

# CONTENTS

---

## Section 1: Études

### Five-Finger Patterns

Op. 636, No. 21 (Carl Czerny) . . . . . 4

### Scales

Op. 61, No. 4 (Hermann Berens) . . . . . 6

Op. 242, No. 18 (Louis Köhler) . . . . . 8

Op. 242, No. 20 (Louis Köhler) . . . . . 9

Op. 599, No. 69 (Carl Czerny) . . . . . 10

Op. 599, No. 70 (Carl Czerny) . . . . . 11

### Chromatic Scales

Op. 105, No. 3 (Johann Friedrich Burgmüller) . . 12

### Arpeggios

Op. 201, No. 22 (Cornelius Gurlitt) . . . . . 15

Op. 636, No. 8 (Carl Czerny) . . . . . 16

Op. 120, No. 7 (Jean-Baptiste Duvernoy) . . . . 18

### Triads and Inversions

Op. 242, No. 3 (Louis Köhler) . . . . . 20

Op. 201, No. 17 (Cornelius Gurlitt) . . . . . 22

Op. 139, No. 70 (Carl Czerny) . . . . . 23

### Alberti Bass Accompaniment

Op. 823, No. 73 (Carl Czerny) . . . . . 24

### Broken-Chord Accompaniment

Op. 65, No. 19 (Carl Albert Loeschhorn) . . . . 26

### Waltz-Bass Accompaniment

Op. 599, No. 87 (Carl Czerny) . . . . . 27

Op. 823, No. 67 (Carl Czerny) . . . . . 28

Op. 453, No. 79 (Carl Czerny) . . . . . 29

### Left-Hand Development

Op. 89, Book II, No. 6 (Hermann Berens) . . . . 32

Op. 89, Book II, No. 10 (Hermann Berens) . . . 33

Op. 718, No. 21 (Carl Czerny) . . . . . 34

Op. 718, No. 22 (Carl Czerny) . . . . . 35

### Articulation

Op. 65, No. 21 (Carl Albert Loeschhorn) . . . . 36

### Repeated Notes

Op. 299, No. 22 (Carl Czerny) . . . . . 38

### Coordination Between the Hands

Op. 261, No. 118 (Carl Czerny) . . . . . 40

Op. 65, No. 42 (Carl Albert Loeschhorn) . . . . 41

### Finger Independence

Op. 39, No. 20 (Johann Baptist Cramer) . . . . 42

### Double Thirds and Sixths

Op. 47, No. 14 (Stephen Heller) . . . . . 44

## Octaves

Op. 29, No. 22 (Henri Bertini) . . . . . 46

Op. 109, No. 12 (Johann Friedrich Burgmüller) . 48

## Grace Notes

Op. 29, No. 16 (Henri Bertini) . . . . . 50

Op. 65, No. 34 (Carl Albert Loeschhorn) . . . . 52

## Trills

Op. 849, No. 22 (Carl Czerny) . . . . . 54

## Velocity

Op. 91, No. 1 (Moritz Moszkowski) . . . . . 56

Op. 29, No. 48 (Henri Bertini) . . . . . 58

## Cross-Overs

Op. 39, No. 34 (Johann Baptist Cramer) . . . . 60

## Section 2: Hanon Exercises

Practicing Hanon . . . . . 63

No. 9 . . . . . 64

No. 10 . . . . . 66

No. 19 . . . . . 68

No. 20 . . . . . 70

## Section 3: Scales, Arpeggios, and Cadences

C Major . . . . . 72

A Minor . . . . . 73

G Major . . . . . 74

E Minor . . . . . 75

D Major . . . . . 76

B Minor . . . . . 77

A Major . . . . . 78

F-sharp Minor . . . . . 79

E Major . . . . . 80

C-sharp Minor . . . . . 81

B Major . . . . . 82

G-sharp Minor . . . . . 83

G-flat Major . . . . . 84

E-flat Minor . . . . . 85

D-flat Major . . . . . 86

B-flat Minor . . . . . 87

A-flat Major . . . . . 88

F Minor . . . . . 89

E-flat Major . . . . . 90

C Minor . . . . . 91

B-flat Major . . . . . 92

G Minor . . . . . 93

F Major . . . . . 94

D Minor . . . . . 95

Practicing Scales . . . . . 96

from  
*The Preliminary School of Finger-Dexterity*

Carl Czerny (1791–1857)

Op. 636, No. 21

*Allegro vivo*

*p*

4

8

12 *8va*-----

Section 1: Études

from  
*School of Velocity*

Hermann Berens (1826–1880)

Op. 61, No. 4

**Allegro risoluto**

First system of musical notation (measures 1-2). The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is **Allegro risoluto**. The first staff (treble clef) begins with a forte (**f**) dynamic. Fingerings are indicated: 1, 4, 1, 4, 1, 3, 1, 4, 2, 1. The second staff (bass clef) has a 1 3 5 chord in the first measure and 1 2, 1 2 chords in the second measure.

Second system of musical notation (measures 3-5). Measure 3 starts with a fortissimo (**ff**) dynamic. Fingerings include 4, 1, 3, 1, 4, 1, 3, 1, 4, 3, 2, 3, 1, 1. Measure 4 has a piano (**p**) dynamic. Measure 5 has a 1 5 chord in the bass staff. Fingerings in measure 5 include 2, 1, 4, 1, 1, 4.

Third system of musical notation (measures 6-8). Measure 6 has a forte (**f**) dynamic. Measure 7 includes an octave sign (**8va**) and a dashed line indicating an octave shift. Fingerings include 4, 1, 3, 1, 1, 3, 1, 3, 2, 3, 1, 3, 1, 3, 1, 4, 1, 1, 3, 2, 1, 3. Measure 8 has a 1 2 5 chord in the bass staff and a 1 3 chord in the treble staff.

Fourth system of musical notation (measures 9-11). Measure 9 starts with a fortissimo (**ff**) dynamic. Measure 10 has a 4 2 1, 2 1 chord in the treble staff. Measure 11 has a 1 chord in the treble staff. Fingerings in measure 11 include 1, 3, 1, 4, 1, 3, 1, 2, 1, 2, 1, 3, 1.