84779

To F. BUSONI

I. PHILIPP

Exercises, Studies and Examples in

DOUBLE NOTES

FOR

PIANOFORTE

PART I

Exercises in Double Notes

PART II

Seven Studies in Double Notes

By Alkan, Chopin, Cramer, Döhler, Kessler,
Schumann, Seeling

PART III

Passages in Double Notes

Selected from the Works of the Masters

COMPLETE IN ONE VOLUME, $3.00 NET

PUBLISHED SEPARATELY

Part I, 75c Part II, $1.50

New York G. Schirmer

DESIGN COPYRIGHT 1900 BY G. SCHIRMER EDWARD B. EDWARDS DES., PARIS. 1900

	Page
Alkan, Ch. V. Op. 33	31
" " Variations, op. 39	78, 123
Antipow, C. Étude, op. 5, No. 2	118
Auber-Liszt. Tarentelle, "Muette de Portici"	62
Bach-Busoni. Well-tempered Clavichord	106
Bach-Philipp. Fugue in D	111
Balakirew, M. "Islamey"	93
Beethoven. Concerto No. 4	34
" Concerto No. 5	34
" Sonata, op. 2, No. 3	35
" " op. 54	34
" " op. 57	37
" " op. 81	35
" " op. 101	38
" " op. 102, No. 2	37
" " op. 106	38
" Thirty-two Variations	36
Beethoven-Liszt. Ninth Symphony	59
Beethoven-Saint-Saëns. Finale, Ninth Quartet	88
Bellini-Liszt. "La Sonnambula"	61
Bendel, Fr. Étude, op. 27	80
" " Étude, op. 138, No. 1	79
Bériot, Ch. de. Étude transcendante	99
Blumenfeld, F. Étude, op. 2, No. 1	118, 124
" " Prelude, op. 17, No. 7	118
Brahms (Chopin). Étude	92
" (Paganini). Variations	88, 90, 91
Brüll, I. Étude	95
Busoni, F. Variations, op. 21	107
Busoni (Bach). Well-tempered Clavichord	106
Chopin, F. Allegro de concert, op. 46	50, 51
" " Ballade, op. 38	44, 46
" " Ballade, op. 52	42
" " Berceuse, op. 57	43, 123
" " Concerto, op. 11	46, 49
" " Étude, op. 10, No. 3	40
" " " op. 10, No. 6	43
" " " op. 25, No. 6	49
" " " op. 25, No. 8	20
" " Fantaisie, op. 49	49, 51
" " Impromptu, op. 51	50
" " Nocturne, op. 37, No. 2	44, 45
" " Polonaise, op. 22	48
" " Polonaise, op. 61	42
" " Prélude, op. 49	47
" " Scherzo, op. 54	123
" " Sonatas, op. 4, op. 35	41, 45, 47, 52
" " Sonata, op. 57	47
Chopin-Brahms. Étude	92
Chopin-Philipp. Étude	109
" " Étude	111
Cramer, J. B. Study in double notes	8
Czerny, C. Étude, op. 399, No. 3	55
" " " " " " 9	54
" " " " " " 10	54
" " Exercise, op. 245	53
" " Toccata, op. 92	56
Delaborde, E. M. Étude	94
Döhler, Th. Op. 30, No. 1	23
" " Étude de concert	66
Dreyschock, A. Rapsodie	67
" " Variations for left hand, op. 22	68
Forgues, E. Étude	72, 73
Glazounow, A. Étude, op. 31, No. 1	115
Halévy-Liszt. "La Juive"	60
Heller, St. Caprice, op. 144, No. 2	75
" " Sonata, op. 9	76
Henselt, A. Étude, op. 2	78
" " Étude, op. 5	78
Hiller, F. Étude, op. 15	77
" " Prestissimo	76
Hummel, J. N. Allegro	40
Jentsch. Op. 28, No. 4	104
Joseffy, R. Étude de concert	100
Kessler, J. C. Study in double notes	10
Kullak, Th. Concert-Étude, op. 121	72
Kwast, J. Étude	103
Laurens, E. "Paladin," op. 24	124
Liadow, A. Étude, op. 40, No. 1	113, 114
" " Prélude, op. 13, No. 1	112
" " Prélude, op. 27, No. 1	113
" " Variations, op. 35	114
Liszt, Fr. Étude transcendante	61
" " "Mazeppa"	64
" " Nocturne	58
" (Auber). Tarentelle	62
" (Beethoven). Ninth Symphony	59
" (Bellini). "La Sonnambula"	61
" (Halévy). "La Juive"	60
" (Mendelssohn). Fantaisie	57
" (Mozart). "Don Juan"	62, 63
" (Paganini). Étude	56
" (Schubert). Mélodie hongroise	60
Litolff, H. Caprice, op. 37	74
" " Concerto, op. 102	124
" " "Terpsichore," op. 57	75

	Page
Marmontel, A. Étude de concert	108
Mathias, G. Étude, op. 10	74
Mayer, Ch. Étude, op. 200	71
Mendelssohn-Liszt. Fantaisie	57
Moszkowski, M. Étude	101
" " Étude, op. 48, No. 1	102
Mozart-Liszt. "Don Juan"	62, 63
Nicodé, J. L. Étude, op. 21, No. 2	97
Paderewski, I. J. Variations, op. 11	102
Paganini-Brahms. Variations	88, 90, 91
Paganini-Liszt. Étude	56
Philipp, I. Caprice	109
" " Feux follets	110
" " Rhythmic Exercises	1–5
" " Scales in Thirds	6
" " " " " " Chromatic	7
" " " " " Sixths and Fourths, Chromatic	7
" " Valse-Caprice, No. 2	110
" (Bach). Fugue in D	111
" (Chopin). Étude	109, 111
Planté, Fr. "Oberon"	95
Reinecke, C. Étude	93
Rosenthal, M. Papillons	107
Rubinstein, A. Concerto, op. 45	84
" " Étude, op. 81, No. 6, op. 93	82, 83
Saint-Saëns, C. "Africa," op. 89	85
" " " Concerto, op. 17	86
" " " Concerto, op. 22	84, 85
" " " Étude, op. 52	87
" " (Beethoven). Finale Ninth Quartet	88
Scharwenka, X. Concerto, op. 56	99
Schloezer, P. de. Étude, op. 1, No. 1	98
Schubert-Liszt. Mélodie hongroise	60
Schumann, R. Étude, op. 10	122
" " Toccata, op. 7	15, 53
" " Variations, op. 13	122
" " Variations for 2 pianos	52
Schwartz, H. Étude	120
Schytte, L. Étude, op. 48, No. 3	100
Scriàbine, A. Étude, op. 8, No. 10	119
Seeling, H. Op. 10, No. 1	28
" " Concert-Étude, op. 10	28, 79
Seiss, I. Bravura-Étude, op. 10	96
Sgambati, G. Fuga, op. 6	98
Strelezki, A. Valse, op. 10	101
Thalberg, S. Fantaisie "Semiramide"	65
" " Op. 26	66
Tschaikowsky, P. Capriccio, op. 19, No. 6	94
Weber, C. M. von. Concerto, op. 32	39
" " Momento capriccioso, op. 12	122
" " Sonata, op. 39	39
" " Variations, op. 28	40
Wihtol, J. Étude, op. 17, No. 1	115
" " " " 19, No. 3	116
" " " " 25, No. 1	116
" " " " 26, No. 1	117
Willmers, R. Fantasiestück, op. 66	68
" " Tarantella, op. 35	69
Wolff, E. Étude, op. 20	69, 70
Zarembski, J. de. Etude, op. 7, No. 2	97

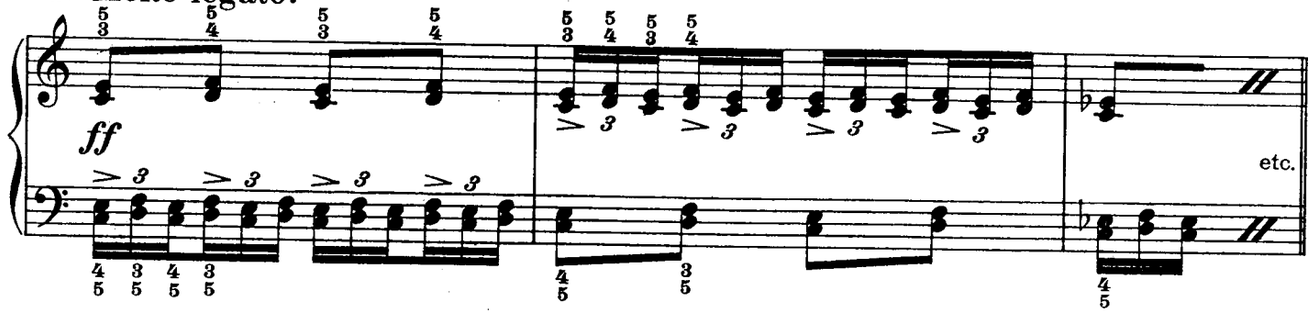
PART I.

Exercises in double notes.

To be practised in all keys.

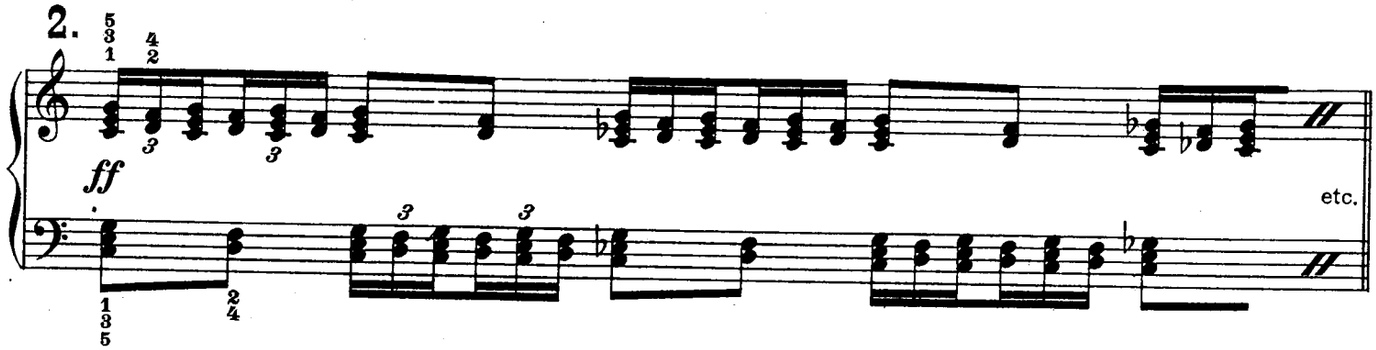
I. Philipp.

1. Molto legato.

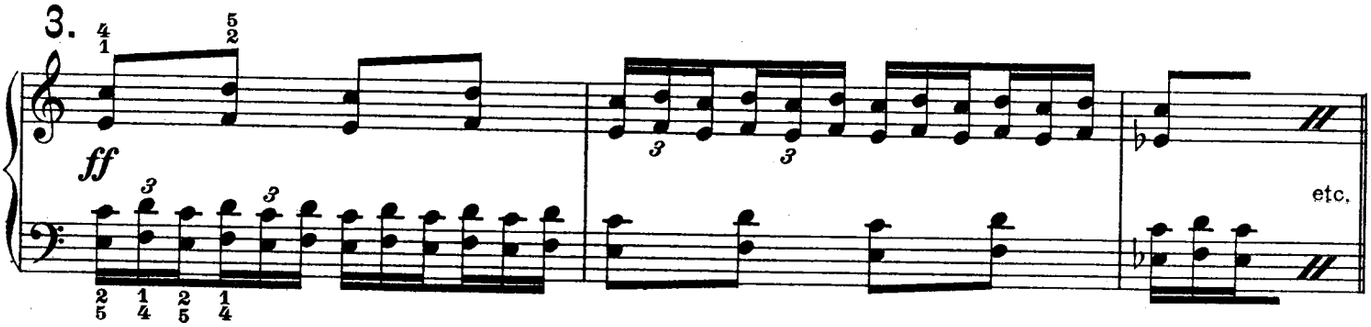


Other fingerings preparatory to the scales. *r.h.* 4 3 / 1 2 ; 5 2 / 3 1 ; 5 4 / 3 2 ; *l.h.* 1 3 / 2 5 ; 2 3 / 4 5 ; 1 3 / 3 5

2.

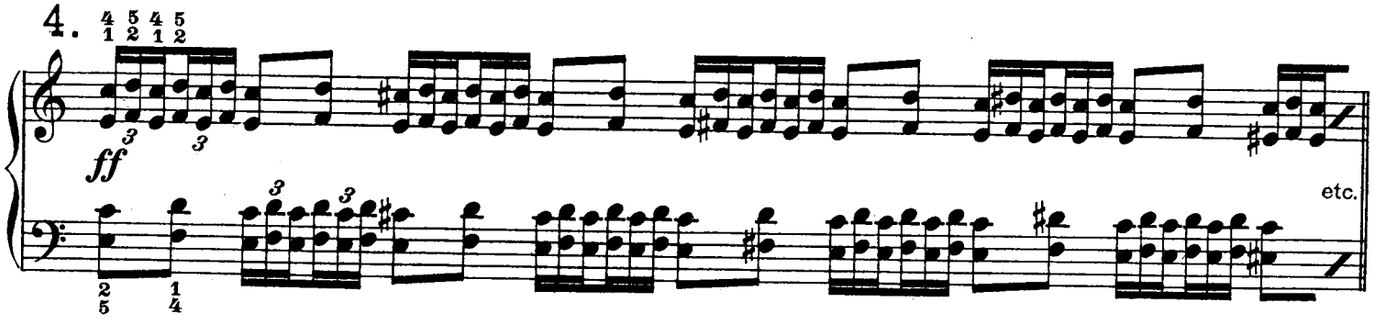


3.



Other fingerings: *r.h.* 4 5 / 2 1 ; 3 4 / 1 1 ; *l.h.* 1 1 / 4 3 ; 1 2 / 5 5 .

4.

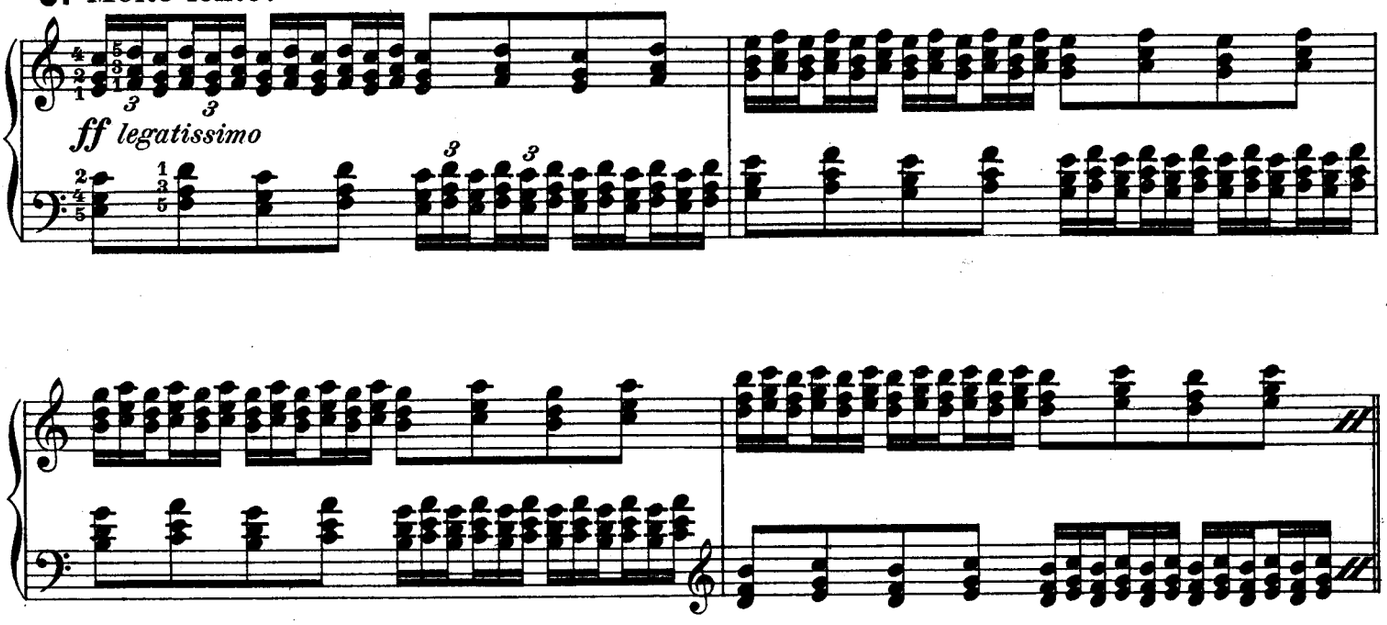


15115c

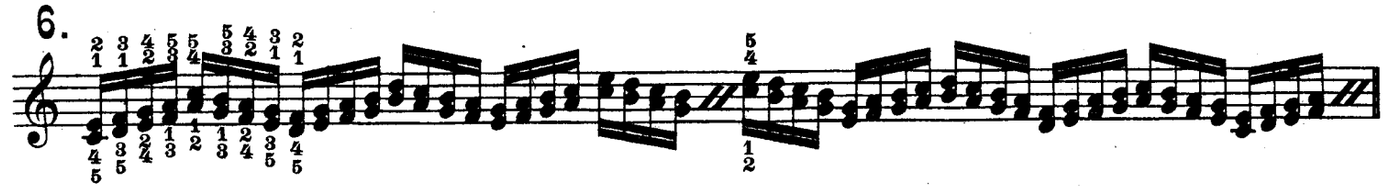
Copyright, 1900, by G. Schirmer.

5. Molto lento.

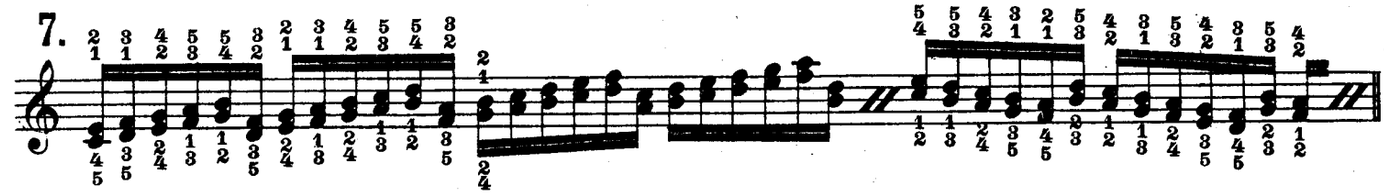
ff legatissimo



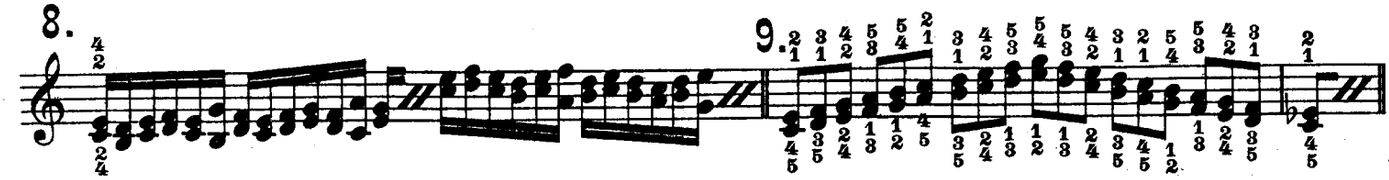
6.



7.

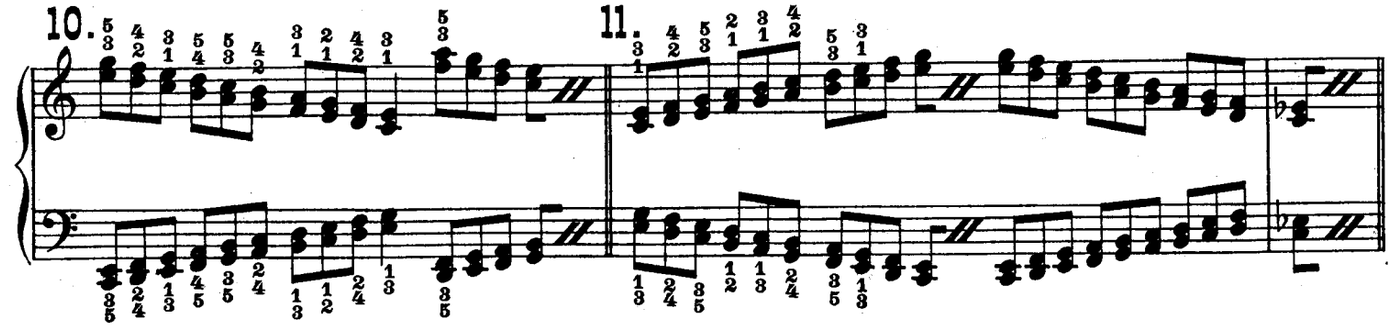


8.

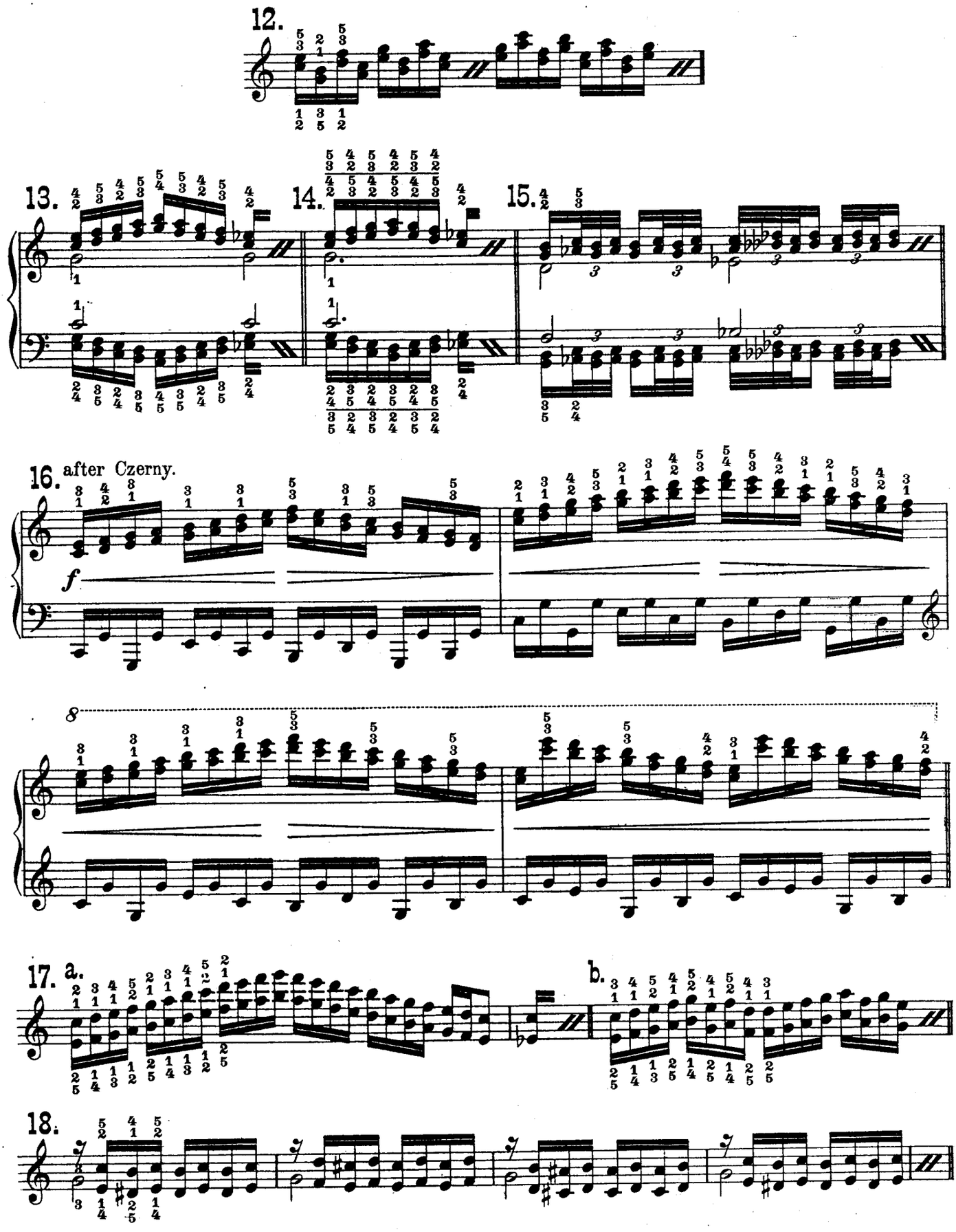


9.

10.

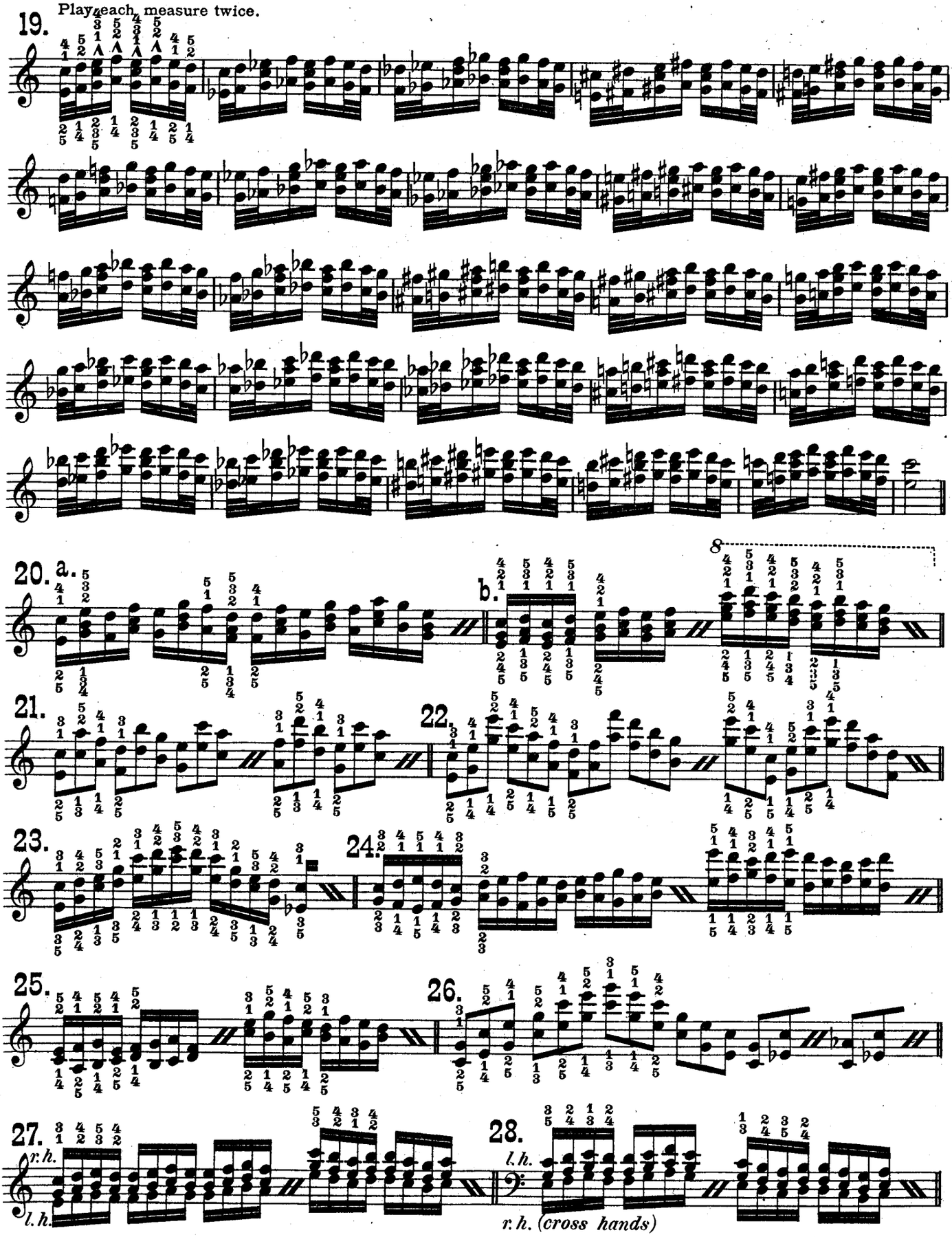


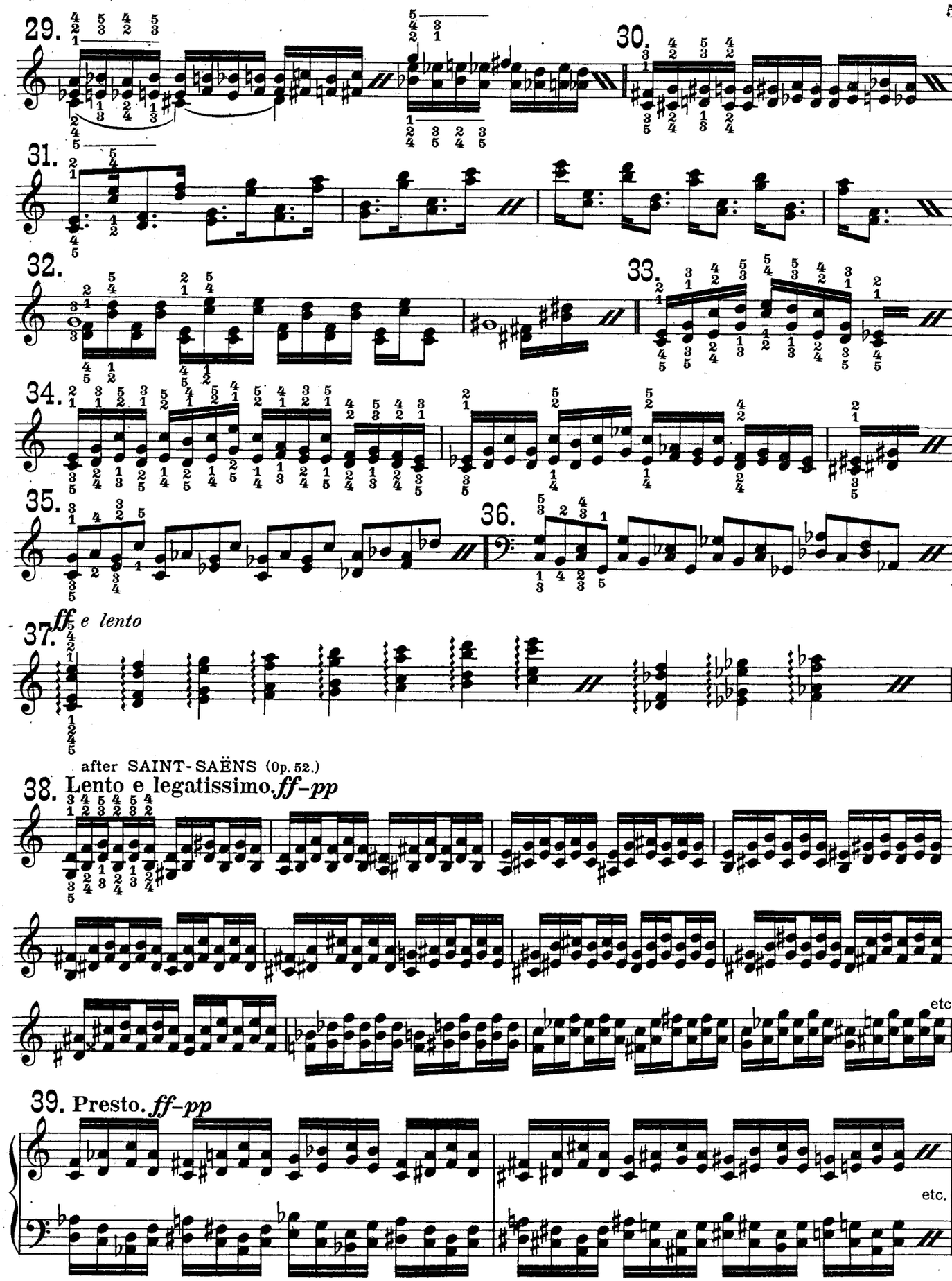
11.


12.
13.
14.
15.
16. after Czerny.
f
8
17. a.
b.
18.

Slowly, and very legato.

Play each measure twice.



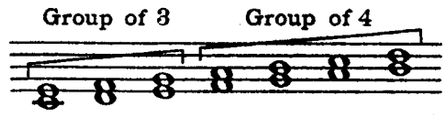

29.
30.
31.
32.
33.
34.
35.
36.
ff e lento
37.
after SAINT-SAËNS (Op. 52.)
38. Lento e legatissimo. ff–pp
etc.
39. Presto. ff–pp
etc.

Scales in Thirds.

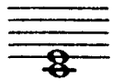
Major Scales.

Grouped fingerings.

	Group of 3	Group of 4	1 Third.
r. h.	3 4 5 1 2 3	2 3 4 5 1 1 2 3	4 2
l. h.	3 2 1 5 4 3	3 2 1 1 5 4 3 2	2 4



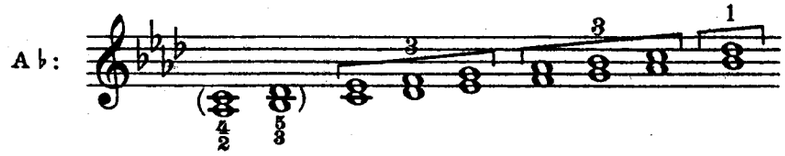
C major
G maj.
D maj.
A maj.
E maj.
} same fingering, beginning on the tonic.

Beginning on  and employing the same groups of fingerings, we obtain a uniform fingering for the major scales.

By flatting	B	we get	F major	
–	B and E	–	B♭	–
–	B, E and A	–	E♭	–
–	B, E, A and D	–	A♭	–
–	B, E, A, D and G	–	D♭	–
–	B, E, A, D, G and C	–	G♭	–
–	B, E, A, D, G, C and F	–	C♭	–

} same fingerings for the enharmonic sharp keys: C♯, F♯, B♮.

For these last four major scales, the following fingering may be employed:



After A♭, by flatting

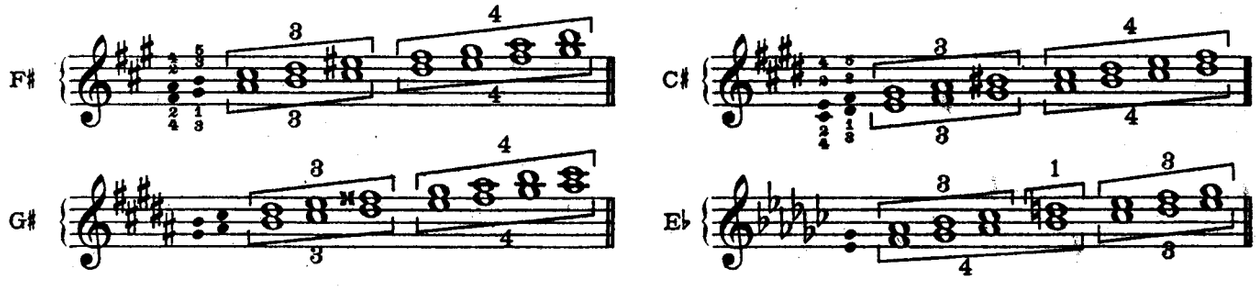
		we get		
–	G	–	D♭	maj.
–	G and C	–	G♭	maj.
–	G, C and F	–	C♭	maj.

} same fingerings for the enharmonic sharp keys: C♯, F♯, B♮.

Minor Scales.

C, G, D, A, as for major

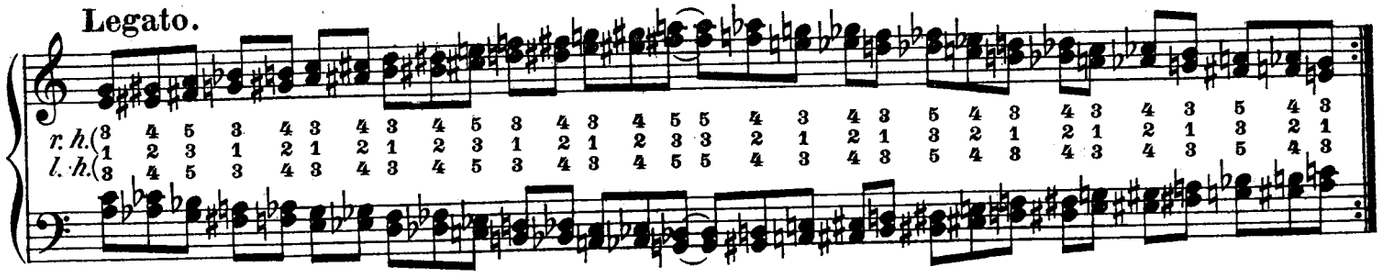
E & B: | 3 | 3 | 1 | beginning on the tonic.



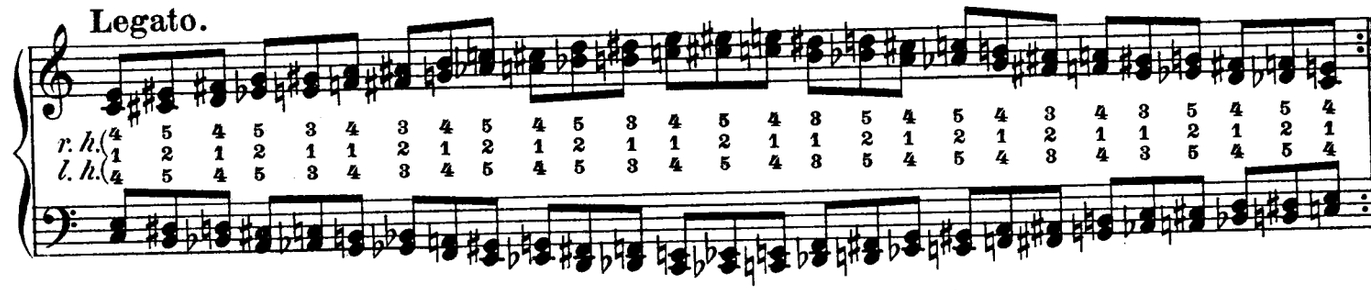
B♭ and F minor | 3 | 1 | 3 | beginning on the tonic.

Chromatic Scales.

Legato.



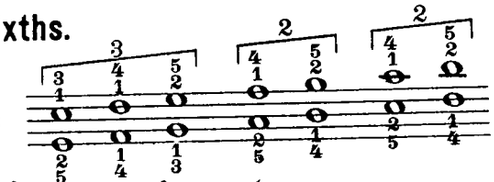
Legato.



Practise staccato with the following fingerings: $\begin{matrix}3&3&3\\1&1&1\end{matrix}$ etc ; $\begin{matrix}4&4&4\\2&2&2\end{matrix}$ etc ; $\begin{matrix}5&5&5\\3&3&3\end{matrix}$ etc ; $\begin{matrix}4&4&4\\3&3&3\end{matrix}$ etc ; $\begin{matrix}5&5&5\\4&4&4\end{matrix}$ etc .

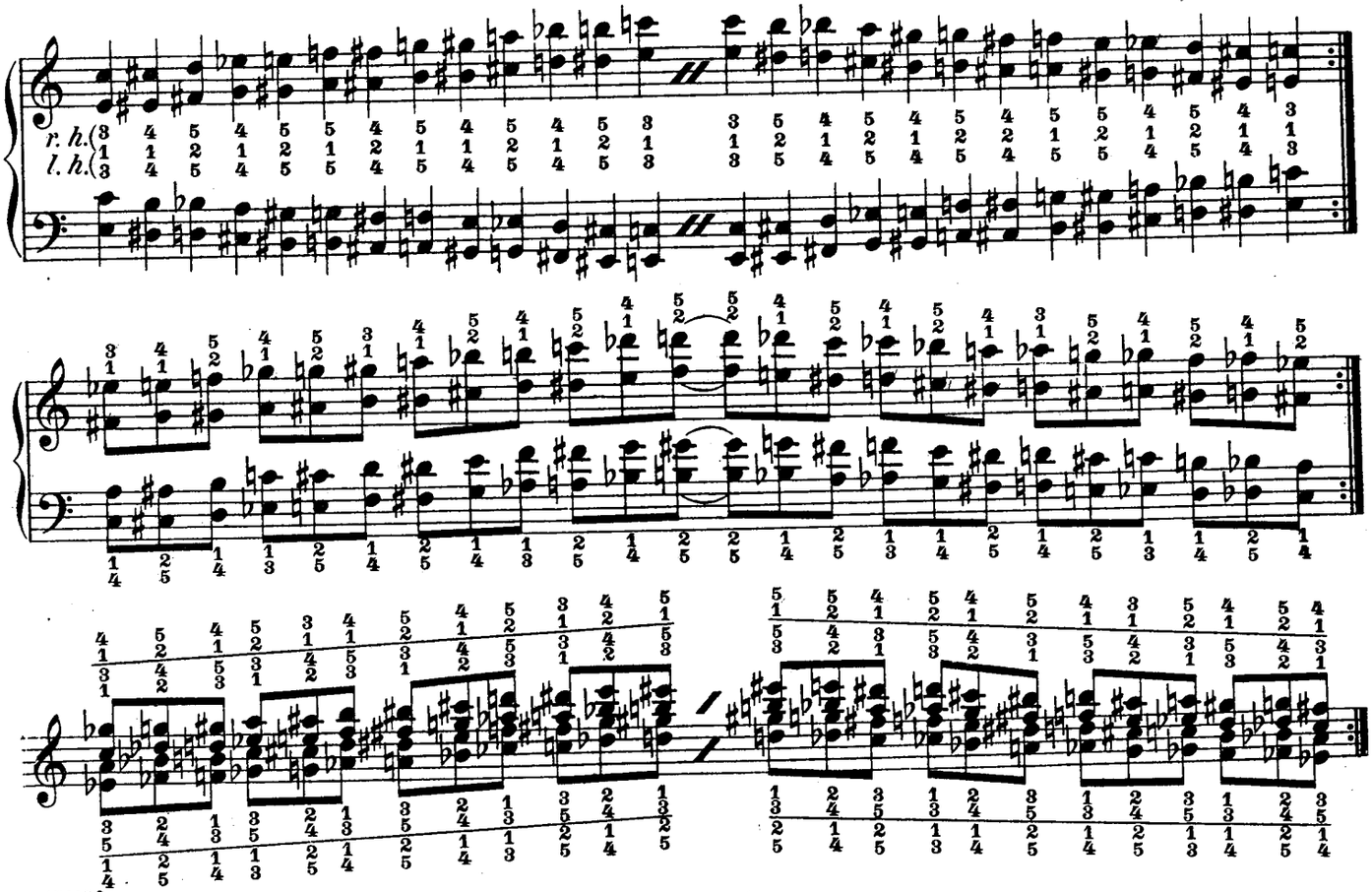
Scales in Sixths.

Uniform fingering for all major and minor scales:



All Scales in sixths should be pratised in chromatic succession *ff legato and staccato*.

Chromatic Scales in Sixths, Augmented Fourths, etc.

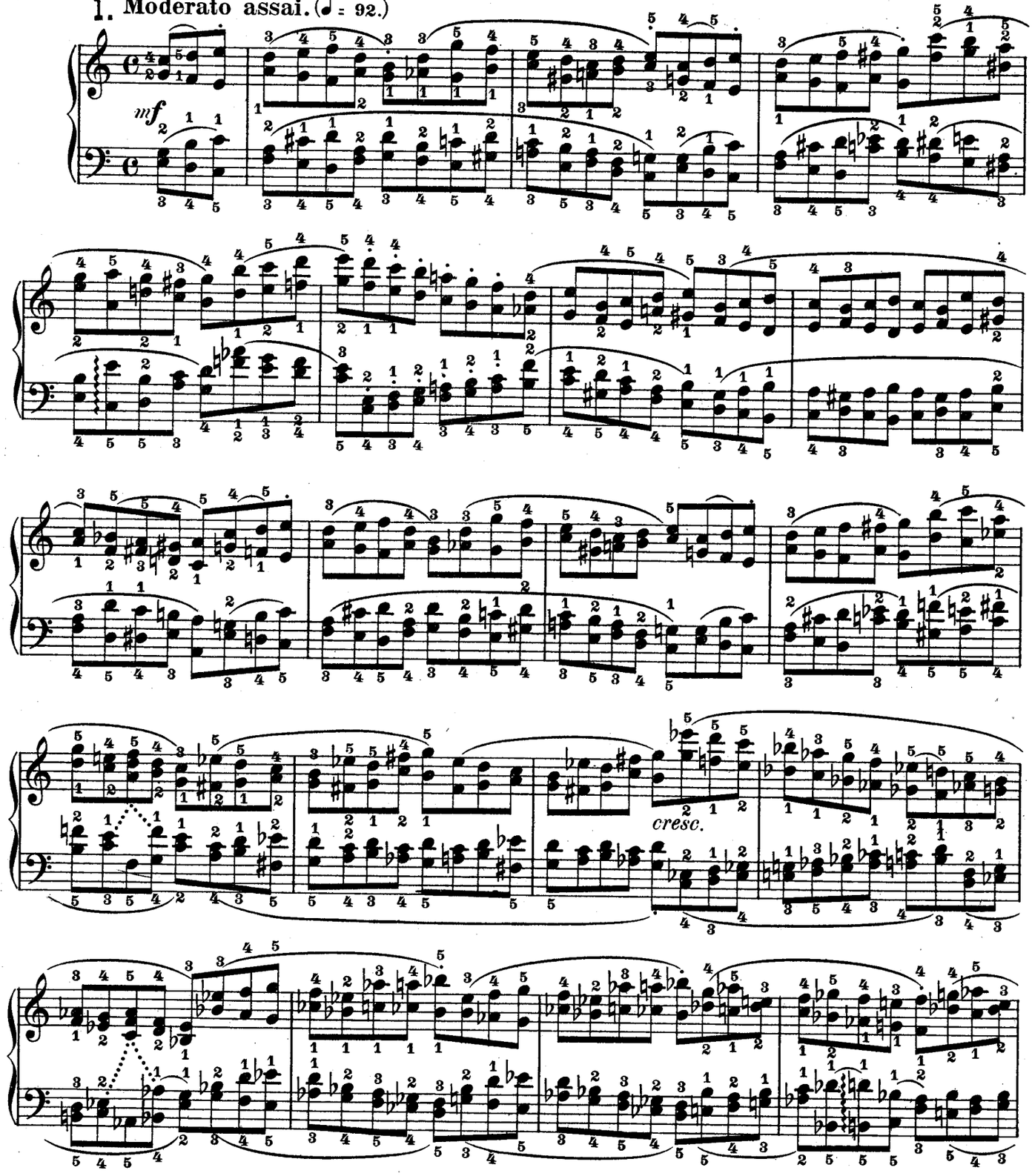


PART II.

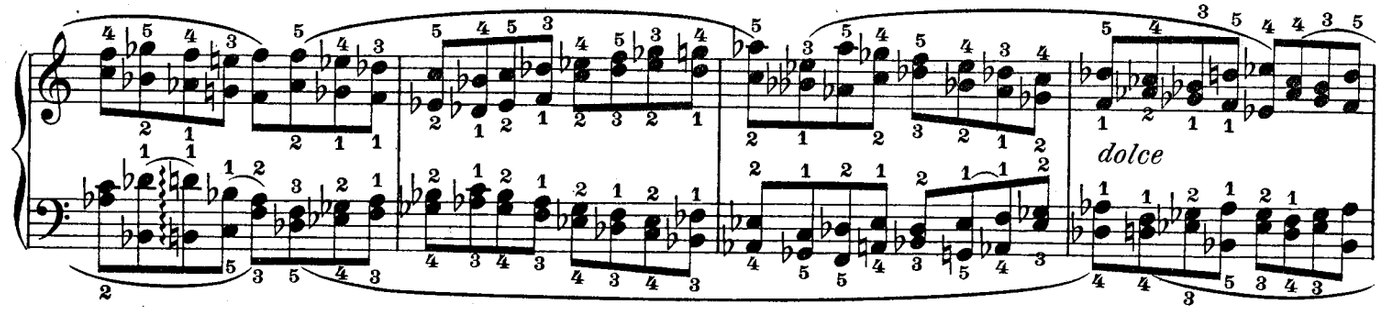
Seven Studies in double notes.

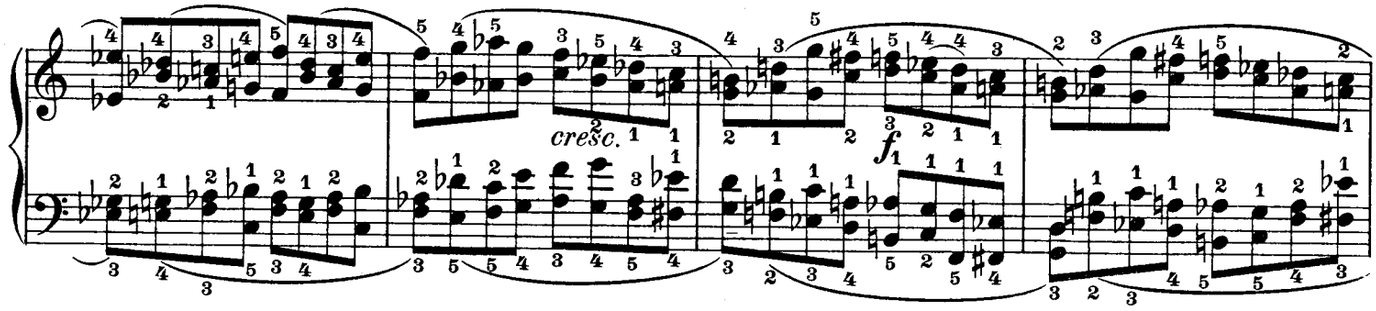
J. B. Cramer.

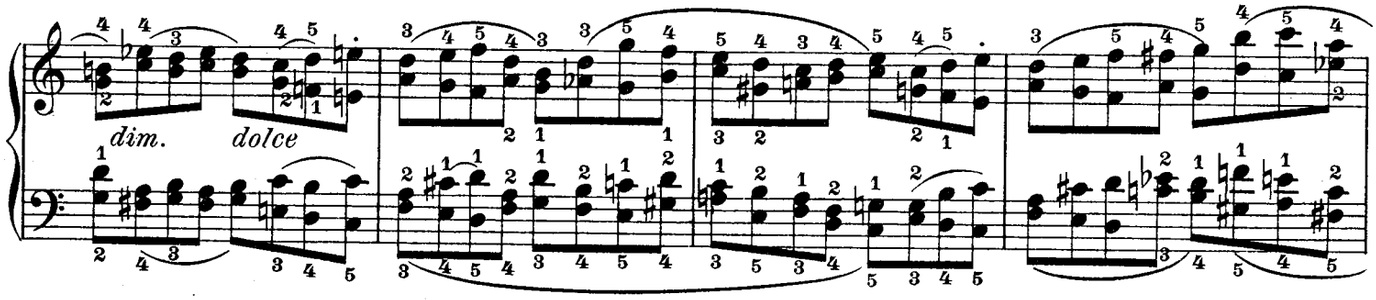
1. Moderato assai. (♩ = 92.)

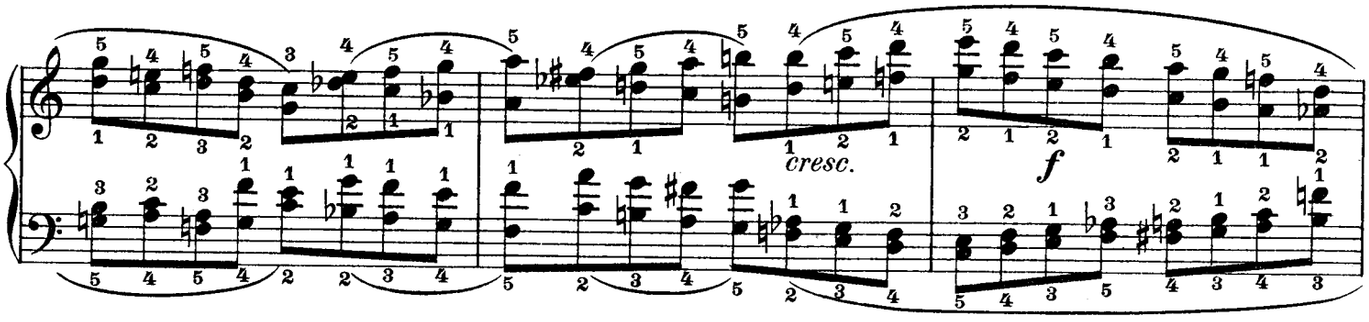


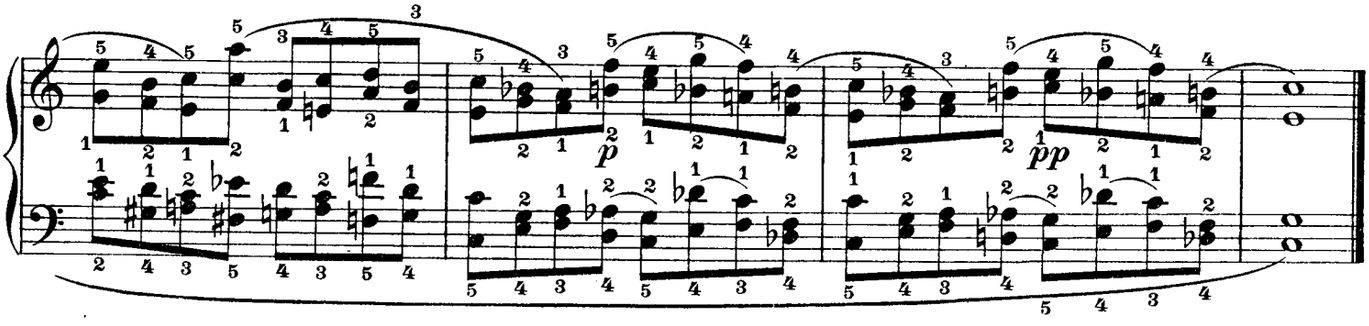
Copyright, 1900, by G. Schirmer.


dolce


cresc.
f

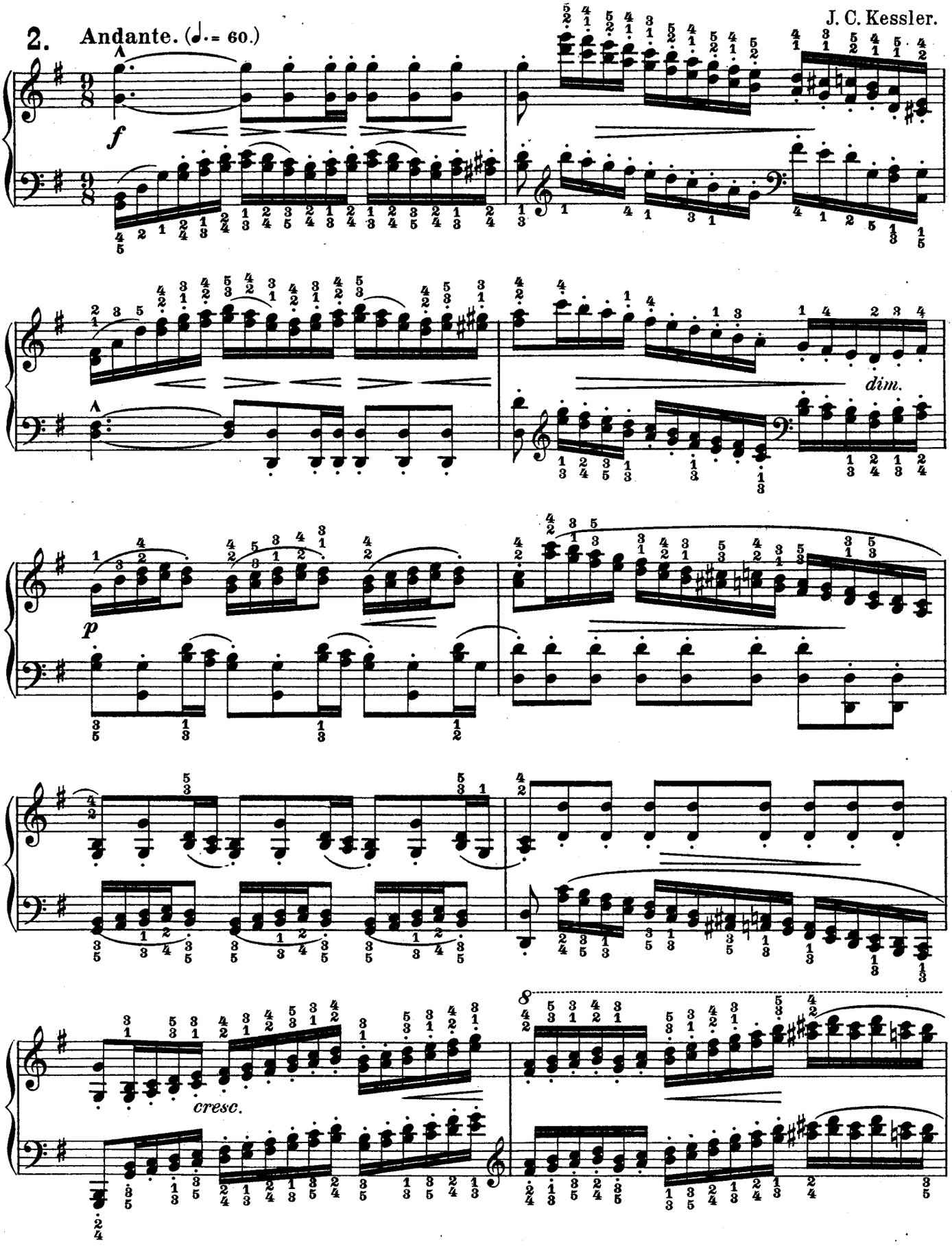

dim.
dolce

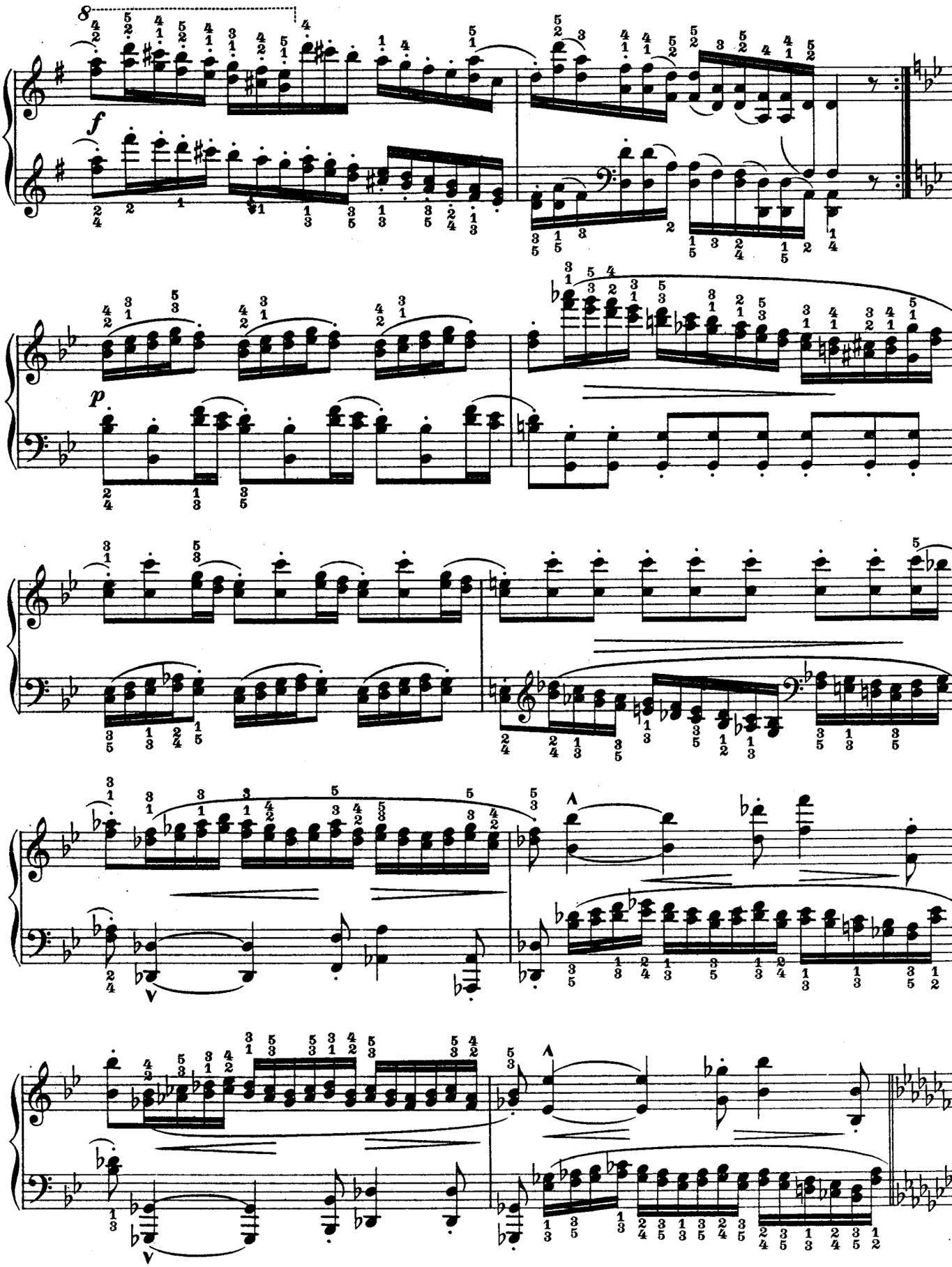

cresc.
f

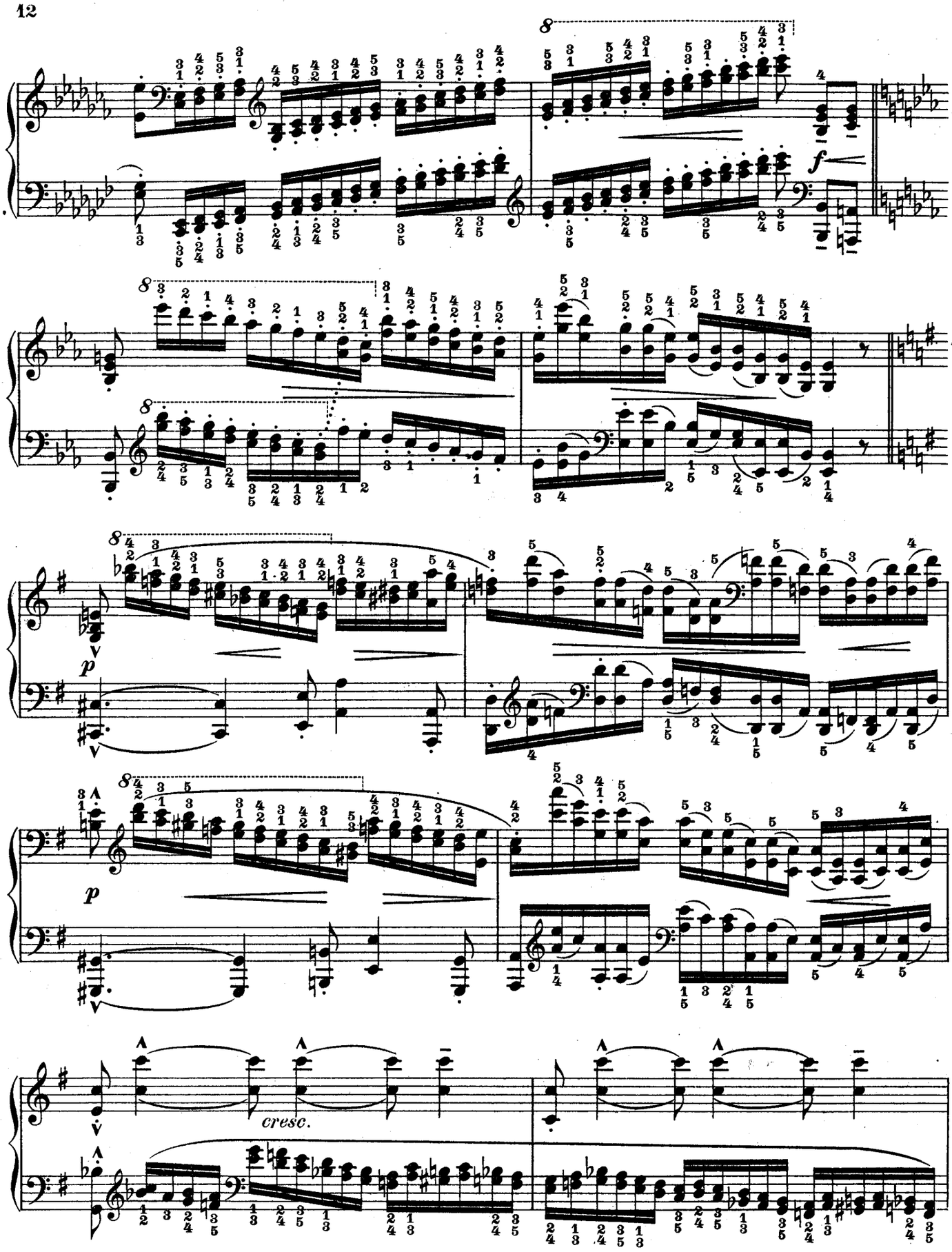

p
pp

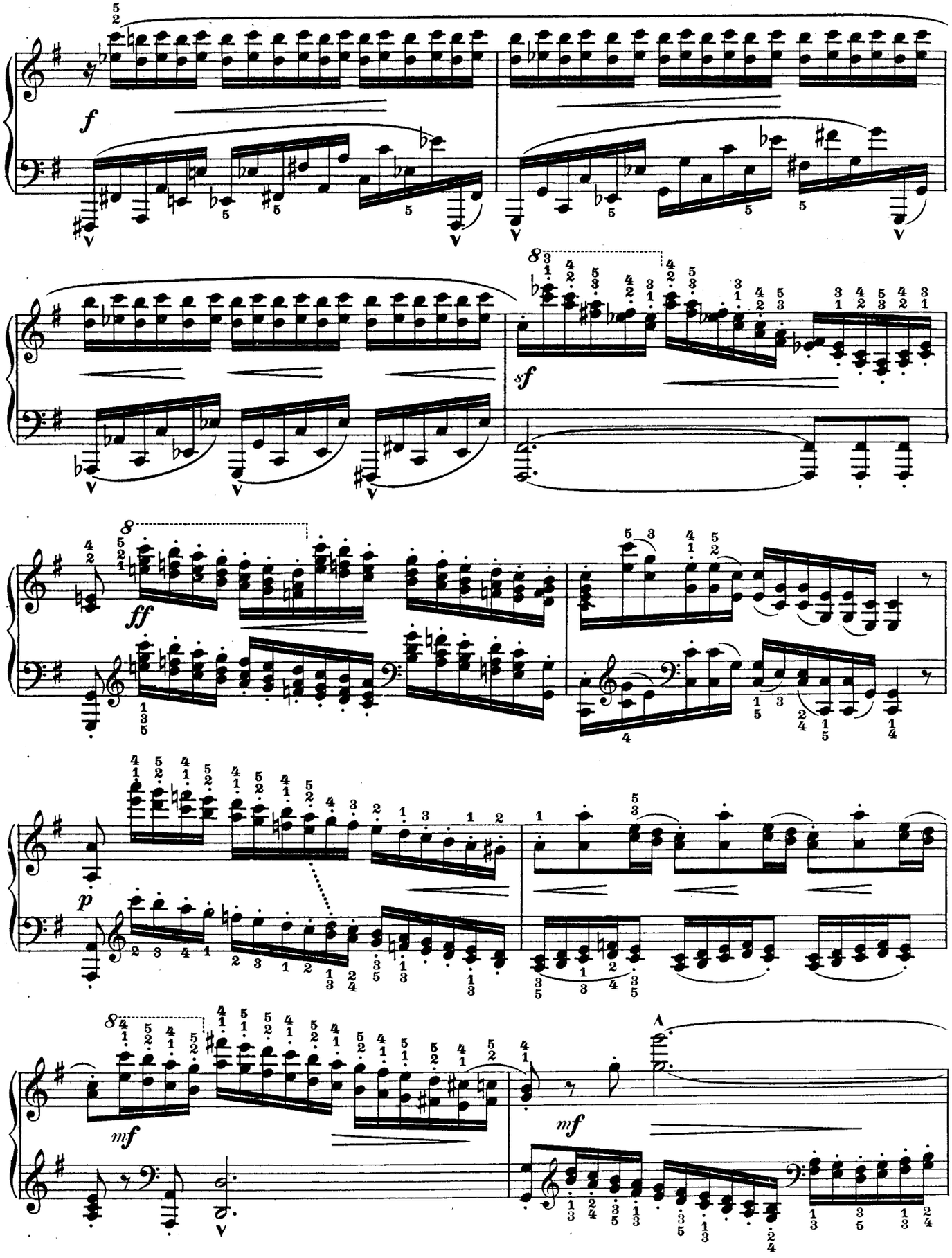
2. Andante. (♩.= 60.)

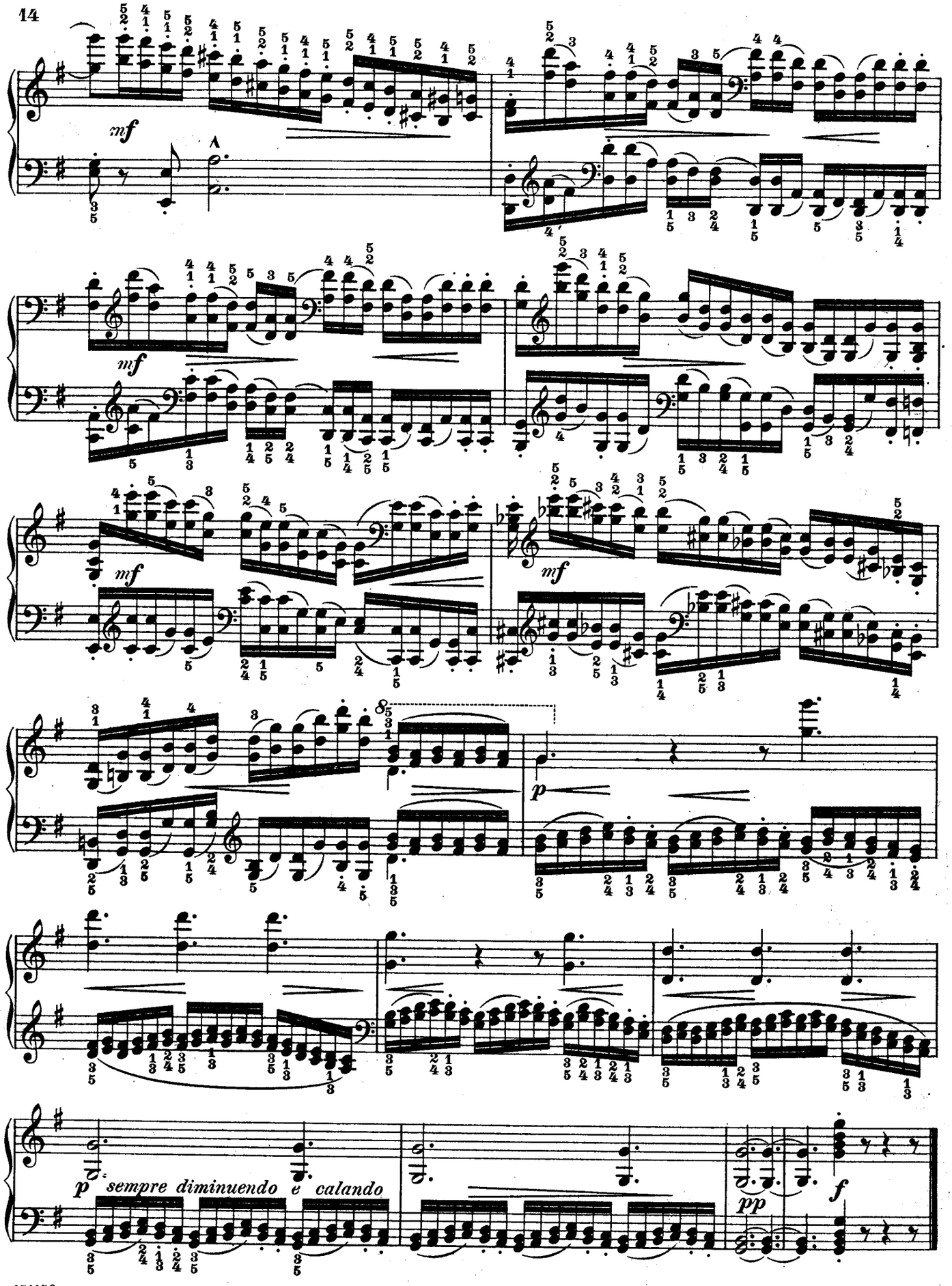
J. C. Kessler.




8
f
p

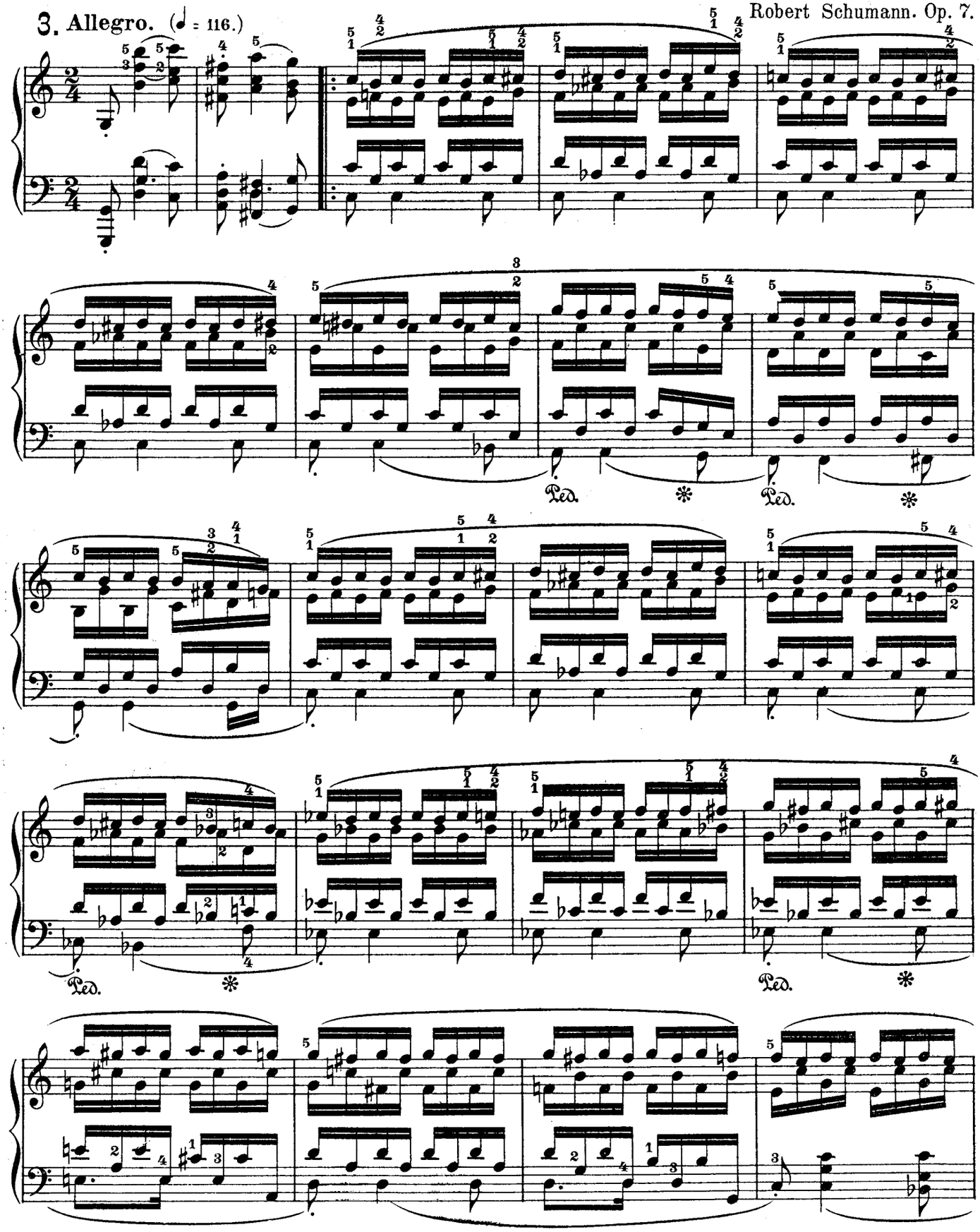

f
p
p
cresc.

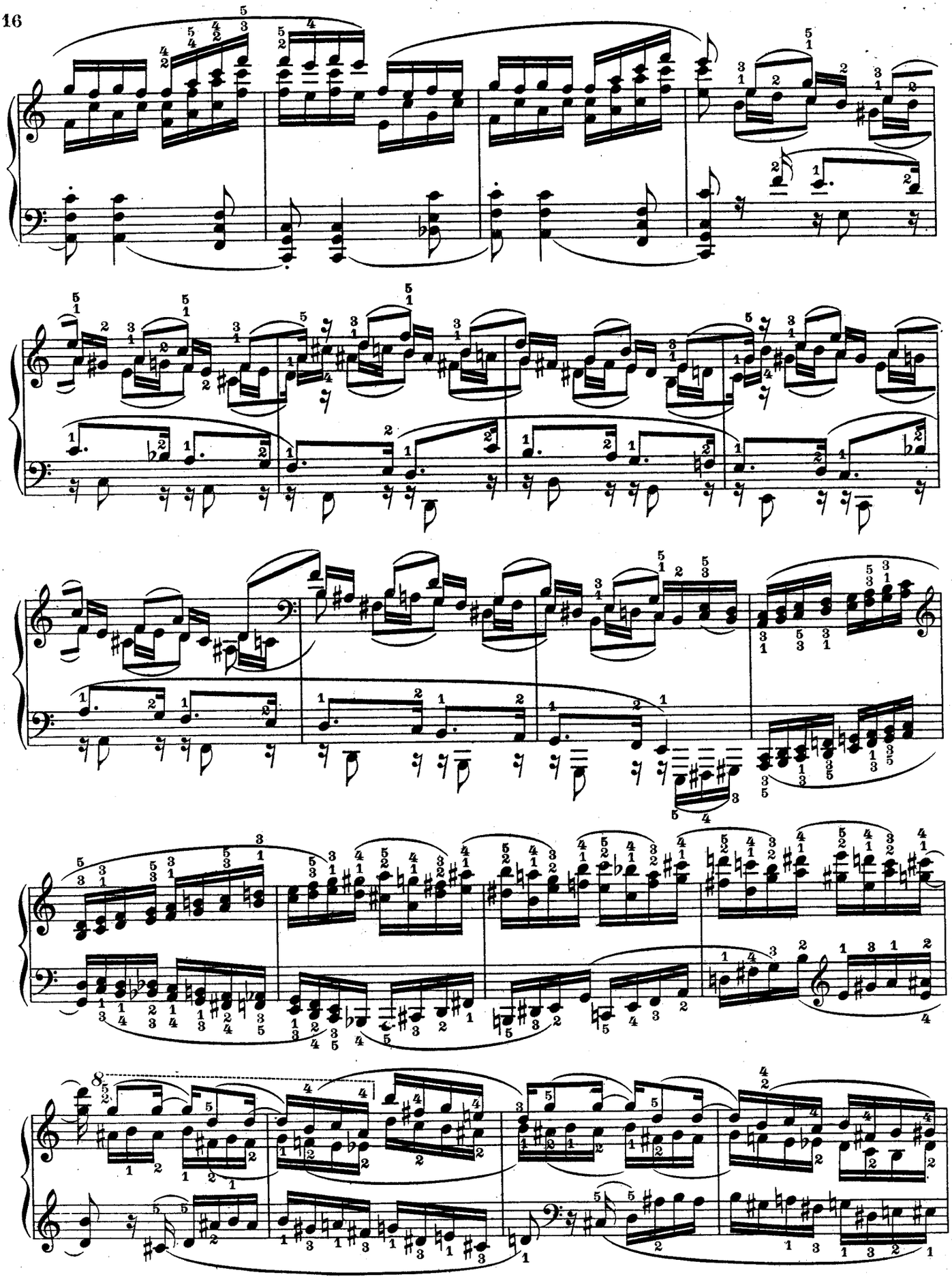

f
sf
ff
p
mf
mf

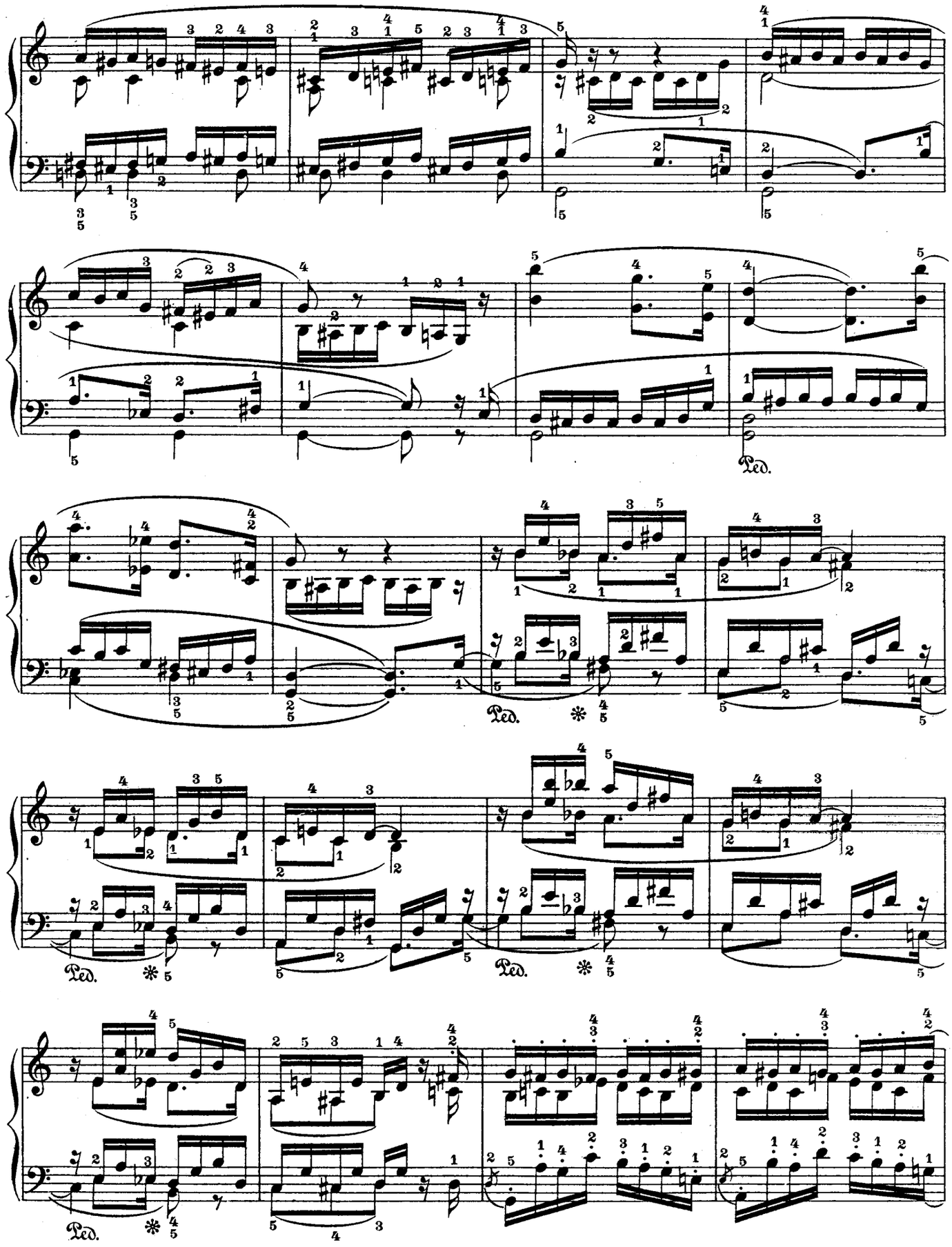

mf
mf
mf
mf
p
p sempre diminuendo e calando
pp
f

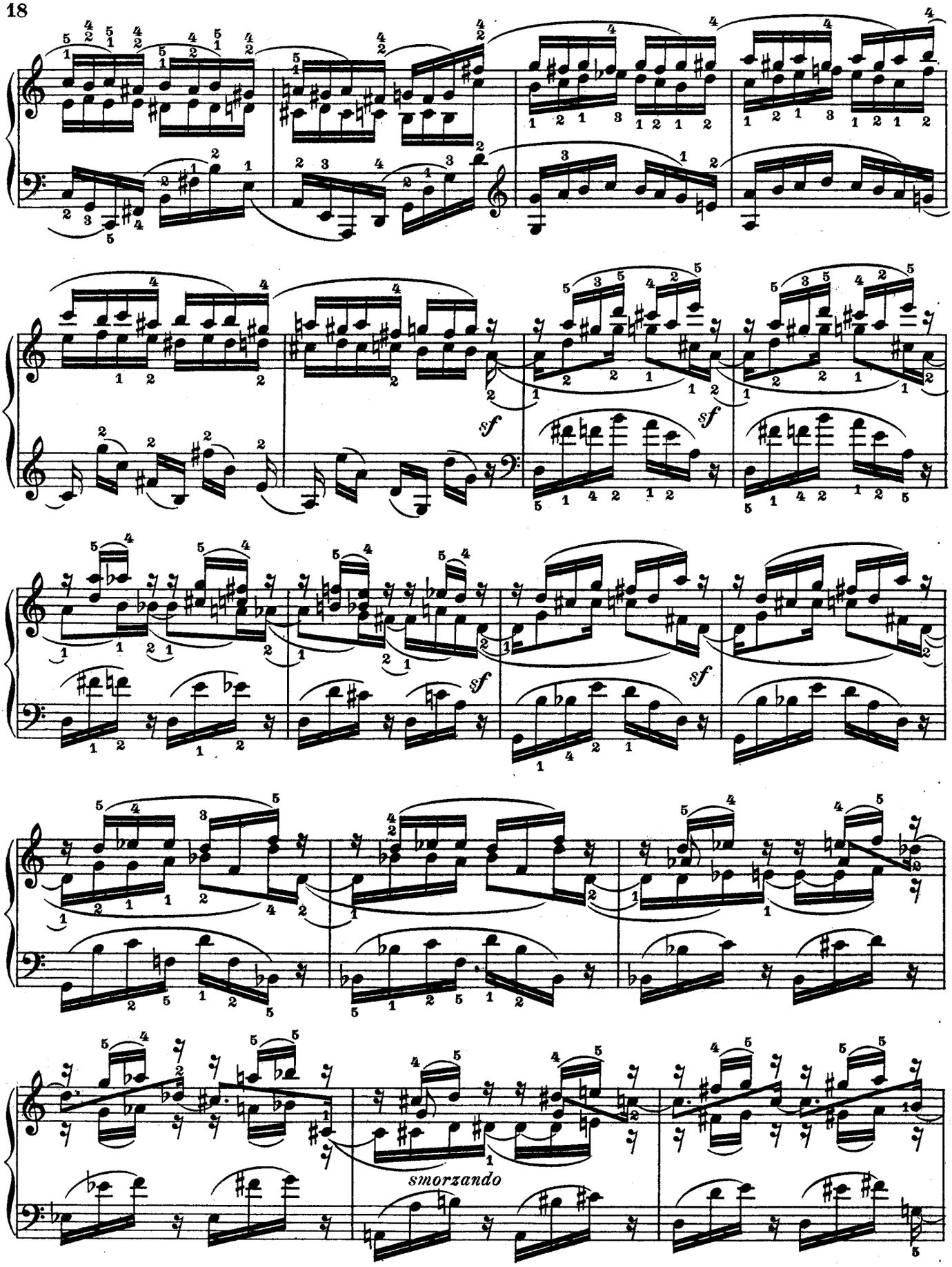
3. Allegro. (♩ = 116.)

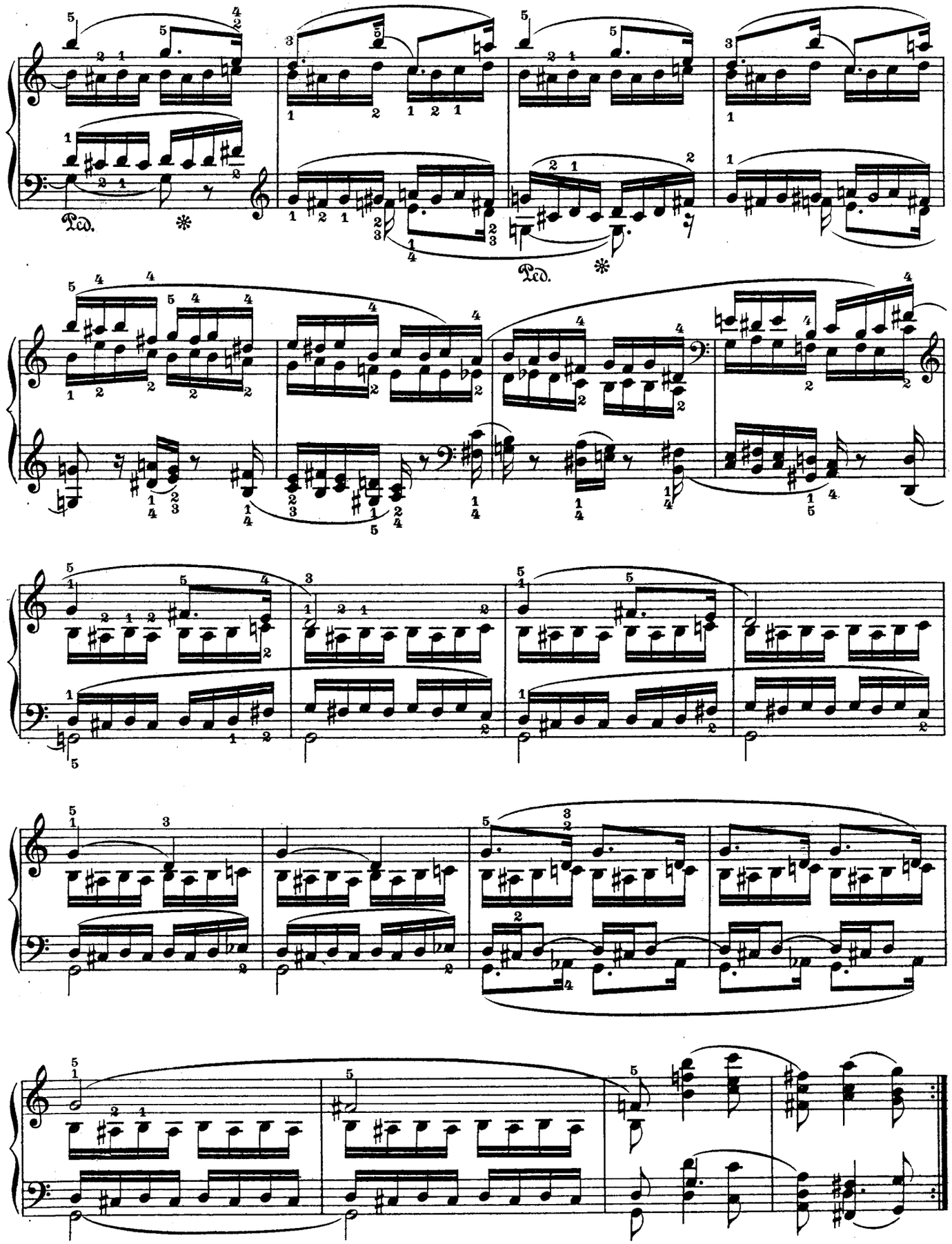
Robert Schumann. Op. 7.





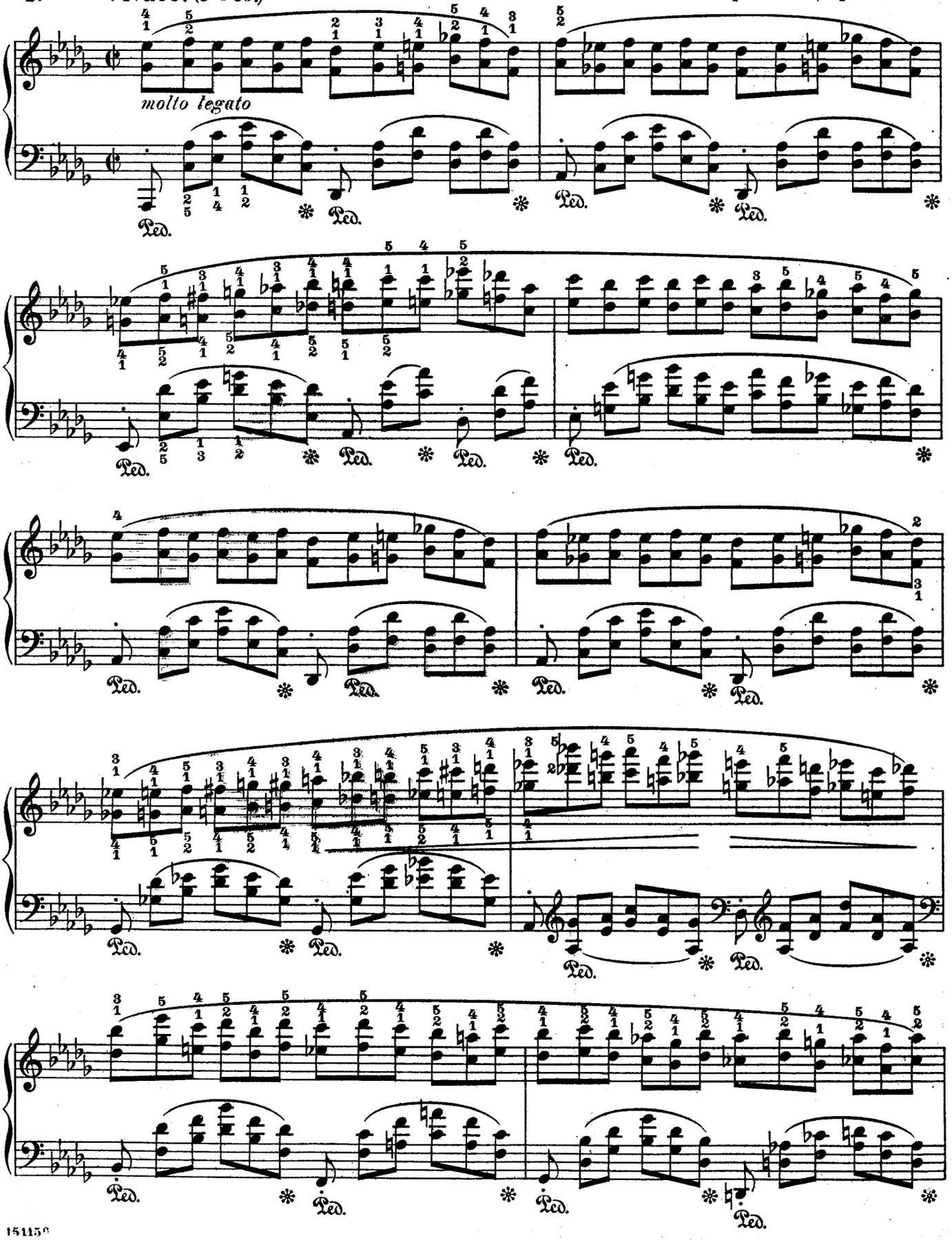

Ped.
Ped.
Ped.
Ped.

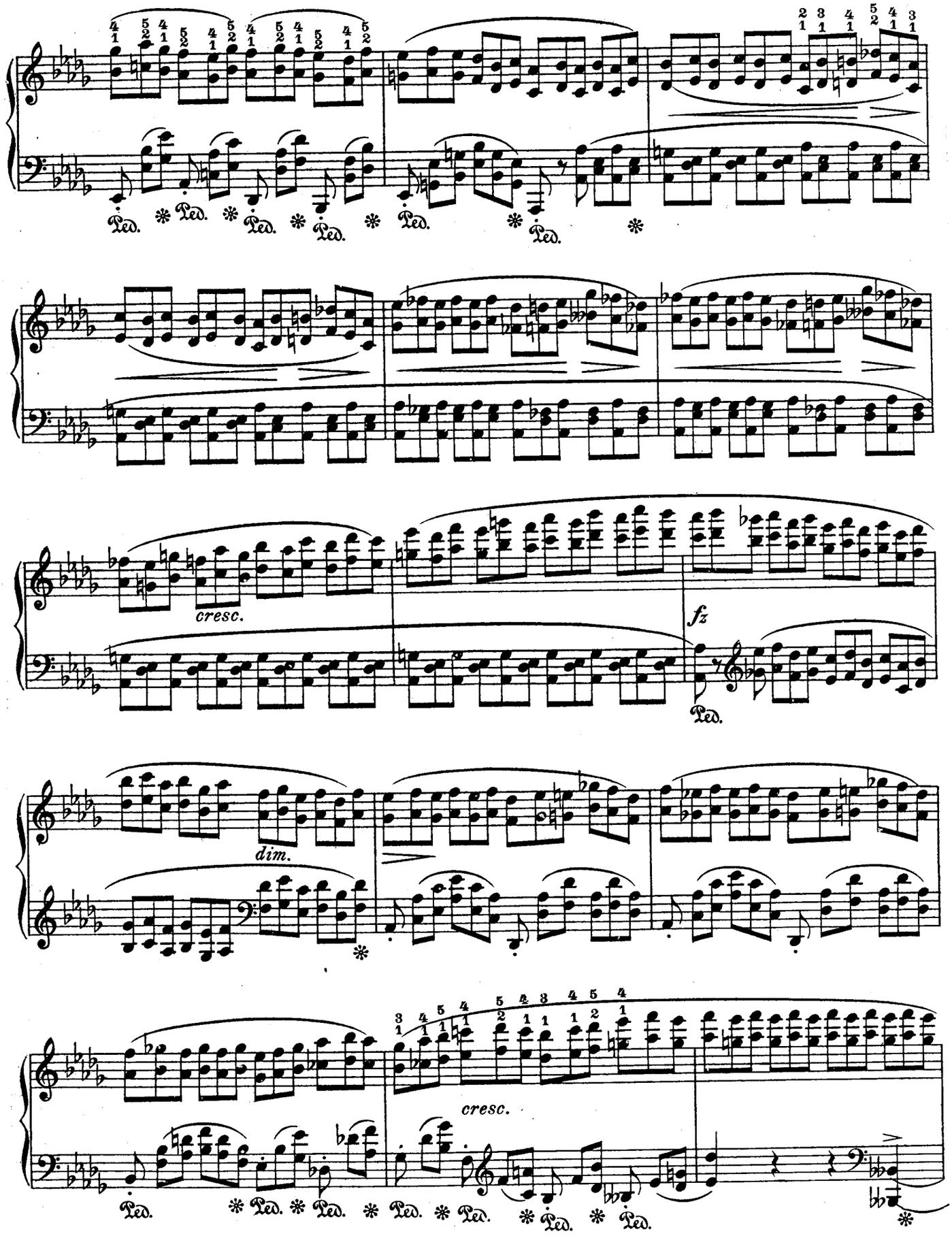

sf
sf
sf
sf
smorzando

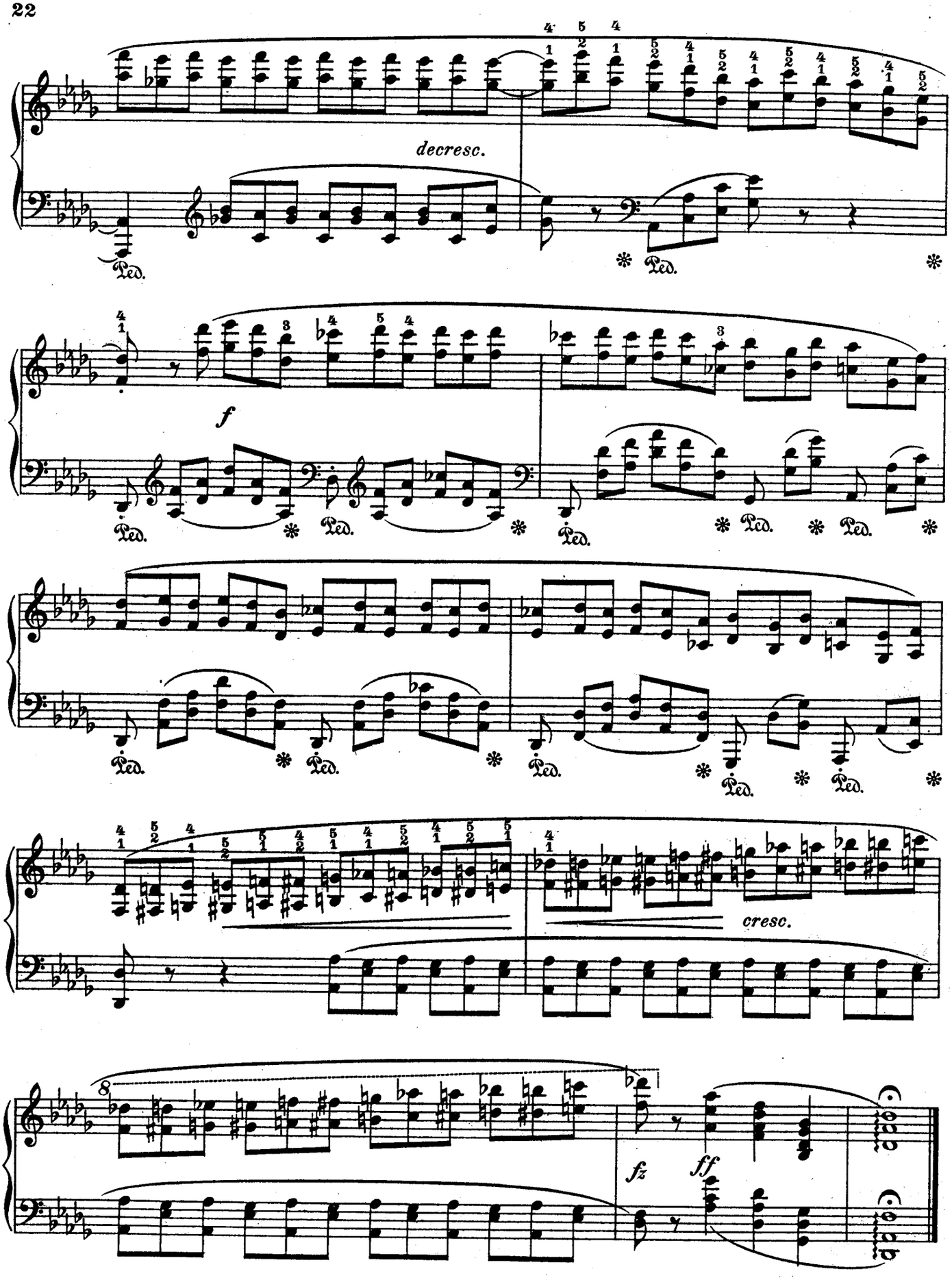

Ped.
*
Ped.
*

4. **Vivace.** (𝅗𝅥 = 69.)

F. Chopin. Étude, Op. 25, № 8.

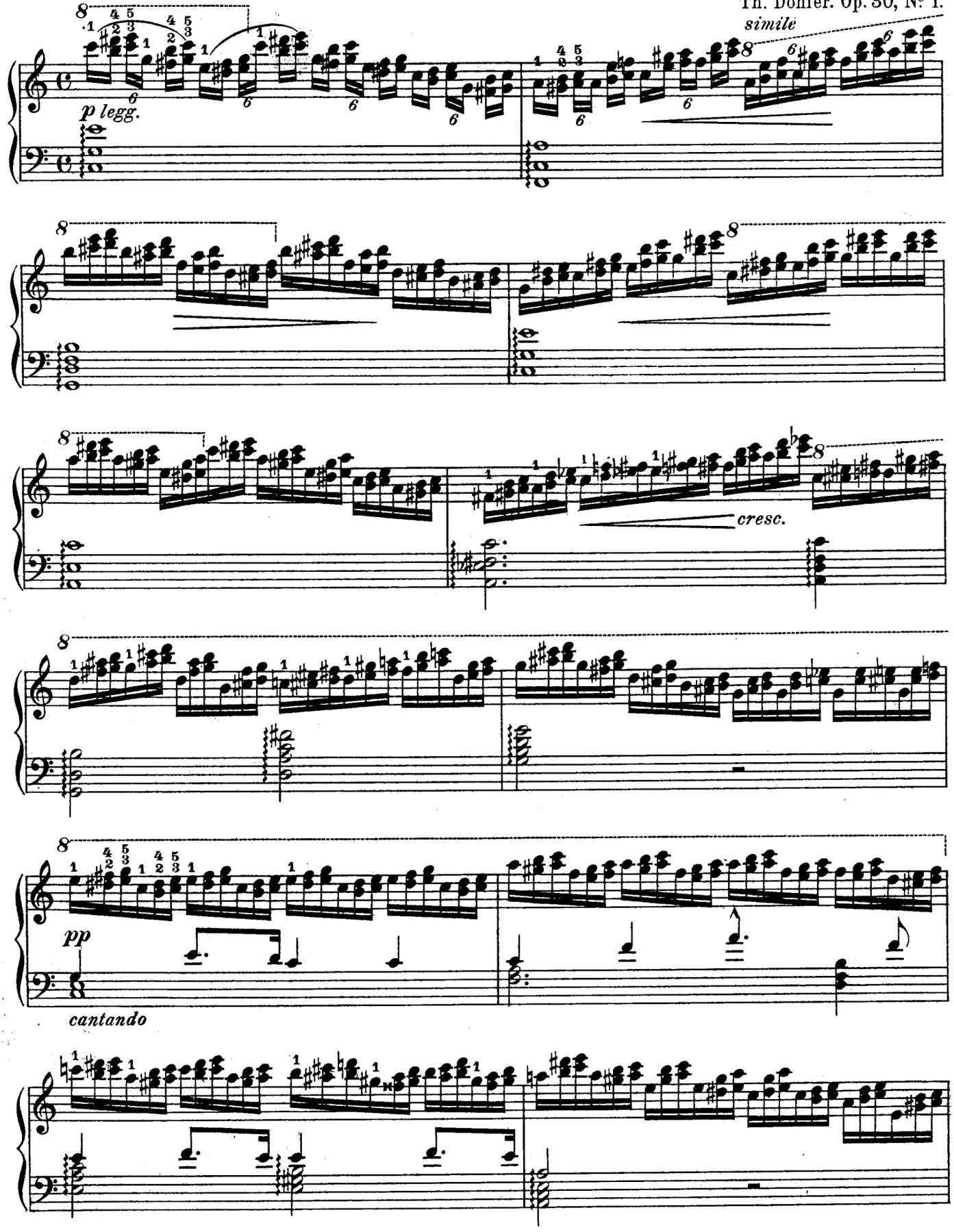


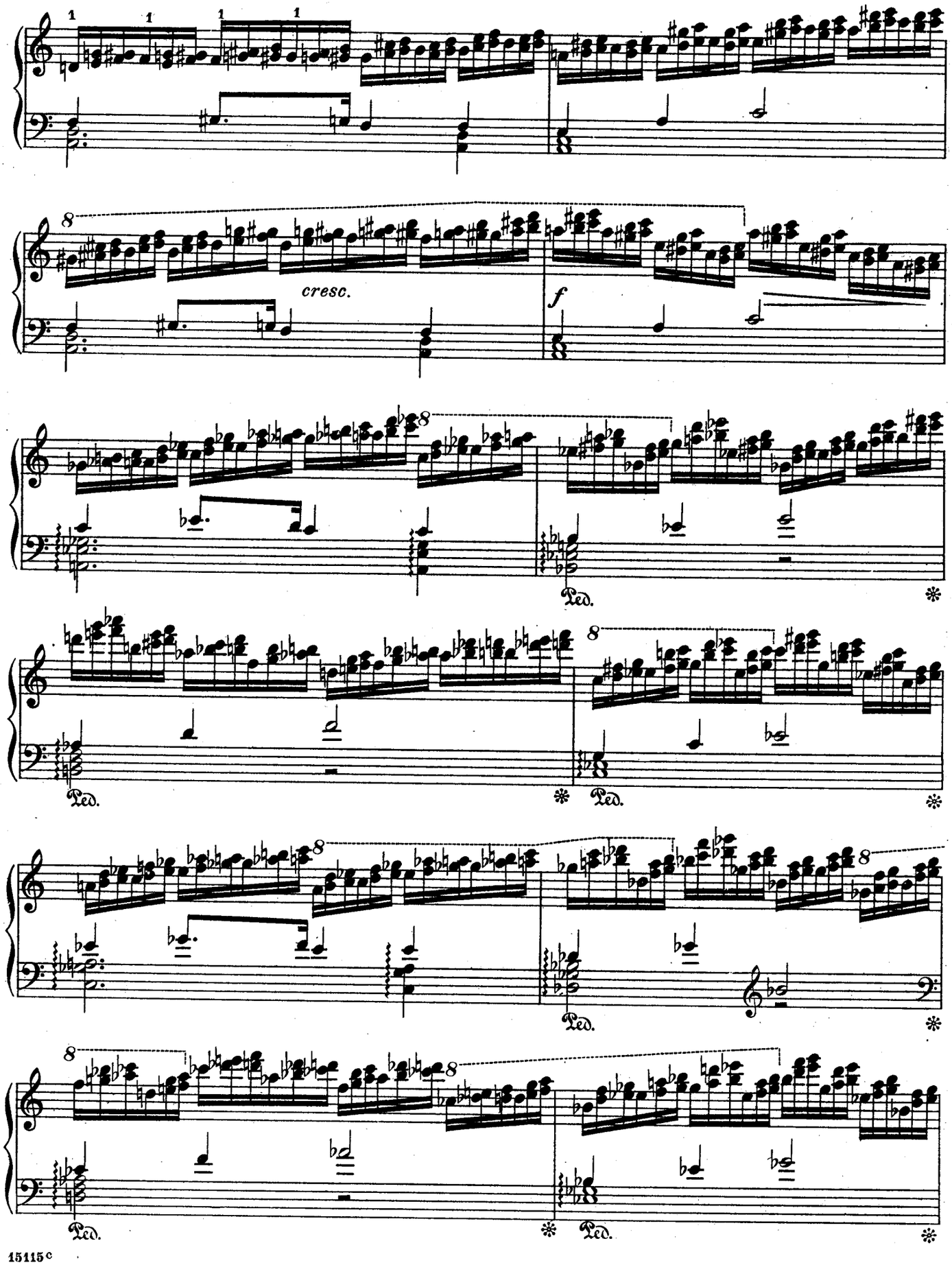

Ped.
cresc.
fz
dim.
cresc.

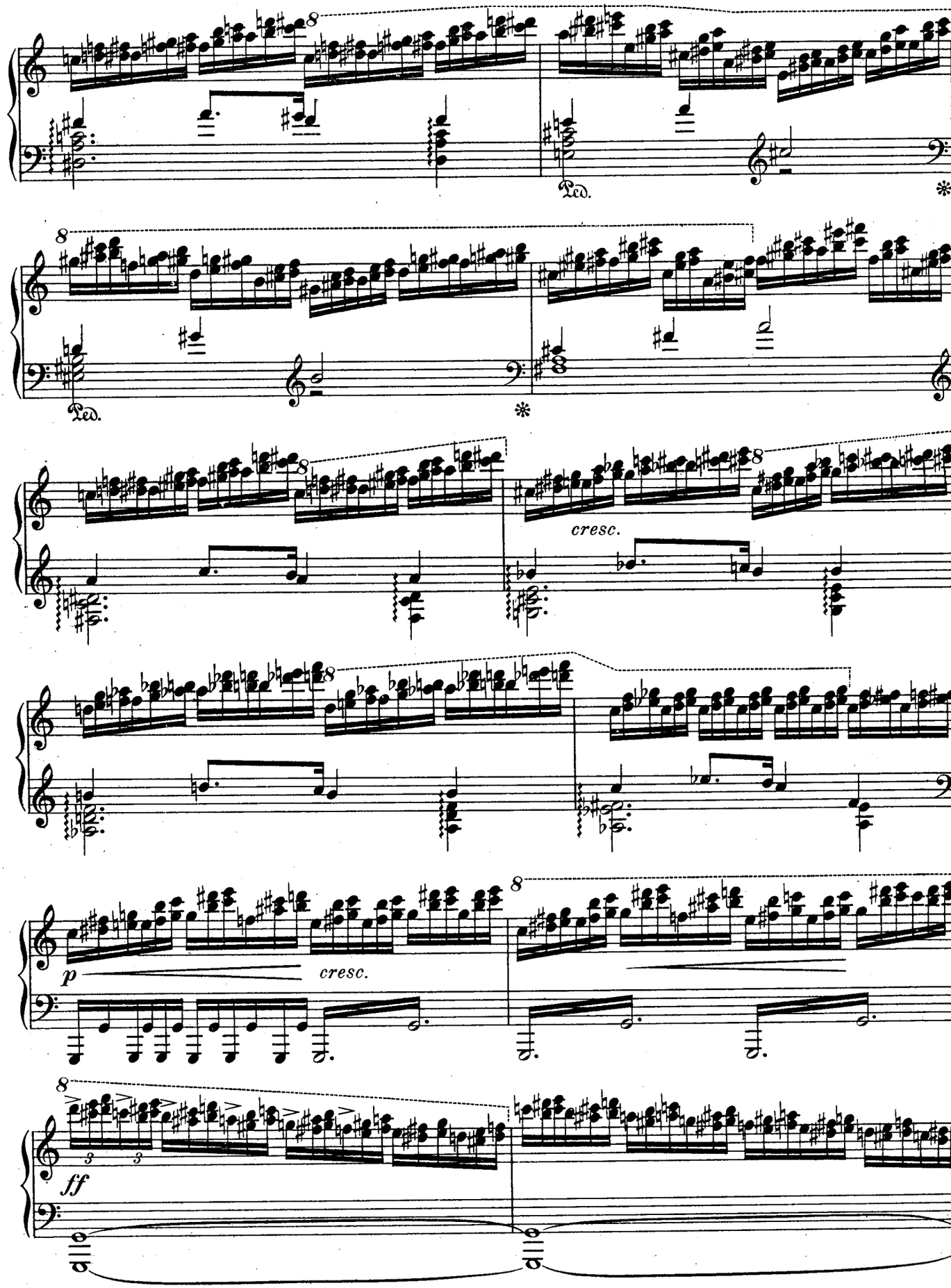

decresc.
f
cresc.
fz
ff

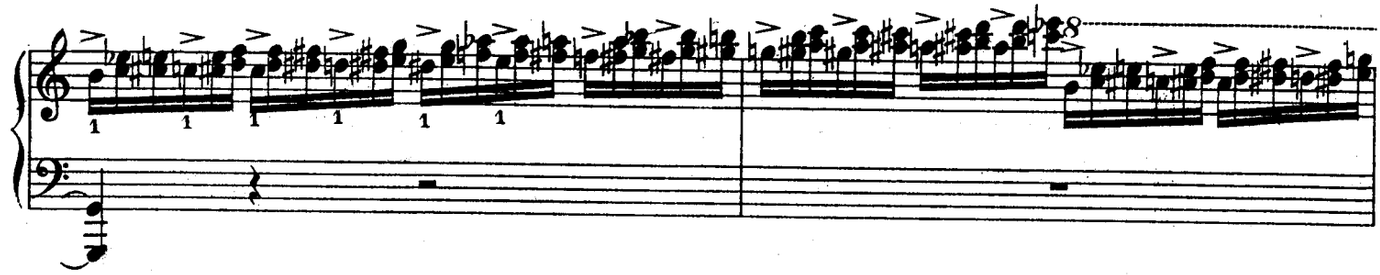
5. Allegro. (♩ = 72.)

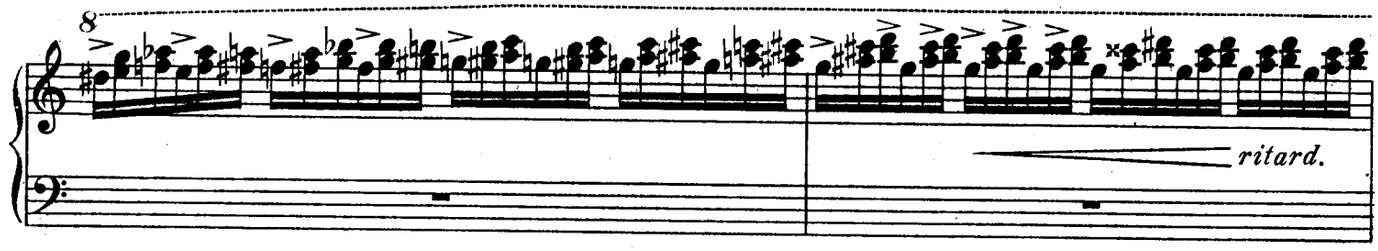
Th. Döhler. Op. 30, № 1.



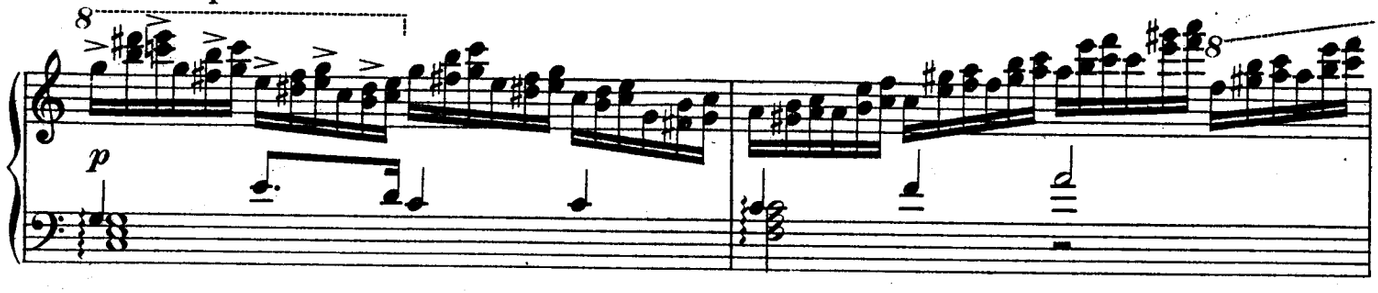

cresc.
f
Ped.
Ped.
Ped.
Ped.
Ped.

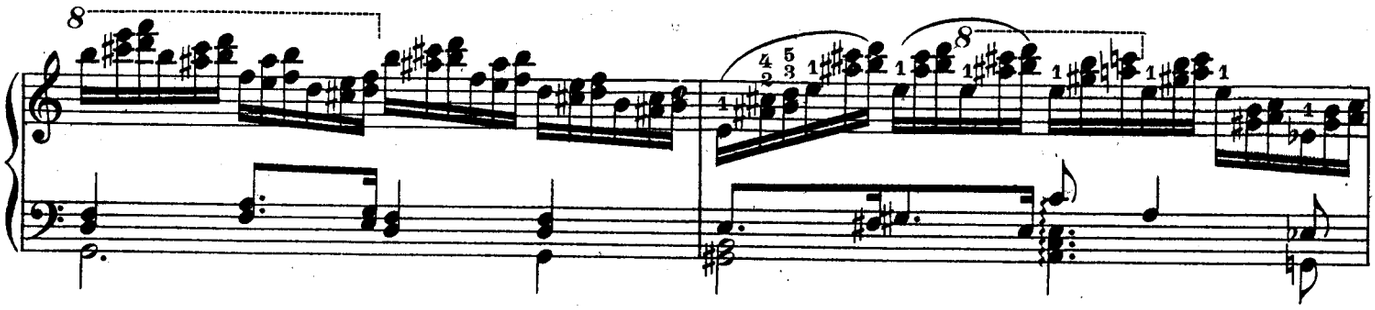

8
Ped.
*
8
Ped.
*
8
8
cresc.
8
8
p
cresc.
8
8
3
3
ff

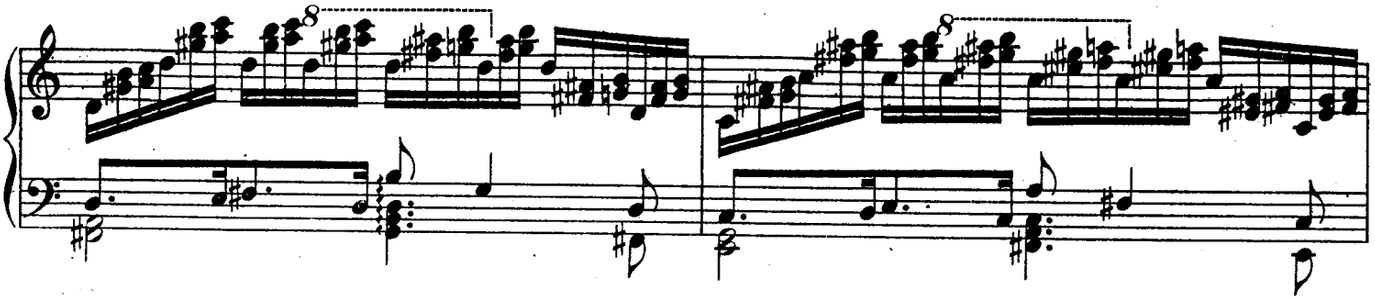


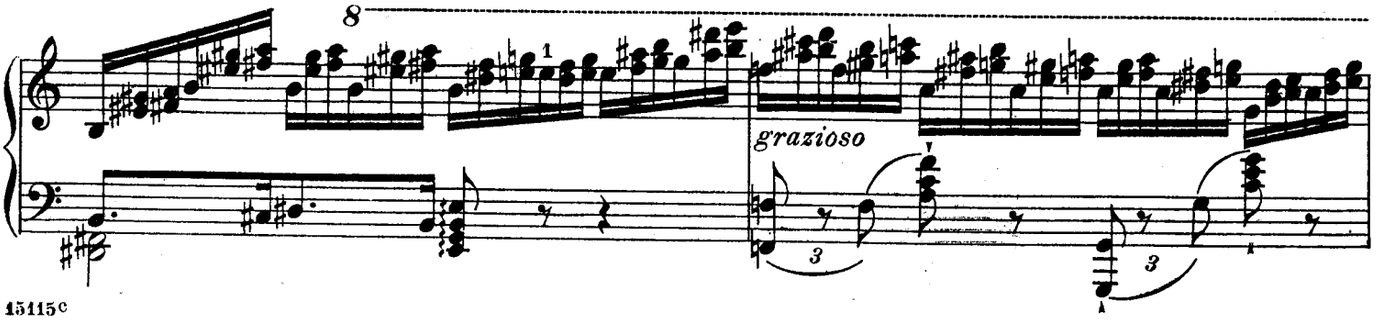


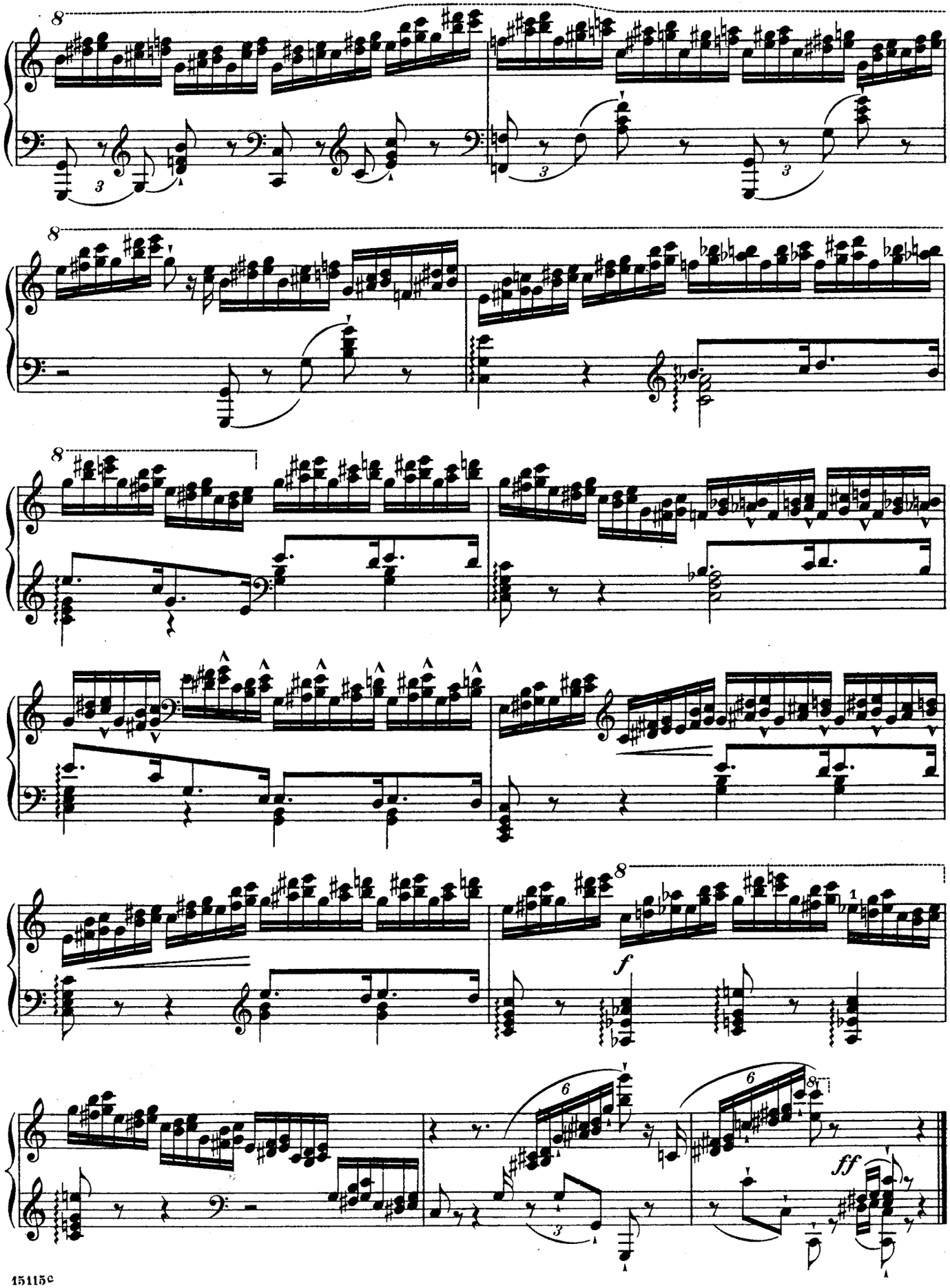
In Tempo.





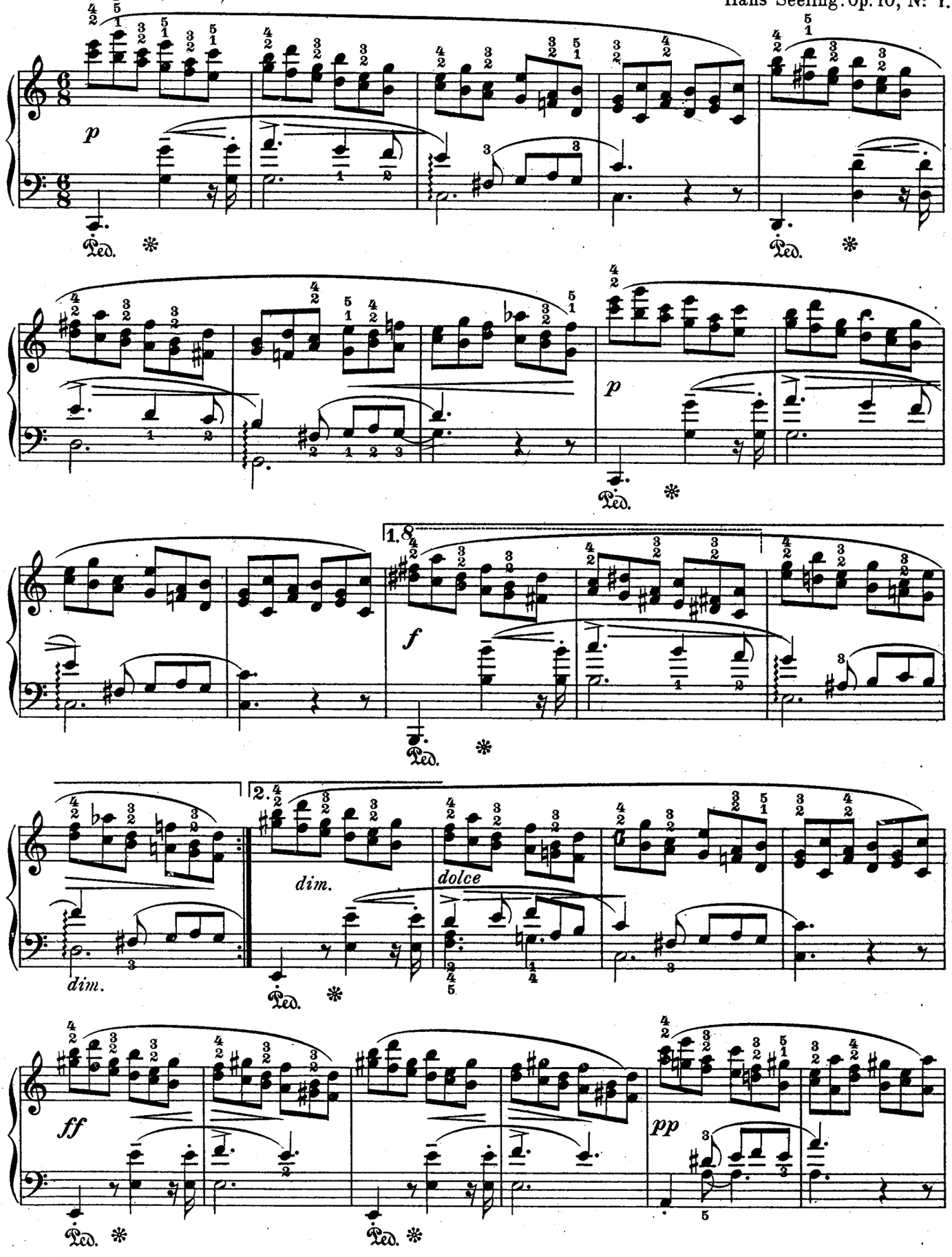


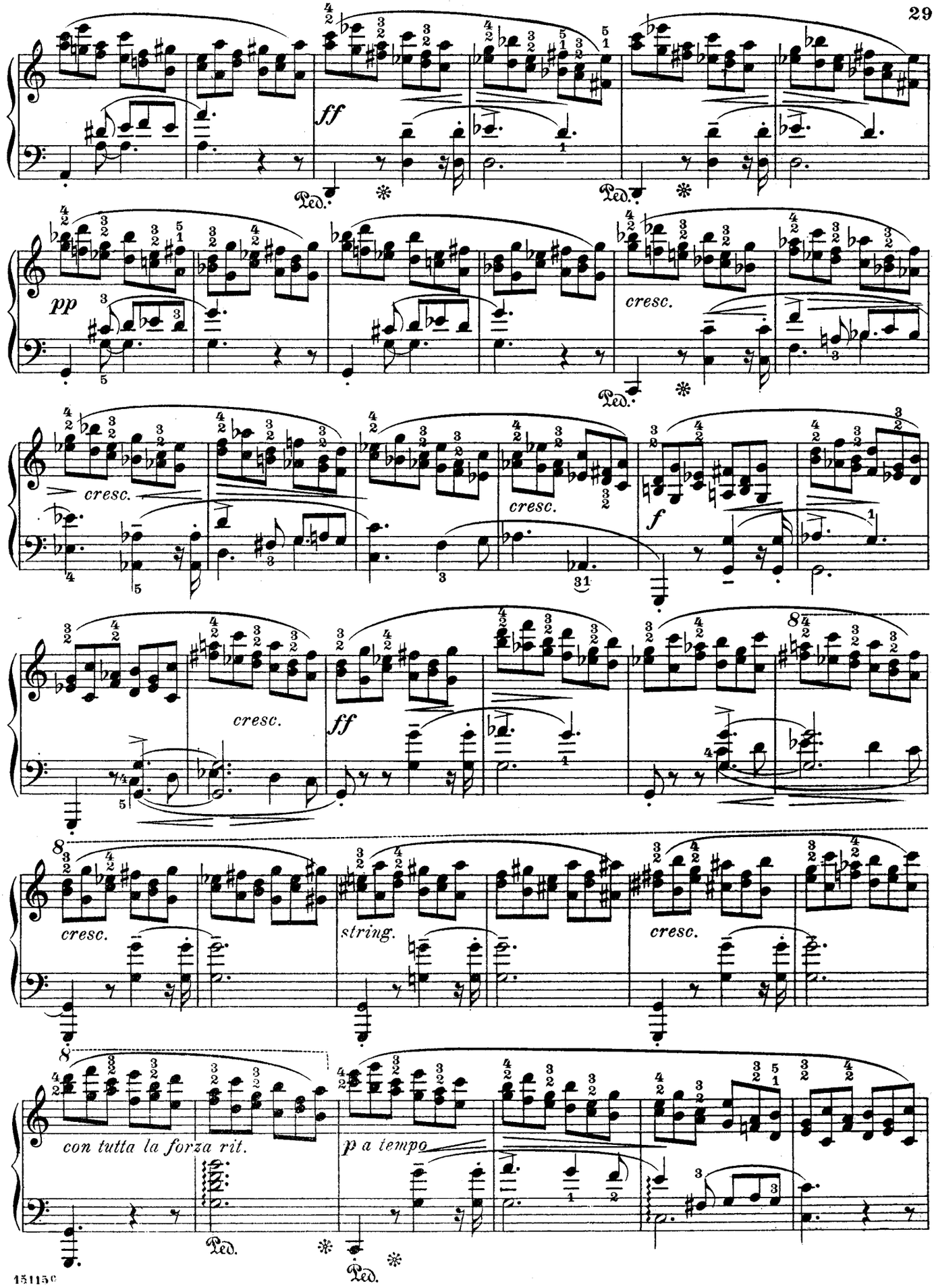


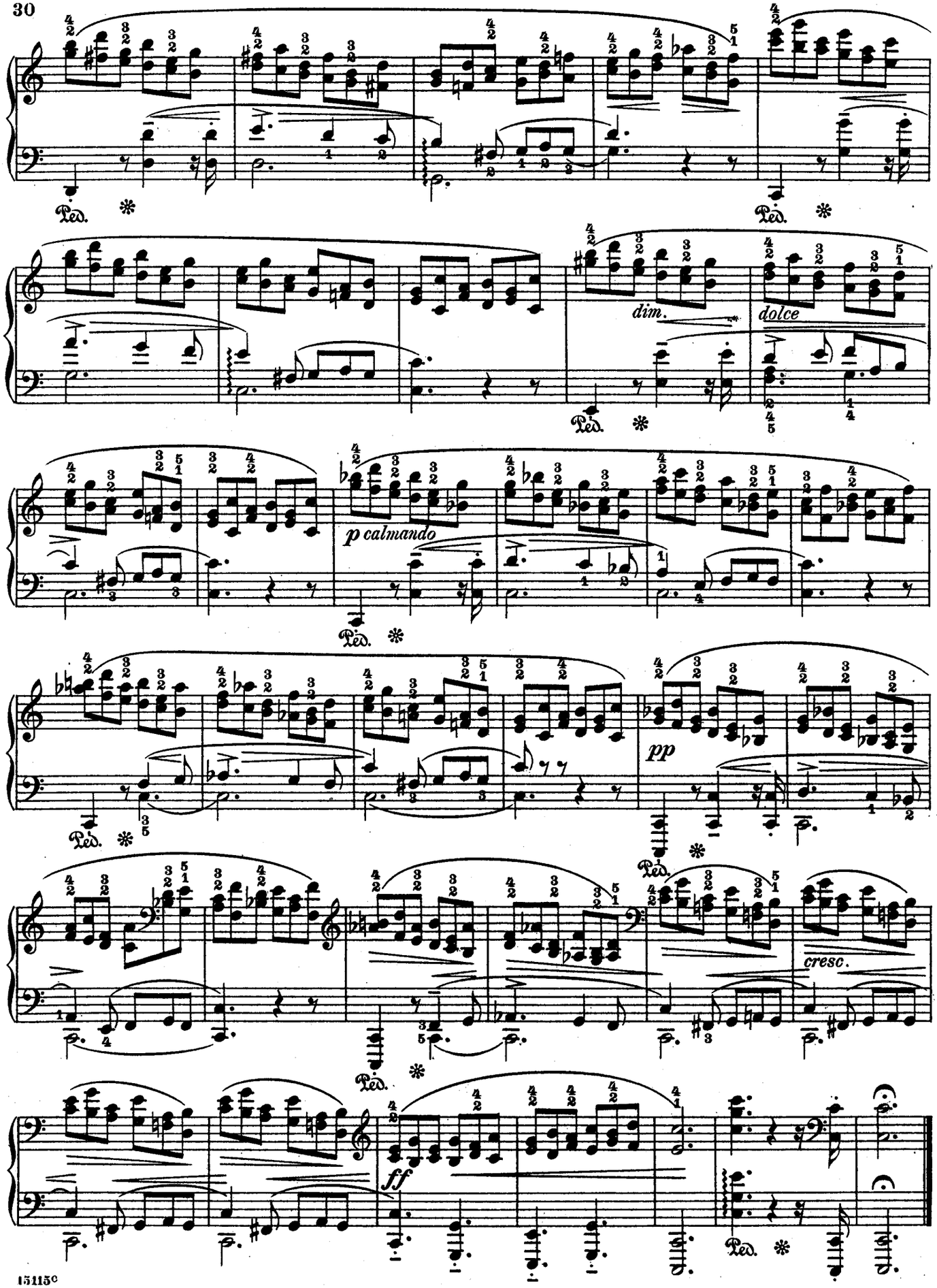

8
3
3
3
8
8
8
1
f
6
6
8
ff

6. Allegro. (♩. = 110.)

Hans Seeling. Op. 10, № 1.




ff
Ped.
pp
cresc.
f
string.
con tutta la forza rit.
p a tempo


Ped.
dim.
dolce
p calmando
pp
cresc.
ff