

# Training of the Left Hand

Forty-six Exercises and Twenty-five Studies

For Left Hand Alone

## Book I: Forty-six Exercises

It is the aim of these exercises to impart velocity, strength and evenness of touch to the fingers. Any one having the patience to take up six or eight numbers daily and practise them from ten to fifteen minutes, will soon be convinced of their usefulness. Begin in a moderate tempo, increasing it at each repetition.

English translations by  
Dr. Th. Baker

H. Berens. Op. 89, Book I

1

*ff*

2

*ff*

The image displays two systems of musical notation for the left hand, each consisting of three staves. The first system, labeled '1', begins with a bass clef, a 2/4 time signature, and a dynamic marking of *ff*. It features a series of eighth-note patterns with fingerings such as 5, 3, 5, 3, and 3. The second system, labeled '2', also starts with a bass clef and 2/4 time signature, marked *ff*. It contains more complex rhythmic patterns with fingerings including 5, 3, 1, 3, 4, 3, 2, 5, 3, 1, 3, 4, 3, 2, 5, 3, 1, 3, 4, 3, 5, 3, 1, 3, 4, 3, 2, 5, 3, 1, 3, 4, 3, and 5, 3, 1, 3. Both systems include repeat signs and slurs.

3 4 3 1 4 5 4 5 3 4 3 1 4 5 4 5

1 1 4 5 4 5 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

3 *ff*

2 3 4 5 5 2 3 4 5 5 2 3 4 5 5 2 3 4 5 5

2 3 4 5 5 2 3 4 5 5 2 3 4 5 5 2 2 4 5

5 4 3 2 1 1 5 4 3 2 2 1 5 4 3 2 1 1 5 4 3 2 1 1 5 4 3 2 1 1

5 4 3 2 1 1 5 3 2 1 1 5 4 3 2 1 1 5 4 3 2 1 1 5 4 3 2 1

4

2 3 4 5 5 2 3 4 5 5 2 3 4 5 5 2 3 4 5 5

2 3 4 5 5 2 3 4 5 5 2 3 4 5 5 2 3 4 5

5 4 3 4 3 2 5 4 3 4 3 2 4 3 2 4 3 2

3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 3 2

5

*ff*

3 4 3 5 5 3 4 3 5 5 3 4 3 5 5 3 4 3 5 5 4 3 5 1

5 3 4 3 5 5 3 4 3 5 5 5 3 4 3 5 5 5 3

1 2 1 3 1 2 1 3 1 1 3 2 4 1 2 3 2 1 3

1 1 2 1 3 1 1 3 2 4 1 3 4 3 1 1 2 4 2 2

Where two fingerings are given, they should be practised alternately.

6

2 4 2 4 2 4 2 4 2 4 2 4

2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5

2 3 5 2 3 5 2 4 5 4 5 3 1 5 4 5 3 1

3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 5 4 5 3 2 1

7

2 4 2 4 2 4 2 4 4 2 4 2 4 2 4 2 4 2

2 3 4 5 5 4 3 4 5 2 3 4 5 5 5 4 3 4 5

2 2 3 4 5 5 4 3 4 5 2 2 3 4 5 5 5 4 3 4 5

8

5 3 4 2 3 1 5 3 4 2 3 1 5 3 4 2 3 1 5 4 3 5 4 2 5 4 3 5 4 3 5 4 3

9

10

11

*f*

12

3 4 3 4 3 4 3 4

2 3 2 3 2 3 2 3 1 2 4 2 3 4 3 4 3 4

13

3 4 3 4 3 4 3 4 5 4 2 4 2 3 2 3 2 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

14

3 4 3 4 3 4 3 4 2 4 2 4 2 4 2 4 2 4

2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

15

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

16

4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1

1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

17

Exercise 17 consists of five staves of music in the bass clef, 4/4 time. The first staff begins with a double bar line and a repeat sign. The second staff contains two measures with a slur and a '5' above it, indicating a five-measure phrase. The third staff contains two measures with a slur and a '6' above it, indicating a six-measure phrase. The fourth staff contains two measures with a slur and a '7' above it, indicating a seven-measure phrase. The fifth staff concludes with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5 below the notes.

18

Exercise 18 consists of two staves of music in the bass clef, 4/4 time. The first staff begins with a double bar line and a repeat sign. The second staff concludes with a double bar line and a repeat sign. The key signature has one flat (Bb). Fingerings are indicated by numbers 1-5 below the notes.

19

Exercise 19 consists of two staves of music in the bass clef, 4/4 time. The first staff begins with a double bar line and a repeat sign. The second staff concludes with a double bar line and a repeat sign. The key signature has one flat (Bb). Fingerings are indicated by numbers 1-5 below the notes.

20

21

22

23

24

25

26

27



27

Exercise 27 is a bass clef piece in 3/4 time, key of D major. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major), then changes to a bass clef. The piece features eighth and sixteenth note patterns with various fingering numbers (1-5) and repeat signs. The key signature changes to D minor in the fourth staff.

28

Exercise 28 is a bass clef piece in 3/4 time, key of D minor. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats (D minor), then changes to a bass clef. The piece features eighth and sixteenth note patterns with various fingering numbers (1-5) and repeat signs. The key signature changes to D major in the fourth staff.

29

30

31

32

*fz*





40

3 5 3 5 3 5 3 5 3 5 1 3 1 3 1 3 1 3

3 5 2 4 1 3 2 4 1 3 2 4

41

3 5 3 5 3 5 3 5 3 5 3 5

1 3 1 3 1 3 1 3 1 3 1 3

42

3 5 3 5 3 5 3 5 3 5

3 5 2 4 3 5 3 5 3 5 3 5

3 5 2 4 3 5 3 5 3 5 2 4 3 5

4 5 3 5 4 5 4 5 4 5 3 5 4 5

43

3 5 3 5 3 5 2 4 3 5 3 5 3 5 2 4 3 5 3 5 2 4 3 5 3 5 2 4 3 5

3 5 3 5 3 5 2 4 3 5 3 5 2 4 3 5 3 5 2 4 3 5

*fz*

44

4

45

*p*

4 5 2 3 2 3 2

3 2 3 4 3 4 2 3 3 2 3 2

*f*

3 2 3 4 3 5 4

*p*

46

2 2 2

4 3 4

*fz*

4 2 3

# Book II: Twenty-five Studies

H. Berens. Op. 89, Book II

1 *Allegro*

*fz* *ff* *sempre legato* *fz* *ff* *dim.* *p* *cresc.* *f* *fz* *fz*

2 *Allegro*

*p* *simile* *cresc.*

*Allegro  
sempre legato*

*poco ritard.*



**Allegro risoluto**  
*marcato*

4

*f*

**Allegro**

5

*f*

*Fine*

*poco ritard.*

*D.C. al Fine*

**Allegro**

6

*f*

*p*

**Moderato**

7

*p*

*legato*

**Vivace**

8

*ff*

*Fine*

*D. C. al Fine*

Moderato cantabile

9

*p con espressione*

*p5*

*cresc.*

*f* *p*

*f*

*marcato*

*f* *marcato*

*fz*

*p5*

Allegro vivo

10

*p*

*f*

*cresc.*

*f*

*f*

*dim.*

*cresc.*

Choral  
Andante

11

*p*

### Allegro

12

*f*

*p* *fz* *p* *fz* *cresc.* *ff*

### Allegro moderato

13

*mf* *p*

The musical score is written for the left hand and consists of 14 numbered measures. Each measure is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by complex rhythmic patterns and frequent changes in time signature, including 3/5, 2/4, 3/4, 4/4, and 4/5. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f*, *dim.*, *p*, *cresc.*, *mf*, and *fz*. The tempo is marked *Allegro moderato*. The score concludes with a fermata over the final note of the 14th measure.



The first system of the musical score consists of five staves. The first four staves are in bass clef, and the fifth staff is in treble clef. The music is in a key with two flats and a 3/8 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingering indications (1-5) and slurs. The system concludes with a forte (*fz*) dynamic marking.

Moderato

The second system of the musical score begins at measure 17 and consists of six staves, all in bass clef. The tempo is marked 'Moderato'. The music is in a key with two flats and a 3/8 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings such as piano (*p*) and forte (*fz*). Fingering and slurring are used throughout to guide the performer.



Allegro con fuoco

18

ff

4

4 5 4

5

5 4 2 4 2

4 5 4

ff

4 5

4 5

4

4 5 4 4

4 5

4 5

4

3 4 5

3 4 5

4

4

1 1 1

3 4 5

1 1 1

1 1 1

4

3 4 5

4

fz

Moderato

19

p

3 2 1 2 3 2 1 3 2 4 1 3 2 4 3 5 2 4 2 4 2 4 2 4

3 5 4 3 4 5

3 5 4 3 4 5

5 4 3

The first system of the musical score consists of five staves of bass clef music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features complex fingering patterns, including triplets and slurs. The second staff continues with similar patterns, ending with the instruction *cresc.*. The third staff includes dynamic markings *f* and *p*. The fourth and fifth staves continue the piece with various dynamics and articulations.

Allegro

The second system of the musical score begins at measure 20 and is marked *Allegro*. It consists of five staves of bass clef music. The first staff starts with a treble clef and a key signature of two flats (Bb, Eb). The music is characterized by rapid sixteenth-note passages and slurs. The second staff includes dynamic markings *p* and *f*. The third staff includes *p* and *cresc.*. The fourth and fifth staves continue the piece with various dynamics and articulations, including *ff* and *p*.

Allegro vivace

21

*p*

*f*

*f*

Allegro

22

*f*

1 1 1 1 2 1 2 1 1 1 1 1

1 1 1 1 4 5

*p* 1 2 5 5 5 5 4 3 5 4 5 3 3 2

5 5 5 5 4 3 5 4 3 2

3 2 4 5 4 3 4 5 5 4 5 4 5

*cresc.* 4 5 4

*f*

*D.C. al Fine*

Andante espressivo

23 1 1 1 1 1 1 2

*p* *f* *cresc.*

*ped.\** *p* *cresc.*

2 1 1 2 1 1

1 2 1 1 2 1 1

1 2 2 2 3 2 4 3

*f* *p* *poco ritard.*

*ped.\* ped.\* ped.\* ped.\**

*ped.\** *ped.\* ped.\* ped.\** *pp* *poco ritard.*

Allegro non troppo

24

*mf*

*ff*

*p*

*p*

*fz*

*fz*

*fz* *ritard.*

*a tempo*

*mf*

*ff*

Allegro

25

*ff*

This page of sheet music, titled "Training of the Left Hand, op. 89" by Berens, consists of ten staves of music for the left hand. The music is written in bass clef and includes various musical notations such as fingerings, dynamics, and articulation. The first staff begins with a key signature of one sharp (F#) and a time signature of 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics include *fz* (forzando) and *f* (forte). The piece concludes with a final chord marked *f*.