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The Virtuoso Pianist

In Sixty Exercises
For the Piano

G. SCHIRMER

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C. L. HANON

The Virtuoso Pianist

In Sixty Exercises

For the Piano

For the Acquirement of Agility, Independence,
Strength, and Perfect Evenness in the Fingers,
as well as Suppleness of the Wrist

Translated from the French by
DR. THEODORE BAKER

Book I (Nos. 1-20) — Library Vol. 1071
Book II (Nos. 21-43) — Library Vol. 1072
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PREFACE.

The study of the piano is now-a-days so general, and good pianists are so numerous, that mediocrity on this instrument is no longer endured. In consequence, one must study the piano eight or ten years before venturing to perform a piece of any difficulty, even at a gathering of amateurs. Now, how few persons are in a position to devote so many years to this study! It often happens, therefore, that for want of sufficient practice the playing is uneven and incorrect. The left hand gives out in passages of slight difficulty; the fourth and fifth fingers are almost useless for lack of special exercises for these fingers, which are always weaker than the rest; and when passages in octaves, in tremolo or trills occur, they are usually executed only by dint of exertion and fatigue, so that the performance is very incorrect and wholly wanting in expression.

For several years we have labored to overcome this state of affairs, making it our aim to unite in one work special exercises which render possible a complete course of pianistic study in far less time.

To attain this end, it sufficed to find the solution of the following problem:

If all five fingers of the hand were absolutely equally well trained, they would be ready to execute anything written for the instrument, and the only question remaining would be that of fingering, which could be readily solved.

We have found the solution of this problem in our work "The Virtuoso-Pianist, in 60 Exercises," etc. In this volume will be found the exercises necessary for the acquirement of agility, independence, strength and perfect evenness in the fingers, as well as suppleness of the wrists—all indispensable qualities for fine execution; furthermore, these exercises are calculated to render the left hand equally skilful with the right. Excepting a few exercises, to be found in several methods, the entire book is our personal work. These exercises are interesting, and do not fatigue the student like the generality of five-finger exercises, which are so dry that one requires the perseverance of a true artist to summon up courage to study them.

These exercises are written in such a manner that, after having read them a few times, they can be played in quite a rapid movement; they thus become

PREFACE.—*Continued.*

excellent practice for the fingers, and one loses no time in studying them. If desired, any of these exercises may be played on several pianos simultaneously, rousing a spirit of emulation among the students, and habituating them to ensemble-playing.

All descriptions of difficulties will be met with. The exercises are so arranged, that in each successive number the fingers are rested from the fatigue caused by the one preceding. The result of this combination is, that all mechanical difficulties are executed without effort or weariness; and, after such practice, the fingers attain to astonishing facility of execution.

This work is intended for all piano-pupils. It may be taken up after the pupil has studied about a year. As for more advanced students, they will study it in a very short time, and will thereafter never experience the stiffness which may have been previously felt in fingers or wrists; this will render them capable of surmounting the principal mechanical difficulties.

Pianists and teachers who cannot find time for sufficient practice to keep up their playing, need only to play these exercises a few hours in order to regain all the dexterity of their fingers.

This entire volume can be played through in an hour; and if, after it has been thoroughly mastered, it be repeated daily for a time, difficulties will disappear as if by enchantment, and that beautiful, clear, clean, pearling execution will have been acquired which is the secret of distinguished artists.

Finally, we offer this work as giving the key to all mechanical difficulties. We therefore consider that we are rendering a real service to young pianists, to teachers, and to the directors of boarding-schools, in proposing their adoption of our work, "The Virtuoso-Pianist."

The Virtuoso-Pianist.

Part I.

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

Nº 1.

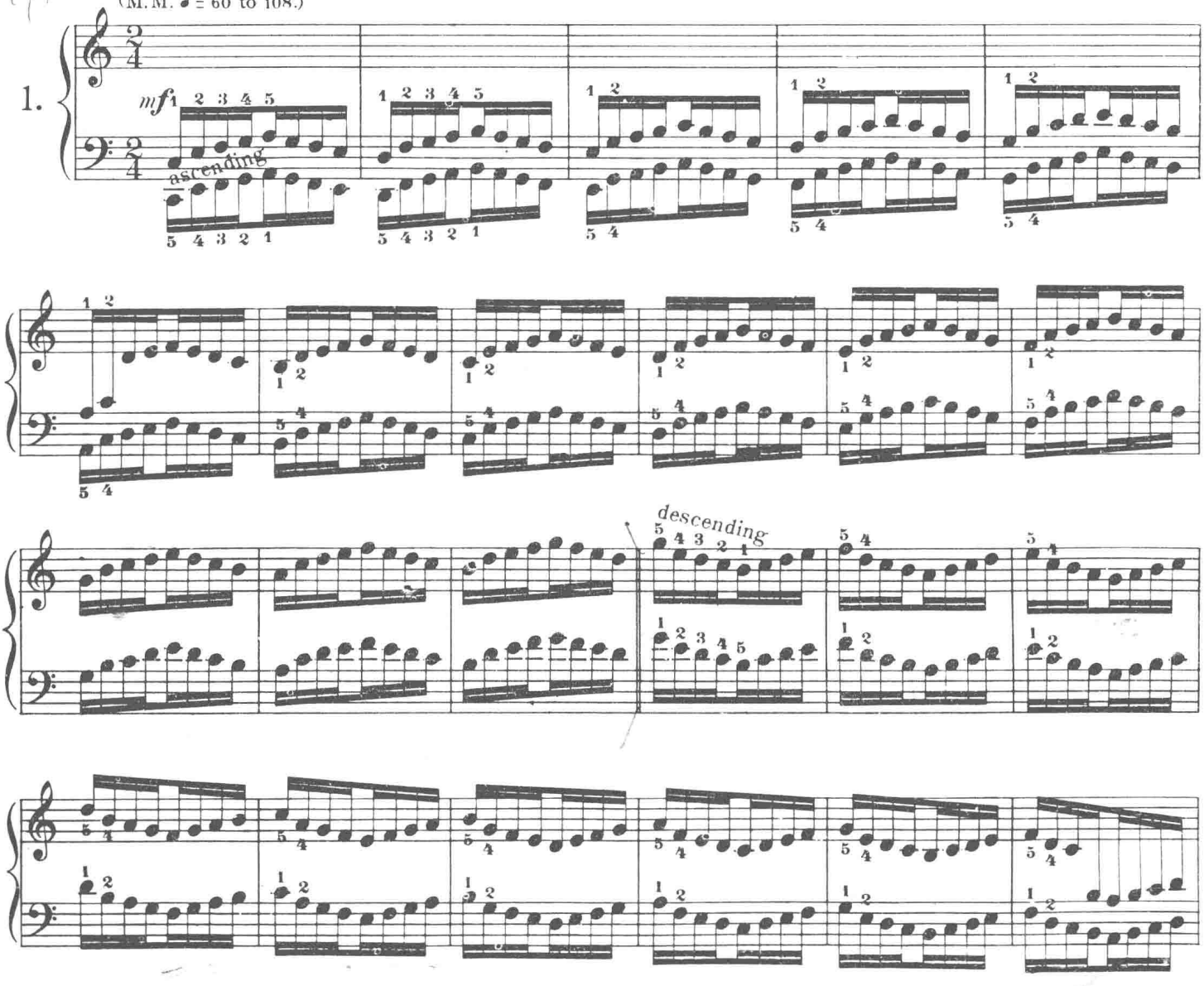
Stretch between the fifth and fourth fingers of the left hand in ascending, and the fifth and fourth fingers of the right hand in descending.

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

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

C. L. HANON.

(M.M. ♩ = 60 to 108.)



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

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

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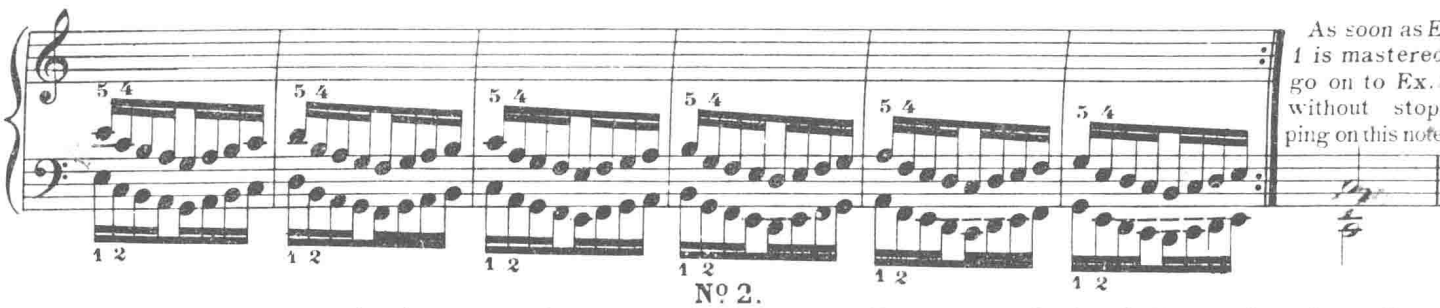
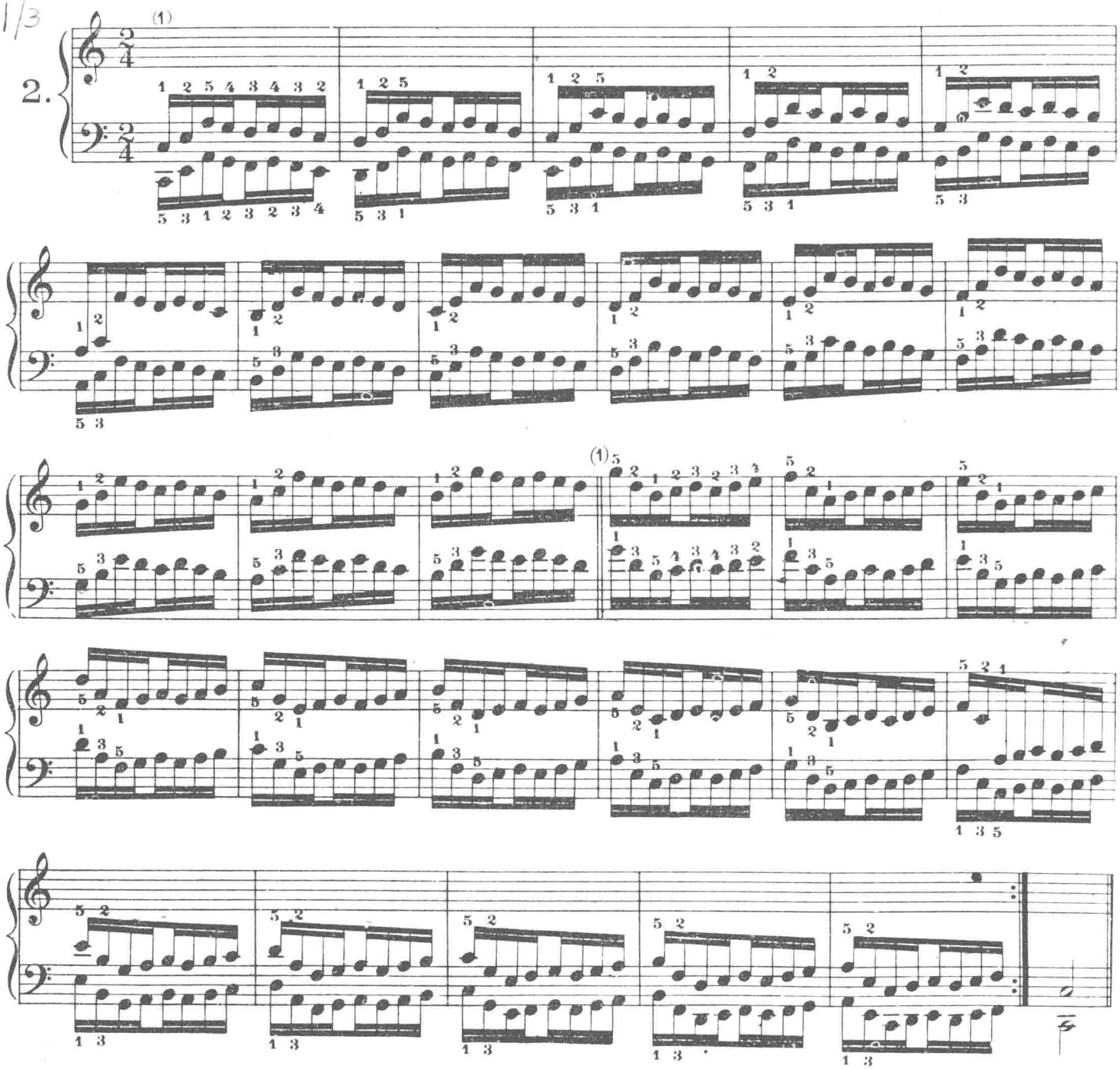


Nº 2.

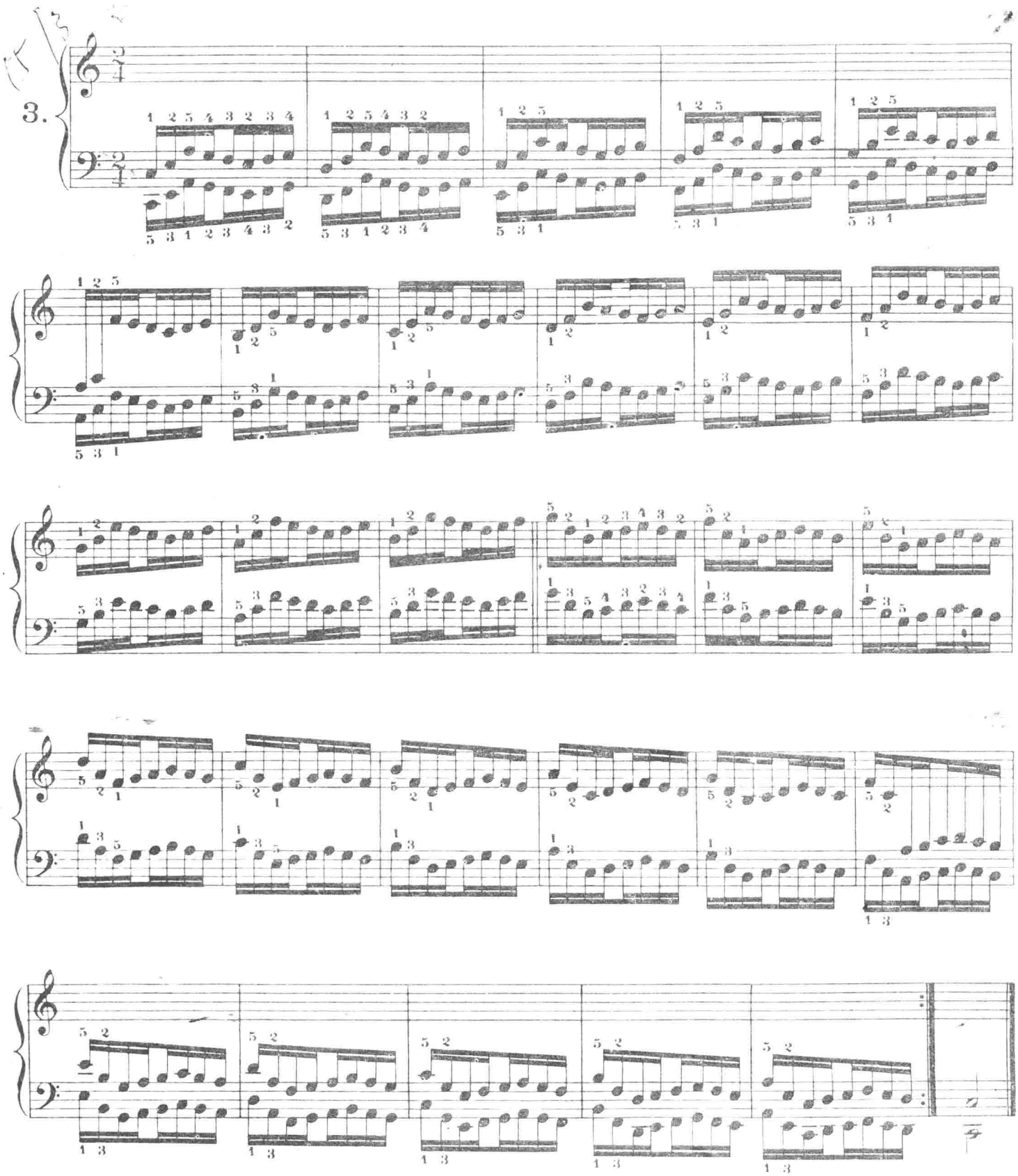
(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exercises, and those following, in this way.



(1) 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.

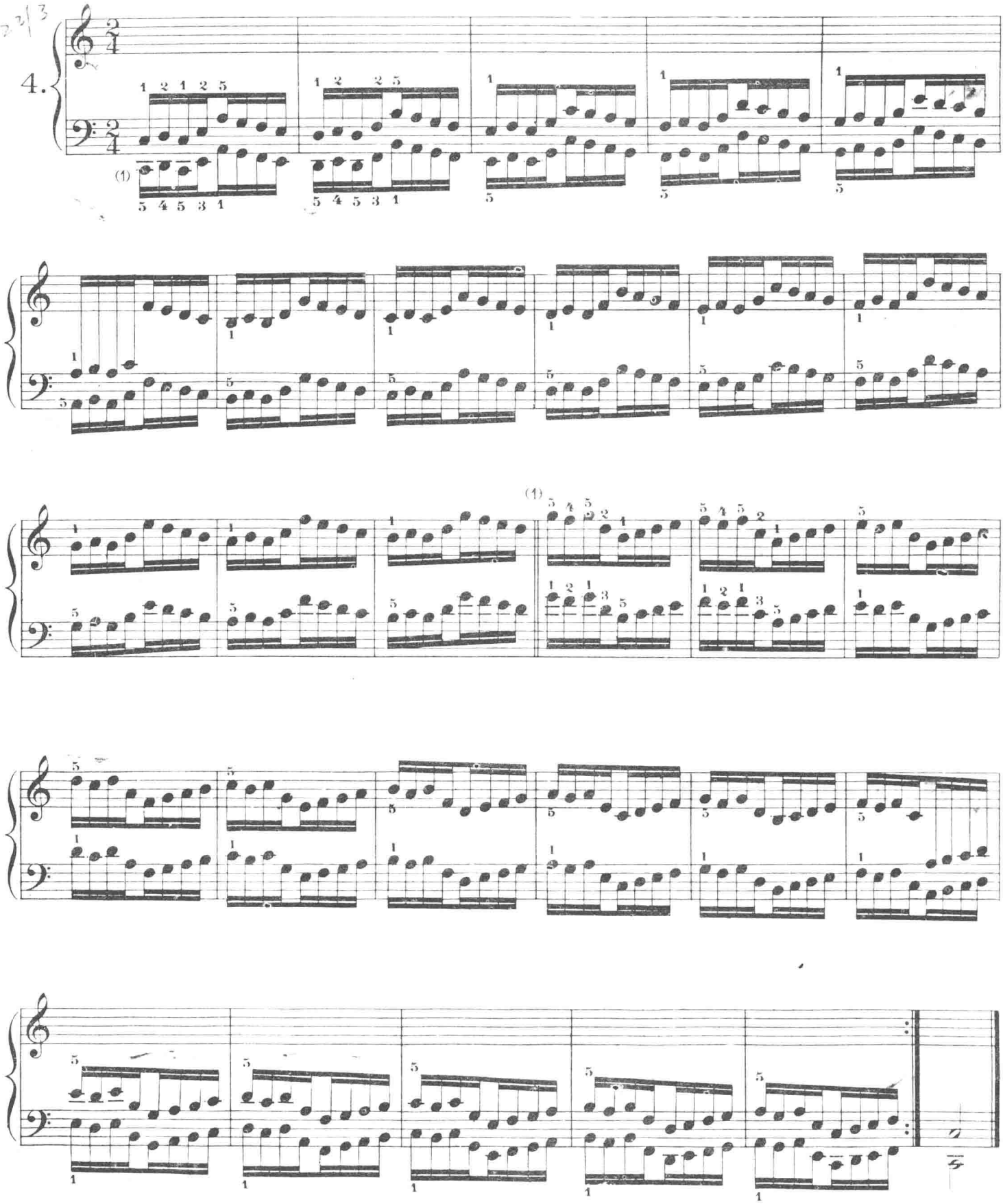
№ 3.

(2-3-4) Before beginning to practise № 3, play through the preceding exercises once or twice without stopping. When № 3 is mastered, practise № 4, and then № 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.



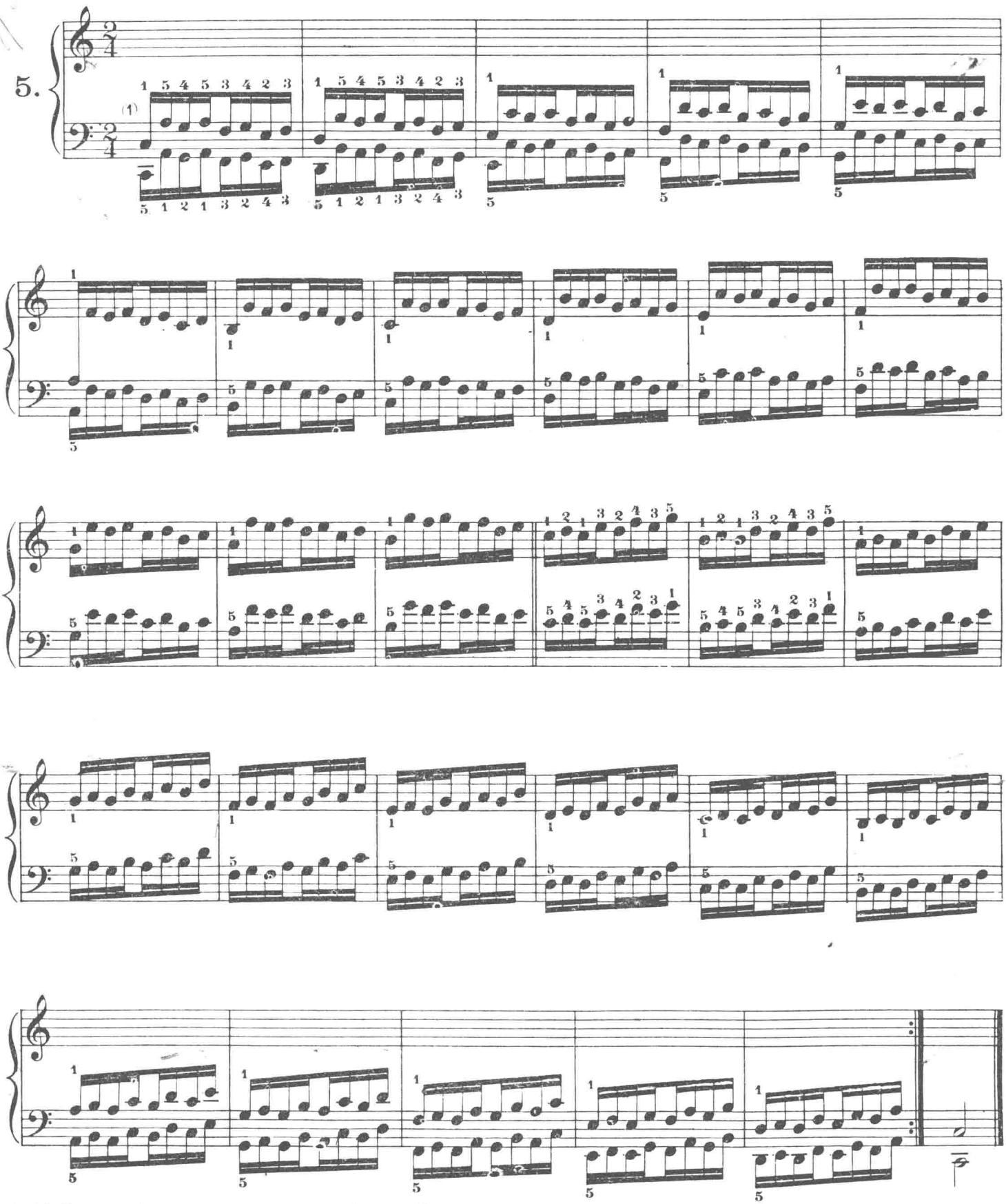
Nº 4.

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



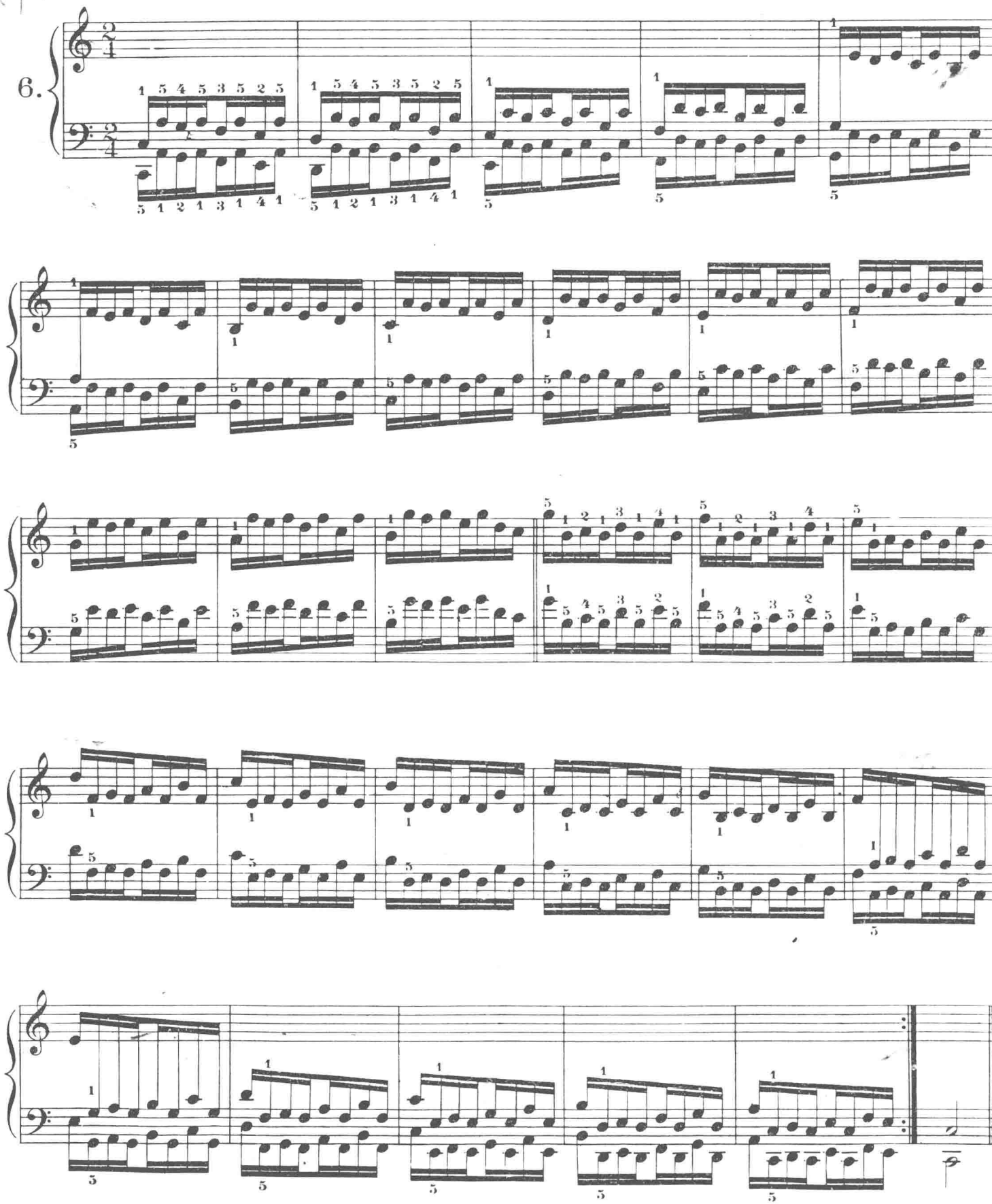
№ 5.

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



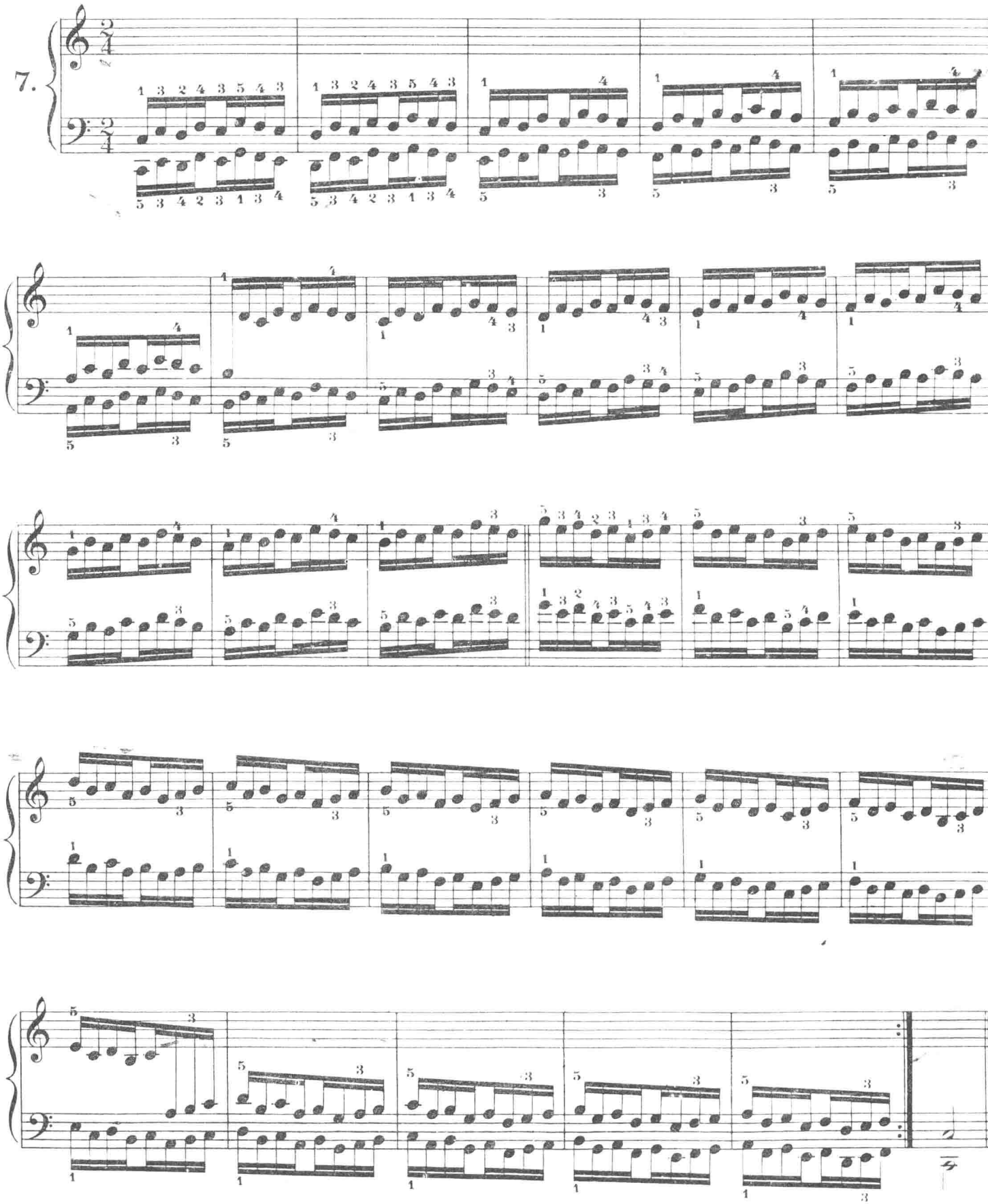
(1) Preparation for the trill with the 4th and 5th fingers of the right hand.

(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.



Nº 7.

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



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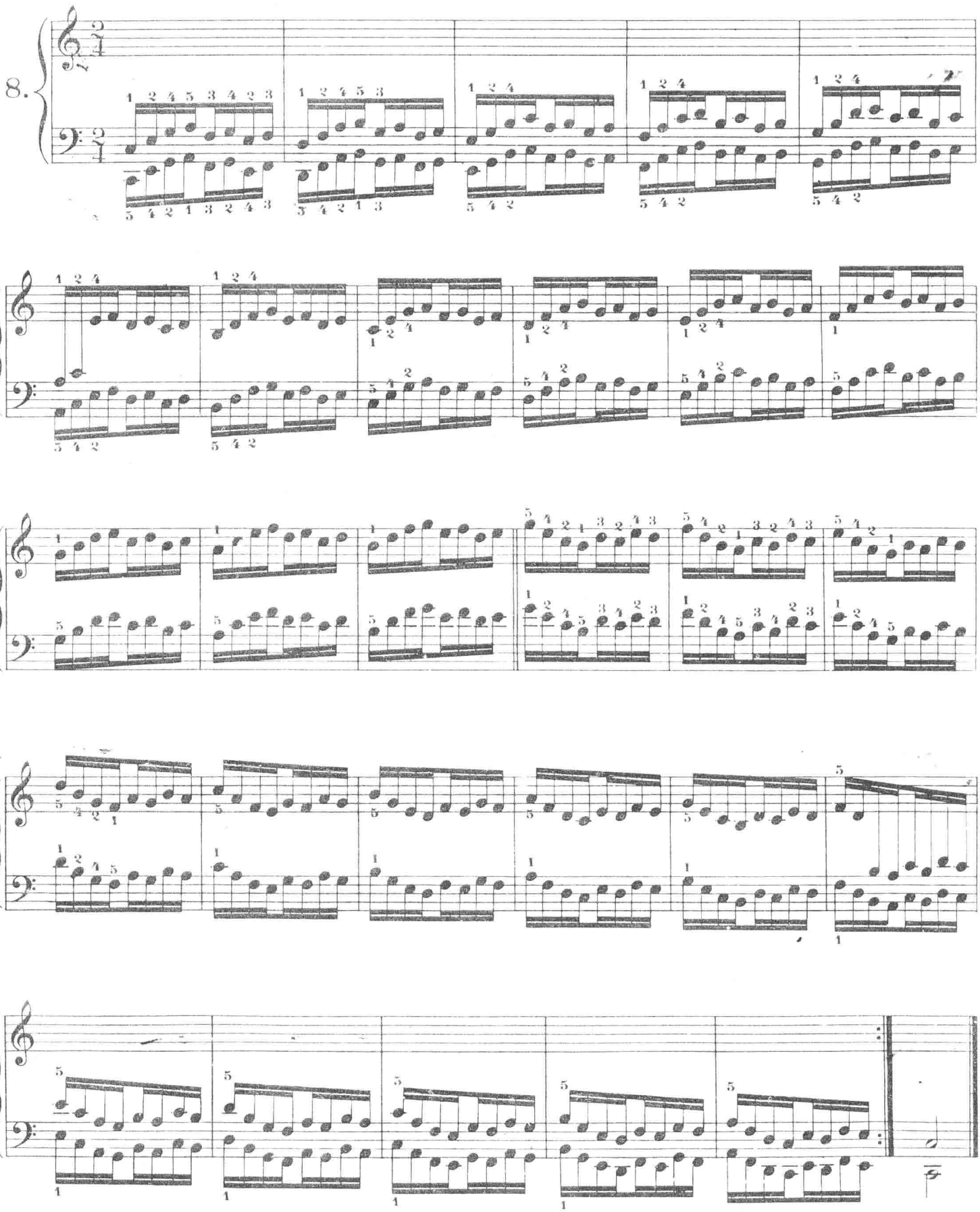
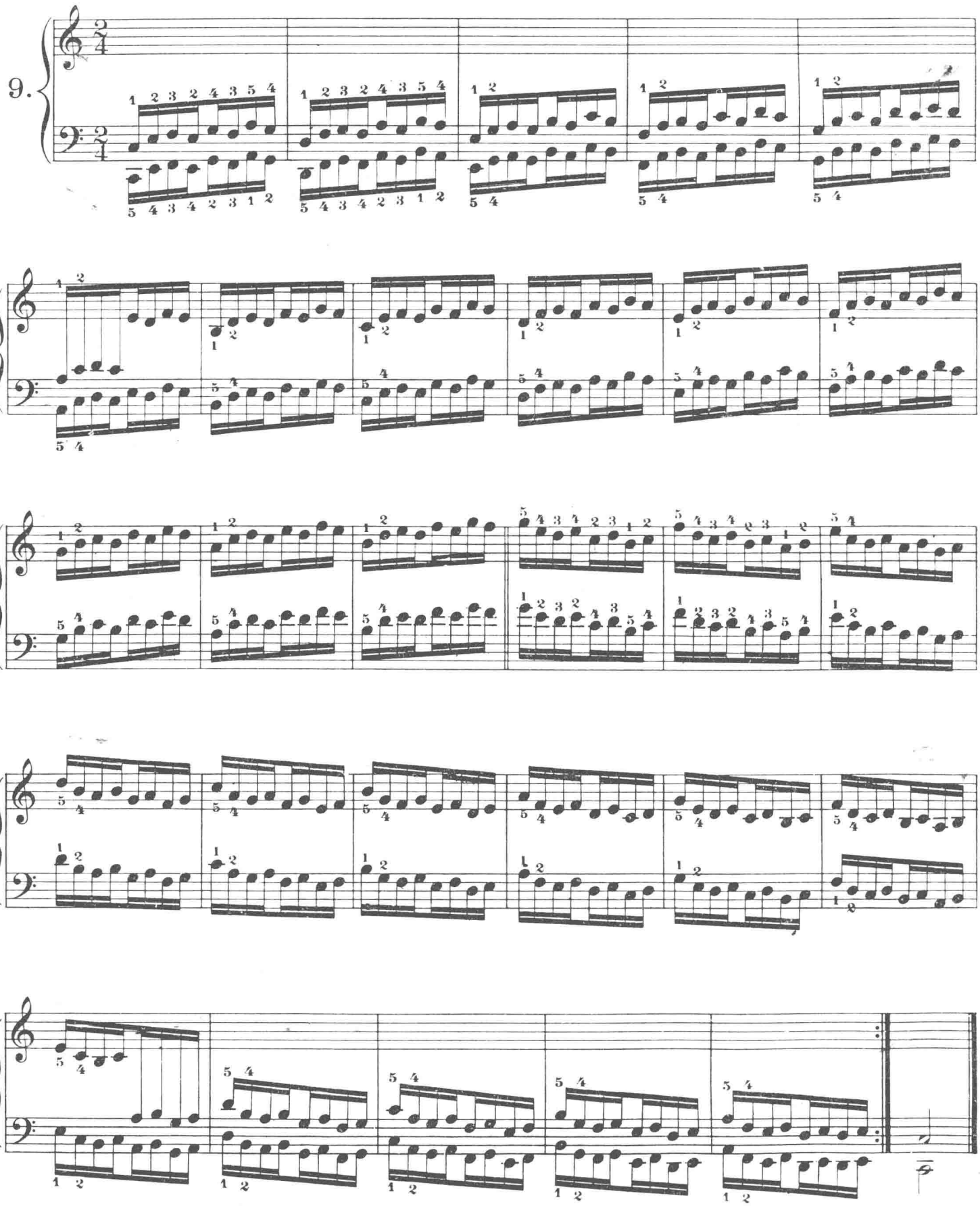
№ 8.

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



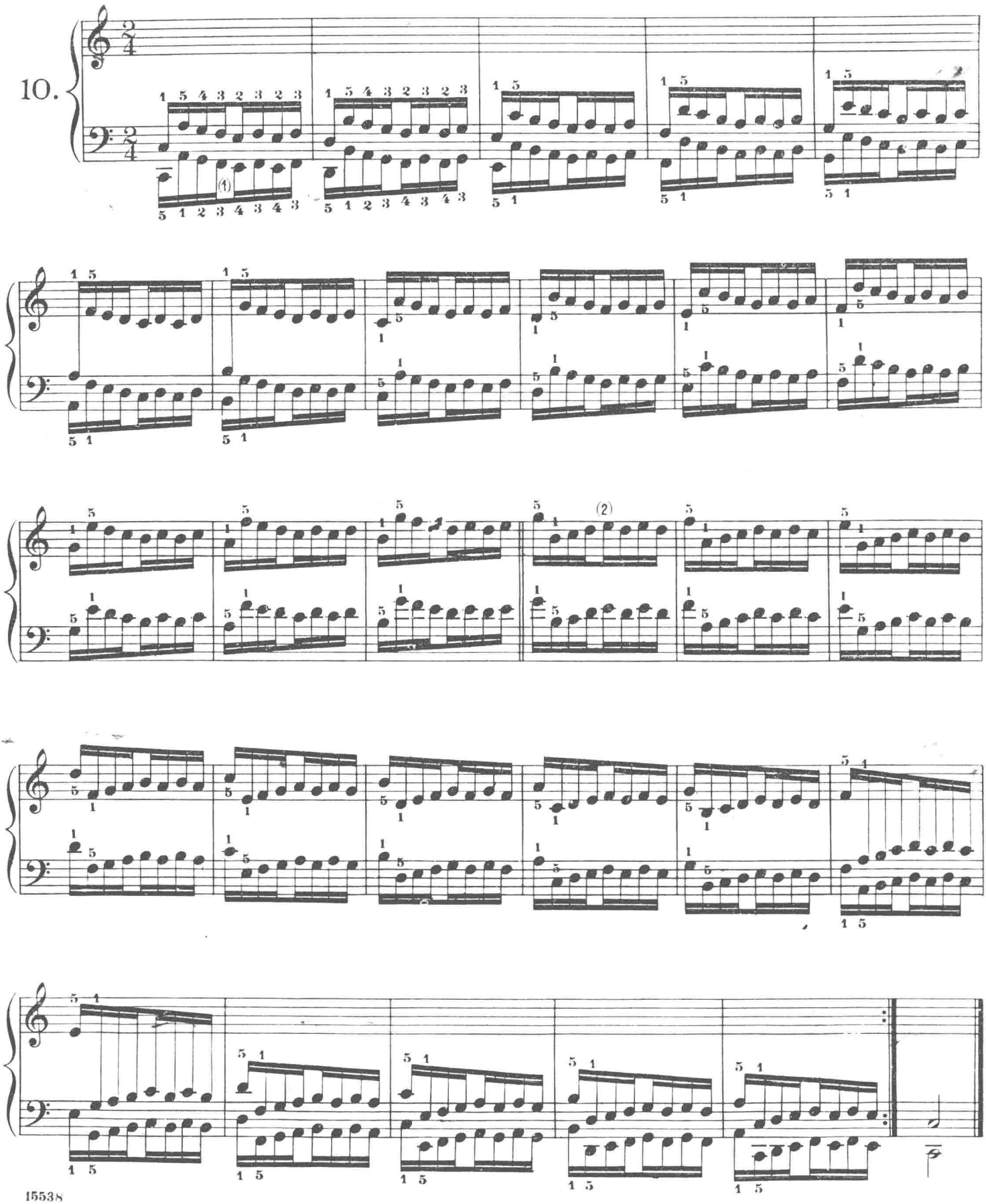
Nº 9.

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



№ 10.

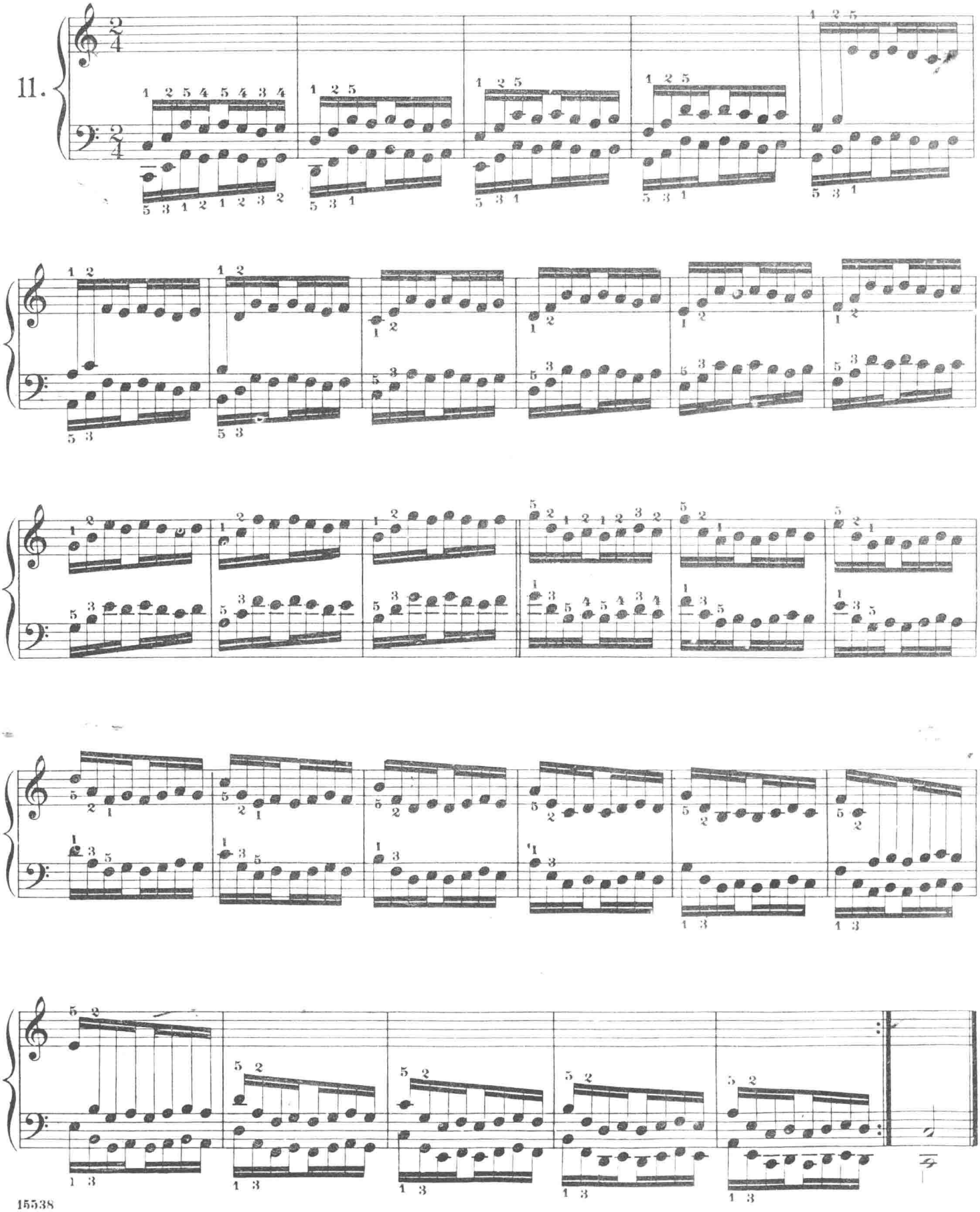
(3-4) Preparation for the trill, for the 3rd and 4th fingers of the left hand in ascending (1); and for the 3rd and 4th of the right, descending (2).



Nº 11.

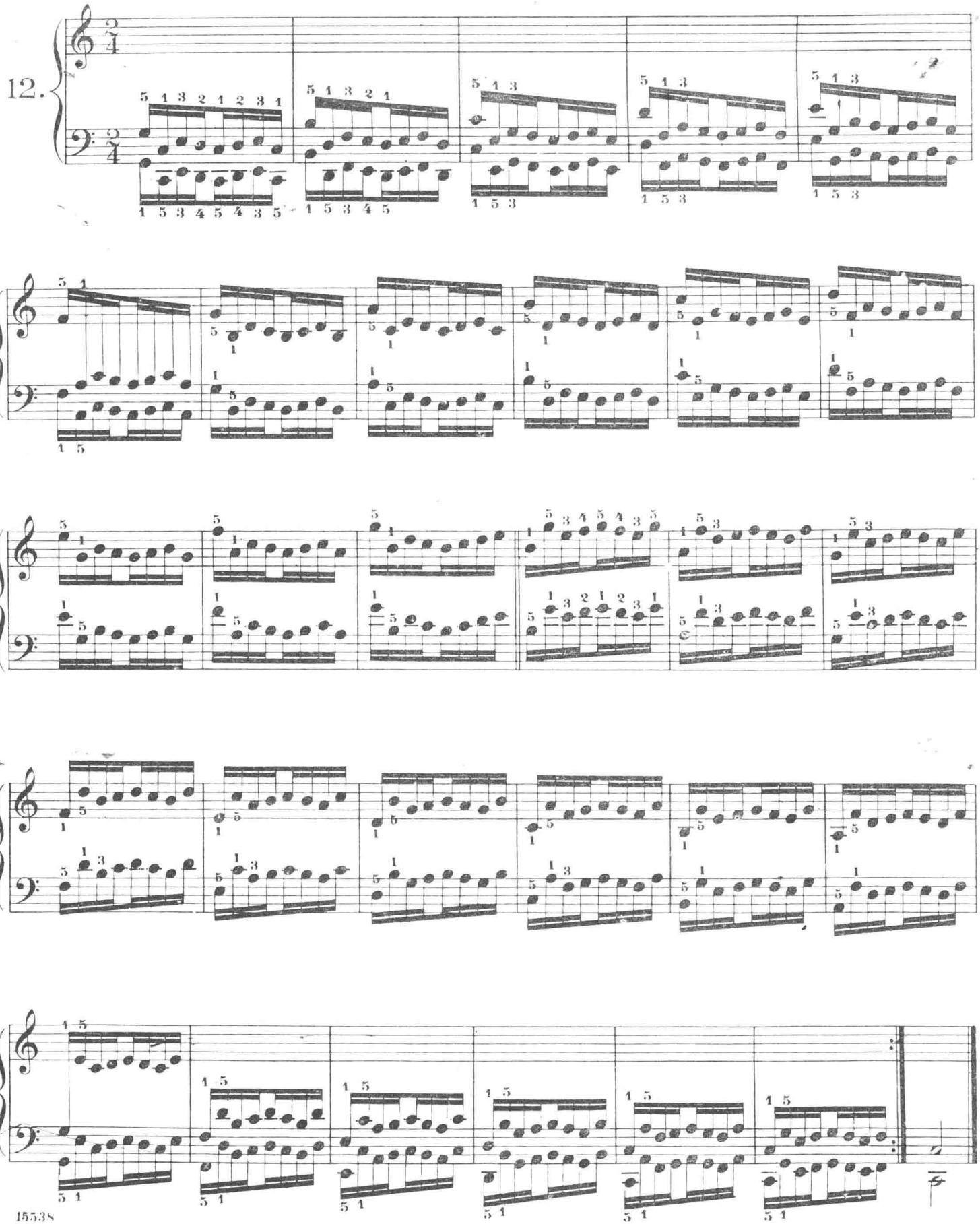
(3-4-5) Another preparation for the trill, for the 4th and 5th fingers.

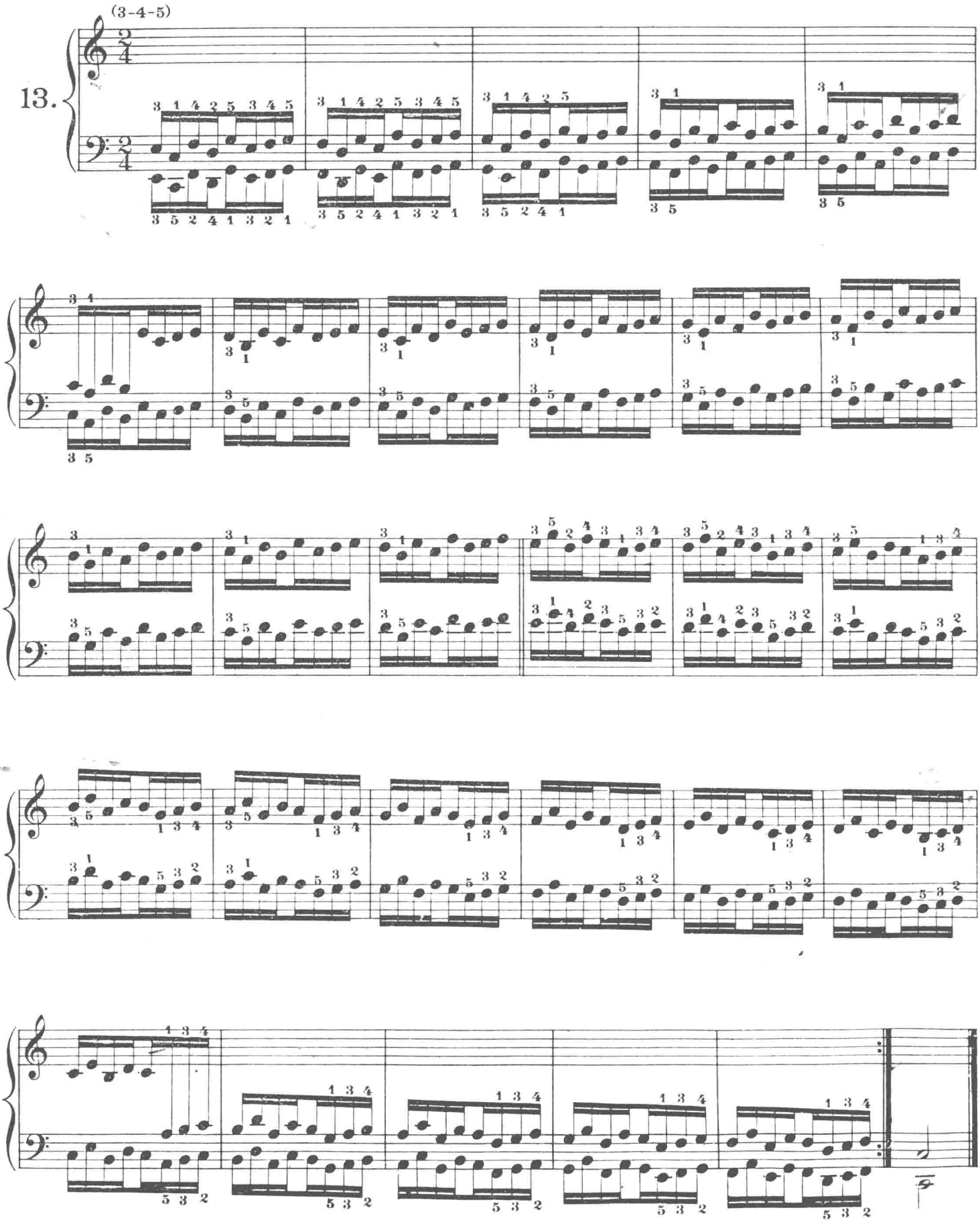
11.



Nº 12.

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





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