

C. L. HANON

The Virtuoso-Pianist

Part I

Preparatory exercises for the Acquirement of Agility, Independence,
Strength and Perfect Evenness in the Fingers.

N° 1.

Stretch between the fifth and fourth fingers of the left hand in ascending, and the fifth and fourth fingers of the right hand in descending.

For studying the 20 exercises in this First Part, begin with the metronome set at 60, gradually increasing the speed up to 108; this is the meaning of the double mark at the head of each exercise.

Lift the fingers high and with precision, playing each note very distinctly.

C. L. HANON.

(M. M. ♩ = 60 to 108.)

1. *mf*

1. *mf*

ascending

descending

For brevity, we shall henceforward indicate only by their figures those fingers which are to be specially trained in each exercise; e.g., 3-4 in N° 2; 2-3-4 in N° 3, etc.

Observe that, throughout the book both hands are continually executing the same difficulties; in this way the left hand becomes as skilful as the right. Besides, the difficulties executed by the left hand in ascending, are exactly copied by the same fingers of the right hand in descending; this new style of exercise will cause the hands to acquire perfect equality.

As soon as Ex. 1 is mastered, go on to Ex. 2 without stopping on the final note.

Nº 2.

(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exercises, and those following, in this way.

2.

6

12

18

24

(1) The fourth and fifth fingers being naturally weak, it should be observed that this exercise, and those following it up to Nº 31, are intended to render them as strong and agile as the second and third.

N^o 3.

(2-3-4) Before beginning to practise N^o 3, play through the preceding exercises once or twice without stopping. When N^o 3 is mastered, practise N^o 4, and then N^o 5, and as soon as they are thoroughly learned play through all three at least four times without interruption, not stopping until the last note on page 6. The entire work should be practised in this manner. Therefore, when playing the numbers in the First Part, stop only on the last note on pp. 3, 6, 9, 12, 15, 18, and 21.

3.

6

12

18

24

Nº 4.

(3-4-5) (1) Special exercise for the 3rd, 4th and 5th fingers of the hand.

4.

6.

12.

18.

24.

Nº 5.

(1-2-3-4-5) We repeat, that the fingers should be lifted high, and with precision, until this entire volume is mastered.

The image displays a musical score for exercise N° 5, consisting of 24 measures. The score is written for piano in 2/4 time. It is divided into five systems, each containing a grand staff (treble and bass clefs).
- **Measure 5:** The first system starts with measure 5. The right hand begins with a descending sequence: 1 5 4 5 3 4 2 3. The left hand plays a steady eighth-note accompaniment. Fingering for the left hand is indicated as 5 1 2 1 3 2 4 3.
- **Measures 6-11:** The second system contains measures 6 through 11. The right hand continues with a similar descending pattern, and the left hand accompaniment remains consistent.
- **Measures 12-17:** The third system contains measures 12 through 17. The right hand introduces a more complex ascending and descending sequence: 1 2 1 3 2 4 3 5. The left hand accompaniment continues.
- **Measures 18-23:** The fourth system contains measures 18 through 23. The right hand plays a steady eighth-note line, while the left hand accompaniment continues.
- **Measure 24:** The fifth system contains measure 24, which concludes the exercise with a final chord in the right hand and a whole note in the left hand.

Nº 6.

(5) To obtain the good results which we promise those who study this work, it is indispensable to play daily, at least once, the exercises already learned.

6.

6

12

18

24

Nº 7.

(3-4-5) Exercise of the greatest importance for the 3rd, 4th and 5th fingers.

7.

6

12

18

24

Nº 8.

(1-2-3-4-5) Very important exercise for all five fingers.

8.

6.

12.

18.

24.

Nº 9.

Extension of the 4th and 5th, and general finger-exercise.

9.

6

12

18

24

Nº 10.

(3-4) Preparation for the trill, for the 3rd and 4th fingers of the left hand in ascending (1); and for the 3rd and 4th of the right, descending (2).

10.

6

12

18

24

Nº 11.

(3-4-5) Another preparation for the trill, for the 4th and 5th fingers.

11.

6

12

18

24

Nº 12.

Extension of 1-5, and exercise for 3-4-5.

12.

6

12

18

24

Nº 13.

(3-4-5)

13.

6

12

18

24

Nº 14.

(3-4) Another preparation for the trill, for the 3rd and 4th fingers.

14.

6

12

18

24

Nº 15.

Extension of 1-2, and exercise for all 5 fingers.

15.

6

12

18

24

Nº 16.

Extension of 3-5, and exercise for 3-4-5.

16.

6

12

18

24

The score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The first system (measures 1-5) features a treble staff with a 3-5 extension exercise and a bass staff with a 3-4-5 exercise. The second system (measures 6-11) continues the exercises with various fingering patterns. The third system (measures 12-17) introduces more complex fingering. The fourth system (measures 18-23) further develops the exercises. The fifth system (measures 24-28) concludes with a final exercise and a double bar line.

Nº 17.

Extension of 1-2, 2-4, 4-5, and exercise for 3-4-5.

17.

6

12

18

24

Nº 18.

(1-2-3-4-5)

18.

The score consists of five systems of piano accompaniment in 2/4 time. Each system includes a treble and bass clef staff with fingerings and measure numbers.

System 1 (Measures 1-5):
 Treble clef: 1 2 4 3 5 4 2 3 | 1 2 4 5 | 1 2 4 5 | 1 2 4 5 | 1 5
 Bass clef: 5 4 2 3 1 2 4 3 | 5 4 2 1 | 5 4 2 1 | 5 4 2 1 | 5 1

System 2 (Measures 6-11):
 Treble clef: 1 5 | 1 5 | 1 5 | 1 5 | 1 5 | 1 5
 Bass clef: 5 1 | 5 1 | 5 1 | 5 1 | 5 1 | 5 1

System 3 (Measures 12-17):
 Treble clef: 1 5 | 1 5 | 1 5 4 1 2 | 5 4 2 3 1 2 4 3 | 5 4 2 3 1 4 3 | 5 4 2 1 4 3
 Bass clef: 5 1 | 5 1 | 5 1 5 4 | 1 2 4 3 5 4 2 3 | 1 2 4 3 5 4 2 3 | 1 2 4 5 2 3

System 4 (Measures 18-23):
 Treble clef: 5 4 3 | 5 4 3 | 5 4 3 | 5 4 3 | 5 4 3 | 5 4 3
 Bass clef: 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3

System 5 (Measures 24-28):
 Treble clef: 5 4 3 | 5 4 3 | 5 4 3 | 5 4 3 | 5 1 3 5 4
 Bass clef: 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2

Final measure (Measure 29):
 Treble clef: 5
 Bass clef: 5

Nº 19.

(1-2-3-4-5)

19.

6

12

18

24

Nº 20.

Extension of 2-4, 4-5, and exercise for 2-3-4.

20.

7

13

19

25

The score is written in 2/4 time and consists of five systems of piano music. Each system contains two staves (treble and bass). The music is characterized by rhythmic patterns and fingerings. The first system (measures 1-6) features a sequence of eighth notes in the right hand and quarter notes in the left hand. The second system (measures 7-12) continues the patterns with more complex fingerings. The third system (measures 13-18) introduces a new rhythmic motif. The fourth system (measures 19-24) features a sequence of eighth notes in the right hand and quarter notes in the left hand. The fifth system (measures 25-30) concludes the exercise with a final sequence of eighth notes in the right hand and quarter notes in the left hand. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a double bar line and a repeat sign.