

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.

(M.M. ♩ = 60 to 108.)

C. L. HANON.

(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.

Copyright © 1900, 1928 (Renewed) by G. Schirmer, Inc. (ASCAP) New York, NY

International Copyright Secured. All Rights Reserved.

Warning: Unauthorized reproduction of this publication is prohibited by Federal law and subject to criminal prosecution.

Ami9 G13 Fm7 Em7 Dmi9 C6 3

As soon as Ex. 1 is mastered, go on to Ex. 2 without stopping on this note.

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)

(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.

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

3.

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

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

1 2 5
1 2 5
1 2 5
1 2
1 2
1 2

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

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

5 2 1
5 2 1
5 2 1
5 2
5 2
5 2

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

5 2
5 2
5 2
5 2
5 2

1 3
1 3
1 3
1 3
1 3

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

The musical score is written in 2/4 time and consists of five systems of two staves each. The first system is marked with a large '4.' and includes fingerings like '1 2 1 2 5' and '5 4 5 3 1'. The second system includes a circled '(1)' above the first measure. The third system includes a circled '(1)' above the first measure and fingerings like '5 4 5 2 1' and '1 2 1 3 5'. The fourth system includes fingerings like '5' and '1'. The fifth system includes fingerings like '5' and '1'. The piece concludes with a double bar line and a fermata.