

CHOPIN

12 STUDIES

OP.25

STUDENT'S EDITION

BY

ALFRED CORTOT

TRANSLATED BY

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Study, not only the difficult passage, but the difficulty itself reduced to its most elementary principles.

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EDITIONS SALABERT

(COLLECTION MAURICE SENART)

PARIS
22, Rue Chauchat

NEW-YORK
1, East 57th Street N. Y.

Printed in France

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FREDERICK CHOPIN

12 STUDIES

(Op. 25)

(Composed between 1830 and 1834)

FOREWORD

In publishing this Edition of Chopin's compositions, we propose to offer the public a final text, unimpaired by doubtful traditions and misprints which have been too often superstitiously respected in previous editions – and, at the same time, a rational method of study founded on a searching analysis of technical difficulties.

The essential principle of this method is to practise, not so much the difficult passage taken as a whole, but the particular difficulty it presents by reducing the latter to its elements.

This principle will hold good for all pianoforte practising; it does away with mechanical work which degrades the study of an Art essentially featured by sensibility and intelligence – and though it may appear superficially slow, ensures in fact definite progress.

Both teacher and pupil will find in the practice-formulae explained hereafter a basis from which to evolve new exercises suited to the individual difficulties peculiar to each performer.

We have not burdened the text with aesthetic observations. Rules may indeed be set down concerning the manual practice of an Art : but personality and taste have never followed rules.

ALFRED CORTOT.

Paris 1914.

N.B. — The metronomic indications that appear at the beginning of each Study are those given either in the original manuscript or in Schlesinger's Parisian edition published while Chopin was alive. We have added our own suggestions as to the approximate duration of each piece. (See Thematic Table).

STUDY N° 1

(Op. 25)

« To have an idea of his playing, one must imagine somebody playing an aeolian harp - a harp, however, « able to produce the whole range of tonalities - and that the artist's hand, plucking here and plucking there, « is tracing in rich profusion intricate arabesques of sound, and yet so that one can hear a deep lower note « and a delicate treble throughout the whole performance ».

This is how Schumann expresses his feelings after having heard Chopin play this Study, and further on he writes :

- « The Study in A Flat is more of a poem than a study. You would be greatly mistaken in believing « that he brings out every one of the smaller notes. His playing is more like a long undulation of the chord « of A Flat major which the pedal lengthens right up to the high register. Through this harmonious blending « of notes, you can hear the wonderful melody pouring forth in broad accents. About half-way through, « like a twin melody, a tenor voice out-tops the flood of chords. When the Study comes to an end, it seems « to you that a radiant image has just vanished, like those which appear to us in dreams and that we still « long to gaze upon when we open our eyes ».

These lines contain in substance what is essential for the rendering of this composition, consequently for its technical preparation.

They emphasize the truly vocal character of the melodic line as well as the importance of rendering its perfect legato and delicate, even and deep tone in spite of the exclusive use of one finger only and of certain particular wide-stretches.

We also understand from Schumann's words what perfect technique, what lightness of touch and what subtle knowledge of both keyboard and pedal went towards creating the poetical and vaporous atmosphere in which Chopin shrouded the arpeggio design which is the harmonic - but almost immaterial frame of this melody.

These two elements therefore call for quite separate study in detail, and they should be blended into a harmonious whole only when the particular difficulties of each have been overcome.

First of all, practise the melodic line to ensure firmness and quality of touch of the 5th finger of the right hand which — in our edition — plays the vocal and expressive part.



With the exception of the last six bars, practise the whole Study in this way, by fragments of eight bars, first of all *mezzo forte* throughout steadily sustaining the tone of the crotchets.

During this exercise, the 5th finger should keep firm and slightly curved and the wrist very flexible in order to facilitate the successive leaps from one octave to the other, the hand being raised high above the keyboard for this movement.

When the student has mastered the neatness of attack dealt with in the above-mentioned exercise, he should then practise the dynamics of the upper part playing the quavers of the lower part *piano* throughout the exercise.

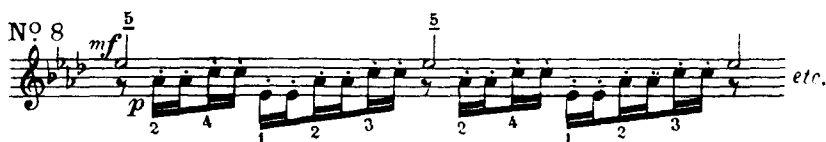
Then, practise with dynamics, the following variant which will be usefully employed for the whole Study and compose the arpeggio throughout the exercise with the last three notes of each beat :



The smaller notes should be played quickly and lightly, only grazing the keyboard without leaving the fingers on the keys, while the 5th finger should give timbre to the melody by keeping the key pressed down during the whole length of the crotchet. Great care should be taken not to replace the action required of the fingers by a movement of the hand.

Then, practise the right hand again, this time adding the melody and with the final fingering.

First :



Next, in order to avoid heaviness of the thumb :



Further, practise the right hand as written in the text, but playing all the upper melodic notes one octave higher.



Avoid slackening of speed or disturbance of tone-quality due to jerky attacks produced by the shifting of the hand.

For the left hand, practise formulae N° 8 and 9, but inversely, i. e. :



Practise also according to formula N° 6.



Before combining the two hands for final practice, each hand should be studied separately with the following rhythms :



Transpose the whole Study into A major employing the fingerings of A Flat.

We wish to repeat that the poetical and aerial quality of tone required for the accompaniment is entirely dependent on light playing of *the fingers*. Therefore, never let any movement of the hand cause heaviness to the finger-touch as this might cause an impurity of tone that would destroy the impression of a harmonious shower of notes which the performer should endeavour to evoke.

For the same reasons, the sustaining pedal should be released with great suppleness and never pressed down fully in order to avoid, as much as possible, any hiatus.

The una corda pedal should of course be employed simultaneously, except for those particularly eloquent passages so obviously emphasized by their expressive melodic outline that they need not be mentioned here.

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First system of musical notation. Treble clef, bass clef. Dynamics include *ped.*, **Ped.*, and *cresc.*. Fingerings are indicated with numbers 1-5. The bass line includes the sequence 5 2 1 2 4.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ped.*, **Ped.*, *passionato*, and *fz p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, bass clef. Dynamics include *ped.*, **Ped.*, and *pp*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *ped.*, **Ped.*, *dim.*, and *smorzando*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *ped.*, **Ped.*, *pp*, and *leggieriss.*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *ped.*, **Ped.*, *ppp*, and *tr*. Fingerings are indicated with numbers 1-5. A trill (tr) is marked in the bass line.

Execute thus:

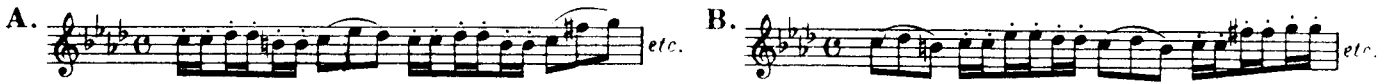
Further, practise the right hand part throughout in fragments of a few bars, gradually linking them together. Repeat each fragment about ten times with the following rhythms :



Then, in order to develop lightness of the fingers :



Next, combining the finger-staccato and the legato :

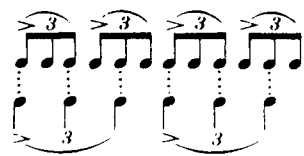


And, finally, binding each note to the following one with a shake in ternary rhythm to obtain perfect legato throughout.



While practising the above exercise, full attention should be paid to the lightness and a correct movement of the thumb, and to avoiding any abrupt movement or strong accent which would impair the character of the piece as well as the quality of the practising.

Before combining the two hands for the final practise of these pages, it will be necessary to get accustomed to the minor difficulties arising from the superposition of two different rhythms :



the triplets in crotchets should be played strictly regularly in spite of the discreet part played by the left hand as it is they which create its individual rhythm.

First, practise thus :



to be continued chromatically in every major key.

Make the accent very precisely, with the fingers only. When performing this Study, this accent should of course be softer, more blended and it should be heard only as the audible expression of an inner rhythmical feeling but without impairing the melodic outline.

For the combined practice of the two hands, we recommend the following variants :



We insist here that it is most advisable, as well for the practice of the foregoing exercises as for the ultimate perfecting of the Study, to apply the rules which J. Ph. Rameau sets down in his Essay : « de la Mécanique des doigts sur le clavecin » (Mechanism of the fingers on the harpsichord) and which correspond most happily with the manner of playing that we have recommended for this work.

Rameau says first of all :

« The fact of keeping fingers 1 and 5 on the edge of the keys leads the performer to curve the other fingers in such a way that they also are on the edge of the keys ; by letting the hand droop, as we have previously explained, the fingers will curve quite naturally as required and — for the time being — they shall not be either extended or curved further, except in cases when it is not possible to do otherwise. The wrist shall remain supple and this suppleness being imparted to the fingers will afford them the freedom and lightness required ; meanwhile, the hand being quite limp only supports the fingers and leads them up or down to those parts of the keyboard that they cannot reach by their own action. »

And further, he says :

« Stronger movements shall be used only in cases when slighter ones are not sufficient : and even then, if a finger can reach the key without moving the hand, simply by straightening the finger or opening the hand, great care must be taken to avoid any exaggerated movement. The fingers must fall on the keys and not strike them ; moreover when they play in succession they should glide, so to speak, from one key to the other : all of which should warn you of the gentleness you must observe at the beginning. »

And again, he says :

« Keep in mind that each finger must act by individual movement, and be most careful that the finger which is releasing a key shall keep so close to the latter as to appear to still be in contact with it.

« Never let any movement of your hand burden your finger-touch : on the contrary, let your hand support the fingers and thus contribute to their lightness of touch : this is most important. »

When Rameau wrote this in 1724, he had in mind the « Mechanism of the fingers » in general and naturally also the rendering of all compositions for the « Harpsichord ». And although these rules are so discreetly expressed and so moderate in their requirements, the greatest harpsichordists, up to the time of Ph. Em. Bach — and even Mozart — appear to have found them sufficient to achieve perfection in playing.

It needs the advent of the pianoforte provided with a keyboard offering greater resistance than that of the harpsichord, able as well to prolong the tone, enriched with an infinite variety of timbres — due to the possibility of striking in various ways — and to the use of pedals ; it needs also the coming of Beethoven, Weber, Chopin, Schumann and Liszt who will make the pianoforte express all emotions, who will ennoble it by making of it the instrument of enthusiasm, who will adorn it with all the paintings of imagination, and demand that it shall interpret every human feeling — all of this is needed for the technical pianistics to explode the casing in which school - traditions at any rate — if not exactly musical production — had enclosed the limited resources of tone of the XVIIIth century. Indeed this had to come for interpretation to be no more exclusively ruled by considerations of clearness, evenness and elegance, but that every kind of freedom, every kind of audacity, every means and ways of producing timbre should become lawful — with the sole reservation that the composer's thought should be faithfully interpreted.

Yet all this priceless enrichment has not been acquired without suffering some impairments. Indeed, for too long a time, Masters on the one hand — notwithstanding their loyal intentions, but somewhat intoxicated by the space opening before them — and Pupils on the other hand, in spite of being highly-gifted, thought they could either for the sake of orchestral colour, or for an outward show of feeling, or to display assets of virtuosity (not always definitely acquired) — ignore the qualities formerly considered as the essential ornaments of talent and came to look upon as accessory and subsidiary the rules which used to be the very foundation-work of keyboard-playing.

One of the most genuine achievements of modern technique will be to have realized that here lay, not only mere heedlessness, but downright error.

If we analyze the reason why compared to others, the performing of our best pianists to-day has more flavour, why their playing is more natural, their range of tone-colours richer and more delicate, we shall discover that the foundation of their technique — to which they add all the improvements due to their personal genius — are the rules plain, precise and moderate of J. Ph. Rameau.

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Musical notation for the first system, featuring a treble and bass staff. The bass staff includes a 'Ped.' marking and asterisks. The treble staff contains a melodic line with eighth and sixteenth notes.

Musical notation for the second system. The treble staff includes the markings 'poco a poco cresc.' and various fingerings (e.g., 2 4 3 1 2 3). The bass staff includes a 'Ped.' marking and asterisks.

Musical notation for the third system. The treble staff includes a 'cresc.' marking and various fingerings (e.g., 3 5 3 5 3 2 1 4 8 4 1 2). The bass staff includes a 'Ped.' marking and asterisks.

Musical notation for the fourth system. The treble staff includes a 'f' dynamic marking and various fingerings (e.g., 3 5 3 5 3 2 1 3 2 4 1 2). The bass staff includes a 'Ped.' marking and asterisks.

Musical notation for the fifth system. The treble staff includes a 'p' dynamic marking and various fingerings (e.g., 2 5 4 3 2 1 4 8 2 1 3 4 3 2 1). The bass staff includes a 'Ped.' marking and asterisks.

Musical notation for the sixth system. The treble staff includes the markings '(mp) smorzando (pp)' and various fingerings (e.g., 3 1 4 3 1 2 3 1 3 2 1 2 3). The bass staff includes a 'Ped.' marking and asterisks.

STUDY N° 3

(Op. 25)

The student should concentrate on : Precision and independence of the fingers' contrary motion — Flexibility of the wrist — Evenness of tone of the thumb and the 5th finger.

From the very beginning of the practice of this Study, it is necessary to bring out the two different rhythmical elements which by their constant opposition give to this work its character, life and vivacity.

For example :

And then :

When the student has mastered the particular flexions of each of these figures, and feels he can combine them without their losing their individual timbre, he may then interpret the first 48 bars of the composition as if they were written according to the following quicker and lighter figure :

From Bar 49 onwards, the second inner note is no longer bound to the second quaver of each group as previously. Great care should be taken to observe most accurately this new rhythmical form.

First, practise the figure played by the thumb and the 5th finger of the right hand, as follows :

raising the hand high above the keyboard let it fall loosely on each group, using the motion of the wrist either to accent the first note with the thumb, or on the contrary to make a more forcible accent on the last note with the 5th finger.

Then, practise the semiquaver figure played by the right hand according to the following variant which can be profitably employed throughout the Study :

Again, by raising the hand rather high before letting it fall lightly, avoid striking the first note more forcibly than the next ones. Let the fingers prepare — so to speak — the motion of the shake before actually placing them on the keyboard, and see that the fingers remain in contact with the keys for the whole length of the shake.

Next, practise the right hand separately combining the two figures, as follows :

Then :

(The accents with the thumb and the 5th finger should be very precise and the shake very light).

and :

Next, practise the left hand, thus :

From Bar 29 until Bar 41, this variant will be modified thus :

Complementary exercises to acquire independence of the fingers in every position :

A. *r. h.*

B.

to be continued chromatically in every key

and so on chromatically

For combined playing of the two hands, we recommend practising the following variant throughout :

For the 5th bar from the last — and once the student has carefully practised the four above-mentioned formulae — he should adopt out of the following fingerings the one best suited to obtain an even and light execution of this bar in semiquavers.

We give hereunder two easier variants of this same bar (which should be employed only after having practised the above fingerings) *r. h.*

Riten.

in Tempo

(*) Execute thus : etc.

To conclude these staccato exercises, we advise playing the right hand of the Study several times through-out employing the following variants :

Accent variant No 2 as follows : 

In order to prepare the transition from the strictly staccato playing to the combined legato and staccato played by the same hand which will be our further object in the analysis of this composition, exercises C and D should be practised with the following modification of rhythms :

Be very careful to raise the fingers neatly before attacking the semiquavers which should be played with the fingers *only*; the quavers should be played as strictly detached as in the foregoing exercises.

Further, for firmness of attack of the 5th finger and for neatness of movement of the finger-staccato, practise thus :

and so on chromatically

Next, changing the chord-position and in order to ensure the firmness of the note held by the 5th finger, thus :

Then, employing substitution of the fingers for the held notes :

And, finally, to bind and make even the successive attacks of the 4th and 5th fingers :

Although the 4th and 5th fingers are the only ones to play the expressive and melodic part in this Study, we recommend practising these same exercises with the other fingers of the right hand, thus :

And, as he did previously for the staccato-exercises, by playing the whole of the right hand part in detached notes, the student should complete the work of combining staccato and legato in the one hand by the three following variants :

For the whole part of the Study in which held notes and finger staccato are combined, the student should, in spite of the differences of technique, contrive to impart to the detached notes the same tone as that of the chords of the opening eight bars of the piece. He will obtain this result by striking the keys with a quick and decided motion even when playing *piano*, and by swiftly drawing back the fingers so that they should immediately be in the proper position to play the next chord; meanwhile, the weight of the hand and wrist should bear entirely on the finger which is playing the held note.

Some few bars of the Study require to be rendered by a staccato « loured » to practise which needs no particular formula. For their execution, it will prove advisable to follow these few principles: instead of keeping the hand and the fingers firm during and after attacking, as previously explained for staccato playing, one should on the contrary slightly relax the fingers at the exact moment of pressing down the keys and substitute for the quick rebound of the fingers or the wrist a light weight of the forearm, increasing it more or less according to the nuance. The right hand part should be practised throughout in this manner (1).

Having thus analysed the difficulties relating to touch for the right hand, the student should now turn his attention to the left hand: the mechanism of this work is less complicated, if not any the easier.

First of all, practise the exercises hereunder in every key, and strike the quavers with the hand raised as high as possible:



When performing, the bass note should always be slightly more emphasized than the following chord so as to ensure the rhythmical frame of the piece — which might be altered by accenting forcibly the weaker beats that support the melodic outline of the right hand — and for the harmonic successions to retain perfect clearness.

Therefore, we recommend playing this bass note with a rhythmic repetition in order to strengthen the action of the finger which plays this note, and playing all the chords in octaves in order to improve the suppleness, independence and firmness of the wrist-movements, thus:



Practise further, attacking with hand raised high, alternately *f* and *p*, as follows:



Finally, practise the left hand part as it is written in the text, in fragments connected gradually into longer and longer passages, and gradually quickening the tempo up to *presto*, so as to conquer progressively the strain which may ensue from repeated wrist-movements.

ALFRED CORTOT

(1) N. B. This „quasi-portando” playing should not be confused with the „portamento” analysed in Study No 2 Op. 10.

STUDY N° 4

(Op. 25)

M.S. Original = ♩ = 160 Edit. Schlesinger = ♩ = 120

1 min. 40
p

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked 'Agitato' with a tempo of 120 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from piano (*p*) to fortissimo (*f*), with a *pp* section in the final system. The piece concludes with a double bar line and the instruction 'Ped. * Ped. * Ped. *'.

Ped. * Ped. * Ped. *

For the middle passage in E major, and in order to ensure a perfect succession of the different positions, we recommend practising thus :



Next, practise only the lower part of the arpeggios :

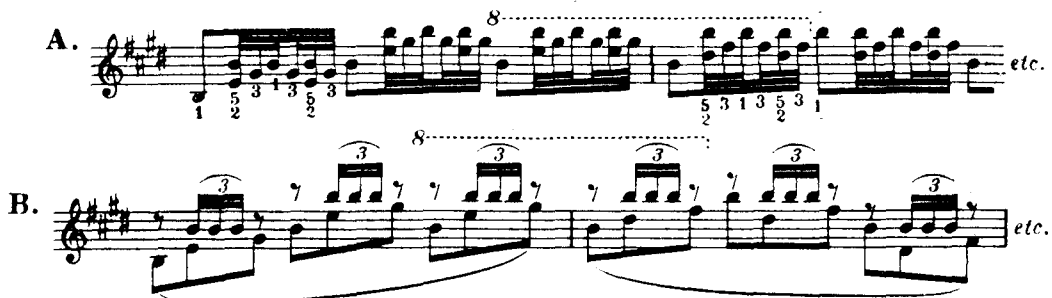


Further, in order to develop evenness of finger-movement and also to prepare the passing under of the thumb, thus :



to be continued chromatically in every key

And, finally, employing throughout the following variants :



Raise the 5th finger slightly but very precisely to play the repeated semiquavers, meanwhile carefully observing a perfect legato of the lower fingers.

For preliminary practice of the trill covering the four bars at the end of the Study, use the following formulae :

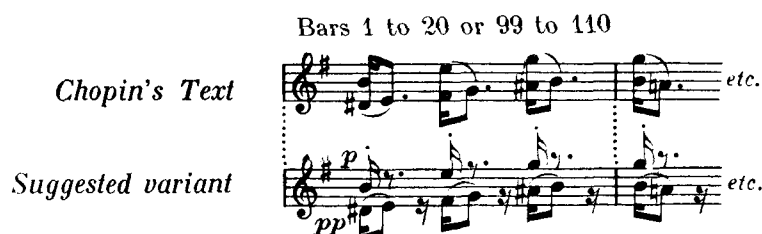


When the student has overcome the purely mechanical difficulties of this Study, he should endeavour to bring out every detail of rhythm or tone.

We are however faced here with a problem of interpretation and of natural gifts — which is more than a problem of technique proper — and to analyse which mere words can hardly be expected to compete with enlightening demonstration on the pianoforte itself.

Each slightest modification in the writing or punctuation of the original design should be rendered by a different process of attack, but these differences are most subtle and the various manners of achievement so closely dependent on the kind of instrument used that only the performer himself is in a position to grade the intensity of such subtle finger-touch.

We shall therefore limit ourselves to the following examples of notation which, by exaggerating the accents of Chopin's text, give a summary differentiation of the various expositions of the theme in E minor at the beginning and at the end of this Study.



Be careful to detach the upper note neatly by an incisive movement of the finger.

The thumb and the 2nd finger, on the contrary, should hardly graze the keys, and the groups should be played with only a very slight interruption between each.

Bars 21 to 29 or 111 to 114

Chopin's text

Suggested variant

The two-beat rhythm is obtained by lifting the hand with a light and supple motion. The upper note should be pressed down rather than struck.

Bars 30 to 37

Chopin's text

Suggested variant

It seems to us in accordance with Chopin's thought to play the appoggiatura simultaneously with the upper note. If the conformation of the hand permits, one should substitute the 4th finger to the 5th, when playing up the keyboard, as this way of playing ensures perfect legato of the phrase which becomes here tenderly expressive; in the case when the substitution proves impossible, use the 5th finger throughout.

Only a very great flexibility of the wrist will permit of achieving the penetrating tone required by the two parts : a slight predominance should however be reserved to the upper voice.

Bars 38 to 42

Chopin's text

Suggested variant

Full attention should be given to ensuring evenness of tone to the quavers without however emphasizing the upper note, and to playing perfectly legato throughout with the fingers gently curved and never leaving the keyboard.

We think it uncalled for to point out that the light and vivacious character which prevails at the beginning and at the end of this composition should in no way be affected by the above-mentioned modifications of touch. The latter are but very delicate tints of colouring; they should not influence the general mood of these pages which Chopin indicated as « Scherzando ».

In complete opposition, the middle passage in E major with its penetrating and colourful atmosphere of sound and its poetical and expressive ardour being — as it were — expressed with greater freedom in marked contrast with the alert and precise figure that precedes and follows it.

For the preliminary practice of the left hand in this passage, we refer the student to the analysis of Study N° 6 Op. 10 (see paragraph relating to execution of upper part) and to that of Study N° 7 Op. 25.

The student should endeavour to achieve a perfectly even and blended tone for the accompanying design played by the right hand; indeed its harmonies should wind about the melodic line like a transparent veil.

Avoid raising the fingers, let them keep throughout in close contact with the keyboard; also, aid the passing under of the thumb and the shifting of the hand by observing a constant flexibility of the wrist.

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STUDY N° 5

(Op. 25)

Vivace (♩ = 184)
leggiere
2 min. 45
p scherzando

Red. *

(*) The first French editions have it thus

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of eighth notes with fingerings 3-2-1 and 5-4-3-2-1. A dynamic marking of *p* is present.

Second system of musical notation. Similar to the first system, it continues the melodic and accompanimental lines. The right hand has fingerings like 2-1-2-1-2-1. The left hand has fingerings like 2-1-2-1. A dynamic marking of *p* is present. The system ends with a fermata and a repeat sign.

Third system of musical notation. The right hand has a dynamic marking of *f*. The left hand has a dynamic marking of *leggiro*. The system includes the instruction *Più lento* and *sostenuto il canto*. It features a fermata and a repeat sign.

Fourth system of musical notation. The right hand has a dynamic marking of *f*. The left hand has a dynamic marking of *leggiro*. The system includes the instruction *Più lento* and *sostenuto il canto*. It features a fermata and a repeat sign.

Fifth system of musical notation. The right hand has a dynamic marking of *f*. The left hand has a dynamic marking of *leggiro*. The system includes the instruction *Più lento* and *sostenuto il canto*. It features a fermata and a repeat sign.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5, 2-4, 3-1, etc.). The left hand provides a steady accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand continues with intricate passages. The left hand has some rests. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand has a series of slurred notes. The left hand has a few notes. A *cresc.* marking is present above the bass staff. Pedal markings are present below the bass staff.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a few notes. A *f* marking is present above the bass staff. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a few notes. A *dim.* marking is present above the bass staff. Pedal markings are present below the bass staff.

pp *leggierissimo*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. Red. * Red. ~~~~~

(Poco riten.) *(p)* **Tempo I^o**

~~~~~ \*

~~~~~ \*

This page of piano sheet music consists of seven systems of staves. Each system typically contains a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the bass staff, often accompanied by an asterisk (*). Dynamic markings include 'p' (piano), 'f' (forte), 'cresc.' (crescendo), 'ff' (fortissimo), and 'fff' (fortississimo). The instruction 'con fuoco' (with fire) appears in the final system. The piece concludes with a double bar line and a final asterisk (*) in the bass staff.

STUDY N° 6


(Op. 25)

We have not found it possible to give one standard-type of fingering for the scales and passages in double notes of this Study as the student will have to employ the fingering which is best suited to the individual structure of his hand.

Moreover, according to whether the passage he is interpreting requires to be played legato or non-legato, slowly or quickly, *f* or *p*, he will need to use different fingerings in order to render the modifications of touch, or tempo, or dynamics, even when the succession of notes played is itself identical.

In order to facilitate the selection of the fingering most suitable to the physical convenience of each student, we have drawn-up, for the most characteristic passages of this composition, a table of the various combinations which are equally advisable to render their quick, aerial, flitting — almost impalpable character.


For bars 1-2-3, and similar passages (bars 7-19-23-35-49 and 53).



etc.

| | | | |
|----|---------|---------|---------------|
| A. | 3 4 3 4 | 3 4 3 4 | <i>simile</i> |
| | 1 2 1 2 | 1 2 1 2 | |
| B. | 3 5 3 5 | 3 5 3 5 | " |
| | 1 2 1 2 | 1 2 1 2 | |
| C. | 4 5 4 5 | 4 5 4 5 | " |
| | 1 2 1 2 | 1 2 1 2 | |
| D. | 4 5 3 5 | 4 5 3 5 | " |
| | 1 2 1 2 | 1 2 1 2 | |
| E. | 3 5 3 5 | 3 5 3 5 | " |
| | 2 1 2 1 | 2 1 2 1 | |
| F. | 4 5 3 5 | 3 5 3 5 | 4 5 3 5 |
| | 1 2 1 2 | 1 2 1 2 | 1 2 1 2 |
| G. | 3 4 3 4 | 3 4 3 4 | 3 5 3 5 |
| | 1 2 1 2 | 1 2 1 2 | 1 2 1 2 |

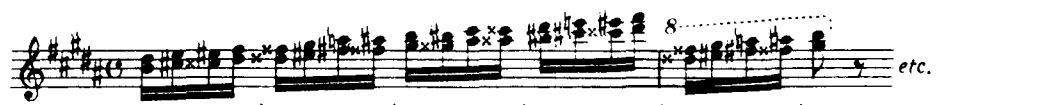
For bar 4, and similar passages (bars 8-20-24 and 36).



etc.

| | | | |
|----|---------|---------|---------------|
| A. | 3 4 3 4 | 3 4 3 4 | <i>simile</i> |
| | 1 2 1 2 | 1 2 1 2 | |
| B. | 3 5 3 4 | 3 5 3 4 | " |
| | 1 2 1 2 | 1 2 1 2 | |
| C. | 3 5 3 5 | 3 5 3 5 | " |
| | 1 2 1 2 | 1 2 1 2 | |
| D. | 4 5 4 3 | 4 5 4 3 | 4 5 4 3 |
| | 1 2 1 2 | 1 2 1 2 | 1 2 1 2 |
| E. | 4 5 4 3 | 4 5 4 3 | <i>simile</i> |
| | 1 3 1 2 | 1 3 1 2 | |

For bars 5 and 6, and similar. The following fingerings may be applied to all chromatic ascending scales in minor thirds.



etc.

Chopin's fingering

| | | | | | | |
|------|---------|---------|---------|---------|---------|---|
| A. | 3 4 5 3 | 4 3 4 3 | 4 5 3 4 | 3 4 5 3 | 4 3 4 3 | 4 |
| | 1 2 1 2 | 1 1 2 1 | 2 1 2 1 | 1 2 1 2 | 1 1 2 1 | 2 |
| B(1) | 3 4 5 4 | 5 3 4 3 | 4 5 4 5 | 3 4 5 4 | 5 3 4 3 | 4 |
| | 1 2 1 2 | 2 1 2 1 | 2 1 2 2 | 1 2 1 2 | 2 1 2 1 | 2 |
| B(2) | 3 4 | 3 4 | 3 4 | 3 4 | 3 4 | |
| | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | |
| C. | 3 4 3 4 | 3 4 5 3 | 4 3 4 3 | 4 5 3 4 | 3 4 5 3 | 4 |
| | 1 2 1 2 | 1 2 3 1 | 2 1 2 1 | 2 3 1 2 | 1 2 3 1 | 2 |
| D. | 4 5 4 3 | 5 4 5 4 | 5 4 3 5 | 4 5 4 3 | 5 4 5 4 | 5 |
| | 2 3 1 2 | 1 2 3 1 | 2 1 2 1 | 2 3 1 2 | 1 2 3 1 | 2 |
| E. | 3 4 5 4 | 5 4 5 3 | 4 5 4 5 | 4 5 4 3 | 5 4 5 3 | 4 |
| | 1 2 1 2 | 1 3 2 1 | 2 1 2 1 | 3 2 1 2 | 1 3 2 1 | 2 |
| F. | 3 4 5 3 | 4 5 4 3 | 4 5 3 4 | 5 4 5 3 | 4 5 4 3 | 4 |
| | 1 2 1 2 | 2 1 2 1 | 2 1 2 2 | 1 2 1 2 | 2 1 2 1 | 2 |
| G. | 3 4 5 4 | 5 4 5 3 | 4 5 4 5 | 4 5 3 4 | 5 4 5 4 | 5 |
| | 1 2 1 2 | 1 2 3 1 | 2 1 2 1 | 2 3 1 2 | 1 2 3 2 | 3 |
| H. | 3 4 3 4 | 5 3 4 3 | 4 3 4 5 | 3 4 3 4 | 5 3 4 3 | 4 |
| | 1 2 1 2 | 3 1 2 1 | 2 1 2 3 | 1 2 1 2 | 3 1 2 1 | 2 |
| I. | 3 4 5 4 | 5 3 4 3 | 4 5 4 5 | 3 4 5 4 | 5 3 4 3 | 4 |
| | 1 2 1 2 | 1 1 2 1 | 2 1 2 1 | 1 2 1 2 | 1 1 2 1 | 2 |

For bars 11 and 12, and similar (bars 13-47 and 48).

A. 4 3 4 3 : 4 3 5 4 : 3 4 3 4 : 3 5 4 3 : 3 4 3 4 : 5 4 5 4 : 3 5 4 5 : 4 3 4 3
 2 1 2 1 : 2 1 3 2 : 1 2 1 2 : 1 3 2 1 : 2 1 2 1 : 2 1 2 1 : 2 1 2 1 : 2 1 2 1

B. 4 3 2 5 : 4 3 5 4 : 3 2 5 4 : 3 5 4 3 : 4 3 4 3 : 5 3 5 4 : 3 5 3 5 : 4 3 4 3
 2 1 1 3 : 2 1 3 2 : 1 1 3 2 : 1 3 2 1 : 2 1 2 1 : 2 1 2 1 : 2 1 2 1 : 2 1 2 1

C. 5 4 3 5 : 4 3 5 4 : 3 4 3 4 : 3 5 4 3 : 3 4 3 4 : 5 4 5 4 : 3 4 3 5 : 4 3 4 3
 3 2 1 3 : 2 1 3 2 : 1 2 1 2 : 1 3 2 1 : 2 1 2 1 : 3 2 3 2 : 1 2 1 1 : 2 1 2 1

D. 4 3 5 4 : 3 2 5 4 : 3 5 4 3 : 2 5 4 3 : 5 4 5 4 : 5 4 5 4 : 3 5 4 5 : 4 3 4 3
 2 1 3 2 : 1 1 3 2 : 1 3 2 1 : 1 3 2 1 : 2 1 2 1 : 2 1 2 1 : 2 1 2 1 : 2 1 2 1

For bars 15 and 16.

A. 4 5 4 3 : 4 5 4 3 : 4 5 4 3 : *simile*
 2 3 2 1 : 2 3 2 1 : 2 3 2 1 : *simile*

B. 3 4 3 4 : 3 4 3 4 : 3 4 3 4 : "
 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : *simile*

C. 3 5 3 4 : 3 4 3 4 : 3 5 3 4 : 3 4 3 4 : 3 5 3 4 : 3 4 3 4 : 3 5 3 4 : 3 5 3 4
 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : 1 2 1 2

D. 3 5 3 5 : 3 5 3 5 : 3 5 3 5 : *simile*
 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : *simile*

For the second half of bar 17, the first half of bar 18, and for all descending chromatic scales in minor thirds.

A. 4 3 4 3 : 2 4 3 4 : 3 2 4 3 : 4
 2 1 2 1 : 1 2 1 2 : 1 1 2 1 : 2

B. 4 3 4 3 : 4 3 5 4 : 3 4 3 5 : 4
 2 1 2 1 : 1 2 1 2 : 1 1 2 1 : 2

C. 5 3 4 3 : 4 3 5 4 : 3 4 3 5 : 5
 2 1 2 2 : 1 2 1 2 : 2 1 2 1 : 2

D. 4 3 4 3 : 5 4 3 4 : 3 4 3 5 : 4
 2 1 2 1 : 3 2 1 2 : 1 1 2 1 : 2

E. 4 3 5 4 : 3 4 3 5 : 4 3 4 5 : 4
 2 1 3 2 : 1 2 1 3 : 2 1 2 1 : 2

F. 5 3 5 3 : 5 4 5 4 : 3 5 3 5 : 4
 2 1 2 2 : 1 2 1 2 : 2 1 2 1 : 2

G. 4 3 5 4 : 5 4 5 4 : 3 4 3 5 : 4
 1 2 1 2 : 1 2 1 2 : 1 2 1 2 : 1

H. 4 3 5 4 : 5 4 3 5 : 4 5 4 5 : 4
 2 1 2 1 : 3 2 1 2 : 1 3 2 1 : 2

The above may be used as models to practise the fingering of the other passages of this Study for which those given in the text are not convenient. We recommend great care in selecting a fingering out of the different combinations we have suggested; the student should indeed keep in mind that using a more difficult fingering usually ensures greater firmness of execution.

Therefore we wish to insist on the necessity of studying most thoroughly the different fingerings given above, not only for the purpose of practising this particular composition, but also with a view to developing technique in general.

As a complementary and indispensable exercise, we advise the application of these fingerings to all diatonic scales in minor and major thirds, to all chromatic scales in major thirds, to the trills in major and minor thirds, throughout on every degree of the scale.

In the same manner as for the passages previously examined, the student should carefully note the various combinations of fingerings used in the above exercises and he should practise them in all tempos and dynamics, alternately legato, non-legato and staccato — and then, adopt the fingering most suitable for each passage.

This elementary practice being completed, there remains to perfect the execution according to the requirements of interpretation, and to connect the different fragments of the Study.

The legato « effect » of the figure in double notes usually depends, not so much on the actual and strict binding of the two parts, but on the evenness of tone of one of them.

The fingering given in the text permits the actual binding of all the successive progressions; it is still preferable to slightly emphasize the tone of the upper part.

The neatness of the melodic outline will be increased and a better legato obtained by playing the lower part lightly, as the lower fingers will thus not remain in continuous contact with the keys.

The two parts require therefore to be practised separately, paying full attention to the use of the suitable fingering.

Here, we refer the student to our analysis of Study No 2 (Op. 10) of which the first part offers the appropriate model for the preliminary practice of the upper part of this Study.

The formula hereunder consists in connecting each note to the next by a kind of trill of which the beats are grouped in such manner that the accent is given by each finger alternately ; this formula should be applied to the whole Study.



Then, practise the upper part of the chromatic scales as it is written in the text with the following rhythms, and playing carefully legato throughout :



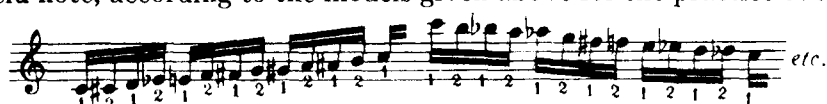
The execution of the lower part of the passages in thirds is rendered particularly difficult from the fact that it is played almost exclusively by the thumb and 2nd finger which, continually cross over each other, and also the action of the upper fingers and the natural structure of the hand, all of which throw the thumb and 2nd finger on to the left edge of the keys, an extremely unfavourable position for playing rapid progressions, especially in ascending passages.

In order to master this difficulty, it is necessary first of all to ensure the mobility of the thumb and 2nd finger, by practising the following exercises :

A. held note to be continued chromatically etc.

B. held note to be continued chromatically etc.

Next, without the held note, according to the models given above for the practice of the upper part, thus :



To be played also in A sharp with the same fingering, beginning with the thumb.

Further, practise diatonic scales in every key, using exclusively the thumb and 2nd finger, playing them either legato or staccato, gradually quickening the tempo up to presto.

Then practise the lower part of the right hand with the fingering adopted, employing the same rhythms as those mentioned for the upper part.

Before practising the chromatic scales with the fingering given in the text — which in our opinion is the most suitable to ensure quick, light and legato playing — we should advise the student to practise the movement of the 2nd finger which should slide from one black key to the following white one.




Then with a held note :



Having thus practised separately the two parts played by the right hand, and having achieved perfect execution of each, practise the passages as they are written in the text, in fragments of six or eight bars, employing the following variants :



And further, with the following rhythms : 

Practise also playing the upper part legato and the lower one staccato, and vice-versa.

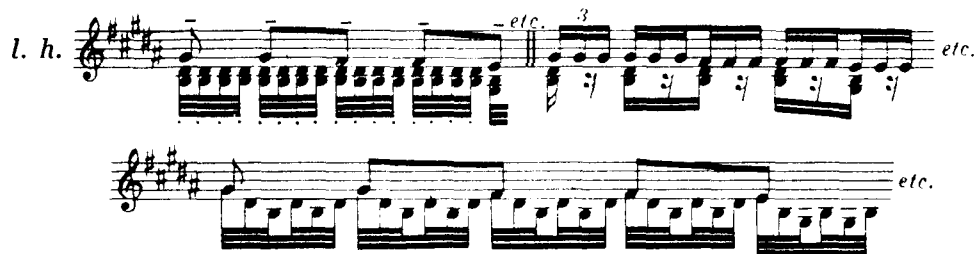
In order to ensure quick and light execution of the thirds, the fingers must be absolutely dissociated from the weight of the hand and they must not serve to support the latter as it shifts along the keyboard. It is the wrist and forearm which should hold up the hand slightly above the keys and conduct it with decision and accuracy. The fingers, by falling naturally into position on the keys, and by being raised as slightly as possible, will acquire the necessary mobility and independence of action.

To increase the tone, the weight of the fingers should be increased by slightly lowering the hand.

There is no doubt that from a purely musical point of view this Study does not rank among the most peerless of Chopin's compositions; however, virtuosity by lending it the required ease and delicacy, confers upon it a certain birdlike, rapid and fascinating character. Here, once more, it is the old formula of the harpsichordists which Chopin revived and frequently used — namely, perfection of playing — which engenders the musical spell and poetical atmosphere of this composition.

The design and rhythm of the left hand should be discreetly brought out.

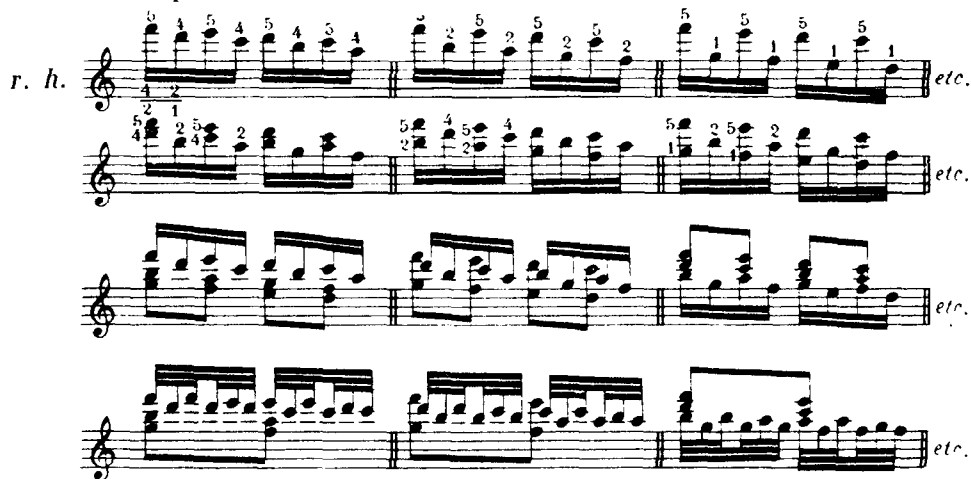
The delicate accent given by the thumb and 2nd finger which outlines the melodic curve of the 5th and 6th bars, and others similar, should be practised as follows :



When performing, the punctuation of these two bars and similar ones, should be :



The technique applied to the Study in general is not quite suitable to bars 27-28-29-30-31-32-33 and 34, which should first of all be practised thus :



Practise the left hand in the same manner

STUDY N° 6

(Op. 25)

Allegro (♩ = 69)

2 min. 5

sotto voce (pp)

p

* The first editions have no ♯ in front of the „ a ” : we believe this is most likely due to an omission.

(4)

Ped. * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* *

dim. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

(*) Same remark as on P. 43.

First system of musical notation. The upper staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The lower staff features a bass line with chords and fingerings, including markings for 'Ped.' and asterisks.

Second system of musical notation. The upper staff begins with a dynamic marking of *p* and the instruction *leggieriss.*. It contains intricate melodic passages with fingerings. The lower staff includes bass line accompaniment with 'Ped.' and asterisk markings.

Third system of musical notation. The upper staff continues the melodic development. The lower staff features a dynamic marking of *f* and includes a circled asterisk symbol. Fingerings and 'Ped.' markings are present throughout.

Fourth system of musical notation. This system shows a dense texture of chords and arpeggios in both staves, with extensive fingerings and slurs. 'Ped.' markings are visible at the end of the system.

Fifth system of musical notation. The upper staff has a dynamic marking of *p*. The lower staff includes a circled asterisk and 'Ped.' markings. The system concludes with a final chord and a 'Ped.' marking.

* We advise for this chromatic downward progression, a slight vibrato of the sustaining pedal.

Further, practice the whole left hand part, in long fragments, endeavouring that the declamation should be as natural and pathetic as if the notes themselves were passionate utterances. Exception being made, however, for bars 28 to 36, in which the left hand should softly glide over the keys, letting only the right hand call forth the melancholy sweetness of the past.

As regards the right hand, the necessity of separating the upper voice from the accompanying harmonies, will demand preparatory work, slightly similar to that we recommended for Study No 3 (Op. 10).

First, practise the upper melodic line giving full attention to its very expressive punctuation.

Then, adding the accompaniment, practise as follows :

and :

The image shows two musical staves in G major. The top staff contains the upper melodic line, starting with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The bottom staff contains the accompaniment, starting with a half note G2, followed by a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0. Both staves end with 'etc.'.

Further, combine the two hands, giving full attention to the evenness of tone mentioned at the beginning of the present analysis, of which the general scheme may be suggested as follows :

Upper melodic line : *mp* penetrating
 Accompaniment : *pp* but well-sustained
 Lower melodic line : *mf* eloquent

Keep the fingers of the right hand which are playing the accompanying part in contact with the keys throughout, in order to prevent any abrupt attack.

By practising in this manner, it will be possible on double escapement keyboards to emit the sound with utmost softness by not letting the keys come back to their original position.

The rare pedal-marks indicated by Chopin are obviously insufficient for an expressive rendering of this Study. We advise using the pedal almost constantly ; it should, however, be changed frequently — though unobtrusively — so as to prevent any stagnation of sound in the lower register of the piano ; and on the condition also that this practically permanent use of the pedal should not, because of the necessity of linking up all the notes of the melody, disregard the dues of harmonic correspondancy.

ALFRED CORTOT

STUDY N° 7

(Op. 25)

M.S. Original = ♩ = 60 Edit. Schlesinger = ♩ = 66

3 min. 50

Lento (♩ = 66)

pp

(quasi recitativo)

p

pp

Red. (molto cantabile)

(*) Execute thus :

Bar 27



| | | | | | | | | | | | | | |
|--------|-----|-----|-----|-----|---|-----|-----|-----|-----|-----|-----|-----|---|
| Text : | 4 | 5-5 | 4 | 3 | 5 | 4 | 5 | 4 | 3 | 5 | 4 | 3 | |
| | 1 | 2 | 1-1 | 1-1 | 2 | 1 | 2 | 1-1 | 1-1 | 2 | 1-1 | 1 | |
| A. | 4-4 | 5 | » | » | » | » | » | » | » | » | » | 3 | |
| | 1-1 | 2 | | | | | | | | | | 1 | |
| B. | 4 | 5 | 4 | 3 | 5 | 4 | 3 | 5 | 4 | 3 | 5 | 4 | 3 |
| | 1 | 2 | 1-1 | 1-1 | 2 | 1-1 | 1-1 | 2 | 1-1 | 1-1 | 2 | 1-1 | 1 |
| C. | » | » | 5 | 4 | 5 | 4 | 5 | 4 | 5 | 4 | 5 | 4 | 5 |
| | » | » | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 |
| D. | » | » | » | » | » | » | » | » | » | » | » | » | » |
| | » | » | » | » | » | » | » | » | » | » | » | » | » |

Bars 32 and 33



| | | | | | | | | | | | | | | | |
|--------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|---|--------|
| Text : | 4 | 5 | 4 | 5-5 | 4 | 5 | 4 | 5 | 4 | 5-5 | 4 | 5 | 4 | 3 | simile |
| | 1 | 2 | 1 | 2 | 1 | 2 | 1-1 | 2 | 1 | 2 | 1-1 | 2 | 1 | 2 | 1 |
| A. | » | 4 | 5 | 4 | » | 4-4 | 5 | 4 | » | 4 | » | » | » | » | » |
| | » | 2 | 1 | 2 | » | 1 | 2-2 | 1 | » | 1 | » | » | » | » | » |
| B. | » | 5 | 4 | 5-5 | 4 | 5 | 4 | 5-5 | 4 | » | 4 | » | » | » | » |
| | » | 2 | 1 | 2-2 | 1 | 2 | 1 | 2-2 | 1 | » | 1 | » | » | » | » |
| C. | » | 5 | 3 | 4 | 5 | 4 | 5 | 3 | 4 | 5 | 4 | » | » | » | » |
| | » | 2 | 1 | 2-2 | 1 | 2 | 1 | 2-2 | 1 | » | 1 | » | » | » | » |
| D. | » | 5-5 | 4 | 5 | 4 | 5 | 4 | 5-5 | 4 | » | 4 | » | » | » | » |
| | » | 2 | 1 | 2 | 1-1 | 2 | 1 | 2 | 1-1 | » | 1 | » | » | » | » |
| E. | » | 5-5 | 4 | 5 | 4 | 5 | 4 | 5-5 | 4 | » | 4 | » | » | » | » |
| | » | 2 | 1-1 | 1-1 | 2 | 1 | 2 | 1-1 | 1-1 | » | 1 | » | » | » | » |
| F. | » | 5 | 4 | 5 | 3 | 4 | 5 | 4 | 5 | 3 | 4 | » | » | » | » |
| | » | 2 | 1 | 2 | 1-1 | 2 | 1 | 2 | 1 | 2 | 1-1 | » | » | » | » |
| G. | » | 5 | 4 | 3 | 5 | 4 | 5 | 4 | 5 | 4 | 3 | » | » | » | » |
| | » | 2 | 1-1 | 1-1 | 2 | 1 | 2 | 1 | 2 | 1-1 | 1 | » | » | » | » |
| H. | » | 5 | 3 | 4 | 5 | 4 | 5 | 4 | 5 | 3 | 4 | » | » | » | » |
| | » | 2 | 1-1 | 1-1 | 2 | 1 | 2 | 1 | 2 | 1-1 | 1 | » | » | » | » |
| I. | » | 5-5 | 4 | 5 | 4 | 5 | 4 | 5-5 | 4 | » | 4 | » | » | » | » |
| | » | 2 | 1 | 2 | 1-1 | 2 | 1 | 2 | 1-1 | » | 1 | » | » | » | » |
| J. | 4 | 5 | 3 | 4 | 5 | 4 | 5 | 4 | 5 | 3 | 4 | 5 | 4 | » | » |
| | 1 | 2 | 1 | 2 | 1 | 2 | 1-1 | 2 | 1 | 2 | 1 | 2 | 1-1 | » | » |
| K. | 5 | 4 | 5 | 4-4 | 5 | 3 | 4 | 5 | 4 | 5 | 4 | 5 | 4 | 5 | » |
| | 2 | 1 | 2 | 1-1 | 2 | 1-1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | » |
| L. | 3 | 4 | 3 | 4 | 5 | 3 | 4 | 3 | 4 | 3 | 4 | 5 | 3 | » | » |
| | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | 1-1 | » | » |

The fingering we suggest for the chromatic scale of Bars 30 and 31 is particularly appropriate for playing legato and « piano ».

We draw the performer's attention to Bar 34 : the fingering is modified here on account of the crescendo.

Having adopted the most suitable fingering for these above mentioned passages, the student should now turn his attention to practising the right hand part throughout the Study, according to the explanations previously given for the practice of thirds.

1° Practise each part separately, with modifications in rhythm, dynamics and touch, employing also as a variant the trill previously suggested for Study N° 6.

2° Special practice of the gliding movement whose importance is greater here owing to the fact that a greater number of fingers are involved. (1)

By semi-tones, thus :



Employing the five fingers, one after the other.

By whole tones :



Again employing the five fingers.

Further, employing trills :



(1) Considering the great facilities afforded by modern keyboards, we advise using as often as possible throughout this Study, the sliding of one or both fingers, as this movement is the best to obtain the perfect legato, half-murmuring execution of this Study.

Next, for the gliding movement of upper and lower fingers simultaneously, thus :

By semi-tones :



By whole tones :



employing successively the following combinations of fingerings : $\begin{matrix} 4-4 & 5-5 & 5-5 & 3-3 \\ 1-1 & 1-1 & 2-2 & 1-1 \end{matrix}$, and for the exercise by semi-tones, only : $\begin{matrix} 4-4 \\ 2-2 \end{matrix}$

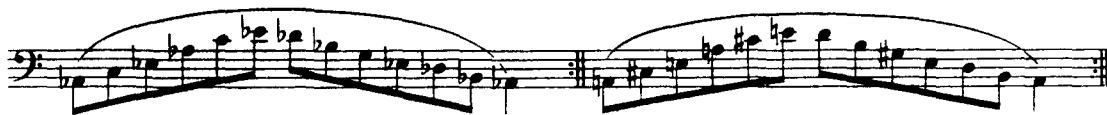
3° Combine the two parts of the right hand, and practise by fragments of three or four bars with the following variants :



Next, with the rhythms given previously for practising the thirds.

The almost constant disjunct motion of the double notes played by the left hand will require to be specially prepared, as regards the thumb.

First of all, practise in every key using *only* the thumb, the following arpeggio-formulae :



Next, with held notes :

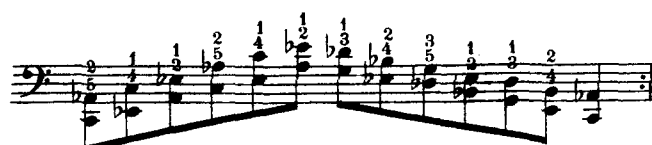


Having acquired, thanks to the foregoing exercises, lightness and independence of the thumb, the student should practise the lower part of the sixths played by the left hand, carefully employing the proper fingering.



Seeing that the legato and slightly predominant tone of this lower part will be the principal factor to ensure the ultimate perfection required of the left hand, the student should combine the two parts only when he has completely mastered the difficulties presented by the lower part in this elementary form.

Next, practise the following preparatory exercise :



to be continued chromatically in every key

Further, applying to the whole passage in arpeggios played by the left hand, the following variants :

Bars 13-14-15-16-17-18 - 26-32-33 and 34 should be first of all practised thus :

Practise also the left hand part throughout as it is written in the text, with the rhythms :

Then, combining the two hands, practise in short fragments employing for each hand a different variant, selected from those given above.

This manner of practising will yield the best technical results for simultaneous attack of the fingers in both hands, an essential asset towards the proper execution of this Study.

It remains now to draw the performer's attention to the importance of the wrist when playing sixths-legato. Indeed, its utmost flexibility and the complete relaxation of its muscles — as well as the slight « drawer » motion it imparts to the hand — are the only means by which the actual binding of the black keys to the white ones, or vice-versa can be obtained. Moreover, this flexibility of the wrist will enable the « fictitious » legato which we mentioned when analysing the Study in thirds, by allowing the fingers the greatest possible independence of tone.

Therefore we wish to insist that it is imperative to avoid all stiffening or contraction of the wrist or of the forearm, both while practising and performing this Study.

We recommend using both pedals simultaneously, this being perfectly appropriate to the whispering character of the composition.

Transpose the whole Study into D major.

ALFRED CORTOT

STUDY N° 8

(Op. 25)

Vivace (♩ = 69)

legato

1 min. 10

mezza voce

The musical score is written for piano and voice. It consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Vivace' with a quarter note equal to 69 beats per minute. The performance style is 'legato' and 'mezza voce'. The score includes numerous fingering numbers (1-5) and dynamic markings such as 'Ped.' (pedal) and 'cresc.' (crescendo). There are also some specific performance instructions like '(* Ped. Ped. Ped.)' and '(*)' in the piano part.

(*) We advise using of the pedal in the same manner for the six following bars.

(*) Slightly emphasize the bass note of the octave so as to ensure its vibration during the two following bars.

(**) An impression of dryness would arise from not using the pedal here : we consequently recommend lowering and releasing it with regular beats as indicated for bar 13 and following.

STUDY N° 9


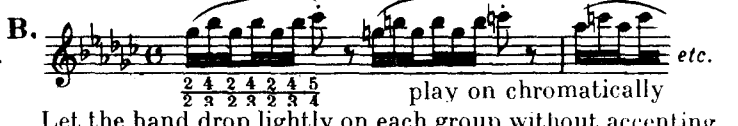
(Op. 25)

To be intelligently rendered, this Study demands a refined, humorous, somewhat carefree performance; the tone-quality should remain precise and light even in the passages played *ff*, and a mischievous rhythmical accent should mark the transition from the finger-legato to the wrist-staccato.

Therefore we find it more appropriate to consider this composition as a study for the perfecting of touch *applied* to octave-playing, rather than a study for octave-playing proper.

We have consequently suggested preliminary exercises with this in view; and, though they may appear to have but a remote connection with the object of this Study, they are actually very close to its true technical difficulties.

First of all, in order to render the legato passages, ensure an even action of the fingers of the right hand which play these passages.

A.  etc. B.  etc.
Let the hand drop lightly on each group without accenting.
play on chromatically

Play the same exercise over again, adding the thumb,

thus : A⁽¹⁾  etc. B⁽¹⁾  etc.

Next, to avoid heaviness of the thumb, as follows :

C.  etc.

Then, practise the whole thumb-part in the right hand, first of all staccato :



D.  etc.

Next, practise binding the first quaver of each triplet to the second, thus :


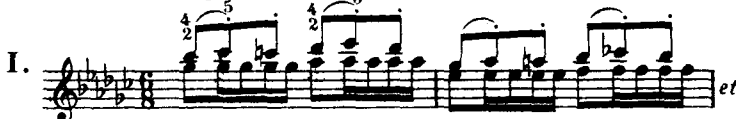

E.  etc.

In both above exercises, be careful to avoid all heaviness; the fingers which are not playing should remain slightly curved.

Same practice for the upper part, introducing the inner note as a held note :

F.  etc. G.  etc.

Use also the following variants :

H.  etc. I.  etc. J.  etc.

Next, practice the octave-staccato :

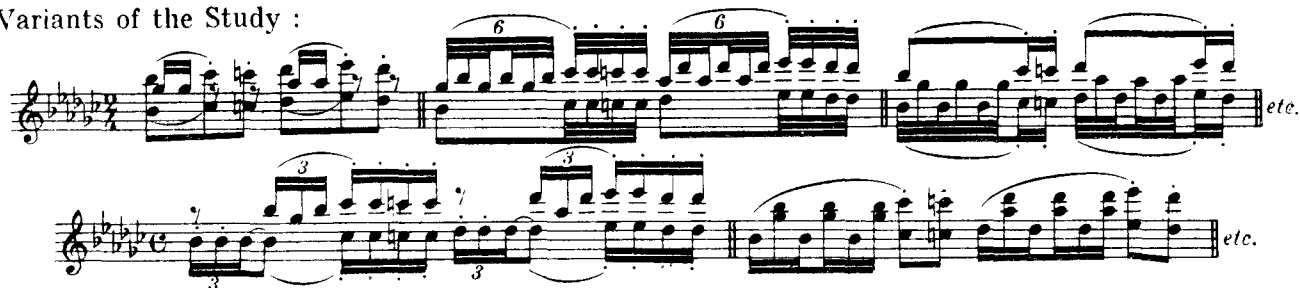
 etc.

Then, the transition from the legato to the staccato.

Preliminary exercise :

 etc.
play on chromatically

Variants of the Study :



Having practised the foregoing exercises which should be played alternately *f* and *p* - so that the difference of touch between the legato (the fingers playing the active, the hand the passive part) and the staccato (the wrist being here active and the fingers passive) - the preparatory work of this composition should be completed by frequently repeating the whole part played by the right hand as it is written, paying full attention to the dynamics in the text and each time quickening the tempo up to vivace.

In this manner, the student will acquire the necessary endurance to give the crescendo the intensity it requires and to ensure a perfect evenness of tone which — we repeat — must remain light and transparent when in the *ff*.

The accents on the quavers should be moderate and exactly in proportion to the general nuance : be careful they do not impart any heaviness to the thumb.

We recommend practising the left hand in the same manner as suggested for Study N^o 4 (Op. 25), employing also the following variants :



Great care should be taken, while performing, to keep a steady balance between the right hand and the left.

An excellent exercise for acquiring independence of tone for the fingers of the right hand consists in slightly emphasizing alternately the upper part, then the lower part of the octaves. A moderate use of these different timbres may prove further to be a useful element for interpretation.

Once the Study is perfectly known, we recommend to modify it by employing for both hands the following variants in detached octaves which are a sort of « *perpetuum mobile* » :



In the left hand, play two octaves lower, practising with the dynamics of the text.

This light and rapid manner of octave-playing can only be achieved without strain by reducing to a minimum the movements required for each attack.

Consequently, avoid holding the hand too far back from the keyboard ; also, be careful while practising the above variants in slow tempo, not to exaggerate the backward motion of the hand by throwing it back towards the wrist after each octave ; the tips of the fingers which are playing the octaves should, on the contrary, remain almost continuously in contact with the surface of the keys without ever altering their stretch.

An even and perfect playing will be obtained by a sort of vibration — almost imperceptible — of the hand, a series of very short and strictly identical movements, whatever the dynamics.

To facilitate the quick and continuous rebound of the right hand regularly coming back to its starting point, keep the fingers rather stiff in opposition to the extreme flexibility of the wrist.

The forearm should be rather firm, the upper arm to the shoulder as relaxed as possible : both are passive here and should only serve to support the hand above the keyboard. In order to increase the tone, it will be sufficient to contract a little more firmly the fingers which are playing the octaves, of course without stiffening the wrist.

As a preliminary exercise for the rebound-movement, we recommend practising the following formulae, attacking very close to the keys :



We recommend to transpose this Study into F major.

f marcato.

cresc.

appassionato. ff

a Tempo

dim.

pp

leggerissimo

leggeriss.

Riten.

Ped.

f

p

pp

ff

leggerissimo

leggeriss.

Riten.

a Tempo

appassionato.

cresc.

f marcato.

(*) This „ D ” may be held for the next three bars.

STUDY N° 10

(Op. 25)

The preliminary work for this Study will be devoted firstly to the wrist-movements which govern the playing of legato octaves, secondly to the independence of the fingers.

The flexibility of the wrist-movements required by octave-playing is so obvious that we think it needless to stress the point. But we do need to explain how the mechanism of these movements, which offer practically no difficulty in the case of detached octaves, become quite a different and more complicated problem when finger-action is added to octave-playing : indeed, finger-action which does not exist — so to speak — in the first case, here becomes most important.

In our opinion, the wrist-movements required for a perfect legato playing of octaves may be divided into three categories.

1° Suspension-movements, i. e. alternate raising and lowering of the wrist, the fingers which are playing the octaves remaining on the keys.

2° Backward and forward-movements, from the black keys to the white ones — and vice-versa.

3° Lateral shifting-movements, up or down the keyboard.

Properly speaking, the movements of the first category are not strictly indispensable to legato octave-playing. Nevertheless, there is no performer — possessing a high-class technique — who does not employ them — even though unawares. We shall therefore endeavour to explain their usefulness and how and when they may be applied.

When analysing Study N° 3 (Op. 10), we had the occasion to observe that in certain cases, in playing a progression of notes, one could replace the actual legato by a sort of fictitious legato obtained thanks to a perfect uniformity of tone.

The use of this type of legato is exactly suited to the thumb-part of the octaves in this Study, however, for the illusion to be complete, it is necessary to balance the tone of the thumb with that of the finger-part of the octaves which can be fingered — and consequently played with real legato.

This can be achieved by slightly emphasizing the tone of the fingered part, whatever the dynamics — but especially when playing *p* and, at the same time, by making a less forcible attack with the thumb.

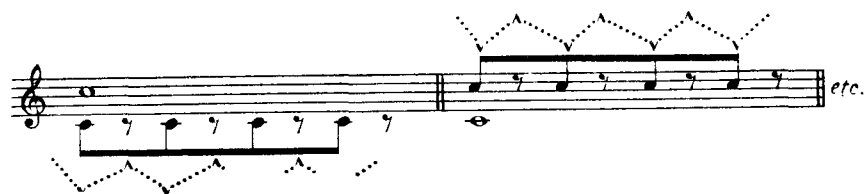
However, this kind of exercise demands of the performer a muscular strain contrary to his natural aptitudes, as indeed it requires a greater expenditure of strength of the weaker fingers, in spite of the thumb being pre-eminently the stronger.

And this leads us back to the suspension movements previously mentioned, which, by allowing the performer to distribute the weight of his hand at will between the different fingers, gives him the possibility to counteract their unequal force, to increase the strength of the 3rd, 4th and 5th fingers, to lighten the thumb by keeping up its mobility and flexibility, to link up — so to speak — in one easy supple motion muscular efforts which are in opposition.

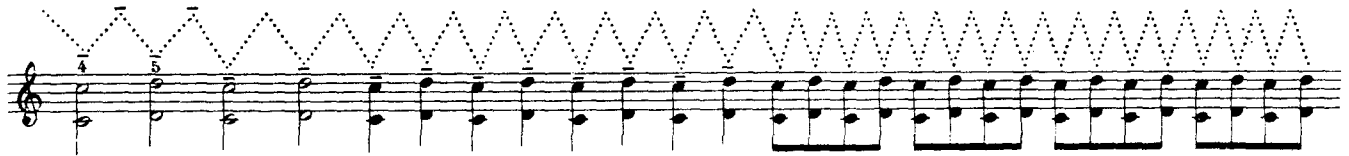
First of all, in order to get accustomed to these movements, practise them on one held octave, counting *one* when lowering the wrist, and *two* when raising it :



Repeat the movements gradually quicker and quicker, but pay attention they do not decrease in size. Next, practise holding one note of the octave and letting the repetition of the other note coincide with the lowering movement.



Further, practise the octave-legato :



Same practice for the two hands separately with three, four, five-note combinations up to chromatic and diatonic scales in every key.

Next, the same formulae, but with repeat of the thumb for both hands, in order to develop its mobility.

Example on five notes :



Be careful that the attack made with the thumb should always coincide with the lowering movement of the wrist. For the left hand, inverse the fingerings. Practise this exercise *pp*, *mf* and *f*.

More strength will be obtained, not only by bringing more weight to bear on the wrist and forearm, but also by gradually increasing the muscular firmness of the fingers playing the octaves.

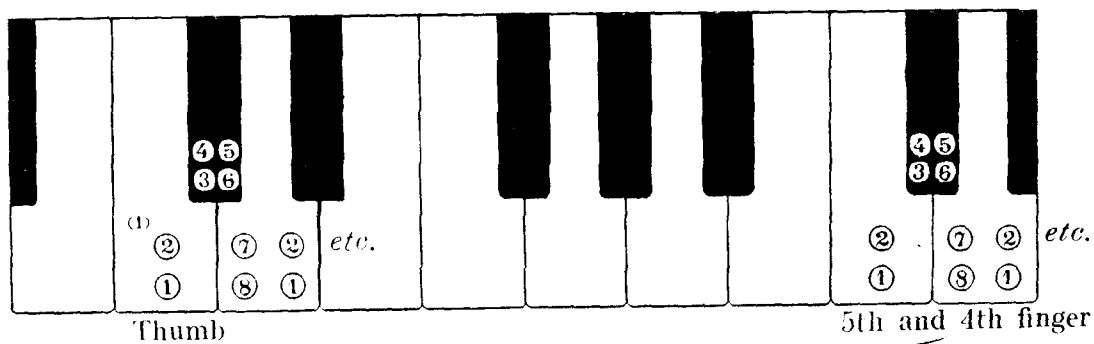
When, thanks to these exercises, the student has acquired a flexibility of the wrist sufficient to allow of playing a two-octave scale, in rather quick tempo, ten times over without strain or heaviness, he will turn his attention to the movements of the second category.

The latter are the « drawer » movements, mentioned in Study No 8 (Op. 25). They will facilitate the displacement of the hand while shifting from the white keys to the black, and vice-versa. In this latter case, they will ease the sliding of the thumb and thus ensure an almost perfect legato of the two parts.

We recommend practising the to-and-fro movements, first of all by dividing the outward movement towards the back of the keyboard — and the inner movement of the wrist returning to its initial position, by a series of slight displacements of the fingers on the same key, thus :



corresponds on the keyboard to the following finger-positions :



Draw the finger forwards or backwards by a very slight — but precise — movements of the wrist, the hand remaining supple. Practise in the same manner, the disjunct intervals between black and white keys up to the augmented fourth inclusively, gradually quickening the tempo. Go over the same exercises again, using but two displacements on the same key instead of four; next, one move only from the white key to the black — and vice-versa. As the number of displacements are diminished, gradually merge the successive relaxations of the wrist into one single and smoothly-curved movement.

The best formulae to use for practising the to-and-fro movements, independently of the chromatic scale, are trills and shakes with irregular beats.



(1) The figures show the successive finger-positions on the keys.

To complete the foregoing remarks, we advise practising as well the chromatic fingering hereunder, sliding the fingers in both parts of the octave.



Same exercise for the left hand, but with fingering inversed, sliding on the same degrees.

We leave it to the performer to apply this fingering to the text of the Study, or not — in the case when the fingering we suggest is ill-suited to his own physical aptitudes. In fact, we must say that indeed this fingering — which proves excellent for ensuring a quick legato of octaves — is nevertheless better suited (like most sliding fingerings) when playing *p* than *f*

We come now to the third category of wrist-movements, those which conduct the hand up or down the keyboard, which impart more or less swiftness of playing and allow the fingers to be used with the greatest independence for legato playing of the octaves and expressiveness of the phrase.

In order to acquire rapidly, though perhaps not quite fundamentally, the particular mechanism of this wrist-movement, we recommend to practise first of all, glissando scales, in a moderate tempo, employing each finger successively, then, with a lateral movement of the same pace, to play legato octaves on the same length of the keyboard :



Next, practise in the same manner, descending scales ; then, endeavouring to combine ascending and descending progressions by means of the following exercises, which should be transposed into every key :

r. h. and l. h.



etc. continually adding a note to both ascending and descending figures.

The impulse given by the wrist at the moment of passing from the ascending to the descending progression, or vice-versa, should come from a supple movement ; however, it should be perfectly neat and unhesitating, to acquire which, practising shakes on wide intervals will prove a useful exercise.



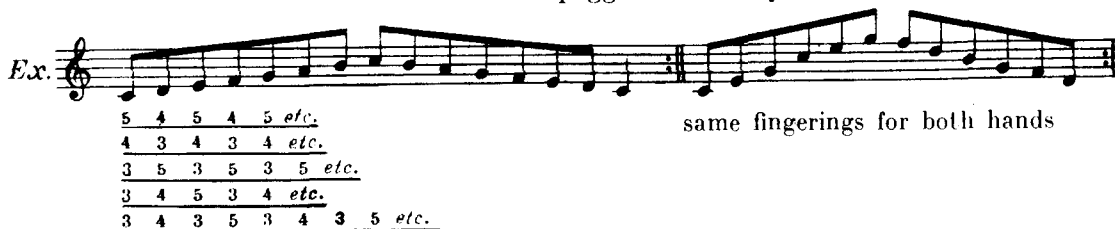
etc. play on up to the octave and transpose into every key

During this exercise, the fingers naturally remain in contact with the keyboard. They should — so to speak — only graze the keys, even while playing wide intervals.

The different manners of increasing the flexibility of the wrist having been duly analysed, for the student who wishes to attain perfection in his playing, now remain to be examined the difficulties relating to the action of the fingers, their mobility and independence.

One of these difficulties, the greatest, in our opinion, consists in the fact that for the needs of legato-playing, the 3rd, 4th and 5th fingers — which play the upper part of the octaves in the right hand, and the lower in the left — constantly cross over each other.

For the appropriate exercises, we refer the student to those suggested for Study No 2 (Op. 10), which here should be extended to diatonic scale and to arpeggios in all keys.



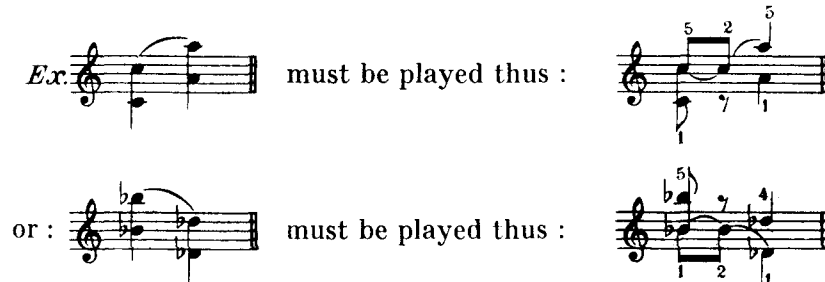
While practising the above exercises, avoid any motion of the hand ; the wrist should however retain an absolute flexibility, and strict legato be observed.

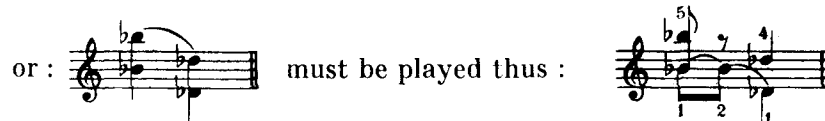
Next, go on to practising the thumb-part. First of all, play with a held note, like a trill, thus :



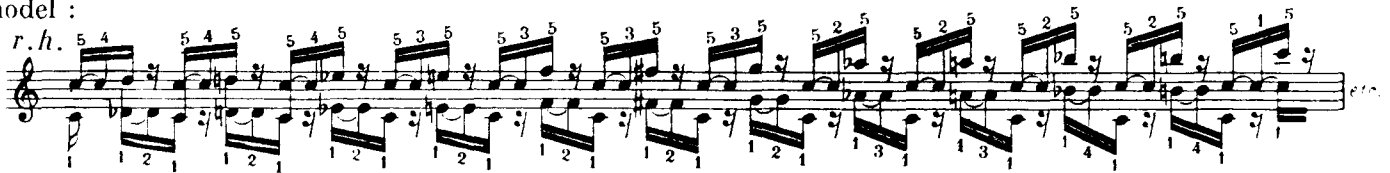
The vehemence and the stormy outbreak of the 28 opening bars and of the latter part of the Study should, in the intermezzo, give way to an expressive, almost confidential, tone and feeling. Here, the wrist will no more play the active part which a swifter execution imposes on it, but by its flexibility and by transferring with delicate precision the weight of the forearm to the fingers, it will aid the latter to trace unflinchingly the melodic outline. Be careful to keep the fingers very close to the keys, the upper fingers slightly trailing on the keys and the thumb gliding up or down the keyboard. Give full attention to make the necessary expressive accent on the inner notes.

For legato-playing of octaves on distant keys in slow tempo, use so-called « substitution » fingering.

Ex.  must be played thus :

or :  must be played thus :

Therefore, we advise to practise on every degree of chromatic scale, exercises similar to the following model :

r. h. 

The same in descending progression :



For the left hand, reverse the fingerings.

We do not consider it possible to give any definite directions as to the use of the pedal for this Study, as it is too closely dependent on the quality of the instrument used and the manner of interpreting. As a general rule, the sustaining pedal does not require changing as often in the upper register of the piano as in the lower one.

Before closing this lesson, we recommend that utmost attention should be paid to ensuring a strictly simultaneous attack of the two notes of each octave, as the least carelessness in this respect might entail spoiling completely the quality of the final execution.

ALFRED CORTOT

STUDY N° 10

(Op. 25)

Allegro con fuoco (♩ = 72)

3 min. 45

p *poco a poco* *cresc.* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *f* *>* *>* *>*

cresc.

(*) We have selected for this Study the fingering which ensures the best octave-legato. However, on account of the constant use of the 3rd finger, a certain number of students may find it unsuitable because of their hand not being as yet fully developed. In this case, another fingering should be adopted with due consideration both to the requirements of the legato and the natural aptitudes of the performer.

First system of musical notation. The right hand features a melodic line with various fingerings (e.g., 5 4 5 4 3 4, 5 5, 5 4 3 5 4 3, 5 4 15) and some notes marked with an 'x'. The left hand provides a bass line with fingerings like 1 2-3, 1, 1 3, and 2-1 3. A *dim.* (diminuendo) marking is present in the left hand. A tempo or performance instruction of 45 is written below the left hand.

Second system of musical notation. The right hand continues with melodic patterns and fingerings (e.g., 5 4 5 4, 4 5 2 4 3 4, 4 3 4 5 4, 5 4 5 5 4, 5 4 4 5 4). The left hand has fingerings like 1 1, 1 2 1, 2 3, 3, 4, 5. A *cresc.* (crescendo) marking is in the left hand, and a *dim.* (diminuendo) marking is in the right hand.

Third system of musical notation. The right hand has complex melodic lines with fingerings (e.g., 4 2, 5 3, 4 5, 4 4 3, 4 3 5 4 5 2, 3 4 5 3 5 4, 3 5, 2). The left hand includes fingerings like 3, 2 3, 2, 1, 2 1, 3, 5, 5 4 5. A *l.h.* (left hand) marking is present. There are two *ped.* (pedal) markings with asterisks in the left hand.

Fourth system of musical notation. The right hand features melodic lines with fingerings (e.g., 5 4 3 4 5, 5 4 5 3 5 4, 5 5 4 5, 5 4 3 5 4 3). The left hand has fingerings like 1 2 3, 2, 1 3, 2-1 3, 2 4, 1 5 2 1 5, 2 3, 2 4, 1 5 3 4. A *cresc.* (crescendo) marking is in the left hand, and a *dim.* (diminuendo) marking is in the right hand.

Fifth system of musical notation. The right hand has melodic lines with fingerings (e.g., 5 4, 4 5, 5 4, 5 4). The left hand has fingerings like 1 3, 1 2 1 2 1 3, 1 2 1, 1. A *sotto voce* (piano) marking is in the left hand.

Sixth system of musical notation. The right hand has melodic lines with fingerings (e.g., 5 4, 5 2, 5 2, 5 2, 5 2, 5). The left hand has fingerings like 1, 2, 1, 1, 1, 4, 4, 4, 4. A *cresc.* (crescendo) marking is in the right hand.

Tempo I^o

accelerando *f* *cresc.*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. The dynamic markings include *accelerando*, *f*, and *cresc.*

ff

This system contains measures 3 and 4. The right hand continues with slurred and accented notes. The left hand has a more complex accompaniment with some chords. The dynamic marking *ff* is present.

This system contains measures 5 and 6. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. Fingerings are indicated by numbers 1-5.

cresc.

This system contains measures 7 and 8. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The dynamic marking *cresc.* is present.

8. *il più f possibile* *sf sf sf* *vapo*

This system contains measures 9 and 10. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The dynamic marking *il più f possibile* is present. The system ends with a *vapo* marking and a fermata.

STUDY N° 11

(Op. 25)

The technical formula which serves as frame to this Study proves that the composer wished the student to work out one particular difficulty demanding a special kind of practice which would develop both strength and agility of the fingers.

But Chopin's genius widened — maybe unawares — the limited scope of a Study written for perfecting mechanical assets to the infinite horizon of a work of art; indeed, he transforms the figure played by the right hand into an overwhelming and tempestuous flood of sound severely kept under control by the unrelenting rhythm of the bass. Such a stormy and splendid vitality run through these pages that the performer is not only faced with a technical problem, but is compelled to translate a musical poem as well.

And here we may notice that, by a sort of reaction, it is in striving to render the breath-taking force of this Study, rather than by merely trying to achieve its perfect technical execution, that we shall appreciate its essential value for the furthering of pianistic progress.

Thus, by endeavouring to find the proper colouring for the figure in semiquavers — which should at times give the impression of the uproar and crash of the storm, and at other times, the mysterious ominous sound of water roaring in the dark — the fingers will acquire a maximum of independence of action and intensity of tone.

In the effort to outline distinctly these various waves of sound, the weaker and the stronger fingers — constantly opposed — will obtain evenness and blend their action into a legato from which the student may derive profitable teaching.

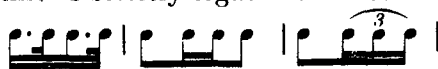
And finally, by being compelled to bring out the vehement and fiery character of this work, the performer will learn how to control his effort, how to eliminate all failings or blemishes, how to conquer strain, and will render this composition with bravura and authority — all of which he might not have achieved if he had merely worked out the technical difficulties of the piece.

Therefore, the preliminary exercises we suggest are not only meant to overcome the difficulties pertaining to the outline of the figure, but they are such as will help to ensure the necessary control of the dynamic fluctuations.

First of all, for the fingers to acquire equal strength and get accustomed to play extensions perfectly legato, we recommend the following exercises :



Practise with the following rhythms, as strictly legato as the structure of the hand will permit :



Use also these fingerings : 5241 - 5341 - 5231 - 4231. Gradually quickening the tempo, and applying throughout the above exercises and the next, the following dynamics $\rangle \langle$ or $\langle \rangle$ constantly varying their starting and finishing points, so that shorter or longer passages should be played successively with different dynamics.

Practise in the same manner the following formulae :



Other fingerings : 5241 - 1425 - 3152 - 1325.



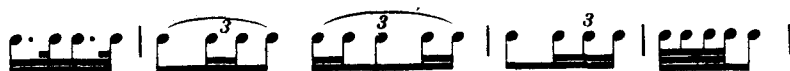
Practise the upper and the lower part of the figure separately.



Employing the following rhythms : 



Keep the hand completely motionless during the latter exercises : strength should come from the fingers only.

Next, practise the figure as it is written, but with the following rhythms :



and with dynamics throughout. We repeat that this is the true manner to obtain an even mechanism for this Study. Transpose a semitone higher.

We do not advise raising the fingers in any forcible way, as this would impair the quality of the legato and slacken the run of the figure. Great care should be taken to leave the fingers in contact with the keys as long as possible.

The rhythmical outline of the figure calls for each sextolet to be mentally divided not into two groups of three, but into three groups of two, thus :  and not :  However, accenting alternately with these two rhythms will prove a most satisfactory exercise for developing strength of the fingers, as well as for ensuring the complete independence of the two hands.

We recommend to carefully note the fingerings of the theme played by the left hand; they are suggested with a view to attain a performance as broad and moving as possible.

The semiquaver-figures in the left hand should be practised according to the models suggested for the right hand. All the figures written for the right hand should be practised by the left hand one octave lower.

We wish to insist again that the student should neglect none of the opportunities afforded by this Study which is so fertile in technical elements, and that he should analyse the latter most thoroughly in order to derive therefrom all didactic benefits possible.

The use of the pedal sensibly applied will help to give this Study the varied and emotional colouring required; but the student should add it only when he feels that he can render the whole range of dynamics necessary to the perfect rendering of this composition by the sole use of his fingers.

A few of Chopin's editors recommend using the following fingering : 5241 for the right hand figure throughout. We should advise using this uniform succession only as a useful exercise, but *not* for final execution

ALFRED CORTOT

First system of musical notation. Treble clef staff contains a melodic line with a dotted line above it and a *ff* dynamic marking. Bass clef staff contains a bass line with a *ff* dynamic marking. Fingering numbers are present above and below notes.

Second system of musical notation. Treble clef staff contains a melodic line with a dotted line above it and a *ff* dynamic marking. Bass clef staff contains a bass line with a *ff* dynamic marking. Fingering numbers are present above and below notes.

Third system of musical notation. Treble clef staff contains a melodic line with a *p* dynamic marking. Bass clef staff contains a bass line with a *p* dynamic marking. Fingering numbers are present above and below notes.

Fourth system of musical notation. Treble clef staff contains a melodic line with a dotted line above it. Bass clef staff contains a bass line with a *cresc.* dynamic marking. Fingering numbers are present above and below notes.

Fifth system of musical notation. Treble clef staff contains a melodic line with a dotted line above it and a *f* dynamic marking. Bass clef staff contains a bass line with a *fz* dynamic marking. Fingering numbers are present above and below notes.

Sixth system of musical notation. Treble clef staff contains a melodic line with a dotted line above it and a *dim.* dynamic marking. Bass clef staff contains a bass line with a *dim.* dynamic marking. Fingering numbers are present above and below notes.

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a treble clef and a key signature of one sharp (F#). It includes a dynamic marking of *p* and a *cresc.* instruction. The bass staff contains numerous fingerings and a *ped.* marking. The second system starts with a dynamic marking of *f* and includes a *ped.* marking. The third system begins with a dynamic marking of *ff* and includes a *ped.* marking. The fourth system starts with a dynamic marking of *dim.* and includes a *ff* marking and a *marcattissimo* instruction. The fifth system begins with a dynamic marking of *fff* and includes a *ped.* marking. The piece concludes with a coda section in the bottom right corner.

(*) The French edition is also the only one to have the bass B. We recommend the version in small notes which conforms better to the orchestral meaning of the coda.

STUDY N° 12

(Op. 25)

It is said — and dates would appear to support tradition — that Chopin composed this Study, as well as Study N° 12 (Op. 10), in his anguish at hearing the news that Warsaw had fallen into the hands of the Russians. If the legend can certainly add nothing to the intrinsic beauty of these two compositions, it lends them however a particularly pathetic significance.

Wounded national pride, grief most sacred, generous outburst of revolt explain perfectly the sublime ardour that sweeps through these pages.

Whether tradition has it correctly or not, the interpretation of these works can be but nobler and vibrate more strongly by taking its inspiration from this source.

In this Study, the technical difficulties are of two kinds ; the first are so apparent that the kind of work required to master them is quite obvious ; the others, on the contrary, are concealed and can be revealed only by a searching analysis. Indeed, they gradually come to light as the execution of the piece progresses towards perfection, and they are practically the real and essential difficulties of the Study.

We classify in the first category the difficulties pertaining to a correct playing of the arpeggios for which it is necessary : to bring out the powerful melodic design which is their framework, to shift the hand along the keyboard, and to use the thumb and the 5th finger successively on the same key.

As preliminary practice, we recommend the following variants and exercises which, after having been transposed into every degree of the chromatic scale, should be applied to all arpeggio-positions throughout the Study.

A. *r.h.* *l.h.* (Right hand: treble clef, left hand: bass clef, both in B-flat major. Right hand has a melodic line with a dotted line over the 5th and 8th notes. Left hand has a bass line with a 5th finger on the first note.)

B. *r.h.* *l.h.* (Right hand: treble clef, left hand: bass clef, both in B-flat major. Right hand has a melodic line with triplets. Left hand has a bass line with triplets.)

C. *r.h.* *l.h.* (Right hand: treble clef, left hand: bass clef, both in B-flat major. Right hand has a melodic line with a *simile* marking. Left hand has a bass line with a *simile* marking.)

For the left hand, all of the foregoing exercises should be practised one octave lower.

Then, the following formulae :

D⁽¹⁾ *r.h.* *l.h.* (Right hand: treble clef, left hand: bass clef, both in B-flat major. Right hand has a melodic line with a dotted line over the 5th and 8th notes. Left hand has a bass line with a 5th finger on the first note.)

D⁽²⁾ *r.h.* *l.h.* (Right hand: treble clef, left hand: bass clef, both in B-flat major. Right hand has a melodic line with a dotted line over the 5th and 8th notes. Left hand has a bass line with a 5th finger on the first note.)

E. *r.h.* *l.h.* (Right hand: treble clef, left hand: bass clef, both in B-flat major. Right hand has a melodic line with a 5th finger on the first note. Left hand has a bass line with a 5th finger on the first note.)

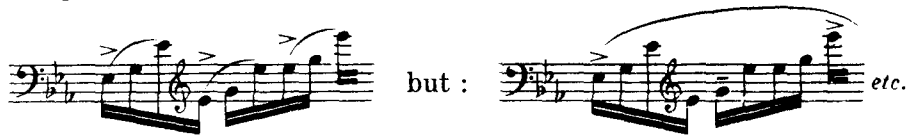
F. *r.h.* *l.h.* (Right hand: treble clef, left hand: bass clef, both in B-flat major. Right hand has a melodic line with a 5th finger on the first note. Left hand has a bass line with a 5th finger on the first note.)

fingering for the left hand

Slip the thumb in the place of the 5th finger (or vice-versa) on the held notes, without playing the note a second time ; raise the fingers very neatly to play the semiquavers in formula F.

First of all it will be necessary for the fingers to acquire absolute evenness and for the wrist-movements to be carefully appropriate to the rhythm and the dynamics in order to avoid giving the ear an impression of ternary division : this too often derives from the fact that undesirable accents coincide with the constant hand-shiftings required by the fingering used.

The rhythm of the figure is not :



Therefore, it will prove necessary now to make forcible accents with the thumb or the 5th finger — so as to firmly establish the rhythm (which is here rather ♩ than ♩), and now, lighten them sufficiently for the rhythm to remain unaltered.

On the other hand, when emphasizing the accents we have just mentioned, the student should avoid depriving the other fingers of the strength they require to ensure the necessary firmness to the melodic outline. The general nuance of the Study should be in full-tone colour : any fading of the latter's intensity — even if it is only to allow the 1st and 3rd beat of each bar to predominate — would not be suitable either to its technical aim, or to its musical character.

In spite of Chopin's original editions not mentioning the nuance hereunder, and though they are content to have accents on the two extreme notes of each bar only, we believe it is in accordance with the composer's feeling to play the ascending arpeggio *crescendo*, and the descending one *diminuendo*.



Moreover, playing with the above dynamics compels the student to use maximum strength in the least resounding register of the piano, thus acquiring an extra asset for the furthering of his pianistic progress.

It appears needless to say that the performer should be careful to observe a perfect legato throughout the piece, notwithstanding the difficulties of stretch or unfavourable finger-positions on the keyboard.

This constant attention paid to legato-playing will benefit the fingers which will acquire more strength and evenness, the wrist-movements will gain in flexibility and will correspond more accurately and more easily with the shiftings of the hand, and the tone will acquire fullness.

The technical benefits derived from the above lesson will of course be increased by completing the work by a last exercise devoted to the pedal to which is allotted the part of lengthening the notes of the theme — even though up to this last exercise, accents and legato have been obtained by the strength of the fingers only.

ALFRED CORTOT

STUDY N° 12

(Op. 25)

Allegro molto con fuoco (♩ = 80) (Edit. Schlesinger = ♩ = 80)

2 min. 45

The musical score is presented in six systems, each containing a grand staff with a treble and bass clef. The key signature is one flat (F major), and the time signature is 2/4. The tempo is marked 'Allegro molto con fuoco' with a metronome marking of 80 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and 'Ped.'. The first system begins with a forte 'f' dynamic and includes the instruction '(simile)'. The piece concludes with a fermata over the final notes of the right hand.

This page of piano sheet music consists of six systems, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, slurs, and fingerings. Performance markings such as *Ped.* (pedal) are placed below the bass staff in several measures. Dynamic markings *poco*, *a*, and *cresc.* are placed above the treble staff. Fingerings are indicated by numbers 1-5 above or below notes. Some measures include a fermata over a note. The piece concludes with a final cadence in the last system.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The first system includes fingerings (1, 2, 5) and a 'Ped.' marking. The second system includes fingerings (1, 2, 3, 5) and 'Ped.' markings. The third system includes fingerings (1, 2, 3, 5, 1) and 'Ped.' markings. The fourth system includes fingerings (1, 2, 5, 1, 5, 2), a 'ff' dynamic marking, and 'Ped.' markings. The fifth system includes fingerings (1, 2, 5, 2, 1, 2, 5, 3), 'Ped.' markings, and a triplet marking (3). The sixth system includes fingerings (1, 2, 5) and 'Ped.' markings. The notation is dense and technical, typical of a piano exercise or étude.

This page of piano sheet music consists of six systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include accents (>) and piano markings (p, Ped.).

Key features of the notation include:

- System 1:** Treble clef has a slur over the first two measures. Bass clef has fingerings 5, 2, 1, 5, 2, 1, 2, 5, 1. Pedal markings are present under the first and second measures.
- System 2:** Treble clef has slurs over the first and second measures. Bass clef has fingerings 2, 1, 5, 2, 1, 2, 5, 1. Pedal markings are present under the first and second measures.
- System 3:** Treble clef has slurs over the first and second measures. Bass clef has fingerings 5, 2, 1, 5, 2, 1, 2, 5, 1. Pedal markings are present under the first and second measures.
- System 4:** Treble clef has slurs over the first and second measures. Bass clef has fingerings 5, 2, 1, 5, 2, 1, 2, 5, 1. Pedal markings are present under the first and second measures.
- System 5:** Treble clef has slurs over the first and second measures. Bass clef has fingerings 5, 2, 1, 5, 2, 1, 2, 5, 1. Pedal markings are present under the first and second measures.
- System 6:** Treble clef has slurs over the first and second measures. Bass clef has fingerings 5, 2, 1, 5, 2, 1, 2, 5, 1. Pedal markings are present under the first and second measures.

The instruction *il più f possibile* is written in the bass clef of the fifth system.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music features a complex rhythmic pattern with many sixteenth notes. Fingerings are indicated by numbers 1-5. Pedal markings are present below the bass staff. A sequence of fingerings is written above the treble staff: (1 2 5 1 2 1 5 1) and 1 2 5 2 1 2 5 2.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and fingerings as the first system. Pedal markings are used throughout.

Third system of musical notation. This system includes several triplet markings over groups of notes. Pedal markings continue to be used.

Fourth system of musical notation. The music continues with intricate rhythmic patterns and fingerings. Pedal markings are present.

Fifth and final system of musical notation on the page. It begins with a *fff* (fortissimo) dynamic marking. The piece concludes with a final chord and a fermata. A small asterisk is located at the bottom right of the system.

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