The Virtuoso-Pianist.

Part I.

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

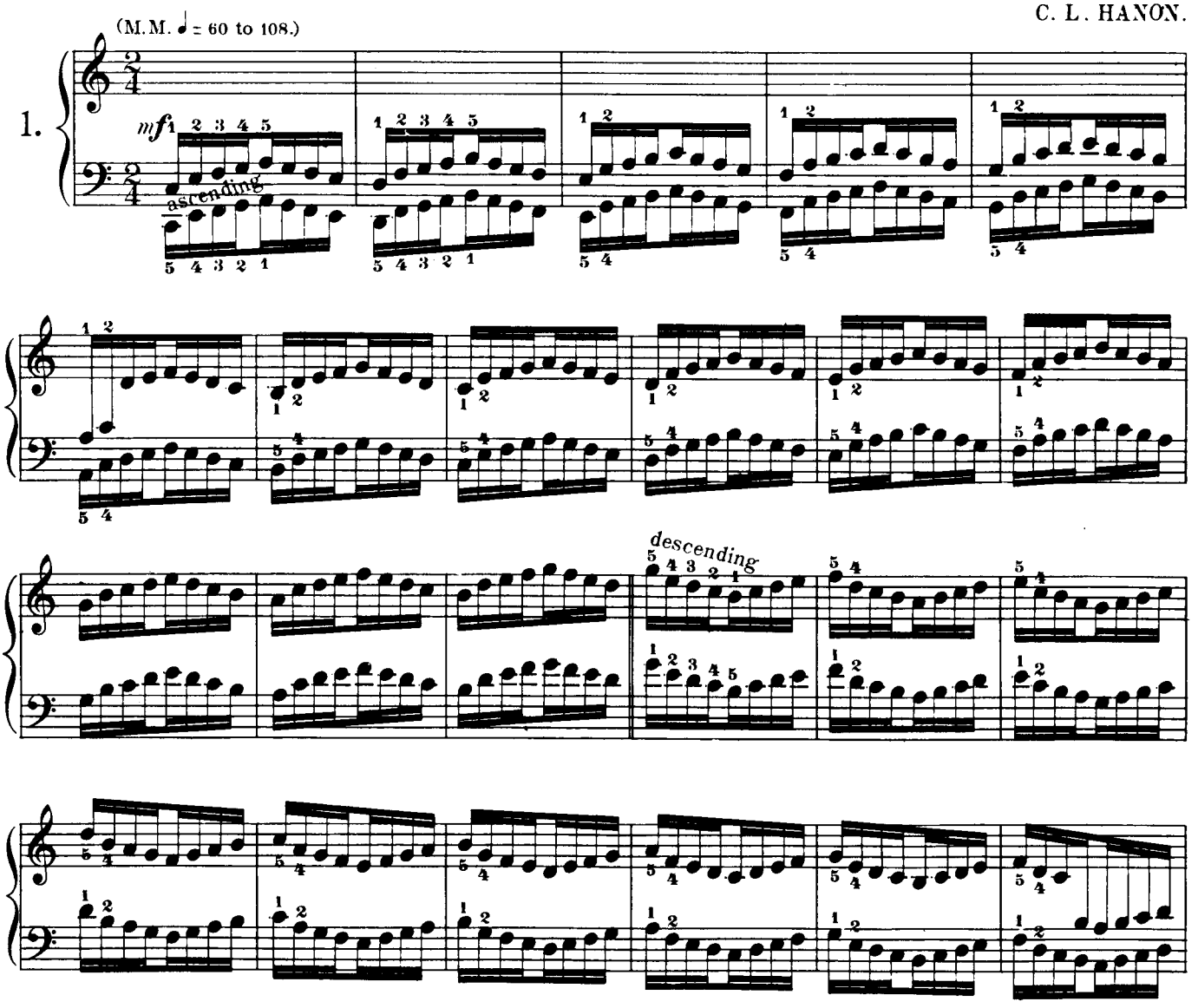
Nº 1.

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.

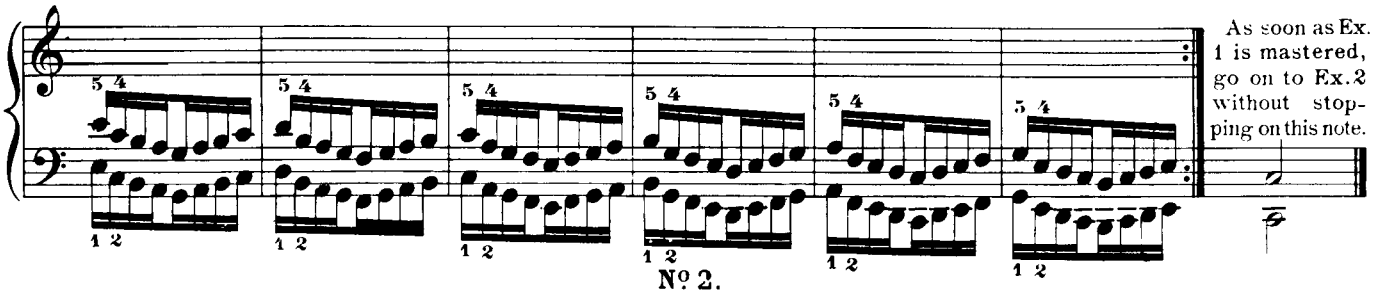
Lift the fingers high and with precision, playing each note very distinctly.

C. L. HANON.



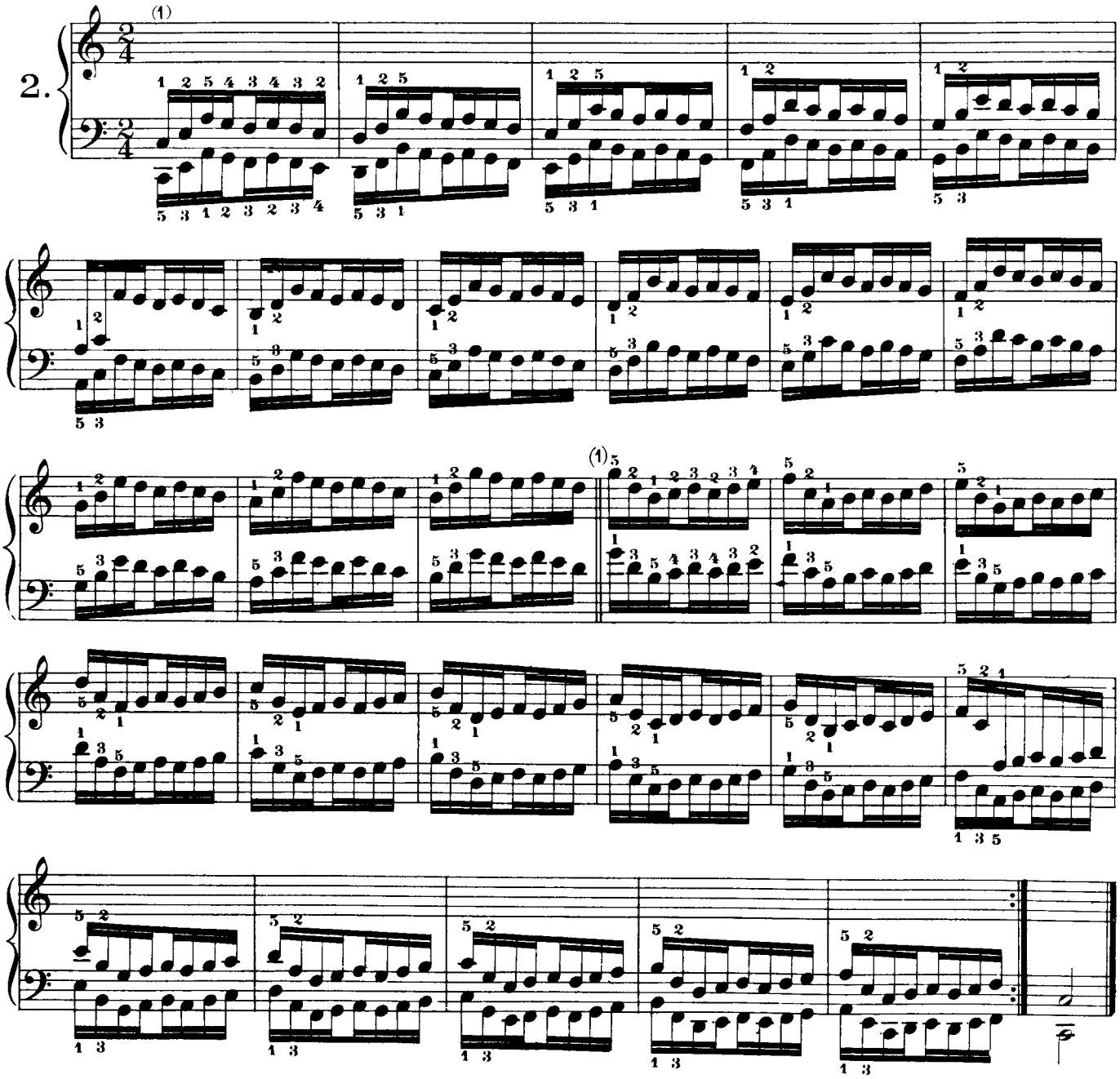
(1) For brevity, we shall henceforward indicate only by their figures those fingers which are to be specially trained in each exercise; e. g., 3-4 in Nº 2; 2-3-4 in Nº 3, etc.

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.



Nº 2.

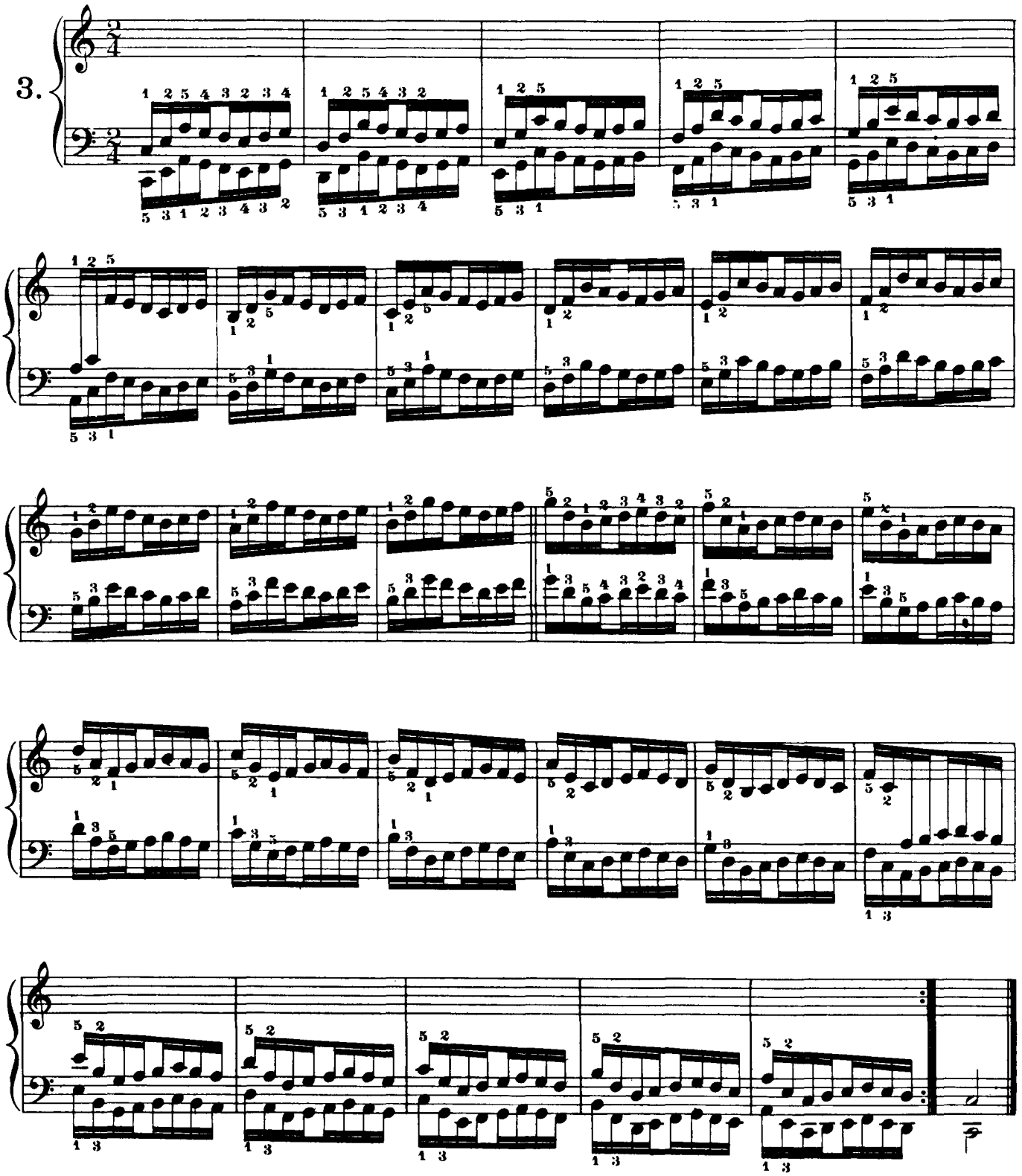
(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exercises, and those following, in this way.



(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.

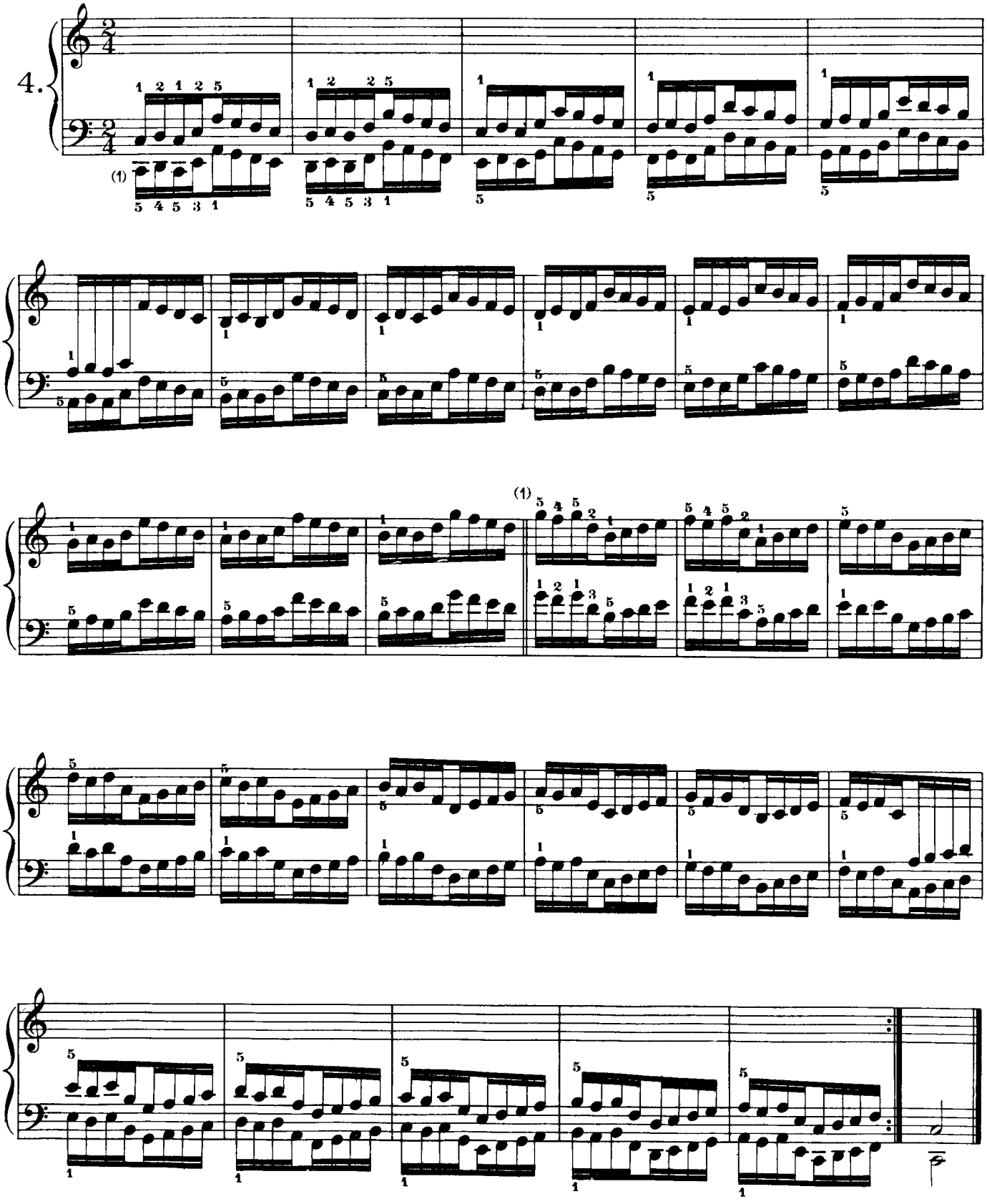
Nº 3.

(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.



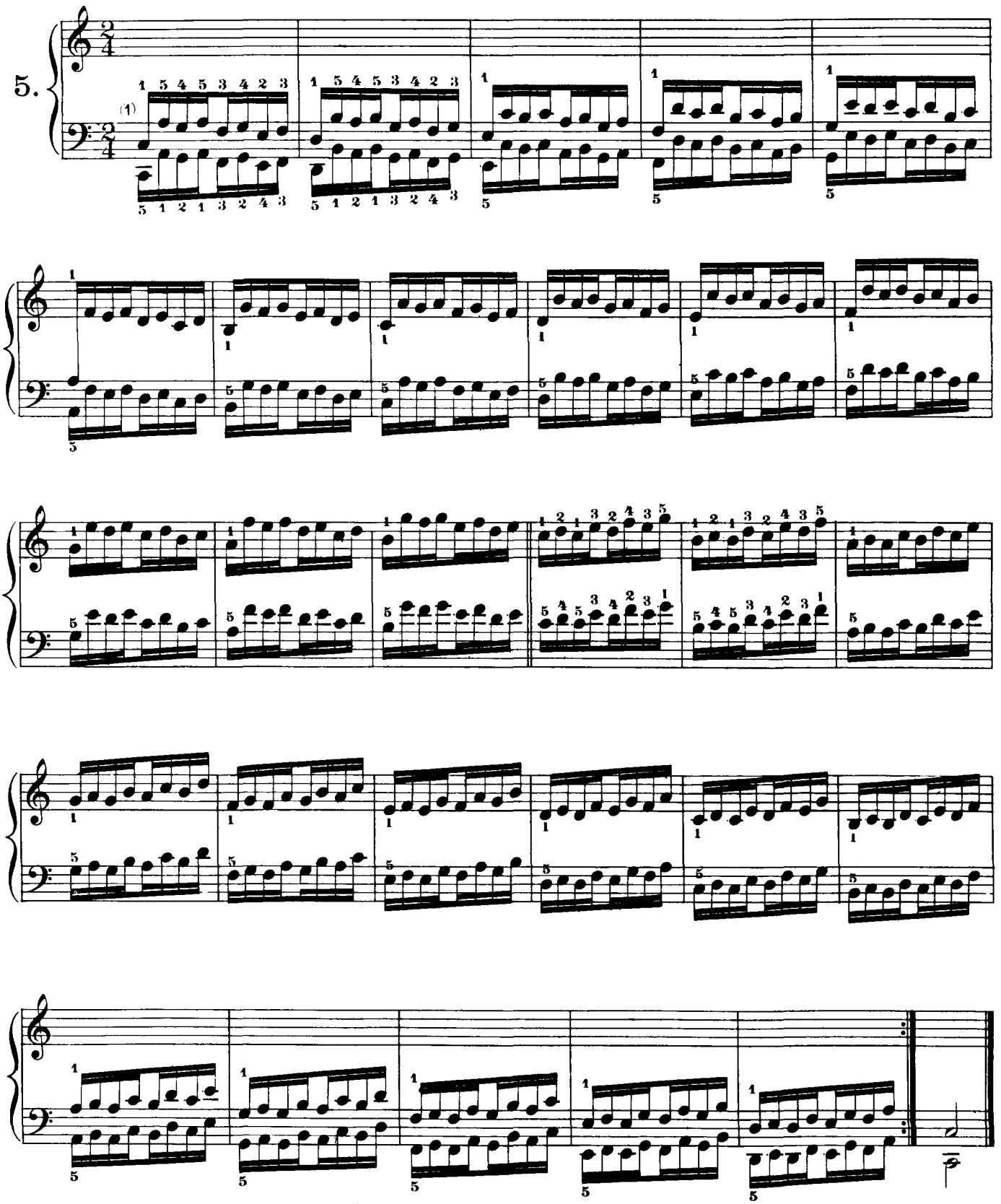
Nº 4.

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



Nº 5.

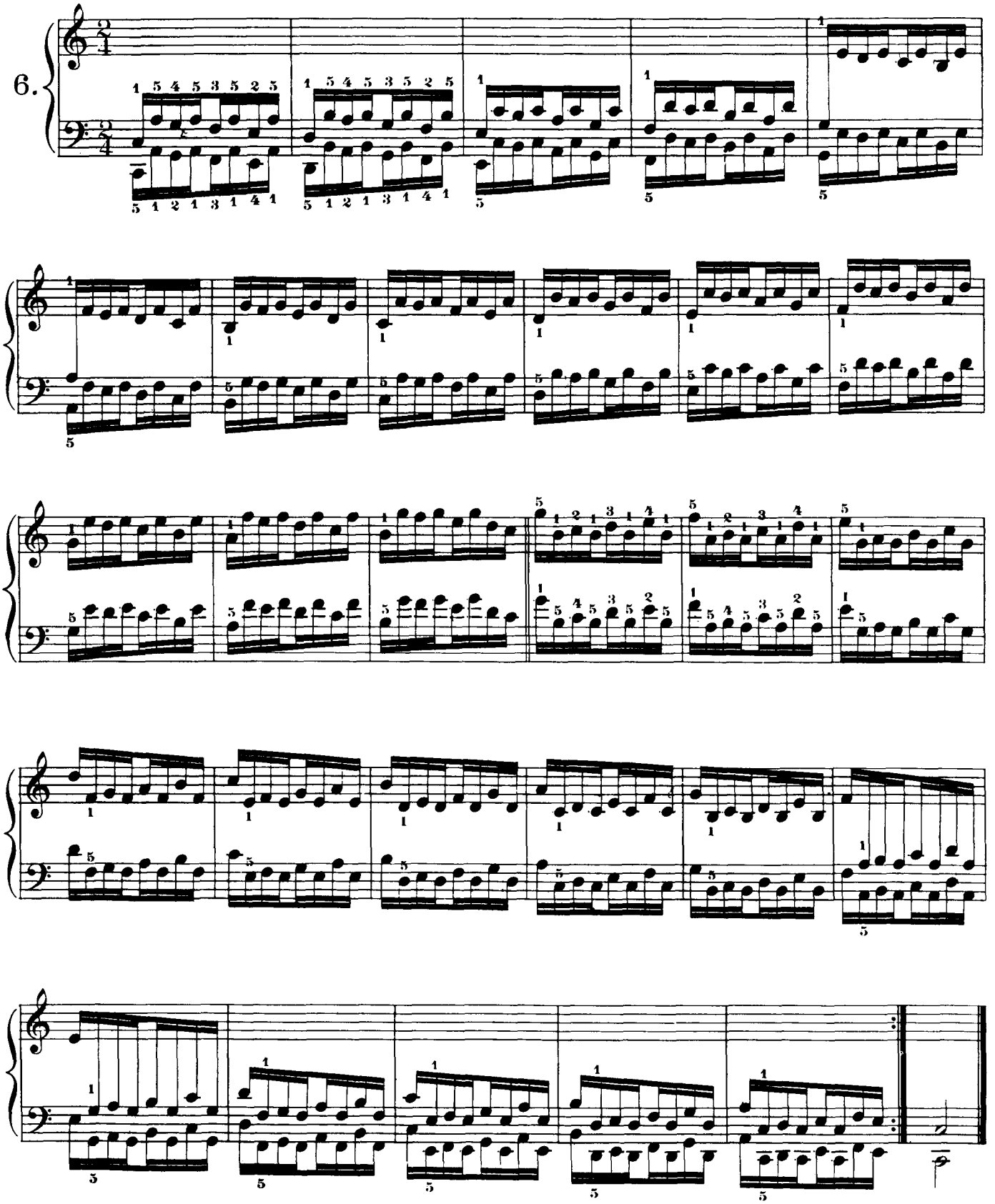
(1-2-3-4-5) We repeat, that the fingers should be lifted high, and with precision, until this entire volume is mastered.



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

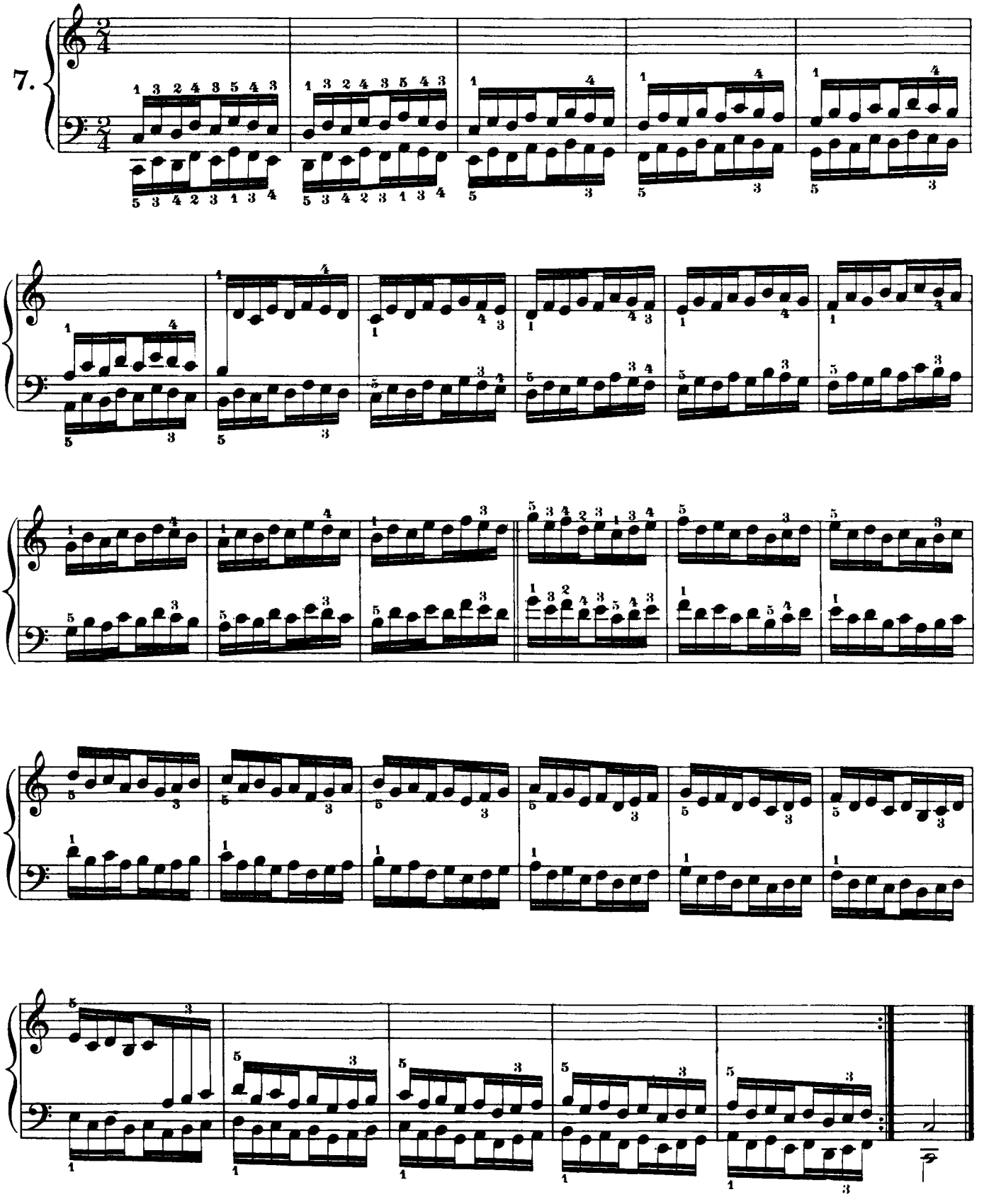
Nº 6.

(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.



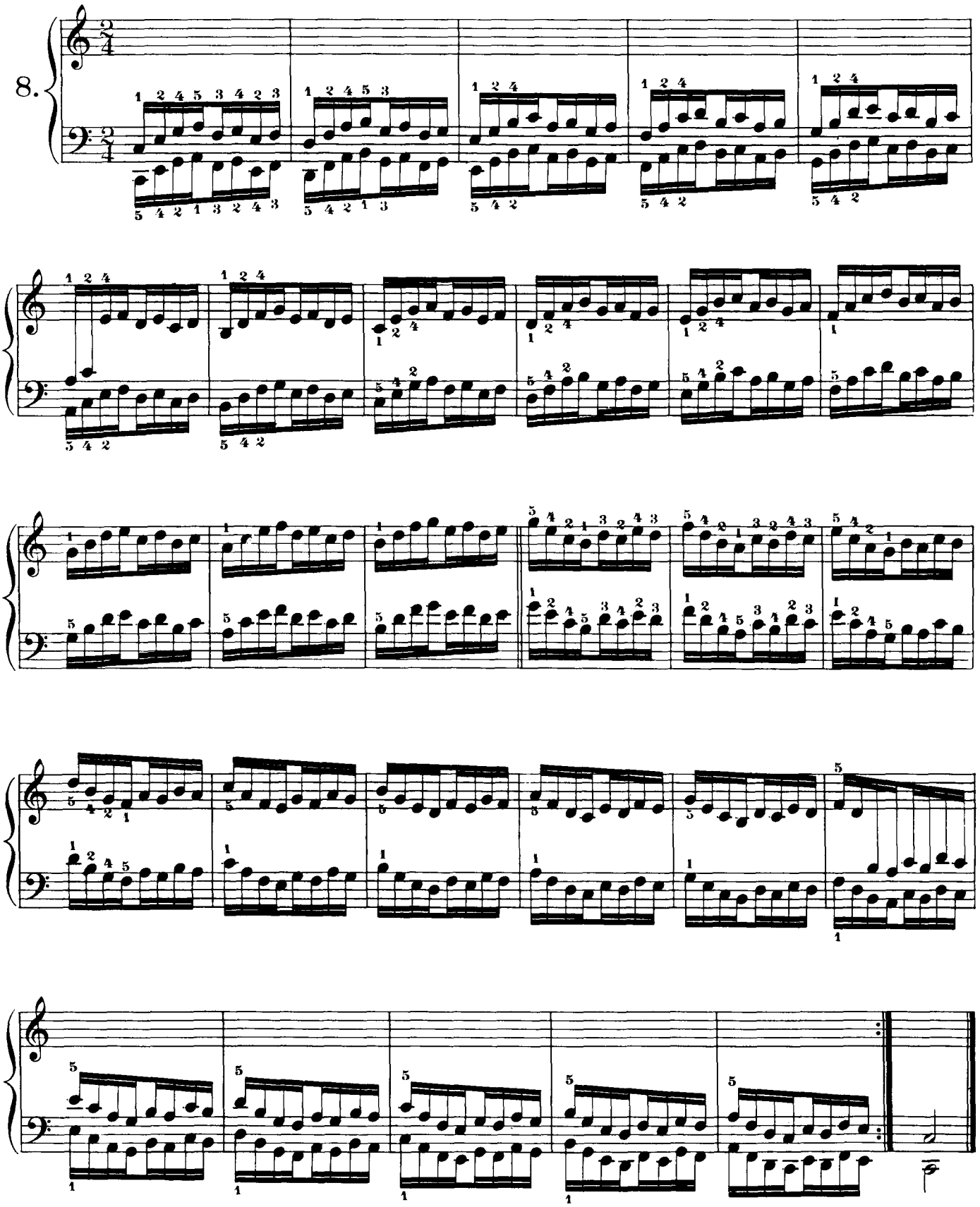
Nº 7.

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



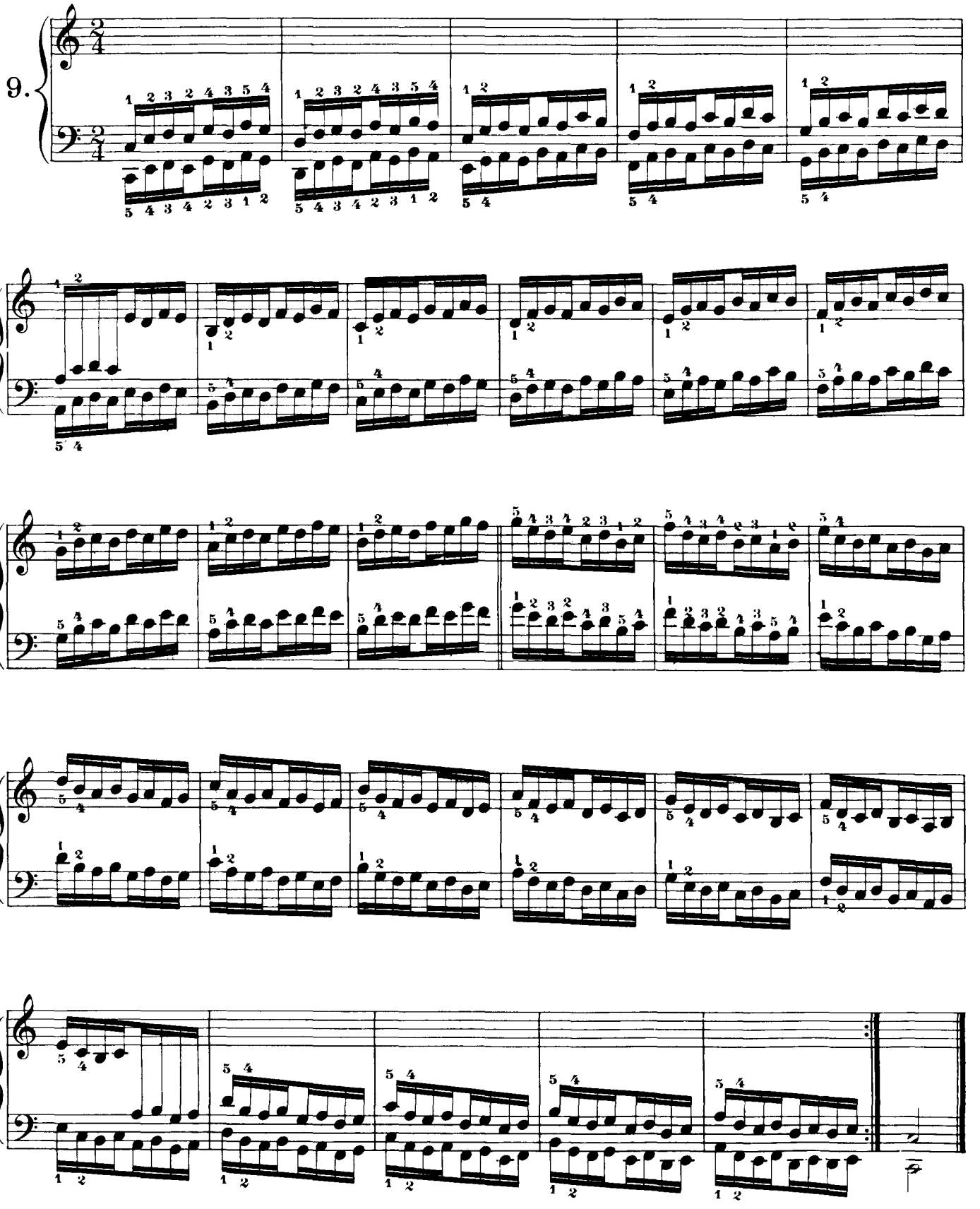
No 8.

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



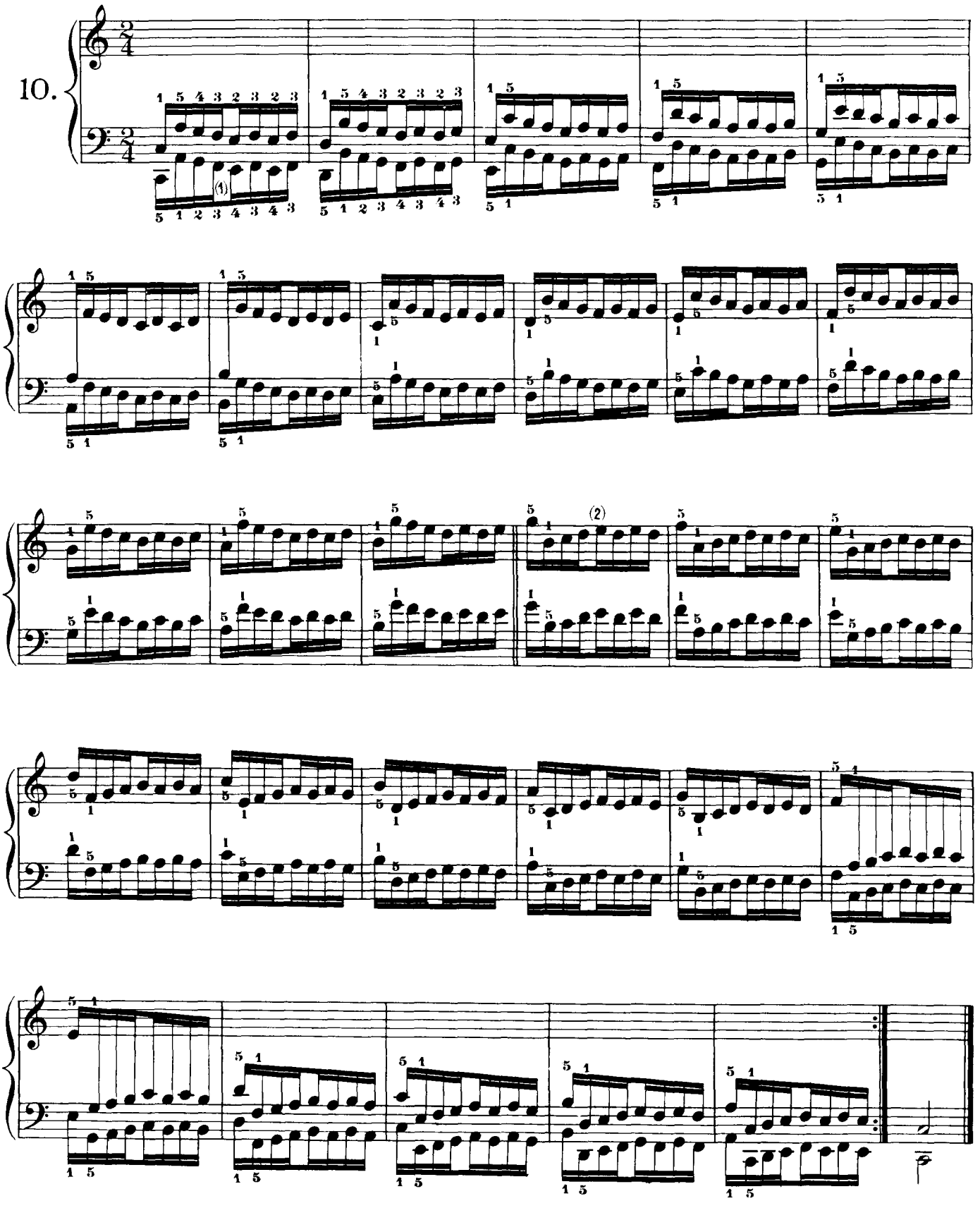
Nº 9.

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



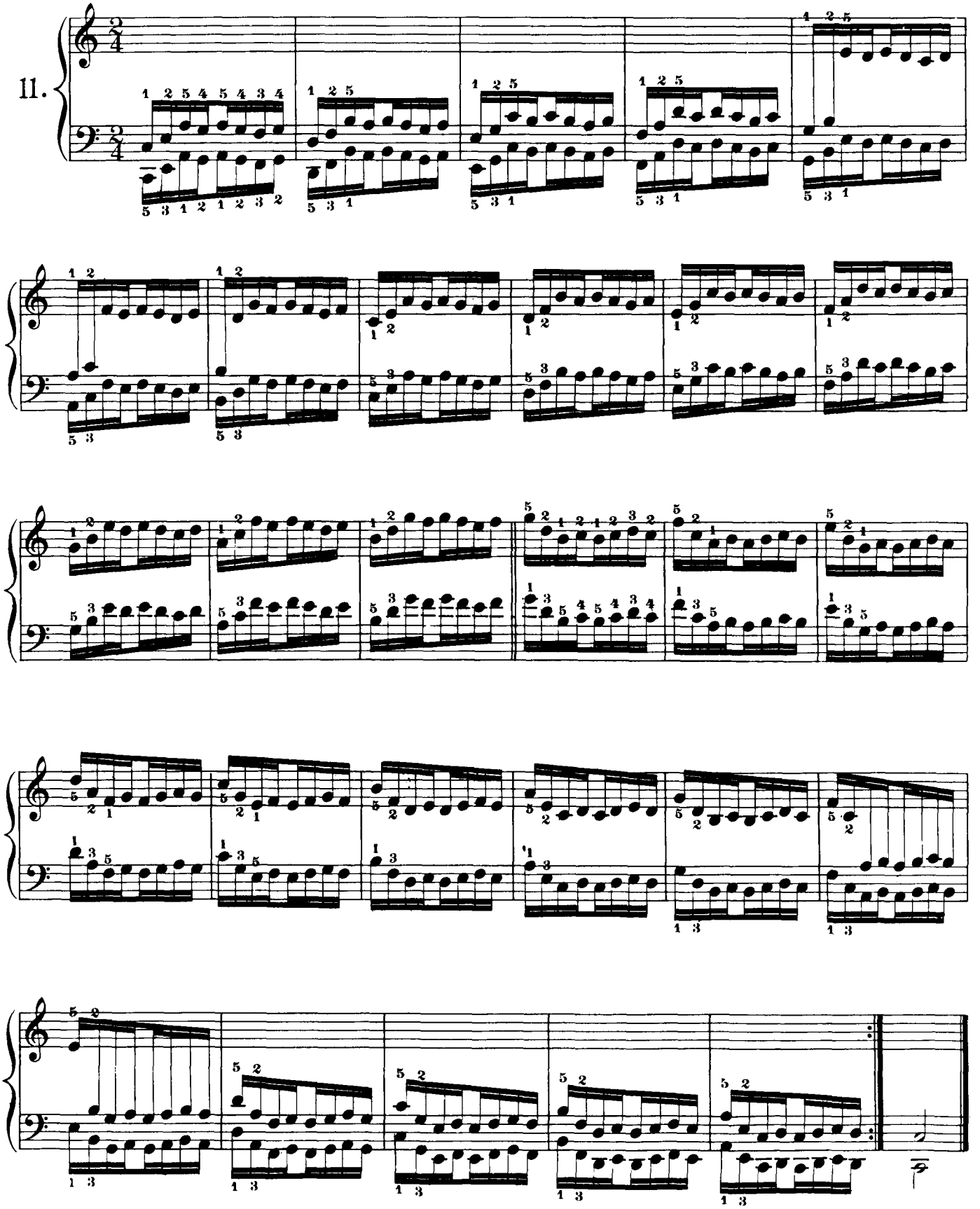
Nº 10.

(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).



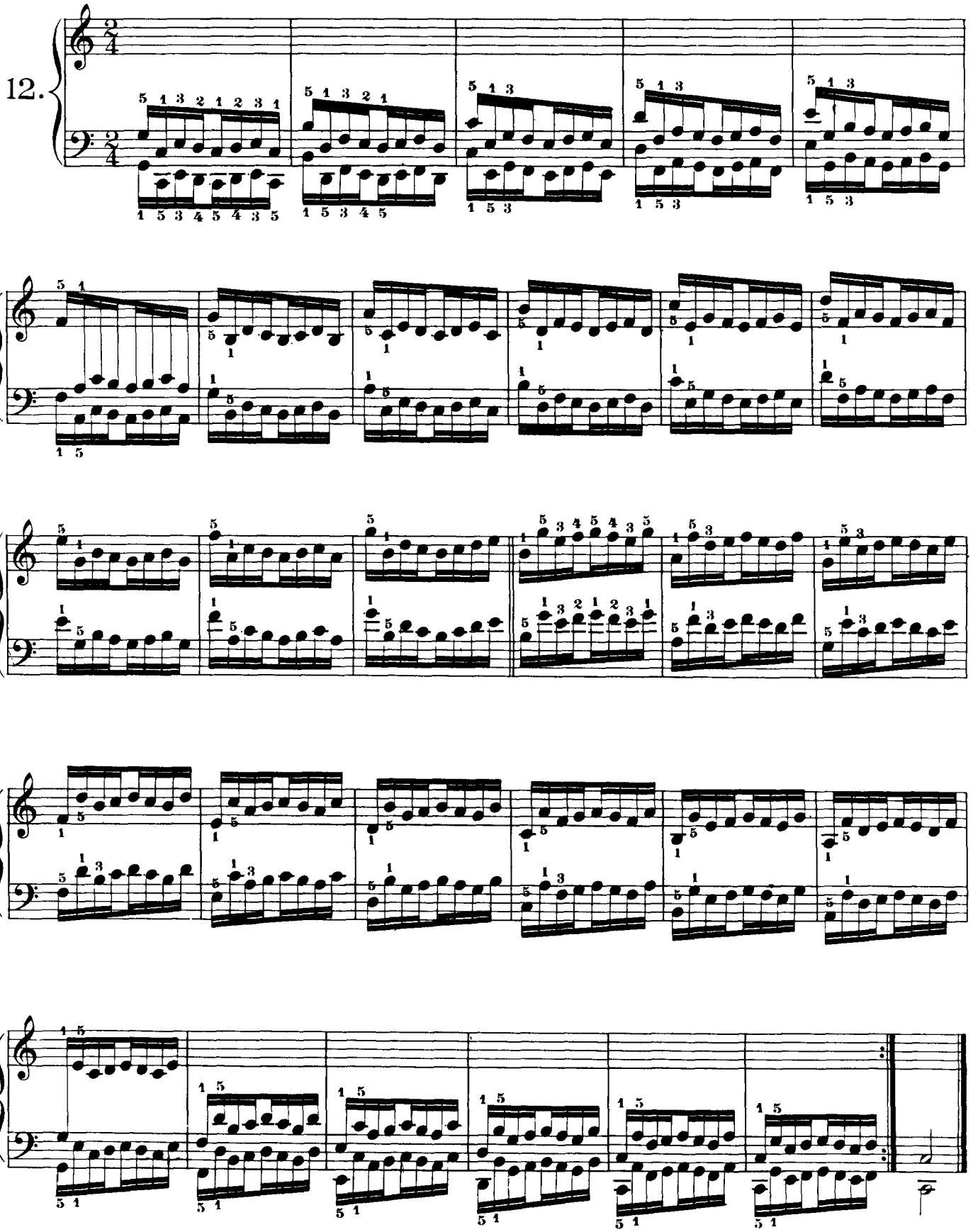
Nº 11.

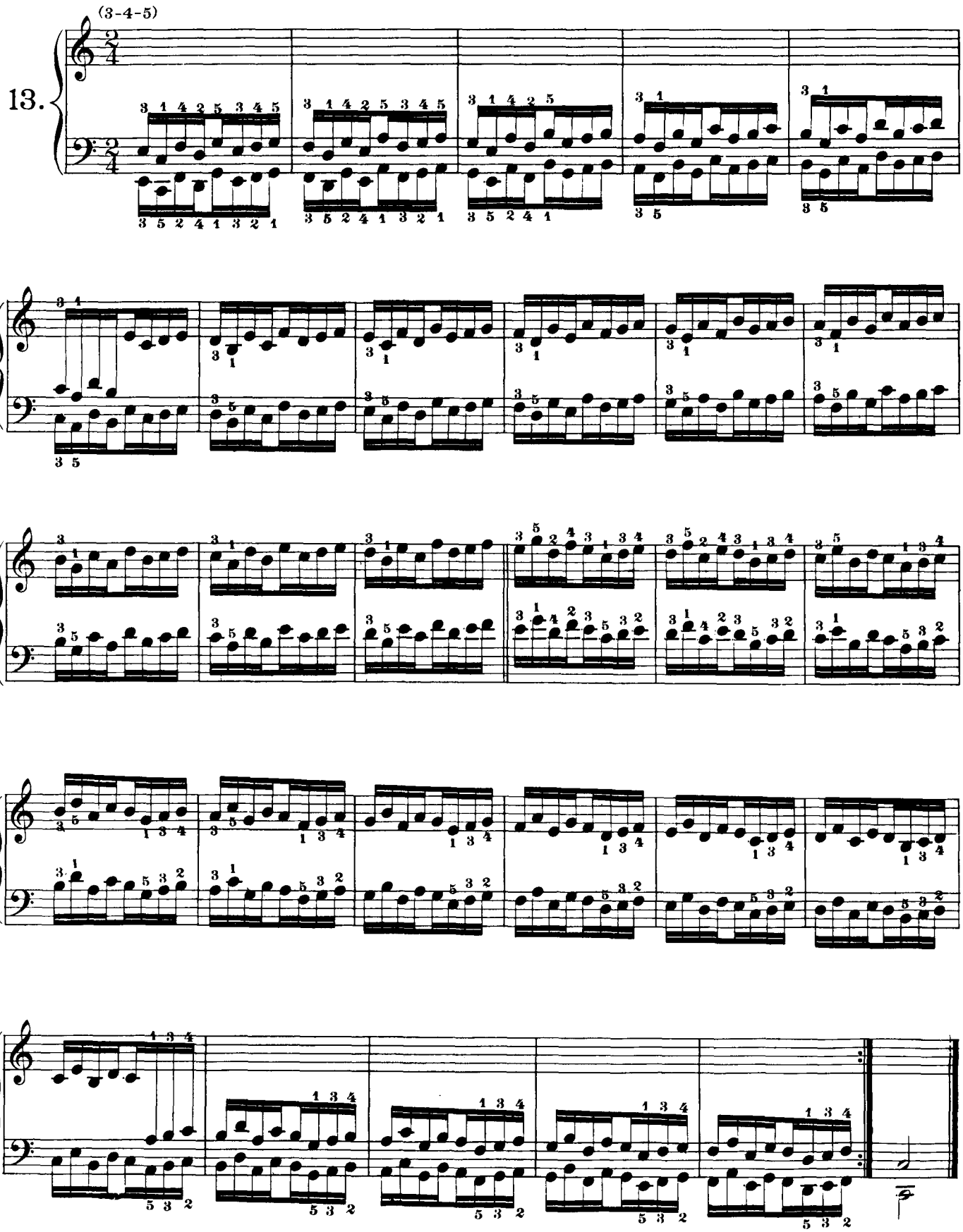
(3-4-5) Another preparation for the trill, for the 4th and 5th fingers.



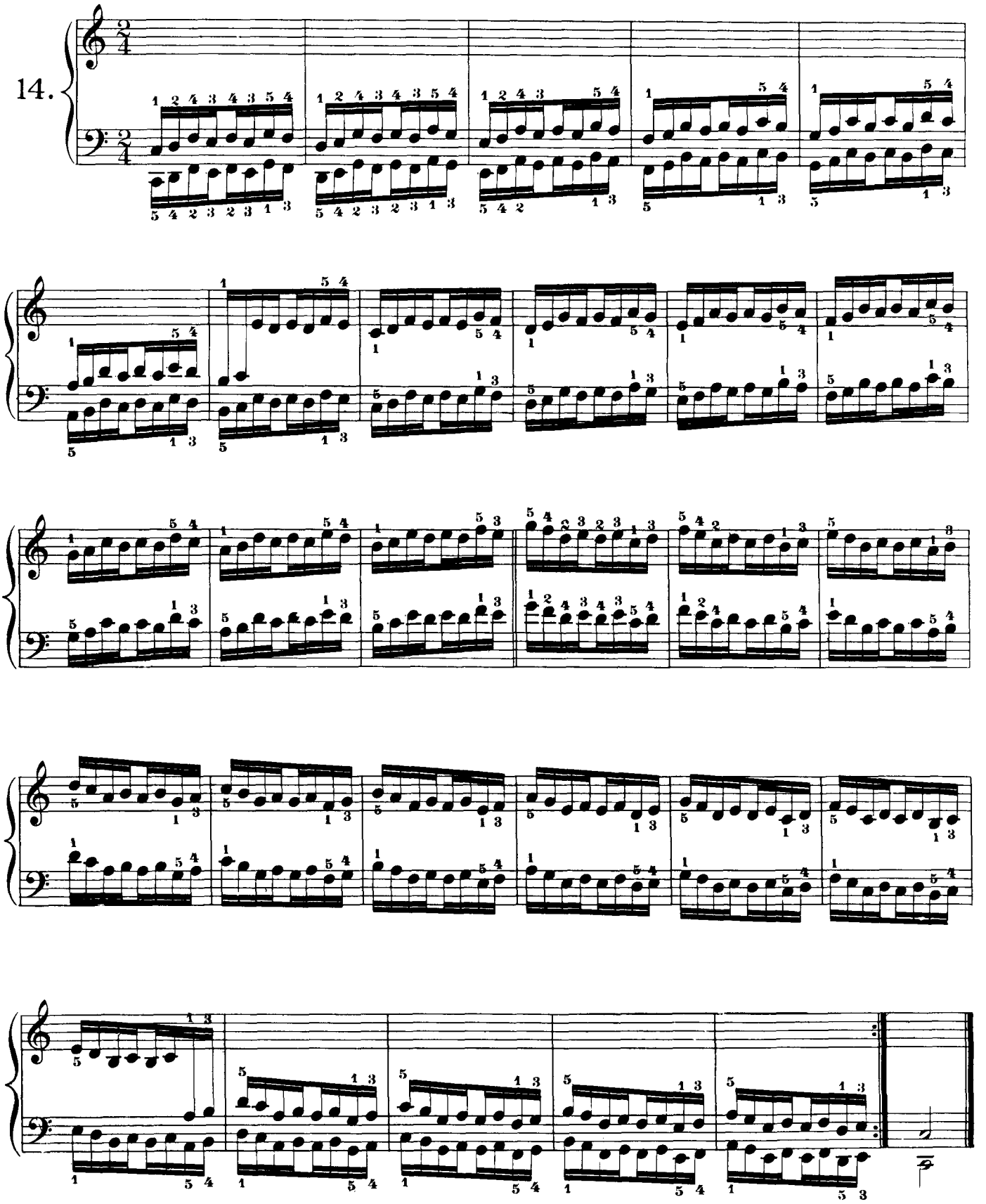
Nº 12.

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



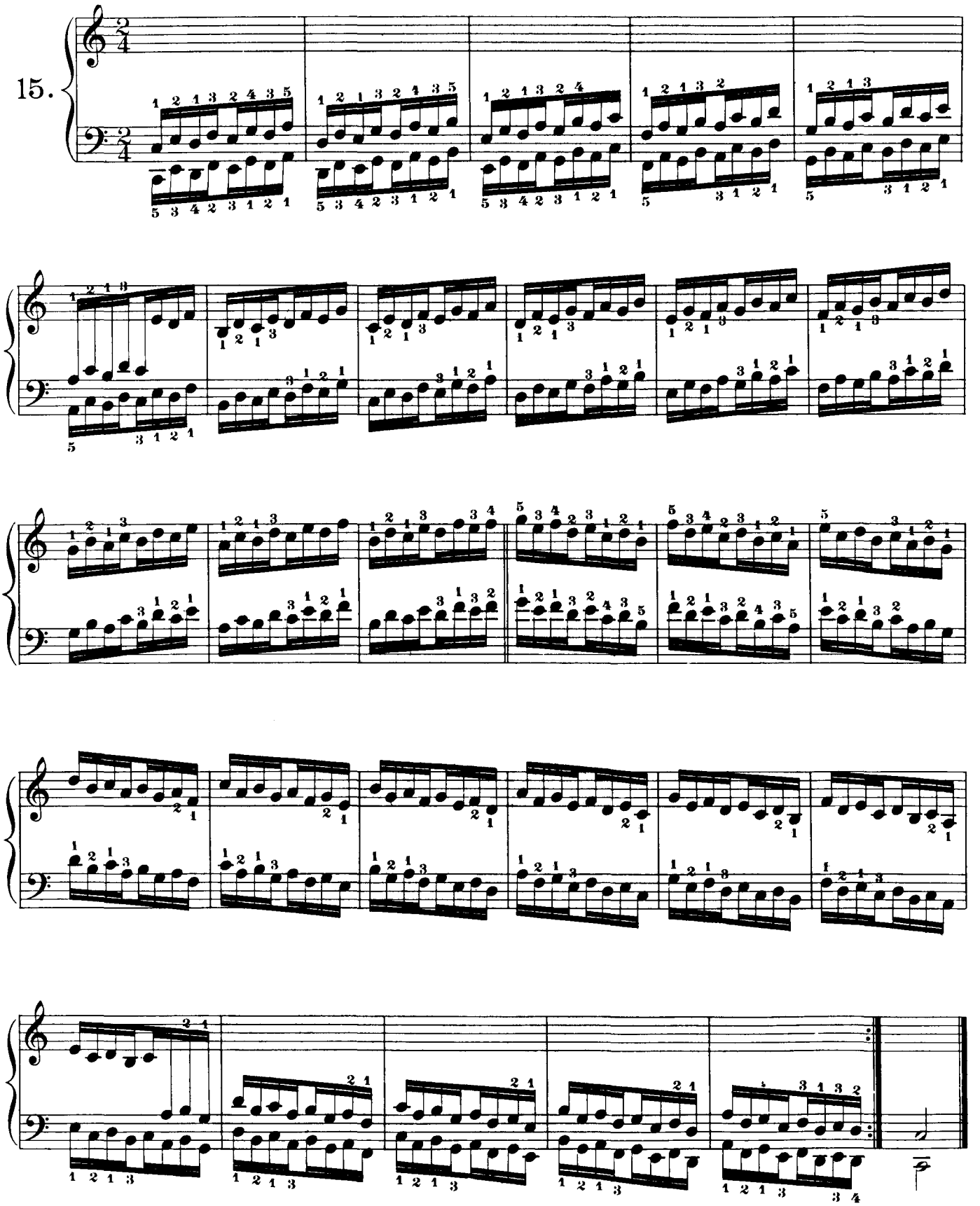

(3-4-5)
13.

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



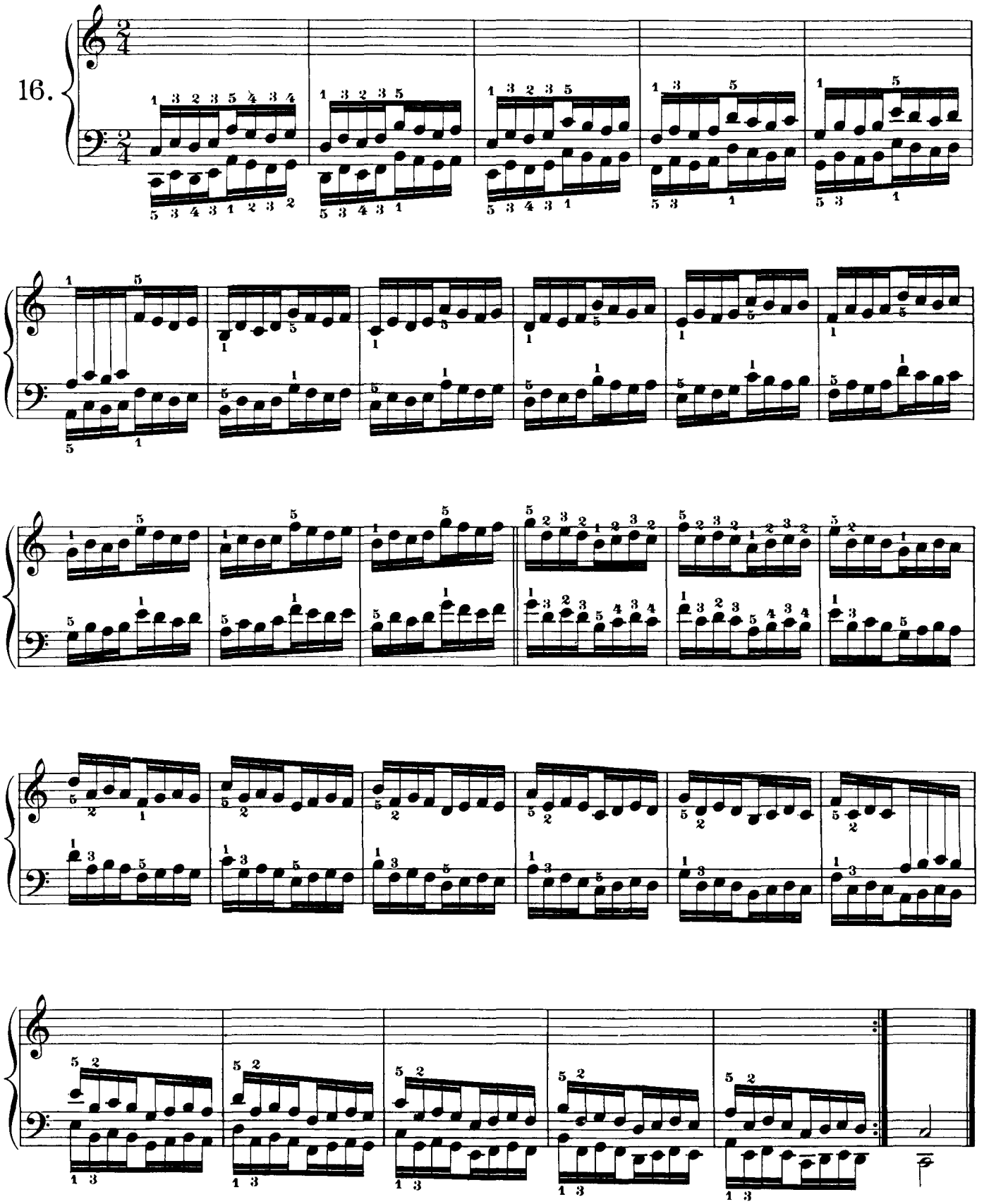
Extension of 1-2, and exercise for all 5 fingers.

15.



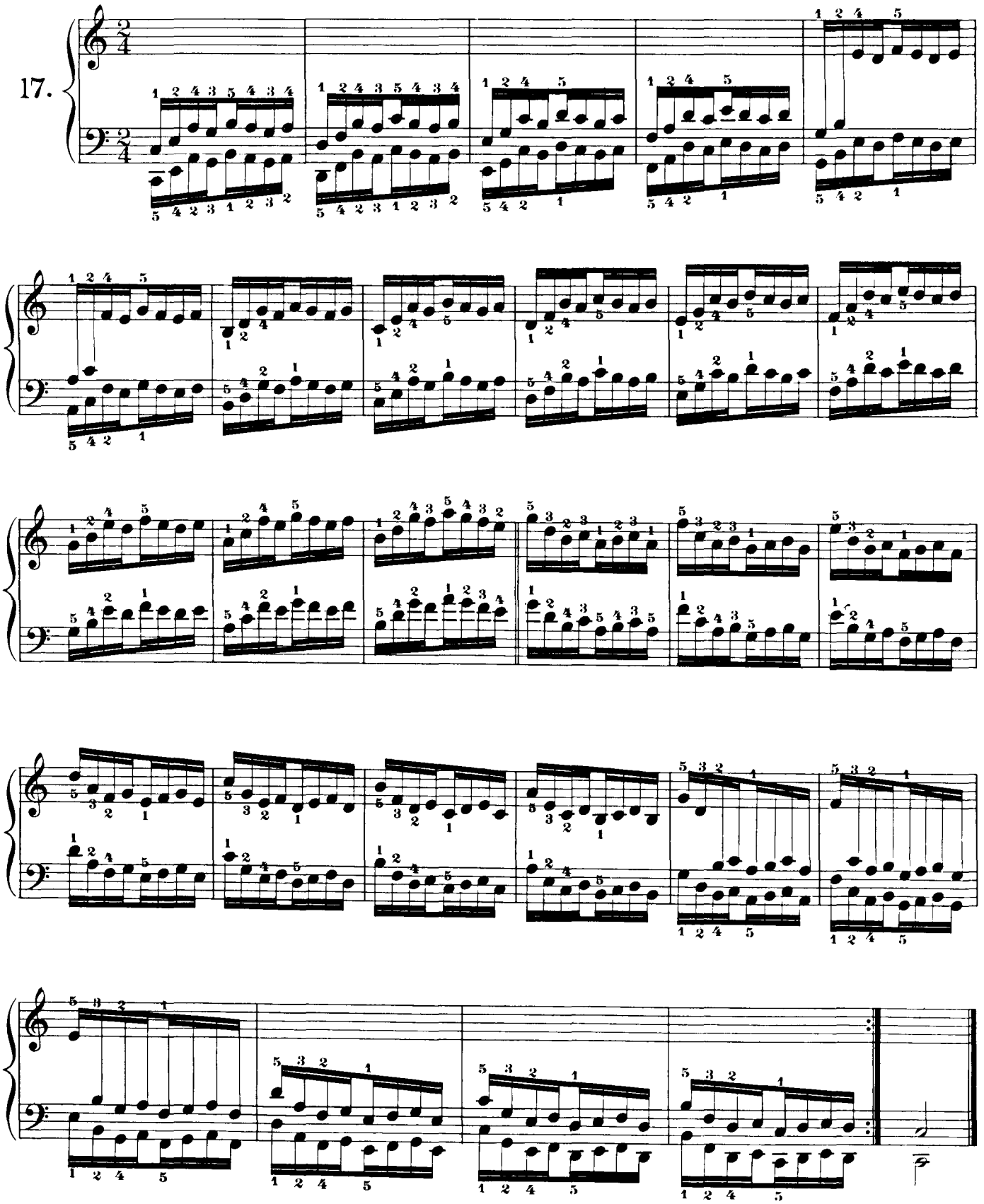
Extension of **3-5**, and exercise for **3-4-5**.

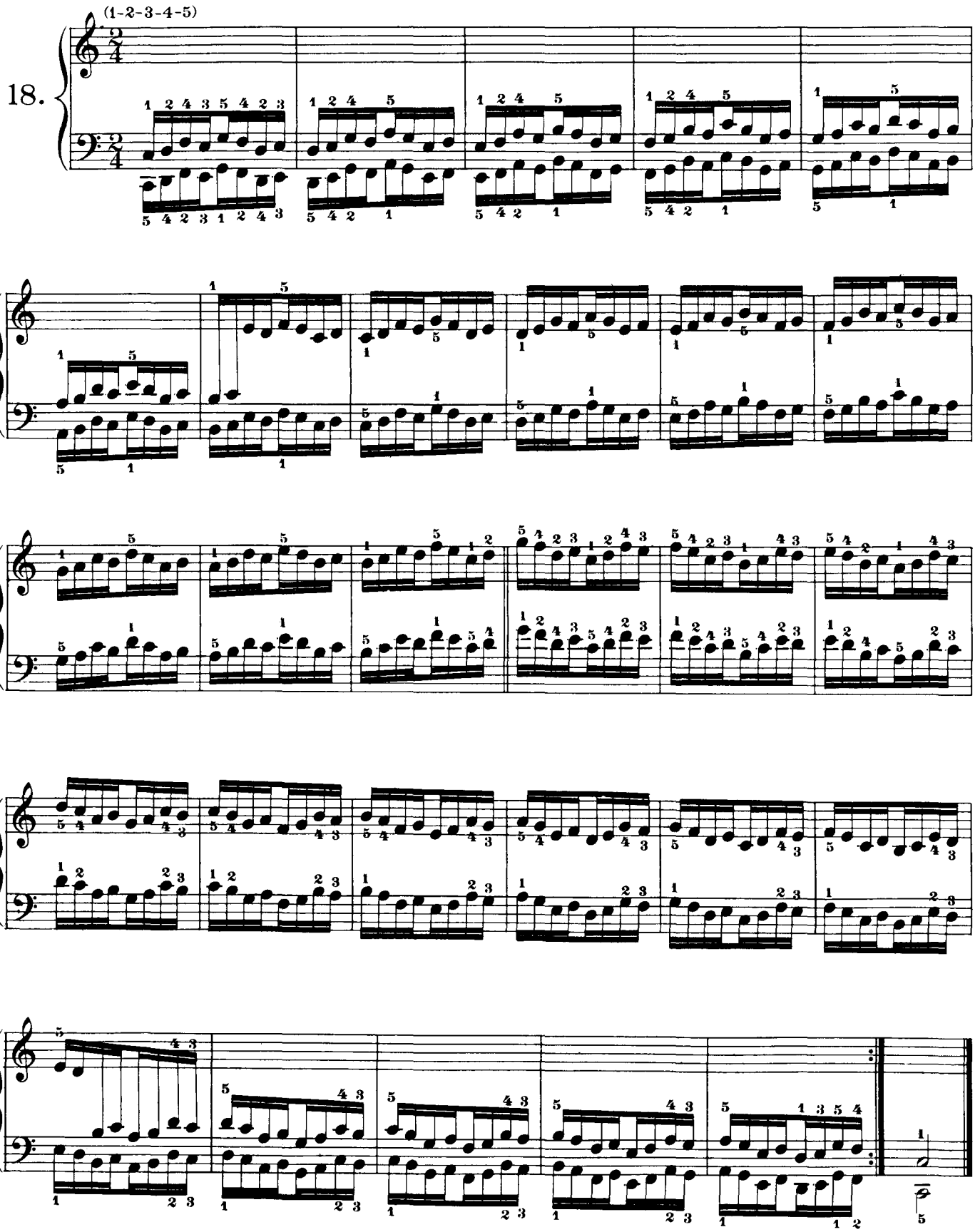
16.

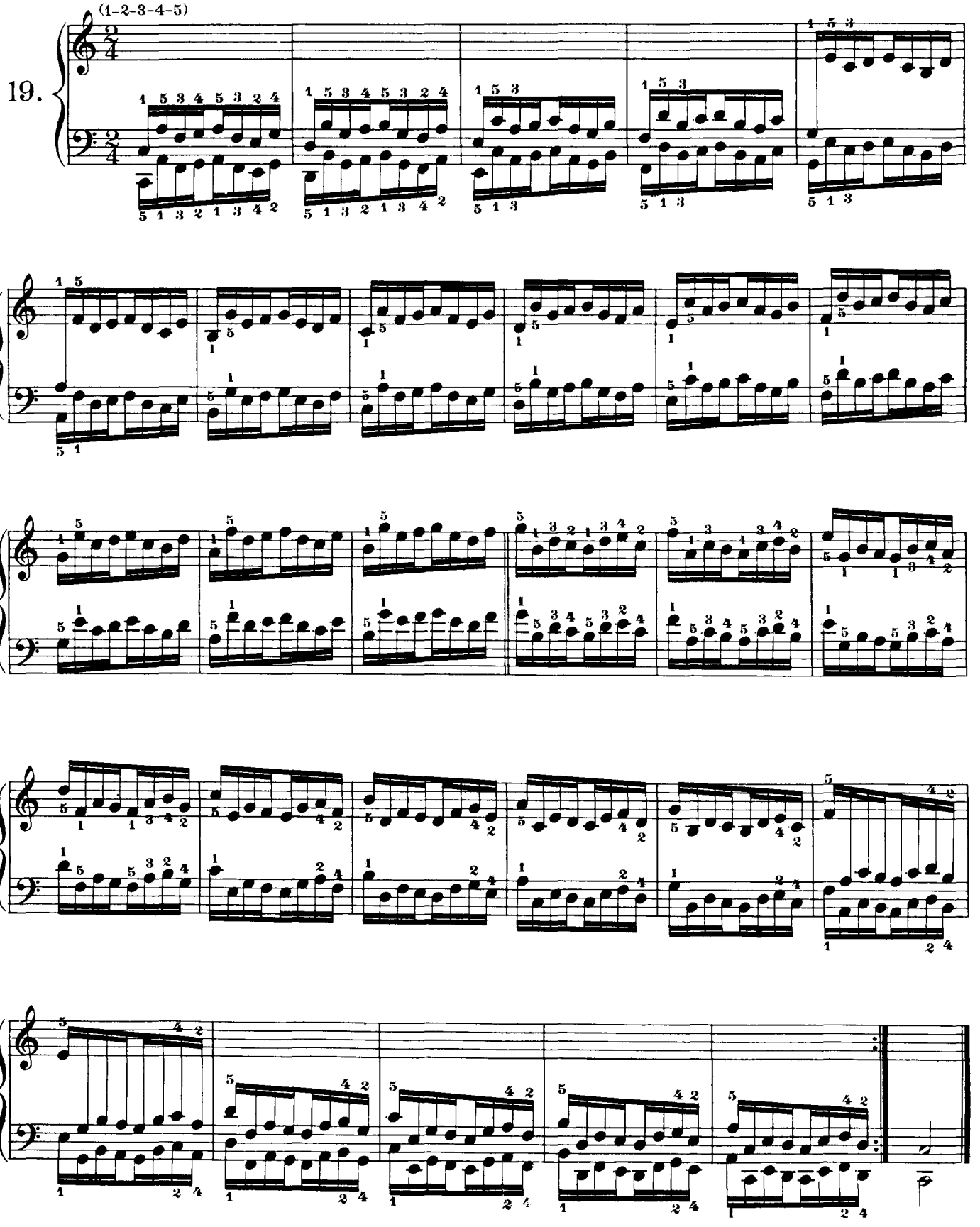


Extension of 1-2, 2-4, 4-5, and exercise for 3-4-5.

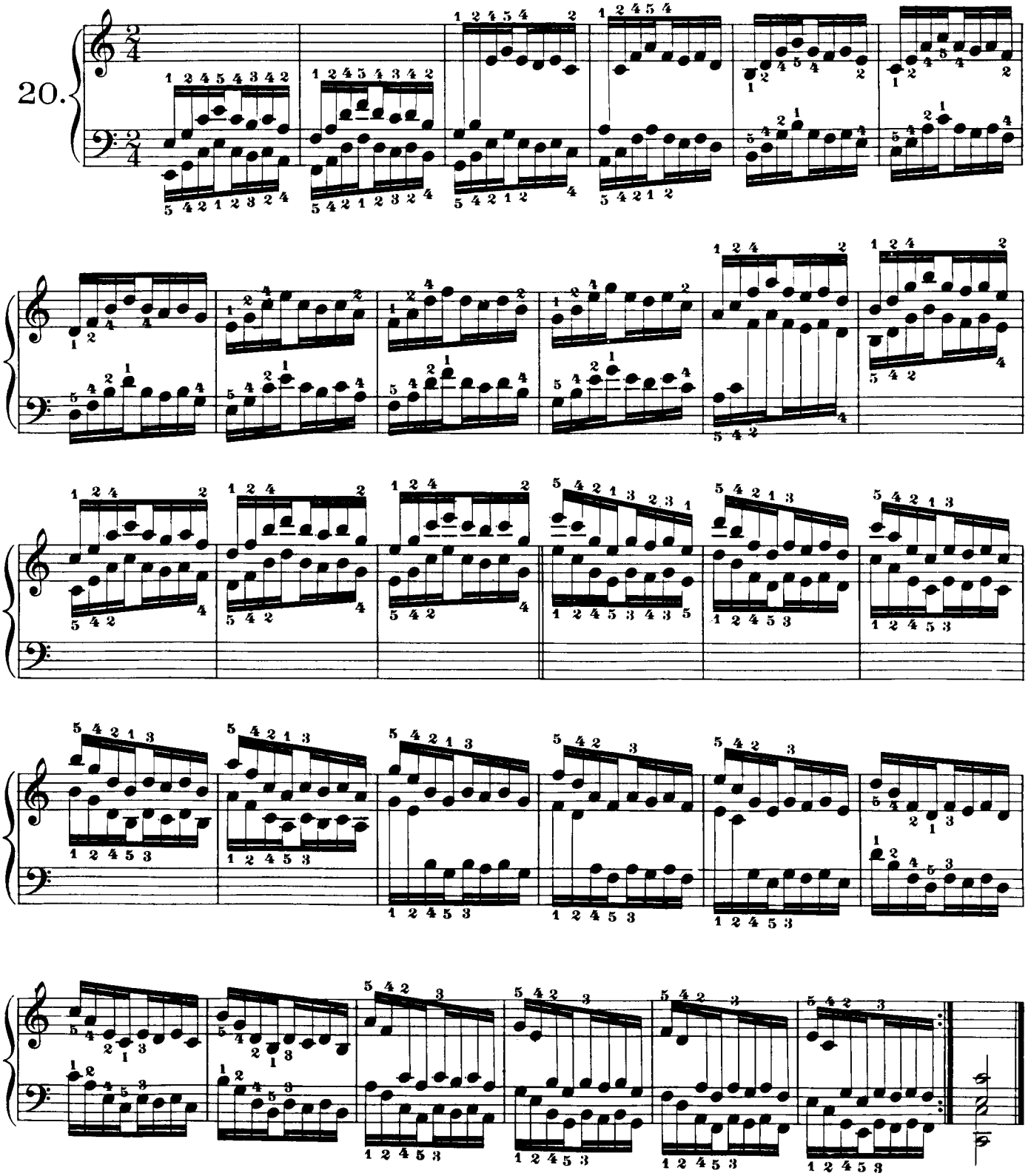
17.




(1-2-3-4-5)
18.


19.
(1-2-3-4-5)

Extension of 2-4, 4-5, and exercise for 2-3-4.



End of Part I.

After having mastered this First Part, play it through once or twice daily for some time before commencing the study of the Second ("transcendent") Part; by so doing, one is sure to obtain every possible advantage that this work promises. Complete mastery of Part I gives the key to the difficulties found in Part II.

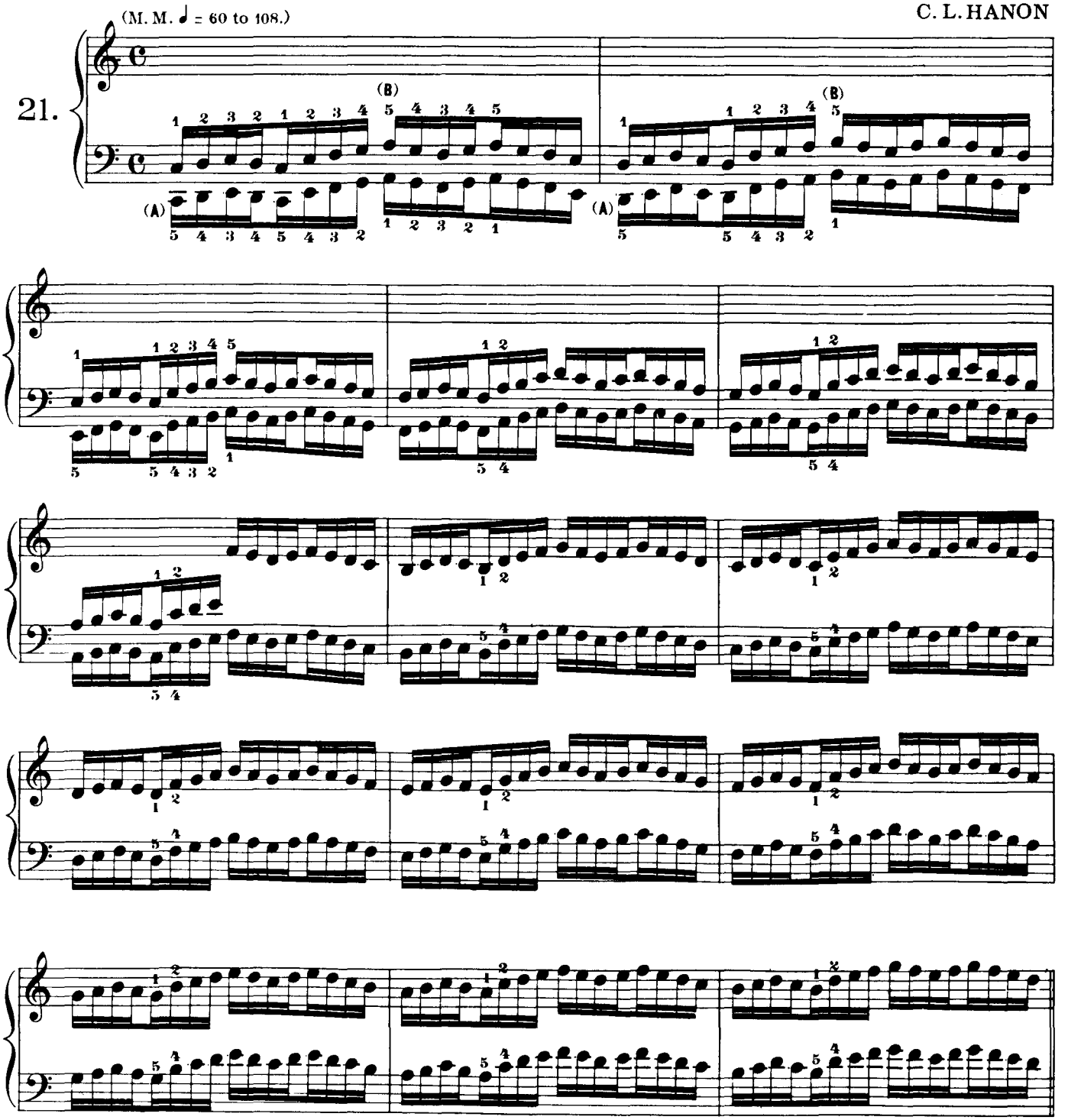
The Virtuoso-Pianist. Part II

Transcendent Exercises for Preparing the Fingers for the Virtuoso Exercises.

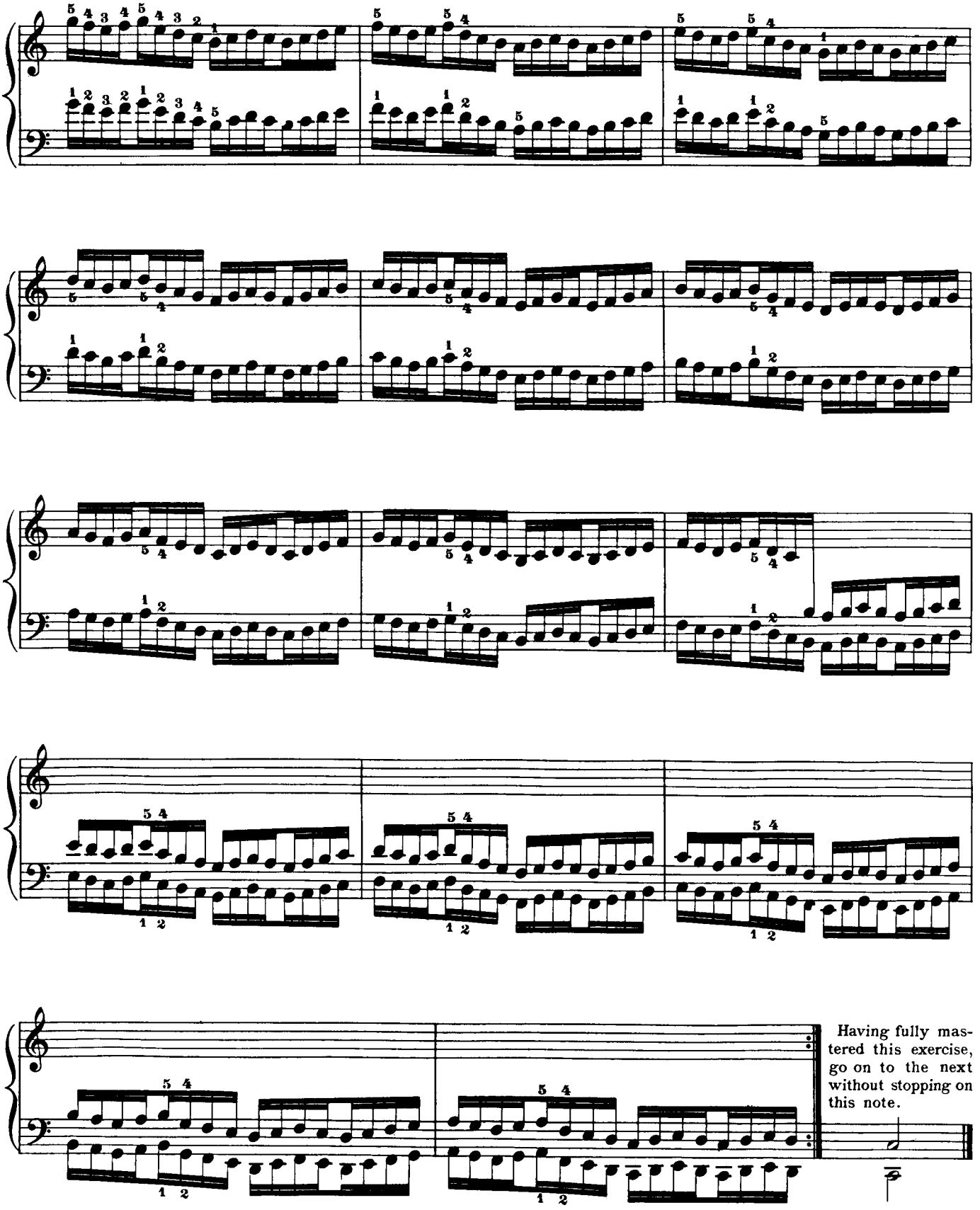
Observe, that the work done by the 3rd, 4th and 5th fingers of the left hand in the first beat of each measure (A) is repeated inversely by the same fingers of the right hand in the third beat of the same measure (B).

(M. M. ♩ = 60 to 108.) C. L. HANON

21.

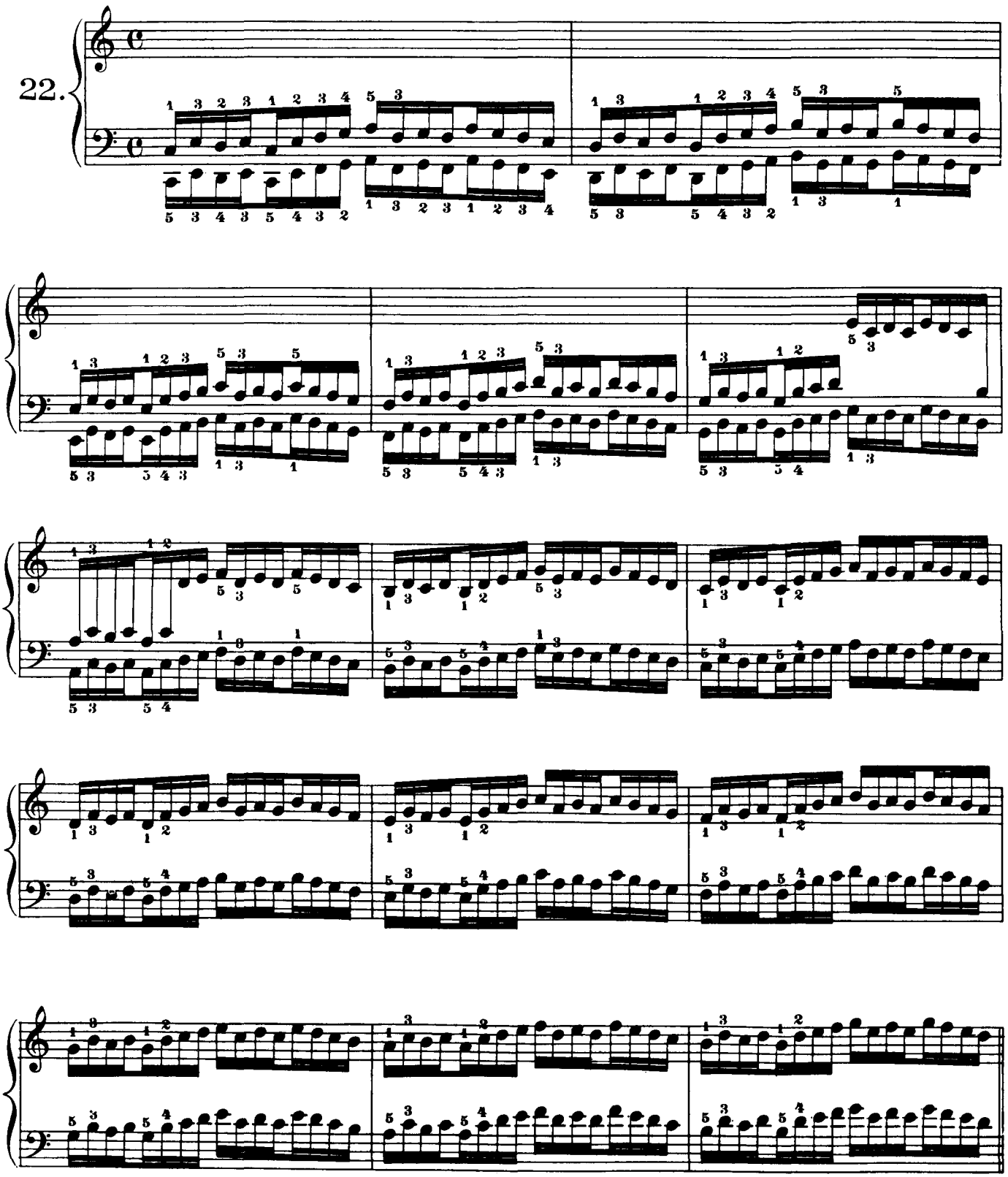


Practise the exercises in Part II, like those in Part I, with the metronome at 60; similarly practise all the following exercises where the tempo is not indicated, and gradually increase the speed to 108. Wherever a different tempo is required, it will be indicated at the head of the exercise.

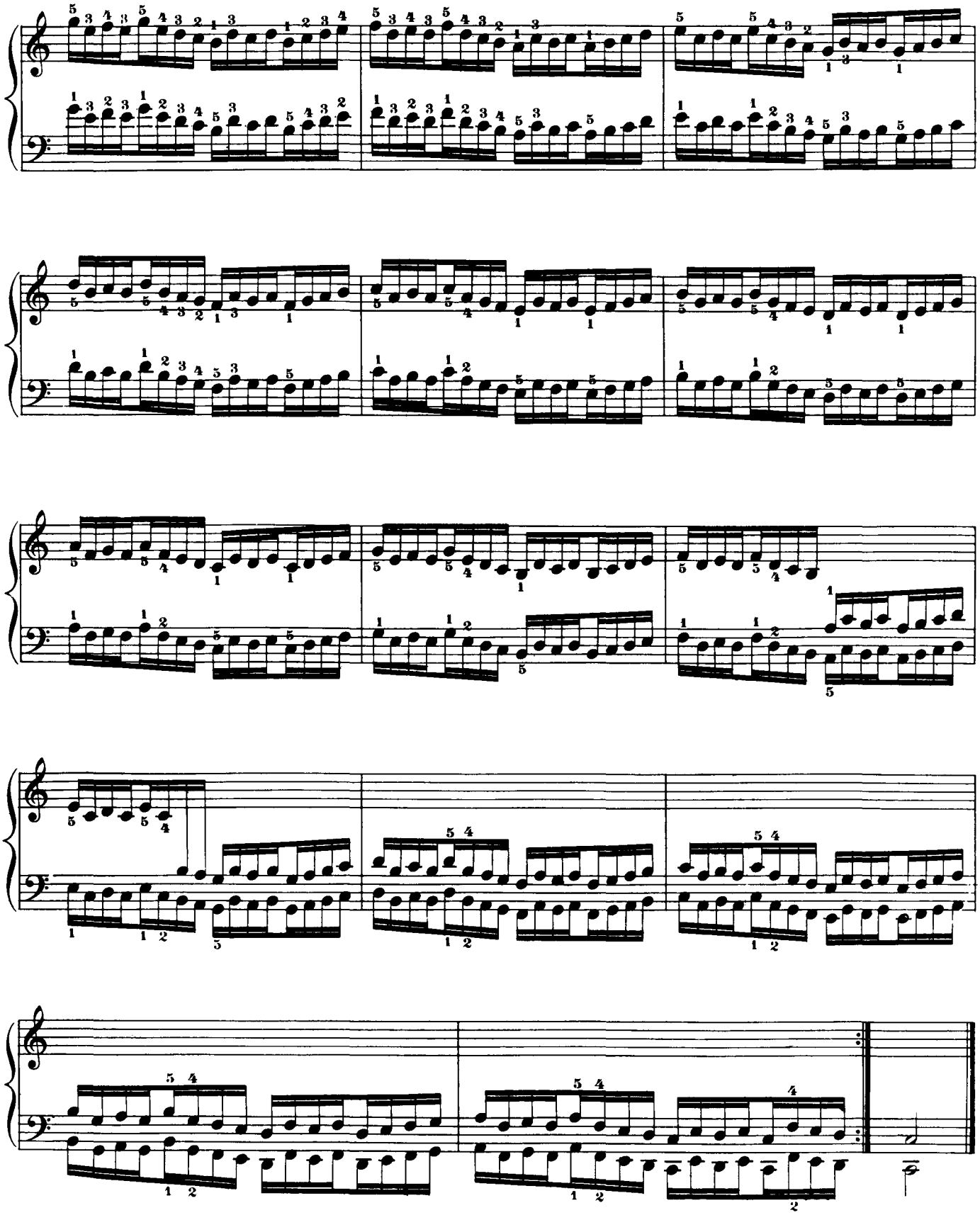

Having fully mastered this exercise, go on to the next without stopping on this note.

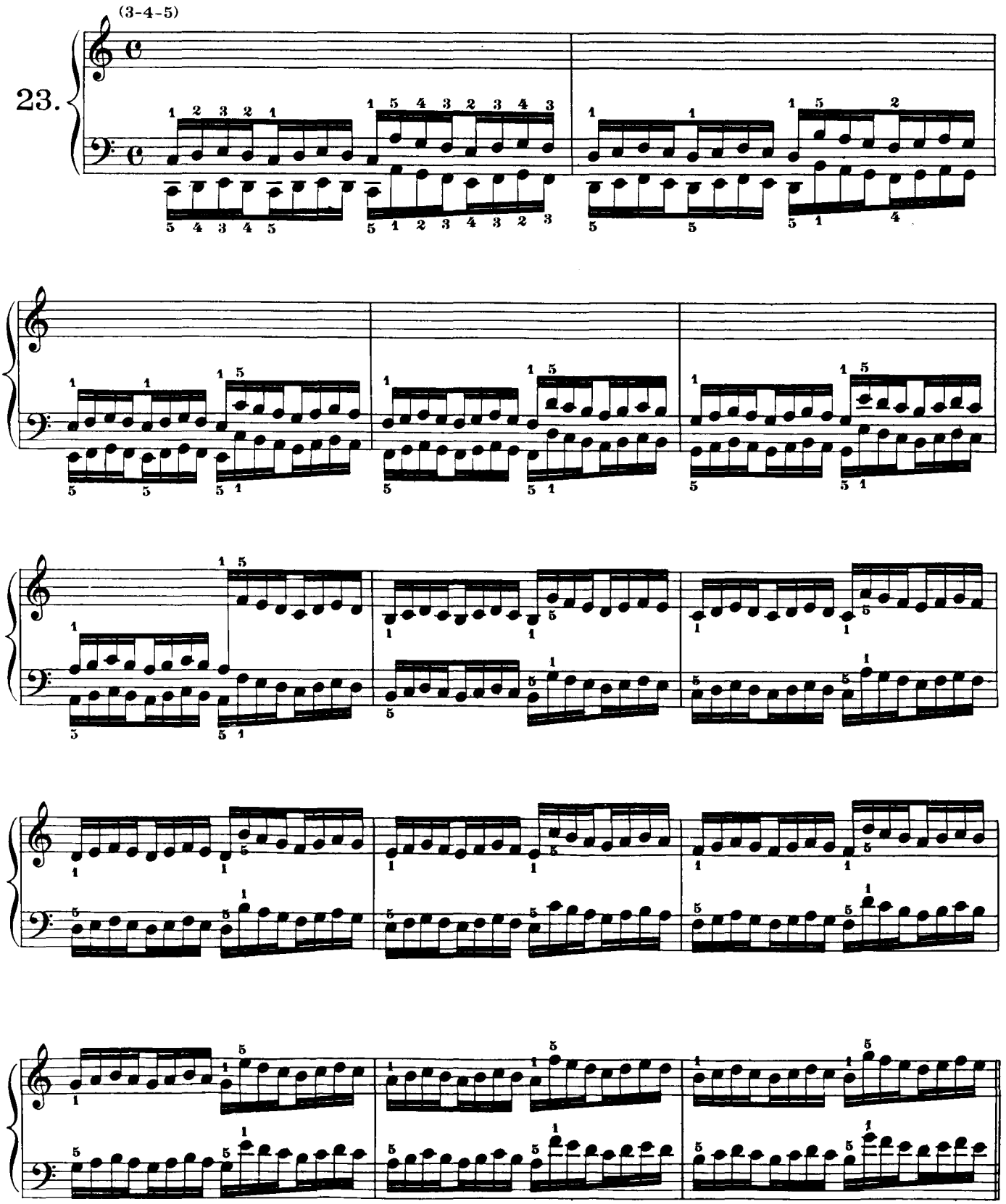
Same object as Nº 21. (3-4-5)

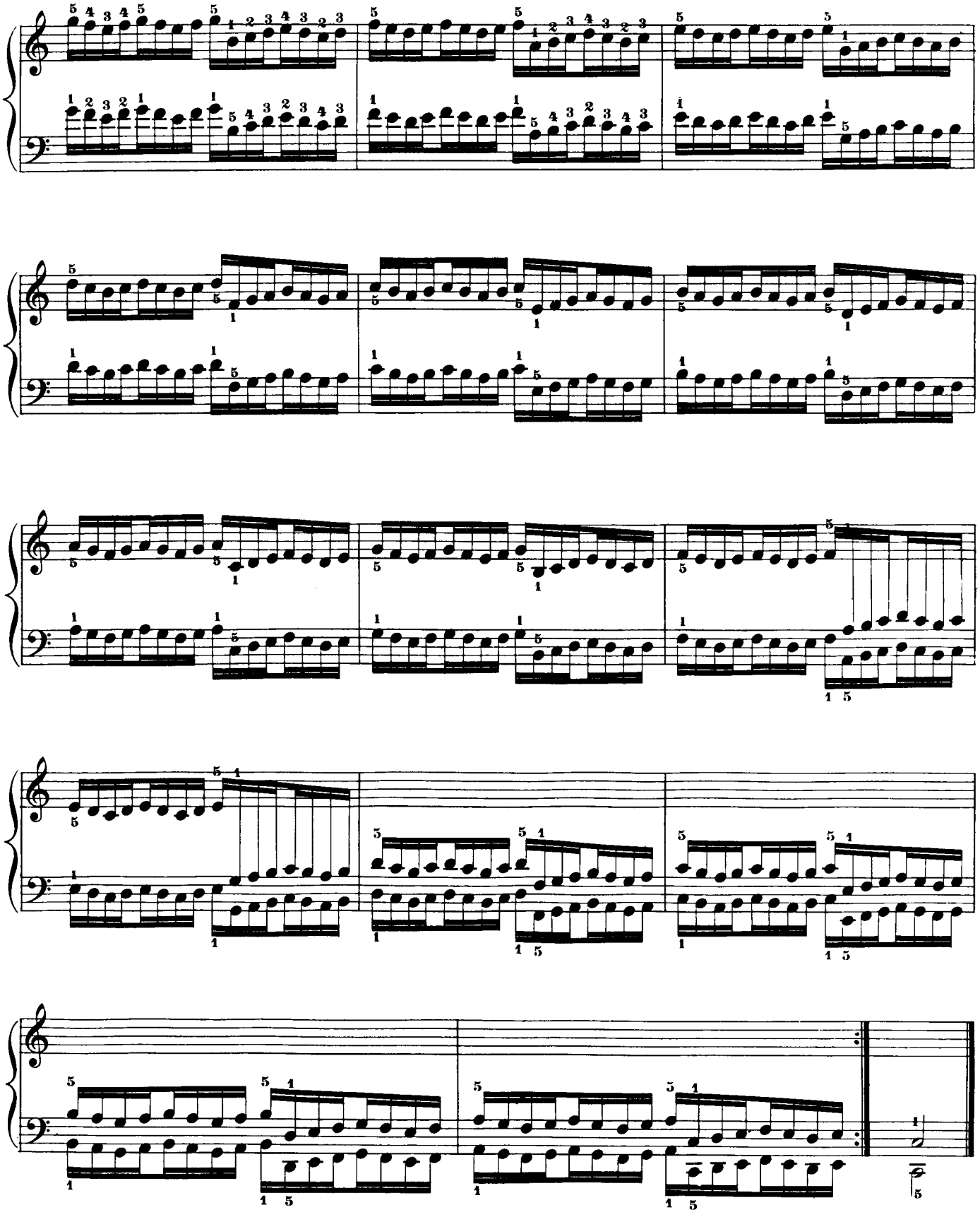
22.

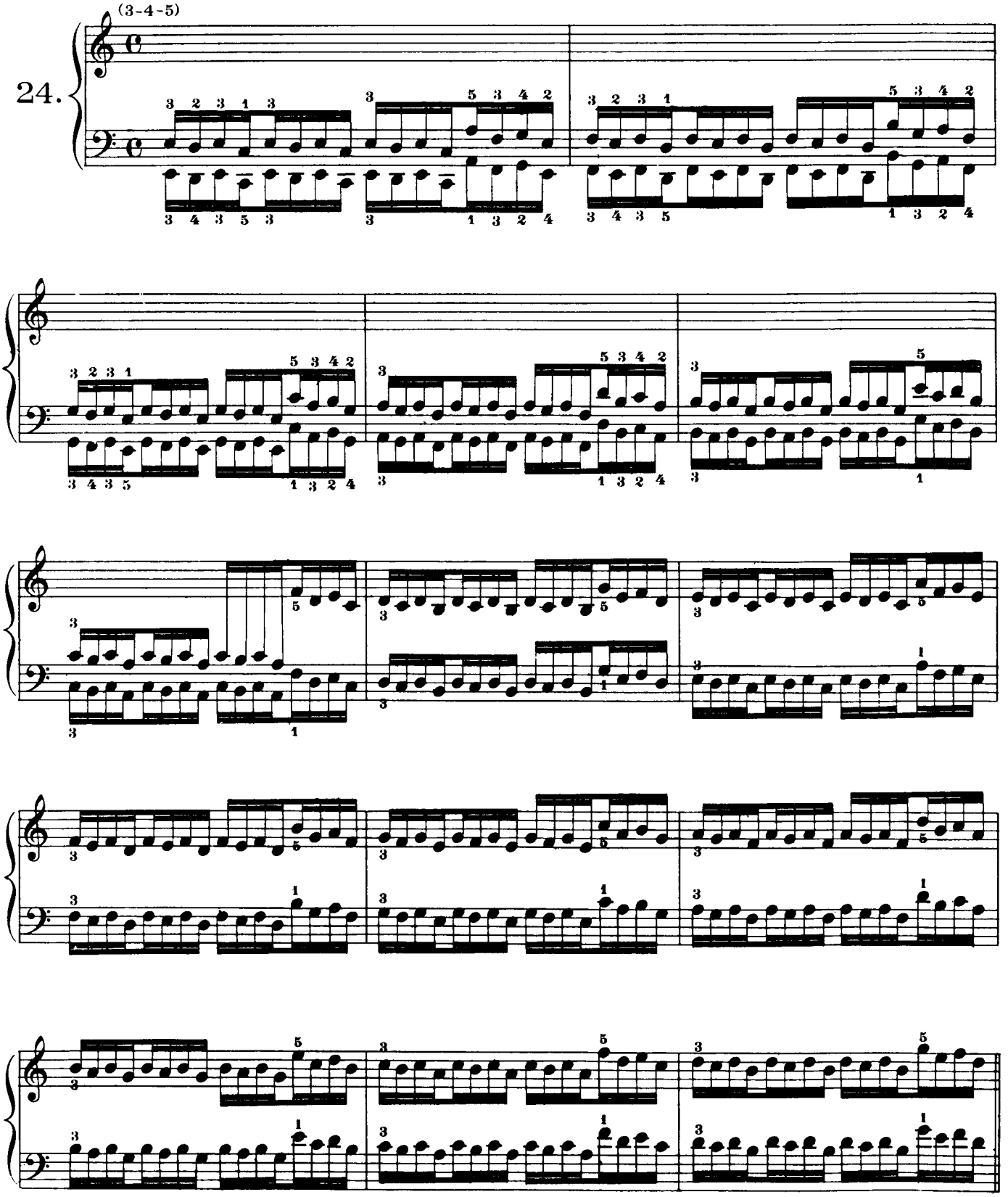


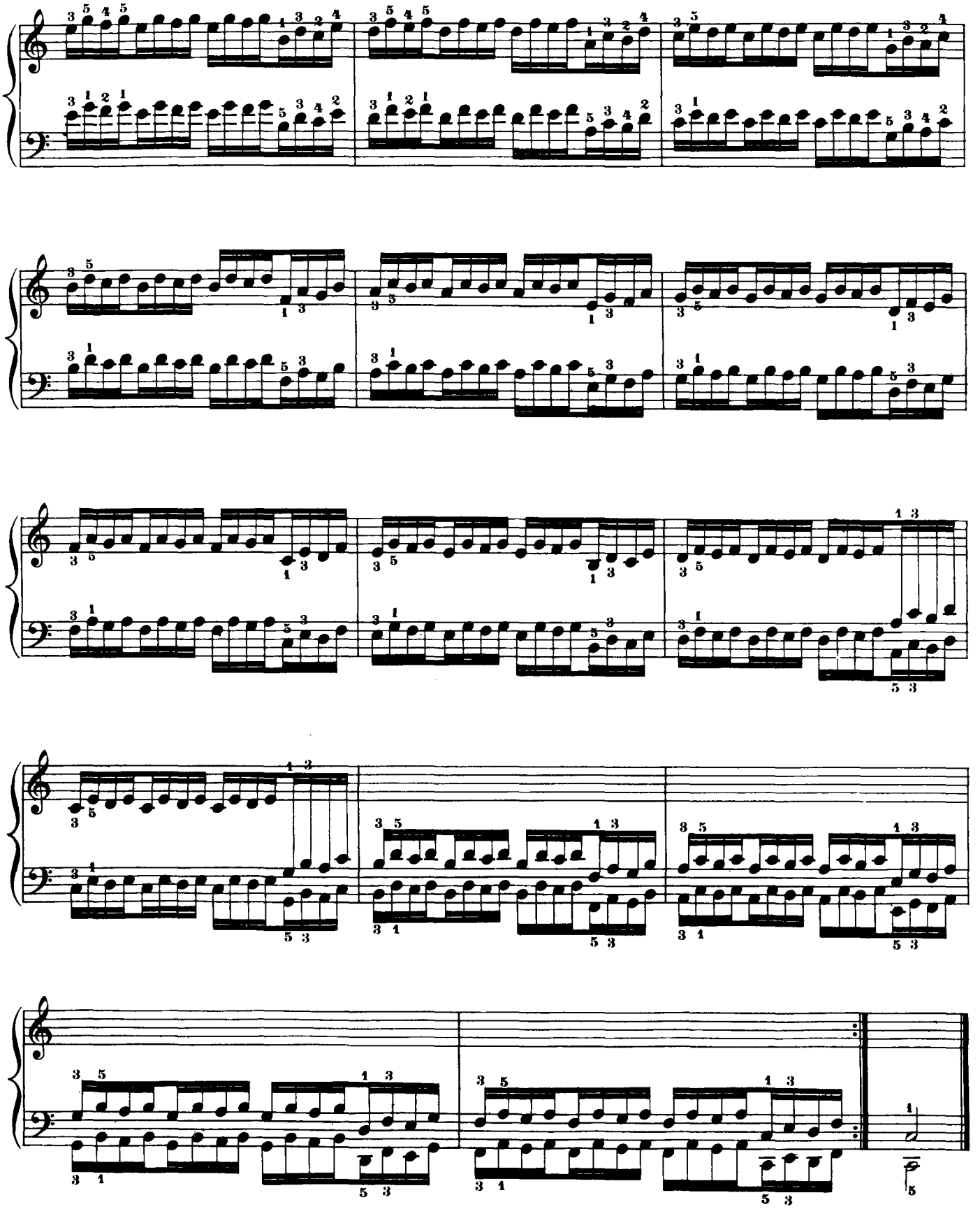
Practise the exercises of this Second Part as we directed for Part I (top of p. 4); thus, in playing through the exercises, stop only on the last notes on pp. 24, 29, 33, 37, 41, 44, 46, and 49.

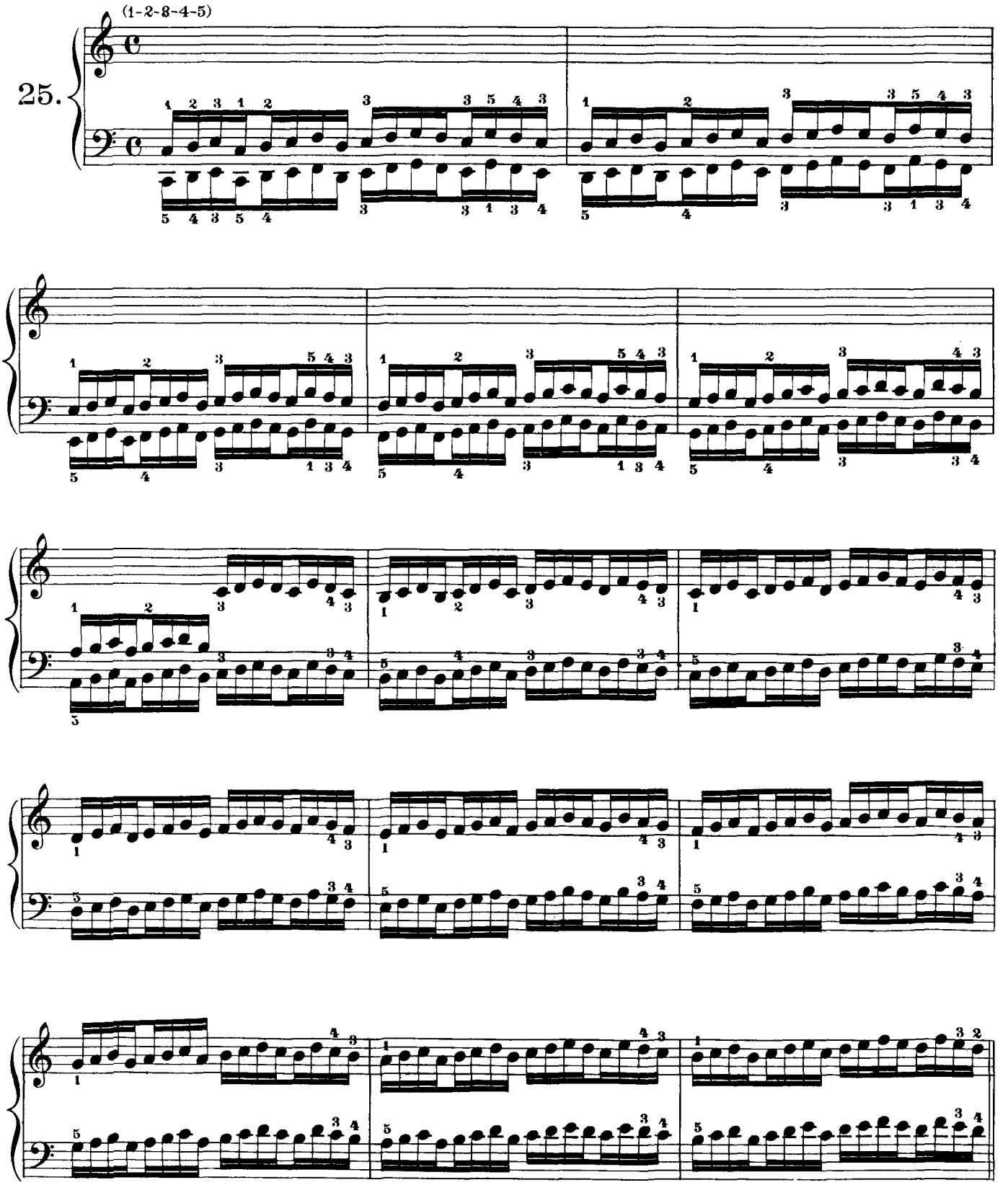


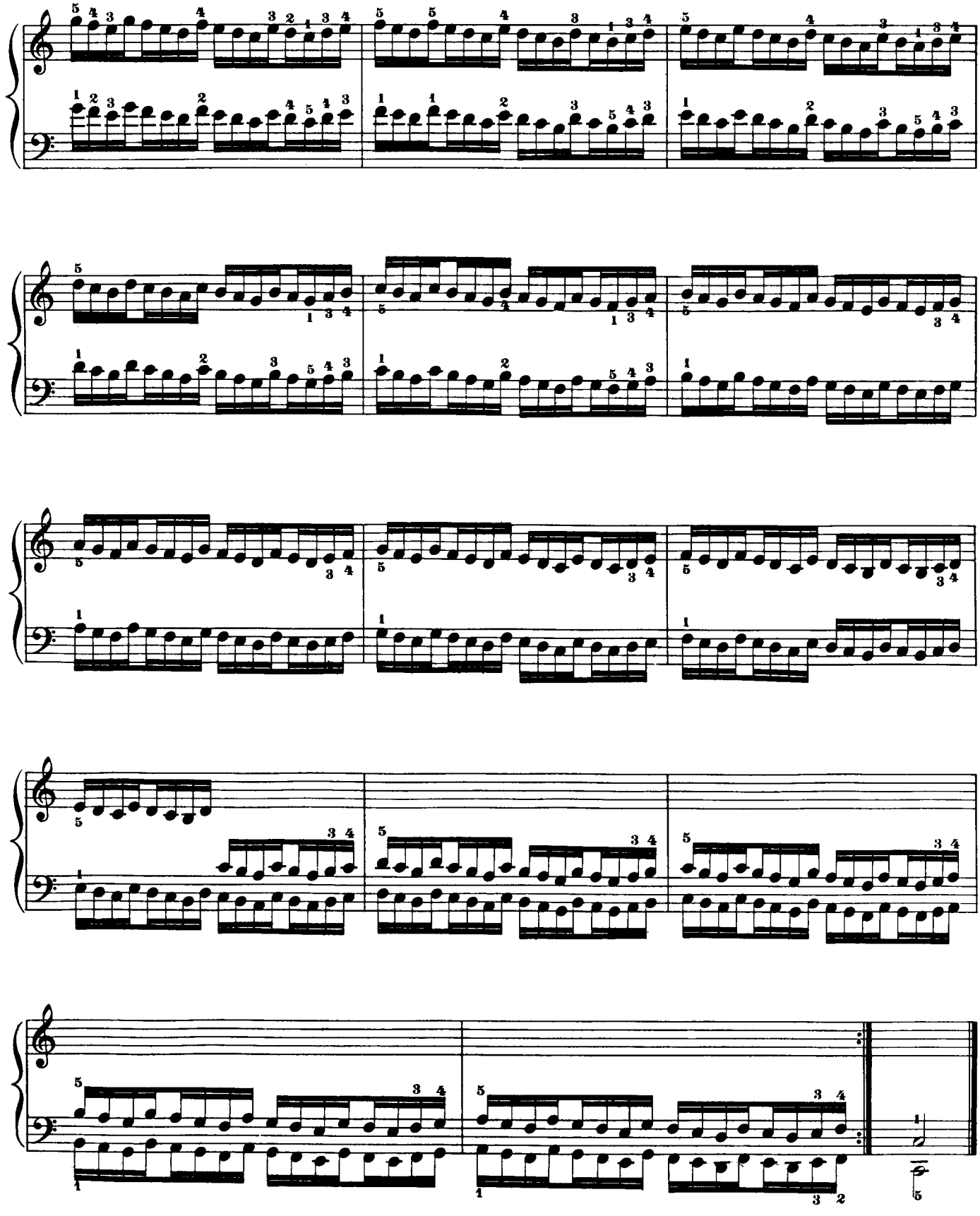

(3-4-5)
23.

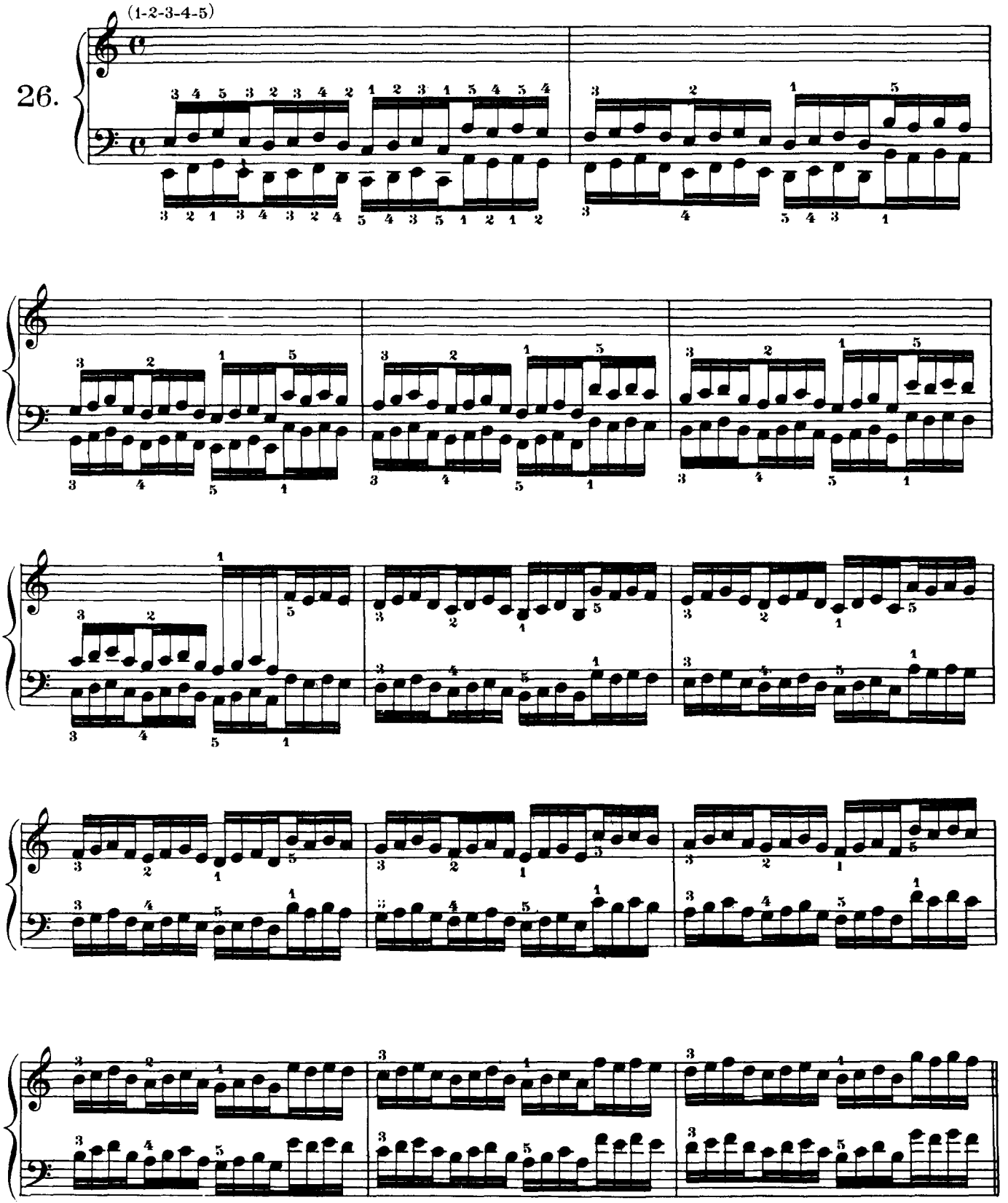


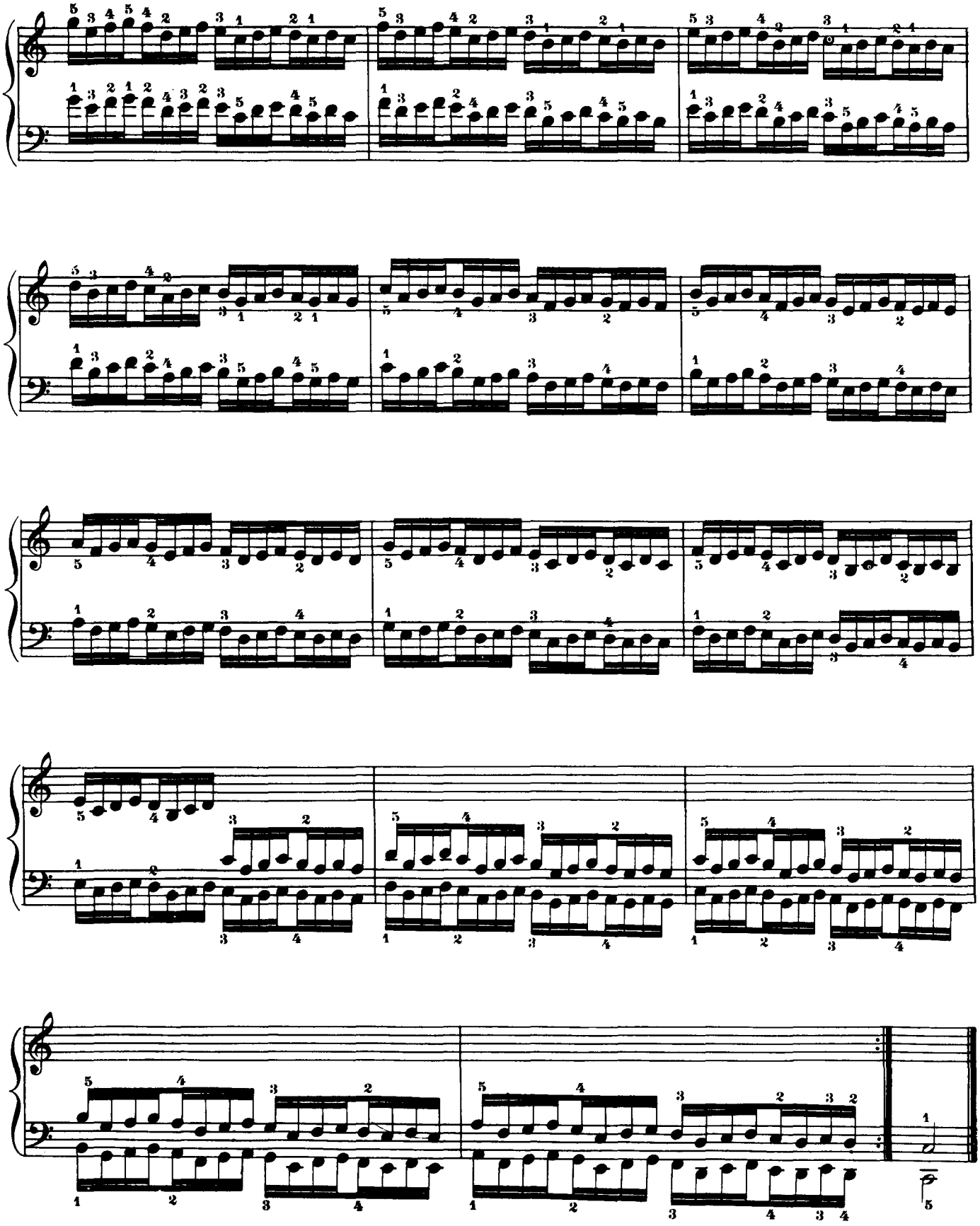

(3-4-5)
24.



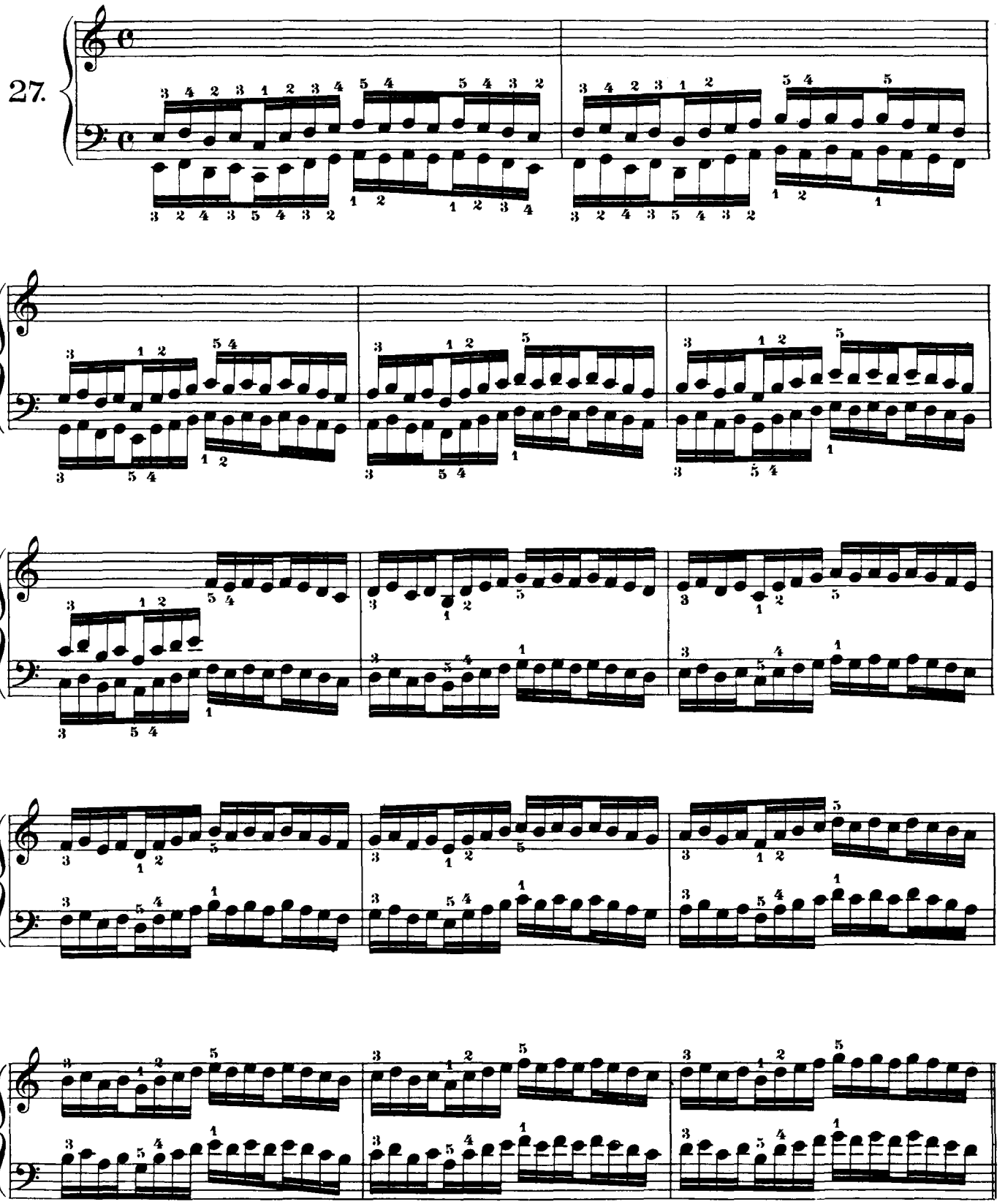

(1-2-3-4-5)
25.

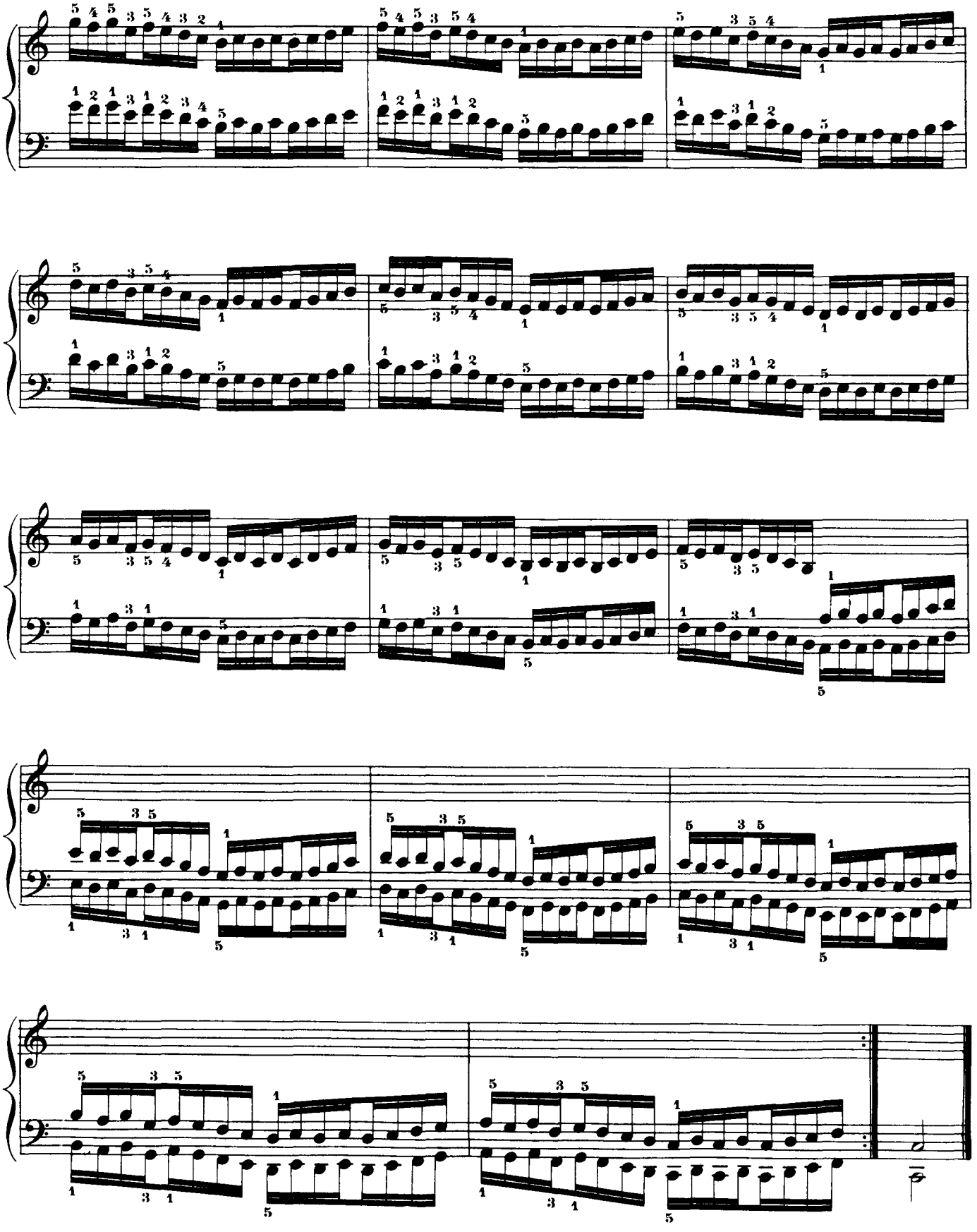


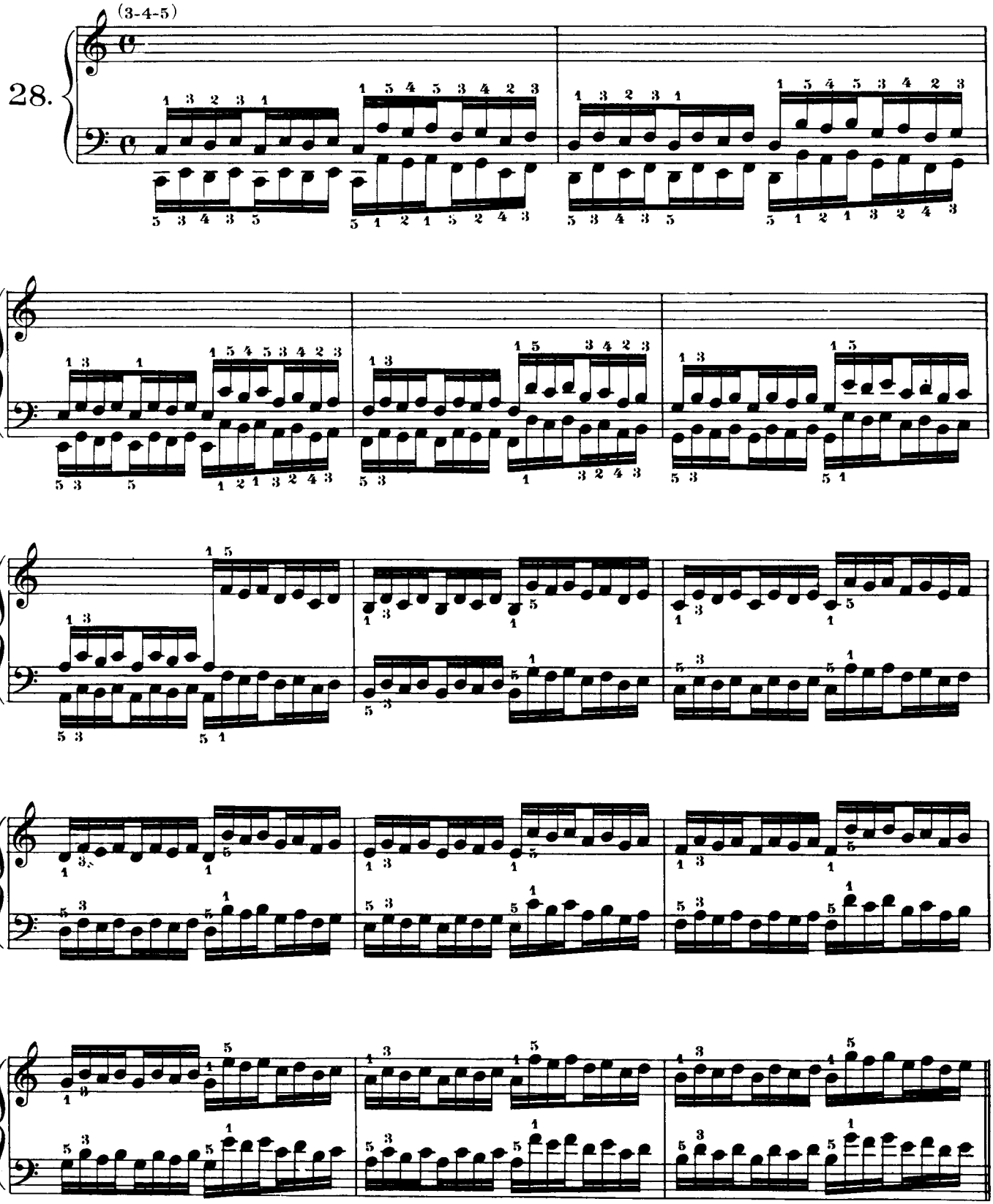

26.
(1-2-3-4-5)

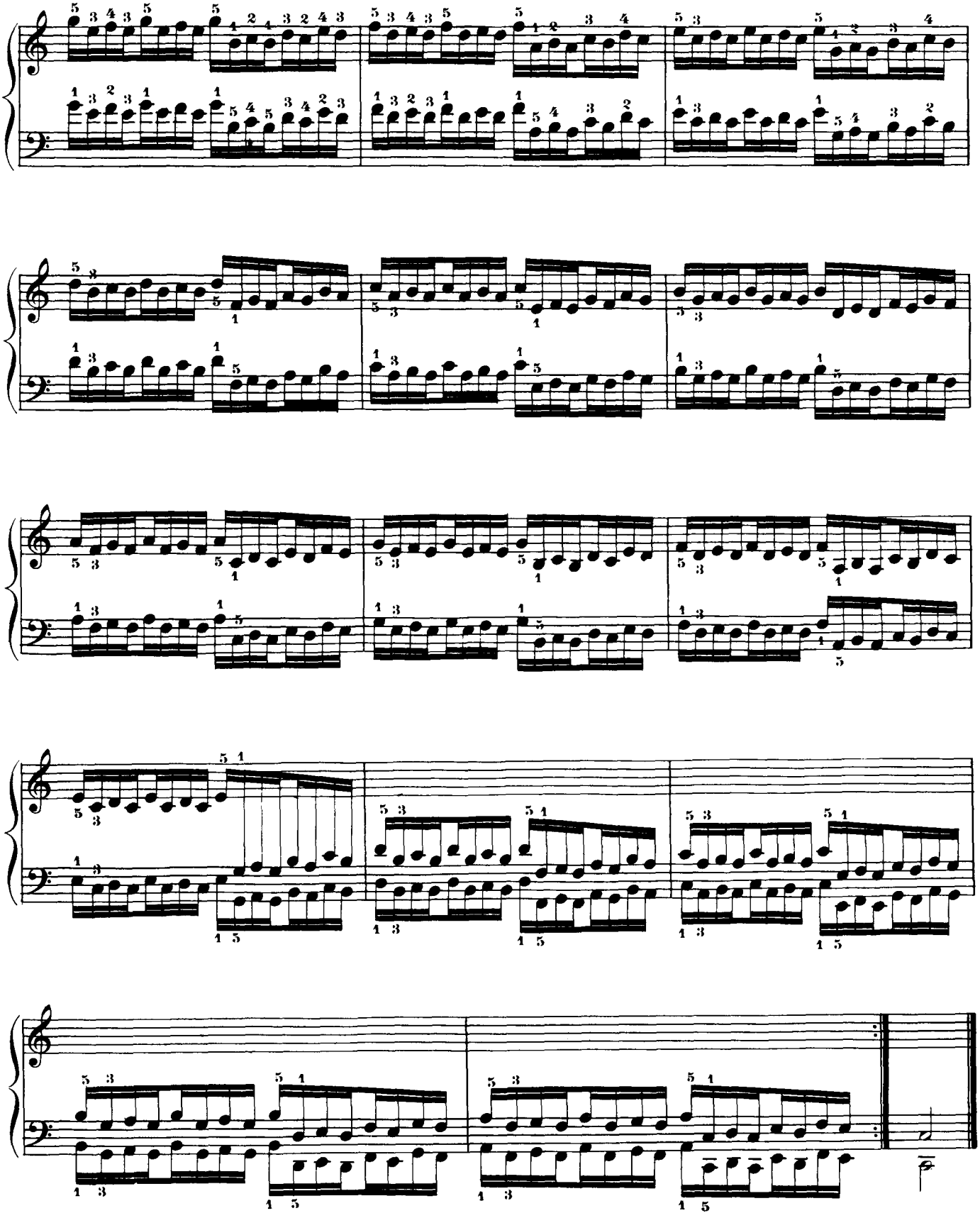


(1-2-3-4-5): Prepares the 4th and 5th fingers for the trill given further on.

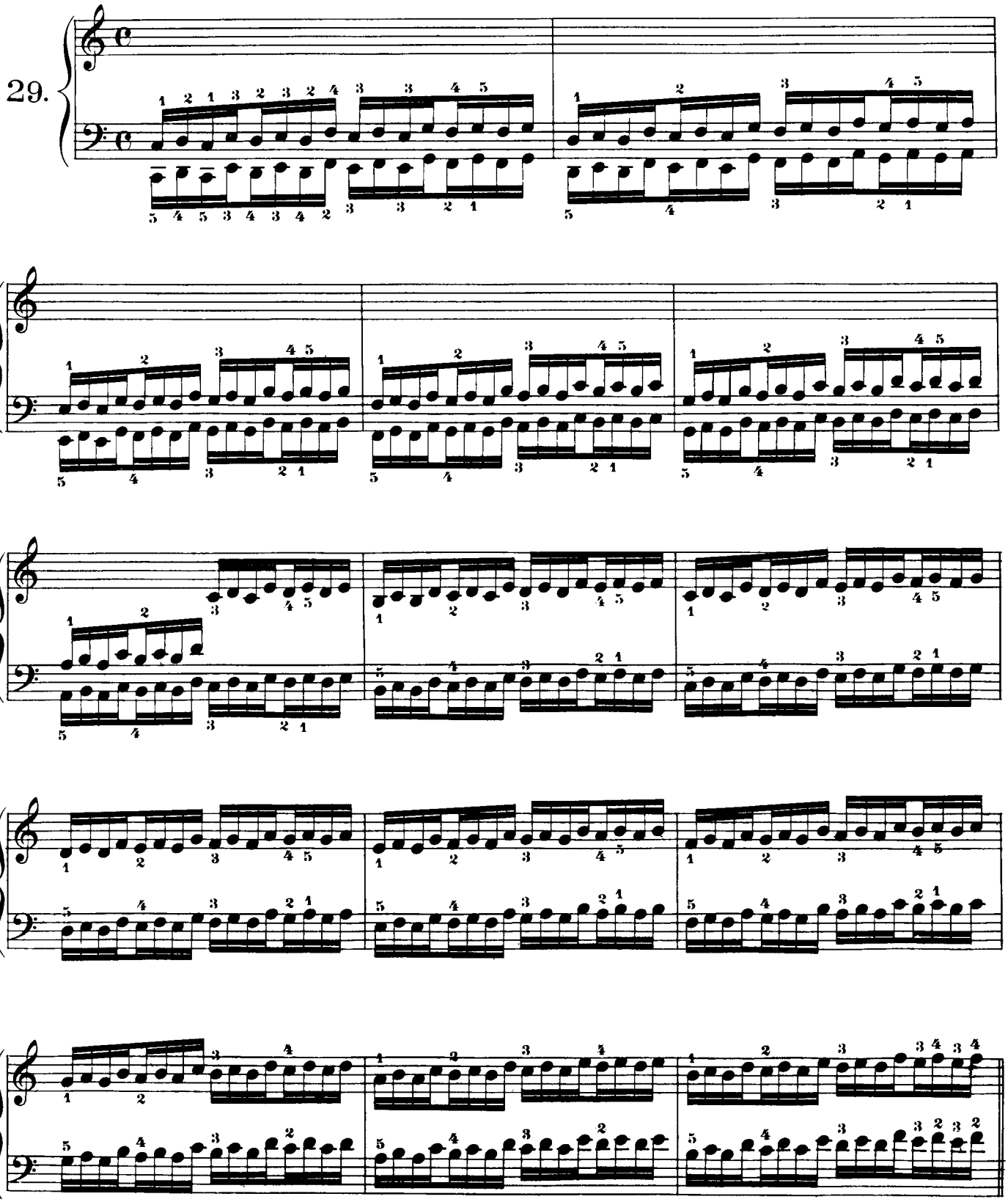


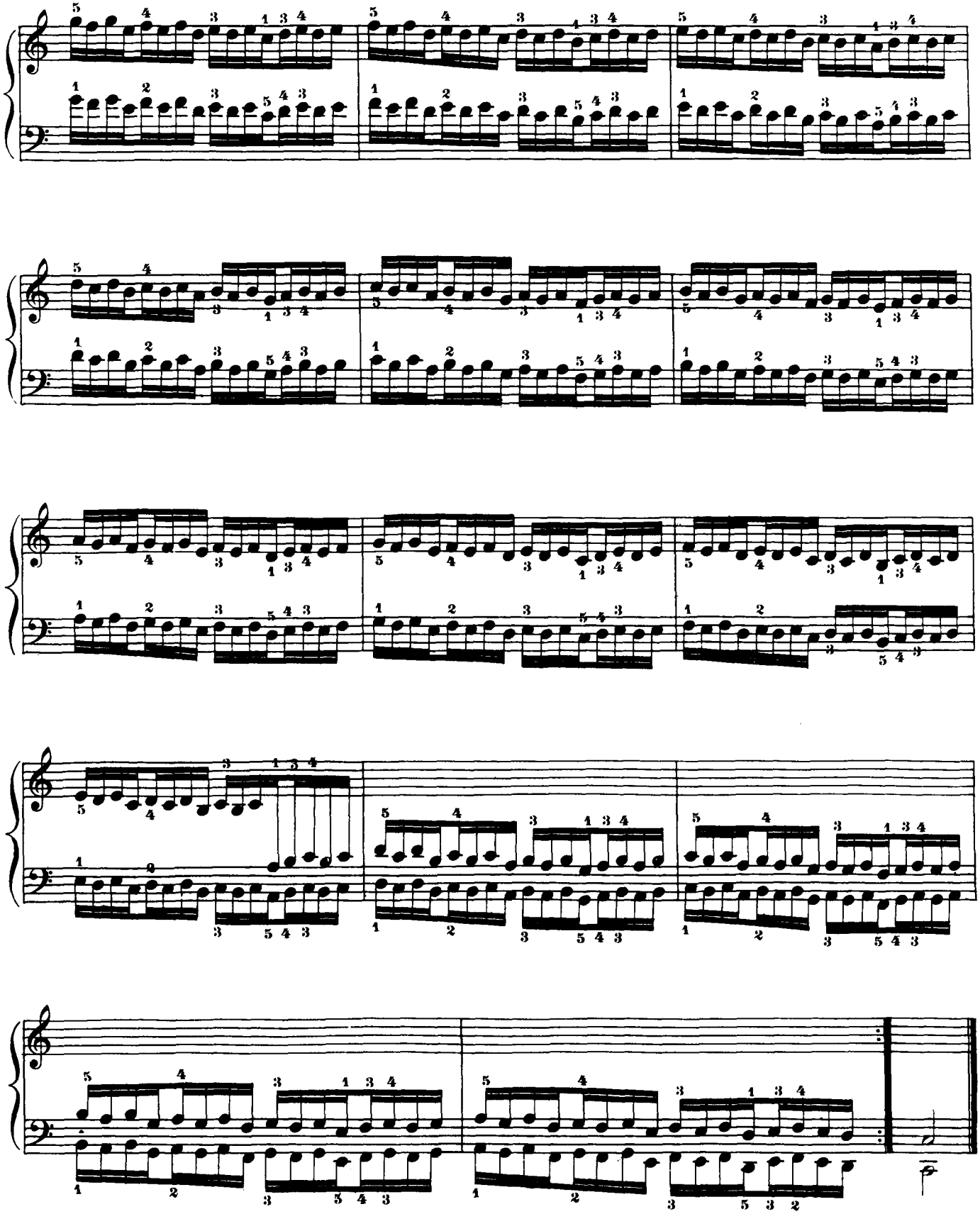



28.
(3-4-5)



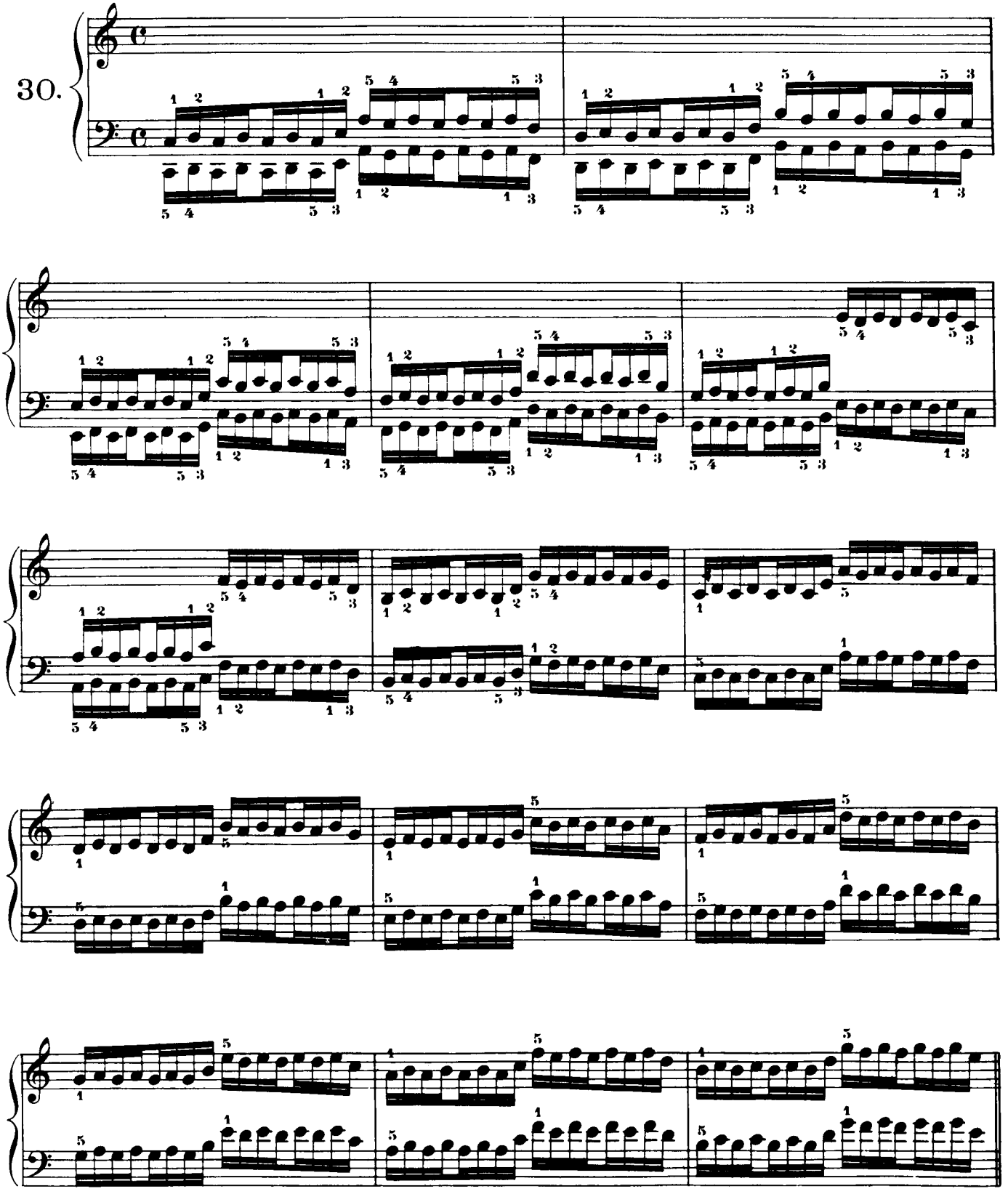
(1-2-3-4-5) Preparation for the Trill, for all five fingers.

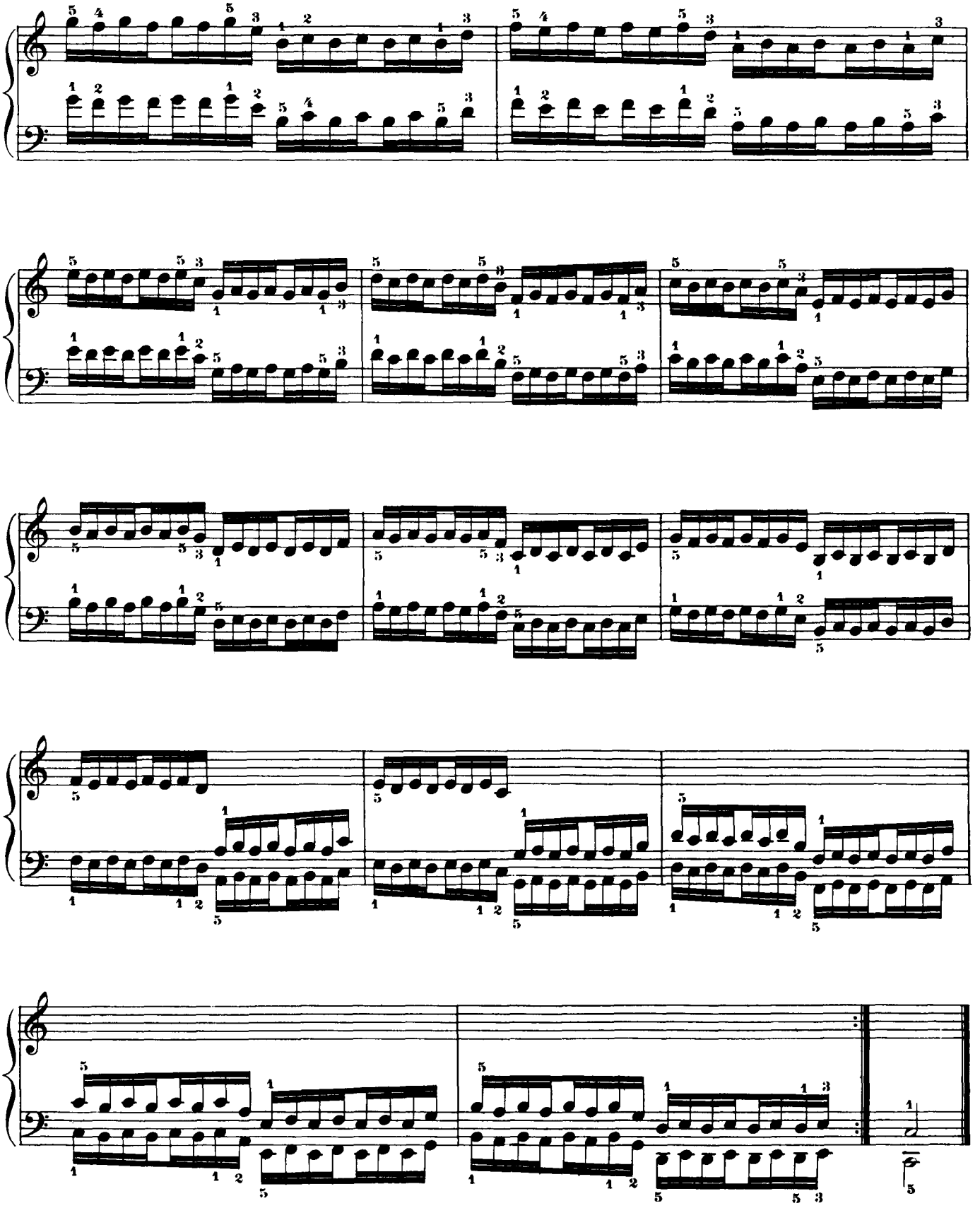




Trill alternating between 1-2 and 4-5.

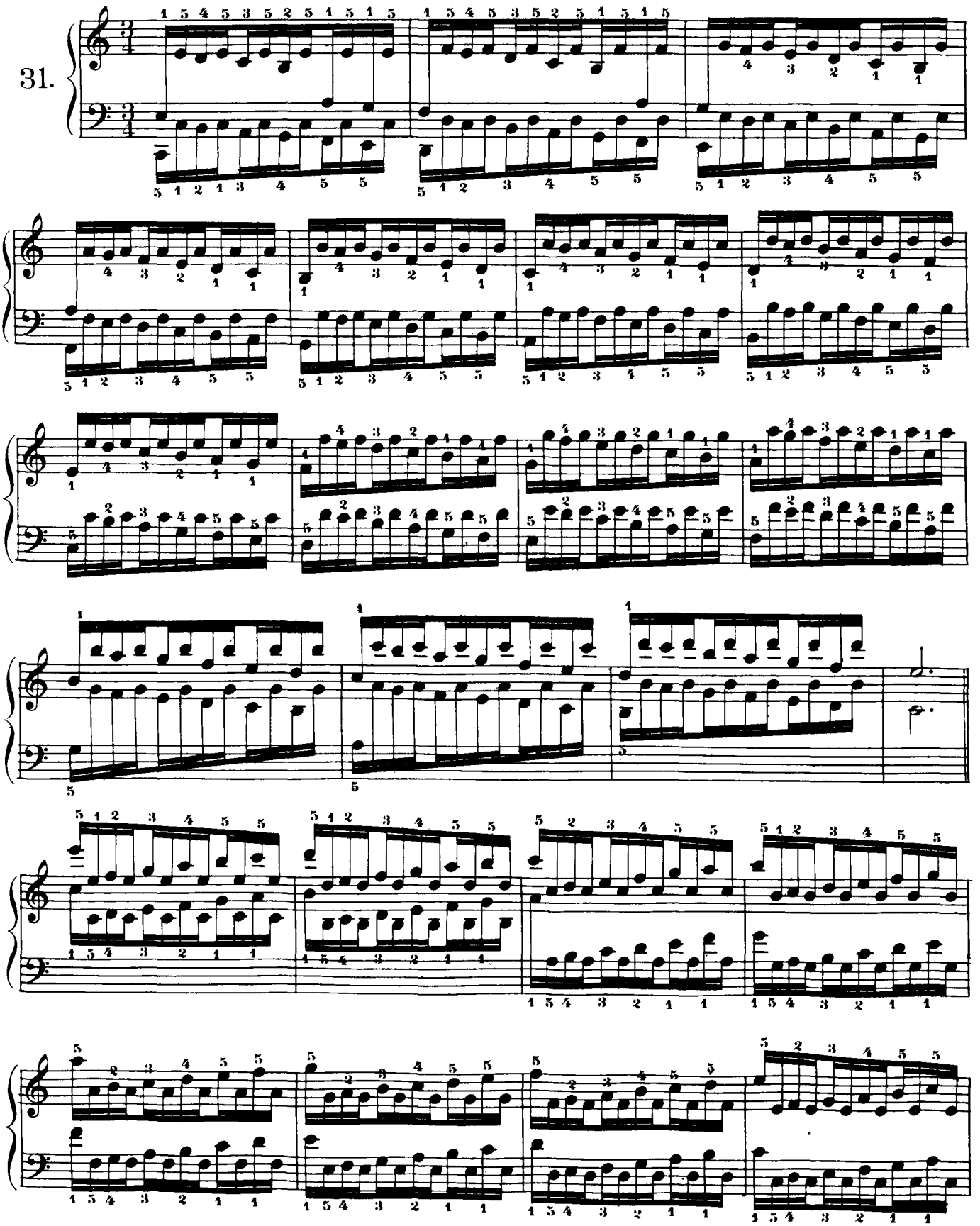
30.

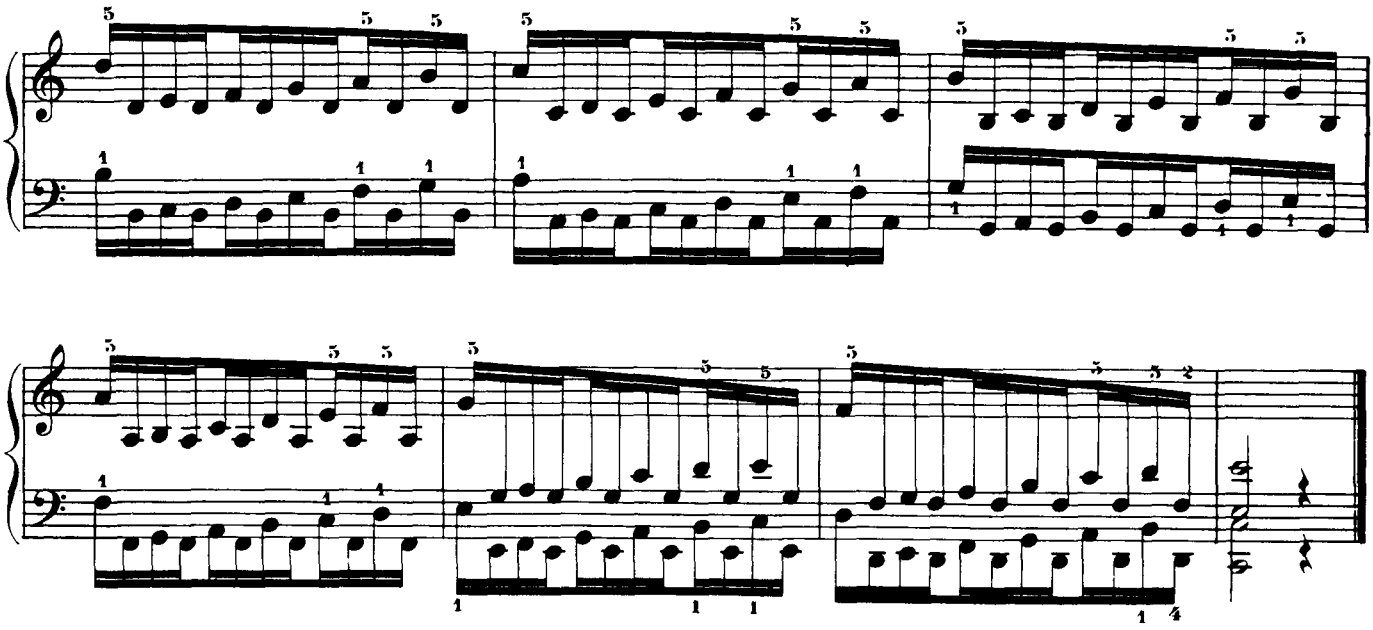




(1-2-3-4-5, and extensions)

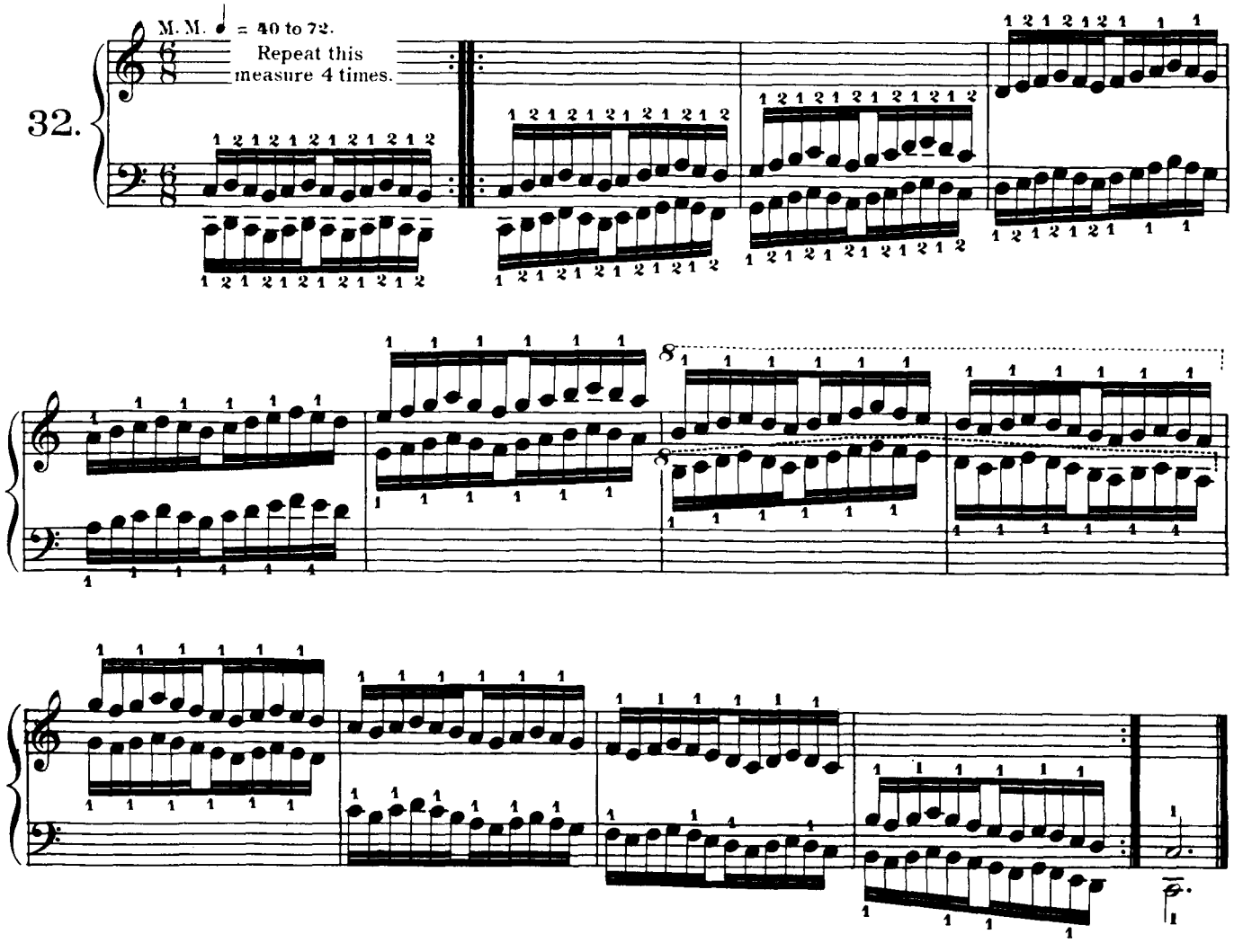
31.





Turning the thumb under.

Turning the thumb under the 2nd finger.

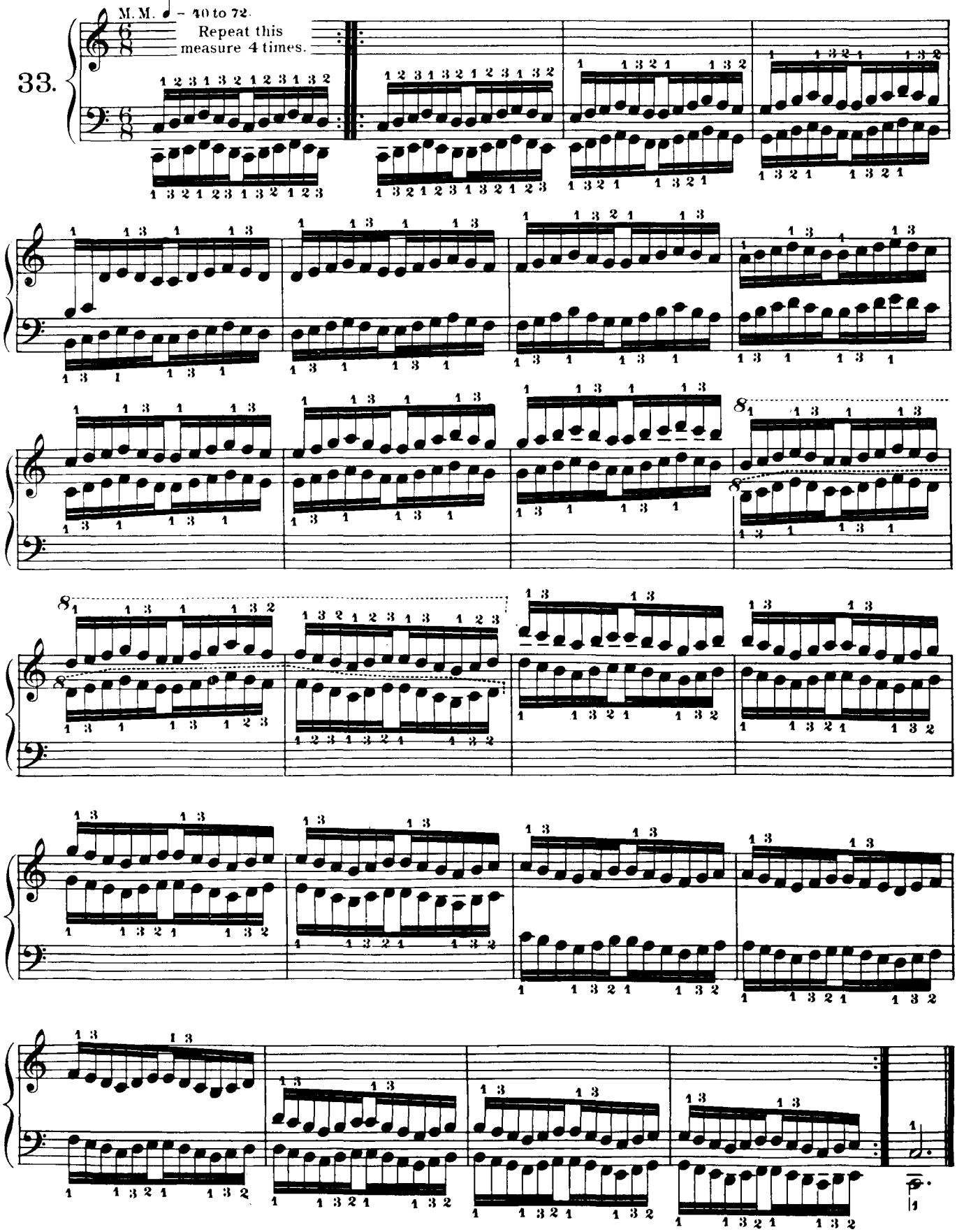


Turning the thumb under the 3rd finger.

33.

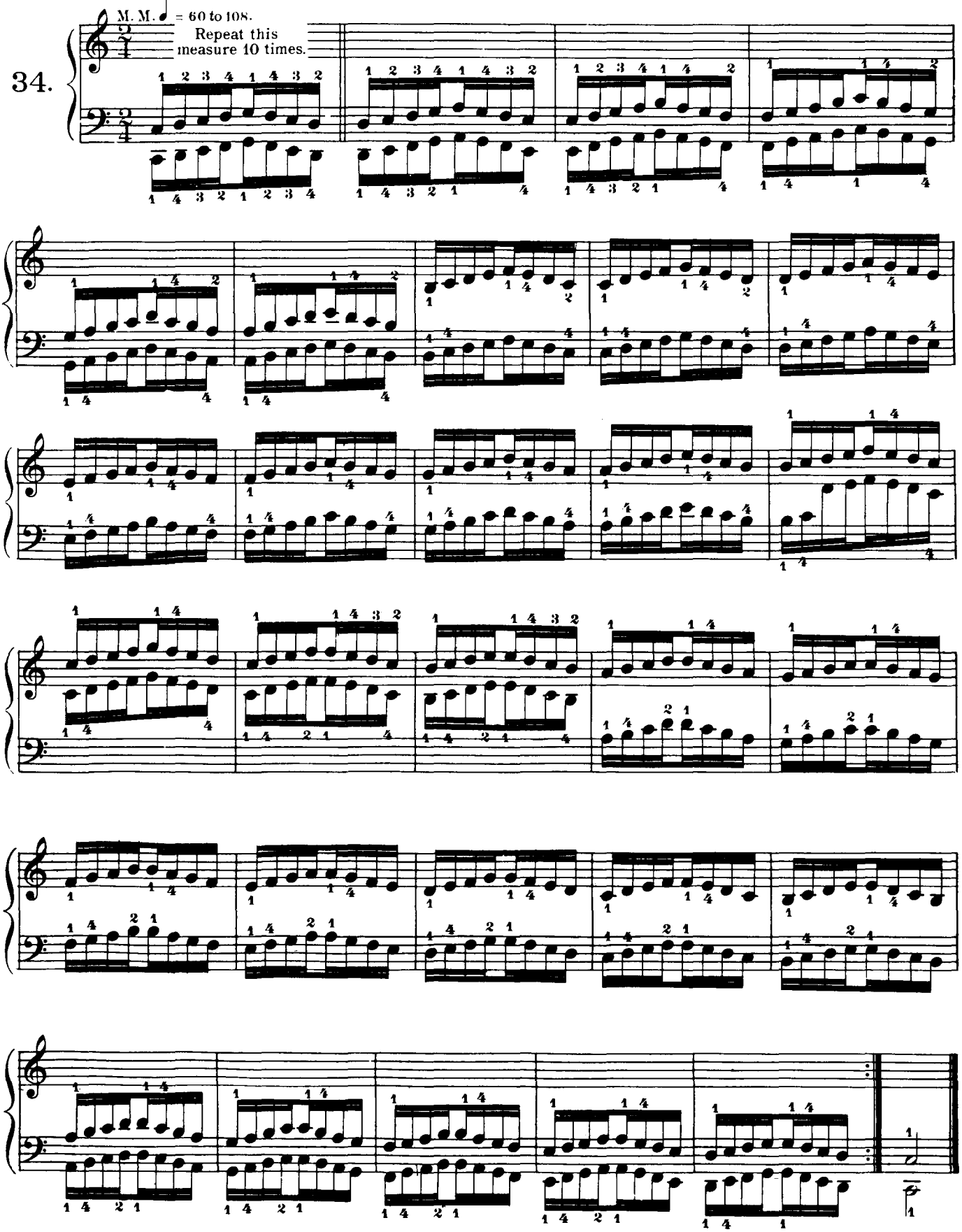
M. M. ♩ = 40 to 72.

Repeat this measure 4 times.

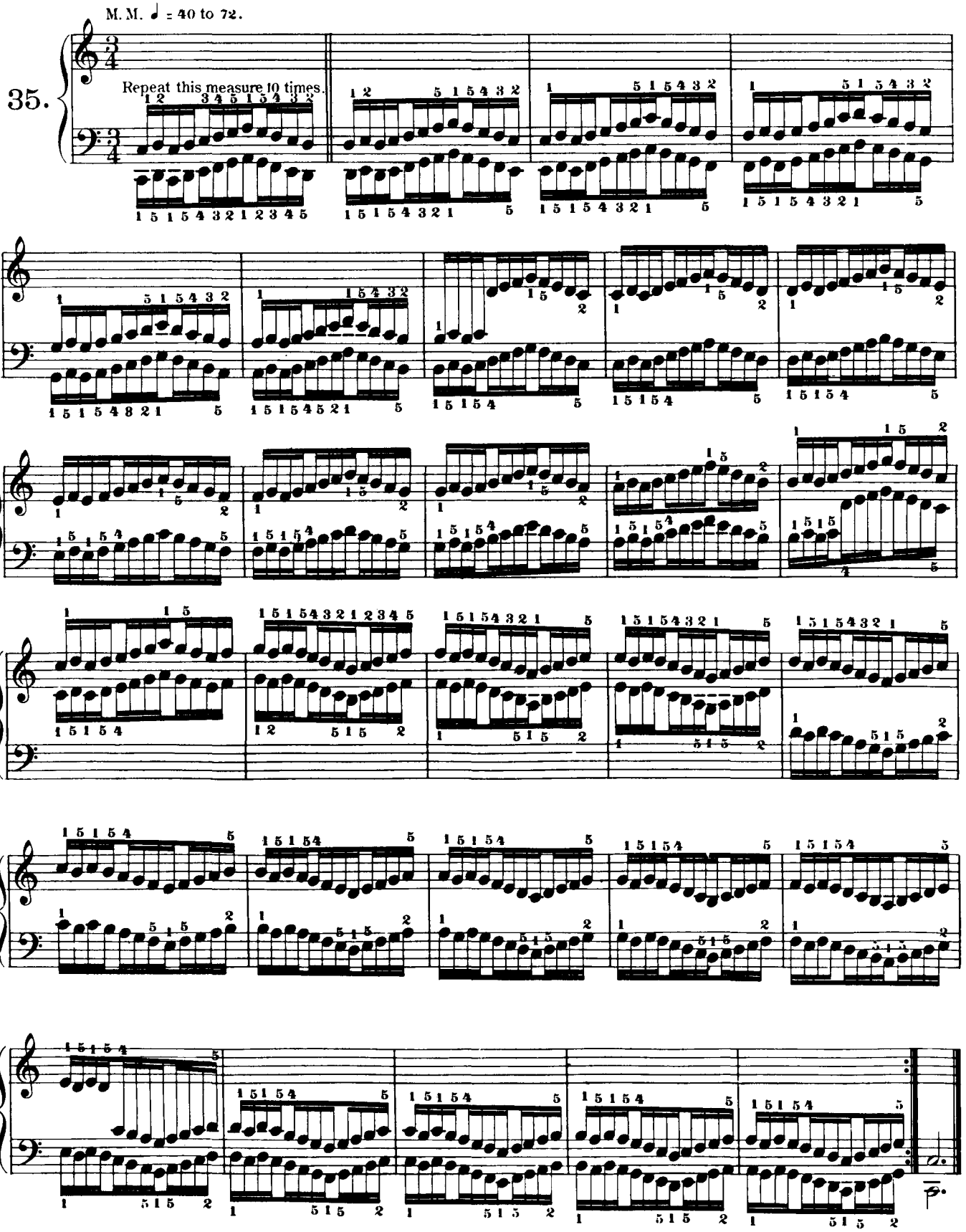


Turning the thumb under the 4th finger.

34.

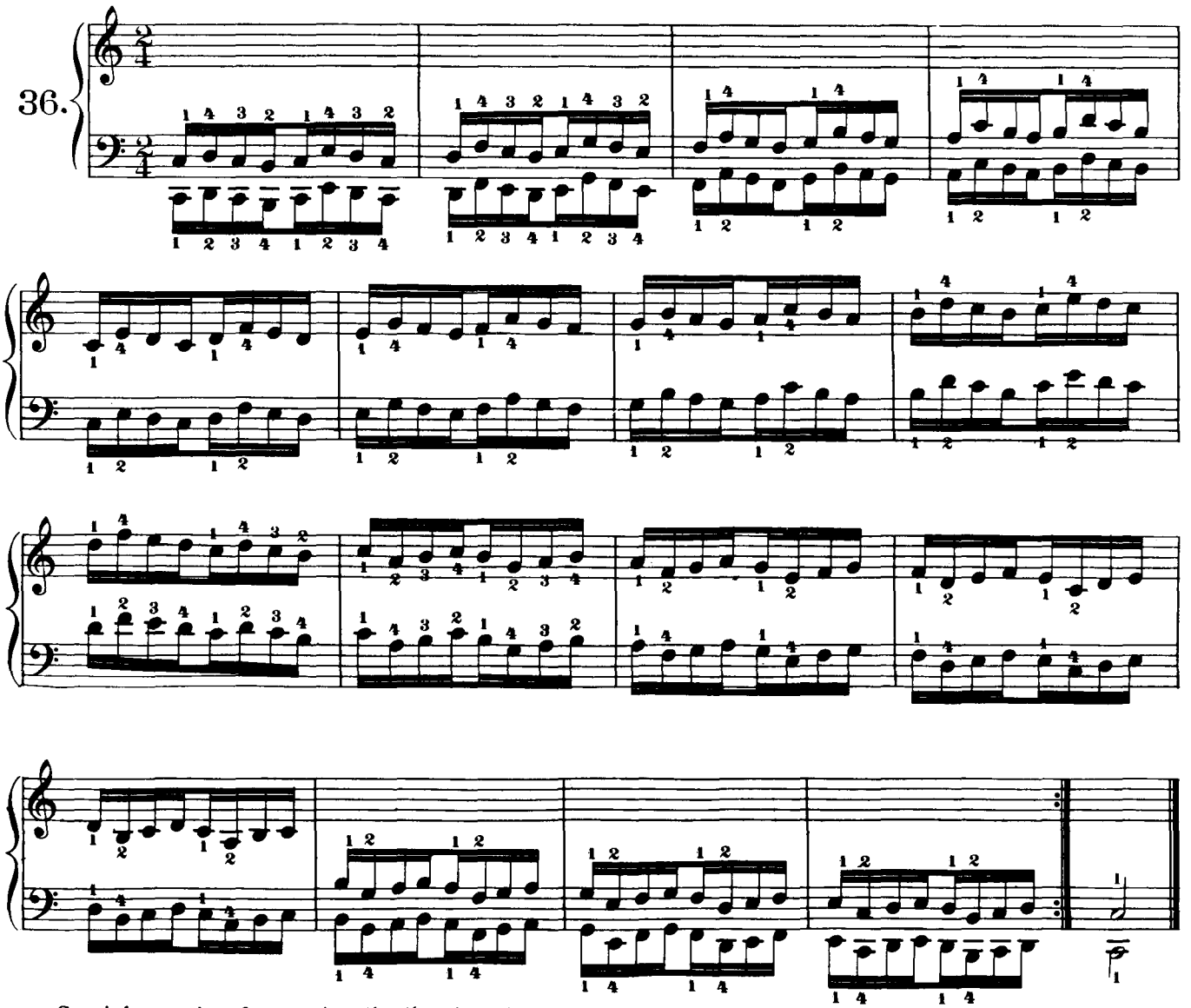


Turning the thumb under the 5th finger. This exercise is of the highest importance.



Another example of turning the thumb under.

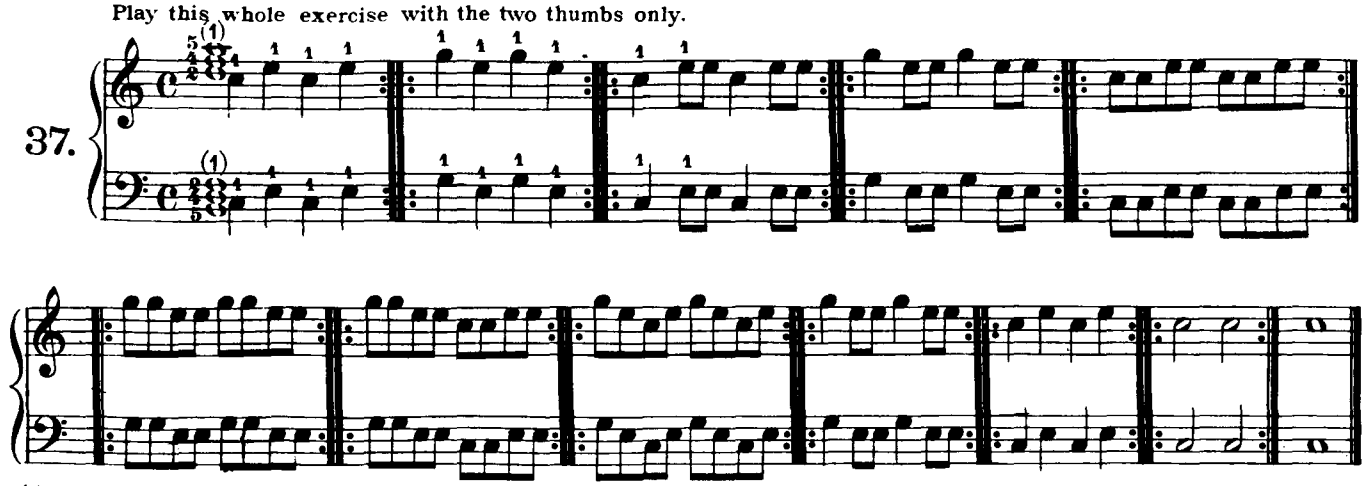
36.



Special exercise for turning the thumb under.

Play this whole exercise with the two thumbs only.

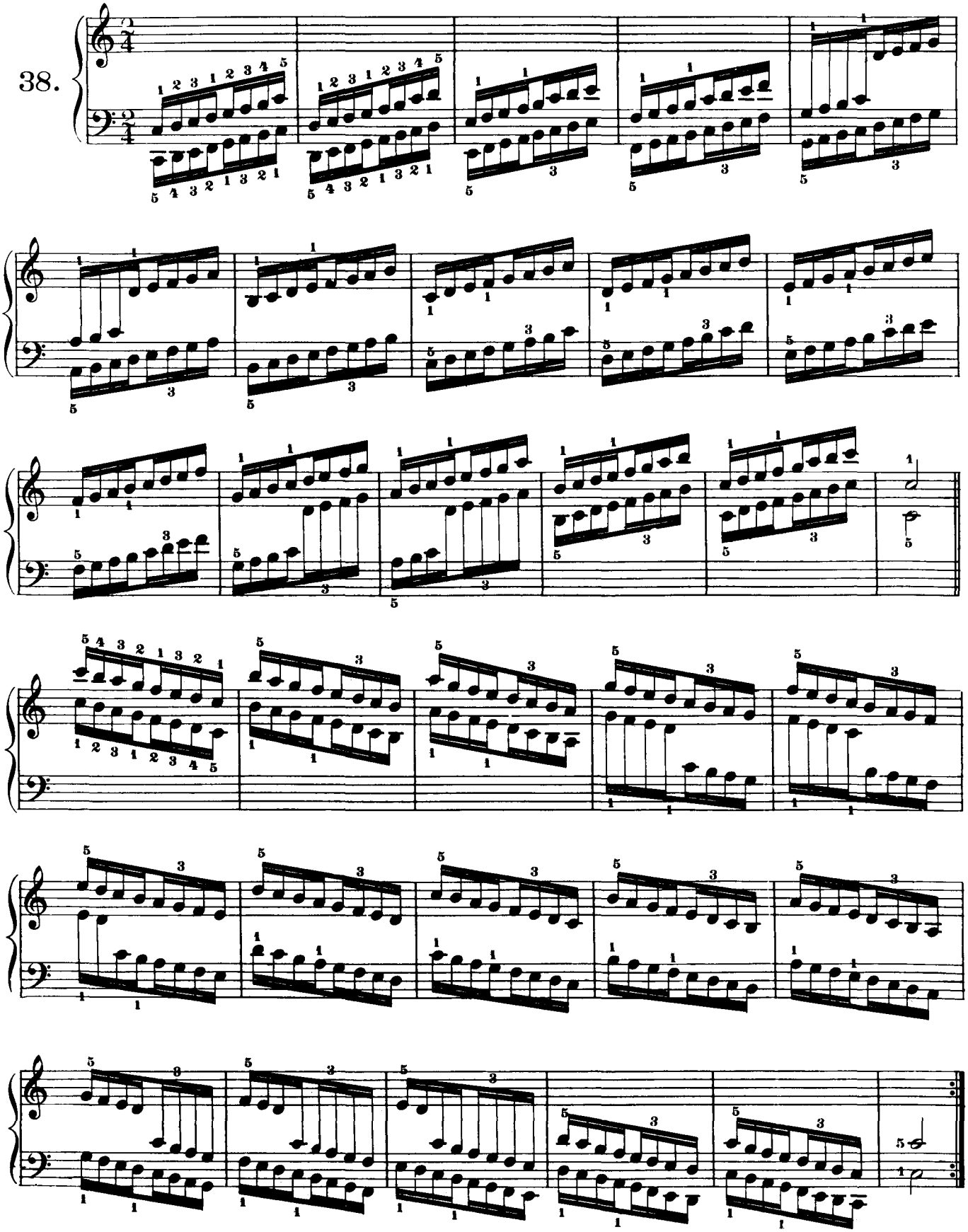
37.

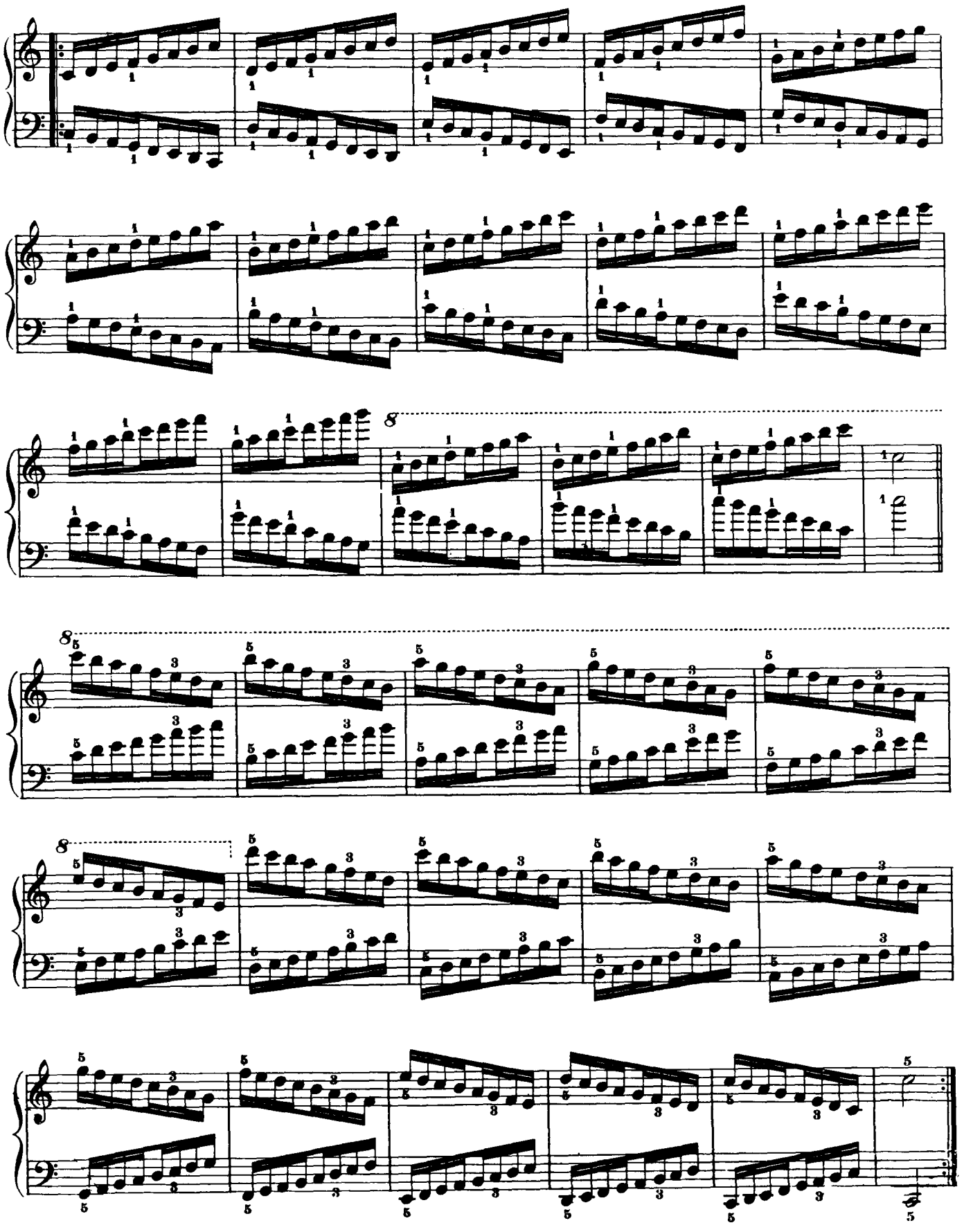


(1) Hold down these three notes with each hand without striking them, while executing these 12 measures.

Preparatory exercise for the study of scales.

38.



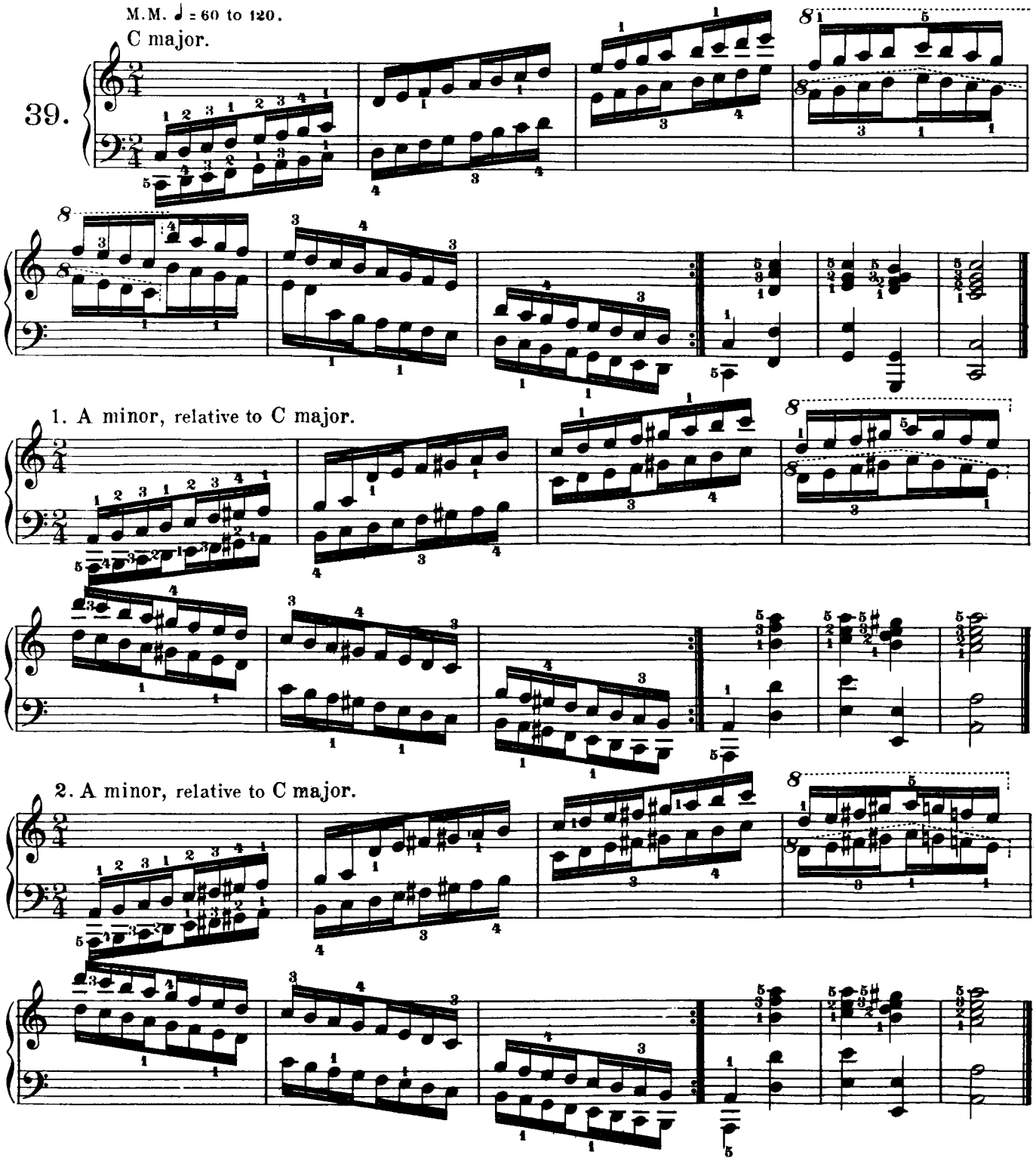


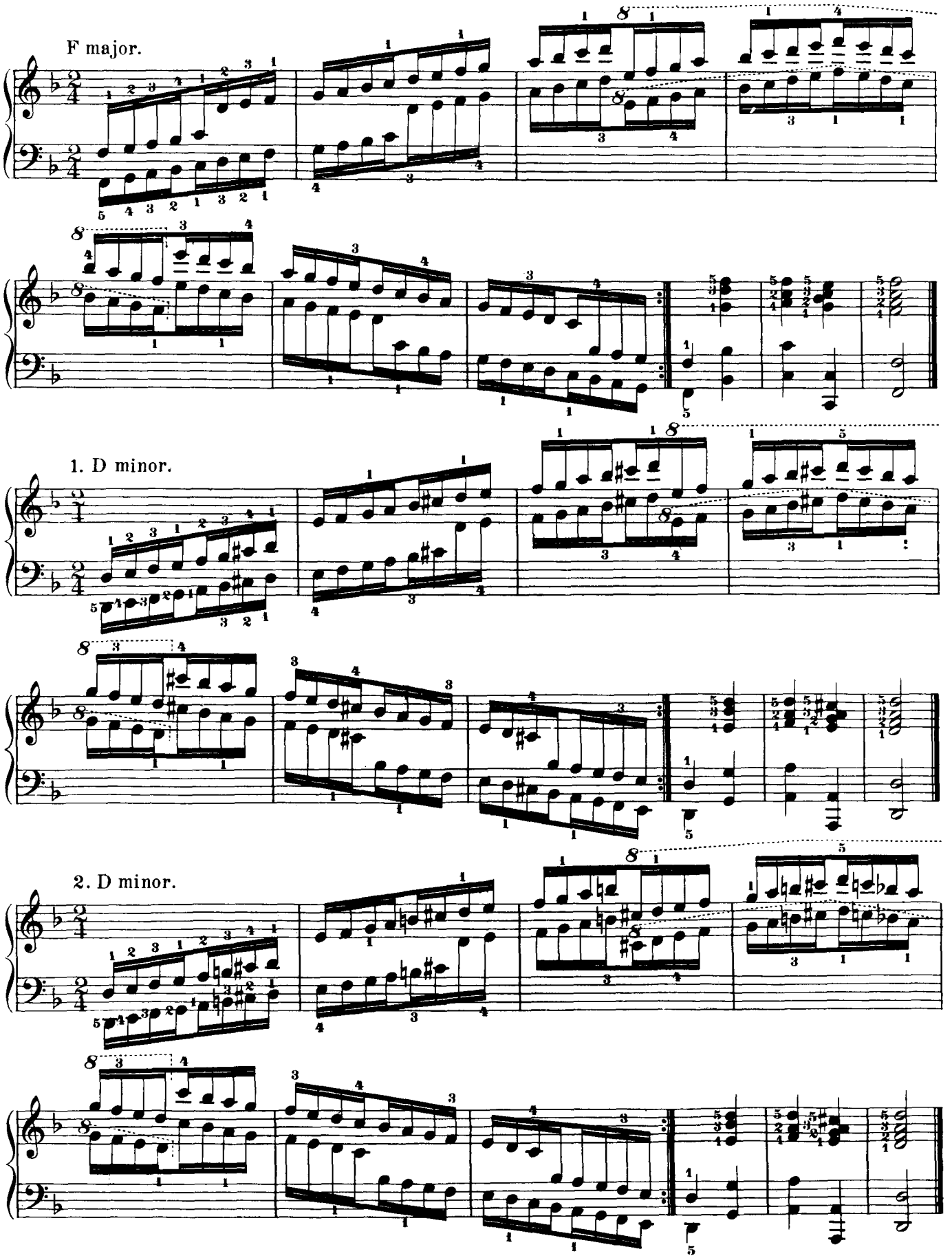
The 12 Major Scales, and the 12 Minor Scales.

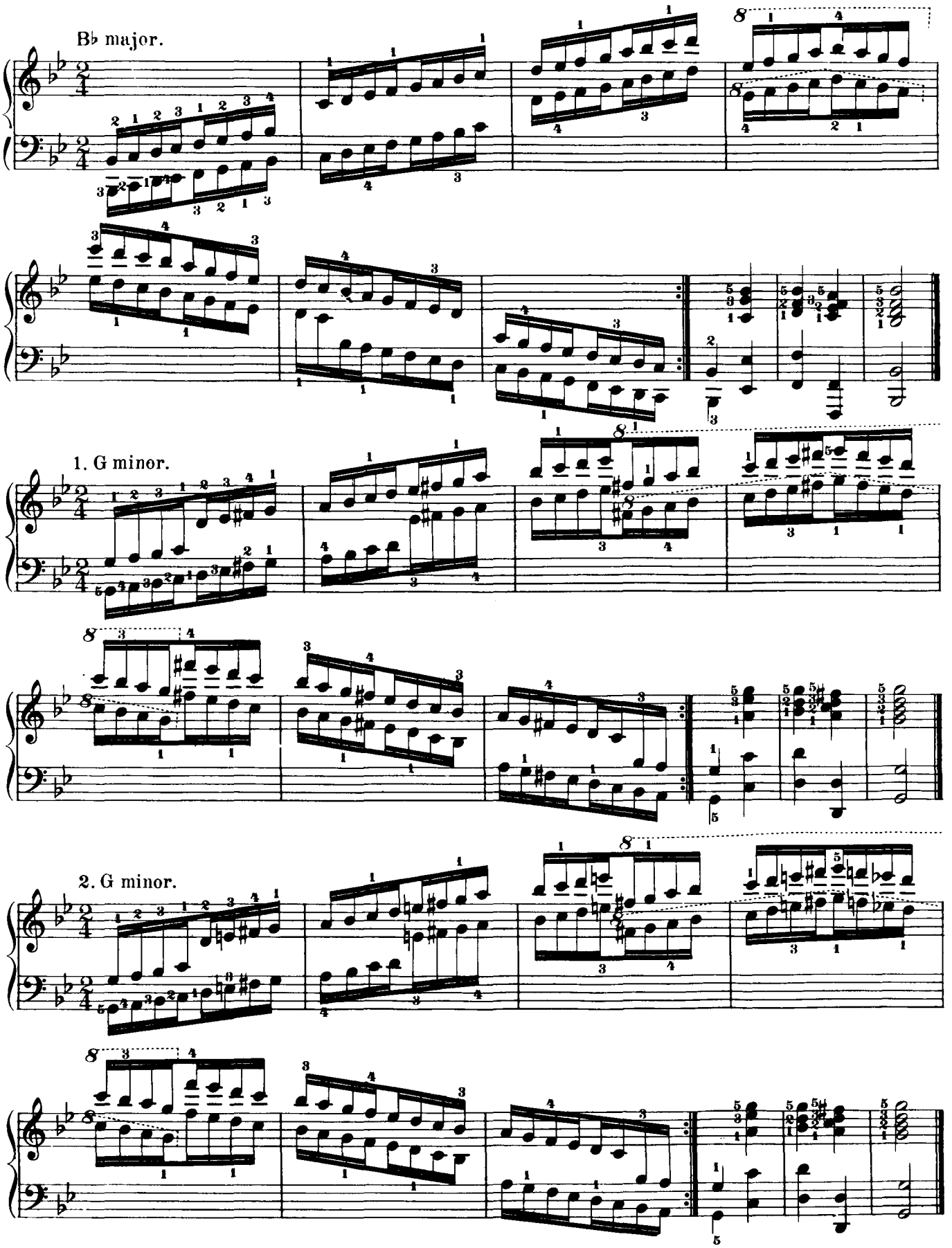
Each major scale is followed by its relative minor.

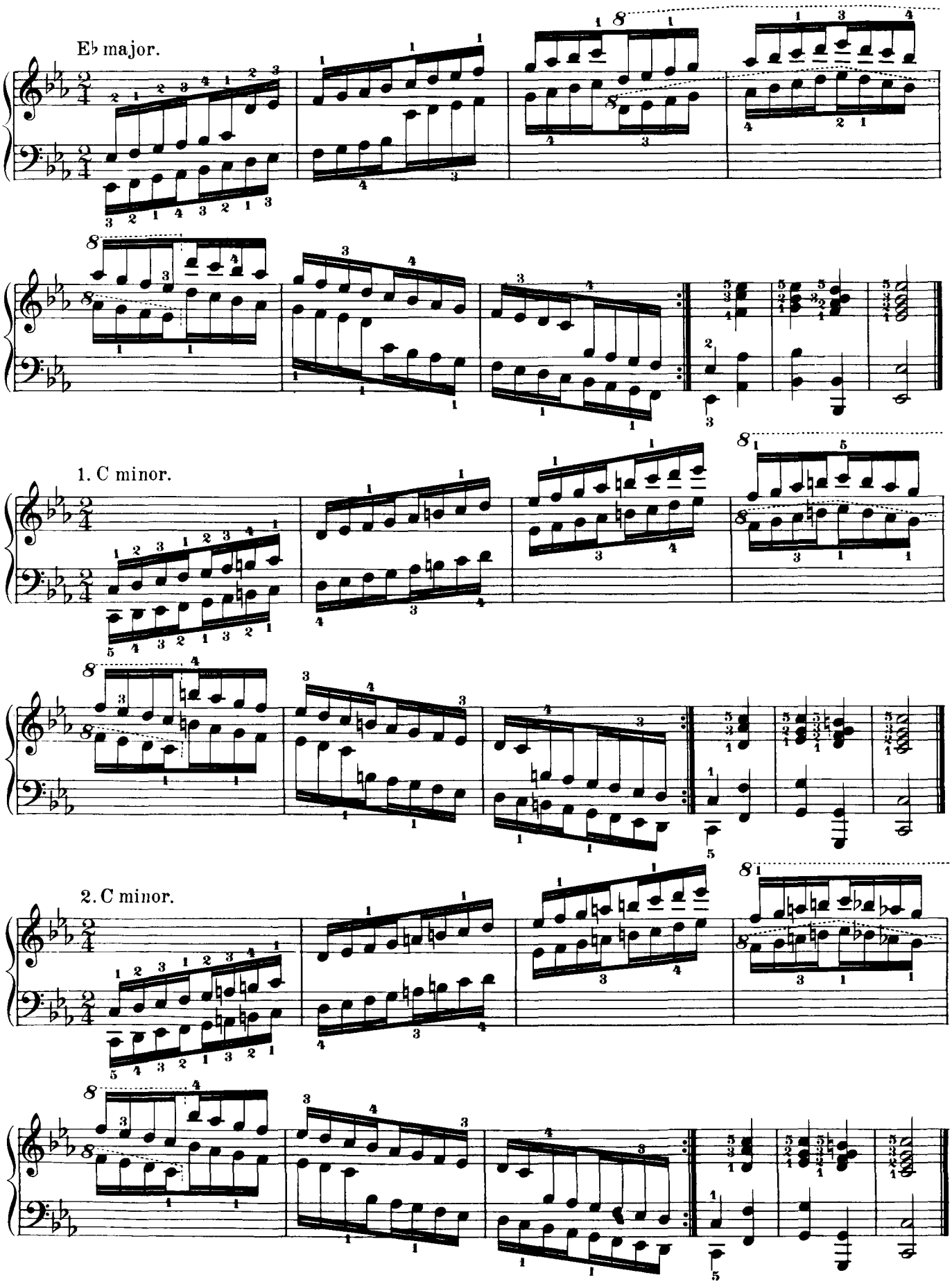
There are two ways of playing the minor scale; we thought it best to give them here after each major scale, leaving it to the instructor to teach them as he sees fit. We mark by a figure 1 the first (modern) minor scale, also termed the "harmonic minor scale;" and by a figure 2 the second (ancient) minor scale, also termed the "melodic minor scale."

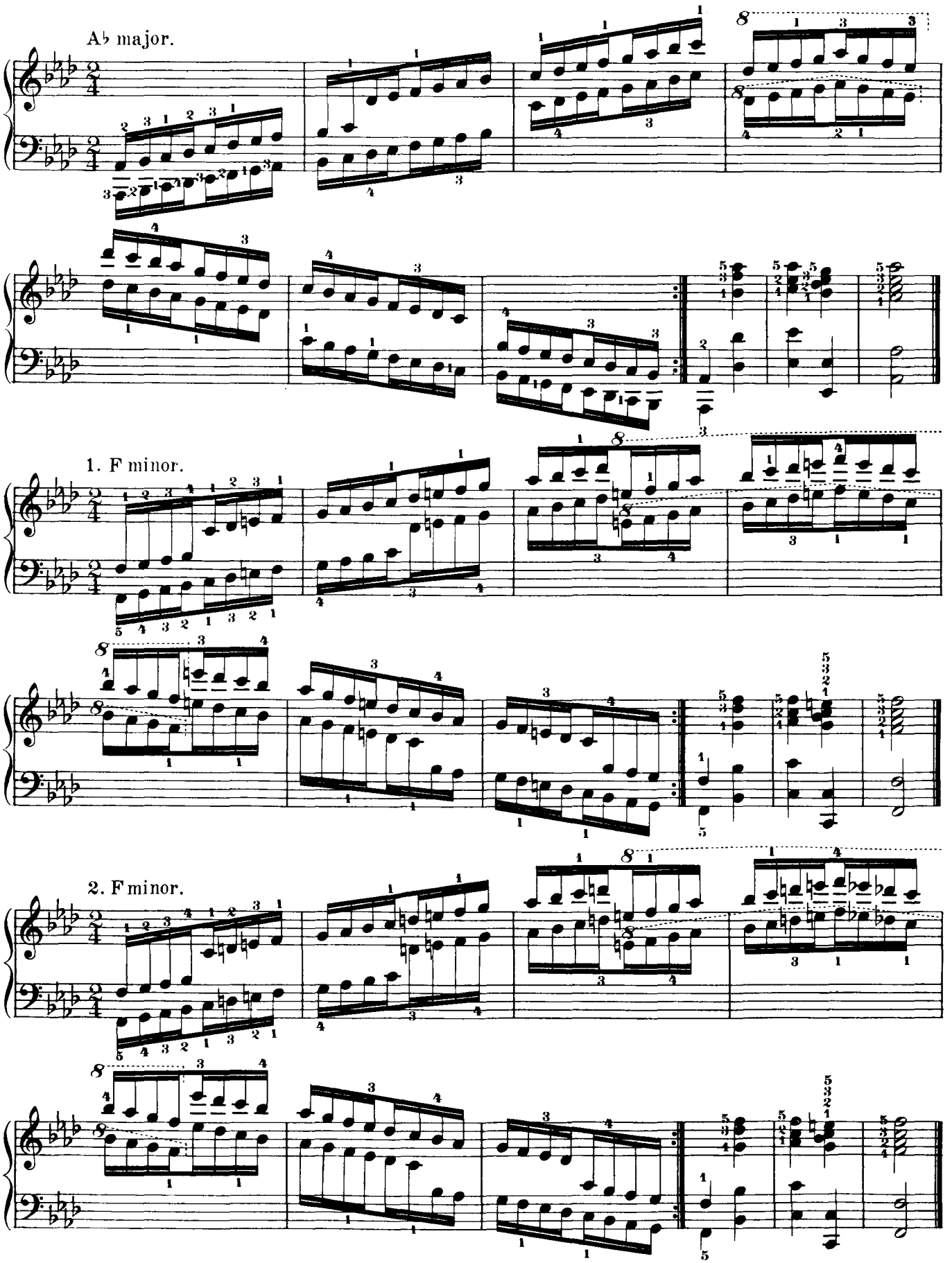
We know, that the modern or harmonic minor scale has a minor sixth and the leading-note both ascending and descending; whereas the ancient or melodic minor scale has a major sixth and the leading note is ascending, and a minor seventh and minor sixth in descending.

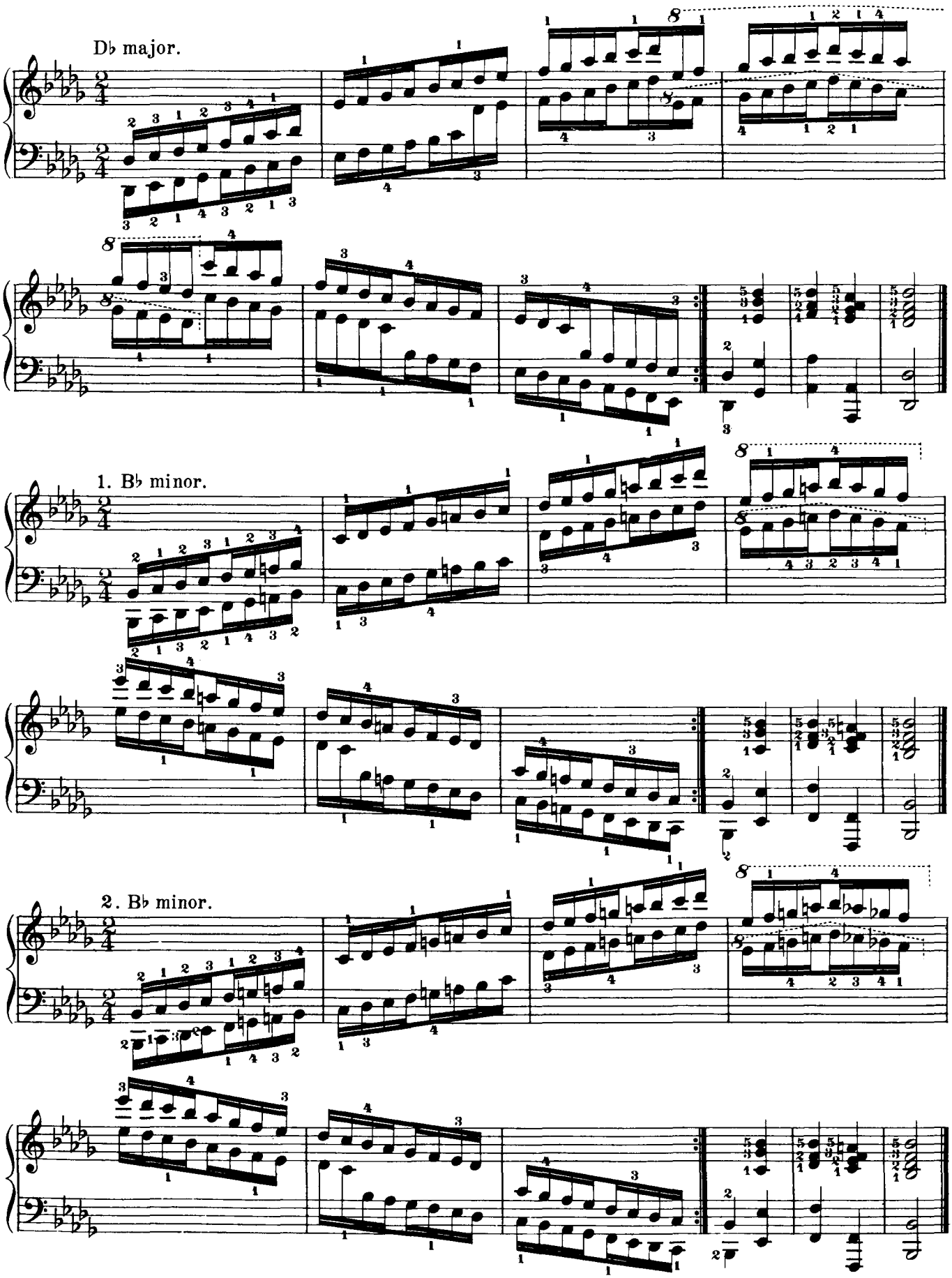


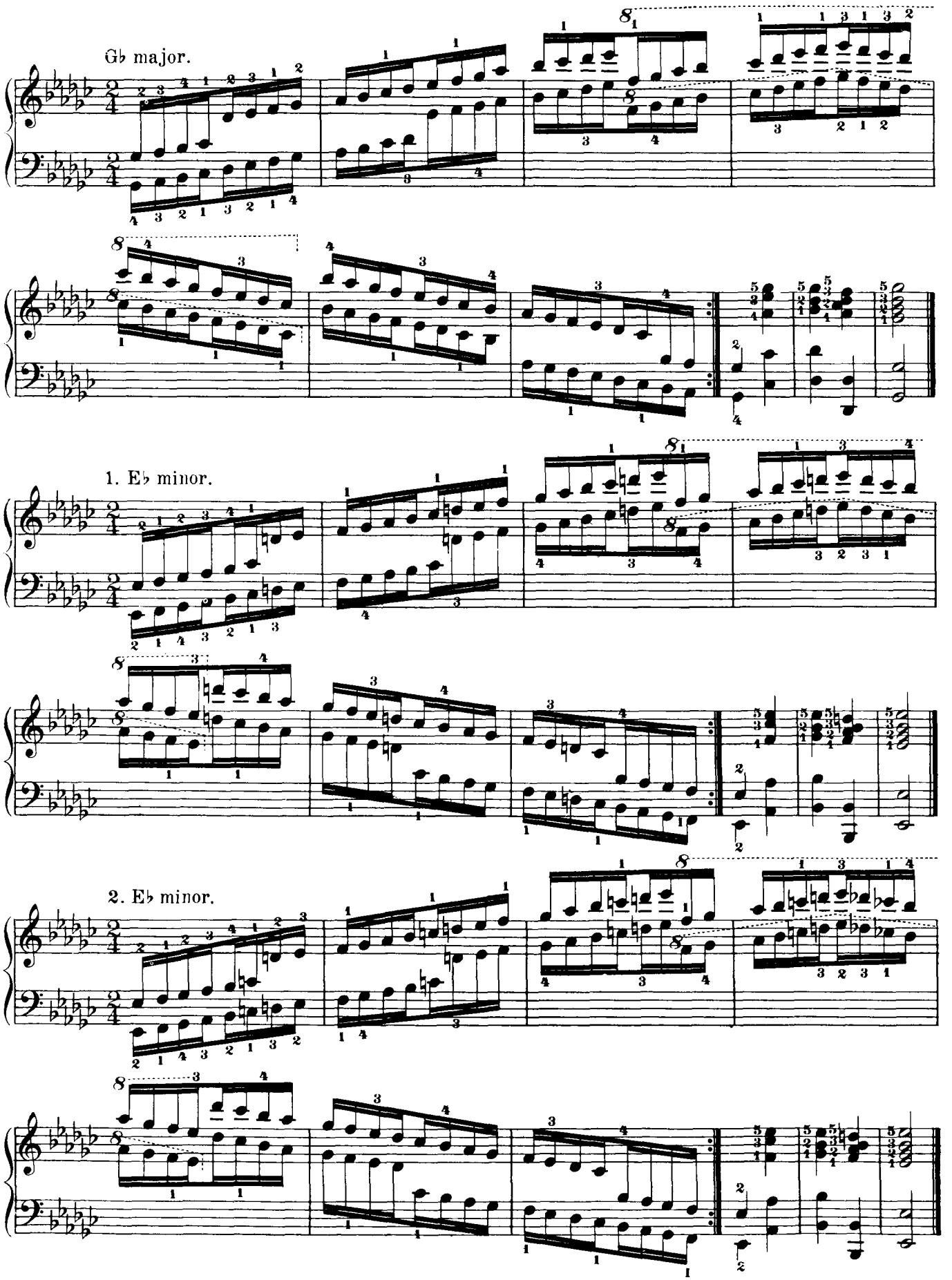

F major.
1. D minor.
2. D minor.

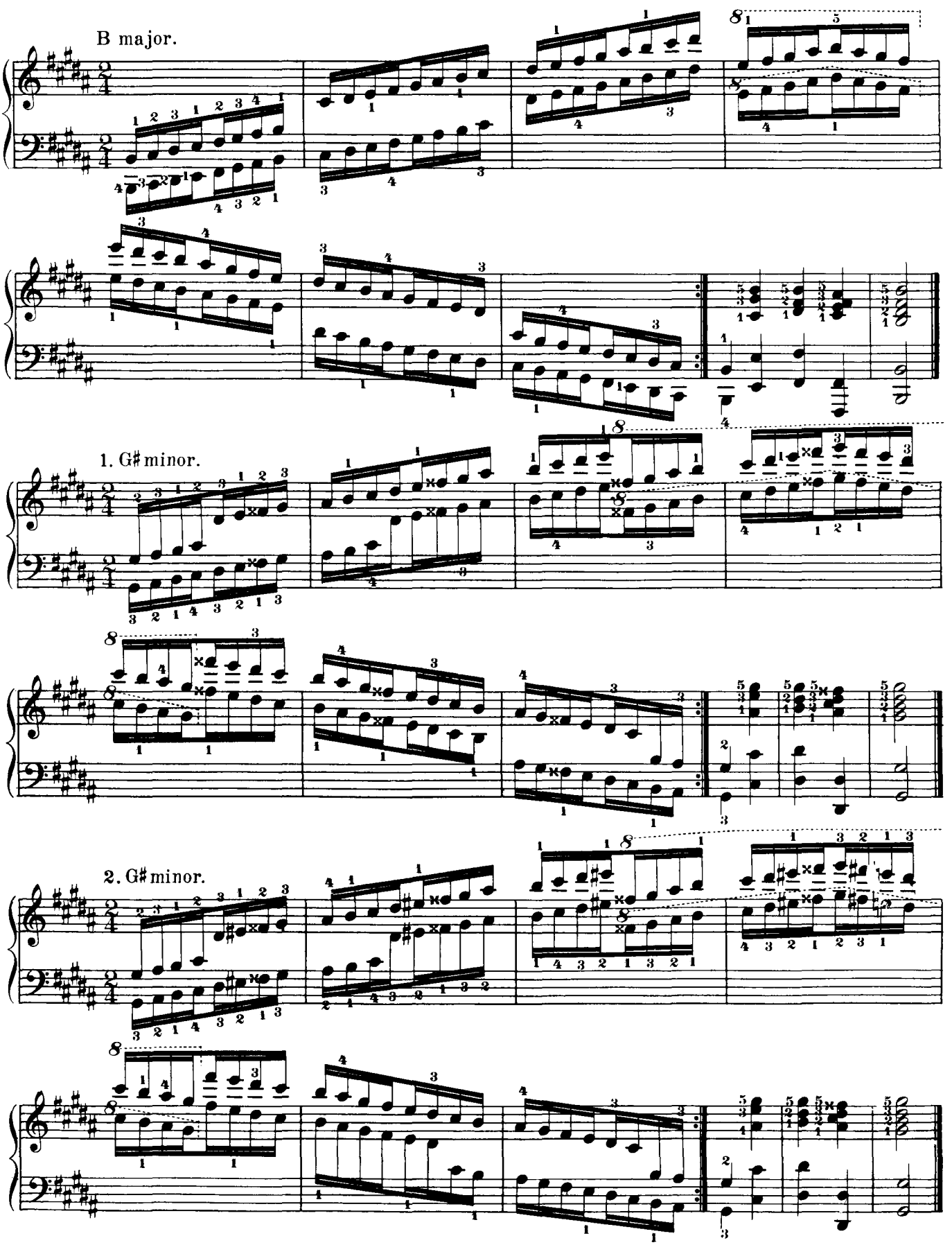

B♭ major.
1. G minor.
2. G minor.

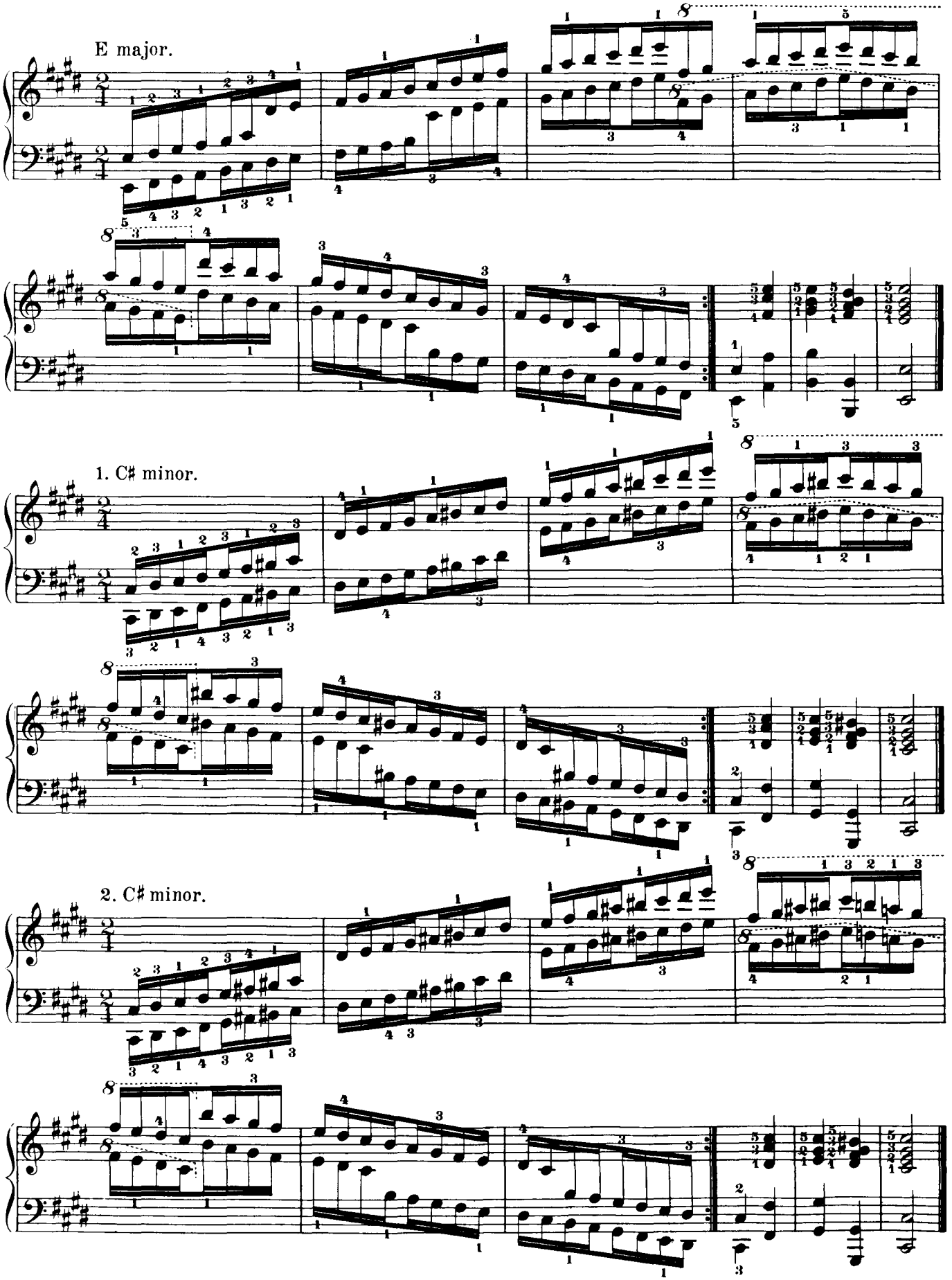

E♭ major.
1. C minor.
2. C minor.

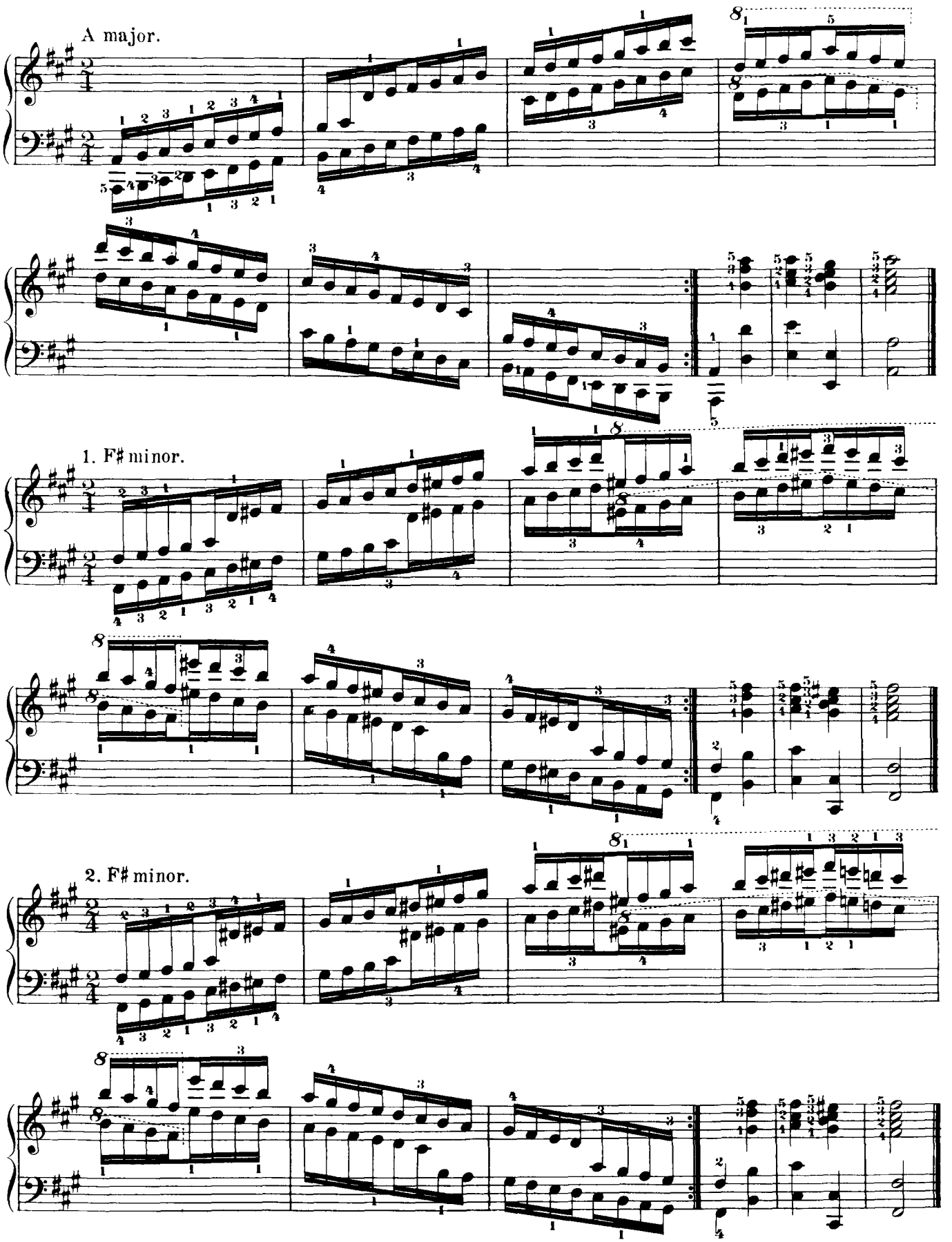

A♭ major.
1. F minor.
2. F minor.

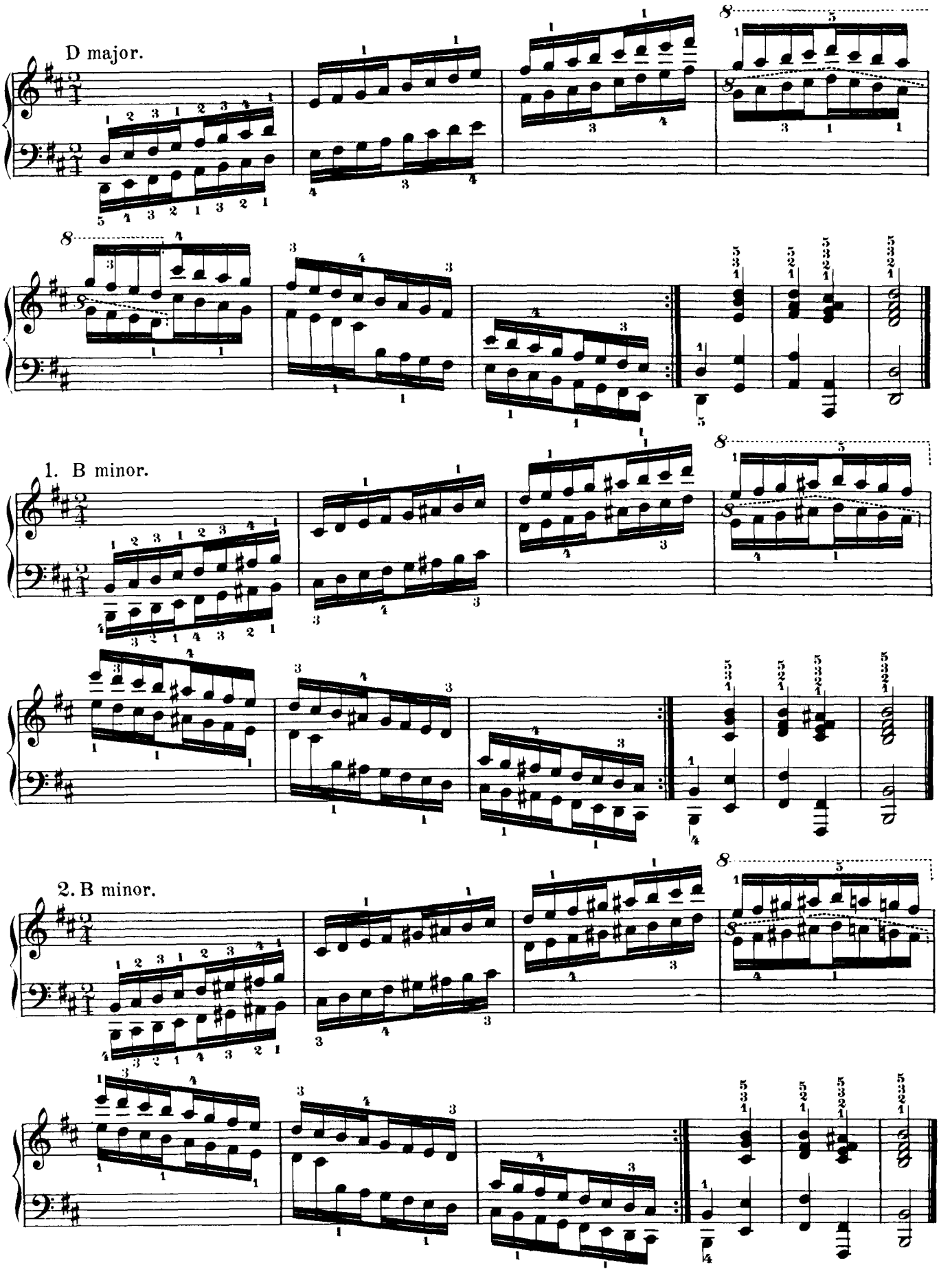

D♭ major.
1. B♭ minor.
2. B♭ minor.

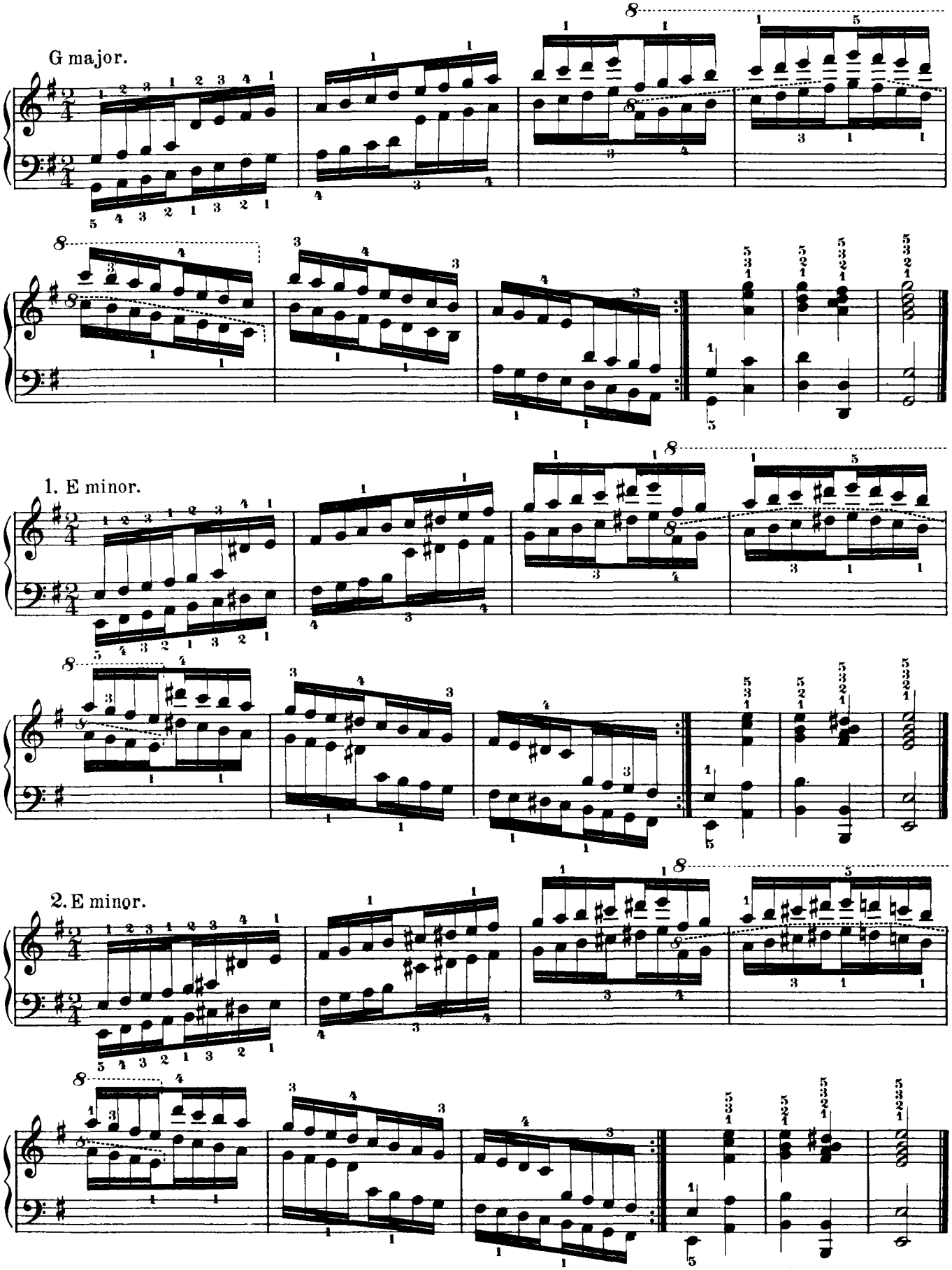

Gb major.
1. Eb minor.
2. Eb minor.


B major.
1. G♯ minor.
2. G♯ minor.


E major.
1. C♯ minor.
2. C♯ minor.


A major.
1. F♯ minor.
2. F♯ minor.


D major.
1. B minor.
2. B minor.

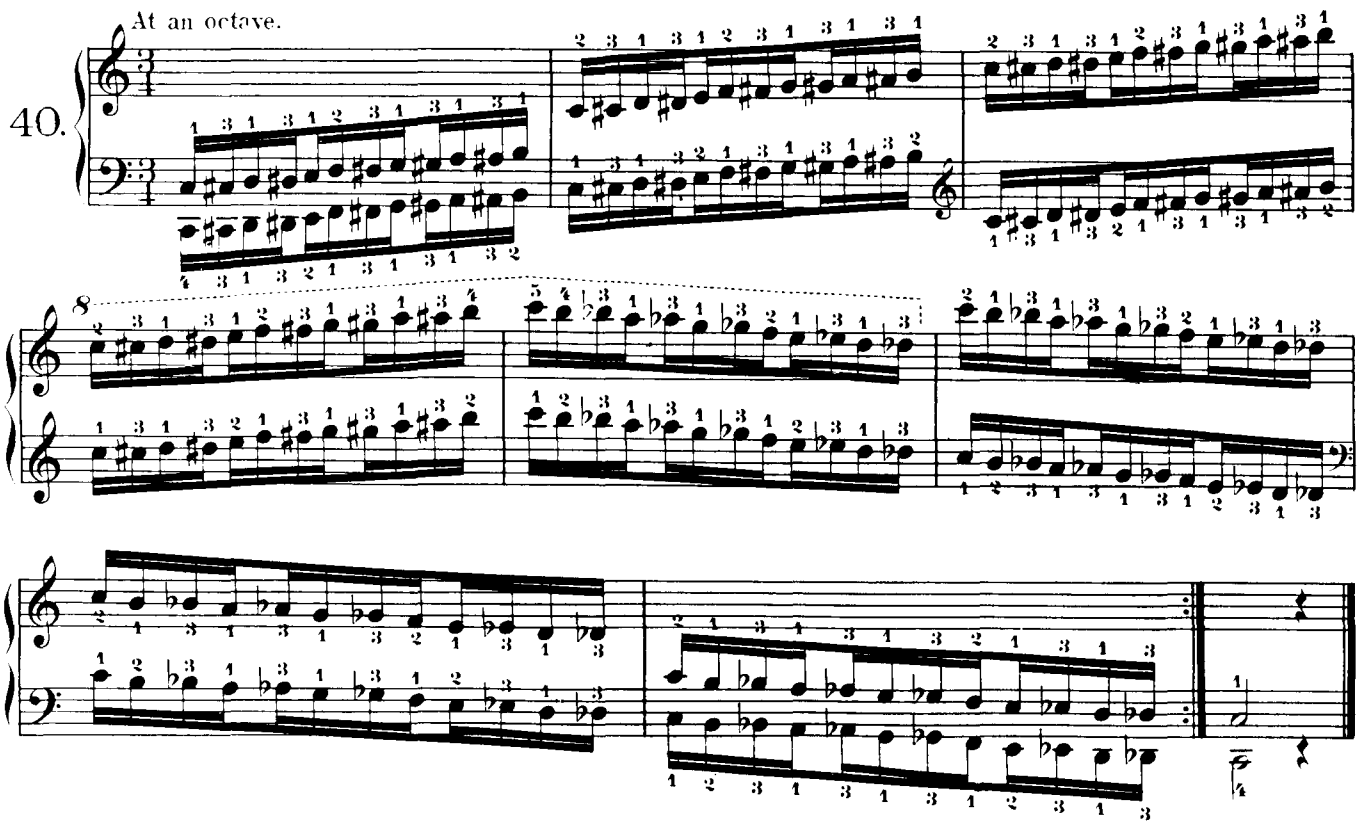

G major.
1. E minor.
2. E minor.

Chromatic Scales.

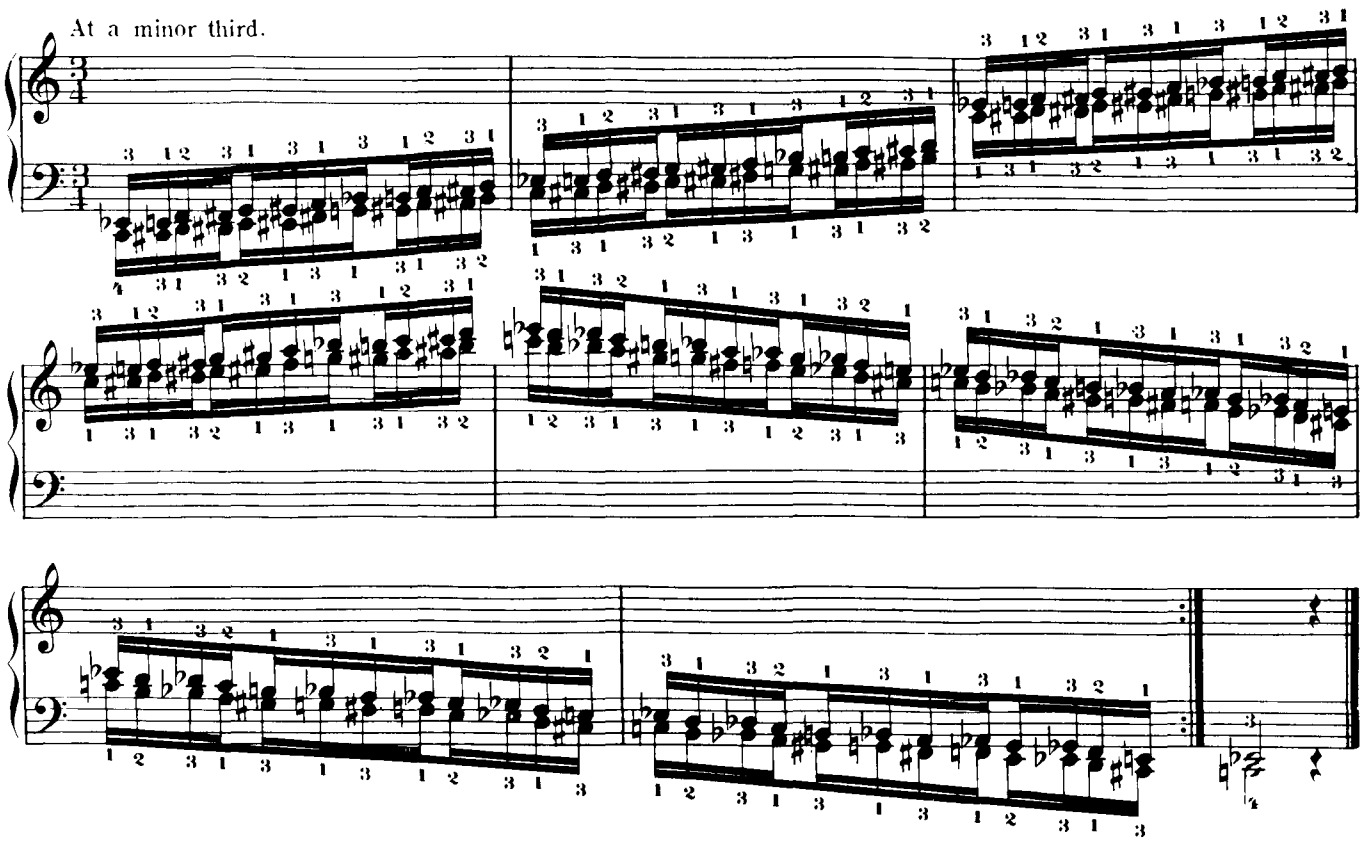
40.

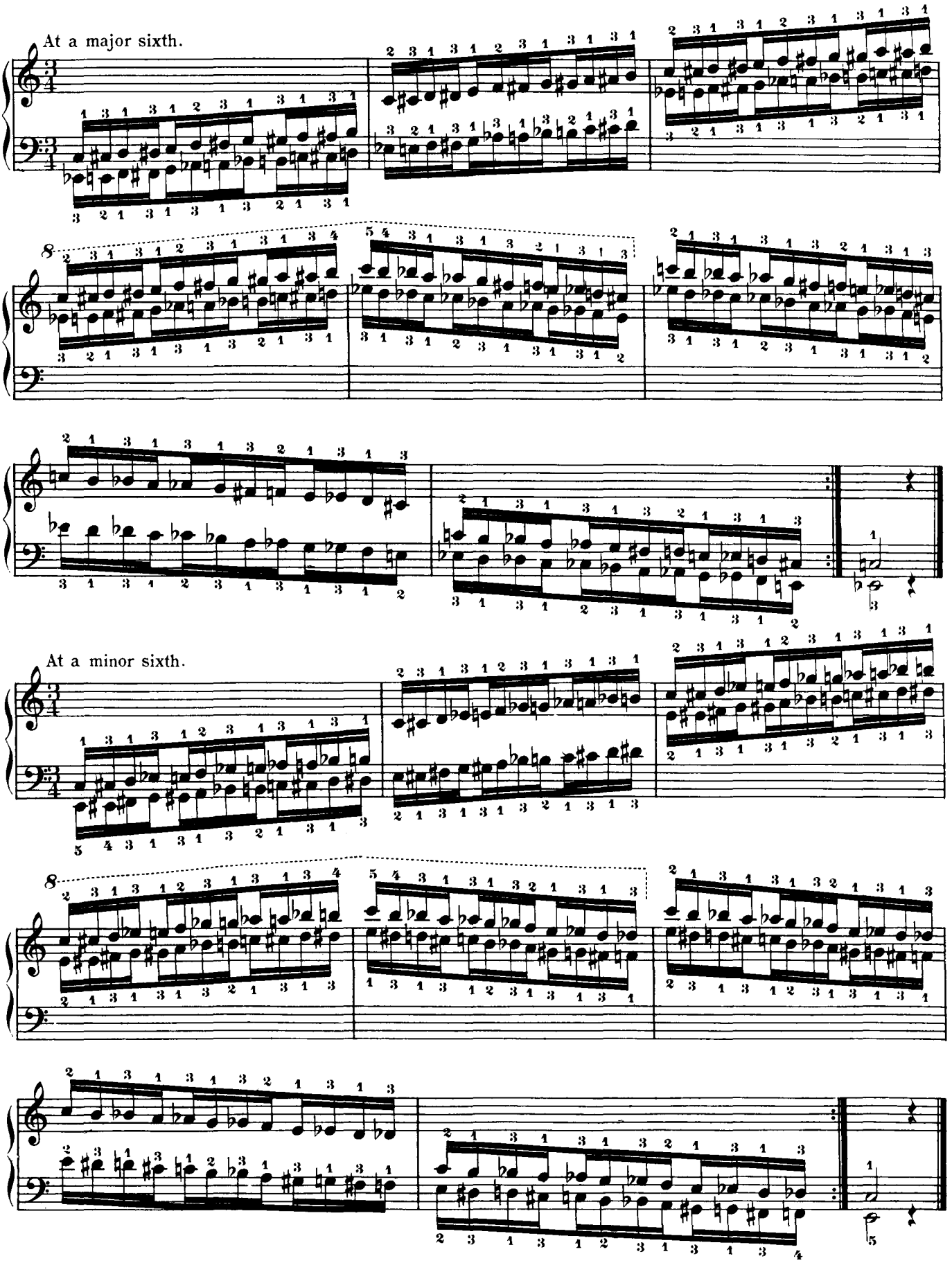
M. M. 60 to 120.

At an octave.

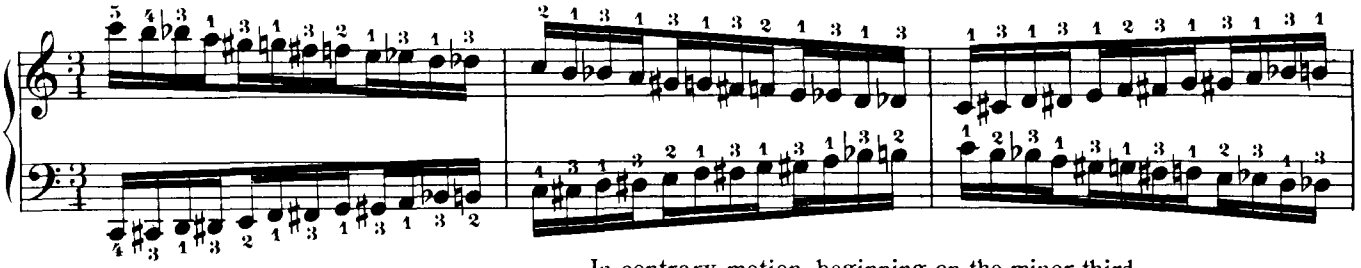


At a minor third.

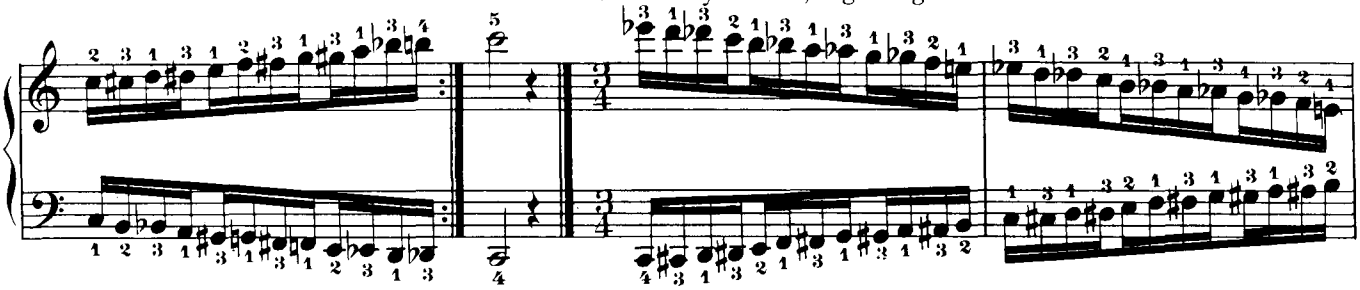


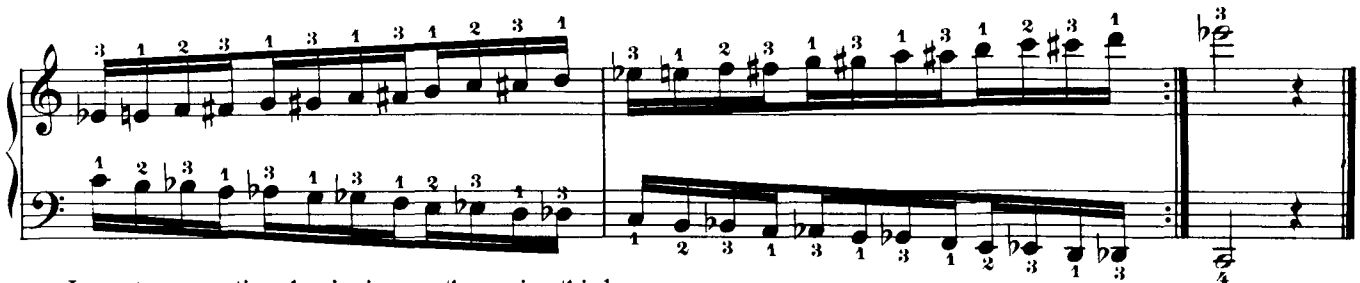

At a major sixth.
At a minor sixth.

In contrary motion, beginning on the octave.

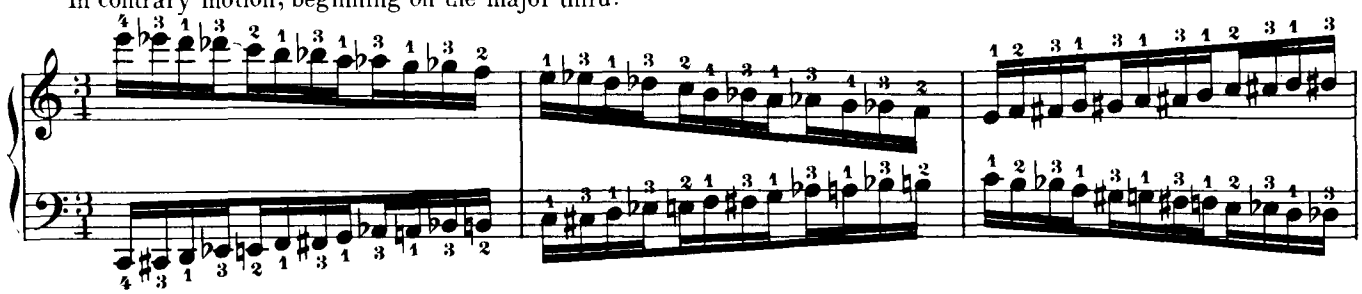


In contrary motion, beginning on the minor third.

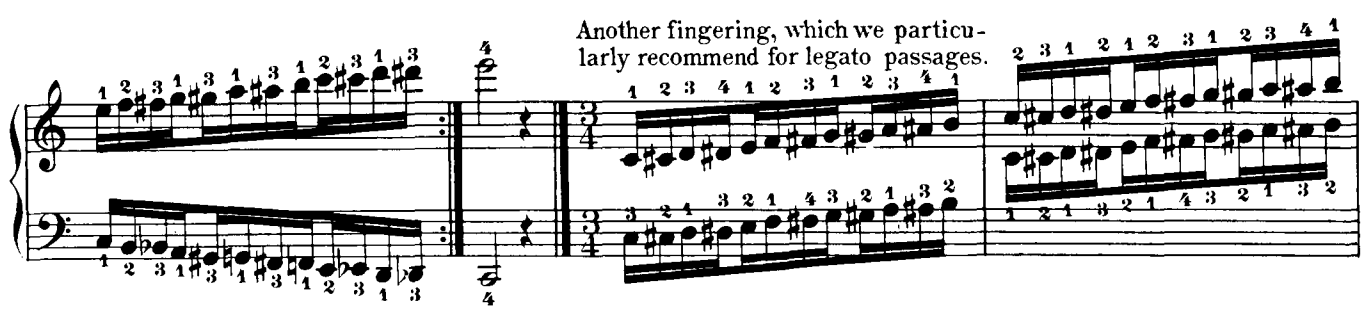


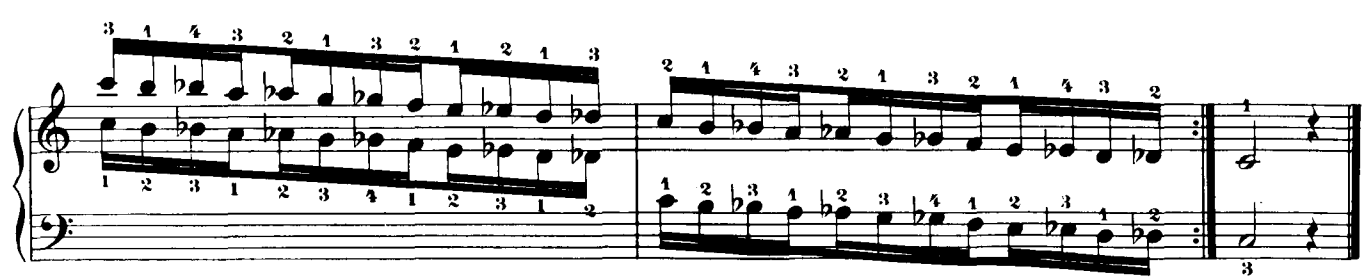


In contrary motion, beginning on the major third.

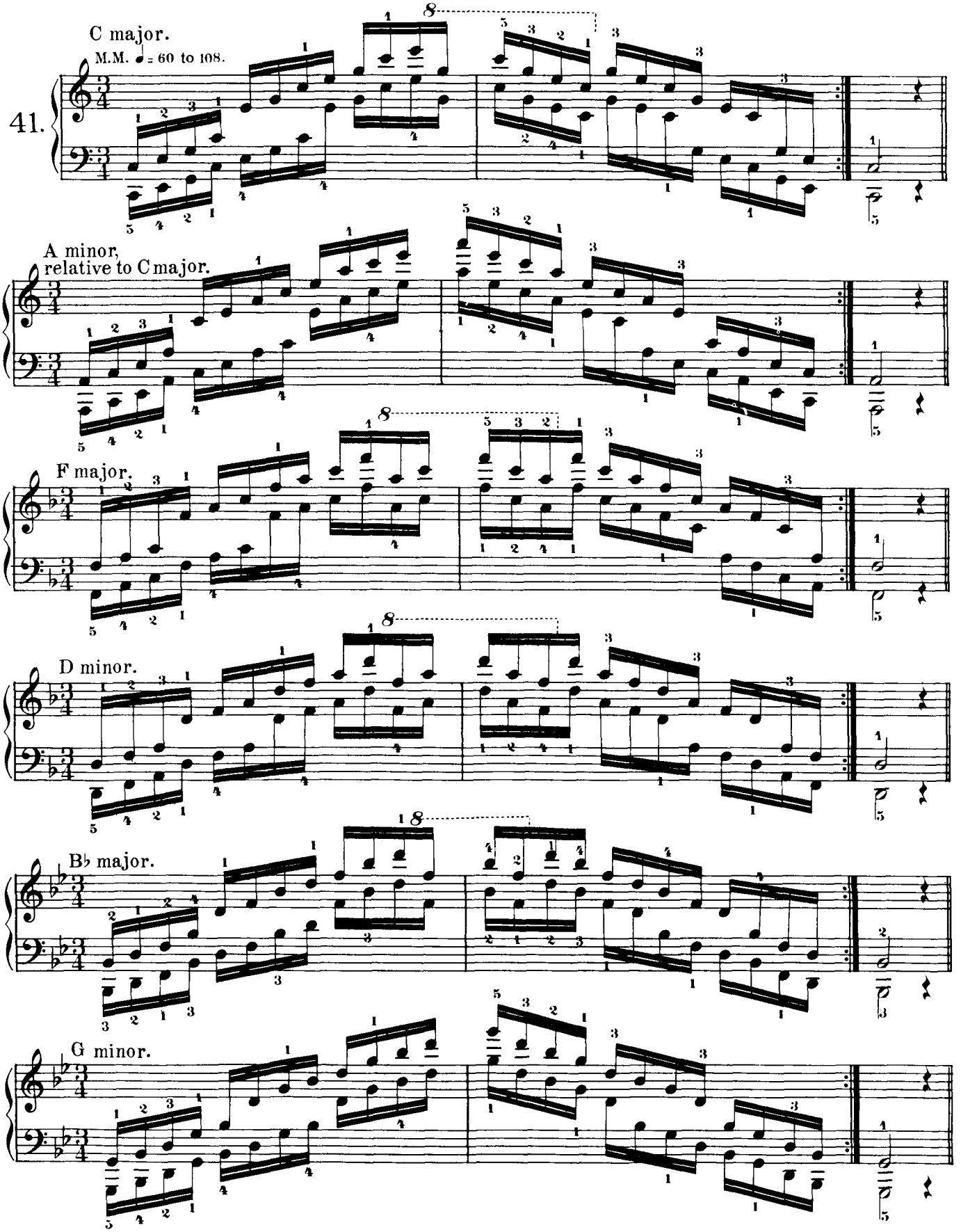


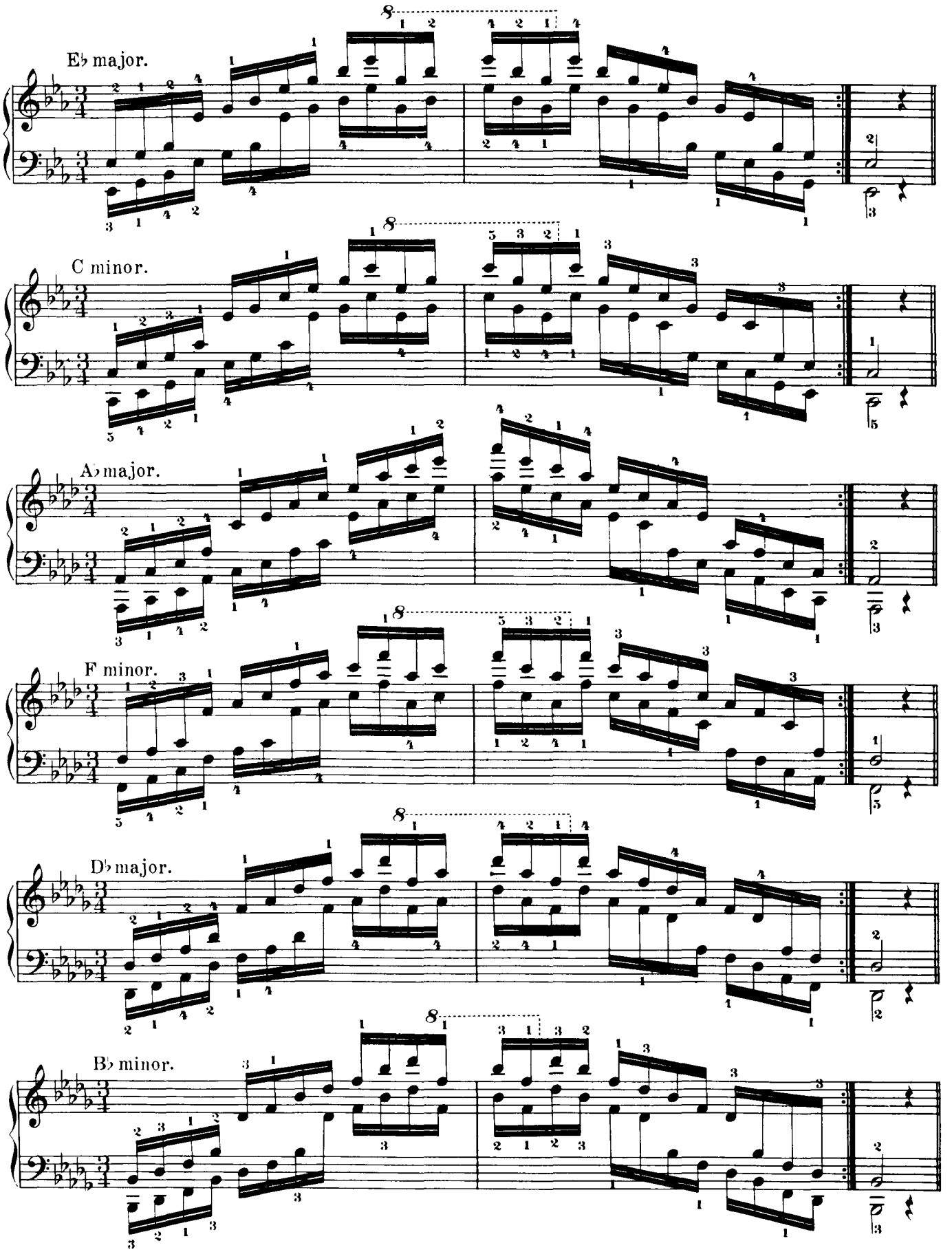
Another fingering, which we particularly recommend for legato passages.

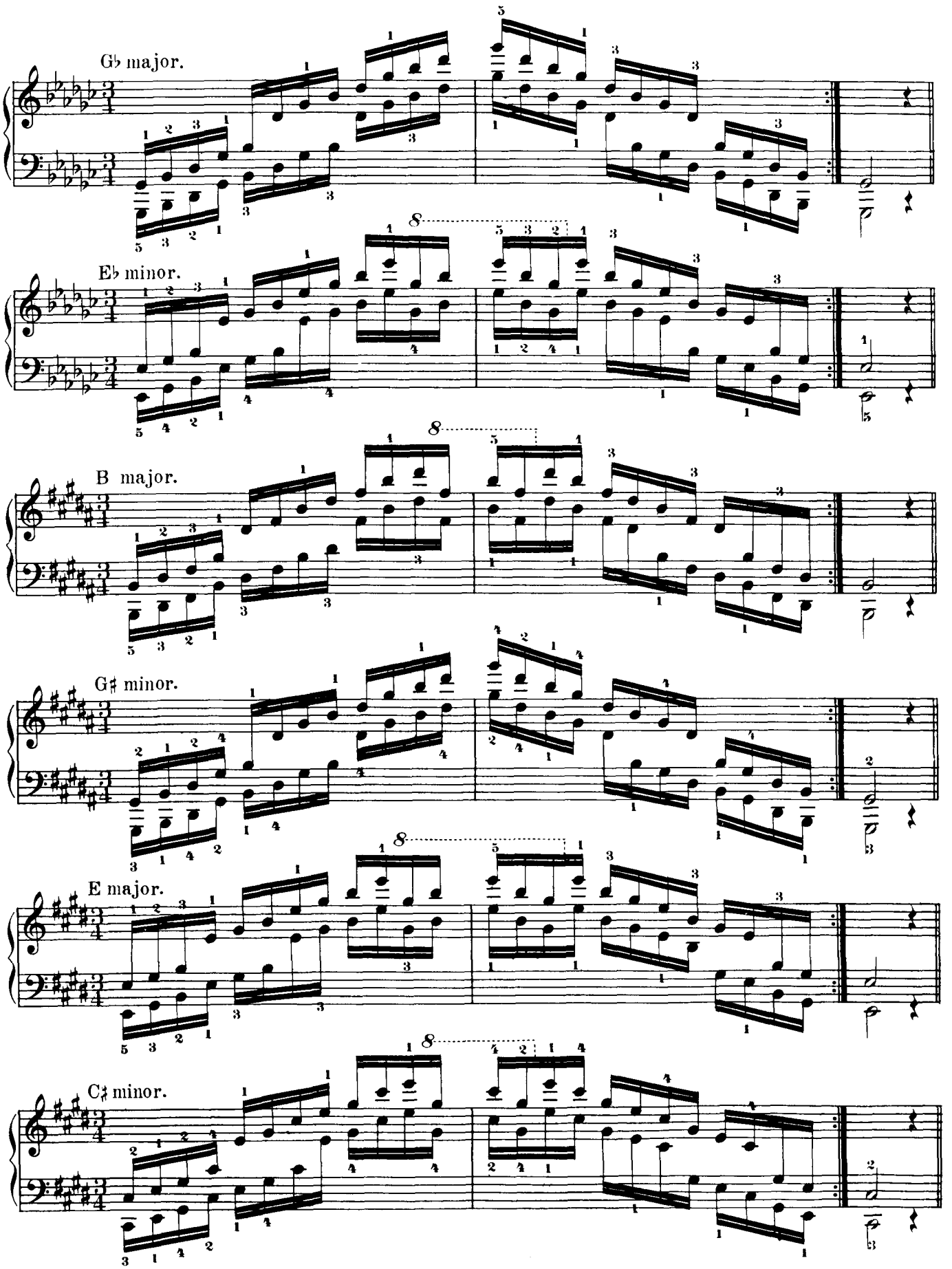


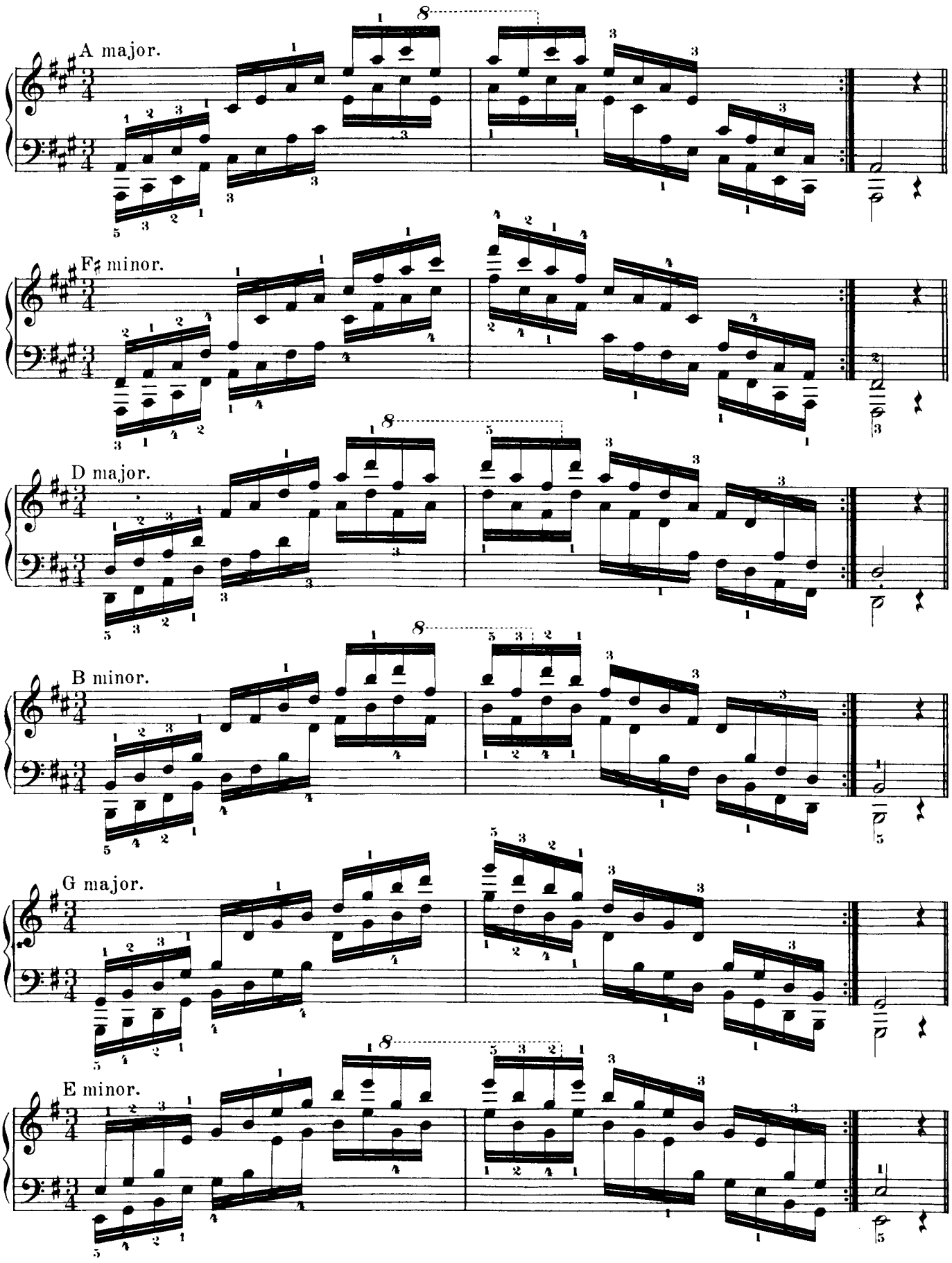


Arpeggios on the Triads, in the 24 Keys.

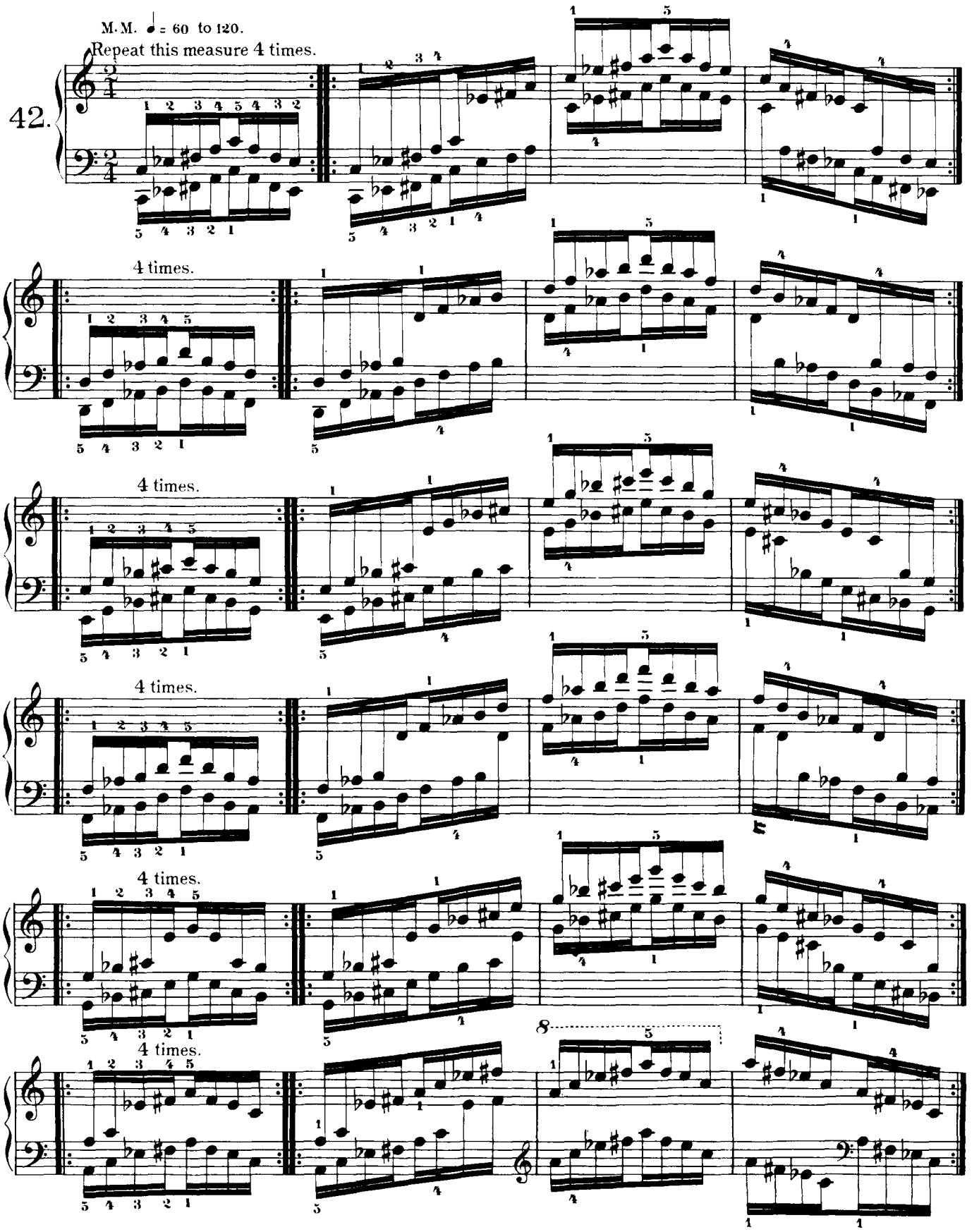


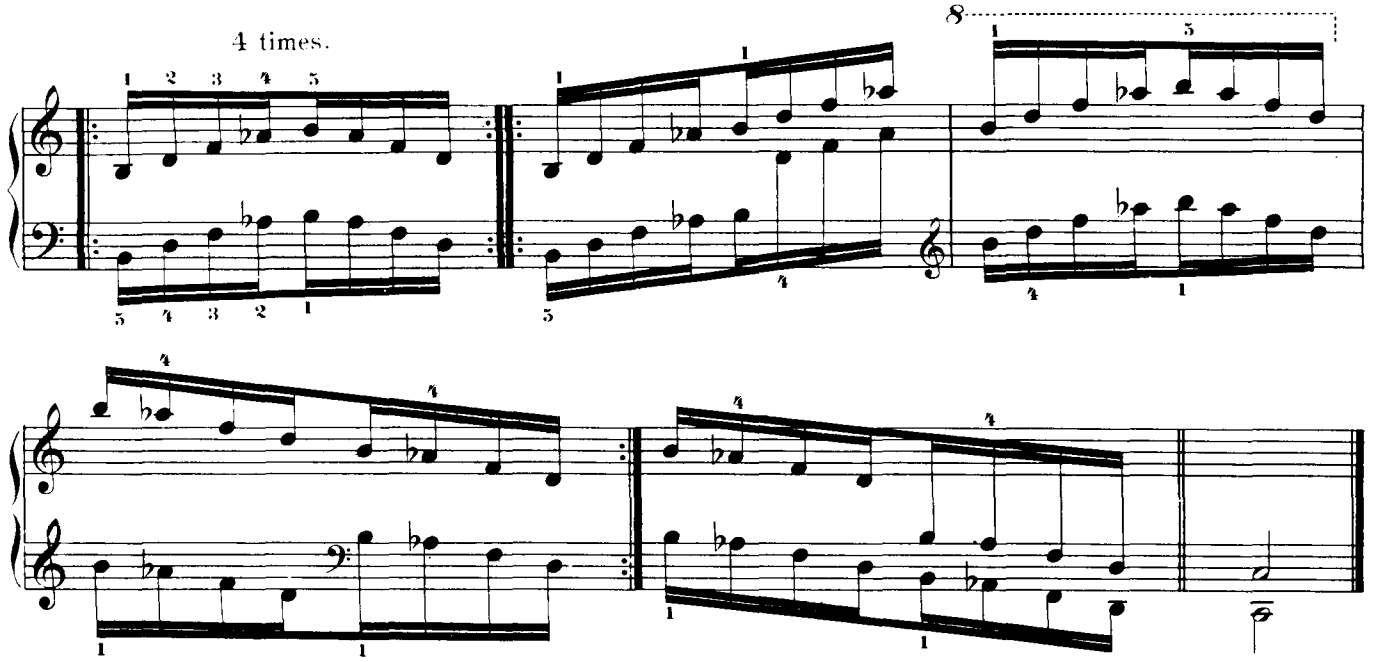

E♭ major.
C minor.
A♭ major.
F minor.
D♭ major.
B♭ minor.


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

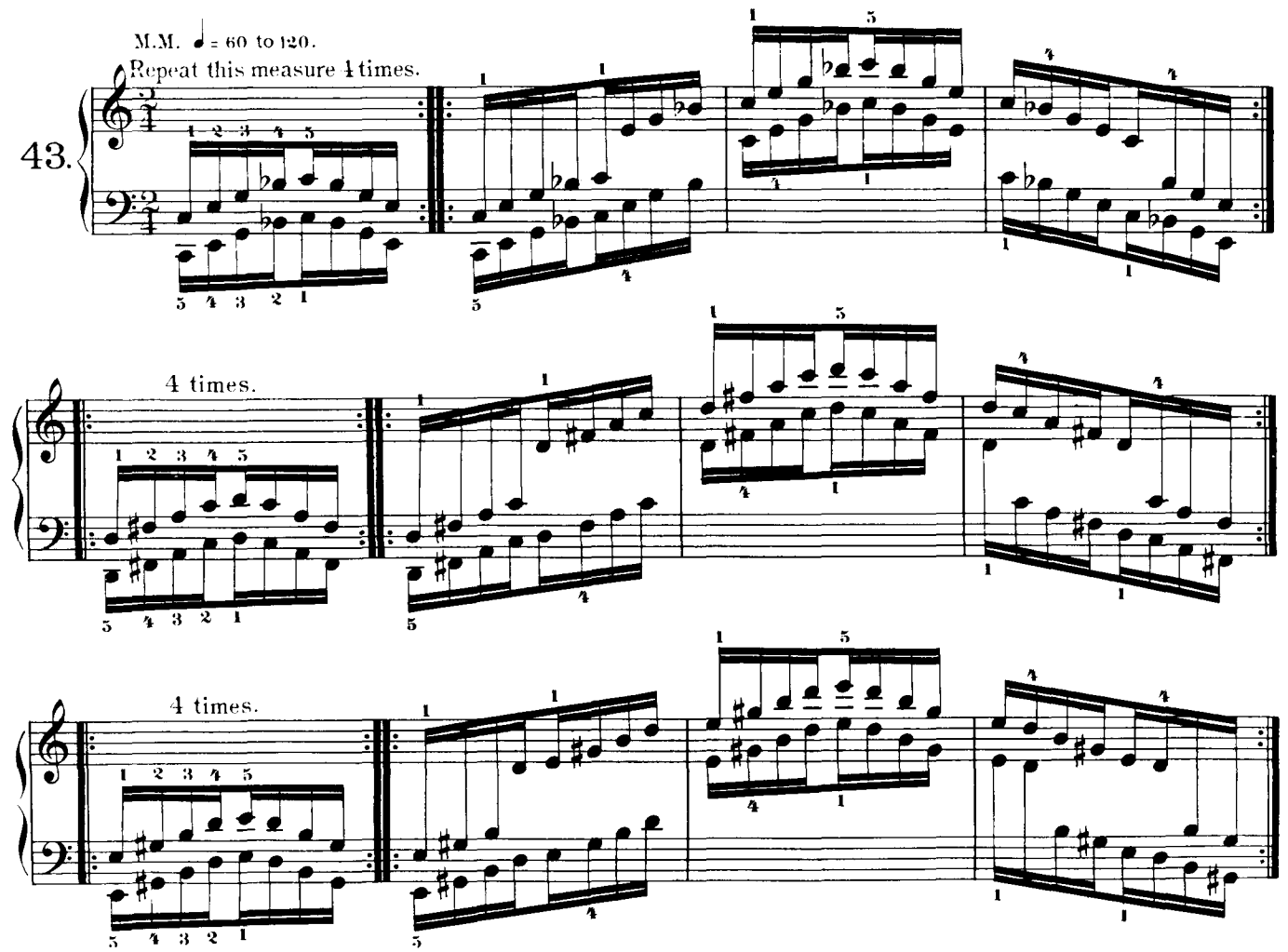

A major.
F♯ minor.
D major.
B minor.
G major.
E minor.

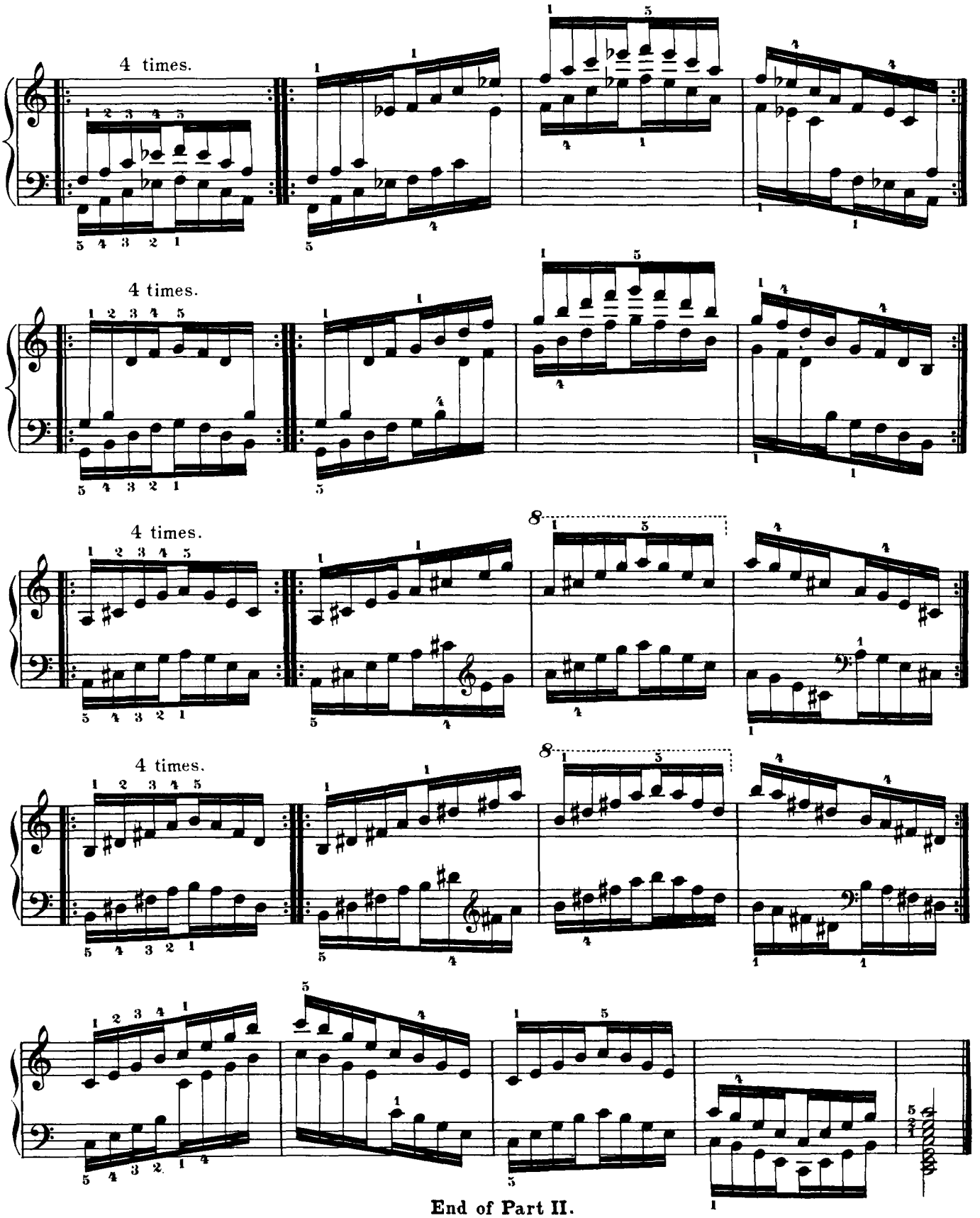
Extension (stretching) of the fingers in chords of the diminished seventh, in arpeggios.





Extension of the fingers in chords of the dominant seventh, in arpeggios.





End of Part II.

Parts I and II of this work being the key to the difficulties in Part III, it is evidently very important that they should be thoroughly mastered before commencing the virtuoso studies contained in Part III.