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for

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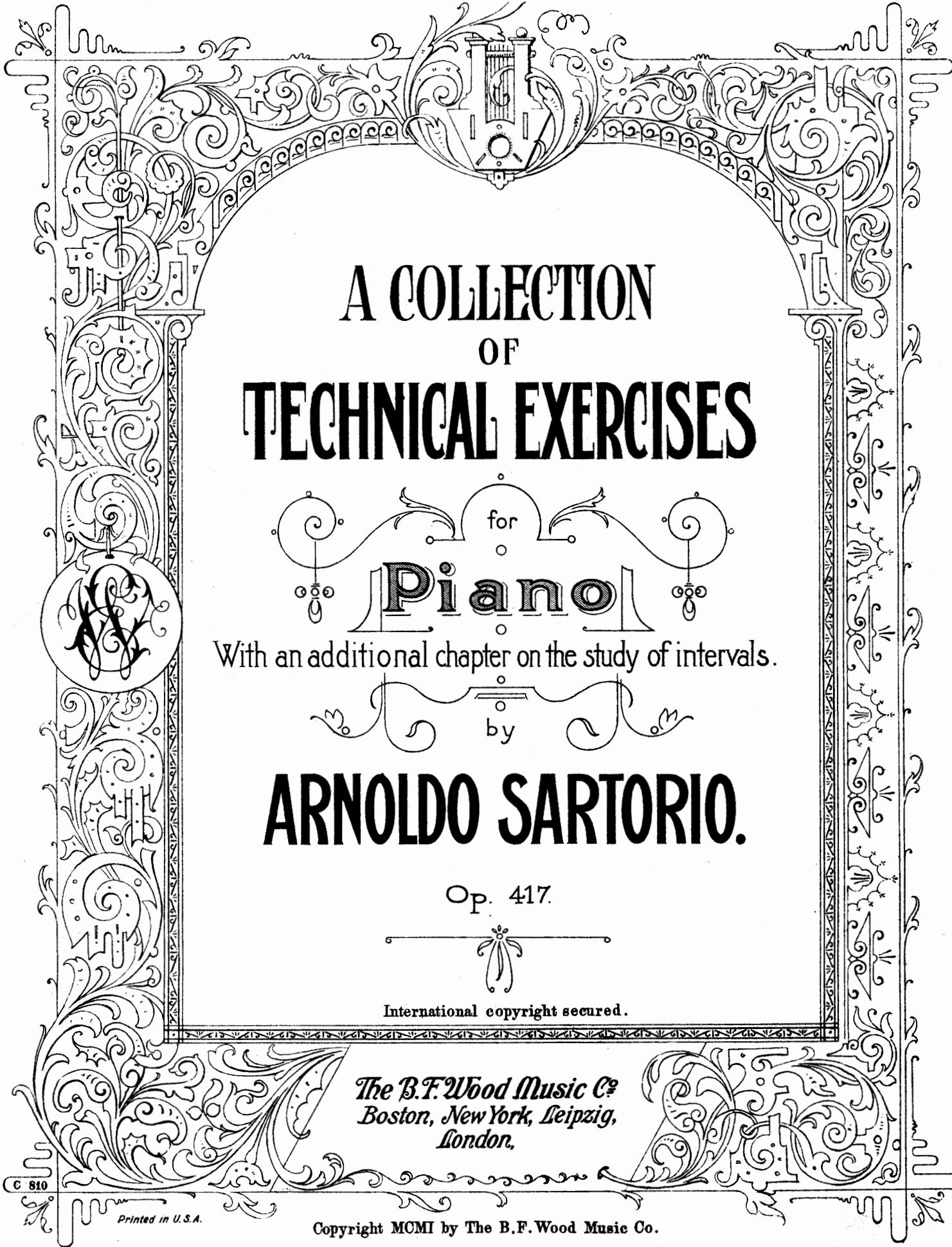
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Piano!

With an additional chapter on the study of intervals.

by

ARNOLDO SARTORIO.

Op. 417.



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Arnoldo Sartorio.

Op. 417.

TECHNISCHE STUDIEN für KLAVIER,

"it einem Anhang über Intervallenlehre.

REGELN FÜR DEN SCHÜLER.

Die Hand muss mit dem Unterarm gleich hoch stehen und darf das Handgelenk nicht gehoben, noch gesenkt werden. Die vordern Fingerglieder bleiben leicht gerundet, nur dürfen die Fingernägel keine Taste berühren; bei dem Daumen wird das vordere Glied etwas einwärts gebogen, die übrigen Finger bewegt man nur im ersten Fingergelenk. Die Vordergelenke dürfen weder eingezogen, noch ausgestreckt werden. Die Finger müssen sich im Anschlag ablösen; sowie ein Finger die Taste anschlägt, muss der vorhergehende Finger seine Taste sofort verlassen. Dabei bleibt die Hand stets in ruhiger Haltung, jede Unruhe und wiegende Bewegung vermeide man peinlichst. Die Fingerübungen sind erst mit jeder Hand allein und langsam einzuführen.

1. Teil.

Übungen in der 5 Fingerlage
mit stillstehender Hand.

The musical score consists of nine staves of music for piano, arranged in three groups of three staves each. The first group (staves 1-3) is in common time (C). The second group (staves 4-6) is in 3/4 time (3/4). The third group (staves 7-9) is in 2/4 time (2/4). Each staff contains two measures of music. Measures are separated by vertical bar lines. Above each staff, the measure number is written. Fingerings are indicated by numbers placed above or below the corresponding notes. The music is composed of eighth and sixteenth note patterns.

TECHNICAL STUDIES for PIANO,

With a chapter upon the study of intervals.

RULES FOR THE PUPIL.

*The hand must be held at an equal height with the lower arm.
The wrist must neither be allowed to rise, nor fall.*

The lower finger joints remain lightly curved, but the finger nails must not touch the keys; the lower joint of the thumb is bent slightly inward.

*The finger motion takes place only from the upper joint:
the lower joints must neither be bent in nor straightened out.
The finger strokes must be reciprocal, the first finger leaving its key as soon as a stroke is made by another finger.
The hand must always preserve its quiet position, while motion of all kinds, especially rocking motion, must be carefully avoided.
The finger exercises are to be practiced at first with each hand slowly.*

Part 1.

*Exercises in the five finger position,
with a quiet hand.*

10.₅

11.

12.₅

13.₅

14.

15.

16.₅

17.

18.₅

19.

20.

21.

22.

23.

24.

25.

26.₅

27.

28.₅

29.

30.₅

31.

32.₅

2. Teil.

Uebungen mit festgehaltenen Tasten.

Diese Uebungen, besonders die Terzen, dienen dazu, den Fingern Kraft und Selbstständigkeit zu verschaffen.

Part 2.

Exercises with sustained notes.

These exercises, especially those in thirds, serve to give the fingers strength and independence.

The musical exercises are numbered 1 through 20. Each exercise is composed of two staves: a treble staff above and a bass staff below. The exercises involve sustained notes (pedal points) and various fingerings (e.g., 1, 2, 3, 4, 5) to develop finger strength and independence. The exercises are arranged in five rows of four, with each row sharing a common brace.

- Row 1:** Exercises 1, 2, 3, 4.
- Row 2:** Exercises 5, 6, 7, 8.
- Row 3:** Exercises 9, 10, 11, 12.
- Row 4:** Exercises 13, 14, 15, 16.
- Row 5:** Exercises 17, 18, 19, 20.

21. 22. 23. 24. 25.

26. 27. 28. 29.

30. 31.

32. 33. 34.

35. 36. 37. 38. 39.

40. 41. 42. 43. 44.

3. Teil.

Uebungen in Terzen und anderen Doppelgriffen mit stillstehender Hand.

Part 3.

Exercises in thirds and other double intervals, with a quiet hand.

The sheet music for Part 3 consists of five staves of music, each containing three measures. The exercises are numbered 1 through 15. The first four staves are in common time (C), and the fifth staff is in 2/4 time. The music is primarily composed of eighth-note patterns. The first four staves have a treble clef, while the fifth staff has a bass clef. The first four staves have a key signature of one sharp (F#), while the fifth staff has a key signature of one flat (B-flat). The exercises involve various double intervals (thirds, sixths, etc.) and require a quiet hand.

4. Teil.

Uebungen in Gegenbewegungen.

Part 4.

Exercises in contrary motion.

The sheet music for Part 4 consists of five staves of music, each containing three measures. The exercises are numbered 1 through 5. The first four staves are in common time (C) and the fifth staff is in 2/4 time. The music is primarily composed of eighth-note patterns. The first four staves have a treble clef, while the fifth staff has a bass clef. The first four staves have a key signature of one sharp (F#), while the fifth staff has a key signature of one flat (B-flat). The exercises involve playing in contrary motion, where one hand moves up while the other moves down.

6.

7.

8.

*5. Teil.

Uebungen in Sexten und
anderen Doppelgriffen.

*Part 5.

*Exercises in sixths and
other double intervals.*

1. $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ 2. $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 5 \end{smallmatrix}$ 3. $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ 4. $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ 5. $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$

6. $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ 7. $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ 8. $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ 9. $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ 10. $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$

* Die Uebungen von № 1-10 sind zu erst zu üben, auf die anderen komme man später zurück.

* Nos. 1-10 are to be practiced first, returning later to the others.

11. $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ 12. $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ 13. $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$

14. $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ 15. $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ 16. $\begin{smallmatrix} 3 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$

6. Teil.

Uebung mit fortrückender Hand.

Durch diese Uebungen sollen sich die Hände auf der Tastatur an ein ruhiges Auf- und Abwärtsbewegen gewöhnen.

Part 6.

Exercises with a moving hand.

The object of these exercises is to accustom the hands to quiet progressions up and down the key-board.

6.

7.

8. 2 5 2 5

9.

10.

11.

12.

The image shows a page of sheet music for piano, labeled '13.' at the top left. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The music is divided into measures by vertical bar lines. Each measure contains six eighth notes. Fingerings are indicated above the notes: the first measure has '1 2 3 4 1' above the first note; the second measure has '1' above the first note and '4' above the last note; the third measure has '1' above the first note and '4' above the last note; the fourth measure has '2' above the first note; the fifth measure has '4 3 2 1 4' above the first note; the sixth measure has '4' above the first note and '1' above the last note. The bass staff also has fingerings: the first measure has '4 3 2 1 4' above the first note; the second measure has '4' above the first note and '1' above the last note; the third measure has '4' above the first note and '1' above the last note; the fourth measure has '3' above the first note; the fifth measure has '1 2 3 4 1' above the first note; the sixth measure has '1' above the first note and '1' above the last note.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and shows a sequence of eighth-note patterns. The bottom staff uses a bass clef and shows a sequence of sixteenth-note patterns. Measure numbers 14 and 15 are indicated above the staves. Fingerings are marked above certain notes, such as '2 3 4 5' and '5 4 3 2 5'. The music is set against a background of vertical bar lines.

The image shows a page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of five measures. Measure 15 begins with a measure of eighth-note chords (G major) followed by a measure of sixteenth-note patterns. Measures 16-17 show eighth-note chords (C major). Measures 18-19 feature eighth-note chords (F major). Measure 20 concludes with a measure of eighth-note chords (D major).

1 2 3
4 5 6
1 2 3
4 5 6
1 2 3
4 5 6

Sheet music for piano, page 16, measures 3-4. The music is in common time (indicated by '16.' at the top left). The left hand (bass) plays eighth-note chords in the following sequence: 3 5 2 3, 2 4 1 2, 4 2 5, 3 1 4 3. The right hand (treble) plays eighth-note chords in the following sequence: 3 5 2 3, 2 4 1 2.

The image shows a page of sheet music for piano, labeled '17.' at the top left. The music is arranged in two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a series of eighth-note patterns. Above the top staff, there are two sets of numbers indicating fingerings: '5 2 4 5' over '4 1 3 4' and '2 5 3 2' over '1 4 2 1'. Below the bottom staff, there are two sets of numbers indicating fingerings: '2 5 3 2' over '1 4 2 1' and '4 1 3 4' over '5 2 4 5'. The music consists of four measures per staff.

18.

19.

20.

21.

22. Mit Stützfinger. With a supporting finger.

23.

13

Fingerings for the top staff:
1 5 4 5 3 4 2 3 1 5
5 4 2 1 3 2 4 3 5 1

Fingerings for the middle section:
5 1 2 1 3 2 4 3 5
1 5 4 5 3 4 2 3 1 5

24.

Fingerings for the top staff:
1 2 4 5 4 2 1 2 4 5
5 4 2 1 2 4 5 4 2 1

Fingerings for the bottom staff:
1 2 4 5 4 2 1 2 4
1 2 4 5 4 2 1 2 4

25.

Fingerings for the top staff:
5 3 2 4 3 5 3 1 5 3 2 4 3
1 3 4 2 3 1 3 5 1 3 4 2 3

Fingerings for the bottom staff:
4 2
2 4

26.

27.

28.

29.

30.

5 2 1 4, 5 2 1 4

1 3 5 1, 2 4 5 1

31.

1 4 5 4 1 4 5 4
2 1 2 2 1 2
5 2 1 2 5 2, 1 2

32.

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

33.

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

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

34. Mit Stützfinger. *With a supporting finger.*

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

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

35.

36. 4 5 4 5 1 5 4 5

37.

38.

39.

40.

7. Teil.

Fingerwechsel auf einer Taste.

Part 7.

Change of finger upon one note.

1. 2. 3.

4. 5.

6.

7. 8.

9.

10.

11.

12. **13.** **14.**

15.

16.

17. **18.**

Musical score for Exercise 19. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Measure 1 starts with a sixteenth-note pattern: 5 4 3 2 4. Measures 2-4 show eighth-note patterns: 5 4 3 2 1. Measures 5-7 show sixteenth-note patterns: 5 4 3 2 1. Measures 8-10 show eighth-note patterns: 5 4 3 2 1. Measures 11-13 show sixteenth-note patterns: 5 4 3 2 1.

20.

3 2 5 4 3
2 1 4 3 2

5 4 2 3 5
4 3 1 2 4

5 4 2 3 5
4 3 1 2 4

5 4 2 3 5
4 3 1 2 4

5 4 2 3 5
4 3 1 2 4

A musical score for piano, page 21. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of four measures. Measure 1 starts with a forte dynamic and includes a finger instruction above the staff: '1 3 2 5 3 2 1'. Measures 2-4 show a continuation of the melodic line. Measure 5 begins with a forte dynamic and includes a finger instruction below the staff: '5 3 2 1 3 2 5'. The score concludes with a final dynamic instruction: 'f'.

A musical score for a six-string guitar. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves have a common time signature. Fingerings are written above the top staff and below the bottom staff. The top staff starts with a descending eighth-note pattern (5, 3, 2, 1) followed by an ascending one (3, 2, 5). The bottom staff starts with an ascending eighth-note pattern (1, 3, 2) followed by a descending one (5, 3, 2). The music continues with a series of eighth-note patterns.

A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. The measure begins with a forte dynamic. The first measure consists of eighth notes. The second measure consists of sixteenth notes. The third measure consists of eighth notes. The fourth measure consists of eighth notes.

A musical score for piano featuring two staves. The top staff begins with a dotted half note followed by a series of eighth notes. Above the first note is a '5' and above the second note is a '2'. The bottom staff begins with a dotted half note followed by a series of eighth notes. Above the first note is a '2', above the second note is a '1', above the third note is a '5', and above the fourth note is a '1'. Both staves end with a repeat sign and a double bar line.

20

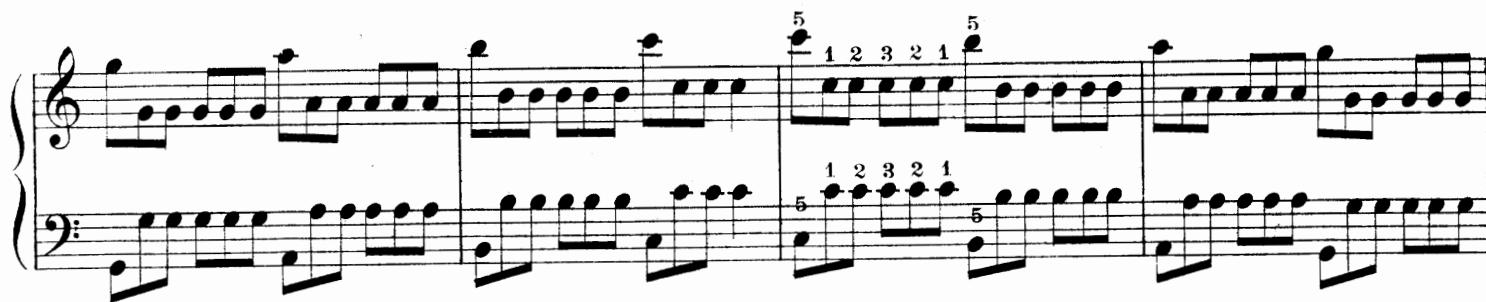
23.



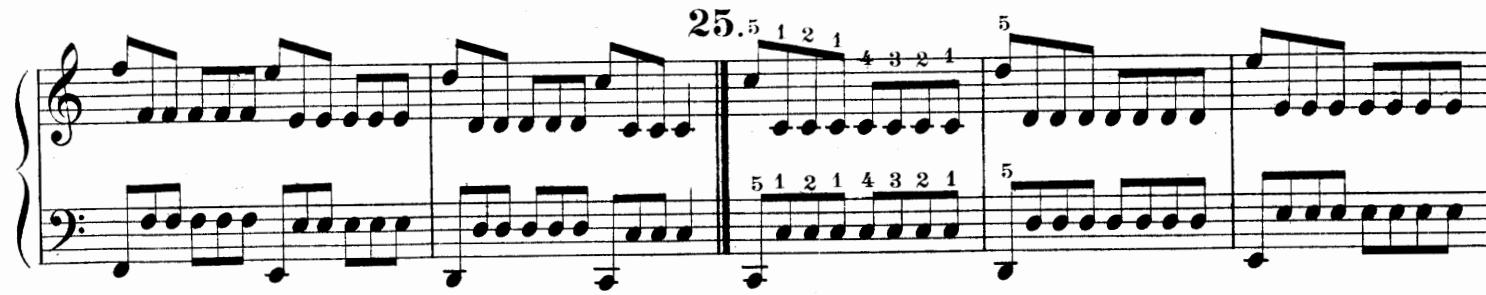
24.



5



25.



5



1 3 2 1



8. Teil.

DIATONISCHE TONLEITERN.

Die Tonleiter besteht aus Ganz und Halbstufen: Die diatonische Tonleiter von C dur ist:



Auf diese Weise kann von jedem beliebigen Ton eine Tonleiter gebildet werden. Dasselbe gilt auch von den Molltonleitern welche später folgen.

REGELN.

Man übe erst mit jeder Hand allein, sehr langsam und beachte genau das Untersetzen des Daumens und das Uebersetzen des 3ten & 4ten Fingers. Wenn der 2te Finger seine Taste anschlägt, muss der Daumen sich schnell unter die Hand bewegen um zur rechten Zeit seine Taste anzuschlagen. Jedes Drehen der Hand unterbleibe. Deshalb ist es von grösster Wichtigkeit, ehe man mit den Tonleitern beginnt, erst die Vorübungen einzustudieren. Wenn der Schüler im Stande ist die Tonleitern mit gleichmässigem Anschlag auszuführen, so spiele er dieselben nunmehr mit piano, forte, crescendo und decrescendo.

VORÜBUNGEN.

Part 8.

DIATONIC SCALES.

The Scale consists of whole and half steps. The Scale of C Major is made up as follows:



In this manner a scale may be formed upon any given tone. The same is true of minor scales which follow later.

RULES.

Practice first with each hand separately, very slowly, taking particular care with the passing of the thumb under the fingers, and with the passing of the third and fourth fingers over the thumb. As soon as the second finger is struck, the thumb must be moved quickly under the hand, in order to strike its key at the right moment. Avoid all side motion of the hand. It is of the greatest importance to practice faithfully the preparatory exercises before attempting the scales. When the pupil can play the scales with an even tone, they should also be practiced piano, forte, crescendo and decrescendo.

PREPARATORY EXERCISES.

The image shows a page of sheet music for piano, featuring four measures of exercises labeled 9, 10, 11, and 12. The music is in common time (indicated by 'C') and consists of two staves: a treble staff and a bass staff. Measure 9 starts with a whole note followed by eighth-note pairs. Measure 10 starts with a half note followed by eighth-note pairs. Measure 11 starts with a quarter note followed by eighth-note pairs. Measure 12 starts with a dotted half note followed by eighth-note pairs. Each measure concludes with a double bar line and repeat dots. Below each measure, a sequence of numbers indicates a specific finger assignment for each note: 1 2 3 1 3 1 3 2 for measure 9; 1 2 3 4 1 4 3 2 for measure 10; 1 2 3 1 3 1 3 2 for measure 11; and 1 2 3 4 1 4 3 2 for measure 12. The page number '5' is located at the bottom left.

Musical score for page 14, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). Measure 13 consists of two measures of eighth-note patterns. Measure 14 consists of two measures of eighth-note patterns. The notes are numbered 1, 2, 3, 4, 1, 4, 1, 4, 1, 2, 3, 4, 1, 4, 1, 4, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 3, 4.

15. Gleichlaufende Bewegung. *Similar motion.*

16. Gegenbewegung. *Contrary motion.*

17. Umfang von zwei Octaven. *Compass of two octaves.*

Compass of two octaves.

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

18. Gegenbewegung. *Contrary motion.*

The image shows a page of sheet music for piano, specifically page 19. It consists of two staves: a treble staff on top and a bass staff on the bottom. The music is written in common time. The notes are primarily eighth notes, and each note has a specific fingering number above it. The first measure starts with a 5 over a treble note, followed by 4, 3, and 2. The second measure starts with a 1 over a bass note, followed by 3, 2, and 1. This pattern continues through several measures. In the final measure shown, there is a 5 over a bass note. The music concludes with a double bar line and repeat dots at the end of the page.

REGELN FÜR DEN FINGERSATZ DER TONLEITERN.

(A) DUR TONLEITERN.

Der Fingersatz der Dur-Tonleitern in der rechten Hand ist wie folgt:

r.H. { Aufwärts:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
Abwärts:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

Da die Form der linken Hand das Gegenteil von der rechten Hand bildet, so ist der Fingersatz der linken Hand gerade das Gegenteil von der rechten, d.h.,

l.H. { Aufwärts:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
Abwärts:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

Aus dem oben angeführten Beispiel geht hervor dass der 4te Finger einmal in jeder Oktave gebraucht wird, die anderen Finger, dagegen, je zweimal. Deshalb besteht die grösste Schwierigkeit darin, festzustellen, wo der Einsatz des 4ten Fingers stattfindet. Dies einmal überwunden, so bleibt nur der Uebersprung des 4ten Fingers über den Daumen zu erlernen (in der rechten Hand abwärts, und in der linken Hand aufwärts).

In der C Tonleiter, der 4te Finger der rechten Hand fällt auf H (die 7te Taste oder den Leit Ton).

Der 4te Finger der linken Hand fällt auf D (die zweite Taste der Tonleiter).

Die ♯ Vorzeichnungen sind gerade das Gegenteil von den ♭ Vorzeichnungen, genau so wie die Hände das Gegenteil von einander sind. Daher ist der Fingersatz der ♭ Tonleitern in der rechten Hand derselbe wie der Fingersatz der ♯ Tonleitern in der linken Hand, und der Fingersatz der ♭ Tonleitern in der rechten Hand ist derselbe wie der Fingersatz der ♭ Tonleitern in der linken Hand.

Der 4te Finger der rechten Hand fällt auf das erste ♭ (B), und der 4te Finger der linken Hand fällt auf das erste ♯ (Fis).

Der 4te Finger der rechten Hand fällt auf das neue ♯ (Leit Ton), und der 4te Finger der linken Hand fällt auf das neue ♭ (den 4ten vom Tonleiter).*)

*) Die Tonleitern G, D, A und F sind Ausnahmen. Der Fingersatz für die linke Hand in diesen Tonleitern ist derselbe wie in C, mit dem 4ten Finger auf der 2ten Taste.

Die Fis und Ges Tonleitern benutzen gerade dieselben Tasten des Klaviers. Im Fis Tonleiter nimmt die rechte Hand die Regel für ♭ an, mit dem 4ten Finger auf Ais (B). Der Fingersatz der linken Hand im Ges Tonleiter ist derselbe wie für Fis, mit dem 4ten Finger auf Ges (Fis).

(B) HARMONISCHE MOLL-TONLEITERN.

Der Fingersatz der harmonischen Moll-Tonleitern ist derselbe wie der von den parallel 1) Dur-Tonleitern (A moll wie A dur, u.s.w.) mit Ausnahme von Fis und Cis moll in der rechten Hand, und B und Es moll in der linken Hand.

Diese Ausnahmen nehmen den Fingersatz von den relativen 2) Dur Tonleitern an; d.h.,

Fis moll wie A dur r. H. 4te Finger auf Gis.

Cis moll wie E dur r. H. 4te Finger auf Dis.

B moll wie Des dur l. H. 4te Finger auf Ges.

Es moll wie Ges dur l. H. 4te Finger auf Ges.

1) Parallel Tonleitern fangen mit derselben Taste an, (C dur und C moll, A dur und A moll, u.s.w.)

2) Relativ Tonleitern haben dieselben Vorzeichnungen, (C dur und A moll, Des dur und B moll, u.s.w.)

(C) MELODISCHE MOLL-TONLEITERN.

Der Fingersatz der melodischen Moll-Tonleitern ist derselbe wie der von den harmonischen Moll-Tonleitern, mit Ausnahme von Fis und Cis moll in der rechten Hand aufwärts, und Gis moll in der linken Hand abwärts.

Diese Ausnahmen nehmen den folgenden Fingersatz an:

Fis moll r.H. aufwärts 4te Finger auf Dis.

Cis moll r.H. aufwärts 4te Finger auf Ais.

Gis moll l. H. abwärts 4te Finger auf Fis.

RULES FOR FINGERING THE SCALES.

(A) MAJOR SCALES.

The fingering of the Major Scales for the right hand is as follows:-

R.H. Ascending:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
Descending:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

As the formation of the left hand is the reverse of that of the right, the fingering for the left hand is therefore exactly the reverse of that for the right; viz:-

L.H. Ascending:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
Descending:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

From the above models it will be seen that the fourth finger is used once in each octave, while the other fingers are each used twice. The principal difficulty lies, therefore, in remembering where the fourth finger comes. This once conquered, it is only necessary to watch the crossing of the fourth finger over the first (thumb) in the right hand descending, and in the left ascending.

In the scale of C, the 4th finger of the right hand comes on B (the 7th degree, or leading tone).

The 4th finger of the left hand comes on D (the second degree of the scale.)

The sharps are exactly the reverse of the flats just as the hands are the reverse of each other. Therefore, as the right hand fingers the scales in flats, the left hand fingers those in sharps; and as the right hand fingers the scales in sharps, the left hand fingers those in flats.

The 4th finger of the right hand comes on the first flat (B♭), and the 4th finger of the left hand comes on the first sharp (F♯) *)

The 4th finger of the right hand comes on the new sharp (leading tone), and the 4th finger of the left hand comes on the new flat (the fourth of the scale). *)

*) The scales of G, D, A and F are exceptions. The fingering for the left hand in these keys is the same as C, with the 4th finger on the second degree of the scale.

The Scales of F♯ and G♭ employ identically the same keys of the pianoforte. In the scale of F♯, the right hand is fingered according to the rule for flats, with the 4th finger on A♯ (B♭). The left hand fingering for the scale of G♭ is the same as for the scale of F♯, with the 4th finger on G♭ (F♯).

(B) HARMONIC MINOR SCALES.

The fingering of the Harmonic Minor Scales is the same as that of their parallel 1) Major Scales (A minor like A major, etc.) with the exception of F♯ minor and C♯ minor in the right hand, and B♭ minor and E♭ minor in the left hand.

These exceptions are fingered like their relative 2) Major Scales as follows:-

F♯ Minor like A Major, R. H. 4th finger on G♯.

C♯ Minor like E Major, R. H. 4th finger on D♯.

B♭ Minor like D♭ Major, L. H. 4th finger on G♭.

E♭ Minor like G♭ Major, L. H. 4th finger on G♭.

1) Parallel Scales start with same key note (C major and C minor, A major and A minor, etc.).

2) Relative Scales have same signature, (C major and A minor, D♭ major and B♭ minor, etc.).

(C) MELODIC MINOR SCALES.

The fingering of the Melodic Minor Scales is the same as that of the Harmonic Minor Scales, with the exception of F♯ minor and C♯ minor in the right hand ascending, and G♯ minor in the left hand descending.

These exceptions are fingered as follows:

F♯ Minor, R. H. ascending, 4th finger on D♯.

C♯ Minor, R. H. ascending, 4th finger on A♯.

G♯ Minor, L. H. descending, 4th finger on F♯.

A. DUR TONLEITERN.

A. MAJOR SCALES.

1. C dur.
C major.

2. G dur.
G major.

3. D dur.
D major.

4. A dur.
A major.

5. E dur.
E major.

6. H dur.
B major.

7. Fis dur.
F[#] major.

8. F dur.
F major.

9. Bb dur.
B^b major.

10. Es dur.
E^b major.

11. As dur.
A^b major.

12. Des dur.
D^b major.

13. Ges dur.
G^b major.

B. MOLL TONLEITERN.

B. MINOR SCALES.

Melodisch.

1. *Melodic.*

Harmonisch.

2. *Harmonic.*

1. A moll, melodisch.

A minor, melodic.

1. A moll, melodisch.

A minor, melodic.

harmonisch.

harmonic.

harmonisch.

harmonic.

2. E moll, melodisch.

E minor, melodic.

2. E moll, melodisch.

E minor, melodic.

harmonisch.

harmonic.

harmonisch.

harmonic.

3. H moll, melodisch.

B minor, melodic.

harmonisch.

harmonic.

4. Fis moll, melodisch.

F# minor, melodic.

harmonisch.

harmonic.

5. Cis moll, melodisch.

C# minor, melodic.

harmonisch.

harmonic.

6. Gis moll, melodisch. *G[#] minor, melodic.*

harmonisch.
harmonic.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature has three sharps. The music consists of six measures. Measure 1: Treble staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 2: Treble staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 3: Treble staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 4: Treble staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 5: Treble staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 6: Treble staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass staff has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note.

7. D moll, melodisch.

7. D minor, melodic.

This image shows the right-hand piano part for measures 7 through 10. The music is in common time (indicated by 'C') and D minor (indicated by a 'D' with a minor key signature). The melody consists of eighth-note patterns. Measure 7 starts with a descending eighth-note scale. Measures 8 and 9 continue the melodic line with eighth-note chords and patterns. Measure 10 concludes the section with a final eighth-note chord. Fingerings are indicated above the notes: 1, 4, 1; 1, 2, 3, 2, 3; 4; 3. The bass line is also visible in the lower staff.

harmonisch.
harmonic.

8. G moll, melodisch.

S. G minor, melodic.

Measures 1-8:

- Measure 1: Treble clef, B-flat key signature. Rhythms: 1, 4, 1.
- Measure 2: Rhythms: 1, 4.
- Measure 3: Rhythms: 4, 4.
- Measure 4: Rhythms: 3.
- Measure 5: Bass clef, B-flat key signature. Rhythms: 4.
- Measure 6: Rhythms: 3.
- Measure 7: Rhythms: 4.
- Measure 8: Rhythms: 3.

harmonisch.
harmonic.

harmonic.

4 1 1 4 4 3 4 3

5 4 3 4 3 1 4 1 4

9. C moll, melodisch.
C minor, melodic.

Fingerings: Treble staff - 1, 4, 1; 1, 4, 4, 4; 1, 3, 4; 1, 3, 4. Bass staff - 5, 4; 3, 4; 3, 4; 1, 4, 1; 1, 4.

harmonisch.
harmonic.

Fingerings: Treble staff - 1, 4, 1; 1, 4, 4, 4; 1, 3, 4; 1, 3, 4. Bass staff - 5, 4; 3, 4; 3, 4; 1, 4, 1; 1, 4.

10. F moll, melodisch.
F minor, melodic.

Fingerings: Treble staff - 1, 4, 1; 1, 4, 4, 4; 1, 3, 4; 1, 3, 4. Bass staff - 5, 4; 3, 4; 3, 4; 1, 4, 1; 1, 4.

harmonisch.
harmonic.

Fingerings: Treble staff - 1, 4, 1; 1, 4, 4, 4; 1, 3, 4; 1, 3, 4. Bass staff - 5, 4; 3, 4; 3, 4; 1, 4, 1; 1, 4.

11. B^b moll, melodisch.
B^b minor, melodic.

Fingerings: Treble staff - 1, 4, 1; 1, 4, 4, 4; 1, 3, 4; 1, 3, 4. Bass staff - 2, 3, 4; 3, 4; 4, 1; 1, 4.

harmonisch.
harmonic.

12. Es moll, melodisch.
E♭ minor, melodic.

harmonisch.
harmonic.

C. Chromatische Tonleiter.

Der obere Fingersatz, auch der französische genannt,
ist der gebräuchlichste, der untere, der englische genannt,
eignet sich sehr gut für geläufig zu spielende Passagen.

1. Parallelbewegung.

Parallel motion.

C. Chromatic Scale.

The upper, also called the French fingering, is that most
largely in use. The lower, called the English fingering, is of
great use in rapid passages.

2. Gegenbewegung.
Contrary motion.

3. Chromatischer Gang.

Chromatic Passage.

4. Anderer chromatischer Gang.

Another chromatic passage.

DUR TONLEITERN.

MAJOR SCALES.

1. C dur in Terzen. (oder Dezimen.)^{*}1. C major in thirds. (or tenths.)^{*}

2. In Sexten.

In sixths.

3. G dur in Terzen.^{*}

G major in thirds.

4. In Sexten.

In sixths.

5. D dur in Terzen.^{*}

D major in thirds.

6. In Sexten.

In sixths.

^{*}Terzen werden Dezimen durch Trennung der Stimmen noch eine Oktave.^{*}Thirds become tenths by separating the parts another octave.

A dur in Terzén.

A major in thirds.

7.

In Sexten.

In sixths.

8.

E dur in Terzen.

E major in thirds.

9.

In Sexten.

In sixths.

10.

H dur in Terzen.

B major in thirds.

11.

In Sexten.

In sixths.

12.

13. Fis dur in Terzen.
F# major in thirds.

14. In Sexten.
In sixths.

F dur in Terzen.

15. F major in thirds.

16. In Sexten.

In sixths.

17. B dur in Terzen.
Bb major in thirds.

18. In Sexten.

In sixths.

19. Es dur in Terzen.
E^b major in thirds.

20. In Sexten.
In sixths.

21. As dur in Terzen.
A^b major in thirds.

22. In Sexten.
In sixths.

23. Des dur in Terzen.
D^b major in thirds.

24. In Sexten.
In sixths.

36

Ges dur in Terzen.
G_b major in thirds.

25.

26. In Sexten.
In sixths.

26.

*) HARMONISCHE MOLL TONLEITERN.

*) HARMONIC MINOR SCALES.

27. A moll in Terzen.
A minor in thirds.

27.

28. In Sexten.
In sixths.

28.

29. E moll in Terzen.
E minor in thirds.

29.

30. In Sexten.
In sixths.

30.

*) Die melodische Form sollte auch in Terzen, Dezimen und Sexten geübt werden.

*) The Melodic form should also be practiced in thirds, tenths and sixths.

31. H moll in Terzen.
B minor in thirds.

32. In Sexten.
In sixths.

33. Fis moll in Terzen.
F# minor in thirds.

34. In Sexten.
In sixths.

35. Cis moll in Terzen.
C# minor in thirds.

36. In Sexten.
In sixths.

37. Gis moll in Terzen.
G[#] minor in thirds.

38. In Sexten.
In sixths.

39. D moll in Terzen.
D minor in thirds.

40. In Sexten.
In sixths.

41. G moll in Terzen.
G minor in thirds.

42. In Sexten.
In sixths.

43. C moll in Terzen.
C minor in thirds.

44. In Sexten.
In sixths.

45. F moll in Terzen.
F minor in thirds.

46. In Sexten.
In sixths.

47. B moll in Terzen.
B-flat minor in thirds.

48. In Sexten.
In sixths.

49. Es moll in Terzen.
E♭ minor in thirds.

50. In Sexten.
In sixths.

51. Chromatische Tonleiter in Terzen.
Chromatic scale in thirds.

In Sexten.

52. In sixths.

Nachstehende Tabelle ist täglich und wiederholt vorzunehmen.

The following formula should be practiced daily and repeatedly.

C dur. C major.	A moll. A minor.	F dur. F major.	D moll. D minor.	B dur. B flat major.	G moll. G minor.	Es dur. E flat major.	C moll. C minor.
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As dur. A flat major.	F moll. F minor.	Des dur. D flat major.	B moll. B flat minor.	Ges dur. G flat major.	Es moll. E flat minor.	H dur. H flat major.	Gis moll. G sharp minor.
Cis dur. C sharp major.	Ais moll. A sharp minor.	Ois dur. O sharp major.	Ais moll. A sharp minor.	Fis dur. F sharp major.	Dis moll. D sharp minor.	Ces dur. C sharp major.	As moll. A flat minor.

E dur. E major.	Cis moll. C sharp minor.	A dur. A major.	Fis moll. F sharp minor.	D dur. D major.	H moll. H minor.	G dur. G major.	E moll. E minor.	C dur. C major.
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9. Teil.

GEBROCHENE ACCORDE.

A. DREIKLÄNGE

In kleinerem Umfange.

Part 9.

BROKEN CHORDS.

A. COMMON CHORDS

In small compass.

C dur.
C major.

1. 1 Lage. 2 Lage. 3 Lage
1st Position. 2^d Pos. 3^d Pos.

2.

3.

4.

5.

Die vorstehenden Uebungen sind mit demselben Fingersatz
in allen Dur- und Moll-Tonleitern zu üben.

The foregoing exercises are to be practiced with the same fingering
in all major and minor scales.

B. DREIKLÄNGE In grösserem Umfange.

B. COMMON CHORDS

In larger compass.

1. C dur.

C major.

The image shows a page of sheet music for piano, specifically in C major and 3/4 time. The music is divided into three staves by a brace. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Each staff contains a series of notes with specific fingering instructions written above them. The fingering consists of two-digit numbers indicating which fingers to use for each note. The first staff starts with a measure of eighth notes followed by a repeat sign. The second staff begins with a measure of eighth notes followed by a repeat sign. The third staff starts with a measure of eighth notes followed by a repeat sign. The music continues with more measures, each with its own unique pattern of notes and fingerings.

Wie № 1 übe man mit demselben Fingersatz G dur, F dur, A moll, E moll und D moll.

Practice G major, F major, A minor, E minor, and D minor, with the same fingering as N° 1.

2 D dur.

2. *D major*

Sheet music for piano, page 2, measures 11-12. The music is in 2. D dur. (D major). The top staff is treble clef, 3/4 time, and the bottom staff is bass clef, 3/4 time. Fingerings are indicated above the notes. The music consists of two staves of six measures each.

Wie № 2 übe man mit demselben Fingersatz A dur und E dur.

Practice A major, and E major, with the same fingering as N° 2.

2 G moll.

3. G minor

3. G moll.
G minor.

The image shows a page of sheet music for piano, page 3, in G minor. The music is arranged for two hands. The right-hand part is written in treble clef and consists of six measures. The left-hand part is written in bass clef and also consists of six measures. Fingerings are indicated above the notes in both hands. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show a more complex pattern with sixteenth-note figures. Measures 4-5 continue the rhythmic patterns established earlier. Measure 6 concludes the section. The music is set in common time (indicated by '3' over '4'). The piano part includes a bass line with sustained notes and harmonic support.

8

2-4
1-2-4
1-2-4
5-1
1-2-4
4
0

0
2
3
8

Wie № 3 übe man mit demselben Fingersatz C moll und F moll.

Practice C minor, and F minor, with the same fingering as N° 3.

4. Es dur.

4. Es dur.
E♭ major

This image shows two staves of piano sheet music. The top staff is in E-flat major (three flats) and the bottom staff is in G major (one sharp). Measure 11 starts with a bass note followed by a treble note. Measures 12 and 13 continue with various notes and rests, including a bass note in measure 13. Fingerings are indicated above the notes.

Sheet music for two staves. The top staff is treble clef, B-flat key signature. The bottom staff is bass clef, B-flat key signature. Measure 8 starts with a dotted half note followed by a sixteenth-note pattern. Measure 9 starts with a sixteenth-note pattern followed by a dotted half note.

Wie № 4 übe man mit demselben Fingersatz As dur, Des dur, Fis moll, Cis moll und Gis moll.

Practice A^b major, D^b major, F^\sharp minor, C^\sharp minor, and G^\sharp minor, with the same fingering as No. 4.

5. B_b dur.

B^b major.

6. B moll.
B^b minor:

7. Ges dur.
G^b major:

8. Es moll.
E^b minor:

9. H dur.
B major.

10. H moll.
B minor.

11. C dur.
C major.

Wie N° 11 übe man mit demselben Fingersatz G dur.

Practice G major with the same fingering as N° 11.

12. D dur.
D major.

Wie N° 12 übe man mit demselben Fingersatz A dur und E dur.

Practice A major, and E major, with the same fingering as N° 12.

13. H dur.
B major.

Wie N° 14 übe man mit demselben Fingersatz E moll.

Practice E minor, with the same fingering as N° 14.

14. A moll.
A minor.

Wie N° 15 übe man mit demselben Fingersatz H moll.

Practice H minor, with the same fingering as N° 15.

15. H moll.
B minor.

16. Fis moll.
F# minor.

Wie N° 16 übe man mit demselben Fingersatz Cis moll und Gis moll.

Practice C# minor, and G# minor, with the same fingering as N° 16.

17. F dur.
F major.

18. B dur.
B^b major.

19. Es dur.
E^b major.

Wie N° 19 übe man mit demselben Fingersatz Des dur, Ges dur und Fis dur.

Practice *A^b major, D^b major, G^b major, and F[#] major, with the same fingering as N° 19.*

20. D moll.
D minor.

21. G moll.
G minor.

Wie N° 21 übe man mit demselben Fingersatz C moll und F moll.

Practice *C minor, and F minor, with the same fingering as N° 21.*

22. B moll.
B^b minor.

23. Es moll.
E^b minor.

24. C dur.
C major.

25.

26.

Die Uebungen N° 24, 25 und 26, sind mit demselben Fingersatz in allen Dur- und Molltonarten zu üben.
Practice Nos. 24, 25, and 26, in all major and minor keys, using the same fingering.

C. SEPTIMEN ACCORDE.

C. CHORDS OF THE SEVENTH.

1. 2. 3.

4. 5. 6. 7.

Die unter N° 2-7 angegebenen Uebungen sind mit gleichem Fingersatz in allen Tonarten zu üben, nur bei Tonarten mit einer Obertaste ist folgender Fingersatz zu beachten, z.B. für N° 7:

Exercises Nos. 2-7 are to be practiced with the same fingering in all Keys, excepting where one black note occurs; in which case, for N° 7 the following is to be used:

8.

9.

10.

Die Uebungen № 9 und 10 übe man mit demselben Fingersatz in allen Tonarten.

Exercises Nos. 9 and 10 are to be practiced with the same fingering in all keys.

11. C dur.

C major:

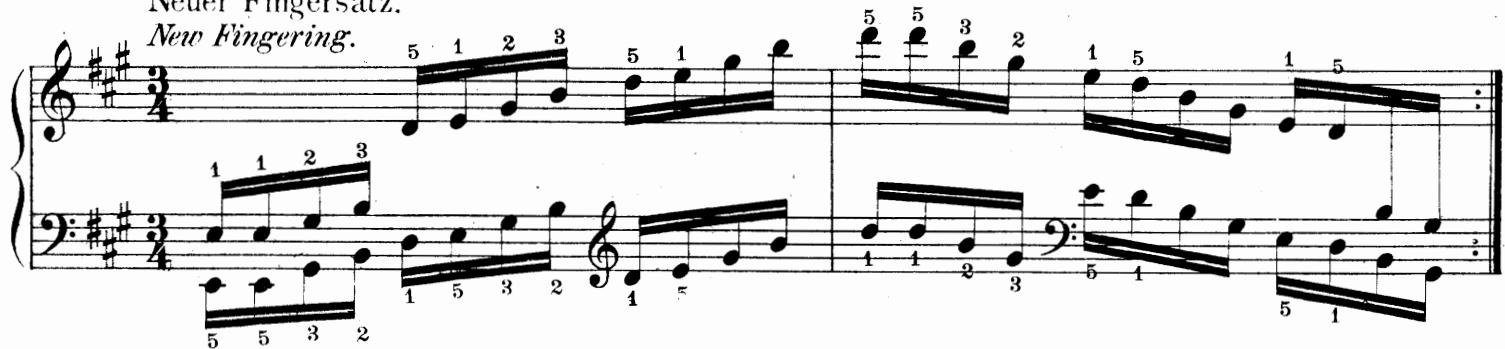
In allen Tonarten zu üben. Bei Tonarten, welche mit einer Obertaste beginnen, mit folgendem Fingersatz:

Practice in all keys. Where the exercise begins upon a black note, use the following fingering:

12. H dur.

B major:

Neuer Fingersatz.

New Fingering.D. VERMINDERTE SEPTIMEN
ACCORDÉ.D. CHORDS OF THE DIMINISHED
SEVENTH.

1. 2. 3. 4.

4

5.

2 1 3 2 4 2 5 1 $\frac{3}{2} \frac{1}{2} \frac{3}{2}$

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

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

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

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

6.

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

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

1 1 1 1

5 5 5 5

1 1 1 1

5 5 5 5

10. Teil.

GEBUNDENE TERZEN, QUARTEN
UND SEXTEN.

A. Vorübungen.

1. Terzen.—*Thirds.*

Sheet music for legato thirds. The music is in common time (C). The left hand (piano) provides harmonic support with sustained notes. The right hand (fretboard) plays eighth-note patterns. Fingerings are indicated above the notes:
 Top line: 4, 5, 4, 5, 4, 5, 4, 5
 Middle line: 3, 4, 3, 4, 3, 4, 3, 4
 Bottom line: 1, 2, 1, 2, 1, 2, 1, 2
 Second line: 2, 1, 2, 1, 2, 1, 2, 1
 Third line: 4, 3, 4, 3, 4, 3, 4, 3
 Bottom line: 5, 2, 5, 2, 5, 2, 5, 2
 Bass line: 3, 4, 3, 4, 3, 4, 3, 4

Part 10.

LEGATO THIRDS, FOURTHS
AND SIXTHS.A. *Preparatory Exercises.*

5 4 5 4

3 2 5 3

4 3 1 4

3 2 1 3

2 3 2 3

4 5 4 5

2 3 2 3

4 5 4 5

2 3 2 3

4 5 4 5

2 3 2 3

4 5 4 5

2 3 2 3

4 5 4 5

2 3 2 3

4 5 4 5

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2 3 2 3

6. Sexten.

6. *Sixths.*

7.

This image shows two staves of sheet music for piano. The top staff is in common time (indicated by 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. Measure 11 starts with a forte dynamic. The right hand plays eighth-note chords (e.g., G-C-E-G) while the left hand provides harmonic support. Measure 12 begins with a piano dynamic, continuing the eighth-note chordal pattern. Fingerings are indicated above the notes: in measure 11, '4 1' over the first note, '5 2' over the second, '4 1' over the third, and '5 2' over the fourth; in measure 12, '2 1' over the first note, '5 4' over the second, '1 4' over the third, and '5 4' over the fourth.

8.

The image shows two staves of piano music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. Fingerings are indicated above the notes: the first measure has fingerings 3, 4, 5, 3 over the treble notes and 2, 1 over the bass notes; the second measure has 3 over both notes; the third measure has 2 over both notes; the fourth measure has 5, 4, 3, 5 over the treble notes and 2 over the bass note; the fifth measure has 5 over both notes. The music consists of eighth-note patterns.

9.

9. 4 3 4 1 4 2

2 4 5 2 4 5 2 4

Obwohl der Fingersatz bei den Tonleitern in doppelten Terzen, von verschiedenen Autoritäten in mehreren Weisen angegeben wird, halten die meistern der besten Lehrer heute noch an dem System von Plaidy und Dreysschock fest, in welchem der Fingersatz $\frac{5}{3}$ nur einmal in jeder Octave vorkommt; die Reihenfolge ist $\begin{smallmatrix} 3 & 4 & 5 & 3 & 4 & 3 & 4 \\ 1 & 2 & 3 & 1 & 2 & 1 & 2 \end{smallmatrix}$ mit der rechten Hand und $\begin{smallmatrix} 3 & 2 & 1 & 2 & 1 & 2 & 1 \\ 5 & 4 & 3 & 4 & 3 & 4 & 3 \end{smallmatrix}$ mit der linken, zum Beispiel:

Da der fünfte Finger der einzige ist, der in jeder Okta-
ve nur einmal gebraucht wird, so ist nichts nötig, als die
Note zu bezeichnen, auf welche der 5te Finger in jedem der
verschiedenen Tonarten fallen soll, um den Fingersatz in
den verschiedenen Tonleitern anzugeben, u.zw.wie folgt:

C. Dur.

L. H. 5 auf C.

R. H. 5 auf G.

Die folgende Tabelle giebt den Fingersatz der ganzen Reihenfolge der Tonleitern nach dieser Methode in doppelten Terzen an, indem sie nur den Satz des fünften Fingers bezeichnet.

Fingersatz für doppelten Terzen. *Fingering for Double Thirds.*

Dur Tonleitern. *Major Scales.*

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
5-C (C dur.) (C major.)	5-G	5-D (G dur.) (G major.)	5-D	5-A (D dur.) (D major.)	5-A	5-A (A dur.) (A major.)	5-E
5-A (E dur.) (E major.)	5-B	5-A [#] (H dur.) (B major.)	5-F [#]	5-A [#] (Fis dur.) (F [#] major.)	5-F [#]	5-B ^b (Des dur.) (D ^b major.)	5-G ^b
5-F (As dur.) (A ^b major.)	5-G	5-C (Es dur.) (E ^b major.)	5-G	5-G (B dur.) (B ^b major.)	5-G	5-F (F dur.) (F major.)	5-G

Harmonische Moll Tonleitern.

Harmonic Minor Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
5-C (C moll.) (C minor.)	5-C	5-G (G moll.) (G minor.)	5-D	5-G (D moll.) (D minor.)	5-E	5-E (A moll.) (A minor.)	5-B
5-A (E moll.) (E minor.)	5-B	5-A [#] (H moll.) (B minor.)	5-A [#]	5-A (Fis moll.) (F [#] minor.)	5-E [#]	5-A (Cis moll.) (C [#] minor.)	5-B [#]
5-E (Gis moll.) (G [#] minor.)	5-F ^x	5-C ^b (Es moll.) (E ^b minor.)	5-G ^b	5-B ^b (B moll.) (B ^b minor.)	5-G ^b	5-F (F moll.) (F minor.)	5-G

While the fingering for the scales in double thirds is given in various ways by different authorities, yet, most of the best teachers of the day hold to the system of Plaidy and Dreyschock, in which the fingering $\frac{5}{3}$ occurs but once in each octave; the order of succession being 3 4 5 3 4 3 4
in the right hand, and 3 2 1 2 1 2 1 2
in the left hand, as follows:

Since the 5th finger is the only finger used but once in each octave, it is only necessary to designate the note upon which the 5th finger should fall in each of the various keys, in order to indicate the fingering of the different scales, thus:

C. Major.

L. H. 5 on C. *R. H. 5*

R. H. 5 on G.

The following table gives the fingering of the entire series of scales in double thirds, according to this method of indicating by the 5th finger only.

B. Tonleitern in doppelten Terzen.

B. Scales in Double Thirds.

DUR TONLEITERN

MAJOR SCALES

Sheet music for Major Scales, C major, 1st position. The music is in common time (indicated by 'C') and consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is C major, indicated by a single sharp sign (F#) above the staff. The music shows various fingerings (e.g., 1, 2, 3, 4, 5) and slurs over groups of notes. The first measure starts with a half note followed by a quarter note. The second measure starts with a quarter note followed by a eighth note. The third measure starts with a eighth note followed by a quarter note. The fourth measure starts with a quarter note followed by a eighth note. The fifth measure starts with a eighth note followed by a quarter note. The sixth measure starts with a quarter note followed by a eighth note. The seventh measure starts with a eighth note followed by a quarter note. The eighth measure starts with a quarter note followed by a eighth note. The ninth measure starts with a eighth note followed by a quarter note. The tenth measure starts with a quarter note followed by a eighth note. The eleventh measure starts with a eighth note followed by a quarter note. The twelfth measure starts with a quarter note followed by a eighth note. The thirteenth measure starts with a eighth note followed by a quarter note. The fourteenth measure starts with a quarter note followed by a eighth note. The fifteenth measure starts with a eighth note followed by a quarter note. The sixteenth measure starts with a quarter note followed by a eighth note. The seventeenth measure starts with a eighth note followed by a quarter note. The eighteenth measure starts with a quarter note followed by a eighth note. The nineteenth measure starts with a eighth note followed by a quarter note. The twentieth measure starts with a quarter note followed by a eighth note. The twenty-first measure starts with a eighth note followed by a quarter note. The twenty-second measure starts with a quarter note followed by a eighth note. The twenty-third measure starts with a eighth note followed by a quarter note. The twenty-fourth measure starts with a quarter note followed by a eighth note. The twenty-fifth measure starts with a eighth note followed by a quarter note. The twenty-sixth measure starts with a quarter note followed by a eighth note. The twenty-seventh measure starts with a eighth note followed by a quarter note. The twenty-eighth measure starts with a quarter note followed by a eighth note. The twenty-ninth measure starts with a eighth note followed by a quarter note. The thirtieth measure starts with a quarter note followed by a eighth note. The thirty-first measure starts with a eighth note followed by a quarter note. The thirty-second measure starts with a quarter note followed by a eighth note. The thirty-third measure starts with a eighth note followed by a quarter note. The thirty-fourth measure starts with a quarter note followed by a eighth note. The thirty-fifth measure starts with a eighth note followed by a quarter note. The thirty-sixth measure starts with a quarter note followed by a eighth note. The thirty-seventh measure starts with a eighth note followed by a quarter note. The thirty-eighth measure starts with a quarter note followed by a eighth note. The thirty-ninth measure starts with a eighth note followed by a quarter note. The forty-measure ends with a final note.

3. D dur.
D major.

3/4

5. E dur.

E major.

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

6. H dur.

B major.

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

7. Fis dur.

F♯ major.

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

8. F dur.

F major.

2 1
3 1
3 1
8
2 1
5 3

9. B dur.

B♭ major.

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

10. Es dur.
E♭ major.

Musical score for Exercise 10 in E-flat major. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (E-flat), and the bass staff has a key signature of one flat (E-flat). The music is in common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the notes, such as '3 1' or '2 1'. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 12.

11. As dur.

A♭ major.

Musical score for Exercise 11 in A-flat major. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (A-flat), and the bass staff has a key signature of one flat (A-flat). The music is in common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the notes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 12.

12. Des dur.

D♭ major.

Musical score for Exercise 12 in D-flat major. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (D-flat), and the bass staff has a key signature of one flat (D-flat). The music is in common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the notes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 12.

HARMONISCHE MOLL TONLEITERN.

HARMONIC MINOR SCALES.

13. A moll.

A minor.

Musical score for Exercise 13 in A minor (harmonic scale). The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F-sharp), and the bass staff has a key signature of one sharp (F-sharp). The music is in common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the notes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 12.

14. E moll.

E minor.

Musical score for Exercise 14 in E minor (harmonic scale). The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F-sharp), and the bass staff has a key signature of one sharp (F-sharp). The music is in common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the notes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 12.

15. H moll.

B minor.

16. Fis moll.

F# minor.

17. Cis moll.

C# minor.

18. Gis moll.

G# minor.

19. D moll.

D minor.

20. G moll.
G minor.

Sheet music for Exercise 20 in G minor. The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: for example, in the first measure, the first note has a '3' above it, and the second note has a '5' above it. The music continues with a sequence of chords, each with its own set of fingerings.

21. C moll.
C minor.

Sheet music for Exercise 21 in C minor. The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: for example, in the first measure, the first note has a '4' above it, and the second note has a '2' above it. The music continues with a sequence of chords, each with its own set of fingerings.

22. F moll.
F minor.

Sheet music for Exercise 22 in F minor. The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: for example, in the first measure, the first note has a '3' above it, and the second note has a '1' above it. The music continues with a sequence of chords, each with its own set of fingerings.

23. B moll.
B♭ minor.

Sheet music for Exercise 23 in B flat minor. The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: for example, in the first measure, the first note has a '4' above it, and the second note has a '2' above it. The music continues with a sequence of chords, each with its own set of fingerings.

24. Es moll.
E♭ minor.

Sheet music for Exercise 24 in E flat minor. The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: for example, in the first measure, the first note has a '5' above it, and the second note has a '3' above it. The music continues with a sequence of chords, each with its own set of fingerings.

Wie bei den Regeln für den Fingersatz der doppelten Terzen, so wird der Fingersatz der Tonleitern in doppelten Sexten auch verschiedentlich angegeben; doch wird das System von Plaidy und Dreyschock im allgemeinen angenommen, d. h., der Fingersatz $\frac{3}{4}$ wird nur einmal in jeder Octave gebraucht. Die Reihenfolge ist demgemäß wie folgt:-

3 4 5 4 5 4 5 mit der rechten Hand, und
 1 1 2 1 2 1 2

2 1 2 1 2 1 1 mit der linken Hand.
5 4 5 4 5 4 3

The image shows two staves of musical notation. The top staff is labeled "R.H." (Right Hand) and the bottom staff is labeled "L.H." (Left Hand). Both staves use treble clef. The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: for the R.H., fingers 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5; for the L.H., fingers 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

Da der dritte Finger der einzige ist, der in jeder Okta-
ve nur einmal gebraucht wird, so ist nichts nötig, als die No-
te zu bezeichnen, auf welche der 3^{te} Finger in jedem der
verschiedenen Tonarten fallen soll, um den Fingersatz in
den verschiedenen Tonleitern anzugeben, u. zw. wie folgt:

C Dur.

L. H. 3 auf G. R. H. 3 auf E.

Die folgende Tabelle giebt den Fingersatz der ganzen Reihenfolge der Tonleitern nach dieser Methode in doppelten Sexten an, indem sie nur den Satz des dritten Fingers bezeichnet.

NOTE BY THE EDITOR.

As in the case of double thirds, the fingering of scales in double sixths has been variously indicated; but the system of Plaidy and Dreyschock is here also generally accepted, i.e., the fingering $\frac{3}{1}$ to be used but once in each octave. The scheme of fingering is, therefore, as follows:-

3 4 5 4 5 4 5 in the right hand, and

2 1 2 1 2 1 1 in the left hand.
5 4 5 4 5 4 3

Since the 3^d finger is the only finger used but once in each octave, it is only necessary to designate the note upon which the 3^d finger should fall in each of the various keys, in order to indicate the fingering of the different scales, thus:

C Major.

L.H. 3 on G. *R.H. 3 on E.*

The following table gives the fingering of the entire series of scales in double sixths, according to this method of indicating by the 3d finger only.

Fingersatz für doppelten Sexten

Fingering for Double Sixths.

Dur Tonleitern

Major Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
3 - G. { C dur. C major. } 3 - E	3 - G { G dur. G major. } 3 - E	3 - G { D dur. D major. } 3 - B	3 - G# { A dur. A major. } 3 - F#				
3 - G# { E dur. E major. } 3 - C#	3 - G# { H dur. B major. } 3 - G#	3 - G# { Fis dur. F# major. } 3 - G#	3 - A{ Des dur. D major. } 3 - A				
3 - E{ As dur. A major. } 3 - A	3 - B{ Es dur. E major. } 3 - A	3 - F { B dur. B major. } 3 - A	3 - C { F dur. F major. } 3 - A				

Harmonische Moll Tonleitern.

Harmonic Minor Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
3 - B \natural {C moll. C minor.}	3 - A \flat	3 - F \sharp {G moll. G minor.}	3 - E \flat	3 - C \sharp {D moll. D minor.}	3 - B \flat	3 - A {A moll. A minor.}	3 - F
3 - E {E moll. E minor.}	3 - E	3 - G {H moll. B minor.}	3 - B	3 - G \sharp {Fis moll. F \sharp minor.}	3 - F \sharp	3 - G \sharp {Cis moll. C \sharp minor.}	3 - C \sharp
3 - D \sharp {Gis moll. G \sharp minor.}	3 - G \sharp	3 - B \flat {Es moll. E \flat minor.}	3 - E \flat	3 - D \flat {B moll. B \flat minor.}	3 - D \flat	3 - A \flat {F moll. F minor.}	3 - D \flat

C. Tonleitern in doppelten Sexten.

C. Scales in Double Sixths.

1. C dur.
C major.

DUR TONLEITERN
MAJOR SCALES

2. G dur.
G major.

3. D dur.
D major.

4. A dur.
A major.

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5. E dur.
E major.

Sheet music for E major (5). The treble and bass staves show eighth-note patterns. Fingerings are indicated above the notes. The treble staff starts with a C major chord (1, 2, 3) followed by various eighth-note chords. The bass staff starts with a G major chord (1, 2, 3, 4) followed by various eighth-note chords.

6. H dur.
B major.

Sheet music for B major (6). The treble and bass staves show eighth-note patterns. Fingerings are indicated above the notes. The treble staff starts with a D major chord (1, 2, 3) followed by various eighth-note chords. The bass staff starts with an A major chord (1, 2, 3, 4) followed by various eighth-note chords.

7. Fis dur.

F# major

Sheet music for F# major (7). The treble and bass staves show eighth-note patterns. Fingerings are indicated above the notes. The treble staff starts with an E major chord (1, 2, 3) followed by various eighth-note chords. The bass staff starts with a C major chord (1, 2, 3, 4) followed by various eighth-note chords.

8. F dur.

F major

Sheet music for F major (8). The treble and bass staves show eighth-note patterns. Fingerings are indicated above the notes. The treble staff starts with a D major chord (1, 2, 3) followed by various eighth-note chords. The bass staff starts with a B major chord (1, 2, 3, 4) followed by various eighth-note chords.

9. B dur.

B♭ major

Sheet music for B flat major (9). The treble and bass staves show eighth-note patterns. Fingerings are indicated above the notes. The treble staff starts with an A major chord (1, 2, 3) followed by various eighth-note chords. The bass staff starts with a G major chord (1, 2, 3, 4) followed by various eighth-note chords.

10. Es dur.
E♭ major.

11. As dur.
A♭ major.

12. Des dur.
D♭ major.

HARMONISCHE MOLL TONLEITERN.

HARMONIC MINOR SCALES.

15. H moll.
B minor.

16. Fis moll.
F[#] minor.

17. Cis moll.
C[#] minor.

18. Gis moll.
G[#] minor.

19. D moll.
D minor.

20. G moll.
G minor.

Fingerings for Exercise 20:

Top staff: 5 2 4 1 5 2 4 3 1 4 4 1 3 1 4 5 2 4 1 3 1 4 5 2 4 1 3 1 4 5 2 5 2 5 2 5
Bottom staff: 2 1 2 5 4 1 3 5 2 5 2 1 4 1 3 2 5 2 1 4 1 3 2 5 1 4 1 3 4 1 4 1 3 4 1 4 1 3 4 1 4 1 3 5

21. C moll.
C minor.

Fingerings for Exercise 21:

Top staff: 3 1 4 1 4 1 3 1 4 1 3 1 5 2 4 1 3 1 5 2 5 2 4 1 3 1 5 2 5 2 5 2 5
Bottom staff: 2 1 2 5 4 1 3 5 2 5 2 1 4 1 3 2 5 2 1 4 1 3 2 5 1 4 1 3 4 1 4 1 3 4 1 4 1 3 4 1 4 1 3 5

22. F moll.
F minor.

Fingerings for Exercise 22:

Top staff: 5 2 4 1 4 1 3 1 4 1 4 1 3 1 5 2 4 1 3 1 5 2 5 2 4 1 3 1 5 2 5 2 4 1 5 2 5 2 5
Bottom staff: 1 3 5 2 4 1 2 5 4 1 2 5 1 4 1 8 2 5 2 5 3 1 4 2 5 1 4 1 2 5 1 4 1 3 1 4 1 4 1 3 1 4 1 4 1 3 5

23. B moll.
Bb minor.

Fingerings for Exercise 23:

Top staff: 4 1 4 1 3 1 4 1 4 1 5 2 4 1 4 1 5 2 4 1 3 1 5 2 5 2 4 1 3 1 5 2 5 2 4 1 5 2 4 1 5 2 4 1
Bottom staff: 1 3 2 5 2 1 4 2 5 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 5

24. Es moll.
Eb minor.

Fingerings for Exercise 24:

Top staff: 3 1 4 1 5 2 4 1 4 1 5 2 3 1 4 1 5 2 5 2 4 1 3 1 5 2 5 2 4 1 3 1 5 2 5 2 4 1 3 1 5 2 4 1 3 1
Bottom staff: 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 2 5 1 4 1 3 5

D. Gebundene chromatische Tonleitern in doppelten Terzen, Quarten und Sexten.

*D. Legato Chromatic Scales;
in Double Thirds, Fourths and Sixths.*

Chromatische Terzen.

1. Chromatic Thirds.

1 4 5 3 1 4

A musical staff starting with a bass clef. The first note is a B-flat. A vertical bar line follows, then a C note. Another vertical bar line follows, then a B-flat note. A vertical bar line follows, then a D note. A vertical bar line follows, then an E note. A vertical bar line follows, then a G note. A vertical bar line follows, then a bass F note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 11 starts with a 4/4 time signature, followed by 5/3, 4/2, 4/2, 5/3, 4/2, 5/3, 4/2, 5/3, 4/2, 4/2, 5/3, 4/2, 5/3, 4/2, and ends with a single note. Measure 12 begins with a 2/4 time signature, followed by 4/3, 5/3, 1/3, 3/1, 1/3, 5/3, 1/3, 3/1, 5/3, 1/3, 3/1, 1/3, 3/1, 5/3, 1/3, and ends with a single note.

Chromatische Quarten.

2. Chromatic Fourths.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of a series of eighth-note chords. Above the top staff, the title "2. Chromatic Fourths." is written in a bold, italicized font. Below the staves, a series of numbers (e.g., 5, 4, 5; 4, 5, 3, 1; 4, 2, 1; 5, 4, 3, 2; 5, 4, 3, 1; 5, 4, 5, 1; 4, 2, 3, 1; 4, 2, 5, 1; 4, 2, 5, 1; 4, 2, 5, 1) are written above the notes, likely indicating fingerings or specific note heads.

Chromatische Sexten.

3. Chromatic Sixths. 4

The image shows two staves of musical notation. The top staff is in treble clef (C) and the bottom staff is in bass clef (F). Both staves are in 2/4 time. The key signature is B-flat major, indicated by two flats in the treble clef and one flat in the bass clef. The music consists of a series of eighth-note chords. The treble clef staff has a continuous bass line underneath it. The bass clef staff also has a continuous bass line underneath it. The notes are numbered with Roman numerals above them, indicating fingerings for the performer.

11. Teil.

UEBUNGEN MIT OCTAVEN.

Part 11.

EXERCISES IN OCTAVES.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10.

11.

*Bei Obertasten nimmt man gewöhnlich den 4. Finger, im Allgemeinen aber ist das keine feste Regel.

*The fourth finger is generally used on black notes; there is, however, no definite rule for this.

12. 13.

Fingersatz für langsam zu spielende, gebundene Octaventonleiter.
Fingering for slow, legato, octave passages.

A musical score for piano, page 15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a key signature of one flat. The music is in common time. Measure 15 starts with a repeat sign followed by a bass note. The right hand plays eighth-note chords in the treble clef staff. The left hand plays eighth-note chords in the bass clef staff. Measure 16 begins with a repeat sign followed by a bass note. The right hand continues eighth-note chords in the treble clef staff. The left hand continues eighth-note chords in the bass clef staff. Measure 17 begins with a repeat sign followed by a bass note. The right hand continues eighth-note chords in the treble clef staff. The left hand continues eighth-note chords in the bass clef staff. Measure 18 begins with a repeat sign followed by a bass note. The right hand continues eighth-note chords in the treble clef staff. The left hand continues eighth-note chords in the bass clef staff.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of six measures of eighth-note patterns. Measure 1: Treble staff has eighth notes on B, A, G, F#; Bass staff has eighth notes on E, D, C, B. Measure 2: Treble staff has eighth notes on A, G, F#, E; Bass staff has eighth notes on D, C, B, A. Measure 3: Treble staff has eighth notes on G, F#, E, D; Bass staff has eighth notes on C, B, A, G. Measure 4: Treble staff has eighth notes on F#, E, D, C; Bass staff has eighth notes on B, A, G, F#. Measure 5: Treble staff has eighth notes on E, D, C, B; Bass staff has eighth notes on A, G, F#, E. Measure 6: Treble staff has eighth notes on D, C, B, A; Bass staff has eighth notes on G, F#, E, D.

A musical score for piano, page 17. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and A major (indicated by a sharp sign). The music features eighth-note patterns and rests. Measure 17 begins with a sixteenth-note pattern in the bass, followed by eighth-note pairs in the treble. Measures 18-19 show eighth-note pairs in both staves. Measures 20-21 continue with eighth-note pairs. Measures 22-23 show eighth-note pairs in the treble, followed by a rest in the bass. Measures 24-25 show eighth-note pairs in the bass, followed by a rest in the treble.

A musical score for piano, page 18. The score consists of two staves. The top staff is in treble clef and common time, with a key signature of one flat. The bottom staff is in bass clef and common time, also with a key signature of one flat. The music features eighth-note patterns and rests. Measure 18 begins with a measure of eighth notes followed by a measure of eighth-note pairs. Measures 19-20 show eighth-note pairs followed by eighth-note pairs. Measures 21-22 show eighth-note pairs followed by eighth-note pairs. Measures 23-24 show eighth-note pairs followed by eighth-note pairs. Measures 25-26 show eighth-note pairs followed by eighth-note pairs. Measures 27-28 show eighth-note pairs followed by eighth-note pairs. Measures 29-30 show eighth-note pairs followed by eighth-note pairs. Measures 31-32 show eighth-note pairs followed by eighth-note pairs. Measures 33-34 show eighth-note pairs followed by eighth-note pairs. Measures 35-36 show eighth-note pairs followed by eighth-note pairs. Measures 37-38 show eighth-note pairs followed by eighth-note pairs. Measures 39-40 show eighth-note pairs followed by eighth-note pairs. Measures 41-42 show eighth-note pairs followed by eighth-note pairs. Measures 43-44 show eighth-note pairs followed by eighth-note pairs. Measures 45-46 show eighth-note pairs followed by eighth-note pairs. Measures 47-48 show eighth-note pairs followed by eighth-note pairs. Measures 49-50 show eighth-note pairs followed by eighth-note pairs. Measures 51-52 show eighth-note pairs followed by eighth-note pairs. Measures 53-54 show eighth-note pairs followed by eighth-note pairs. Measures 55-56 show eighth-note pairs followed by eighth-note pairs. Measures 57-58 show eighth-note pairs followed by eighth-note pairs. Measures 59-60 show eighth-note pairs followed by eighth-note pairs. Measures 61-62 show eighth-note pairs followed by eighth-note pairs. Measures 63-64 show eighth-note pairs followed by eighth-note pairs. Measures 65-66 show eighth-note pairs followed by eighth-note pairs. Measures 67-68 show eighth-note pairs followed by eighth-note pairs. Measures 69-70 show eighth-note pairs followed by eighth-note pairs. Measures 71-72 show eighth-note pairs followed by eighth-note pairs. Measures 73-74 show eighth-note pairs followed by eighth-note pairs. Measures 75-76 show eighth-note pairs followed by eighth-note pairs. Measures 77-78 show eighth-note pairs followed by eighth-note pairs. Measures 79-80 show eighth-note pairs followed by eighth-note pairs. Measures 81-82 show eighth-note pairs followed by eighth-note pairs. Measures 83-84 show eighth-note pairs followed by eighth-note pairs. Measures 85-86 show eighth-note pairs followed by eighth-note pairs. Measures 87-88 show eighth-note pairs followed by eighth-note pairs. Measures 89-90 show eighth-note pairs followed by eighth-note pairs. Measures 91-92 show eighth-note pairs followed by eighth-note pairs. Measures 93-94 show eighth-note pairs followed by eighth-note pairs. Measures 95-96 show eighth-note pairs followed by eighth-note pairs. Measures 97-98 show eighth-note pairs followed by eighth-note pairs. Measures 99-100 show eighth-note pairs followed by eighth-note pairs.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one flat (B-flat). The score consists of ten measures of music, numbered 19 at the beginning of the first measure. The music features various note values including eighth and sixteenth notes, and rests. The piano keys are represented by vertical lines with black dots for sharps and white spaces for flats.

12. Theil.

INTERVALLENLEHRE.

Unter Intervall (Zwischenraum) versteht man die Entfernung eines Tones zu einem anderen und werden die Intervalle von einem angenommenen Grundton aufwärts gebildet. z. B.

1 2 3 4 5 6 7 8

Prime. Secunde. Terz. Quarte. Quinte. Sexte. Septime. Octave.
Prime or Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.
unison.

Fernere Intervalle die über der Octave liegen benennt man nach ihrer wirklichen Stufenzahl. Die Intervalle erhalten dann folgende doppelte Benennung:

9 10 11 12 13 14 15

None. Dezime. Undezime. Duodezime. Terdezime. Quartdezime. Quintdezime.
Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth.

Diese Darstellung der Intervalle gründet sich auf die Diatonische C dur Tonleiter. Man bezeichnet die Intervalle mit Ziffern, Prime 1, Secunde 2, Terz 3, u.s.w. Die vorstehende Aufführung der Intervalle dient zur Grundlage aller Intervallbestimmungen. Die Intervalle nennt man zum Teil gross, zum Teil rein.

Secunde, Terz, Sexte, Septime gross; Prime, Quarte, Quinte, Octave rein.

Intervals which lie more than an octave apart are named according to their real distance from each other. Such intervals receive the following names:

This series of intervals is founded upon the diatonic key of C major. Some harmonists reckon only as far as tenths, calling an eleventh a fourth, a twelfth a fifth, etc. Intervals are marked with figures; unison or prime 1, second 2, third 3, etc.

The foregoing table serves as a foundation for the whole study of intervals. Certain intervals are called major and others perfect. Seconds, thirds, sixths and sevenths major; unisons or primes, fourths, fifths, and octaves perfect.

reine. grosse. grosse. reine. reine. grosse. grosse. reine.
perfect. major. major. perfect. perfect. major. major. perfect.
Prime. Secunde. Terz. Quarte. Quinte. Sexte. Septime. Octave.
Unison or Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.
Prime.

Erniedrigt man den oberen Ton der grossen Intervalle um eine kleine halbe Stufe, so entstehen kleine Intervalle.

If the upper tone of a major interval be lowered a chromatic semitone, the result is a minor interval.

kleine kleine kleine kleine
minor minor minor minor
Secunde. Terz. Sexte. Septime.
Second. Third. Sixth. Seventh.

Erhöht man den oberen Ton eines Teiles der grossen und reinen Intervalle um eine kleine halbe Stufe, so entstehen übermässige Intervalle.

If the upper tone of a portion of the major and perfect intervals be raised a chromatic semitone, the result is an augmented interval.

übermässige überm. überm. überm. überm.
augmented aug. aug. aug. aug.
Prime. Secunde. Quarte. Quinte. Sexte.
Prime. Second. Fourth. Fifth. Sixth.

Uebermässige Terzen kommen selten vor, übermässige Septimen, Octaven und Nonen niemals.

Augmented thirds occur seldom; augmented sevenths, octaves and ninths never.

Erhöht man den unteren Ton der meisten reinen und kleinen Intervalle um eine kleine halbe Stufe, so entstehen verminderte Intervalle.

verminderte verm. verm. verm. verm.
diminished dim. dim. dim. dim.

Terz. Quart. Quinte. Septime. Octave.
Third. Fourth. Fifth. Seventh. Octave.

Verminderte Primen, Secunden und Nonen sind harmonisch undenkbar.

Man unterscheidet Ganztöne (Ganzstufen) und grosse und kleine Halbtöne (Halbstufen). Ein Ganztón ist z.B. das Intervall einer grossen Secunde, zwischen welcher noch ein anderer Ton liegt Ein grosser Halbtón ist das Intervall einer kleinen Secunde, zwischen welcher kein Ton mehr Platz hat. Ein kleiner Halbtón ist die übermässige Prime

If the lower tone of any perfect or minor interval be raised a chromatic semitone, the result is a diminished interval.

Diminished unisons, seconds and ninths are harmonically impossible.

Tones are divided into whole tones, diatonic and chromatic semitones. The interval of the major second, for instance, with one other tone lying between its two extremes, is an example of a whole tone. A diatonic semitone is the interval of a minor second, having no tone between its two extremes. A chromatic semitone is the interval of the augmented unison.

The two tones of a chromatic semitone are always written on the same degree of the staff – of a diatonic semitone on adjoining degrees.

Uebersicht der Intervalle.

Prim. Primes.	Secunden. Seconds.	Terzen. Thirds.
reine. übermässige. grosse. perfect. augmented. major.	kleine. übermässige. grosse. minor. augmented. major.	kleine. verminderte. minor. diminished.
Quarten Fourths	Quinten. Fifths.	Sexten. Sixths.
reine. übermässige. verminderte. reine. übermässige. verminderte. grosse. perfect. augmented. diminished. perfect. augmented. diminished. major.	reine. übermässige. verminderte. reine. übermässige. verminderte. grosse. perfect. augmented. diminished. perfect. augmented. diminished. major.	kleine. übermässige. reine. übermässige. verminderte. reine. übermässige. minor. augmented. minor. augmented. minor. augmented.
Septimen. Sevenths.	Octaven. Octaves.	Nonen. Ninths.
grosse. kleine. verminderte. major. minor. diminished.	reine. verminderte. perfect. diminished.	grosse. kleine. major. minor.

Von der Einteilung der Intervalle in Konsonanzen und Dissonanzen.

Die Intervalle werden in befriedigende (konsonierende) und unbefriedigende (dissonierende) eingeteilt. Sämtliche reinen Intervalle die grossen und kleinen Terzen und Sexten nennt man Konsonanzen. Vollkommene Konsonanzen sind: Die reine Prime, reine Quarte, reine Quinte und reine Octave.

Recapitulation of Intervals.

Division of the Intervals into Consonances and Dissonances.

All intervals are divided into consonances and dissonances.

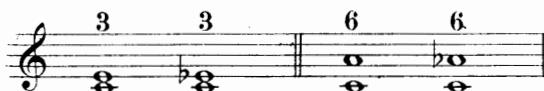
All perfect intervals, major and minor thirds, and the major and minor sixths are called consonances.

Perfect consonances are: the perfect unison or prime, perfect fourth, perfect fifths and the perfect octave.

Reine Prime. Perfect prime.	Reine Quarte. Perfect fourth.	Reine Quinte. Perfect fifth.	Reine Octave. Perfect octave.

Unvollkommene Konsonanzen sind: Die grosse und kleine Terz, die grosse und kleine Sexte.

Imperfect consonances are the major and minor third, and the major and minor sixth.



Alle übrigen sind Dissonanzen.

All others are dissonances.

Dissonanzen.

Dissonances.

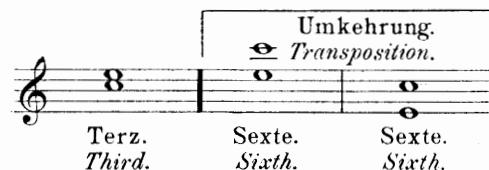
Prime. Prime. übermässige. <i>augmented.</i>	Secunden. Seconds. kleine. <i>minor.</i>	Terz. Third. übermässige. <i>augmented.</i>	Quarten. Fourths. übermässige. <i>augmented.</i>
grosse. <i>major.</i>	grosse. <i>minor.</i>	verminderte. <i>diminished.</i>	verminderte. <i>diminished.</i>
Quinten. <i>Fifths.</i>	Sexte. <i>Sixth.</i>	Septimen. <i>Sevenths.</i>	Octave. <i>Octave.</i>
übermässige.verminderte. <i>augmented. diminished.</i>	übermässige. <i>augmented.</i>	grosse. <i>major.</i>	kleine. <i>minor.</i>

Umkehrung der Intervalle.

Wenn man den tiefsten Ton der Intervalle um eine Octave erhöht, oder den höchsten Ton um eine Octave erniedrigt, so heisst das Umkehrung der Intervalle.

Transposition of the Intervals.

The transposition of an interval takes place if its lower tone be raised, or its upper tone be lowered, an octave.

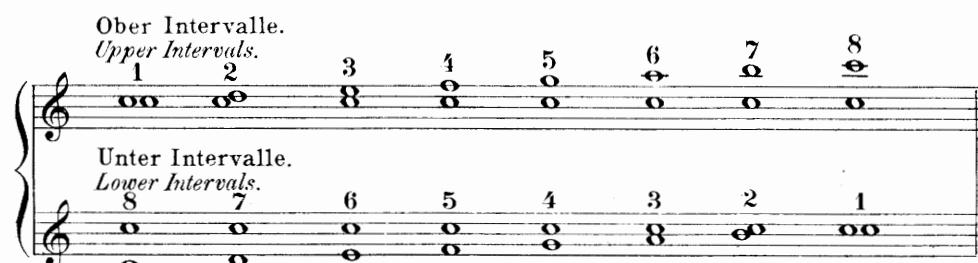


Durch die Umkehrung verändern sich die Verhältnisse der Intervalle auf ihre Benennung.

The names of the various intervals become changed through transposition.

Die diatonische Dur Tonleiter gestaltet sich durch die Umkehrung folgendermassen:

The diatonic major scale becomes by transposition as follows:



Hieraus ergeben sich folgende Zahlenreihen:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

Aus der Prime wird durch die Umkehrung eine Octave, aus der Secunde eine Septime u.s.w. Betreffs der Nebenart der Intervalle bestehen bei den Umkehrungen folgende Regeln:

The unison becomes by transposition an octave, the second a seventh, etc. The following are general rules for transposition of all intervals:

1. Alle reinen Intervalle bleiben bei der Umkehrung in die Octave rein.

1. All perfect intervals remain perfect by transposition in the octave.

2. Alle grossen Intervalle werden klein, alle kleinen gross, die übermässigen vermindert und die verminderten übermässig.

2. All major intervals become minor, all minor major, the augmented intervals become diminished, and the diminished augmented.

Tabelle der Intervalle mit ihren Umkehrungen.
TABLE OF INTERVALS WITH THEIR TRANSPOSITIONS.

Prim. <i>Primes.</i>		Secunden. <i>Seconds.</i>		
rein. <i>perfect.</i>	übermässige. <i>augmented.</i>	gross. <i>major.</i>	klein. <i>minor.</i>	überm. <i>aug.</i>
Octaven. <i>Octaves.</i>	verminderte. <i>diminished.</i>			Septimen. <i>Sevenths.</i>
rein. <i>perfect.</i>		klein. <i>minor.</i>	gross. <i>major.</i>	vermind. <i>dim.</i>
Terzen. <i>Thirds.</i>		Quarten. <i>Fourths.</i>		
gross. <i>major.</i>	klein. <i>minor.</i>	vermind. <i>dim.</i>	rein. <i>perfect.</i>	überm. <i>aug.</i>
Sexten. <i>Sixths.</i>	überm. <i>aug.</i>		rein. <i>perfect.</i>	überm. <i>aug.</i>
klein. <i>minor.</i>	gross. <i>major.</i>		klein. <i>minor.</i>	überm. <i>aug.</i>
Quinten. <i>Fifths.</i>		Sexten. <i>Sixths.</i>		
rein. <i>perfect.</i>	überm. <i>aug.</i>	vermin. <i>dim.</i>	gross. <i>major.</i>	überm. <i>aug.</i>
Quarten. <i>Fourths.</i>	überm. <i>aug.</i>		klein. <i>minor.</i>	überm. <i>aug.</i>
rein. <i>perfect.</i>	vermind. <i>dim.</i>		gross. <i>major.</i>	vermind. <i>dim.</i>
Septimen. <i>Sevenths.</i>		Octaven. <i>Octaves.</i>		
gross. <i>major.</i>	klein. <i>minor.</i>	vermind. <i>dim.</i>	rein. <i>perfect.</i>	vermind. <i>dim.</i>
Secunden. <i>Seconds.</i>	überm. <i>aug.</i>		überm. <i>aug.</i>	
klein. <i>minor.</i>	gross. <i>major.</i>		rein. <i>perfect.</i>	überm. <i>aug.</i>
Prim. <i>Primes.</i>		Prim. <i>Primes.</i>		
		überm. <i>aug.</i>	überm. <i>aug.</i>	

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mf

dim.

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dim.

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legato

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p

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mf cresc.

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p

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f

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