

I.

Exercises for rendering the fingers  
independent of each other.

In exercises Nos 1–29 the whole notes must not be struck, but the corresponding keys are to be held down firmly in such a way that their tones never sound with that of the active finger.— Besides this, the exercises should, at first, be played very slowly, repeating each separate number from 8 to 10 times, and accelerating the tempo only to an extent fully warranted by the increasing strength and supple flexibility of the fingers.

The musical score consists of six staves of music for two hands. Each staff has a treble clef and a bass clef. The time signature is common time (indicated by 'c'). The exercises involve playing eighth-note patterns while holding down specific keys (indicated by numbers 1-5 above the notes). Fingerings are shown below the notes. The exercises are: N° 1. (Treble: 88, Bass: 88), N° 2. (Treble: 88, Bass: 88), N° 3. (Treble: 88, Bass: 88), N° 4. (Treble: 88, Bass: 88), N° 5. (Treble: 88, Bass: 88), N° 6. (Treble: 88, Bass: 88).

The musical score consists of four staves of music for two hands. Each staff has a treble clef and a bass clef. The time signature is common time (indicated by 'c'). The exercises involve playing eighth-note patterns while holding down specific keys (indicated by numbers 1-5 above the notes). Fingerings are shown below the notes. The exercises are: N° 7. (Treble: 88, Bass: 88), N° 8. (Treble: 88, Bass: 88), N° 9. (Treble: 88, Bass: 88), N° 10. (Treble: 88, Bass: 88).

The musical score consists of three staves of music for two hands. Each staff has a treble clef and a bass clef. The time signature is common time (indicated by 'c'). The exercises involve playing eighth-note patterns while holding down specific keys (indicated by numbers 1-5 above the notes). Fingerings are shown below the notes. The exercises are: N° 11. (Treble: 88, Bass: 88), N° 12. (Treble: 88, Bass: 88), N° 13. (Treble: 88, Bass: 88).

I.

Uebungen, um die Finger von einander  
unabhängig zu machen.

Bei den Uebungen № 1–29 dürfen die ganzen Noten nicht angeschlagen, sondern nur so fest niedergehalten werden, dass die Tasten, welche sie einnehmen, niemals mit erklingen.— Uebrigens beobachte man Anfangs ein sehr langsames Zeitmass, wiederhole jede einzelne Nummer acht bis zehn mal und vermehre die Schnelligkeit nur in dem Grade, als die Kraft und geschmeidige Beweglichkeit der Finger bemerkbar wird.

N° 1. N° 2. N° 3. N° 4. N° 5. N° 6.

N° 7. N° 8. N° 9. N° 10.

N° 11. N° 12. N° 13.

Nº 14.

Sheet music for exercise Nº 14. Treble and bass staves. Fingerings: 2 3 2 3 4 3; 3 3 3 2 3.

Nº 15.

Sheet music for exercise Nº 15. Treble and bass staves. Fingerings: 3 4 3 4 5 4; 3 2 3 2 1 2.

Nº 16.

Sheet music for exercise Nº 16. Treble and bass staves. Fingerings: 1 3 1 3; 3 5 3.

Nº 17.

Sheet music for exercise Nº 17. Treble and bass staves. Fingerings: 2 4 2 4; 4 2 4 2.

Nº 18.

Sheet music for exercise Nº 18. Treble and bass staves. Fingerings: 3 5 3 5; 3 4 3 1.

Nº 19.

Sheet music for exercise Nº 19. Treble and bass staves. Fingerings: 5 3 5 3; 1 3 1 3.

Nº 20

Sheet music for exercise Nº 20. Treble and bass staves. Fingerings: 4 2 4 2; 2 4 2 4.

Nº 21.

Sheet music for exercise Nº 21. Treble and bass staves. Fingerings: 3 1 3 1; 3 5 3 5.

Nº 22.

Sheet music for exercise Nº 22. Treble and bass staves. Fingerings: 1 3 5 3; 3 5 3 3.

Nº 23.

Sheet music for exercise Nº 23. Treble and bass staves. Fingerings: 5 3 1 3; 1 3 5 3.

Nº 24.

Sheet music for exercise Nº 24. Treble and bass staves. Fingerings: 2 4 5 4; 4 2 1 2.

Nº 25.

Sheet music for exercise Nº 25. Treble and bass staves. Fingerings: 5 4 2 4; 1 2 4 2.

Nº 26.

Sheet music for exercise Nº 26. Treble and bass staves. Fingerings: 1 5 3 5; 3 5 1 3.

Nº 27.

Sheet music for exercise Nº 27. Treble and bass staves. Fingerings: 5 1 3 1; 1 5 3 5.

Nº 28.

Sheet music for exercise Nº 28. Treble and bass staves. Fingerings: 2 5 4 5; 4 1 2 1.

Nº 29.

Sheet music for exercise Nº 29. Treble and bass staves. Fingerings: 5 2 4 2; 1 2 3 1.

**II.****Exercises on the Trill.**

Practice of the Trill is necessary, not only because this grace occurs in almost every piece of music, but because it is the readiest means for acquiring both evenness and firmness of touch. It will, therefore, be of the greatest benefit to the pupil to practise the following exercises assiduously, and, at first, very slowly, with each hand alone, and so distinctly that each of the two tones makes a separate impression on the ear.

A good execution of the Trill depends solely on the well-regulated movement of the fingers, whose activity centres chiefly in the knuckle-joint; any motion whatever of the hand would act as a disturbing element.

Nº 30. \*)

Nº 32.

Nº 34.

Nº 35.

\*) It is advantageous to play Nos 30–35 through several times without a break at a uniform rate of speed.

**II.****Triller- Uebungen.**

Das Ueben der Triller ist nicht allein darum nothwendig, weil diese Verzierung fast in jedem Musikstück vorkommt, sondern auch, weil man dadurch vorzüglich den Fingern eine gewisse Gleichheit und Festigkeit im Anschlag verschafft. Es wird daher den Schülern grossen Nutzen gewähren, wenn sie die nachfolgenden Sätzchen fleissig spielen und zwar Anfangs sehr langsam, mit jeder Hand allein und so deutlich, dass jeder von den beiden Tönen dem Ohr stets abgesondert vor-schwebt.

Die gute Ausführung der Triller beruht ausschliesslich auf einer wohl abgemesenen Bewegung der Finger, deren obere Gelenke am meisten dabei thätig sein müssen; dagegen würde jede Bewegung der Hand hier nur störend einwirken.

Nº 31.

Nº 33.

\*) Es ist vortheilhaft, die Nummern 30–35 öfters ohne Unterbrechung in einem gleichmässigen Tempo fortzuspielen.

**III.**

**Five-finger Exercises  
within the compass of 5 notes.**

Exercises on 5 successive notes, in which the hand retains one and the same position, are commonly termed Exercises with Quiet Hand.

The best teachers of recent times are unanimous in considering them the most important means for many-sided finger-practice, and for properly and thoroughly developing the finger-action.

However, in order to derive real benefit from them, they must be studied in the most conscientious and persevering manner. To begin with, all the notes must be played evenly, and without any motion whatever in the hand and arm, in very slow tempo; as the strength and freedom of the fingers increase, the exercises may be played faster and faster, and in different degrees of loudness and softness (as shown in N° 36.)

The natural inclination of the hand toward the little-finger side should be neutralized by inclining it in the opposite direction, i.e., somewhat toward the thumb.

It is equally important to leave the fingers on the keys no longer than the due time; at the precise instant that one strikes its key, the other should be lifted.

N° 36.

**III.**

**Uebungen der fünf Finger  
in dem Raume von 5 Tönen.**

Die Uebungen, welche Notenreihen von 5 Tönen darbieten und wobei die Hand stets ein und dieselbe Lage beibehält, nennt man gewöhnlich Uebungen mit stillstehender oder ruhiger Hand.

Nach dem Urtheil aller besseren Lehrer der neuesten Zeit sind sie unbedingt das wichtigste Mittel, die Finger vielseitig zu beschäftigen und somit einen schönen Mechanismus zu erlangen.

Um jedoch den wahren Nutzen daraus zu ziehen, muss man sich ein sehr sorgfältiges und anhaltendes Studium derselben zur Pflicht machen. Zuvörderst müssen alle Noten mit Gleichheit und ohne alle Bewegung der Hand oder des Armes, ganz langsam, in der Folge aber—sowie die Finger an Kraft und Freiheit gewinnen—immer schneller und in verschiedenen Graden der Stärke und Schwäche(nach Angabe des Beispiels N° 36) ausgeführt werden.

Dabei ist das, der Hand so natürliche, Hinneigen nach dem fünften Finger ganz besonders zu vermeiden und durch das Gegentheil zu besiegen, indem man die Hand mehr nach dem Daumen hinwendet.

Eben so wichtig ist es, die Finger nicht länger als nötig auf den Tasten liegen zu lassen; denn in dem Augenblick als ein Finger auf seine Taste niederfällt, muss sich der andre sogleich frei erheben.

Nº 37. \*)

Nº 38.

Nº 39.

Nº 40.

Nº 41.

Nº 42.

Nº 43.

Nº 44.

Nº 45.

Nº 46.

Nº 47.

Nº 48.

Nº 49.

Nº 50.

Nº 51.

\*) The first note of each triplet must be slightly accented.

| \*) Die erste Note jeder Triole muss ein wenig stärker gespielt werden.

Nº 52. \*)

Nº 53.

Nº 54.

Nº 55.

Nº 56.

Nº 57.

Nº 58.

Nº 59.

\*) The first note of each Sextuplet should be slightly accented.

| \*) Die erste Note einer jeden Sextole wird ein wenig markiert.

Nº 60.



Nº 61.



Nº 62.



Nº 63.



Nº 64.



Nº 65.



Nº 66.



Nº 67.



Nº 68.

Musical score for exercise Nº 68. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 69.

Musical score for exercise Nº 69. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 70.

Musical score for exercise Nº 70. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 71.

Musical score for exercise Nº 71. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 72

Musical score for exercise Nº 72. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 73.

Musical score for exercise Nº 73. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 74.

Musical score for exercise Nº 74. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 75.

Musical score for exercise Nº 75. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note patterns. The bass staff has six measures of sixteenth-note patterns. Measure numbers 1 through 6 are indicated above each measure. The tempo is marked with a '6' above the first measure.

Nº 76.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 6 begins with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 7 continues the pattern, ending with a repeat sign and a double bar line.

Nº 77.

No. 78.

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 consist of a series of eighth-note patterns. The music is divided by a vertical bar line.

Nº 79.

Nº 80.

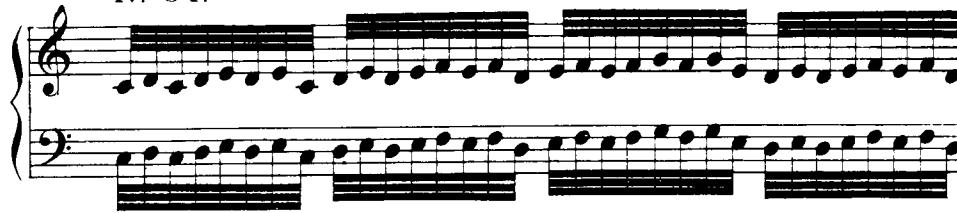
A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. The music consists of two measures followed by a repeat sign and another two measures.

Nº 81.

Nº 82.

Nº 83.

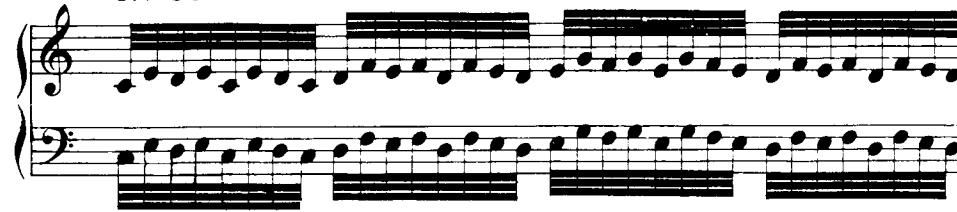
Nº 84.



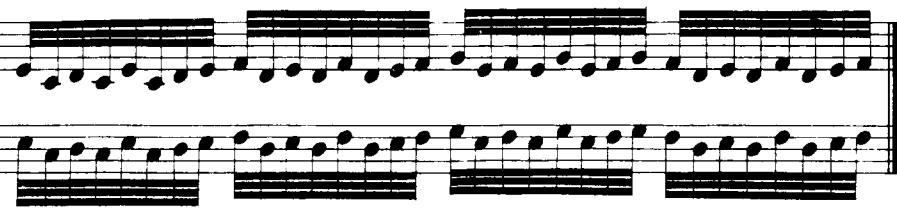
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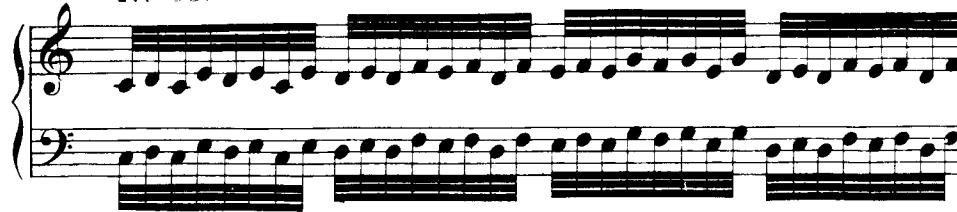
Nº 86.



Nº 87.



Nº 88.



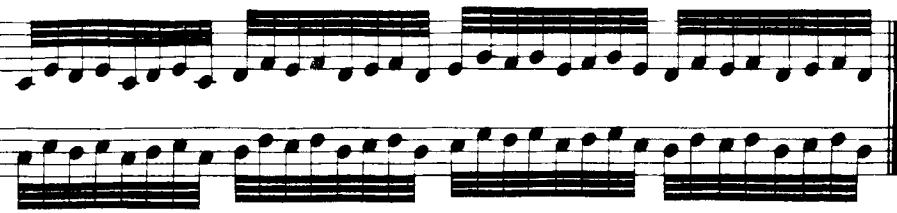
Nº 89.



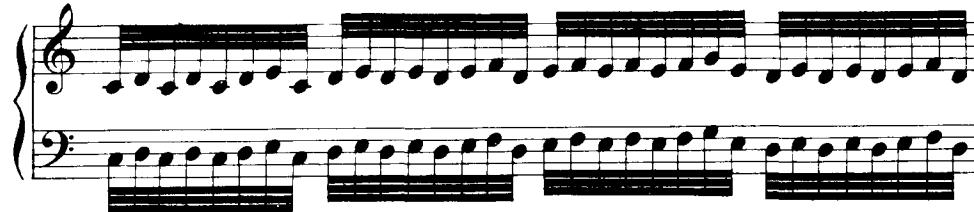
Nº 90.



Nº 91.



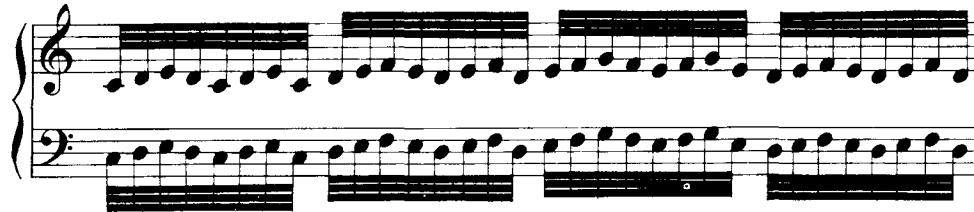
Nº 92.



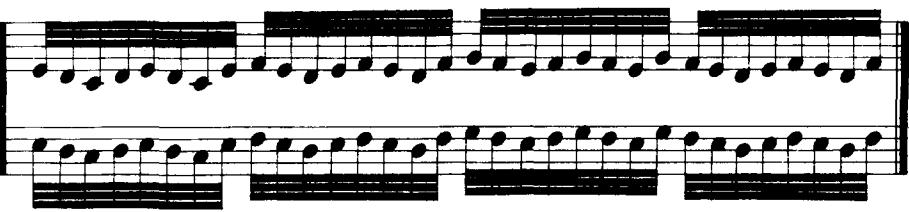
Nº 93.



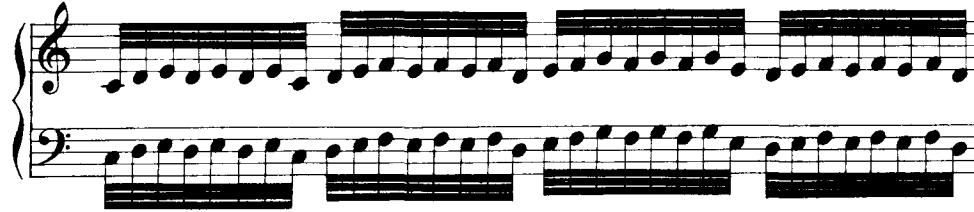
Nº 94.



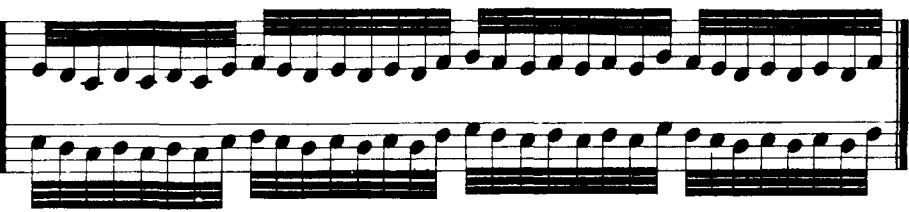
Nº 95.



Nº 96.



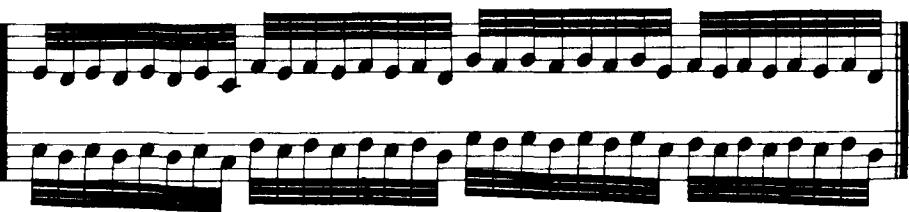
Nº 97.



Nº 98.



Nº 99.



Nº 100.



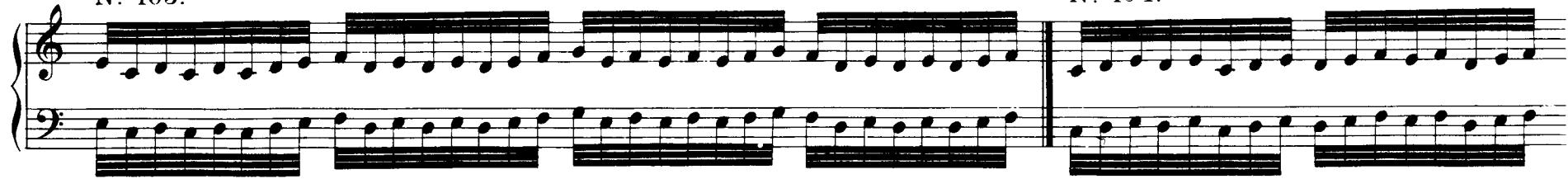
Nº 101.



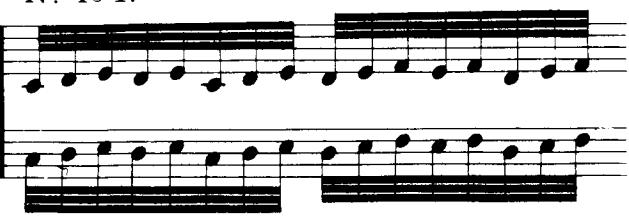
Nº 102.



Nº 103.



Nº 104.



Nº 105.



**IV.**

## Thirds and other paired notes, with quiet hand.

Practice in striking two notes at once, especially thirds, is peculiarly adapted for acquiring firmness in the hand, energy of finger-stroke, and consequent precision in touch.

The inclination so often manifested at first, to play such paired notes one after the other instead of exactly together, or to strike them with unequal force, must be conquered by persevering effort, otherwise the object in view will be frustrated.

**Nº 106.**

**Nº 107.**

**Nº 108.**

**Nº 109.**

**Nº 110.**

**Nº 111.**

**Nº 112.**

**Nº 113.**

**Nº 114.**

**Nº 115.**

**Nº 116.**

**Nº 117.**

**Nº 118.**

**IV.**

## Terzen und andere Doppelgriffe mit ruhender Hand.

Die Doppelgriffe, besonders die Terzen, sind ganz dazu geeignet, der Hand Festigkeit, den Fingern Energie und dadurch dem Spieler Präcision im Anschlage zu verschaffen.

Der Anfangs sehr gewöhnlichen, Neigung die Doppelgriffe zu brechen, oder dieselben mit ungleicher Stärke anzuschlagen, muss man durchaus zu widerstreben suchen, weil sonst der bestimmte Zweck verfehlt wird.

Nº 119.

Nº 120.

Nº 121.

Nº 122.

Nº 123.

Nº 124.

Nº 125.

Nº 126.

Nº 127.

Nº 128.

Nº 129.

Nº 130.

Nº 131.

Nº 132.

Nº 133.

Nº 134.

Nº 135.

Nº 136.

Nº 137.

Nº 138.

Nº 139.

Nº 140.

Nº 141.

Nº 142.

Nº 143.

Nº 144.

**V.**

**Advancing the hands in figures  
repeated on successive degrees.**

The following exercises are intended to accustom the hand to retain its correct position (i. e., perfectly quiet, and bent slightly outwards) on the keyboard when playing either up or down. In such passages, a fingering should be chosen which permits of repetition; this renders the execution more even.

Nº 145.\* In Thirds. — In Terzen.

Nº 147. In Octaves. — In Oktaven.

Nº 149.

Nº 151.

\* Extend the range of these Exercises through several octaves.

**V.**

**Fortrücken der Hände bei Figuren,  
welche stufenweise sich wiederholen.**

Durch die folgenden Uebungssätze soll die Hand gewöhnt werden, ihre richtige (d. i. völlig ruhige und auswärts gebogene) Haltung auf der Tastatur in auf- und abwärts gehender Bewegung zu behaupten. Bei dergleichen Stellen muss man immer einen Fingersatz zu wählen suchen, welcher sich wiederholen lässt; der Vortrag gewinnt dadurch an Gleichheit.

Nº 146. In Sixths. — In Sexten.

Nº 148. In Tenths. — In Decimen.

Nº 150.

\* Man spiele diese Uebungen im Umfange von mehreren Octaven.

Nº 152.

Nº 153.

Nº 154.

Nº 155.

Sheet music for Exercise Nº 155. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time. The music consists of sixteenth-note patterns. The top staff starts with a 1-2-4-3-5-4-2-3-1 pattern, followed by a 3-1 pattern. The bottom staff starts with a 5-4-2-3-5 pattern, followed by a 3-5 pattern.

Nº 156.

Sheet music for Exercise Nº 156. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time. The music consists of sixteenth-note patterns. The top staff starts with a 3-5-2-4-8-5-3-4-3 pattern, followed by a 3-1 pattern. The bottom staff starts with a 3-1-4-2-3-1-3-5-3 pattern, followed by a 5-3 pattern.

Nº 157.

Sheet music for Exercise Nº 157. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time. The music consists of sixteenth-note patterns. The top staff starts with a 1-3-2-4 pattern, followed by a 3-1-3-4-3 pattern. The bottom staff starts with a 3-4-3-1-3-1 pattern, followed by a 2-4-2-4 pattern.

Nº 158.

Sheet music for Exercise Nº 158. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time. The music consists of sixteenth-note patterns. The top staff starts with a 4-2-3-1 pattern, followed by a 1-3-1-3 pattern. The bottom staff starts with a 4-4-4-4-4-4 pattern, followed by a 4-1-4-1-4-1 pattern.

Nº 159.

Sheet music for Exercise Nº 159. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time. The music consists of sixteenth-note patterns. The top staff starts with a 1-3-1-3-2-4-1-3 pattern, followed by a 2-3-1-3-1-4-2 pattern. The bottom staff starts with a 4-2-3-1-3-1-4-2 pattern, followed by a 3-4-4-3-3-4-2 pattern.

Nº 160.

Sheet music for Exercise Nº 160. The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time. The music consists of sixteenth-note patterns. The top staff starts with a 2-1-1-2 pattern, followed by a 3-4-4-3-4-3 pattern. The bottom staff starts with a 3-4-4-3-4-3 pattern, followed by a 1-2-1-2 pattern.

Nº 161.

Sheet music for Exercise Nº 161. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings are indicated above the notes: 3 1 2 3 4 1, 4 1, 2 4 3 2 1 4, 1 4, 3 5 4 3 2 4, 1 4, 1 4, 3 1 2 3 4 1, 4 1, 4. The music continues with a series of eighth-note patterns.

Nº 162.

Sheet music for Exercise Nº 162. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings are indicated above the notes: 1 2 5, 5 3 1. A instruction "the same descending. (eben so zurück.)" is placed between the two staves. The music continues with a series of eighth-note patterns.

Nº 163.

Sheet music for Exercise Nº 163. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings are indicated above the notes: 5 1 4 5 1, 1 2 1 2 5. A instruction "the same descending. (eben so zurück.)" is placed after the second staff. The music continues with a series of eighth-note patterns.

Nº 164.

Sheet music for Exercise Nº 164. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings are indicated above the notes: 1 2 4 5, 1 2 4 5, 5 4 2 1 5, 4 2 1. The music continues with a series of eighth-note patterns.

Nº 165.

Sheet music for Exercise Nº 165. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings are indicated above the notes: 2 4 1 5 2 4 1, 4 2 5 1 4 2 1. A instruction "the same descending. (eben so zurück.)" is placed after the first staff. The music continues with a series of eighth-note patterns.

Nº 166.

Sheet music for Exercise Nº 166. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings are indicated above the notes: 1 3 5 1 2 3 1, 5 3 1 5 4 2 1. A instruction "the same descending. (eben so zurück.)" is placed after the second staff. The music continues with a series of eighth-note patterns.

Nº 167.

the same descending. (eben so zurück.)

Nº 168.

the same descending. (eben so zurück.)

Nº 169.

the same descending. (eben so zurück.)

Nº 170.

the same descending. (eben so zurück.)

Nº 171.

Nº 172. In paired notes. — In Doppelgriffen.

cresc.

decresc.

Nº 173.

Nº 174.

the same descending. (eben so zurück.)

Nº 175.

the same descending.  
(eben so zurück.)

Nº 176.

Nº 178.

Nº 179.

Nº 180.

Compare Appendix Nº 1.  
(Siehe Anhang Nº 1.)

**VI.****Preparatory Exercises for the Scales.**

As soon as the pupil has acquired uniformity and evenness in finger-action through the practice of the Exercises in Book I of this Collection, he may take up the Preparatory Exercises for the Scales.

These consist, as shown in the next 14 examples, in learning to pass the thumb under the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> fingers, and said fingers over the thumb, with dexterity. To attain this end, perfect quietness of the hand and arm during practice must be insisted on, and the thumb (which is somewhat bent) must be taught to pass under the fingers with such complete freedom and independence, that neither any separation of the two tones, nor any unevenness in touch, is perceptible. Arrived at this point, the pupil will not find the Scales difficult, and their practice will be of real benefit to him.

<sup>\*)</sup>The whole notes are to be held down, but not struck. — Die ganzen Noten werden gehalten, aber nicht angeschlagen.

**VI.****Vorübungen zu den Tonleitern.**

Wenn sich der Schüler durch die im ersten Hefte dieser Collection enthaltenen Uebungen mit ruhender Hand eine gleichmässige Ausbildung der Finger erworben hat, so mögen die Vorübungen zu den Tonleitern beginnen.

Diese bestehen zufolge der Beispiele 1 bis 14 darin, dass man das Unter-setzen des Daumens unter den zweiten, dritten und vierten Finger, sowie das Uebersetzen derselben über den Daumen mit Geläufigkeit vollziehen lerne. Um dahin zu gelangen, muss man beim Ueben die ruhige Haltung der Hand und des Armes nie vernachlässigen und den etwas gebogenen Daumen so selbstständig unter den Fingern hin und her zu bewegen sich bemühen, dass zuletzt keine Trennung der beiden Töne, noch Ungleichheit im Anschlage zu hören ist. Alsdann werden die Tonleitern nicht mehr schwierig erscheinen und auch wirklichen Nutzen gewähren.

## Nº 183.

## Nº 184.

## Nº 187.

## Nº 188.

## Nº 189.

## Close. (Schluss.)

Nº 191.

Nº 192.

Nº 193.

Nº 194.

**VII.****Major and Minor Scales.**

Play each scale, at first, with one hand alone, then with perfect evenness with both hands together, so that each tone sounds as loud as the rest. Avoid all haste, and proceed very cautiously and gradually to a more rapid rate of execution. When the fingering is thoroughly learned, run the Scales through the compass of the keyboard, repeating each several times without a break, and executing it in piano, forte, crescendo and decrescendo.

Besides the practical execution of the Scales, the pupil should also be taught their theory; this is indispensable for a complete understanding of their construction.

**VII.****Die Dur- und Moll-Tonleitern.**

Man spiele Anfangs jede Tonleiter mit einer Hand allein, alsdann ganz gleichmässig mit beiden Händen zusammen und lasse stets einen Ton wie den andern deutlich klingen. Dabei vermeide man alles Eilen und gehe nur behutsam und gradweise zur schnellern Ausführung über. Nach erlangter Sicherheit im Fingersatze durchlaufe man die ganze Klaviatur und wiederhole jede Tonleiter oft und ohne Unterbrechung, indem man bald piano, bald forte, bald crescendo und decrescendo spielt.

Neben der praktischen Ausübung erkläre der Lehrer seinen Schülern zugleich auch den theoretischen Theil der Tonleiter: dies ist zum vollkommenen Verständniss der Sache unentbehrlich.

Nº 195. C major. - C dur.\*)

Nº 197. G major. - G dur.

Nº 196. A minor. - A moll.

Nº 198. E minor. - E moll.

\*For beginners with scale-practice it is often beneficial, for a time, at least, to make a brief pause on the key-note, thus:



\*Für Anfänger dürfte es zweckmässig sein, eine Zeit lang die Tonleitern so zu spielen, dass sie jedesmal beim Grundton derselben etwas anhalten, z.B.

Nº 199. D major. - D dur.

Nº 200. B minor. - H moll.

Nº 201. A major. - A dur.

Nº 202. F♯ minor. - Fis moll.

Nº 203. E major. - E dur.

Nº 204. C♯ minor. - Cis moll.

Nº 205. B major. - H dur.

Nº 206. G♯ minor. - Gis moll.

Nº 207. F# major. - Fis dur.

Nº 208. D# minor. - Dis moll.

Nº 209. Db major. - Des dur.

Nº 210. Bb minor. - B moll.

Nº 211. Ab major. - As dur.

Nº 212. F minor. - F moll.

Nº 213. Eb major. - Es dur.

Nº 214. C minor. - C moll.

## Nº 215. B♭ major..- B dur.

## Nº 216. G minor..-G moll.

## Nº 217. F major..- F dur.

## Nº 218. D minor..-D moll.

**VIII.**

## The Scales at various Intervals, and in contrary motion.

When the pupil has become sufficiently familiar with the preceding 24 Scales, it will be found highly conducive to his skill in scale-playing to let him practice them in thirds, sixths, and in contrary motion.

To save room, the scales in tenths are omitted, their fingering being identical with that of the scales in thirds.

## Nº 219. C major in Thirds..- C dur in Terzen.

## Nº 220. C minor in Thirds..- C moll in Terzen.

**VIII.**

## Die Tonleitern in verschiedenen Intervallen und Bewegungen.

Hat man sich mit den vorhergehenden 24 Tonleitern hinlänglich vertraut gemacht, so ist es, zur Vermehrung der Gewandtheit, sehr nützlich, dieselben in der Terz. Decime, Sexte und in der Gegenbewegung zu üben..

Um Raum zu ersparen sind die Tonleitern in der Decime, da sie ohnehin ganz gleichen Fingersatz mit denen in der Terz haben, weggelassen worden.

## Nº 221. In Sixths..- In Sexten.

## Nº 222. In Sixths..- In Sexten.

## Nº 223. G major in Thirds..- G dur in Terzen.

## Nº 224. G minor in Thirds..- G moll in Terzen.

## Nº 225. In Sixths..- In Sexten.

## Nº 226. In Sixths..- In Sexten.

Nº 227. D major in Thirds. - D dur in Terzen.

Nº 228. D minor in Thirds. - D moll in Terzen.

Nº 229. In Sixths. - In Sexten.

Nº 230. In Sixths. - In Sexten.

Nº 231. A major in Thirds. - A dur in Terzen.

Nº 232. A minor in Thirds. - A moll in Terzen.

Nº 233. In Sixths. - In Sexten.

Nº 234. In Sixths. - In Sexten.

Nº 235. E major in Thirds..-E dur in Terzen.

Sheet music for Exercise 235. The key signature is E major (no sharps or flats). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). The notes are primarily eighth notes, grouped in pairs. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The first measure starts with a sixteenth-note pattern (3, 4). The second measure starts with a sixteenth-note pattern (1, 2, 3, 4). The third measure starts with a sixteenth-note pattern (1, 2, 3, 4). The fourth measure starts with a sixteenth-note pattern (1, 2, 3, 4).

Nº 236. E minor in Thirds..- E moll in Terzen.

Sheet music for Exercise 236. The key signature is E minor (no sharps or flats). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). The notes are primarily eighth notes, grouped in pairs. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The first measure starts with a sixteenth-note pattern (5). The second measure starts with a sixteenth-note pattern (1, 2, 3, 4). The third measure starts with a sixteenth-note pattern (1, 2, 3, 4). The fourth measure starts with a sixteenth-note pattern (1, 2, 3, 4).

Nº 237. In Sixths..- In Sexten.

Sheet music for Exercise 237. The key signature is E major (no sharps or flats). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). The notes are primarily eighth notes, grouped in pairs. Fingerings are indicated above the notes: 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The first measure starts with a sixteenth-note pattern (1, 2, 3, 4). The second measure starts with a sixteenth-note pattern (1, 2, 3, 4). The third measure starts with a sixteenth-note pattern (1, 2, 3, 4). The fourth measure starts with a sixteenth-note pattern (1, 2, 3, 4).

Nº 238. In Sixths..- In Sexten.

Sheet music for Exercise 238. The key signature is E major (no sharps or flats). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). The notes are primarily eighth notes, grouped in pairs. Fingerings are indicated above the notes: 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The first measure starts with a sixteenth-note pattern (1, 2, 3, 4). The second measure starts with a sixteenth-note pattern (1, 2, 3, 4). The third measure starts with a sixteenth-note pattern (1, 2, 3, 4). The fourth measure starts with a sixteenth-note pattern (1, 2, 3, 4).

Nº 239. B major in Thirds..- H dur in Terzen.

Sheet music for Exercise 239. The key signature is B major (one sharp). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). The notes are primarily eighth notes, grouped in pairs. Fingerings are indicated above the notes: 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The first measure starts with a sixteenth-note pattern (1, 2, 3, 4). The second measure starts with a sixteenth-note pattern (1, 2, 3, 4). The third measure starts with a sixteenth-note pattern (1, 2, 3, 4). The fourth measure starts with a sixteenth-note pattern (1, 2, 3, 4).

Nº 240. B minor in Thirds..- H moll in Terzen.

Sheet music for Exercise 240. The key signature is B minor (no sharps or flats). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). The notes are primarily eighth notes, grouped in pairs. Fingerings are indicated above the notes: 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The first measure starts with a sixteenth-note pattern (1, 2, 3, 4). The second measure starts with a sixteenth-note pattern (1, 2, 3, 4). The third measure starts with a sixteenth-note pattern (1, 2, 3, 4). The fourth measure starts with a sixteenth-note pattern (1, 2, 3, 4).

Nº 241. In Sixths..- In Sexten.

Sheet music for Exercise 241. The key signature is B major (one sharp). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by '4'). The notes are primarily eighth notes, grouped in pairs. Fingerings are indicated above the notes: 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The first measure starts with a sixteenth-note pattern (1, 2, 3, 4). The second measure starts with a sixteenth-note pattern (1, 2, 3, 4). The third measure starts with a sixteenth-note pattern (1, 2, 3, 4). The fourth measure starts with a sixteenth-note pattern (1, 2, 3, 4).

Nº 242. In Sixths..- In Sexten.

Nº 243. F# major in Thirds..- Fis dur in Terzen.

Nº 244. F# minor in Thirds..- Fis moll in Terzen.

Nº 245. In Sixths..- In Sexten.

Nº 246. In Sixths..- In Sexten.

Nº 247. D♭ major in Thirds..- Des dur in Terzen.

Nº 248. C♯ minor in Thirds..- Cis moll in Terzen.

Nº 249. In Sixths..- In Sexten.

Nº 250. In Sixths..- In Sexten.

Nº 251. Ab major in Thirds. - As dur in Terzen.

Nº 252. G# minor in Thirds. - Gis moll in Terzen.

Nº 253. In Sixths. - In Sexten.

Nº 254. In Sixths. - In Sexten.

Nº 255. Eb major in Thirds. - Es dur in Terzen.

Nº 256. D# minor in Thirds. - Dis moll in Terzen.

Nº 257. In Sixths. - In Sexten.

Nº 258. In Sixths. - In Sexten.

Nº 259. B<sub>b</sub> major in Thirds. - B dur in Terzen.

Musical score for Exercise 259, featuring two staves of sixteenth-note patterns. The top staff is in B-flat major (B<sub>b</sub>) and the bottom staff is in B major (B). Fingerings are indicated above the notes: 1, 3, 4, 5, 3, 4, 1; 1, 3, 4, 2, 3, 1. The tempo is marked with a 'T'.

Nº 260. B<sub>b</sub> minor in Thirds. - B moll in Terzen.

Musical score for Exercise 260, featuring two staves of sixteenth-note patterns. The top staff is in B-flat minor (B<sub>b</sub>) and the bottom staff is in B minor (B). Fingerings are indicated above the notes: 1, 2, 1, 3, 4, 1, 3, 4, 2, 3, 1. The tempo is marked with a 'T'.

Nº 261. In Sixths. - In Sexten.

Musical score for Exercise 261, featuring two staves of sixteenth-note patterns. The top staff is in B-flat major (B<sub>b</sub>) and the bottom staff is in B major (B). Fingerings are indicated above the notes: 1, 2, 1, 3, 4, 3, 1, 2, 3, 4, 1. The tempo is marked with a 'T'.

Nº 262. In Sixths. - In Sexten.

Musical score for Exercise 262, featuring two staves of sixteenth-note patterns. The top staff is in B-flat major (B<sub>b</sub>) and the bottom staff is in B major (B). Fingerings are indicated above the notes: 1, 2, 1, 3, 4, 3, 1, 2, 3, 4, 1. The tempo is marked with a 'T'.

Nº 263. F major in Thirds. - F dur in Terzen.

Musical score for Exercise 263, featuring two staves of sixteenth-note patterns. The top staff is in F major (F) and the bottom staff is in F major (F). Fingerings are indicated above the notes: 1, 2, 1, 3, 4, 3, 1, 2, 3, 4, 1. The tempo is marked with a 'T'.

Nº 264. F minor in Thirds. - F moll in Terzen.

Musical score for Exercise 264, featuring two staves of sixteenth-note patterns. The top staff is in F minor (F<sub>b</sub>) and the bottom staff is in F minor (F<sub>b</sub>). Fingerings are indicated above the notes: 1, 2, 1, 3, 4, 3, 1, 2, 3, 4, 1. The tempo is marked with a 'T'.

Nº 265. In Sixths. - In Sexten.

Musical score for Exercise 265, featuring two staves of sixteenth-note patterns. The top staff is in F major (F) and the bottom staff is in F major (F). Fingerings are indicated above the notes: 1, 2, 1, 3, 4, 3, 1, 2, 3, 4, 1. The tempo is marked with a 'T'.

Nº 266. In Sixths. - In Sexten.

Musical score for Exercise 266, featuring two staves of sixteenth-note patterns. The top staff is in F minor (F<sub>b</sub>) and the bottom staff is in F minor (F<sub>b</sub>). Fingerings are indicated above the notes: 1, 2, 1, 3, 4, 3, 1, 2, 3, 4, 1. The tempo is marked with a 'T'.

## Nº 267. Ascending in Tents and descending in Sixths. — Im Aufsteigen in Decimen und im Absteigen in Sexten.

Sheet music for Exercise 267. The piece consists of two staves: treble and bass. It features a continuous sequence of sixteenth-note patterns. Fingerings are indicated above the notes: 1, 1, 1, 8, 5; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1. The music ends with a box labeled "Close. Schluss.".

## Nº 268. Ascending in Sixths and descending in Tents. — Im Aufsteigen in Sexten und im Absteigen in Decimen.

Sheet music for Exercise 268. Similar to Exercise 267, it consists of two staves (treble and bass) with sixteenth-note patterns. Fingerings include: 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1. It concludes with a box labeled "Close. Schluss.".

## Nº 269. In contrary motion. — In der Gegenbewegung.

Sheet music for Exercise 269. The piece begins on the unison. The first staff is in common time (C), and the second staff is in common time (C). Fingerings: 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1. A note at the beginning is marked "Beginning on the unison. — Mit dem Einklange anfangend.". The music continues with a change in key signature and time signature, ending with a box labeled "Nº 270".

## Nº 270.

Sheet music for Exercise 270. The piece begins on the third. The first staff is in common time (C), and the second staff is in common time (C). Fingerings: 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1; 1, 1, 1, 1, 1, 1. A note at the beginning is marked "Beginning with the Third. — Mit der Terz anfangend.". The music continues with a change in key signature and time signature, ending with a box labeled "Nº 271".

Note. Exercises 267 to 274 inclusive should be transposed into all the other major and minor keys; the fingering is to correspond to that given for the preceding scales.

Anm. Die Beispiele Nº 267 bis 274 trage man auf alle übrigen Dur- und Molltonleitern über; wobei stets der, in den vorhergegangenen Tonleitern angegebene Fingersatz gewählt werden kann.

Nº 273. 18.....

Beginning with the Sixth.—Mit der Sexte anfangend.

Nº 274. 18.....

## IX.

## Chromatic Scale.—Chromatische Tonleiter.

Nº 275. In Octaves.—In Octaven.

Nº 276. In Thirds.—In Terzen.

Nº 277. In Sixths.—In Sexten.

## Nº 278. In contrary motion..-In der Gegenbewegung.

Note. Besides the fingering given here, which, by reason of its similarity for both hands, may be regarded as the standard, two other fingerings are frequently met with, prescribed by great masters of piano-playing either in instruction-books or in compositions (compare the next example). These must also be learned by every good player; for cases are not rare in which they can be profitably applied.

Anm. Ausser der hier vorgeschriebenen Fingersetzung, welche wegen ihrer Gleichförmigkeit für beide Hände, als Regel gelten kann, findet man von grossen Meistern des Piano-Spiels theils in Lehrbüchern, theils in Musikstücken selbst, noch häufig zwei andere Arten des Fingersatzes angegeben. (Siehe die folgenden Beispiele). Diese muss sich jeder gute Spieler ebenfalls aneignen; denn die Fälle, wo er einen vortheilhaften Gebrauch davon machen kann, sind nicht selten.

## Nº 279.

## Nº 280.

a) In Triads. — In Dreiklängen. Exercises in Broken Chords. — Beispiele von gebrochenen Akkorden.  
 № 281. C major. — C dur.

Play like № 281 G major, F major, A minor, E minor and D minor. — Wie № 281 spiele man G dur, F dur, A moll, E moll und D moll.

№ 282. D major. — D dur.

Play like № 282 A and E major. — Wie № 282 spiele man A dur und E dur.

№ 283. G minor. — G moll.

Play like № 283 C and F minor. — Wie № 283 spiele man C moll und F moll.

№ 284. Eb major. — Es dur.

Play like № 284 Ab and Db major, and F#, C# and G# minor.

Wie № 284 spiele man As dur, Des dur, Fis moll, Cis moll und Gis moll.

As close.  
Zum Schluss.

Nº 285. B♭ major. — B dur.

Nº 286. B♭ minor. — B moll.

Nº 287. G♭ major. — Ges dur.

Nº 288. E♭ minor. — Es moll.

Nº 289. B major. — H dur.

Fingerings above notes:  
 M1: (1, 2, 3), (2, 3), (5)  
 M2: (2, 3, 1/2, 3), (2, 3), (1)  
 M3: (2, 1, 3), (3)  
 M4: (2)

Nº 290. B minor. — H moll.

Fingerings above notes:  
 M1: (1, 2, 3), (2, 3), (5)  
 M2: (1, 2, 4), (1, 2, 4), (2)  
 M3: (4, 2, 1), (4, 2, 1)  
 M4: (2)

Nº 291.

Fingerings above notes:  
 M1: (1, 2, 3, 5), (1, 2, 4, 5), (1, 2, 3, 5)  
 M2: (5, 3, 2, 1), (5, 4, 2, 1)  
 M3: (4, 3, 2, 1), (3)  
 M4: (4, 3, 2, 1), (3)  
 M5: (4, 3, 2, 1), (3)  
 M6: (4, 3, 2, 1), (3)  
 M7: (4, 3, 2, 1), (3)  
 M8: (4, 3, 2, 1), (3)

Nº 292.

Fingerings above notes:  
 M1: (1, 2, 3), (5)  
 M2: (5, 3, 2, 1), (1)  
 M3: (2, 1, 3), (3)  
 M4: (2, 1, 3), (3)  
 M5: (2, 1, 3), (3)  
 M6: (2, 1, 3), (3)  
 M7: (2, 1, 3), (3)  
 M8: (2, 1, 3), (3)

Nº 293.

Fingerings above notes:  
 M1: (1, 2, 3), (5)  
 M2: (5, 3, 2, 1), (1)  
 M3: (2, 1, 3), (3)  
 M4: (2, 1, 3), (3)  
 M5: (2, 1, 3), (3)  
 M6: (2, 1, 3), (3)  
 M7: (2, 1, 3), (3)  
 M8: (2, 1, 3), (3)

Nº 294.

Sheet music for Exercise Nº 294, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes, such as '1 2 3 4' or '5' over specific notes.

Nº 295.

Sheet music for Exercise Nº 295, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes.

Nº 296.

Sheet music for Exercise Nº 296, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes.

Nº 297.

Sheet music for Exercise Nº 297, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes.

Nº 298.

Sheet music for Exercise Nº 298, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes.

Nº 299.

Sheet music for Exercise Nº 299, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes.

Nº 300.

Sheet music for Exercise Nº 300, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes.

Nº 301.

Sheet music for Exercise Nº 301, featuring two staves of musical notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Both staves use a treble clef (G-clef) and a bass clef (F-clef). Fingerings are indicated above the notes.

Nº 302.

Fingerings for Exercise 302:

- Staff 1: 2 1 3 2, 5 1 3 1, 4 3 2, 3 2 5 1, 1 5 2 3, 3 2 5 1, 1 2 3 1, 4 1 3 2, 2 3 4 3, 1 5 2 3.
- Staff 2: 3 5 2 3, 4 2 3 1, 1 3 5, 2 3 4, 3 2 5 1, 3 1 3 2, 5 1 3 2.

Nº 303.

Fingerings for Exercise 303:

- Staff 1: 4 2 5 2, 5 4 2, 5 2 5 1, 2 4 1 5, 2 5 2 4, 1 5 2 4.
- Staff 2: 3 5 2 5, 4 2 5 1, 2 4 1 5, 2 5 2 4, 1 5 2 4.

b) In Chords of the Seventh. — In Septimenakkorden.

\* Nº 304.

Fingerings for Exercise 304:

- 1st Position, 1<sup>st</sup> Lage: 4 2 3 4, 1 2 3 4, 5 2 5 1, 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2.
- 2nd Position, 2<sup>te</sup> Lage: 1 2 3 4, 4 2 3 4, 1 2 3 4, 5 4 3 2, 1 2 3 4, 4 2 3 4, 5 4 3 2.
- 3rd Position, 3<sup>te</sup> Lage: 1 2 3 4, 4 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2.
- 4th Position, 4<sup>te</sup> Lage: 1 2 3 4, 4 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2.

Nº 305.

Fingerings for Exercise 305:

- Staff 1: 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2.
- Staff 2: 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 3 2.

\*) Extend Exercises 304 to 307 through a range of several octaves.

\*) Man spiele diese Uebungen von Nº 304 bis 307 im Umfange von mehreren Octaven.

## Nº 306.

## Nº 307.

## Nº 308.

Fingering of the modern school.. Fingersatz der neuen Schule.

## Nº 309.

Nº 310.

Nº 311.

Nº 312.

Nº 313.

Sheet music for Exercise Nº 313, featuring two staves of musical notation. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above the notes, such as 3 5 2 4, 1 3, etc., and below the notes, such as 3 2, 4 2, 5 1, etc.

Nº 314.\*

Sheet music for Exercise Nº 314, featuring two staves of musical notation. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above and below the notes.

Sheet music for Exercise Nº 314, featuring two staves of musical notation. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above and below the notes.

Sheet music for Exercise Nº 314, featuring two staves of musical notation. The first staff uses a treble clef and the second staff uses a bass clef. Fingerings are indicated above and below the notes. A note at the end of the second staff reads "The same descending. Eben so zurück." with a corresponding fingering 1 2 3 4 5.

\*) This is an excellent exercise for the stretched Position of the fingers; the fingers should hold their respective keys as long as possible.

\*) Dieses Beispiel ist für die ausgestreckte Lage der Hand eine sehr gute Uebung, wobei man aber die Finger so lange als möglich auf den Tasten liegen lassen muss.

## XI.

## Scales in Thirds.

Nº 315. In C major. — In C dur.

\*) Nº 317. In G major. — In G dur.

Nº 319. In A major. — In A dur.

\*) The fingering given in Exercises 317 to 331 over the thirds is advantageous on account of its peculiar regularity, inasmuch as it allows the hands, when playing together, to change their position simultaneously. This greatly facilitates the practice of such passages, and a certain evenness in their execution is attained. — However, the fingering under the thirds, which frequently differs from that above, is permissible, and not seldom preferable to the latter, especially for passages in thirds for one hand alone.

## XI.

## Terzen. — Tonleitern.

Nº 316.

Nº 318. In D major. — In D dur.

Nº 320. In E major. — In E dur.

\*) Der Fingersatz, welcher in den Beispielen Nº 317 bis 331 über den Terzen steht, gewährt den Vortheil einer besonderen Regelmäßigkeit, insofern er den Händen gestattet, beim Zusammenspiel die Lage gleichzeitig zu ändern. Hierdurch wird das Einüben solcher Stellen sehr erleichtert und eine gewisse Gleichheit in der Ausführung erreicht. — Jedoch ist auch der unter den Terzen stehende, häufig von dem oberen abweichende Fingersatz zulässig und in vielen Fällen wohl brauchbarer, vorzüglich bei Terzenpassagen für eine Hand allein.

Nº 321. In F major. — In F dur.  $\frac{3}{8}$

Nº 322. In B♭ major. — In B dur.  $\frac{3}{8}$

Nº 323. In E♭ major. — In Es dur.  $\frac{3}{8}$

Nº 324. In A♭ major. — In As dur.  $\frac{3}{8}$

Nº 325. In A minor. — In A moll.  $\frac{4}{4}$

Nº 326. In E minor. — In E moll.  $\frac{3}{4}$

Nº 327. In D minor. — In D moll.

Sheet music for Exercise 327 in D minor (D moll). The music is written for two staves: treble and bass. The notes are grouped by vertical bar lines, each with a number above it indicating the finger used for each note. The key signature has one sharp, indicating D major. The time signature is common time.

Nº 328. In G minor. — In G moll.

Sheet music for Exercise 328 in G minor (G moll). The music is written for two staves: treble and bass. The notes are grouped by vertical bar lines, each with a number above it indicating the finger used for each note. The key signature has one flat, indicating G major. The time signature is common time.

Nº 329. In C minor. — In moll.

Sheet music for Exercise 329 in C minor (C moll). The music is written for two staves: treble and bass. The notes are grouped by vertical bar lines, each with a number above it indicating the finger used for each note. The key signature has one flat, indicating C major. The time signature is common time.

Nº 330. In F minor. — In Fmoll

Sheet music for Exercise 330 in F minor (Fmoll). The music is written for two staves: treble and bass. The notes are grouped by vertical bar lines, each with a number above it indicating the finger used for each note. The key signature has one flat, indicating F major. The time signature is common time.

Nº 331. Chromatic Scale in Thirds. — Chroma-

Sheet music for Exercise 331, the Chromatic Scale in Thirds. The music is written for two staves: treble and bass. The notes are grouped by vertical bar lines, each with a number above it indicating the finger used for each note. The key signature has one flat, indicating C major. The time signature is common time.

tische Terzen-Tonleiter.

Compare Appendix Nº 2. — Siehe Anhang Nº 2.

**XII.****Exercises for the Wrist.**

For staccato thirds, sixths, and octaves, lightness and endurance are desirable qualities. They are most readily acquired, not by practicing with a stiff arm, but with the stroke from the wrist, i.e., the raising and depressing of the hand alone.

**Nº 332.**

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

**Nº 333.**

3 4 5  
1 2 3  
5 4 3  
2 1 3  
8

**Nº 334.**

4 4 -  
2 2 -  
2 2 -  
4 4 -

**Nº 335.**

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

**Nº 336.**

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

**Nº 337.**

5 5 5 5

**Nº 338.**

5 5 5 5  
1 1  
5 5 5 5

**Nº 339.**

5 5 5 5  
1 1 1 1  
5 5 5 5

**Nº 340.**

5 5 -  
1 1 -  
5 5 -

**XII.****Uebungen mit dem Handgelenk.**

Bei abgestossenen Terzen, Sexten und Octaven sind Leichtigkeit und Ausdauer zwei wünschenswerthe Eigenschaften. Man erlangt dieselben am sichersten dadurch, dass man nicht mit steifem Arme übt, sondern den Anschlag mehr vermittelst des Handgelenks (d.i. durch Heben und Senken der Hand) bewerkstelligt.

**Nº 333.**3 4 5  
1 2 3**Nº 335.**3 4 5  
1 2 3**Nº 336.**4 3 3 4  
2 1 1 2**Nº 339.**5 5 5 5  
1 1 1 1**Nº 340.**5 5 -  
1 1 -

Nº 341.

Nº 342.

Nº 343.

Nº 344.

Nº 345.

Nº 346.

Nº 347.

*cresc.*

Nº 348.

*decrease.*

Nº 349.

Nº 350.

Nº 351.

Nº 352.

Nº 353.

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 consist of eight measures each, with a vertical bar line separating the first four measures from the second four. Measures 1-4 begin in common time (indicated by a 'C') and end in common time. Measures 5-8 begin in common time and end in common time. Measure numbers '5' and '1' are placed above the first measure of each section, and '5' and '1' are placed below the second measure of each section. The music consists of eighth-note patterns, primarily quarter note pairs.

Nº 357.

A page 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. The key signature changes from A major (no sharps or flats) to B major (one sharp). Measure 5 starts with a dotted half note followed by eighth-note pairs. Measures 6-7 show eighth-note patterns with various dynamics like forte and piano. Measure 8 begins with a bass note followed by eighth-note pairs. Measures 9-10 continue the eighth-note patterns established earlier.

Nº 358.

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 '4'). The score consists of two measures of music. Measure 11 begins with a dynamic of  $\frac{3}{4}$ . The right hand plays eighth-note chords in the treble clef staff, while the left hand provides harmonic support in the bass clef staff. Measure 12 begins with a dynamic of  $\frac{2}{4}$ . The right hand continues with eighth-note chords, and the left hand provides harmonic support. The music concludes with a final dynamic of  $\frac{2}{4}$ .

Nº 359.

Nº 360.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from 5 sharps to 8 sharps. Measure 11 starts with a 5/4 time signature, followed by a 5/4 measure. Measure 12 begins with a 5/4 time signature, followed by a 5/4 measure. The music consists of dense, rhythmic patterns of eighth and sixteenth notes.

Nº 361.

**Appendix № I.**

Additions by Max Vogrich.

**Nº 1. Elasticity. – Spannkraft.**

Nº 2.

Also practice in other keys with the same fingerings.

**Appendix № II.**

Prominent among the acquisitions of the most modern piano technique are: (1) Passing over and under without the aid of the thumb; (2) Legato-playing with one finger; (3.) Crossing the hands in octave passages (only in forte and presto.)

**Nº 1.**

Passing over and under without the aid of the thumb.  
Über- und Untersetzen ohne Hilfe des Daumens.

**Nº 2.**

*legato.*

**Anhang № I.**

Ergänzungen von Max Vogrich.

Auch mit demselben Fingersatz in andern Tonarten zu üben.

**Anhang № II.**

Zu den Errungenschaften der modernsten Piano-Technik gehören namentlich, (1.) das Über- und Untersetzen ohne Hilfe des Daumens; (2.) das Legato-Spiel mit einem Finger; (3.) das Ueberschlagen der Hände in Octavenpassagen (nur im Forte und Presto.)

## Legato-playing with one finger. — Legato-Spiel mit einem Finger.

Nº 3.

*legato possibile.*

Nº 1.



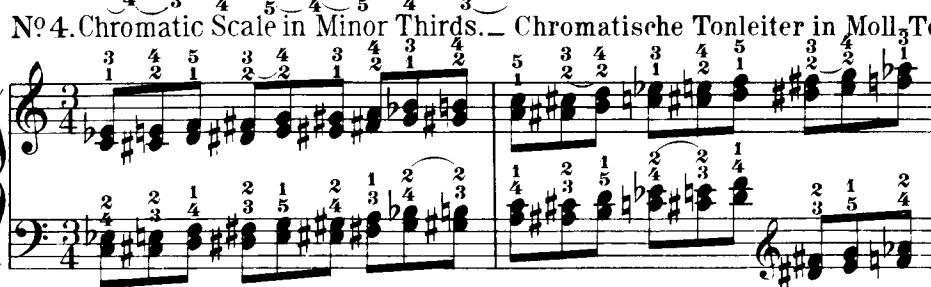
Nº 2.



Nº 3.



This fingering of the chromatic scale in major and minor thirds is the only one permitting of an absolutely flawless legato. The old fingering, even when the utmost pains are taken, succeeds at best in deceiving the ear.



Nº 5 . Chromatic Scale in Major Thirds. — Chromatische Ton-



Diese Fingersetzung der chromatischen Tonleiter in Dur und Moll-Terzen ist die einzige welche ein absolut vollkommenes Legato zulässt. Mit Anwendung des alten Systems kann man es bei grösster Mühe doch nur zu einer Ohrentäuschung bringen.

Crossing the Hands in Chord-passages  
and Octave-passages.

Ueberschlagen der Hände in Accord-  
und Octavenpassagen.

The sheet music consists of four staves of piano music. Staff 1 (Nº 1) shows a continuous sequence of eighth-note chords. Staff 2 (Nº 2) shows a similar sequence with some changes in the bass line. Staff 3 (Nº 3) features numbered fingering (1, 2, 3, 4, 5) above certain notes to indicate hand crossings. Staff 4 (Nº 4) shows a sequence of eighth-note chords. The music is in common time throughout.

This style of technique is effective only in very rapid tempo, combined with forte. The earlier masters made no use of it; all the more, examples are found in the works of modern virtuosi, more especially Liszt, Henselt, and Rubinstein.

Derlei Technik ist nur im sehr raschen Tempo und Forte von Wirkung. Die älteren Meister enthielten sich derselben gänzlich; desto mehr findet man davon in den Werken der modernen Virtuosen, namentlich Liszt, Henselt und Rubinstein.