

===== TABLE OF CONTENTS =====

Charles-Louis Hanon	3
<i>The Virtuoso Pianist</i>	3
About This Book	3
Exercise No. 1	4
Exercise No. 2	6
Exercise No. 3	8
Exercise No. 4	10
Exercise No. 5	12
Exercise No. 6	14
Exercise No. 7	16
Exercise No. 8	18
Exercise No. 9	20
Exercise No. 10	22
Exercise No. 11	24
Exercise No. 12	26
Exercise No. 13	28
Exercise No. 14	30
Exercise No. 15	32
Exercise No. 16	34
Exercise No. 17	36
Exercise No. 18	38
Exercise No. 19	40
Exercise No. 20	42

CHARLES-LOUIS HANON

Charles-Louis Hanon (1819–1900) was born in northern France and lived most of his life in Boulogne-sur-Mer. The first part of his career (1846–1853) was spent as a church organist and choir director. After leaving the church, Hanon continued to teach voice and piano in Boulogne. He was a devout Catholic and supported the church and its charities throughout his lifetime.

THE VIRTUOSO PIANIST

Hanon was a prolific composer, writing both teaching pieces and concert music for piano. In addition, he wrote a method for accompanying plainchant, vocal music, an organ method, and a book on harmony. His most enduring work is *The Virtuoso Pianist*, a book of 60 technical exercises that were popular during his lifetime and continue to be used today. It was published in 1873 and won a Silver Medal at the Exposition Universelle in 1878.

ABOUT THIS BOOK

Hanon for Two contains duet accompaniments for the 20 exercises found in Part 1 of *The Virtuoso Pianist*. Each Hanon exercise is the *primo* while the *secondo* is an added duet part. In the original version, the Hanon exercises are notated in 16th notes for two octaves. In this volume, the exercises are notated in eighth notes for one octave so that students may begin to use them effectively at the late elementary level. To make the phrase structure symmetrical between the *primo* and *secondo* parts, a whole note has been added when the ascending pattern ends.

Dynamics and tempo markings have been added to the *primo* to match the musical style of the *secondo* accompaniment. With the exception of section endings in some of the *secondo* parts, no pedal indications are given. If additional pedal is used, performers must listen carefully to make sure that the *primo* part is not blurred.

The duet accompaniments were designed to add harmonic interest to the original exercises. However, each accompaniment should only be played with the *primo* after the original exercise is technically secure. In doing so, these duet accompaniments will aid students in learning to play the Hanon exercises with precision and musicality.

SECONDO

Melody Bober

Spirited (♩ = 112–120)

1. *mf*

5 *mp*

9 *subito f*

13 *mf* *mp*

PRIMO

Charles-Louis Hanon

Brightly (♩ = 112-120)

2. *mf*

5

9

13

f

mp

f