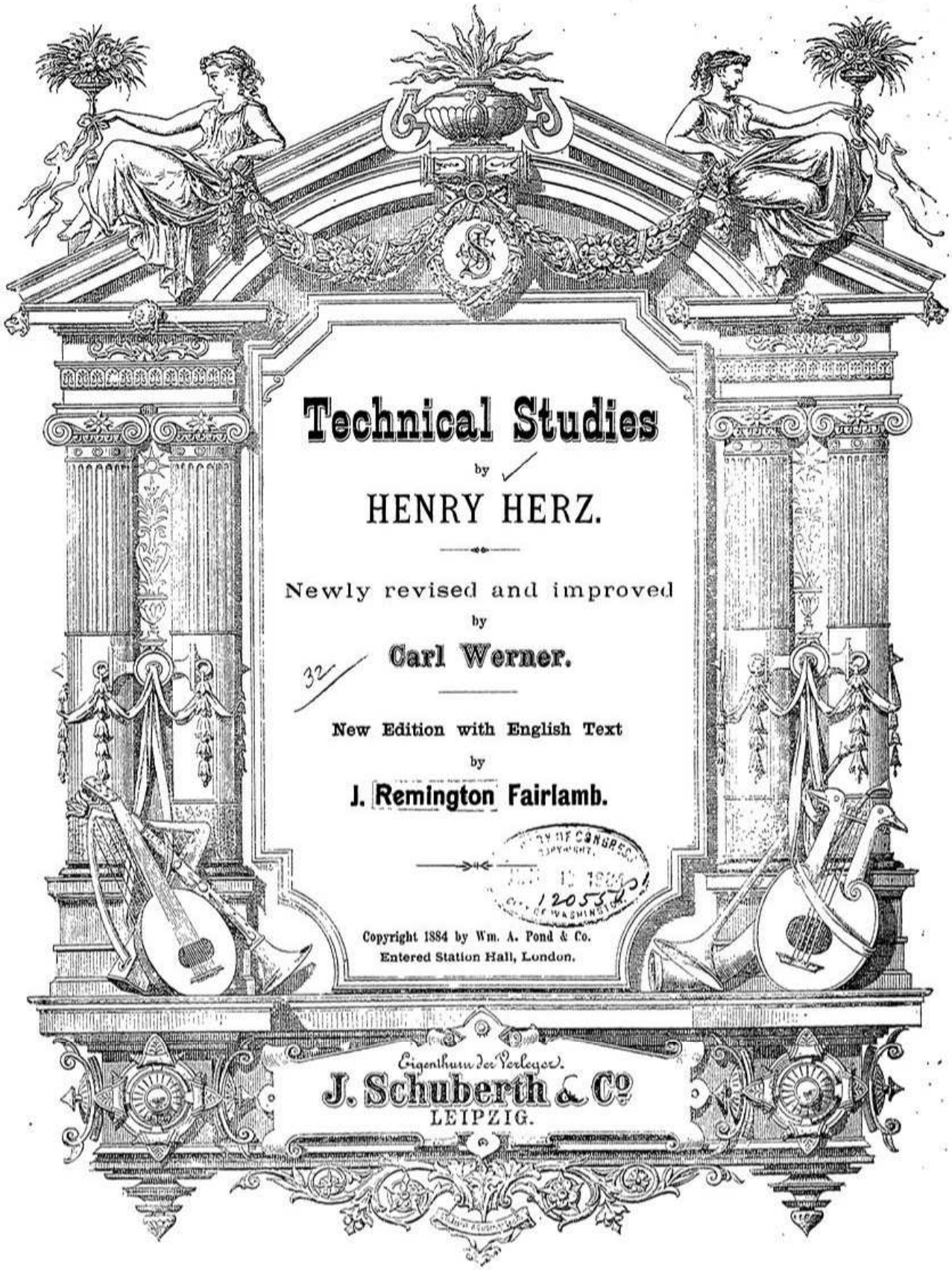

Technical Studies

by

HENRY HERZ.

Newly revised and improved

by

Carl Werner.

32

New Edition with English Text

by

J. Remington Fairlamb.

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LEIPZIG.

UEBUNGEN
mit stillstehender Hand.

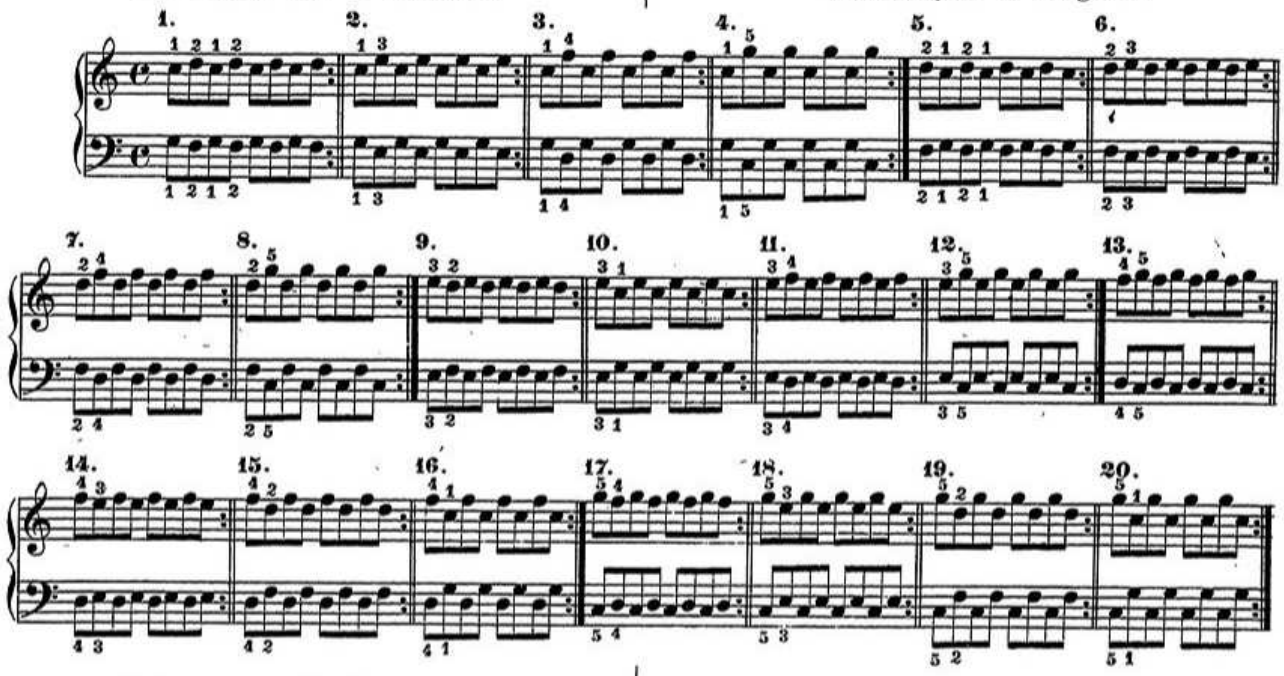
Diese Uebungen studire man anfangs lange aufmerksam mit jeder Hand allein. Man hebe die Finger hoch im ersten Fingergelenk und schlage bestimmt an. Dabei müssen Hand und unbetheiligte Finger in völliger Ruhe und schulgerechter Haltung verbleiben und alle Steifheit muss vermieden werden. Die Finger sollen sich schnell ablösen. Der Anschlag sei gleichmässig, desshalb wende man besondere Sorgfalt auf die schwächeren, den 4. und 5. Finger. Haben die Finger an Kraft und Gelenkigkeit im Anschlage zugenommen, so beschleunige man nach und nach das Tempo, nehme auch beide Hände zusammen und spiele, namentlich die späteren Uebungen, in verschiedenen Stärkegraden, *p, cresc., decresc.*

STUDIES
with stationary Hand.

These studies must at first be studied attentively with each hand alone. The fingers must be raised high, from the first finger-joint, and strike directly downward. The hand and unemployed fingers must be kept in perfect repose and proper position, and all stiffness must be avoided. The fingers must move independently and promptly. The touch must be regular and even, and great care must therefore be taken with the weaker fingers - the 4th and 5th. When the fingers have gained sufficient power and flexibility both hands are to be used together, the movement is to be more and more accelerated, and various degrees of power, as piano, crescendo, diminuendo etc., are to be used.

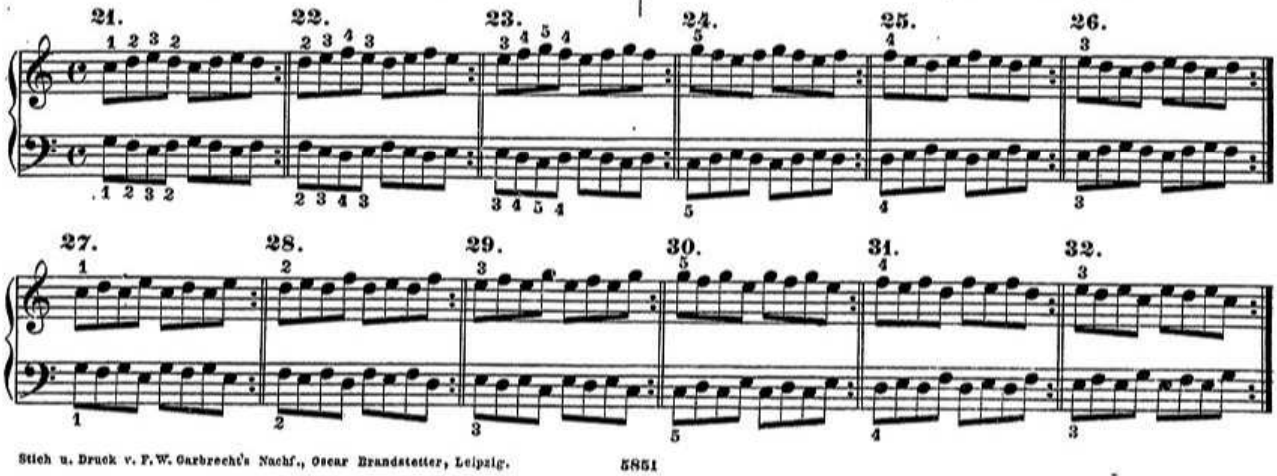
Uebungen für 2 Finger.

Studies for 2 Fingers.



Uebungen für 3 Finger.

Studies for 3 Fingers.



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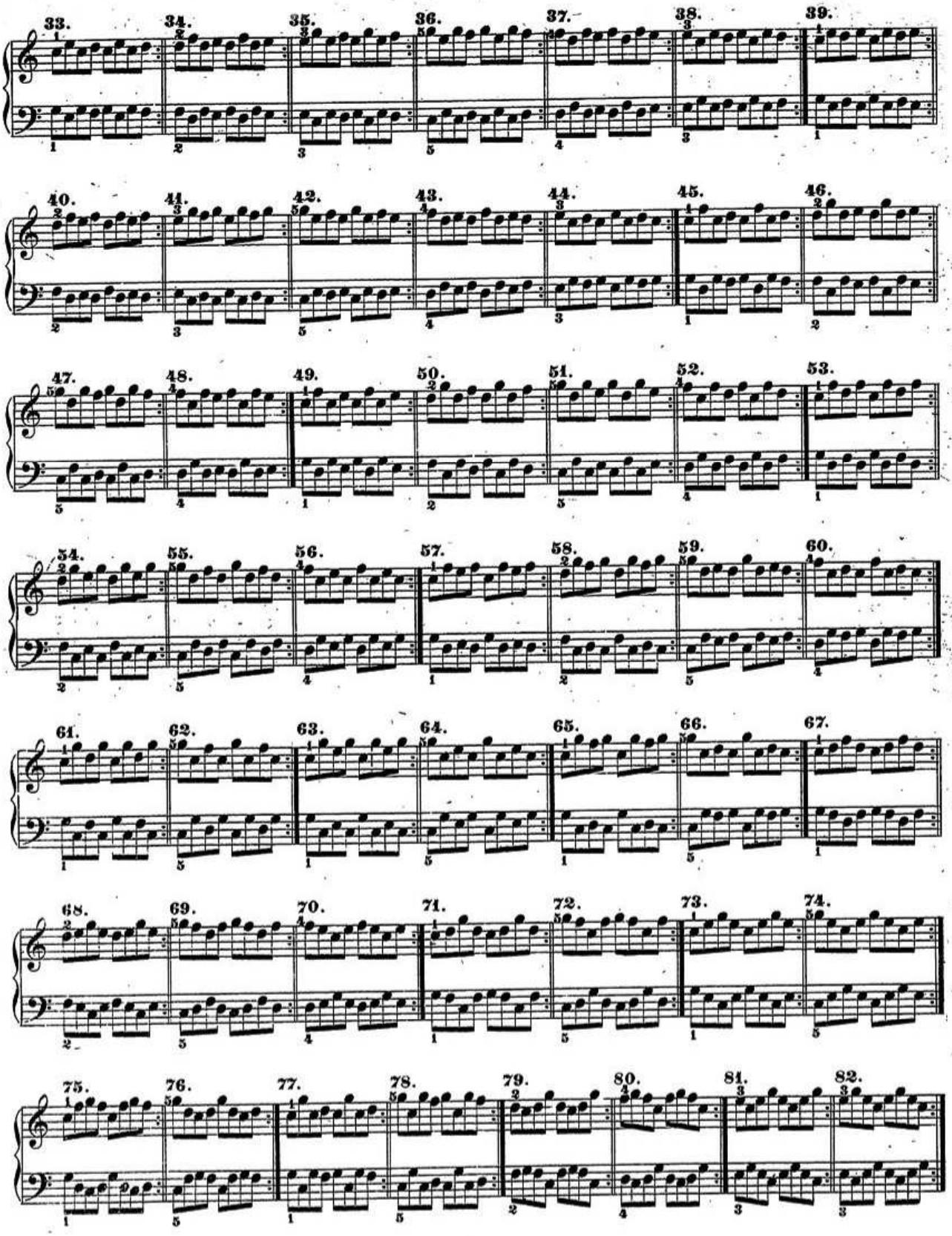
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61. 62. 63. 64. 65. 66. 67.
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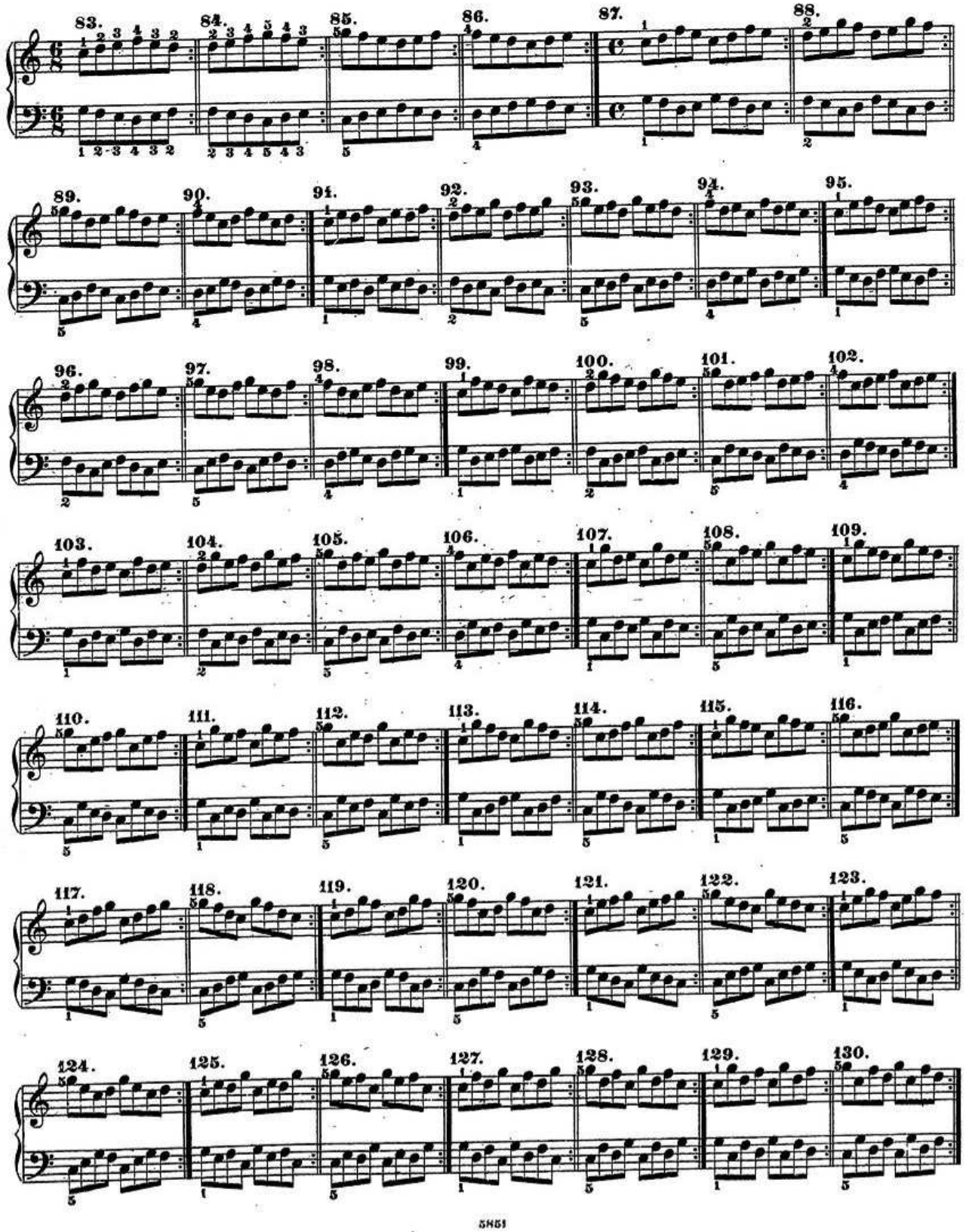
Uebungen für 4 Finger.

Studies for 4 Fingers.

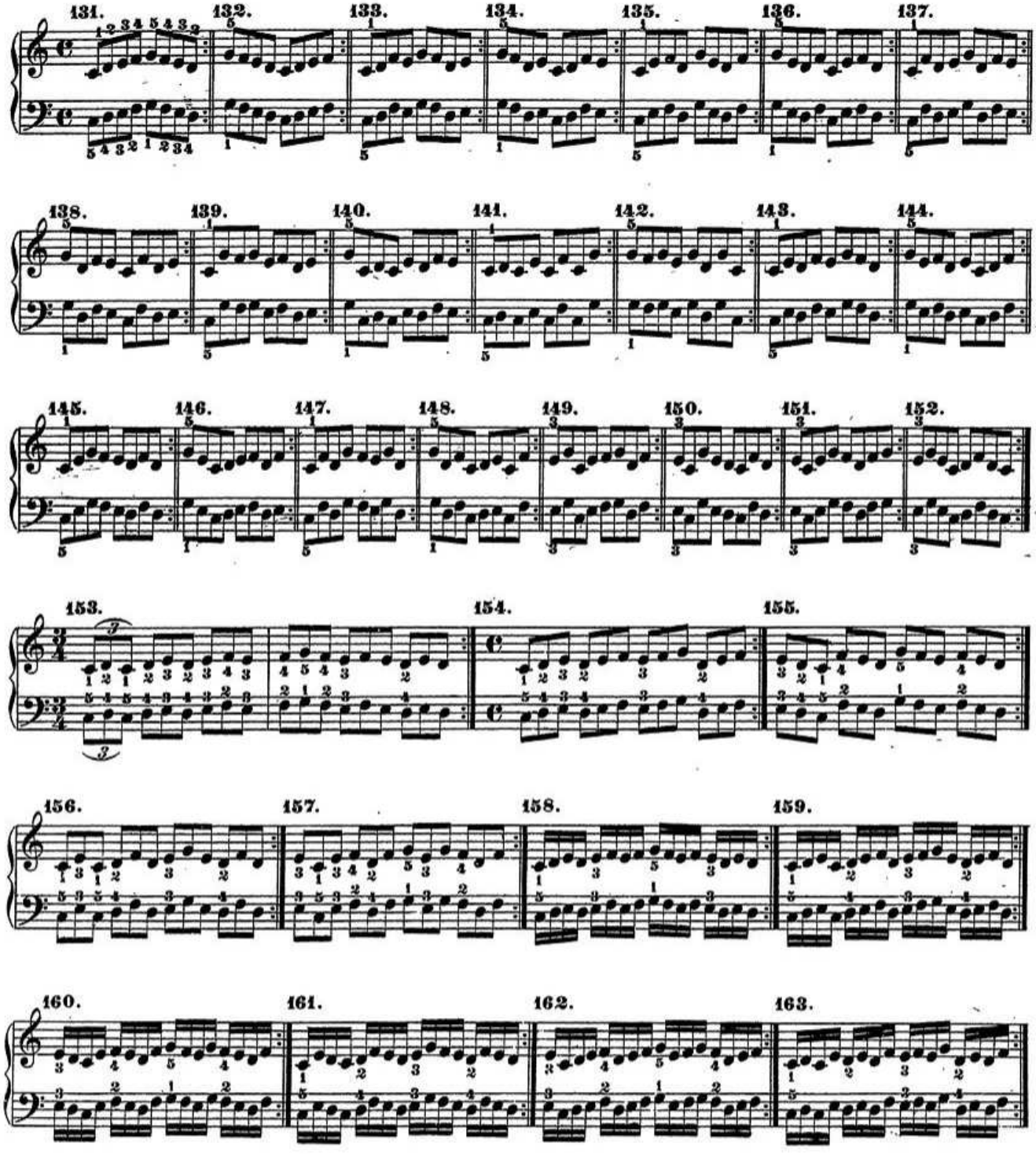


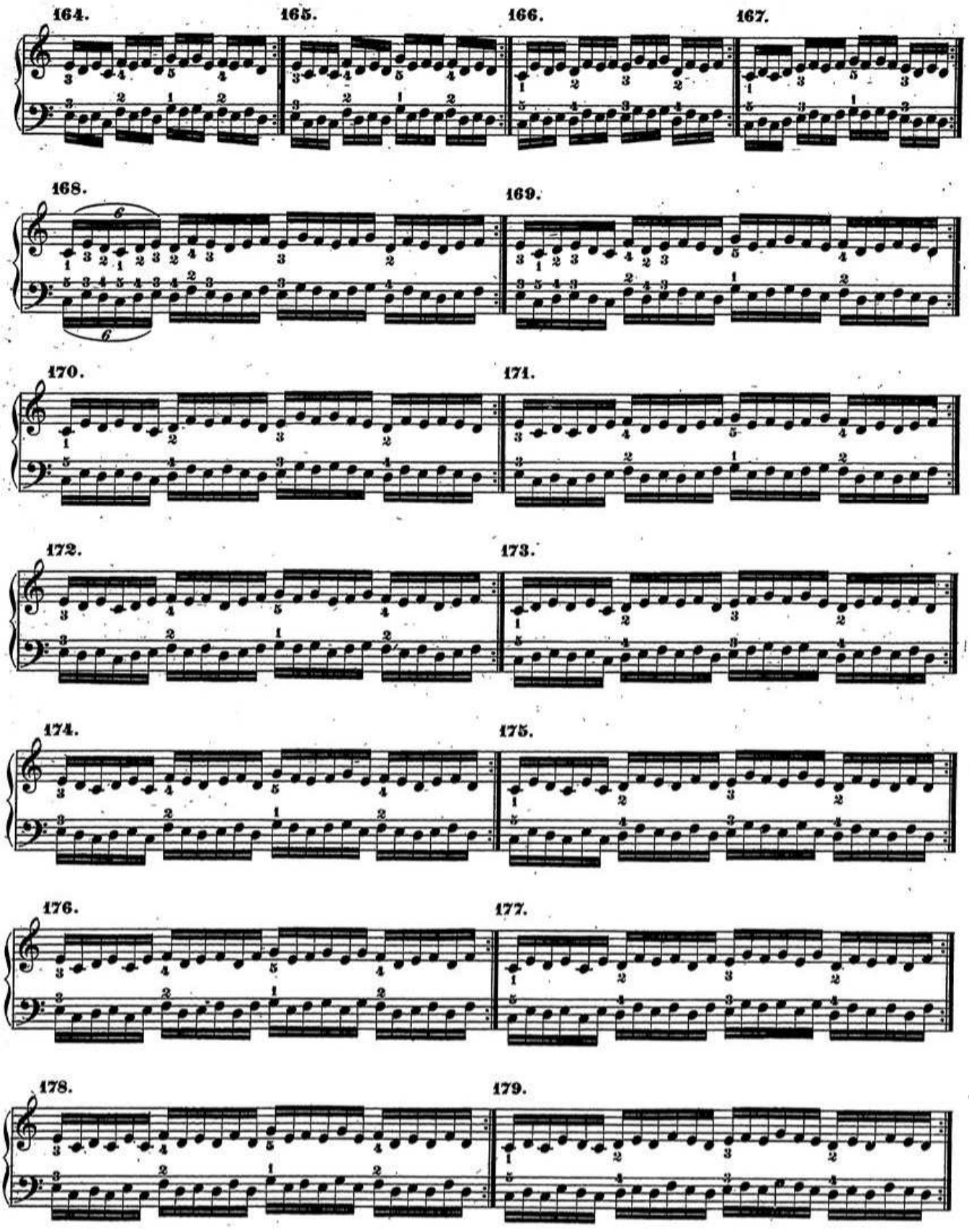
Uebungen für 5 Finger.

Folgende Beispiele übe man ebenfalls anfangs mit jeder Hand allein, und zwar mit der rechten Hand, der besseren Arm- und Handlage wegen, eine Octave höher; später beim Zusammenspiel aber der besseren Uebersicht beider Hände wegen in hier angebener Weise.

Studies for 5 Fingers.

The following Exercises must likewise be practised with each hand separately at first; and as regards the right hand, the best position of the arm and hand will be obtained by playing an octave higher than written. Later on, in playing both hands together, they will be best kept in view by playing the notes as written.

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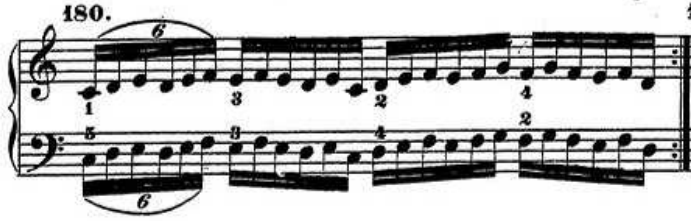

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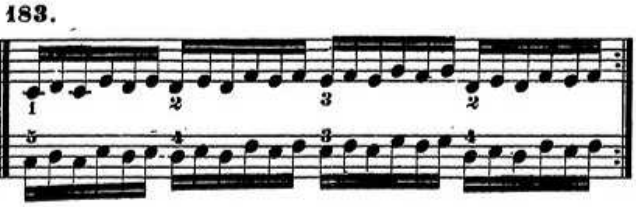

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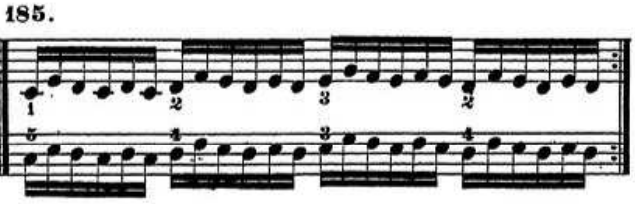

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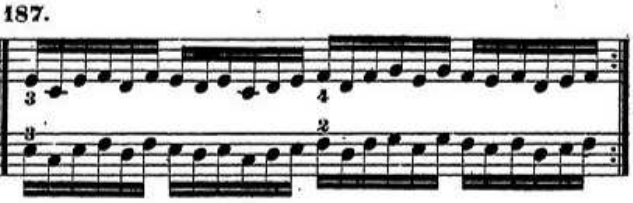

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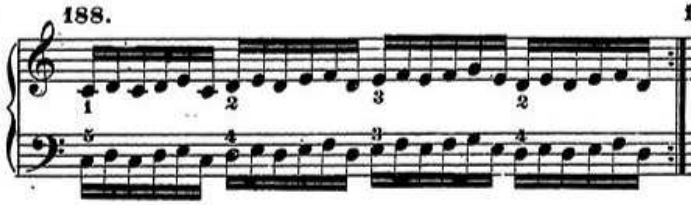

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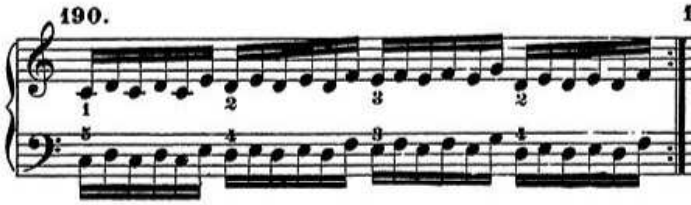

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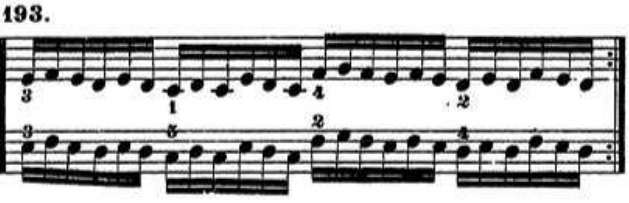

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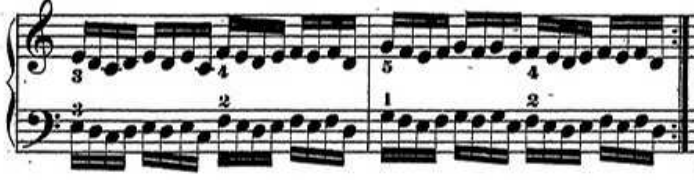

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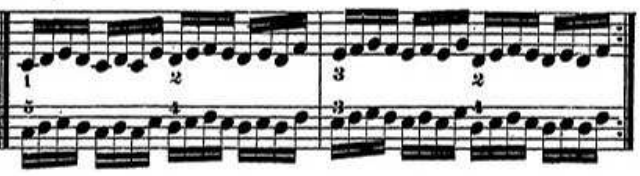

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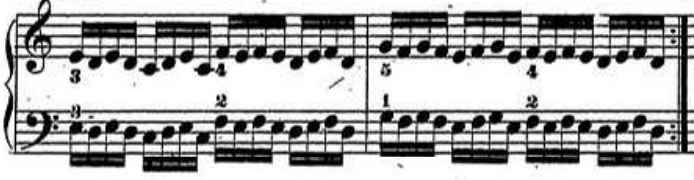

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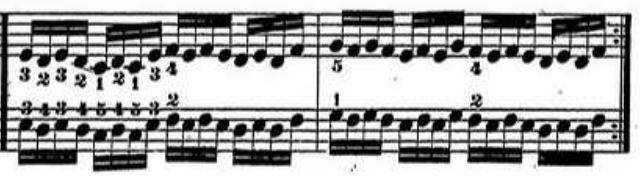

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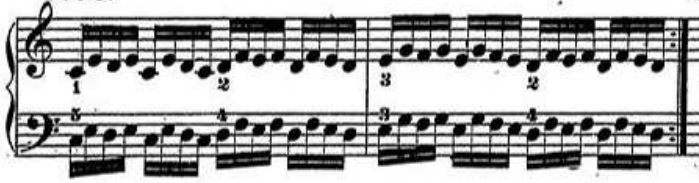

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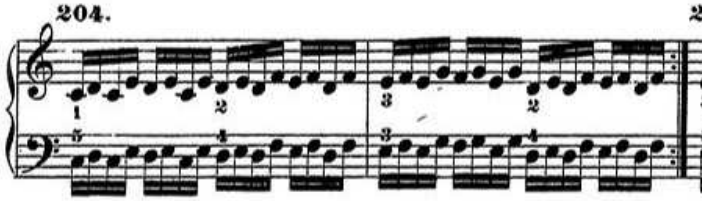

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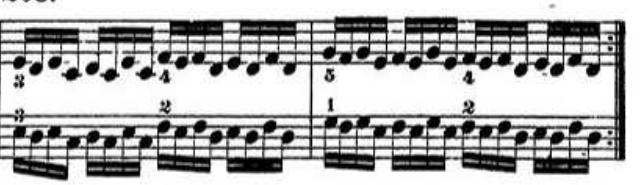

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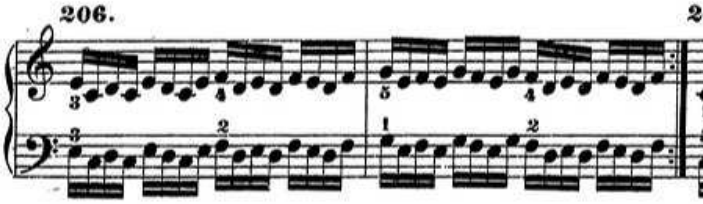

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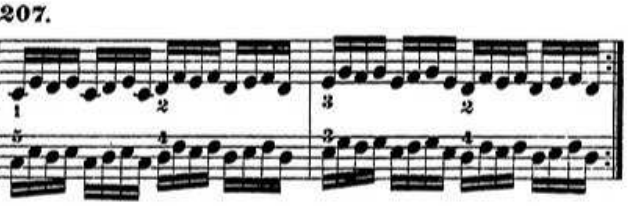

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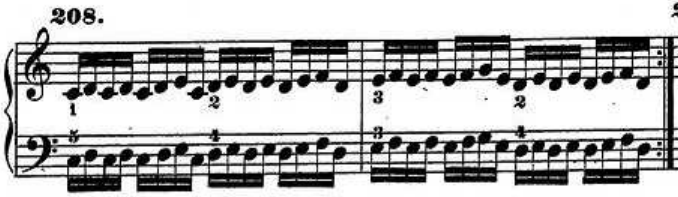

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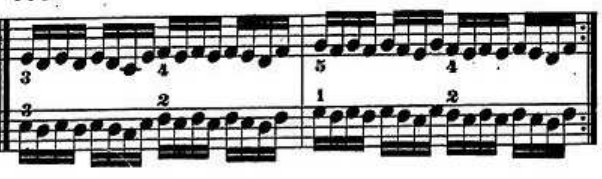

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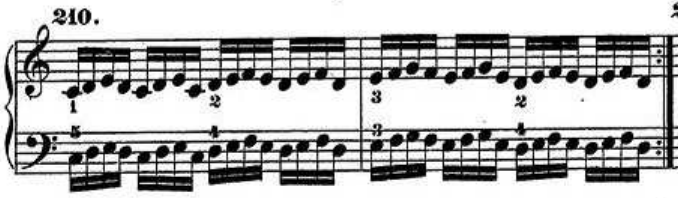

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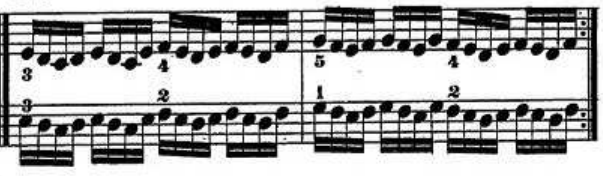

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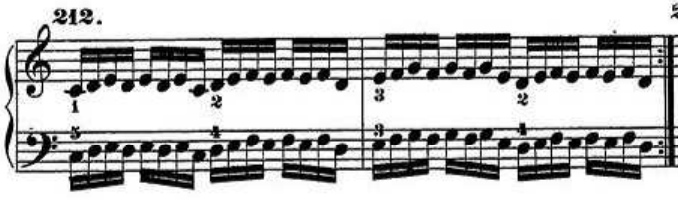

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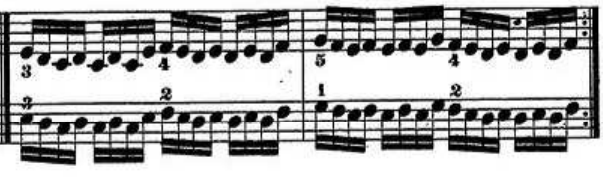

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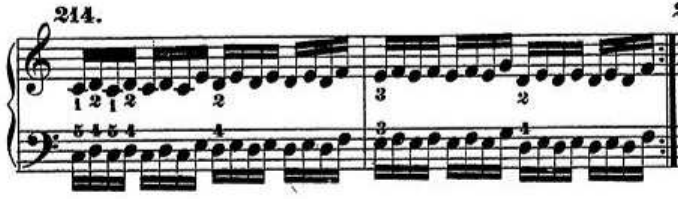

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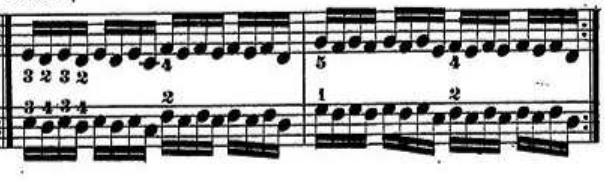

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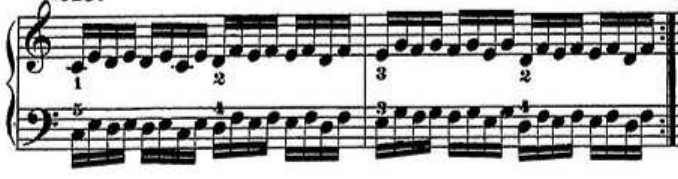

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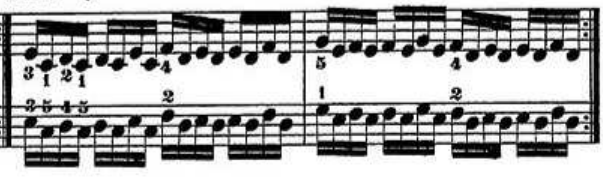

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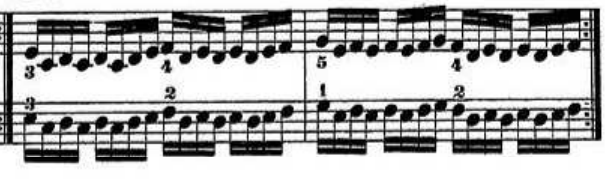

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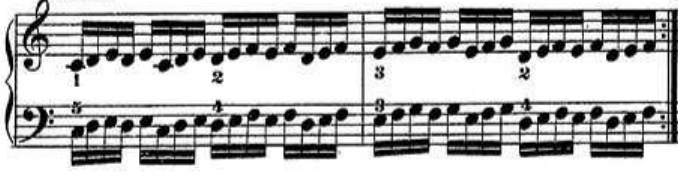

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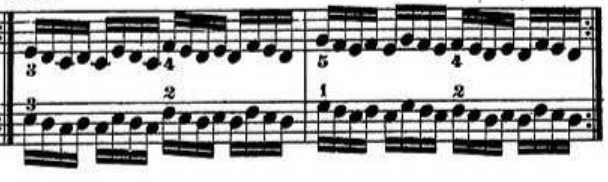


UEBUNGEN
mit gefesselten Fingern.

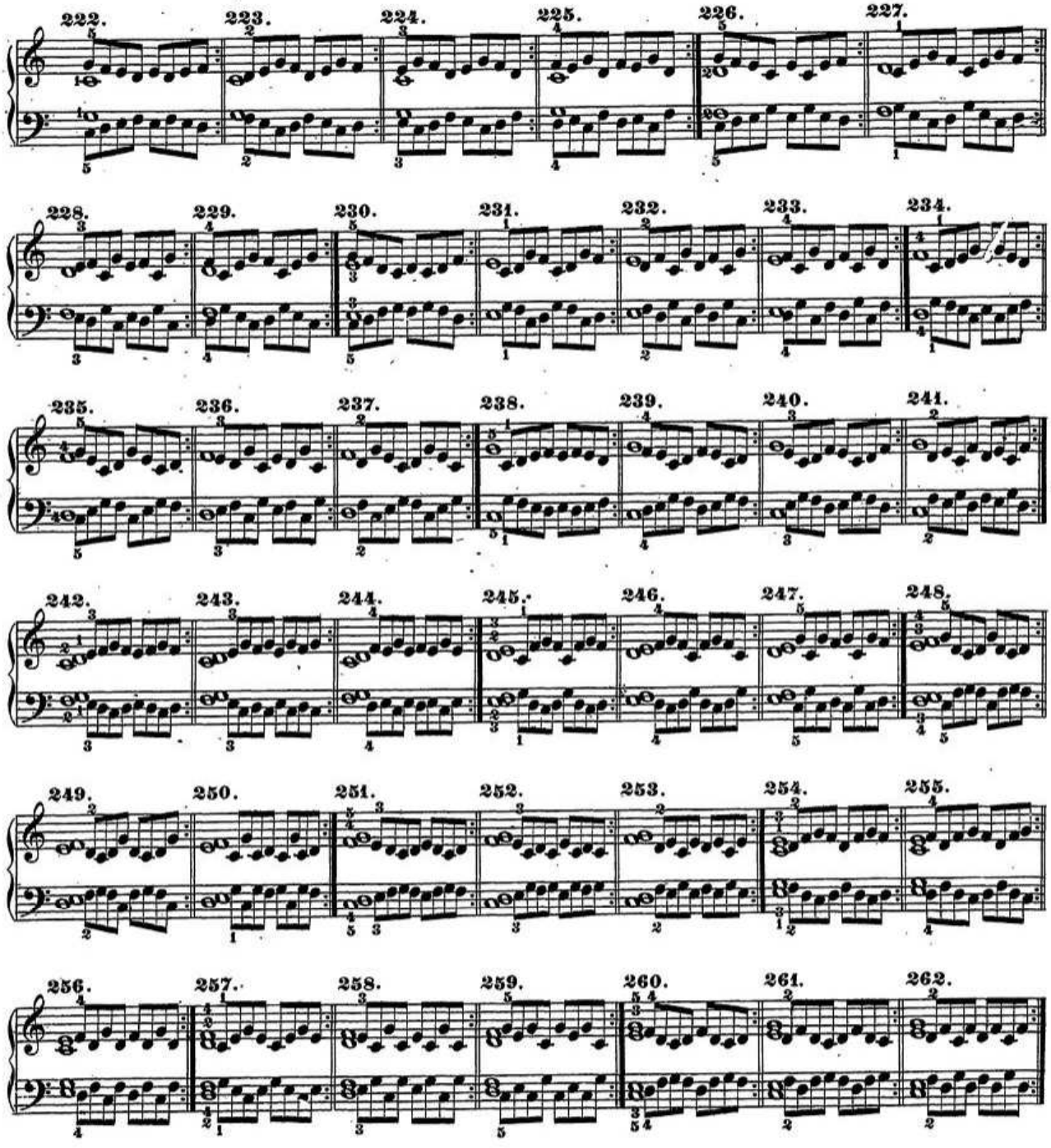
Um die Finger von einander unabhängig zu machen.

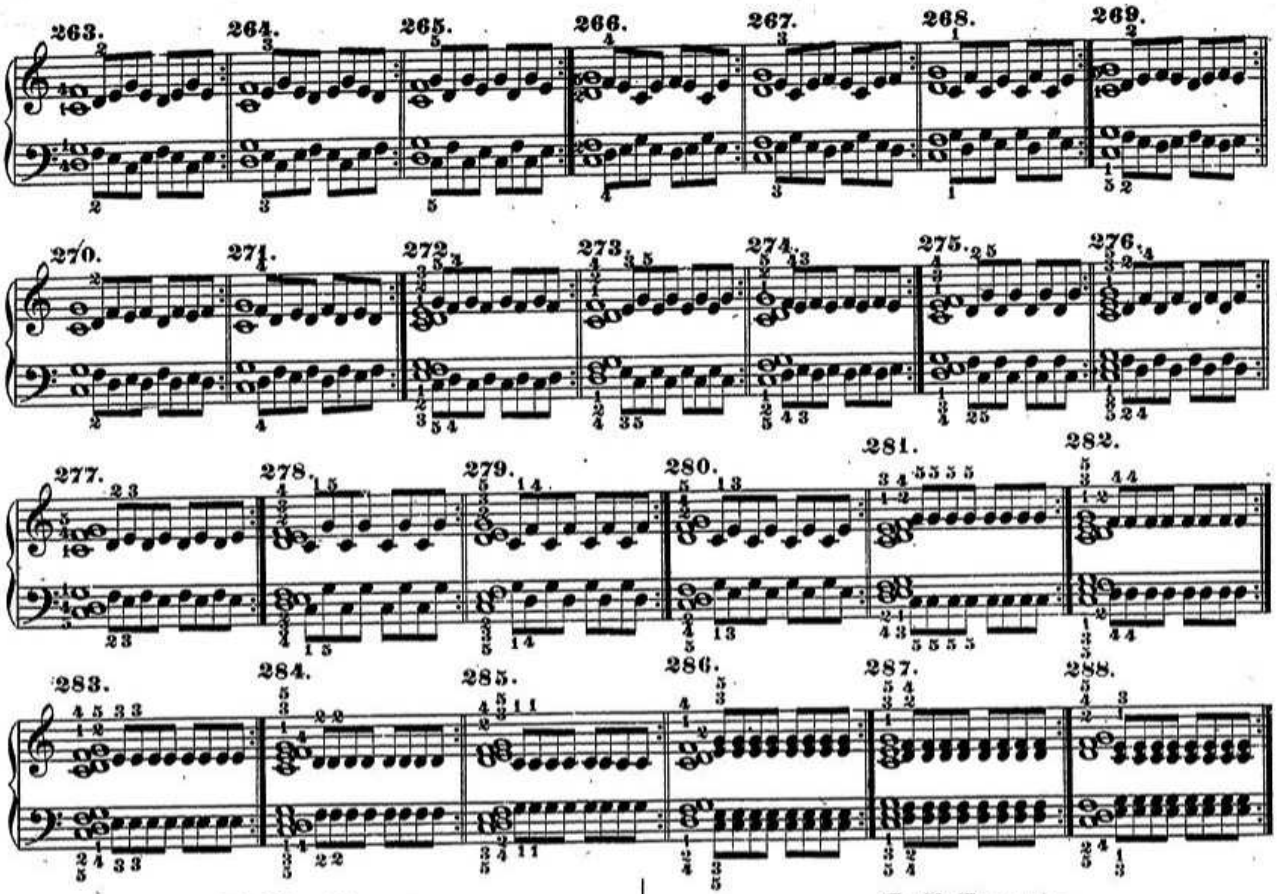
Die ganzen Noten werden weder zu Anfang, noch bei Wiederholungen dieser Uebungen angeschlagen, sondern nur ausgehalten. — Auch hier mag in Anwendung kommen, was Seite 6 gesagt ist.

STUDIES
with Fingers held down.

To make the fingers independent.

The whole notes are to be struck neither at the beginning or repition of the measure, but simply held. — Here also will apply what has been said upon page 6.



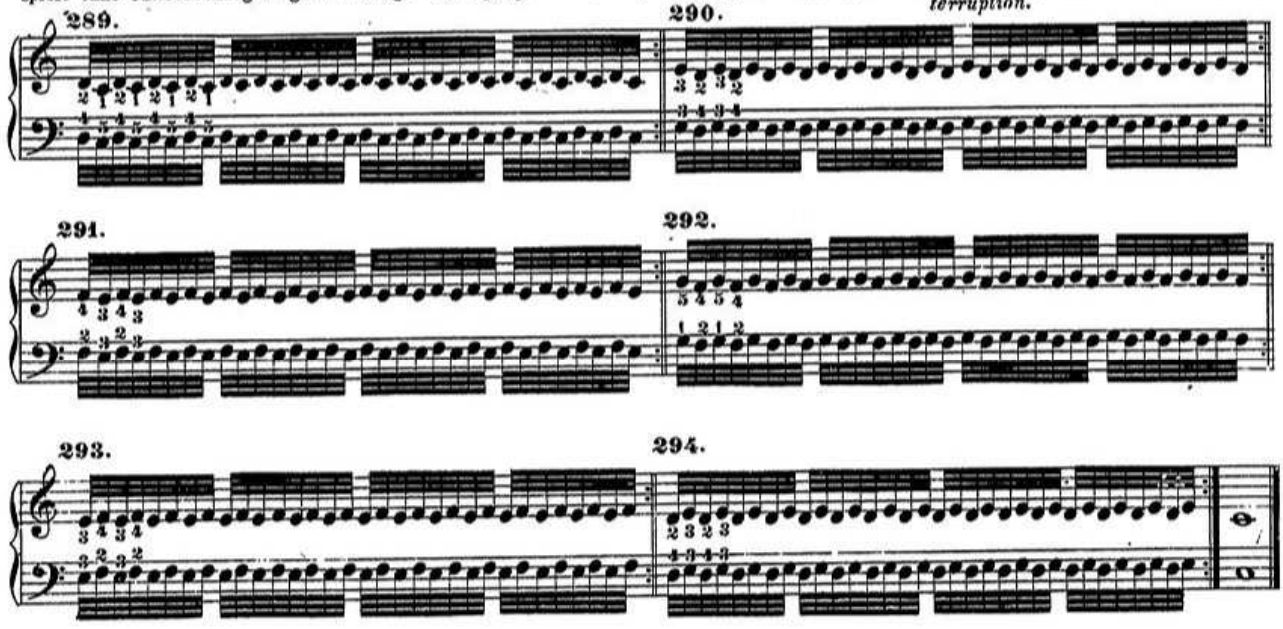


Trillerübung.

Den Triller übe man zuerst mit jeder Hand allein, und zwar langsam anfangend, nach und nach jedoch das Tempo beschleunigend und stärker werdend, und dann allmählich wieder gleichmässig abnehmend. Schliesslich spiele man auch nachstehende Beispiele ohne Unterbrechung in gleichmässiger Bewegung.

Trill Exercise.

The Trill is to be practised at first with each hand separately, and very slowly in the beginning, but afterwards accelerating the movement more and more, and then gradually and evenly lessening it again. Finally the adjoining exercises are to be played in very regular movement, one after the other, without interruption.



UEBUNGEN
mit fortrückender Hand.*)

Durch die folgenden Uebungen soll die Hand gewöhnt werden, ihre schulgerechte Lage auf der Tastatur in auf- und abwärtsgehender, ruhiger Bewegung zu behaupten.

STUDIES
for advancing Hands.)

Throughout the following Exercises the hands must be accustomed to a proper position and to a perfectly quiet motion in both ascending and descending.

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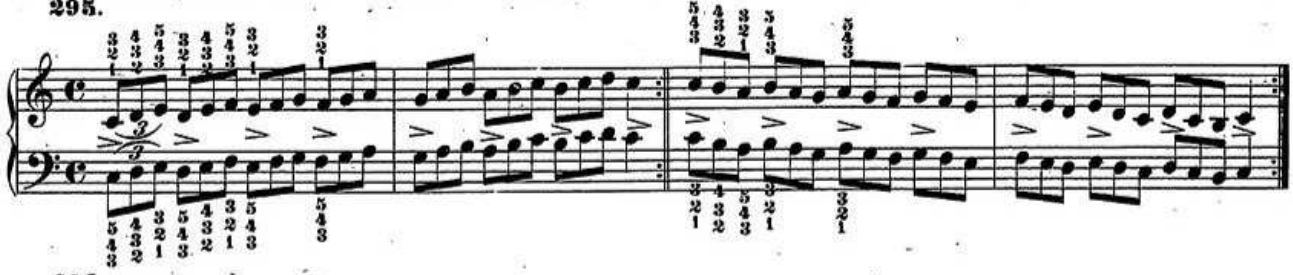

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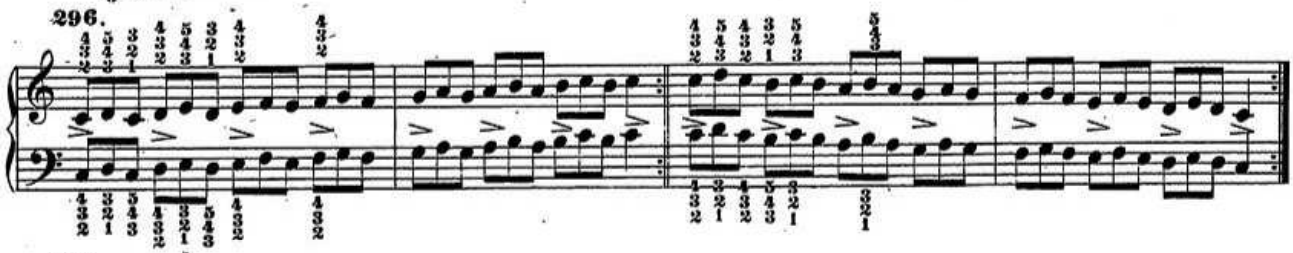

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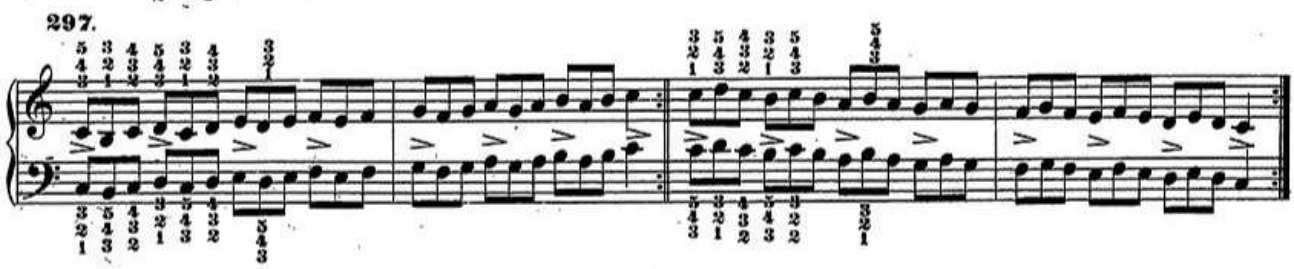

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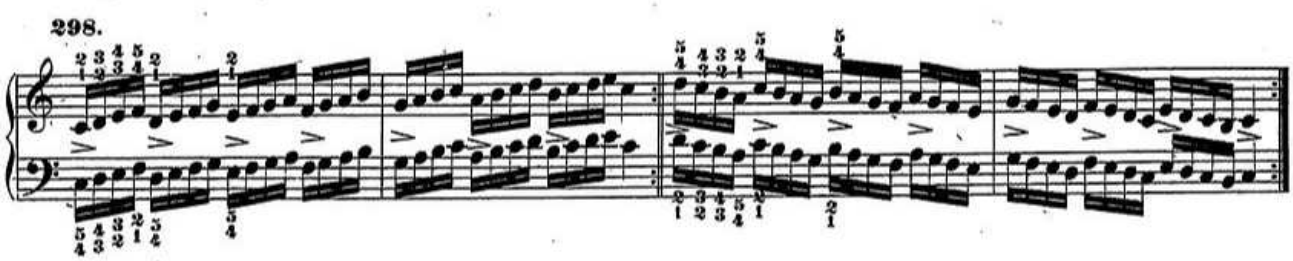

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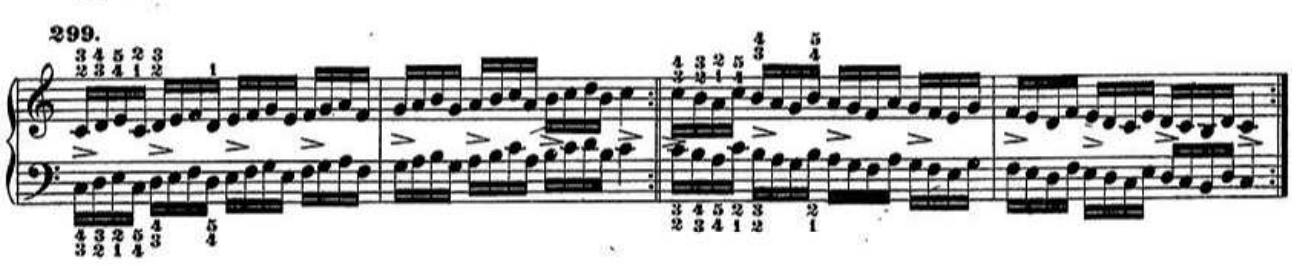

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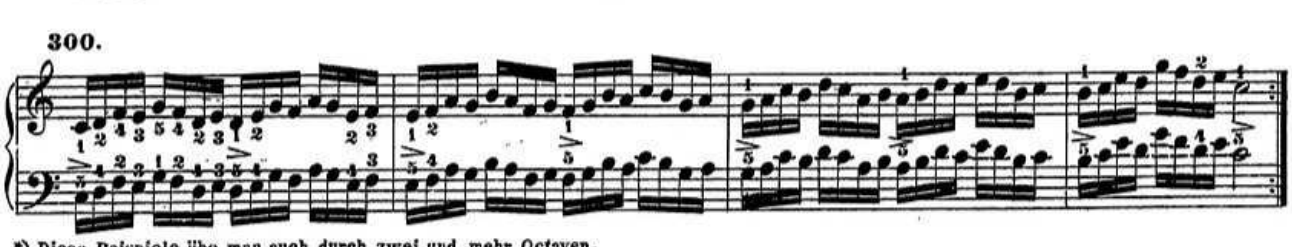
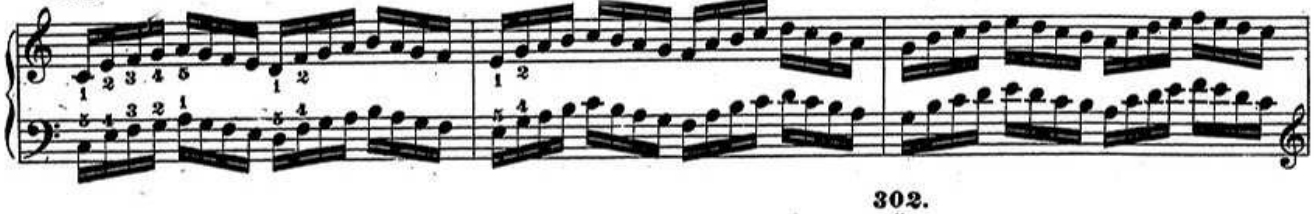


*) Diese Beispiele übe man auch durch zwei und mehr Octaven.
*) *These Studies may be extended through two or more Octaves.* 5851

301.



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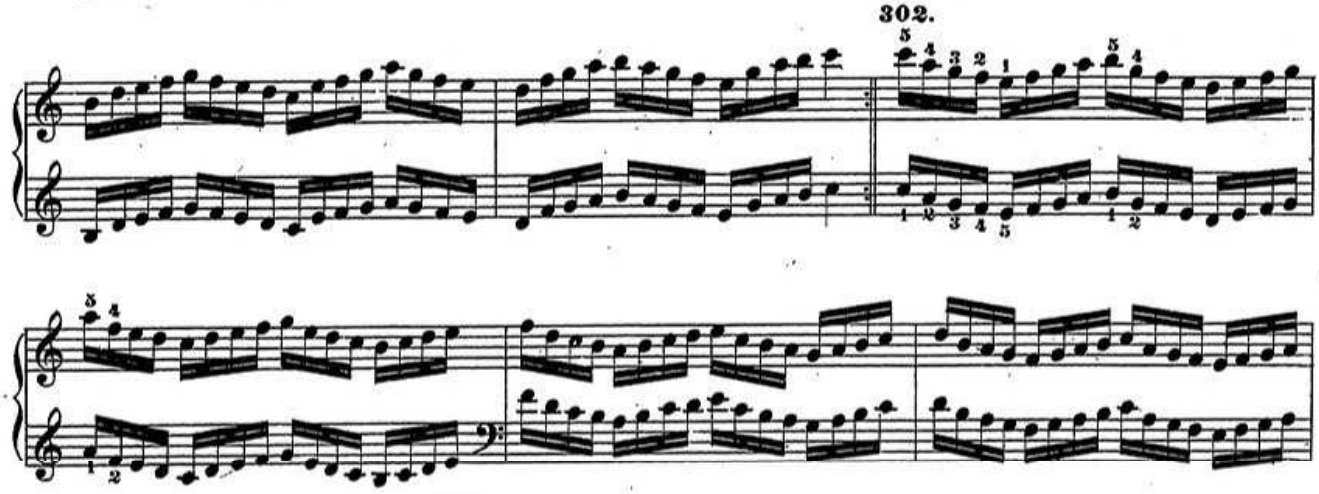

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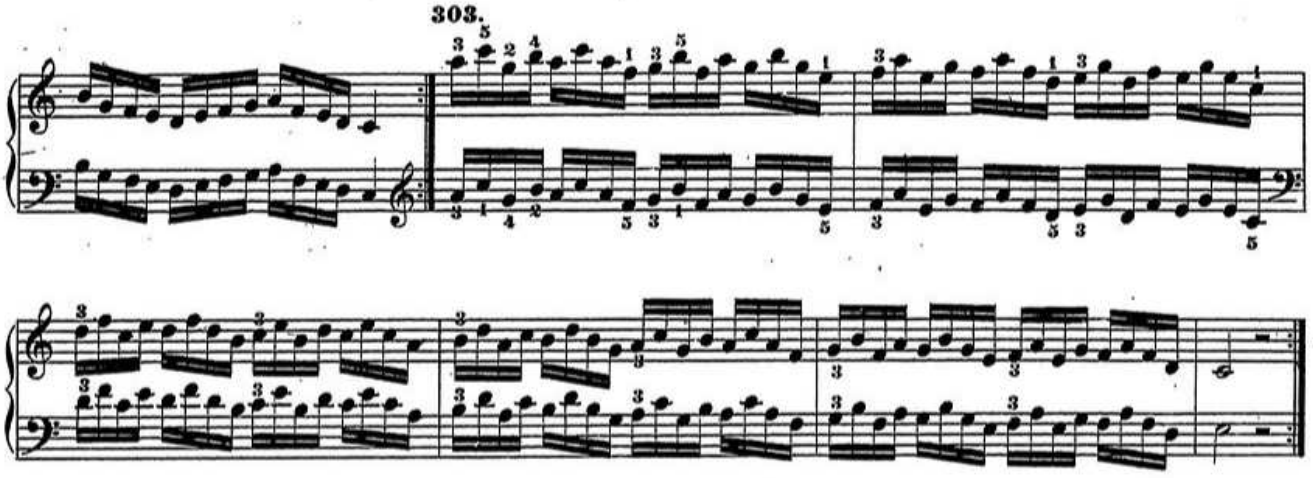

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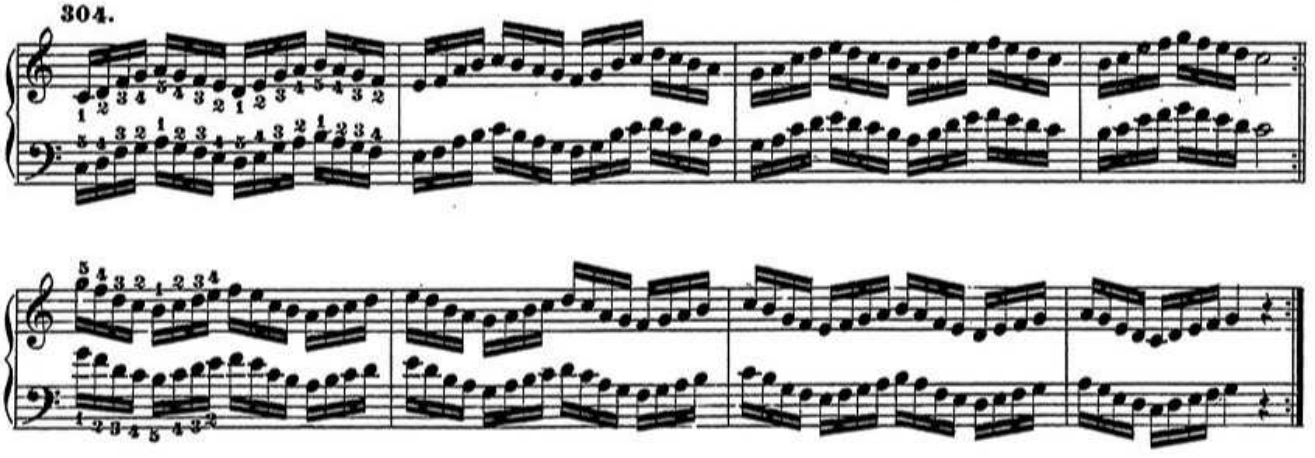
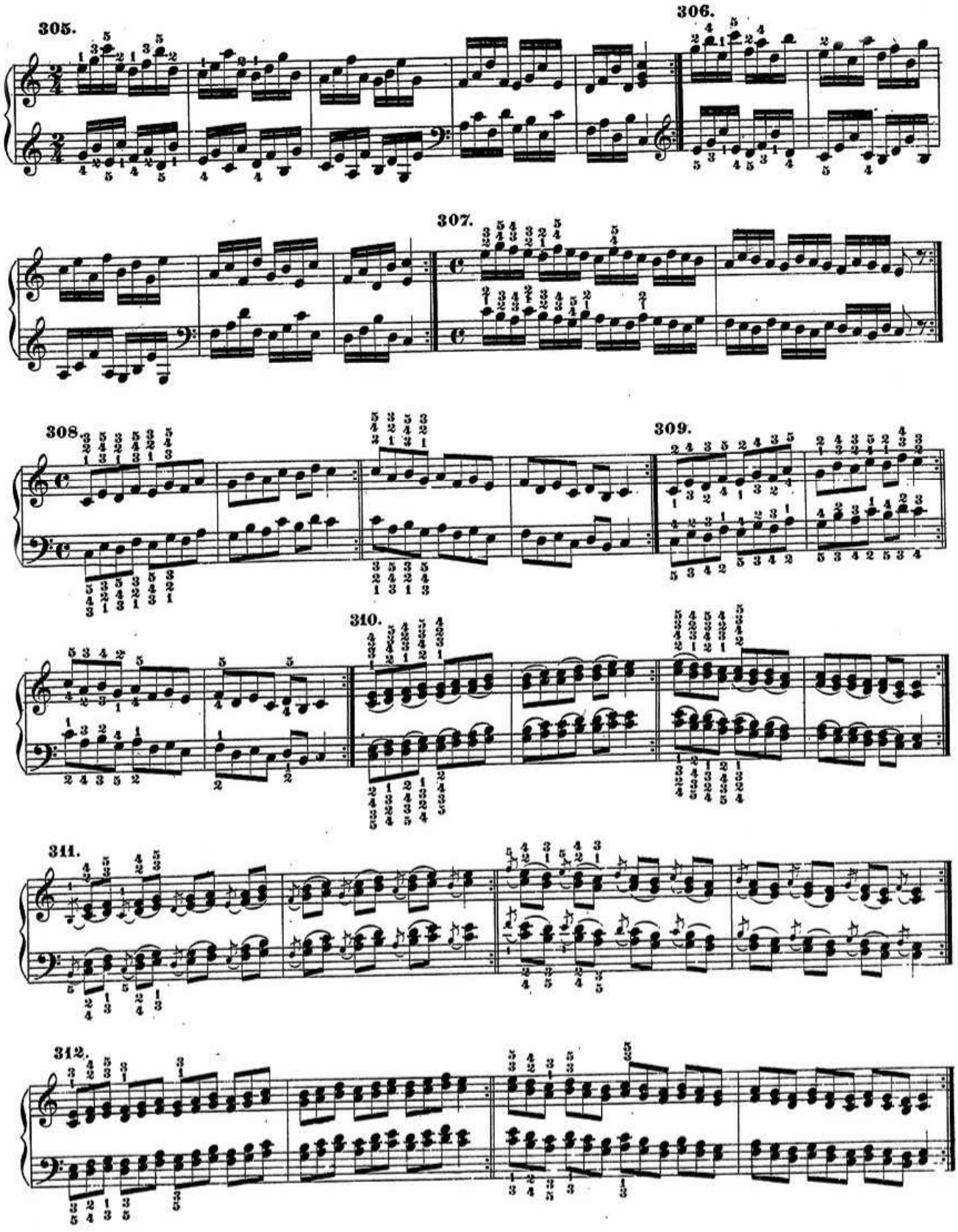



305.
306.
307.
308.
309.
310.
311.
312.

TONLEITERN.

Das Tonleiterspiel ist unstreitig ein ganz vorzügliches Mittel, Gelenkigkeit und gleichmässige technische Ausbildung der Finger zu erzielen. Durch aufmerksames längeres Studium der folgenden Vorübungen suche man die Hauptschwierigkeiten bei Ausführung der Tonleitern zu überwinden, nämlich das Untersetzen des Daumens und Ueberschlagen des 3. und 4. Fingers. Ersteres namentlich ist besonders schwierig und desshalb mit mehr Fleiss zu üben. Die Stellung der Hand sei einwärts gerichtet, der Arm etwas vom Körper abgehalten. Sobald der 2. Finger seine Taste angeschlagen hat, bewegt sich der Daumen sofort unter die übrigen Finger, damit er durch das gleichmässige ruhige Weiterrücken des Armes und der Hand zur rechten Zeit über seine Taste zu liegen kommt und zum Anschlage bereit ist. So wird der aufmerksame Spieler auch jedes Rucken und Drehen der Hand vermeiden. Die Tonleitern übe man anfangs ebenfalls mit jeder Hand allein und durch eine Octave: mit der rechten Hand öfter die aufwärts-, mit der linken Hand die abwärtsgehende Scala. Später, nach erlangter Sicherheit in der Ausführung, spiele man die Tonleitern auch durch 4 Octaven und mit Schattirungen.

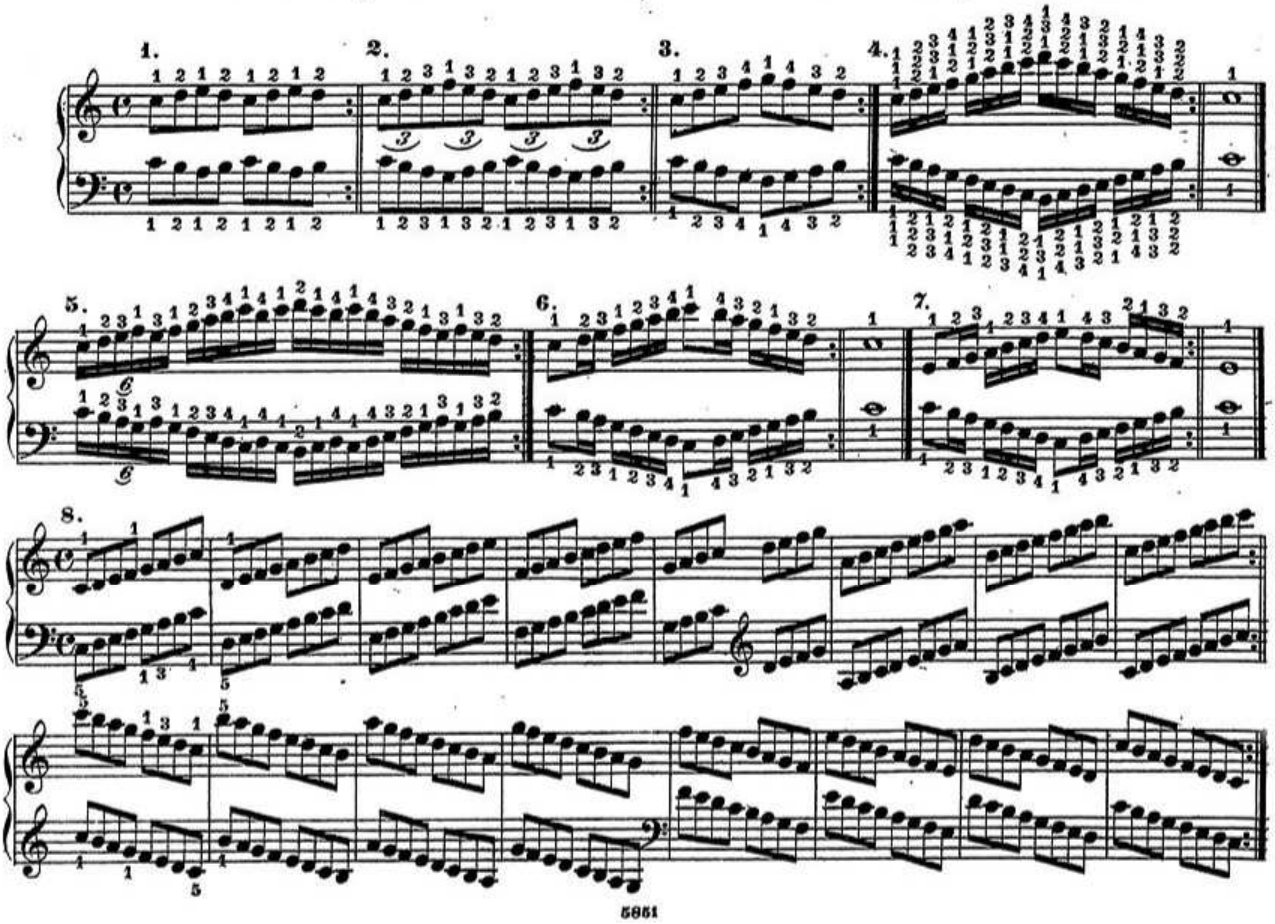
Vorübungen.

THE SCALES.

The playing of the Scales is unquestionably one of the very best means of acquiring flexibility of fingers and technical facility. Through attentive, prolonged study of the following preliminary exercises is to be sought the mastery of the greatest difficulties in Scale playing, namely, the bringing of the thumb under the fingers, and the carrying of the 3d and 4th fingers over the thumb. The first is particularly difficult and therefore to be studied with the greater diligence. The hand must be placed over the keyboard with the fingers turned somewhat inwards, that is to say, towards the opposite end of the piano, the arm being held somewhat apart from the body. As soon as the 2d finger has struck its key, the thumb is to be moved under the other fingers, so that, with an even quiet movement of the arm and hand, at exactly the right moment, to the new position, the 2d finger is brought into proper place and is ready to strike. By this means the careful player will avoid jerking or twisting the hand.

The Scales should be studied at first with each hand separately, and for only one octave; then many times with the right hand ascending and the left hand descending. Finally, sureness of fingering and evenness of touch having been acquired, the Scales are to be played throughout four Octaves, and with various shadings.

Preliminary Exercises.

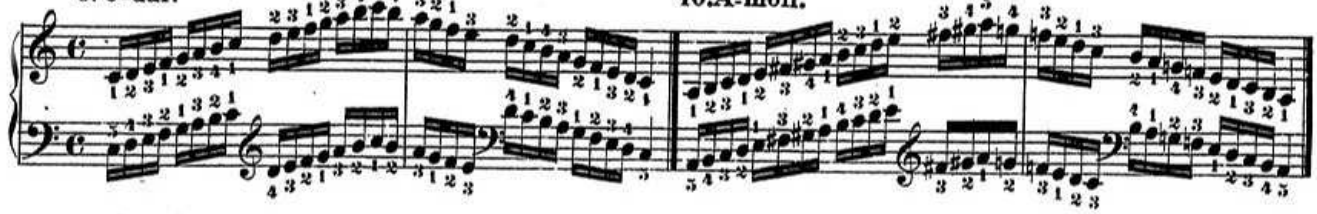


Tonleitern in Octaven.

Scales in Octaves.

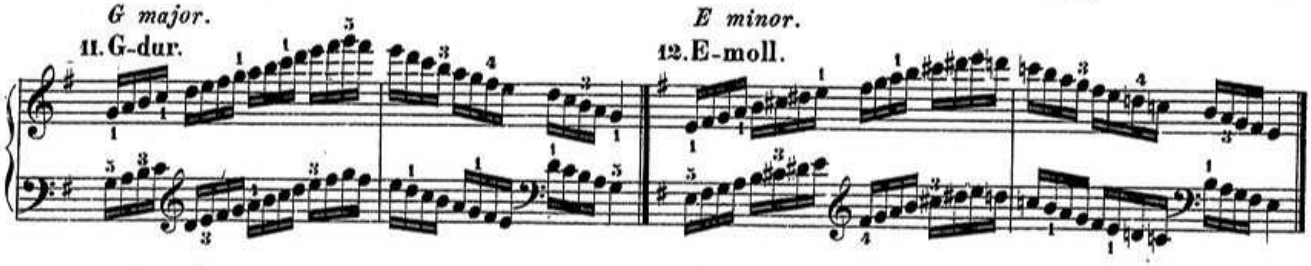
C major.
9. C-dur.

A minor.
10. A-moll.



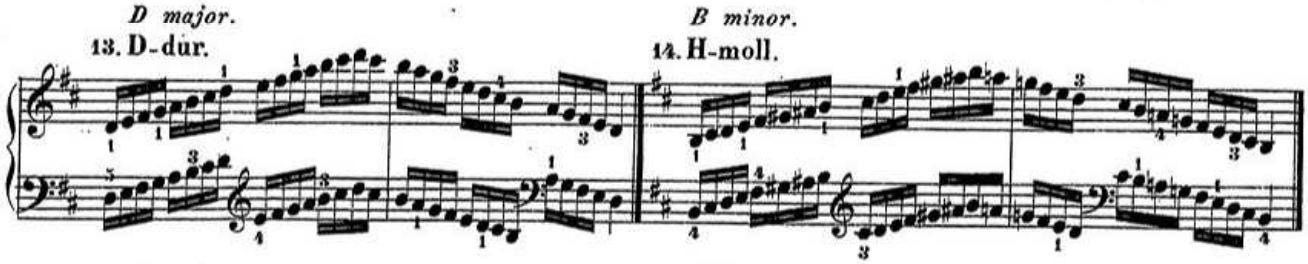
G major.
11. G-dur.

E minor.
12. E-moll.



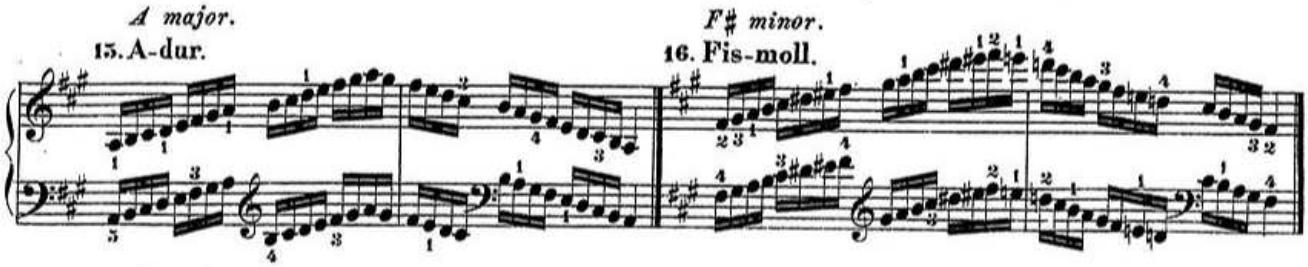
D major.
13. D-dur.

B minor.
14. H-moll.



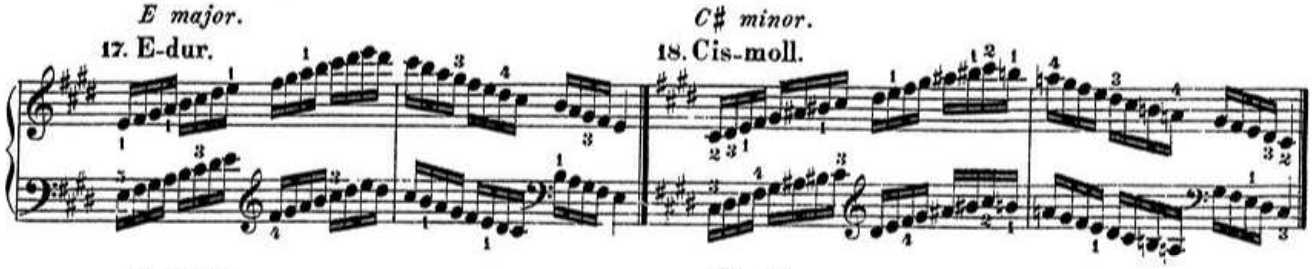
A major.
15. A-dur.

F♯ minor.
16. Fis-moll.



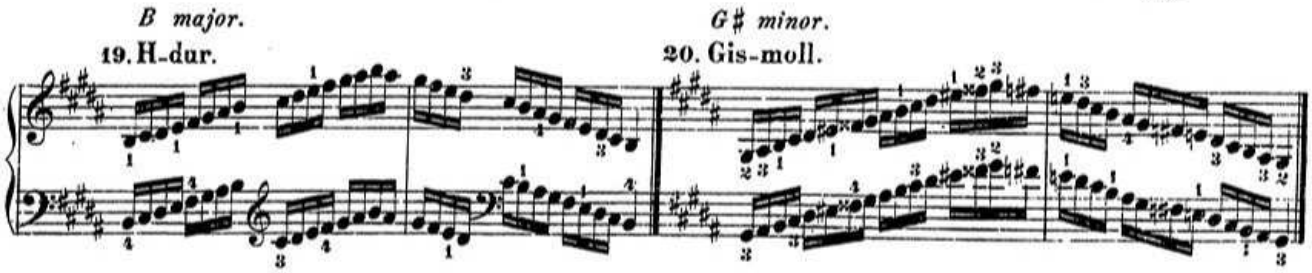
E major.
17. E-dur.

C♯ minor.
18. Cis-moll.



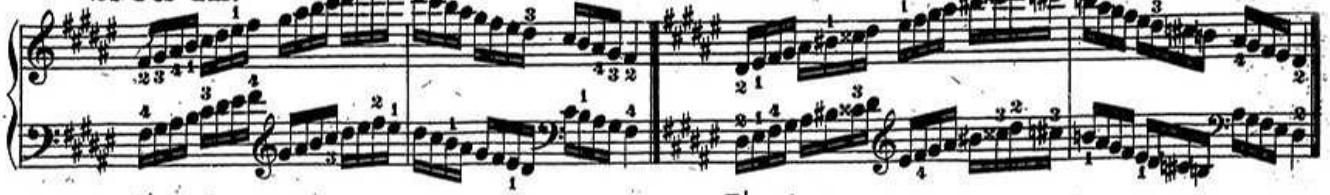
B major.
19. H-dur.

G♯ minor.
20. Gis-moll.



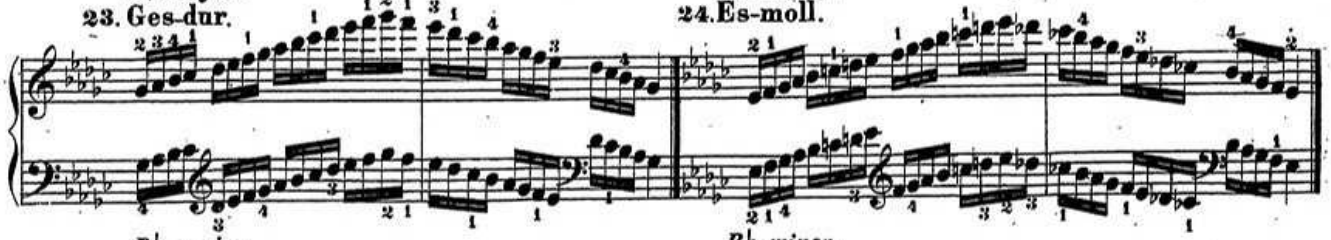
F♯ major.
21. Fis-dur.

D♯ minor.
22. Dis-moll.



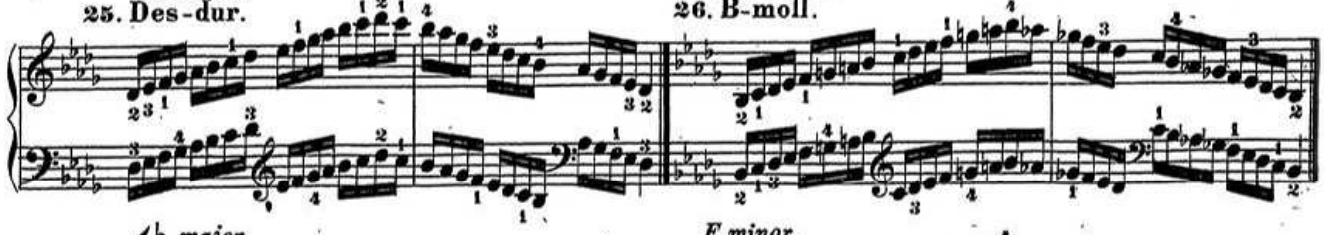
G♭ major.
23. Ges-dur.

E♭ minor.
24. Es-moll.



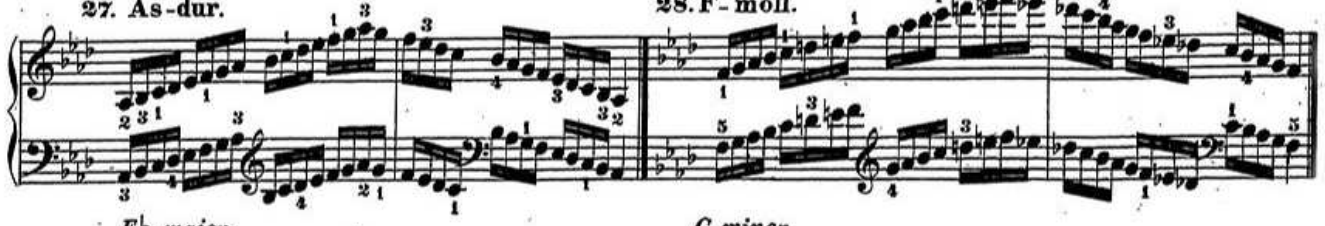
D♭ major.
25. Des-dur.

B♭ minor.
26. B-moll.



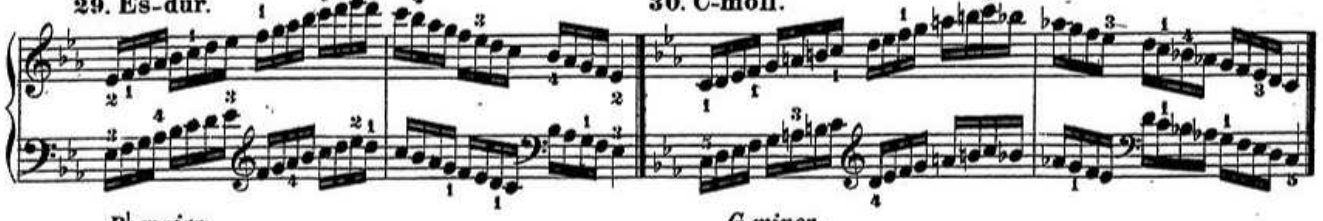
A♭ major.
27. As-dur.

F minor.
28. F-moll.



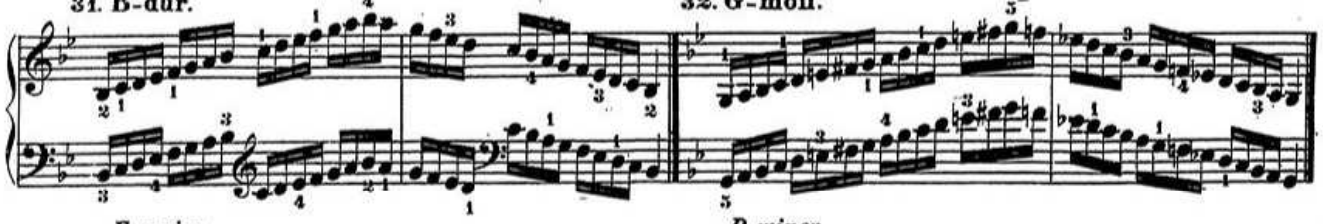
E♭ major.
29. Es-dur.

C minor.
30. C-moll.



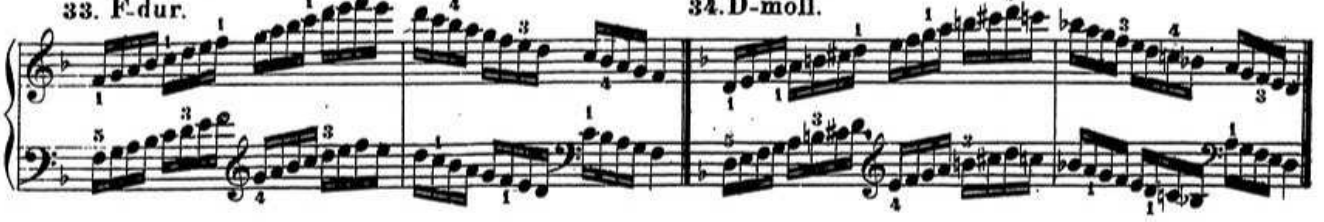
B♭ major.
31. B-dur.

G minor.
32. G-moll.



F major.
33. F-dur.

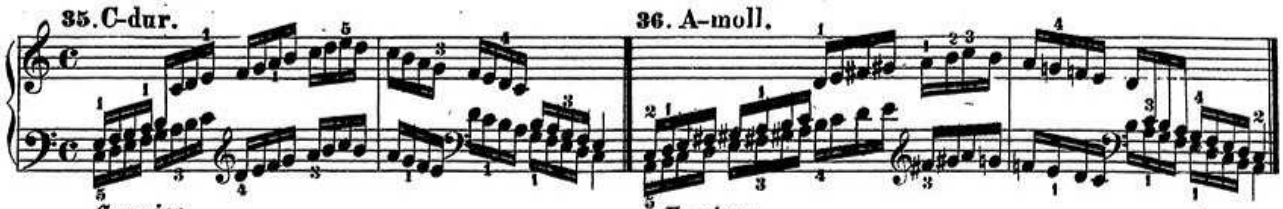
D minor.
34. D-moll.



Tonleitern in Terzen. | *The Scales in Thirds.*

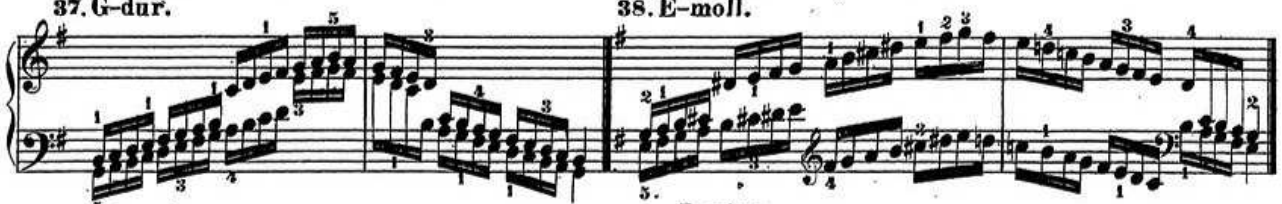
C major.
35. C-dur.

A minor.
36. A-moll.



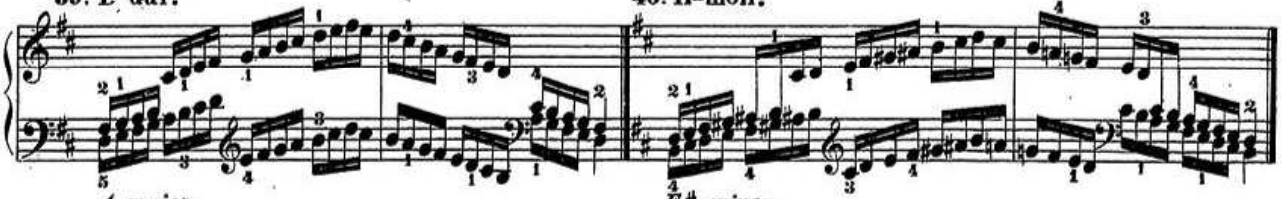
G major.
37. G-dur.

E minor.
38. E-moll.



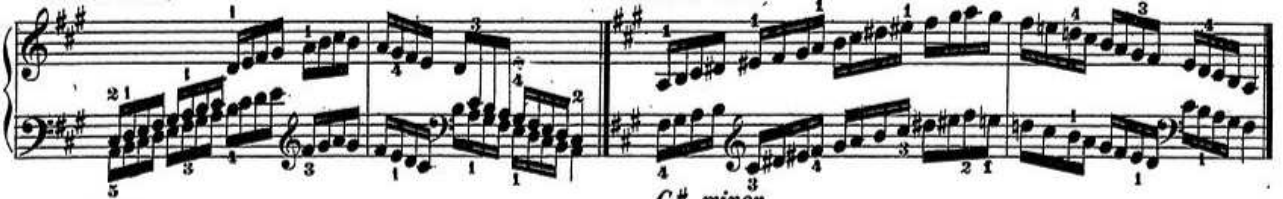
D major.
39. D-dur.

B minor.
40. H-moll.



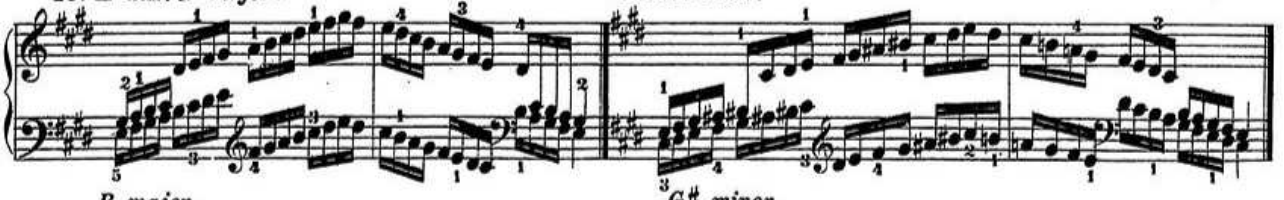
A major.
41. A-dur.

F♯ minor.
42. Fis-moll.



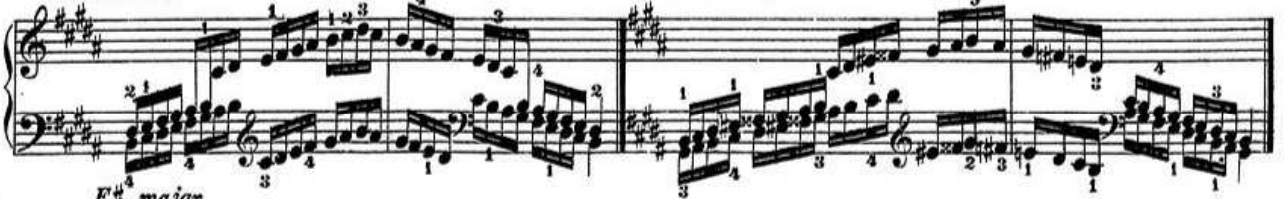
E major.
43. E-dur.

C♯ minor.
44. Cis-moll.



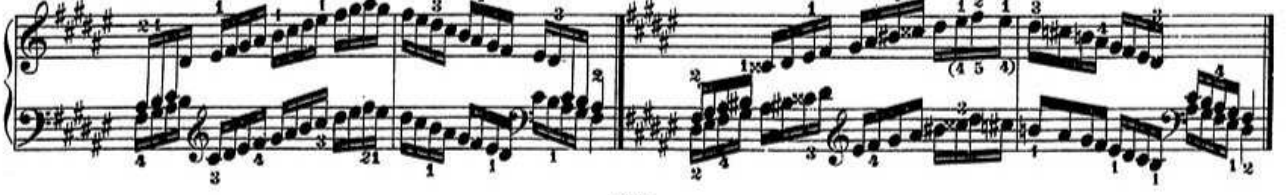
B major.
45. H-dur.

G♯ minor.
46. Gis-moll.



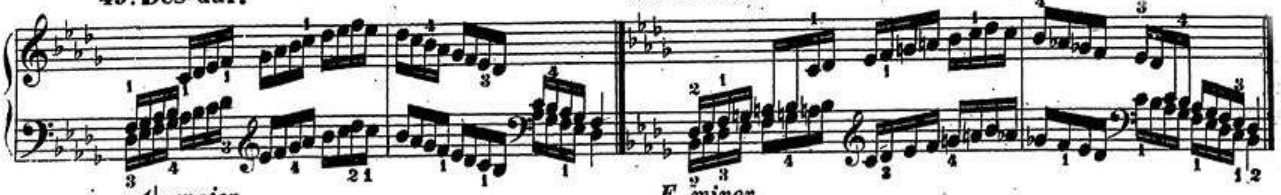
F♯ major.
47. Fis-dur.

48. Dis-moll. *D♯ minor.*



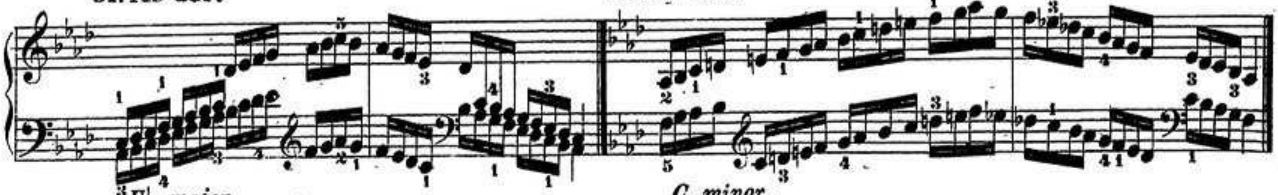
D♭ major.
49. Des-dur.

B♭ minor.
50. B-moll.



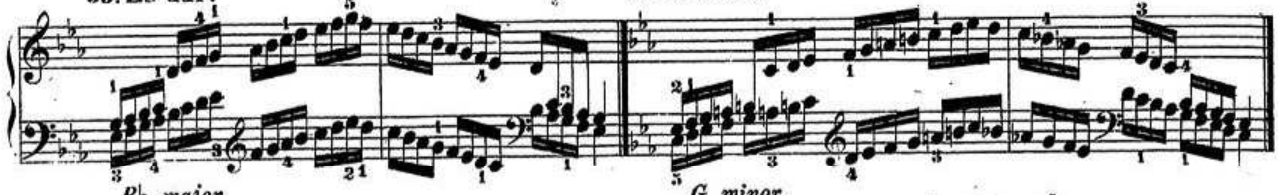
A♭ major.
51. As-dur.

F minor.
52. F-moll.



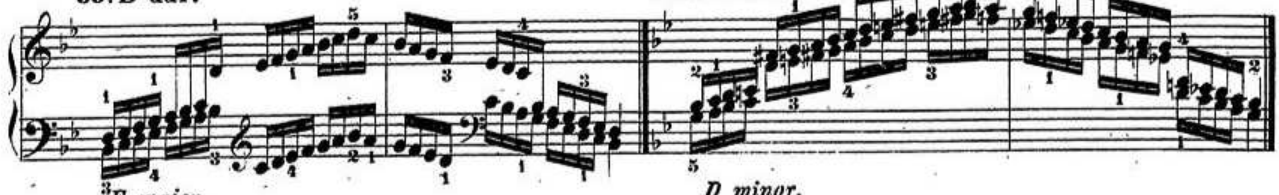
E♭ major.
53. Es-dur.

C minor.
54. C-moll.



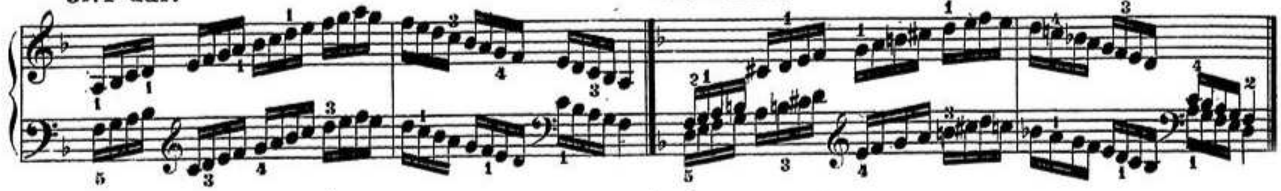
B♭ major.
55. B-dur.

G minor.
56. G-moll.



F major.
57. F-dur.

D minor.
58. D-moll.

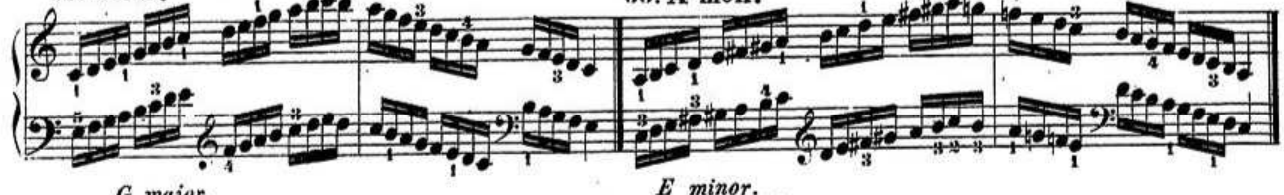


Tonleitern in Sexten.

The Scales in Sixths.

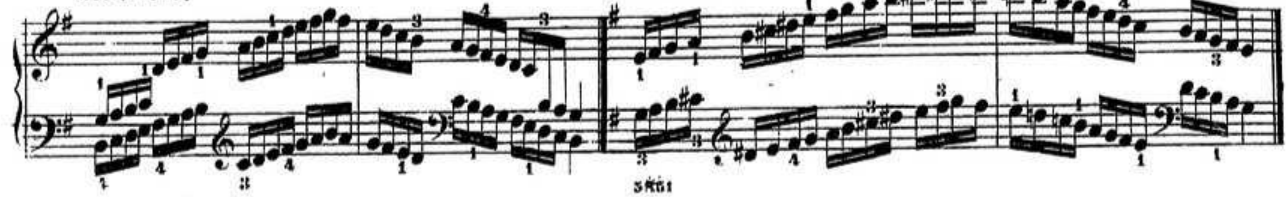
C major.
59. C-dur.

A minor.
60. A-moll.



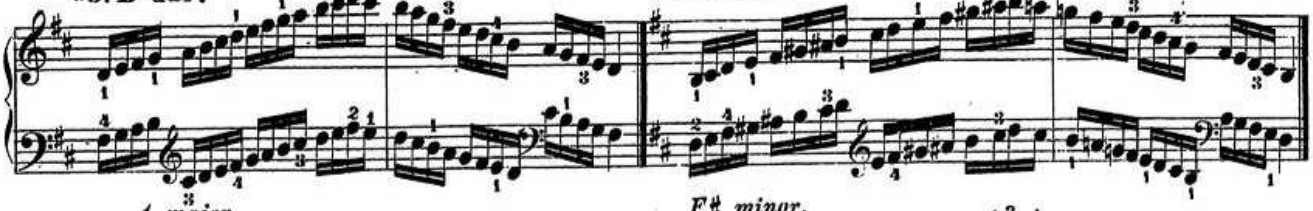
G major.
61. G-dur.

E minor.
62. E-moll.



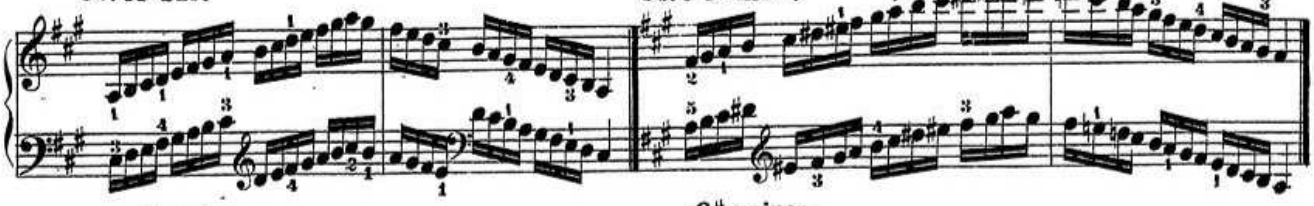
D major.
63. D-dur.

B minor.
64. H-moll.



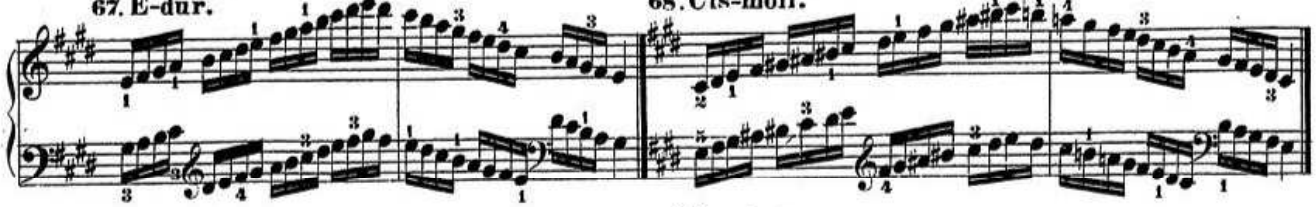
A major.
65. A-dur.

F♯ minor.
66. Fis-moll.



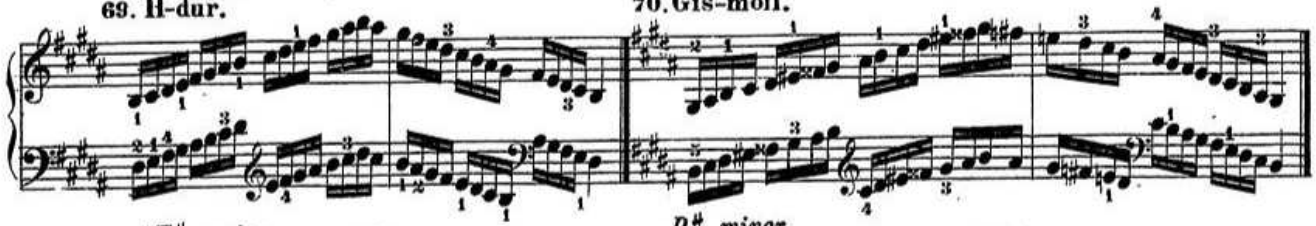
E major.
67. E-dur.

C♯ minor.
68. Cis-moll.



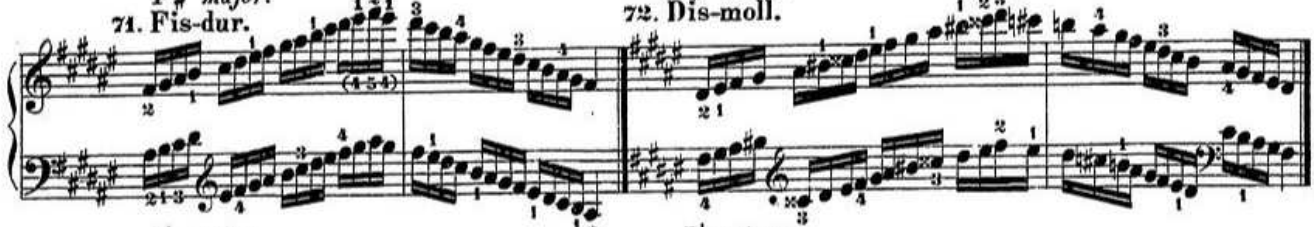
B major.
69. H-dur.

G♯ minor.
70. Gis-moll.



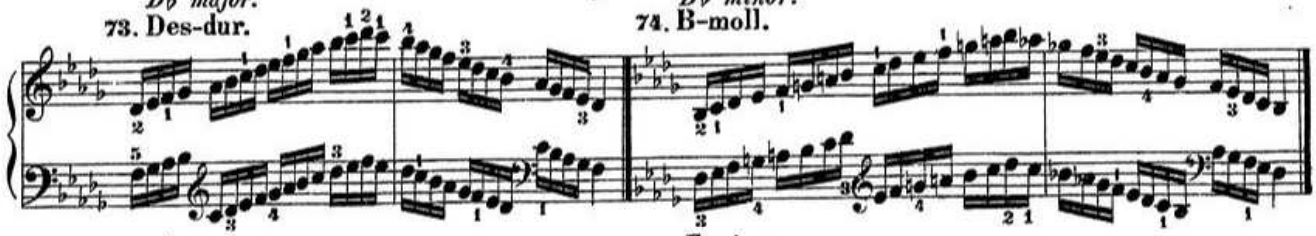
F♯ major.
71. Fis-dur.

D♯ minor.
72. Dis-moll.



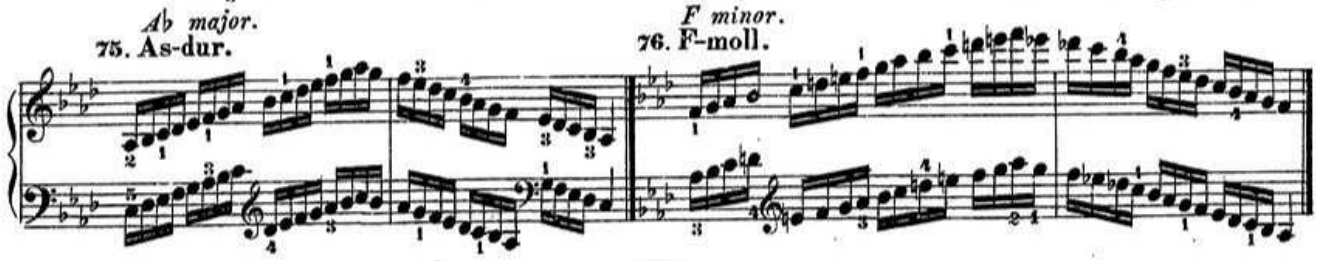
D♭ major.
73. Des-dur.

B♭ minor.
74. B-moll.



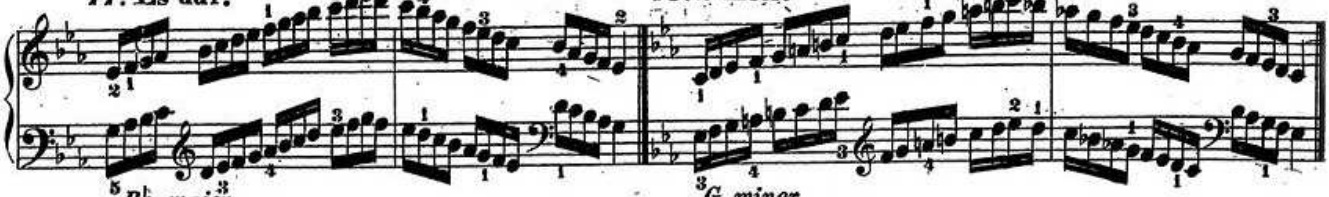
A♭ major.
75. As-dur.

F minor.
76. F-moll.



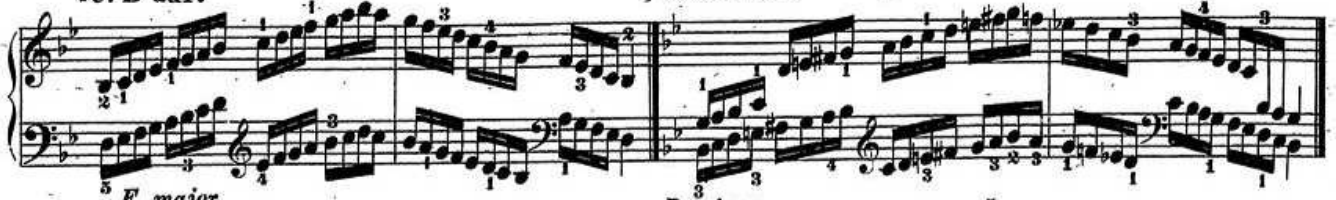
E major.
77. Es-dur.

C minor.
78. C-moll.



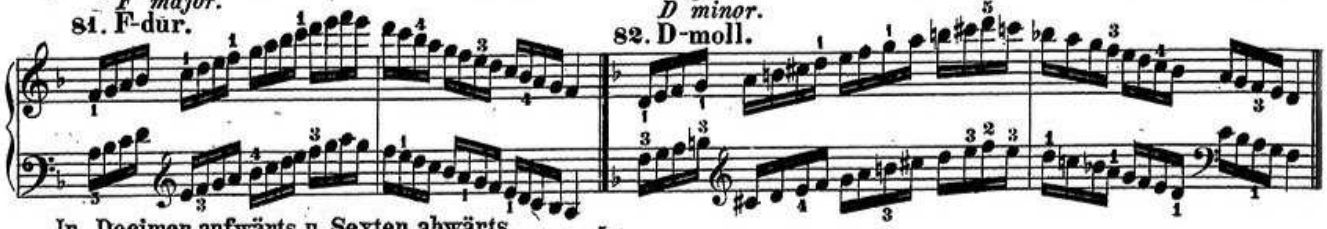
B♭ major.
79. B-dur.

G minor.
80. G-moll.



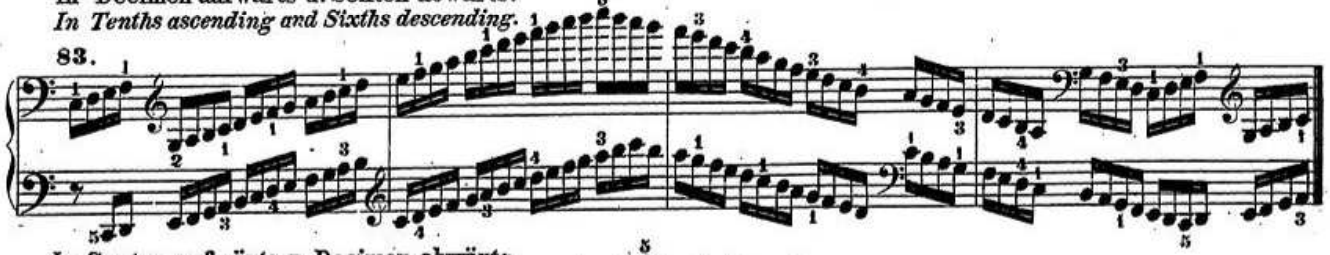
F major.
81. F-dur.

D minor.
82. D-moll.



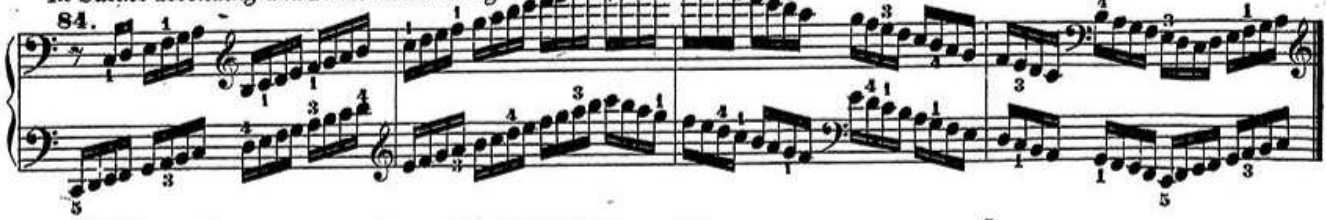
In Decimen aufwärts u. Sexten abwärts.
In Tenths ascending and Sixths descending.

83.



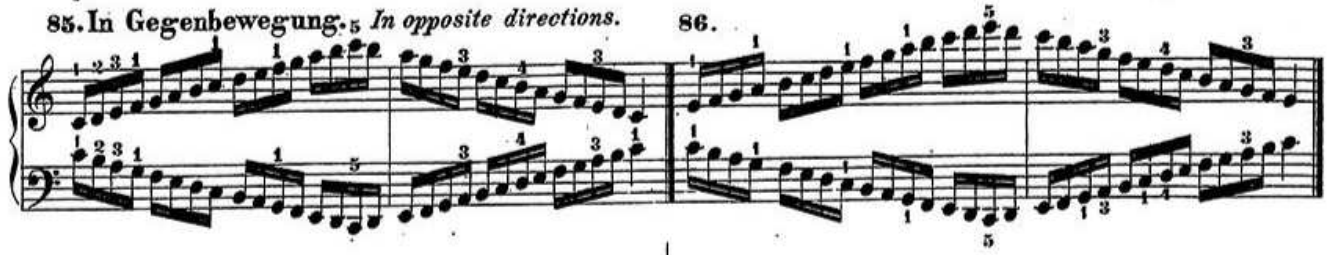
In Sexten aufwärts u. Decimen abwärts.
In Sixths ascending and Tenths descending.

84.



85. In Gegenbewegung. *In opposite directions.*

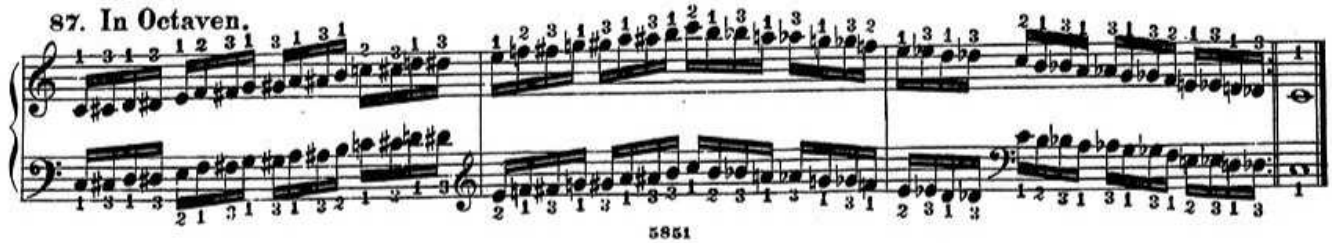
86.



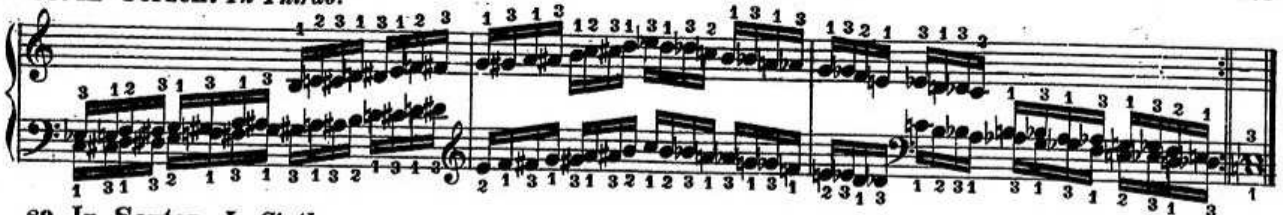
Chromatische Tonleiter.

Chromatic Scale.

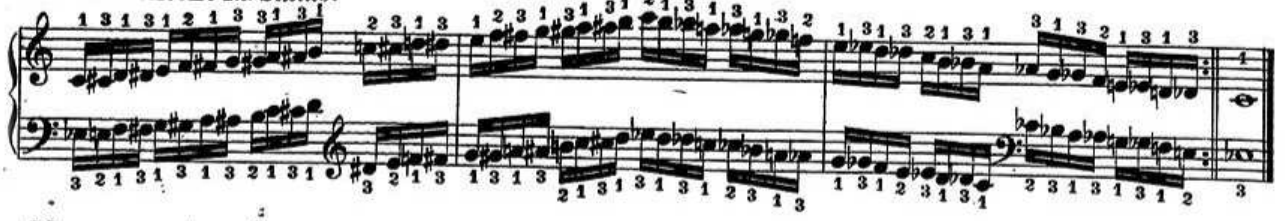
In Octaves.
87. In Octaven.



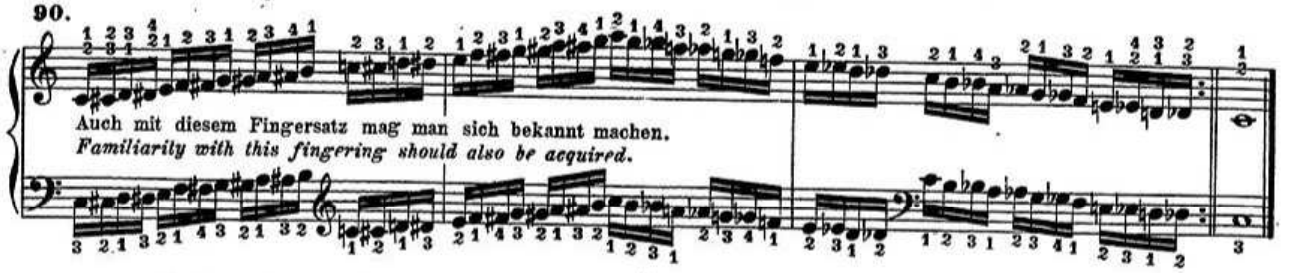
88. In Terzen. *In Thirds.*



89. In Sexten. *In Sixths.*



90.



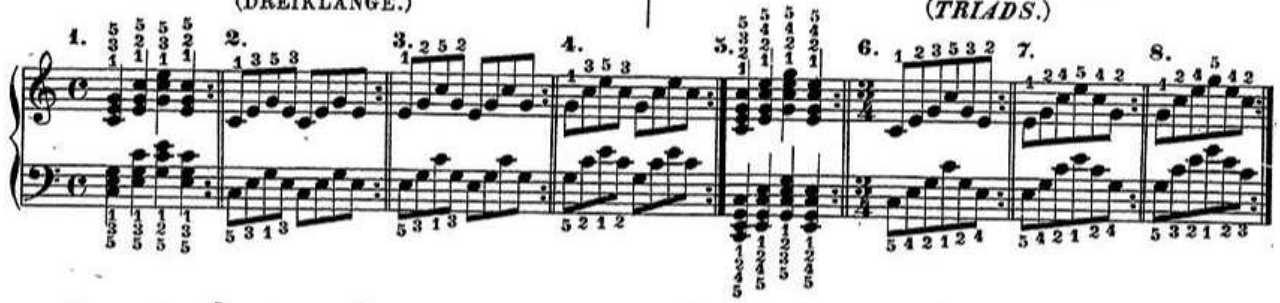
Auch mit diesem Fingersatz mag man sich bekannt machen.
Familiarity with this fingering should also be acquired.

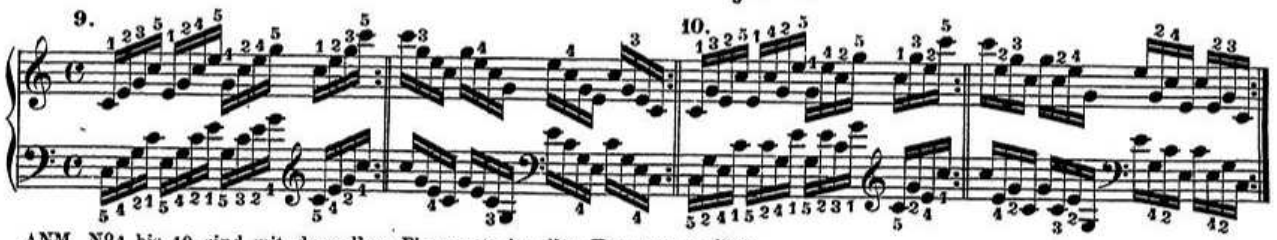
Gebrochene Accorde.

(DREIKLÄNGE.)

Broken Chords. Arpeggios.

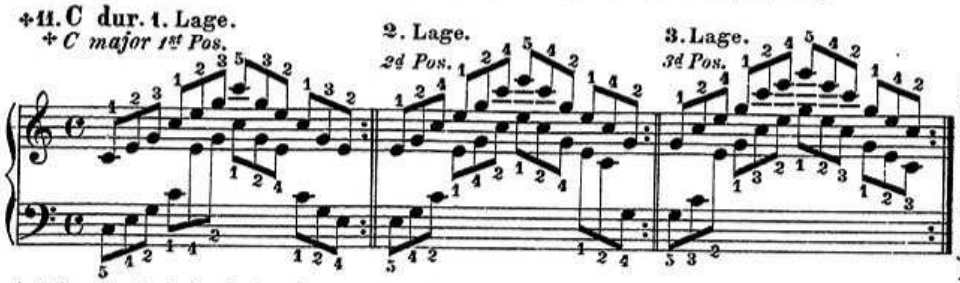
(*TRIADS.*)





ANM. Nº1 bis 10 sind mit demselben Fingersatz in allen Tonarten zu üben.
REMARK. Nos 1 to 10 are to be practised in all keys, with the same fingering.

✣11. C dur. 1. Lage.
✣ C major 1st Pos.

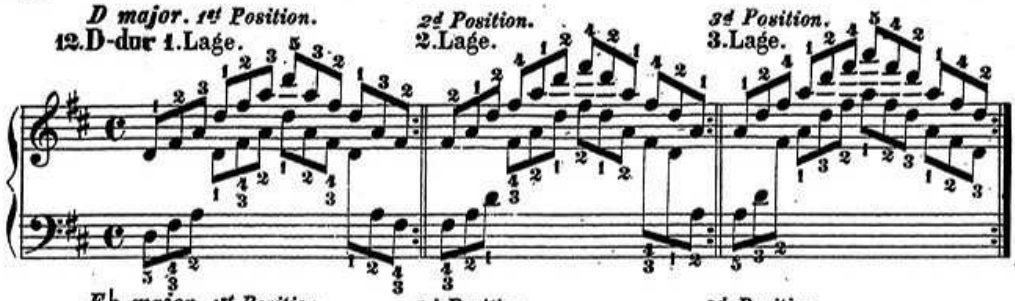


ANM. Derselbe Fingersatz gilt auch für G-dur, F-dur, Fis-dur, A-moll, E-moll, D-moll und Dis-(Es-) moll.

Remark. The same fingering is to be used also for G major, F major, F♯ major, A minor, E minor, D minor and D♯ (also E♭) minor.

✣ Später durch drei und vier Octaven. Dasselbe gilt auch für die folgenden Beispiele Nº12-17.
✣ *Later - throughout 3 and 4 Octaves. This applies also to the following Exercises Nº12 - 17.*

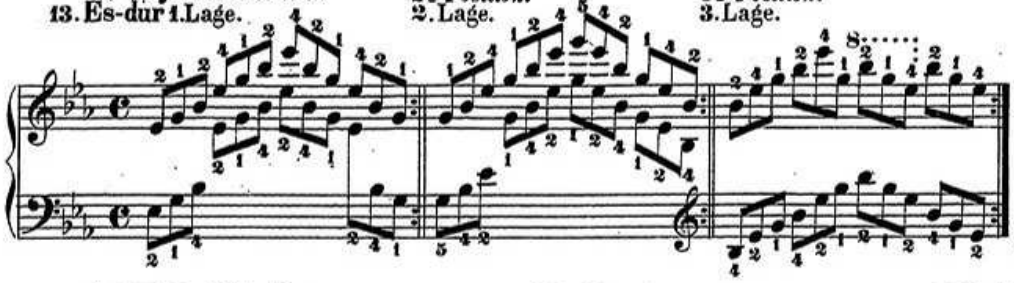
D major. 1st Position. 12. D-dur 1. Lage. *2d Position.* 2. Lage. *3d Position.* 3. Lage.



ANM. Derselbe Fingersatz gilt auch für A-dur, E-dur, G-moll, C-moll und F-moll.

Remark. The same fingering also for A major, E major, G minor, C-minor and F minor.

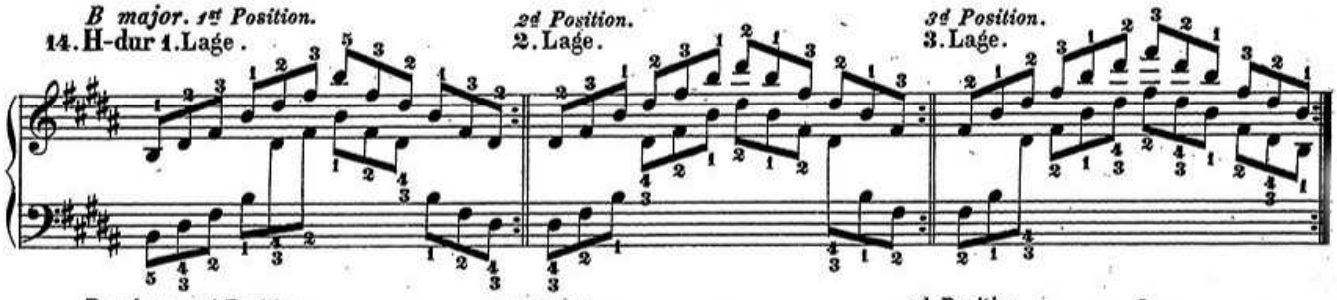
E♭ major. 1st Position. 13. Es-dur 1. Lage. *2d Position.* 2. Lage. *3d Position.* 3. Lage.



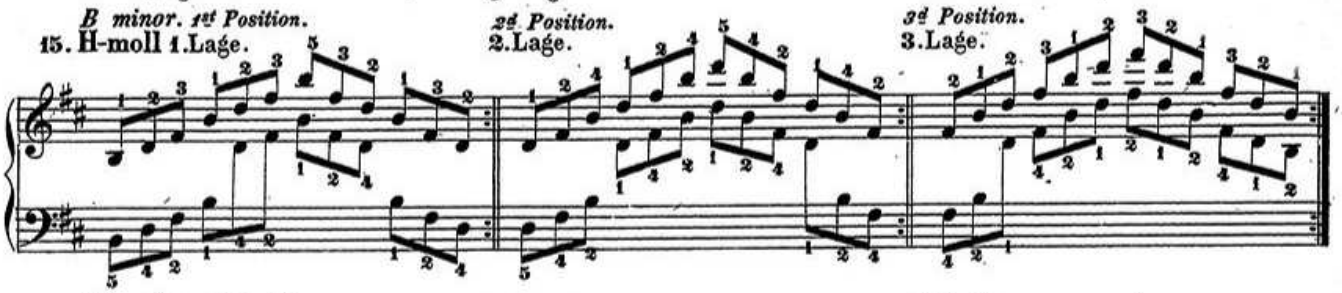
ANM. Derselbe Fingersatz gilt auch für As-dur, Des-dur, Es-moll, Cis-moll und Gis-moll.

Remark. The same fingering also for A♭ major, D♭ major, E♭ minor, C♯ minor and G♯ minor.

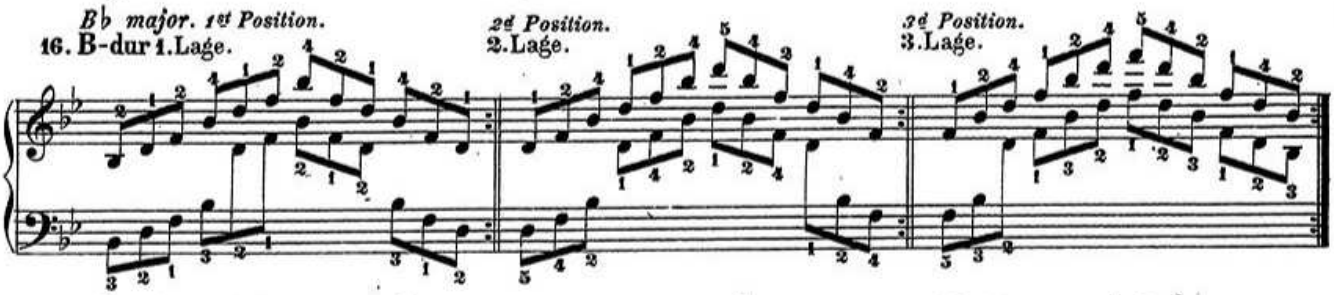
B major. 1st Position. 14. H-dur 1. Lage. *2d Position.* 2. Lage. *3d Position.* 3. Lage.



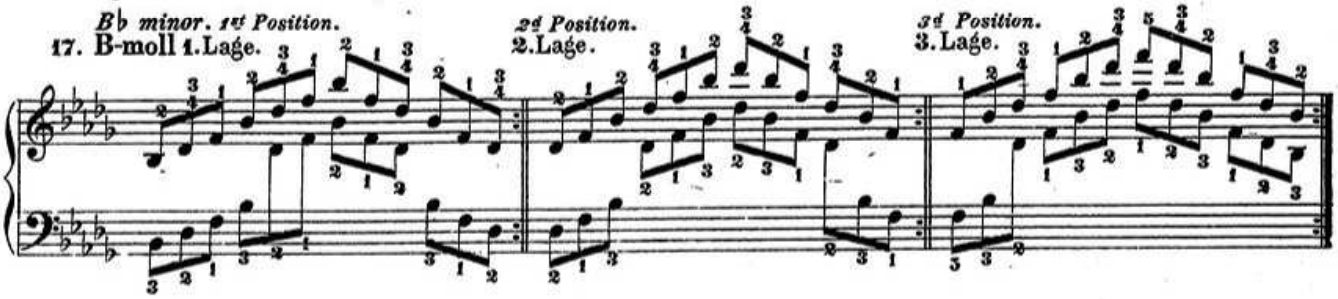
B minor. 1st Position. 15. H-moll 1. Lage. *2d Position.* 2. Lage. *3d Position.* 3. Lage.



B♭ major. 1st Position. 16. B-dur 1. Lage. *2d Position.* 2. Lage. *3d Position.* 3. Lage.

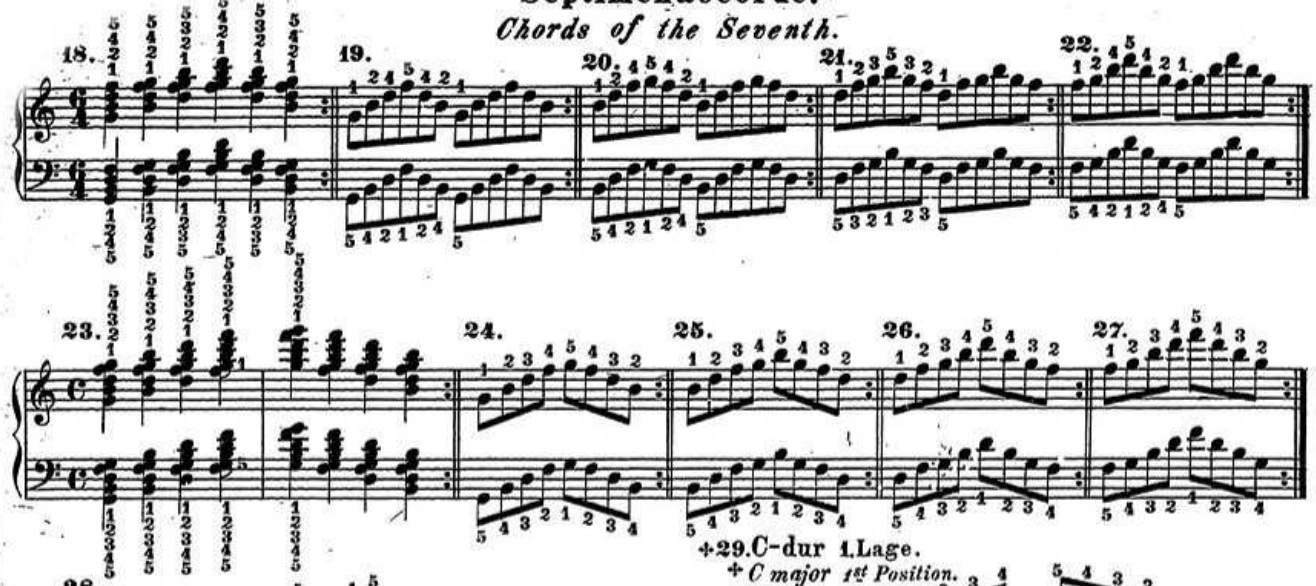


B♭ minor. 1st Position. 17. B-moll 1. Lage. *2d Position.* 2. Lage. *3d Position.* 3. Lage.



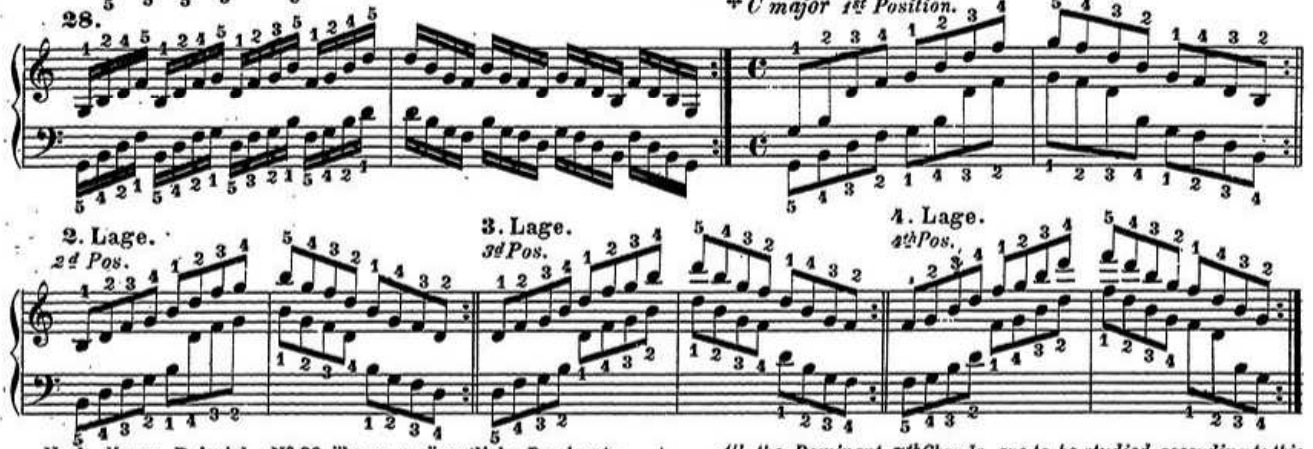
Septimenaccorde.

Chords of the Seventh.



✣29. C-dur 1. Lage.

✣ *C major 1st Position.*



Nach diesem Beispiel № 29 übe man sämmtliche Dominant-septimenaccorde. Bei Bildung der mit Obertasten beginnenden Lagen jedoch lege man in der rechten Hand, aufwärts mit dem 2. Finger anfangend, die Applicatur der nächstfolgenden, in der linken Hand aber, abwärts mit dem 2. Finger anfangend, die der vorhergehenden, letzten Untertastenlage zu Grunde.

All the Dominant 7th Chords are to be studied according to this Example № 29. Where, however, the first note is a black key, the 2d finger must be used, in the right hand, the 1st (the thumb) being brought on the first white key. In the left hand, on the contrary, the fingering will be found by using the 2d finger for beginning the descending arpeggio, bringing the 1st (the thumb) on the first white key following.

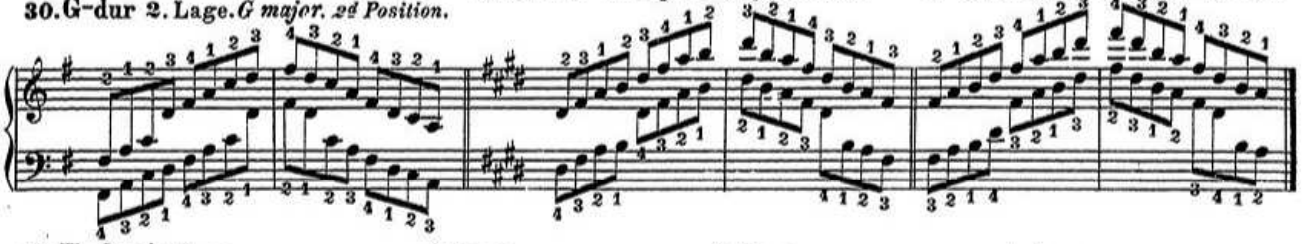
Beispiele.

Examples.

30. G-dur 2. Lage. *G major. 2d Position.*

31. E-dur 2. Lage. *E major 2d Pos.*

E-dur 3. Lage. *E major 3d Pos.*



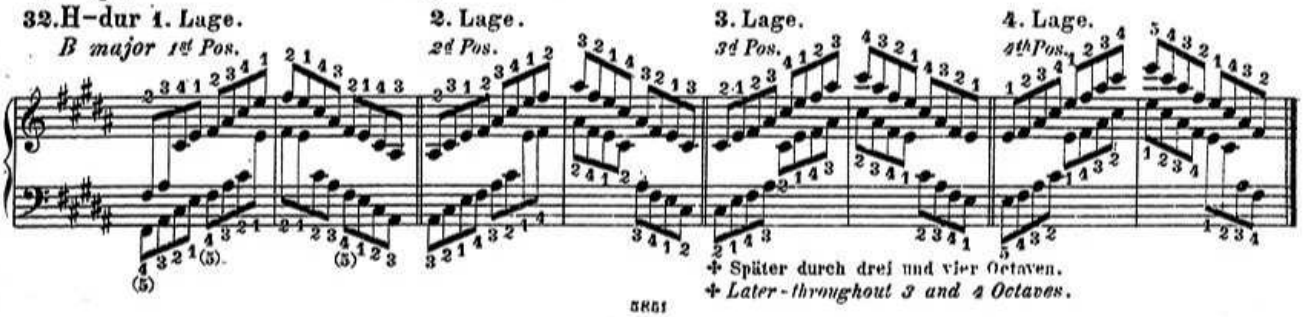
32. H-dur 1. Lage.

B major 1st Pos.

2. Lage. *2d Pos.*

3. Lage. *3d Pos.*

4. Lage. *4th Pos.*

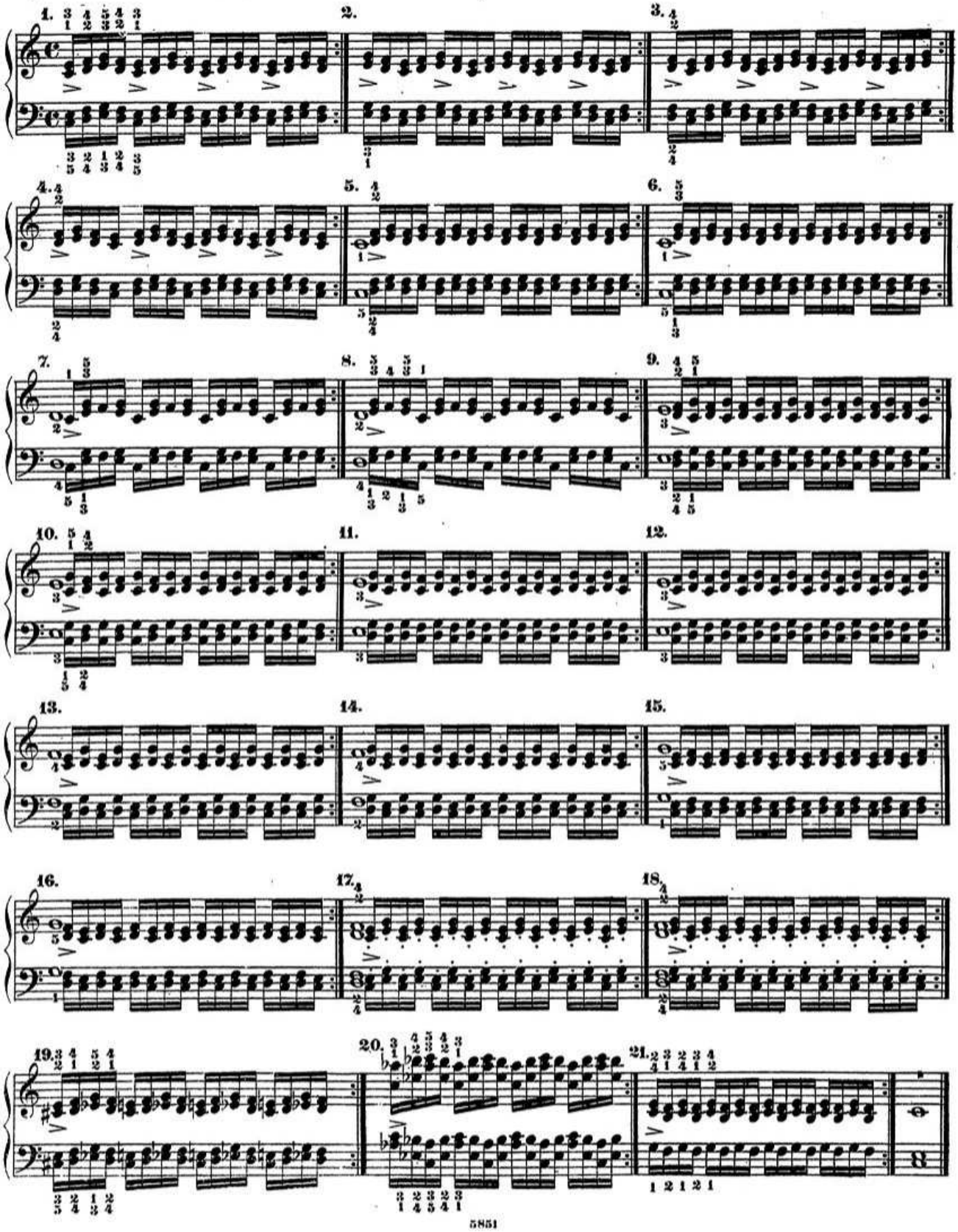


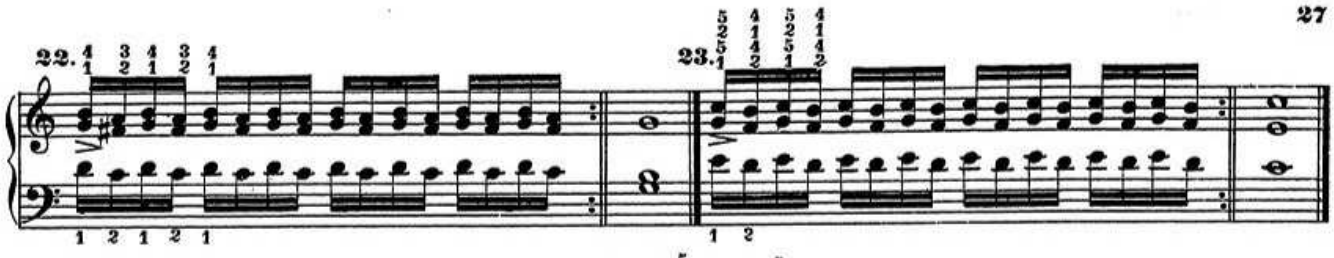
✣ Später durch drei und vier Octaven.

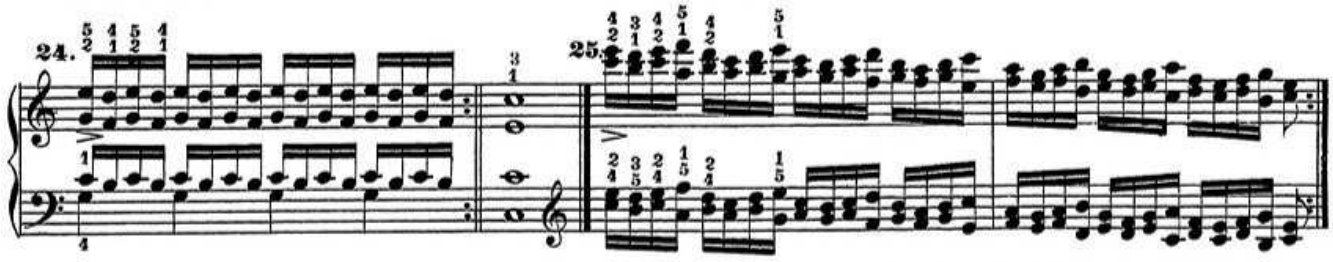
✣ *Later - throughout 3 and 4 Octaves.*

Doppelgriffe.

Double Notes.

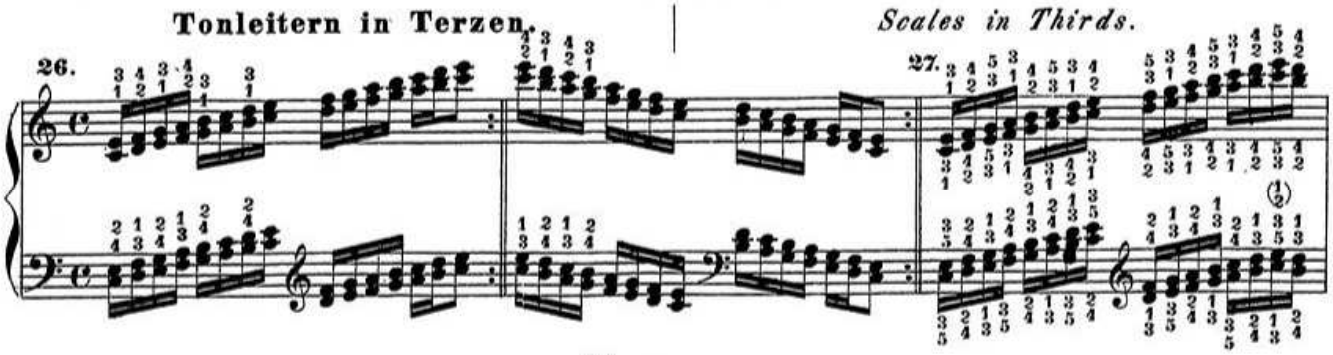


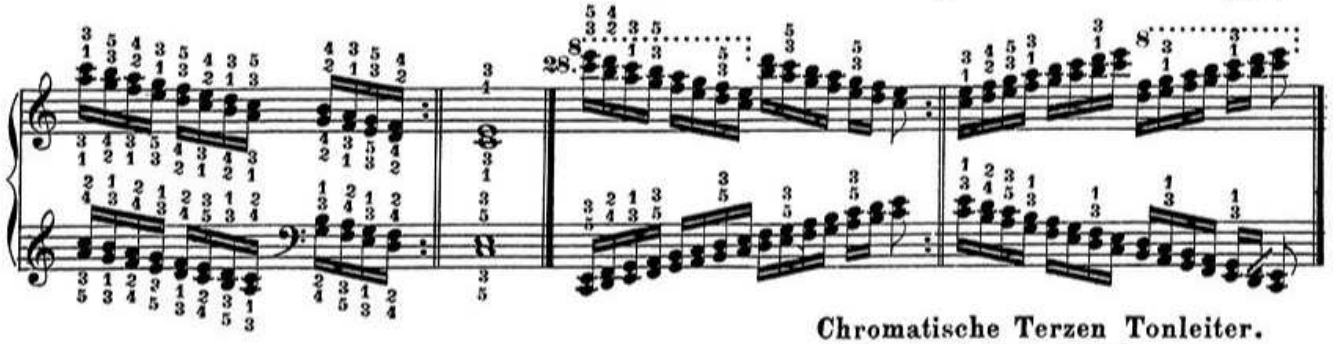


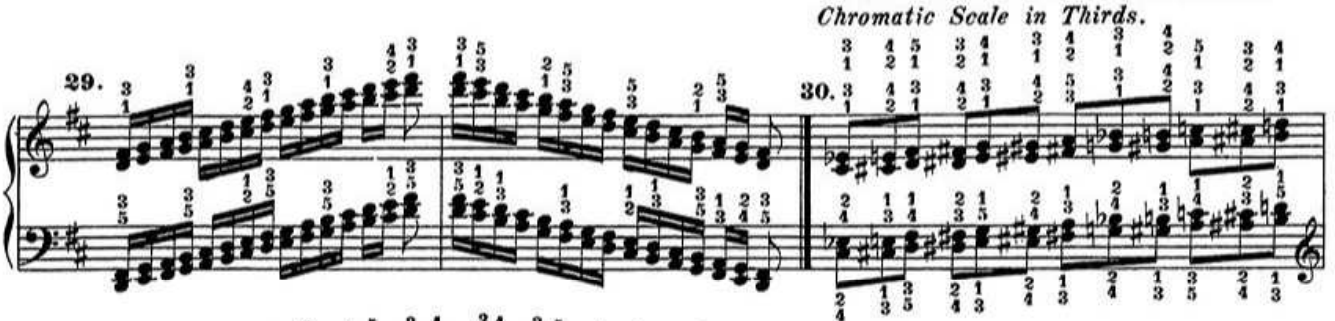
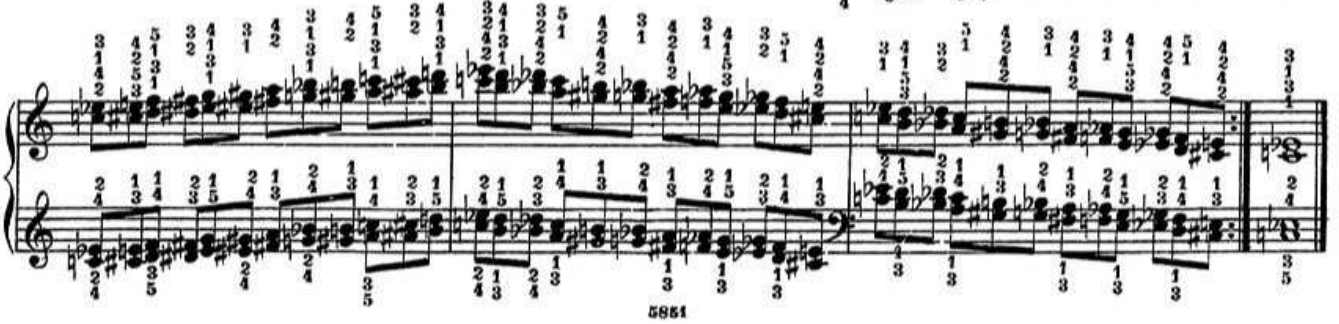


Tonleitern in Terzen.

Scales in Thirds.





Chromatische Terzen Tonleiter.

Chromatic Scale in Thirds.