DAS MODERNE
KLAVIERSPIEL

Practisch dargestellt in 20 Beispielen

von

CARL CZERNY.

OP. 837.

Nº 10,155.

Eigenthum des Verlegers
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WIEN, C. A. SPINA

k.k. Hof- und priv. Kunst- und Musikalienhandlung

Graben Nº 1182

London, Cocks & Cº

Mailand, F. Lucca.

Vor-Bemerkung.

Das moderne Clavier-Spiel ist auf zwei gleich wichtige Hilfsmittel gegründet:
Erstens. Auf die Benützung des Pedals, welches die Dämpfer hebt; —
Zweitens. Auf das Markieren der Hauptmelodie, um dieselbe selbst in der Mitte der verwickeltesten Passagen deutlich herauszuheben.

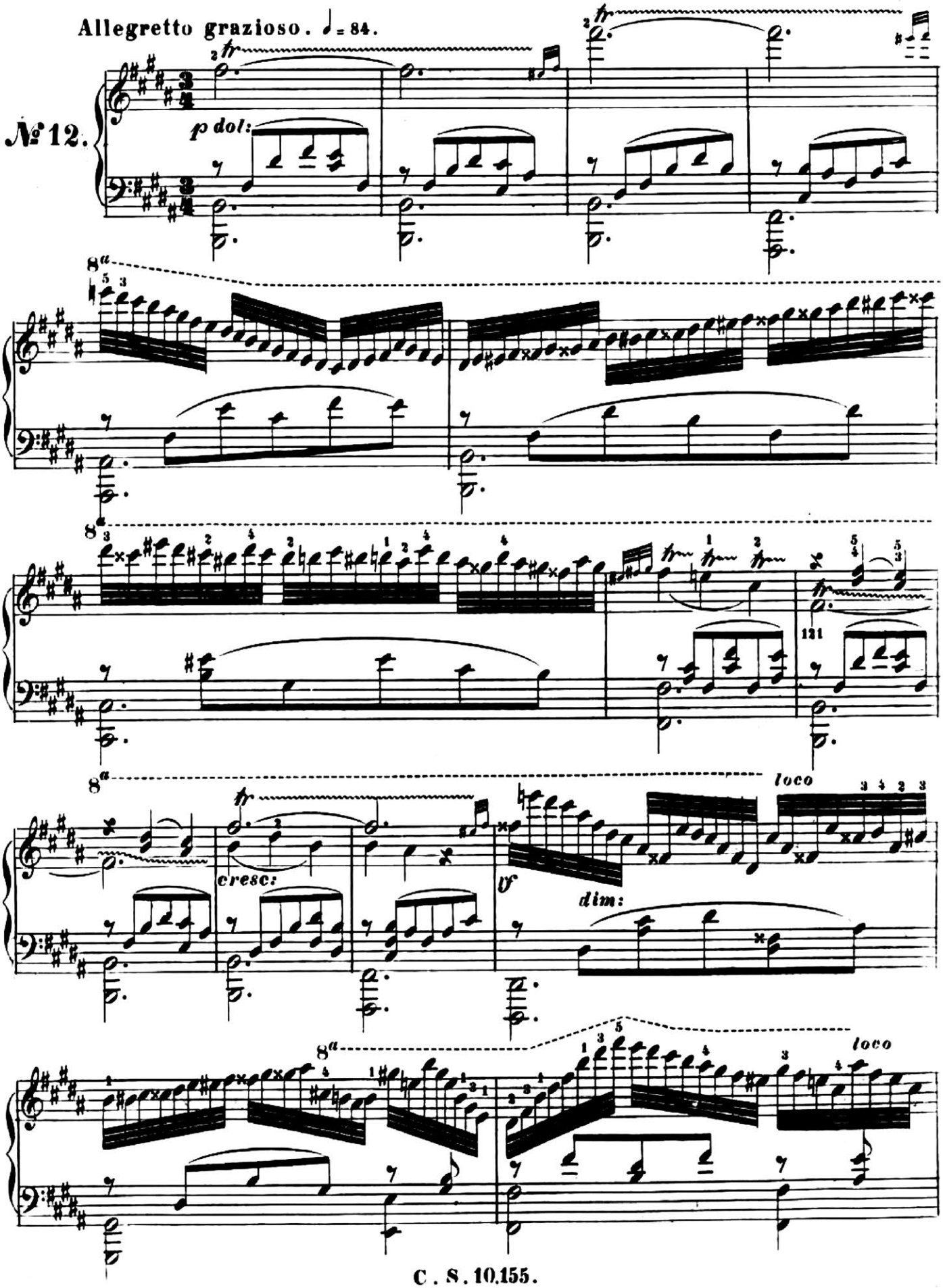
Durch das Pedal werden so vollstimmige Harmonien hervorgebracht, wie sie den Fingern allein durchaus unmöglich wären.

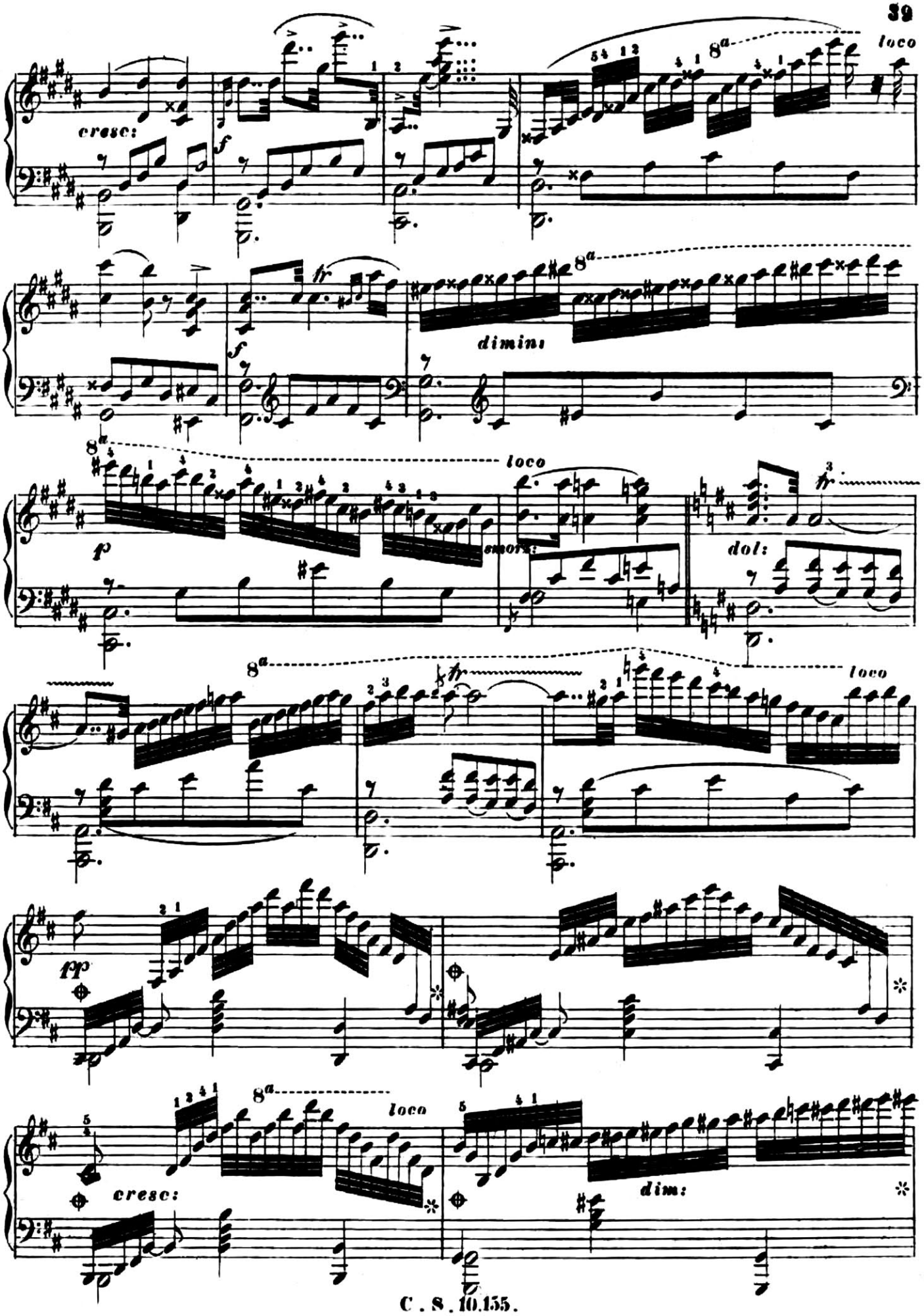
Die gegenwärtigen Studien haben vorzüglich den Zweck, die richtige Anwendung dieses Hilfsmittels zu befördern, indem jede gehaltene Note, deren Geltung nicht durch die Finger erlangt werden kann, durch das Pedal nach ihrer ganzen Dauer fortklingt, und dadurch die harmonische Vollstimmigkeit bewirkt.

Die wohlmarkierte Melodie muss dabei gleichsam wie eine fremde Stimme erscheinen, welche sich selbstständig durch das Ganze durchzieht.

Carl Czerny.

Triller und Verzierungen
durch Pedal-Effekte unterstützt.

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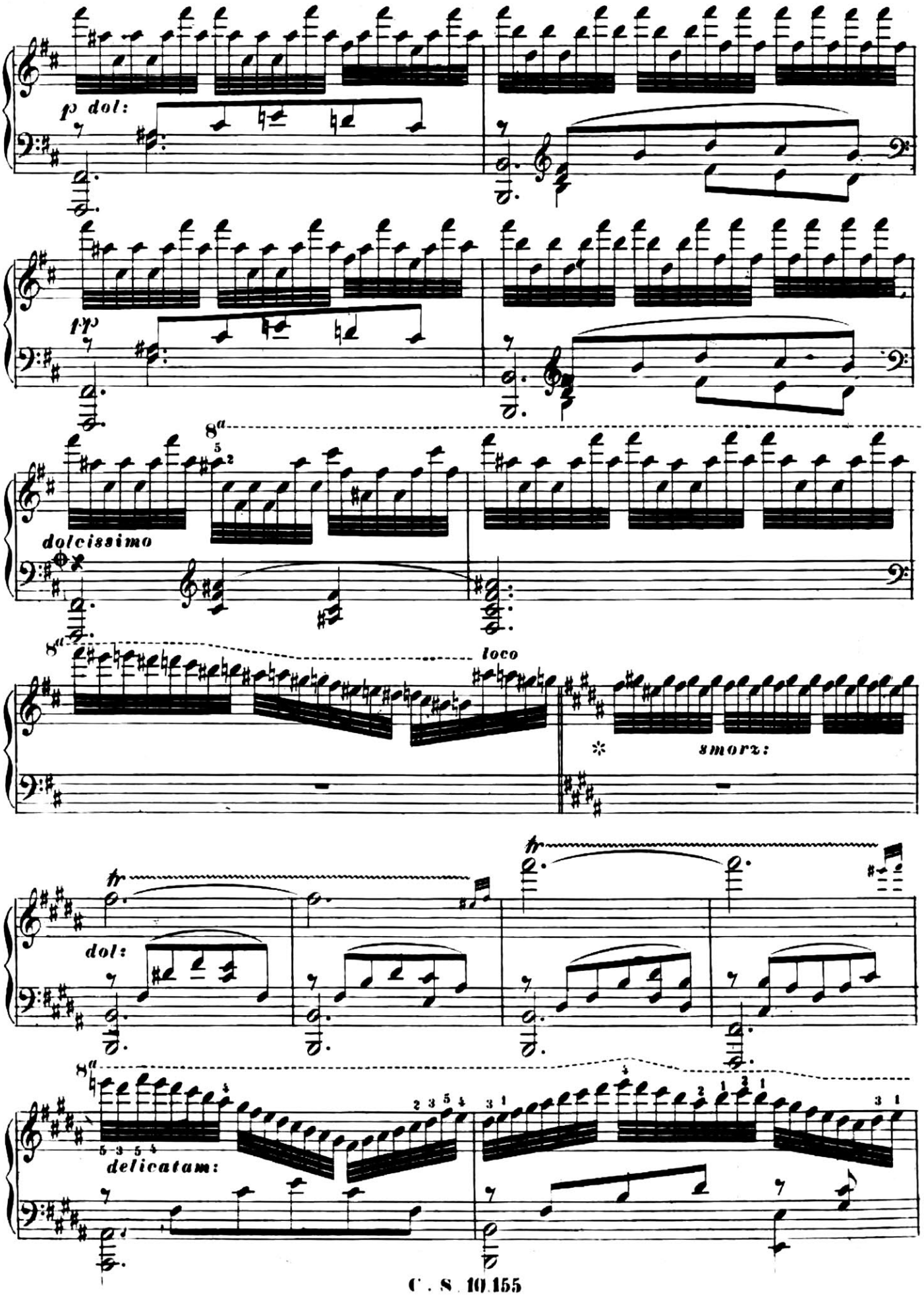
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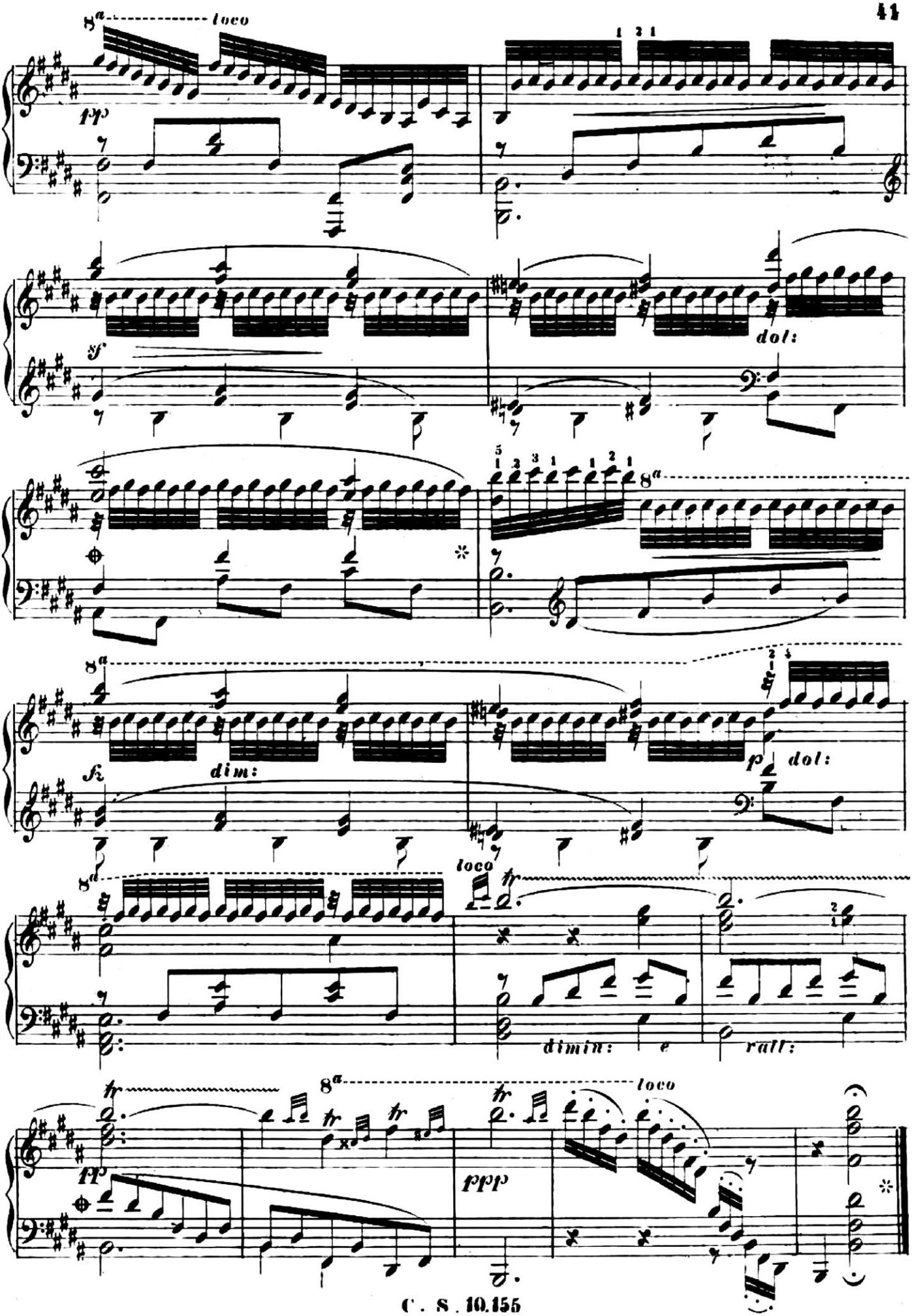
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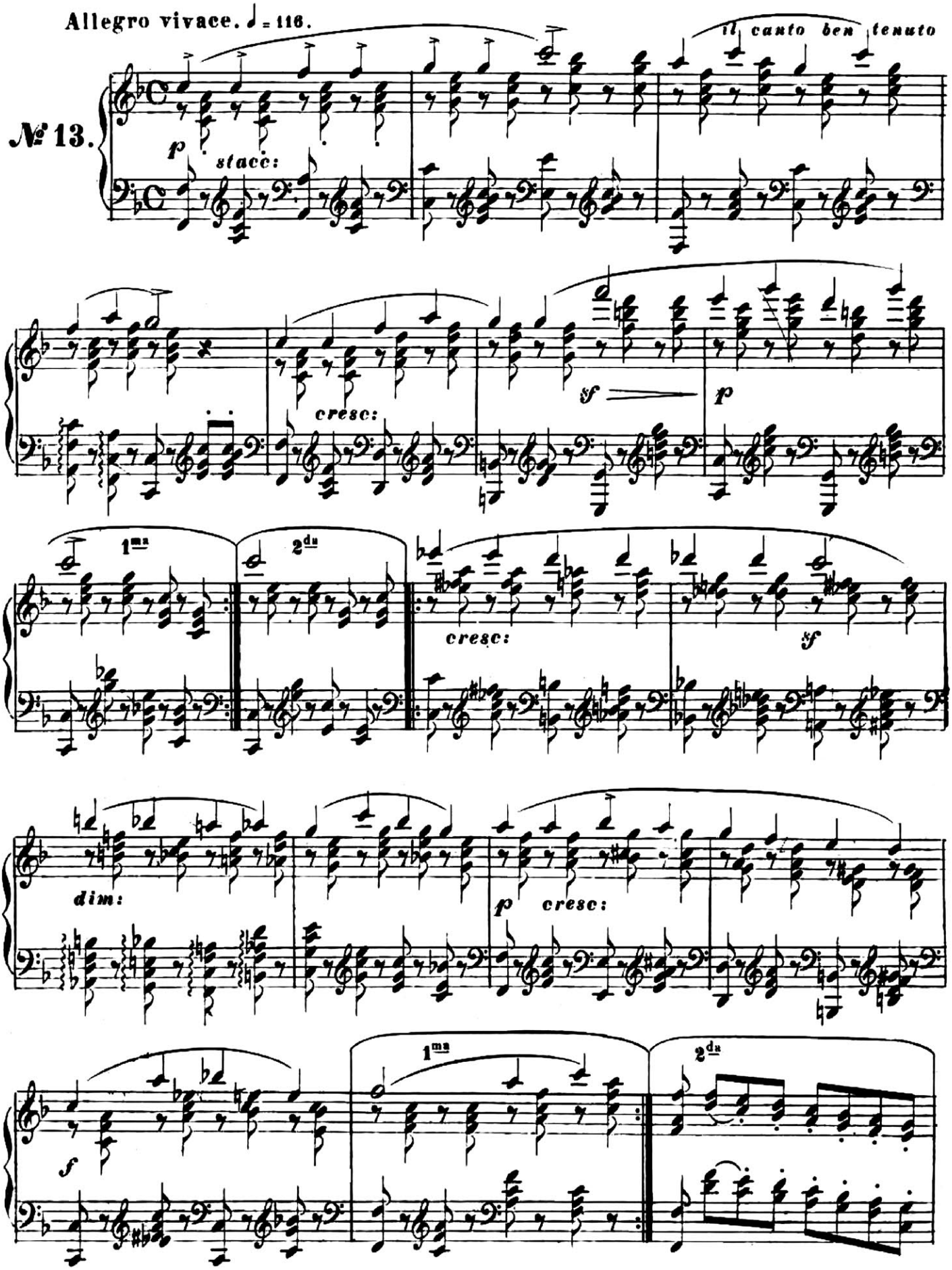
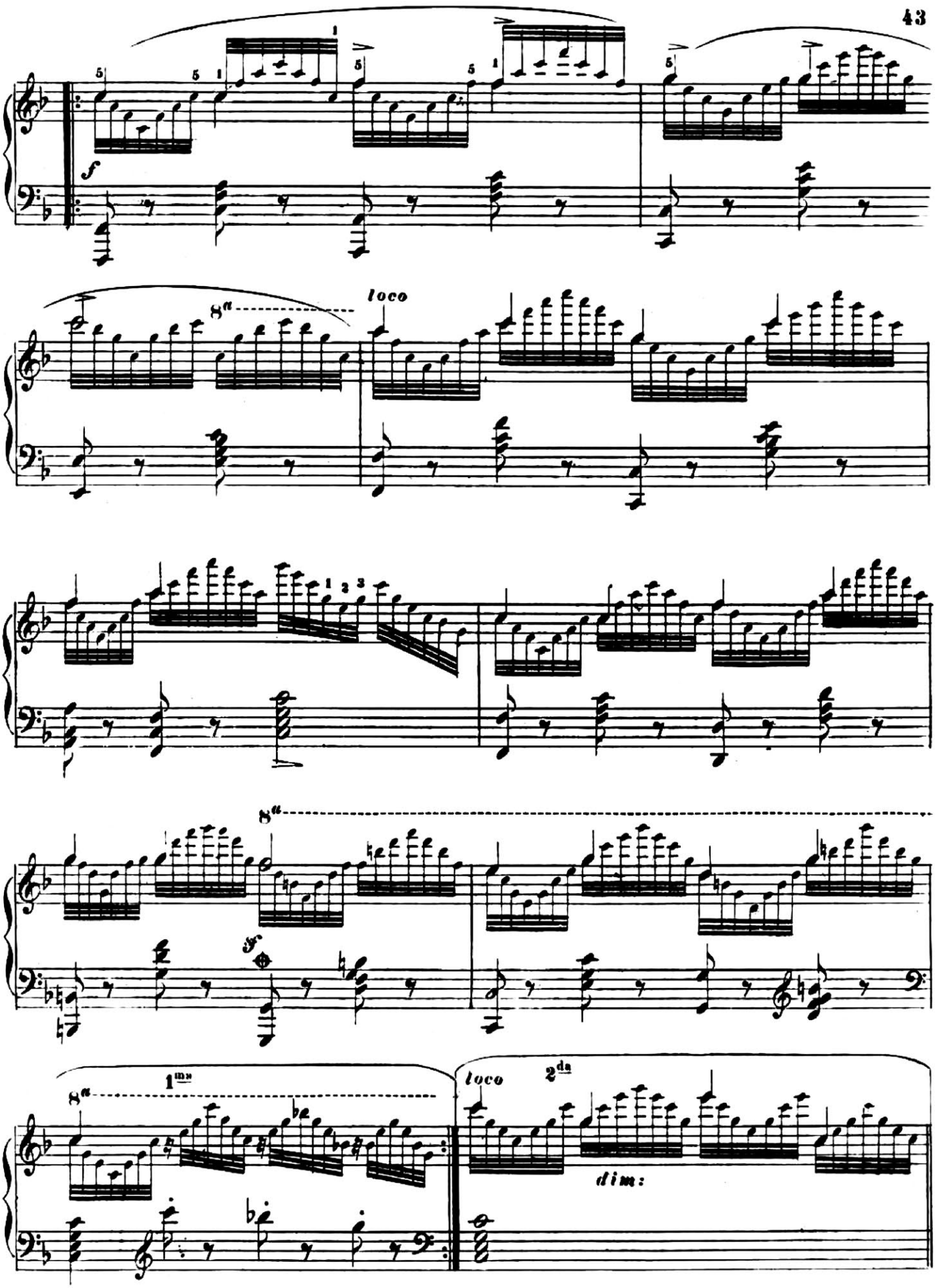
Markirte Melodie mit mehrfacher Begleitung.

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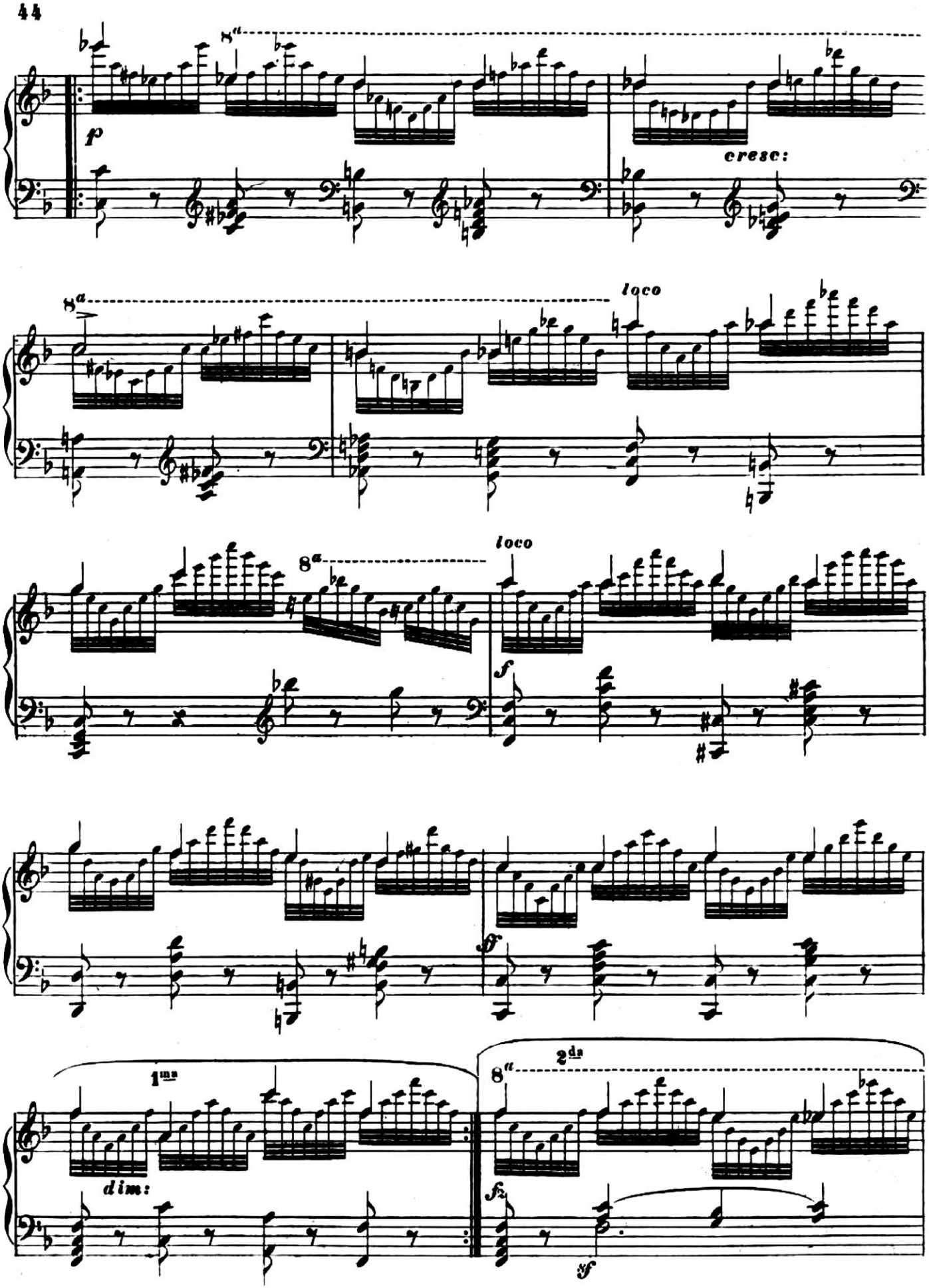
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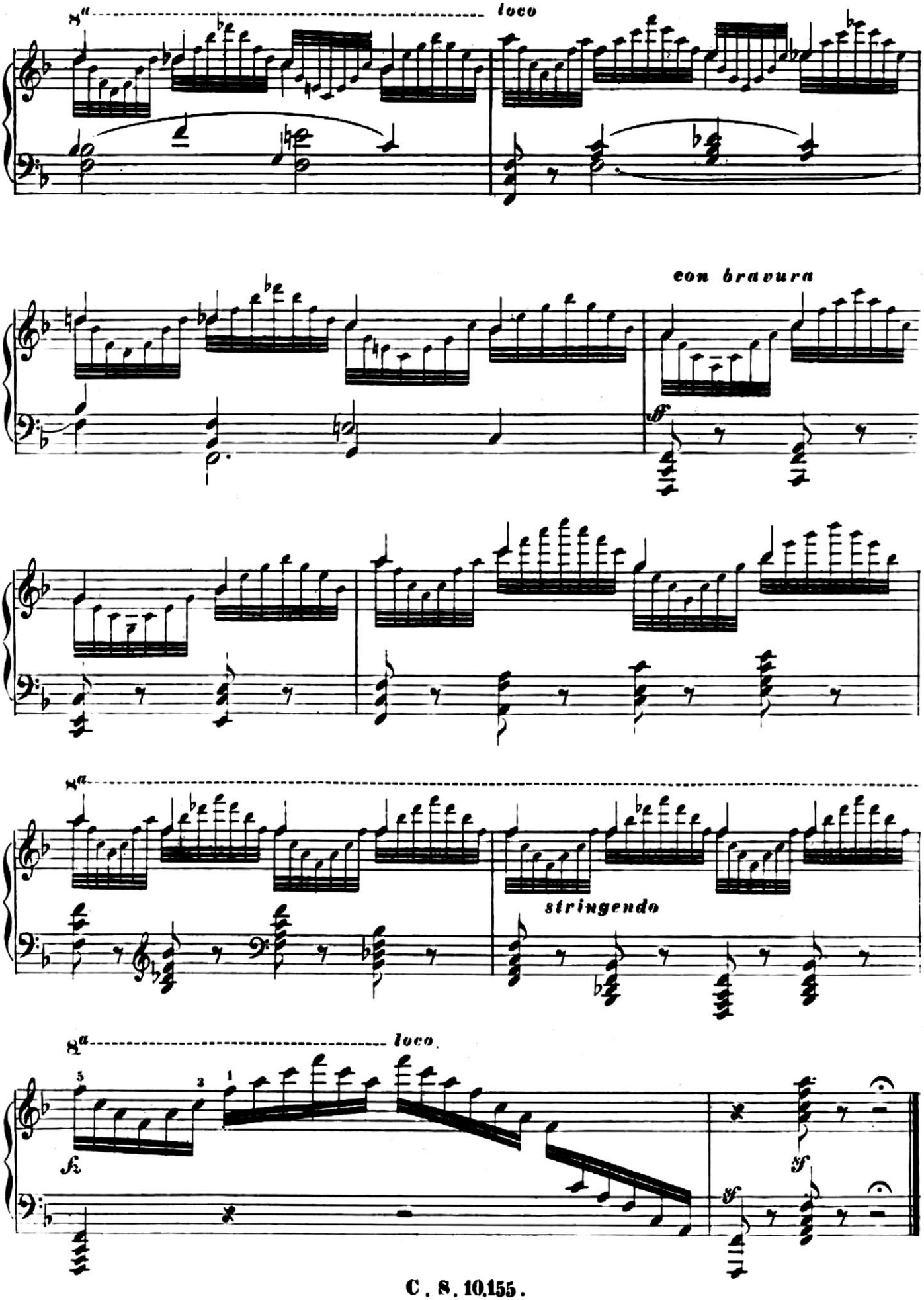
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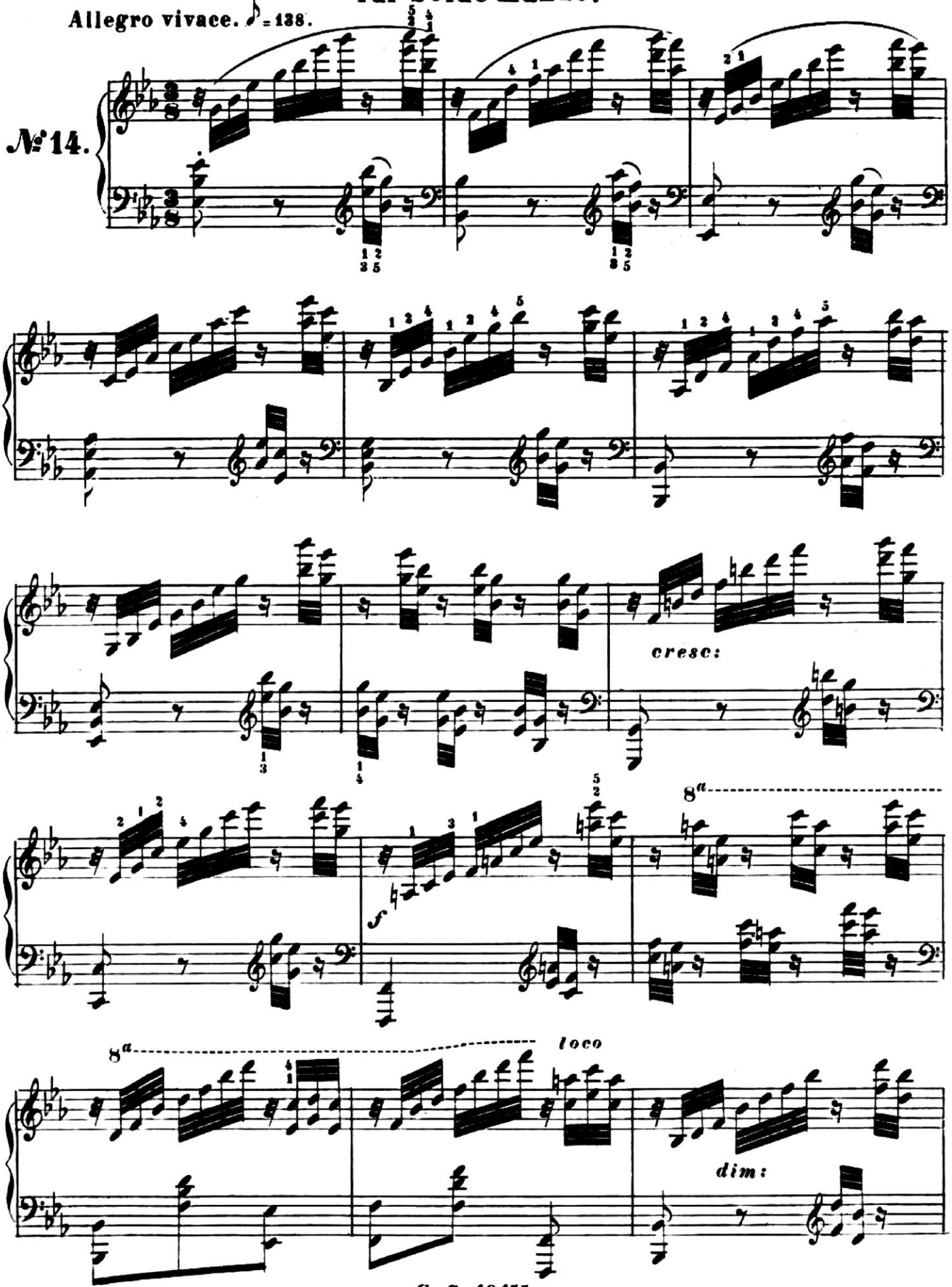
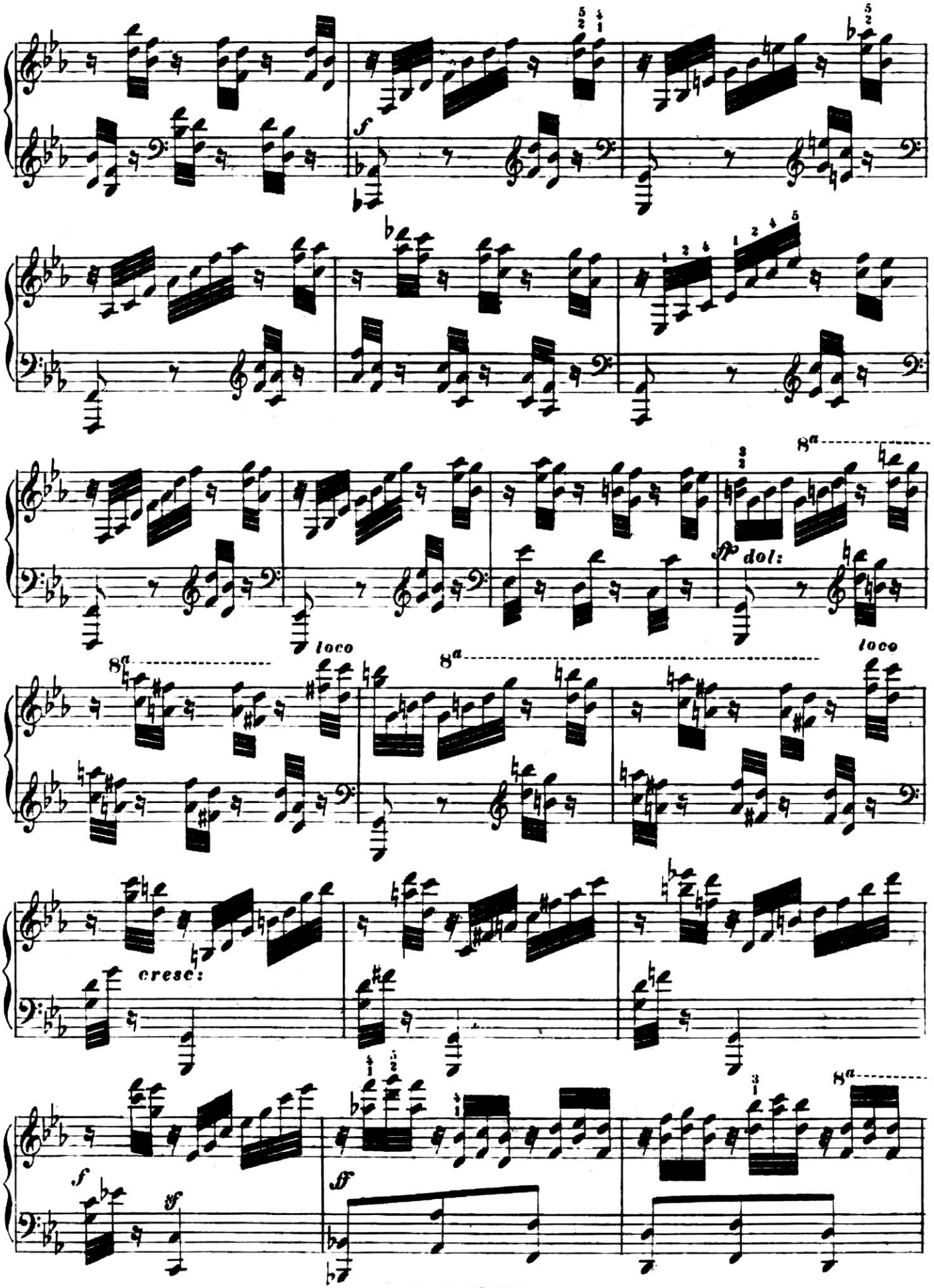
Gleiche Leichtigkeit und Geschwindigkeit
für beide Hände.

Allegro vivace. ♪ = 138.

№ 14.

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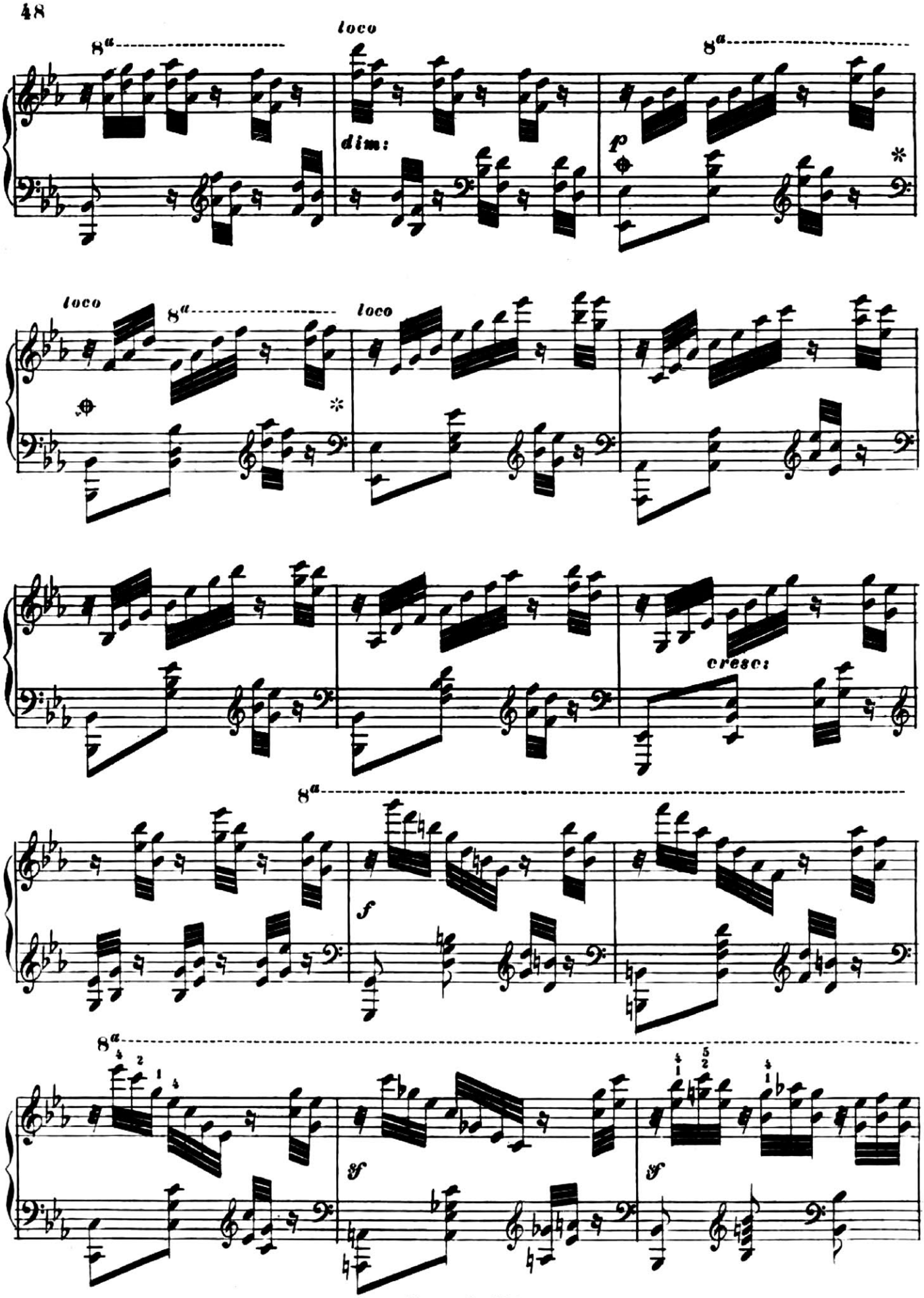
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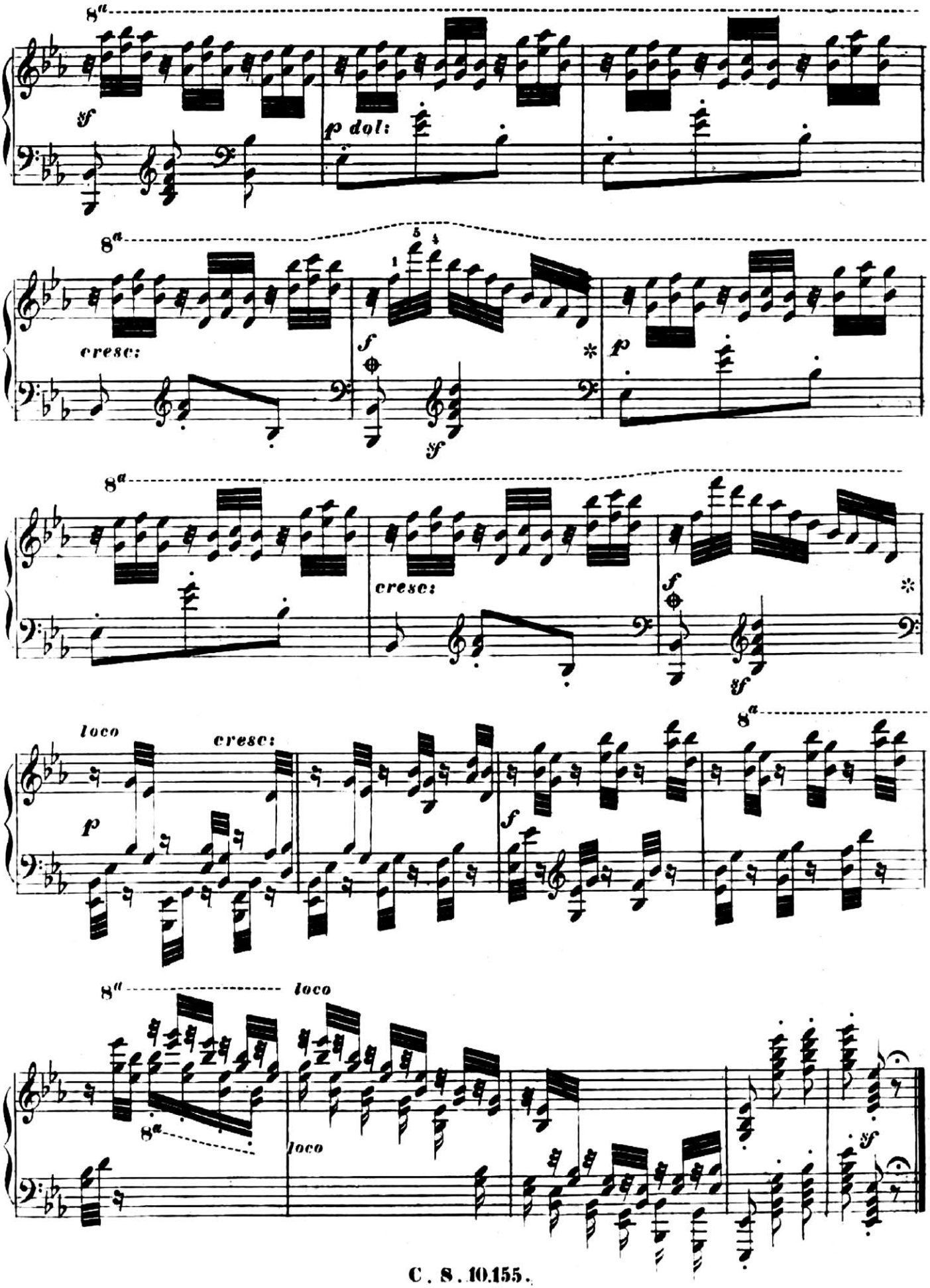
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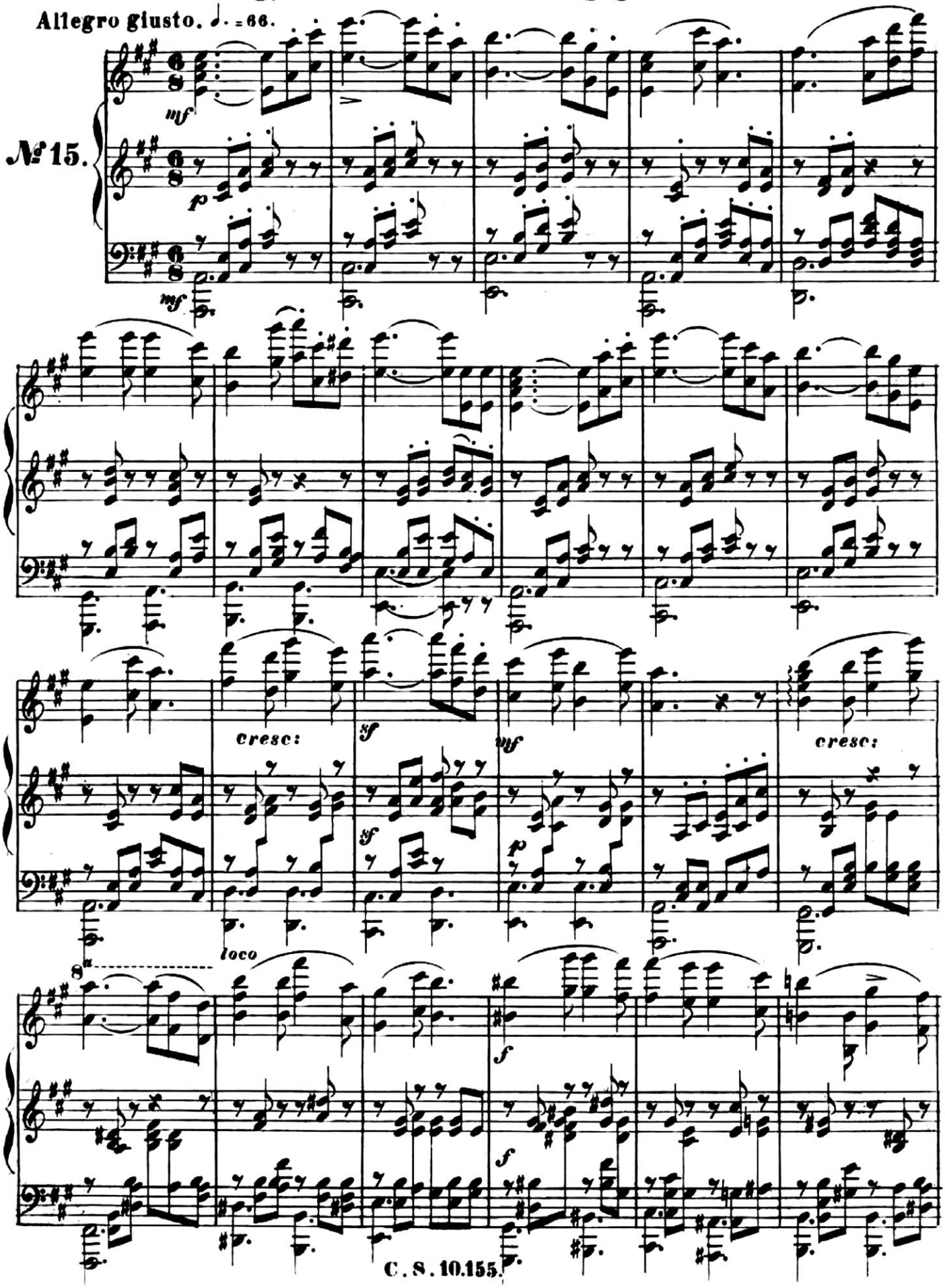
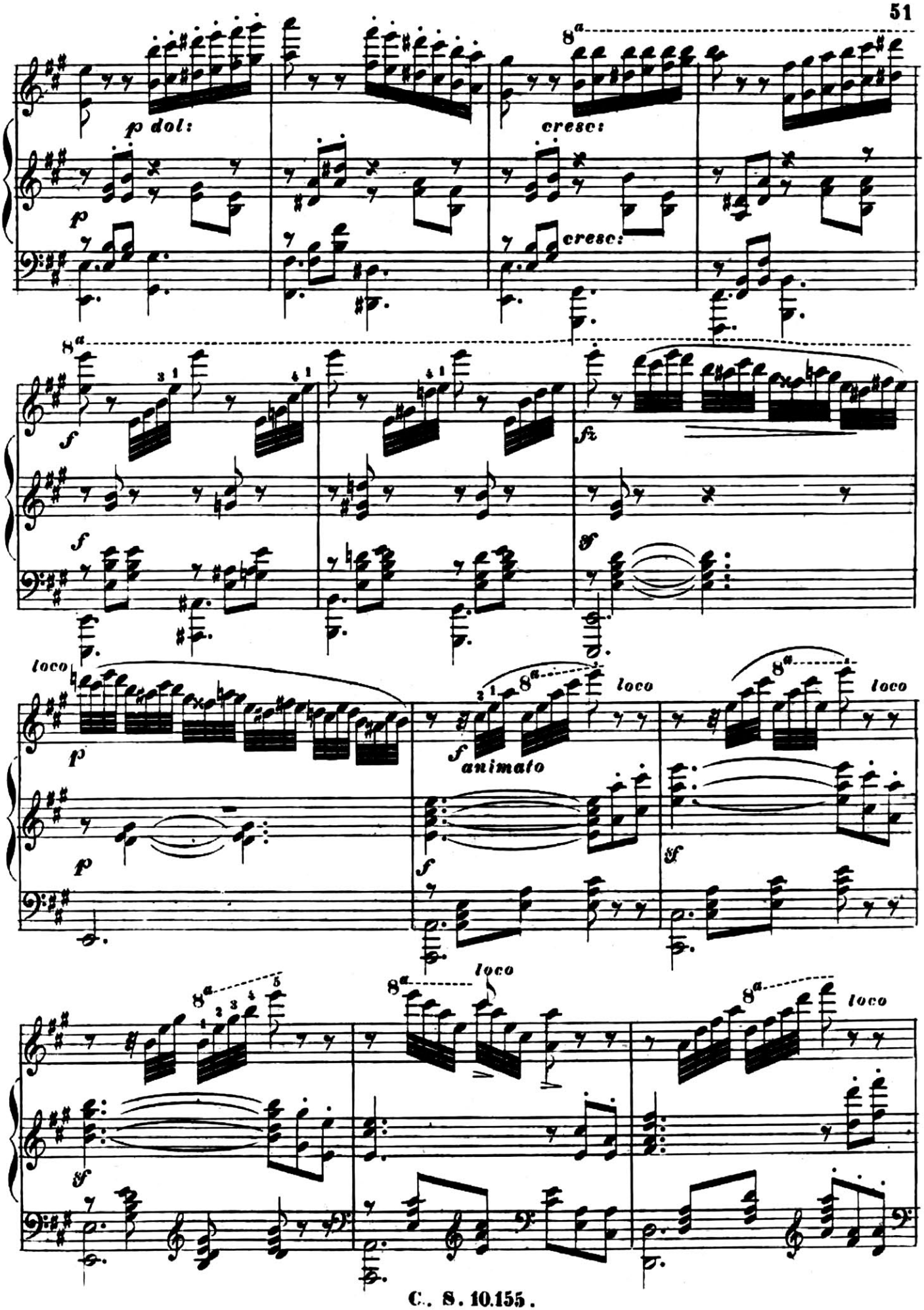
Hervortretende Melodie mit voller, mehrstimmiger Begleitung, auf den Pedal-Effekt gegründet.

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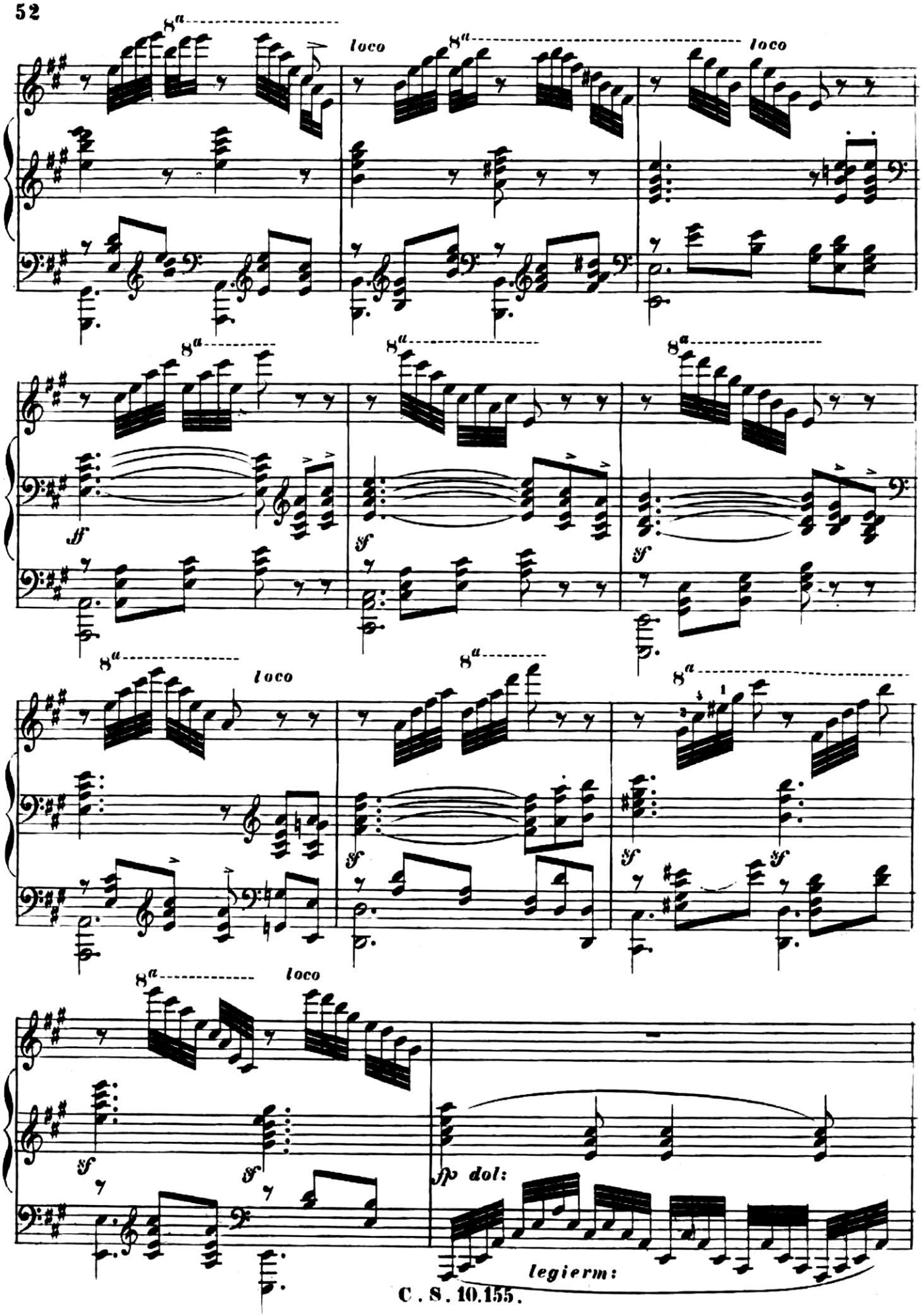
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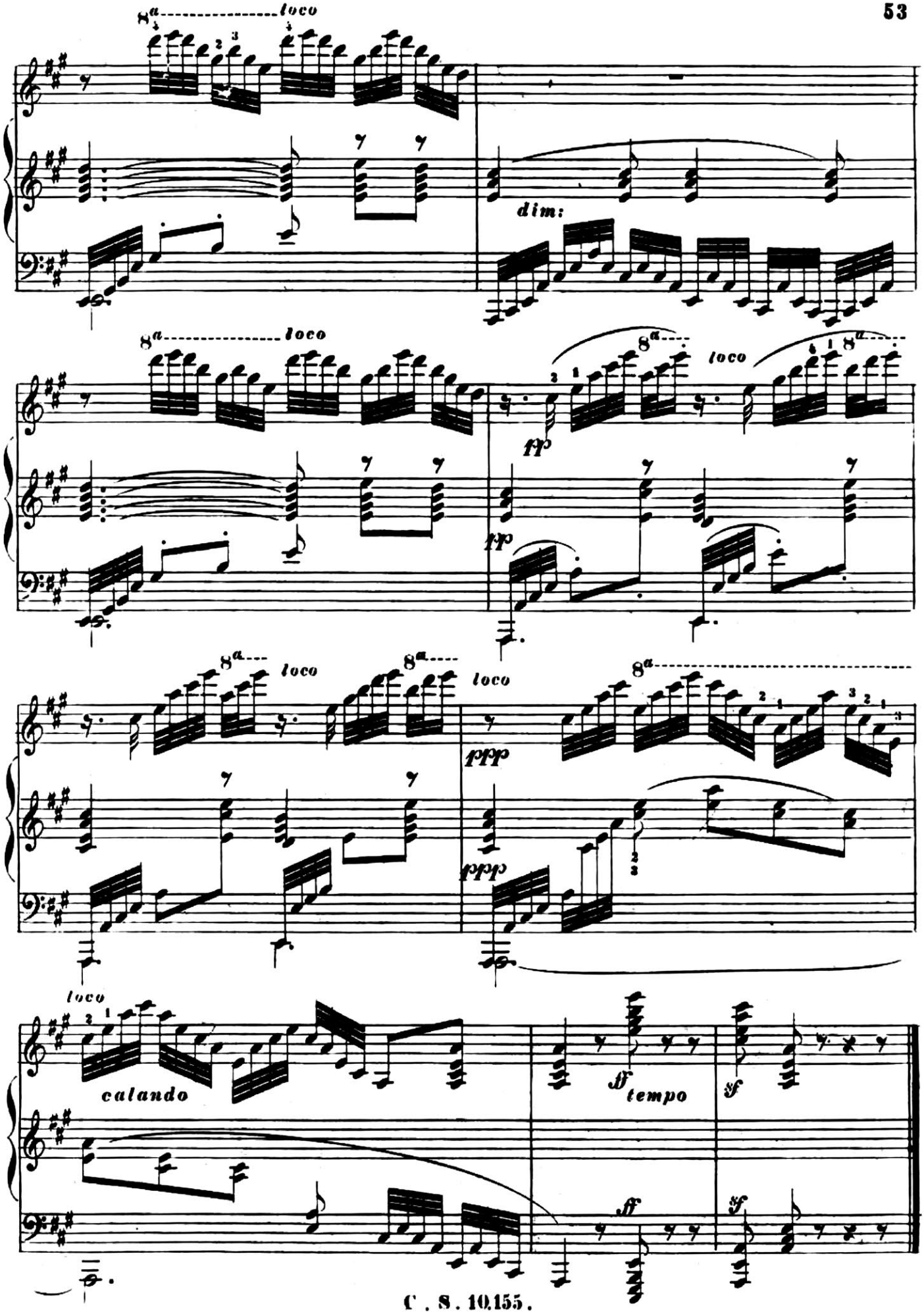
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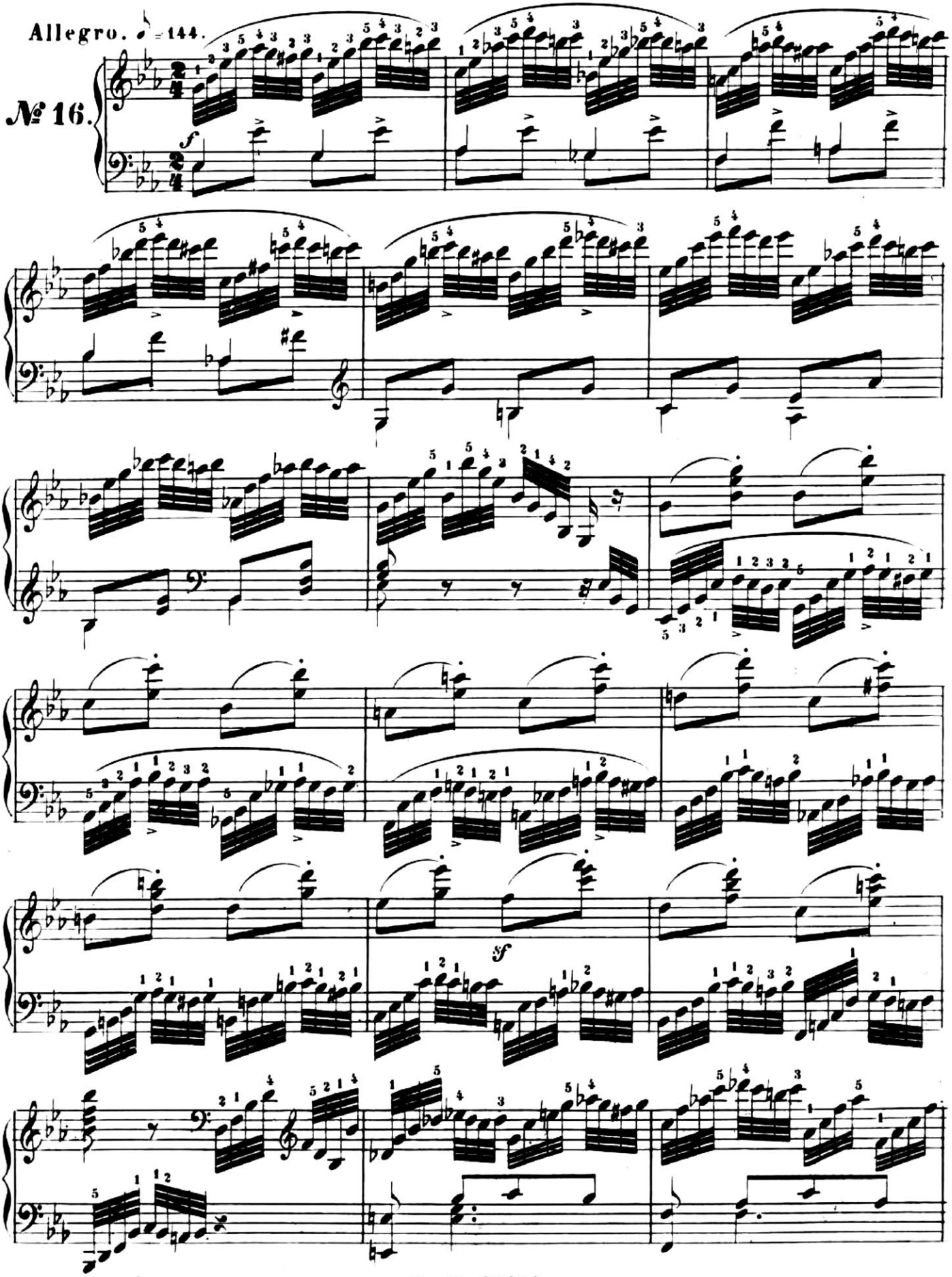
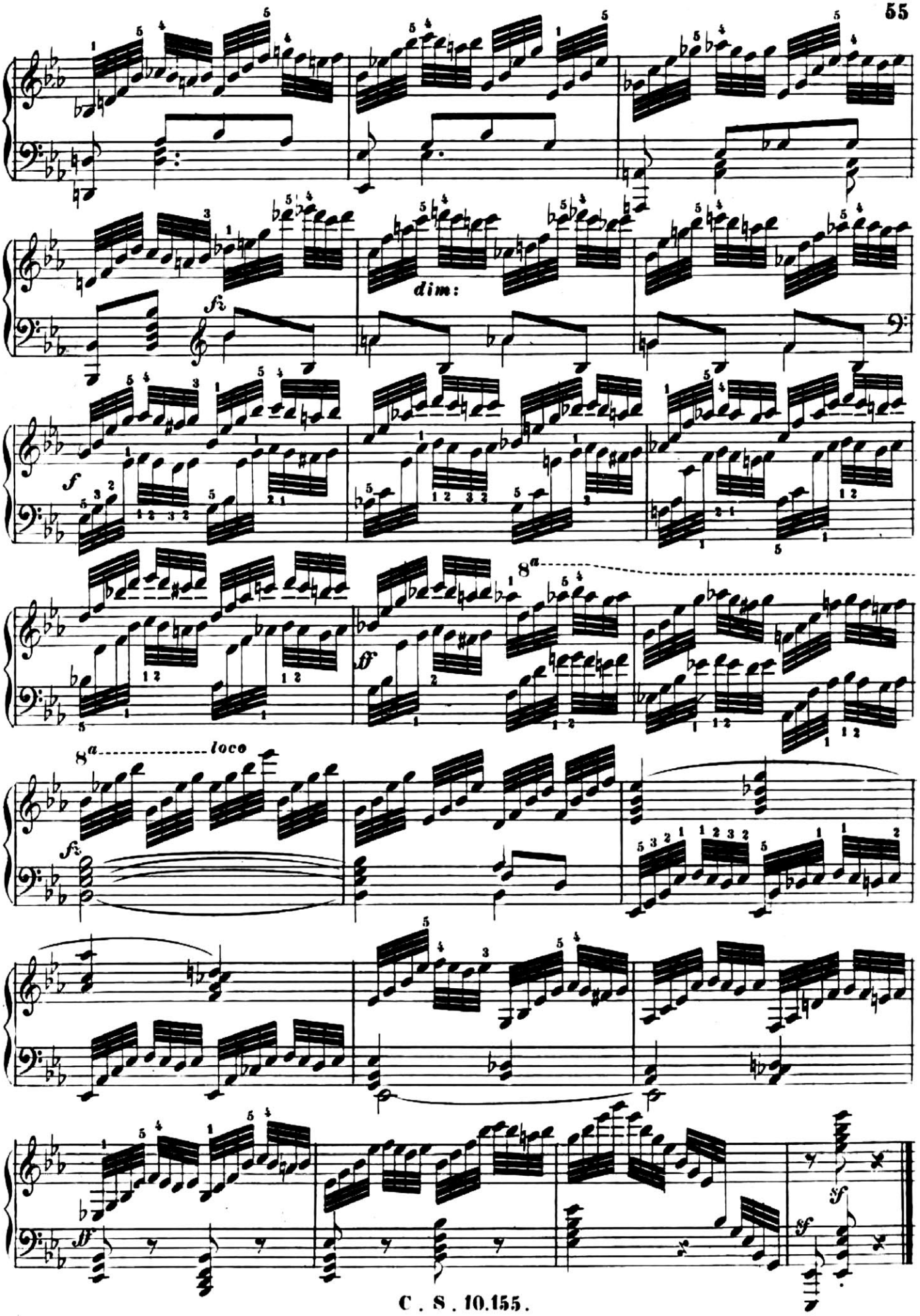
Das Überschlagen der längern Finger
nebst andrer besondern Fingersetzung.

Allegro. ♪ = 144.

№ 16.

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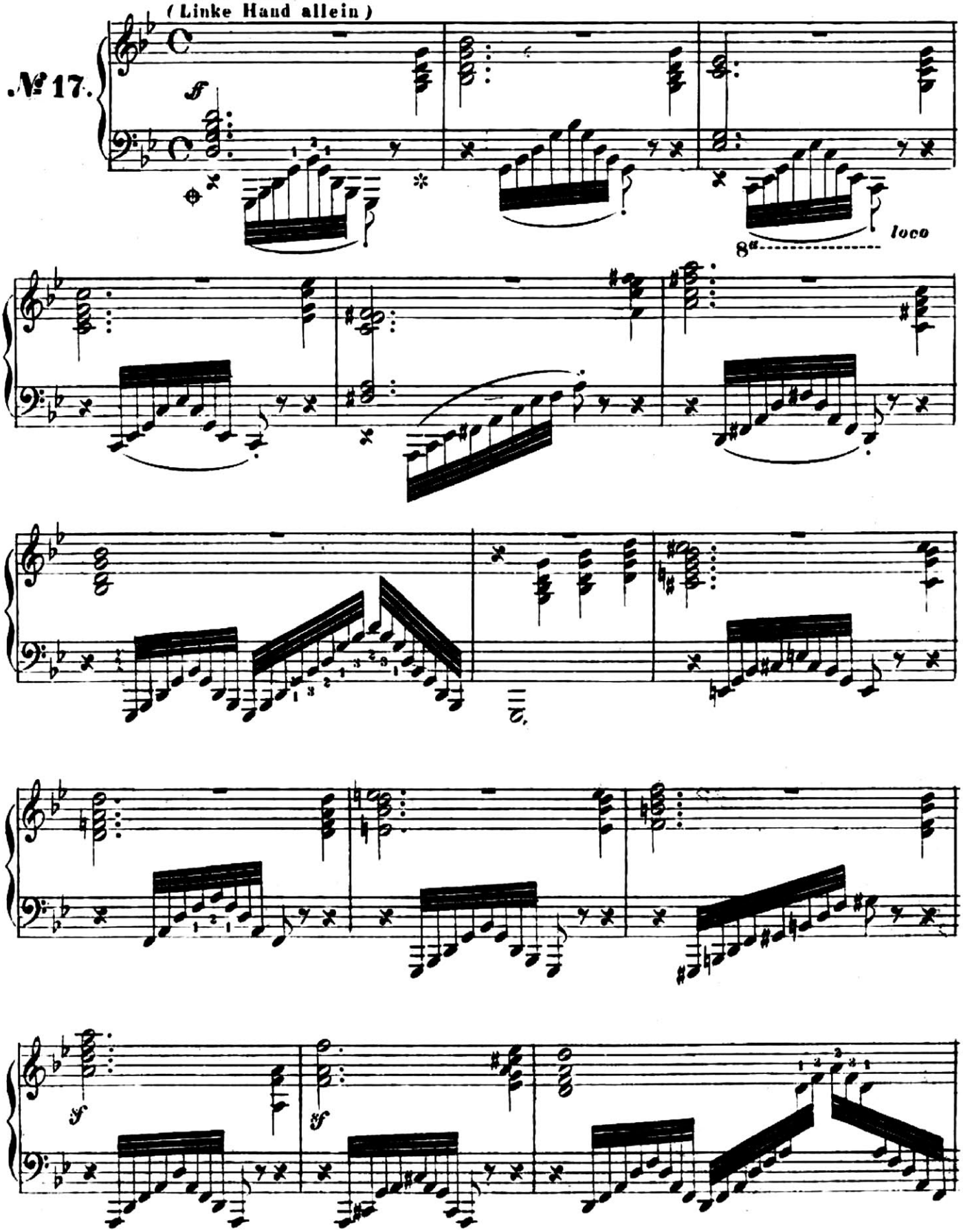
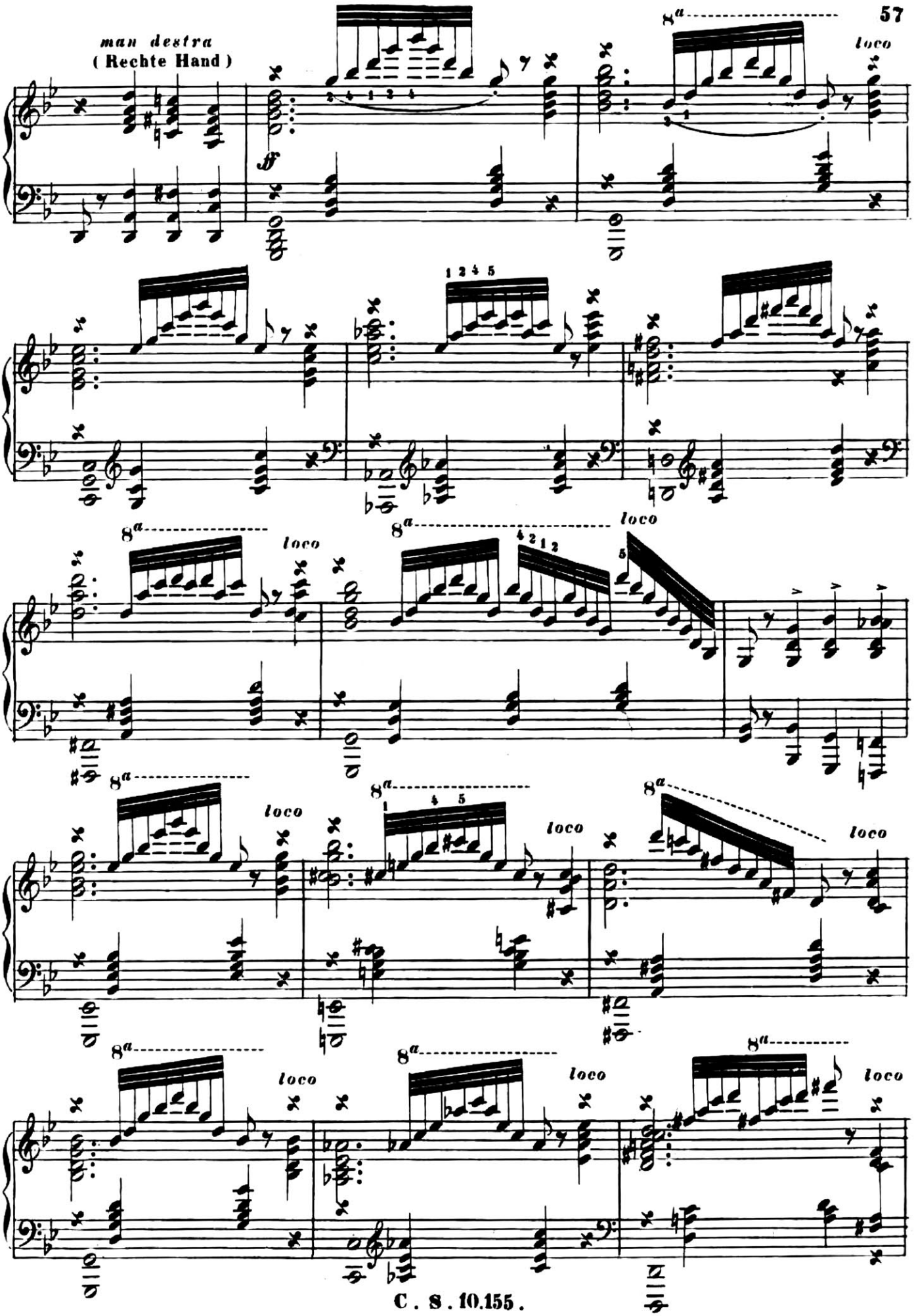
Kraftentwicklung durch Anschlag und Pedal.

Allegro maestoso. ♩ = 100.

Man manca sola
(Linke Hand allein)

№ 17.

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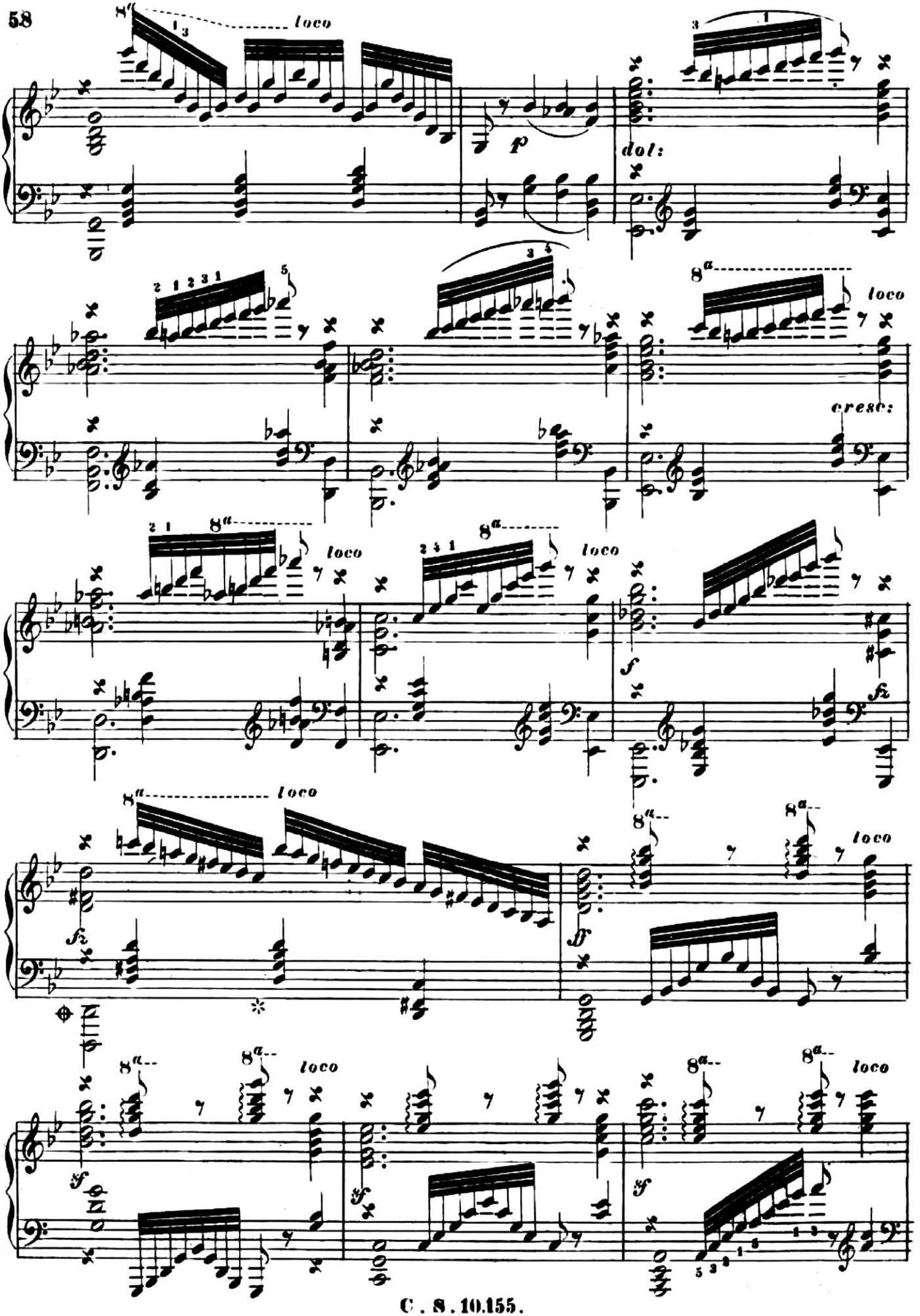
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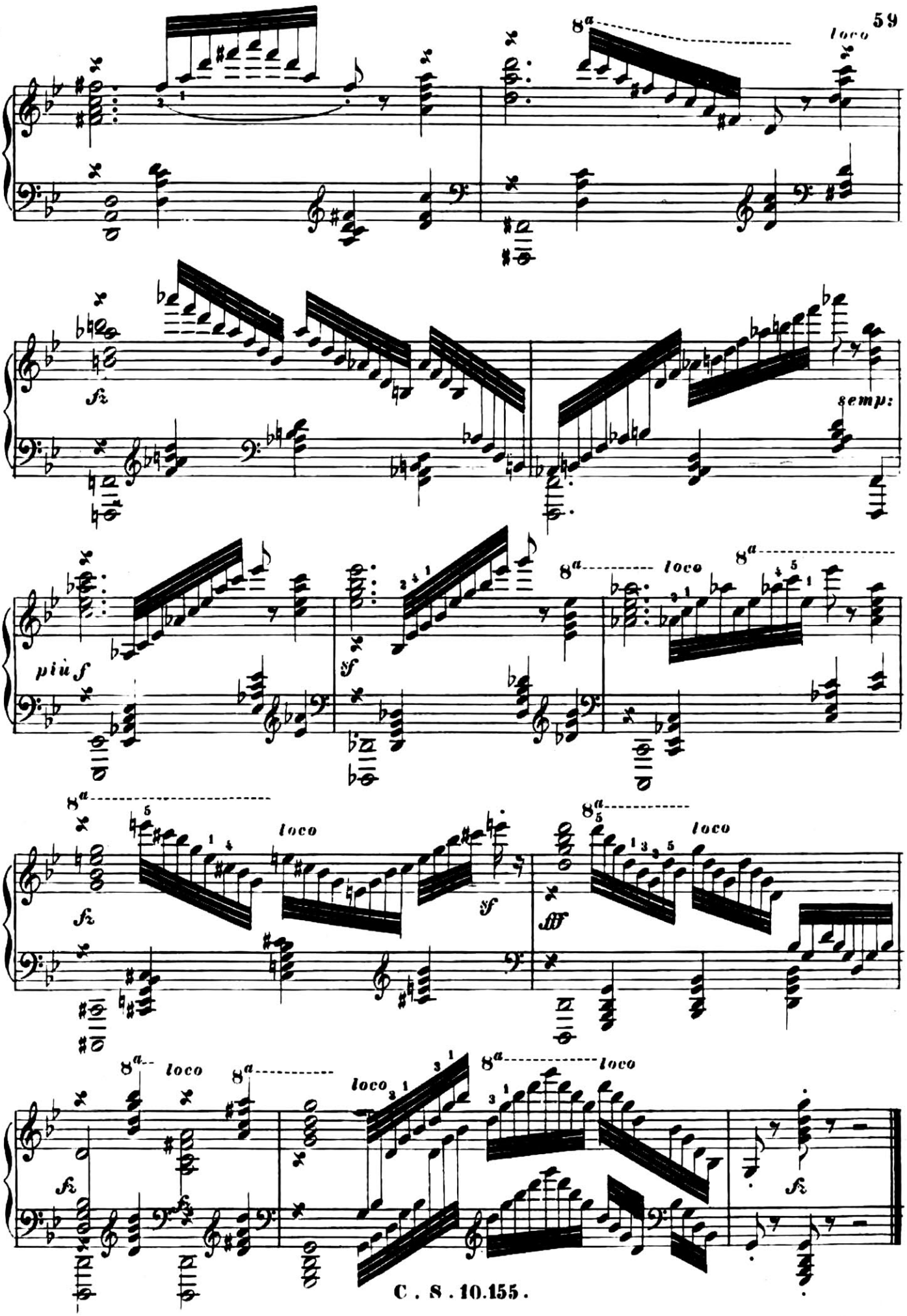
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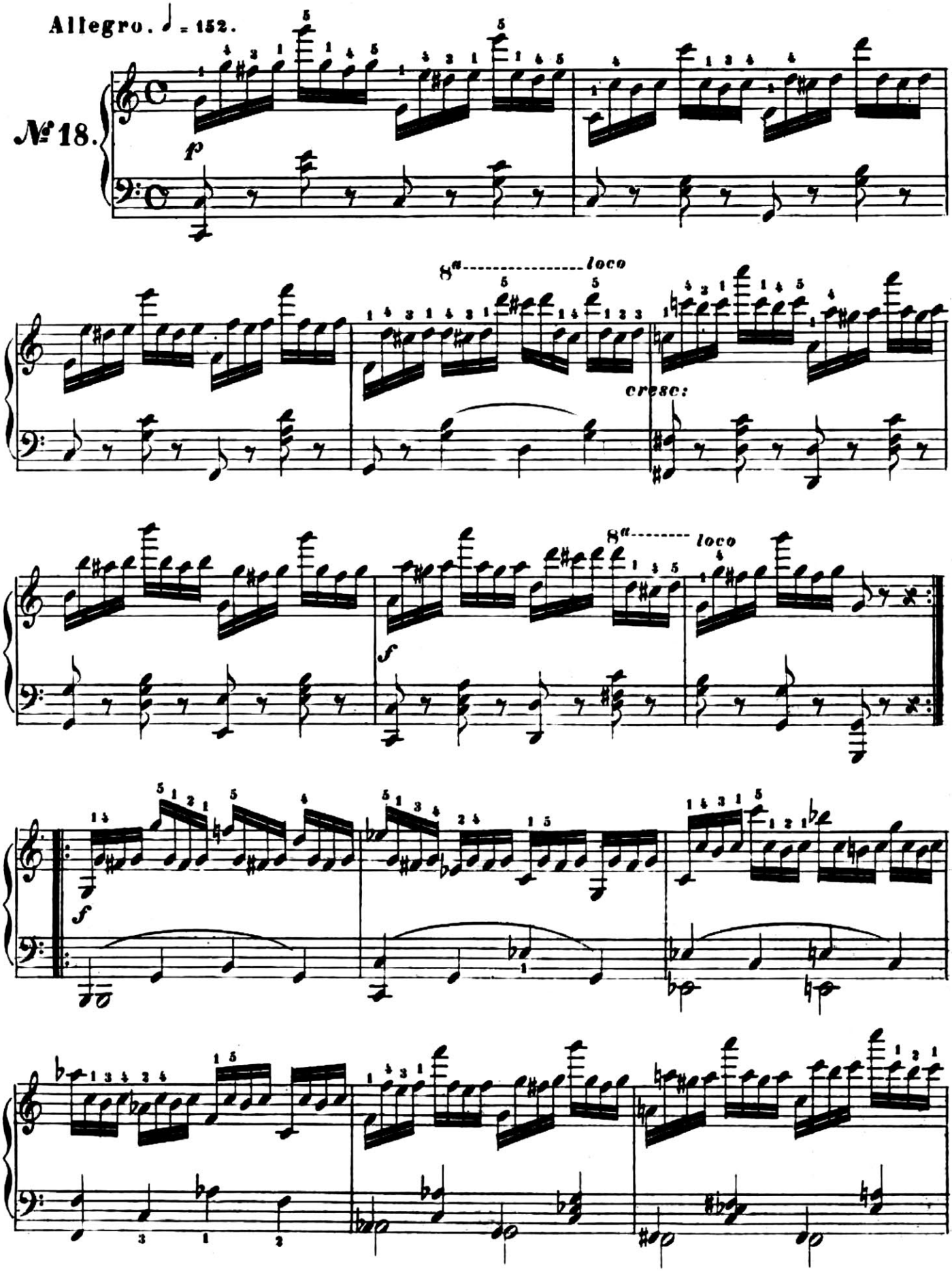
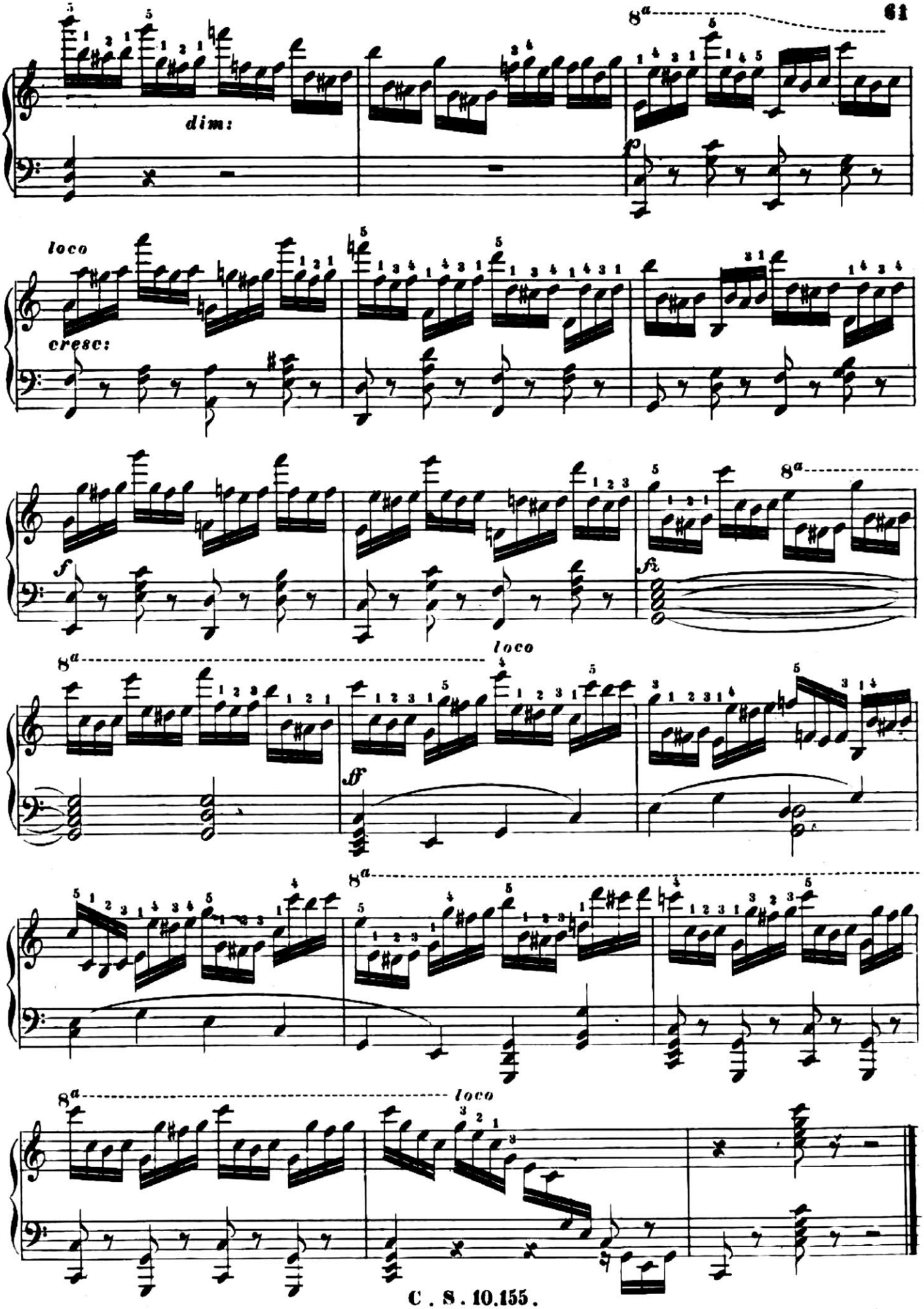
Der schnelle Fingerwechsel.

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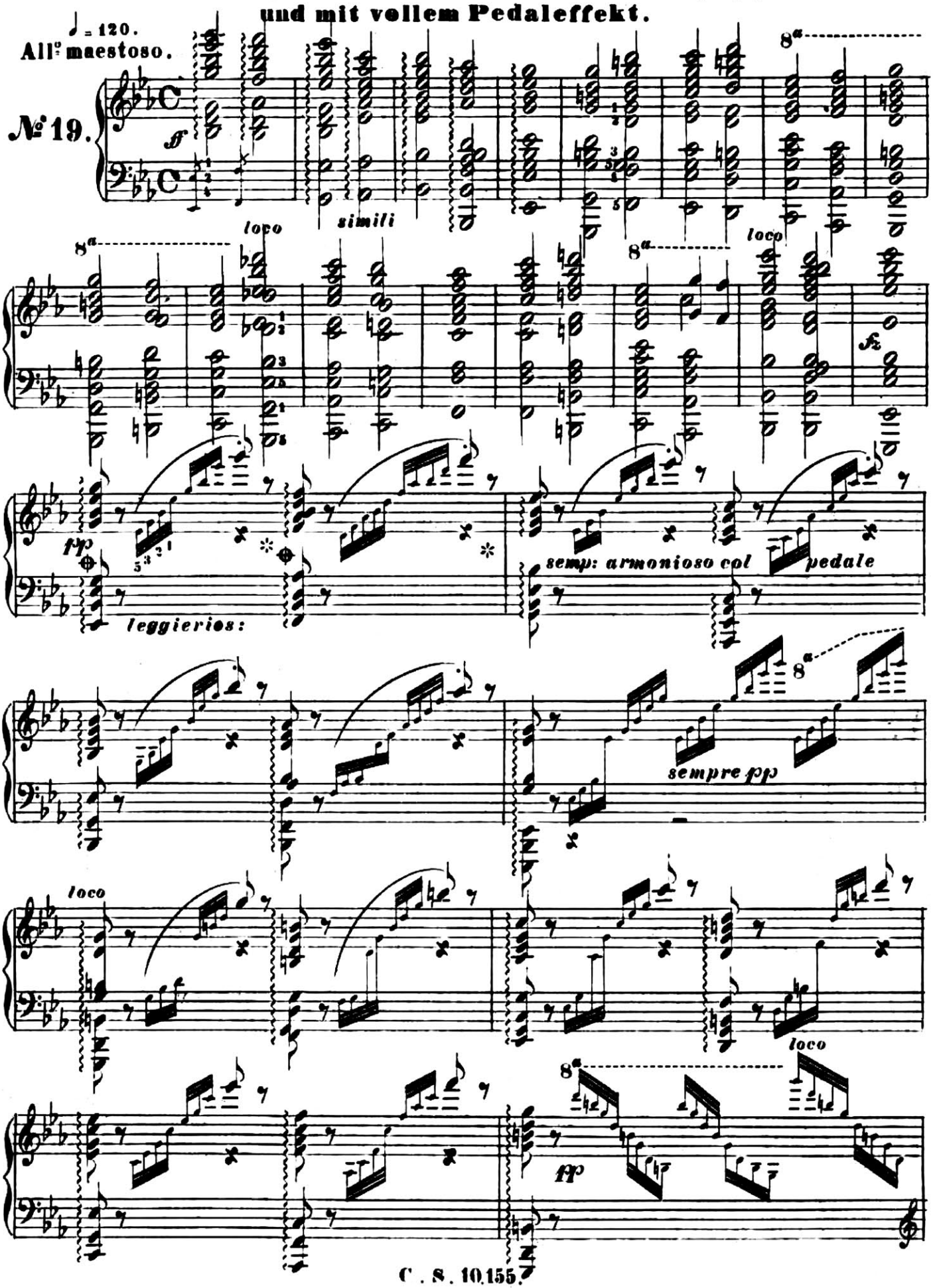
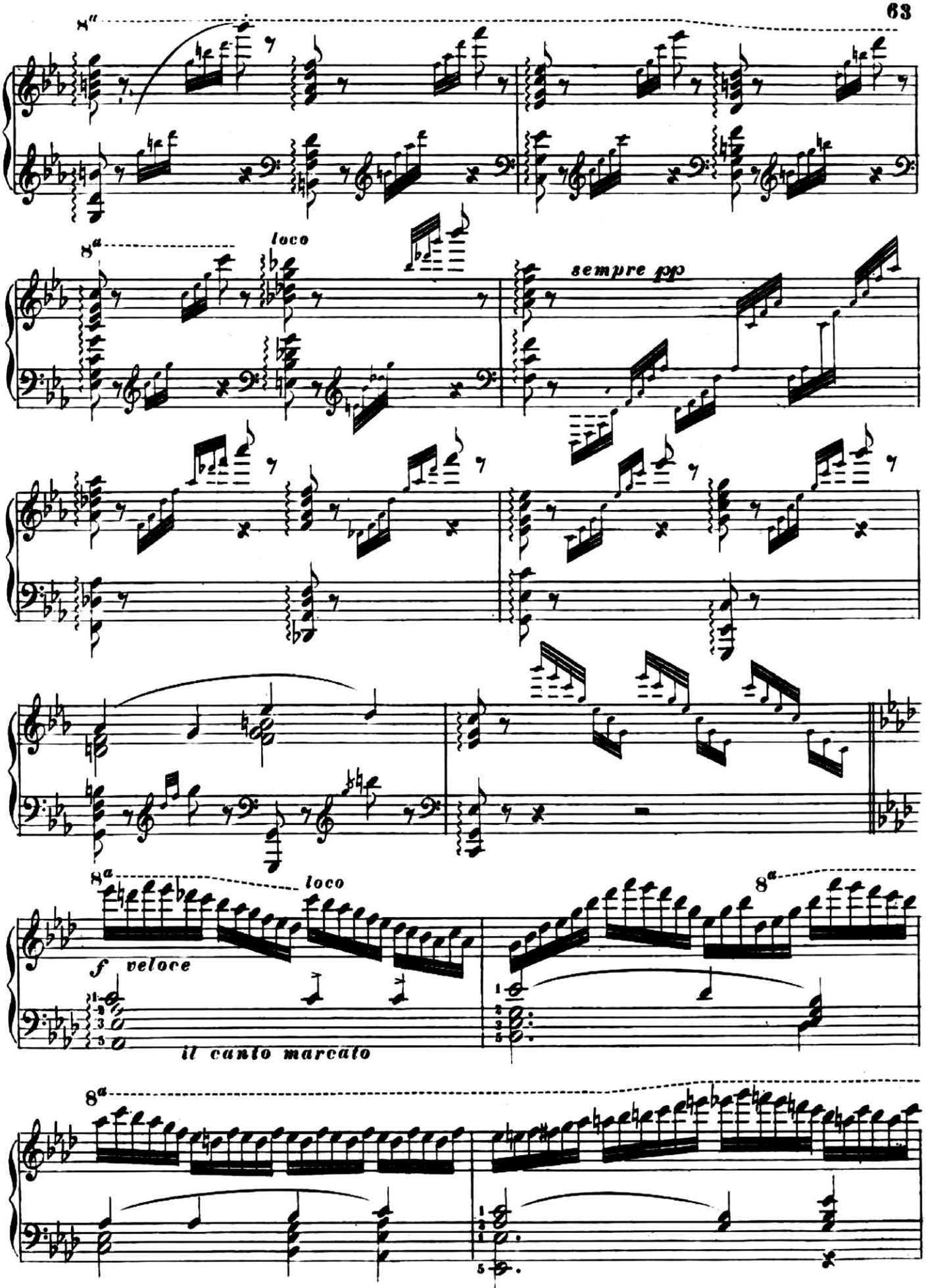
Vollstimmige Accorde im schnellsten Arpeggio
und mit vollem Pedaleffekt.

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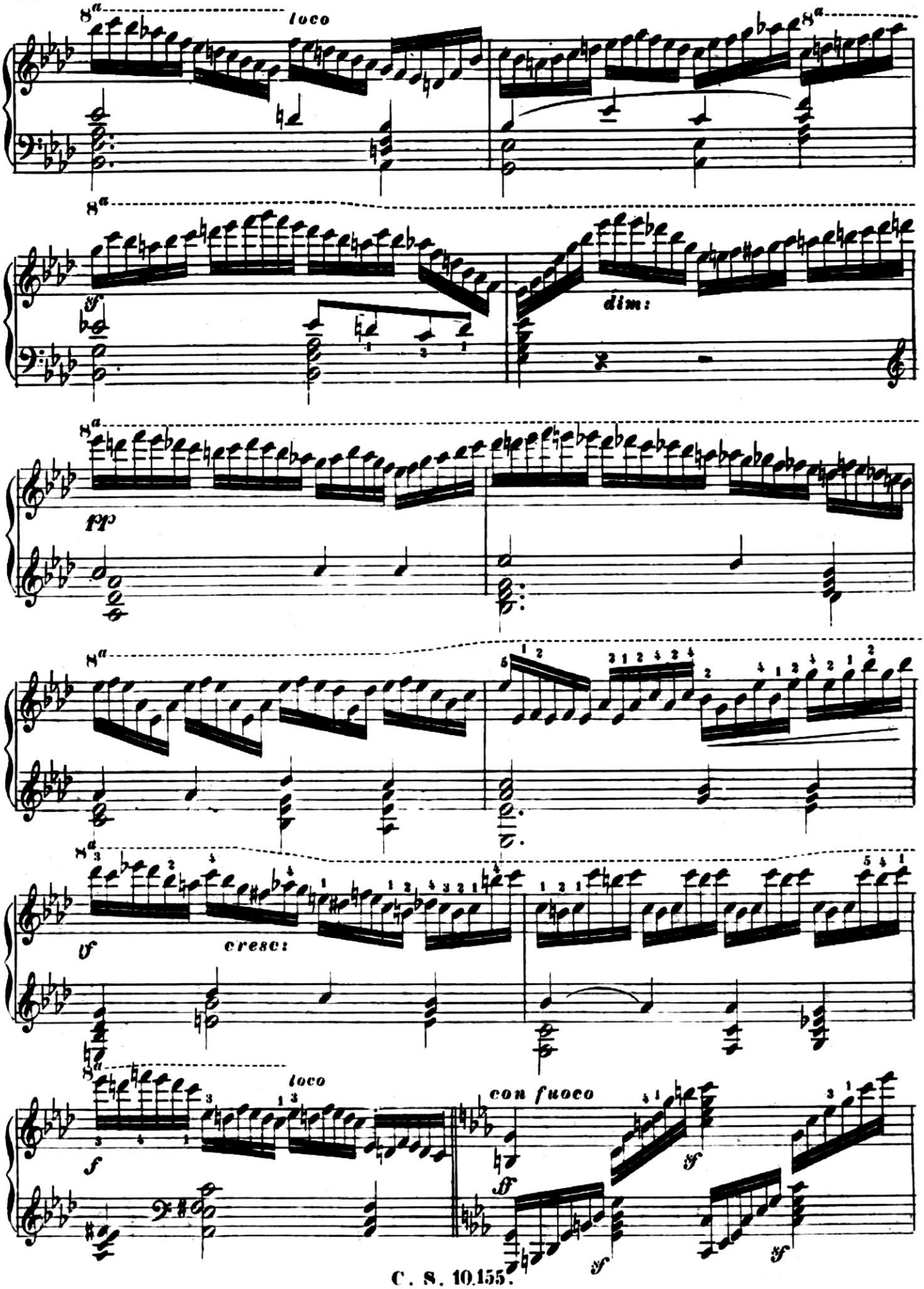
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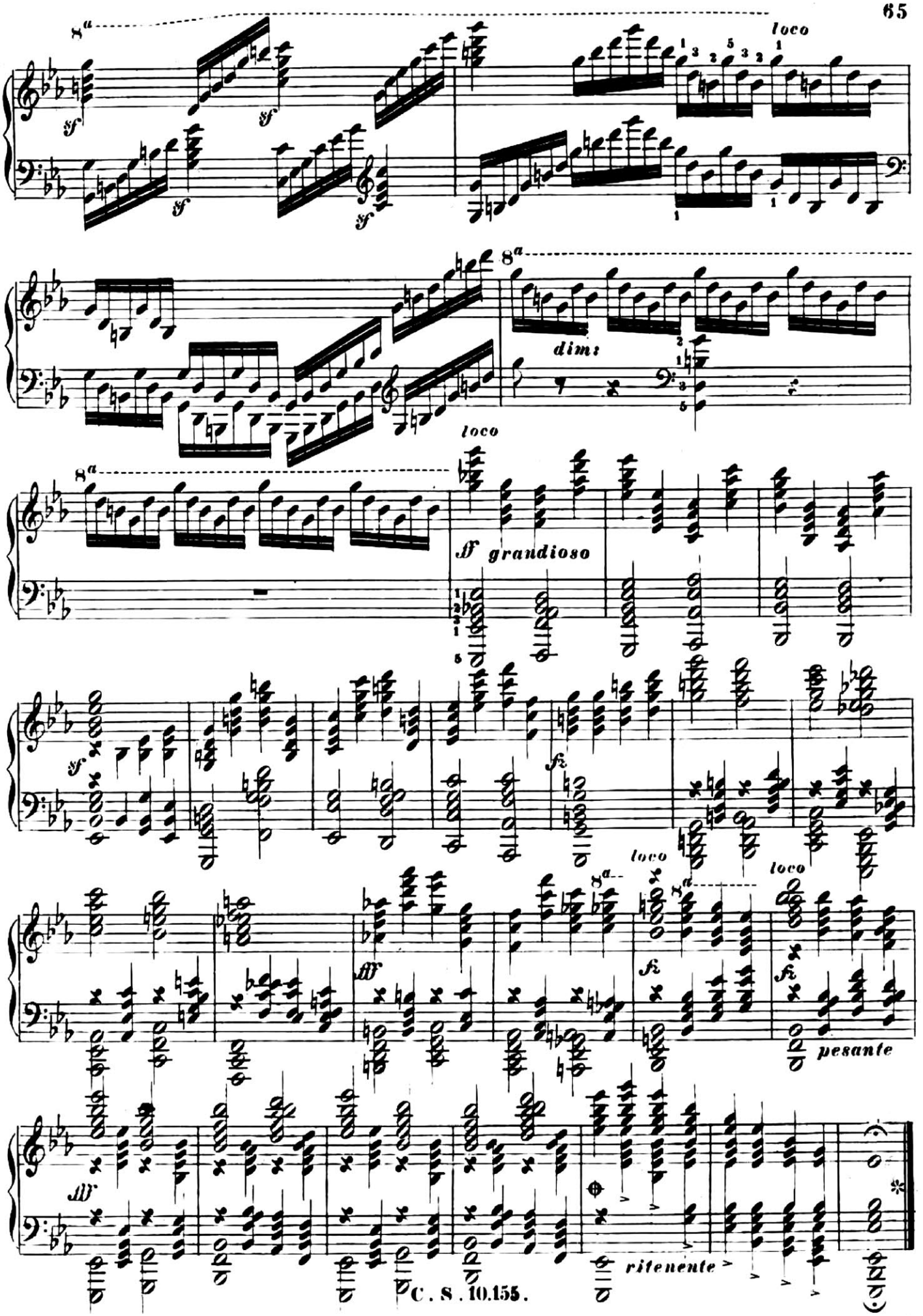
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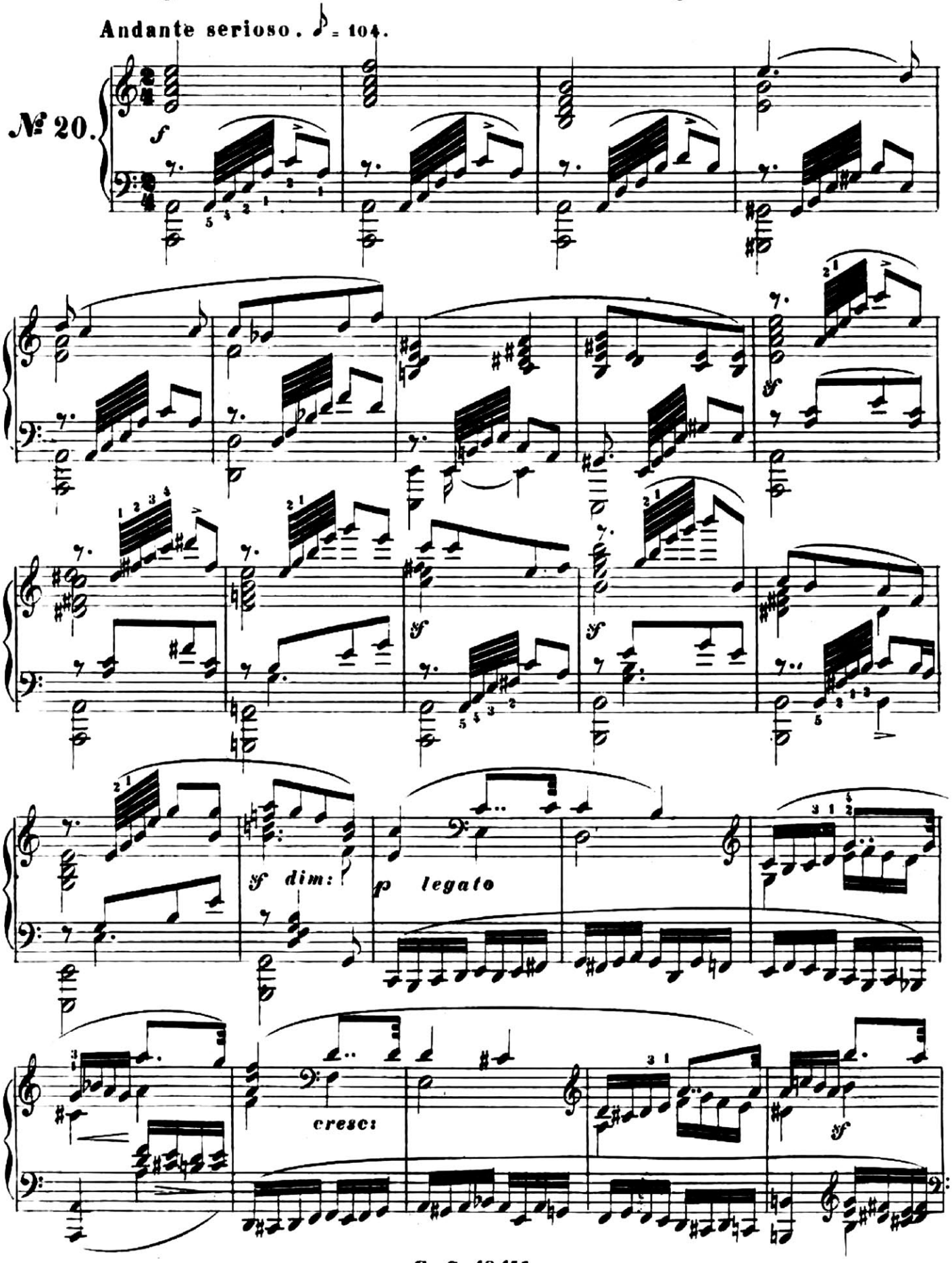
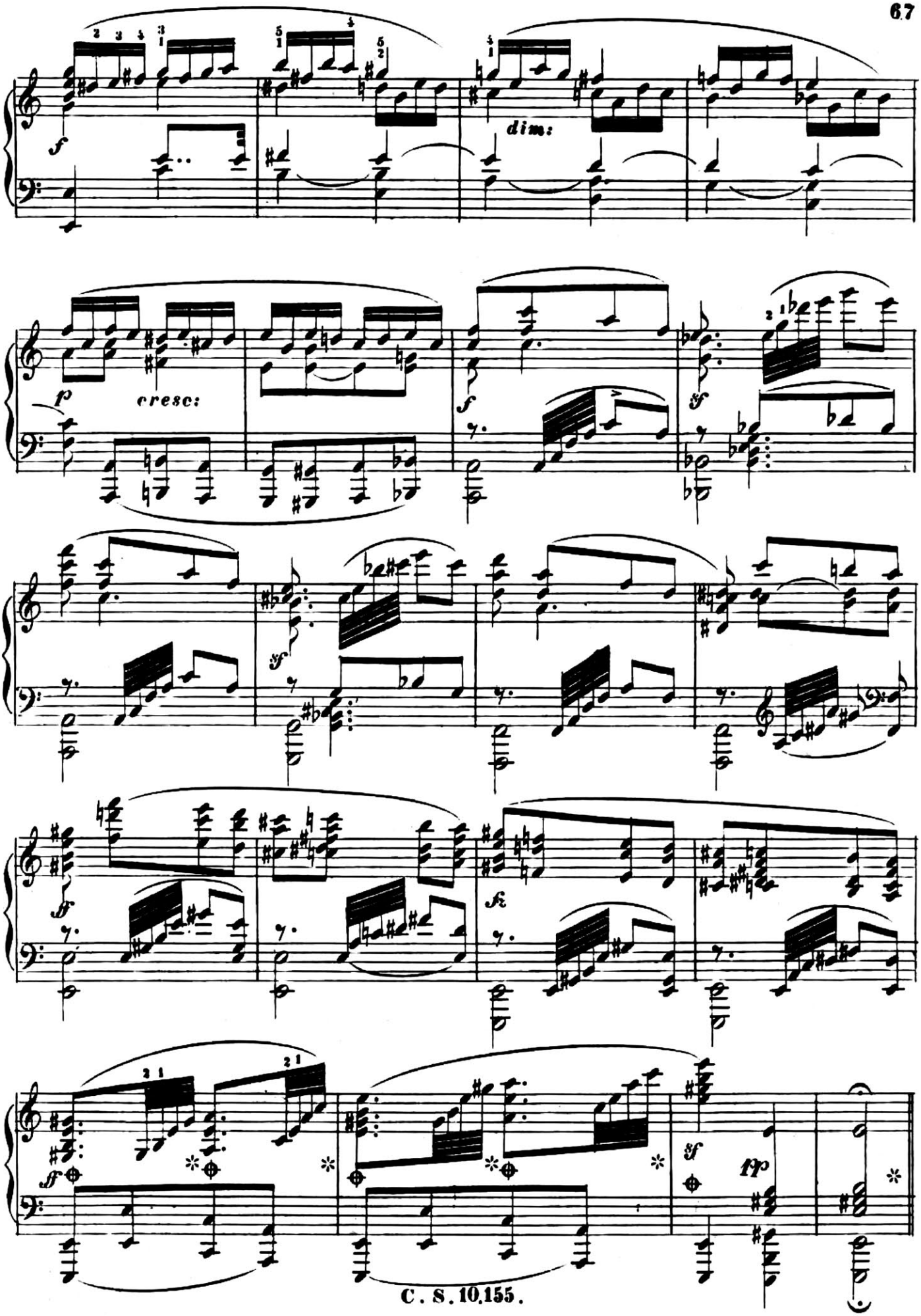
Präludium mit Pedaleffekt,

und fugirter Satz, für die moderne Geläufigkeit berechnet.

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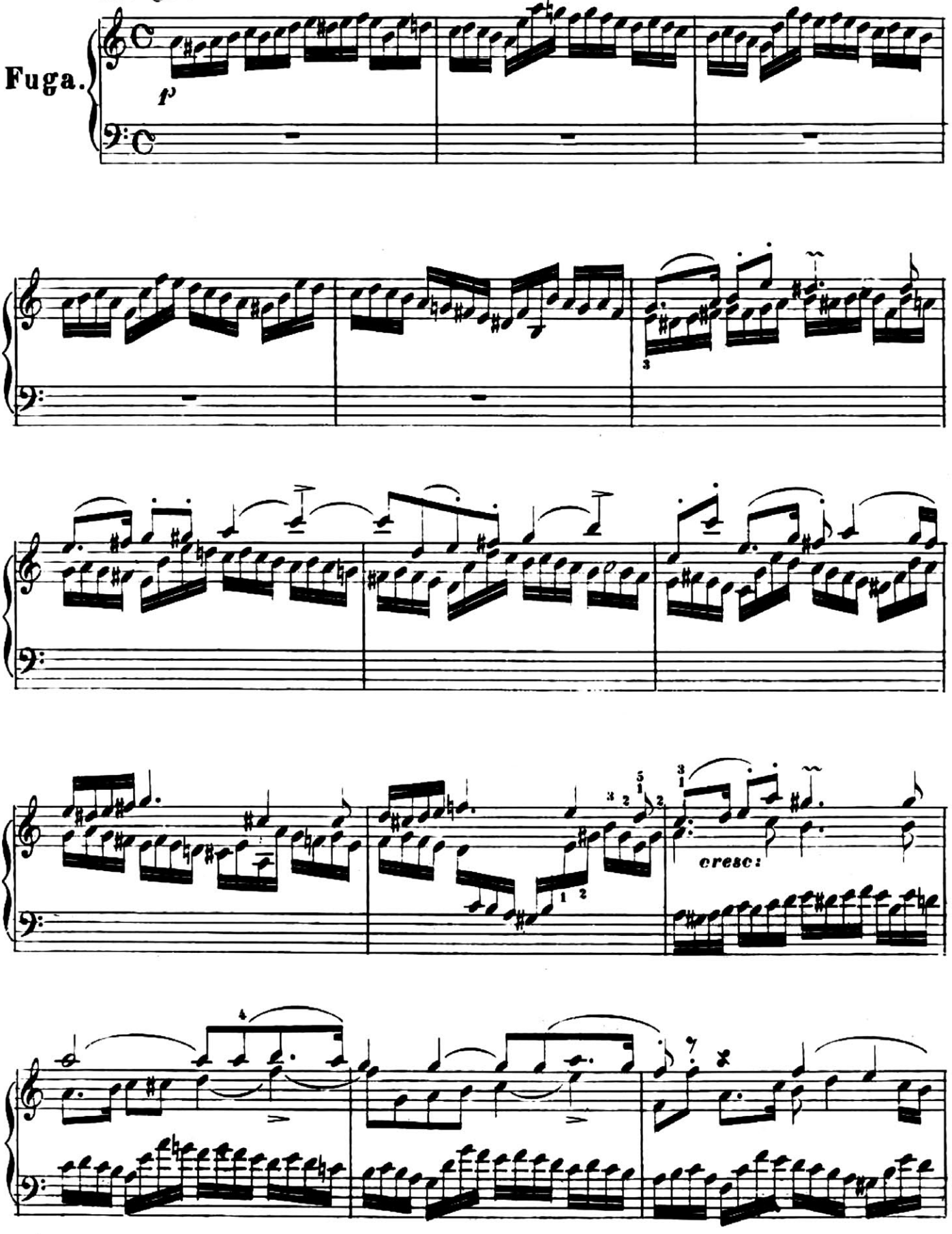
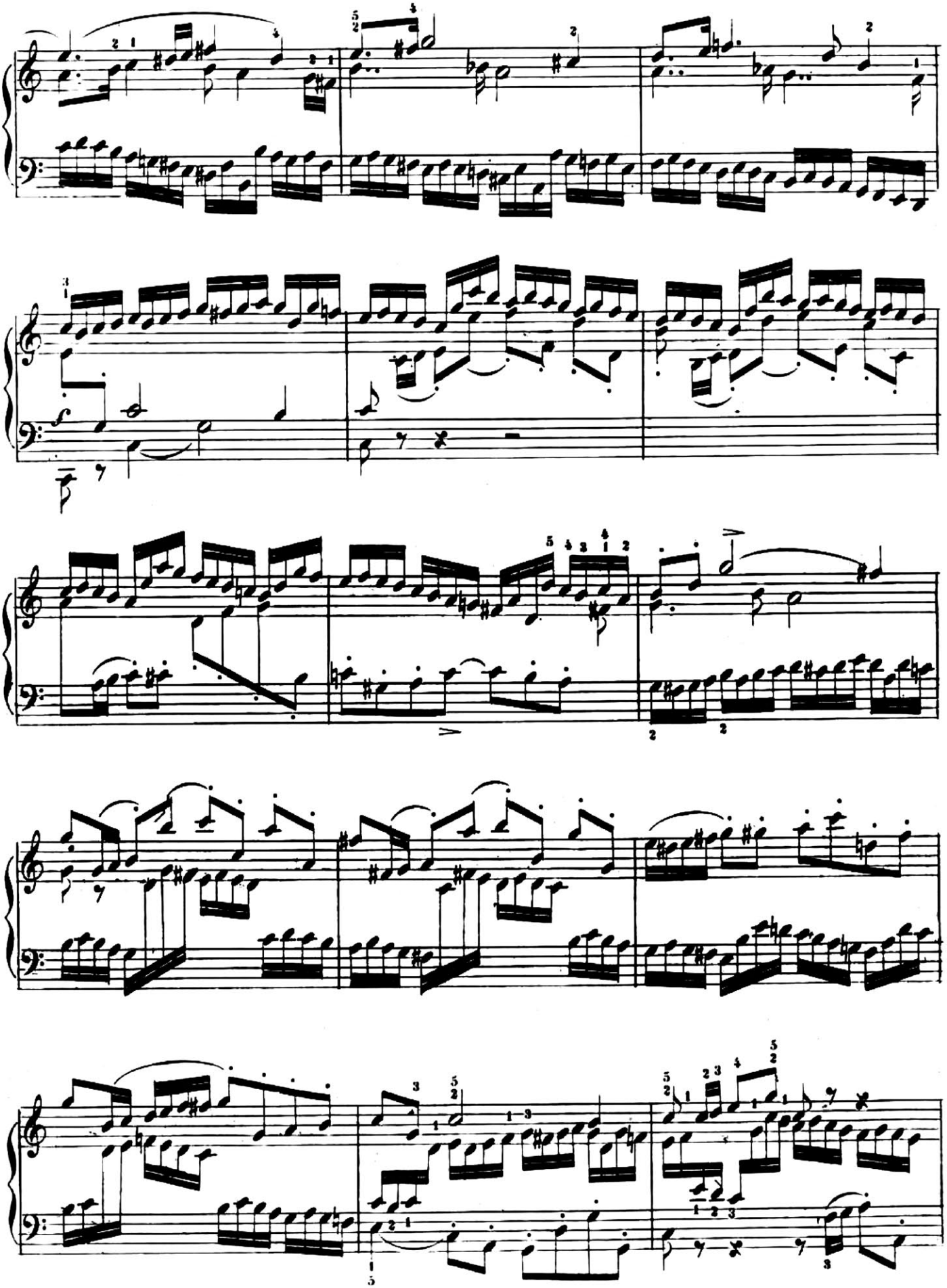
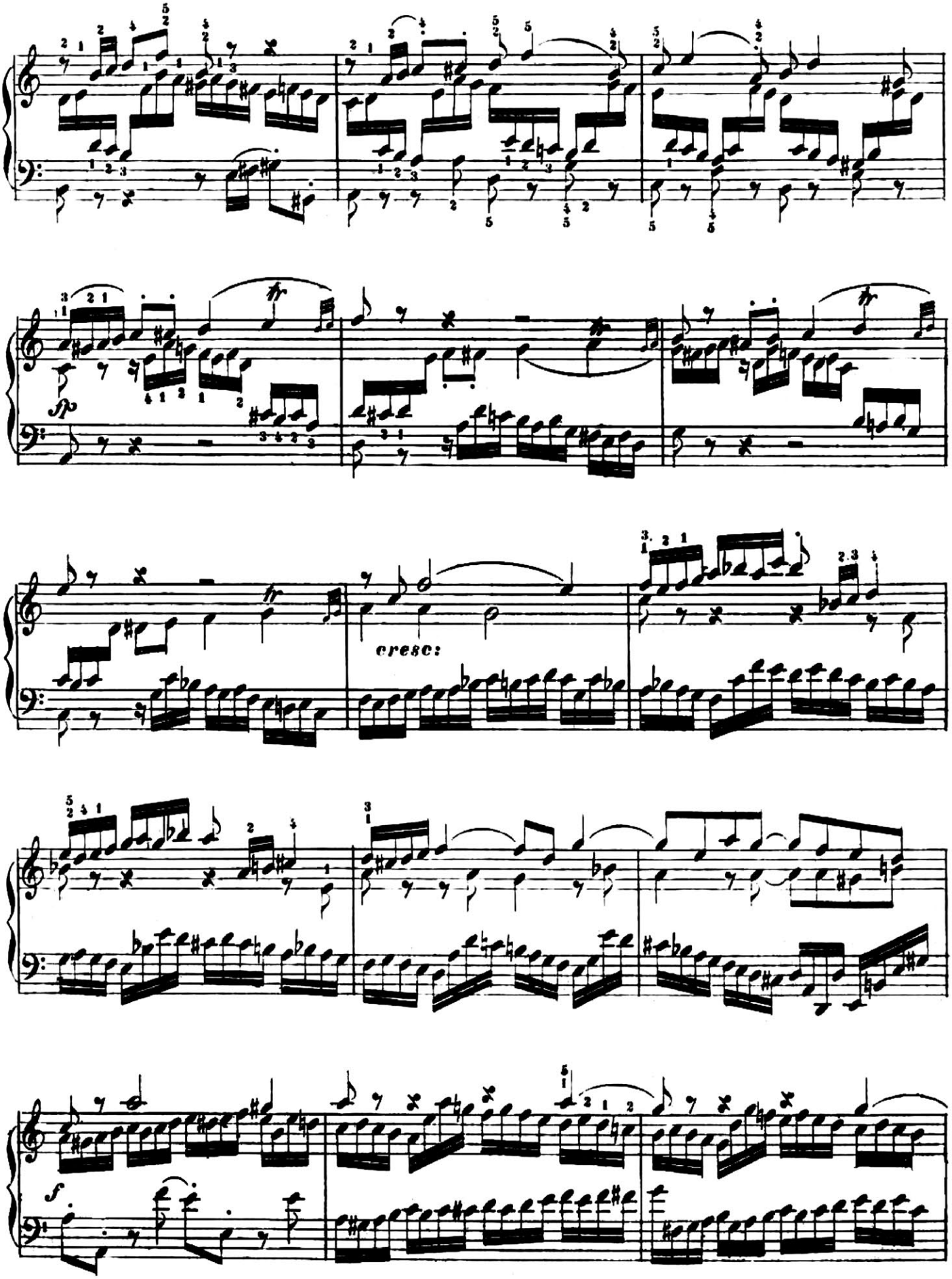
Allegro veloce. ♩ = 144.

Fuga.



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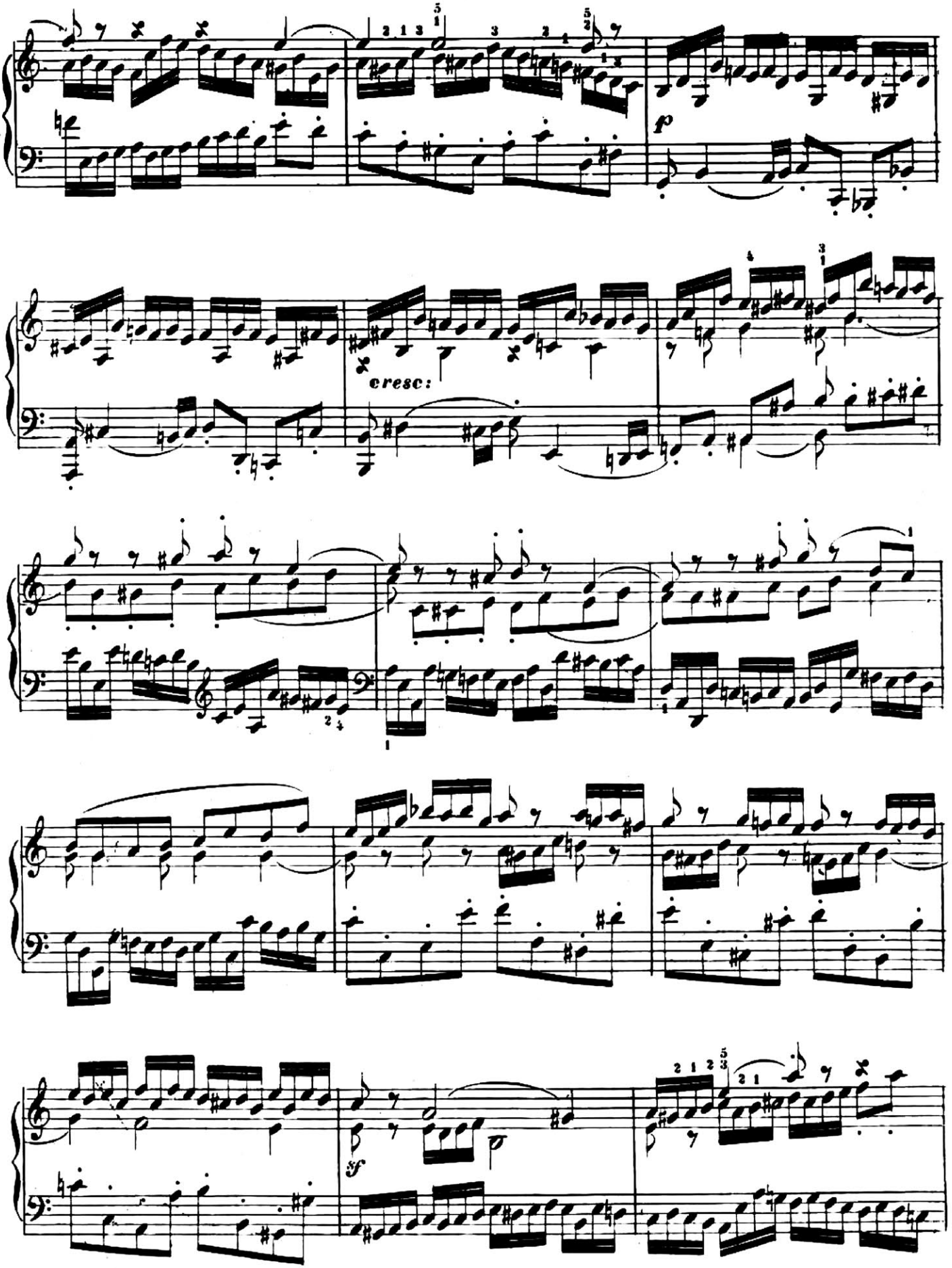
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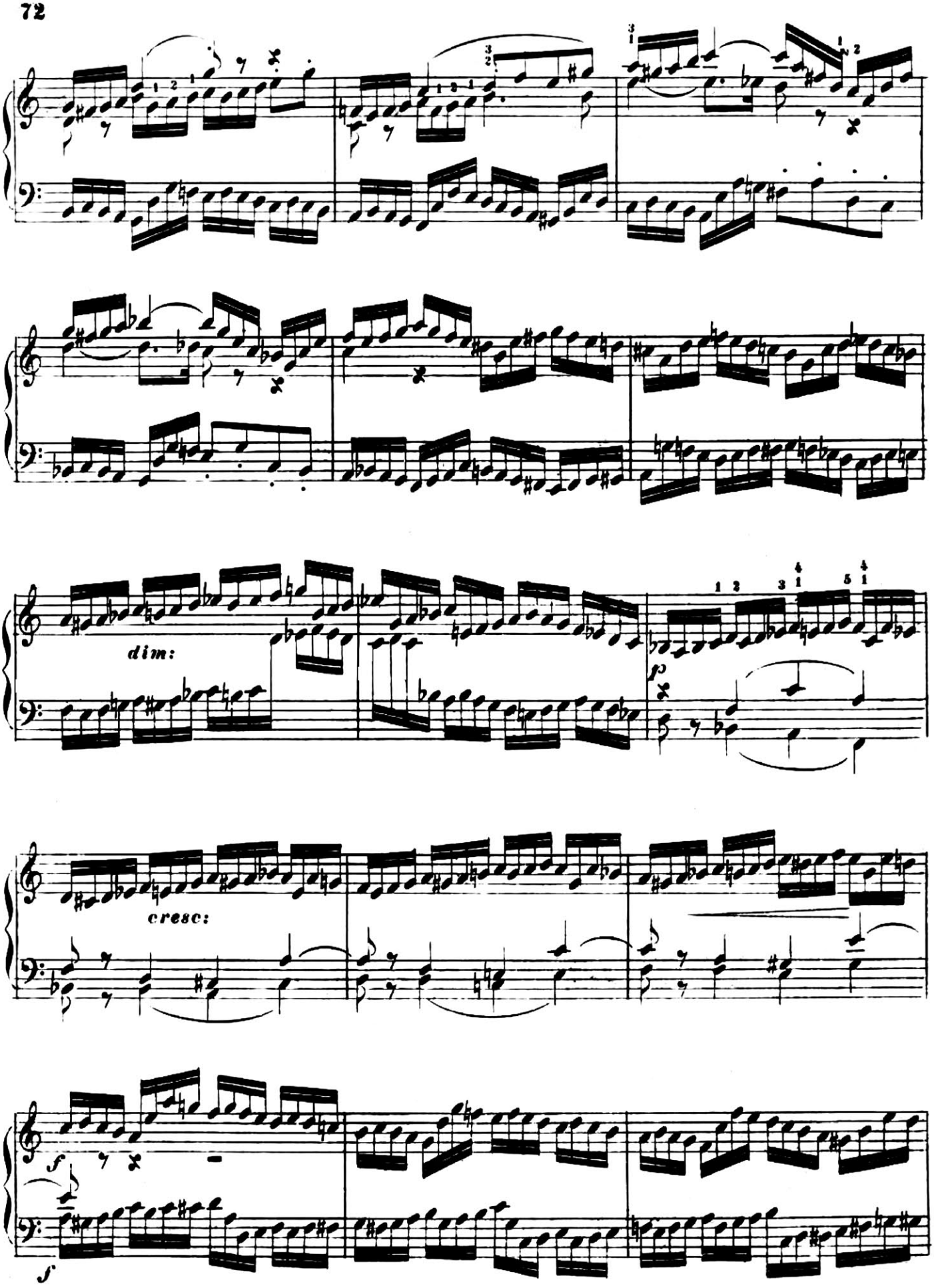
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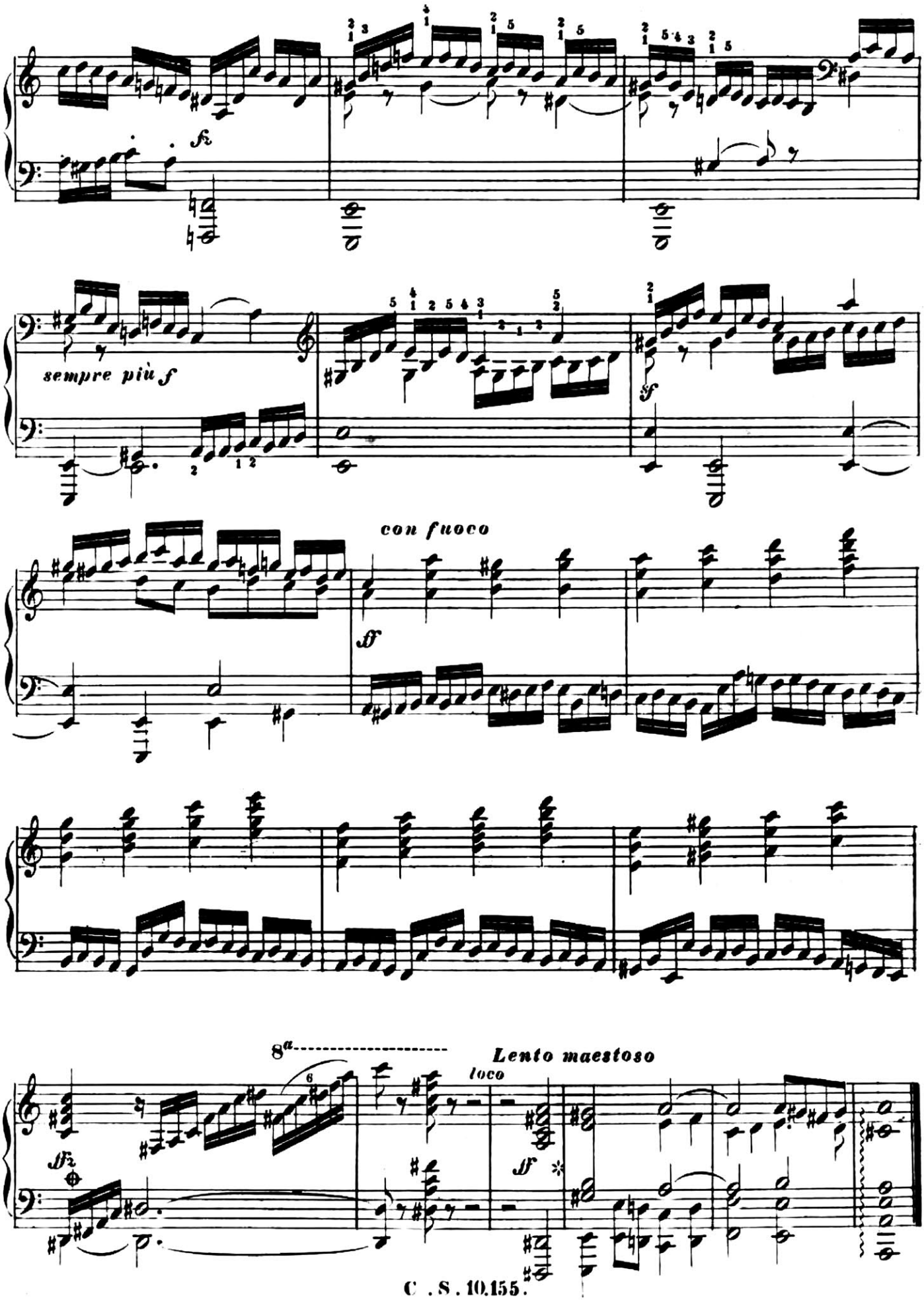
sempre più f
con fuoco
8a
Lento maestoso
loco