

Vorwort

Carl Czerny, geboren am 20. Februar 1791 in Wien, gestorben am 15. Juli 1857 ebendort, war einer der angesehensten Komponisten des 19. Jahrhunderts. Er komponierte über 1000 Werke für alle Gattungen (mit Ausnahme der Oper). Als junger Pianist studierte Czerny bei Beethoven und wurde später selbst zu einem der gefragtesten Lehrer. Er unterrichtete oft mehr als 10 Stunden täglich, zu seinen berühmtesten Schülern zählten Johann Nepomuk Hummel und Franz Liszt. Da Czerny ein Schüler Beethovens und der Lehrer von Liszt war, nimmt er eine wichtige Rolle als bedeutender Interpret und Vermittler im 19. Jahrhundert ein: er gab die musikalischen Ideen dieser bedeutenden Komponisten weiter und ließ sie spieltechnischen Neuerungen für Klavier in seinem eigenen kompositorischen Schaffen einfließen.

Seine Kompositionen wurden sehr wahrscheinlich von Clementi beeinflusst, dessen Unterrichtsmethode er in früheren Jahren studierte wie von seinem Schüler Hummel, der in späteren Jahren ein Vorbild werden sollte. Zu Czernys umfangreichen Oeuvre gehören 28 Sonatinen. Die sechs leichten Sonatinen op. 165 sind alle charmante Kompositionen, die von hoher Kunstfertigkeit zeugen, sich aber als sehr nützlich für Unterrichtsmaterial eignen. Die Fingerringe sind editorial hinzugefügt, ebenso die in Klammern gesetzten Angaben zu Tempo, Dynamik und Interpretation.

David Patrick

Carl Czerny (February 20, 1791 in Vienna, where he died on 15 July 1857) was one of the nineteenth century's most prolific composers, having composed over 1000 works in every description (with the exception of the opera). As a young pianist he studied with Beethoven and later became a much sought after teacher, teaching as much as 10 hours a day, and numbering among his greatest pupils Johann Nepomuk Hummel and Franz Liszt. It was as a pupil of Beethoven and teacher of Liszt that Czerny holds an important position as a 19th century performer in that he could act as a transmitter of musical ideas from one great composer to another as well as being able to assimilate into his own compositional style the great changes in technique and writing for the piano during that time.

His compositions were possibly influenced by those of Clementi whose teaching method he studied in his earlier days and also those of his pupil Hummel who became a close friend in later life. Within his vast compositional output there are 28 piano sonatinas. The 6 Easy Sonatinas of Op. 165 are all charming works which are beautifully crafted and will hopefully prove to be very useful teaching material. Fingering is editorial as are indications of tempo, dynamic and interpretation which are shown in brackets.

David Patrick

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C-Dur / C major / Ut majeur 6

Allegretto

1



F-Dur / F major / Fa majeur 19

Allegro moderato

2



C-Dur / C major / Ut majeur 19

Allegro vivace

5



G-Dur / G major / Sol majeur 26

Allegro

4



C-Dur / C major / Ut majeur 34

Allegro vivace

3



B-Dur / B flat major / Si bémol majeur 42

Allegro moderato

6



Sonatina No. 1

C-Dur / C major / Ut majeur

Carl Czerny
1791 - 1857
Opus 185 No.1

Allegretto ($\text{♩} = \text{ca. } 100$)

The musical score is presented in two systems of staves. The first system (measures 1-8) begins with a piano (*p*) dynamic. The second system (measures 9-16) continues the piece. The third system (measures 17-24) includes a mezzo-piano (*mp*) dynamic and a *poco rall.* marking. The fourth system (measures 25-32) features a forte (*f*) dynamic. The fifth system (measures 33-40) continues the piece. The sixth system (measures 41-44) concludes the piece with a forte (*f*) dynamic. The score includes various musical notations such as slurs, fingerings, and dynamic markings.

Allegro (♩ = ca. 66)

Rondo

mf

PREVIEW Low Resolution

60

mf

70

Musical score for measures 70-77. The piece is in 7/8 time with a key signature of one flat. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Fingering numbers (1-5) are indicated above the notes in the right hand.

81

Musical score for measures 81-88. The tempo is marked *mp*. The right hand has a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment.

91

Musical score for measures 91-98. The right hand features a series of slurred eighth notes, and the left hand maintains a consistent accompaniment.

100

Musical score for measures 100-107. The right hand has a melodic line with a trill (tr) and a fermata. The left hand has a bass line with a fermata. The tempo changes to *a tempo* and the dynamic is *mf*. A *[poco rall.]* marking is present.

110

Musical score for measures 110-117. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents.

120

Musical score for measures 120-127. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. The dynamic is marked *f*.

128

Musical score for measures 128-135. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents.

Sonatina No. 2

F-Dur / F major / Fa majeur

Carl Czerny
(1791 - 1857)
Opus 163 No.2Allegro moderato ($\text{♩} = \text{ca. } 46$)

p dolce

dolce

cresc.

PREVIEW
Low Resolution

30

f *f* *p*

34

37

41

44

47

52