

CZERNY

30 NEW STUDIES IN TECHNICS OPUS 849 FOR THE PIANO

EDITED BY WILLARD A. PALMER

Carl Czerny (1791–1857)—pupil of Beethoven—teacher of Liszt. This prodigious musical genius has been called “the fountainhead of modern piano playing.” Beethoven not only taught the young Czerny but later entrusted the teaching of his young nephew to him. In 1812 Czerny played the premier performance of Beethoven’s great *Emperor Concerto*.

Czerny was well-equipped to follow the career of a concert pianist, but he was naturally shy, and preferred to spend his years composing and teaching. He was tirelessly industrious. His works number over 1000, including solo pieces, concertos, symphonies, masses, oratorios, requiems, motets, trios, quartets and songs. As a teacher he was among the most celebrated, accepting only the most talented students. His roster included not only the great Liszt, but also Kullak, Leschetitzky, Belleville, Jaell and Döhler, all very important artists of their day. He amassed a considerable fortune, leaving most of it to the Vienna Conservatory and the rest to numerous charities.

The many excellent and systematic exercises Czerny devised for developing technical skill at the keyboard are no less useful today than when they were written. Through these remarkable studies students of our day can greatly benefit from the wisdom of a “teacher of teachers,”—the student so admired by Beethoven, the teacher so respected by Liszt.

Because it deals effectively and practically with technical problems found in virtuoso keyboard music, *30 New Studies in Technics*, Op. 849, has remained, for over a hundred years, one of the most widely used of Czerny’s collections. An examination of the Table of Contents will show the wide scope of these brilliant studies. Opus 849 is presented here complete in one volume.



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30 New Studies in Technics

Book I

Practice each exercise slowly at first. Gradually increase speed to the indicated metronome setting.

1. A virtuoso study in R.H. triplets with sustained and staccato accompaniment. Carefully sustain the L.H. whole notes for their full values.

1. *Allegro* $\text{♩} = 80$

The score for exercise 1 consists of five systems of music, each with a right-hand (RH) and left-hand (LH) part. Exercise 1 is marked *Allegro* with a metronome setting of 80 quarter notes. The RH part features triplets of eighth notes, while the LH part features sustained whole notes. Exercises 4, 7, 10, and 13 are also shown, each with their own RH and LH parts. Exercise 4 has a RH part with eighth-note triplets and a LH part with sustained whole notes. Exercise 7 has a RH part with eighth-note triplets and a LH part with sustained whole notes. Exercise 10 has a RH part with eighth-note triplets and a LH part with sustained whole notes. Exercise 13 has a RH part with eighth-note triplets and a LH part with sustained whole notes. The score includes various musical notations such as dynamics (*p*, *f*), articulation (*ten.*, *simile*), and fingering numbers (1-5).

* This study should also be practiced a semitone higher, using the same fingering.

Book V

20. A study in light legato R.H. triplets, for evenness, control and endurance.

Allegro piacevole ♩ = 160

legato

p dolce leggiero

20.

3

5

8

5

8

7

8

sf

sf

2 1 2 4 2 3

The musical score is for a piano study in 6/8 time, marked 'Allegro piacevole' with a tempo of 160 beats per minute. It consists of four systems of music, each with a right-hand (RH) and left-hand (LH) part. The RH part features continuous triplets of eighth notes, while the LH part provides a simple harmonic accompaniment. The score includes various performance instructions such as 'legato', 'p dolce leggiero', and 'sf' (sforzando). Fingering numbers (1-5) are provided for the RH part. The piece is numbered '20.' and ends with a double bar line and repeat signs.