

# DIE **R**USSISCHE KLAVIERSCHULE



ФОРТЕПИАННАЯ ИГРА

**SIKORSKI** 2354

**BAND 2**

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# III. Etüden

## 56. Etüde C-dur

CD-II 4

25 kleine Etüden op. 108, 16

Ludvig Schytte (1848-1909)

**Allegro**

3

6

## 57. Etüde G-dur

CD-II 5

25 kleine Etüden op. 108, 19

Ludvig Schytte (1848-1909)

**Allegro moderato**

6

11

# 58. Étude a-moll

Le progrès. 25 études faciles pour piano op. 24, 3

CD-II 6

87

**Allegretto**

Félix Le Couppey (1811-1887)

The musical score is written for piano and consists of 32 measures. It is in 2/4 time and features a variety of musical elements including triplets, slurs, and dynamic markings. The piece begins with a piano (p) dynamic and an Allegretto tempo. The score includes several measures of forte (f) playing, as well as crescendos and a final 'fine' marking. The piece is marked 'Allegretto' and is by Félix Le Couppey (1811-1887).

## 59. Etüde a-moll

CD-II 7

16 melodische Etüden für Anfänger op. 198, 9

Cornelius Gurliitt (1820-1901)

**Vivace** *legato*

*mf*

3 5 3 5 3 1 2 1

4 1 2 5 1 3 4 1 2 5 1 3 4 1 2

6 1 5 1 4 2 5 3

*f*

*legato*

1 2 1 2 1 3 1 2 1 1

12 3 1 2 1 2 2 2 5 1 2

*p*

*f*

18 5 3 5 3 3 1 2 3 5 1 3 5 2 3 1

5 1 3 4 1 2 5 1 3 4 1 2 5 1 3 5 1 2 1 2

## 60. Etüde e-moll

CD-II 8

20 kleine Stücke für Anfänger op. 6, 8

Alexander Goedicke (1877-1957)

**Moderato** *legato*

*mf*

1 2 1 2 5 3 2 3 2 5

3 5 4

3 1 2 1 2 5 3 2 3

3 2 1

5

legato

5 4 5 1 2 1 3 2 1

7

1 2 1 5 3 2 3 1 5

5 4

## 61. Etüde a-moll

CD-II 9

60 kleine Stücke für Anfänger op. 36, 37

Alexander Goedicke (1877-1957)

Moderato

9

5 1 3 5 1 3 5 1 3 4 1 2 5 5 1 2 4 1 2 1

*p*

1 4 1 5

11

3 2 5 5 1 3 5 1 3 5 1 3 5 1 3 5 1 3

1 4 1 5

13

5 2 4 4

*mf*

5 1 3 5 1 2 5 1 3 4 1 2 5

*fine*

15

3 5 1 4 4

*calando*

*dim.*

4 2 1 3 1 4 4 1 5 1 5 1 2

*d. c. al fine*

## CD-II 10

40 melodische Etüden op. 32, 7

Handwritten musical score for a piece titled "Allegro moderato". The score is written for piano and bass staves in 2/4 time. The key signature has one sharp (F#). The tempo is marked "Allegro moderato". The score includes various musical notations such as notes, rests, and fingerings. Performance instructions include "mf", "cresc.", "f", "rit.", "a tempo", "ritardando", and "calando". The score is divided into measures, with measure numbers 5, 10, 15, and 20 indicated. The piece concludes with a double bar line and a final note.

Handwritten musical score for a piece titled "Toccata". The score is written on two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style that suggests it is a transcription or a student's version of a piece. There are several handwritten annotations and markings:

- Top of the page:** The word "Toccata" is written in a cursive hand.
- Staff 1 (Treble):**
  - Measure 1: A quarter note G4, followed by a half note A4, and a quarter note B4. Above the staff, there are handwritten markings "3", "4", and "5" with arrows pointing to the notes.
  - Measure 2: A half note C5, followed by a half note D5. Above the staff, there is a handwritten marking "2" with an arrow pointing to the note.
  - Measure 3: A half note E5, followed by a half note F#5. Above the staff, there is a handwritten marking "1" with an arrow pointing to the note.
  - Measure 4: A half note G5, followed by a half note A5. Above the staff, there is a handwritten marking "2" with an arrow pointing to the note.
  - Measure 5: A half note B5, followed by a half note C6. Above the staff, there is a handwritten marking "1" with an arrow pointing to the note.
  - Measure 6: A half note D6, followed by a half note E6. Above the staff, there is a handwritten marking "2" with an arrow pointing to the note.
  - Measure 7: A half note F#6, followed by a half note G6. Above the staff, there is a handwritten marking "1" with an arrow pointing to the note.
  - Measure 8: A half note A6, followed by a half note B6. Above the staff, there is a handwritten marking "2" with an arrow pointing to the note.
  - Measure 9: A half note C7, followed by a half note D7. Above the staff, there is a handwritten marking "1" with an arrow pointing to the note.
  - Measure 10: A half note E7, followed by a half note F#7. Above the staff, there is a handwritten marking "2" with an arrow pointing to the note.
  - Measure 11: A half note G7, followed by a half note A7. Above the staff, there is a handwritten marking "1" with an arrow pointing to the note.
  - Measure 12: A half note B7, followed by a half note C8. Above the staff, there is a handwritten marking "2" with an arrow pointing to the note.
- Staff 2 (Bass):**
  - Measure 1: A quarter note G2, followed by a half note A2, and a quarter note B2. Above the staff, there is a handwritten marking "3" with an arrow pointing to the notes.
  - Measure 2: A half note C3, followed by a half note D3. Above the staff, there is a handwritten marking "4" with an arrow pointing to the notes.
  - Measure 3: A half note E3, followed by a half note F#3. Above the staff, there is a handwritten marking "5" with an arrow pointing to the notes.
  - Measure 4: A half note G3, followed by a half note A3. Above the staff, there is a handwritten marking "2" with an arrow pointing to the notes.
  - Measure 5: A half note B3, followed by a half note C4. Above the staff, there is a handwritten marking "1" with an arrow pointing to the notes.
  - Measure 6: A half note D4, followed by a half note E4. Above the staff, there is a handwritten marking "2" with an arrow pointing to the notes.
  - Measure 7: A half note F#4, followed by a half note G4. Above the staff, there is a handwritten marking "1" with an arrow pointing to the notes.
  - Measure 8: A half note A4, followed by a half note B4. Above the staff, there is a handwritten marking "2" with an arrow pointing to the notes.
  - Measure 9: A half note C5, followed by a half note D5. Above the staff, there is a handwritten marking "1" with an arrow pointing to the notes.
  - Measure 10: A half note E5, followed by a half note F#5. Above the staff, there is a handwritten marking "2" with an arrow pointing to the notes.
  - Measure 11: A half note G5, followed by a half note A5. Above the staff, there is a handwritten marking "1" with an arrow pointing to the notes.
  - Measure 12: A half note B5, followed by a half note C6. Above the staff, there is a handwritten marking "2" with an arrow pointing to the notes.
- Other markings:**
  - Below the bass staff, there is a handwritten marking "p" (piano) and the word "calando" (diminuendo) underlined.
  - At the bottom of the page, there are handwritten markings "2 1" and "5 4 3 2 1" with arrows pointing to the notes.

## 63. Etüde D-dur

CD-II 11

Kinder-Etuden op. 37, 17

Antoine-Henry Lemoine (1786-1854)

**Allegretto**

The musical score is written for piano in D major (two sharps) and 2/4 time. It consists of 24 measures, divided into six systems of two staves each. The tempo is marked **Allegretto**. The piece begins with a piano (*p*) dynamic. The first system (measures 1-4) features a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. The second system (measures 5-8) continues the treble staff's eighth-note patterns, with a forte (*f*) dynamic marking at the start of measure 7. The third system (measures 9-12) shows more complex treble staff patterns with slurs and accents. The fourth system (measures 13-16) includes a repeat sign in measure 14 and a *fine* marking in measure 15, followed by a *legato* instruction. The fifth system (measures 17-20) continues the treble staff's patterns. The sixth system (measures 21-24) concludes the piece with a final chord in measure 24. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout to indicate phrasing and emphasis.

## 64. Etüde C-dur

CD-II 12

160 achttaktige Übungen op. 82 I, 1

Carl Czerny (1791-1857)

**Allegro**  
*p legato*

**mf cresc.**

**f**

## 65. Etüde G-dur

CD-II 13

125 Passagenübungen op. 26 I, 16

Carl Czerny (1791-1857)

**Allegretto**  
*mf*

## 66. Etüde D-dur

CD-II 14

Erster Lehrmeister op. 599, 63

Carl Czerny (1791-1857)

Allegro

1 3 2 1 3 2

*p*

3 5

3 1 3 2

8 1 3 2

6 8 1 3 2

9 8 3 2

*f*

*dim.*

12 3 4

*dim.*

*p* *cresc.*

14 4 5

*f*

## 67. Etüde B-dur

CD-II 15

25 kleine Etüden op. 108, 10

Ludvig Schytte (1848-1909)

**Allegro moderato**

*p sempre staccato*

Measures 1-10 of Etüde B-dur. The piece is in B major and 2/4 time. The tempo is Allegro moderato. The first five measures are marked *p sempre staccato*. The sixth measure is marked *f*. The score includes fingerings and slurs for both hands.

## 68. Etüde h-moll

CD-II 16

25 kleine Etüden op. 108, 11

Ludvig Schytte (1848-1909)

**Agitato**

*f*

Measures 1-6 of Etüde h-moll. The piece is in A minor and 3/8 time. The tempo is Agitato. The first measure is marked *f*. The score includes fingerings and slurs for both hands.

14 20 26

# 69. Etüde G-dur

CD-II 17

160 achttaktige Übungen op. 821, 17

Carl Czerny (1791-1857)

**Allegro vivace**

3 6

*p* *cresc.* *dim.* *p*

## 70. Ballspiel

CD-II 18

Paran en cada  $P$

30 Klavierstücke für junge Spieler op. 27, 5

Dmitri Kabalewski (1904-1987)

En la da  
Respinga!

**Vivace leggero**

Handwritten musical score for a piano, featuring measures 10, 19, 28, 37, and 46. The score is in G major (one sharp) and 2/4 time. The tempo is marked **Vivace leggero**.

Key features and annotations:

- Measure 10:** Treble staff has a circled note with a handwritten "Soc mi" below it. Bass staff has a circled note with a handwritten "mi" below it.
- Measure 19:** Treble staff has a circled note with a handwritten "Soc mi" below it. Bass staff has a circled note with a handwritten "mi" below it.
- Measure 28:** Treble staff has a circled note with a handwritten "Soc mi" below it. Bass staff has a circled note with a handwritten "mi" below it.
- Measure 37:** Treble staff has a circled note with a handwritten "Soc mi" below it. Bass staff has a circled note with a handwritten "mi" below it.
- Measure 46:** Treble staff has a circled note with a handwritten "Soc mi" below it. Bass staff has a circled note with a handwritten "mi" below it.

The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *mf*, *f*, *cresc.*, *dim.*, and *ff*. Handwritten annotations include "Soc mi", "Surpresa!", and circled notes. Fingering numbers (1-5) are written above many notes.

Ulf (firm joke) (desde el cuerpo 47 más  
pieno para contrastar.  
Doff (cuerpo, 52)

H.S. 2354

Do#

3y<sup>1</sup>  
a la  
vel

## 71. Etüde C-dur

CD-II 19

125 Passagenübungen op. 261, 81

Carl Czerny (1791-1857)

## 72. Etüde d-moll

CD-II 20

125 Passagenübungen op. 261, 53

Carl Czerny (1791-1857)

**Allegro**

*p* *legato*

*cresc.*

*dim.* *p*

## 73. Etüde a-moll

CD-II 21

25 kleine Etüden op. 108, 5

Ludvig Schytte (1848-1909)

Andantino

## 74. Etüde E-dur

CD-II 22

Kinderalbum op. 98, 12

Alexander Gretschaninow (1864-1956)

Allegro

## 75. Etüde C-dur

CD-II 23

125 Passagenübungen op. 261, 33

Carl Czerny (1791-1857)

**Allegro vivace**

3

6

mf

f

## 76. Etüde C-dur

CD-II 24

Ferdinand Beyer (1803-1863)

**Moderato**

6

12

mf legato

## 77. Etüde G-dur

 CD-II 25

Erster Lehrmeister op. 599, 45

Carl Czerny (1791-1857)

### Allegretto

**Allegretto**

1 2 3 3 1 2 4 2 1 2 4 1 2 4

*p*

7 2 3 1 3 2 3 2 1 3 2 3 1 2 3 3 1 2 4

*p*

12 3 5 3 5 2 4 1 1 2 3 4

*mf*

17 *f* 5 3 2 5 3 2 4 1

23 1 2 2 3 4 1 3 2 3 4 1 2

*p* *cresc.*

28 3 2 4 1 3 2 1 1 4 1 2 3 4

*f*

## 78. Etüde a-moll (Arabesque)

CD-II 26

25 leichte Etüden op. 100, 2

Friedrich Burgmüller (1806-1874)

Allegro scherzando

The musical score is written for piano in 2/4 time. It begins with a piano introduction marked *p*. The first ending is marked *leggero* and *cresc.*. The second ending is marked *sf*. The third ending is marked *mf* and *poco rit.*. The fourth ending is marked *a tempo* and *p*. The final section is marked *f risoluto* and *cresc.*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 1-5: Introduction, piano (*p*), 1/3 5.

Measures 6-11: First ending, *leggero*, *cresc.*, 1 3 2 1 2 5.

Measures 12-16: Second ending, *mf*, *poco rit.*, 3 5 3 5 3.

Measures 17-22: Third ending, *a tempo*, *p*, *cresc.*, 3 1 3 1 2 5.

Measures 23-28: Fourth ending, *f risoluto*, *cresc.*, 1 3 2 1 2 5.

Measures 29-32: Final section, *f risoluto*, *cresc.*, 1 5 1.

## 79. Etüde C-dur

CD-II 27

Kinder-Etuden op. 37, II

Antoine-Henry Lemoine (1786-1854)

Tempo di valse

*p*

*cresc.* *f*

*dim.* *p*

*cresc.* *f*

*fine*

*ten.*

46 *rall.*

*p*

*d. c. al fine*

# 80. Etüde G-dur

CD-II 28

Kinder-Etüden op. 37, 27

Antoine-Henry Lemoine (1786-1854)

**Allegretto**

7 *p*

*p*

13 *f*

*f*

19 *cresc.* *p* *fine*

*cresc.*

*p*

*fine*

26 *p* *f* *f*

*p*

*f*

*f*

32 *p* *f* *f* *d. c. al fine*

*p*

*f*

*f*

*d. c. al fine*

## 81. Studie für die linke Hand

CD-II 29

Für Kinder Sz 42 – Heft I, 6

Béla Bartók (1881-1945)

**Allegro** ♩ = 144

*f* *sempre staccato* *f molto marcato*

8 *sf*

15 *mf*

22 *sf*

29 *p*

36 *pp*

43

50

## 82. Etüde G-dur

CD-II 30

100 Übungsstücke op. 139, 38

Carl Czerny (1791-1857)

**Allegro**

7

13

19

A-B-C-D-E-F-G (H)  
LA > DO

## 83. Etüde C-dur

CD-II 31

Carl Czerny (1791-1857)

Erster Lehrmeister op. 599, 57

Allegro

## 84. Etüde C-dur

CD-II 32

Antoine-Henry Lemoine (1786-1854)

Kinder-Etüden op. 37, 35

Allegretto

## 85. Etüde d-moll

CD-II 33

Ausgewählte Etüden für Anfänger op. 65, 25

**Allegro**

Carl Albert Loeschhorn (1819-1905)

Carl Albert Loeschhorn (1819-1905)

1 5 2 3 1 4 4 4 4 4 2 1 4 1 4

*f* *mf* *p* *f* *mf* *p* *f* *sf* *sf*

13 19 25 31

H.S. 2354

## 86. Etüde e-moll

CD-II 34

24 Etüden op. 29, 16

Henri Bertini (1798-1876)

Allegro

The musical score for Etüde e-moll by Henri Bertini, Op. 29, No. 16, is presented in a single system with a treble and bass staff. The key signature is E minor (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo is marked Allegro. The score begins with a piano (p) dynamic. The first system contains measures 1 through 6. The second system contains measures 7 through 13. The third system contains measures 14 through 20. The fourth system contains measures 21 through 27. The fifth system contains measures 28 through 34. The sixth system contains measures 35 through 39. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include p, f, dim., cresc., and f. The piece is marked Allegro.

Handwritten notes: *efes*, *lodo*, *n.*

# 87. Etüde F-dur

Kinder-Etuden op. 37, 20

CD-II 35

**Allegro moderato**

*Mano destra.*

Antoine-Henry Lemoine (1786-1854)

Handwritten notes: *of Wang*, *mf*, *f*, *dim.*, *cresc.*, *p*, *fine*, *de cura*

## 88. Etüde a-moll

CD-II 36

25 moderne Etüden op. 68, 2

Ludvig Schytte (1848-1909)

## Allegretto scherzando

The musical score is written for piano and consists of 48 measures. It is in 3/8 time and the key signature has one flat (A minor). The tempo and mood are indicated as 'Allegretto scherzando'. The score is divided into several systems, each with a measure number at the beginning. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo). The piece includes various musical notations such as chords, arpeggios, and fingerings. The final measure is marked with a double bar line.

Measures 1-8: *p*

Measures 9-16: *mf*

Measures 17-24: *f*

Measures 25-32: *p*

Measures 33-40: *f*

Measures 41-48: *fp*

*cresc.* *sf*

# 89. Etüde g-moll

CD-II 37

Kinder-Etüden op. 37, 31

Antoine-Henry Lemoine (1786-1854)

**Allegro**

*f brillante*

*rall.* *a tempo* *dim.* *f* *sf*

*f* *fine*

*p*

*cresc.* *d. c. al fine*

## 90. Zwei Übungen

CD-II 38

51 Übungen, 40a und 40b

Johannes Brahms (1833-1897)

(40a) I

*f legato (o p leggero)*

3

6

9

*etc. ad lib.*

Die beiden hier abgedruckten Übungen, die Johannes Brahms' »51 Übungen« entnommen sind, eignen sich bestens, um eine Kräftigung der Finger, eine Steigerung der Beweglichkeit und Geläufigkeit und – bedingt durch die für die Ausführung erforderliche horizontale Rotation der Handgelenke – eine Lockerung des gesamten Armes zu erreichen. Es empfiehlt sich, systematisch mit diesen äußerst effektiven Übungen zu arbeiten, denn sie unterstützen entscheidend die Entwicklung eines runden Klavierklangs und eine Kräftigung des gesamten Spielapparates, die uner-

lässlich ist, um den nach und nach steigenden pianistischen Anforderungen gerecht zu werden.

Beim Arbeiten mit diesen und allen ähnlich strukturierten Übungen hat es sich als besonders nützlich erwiesen, eine Anzahl von Varianten auszuführen, die ihren Effekt deutlich steigern können und auf diese Weise das Ziel der Übungen rascher erreichbar machen. Die Auswahl der folgenden Übungsvarianten wurden am Beispiel der Übung 40a notiert, sind jedoch ohne weiteres auch auf die Schwesterübung 40b anzuwenden.

## ► Variante I

*Akkorde*

*staccato o non legato*

*etc.*

(40a) 2 *leggero ben legato*

1 3 2 4 3 5 2 4 3

1 3 2 4 3 5 2 4 3

3

6

9

*etc. ad lib.*

► Variante II A

*Punktierungen*

*etc.*

► Variante II B

*Punktierungen*

*etc.*

► Variante III

*Rhythmisierung mit Triolen*

*etc.*