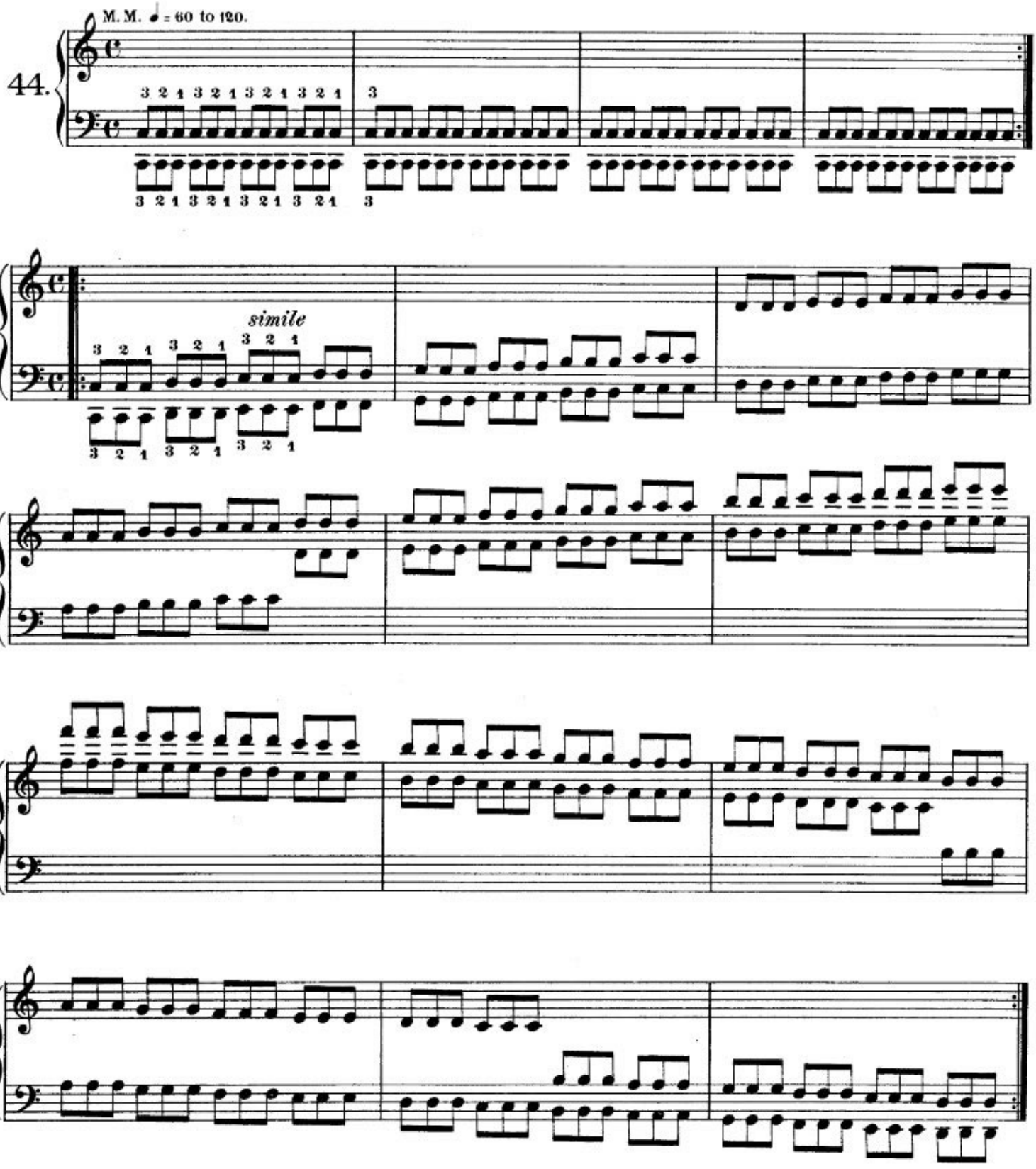
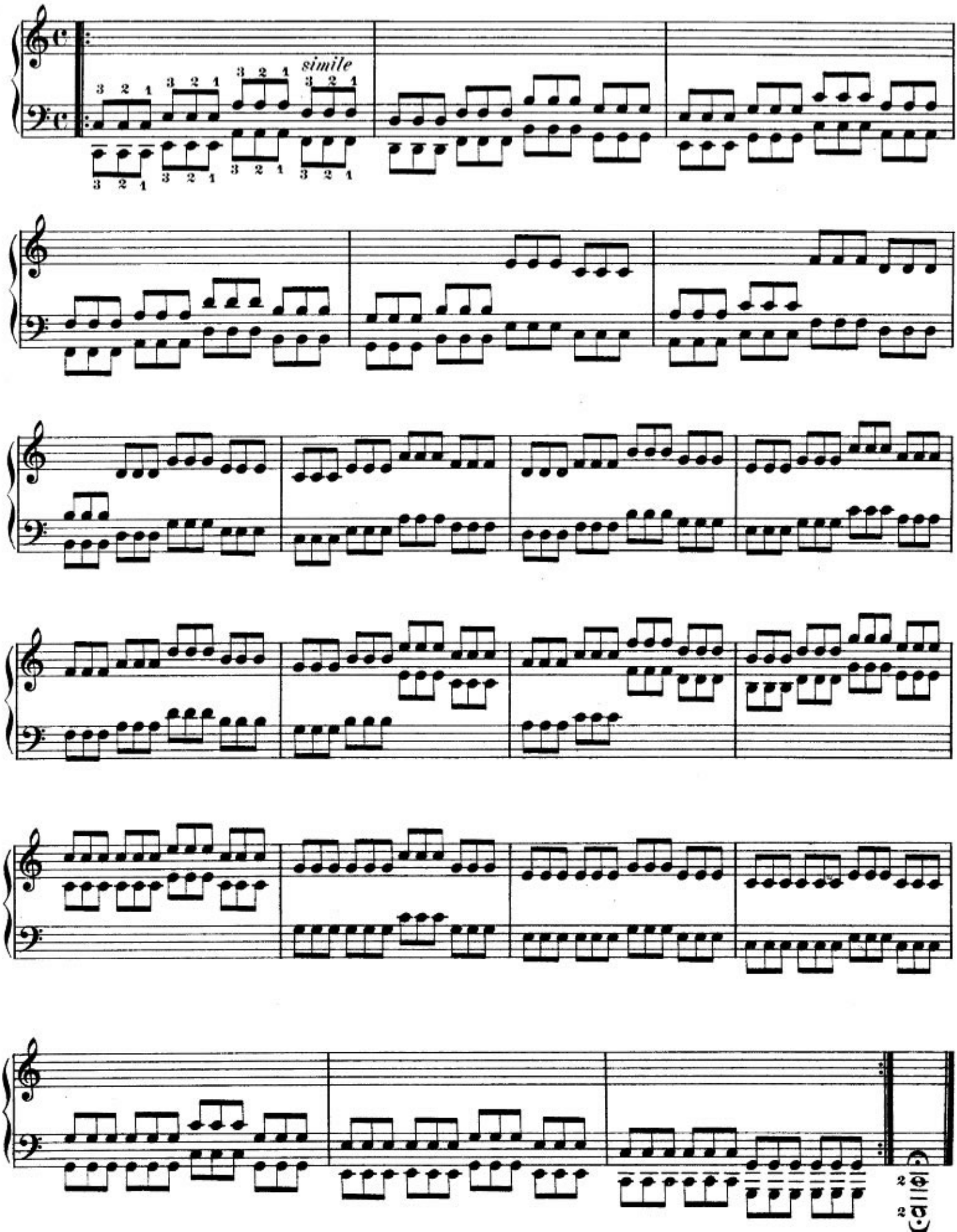
Part III.

Virtuoso Exercises, for Obtaining a Mastery over the Greatest Mechanical Difficulties.

Notes repeated in groups of three.

Lift the fingers high and with precision, without raising hand or wrist. As soon as the first four measures are well learned, take up the rest of the exercise.

simile

Notes repeated in groups of two, by all five fingers.

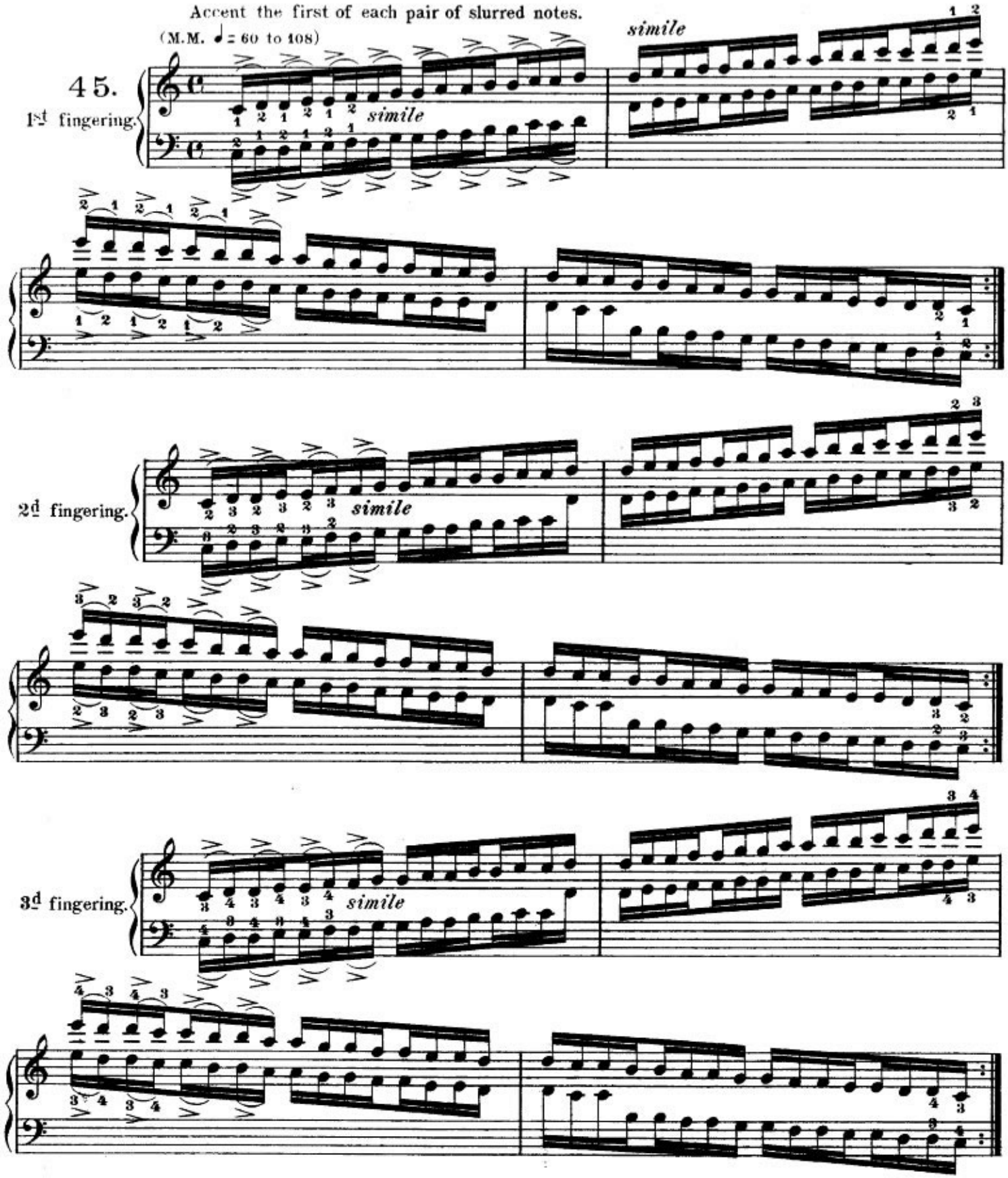
Study the first fingering until it is thoroughly mastered; practise similarly each of the five following fingerings then play through the whole exercise without stopping.

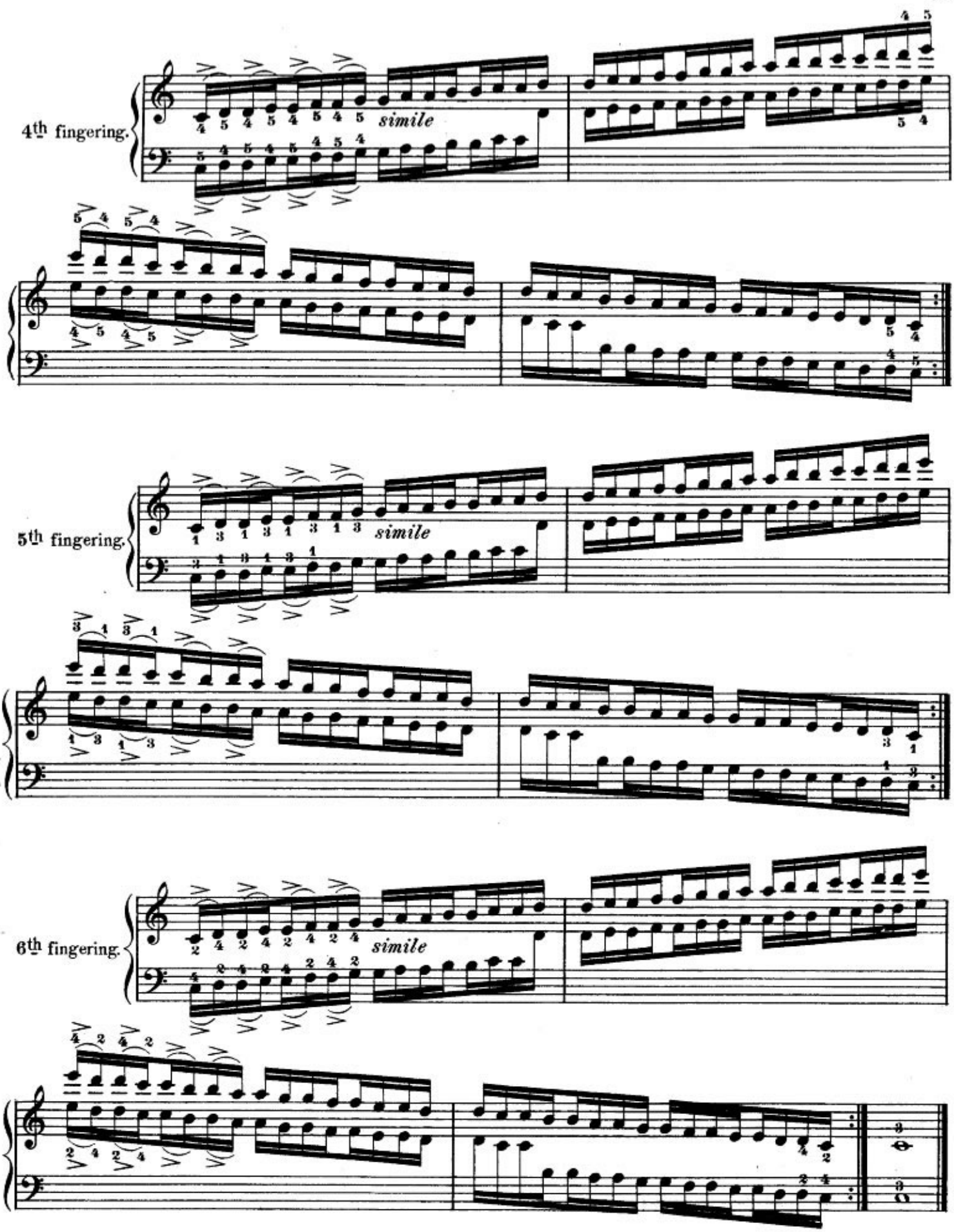
Accent the first of each pair of slurred notes.

(M.M. ♩= 60 to 108)

45.

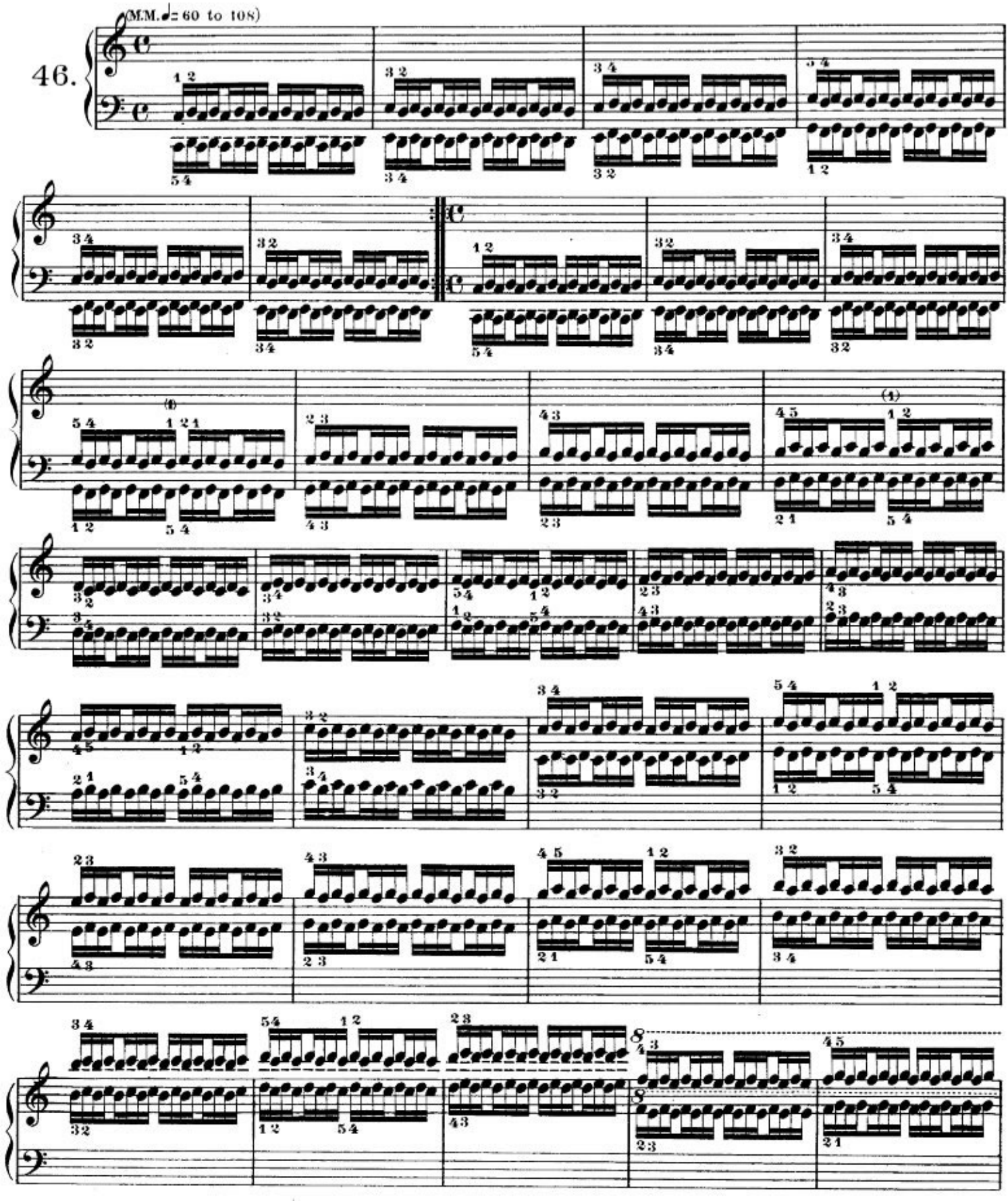
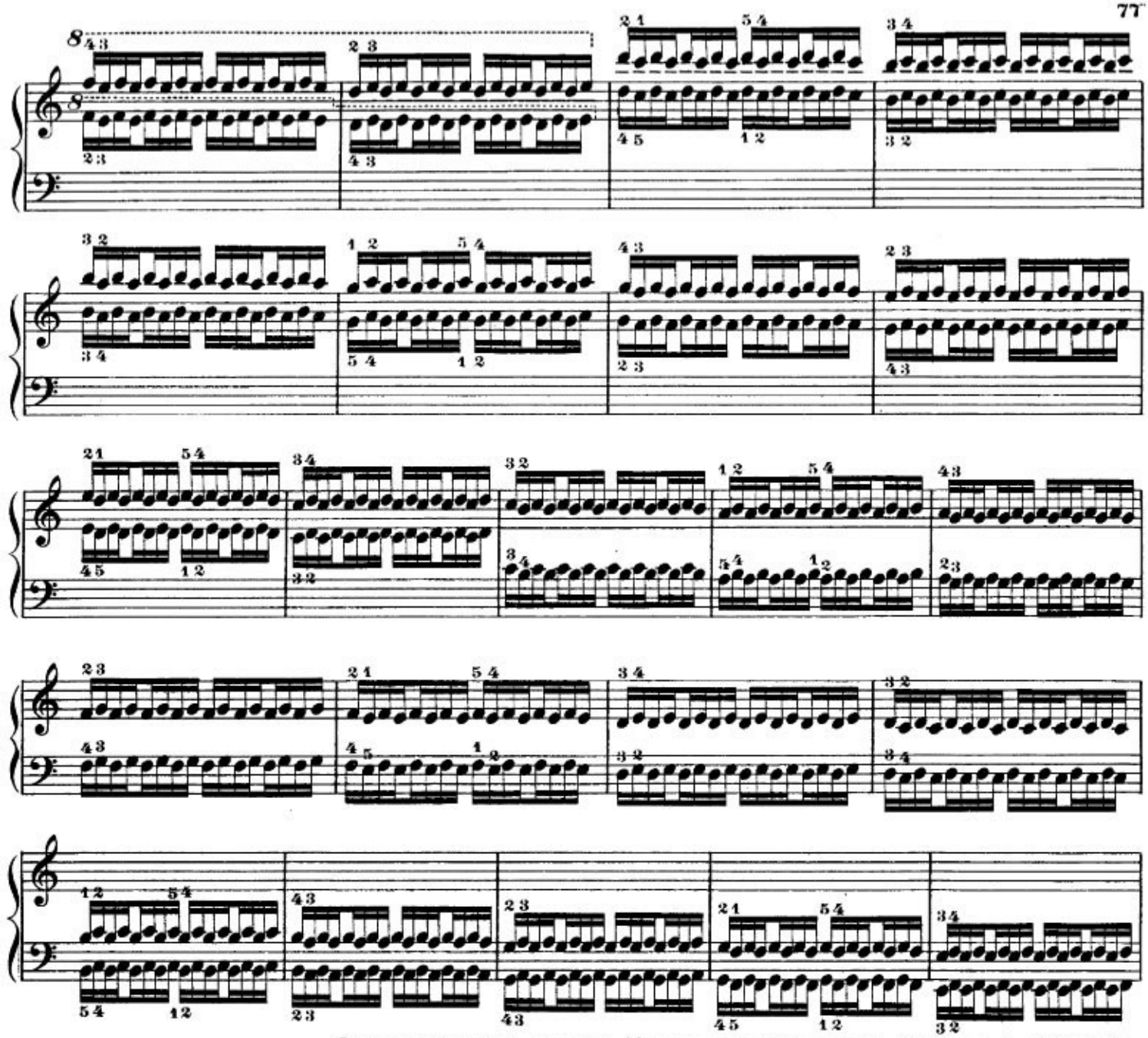
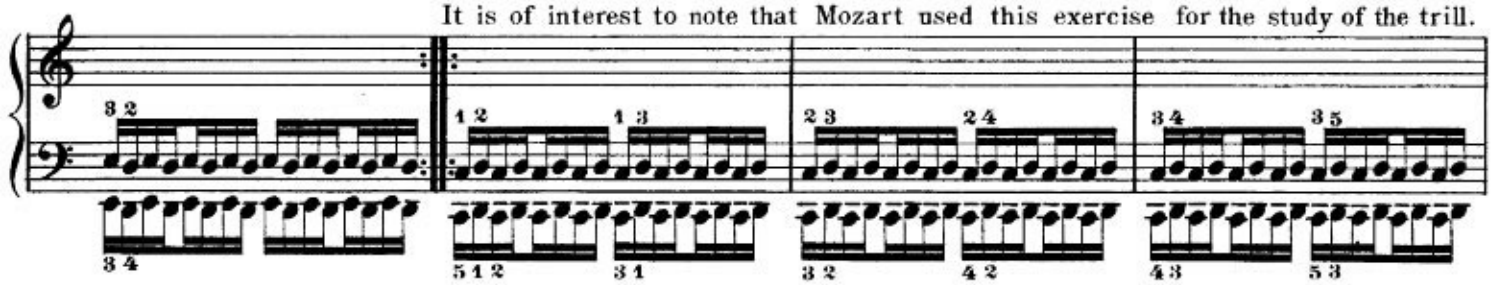
1st fingering.

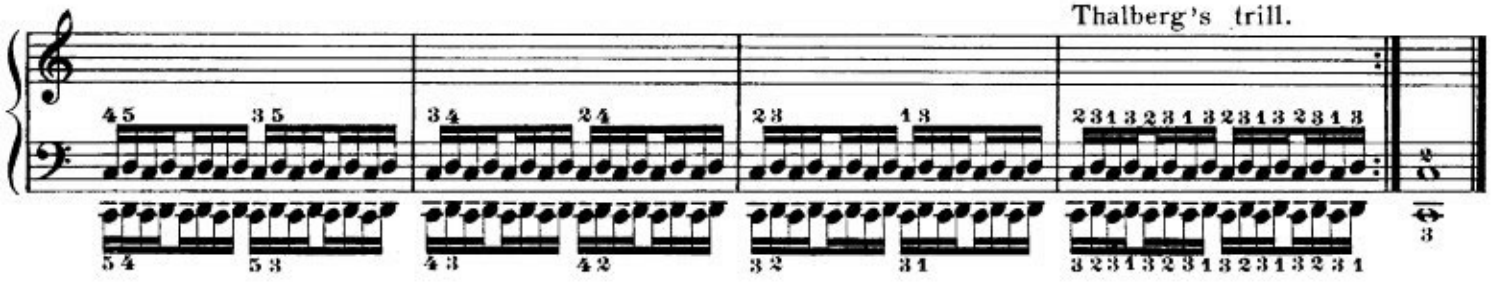



4th fingering.
simile
5th fingering.
simile
6th fingering.
simile

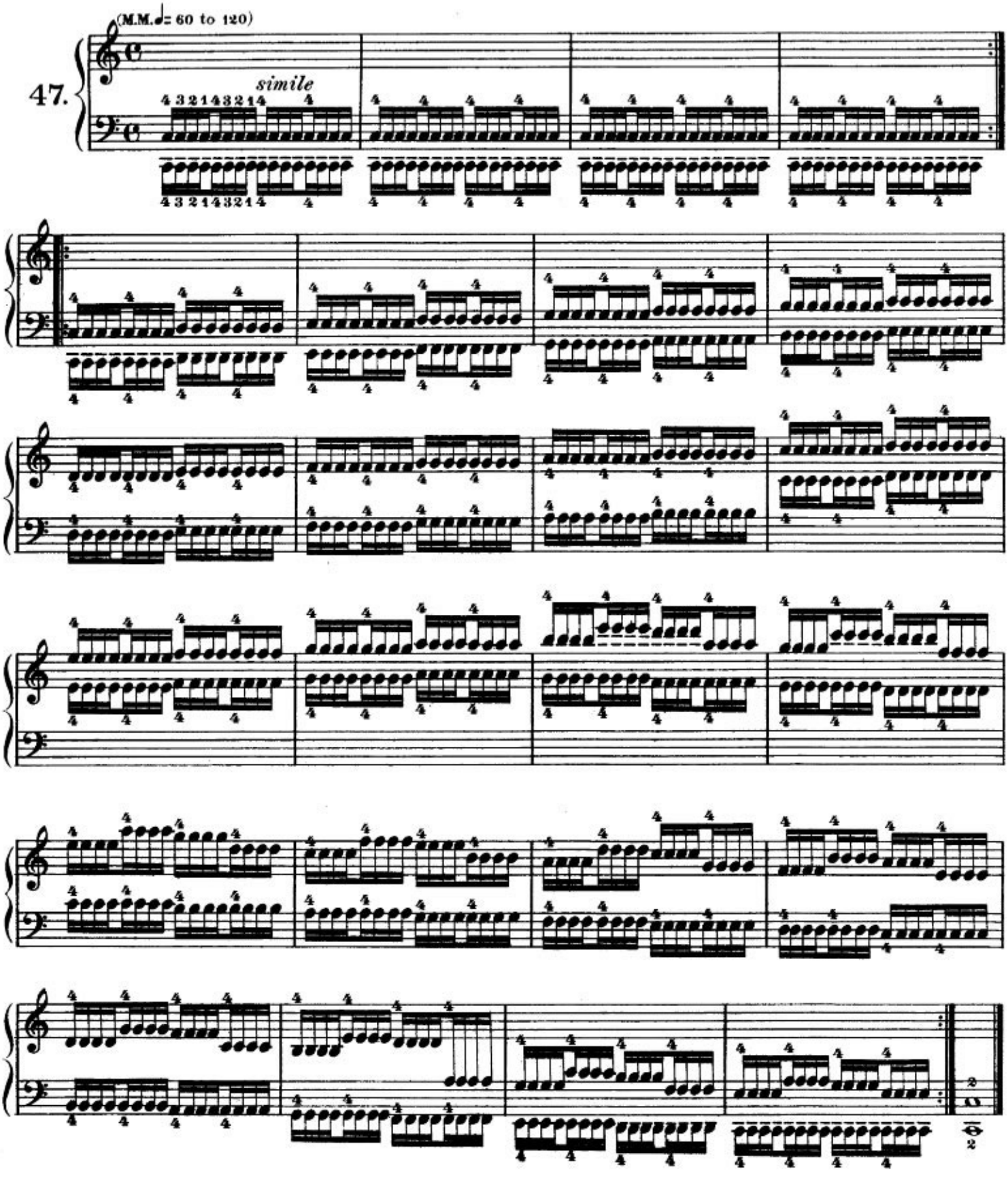
The Trill

for all five fingers.

Practise the first 6 measures until they can be executed in quite a rapid tempo; then practise the rest of the trill. Where the fingering is changed (1), be careful that not the slightest unevenness is apparent.

It is of interest to note that Mozart used this exercise for the study of the trill.

Thalberg's trill.

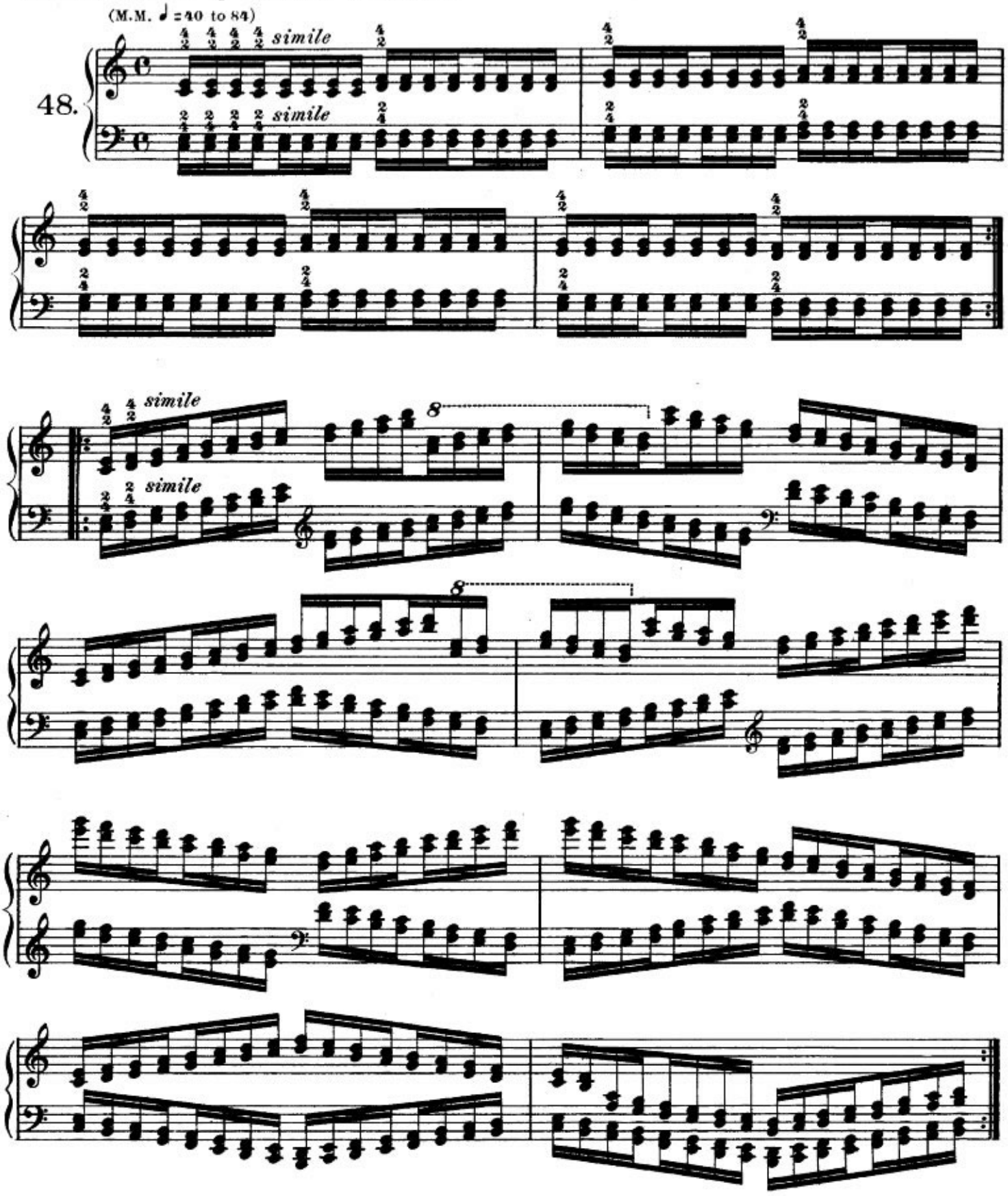


Notes repeated in groups of four.

Lift the fingers high and with precision throughout this exercise, without raising hand or wrist. When the first line is mastered, and not before, take up the rest of the exercise.

Wrist - exercise.

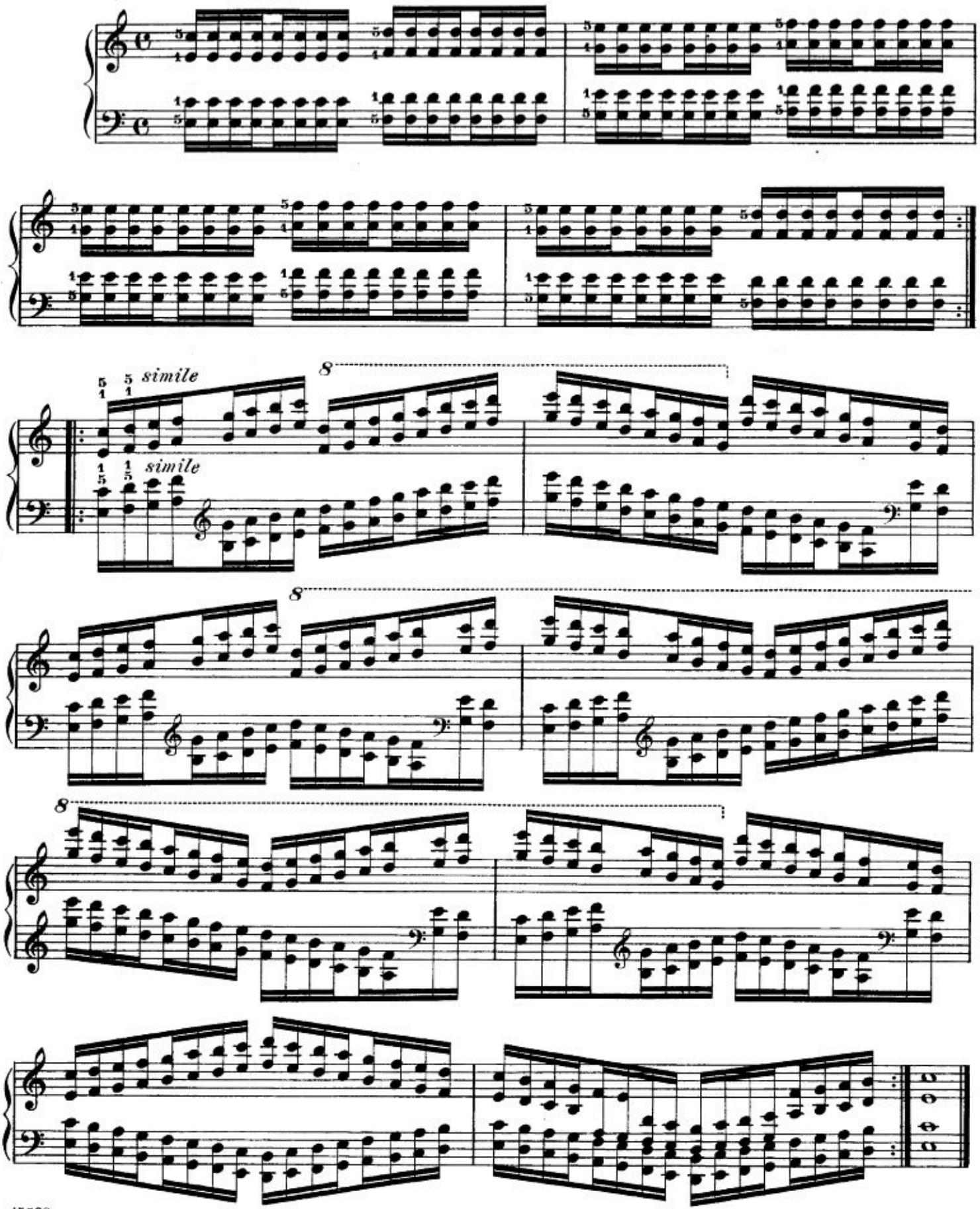
Detached Thirds and Sixths.

Lift the wrists well after each stroke, holding the arms perfectly quiet; the wrist should be supple, and the fingers firm without stiffness. Practise the first four measures until an easy wrist-movement is obtained; then take up the rest of the exercise.



Detached Sixths.

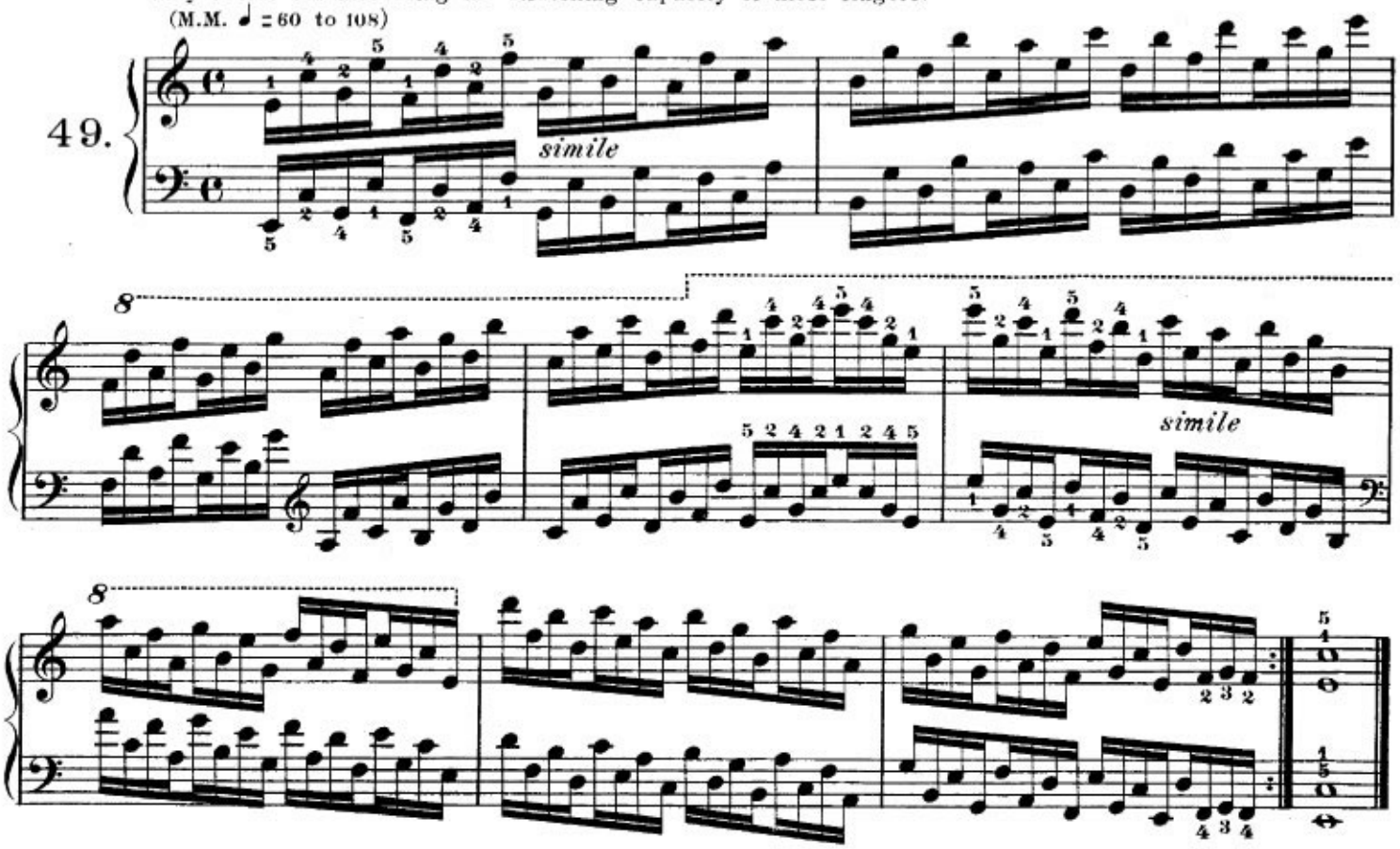
Same remarks as for the thirds.
(M.M. ♩ = 40 to 84)

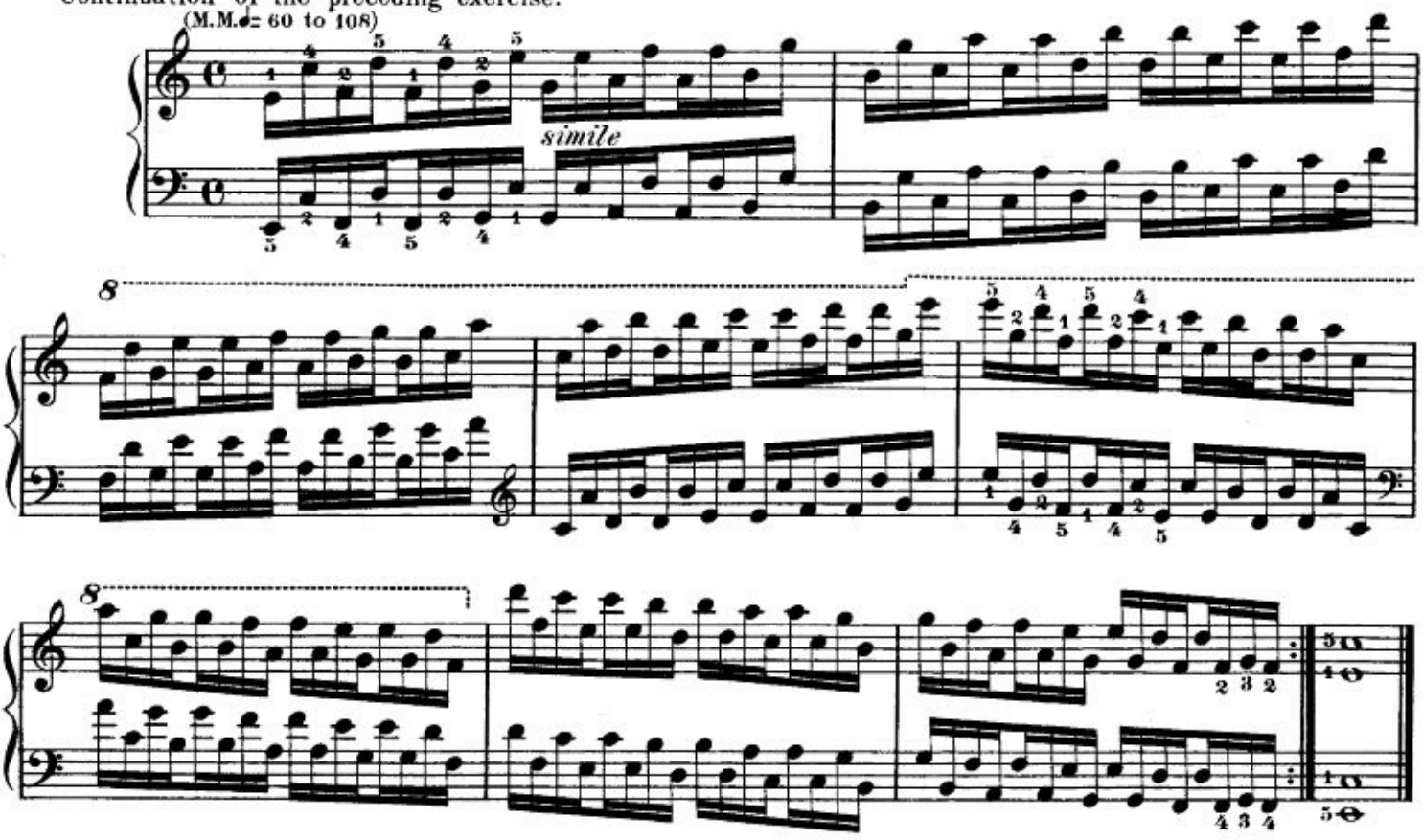


Stretches from the 1st to the 4th fingers, and from the 2d to the 5th, in each hand.

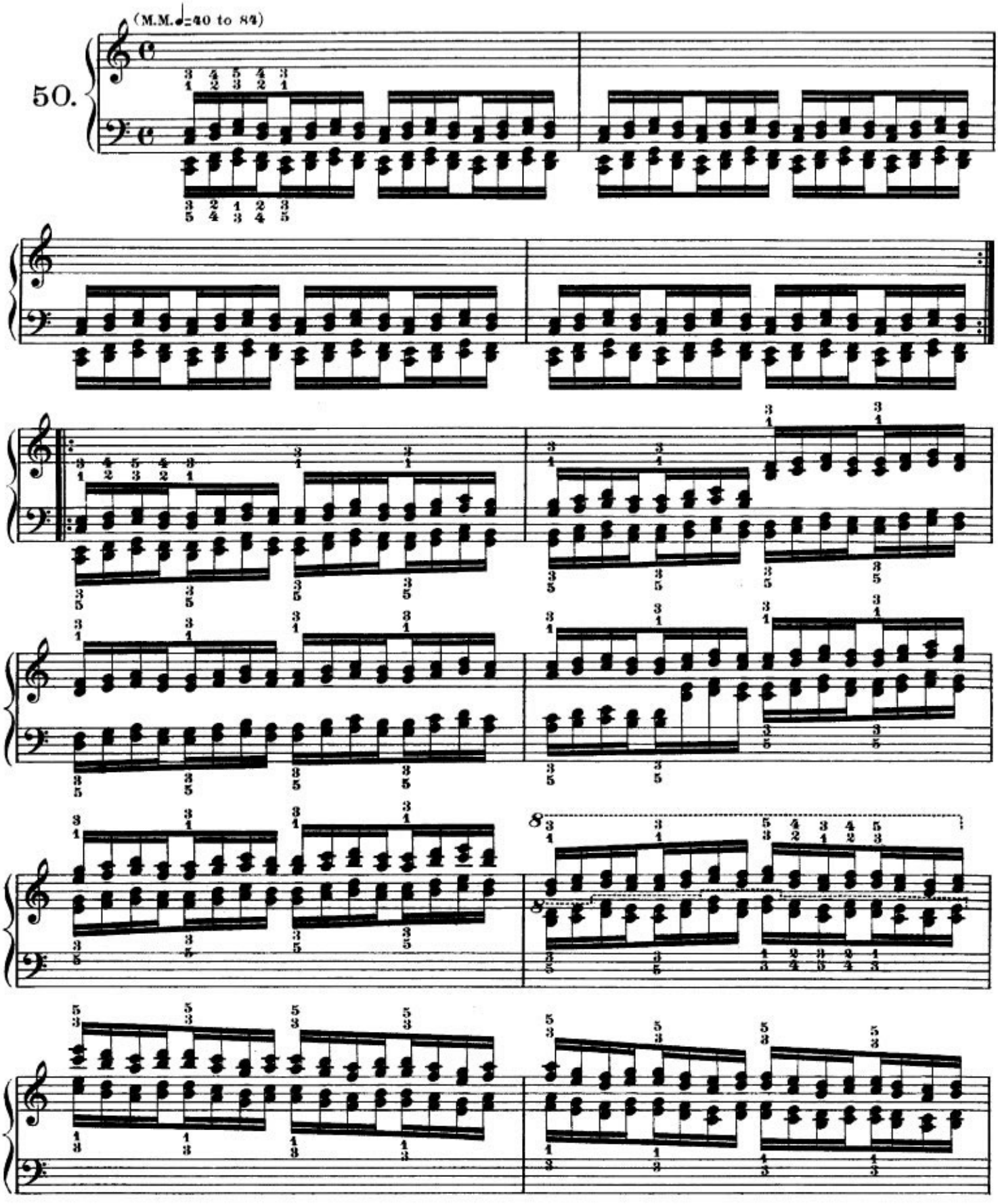
Very useful for increasing the stretching-capacity of these fingers.

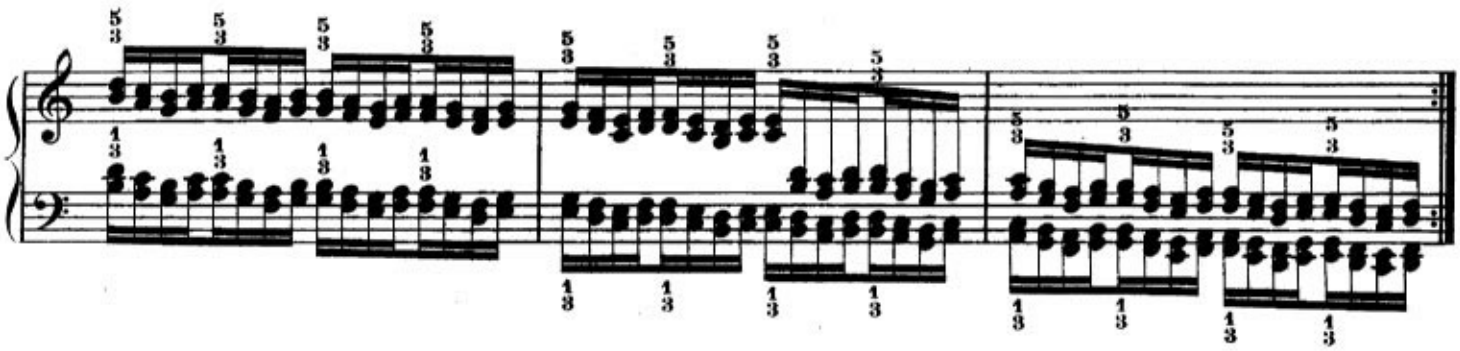
(M.M. ♩ = 60 to 108)

49.

Continuation of the preceding exercise.

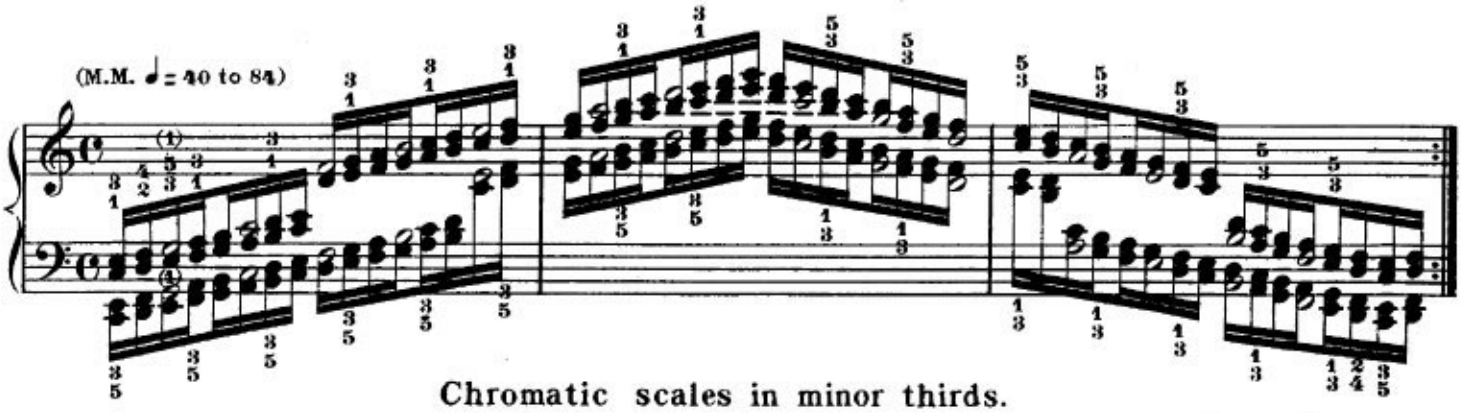
(M.M. ♩ = 60 to 108)

Legato Thirds.

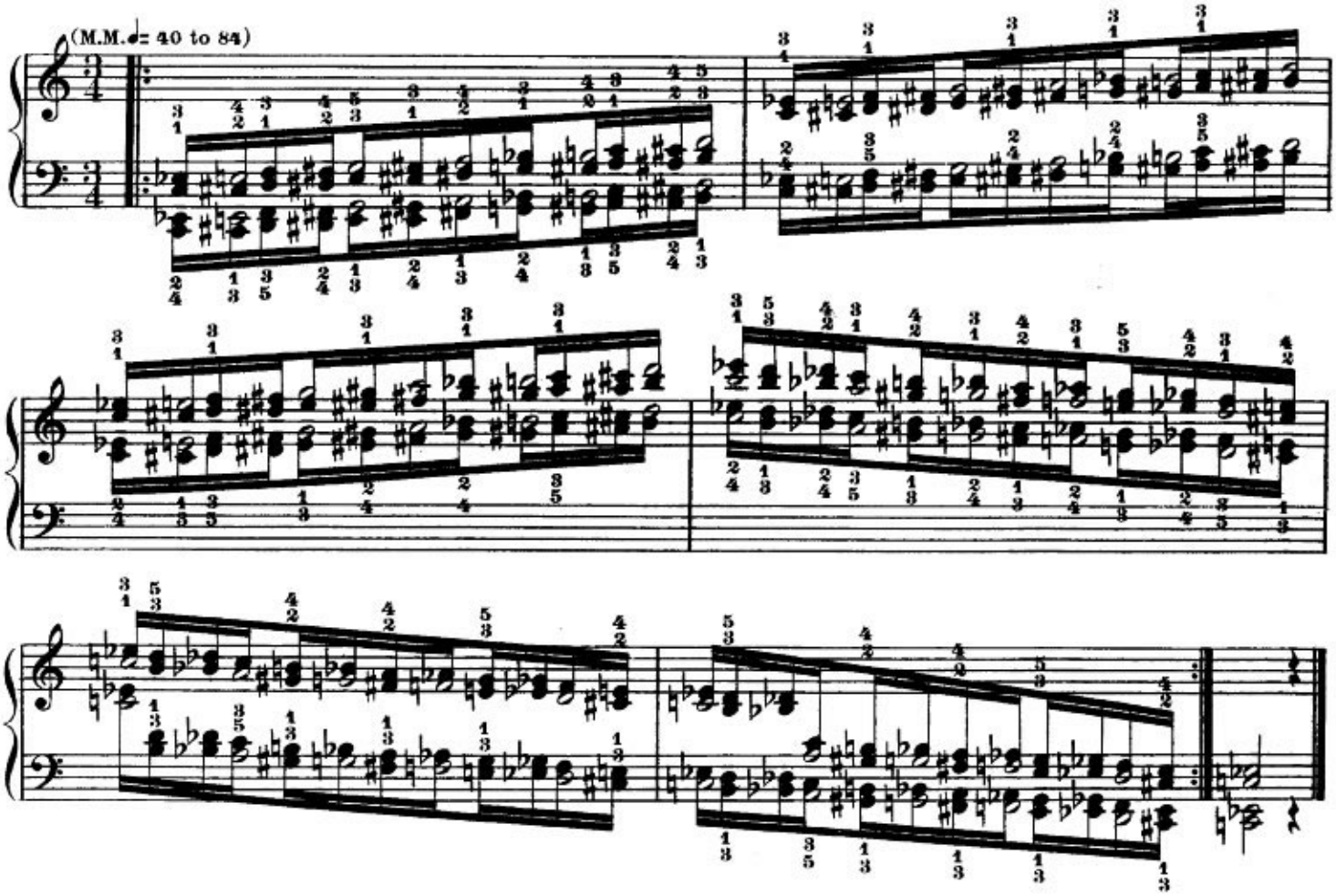
We recommend careful study of this exercise, as Thirds occupy a very important place in difficult music. All notes must be struck evenly and very distinctly.





Scales in Legato Thirds. It is indispensable to practise scales in legato thirds. To obtain a smooth legato, keep the fifth finger of the right hand for an instant on its note while the thumb and 3d finger are passing over to the next third; in the left hand, the thumb is similarly held for an instant. Notes to be held are indicated by half-notes. (1) Proceed similarly in the chrormatic scale further on, and in all scales in Thirds.



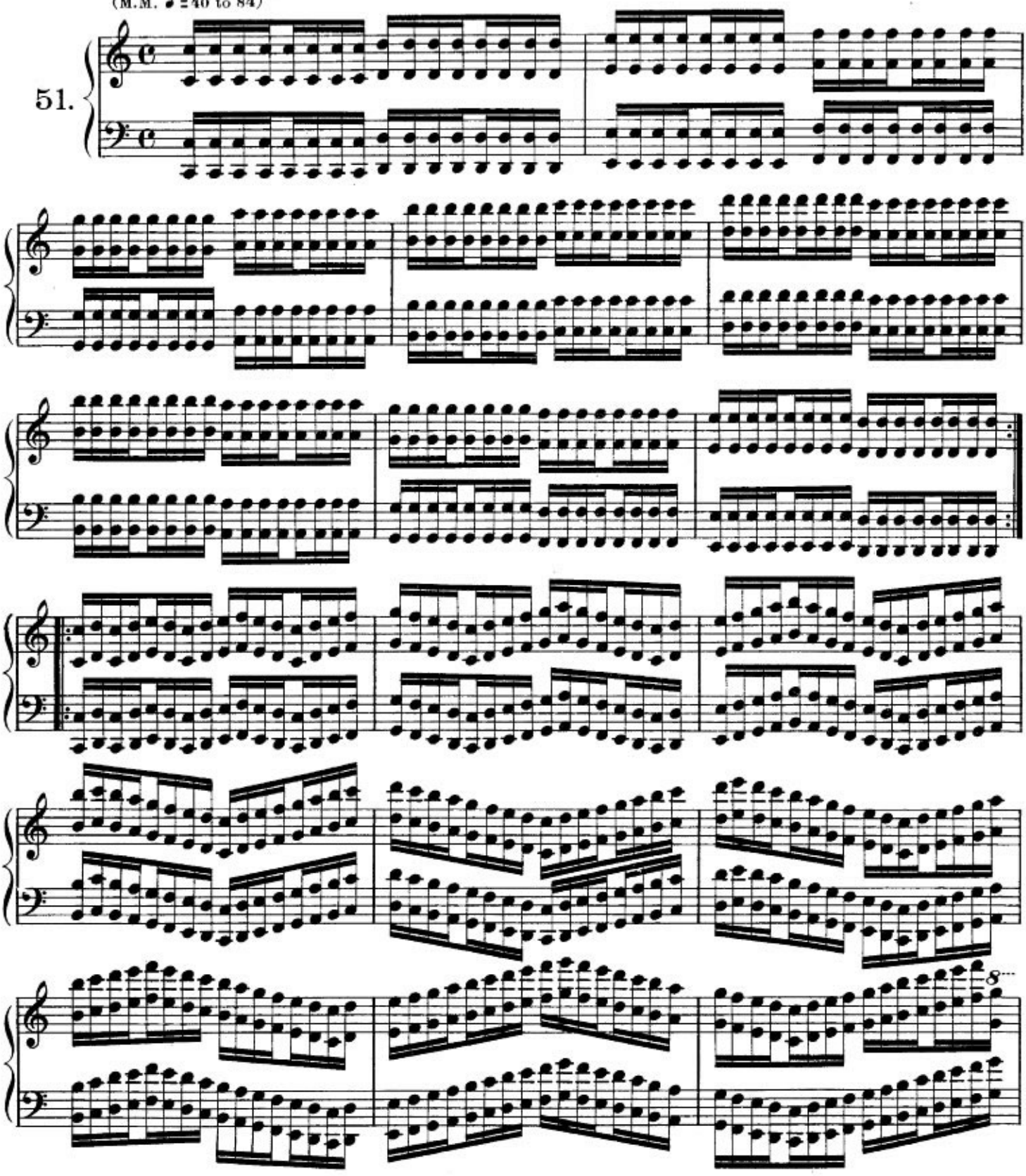
Chromatic scales in minor thirds.

Preparatory Exercise for Scales in Octaves.

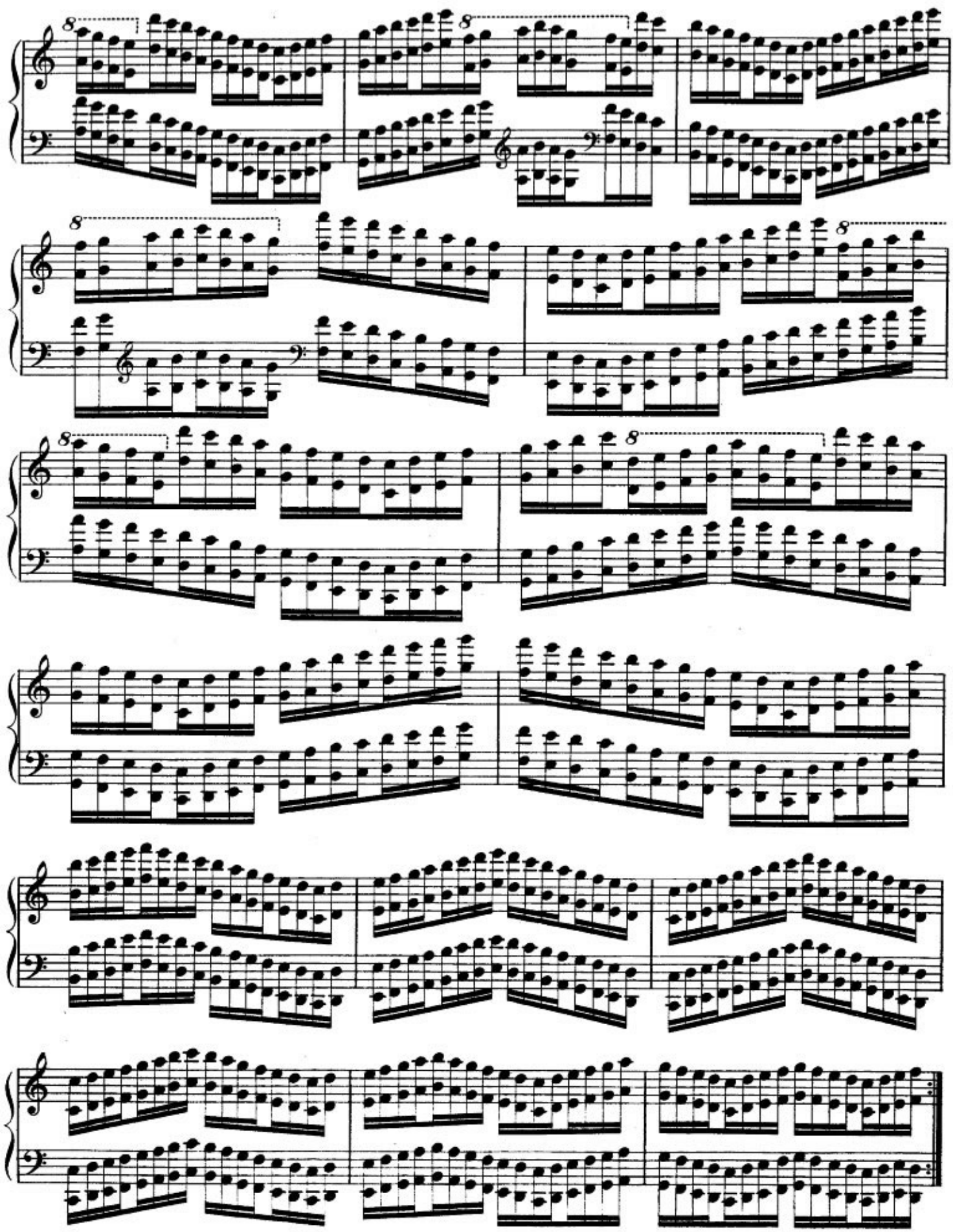
The wrists should be very supple, the fingers taking the octaves should be held firmly but without stiffness, and the unoccupied fingers should assume a slightly rounded position.

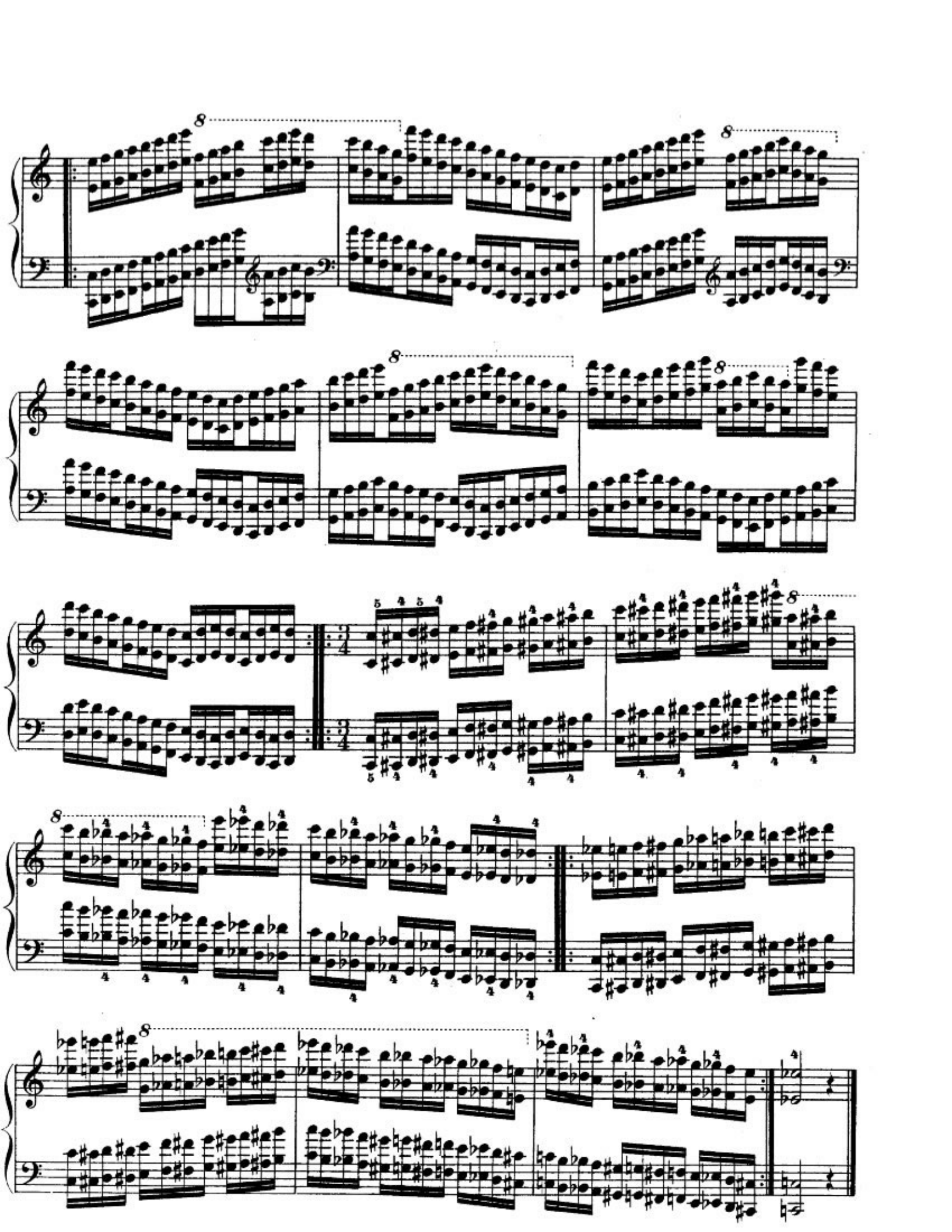
At first repeat these three first lines slowly until a good wrist-movement is attained, and then accelerate the tempo, continuing the exercise without interruption. If the wrists become fatigued, play more slowly until the feeling of fatigue has disappeared, and then gradually accelerate up to the first tempo. *See remarks to Nº 48.*

(M.M. ♩ = 40 to 84)

51.







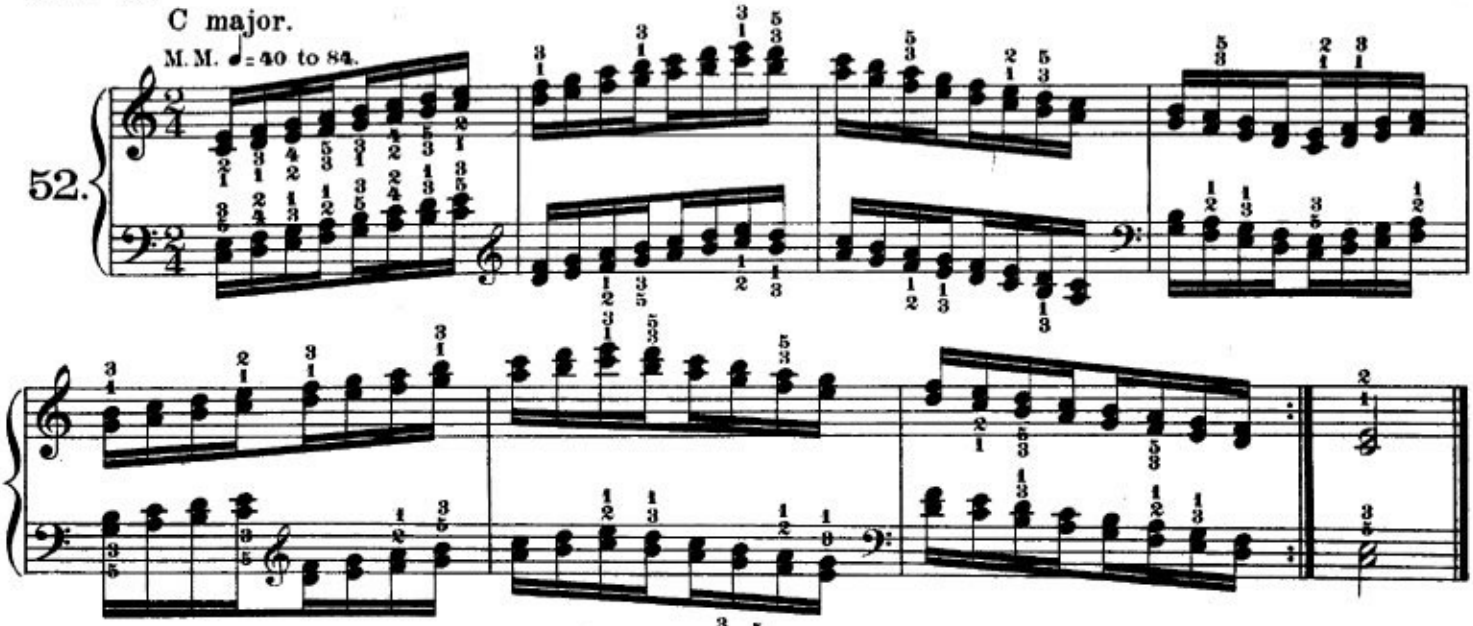
Scales in Thirds, in the Keys Most Used.

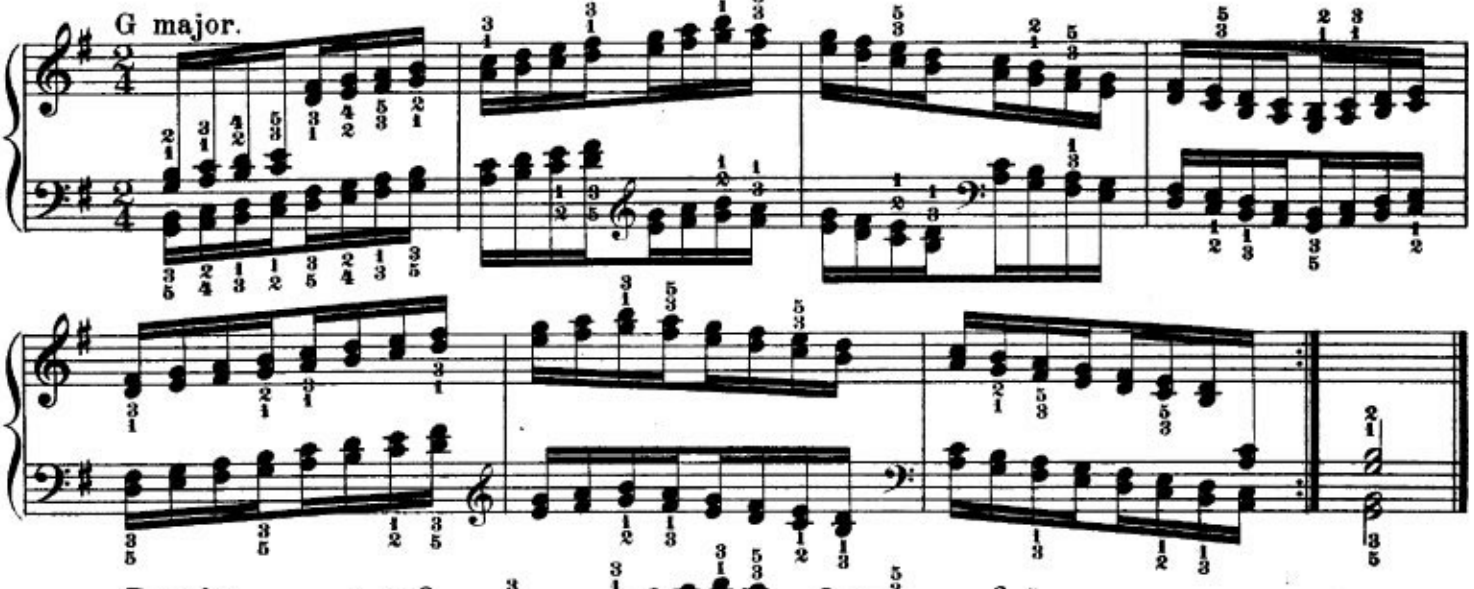
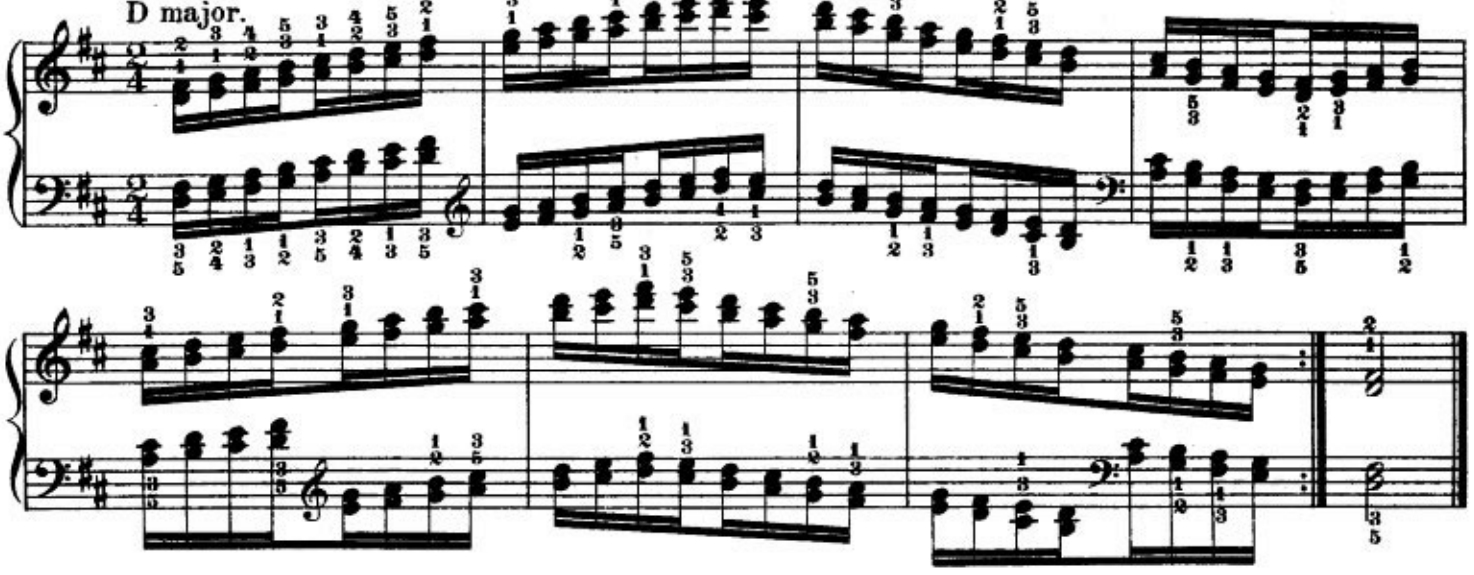
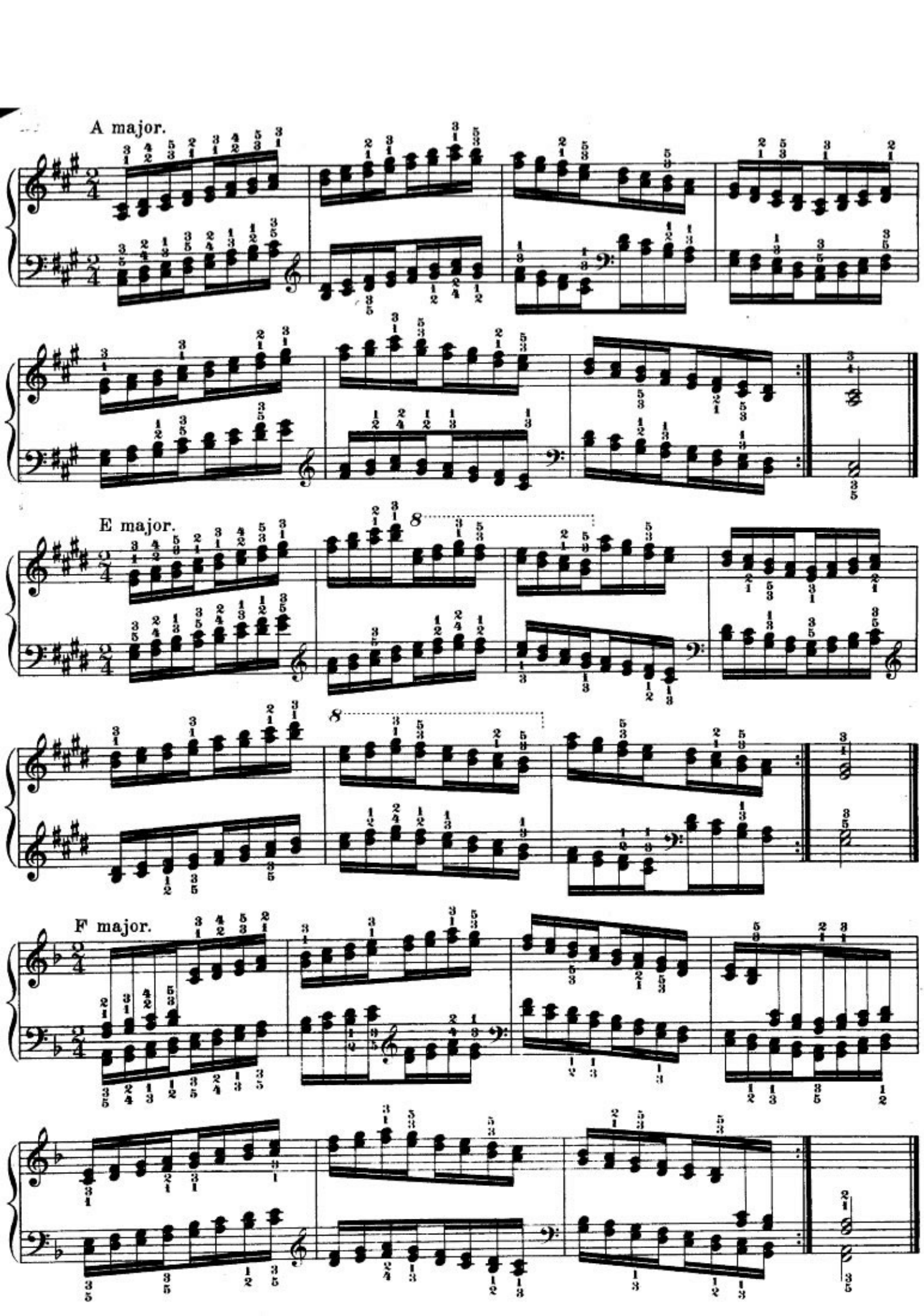
Play these scales legato, and very evenly; it is highly important to master them thoroughly. *See* remarks to Nº 50.

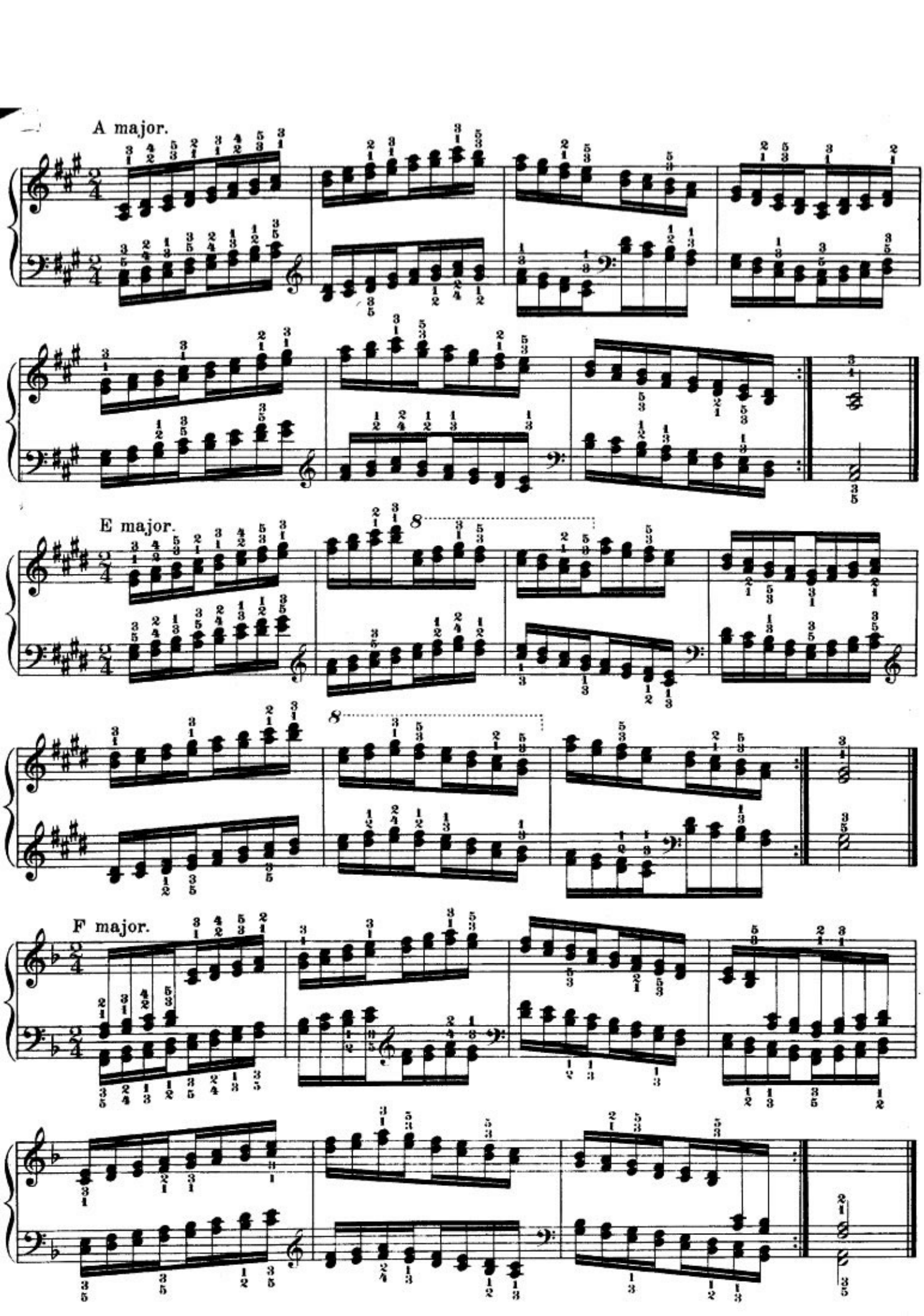
52.

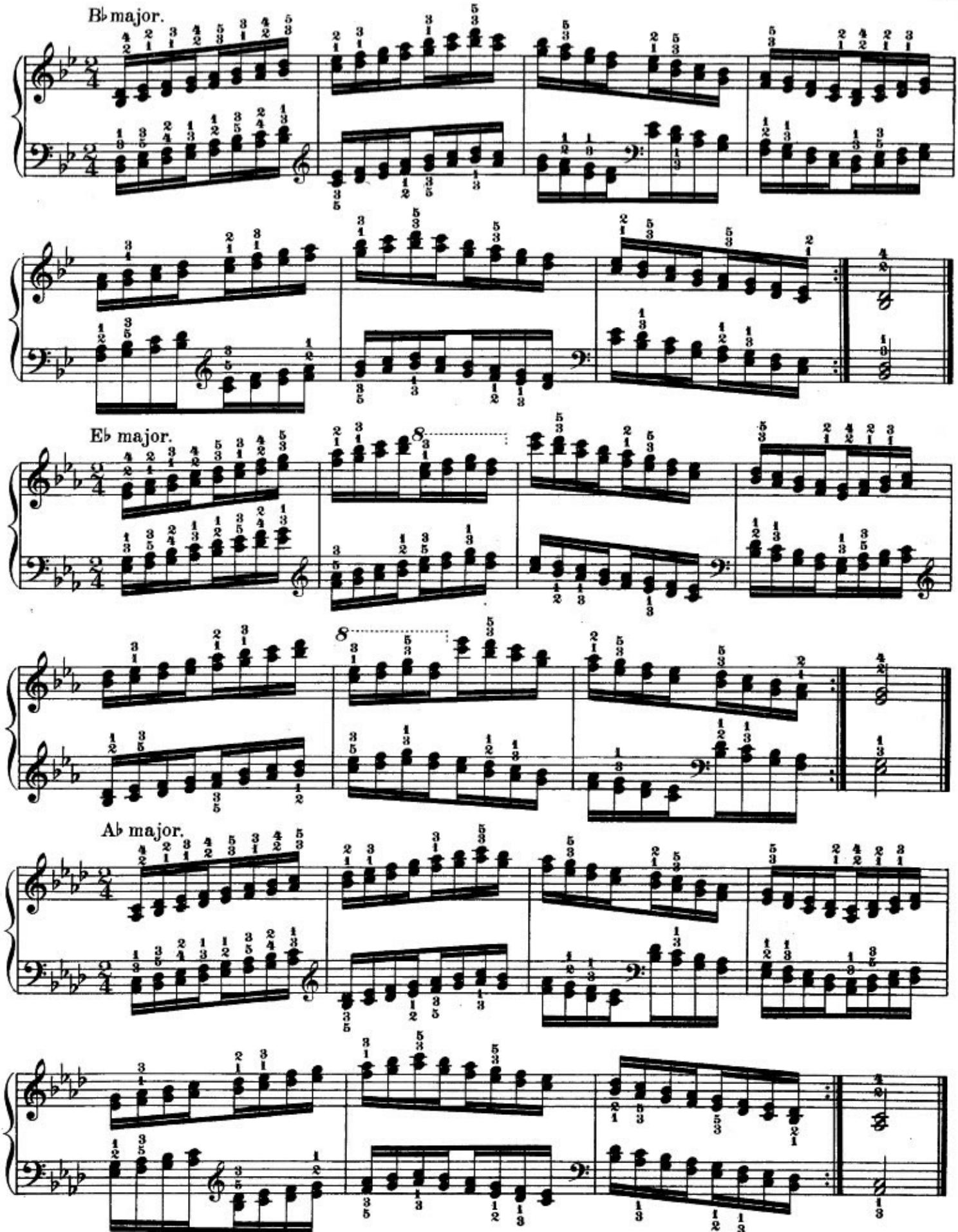
C major.

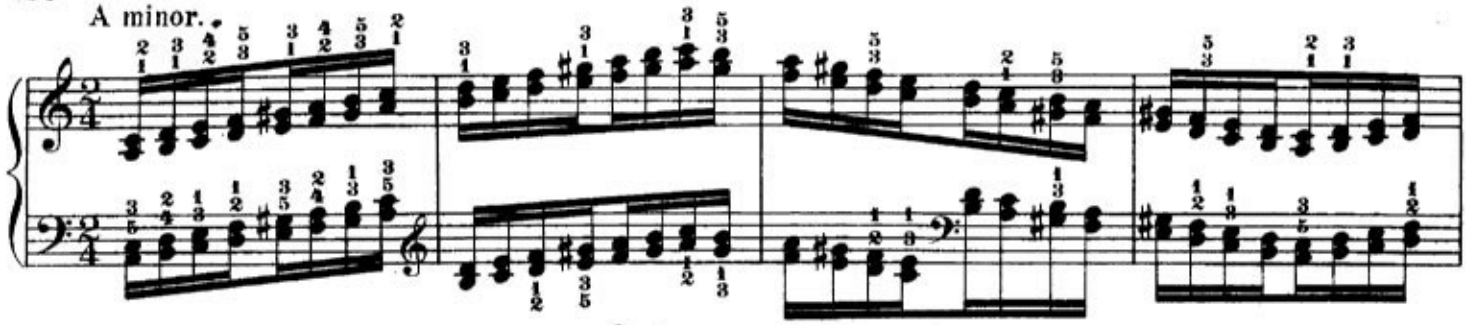
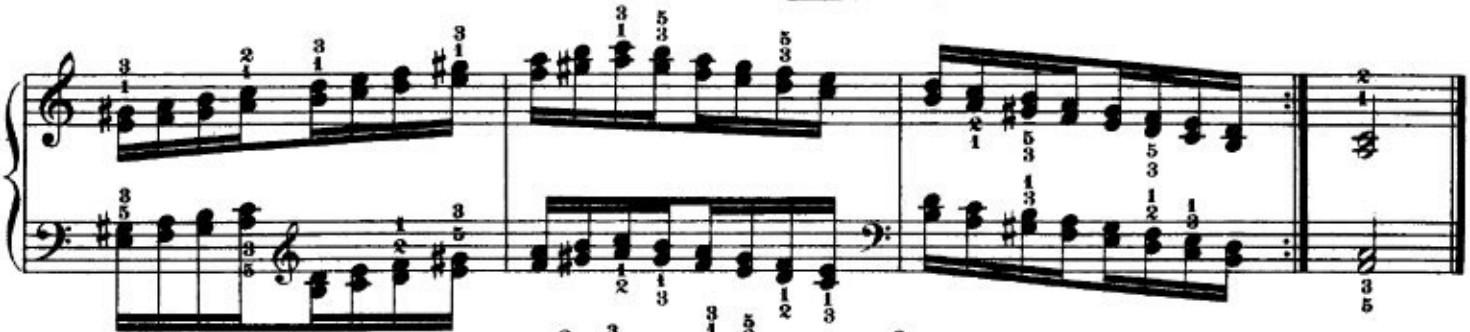
M. M. ♩= 40 to 84.



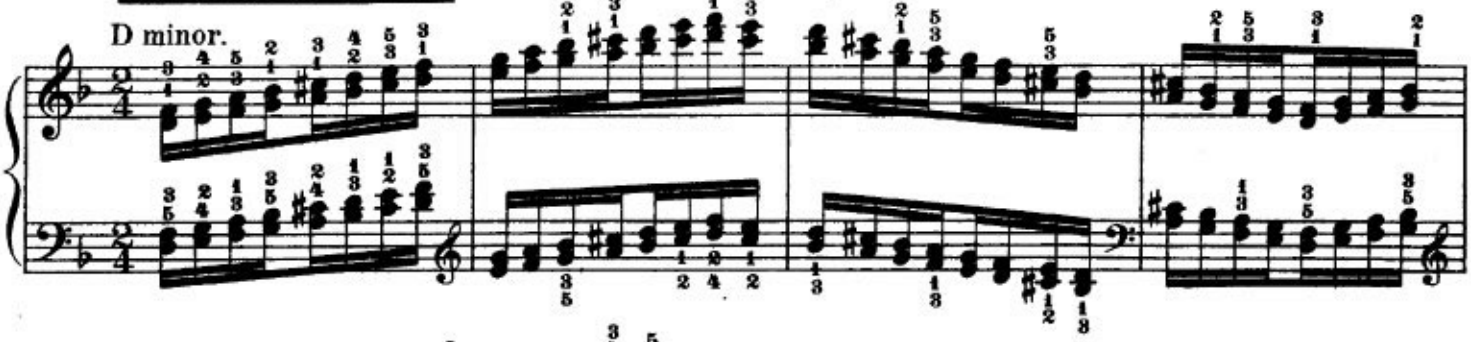
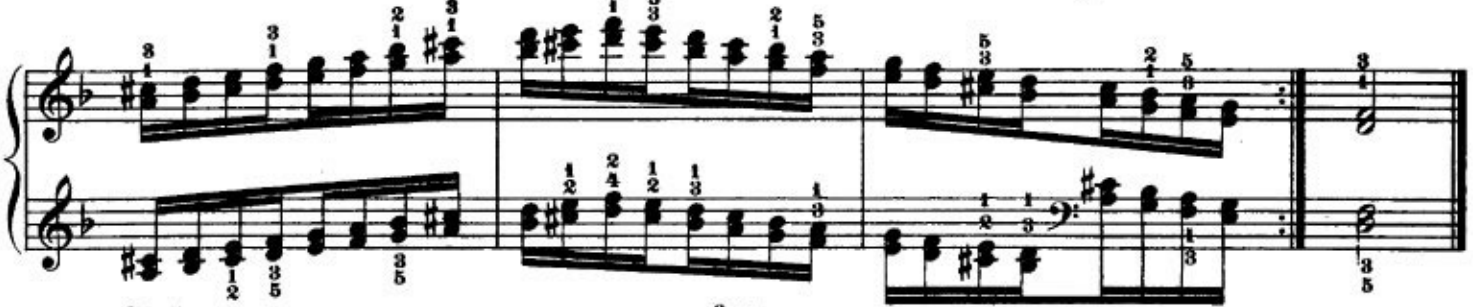
G major.

D major.


A major.
E major.
F major.

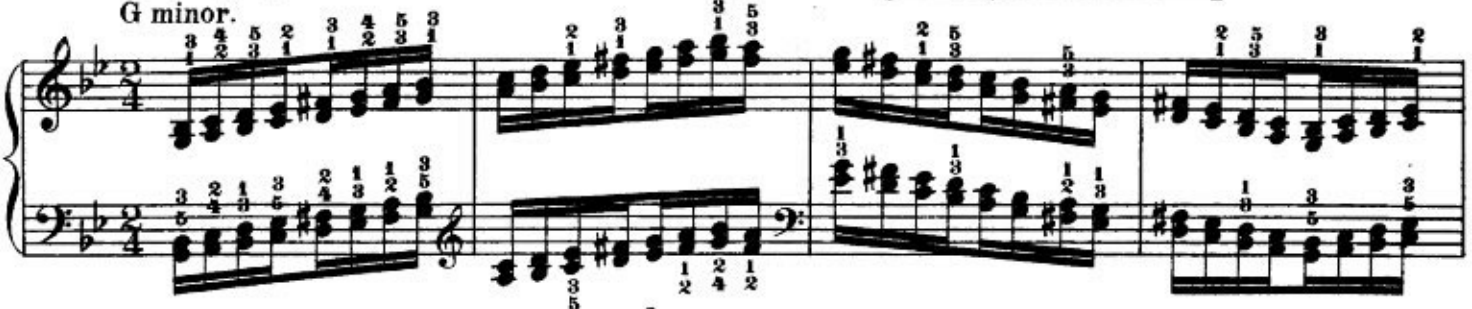
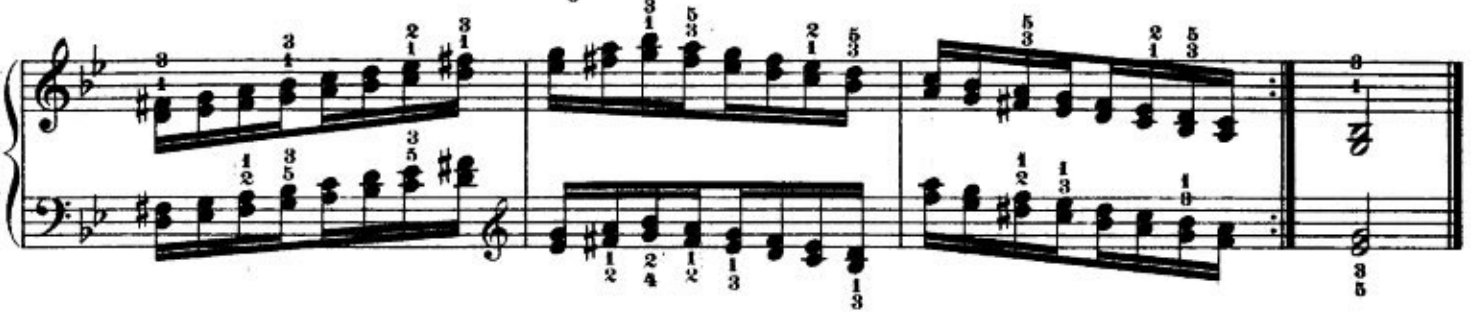

A major.
E major.
F major.


B♭ major.
E♭ major.
A♭ major.

A minor.



D minor.



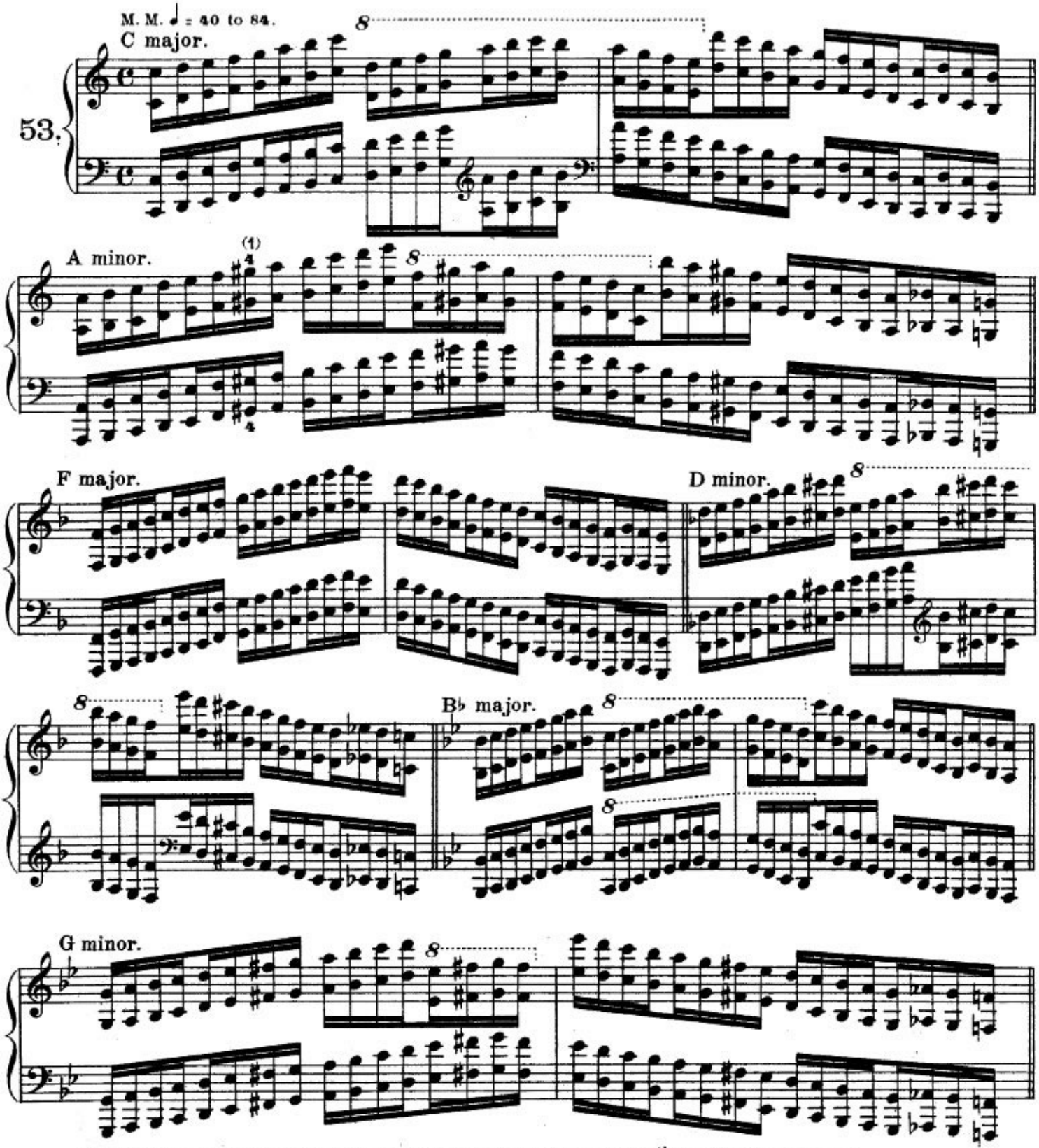
G minor.



Scales in Octaves in the 24 Keys.

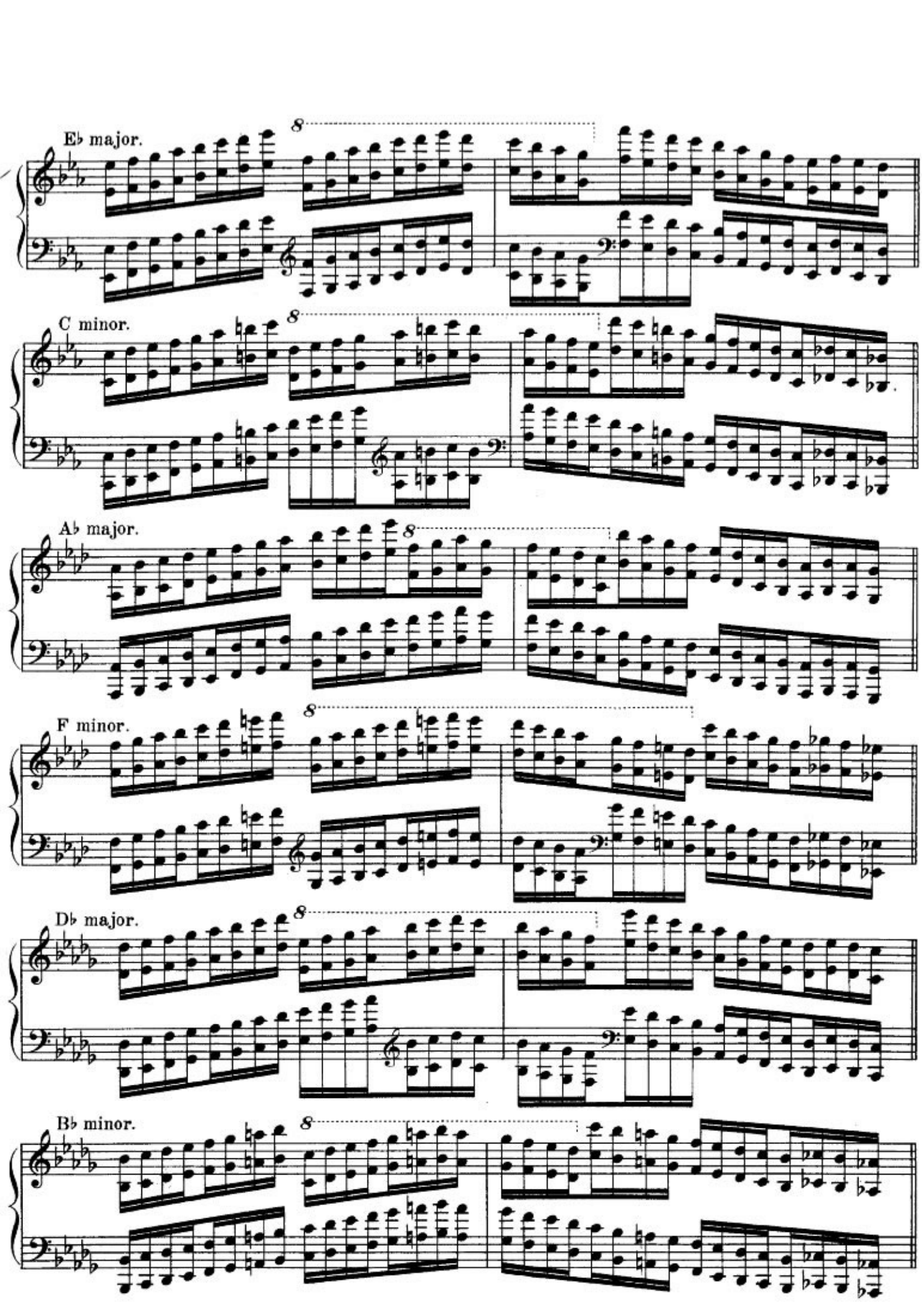
First practise each of these scales until it can be executed with facility; then play through all 24 without interruption.

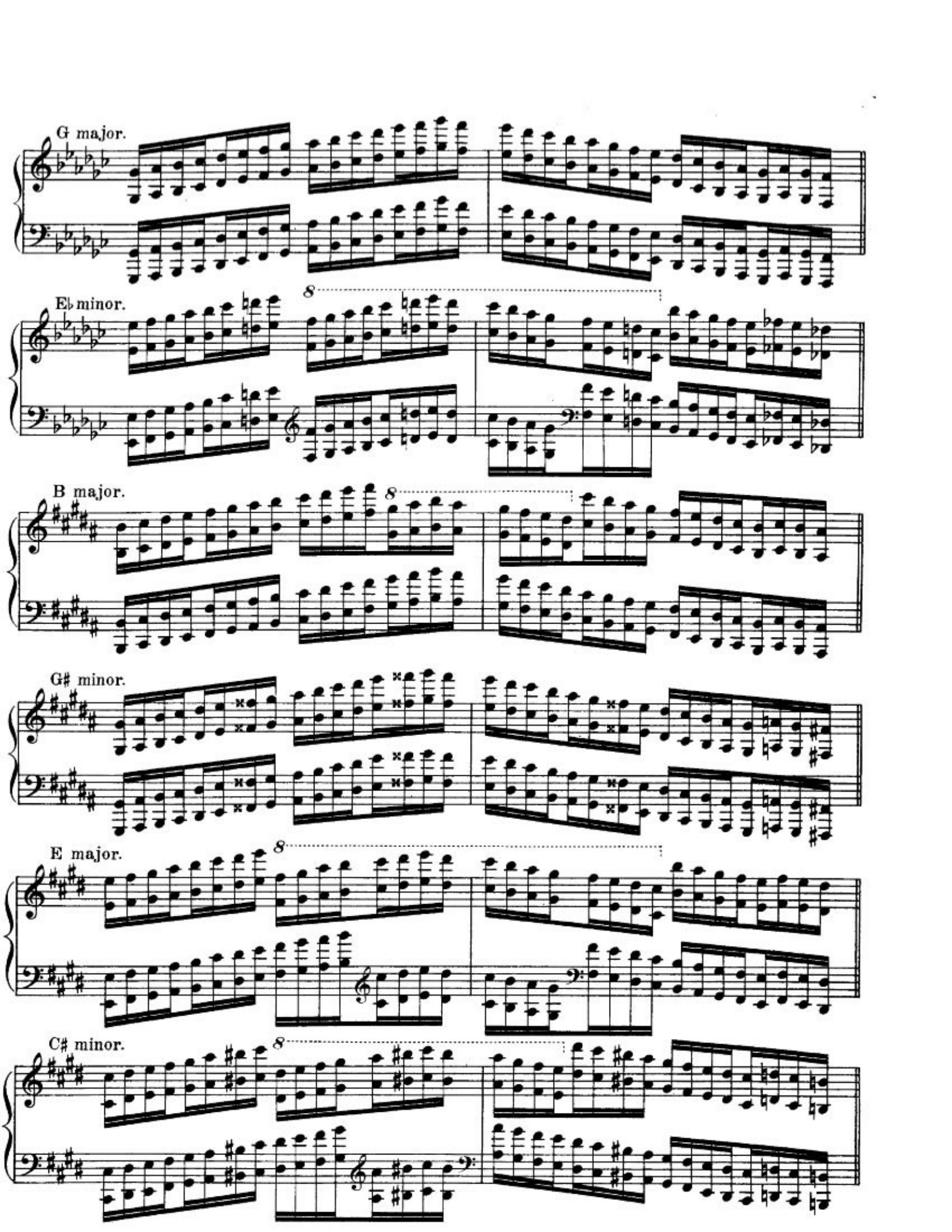
We cannot too strongly insist on the absolute necessity of a proper wrist-movement; it is the only means of executing octaves without stiffness, and with suppleness, vivacity and energy.

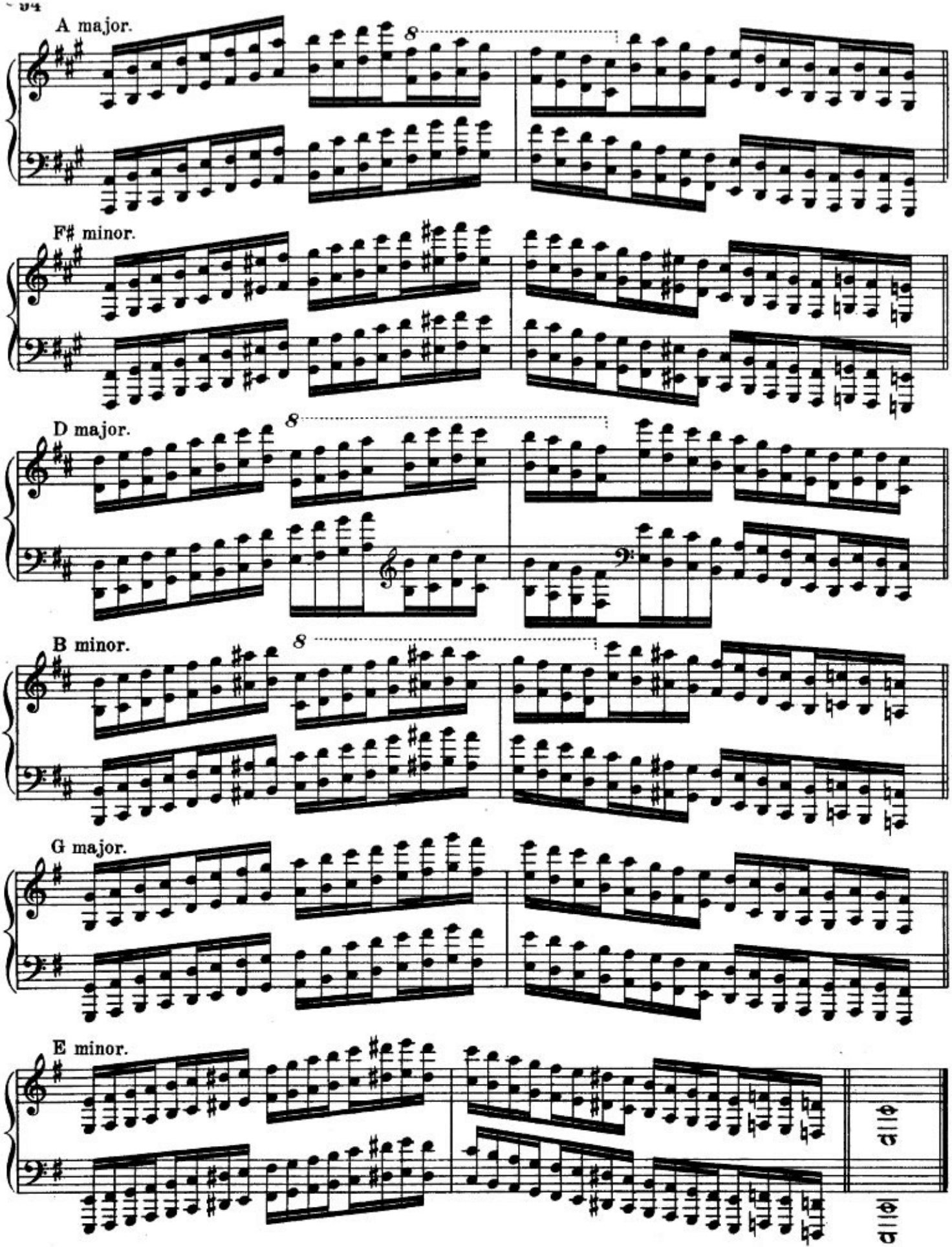
See the explanations for Nos 48 and 51.



(1) In all scales in Octaves, the black keys are to be taken with the 4th finger of either hand.

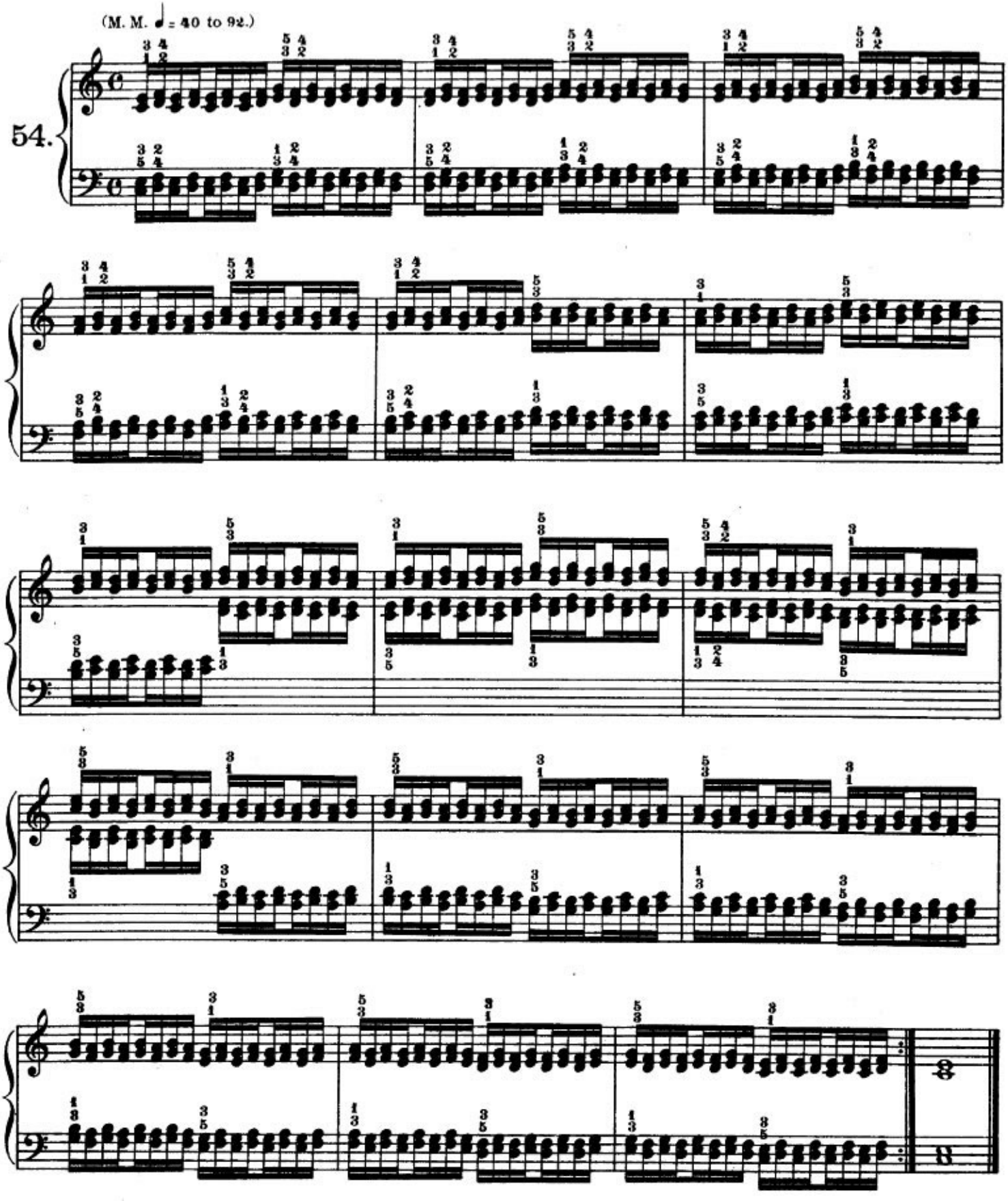

E♭ major.
C minor.
A♭ major.
F minor.
D♭ major.
B♭ minor.

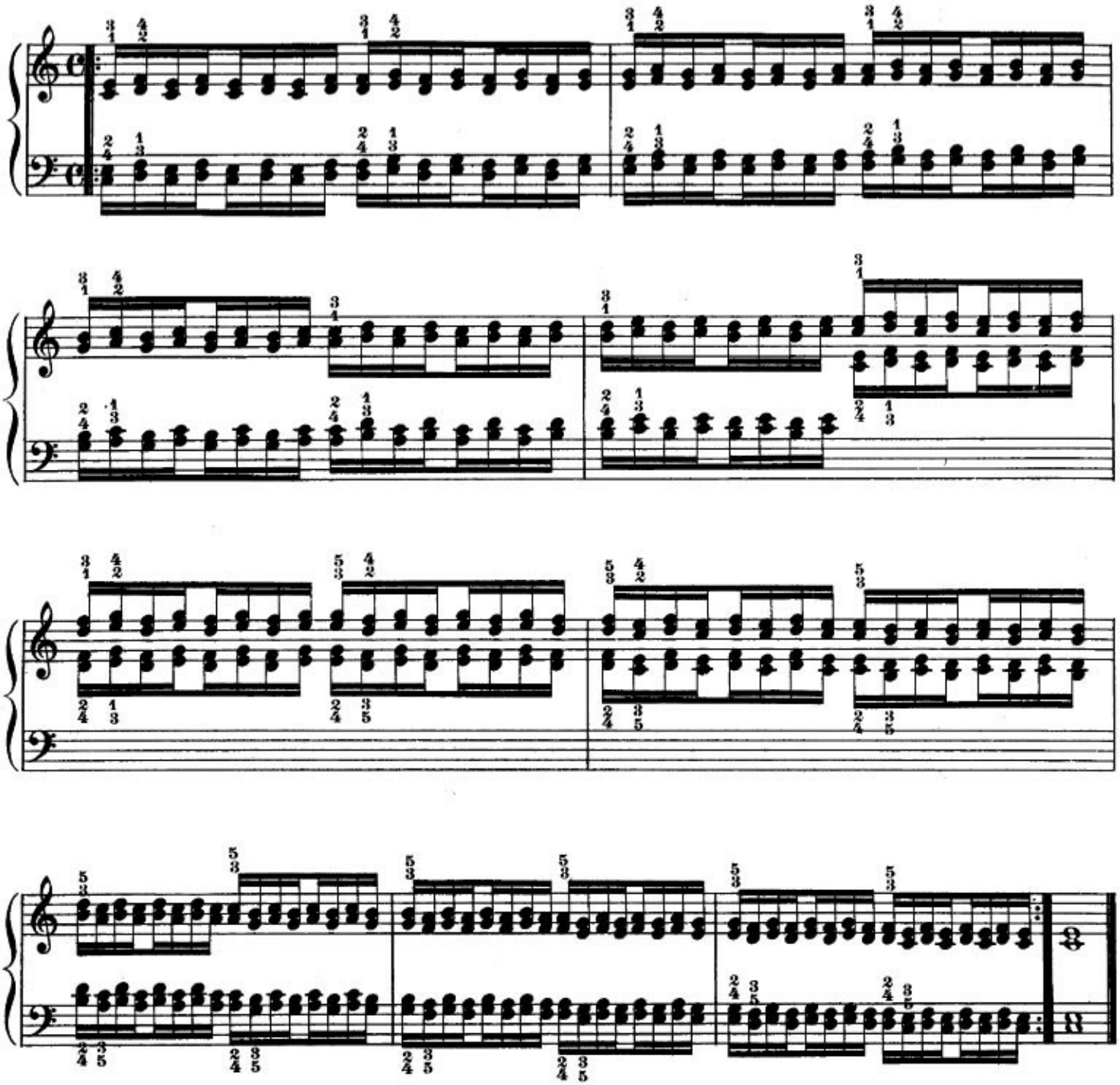

G major.
E♭ minor.
B major.
G♯ minor.
E major.
C♯ minor.


A major.
8
F♯ minor.
D major.
8
B minor.
8
G major.
E minor.

The Fourfold Trill in Thirds, for all five fingers.

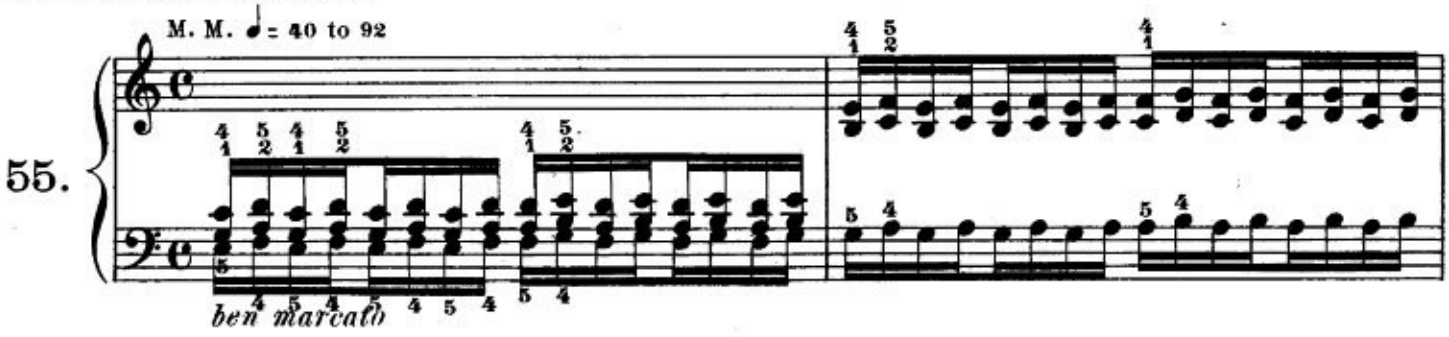
Execute this exercise very smoothly and evenly, striking each Third very clearly.

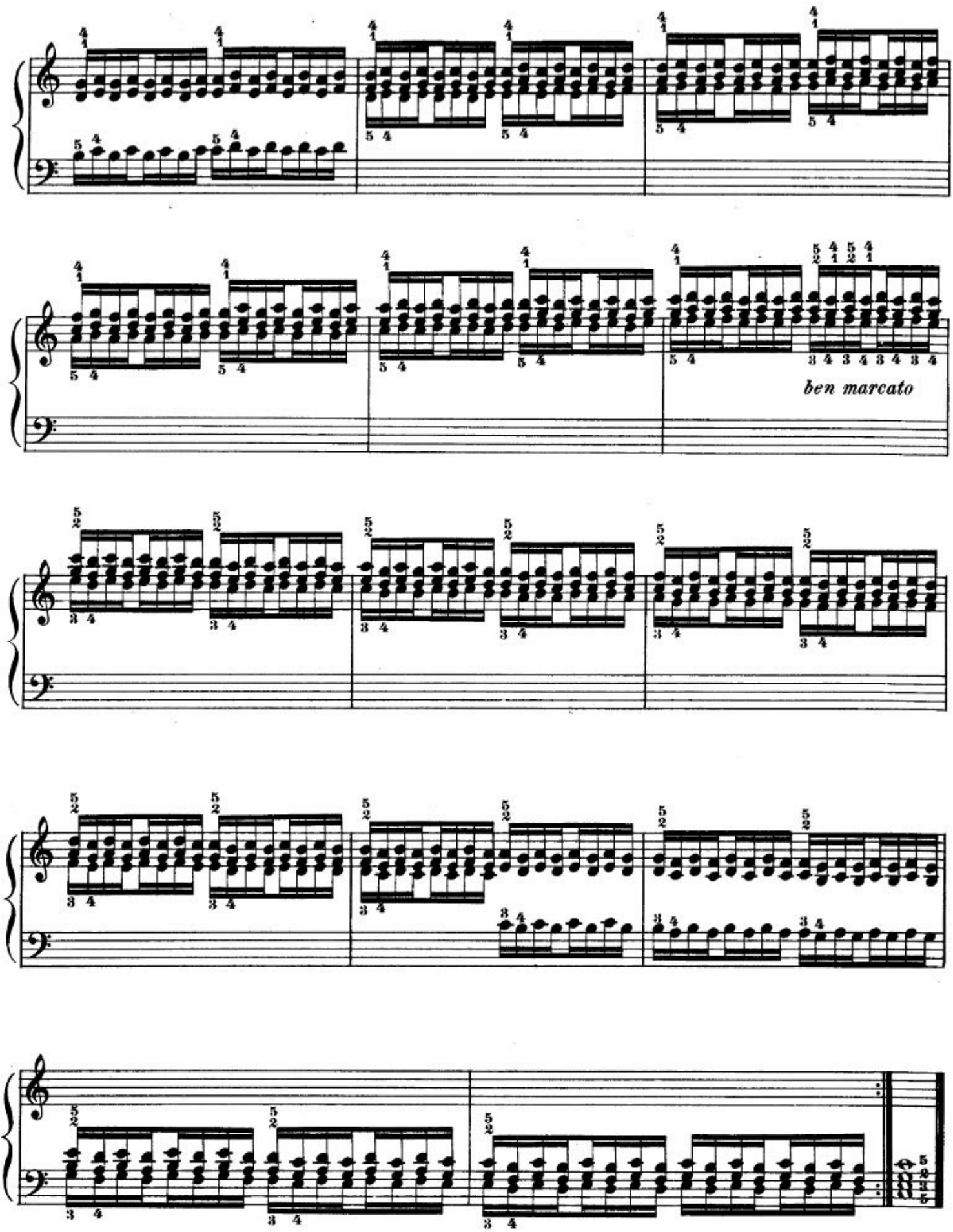




The Threefold Trill.

Same remark as for Nº 54.




ben marcato

Special fingerings for the fourfold Trill.

legato.

another fingering.

Scales in Broken Octaves, in the 24 Keys.

Play them through without stopping.
This highly important exercise likewise prepares the wrists for the study of the tremolo.

M. M. ♩ = 60 to 120.

C major.

56.

Special fingerings for the fourfold Trill.

legato.

another fingering.

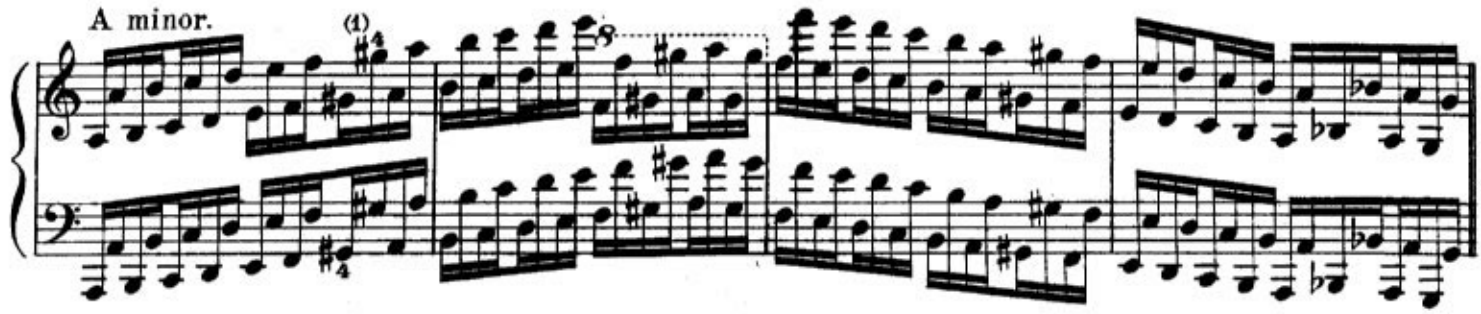
Scales in Broken Octaves, in the 24 Keys.

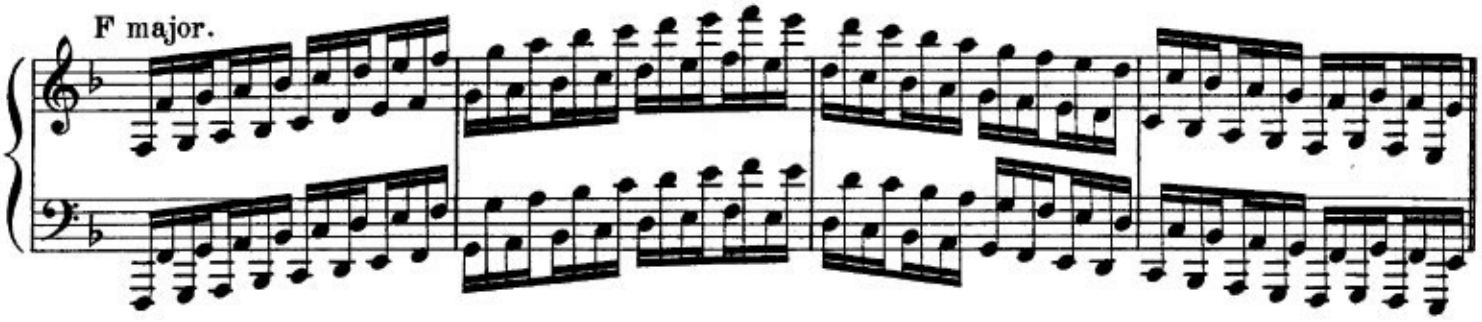
Play them through without stopping.
This highly important exercise likewise prepares the wrists for the study of the tremolo.

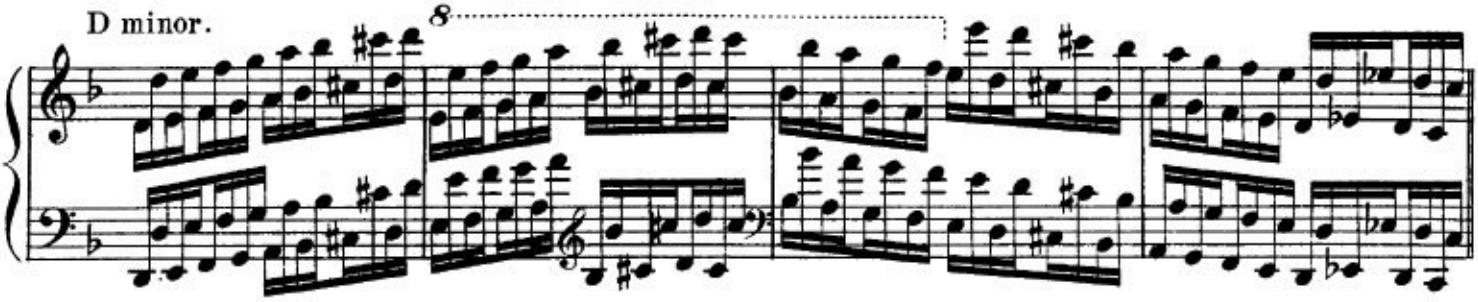
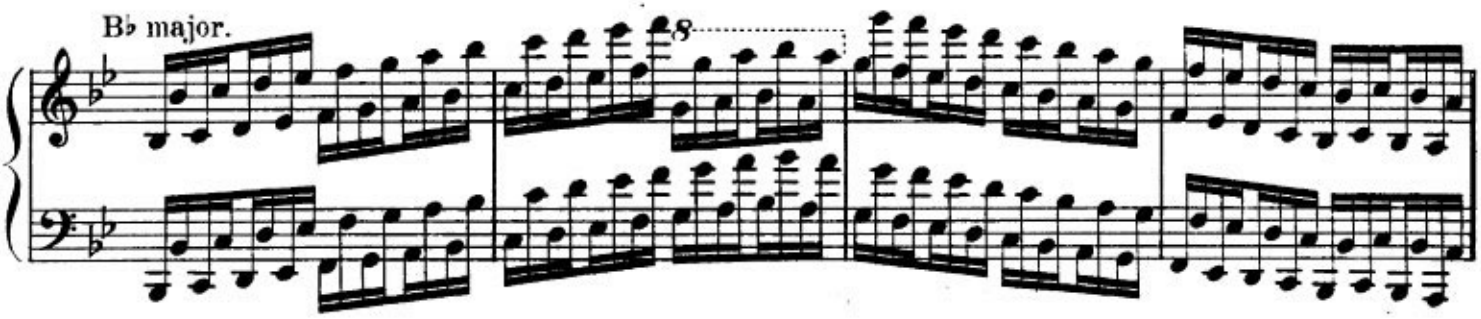
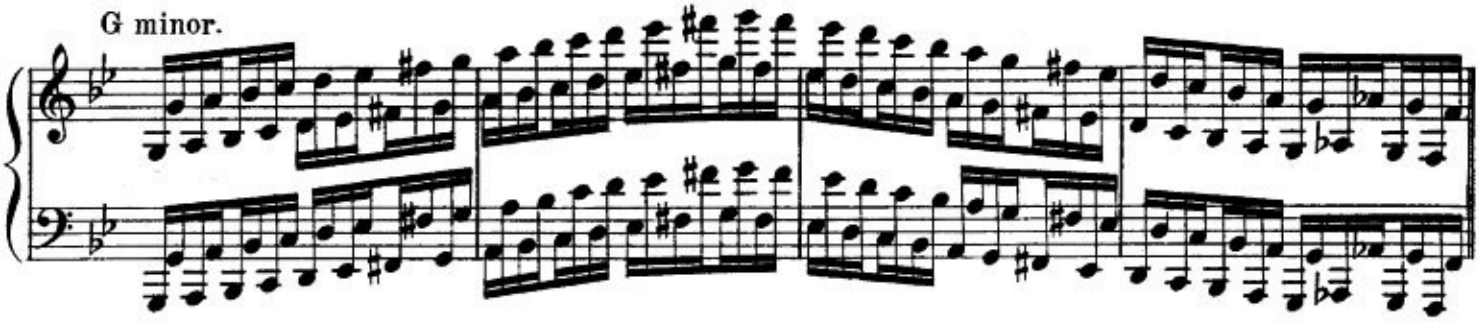
M. M. ♩ = 60 to 120.

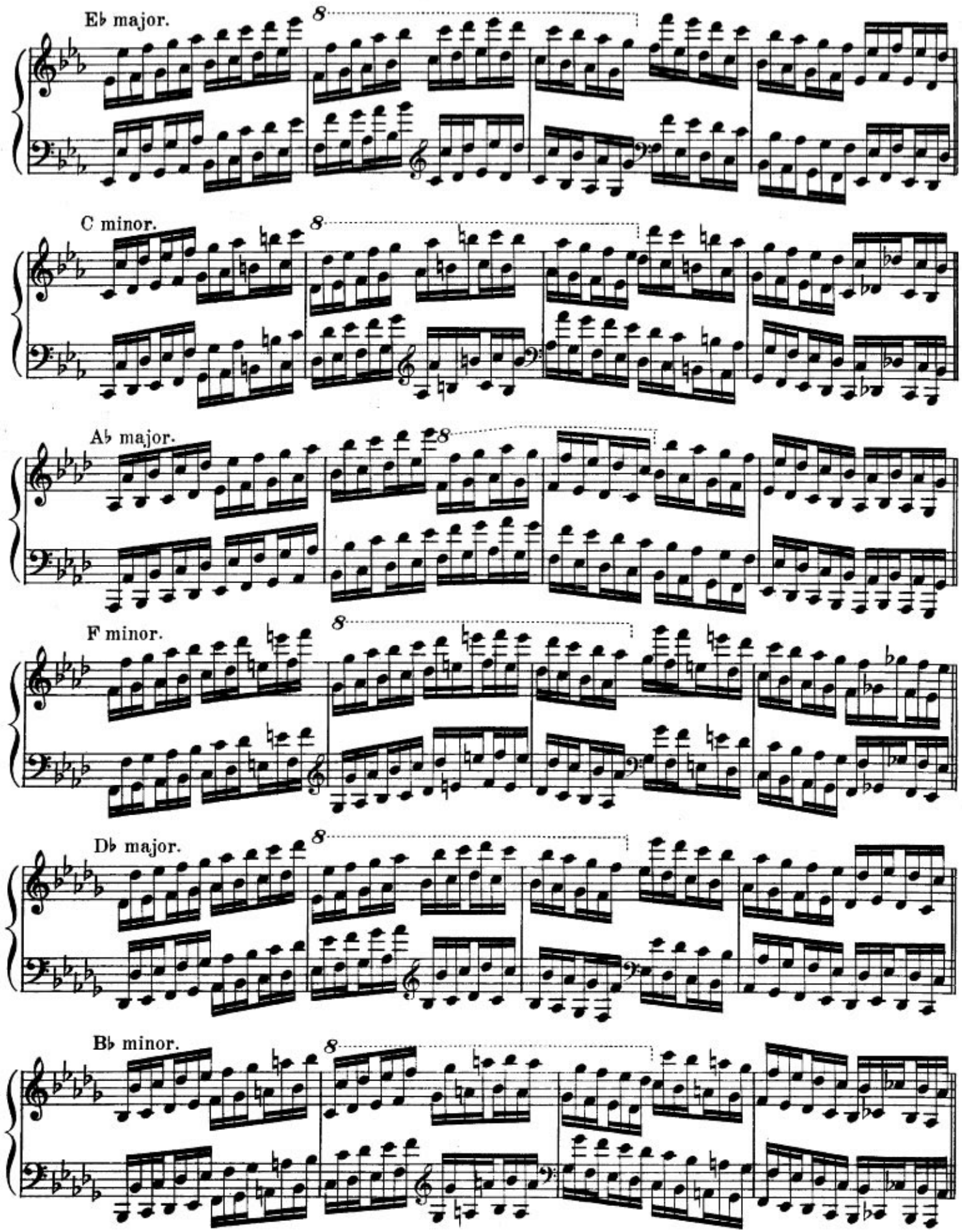
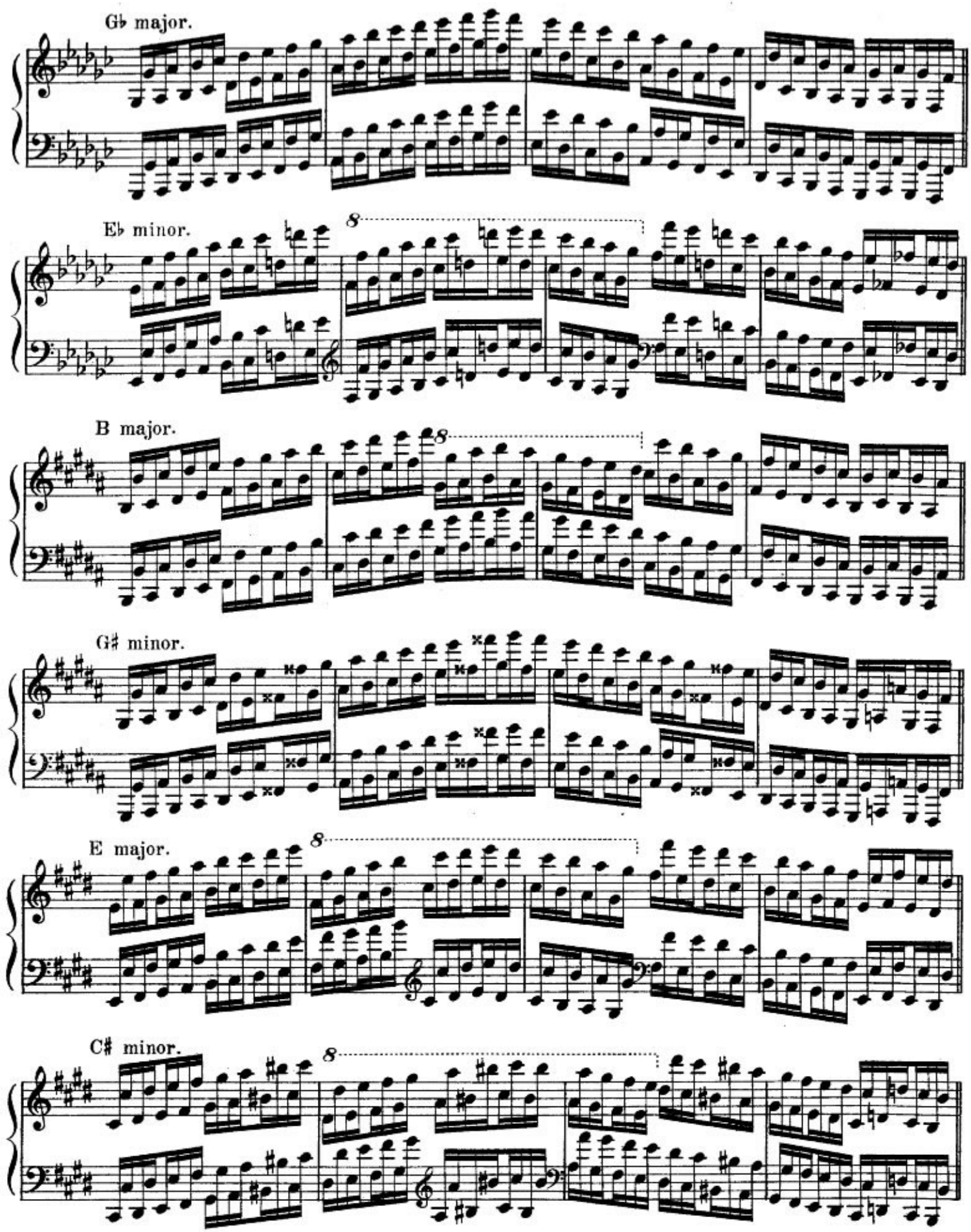
C major.

56.

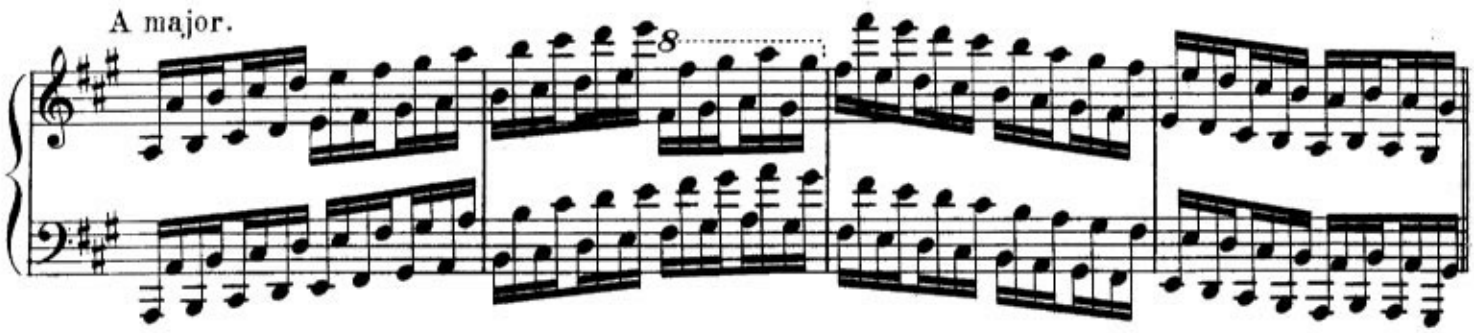
A minor.

F major.

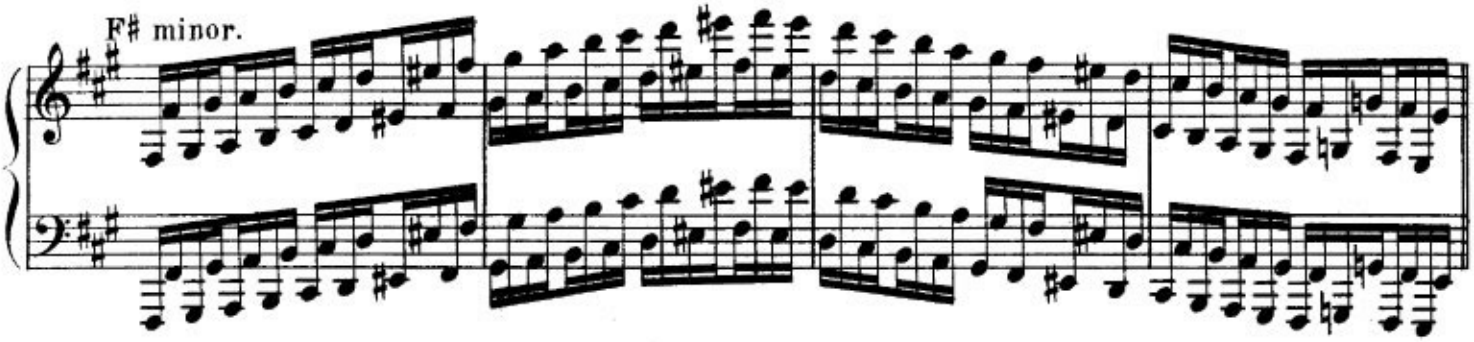
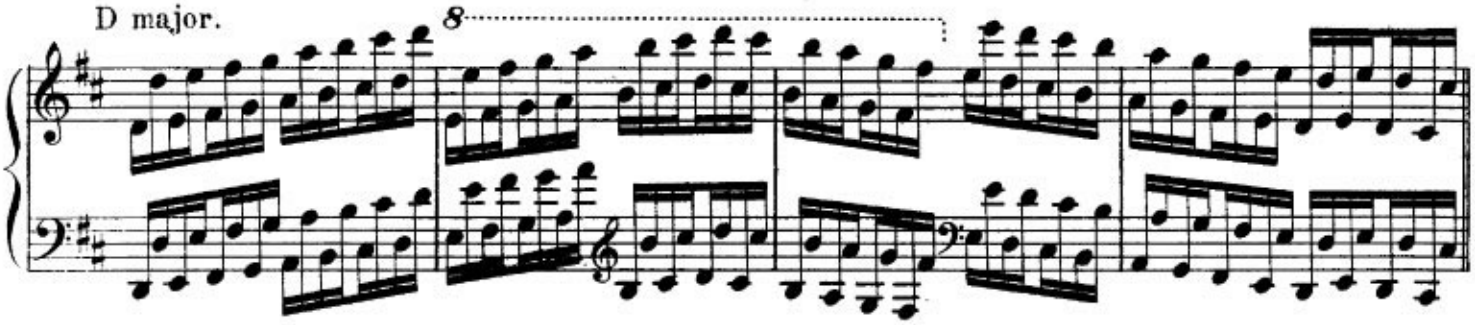
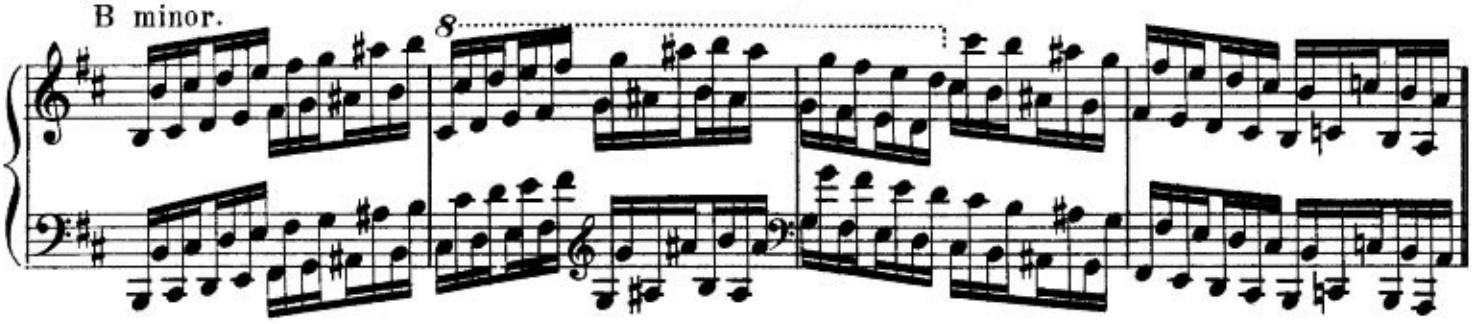
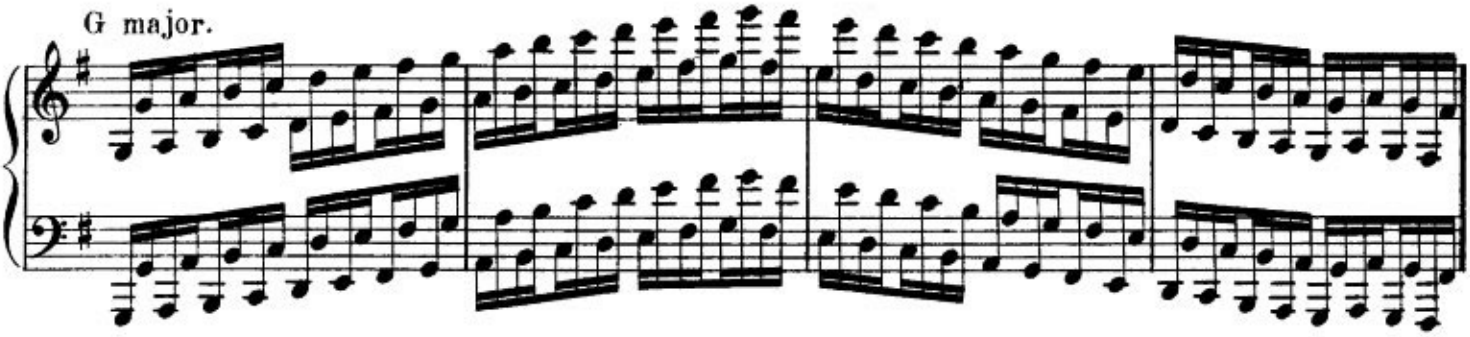
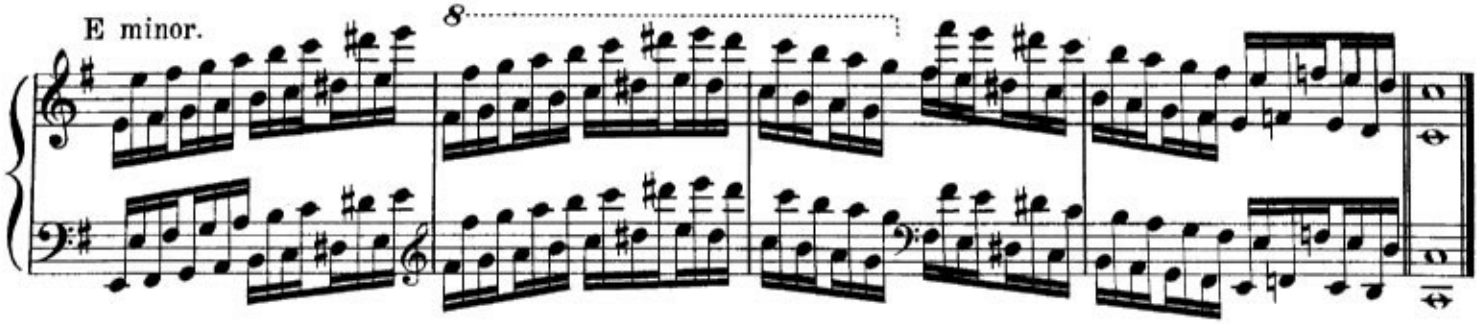


D minor.

B♭ major.

G minor.

(1) Thoughout this exercise, take the black keys with the 4th finger of each hand.


E♭ major.
C minor.
A♭ major.
F minor.
D♭ major.
B♭ minor.

G♭ major.
E♭ minor.
8
B major.
8
G♯ minor.
E major.
8
C♯ minor.
8

A major.



F♯ minor.

D major.

B minor.

G major.



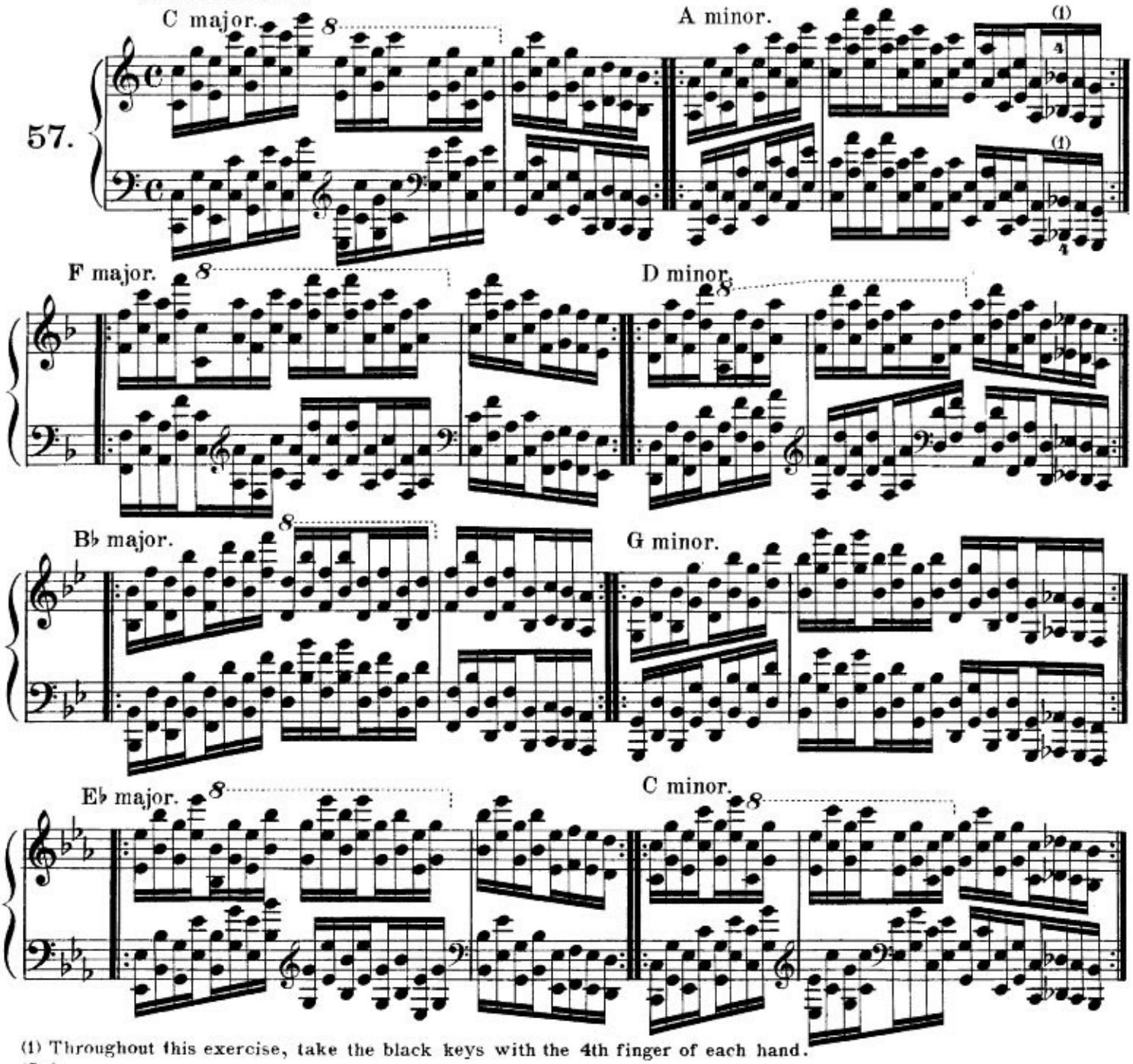
Broken Arpeggios in Octaves, in the 24 Keys.

To begin with, practise the first arpeggio in C, which must be played cleanly and distinctly, with a good wrist-movement, before passing to the next in minor.

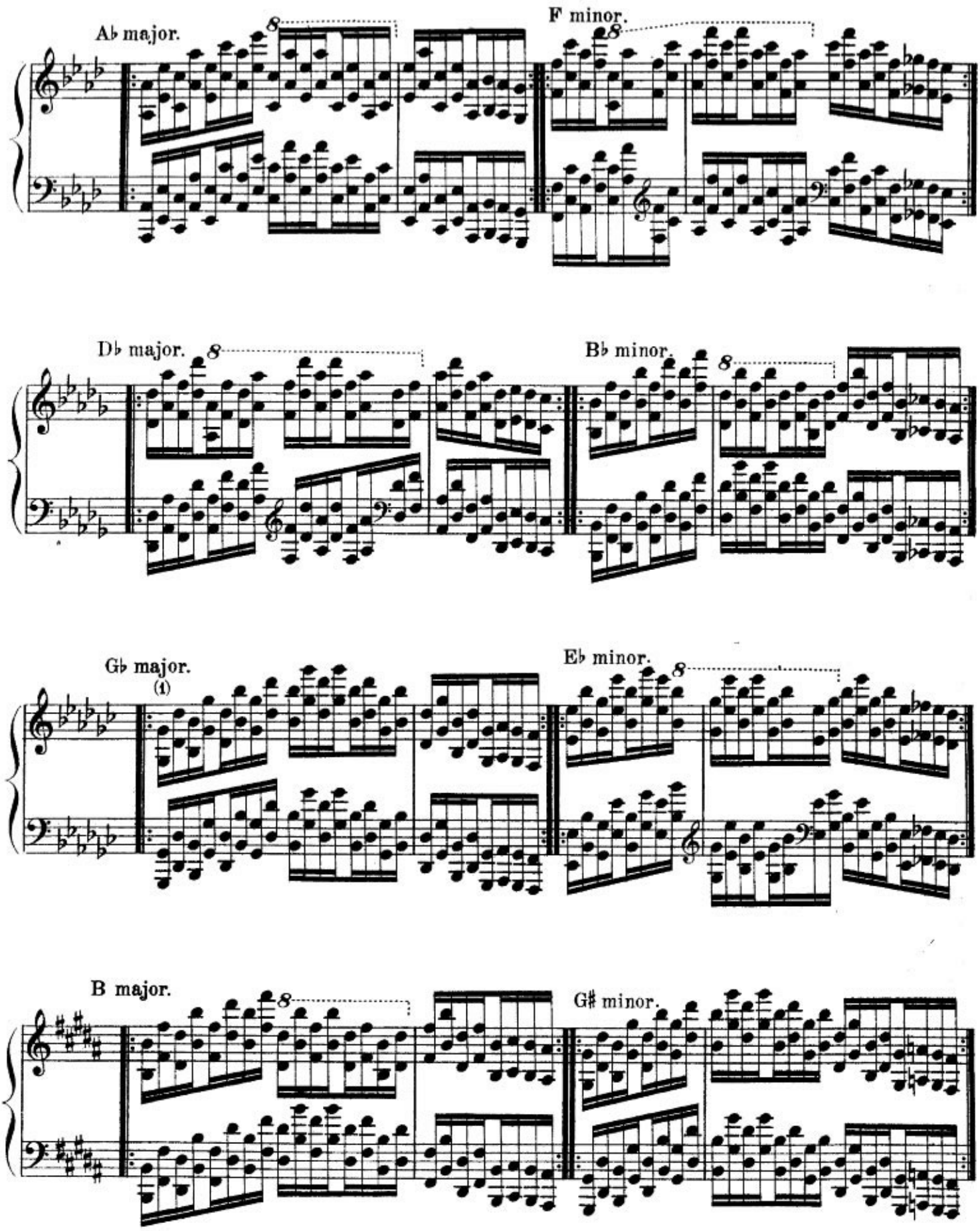
Similarly practise each of the 24 arpeggios; then play them all through without interruption.

M. M. ♩= 40 to 72

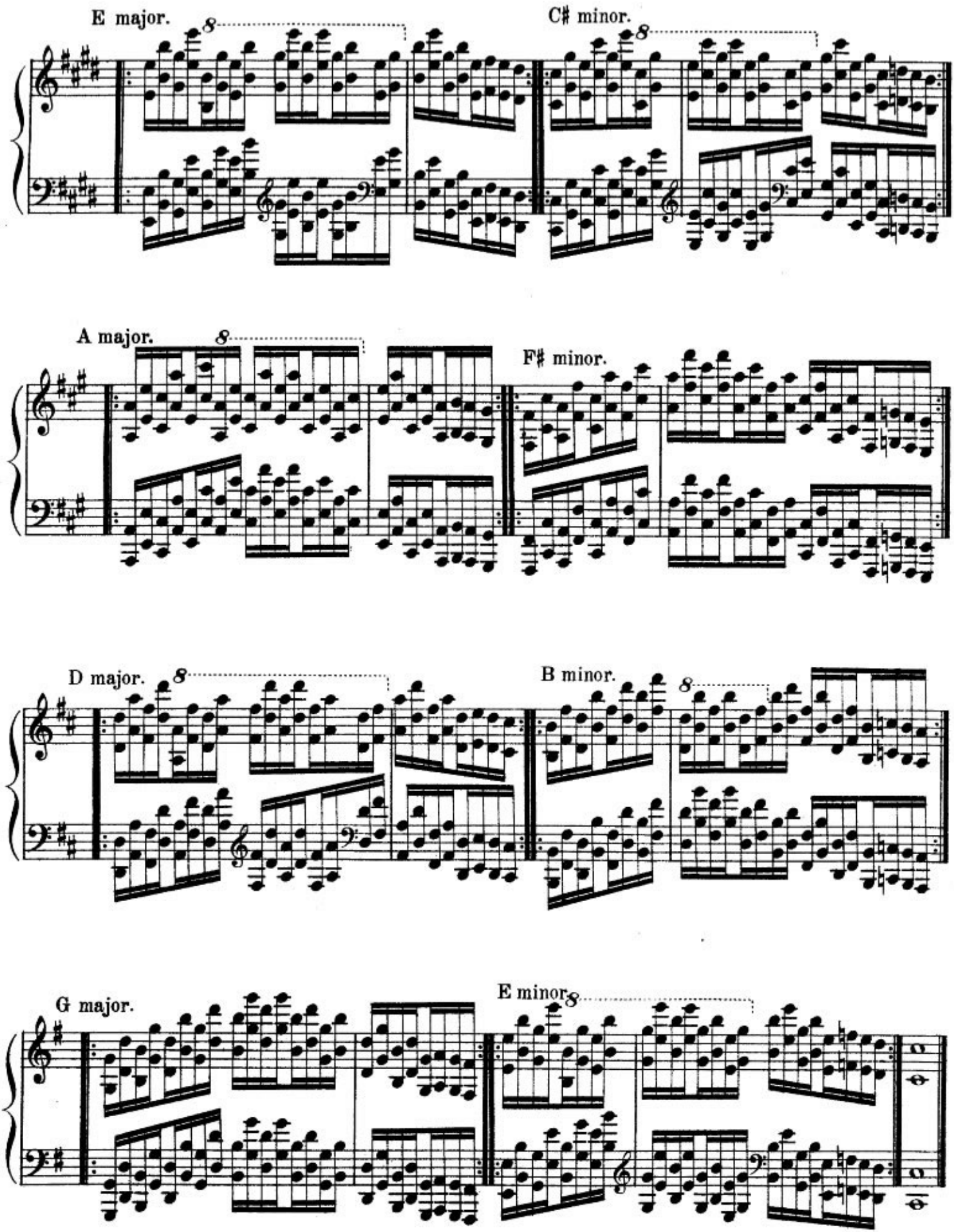
57.



(1) Throughout this exercise, take the black keys with the 4th finger of each hand.

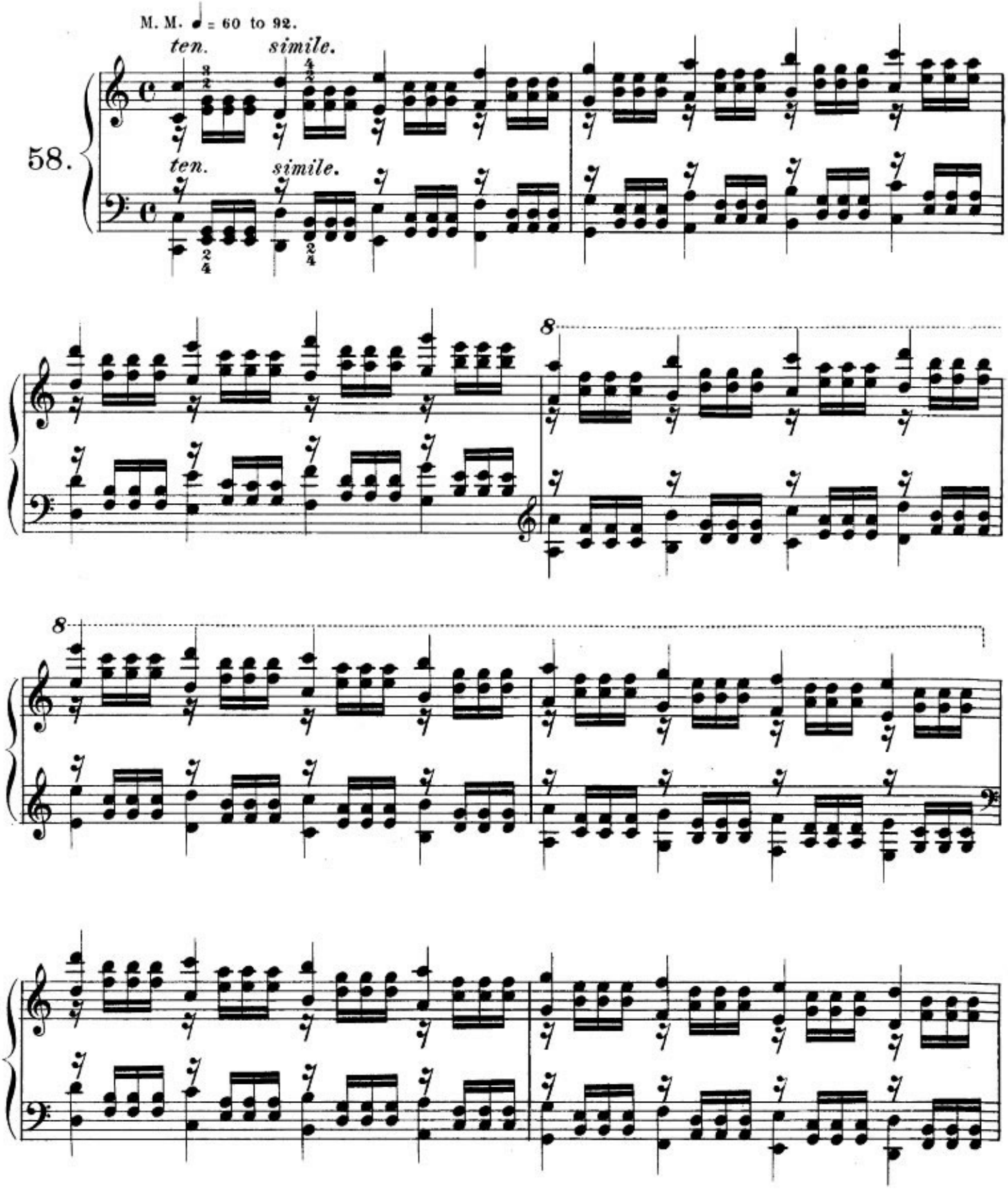
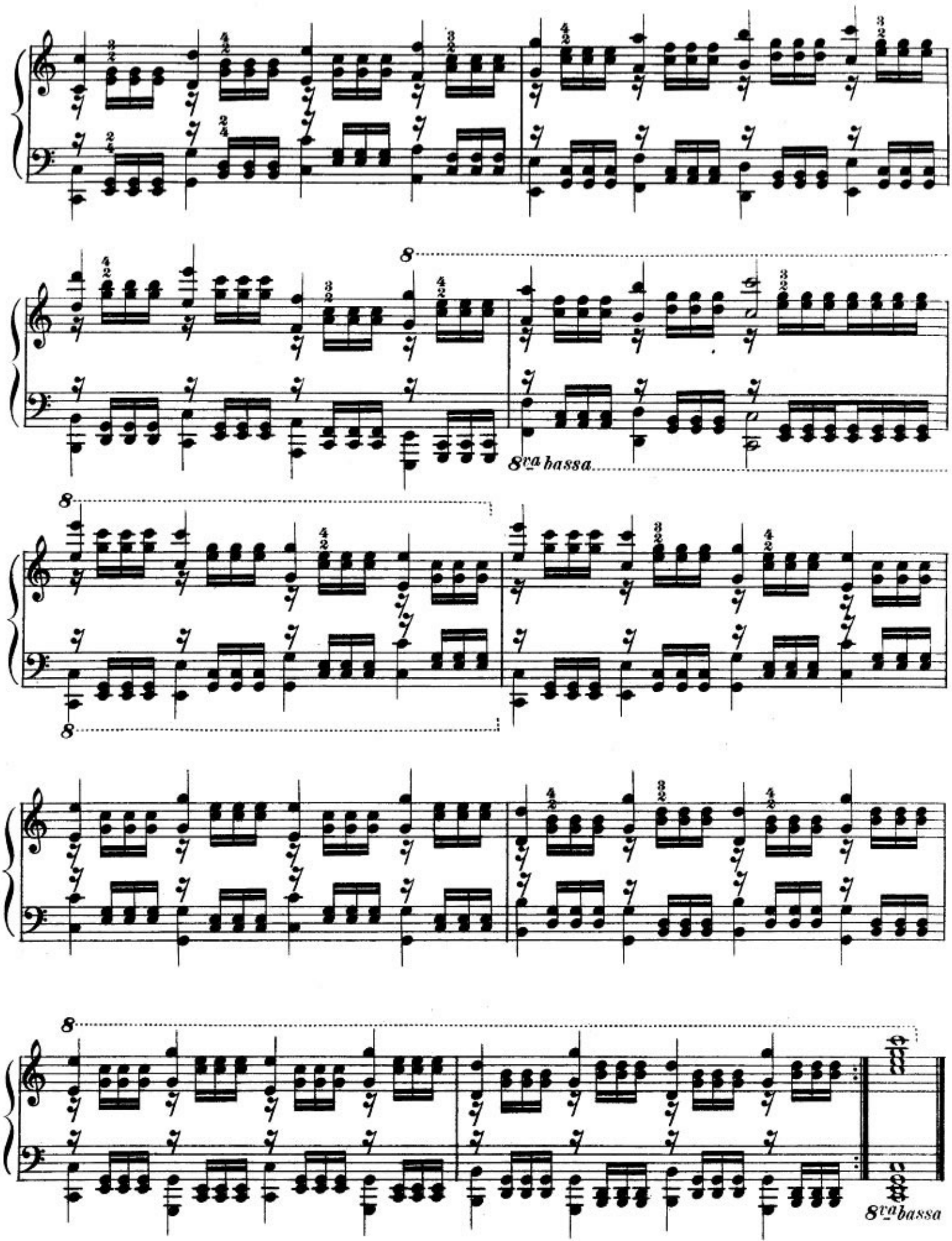


(1) As this arpeggio, and the next one in E♭ minor, are on black keys alone, it makes no difference whether the 4th or 5th finger be employed.


E major.
C♯ minor.
A major.
F♯ minor.
D major.
B minor.
G major.
E minor.

Sustained Octaves.

accompanied by detached notes.

Strike the octaves vigorously without lifting the wrists, and hold them down while deftly executing the intermediate notes with a good finger-movement.

8va bassa
8va bassa

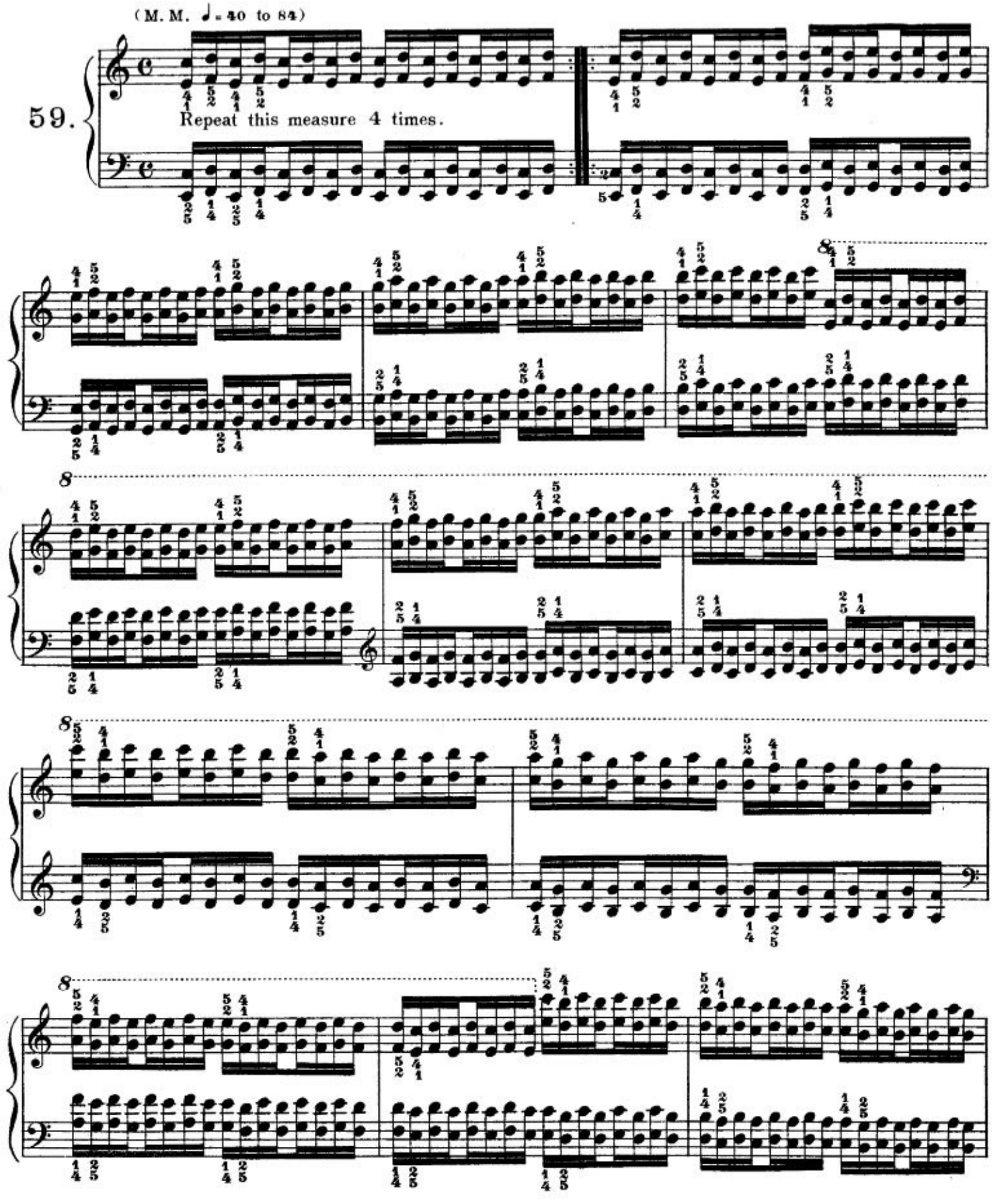
Fourfold Trill in Sixths.

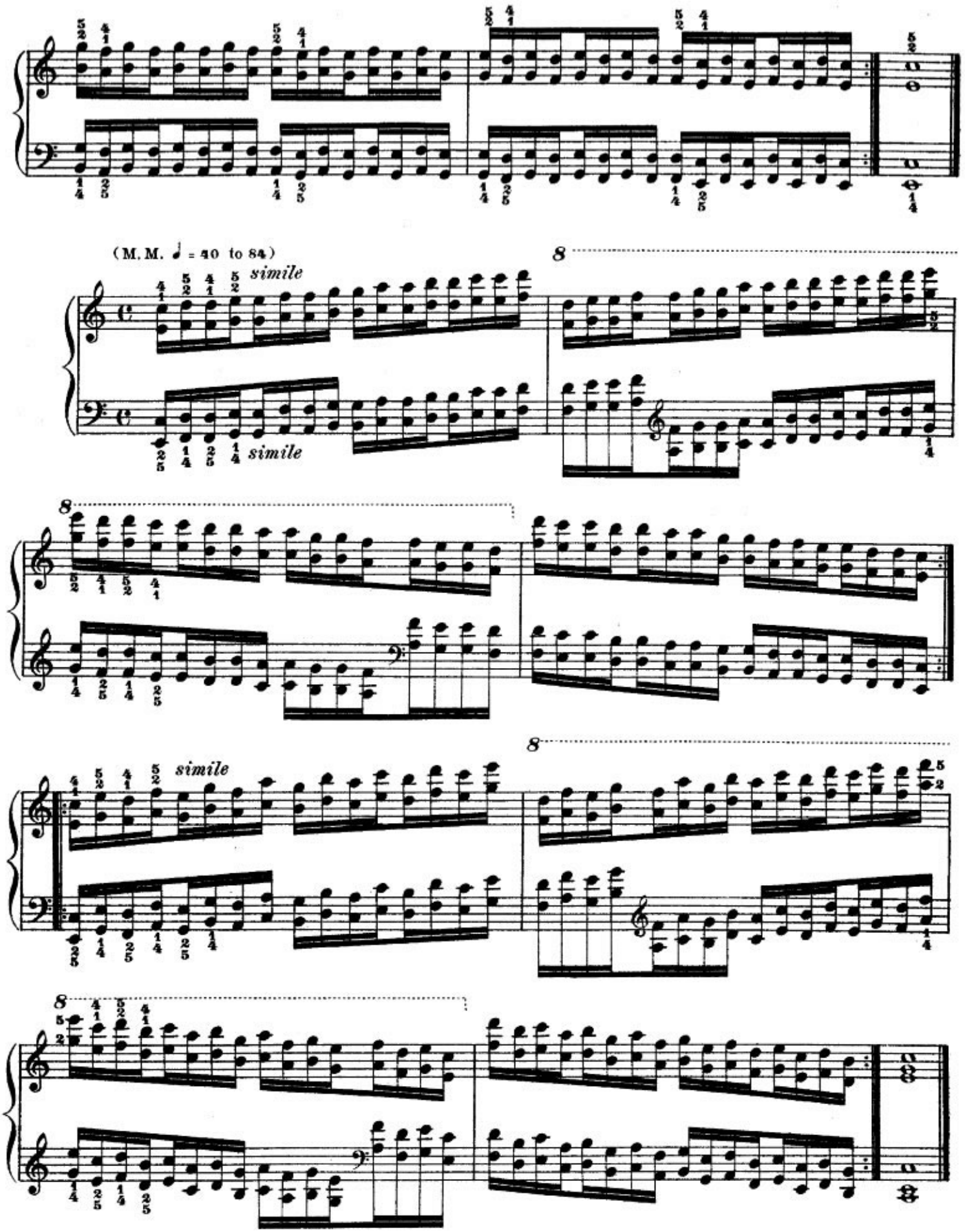
for the combination of the 1st and 4th, and 2nd and 5th, fingers of each hand.
Neither hand nor wrist should be moved in the least while playing this exercise.

(M. M. ♩= 40 to 84)

59.

Repeat this measure 4 times.

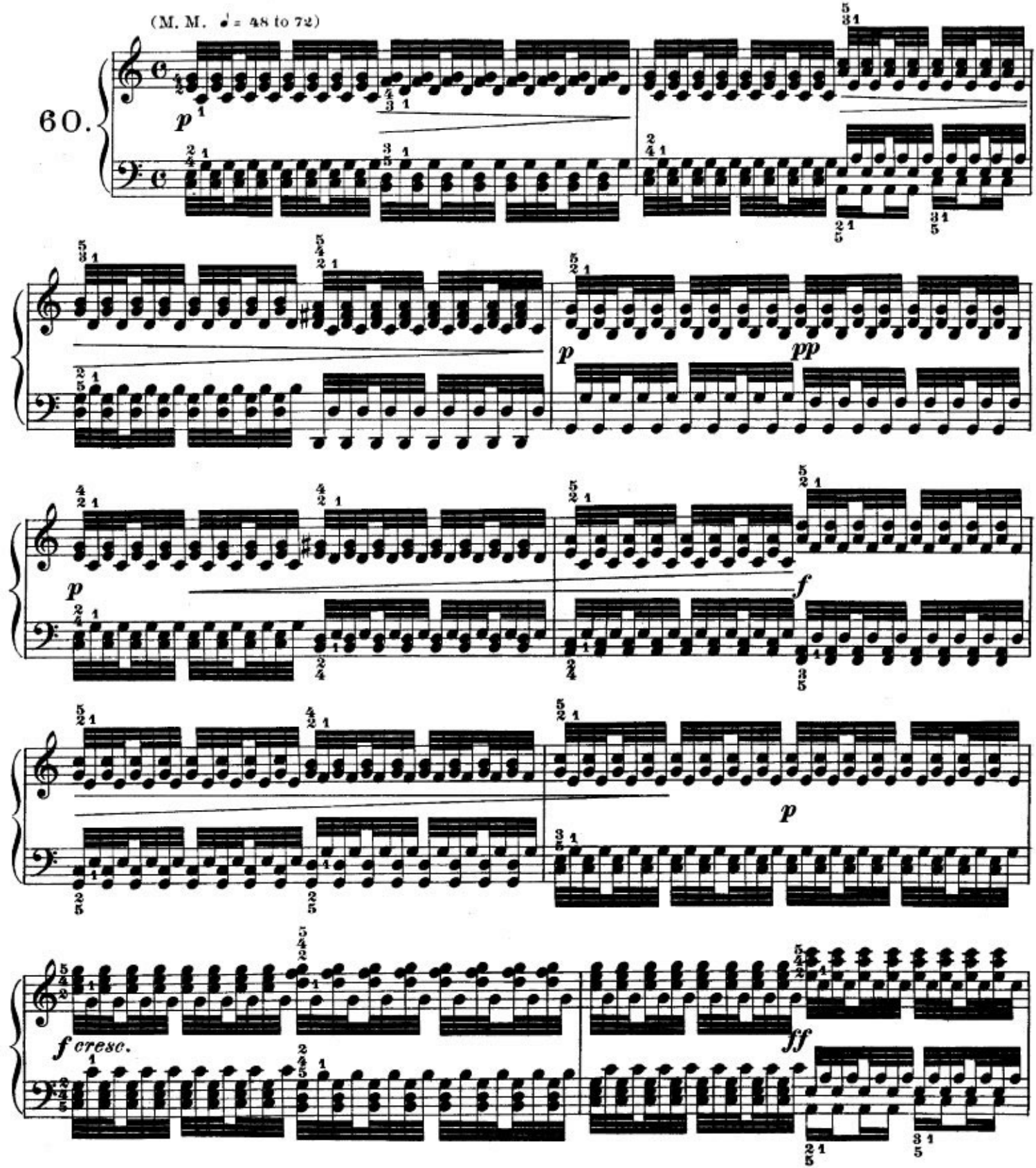
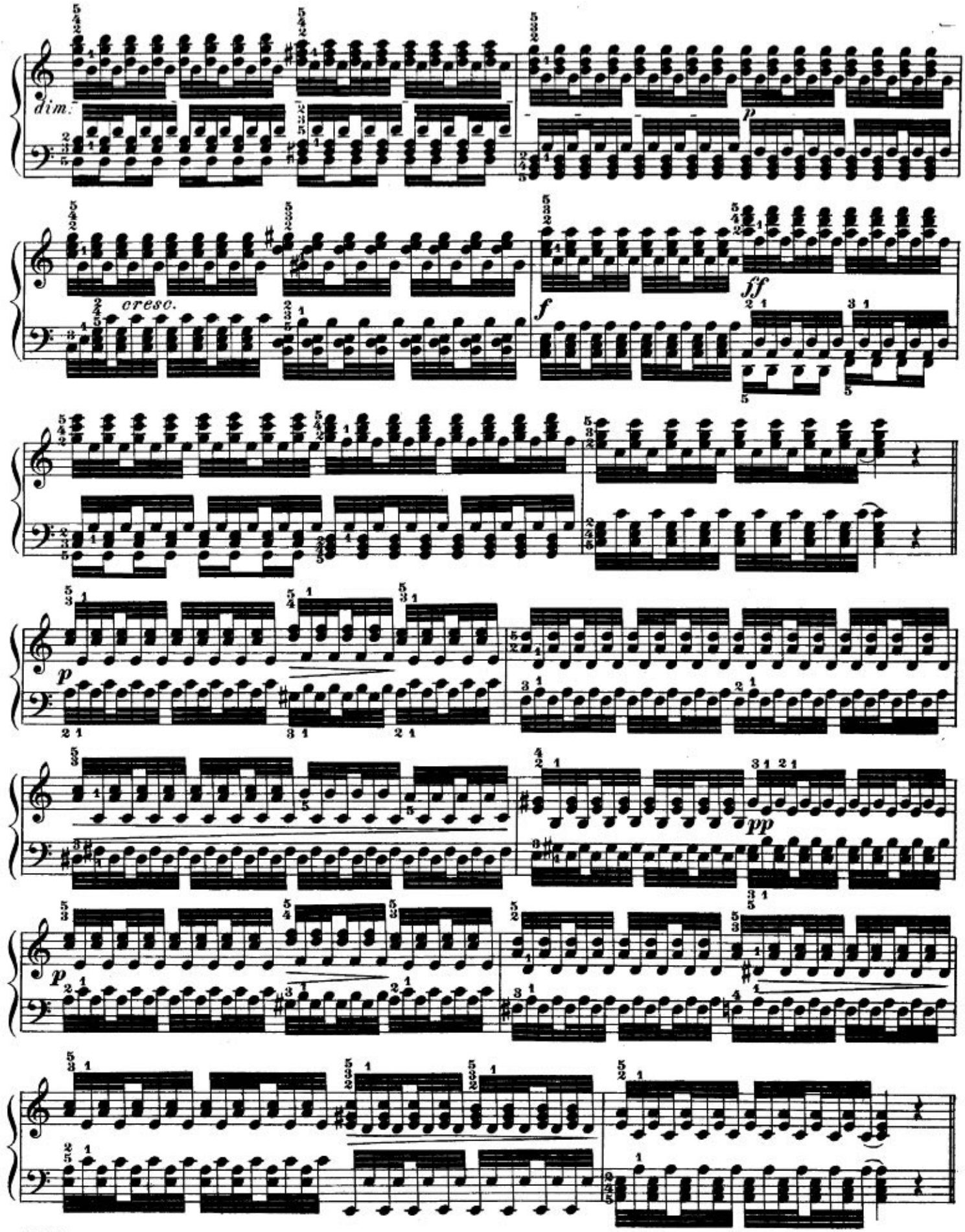



(M. M. ♩ = 40 to 84)
simile
simile
8
8
8
8
simile

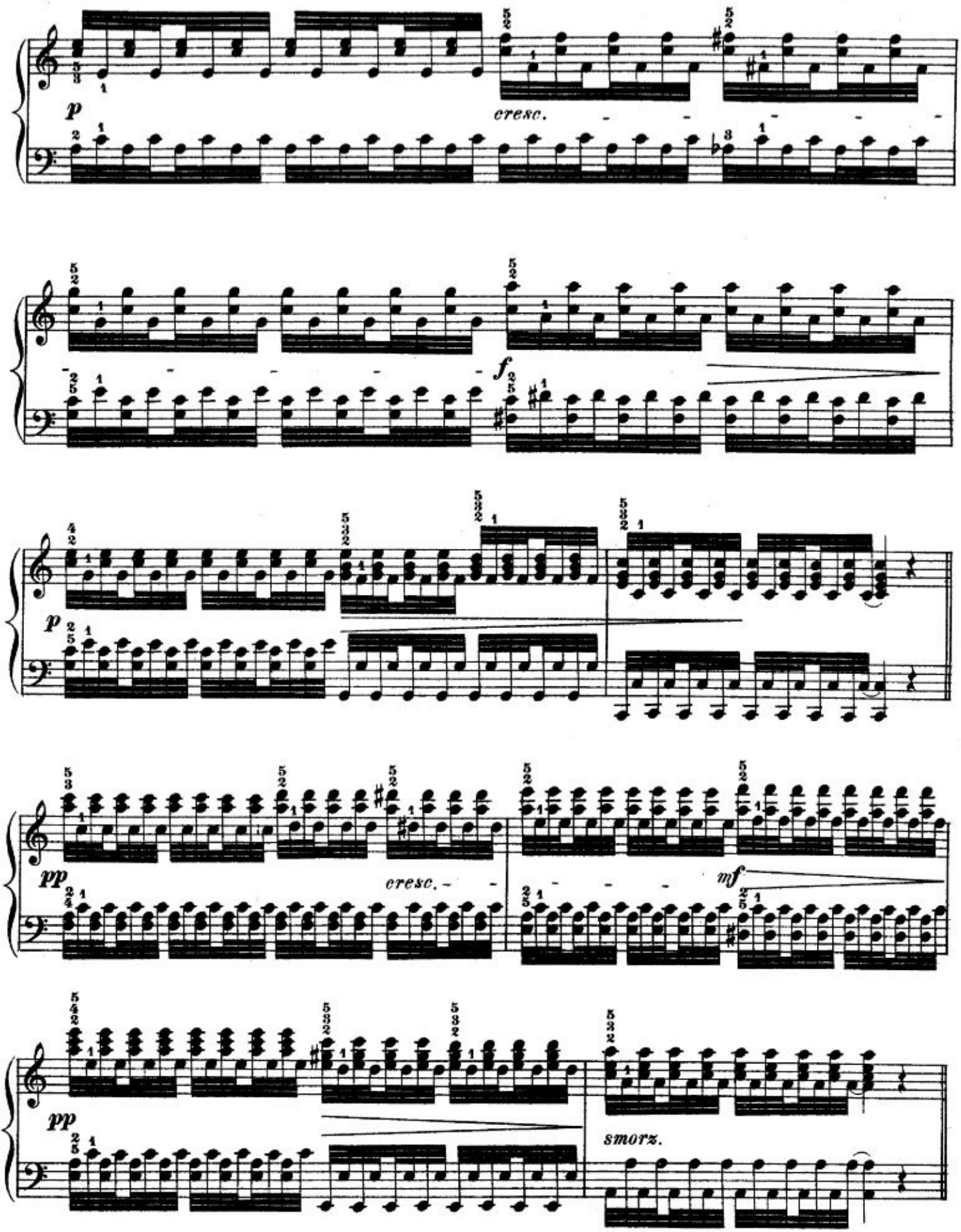
The Tremolo.

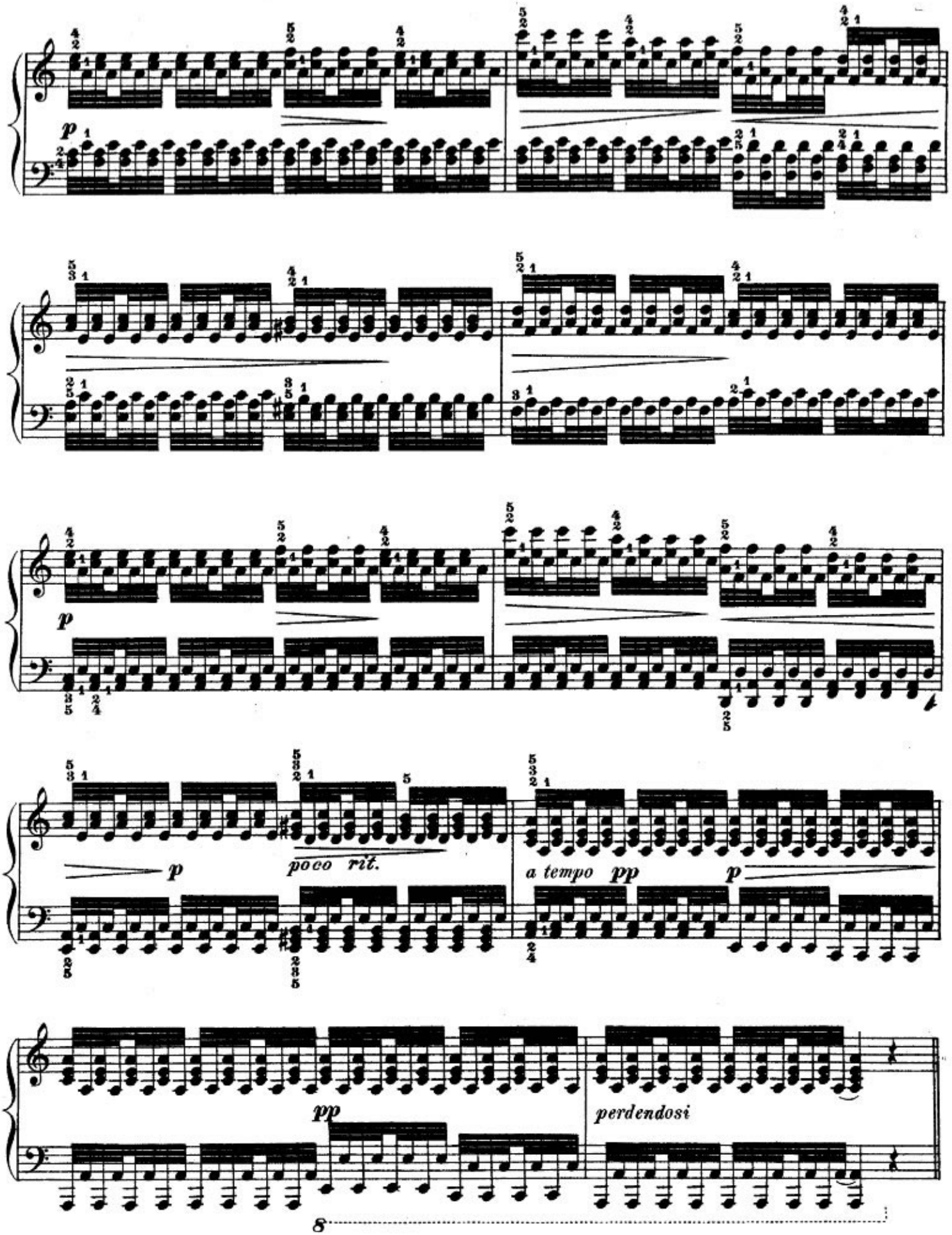
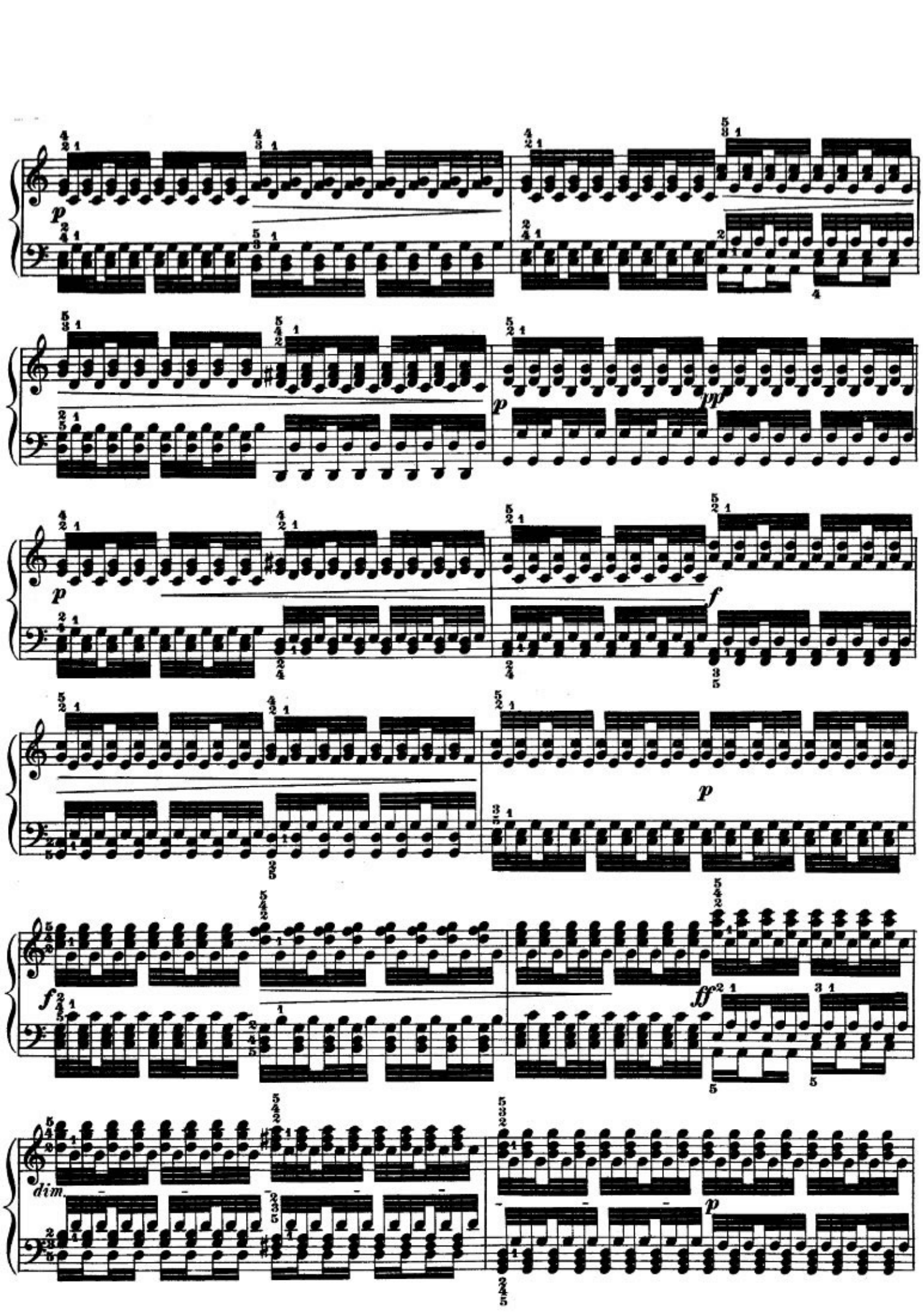
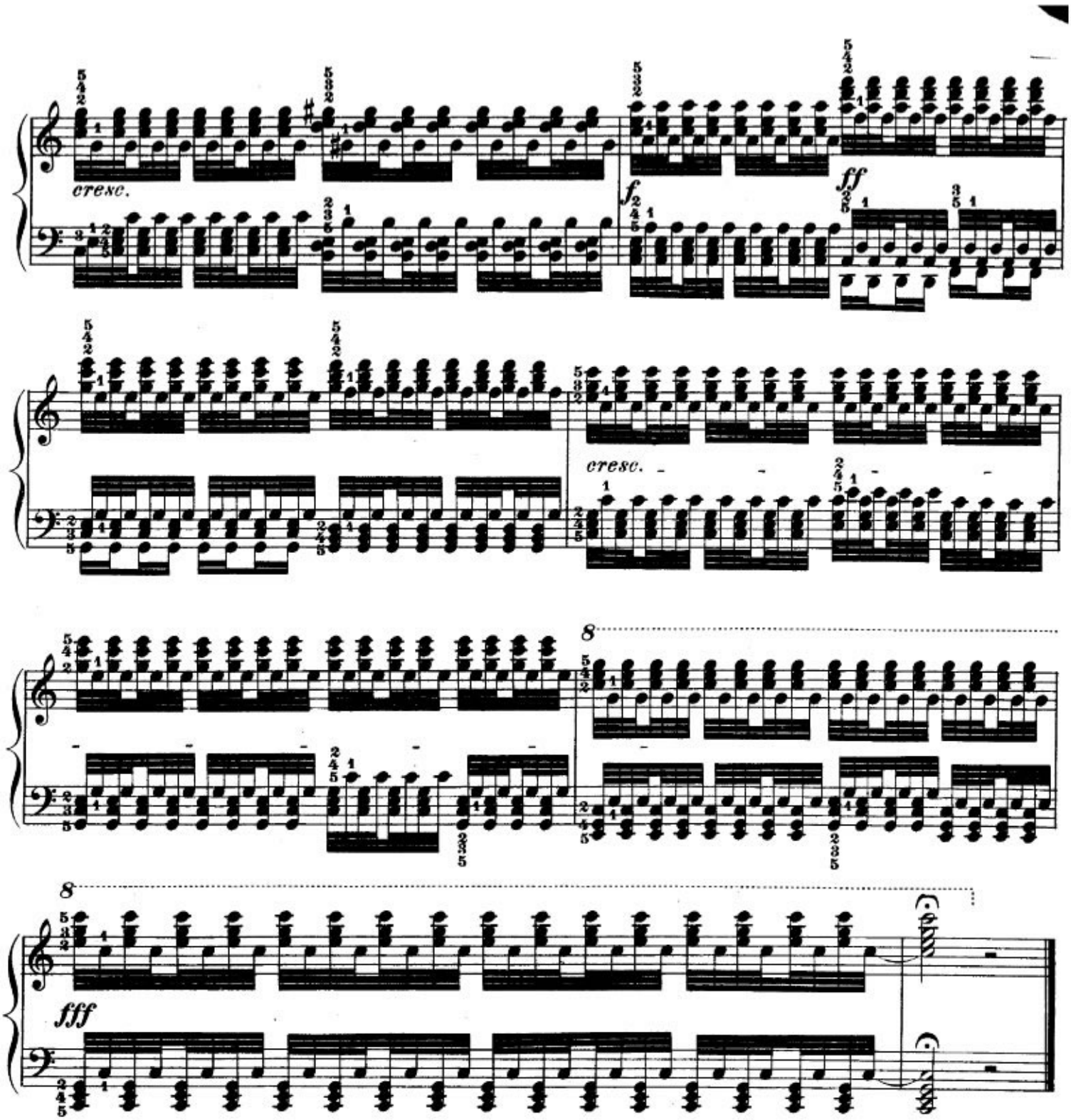
To properly execute the tremolo, it should be played with the same rapidity as the roll on the drum.

Practise slowly at first; then gradually accelerate the tempo until the movement indicated (M.M. ♩= 72) is reached. Finally, by oscillations of the wrists, the rapidity is still further augmented up to the tempo of the drum-roll. This étude is long and difficult; but the excellent result will fully repay the pianist for the trouble and fatigue encountered. Steibelt made his hearers shiver by his execution of the tremolo.



dim.
p
cresc.
f
ff
p
pp
p


p
cresc.
f
p
pp
cresc.
mf
pp
smorz.


p
p
p
poco rit.
a tempo pp
p
pp
perdendosi
8

p
p
pp
p
f
p
f
ff
dim.
p

Concluding Remarks.

Now that the student has practised this entire volume, he is acquainted with the chief mechanical difficulties; but, if he would enjoy the fruit of his toil, and become a real virtuoso, he ought to play this entire book through every day for a certain time; only in this way can he familiarize himself with these great difficulties. An hour is required to play the book through.

The greatest artists find it necessary to repeat daily exercises for several hours, merely to "keep up their playing." We should not, therefore, be accused of exaggerating the matter when we require of a student aspiring to true virtuosity, that he should play these exercises through every day.