

Carl Czerny

ETIUDY NA LEWĄ RĘKĘ

Schule der linken Hand

op. 399

NA FORTEPIAN

*Przygotował do druku
Zbigniew Śliwiński*



Polskie Wydawnictwo Muzyczne

Carl Czerny (1791–1857) był niezwykle płodnym kompozytorem. Całość jego twórczości obejmującą z górą 1000 opusów, stanowią liczne uwertury, symfonie, utwory kameralne, kościelne, pieśni, solowe utwory instrumentalne. Nie odznaczają się one jednak oryginalnością i z czasem uległy całkowitemu zapomnieniu; nazwisko Czernego przeszło do historii jako wybitnego pianisty i pedagoga, autora niezliczonej ilości dydaktycznych utworów fortepianowych.

Czerny to prawdziwy klasyk pedagogicznej literatury fortepianowej. Dokonał on, jeśli można tak to określić, anatomicznego rozbioru problemów ówczesnej techniki pianistycznej, rozkładając ją na szereg podstawowych elementów, które następnie niezmiennie systematycznie i metodycznie opracowywał w niezliczonych wariantach, umiejętnie szeregując i stopniując trudności. Ćwiczenia i etiudy Czernego można uważać za pewnego rodzaju kompendium, vademecum problemów pianistycznych, spotykanych w literaturze fortepianowej XVIII i początków XIX wieku.

Obok wartości historycznych walory dydaktyczne jego etiud i dziś jeszcze nie straciły aktualności. Nie należy ich przeceniać, lecz nie można ich także nie doceniać. Umiejętny dobór i odpowiednie dawkowanie etiud Czernego przynosi studiującemu znaczne korzyści przede wszystkim w opanowaniu podstawowych form technicznych (jak np. gamy, figuracje akordowe i pasaże, podwójne dźwięki, oktawy i in.), a także przyczynia się do osiągnięcia wyrównania dźwięku i nabycia precyzji artykulacyjnej.

Do najlepszych zbiorów etiud Czernego należą niewątpliwie, obok *Op. 740, Etiudy na lewą rękę op. 399*. Są to w większości etiudy trudne, stanowiące jak gdyby syntezę ówczesnych osiągnięć pianistycznych. Opanowanie tych utworów wyrabia znaczną biegłość, zręczność i niezależność lewej ręki, co z kolei przyczynia się do ugruntowania podstaw wszechstronnie rozwiniętej techniki pianistycznej.

Podstawą niniejszego opracowania było porównanie tekstów wydawnictw: Littolfa, Petersa i Universal-Edition. Wydanie ma charakter instruktywny, zawiera propozycje interpretacji odnośnie do frazowania, artykulacji, dynamiki i szczegółowo opracowanej aplikatury.

Z. Ś.

SPIS ETIUD

Allegro vivace (♩ = 120)

f
legato

Molto allegro (♩ = 72)

mf

Allegro moderato (♩ = 96)

f
legato

Allegro molto (♩ = 138)

f
p
3legato

Presto e velocissimo (♩ = 126)

f
sf
sf

Andantino con moto (♩ = 96)

cantando
p
pp leggierissimo

Moderato ed espressivo (♩ = 92)

cantabile
p dolce
legato

Allegro moderato (♩ = 100)

p dolce

Allegretto vivace (♩ = 104)

p leggiermente
cantando

Andante (♩ = 80)

pp

ETIUDY

Allegro vivace (♩ = 120)

CARL CZERNY
op. 399

1

f

legato

2 1 4 1 4 1

2 1 4 2

3

1 2 3 4 1 2 3 4

5 3 4 5

2

6

3 2

9

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

12

sf

sf

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

15 *sf*

18

21

25 *sf* *ff*

28 *dim.* *p*

31 *cresc* *f*

34 *sf*

37 *più f*

40 *ff*

43 *sf*

46 *dim.* *p*

49 *cresc.* *f*

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52 *sf* *p*

55

58 *cresc.*

61 *più cresc.*

64 *ff* *sf* *fp*

67 *cresc.*

70 *p dolce*
leggerm.

73

76 *cresc.*

79 *f*

82 *cresc.*

84 *ff* *sf* *sf*

87 *p* *cresc.*

90 *f* *p subito*

93 *cresc.* *sf*

96 *ff*

99 *sf*

102 *fp* *dolce*

8

108

cresc.

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

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one sharp (F-sharp) and a 3/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The piano accompaniment consists of a steady eighth-note pattern in the left hand, often with a moving bass line in the right hand. Fingering numbers (1-5) are provided for the piano accompaniment. The score is marked with a '6' at the beginning of the first system, likely indicating the page number.

9

12

15

18

21

24

sempre legato

dim.

p dolce

dolce

cresc.

f

sf

26

sf

28

sf *mf dolce*

30

cresc.

32

f *ff*

34

sf

37

sempre legato

40

dim.

42

mf

dim

44

p

8

46

cresc.

48 *p* *f* *p* *(simile)*

51 *f* *p* *f* *p*

53 *f* *cresc. poco a poco*

55 *sf* *ff* *sf*

57 *p* *mp dolce* *legato*

59 *cresc.* *f*

This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes various musical symbols, dynamics, and fingerings.

System 1 (Measures 61-62): The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5.

System 2 (Measures 63-64): The right hand continues the melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc.* and *p*. Fingerings are indicated by numbers 1-5.

System 3 (Measures 65-66): The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p*. Fingerings are indicated by numbers 1-5.

System 4 (Measures 67-68): The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc.* and *ff* (fortissimo). Fingerings are indicated by numbers 1-5.

System 5 (Measures 69-70): The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *sf* (sforzando) and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5.

System 6 (Measures 71-72): The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *p* and *f*. Fingerings are indicated by numbers 1-5.

8

74

2/4 3/5 1/3 1/3 2/4 1/5(3) 2/4 2/4 1/5(3)

76

p dolce

legato

2/4 1/3 2/4 1/3 2/4 1/5(4) 2/5 1/4 2/4

78

cresc.

8

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

80

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

ff

8

82

sf

sf

sf

3/5 (simile) 3/5 1/3

84

sf

sf

sf

2/4 2/4 2/4

86 *sf*

88 *dim.* *p dolce*

90

92 *dim. poco a poco*

94 *p sempre dim.*

96 *pp* *calando*

The musical score is written for piano and consists of six systems of staves. The first system (measures 86-87) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 88-89) includes the dynamic marking *dim.* and *p dolce*. The third system (measures 90-91) continues the melodic and rhythmic development. The fourth system (measures 92-93) includes the dynamic marking *dim. poco a poco*. The fifth system (measures 94-95) includes the dynamic marking *p sempre dim.*. The sixth system (measures 96-97) includes the dynamic marking *pp* and *calando*. The notation includes various musical symbols such as notes, rests, beams, and fingerings.

Presto e velocissimo (♩ = 126)

3

sf

sf

2

sf

5

sf

6

sf

dim. *p* *f*

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

* Pierwszy palec przy wykonaniu *seconda volta*.

2.

9

dim.

pp

leggierissimo

12

cresc.

15

f

Measures 9-15 of the musical score. The right hand (treble clef) plays chords and single notes, while the left hand (bass clef) plays dense, fast-moving passages with many triplets. Dynamics range from *pp* to *f*, with a *cresc.* marking. Fingerings are indicated by numbers 1-5.

18 *sf p* *cresc.*

21 *cresc.* *f* *fp*

24 *mf* *cresc.* *poco*

a *poco* *sf*

27 *sf*

28 *ff* *din.*

31 *pp*

32 *cresc.*

33

8

34 *f*

sf *ff*

37 *fp* *dolce* *dim.*

pp

40 *cresc.* *ff* *ff*

Moderato ed espressivo (♩ = 92)

cantabile

4

*p dolce**legato*

First system of the musical score. The right hand (treble clef) plays a melody with a 5-measure rest, then a 4-measure rest, followed by a half note G#4 and a whole note F#4. The left hand (bass clef) plays a continuous eighth-note accompaniment. Fingerings are indicated with numbers 1-5. A *legato* marking is present under the first four measures of the left hand.

Second system of the musical score. The right hand continues the melody with a 5-measure rest, then a 4-measure rest, followed by a half note G#4 and a whole note F#4. The left hand continues the eighth-note accompaniment. A *cresc.* marking is present under the first four measures of the left hand. A *f* (forte) dynamic marking is present under the first measure of the right hand.

Third system of the musical score. The right hand plays a melody with a 5-measure rest, then a 4-measure rest, followed by a half note G#4 and a whole note F#4. The left hand continues the eighth-note accompaniment. A *Ves* marking is present under the first measure of the right hand. A *p* (piano) dynamic marking is present under the first measure of the left hand.

Fourth system of the musical score. The right hand plays a melody with a 5-measure rest, then a 4-measure rest, followed by a half note G#4 and a whole note F#4. The left hand continues the eighth-note accompaniment. A *p* (piano) dynamic marking is present under the first measure of the left hand. A *mf* (mezzo-forte) dynamic marking is present under the first measure of the right hand.

Fifth system of the musical score. The right hand plays a melody with a 5-measure rest, then a 4-measure rest, followed by a half note G#4 and a whole note F#4. The left hand continues the eighth-note accompaniment. A *cresc.* marking is present under the first four measures of the left hand.

14 *f* *dim.*

17 *p* *f* *sf*

19 *p* *dim. e calando*

21 *pp*

Allegretto vivace (♩ = 104)

5 *p* *leggermente* *cantando*

cresc. *p* *mf*

10 *cresc.*

13 *f* *tr* *dim.* *tr*

16 *f* *tr* *dim.* *tr*

19 *mf*

22

25 *cresc.* *f* *tr*

itd.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The time signature is 3/4. The piece includes various musical notations such as dynamics (*sf*, *ff*, *p*, *f*, *cresc.*), trills (*tr*), and fingerings (numbers 1-5). The systems are numbered 30, 34, 38, 41, 44, and 47. The notation is complex, featuring many trills and rapid passages.

System 30: *sf* (fortissimo), trills in the right hand, and rapid sixteenth-note passages in the left hand.

System 34: *sf* (fortissimo), *cresc.* (crescendo), and trills in the right hand, and rapid sixteenth-note passages in the left hand.

System 38: *ff* (fortissimo), *sf* (fortissimo), *p* (piano), *cresc.* (crescendo), and trills in the right hand, and rapid sixteenth-note passages in the left hand.

System 41: *f* (forte), *p* (piano), and trills in the right hand, and rapid sixteenth-note passages in the left hand.

System 44: *cresc.* (crescendo), *f* (forte), and trills in the right hand, and rapid sixteenth-note passages in the left hand.

System 47: *sf* (fortissimo), *cresc.* (crescendo), and trills in the right hand, and rapid sixteenth-note passages in the left hand.

70 *sf*

74 *dim.* *p dolce*

78 *cresc.* *f*

82 *p* *tr* *p dolce* *leggierr.*

86 *sempre dim.*

91 *pp* *ca* *lan* *do* *rall.*

The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, trills, triplets, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a fermata on the final note.

Molto allegro (♩ = 72)

6 *mf*

9 *cresc.* *sf*

13 *f*

17 *p*

21 *cresc.*

25 *f* *sf* *sf* *dim.*

29 *p*

33 *p*

37 *dim.*

41

44 *pp* *calando*

The musical score is written for piano and consists of six systems of staves. Each system contains a treble staff and a bass staff. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score includes various dynamics: *f* (forte), *sf* (sforzando), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). There are also articulation marks such as accents and slurs. Fingerings are indicated by numbers 1-5. Measure numbers 25, 29, 33, 37, 41, and 44 are marked at the beginning of their respective systems. The piece concludes with a *calando* (ritardando) marking.

Allegro molto (♩ = 138)

7 *f* *p* *legato*

4 *p* *cresc.*

8 *sf* *f* *sf*

12 *sf*

16 *p dolce*

20 *dim.* *sf*

The musical score is for a piano piece in B-flat major, 4/4 time, marked Allegro molto with a tempo of 138 beats per minute. The score spans measures 7 to 20. The right hand (treble clef) and left hand (bass clef) are both present. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various dynamics: *f* (forte), *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *p dolce* (piano dolce), and *dim.* (diminuendo). The tempo is marked Allegro molto. The score is divided into systems of four measures each. Measure numbers 7, 4, 8, 12, 16, and 20 are indicated at the beginning of their respective systems. The notation includes eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in measure 20.

24 *dim.* *cresc.* *sf*

28 *- poco* *sf* *a* *- poco* *sf*

32 *sf* *dim.*

35 *ff*

38 *sf* *dim.* *p*

42 *cresc.* *f* *sf* *poco* *dim.*

46 *mf*

50 *p* *cresc.*

54 *mf* *sf* *f*

58 *cresc.* *sf* *ff* *f*

62

66 *rinf.* *sf* *dim.* *p*

94 *poco a poco* *sf* *sf* *ffp*

98 *dolce*

102 *cresc*

106 *f* *cresc.*

110 *f* *dim.* *p* *cresc. poco a*

114 *poco* *f* *sempre cresc.* *ff*

This page of musical notation contains five systems of staves, each with a system number in the left margin (118, 122, 126, 129, 133). The notation includes various musical elements:

- System 118:** Features a treble staff with a melodic line and a bass staff with a more active line. Dynamic markings include *ff*, *dim.*, and *p*. Fingering numbers (1-5) are present throughout.
- System 122:** Continues the melodic and harmonic development. Fingering numbers are extensive, particularly in the bass staff.
- System 126:** Shows a change in texture with more sustained notes in the treble and moving lines in the bass. Fingering numbers are clearly marked.
- System 129:** Includes a *p* (piano) dynamic marking. The notation features complex rhythmic patterns and fingering.
- System 133:** Features a *cresc. poco a poco* (gradually increasing) marking. The bass staff has a very active, rhythmic line. Fingering numbers are numerous.

The notation is written in a key signature of two flats (B-flat and E-flat) and includes various musical symbols such as slurs, ties, and dynamic markings to guide the performer.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system includes a treble and bass staff connected by a brace. The notation is in a key with one flat (B-flat) and a 3/4 time signature. The systems are numbered 141, 145, 149, 153, 157, and 161. The music features various dynamics such as *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5. The notation includes eighth and sixteenth notes, rests, and slurs. The page is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is that of a classical piano score.

165 *fp*

169 *p* *cresc.* *f*

173 *p dolce*

177

180 *pp* *cresc.*

184 *ff*

The sheet music is for a piano piece, measures 165 to 184. It is written in a key with two flats (B-flat and E-flat) and a common time signature. The music is arranged in two staves, Treble and Bass. The piece features complex fingerings, often indicated by numbers 1-5 above or below notes. Dynamic markings include *fp* (fortissimo piano), *p* (piano), *cresc.* (crescendo), *f* (forte), *p dolce* (piano dolce), *pp* (pianissimo), and *ff* (fortissimo). The music is characterized by rapid sixteenth-note passages in the bass and more sustained, often chordal, textures in the treble. There are several trills and grace notes throughout. The piece concludes with a final chord in measure 184.

Andantino con moto (♩ = 96)

8

cantando

p

pp leggierissimo

cresc.

ff

dim.

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14 *cresc.*

15 *f* *fp dolce*

18 *pp leggierissimo*

21 *pp*

8⁷

22 *dolce*

8⁴

23

24

25

26 *cresc.*

8⁵

dim.

8⁵

*

Detailed description: This page of a musical score contains measures 22 through 26. The music is written for piano in a key with two sharps (F# and C#). Measures 22-24 are marked 'dolce' and feature a flowing, melodic line in the right hand with a more active, arpeggiated accompaniment in the left hand. Measures 25-26 are marked 'cresc.' and show a more intense, driving texture. Measure 26 ends with a 'dim.' (diminuendo) marking. The score includes numerous fingering numbers (1-5) and articulation marks. A final measure, marked with an asterisk, is shown at the bottom left.

8

188

p *mp* *p*

ca - - - - - lan.

(189)

pp *morendo*

do

Allegro moderato (♩ = 100)

9

p *dolce* *(simile)*

4

cresc.

7

9 *p*

12 *cresc.*

15 *f* *dim.* *mf* *legato*

18

21 *mf* *dim.*

24 *p* *ten. dolce*

Detailed description: This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The notation includes various musical elements: notes, rests, dynamics (p, mf, f, cresc., dim., p, ten., dolce), fingerings (1-5), and articulation marks (accents, slurs). The systems are numbered 9, 12, 15, 18, 21, and 24. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

27 *dolce*

30

33 *cresc.* *p*

36 *cresc.* *dim.*

39 *p*

42

45

mf

(simile)

(48)

(simile)

50

cresc.

53

55

f

sf

58 *sf* *dim.*

61 *dim.* *p* *dolce*

64 *(simile)* *cresc.*

67 *sf* *dim.* *p*

70 *cresc.* *f dim.*

5

73

p *cresc.*

76

sf *sf* *fp*

4 5

cresc.

5 3

81

f *dim.* *p*

5 4 3

pp *calando*

10

Andante (♩ = 80)

pp

cresc.

[illegible]

The first system of the musical score for 'The Swan' from 'The Nutcracker' is shown. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked 'And.te' and the time signature is 3/4. The score begins with a piano introduction marked 'p' and 'dim.'. The first measure of the piano introduction is marked with a '5' above the treble staff and a '6' below the bass staff. The piano introduction ends with a fermata. The first measure of the piano introduction is marked with a '5' above the treble staff and a '6' below the bass staff. The piano introduction ends with a fermata. The first measure of the piano introduction is marked with a '5' above the treble staff and a '6' below the bass staff. The piano introduction ends with a fermata.

Allegro fugato ($\text{♩} = 120$)

20 *f con spirito* (*poco legato*)

[illegible]

27

30

33

36

39

42

sf

f

sf

sf

sf

sf

45

48

51

54

56

58

The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and fingerings. The systems are numbered 45, 48, 51, 54, 56, and 58 on the left margin. The music is written in a style that suggests a technical exercise or a short piece for piano.

60

ff

63

66

69

72

75

sf

78 *ff*

81 *ff*

84

86 *meno f*

88

This page of musical notation contains six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (e.g., *cresc.*, *f*, *meno f*), and articulation marks (e.g., *meno f*). The systems are numbered 90, 93, 96, 99, 102, and 105. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal structures. The notation is dense and detailed, with many accidentals and fingerings indicated throughout the piece.

[illegible]

Un poco ritenuto

Un poco Ritardato

126 *p legato*

142

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is marked '142'. The melody in the Treble staff features a series of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. The Bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including triplets and sixteenth-note runs. The score is written in a clear, handwritten style.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with various chords and intervals, including a 5th, 3rd, 5th, 4th, and 5th. The bass staff contains a bass line with a 145 measure mark. The second system also consists of two staves. The treble staff continues the melody with a 4th, 3rd, and 4th measure mark. The bass staff continues the bass line with a 2nd, 1st, and 1st measure mark. The key signature is one sharp (F#) and the time signature is 4/4.

[illegible]

151

154

f sempre cresc. e più vivace

Molto vivo

157

ff

160

4

5

5 4 5

4 5 3

Musical score for piano, measures 163 to 173. The key signature is G major (one sharp). The time signature is 4/4. The score includes various musical notations such as fingerings (e.g., 4, 5, 2, 5, 3, 2, 4, 2, 5), slurs, and dynamic markings (*sf*, *ff*). The piece concludes with a *Lento* section marked with a large 'L' and a fermata.