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422

LE DEGRÉ PRÉPARATOIRE TAUSIG. — THE TAUSIG PREPARATORY GRADE.

# Tausig-Vorstufe

559

technische Übungen für Pianoforte  
aus den bewährten Unterrichtswerken

von

L. KNINA, K. LÜTSCHG, ED. MERTKE, J. PISCHNA,  
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In folgerechter Ordnung  
zur Vorbereitung auf Karl Tausigs Tägliche Studien  
herausgegeben  
von

# GUSTAV DAMM.

(Theodor Steinräber.)



STEINRÄBER VERLAG, LEIPZIG.

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928.

# INHALT.

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„Eine Musikerbibel, die auf keine Frage eine Antwort schuldig bleibt.“ (**Mus. Tagesfragen**) sei angelegentlich empfohlen:

## MUSIK - TASCHENBUCH.

— 7. Auflage. 416 Seiten. Elegant gebunden 1 Mark. —

Inhalt: Erklärung der musikalischen Kunstausdrücke (Dr. H. Riemann); Katechismus der Musik (O. Schwalm); Tabellen zur Musikgeschichte (Dr. H. Riemann); Kurzgefaßte Harmonielehre (Dr. H. Riemann); Anleitung zum Gebrauch der Technischen Übungen (Dr. H. Riemann); Unterrichts- und Stundenkonti, Führer durch die Edition Steingräber.

„Der Inhalt ist der denkbar reichhaltigste; die für kurze Orientierung eingerichteten Nachweise sind vor trefflich.“

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644558.

I.

Übungen mit festliegenden Fingern.

*EXERCICES AVEC LES DOIGTS POSÉS FERMEMENT SUR LES TOUCHES.*

*EXERCISES WITH FINGERS FIRMLY HELD DOWN.*

Jede Nummer ist langsam und stark zu üben, dabei der spielende Finger hoch zu heben.

*Chaque Numéro doit être étudié dans le mouvement lent et joué avec force en levant bien le doigt qui est en jeu.*  
*Each No. must be practiced slowly and with force; the finger which is being used must be raised high.*

Nr. 1-19: Leonid Knina.

1. Jeder Takt 8 mal. *Chaque mesure 8 fois.* Each measure 8 times.

2.

3.

4.

5.

6.

\*) Die Ganznoten sind lautlos niederzudrücken und festzuhalten. — *Les touches représentées par les rondes doivent être silencieusement baissées et ainsi maintenues.* — The semibreves (whole notes) are to be noiselessly pressed and held down.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

**20** Jeder Takt 4 mal. *Chaque mesure 4 fois.* Each measure 4 times.

Nr. 20-23: Bernh. Wolff.

20.

*f sempre legato*

128

21.

*f sempre legato*

128

The musical score consists of two systems of piano music. The top system, labeled '20.', begins with a treble clef, common time, and an 'f' dynamic. The instruction '*f sempre legato*' is written above the staff. The bottom system, labeled '21.', also begins with a treble clef, common time, and an 'f' dynamic. Both systems feature a basso continuo line below the treble staff. The music is divided into measures by vertical bar lines, and each measure contains eight eighth notes. Measure 20 starts with a G major chord (G-B-D) followed by an F# minor chord (F#-A-C#). Measure 21 starts with a C major chord (C-E-G) followed by a B major chord (B-D#-G). The basso continuo line provides harmonic support with sustained notes and changing chords.

22. Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 times.

*f sempre legato*

Alle Finger liegen lassen. Tenir tous les doigts. Hold down all the fingers.

23.

*f sempre legato*

Alle Finger liegen lassen. Tenir tous les doigts. Hold down all the fingers.

Nr. 24-38: L. Knina.

24. 25. 26. 27. 28.

29. 30. 31. 32. 33.

34. 35. 36. 37. 38.

J. Pischna.

39.

928

Nr. 40-42: Karl Lütschg.

Nr. 40-42: Karl Lütschng.

**40.**

**41.**

**42.**

Rechte Hand. *Main droite.* Right hand.

Nr. 43-44: J. Pischna.

The image shows two staves of musical notation 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. Both staves feature a series of eighth-note chords. The top staff starts with a C major chord (G, B, D) and moves through various chords including F major (B, D, G), E major (A, C, G), and D major (F, A, C). The bottom staff follows a similar pattern, starting with a C major chord and moving through F major, E major, and D major. The notation includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte), as well as slurs and grace notes.

#### **44.** Linke Hand. *Main gauche*. Left hand.

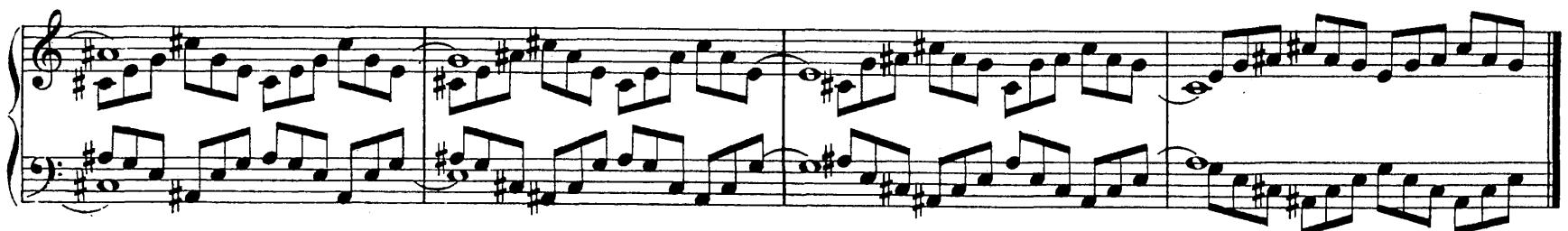
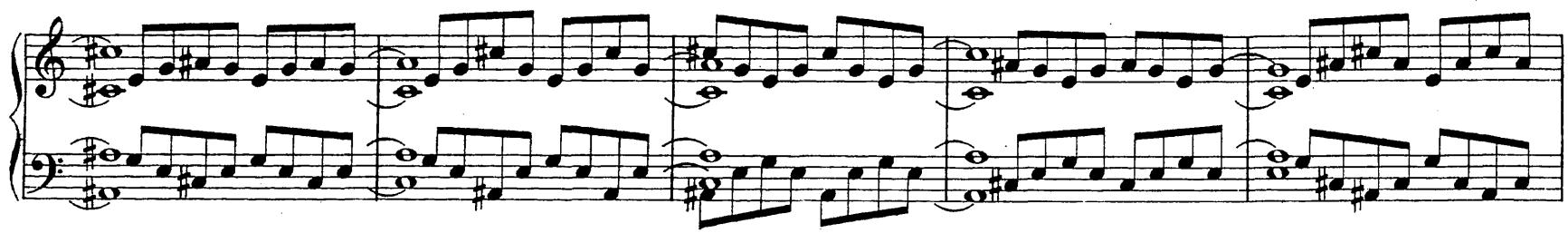
A musical score for piano, featuring two staves. The top staff is in 2/4 time and the bottom staff is in 3/4 time. Both staves show eighth-note patterns with various dynamics such as forte, piano, and sforzando.

Nr. 45 - 47: Robert Schwalm.

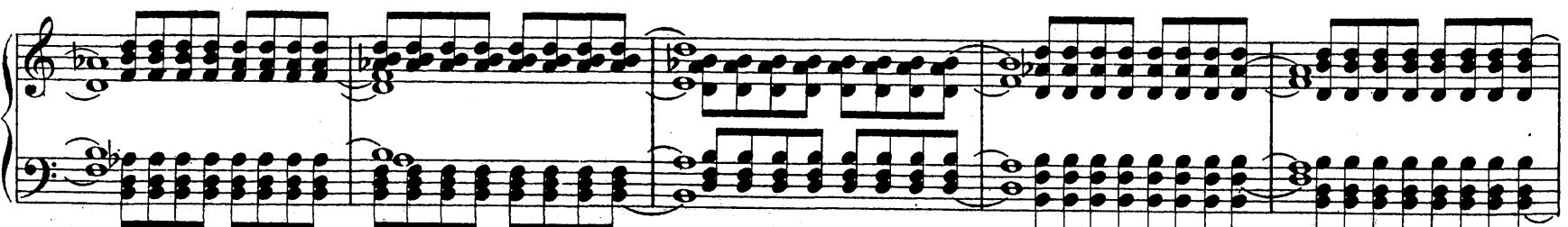
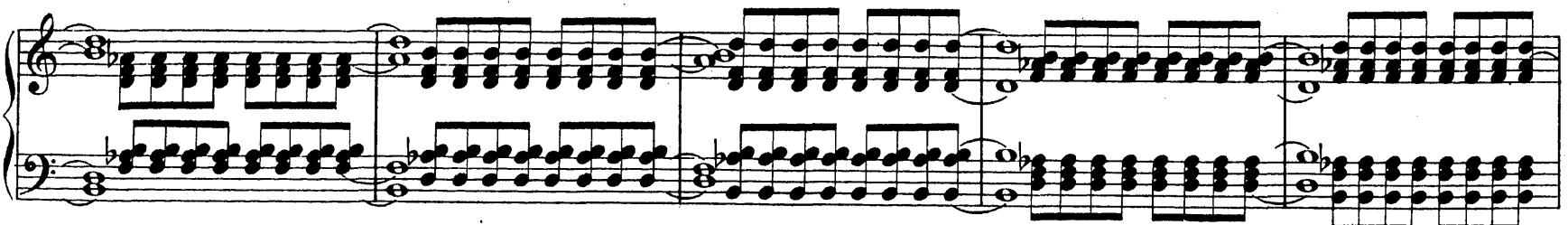
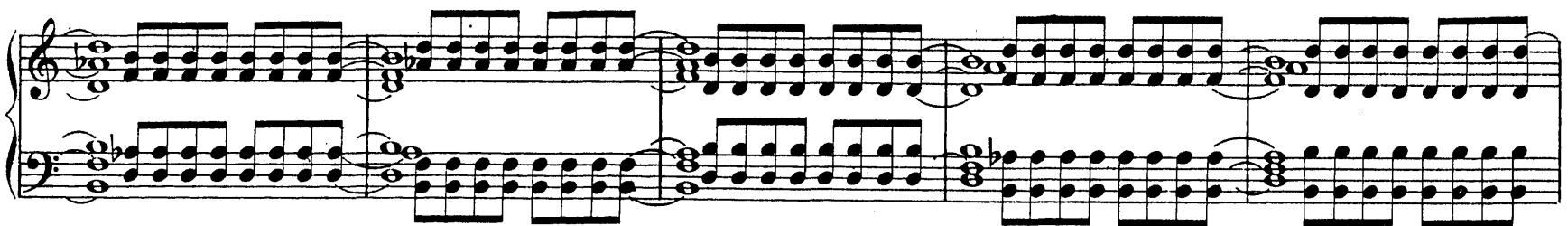
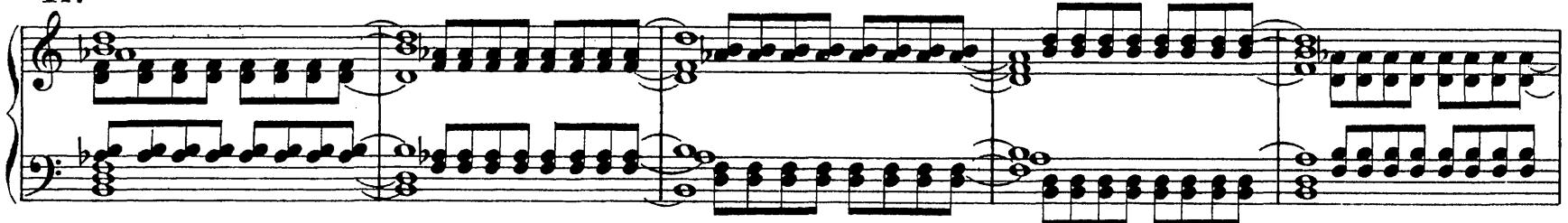
Musical score for piano, page 45, measures 45-47. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 45 starts with a forte dynamic. Measures 46 and 47 show eighth-note patterns. Measure 48 begins with a forte dynamic. The score includes measure numbers 45, 46, 47, and 48.

## 46.

A musical score for piano, featuring two staves. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The score consists of eight measures of music, divided by vertical bar lines. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.



47.



Nr. 48 - 103: Ed. Mertke

48. 49. 50. 51. 52.

53. 54. 55. 56. 57.

58. 59. 60. 61. 62.

63. 64. 65. 66. 67.

68. 69. 70. 71.

72. 73. 74. 75. 76. 77.

78. 79. 80. 81. 82.

83. 84. 85. 86.

87. 88. 89. 90. 91.

92. 93. 94. 95. 96.

97. 98. 99. 100.

101. 102. 103.

## II.

## Übungen zur gleichmässigen Ausbildung beider Hände.

*EXERCICES POUR UN ÉGAL DÉVELOPPEMENT DES MAINS.*

EXERCISES FOR THE EQUAL DEVELOPMENT OF THE HANDS.

104. Linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

Nr. 104-114: B. Wolff.



105.

106.

107.

Sheet music for exercise 107, consisting of six staves of sixteenth-note exercises. The staves are in common time and use various key signatures (G major, A major, B-flat major, C major, D major, E major). The exercises involve complex patterns of sixteenth notes, primarily using the right hand.

108.

Sheet music for exercise 108, consisting of six staves of sixteenth-note exercises. Fingerings are indicated above the notes in some measures. The exercises involve complex patterns of sixteenth notes, primarily using the right hand.

109.

Sheet music for exercise 109, consisting of six staves of sixteenth-note exercises. The exercises involve complex patterns of sixteenth notes, primarily using the right hand. Fingerings are indicated above the notes in some measures.

110.

Sheet music for exercise 110, consisting of six staves of sixteenth-note exercises. The exercises involve complex patterns of sixteenth notes, primarily using the right hand. Fingerings are indicated above the notes in some measures.

111.

112.

113.

114.

Sheet music for Exercise 114, consisting of four staves of sixteenth-note patterns. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. Fingerings such as 3, 5, 4, 3, 1, 2, and 3 are indicated above the notes. The subsequent staves follow a similar pattern with different key signatures (one sharp, one flat, one sharp, one flat).

115.

Nr. 115-118: R. Schwalm.

Sheet music for Exercise 115, consisting of ten staves of sixteenth-note patterns. Each staff begins with a treble clef and a common time signature. Fingerings are consistently marked with the numbers 1, 2, 3, 4, 5, 8, and 1. The patterns involve various note groupings and rests, separated by slurs or bar lines.

115.

116.

117.

118.

The image shows six staves of musical notation for a right-hand exercise. Each staff begins with a treble clef and a common time signature. The notation consists of vertical stems with horizontal dashes indicating direction, and black dots representing note heads. Fingerings are indicated above the notes, such as '1 3 2 4' or '3 5 4 2'. Slurs are used to group notes together. The music is divided into measures by vertical bar lines.

119.

Nr. 119-126: K. Lütschg.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). The music consists of continuous eighth-note patterns, with the right hand playing on the treble staff and the left hand playing on the bass staff.

120.

121.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time and A major (indicated by two sharps). The music is composed of continuous eighth-note patterns.

122.

A musical score for piano, consisting of two staves. The top staff begins with a treble clef and a key signature of three sharps. It contains a series of eighth-note patterns. The bottom staff begins with a bass clef and a key signature of one sharp. It also contains a similar series of eighth-note patterns. The music is divided into measures by vertical bar lines.

123.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of three sharps). The music consists of sixteenth-note patterns. Measure 10 starts with a dotted half note followed by a sixteenth-note pattern. Measure 11 begins with a sixteenth-note pattern followed by a dotted half note.

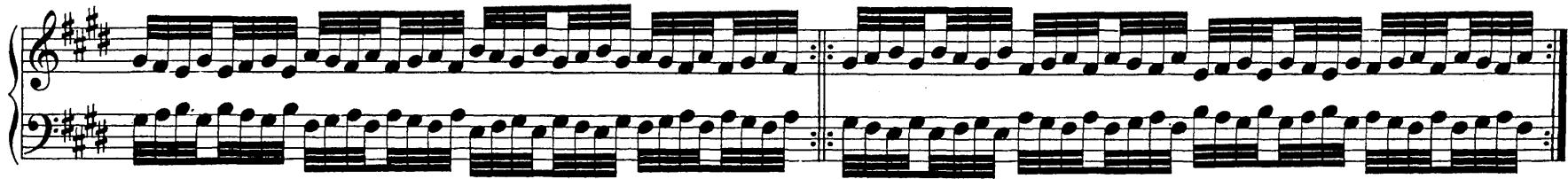
124.

A musical score for piano, page 10, system 4. The score is arranged in two staves. The top staff uses a treble clef and a key signature of three sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves consist of sixteenth-note patterns. A vertical bar line divides the measures.

125.



126.



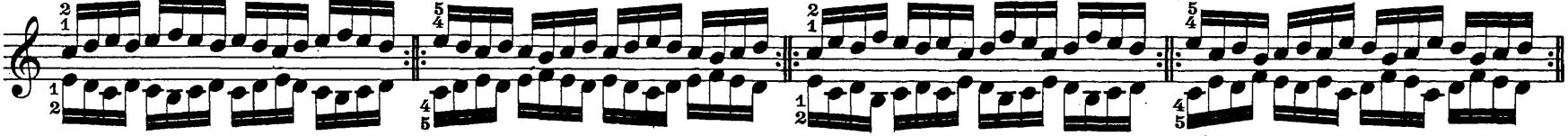
127.

128.

129.

130.

Nr. 127-140: E. Mertke.



131.

132.

133.

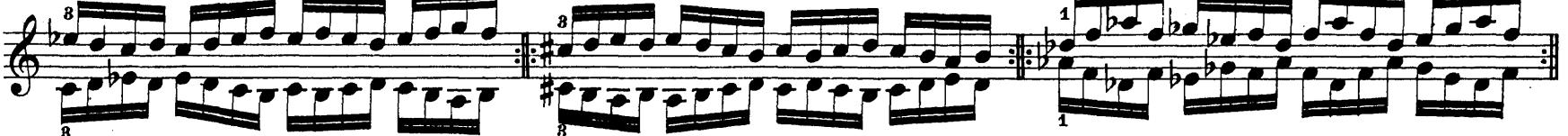
134.



135.

136.

137.



138.

139.

140.

H. Riemann.



141.

Musical score for measure 141, consisting of three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of continuous sixteenth-note patterns. Fingerings and counts are indicated above the notes in each staff.

Fingerings and counts for staff 1:

- Measure 1: 4, 4
- Measure 2: 4, 1, 4
- Measure 3: 8, 1, 5, 5
- Measure 4: 8, 5, 1, 1
- Measure 5: 2, 4, 1, 5
- Measure 6: 8, 5, 1, 1
- Measure 7: 4, 1, 5
- Measure 8: 8, 5, 1, 1
- Measure 9: 2, 4, 1, 5
- Measure 10: 8, 5, 1, 1
- Measure 11: 2, 4, 1, 5
- Measure 12: 8, 5, 1, 1
- Measure 13: 2, 4, 1, 5
- Measure 14: 8, 5, 1, 1
- Measure 15: 2, 4, 1, 5
- Measure 16: 8, 5, 1, 1
- Measure 17: 2, 4, 1, 5
- Measure 18: 8, 5, 1, 1
- Measure 19: 2, 4, 1, 5
- Measure 20: 8, 5, 1, 1
- Measure 21: 2, 4, 1, 5
- Measure 22: 8, 5, 1, 1
- Measure 23: 2, 4, 1, 5
- Measure 24: 8, 5, 1, 1
- Measure 25: 2, 4, 1, 5
- Measure 26: 8, 5, 1, 1
- Measure 27: 2, 4, 1, 5
- Measure 28: 8, 5, 1, 1
- Measure 29: 2, 4, 1, 5
- Measure 30: 8, 5, 1, 1
- Measure 31: 2, 4, 1, 5
- Measure 32: 8, 5, 1, 1
- Measure 33: 2, 4, 1, 5
- Measure 34: 8, 5, 1, 1
- Measure 35: 2, 4, 1, 5
- Measure 36: 8, 5, 1, 1
- Measure 37: 2, 4, 1, 5
- Measure 38: 8, 5, 1, 1
- Measure 39: 2, 4, 1, 5
- Measure 40: 8, 5, 1, 1
- Measure 41: 2, 4, 1, 5
- Measure 42: 8, 5, 1, 1
- Measure 43: 2, 4, 1, 5
- Measure 44: 8, 5, 1, 1
- Measure 45: 2, 4, 1, 5
- Measure 46: 8, 5, 1, 1
- Measure 47: 2, 4, 1, 5
- Measure 48: 8, 5, 1, 1
- Measure 49: 2, 4, 1, 5
- Measure 50: 8, 5, 1, 1
- Measure 51: 2, 4, 1, 5
- Measure 52: 8, 5, 1, 1
- Measure 53: 2, 4, 1, 5
- Measure 54: 8, 5, 1, 1
- Measure 55: 2, 4, 1, 5
- Measure 56: 8, 5, 1, 1
- Measure 57: 2, 4, 1, 5
- Measure 58: 8, 5, 1, 1
- Measure 59: 2, 4, 1, 5
- Measure 60: 8, 5, 1, 1
- Measure 61: 2, 4, 1, 5
- Measure 62: 8, 5, 1, 1
- Measure 63: 2, 4, 1, 5
- Measure 64: 8, 5, 1, 1
- Measure 65: 2, 4, 1, 5
- Measure 66: 8, 5, 1, 1
- Measure 67: 2, 4, 1, 5
- Measure 68: 8, 5, 1, 1
- Measure 69: 2, 4, 1, 5
- Measure 70: 8, 5, 1, 1
- Measure 71: 2, 4, 1, 5
- Measure 72: 8, 5, 1, 1
- Measure 73: 2, 4, 1, 5
- Measure 74: 8, 5, 1, 1
- Measure 75: 2, 4, 1, 5
- Measure 76: 8, 5, 1, 1
- Measure 77: 2, 4, 1, 5
- Measure 78: 8, 5, 1, 1
- Measure 79: 2, 4, 1, 5
- Measure 80: 8, 5, 1, 1
- Measure 81: 2, 4, 1, 5
- Measure 82: 8, 5, 1, 1
- Measure 83: 2, 4, 1, 5
- Measure 84: 8, 5, 1, 1
- Measure 85: 2, 4, 1, 5
- Measure 86: 8, 5, 1, 1
- Measure 87: 2, 4, 1, 5
- Measure 88: 8, 5, 1, 1
- Measure 89: 2, 4, 1, 5
- Measure 90: 8, 5, 1, 1
- Measure 91: 2, 4, 1, 5
- Measure 92: 8, 5, 1, 1
- Measure 93: 2, 4, 1, 5
- Measure 94: 8, 5, 1, 1
- Measure 95: 2, 4, 1, 5
- Measure 96: 8, 5, 1, 1
- Measure 97: 2, 4, 1, 5
- Measure 98: 8, 5, 1, 1
- Measure 99: 2, 4, 1, 5
- Measure 100: 8, 5, 1, 1
- Measure 101: 2, 4, 1, 5
- Measure 102: 8, 5, 1, 1
- Measure 103: 2, 4, 1, 5
- Measure 104: 8, 5, 1, 1
- Measure 105: 2, 4, 1, 5
- Measure 106: 8, 5, 1, 1
- Measure 107: 2, 4, 1, 5
- Measure 108: 8, 5, 1, 1
- Measure 109: 2, 4, 1, 5
- Measure 110: 8, 5, 1, 1
- Measure 111: 2, 4, 1, 5
- Measure 112: 8, 5, 1, 1
- Measure 113: 2, 4, 1, 5
- Measure 114: 8, 5, 1, 1
- Measure 115: 2, 4, 1, 5
- Measure 116: 8, 5, 1, 1
- Measure 117: 2, 4, 1, 5
- Measure 118: 8, 5, 1, 1
- Measure 119: 2, 4, 1, 5
- Measure 120: 8, 5, 1, 1
- Measure 121: 2, 4, 1, 5
- Measure 122: 8, 5, 1, 1
- Measure 123: 2, 4, 1, 5
- Measure 124: 8, 5, 1, 1
- Measure 125: 2, 4, 1, 5
- Measure 126: 8, 5, 1, 1
- Measure 127: 2, 4, 1, 5
- Measure 128: 8, 5, 1, 1
- Measure 129: 2, 4, 1, 5
- Measure 130: 8, 5, 1, 1
- Measure 131: 2, 4, 1, 5
- Measure 132: 8, 5, 1, 1
- Measure 133: 2, 4, 1, 5
- Measure 134: 8, 5, 1, 1
- Measure 135: 2, 4, 1, 5
- Measure 136: 8, 5, 1, 1
- Measure 137: 2, 4, 1, 5
- Measure 138: 8, 5, 1, 1
- Measure 139: 2, 4, 1, 5
- Measure 140: 8, 5, 1, 1

## III.

## Übungen zum Unter- und Übersetzen.

POUR FAIRE PASSER LES DOIGTS. FOR TURNING OVER AND UNDER THE FINGERS.

Nr. 142-151: B. Wolff.

142. Rechte Hand. *Main droite.* Right hand.

143. Linke Hand. *Main gauche.* Left hand.

144. Rechte Hand. *Main droite.* Right hand.

145. Linke Hand. *Main gauche.* Left hand.

146. Die linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

148.

149. Rechte Hand. *Main droite.* Right hand.

150. Linke Hand. *Main gauche.* Left hand.

151. Die linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

IV.  
Tonleitern.

GAMMES. SCALES.

Die linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.152. C dur. *Ut majeur.* C major.  
(Diatonisch-diatonique-diatonic.)153. A moll. *La mineur.* A minor.  
(Melodisch-melodieux-melodic.)

154. A moll. *La mineur.* A minor.  
(Harmonisch-harmonieus-harmonic.)

155. G dur. *Sol majeur.* G major.  
(Diat.)156. E moll. *Mi mineur.* E minor.  
(Mel.)

157. E moll. *Mi mineur.* E minor.

(Harm.)

158. D dur. *Ré majeur.* D major.

(Diat.)

159. H moll. *Si mineur.* B minor.

(Mel.)

160. H moll. *Si mineur.* B minor.

(Harm.)

161. A dur. *La majeur.* A major.

(Diat.)

162. Fis moll. *Fa♯ mineur.* F♯ minor.

(Mel.)

163. Fis moll. *Fa♯ mineur.* F♯ minor.

(Harm.)

164. E dur. *Mi majeur.* E major.

(Diat.)

165. Cis moll. *Ut♯ mineur.* C♯ minor.

(Mel.)

166. Cis moll. *Ut♯ mineur.* C♯ minor.

(Harm.)

167. H dur. *Si majeur.* B major.

(Diat.)

168. Gis moll. *Sol♯ mineur.* G♯ minor.

(Mel.)

169. Gis moll. *Sol♯ mineur.* G♯ minor.

(Harm.)

170. Fis dur. *Fa♯ majeur.* F♯ major.

(Diat.)

171. Dis moll. *Ré♯ mineur.* D♯ minor.

(Mel.)

172. Dis moll. *Ré♯ mineur.* D♯ minor.

(Harm.)

173. Ges dur. *Sol♭ majeur.* G♭ major.

(Diat.)

174. Es moll. *Mi♭ mineur.* E♭ minor.

(Mel.)

**175.** Es moll. *Mib mineur.* Eb minor.  
(Harm.)

**176.** D<sub>b</sub> major.  
(Harm.)

**177.** B moll. *Sib mineur.* Eb minor.  
(Mel.)

**178.** B moll. *Sib mineur.* Bb minor.  
(Harm.)

**180.** F moll. *Fa mineur.* F minor.  
(Mel.)

**181.** F moll. *Fa mineur.* F minor.  
(Harm.)

**183.** C moll. *Ut mineur.* C minor.  
(Mel.)

**184.** C moll. *Ut mineur.* C minor.  
(Harm.)

**186.** G moll. *Sol mineur.* G minor.  
(Mel.)

**187.** G moll. *Sol mineur.* G minor.  
(Harm.)

**189.** D moll. *Ré mineur.* D minor.  
(Mel.)

**190.** D moll. *Ré mineur.* D minor.  
(Harm.)

**Chromatische Tonleiter.**  
*La gamme chromatique.* Chromatic Scales.

192.



193.



## Die Zigeuner-Tonleiter.

*La gamme bohémienne.*

The Gipsy Scale.

194. \*



195.



196.



197.



198.



199.



200.



201.



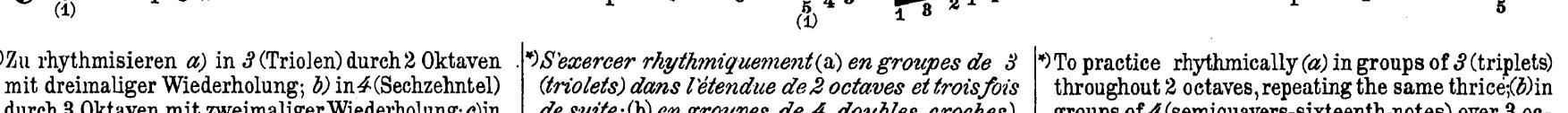
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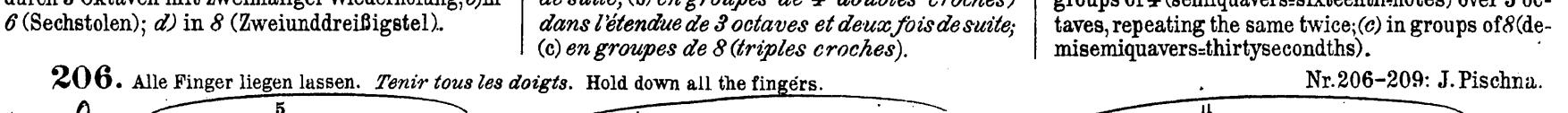
203.



204.



205.



\*Zu rhythmisieren *a*) in 3 (Triolen) durch 2 Oktaven mit dreimaliger Wiederholung; *b*) in 4 (Sechzehntel) durch 3 Oktaven mit zweimaliger Wiederholung; *c*) in 6 (Sechstoten); *d*) in 8 (Zweiunddreißigstel).

\*S'exercer rhythmiquement (a) en groupes de 3 (triolets) dans l'étendue de 2 octaves et trois fois de suite; (b) en groupes de 4 doubles croches dans l'étendue de 3 octaves et deux fois de suite; (c) en groupes de 8 (triples croches).

To practice rhythmically (a) in groups of 3 (triplets) throughout 2 octaves, repeating the same thrice; (b) in groups of 4 (semiquavers-sixteenth-notes) over 3 octaves, repeating the same twice; (c) in groups of 8 (demisemiquavers-thirtyseconds).

206. Alle Finger liegen lassen. *Tenir tous les doigts.* Hold down all the fingers.

Nr. 206-209: J. Pischna.

1 1 1 1 1 1

1 1 1 1 1 1

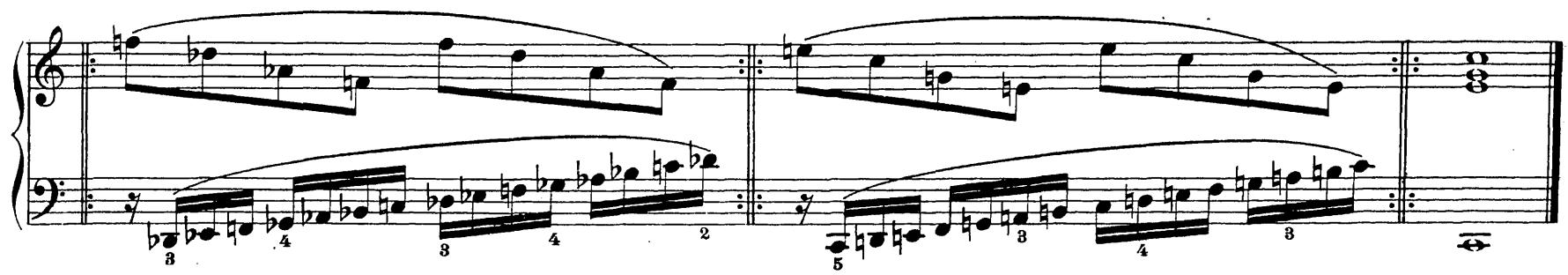
4 1 1 5 8 4

8 4 3 5 8 4

5 3 4 8 4 2

5 3 4 8 4 2

5 3 4 8 4 2



207.

Vivace.

*f*

4 times. 4 fois. 4 times.

Alle Finger liegen lassen. Tenir tous les doigts. Hold down all the fingers.

**208.** Alle Finger liegen lassen. *Tenir tous les doigts.* Hold down all the fingers.

4 mal. 4 fois. 4 times.

Fingerings below the notes:

Top Staff: 5 4 8 1 8 3 2 1 1 8 4 5 3 2 1 1 5 3 1 4 3 2 3 4 1 1 8

Bottom Staff: 5 8 2 1 1 3 1 5 4 1 4 1 2 3 4 5 4 3 1 2 1 3 4 1 3 4

209.

Fingerings above the notes:

Top Staff: 2 3 4 1 4 1 5 1 4 4 2 1 4 4 5 4 8 1 8 2 3 4 1 1 5 1 4 4

Bottom Staff: f 4 mal. 4 fois. 4 times.

Alle Finger liegen lassen. Tenir tous les doigts. Hold down all the fingers.

Fingerings above the notes:

Top Staff: 2 1 4 1 4 2 4 1 1 5 1 4 2 1 1 4 5 2 1 4 5 8 1 8

Bottom Staff: b 1 2 3 4 5 2 1 2 3 4 5 2 1 2 3 4 5 2 1 2 3 4 5

Fingerings above the notes:

Top Staff: 2 3 1 1 4 5 4 8 1 8 2 3 4 1 1 5 1 4 2 3 1 1 4 5 8 1 8

Bottom Staff: b 1 2 3 4 5 2 1 2 3 4 5 2 1 2 3 4 5 2 1 2 3 4 5

Fingerings above the notes:

Top Staff: 2 3 4 1 1 5 1 4 2 1 1 5 4 3 2 1 1 4 5 1 4 2 1 1 5 1 4 4

Bottom Staff: b 1 2 3 4 5 2 1 2 3 4 5 2 1 2 3 4 5 2 1 2 3 4 5 2 1 2 3 4 5

## Durtonleitern in Terzen.

Les gammes majeures en tierces. Major Scales in Thirds.

Ebenso in Dezimen (rechte Hand eine Oktave höher).

Etudiez toutes les gammes en tierces de même en décimes (la main droite une octave plus haut).

Practice all the Scales in Thirds (the right hand an octave higher) also in Tenthths.

210. C dur. Ut majeur. C major.

211. G dur. Sol majeur. G major.

212. D dur. Ré majeur. D major.

213. A dur. La majeur. A major.

214. E dur. Mi majeur. E major.

215. H dur. Si majeur. B major.

216. Ges dur. Solb majeur. Gb major.

217. Des dur. Réb majeur. Bb major.

218. As dur. La majeur. Ab major.

219. Es dur. Mib majeur. Eb major.

220. B dur. Si majeur. Bb major.

221. F dur. Fa majeur. F major.

## Melodische Molltonleitern in Terzen.

Les gammes mineures mélodiques en tierces. Melodic Minor Scales in Thirds.

222. A moll. La mineur. A minor.

223. E moll. Mi mineur. E minor.

**224.** H moll. *Si mineur.* B minor.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes frequently, indicated by various sharps and flats. The score consists of ten measures. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measure 10 concludes with a forte dynamic. Fingerings are marked above the notes, such as '1' over a note in measure 1 and '4' over a note in measure 10.

## **226.** Cis moll. *Ut $\sharp$ mineur.* C $\sharp$ minor.

A horizontal strip of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of a series of eighth-note patterns. Fingerings are indicated above the notes: the first measure has '1' over each note; the second measure has '1' over the first two notes, '4' over the next two, '3' over the next two, and '4' over the last two; the third measure has '1' over the first two notes, '1' over the next two, '4' over the next two, and '3' over the last two; the fourth measure has '1' over the first two notes, '1' over the next two, '1' over the next two, and '4' over the last two; the fifth measure has '1' over the first two notes, '1' over the next two, '1' over the next two, and '3' over the last two; the sixth measure has '1' over the first two notes, '1' over the next two, '1' over the next two, and '3' over the last two. The bass staff also includes a 'B' under the first note of the first measure.

## 228. Es moll. *Mib mineur*: Eb minor.

## **230.** F moll. *Fa mineur.* F minor.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 21 begins with a dynamic of 2. The top staff has a sixteenth-note pattern starting with a quarter note. The bottom staff has a eighth-note pattern starting with a quarter note. Measure 22 begins with a dynamic of 1. The top staff has a sixteenth-note pattern starting with a quarter note. The bottom staff has a eighth-note pattern starting with a quarter note.

**232.** G moll. *Sol mineur.* G minor.

A musical score for piano featuring two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Both staves are in common time and include a key signature of one flat. The music consists of eighth-note patterns. Measure 81 starts with a bass note followed by a treble note. Measures 82-83 show a continuous eighth-note pattern. Measures 84-85 feature a bass line with eighth-note chords. Measures 86-87 continue the eighth-note patterns. Measure 88 concludes with a bass note followed by a treble note.

## Harmonische Molltonleitern in Terzen.

## *Les gammes mineures harmoniques en tierces.*    Harmonic Minor Scales in Thirds.

**234** A moll. *La mineur*. A minor

## **236.** H moll. *Si mineur.* B minor.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature changes from one sharp to two sharps. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by eighth-note pairs. The score includes various dynamics like forte, piano, and accents, as well as fingerings (e.g., 1, 2, 3, 4, 8) and rests.

## **237.** Fis moll. *Fa*♯ mineur. F♯ minor.

238. Cis moll. *Ut<sup>#</sup> mineur.* C<sup>#</sup> minor.

239. Gis moll. *Sol<sup>#</sup> mineur.* G<sup>#</sup> minor.

240. Es moll. *Mi<sup>b</sup> mineur.* E<sup>b</sup> minor.

241. B moll. *Sib mineur.* B<sup>b</sup> minor.

242. F moll. *Fa mineur.* F minor.

243. C moll. *Ut mineur.* C minor.

244. G moll. *Sol mineur.* G minor.

245. D moll. *Ré mineur.* D minor.

Durtonleitern in Sexten.  
*Les gammes majeures en sixtes.* Major Scales in Sixths.

246. C dur. *Ut majeur.* C major.

247. G dur. *Sol majeur.* G major.

248. D dur. *Ré majeur.* D major.

249. A dur. *La majeur.* A major.

250. E dur. *Mi majeur.* E major.

251. H dur. *Si majeur.* B major.

**252.** Ges dur. *Sol $\flat$  majeur.* G $\flat$  major.

Musical notation for Exercise 252 in G-flat major (Ges dur). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with a G $\flat$ , and the bass staff starts with a C. The music is in common time.

**254.** As dur. *La $\flat$  majeur.* A $\flat$  major.

Musical notation for Exercise 254 in A-flat major (As dur). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with an A $\flat$ , and the bass staff starts with a C. The music is in common time.

**256.** B dur. *Si $\flat$  majeur.* B $\flat$  major.

Musical notation for Exercise 256 in B-flat major (B dur). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with a B $\flat$ , and the bass staff starts with a C. The music is in common time.

**257.** F dur. *Fa majeur.* F major.

Fingerings for Exercise 257 in F major (F dur). The fingerings are: 1, 1, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 4.

### Melodische Molltonleitern in Sexten.

*Les gammes mineures mélodiques en sixtes.*

Melodic Minor Scales in Sixths.

**258.** A moll. *La mineur.* A minor.

Musical notation for Exercise 258 in A minor (A moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with an A, and the bass staff starts with a C. The music is in common time.

**259.** E moll. *Mi mineur.* E minor.

Musical notation for Exercise 259 in E minor (E moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with an E, and the bass staff starts with a C. The music is in common time.

**260.** H moll. *Si mineur.* B minor.

Musical notation for Exercise 260 in B minor (H moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with a B, and the bass staff starts with a C. The music is in common time.

**261.** Fis moll. *Fa $\sharp$  mineur.* F $\sharp$  minor.

Musical notation for Exercise 261 in F-sharp minor (Fis moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with an F $\sharp$ , and the bass staff starts with a C. The music is in common time.

**262.** Cis moll. *Ut $\sharp$  mineur.* C $\sharp$  minor.

Musical notation for Exercise 262 in C-sharp minor (Cis moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with a C $\sharp$ , and the bass staff starts with a C. The music is in common time.

**263.** Gis moll. *Sol $\sharp$  mineur.* G $\sharp$  minor.

Musical notation for Exercise 263 in G-sharp minor (Gis moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with a G $\sharp$ , and the bass staff starts with a C. The music is in common time.

**264.** Es moll. *Mi $\flat$  mineur.* E $\flat$  minor.

Musical notation for Exercise 264 in E-flat minor (Es moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with an E $\flat$ , and the bass staff starts with a C. The music is in common time.

**265.** B moll. *Si $\flat$  mineur.* B $\flat$  minor.

Musical notation for Exercise 265 in B-flat minor (B moll). The notation consists of two staves (treble and bass) with fingerings (1, 2, 3, 4, 8) above the notes. The treble staff starts with a B $\flat$ , and the bass staff starts with a C. The music is in common time.

266. F moll. *Fa mineur.* F minor.

Sheet music for Exercise 266 in F minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

267. C moll. *Ut mineur.* C minor.

Sheet music for Exercise 267 in C minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

268. G moll. *Sol mineur.* G minor.

Sheet music for Exercise 268 in G minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

269. D moll. *Ré mineur.* D minor.

Sheet music for Exercise 269 in D minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

270. A moll. *La mineur.* A minor.

Sheet music for Exercise 270 in A minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

271. E moll. *Mi mineur.* E minor.

Sheet music for Exercise 271 in E minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

272. H moll. *Si mineur.* B minor.

Sheet music for Exercise 272 in B minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

273. Fis moll. *Fa♯ mineur.* F♯ minor.

Sheet music for Exercise 273 in F♯ minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

274. Cis moll. *Ut♯ mineur.* C♯ minor.

Sheet music for Exercise 274 in C♯ minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

275. Gis moll. *Sol♯ mineur.* G♯ minor.

Sheet music for Exercise 275 in G♯ minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

276. Es moll. *Mib mineur.* Eb minor.

Sheet music for Exercise 276 in Eb minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

277. B moll. *Sib mineur.* Bb minor.

Sheet music for Exercise 277 in Bb minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

278. F moll. *Fa mineur.* F minor.

Sheet music for Exercise 278 in F minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

279. C moll. *Ut mineur.* C minor.

Sheet music for Exercise 279 in C minor, featuring two staves of eighth-note patterns with fingerings. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes.

**280.** G moll. Sol mineur. G minor.

**281.** D moll. Ré mineur. D minor.

Durtonleitern in Gegenbewegung.

*Les gammes majeures en mouvement contraire.*

Major Scales in Contrary Motion.

**282.** C dur. Ut majeur. C major.

**283.** H dur. Si majeur. B major.

\*) Mit demselben Fingersatz in G-, D-, A- und E-dur.

*Se servir du même doigté pour les gammes en Sol-, Ré-, La- et Mi-majeur.*

Use the same fingerings in G-, D-, A- and E-major.

**284.** Ges dur. Sol b majeur. Gb major.

**285.** Des dur. Ré b majeur. Db major.

**286.** As dur. La b majeur. Ab major.

**287.** Es dur. Mi b majeur. Eb major.

**288.** B dur. Si b majeur. Bb major.

**289.** F dur. Fa majeur. F major.

Melodische Molltonleitern in Gegenbewegung.

*Les gammes mineures mélodiques en mouvement contraire.*

Melodic Minor Scales in Contrary Motion.

**290.** A moll. La mineur. A minor.

**291.** E moll. Mi mineur. E minor.

**293.** Fis moll. Fa # mineur. F# minor.

**292.** H moll. Si mineur. B minor.

294. Cis moll. *Ut*  $\sharp$  mineur. C $\sharp$  minor.

295. Gis moll. *Sol*  $\sharp$  mineur. G $\sharp$  minor.

296. Es moll. *Mi*  $\flat$  mineur. E $\flat$  minor.

297. B moll. *Sib* mineur. B $\flat$  minor.

298. F moll. *Famineur*. F minor.

299. C moll. *Ut* mineur. C minor.

300. G moll. *Sol* mineur. G minor.

301. D moll. *Ré* mineur. D minor.

## Harmonische Molltonleitern in Gegenbewegung.

*Les gammes mineures harmoniques en mouvement contraire. Harmonic Minor Scales in Contrary Motion.*302. A moll. *La* mineur. A minor.

303. E moll. *Mi* mineur. E minor.

304. H moll. *Si* mineur. B minor.

305. Fis moll. *Fa* mineur. F $\sharp$  minor.

306. Cis moll. *Ut*  $\sharp$  mineur. C $\sharp$  minor.

307. Gis moll. *Sol*  $\sharp$  mineur. G $\sharp$  minor.

308. Es moll. *Mib mineur.* E♭ minor.

309. B moll. *Sib mineur.* B♭ minor.

310. F moll. *Fa mineur.* F minor.

311. C moll. *Ut mineur.* C minor.

312. G moll. *Sol mineur.* G minor.

313. D moll. *Ré mineur.* D minor.

## V.

### Die übrigen wichtigsten Arten in der Übung der Tonleiter.

*LES AUTRES ESPÈCES PRINCIPALES DANS L'ÉTUDE DES GAMMES.*

THE OTHER CHIEF FORMS IN THE STUDY OF SCALES.

314. In allen Tonarten. *Dans tous les tons.*  
In all keys.

Nr. 314-324: B.Wolff.

315.

316.

317.

318.

319.

320.

321.

322.

323.

324.

## VI.

## Läufer-Übungen.

EXERCICES DE ROULADES. EXERCISES IN RUNS.

325. Die linke Hand eine Oktave tiefer. Main gauche d'une octave plus bas. Left hand octave lower.

Nr. 325-362: B. Wolff.

326.

327.

328.

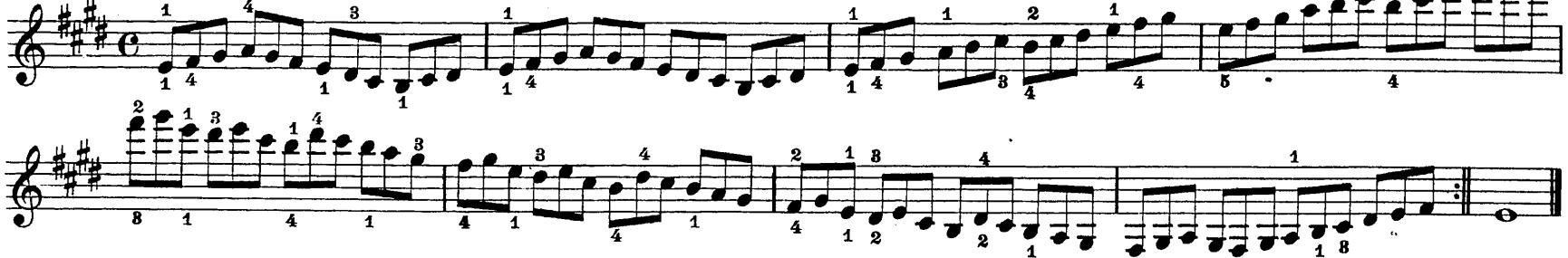
329.



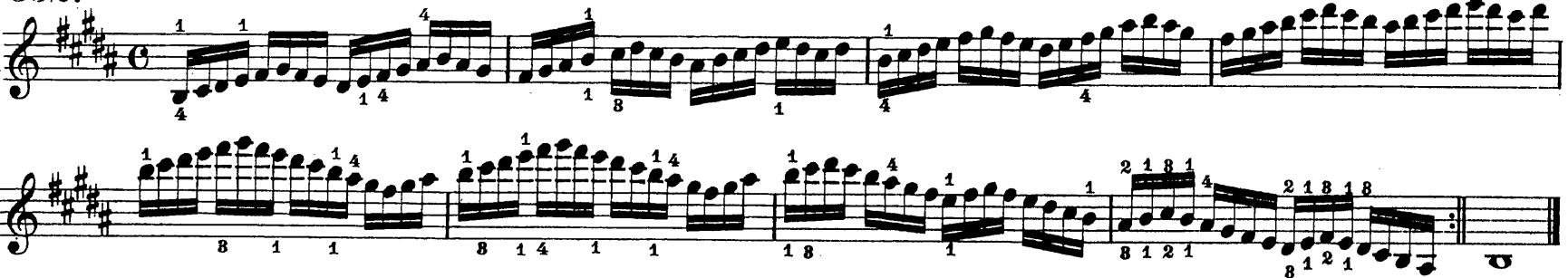
330.



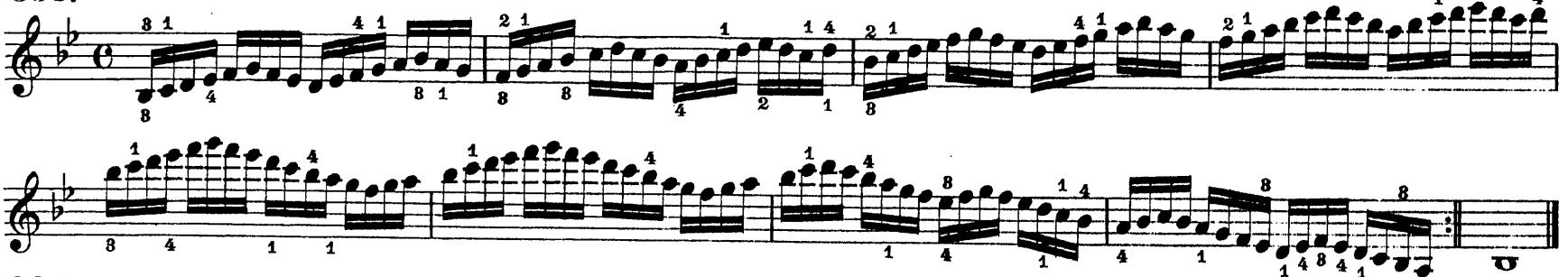
331.



332.



333.



334.



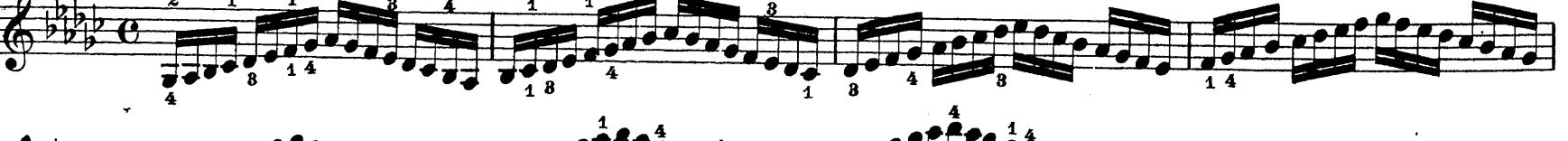
335.



336.



337.



338.



339.



340.

341.

342.

343.

344.

345.

346.

347.

A horizontal strip of sheet music for piano, showing a single melodic line. The music is in common time (indicated by 'C') and has a key signature of one sharp (F#). The notes are represented by small circles with stems, and some have numbers above them, such as '1', '2', '3', '4', '8', and '18'. The notes are distributed across five staves of five-line staff paper.

348.

A horizontal strip of sheet music for piano, featuring a single melodic line. The music is in common time (indicated by 'C') and has a key signature of two sharps (indicated by 'F#'). The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the notes: '2 1' at the beginning, followed by '1 8' three times, '1 3' twice, '2 1' twice, '1 8' twice, '1 3' once, '1 4' once, '1 8' once, and '1 8' once. Dynamics include '8' (forte), '4' (mezzo-forte), '1' (piano), and '1 3' (mezzo-piano). The music ends with a fermata over the last note.

349.

350.

A horizontal strip of sheet music for piano, showing measures 4-1 through 5-1. The music is in common time, G major, and consists of two staves. The left hand plays sustained notes and chords, while the right hand plays a melodic line with sixteenth-note patterns. Measure numbers and fingerings are indicated above the notes.

354.

352.

A horizontal strip of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of six measures. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-5 show eighth-note patterns with various rhythmic groupings (eighth-note pairs, triplets, and sixteenth-note groups). Measure 6 begins with a dotted half note. The notation includes many note heads and stems, some with vertical dashes, and some with diagonal dashes pointing up or down.

353.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by 'C'). The key signature is one flat. The score consists of two measures of music. Measure 101 starts with a sixteenth-note pattern in the right hand and eighth-note patterns in the left hand. Measure 102 continues this pattern. Measure numbers '101' and '102' are written above the staff.

354.

This image shows two staves of musical notation. The top staff is in common time, treble clef, and has a key signature of one flat. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Both staves feature sixteenth-note patterns with various grace note markings (numbered 1 through 8) and slurs. Measure 555 ends with a double bar line and repeat dots. Measure 556 begins with a bass note followed by a treble note.

355.

Musical score for piano, measures 11-12. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves. Fingerings are indicated above the notes: measure 11 has '1' over the first note and '4' over the last note; measure 12 has '1' over the first note, '4' over the second note, '5' over the third note, '1' over the fourth note, '8' over the fifth note, '5' over the sixth note, '1' over the seventh note, '4' over the eighth note, and '5' over the ninth note.

356.

357.

358.

359.

360.

361.

362.

363.

Nr. 363-372: J. Pischna.

8 mal & fois. 8 times.

364.

8 mal. 8 fois. 8 times.

365.

8 mal. 8 fois. 8 times.

366. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

8 mal. 8 fois. 8 times.

8 mal. 8 fois. 8 times.

367. Linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

4 mal. 4 fois. 4 times.

368. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

369. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

8 mal. 8 fois. 8 times.

370. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

8 mal. 8 fois. 8 times.

**371.** Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

*f*legato

$\frac{4}{2}$

$\frac{2}{4}$

8 mal. 8 fois. 8 times.

8 mal. 8 fois. 8 times

**372.** Linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

The image shows four staves of musical notation for piano, likely from a method book. The top staff is in bass clef, 3/4 time, and has a key signature of one sharp. The second staff is in treble clef, 3/4 time, and has a key signature of one sharp. The third staff is in bass clef, 3/4 time, and has a key signature of one sharp. The bottom staff is in treble clef, 3/4 time, and has a key signature of one sharp. Each staff contains a series of notes with various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and dynamic markings (e.g., accents, slurs). The music consists of eighth and sixteenth note patterns.

## VII. Übungen zur Kräftigung des 4. und 5. Fingers.

## *EXERCICES POUR FORTIFIER LES DOIGTS 4 ET 5.*

373

## EXERCISES FOR STRENGTHENING THE 4<sup>TH</sup> AND 5<sup>TH</sup> FINGERS.

Nr 373-380: K Liitsch

Nr. 373 - 380: K. Lutzing.

*Linke Hand eine Oktave tiefer. Main gauche d'une octave plus bas.*

Left hand octave lower.

**374.** Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas*

**Left hand 2 octaves lower.**

Left hand 2 octaves lower.

375.

$$\begin{array}{r} \overset{3}{\cancel{3}} \overset{7}{\cancel{7}} \overset{5}{\cancel{5}} \overset{5}{\cancel{5}} \\ \overset{3}{\cancel{3}} \overset{7}{\cancel{7}} \overset{5}{\cancel{5}} \overset{5}{\cancel{5}} \\ \hline 0 \end{array}$$

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, with measure 12 continuing from measure 11. The music consists of eighth and sixteenth note patterns. Measure 12 includes a series of grace notes indicated by small vertical strokes above the main notes. Numerical fingerings are present above the notes in both measures. Measure 12 concludes with a double bar line and repeat dots, indicating a return to a previous section.

A musical score page featuring a treble clef staff. The first measure (376) starts with a whole note followed by a half note. The second measure (377) starts with a half note. The third measure (378) starts with a half note. The fourth measure (379) starts with a half note. The fifth measure (380) starts with a half note.

377.

Sheet music for exercise 377, featuring two staves of musical notation with fingerings. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. Both staves have various fingerings indicated above the notes.

378.

Sheet music for exercise 378, featuring two staves of musical notation with fingerings. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. Both staves have various fingerings indicated above the notes.

379.

Sheet music for exercise 379, featuring two staves of musical notation with fingerings. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. Both staves have various fingerings indicated above the notes.

380.

Sheet music for exercise 380, featuring two staves of musical notation with fingerings. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. Both staves have various fingerings indicated above the notes.

### VIII. Handgelenk-Übungen.

EXERCICES POUR LES POIGNETS.

WRIST EXERCISES.

381. Die linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

Nr. 381-382: K. Lütschg.

Sheet music for exercise 381, featuring five staves of musical notation with fingerings. The staves are in common time and use a treble clef. Fingerings are indicated above the notes in each staff.

382.

Sheet music for exercise 382, featuring five staves of musical notation with fingerings. The staves are in common time and use a treble clef. Fingerings are indicated above the notes in each staff.



## IX.

## Fingerwechsel auf einer Taste.

*CHANGEMENTS DE DOIGTS SUR LA MÊME TOUCHE. CHANGE OF FINGERS ON ONE NOTE.*

383.

Nr. 383-388: B. Wolff.

A musical score for piano exercise 383. It features two staves of music. Fingerings are shown above the notes: the first staff has 4 1 4 1, 8 1 8 1, 2 1 2 1, 2 1 2 1, 8 1 8 1, 4 1 4 1; the second staff has 4 1 4 1, 2 1 2 1, 2 1 2 1, 8 1 8 1, 4 1 4 1. The music consists of sixteenth-note patterns.

384.

A musical score for piano exercise 384. It features two staves of music. Fingerings are shown above the notes: the first staff has 8 2 1 8 2 1, 8 2 1; the second staff has 8 2 1 8 2 1. The music consists of sixteenth-note patterns.

385.

A musical score for piano exercise 385. It features two staves of music. Fingerings are shown above the notes: the first staff has 8 1 2 1, 4 8 2 1; the second staff has 8 1 2 1. The music consists of sixteenth-note patterns.

386.

A musical score for piano exercise 386. It features two staves of music. Fingerings are shown above the notes: the first staff has 8 1 2 1, 4 8 2 1; the second staff has 8 1 2 1. The music consists of sixteenth-note patterns.

387.

388.

## X.

## Terzen- und Sextenübungen.

EXERCICES EN TIERCES ET EN SIXTES. EXERCISES IN THIRDS AND SIXTHS.

Nr. 389 - 395: B. Wolff.

389.

390. Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 times.

391. Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 times.

Nr. 392 - 395 a) legato, b) staccato.\*)

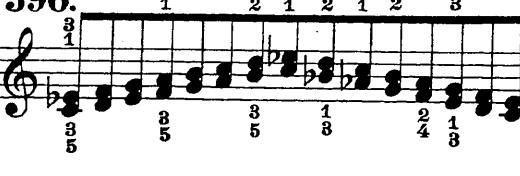
392.

393.

394.

395.

\* mit dem angegebenen Fingersatz — avec le doigté marqué — with the noticed fingering.

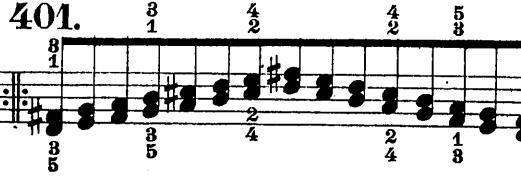
396. 3 1 4 2 3 2 1 4 2 5 3  


397. 3 1 3 1 5 5 5 5  

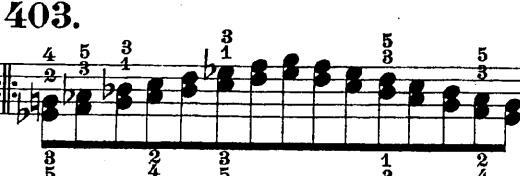

398. 5 3 4 2 8 1 4 2 4 2 5 8  


399. 5 3 4 2 3 2 1 4 2 4 2 5 3  

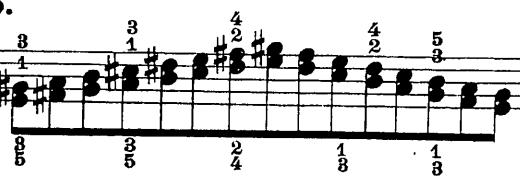

400. 3 1 4 2 4 1 5 3 5 8  


401. 8 1 4 2 4 2 4 2 5 8  


402. 5 3 4 2 3 1 4 2 4 5 2 5  


403. 4 5 3 4 2 3 1 5 3 5 3 5  


404. 3 1 4 2 3 1 4 2 5 8 4 2  

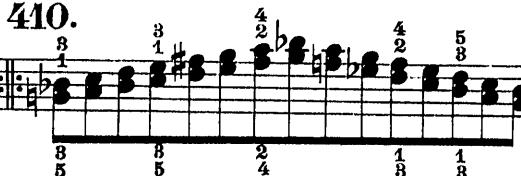

405. 8 1 4 2 5 3 4 2 5 3 5 5  


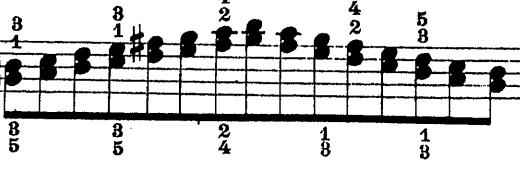
406. 8 1 4 2 5 3 1 4 2 5 3 5  

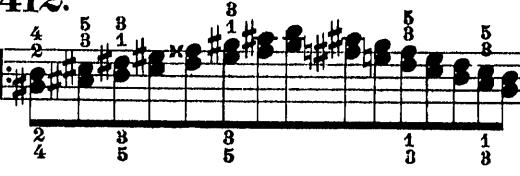

407. 8 1 4 2 5 3 8 1 4 2 5 8  

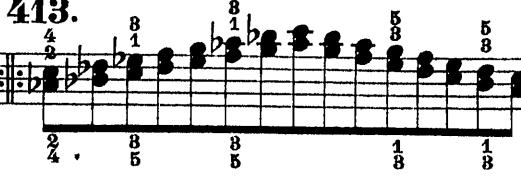

408. 4 2 8 1 4 2 5 8 5 5 5 5  

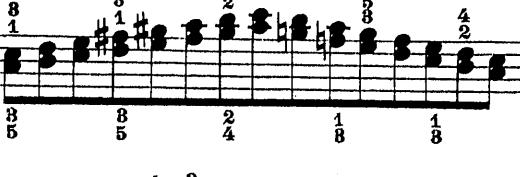

409. 4 2 8 1 4 2 5 8 5 5 5 5  

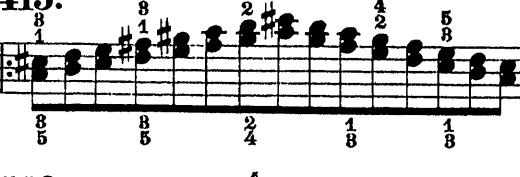

410. 8 1 4 2 5 3 1 4 2 5 3 5  


411. 8 1 4 2 5 3 1 4 2 5 3 5  


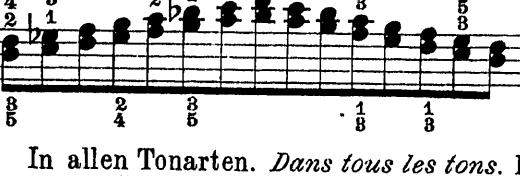
412. 8 1 4 2 5 3 1 4 2 5 3 5  


413. 8 1 4 2 5 3 1 4 2 5 3 5  


414. 8 1 4 2 5 3 1 4 2 5 3 5  


415. 8 1 4 2 5 3 1 4 2 5 3 5  


416. 4 2 8 1 4 2 5 3 1 4 2 5 3 5  


417. 4 2 8 1 4 2 5 3 1 4 2 5 3 5  


418. 8 1 4 2 5 3 1 4 2 5 3 5  


419. 8 1 4 2 5 3 1 4 2 5 3 5  


420. In allen Tonarten. Dans tous les tons. In all keys.

Nr. 420-447: B. Wolff.

420. 4 5 5 4 5 4 1 2 2 1 2 1 2 1 2 1  


421. 4 5 4 5 4 1 2 1 2 1 2 1 2 1 2 1  


422. 4 5 4 5 4 1 2 1 2 1 2 1 2 1 2 1  


423.

424.

425.

426.

Kleine Sexten. Sixtes mineures. Minor Sixths.

427.

428.

In allen Tonarten. Dans tous les tons. In all keys.

C dur. Ut majeur. C major.

430. A moll. La mineur. A minor.

431. A moll. La mineur. A minor.

429.

432.

433.

434.

435.

436.

437.

438.

439.

440.

441.

442.

443.

444. *sempre staccato*

445.

446. *sempre staccato*

447. *staccato*

The music continues with measures 444 through 447, featuring various dynamics and performance instructions like 'sempre staccato' and 'staccato'. The notation includes treble and bass clefs, common time, and a variety of note values and rests.

## XI.

## Akkord - Studien.

ETUDES EN ACCORDS. CHORD-STUDIES.

Nr. 448-460: E. Mertke.

448.

1 8 5 8

449.

450.

1 3 5  
8 5 8

451.

1 2 5 2  
5 8 1 8

5 2 1 2  
1 8 5 8

452.

1 2 5 2 1

5 2 1 2 5

1 3 5

1 3 5

453.5

2 1

3 5 1 3 5

454.

1 3 5 3

5 2 1 2

5 3 1 2

1 2 5 2

455.

1 3 5 3 1

1 2 5

456.

457. 8-----

458. 8-----

459. 1 2 5 1 8 5

460. 2 1 5 1 8 5

5 8 1 5 2 1

2 5 1 5 8 1

## XII.

## Arpeggien.

## EXERCICES D'ARPÈGES. ARPEGGIO EXERCISES.

In allen Tonarten. Dans tous les tons. In all keys.

Nr. 461-499: B. Wolff.

461. Rechte Hand. Main droite. Right hand.



462.



463.



464. Linke Hand. Main gauche. Left hand.



465.



466.



467. Beide Hände. Les deux mains. Both hands.



468.



469.



470.



471.



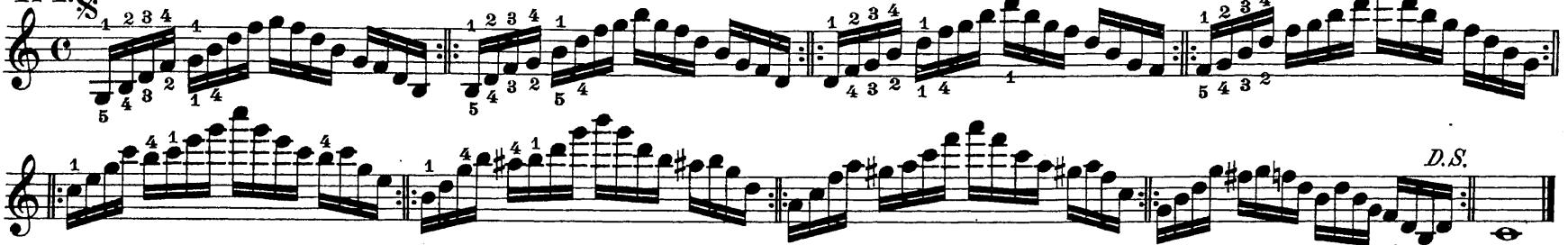
472.



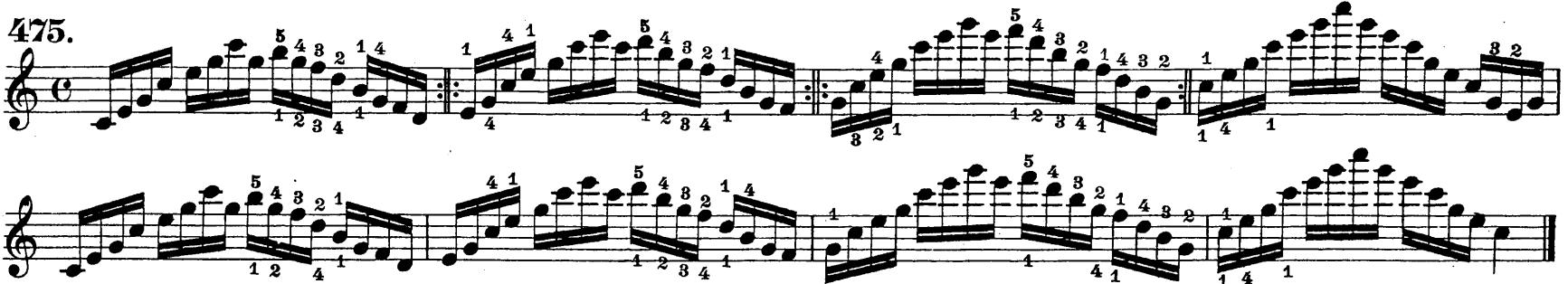
473. ♫



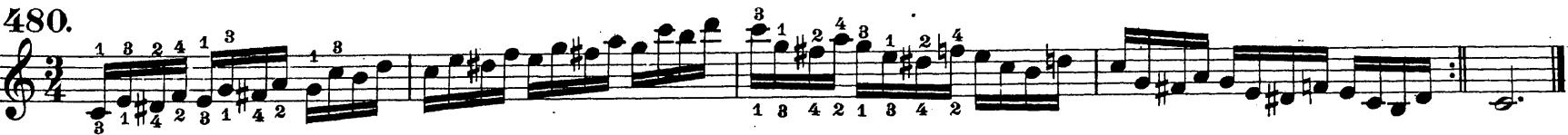
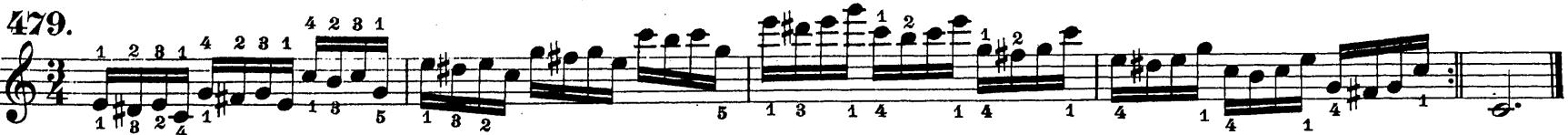
474. ♫



475.



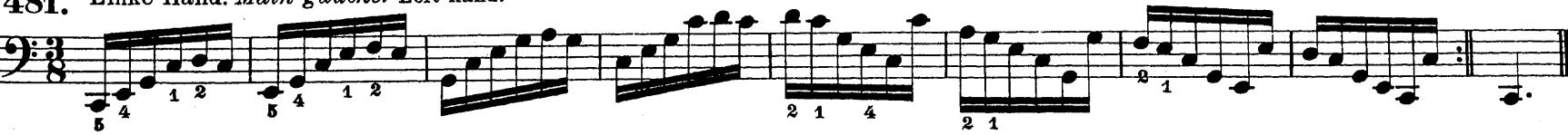
476.



481. Rechte Hand. Main droite. Right hand.



481. Linke Hand. Main gauche. Left hand.



483.

484.

485.

486.

487.

488.

489.

490.

491.

492.

493.

**494.** Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 times.

**495.** Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 time.

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The notation consists primarily of eighth-note patterns, often grouped by vertical bars. The first staff begins with a dynamic instruction: *f sempre legato*. The following staves continue the pattern, with some variations in key signature and note grouping. The notation is highly rhythmic and technical, typical of a virtuoso piano piece.

The image shows a page of sheet music for piano, numbered 497. The music is arranged in 12 staves, each consisting of a treble clef staff above a bass clef staff. The notation is primarily composed of eighth-note patterns, often grouped by vertical bar lines. The first staff begins with a dynamic instruction "f sempre legato". The subsequent staves show a variety of key signatures, including C major, B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, G major, and F major. Measure numbers are present at the start of several staves, such as 5, 8, and 14. The music concludes with a final staff ending in F major.

498.

*f sempre legato*

499. *b*

*f sempre legato*

500.

500-501: E. Mertke.

Sheet music for piece 500, featuring two staves of musical notation with fingerings and a bass staff. The music consists of six systems of notes, each with a specific fingering pattern indicated by numbers above the notes. The bass staff is present in the lower half of the page.

501.

Sheet music for piece 501, featuring five staves of musical notation with fingerings. The music consists of ten systems of notes, each with a specific fingering pattern indicated by numbers above the notes.

## XIII.

# Vermischtes.

## *EXERCICES MIXTES.*    MIXED EXERCISES.

**502.** *staccato*

Nr. 502-514: B.Wolff.

503.

5 4 5 5

1 1 1 1

5 5 5 5

A horizontal strip of musical notation for piano, showing a single staff with a treble clef. The music consists of a series of eighth-note chords, primarily in the key of C major. The notes are grouped by vertical bar lines, and the measure ends with a half note. The page number 505 and measure number 5 are visible at the top left.

A single staff of musical notation on a five-line staff. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The music consists of a series of eighth-note pairs followed by sixteenth-note pairs, creating a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. The notes are primarily black, with some white notes appearing as grace notes or specific harmonic indications.

A musical score for piano, featuring two staves. The top staff uses a treble clef and consists of 16 measures of eighth-note patterns. The bottom staff uses a bass clef and also consists of 16 measures, featuring eighth-note patterns and some sixteenth-note grace notes. The music concludes with a double bar line and a repeat sign.

**507.** Ablösen beider Hände. *Pour alterner les deux mains.*  
In allen Tonarten. *Dans tous les tons.* In all keys.

The image shows a musical score for exercise 307. It consists of two staves of music. The top staff starts in C major (two sharps) and moves through various keys including F major (one sharp), B-flat major (one flat), E major (no sharps or flats), A major (two sharps), D major (one sharp), G major (no sharps or flats), C major (two sharps), and finally F major (one sharp). The bottom staff follows a similar pattern, starting in C major (two sharps) and moving through F major (one sharp), B-flat major (one flat), E major (no sharps or flats), A major (two sharps), D major (one sharp), G major (no sharps or flats), C major (two sharps), and finally F major (one sharp). The music features eighth-note patterns and sixteenth-note chords.

A musical score for piano, page 513. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 1 starts with a common time signature. Measure 2 begins with a 4/2 time signature, indicated by a '4' above a '2'. Measures 1 and 2 end with a repeat sign. Measure 3 starts with a 2/2 time signature, indicated by a '2' above a '2'. Measures 4 and 5 end with a repeat sign. Measure 6 starts with a 5/3/2 time signature, indicated by a '5' above a '3' above a '2'. Measures 7 and 8 end with a repeat sign.

## XIV.

## Mehrstimmige Sätze.

PHRASES A PLUSIEURS VOIX. PHRASES WITH SEVERAL PARTS.

Joachim Raff.

515. Kanon.\*)

Con moto.

*marcato il canto*

The musical score consists of five staves of music. The first four staves are identical, each with a treble clef, a bass clef, and a common time signature. The fifth staff begins with a treble clef and a common time signature. The music is composed of eighth-note patterns. Measure numbers 1 through 8 are indicated above the staves. The first four staves end with a repeat sign and the instruction "marcato il canto". The fifth staff ends with a "diminuendo" instruction and two endings, labeled "1." and "2.", each ending with a repeat sign and a bass clef.

516. Allegretto.

The musical score consists of two staves of music. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. The music features sixteenth-note patterns. Measure numbers 1 through 8 are indicated above the staves. The instruction "dolce" is placed above the first measure. The score concludes with a repeat sign and the name "J. S. Bach.".

The musical score continues on two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. The music consists of sixteenth-note patterns. Measure numbers 5 through 8 are indicated above the staves. The score concludes with a repeat sign and the number "2.".

The image shows a page of sheet music for piano. At the top left, it says "Moderato.". The top staff has two staves: treble and bass. The treble staff starts with a dynamic "f legato". The music consists of eighth-note patterns. Above the notes, time signatures like 5/4, 8/2, 5/4, 8/2, 5/4, 5/8, and 8/2 are written. The bass staff has a continuous eighth-note pattern. The right side of the page has a decorative border with the name "J. Pischna." at the top right.

518

519.

520

Nr. 518-525: H. Riemann.

524.

522.

A musical score for piano, page 381. The top staff shows a melodic line with various note values and fingerings (e.g., 5, 3, 2, 1) above the notes. The bottom staff shows a harmonic bass line with corresponding fingerings below the notes. The music consists of two systems of measures, separated by a repeat sign.

523.

524.

525

A musical score for piano, featuring two staves. The top staff uses a treble clef and a 3/4 time signature, while the bottom staff uses a bass clef and a 2/4 time signature. The score consists of ten measures, numbered 5 through 14 above the staff. Measure 5 starts with a forte dynamic. Measures 6-10 show a rhythmic pattern of eighth and sixteenth notes. Measures 11-14 continue this pattern, with measure 14 concluding with a half note. Various dynamics, including forte, piano, and accents, are indicated throughout the piece.

526.

**Allegro.**

J. Pischina

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (f). The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 12 continues the rhythmic pattern, maintaining the dynamic level. Fingerings are indicated above the notes, such as '8' over a note in measure 11 and '5' over a note in measure 12.

XV.  
Oktaven.

*OCTAVES.*      *OCTAVES.*

**527.** Staccato-Oktaven. *Octaves en Staccato (détachées).* Staccato-Octaves.

Two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of eighth-note pairs played staccato. Measure numbers 1 and 5 are indicated above the staves.

**528.** <sub>5</sub>

Nr. 527 - 559: E. Mertke.

A continuous musical score consisting of ten staves of eighth-note octaves. The score begins with a treble clef and a bass clef, alternating between them. Measure numbers 528.5, 529., and 530. are indicated at the start of each section. The music is divided into sections by vertical bar lines and horizontal dashed lines.

In allen Tonarten. *Dans tous les tons.* In all keys.

**531.**

One staff of musical notation for piano, showing eighth-note octaves in a single key signature. The staff uses a treble clef.

**532.**

In allen Tonarten. *Dans tous les tons.*  
In all keys.

**533.**

One staff of musical notation for piano, showing eighth-note octaves in a single key signature. The staff uses a treble clef.

**534.**

In all keys.

535.

536.

537.

538.

539.

540.

541.

542.

543.

544.

545.

928

**546.**

**547.**

Legato-Oktaven. Octaves en Legato (liées). Legato-Octaves.

**548.** In allen Tonarten. Dans tous les tons. In all keys.

**549.**

**550.**

**551.**

**552.**

**553.**

**554.**

**555.**

**556.**

555.

556.5

557.

558.

559.