

## UEBUNGEN mit stillstehender Hand.

Diese Uebungen studire man anfangs lange aufmerksam mit jeder Hand allein. Man hebe die Finger hoch im ersten Fingergelenk und schlage bestimmt an. Dabei müssen Hand und unbeteiligte Finger in völliger Ruhe und schulgerechter Haltung verbleiben und alle Steifheit muss vermieden werden. Die Finger sollen sich schnell ablösen. Der Anschlag sei gleichmässig, desshalb wende man besondere Sorgfalt auf die schwächeren, den 4. und 5. Finger. Haben die Finger an Kraft und Gelenkigkeit im Anschlage zugenommen, so beschleunige man nach und nach das Tempo, nenne auch beide Hände zusammen und spiele, namentlich die späteren Uebungen, in verschiedenen Stärkegraden, *p, cresc., decresc.*

### Uebungen für 2 Finger.

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

7. 2 1      8. 2 5      9. 3 2      10. 3 1      11. 3 4      12. 3 5      13. 4 5  
2 4      2 5      3 2      3 1      3 4      3 5      4 5  
14. 4 3      15. 4 2      16. 4 1      17. 5 4      18. 5 3      19. 5 2      20. 5 1  
4 3      4 2      4 1      5 4      5 3      5 2      5 1

### Uebungen für 3 Finger.

21. 1 2 3 2      22. 2 3 4 3      23. 3 4 5 4      24. 5      25. 4      26. 3  
1 2 3 2      2 3 4 3      3 4 5 4      5      4      3  
27. 1      28. 2      29. 3      30. 5      31. 4      32. 3  
1      2      3      5      4      3

## STUDIES with stationary Hand.

3

*These studies must at first be studied attentively with each hand alone. The fingers must be raised high from the first finger-joint, and strike directly downward. The hand and un-employed fingers must be kept in perfect repose and proper position, and all stiffness must be avoided. The fingers must move independently and promptly. The touch must be regular and even, and great care must therefore be taken with the weaker fingers - the 4<sup>th</sup> and 5<sup>th</sup>. When the fingers have gained sufficient power and flexibility both hands are to be used together, the movement is to be more and more accelerated, and various degrees of power, as *piano, crescendo, diminuendo etc.*, are to be used.*

### Studies for 2 Fingers.

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

7. 2 1      8. 2 5      9. 3 2      10. 3 1      11. 3 4      12. 3 5      13. 4 5  
2 4      2 5      3 2      3 1      3 4      3 5      4 5  
14. 4 3      15. 4 2      16. 4 1      17. 5 4      18. 5 3      19. 5 2      20. 5 1  
4 3      4 2      4 1      5 4      5 3      5 2      5 1

### Studies for 3 Fingers.

21. 1 2 3 2      22. 2 3 4 3      23. 3 4 5 4      24. 5      25. 4      26. 3  
1 2 3 2      2 3 4 3      3 4 5 4      5      4      3

27. 1      28. 2      29. 3      30. 5      31. 4      32. 3  
1      2      3      5      4      3

33.           34.           35.           36.           37.           38.           39.

40.           41.           42.           43.           44.           45.           46.

47.           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.

**Uebungen für 4 Finger.**

*Studies for 4 Fingers.*

The image displays a series of 37 musical exercises for the piano, specifically designed for the use of four fingers. The exercises are arranged in seven rows, each containing five studies. The first row starts with study 83. The studies are composed of two staves: a treble staff at the top and a bass staff at the bottom. Each study features a unique pattern of eighth and sixteenth notes, often with grace notes or slurs. Fingerings are indicated above the notes, such as '1 2 3 4' or '5'. Dynamic markings like '5' are also present. The music is set in common time, as indicated by the 'C' symbol. The studies progress in complexity, providing a comprehensive practice session for developing finger dexterity and coordination.

## Uebungen für 5 Finger.

Folgende Beispiele übe man ebenfalls anfangs mit jeder Hand allein, und zwar mit der rechten Hand, der besseren Arm- und Handlage wegen, eine Octave höher; später beim Zusammenspiel aber der besseren Uebersicht beider Hände wegen in hier angebener Weise.

## *Studies for 5 Fingers.*

*The following Exercises must likewise be practised with each hand separately at first; and as regards the right hand, the best position of the arm and hand will be obtained by playing an octave higher than written. Later on, in playing both hands together, they will be best kept in view by playing the notes as written.*

131. 132. 133. 134. 135. 136. 137.

138. 139. 140. 141. 142. 143. 144.

145. 146. 147. 148. 149. 150. 151. 152.

153. 154. 155.

156. 157. 158. 159.

160. 161. 162. 163.

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217.

218.

219.

220.

221.

**UEBUNGEN**  
**mit gefesselten Fingern.**

Um die Finger von einander unabhängig zu machen.

Die ganzen Noten werden weder zu Anfang, noch bei Wiederholungen dieser Uebungen angeschlagen, sondern nur ausgehalten. — Auch hier mag in Anwendung kommen, was Seite 6 gesagt ist.

The image contains 24 numbered piano exercises, each consisting of two staves of music. The exercises are arranged in four rows of six. Fingerings are indicated by numbers above or below the notes. The exercises involve sustained notes and rapid sixteenth-note patterns.

- Row 1:** 222., 223., 224., 225., 226., 227.
- Row 2:** 228., 229., 230., 231., 232., 233., 234.
- Row 3:** 235., 236., 237., 238., 239., 240., 241.
- Row 4:** 242., 243., 244., 245., 246., 247., 248.
- Row 5:** 249., 250., 251., 252., 253., 254., 255.
- Row 6:** 256., 257., 258., 259., 260., 261., 262.

**STUDIES**  
**with Fingers held down.**

*To make the fingers independent.*

*The whole notes are to be struck neither at the beginning or repetition of the measure, but simply held. — Here also will apply what has been said upon page 6.*

263.      264.      265.      266.      267.      268.      269.  
 270.      271.      272.      273.      274.      275.      276.  
 277.      278.      279.      280.      281.      282.  
 283.      284.      285.      286.      287.      288.

**Trillerübung.**

Den Triller übe man zuerst mit jeder Hand allein, und zwar langsam anfangend, nach und nach jedoch das Tempo beschleunigend und stärker werdend, und dann allmählich wieder gleichmäßig abnehmend. Schliesslich spiele man auch nachstehende Beispiele ohne Unterbrechung in gleichmässiger Bewegung.

*The Trill is to be practised at first with each hand separately, and very slowly in the beginning, but afterwards accelerating the movement more and more, and then gradually and evenly lessening it again. Finally the adjoining exercises are to be played in very regular movement, one after the other, without interruption.*

289.      290.  
 291.      292.  
 293.      294.

# UEBUNGEN mit forrückender Hand.\*)

Durch die folgenden Übungen soll die Hand gewöhnt werden, ihre schuigerechte Lage auf der Tastatur in auf- und abwärtsgehender, ruhiger Bewegung zu behaupten.

295.

**5.4.2.5** *Use of the term "public sector"*

## *for advancing Hards.\*)*

## *for advancing Hards.\*)*

*Throughout the following Exercises the hands must be accustomed to a proper position and to a perfectly quiet motion in both ascending and descending.*

A musical score for 'The Star-Spangled Banner' on two staves. The top staff uses a treble clef and has a tempo marking of 120 BPM. The bottom staff uses a bass clef. Both staves feature a continuous pattern of sixteenth notes. The lyrics 'O'er the land of the free' are printed below the notes. Measure numbers 1-12 are indicated above the top staff.

296

297.

A musical score for piano, showing four staves of music. The top staff is treble clef, and the bottom staff is bass clef. Measures 5 through 8 are shown, with measure 8 ending on a double bar line.

298.

A musical score page for piano. The top staff shows a melodic line with grace notes and dynamic markings (>). The bottom staff shows harmonic support. Fingerings are indicated above the top staff: 5, 5, 4, 4, 3, 2, 4, 5, 4. The bottom staff has fingerings: 2, 3, 4, 5, 2, 1, 2, 1.

299.

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

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

> > >

3 4 5 2 3  
2 3 4 1 2

300.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a whole note followed by a half note. Measure 2 begins with a quarter note. Fingerings are indicated above the notes: measure 1 has 1 2 over the first note and 3 5 4 2 3 2 over the second note; measure 2 has 2 2 1 2 3 5 over the first note and 3 5 over the second note.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 11 starts with a forte dynamic (F) and consists of six eighth-note chords. Measure 12 starts with a forte dynamic (F) and consists of six eighth-note chords.

*\* Diese Beispiele übe man auch durch zwei und mehr Octaven.  
\* These Studies may be extended through two or more Octaves.* 5851

301.



302.



303.



**305.**

**306.**

**307.**

**308.**

**308.**

**309.**

**310.**

**311.**

**311.**

**312.**

**312.**

## TONLEITERN.

Das Tonleiterspiel ist unstreitig ein ganz vorzügliches Mittel, Gelenkigkeit und gleichmässige technische Ausbildung der Finger zu erzielen. Durch aufmerksames längeres Studium der folgenden Vorübungen suche man die Hauptschwierigkeiten bei Ausführung der Tonleitern zu überwinden, nämlich das Untersetzen des Daumens und Ueberschlagen des 3. und 4. Fingers. Ersteres namentlich ist besonders schwierig und desshalb mit mehr Fleiss zu üben. Die Stellung der Hand sei einwärts gerichtet, der Arm etwas vom Körper abgehalten. Sobald der 2. Finger seine Taste anschlagen hat, bewegt sich der Daumen sofort unter die übrigen Finger, damit er durch das gleichmässige ruhige Weiterticken des Armes und der Hand zur rechten Zeit über seine Taste zu liegen kommt und zum Anschlage bereit ist. So wird der aufmerksame Spieler auch jedes Rucken und Drehen der Hand vermeiden. Die Tonleitern übe man anfangs ebenfalls mit jeder Hand allein und durch eine Octave: mit der rechten Hand öfter die aufwärts-, mit der linken Hand die abwärtsgehende Scala. Später, nach erlangter Sicherheit in der Ausführung, spiele man die Tonleitern auch durch 4 Octaven und mit Schattirungen.

### Vorübungen.

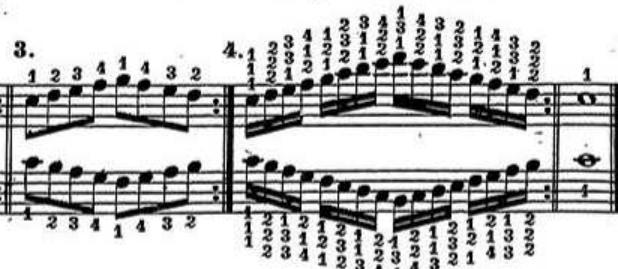
The sheet music contains eight numbered exercises (1-8) for piano. Each exercise consists of two staves: treble (top) and bass (bottom). The music is in common time. Fingerings are indicated above the notes, and dynamics (e.g., accents, slurs) are shown. Exercise 1 starts with a treble clef, exercise 2 with a bass clef, and so on. The exercises involve various patterns of eighth and sixteenth notes, primarily focusing on the development of scale technique.

## THE SCALES.

*The playing of the Scales is unquestionably one of the very best means of acquiring flexibility of fingers and technical facility. Through attentive, prolonged study of the following preliminary exercises is to be sought the mastery of the greatest difficulties in Scale playing, - namely, the bringing of the thumb under the fingers, and the carrying of the 3d and 4th fingers over the thumb. The first is particularly difficult and therefore to be studied with the greater diligence. The hand must be placed over the keyboard with the fingers turned somewhat inwards - that is to say, towards the opposite end of the piano, the arm being held somewhat apart from the body. As soon as the 2d finger has struck its key, the thumb is to be moved under the other fingers, so that, with an even quiet movement of the arm and hand, at exactly the right moment, to the new position, the 2d finger is brought into proper place and is ready to strike. By this means the careful player will avoid jerking or twisting the hand.*

*The Scales should be studied at first with each hand separately, and for only one octave; then many times with the right hand ascending and the left hand descending. Finally, sureness of fingering and evenness of touch having been acquired, the Scales are to be played throughout four Octaves, and with various shadings.*

### Preliminary Exercises.



Continuation of the "Preliminary Exercises" section, featuring exercises 5, 6, and 7. These exercises continue the pattern of developing scale technique, specifically focusing on the thumb's movement under the other fingers.

Final exercise in the "Preliminary Exercises" section, labeled "8.". This exercise concludes the series of exercises designed to master the fundamental techniques of playing scales.

## Tonleitern in Octaven.

*Scales in Octaves.**C major.*

9. C-dur.

Sheet music for C major (C-dur) in octaves, numbered 9. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is C major (no sharps or flats). Fingerings are indicated above the notes: 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 1 2 3 1 2 3 4 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 4 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*A minor.*

10. A-moll.

Sheet music for A minor in octaves, numbered 10. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is A minor (one sharp). Fingerings are indicated above the notes: 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 1 2 3 1 2 3 4 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 4 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*G major.*

11. G-dur.

Sheet music for G major (G-dur) in octaves, numbered 11. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is G major (one sharp). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 5 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*E minor.*

12. E-moll.

Sheet music for E minor in octaves, numbered 12. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is E minor (two sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 1 2 3 1 2 3 4 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*D major.*

13. D-dür.

Sheet music for D major (D-dür) in octaves, numbered 13. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is D major (two sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 5 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*B minor.*

14. H-moll.

Sheet music for B minor in octaves, numbered 14. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is B minor (three sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 1 2 3 1 2 3 4 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*A major.*

15. A-dur.

Sheet music for A major (A-dur) in octaves, numbered 15. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is A major (one sharp). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 5 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*F# minor.*

16. Fis-moll.

Sheet music for F# minor in octaves, numbered 16. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is F# minor (two sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 1 2 3 1 2 3 4 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*E major.*

17. E-dur.

Sheet music for E major (E-dur) in octaves, numbered 17. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is E major (two sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 5 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*C# minor.*

18. Cis-moll.

Sheet music for C# minor in octaves, numbered 18. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is C# minor (three sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 1 2 3 1 2 3 4 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*B major.*

19. H-dur.

Sheet music for B major (H-dur) in octaves, numbered 19. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is B major (three sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 5 3 2 1 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*G# minor.*

20. Gis-moll.

Sheet music for G# minor in octaves, numbered 20. The music is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is G# minor (two sharps). Fingerings are indicated above the notes: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1 in the first measure, and 2 1 3 2 1 4 1 2 3 1 2 3 4 in the second measure. The bass staff has fingerings: 1 2 3 1 2 3 4 1 2 3 2 1 3 2 1 2 3 4 5 in the first measure, and 3 2 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 5 in the second measure.

*F# major.*

21. Fis-dur.

*D# minor.*

22. Dis-moll.

*Gb major.*

23. Ges-dur.

*Eb minor.*

24. Es-moll.

*Db major.*

25. Des-dur.

*Bb minor.*

26. B-moll.

*Ab major.*

27. As-dur.

*F minor.*

28. F-moll.

*Eb major.*

29. Es-dur.

*C minor.*

30. C-moll.

*Bb major.*

31. B-dur.

*G minor.*

32. G-moll.

*F major.*

33. F-dur.

*D minor.*

34. D-moll.

**Tonleitern in Terzen.***The Scales in Thirds.**C major.*

35. C-dur.

*G major.*

37. G-dur.

*D major.*

39. D-dur.

*A major.*

41. A-dur.

*E-dur. E major.*

43. E-dur. E major.

*B major.*

45. H-dur.

*F# major.*

47. Fis-dur.

*A minor.*

36. A-moll.

*E minor.*

38. E-moll.

*B minor.*

40. H-moll.

*F# minor.*

42. Fis-moll.

*C# minor.*

44. Cis-moll.

*G# minor.*

46. Gis-moll.

*Dis-moll. D# minor.*

48. Dis-moll. D# minor.

20      *D<sub>b</sub> major.*  
 49. Des-dur.

50. *B<sub>b</sub> minor.*

51. *A<sub>b</sub> major.*  
 52. *F minor.*

53. *E<sub>b</sub> major.*  
 54. *C minor.*

55. *B<sub>b</sub> major.*  
 56. *G minor.*

57. *F major.*  
 58. *D minor.*

Tonleitern in Sexten.

The Scales in Sixths.

59. *C major.*  
 60. *A minor.*

61. *G major.*  
 62. *E minor.*

5861

*D major.*  
63. D-dur.

*B minor.*  
64. H-moll.

*A major.*  
65. A-dur.

*F# minor.*  
66. Fis-moll.

*E major.*  
67. E-dur.

*C# minor.*  
68. Cis-moll.

*B major.*  
69. H-dur.

*G# minor.*  
70. Gis-moll.

*F# major.*  
71. Fis-dur.

*D# minor.*  
72. Dis-moll.

*Db major.*  
73. Des-dur.

*Bb minor.*  
74. B-moll.

*Ab major.*  
75. As-dur.

*F minor.*  
76. F-moll.

22

*E major.*

77. Es-dur.

*C minor.*

78. C-moll.

*B♭ major.*

79. B-dur.

*G minor.*

80. G-moll.

*F major.*

81. F-dur.

*D minor.*

82. D-moll.

In Decimen anwärts u. Sexten abwärts.

In Tenth ascending and Sixth descending.

In Sexten anwärts u. Decimen abwärts.

In Sixths ascending and Tenth descending.

85. In Gegenbewegung. 5 In opposite directions.

## Chromatische Tonleiter.

## Chromatic Scale.

In Octaves.

87. In Octaven.

**ss. In Terzen. In Thirds.**

A musical score for piano featuring two staves. The top staff uses a treble clef and has a melodic line with various note heads and vertical stems. Fingerings are indicated above the notes: '1 2 3 1 3 1 2 3' at the beginning, followed by '1 3 1 3' in a bracketed group, '1 2 3 1 3 1 3 2' in another bracketed group, '1 3 1 3' in a third bracketed group, '1 3 2 1 3 1 3 2' in a fourth bracketed group, and '1 3 1 3 1 3 2 1' at the end. The bottom staff uses a bass clef and shows a harmonic bass line with sustained notes and vertical stems. Fingerings are also present below the notes: '3 1 2 3 1 3 1 3' at the beginning, followed by '1 3 1 3 1 3 2 1 3 1 3 2' in a bracketed group, '1 2 3 1 3 1 3 2' in another bracketed group, '1 3 1 3 1 3 2 1' in a third bracketed group, and '1 3 1 3 1 3 2 1' at the end.

**89. In Sexten. In Sixths.**

90

Auch mit diesem Fingersatz mag man sich bekannt machen.  
*Familiarity with this fingering should also be acquired.*

## Gebrochene Accorde.

(DREIKLÄNGE.)

(DREIKLANGE.)

(TRIADS.)

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

### *Broken Chords. Arpeggios.*

(*TRIADS.*)

The image shows two staves of piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Both measures feature complex sixteenth-note patterns with various fingerings indicated above the notes.

ANM. N° 1 bis 10 sind mit demselben Fingersatz in allen Tonarten zu üben.

*REMARK. N<sup>o</sup>s 1 to 10 are to be practised in all keys, with the same fingering.*

### **\*H-C dur 4 Lage**

H.C auf. t. Lage.  
† C maior M Pos

ANM. Derselbe Fingersatz gilt auch für G-dur, F-dur, Fis-dur, A-moll, E-moll, D-moll und Dis-(E-) moll.

*Remark.* The same fingering is to be used also for G major, F major, F $\sharp$  major, A minor, E minor, D minor and D $\sharp$  (also E $\flat$ ) minor.

♦ Später durch drei und vier Octaven. Dasselbe gilt auch für die folgenden Beispiele N°12-17.  
 ♦ Later - throughout 3 and 4 Octaves. This applies also to the following Exercises N°12-17.

*D major. 1<sup>st</sup> Position.*  
12. D-dur 1.Lage.      2<sup>d</sup> Position.      3<sup>d</sup> Position.

ANM. Derselbe Fingersatz gilt auch für A-dur, E-dur, G-moll, C-moll und F-moll.

*E♭ major. 1<sup>st</sup> Position.*  
13. Es-dur 1.Lage.      2<sup>d</sup> Position.      3<sup>d</sup> Position.

ANM. Derselbe Fingersatz gilt auch für As-dur, Des-dur, Es-moll, Cis-moll und Gis-moll.

Remark. The same fingering also for A♭ major, D♭ major, E♭ minor, C♯ minor and G♯ minor.

*B major. 1<sup>st</sup> Position.*  
14. H-dur 1.Lage.      2<sup>d</sup> Position.      3<sup>d</sup> Position.

*B minor. 1<sup>st</sup> Position.*  
15. H-moll 1.Lage.      2<sup>d</sup> Position.      3<sup>d</sup> Position.

*B♭ major. 1<sup>st</sup> Position.*  
16. B-dur 1.Lage.      2<sup>d</sup> Position.      3<sup>d</sup> Position.

*B♭ minor. 1<sup>st</sup> Position.*  
17. B-moll 1.Lage.      2<sup>d</sup> Position.      3<sup>d</sup> Position.

**Septimenaccorde.**  
*Chords of the Seventh.*

The section contains six staves of piano music. The first five staves are numbered 18 through 27. Staff 18 shows a descending arpeggio from a dominant seventh chord. Staff 19 shows a similar pattern. Staff 20 starts with a dominant seventh chord followed by a series of eighth-note patterns. Staff 21 shows a descending arpeggio. Staff 22 shows another descending arpeggio. Staff 23 shows a descending arpeggio. Staff 24 shows a descending arpeggio. Staff 25 shows a descending arpeggio. Staff 26 shows a descending arpeggio. Staff 27 shows a descending arpeggio. Below staff 27, the text '+ 29. C-dur 1. Lage.' and '+ C major 1st Position.' is written. The final two staves, 28 and 29, show descending arpeggios in C major, labeled '2. Lage.' and '3. Lage.' respectively. Staff 28 has fingerings 1 2 3 4 over the notes and 5 4 3 2 over the bass. Staff 29 has fingerings 1 2 3 4 over the notes and 5 4 3 2 over the bass.

Nach diesem Beispiel N° 29 übe man sämtliche Dominant-septimenaccorde. Bei Bildung der mit Obertasten beginnenden Lagen jedoch lege man in der rechten Hand, aufwärts mit dem 2. Finger anfangend, die Applicatur der nächstfolgenden, in der linken Hand aber, abwärts mit dem 2. Finger anfangend, die der vorhergehenden, letzten Untertastenlage zu Grunde.

All the Dominant 7th Chords are to be studied according to this Example N° 29. Where, however, the first note is a block key, the 2d finger must be used, in the right hand, the 1st (the thumb) being brought on the first white key. In the left hand, on the contrary, the fingering will be found by using the 2d finger for beginning the descending arpeggio, bringing the 1st (the thumb) on the first white key following.

**Beispiele.**

**Examples.**

The section contains four staves of piano music. Staff 30 shows a descending arpeggio in G major, 2nd position. Staff 31 shows a descending arpeggio in E major, 2nd position. Staff 32 shows a descending arpeggio in H major, 1st position. Staff 33 shows a descending arpeggio in B major, 1st position. The fingering for staff 32 is given as (5) 3 2 1 (5). The fingering for staff 33 is given as (3) 1 2 3. The text '+ Später durch drei und vier Octaven.' is written below staff 33. The text '+ Later - throughout 3 and 4 Octaves.' is written below staff 33.

**Doppelgriffe.***Double Notes.*

1. 3 4 5 2 3  


2.  

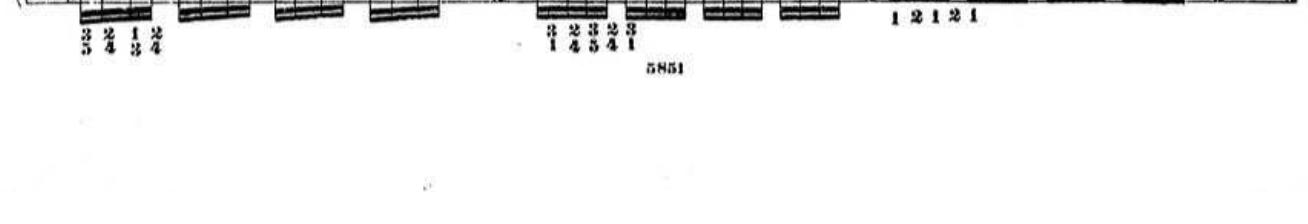

3. 4  


4. 4  


5. 2  


6. 5  


7. 1 3  


8. 3 4 5 1  


9. 4 5  


10. 5 4  


11.  


12.  


13.  


14.  


15.  


16.  


17. 3  


18. 3  


19. 3 4 5 4  


20. 3 4 5 4 3  


21. 3 2 3 4  


Sheet music page 27, measures 22.1 and 23.1. The music is in common time. Measure 22.1 consists of two measures of eighth-note chords. Measure 23.1 consists of two measures of eighth-note chords. Fingerings are indicated above the notes: measure 22.1 has 1-2-1-2-1; measure 23.1 has 5-4-5-4-1-2-1-2. Measure numbers 22.1 and 23.1 are written above the staves. The page number 27 is in the top right corner.

Sheet music for piano, page 10, measures 24-25. The music is in common time. Measure 24 starts with a treble clef, a key signature of one sharp, and a tempo marking of 120. The first two measures show eighth-note patterns in the right hand. Measure 25 begins with a bass clef, a key signature of one sharp, and a tempo marking of 140. It features sixteenth-note patterns in the right hand and eighth-note chords in the left hand.

### Tonleitern in Terze

### *Scales in Thirds.*

The image shows two staves of sheet music. The top staff is for the treble clef (C major) and the bottom staff is for the bass clef (F major). Measure 26 starts with a 3/4 time signature, indicated by a '3' above the staff. The melody consists of eighth-note patterns. Measure 27 begins with a 2/4 time signature, indicated by a '2' above the staff. The bass staff continues its eighth-note pattern. The music is annotated with various numbers (e.g., 3, 4, 2, 1, 3, 2, 3, 1, 2, 3, 4, 5, 3, 4, 5, 3, 4, 5, 4) placed above and below the notes, likely indicating fingerings or specific performance techniques.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of several measures of music, with fingerings indicated above the notes. The first measure shows a descending melodic line with fingerings 3, 5, 4, 3, 5, 4, 3, 5. The second measure shows a similar pattern with fingerings 4, 3, 5, 4, 2, 1, 3, 2. The third measure begins with a bass note (3) followed by a melodic line with fingerings 28.1, 3, 5, 4, 3, 5, 4, 3, 5. The fourth measure shows a descending melodic line with fingerings 5, 3, 5, 3, 5, 3, 5, 3. The fifth measure shows a descending melodic line with fingerings 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1. The sixth measure shows a descending melodic line with fingerings 3, 1, 2, 3, 4, 5, 3, 1, 2, 3, 4, 5, 3, 1.

### **Chromatische Terzen Tonleiter.**

### *Chromatic Scale in Thirds.*