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# Études techniques

pour le Piano

par

**Franz Liszt.**

Rédigés par le

**Professeur A. Winterberger.**

# Ejercicios metódicos

para piano

de

**Franz Liszt.**

Bajo la dirección del

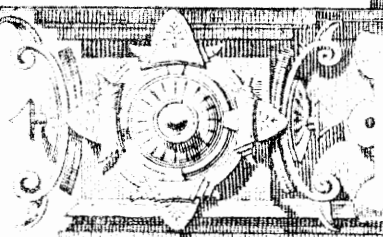
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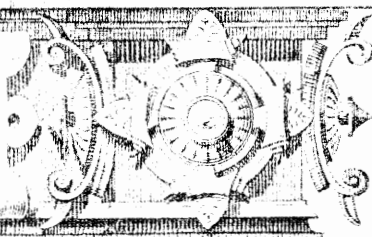
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*Eigentum des Verlegers.*

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# Ejercicios metódicos

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## Cahier IV.

Gammes et exercices chromatiques.

Gammes en mouvement contraire

# Ejercicios metódicos

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## Cuaderno IV.

*Escalas cromáticas y sus ejercicios.*

*Escalas en movimiento contrario.*

The musical score is divided into six systems, each containing a treble and bass staff. The notation includes chromatic scales and exercises in contrary motion. Fingerings are indicated by numbers 1-4 above or below notes. The key signature is one sharp (F#).

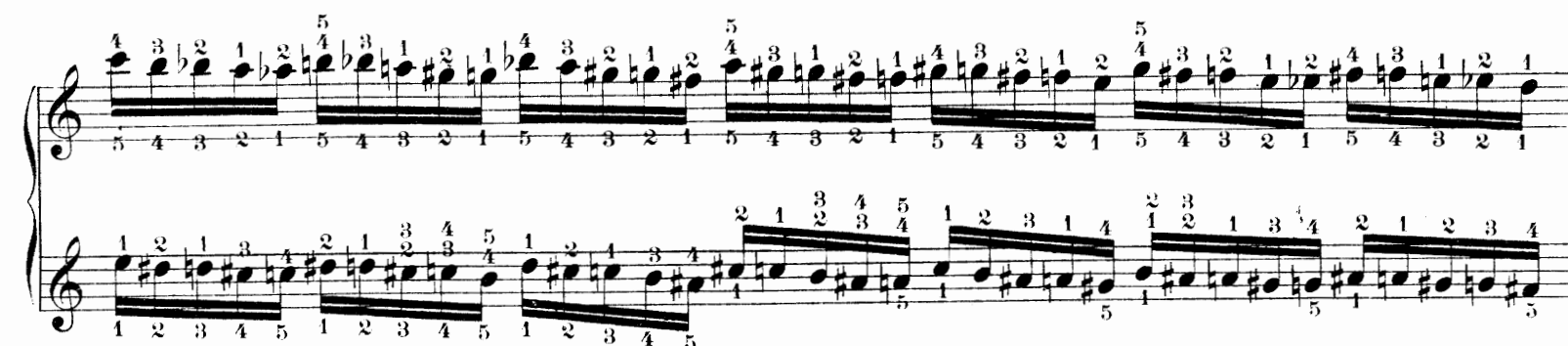














*Main droite.* Mano derecha.  
*Rechte Hand.* *Right hand.*

The musical score consists of eight staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various fingerings (1-5), slurs, and dynamic markings (p, f). The first staff has a 35 measure count. The second staff has a 53 measure count. The third staff has a 51 measure count. The fourth staff has a 41 measure count. The fifth staff has a 42 measure count. The sixth staff has a 52 measure count. The seventh staff has a 54 measure count. The eighth staff has a 54 measure count. The music is written in a single system across eight staves.

The first four staves of the right hand part are written in treble clef. They contain intricate melodic lines with numerous slurs and fingerings (1-5). The first staff has a dashed box above it with the number 8. The second staff has a dashed box above it with the number 8. The third staff has a dashed box above it with the number 8. The fourth staff has a dashed box above it with the number 8.

*Main gauche. Mano izquierda.*  
*Linke Hand. Left hand.*

The last four staves of the left hand part are written in bass clef. They contain intricate melodic lines with numerous slurs and fingerings (1-5). The first staff has a dashed box above it with the number 8. The second staff has a dashed box above it with the number 8. The third staff has a dashed box above it with the number 8. The fourth staff has a dashed box above it with the number 8.

This page contains ten staves of musical notation, likely for guitar, arranged in five pairs. Each staff is written in a specific key signature and time signature, with various musical notations including notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Some staves include slurs over groups of notes, suggesting specific techniques or phrasing. The notation is complex, with many notes beamed together, indicating a fast or intricate piece of music. The page number 11 is visible in the top right corner.

*Main droite. Mano derecha.*  
*Rechte Hand. Right hand.*

The musical score consists of eight staves of music, each containing a single melodic line for the right hand. The notation includes various fingerings (1-5) and slurs (8) indicating phrasing. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a single system, with each staff representing a measure or a group of measures. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves continue the melodic line, with some measures featuring slurs and fingerings. The notation is clear and legible, with a focus on technical skill and musical expression.

Exercise 1 is a sequence of chords and fingerings. The notation shows a series of chords with fingerings indicated by numbers 1-5. The sequence is as follows:

- Chord 1: F#4, C#3, F#1, C#2 (Fingering: 5, 3, 4, 3)
- Chord 2: F#4, C#3, F#1, C#2 (Fingering: 5, 3, 4, 3)
- Chord 3: F#4, C#3, F#1, C#2 (Fingering: 5, 4, 5, 4)
- Chord 4: F#4, C#3, F#1, C#2 (Fingering: 3, 5, 4, 5)
- Chord 5: F#4, C#3, F#1, C#2 (Fingering: 4, 5, 4, 3)
- Chord 6: F#4, C#3, F#1, C#2 (Fingering: 5, 4, 5, 4)
- Chord 7: F#4, C#3, F#1, C#2 (Fingering: 3, 5, 4, 5)
- Chord 8: F#4, C#3, F#1, C#2 (Fingering: 4, 5, 4, 3)

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 above the notes. The system concludes with a double bar line.

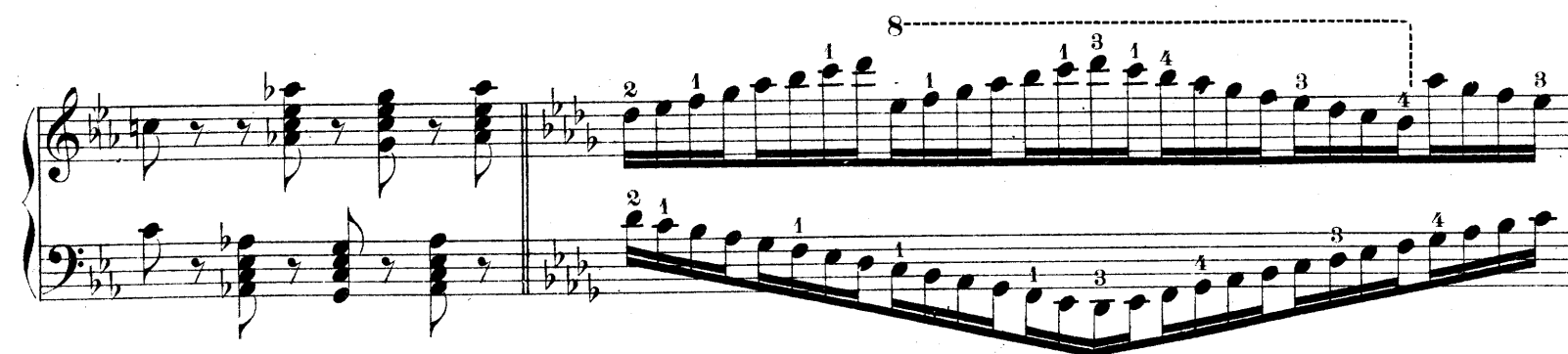
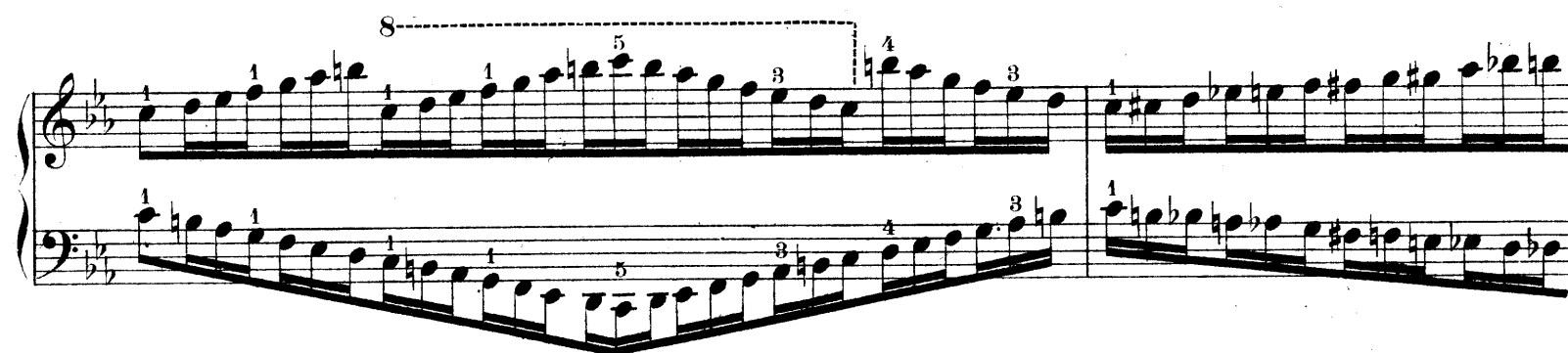
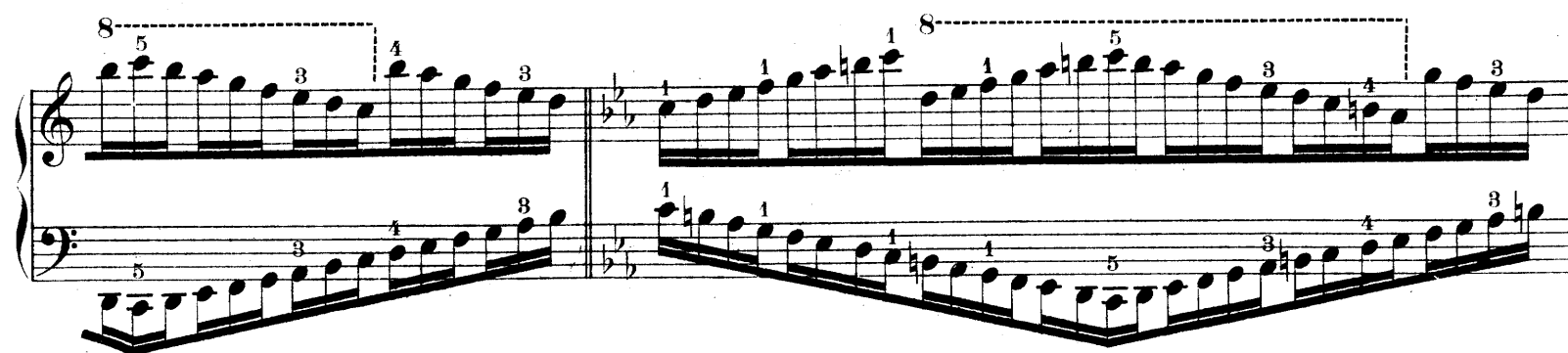
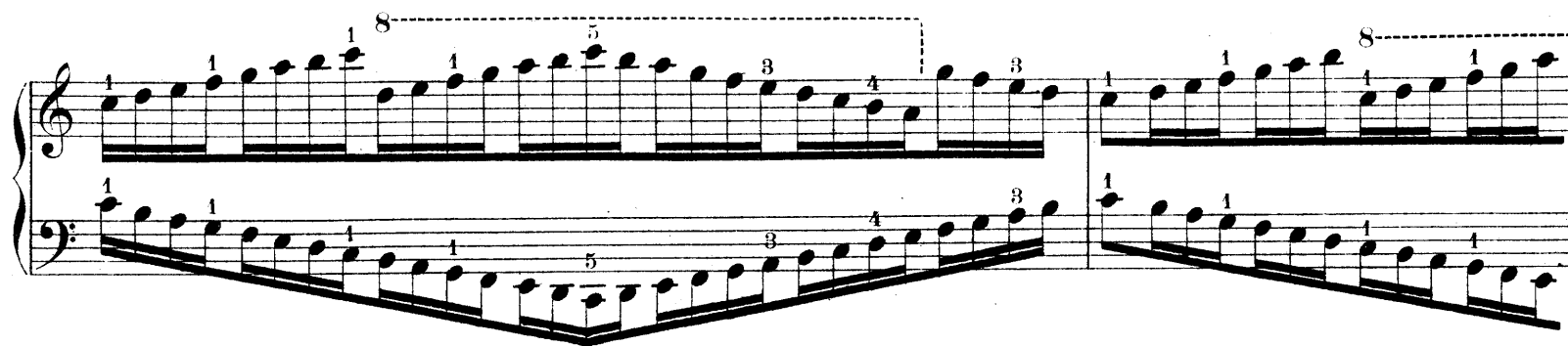
[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff (treble and bass clefs) and a single treble clef staff. The grand staff features a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The single treble clef staff provides a simplified version of the melody. The second system follows the same format. The music is written for a single melodic line with a simplified bass line, suitable for a single performer or a simple instrumental arrangement. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5).

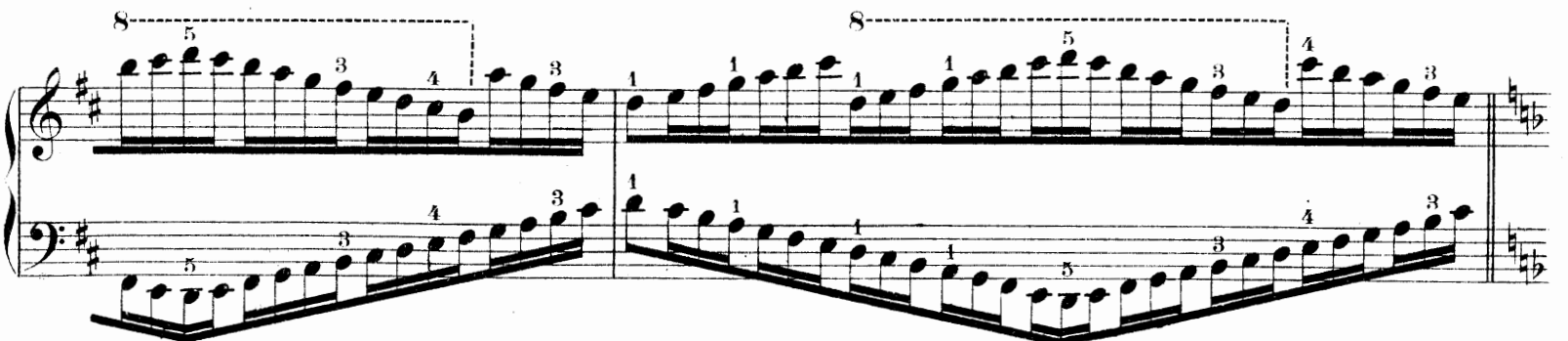
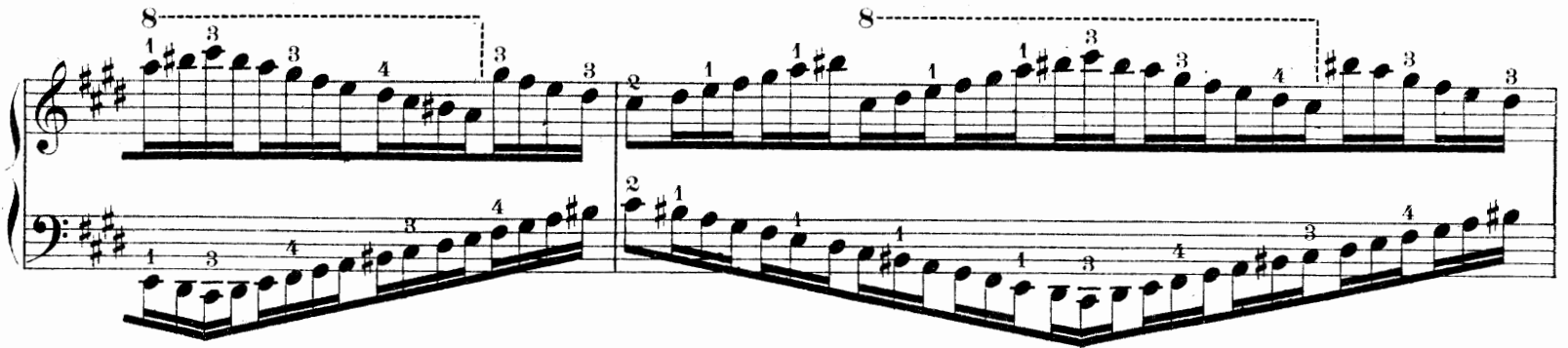
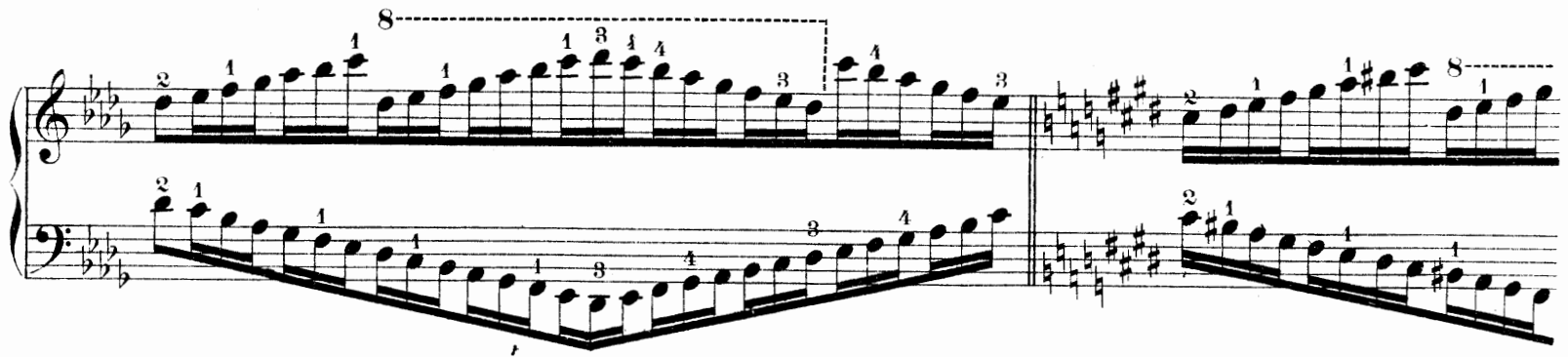
A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in G major and 2/4 time, featuring a repeating eighth-note melody in the right hand and a supporting bass line in the left hand. The voice part is in G major and 2/4 time, with a melody that follows the piano's lead. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part is marked with fingerings (1-5) and a dashed box indicating a specific section. The voice part is marked with a 1 and a 2, indicating the first and second endings.

Skalen in der Gegenbewegung.  
Gammes en mouvement contraire.

*Scales in contrary motion.*  
*Escalas en movimiento contrario.*







This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system includes a treble staff and a bass staff, connected by a brace on the left. The notation is written in a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5 above the notes. Some measures include slurs or ties. The notation is presented in a clear, black-and-white format, typical of a printed musical score.

First system of musical notation. The treble staff contains a melodic line with a dashed bracket labeled '8' spanning the first eight measures. The bass staff contains a corresponding line with a dashed bracket labeled '8' spanning the first eight measures. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The treble staff contains a melodic line with a dashed bracket labeled '8' spanning the first eight measures. The bass staff contains a corresponding line with a dashed bracket labeled '8' spanning the first eight measures. The key signature is three sharps (F#, C#, G#).

Third system of musical notation. The treble staff contains a melodic line with a dashed bracket labeled '8' spanning the first eight measures. The bass staff contains a corresponding line with a dashed bracket labeled '8' spanning the first eight measures. The key signature is three sharps (F#, C#, G#).

Fourth system of musical notation. The treble staff contains a melodic line with a dashed bracket labeled '8' spanning the first eight measures. The bass staff contains a corresponding line with a dashed bracket labeled '8' spanning the first eight measures. The key signature is three sharps (F#, C#, G#).

Fifth system of musical notation. The treble staff contains a melodic line with a dashed bracket labeled '8' spanning the first eight measures. The bass staff contains a corresponding line with a dashed bracket labeled '8' spanning the first eight measures. The key signature is three sharps (F#, C#, G#).

8-----

First system of musical notation, measures 1-8. Treble and bass staves with eighth-note patterns and slurs.

8-----

Second system of musical notation, measures 9-16. Treble and bass staves with eighth-note patterns and slurs.

8-----

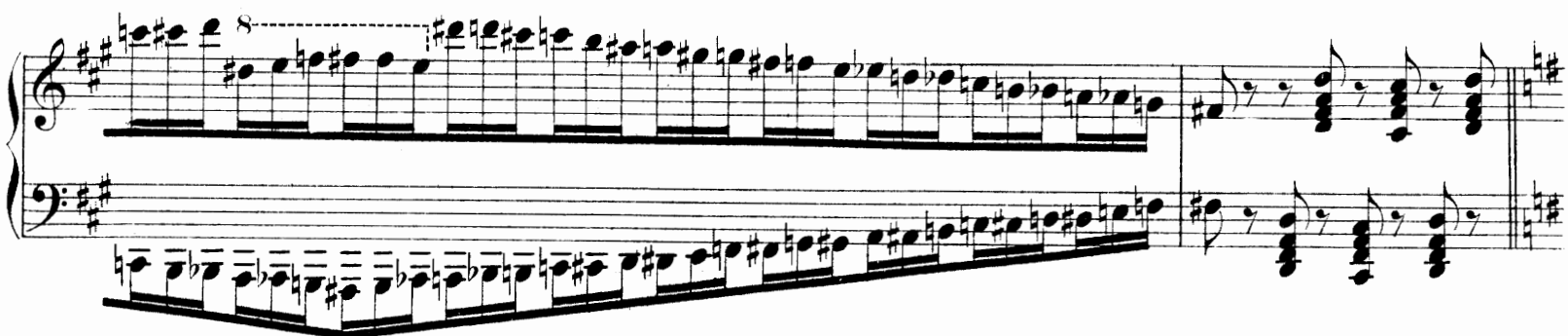
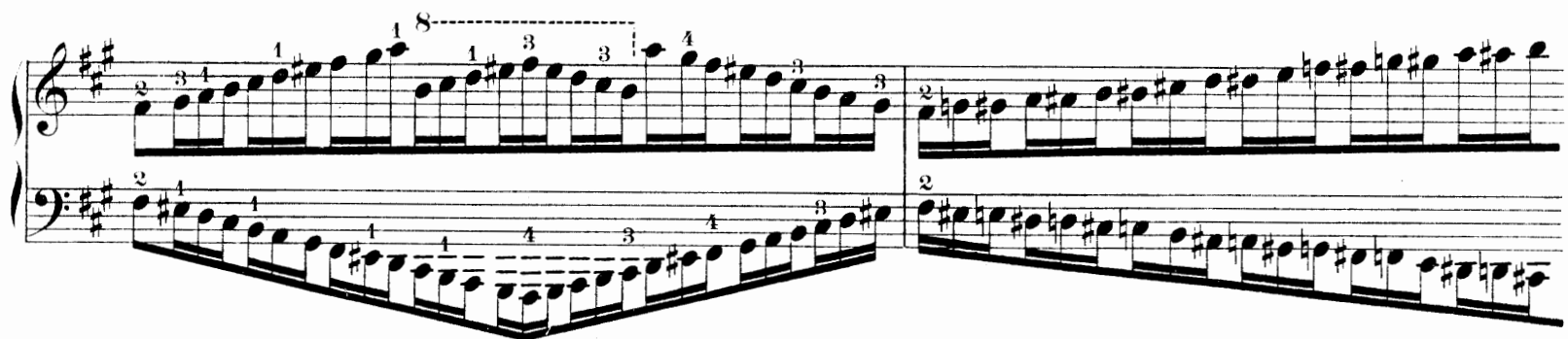
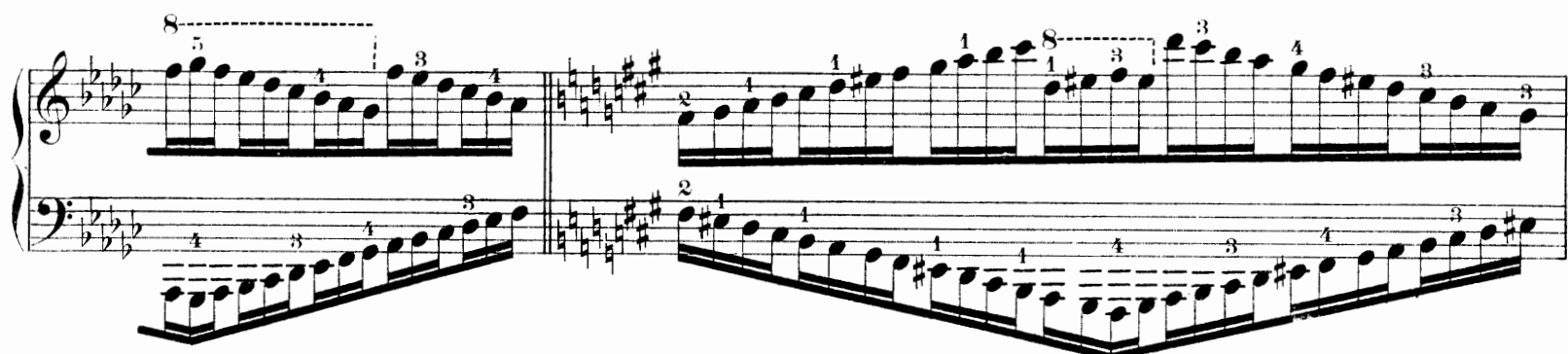
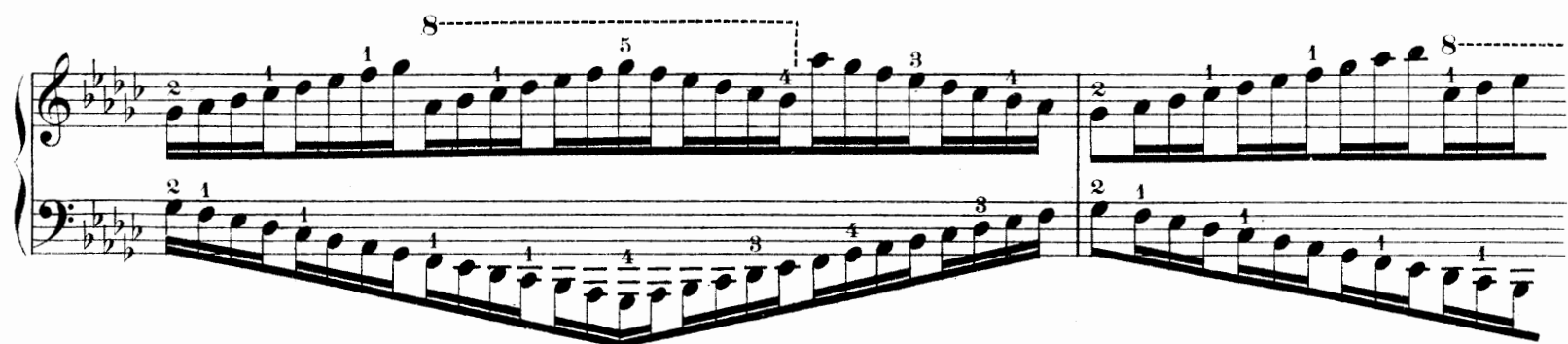
Third system of musical notation, measures 17-24. Treble and bass staves with eighth-note patterns and slurs.

8-----

Fourth system of musical notation, measures 25-32. Treble and bass staves with eighth-note patterns and slurs.

8-----

Fifth system of musical notation, measures 33-40. Treble and bass staves with eighth-note patterns and slurs.



A musical score for the song "The Rose Tree". It features a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 2/4 time. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems, with a repeat sign at the beginning of the second system. The key signature is G major, and the time signature is 2/4.

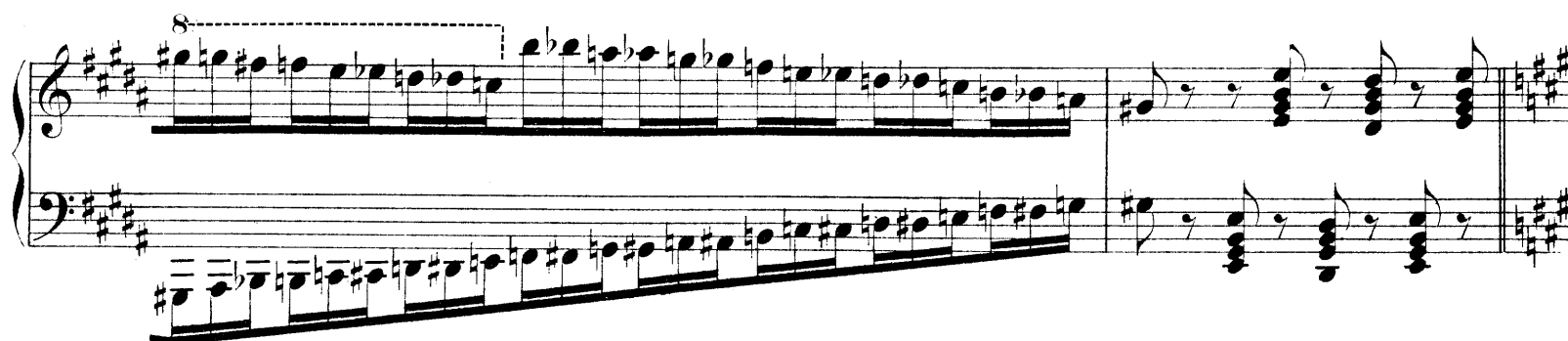
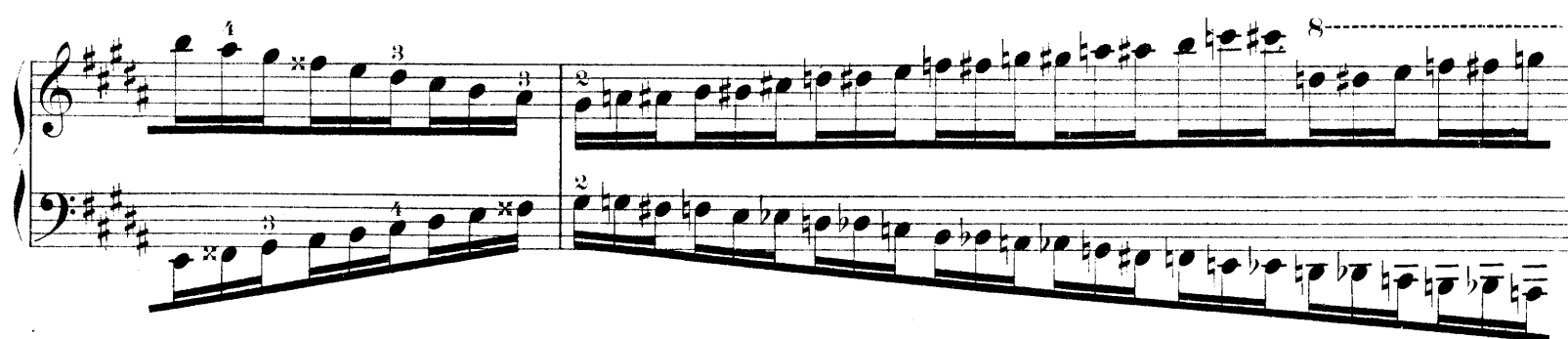
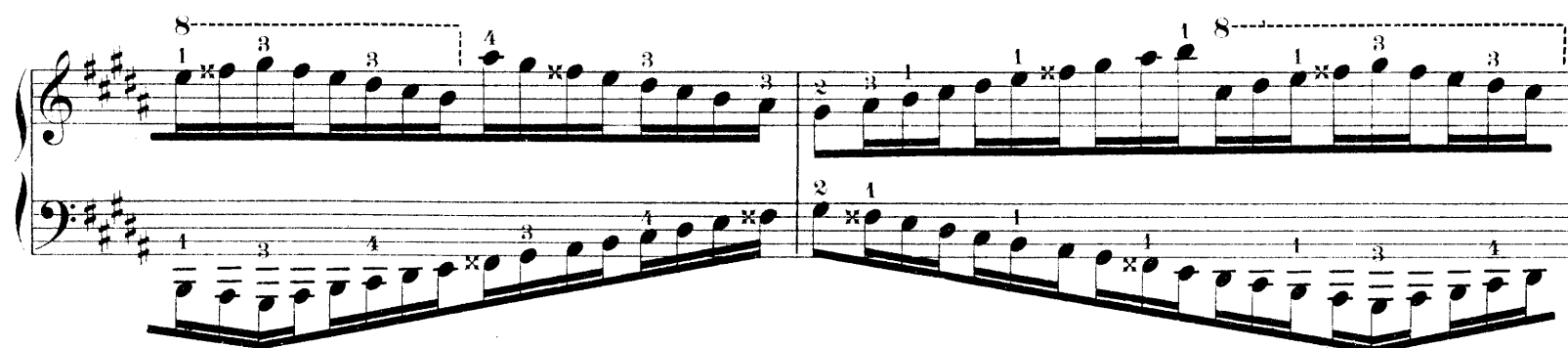
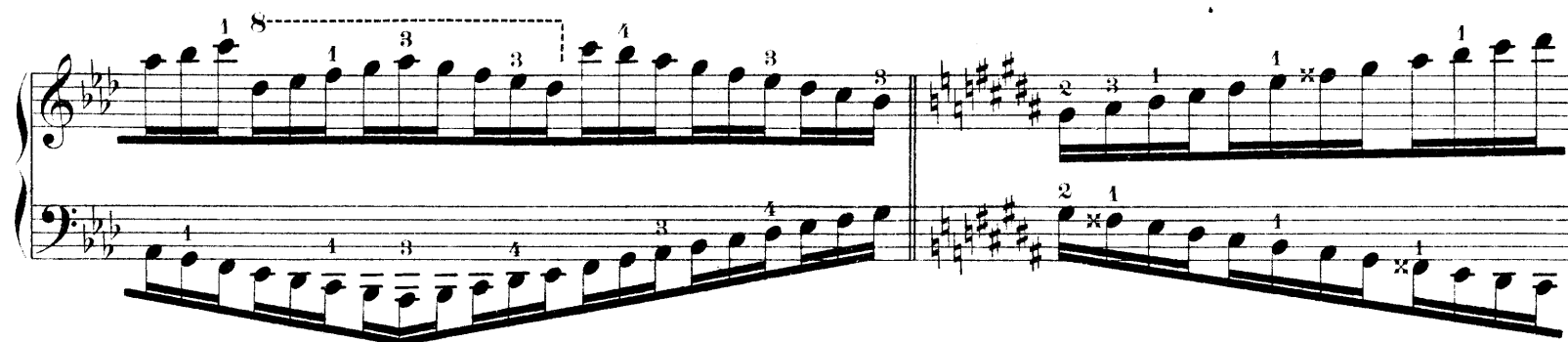
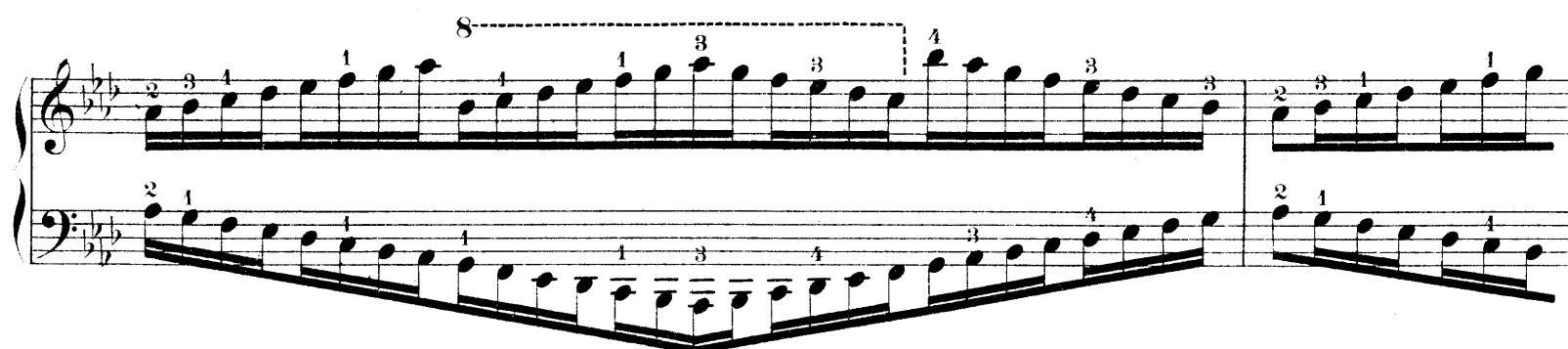
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into two measures by a double bar line. The first measure contains a sequence of eighth notes, with fingerings 1, 8, 5, 3, 4, and 3 indicated above the notes. The second measure continues the melody, with fingerings 1, 8, 1, and 1 indicated above the notes. The bass staff provides a simple accompaniment of eighth notes, with fingerings 1, 1, 5, 3, 4, and 3 indicated below the notes in the first measure, and 1, 1, 1, and 1 in the second measure.

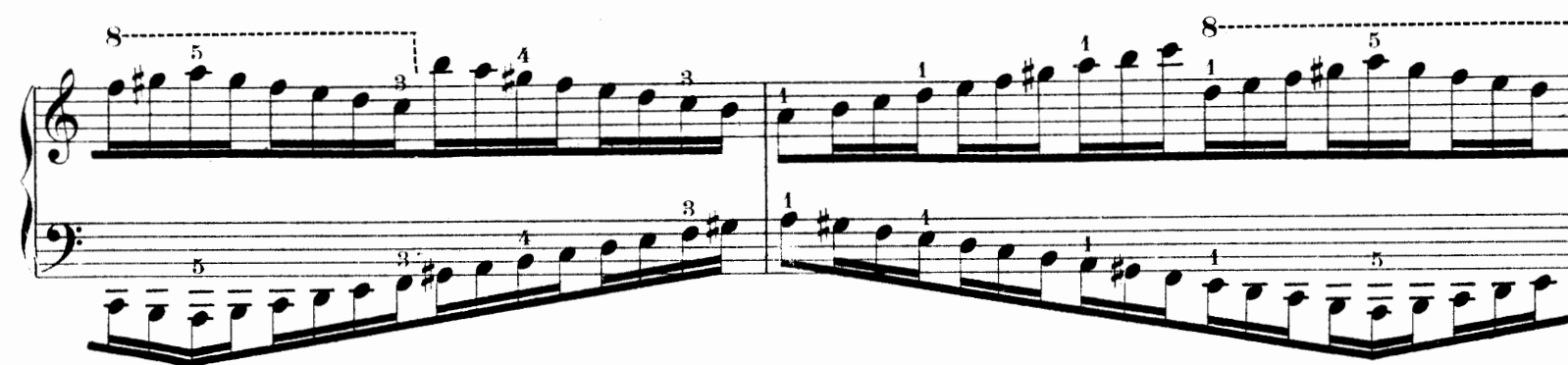
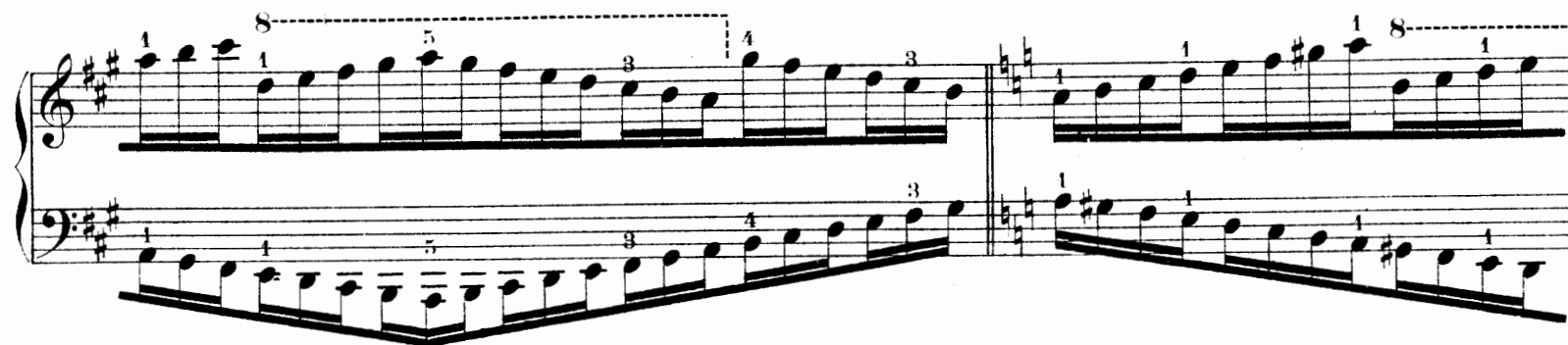
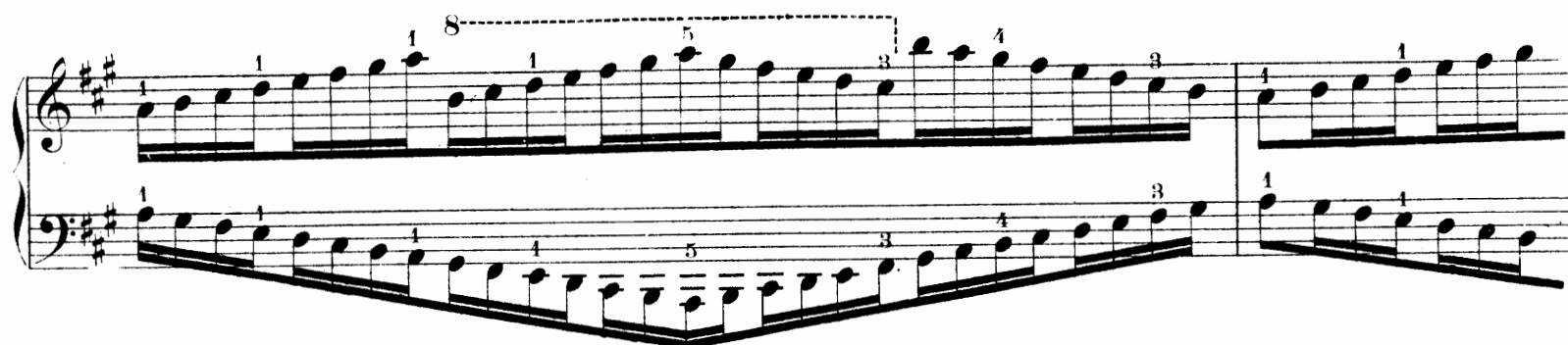
The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and its accompaniment. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is written in bass clef. Fingerings are indicated by numbers 1-5 above or below notes. A dashed box in the first measure of the melody indicates a sequence of notes (G4, A4, B4, C5) that are repeated in the second measure. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern.

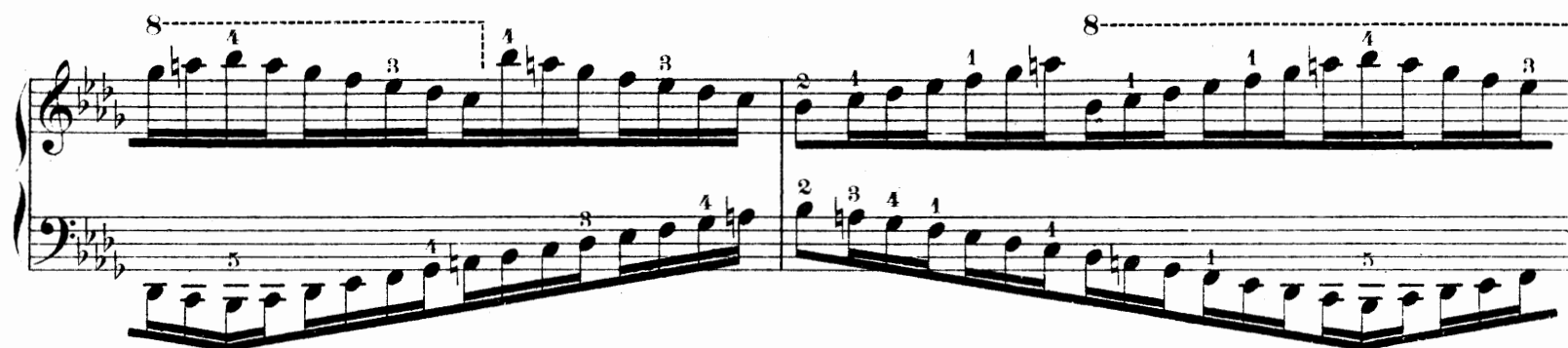
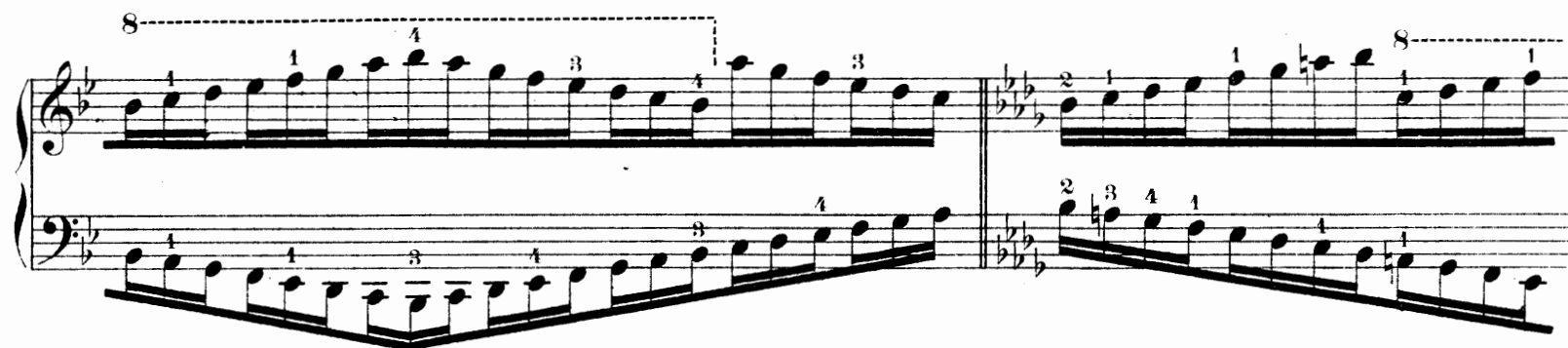
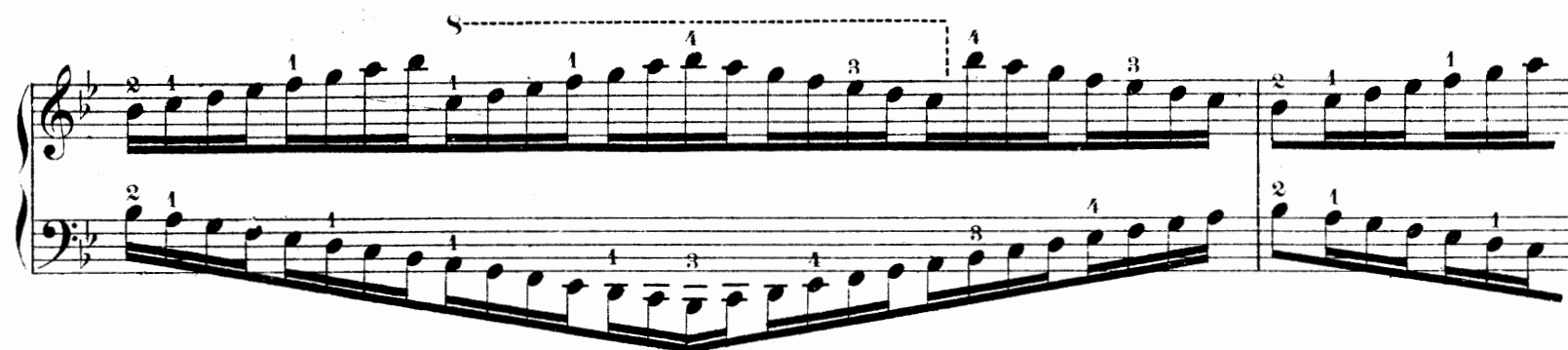
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score consists of two measures. The first measure has a treble staff with a melody starting on G4, followed by A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6, D6, E6, F#6, G6, A6, Bb6, C7, D7, E7, F#7, G7, A7, Bb7, C8, D8, E8, F#8, G8, A8, Bb8, C9, D9, E9, F#9, G9, A9, Bb9, C10, D10, E10, F#10, G10, A10, Bb10, C11, D11, E11, F#11, G11, A11, Bb11, C12, D12, E12, F#12, G12, A12, Bb12, C13, D13, E13, F#13, G13, A13, Bb13, C14, D14, E14, F#14, G14, A14, Bb14, C15, D15, E15, F#15, G15, A15, Bb15, C16, D16, E16, F#16, G16, A16, Bb16, C17, D17, E17, F#17, G17, A17, Bb17, C18, D18, E18, F#18, G18, A18, Bb18, C19, D19, E19, F#19, G19, A19, Bb19, C20, D20, E20, F#20, G20, A20, Bb20, C21, D21, E21, F#21, G21, A21, Bb21, C22, D22, E22, F#22, G22, A22, Bb22, C23, D23, E23, F#23, G23, A23, Bb23, C24, D24, E24, F#24, G24, A24, Bb24, C25, D25, E25, F#25, G25, A25, Bb25, C26, D26, E26, F#26, G26, A26, Bb26, C27, D27, E27, F#27, G27, A27, Bb27, C28, D28, E28, F#28, G28, A28, Bb28, C29, D29, E29, F#29, G29, A29, Bb29, C30, D30, E30, F#30, G30, A30, Bb30, C31, D31, E31, F#31, G31, A31, Bb31, C32, D32, E32, F#32, G32, A32, Bb32, C33, D33, E33, F#33, G33, A33, Bb33, C34, D34, E34, F#34, G34, A34, Bb34, C35, D35, E35, F#35, G35, A35, Bb35, C36, D36, E36, F#36, G36, A36, Bb36, C37, D37, E37, F#37, G37, A37, Bb37, C38, D38, E38, F#38, G38, A38, Bb38, C39, D39, E39, F#39, G39, A39, Bb39, C40, D40, E40, F#40, G40, A40, Bb40, C41, D41, E41, F#41, G41, A41, Bb41, C42, D42, E42, F#42, G42, A42, Bb42, C43, D43, E43, F#43, G43, A43, Bb43, C44, D44, E44, F#44, G44, A44, Bb44, C45, D45, E45, F#45, G45, A45, Bb45, C46, D46, E46, F#46, G46, A46, Bb46, C47, D47, E47, F#47, G47, A47, Bb47, C48, D48, E48, F#48, G48, A48, Bb48, C49, D49, E49, F#49, G49, A49, Bb49, C50, D50, E50, F#50, G50, A50, Bb50, C51, D51, E51, F#51, G51, A51, Bb51, C52, D52, E52, F#52, G52, A52, Bb52, C53, D53, E53, F#53, G53, A53, Bb53, C54, D54, E54, F#54, G54, A54, Bb54, C55, D55, E55, F#55, G55, A55, Bb55, C56, D56, E56, F#56, G56, A56, Bb56, C57, D57, E57, F#57, G57, A57, Bb57, C58, D58, E58, F#58, G58, A58, Bb58, C59, D59, E59, F#59, G59, A59, Bb59, C60, D60, E60, F#60, G60, A60, Bb60, C61, D61, E61, F#61, G61, A61, Bb61, C62, D62, E62, F#62, G62, A62, Bb62, C63, D63, E63, F#63, G63, A63, Bb63, C64, D64, E64, F#64, G64, A64, Bb64, C65, D65, E65, F#65, G65, A65, Bb65, C66, D66, E66, F#66, G66, A66, Bb66, C67, D67, E67, F#67, G67, A67, Bb67, C68, D68, E68, F#68, G68, A68, Bb68, C69, D69, E69, F#69, G69, A69, Bb69, C70, D70, E70, F#70, G70, A70, Bb70, C71, D71, E71, F#71, G71, A71, Bb71, C72, D72, E72, F#72, G72, A72, Bb72, C73, D73, E73, F#73, G73, A73, Bb73, C74, D74, E74, F#74, G74, A74, Bb74, C75, D75, E75, F#75, G75, A75, Bb75, C76, D76, E76, F#76, G76, A76, Bb76, C77, D77, E77, F#77, G77, A77, Bb77, C78, D78, E78, F#78, G78, A78, Bb78, C79, D79, E79, F#79, G79, A79, Bb79, C80, D80, E80, F#80, G80, A80, Bb80, C81, D81, E81, F#81, G81, A81, Bb81, C82, D82, E82, F#82, G82, A82, Bb82, C83, D83, E83, F#83, G83, A83, Bb83, C84, D84, E84, F#84, G84, A84, Bb84, C85, D85, E85, F#85, G85, A85, Bb85, C86, D86, E86, F#86, G86, A86, Bb86, C87, D87, E87, F#87, G87, A87, Bb87, C88, D88, E88, F#88, G88, A88, Bb88, C89, D89, E89, F#89, G89, A89, Bb89, C90, D90, E90, F#90, G90, A90, Bb90, C91, D91, E91, F#91, G91, A91, Bb91, C92, D92, E92, F#92, G92, A92, Bb92, C93, D93, E93, F#93, G93, A93, Bb93, C94, D94, E94, F#94, G94, A94, Bb94, C95, D95, E95, F#95, G95, A95, Bb95, C96, D96, E96, F#96, G96, A96, Bb96, C97, D97, E97, F#97, G97, A97, Bb97, C98, D98, E98, F#98, G98, A98, Bb98, C99, D99, E99, F#99, G99, A99, Bb99, C100, D100, E100, F#100, G100, A100, Bb100, C101, D101, E101, F#101, G101, A101, Bb101, C102, D102, E102, F#102, G102, A102, Bb102, C103, D103, E103, F#103, G103, A103, Bb103, C104, D104, E104, F#104, G104, A104, Bb104, C105, D105, E105, F#105, G105, A105, Bb105, C106, D106, E106, F#106, G106, A106, Bb106, C107, D107, E107, F#107, G107, A107, Bb107, C108, D108, E108, F#108, G108, A108, Bb108, C109, D109, E109, F#109, G109, A109, Bb109, C110, D110, E110, F#110, G110, A110, Bb110, C111, D111, E111, F#111, G111, A111, Bb111, C112, D112, E112, F#112, G112, A112, Bb112, C113, D113, E113, F#113, G113, A113, Bb113, C114, D114, E114, F#114, G114, A114, Bb114, C115, D115, E115, F#115, G115, A115, Bb115, C116, D116, E116, F#116, G116, A116, Bb116, C117, D117, E117, F#117, G117, A117, Bb117, C118, D118, E118, F#118, G118, A118, Bb118, C119, D119, E119, F#119, G119, A119, Bb119, C120, D120, E120, F#120, G120, A120, Bb120, C121, D121, E121, F#121, G121, A121, Bb121, C122, D122, E122, F#122, G122, A122, Bb122, C123, D123, E123, F#123, G123, A123, Bb123, C124, D124, E124, F#124, G124, A124, Bb124, C125, D125, E125, F#125, G125, A125, Bb125, C126, D126, E126, F#126, G126, A126, Bb126, C127, D127, E127, F#127, G127, A127, Bb127, C128, D128, E128, F#128, G128, A128, Bb128, C129, D129, E129, F#129, G129, A129, Bb129, C130, D130, E130, F#130, G130, A130, Bb13

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with a repeat sign and a first ending bracket labeled '8.'. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score ends with a double bar line and a key signature change to three flats (E-flat major/C minor).









A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the bass line is in the bass staff. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment. The score is written in a clear, legible style, with fingerings and articulation marks indicated.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with notes and fingerings (1, 2, 3, 4, 5) and a dashed line indicating a repeat or continuation. The bass staff has a melody with notes and fingerings (1, 2, 3, 4). The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes, with a dashed line indicating a slur over the first two notes. The bass staff begins with a bass clef and the same key signature and time signature. The accompaniment is written in eighth notes. The second system continues the melody and accompaniment. The treble staff has a slur over the first two notes of the second measure. The bass staff has a slur over the first two notes of the second measure. The score is written in a simple, clear style, suitable for a children's songbook.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes, with a repeat sign at the end. The bass staff begins with a bass clef and the same key signature and time signature. The bass line is written in eighth notes, also with a repeat sign at the end. The score is presented in a black and white format with a decorative border.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 8/8. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The score includes a double bar line and a repeat sign. The lyrics 'The Rose Tree' are written below the bass staff.



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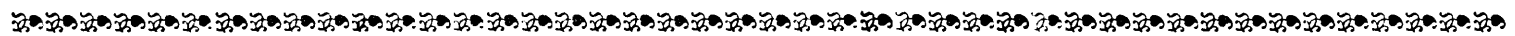
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#### Kritiken von Autoritäten auf dem Gebiete des Klavierspiels:

Herr Professor Josef Sllasny (Vorstand der Ed. Horakschen Musikschulen), Wien, schreibt: „Die im Verlage von J. Schuberth & Co. erschienenen Oktavenetüden op. 309 verfolgen nicht nur den eigentlichen rein technischen Zweck, sondern sind als melodische Charakterstücke gedacht und zufolge ihrer reizenden Melodik zum Vortrage sehr geeignet. Ihrer großen Verwendbarkeit im Unterrichte wegen wurden diese Etüden in den Lehrplan der Ed. Horakschen (Franz Brixeschen) Musikschulen in Wien aufgenommen. Zur Popularisierung dieser wirklich schätzenswerten Etüden werde ich kräftigst beitragen.“

Herr Professor Gustav Schumann (Direktor der Rollfusschen Musik-Akademie) schreibt: „Der sehr hübsche poetische Inhalt dieser vier Etüden entspricht vollkommen den von Ihnen gewählten Überschriften: Eilende Wolken, Wandernde Zigeuner, Nord und Süd, Liebesfrühling. Da nun aber auch das Wesentlichste der für den Klavierspielenden so notwendigen Oktaventechnik darin behandelt wird, so eignen sie sich sowohl zum Vortrag, wie auch zu ernstem technischen Studium. Sie bilden somit eine wertvolle Bereicherung der Oktavenliteratur und sind namentlich vorwärtsstrebenden Spielern der Mittelstufe aufs wärmste zu empfehlen. Jedenfalls werde ich in meiner Schule reichlichen Gebrauch davon machen.“

Herr Direktor Richard Kaden (Pädagogische Musikschule), Dresden, schreibt: „Prof. Dörings Oktaven-Etüden, Opus 309, sind ausgesprochene Charakterstücke mit ansprechenden harmonischen, melodischen und dynamischen Wendungen, gleich geeignet, die Technik des Oktavenspiels als auch den musikalischen Vortrag zu fördern. Wir können das neue, jugendfrisch geschriebene Werk aus der bewährten Feder des Herrn Professors Hofrat Heinrich Döring, der einst für die Musik-Pädagogik überhaupt grundlegend gewirkt hat, allen Klavierlehrern und -Schülern, die es mit ihrer Kunst ernst nehmen, auf das wärmste empfehlen.“

Herr Professor O. Schmid schreibt im „Dresdner Journal“, Nr. 156: „Wenn der Senior unserer einheimischen Klavierpädagogen, Meister C. H. Döring, mit neuen Werken zu Unterrichtszwecken hervortritt, so wird man immer von neuem wieder Gelegenheit haben, auf die eminente musikpädagogische Begabung hinzuweisen, die ihm eigen ist. Das Lehrhafte in einer nicht nur jeder trocken pedantischen Artung abholden Form, sondern geradezu in einer anregenden und unterhaltenden Gestaltung zu geben, kann man als seine Spezialkunst betrachten. Zeugnis von dieser Sonderbegabung legen auch wieder die Oktaven-Etüden op. 309 ab, die er soeben im Verlag von J. Schuberth & Co., Leipzig, erscheinen ließ. Es sind das Musikstücke, die bereits die Beherrschung der rein technischen Seite des Oktavenspiels bis zu einem gewissen Grade voraussetzen, also das mechanisch-technische

Studium nicht mehr als Hauptzweck ins Auge fassen. „Eilende Wolken“, „Wandernde Zigeuner“, „Nord und Süd“ und „Liebesfrühling“ betitelt, vereinigen sie vielmehr den Etüdencharakter mit dem des musikalischen Charakterstücks in glücklichster Weise, zielen also ganz wesentlich auch dahin, den musikalischen Vortrag zu beleben.“

Herr Professor Julius Epstein, Wien, schreibt: „Die Oktaven-Etüden Opus 309, sind ausgezeichnet, nützlich und schön, wie alles von dem vortrefflichen Pädagogen und Komponisten C. H. Döring.“

Herr Seminarmusiklehrer Emil Petzold, Bautzen, schreibt: „Die Bekanntschaft mit Dörings Oktaven-Etüden mir vermittelt zu haben, bin ich Ihnen besonders dankbar. Bei allem Etüdeninhalte sind doch die 4 Nummern Charakterstücke allerliebsten Genres, und ich werde nie versäumen, gerade auf dieses Werkchen an ganz geeigneter Stelle hinzuweisen.“

Herr Musikdirektor Ed. Steinwarz, Karlsruhe, schreibt: „Döring, Oktaven-Etüden und Erdstein, Valse caprice bedeuten eine wertvolle Bereicherung der Klavierliteratur; ich werde sie jedenfalls beim Unterrichte gebrauchen.“

Herr Direktor M. Kaufmann, Karlsbad, schreibt: „Die Oktaven-Etüden haben so sehr meinen Beifall gefunden, daß ich das ausgezeichnete Werkchen in meiner Musikschule einführen werde. Die überaus glückliche Idee, das Oktavenstudium dem Schüler in Form von reizenden Vortragspiecen zu versüßen, ist Herrn Döring so glänzend gelungen, daß man bestimmt annehmen kann, daß diese Form, im Gegensatz zu dem sonst so trockenem Studienmaterial, von den angehenden Klavierspielern mit Vergnügen und gerne geübt werden wird.“

Der große, deutliche Druck und die angenehme Fingersatzbezeichnung, welche dem Lehrer und dem Schüler den Unterricht erleichtert, empfehlen das Werk noch außerdem.

Die Rheinische Musik- und Theaterzeitung schreibt: „Der Verfasser bietet hier bequem ausführbare, melodische, rhythmisch interessierende Oktavenstudien, die beim Unterrichte auf der Mittelstufe sehr begrüßt werden dürften.“

Die Musikpädagogischen Blätter (Klavierlehrer), Januar 1911, schreiben: „Diese 4 kleinen Oktavenstudien, denen der Autor die Überschriften „Eilende Wolken“, „Wandernde Zigeuner“, „Nord und Süd“ und „Liebesfrühling“ mitgab, sollen weniger dem mechanisch technischen Studium dienen; sie wenden sich an Spieler, die bereits tüchtige Technik im Oktavenspiel besitzen, denen die Studien aber Gelegenheit zur Erlangung eines musikalisch belebten Vortrages in der Oktaventechnik bieten. Sie enthalten bei klarem Aufbau und schlichter Harmonik hübsche melodische Elemente bei lebendiger Rhythmik und können warm empfohlen werden.“



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