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School for the Left Hand

Schule für die linke Hand

I. Exercises
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Bearbeitungen

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SCHOOL FOR THE LEFT HAND

SCHULE FÜR DIE LINKE HAND

I. EXERCISES

FINGERÜBUNGEN

EXERCISES FOR FINGER TECHNIQUE

UEBUNGEN ZUR FINGERTECHNIK

No. 1

PIANO

d.a.T.
i.a.k.

*) this fingering may be used in the first half of the exercise.

*) dieser Fingersatz nur eventuell beim hinaufsteigenden Ast der Übung.

N.B. i.a.k. = "play in all keys!"

N.B. d.a.T. = "durch alle Tonarten zu spielen!"

w.a.f. = "with alternative fingering!"

m.a.F. = "mit anderem Fingersatz!"

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No. 2

The musical score consists of five systems of piano accompaniment. Each system has a treble and a bass staff. The first system includes fingerings: **)* 3 4 3 2 in the bass staff, and 1 5 1 5 1 in the treble staff. The second system continues the rhythmic patterns. The third system includes fingerings: 1 5 1 in the treble staff and 3 4 5 3 4 5 in the bass staff. The fourth system continues the patterns. The fifth system ends with a key signature change to three flats (B-flat, E-flat, A-flat) and a final fingering of 5 in the bass staff.

**)* In practising one may play the 4 semi-quavers and the first semi-demi quaver slowly, and the following scale rapidly.

**)* Beim Ueben kann man zuweilen die vier Sechzehntel und das darauffolgende erste Zweiunddreissigstel langsam und die Skala rasch spielen.

etc. up to
usw. bis

etc.
usw.

up to
bis

etc.
usw.

No. 3

ad libitum

*)

d.a.T.
i.a.k.

*) Only accentuate the first note; the rest Volante.

*) Nur dieser eine Akzent. Das Uebrige VOLANTE.

No.4

The musical score consists of five systems, each with a piano (treble clef) and bass (bass clef) staff. The piece is in 3/4 time. The first system shows a bass line with a triplet of eighth notes (fingerings 3, 1) and a piano line with a triplet of eighth notes (fingerings 5, 4). The second system continues the bass line with a triplet (fingerings 5, 4) and a piano line with a triplet (fingerings 3, 1). The third system features a piano line with a triplet (fingerings 1, 5) and a bass line with a triplet (fingerings 3, 5). The fourth system shows a piano line with a triplet (fingerings 1, 5) and a bass line with a triplet (fingerings 3, 5). The fifth system concludes with a piano line in a new key signature (one flat) and a bass line with a triplet (fingerings 3, 1). Fingerings are indicated by numbers 1-5. Slurs and accents (>) are used throughout. A double bar line with repeat dots is present in the fifth system.

d.a.T.
i.a.k.

No. 5

These exercises to be played in all keys.

Die Übungen sind durch alle Tonarten zu spielen.

4 Variations on:
4 Variationen über:



1.

2.

3.

4.

1 5 4 1 4 5 1

5 4 1 5 4 4 5 1 4 5

1

8va 1 4 5 4 1 1 4 4 3 4 5 4 1 5 4 5 4 1 8va

1 3 2 1 1

4 5 4 1 5 1 4 5 4 5 4 5 4 5 1 5 3/4 4 5

1

5 1 5 4 5 1 5 1

1 5 1 5 1 5 1 5 1 5 1 5 1 8va 5 8va

1 1

4/5 1 5 4/5 5

1 5 1 8va 4 5 5 1 5 1 8va 5 8va

2 1 5 4 1

1 5 4 1 2 1

5 4 1 5 4 1 5 4 1 5 4

5 4 3

1

1 3

5 3 1 5 3 1 5 4 5 3

5 4 5 3

No. 6

1 2 1

1 5 4 1

5 1 4 5 1 4

5 4 3

d.a.T.
i.a.k.

No. 7*

3 1 5 4

3 1 5 4

5 3

d.a.T.
i.a.k.

* Note the unusual fingering.

* Man achte auf den ungewöhnlichen Fingersatz.

EXERCISES IN DOUBLE-NOTES | UEBUNGEN IN DOPPELGRIFFEN

No. 1a

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

1 2
4 5

2 5

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

1 2
4 5

d.a.T.
i.a.k.

No. 1b

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

2 1
4 3

2 5

2 4
2 3
2 5

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

2 1
4 3

1 5
4 2

d.a.T.
i.a.k.

w.a.f.
m.a.F.

*) 1 2 1 2 1 2 1 2 1 2
3 5 4 5 4 5 3 5 3 5

2 1
3 4
1 2
3 5

No. 2

This musical exercise, titled "No. 2", is presented in four systems. Each system consists of a treble and bass clef staff with notes and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. A "Ped." symbol is present at the beginning of each system's bass staff. An "Ossia" section is provided for each system, marked with an asterisk. The text "etc. usw." follows each system.

No. 3

The quavers }
Die Achtel } non legato

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

*)

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

3
5

etc.
usw.

w.a.f.
m.a.F.

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

No. 4

The image displays a piano sheet music score for a piece titled "No. 4". The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The first system includes a series of fingering numbers written below the bass staff:
3 2 2 3 2 2 3 2 | 2 2 3 2 2 3 2 2 3 2 2 2 | 5 4 3 5 4 3 5 4 | 3 4 5 3 4 5 3 4 5 4 3 4.
The second system begins with a single fingering number '1' above the first note of the treble staff. The third, fourth, and fifth systems follow a similar pattern of notes and chords. The sixth system concludes with the text "etc. usw." positioned to the right of the bass staff.

No. 5

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

4 5

etc.
usw.

No. 6

3 2 2 3 2 2 3 2 2 3 2 2 2 3 2 3 3 2
5 4 3 5 4 3 5 4 3 5 4 3 4 5 4 5 simile 5 2
4

d.a.T.
i.a.k.

with the same fingering
mit dem selben Fingersatz

d.a.T.
i.a.k.

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

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

d.a.T.
i.a.k.

with alternative fingering
mit anderem Fingerstaz

No. 7a

No. 7a and 7b are also to be played a semi-tone and a tone higher.
No. 7a und 7b sind auch um eine kleine und eine grosse Sekunde höher zu spielen.

No. 7b

Ad lib. Pedal { on each quaver
{ auf jedes Achtel

with alternative fingering
mit anderem Fingersatz

with alternative fingering
mit anderem Fingersatz

No. 7c

No. 7c and 7d are also to be played a semi-tone, a tone and a minor third higher.

No. 7c und 7d sind auch um eine kleine und eine grosse Sekund und um eine kleine Terz höher zu spielen.

Ad lib. Pedal { on each quaver
{ auf jedes Achtel

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

5

w.a.f.
m.a.F.

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

1 4 2 3 1 2 1 2

5 5

1 4 2 3 1 2

4 5

No. 7d

1

1 1 1 1

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

Red. *

1

1 1 1 1

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

Red. *

3 2 3
5 4 5

1

1

2 4 3 5

Red. *

1

1

2 4 3 5

Red. *

1

1

2 4 3 5

Red. *

No. 8a

No. 8a, 8b also to be played a semi-tone higher.
 No. 8a, 8b auch um eine kleine Sekunde höher zu spielen.

Ad lib. Pedal { on each quaver
 { auf jedes Achtel

etc.
 usw.

No. 8b

with same fingering
 mit dem selben Fingersatz

etc.
 usw.

No. 8c

with same fingering
mit dem selben Fingersatz

No. 9

VARIANTE [presto]

No. 10

1 1 1

1 2 3 2 1 2 1 2

3 4 5 4 3 4 5 4 3 4 3 4

Ped. * Ped. * Ped. * Ped. *

1 1

1 3 2 2 1 3 2 2 1 3 2 2

3 5 4 3 4 5 4 3 4 5 4 3

Ped. Ped. Ped. Ped. Ped. Ped. *

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

Ped.

etc.
usw.

No. 11a

Musical score for No. 11a. The score consists of three systems. The first system shows a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern with many beamed notes and fingerings (1-5) indicated above the notes. The second system continues the piano accompaniment with similar rhythmic patterns. The third system shows a melodic line in the treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature, with the text "etc. usw." written below it.

No. 11b

Musical score for No. 11b. The score consists of three systems. The first system shows a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern with many beamed notes and fingerings (1-5) indicated above the notes. The second system continues the piano accompaniment with similar rhythmic patterns. The third system shows a melodic line in the treble clef with a key signature of two sharps (F# and C#) and a common time signature, with the text "etc. usw." written below it.

No. 12a

Musical score for No. 12a, featuring three systems of piano accompaniment. Each system consists of a treble and bass clef staff. The first system includes fingerings (1, 2) and articulations (accents) above the notes. The second system includes fingerings (3, 5, 4, 5, 4, 5, 4, 5, 3, 5, 4, 5, 3, 5, 4, 5) below the notes. The third system is followed by the text "etc. usw."

No. 12b

Musical score for No. 12b, featuring three systems of piano accompaniment. Each system consists of a treble and bass clef staff. The first system includes fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) above the notes. The second system includes fingerings (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5) below the notes. The third system is followed by the text "etc. usw."

No. 12c

Musical score for No. 12c, consisting of three systems of piano accompaniment. The first system includes fingering numbers: 1 2 4 5, 2 4 5, 1 2 3, 1 2 4 5, 2 4 5, 1 2 4 5, 1 2 3, 1 2 4 5, 2 4 5. The second system includes fingering numbers: 3 5, 3 5, 4 5, 3 5. The third system is labeled "etc. usw.".

No. 13

Musical score for No. 13, featuring piano accompaniment with triplets. Fingering numbers include 2 3, 2 3, 2 3, 2 3, 2 3, 2 3, 2 3, 2 3, 2 3, 2 3. The score is labeled "d.a.T. i.a.k." on the right.

No. 14a

Musical score for No. 14a, featuring piano accompaniment with sixteenth-note patterns. Fingering numbers include 1 3 5, 2 4, 1 3 5, 2 4, 1 3 5, 2 4, 1 3 5, 2 4, 5, 1 3 5, 2 4, 1 3 5, 2 4, 5. The score is labeled "d.a.T. i.a.k." on the right.

No. 14b

Musical score for No. 14b, featuring piano accompaniment with sixteenth-note patterns. Fingering numbers include 1 3 5, 2 4, 1 3 5, 2 4, 1 3 5, 2 4, 1 3 5, 2 4, 5, 1 3 5, 2 4, 1 3 5, 2 4, 5. The score is labeled "d.a.T. i.a.k." on the right.

No.14c

d.a.T.
i.a.k.

{ In C, F and G the first chord to be $\frac{1}{2}$, in other keys $\frac{1}{2}$.
 { The rest of the fingering is the same for all keys.
 { In C, F und G der erste Akkord $\frac{1}{2}$; in den andern Tonarten $\frac{1}{2}$.
 { Der übrige Fingersatz in allen Tonarten gleich.

No.14d

d.a.T.
i.a.k.

No.14e

d.a.T.
i.a.k.

No.15

VARIANTE

d.a.T.
i.a.k.

d.a.T.
i.a.k.

If played with two hands, play the lower note of the 2nd semi-quaver with the right hand.
 Diese Uebungen auch zweihändig; dann im zweiten Sechzehntel den unteren Ton mit der Rechten.

No.16a

etc.
usw.

No.16b

etc.
usw.

No.17

col Ped.

da.T.
i.a.k.

No. 18a

da.T.
i.a.k.

Ped.

No. 18b

da.T.
i.a.k.

Ped.

*) This note played with 4 only in F, C and Bb; in other keys with 3.
 An dieser Stelle nur hier in Fdur, Cdur und Bdur den vierten; in den übrigen Tonarten den dritten.

No. 19

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

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

d.a.T.
i.a.k.

No. 19a

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

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

etc.
usw.

d.a.T.
i.a.k.

No. 19b

1 2 1 2 1 2 (3/5) 4 3 5 4 3 5

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

etc.
usw.

d.a.T.
i.a.k.

No. 20a

Handwritten musical notation for No. 20a, featuring a treble and bass clef. The score includes a variety of notes and rests, with numerous fingering numbers (1-5) written above the notes. The key signature contains two sharps (F# and C#), and the time signature is 4/4. The notation is arranged in two systems, each with two staves. The second system ends with the text "d.a.T. i.a.k." on the right margin.

No. 20b

Handwritten musical notation for No. 20b, featuring a treble and bass clef. The score includes a variety of notes and rests, with numerous fingering numbers (1-5) written above the notes. The key signature contains two sharps (F# and C#), and the time signature is 4/4. The notation is arranged in two systems, each with two staves. The second system ends with the text "d.a.T. i.a.k." on the right margin.

No. 21

Handwritten musical notation for No. 21, featuring a treble and bass clef. The score includes a variety of notes and rests, with numerous fingering numbers (1-5) written above the notes. The key signature contains two sharps (F# and C#), and the time signature is 4/4. The notation is arranged in two systems, each with two staves. The second system ends with the text "d.a.T. i.a.k." on the right margin.

d.a.T.
i.a.k.

Fingering for upward passage in D \flat
 5 4 5 4 5 4 5 4 3 5 4 5 4 3 5 etc.
 Fingering for downward passage in D \flat
 4 5 4 5 etc.
 Fingering for upward passage in D
 5 4 3 5 4 5 4 3 5 4 5 4 8 etc.
 4 5 4
 Fingering for downward passage in D
 3 4 5 4 5 etc.
 Finger the other keys accordingly; the 3rd
 in upward passages on C \sharp and F \sharp .

Fingersatz des aufsteigenden Astes in DES-DUR
 5 4 5 4 5 4 5 4 3 5 4 5 4 3 5 usw.
 Fingersatz des absteigenden Astes in DES-DUR
 4 5 4 5 usw.
 Fingersatz des aufsteigenden Astes in D-DUR
 5 4 3 5 4 5 4 3 5 4 5 4 3 usw.
 4 5 4
 Fingersatz des absteigenden Astes in D-DUR
 3 4 5 4 5 usw.
 Dementsprechend die Fingersätze in den übrigen
 Tonarten; den dritten im aufsteigenden Ast auf
 CIS und FIS.

No. 22a

d.a.T.
i.a.k.

No. 22b

d.a.T.
i.a.k.

No. 22c

d.a.T.
i.a.k.

No. 22d

d.a.T.
i.a.k.

No. 1a

Musical score for No. 1a. The right hand part features a trill exercise with fingerings 3, 2, 1, 1, 1, 2, 3. The left hand part features a continuous eighth-note trill. The score is divided into three measures, with the first two in a key with two flats and the third in a key with one flat. The text "etc. usw." is written to the right of the final measure.

No. 1b

Musical score for No. 1b. The right hand part features a trill exercise with fingerings 3, 2, 1, 1, 1, 2, 3. The left hand part features a continuous eighth-note trill. The score is divided into three measures, with the first two in a key with two flats and the third in a key with one flat. The text "etc. usw." is written to the right of the final measure.

Partial musical score for No. 1c. The right hand part features a trill exercise with fingerings 3, 2, 1, 1, 1, 2, 3. The left hand part features a continuous eighth-note trill. The score is divided into three measures, with the first two in a key with two flats and the third in a key with one flat. The text "etc. usw." is written to the right of the final measure.

No. 1c

Musical score for No. 1c. The right hand part features a trill exercise with fingerings 3, 2, 1, 1, 1, 2, 3. The left hand part features a continuous eighth-note trill. The score is divided into three measures, with the first two in a key with two flats and the third in a key with one flat. The text "etc. usw." is written to the right of the final measure.

No. 1d

Musical score for No. 1d. The right hand part features a trill exercise with fingerings 3, 2, 1, 1, 1, 2, 3. The left hand part features a continuous eighth-note trill. The score is divided into three measures, with the first two in a key with two flats and the third in a key with one flat. The text "etc. usw." is written to the right of the final measure.

Partial musical score for No. 1e. The right hand part features a trill exercise with fingerings 3, 2, 1, 1, 1, 2, 3. The left hand part features a continuous eighth-note trill. The score is divided into three measures, with the first two in a key with two flats and the third in a key with one flat. The text "etc. usw." is written to the right of the final measure.

No.1e

Musical score for No.1e, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings 2, 1, and 1. The bass clef contains a bass line with fingerings 3, 4, 5, 5, 4, 3 and a 5. The score includes a repeat sign and ends with the text "etc. usw."

No.1f

Musical score for No.1f, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings 2, 1, and 1. The bass clef contains a bass line with fingerings 3, 4, 5, 5, 4, 3 and a 5. The score includes a repeat sign and ends with the text "etc. usw."

Continuation of the musical score for No.1f, featuring a treble and bass clef. The treble clef contains a melodic line with a 7. The bass clef contains a bass line with a 7. The score ends with the text "etc. usw."

No.1g

Musical score for No.1g, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings 1, 2, and 1. The bass clef contains a bass line with fingerings 3, 4, 5, 5, 4, 3 and a 5. The score includes a repeat sign and ends with the text "etc. usw."

No.1h

Musical score for No.1h, featuring a treble and bass clef. The treble clef contains a melodic line with a 7. The bass clef contains a bass line with fingerings 3, 4, 5, 5, 4, 3 and a 5. The score includes a repeat sign and ends with the text "etc. usw."

Continuation of the musical score for No.1h, featuring a treble and bass clef. The treble clef contains a melodic line with a 7. The bass clef contains a bass line with a 7. The score ends with the text "etc. usw."

No.2

Trill in thirds with unusual but practical fingering.

Terzentriller mit ungewöhnlichem, aber praktischem Fingersatz.

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

*) i.a.k. d.a.T. i.a.k. d.a.T.

* Execution and fingering as in previous exercise.

Ausführung wie in der vorigen Übung und gleicher Fingersatz.

Ossia

** In these 4 cases the following fingering may be used:
In diesen 4 Fällen geht auch der folgende Fingersatz:

etc. usw.

No. 3a

non ten.

etc. usw.

No. 3b

etc. usw.

No. 3c

ten.

etc. usw.

No. 3d

ten.

etc. usw.

No. 4a

See Beethoven's C minor Variations | Siehe Beethoven C moll Variationen

VAR. 9

No. 4b

No. 5

After the Waltz from Weber's "Freischütz" | Nach dem Walzer aus Webers "Freischütz"

1 1 1
1 2 simile
3 1 1
2 3 simile

1 1 1
1 2 simile
3 2 4 3
2
5 4 simile
i.a.k. d.a.T.

No. 6a

After a melody from "Freischütz" | Nach einer Melodie aus "Freischütz."

*) 2 1
2 1 5 4
2 1 1
1 1
4 5 1 2
2 1 5 4
1 2
4 5 1 2
2 1 4 3
1 1
Ossia
4 5 2 3
3 2 4 3
3 4 1 2
2 1 3 2
1 1
Ossia
8 4 2 2
3 2 4 3
1 2
1 2 3 1
2 1
i.a.k. d.a.T.
Ossia
4 3 4 1
5 4

* or the trill with 2 and 3 only, as an exercise for these fingers.

* oder den Triller ausschliesslich mit "2 3" als Uebung fuer diese beiden Finger.

No. 6b

VARIANT

of the preceding exercise

der vorangegangenen Übung

VAR.

* The imitating voice, the lower voice in the first part and the upper in the second, to be softer than the principal voice but of course louder than the trill.

* Die nachahmende Stimme, im ersten Teil die Unter-, im zweiten Teil die Oberstimme leiser als die Hauptstimme, wenn auch natürlich lauter als der Triller.

1 2 1 4 3 4 3 4 4 (***) 2 1 1

3 5 4 5 4 5 5 4 3 2 3

3 5 5 4 5

w.a.f.
m.a.F.
(***)

1 1 1

4 3 4 3 simile

8 4 5 5

1 2 2

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

3 4

1 2 1

3 4 3 5 4 4 2

5

1 2 1 3 2 4 1

5 4 5 1 4 5/2 3 2 3

5

etc.
usw.

i.a.k.
d.a.T.

w.a.f.
m.a.F.

2 1 2 1 1

5 2 1 5 4 5 3 2 3

5 8 4

i.a.k.
d.a.T.

No. 7

After the Minuet from Haydn's E \flat Quartet.

Nach dem Menuet aus dem ES Dur Quartett von Haydn.

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The key signature is E-flat major (three flats). The time signature is 3/4.

- System 1:** Treble clef. Fingering: 4 5 4, 5 simile. Includes the instruction *col Pedale* below the bass staff.
- System 2:** Treble clef. Fingering: 5 2 3 2, 3 simile.
- System 3:** Treble clef. Fingering: 2 4 3 4 3, 4 simile.
- System 4:** Treble clef. Fingering: 4 3 2 1 2 1, 5.
- System 5:** Treble clef. Fingering: 1 5 4. Includes the instruction *2 simile* and the text "etc. usw." at the end of the system.

No. 8

After the Waltz from Gounod's "Faust!"

Nach dem "Faust-Walzer" von Gounod.

*)

col Pedale

etc. usw.

i.a.k.
d.a.T.

*) Melodie *f*, trill *pp*, bass *p**) Melodie *f*, Triller *pp*, Bass *p*

No. 9

Tempo di Tarantella

etc.
usw.

i.a.k.
d.a.T.

No. 10a

3 trills simultaneously.
3 Triller gleichzeitig.

i.a.k.
d.a.T.

No. 10b

i.a.k.
d.a.T.

No. 10c

i.a.k.
d.a.T.

No. 10d

i.a.k.
d.a.T.

No. 10e

i.a.k.
d.a.T.

No. 10f

i.a.k.
d.a.T.

No. 10g

i.a.k.
d.a.T.

No. 10h

The 2nd finger to be held strictly.
Die zweiten Finger gut gehalten.

i.a.k.
d.a.T.

No.10i

Upper part tenuto
Die Oberstimme TENUTO

i.a.k.
d.a.T.

No.10j

i.a.k.
d.a.T.

No.10k

i.a.k.
d.a.T.

No.10l

i.a.k.
d.a.T.

No.10m

i.a.k.
d.a.T.

No.10n

i.a.k.
d.a.T.

No.10o

Four trills simultaneously. Think in triplets!
Vier Triller gleichzeitig: Die Triolen denken!

i.a.k.
d.a.T.

No.11a

No.11b

Trill in 10th possible in C maj, Eb maj, E maj, Fmaj, F#maj, G maj, Bb maj, B maj, D min, A min.
Dezimentriller moeglich in C dur, ES dur, E dur, F dur, FIS dur, G dur, B dur, H dur, D moll, A moll.

No.12a

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

col Ped.

Ossia

1 2 5 1 2 5 1 2 5 3 6 2 4 1 3 5 2 4 3 5 etc. usw.

Ossia etc. usw.

No.12b

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

Ossia

1 2 5 3 5 1 2 5 3 5 2 4 3 5 2 4 3 5 etc. usw.

Ossia etc. usw.

No.12c

1 3 5 2 4 3 5 3 5 1 2 1 3 5 2 4 1 2 1 2 5 2 4 1 3 5 2 4 1 2 5 3 5 2 4 3 5 2 4 1 3 5 2 4 etc. usw.

Ossia

No.12d

1 2 5 3 5 2 4 1 3 5 2 4 1 3 1 2 5 1 3 1 2 5 3 5 1 2 1 2 5 1 3 5 2 4 3 5 2 4 3 5 2 4 1 2 5 3 5 2 4 3 5 etc. usw.

Ossia

No. 13a

Musical notation for No. 13a, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. The notation includes a slur over a group of notes and a circled '4' below a note. The piece concludes with 'etc. usw.'.

No. 13b

Musical notation for No. 13b, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. The piece concludes with 'etc. usw.'.

No. 13c

Musical notation for No. 13c, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 2, 3, 4, and 5 above the notes. The piece concludes with 'etc. usw.'.

No. 13d

Musical notation for No. 13d, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 3, 4, 5, 2, 3, 4, and 5 above the notes. The piece concludes with 'etc. usw.'.

No. 13e

Musical notation for No. 13e, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 3, 4, 5, 2, 3, 4, and 5 above the notes. The piece concludes with 'etc. usw.'.

No. 13f

Musical notation for No. 13f, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 3, 4, 5, 2, 3, 4, and 5 above the notes. The piece concludes with 'etc. usw.'.

No. 13g

Musical notation for No. 13g, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 2, 3, 4, 5, 3, 4, 5, and 2 above the notes. The piece concludes with 'etc. usw.'.

No. 13h

Musical notation for No. 13h, featuring a treble clef and a series of chords. Fingerings are indicated by numbers 1, 2, 3, 4, 5, 2, 1, 2, 3, and 5 above the notes. The piece concludes with 'etc. usw.'.

No.13i

1 2 4
1 3 2 4
etc. usw.

No.13j

*) 1 1
2 3 4
2 5
3 4
2 5
etc. usw.

*) In this and the next exercise 3rd and 4th flat on the key.
bei dieser und der folgenden Uebung, der 3 und 4 Finger flach.

Ossia

No.13k

etc. usw.

No.13l

1 2 3
1 4 3
1 2 3
1 4
etc. usw.

Ossia

No.13m

etc. usw.

No.14

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

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

1 2 1 1 2
3 4 3 3 4

etc.
usw.

i.a.k.
d.a.T.

No.15a

1 1 1 1 1 1 1 1 1 1 1

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

1 2 1 2
3 4 3 4

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

1 2 1 2
3 4 3 4

etc.
usw.

No.15b

3 2
5 4

2 1 3
4 5 6

2 1 3
4 3 5

2 1 3
4 5 5

2 1 3
4 3 5

2 1 3
4 5 5

etc.
usw.

The trill in thirds also in triplets.
Terzentriller auch in Triolen.

No.16a

1 1 2 1 2 3

1 2 1 2 3 2 1 2 1

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

5 4 5 4 5 4 3 4

5 4 5 4 5 4

5 4 5 4 5 4

2 3

1 2 1 2 1 1

1 2 1 2 1 1

2 1

etc.
usw.

No.16b

Musical score for No. 16b. The piece is written for piano in a 3/4 time signature. The right hand (treble clef) features a melodic line with fingerings: 1 5 4, 3, 2 3, 1 2. The left hand (bass clef) plays a rhythmic accompaniment with fingerings: 5 4 5, 1 1 1 2. The score includes articulation marks such as *Red.* and asterisks (*). The piece concludes with the text "etc. usw."

No.17

Musical score for No. 17. The piece is written for piano in a 3/4 time signature. The right hand (treble clef) has a simple melodic line with fingerings: 1, 1, 1 2, 1 2. The left hand (bass clef) plays a rhythmic accompaniment with fingerings: 1 5 4, 4 5 1 2 1 2 1 5 4, 5 1 2, 1 5, 5 1. The score includes articulation marks such as *Red.* and asterisks (*). The piece concludes with the text "etc. usw."

No.18a

Musical score for No. 18a. The piece is written for piano in a 3/4 time signature. The right hand (treble clef) features a melodic line with fingerings: 2 1 1 1, 2 1 2 1, 2 1 2 1, 3 1 2 1, 2. The left hand (bass clef) plays a rhythmic accompaniment with fingerings: 4 5, 4 1, 5 4 4 2 1 1 5, 4 2, 5, 2, 1 1 5, 4. The score includes articulation marks such as *Red.* and asterisks (*). The piece concludes with the text "etc. usw."

No.18b

Musical score for No. 18b. The piece is written for piano in a 3/4 time signature. The right hand (treble clef) features a melodic line with fingerings: 2 1 1 1, 2 1 2 1. The left hand (bass clef) plays a rhythmic accompaniment with fingerings: 4 5, 5 1, 1 5 4, 5 1. The score includes articulation marks such as *Red.* and asterisks (*). The piece concludes with the text "etc. usw."

No. 18c

Musical score for No. 18c, consisting of two systems of piano accompaniment. Each system has a treble and bass staff. The first system includes fingerings such as 2 1 1 1 and 4 5 4 5 1 2 1 2 1 2 1 5 4 4 5 1. The second system includes fingerings like 1, 3 1 2 1, and 2, and ends with the text "etc. usw.".

No. 18d

Musical score for No. 18d, consisting of two systems of piano accompaniment. Each system has a treble and bass staff. The first system includes fingerings such as 1 1 1/2 2 and 4 5 5 2 1 2 1 2 1 4 5 5 2 1 2 1 2 1 4 5 5 1. The second system includes fingerings like 1 2 1 2, 2 1 2 3, and 1 1, and ends with the text "etc. usw.".

No. 19a

Musical score for No. 19a, consisting of two systems of piano accompaniment. Each system has a treble and bass staff. The first system includes fingerings such as 2 1 1 and 4 5 5 1 2. The second system includes fingerings like 2 1 1, 2 1, 1 5 4 5, 5 1/4 1 1 2 1, and 5 4 5.

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

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

etc.
usw.

No. 19b

Più lento

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

w.a.f.
m.a.F.

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

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

w.a.f.
m.a.F.

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

etc.
usw.

No. 20

1 2 1 1 1 2 1 2 1
4 5 *simile*

3 2 1 1 2 1 2 1 3 5

3 2 1 1 2 1 2 1 3
4 3 4 *simile*

4 2 1 2 1 2 1 3 4

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

5 $\frac{1}{3}$ 1 2 1 2
3 2 4 4 3 4 4 3 2 *simile*
4 5 5 4

3 1 1 2 3 2 3 2 3 2 3 2 3 1 2 1 2 *simile*
5 5 4 5 4 *)

*)

1 2 1 2 1
3 4 5 4

w.a.f.
m.a.f.

5 4 1 2 3 4 5 5 4 5 4

5 2 3 4 5 4 5 4 5 5

i.a.k.
d.a.T.

No. 21

3 2 3 2 5 4 5

5 (4) 5

etc.
usw.

1 4 5 4 simile 5 2 1 2 1 2 1 4 5 simile

3/4 5

1 2 5 2 1 2 2 1 5 4 1

4

No. 22a

No. 22b

1 2 2 1 1

etc. usw.

i.a.k. d.a.T.

5 3 2 2 4 3 3 4 3 3

No.23

3 2 1 2 1 1 1 1 1 1 1 2 1 2 3

etc. usw.

i.a.k. d.a.T.

*) 1 1 1 1 2 1

1 5 4 5 4 5

5 4 3 2 5 4 3 2

(1) 1 2 3 4 5 4 5 4

No.24

2 1 3 2 1 2 2 1 2 1 2 1

etc. usw.

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

No.25

2 1 1 2 2 1 2 1 2 1 2 1 2 1 2

etc. usw.

1 2 2 1 2 1

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

EXERCISES IN POLYPHONIC PLAYING | ÜBUNGEN IM POLYPHONEN SPIEL

No.1a

d.a.T.
i.a.k.

No.1b

If in the upper thirds in the stretches of ninths and tenths a D \sharp -F \sharp or B \flat -D \flat occurs, they should be played with the thumb alone.
 Wenn bei dieser Übung in den oberen Terzen bei Nonnen- oder Dezimenspannungen ein DIS-FIS oder B-DES vorkommt, dann nehme man sie nicht mit $\frac{1}{2}$, sondern mit dem Daumen allein.

Ped. * Ped. * Ped. * simile

d.a.T.
i.a.k.

w.a.f.
m.a.f.

Ped. * Ped. * Ped. * simile

No. 2

ten.

d.a.T.
i.a.k.

The notes of the melody, whether played with 1 or 5, should be *f*; the semi-quaver thirds *pp*.

Die Melodienoten, je nachdem mit dem ersten oder fünften Finger, laut hervorheben; die Sechzehntel-Terzen gleichmässig *pp*.

No. 3a

d.a.T.
i.a.k.

***) The lower fingering may be used if the bass note is held by the pedal.

***) Den unteren Fingersatz dann, wenn man den 5. Finger aufhebt und das Halten der Bassnote dem Pedal überlässt.

VARIANTEN:

No. 3b

etc.
usw.

No. 3c

etc.
usw.

No. 3d

etc.
usw.

*) This fingering only in slow tempo if the tenth is to be played together. Dieser Fingersatz nur im langsamen Tempo, wenn man die Dezime unbedingt *zusammen* anschlagen will.

No. 4

Musical score for No. 4. The piece is in 4/4 time. The first system shows a piano (*p*) introduction in the right hand and a forte (*f*) bass line. The second system continues with piano and forte passages. Fingerings are indicated by numbers 1-5. Articulation includes accents and slurs. The piece concludes with a final chord.

If the middle voice is played with one hand and the outer with the other, then the fingering of the latter, whether right or left, is 3 2 1.

Wenn diese Uebung mit zwei Haenden gespielt wird, naemlich die Mittelstimme von einer, die äusserc Stimme mittels Uebergreifens von der andern Hand, so ist der Fingersatz der Letzteren (gleichgültig ob es die Rechte oder die Linke ist) 3 2 1.

No. 5

Musical score for No. 5. The piece is in 4/4 time. It features piano (*p*) and forte (*f*) passages. A section marked with an asterisk (*) includes dynamic markings *w.a.f.* and *m.a.F.*. Fingerings and articulation are clearly marked throughout. The score includes a section for the right hand and a section for the left hand, both with detailed fingering.

No. 6

Musical score for No. 6. The piece is in 4/4 time. It begins with a piano (*p*) section and a forte (*f*) section. A section marked with an asterisk (*) includes dynamic markings *w.a.f.* and *m.a.F.*. The score includes a section for the right hand and a section for the left hand, both with detailed fingering. The piece concludes with a section marked *simile* and an *Ossia* section.

No. 10a

1 2 1 1 2 *) 1 2 1 2 2 1
 5 3 4 3 5 4 5 3 4 3 5 4 4 3 5 3 5 4
 w.a.f. m.a.F. *)
 3 3 1 2
 4 5 4 5 4 3 4 3

etc.
usw.
d.a.T.
i.a.k.

No. 10b

$\frac{1}{3}$ 2 1 2 1 2 1 2 $\frac{1}{3}$ 1 2 1 1 $\frac{1}{3}$ 2 1
 4 5 4 5 4 5 4 5 4

etc.
usw.
d.a.T.
i.a.k.

No. 11

$\frac{2}{8}$ 1 2 1 1 5 1 2 1 $\frac{2}{4}$ 3 1
 5 4 #3 4 3 4 #3 4 5 4

d.a.T.
i.a.k.

The quavers strictly legato.

Die Achtel streng gebunden.

No. 12a

The following 2 exercises may be played with two hands.

Die folgenden 2 Uebungen auch mit 2 Händen möglich.

5 1 3 2 1 f 1 1 3
 p f 5 5 1 3 5 5

etc.
usw.

molto più lento

No. 12b

5 4 3 1 2 1 *) 2 1 2 2 (5 3 2) 1 2 1 1 2
 5 5 1 4 5 5 5 4 3 1 4/3 5
 4 3 4 5 4 3 2 3 4 3

etc.
usw.

*) The 2 only when the upper fingering is used for the quintuplet.

*) Diese "2" gilt nur, wenn fuer die Quintole der obere Fingersatz genommen wird.

No.13a

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

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

ten.

senza Ped.

5 *marcato e staccato*

1 3 4 2 5 3

3 4 2 5 3

1 3 5

No.13b

1 2 1 1 1 3 1

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

1 2 1 2 1 2 1

1 2 3 4 3 4 2

1 1 3 2 3 5

1 1 3 5

ten.

Ped. * *Ped.* *) [*Ped.*] [*] *Ped.*

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

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

Ped.

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

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

Ped.

*) Pedal necessary if B cannot be held.

Dieses Pedal ist noetig, wenn dieses H nicht gehalten wird.

No. 13c

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

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

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

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

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

1 1
 4 3

3
 * *Ped.*

Ped.

Ped.

Ped.

Ped.

d.a.T.
 i.a.k.

No. 14a

f¹
pp

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

1 1
 4 5 4 3 2 5

etc.
 usw.

and a semi-tone higher.

|

und eine kleine Sekund hoehcr.

No. 14b

pp
2 4 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1
f 3 5 3 4 5 4 5 4

2 4 1 2 1
3 5

etc.
usw.

and a semi-tone higher.

und eine kleine Sekund hoehrer.

No. 14c

*f*₁
pp
1 1 1 1 1 1 1 1 1
2 3 2 2 2 3 2 3 2 3 2 3 2 3 1 2 3 2 3 2 3 2 3 2 3 2
4 5 4 5 4 5 4 5 4 5 4 5 4 5 2 4 5 4 3 2 3 2 3 2 3 2 3 2

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

etc.
usw.

and a semi-tone higher.

und eine kleine Sekund hoehrer.

No. 15a

1 2 1 2 1 2 1 3 1 2 1 2 1 1 2 1 2 1 1 2 1

5 4 3 3 4 3 5 4 5 4 5 5 4 3 4 3 5 4

2 1 2 3 1 2 1 1 2 1 2 1 2 1 1 2 1

5 5 4 3 4 3 5 4 5 5 4 3 4 3 5 4

1 1 2 1 2 1 2 1 2 1 2 1 1 2 1 2 1 1

5 5 4 3 3 4 3 5 4 5 4 5 5 4 3 5 4 5 4 5

d.a.T.
i.a.k.

No. 15b

1 2 1 2 1 2 1 2 1 2 1 2 3 1 3 2 1 3 1

5 5 4 4 4 4 4 4 4 4 4 4 4 3 4 5 4 5 4 3 4

1 2 1 2 1 2 1

5 5 5 5 5 5 5

d.a.T.
i.a.k.

No. 15e

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

1 2 2 2 (1) 5 5 5 5 5 5 5

1 1 1 (1) 5 5

da.T.
i.a.k.

No. 15f

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

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

1 3 2 2 2 2 1 2 3 4 3 4 (1) * 3 5 2 1 2 2 2 1 2 2 2

5 3 2 3 4 3 4 (1) * 4 3 3 4 3 4 3 4 3 4

*) if the two upper notes of the sixth quarter are two adjacent white or black notes, they should be played with the thumb alone (as in D min.)

U.E. 12327L

*) wenn die obersten zwei Noten des sechsten Achtels 2 nebeneinander liegende Ober- oder 2 Untertasten sind, dann nicht $\frac{1}{2}$, sondern $\frac{1}{3}$, z.B. in D moll in jedem Takt.

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

*)

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

*)

daT.
i.a.k.

*) See footnote on p. 62.

*) Siehe Fussnote auf P. 62.

No. 16

pp 2 1 2 1 2 1 2

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

pp 4 3 2 4 3 5 4 5 5 4 3 4 3 4 5

Red. * *Red.* * *Red.* *

1 2 1 2 1 2 1 2 2 3 2 1 2 1 2 1

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

(4 3 4) (4 3)

4 * *Red.* 4 3 4 5 4 5 4 3 * *Red.* *

2 5 1

Red. 4 3 * *Red.* * *simile*

No.17a

The melody to be *f* legato, the semi-demi quavers *pp* in the following exercises.

In dieser Uebung und in deren Varianten ist die Mittelstimme als Melodie LEGATO hervorzuheben die Zweieunddreissigstel *pp*.

No.17b

No.17c

The musical score for No. 17c is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The first system includes dynamic markings: *ped.* under the first measure, *ped.* under the second measure, *ped.* under the third measure, and *simile* under the fourth measure. The second system continues the piece with similar rhythmic patterns. The third system concludes with a double bar line and the text *etc. usw.* to the right of the staff.

No.17d

The musical score for No. 17d is presented in three systems, mirroring the structure of No. 17c. Each system consists of a grand staff with a treble and bass clef. The first system includes dynamic markings: *ped.* under the first measure, *ped.* under the second measure, *ped.* under the third measure, and *simile* under the fourth measure. The second system continues the piece with similar rhythmic patterns. The third system concludes with a double bar line and the text *etc. usw.* to the right of the staff.

No. 17e

VARIANTE IV

The main musical score consists of seven systems of piano music, each with a treble and bass clef staff. The music is highly technical, featuring complex arpeggiated chords and rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5. Performance markings include 'Ped.' (pedal) and 'simile'. The key signature changes from one sharp (F#) to two flats (Bb, Eb) and back to one sharp (F#). The score ends with the instruction 'etc. usw.'.

*) 1 on white notes after a black note, 4 on black notes.

**) Very big hands will not need to play this chord arpeggiando but will use $\frac{1}{2}$. If small hands cannot play this passage in tempo, they may play the top Eb a earlier or later.

*) 1 auf Untertasten nach einer Obertaste, 4 auf Obertasten.

**) Sehr grosse Haende werden diesen Akkord nicht zu arpeggieren brauchen, aber dann besser $\frac{1}{2}$ spielen. Sollte es kleinen Haenden nicht gelingen diese Stelle im Tempo zu spielen, so kann das oberste ES um ein Vierundschzigstel fruher oder spaeter gespielt werden.

Musical notation for the first part of the 'Ossia' section, showing a treble clef staff with a sequence of notes and fingerings (1, 3, 4, 5, 6).

Ossia

Musical notation for the second part of the 'Ossia' section, showing a treble clef staff with notes and fingerings (3, 1, 5).

No. 18a

First system of musical notation for No. 18a. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The bass staff contains a simpler accompaniment with fewer notes. The key signature has one flat (B-flat).

No. 18b

First and second systems of musical notation for No. 18b. Both systems use a grand staff with treble and bass clefs. The first system is in a key with one flat (B-flat), and the second system is in a key with two flats (B-flat and E-flat). The notation includes complex melodic lines with slurs and fingerings, and a bass accompaniment. The second system ends with the text "etc. usw.".

No. 18c

Musical notation for No. 18c, consisting of a grand staff with treble and bass clefs. The treble staff features a highly technical melodic line with many sixteenth notes and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The bass staff provides a simple accompaniment. The key signature has two sharps (F# and C#).

No.19a

Handwritten musical score for No. 19a. It features a grand staff with treble and bass clefs. The piece includes various fingerings indicated by numbers 1-5 above the notes. A dynamic marking *col Ped. ad lib.* is present. The score concludes with the text "etc. usw.".

No.19b

Handwritten musical score for No. 19b. It features a grand staff with treble and bass clefs. The piece includes various fingerings indicated by numbers 1-5 above the notes. The score concludes with the text "etc. usw.".

No.19c

Handwritten musical score for No. 19c. It features a grand staff with treble and bass clefs. The piece includes various fingerings indicated by numbers 1-5 above the notes. The score concludes with the text "etc. usw.".

No.19d

Handwritten musical score for No. 19d. It features a grand staff with treble and bass clefs. The piece includes various fingerings indicated by numbers 1-5 above the notes. The score concludes with the text "etc. usw.".

No. 20a

I

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

Ped.

etc.
usw.

No. 20b

II

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

etc.
usw.

No. 21a

marcato

ad lib. Led * *Led* * *Led* * *marcato* * *Led* *

etc. usw.

No. 21b

marcato

etc. usw.

No. 22a

Moderato

Led * *Led* * *Led* * *simile*

etc.
usw.

fingering to be used in E \flat min. and B \flat min.
folgende Aenderung des Fingersatzes in es moll und b moll.

etc.
usw.

etc.
usw.

fingering to be used in E min. and B min.
folgende Aenderung des Fingersatzes in e moll und h moll.

etc.
usw.

1
2
5

etc.
usw.

1
2
5

No.23a

The musical score for No. 23a consists of six systems of guitar exercises. Each system is written on a single staff with a treble clef and a 7/4 time signature. The exercises are composed of eighth and quarter notes, often beamed together in groups. Fingering is indicated by numbers 1-5 above or below the notes. Some exercises include a double bar line followed by a key signature change to B-flat major and a change in rhythm to 1/4 or 3/2 time. The exercises are as follows:

- System 1:** Six measures of eighth-note patterns. Fingering includes 3-1-4-5, 4-3-2, 3-1-4-5, 4-3-2, 3-1-4-5, and 4-3-2.
- System 2:** Six measures of eighth-note patterns. Fingering includes 3-1-4-5, 2-4-2, 1-3-4-2, 3-5-2-1, 2-3-4-2, and 3-5-2-1.
- System 3:** Six measures of eighth-note patterns. Fingering includes 2-3-4-2, 3-5-2-1, and a double bar line with a key signature change and a 1/4 time signature. Fingering includes 1-2-4 and 5.
- System 4:** Six measures of eighth-note patterns. Fingering includes 4-3-2-4, 3-2-1-3, 4-5-3-2-4, 3-2-1-3, 4-5-3-2-4, and 3-2-1-3.
- System 5:** Six measures of eighth-note patterns. Fingering includes 4-3-2-4, 2-4-2, 1-3-4-2, 2-4-2, 3-4-2, 1-3-4-2, 3-4-2, 2-4-2, 4-3-4-2, and 4-3-4-2.
- System 6:** Six measures of eighth-note patterns. Fingering includes 1-3-4-2, 2-4-2, and a double bar line with a key signature change and a 1/4 time signature. Fingering includes 1-2-4 and 5.

Additional markings include *w.a.f.* and *m.a.F.* at the start of the fourth and sixth systems, and *etc. usw. d.a.T. i.a.k.* at the end of the third, fifth, and sixth systems.

No.23b

The musical score consists of ten staves of guitar tablature. Each staff begins with a treble clef and a 7/4 time signature. The notation includes notes on the staff with corresponding fret numbers below them. Fingerings are indicated by numbers 1-5 above or below notes. Articulation instructions such as 'w.a.f.', 'm.a.F.', 'etc.', 'usw.', 'd.a.T.', and 'i.a.k.' are placed throughout the score. Some staves include a double bar line with a key signature change to two flats (B-flat and E-flat) and a common time signature. A circled '5' is placed below the staff in several instances, likely indicating a natural harmonium or a specific fretting technique. The score is organized into pairs of staves, with the first staff of each pair containing the main melody and the second staff providing a supporting line or a specific fingering variation.

No. 23c

u.s.w.
bis
etc.
to

etc.
usw.
d.a.T.
i.a.k.

No. 23d

u.s.w.
bis
etc.
to

etc.
usw.
d.a.T.
i.a.k.

No. 23e

u.s.w.
bis
etc.
to

etc.
usw.
d.a.T.
i.a.k.

No. 23f

Ossia

Ossia

Ossia

Ossia

u.s.w.
bis
etc.
to

etc.
usw.
d.a.T.
i.a.k.

No. 23g

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

u.s.w.
bis
etc.
to

1 2 4 5
1 3

etc.
usw.
d.a.T.
i.a.k.

No. 23h

2 5 2 5 2 5 2 4

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

1 2 4 5
1 3

2 5 2 5

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

etc.
usw.
d.a.T.
i.a.k.

Beethoven: "LEONORE No. 3"

Ad lib. in other keys.
Ad lib. auch in anderen Tonarten.

Stretching exercise on the
"CORIOLANUS" Overture

Spannuebung nach der
"CORIOLAN" Overture

Ad.

Ad.

Ad.

Ad.

Ad lib. in other keys.
Ad lib. auch in anderen Tonarten.
The tenths not arpeggiando.
Die Dezimen nicht arpeggiando.

Ad.

KREUTZER SONATA, 2nd Movement
2nd Variation (Violin part)

KREUTZERSONATE, 2. Satz.
2. Variation (Violinstimme)

simile

4 3 1 2 1 5 1 2 1 1

1 2 4 4

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

3 2 1 2 1 2 1 2

3 4 1 2 4 3

4 1 4 1 3

Beethoven

Adagio

1 5

simile

4 5 4 5 2 5 3 4 2

simile

1 1 1 1

ped. *mp* *ped.* *ped.* * *ped.* *ped.* *mp* *ped.* *ped.* *ped.* *p*

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

5 4 5 4

1 4 5 4 5 3 4 2

5 4 5 4

1 1 1 1

ped. *mp* *ped.* *ped.* * *ped.* *ped.* *mp* *ped.* *ped.* *ped.* *p*

5 4 2 1 2 5 2

5 4 3 2 3 5 2

5 3 2 1 2 5 2

3 1 3 5 3

1 1 1 1

ped. *mp* *ped.* *simile* (*poco rit.*)

1 2 1

2 2 1

cresc.

The image shows a page of musical notation for a piano piece by Mendelssohn. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of two staves each. The first system includes the instruction *p col Pedale*. The notation features various musical elements such as slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings like *mf*. The piece concludes with a double bar line at the end of the sixth system.

from IMPROMPTU Op.90, No.4

aus IMPROMPTU Op.90, No.4

Schubert

Musical score for Schubert's Impromptu Op. 90, No. 4, measures 1-4. The score is in 3/4 time and B-flat major. The right hand features a melodic line with slurs and fingerings (1, 3, 1, 4, 2, 1, 4, 2, 1, 3, 2). The left hand provides a harmonic accompaniment with octaves and chords, marked with '8' and 'Ped.'.

from "SPINNING SONG"

aus "SPINNERLIED"

Mendelssohn

Musical score for Mendelssohn's Spinning Song, measures 1-12. The score is in 6/8 time and D major. The right hand has a melodic line with slurs and fingerings (8, 2, 1, 8, 4, 8, 2, 1, 2, 8, 1, 2, 1, 2, 1, 2, 1). The left hand features a rhythmic accompaniment with chords and octaves, marked with '1 2 3 4 5' and '4 5'. The score includes dynamic markings like 'p' and 'f'.

from "VARIATIONS ON A THEME
of Beethoven"

This is the orchestra part of one of the Variations.
One should try to bring out the two different rhythms;
the accents on the last minims in the bass of the 1st
and 6th bars serves this purpose.

aus "KONZERTANTE VARIATIONEN
ÜBER EIN THEMA von Beethoven"

Dies ist die Orchesterbegleitung einer Variation.
Man soll womöglich trachten, die beiden verschiedenen
Rhythmen hervorzuheben; diesem Zwecke dient der Ac-
cent auf der Bassnote der dritten Halben im ersten und
im sechsten Takt.

Franz Schmidt

ad lib.

* either upper or lower octave C.

* entweder die obere oder untere Oktave.