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für

for

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one hundred progressive Studies

Ein Supplement zu jeder Orgelschule

A. Supplement for Organ School

von

DOCTOR W. VOLCKMAR.

Königlichem Musikdirector, Professor, sowie Verdienstmitgliede der niederländischen Societät: tot bevordering der toonkunst,
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Geläufigkeitsschule für die Orgel.

Nº 1. Tonleitern für die rechte Hand. *1: Mittelstarke Stimmen.*
Allegro moderato. Pedal: Subbass 16 Fuss, Octav 8 Fuss.

Dr. W. Volckmar, Op. 270. 1. Heft.

The musical score is arranged in three systems, each with three staves. The top staff is a treble clef (right hand), and the bottom two are bass clefs (left hand). The first system includes fingering numbers (1, 2, 3, 4, 5) and accents (a). The second system continues the melodic and harmonic progression. The third system concludes the piece with a final cadence. The notation includes various rhythmic values, rests, and articulation marks typical of organ pedagogy.



I: Mittelstark.
Nº 2. Tonleitern für die linke Hand. *Ped: Mittelstark 16 und 8 Fuss.*
Allegro moderato.

The musical score is written for the left hand in C major, 4/4 time, and consists of three systems of two staves each. The first system begins with a treble clef and a common time signature. The first staff of each system contains a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff of each system contains a bass clef with a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present at the beginning of each system. The score concludes with a double bar line and a repeat sign.

Nº 3. Tonleitern für beide Hände.
Allegretto moderato.

I: Principal 8 und 4 Fuss.
II: Principal und eine scharfe Stimme.
Ped: Subbass 16, Octav 8 Fuss.

The musical score consists of four systems of piano accompaniment. Each system contains three staves: a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a final cadence in the grand staff.

Three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of rhythmic patterns with various fingerings (1, 2, 3, 4, 5) and rests. The bottom staff has a double bar line with repeat dots.

Nº 4. Einfacher Wechsel der Spitze der beiden Füße. (1. Studie.)
 I: Engmensurirte Stimmen.
 Ped: Violon 16 Fuss.

Andante.

Three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time (C). Fingerings are indicated throughout, including (2-1), (4-3), and (3-2). The bottom staff has some notes marked with 'a'.

Three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with various note values and rests.

Three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music concludes with sustained notes and fingerings.

Nº 5. Geläufigkeitsübung für das Pedal bei einfachem Wechsel. (2. Studie.)

I: Gamba 8 Fuss.

Ped: Violon 16 Fuss.

Allegretto.

5029

5 (3-5) 3 4 5 (1-2) 3 3 5

No. 6. Einfacher Wechsel der Spitze der beiden Füße. (3. Studie.)

1: Mittelstark. Ped: Subbass 16, Octav 8 Fuss. 3

Andante.

3 1 4 2 5 (5-2) (2-5) 3

a 1 a 1 a 1

5028

Nº 7. Einfacher Wechsel im Pedal. *I: Gamba 8 Fuss. Ped: Subbass 16 Octav 8 Fuss.*

Andantino.

a l a l a l

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

(4-5)

Nº 8. Übung für den 4. u. 5. Finger der rechten Hand. Im Pedal Über und Unterschlagen. *I: Helle, hohe Stimmen. Ped: Mittelstarke 16 und 8 füssige Stimmen.*

Andante con moto.

Überschlagen.

Unterschlagen.

Überschlagen
 Unterschlagen
 Unterschlagen
 Unterschlagen

Nº 9. Übung für den 4. u. 5. Finger der linken Hand.
 Allegretto.

a 1: 8 und 4 füssige Flöten.
a 4 Ped: Subbass 16, Octav 8 Fuss.

gen. 1
 Unterschlagen
 Unterschlagen
 5029

The first exercise, No. 10, is a piece for the left hand. It consists of two systems of three staves each. The top staff is in treble clef with a key signature of two flats and a 4/2 time signature. The middle and bottom staves are in bass clef. The music features a variety of note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

No 10. Geläufigkeitsübung für die linke Hand.
I: Gamba 8 Fuss. II: Floten 8 und 4 Fuss.
Ped: Subbass 16, Octav 8 Fuss.

Andante.

The second exercise, also No. 10, is a more technically demanding piece for the left hand. It consists of two systems of three staves each. The top staff is in treble clef with a key signature of three sharps and a 3/4 time signature. The middle and bottom staves are in bass clef. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

This page contains a handwritten musical score for piano, consisting of four systems of staves. Each system includes a grand staff with a treble clef and two bass clefs. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is heavily annotated with fingering numbers (1-5) and includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a treble clef and a key signature of three sharps. The second system continues the piece with similar notation. The third system shows a change in the bass line. The fourth system concludes the piece with a final cadence. The number '5029' is printed at the bottom center of the page.

Nº 11. Über- und Unterschlagen auf dem Manual. *I: Helle starke Stimmen.*
Ped: Starke Stimmen.
Allegretto.

The musical score is written for a grand piano with three staves per system. The top staff is in treble clef, and the bottom two are in bass clef. The piece is in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (ped.) are placed below the bass staff. The score is divided into four systems, each containing two measures. The first system includes a fermata over the first measure of the bass staff. The second system includes a fermata over the first measure of the bass staff. The third system includes a fermata over the first measure of the bass staff. The fourth system includes a fermata over the first measure of the bass staff. The page number 5029 is printed at the bottom center.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a complex melodic line with many triplets and sixteenth notes. The middle staff is a bass clef with a key signature of one flat and a common time signature, providing harmonic support with chords and moving lines. The bottom staff is a bass clef with a key signature of one flat and a common time signature, featuring a simple bass line with some rests. The system concludes with a double bar line and a repeat sign.

No 12. Langsame Terzen- und Sextengänge in beiden Händen. I: Zarte Flöten.
Ped: Subbass 16, Gedacht 8 Fuss.
 Andante non troppo.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many triplets and sixteenth notes. The middle staff is a bass clef with a key signature of one flat and a common time signature, providing harmonic support with chords and moving lines. The bottom staff is a bass clef with a key signature of one flat and a common time signature, featuring a simple bass line with some rests. The system concludes with a double bar line and a repeat sign.

Nº 13. Etwas raschere Terzengänge. 1: Mittelstarke helle Stimmen.

Andante.

Ped: Mittelstarke Stimmen 16 und 8 Fuss.

The musical score consists of four systems, each with a treble and bass staff. The music is written in a key with two sharps (D major) and a 12/8 time signature. The first system begins with a treble staff containing a series of chords with fingerings like 3 4 3 2 1 2 and 5 4 3 2 1 2 3. The bass staff has a simple accompaniment. The second system features more complex chordal textures with fingerings such as 4 2 3 4 3 2 1 2 3 4 and 3 2 1 2 3 4 5. The third system continues with intricate chordal patterns and fingerings like 4 3 2 1 2 3 4 5 and 3 2 1 2 3 4 5. The fourth system concludes with similar complex textures and fingerings, ending with a final chord in the treble staff.

No 14. Sextengänge. 1: Mittelstarke Stimmen.
Andante. Ped: Mittelstarke 8 und 16 füssige Stimmen.

(3-2)

(3-2)

(3-2)

(3-2)

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