Carl Czerny

ETIUDY NA LEWĄ RĘKĘ

Schule der linken Hand

op. 399

NA FORTEPIAN

Przygotował do druku
Zbigniew Śliwiński

Polskie Wydawnictwo Muzyczne

Zamieszczone w programie nauczania zatwierdzonym do użytku w szkołach muzycznych II stopnia zarządzeniem Ministra Kultury i Sztuki z dnia 21 XII 1959 r.

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 niezmiernie 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 osiągania 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.

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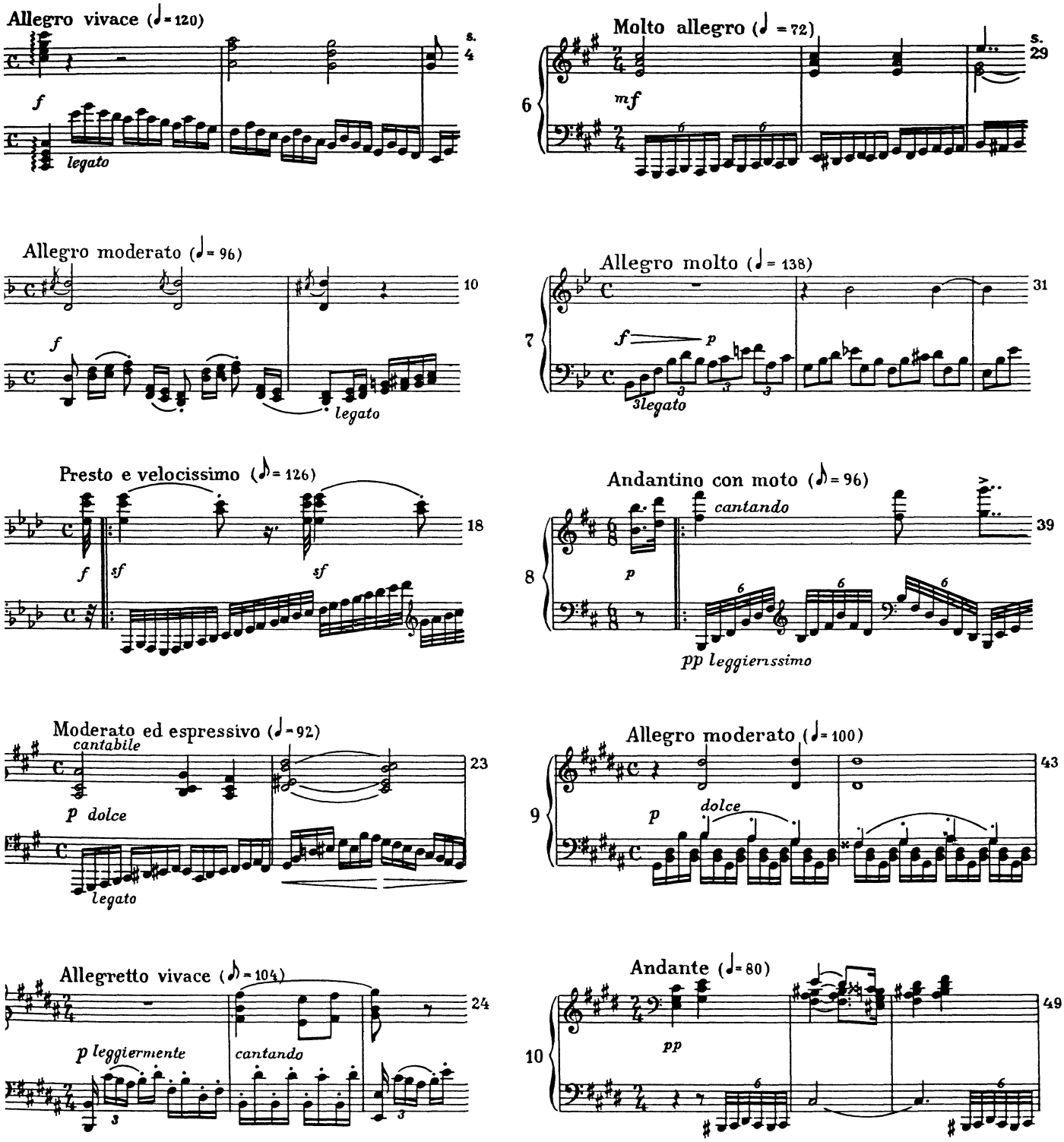
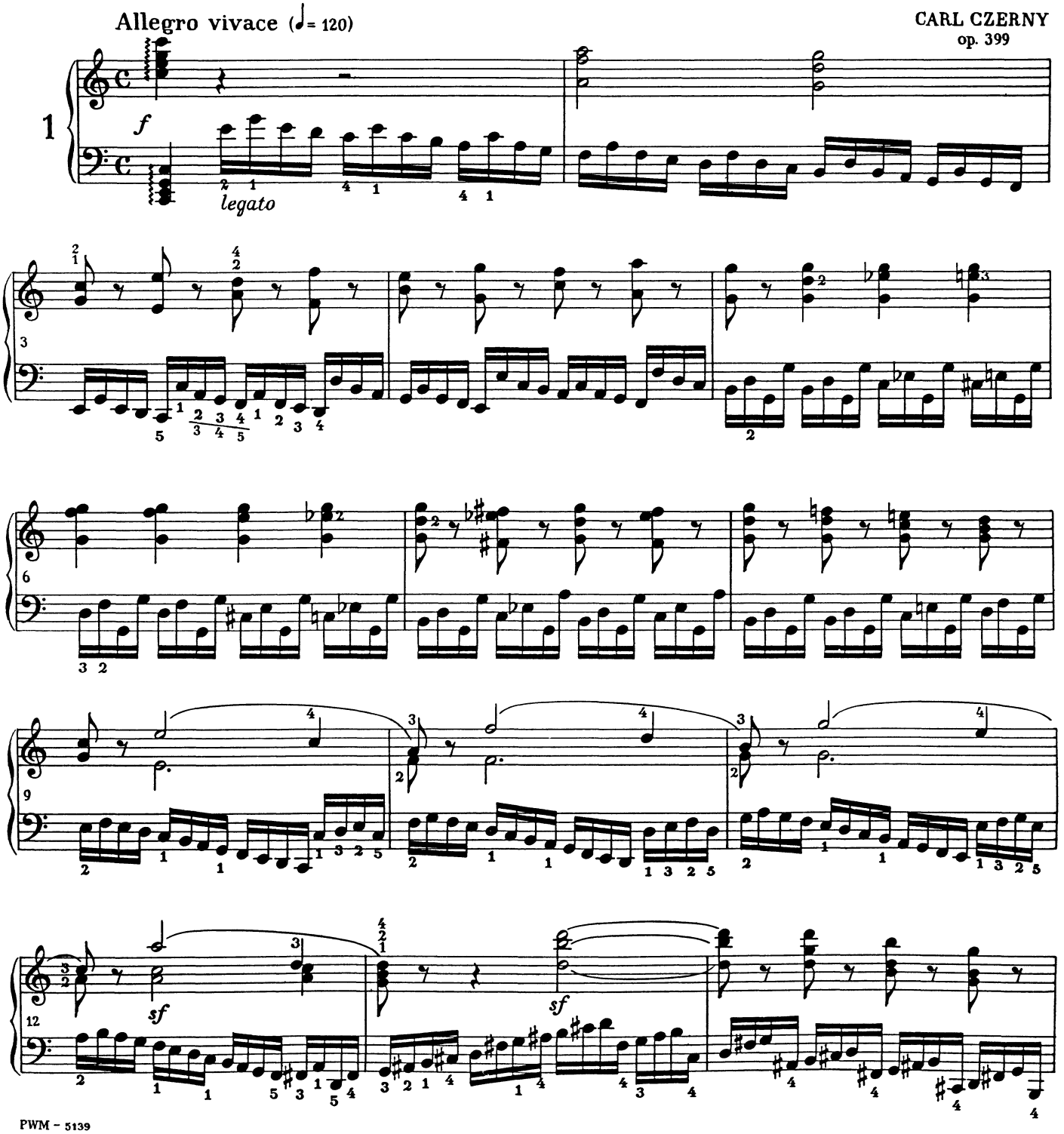
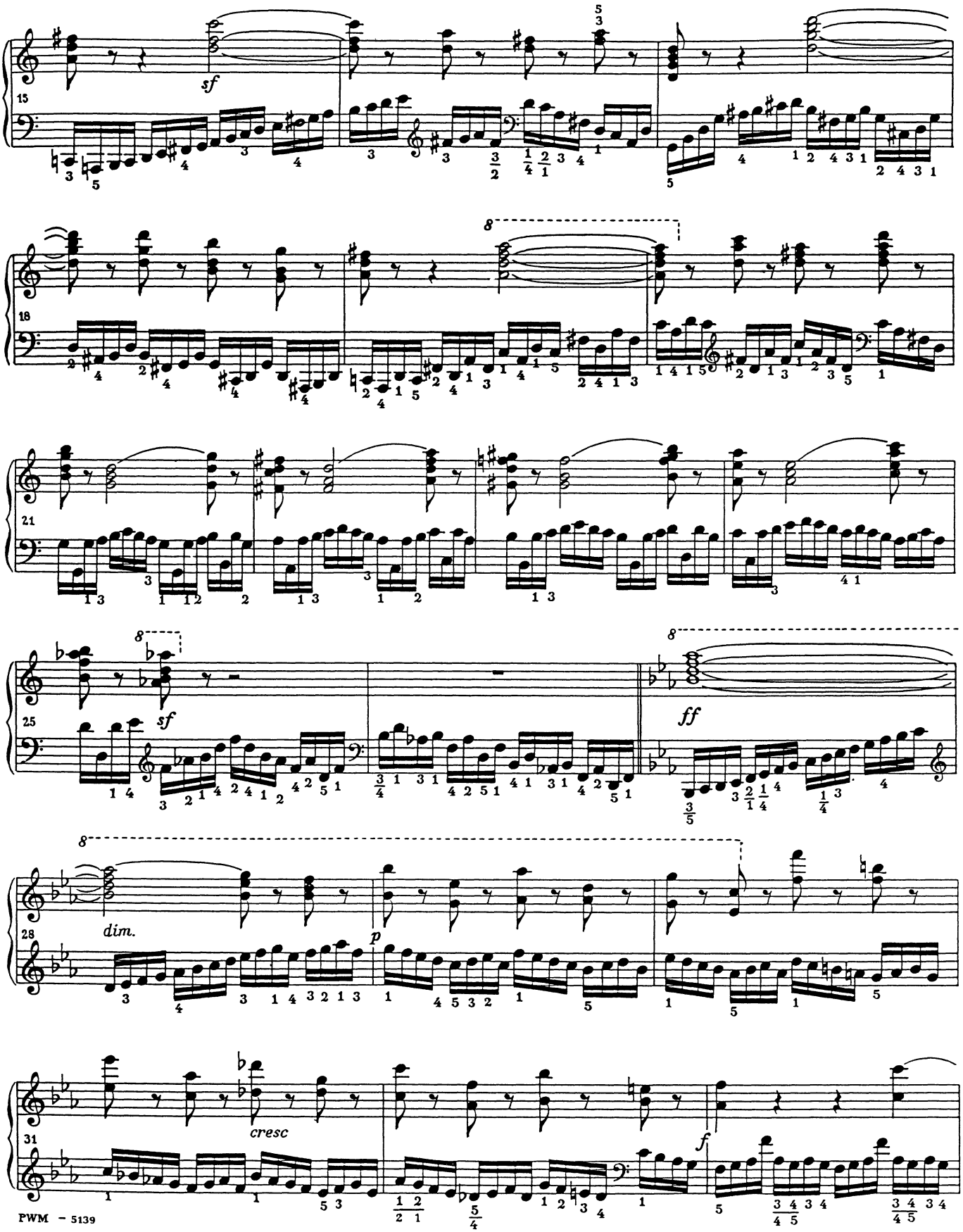
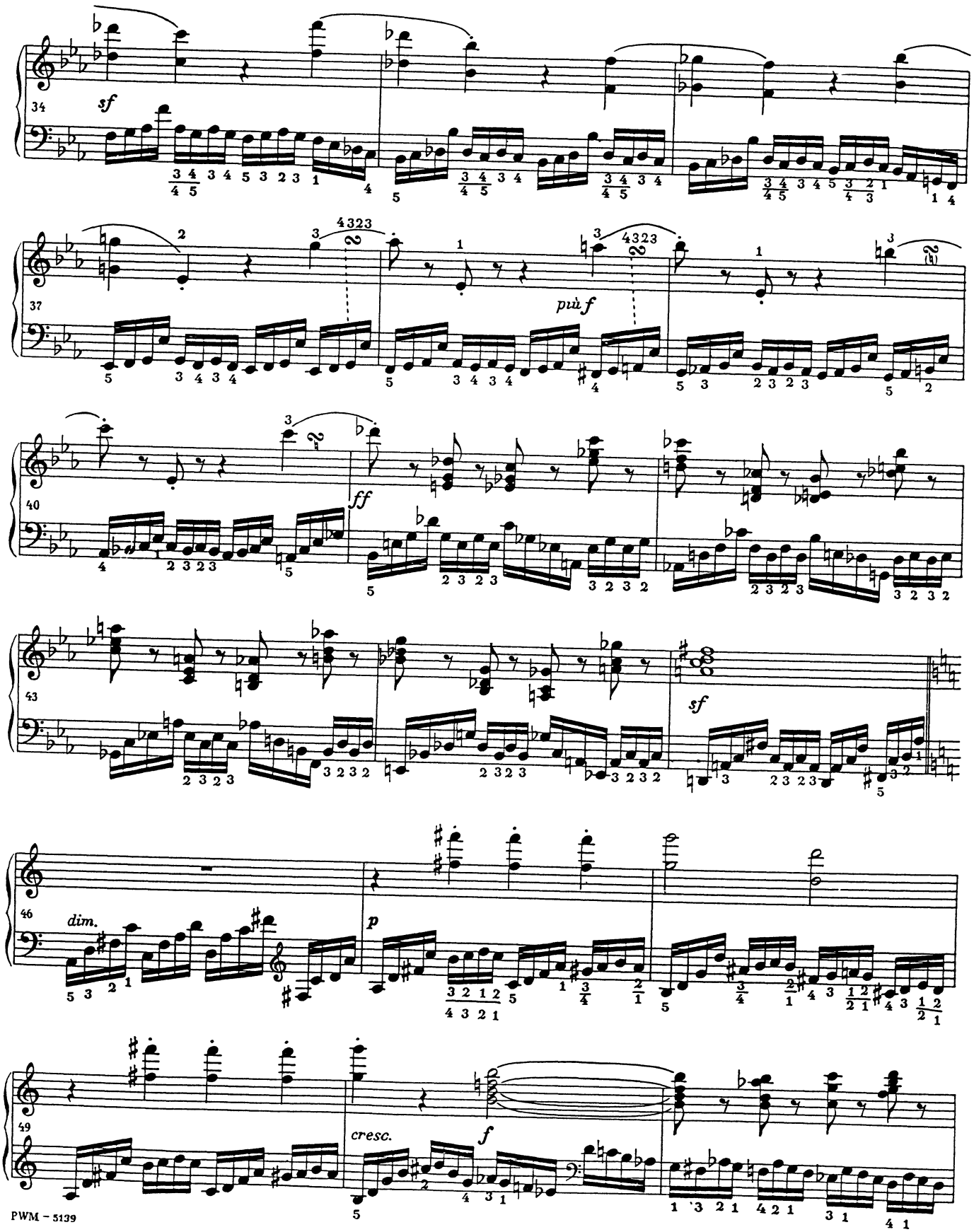
SPIS ETIUD

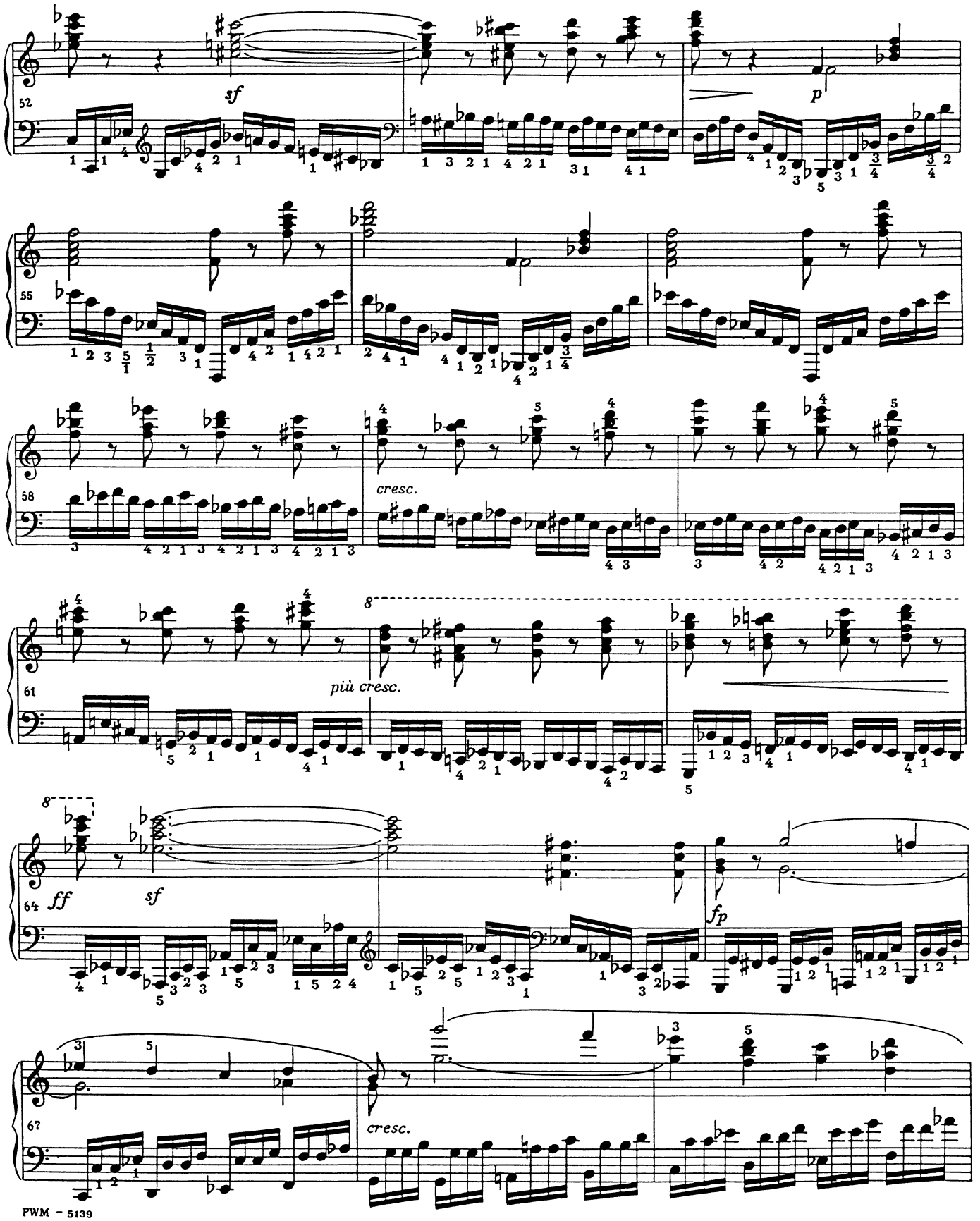

Allegro vivace (♩= 120)
f
legato
s.
4
Molto allegro (♩ = 72)
6
mf
s.
29
Allegro moderato (♩= 96)
f
legato
10
Allegro molto (♩= 138)
7
f
p
3legato
31
Presto e velocissimo (𝅗𝅥= 126)
f
sf
sf
18
Andantino con moto (𝅗𝅥= 96)
8
p
cantando
pp leggierissimo
39
Moderato ed espressivo (♩= 92)
cantabile
p dolce
legato
23
Allegro moderato (♩= 100)
9
p
dolce
43
Allegretto vivace (𝅗𝅥= 104)
p leggiermente
cantando
24
Andante (♩= 80)
10
pp
49

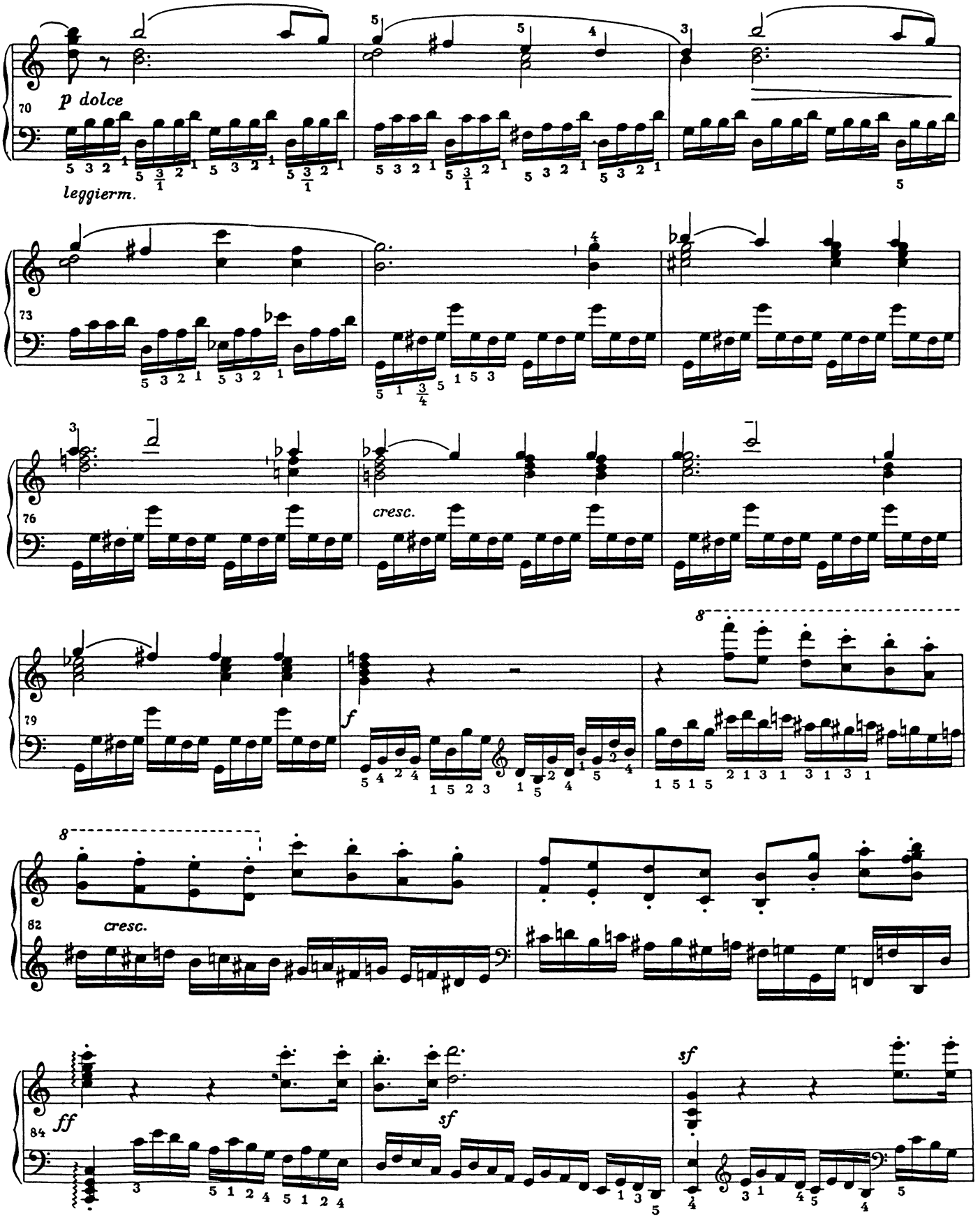
ETIUDY

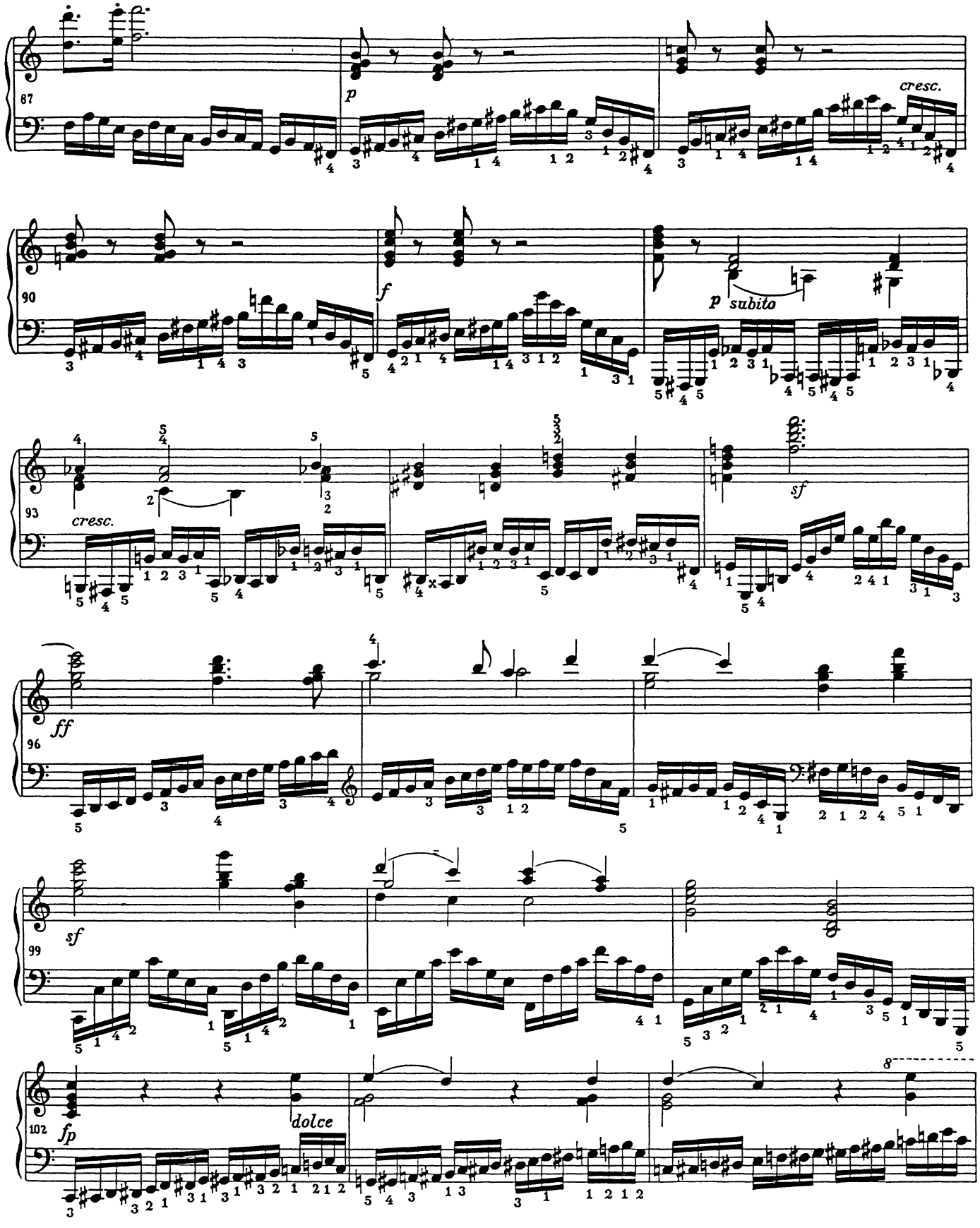


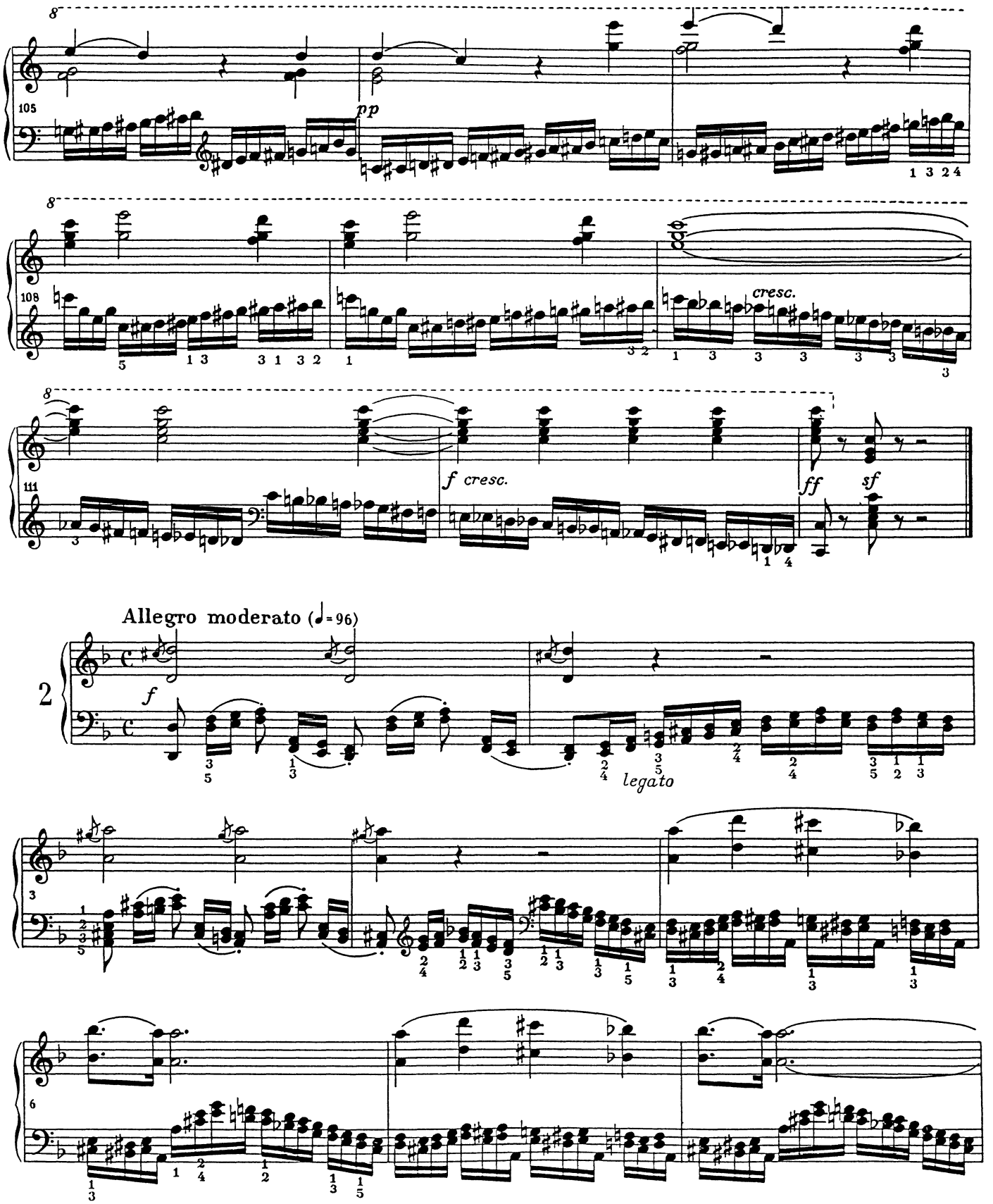

15
sf
18
8
21
25
8
sf
8
ff
28
8
dim.
p
31
cresc
f

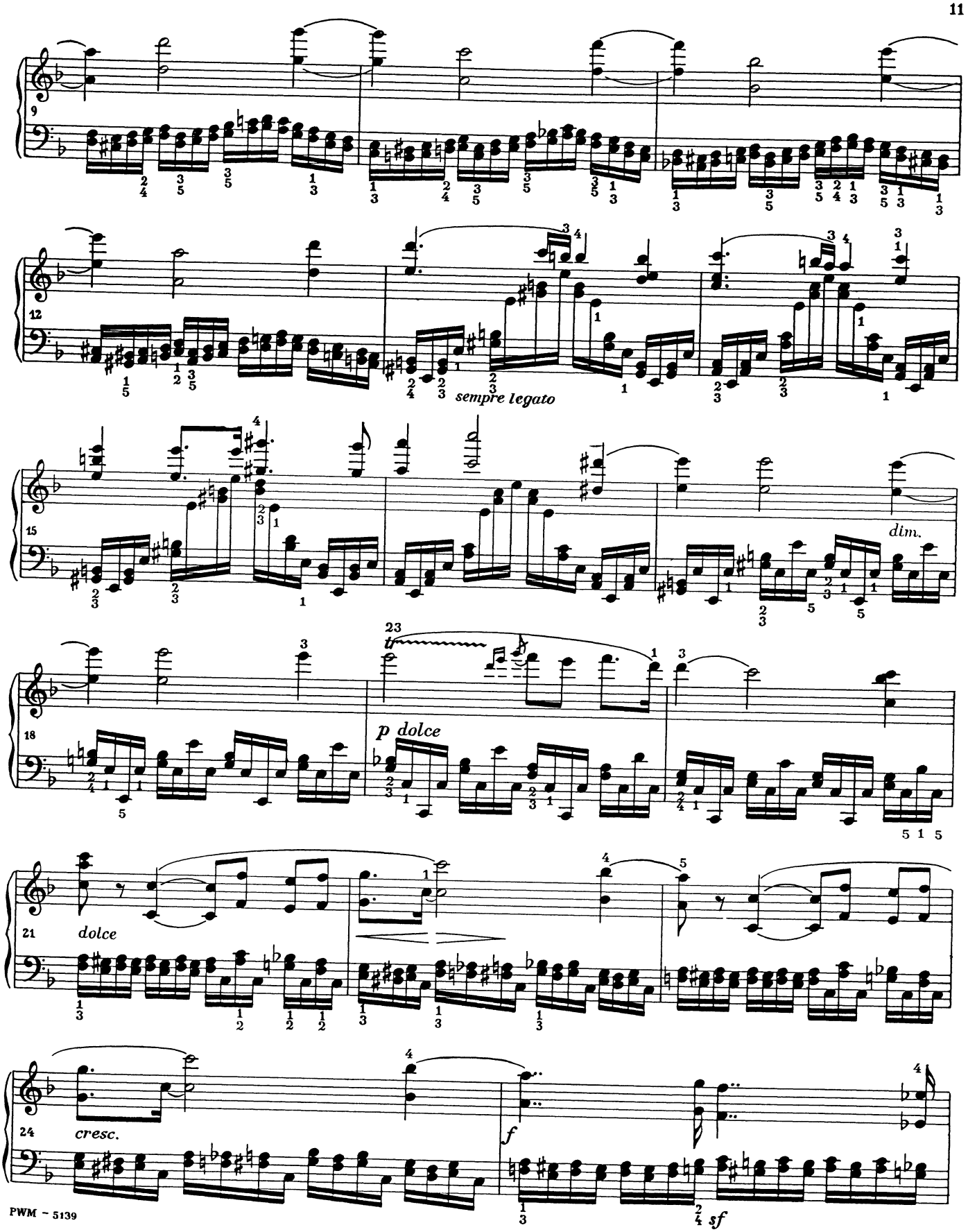

34
sf
37
più f
40
ff
43
sf
46
dim.
p
49
cresc.
f

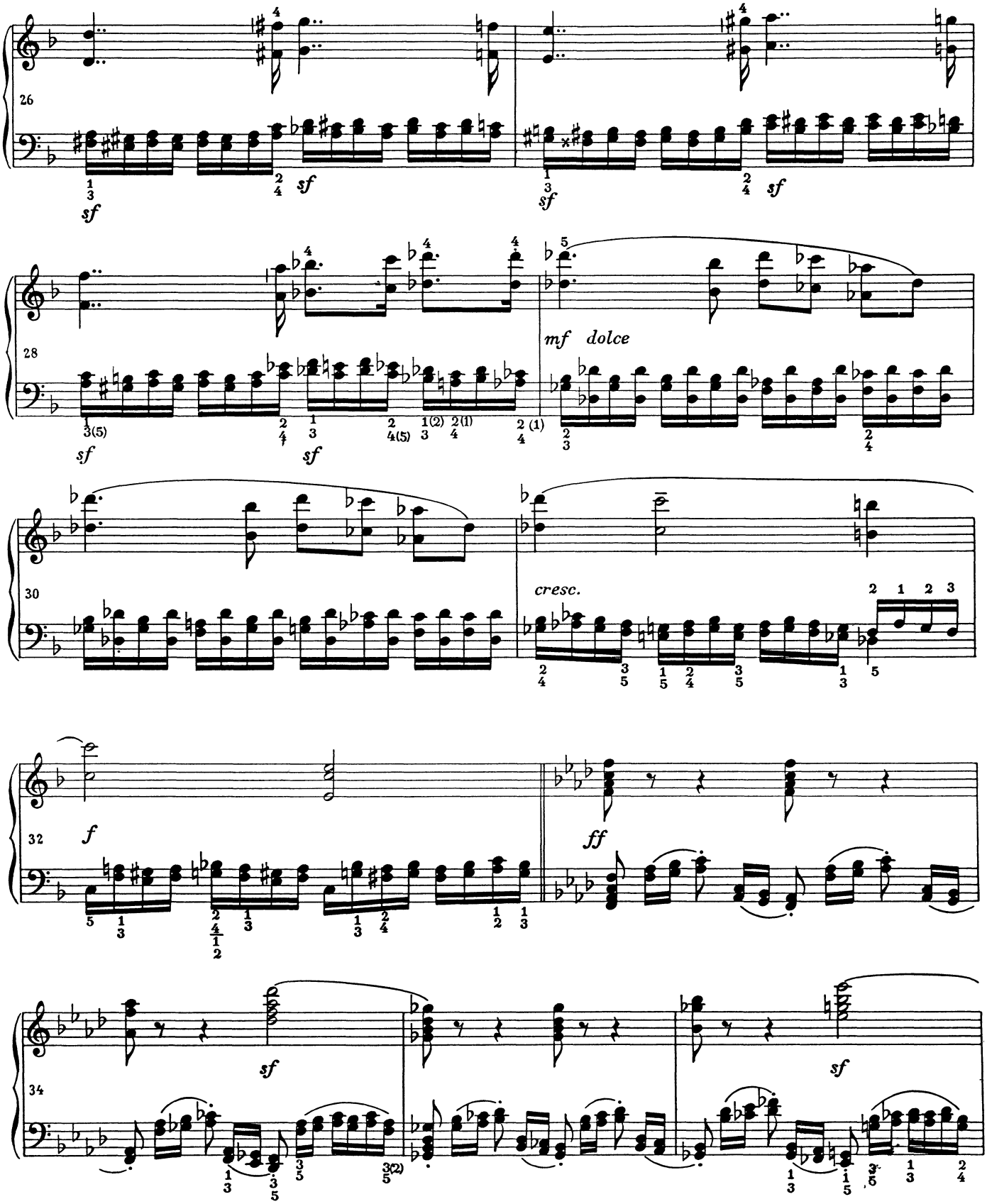

52
sf
p
55
58
cresc.
61
più cresc.
8
64
ff
sf
fp
67
cresc.

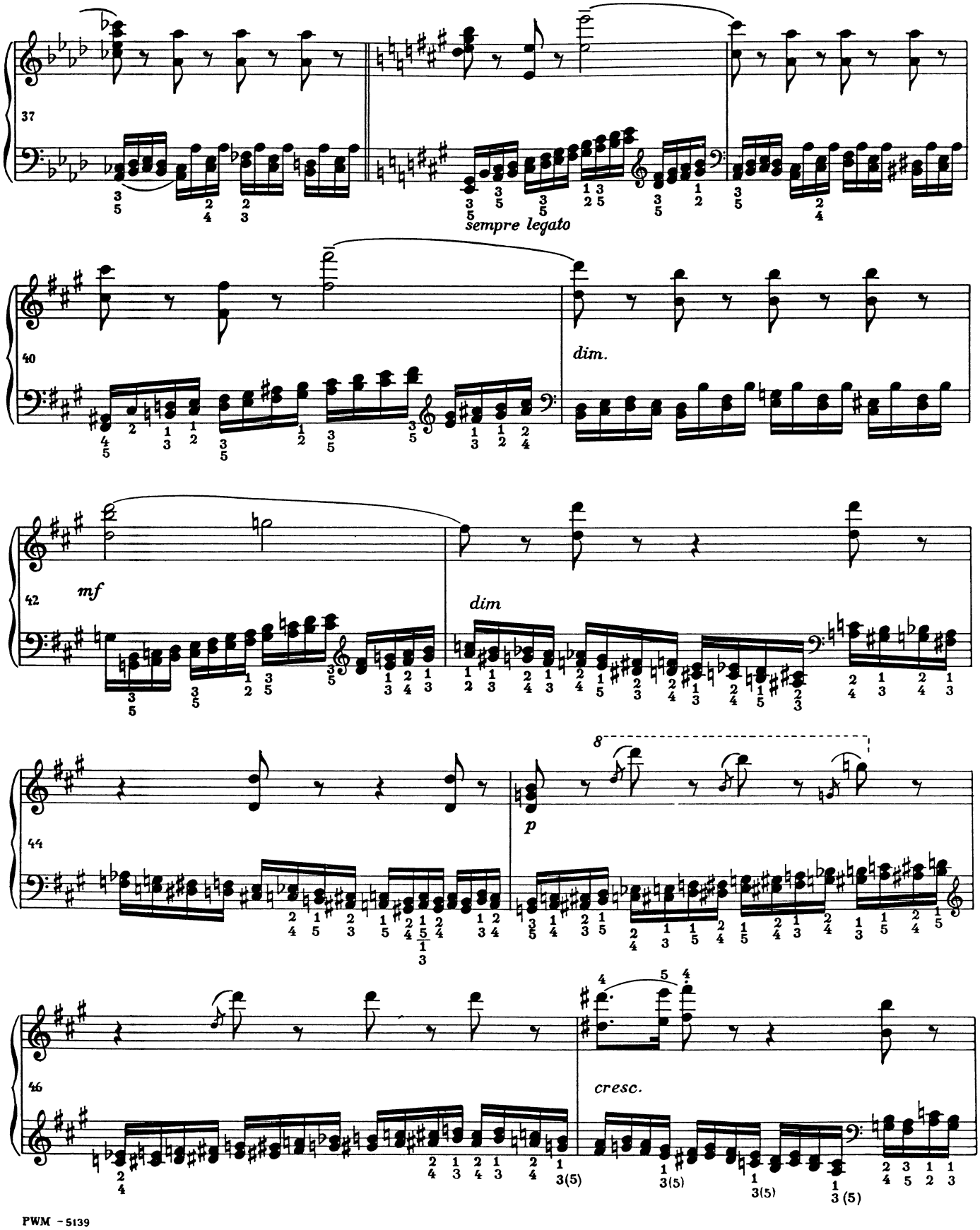

p dolce
leggierm.
cresc.
f
cresc.
ff
sf
sf
sf

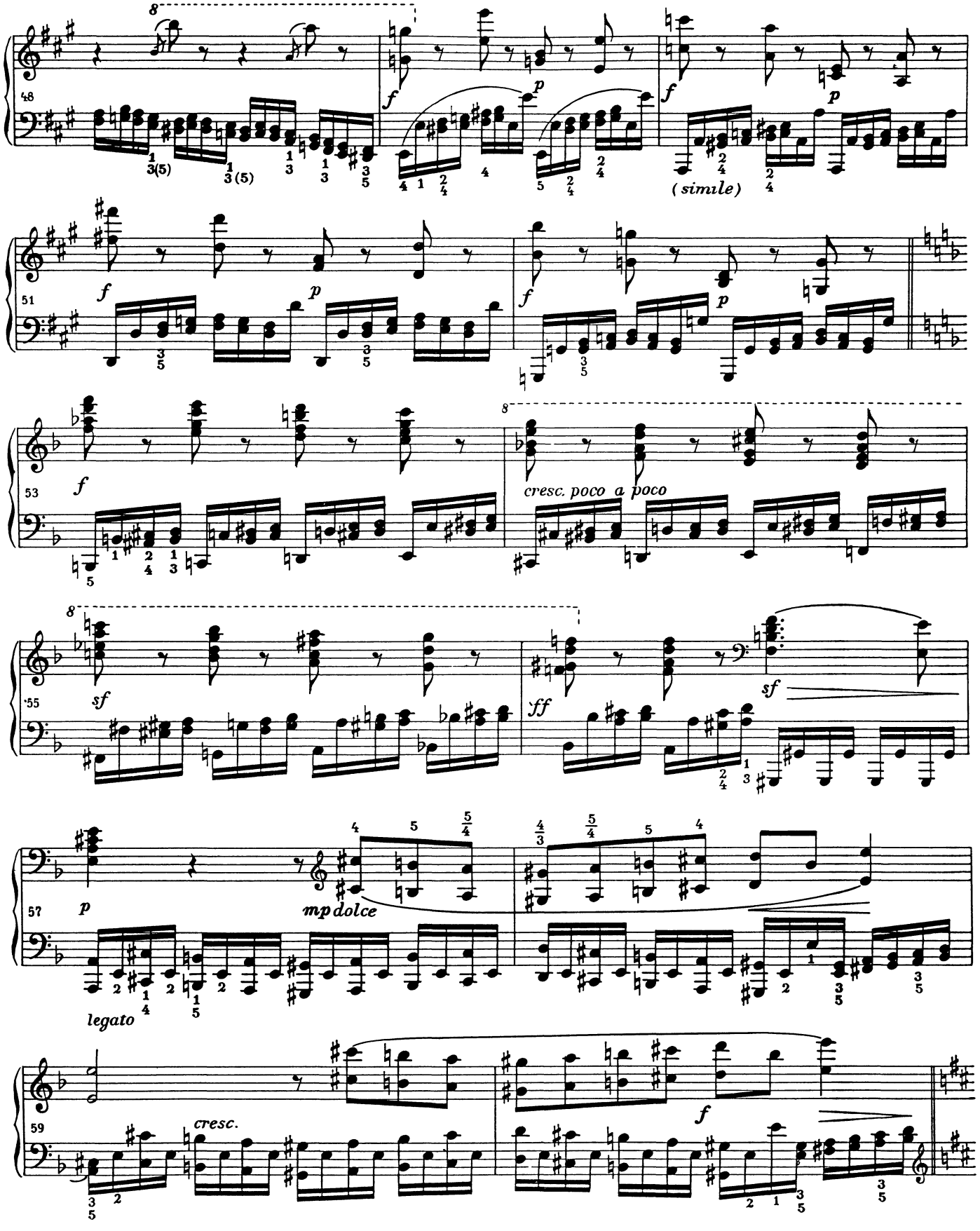

87
p
cresc.
90
f
p subito
93
cresc.
sf
96
ff
99
sf
102
fp
dolce

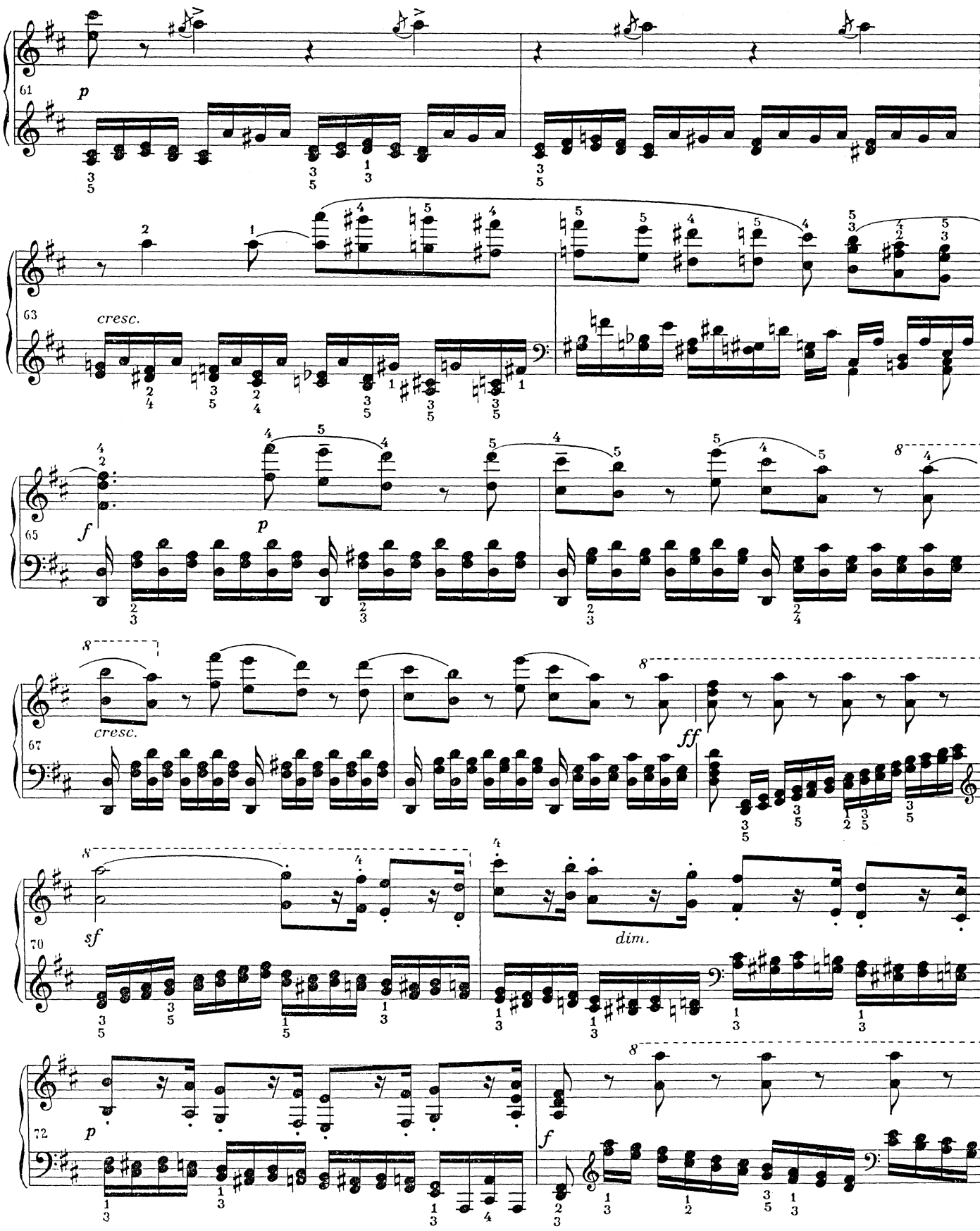

105
pp
108
cresc.
111
f cresc.
ff
sf
Allegro moderato (♩= 96)
f
legato

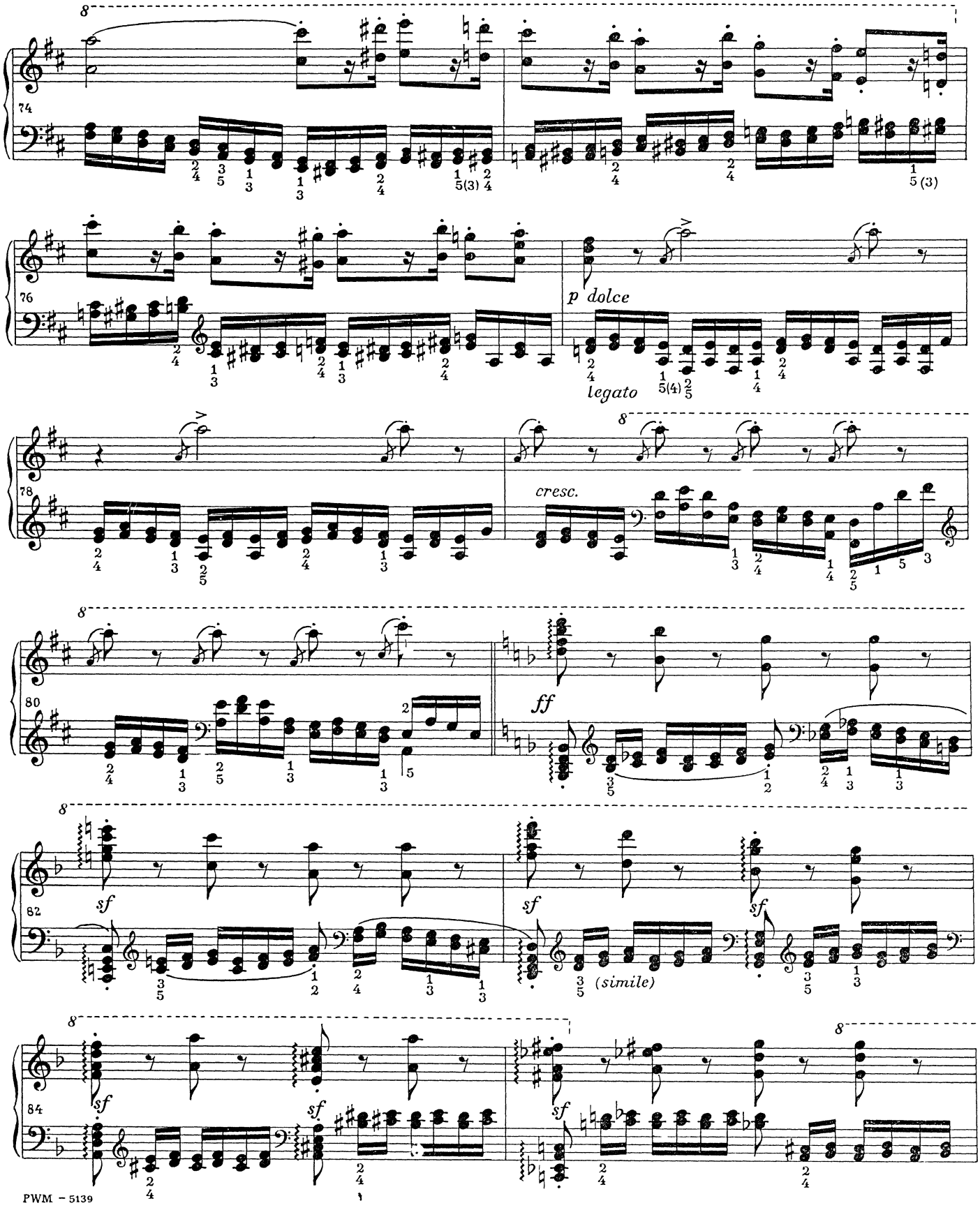

9
12
sempre legato
15
dim.
23
tr
18
p dolce
21
dolce
24
cresc.
f
sf

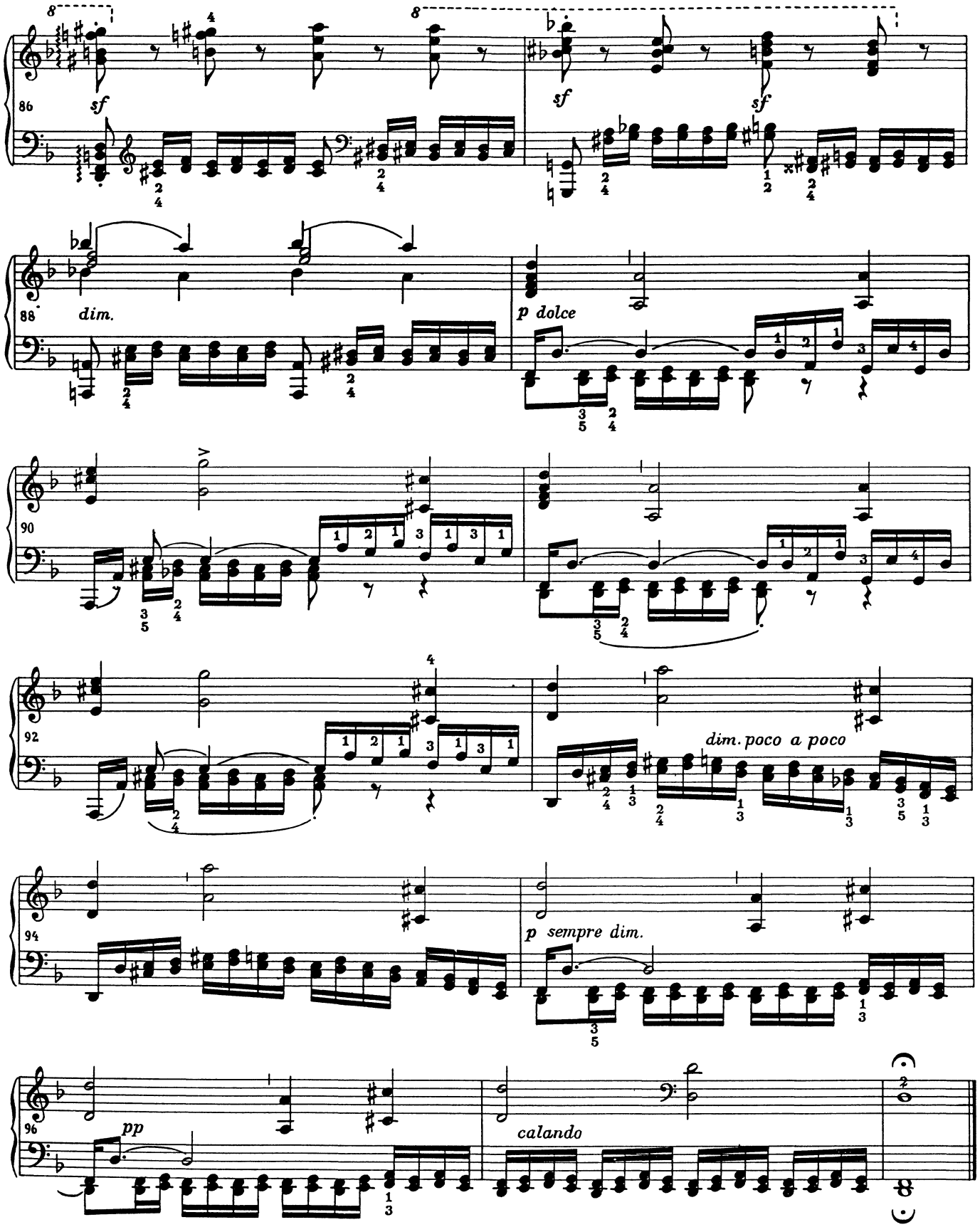

26
sf
sf
sf
sf
28
sf
sf
mf dolce
30
cresc.
32
f
ff
34
sf
sf

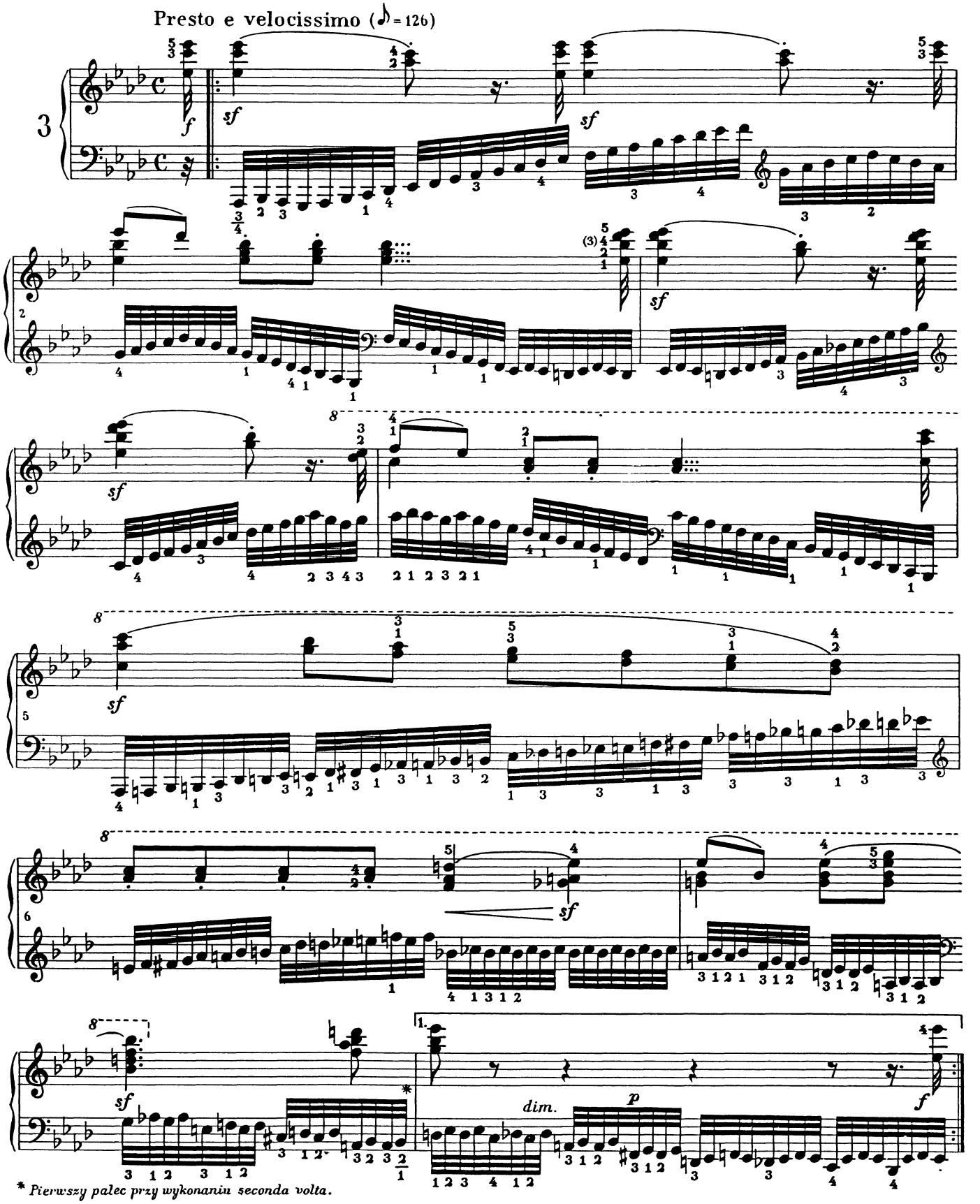

37
sempre legato
40
dim.
42
mf
dim
44
p
8
46
cresc.


8
48
f
p
f
(simile)
p
51
f
p
f
p
53
f
8
cresc. poco a poco
8
55
sf
ff
sf
57
p
mp dolce
legato
59
cresc.
f

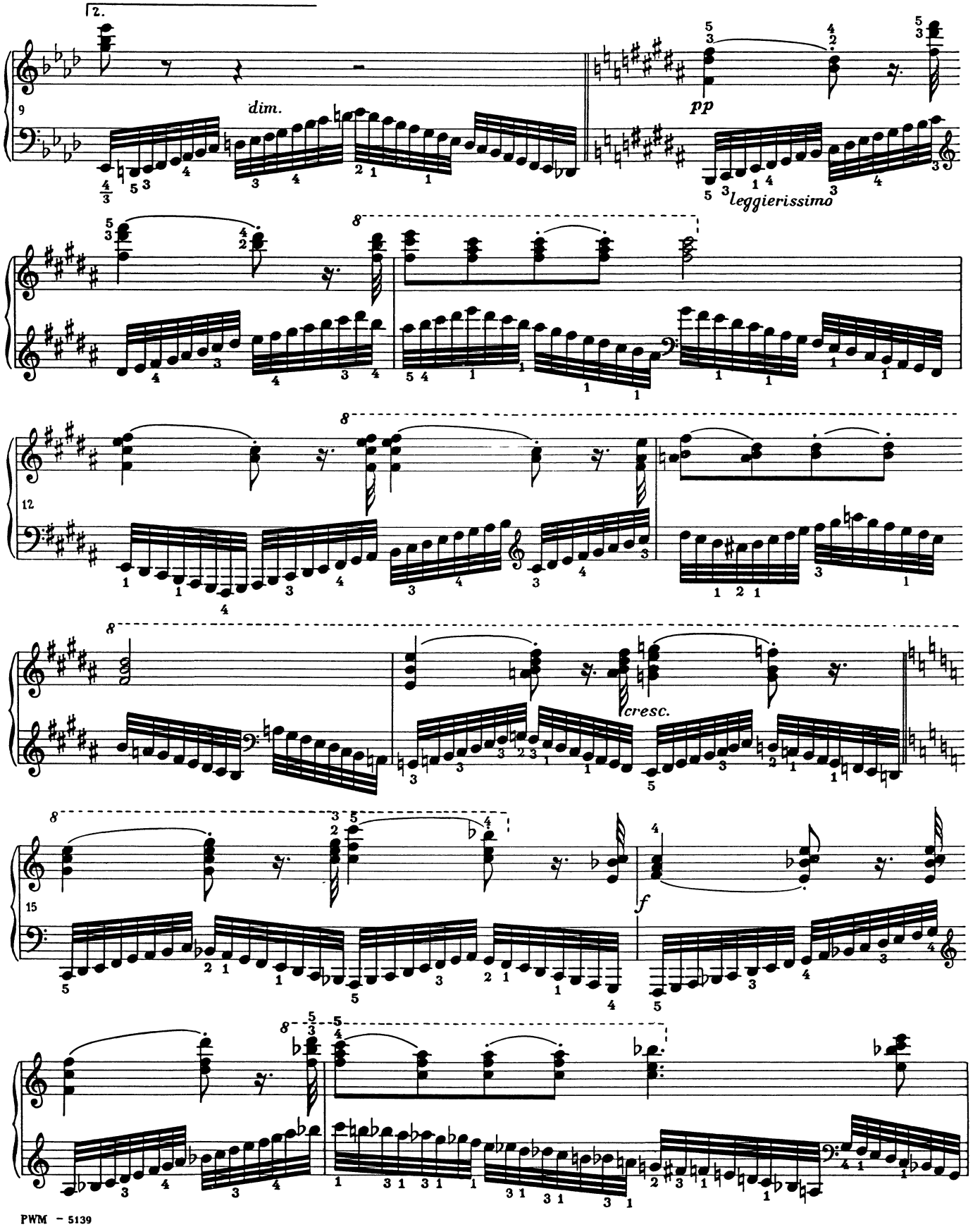

61
p
63
cresc.
65
f
p
67
cresc.
ff
70
sf
dim.
72
p
f

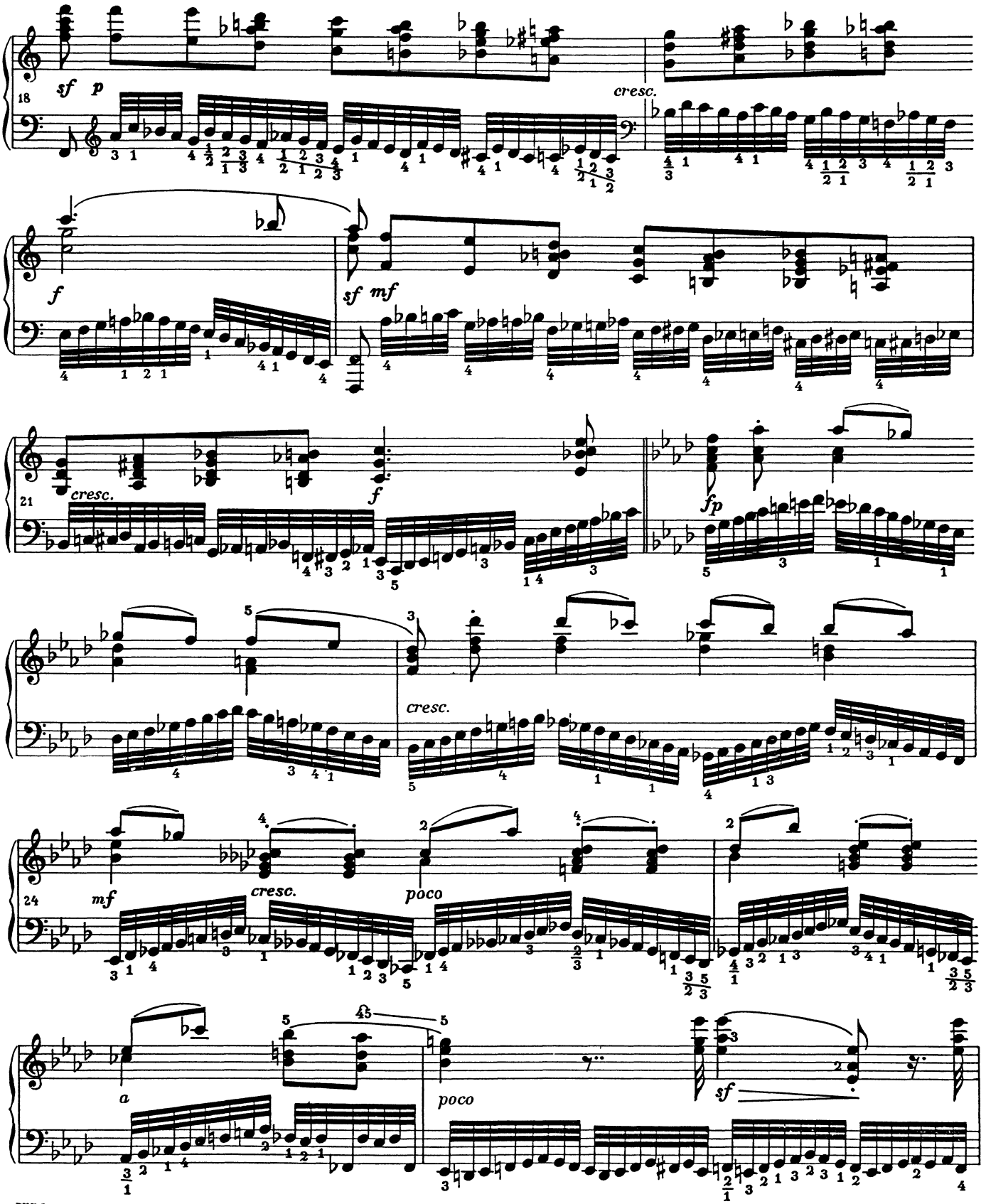

74
76
p dolce
legato
78
cresc.
80
ff
82
sf
(simile)
84
sf

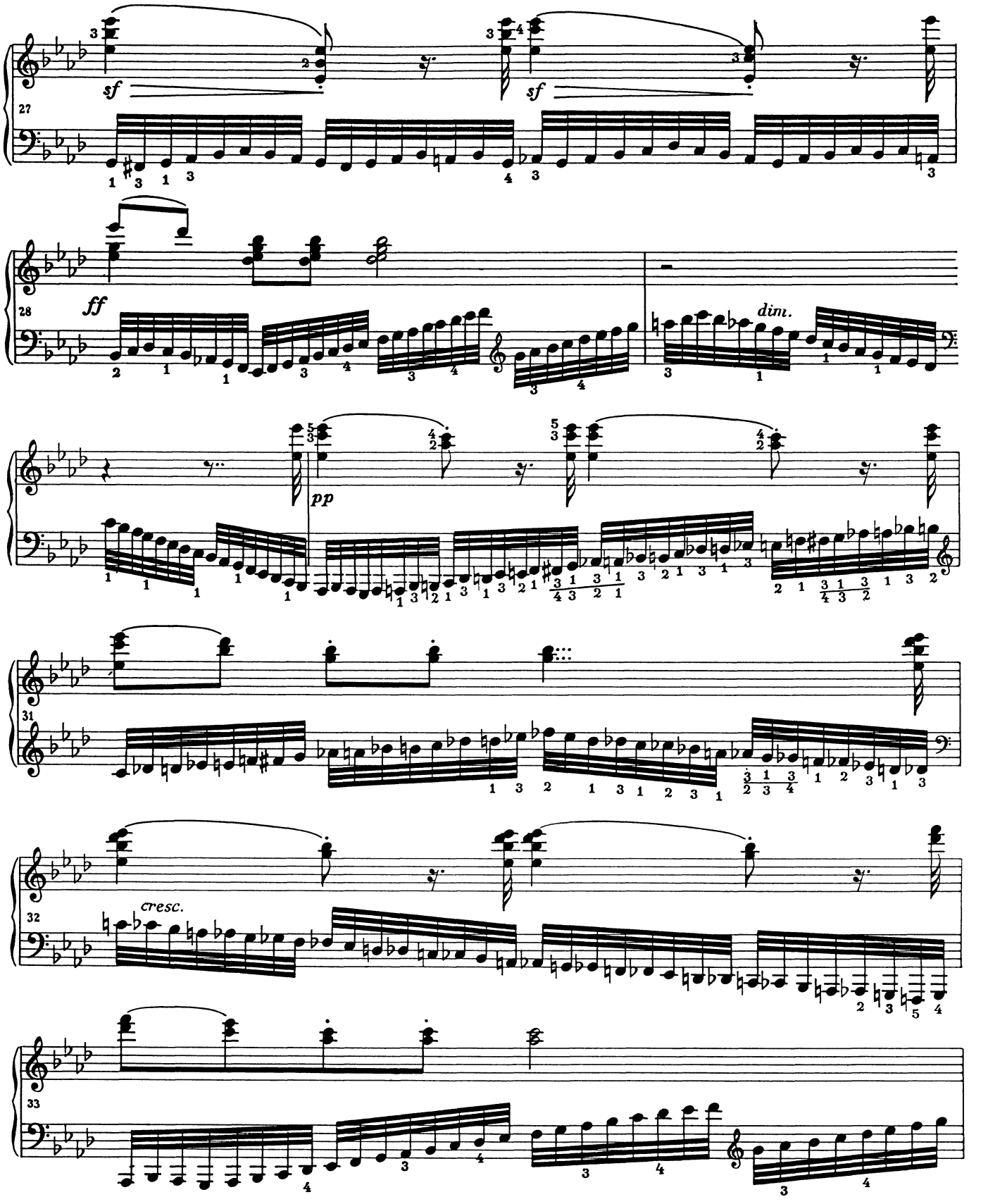

86
sf
sf
sf
88
dim.
p dolce
90
92
dim. poco a poco
94
p sempre dim.
96
pp
calando

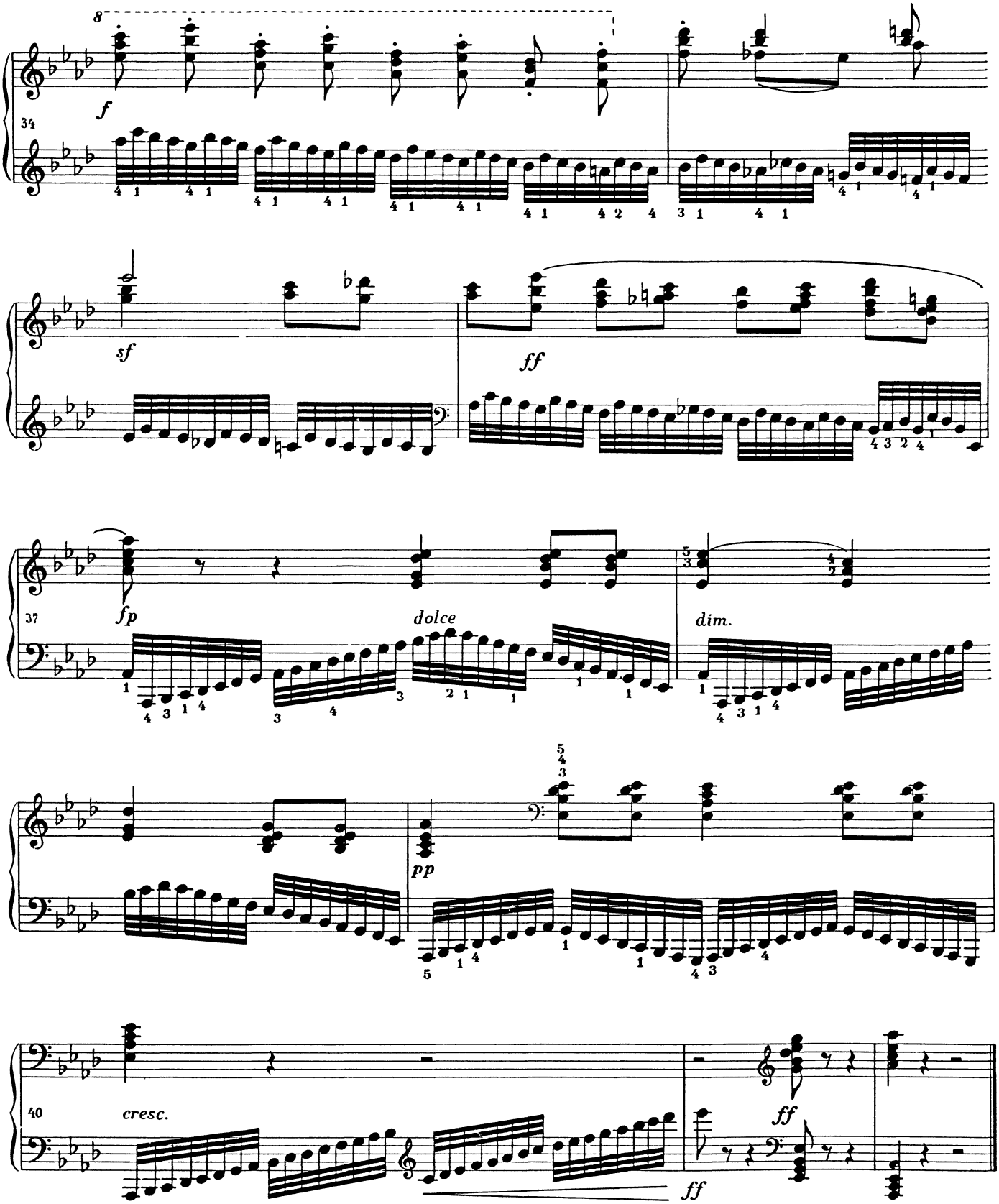


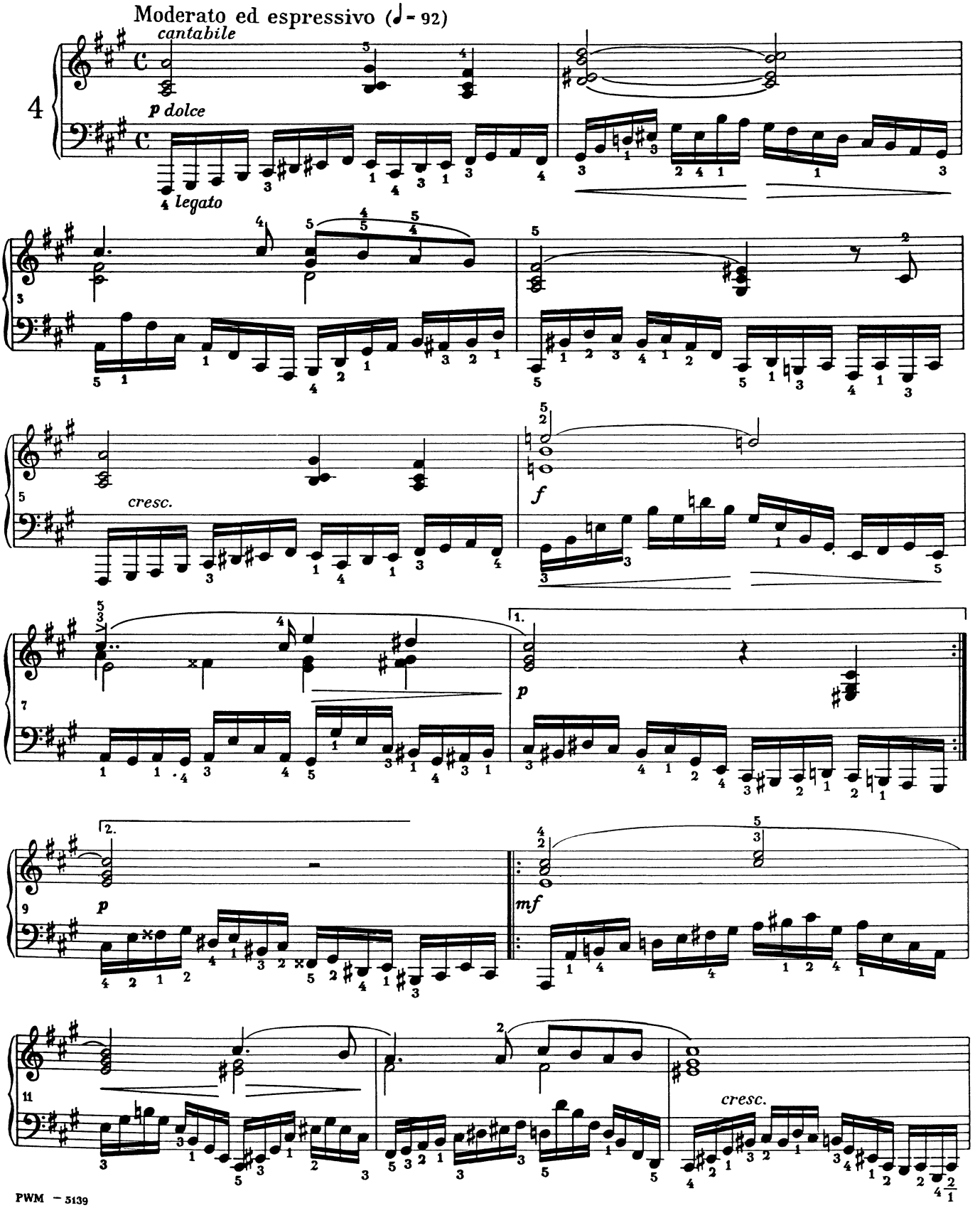
* *Pierwszy palec przy wykonaniu seconda volta.*

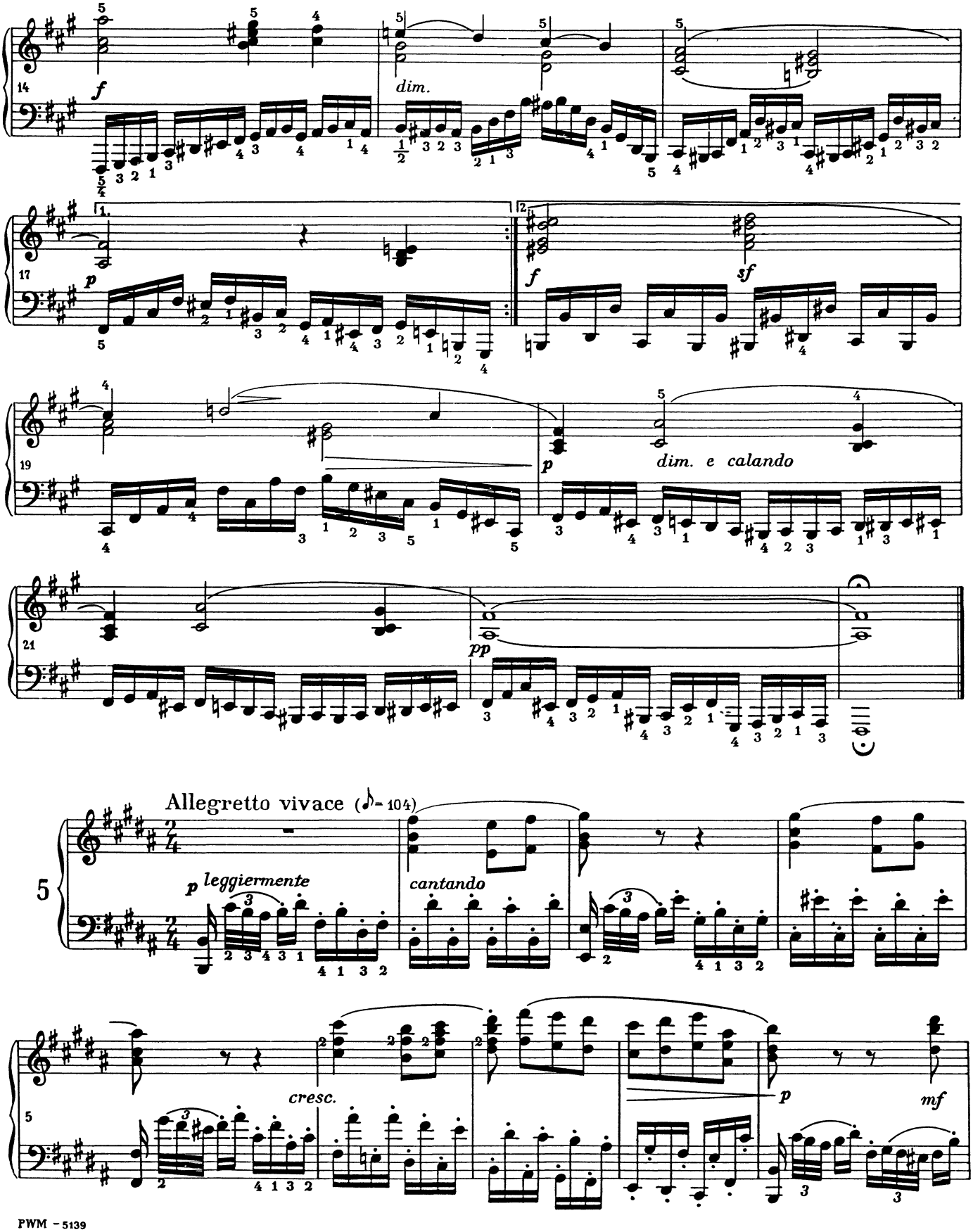

2.
9
dim.
pp
leggierissimo
12
cresc.
f
15

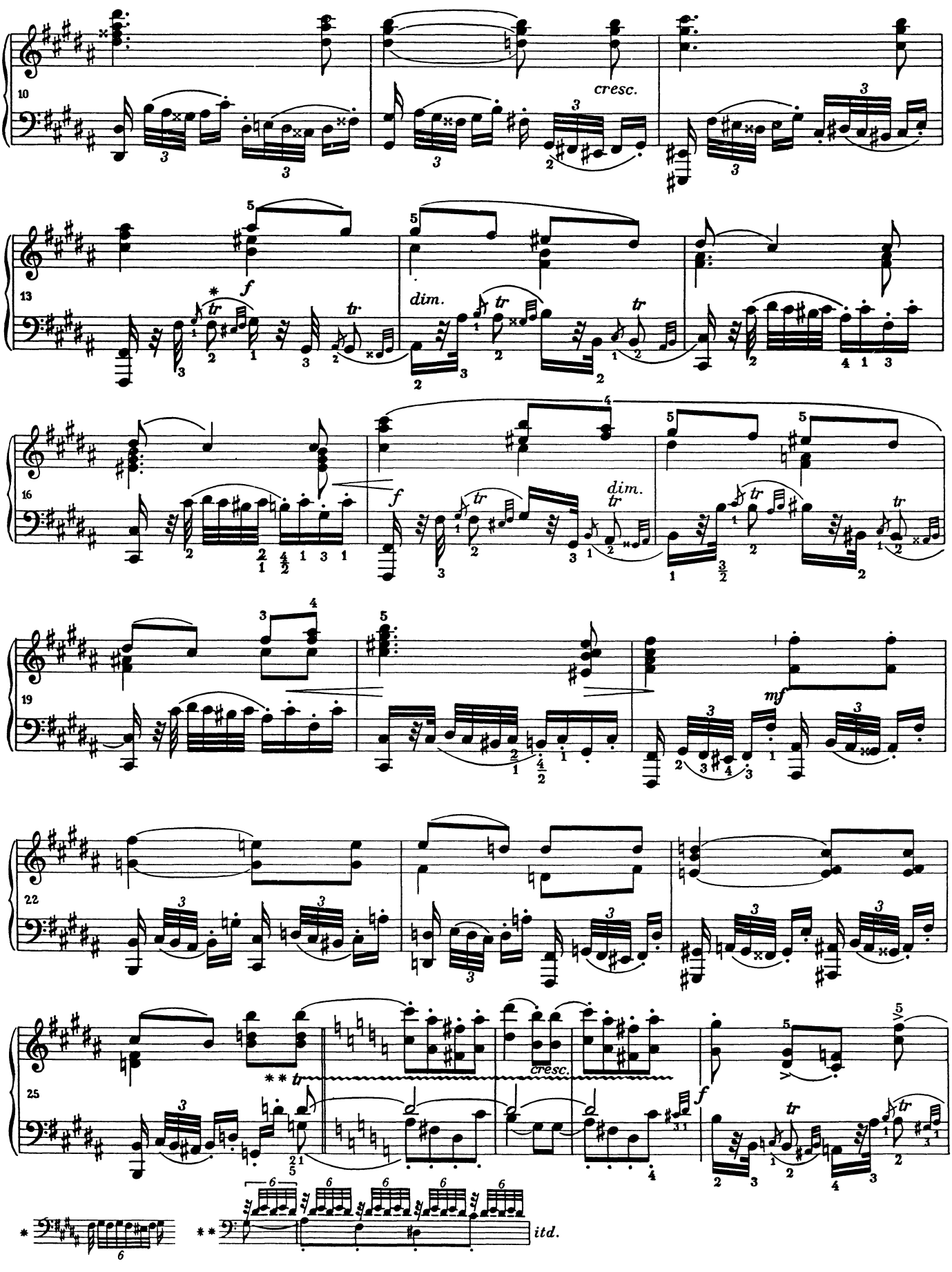

sf p
18
cresc.
f
sf mf
cresc.
21
f
fp
cresc.
mf
24
cresc.
poco
a
poco
sf

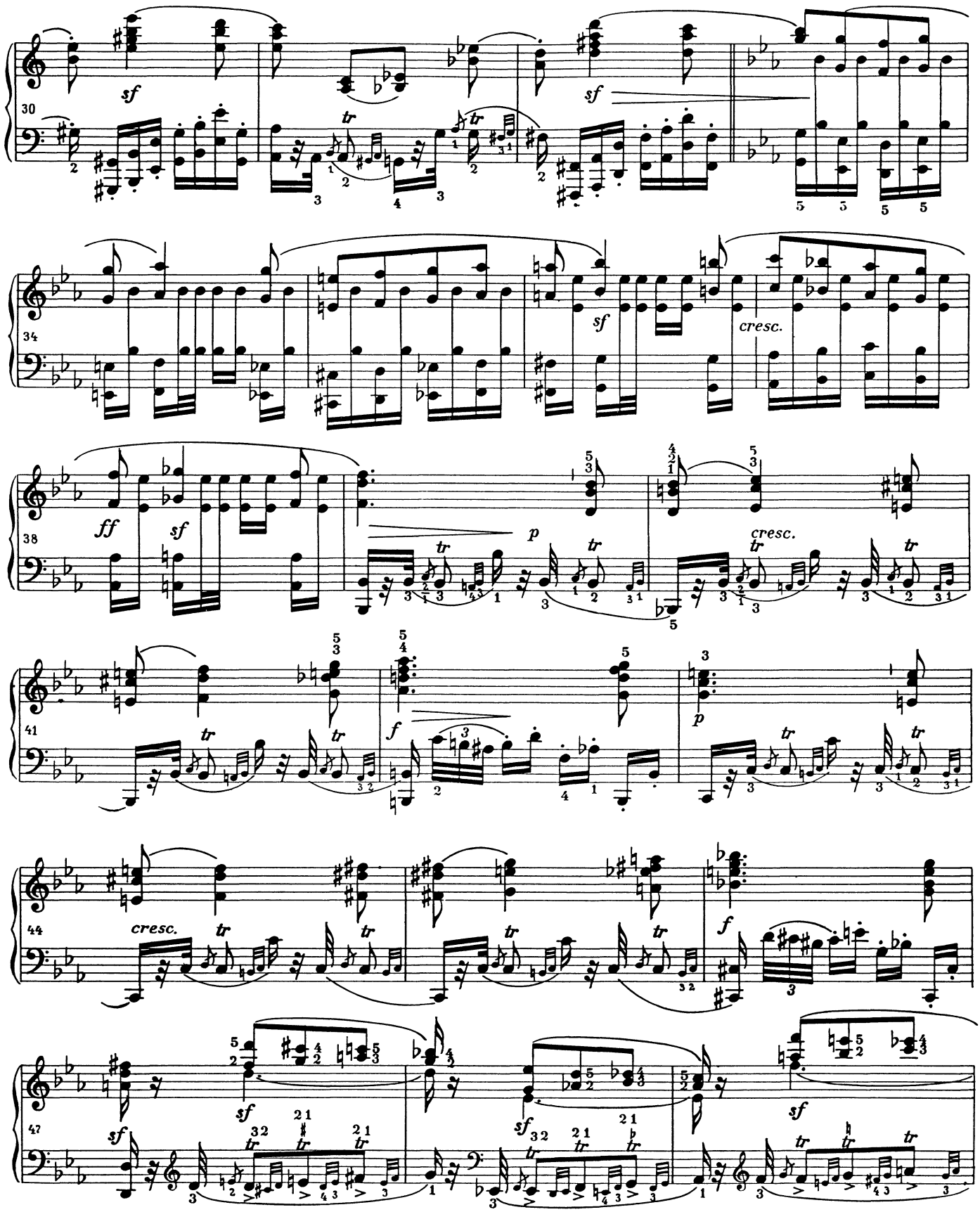

27
sf
sf
28
ff
dim.
pp
31
32
cresc.
33

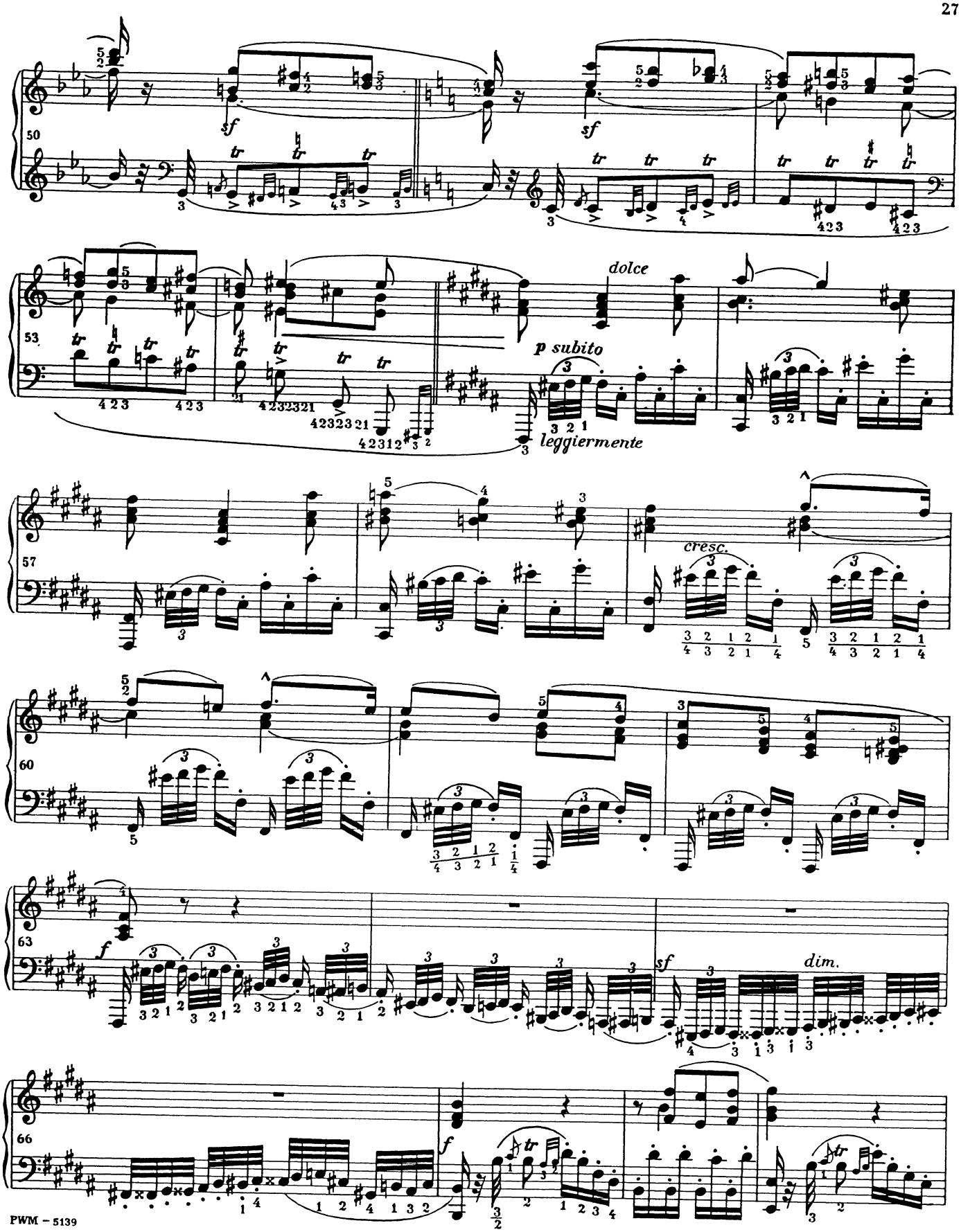

8
f
34
sf
ff
37
fp
dolce
dim.
pp
40
cresc.
ff
ff

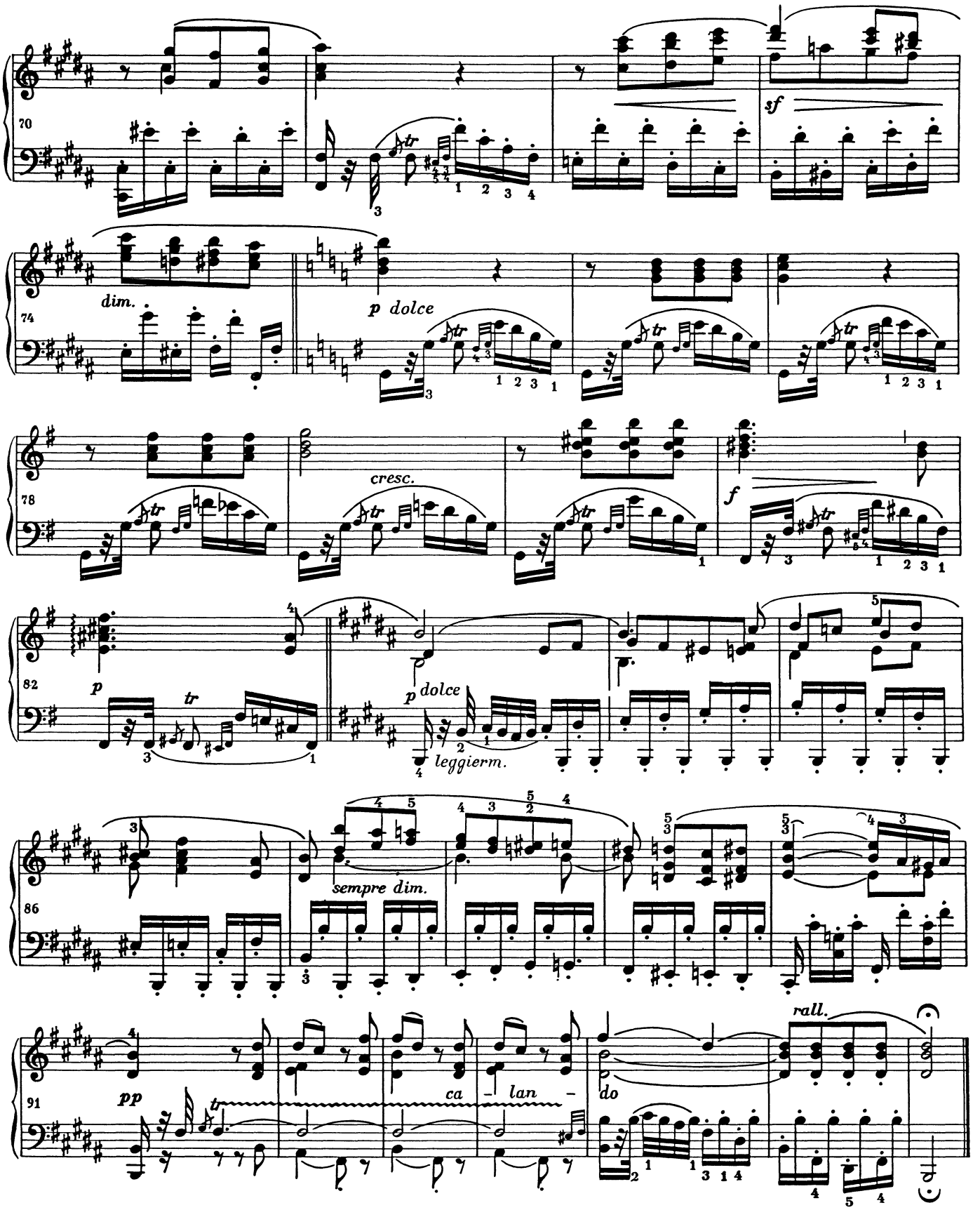

Moderato ed espressivo (♩ = 92)
cantabile
p dolce
legato
cresc.
f
p
mf
cresc.

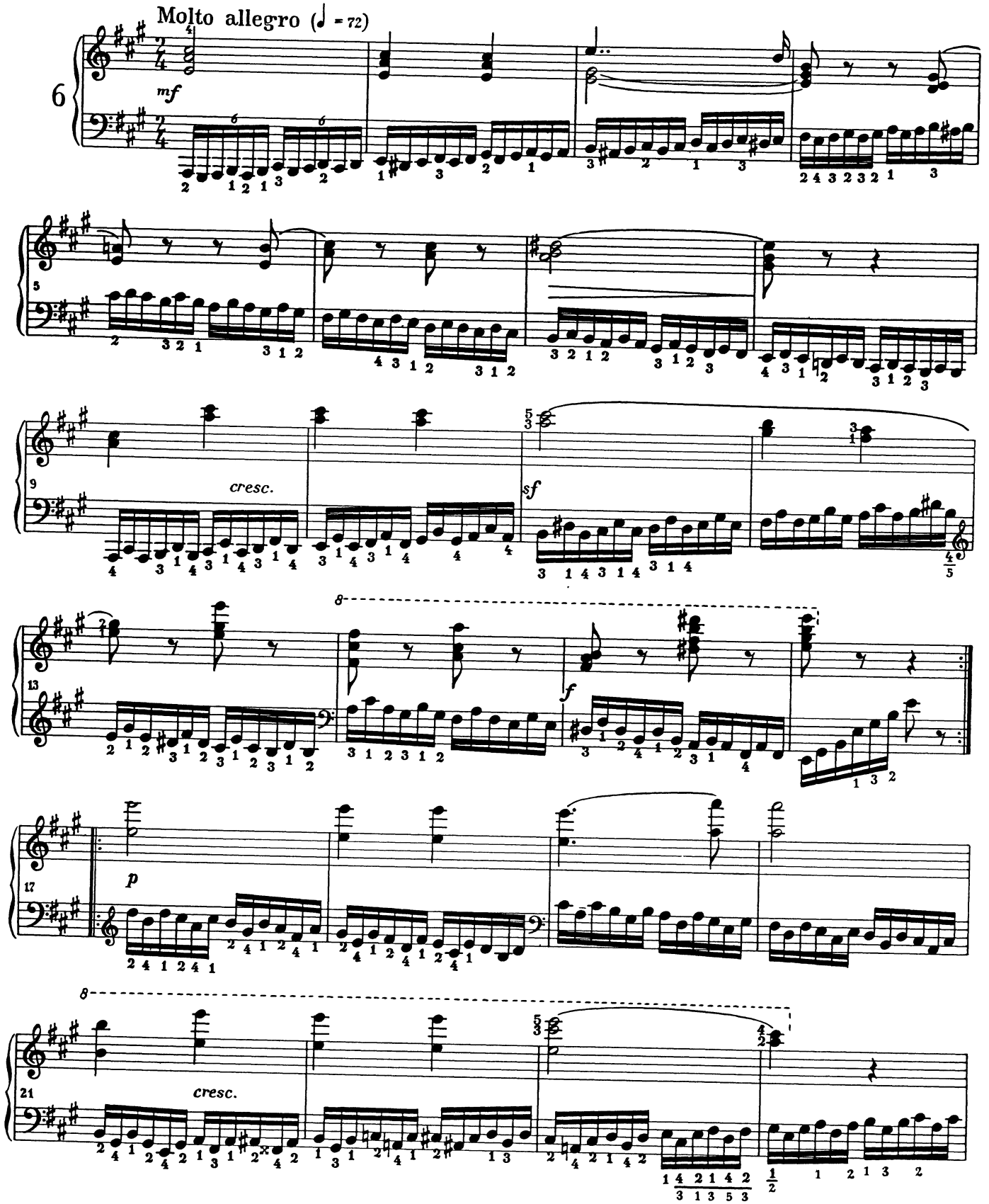

14
f
dim.
17
1.
2.
p
f
sf
19
p
dim. e calando
21
pp
Allegretto vivace (♪= 104)
5
p leggiermente
cantando
cresc.
p
mf

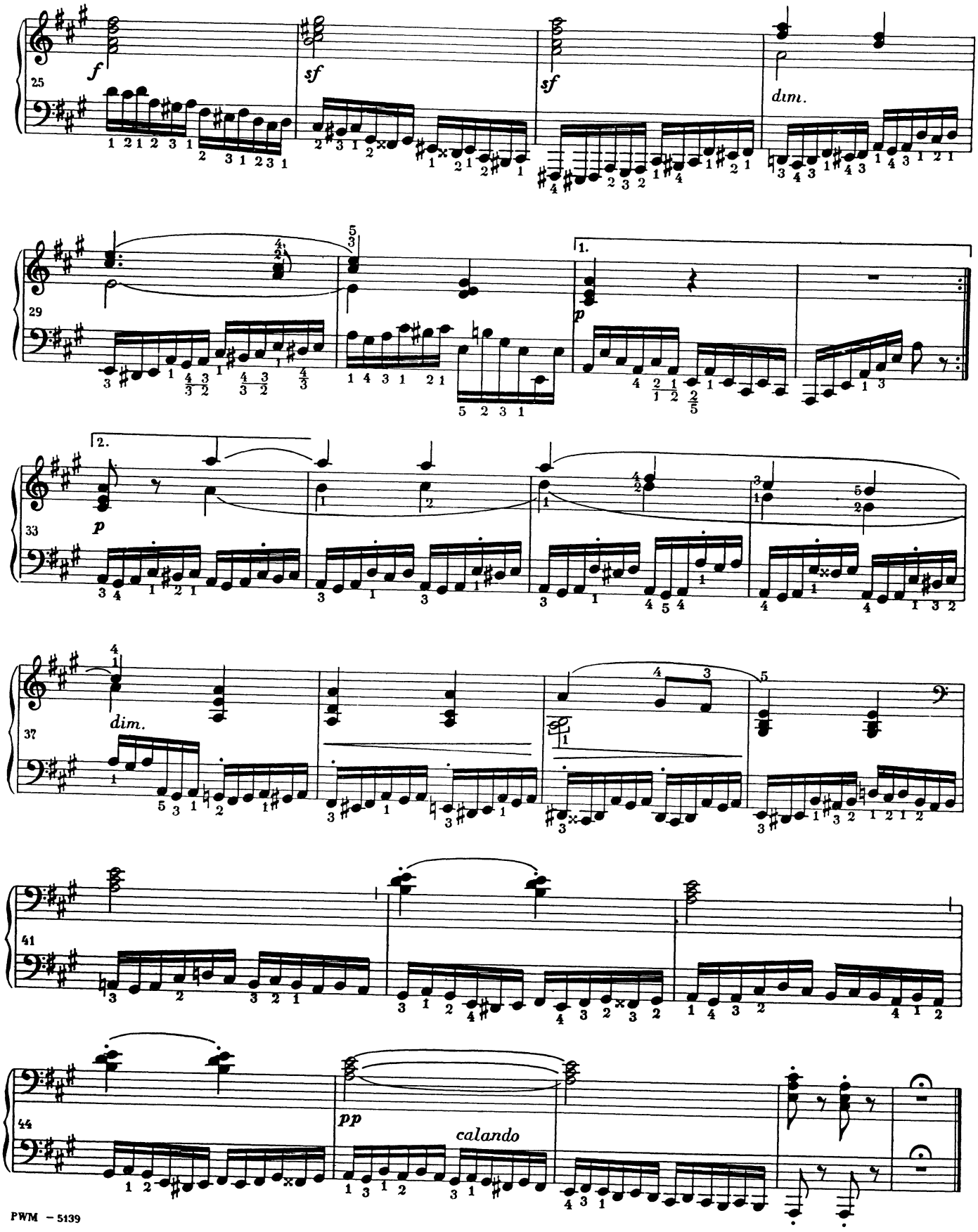

10
cresc.
13
f
dim.
tr
16
f
dim.
19
mf
22
25
cresc.
f
** tr
* 6
** 6
itd.

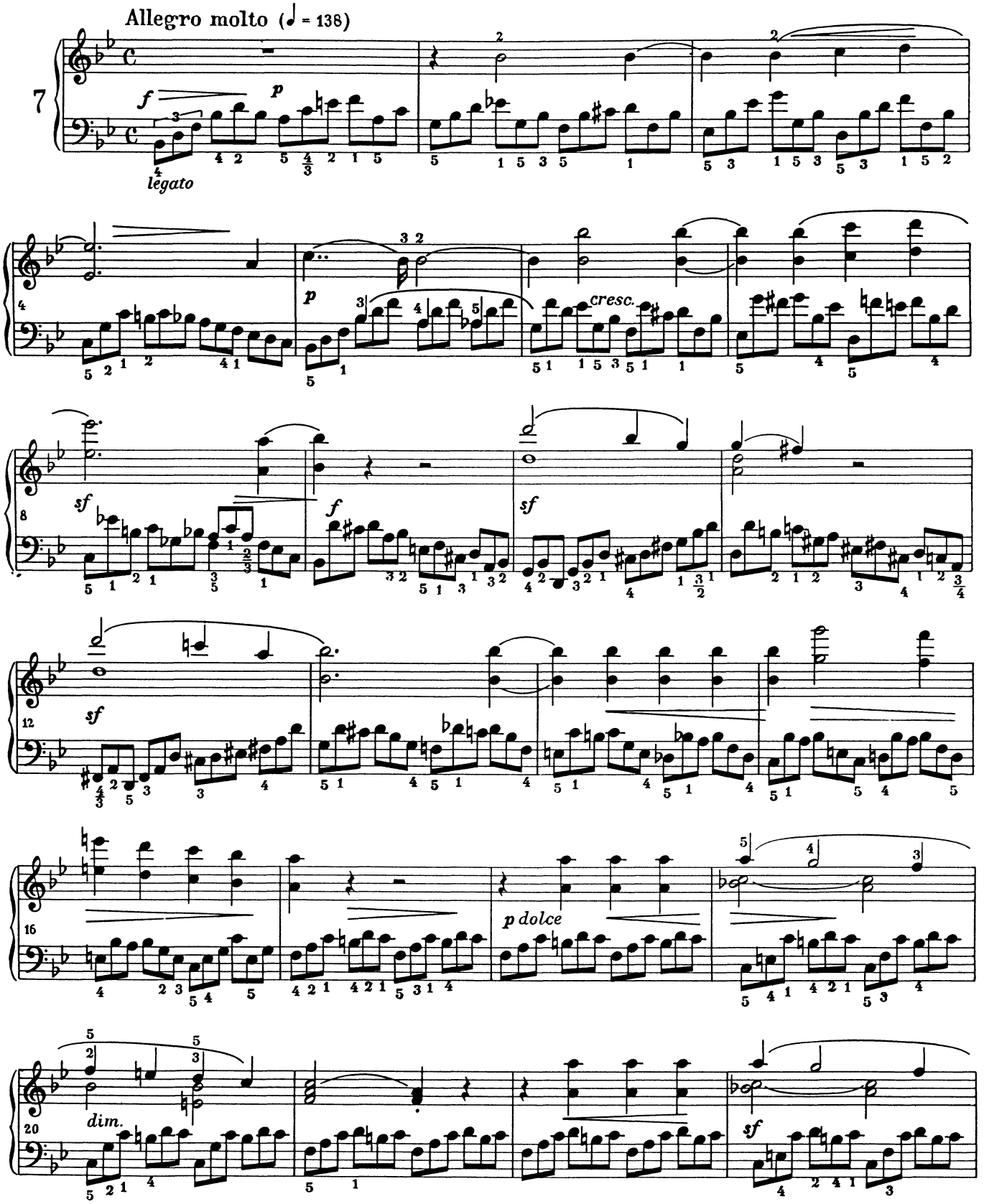

30
sf
tr
sf
5 5 5 5
34
sf
cresc.
38
ff
sf
p
tr
cresc.
41
f
p
44
cresc.
f
47
sf
sf
sf

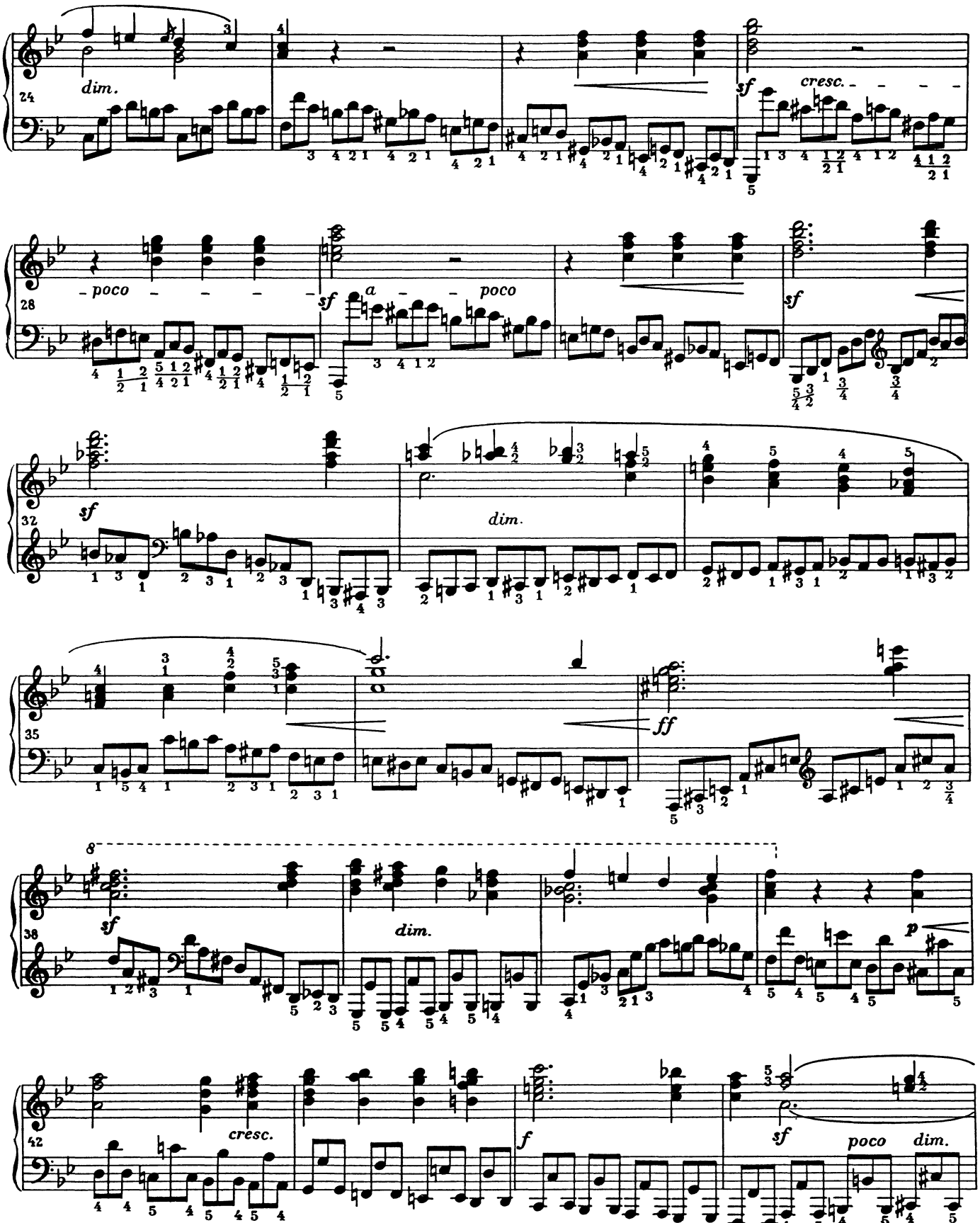

50
sf
sf
53
dolce
p subito
leggiermente
57
cresc.
60
63
f
sf
dim.
66
f

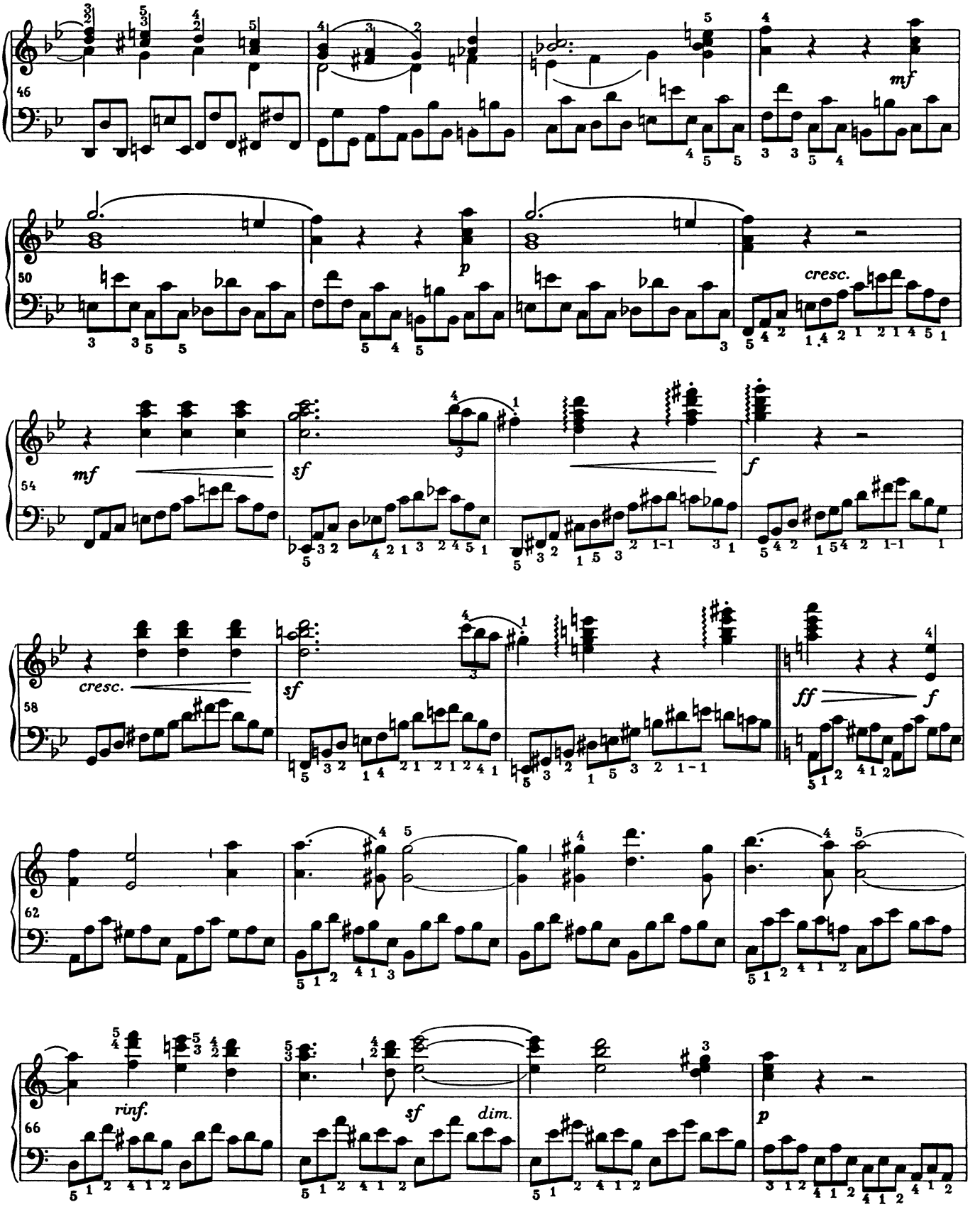

70
sf
dim.
74
p dolce
78
cresc.
f
82
p
p dolce
leggierm.
86
sempre dim.
91
pp
ca - lan -
rall.
do

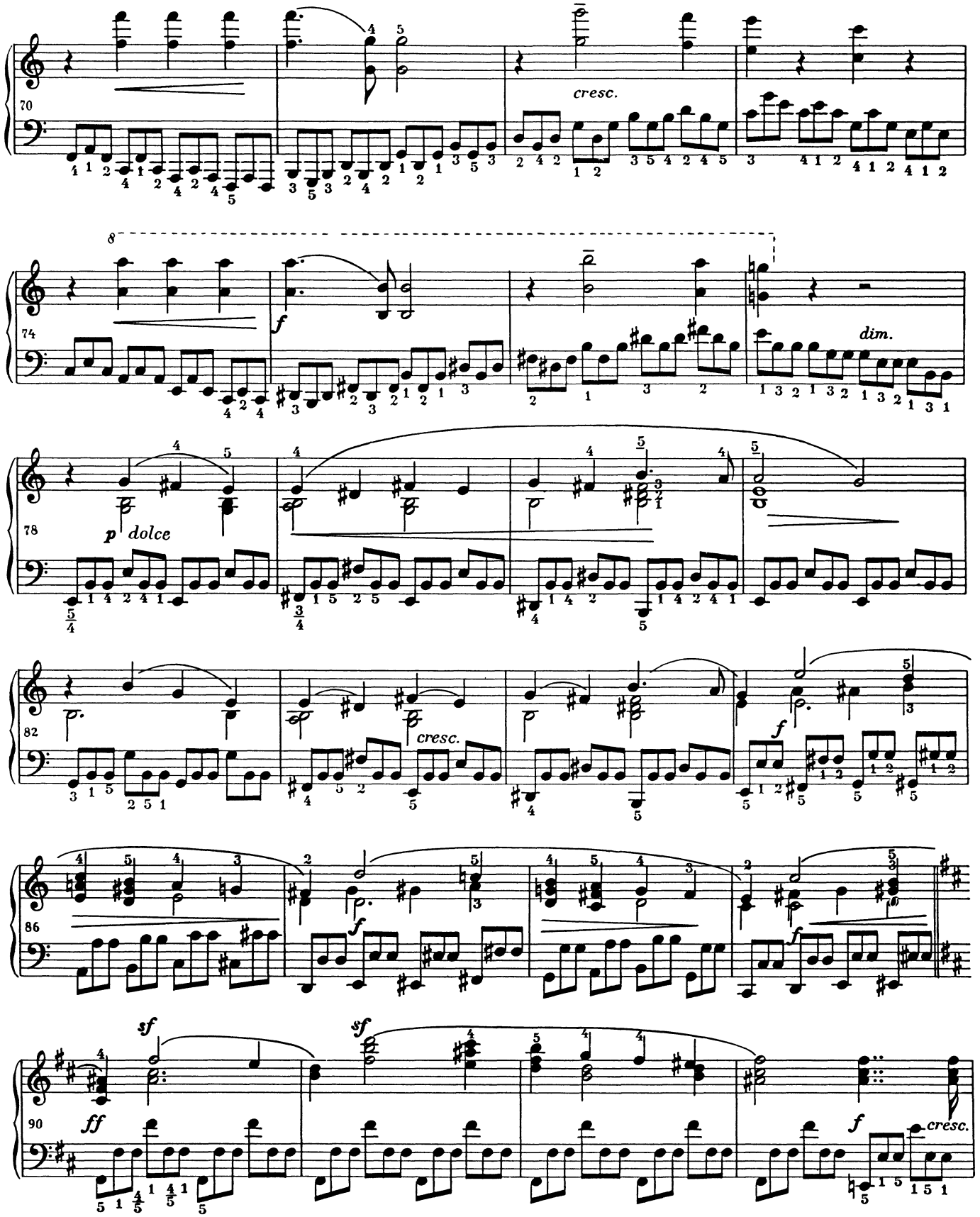

Molto allegro (♩ = 72)
mf
6
5
cresc.
9
sf
13
f
p
17
cresc.
21

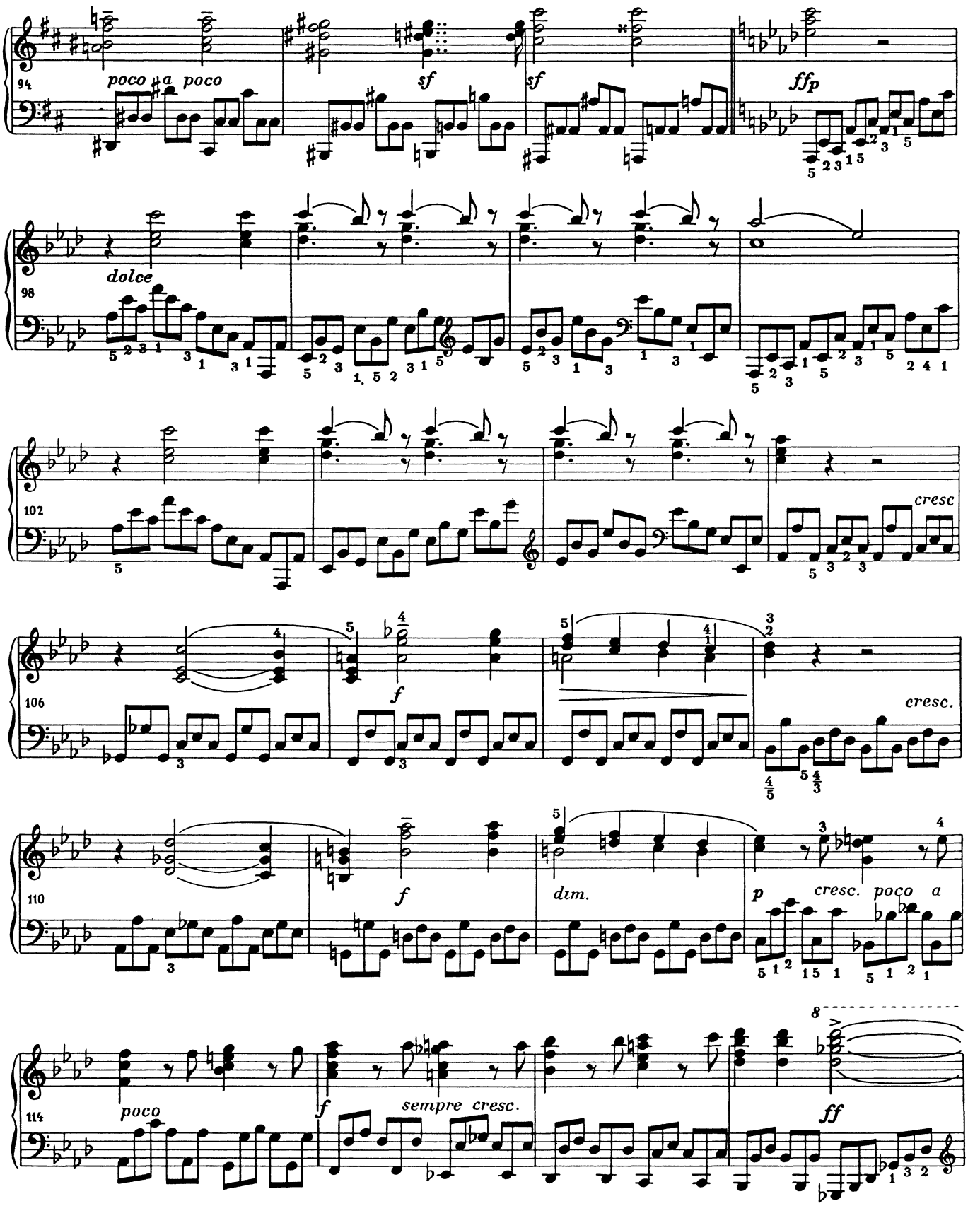

25
f
sf
sf
dim.
29
1.
p
33
2.
p
37
dim.
41
44
pp
calando

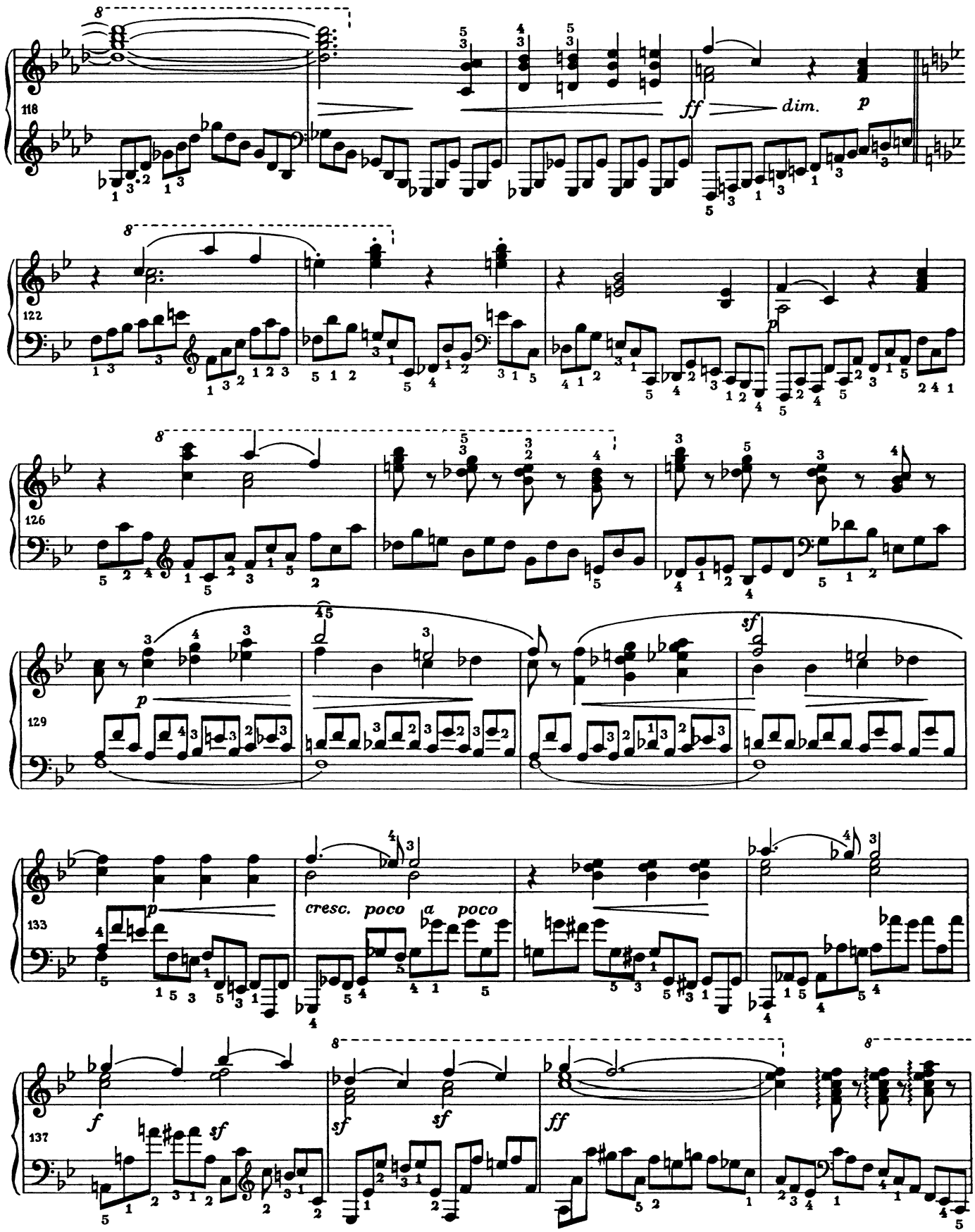

Allegro molto (♩ = 138)
f
p
legato
cresc.
sf
f
sf
sf
p dolce
dim.
sf

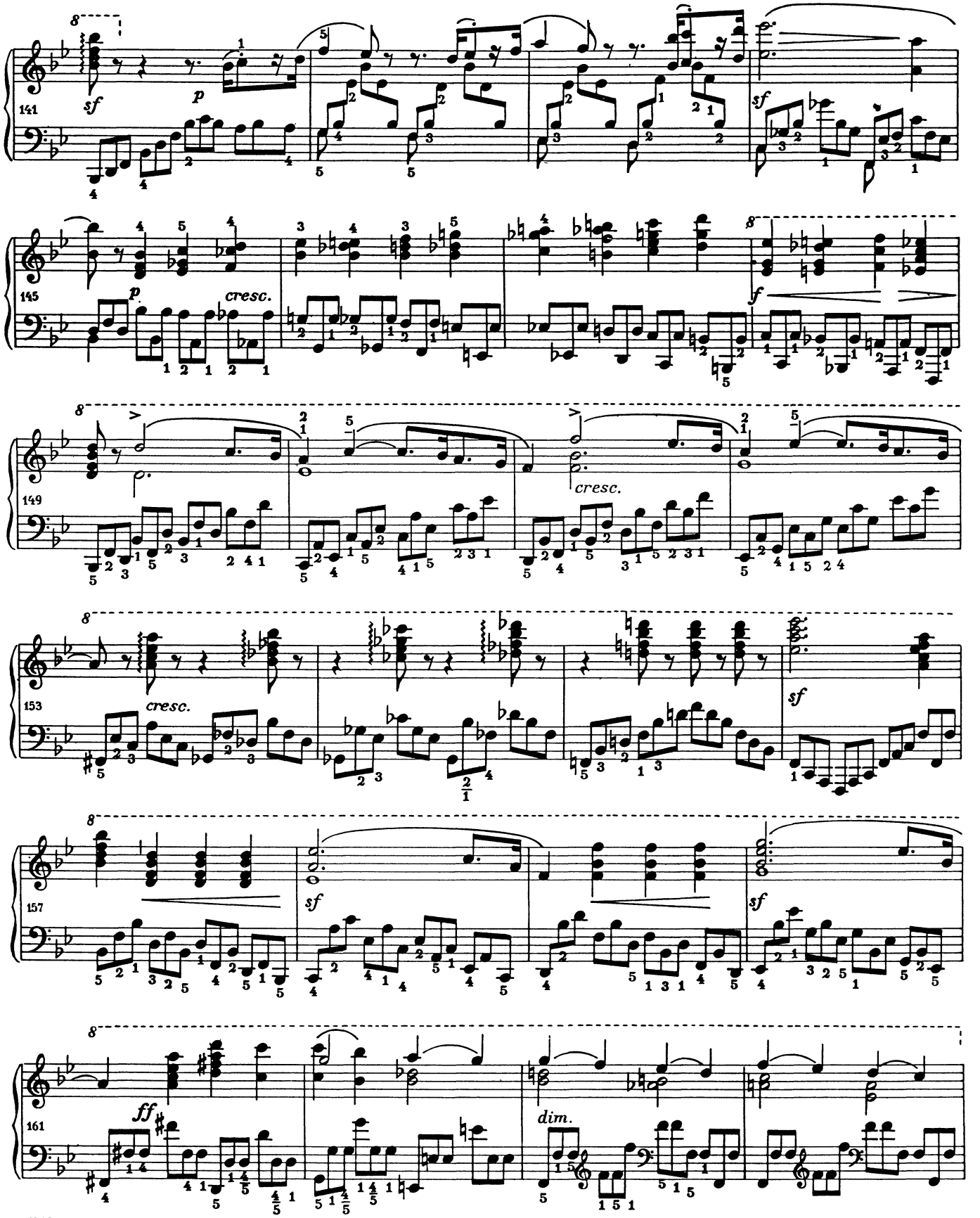

dim.
cresc.
poco
a
poco
dim.
ff
dim.
cresc.
poco
dim.

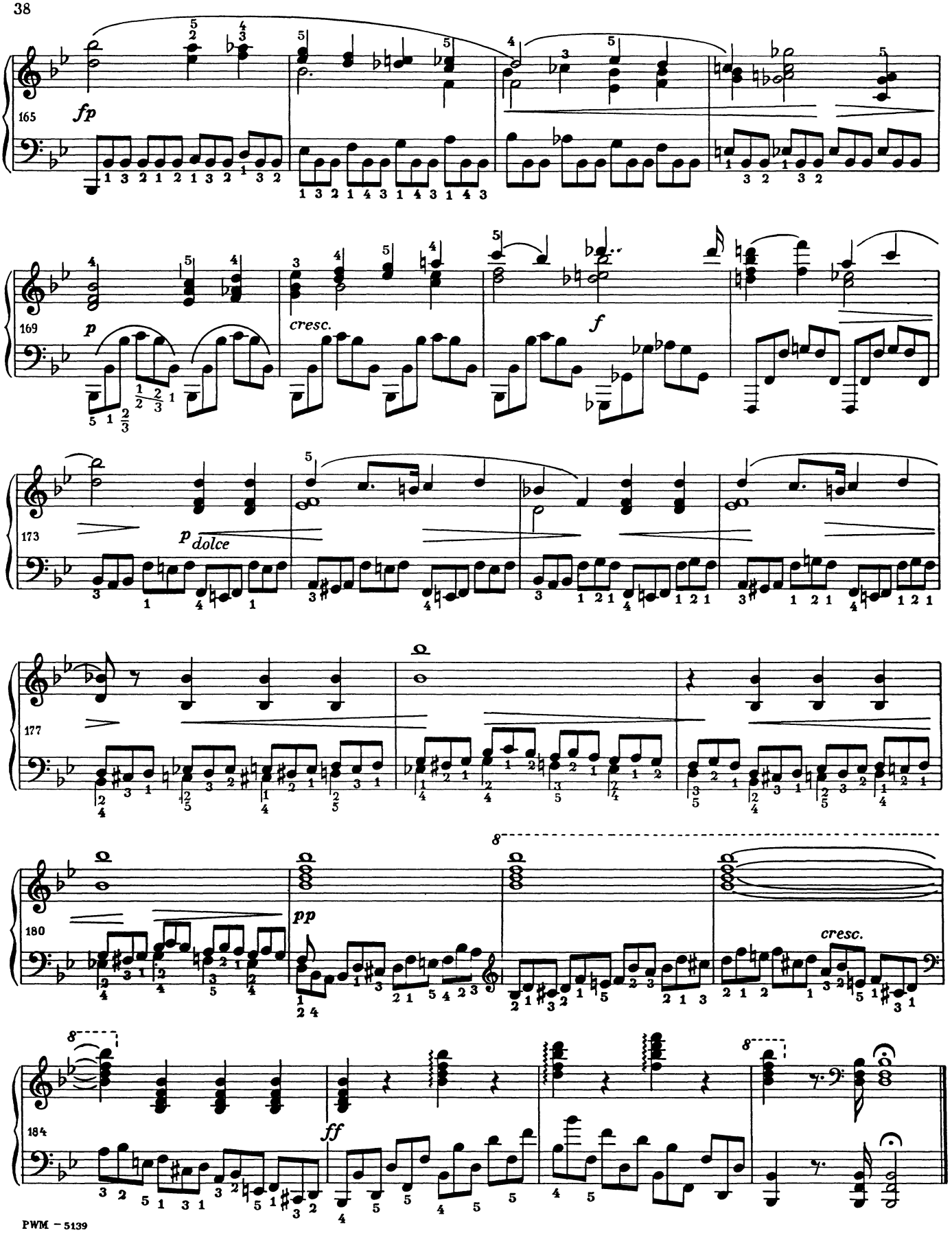

46
mf
50
p
cresc.
54
mf
sf
f
58
cresc.
sf
ff
f
62
66
rinf.
sf
dim.
p

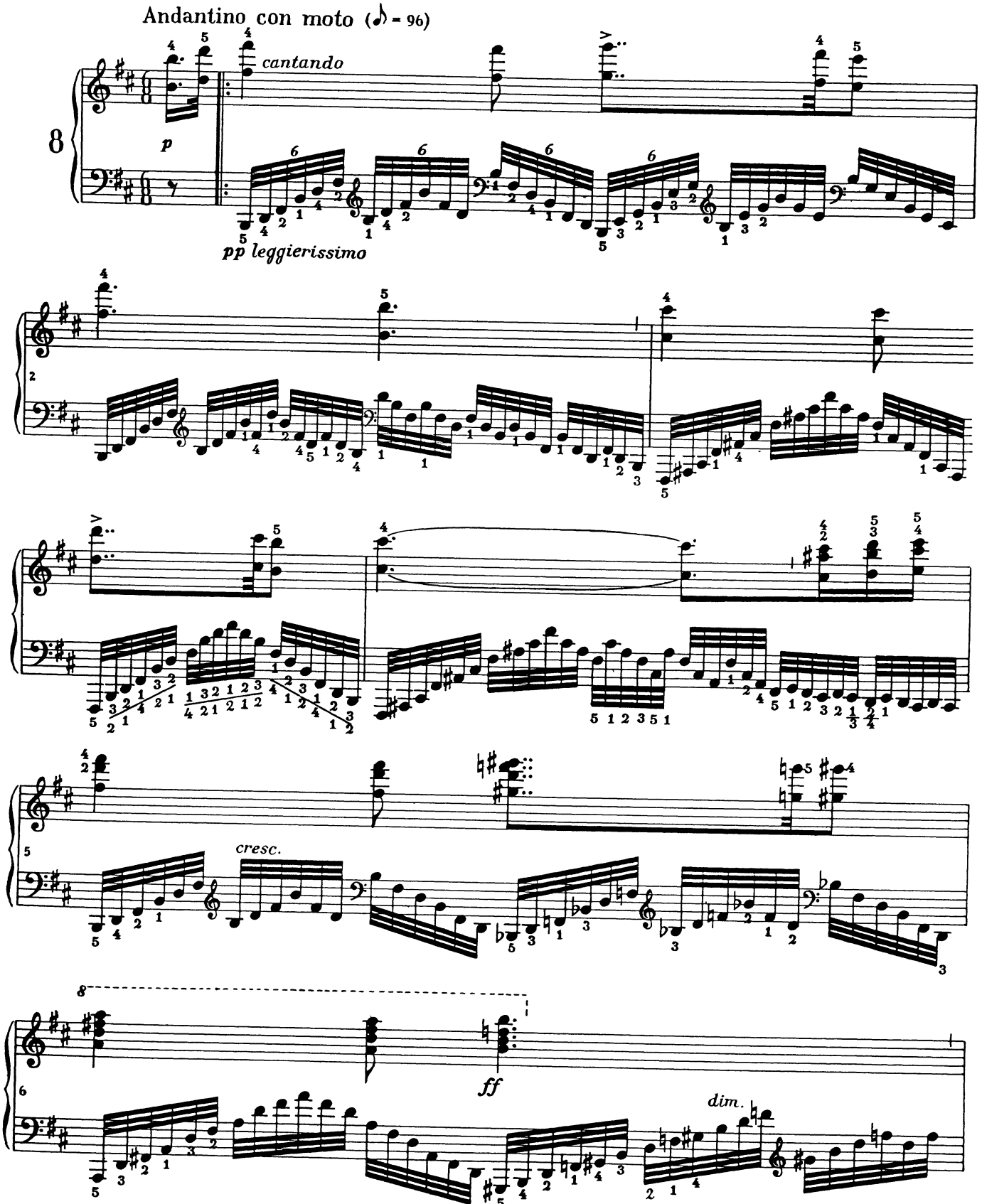

70
cresc.
8
74
f
dim.
78
p dolce
82
cresc.
f
86
f
sf
sf
90
ff
f
cresc.

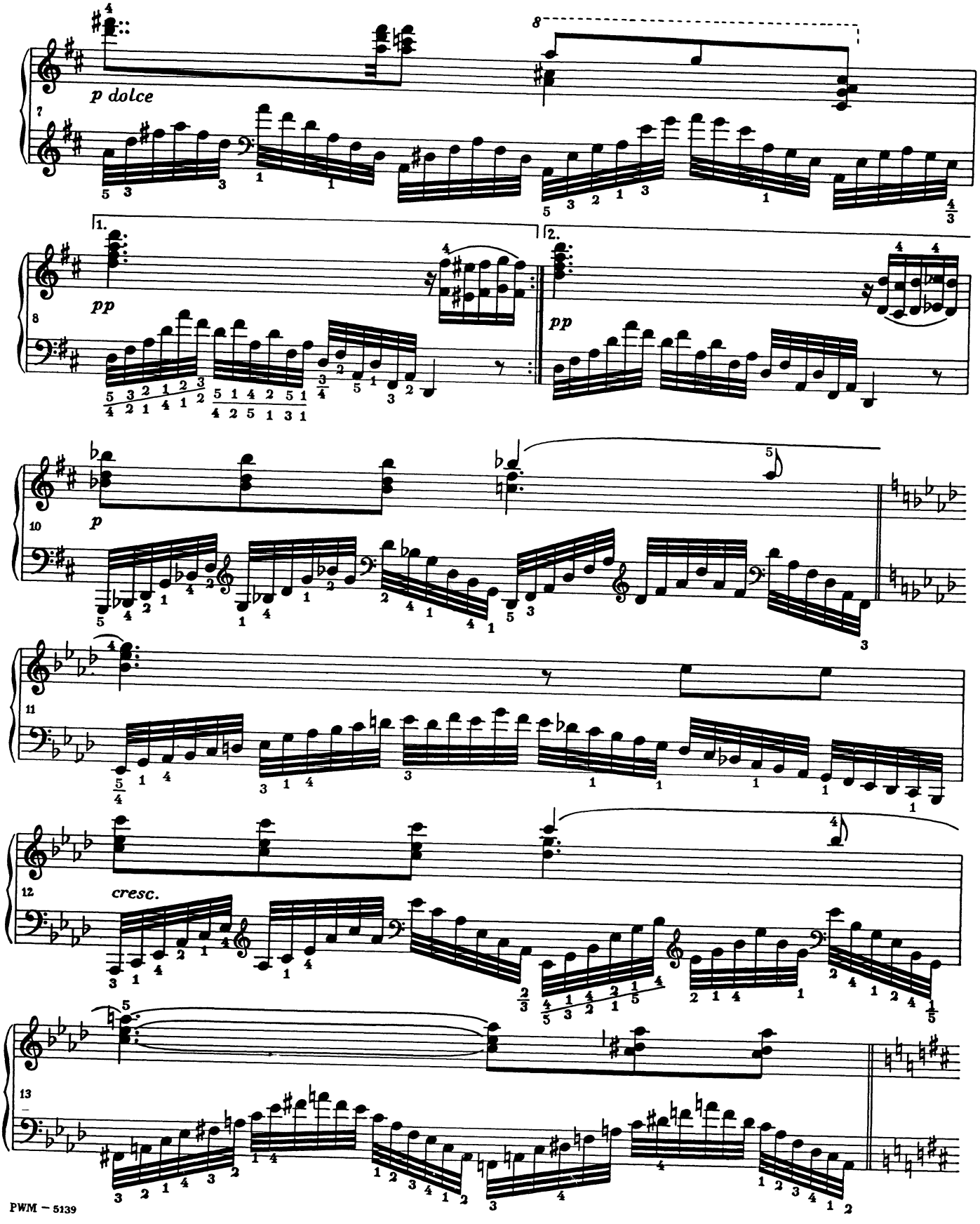

94
poco a poco
sf
sf
ffp
98
dolce
102
cresc
106
f
cresc.
110
f
dim.
p
cresc. poco a
114
poco
f
sempre cresc.
ff

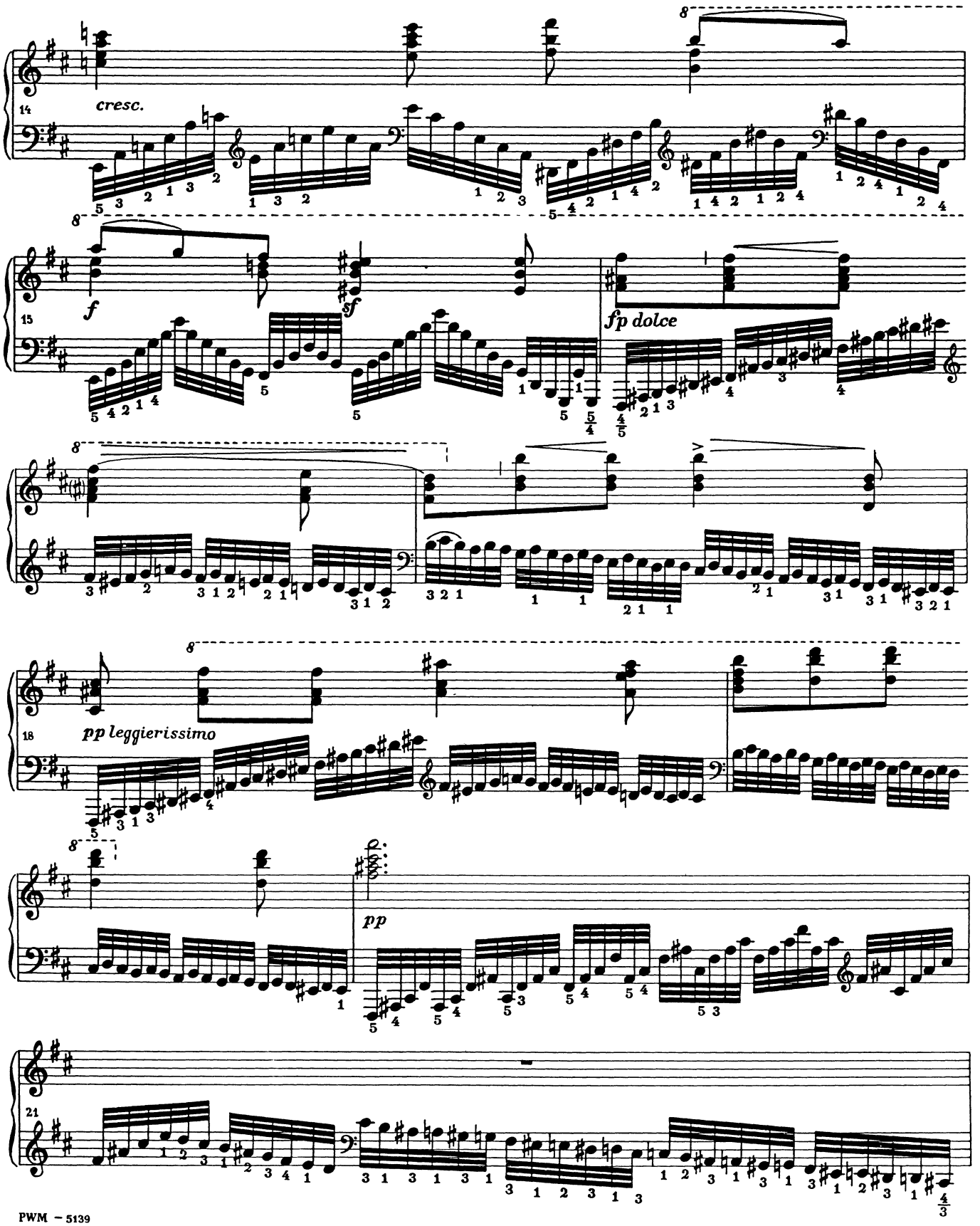

118
ff
dim.
p
122
p
126
p
129
sf
133
cresc. poco a poco
137
f
sf
sf
sf
ff

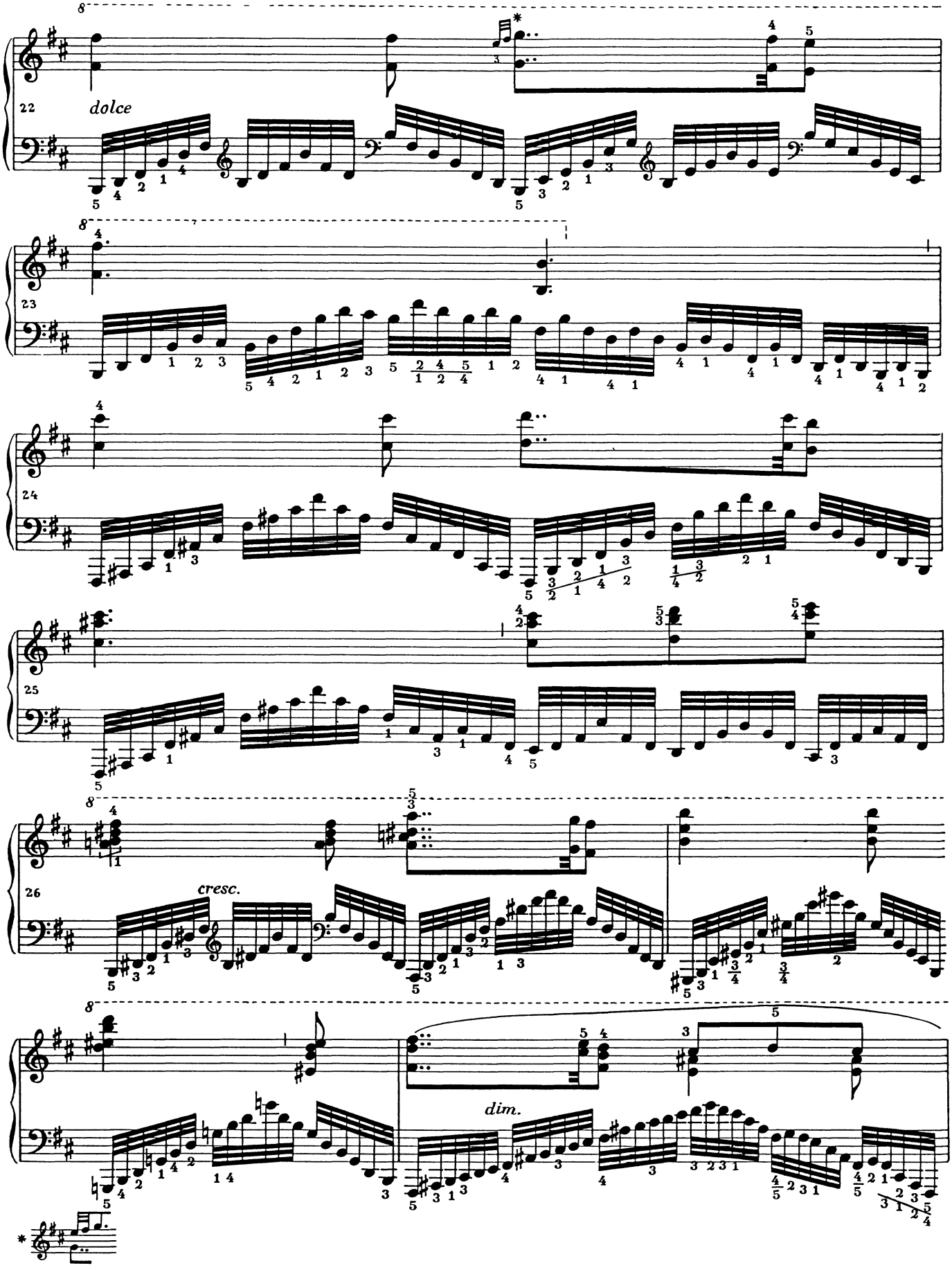

141
sf
p
sf
145
p
cresc.
f
149
cresc.
153
cresc.
sf
157
sf
sf
161
ff
dim.

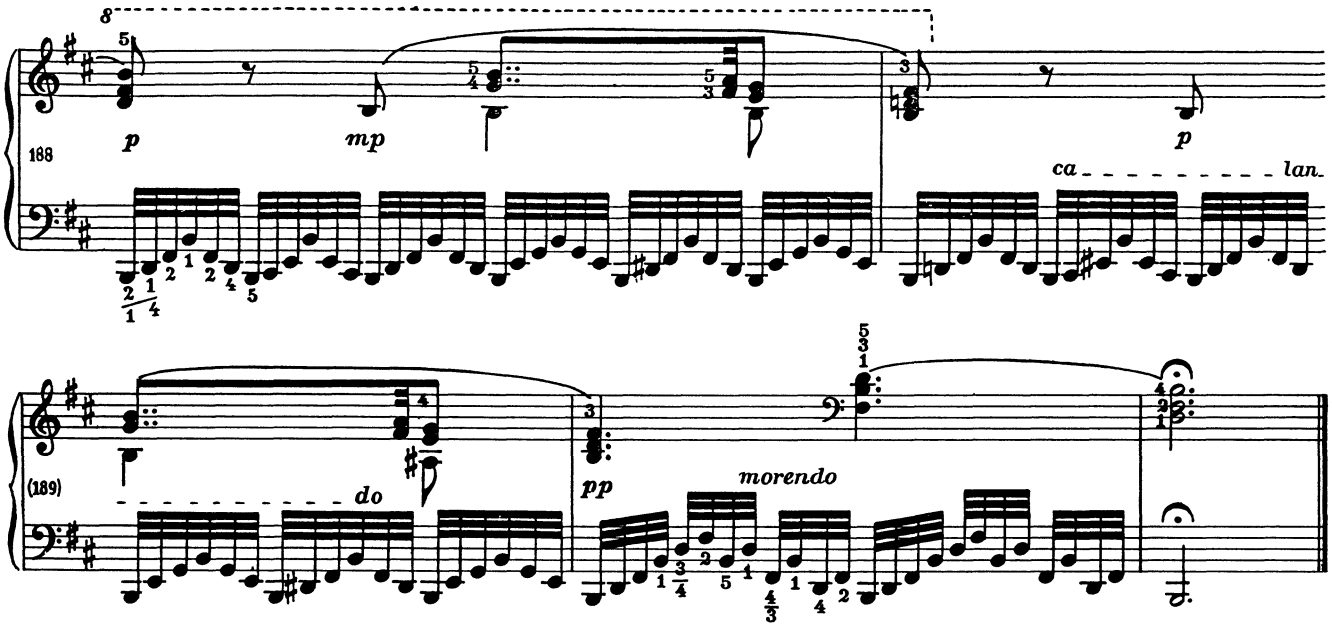

165
fp
169
p
cresc.
f
173
p dolce
177
180
pp
cresc.
184
ff

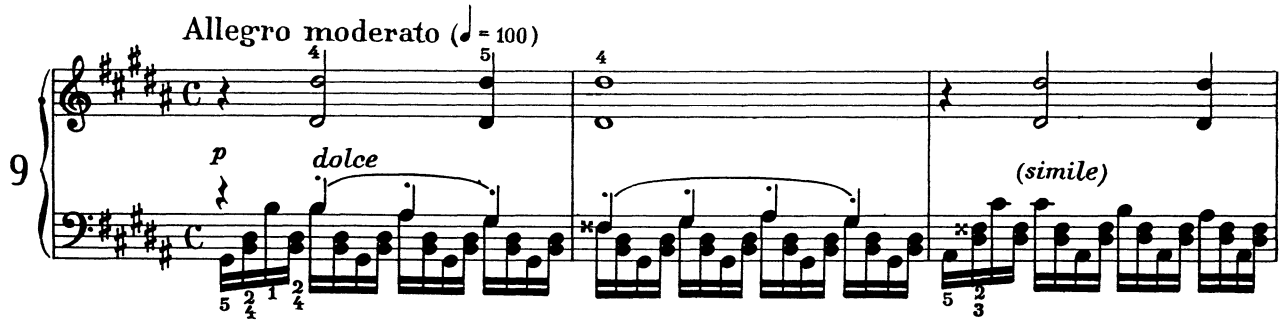

Andantino con moto (♪ = 96)
cantando
p
pp leggierissimo
cresc.
ff
dim.

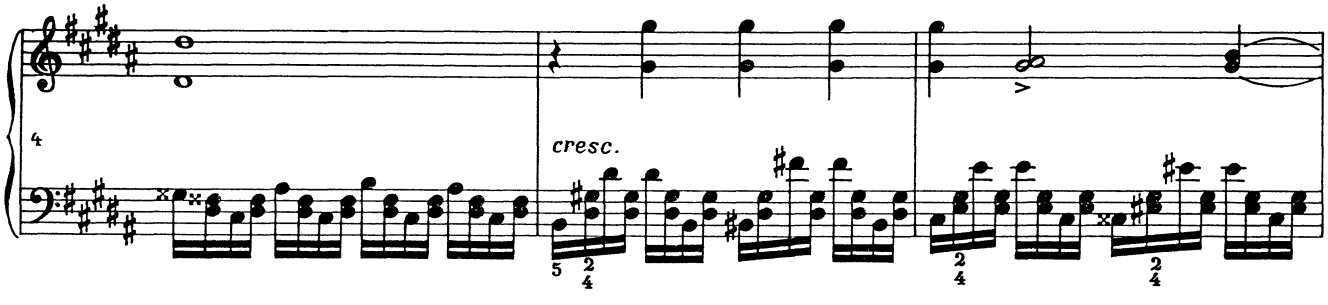

p dolce
pp
pp
p
cresc.

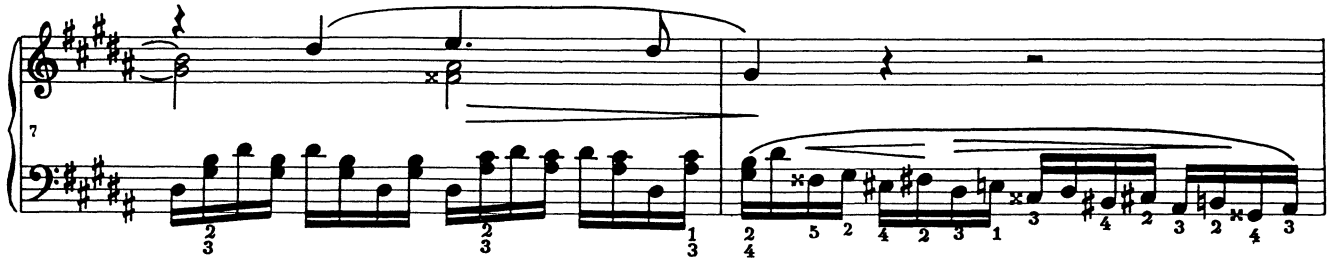

14
cresc.
15
f
sf
fp dolce
18
pp leggierissimo
pp
21

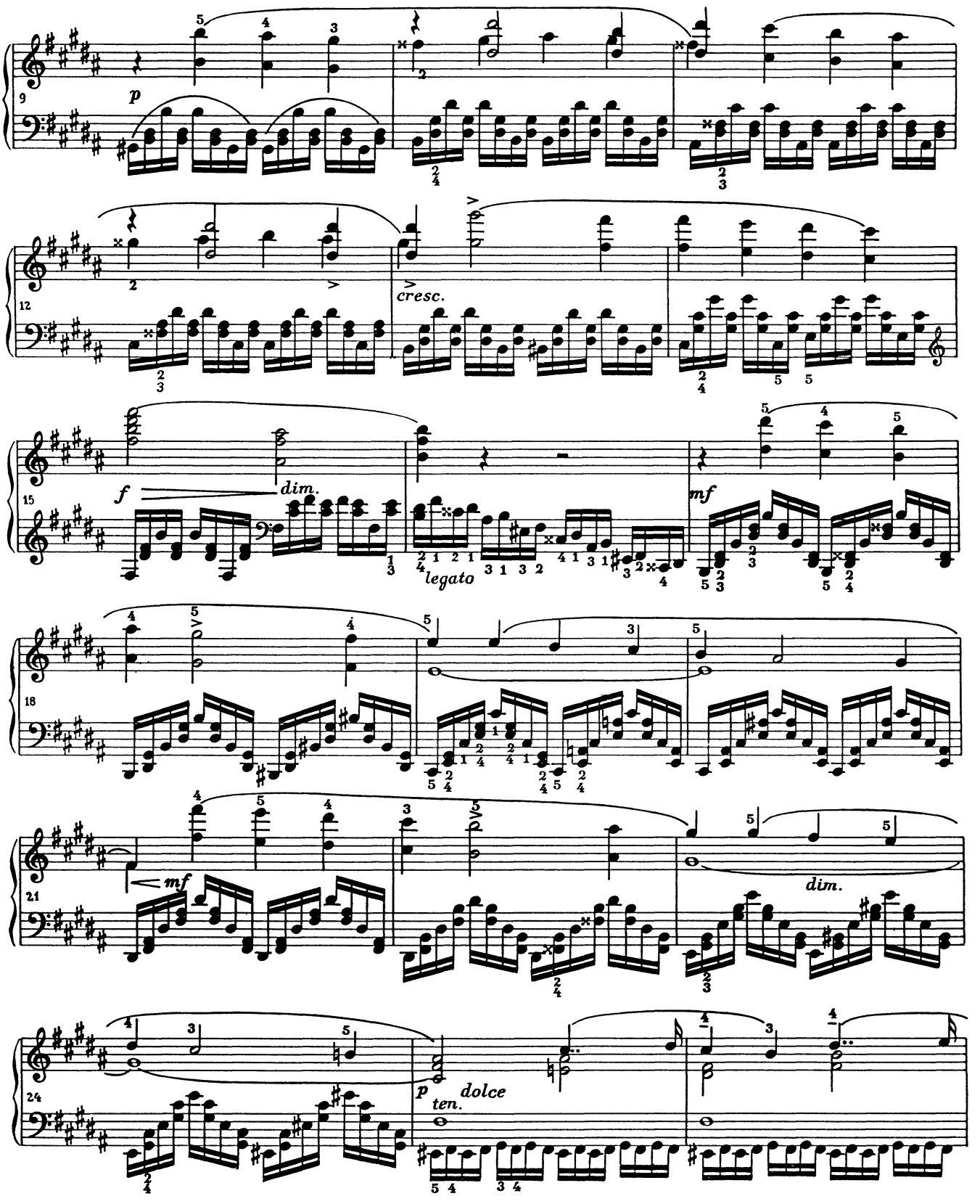

22
dolce
23
24
25
26
cresc.
dim.

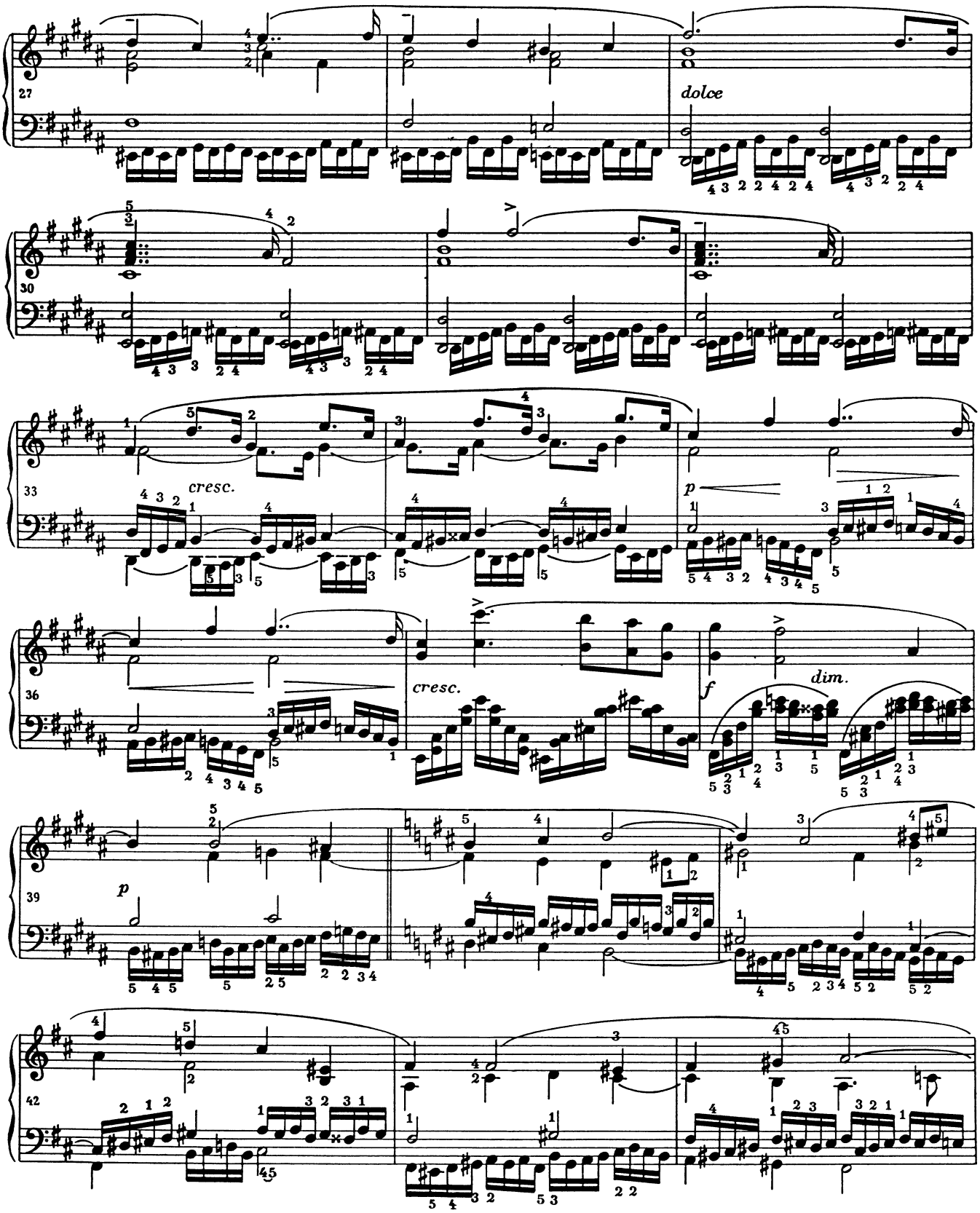

188
p
mp
p
ca lan.
(189)
do
pp
morendo

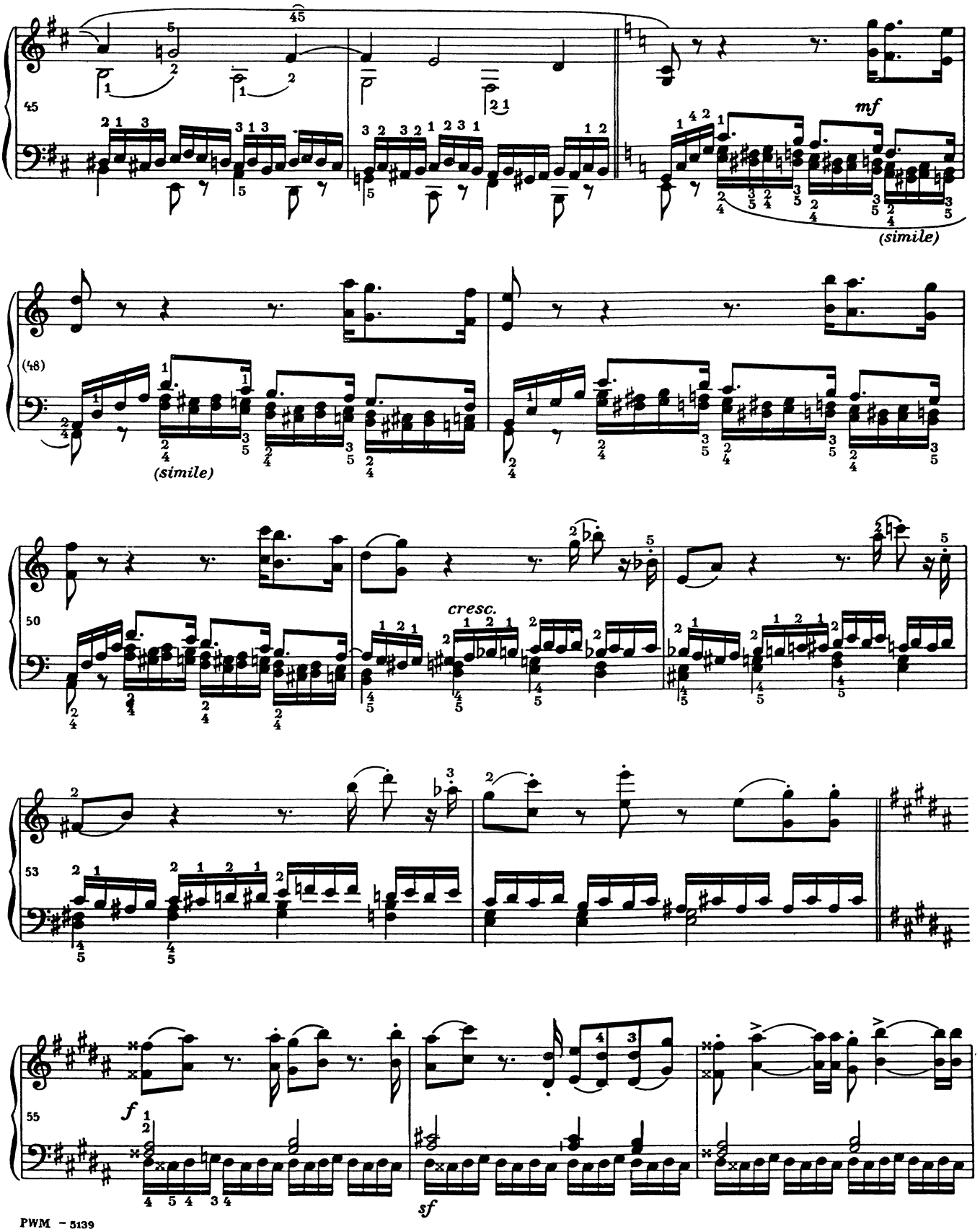

Allegro moderato (♩ = 100)
9
p
dolce
(simile)

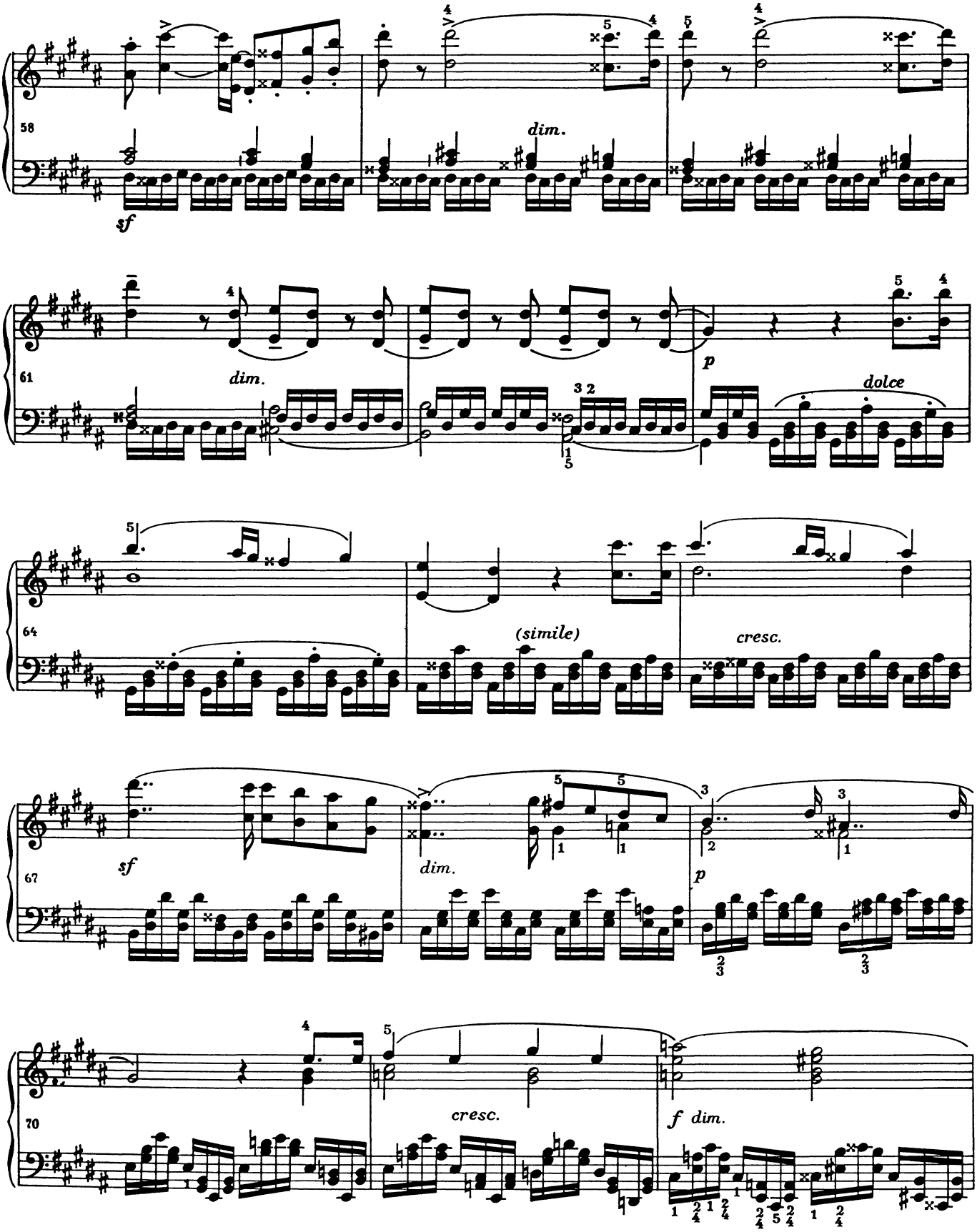

4
cresc.

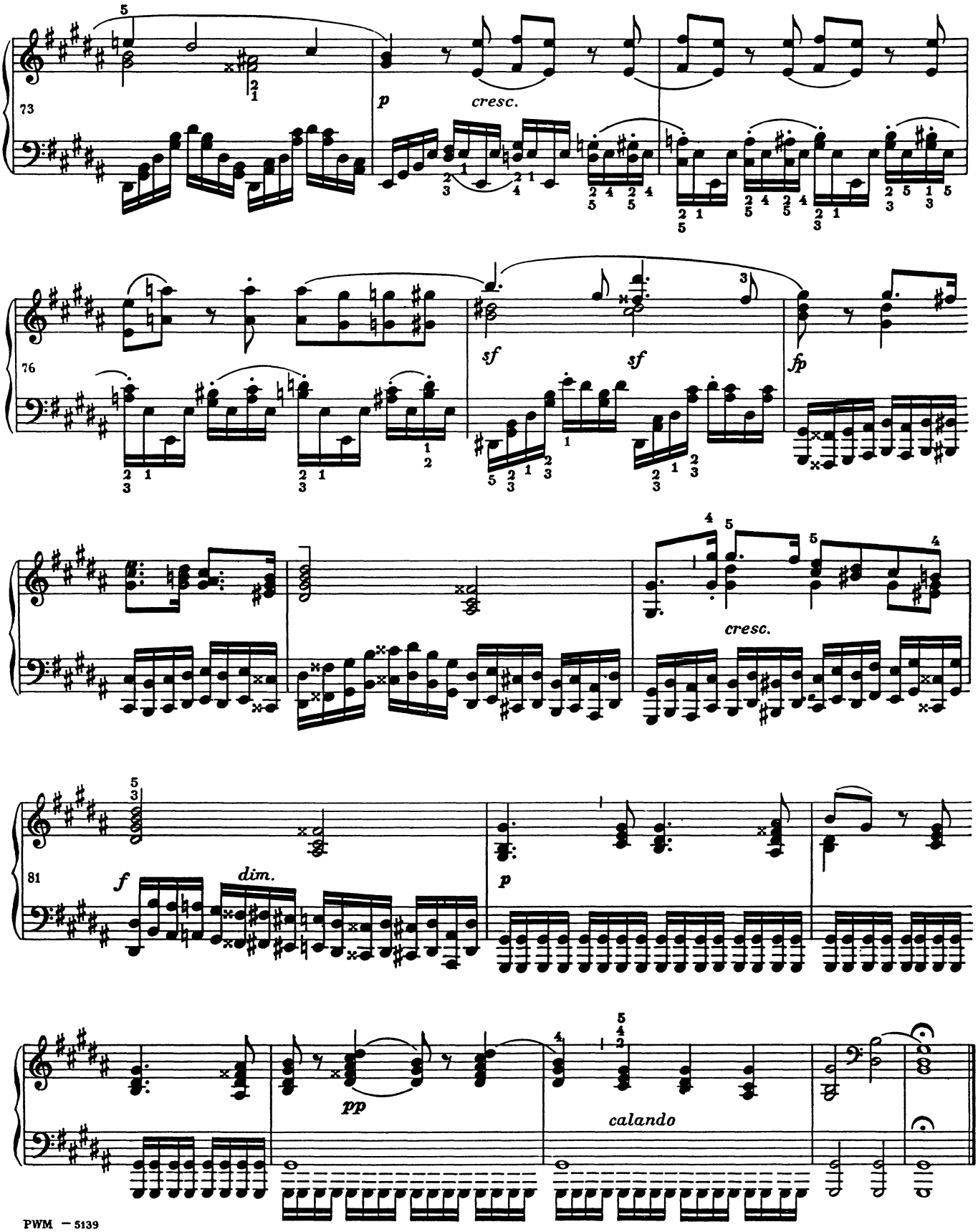

7

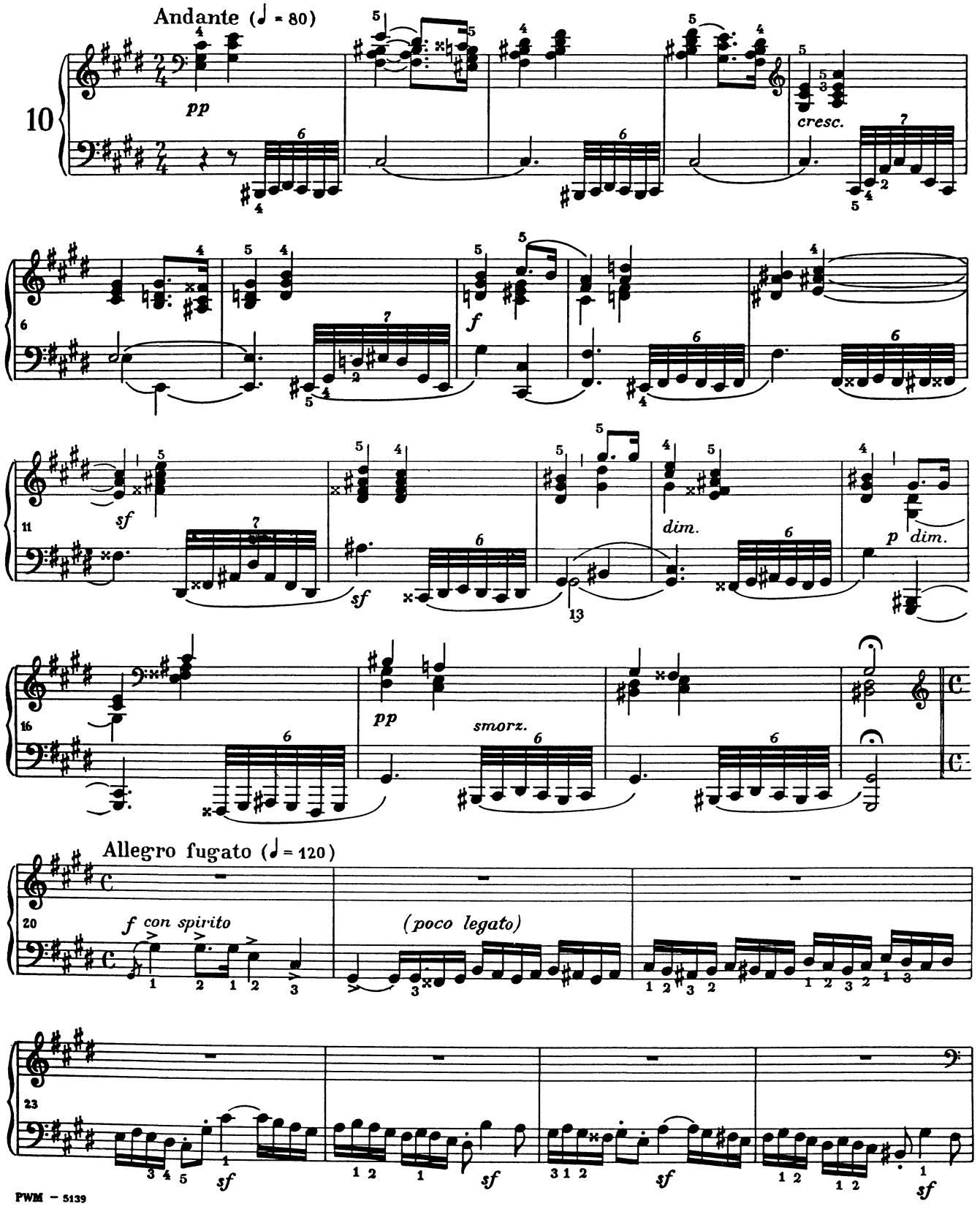

9
p
12
cresc.
15
f
dim.
legato
mf
18
21
mf
dim.
24
p
ten.
dolce

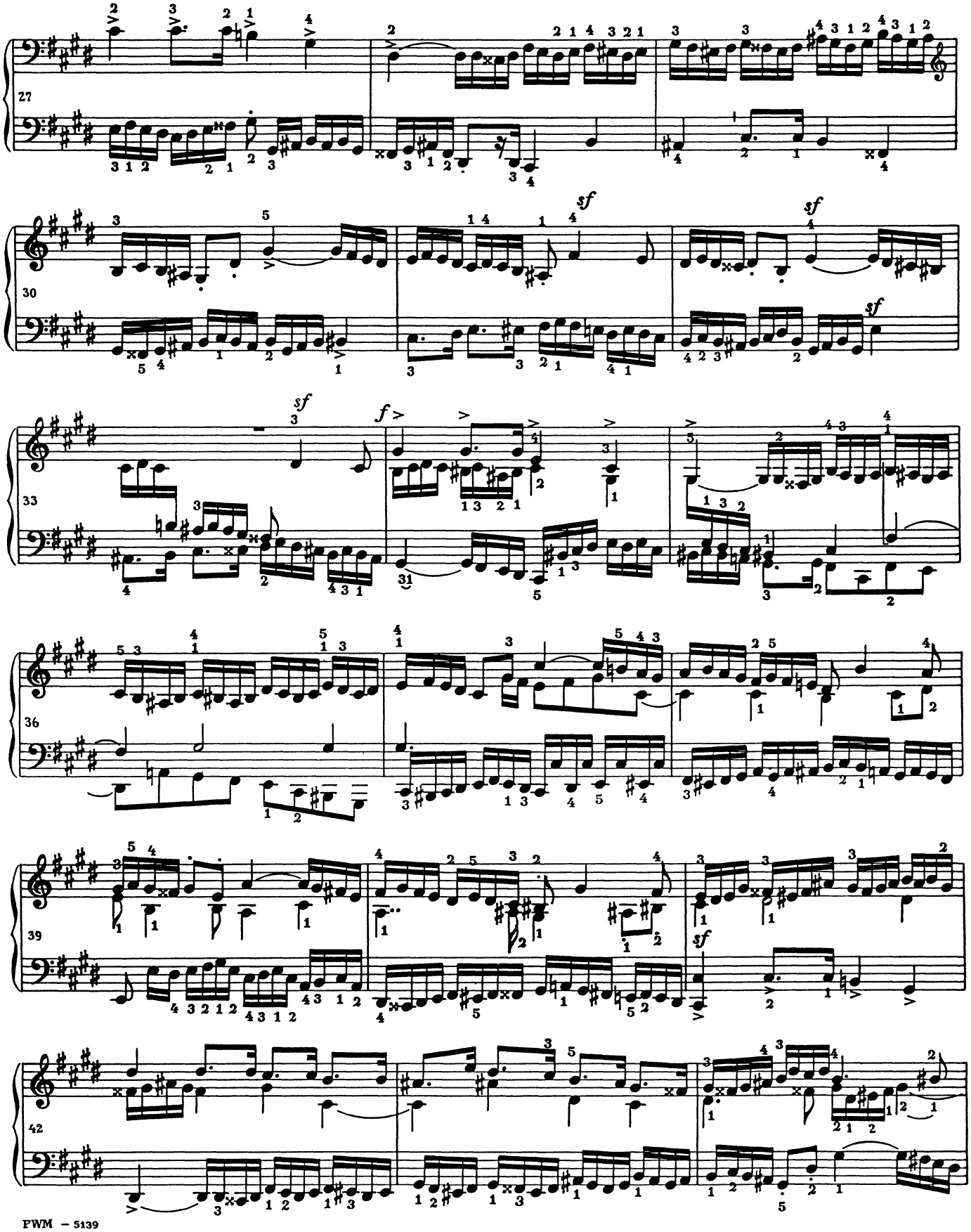

27
dolce
30
33
cresc.
p
36
cresc.
f
dim.
39
p
42

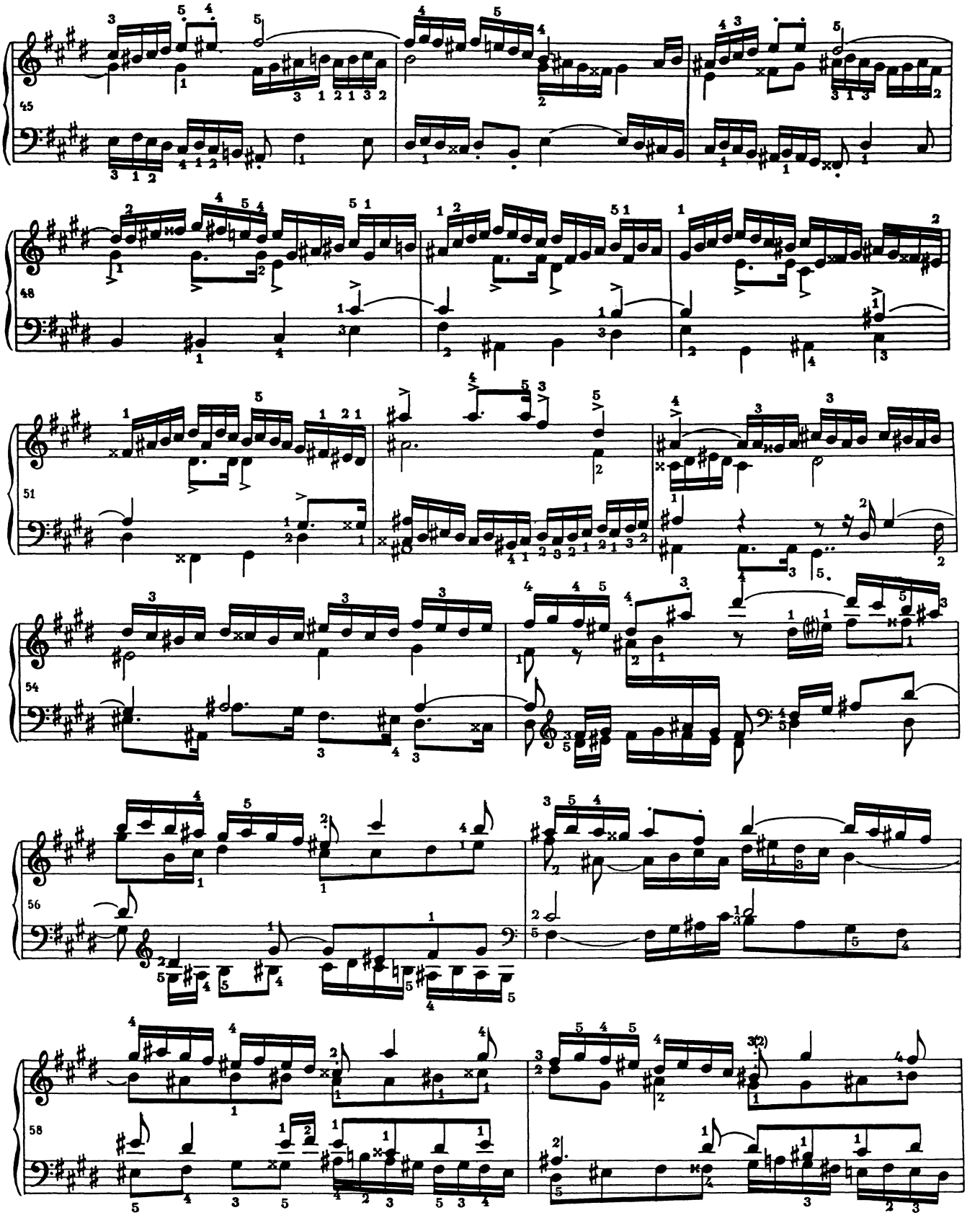

45
mf
(simile)
(48)
(simile)
50
cresc.
53
55
f
sf

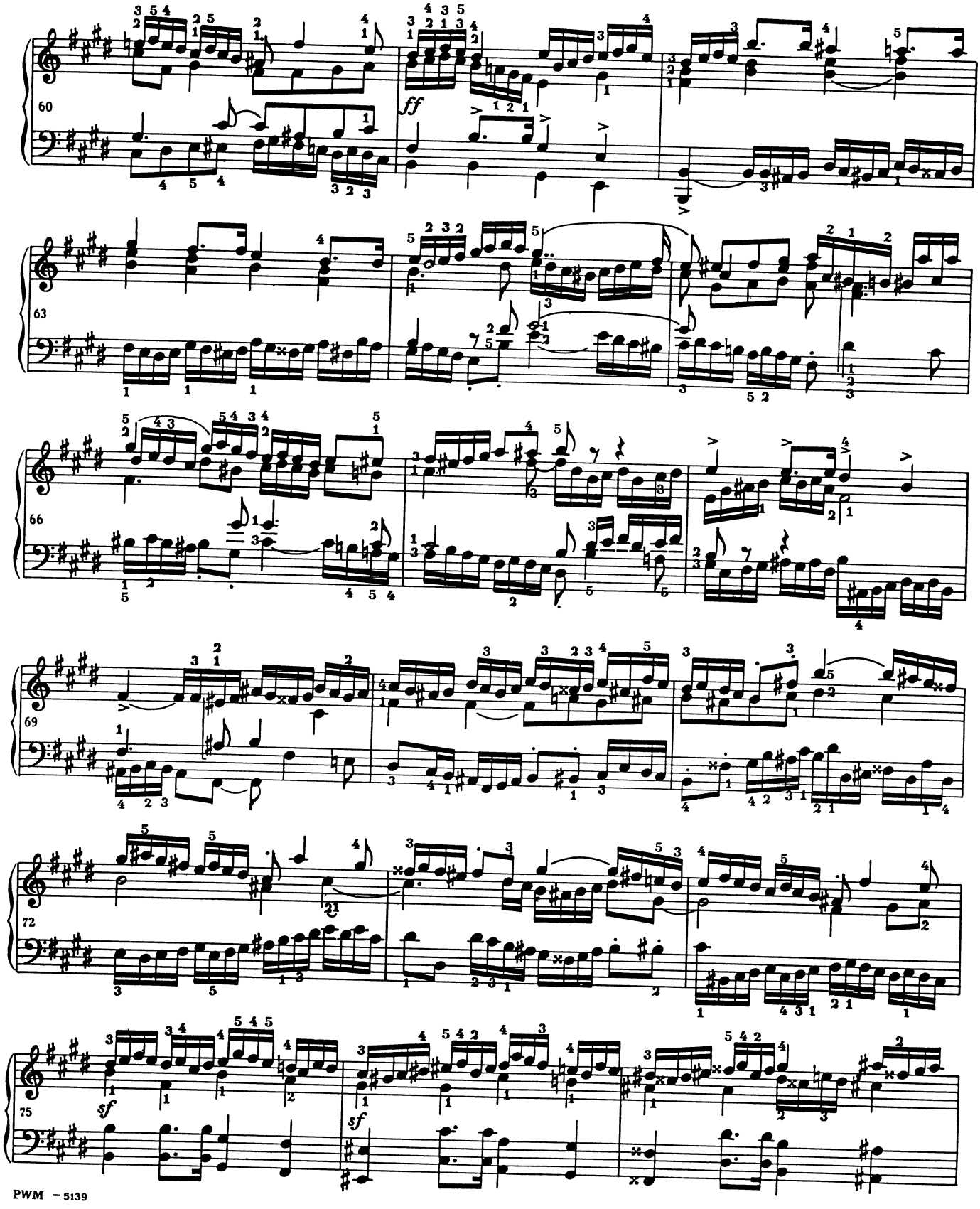

58
sf
dim.
61
dim.
p
dolce
64
(simile)
cresc.
67
sf
dim.
p
70
cresc.
f dim.

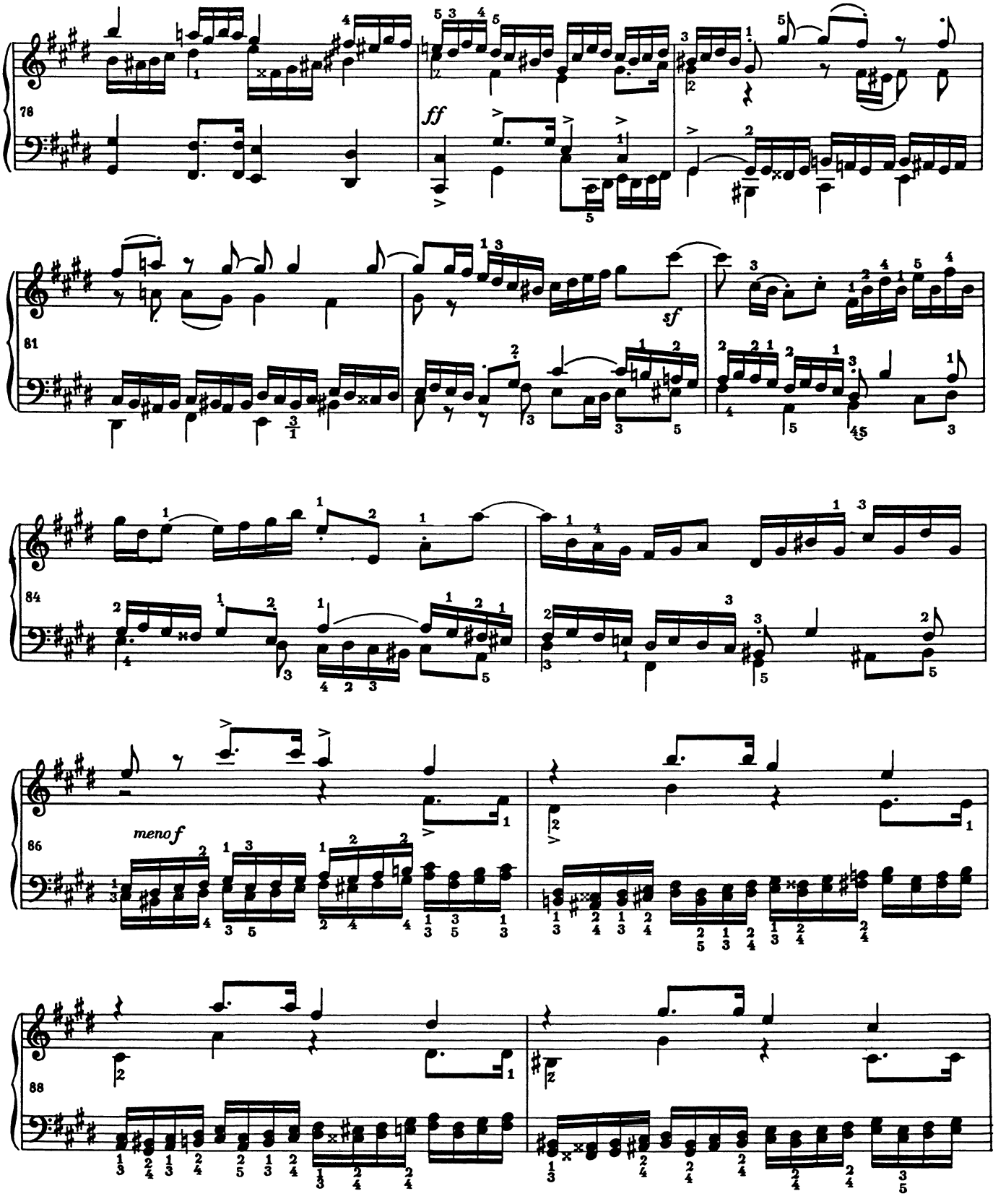

73
p
cresc.
76
sf
sf
fp
cresc.
81
f
dim.
p
pp
calando

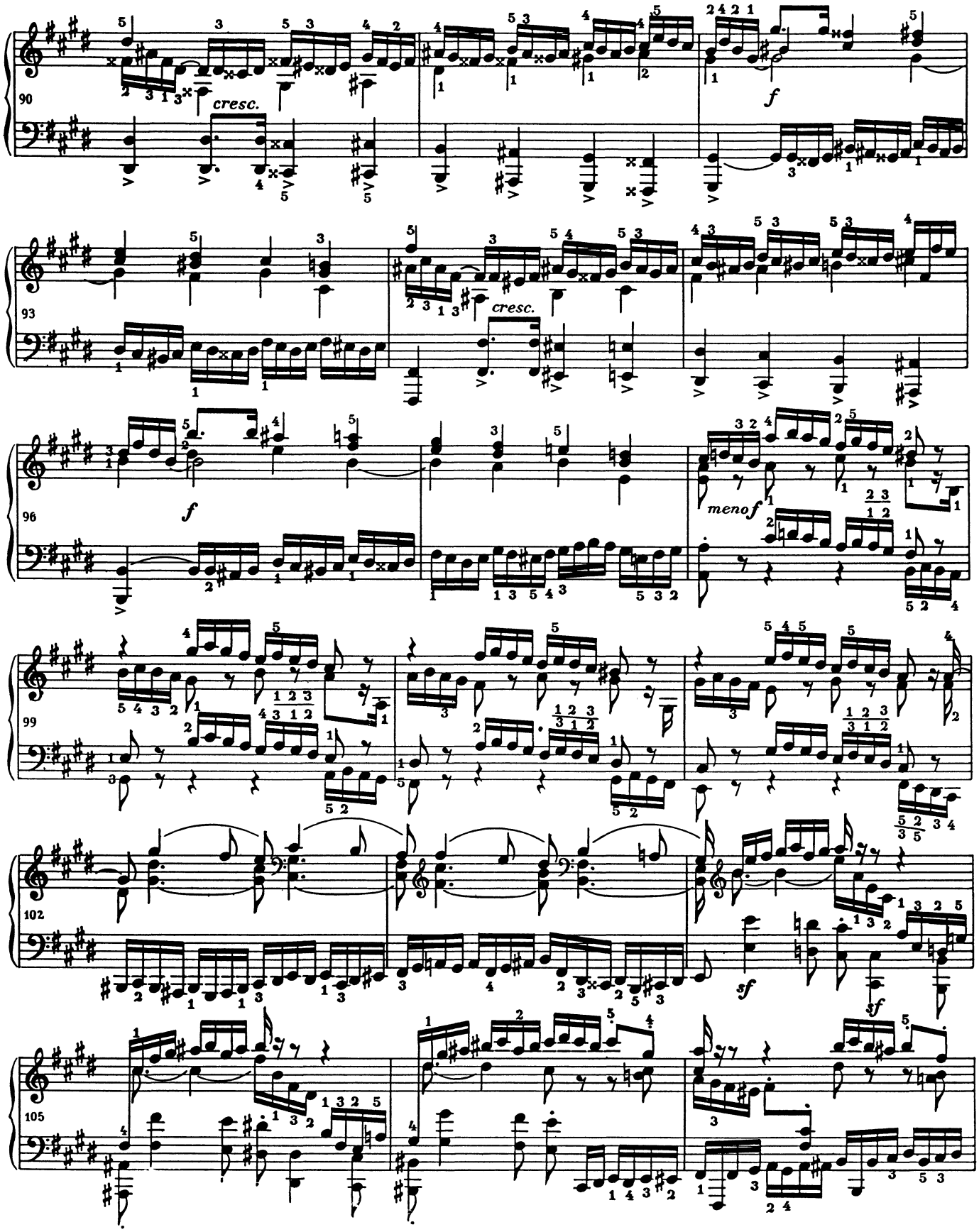

Andante (♩ = 80)
pp
cresc.
f
sf
dim.
p
smorz.
Allegro fugato (♩ = 120)
f con spirito
(poco legato)

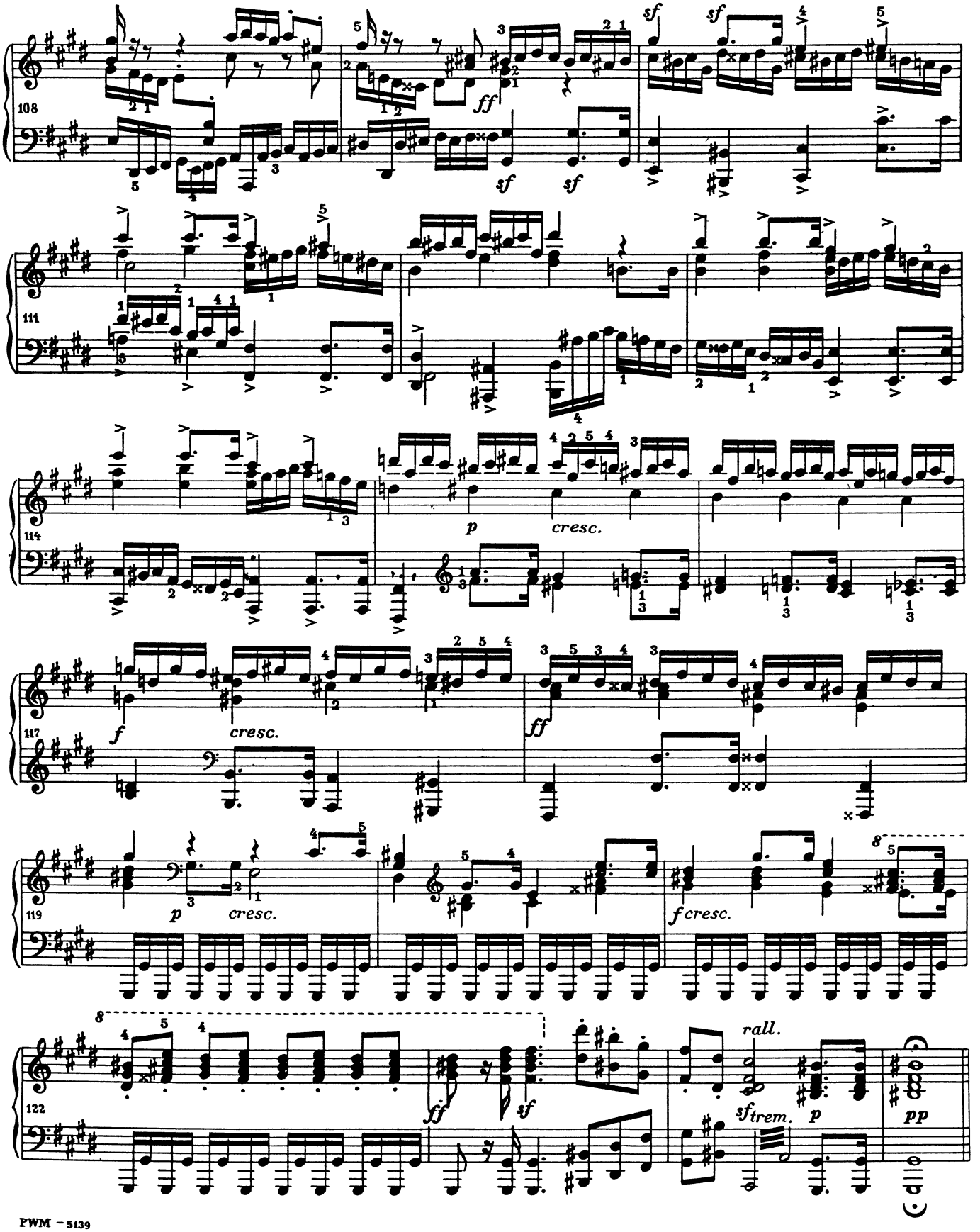

27
30
sf
33
f
36
39
42

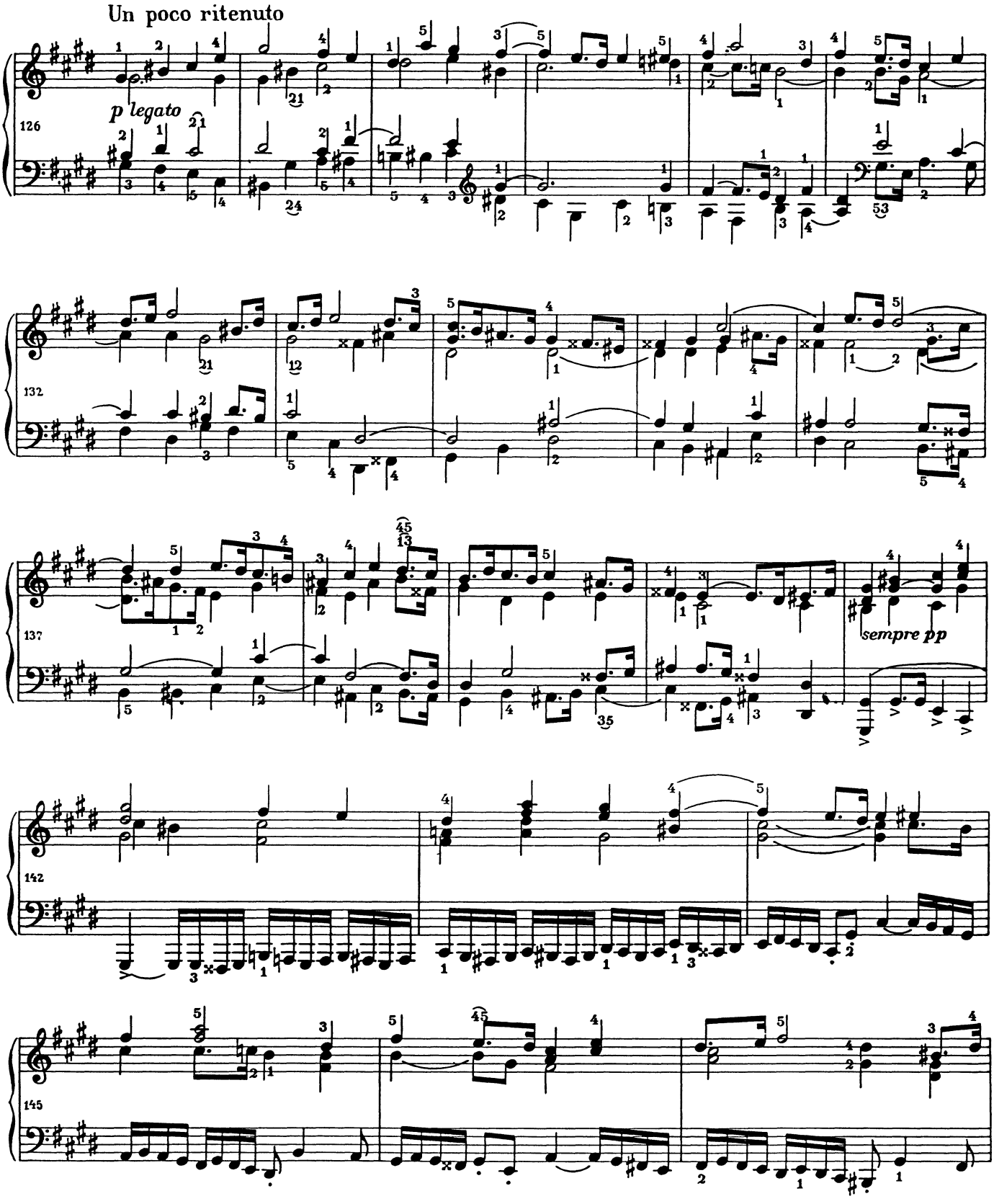


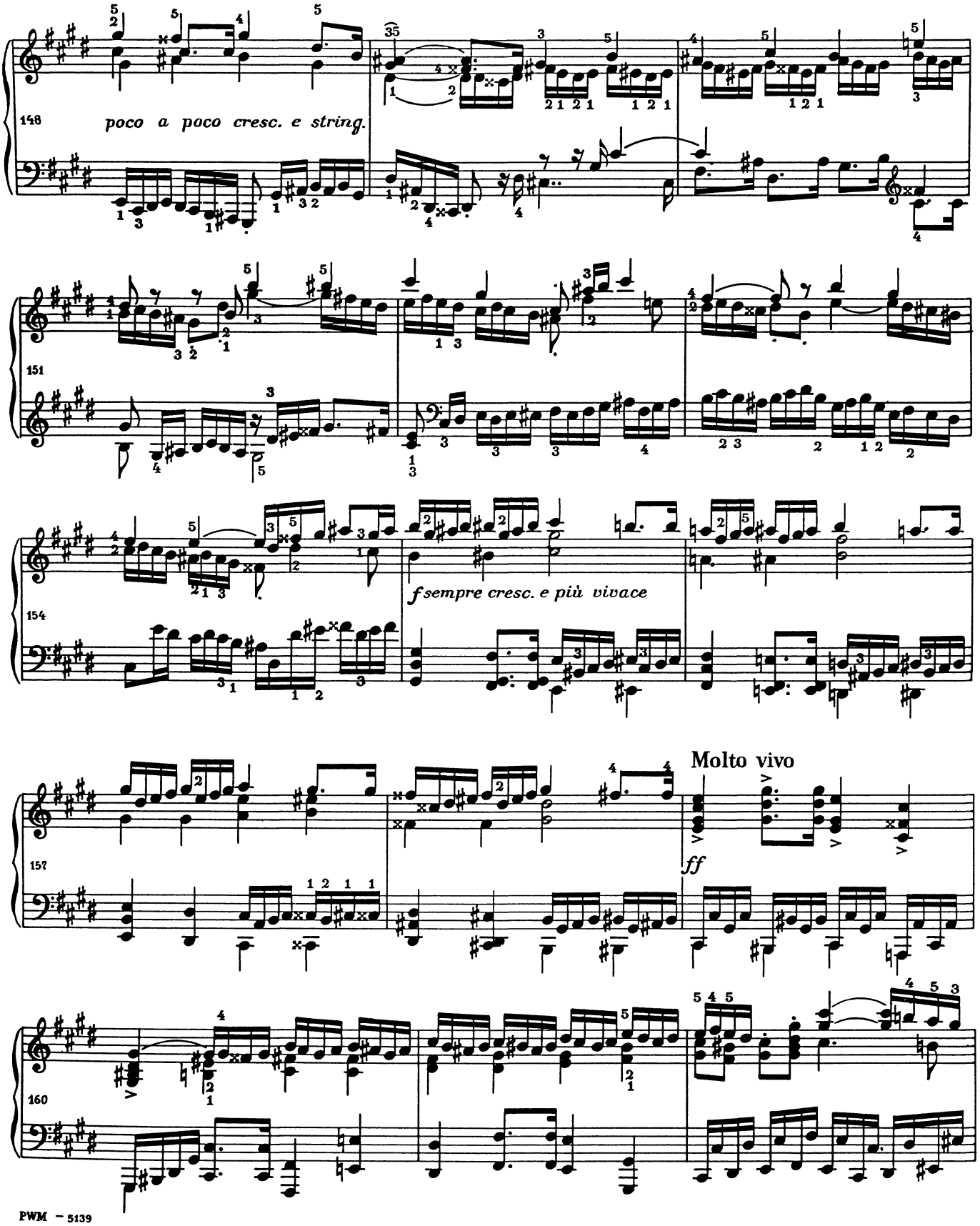

60
ff
63
66
69
72
75
sf
sf

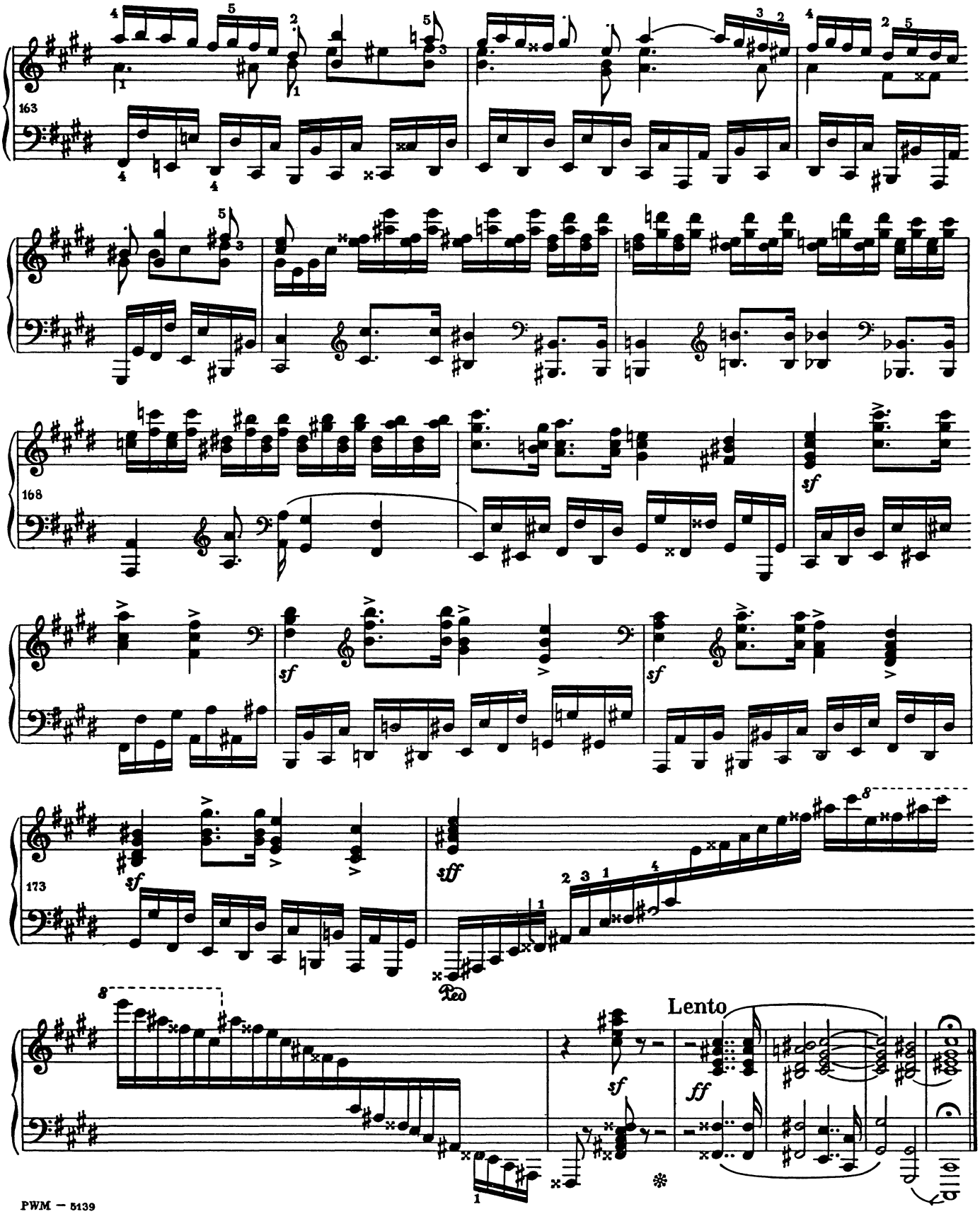

78
ff
81
sf
84
86
meno f
88


90
cresc.
f
93
cresc.
96
f
menof
99
102
sf
sf
105


108
sf
sf
ff
sf
sf
111
114
p
cresc.
117
f
cresc.
ff
119
p
cresc.
f cresc.
8
122
8
ff
sf
rall.
sf trem.
p
pp


Un poco ritenuto
p legato
126
132
137
sempre pp
142
145


148
poco a poco cresc. e string.
151
154
f sempre cresc. e più vivace
157
Molto vivo
ff
160


163
168
sf
sf
sf
173
sff
Ped.
Lento
sf
ff