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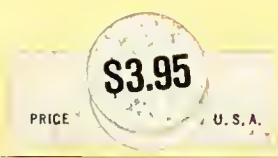
Selected Czerny studies

Presser Achievement Series for Piano 11

revised, edited and fingered with annotations by Emil Liebling

• Book Three

Theodore Presser Company
Bryn Mawr, Pennsylvania



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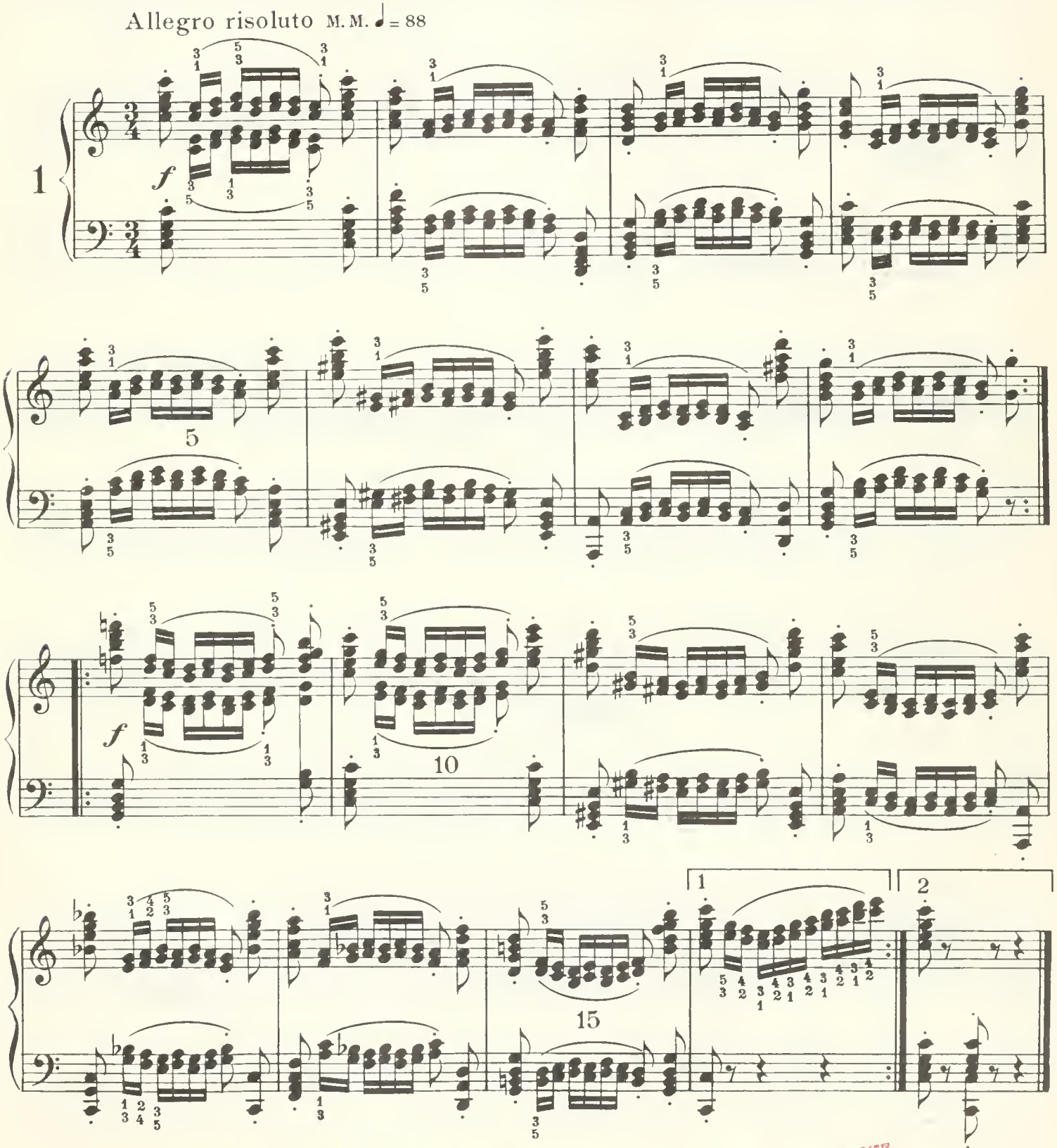

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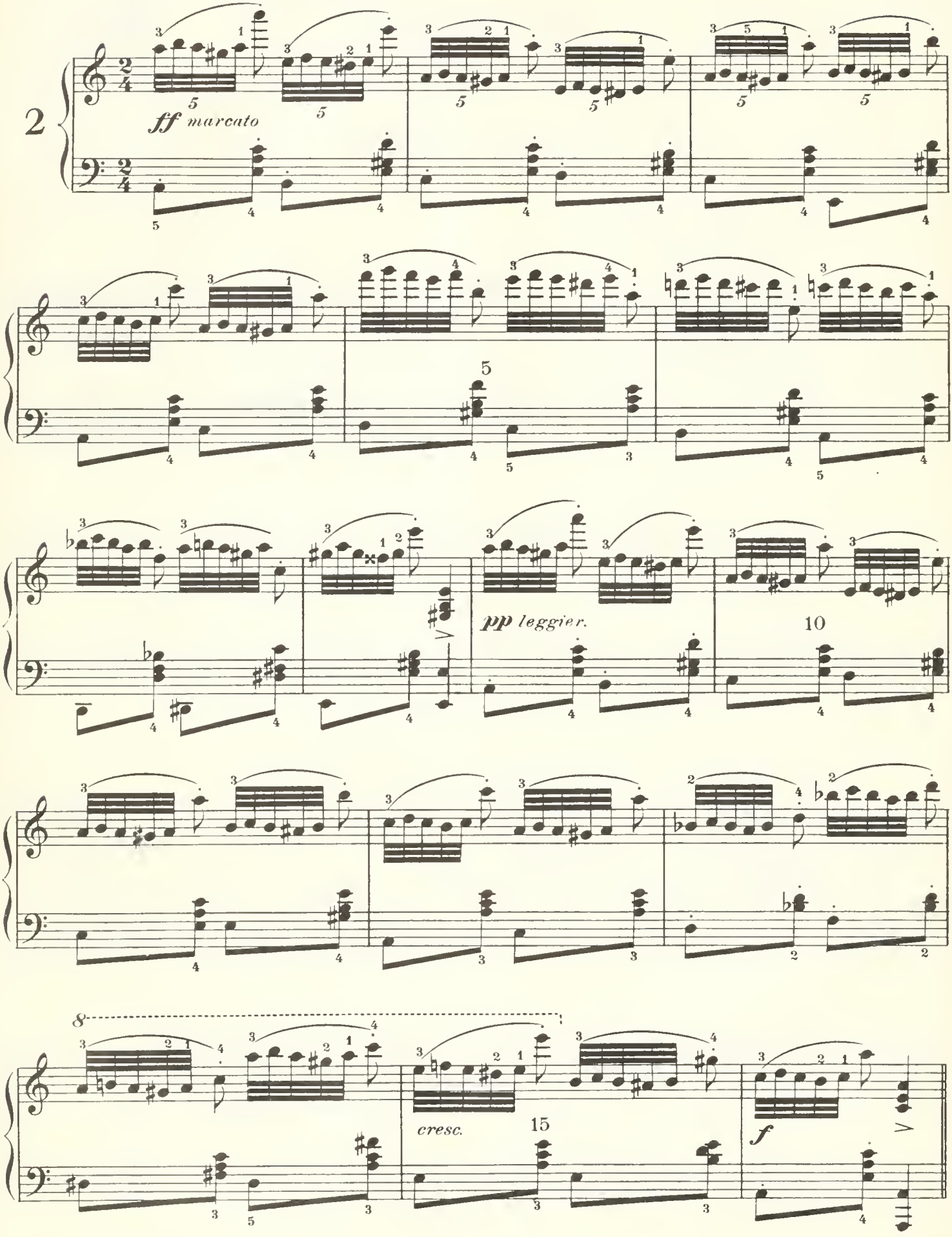
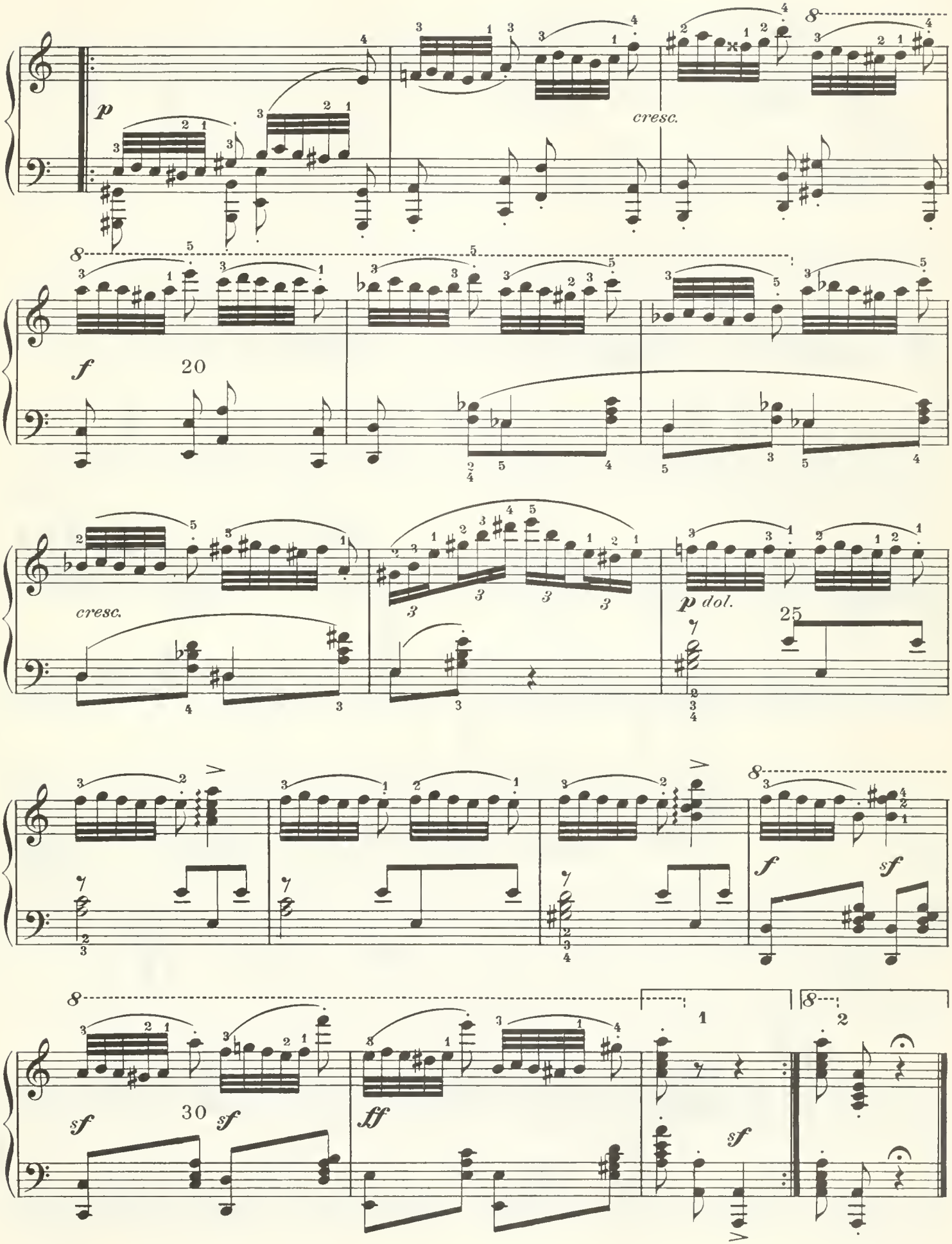
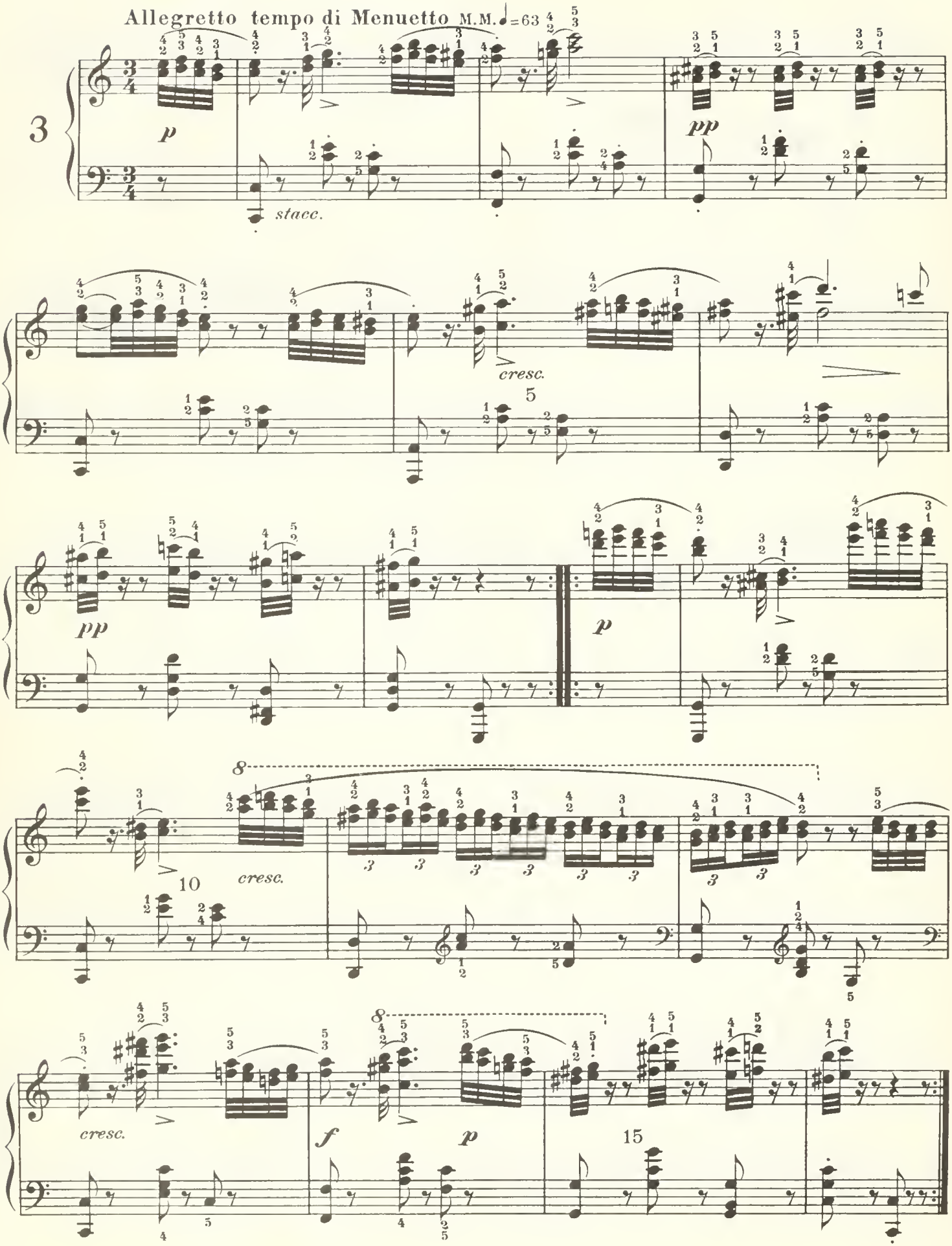
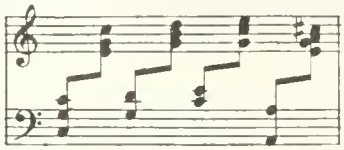
Allegro vivace M.M. ♪ = 126



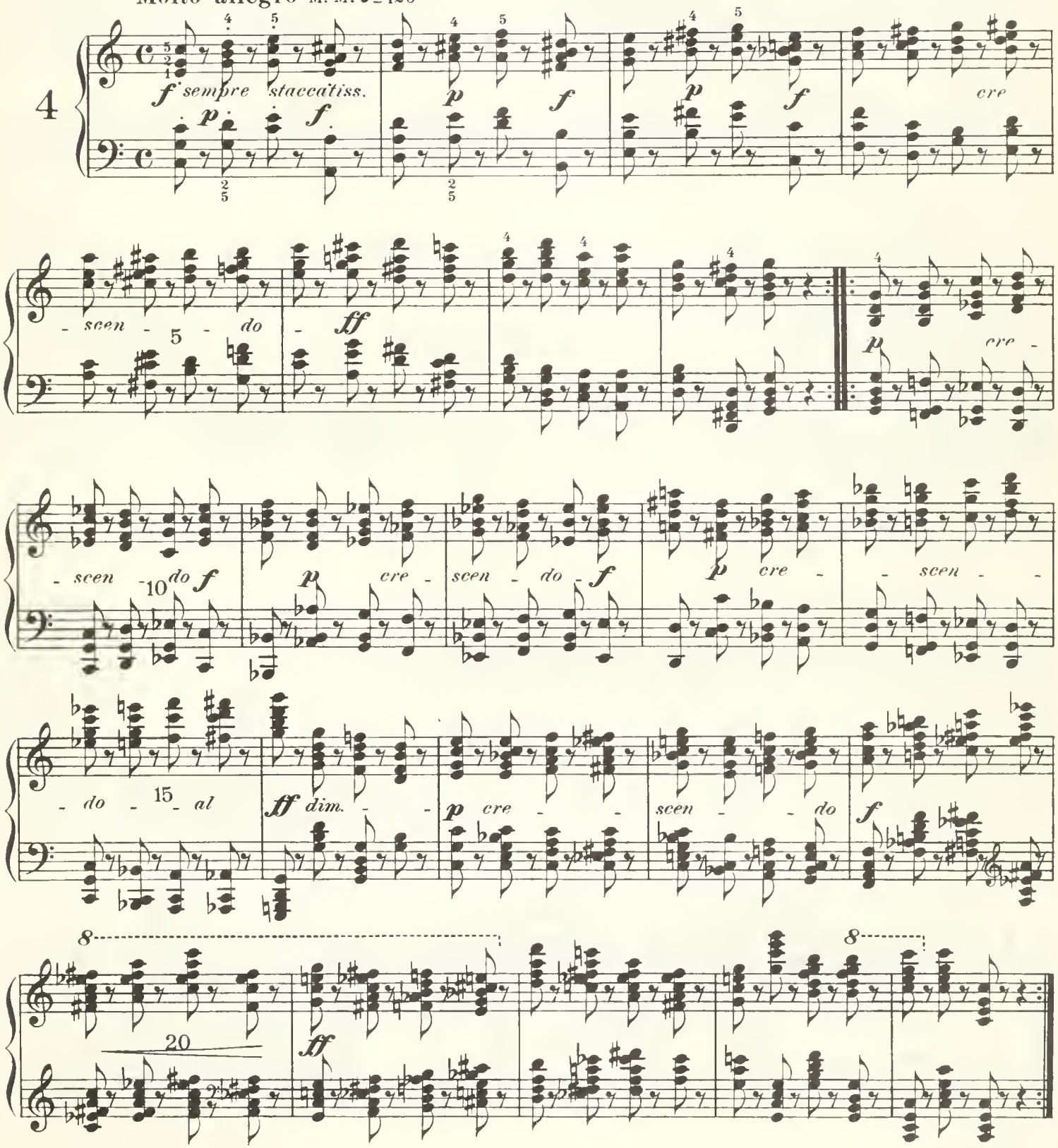

p
cresc.
f
20
cresc.
p dol.
25
sf
sf
sf
30
sf
ff
sf
1
2


Allegretto tempo di Menuetto M.M. ♩=63
3
p
stacc.
pp
cresc.
5
pp
p
10
cresc.
cresc.
f
p
15

Produce the very firmest stroke, while preserving a perfect wrist staccato for the shorter chords. The forearm may be brought into play for all chords which extend to the octave. All marks of force and shading to be strictly followed. Avoid the usual disposition to roll the chords, and strike both hands exactly together. As a preliminary exercise, alternate the chords as follows:



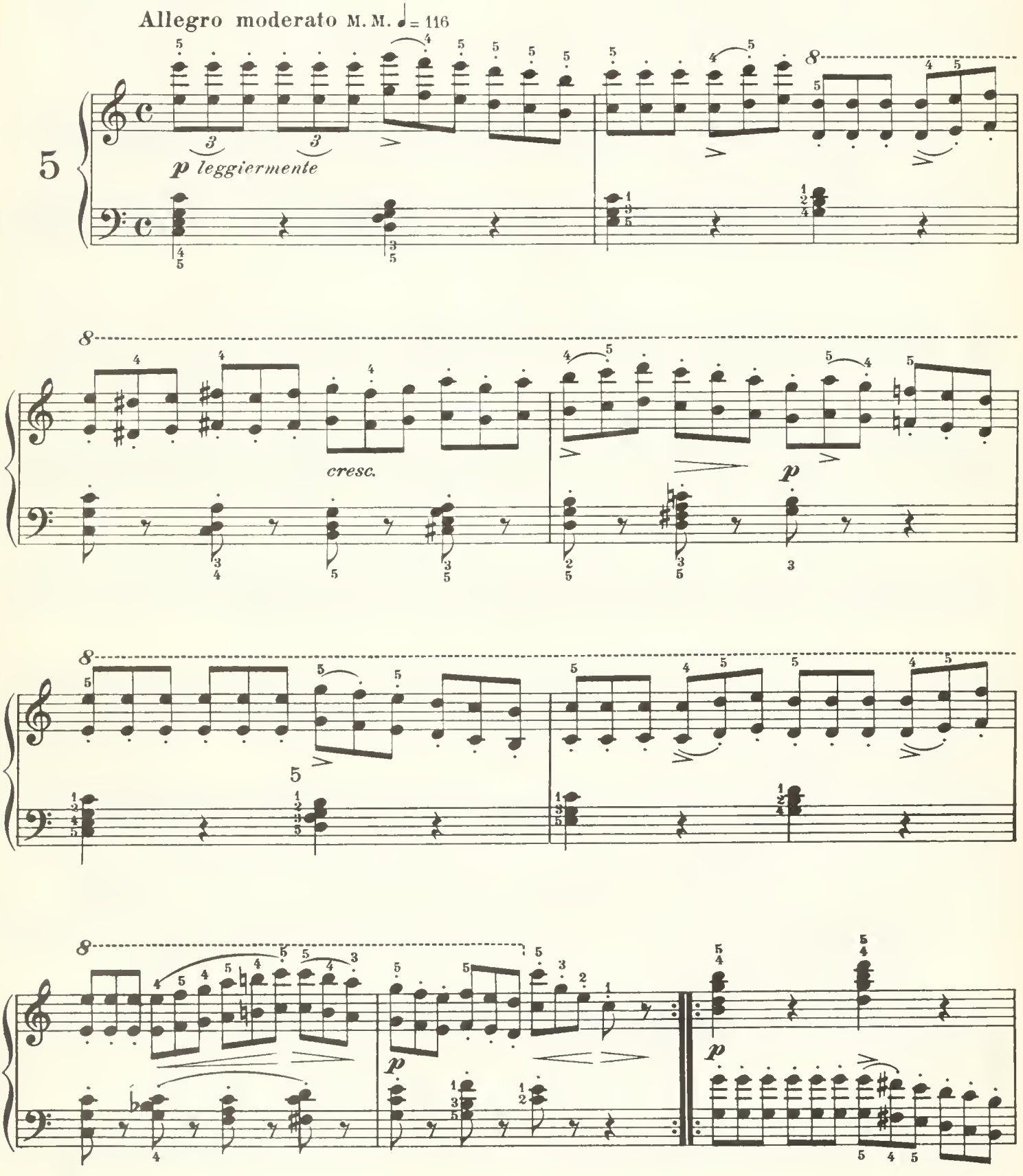
Molto allegro M. M. ♩= 120

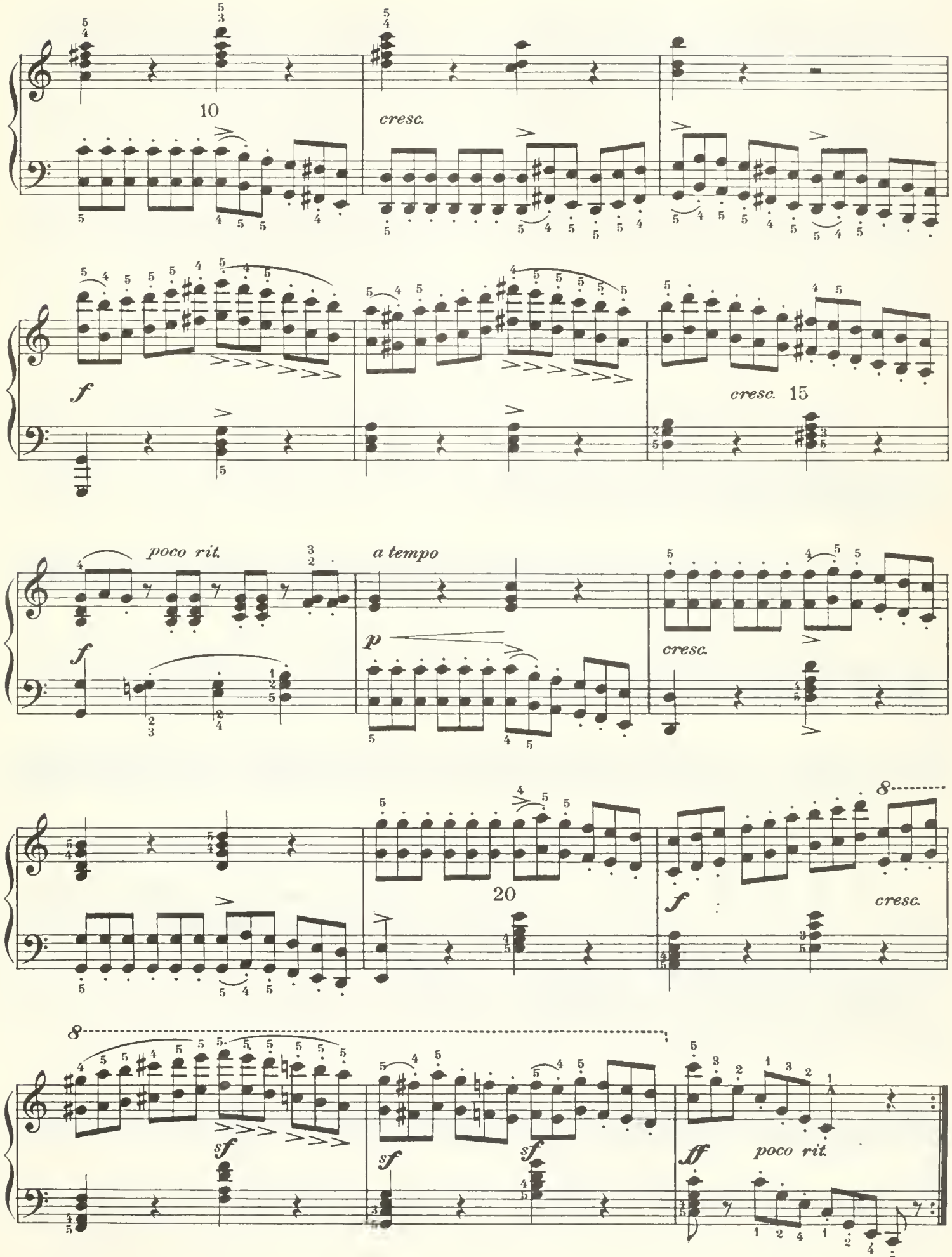


Op553#1

Play all octaves exactly according to phrasing, either staccato, semi-staccato, legato or slurred, the latter slightly slurred.

Observe fingering carefully. Note different values in Bass chords. Elastic wrist action is to be cultivated. Thumbs near the black keys.

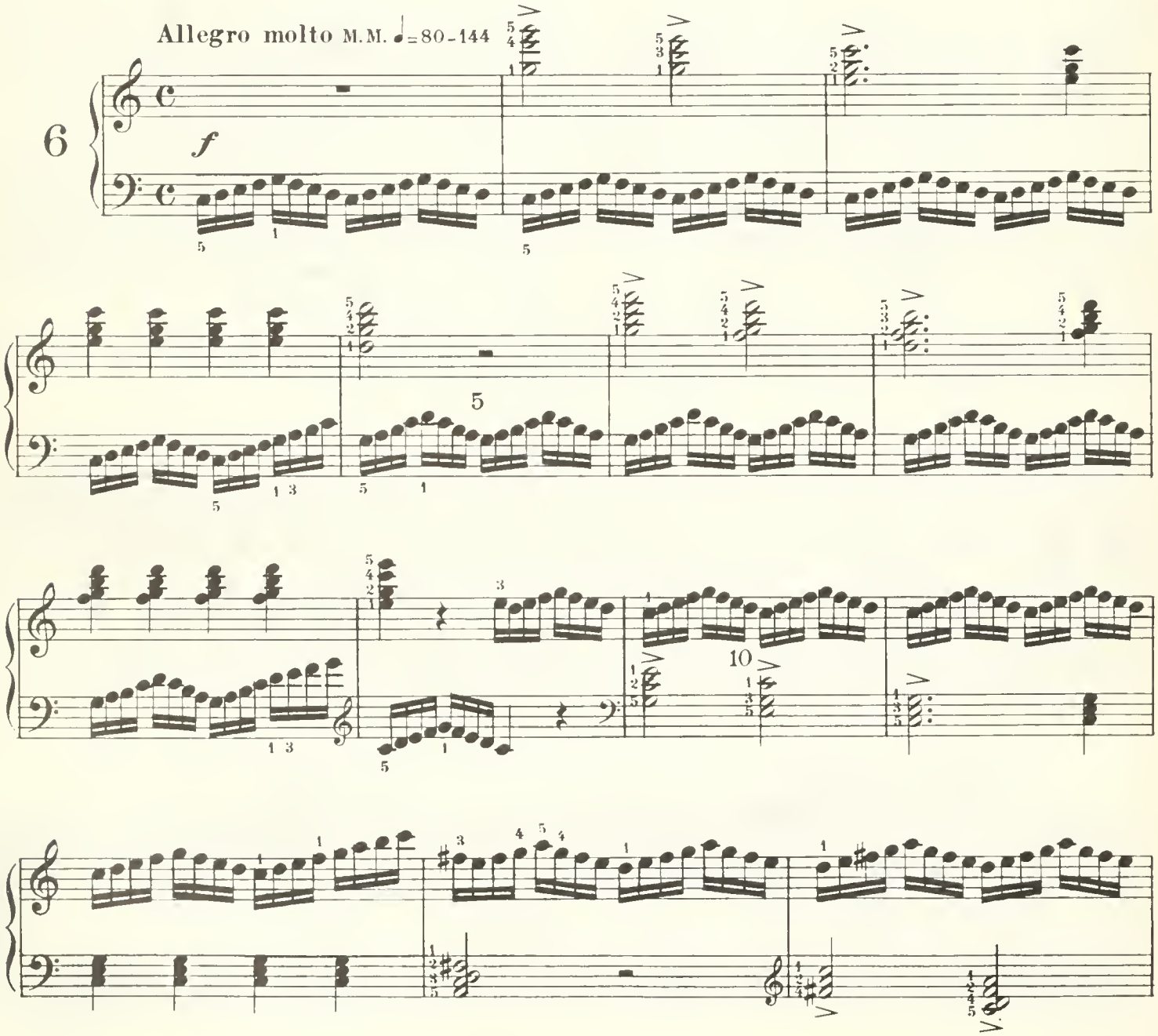


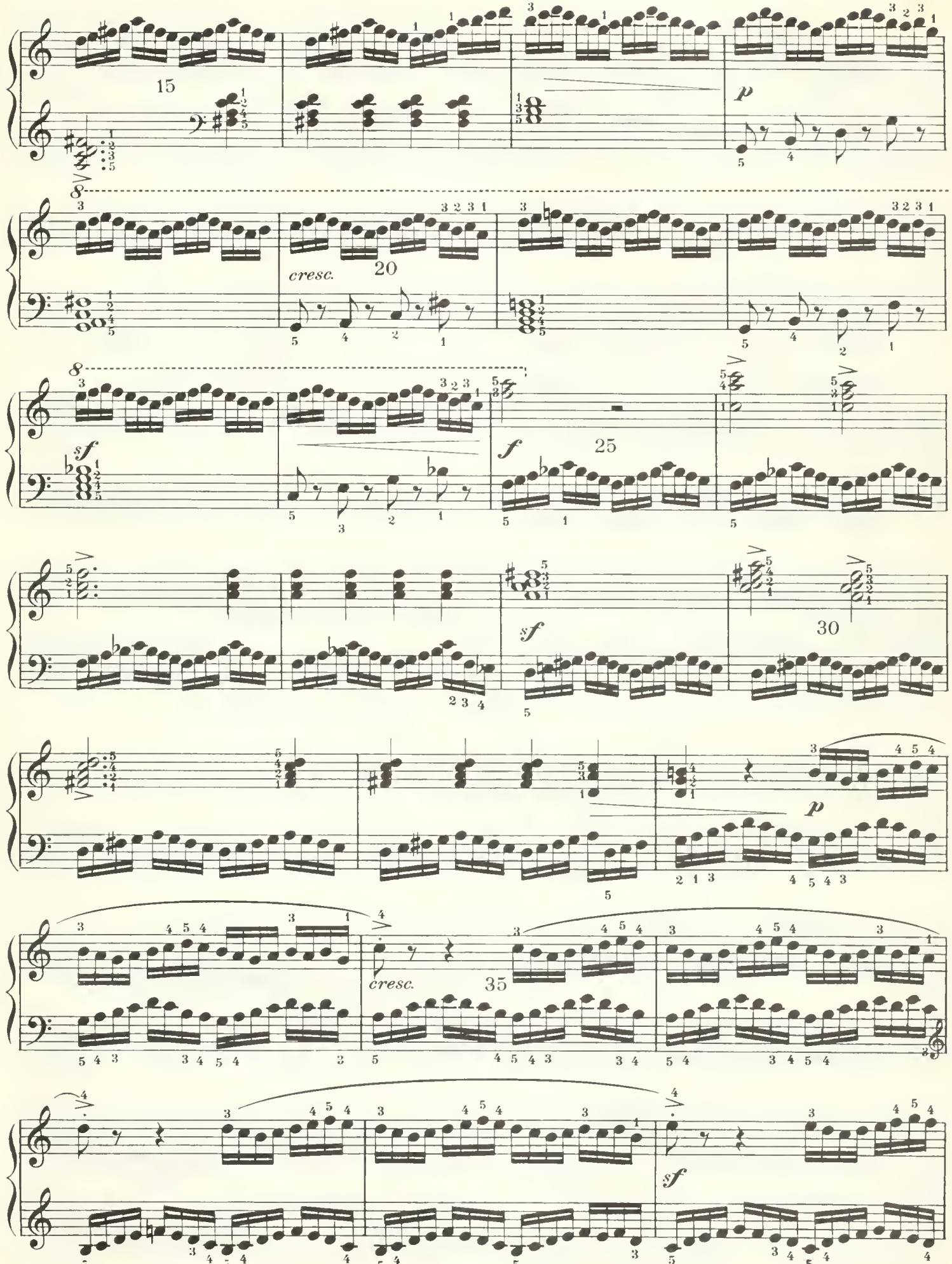

10
cresc.
f
cresc.
15
poco rit.
a tempo
p
cresc.
20
f
cresc.
8
sf
sf
sf
fff
poco rit.

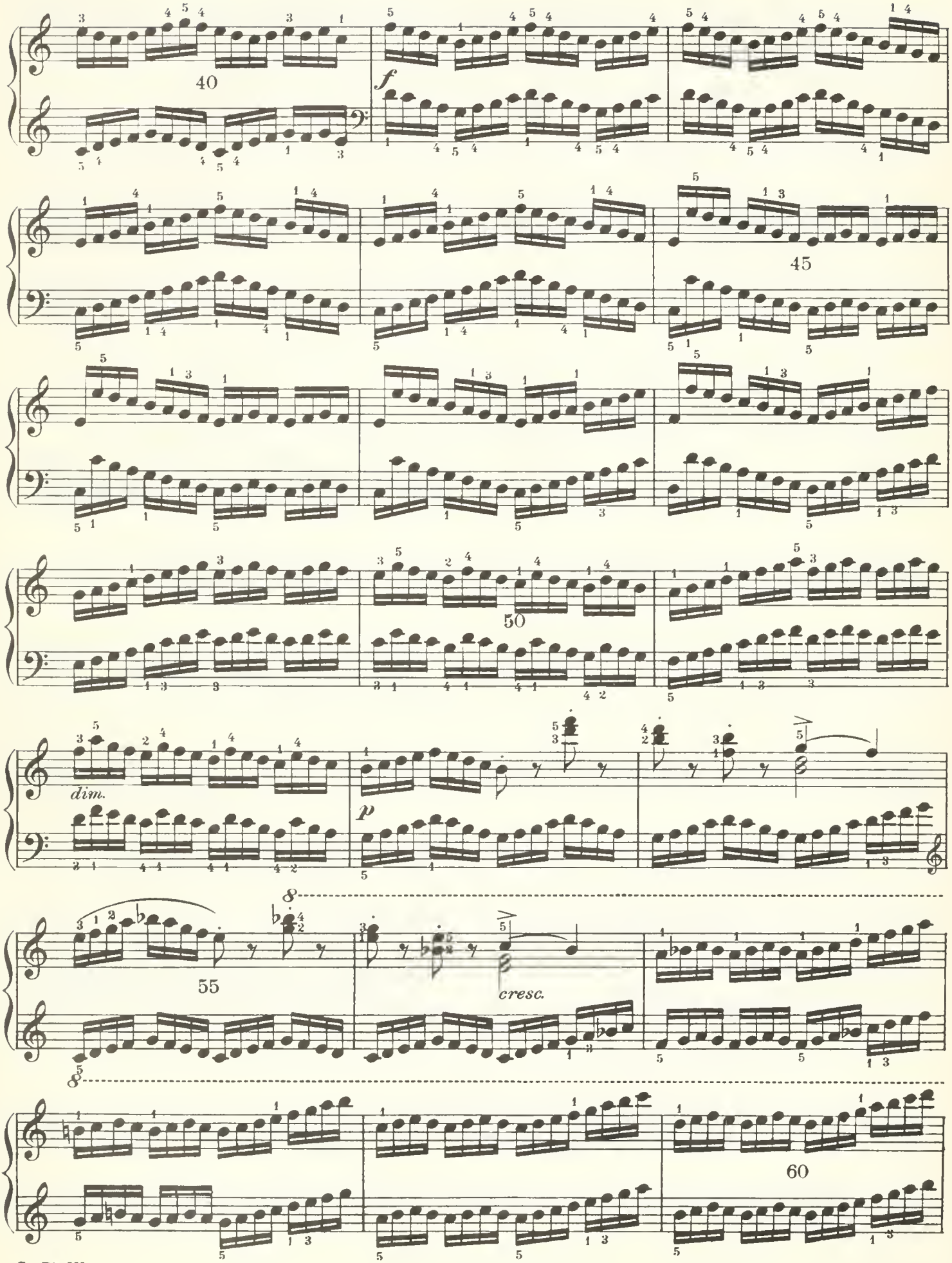
This especially useful five finger study can be utilized in many ways. Firmness of touch and automatic evenness of finger stroke will be developed by slow, firm legato practice; velocity can be aided by light legato finger work, and the material can also be adapted to the staccato touch. I would suggest a combination of the three objects by using the first mode to the end of measure 32; then continue a faster legato with correspondingly lesser force to the end of the 60th bar, and play the remainder with the wrist staccato. By thus connecting definite objects with certain lines of muscular activity tangible results can be obtained.

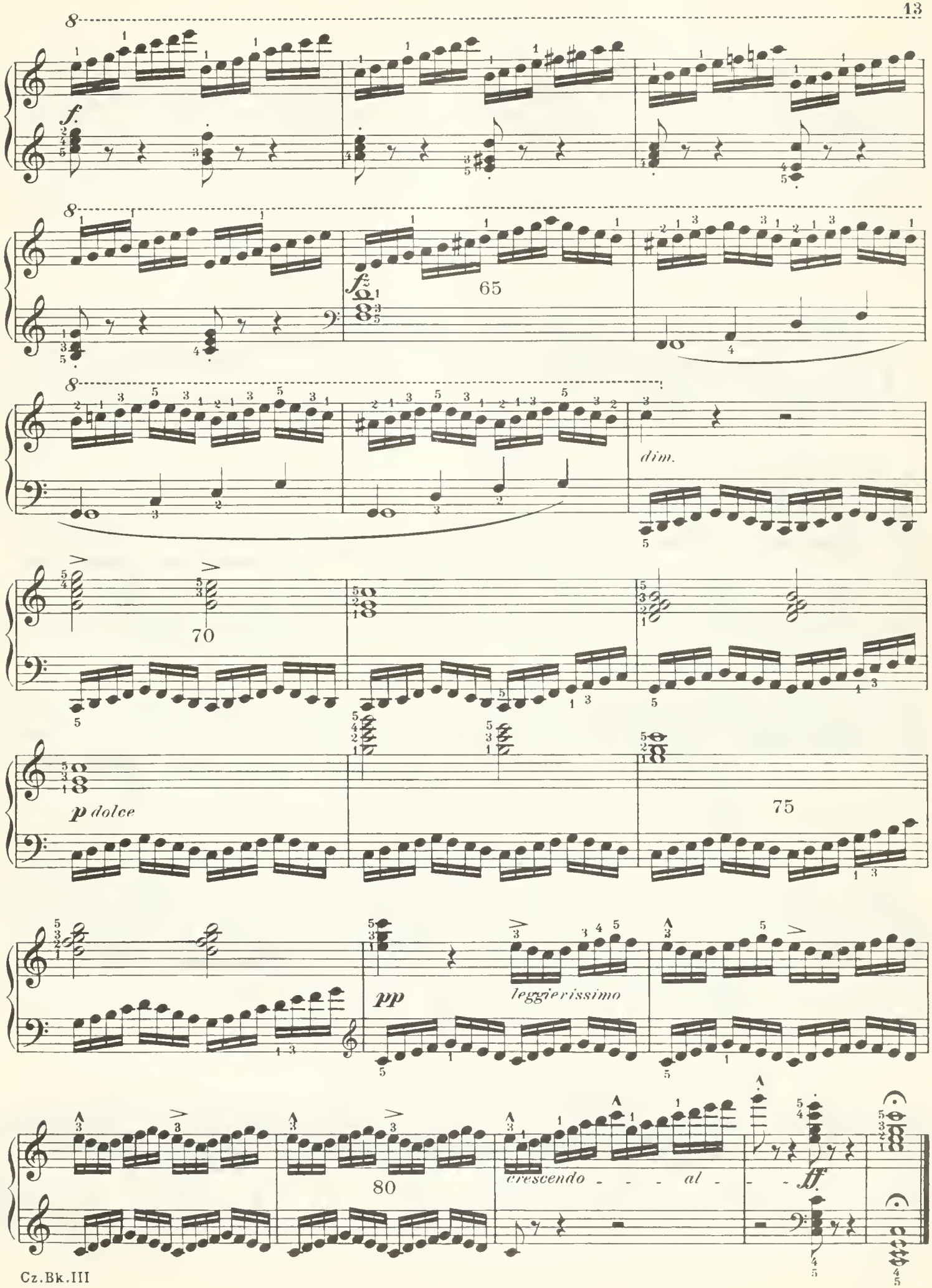
The last groups of measures 18, 20, 22, 24, also 34, 36, 38 and 40 although seemingly easy, are not so, and will need attention; the observance of just such details insures artistic finish; a similar difficulty is presented in the development of the finale in Beethoven's Sonata, opus 10, No. 2, in F major. The eighth notes in measures 35-37 and 39 are played staccato, and those in measures 53-56 from the wrist. Observe the slurred groups of legato quarter notes in measures 54 and 56. The staccato will also be in order in the bass of measures 18, 20, 22 and 24, specially difficult is the last group in the bass of the 28th bar, also the first half of measures 57-60, and the last half of bars 45 and 46; the opening bass note in measures 66-68 is to be sustained.

Accent the second half of bar 77, and follow with a strong accent at the beginning, and a secondary accent at the middle of the following measures, so as to preserve the rhythm; the concluding chords are to be struck together precisely and the last measure should be extended about half its value.



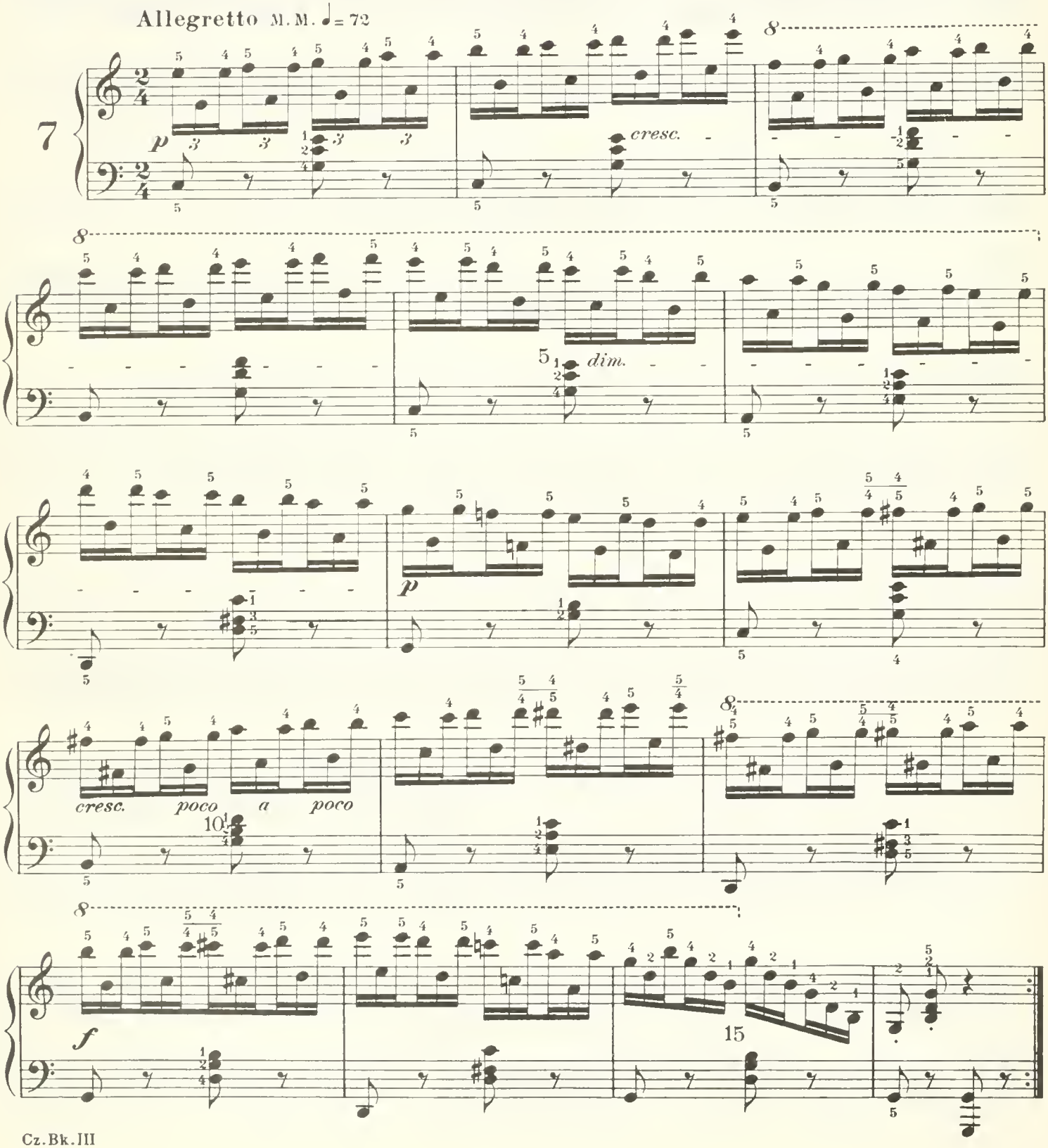

15
p
cresc.
20
sf
f
25
sf
30
p
cresc.
35
sf

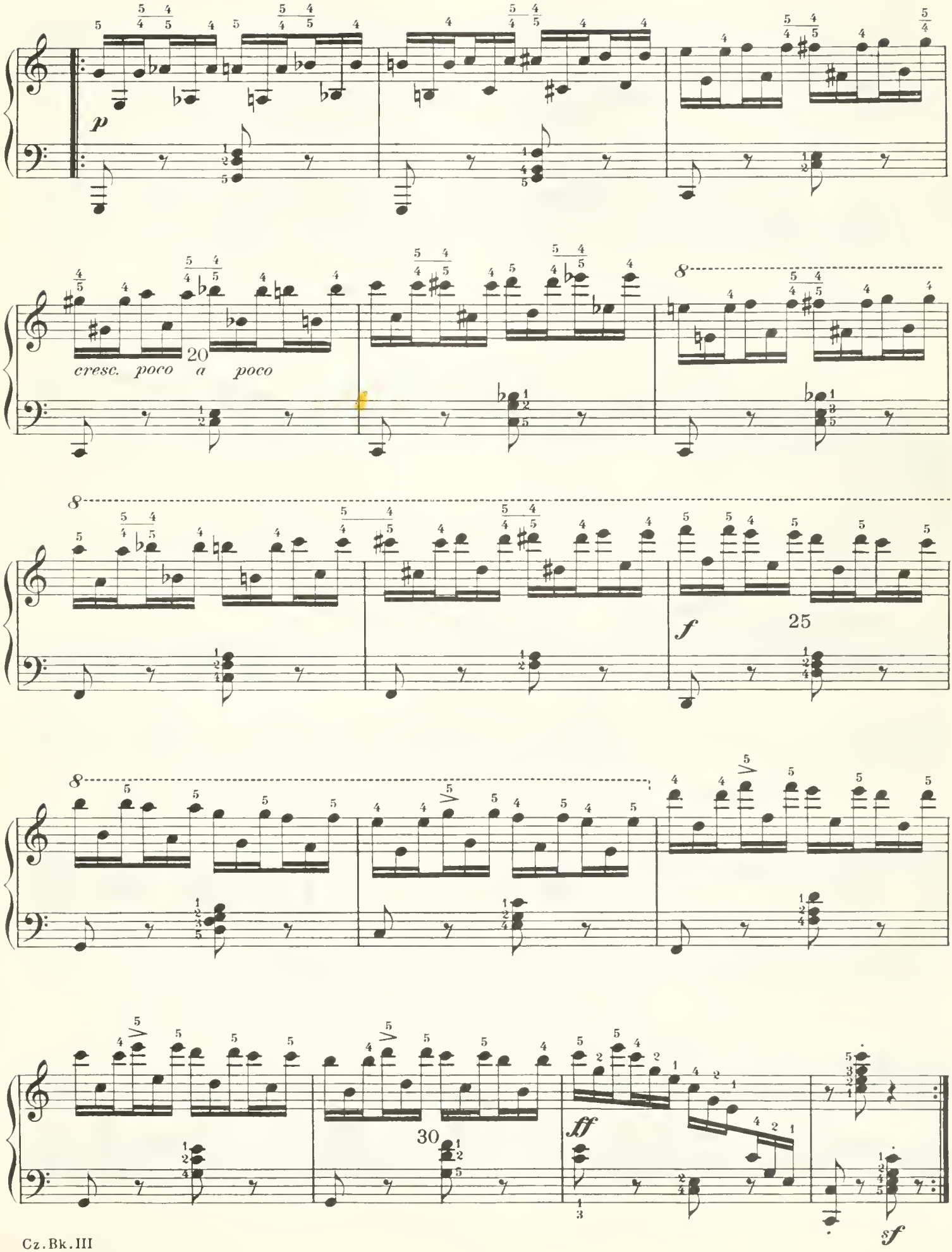

40
f
45
50
dim.
p
55
cresc.
60


f.
65
fz
dim.
70
p dolce
75
pp
leggierissimo
80
crescendo - - - al - - -
ff.

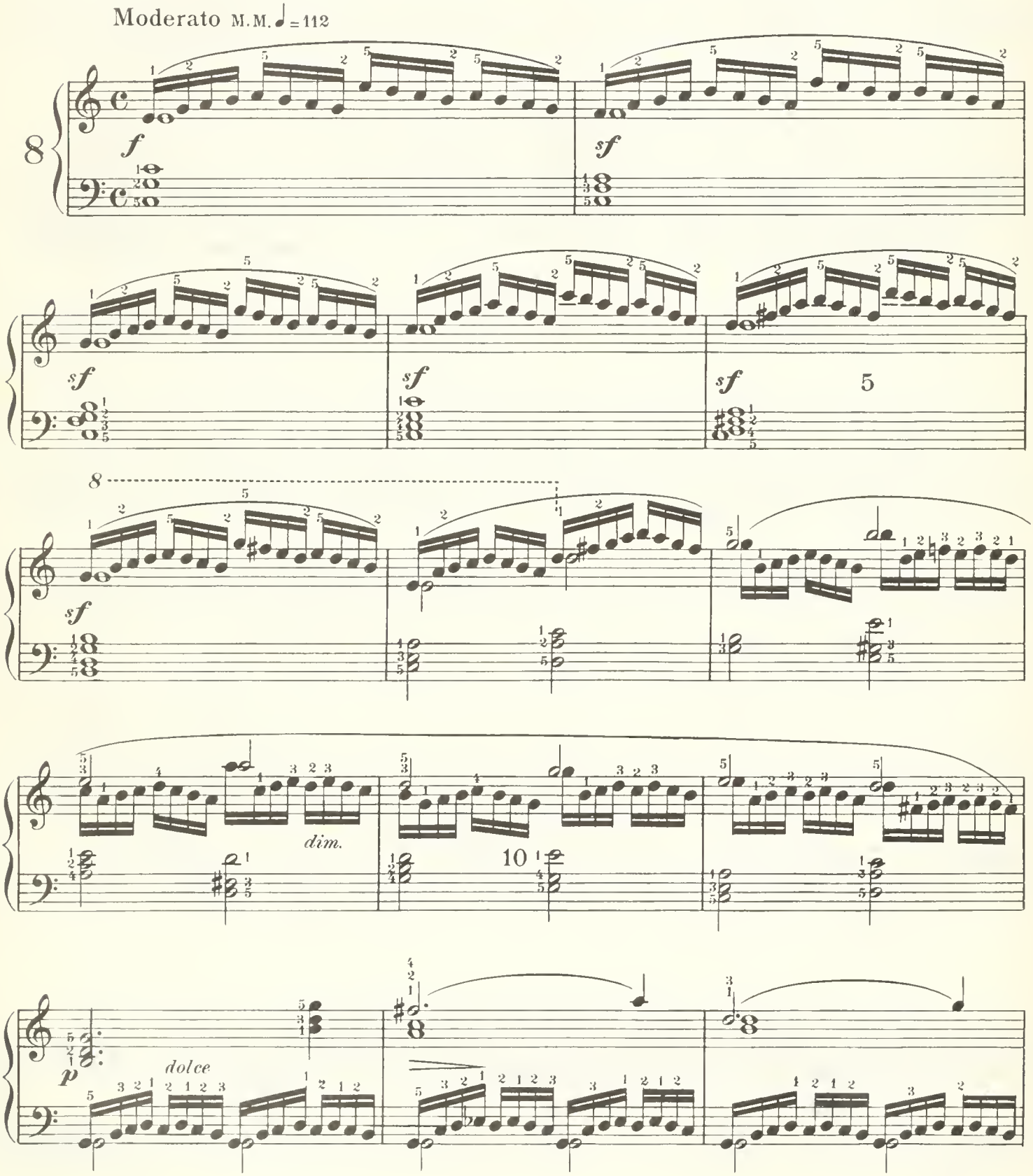
Many hands are limited in stretch either for want of suppleness or from physical restrictions in shape of hand or finger length. The problem of correcting these shortcomings is one of importance and its solution requires judgment, tact and patience, for many hands have been ruined by illadvised excess of exercises, which overtaxed the muscles and resulted in disaster.

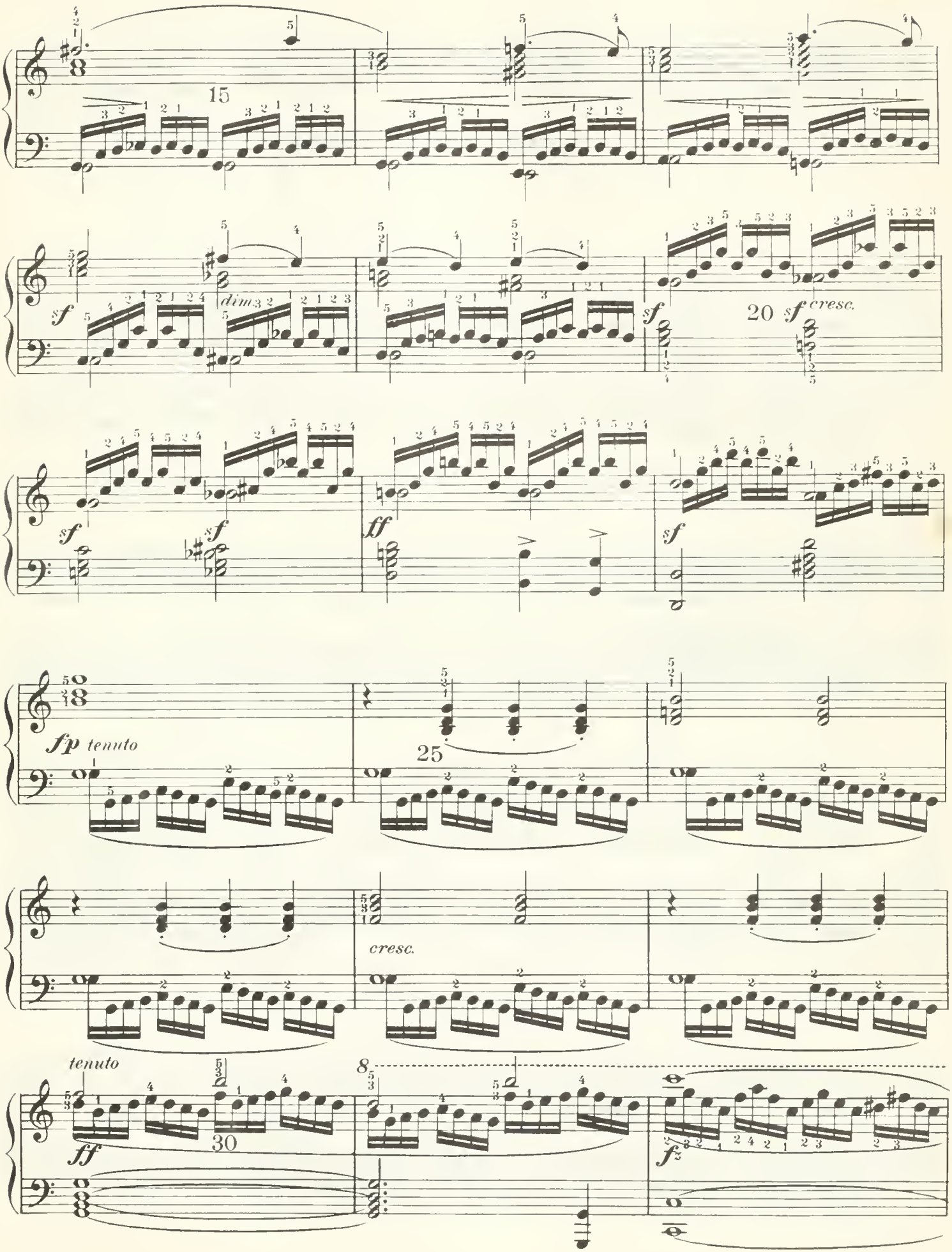
By the use of gradual extensions, hands can increase their grasp to a considerable extent, and the present study will prove a distinct aid in accomplishing the object; it also serves admirably for the development of the 4th and 5th fingers. The question of fatigue enters largely in its accomplishment, and occasional Intermissions are advisable. In measure 9 and similar positions, both fingerings should be practiced; the passing from c to a in the 14th bar involves a change which should be noticed, and the same difficulty occurs in the 27th to 30th measures. The entire study may be played piano.

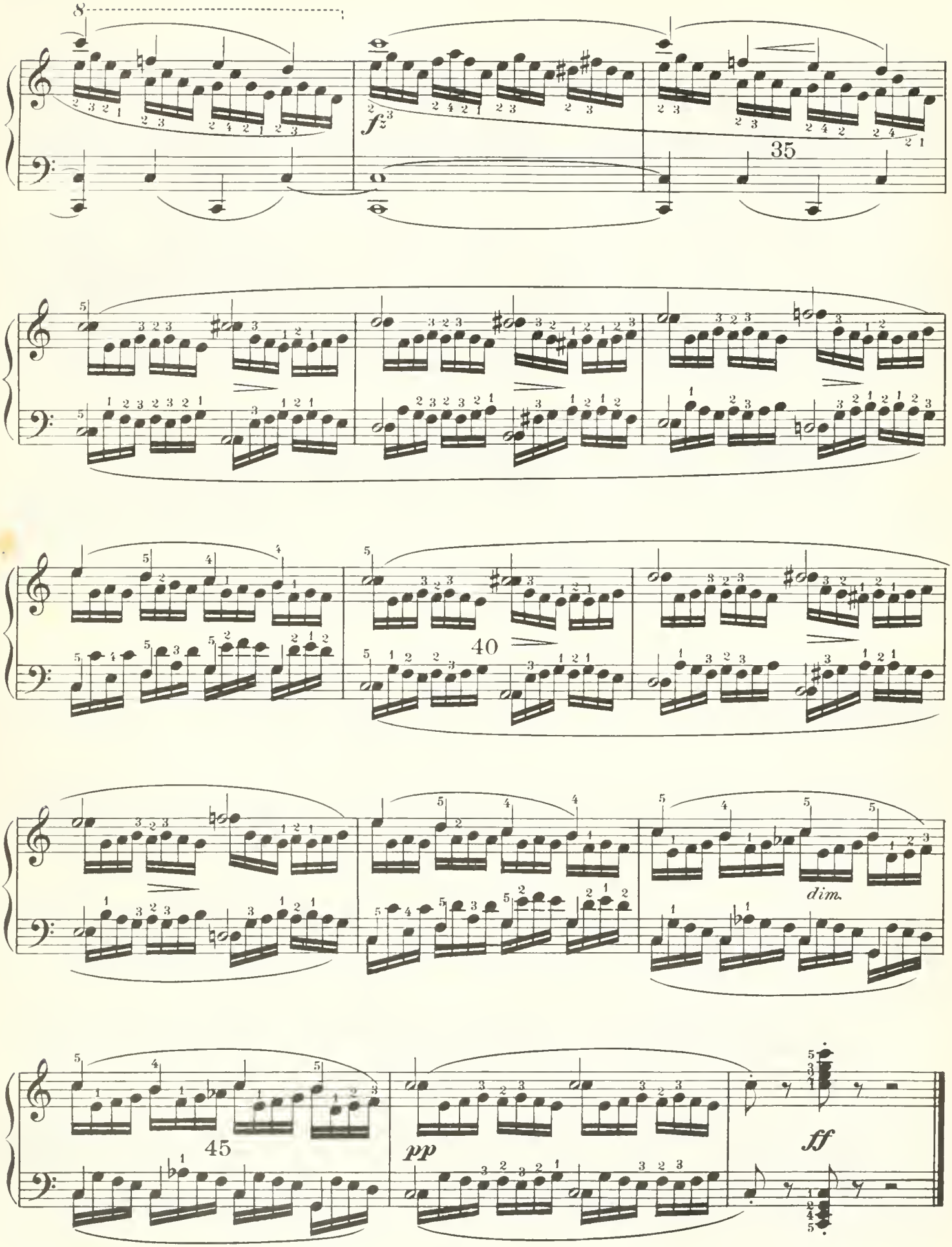



p
20
cresc. poco a poco
8
8
f
25
8
30
ff
sf

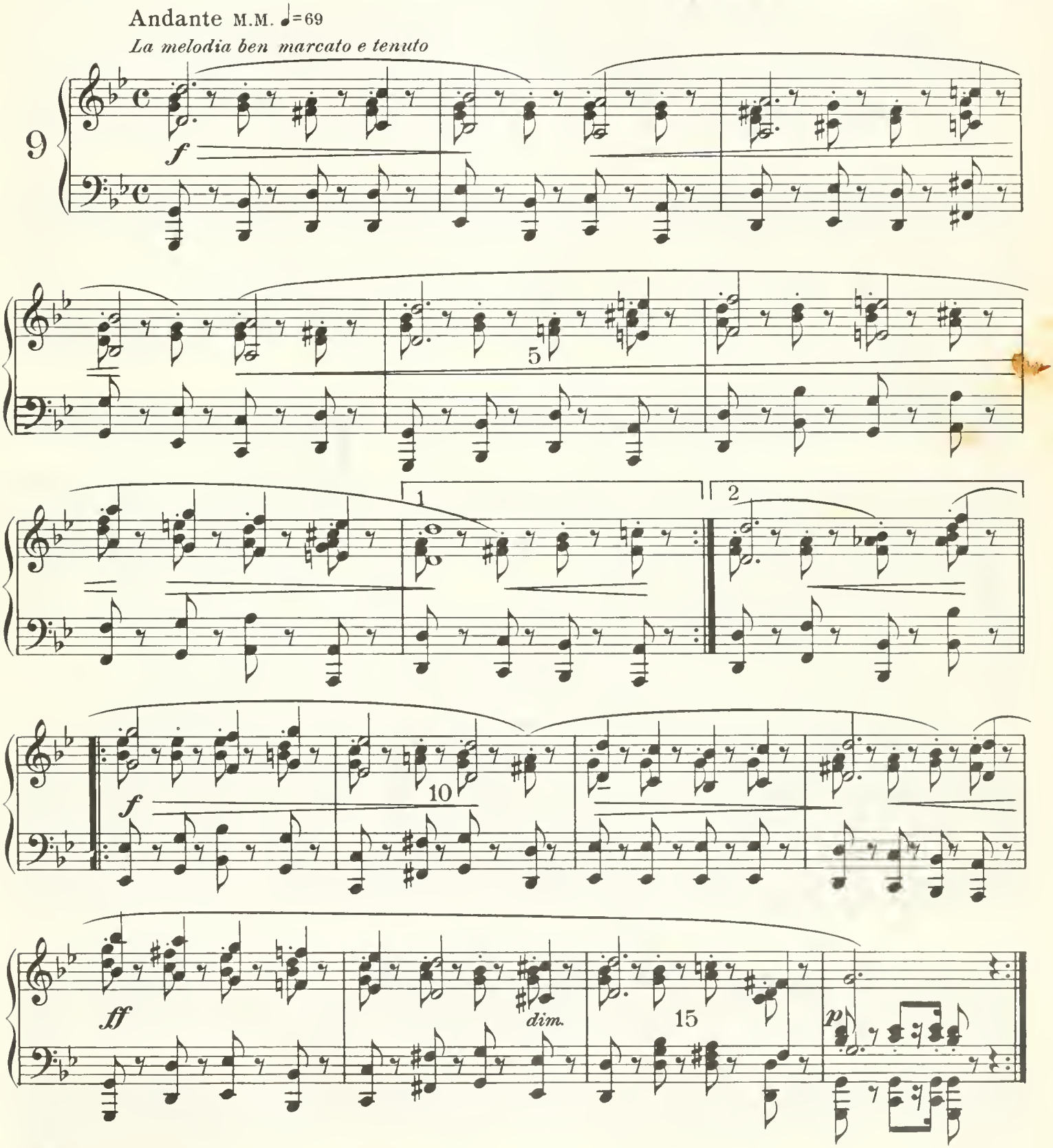
This admirable study serves as a splendid introduction to Bach's Preludes, especially the 2d one in C minor, "Clavichord" Book I. It presents a very difficult chapter of advanced five-finger work coupled with tenuto notes of long values which have to be strictly held and pressed down in spite of occasional inconveniences. It is not easy to pass smoothly from measure 7 to 8, or to place the thumb on F sharps in the 11th bar without a jerk, and yet such defects are usually passed over without comment. The hand should be slightly raised after using the fourth finger in the 16th and 17th measures, and the nonlegato quarterbeats in the 25th, 27th and 29th bars must not be played staccato.




15
sf
dim
sf
sf
20
sf
cresc.
sf
sf
ff
sf
fp
tenuto
25
cresc.
tenuto
ff
30
8
fz


8
fz
35
40
dim.
45
pp
ff

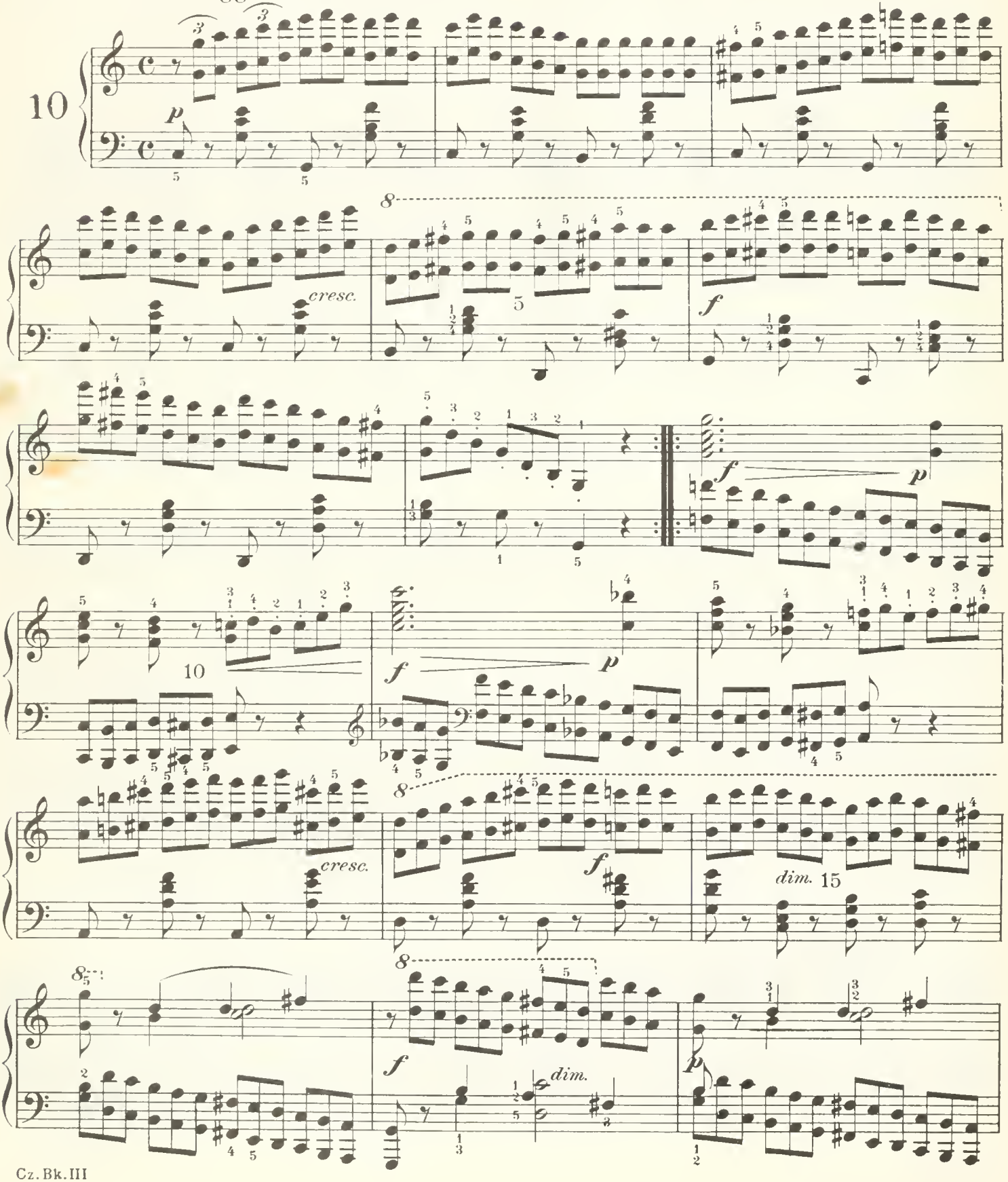
The idea of striking several notes simultaneously, but not holding them the same length of time is by no means new. Weber uses it at the opening of his "Concertstück," we find it again in Gottschalk's "Home Sweet Home," "Il Trovatore" and in the Coda of his "Marche de Nuit." When carefully handled the effect is quite orchestral and impressive. Take care to play the four notes precisely together and hold the octaves firmly, while the fingers leave the intervening keys. Observe the marks of expression closely and realize the sombre and marchlike significance of this exercise. The bass throughout staccato.

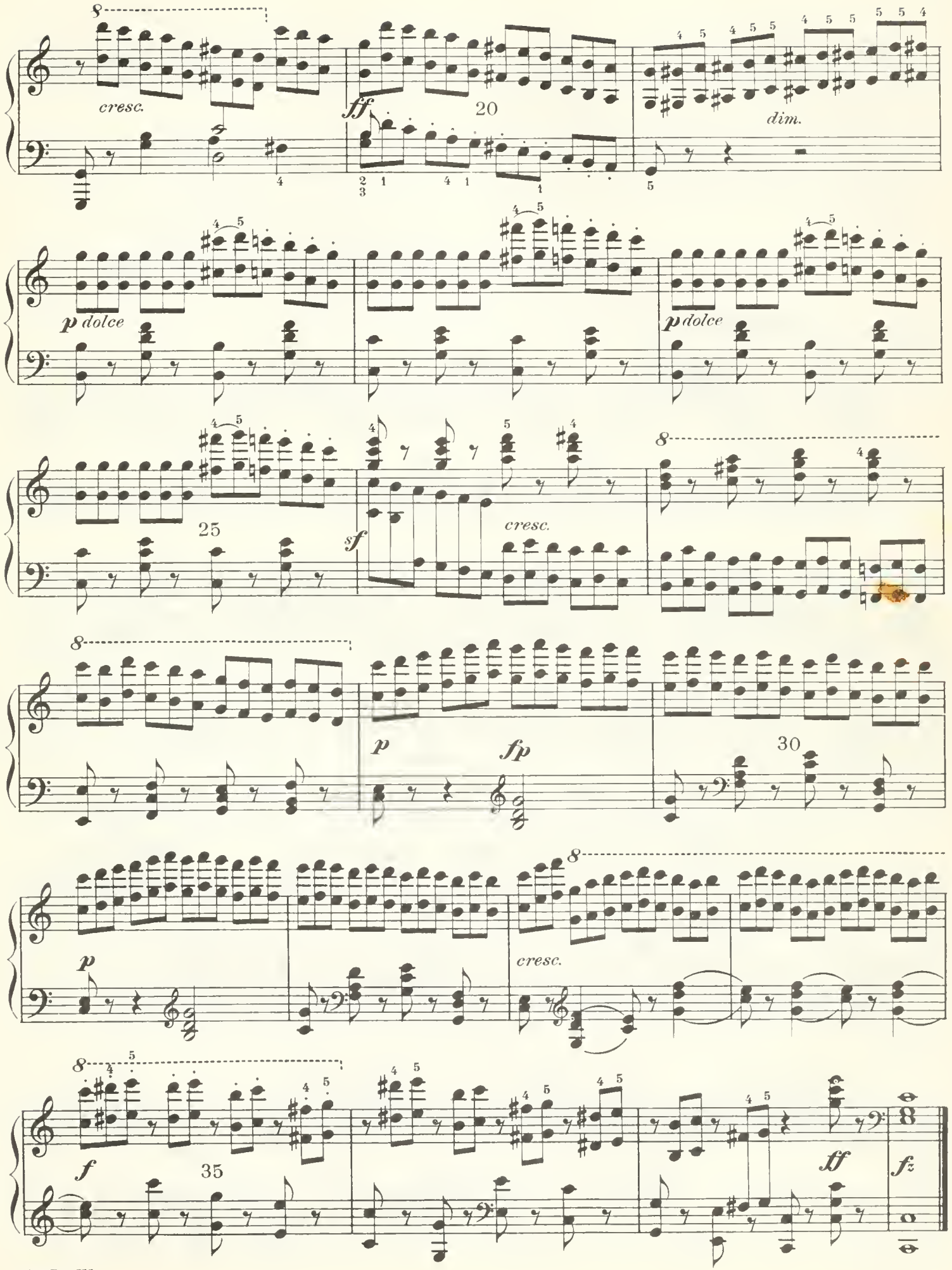


The present Octave study is to be cultivated throughout with a light wrist staccato. A moderate tempo at first which can be quickened gradually to greater speed, always guarding most zealously against any stiffness, rigidity or muscular contraction of the forearm. Benefit will also be derived from the following version.

Use the 4th finger on the black keys, if convenient.

All° leggieramente M.M. ♩= 120

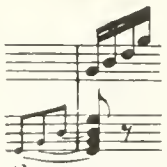



cresc.
fff
20
dim.
p dolce
p dolce
25
sf
cresc.
p
fp
30
p
cresc.
f
35
ff
fz

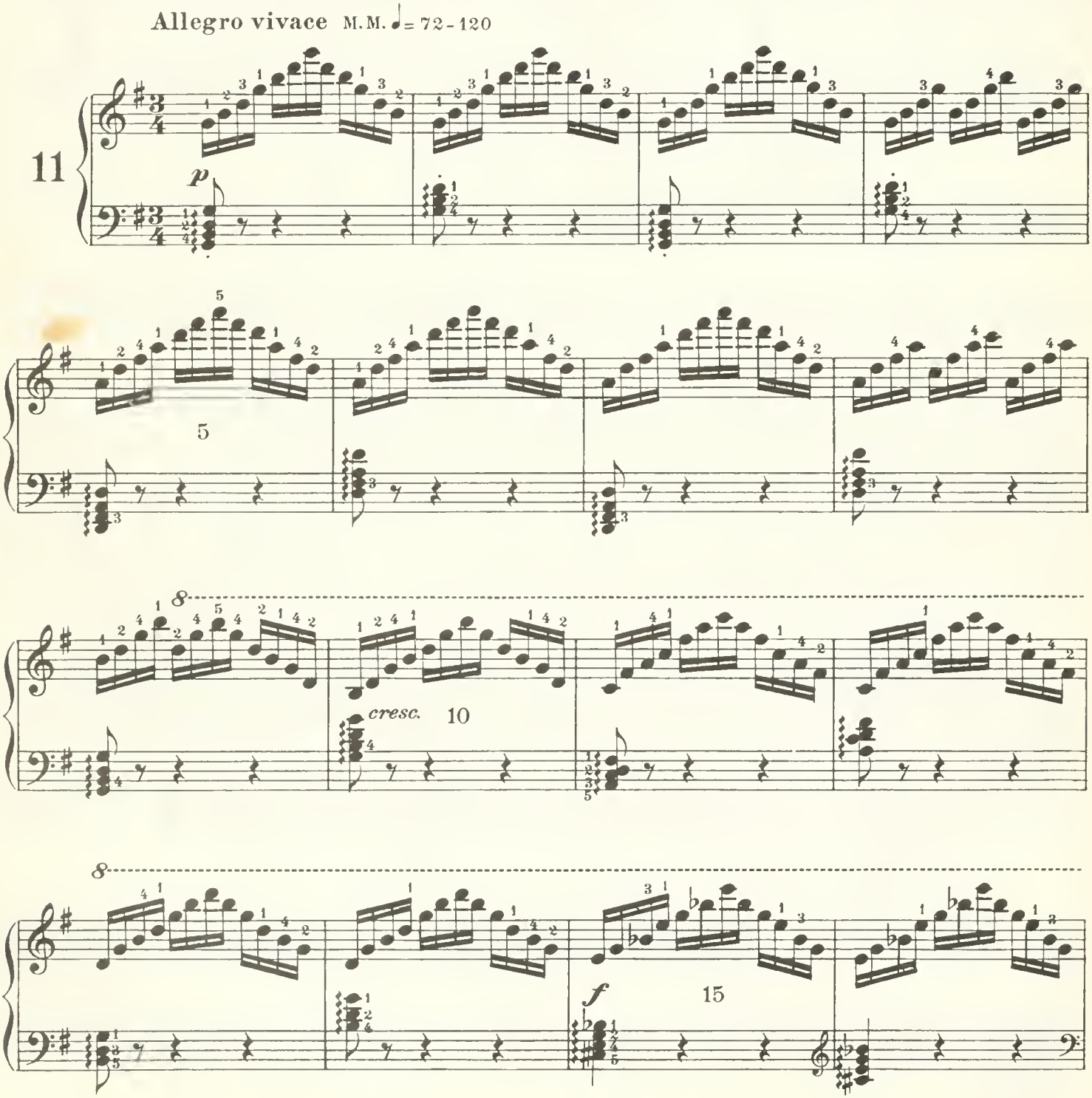
The present exercise deals exclusively with a smooth legato arpeggio. In slow tempo the turning of wrist and arm is permissible and advisable, so as to insure the perfect passage of the thumb; this will facilitate the clever and quick substitution and change of position which is used, when accelerating the time.

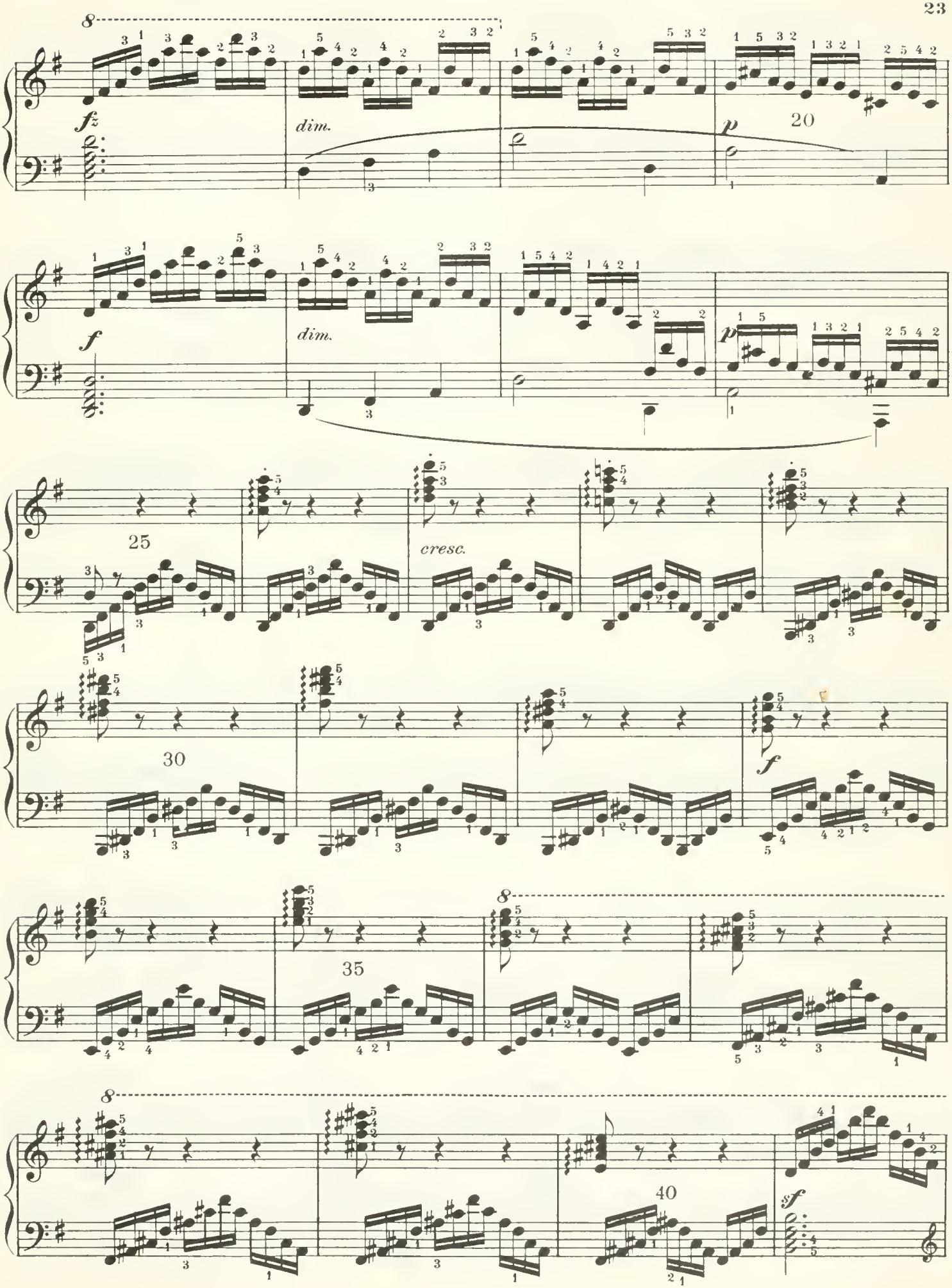
The accompanying chords must be broken very quickly, and in such a manner as to bring the last note of the accompaniment with the first note of the other part, and not the first.

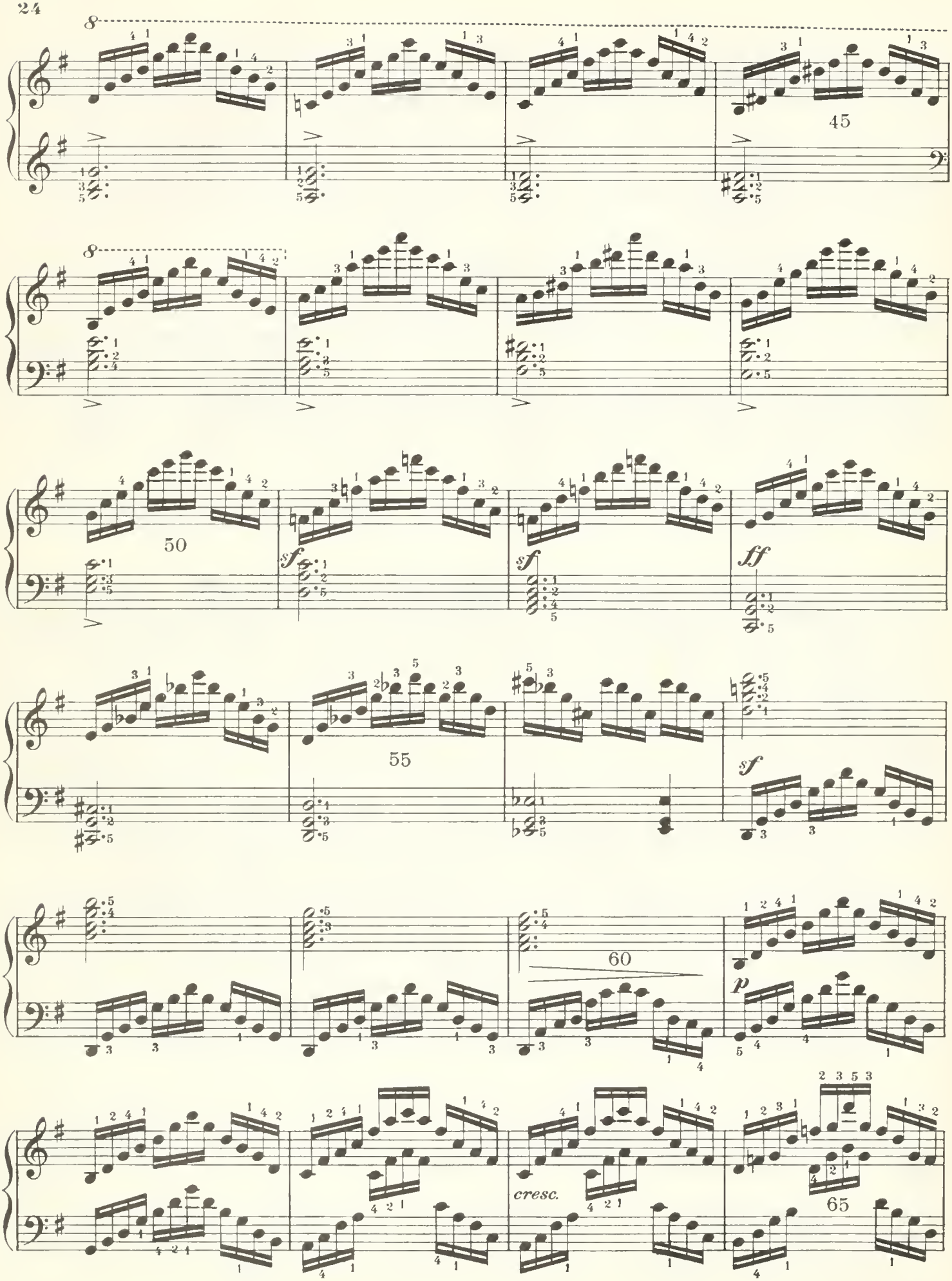
Von Buelow advises to the contrary in his edition of the Cramer Etudes, but only succeeds in producing an unmusical effect, besides causing a needless increase of difficulty.

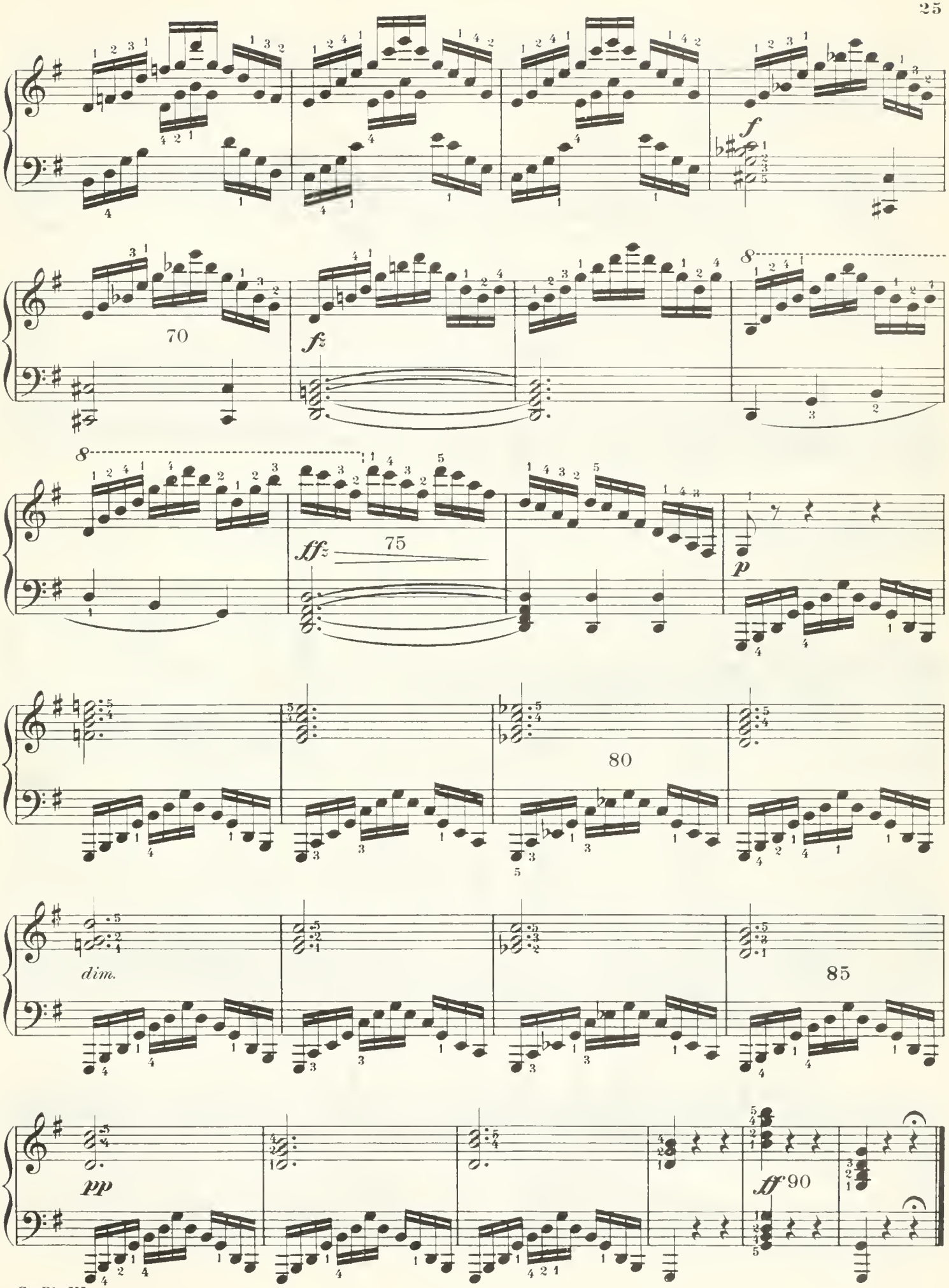
Begin the study thus:  and play the remainder accordingly. Where the accompaniment is in quarter and half notes observe their full value.

Measures 65 and 66 are especially difficult.

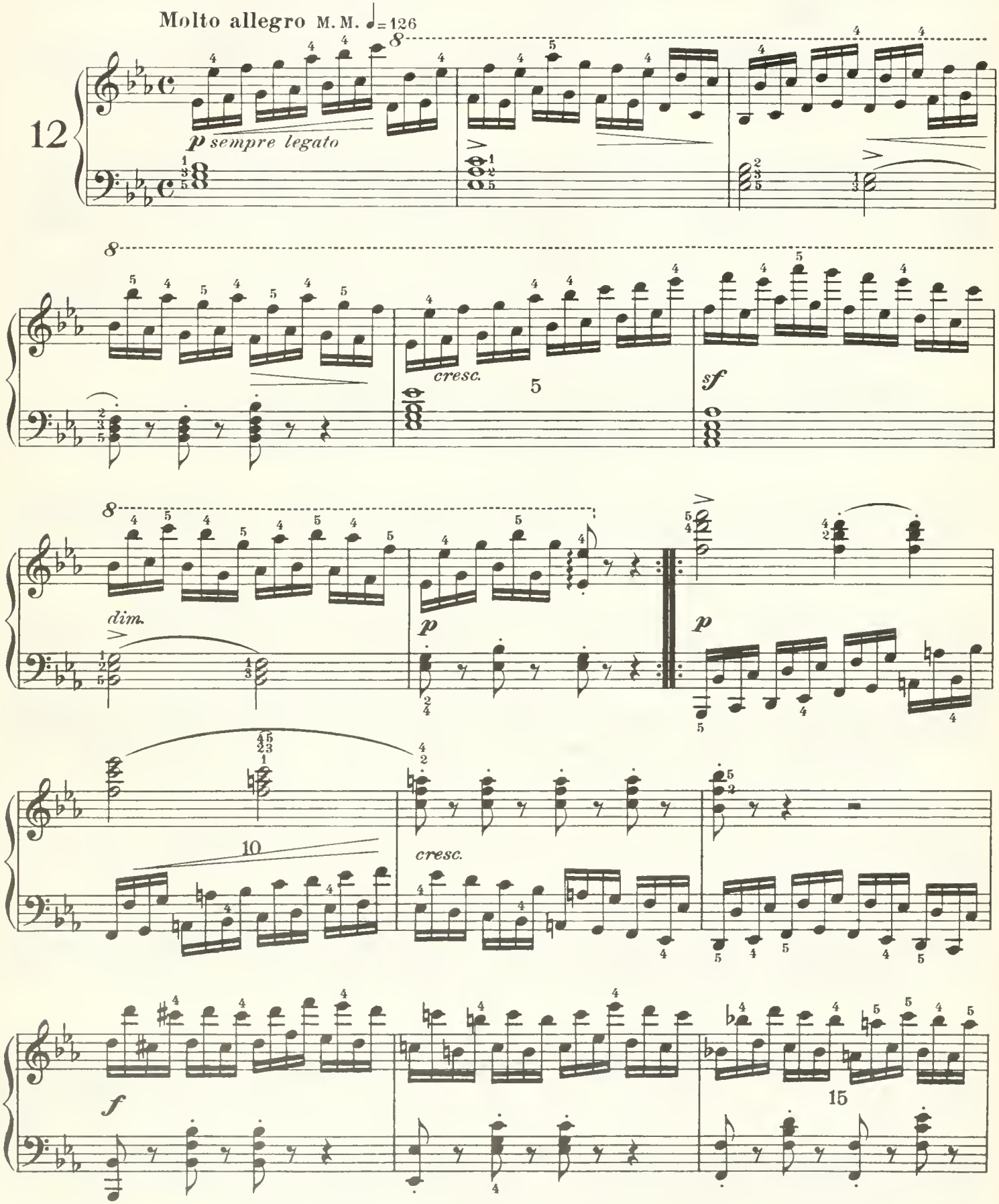


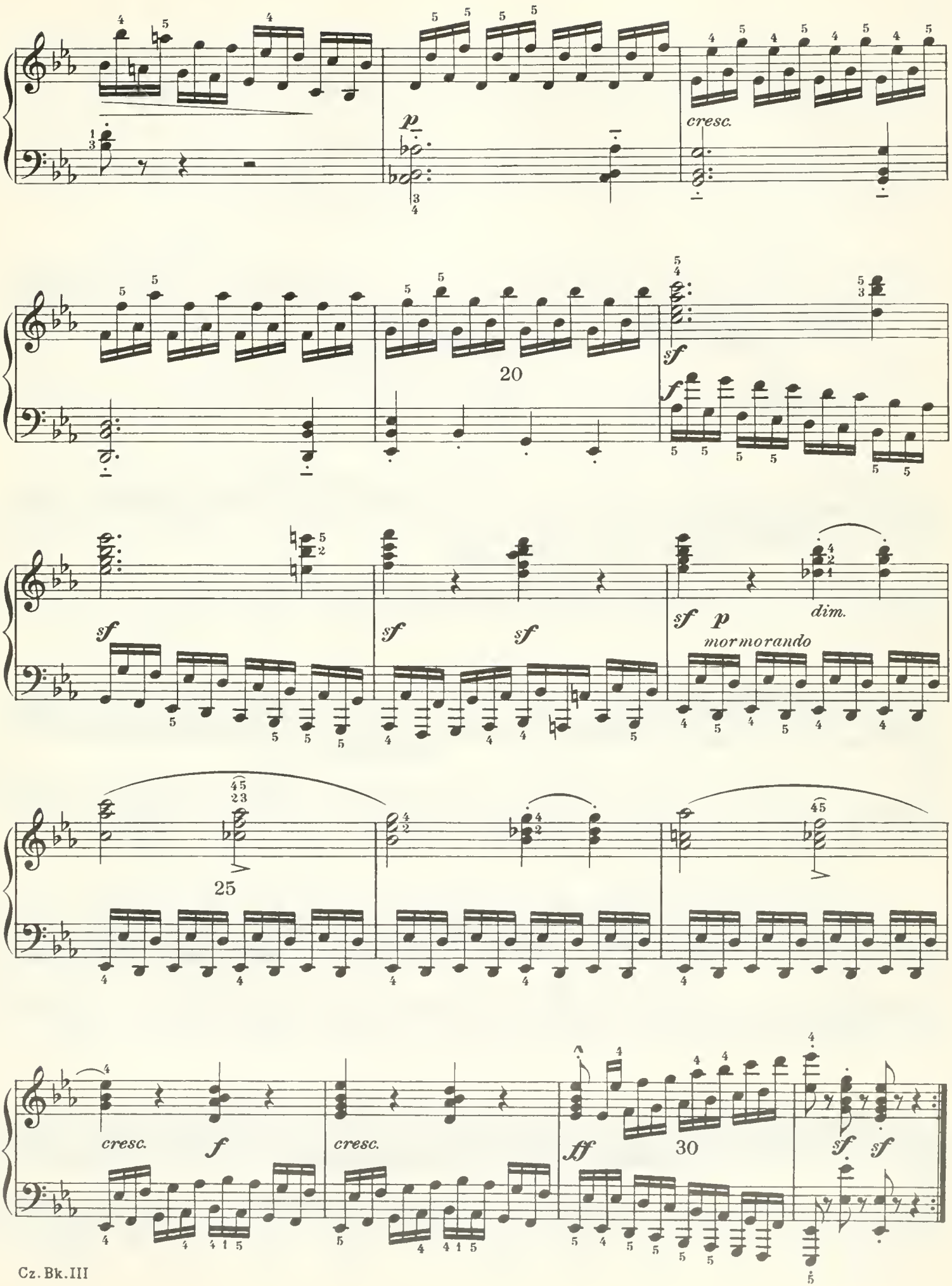

fz
dim.
20
p
f
dim.
p
25
cresc.
30
f
35
40
sf


8
45
8
50
sf
sf
ff
55
sf
60
p
cresc.
65


f
70
fz
8
8
ffz
75
p
80
dim.
85
pp
ff
90

Avoid all contraction of wrist or arm. It is not always feasible to use the 4th finger on the black keys; in measures 21 and 22 the continued 5th finger is preferable.

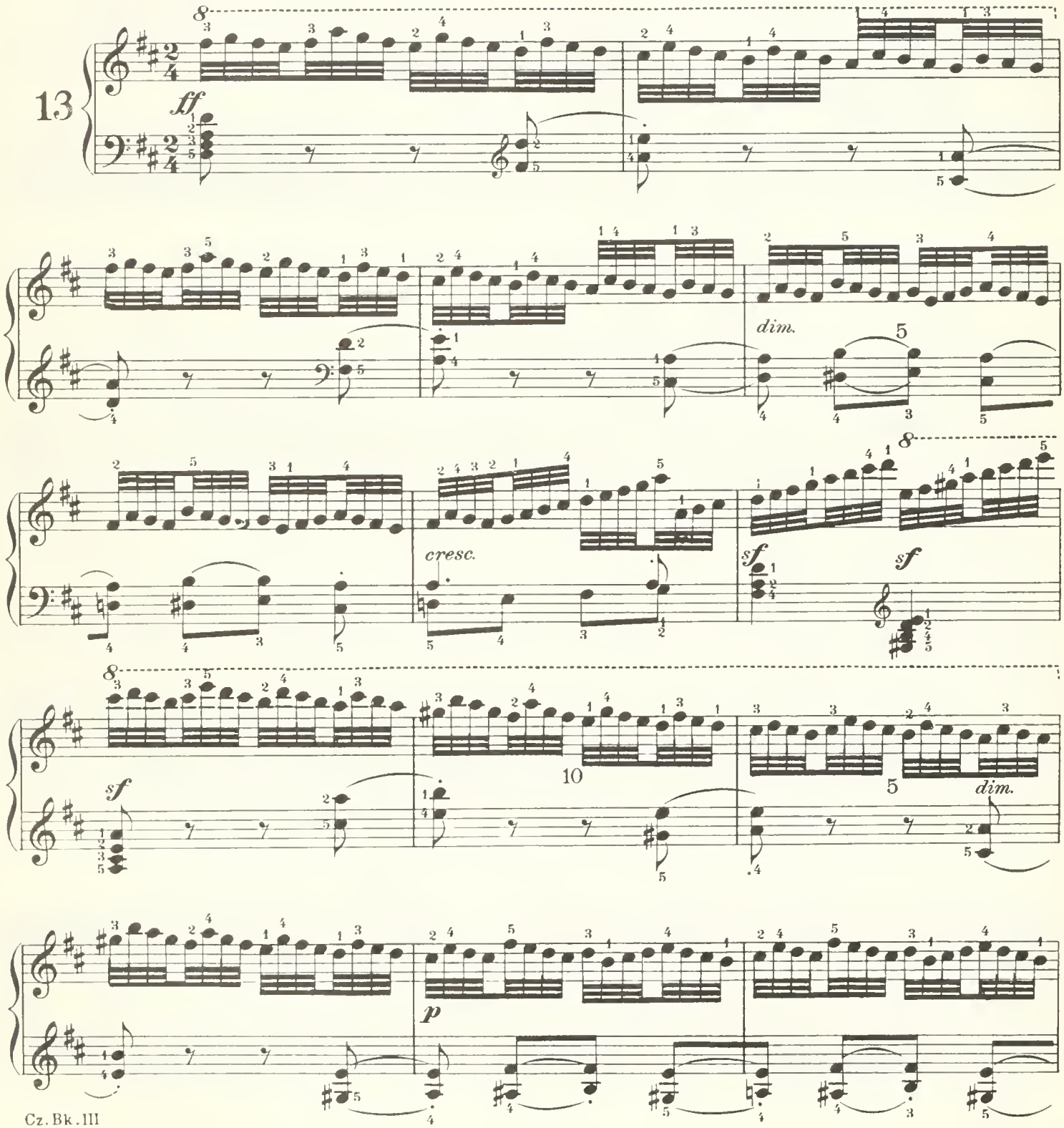


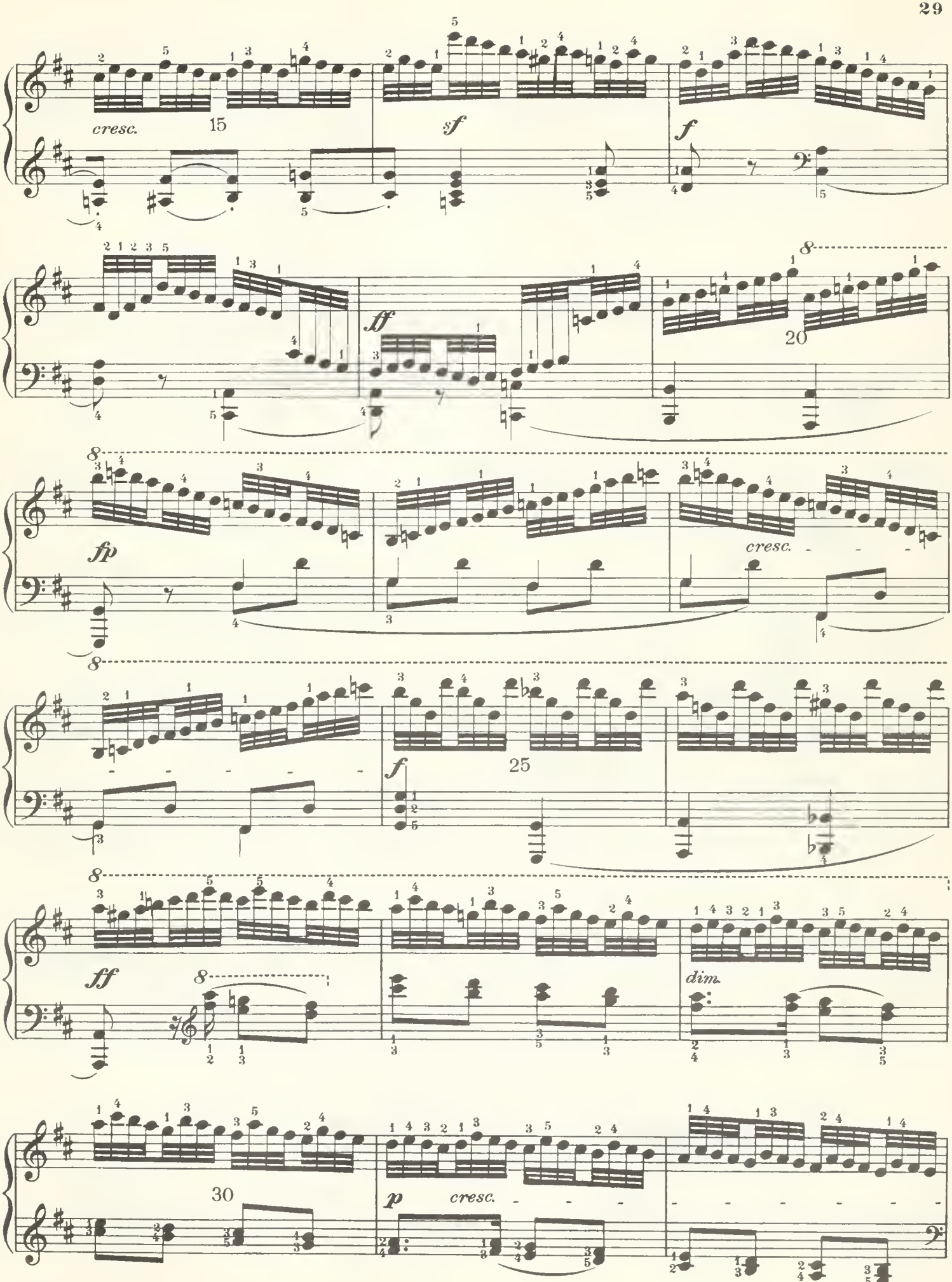

p
cresc.
20
sf
f
sf
sf
sf
sf p
dim.
mormorando
25
cresc.
f
cresc.
ff
30
sf
sf

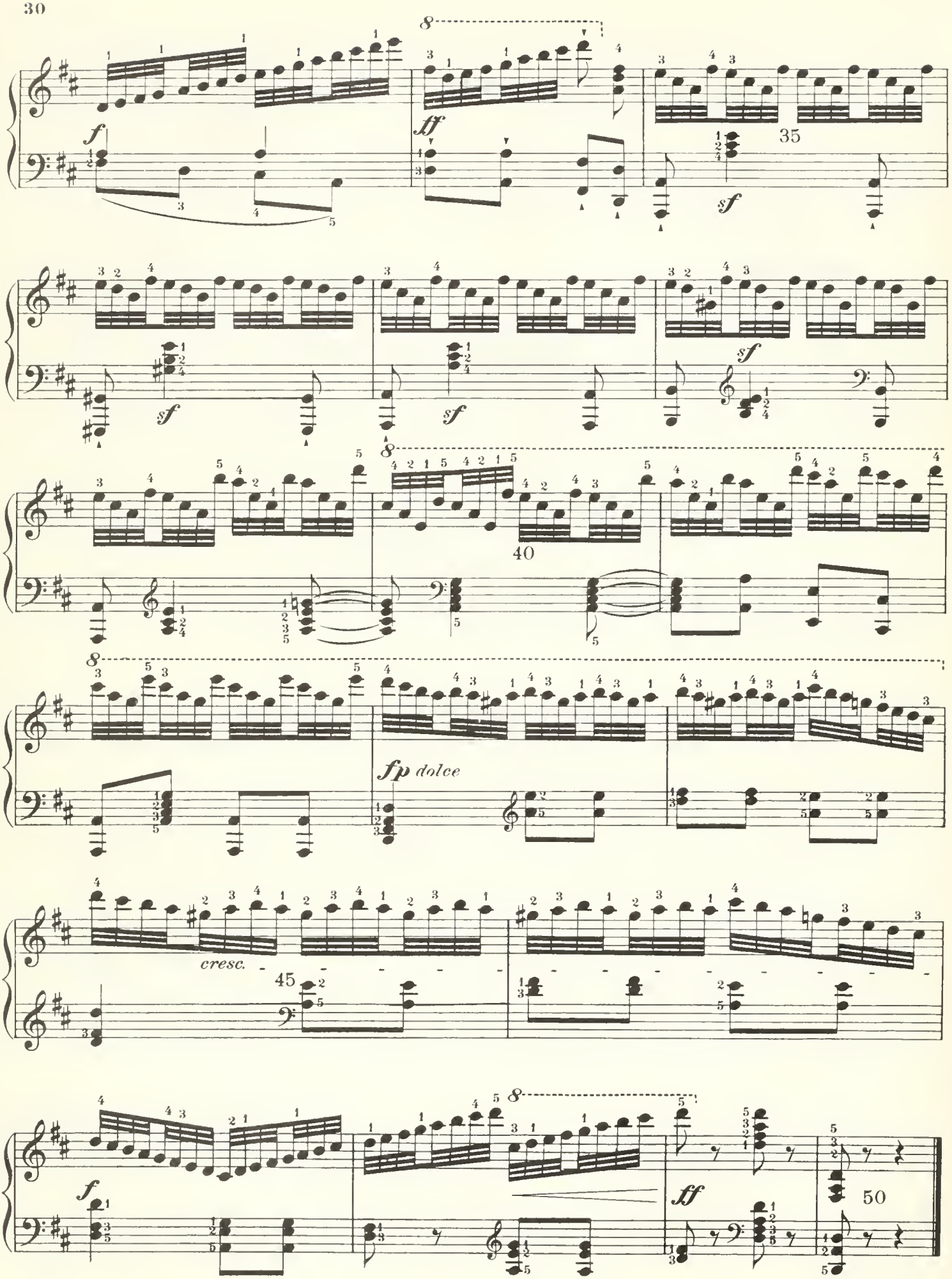
The present study is of unusual scope and includes many important varieties of piano technique: scales, five finger work and broken chords. The *"jeu perlé"* which distinguishes the admirable work of leading french pianists can here be cultivated and assiduous practice will develop that light and even velocity, full of scintillating brilliancy and effect, which delights audiences; the tempo should of course be of gradual increase until rapid execution is secured.

Observe the fingering of the bass carefully; whenever we can use one hand position for two successive chords it is advantageous to do so, as in passing from the 1st to the 2d measure, etc. Beginning with the 27th bar the left hand requires special attention, extending to measure 33. In measures 43-46 the 3d finger of the right hand will have to be promptly withdrawn in order to admit the thumb to the same key. Position of hand perfectly quiet throughout.

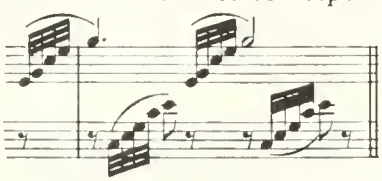
Molto vivace M. M. ♩= 100-138




cresc.
15
sf
f
ff
20
fp
cresc.
f
25
ff
dim.
30
p
cresc.

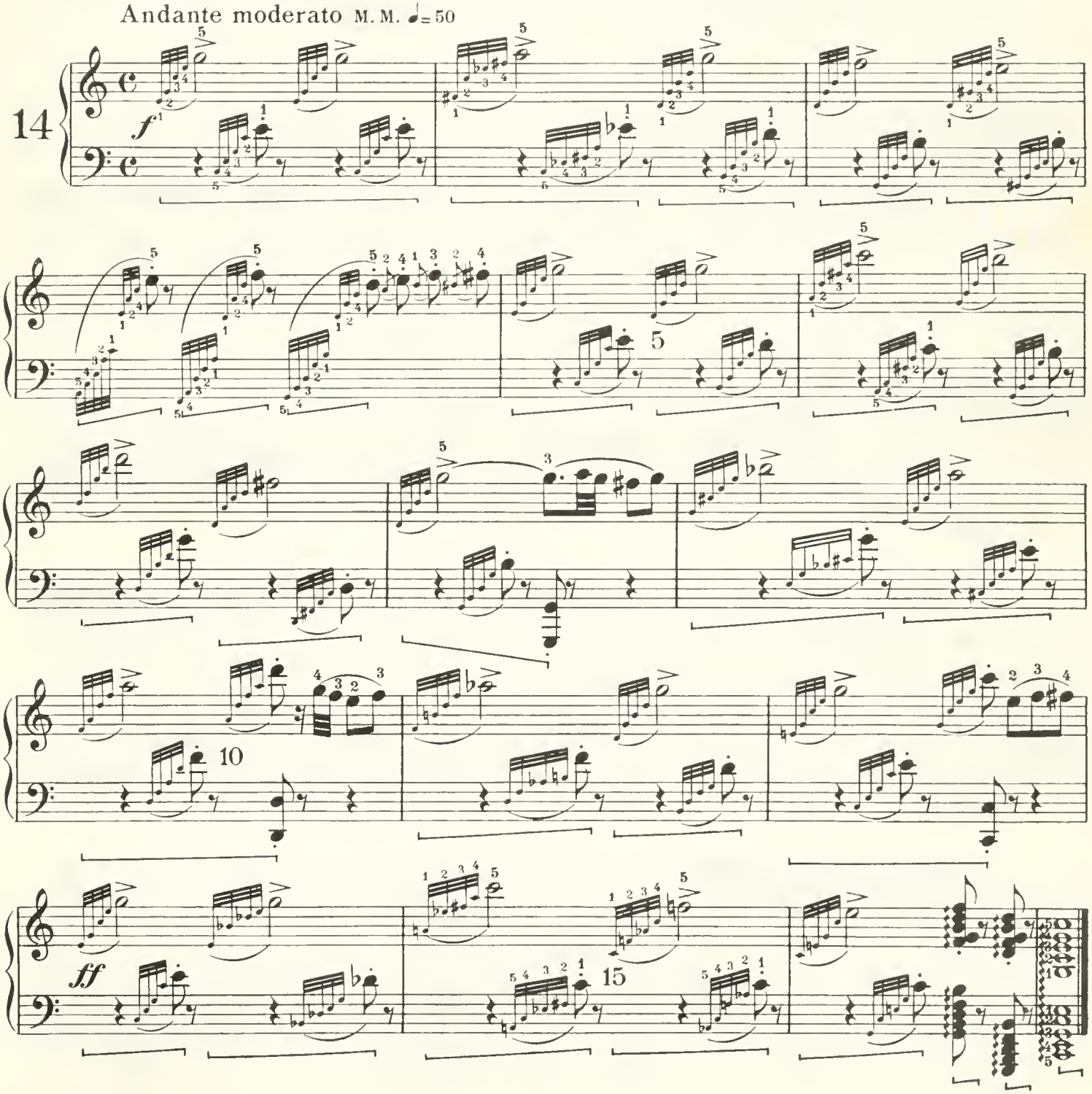

f
ff
35
sf
sf
sf
sf
40
fp dolce
cresc.
45
f
ff
50

The present study is of especial significance as it affords a practical realization of a problem, which is of infrequent occurrence. All five fingers of each hand are utilized in a light continuous arpeggio; this involves a light gliding motion toward the little finger of the right, and the thumb of the left hand. For preliminary practice use the following version, and after it is mastered accelerate the time of the 32d to corresponding grace-notes.

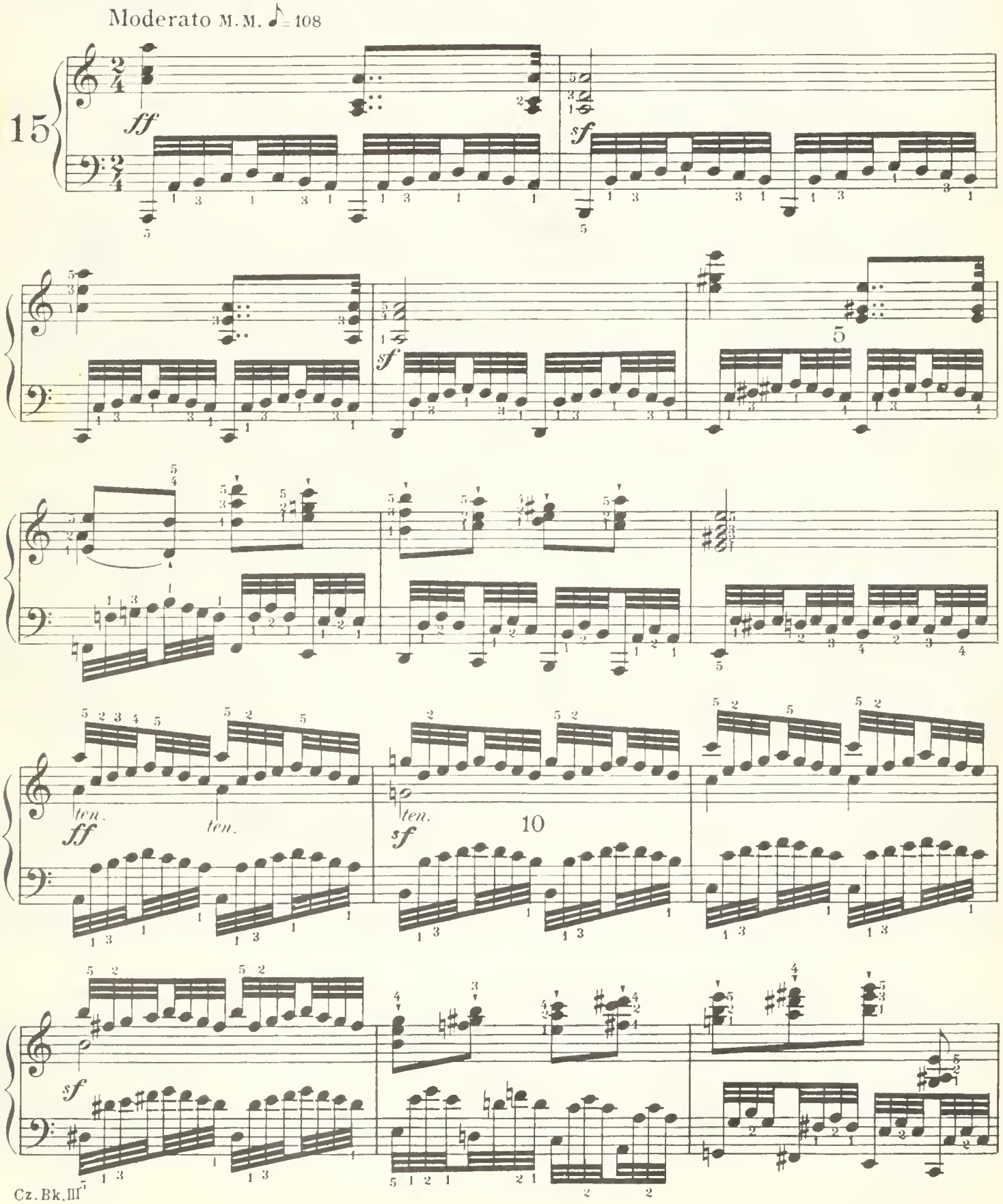


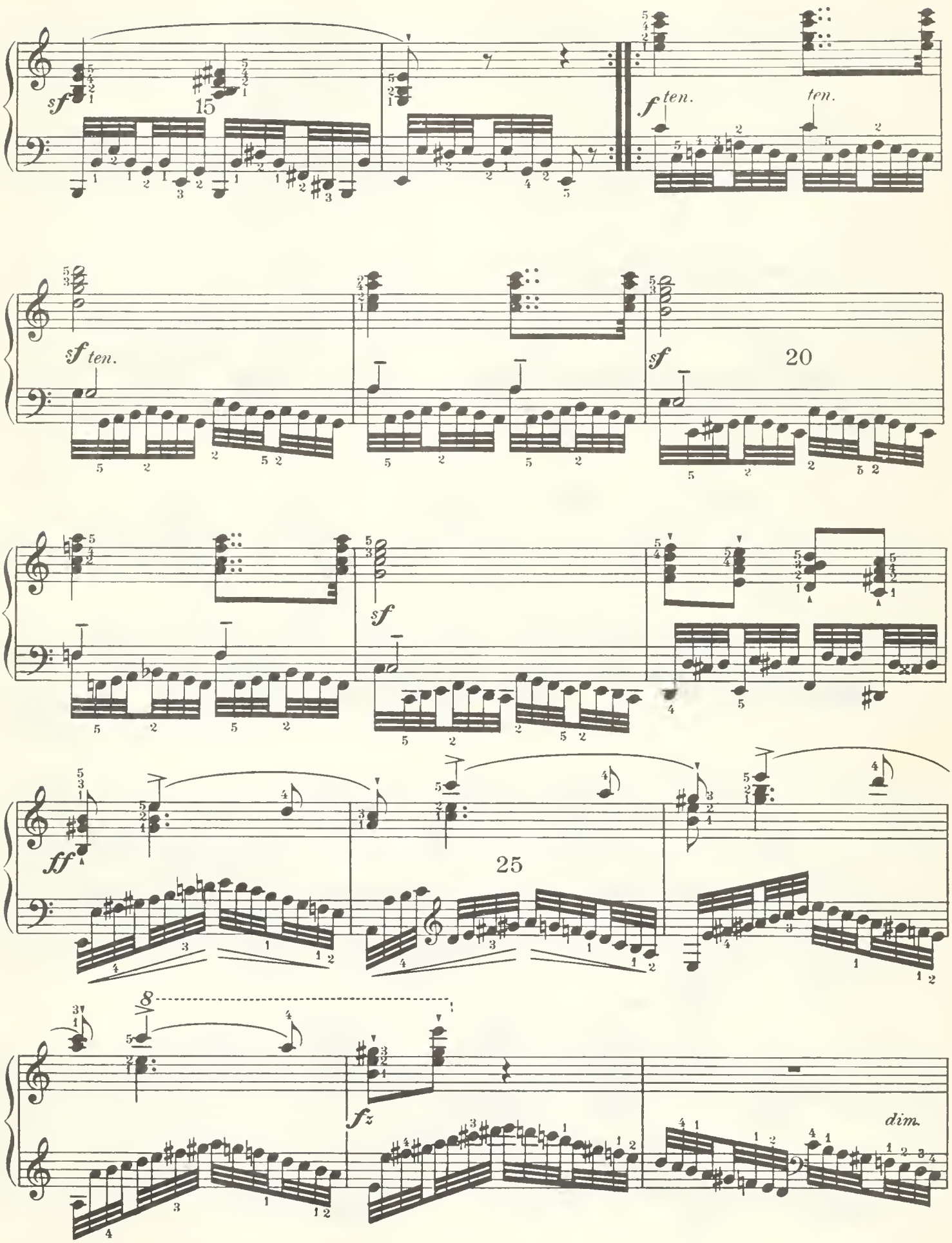
The hand should be turned slightly in the direction of the highest note of each group. Slur the eighth notes staccato, but give the half notes their full value. Execute the concluding three chords successively from the lowest note upward and count the 4th, 8th, 10th, and 12th bars in correct time. Slow tempo will be sufficient as many of the positions are somewhat awkward to stretch and execute. Use the Pedal as indicated.

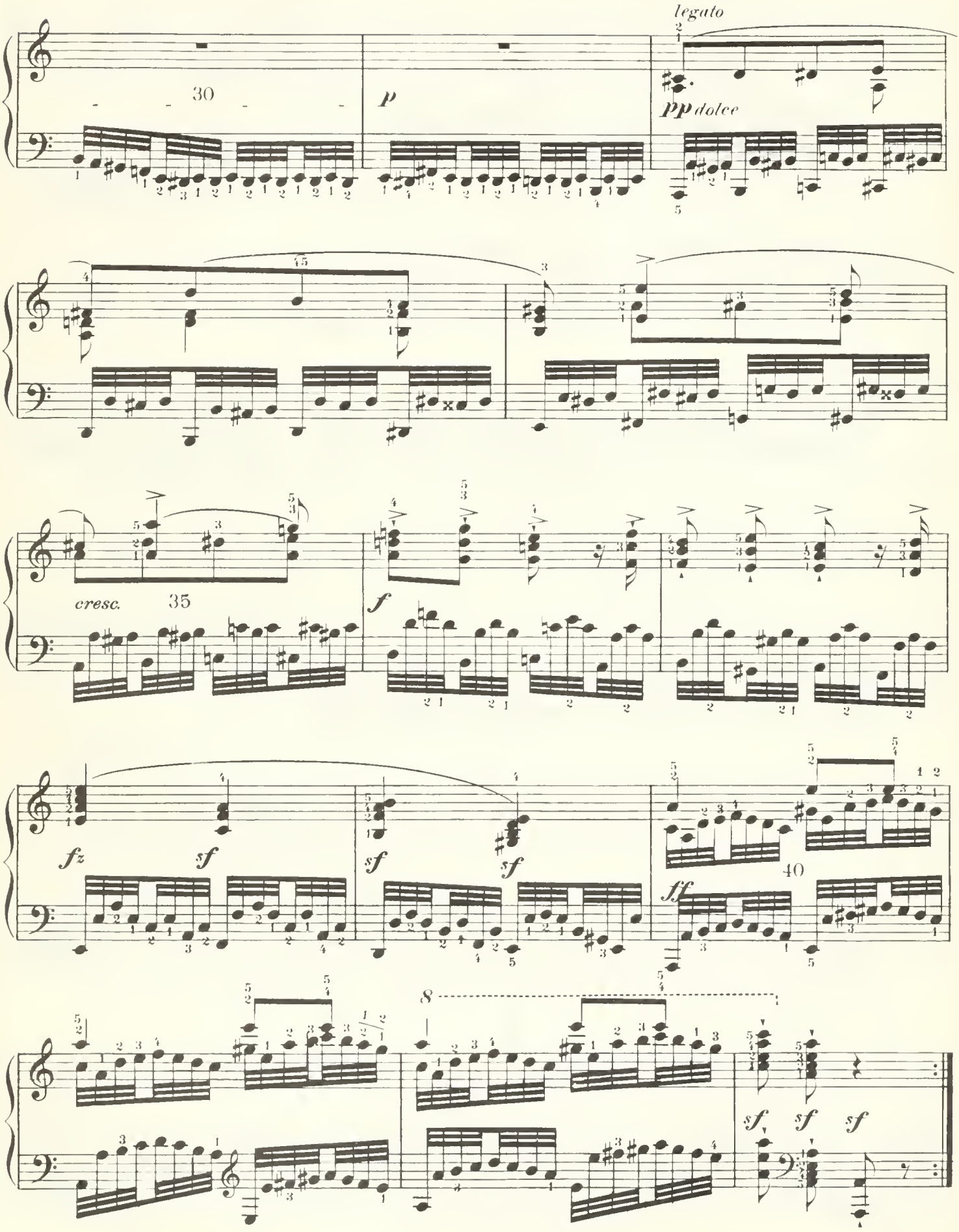
Andante moderato M. M. ♩= 50



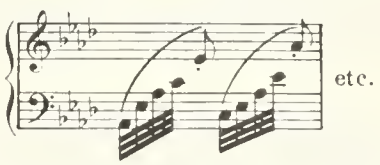
This difficult etude for the left hand requires energy and force. It consists of many varieties of pianistic execution and demands a great deal of study. Chord work forms no inconsiderable part of the composition and needs special attention. All five fingers find constant employment and their weaknesses are readily exposed. Slow and firm legato practice must form the basis, and velocity can develop later. The descending A minor Scale beginning in the 28th measure is not fingered according to usual rule, but the change is here advisable.



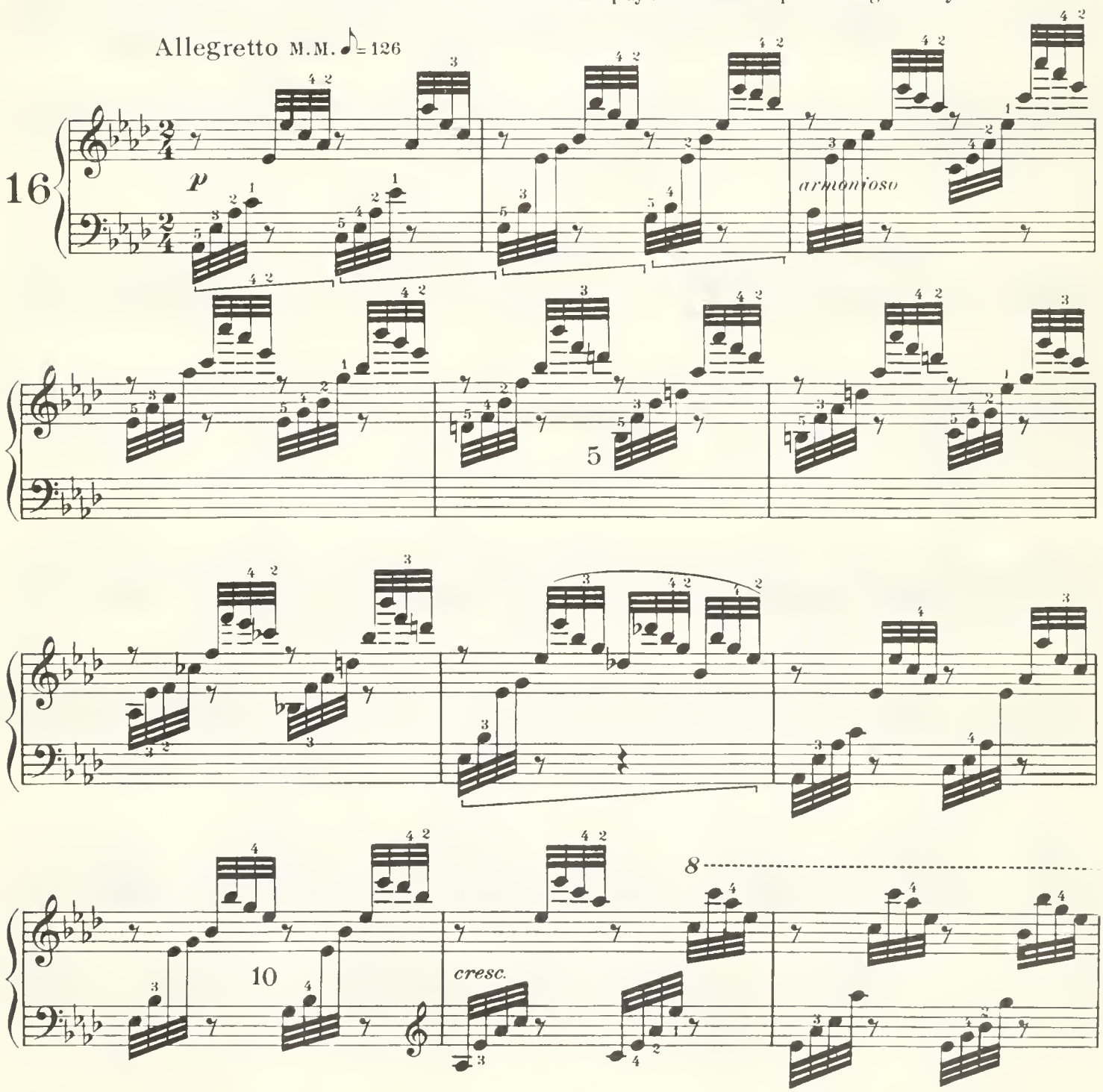

sf
15
f ten.
ten.
sf ten.
sf
20
sf
ff
25
8
fz
dim.

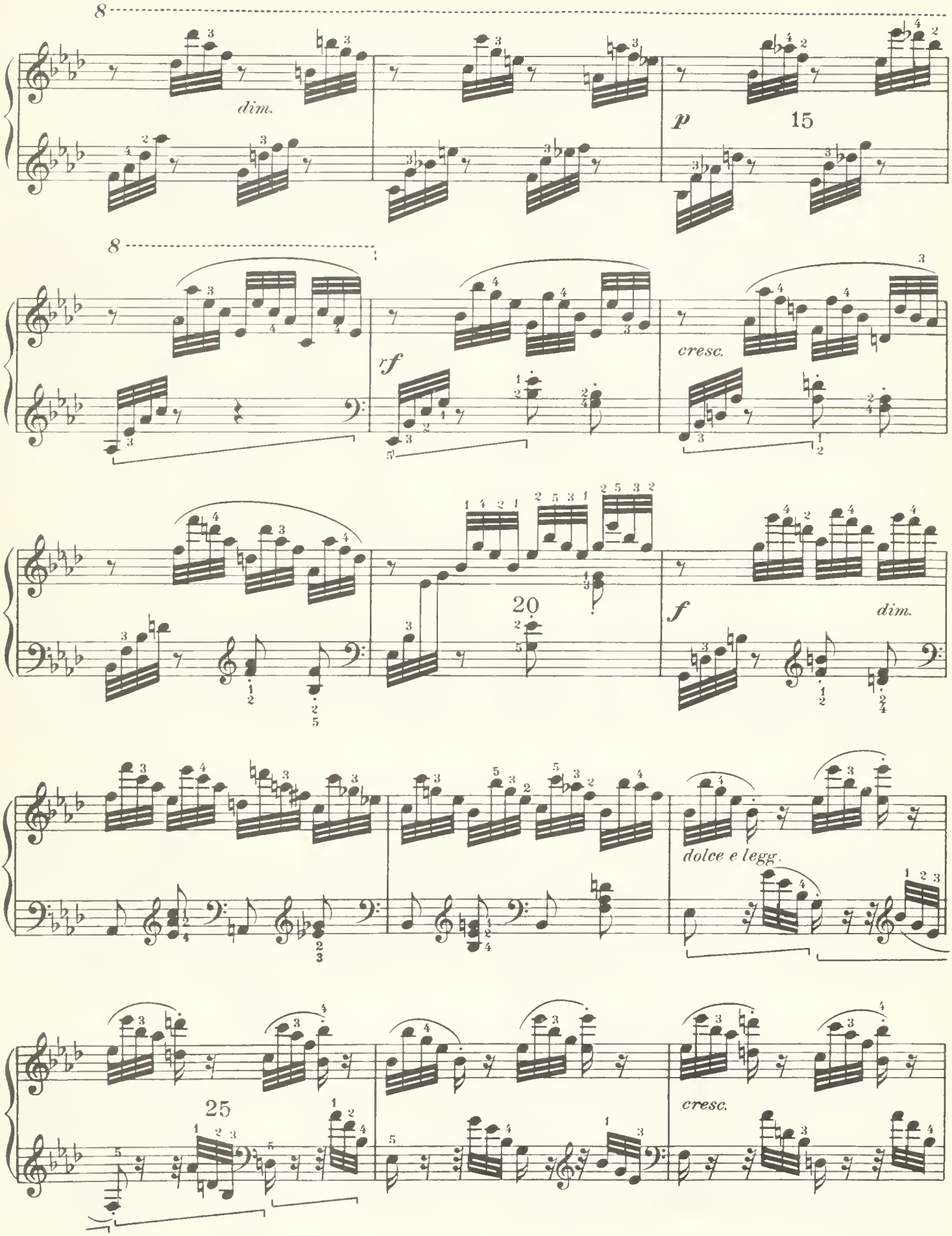

legato
30
p
pp dolce
cresc.
35
f
fz
sf
sf
sf
40
ff
8
sf
sf
sf

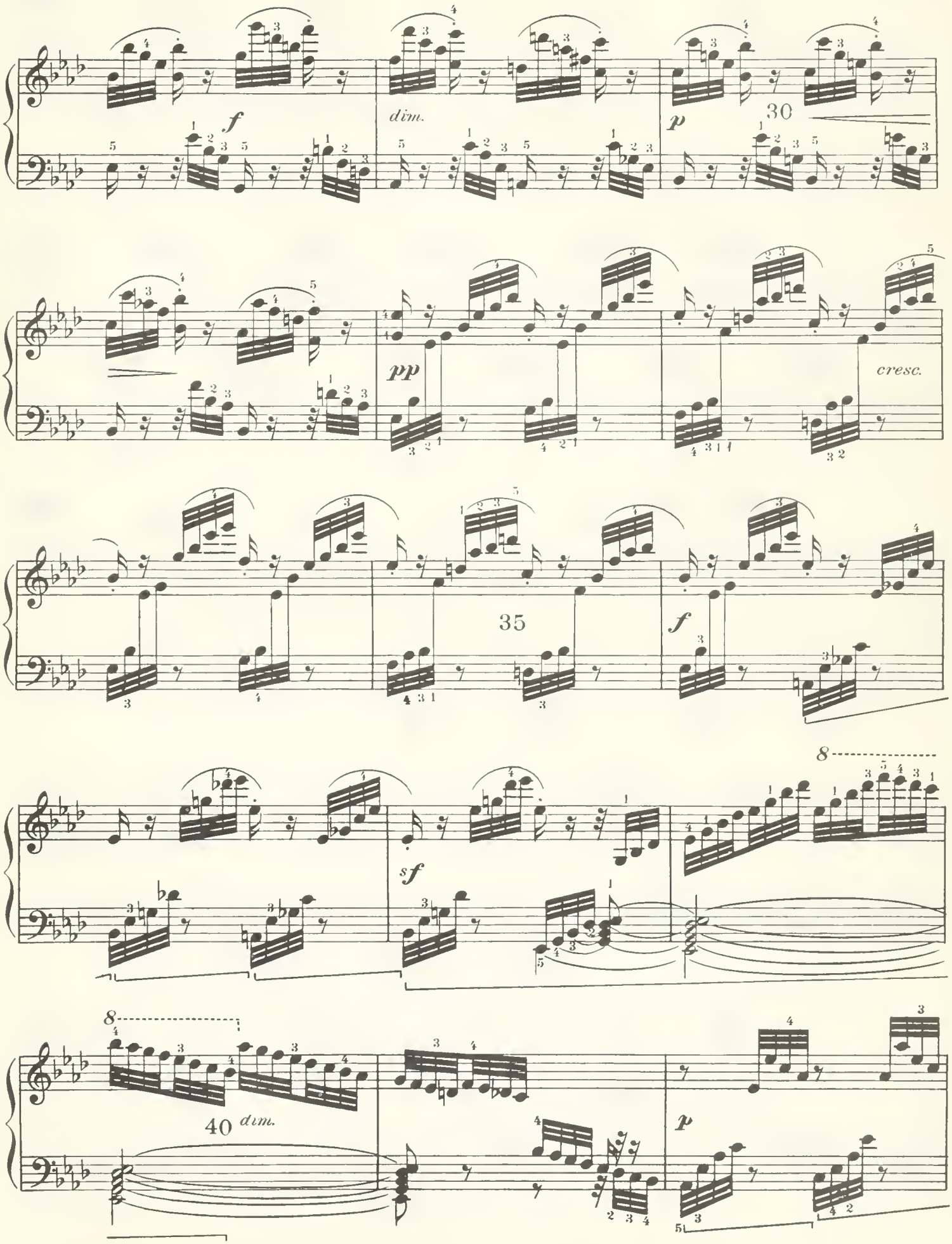
This melodious study is intended to facilitate a smooth execution of passages which are executed by both hands consecutively. Bach's Chromatic Fantasie abounds in this sort of work; Mendelssohn's fine Prelude opus 35, No.1 is developed on the same lines and many modern composers, (Raff, Lack and others) have made extensive use of this specific piano effect. Clearness and evenness in broken chords are also requisites of the exercise. It is interesting to note the ease with which Czerny commands musical form; after the first and principal theme a secondary melody is presented, commencing with measure 24. The 42nd bar brings the return of the first theme, and a Coda (57th bar) finishes the entire composition which possesses considerable melodic charm, and depends for its proper effect upon light continuous finger activity in extended positions. Each hand must enter and finish precisely at its allotted time and I would recommend the following preliminary exercise:

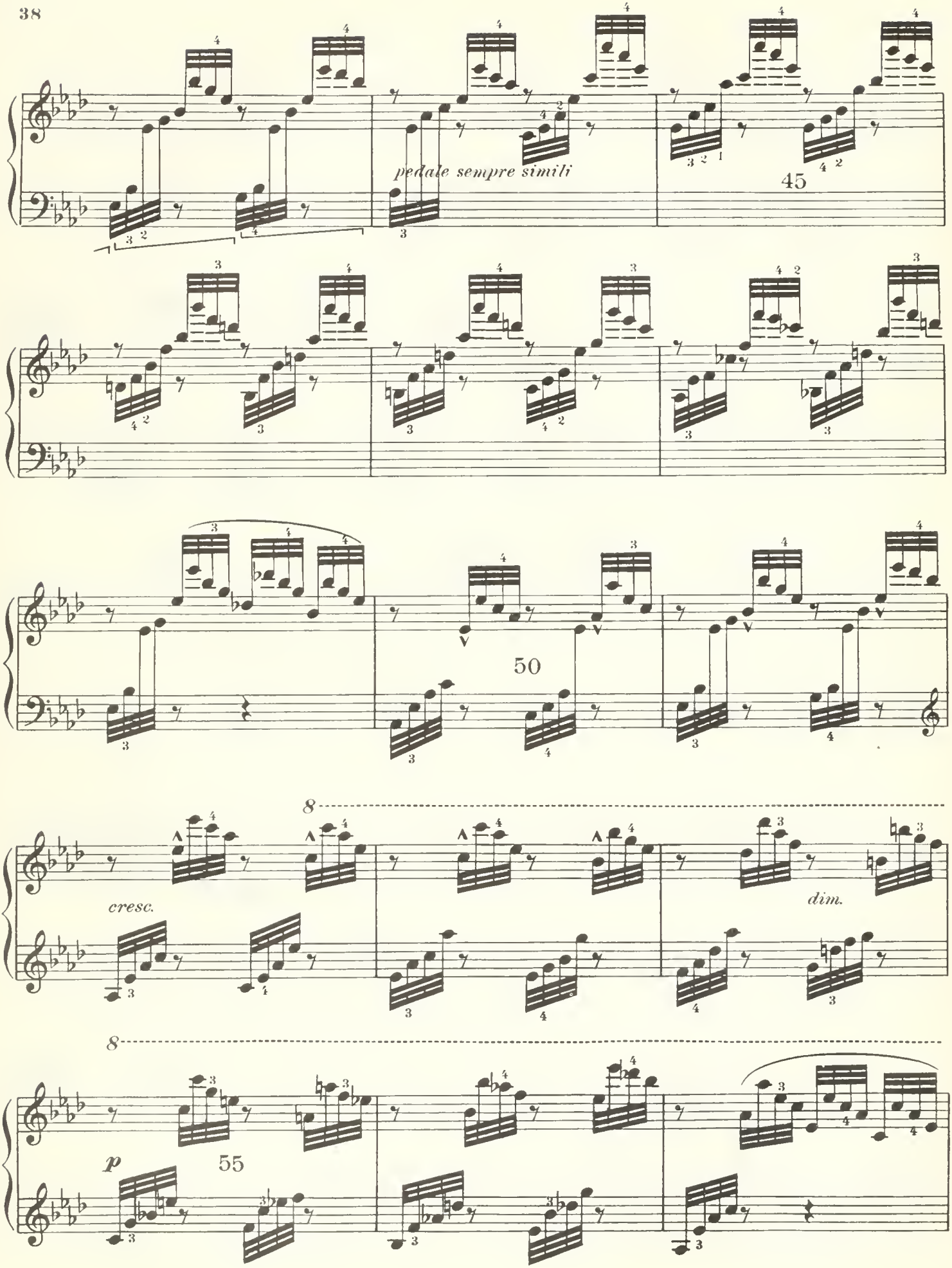


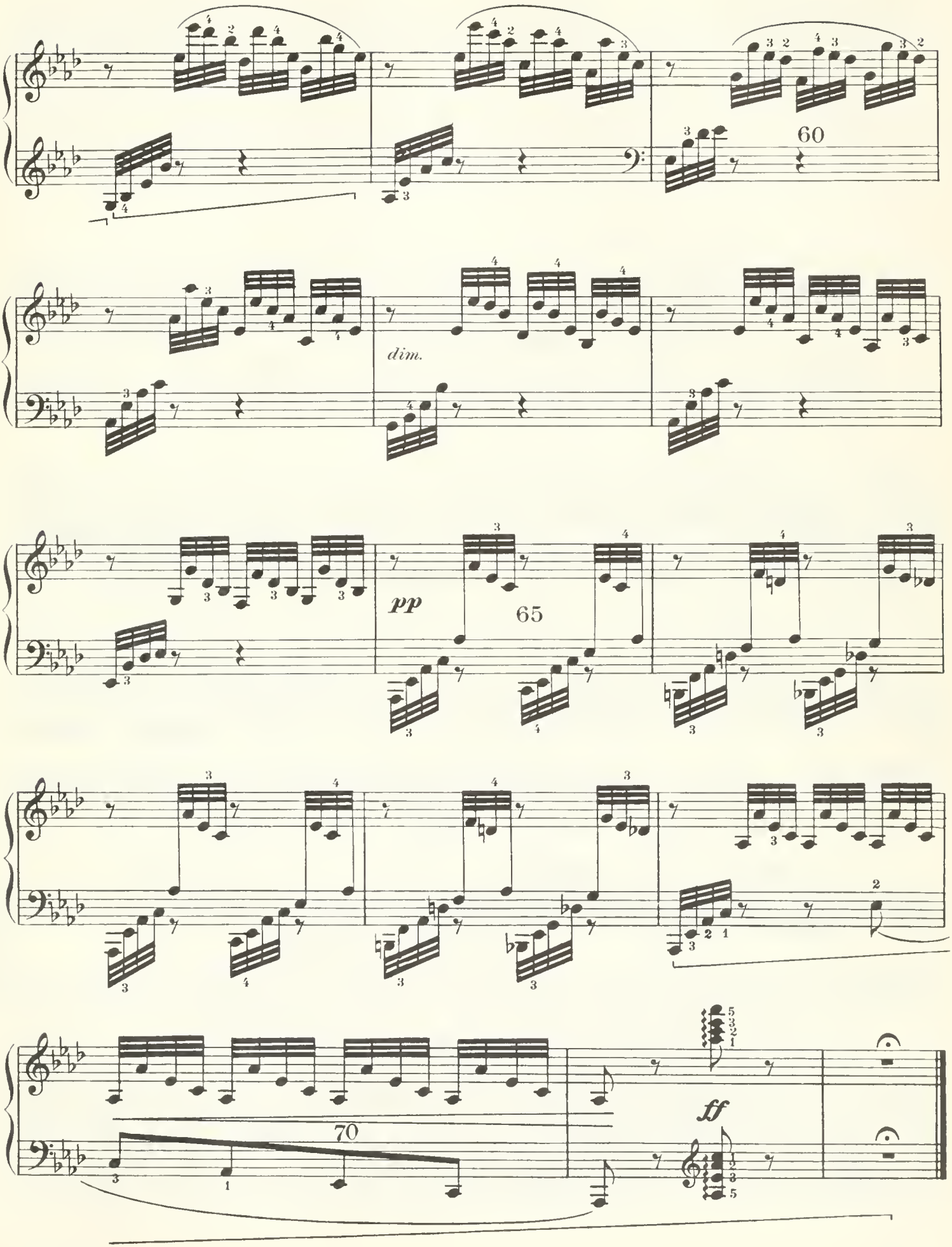
The phrasing of the second episode in E flat (measure 24) is to be carefully followed and the alternate detached staccato notes must be executed with elasticity. The change from the dominant 7th chord arpeggio into the scale (measure 40) is not easy. Observe the thumb accents commencing with measure 50, and play the entire Coda piano and gracefully.



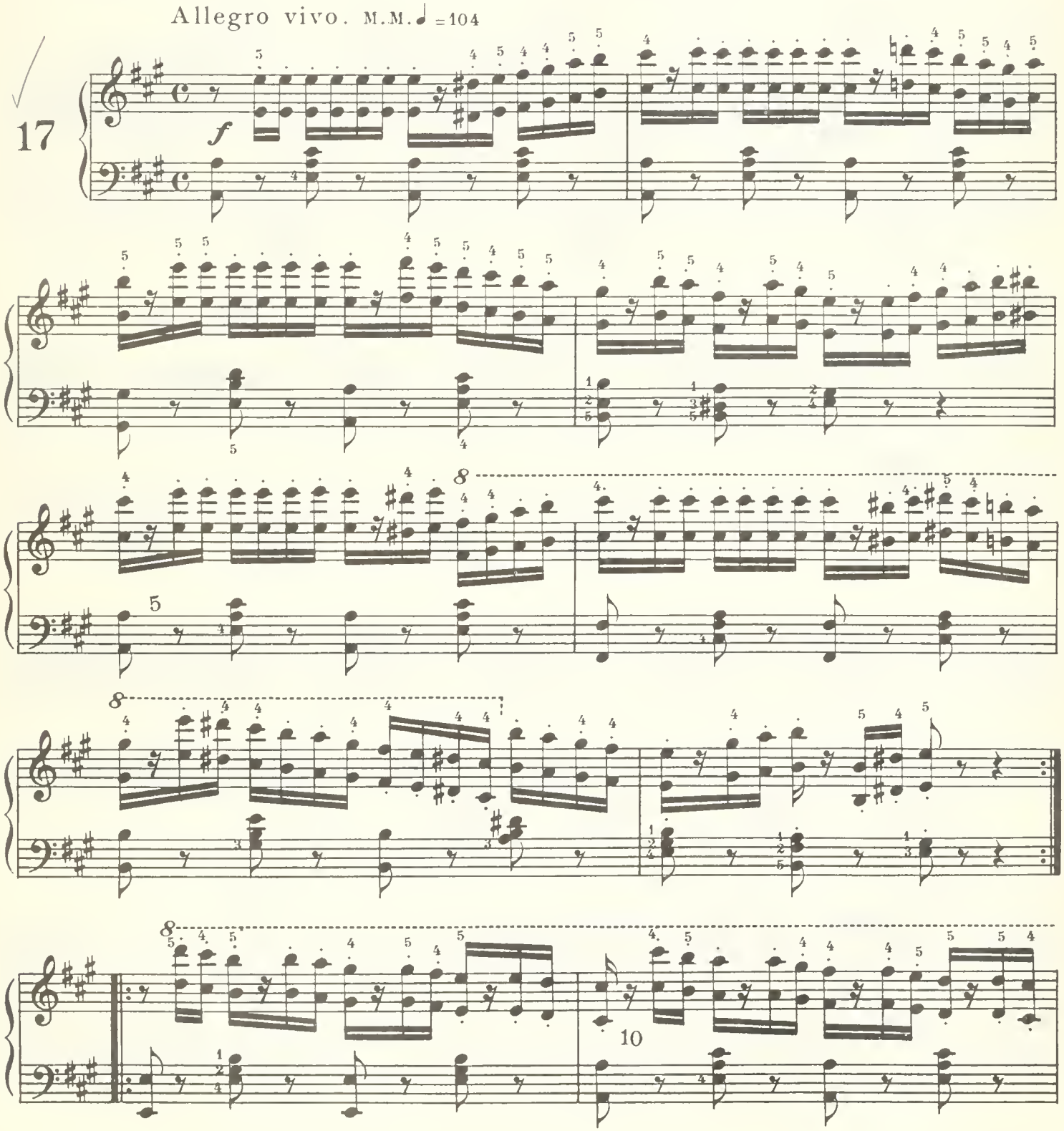

8
dim.
p
15
8
rf
cresc.
20
f
dim.
dolce e legg.
25
cresc.

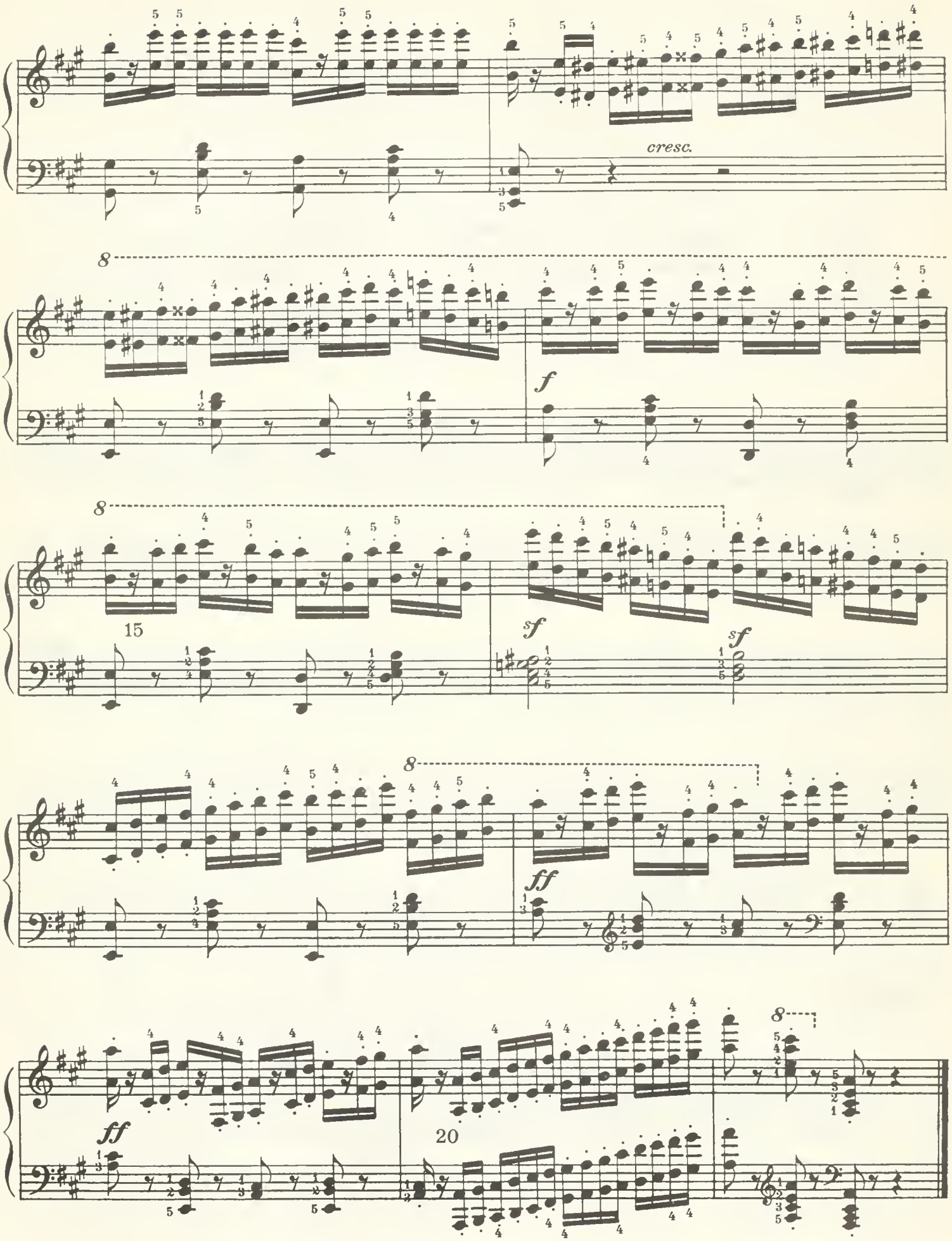

f
dim.
p
30
pp
cresc.
35
f
sf
8
8
40
dim.
p


pedale sempre simili
45
50
8
cresc.
dim.
8
p
55

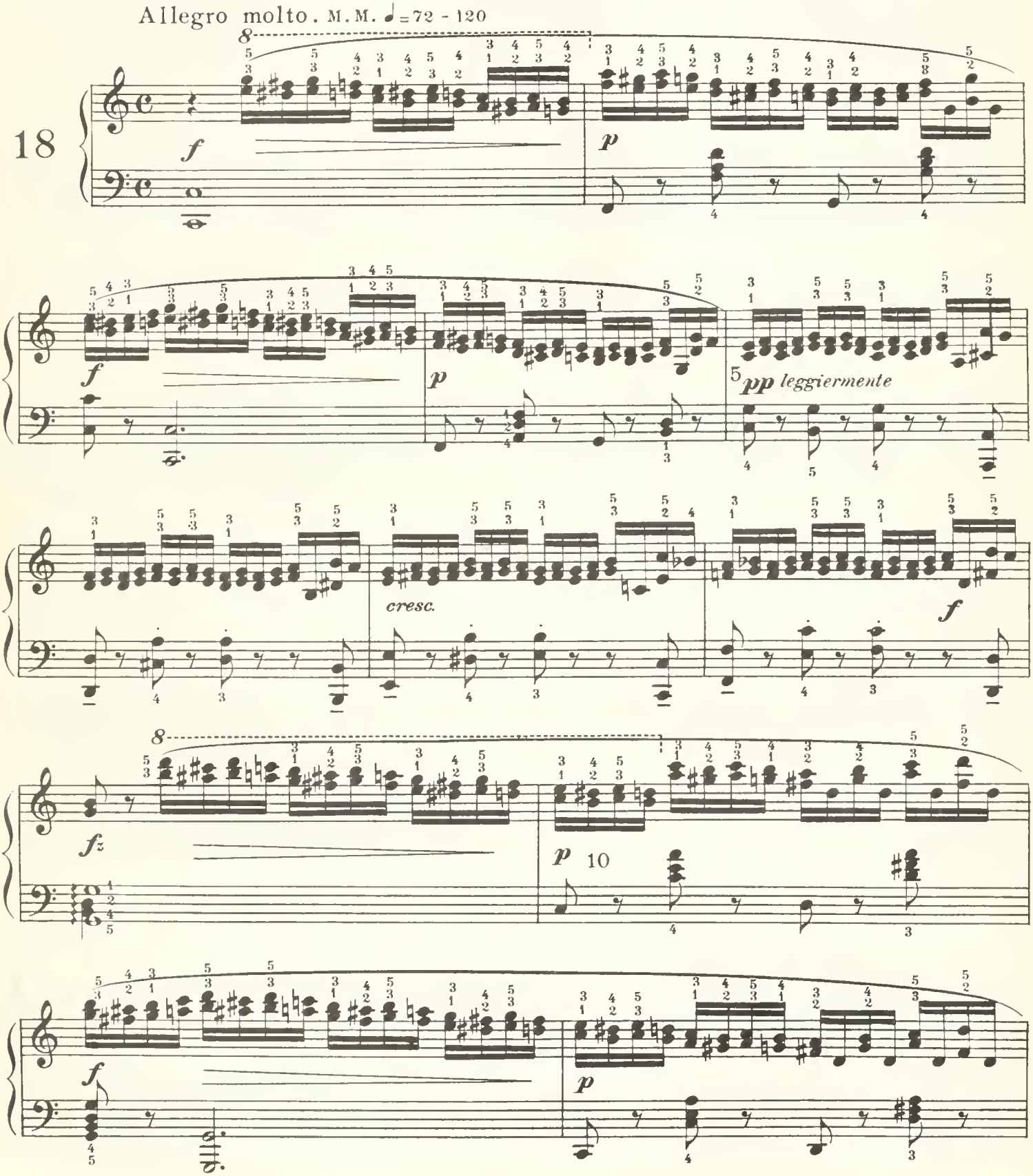

60
dim.
pp
65
ff
70

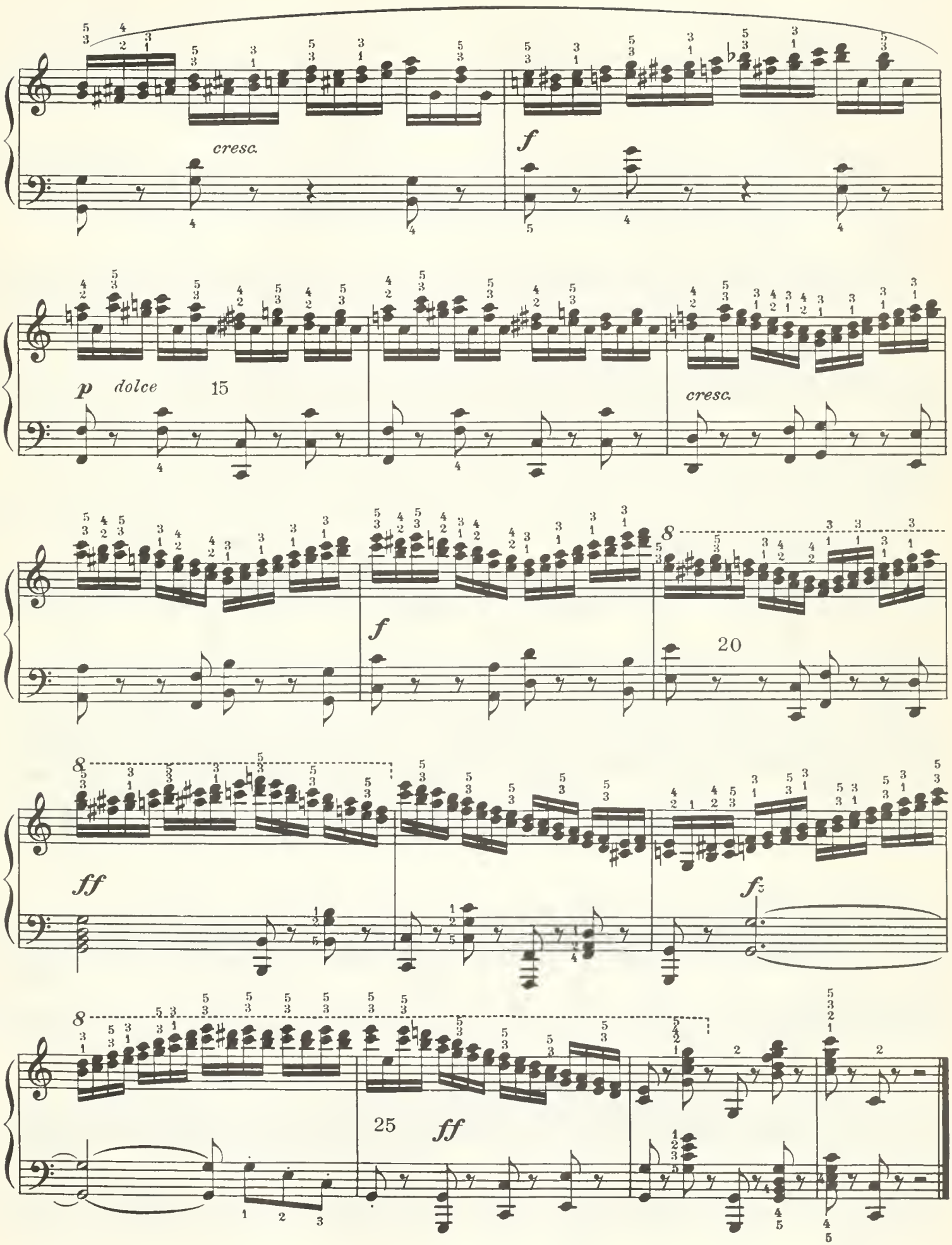
Considerable elementary wrist work should precede the present study in octaves, which is intended for the acquisition of a light and rapid octave technique. Keep the hand well up over the keyboard; the proper position for the thumb on the white keys is in close proximity to the black keys; then turn the hand very slightly towards the direction in which the hand is going; the fingers remain passive and all activity is concentrated in the wrist, while treating the hand itself as a unit. The initial movement before attacking octaves is *always upwards,* so as to insure a downward stroke for the proper production of octave technique. The problems of fatigue, speed, force and endurance must be intelligently and separately treated, and every extreme and overexertion is to be avoided as it involves considerable risk. The fourth finger on the black keys is preferable, but to some extent optional, whenever limitations of the hand forbid its general use; attentive observance of the rests will facilitate the rendition of this study.



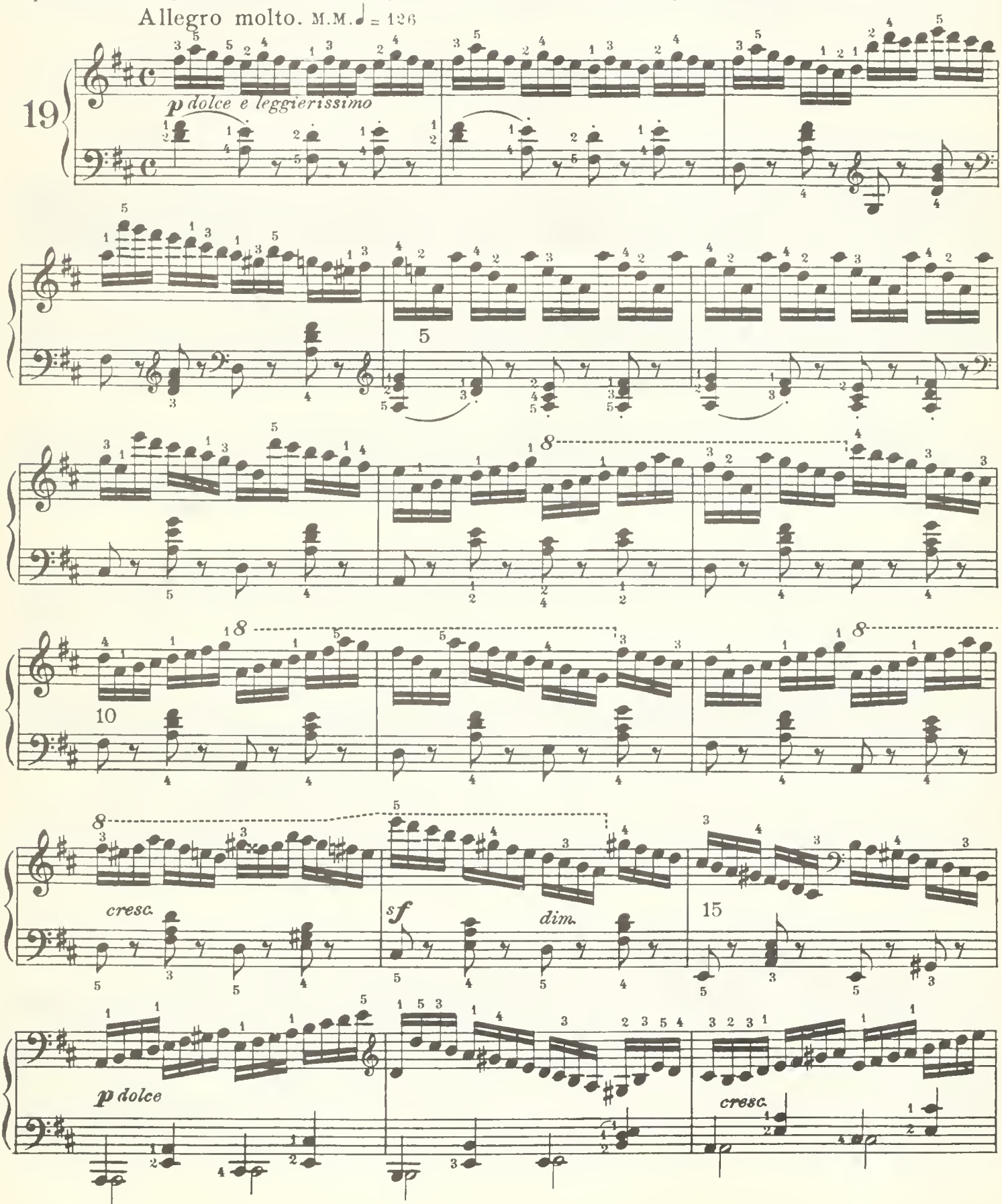

cresc.
8
f
8
15
sf
sf
8
ff
ff
20
8

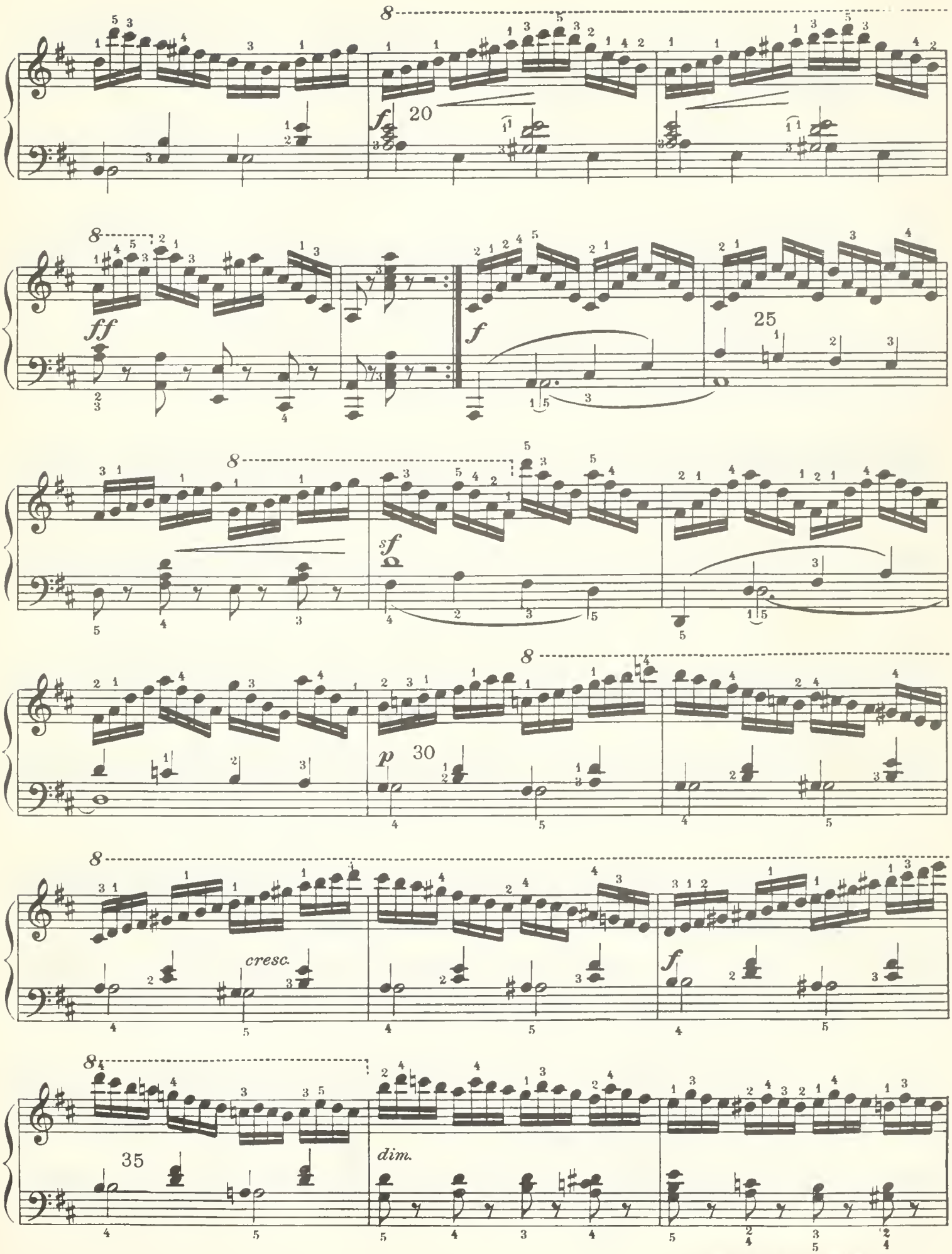
Double thirds require special preparatory study, and I would recommend the ordinary forms of elementary and simple exercises as well as the major and minor scales as introductory to the present exercise; it will be sufficient to cultivate the harmonic minor scales in thirds - the melodic form may be omitted. The chromatic scale should be practiced in minor and major thirds and it goes without saying that both hands require equal development. In the ascending scales for the right hand, and vice versa, the descending scale for the left, the middle finger must be trained to pass *over* the little finger without a perceptible break, and it is correspondingly easier to reverse the movement and pass the fingers over the thumbs in the opposite direction. The two component keys must be struck precisely together, and the mastery of the study will mark an important development in the technical work of the student. Observe a strict legato throughout.

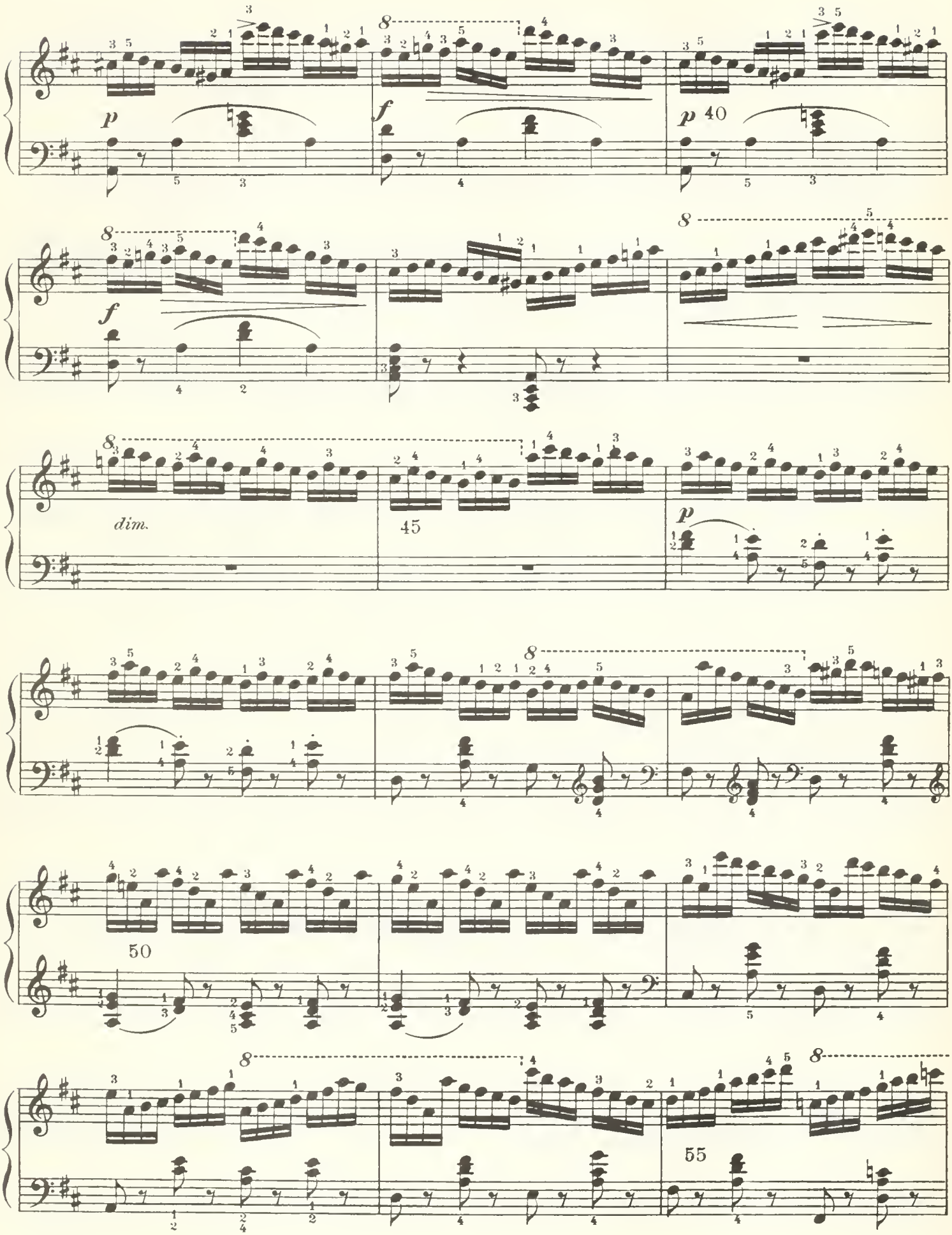


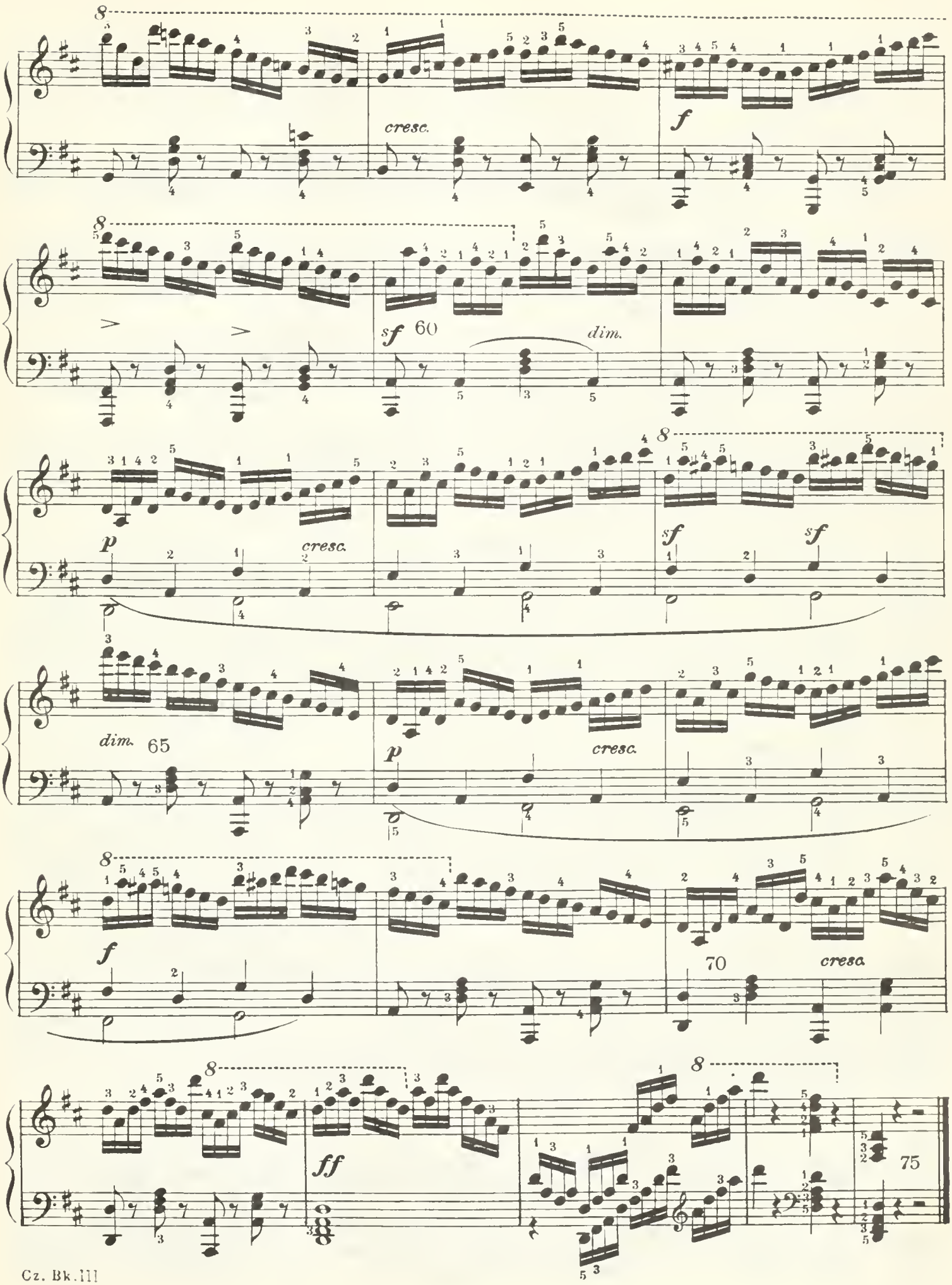

cresc.
f
p dolce
15
cresc.
f
20
ff
f3
25
ff

The present study combines scales and arpeggios. A variety of study is advisable. Practice slowly, legato, and firmly to the repeat; follow this with light and fast velocity work to the end of the 61st bar, and play the remainder with wrist staccato; this mode of practice eliminates monotony, and encourages mental activity. The many contractions and expansions of the right hand have to be carefully noted and smoothly accomplished. Some of them are found in the treble of the 55th, 57th, 70th and 71st bars. In measure 4 read first bass note correctly - F sharp - it is usually mistaken for D. Phrase and finger the bass as indicated; in measures 17, 20 and 21, spread the thumb over two adjoining bass notes and substitute the little finger for the thumb quickly in the 24th and 28th bars.



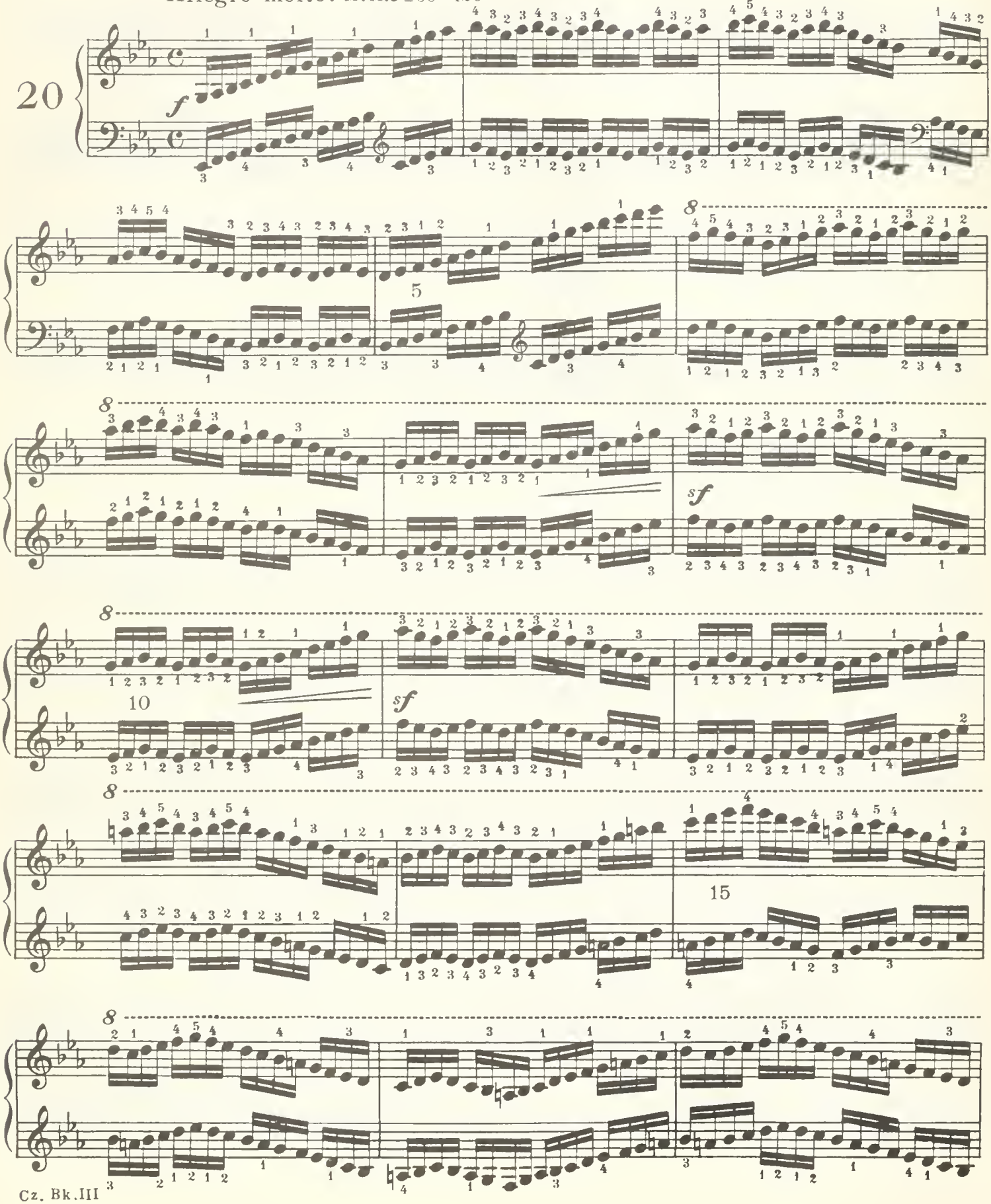

8
f
20
8
ff
f
25
8
sf
8
p
30
8
cresc.
f
8
35
dim.

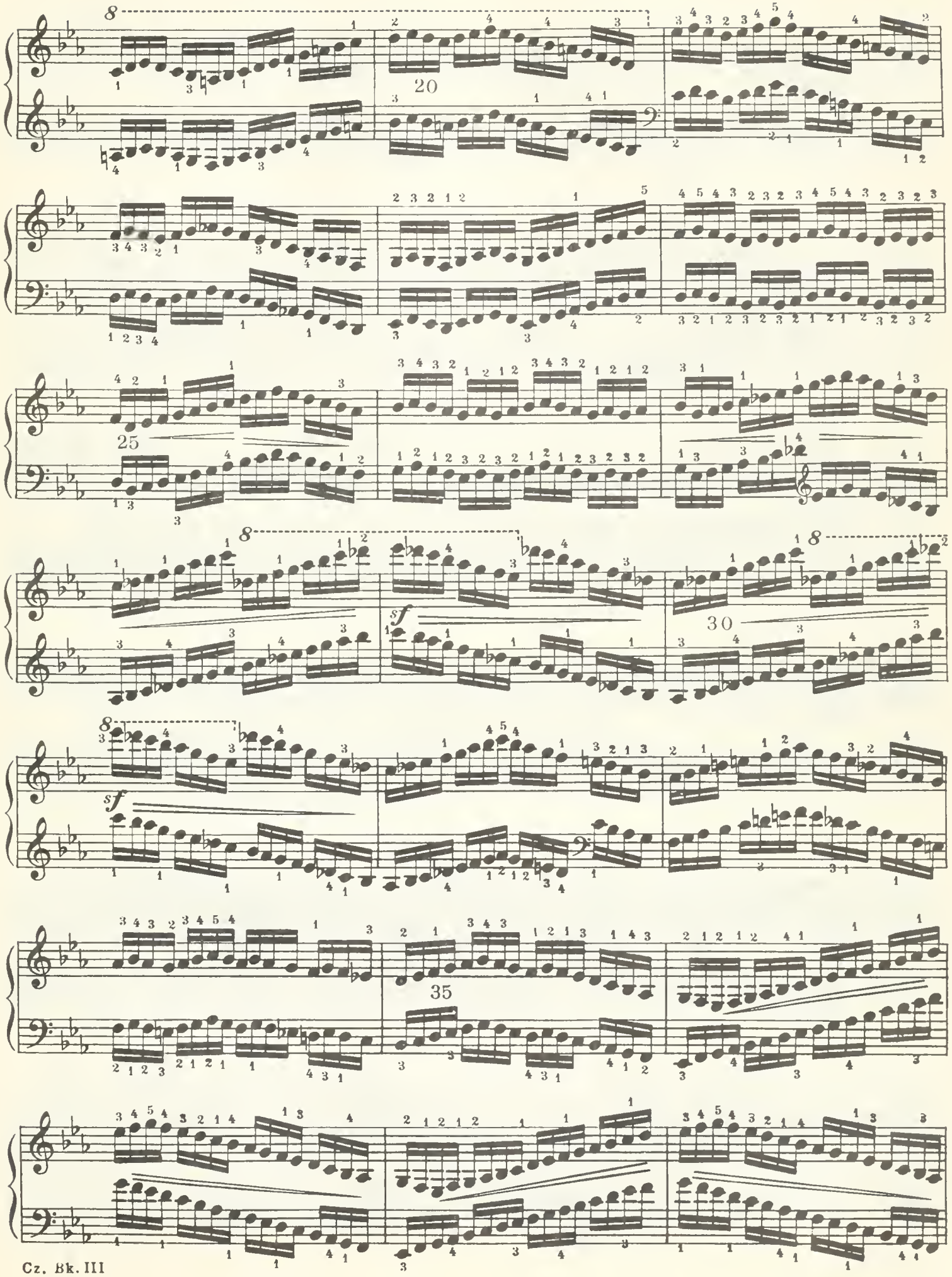

p
f
p
40
f
dim.
45
p
50
55

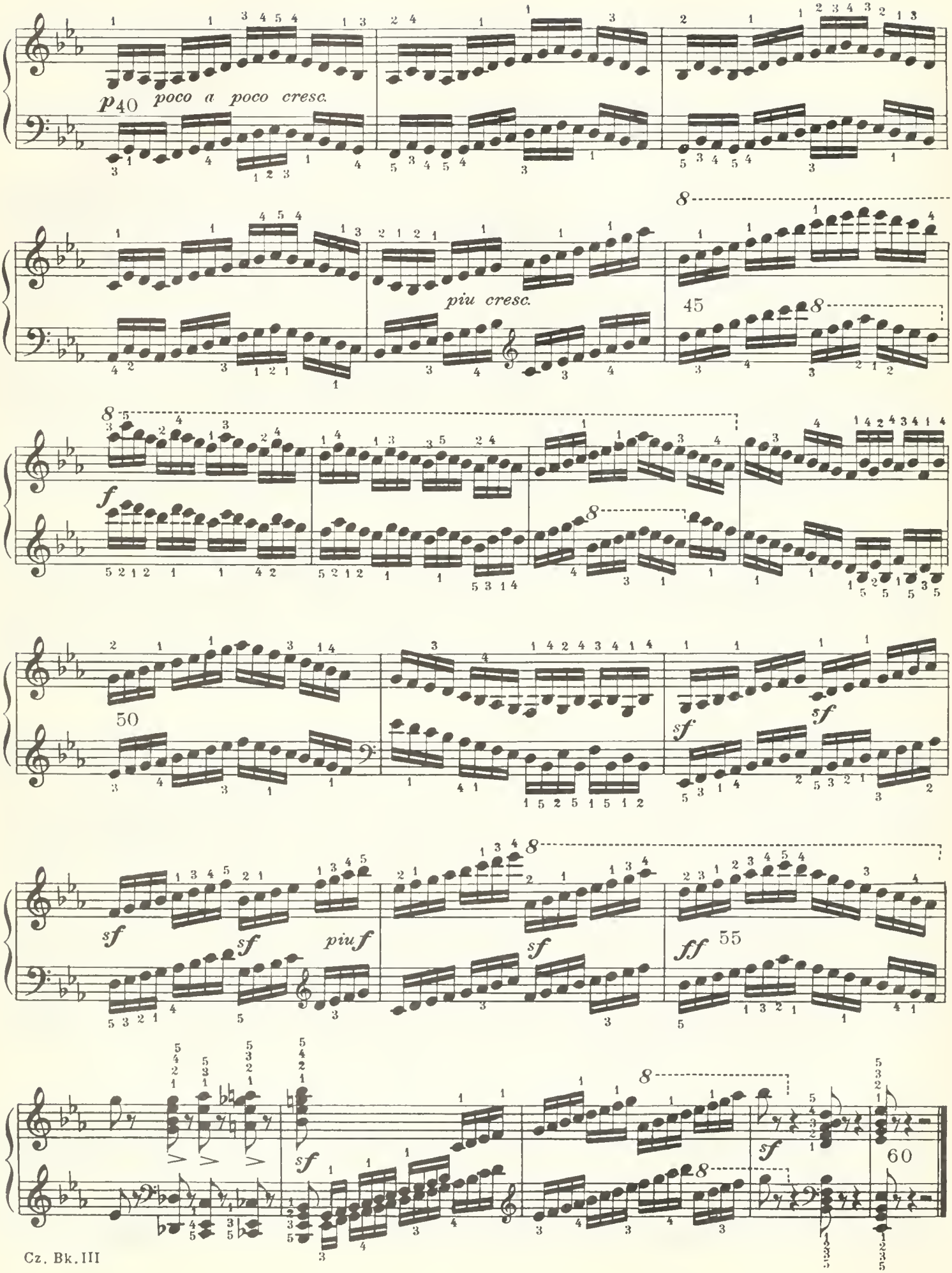

cresc.
f
sf
60
dim.
p
cresc.
sf
sf
dim.
65
p
cresc.
f
70
cresc.
ff
75

This scale study, which presents many combinations, can be practised in separate hands, also in groups of 2, 4 and 8 measures. A variety of Tempi and different touches can be recommended. Great care should be exercised to play the whole study without stumble or stopping and both voices must be kept exactly together. Lift the fingers of the right hand promptly in the ascending scale, measures 57 and 58, so as to permit the left hand to do its work properly.

Allegro molto. M.M.♩=60-120



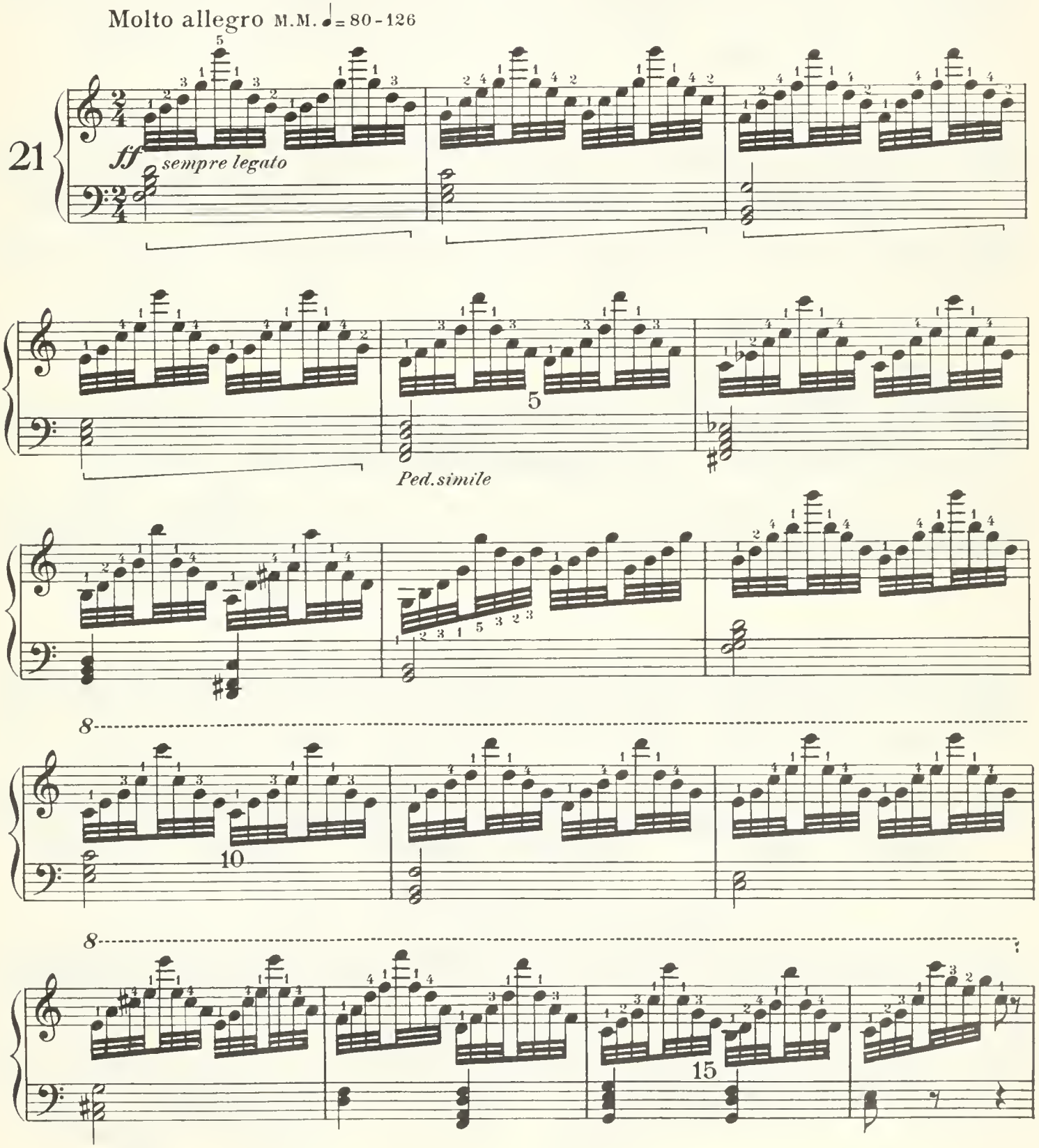

8
20
25
8
sf
30
8
sf
35

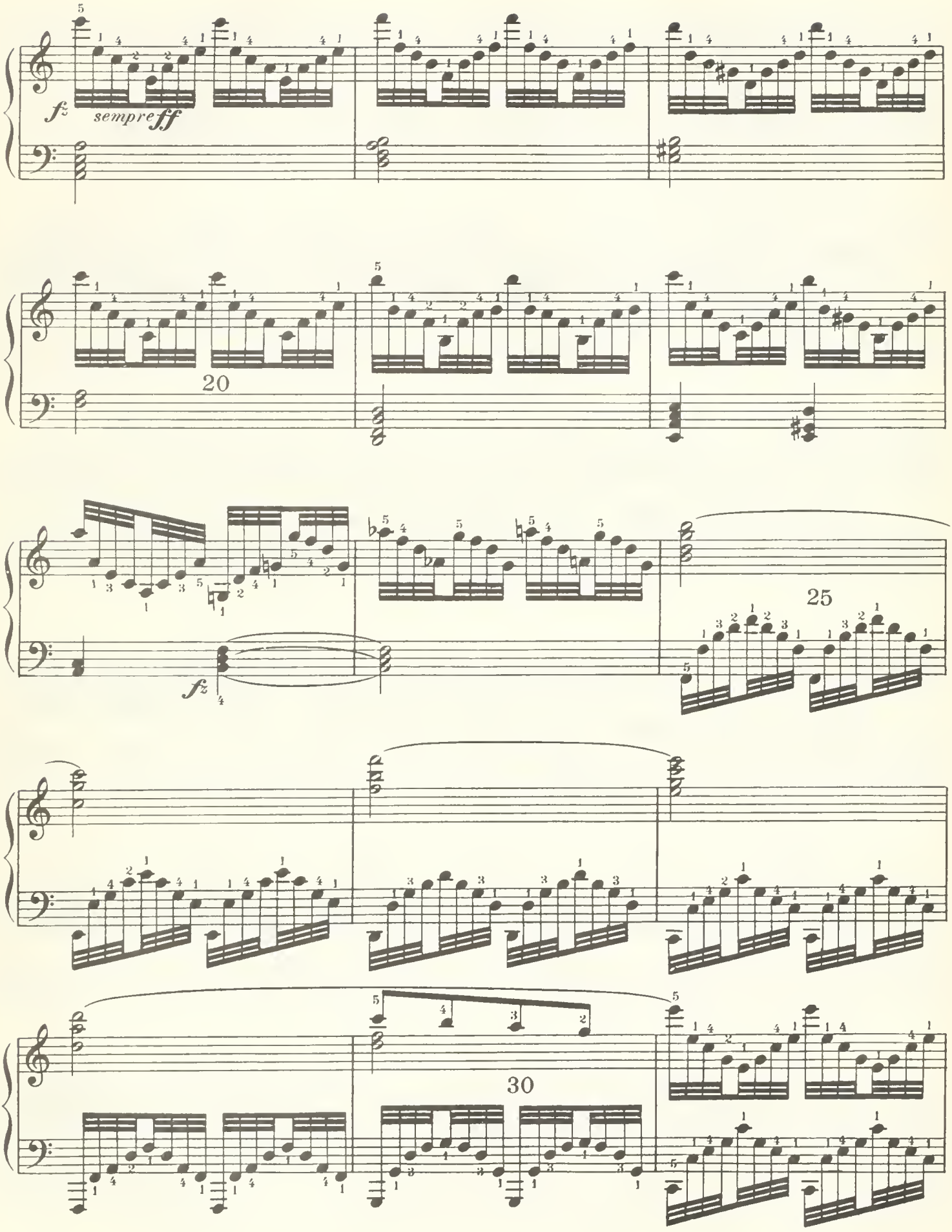

p
poco a poco cresc.
40
piu cresc.
45
f
50
sf
sf
sf
piu f
sf
ff
55
sf
60

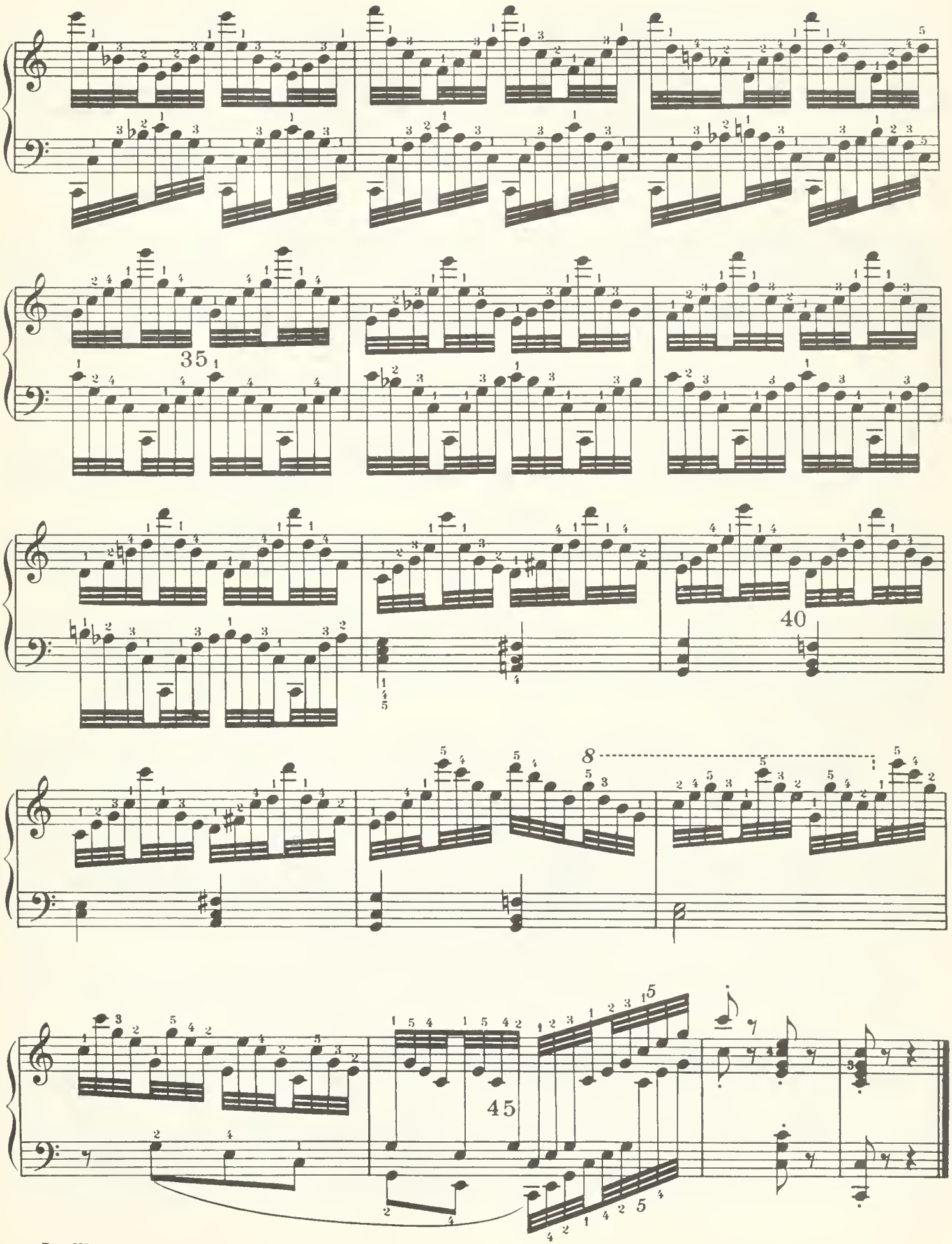
By some singular mistake Czerny's works have long been associated with elementary work only. Nothing could be more absurd, for in many studies the composer deals with prob - lems of most advanced and complicated requirements in true virtuoso style. The same error is made regarding Chopin , who should be duly credited with the grandeur and colossal virility which distinguishes many of his greater masterworks.

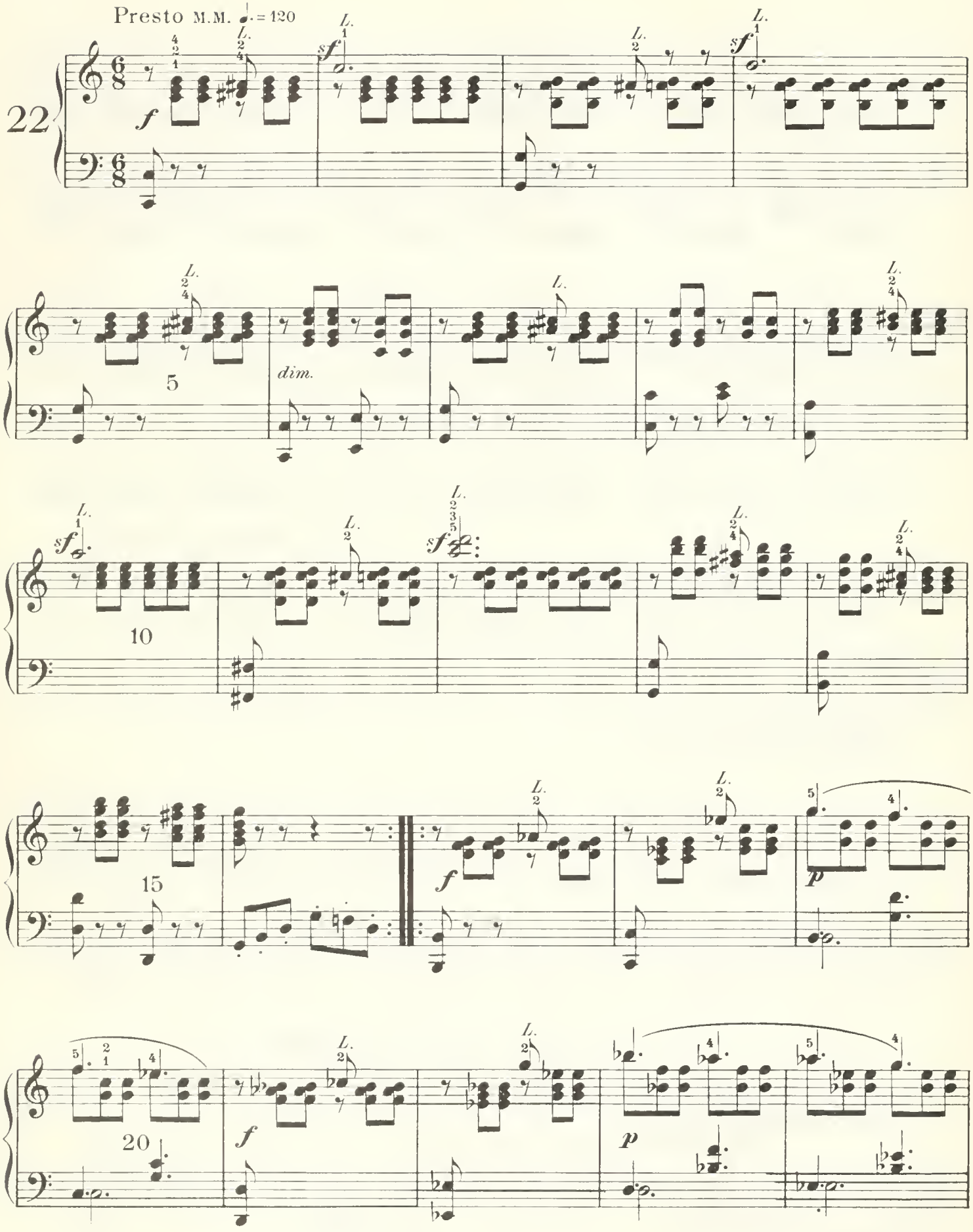
The present study trains the hands to expand and contract in rapid succession and involves the accurate handling of many different and difficult chord positions; it requires unflagging strength and brilliancy from beginning to end.

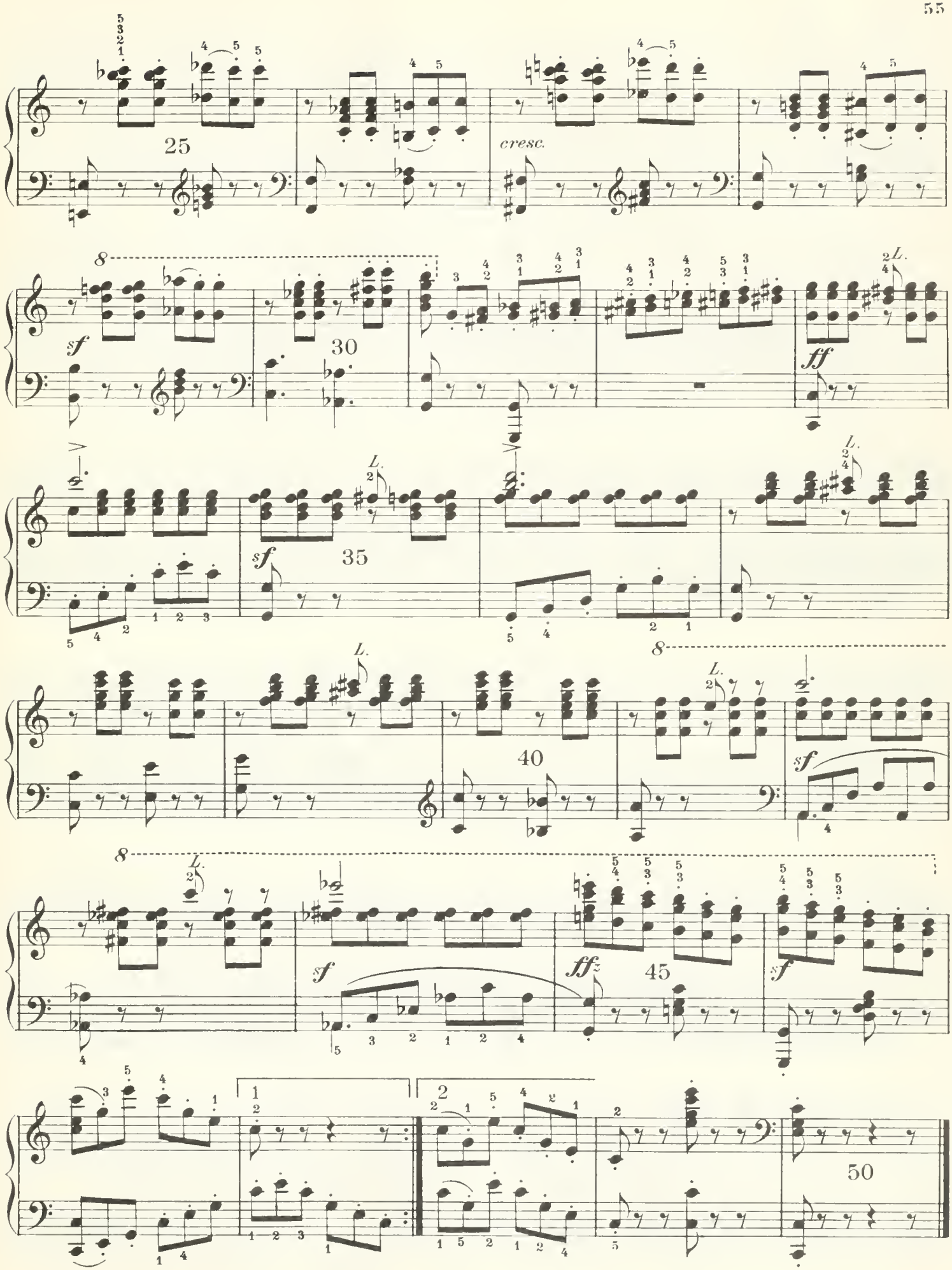
Use the Pedal with each change of harmony.



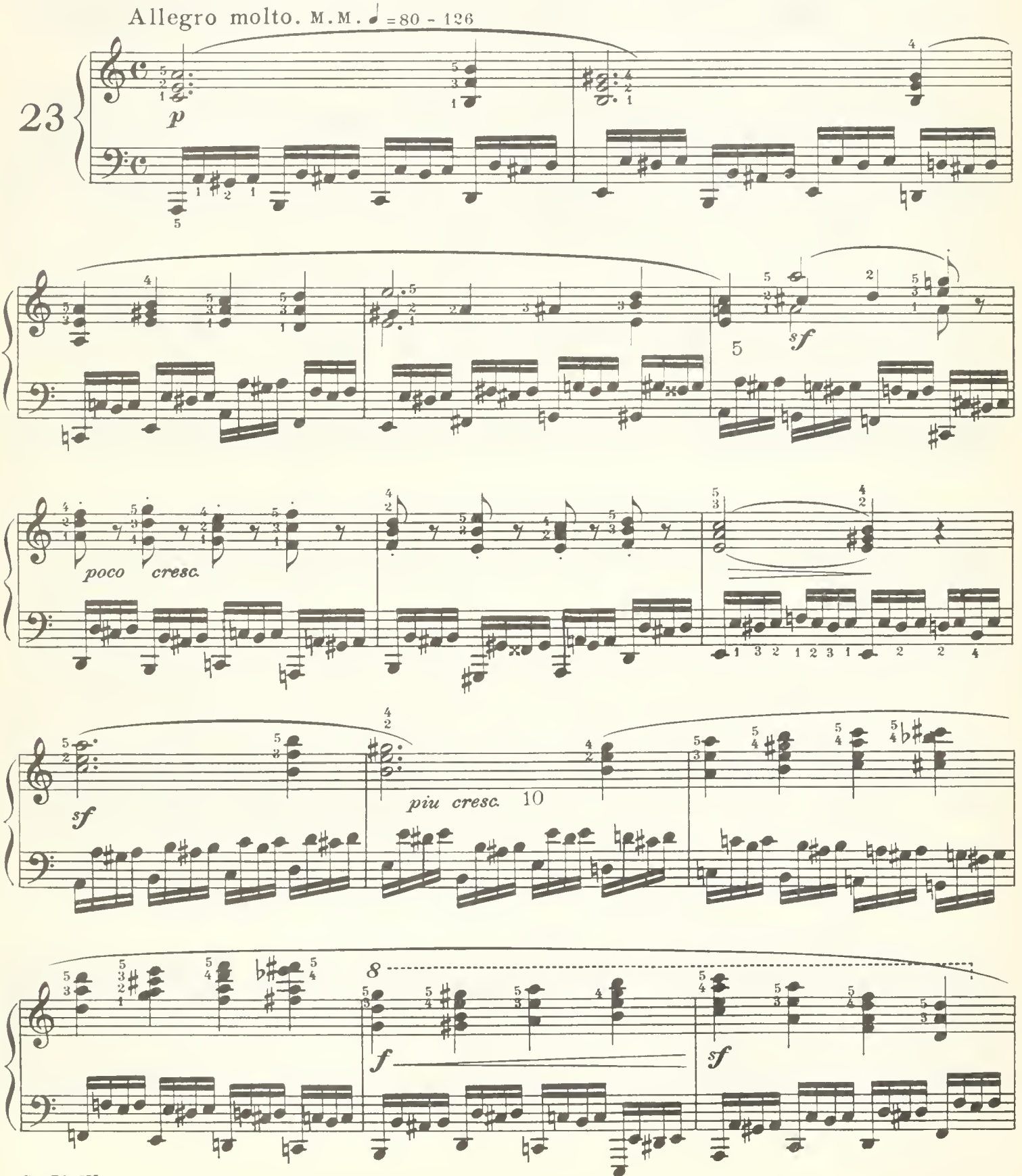

fz
sempre ff
20
fz
25
30

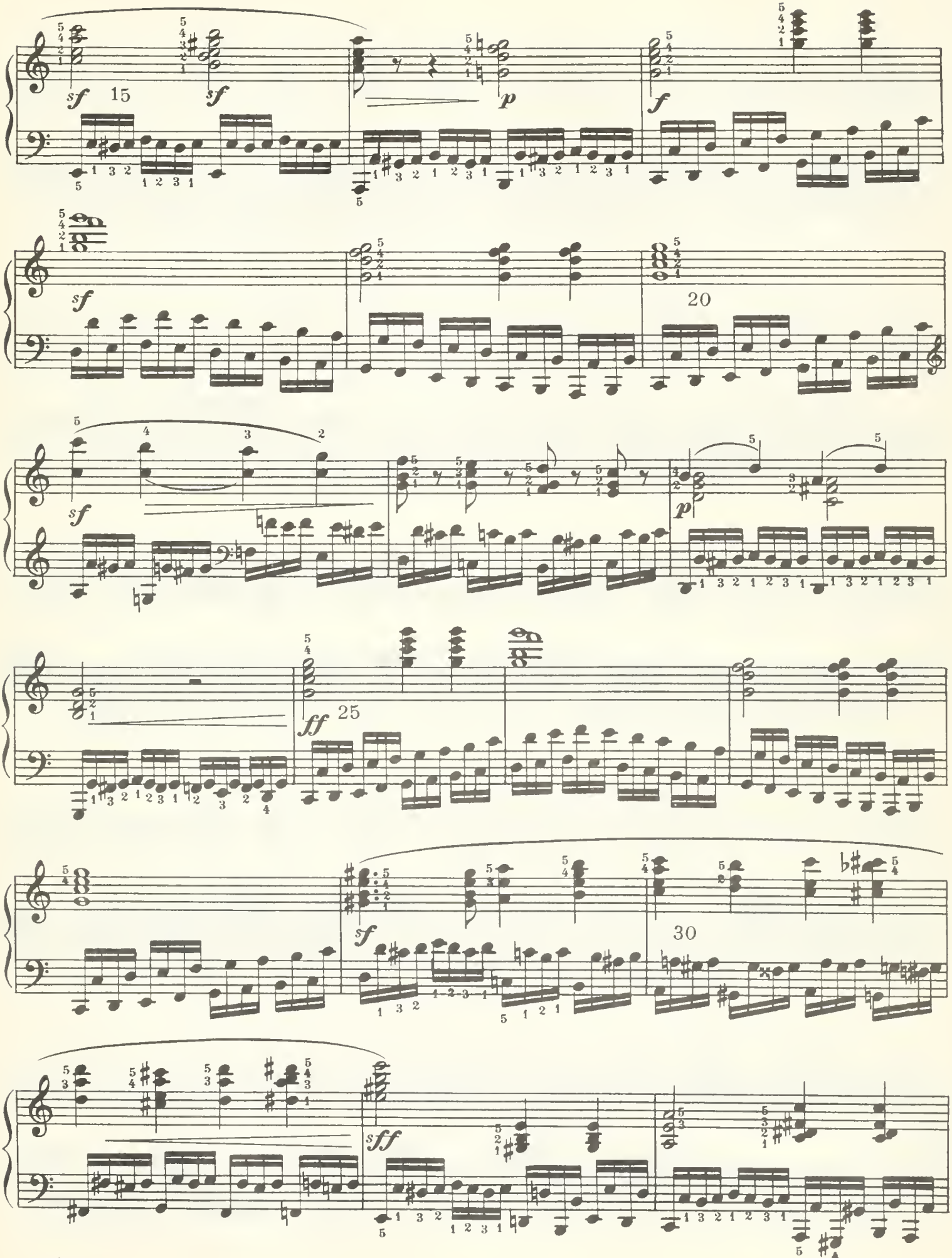

35
40
8
45

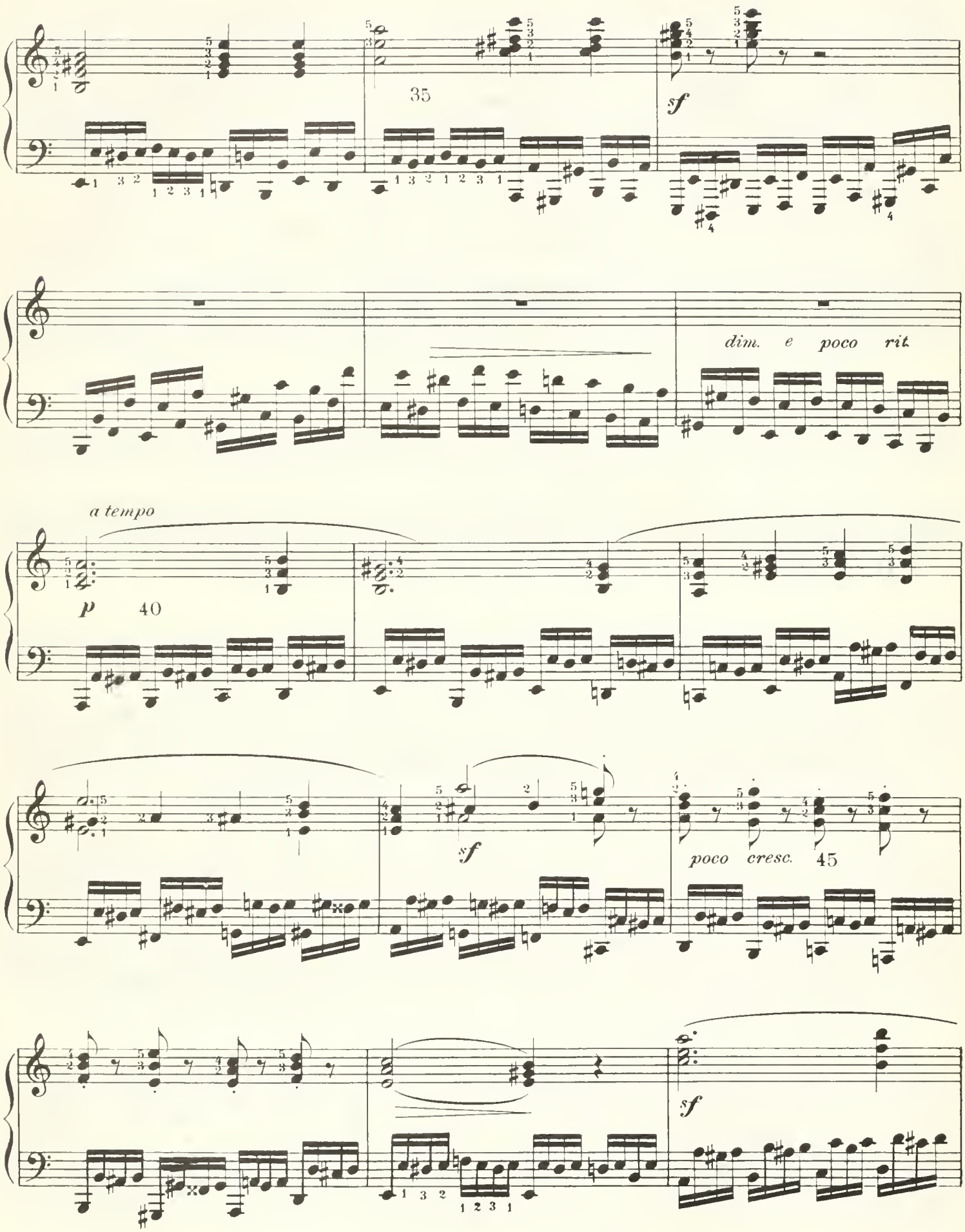

Presto M.M. ♩. = 120
22
5
dim.
10
15
20

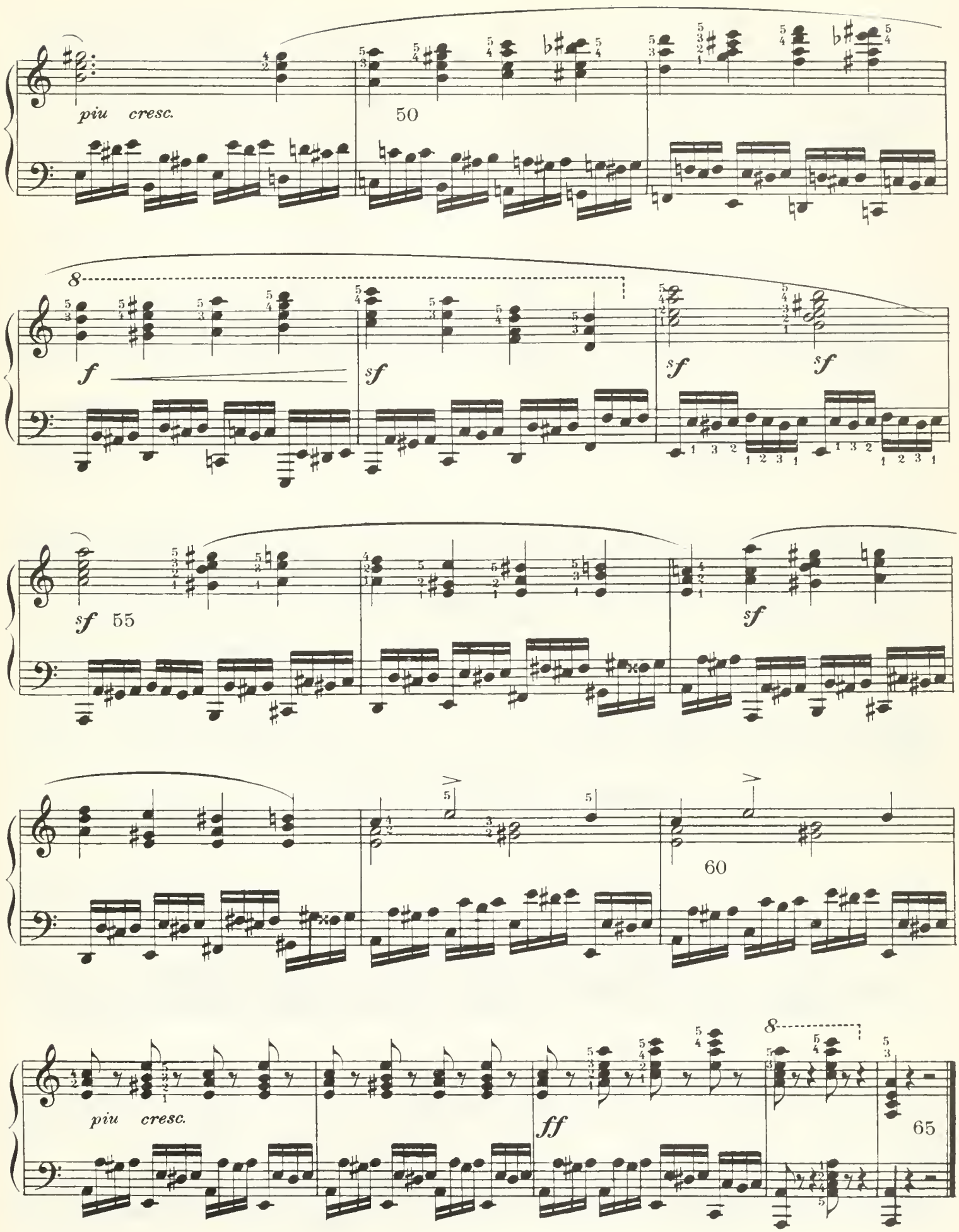

25
cresc.
30
sf
ff
35
sf
40
sf
45
ffz
sf
50

This study makes great demands on the execution and endurance of the left hand and also introduces valuable chord work for the right hand. It can be advantageously divided for practice purposes, according to its numerical form as follows: I, measures 1-16; II, measures 17-39; III, measures 40-60. A rest will be found advisable after each period of practice, as all excess of force or tempo must be carefully avoided. The best results can only be gained by a gradual increase of speed and strength beginning always with moderation. A very supple wrist is necessary and the constant expansions and contractions of the hand must be managed smoothly. The little finger is apt to strike without clearness and force, and will need especial attention.

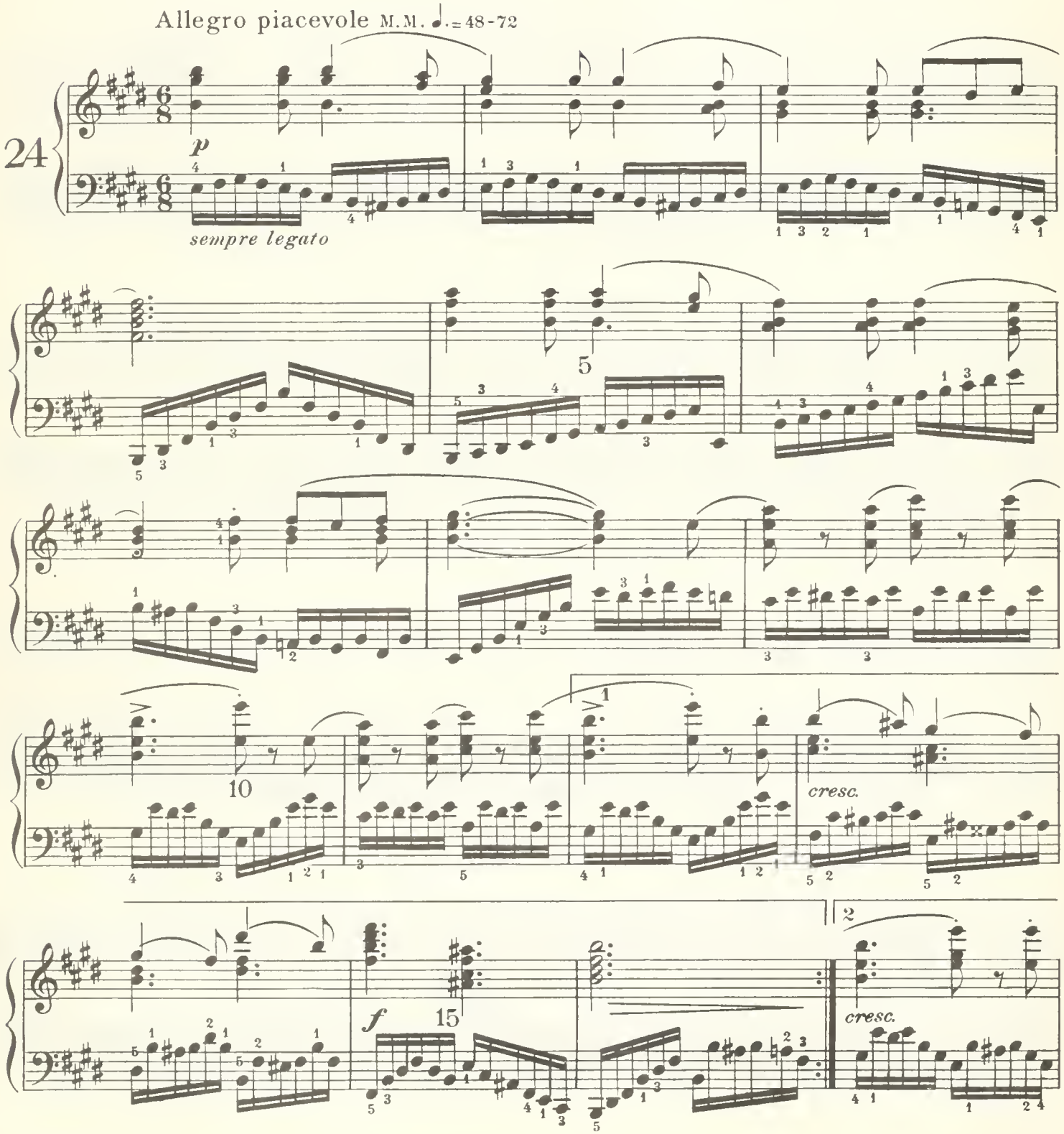


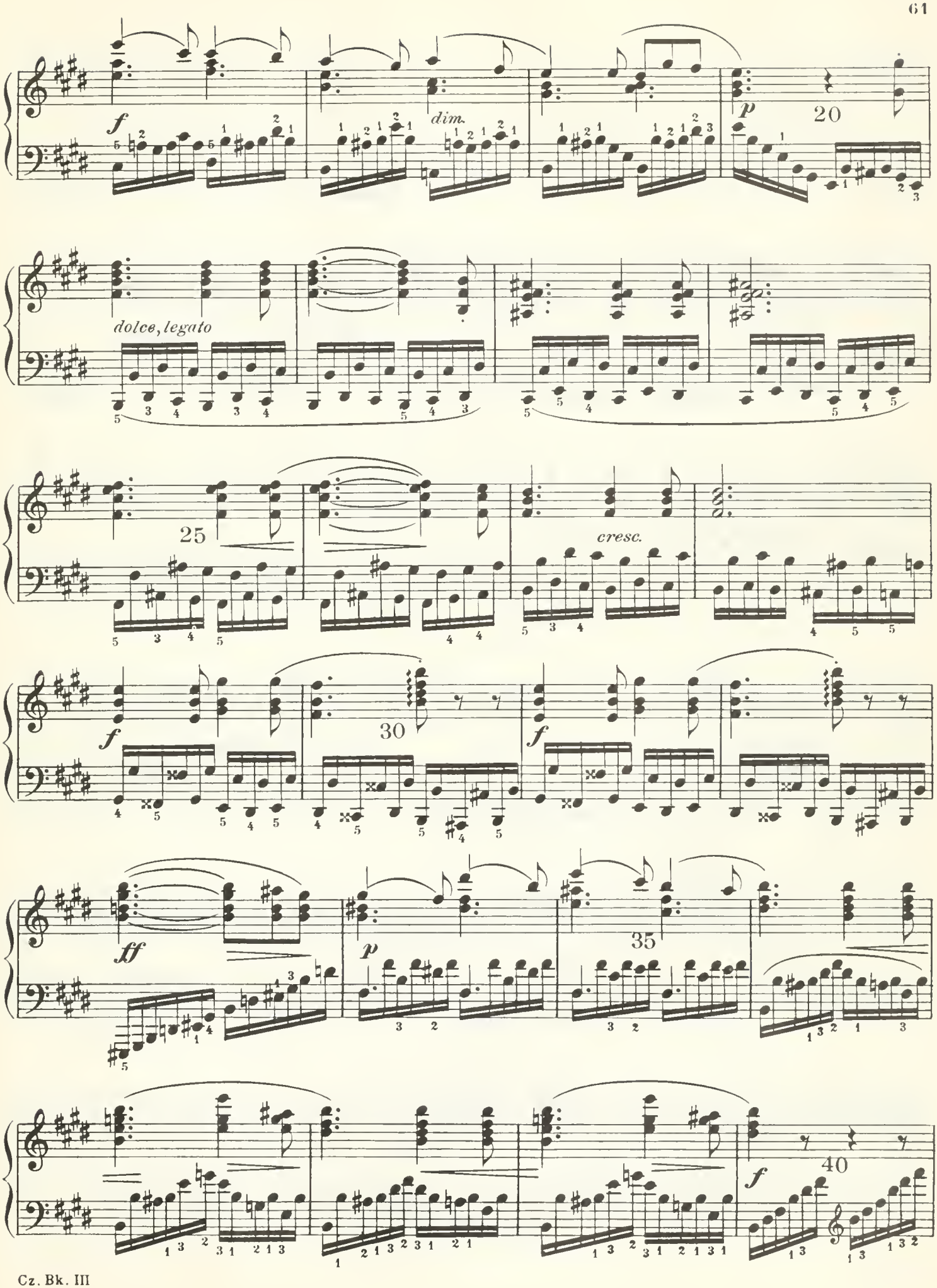

15
20
25
30

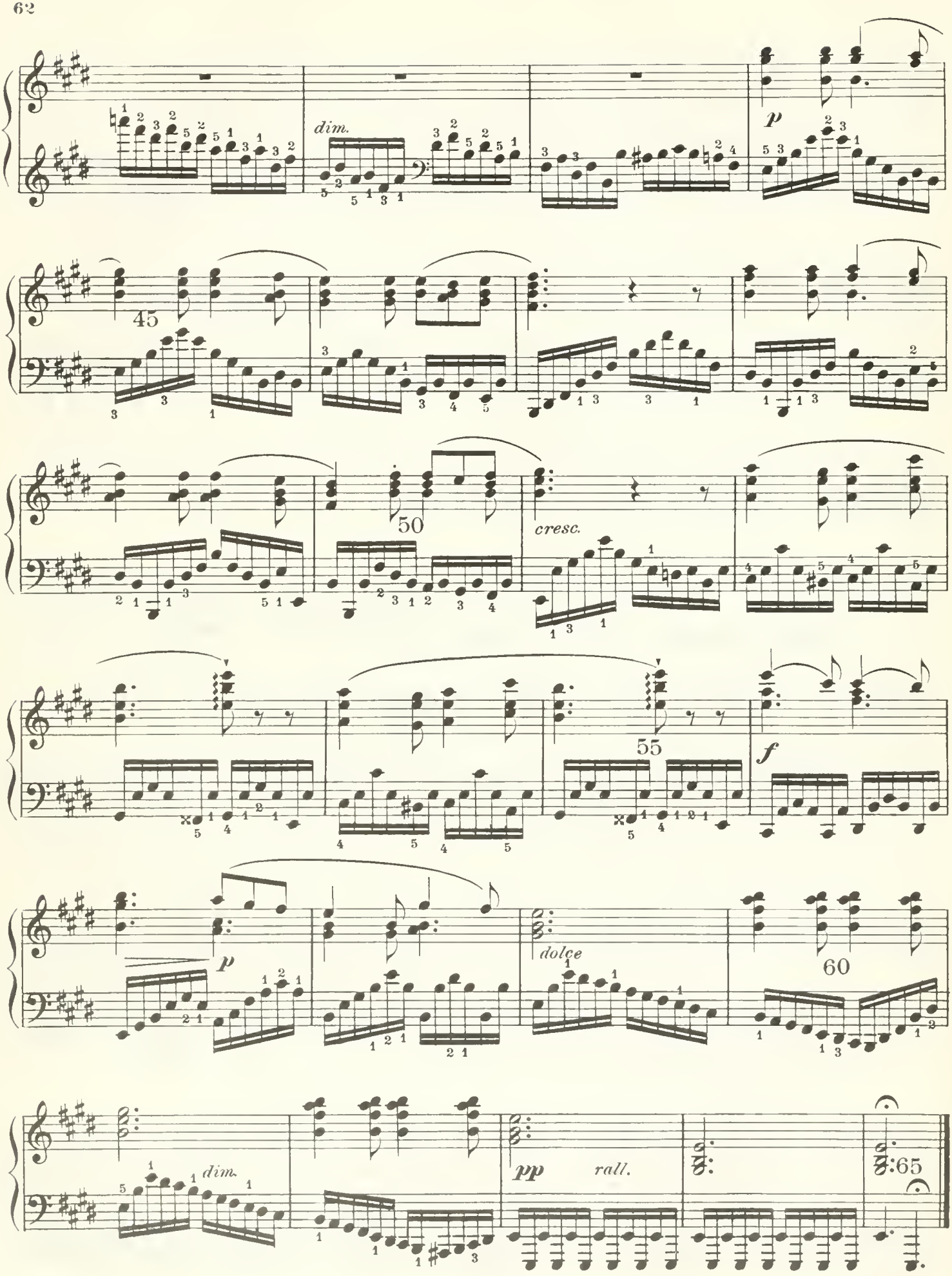

35
sf
dim. e poco rit.
a tempo
p
40
sf
poco cresc.
45
sf


piu cresc.
50
8
f
sf
sf
sf
sf 55
sf
60
piu cresc.
ff
8
65

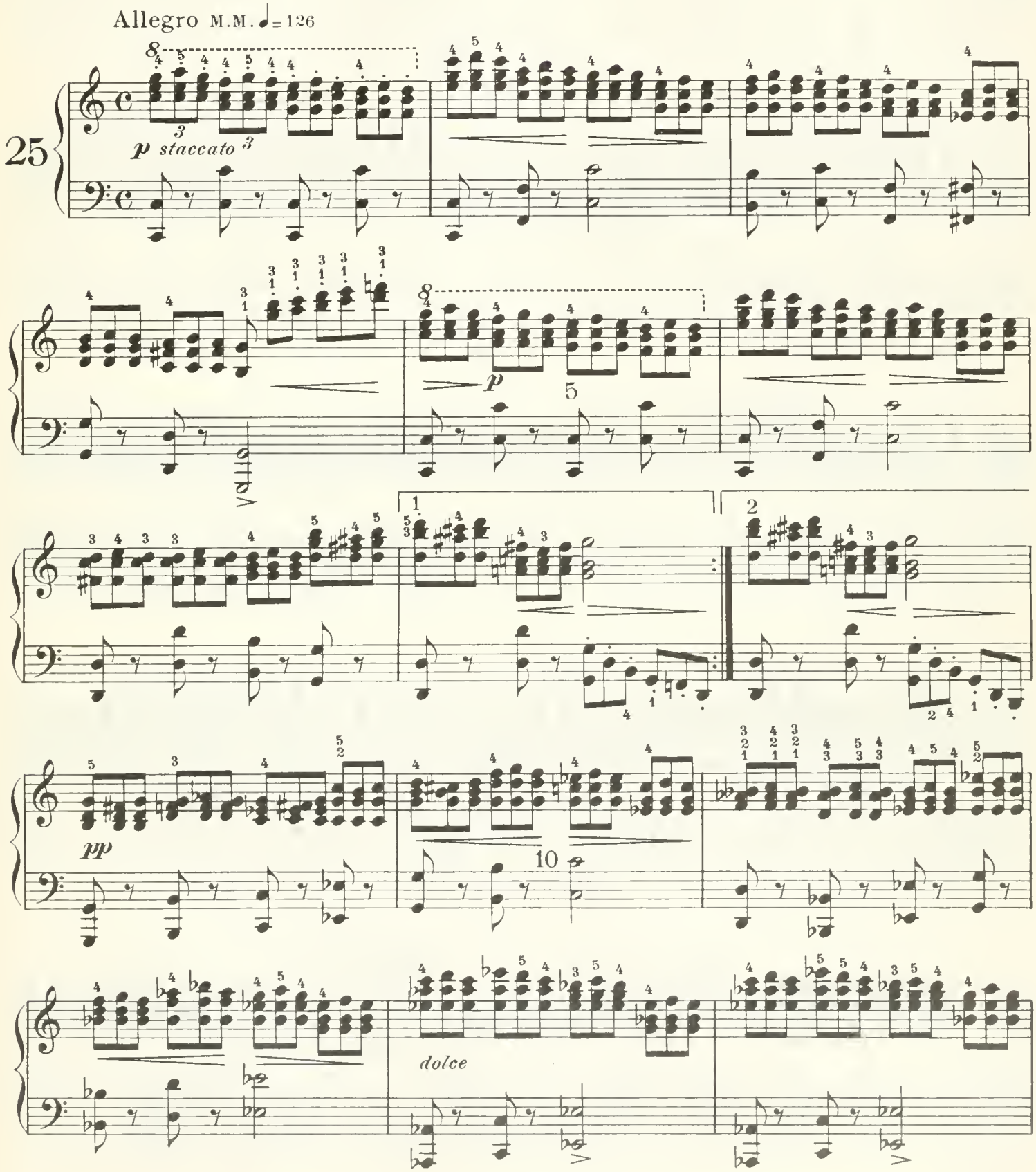
This important left hand study introduces many technical varieties: scales, arpeggios, broken octaves and extended positions, and is a fine preparatory exercise for works of larger import like Chopin's Etude, Op. 10, No. 12. In the scale passages the difficulty of passing the thumb smoothly has to be overcome; the arpeggios require similar care, and the octave work must never he permitted to stiffen the wrist or arm muscles. Moderate tempo will be observed for an extended period before attempting the Allegro time and light velocity should be the aim of the student in executing this Etude. In this connection I would recommend for specific left hand work the same master's "School for the Left Hand" and Kroeger's Fifteen Etudes for the Left Hand. Henselt's Etude, Opus 2, No. 1, in D minor exploits the left hand in an interesting way in extended positions.

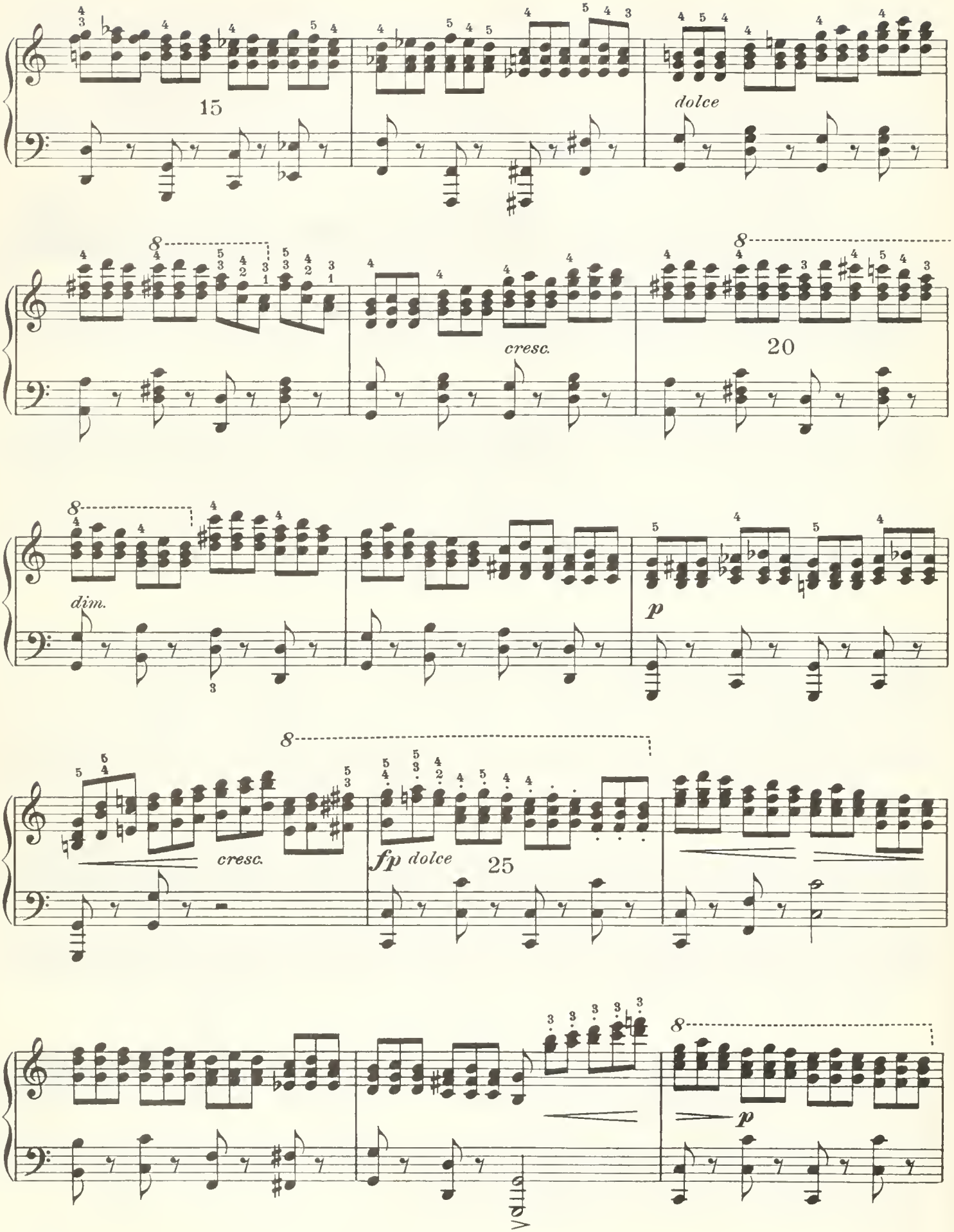


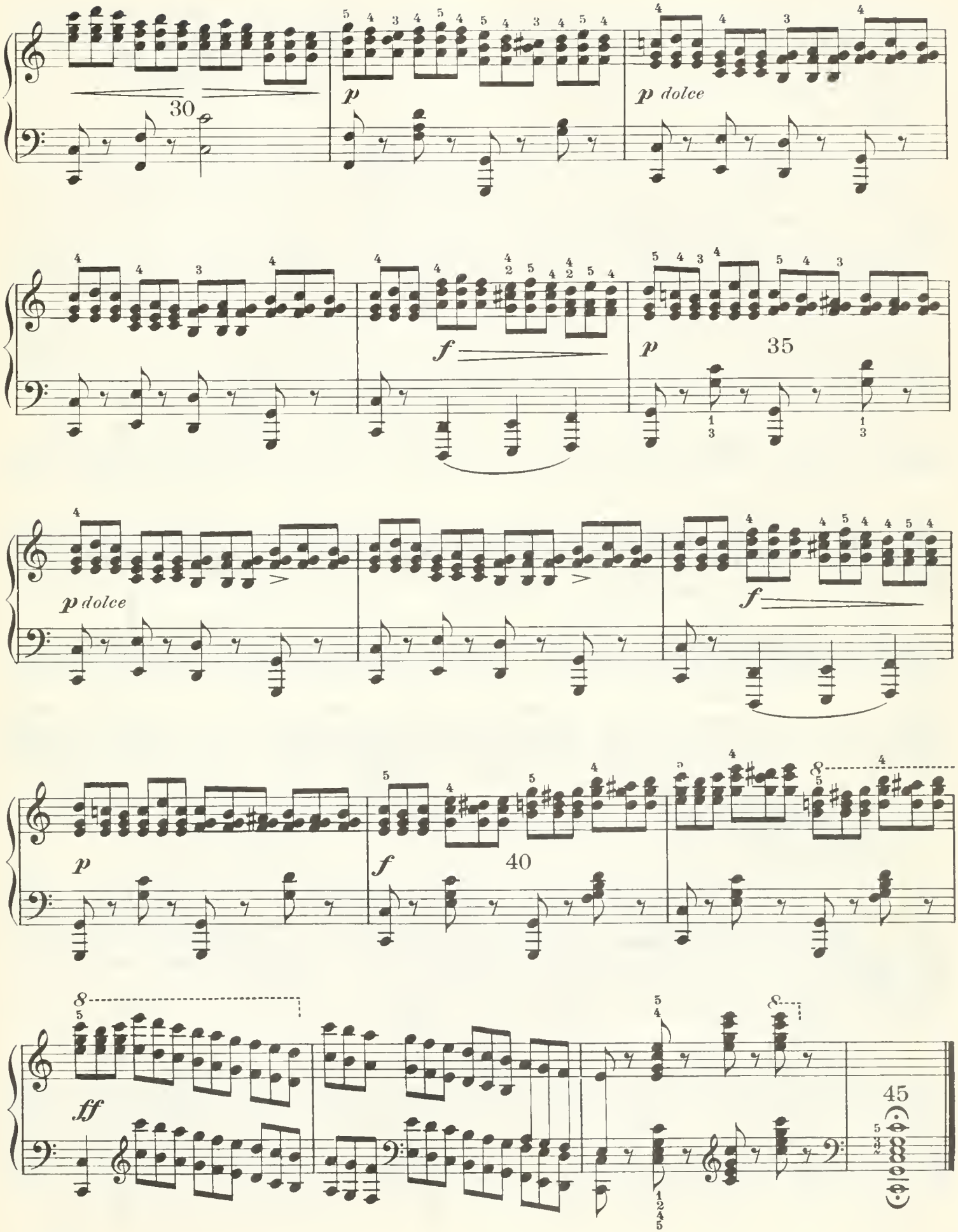

f
dim.
p
20
dolce, legato
25
cresc.
f
30
f
ff
p
35
f
40


dim.
p
45
50
cresc.
55
f
p
dolce
60
dim.
pp
rall.
65

A light wrist staccato should be cultivated and developed throughout this entire study, which forms an excellent preparation for Scharwenka's and Rubinstein's "Staccato Etudes," Godard's "En Route." Mendelssohn's "Scherzo," opus 16, No. 2, and all selections requiring suppleness of the wrist. Advanced students may also consult Schloezer's Etude, opus 1, No. 1, and Schytte's Staccato Etude, opus 57. Begin with a moderate tempo and advance gradually to greater speed. Strict observance of the fingering in measure 18 will insure clear execution.



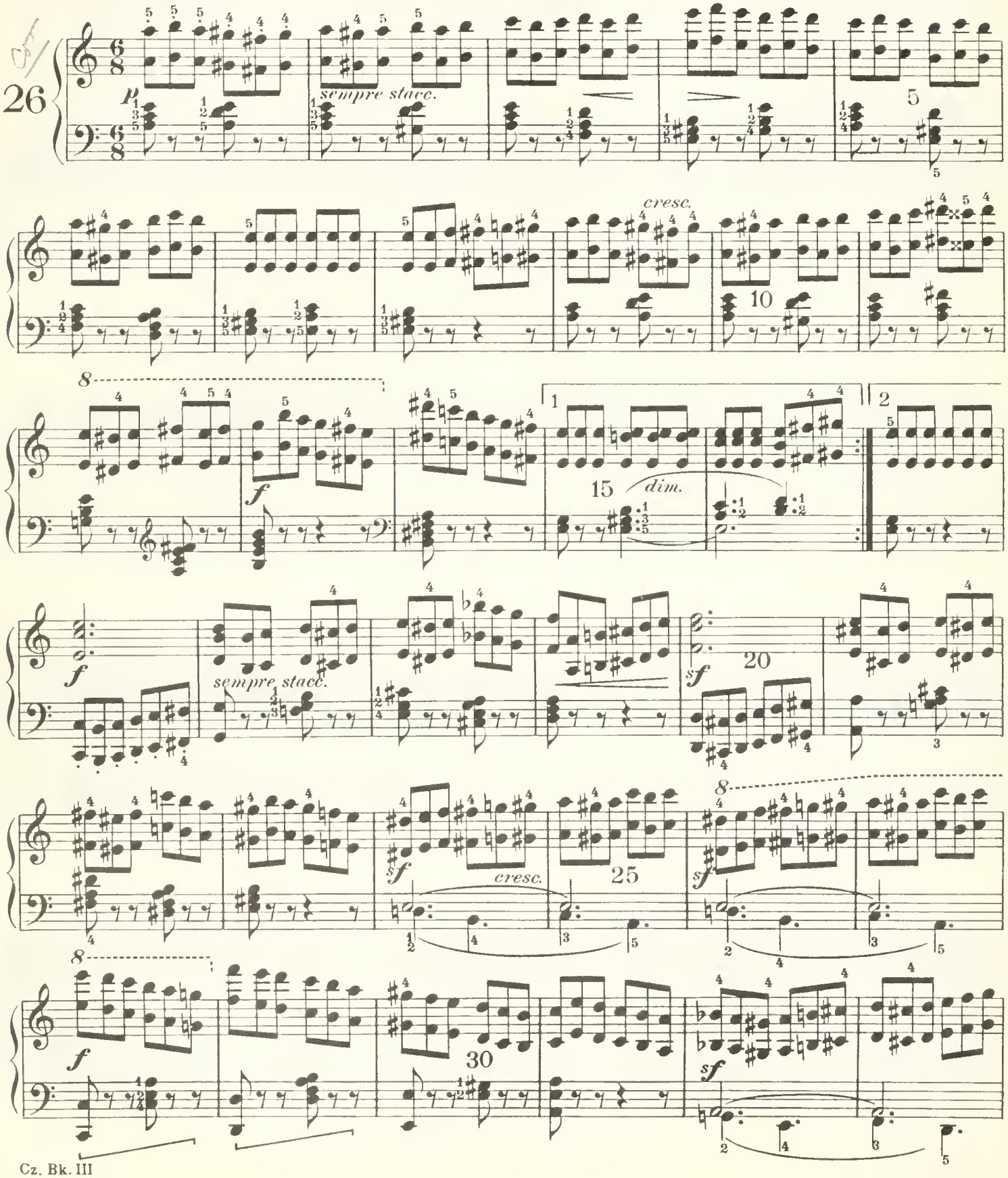

15
dolce
cresc.
20
dim.
p
cresc.
fp dolce
25
p

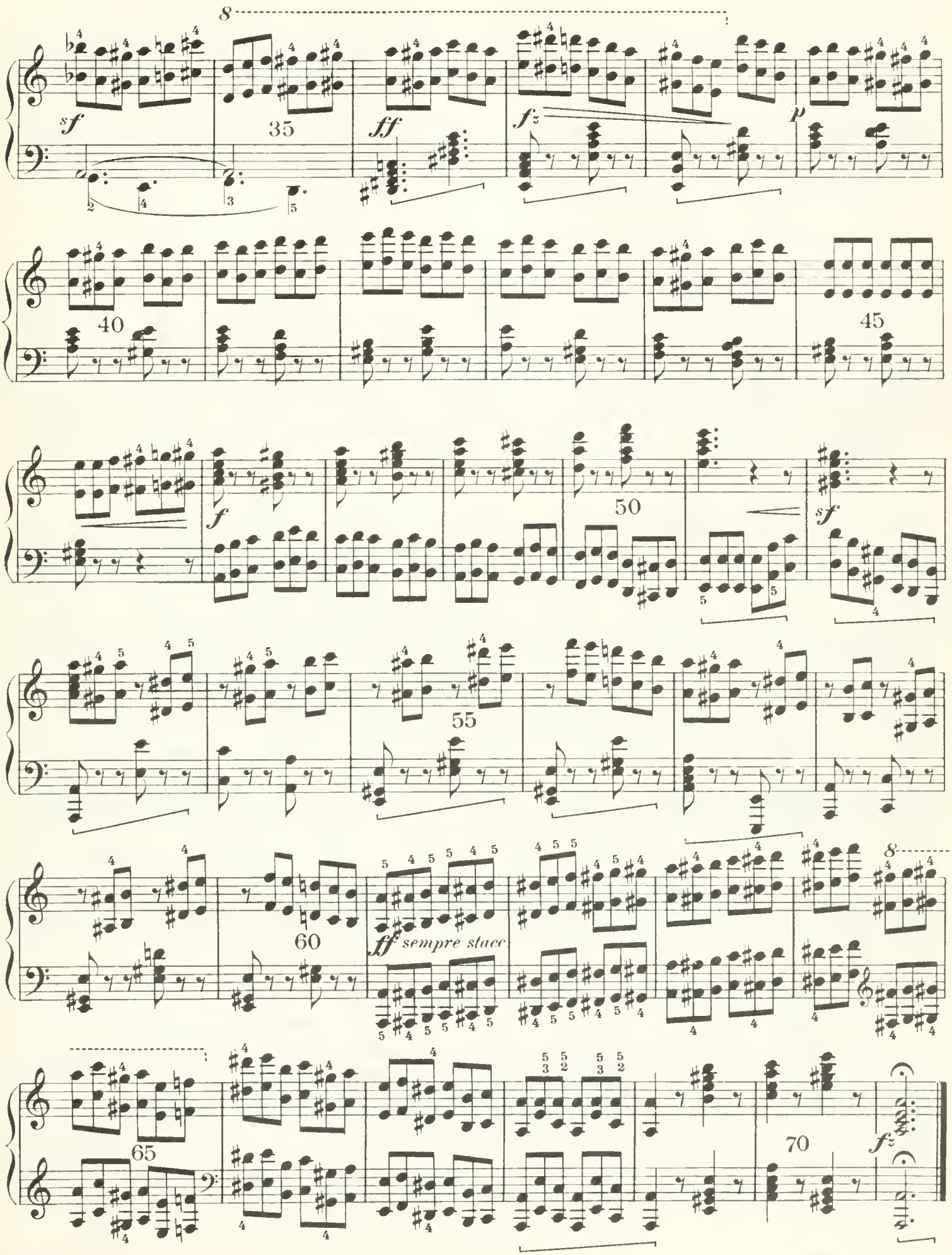

30
p
p dolce
f
p
35
p dolce
f
p
f
40
8
ff
45

The explanations to former wrist studies apply to this important octave exercise, in which a light and flexible wrist motion is most essential, as it is intended to be staccato thoughout, including the accompanying chords. Use the 4th finger on black keys only, if perfectly convenient without undue stretching, otherwise the 5th. Practice also in broken octaves,

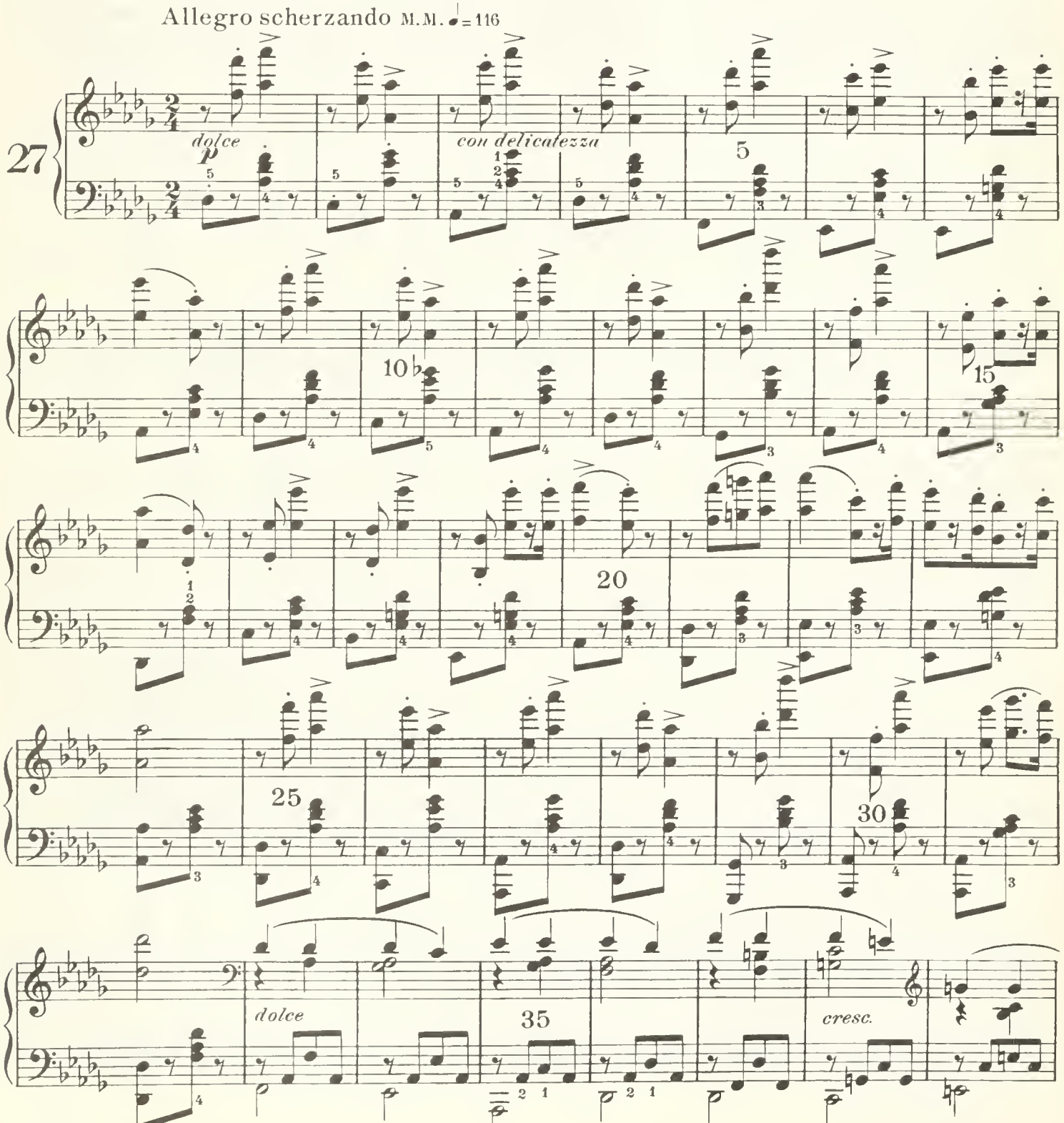
thus: etc.

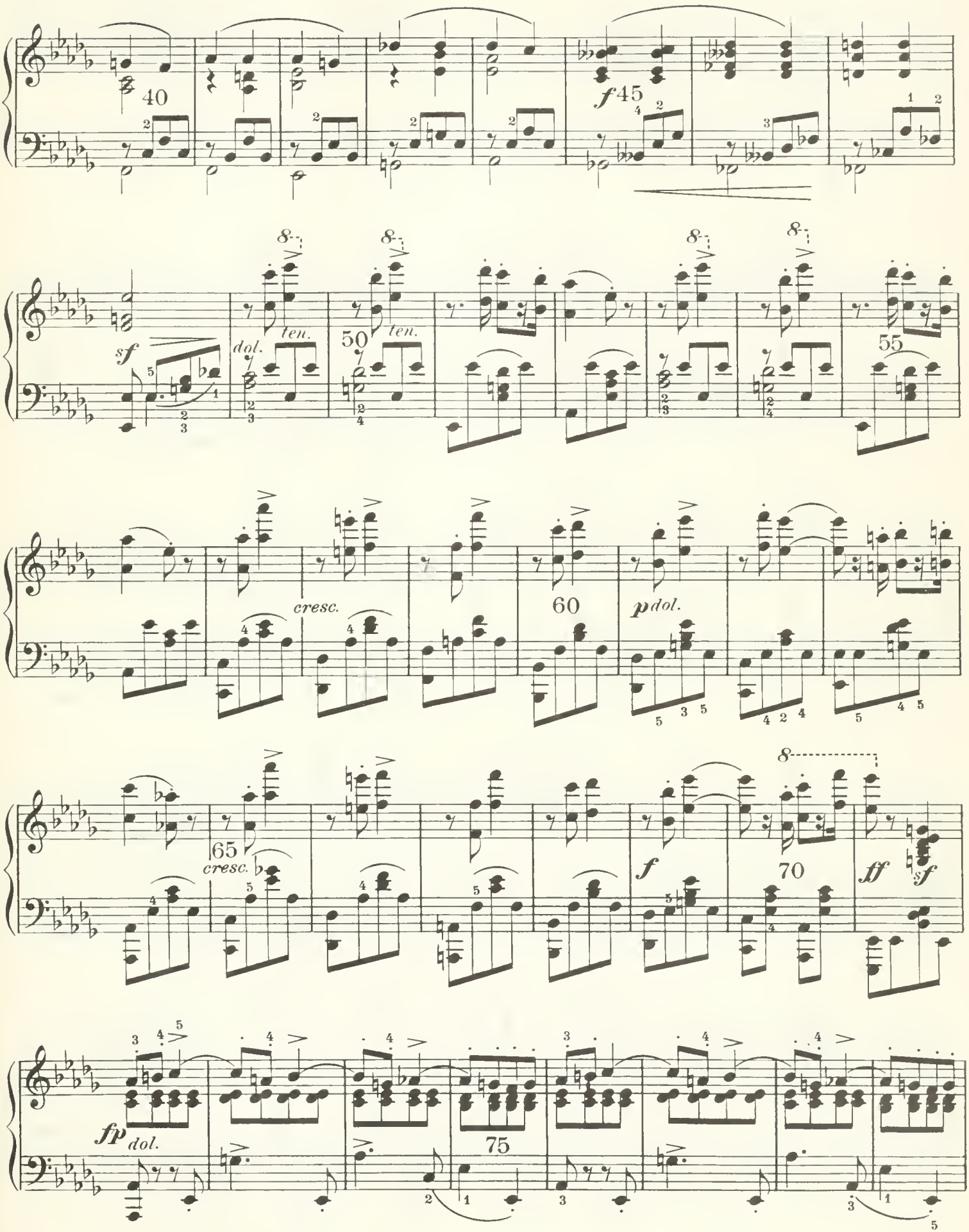
Presto molto vivace M.M. ♩.= 132

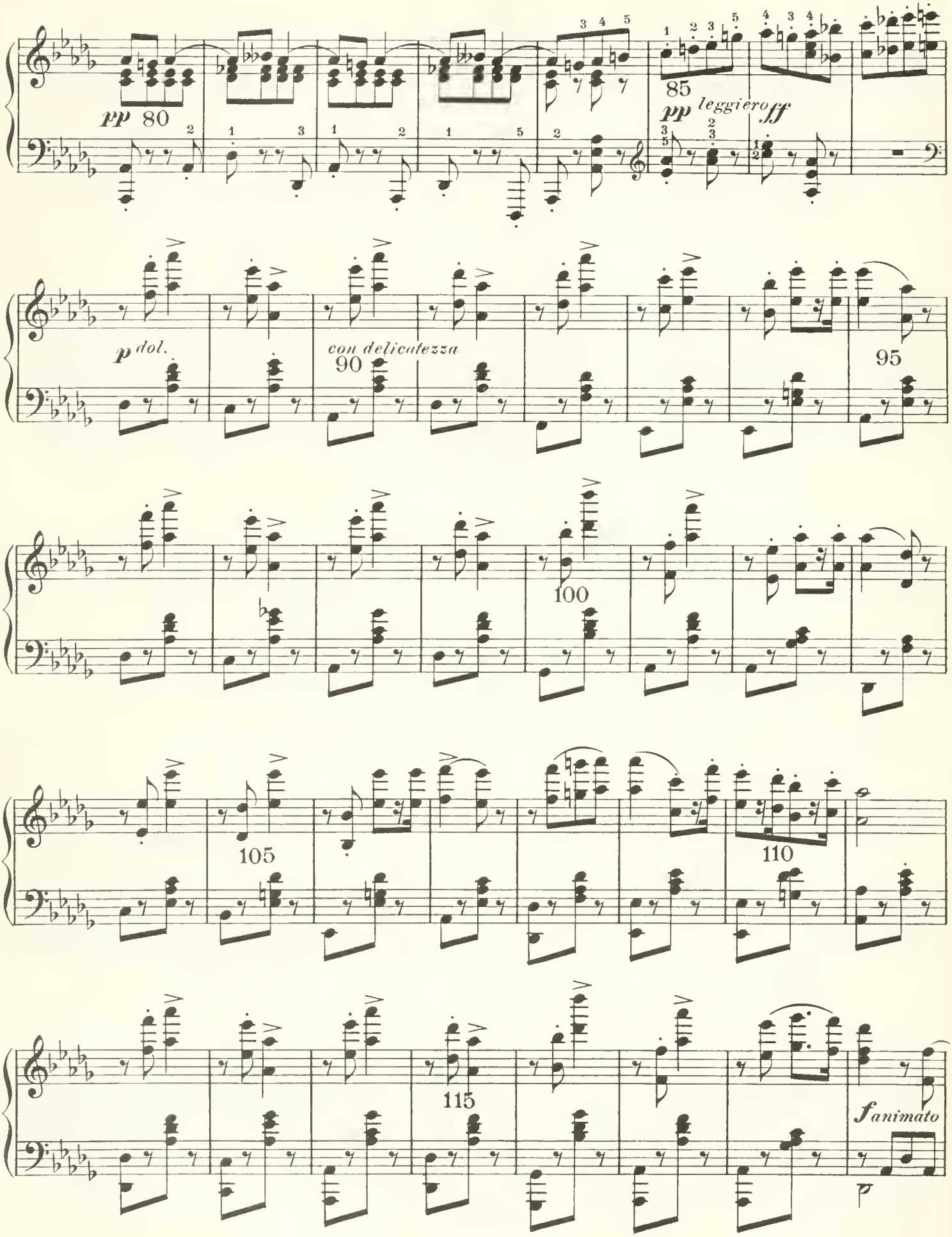


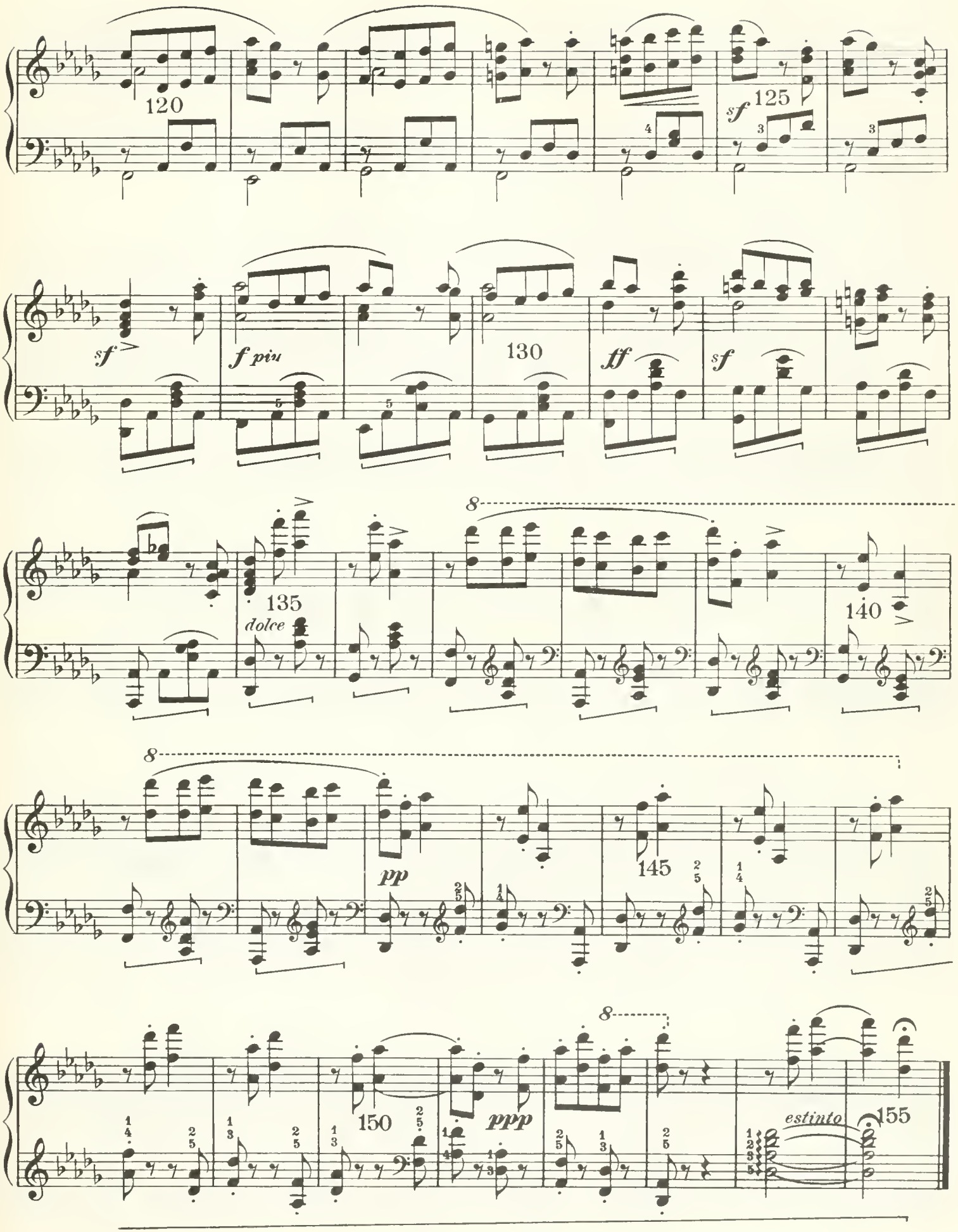

8
sf
35
ff
fz
p
40
45
f
50
sf
55
60
ff sempre stacc
8
65
70
fz

This Etude though devoted to light octavetechnic exceeds the limitations of a mere study and expands into a very musical composition, which might be termed an Impromptu. The short detached octaves are played with an upward movement, followed by a downward stroke for the following long beats. Very often the use of the 4th finger is advisable on the black keys: the thumb position always adjoining the edge of the black keys and not near the edge of the white keys. This rule does away with a great deal of unnecessary motion which interferes with clear and effective octave work. Finger the bass as indicated — the little finger for single bass notes, and the following chords usually with the other fingers of the left hand. This will apply to the fingering of all similar positions. The Pedal may be used throughout the study with each harmonic change. Treat the second theme, beginning with the 33d measure more deliberately and bring out the melody notes with gentle pressure. The entire Coda from the 119th measure faster; the last 16 bars very delicately.




40
f
45
sf
dol.
ten.
50
ten.
55
cresc.
60
pdol.
65
cresc.
f
70
ff
sf
fp
dol.
75


pp
80
85
pp leggiero
ff
p dol.
con delicatezza
90
95
100
105
110
115
f animato

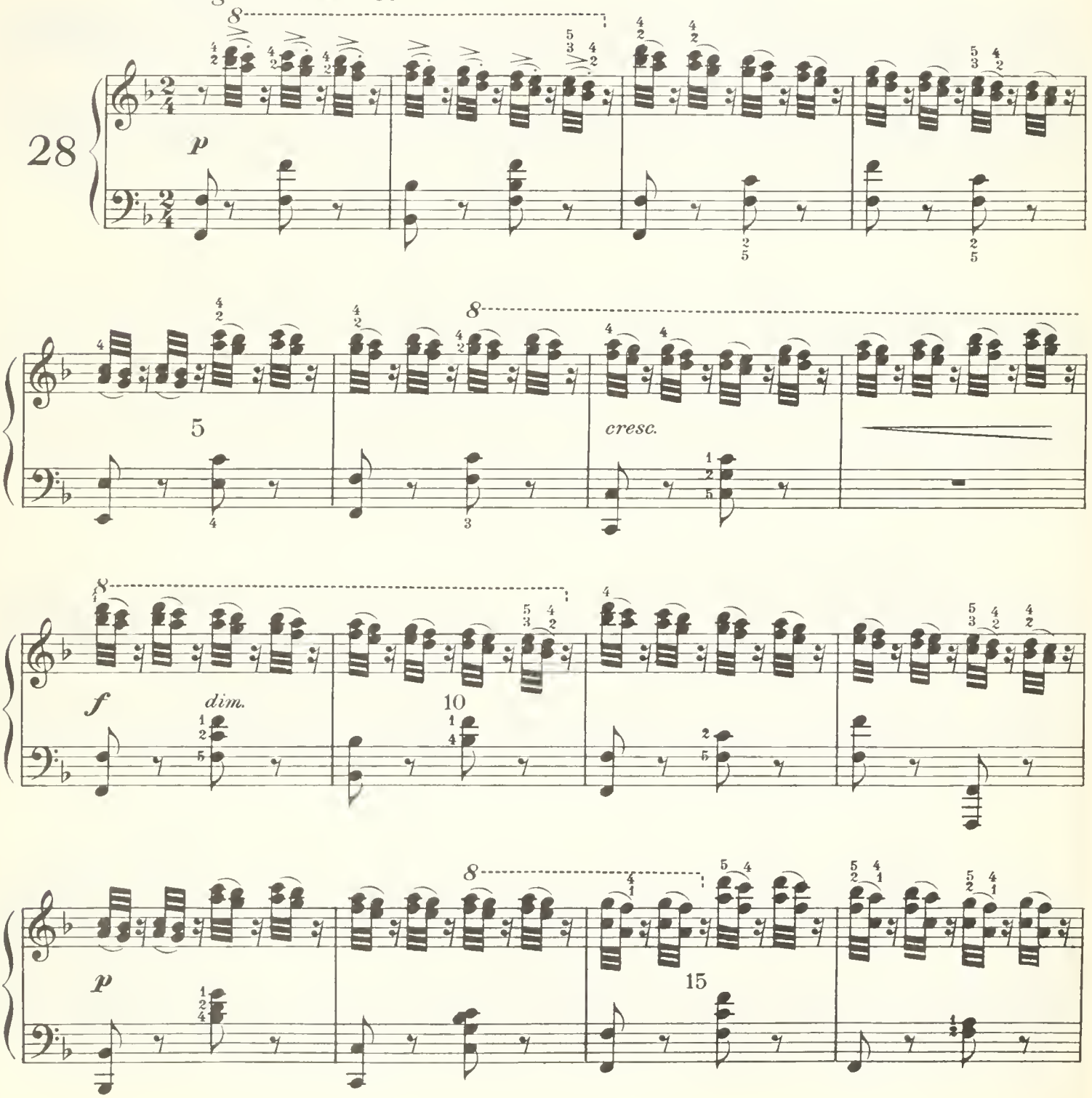

120
125
sf
sf
f piu
130
tf
sf
135
dolce
8
140
8
pp
145
150
ppp
8
estinto
155

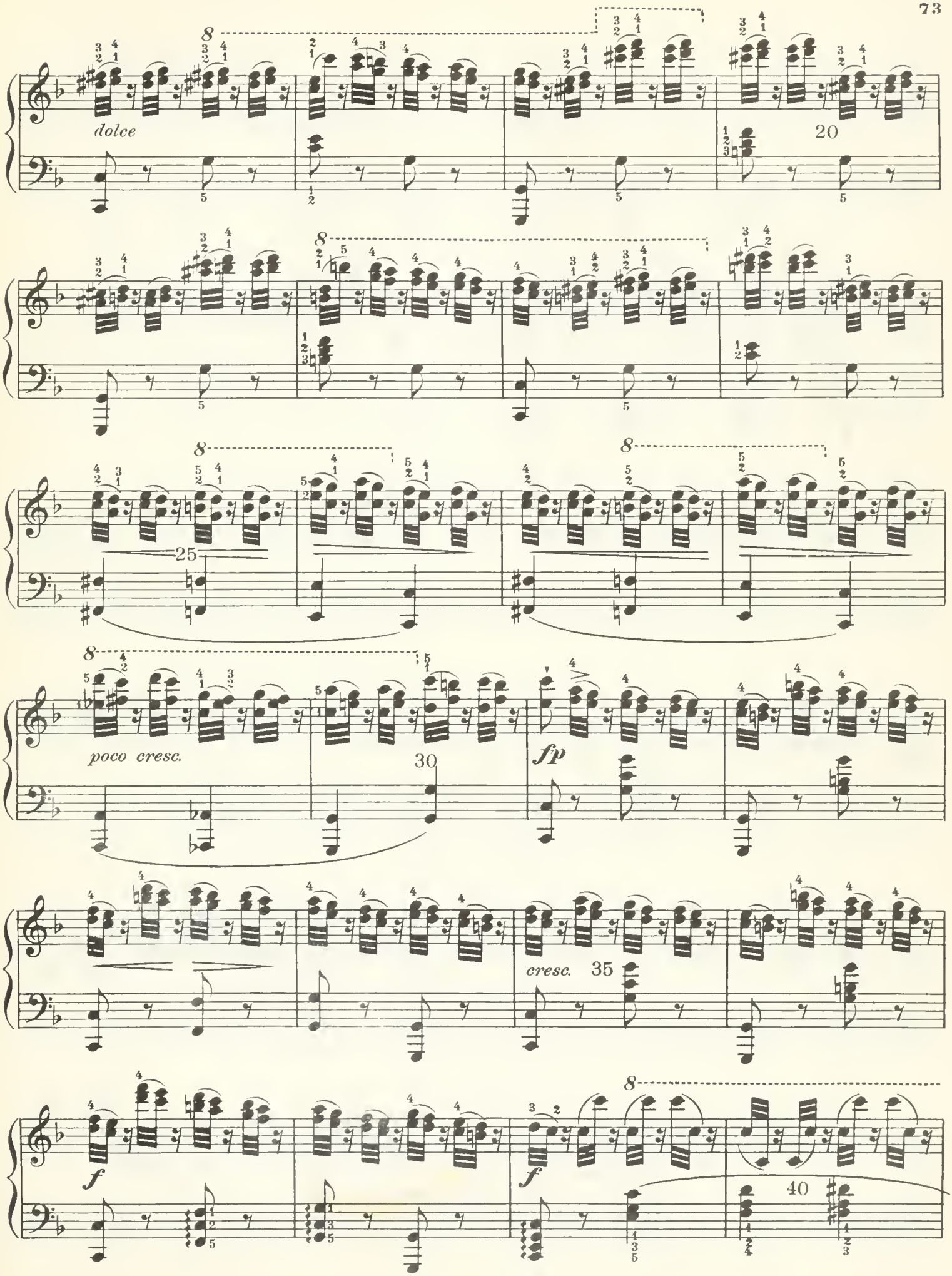
This study is very valuable for the acqusition of a firm touch. The double thirds and all similiar intervals must be struck precisely together, in order to conform with the object of this exercise.

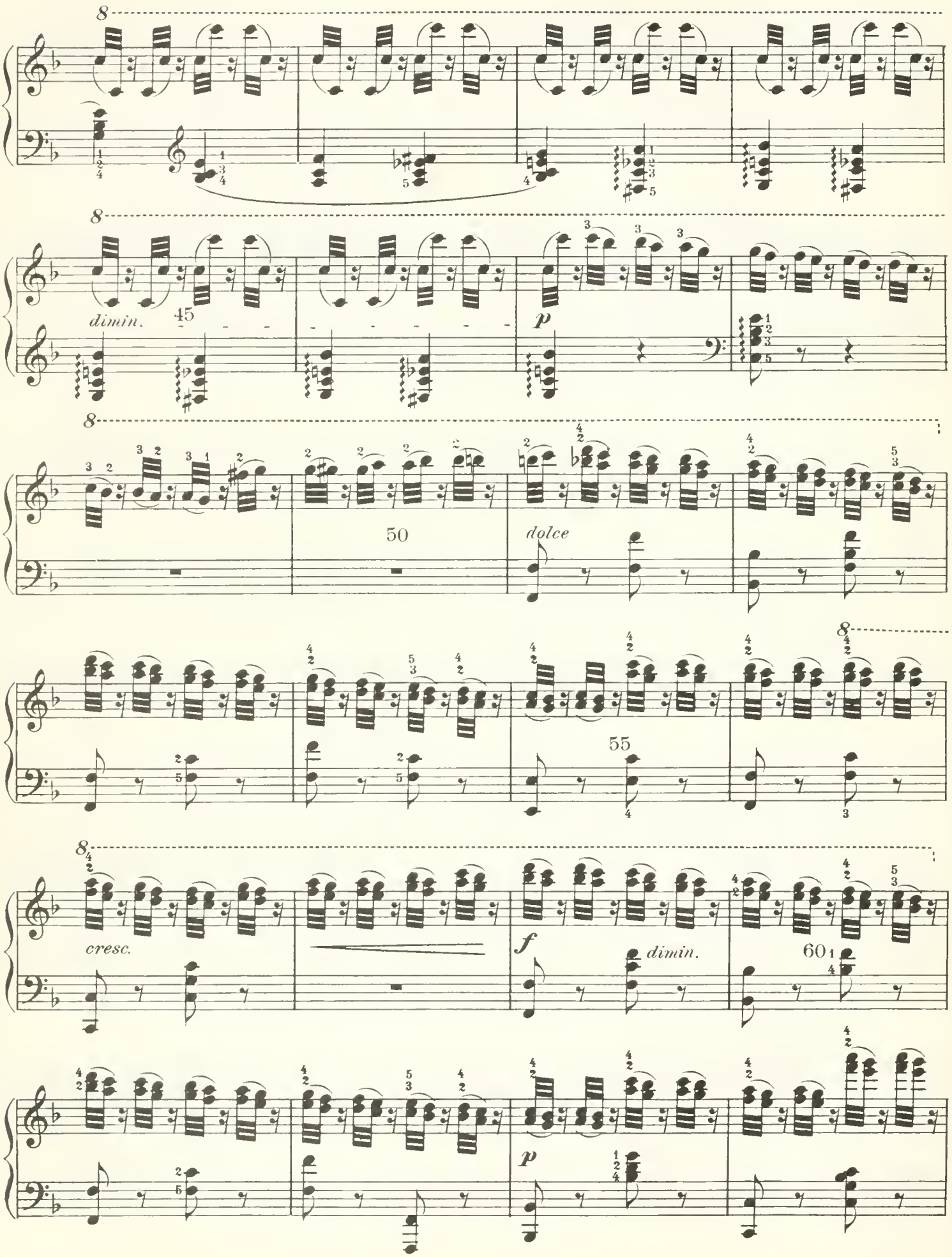
Avoid this effect: and emphasize the first of the two thirty-seconds throughout gently. Arm and wrist must remain quite supple and relaxed. Uniform fingering is desirable, still there are occasional exceptions, as in bars 24, etc. The Bass should be studied separately and the fingering of the chords closely observed. Note the difference between the eighth notes in the Bass as against the quarter beats and play the latter *legato*. The arpeggios in the bass, measures 37, 38, 43 etc. are to be executed swiftly and lightly.

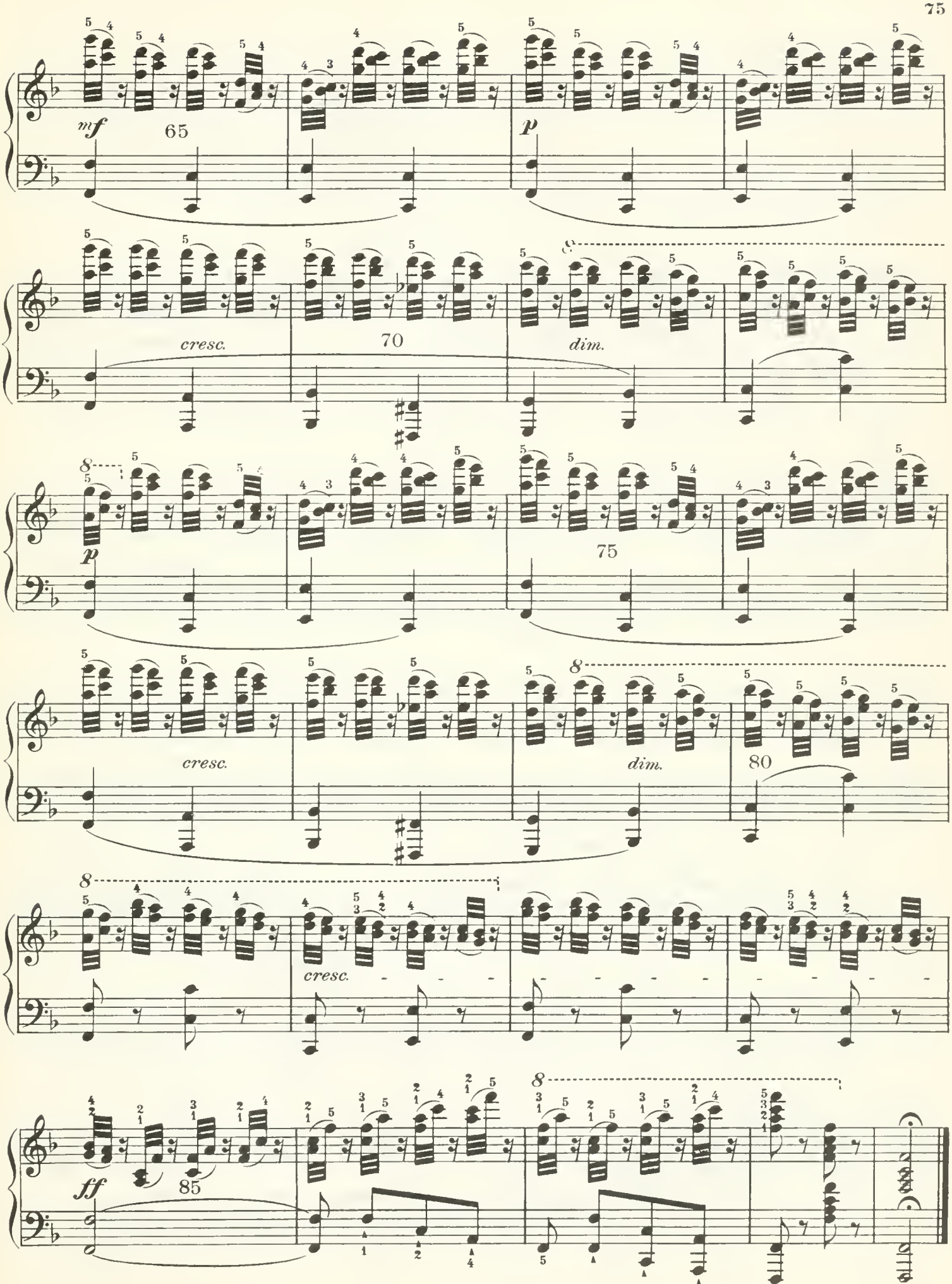
The Broken Octaves in the treble commencing with measure 39 require great facility; take care to play the second note of each group with the corresponding chord; the Coda commencing at the 65th bar can be executed *grazioso*, but the study ends forte and with decision.

Allegretto M.M. ♩ = 84

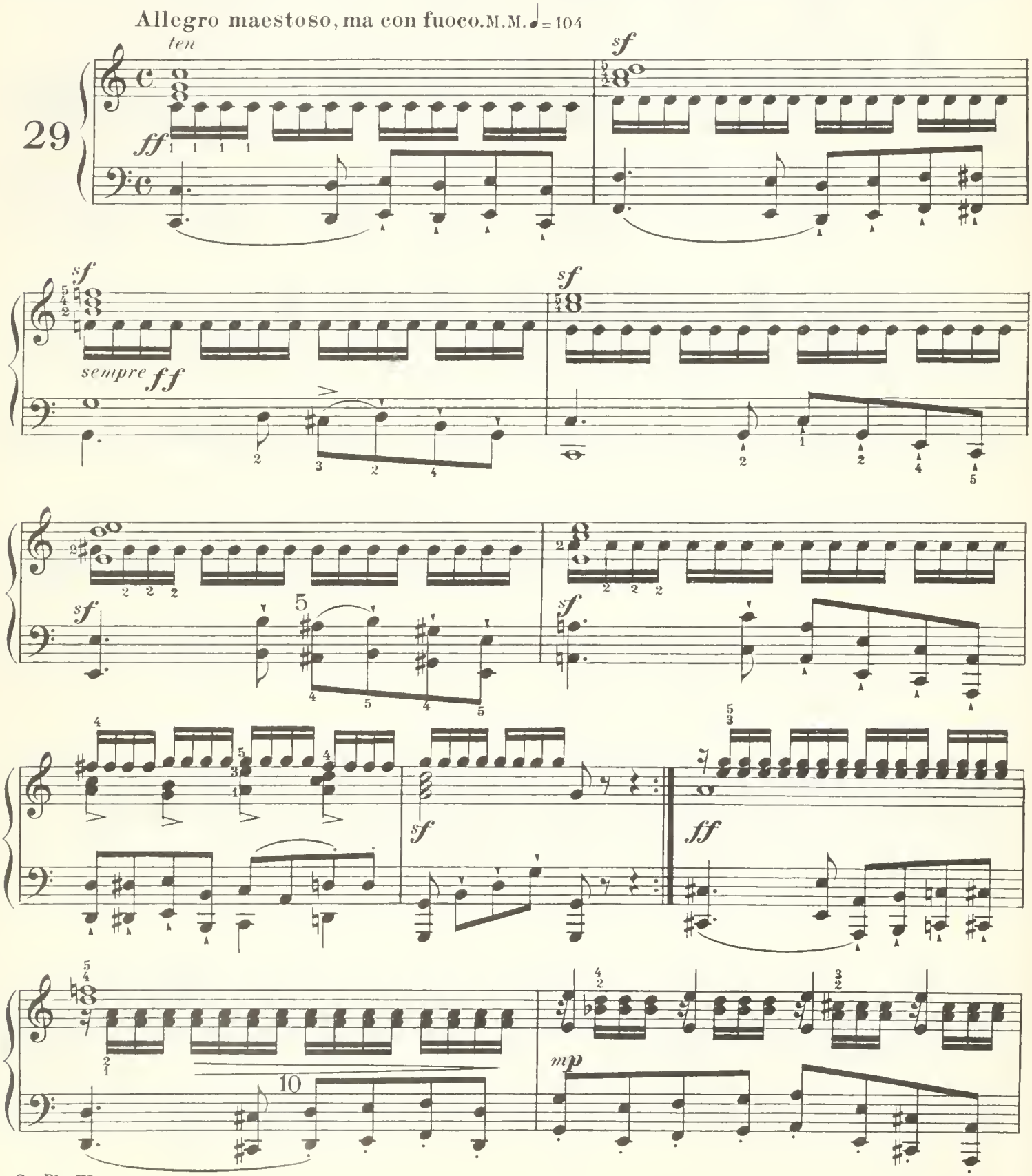


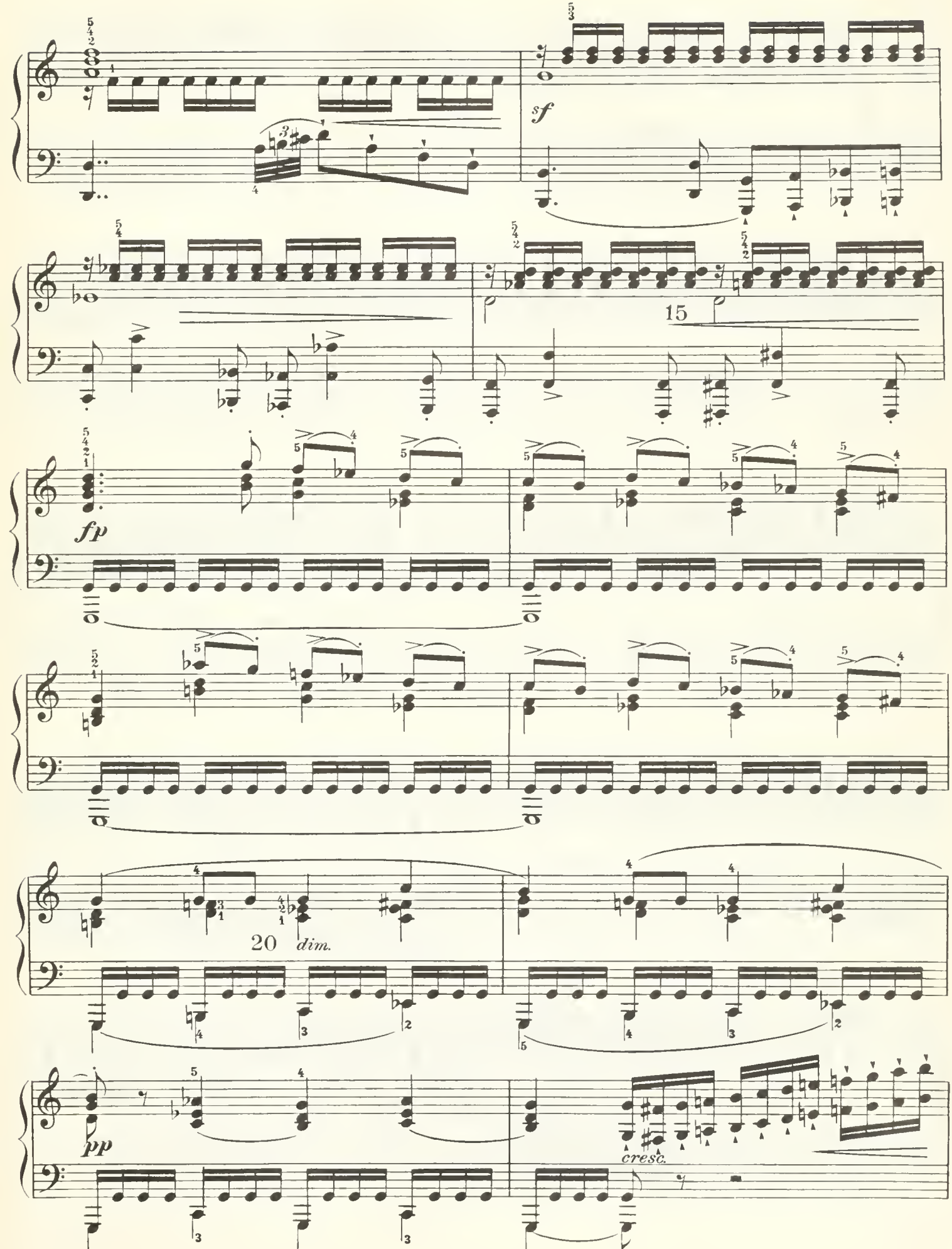

dolce
20
25
poco cresc.
30
fp
cresc.
35
f
f
40

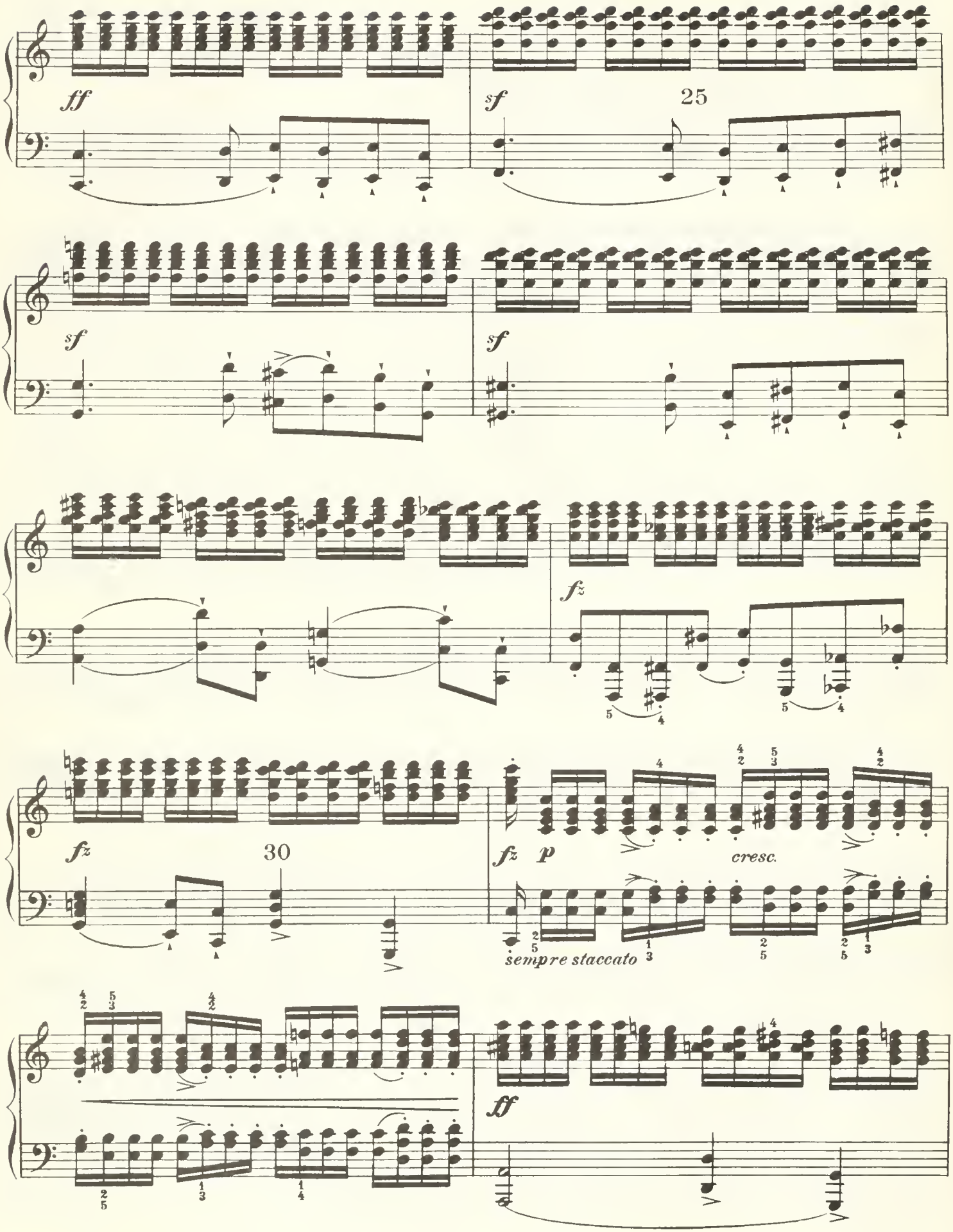

dimin.
45
p
50
dolce
55
cresc.
f
dimin.
60
p

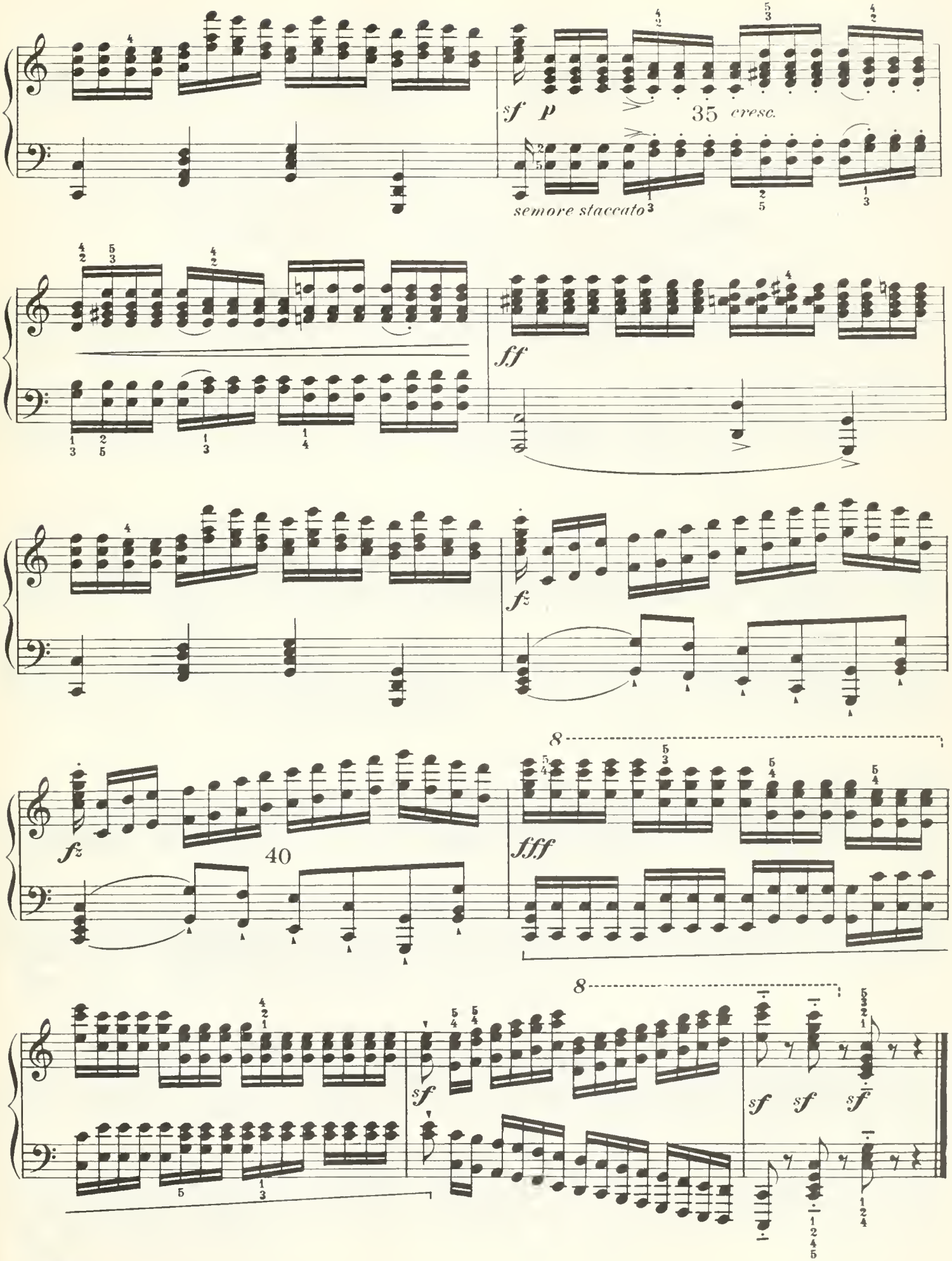

mf
65
p
cresc.
70
dim.
p
75
cresc.
dim.
80
cresc.
ff
85

The problem of endurance in continuous wrist work is paramount in this important study. Ascertain the degree of force and speed which is within your present grasp and make that the starting point increasing both gradually until the entire study can be performed without serious inconvenience with brilliancy. All sixteenth notes are to be executed with a perfect finger or wrist movement respectively, and the octaves on black keys must be fingered according to directions. Observe the dynamics attentively, also slurs and staccato marks. All chords are to be held down during their value; the whole exercise must be performed with energy, but every extreme of velocity or strength is to be avoided until the executant is ready for it. The skips in the bass of measures 14, 15, 29 and 30 need special attention.




sf
15
fp
20
dim.
pp
cresc.


ff
sf
25
sf
sf
fz
fz
30
fz
p
cresc.
sempre staccato
ff

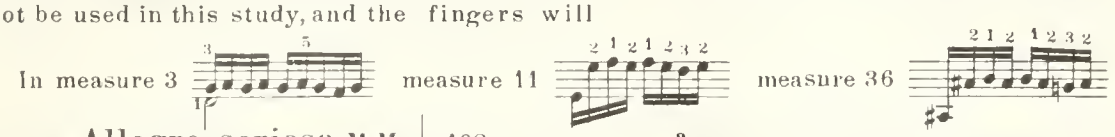

sf p
35 cresc.
semore staccato
ff
fz
40
8
fff
sf
sf sf sf

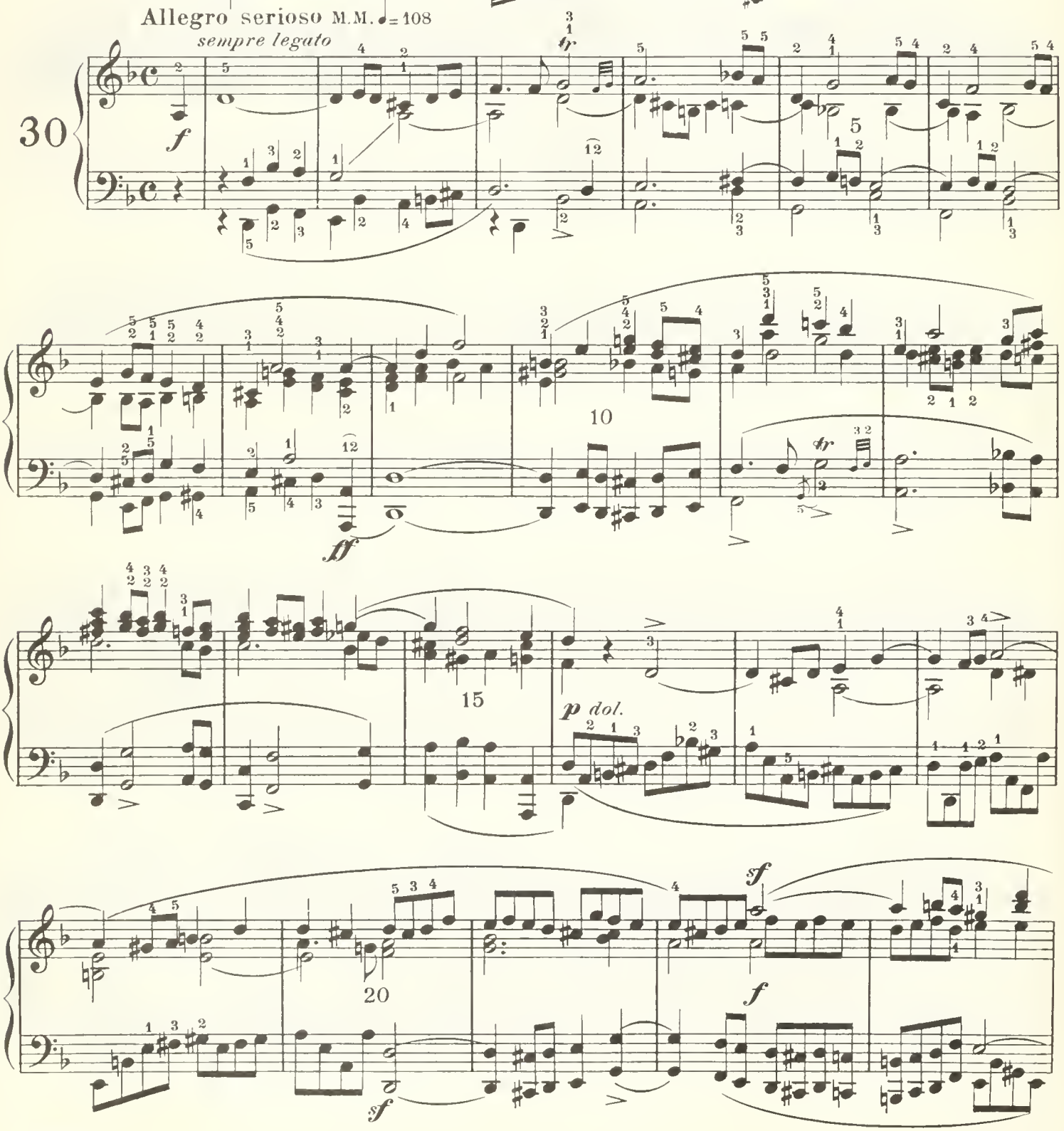
PRELUDE

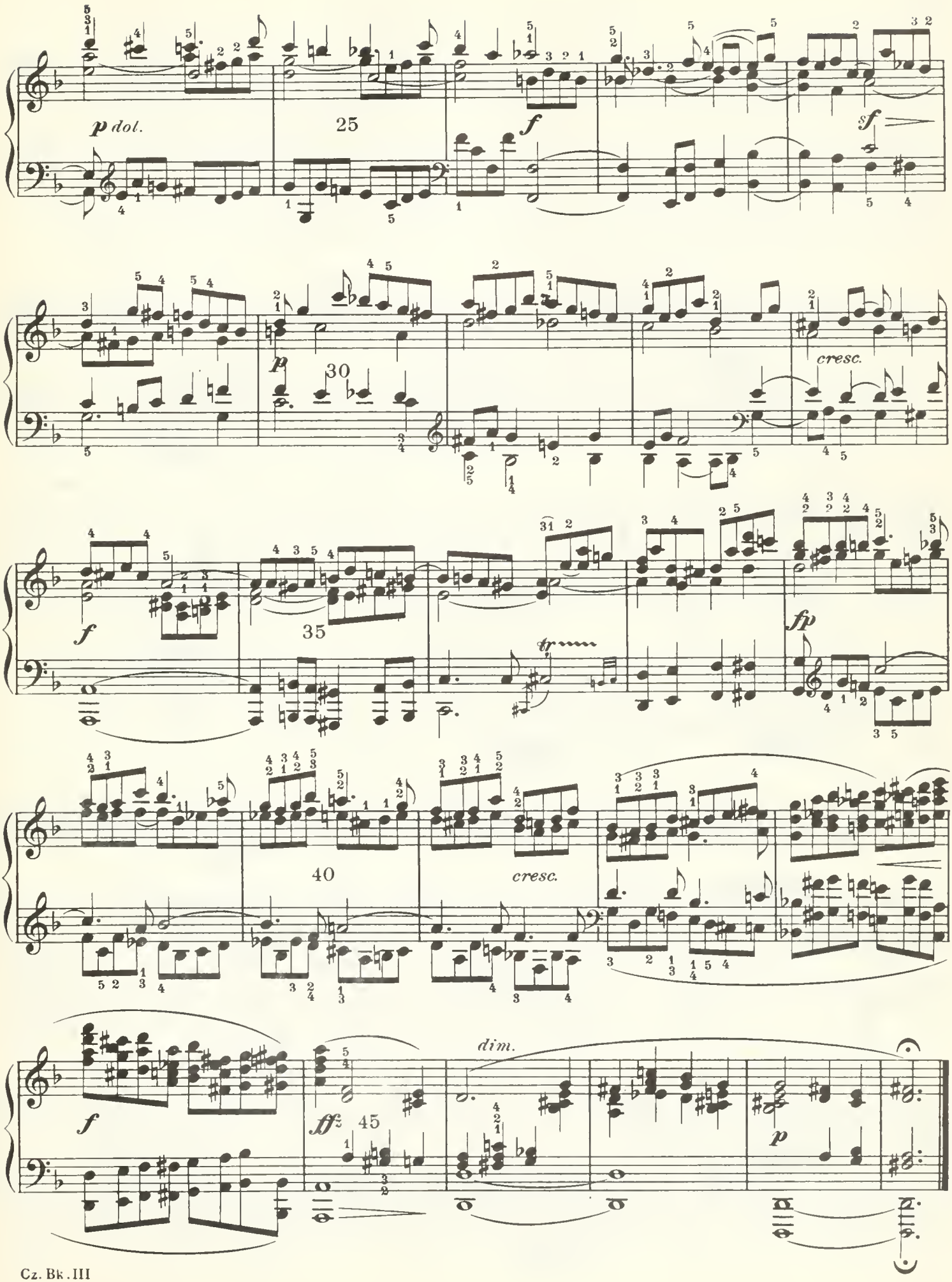
Czerny exhibits his astounding versatility frequently in his collections of studies. The splendidid fugue in his school for the Left Hand testifies to his vast learning and contrapuntal mastery, and the present Prelude which bears the imprint of organ music, shows the master in a somber and dignified mood. The pedal cannot be used in this study, and the fingers will have to be trained so as to realize the strictest legato, in fact they should remain on the keys constantly

Many positions are seemingly awkward, but correct fingering will enable the student to hold all longer and tied notes their full value.

Execute the trills as follows:

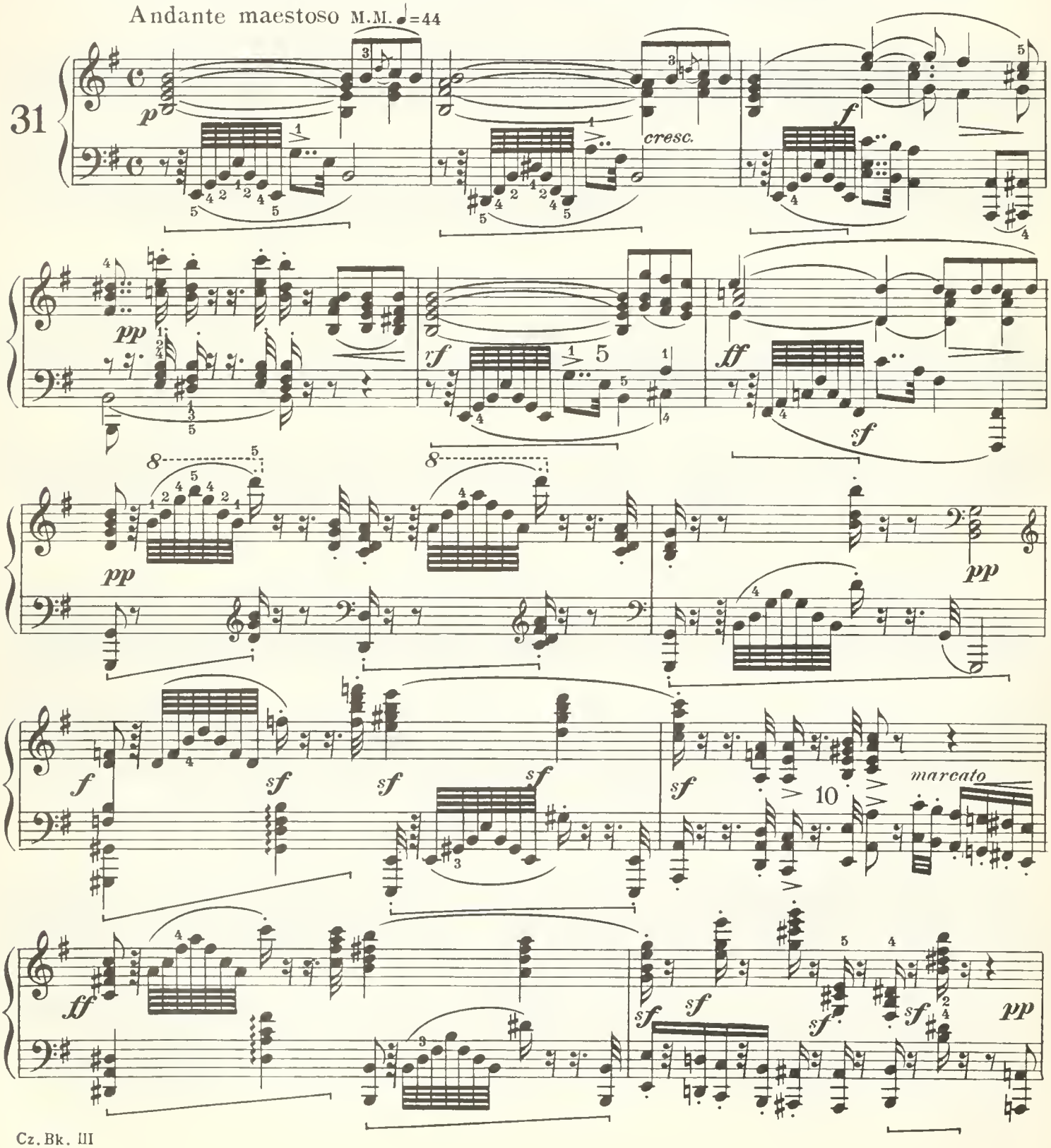


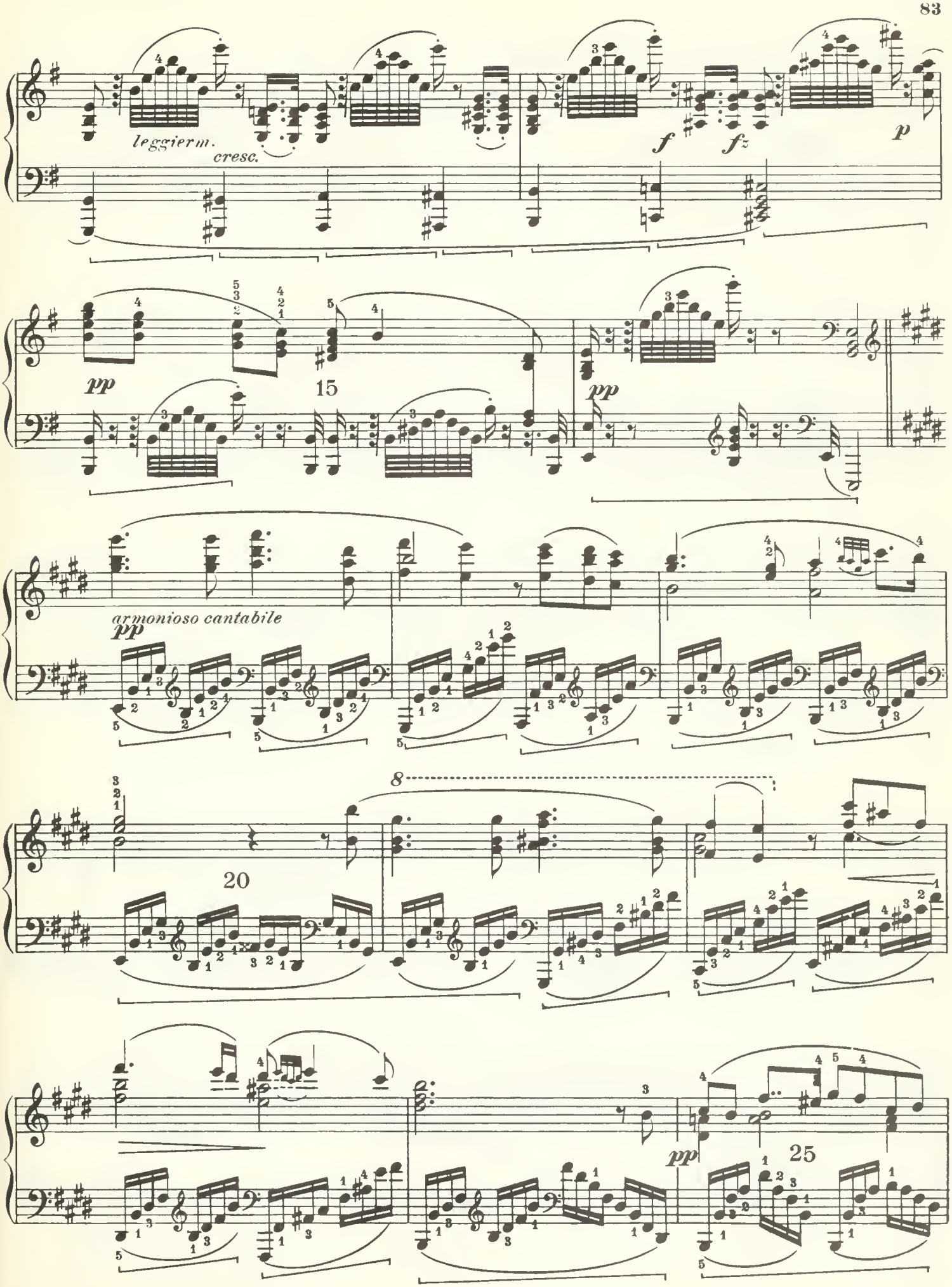


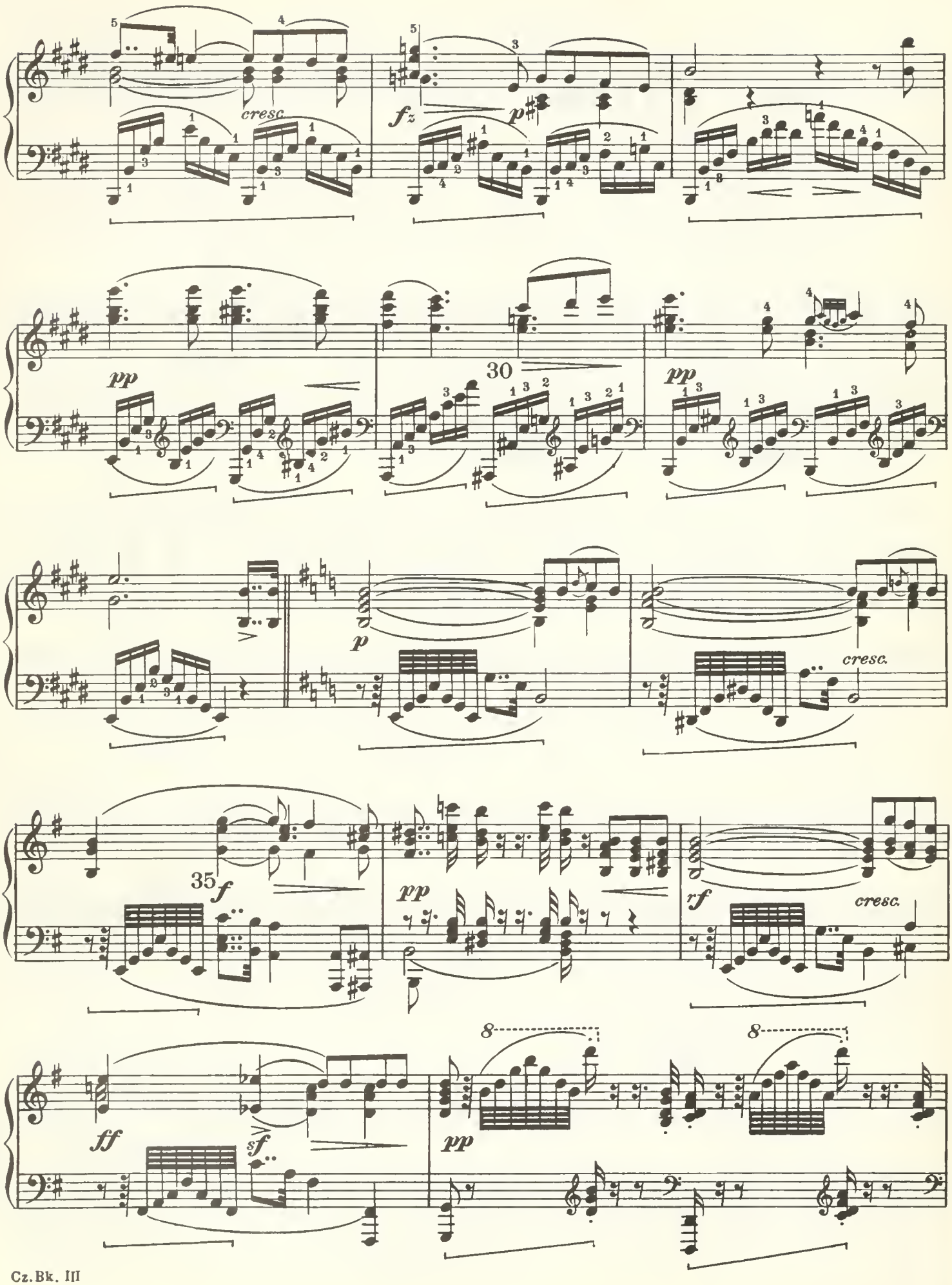

p dol.
25
f
sf
30
p
cresc.
35
f
fp
40
cresc.
f
dim.
45
fff
p

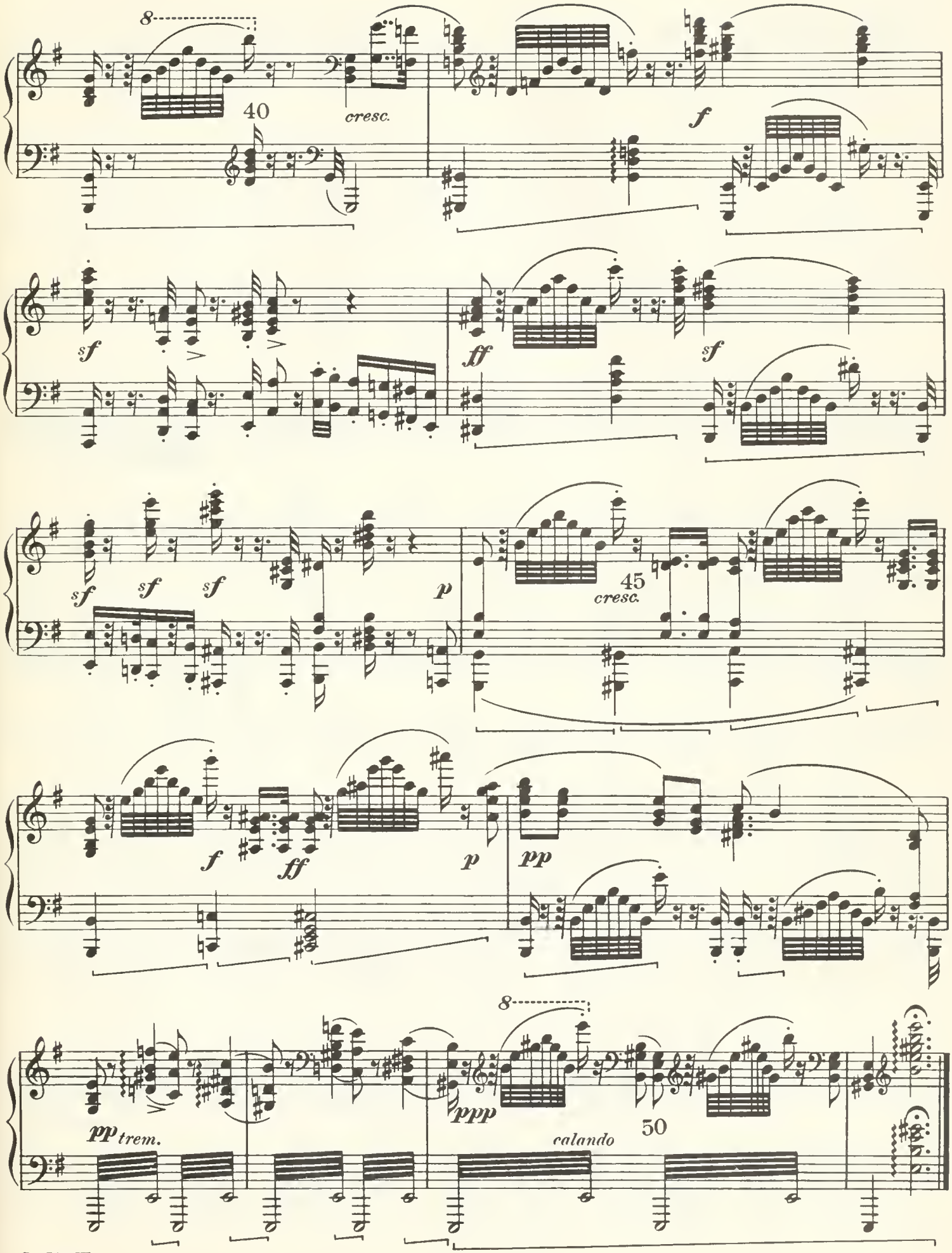
Marche Funebre

This impressive Funeral March may have inspired the form of Chopin's famous strain. It opens and closes with a somber and pompous movement, relieved by a contrasting melodious middle portion. Notice the closing major chord, though the march opens in E minor. The strictest time is essential; the groups of 64th notes must enter precisely after the corresponding rest. The introduction of Mendelssohn's Caprice, Opus 33, No.3 presents similar difficulties. Connect the last sixtyfourth with the following eighth note smoothly by a gliding motion, and observe all marks of phrasing and expression minutely. The short detached chords are played from the wrist, those of longer duration from the forearm, with decision. The correct use of the Pedal will add materially to the effect of this impressive piece, and the bass of the middle part offers special study for the left hand. The abbreviated sixtyfourths in measures 48-50 may be played pianissimo as quickly as possible, approximating a tremolo.



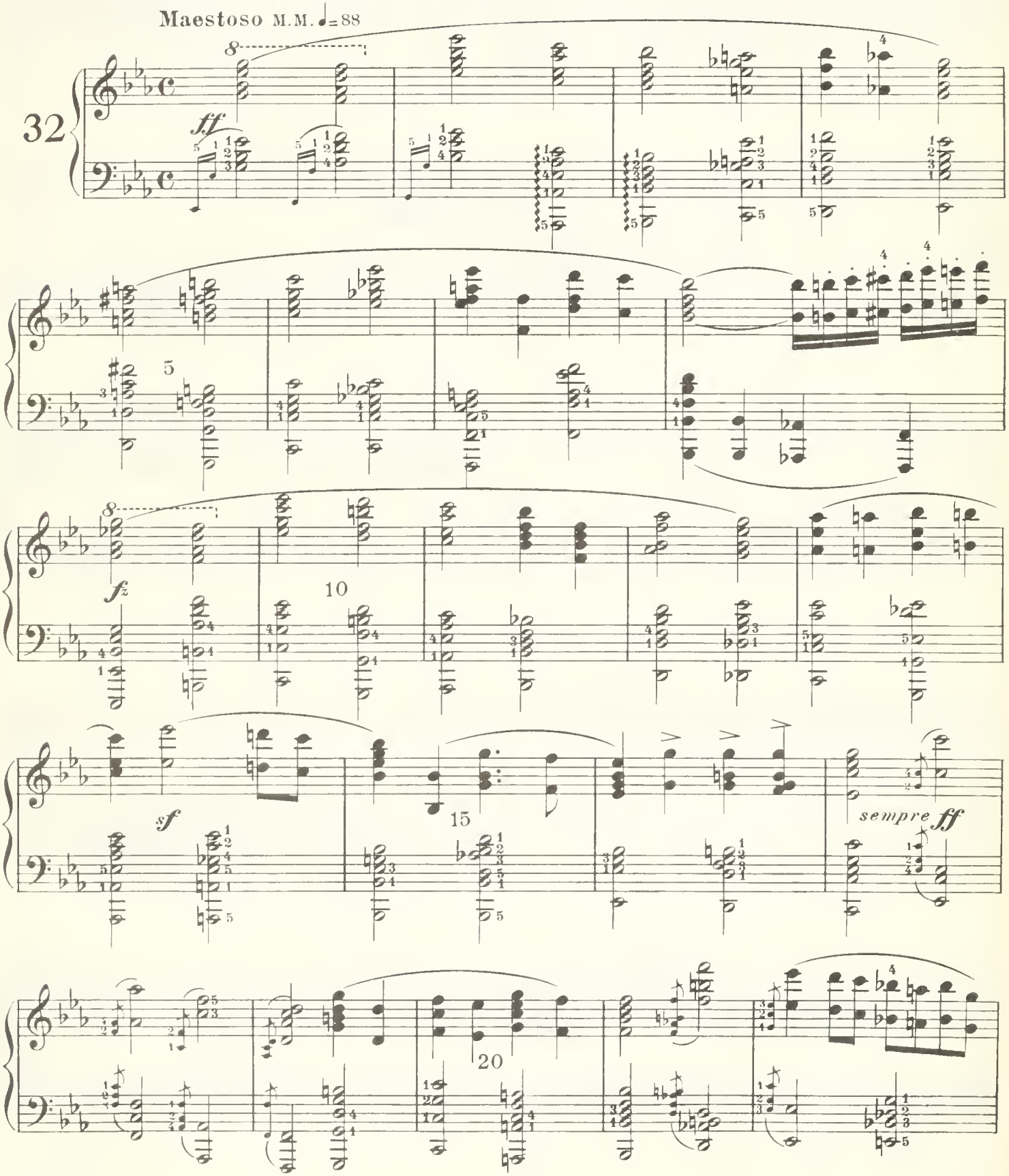

leggierm.
cresc.
f
fz
p
pp
15
pp
armonioso cantabile
pp
8
20
pp
25

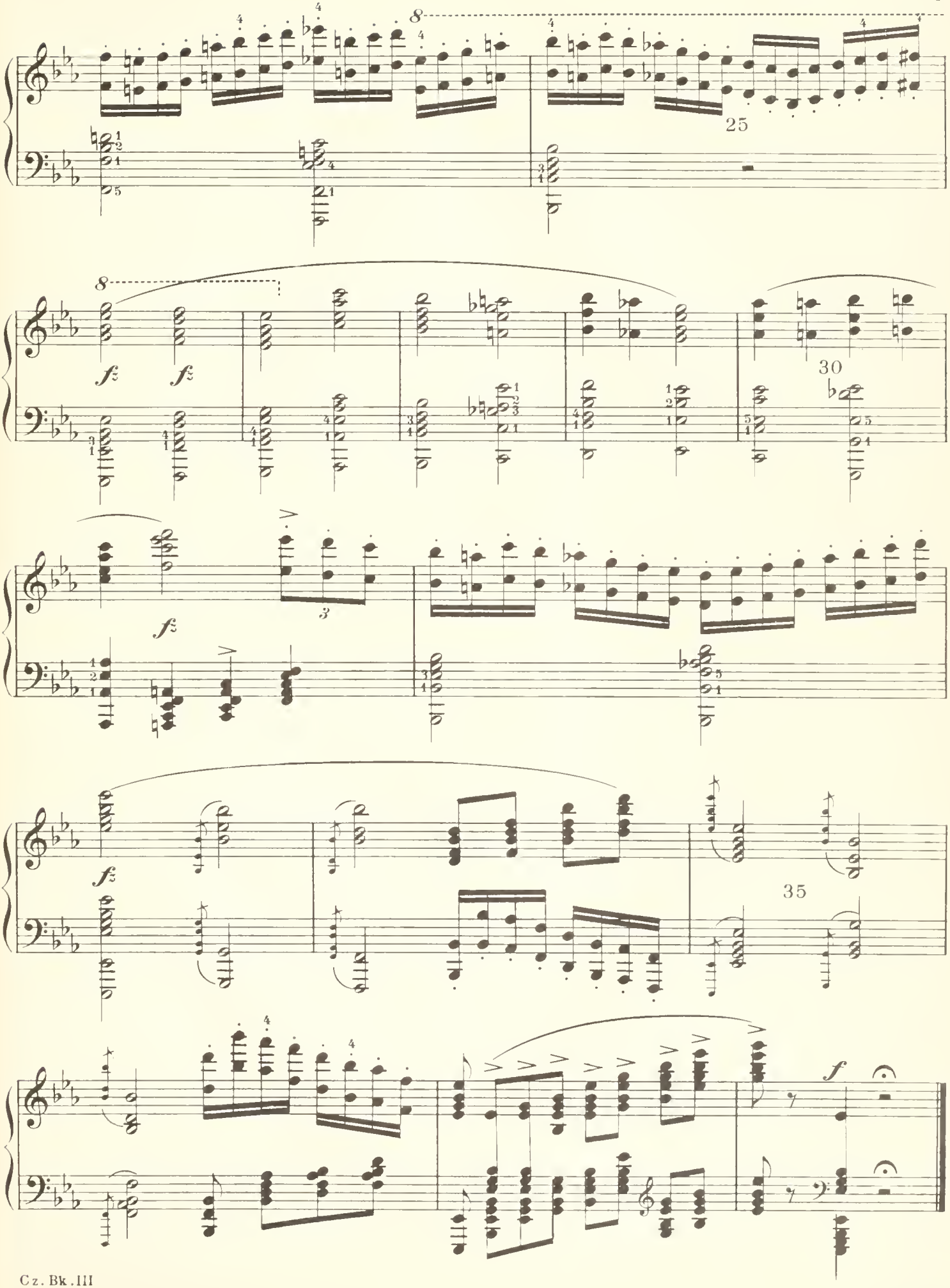

cresc.
fz
p
pp
30
pp
p
cresc.
35
f
pp
rf
cresc.
ff
sf
8
pp
8


8
40
cresc.
f
sf
ff
sf
sf
sf
sf
p
45
cresc.
f
ff
p
pp
8
pp trem.
ppp
calando
50

This is another exploitation of an unusual technical combination. The two lowest bass notes of the long spreads are uniformly executed throughout as presented at the beginning, before the remainder of the chord is struck simultaneously with the treble part.

The few staccato octave passages from the wrist; the chords firmly and as legato as possible. Use the pedal directly *after* each chord and not with it. By so doing each harmony will be preserved in its purity without interference from the preceding or following chord.




8
25
8
fz
fz
30
fz
3
fz
35
f

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