



Carl Czerny in 1833. *Lithograph by Kriehuber*

# CZERNY

## THE PRELIMINARY SCHOOL OF FINGER-DEXTERITY Op. 636

24 Progressive Studies for the Piano

*Edited by Willard A. Palmer*

Carl Czerny (1791-1857) - pupil of Beethoven - teacher of Liszt. This prodigious musical genius has been called "the fountainhead of modern piano playing" Beethoven not only taught the young Czerny but later entrusted the teaching of his young nephew to him. In 1812 Czerny played the premier performance of Beethoven's great *Emperor Concerto*.

Czerny was well-equipped to follow the career of a concert pianist, but he was naturally shy, and preferred to spend his years composing and teaching. He was tirelessly industrious. His works number over 1000, including solo pieces, concertos, symphonies, masses, oratorios, requiems, motets, trios, quartets and songs. As a teacher he was among the most celebrated, accepting only the most talented students. His roster included not only the great Liszt, but also Kullak, Leschetitzky, Belleville, Jaell and Dohler, all very important artists of their day. He amassed a considerable fortune, leaving most of it to the Vienna Conservatory and the rest to numerous charities.

The many excellent and systematic exercises Czerny devised for developing technical skill at the keyboard are no less useful today than when they were written. Through these remarkable studies students of our day can greatly benefit from the wisdom of a "teacher of teachers," the student so admired by Beethoven; the teacher so respected by Liszt.

*The Preliminary School of Finger-Dexterity* is one of Czerny's most important contributions to the materials for piano pedagogy. It is indispensable in preparing students for the more difficult *School of Velocity*, Op. 299, and *The Art of Finger-Dexterity*, Op. 740.

### CONTENTS

#### BOOK ONE

1. Even R.H. finger action, thumb sustained . . . . 2
2. Even L.H. finger action, 5th sustained. . . . . 4
3. Exercise in R.H. thirds . . . . . 6
4. Exercise in L.H. thirds. . . . . 8
5. Even R.H. finger action, running passages . . 10
6. Running passages for both hands. . . . . 12
7. Clarity, evenness in R.H. arpeggiations . . . . 14
8. Clarity, evenness in L.H. arpeggiations . . . . 16
9. Changing fingers on rapid repeated notes . . 18

#### BOOK TWO

10. Even R.H. finger action, quiet hand . . . . . 20
11. Even L.H. finger action, quiet hand. . . . . 22
12. Chord arpeggiation, parallel motion . . . . . 24
13. Light wrist action, staccato thirds . . . . . 26
14. L.H. agility . . . . . 28
15. R.H. agility, broken chord passages. . . . . 30
16. L.H. legato . . . . . 32

#### BOOK THREE

17. Speed, agility in R.H. Leggiero . . . . . 34
18. Mobility of L.H. . . . . 36
19. Chromatic study in parallel motion. . . . . 38
20. Utmost velocity in various R.H. passages. . . 40
21. Virtuosity, mobility of R.H. . . . . 42
22. Independence of R.H. fingers . . . . . 44
23. Virtuoso study for R.H. . . . . 46
24. Virtuoso study for L.H. . . . . 47

*Cover art: The Old Burgtheater in Vienna, 1783  
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No. 8 For clarity and evenness in arpeggiating L. H. chords.

Allegro moderato (♩ = 80-120)

8. *f*

4

7

10

13

*p*

Detailed description: This musical score is for a piece titled 'No. 8', designed to practice arpeggiating left-hand chords. It is in 3/4 time and marked 'Allegro moderato' with a tempo of 80-120 beats per minute. The score is written for piano and bass staves. The piece begins with a forte (*f*) dynamic. The bass staff features a continuous arpeggiated pattern of chords, with fingerings such as 5-4-2-1 and 4-1-4-1. The piano staff contains chords, some of which are arpeggiated, with fingerings like 3-2-1 and 5-2-1. The score is divided into measures, with measure numbers 4, 7, 10, and 13 indicated. The piece concludes with a piano (*p*) dynamic. The key signature has one sharp (F#).