HIGHER COURSE OF PIANO STUDIES

The VIRTUOSITY.

50 Difficult Exercises for the PIANO FORTE

BY

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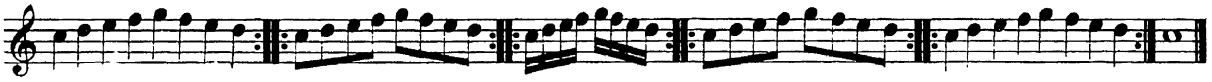
This selection is intended for pupils whose musical education is advanced. The exercises which it includes are difficult, and for this very reason ought to be studied, at first, slowly. Afterwards, a more rapid tempo may be taken; **but** — we cannot insist too strongly on this essential point — to obtain, in rapidity, perfect **evenness**, it is a necessary preliminary to practise **slow and loud**, keeping the fore-arm constantly supple, and striking the keys boldly, so that they sink to their full depth.

In each exercise the **movement** is indicated according to the Metronome. Concerning this point, it is perhaps necessary to enter here into some explanations. — Let us take, for instance, the following indication: 80 = 𝅘𝅥𝅯 = 𝅘𝅥𝅮 = 𝅘𝅥 It represents **three** movements: a **slow** movement, if each swing of the pendulum equals a **Sixteenth**; a ***moderate*** movement, if it equals an **Eighth**; a ***quick*** movement, if it equals a **Quarter-note**. These indications are, however, approximative, and the pupil may occasionally modify them according to the varying requirements of his fingers. Nevertheless, we recommend that the slow movements should be made **broader**, rather than taken in a contrary sense.

When an exercise has been perfectly played in the **slow movement** — which is never to be given up, it should be studied in the ***moderate*** movement, afterwards in the ***quick*** movement, and in connecting these three movements the following order is to be rigidly observed:

Slow movement. Moderate movement. Quick movement. Moderate movement. Slow movement.

EXAMPLE.

In this way, assuming that each repetition is made as often as every other one, the slow movement will be studied in a much greater proportion.

We do not hesitate to affirm, that the pupil, however richly gifted and organised, who does not courageously persist in consecrating more or less time daily to finger-gymnastics, will never attain to any other than imperfect results. We have insisted, in all our works, on the importance of the study of mechanism. Mechanism of itself alone, does not constitute talent; but talent, true talent desires that the fingers easily triumph over the difficulties which are met at every step in the works of the great Masters. The pupil who aspires to attain a beautiful and rich execution will therefore devote much time to this kind of labor. It requires a sustained attention, a special care, for the student must, all at the same time, watch the position of the hands, the flexibility of the arms, the movement of the fingers, the stroke of the key, and constantly aim at obtaining from the instrument a full, rich and penetrating quality of sound. The preface to our **School of Mechanism** ***(Ecole du Mécanisme)*** contains, in reference to this subject, new views, the justness and significance of which have been recognized by competent judges. They are summed up in these few lines: "Push the keys completely down, strike them with the fingers near the surface, always preserving the suppleness of the fore-arm, — herein lies the primary cause of a beautiful sonority. If to this rare quality the player unites fulness, elegance and simplicity of style, simplicity which excludes neither warmth nor sentiment, he will be in the truth, he will possess the beautiful School of which some great artists have offered so perfect models."

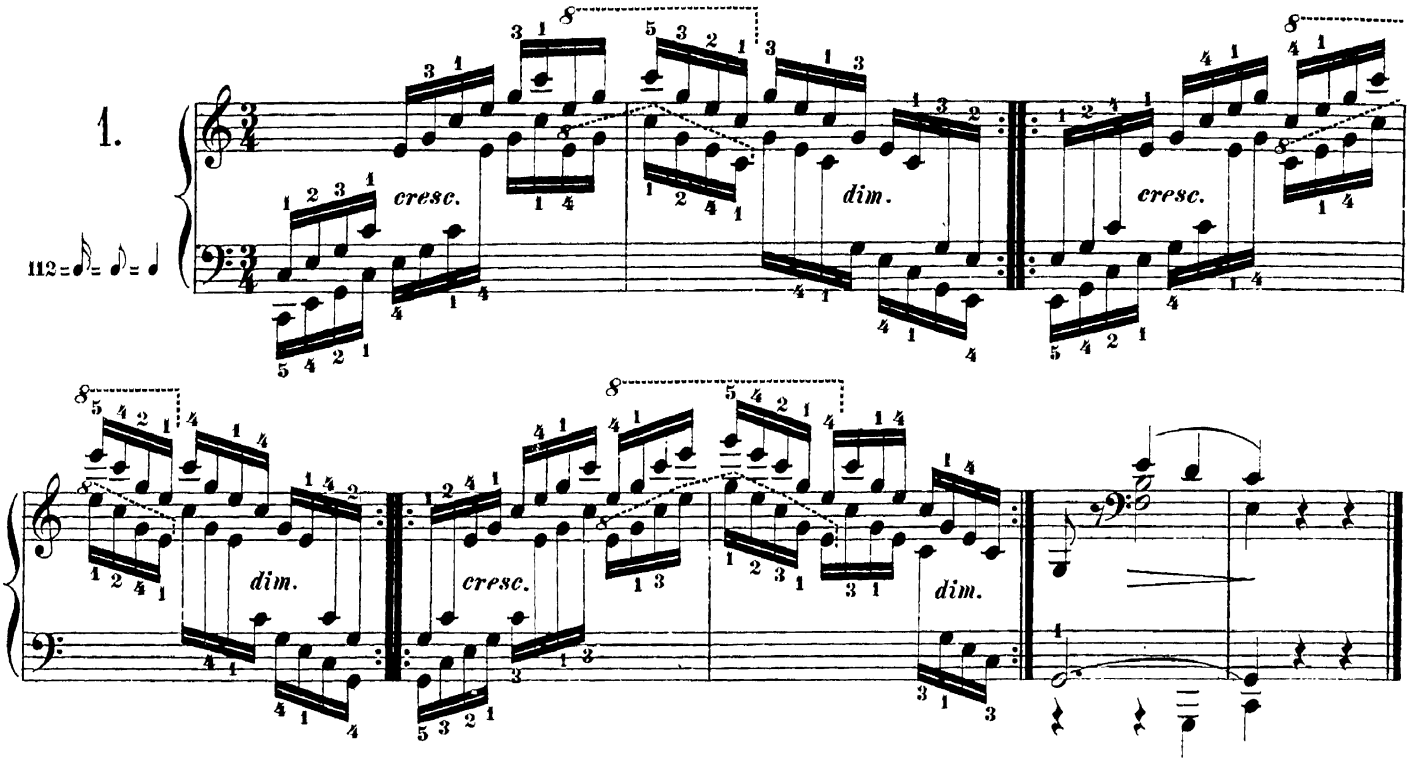
March 7, 1878.

HIGHER COURSE OF PIANO - STUDY.

VIRTUOSITY.

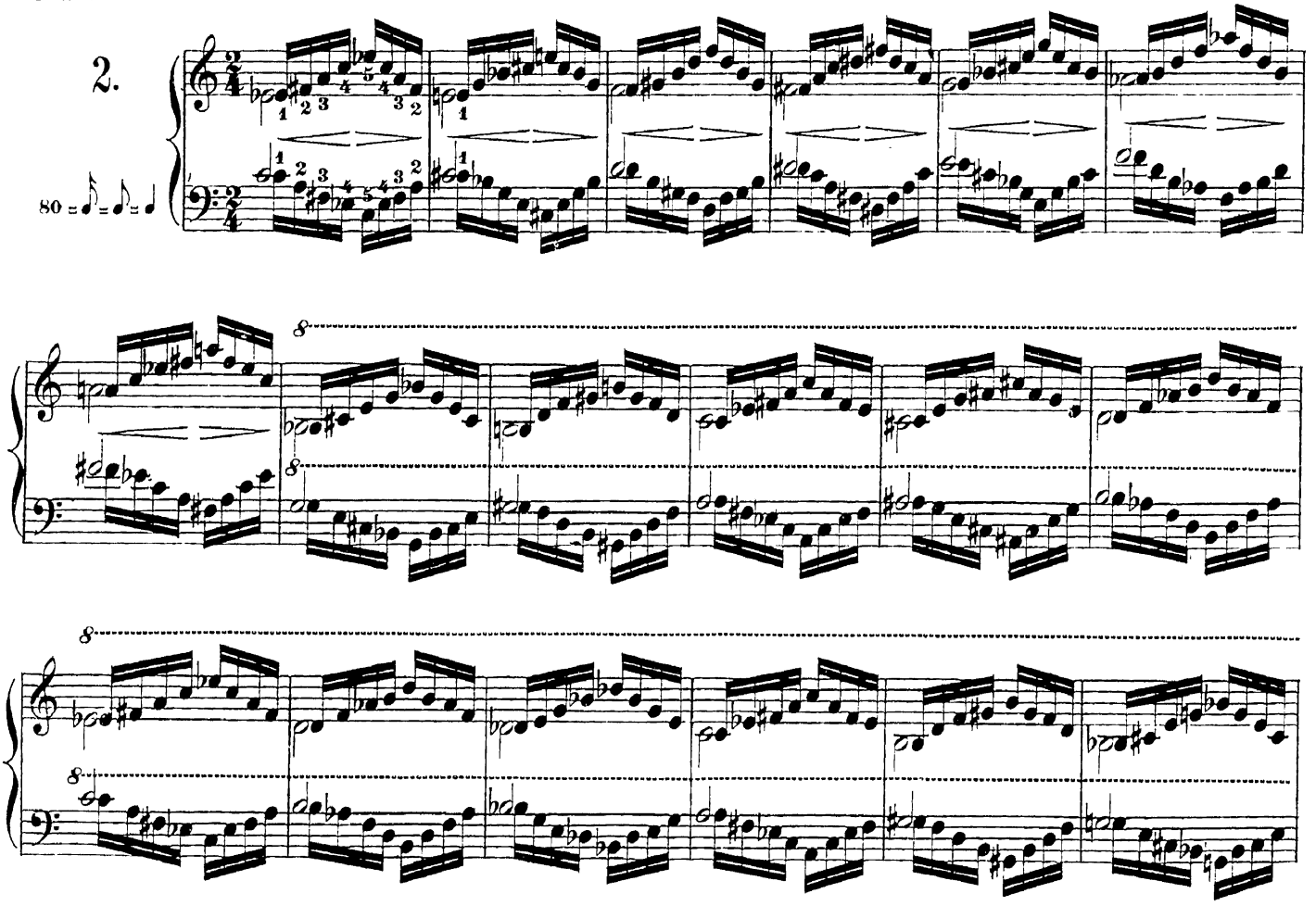
F. Le COUPPEY.

1.

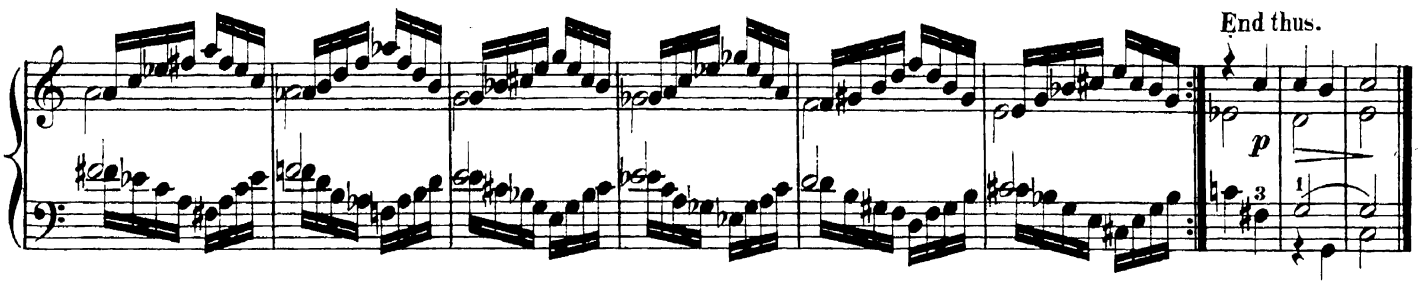


Study this exercise in all the keys, major and minor, consulting, for the fingerings, the 15th Series of my **School of Mechanism.**

2.



End thus.



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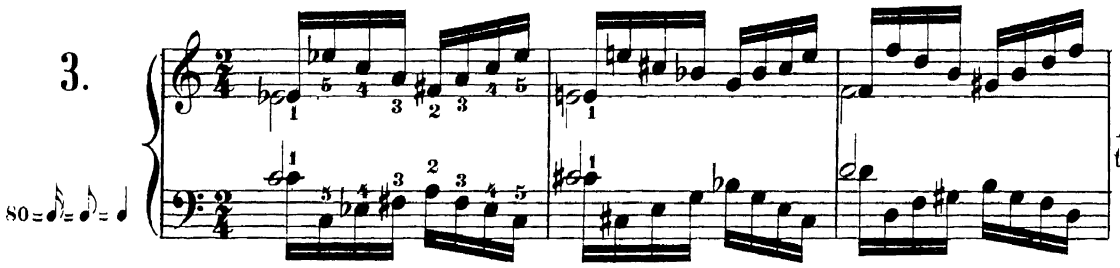
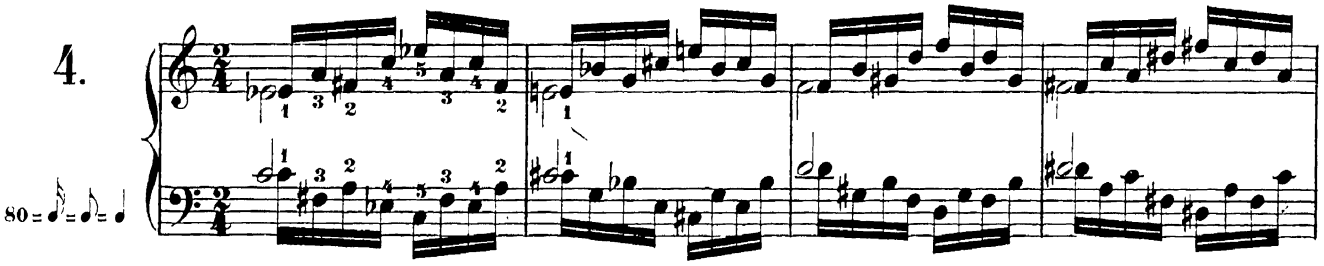


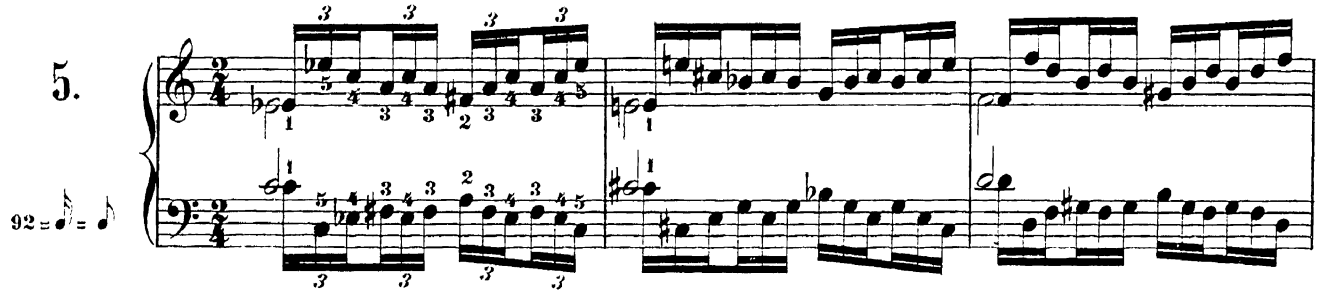
Ascend and descend as in the preceding exercise.

4.



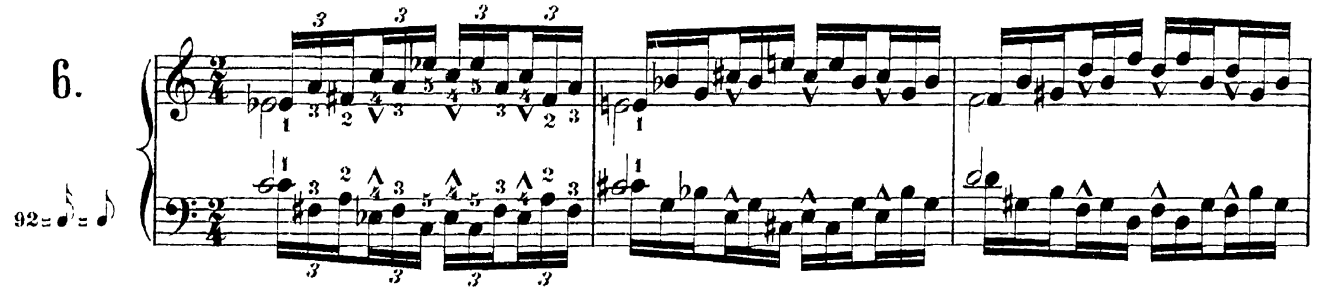
etc.

5.



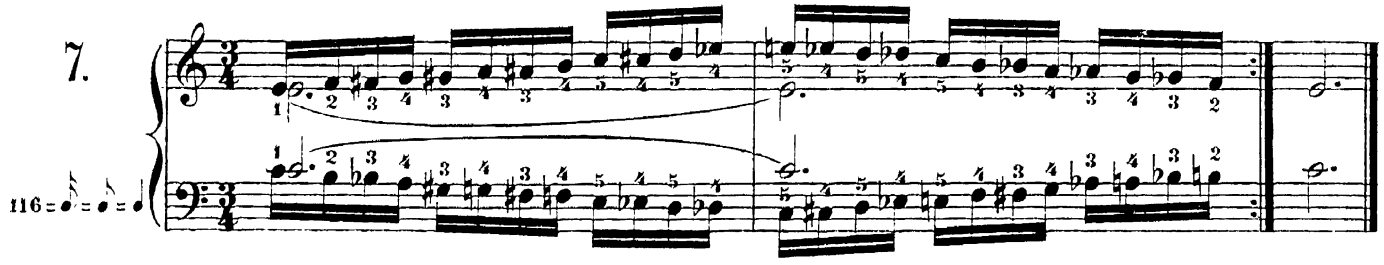
etc.

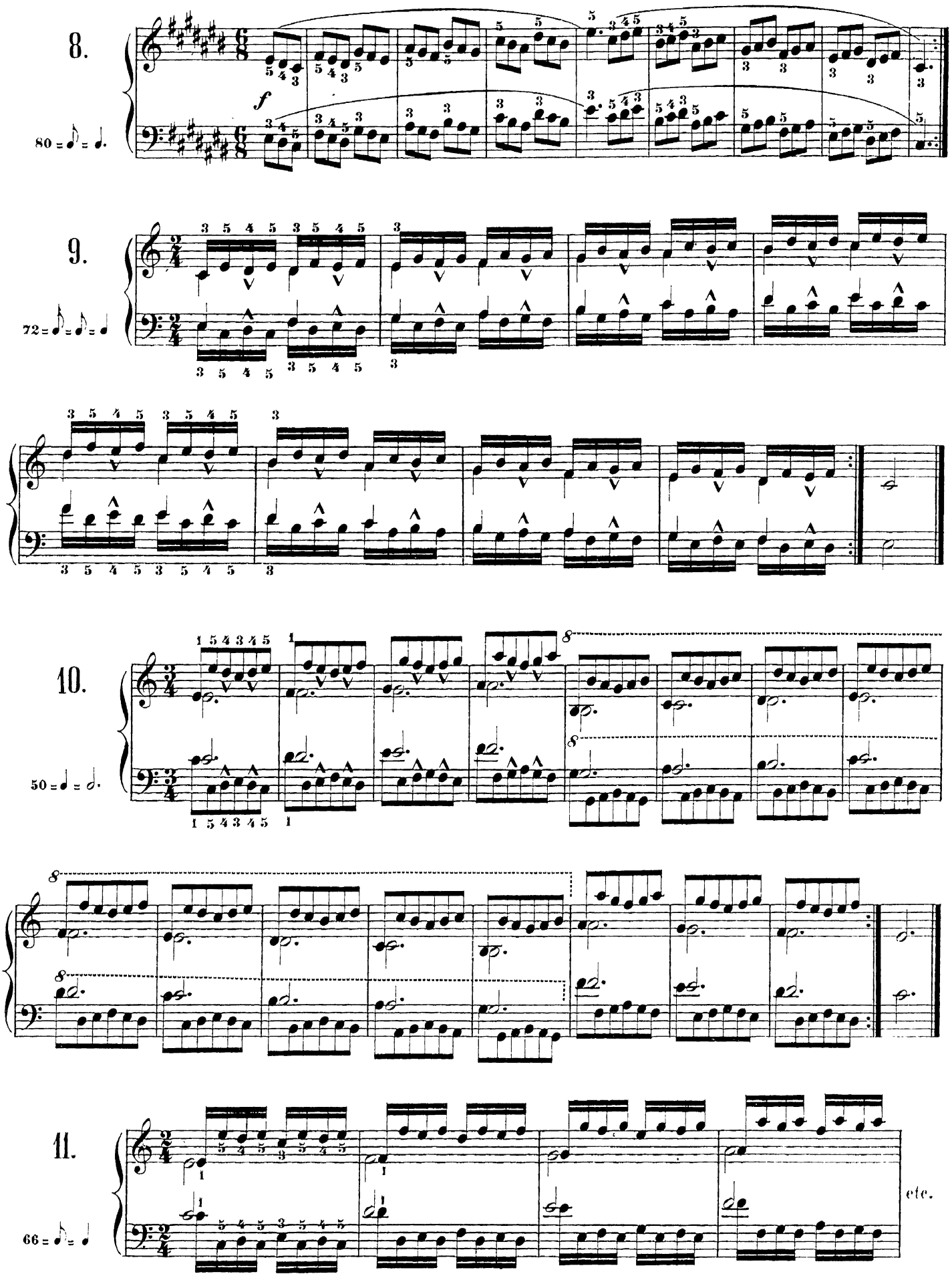
6.

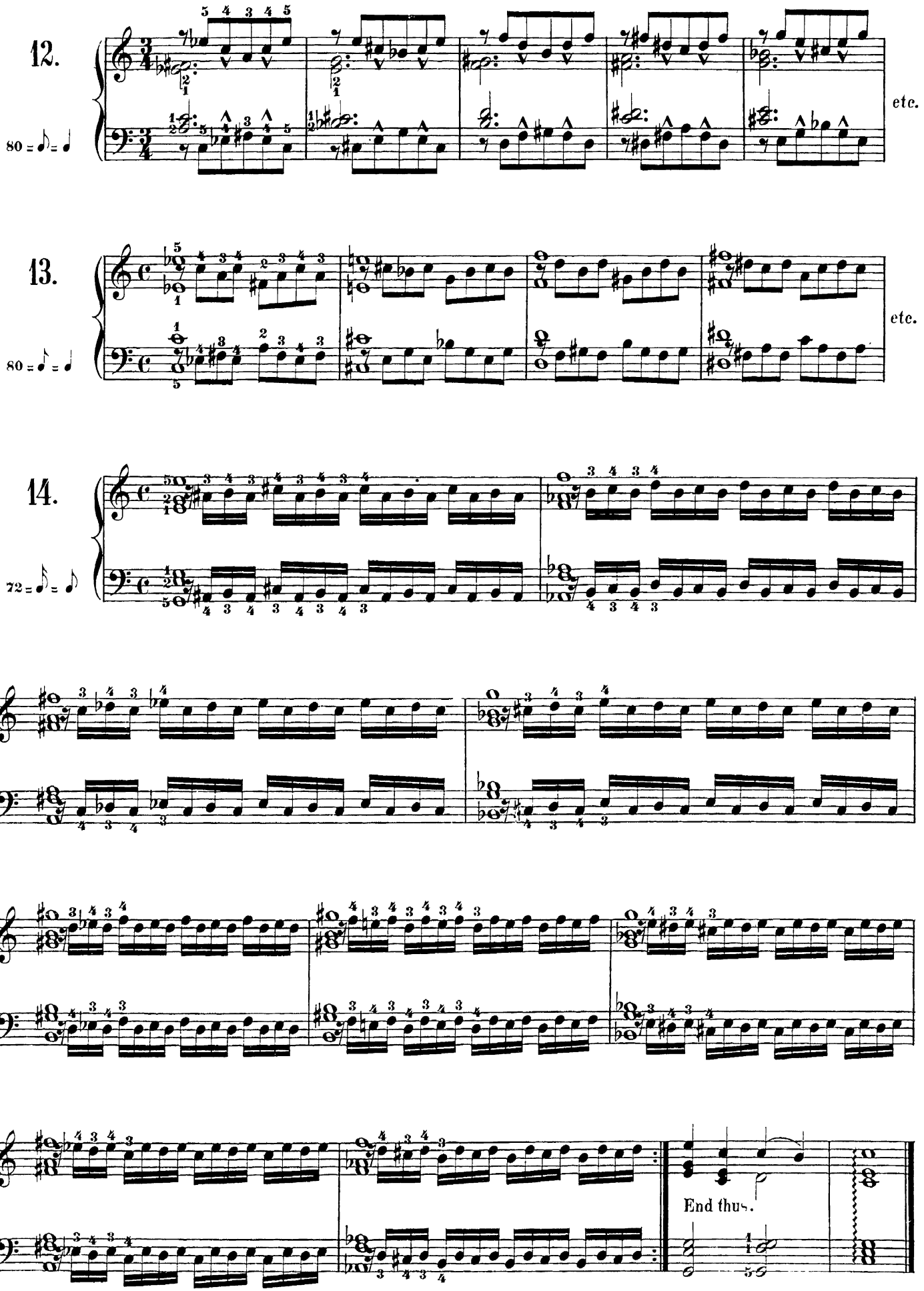


etc.

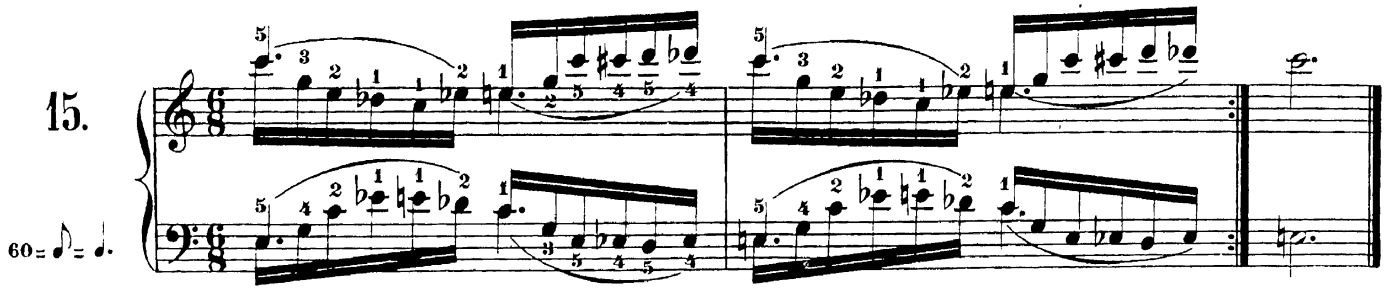
7.



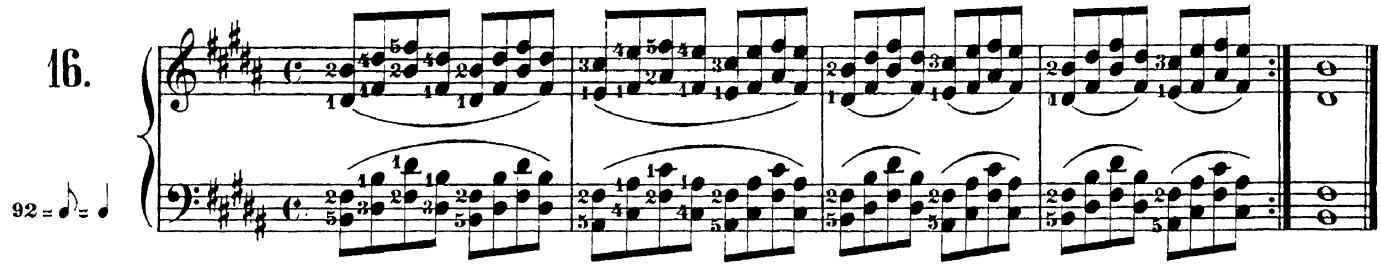


The three exercises preceding are to be afterwards studied in the key of C♯ major..

12.
80 = ♪ = ♩
etc.
13.
80 = ♪ = ♩
etc.
14.
72 = ♪ = ♪
End thus.

15.



16.



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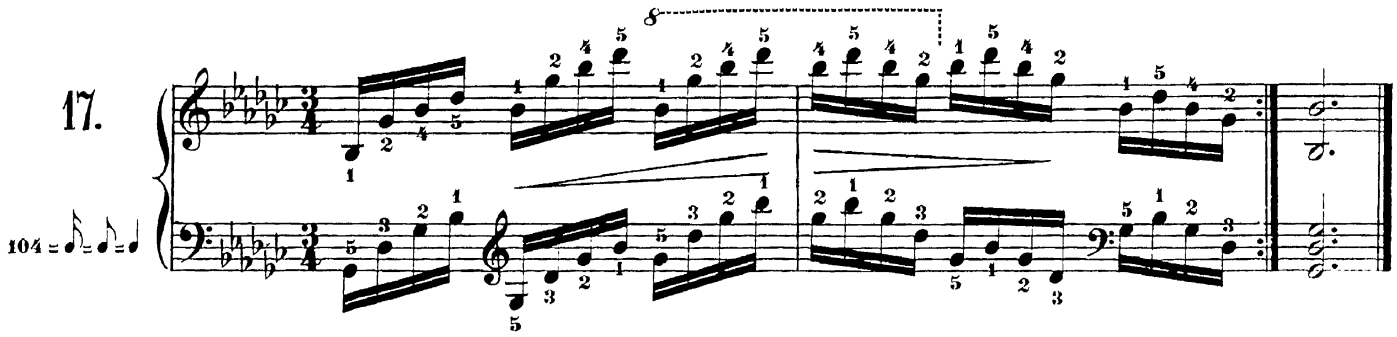

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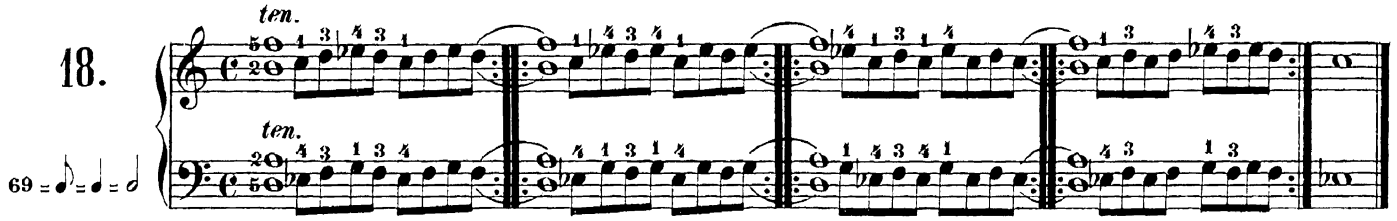
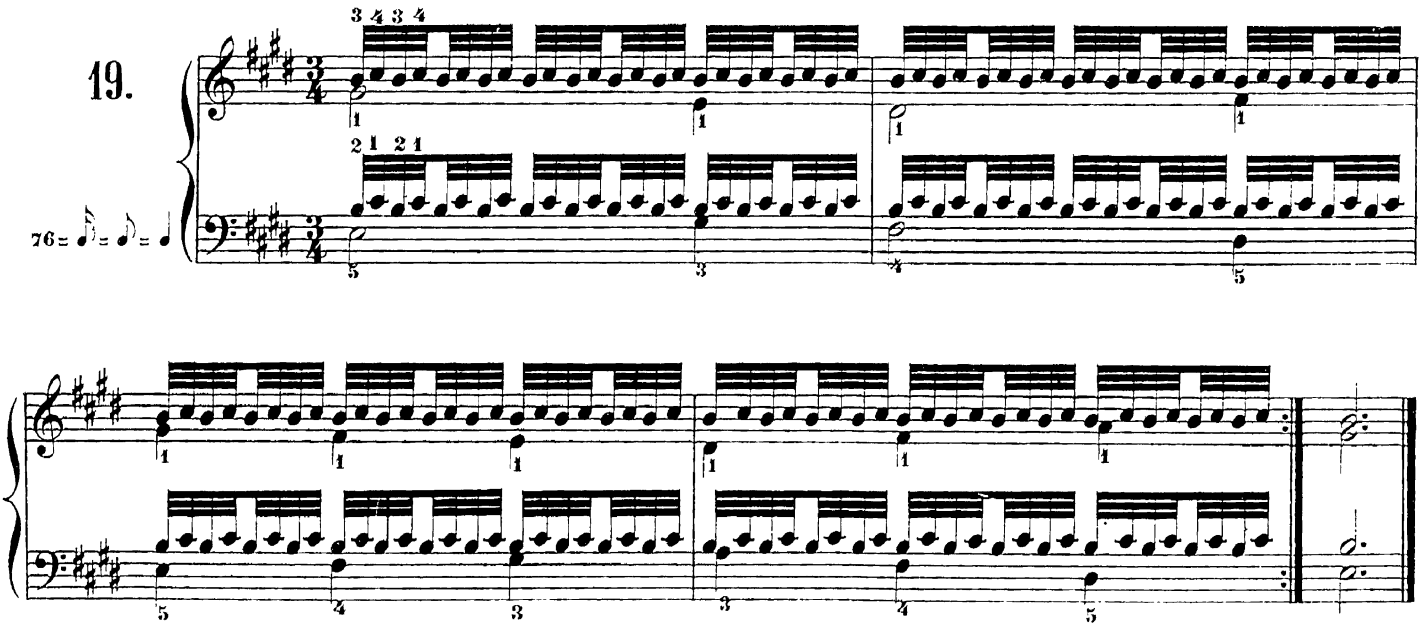
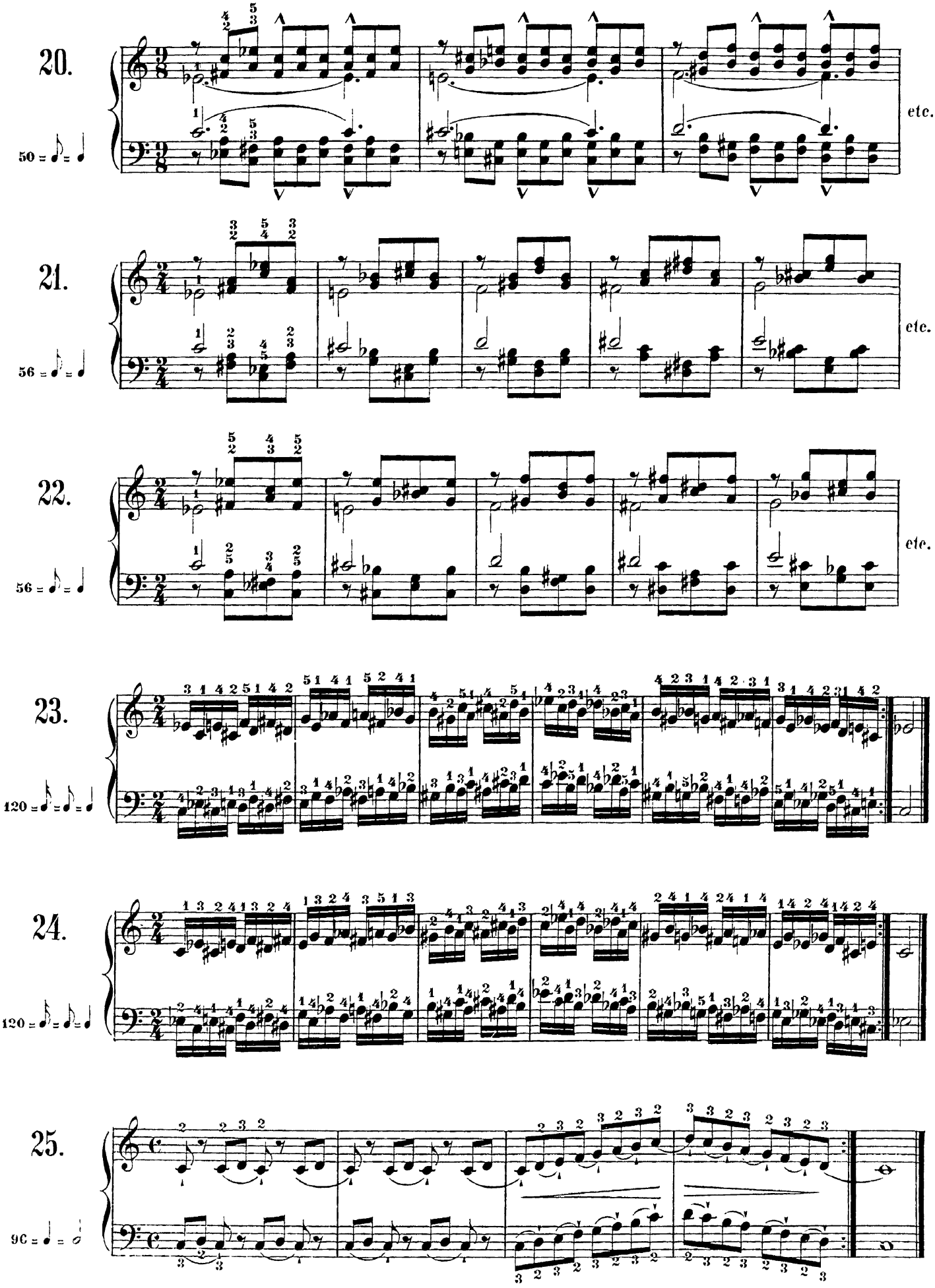


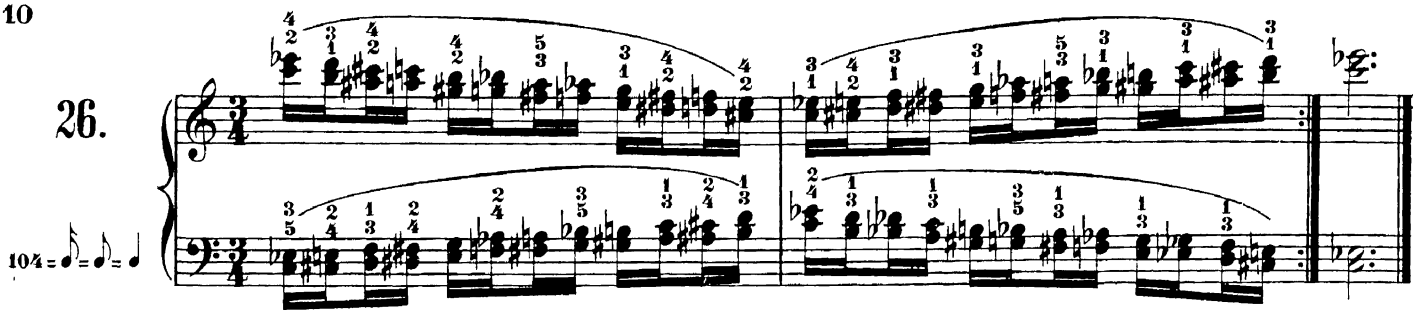
The expression *ten. tenuto,* 'held,' indicates that the keys corresponding to the open notes are to be pressed down, without sounding, and kept down during the whole of the exercise.

19.





Raise the hand at the notes marked ˅, with elastic fore-arm.

26.

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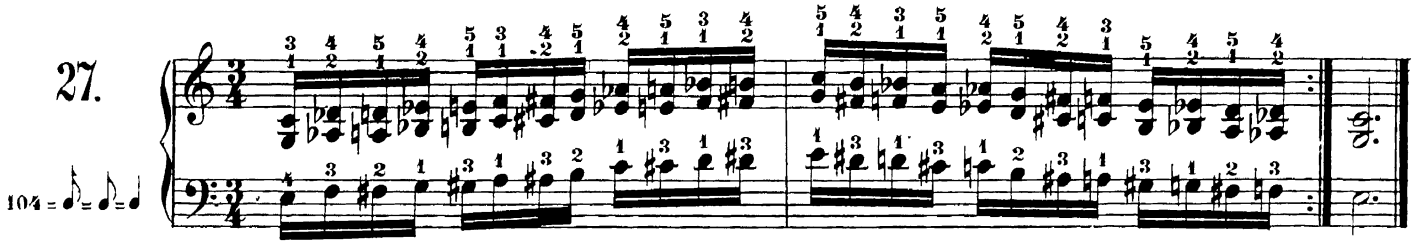
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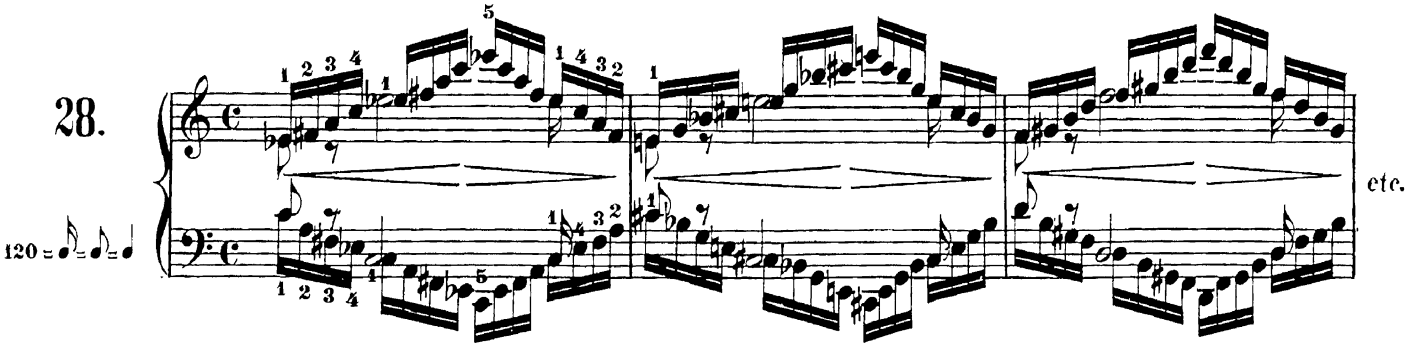

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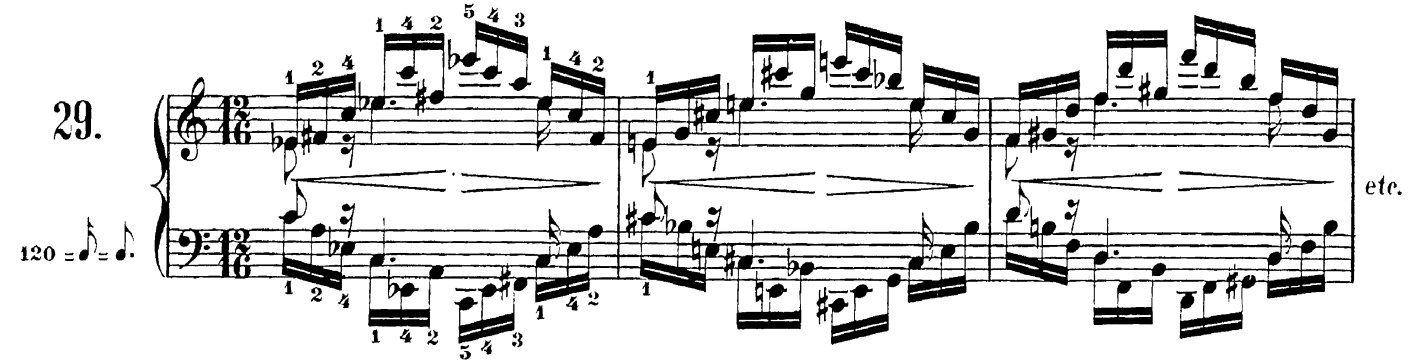
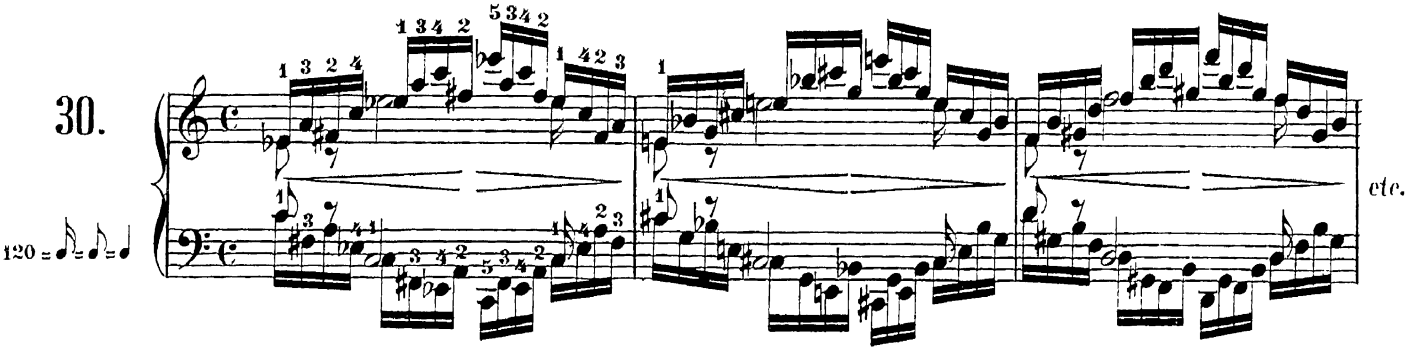
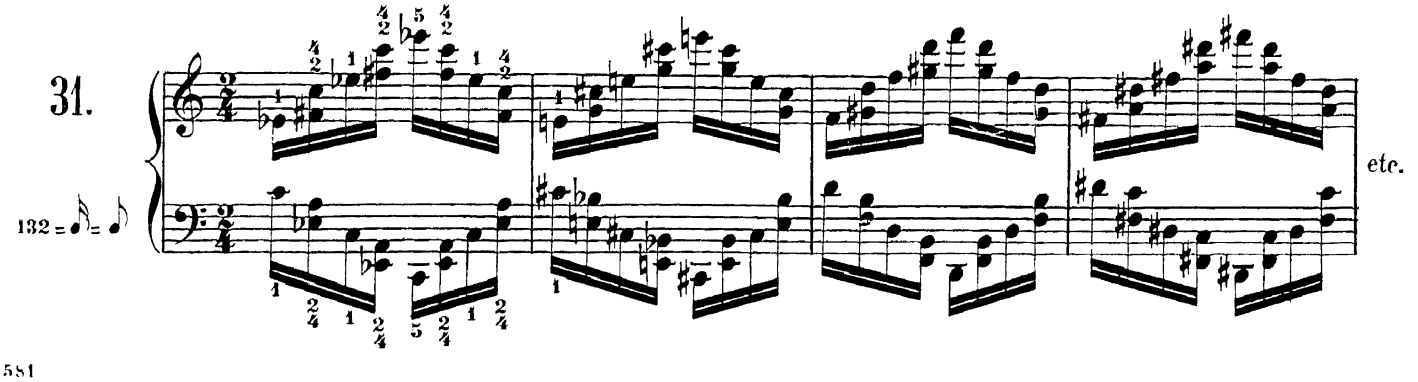


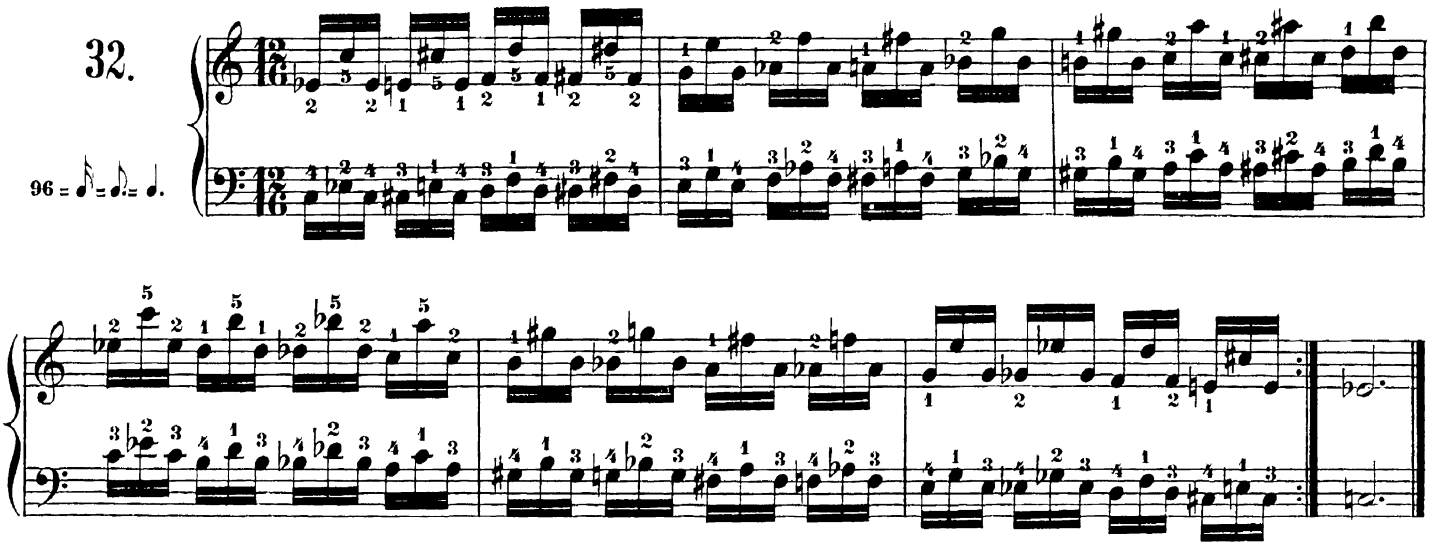
30.



31.

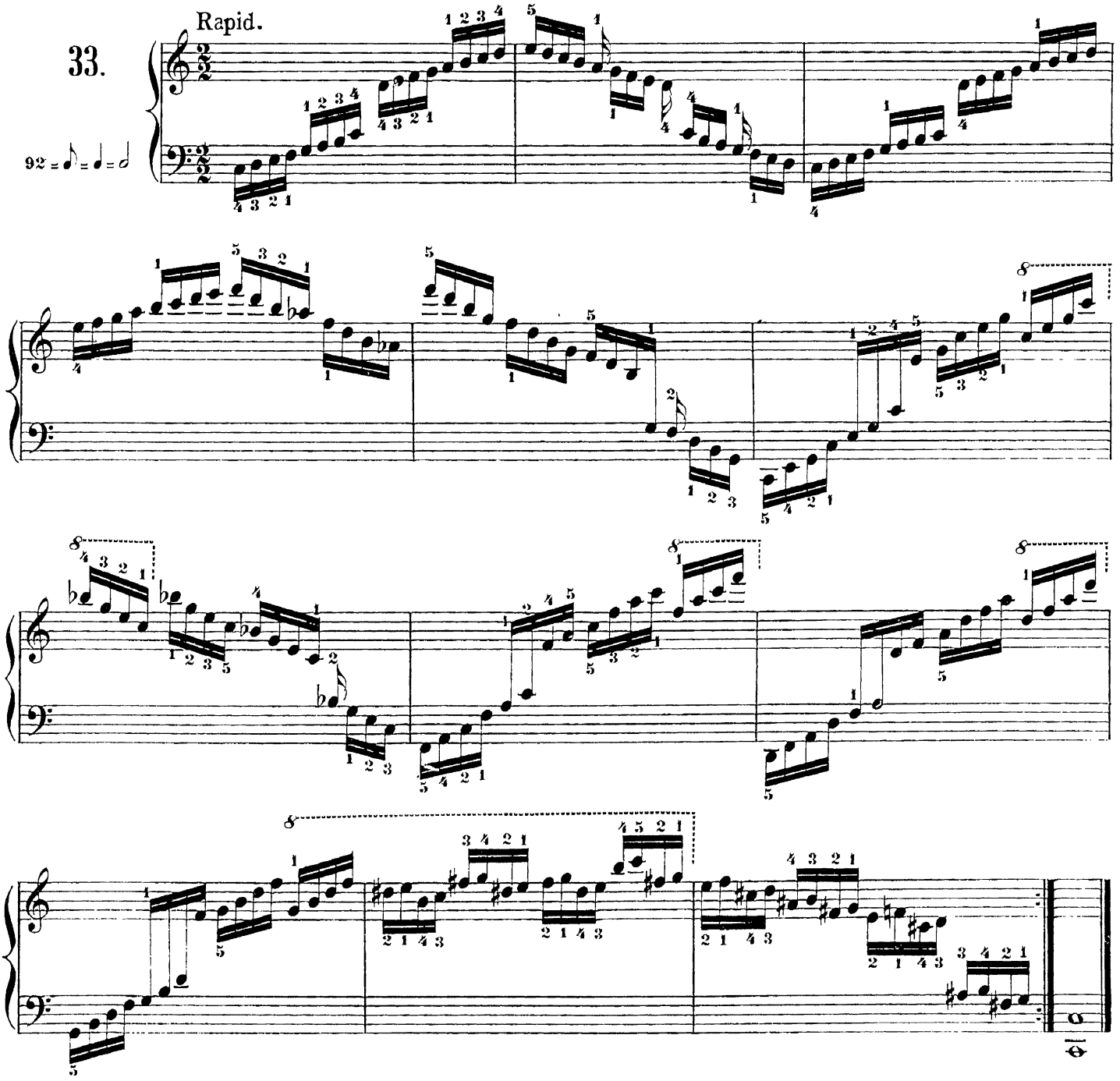


32.

96 = ♪ = ♪. = ♩.

33.

Rapid.

92 = ♪ = ♩ = 𝅗𝅥



The following exercises are from the works of the Great Masters. They present, in some measure, a specimen of the quite special labor which ought to precede the thorough study of a piece. That we may be the better understood, we deem it useful to reproduce here some lines from one of our works on Piano-instruction. 'Before studying a piece as a whole, before seeking how to interpret it best, as a whole, with reference to its style, its coloring, its character, there is a preparatory labor which is absolutely indispensable. This labor consists in turning into exercises all the passages which involve **purely mechanical difficulties.** These passages are to be studied slowly, sometimes each hand separately, and counting aloud, if the measure presents rhythmical difficulties. After they have been taken one by one, they should be taken two by two, three by three, **always slowly,** up to the time when they are sufficiently known to be played **in their connection** in the piece. These preparatory exercises may occasionally be purposely modified: at one time by adding a ***tenuto*** (see page 8), the better to free the rebellious fingers; at another time, by **reversing the direction, i. e.,** study in **descending** order what was **ascending,** and vice versa.' *)

BEETHOVEN.

34.

132 = ♪ = ♪ = ♩

ascending.

CRAMER.

35.

84 = ♪ = ♪ = ♪

ten. (silent note) *ten.*

The same formula reversed.

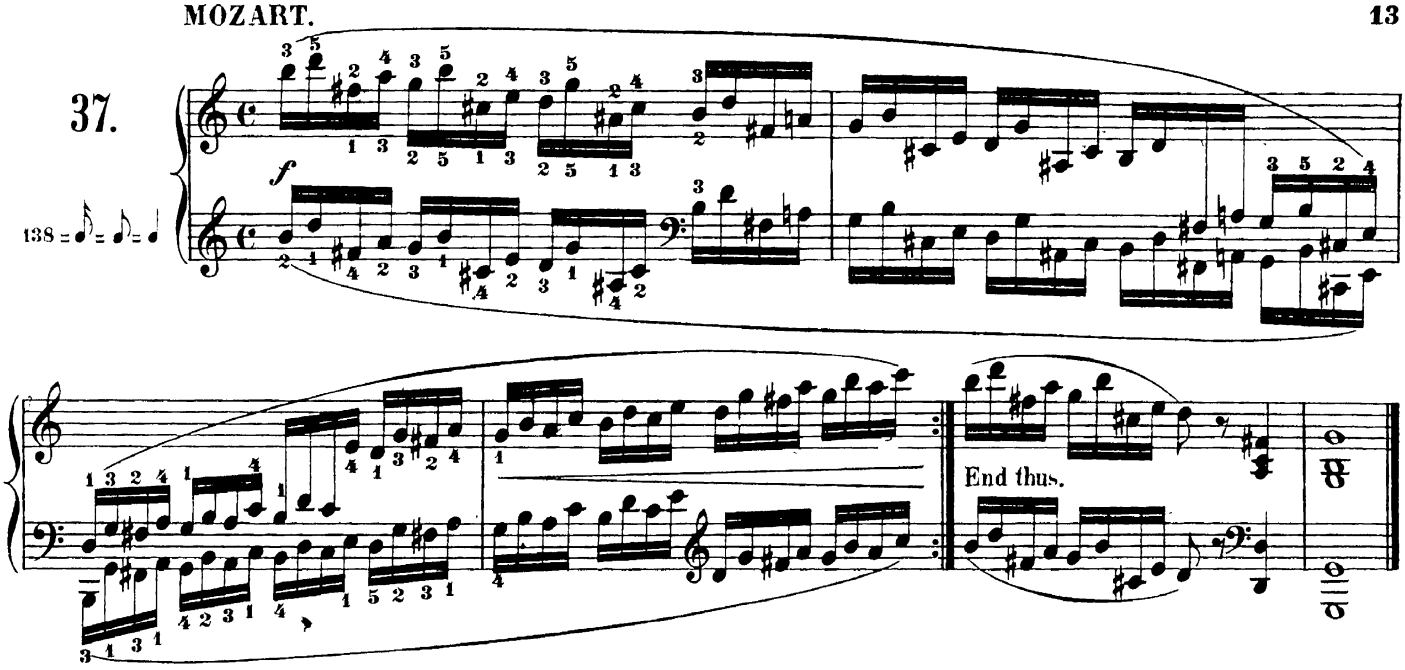
CZERNY.

36.

88 = ♪ = ♪ = ♩

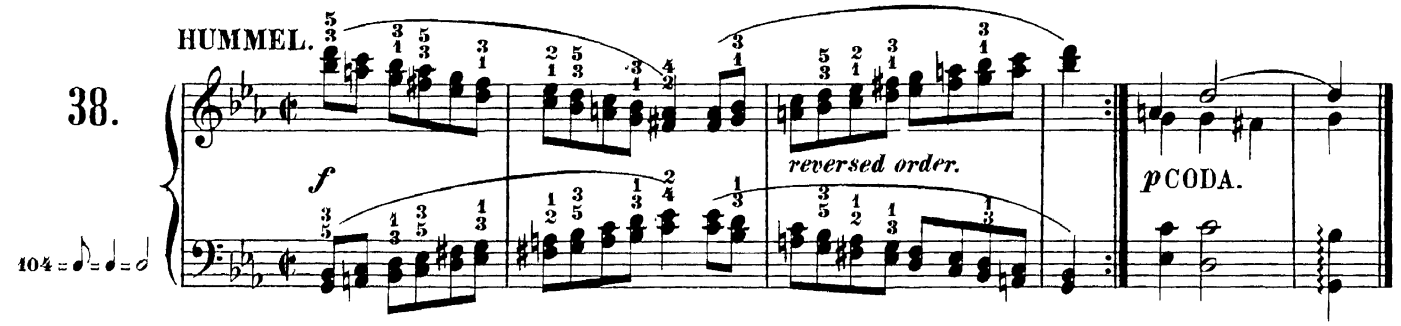
*) On Piano-Instruction. Advice to pupils and young teachers. 1 vol. 12mo. by F. Le Couppey (Chapter entitled: **How to study**)

37.



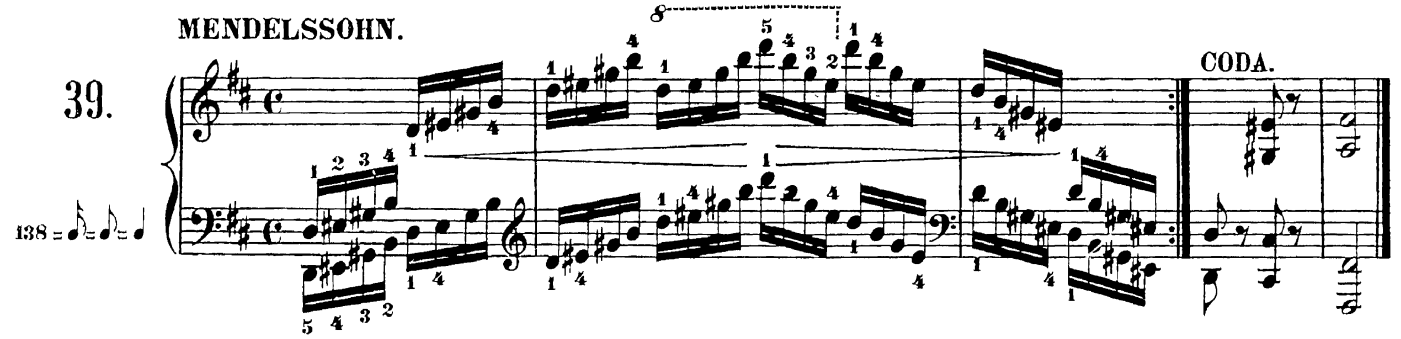
HUMMEL.

38.

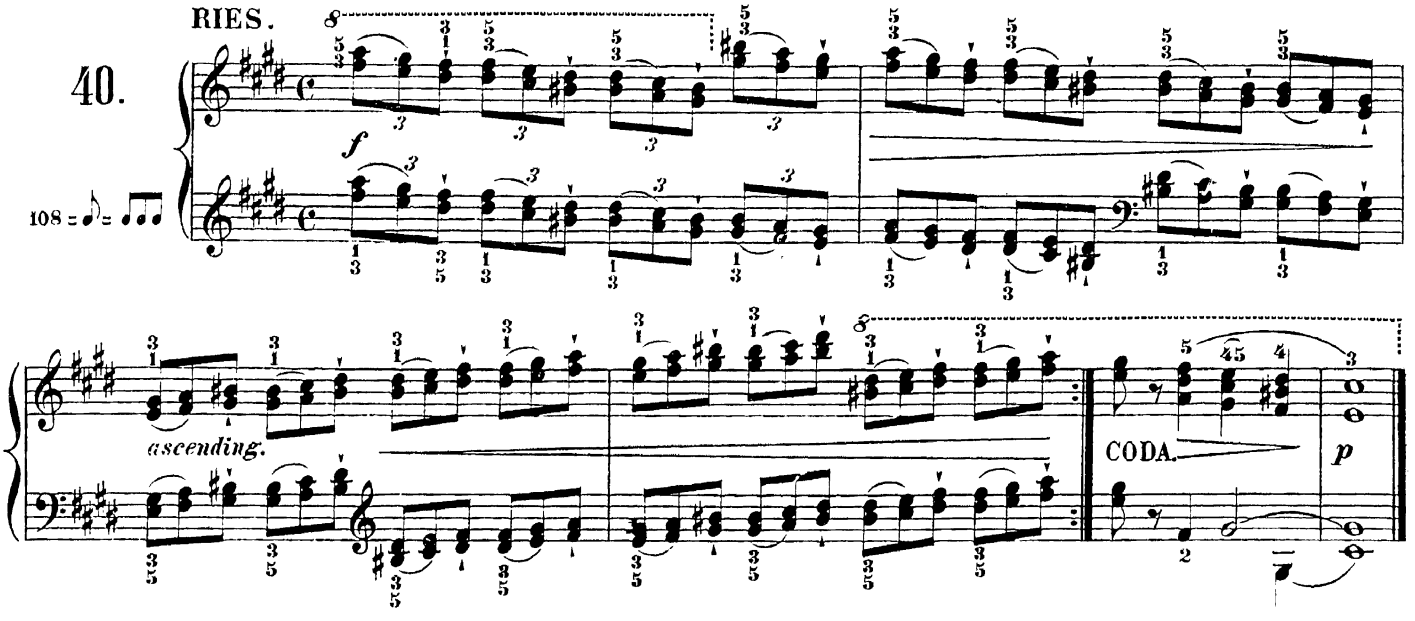


MENDELSSOHN.

39.



RIES.

40.

BEETHOVEN.

41.

104 = ♪ = ♪ = ♩

f

WEBER.

42.

138 = ♪ = ♪ = ♩

f

reversing the passage.

SCHUMANN.

43.

152 = ♪ = ♪ = ♩

f

CODA.

f

p

CHOPIN.

44.

132 = ♪ = ♪ = ♩

End thus.

MENDELSSOHN.

45.

144 = ♩ = ♩ = ♩

ascending.

CHOPIN.

End thus.

46.

132 = ♩ = ♩ = ♩

SCHUMANN.

47.

138 = ♩ = ♩ = ♩

CODA.

MENDELSSOHN.

48.

72 = ♩ = ♩ = ♩

ten.

silent note

ten.

BEETHOVEN.

49.

120 = ♩ = ♩ = ♩

CODA.

We give three fingerings for this very difficult passage, in order to render it more accessible to the various conformations of the hand.

CHOPIN.

50.

69 = ♩ = ♩ = 𝅗𝅥

ascending.

The Etudes of Chopin abound in passages which may be turned into exercises. The passage here given is taken from the 8th Etude of the 2d Book.