

CZERNY

30 NEW STUDIES IN TECHNICS OPUS 849 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 Döhler, 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.

Because it deals effectively and practically with technical problems found in virtuoso keyboard music, *30 New Studies in Technics*, Op. 849, has remained, for over a hundred years, one of the most widely used of Czerny’s collections. An examination of the Table of Contents will show the wide scope of these brilliant studies. Opus 849 is presented here complete in one volume.



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BOOK ONE

1. Virtuoso study in R. H. triplets.....2
2. R. H. touch & phrasing vs. L. H. triplets.....4
3. Legato R. H. triplets, L. H. stacc. & legato6
4. Legato study in three voices.....8
5. Dotted rhythms against triplets.....10

BOOK TWO

6. Study in phrasing and touch.....12
7. Virtuoso study in staccato and legato.....14
8. Velocity study in R. H. scale passages.....16
9. Velocity study in L. H. and R. H. passages18
10. Broken chords divided between L. H. and R. H.....20
11. Virtuoso study, scale passages with cresc.22

BOOK THREE

12. Rapidly repeated R. H. notes24
13. Leggiero study in 6/8 time26
14. R. H. 32nd notes for velocity, etc.30
15. R. H. and L. H. arpeggios.....32

BOOK FOUR

16. Fortissimo study for strength, agility, etc.34
17. Contrasts of touch and dynamics36
18. R. H. and L. H. scale configurations38
19. Scherzando study for agility and control40

BOOK FIVE

20. Light, legato R. H. triplets, for evenness, etc.....43
21. Rapid chromatic passages, both hands.....46
22. Trill study, for evenness, control, etc.48
23. Scales in thirds and tenths50
24. Study in syncopation, legato & staccato52

BOOK SIX

25. R. H. arpeggios and scale passages.....54
26. Rapidly repeated R. H. notes, etc.56
27. Crossing the hands.....58
28. Rapidly repeated chords60
29. Scale passages divided between the hands62
30. Scale passages in parallel motion63

30 New Studies in Technics

Book I

Practice each exercise slowly at first. Gradually increase speed to the indicated metronome setting.

1. A virtuoso study in R.H. triplets with sustained and staccato accompaniment. Carefully sustain the L.H. whole notes for their full values.

1. *Allegro* $\text{♩} = 80$

The score for exercise 1 consists of five systems of music. Each system has a right-hand (RH) treble clef staff and a left-hand (LH) bass clef staff. The RH part features triplets of eighth notes, while the LH part features sustained whole notes and staccato chords. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *f* (forte), and *ten.* (tenuto). The tempo is marked *Allegro* with a metronome setting of 80 quarter notes per minute. The key signature has one flat (B-flat).

System 1 (Measures 1-3): RH triplets with fingerings 5-1-2-3, 3-3-3, 5-2-3-4. LH notes with *ten.* markings. Dynamics: *p*, *ten.*, *simile*.

System 2 (Measures 4-6): RH triplets with fingerings 5-3-4-5, 4-2-3-4. LH notes with *ten.* markings. Dynamics: *ten.*, *ten.*.

System 3 (Measures 7-9): RH triplets with fingerings 3-1-2-3, 2-1-4-3-2, 5-1. LH notes with *ten.* markings. Dynamics: *f*, *ten.*.

System 4 (Measures 10-12): RH triplets with fingerings 5-2, 1-3, 5-2. LH notes with *ten.* markings. Dynamics: *ten.*, *simile*.

System 5 (Measures 13-15): RH triplets with fingerings 1-4-3-2, 1-4, 1-4-3-2, 1-4, 1-3-2-4, 1-5-3. LH notes with *ten.* markings. Dynamics: *ten.*, *ten.*.

* This study should also be practiced a semitone higher, using the same fingering.