

C. L. HANON

# The Virtuoso-Pianist

## Part I

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

## N° 1.

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

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

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

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(M. M. ♩ = 60 to 108.)

1. *mf*

6

12

18

24

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

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

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

## Nº 2.

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

2.

6

12

18

24

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

## Nº 3.

(2-3-4) Before beginning to practise Nº 3, play through the preceding exercises once or twice without stopping. When Nº 3 is mastered, practise Nº 4, and then Nº 5, and as soon as they are thoroughly learned play through all three at least four times without interruption, not stopping until the last note on page 6. The entire work should be practised in this manner. Therefore, when playing the numbers in the First Part, stop only on the last note on pp. 3, 6, 9, 12, 15, 18, and 21.

3.

6

12

18

24

## Nº 4.

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

4.

1 2 1 2 5

1 2 2 5

1

1

(1)

5 4 5 3 1

5 4 5 3 1

5

5

5

6

1

1

1

1

1

1

5

5

5

5

5

5

12

(1)

5 4 5 2 1

5 4 5 2 1

5

1 2 1 3 5

1 2 1 3 5

1

18

5

5

5

5

5

5

1

1

1

1

1

1

24

5

5

5

5

5

1

1

1

1

1

1

## Nº 5.

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

5.

6

12

18

24

# Nº 6.

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

6.

6

12

18

24

## Nº 7.

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

7.

The musical score for exercise Nº 7 is written in 2/4 time and consists of 24 measures. It is divided into five systems, each with a treble and bass clef. The first system (measures 1-5) features a treble clef with a sequence of eighth notes: 1 3 2 4 3 5 4 3, and a bass clef with a sequence: 5 3 4 2 3 1 3 4. The second system (measures 6-11) continues the exercise with various fingerings and accents. The third system (measures 12-17) introduces a new pattern in the treble clef: 1 3 2 4 3 5 4 3, and a bass clef pattern: 5 3 4 2 3 1 3 4. The fourth system (measures 18-23) maintains the exercise's structure with consistent fingerings. The fifth system (measures 24) concludes the exercise with a final measure containing a fermata and a repeat sign.



# Nº 8.

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

8.

6

12

18

24

## Nº 9.

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

9.

6

12

18

24

The score consists of five systems of piano accompaniment. Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in 2/4 time. The exercise is a sequence of eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes. The exercise progresses through various intervals and patterns, including ascending and descending runs, and concludes with a final cadence.

### Nº 10.

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

10.

6

12

18

24

## Nº 11.

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

11.

6

12

18

24

## Nº 12.

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

12.

6

12

18

24

# Nº 13.

(3-4-5)

13.

6

12

18

24

# Nº 14.

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

14.

6

12

18

24

# Nº 15.

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

15.

6

12

18

24

Detailed description of the musical score: The exercise is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The first system (measures 1-5) shows a treble staff with eighth-note patterns and a bass staff with a similar pattern. Fingering instructions are provided above and below notes. The second system (measures 6-11) continues the patterns with more complex fingering. The third system (measures 12-17) introduces a new pattern with a '3 4' fingering instruction. The fourth system (measures 18-23) features a pattern with a '2 1' fingering instruction. The fifth system (measures 24-28) concludes the exercise with a final pattern and a double bar line.



## Nº 16.

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

16.

6

12

18

24

# Nº 17.

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

The musical score for exercise Nº 17 is presented in five systems, each with a treble and bass staff. The piece is in 2/4 time. The first system (measures 1-5) features a treble staff with a melodic line and a bass staff with a supporting accompaniment. Fingering numbers (1-5) are indicated above and below notes. The second system (measures 6-11) continues the exercise with similar patterns. The third system (measures 12-17) introduces more complex rhythmic and melodic variations. The fourth system (measures 18-23) further develops the exercise. The fifth system (measures 24-27) concludes the piece with a final melodic phrase and a whole note chord in the bass.

# Nº 18.

(1-2-3-4-5)

18.

6

12

18

24

# Nº 19.

(1-2-3-4-5)

19.

6

12

18

24

# Nº 20.

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

The musical score for exercise Nº 20 is presented in four systems, each with a treble and bass clef staff. The piece is in 2/4 time. The first system (measures 1-6) features a descending eighth-note pattern in the right hand and a similar pattern in the left hand, with fingerings 1-2-4-5-4-3-4-2 and 5-4-2-1-2-3-2-4. The second system (measures 7-12) continues the exercise with more complex rhythmic patterns and fingerings like 1-2-4-5-4-2-1-2-3-2-4 and 5-4-2-1-2-4-5-4-2-1-2. The third system (measures 13-18) introduces a new rhythmic motif with fingerings such as 1-2-4-2 and 5-4-2-1-3-2-3-1. The fourth system (measures 19-24) concludes the exercise with patterns like 5-4-2-1-3 and 1-2-4-5-3, ending with a double bar line and repeat sign.