

Die Technik des Klavierspiels.

The Technique of Pianoforte Playing. — La Technique du Piano.

Bd. I. Heft 2.

Vol. I. Bk. 2.

Vol. I. Cah. 2.

Geläufigkeitsstudien. | Exercises for obtaining fluency. | Etudes de vélocité.

Allegro moderato.

79.

Burgmüller.

Exercise 79 by Burgmüller is in 8/8 time and marked **Allegro moderato**. The score consists of two systems of two staves each. The first system begins with a treble staff marked *legato* and a bass staff marked *mf*. The piece features a variety of fingerings and dynamics, including *f* and *p*. The exercise concludes with a double bar line.

Allegro moderato.

80.

Schytte.

Exercise 80 by Schytte is in 8/8 time and marked **Allegro moderato**. The score consists of two systems of two staves each. The first system begins with a treble staff marked *mf*. The piece features a variety of fingerings and dynamics. The exercise concludes with a double bar line.

81.

Duvernoy.

Allegro moderato.

p legato

mf

p

mf

f

Ablösen beider Hände. | Passages divided between | Mains alternées.
2 hands.

82.

Herz.

Moderato.

p

cresc.

dimin.

cresc.

dimin.

83.★

Wieck.

Moderato.



Synkopen.

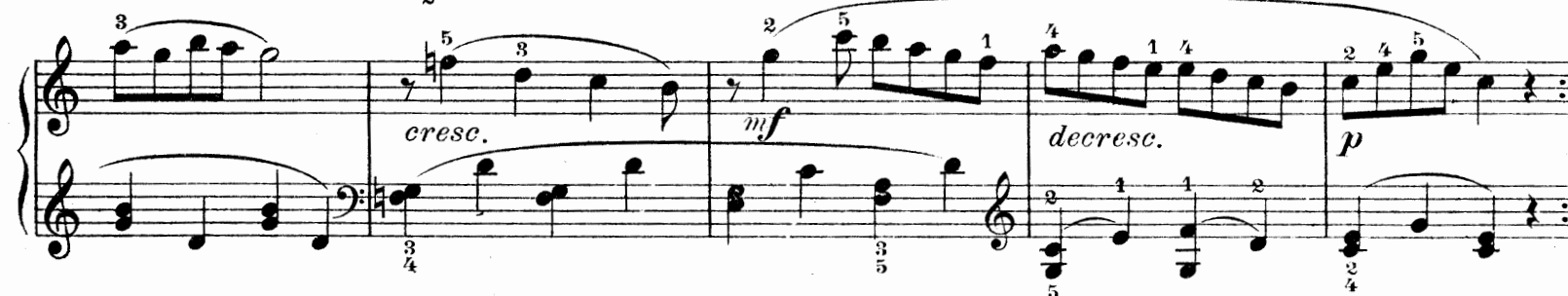
Syncopated Notes.

Synclones.

84.

Czerny.

Moderato.



Sexten.

Sixths.

Sixtes.

Allegretto.

85.

Czerny.



* Im Gegensatz zu der vorhergehenden Etude, wo die letzte Note jeder Hand staccato gespielt wird, soll in dieser Studie die rechte Hand an die linke gebunden werden; man verfälle dabei aber nicht in den Fehler, den Daumen der linken Hand länger als nötig liegen zu lassen.

* Contrary to the preceding exercise, where the last note in each hand is played staccato, this exercise requires the right hand to join on to the left hand without a break being noticeable. Do not make the mistake of keeping the thumb down longer than is necessary.

* A l'inverse de l'étude précédente, où la dernière note de chaque main doit être jouée staccato, la main droite devra, dans cette étude, être liée à la main gauche. Il ne faudrait cependant pas que le pouce de la main gauche fût tenu trop longtemps.

Allegretto. 86. Czerny.

Accorde.

Chords.

Accords.

87.* Wieck.

Lento.

88.** Czerny.

Maestoso.

* Sehr ruhig und gehalten zu spielen, mit lockerem Handgelenk und deutlichem Ausprägen der Mittelstimme. — Kleinere Hände, die eine Oktave noch nicht greifen können, mögen den oberen Ton der Oktave in der linken Hand fortlassen.

** Man hüte sich auch in dieser Etude vor steifer Haltung des Armes und der Hand.

* To be played very evenly and legato with a loose wrist; the middle part to be clearly emphasised. Smaller hands, incapable of stretching an octave, may omit the top note of the octave in the left hand.

** In this exercise again avoid stiffening the arm and wrist.

* A jouer tranquille et soutenu-le poignet souple, en faisant ressortir la partie du milieu. Les petites mains qui ne peuvent encore prendre l'octave supprimeront la note supérieure de l'accord de la main gauche.

** On veillera aussi dans cette étude à ce que la main et le bras ne se raidissent pas.

Allegretto. 89. Czerny.

dolce
legato

mf

f

p

Allegretto. 90. Bertini.

mf

Staccato.*

Staccato.*

Staccato.*

Allegretto. 91. Bertini.

mf

p

f

mf

dimin.

p

* Die Staccato-Übungen Seite 20 sind zu wiederholen und die Übungen Seite 26 und 27 auch staccato zu üben.

* The staccato exercises on page 20 should be repeated, and the exercises on pages 26 and 27 also practised staccato.

* Retravailler les exercices de staccato de la page 20, et jouer aussi staccato ceux des p. 26 et 27.

Man übe auch folgende Verbin- | *Practise the following combinations.* | Travailler les formules suivantes.
dungen.



92.

Moderato.

A. E. Müller.



93.

Allegretto.

Lemoine.



94.

Allegretto.

Więck.

Kurzer Vorschlag.
Vorübungen.

Acciaccatura.
Preliminary Exercises.

Appoggiature courte.
Exercices préparatoires.

J. Schmitt.

95.

Allegretto.

Czerny.

mf

p

mf

96.

J. Schmitt.

Allegretto.

f

sf

p

f

Fine.

D.C. al Fine.

legato

Schleifer.
Vorübungen.

A Group of slurred Notes.
Preliminary Exercises.

Notes coulées.
Exercices préparatoires.

J. Schmitt.



Allegro.

97.

Czerny.



Gebrochene Accorde.

Vorübungen.*

Broken Chords.

Preliminary Exercises.*

Accords brisés.
Exercices préparatoires.*

Wieck.

A. *legato*

A musical score for a piece labeled 'A. legato'. It consists of two staves, treble and bass, in common time (C). The treble staff features a melodic line with eighth notes, some beamed in groups of three (trios) and some with fingerings 1, 2, and 5. The bass staff provides a simple harmonic accompaniment with whole notes and half notes. The piece is divided into two measures by a bar line.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into three measures. The first measure contains the notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135,

Varianten. *Variations.*

B. *legato*

1 2 5 2

1 2 5 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The treble clef staff features a melody with eighth notes, and the bass clef staff provides a simple harmonic accompaniment with whole notes. The second system also contains two measures. The treble clef staff continues the melody, while the bass clef staff includes a large, ornate flourish or 'flourish' symbol, indicating a decorative or improvisatory section. The score is written in a style typical of 19th-century music publications, with clear notation and a focus on the melody.

Varianten. *Variations.*

The first system of the musical score for 'Der Kuckuck' is written on a single treble clef staff. It consists of eight measures of music. The first measure contains a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3. The seventh measure contains a quarter note B2, an eighth note A2, and a quarter note G2. The eighth measure contains a quarter note F2, an eighth note E2, and a quarter note D2. The notes are written in a simple, clear style, and the staff is empty except for the notes and their stems.

C. legato

Handwritten musical score for a piece titled "C. legato". The score is written on two staves, Treble and Bass, in common time (C). The melody is in the Treble staff, featuring a sequence of eighth notes with fingerings 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5. The Bass staff provides a simple accompaniment of whole notes. The piece concludes with a double bar line and a repeat sign.

Varianten. *Variations.*

The first system of the musical score for 'The Fish Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are two measures of rests, each marked with a 'y' above the staff. The notation includes various musical symbols such as stems, beams, and note heads.

* Man übe sämtliche Figuren der rechten Hand auch links mit dem Fingersatz 5 3 1.

* All passages for the right hand should be practised equally with the left, with the fingering 5 3 1.

* Travailler ces figures aussi à la main gauche avec le doigté 5 3 1.

Allegretto.

98.

Duvernoy.

99.

Moderato.

Köhler.

Handwritten musical score for piano, numbered 99. The tempo is marked "Moderato." and the composer is "Köhler." The score is written for two staves (treble and bass clef) and includes dynamic markings (*mf*, *p*) and articulation (*legato*). The piece consists of six systems of music, each with a treble and bass staff. The notation includes various fingerings (1-5), slurs, and ties. The key signature is one sharp (F#).

The score is divided into six systems, each containing a treble and bass staff. The first system begins with a treble staff marked *mf* and *legato*, and a bass staff. The second system continues the melody in the treble staff, with a *p* marking in the bass staff. The third system features a *mf* marking in the treble staff. The fourth system has a *p* marking in the treble staff. The fifth system includes a *mf* marking in the bass staff. The sixth system concludes with a *p* marking in the treble staff. The piece ends with a double bar line.

100.

Moderato.

Köhler.

The musical score is for a piano piece, numbered 100, by Köhler. It is in C major, 4/4 time, and consists of six systems of music. The tempo is marked 'Moderato.' The dynamics range from piano (p) to forte (f). The score features a variety of musical elements including triplets, slurs, and fingerings.

System 1: The first system begins with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *mf* and the first measure of the bass staff is marked *p*. The first system ends with a double bar line.

System 2: The second system begins with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *p* and the first measure of the bass staff is marked *p*. The second system ends with a double bar line.

System 3: The third system begins with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *mf* and the first measure of the bass staff is marked *mf*. The third system ends with a double bar line.

System 4: The fourth system begins with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *p* and the first measure of the bass staff is marked *mf*. The fourth system ends with a double bar line.

System 5: The fifth system begins with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *f* and the first measure of the bass staff is marked *f*. The fifth system ends with a double bar line.

System 6: The sixth system begins with a treble clef and a bass clef. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *mf* and the first measure of the bass staff is marked *mf*. The sixth system ends with a double bar line.

A.E. Müller.

Allegro.

101.

Bertini.

Moderato.

102.

J. Schmitt.

* Man übe die Tonleitern in # und b S. 68;
siehe die Bemerkung über Untersatz Seite 19.

* Practise the scales in # and b on p. 68.
Cf. note on passing under page 19.

* Travailler les gammes diésées et bémolisées à la page 68. Voir la remarque sur le passage du pouce à la p. 19.

Moderato.

J. Schmitt.

104.

Allegretto.

Czerny.

105.*

Allegretto.

Czerny.

* Die Achtel der linken Hand in Takt 2, 4 etc. leicht aus dem Handgelenk, auftaktartig.

* Play the quavers in the left hand in bars 2, 4 etc., lightly from the wrist, as if on the up beat.

* Les croches de la main gauche, dans les mesures 2 et 4 - etc., légèrement et du poignet, comme un contre-temps.

Allegretto.

106. Czerny. Allegretto.

First system: Treble clef, 3/4 time, key of F#. Bass clef, 3/4 time. Dynamics: *p*, *legato*. Fingerings: 2 1, 4 1, 5 1, 2 1, 4 1, 5 4 3 2 3 1, 4 2, 5 3, 4, 1, 5 4 3 2 3 1.

Second system: Treble clef, 3/4 time. Dynamics: *mf*. Fingerings: 5 2, 3, 4 1, 5 2, 4, 1 2, 3 4, 3 2 1.

107.

Allegro.

107. Czerny. Allegro.

First system: Treble clef, common time. Dynamics: *mf*. Fingerings: 1 5, 1 3, 3, 5 4 2, 5, 1 3.

Second system: Treble clef, common time. Fingerings: 3 1, 3 1, 5 1, 1 3, 1 3, 1 3, 1 3, 2 3, 1 1, 5 1, 1 3, 1 3, 2 3, 1 1, 5 1, 1 3, 1 3, 2 3, 1 1.

Third system: Treble clef, common time. Dynamics: *f*. Fingerings: 5, 1 3, 1 2 4, 5 1, 1 3, 2 3, 1 1, 5 1, 1 3, 1 3, 2 3, 1 1.

Fourth system: Treble clef, common time. Dynamics: *p*. Fingerings: 5 1, 1 3, 1 3, 2 3, 1 1, 5 1, 1 3, 1 3, 2 3, 1 1.

Fifth system: Treble clef, common time. Dynamics: *mf*. Fingerings: 5 1, 1 3, 1 3, 2 3, 1 1, 5 1, 1 3, 1 3, 2 3, 1 1.

Sixth system: Treble clef, common time. Dynamics: *cresc.*, *f*. Fingerings: 5 1, 1 3, 1 3, 2 3, 1 1, 5 1, 1 3, 1 3, 2 3, 1 1.

Doppelgriffe.*

Vorübungen im Legato.

Double Stops.*

Preliminary Exercises
for Legato playing.

Doubles-notes.*

Exercices préparatoires au legato.

19

Rechte Hand. *Right Hand.* Main droite.

Nach Villoing.

Linke Hand. *Left Hand.* Main gauche.

108.

Allegretto.

Czerny.

* Siehe die Übungen Seite 6.

* Cf. exercises page 6.

* Voir les exercices p. 6.

Allegretto.

Hummel.

Two systems of piano exercises by Hummel. Each system consists of a treble and bass staff. The first system has a piano (p) dynamic marking. The exercises involve various fingerings and articulations, with some measures marked with 'p' and others with 'f'.

Fingerübungen.*

Finger Exercises.*

Exercices.*

A.

Wieck.

First exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 1-2-3-4-5. Bass staff starts with a sequence of notes 5-4-3-2-1. Both staves end with a whole note chord.

Second exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 5-4-3-2-1. Bass staff starts with a sequence of notes 1-2-3-4-5. Both staves end with a whole note chord.

Third exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 1-2-3-4-5. Bass staff starts with a sequence of notes 5-4-3-2-1. Both staves end with a whole note chord.

Fourth exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 5-4-3-2-1. Bass staff starts with a sequence of notes 1-2-3-4-5. Both staves end with a whole note chord.

Fifth exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 1-2-3-4-5. Bass staff starts with a sequence of notes 5-4-3-2-1. Both staves end with a whole note chord.

Sixth exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 5-4-3-2-1. Bass staff starts with a sequence of notes 1-2-3-4-5. Both staves end with a whole note chord.

Seventh exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 1-2-3-4-5. Bass staff starts with a sequence of notes 5-4-3-2-1. Both staves end with a whole note chord.

Eighth exercise by Wieck, system A. Treble and bass staves. Treble staff starts with a sequence of notes 5-4-3-2-1. Bass staff starts with a sequence of notes 1-2-3-4-5. Both staves end with a whole note chord.

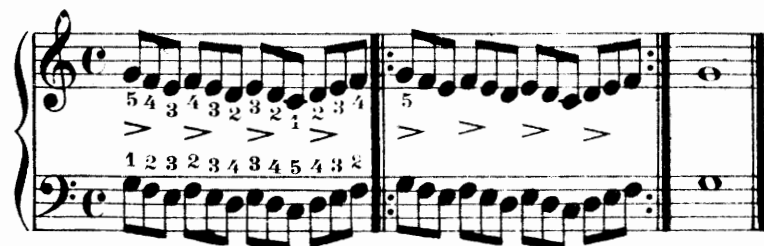
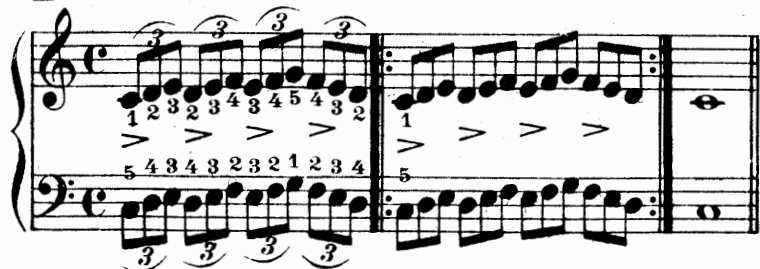
* Man wiederhole die Übungen Seite 26 und 27.

* Repeat exercises on pages 26 and 27.

* Retravailler les exercices p.26 et 27.



B.



Varianten. Variations.



C.

Three systems of piano exercises in 2/4 time, marked 'C.' and 'Plaidy.'. Each system consists of a treble and bass staff with sixteenth-note patterns and fingerings.

Geläufigkeitsübungen. | Exercises for fluency. | Exercices de vélocité.

Allegro.

110.*

Czerny.

sempre legato

p

Four systems of piano exercises in 2/4 time, marked 'Allegro.' and 'Czerny.'. Each system consists of a treble and bass staff with sixteenth-note patterns and fingerings.

* Die linke Hand leicht aus dem Handgelenk, Arm locker. Als Studie für die linke Hand empfiehlt es sich, die Sechzehntel-Figuren der rechten Hand auch links zu üben.

* Move the hand lightly from the wrist; the arms should be relaxed. Practising the semiquavers for the right hand with the left also is an exercise to be recommended.

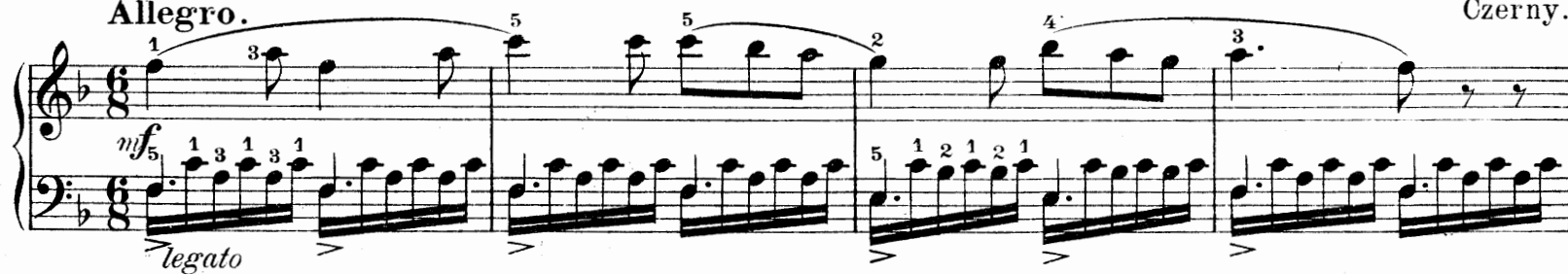
* La main gauche légèrement, du poignet le bras libre. Comme étude nous recommandons de travailler les passages en doubles-croches de la main droite à la main gauche.



111.

Allegro.

Czerny.



Allegro.
legato

Köhler.

1 2 3 4 5 1 2 2 1 2 1 3 5 2 5
p
4 2 4 1 2 2 1 2 3 5 2 5
1 1 2 2 1 2 3 1
5 mf 8 2 4 1 2
3 2 2 4 3 2 1 4 4 4
4 1 3 5 2 12
1 4 1 1 4 1 1 4 1 4 2 1
24 3 5 1 2 3

113.

Allegro.

Köhler.

5 2 1 3 1 1
p
5 legato 4 1 3 4 1 1 3 1 1
1 4 5 4 5 3 1 5 3 1
1 4 5 1 4



Übungen in enger Lage.*

Exercises in the
close position.*

Exercices pour les
positions serrées*

A.

Nach Villoing



* Die Muskulatur der Hand nicht versteifen! | * Do not stiffen the muscles of the hand. | * Ne pas raidir la main

B. A. E. Müller.

First system: Treble clef, 3/4 time. Measures 1-4. Bass clef, 3/4 time. Measures 1-4. Fingerings: 1 2 3 4, 1 4 1 4, 3, 4 2, 5 3 1, 4 2 1.

Second system: Treble clef, 3/4 time. Measures 1-4. Bass clef, 3/4 time. Measures 1-4. Fingerings: 4 3 2 1 4, 1 4, 2 3, 4 2, 1 2 3 4 1, 4 3 1 2.

114. Allegretto. Burgmüller.

First system: Treble clef, 3/4 time. Measures 1-4. Bass clef, 3/4 time. Measures 1-4. Dynamic: *mf*. Fingerings: 4, 1 4, 1 4, 3, 5, 1, 4 3.

Second system: Treble clef, 3/4 time. Measures 1-4. Bass clef, 3/4 time. Measures 1-4. Dynamic: *cresc.*. Fingerings: 4, 3 1 2 1, 4, 1 4, 1 4, 2 2, 5, 1, 2 3, 3.

Third system: Treble clef, 3/4 time. Measures 1-4. Bass clef, 3/4 time. Measures 1-4. Dynamic: *p*. Fingerings: 2 1 3 1 3, 2 1 3 1 3, 2 1 3 1 3, 2 1 3 1 3. Dynamic: *cresc.*

Fourth system: Treble clef, 3/4 time. Measures 1-4. Bass clef, 3/4 time. Measures 1-4. Dynamic: *f*. Fingerings: 8 5, 1 3 1 4, 5 3 3 5, 1 4 1, 4 1.

115.

Moderato.

Czerny.

mf
legato
cresc.
f

116.

Allegro.

Herz.

pleggiatissimo
Fine.
mp
D.C.

Übungen mit gehaltenen
Noten (Stützfinger).*

Exercises for sustained
notes (supporting finger).*

Tenues.*

J. Schmitt.

Three systems of piano exercises for sustained notes. Each system consists of a treble and bass staff. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. Fingerings are indicated by numbers 1-5 above or below notes.

Doppelschlag.
Vorübungen.

Turns.
Preliminary Exercises.

Grupetto.
Exercices préparatoires.

Three systems of piano exercises for double strokes, turns, and grupetto. Each system consists of a treble and bass staff. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. Fingerings are indicated by numbers 1-5 above or below notes.

Moderato.

117.

Czerny.

A system of piano exercises for Moderato by Czerny, numbered 117. It consists of a treble and bass staff. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. Fingerings are indicated by numbers 1-5 above or below notes. The word "legato" is written in the first measure of the treble staff.

* Man achte darauf, daß sich der Stützfinger nicht versteift; nicht steif drücken!

* Take care not to stiffen the supporting fingers; do not strike stiffly.

* Veiller à ce que le doigt tenu ne se raidisse pas. Ne pas appuyer avec raideur.

First system of the musical score. The treble clef staff features a complex melodic line with many triplets and slurs, ending with a repeat sign. The bass clef staff provides harmonic support with chords and single notes. A fermata is placed over the final measure of the treble staff, which is marked "Fine.".

Second system of the musical score. The treble clef staff continues the melodic development with slurs and fingerings. The bass clef staff has a melodic line with a crescendo marking and a mezzo-forte (mf) dynamic. A fermata is present over the final measure of the bass staff.

Third system of the musical score. The treble clef staff shows further melodic elaboration. The bass clef staff features a melodic line with a "poco riten." (poco ritardando) marking. The system concludes with a double bar line and the instruction "D.C." (Da Capo).

120.

Czerny.

Fourth system of the musical score, marked "Andante." and "legato". The treble clef staff has a slow, flowing melody with slurs and fingerings. The bass clef staff has a steady eighth-note accompaniment. Dynamics include piano (p) and mezzo-forte (mf).

Fifth system of the musical score. The treble clef staff continues the Andante melody. The bass clef staff has a consistent eighth-note accompaniment. The system includes a repeat sign and various fingerings.

Sixth system of the musical score. The treble clef staff features a melodic line with slurs and fingerings. The bass clef staff continues the eighth-note accompaniment. Dynamics include mezzo-forte (mf) and piano (p). The system ends with a double bar line.

Die Dur- und Moll-Tonleitern.

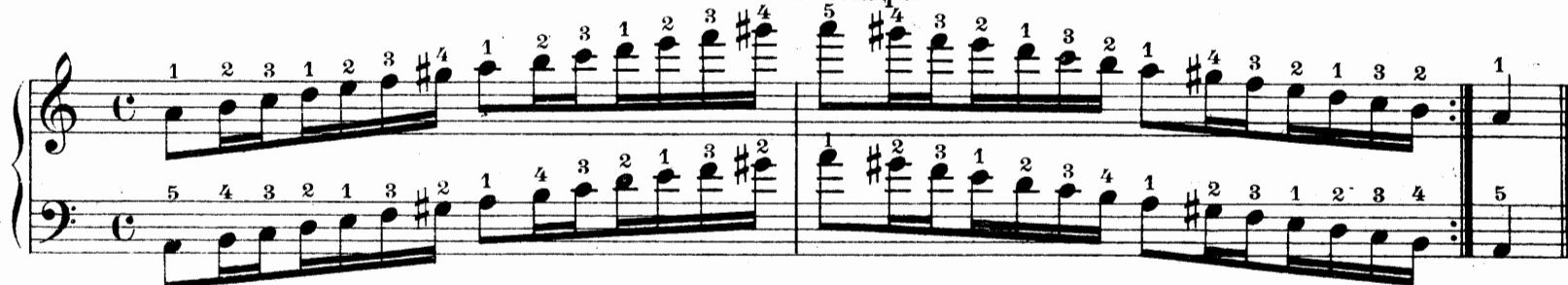
Major and Minor Scales.

Les gammes majeures et mineures.

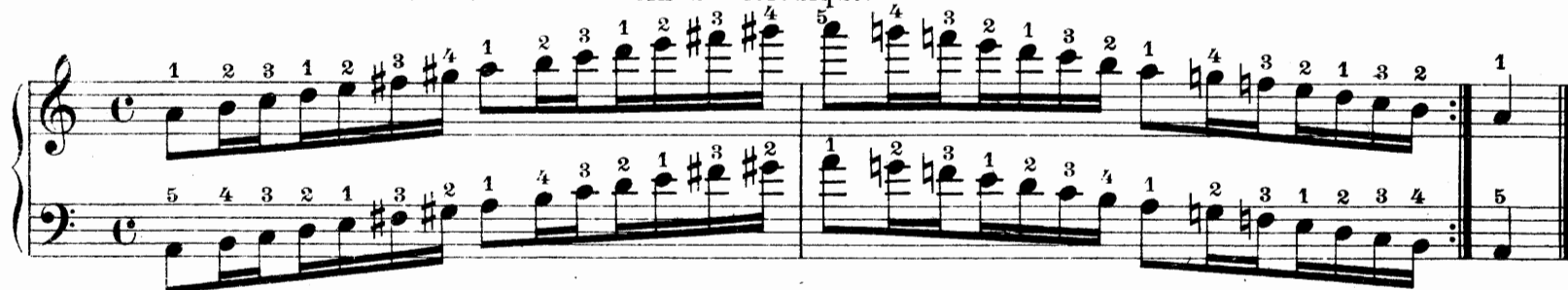
C-dur - C major - Do-majeur.



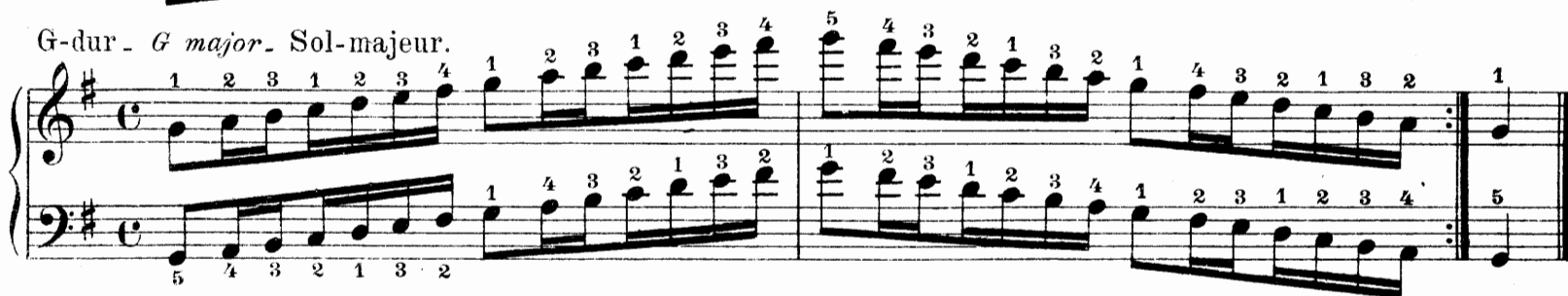
A-moll harmonisch - A minor harmonic - La-mineur harmonique.



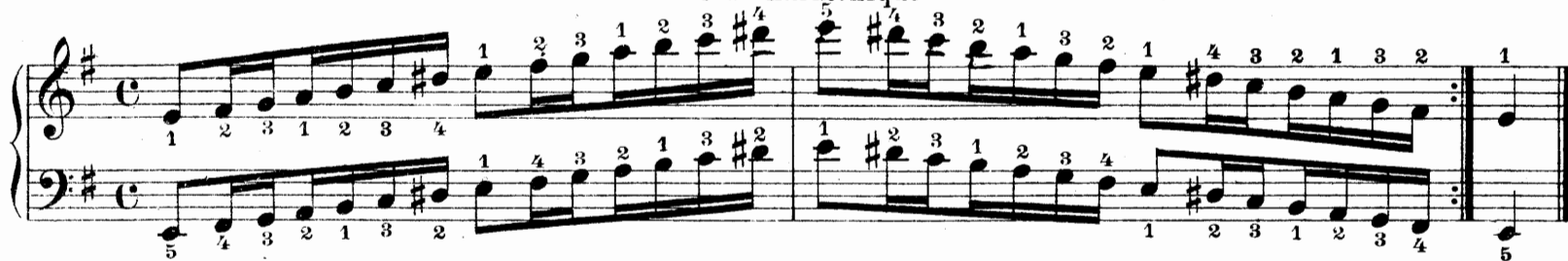
A-moll melodisch - A minor melodic - La-mineur mélodique.



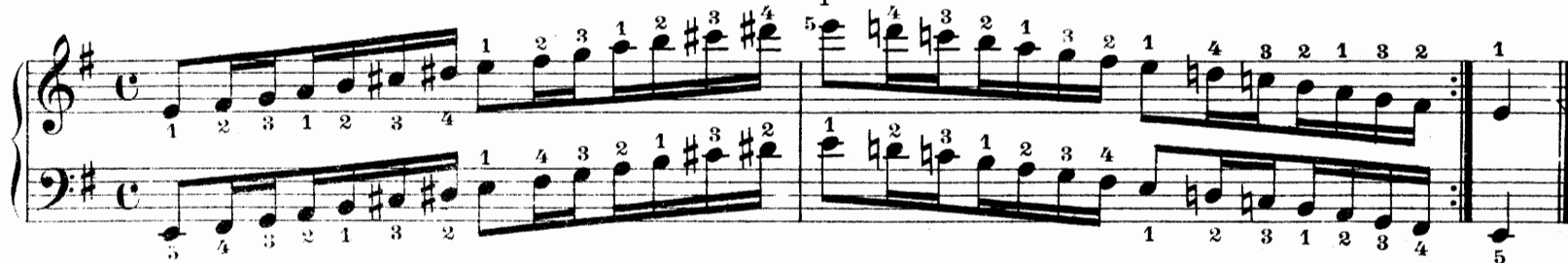
G-dur - G major - Sol-majeur.



E-moll harmonisch - E minor harmonic - Mi-mineur harmonique.



E-moll melodisch - E minor melodic - Mi-mineur mélodique.

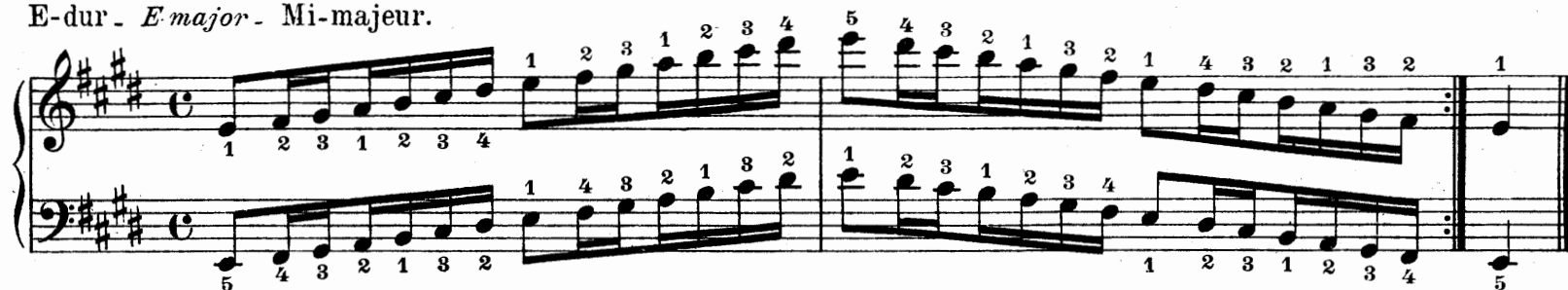


* Es sei darauf aufmerksam gemacht, daß der erste Ton einer jeden Oktave der klareren Übersicht wegen als Achtel notiert ist; sobald der Spieler die ersten Schwierigkeiten des Tonleiterspiels (in bezug auf Untersatz und Glätte) überwunden hat, spiele er gleichmäßig Sechzehntel.

* Observe: The first note of every octave is marked as a quaver for the sake of clearness. As soon as the student has mastered the first difficulties of playing scales, (as regards smoothness and passing under), he should play equal semi-quavers.

* Nous faisons remarquer que la première note de chaque octave a été écrite en croche pour plus de clarté; mais, dès que l'élève aura vaincu les premières difficultés de la gamme (passage du pouce et égalité) il devra jouer également en doubles-croches.

E-dur. *E major*. Mi-majeur.



Cis-moll harmonisch. *Csharp minor harmonic*. Do#-mineur harmonique.



Cis-moll melodisch. *Csharp minor melodic*. Do#-mineur mélodique.



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



Gis-moll harmonisch. *Gsharp minor harmonic*. Sol#-mineur harmonique.

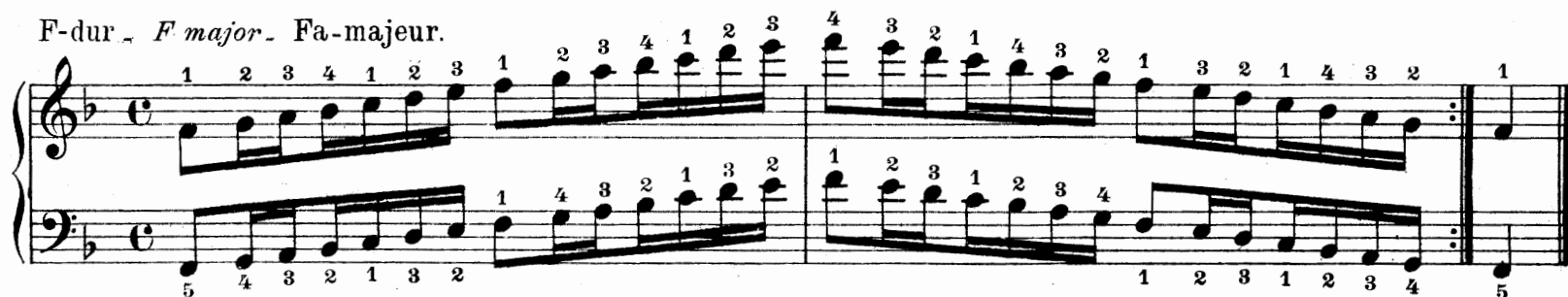


Gis-moll melodisch. *Gsharp minor melodic*. Sol#-mineur mélodique.



Fis-dur. *Fsharp major*. Fa#-majeur.

Handwritten musical score for Fis-dur (Fsharp major) in C major. The score is written for piano (p) and includes a melodic exercise. The key signature is one sharp (F#). The exercise consists of two staves, treble and bass, with a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The exercise is divided into two measures, each with a repeat sign. The first measure contains a sequence of notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, 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F-dur - *F major* - Fa-majeur.D-moll harmonisch - *D minor harmonic* - Ré-mineur harmonique.D-moll melodisch - *D minor melodic* - Ré-mineur mélodique.B-dur - *B flat major* - Sib-majeur.G-moll harmonisch - *G minor harmonic* - Sol-mineur harmonique.G-moll melodisch - *G minor melodic* - Sol-mineur mélodique.

Es-dur. *E flat major*. Mib-majeur.



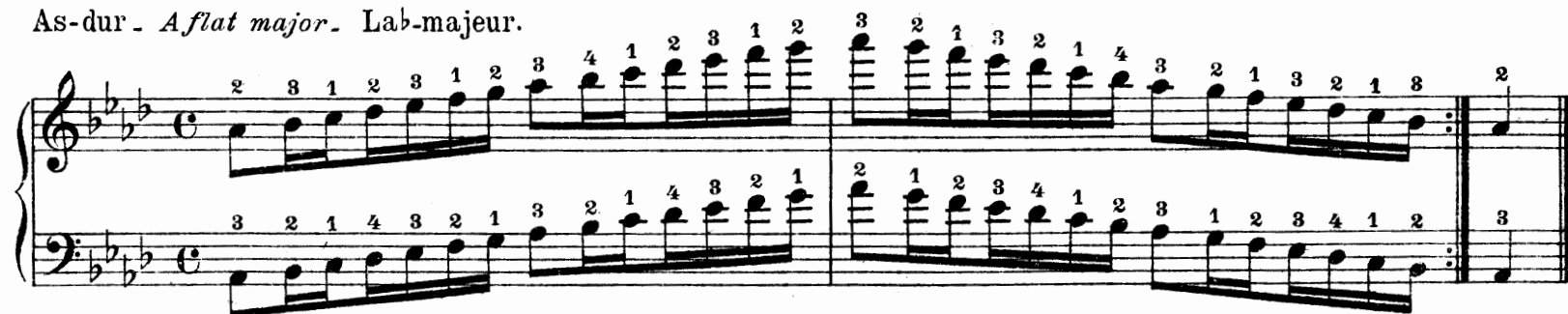
C-moll harmonisch. *C minor harmonic*. Do-mineur harmonique.



C-moll melodisch. *C minor melodic*. Do-mineur mélodique.



As-dur. *A flat major*. Lab-majeur.



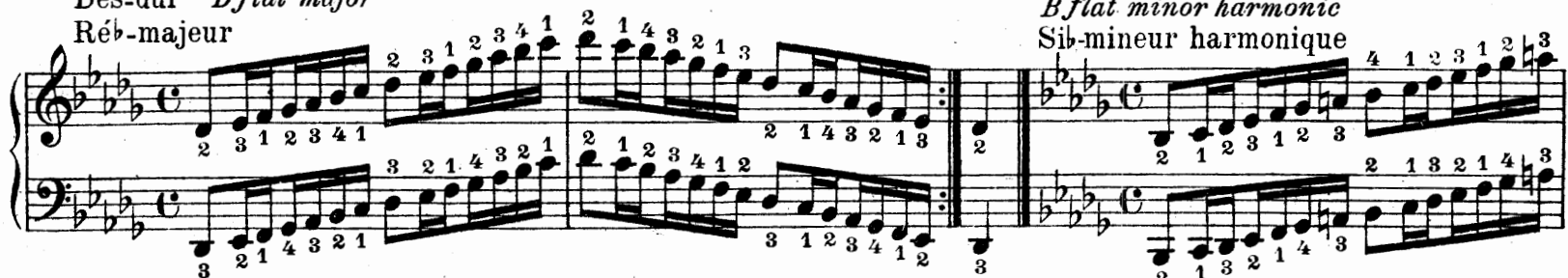
F-moll harmonisch. *F minor harmonic*. Fa-mineur harmonique.



F-moll melodisch. *F minor melodic*. Fa-mineur mélodique.



Des-dur *D flat major*
Ré♭-majeur

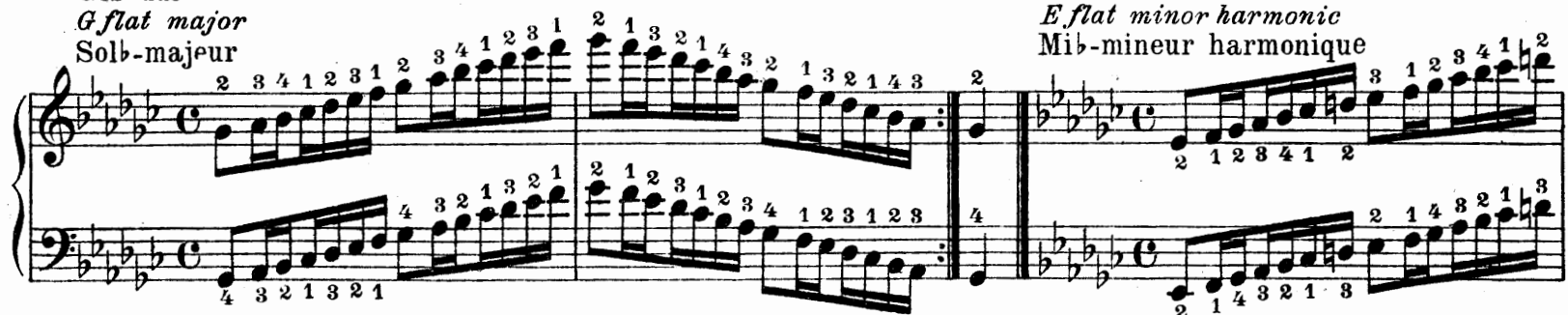


B-moll harmonisch
B flat minor harmonic
Sib-mineur harmonique

B-moll melodisch
B flat minor melodic
Sib-mineur mélodique



Ges-dur
G flat major
Sol♭-majeur

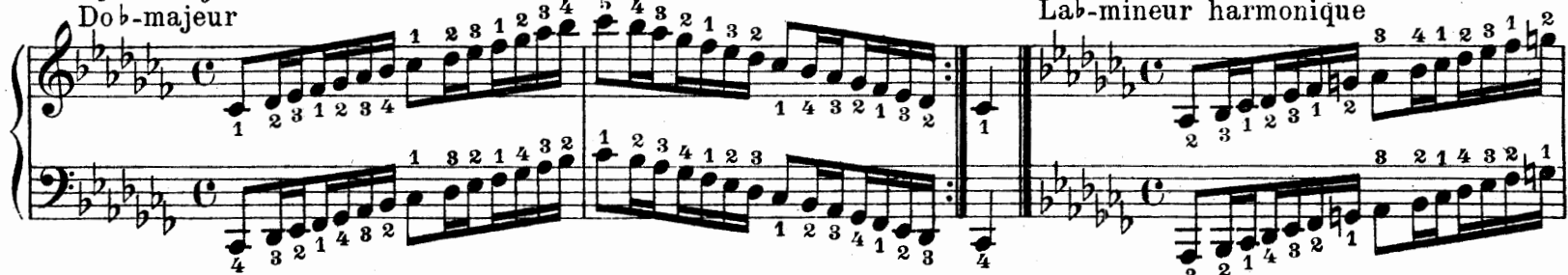


Es-moll harmonisch
E flat minor harmonic
Mi♭-mineur harmonique

Es-moll melodisch
E flat minor melodic
Mi♭-mineur mélodique



Ces-dur
C flat major
Do♭-majeur



As-moll harmonisch
A flat minor harmonic
La♭-mineur harmonique

As-moll melodisch
A flat minor melodic
La♭-mineur mélodique

