



Carl Czerny in 1833 (Lithograph by Kriebhuber)

As a favorite piano student of Ludwig van Beethoven, and as the teacher of Franz Liszt and many outstanding virtuosos of his time, Carl Czerny occupies a unique position in musical history.

Czerny was an indefatigable composer. His published works number more than 1,000, including symphonies, overtures, concertos, trios, quartets, solos, songs, choruses, offertories, masses, and requiems. But it is for his hundreds of volumes of pedagogical works for piano that he is best known today.

Czerny's fame as a piano teacher of unusual ability had spread by the time he was 16 years old. He held frequent student recitals in his parent's home in Vienna. Beethoven attended these programs often, and finally entrusted Czerny with the musical education of his own beloved nephew.

Among the most notable of Czerny's pedagogical works are the *Practical Method for Beginners on the Piano*, opus 599, and *The Young Pianist*, opus 823. Each of these consists of two volumes. These works may be profitably studied, particularly as material for reading and review, by all piano students, and are valuable for use as supplementary material with any piano method.

The *Practical Method* and *The Young Pianist* may be effectively used together, since they both begin with both hands in the treble clef, adding the bass clef after a similar amount of material is covered, and they both systematically introduce notes of various time-values and other musical principles in similar order.

The introductory material included in the opening pages of Book 1 of *The Young Pianist* is particularly important student material for reference and for review.

CZERNY

THE YOUNG PIANIST OPUS 823
COMPLETE

EDITED BY WILLARD A. PALMER

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BOOK 2—PLEASE SEE PAGE 41.

Book 2 of each of these books is concerned with the development of skill and dexterity in the keys of C, G, D, A, E, F, B \flat , E \flat , and A \flat major. Exercises including all the important embellishments, such as appoggiaturas, turns and trills, are introduced. Advanced problems in combinations of rhythms, various uses of touch, phrasing, arpeggios, scale passages, etc., are found in both volumes, which may be easily coordinated for use together.



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Table of Notes

With an Explanation of Clefs and Staves

Bass Notes

Treble Notes

The Treble
or G clef

The Bass
or F clef

These bass notes are of exactly the
same pitch as the notes above them
in the treble clef.

8va *bassa..j*

The round, black dots are called *notes*. They may be written either on the lines or in the spaces between the lines. As shown above, each clef is set on a group of five lines. These five lines are called the *staff*. Examine the clefs carefully, and notice what effect they have on the meaning of the notes.

THE RUDIMENTS OF MUSIC

The signs used to show the position (pitch, either high or low) of the tones are called *notes*. They are written on what is called the *staff*, which consists of five parallel *lines* and the *spaces* between the lines.

The lowest line (or space) is called the *first line* (or space); the next line (or space) above, the *second*; *etc.*: that is, both lines and spaces are counted from below upwards.



Notes that are either too high or too low to be written on the staff must be set on or between short added lines above or below. These lines are called *leger-lines*.



Scale of C Major

For naming the notes, the first seven letters of the alphabet are used. In the *key of C major* the letters come in the following order: C,D,E,F,G,A,B, ending on C. These eight notes form what is called the *scale of C major*. Every scale is composed of five whole-steps and two half-steps, which occur in the following order:

	Whole-step	Whole-step	Half-step	Whole-step	Whole-step	Whole-step	Half-step	
C	D	E	F	G	A	B	C	
1	2	3	4	5	6	7	8	
Tonic	Supertonic	Mediant	Subdominant	Dominant	Superdominant	Leading-tone	Tonic	

Sharps and Flats

A *sharp* (♯) written before a note raises it a half-step. A *flat* (♭) written before a note lowers it a half-step. A *natural* (♮) restores a note to the original pitch.

C sharp B flat Restored by the natural

Chromatic Scale, ascending

Chromatic Scale, descending