

Czerny C.

- Ч 49** 25 Piano Exercises for Small Hands, op. 748. 32 New Daily Exercises for Small Hands, op. 848 / Edited by Adolf Ruthardt: Sheet music. – Saint Petersburg: Publishing house “Lan”; Publishing house “THE PLANET OF MUSIC”, 2019. – 116 pages. – (University textbooks. Books on specialized subjects).

While creating piano exercises, Carl Czerny (1791–1857) often paid a special attention to the pianist’s hands structure. So there appeared the studies of op. 748 “25 Piano Exercises for Small Hands” and op. 848 “32 New Daily Exercises for Small Hands”.

The edition is addressed to pupils of middle and senior classes at children’s music schools and children’s schools of arts, students learning basic piano courses at music colleges and conservatories.

Черни К.

- Ч 49** 25 фортепианных упражнений для маленьких рук, соч. 748. 32 новых ежедневных упражнения для маленьких рук, соч. 848 / Под редакцией Адольфа Рутхардта: Ноты. – СПб.: Издательство «Лань»; Издательство «ПЛАНЕТА МУЗЫКИ», 2019. – 116 с. – (Учебники для вузов. Специальная литература).

ISBN 978-5-8114-3813-6 (Издательство «Лань»)

ISBN 978-5-91938-718-3 (Издательство «ПЛАНЕТА МУЗЫКИ»)

ISMN 979-0-66005-398-0 (Издательство «ПЛАНЕТА МУЗЫКИ»)

Создавая упражнения для фортепиано, Карл Черни (1791–1857) зачастую учитывал особое строение рук пианиста. Так появились этюды соч. 748 «25 фортепианных упражнений для маленьких рук» и соч. 848 «32 новых ежедневных упражнения для маленьких рук».

Издание адресовано учащимся средних и старших классов ДМШ и ДШИ, студентам музыкальных училищ и консерваторий в курсе общего фортепиано.

ББК 85.954.2

Обложка
А. Ю. ЛАПШИН

© Издательство «ПЛАНЕТА МУЗЫКИ», 2019
© Е. А. Ильянова, вступительная статья,
составление, 2019
© А. М. Скрипко, перевод, 2019
© Издательство «ПЛАНЕТА МУЗЫКИ»,
художественное оформление, 2019

FOREWORD

Carl Czerny (1791-1857) was an Austrian composer, pianist and teacher, whose life at first glance was not rich in surface events. After moving from Czechia to Austria in early childhood he seldom traveled outside Vienna, gave almost no concerts and did pedagogical work mostly.

However, life in Vienna of that time – the cultural and musical center not only of Austria but also of Europe – creatively formed Czerny in many respects: the city's beneficial atmosphere contributed to the fact that he created one of the largest pianistic schools of the XIX century.

Music classes started early for Czerny. His first mentor was his father – Wenzel Czerny – a gifted teacher of harpsichord. He included the works of J. S. Bach, Mozart, Haydn and Clementi into the repertoire of his son. At the age of 8 Carl improvised freely and sight-read not only piano music, but scores, too.

Acquaintance with Beethoven became one of the most important events in the life of Czerny. Their studies had a fruitful impact on the establishment of Czerny as a musician: he adopted and developed many methods for educating a pianist in his own pedagogical practice. Later, when Czerny became a famous teacher himself, Beethoven requested a former student for classes for his nephew. Obviously, Beethoven treated the professional activities of his pupil with great respect.

Many contemporaries noted the original performing manner of Czerny, especially regarding Beethoven's piano music. He did not become a virtuosic concert pianist himself, but he devoted his life to the training of performers.

Czerny was an incredibly versatile person. He was keen on history, literature and poetry and learned seven languages on his own. Czerny was the author of many operatic transcriptions, oratorios, symphonies and overtures, as well as the first editor of Bach's "Well-Tempered Clavier" and sonatas by D. Scarlatti.

ПРЕДИСЛОВИЕ

Карл Черни (1791-1857) – австрийский композитор, пианист и педагог, жизнь которого, на первый взгляд, была небогата внешними событиями. После переезда в раннем детстве из Чехии в Австрию он редко выезжал за пределы Вены, почти не давал концертов и в основном занимался педагогической деятельностью.

Однако жизнь в Вене того времени, культурном и музыкальном центре не только Австрии, но и Европы, во многом творчески сформировала Черни: благодатная атмосфера города способствовала созданию им одной из крупнейших пианистических школ XIX века.

Занятия музыкой для Черни начались рано. Его первым наставником был отец – Венцель Черни – талантливый педагог игры на клавишине. В репертуар своего сына он включал сочинения И. С. Баха, Моцарта, Гайдна, Клементи. Уже в 8 лет Карл свободно импровизировал, читал с листа не только фортепианную музыку, но и партитуры.

Знакомство с Бетховеном стало одним из важнейших событий в жизни Черни. Их занятия плодотворно сказались на становлении Черни как музыканта: многие методы по воспитанию пианиста он перенял и развил в своей педагогической практике. Позже, когда Черни стал знаменитым педагогом, Бетховен обратился к бывшему ученику с просьбой о занятиях для своего племянника. Очевидно, Бетховен с большим уважением относился к профессиональной деятельности подопечного.

Многие современники отмечали оригинальную исполнительскую манеру Черни, особенно в отношении фортепианной музыки Бетховена. Он не стал концертующим пианистом-виртуозом, но посвятил свою жизнь воспитанию исполнителей.

Черни был невероятно разносторонней личностью. Он самостоятельно выучил семь языков, увлекался историей, литературой, поэзией. Черни – автор множества переложений опер, ораторий, симфоний, увертюр, первый редактор «Хорошо темперированного клавира» Баха и сонат Д. Скарлатти.

Наследие Черни-композитора разнообразно в жанровом отношении: его перу принадлежит около 1000opusов, среди которых

The composer's heritage of Czerny is diverse in genre: he wrote about 1000 opuses, among which sacred music, compositions for choir, orchestra, instrumental ensembles and piano. Most of his music is now out of performing practice.

Pedagogy was a real vocation for Czerny. By the age of 14 he was already a famous teacher, sought by pianists from all over Europe. Among his renowned students were F. Liszt, S. Thalberg, T. Döllner, T. Kullak and T. Leszetycki.

As a wise and sensitive mentor Czerny followed the principle of gradualness in a pianist's education. He stated his basic pedagogical views in "Complete Theoretical and Practical Pianoforte School: from the First Rudiments of Playing to the Highest and Most Refined State of Cultivation".

The main task for Czerny was the education of a thinking pianist, able to understand the work's stylistics. In his opinion, a performer must be certainly able to sight-read, transpose and improvise. Perfection of technique was not an end in itself for Czerny, but rather a tool that allowed freely interpreting a work of any style and age.

Exercises and studies, which were being created by Czerny during many years of teaching practice, remain relevant in the education of young pianists to this day.

Unlike the studies of Hummel and Mayer, Czerny proceeded from the technical "needs" of piano practice. Artificial complications, surface shine and empty effects are not characteristic for his works.

Etudes op. 748 and op. 848 – as the name suggests – are addressed to pianists, who have a small piano apparatus due to their age and physiological characteristics. Therefore, the exercises do not contain wide melodic leaps, being restricted to the sixth interval only. The publication is addressed to beginner pianists: pupils at children's music schools, students learning basic piano courses at music colleges and universities.

E. Pianova

духовная музыка, сочинения для хора, оркестра, инструментальных ансамблей, фортепиано. Большая часть его музыки в настоящее время вышла из исполнительской практики.

Педагогика была для Черни настоящим призванием. Уже в 14 лет он был знаменитым педагогом, к которому стремились попасть пианисты со всей Европы. Среди его прославленных учеников – Ф. Лист, С. Тальберг, Т. Дёллер, Т. Куллак, Т. Лешетцкий.

Как мудрый и чуткий наставник, Черни следовал принципу постепенности в обучении пианиста. Основные педагогические воззрения он изложил в «Полной теоретико-практической фортепианной школе: от первоначальных шагов до высшего совершенствования».

Главной задачей для Черни было воспитание думающего пианиста, способного понимать стилистику произведения. По его мнению, исполнитель непременно должен уметь читать с листа, транспонировать и импровизировать. Совершенствование техники не являлось для Черни самоцелью: скорее, инструментом, позволяющим свободно интерпретировать произведение любого стиля и эпохи.

Упражнения и этюды, создаваемые Черни на протяжении многолетней педагогической практики, по сей день сохраняют актуальность в процессе воспитания молодых пианистов.

В отличие от этюдов Гуммеля и Майера, Черни исходил из технических «потребностей» фортепианной практики. Для его сочинений не свойственны искусственные усложнения, внешний блеск и пустая эффективность.

Этюды соч. 748 и соч. 848, как следует из названия, адресованы пианистам с небольшим пианистическим аппаратом в силу возраста и физиологических особенностей. Поэтому упражнения не содержат широких мелодических скачков, ограничиваясь интервалом сексты. Издание адресовано начинающим пианистам: ученикам детских музыкальных школ, студентам музыкальных училищ и вузов в курсе общего фортепиано.

Е. Ильянова

25
Piano Exercises
for small hands

25 фортепианных
упражнений
для маленьких рук

Edited by A. Ruthardt

C. Czerny, op. 748

Редакция А. Рутхардта

К. Черни, соч. 748

Allegro moderato

1 *p*

Measures 1-4: Treble clef, C major, 2/4 time. The right hand plays a series of eighth notes with fingerings 3, 4, 5, 1, 4, 1, 3, 2, 3. The left hand plays a simple bass line with chords. A dynamic marking of *p* is present.

Measures 5-7: Treble clef, C major, 2/4 time. The right hand continues the eighth-note pattern with fingerings 3, 4, 5, 1, 3, 1, 2, 1, 4, 3, 1, 3, 1, 5, 4, 3, 2. The left hand continues the bass line. A dynamic marking of *cresc.* is present. An *8va* marking is above the treble clef in measure 7.

(8) *f*

Measures 8-10: Treble clef, C major, 2/4 time. The right hand continues the eighth-note pattern with fingerings 4, 1, 3, 1, 5, 4, 2, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1. The left hand continues the bass line. A dynamic marking of *f* is present.

p

Measures 11-13: Treble clef, C major, 2/4 time. The right hand continues the eighth-note pattern with fingerings 5, 1, 3, 2, 5. The left hand continues the bass line. A dynamic marking of *p* is present.

cresc.

Measures 14-16: Treble clef, C major, 2/4 time. The right hand continues the eighth-note pattern with fingerings 5, 1, 3, 2, 5. The left hand continues the bass line. A dynamic marking of *cresc.* is present.

Allegretto vivace

Musical score system 1, measures 1-6. The piece is in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto vivace'. The first system includes a piano (*p*) dynamic marking. The right hand features chords and triplets, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5.

Musical score system 2, measures 7-12. This system continues the musical material from the first system, maintaining the same tempo and dynamics.

Musical score system 3, measures 13-18. This system features a *cresc.* (crescendo) marking. The right hand has more complex triplet patterns, and the left hand continues its accompaniment.

Musical score system 4, measures 19-24. This system includes an *8va* (octave) marking above the right hand and a forte (*f*) dynamic marking. The right hand has a more active melodic line with triplets.

Musical score system 5, measures 25-30. This system includes a repeat sign with first and second endings. The second ending is marked *legato* and *dolce*. The right hand has a flowing melodic line with triplets, and the left hand provides accompaniment.

First system of a piano score. The right hand features a melodic line with various fingerings (2, 5, 4, 2, 1, 3, 2, 5, 3, 2, 1, 4, 3, 4, 3, 4, 3) and dynamics including *sf* and *p*. The left hand provides harmonic support with chords and moving lines.

Second system of a piano score. The right hand continues with fingerings (4, 3, 1, 3, 2, 1, 2, 5, 2, 1, 4, 2, 4, 2) and includes an *8va* marking. Dynamics include *p*. The left hand has a bass line with fingerings (4, 5, 4, 5).

Third system of a piano score, marked with a repeat sign (8). The right hand uses fingerings (4, 1, 3, 2, 3, 2, 1, 3, 2, 4, 2, 5, 4, 2, 3, 2, 1) and includes a *cresc.* marking. The left hand has a steady bass line.

Fourth system of a piano score, marked with a repeat sign (8). The right hand features a fast melodic passage with fingerings (4, 1, 3, 5, 4, 2, 1, 4, 1, 2, 1, 2, 4, 1, 2, 1, 4) and dynamics *f* and *sf*. The left hand has a bass line with fingerings (4, 5, 4, 5).

Fifth system of a piano score. The right hand has fingerings (1, 3, 4, 1, 2, 3, 1, 4, 2, 3, 1, 3, 1, 4, 2, 5, 3, 2, 1) and dynamics *p*. The left hand has a bass line with fingerings (4, 5, 4, 5).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand features a melodic line with a slur over the first two measures, followed by a fermata. The left hand plays a steady accompaniment of eighth notes. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. A dynamic marking of *f* (forte) appears in the third measure. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a complex melodic line with many slurs and fingerings. The left hand accompaniment continues with eighth notes.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. A dynamic marking of *p dolce* (piano dolce) is present in the third measure. The left hand accompaniment continues.

Fifth system of musical notation. The right hand continues with a melodic line featuring slurs and fingerings. The left hand accompaniment continues with eighth notes.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings. A dynamic marking of *f* (forte) appears in the third measure. The left hand accompaniment continues. The system concludes with a double bar line and a fermata.

Allegro

The score consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked **f** and includes a large number '3' on the left. The second system is marked **f**. The third system has **p** in the first measure and **f** in the second. The fourth system has **mf** in the first measure and **p** in the second. The fifth system is marked **cresc.** and includes a dashed line with '8va' above it. The sixth system is marked **fp**. Fingerings are indicated by numbers 1-5. Accents (>) and slurs are used throughout. A large number '3' is placed on the left side of the first system.