Harola Pennington

THE CONSERVATOIRE EDITION.

# CZERNY'S 101 EXERCISES

COMPLETE

PRICE 1/-

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# CZERNY'S CELEBRATED 101 EXERCISES Op. 261.

**№ 1.** TO GIVE FLEXIBILITY TO THE FINGERS OF THE RIGHT HAND.

Allegro.

*f*

**№ 2.** SIMILAR EXERCISE FOR THE LEFT HAND.

Allegro

*f*

**№ 3.** LEGATO AND STACCATO STUDY FOR THE RIGHT HAND.

Allegro

*p*



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## No. 4. SIMILAR EXERCISE FOR THE LEFT HAND.

Allegro.

## No. 5. FOR FLEXIBILITY OF THE FINGERS OF THE RIGHT HAND.

Allegro.

## Nº 6. SIMILAR EXERCISE FOR THE LEFT HAND.

Allegro

*p* *cresc.* *f*

## Nº 7. TO PROMOTE DELICACY OF TOUCH IN THE SCHERZANDO STYLE.

Allegro vivace.

*p leggieramente.* Ped. * Ped. * *rit.* *a tempo* *cresc.* *f*

## Nº 8. STACCATO STUDY FOR THE RIGHT HAND.

Allegro.

*p dolce leggiero.*



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Nº 9. TO FACILITATE THE CHANGE OF LOCATION.

Allegro.

Nº 10. SIMILAR STUDY FOR THE LEFT HAND.

Allegro moderato.

Nº 11. FOR PROMOTING FLEXIBILITY OF THE FINGERS.

Allegro.

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## Nº 12. SIMILAR STUDY FOR THE LEFT HAND.

Allegretto.

*p*

*cresc.*

*f*

## Nº 13. EXERCISE FOR THE CULTIVATION OF TONE AND TOUCH.

Allegretto con anima.

*p*

*cresc.*

*f*



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## Nº 14. STUDY ON DOUBLE NOTES IN THE LEGATO AND STACCATO STYLE.

Allegro moderato.

## Nº 15. SIMILAR STUDY.

Allegretto.

## Nº 16. STUDY IN UNISON PASSAGES TO STRENGTHEN BOTH HANDS.

Allegretto.

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## Nº 17. STUDY IN THE RONDO FORM.

Allegro moderato.

*p*

*gracioso*

*cresc.*

*f*

*sempre legato*

*p*

or 3 2 1

*cresc.*

*f*

*dim. e rall.*

*a tempo*

*p*

*cresc.*

*f*

1.

2.



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## Nº 18. EXERCISE ON STACCATO CHORDS. FOR BOTH HANDS. (to be played only from the wrist.)

Allegro vivo.

*p* *f* *ten.* *ten.* *p* *f* *f*

## Nº 19. CHROMATIC STUDY FOR THE RIGHT HAND.

Allegro.

*p* *cresc.* *f*



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## Nº 20. SIMILAR STUDY FOR THE LEFT HAND.

Allegro.

*p* *cresc.* *f*

## Nº 21. EXERCISE FOR RAPID CHANGE OF FINGERING ON THE SAME NOTE.

Allegro

*p* *leggiero* *cresc.* *f* *dim.* *p*

## Nº 22. REPETITION STUDY FOR RAPID CHANGE OF FINGERS ON THE SAME NOTE.

Allegro vivace.

*dolce*



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cresc.

f

p

cresc.

8

f

p

№ 23. STUDY ON THIRDS, IN LEGATO STYLE OF PLAYING FOR BOTH HANDS.

Allegro.

p

f



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## Nº 24. LEGATO STUDY ON DOUBLE NOTES IN THIRDS FOR THE RIGHT HAND.

Allegretto.

## Nº 25. TO EQUALISE THE FINGERING OF THE LEFT HAND, AND FOR CROSSING THE FIRST FINGER OVER THE THUMB SAME HAND.

Allegro.

## Nº 26. LEGATO STUDY IN THIRDS FOR BOTH HANDS.

Moderato.

## Nº 27. EXERCISE ON THE SCALE OF E FLAT.

Allegro moderato.

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## Nº 28. EXERCISE ON ARPEGGIOS IN VARIOUS POSITIONS.

Allegro.

## Nº 29. FOR LEGATO PLAYING AND SUSTAINING ONE NOTE.

Allegretto moderato quasi Andantino.

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## Nº 30. EXERCISE ON THE TURN.

Allegro moderato.

## Nº 31. FOR CULTIVATING THE FORZANDO STYLE WITH THE LEFT HAND.

Allegro.

## Nº 32. FOR LIGHTNESS AND FREEDOM OF TOUCH, AND SUSTAINING THE CROTCHETS IN THE BASS.

Allegro.

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## Nº 33. FOR PLAYING DIVIDED CHORDS SMOOTHLY.

Allegro vivace.

## Nº 34. EXERCISE ON SUSTAINED, SYNCOPATED, AND TIED NOTES.

Allegro moderato.

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## Nº 35. EXERCISE ON THE TURN.

Allegretto moderato.

*p*

*cresc.*

*f*

## Nº 36. EXERCISE ON THE SHAKE WITH VARIOUS FINGERS.

*p*

*cresc.*



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## Nº 37. ON THE APPOGGIATURA.

Allegretto.

## Nº 38. ON EXTENDED ARPEGGIOS FOR THE RIGHT HAND.

Allegro moderato.

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## Nº 39. SIMILAR STUDY FOR THE LEFT HAND.

Allegro moderato.

*f*

## Nº 40. EXERCISE EMBODYING THE VARIOUS STYLES SO FAR EXPLAINED.

Allegro vivace.

*p*

Ped. * Ped. * Ped. *

*cresc.*

8

8

1st time.

2nd time.

*rit.*



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*p a tempo*

*cresc.*

*f*

*rit.*

## № 41. PASSAGES IN UNISON TO EQUALIZE THE FINGERS OF BOTH HANDS.

Allegro.

*p*

*cresc.*

*f*



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## Nº 42. STUDY ON REITERATED NOTES.

Allegro.

*p dolce.*

*cresc.*

*f*

## Nº 43. TO CULTIVATE AND PROMOTE INDEPENDENCE OF THE FINGERS.

Molto Allegro.

*p*



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## Nº 44. EXERCISE ON THE SHAKE.

Allegretto.

*dolce*

## Nº 45. SIMILAR STUDY FOR THE LEFT HAND.

Allegretto.

*p*

*cresc.*

*f*

## Nº 46. STUDY ON THE REVERSION OF THE SCALE FOR THE LEFT HAND.

Allegro.

*ff*



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## Nº 47. EXERCISE ON DIVIDED ARPEGGIOS AND TO PROMOTE SUPPLENESS OF THE WRIST.

Allegro.

*p leggieramente.*

## Nº 48. SCALE PASSAGE IN UNISON.

Vivace.

*ff*

*f*



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## Nº 49. PRACTICE ON SUSTAINED NOTES.

Moderato.

*p legato*

## Nº 50. ALTERNATE SCALE PASSAGES FOR THE RIGHT AND LEFT HANDS.

Allegro veloce.

*pp leggiero*

*cresc.*

*sf*



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## Nº 51. TO CHANGE THE FINGER ON THE SAME NOTE WITHOUT RESOUNDING IT.

Lento.

*p legato*

## Nº 52. ARPEGGIO STUDY FOR BOTH HANDS.

Allegro.

*p*

*cresc.*

*dim.*

## Nº 53. SIMILAR EXERCISE.

Allegro.

*p*



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**Nº 54.** FOR CROSSING THE LEFT HAND OVER THE RIGHT, AND PLAYING NOTES FOR THE RIGHT HAND MEZZO STACCATO.

**Nº 55.** FOR CROSSING THE RIGHT HAND OVER THE LEFT, AND PLAYING THE LEFT HAND NOTES IN A SIMILAR MANNER.

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## Nº 56. TO CONTRACT AND EXPAND THE FINGERING OF BOTH HANDS.

Allegro.

*mf*

*cresc.*

*f*

## Nº 57. EXERCISE ON SUSTAINED AND COMPOUND DOUBLE NOTES.

Allegro.

*f*



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## № 58. STACCATO CHORDS TO BE PLAYED ENTIRELY FROM THE WRIST.

Allegro vivo.

*ff* *marcato*

*sf*

*sf*

*sf*

(or 1)

## № 59. TO CULTIVATE EXPRESSION, AND PROMOTE BRILLIANCY IN EXECUTION.

Allegro.

*p* *delicatamente*



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## Nº 60. TO FACILITATE RAPID CHANGE OF POSITION OF THE RIGHT HAND.

Allegro.

*p leggiero.* *cresc.* *f*

## Nº 61. SIMILAR EXERCISE FOR THE LEFT HAND.

Allegretto vivo.

*p* *cresc.*

## Nº 62. STUDY IN THE LEGATO AND CHROMATIC COMBINED.

Andantino grazioso.

*p* *sosten.* *pp*



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## Nº 63. TO SUSTAIN A MELODY, AND STRENGTHEN THE 4th FINGER OF THE RIGHT HAND.

Allegro moderato.

## Nº 64. CHROMATIC STUDY FOR THE LEFT HAND.

Allegro.

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**№ 65.** FOR CHANGING THE FINGERS ON THE SAME NOTE PLAYING 1st AND 2nd STACCATO AND THE 3rd AND 4th LEGATO.

Allegro.

*f*

*cresc.*

**№ 66.** EXERCISE ON SUSTAINED NOTES FOR THE THUMB.

Allegro.

*p*

*cresc.*

*f*



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## Nº 67. EXERCISE FOR PASSING THE FIRST FINGER OF THE LEFT HAND OVER THE THUMB.

Allegro moderato.

*p dolce*

*cresc.*

*f*

## Nº 68. EXERCISE ON EXTENSIONS.

Allegretto.

*p*



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## № 69. EXERCISE IN STACCATO PLAYING, AND ON THE RAPID REITERATION OF CHORDS FOR THE LEFT HAND.

Molto Allegro.

## № 70. EXERCISE ON TRIPLETS FOR BOTH HANDS.

Allegro.



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## № 71. SIMILAR STUDY FOR THE LEFT HAND.

Allegro.

*p* *simile* *cresc.* *f*

## № 72. EXERCISE ON ARPEGGIOS FOR BOTH HANDS.

Allegro.

*f*



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## Nº 73. SIMILAR EXERCISE.

Allegro.

*f* *legato*

## Nº 74. EXERCISE TO CULTIVATE LIGHTNESS OF TOUCH.

Allegro scherzando.

*p*

## Nº 75. EXERCISE ON DOUBLE NOTES, AND FOR CHANGING THE CHORDS WITH RAPIDITY.

Allegro.

*p leggiero*



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Nº 76. TO STRENGTHEN THE FINGERS OF BOTH HANDS.

Allegro.

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## Nº 77. EXERCISE ON STACCATO CHORDS.

Allegro vivo.

*ben marcato*

*ff*

## Nº 78. SCALE PASSAGE IN THIRDS.

Allegro.

*f*

## Nº 79. ON THE TURN (MORDENTE)

Allegretto vivo.

*p dolce*



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## Nº 82. ARPEGGIOS - CHANGING THE POSITION OF RIGHT HAND.

Allegro vivace.

*mf legato.*

## Nº 83. BROKEN ARPEGGIOS FOR THE LEFT HAND.

Allegro.

*f*



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## Nº 84. ARPEGGIO STUDY IN UNISON.

Allegro.

*f*

*rit.*

*a tempo*

*rall.*

*ff*

## Nº 85. RE-ITERATION OF NOTES WITH SAME FINGER.

Allegretto.

*p dolce*

*dim.*

*pp*



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## Nº 86. ARPEGGIOS ON THE CHORD OF THE DIMINISHED SEVENTH.

Allegro.

*f*

## Nº 87. TO PRODUCE LIGHTNESS OF TOUCH.

*p dolce*

*cresc.*

*rit. e dim.*



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## Nº 88. EXERCISE ON THE TREMOLO WITH SUSTAINED NOTES.

Allegro.

*f legato*

## Nº 89. FOUR NOTES IN THE RIGHT HAND AGAINST TRIPLETS IN THE LEFT.

Allegro vivace.

*p leggiermente*

*cresc.*

*f*



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## Nº 90. EIGHT NOTES IN THE TREBLE STAVE AGAINST TRIPLETS IN THE BASS.

Lento.

*p leggiero*

*cresc.*

*f*

*rit. e dim.*

## Nº 91. FOR CROSSING THE FINGERS OF THE RIGHT AND LEFT HAND RESPECTIVELY.

Allegro.

*f*



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## Nº 92. DOUBLE NOTES IN THIRDS FOR BOTH HANDS.

Allegro.

*f*

*ff*

## Nº 93. ON CROSSING THE FIRST FINGER IN THE RIGHT HAND.

Presto.

*p*

*simile*

*cresc.*

*f*



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Nº 94. DOUBLE DOTTED AND SUSTAINED NOTES.

Moderato.

*f legato sempre*

*dim.*

*p*

Nº 95. TO GIVE QUALITY AND FLEXIBILITY OF TOUCH IN QUICK PASSAGES; AND TO STRENGTHEN THE 3rd AND 4th FINGERS OF THE RIGHT HAND.

Molto Allegro.

*f marcato*

*ff*

Nº 96. THE SHAKE FOR BOTH HANDS ACCOMPANIED BY INDEPENDENT PARTS.

Allegretto.

*tr*

*p*



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## Nº 97. EXERCISE ON VARIOUS STYLES.

Andante espressivo.

Nº 98. TO PRODUCE INDEPENDENCE OF THE HANDS, AND PASSING THE 1st FINGER OVER THE THUMB OF THE RIGHT HAND.

Allegro molto vivo.

*ff*

Nº 99. BROKEN ARPEGGIOS IN THE KEY OF A MAJOR FOR BOTH HANDS.

Allegro.

*ff*

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻



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Nº 100. EXERCISE IN UNISON KEY OF D MINOR.

Allegro.

*ff*

Nº 101. REITERATED CHORDS TO BE PLAYED FROM THE WRIST; PARTICULARLY NOTICING THE RESTS IN THE BASS.

Allegro vivo.

*f*



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