

Vorschule

zum Klavierspiel

für Schüler des zartesten Alters

von

FERD. BEYER

Opus 101

revidiert von

Ad. Ruthardt.

Revision Eigentum des Verlegers.

8033

LEIPZIG C. F. PETERS

F Baumgarten, del

Vorwort.

Vorliegendes Werkchen hat den Zweck, den angehenden Klavierspieler auf die möglich leichteste Weise in die schöne Kunst des Klavierspieles einzuführen.

Es ist dasselbe für Kinder, selbst des zartesten Alters, berechnet, und daher der Stufengang, ohne das Werkchen zu umfangreich zu machen, so fortschreitend als möglich gehalten worden. Daß eine erschöpfende Ausarbeitung aller im Klavierspiel vorkommenden Schwierigkeiten, sowie der Verzierungen u. s. w. nicht im Zweck dieses Werkchens liegen konnte, wird man nach dem Gesagten zugeben müssen.

Es sollte in der Tat nur eine Vorschule in den Anfangsgründen sein, welche dem Schüler während des ersten, vielleicht auch des zweiten Jahres hinlänglichen Stoff zur Tätigkeit darbietet.

An solchen Werken dürfte wohl bis jetzt Mangel sein und es kann dasselbe selbst musikalischen Eltern als Leitfaden dienen, das Kind vom zartesten Alter an für den Unterricht des Lehrers vorzubereiten.

Preface.

The object of this work is to furnish young players with as easy an introduction as possible to the art of playing on the pianoforte.

It is intended for children, even of the tenderest age, and the progression has therefore been made as gradual as possible within the limits of the work. From this it will be clear that an exhaustive treatment of all the difficulties, ornaments, &c., does not lie within the scope of this book, which is not meant to be more than an elementary instruction book to furnish the pupil with material for practice during his first and perhaps second year.

There is, it is believed, room for a work of this kind which may also be used by musical parents in preparing their children for the professional master.

Préface.

Le but du présent ouvrage est d'enseigner de la manière la plus facile le bel art du piano aux jeunes commençants.

Destiné aux enfants, même à ceux de l'âge le plus tendre, ce petit ouvrage devait être gradué aussi rigoureusement que possible sans atteindre pourtant une trop grande étendue. Après cet avertissement, on comprendra, je pense, qu'un traité complet et approfondi sur toutes les difficultés que présente le jeu du piano, ainsi que sur les ornements, etc., n'a pu entrer dans le plan de cet abrégé.


Ce n'est en effet qu'une simple introduction aux exercices préliminaires qui offriront à l'élève un élément de travail suffisant pendant la première et peut-être même pendant la deuxième année d'étude.

Le besoin d'oeuvres de ce genre se fait encore sentir de nos jours et le présent ouvrage peut aussi servir de guide aux parents musiciens pour instruire l'enfant depuis l'âge le plus tendre jusqu'à ce qu'il puisse être confié aux soins d'un professeur.

Ferdinand Beyer.

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(Bis hierher größtenteils alles beistehender Hand.)

Zweiter Grad.






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(Up to this point the hand is at rest in most of the exercises.)

Second Stage.








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(Presque tout jusqu'ici se joue sans déranger les mains.)

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Anfangsgründe für die Klavierspieler.

Elements of Music.

Principes de musique à l'usage des élèves de piano.

Notensystem.
Staff.
Portée.

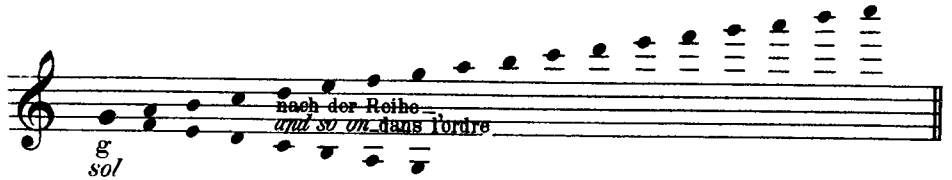
Linien.
Lines.
Lignes.

Zwischenräume.
Spaces.
Interlignes.

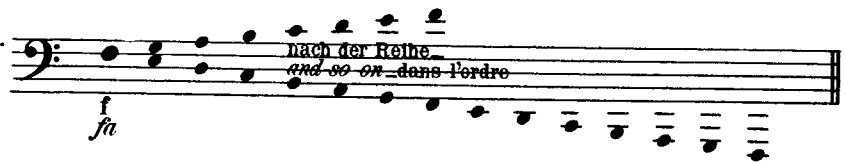
Hilfslinien.
Ledger lines.
Lignes supplémentaires.



Violin- oder G-Schlüssel.
Treble Clef.
Clef de sol.



Baß- oder F-Schlüssel.
Bass Clef.
Clef de fa.



Noten auf den 5 Linien.
Notes on the 5 lines.
Notes sur les cinq lignes.



in den 4 Zwischenräumen.
in the 4 spaces.
dans les 4 interlignes.



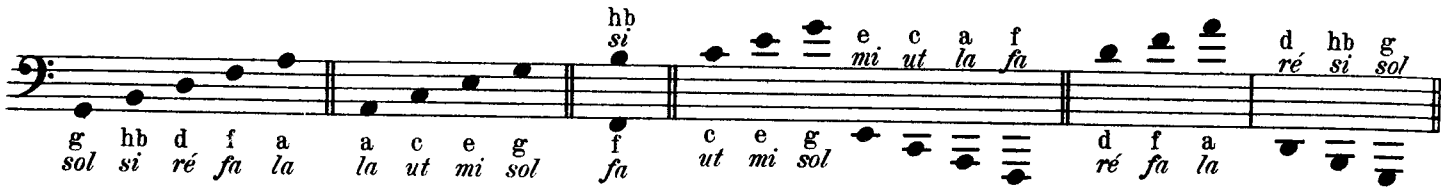
Über und unter dem System.
Above and below the staff.
Au-dessus et au-dessous de la portée.



auf den Hilfslinien.
on the ledger lines.
sur les lignes supplémentaires.



Über und unter den Hilfslinien.
Above and below the ledger lines.
Au-dessus et au-dessous des lignes supplément.



Zur leichten Erlernung der Noten muß der Schüler das musikalische Alphabet: *c d e f g a h*, nach der Reihe und nach Terzenschritten: *c e g h d f a c*, vorwärts und rückwärts geläufig hersagen lernen und dies auf die Tasten und die Noten anwenden.

To facilitate the learning of the notes the pupil must learn to repeat the musical alphabet fluently in succession: *c d e f g a b*, and in thirds: *c e g b d f a c*, forwards and backwards, and to apply this to the keys and notes.

Pour apprendre facilement les notes, l'élève doit savoir couramment la gamme musicale: *ut ré mi fa sol la si*, d'abord dans l'ordre successif, puis en tierces: *ut mi sol si ré fa la ut*, en montant comme en descendant et l'appliquer aux touches et aux notes.

Sekunde.
Second.
Seconde.

Terz.
Third.
Tierce.

Quarte.
Fourth.
Quarte.

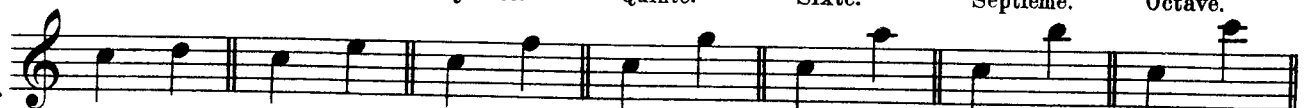
Quinte.
Fifth.
Quinte.

Sexte.
Sixth.
Sixte.

Septime.
Seventh.
Septième.

Oktave.
Octave.
Octave.

Intervalle.
Intervals.
Intervalles.



Geltung der Noten
und der Pausen.

Value of the Notes
and Rests.

Valeur des Notes
et des Silences.

Eine Ganze enthält:
A Semibreve contains:

Une Ronde vaut:
Une Pause vaut:

Zwei Halbe
Two Minims.

Deux Blanches
Deux demi-Pauses

4 Viertel
4 Crotchets

4 Noires
4 Soupirs

8 Achtel
8 Quavers

8 Croches
8 demi-Soupirs

4 Triolen
4 Triplets

4 Triolets

16 Sechzehntel
16 Semiquavers

16 doubles Croches
16 quarts de Soupir

32 Zweiunddreißigstel.
32 Demisemiquavers

32 triples Croches
32 demi-quarts de Soupir

64 Vierundsechzigstel.
64 Semidemisemiquavers.

64 quadruples Croches
64 16es de Soupir.

Punkt hinter Noten.
Dot after notes.
Notes suivies d'un point.

Geltung. — *Value.* — *Valeur.*

Punkt hinter Pausen.
Dot after Rests.
Silences suivis d'un point.

Geltung. — *Value.* — *Valeur.*

Zwei Punkte.
Two dots.
Deux points.

Klammer.
Brace.
Accolade.

Taktstriche.
Bars.
Barres de mesure.

C Viervierteltakt.

$\frac{2}{4}$ Zweivierteltakt.

$\frac{3}{4}$ Dreivierteltakt.

$\frac{6}{8}$ Sechachteltakt.

$\frac{3}{8}$ Dreiachteltakt.

$\frac{9}{8}$ Neunachteltakt.

C Common time.

$\frac{2}{4}$ Two-four time.

$\frac{3}{4}$ Three-four time.

$\frac{6}{8}$ Six-eight time.

$\frac{3}{8}$ Three-eight time.

$\frac{9}{8}$ Nine-eight time.

C Mesure à 4 temps.

$\frac{2}{4}$ Mesure à 2 quatre.

$\frac{3}{4}$ Mesure à 3 quatre.

$\frac{6}{8}$ Mesure à 6 huit.

$\frac{3}{8}$ Mesure à 3 huit.

$\frac{9}{8}$ Mesure à 9 huit.

Versetzungszeichen.

= Kreuz.

b = Bee.

h = Auflösungszeichen.
(Widerrufungszeichen)

Accidentals.

Sharp.

b Flat.

h Natural.

Signes altératifs.

Dièse.

b Bémol.

h Bécarré.

c cis c d des d
c c# c h d d b d h
ut ut# ut ré réb ré

Namen der Noten mit #.
Names of the notes with #.
Noms des notes diésées.

Namen der Noten mit b.
Names of the notes with b.
Noms des notes bémolisées.

cis dis eis fis gis ais his cis ces des es fes ges as b ces
c# d# e# f# g# a# b# c# cb db eb fb gb ab bb cb
ut# ré# mi# fa# sol# la# si# ut# utb réb mib fab solb lab sib utb

Chromatisch.
Chromatic.
Chromatique.

c cis d dis e f fis g gis a ais h c h b a as g ges f e es d des c
c c# d d# e f f# g g# a a# b c b bb a ab g gb f e eb d db c
ut ut# ré ré# mi fa fa# sol sol# la la# si ut si sib la lab sol solb fa mi mib ré réb ut

Enharmonisch.
Enharmonic.
Enharmonique.

cis des c# d b ut# réb	dis es d# eb ré# mib	fis ges f# g b fa# solb	gis as g# ab sol# lab	ais b a# bb la# sib	cis des c# d b ut# réb		
c	d	e fes	f eis	g	a	h ces	c his
c	d	e fb	f e#	g	a	b cb	c b#
ut	ré	mi fab	fa mi#	sol	la	si utb	ut si#

Obertasten.
Black keys.
Touches noires.

Untertasten.
Touches blanches.

Übungen im Anschlage der Finger der rechten Hand.

Jeder Finger muß genau in dem Augenblicke aufgehoben werden, in welchem der nächstfolgende anschlägt.

Die Bewegung der Finger muß gleichmäßig, bestimmt und anfangs langsam geschehen.

Der Anschlag darf nicht zu stark sein, damit die Hand und die Finger sich nicht jene krampfartige Anspannung der Muskeln angewöhnen, welche ein schwerfälliges Spiel erzeugen.

Jede Nummer muß so oft wiederholt werden, bis der Lehrer zufrieden ist.

Exercises in Touch for the Right Hand.

Each finger must be lifted up at the exact moment when the next finger strikes the key.

The movement of the fingers must be steady, firm and, at the beginning, slow.

The touch should not be too strong, else the muscles of the hand and fingers will acquire a cramped tension which will result in a hard and heavy style of playing.

Each exercise must be repeated as often as the master requires.

Exercices pour les doigts de la main droite seule.

Il faut relever chaque doigt au moment même où le suivant attaque une autre touche.

Le mouvement des doigts est régulier et précis et, au commencement, lent.

Le toucher ne doit pas être trop fort, afin que la main et les doigts ne s'habituent pas à contracter une sorte de crispation nerveuse qui occasionnerait une exécution lourde.

Chaque numéro doit être répété jusqu'à ce que le professeur soit complètement satisfait.

1. 2. 3. 4. 5.
6. 7. 8. 9. 10.
11. 12. 13. 14. 15.
16. 17. 18. 19.
20. 21. 22. 23. 24.

Übungen im Anschlage der Finger der linken Hand.

Exercises in Touch for the Left Hand.

Exercices pour les doigts de la main gauche seule.

1. 2. 3. 4. 5.
6. 7. 8. 9. 10.

11. 12. 13. 14. 15.
16. 17. 18. 19.
20. 21.
22. 23. 24.

Übungen im Zusammenspielen
der beiden Hände.

Exercises for Both
Hands Together.

Exercices pour les deux
mains ensemble.

1. 2. 3. 4.
5. 6. 7. 8.
9. 10. 11. 12.
13. 14. 15. 16.
17. 18. 19. 20.
21. 22. 23. 24.

Anmerkung.

Die Übungen dieser beiden Seiten spielt der Schüler (nach Anleitung des Lehrers) anfangs auswendig. Wenn derselbe sich die wenigen nötigen Kenntnisse für die folgenden Stücke angeeignet hat, so kann man schon während dieser Anschlagsübungen mit den folgenden Seiten beginnen. Weitern Stoff zu Fingerübungen (welche anfangs auch auswendig gespielt werden können) findet man am Schlusse dieser Vorschule im Anhang.

Note.

The exercises on these two pages should first be played from memory under the direction of the master. When the pupil has acquired the necessary knowledge for the following pieces, he may proceed to them while still practising these exercises on touch. The appendix contains further exercises on touch, which should also at first be played from memory.

Remarque.

L'élève jouera tout d'abord ces deux pages par coeur en suivant les indications du professeur. Quand il aura acquis les connaissances indispensables pour les morceaux suivants, on pourra commencer les pages suivantes pendant les exercices de toucher. On trouvera au supplément d'autres exercices de doigté qu'on pourra également jouer d'abord par coeur.

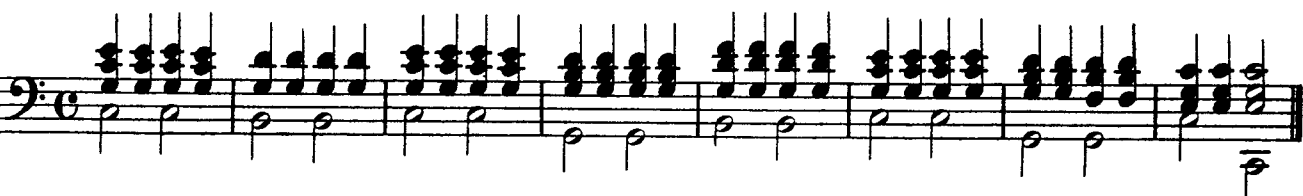
Dreihändig.
Der Lehrer.

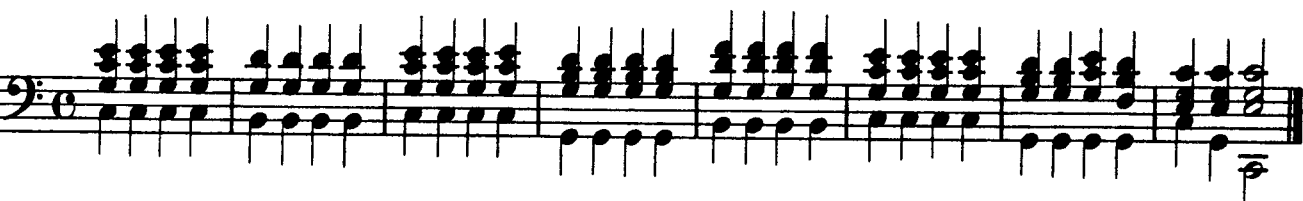
For Three Hands.
The master.

À trois mains.
Le maître.

Moderato.

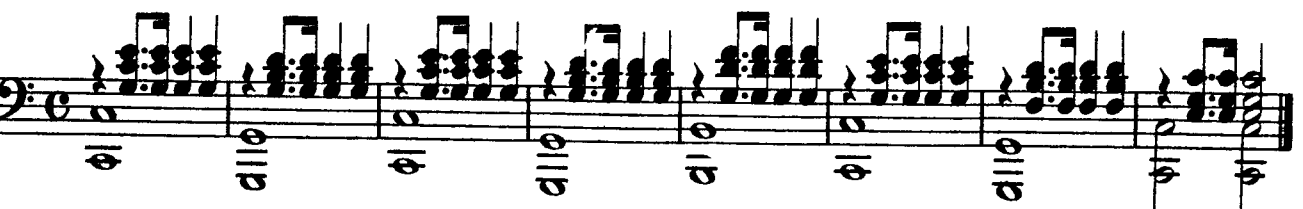
1.
Thème. 

Var. 1. 

Var. 2. 

Var. 3. 

Var. 4. 

Var. 5. 

Var. 6. 

Dreihändig.
Der Schüler.

For Three Hands.
The Pupil.

À trois mains.
L'élève.

Für die rechte Hand allein.

For the right hand alone.
Position of the hand.

Pour la main droite seule.

Handlage.  Position de la main.

1 2 3 4 5
c d e f g
ut ré mi fa sol

1.
Aufgabe
Thema.
Thème.

Tempo Moderato. (Mäßige Bewegung. - *Moderate time.* - *Mouvement modéré.*)

legato

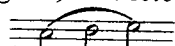


c d e d f e d e
ut ré mi ré fa mi ré ut

1 2 3 4 1 2 3 4

Der Schüler muß anfangs laut dazu zählen.
In the beginning the pupil must count aloud.
L'élève doit compter d'abord tout haut.

Slur: legato, connected, gliding.

Schleifbogen: legato,
gebunden, geschleift.  Liaison.

Die Töne sollen miteinander verbunden werden. Dies geschieht, wenn der Finger, welcher auf der Taste liegt, dieselbe nicht eher wieder verläßt, als bis der folgende niederfällt. In der Regel soll man immer so spielen. Wenn eine Taste zweimal oder öfter mit demselben Finger anzuschlagen ist, so muß man die Hand in die Höhe heben.

The notes must be played connectedly. This is done by letting each finger remain on the key until the next finger strikes. This style of playing should always be adopted as a rule. If the same key is to be struck twice or oftener by the same finger, the hand must be lifted up.

Les sons doivent être liés ensemble; ceci a lieu lorsque le doigt qui est sur la touche ne la quitte pas avant que le suivant n'en frappe une autre. En règle générale, on doit toujours jouer ainsi. Si l'on doit attaquer deux ou plusieurs fois de suite la même note avec le même doigt, il faut relever la main.

Variation. (Veränderung.)

Var. 1. 
1 2 3 4

Var. 2. 
1 2 3 4 1 2 3 4 1 2 3 4

Var. 3. 
1 2 3 e c g c 1 2 3 1 2 3
mi ut sol ut

Var. 4. 
1 2 3 4

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

Var. 6. 
1 2 3 4

Lehrer.

Var. 7.

Var. 8.

Var. 9.

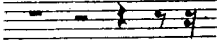
Var. 10.

Var. 11.

Var. 12.

Schüler.

Rests or pauses.

Pausen.  Silences.

Schweigezeichen.

Während der Dauer einer Pause darf der Finger nicht auf der Taste liegen bleiben und die Hand muß sich heben.

During the value of a rest, the finger should not rest on the key, and the hand must be lifted up.

Le doigt ne reste jamais sur la touche pendant la durée d'un silence et il faut relever la main.

Var. 7. 

Var. 8. 

Var. 9. 

Var. 10. 

Var. 11. 

Var. 12. 

Lehrer.

Dreihändig.

For Three Hands.

À trois mains.

Moderato.

2.
Theme.

The first system of the musical score, labeled 'Theme' with a '2.' above it. It consists of a single staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of chords with eighth notes moving across them, all under a single long slur.

The second system of the musical score, continuing the 'Theme' from the first system. It maintains the same bass clef, key signature, and time signature, with the eighth-note chords and slur continuing across the staff.

Var. 1.

The first system of Variation 1. It begins with a bass clef, key signature of one sharp, and common time. The notation is similar to the theme but with different chord voicings and rhythmic patterns.

The second system of Variation 1, continuing the musical line from the first system.

Var. 2.

The first system of Variation 2. It starts with a bass clef, key signature of one sharp, and common time. The notation shows a different rhythmic and harmonic approach compared to the previous variations.

The second system of Variation 2, continuing the musical line.

Var. 3.

The first system of Variation 3. The time signature changes to 3/4. The notation features a more complex harmonic structure with many chords and some accidentals.

The second system of Variation 3, continuing the complex harmonic and rhythmic patterns.

Var. 4.

The first system of Variation 4. The time signature changes to 2/4. The notation features a more rhythmic and melodic approach with eighth-note patterns.

The second system of Variation 4, continuing the rhythmic and melodic patterns.

Schüler.

Dreihändig.
Für die linke Hand allein.

For Three Hands.
For the left hand alone.

À trois mains.
Pour la main gauche seule

Position of the hands.

Handlage.  Position de la main.

2. **Moderato.**
Thème. 



Var. 1. 



Var. 2. 



Var. 3. 



Var. 4. 



Lehrer.

Var. 5.

Var. 6.

Var. 7.

Var. 8.

Schüler.

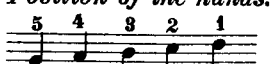
Repeats.

Wiederholungszeichen. \parallel : \parallel Reprises.

Var. 5. 



Position of the hands.

Handlage.  Position de la main.
g a h b c d
sol la si ut ré

Var. 6. 



Var. 7. 



Var. 8. 



Seconda.

Moderato.

3.

Musical notation for system 3, measures 1-8. The right hand plays a complex, fast-moving chordal texture, while the left hand plays a simple bass line of half notes.

4.

Musical notation for system 4, measures 9-16. Similar to system 3, with a dense right hand and a simple left hand.

5.

Musical notation for system 5, measures 17-24. The right hand plays chords, and the left hand plays eighth-note patterns.

Musical notation for system 6, measures 25-32. The right hand plays chords, and the left hand plays eighth-note patterns.

6.

Musical notation for system 7, measures 33-40. The right hand plays a fast-moving eighth-note texture, and the left hand plays a simple bass line.

7.

Musical notation for system 8, measures 41-48. The right hand plays chords, and the left hand plays a simple bass line.

Vierhändig. | For four hands. | A quatre mains.

Prima.

Die erste, obere Stimme.) | (The treble part.) | (La première partie.)

Moderato.

1 2 3 4 5
 1 2 3 4 5
 re mi fa sol
 Handlagen.
 Positions of the hands.
 Positions des mains.
 3 4 3 2 1

re mi fa sol
 re mi fa sol
 Jede Taste behält den
 ihr in den Handlagen
 vorgeschriebenen Fin-
 ger.

For every key use the
 finger provided for
 in the position of the
 hands.

Chaque touche conser-
 ve le doigt prescrit
 dans les positions des
 mains.

3. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3 4
 5 4 3 2 1
 1 2 3 4

4. **Linke Hand.**
Left hand.
Main gauche.
 1 2 3 4
 5 8 5 8 1
 1 2 3 4 1 2 3 4

5. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3 4
 5 5 5 1
 1 2 3 4

6. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3
 5 1
 1 2 3

7. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3 4
 5 8 5 8 1 8 5 8 1 8 5
 1 2 3 4 1 2 3 4

Seconda.

8.

Musical notation for the first system of 'Seconda.' It consists of two staves. The upper staff is a grand staff with two treble clefs, containing dense chordal textures. The lower staff is a bass staff with a bass clef, containing a simple bass line with quarter notes and rests.

Musical notation for the second system of 'Seconda.' It consists of two staves. The upper staff is a grand staff with two treble clefs, containing dense chordal textures. The lower staff is a bass staff with a bass clef, containing a simple bass line with quarter notes and rests.

Allegretto.

9.

Musical notation for the first system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with two treble clefs, containing a melodic line with eighth notes. The lower staff is a bass staff with a bass clef, containing a bass line with dotted quarter notes.

Musical notation for the second system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with two treble clefs, containing a melodic line with eighth notes. The lower staff is a bass staff with a bass clef, containing a bass line with dotted quarter notes.

Musical notation for the third system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with two treble clefs, containing a melodic line with eighth notes. The lower staff is a bass staff with a bass clef, containing a bass line with dotted quarter notes.

Musical notation for the fourth system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with two treble clefs, containing a melodic line with eighth notes. The lower staff is a bass staff with a bass clef, containing a bass line with dotted quarter notes.

Prima.

1 2 3 5
c d e g
ut ré mi sol

2
g
sol

8.

Allegretto. mäßig geschwind.
moderately fast.
d'une vivacité gracieuse.

9.

Kinderlied. — Child's Song. — Mélodie enfantine.

Comodo.

10. *staccato*

Der Kuckuck. — The Cuckoo. — Le Coucou.

Allegretto.

11. *leggiero*

leggiero

Kinderlied. — Child's Song. — Mélodie enfantine.

Comodo. *gemächlich*
without haste
à l'aise

1 2 3 4 5
c d e f g
ut ré mi fa sol

Handlagen.
Positions of the hands.
Positions des mains.

3
g
sol

5 3 4 2 1
(Hänschen klein...)

3

Der Kuckuck. — The Cuckoo. — Le Coucou.

Allegretto.

1 2 3 4 5 2 5
g a h b c d d g
sol la si ut ré ré sol

Handlagen.
Positions of the hands.
Positions des mains.

5 2 5 4 3 2 1
d g g a h b c d
ré sol sol la si ut ré

5 3 2
(Kuckuck, Kuckuck, ruft's aus dem Wald)

2 5

5 2
1 3 4 5

4

Zweihändige Übungsstücke.

Exercises for Both Hands.

Exercices à deux mains.

Der Schüler vergesse nicht, daß gute Haltung des Körpers, der Arme, der Hände und der Finger, sowie guter Anschlag und strenges Takthalten die Grundlagen eines guten Spieles sind.

The pupil should never forget that a good attitude of the body, arms hands and fingers, together with a good touch and strict time-keeping, are the foundation of a good style.

L'élève ne doit jamais oublier qu'une bonne position du corps, des bras, des mains et des doigts, ainsi qu'un bon toucher et une grande précision dans la mesure sont la base d'une bonne exécution.

Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol.

5 1
c g
ut sol

12.

1 5
c g
ut sol

5 4 3 2 1
c d e f g
ut ré mi fa sol

13.

1 2 3 4 5
c d e f g
ut ré mi fa sol

5 4 3 2 1
c d e f g
ut ré mi fa sol

14.

15.

1 8 1

Moderato

16. *legato*

Allegretto.

17. *legato*

Allegretto.

18.

1 2 3 5
c d e g
ut ré mi sol

5 3 2 1
c e f g
ut mi fa sol

Allegretto.

1 2 3 4
c d e
ut ré mi

5 4 3 2 1
a g f e d
ut mi fa sol

19.

Allegretto.

1 2 3 4 5
c d e g
ut ré mi sol

5 4 3 2 1
c e f g
ut mi fa sol

20.

legato

Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol

5 4 3 2 1
: d e f g
: re mi fa sol

21.

legato

22.

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

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

2 3 4 5
1 2 3 4
5 6 7 8
9 10 11 12
13 14 15 16
17 18 19 20
21 22 23 24
25 26 27 28
29 30 31 32
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

Facile
pour les mains.
à la suite

Moderato.

23.

5 1 3

4 2 3 1

Kinderlied. — Child's Song. — Mélodie enfantine.

24.

(Summ, summ, summ, Bienchen summ herum)

5

legato

25.

5 4 3 3 2 1

1 2 3

4 5 3

4

1

Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol


5 4 3 2 1
c d e f g
ut ré mi fa sol

26.

27.

28.

Tie Two notes on the same degree.

Bindebogen.  Liaison sur deux notes pareilles.

Die 2^{te} Note darf nicht wieder angeschlagen werden; der Finger muß aber während der Dauer dieser Note auf der Taste liegen bleiben.

The second note is not to be repeated, but during its value the finger must remain upon the key.

La seconde note n'est pas répétée. Le doigt doit rester sur la touche pendant la durée de cette note.

29.



30.



31.



legato





Seconda.

Andante.

32. *dolce*

Allegretto.

33. *p*

Andante.

34. *p*

Prima.

Andante.

gehend. - slow. - sans trop de lenteur.

1 2 3 4 5
 g a h(b) c d
 sol la si ut ré

Handlagen.
 Positions of the hands.
 Positions des mains.

5 4 3 2 1
 g a h(b) c d
 sol la si ut ré

32.

Allegretto.

33.

Andante.

34.

Moderato.

1 2 3 4 5
 : d e f g
 ut ré mi fa sol

5 3 2 1
 : g a h(b) c d
 sol si ut ré

35.

sempre legato immer geschleift... always connected... Toujours lié.

36.

Allegretto.

1 2 3 4 5
 : g a h(b) c d
 sol la si ut ré

5 4 3 2 1
 : g a h(b) c d
 sol la si ut ré

37.

Kinderlied. — Child's Song. — Mélodie enfantine.

non legato (nicht gebunden)

38. *A a a* der Winter, der ist da)

39.

40.

Allegretto.

Seconda.

41. *p*

Andante.

42. *dolce*

Moderato.

43. *mf*

p

Prima.

Allegretto.

1 2 3 4 5
a b c d e
la si ut ré mi

5 4 3 2 1
a b c d e
la si ut ré mi

41. *legato*

Andante.

42.

Moderato.

43.

Seconda.

Moderato.

44.

p

legato

5 Octava.

Die Noten über denen dieses Zeichen steht und soweit das geht, müssen eine Octave höher gespielt werden.

8 Octave.

Notes with this mark above them must be played an octave higher as far as the extends.

8 à l'octave.

Les notes surmontées du signe 8 doivent être exécutées une octave plus haute jusqu'à la fin de la ligne.....

Beispiel.
Example.
Exemple.



wird so gespielt:
played:
Exécution:



Prima.

Moderato.

44.



Zur Einübung des Notenwertes bis zu den Achteln.
To practise the value of the notes up to quavers.
Pour étudier la valeur des notes jusqu'aux croches.



Übung in Achteln. | Exercise in quavers. | Exercice en Croches.

1 2 3 4 5
c d e f g
ut ré mi fa sol
5 4 3 2 1
c d e f g
ut ré mi fa sol

Moderato.

45.

Comodo.

46.

5 legato

1^{ma} *) 2^{da} *)

Zum ersten Male wird dieser Takt gespielt.
This bar to be played the first time.
à jouer la 1^{re} fois.

Zum zweiten Male ~~weser~~ statt jenem.
This bar the second time instead of the
à jouer la 2^{me} fois. other.

*) 1^{ma} = prima volta zum ersten Male.
2^{da} = seconda volta zum zweiten Male.

*) 1^{ma} = the first time.
2^{da} = the second time.

*) 1^{ma} = pour la première fois.
2^{da} = pour la seconde fois.

Kinderlied.— Child's Song.— M elodie enfantine.

Moderato.

47.

(Winter lade)

Allegretto.

48.

legato

Volkslied.— Folk-song.— Air populaire.

Allegretto.

49.

(Bald gras' i am Neckar)

Comodo.

50.

Die Ellenbogen dürfen nicht vom Körper abstehen, wenn auch die Hände weiter auseinander zu liegen kommen.

The elbows must not project from the body, even when the hands have to play far apart.

Les coudes ne doivent pas s'éloigner du corps, lors même que les mains s'écartent.

Jede Figur 7 mal.
Play each figure 7 times.
Chaque exercice 7 fois.

Schluß
Conclusion
Pour finir.

c d e f g f e d	c	a h e d e d c h	a	d e f g a g f e	d	g a h e d c h a	g
c d e f g f e d	c	a b c d e d c b	a	d e f g a g f e	d	g a b c d c b a	g
ut ré mi fa sol fa mi ré	ut	la si ut ré mi ré ut si	la	ré mi fa sol la sol fa mi	ré	sol la si ut ré ut si la	sol

NB. Zur Vergleichung der Noten des G-Schlüssels und derjenigen des F-Schlüssels, welche auf gleichen Tasten gespielt werden.

NB. To serve as a comparison of the notes of the treble and the bass clef, which are played on the same keys.

NB. Pour comparer les notes de la clef de sol et celles de la clef de fa qui doivent se jouer sur les mêmes touches.

Moderato.

51.

41

5 2 3 4 2 5 4 2 1

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

52. **Allegretto.**

8 1 2 3 4 5 5 8 1 2 3 4 5 *legato*

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

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

53. **Moderato.**

1 3 2 4 3 5 1 8 1 5 1 5 8 1 5 8 1 2 3 4 5 5 8 1 2 3 4 5 *forte*

54. **Comodo.**

1 4 1 5 5 8 1 5 8 1 1 2 1 5 5 8 1 5 8 1 *forte*

Moderato.

55. *mf*

legato

mf (mezzo forte) halbstark... half loud... demi-forte.

Allegretto.

56. *f*

Allegretto.

57. *f*

p (piano) leise... softly... doux.

Abendlied. — Evening Song. — Chant du Soir.

Andante.

58. *(Der Mond ist aufgegangen)*
p

zunehmend. (*crescendo*) — increasing in loudness. — en augmentant.
 abnehmend. (*decrescendo*) — decreasing in loudness. — en diminuant.

Ruhezeichen, Fermate.
 Die Note soll wenigstens noch einmal
 so lange ausgehalten werden.

Pause.
 The note must be sustained at
 least twice its value.

Point d'orgue.
 La note doit se soutenir au moins
 le double de sa valeur.

Allegretto.

59. *legato*

Die Note hervorgehoben. — Accent the Note. — Il faut accentuer la note.

Comodo.

60. *mf* *cresc.* *dim.*

f *dim.*

mf *cresc.* *dim.*

cresc. (*crescendo*) zunehmend. — *increasing in loudness.* — en augmentant.
dim. (*diminuendo*) abnehmend. — *decreasing in loudness.* — en diminuant.

Allegro moderato. mäßig schnell.
moderately fast.
 vif, modéré.

61. *dolce* *legato*

2

3

dolce sanft. — *softly.* — doux.

Allegro moderato.

Wenn ein Punkt über einer Note steht, so muß dieselbe abgestoßen werden; dies geschieht, wenn man gleich nach dem Anschlage die Taste wieder verläßt.

A note with a dot over it must be sharply detached. This is done by letting the key go immediately after striking it.

Lorsqu'un point se trouve sur une note, il faut la détacher vivement; cela se fait en retirant le doigt d'une touche aussitôt après l'avoir frappée.

Beispiel:
Example:
Exemple:



wird so gespielt:
Played:
Exécution:



Seconda.

Kinderlied. — Child's Song. — Mélodie enfantine.

Moderato.

63.

Oh! Susanna.

Amerikanisches Volkslied.—American Folk-tune.—Air populaire américain.

Allegretto.

64.

Kinderlied.— Child's Song.— M elodie enfantine.

Moderato.

63. *mf* Ein Mannlein steht im Walde)

Musical score for 'Ein Mannlein steht im Walde)'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef. The music is marked 'Moderato' and 'mf'. Fingerings are indicated with numbers 1, 2, and 5.

Continuation of the musical score for 'Ein Mannlein steht im Walde)'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A fingering of 4 is shown in the upper staff.

Final system of the musical score for 'Ein Mannlein steht im Walde)'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The piece concludes with a double bar line and the numbers 1 2 3.

Oh! Susanna.

Amerikanisches Volkslied.— American Folk-tune.— Air populaire am ricain.

Allegretto.

64. *p*

Musical score for 'Oh! Susanna.'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'Allegretto' and 'p'. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

Continuation of the musical score for 'Oh! Susanna.'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking of *f* is present. A repeat sign is used in the lower staff.

Final system of the musical score for 'Oh! Susanna.'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'mf'. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

Übung zum Unter- und Übersetzen.
Exercise on Turning Over and Under.
Pour passer le pouce sous les doigts
et les doigts par-dessus le pouce.

Tonleiter in C-Dur.
Scale of C major.
Gamme en Ut majeur.

Rechte Hand allein.
Right hand alone.
Main droite seule.

Jede Figur wenigstens 8 mal.
Repeat 8 times at least.

Chaque exercice au moins 8 fois.

Schluß. The elbows must not shift from their natural
Conclusion. position when turning over and under.

Pour finir. Les coudes ne doivent pas quitter leur position naturelle au passage du pouce sous les doigts ou de ceux-ci sur le pouce.

Linke Hand allein.
Left hand alone.
Main gauche seule.

Do scale

Tonleiter in C Dur.

Scale of C major.

Gamme en Ut Majeur.

Moderato.

65.

sempre legato

Übungen in Doppelgriffen. | Exercises on Double Notes. | Exercices en doubles notes.

Rechte Hand allein.
Right hand alone.
Main droite seule.

Linke Hand allein.
Left hand alone.
Main gauche seule.

Jede Übung wenigstens 4 mal.
Repeat 4 times at least.
Chaque exercice au moins 4 fois.

Allegretto.

66.

dolce

legato

Moderato.

67.

mf

NB. Das Handgelenk darf ja nicht steif gehalten werden.
NB. The wrist must not on any account be held stiffly.
NB. Le poignet ne doit jamais se contracter de raideur.

*** Kurze Striche über Noten zeigen an, daß man die Noten sehr kurz spielen soll.

*** A dash over a note means that the note is to be played very short.

*** Les petits traits au-dessus des notes indiquent qu'on doit les faire très courtes.

Beispiel:
Example:
Exemple:

wird so gespielt:
Played:
Exécution:

8088

Der Schüler bemühe sich die beiden Töne der Terzen zu gleicher Zeit hören zu lassen und spiele streng legato.

The pupil should endeavour to sound both notes of the thirds together, and play strictly legato.

L'élève s'efforcera de faire entendre en même temps les deux notes des tierces et devra les jouer rigoureusement legato (liées).

Moderato.

68. *mf*

69. *mf*

Tonleiter in G dur.

Scale of G major.

Gamme en sol majeur.

Vorzeichnung.
Key signature.
Armature.

f

^ Die Note mit diesem Zeichen soll stark hervorgehoben werden.

^ Notes with this mark must be strongly accentuated.

^ La note sur laquelle se trouve le signe ^ doit être fortement accentuée.

Moderato.

70. *mf*

71. Moderato. *mf*

72. Moderato. *dolce*

Zufällige Versetzungszeichen.
Accidentals.
 Altérations accidentelles.

Volkslied.— Folk-song.— Air populaire.

73. Allegretto. *mf*
 (Ein Vogel wollte Hochzeit machen)

marcato

marcato = hervorgehoben — *emphasized* — *marqué*.
 Edition Peters.

Triolen.

Triplets.

Triolets.

Moderato.

74. *dolce*

sempre legato

f

dolce

p

First system of musical notation, measures 1-4. Treble clef, D major key signature. Bass clef accompaniment. Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. Treble clef, D major key signature. Bass clef accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. Treble clef, D major key signature. Bass clef accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

75. **Moderato.**

Exercise 75, measures 1-4. Treble clef, D major key signature, 3/4 time signature. Bass clef accompaniment. Dynamics include *mf* and *cresc.*. Fingerings are indicated with numbers 1-5.

Exercise 75, measures 5-8. Treble clef, D major key signature, 3/4 time signature. Bass clef accompaniment. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

76. **Allegro moderato.**

Exercise 76, measures 1-4. Treble clef, D major key signature, 2/4 time signature. Bass clef accompaniment. Dynamics include *mf*. Fingerings are indicated with numbers 1-5.

Exercise 76, measures 5-8. Treble clef, D major key signature, 2/4 time signature. Bass clef accompaniment. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Lockeres Handgelenk.

Loose wrist.

Articulation libre du poignet.

1/5

Moderato.

77. *mf* *poco cresc.*

p *cresc.*

mf *poco cresc.*

Lang, lang ist's her (Long, long ago)
 Irisches Volkslied. - Irish Folk-tune. - Air irlandais.

Moderato.

78. *p* *legato*

p

legato

legato

Tonleiter in A dur. | Scale of A major. | Gamme en la majeur.

Volkslied. — Folk-song. — Air populaire.

Moderato.

79. (Jetzt gang i ans Brünnele)

Allegretto.

80. *mf*
leggiere

<p>Vorschlag. <i>Appoggiatura.</i> Appoggiature.</p>		<p>Ansführung. <i>Played.</i> Execution.</p>
--	--	--

NB. Wenn die Note nach dem Vorschlage keinen Punkt über sich hat, so muß sie nach ihrem Werte ausgehalten werden.

N.B. If the note after the appoggiatura has no dot upon it, it must be sustained during its full value.

NB. Quand il n'y a pas de point sur une note apres l'appoggiature, il faut lui donner toute sa valeur.

Allegretto.

81. *p*
leggiere

Tonleiter in E dur. | Scale of E major. | Gamme en mi majeur.

Allegretto.

Allegretto.

82.

Allegretto.

83.

5 1
dim. f

84. Allegretto.

Schweizer Volkslied. – Swiss Melody. – Air suisse.

Moderato.

85. (Uf em Bergli bin i g'sässe)

(Jodler)

86. *Moderato.*
p

Musical score for measures 86-89. The piece is in 2/4 time and marked *Moderato*. The dynamics are *p* (piano). The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of chords and eighth notes.

Musical score for measures 90-93. The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

Musical score for measures 94-97. The right hand has a melodic line. The left hand accompaniment includes a *staccato* marking in measure 96. The piece concludes with a double bar line and repeat signs.

87. *Allegro moderato.*
mf

Musical score for measures 87-90. The piece is in 2/4 time and marked *Allegro moderato*. The dynamics are *mf* (mezzo-forte). The right hand features a melodic line with slurs, and the left hand plays a rhythmic accompaniment.

Musical score for measures 91-94. The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

Musical score for measures 95-98. The right hand has a melodic line. The left hand accompaniment includes a *p* (piano) marking in measure 95 and a *f* (forte) marking in measure 98. The piece concludes with a double bar line and repeat signs.

Musical score for measures 99-102. The right hand has a melodic line. The left hand accompaniment includes a *p* (piano) marking in measure 99 and a *f* (forte) marking in measure 102. The piece concludes with a double bar line and repeat signs.

Prima.

Zur Einübung des Notenwertes bis zu sechzehnteln.

For practising the values of the notes up to semiquavers.

Pour étudier la valeur des notes jusqu' aux doubles croches.

Moderato.

86.

staccato (abgestoßen.) — detached. — détaché.

Zur Beförderung der Geläufigkeit.

To facilitate fluency.

Pour développer l'agilité.

Allegro moderato.

87.

Moderato.

88.

Andante.

89.

legato

The first system consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the middle of the system.

The second system continues the musical piece with similar textures to the first system. It features a treble staff with melodic phrases and a bass staff with accompaniment. There are no dynamic markings in this system.

90.

Allegretto.

f

legato

p

The third system is marked **Allegretto.** and *legato*. It begins with a forte *f* dynamic. The treble staff has a melodic line with slurs and fingerings (3 1, 5 1, 2 1, 5 4, 1 2, 3 4 5). The bass staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) appears later in the system.

p

marcato

1 3 2 1 3 2 1

The fourth system is marked *marcato*. It features a treble staff with a melodic line and a bass staff with accompaniment. A dynamic marking of *p* (piano) is present. Fingerings 1 3 2 1 3 2 1 are indicated above the treble staff.

f

The fifth system continues with a treble staff melodic line and a bass staff accompaniment. A dynamic marking of *f* (forte) is present.

p

The sixth system concludes the piece with a treble staff melodic line and a bass staff accompaniment. A dynamic marking of *p* (piano) is present.

Tonleiter in A moll. | Scale of A minor. | Gamme en la mineur.
(s.a. Seite 86) (vide Pag. 86) (vide Pag. 86)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (A minor). The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a scale starting on G4, and the left hand plays a scale starting on G3. Fingerings are indicated by numbers 1-5. The system concludes with a *cresc.* (crescendo) marking.

91. *Allegretto.*
dolce

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (A minor). The music begins with a *dolce* (softly) dynamic. The right hand plays a scale starting on G4, and the left hand plays a scale starting on G3. Fingerings are indicated by numbers 1-5. The system concludes with a *p* (piano) dynamic marking.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (A minor). The music begins with a *f* (forte) dynamic. The right hand plays a scale starting on G4, and the left hand plays a scale starting on G3. Fingerings are indicated by numbers 1-5. The system concludes with a *p* (piano) dynamic marking.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (A minor). The music begins with a *p* (piano) dynamic. The right hand plays a scale starting on G4, and the left hand plays a scale starting on G3. Fingerings are indicated by numbers 1-5. The system concludes with a *p* (piano) dynamic marking.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (A minor). The music begins with a *f* (forte) dynamic. The right hand plays a scale starting on G4, and the left hand plays a scale starting on G3. Fingerings are indicated by numbers 1-5. The system concludes with a *f* (forte) dynamic marking.

Volkslied.—Folk song.—Air populaire.

Andante.

92. *p* (Schwesterlein, Schwesterlein) *mf*

Musical score for 'Schwesterlein, Schwesterlein'. It consists of a treble and bass staff. The treble staff has a melody with fingerings 1 3 5, 5 1 3 2, 1 3 5, and 1 2 4. The bass staff has a harmonic accompaniment with fingerings 1 2 5, 2 1 5, 1 3 5, 5, 5, 1 3 4.

Musical score for 'Schwesterlein, Schwesterlein' (continued). The treble staff has fingerings 4, 3 2 1, 3 2 4, 5 1, 1 2 4. The bass staff has fingerings 1 4 3, 1 3 2 4, 1 3 2 4, 2 5 1 5, 5 2 1.

Musical score for 'Schwesterlein, Schwesterlein' (continued). The treble staff has fingerings 4 3 1 2 1, 3 5, 5 2 1, 3 1 2 1 3, 5, 1 2 4. The bass staff has fingerings 5 2 1, 1 *p*, 2, 4 2.

Russisches Volkslied. — Russian Folk-song.— Air populaire russe.

Andante.

93. *p* (Schöne Minka, ich muß scheiden)

Musical score for 'Schöne Minka, ich muß scheiden'. It consists of a treble and bass staff. The treble staff has a melody with fingerings 3, 3 1, 3, 5 3. The bass staff has a harmonic accompaniment with fingerings 2 4 1 3, 1 5 2 4, 2 5, 2 5 1 1 2, 2 4.

Musical score for 'Schöne Minka, ich muß scheiden' (continued). The treble staff has fingerings 3 1, 2 4 2 5, 5 1, 5 1 1 1, 5 1 1 1 1 1. The bass staff has fingerings 1 5 2 4, 1 5, 2 3 1, 2 4 3 4 3, 5 2 1, 3 2 1.

Musical score for 'Schöne Minka, ich muß scheiden' (continued). The treble staff has fingerings 5 1 1 1 1, 5 1 1 1 1, 5 1 1 2, 3 1 2, 5 1 3. The bass staff has fingerings 5 2, 5 1 5 1, 2 4, 1 5 4, 3, 5 2 3 1.

Tonleiter in F dur. | Scale of F major. | Gamme en Fa majeur.

Musical notation for the first system of the F major scale exercise, measures 1-4. The piece is in C major (one flat) and common time. The right hand starts with a melody marked *mf* and includes fingerings: 1 2 3 4 1 2 3 4 3 2 1. The left hand provides a bass line with fingerings: 5 3 1 5 3 1. Dynamics include *mf*, *cresc.*, and *f*.

Musical notation for the second system of the F major scale exercise, measures 5-8. The tempo is marked *Allegro moderato*. The right hand continues the scale with fingerings: 1 4 5 1 1 4 1 1 4. The left hand has a steady bass line with fingerings: 5 3 1. Dynamics include *p* and *cresc.*.

Musical notation for the third system of the F major scale exercise, measures 9-12. The tempo is marked *Allegretto*. The right hand features a melody with fingerings: 3 5 1 2. The left hand has a bass line with fingerings: 5 1 3 1. The dynamic is marked *dolce* and *legato*.

Musical notation for the fourth system of the F major scale exercise, measures 13-16. The right hand continues the melody with fingerings: 2 1 1. The left hand has a bass line with fingerings: 4 2. Dynamics include *cresc.* and *p*.

Musical notation for the fifth system of the F major scale exercise, measures 17-20. The right hand continues the melody with fingerings: 2 1 1. The left hand has a bass line with fingerings: 2. Dynamics include *f*, *dolce*, and *cresc.*.

Altdeutsches Volkslied.— Old German Tune.— Vieil air populaire allemand.

Musical notation for the 'Altdeutsches Volkslied' exercise, measures 1-4. The tempo is marked *Andante*. The right hand has a melody with fingerings: 1 2 5 5. The left hand has a bass line with fingerings: 1 1 2 3 5 1 3 1 2 3. The dynamic is marked *p* and includes the instruction *(All mein Gedanken)*.

Musical score system 1, featuring a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. The bass clef has a key signature of one flat and a 3/4 time signature. The music consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. A dynamic marking of *mf* is present. The system ends with a repeat sign.

Allegro. (munter. viv.)

Musical score system 2, starting with a circled number 96. It features a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. The bass clef has a key signature of one flat and a 3/4 time signature. The music consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. A dynamic marking of *p* is present, followed by a *cresc.* marking. The system ends with a repeat sign.

Musical score system 3, featuring a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. The bass clef has a key signature of one flat and a 3/4 time signature. The music consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. A dynamic marking of *mf* is present. The system ends with a repeat sign.

Musical score system 4, featuring a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. The bass clef has a key signature of one flat and a 3/4 time signature. The music consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. A dynamic marking of *cresc.* is present, followed by a *f* marking. The system ends with a repeat sign.

Musical score system 5, featuring a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. The bass clef has a key signature of one flat and a 3/4 time signature. The music consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. A dynamic marking of *dim.* is present, followed by a *p* marking. The system ends with a repeat sign.

Musical score system 6, featuring a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. The bass clef has a key signature of one flat and a 3/4 time signature. The music consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. A dynamic marking of *cresc.* is present, followed by *mf* and *p* markings. The system ends with a repeat sign.

Musical score system 7, featuring a treble and bass clef. The treble clef has a key signature of one flat and a 3/4 time signature. The bass clef has a key signature of one flat and a 3/4 time signature. The music consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. A dynamic marking of *cresc.* is present, followed by a *f* marking. The system ends with a repeat sign.

Allegretto.

97. *mf*

mf *cresc.*

Allegro.

98. *mf*

mf

cresc. *f*

99. **Allegretto.**
mf (Kein Feuer, keine Kohle)

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

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

ritard. p

100. **Allegro.**
mf

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

f

1. 2. *dim. mf*

f p p cresc.

f p f

Allegro moderato.

101.

First system of musical notation, measures 101-102. The right hand features a complex sixteenth-note pattern with fingerings 1, 5, 4, 2, 1, 4, 8, 2. The left hand has a simple bass line with fingerings 1, 2, 1.

Second system of musical notation, measures 103-104. The right hand continues the sixteenth-note pattern with fingerings 1, 5, 4, 2, 1, 5, 1, 8, 2, 4. The left hand has a simple bass line with a fingering of 5.

Third system of musical notation, measures 105-106. The right hand has a sixteenth-note pattern with fingerings 2, 1, 2, 3, 4, 2, 1, 1. The left hand has a simple bass line with fingerings 1, 2, 3, 4, 5. Dynamics include *cresc.*, *f*, *dim.*, and *mf*.

Fourth system of musical notation, measures 107-108. The right hand has a sixteenth-note pattern with fingerings 1, 2, 4. The left hand has a simple bass line with fingerings 5, 1, 2, 4.

Fifth system of musical notation, measures 109-110. The right hand has a sixteenth-note pattern with fingerings 4, 2, 3, 1, 2. The left hand has a simple bass line with fingerings 5, 5. Dynamics include *cresc.*, *p*, and *cresc.*

Sixth system of musical notation, measures 111-112. The right hand has a sixteenth-note pattern with fingerings 5, 4, 2, 4, 8, 2. The left hand has a simple bass line with a dynamic of *p*.

Seventh system of musical notation, measures 113-114. The right hand has a sixteenth-note pattern with fingerings 1, 5, 4, 2, 1, 5, 4, 2. The left hand has a simple bass line with fingerings 1, 2, 1. Dynamics include *cresc.* and *dim.*

Musical score for the first system, featuring a treble and bass clef. The treble clef part has a 'cresc.' marking. Fingerings are indicated with numbers 1-5. The bass clef part has a '5' marking.

Moderato.

102.

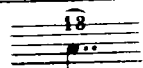
Musical score for the second system, starting with 'dolce' and 'legato' markings. It features a treble and bass clef with a '3' marking in the treble clef.

Musical score for the third system, including 'cresc.', 'f', and 'dim.' markings. It features a treble and bass clef with various fingerings and a '5' marking.

Musical score for the fourth system, continuing the piano accompaniment with a treble and bass clef and various fingerings.

Musical score for the fifth system, including the vocal line 'cre - scen - - do'. It features a treble and bass clef with a 'p' marking and various fingerings.

Musical score for the sixth system, including the vocal line 'cre - scen - - do' and a 'f' marking. It features a treble and bass clef with various fingerings.



Der Fingerwechsel, ohne die Taste wieder anzuschlagen, muß sehr schnell geschehen.
 The change of finger must be done very quickly without striking the key again.
 Le changement de doigts sans refrapper la touche devra se faire très rapidement.

Volkslied.— Folk-song.— Air populaire.

103. *mf* (Der Winter ist vergangen)

legato

Französisches Volkslied.— French Melody.— Air francais.

104. *p* *Andante*

Süße Heimat (Home, sweet home)

Englisches Volkslied.— English Folk-tune.— Air anglais.

105. *p* *Andante*

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

mf *p* *ritard.*

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

Allegro. Volkslied.— Folk-song.— Air populaire.

106. *mf* (Grüß Gott, du schöner Maien)

2 4 1 2 1

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

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

f

3 3 1 3 4 2

5 3 1 2 1 5 3 3

mf

Susani, susani
Weihnachtslied.— Christmas Carol.— Noël.

Moderato.

107. *p* *pp*

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

1 5 2 4 1 4 1 3 3

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

pp *p* *mf*

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

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

p

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

Chromatische Tonleiter. | Chromatic Scale. | Gamme Chromatique.

I.
Rechte Hand allein.
Right hand alone.
Main droite seule.

Dieser Fingersatz ist für kleine Hände der bequemste.
This fingering is the easiest for small hands.
Ce doigté est le plus commode pour les petites mains.

II.
Rechte Hand allein.
Right hand alone.
Main droite seule.

Dieser Fingersatz ist der gebräuchlichste.
This is usual fingering.
Ce doigté est le plus usité.

III.
Linke Hand allein.
Left hand alone.
Main gauche seule.

Dieser Fingersatz ist für kleine Hände der bequemste.
This fingering is the easiest for small hands.
Ce doigté est le plus commode pour les petites mains.

IV.
Linke Hand allein.
Left hand alone.
Main gauche seule.

Dieser Fingersatz ist der gebräuchlichste.
This is usual fingering.
Ce doigté est le plus usité.

V.
Rechte Hand allein.
Right hand alone.
Main droite seule.

VI.
Linke Hand allein.
Left hand alone.
Main gauche seule.

VII.

VIII.

Musical notation for system VIII, measures 1-4. Treble clef: 1 #8 1 #8 1 2 #3 1 #8 1 #8 1. Bass clef: 1 #8 1 #8 1 2 #3 1 #8 1 #8 1. Measure 2: Treble clef: 2 3 1 #8 1 2 #3 1 #8 1 #8 1. Bass clef: 1 #8 1 #8 2 1 #8 1 #8 1 #8 2.

Musical notation for system VIII, measures 5-8. Treble clef: 4 3 2 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3. Measure 6: Treble clef: 2 1 3 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3. Measure 7: Treble clef: 2 1 3 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3. Measure 8: Treble clef: 2 1 3 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3.

Allegro moderato.

108.

Musical notation for system 108, measures 1-4. Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 2: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 3: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 4: Treble clef: 2 3 5 4 3. Bass clef: 2 3 5 4 3.

Musical notation for system 108, measures 5-8. Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 6: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 7: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 8: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5.

Musical notation for system 108, measures 9-12. Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1. Measure 10: Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1. Measure 11: Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1. Measure 12: Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1.

Musical notation for system 108, measures 13-16. Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 14: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 15: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 16: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5.

Allegro moderato.

109.

First system of musical notation, measures 1-4. Treble and bass clefs. Dynamics: *f*, *p*. Fingerings: 4, 1, 3, 5, 4.

Second system of musical notation, measures 5-8. Treble and bass clefs. Dynamics: *f*, *p*, *mf*, *cresc.*, *f*. Fingerings: 4, 4, 5, 4, 3, 2, 1, 4, 2, 1, 5, 2, 1.

Third system of musical notation, measures 9-12. Treble and bass clefs. Dynamics: *mf*, *p*, *mf*. Fingerings: 5, 1, 5, 2, 5, 4, 5, 3, 2.

Fourth system of musical notation, measures 13-16. Treble and bass clefs. Dynamics: *mf*, *crescendo*. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 3.

Fifth system of musical notation, measures 17-20. Treble and bass clefs. Dynamics: *f*, *dim.*, *p*, *p*, *cresc.*, *p*.

Sixth system of musical notation, measures 21-24. Treble and bass clefs. Dynamics: *f*, *f*. Fingerings: 4, 1, 8, 4, 2, 1, 8, 4, 2, 1, 8, 4, 9, 2, 1, 5.

Anhang.

Fingerübungen, welche in die Vorschule einzuschalten und gehörig einzüben sind.

Für die rechte Hand allein.

Jede Nummer wird einigemal wiederholt. Man kann dieselben durch zwei Oktaven ausdehnen.

Appendix.

Finger exercises which may be intercalated into the Instruction Book, and must be thoroughly practised.

For the Right Hand alone.

Each exercise must be repeated several times. The exercises may also be extended to two octaves.

Supplément.

Exercices de doigté à intercaler dans la méthode préparatoire et qu'il faut bien étudier.

Pour la main droite seule.

Chaque numéro devra se répéter plusieurs fois. On pourra le jouer dans l'étendue de deux octaves.

1. *Exercise 1: Treble clef, common time. Two measures of eighth-note patterns with fingerings 1-2, 1-2, 1-2, 1-2.*

2. *Exercise 2: Treble clef, common time. Two measures of eighth-note patterns with fingerings 2-3, 2-3, 2-3, 2-3.*

3. *Exercise 3: Treble clef, common time. Two measures of eighth-note patterns with fingerings 2-1, 2-1, 2-1, 2-1.*

4. *Exercise 4: Treble clef, 3/4 time. Two measures of eighth-note patterns with fingerings 1-2-3, 1-2-3, 1-2-3, 1-2-3.*

5. *Exercise 5: Treble clef, 3/4 time. Two measures of eighth-note patterns with fingerings 1-3, 1-3, 1-3, 1-3.*

6. *Exercise 6: Treble clef, 3/4 time. Two measures of eighth-note patterns with fingerings 1-2-3-4, 1-2-3-4. Includes the instruction "sempre legato" below the first measure.*

7. *Exercise 7: Treble clef, 3/4 time. Two measures of eighth-note patterns with fingerings 4-3-2-1, 4-3-2-1.*

7. 



8. 


9. 




10. 

Für die linke Hand allein. | For the left hand alone. | Pour la main gauche seule.

11. 

12. 
sempre legato



13. 

14. 

15. 



16. 



17. 



18. 



19. 

20. 



Für beide Hände zusammen. | For Both Hands Together. | Pour les deux mains ensemble.

21.

Musical score for exercise 21, measures 1-4. The piece is in common time (C) and features a continuous eighth-note pattern in both hands. The right hand starts with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand starts with: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. A slur covers the entire passage. The first measure has fingerings 1 2 3 1 in the right hand and 3 2 1 3 in the left hand. The second measure has 1 3 1 3 in the right hand and 3 1 3 1 in the left hand. The third measure has 3 1 3 1 in the right hand and 3 1 3 1 in the left hand. The fourth measure has 3 1 3 1 in the right hand and 3 1 3 1 in the left hand.

22.

sempre legato

Musical score for exercise 22, measures 1-4. The piece is in common time (C) and features a continuous eighth-note pattern in both hands. The right hand starts with: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand starts with: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. A slur covers the entire passage. The first measure has fingerings 1 3 1 3 in the right hand and 3 1 3 1 in the left hand. The second measure has 1 3 1 3 in the right hand and 3 1 3 1 in the left hand. The third measure has 1 3 1 3 in the right hand and 3 1 3 1 in the left hand. The fourth measure has 1 3 1 3 in the right hand and 3 1 3 1 in the left hand.

Musical score for exercise 22, measures 5-8. The piece is in common time (C) and features a continuous eighth-note pattern in both hands. The right hand starts with: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand starts with: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. A slur covers the entire passage. The first measure has fingerings 3 1 3 1 in the right hand and 3 1 3 1 in the left hand. The second measure has 3 1 3 1 in the right hand and 3 1 3 1 in the left hand. The third measure has 3 1 3 1 in the right hand and 3 1 3 1 in the left hand. The fourth measure has 3 1 3 1 in the right hand and 3 1 3 1 in the left hand.

23.

Musical score for exercise 23, measures 1-4. The piece is in common time (C) and features a continuous eighth-note pattern in both hands. The right hand starts with: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand starts with: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. A slur covers the entire passage. The first measure has fingerings 1 3 1 3 in the right hand and 3 1 3 1 in the left hand. The second measure has 1 3 1 3 in the right hand and 3 1 3 1 in the left hand. The third measure has 1 3 1 3 in the right hand and 3 1 3 1 in the left hand. The fourth measure has 1 3 1 3 in the right hand and 3 1 3 1 in the left hand.

24.

Musical score for exercise 24, measures 1-4. The piece is in common time (C) and features a continuous eighth-note pattern in both hands. The right hand starts with: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand starts with: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. A slur covers the entire passage. The first measure has fingerings 1 2 3 4 1 in the right hand and 4 3 2 1 4 in the left hand. The second measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The third measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The fourth measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand.

25.

Musical score for exercise 25, measures 1-4. The piece is in common time (C) and features a continuous eighth-note pattern in both hands. The right hand starts with: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand starts with: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. A slur covers the entire passage. The first measure has fingerings 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The second measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The third measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The fourth measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand.

Musical score for exercise 25, measures 5-8. The piece is in common time (C) and features a continuous eighth-note pattern in both hands. The right hand starts with: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand starts with: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5. A slur covers the entire passage. The first measure has fingerings 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The second measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The third measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand. The fourth measure has 1 1 1 1 in the right hand and 4 4 4 4 in the left hand.

26.

Musical notation for exercise 26, measures 1-4. Treble clef, 3/4 time. Fingerings: 1, 5, 1, 5. Bass clef, 3/4 time. Fingerings: 5, 1, 5, 1. Both hands play eighth-note patterns.

Musical notation for exercise 26, measures 5-8. Treble clef, 3/4 time. Fingerings: 5, 5. Bass clef, 3/4 time. Fingerings: 1, 1. Both hands play eighth-note patterns.

27.

Musical notation for exercise 27, measures 1-4. Treble clef, 3/4 time. Fingerings: 5, 5. Bass clef, 3/4 time. Fingerings: 1, 1. The instruction "sempre legato" is written above the bass staff.

Musical notation for exercise 27, measures 5-8. Treble clef, 3/4 time. Bass clef, 3/4 time. Both hands play eighth-note patterns.

Musical notation for exercise 27, measures 9-12. Treble clef, 3/4 time. Fingerings: 1, 1, 4, 1. Bass clef, 3/4 time. Fingerings: 5, 5, 5, 5. Both hands play eighth-note patterns.

Musical notation for exercise 27, measures 13-16. Treble clef, 3/4 time. Bass clef, 3/4 time. Both hands play eighth-note patterns.

28.

Musical notation for exercise 28, measures 1-4. Treble clef, 2/4 time. Fingerings: 1 3 5, 1 3 5, 1 3 5. Bass clef, 2/4 time. Fingerings: 5 3 1, 5 3 1, 5 3 1. Both hands play eighth-note patterns.

29.

Musical notation for exercise 29, measures 1-2. The piece is in C major, 2/4 time. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5. Measure 1 ends with a fermata over the final note.

Musical notation for exercise 29, measures 3-4. The right hand continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand continues with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Measure 4 ends with a fermata over the final note.

30.

Musical notation for exercise 30, measures 1-2. The piece is in C major, 2/4 time. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5. Measure 1 ends with a fermata over the final note.

Musical notation for exercise 30, measures 3-4. The right hand continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand continues with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Measure 4 ends with a fermata over the final note.

31.

Musical notation for exercise 31, measures 1-2. The piece is in C major, 2/4 time. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Fingerings are indicated by numbers 1-5. Measure 1 ends with a fermata over the final note.

Musical notation for exercise 31, measures 3-4. The right hand continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand continues with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Measure 4 ends with a fermata over the final note.

Musical notation for exercise 31, measures 5-6. The right hand continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand continues with eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 5 ends with a fermata over the final note.

32.

33.

34.

simile

24 Dur- und Moll- tonleitern

geordnet nach der Ähnlichkeit des
Fingersatzes und zur Vergleichung
von Dur und Moll.

24 Major and Minor Scales

arranged according to the similarity
of their fingering and for the compa-
rison of major and minor.

24 Gammes en Tons Majeurs et Mineurs

disposées selon la ressemblance du
doigté et pour la comparaison des
tons majeurs et mineurs.

1. C dur. — C major. — Ut majeur.

Musical notation for the C major scale (1. C dur. — C major. — Ut majeur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

6. D moll. — D minor. — Ré mineur.

Musical notation for the D minor scale (6. D moll. — D minor. — Ré mineur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

2. C moll. — C minor. — Ut mineur.

Musical notation for the C minor scale (2. C moll. — C minor. — Ut mineur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

7. A dur. — A major. — La majeur.

Musical notation for the A major scale (7. A dur. — A major. — La majeur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

3. G dur. — G major. — Sol majeur.

Musical notation for the G major scale (3. G dur. — G major. — Sol majeur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

8. A moll. — A minor. — La mineur.

Musical notation for the A minor scale (8. A moll. — A minor. — La mineur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

4. G moll. — G minor. — Sol mineur.

Musical notation for the G minor scale (4. G moll. — G minor. — Sol mineur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

9. E dur. — E major. — Mi majeur.

Musical notation for the E major scale (9. E dur. — E major. — Mi majeur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

5. D dur. — D major. — Ré majeur.

Musical notation for the D major scale (5. D dur. — D major. — Ré majeur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

10. E moll. — E minor. — Mi mineur.

Musical notation for the E minor scale (10. E moll. — E minor. — Mi mineur). The scale is written in treble and bass clefs, showing the sequence of notes and their corresponding fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1).

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

18. Es moll. - E b minor. - Mi b mineur.

12. H moll. - B minor. - Si mineur.

19. As dur. - A b major. - La b majeur.

13. F dur. - F major. - Fa majeur.

20. As moll. - A b minor. - La b mineur.

14. F moll. - F minor. - Fa mineur.

21. Des dur. - D b major. - Réb majeur.

15. B dur. - B major. - Si b majeur.

22. Cis moll. - C # minor. - Ut # mineur.

16. B moll. - B minor. - Si b mineur.

23. Fis dur. - F # major. - Fa # majeur.

17. Es dur. - E major. - Mi b majeur.

24. Fis moll. - F # minor. - Fa # mineur.

Außer den vorhergehenden (harmo- nischen) Molltonleitern sind noch fol- gende 2 Arten derselben im Gebrauche.

In addition to the above minor scales the following two are in use.

Indépendamment de ces gammes mineures, il y a encore deux autres manières de les faire.

melodisch

I.

phrygisch

II.

Reihenfolge aller Tonarten und ihrer Verwandtschaften.

All the Keys in their relative Positions.

Ordre de tous les tons et de leurs Relations.

C dur. <i>C major.</i> Ut majeur.	A moll. <i>A minor.</i> La mineur.	G dur. <i>G major.</i> Sol majeur.	E moll. <i>E minor.</i> Mi mineur.	D dur. <i>D major.</i> Ré majeur.	H moll. <i>B minor.</i> Si mineur.
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A dur. <i>A major.</i> La majeur.	Fis moll. <i>F# minor.</i> Fa # mineur.	E dur. <i>E major.</i> Mi majeur.	Cis moll. <i>C# minor.</i> Ut # mineur.	H dur. <i>B major.</i> Si majeur.	Gis moll. <i>G# minor.</i> Sol # mineur.
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Fis dur <i>F# major.</i> Fa # majeur.	Dis moll. <i>D# minor.</i> Ré # mineur.	Cis dur. <i>C# major.</i> Ut # majeur.	Ais moll. <i>A# minor.</i> La # mineur.	F dur. <i>F major.</i> Fa majeur.	D moll. <i>D minor.</i> Ré mineur.
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B dur. <i>Bb major.</i> Si b majeur.	G moll. <i>G minor.</i> Sol mineur.	Es dur. <i>Eb major.</i> Mi b majeur.	C moll. <i>C minor.</i> Ut mineur.	As dur. <i>Ab major.</i> La b majeur.	F moll. <i>F minor.</i> Fa mineur.
--	---	---	--	---	--

Des dur. <i>Db major.</i> Ré b majeur.	B moll. <i>Bb minor.</i> Si b mineur.	Ges dur. <i>Gb major.</i> Sol b majeur.	Es moll. <i>Eb minor.</i> Mi b mineur.	Ces dur. <i>Cb major.</i> Ut b majeur.	As moll. <i>Ab minor.</i> La b mineur.
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Fine.

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GÜRNER Kammerkonzert für fünf Bläser (Flöte, Oboe, Klarinette, Fagott, Horn) und Klavier Op. 29	* 5277
HÖFFER Triosonate für Flöte, Bratsche und Klavier	V 1026
— Serenade „Innsbruck, ich muß dich lassen“ für Oboe, Violine, Bratsche und Violoncello Op. 43	L 2839
REGER Quintett A dur für Klarinette (oder Bratsche), zwei Violinen, Bratsche und Violoncello Op. 146	3997
SCHWAEN Concertino Apollineo für sieben Blasinstrumente (Flöte, Oboe, Englisch Horn, Baßklarinette, Fagott, Horn, Trompete) und Klavier	* 5264
THILMAN Klarinettenquintett Op. 73	* 5190
— Trio piccolo für Altflöte (quer), Klarinette und Viola Op. 90	* 5259
VIECENZ Quartett für Flöte, Violine, Viola und Violoncello	5169
ZECHLIN, R. Trio für Oboe, Viola und Violoncello (1957)	* 5215

Zu den mit * bezeichneten Stimmenausgaben liegt eine Studienpartitur vor. Zu den mit ** bezeichneten Werken ist das Orchestermaterial erhältlich.

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