

Художественнымъ совѣтомъ С.-Петербургской Консерваторіи  
одобрено и принято въ число пособій для классовъ фортепiano.

Vom künstlerischen Komitee des St. Petersburger Konservatoriums  
begutachtet und zum Gebrauch angenommen.

Professor Waldemar Demianski  
zugeeignet

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# Handgelenk-Präludien



12  
WRIST PRELUDES  
(Without the octave stretch)

12  
КИСТЕВЫХЪ ПРЕЛЮДІЙ  
(безъ растяженія на октаву)

für

PIANOFORTE

( mit Fingersatz und Pedal vom Autor versehen )

von

# S. Maykapar

Op. 14

Preis 2 Mk. netto



Jul. Heinr. Zimmermann  
Leipzig, S<sup>t</sup>. Petersburg, Moskau, Riga, London.

НОТНЫЙ МАГАЗИНЪ  
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## ALS VORWORT.

In der pädagogischen Klavierliteratur gibt es eine Fülle Handgelenkstudien in Oktaven (Kullak, Döring, Löw, Czerny u. a.). Es fehlt dabei aber vollständig an einem Studienwerke der Handgelenktechnik ohne Oktavenspannung der Hand.

Solche Studien (hauptsächlich in Terzen und Sexten) sind indessen einerseits unbedingte Notwendigkeit für die Kinderhand, auch für Erwachsene, deren Hände von Natur aus so klein sind, daß sie keine Oktaven greifen können — andererseits sind sie auch für große Hände höchst empfehlenswert, da sie dem Handgelenk vollständige Freiheit zur Entwicklung gewähren.

Die vorliegende Sammlung bezweckt wenigstens einigermaßen die genannte Lücke in der pädagogischen Literatur zu füllen. Dabei hatte der Verfasser die Bestrebung, der Sammlung nicht nur technischen, sondern auch rein musikalischen Inhalt zu geben, was die Ursache ist, daß er diese kleinen Studien unter dem Titel „Präludien“ erscheinen läßt.

Diese „Präludien“ sind dem Professor des St. Petersburger Konservatoriums Herrn *Waldemar Demianski* dankbarst gewidmet, der mir die Idee zu dieser Komposition gegeben hat.

S. M.

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## PREFACE.

For pianoforte instruction there exists a vast number of wrist studies in octaves (Kullak, Döring, Löw, Czerny, &c.) However, there is a complete absence of works on wrist technique without the octave stretch.

Such studies (especially in thirds and sixths) are an absolute necessity for children and also for adult persons whose hands are by nature too small to play octaves. Moreover, practising them may be earnestly recommended to those possessing large hands, as it is conducive to the development of a complete freedom of the wrist.

The present collection is intended to fill at least in some measure this gap in the instructional literature. The author was guided by a desire to make his work acceptable not only from the technical, but also from the purely musical point of view, which is the reason why it is published under the title “Preludes”.

These “Preludes” are dedicated to Mr. *Waldemar Demianski*, professor at the St. Petersburg Conservatoire, who suggested this composition.

S. M.

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## ВМѢСТО ПРЕДИСЛОВІЯ.

Въ педагогической литературѣ, изобилующей кистевыми октавными этюдами (Куллакъ, Дёрингъ, Лёвъ, Черни и др.), совершенно отсутствуют этюды для развитія кисти при нерастянутой рукѣ.

Между тѣмъ, такіе этюды, основанные главнымъ образомъ на терціяхъ и секстахъ, съ одной стороны являются прямой необходимостью для дѣтскихъ рукъ, а также для взрослыхъ, имѣющихъ отъ природы маленькую руку, недостаточную для растяженія на октаву, — съ другой стороны чрезвычайно полезны и для большихъ рукъ, давая кисти полную возможность свободно развиваться, благодаря совершенному отсутствію растяженія.

Предлагаемый сборникъ стремится хотя до нѣкоторой степени восполнить указанный пробѣлъ. Помимо технической цѣли, авторъ при этомъ старался придать сборнику также музыкальный интересъ, почему и назвалъ эти маленькіе этюды „Прелюдіями“.

Посвящаю эти прелюдіи профессору С. Петербургской Консерваторіи *В. В. Демянскому*, подавшему мнѣ идею этого труда.

С. М.

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# 12 Handgelenk-Präludien

# 12 Wrist Preludes

(ohne Octavenspannung).

(without the octave stretch).

## 12 Кистевых прелюдий

(безъ растяженія на октаву).

S. Maykarar, Op. 14.

### Nº 1.

Allegretto. M.M. ♩ = 100.

Piano. *p leggiero*  
*senza Ped.*

The musical score for No. 1 consists of 12 measures. The right hand part begins with a series of chords, with fingerings 5 1 and 5 1 indicated above the first two measures. The left hand part starts with a rhythmic pattern of eighth notes, with fingerings 1 3, 1 2, 1 3, 2 5, 2 5, 1 3, and 1 2 indicated below. The score includes dynamic markings such as *p leggiero* and *senza Ped.* and concludes with a final chord in the right hand.

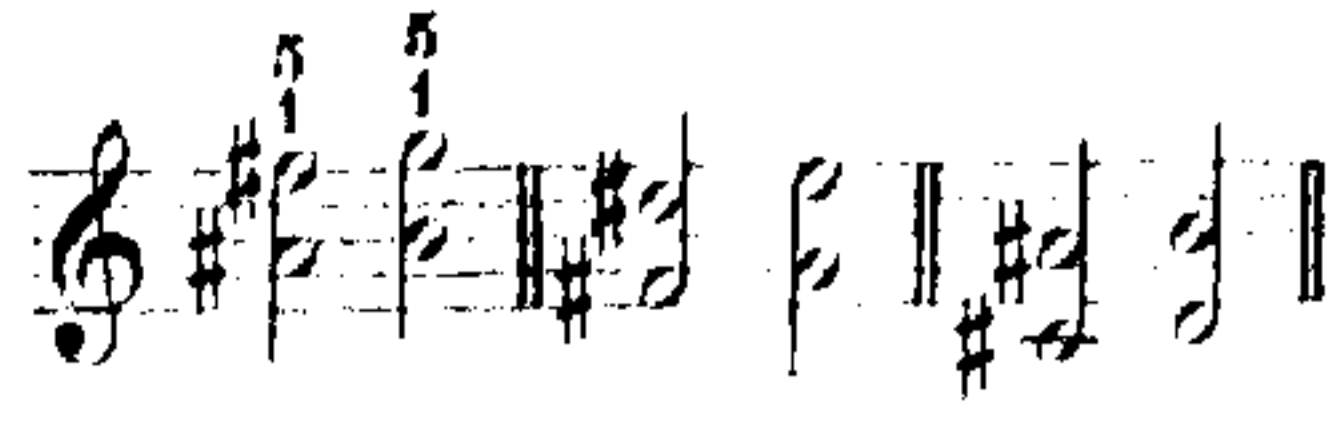
# Nº 2.

Andantino. M. M. ♩ = 108.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andantino' with a metronome marking of ♩ = 108. The dynamics are marked *p* and *leggiro*. The second system continues with similar dynamics. The third system introduces a *pp* dynamic and includes a *pp* *leggierissimo* section. The fourth system is marked *sempre staccato*. The fifth system also features *sempre staccato* and includes a *ppp* dynamic marking. The score includes various musical notations such as chords, arpeggios, and fingerings (e.g., 2, 4, 3, 4, 5). Pedal markings (Ped.) and asterisks (\*) are used throughout. The piece concludes with a final chord and a *ppp* dynamic.

# Nº 6.

Die drei schwarzen Sexten mit den um einen halben Ton höher liegenden weißen:  
 The three sixths on the black key with the sixths on the white keys, half a tone higher:  
 Три черныя сексты съ тремя бѣлыми, лежащими на полтона вверху:



**Allegro marcato e sostenuto.** M. M. ♩ = 208.

*mf poco espressivo*  
*mf senza Ped.*  
*sf*  
*pp leggiero*  
*f espressivo*  
*sempre f*  
*pp leggiero*  
*dim.*  
*pp*

\*) Diese mit \*\*\* bezeichnete Stelle ist mit steifem Handgelenk als scharfes Staccato (staccatissimo) auszuführen.  
 The passage marked \*\*\* must be played with a stiff wrist as a clear staccato (staccatissimo).  
 Этот отрывокъ, обозначенный \*\*\* исполняется при твердой кисти короткимъ стаккато сверху (staccatissimo).

# Nº 7.

Allegro non troppo. M. M. ♩ = 126.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Time signature is common time (C). Dynamics include *p*. Fingerings are indicated with numbers 1-5. Pedal markings are present.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Dynamics include *pp* and *p*. Pedal markings include *Ped.* and asterisks. Fingerings are indicated.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Dynamics include *pp* and *f*. Pedal markings include *Ped.* and asterisks. Fingerings are indicated.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Dynamics include *pp* and *f*. Pedal markings include *Ped.* and asterisks. Fingerings are indicated.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Dynamics include *pp*, *f*, *dim.*, and *pp*. Pedal markings include *Ped.* and asterisks. Fingerings are indicated.

# N° 11.

Vivace. M.M. ♩ = 116.

The musical score is written for piano and consists of five systems of staves. The first system is marked *p scherzando* and features a treble clef with a 2/4 time signature. It includes fingerings (4, 2, 8) and a dotted line indicating a continuation. The second system is marked *mf* and includes a *Ped.* instruction and a star symbol. The third system is marked *mf* and *p leggiero*, with a *Ped.* instruction and a note for the *8<sup>a</sup> basso*. The fourth system is marked *p* and *mf*, with a *Ped.* instruction and a star symbol. The fifth system is marked *mf* and *ppp*, with a *Ped.* instruction and a star symbol. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

# Nº 12.

Allegro. M.M. ♩ = 112.

8

*p grazioso ma brillante*

*mf sf sf p (rallent. ad lib.)*

*e morendo) p leggiero poco marcato*

*a tempo subito*

*mf*

*p (rall. e morendo ad libit.) pp f sf*