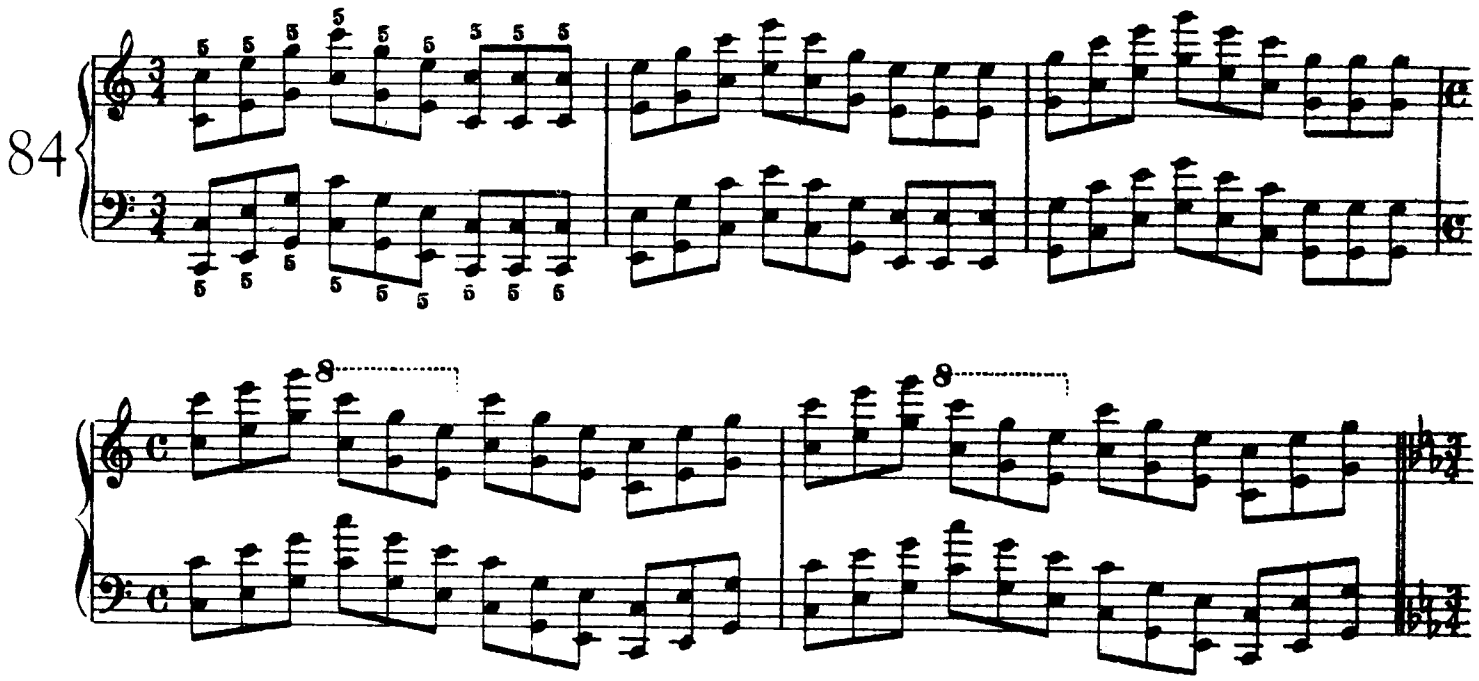
BOOK XII

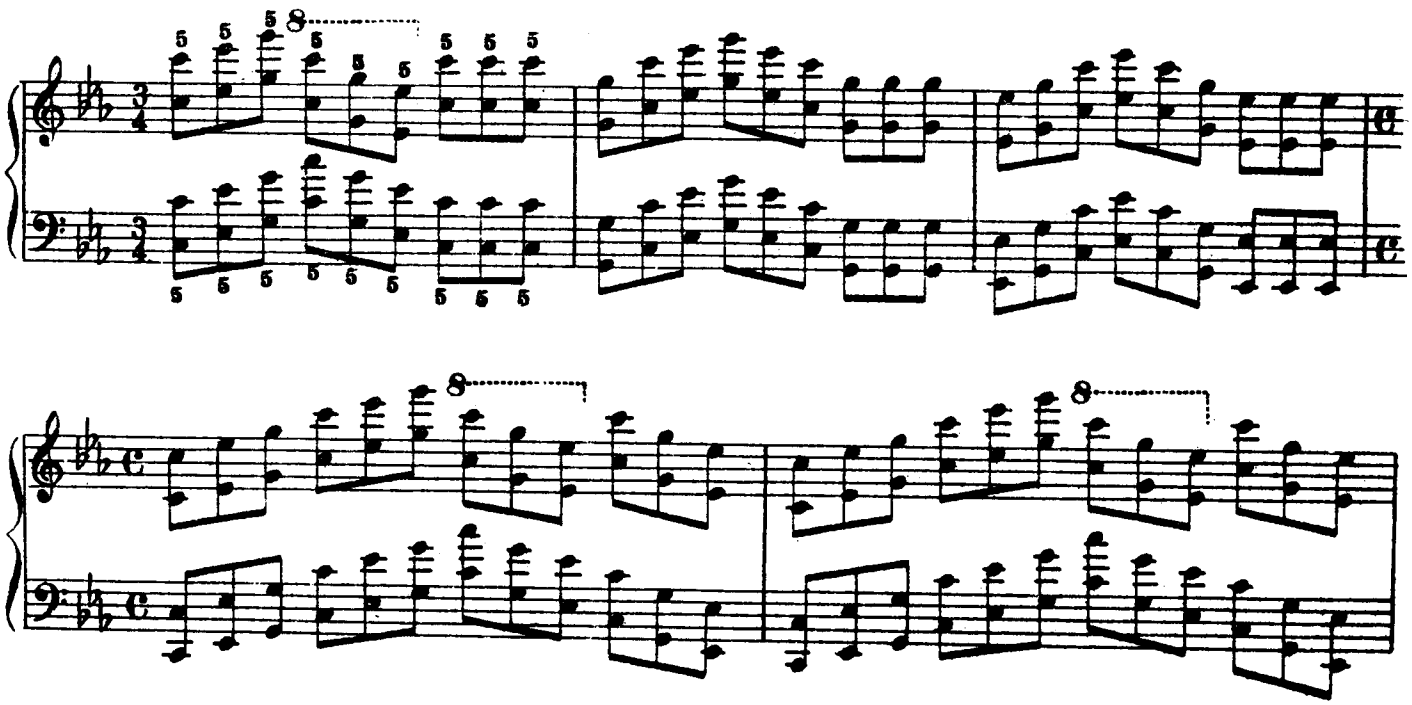
Broken chords and arpeggios in octaves with different fingerings. Exercises in solid chords with their inversions.

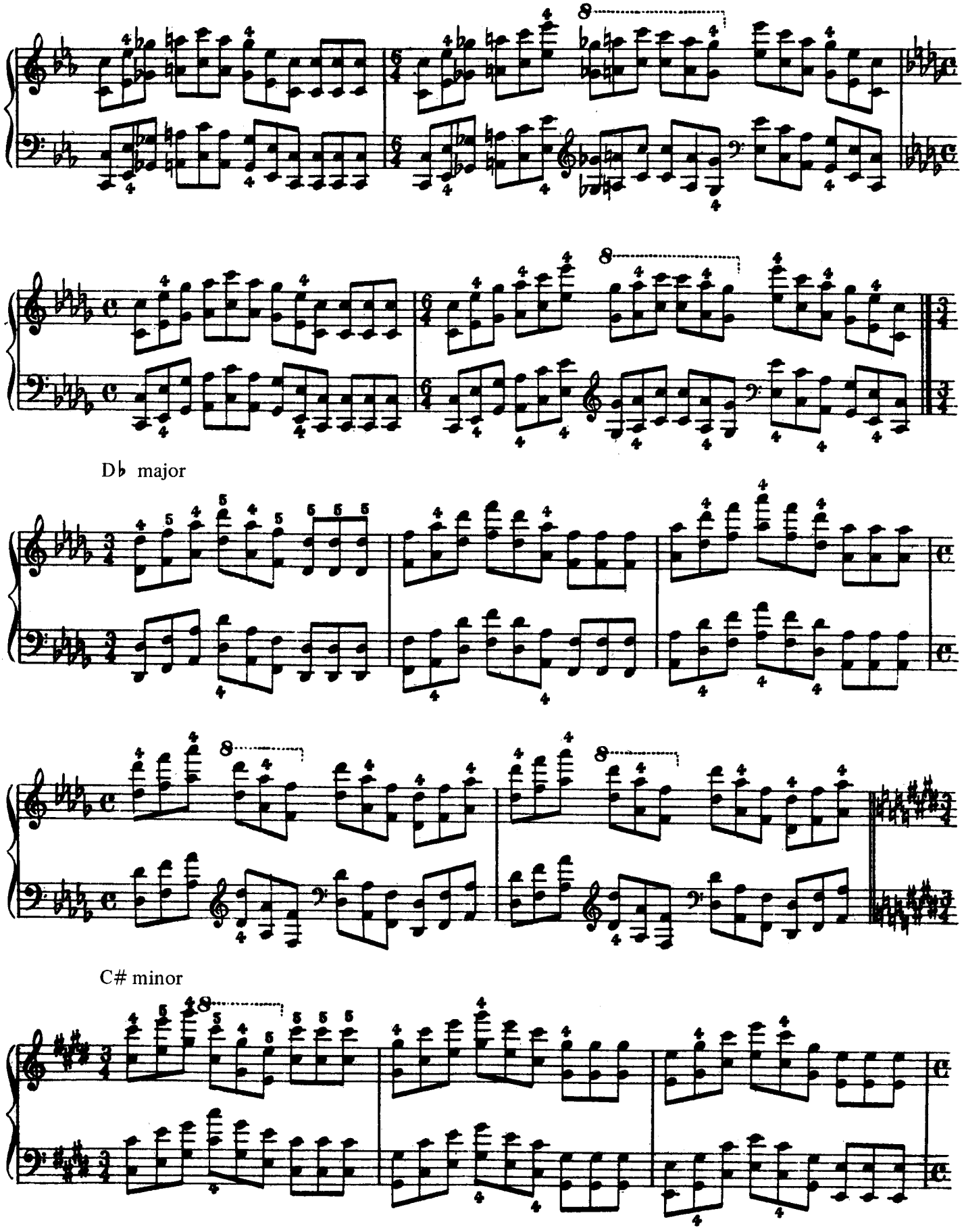
Broken chords and arpeggios in octaves. To be played first slow with wrist action and then rapidly with forearm action. Use the 4th finger on black key octaves. Practice it also using always the 5th finger.

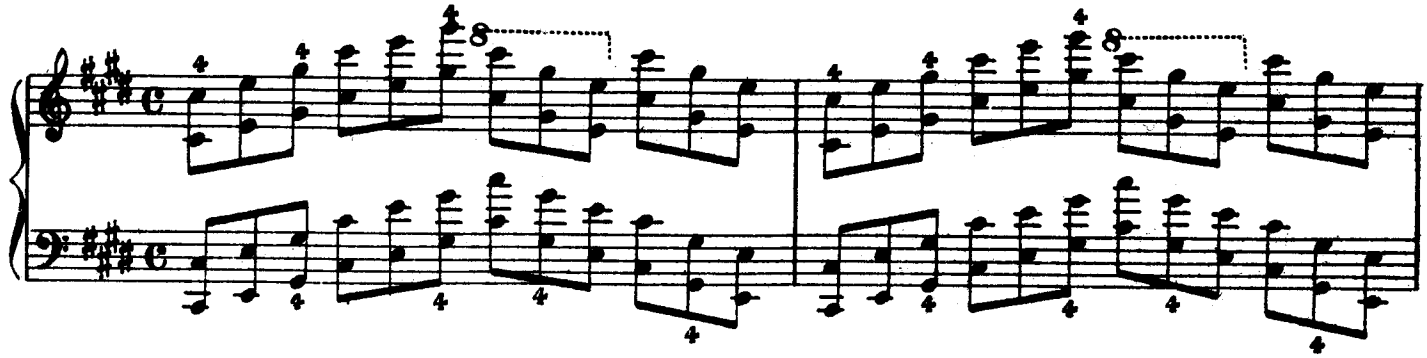
C major

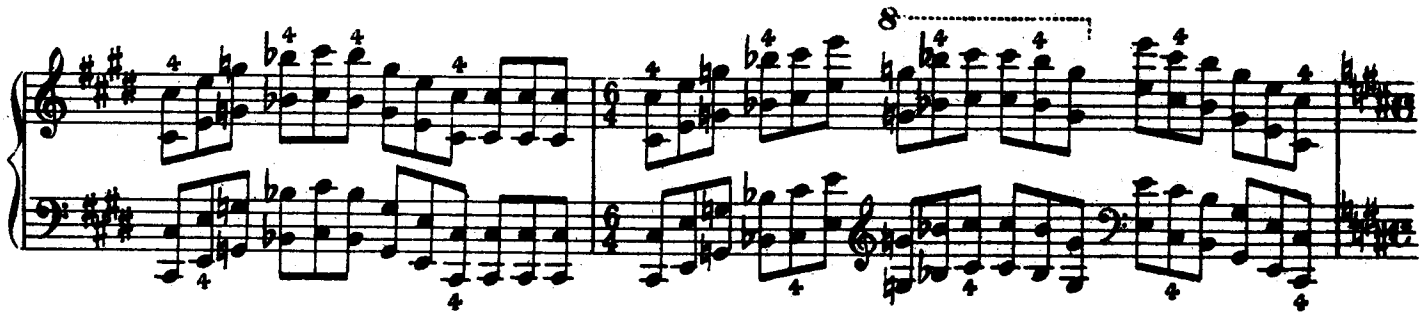


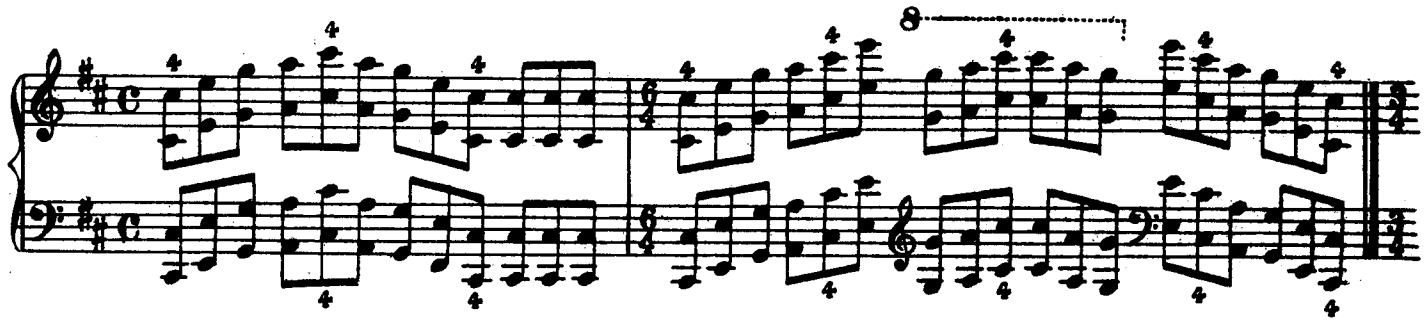
C minor



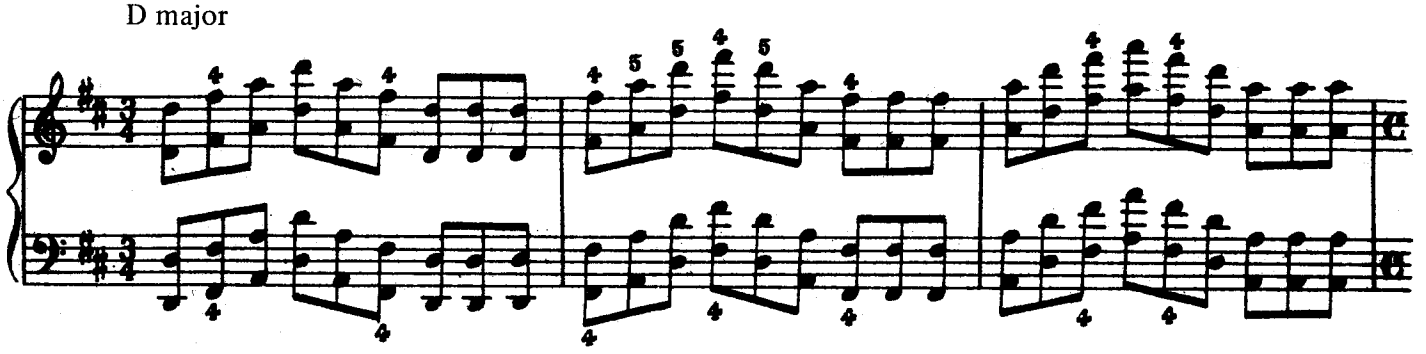

Db major
C# minor

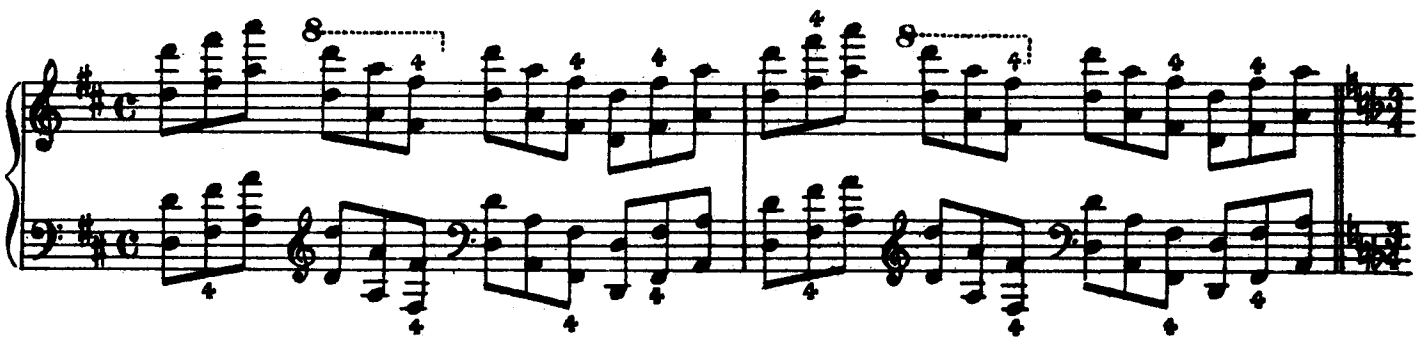




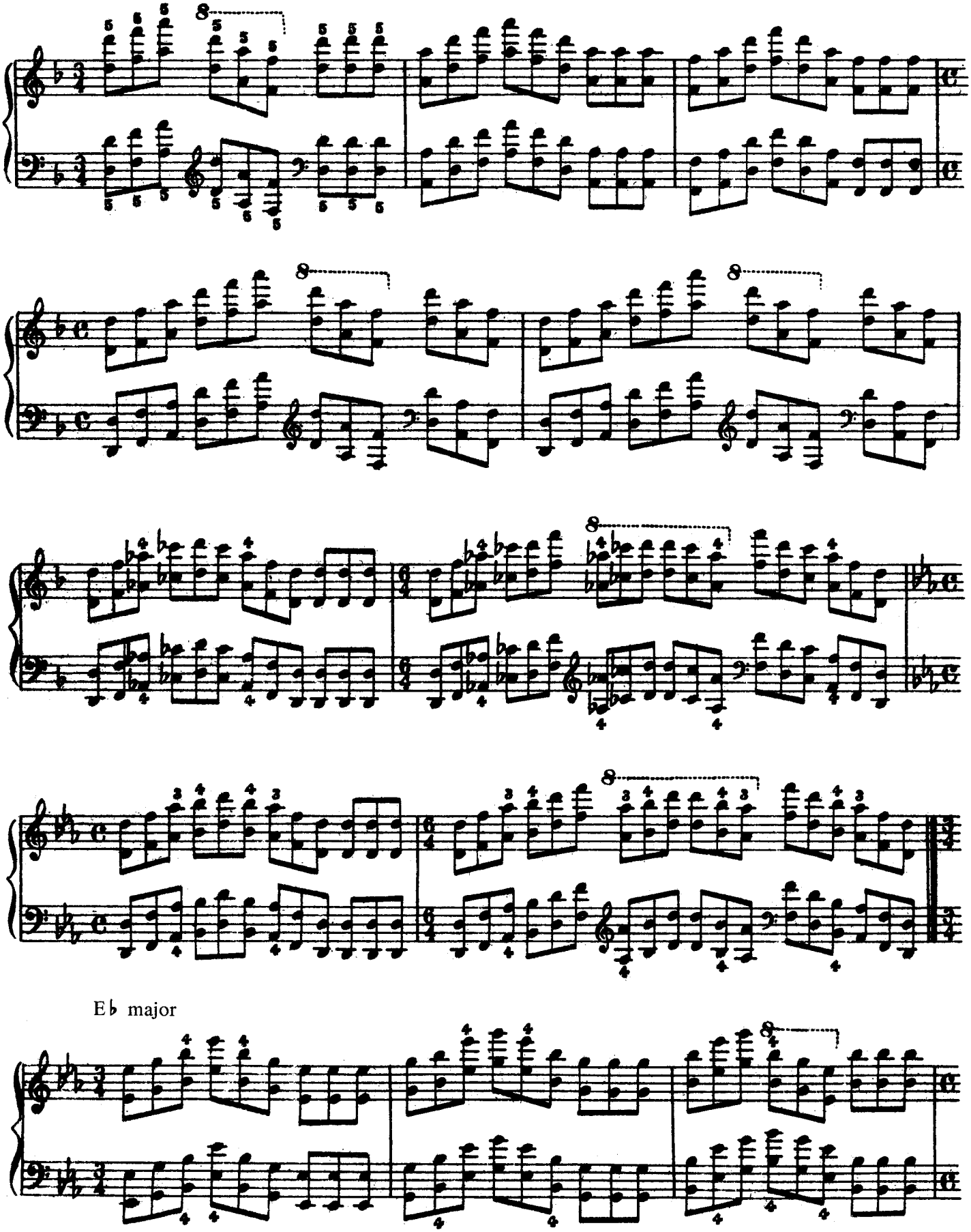


D major

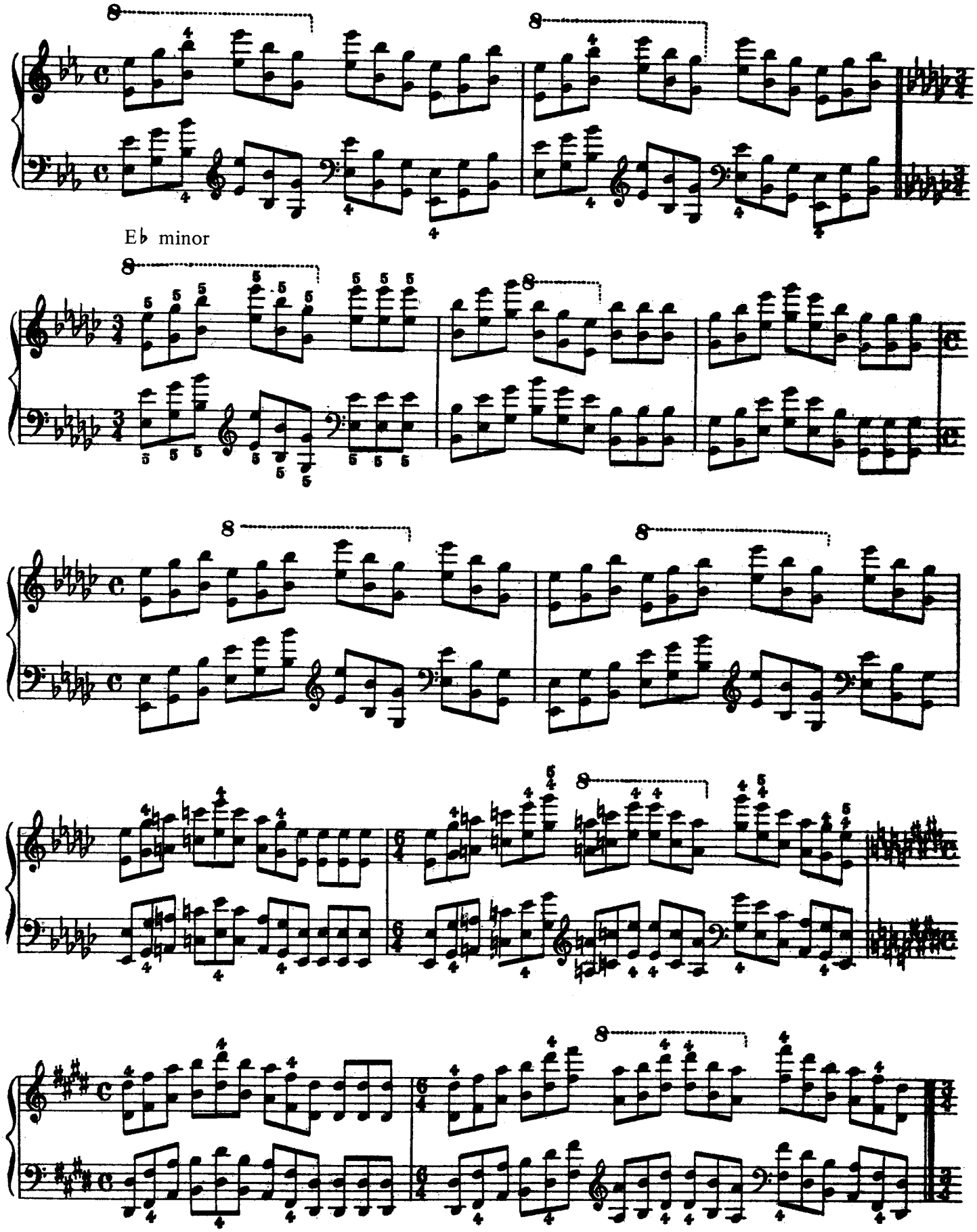




D minor



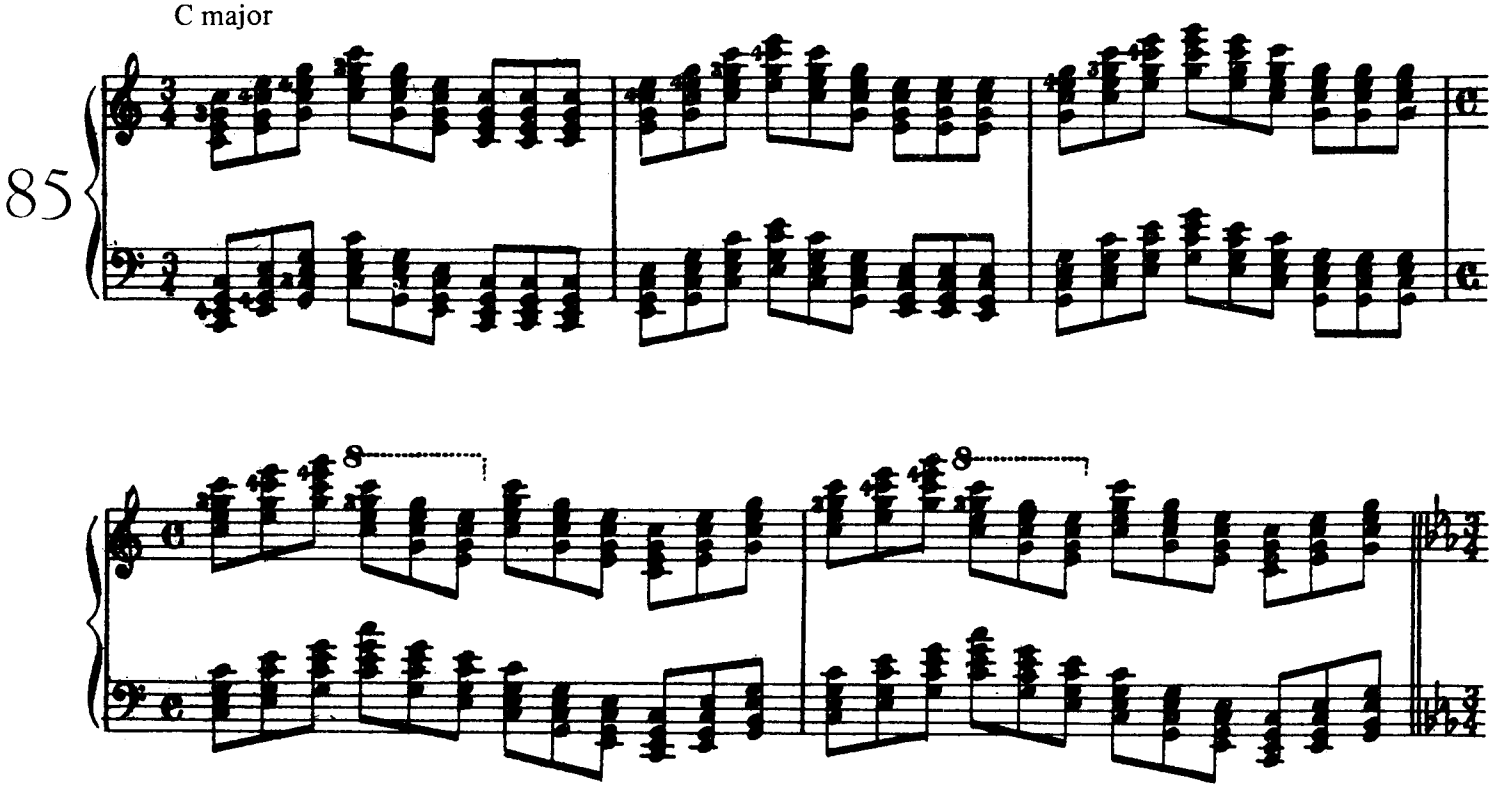
E♭ major



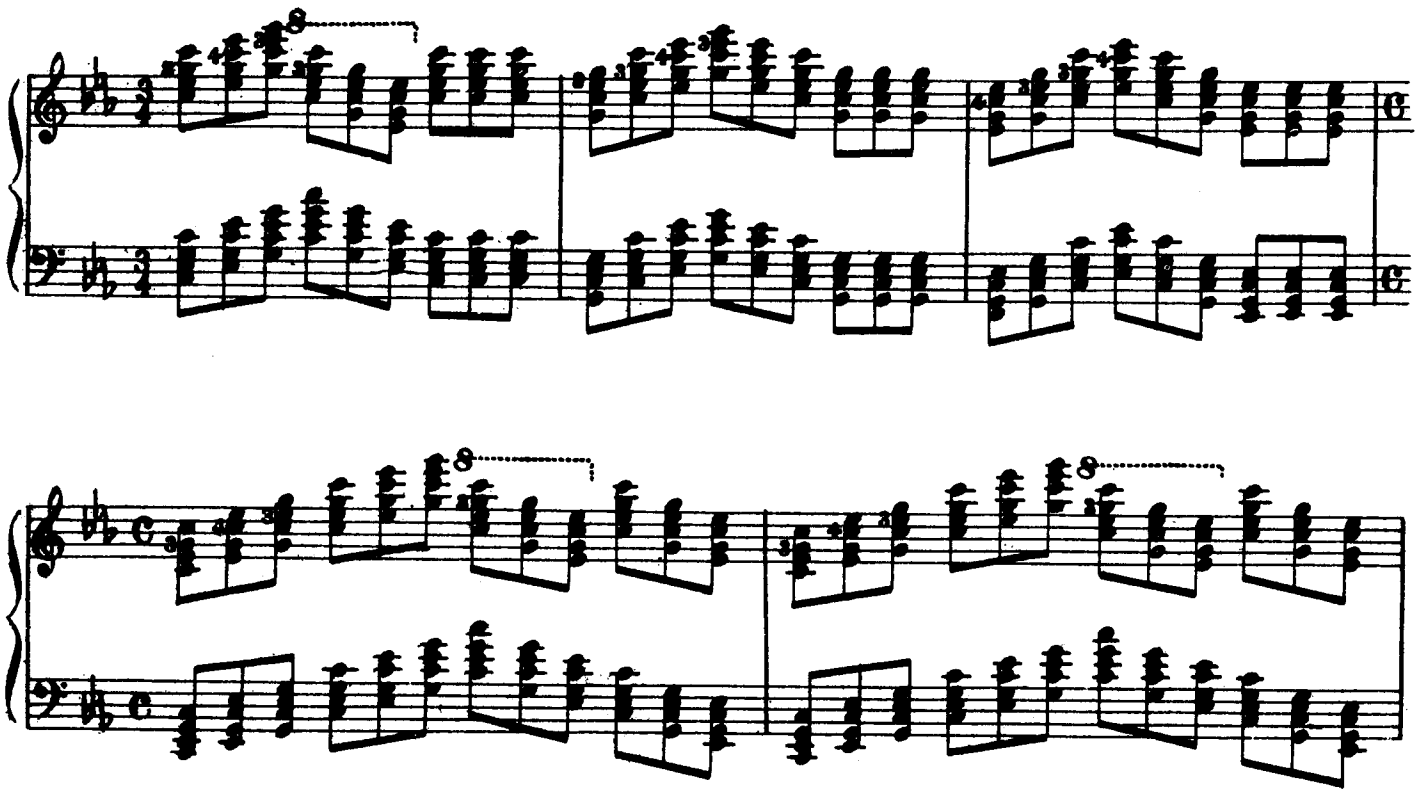
Continue in all keys in chromatic succession.

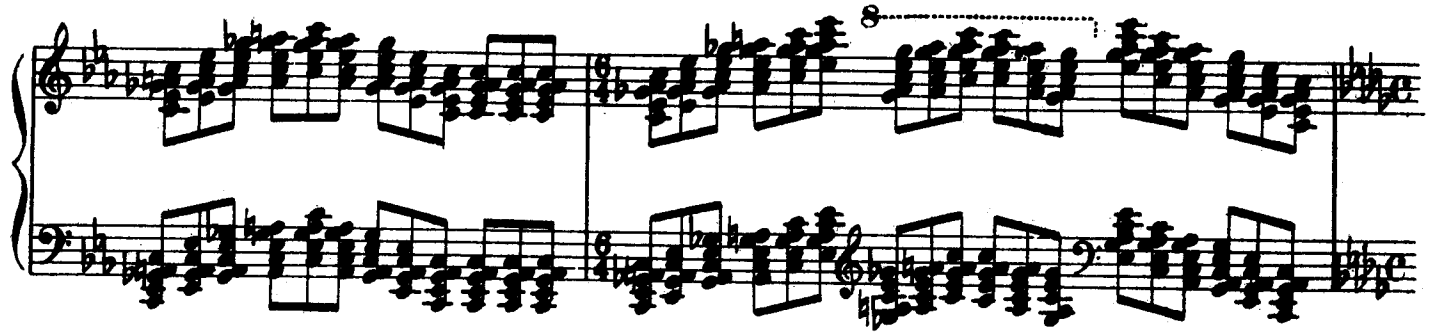
Exercises in solid chords with their inversions. To be played first with full tone using forearm action, and also, keeping the fingers close to the keyboard using the full arm and shoulders.

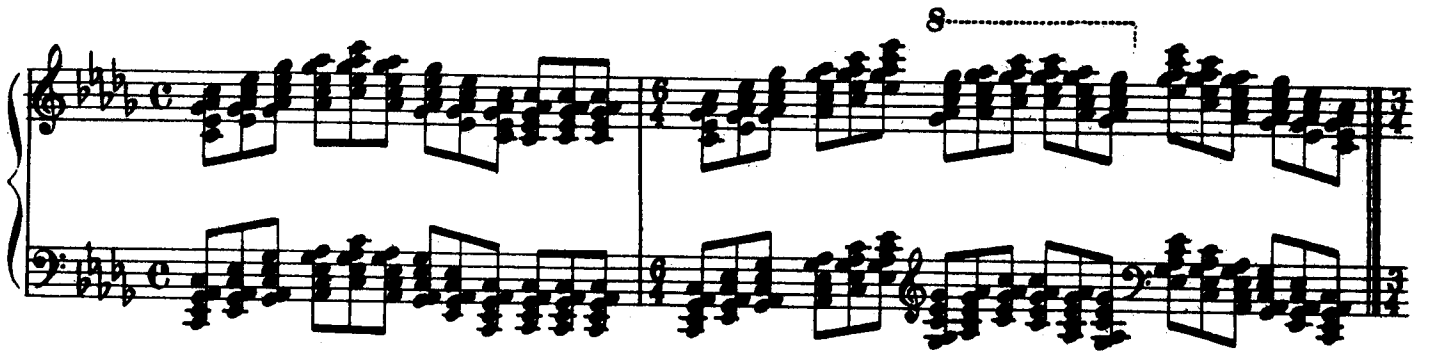
C major



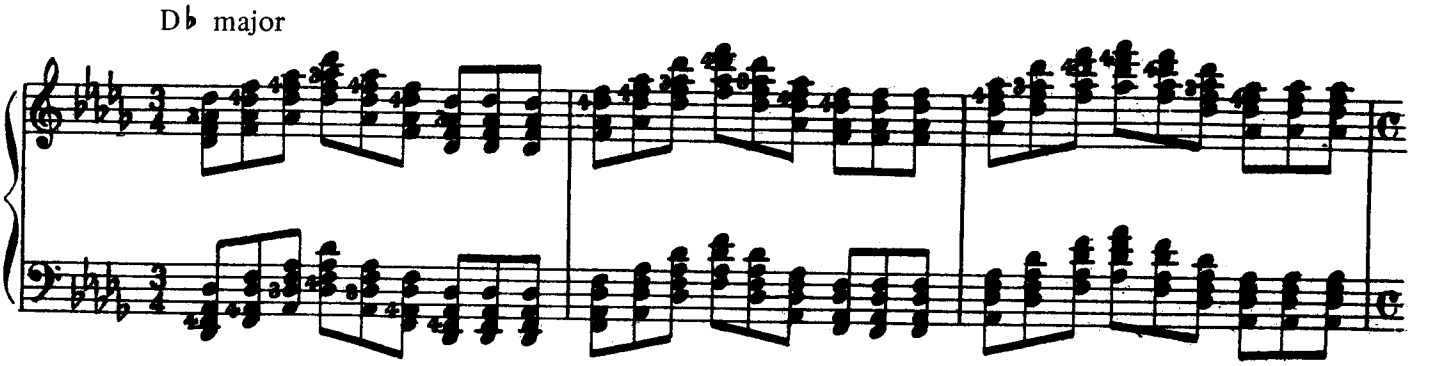
C minor

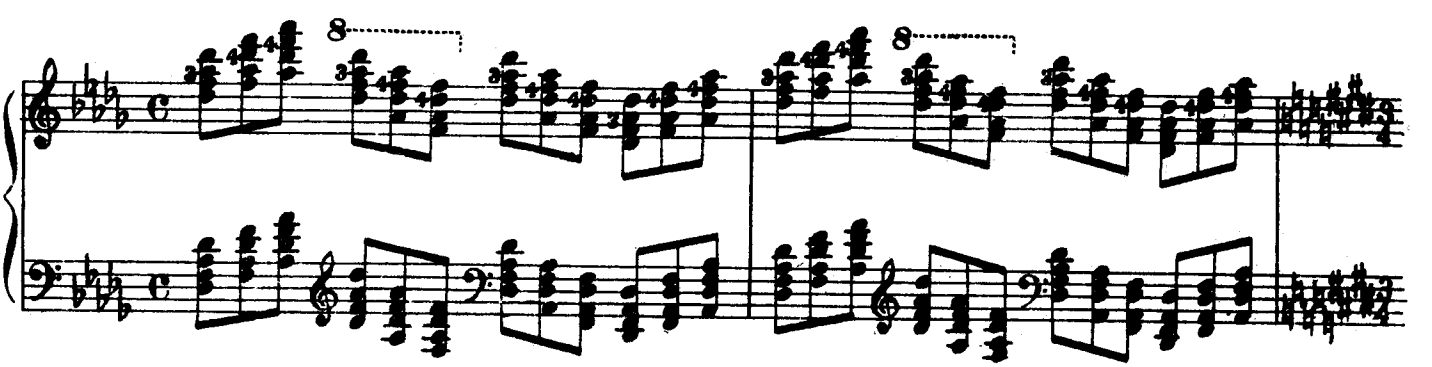




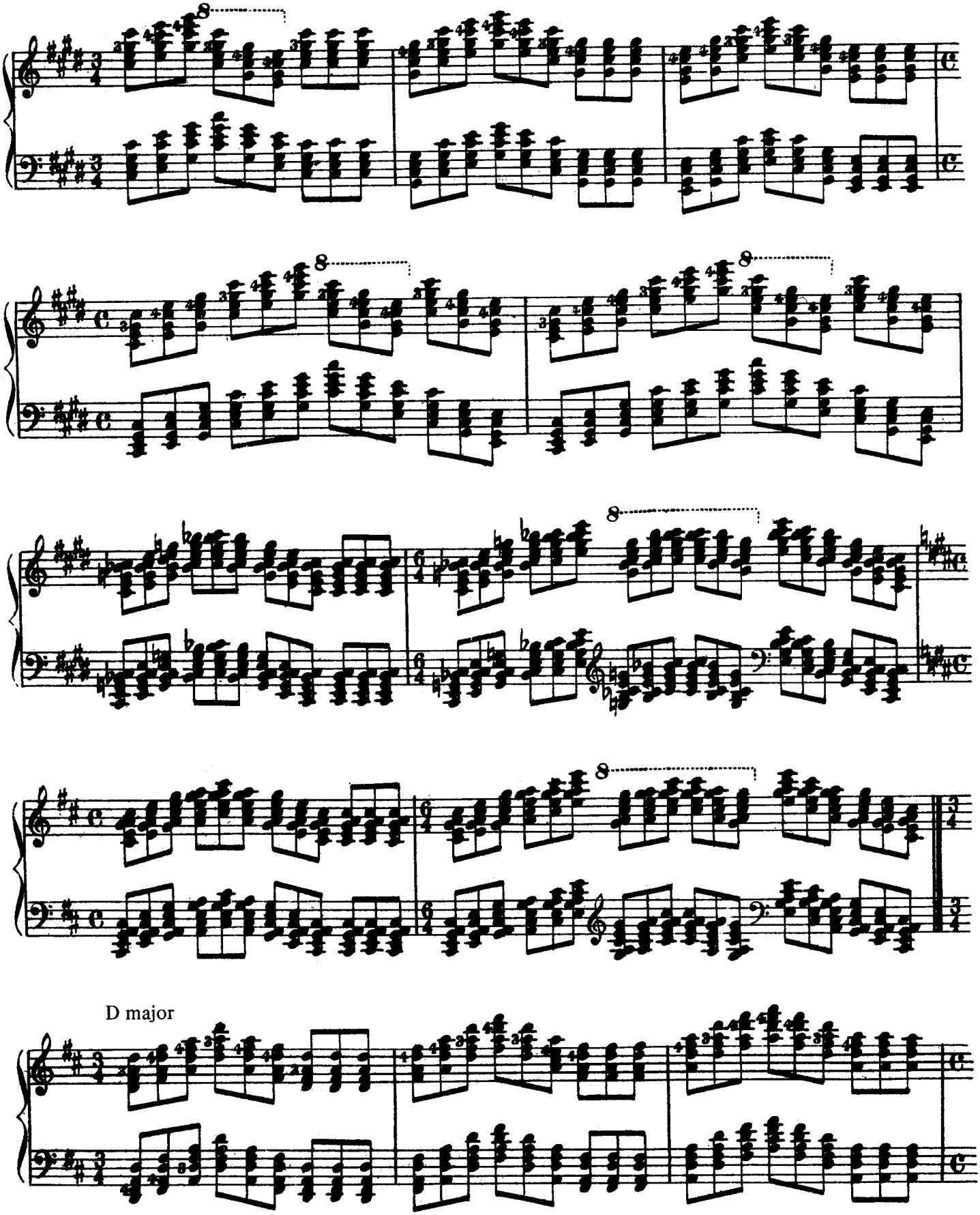


D♭ major

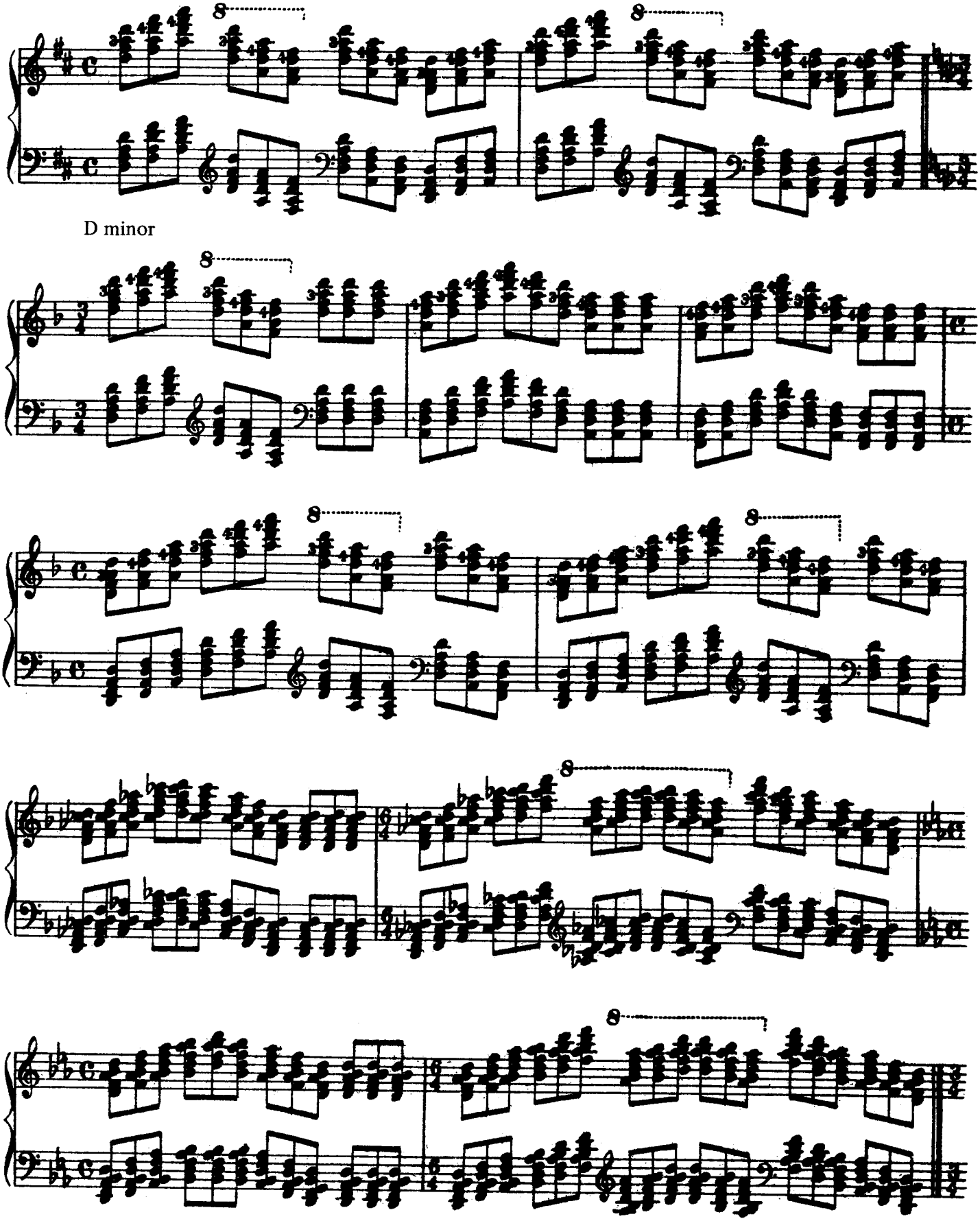




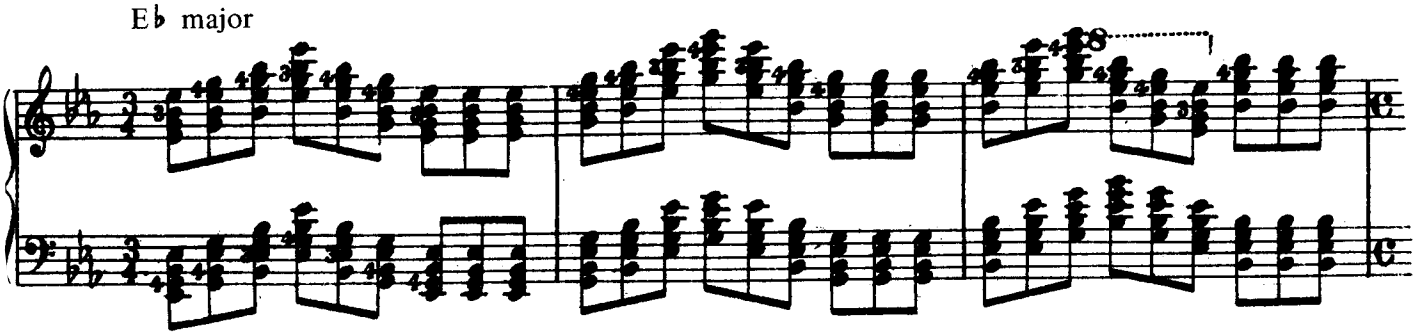
C# minor

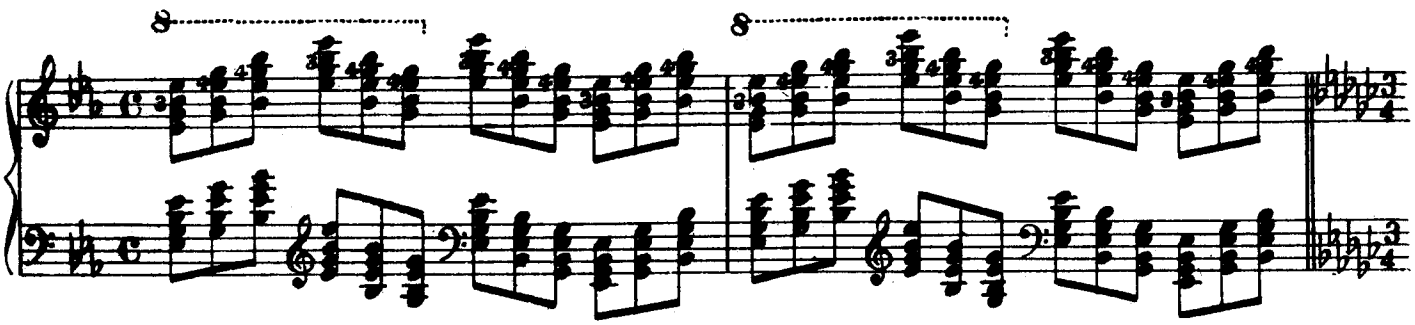


D major

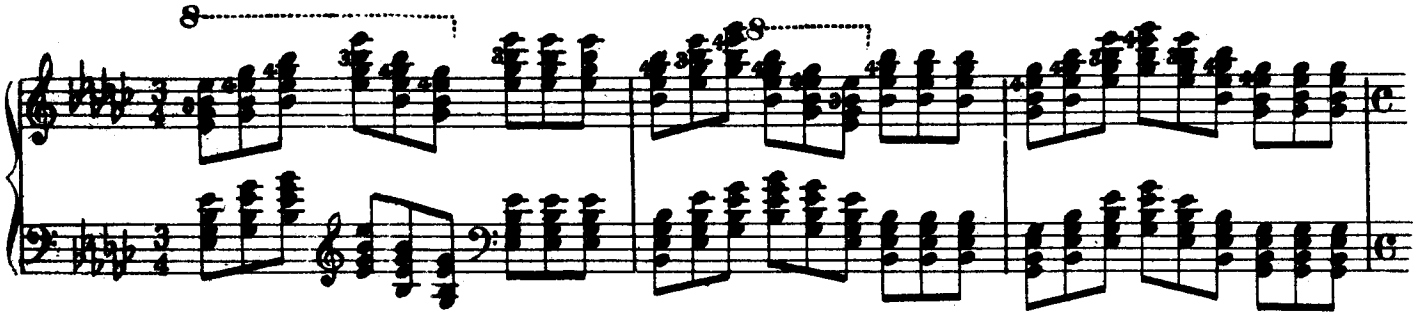

8
8
D minor
8
8
8
8

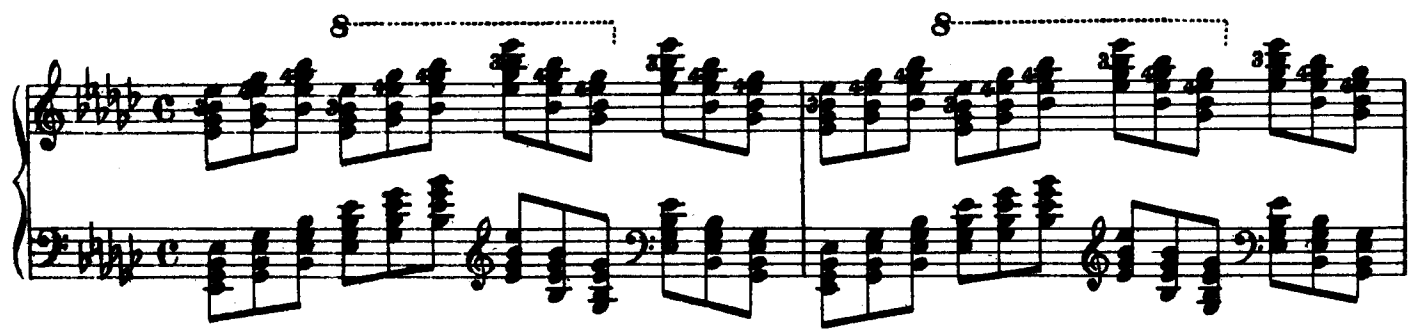
E♭ major

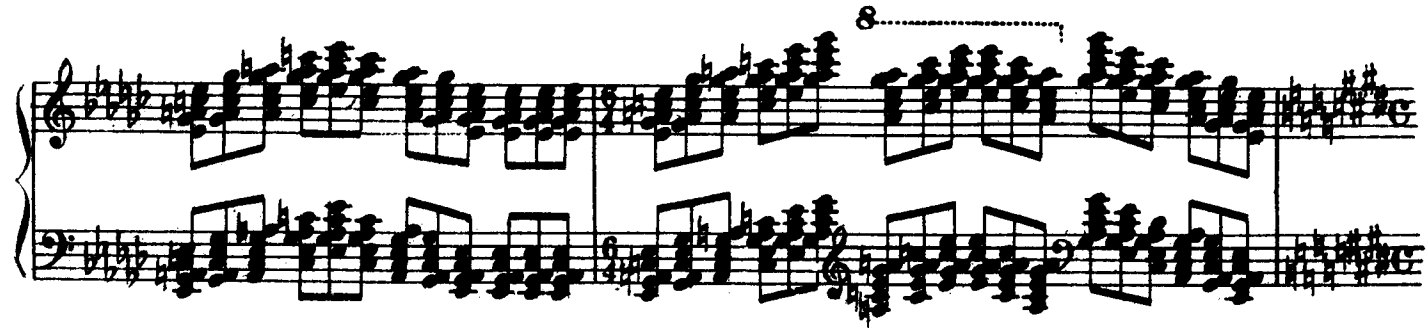


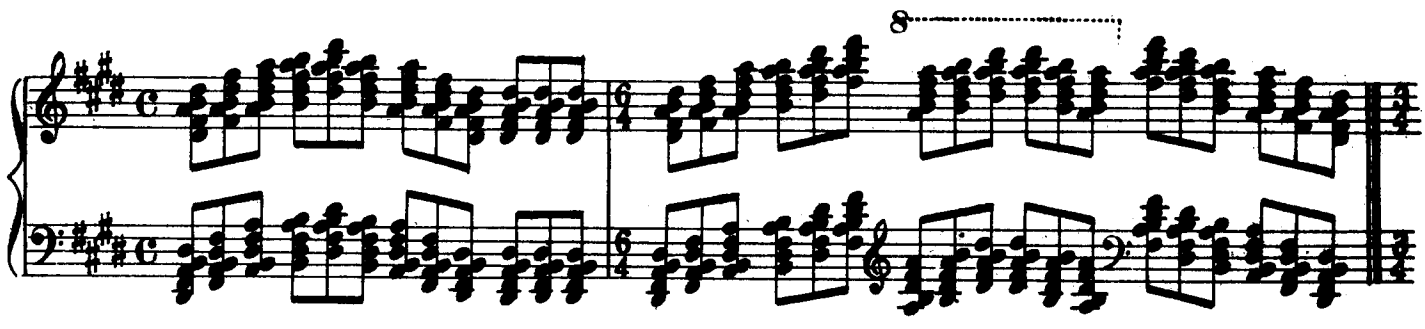


E♭ minor

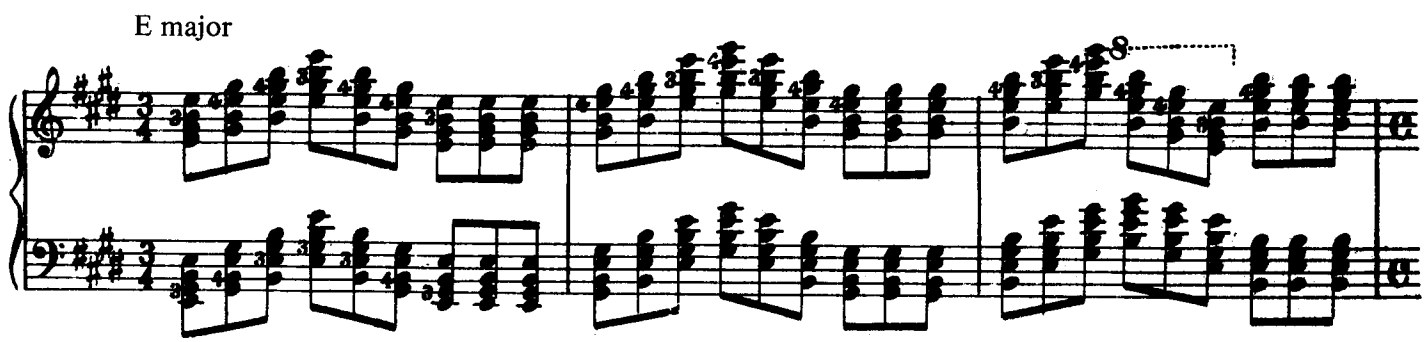


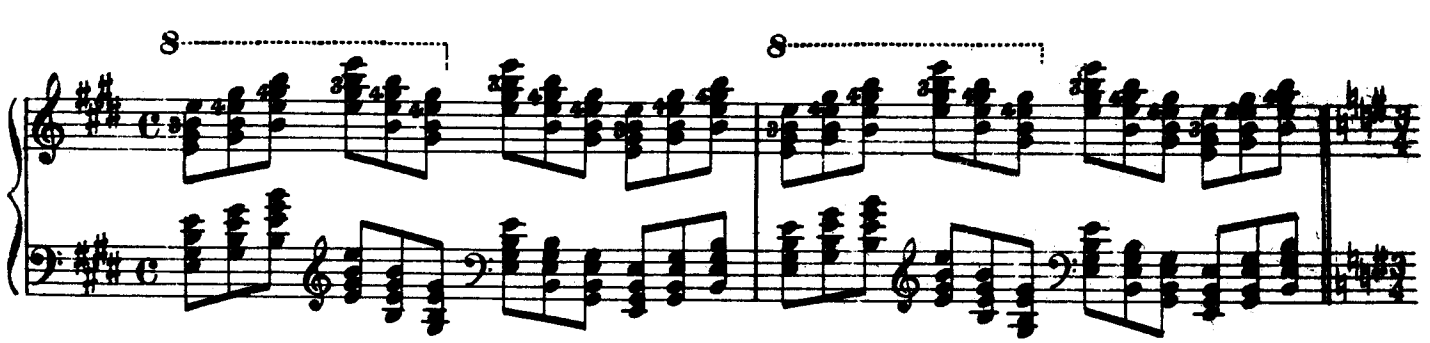






E major

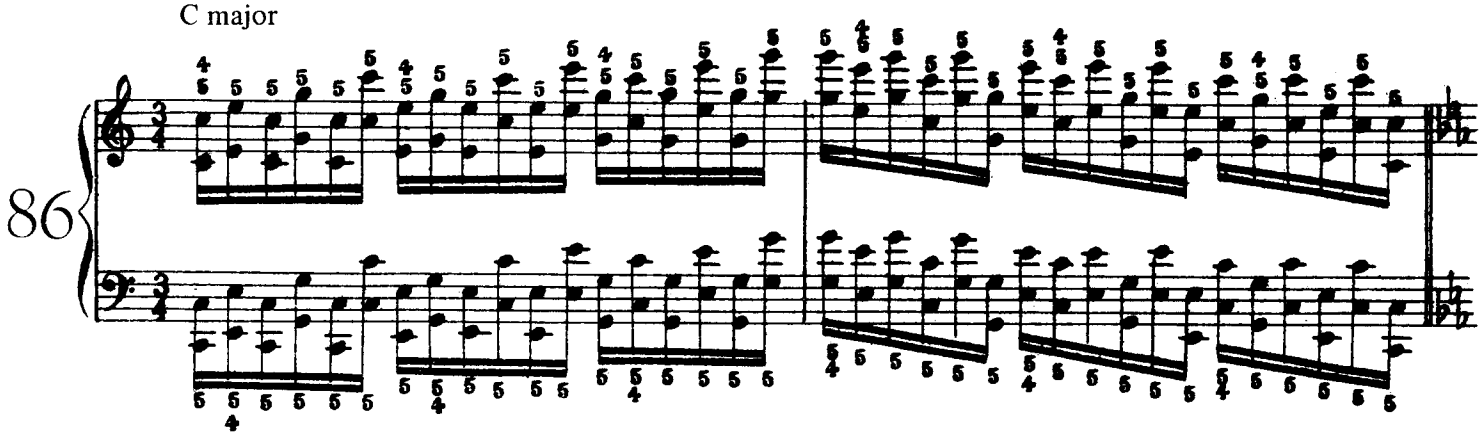




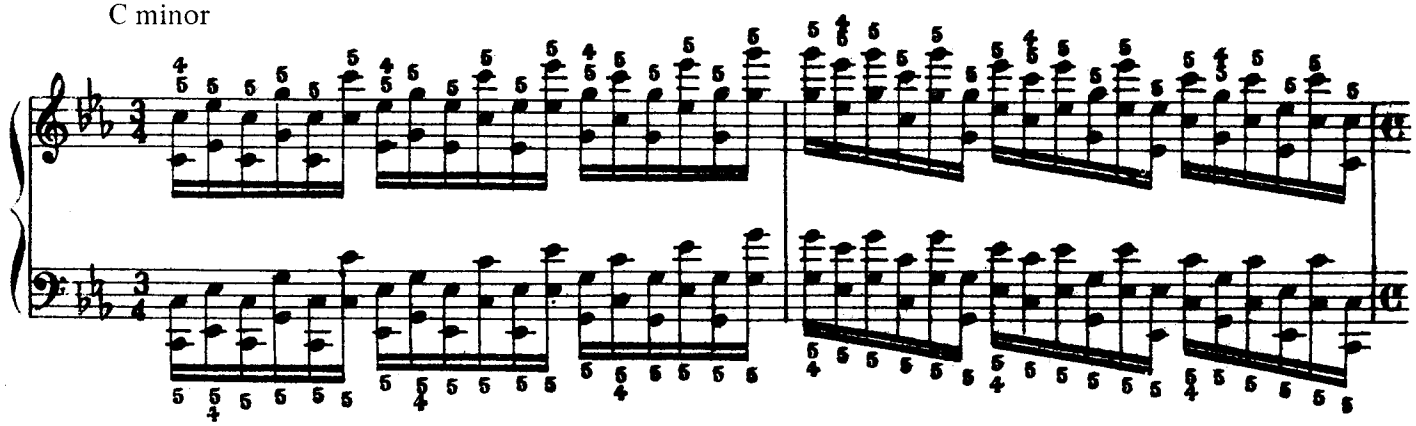
Continue in all keys in chromatic succession.

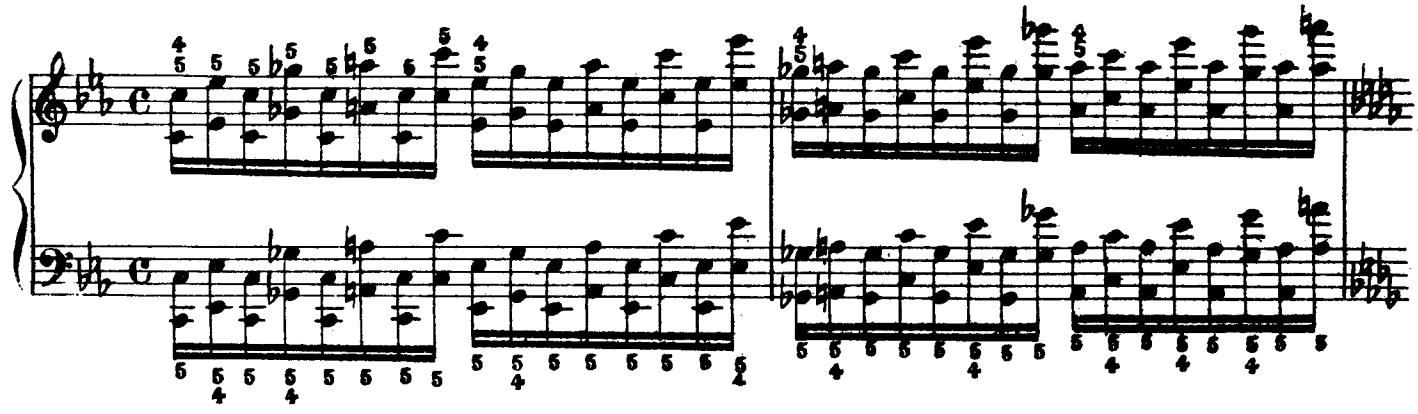
Different figurations of chords and inversions in octaves. Use forearm lateral action. At first this action should be made very rapidly, pausing over the key before striking it. When aim is secured, play as rapidly as possible. Practice it also using always the 5th finger.

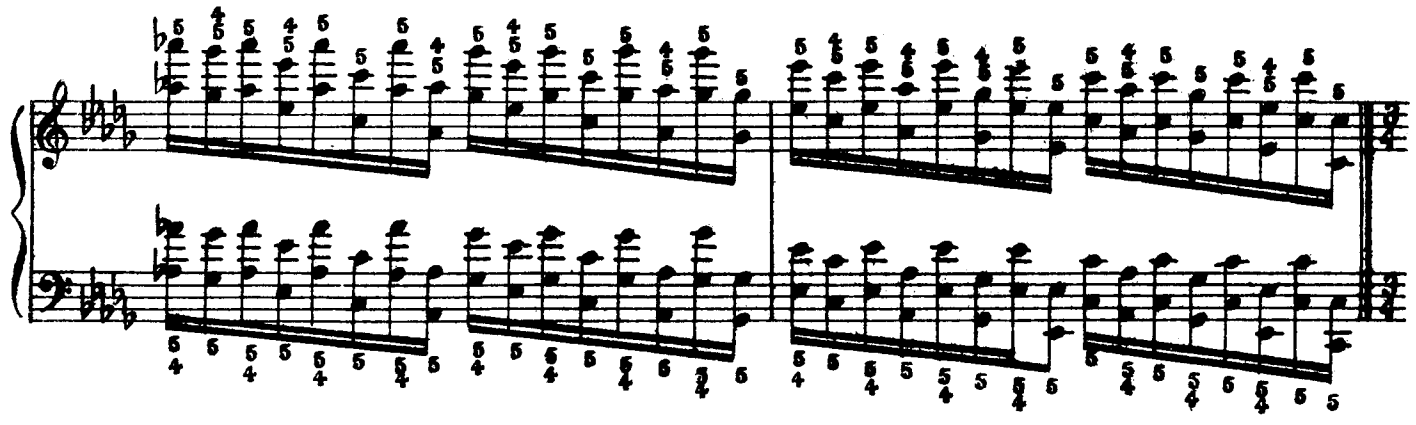
C major

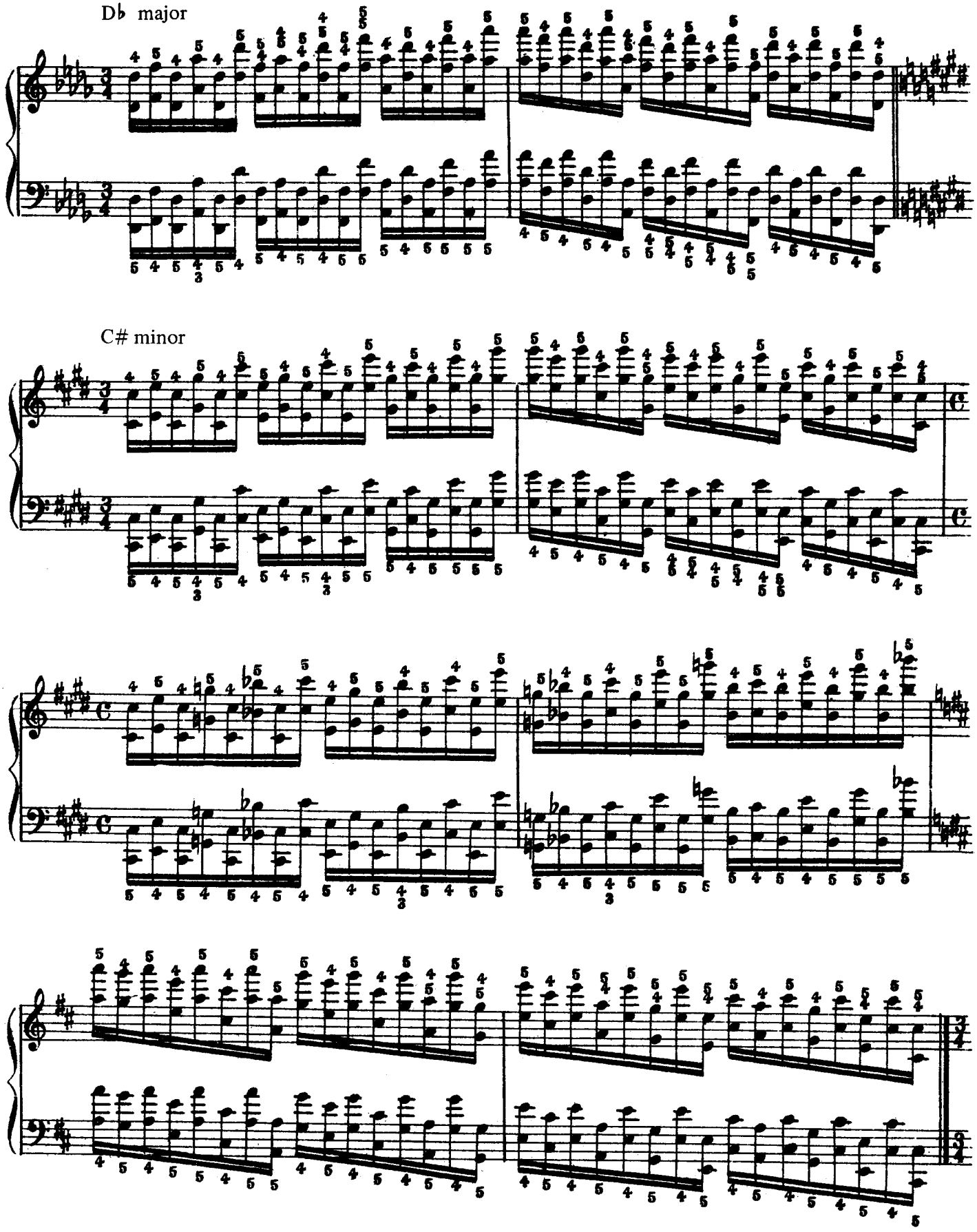


C minor

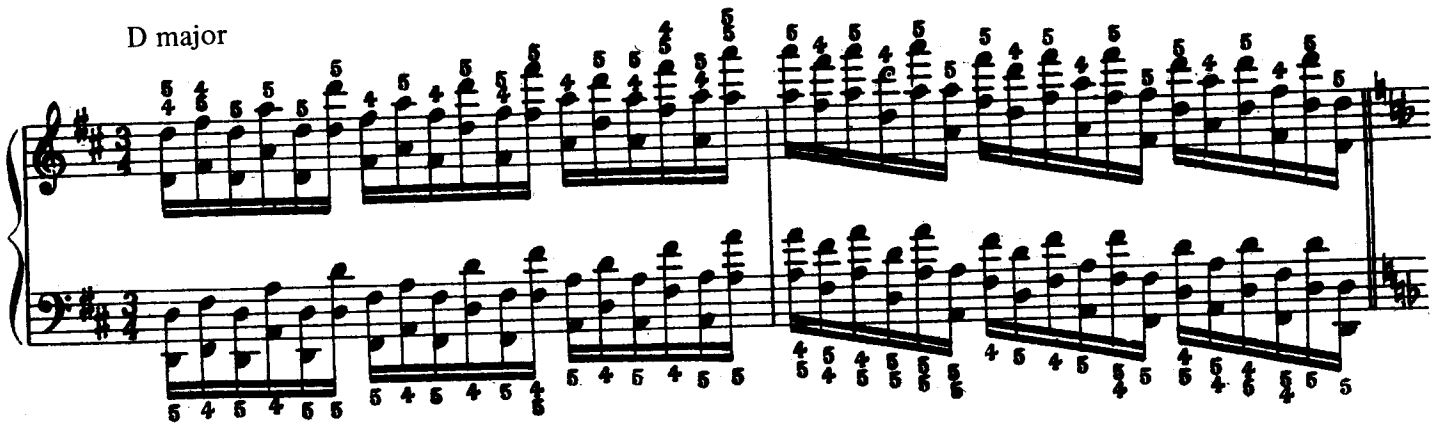




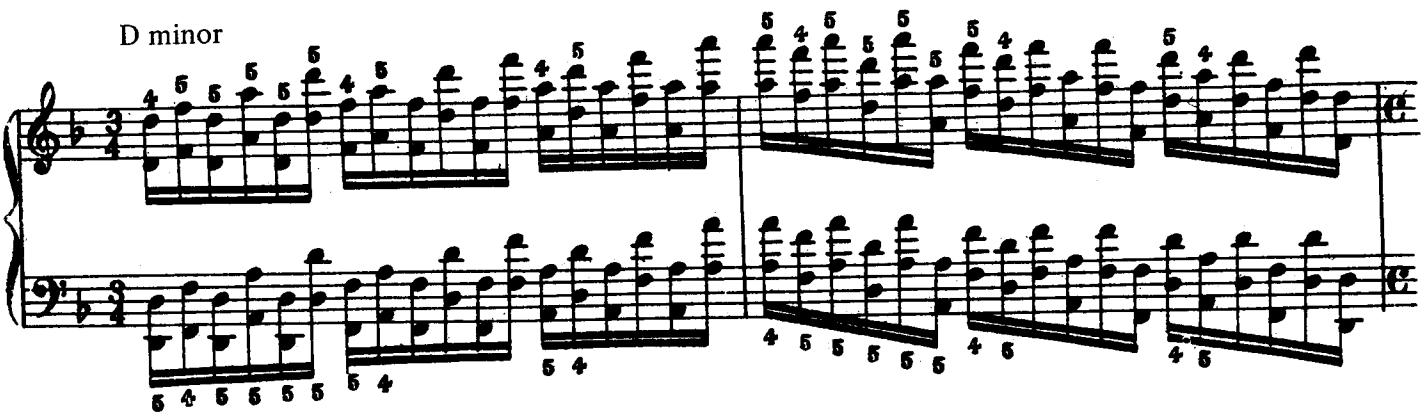


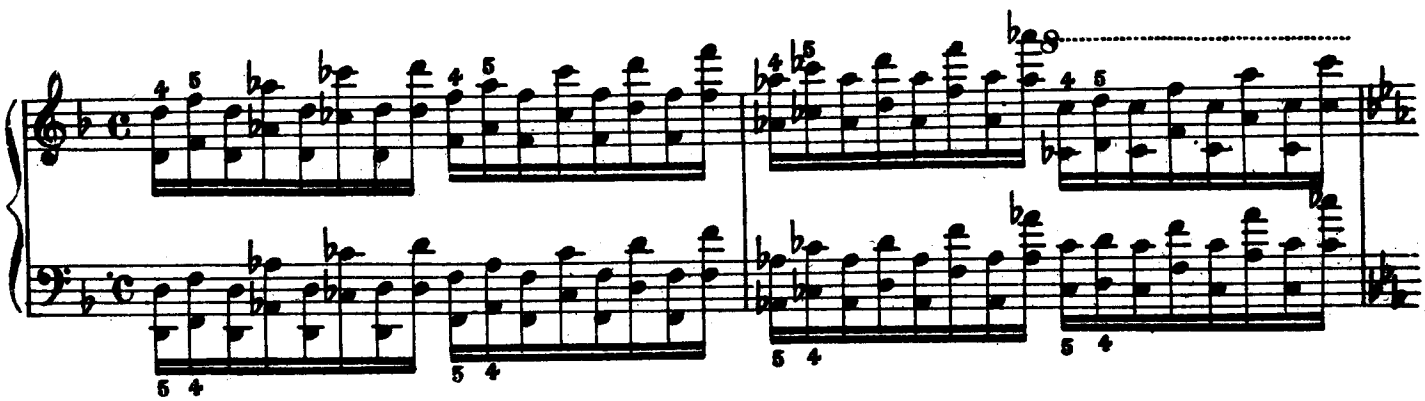

Db major
C# minor

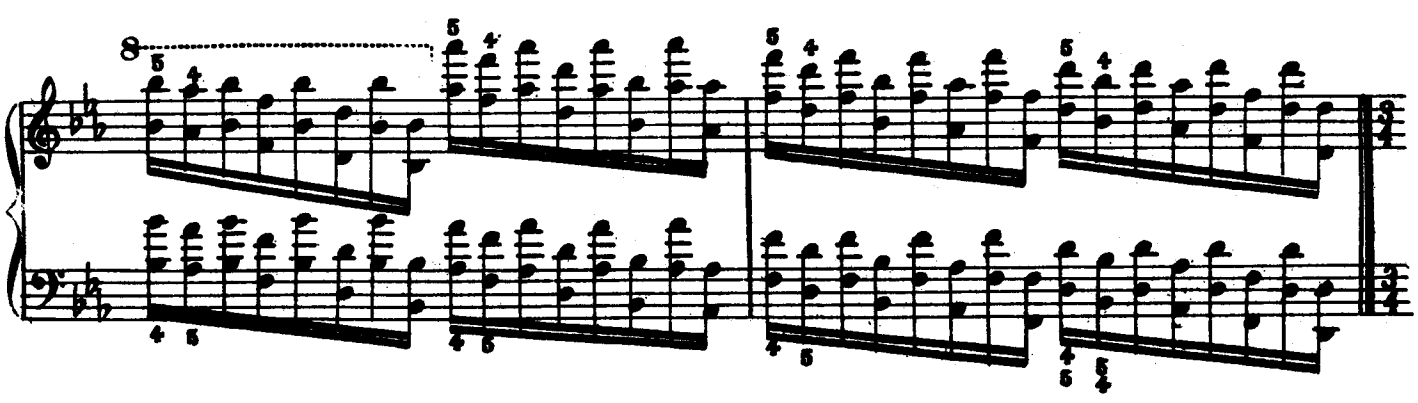
D major



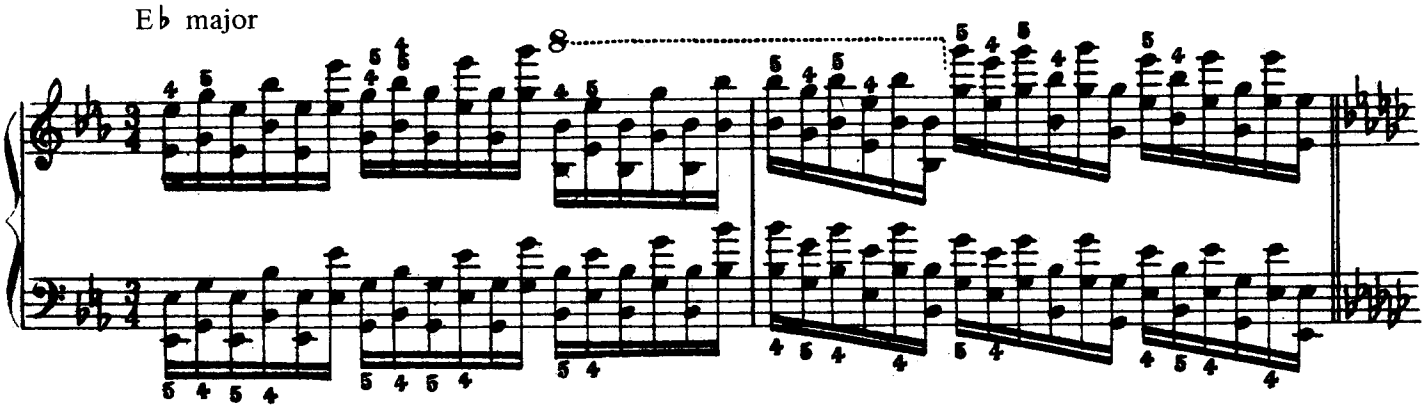
D minor



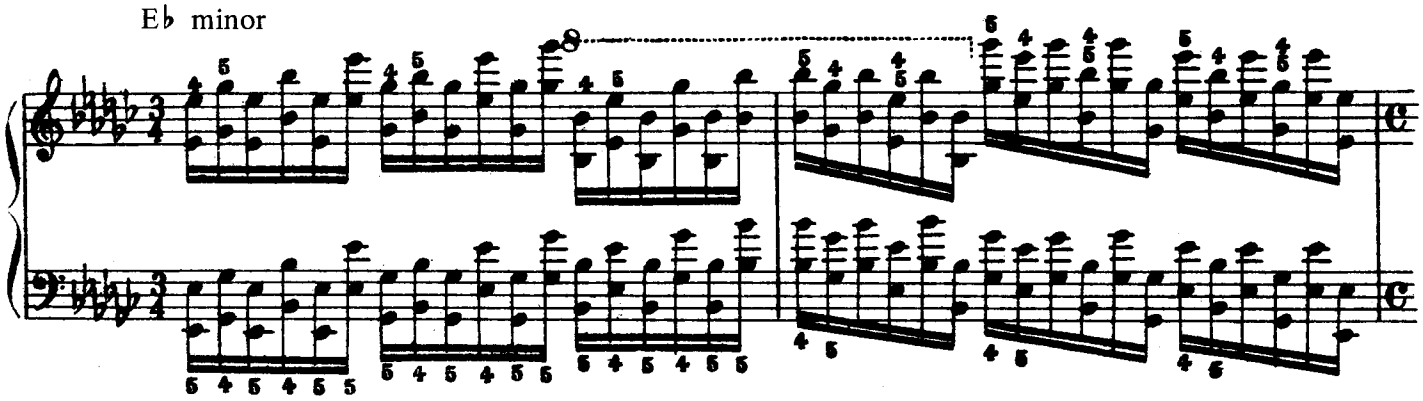


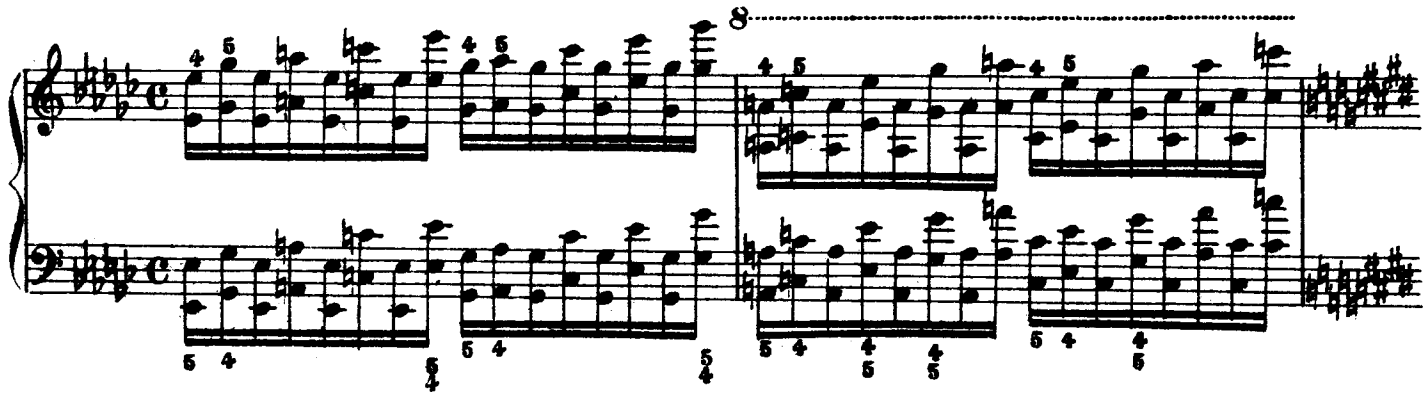


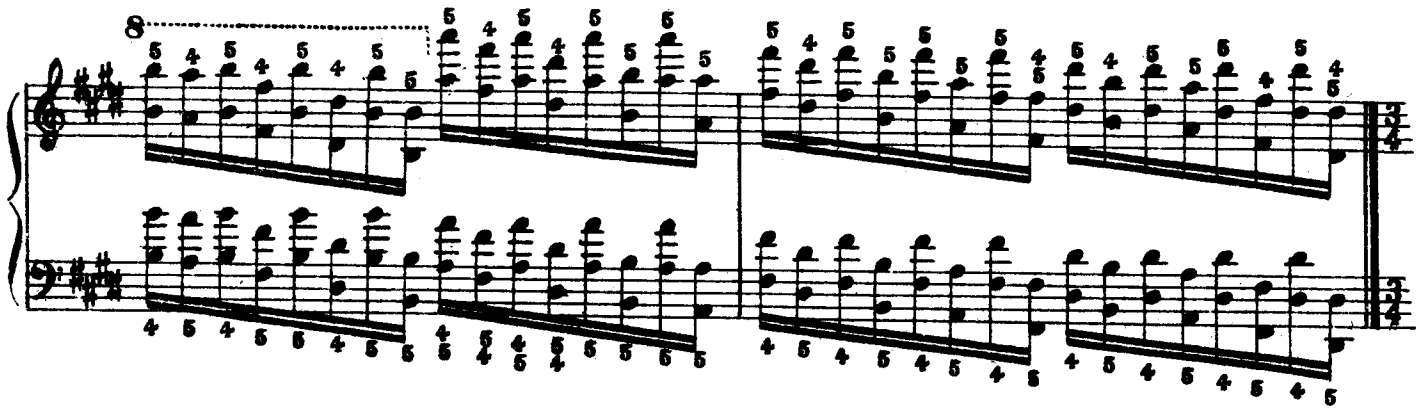
E♭ major



E♭ minor







Continue in all keys in chromatic succession.

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ABOUT THIS EDITION

TECHNICAL EXERCISES FOR THE PIANO

by Franz Liszt

JULIO ESTEBAN, *Editor*

"Consider Franz Liszt," says Harold Schonberg. "He was the greatest pianist of his day and most likely the greatest of all time. As a musician he had everything — a perfect ear, the ability to hear a long and complicated piece of music and immediately play it back as written. He was probably the greatest sight-reader who ever lived. He also turned out most of the great pianists of the later half of the 19th century."

In a letter to a friend, Liszt wrote: "I practice exercises daily for four or five hours, thirds, sixths, octaves, tremolos, repeated notes, cadences, etc." But not too many books of exercises had been written in Liszt's time, and the few that existed were not in the "virtuoso" level.

Beginning in 1868 and continuing for 12 years, Liszt undertook the task of writing volume after volume of all kinds of exercises, comprising his ideas on how to acquire perfection in the technical aspect of performance. The result was a monumental work, filled with new concepts and new forms of practice that had no comparison with any other system or method written before.

In 1887, one year after Liszt's death, Alexander Winterberger (a student of Liszt) edited and published these exercises. The complete series consists of twelve volumes, each one of them dealing with a different pianistic problem.

The present edition is based on the original volumes but is combined into one book. In addition, the editor has removed some of the repetitious exercises that were written out in all keys. Once the exercise pattern is played through several keys, the pianist has the option to continue through as many keys as desired. The effect of this is to present an edition that is reasonable in length without, in any way, harming the essence and effectiveness of the original work.

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