

PREFACE

Carl Czerny (born and died in Vienna, 1791–1857) exercised a great influence on the development of modern piano technique. He was the son and pupil of an accomplished pianist, Wenzel Czerny. He also studied under Ludwig van Beethoven. His musical talents were dedicated primarily to the teaching profession. Among his students were Franz Liszt, Sigismund Thalberg, and Theodor Dahler.

His compositions for piano numbered over 1000. Many of these fell into neglect because they were written to conform the fashion of the day and yet his piano works of an instructive nature were destined for performance. Their importance remains undiminished even with the increased demands of modern technique.

Czerny's basic principle was to develop attractive themes in a scheme of modulation which was not too complicated, so that it did not require superior pianistic talents to profit by them. In the current edition, we have chosen the works that are genuinely helpful and musically valuable, placed in an order representing a step-by-step progressive course.

The sketchy manner in which Czerny wrote some of his musical passages has been revised, in the interest of clarity and accuracy. Moreover, the authenticity of each work has been established by a close comparison with the original editions. The tempo indications of the composer, in the form of metronome numbers, have been retained. It would indeed take a virtuoso to follow these exactly as specified! An efficient student will do well to decrease the speed about 20 to 25 per cent without damaging the original intent of the composer.

ПРЕДИСЛОВИЕ

Карл Черни (1791, Вена – 1857, там же) оказал большое влияние на развитие современной фортепианной техники. Он был сыном и учеником Венцеля Черни, опытного пианиста. Кроме того, он был учеником Людвиг ван Бетховена. Музыкальный талант Черни развился главным образом в педагогической области. Среди его учеников были Франц Лист, Сигизмунд Тальберг и Теодор Далер.

Черни создал свыше тысячи произведений для фортепиано. Многие из них оказались преданы забвению, поскольку были написаны с оглядкой на моду своего времени, вместе с тем его сочинения учебного характера постоянно исполняются. Их значение не уменьшается – даже с учетом возросших требований современной техники.

Основным принципом Черни было развивать приятные музыкальные темы, следуя не слишком сложной схеме модуляции – с тем, чтобы извлечь пользу смог и ученик, не обладающий выдающимися пианистическими возможностями. Для данного издания мы выбрали произведения, являющиеся истинно полезными и представляющие ценность с музыкальной точки зрения. Расположены они в соответствии с возрастанием уровня сложности.

Те пассажи, которые у Черни написаны в схематичной манере, были нами скорректированы ради большей ясности и точности. Более того, подлинность каждого произведения была установлена путем внимательного сравнения нотного текста с оригинальными изданиями. Авторские обозначения темпа согласно метроному были сохранены. Чтобы точно следовать этим указаниям, нужно быть виртуозом!

In the editorial revision of these works, special attention has been given to the subject of fingering. Czerny's fingering, as originally suggested, suffered from certain defects. For instance, there were many superfluous or obvious markings which impeded the reading of the notes. At times, it was insufficient. It was impractical in chromatic, broken 3rds and 4ths, and octave passages; also frequently inconsistent in the sequence of fingers and hand positions involving both black and white keys.

Czerny set forth his reasons for proceeding along this chosen technique for fingering – in his Opus 500 – but these reasons are no longer applicable to advanced, modern piano technique.

In the eyes of modern musical pedagogy, the articulation of the melodic structure has assumed a major importance in an instructive edition. Therefore, the following features should be noted:

1. In the longer studies, a Capital Letter indicates the beginning of each movement, period, or part. They suggest what is to be practised as a unit in an analytical study.

2. Within individual movements or parts, the content is phrased according to the motives of brief passages. When a continuous legato is intended, the slurs have been placed in such a way that if no break should occur between them, they are joined at their end-points. When, however, a mixture of legato and staccato is intended, the limits of the legato phrases are marked by punctuation of commas. The same procedure has been followed in the staccato passages.

The dynamics follow naturally, from their correct musical relationship. The characteristic feature of these elementary forms is that each has only one dynamic center of gravity, up to which the strength of the tone increases, after which it declines in volume. In conformity with

Благоразумный ученик может замедлить темп на 20-25%, замысел композитора при этом не пострадает.

В данной редакции особое внимание уделено аппликатуре. Аппликатура, предложенная изначально Черни, отличалась некоторыми недостатками. Например, было много излишних, очевидных обозначений, мешающих чтению нот. В других случаях, аппликатурных указаний было слишком мало. Аппликатура была неудобной в хроматических пассажах, в ломаных терциях и квартах и октавных пассажах. Также она была зачастую противоречива в последовательностях пальцев и позициях руки на черных и белых клавишах.

В опусе 500 Черни изложил причины, согласно которым, по его мнению, следует придерживаться предложенной им аппликатуры – однако эти причины не применимы к современной, продвинутой фортепианной технике.

С точки зрения современной музыкальной педагогики, в учебном издании наибольшее значение приобретает выразительное исполнение мелодического построения. Отсюда следует, что нужно подчеркнуть следующие моменты:

1. Заглавные буквы, стоящие в длинных этюдах, обозначают начало части, периода, фрагмента. Подразумевается, что такую часть следует исполнять, имея в виду то, что она наделена единым смыслом.

2. Внутри данных частей или периодов фразировка поставлена соответственно мотивам коротких пассажей. Когда подразумевается длительное legato, лиги были поставлены таким образом, что в тех случаях, когда между ними не должно быть прерывания, то их концы приближены друг к другу. А в тех случаях, когда предполагается сочетание legato и стаккато, то окончания фраз, которые должны быть исполнены

this, the indications for accentuation, crescendo and diminuendo, have been supplied to give a more detailed presentation of dynamics that are given by Czerny.

Czerny apparently failed to appreciate the full importance of the damper pedal, for he gave no more than a few conventional indications of its use. We consider the proper use of the pedal an important factor in piano playing and have, therefore, given special attention to pedal indications.

We sincerely hope that the music world will favor this new edition. We are confident that gratifying results will follow from its conscientious use.

*Heinrich Germer
Dresden, 1888*

легато, отмечаются знаками пунктуации – запятыми. Такой же принцип соблюден и в пассажах стаккато.

Динамика обозначена, исходя из логики музыкального содержания. Характерная черта данных элементарных форм заключается в том, что каждая из них имеет только одну динамическую кульминацию – стремясь к ней, громкость звука нарастает, а после нее уменьшается. В соответствии с этим были проставлены акценты и обозначения crescendo и diminuendo – чтобы дополнить и детализировать динамические обозначения, предложенные Черни.

Очевидно, Черни не удалось в полной мере оценить значение левой педали, поскольку он дал совсем немного, и весьма условных, указаний к ее использованию. Мы считаем правильное использование педали важным фактором фортепианной игры и поэтому уделили особое внимание обозначениям педали.

Мы искренне надеемся, что музыкальный мир с благосклонностью примет это новое издание. Мы уверены, что последовательная работа над данными этюдами непременно принесет благодарные плоды.

*Генрих Гермер
Дрезден, 1888*

PART I

ЧАСТЬ I

50 Little Studies

50 Маленьких Этюдов

selected from Op. 261, 821, 599, 139

избранные из соч. 261, 821, 599, 139

Carl Czerny

Карл Черни

1. **Allegro**

mf

mf

2. **Allegro**

mf

mf

3. **Allegro**

mf

Exercise 3, measures 1-3. The piece is in 2/4 time. The right hand features a series of eighth-note triplets and sixteenth-note patterns, with fingerings 3, 4, 3, 1, 5, 4, 2, 4, 3, 1, 3. The left hand plays a simple bass line with notes G2, B1, and D2.

4. **Allegro**

Exercise 4, measures 1-2. The piece is in 4/4 time. The right hand has a melody with fingerings 5, 2, 1, 4, 2, 1. The left hand plays a steady eighth-note pattern with fingerings 5, 1, 4, 3. The dynamic is *mf*.

Exercise 4, measures 3-4. The right hand continues the melody with fingerings 4, 3, 1, 2, 1. The left hand continues the eighth-note pattern with fingerings 2, 3, 4, 3, 4, 3, 5, 4, 2.

5. **Allegro**

Exercise 5, measures 1-2. The piece is in 6/8 time. The right hand has a melody with fingerings 1, 3, 2, 4, 3, 5, 1, 3. The left hand plays a simple bass line with notes G2 and B1. The dynamic is *mf*.

Exercise 5, measures 3-4. The right hand continues the melody with fingerings 1, 3, 1, 3. The left hand continues the bass line with notes G2, B1, and D2. The dynamic starts at *f* and then *dim.*

6. **Allegro Moderato**

Exercise 6, measures 1-2. The piece is in 6/8 time. The right hand has a melody with fingerings 5, 3, 1, 3, 1. The left hand plays a steady eighth-note pattern with fingerings 5, 3, 4, 2, 3, 1, 5. The dynamic is *mf* and then *cresc.*

7.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4. This is followed by a series of eighth notes: A4, Bb4, A4, G4, F4, E4, D4, C4. A first ending bracket covers the final four notes (F4, E4, D4, C4). The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a single quarter note G2, followed by a whole rest, then a half note G2, followed by another whole rest. The second system also consists of a treble and bass staff. The treble staff continues the melodic line with a quarter note Bb4, followed by eighth notes A4, G4, F4, E4, D4, C4. This is followed by a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4. A second ending bracket covers the final four notes (E4, D4, C4, Bb4). The bass staff continues with a half note G2, followed by a whole rest, then a half note G2, followed by another whole rest. The score includes dynamic markings: 'cresc.' (crescendo) in the first system and 'f' (forte) in the second system. The piece concludes with a double bar line.

8. **Allegro**

p

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is in 4/4 time and features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment is in 4/4 time and features a series of eighth and sixteenth notes, with some measures containing triplets. The score is written in a simple, clear style, with notes and rests clearly visible. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each with a bar line. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The score is written in a simple, clear style, with notes and rests clearly visible. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each with a bar line. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

9.

The musical score for Example 9.9 is written for piano. It consists of two systems of music. The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody in the right hand is characterized by rapid eighth-note runs, often beamed in groups of four. The left hand provides a steady eighth-note accompaniment. The second system continues the melodic and harmonic development, ending with a final cadence in the right hand. The overall texture is dense and rhythmic.

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

cresc.

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

10. **Allegro vivo**

mf

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

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

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

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

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

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

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

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

11. **Allegro**

p

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

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

First system of a piano piece. The right hand features a continuous eighth-note scale, with fingering 4 3 in the first measure and 5 4 in the second. The left hand plays a simple harmonic accompaniment with notes on the bass line.

Second system of the piano piece. The right hand continues the eighth-note scale with fingering 1 in the first measure and 1 in the second. The left hand has a few notes, with a *cresc.* marking above the first measure. Fingering 5, 4, and 5 are indicated below the left hand.

Third system of the piano piece. The right hand continues the eighth-note scale with fingering 1 5 in the first measure and 1 4 in the second. The left hand has a few notes, with a 4 below the first measure and 5 below the second.

Fourth system of the piano piece, marked *Andante*. The right hand has a descending eighth-note scale with fingering 1 4 3 2 1 in the first measure and 1 4 3 2 1 in the second. The left hand has a few notes, with a *mf* marking above the first measure and a *cresc.* marking above the second. Fingering 5 and 1 3 are indicated below the left hand.

Fifth system of the piano piece. The right hand has a descending eighth-note scale with fingering 1 4 3 2 1 in the first measure and 1 4 3 2 1 in the second. The left hand has a few notes, with a *mf* marking above the first measure and a *cresc.* marking above the second. Fingering 5 and 1 3 are indicated below the left hand. An *8va* marking is above the right hand in the third measure.

Sixth system of the piano piece. The right hand has a descending eighth-note scale with fingering 2 4 3 1 in the first measure and 2 4 3 1 in the second. The left hand has a few notes, with a *dim.* marking above the first measure. Fingering 5, 1 2, 1 2, and 4 are indicated below the left hand.

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