PAUL WITTGENSTEIN

School for the Left Hand

Schule für die linke Hand

I. Exercises
Fingerübungen

II. Etudes
Etüden

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Bearbeitungen

UNIVERSAL EDITION

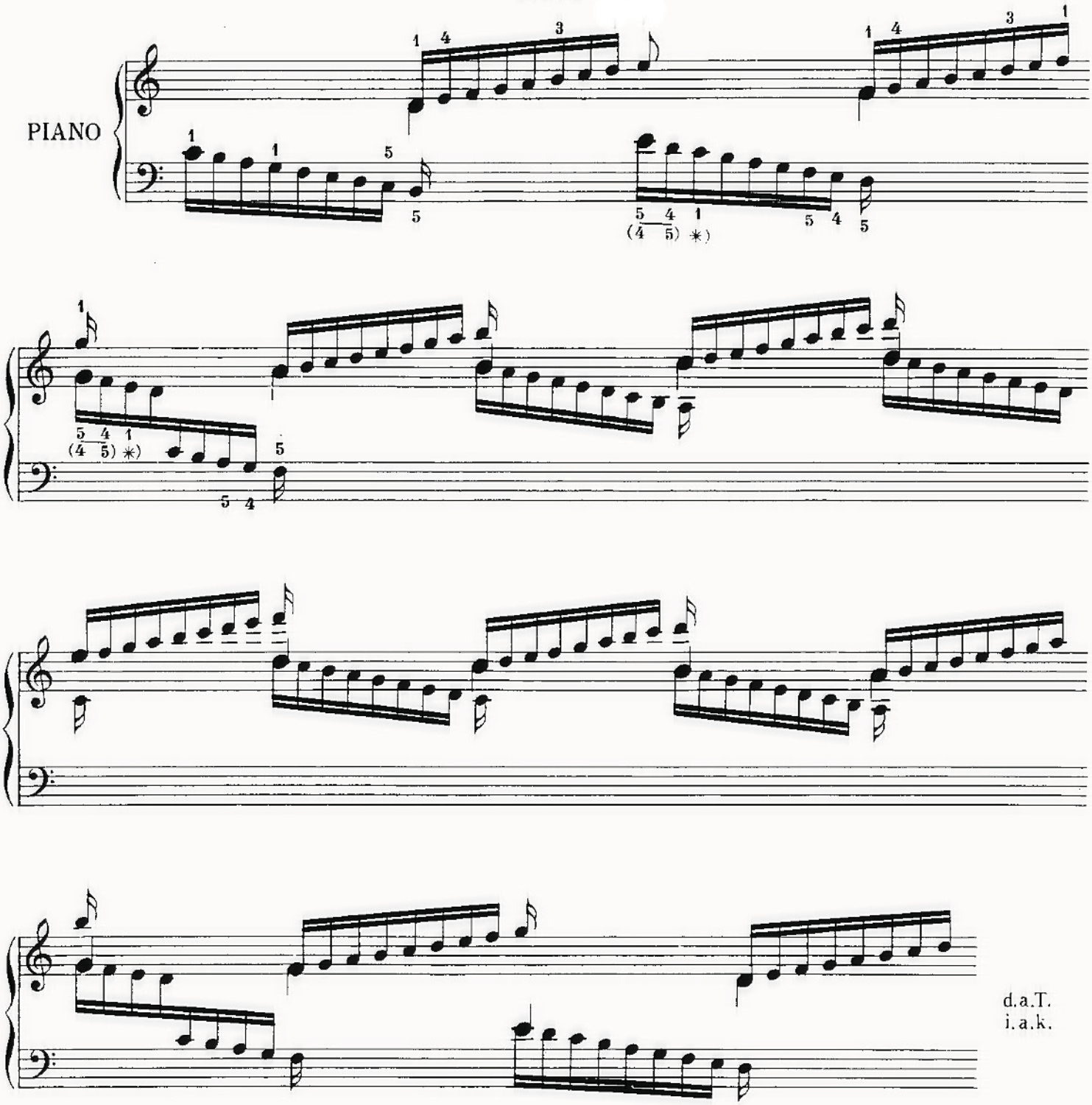
Wien Zürich London

SCHOOL FOR THE LEFT HAND
SCHULE FÜR DIE LINKE HAND

I. EXERCISES — FINGERÜBUNGEN

EXERCISES FOR FINGER TECHNIQUE | UEBUNGEN ZUR FINGERTECHNIK

No. 1



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

N.B. i.a.k. = "play in all keys!"
w.a.f. = "with alternative fingering."

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

N.B. d.a.T. = "durch alle Tonarten zu spielen!"
m.a.F. = "mit anderem Fingersatz."

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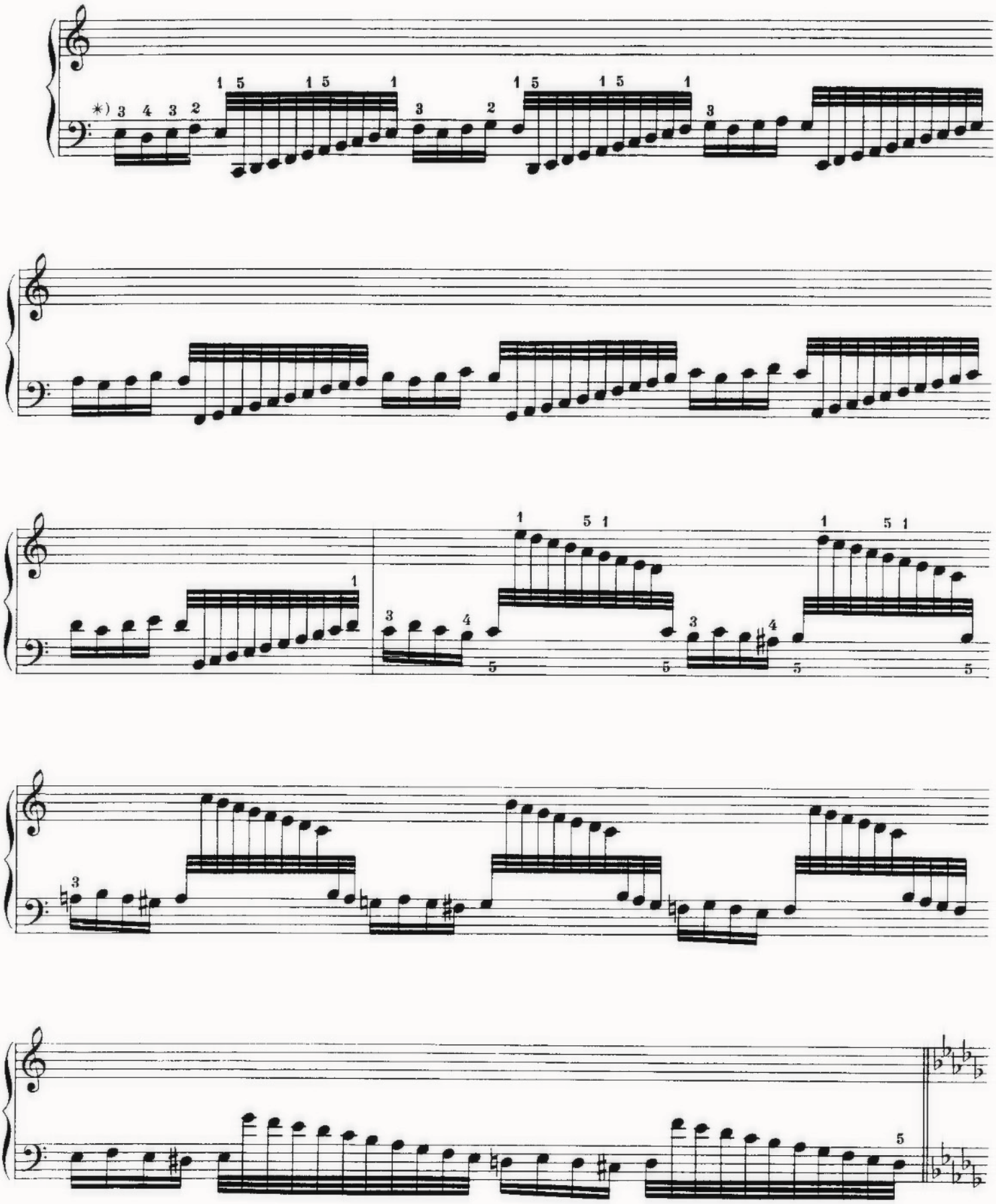
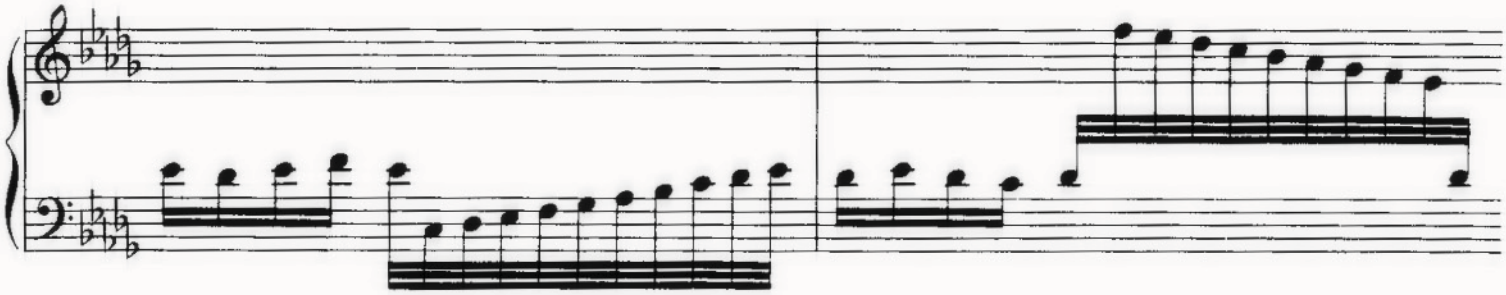
No. 2



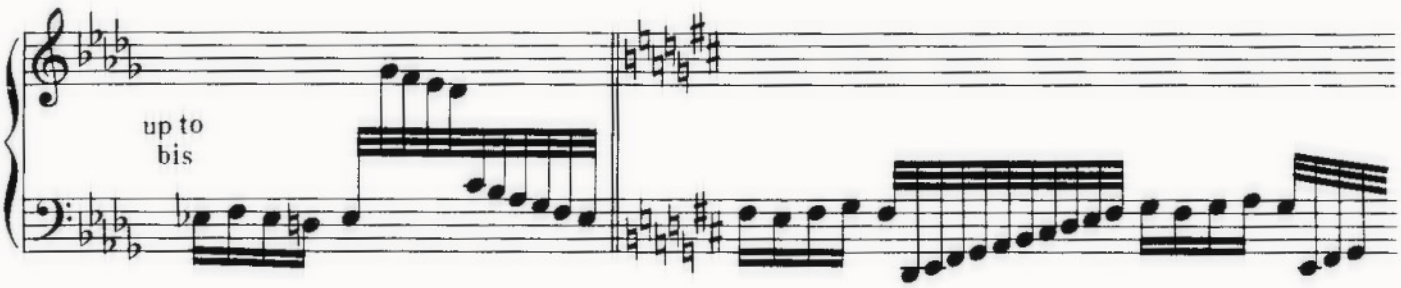
*) In practising one may play the 4 semi-quavers and the first semi-demi quaver slowly, and the following scale rapidly.

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

etc. up to
usw. bis

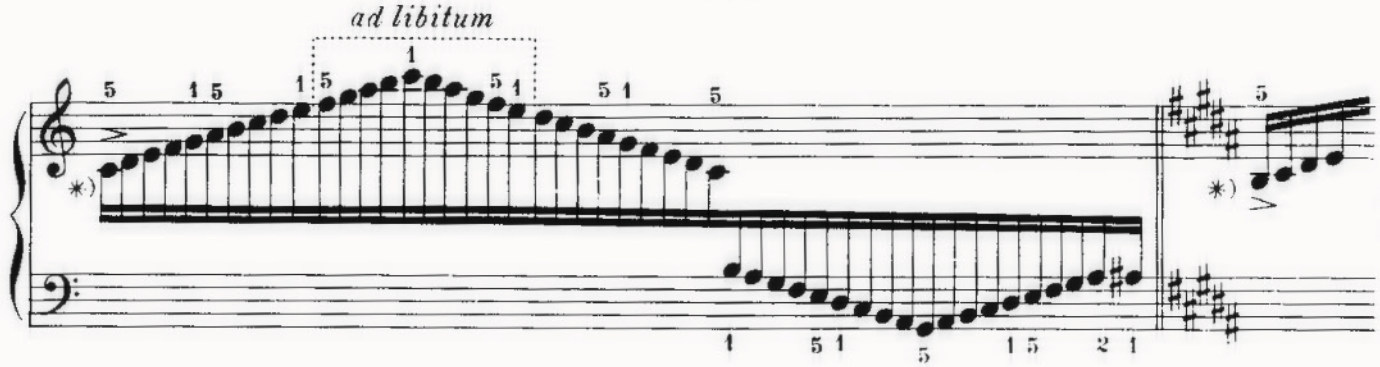


etc.
usw.



etc.
usw.

No. 3

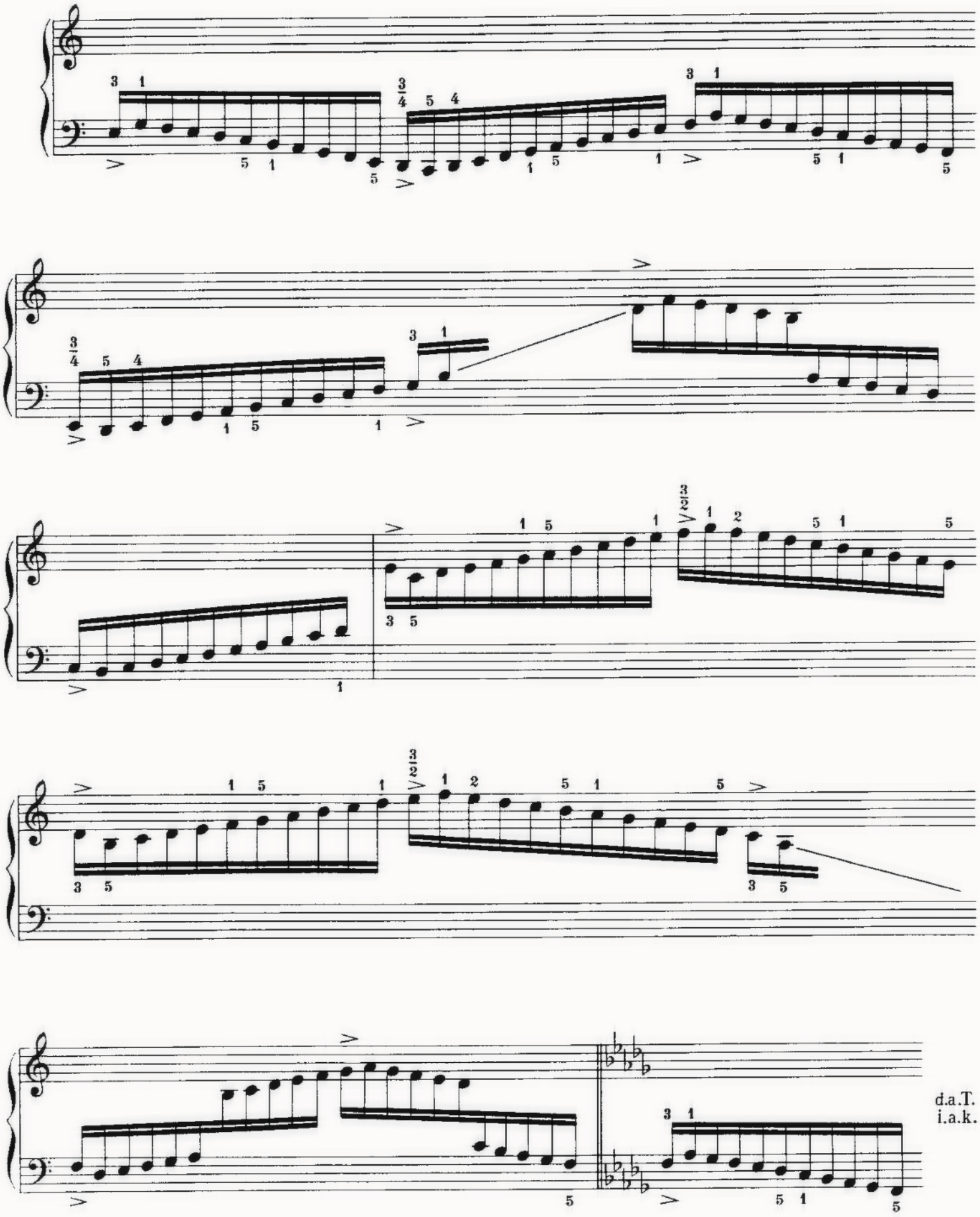


d.a.T.
i.a.k.

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

*) Nur dieser eine Akzent. Das Uebrige VOLANTE.

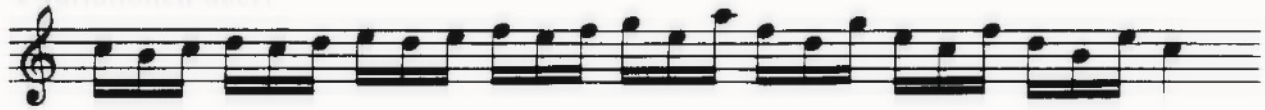
No.4

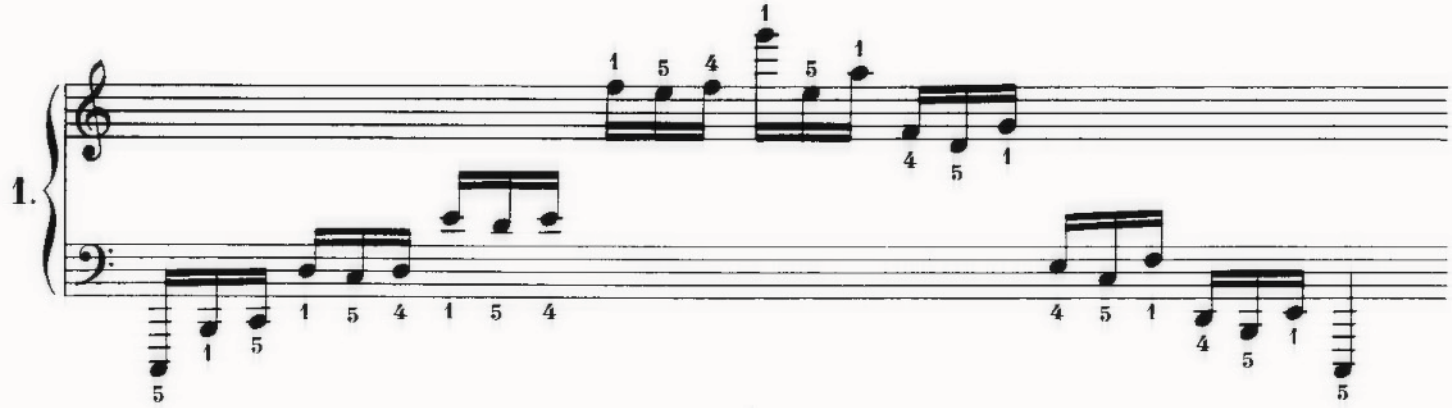


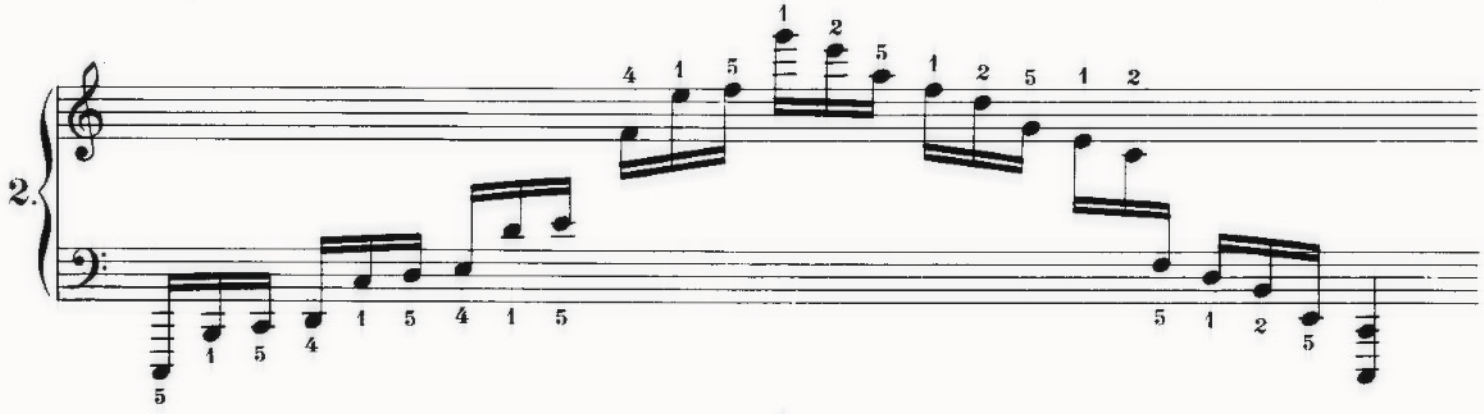
No. 5

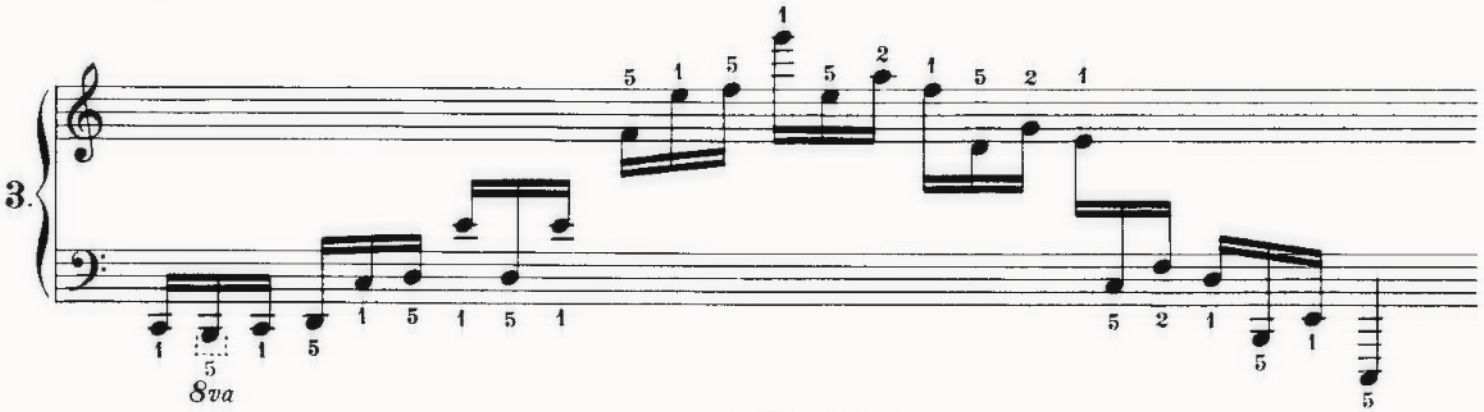
These exercises to be played in all keys.
4 Variations on:
4 Variationen über:

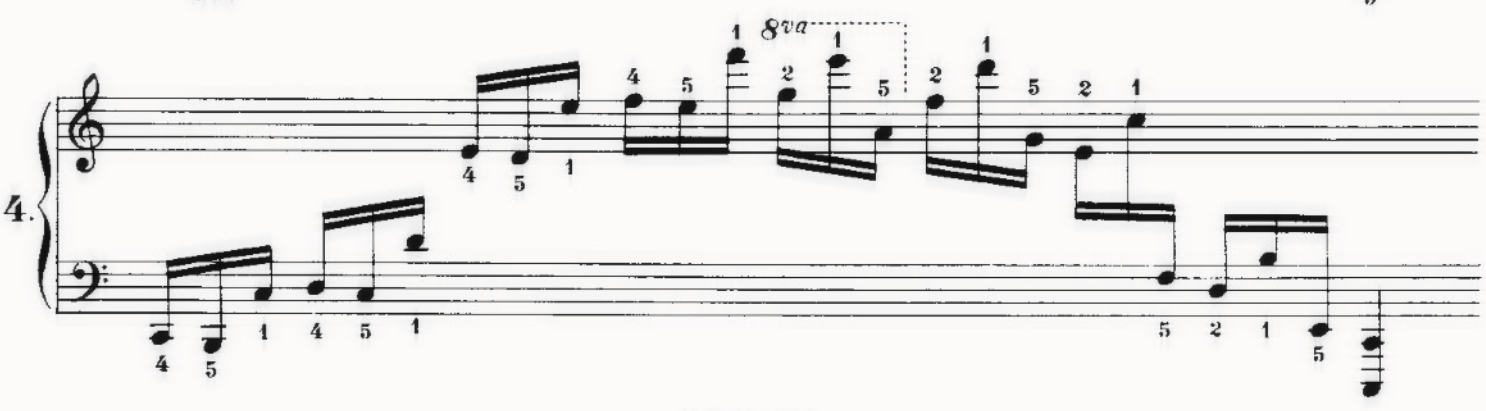
Die Übungen sind durch alle Tonarten zu spielen.

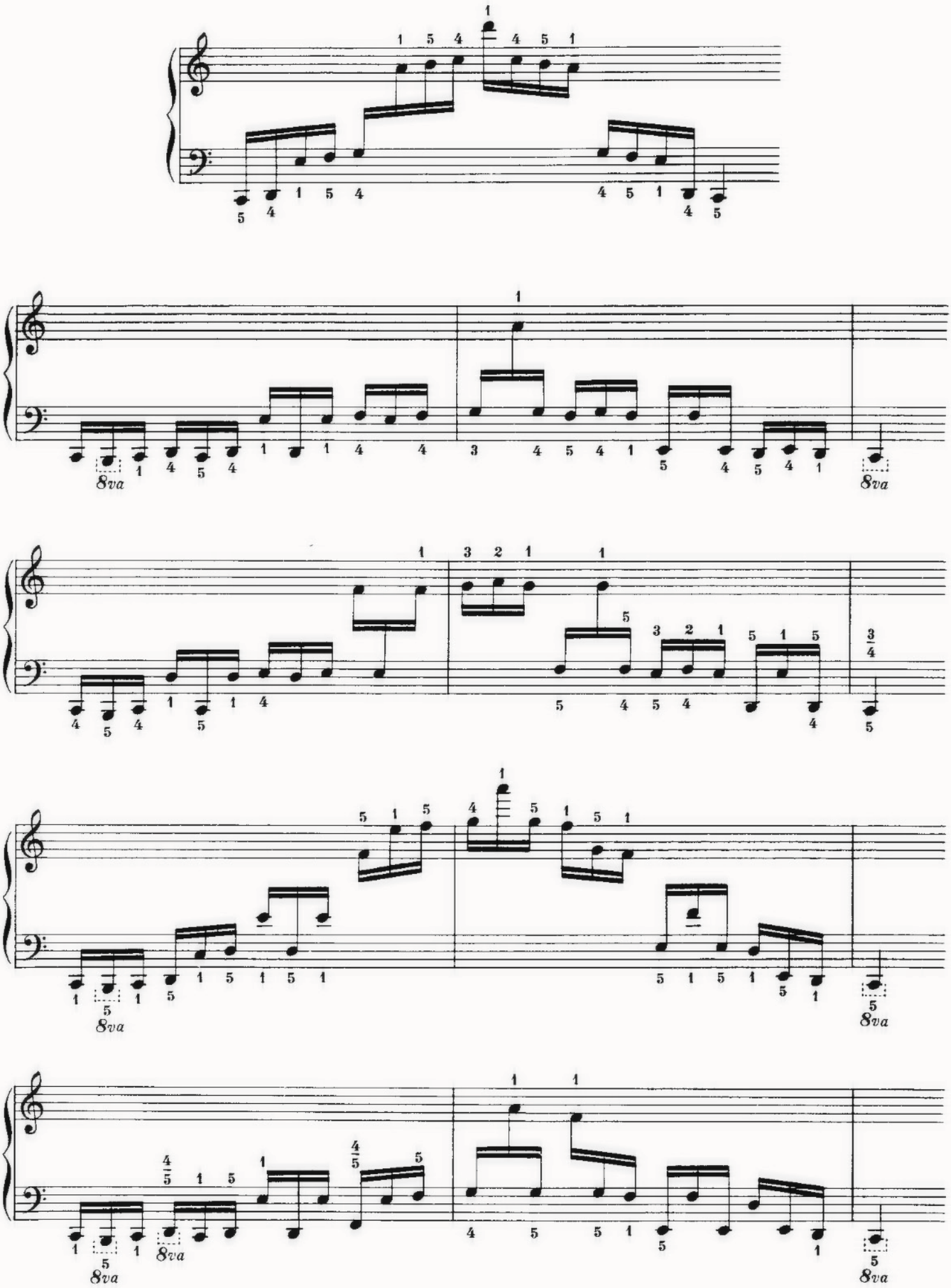


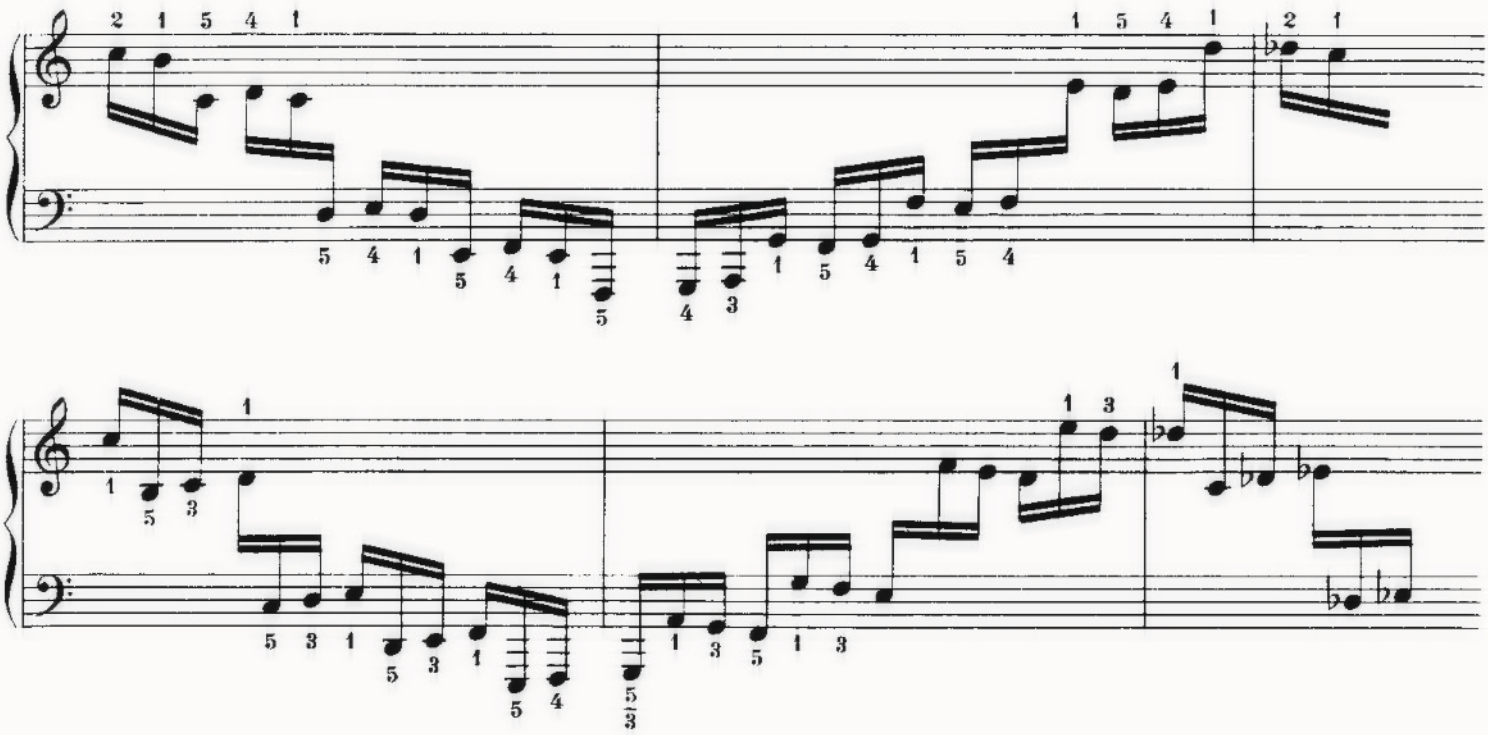









8va
8va
8va
8va
8va
8va



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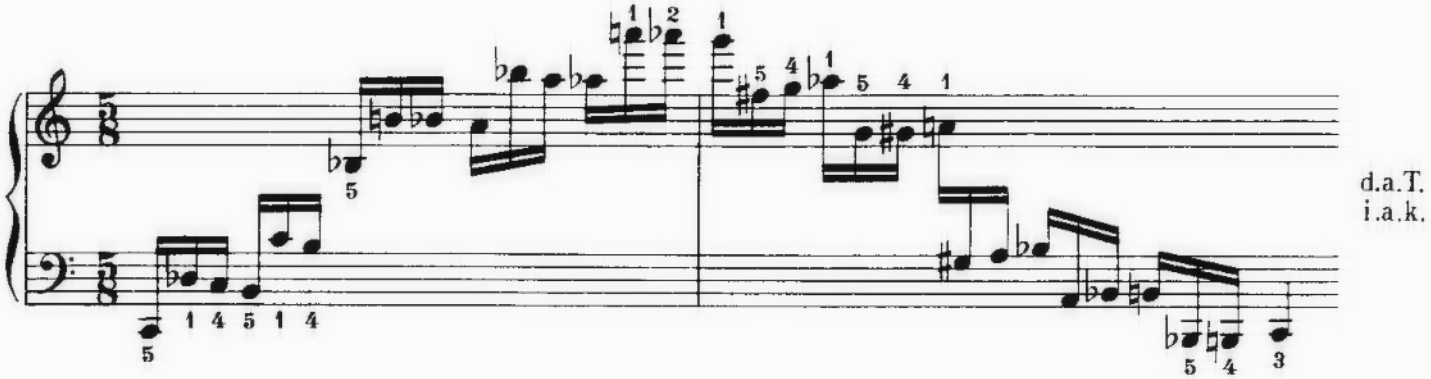
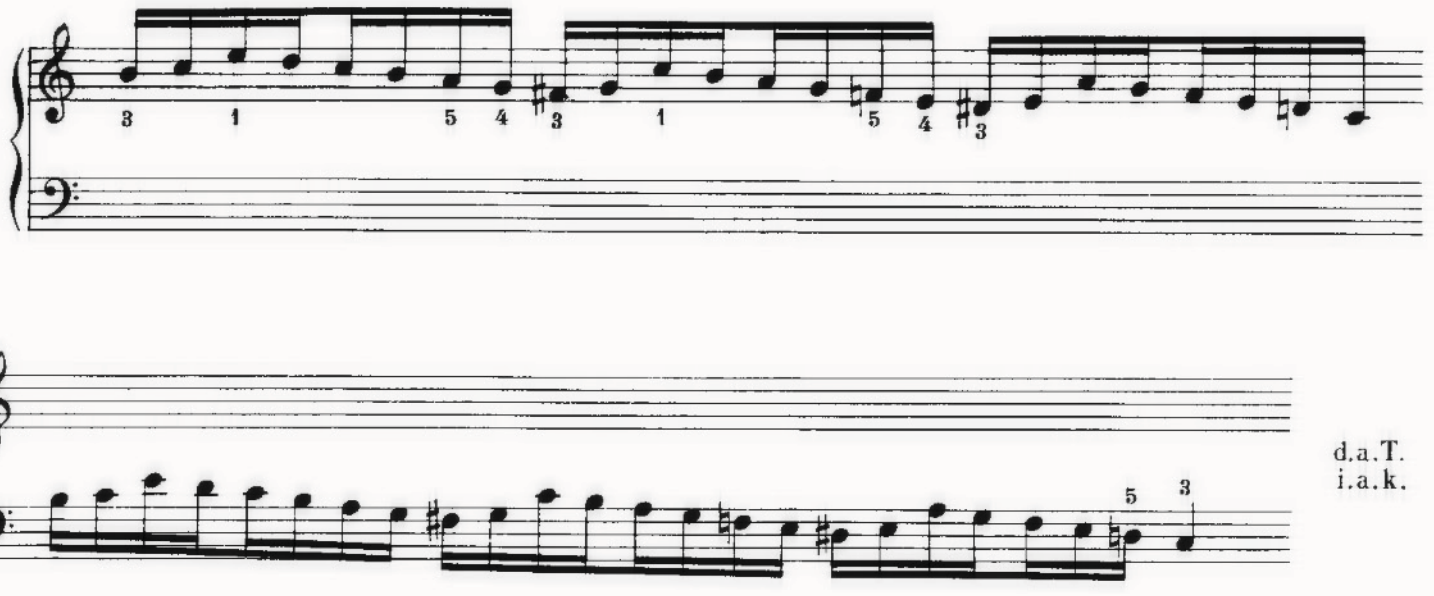


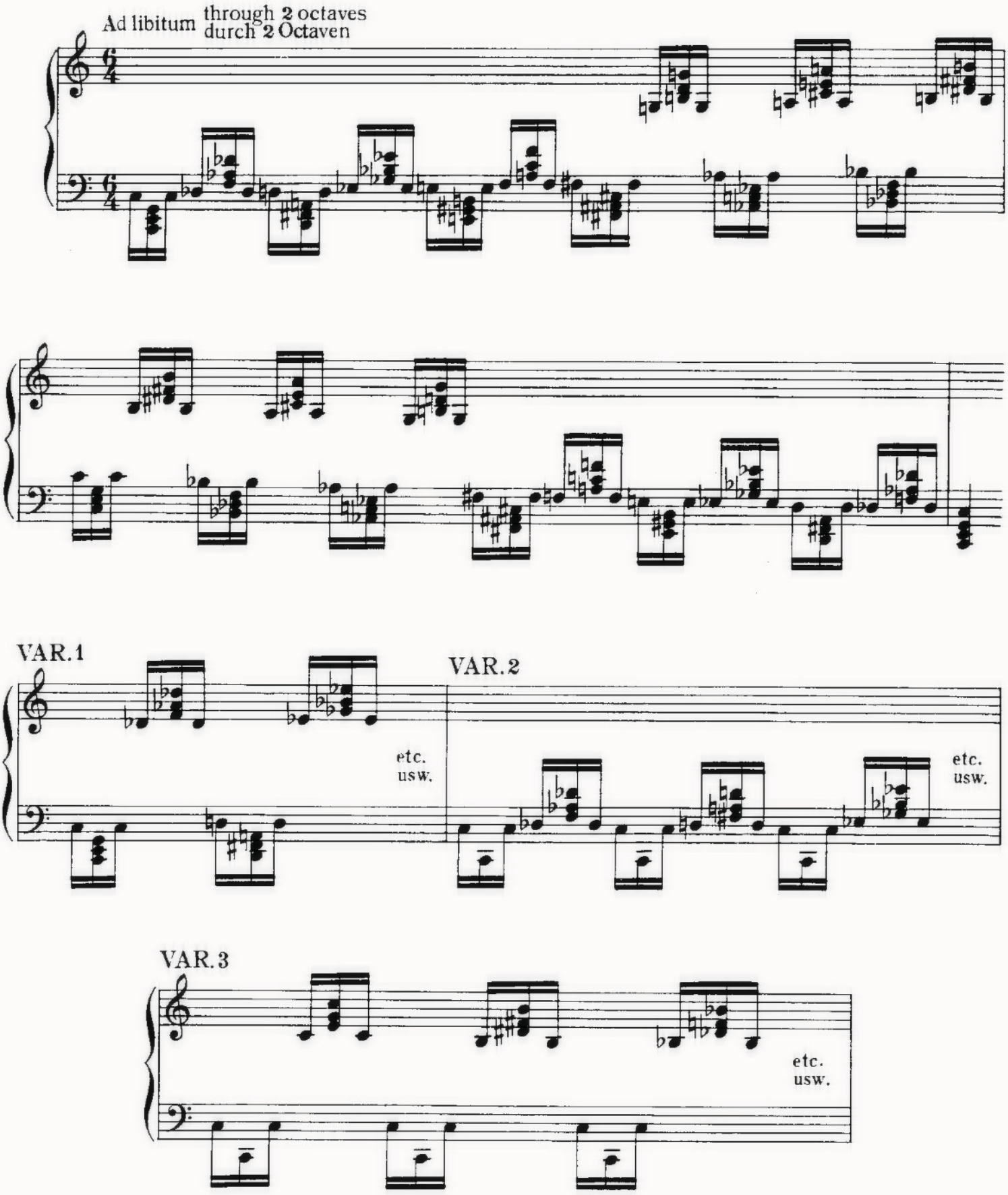
No. 7 *



* Note the unusual fingering.

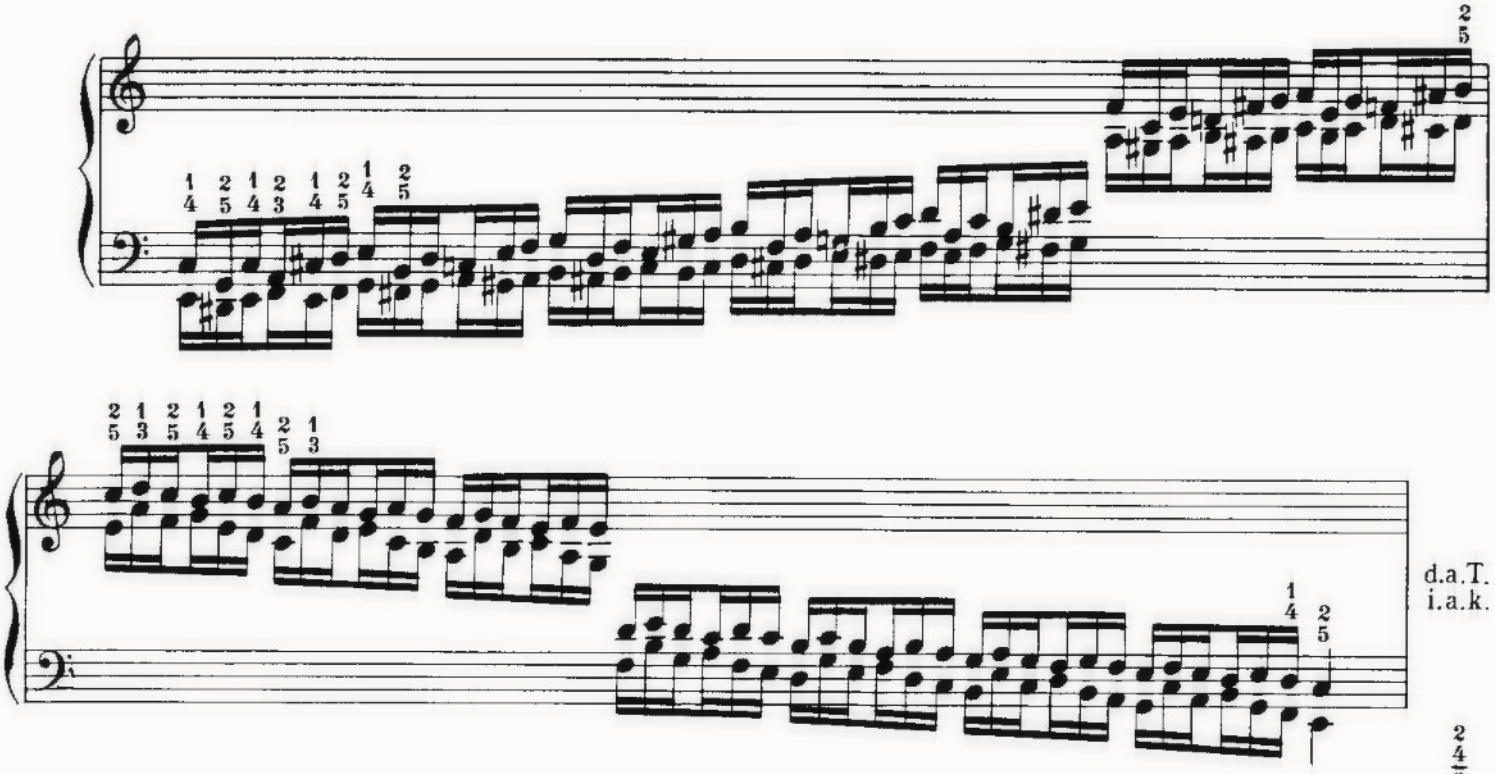
* Man achte auf den ungewöhnlichen Fingersatz.

No. 8

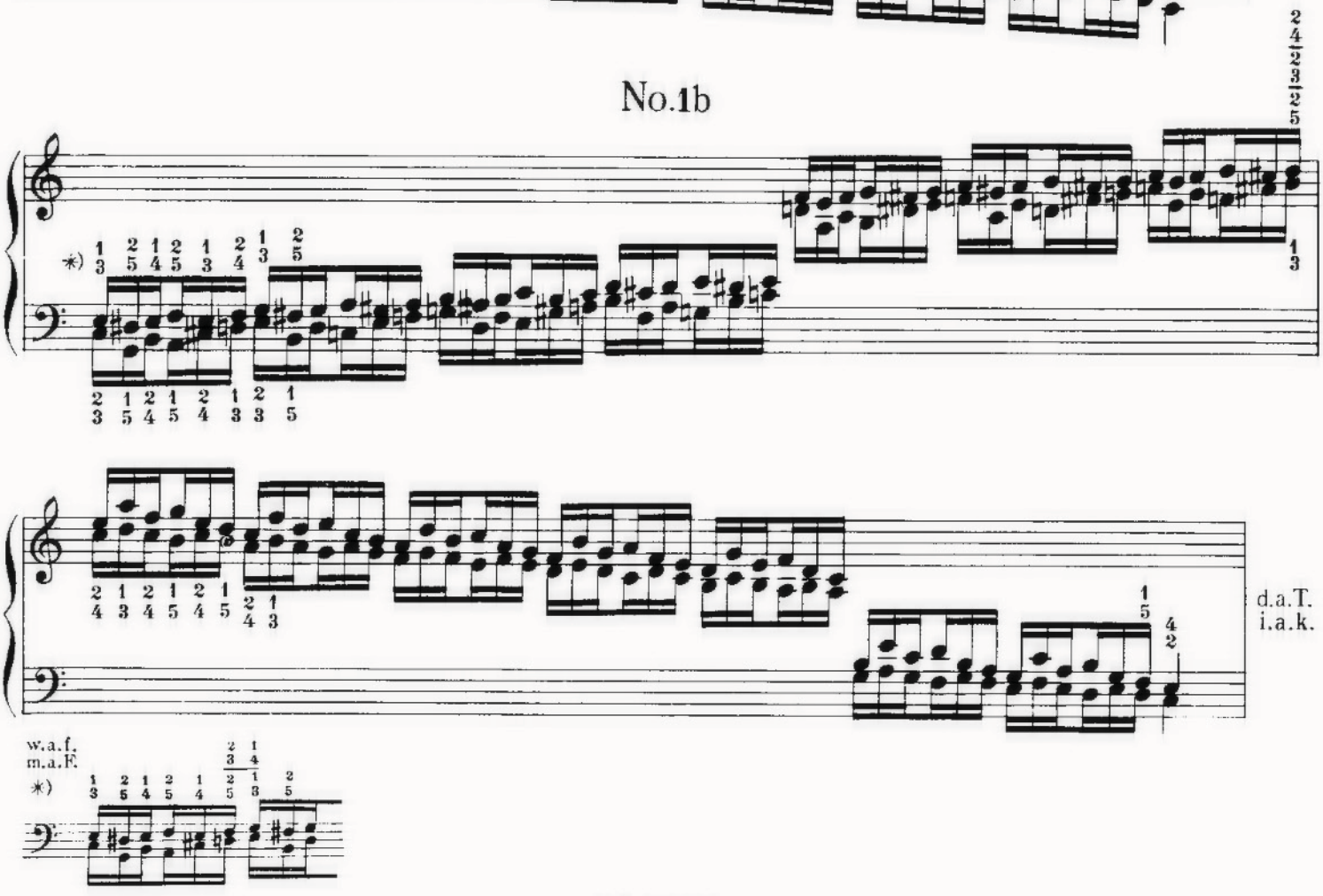

Ad libitum through 2 octaves
durch 2 Oktaven
VAR. 1
etc.
usw.
VAR. 2
etc.
usw.
VAR. 3
etc.
usw.

EXERCISES IN DOUBLE-NOTES | UEBUNGEN IN DOPPELGRIFFEN

No. 1a



No. 1b



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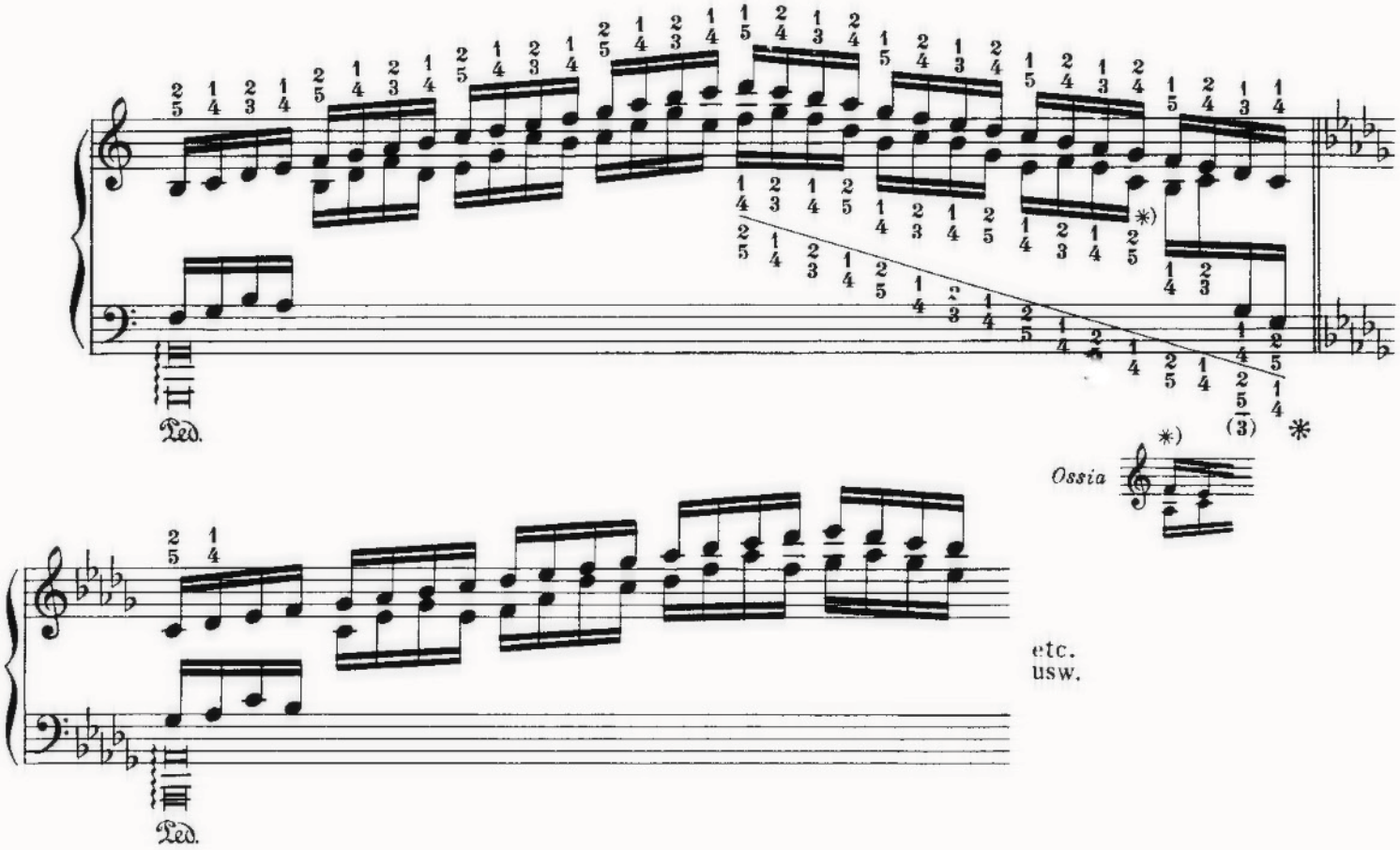
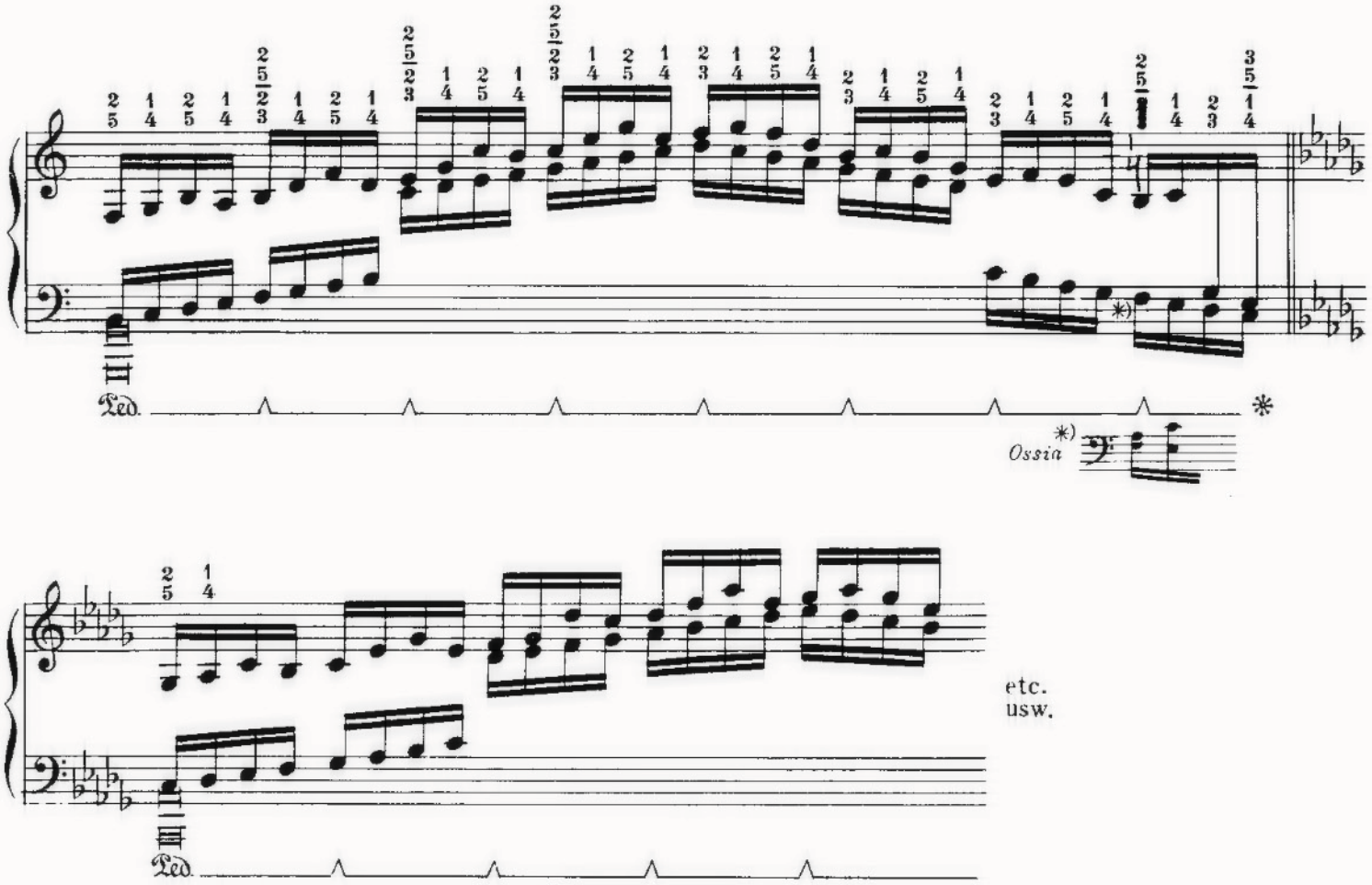
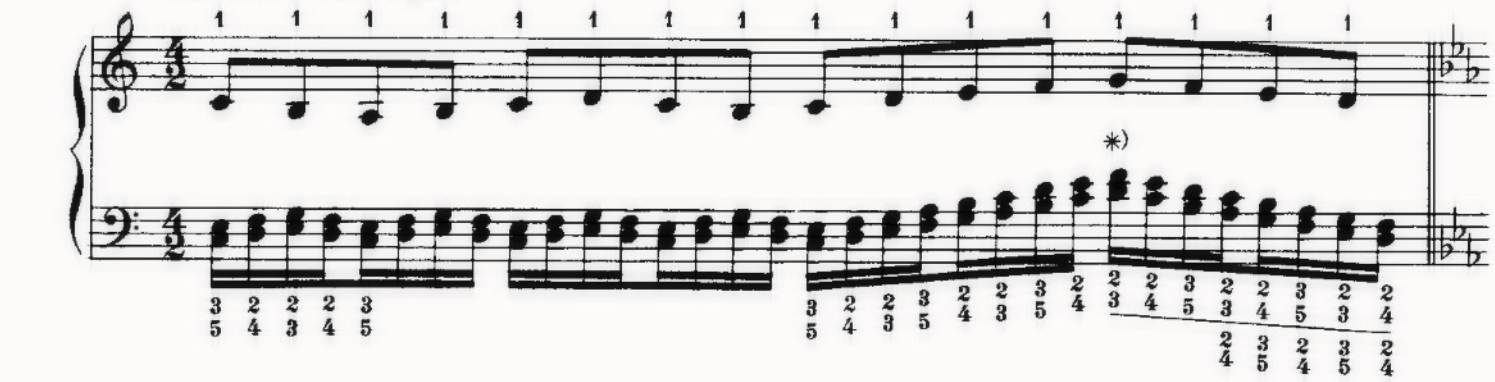
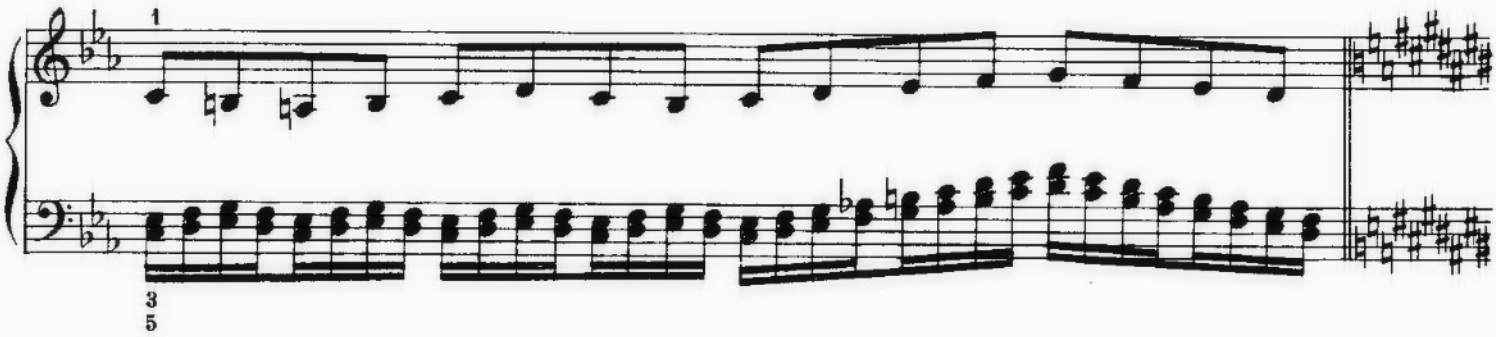


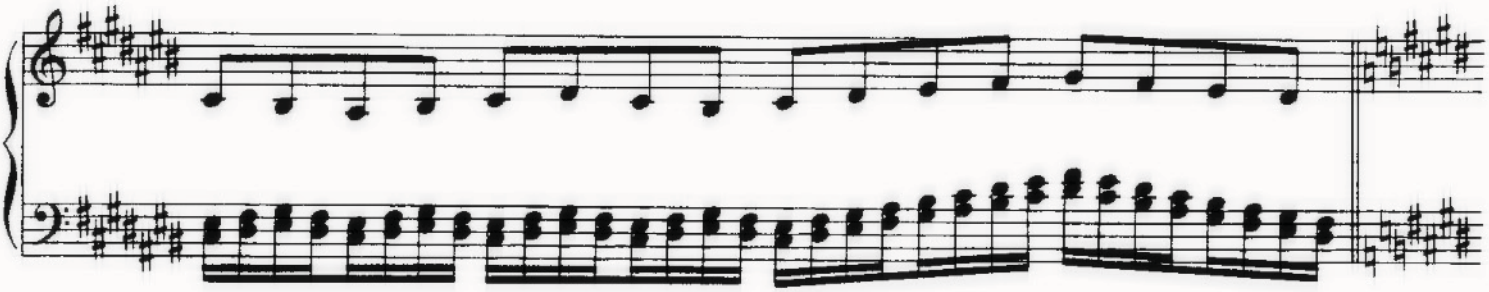


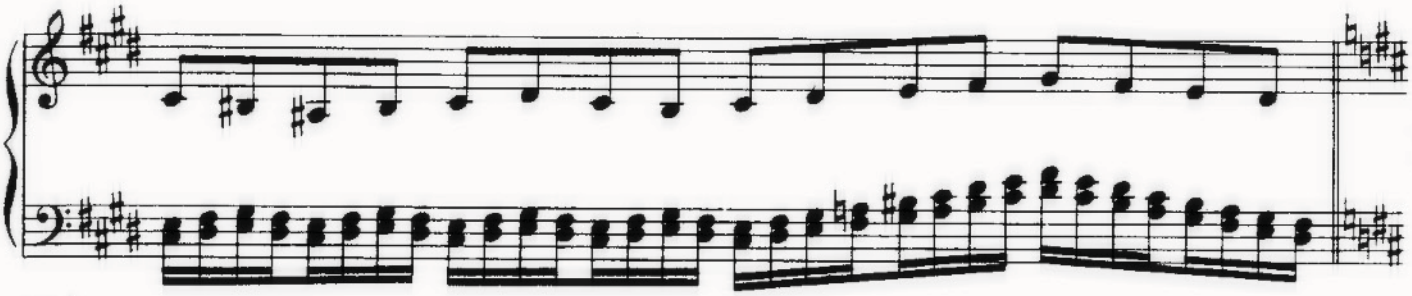
No. 3

The quavers
Die Achtel } non legato



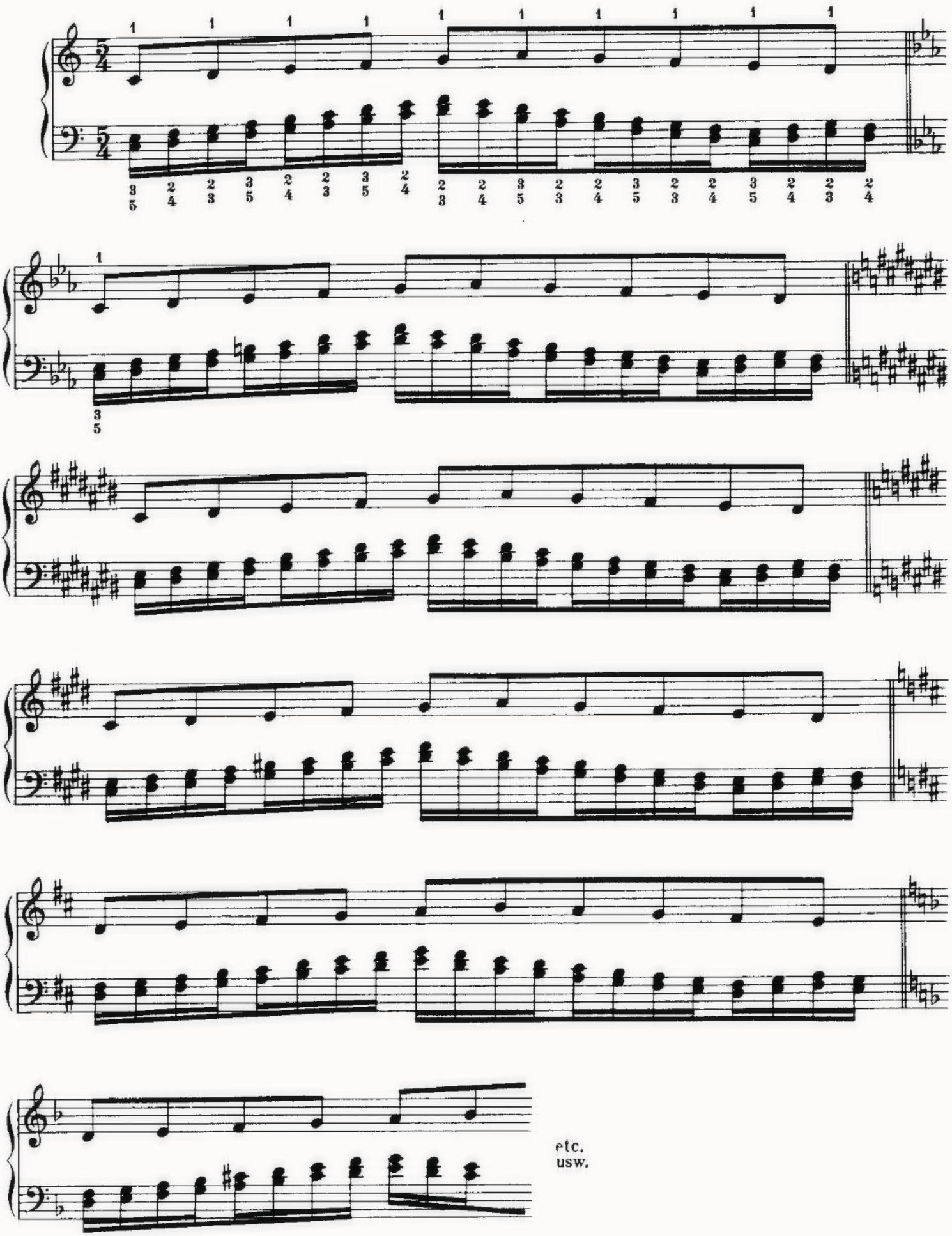




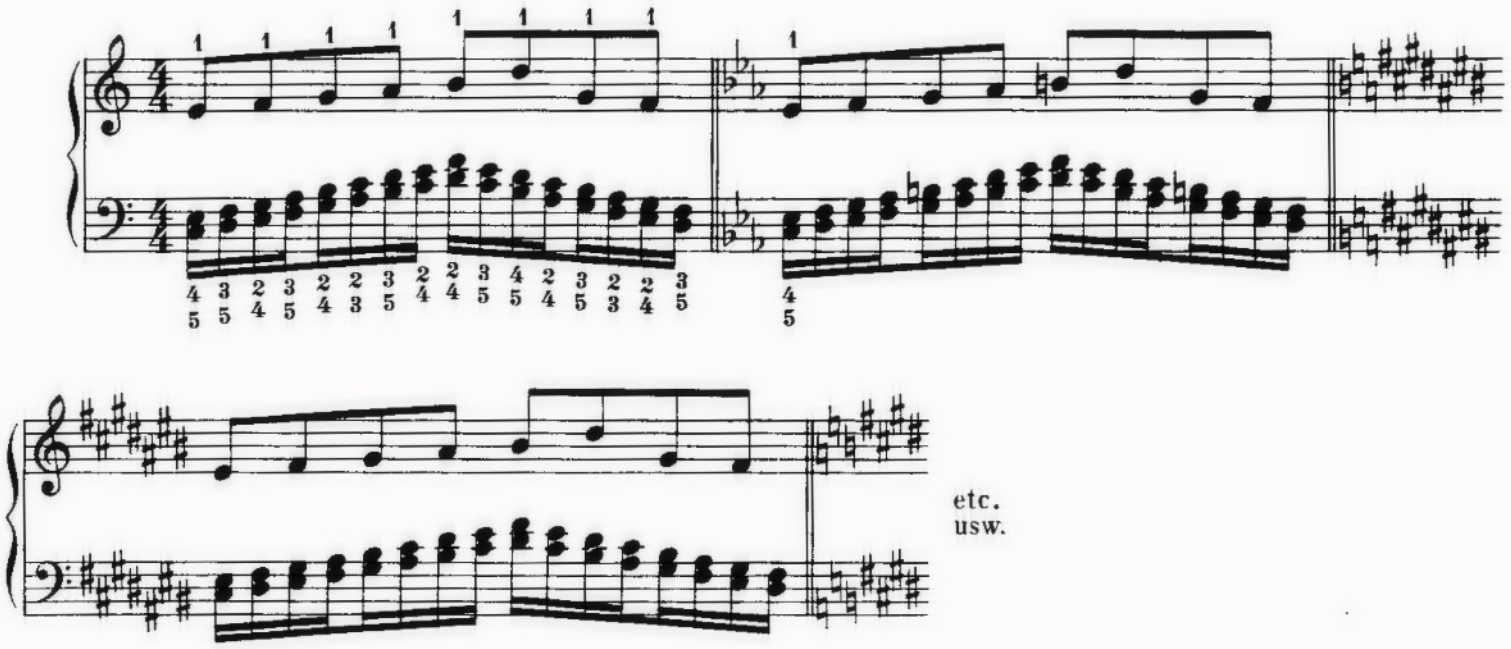


w.a.f.
m.a.F.

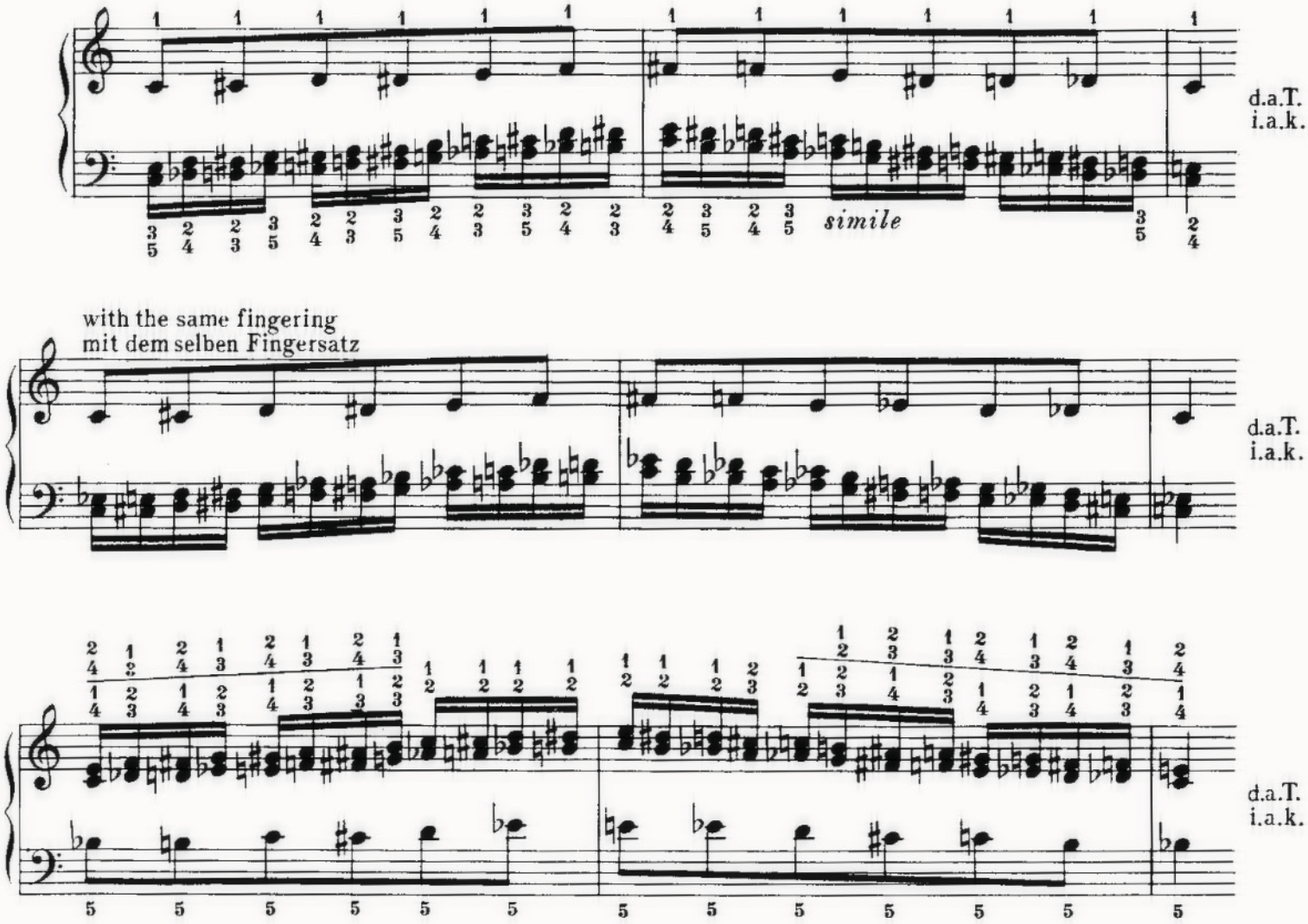
No. 4

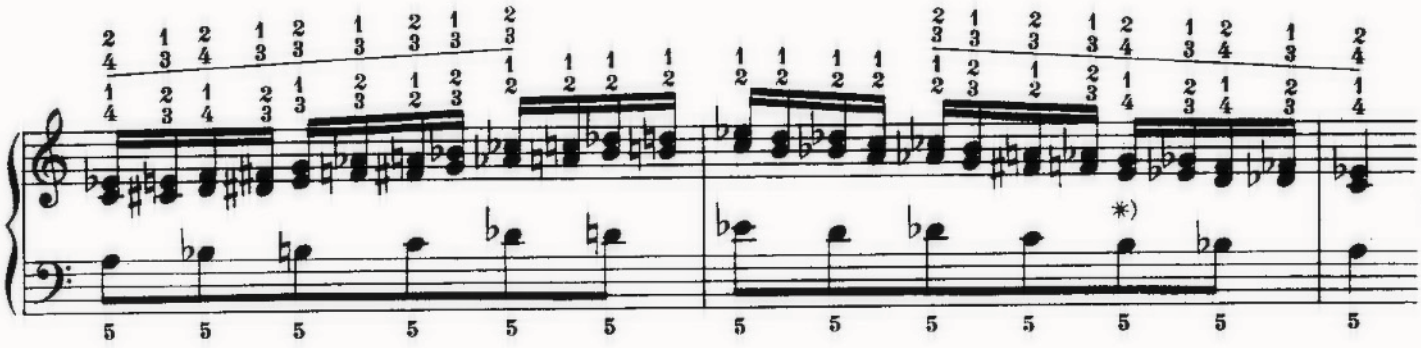


No. 5

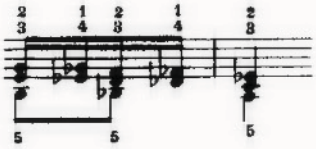

etc.
usw.

No. 6


simile
d.a.T.
i.a.k.
with the same fingering
mit dem selben Fingersatz
d.a.T.
i.a.k.
d.a.T.
i.a.k.

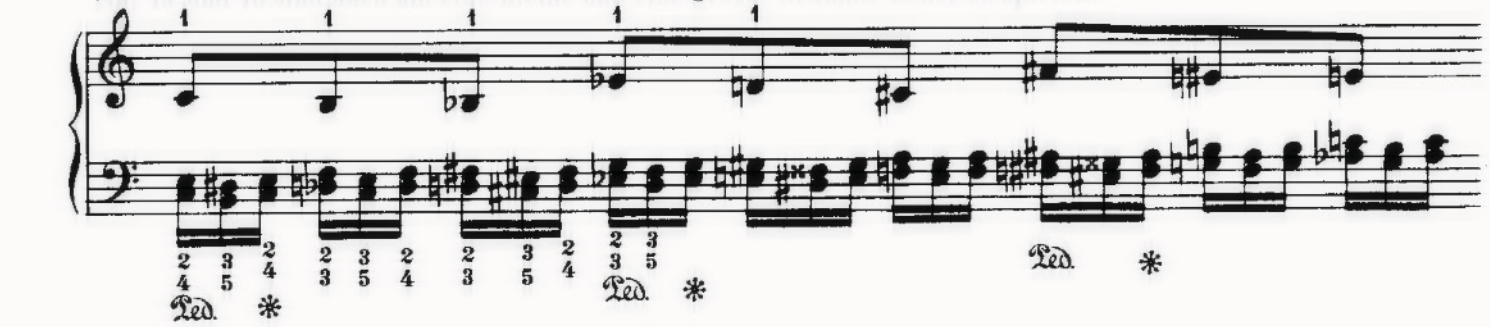


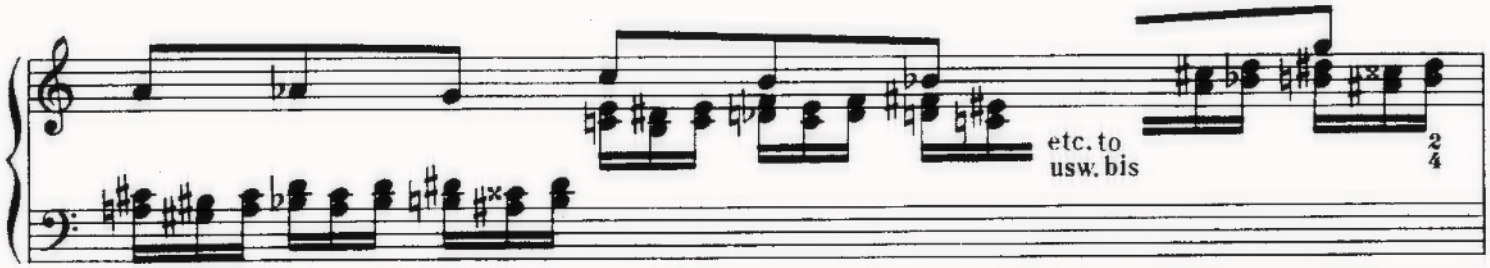
with alternative fingering
mit anderem Fingersatz

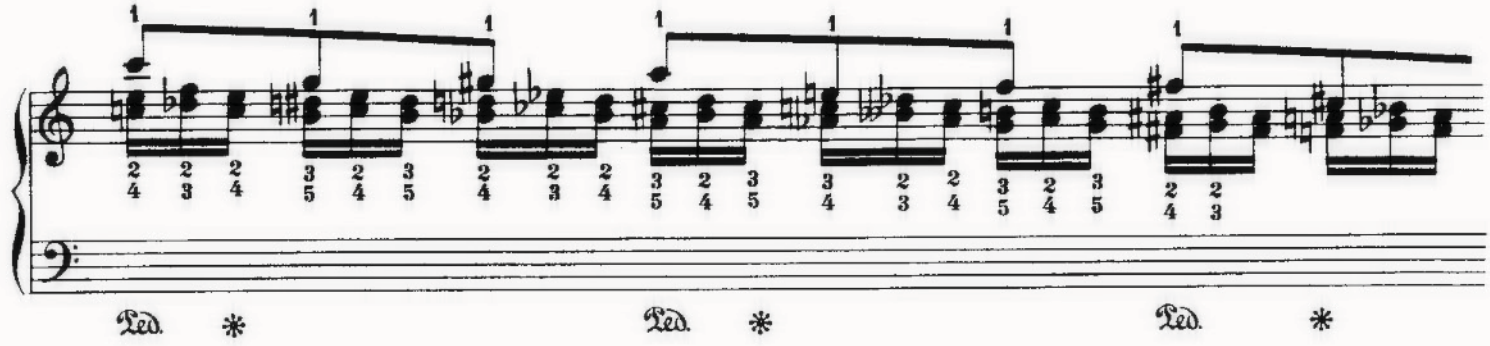


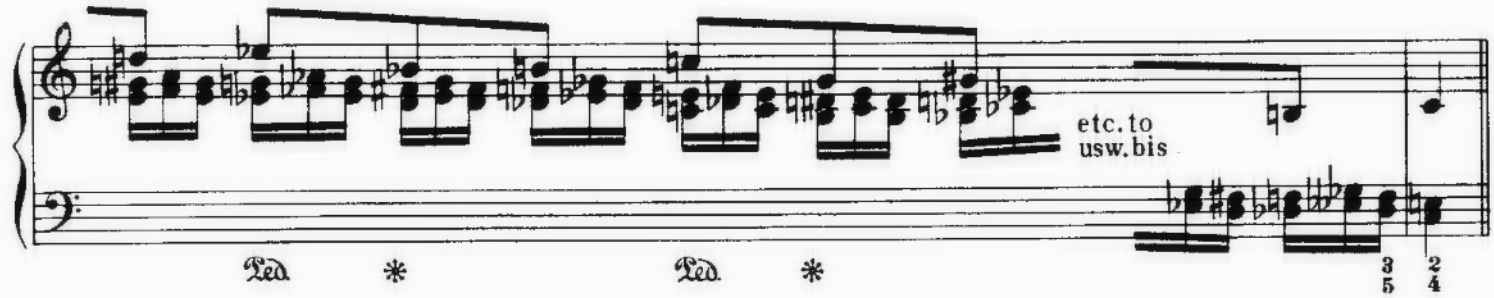
No. 7a

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.

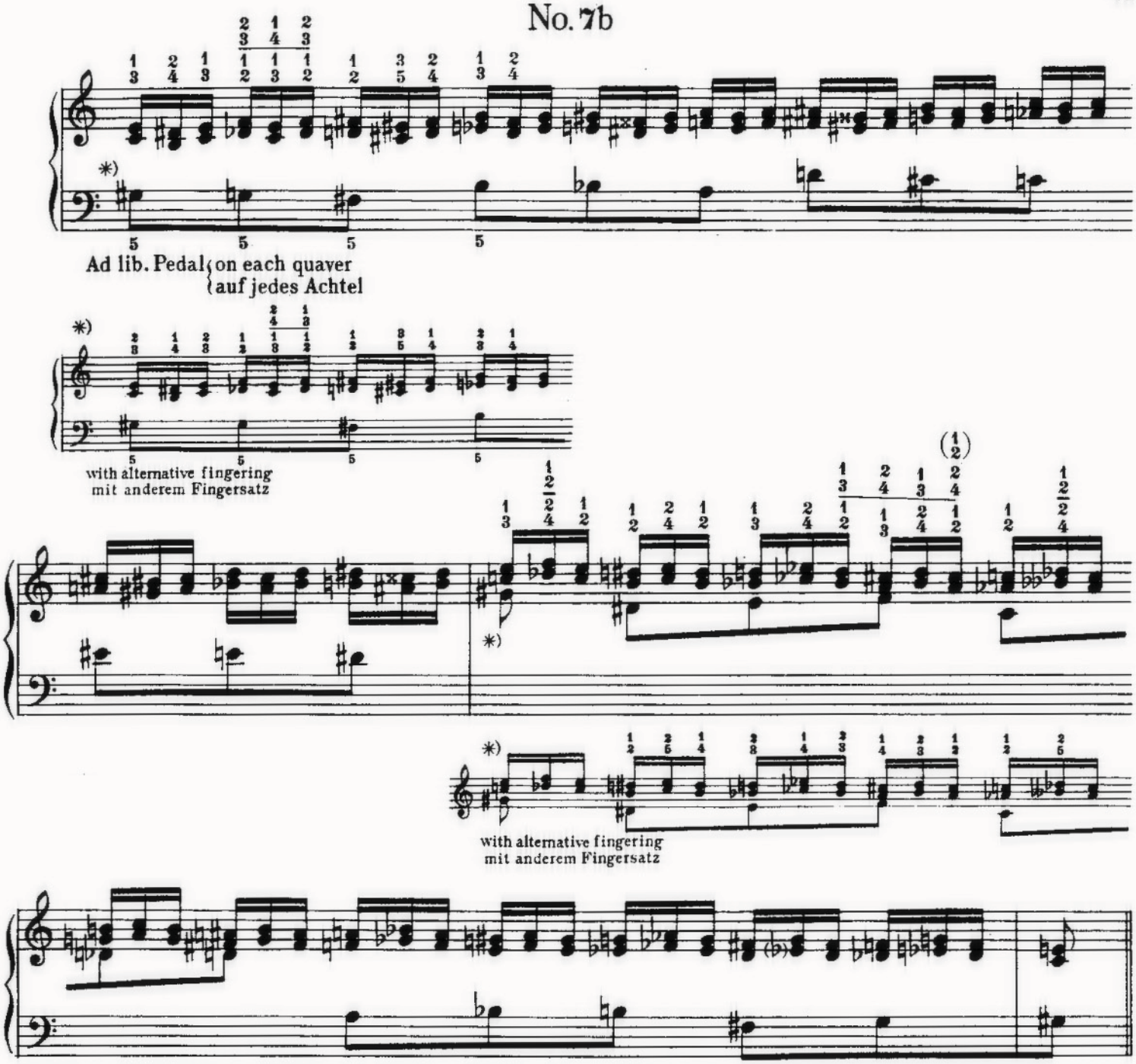






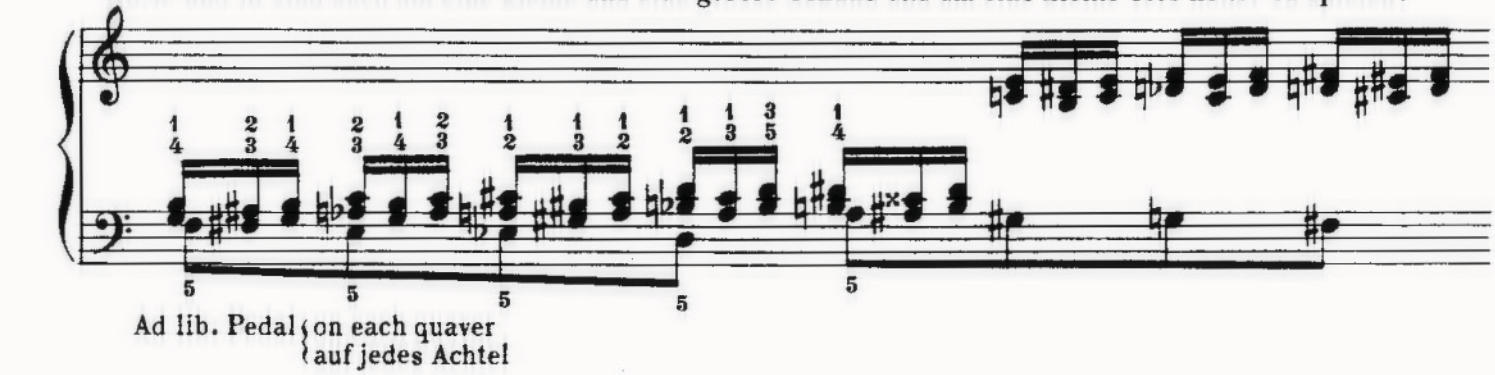


No. 7b



No. 7c

No. 7c and 7d are 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.



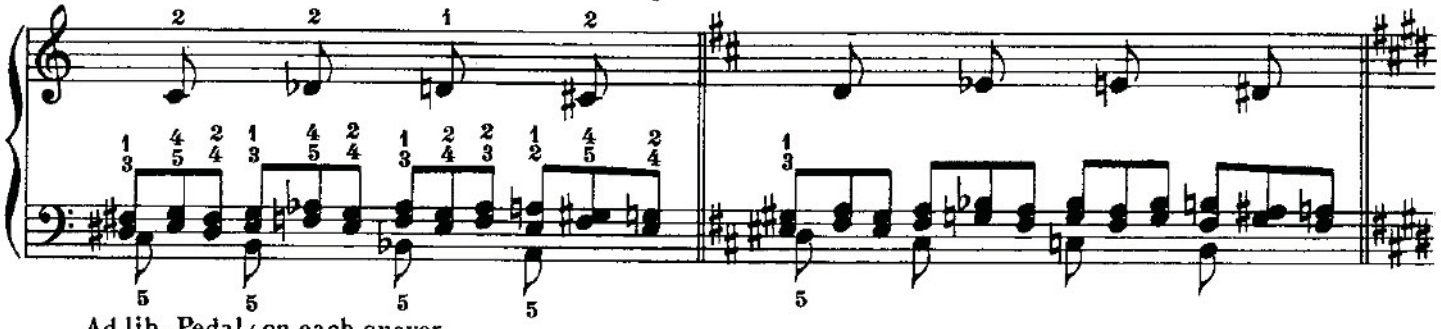
w. a. f.
m. a. F.

No. 7d

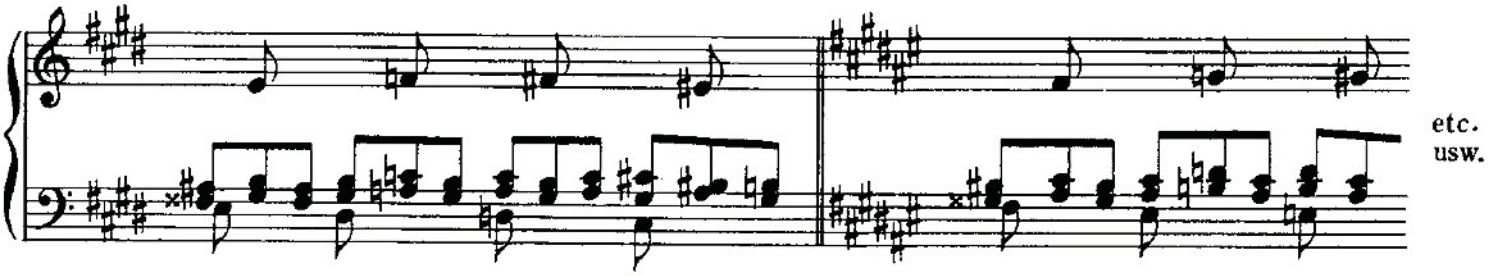
Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

No. 8a

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



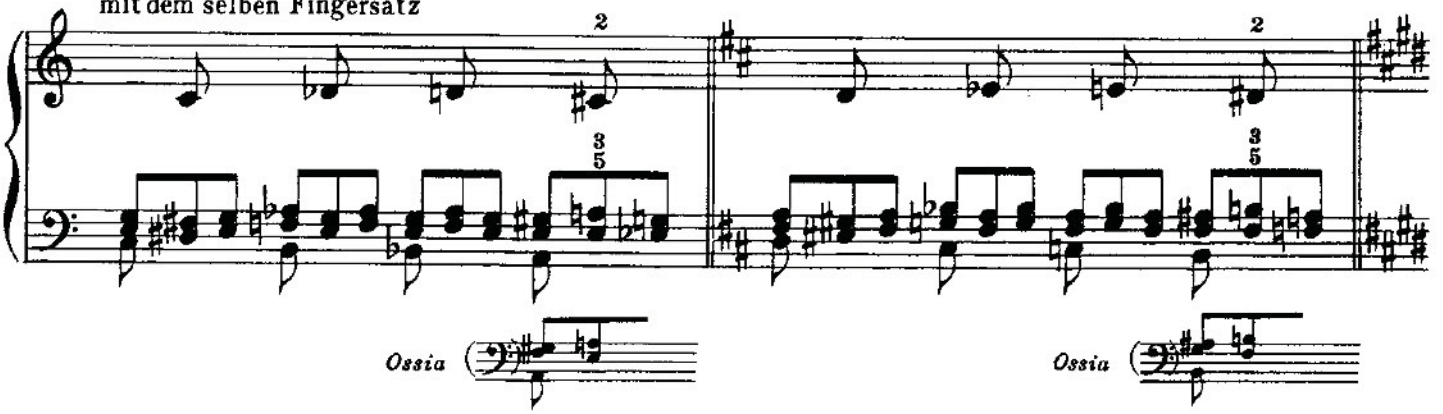
Ad lib. Pedal { on each quaver / auf jedes Achtel



etc.
usw.

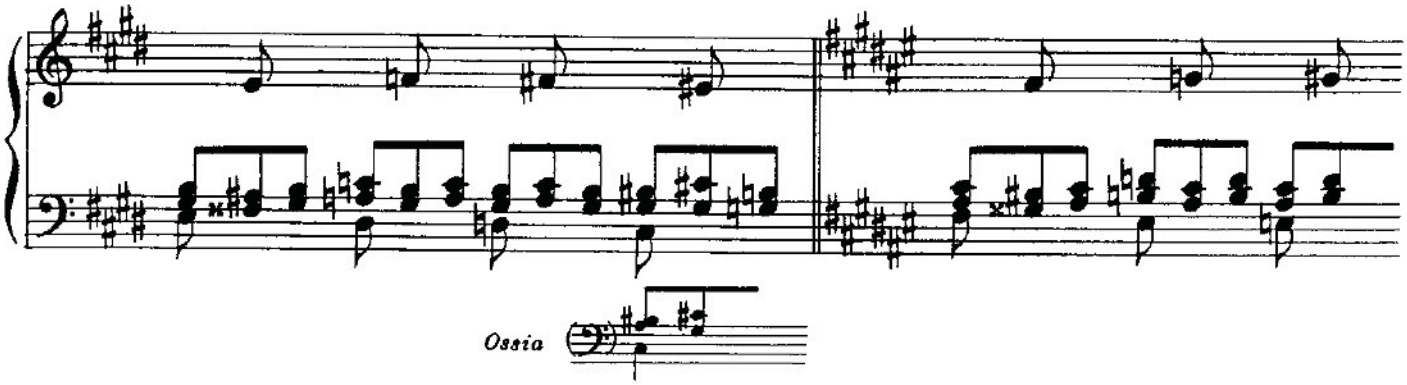
No. 8b

with same fingering
mit dem selben Fingersatz



Ossia

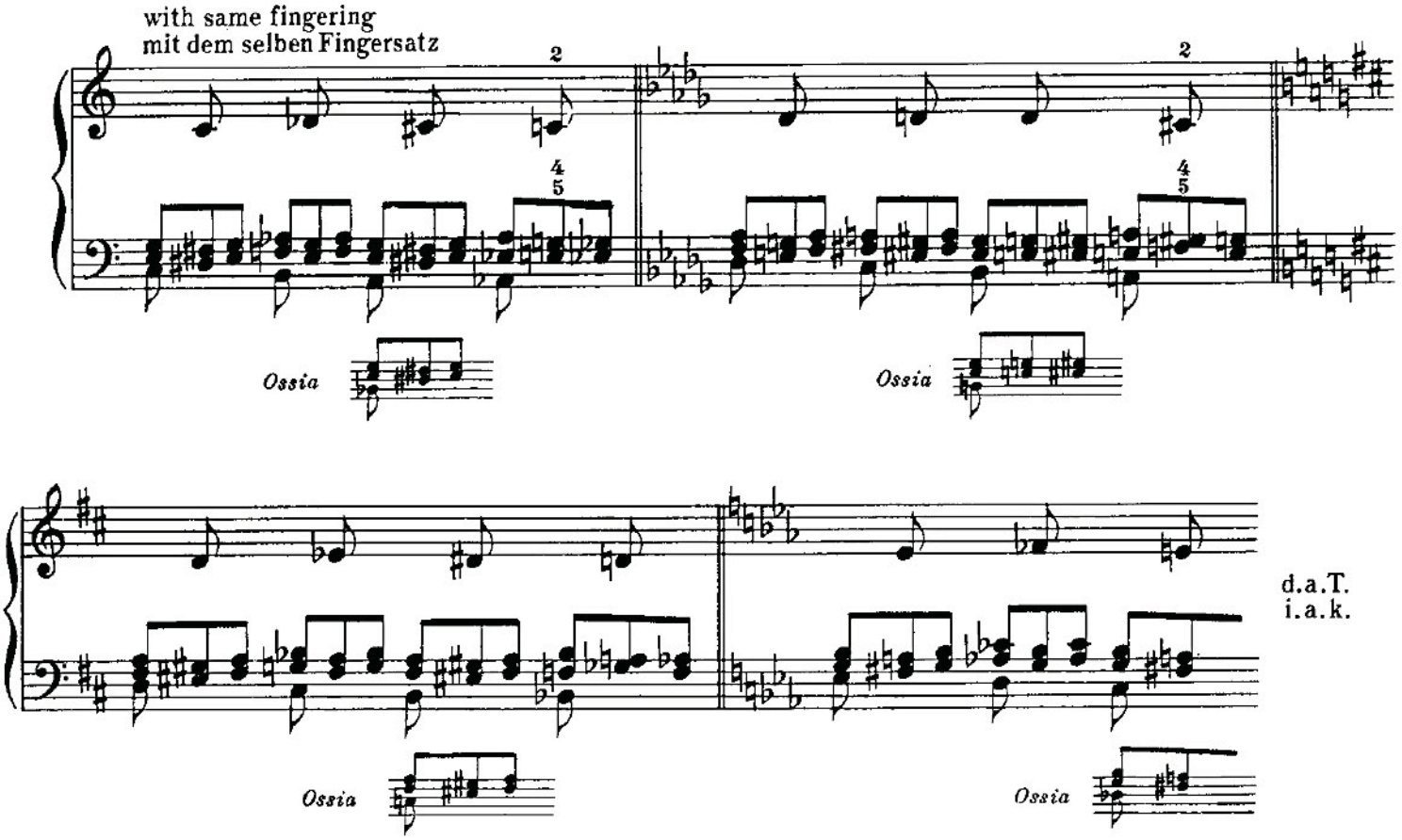
Ossia



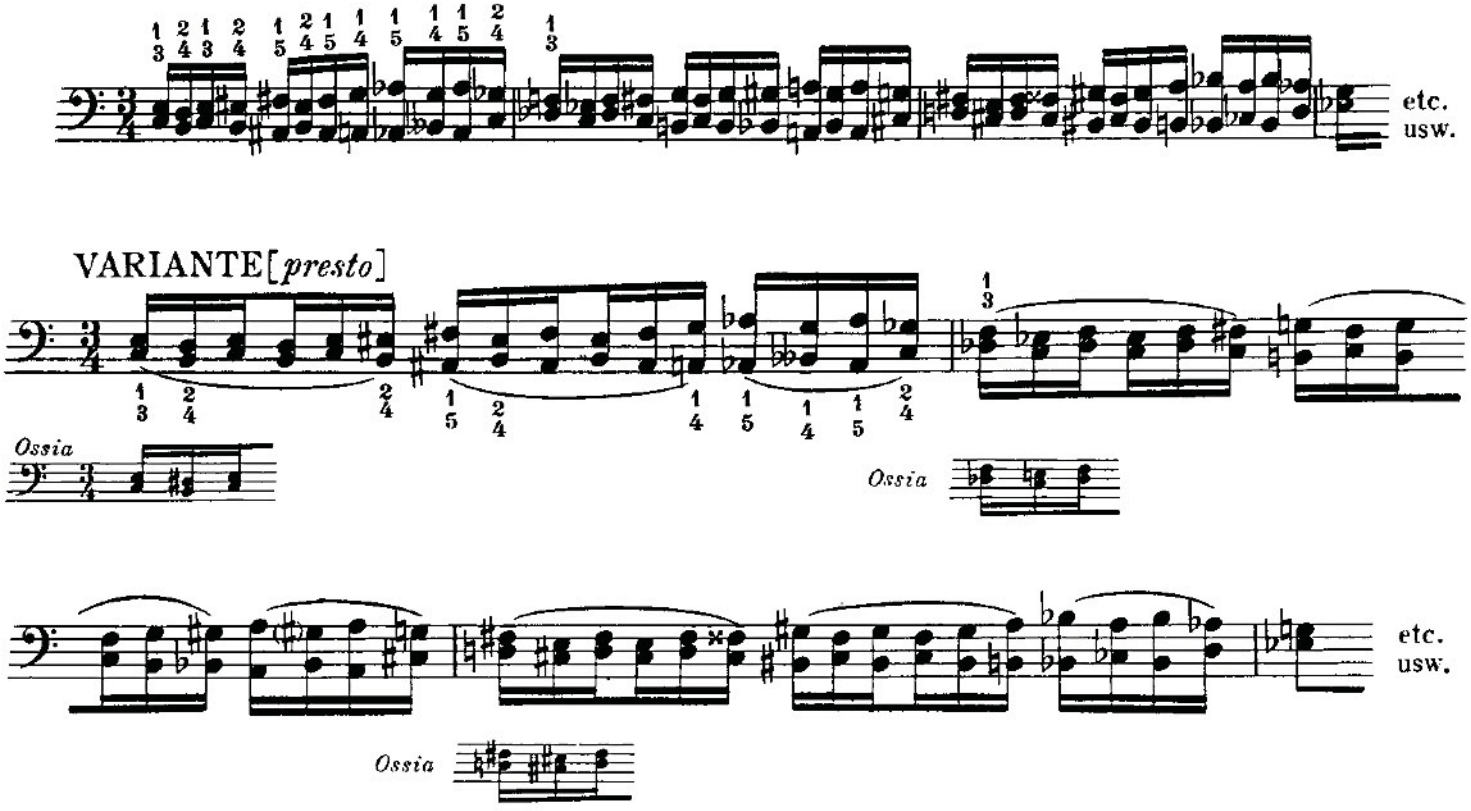
etc.
usw.

Ossia

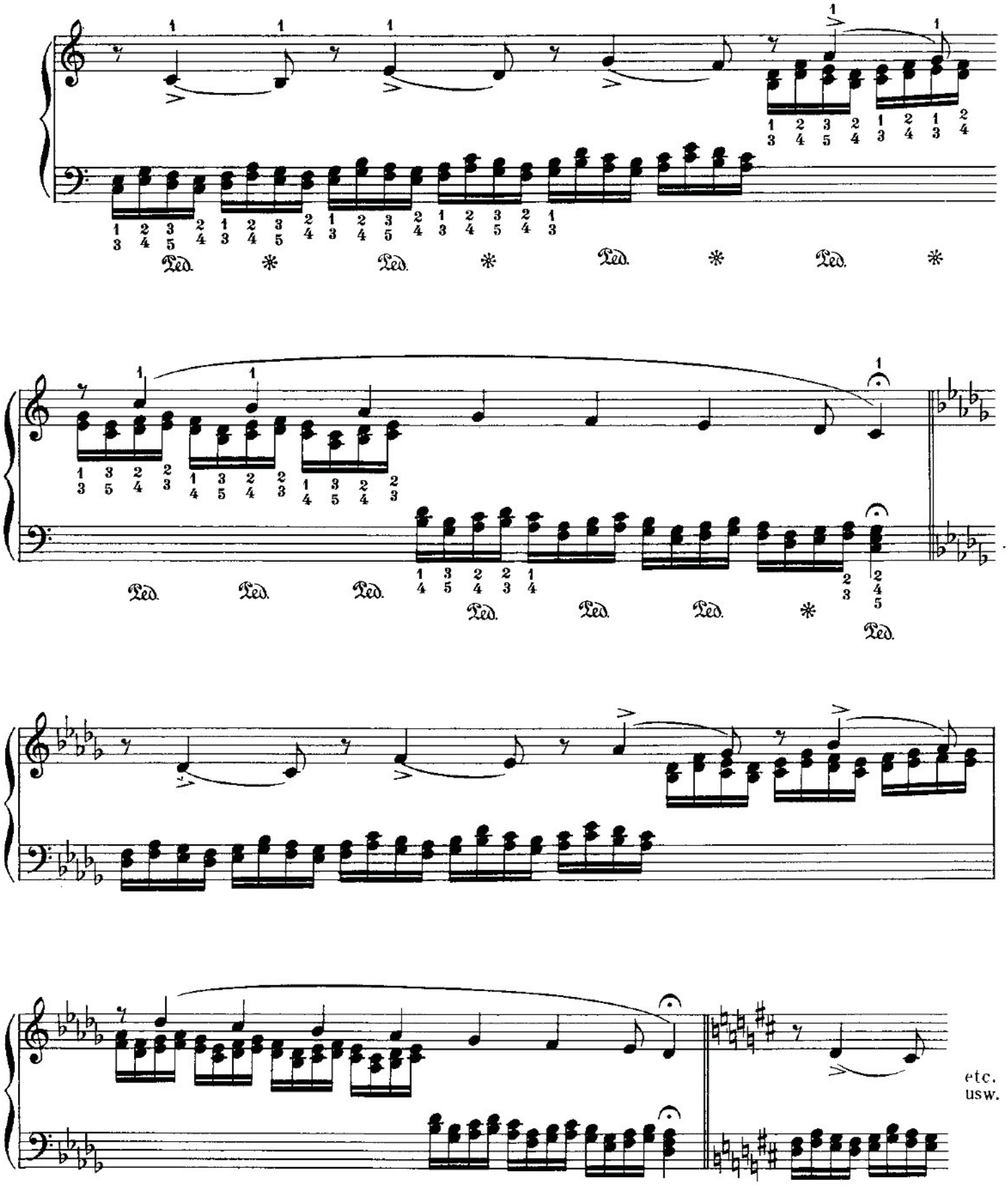
No. 8c


with same fingering
mit dem selben Fingersatz
Ossia
Ossia
Ossia
Ossia
d.a.T.
i.a.k.

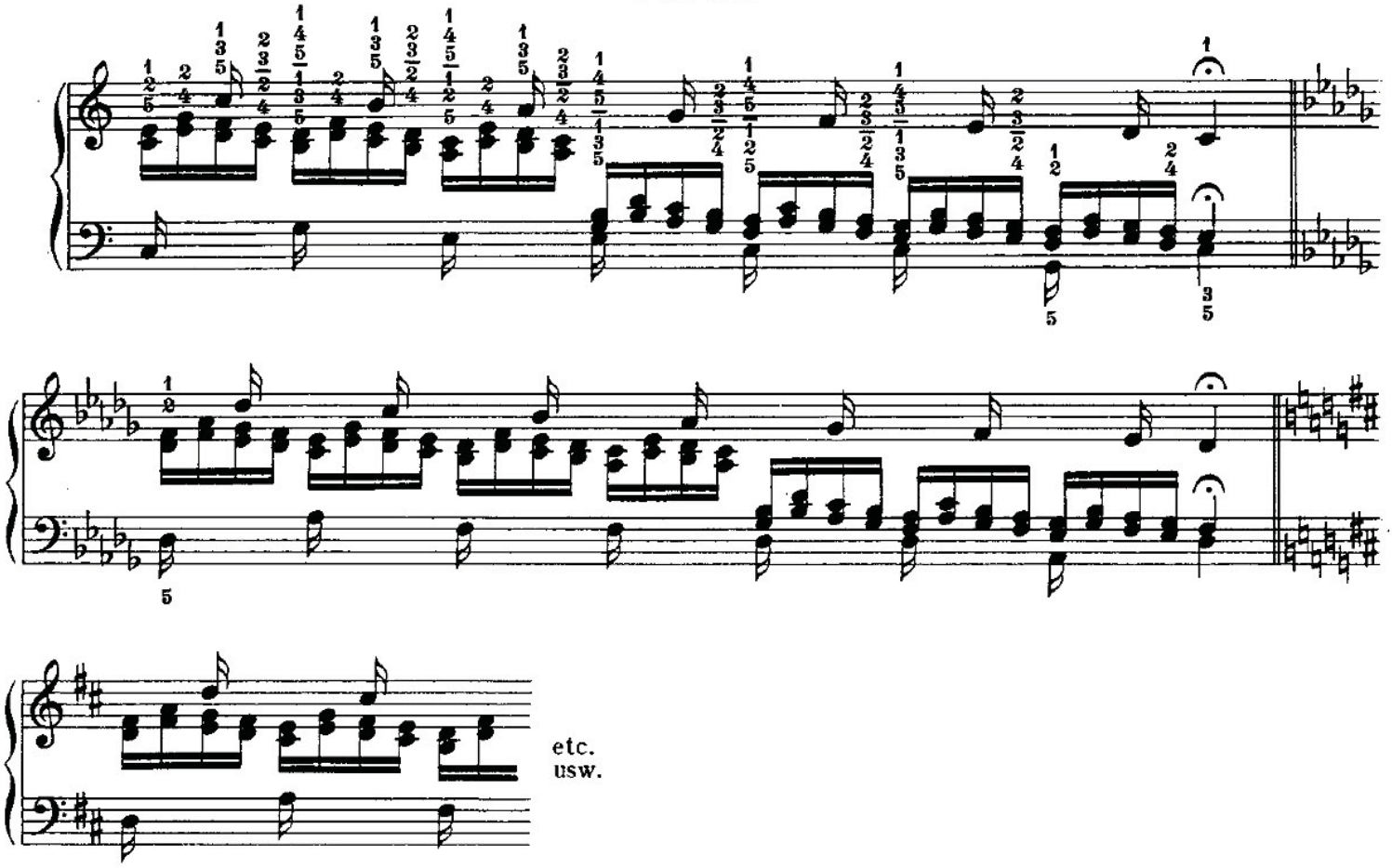
No. 9


etc.
usw.
VARIANTE [presto]
Ossia
Ossia
etc.
usw.
Ossia

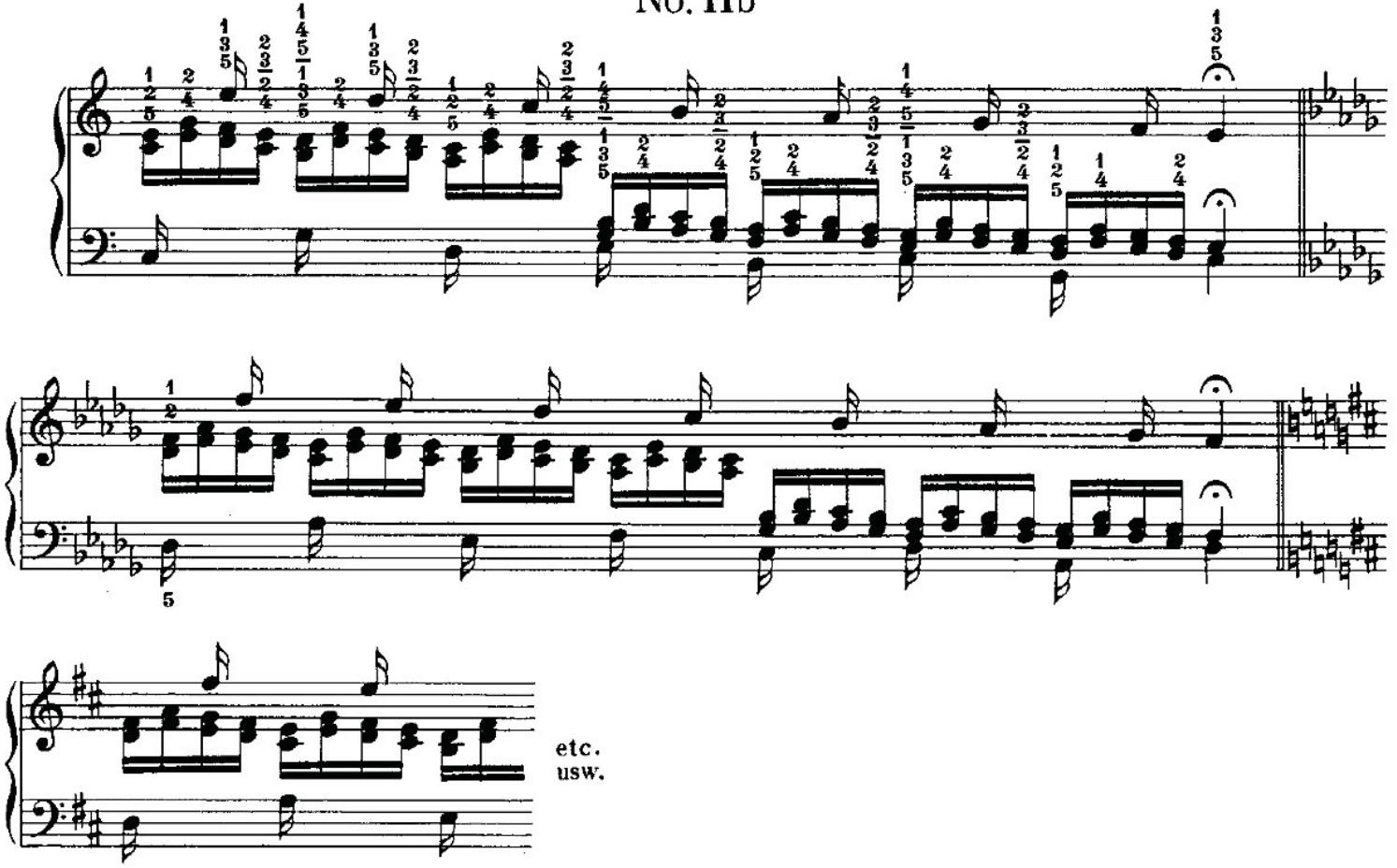
No. 10



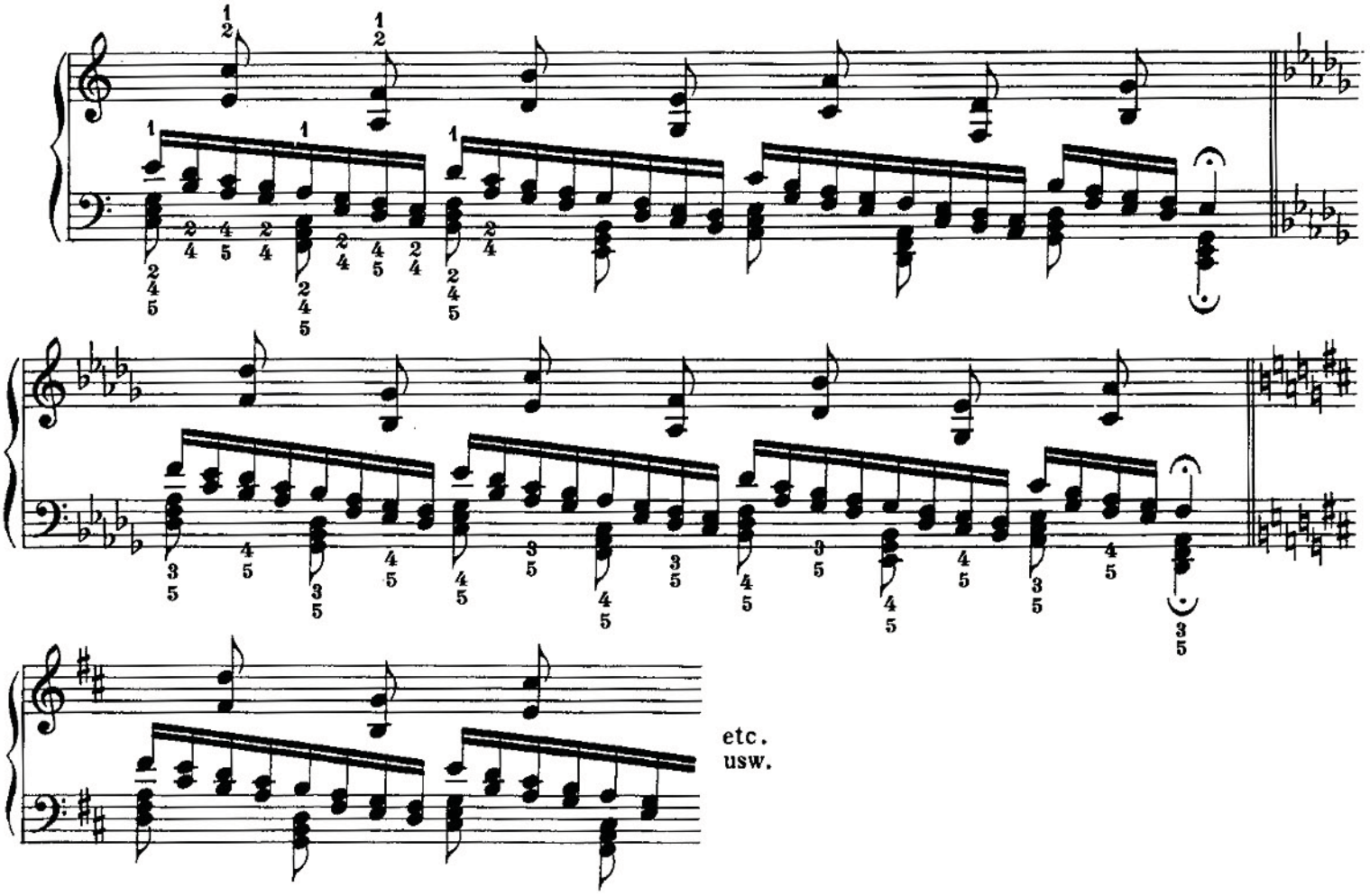
No. 11a



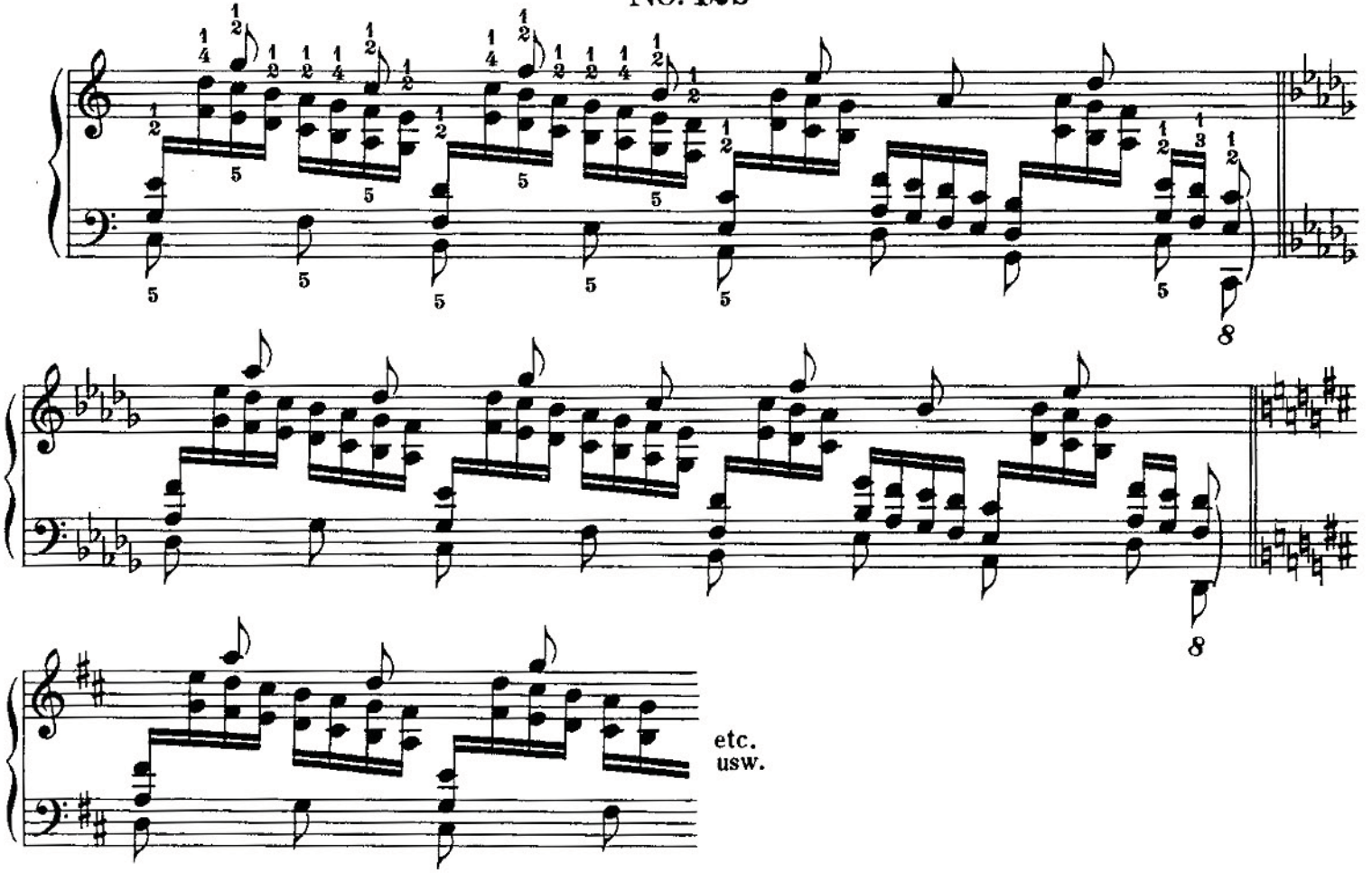
No. 11b



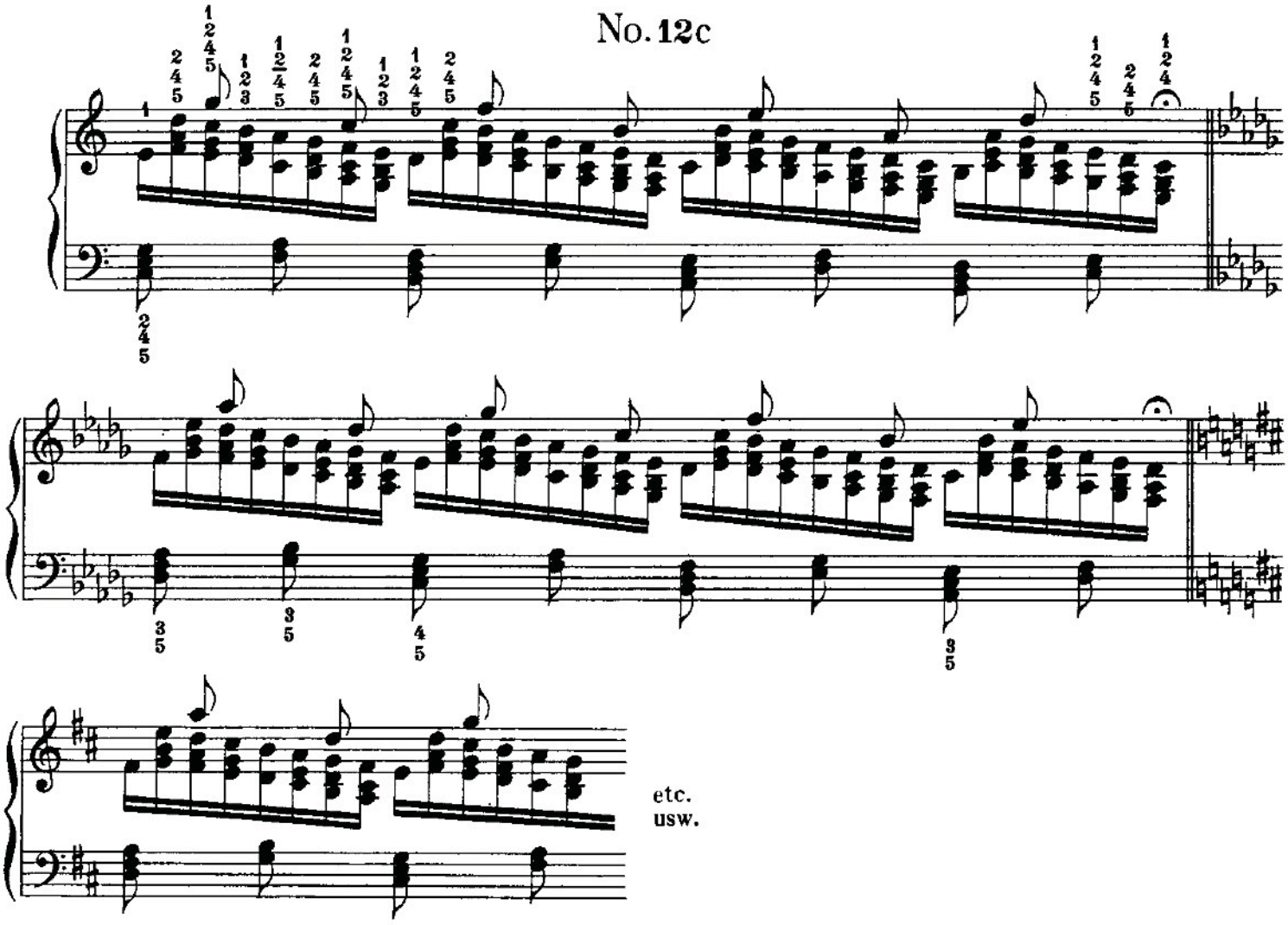
No. 12a



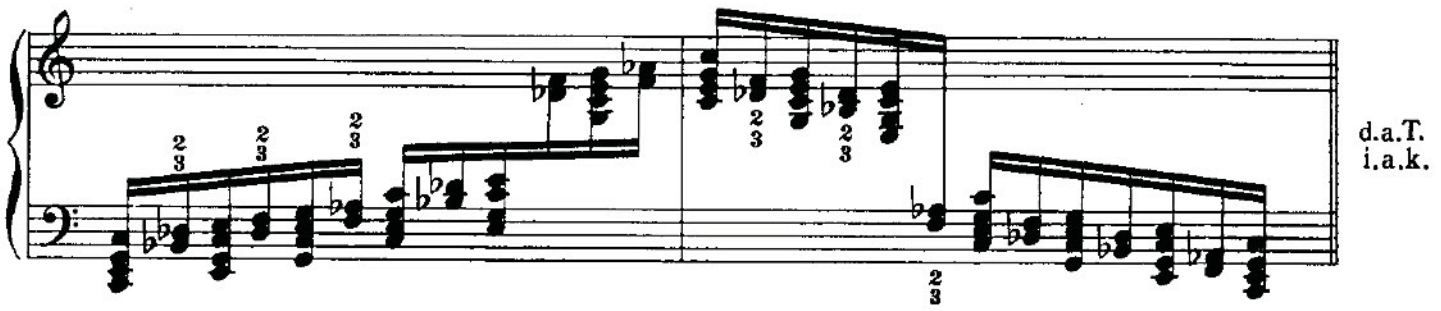
No. 12b



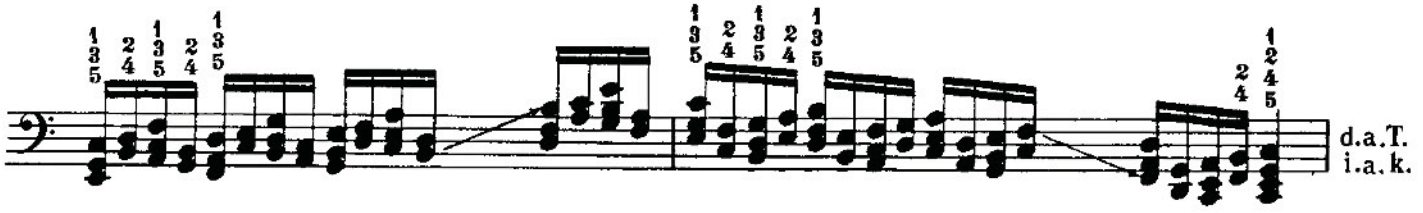
No. 12c



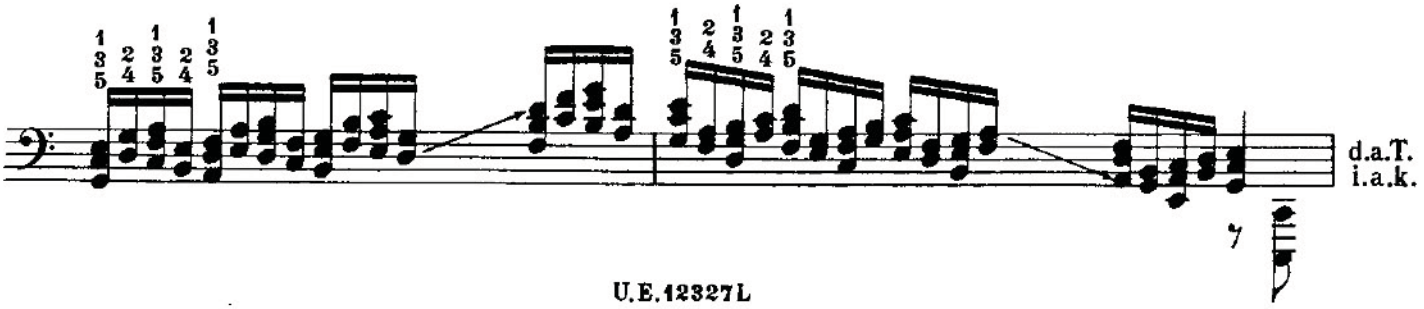
No. 13



No. 14a



No. 14b



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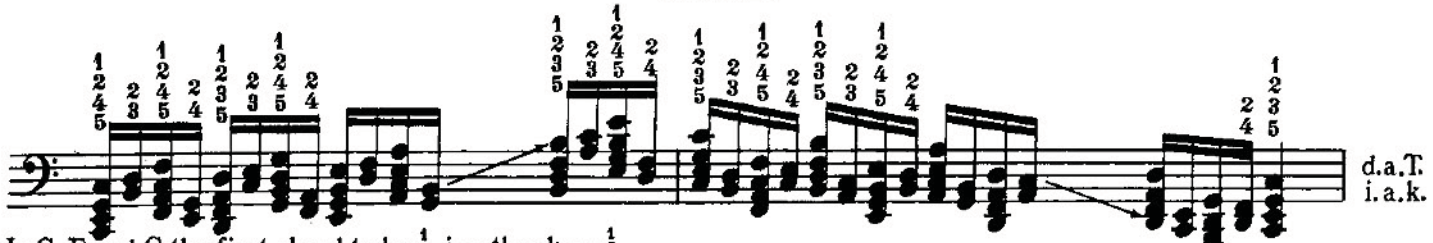
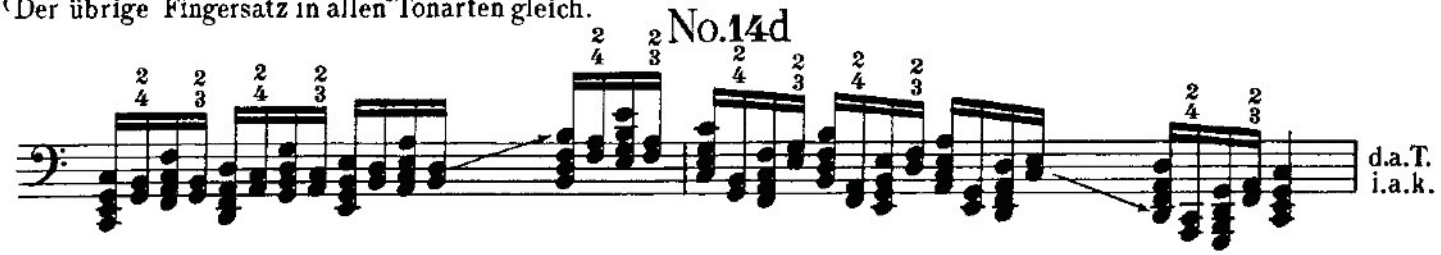
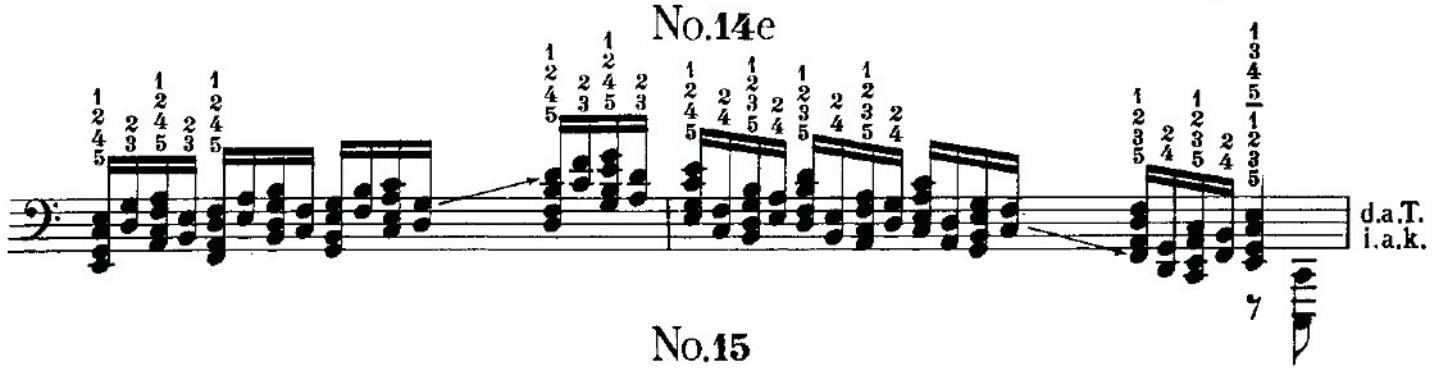


In C, F and G the first chord to be $\frac{1}{4}$, in other keys $\frac{1}{3}$.
The rest of the fingering is the same for all keys.
In C, F und G der erste Akkord $\frac{1}{4}$; in den andern Tonarten $\frac{1}{3}$.
Der übrige Fingersatz in allen Tonarten gleich.

No.14d

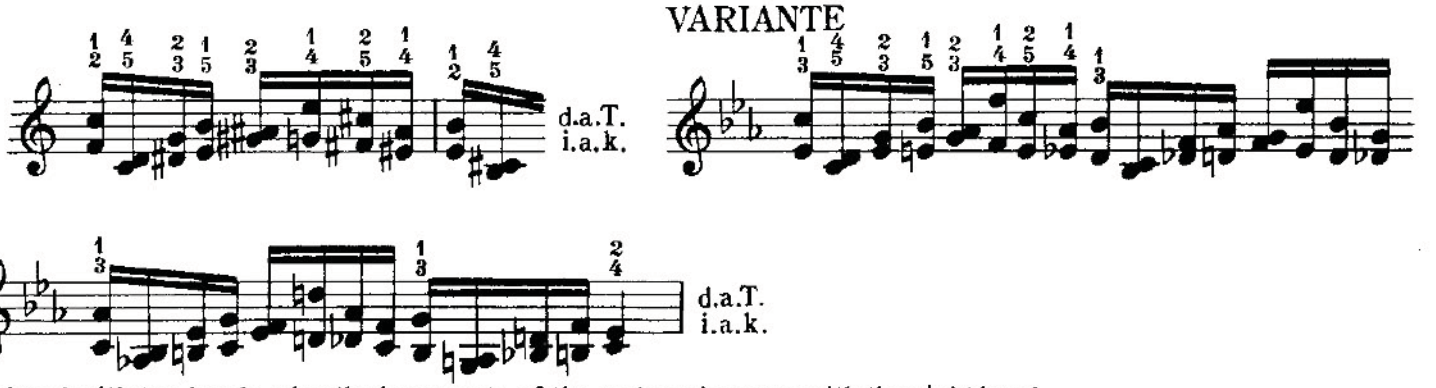


No.14e



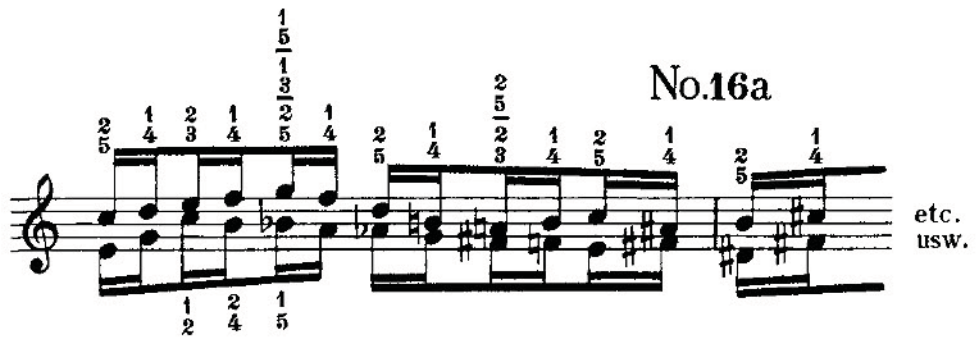
No.15

VARIANTE

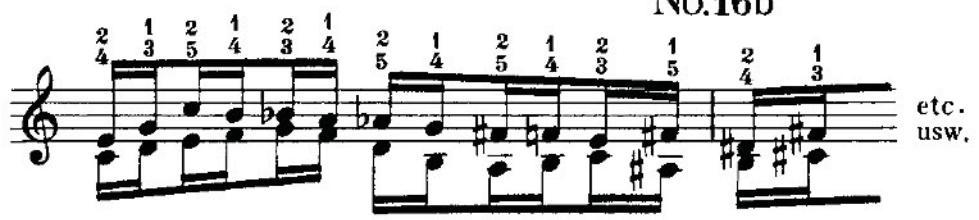


If played with two hands, play the lower note of the 2nd semi-quaver with the right hand.
Diese Uebungen auch zweihändig; dann im zweiten Sechzehntel den unteren Ton mit der Rechten.

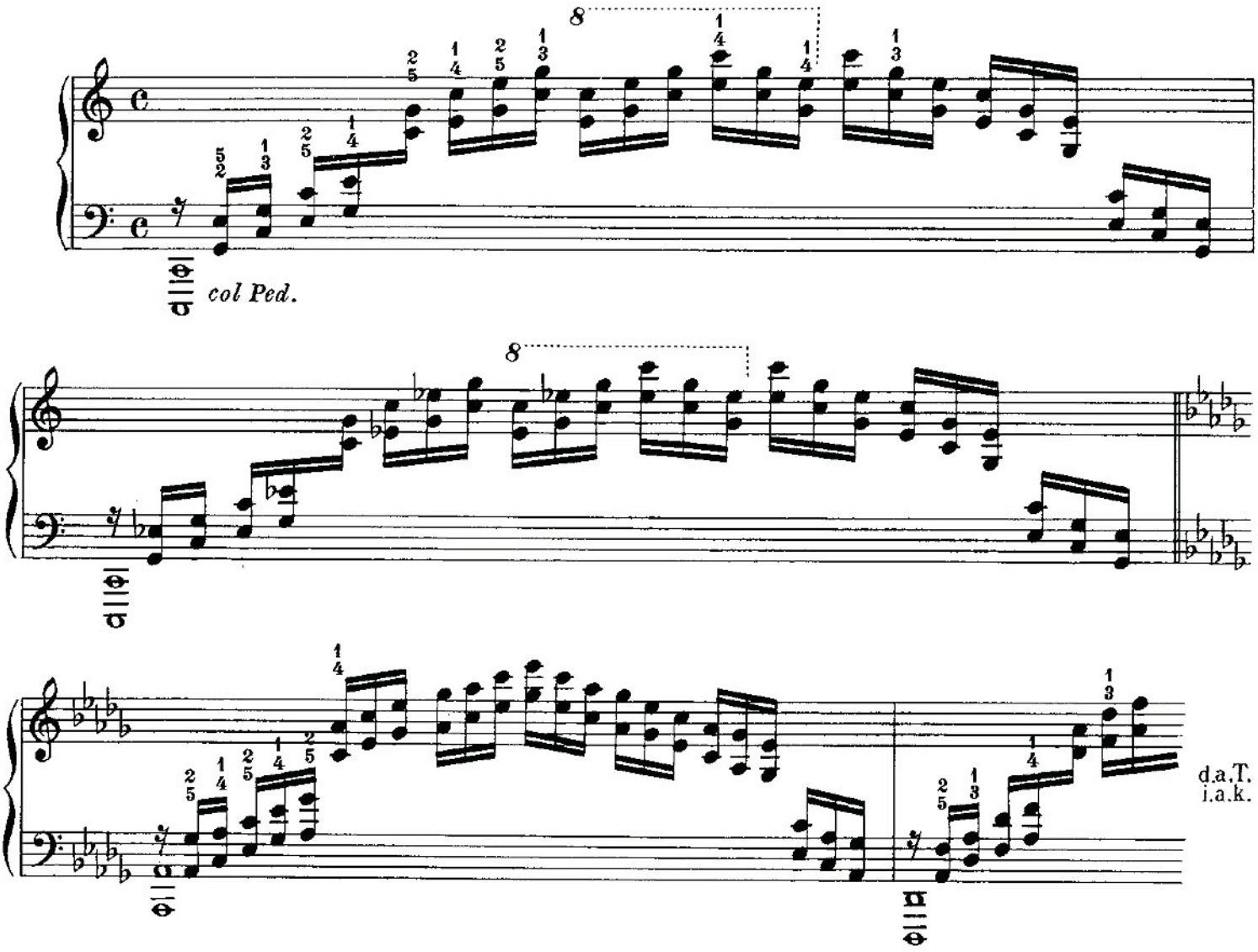
No.16a



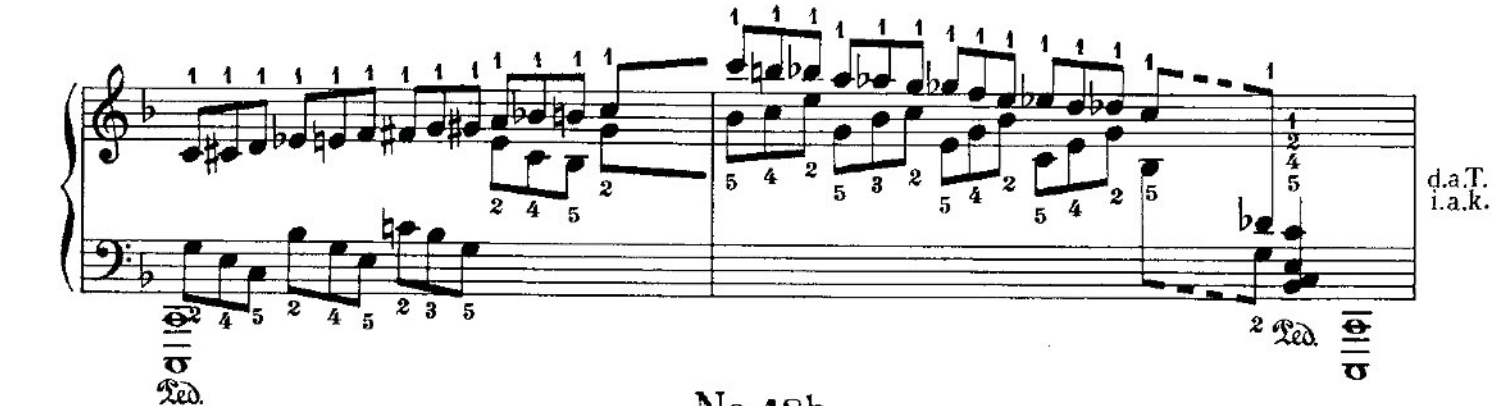
No.16b



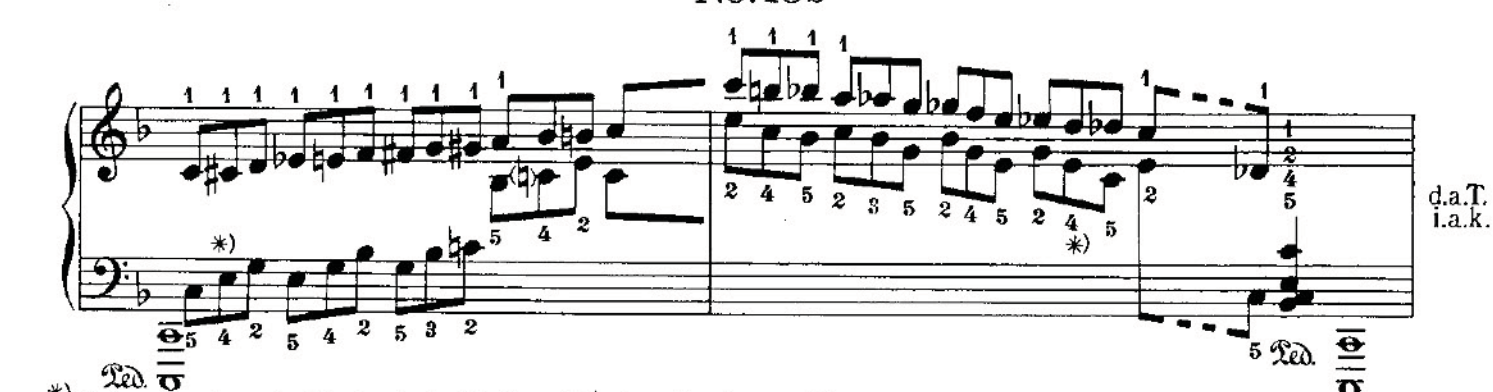
No. 17



No. 18a

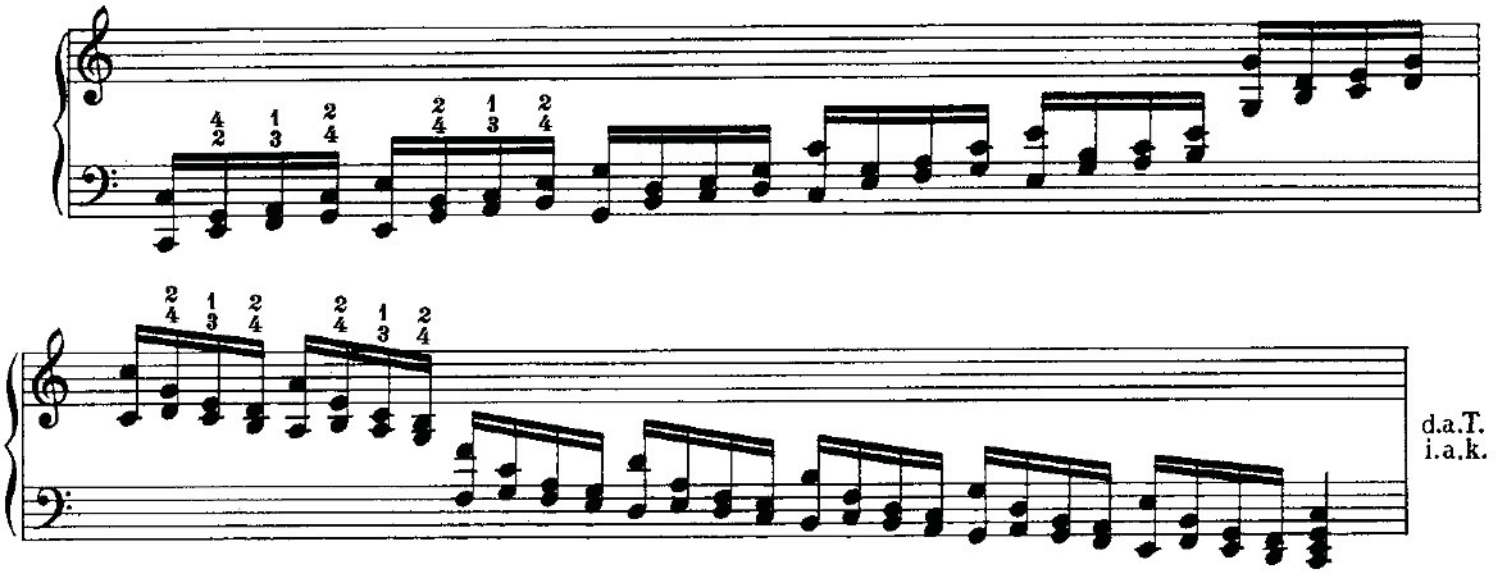


No. 18b

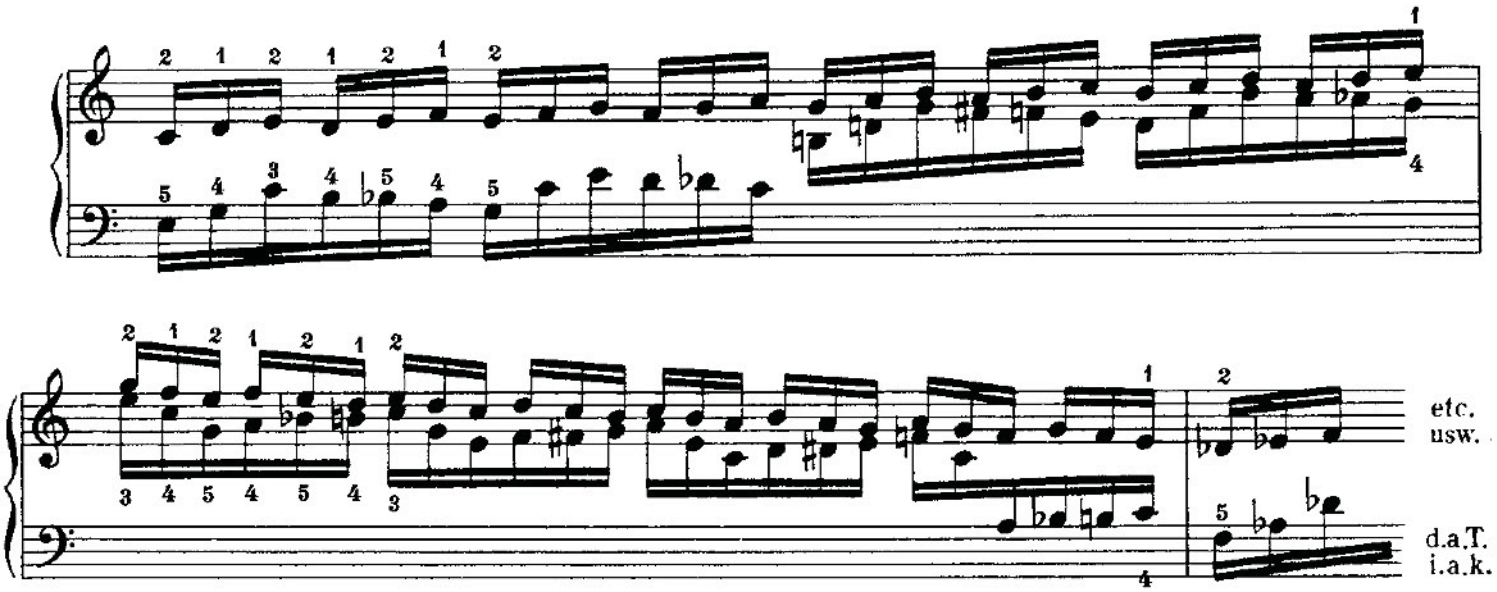


*) This note played with 4 only in F, C and B♭; in other keys with 3.
An dieser Stelle nur hier in F dur, C dur und B dur den vierten; in den übrigen Tonarten den dritten.

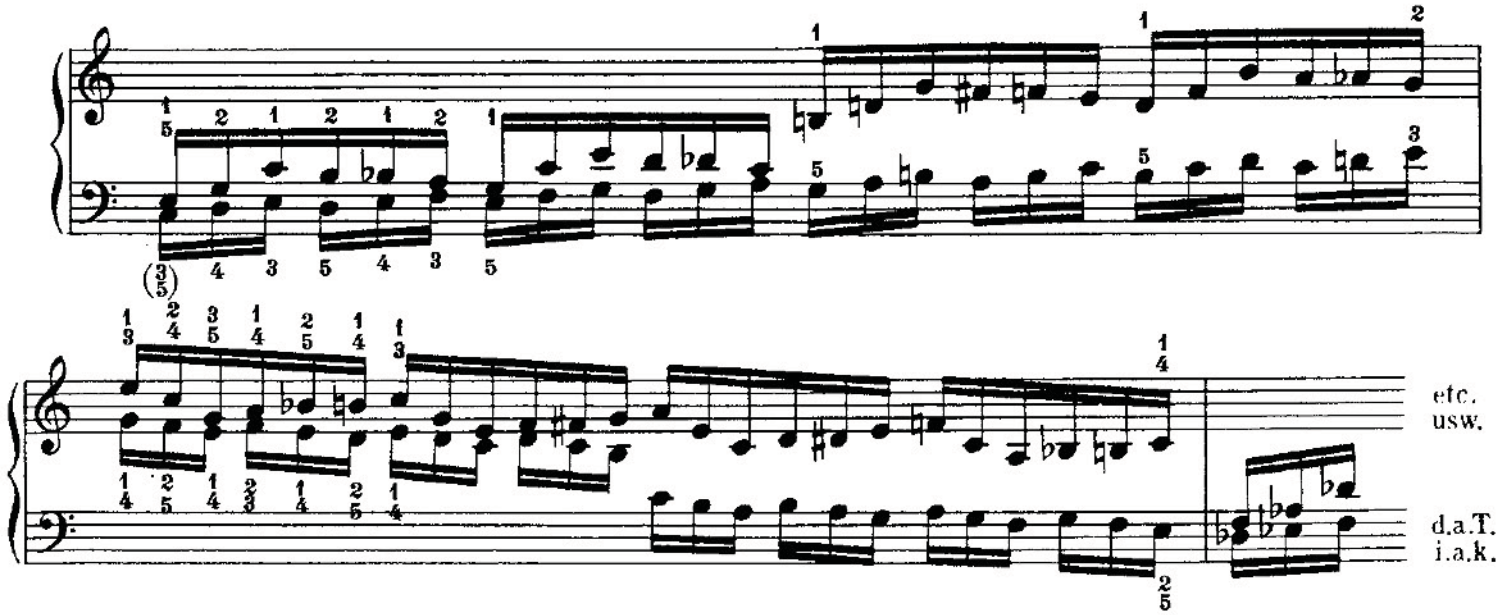
No. 19



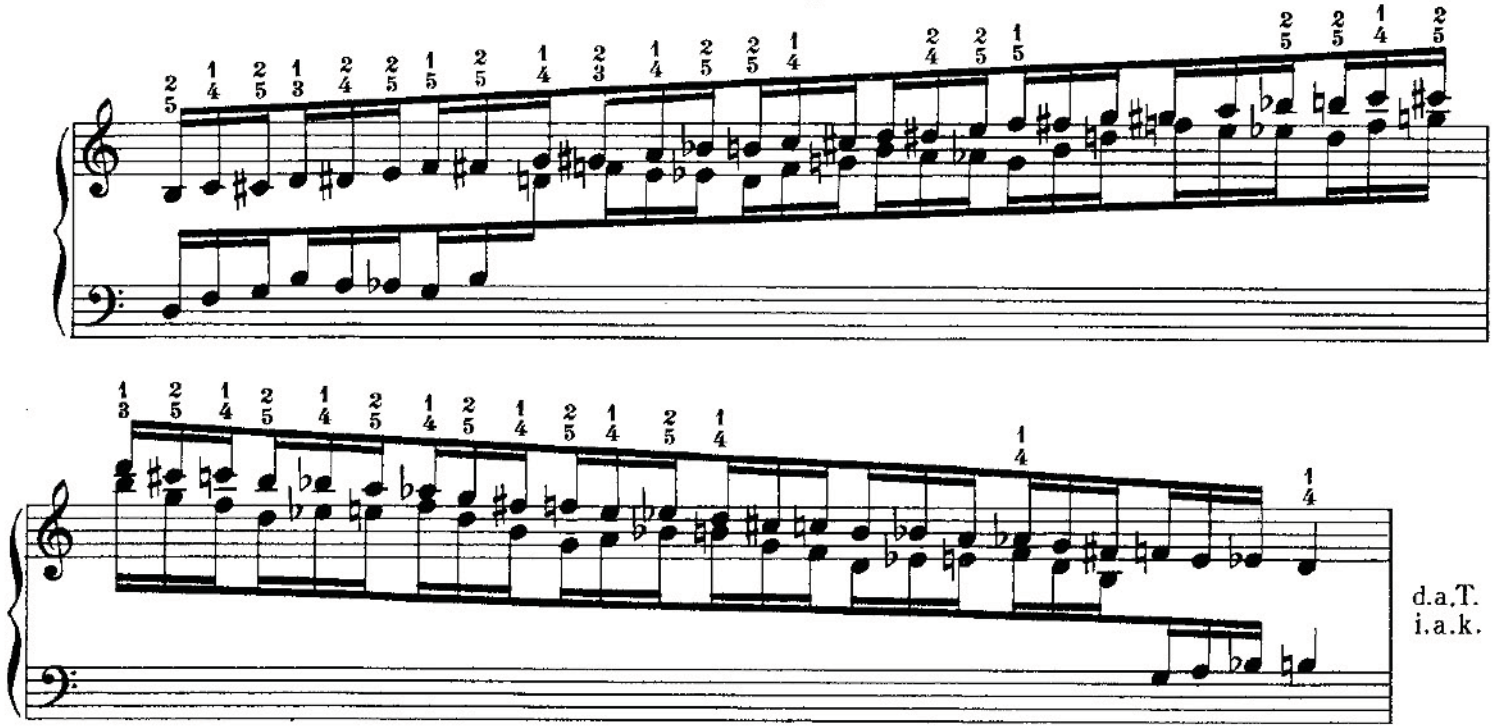
No. 19a



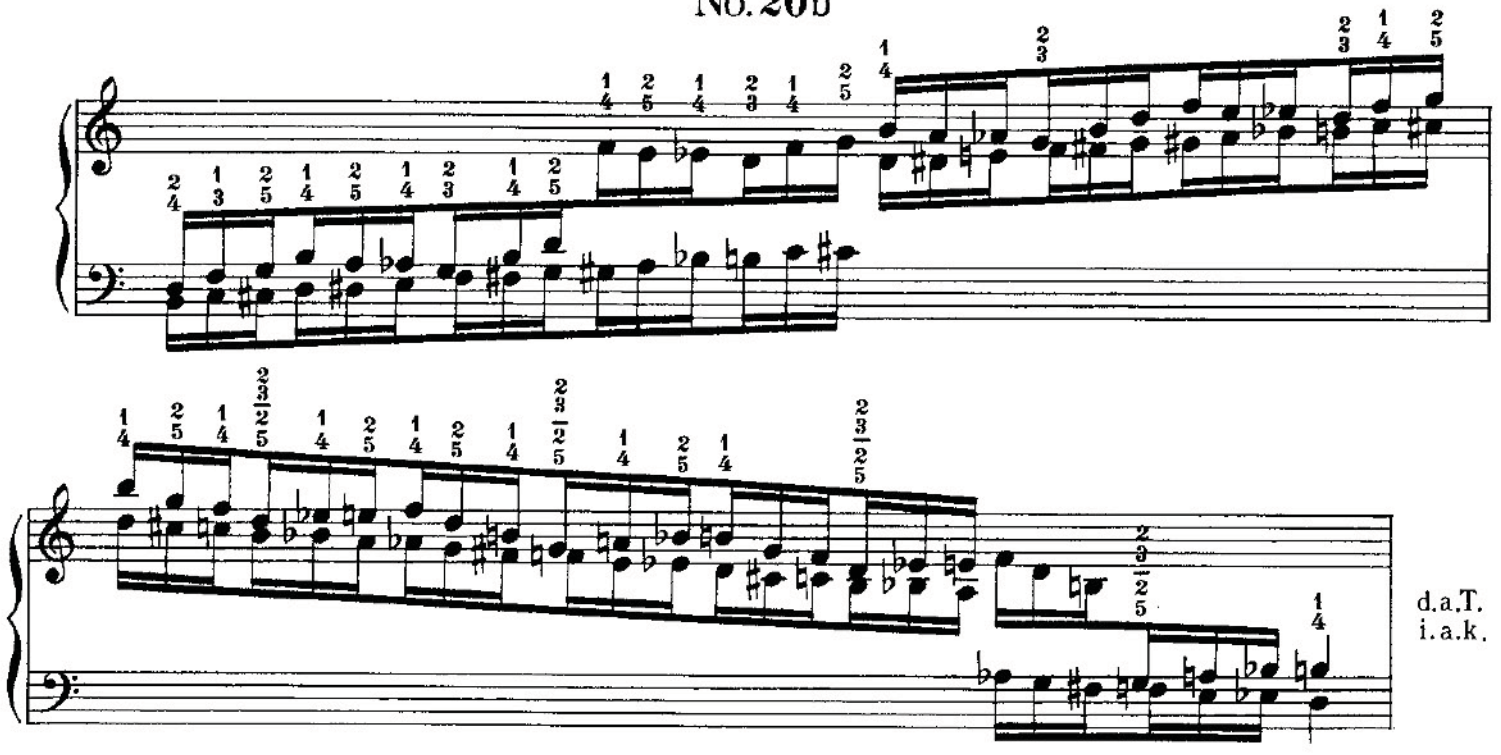
No. 19b



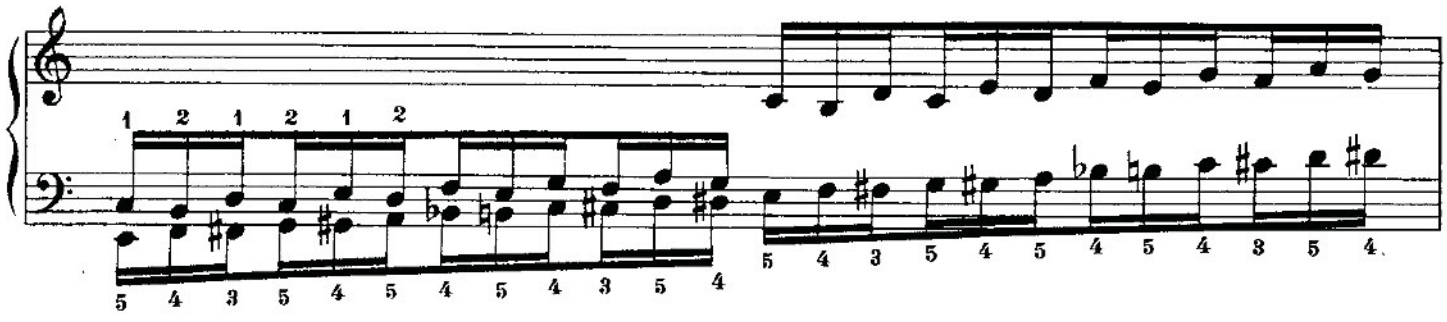
No. 20a

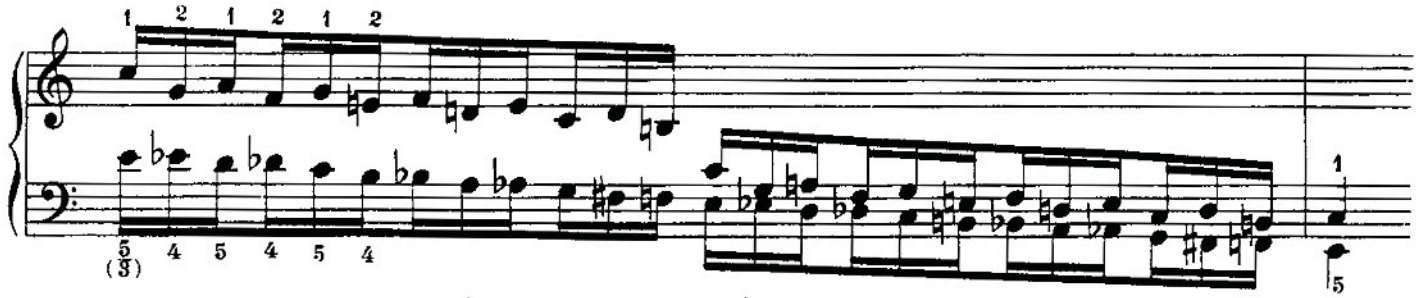


No. 20b



No. 21



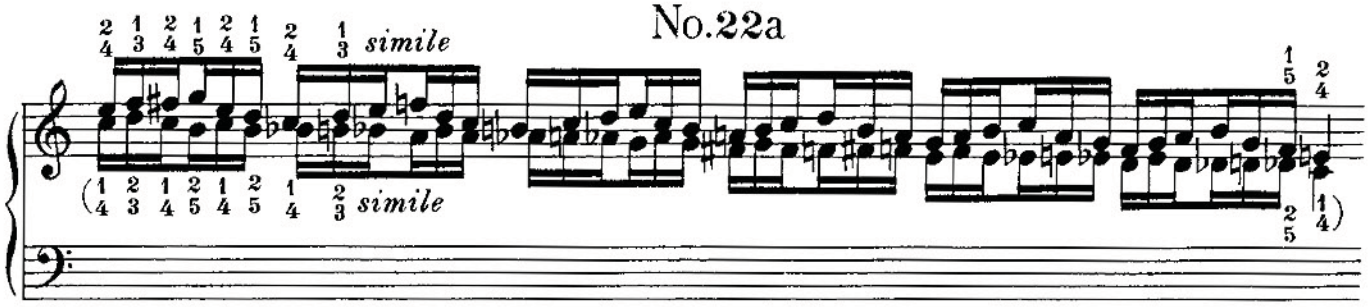


d.a.T.
i.a.k.

Fingering for upward passage in D♭
5 4 5 4 5 4 5 4 3 5 4 5 4 3 5 etc.
Fingering for downward passage in D♭
4 5 4 5 etc.
Fingering for upward passage in D
$\frac{5\,4\,3}{4\,5\,4}$ 5 4 5 4 3 5 4 5 4 3 etc.
Fingering for downward passage in D
3 4 5 4 5 etc.
Finger the other keys accordingly; the 3rd in upward passages on C♯ and F♯.

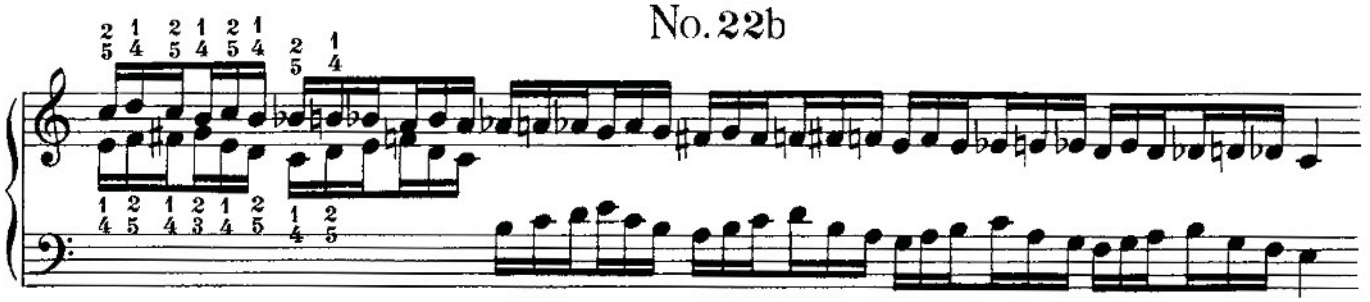
Fingersatz des aufsteigenden Astes in DES-DUR
5 4 5 4 5 4 5 4 3 5 4 5 4 3 5 usw.
Fingersatz des absteigenden Astes in DES-DUR
4 5 4 5 usw.
Fingersatz des aufsteigenden Astes in D-DUR
$\frac{5\,4\,3}{4\,5\,4}$ 5 4 5 4 3 5 4 5 4 3 usw.
Fingersatz des absteigenden Astes in D-DUR
3 4 5 4 5 usw.
Dementsprechend die Fingersatze in den übrigen Tonarten; den dritten im aufsteigenden Ast auf CIS und FIS.

No. 22a



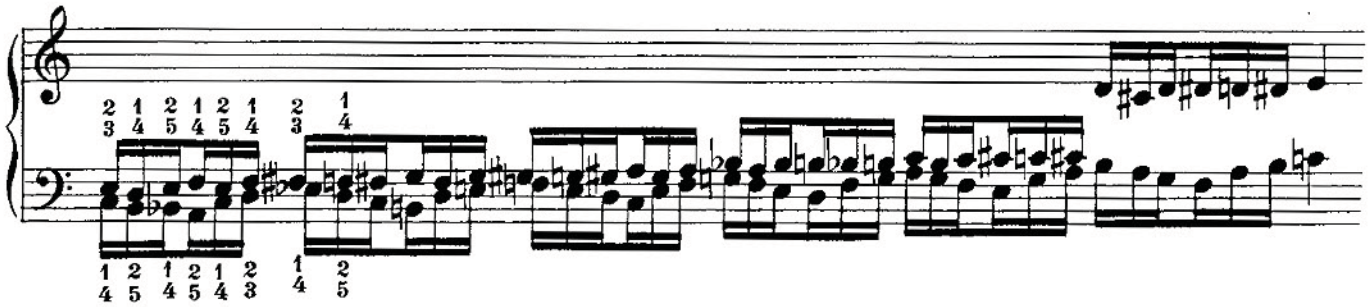
d.a.T.
i.a.k.

No. 22b



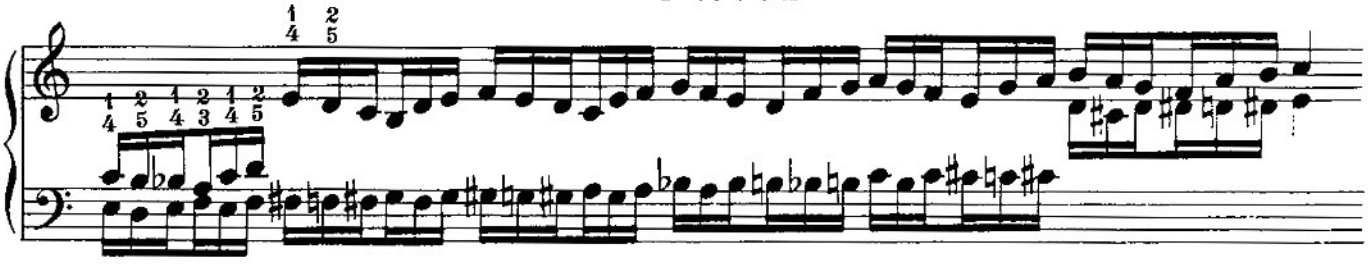
d.a.T.
i.a.k.

No. 22c



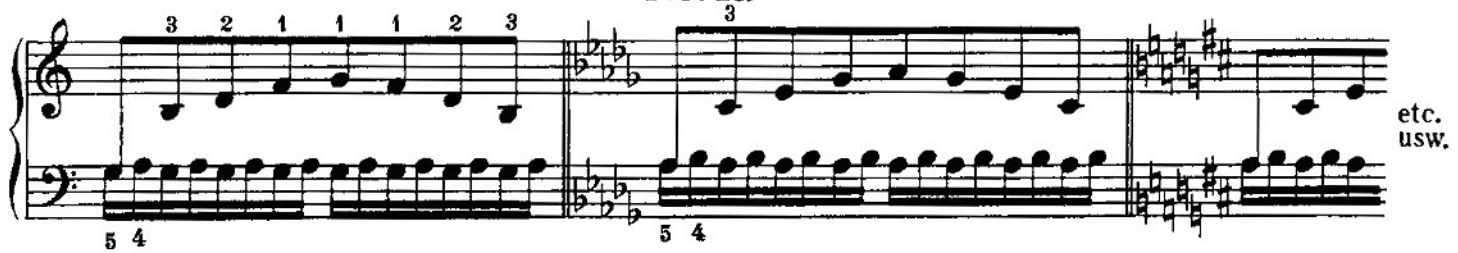
d.a.T.
i.a.k.

No. 22d

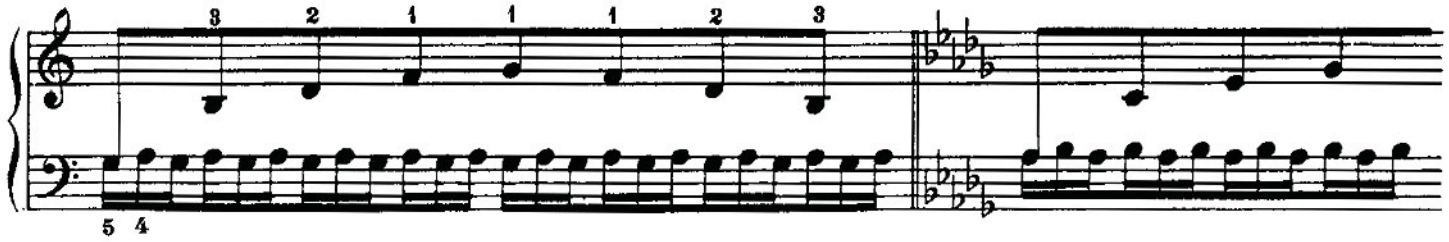


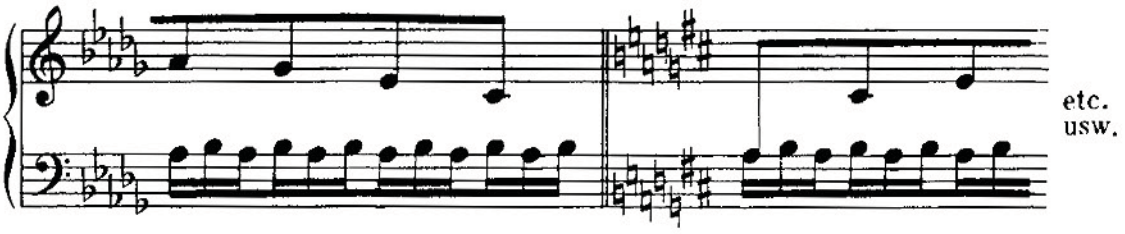
d.a.T.
i.a.k.

No. 1a



No. 1b





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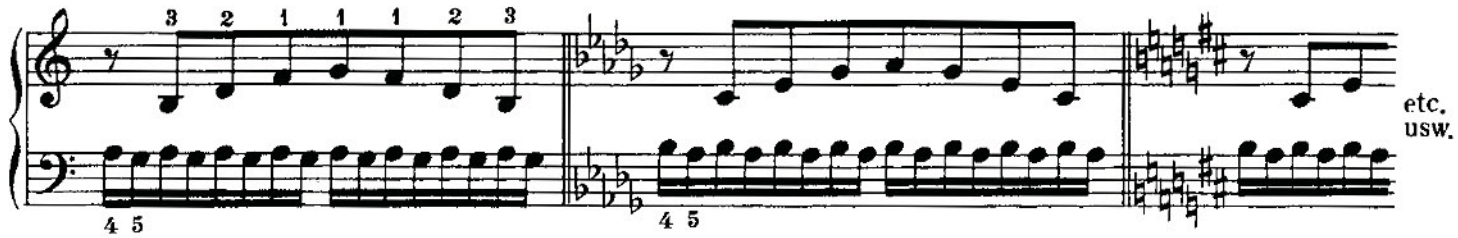

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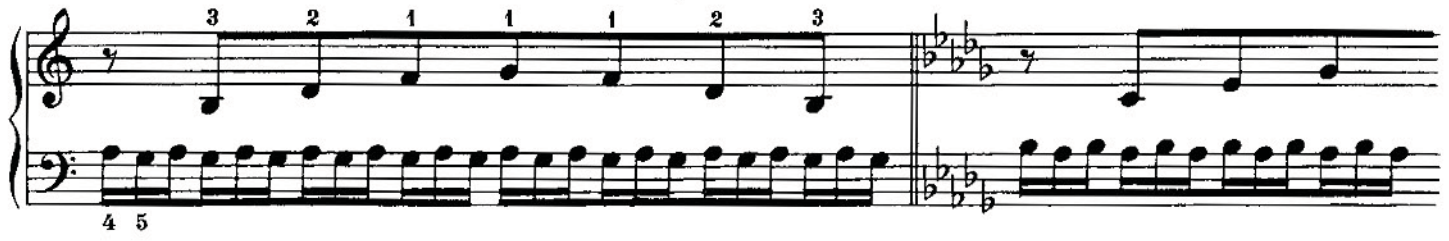
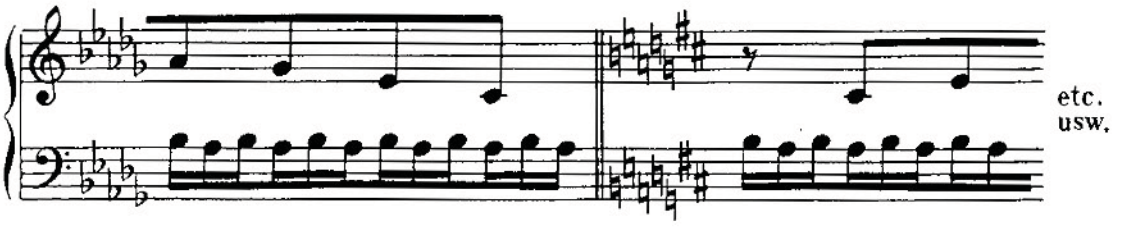
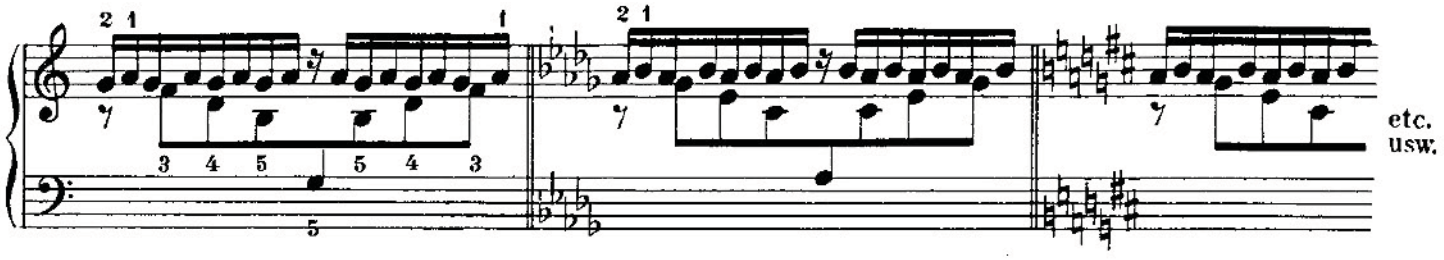
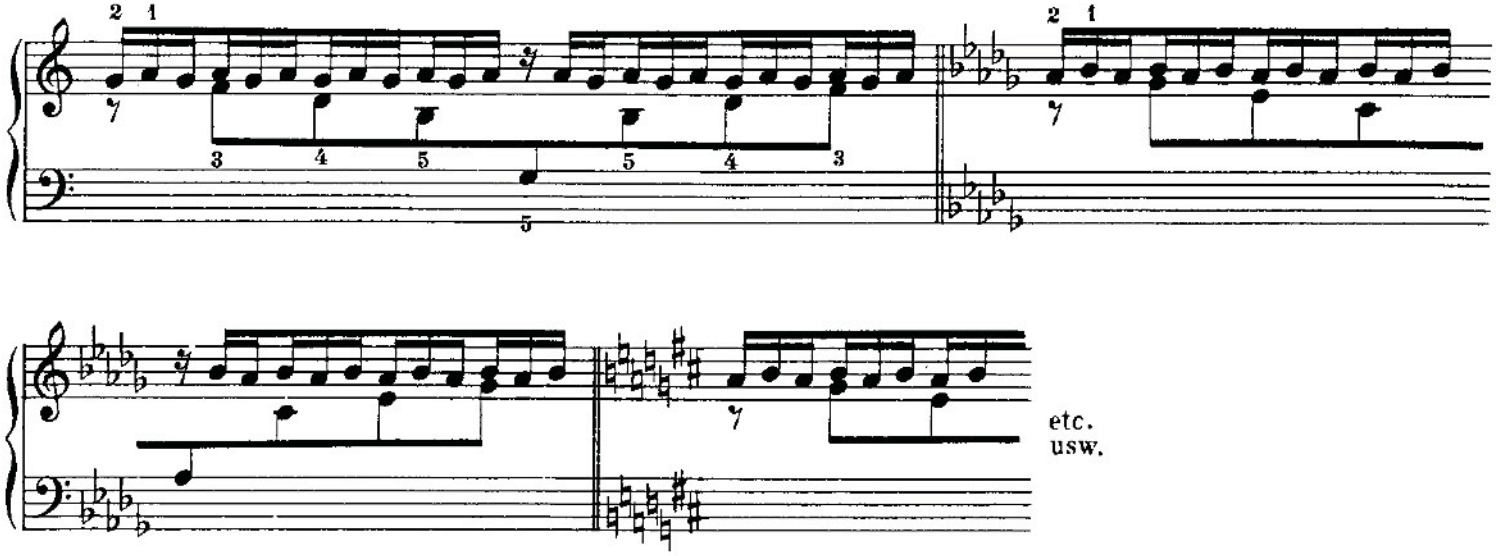




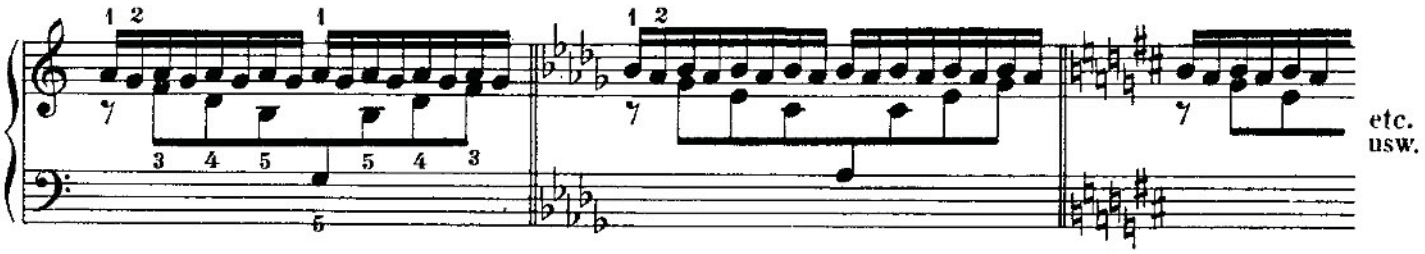
No.1e



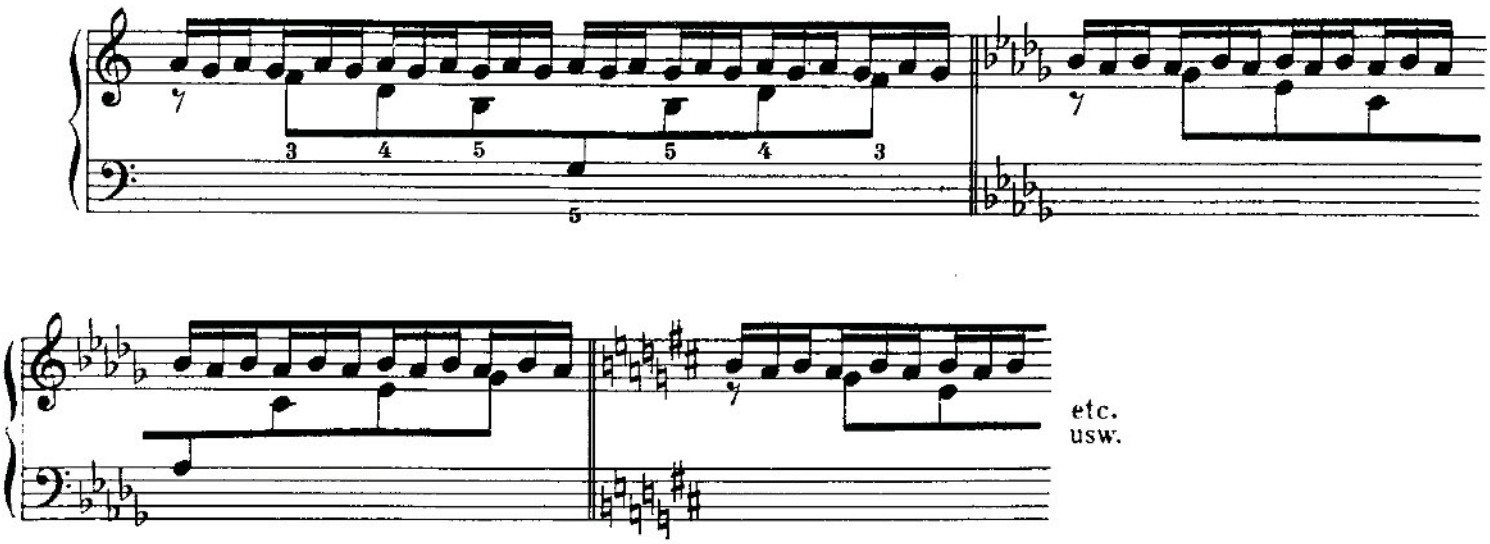
No.1f



No.1g



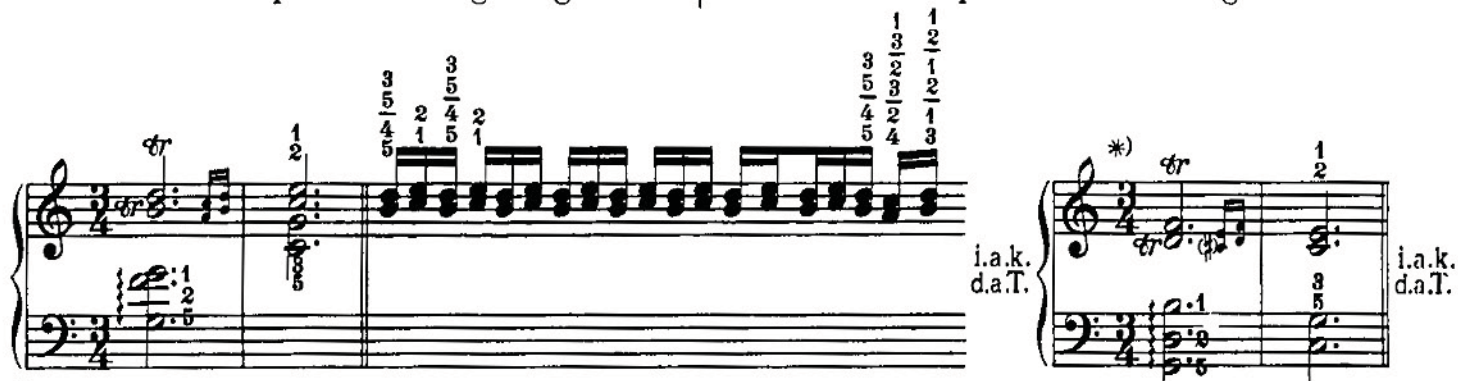
No.1h



No. 2

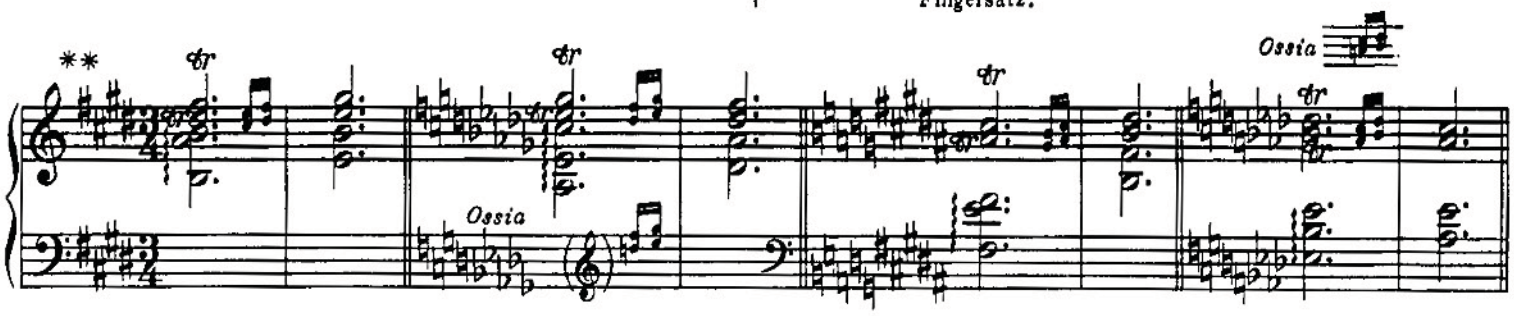
Trill in thirds with unusual but practical fingering.

Terzentriller mit ungewöhnlichem, aber praktischem Fingersatz.

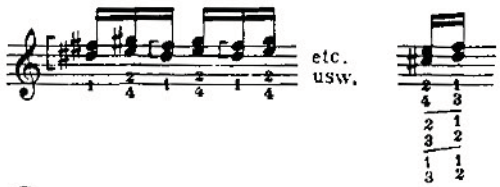


* Execution and fingering as in previous exercise.

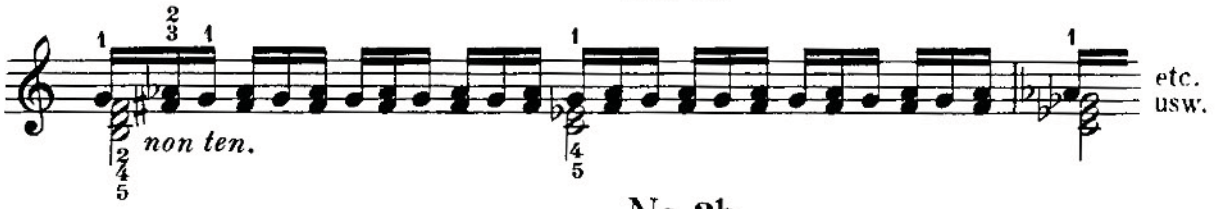
* Ausfuehrung wie in der vorigen Uebung und gl icher Fingersatz.



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

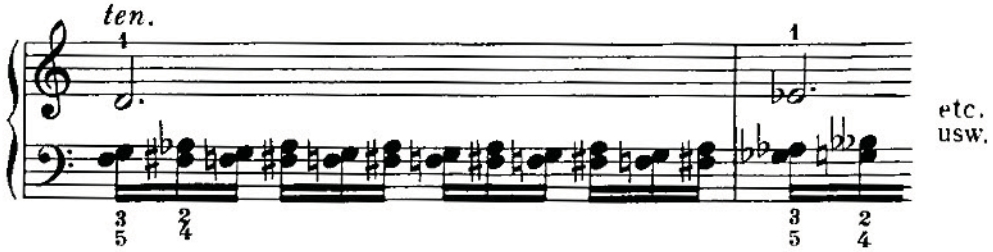


No. 3a

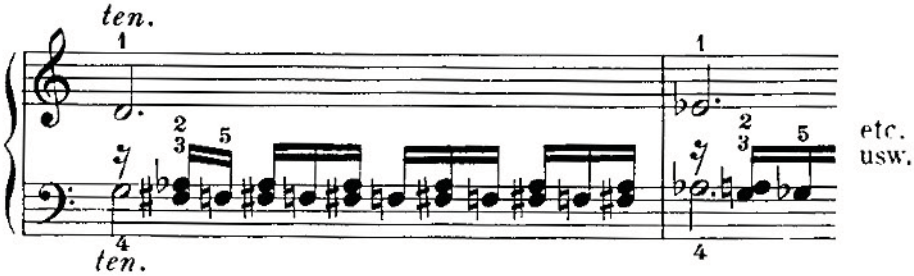


No. 3b

No. 3c



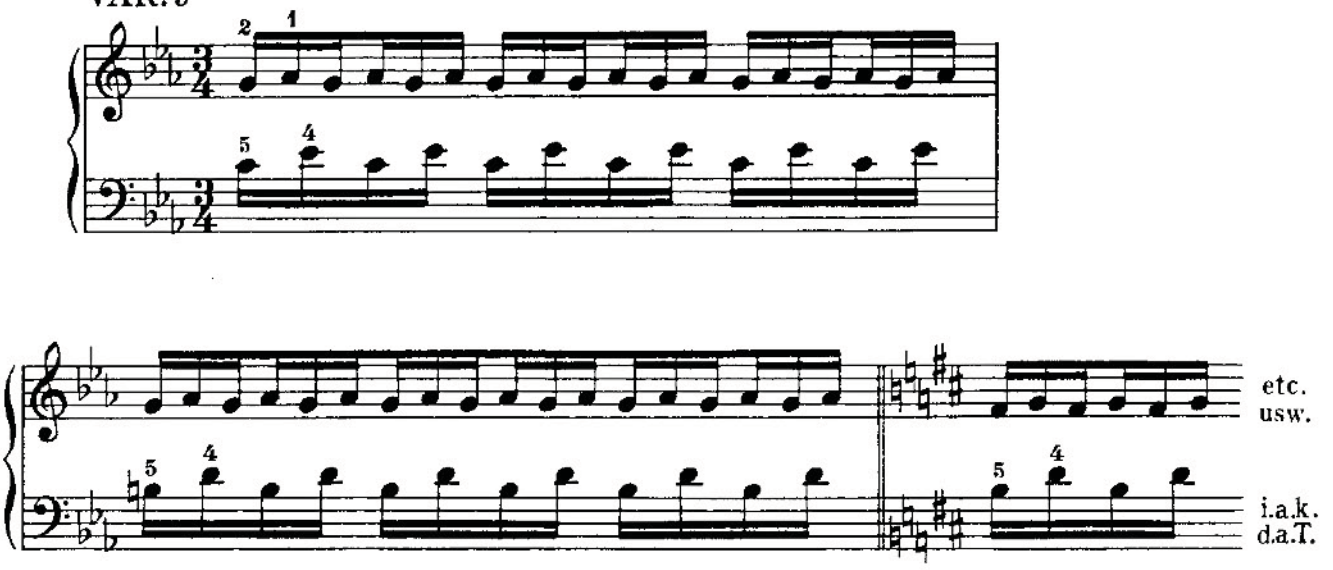
No. 3d



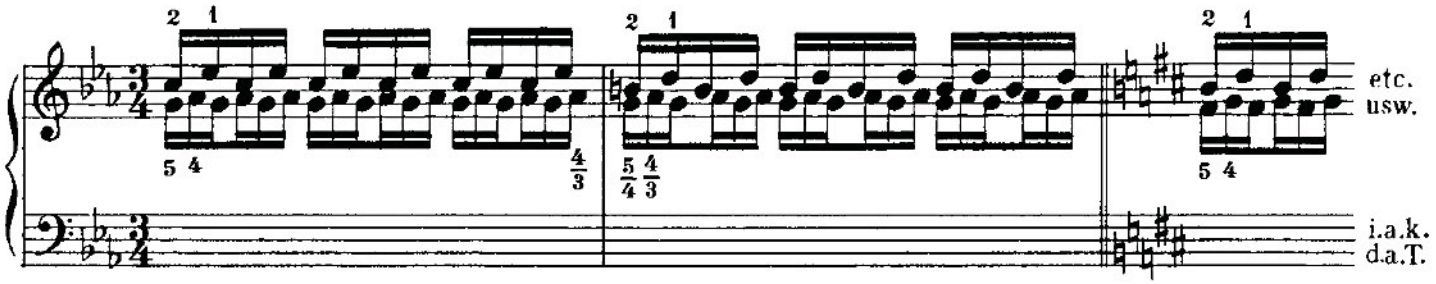
No. 4a

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

VAR. 9

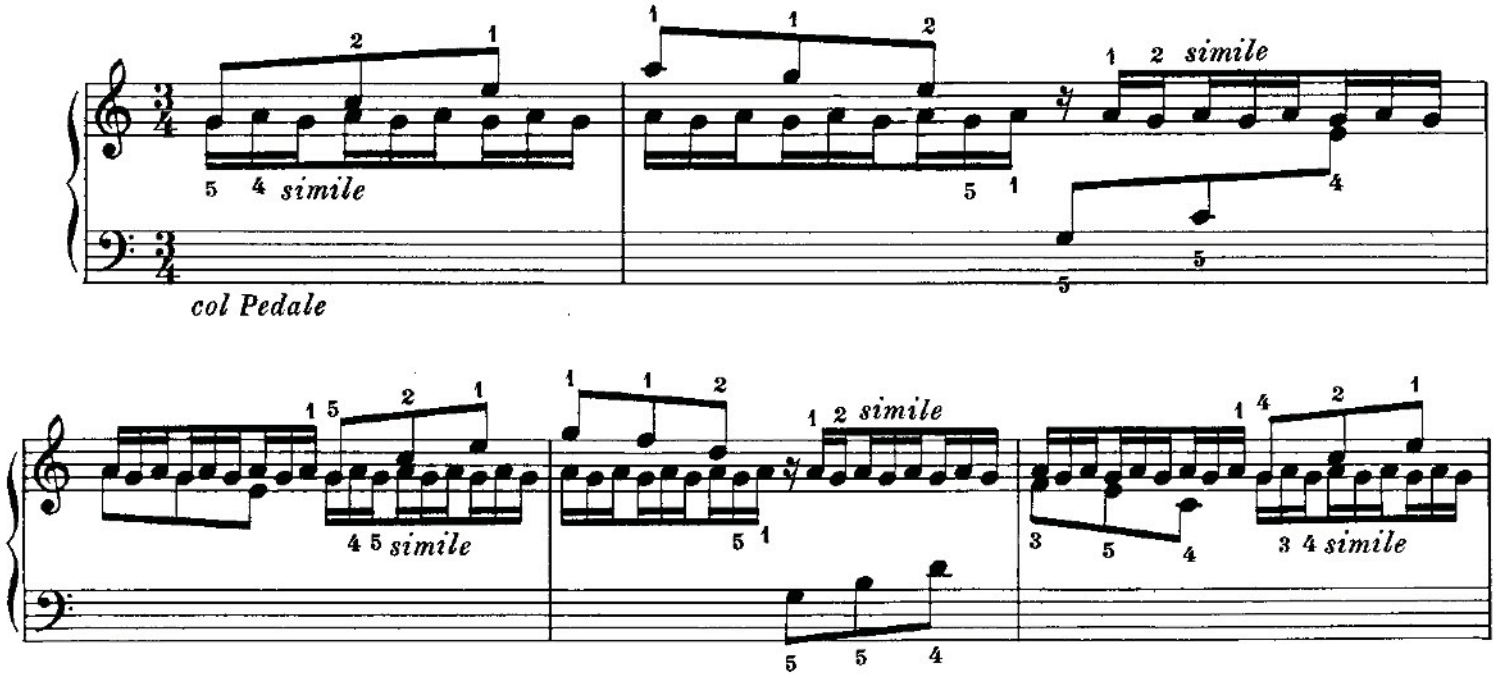


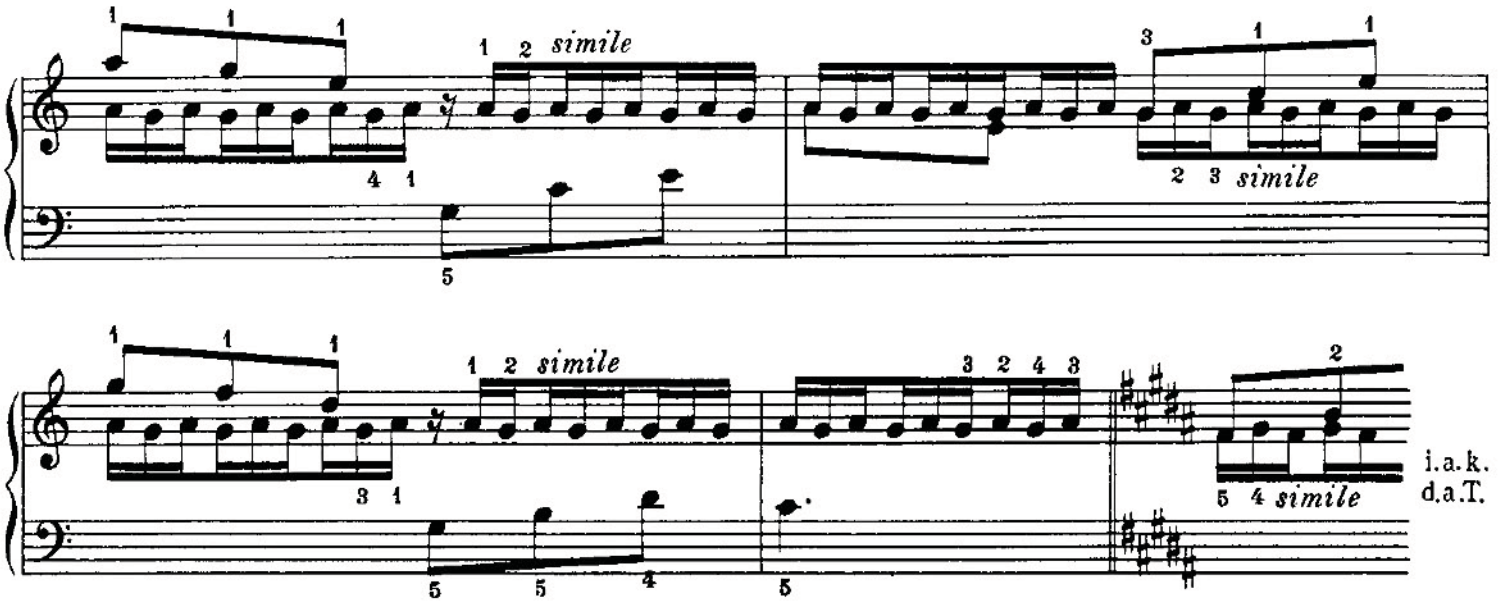
No. 4b



No. 5

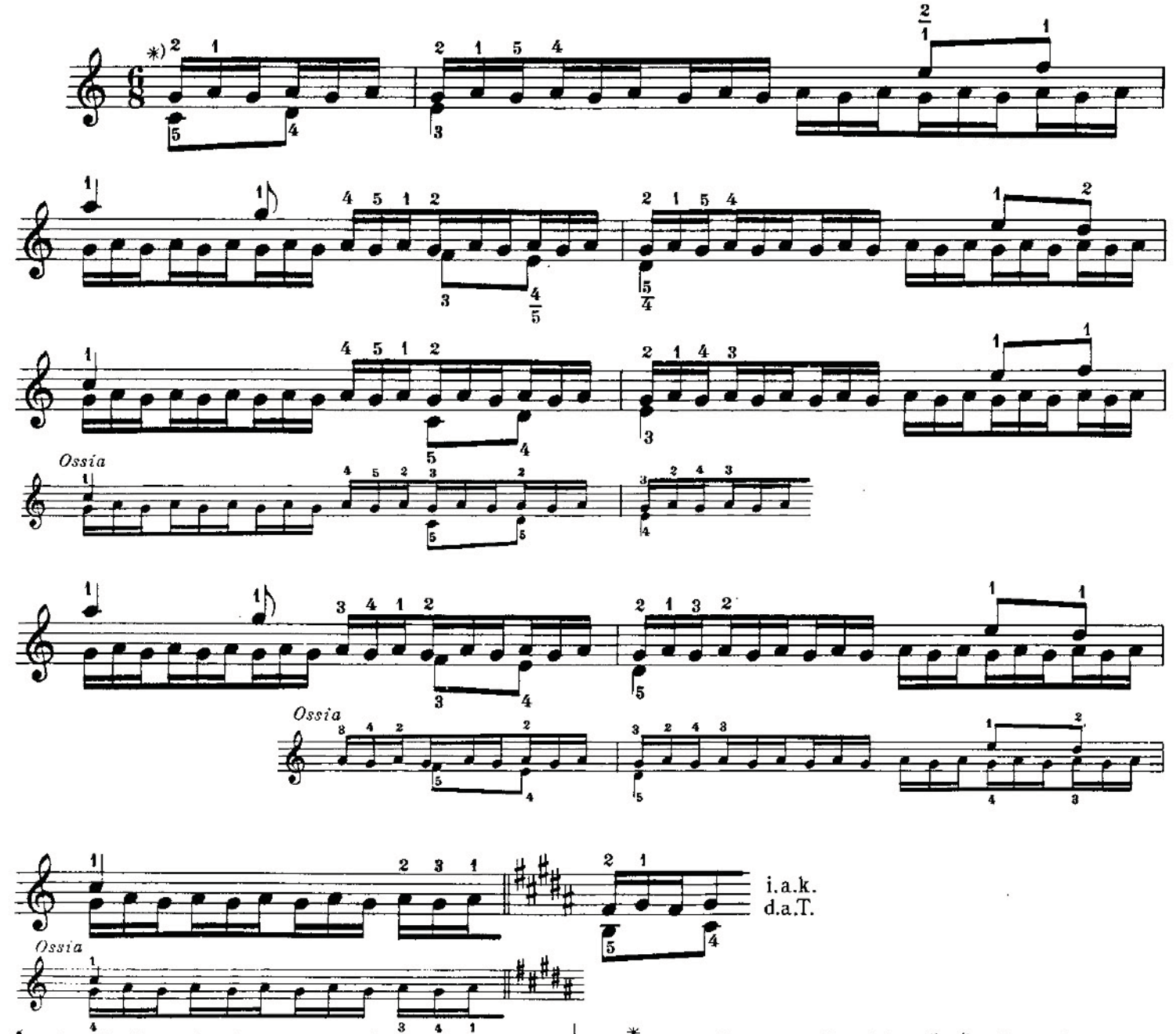
After the Waltz from Weber's "Freischütz." | Nach dem Walzer aus Webers "Freischutz."





No. 6a

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

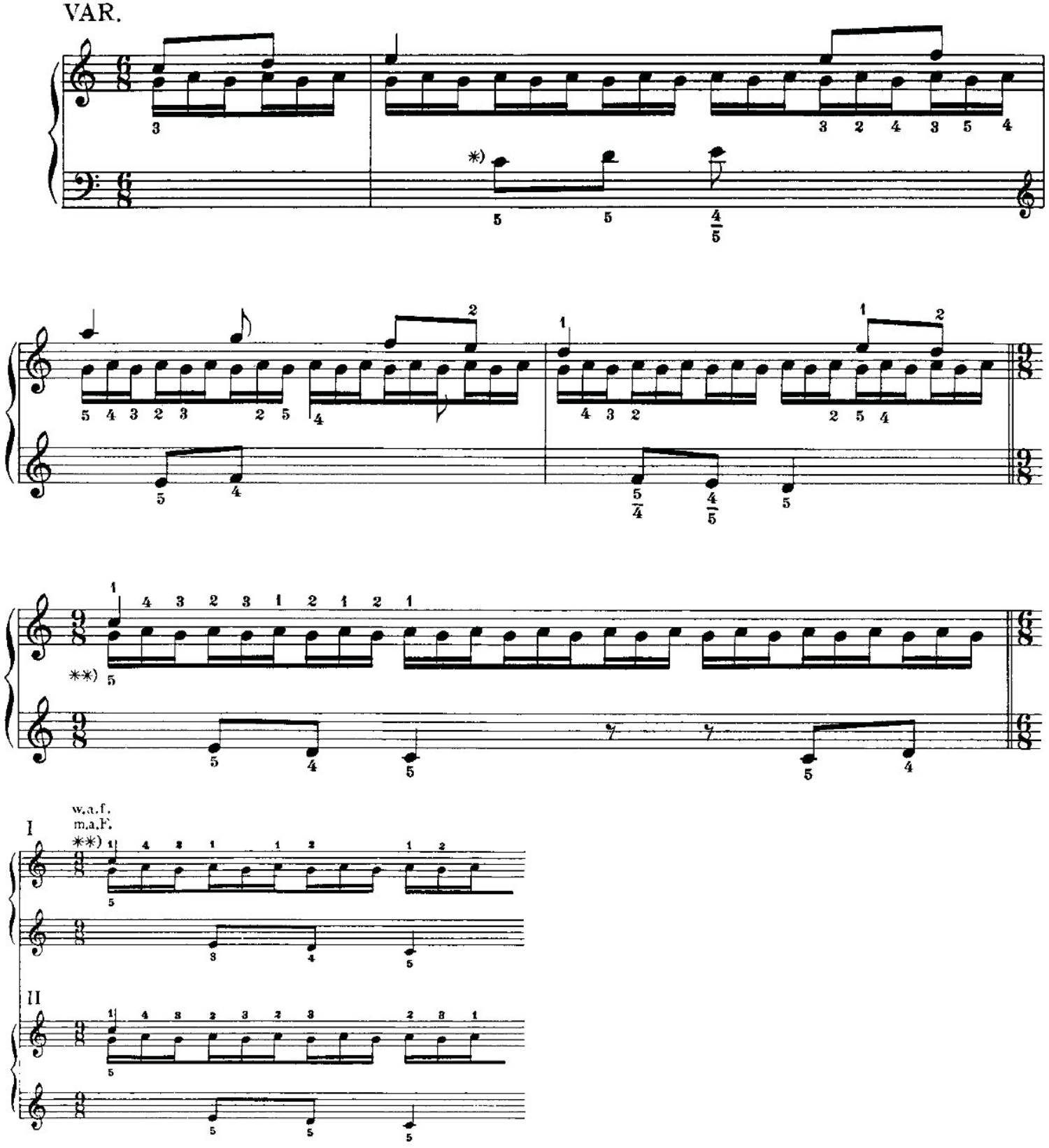


* or the trill with 2 and 3 only, as an exercise for these fingers. | * oder den Triller ausschliesslich mit "2 3" als Uebung fuer diese beiden Finger.

No. 6b

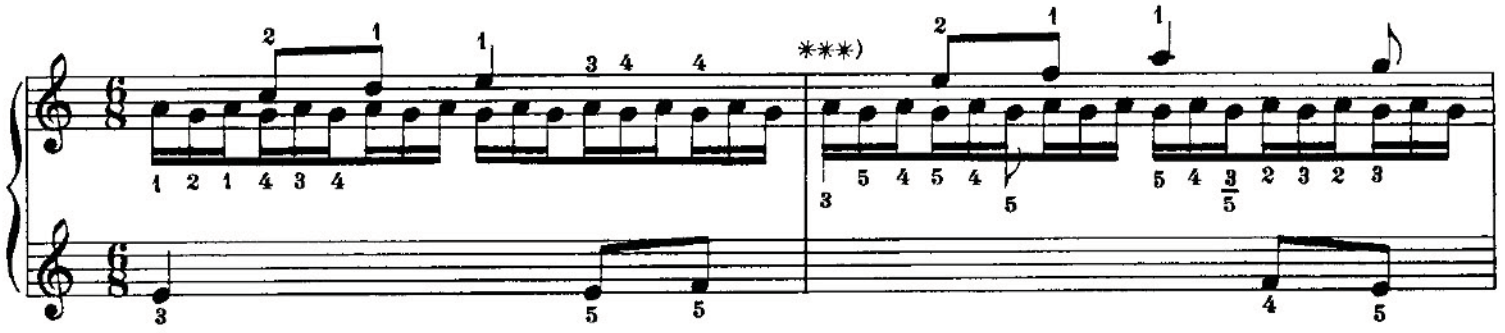
VARIANT

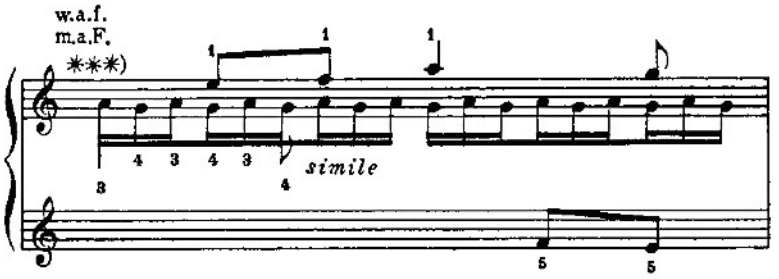
of the preceding exercise | der vorangegangenen Uebung

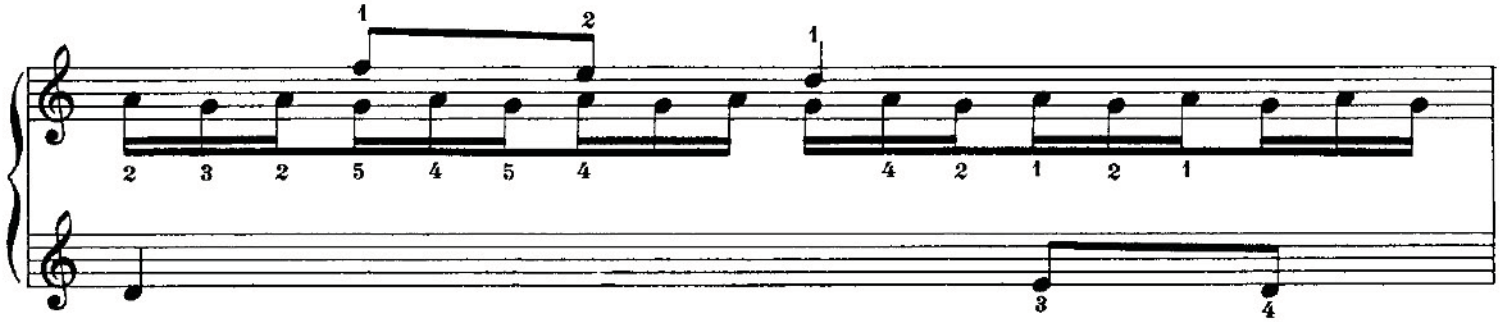


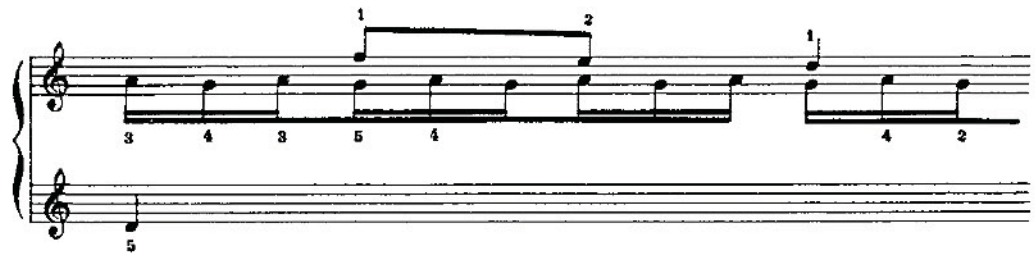
*) The imitating voice, the lower voice in the first part and the upper in the second, to be softer than the principal voice but of course louder than the trill.

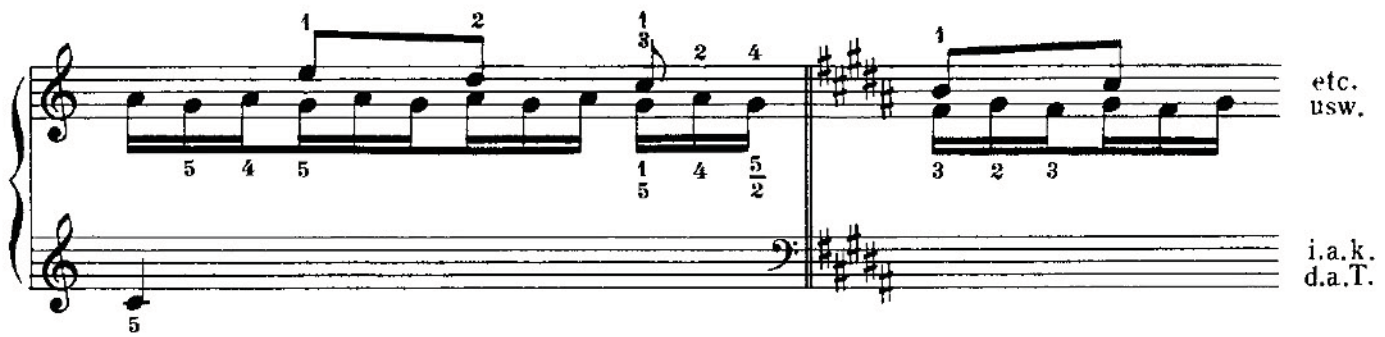
*) Die nachahmende Stimme, im ersten Teil die Unter-, im zweiten Teil die Oberstimme leiser als die Hauptstimme, wenn auch natuerlich lauter als der Triller.

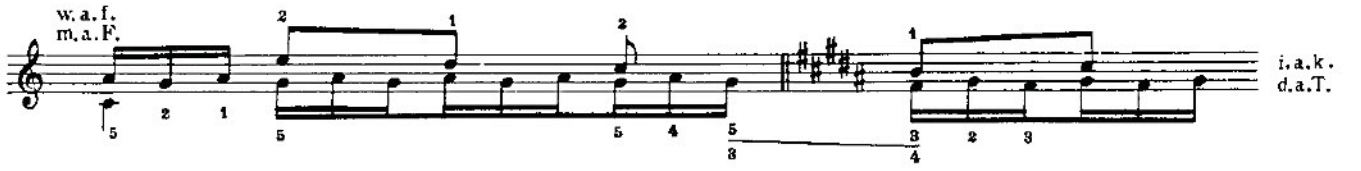

***)


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



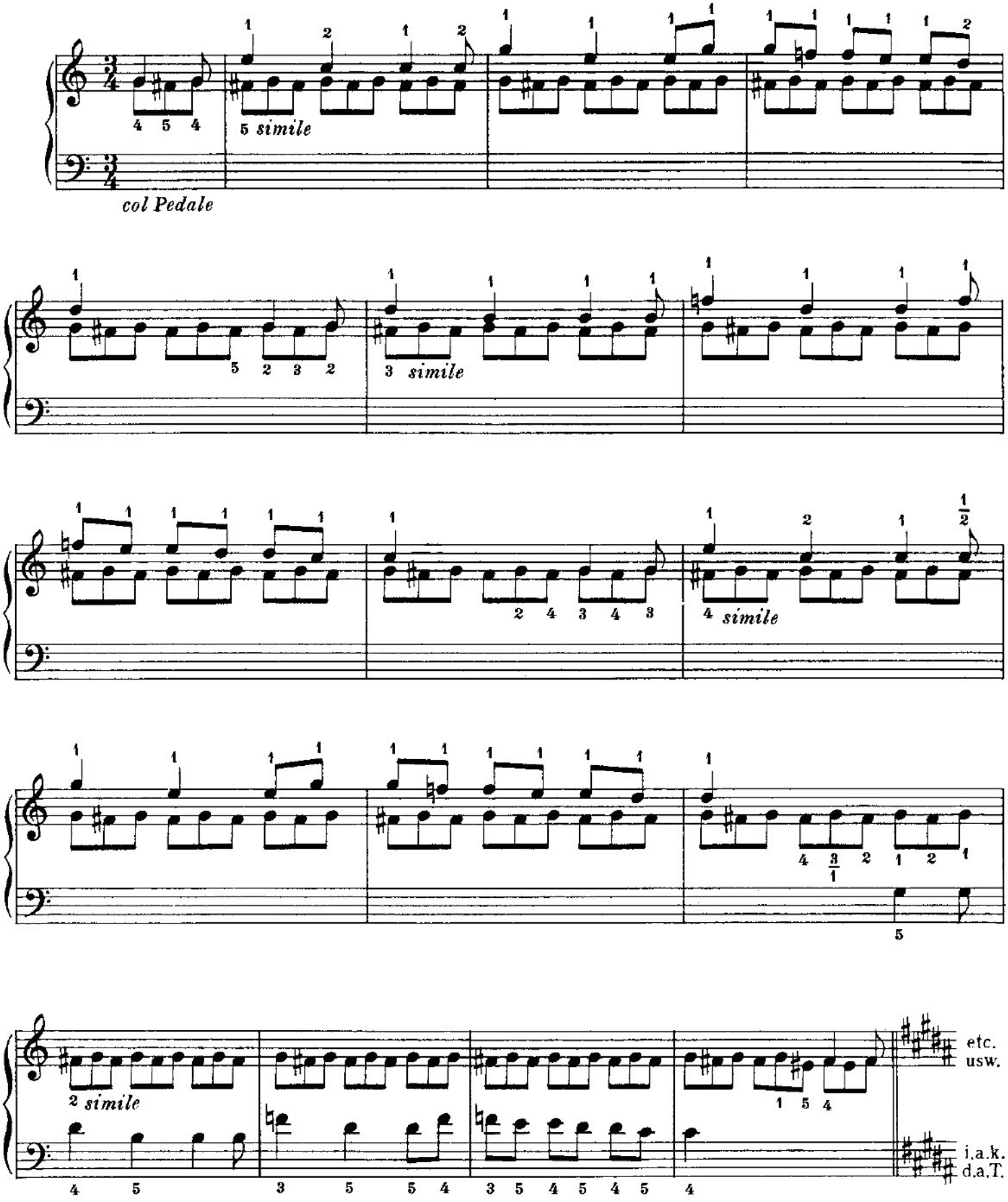



etc.
usw.
i.a.k.
d.a.T.


w.a.f.
m.a.F.
i.a.k.
d.a.T.

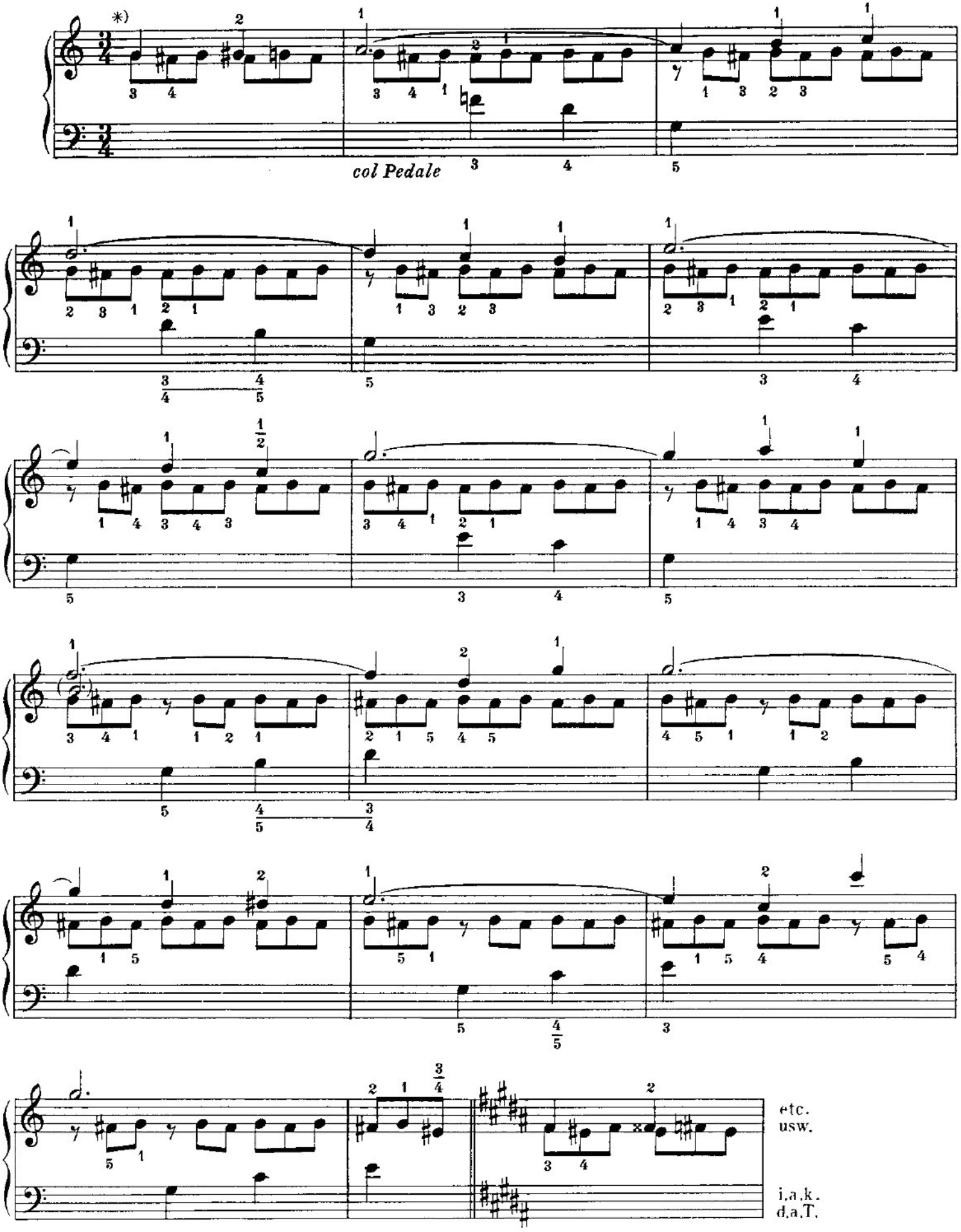
No. 7

After the Minuet from Haydn's E♭ Quartet. | Nach dem Menuet aus dem ES Dur Quartett von Haydn.



No. 8

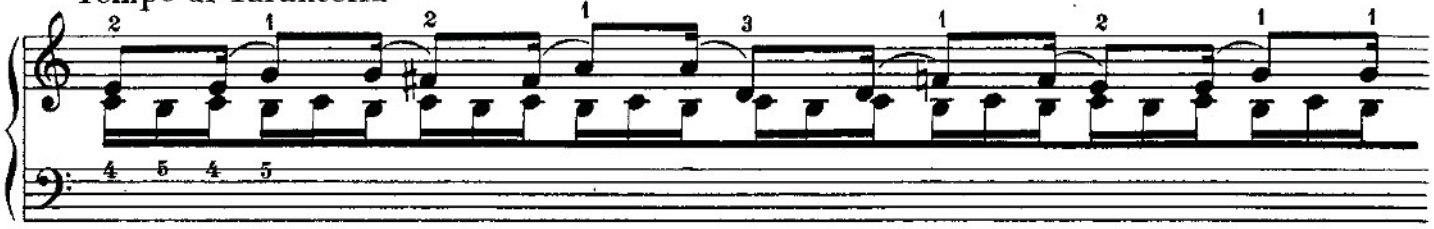
After the Waltz from Gounod's "Faust." | Nach dem "Faust-Walzer" von Gounod.

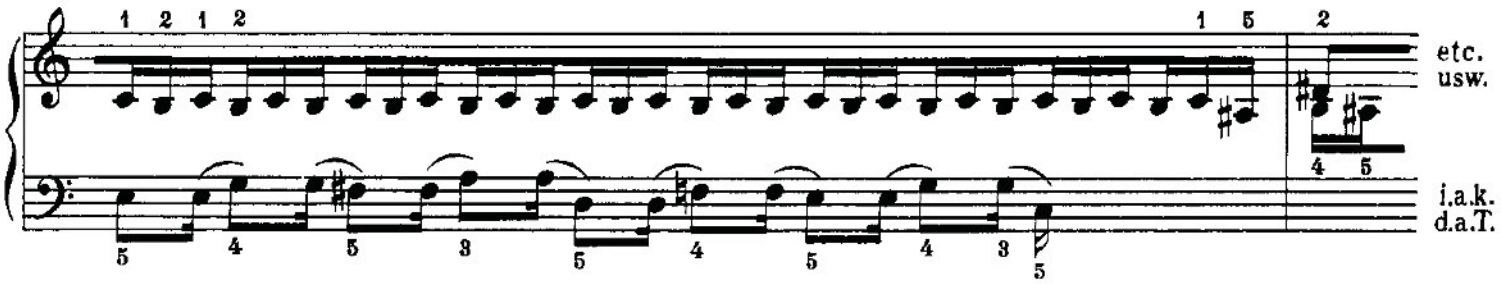


*) Melody *f*, trill *pp*, bass *p* | *) Melodie *f*, Triller *pp*, Bass *p*

No. 9

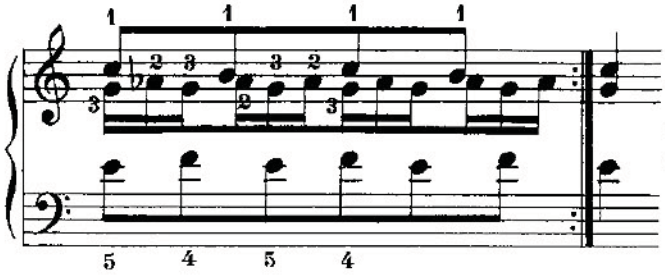
Tempo di Tarantella



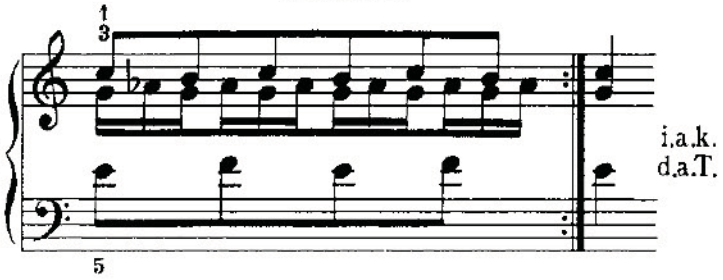


No. 10a

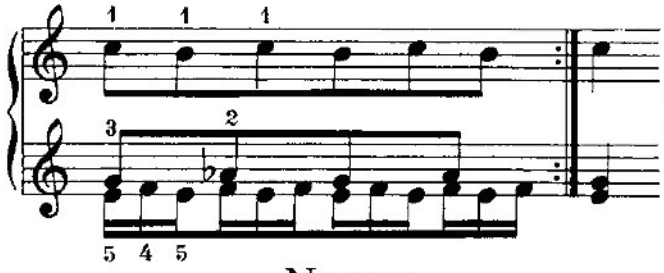
3 trills simultaneously.
3 Triller gleichzeitig.



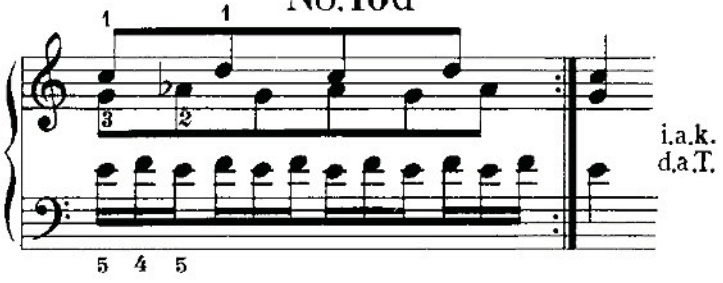
No. 10b



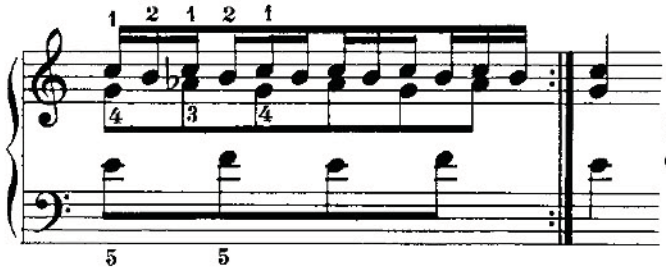
No. 10c



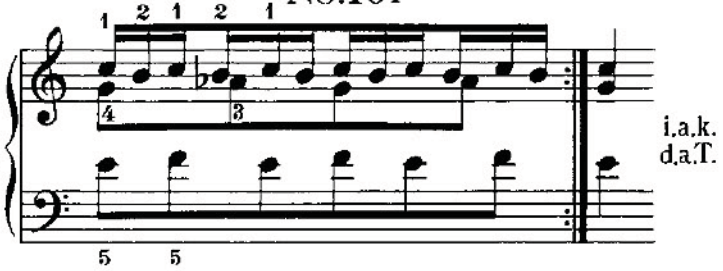
No. 10d



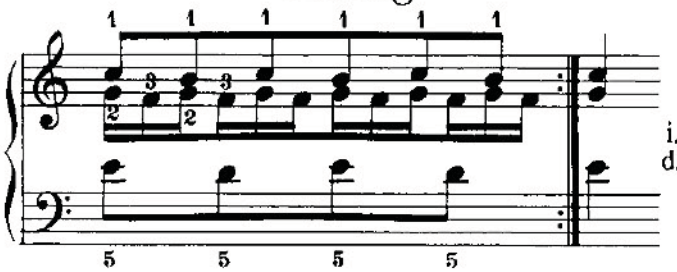
No. 10e



No. 10f

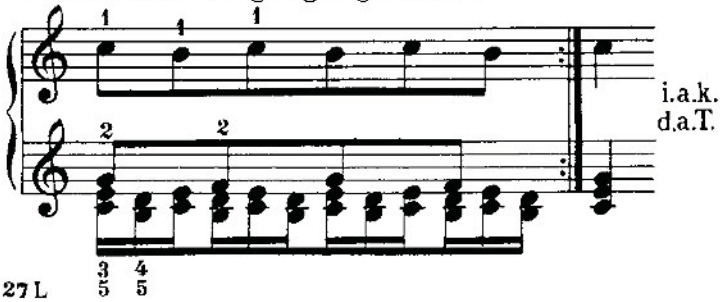


No. 10g



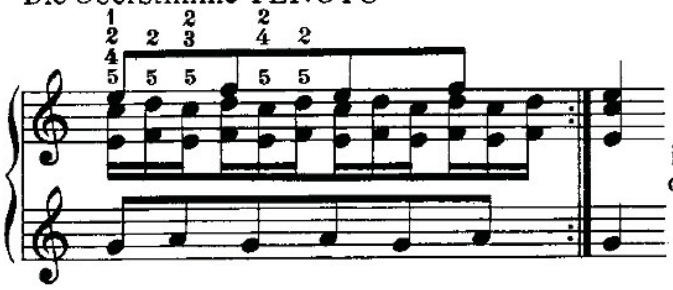
No. 10h

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

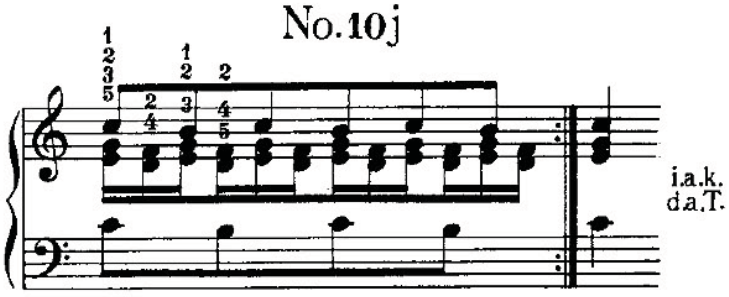


No 10i

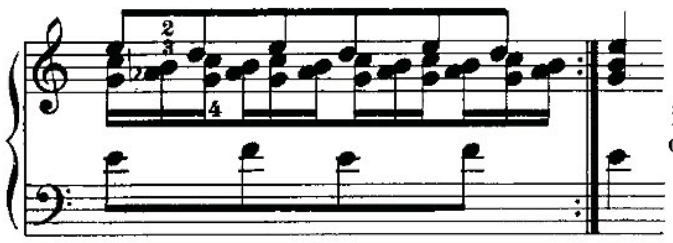
Upper part tenuto
Die Oberstimme TENUTO



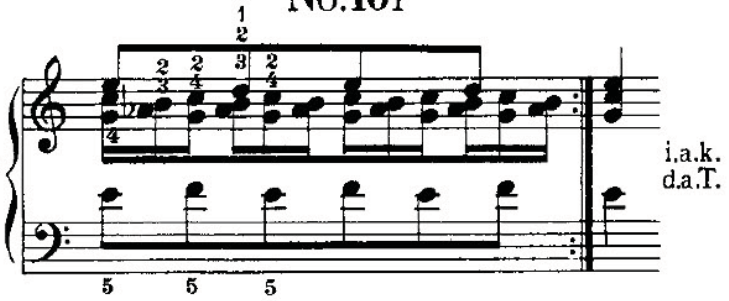
No. 10j



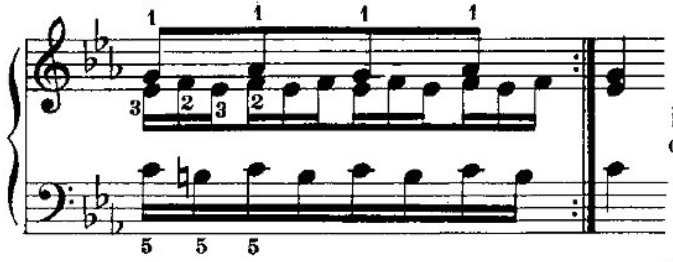
No. 10k



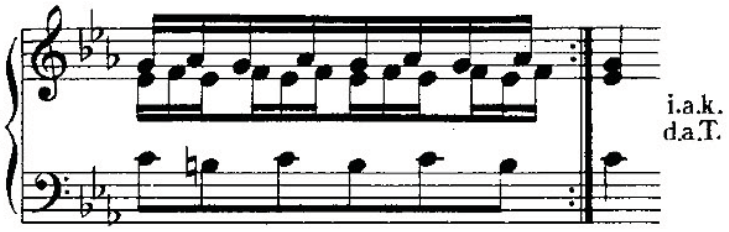
No. 10l



No. 10m

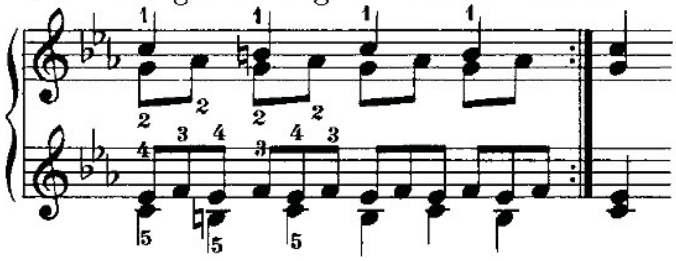


No. 10n

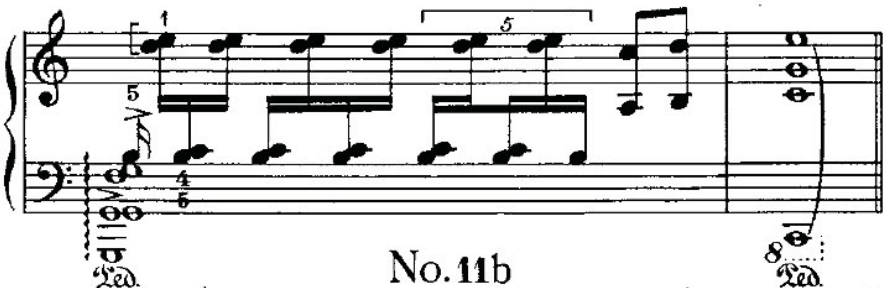


No. 10o

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

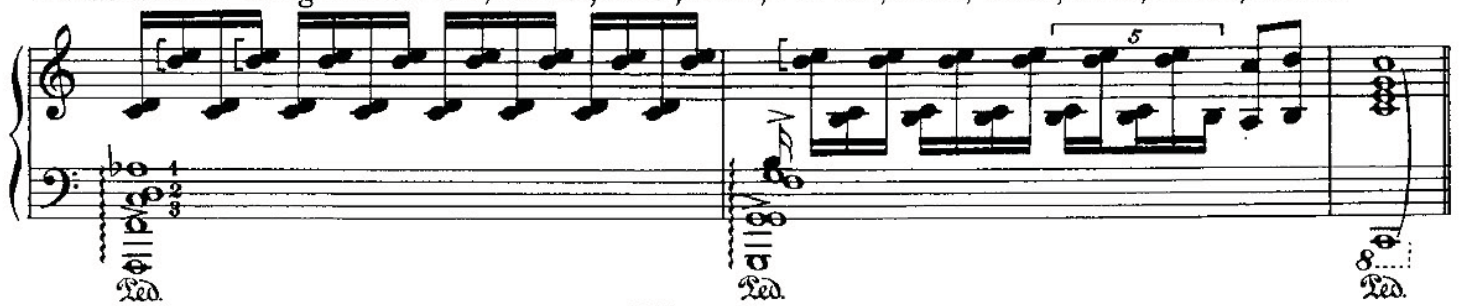


No. 11a

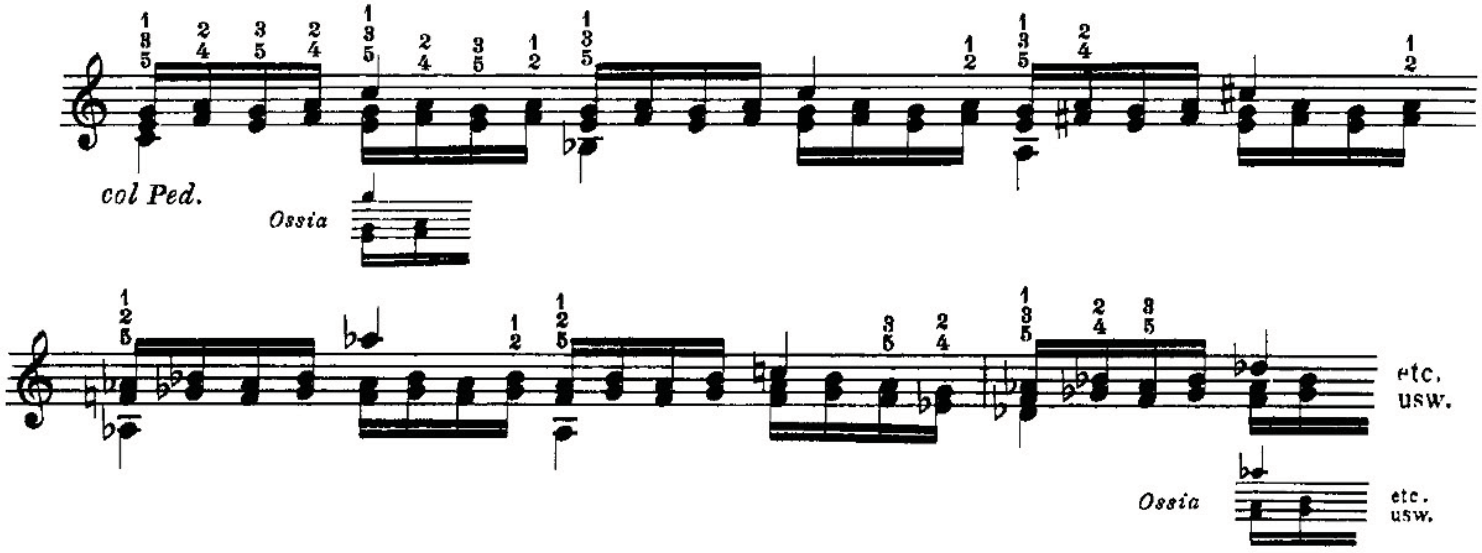


No. 11b

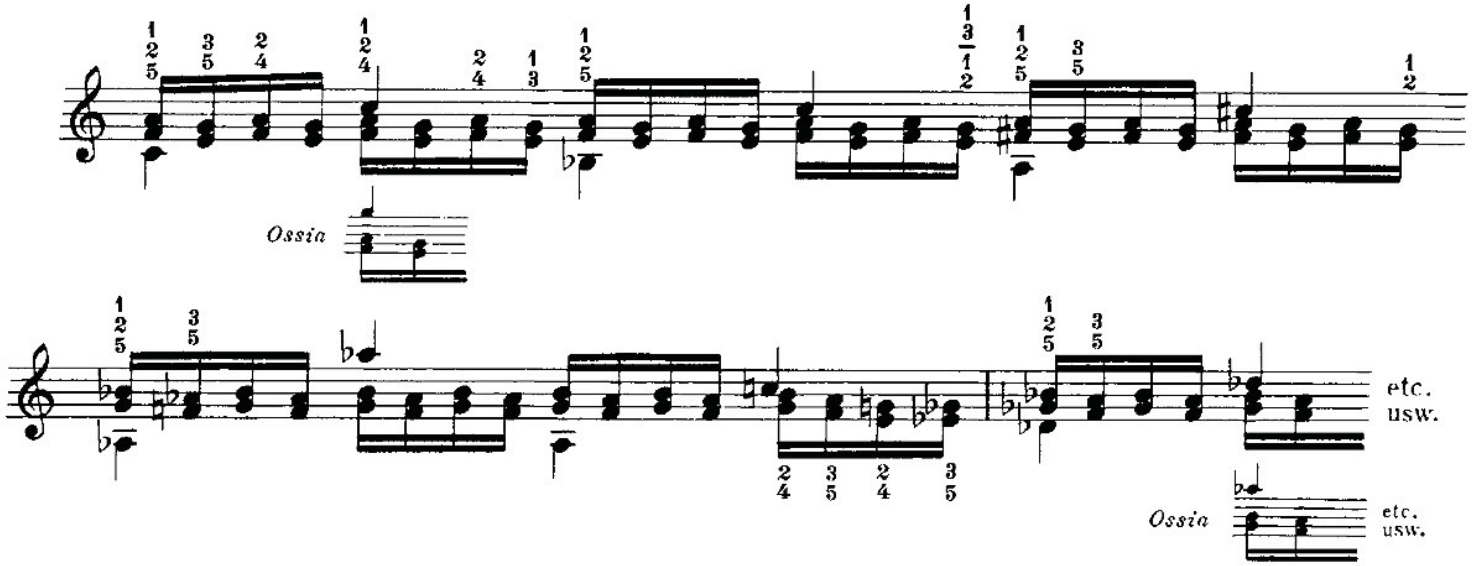
Trill in 10th possible in C maj, Eb maj, E maj, F maj, F♯ maj, G maj, B♭ maj, B maj, D min, A min.
Dezimentriller moeglich in C dur, ES dur, E dur, F dur, FIS dur, G dur, B dur, H dur, D moll, A moll.



No. 12a



No. 12b



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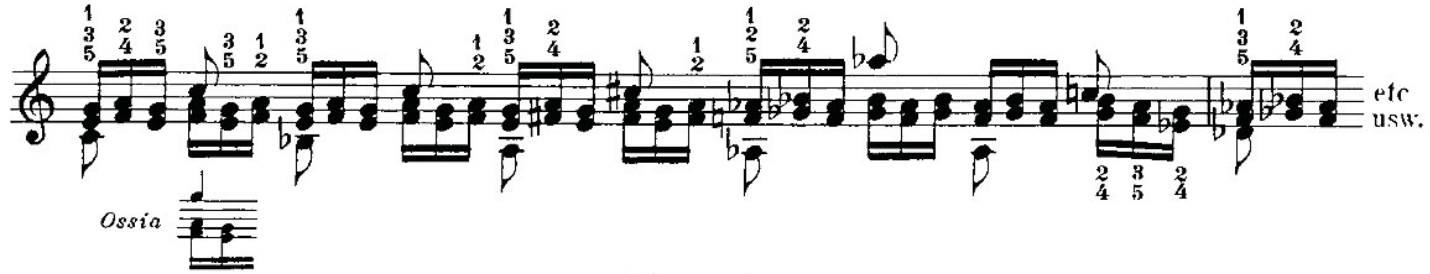
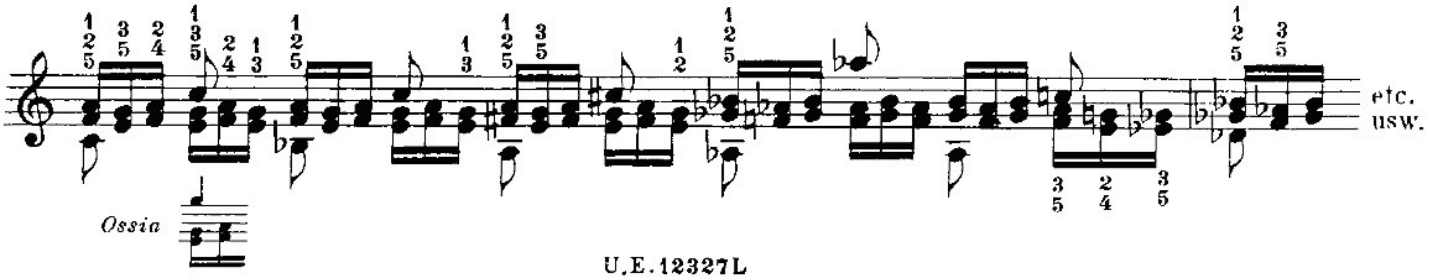
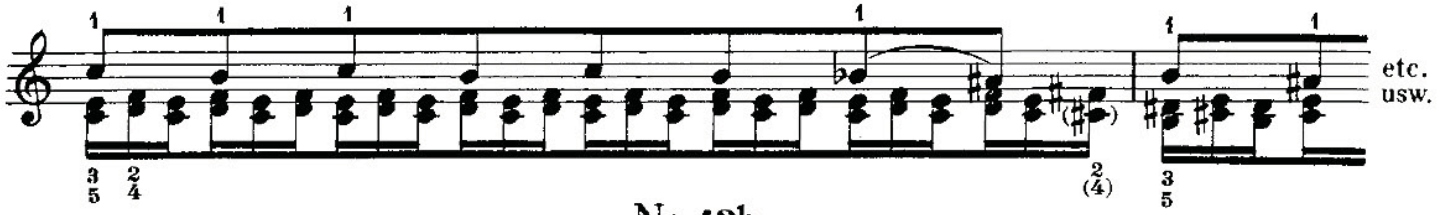


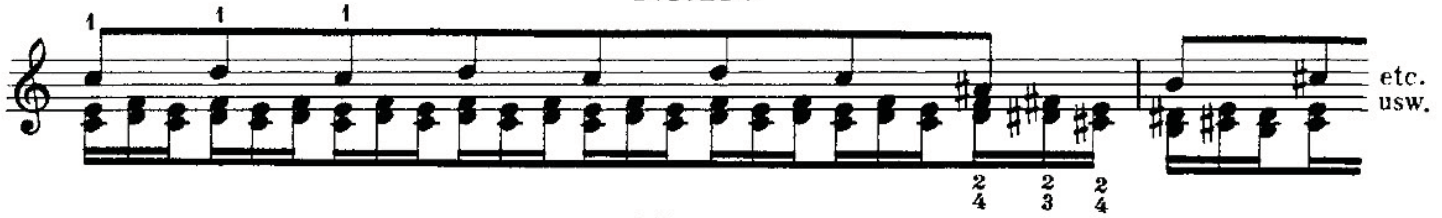
No. 12d



No. 13a



No. 13b



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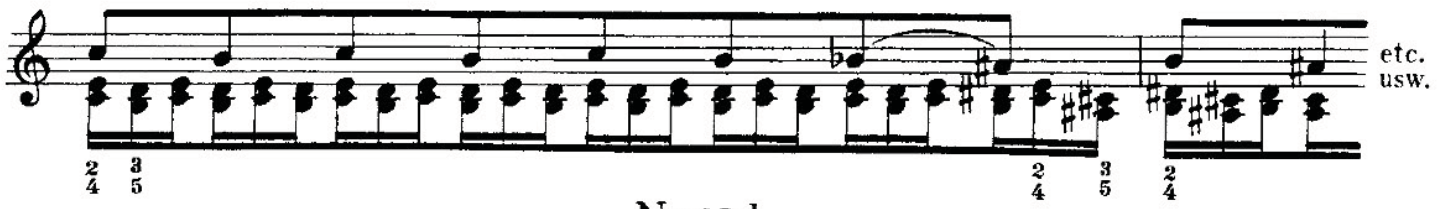
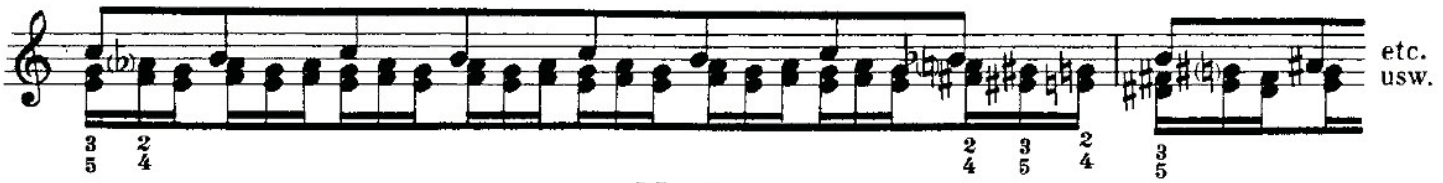


No. 13d



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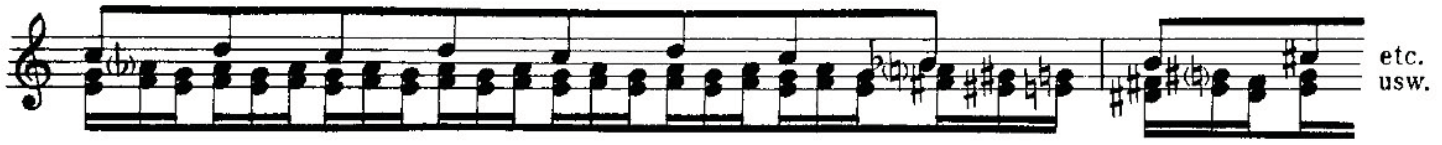
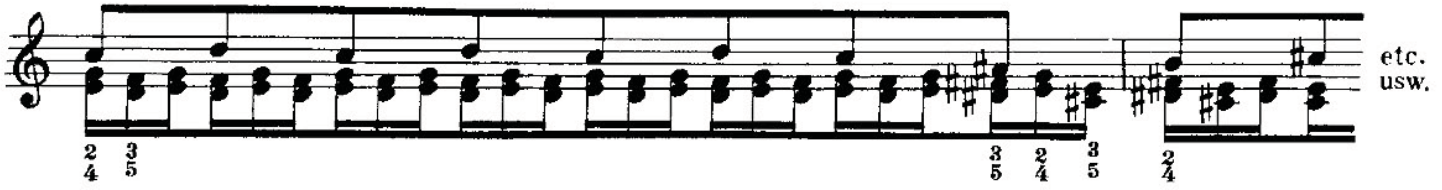
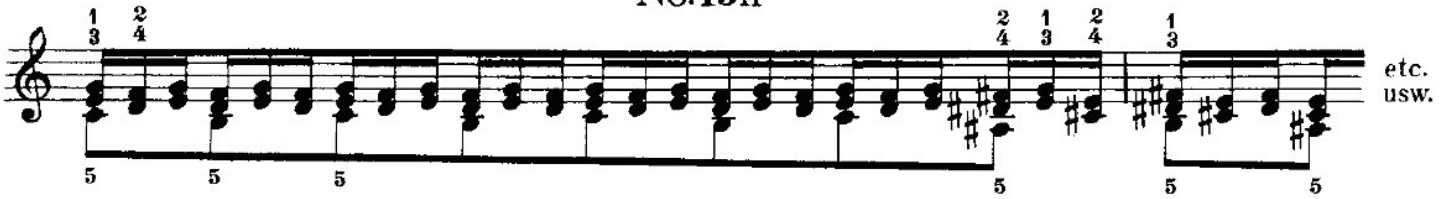


No. 13f

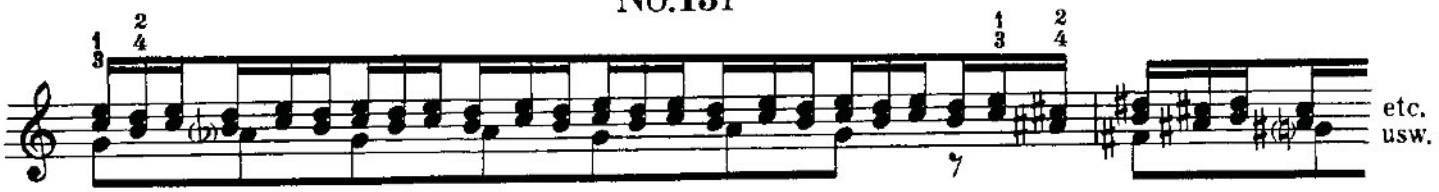
No. 13g



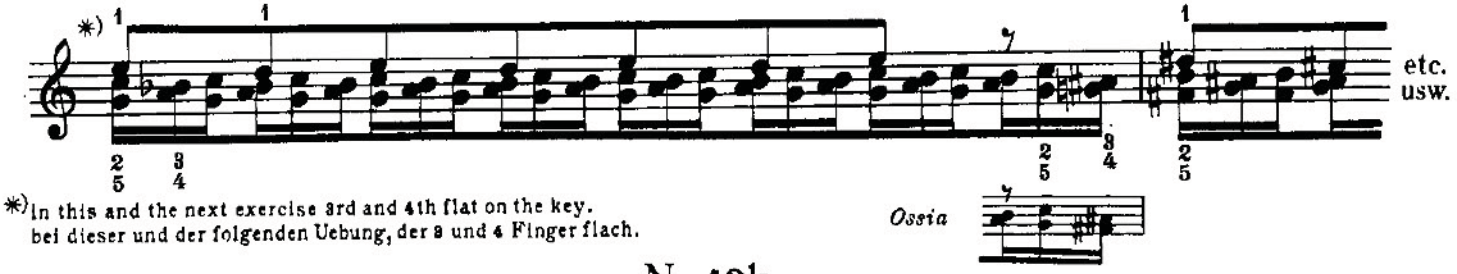
No. 13h



No. 13i

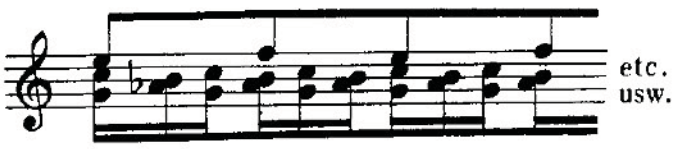


No. 13j

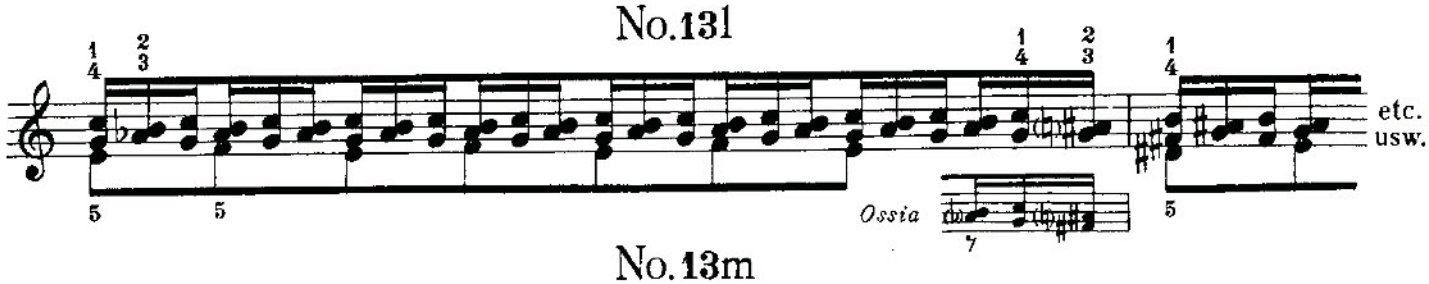


*) In this and the next exercise 3rd and 4th flat on the key.
bei dieser und der folgenden Uebung, der 3 und 4 Finger flach.

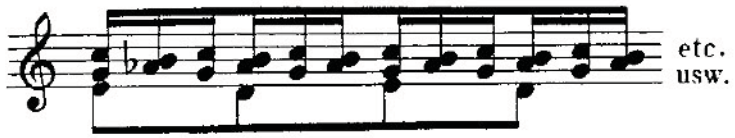
No. 13k



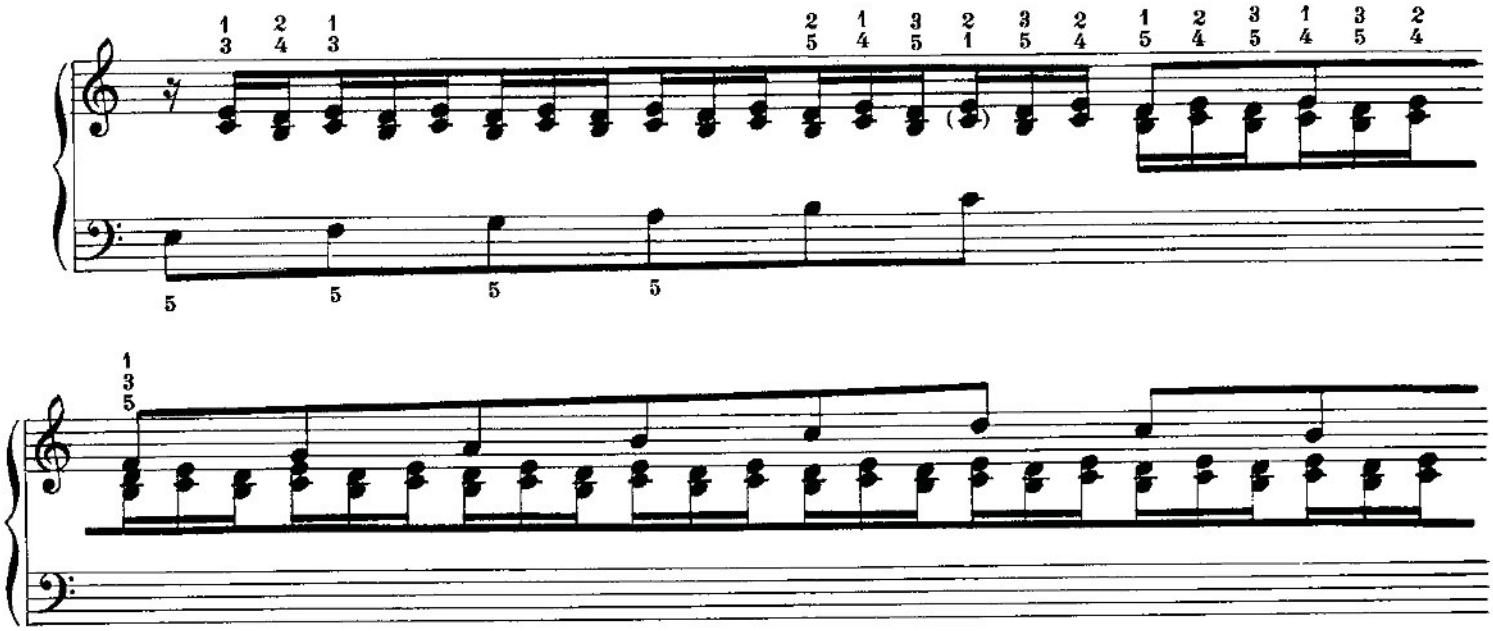
No. 13l

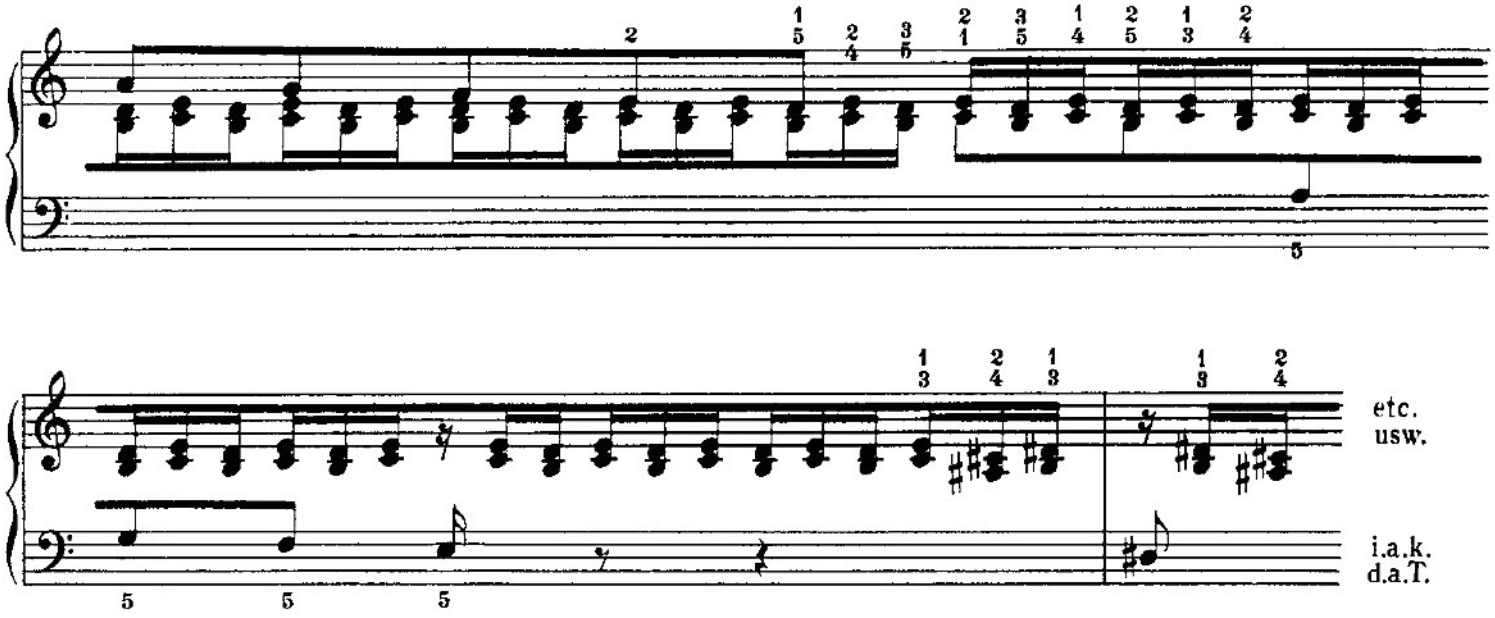


No. 13m

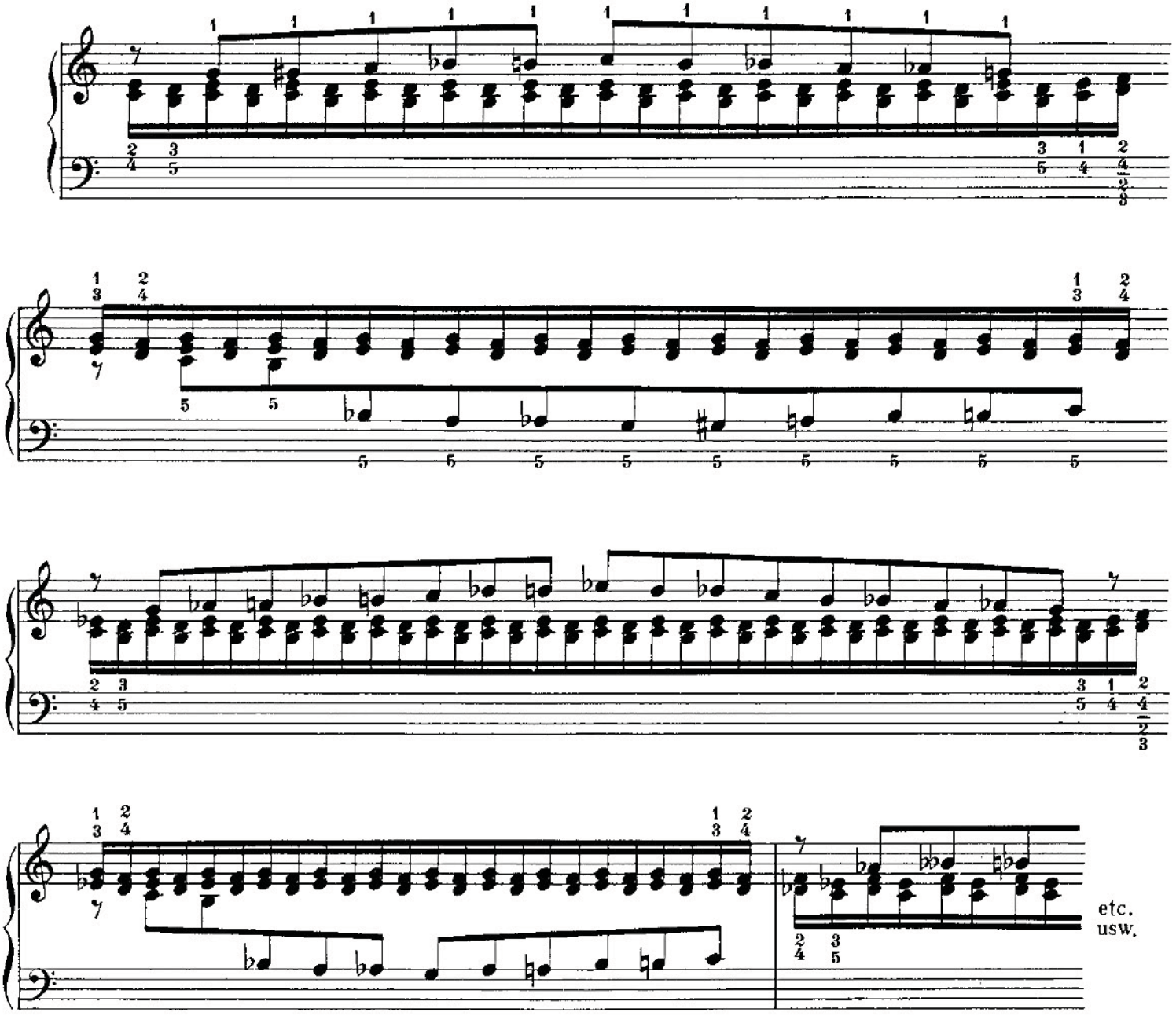


No. 14

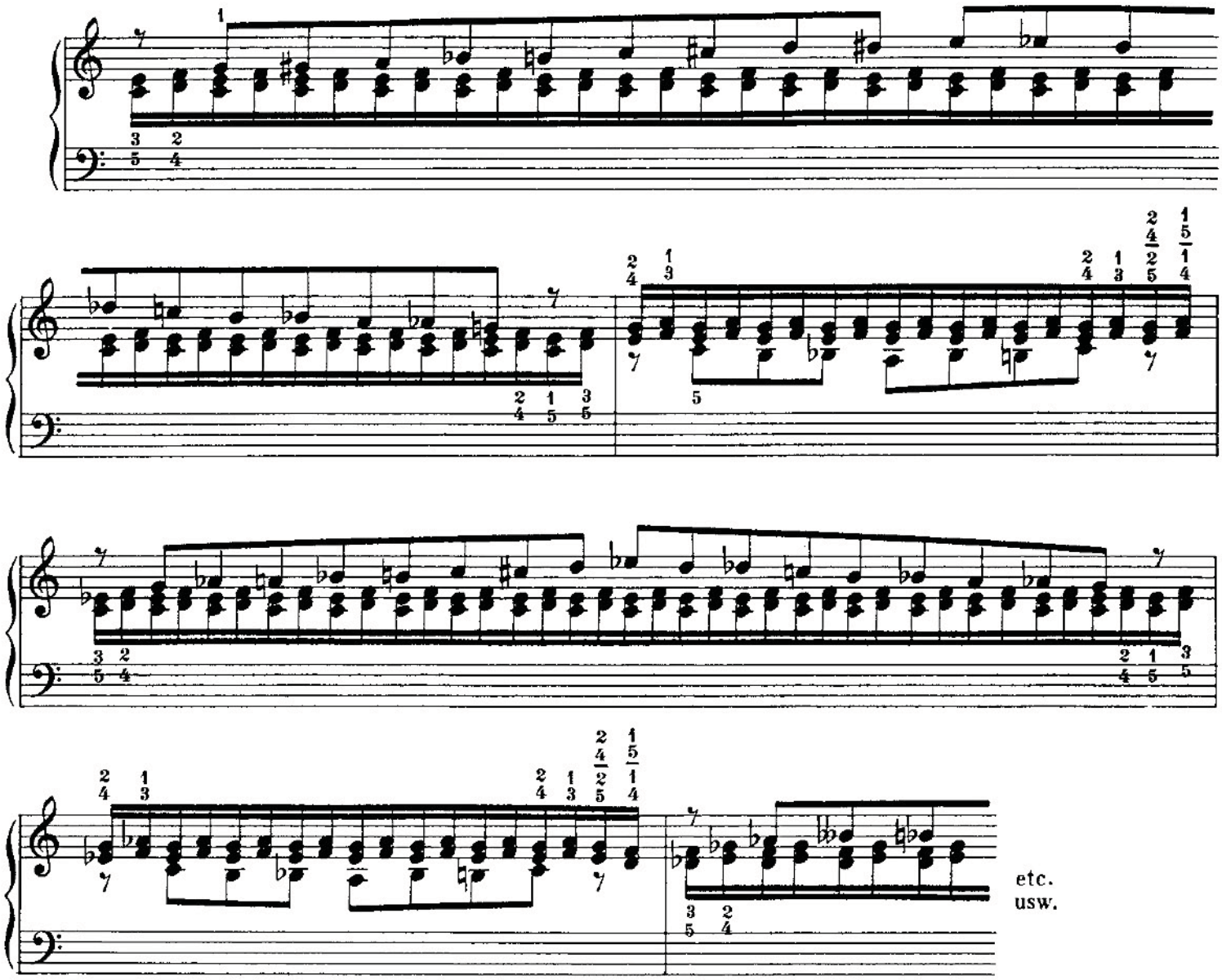




No. 15a

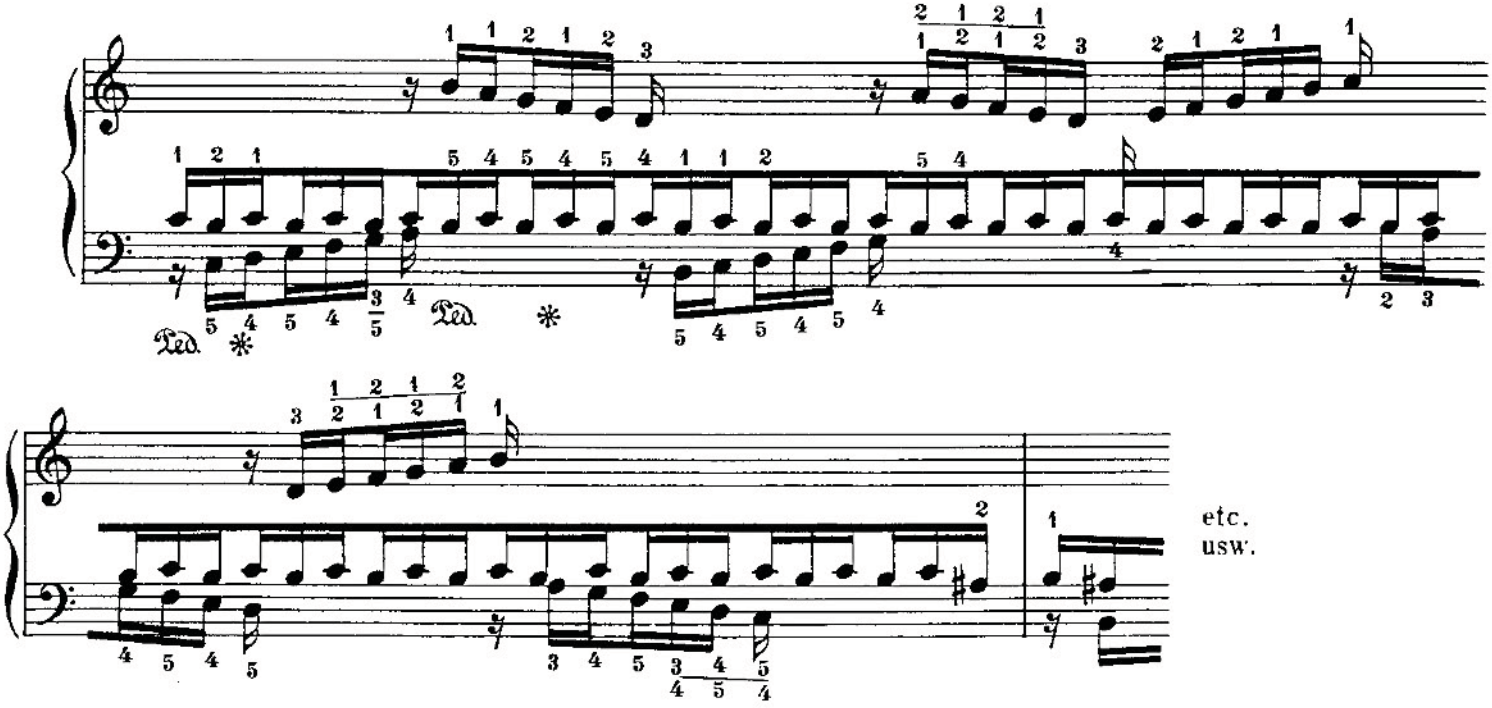


No. 15b

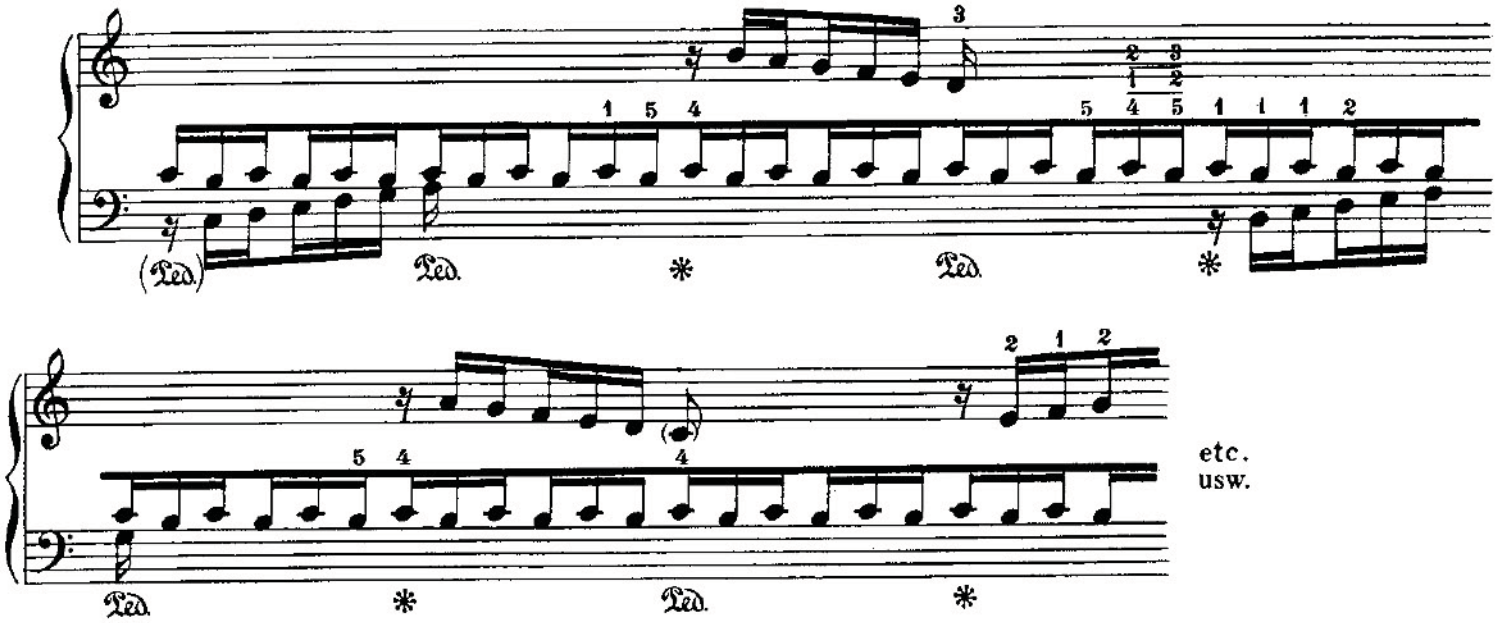


The trill in thirds also in triplets.
Terzentriller auch in Triolen.

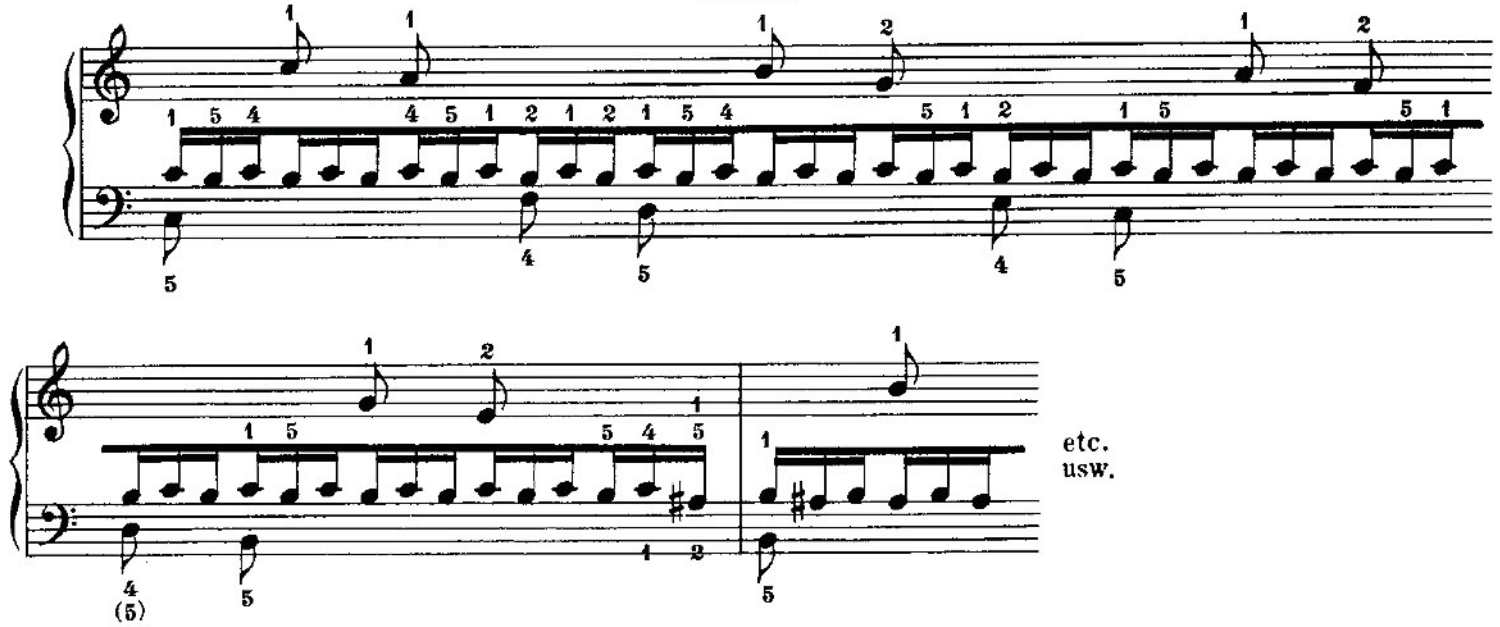
No. 16a



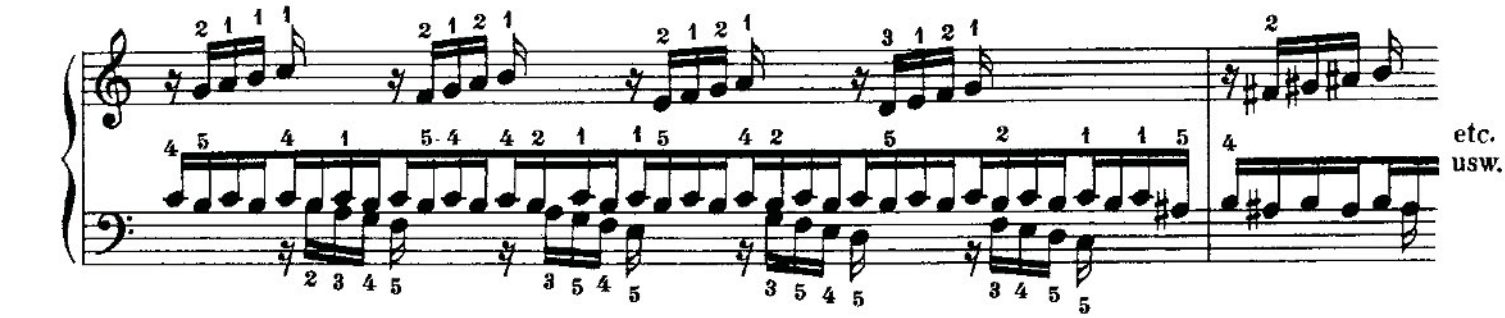
No. 16b



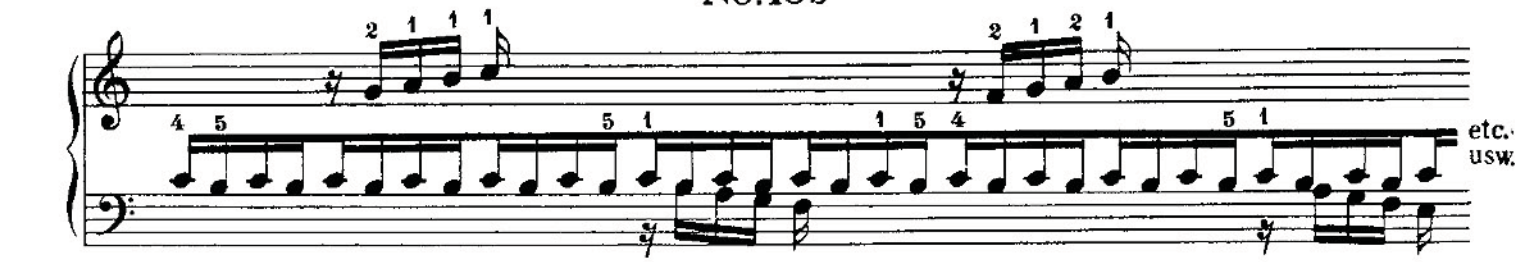
No. 17



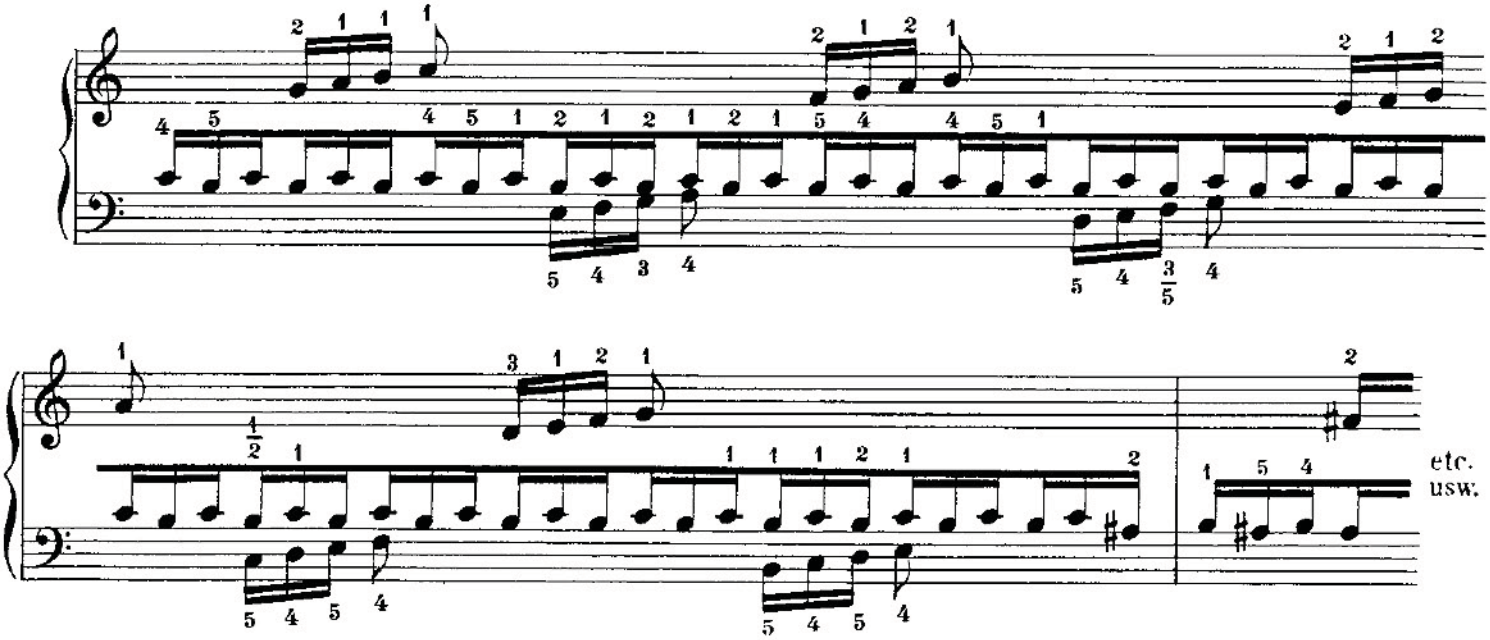
No. 18a



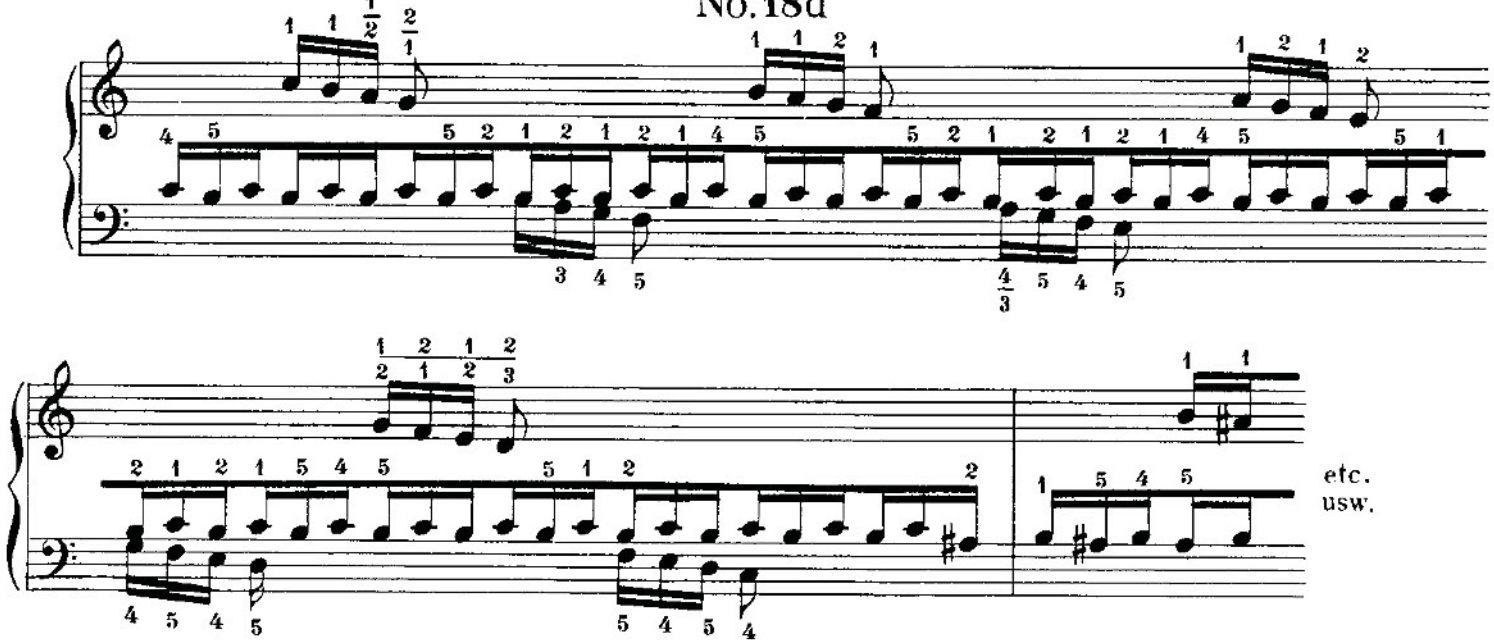
No. 18b



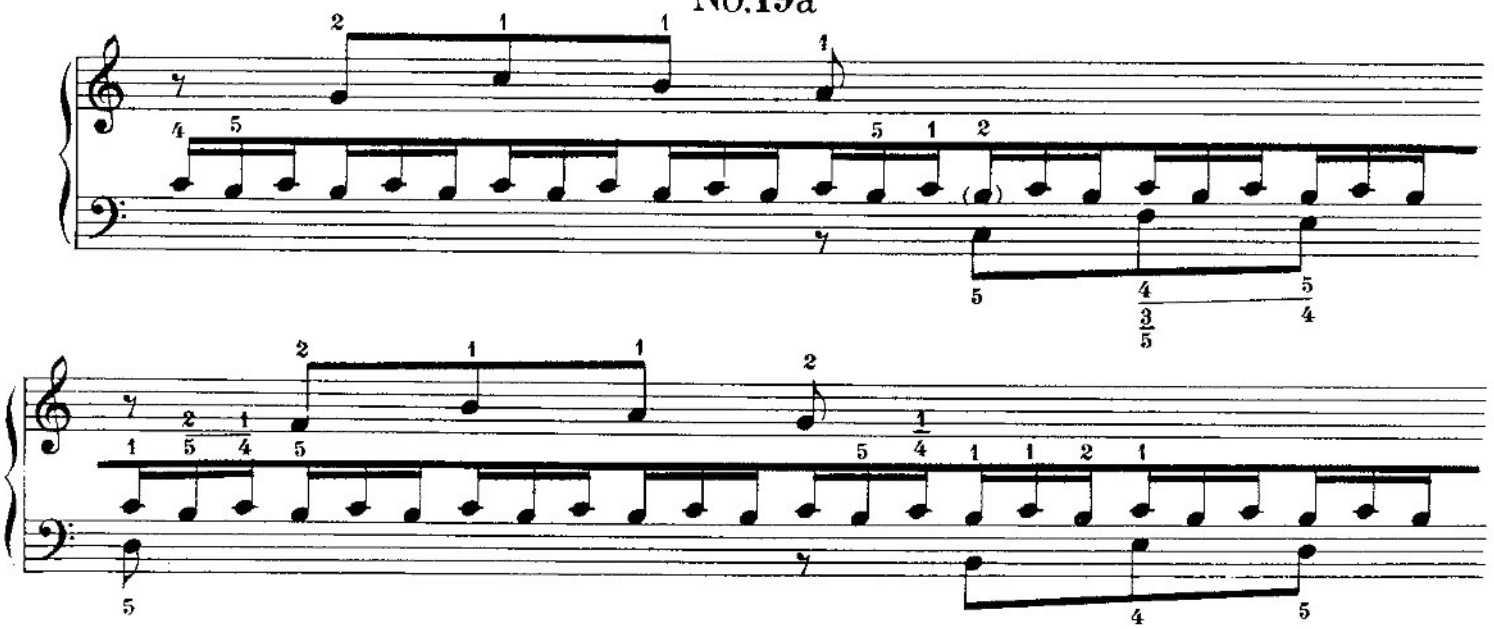
No. 18c

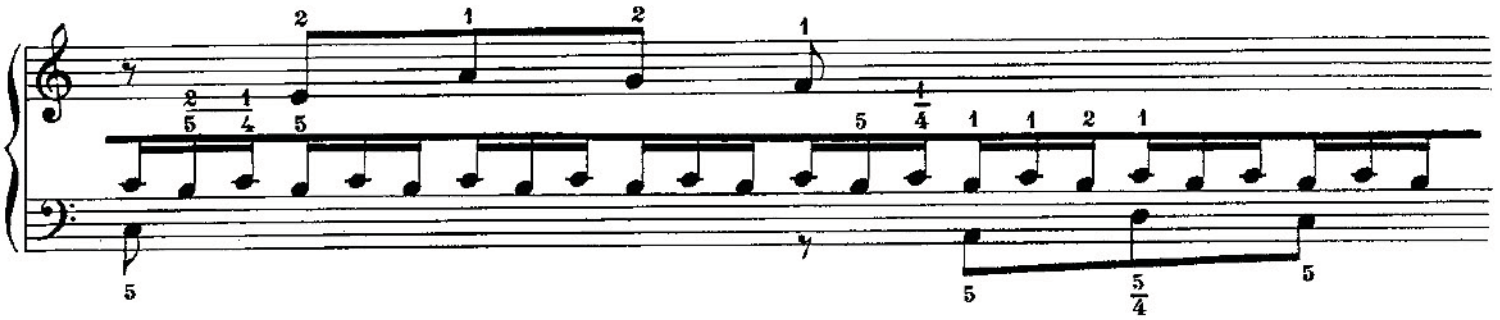


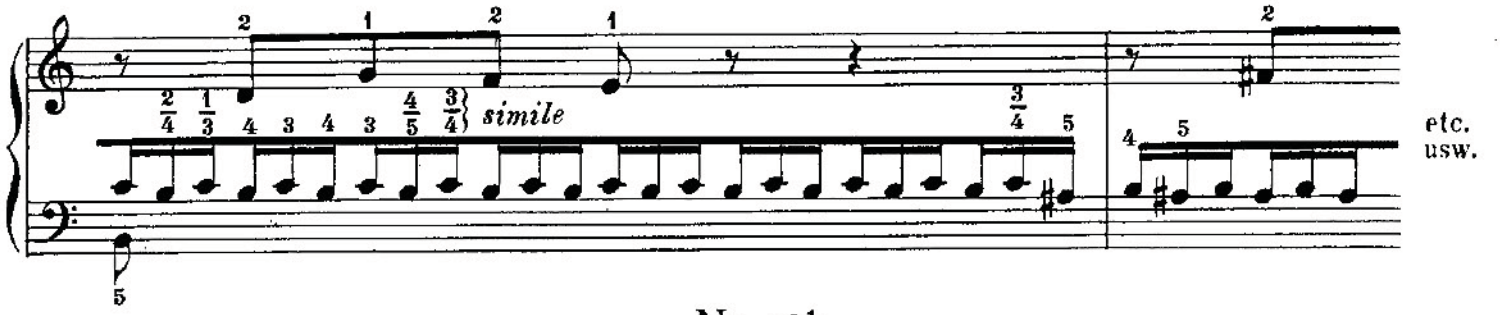
No. 18d



No. 19a







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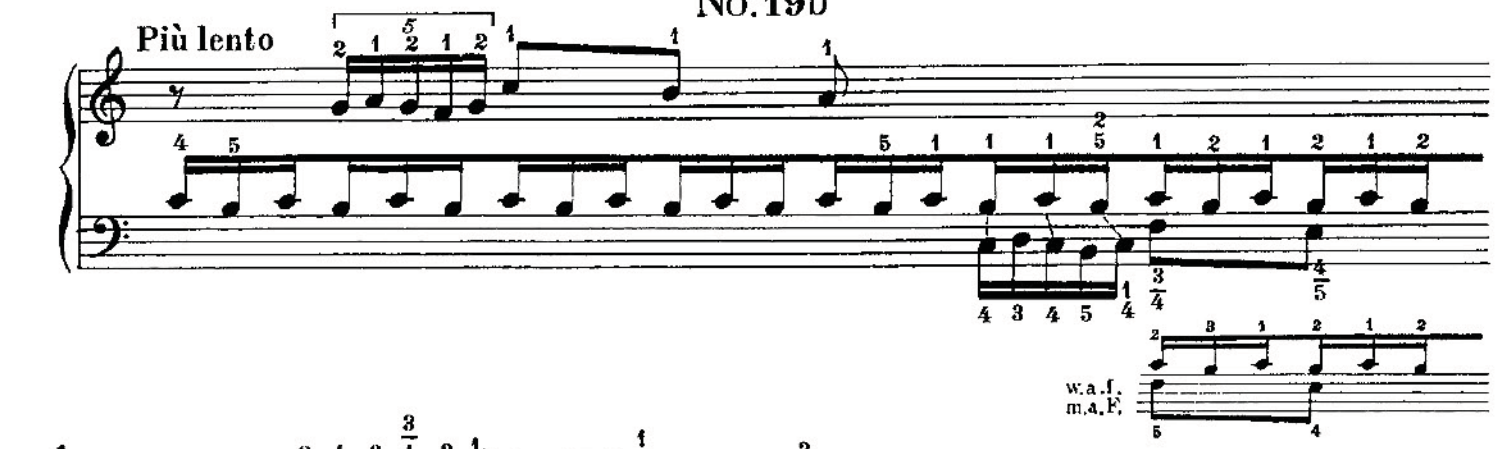
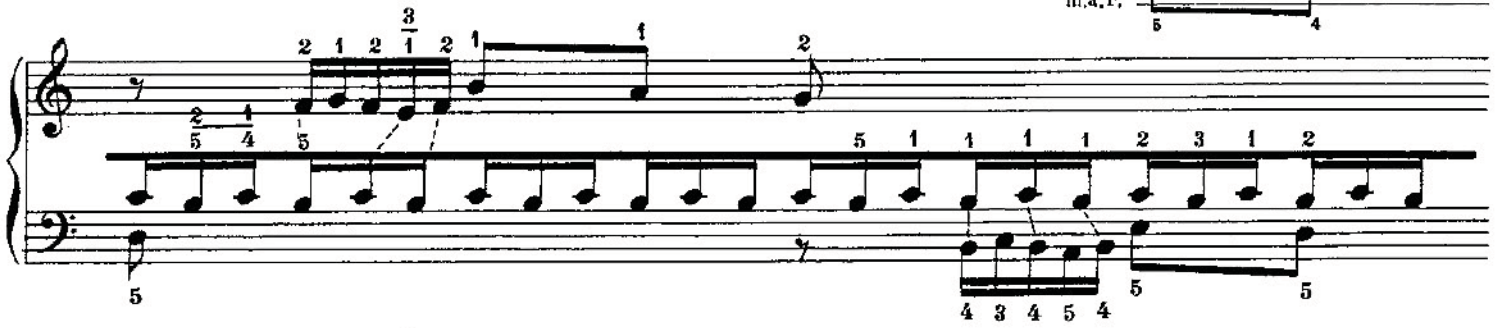
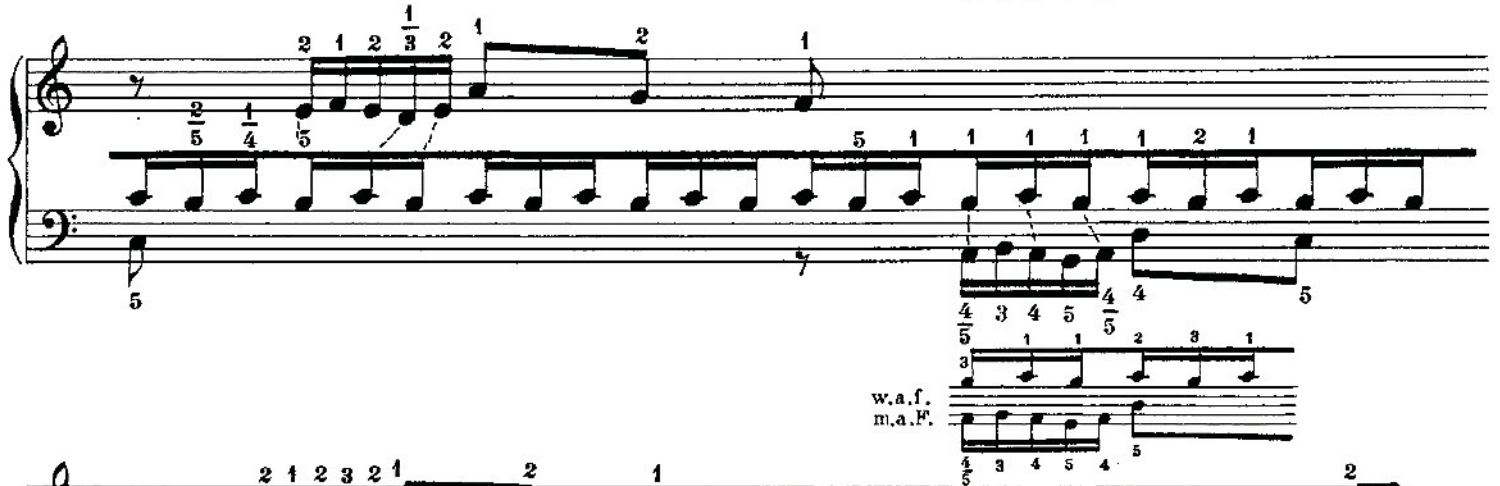
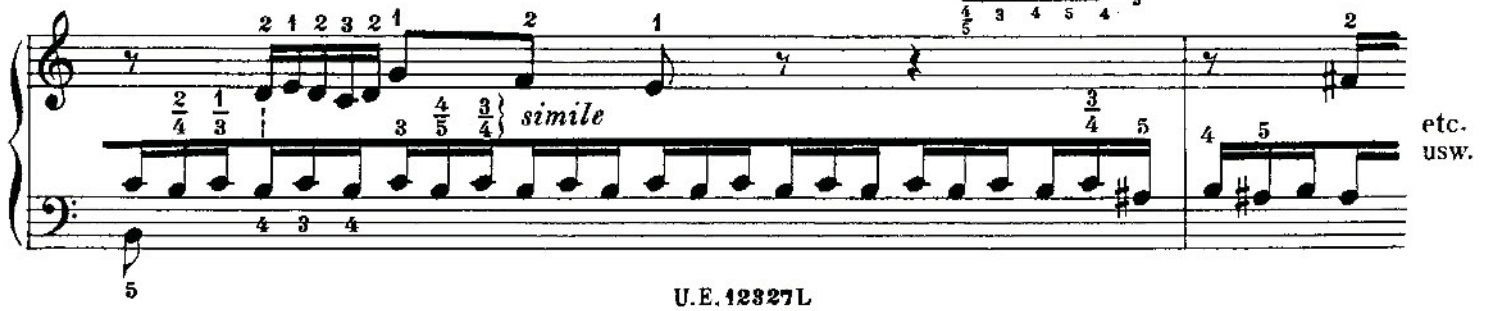
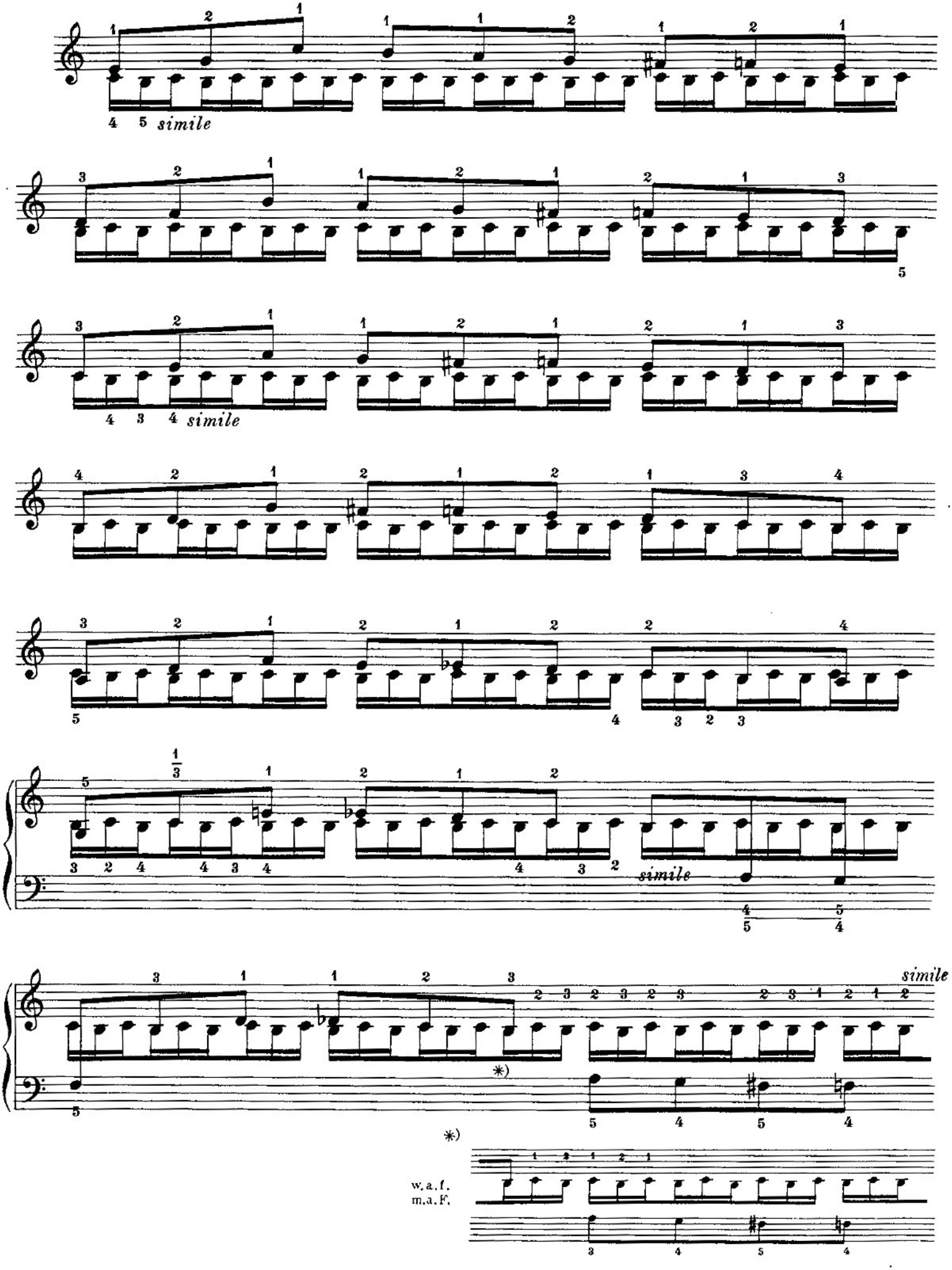








No. 20



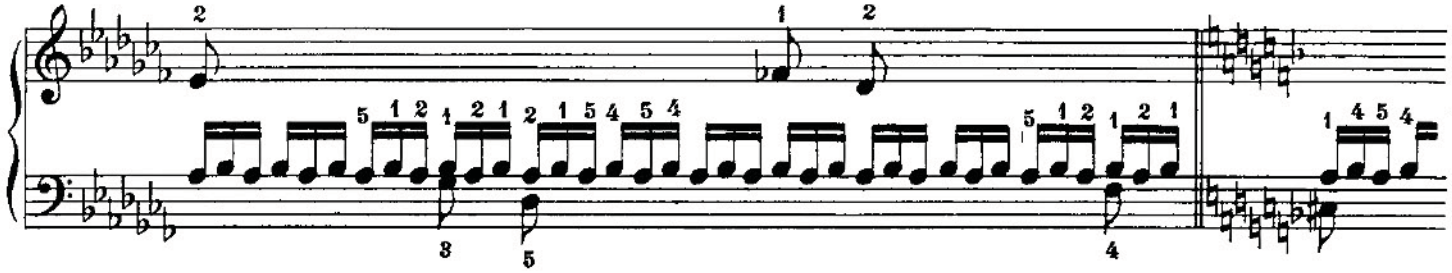
i.a.k.
d.a.T.

No. 21

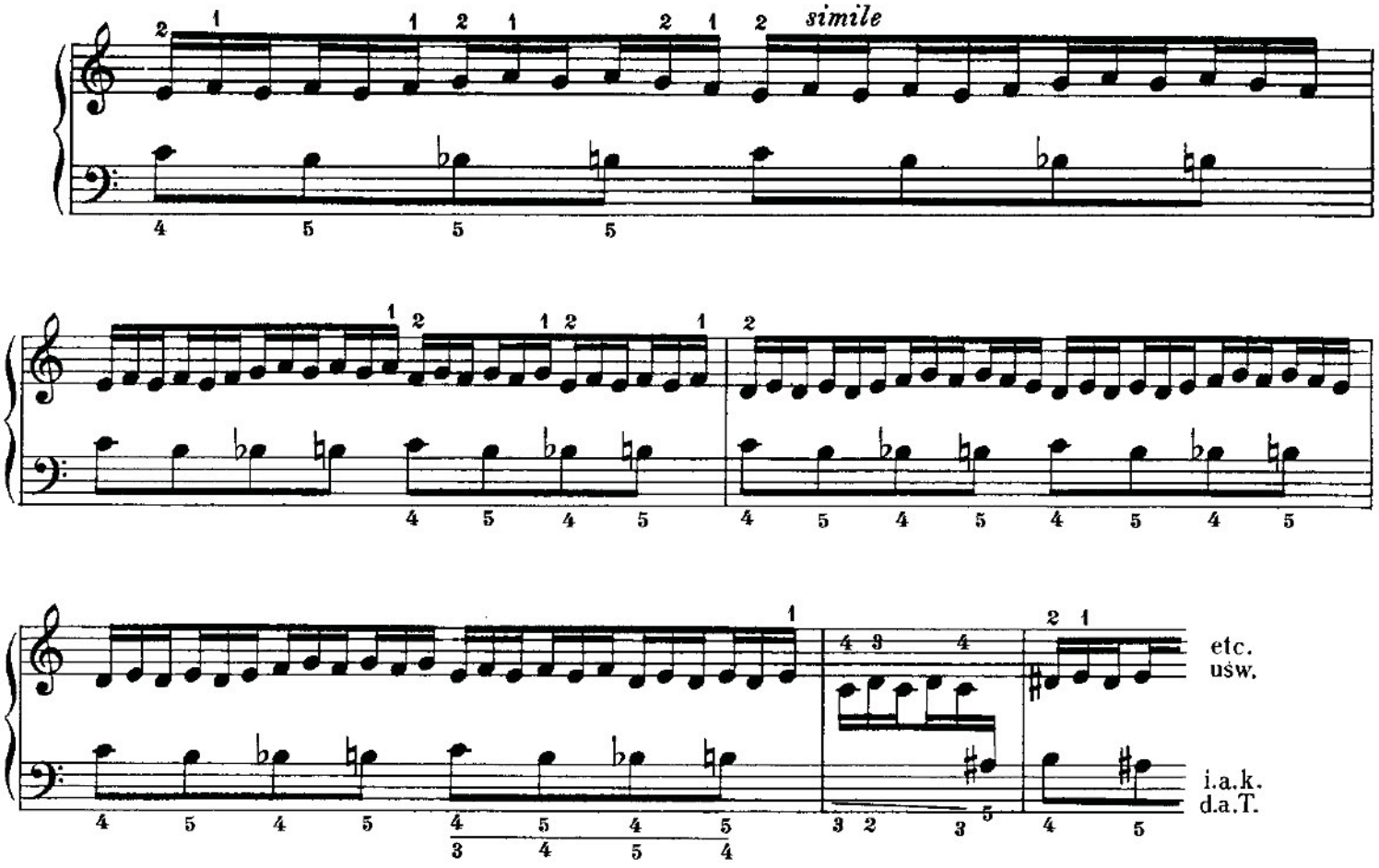
etc.
usw.

simile

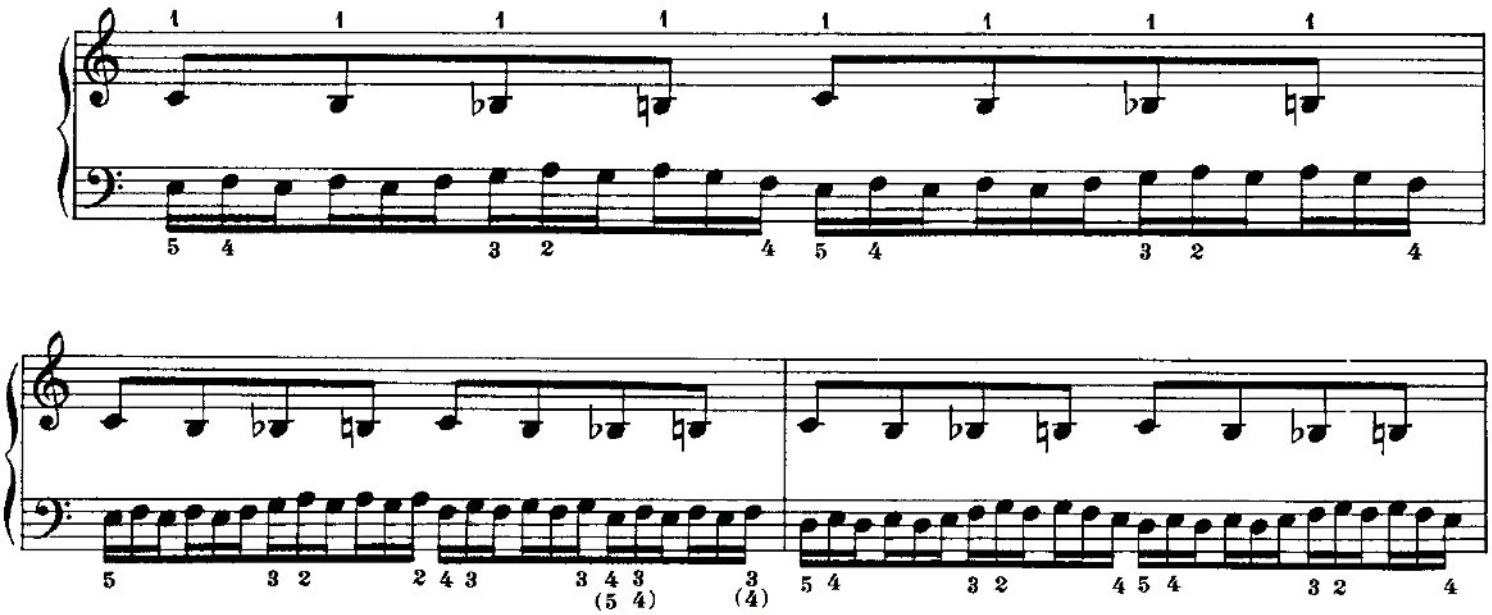
simile

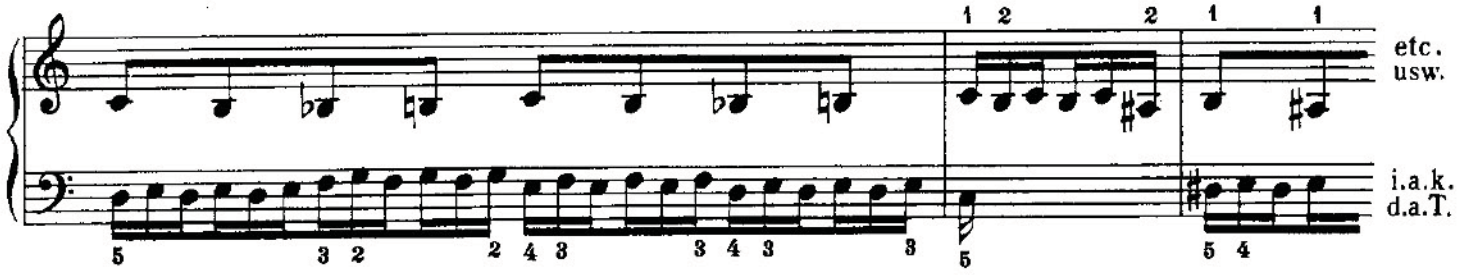


No.22a



No.22b





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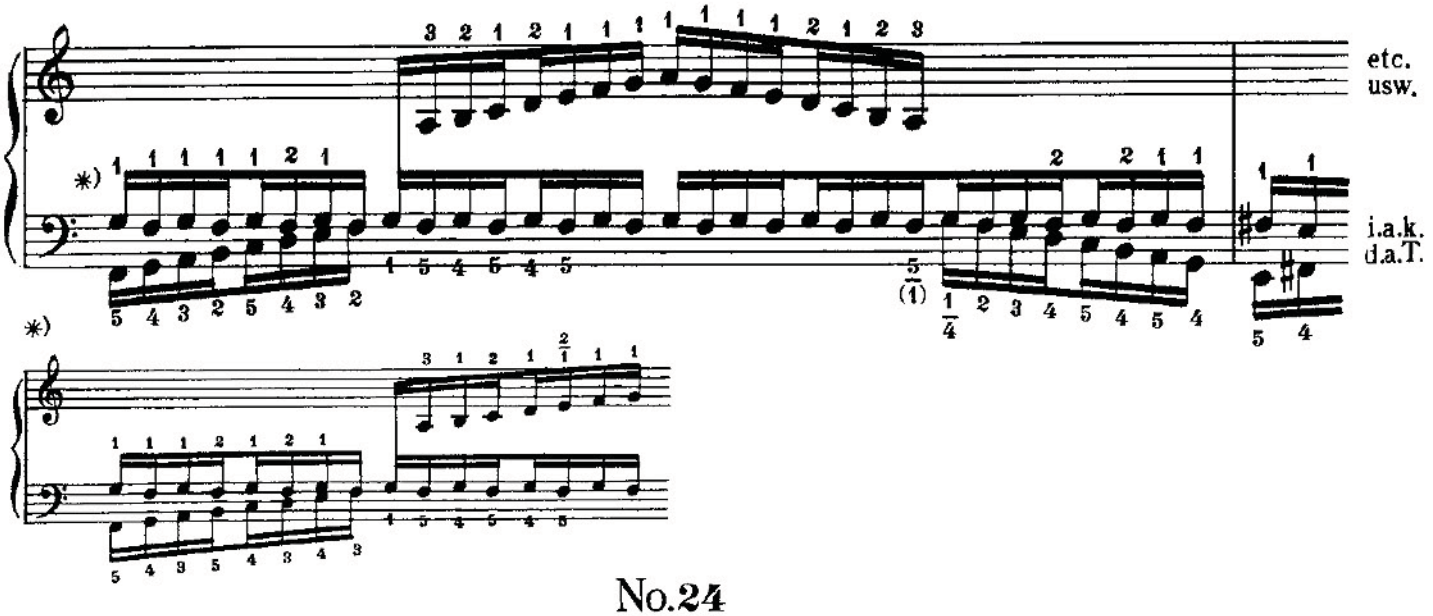
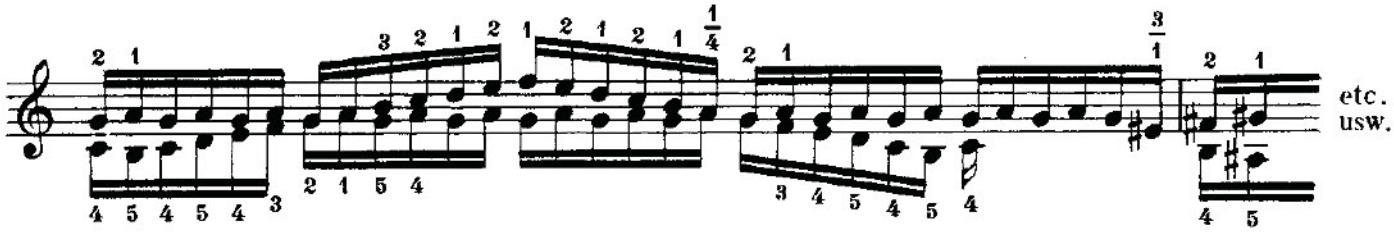
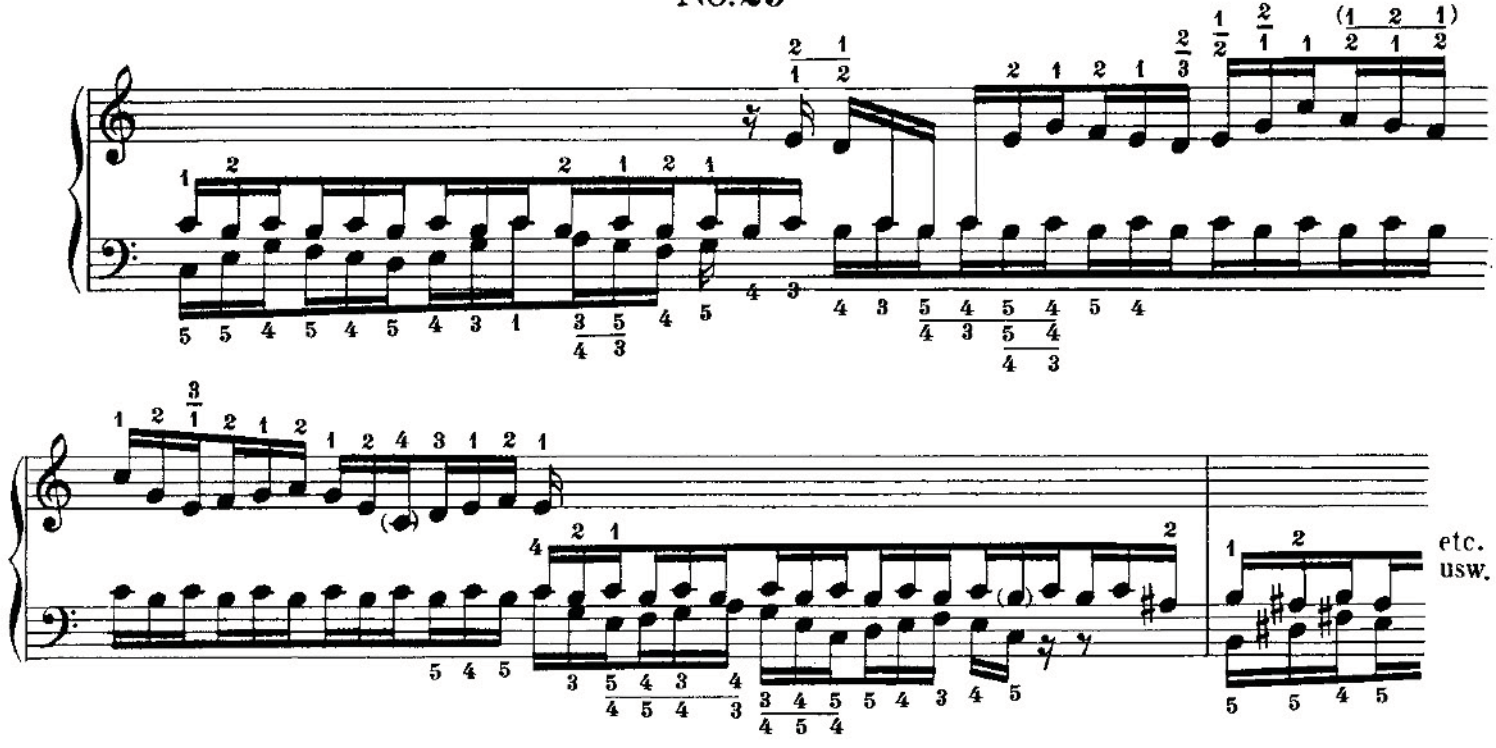


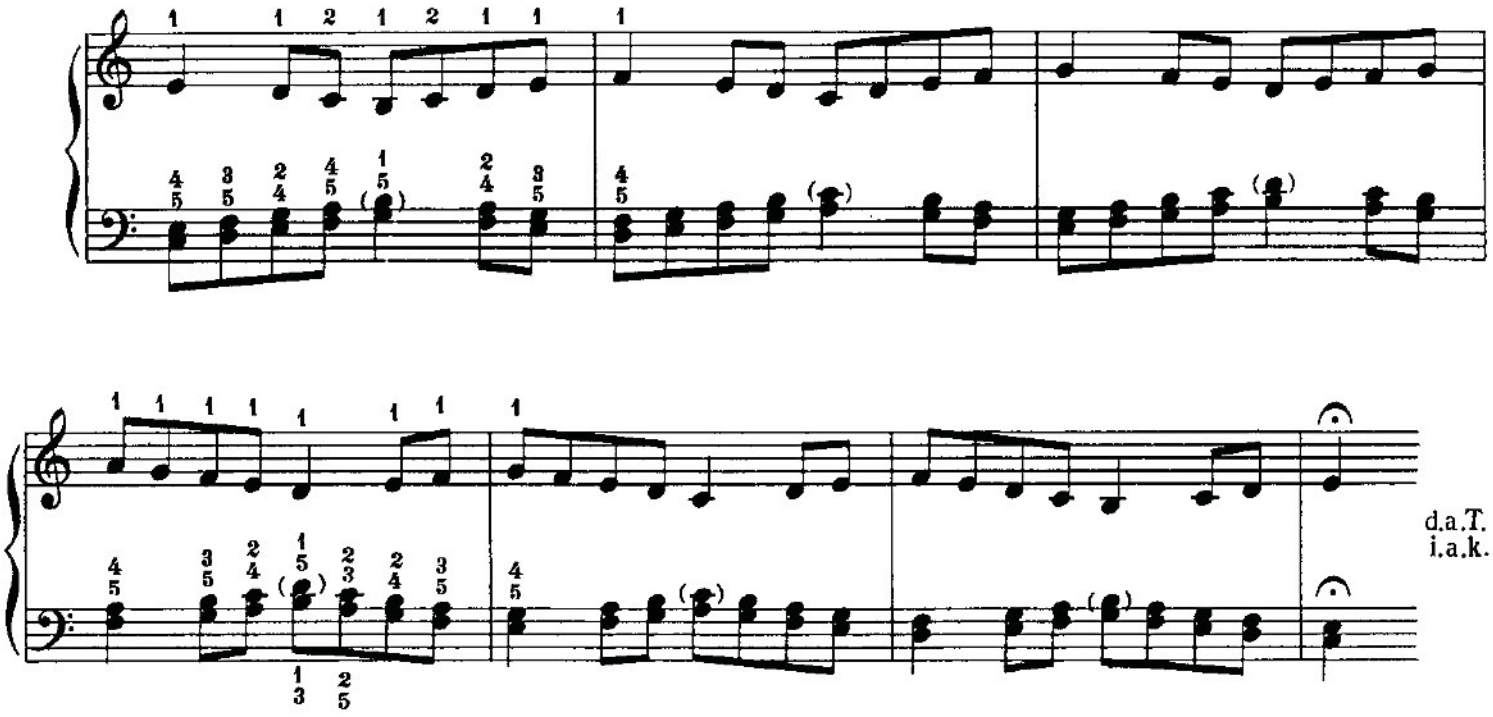
No.24



No.25

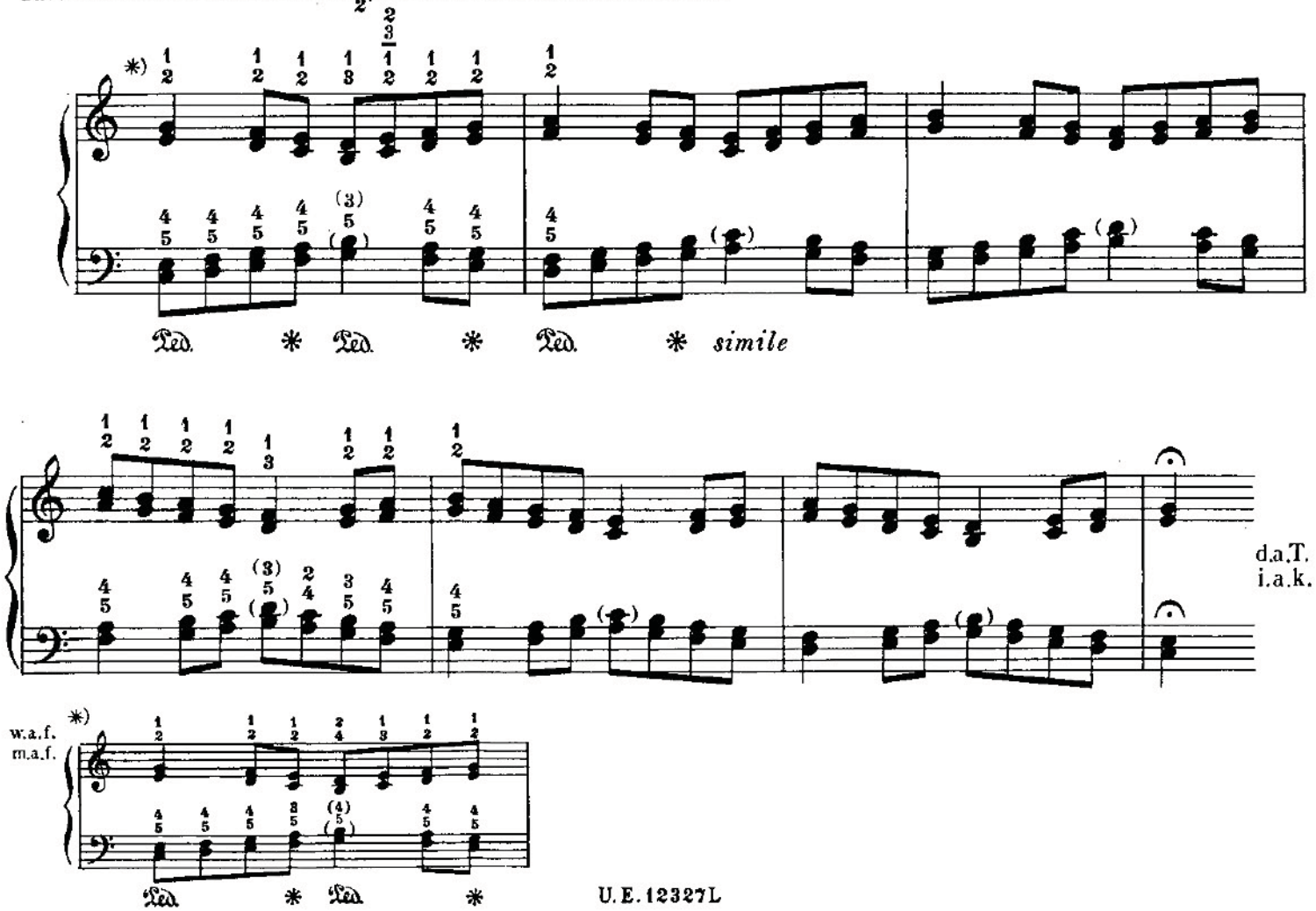


No. 1a

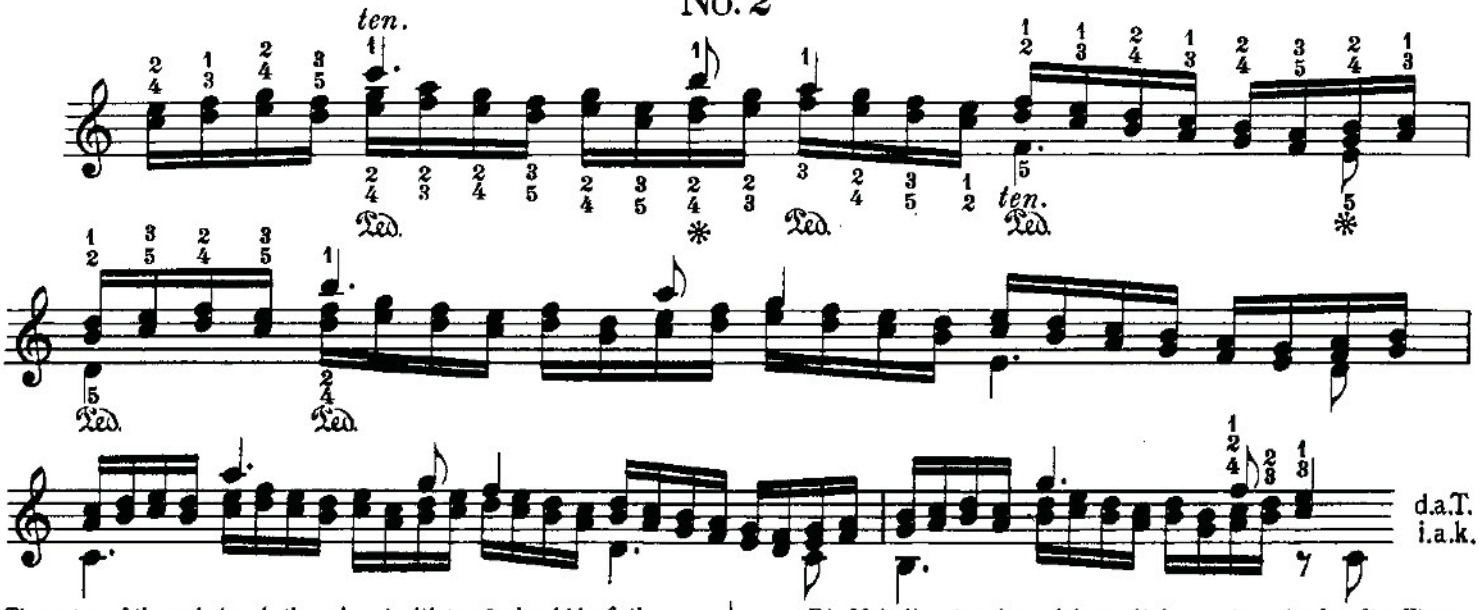


No. 1b

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



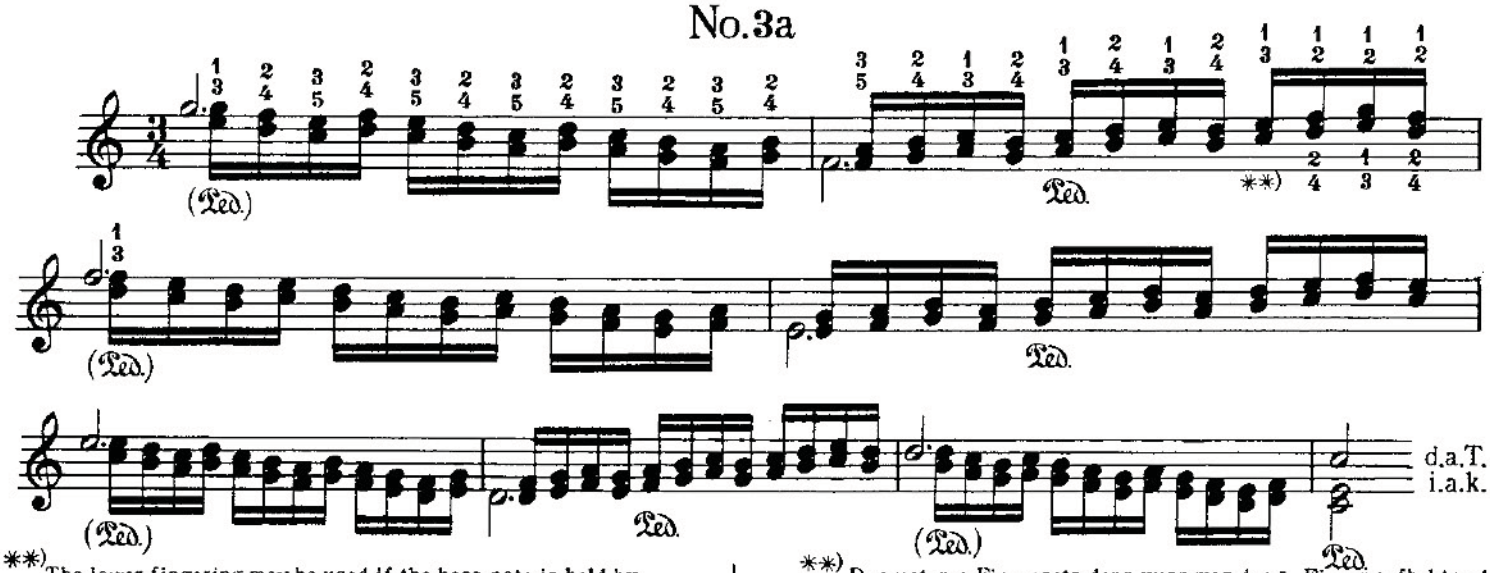
No. 2



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 fuenften Finger, laut hervorheben; die Sechzehntel-Terzen gleichmaessig *pp*.

No. 3a

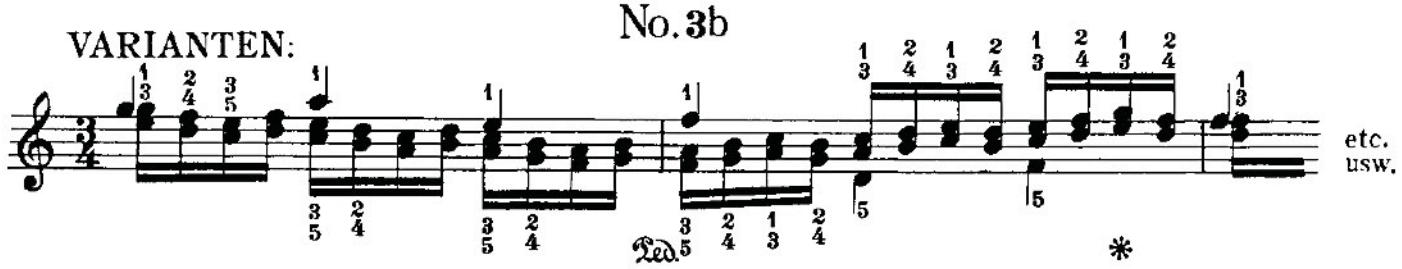


**) The lower fingering may be used if the bass note is held by the pedal.

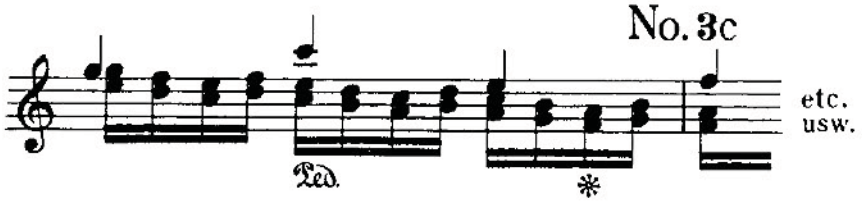
**) Den unteren Fingersatz dann, wenn man den 5. Finger aufhebt und das Halten der Bassnote dem Pedal ueberlaesst.

VARIANTEN:

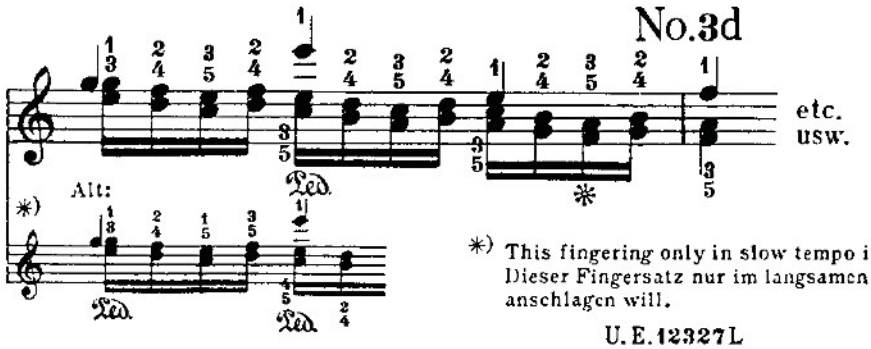
No. 3b



No. 3c

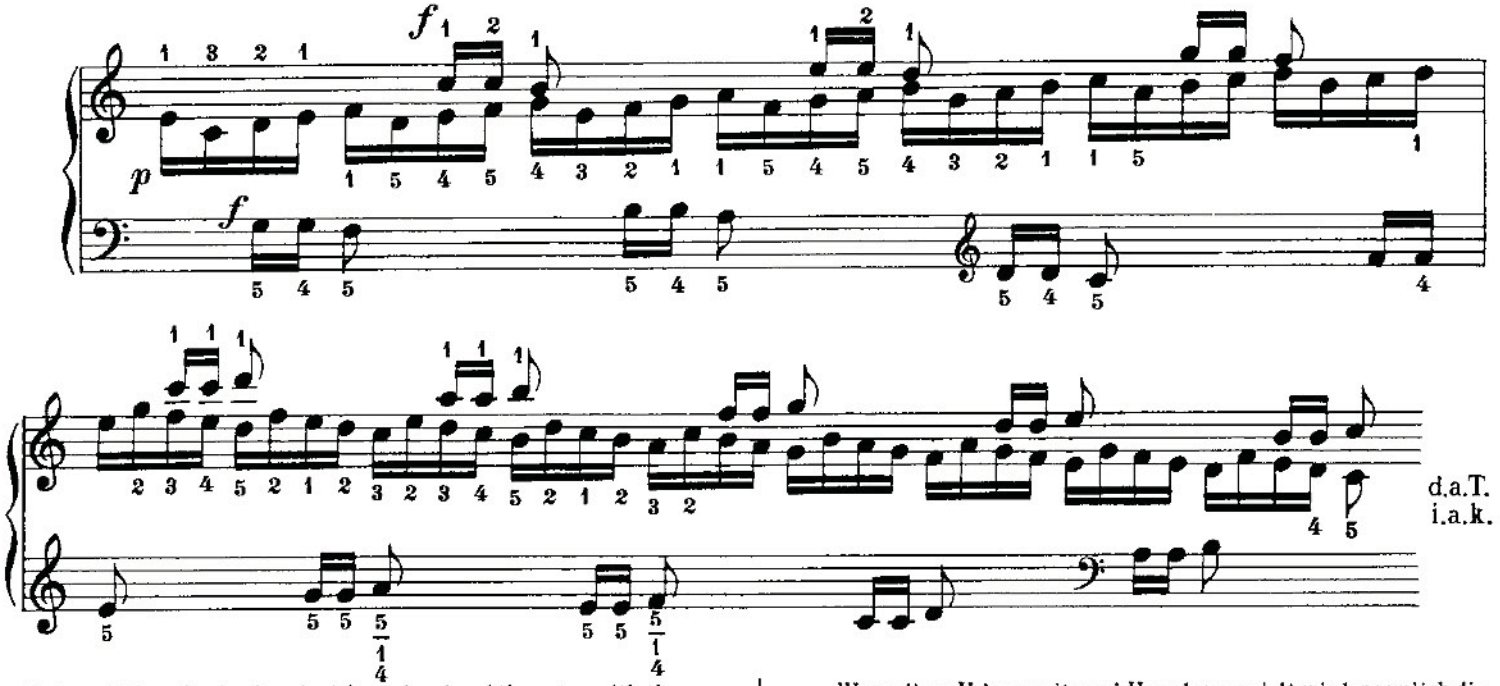


No. 3d



*) 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.

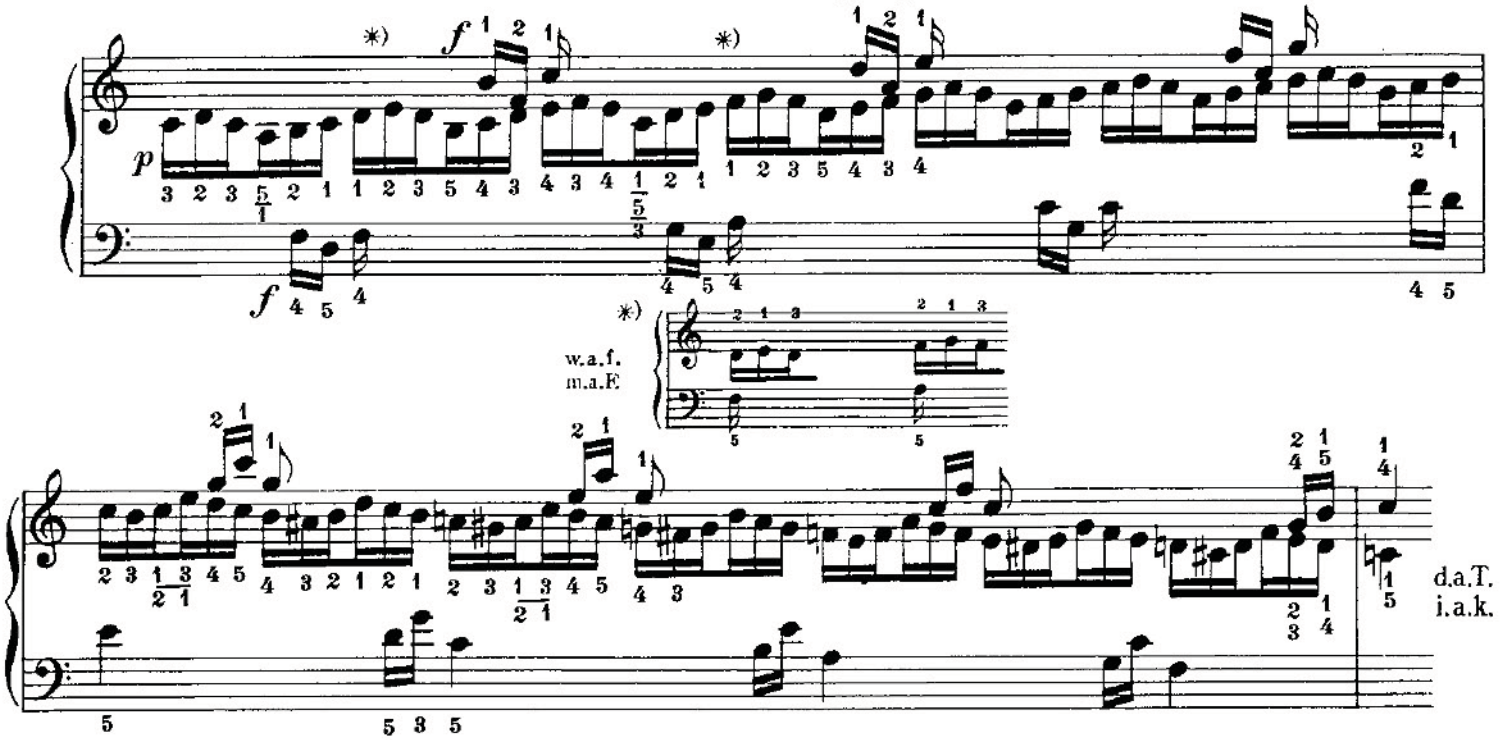
No. 4



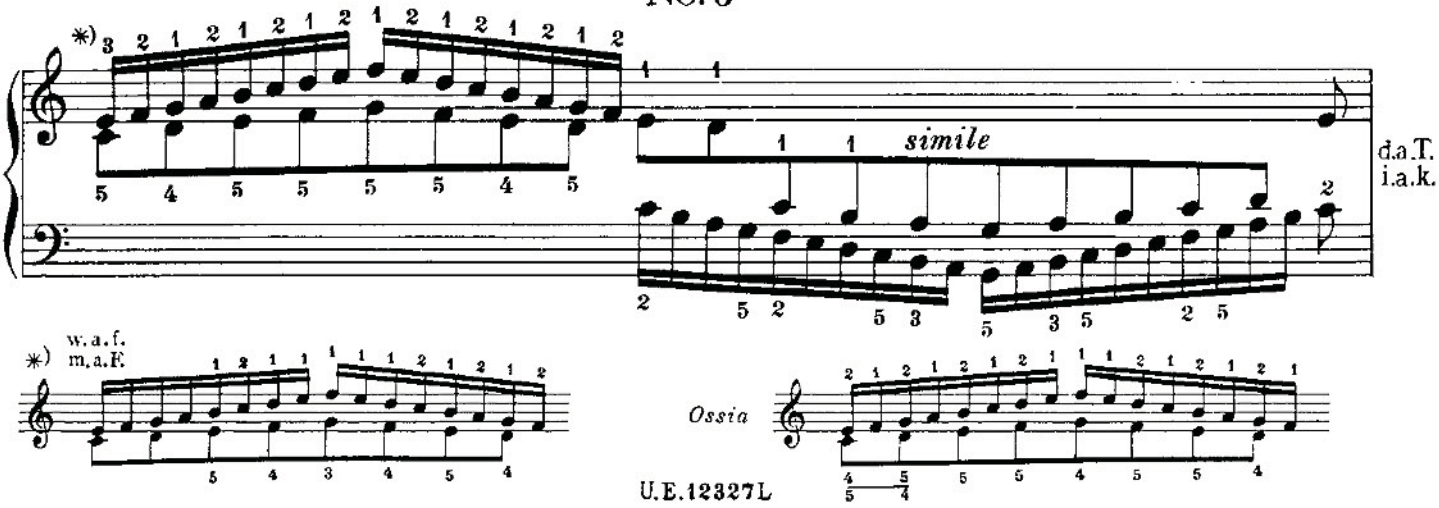
If the middle voice is played with one hand and the outer with the other, then the fingering of the latter, whether right or left, is 3 2 1.

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

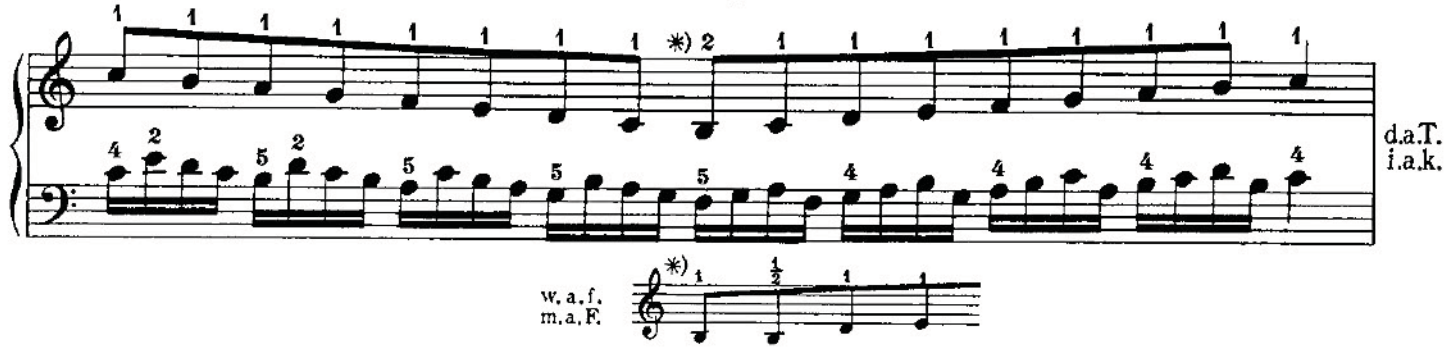
No. 5



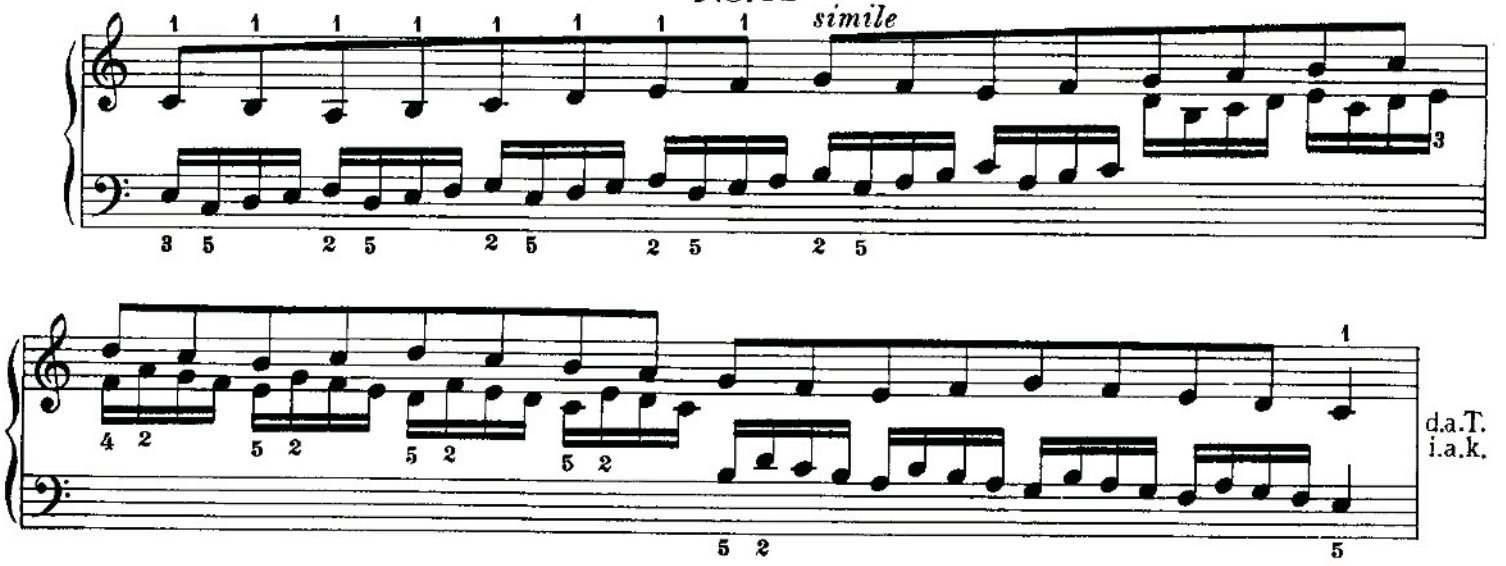
No. 6



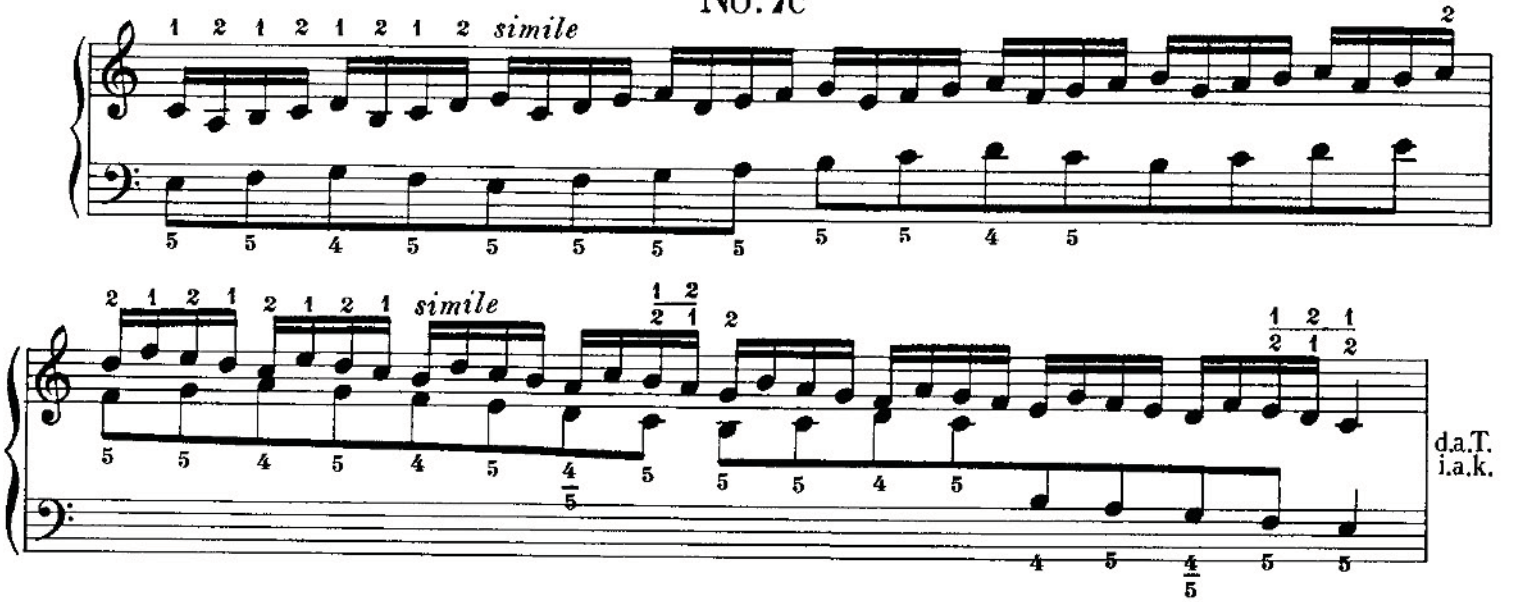
No.7a



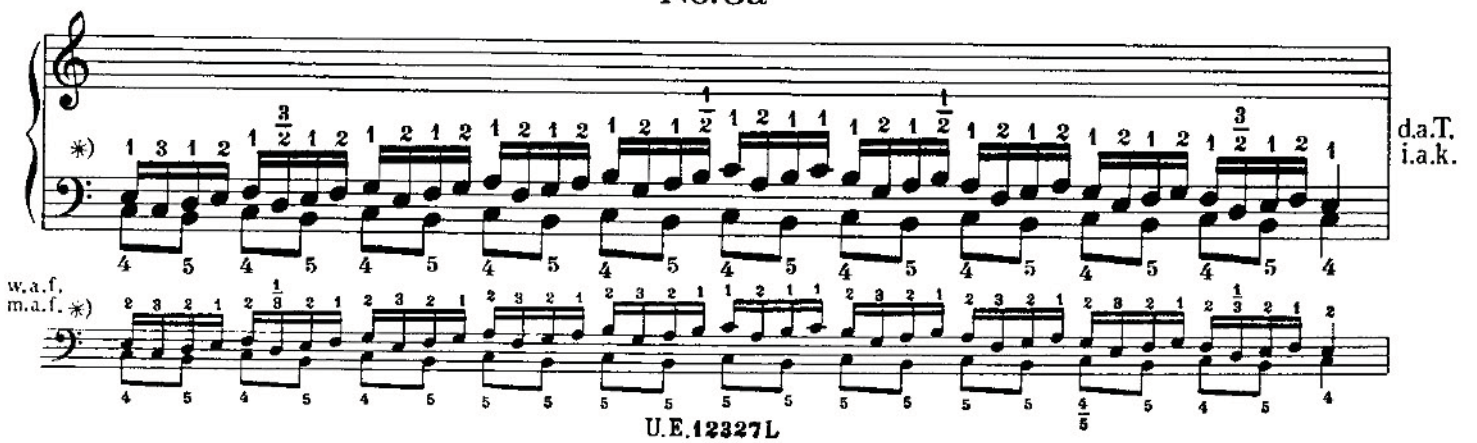
No.7b



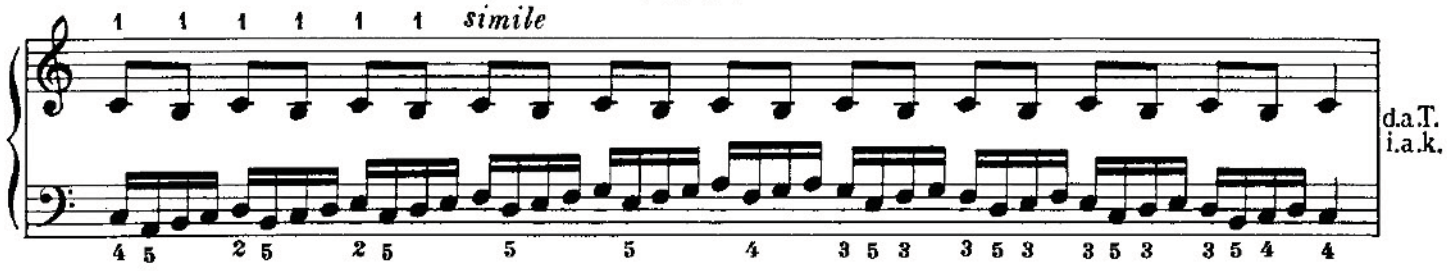
No.7c



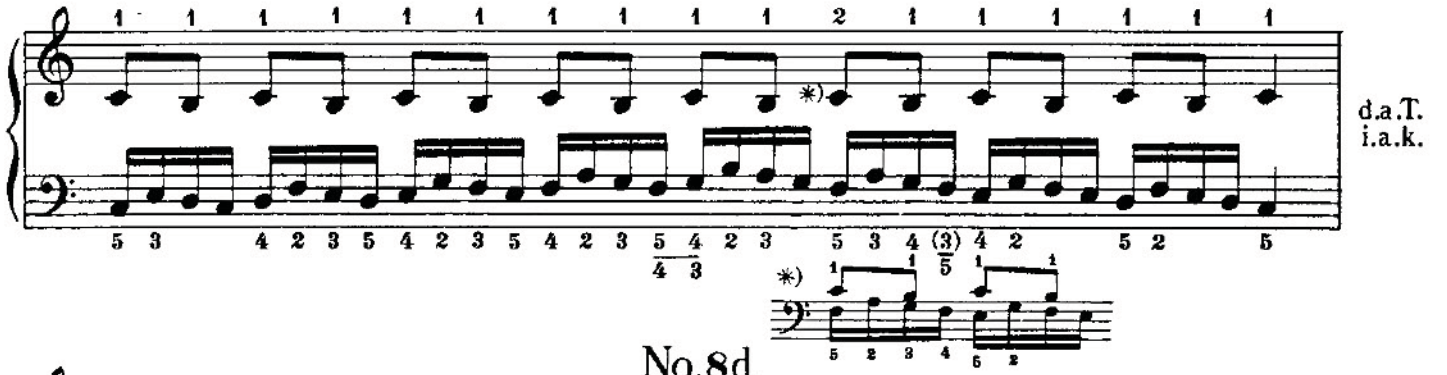
No.8a



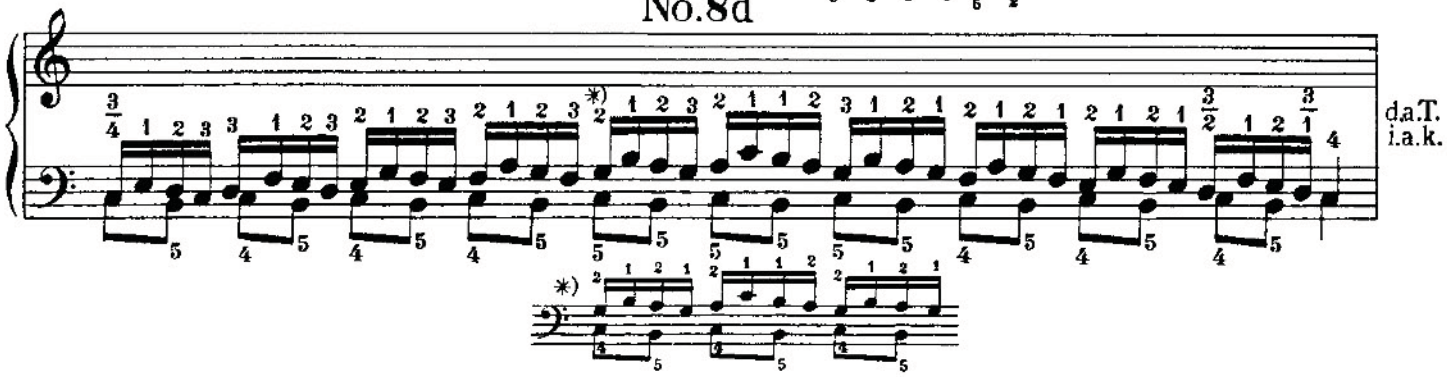
No.8b



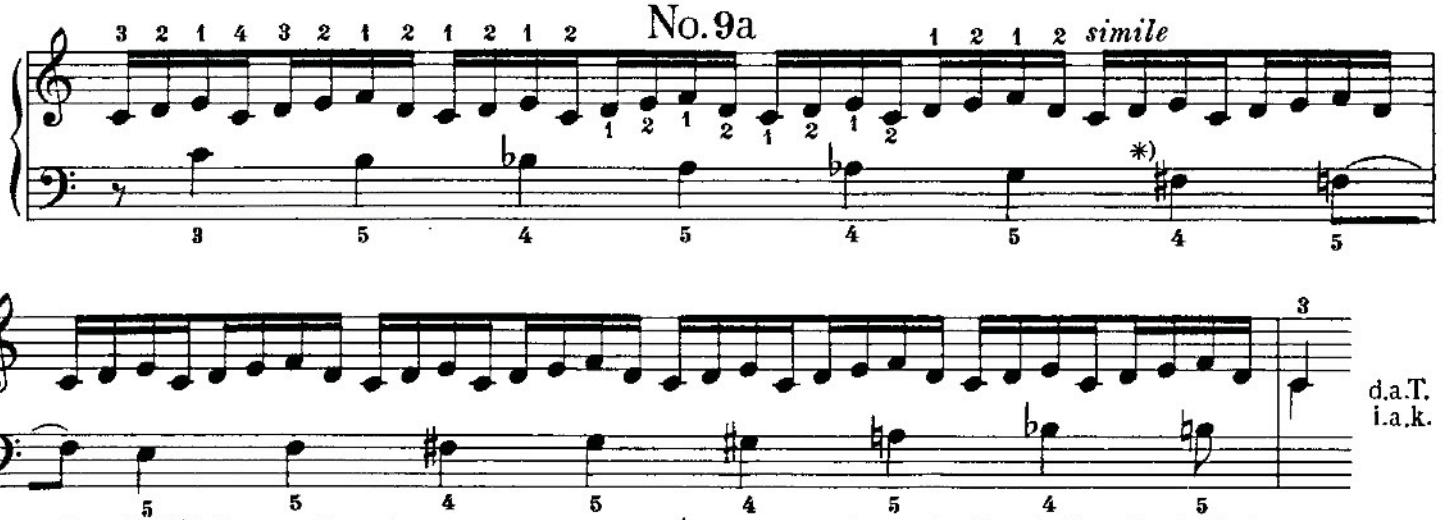
No.8c



No.8d



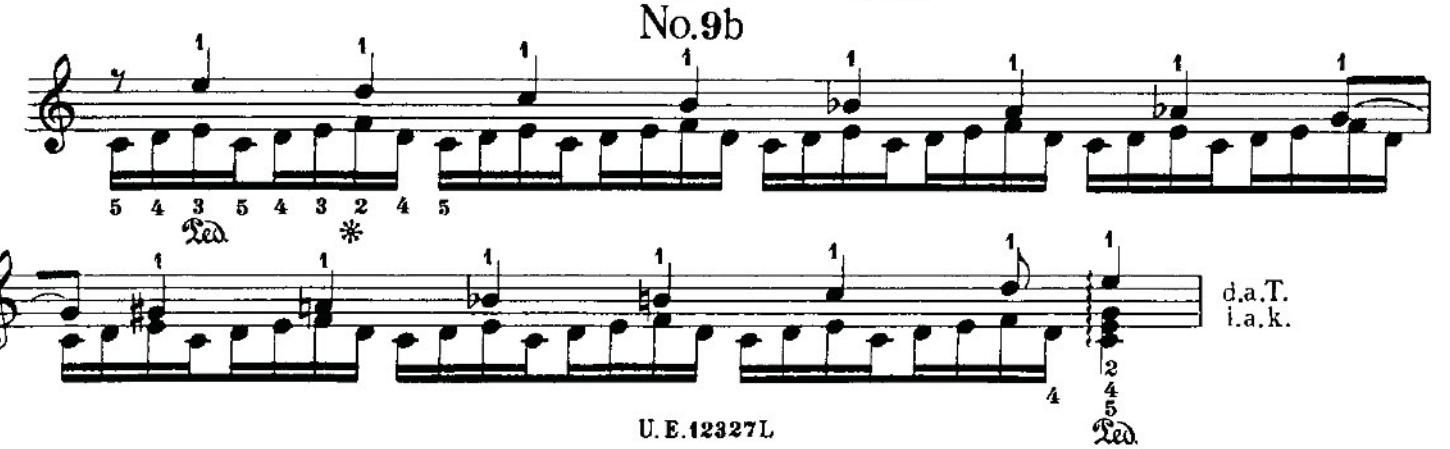
No.9a



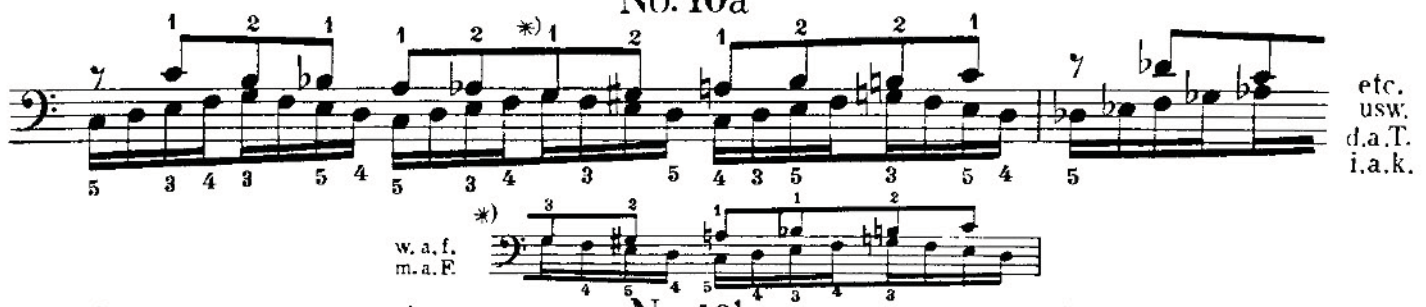
*) In some keys the fifth finger can be used.

In manchen Tonarten kann hier der fuenfte genommen werden.

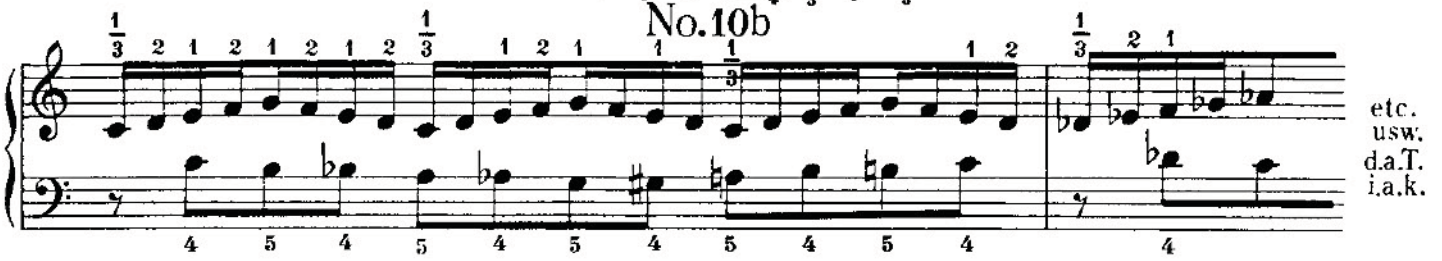
No.9b



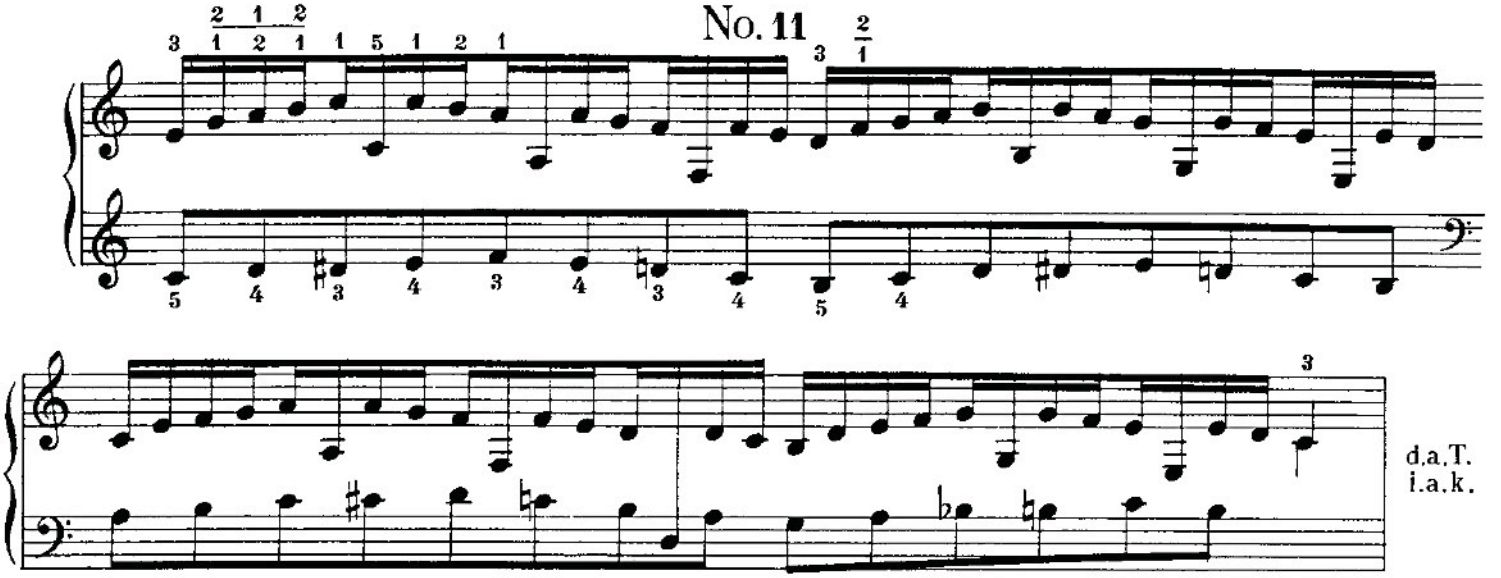
No. 10a



No. 10b



No. 11



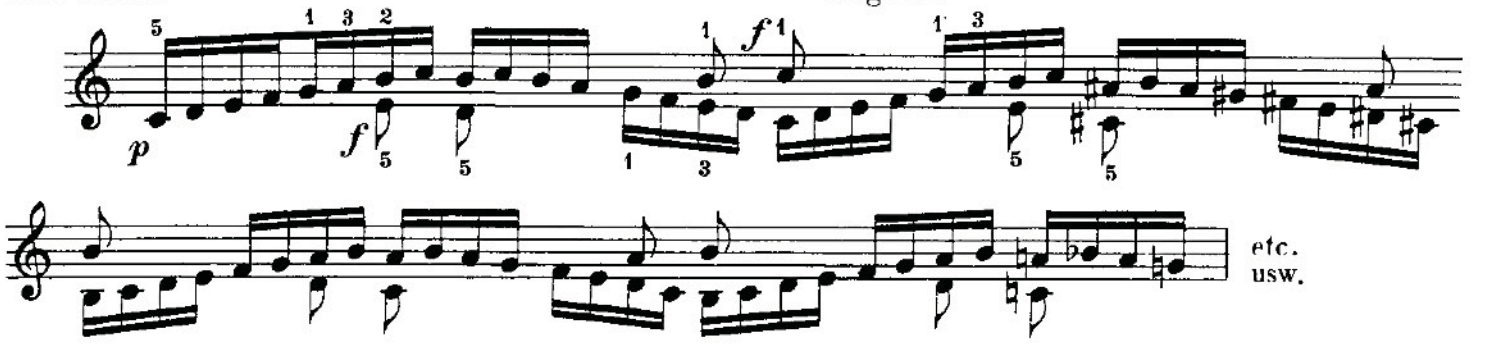
The quavers strictly legato.

Die Achtel streng gebunden.

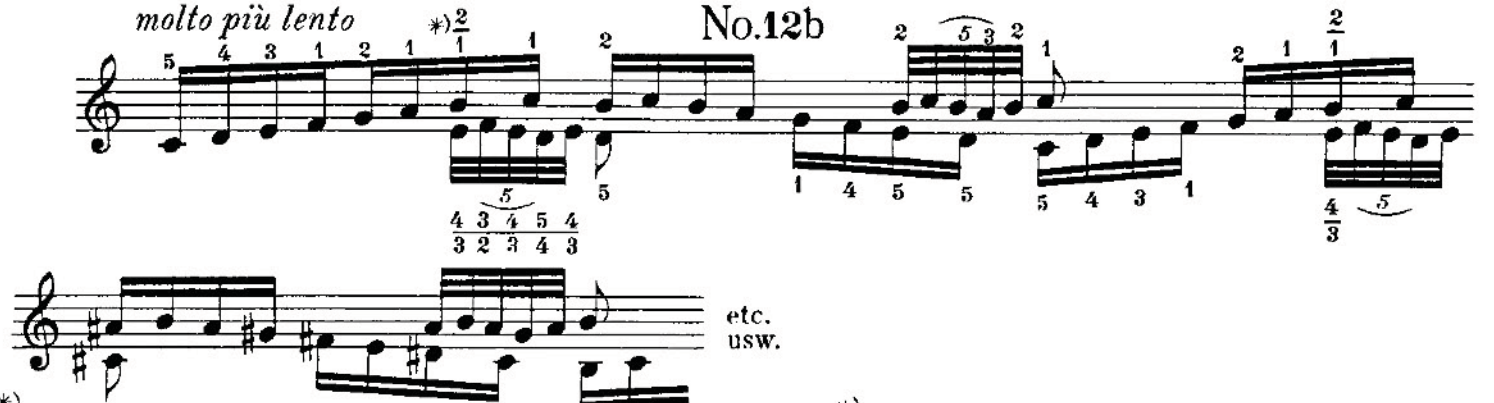
No. 12a

The following 2 exercises may be played with two hands.

Die folgenden 2 Uebungen auch mit 2 Händen möglich.



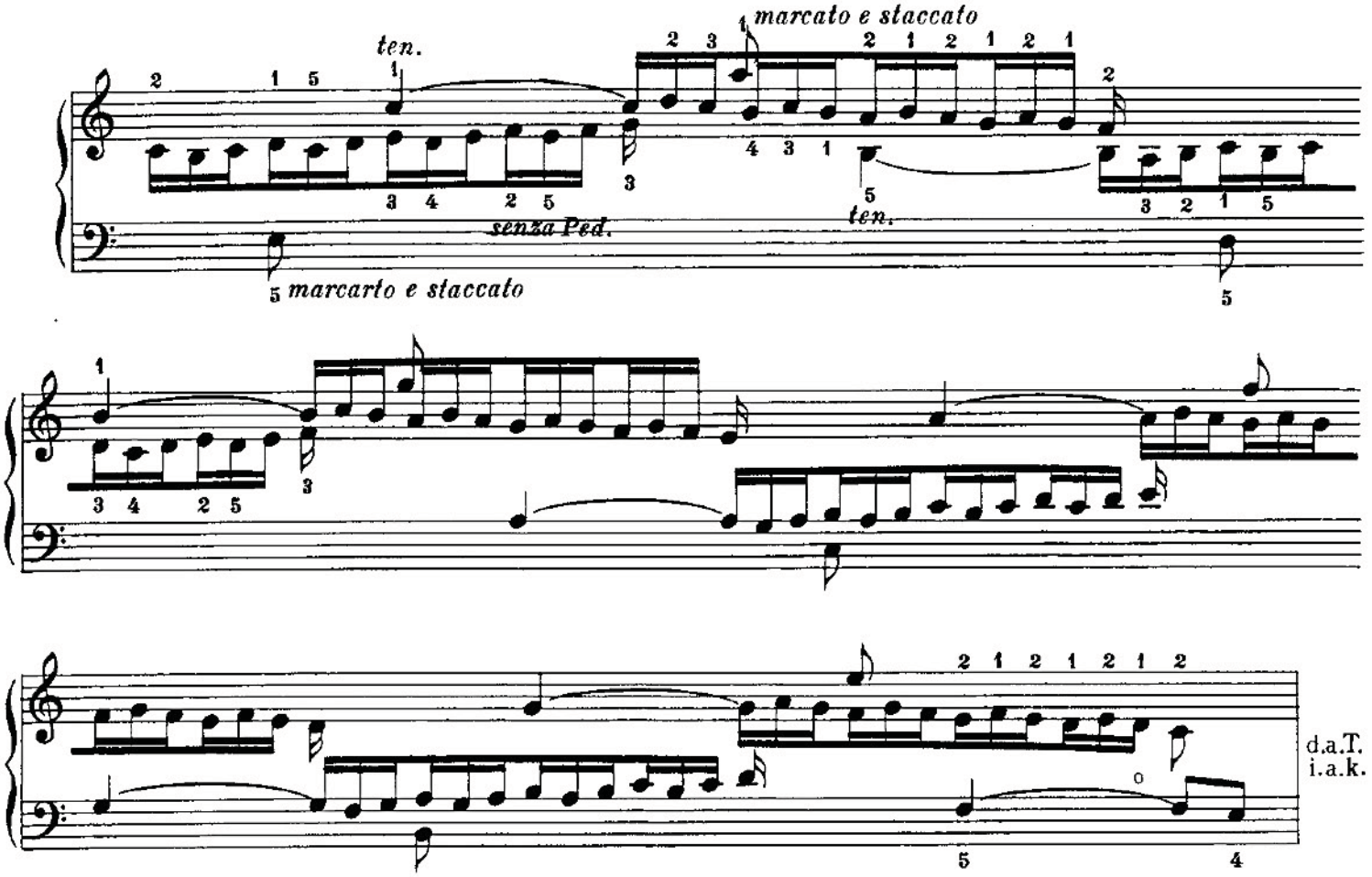
No. 12b



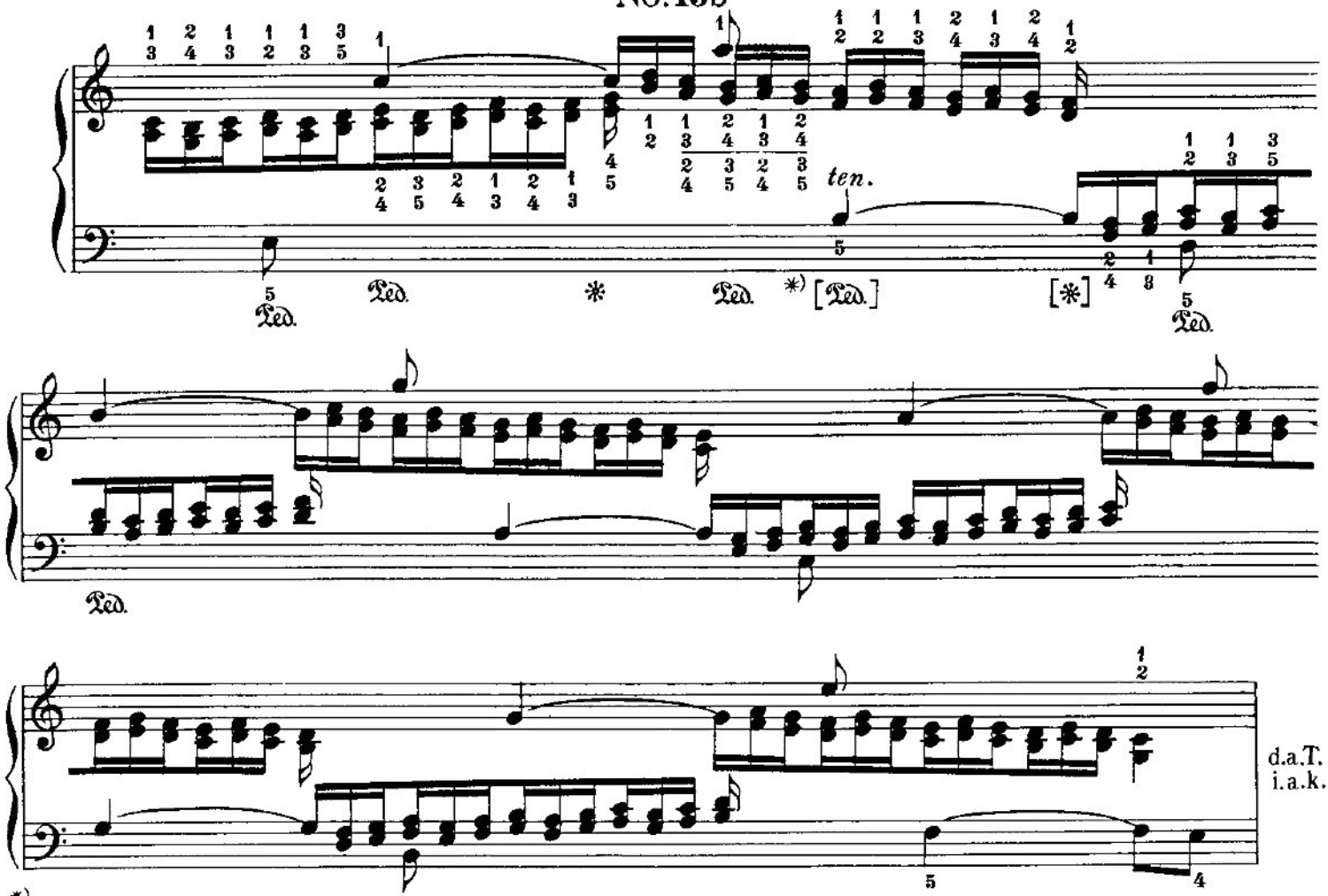
*) The 2 only when the upper fingering is used for the quintuplet.

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

No.13a



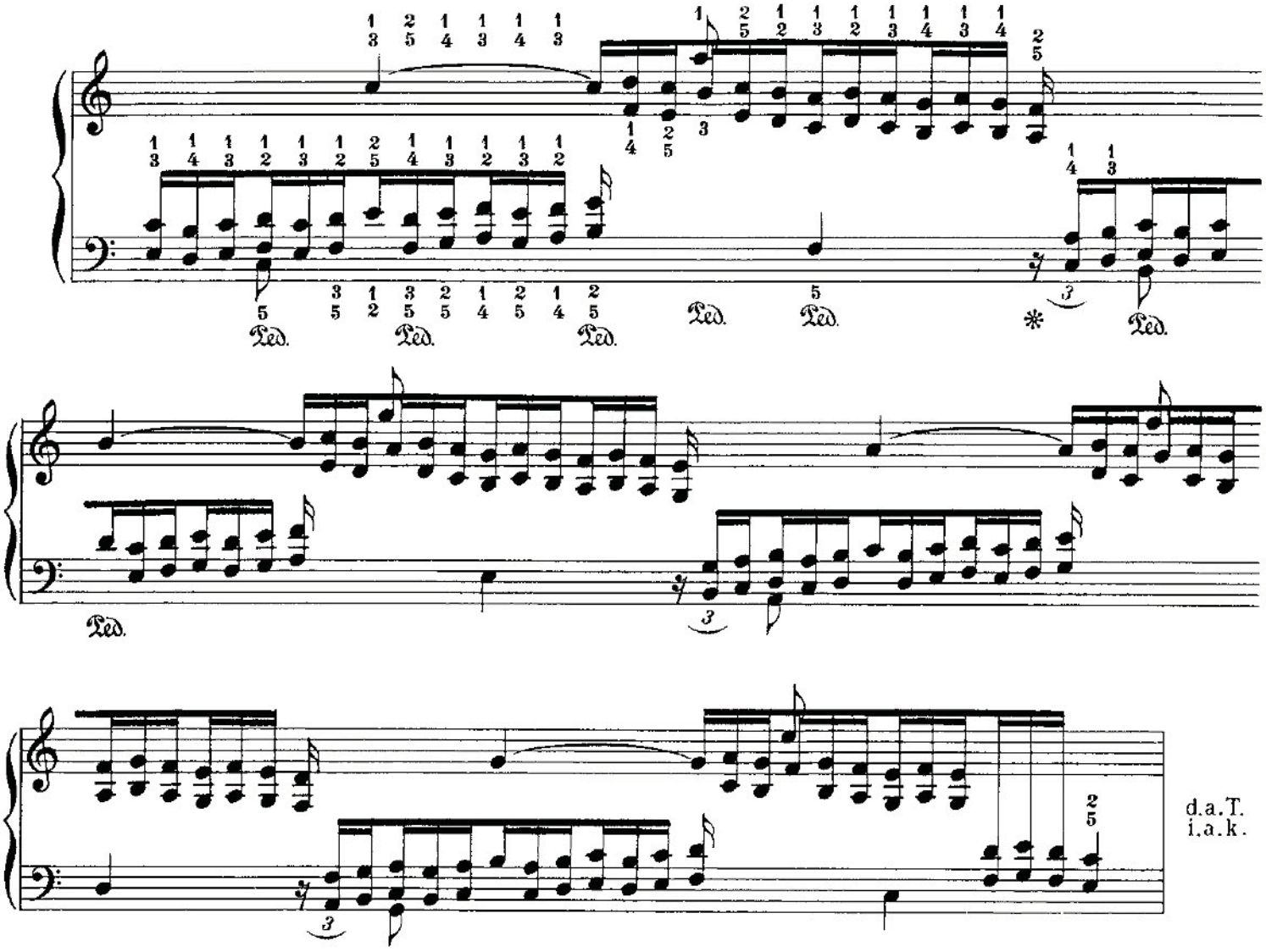
No.13b



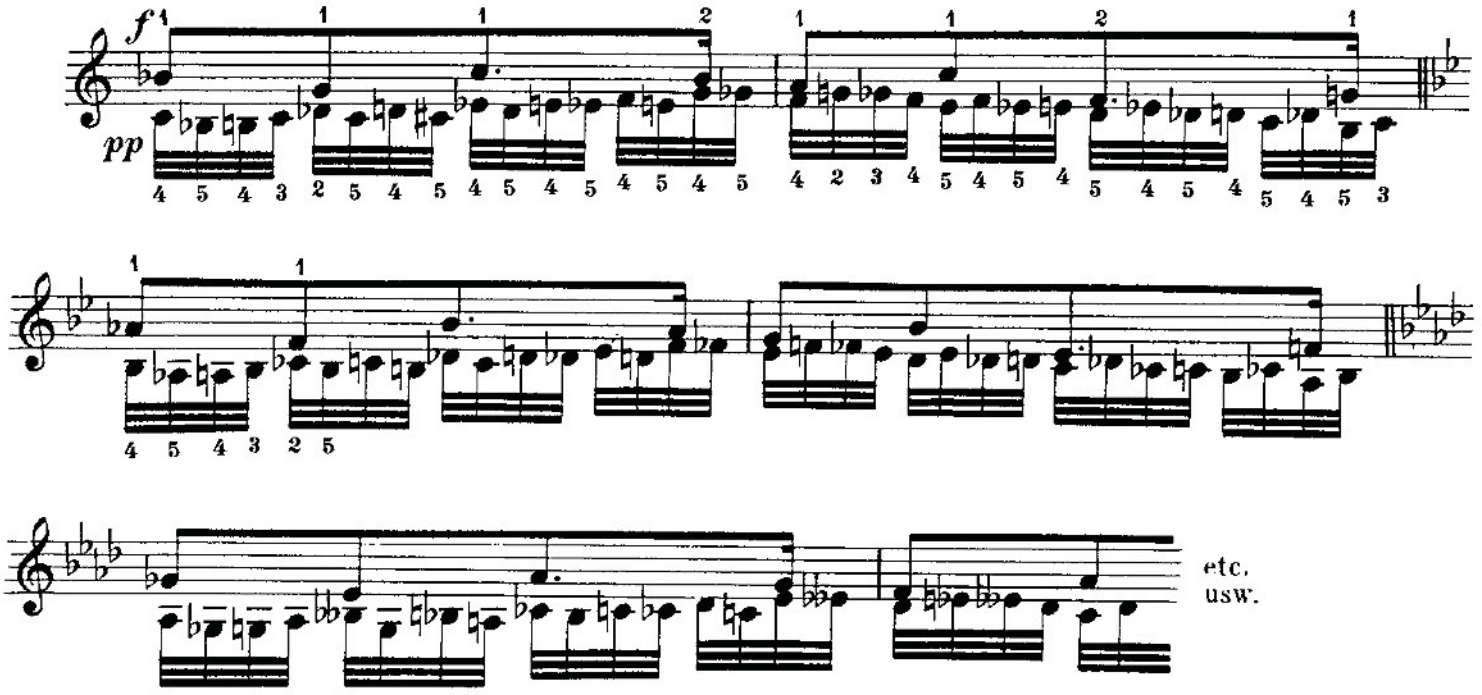
*) Pedal necessary if B cannot be held.

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

No. 13c

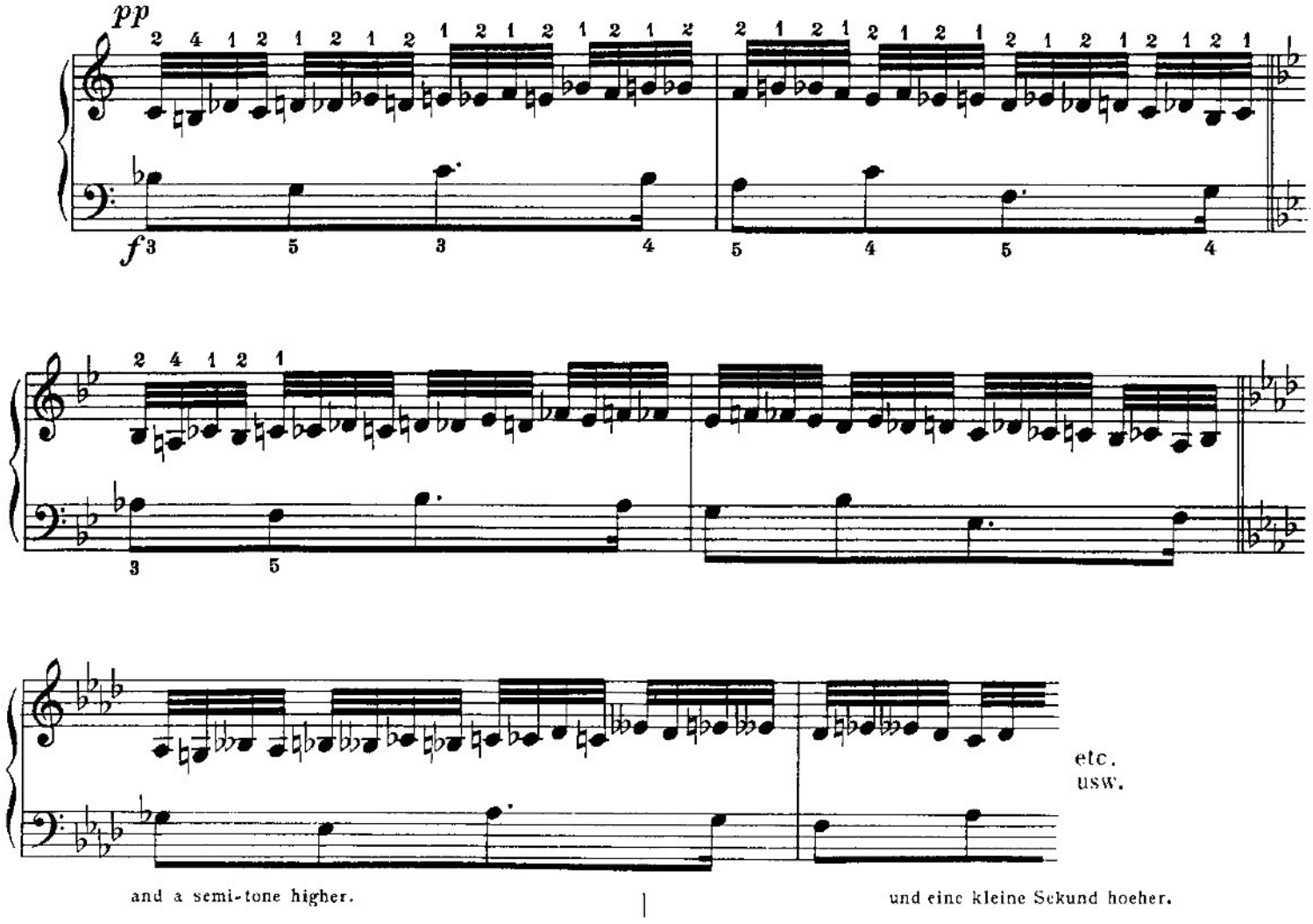


No. 14a



and a semi-tone higher. | und eine kleine Sekund hoeher.

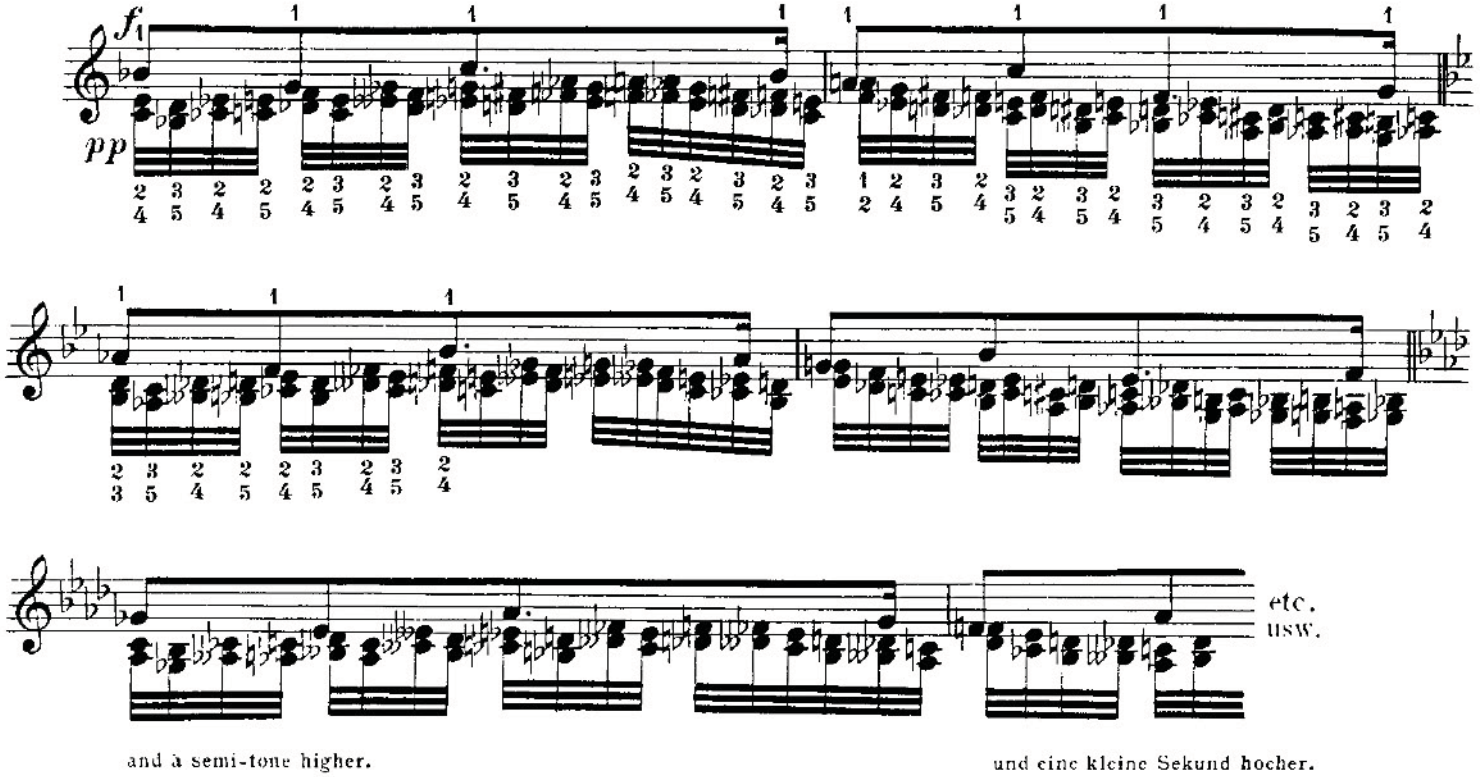
No. 14b



and a semi-tone higher.

und eine kleine Sekund hoeher.

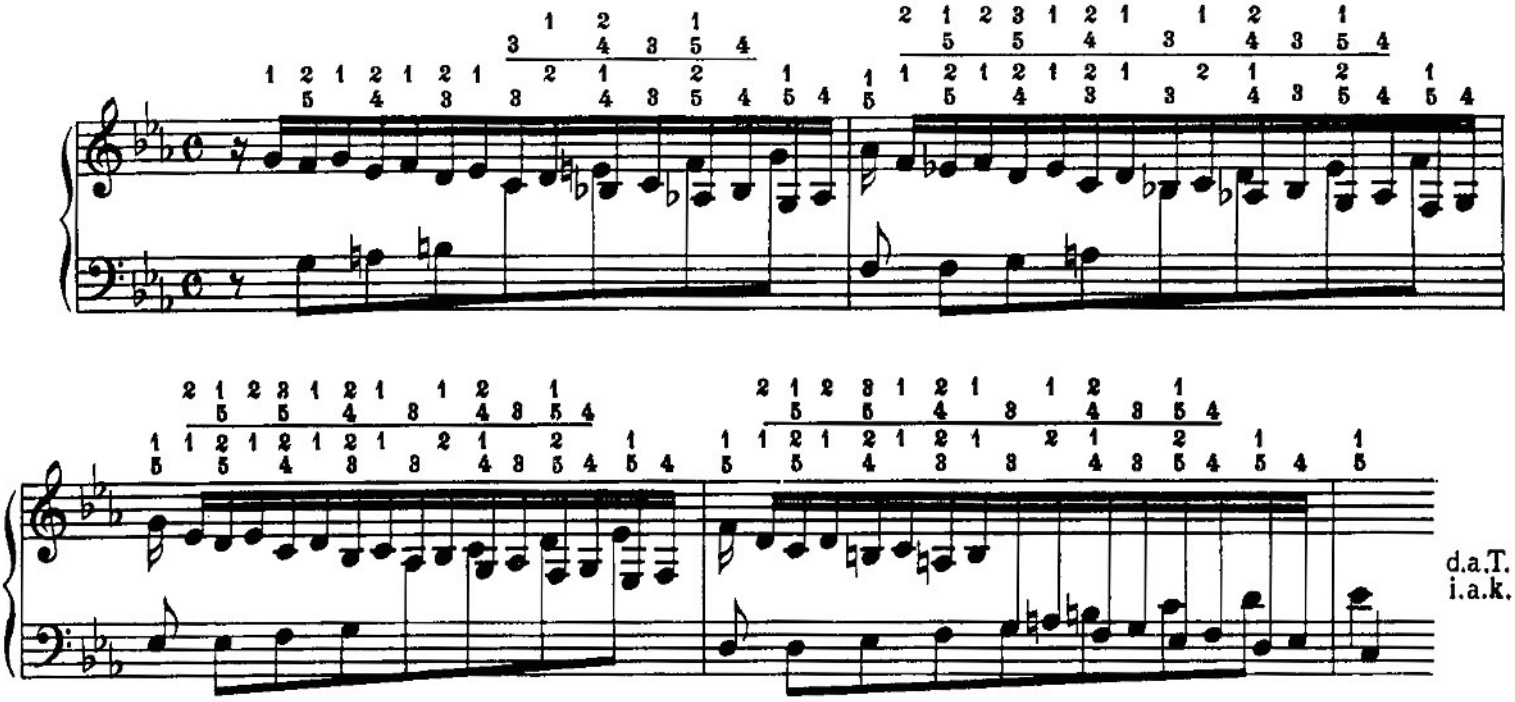
No. 14c



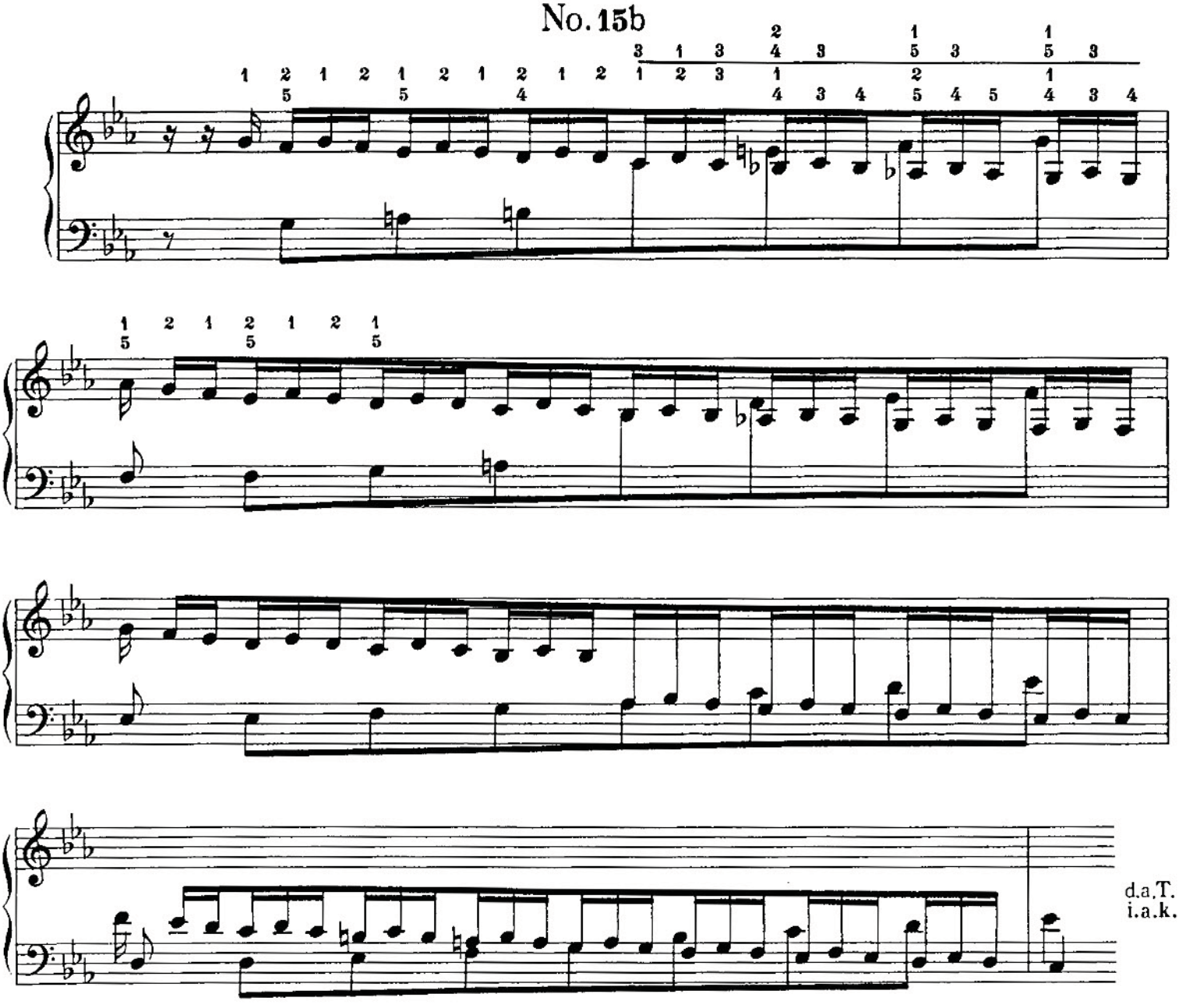
and a semi-tone higher.

und eine kleine Sekund hoeher.

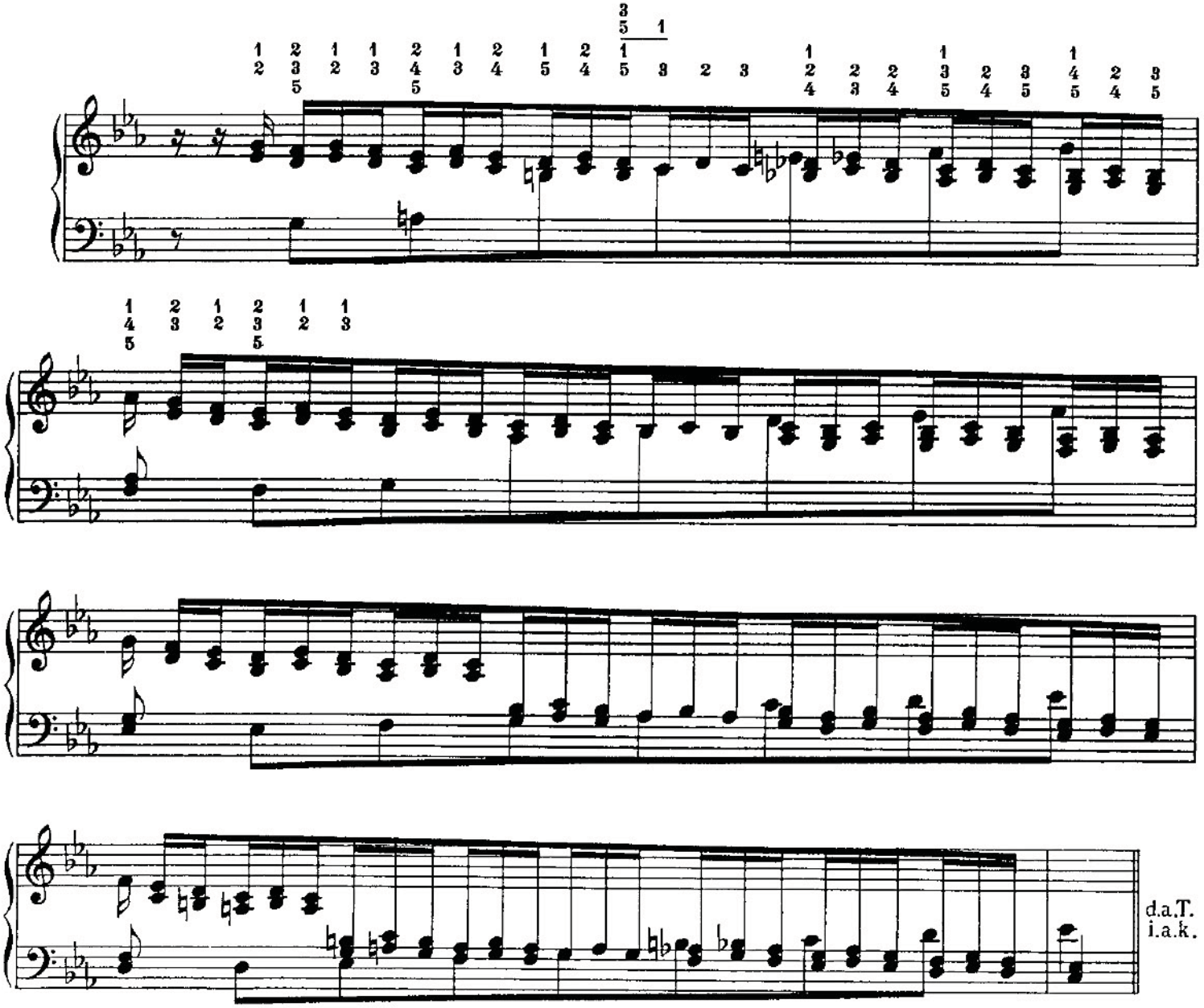
No. 15a



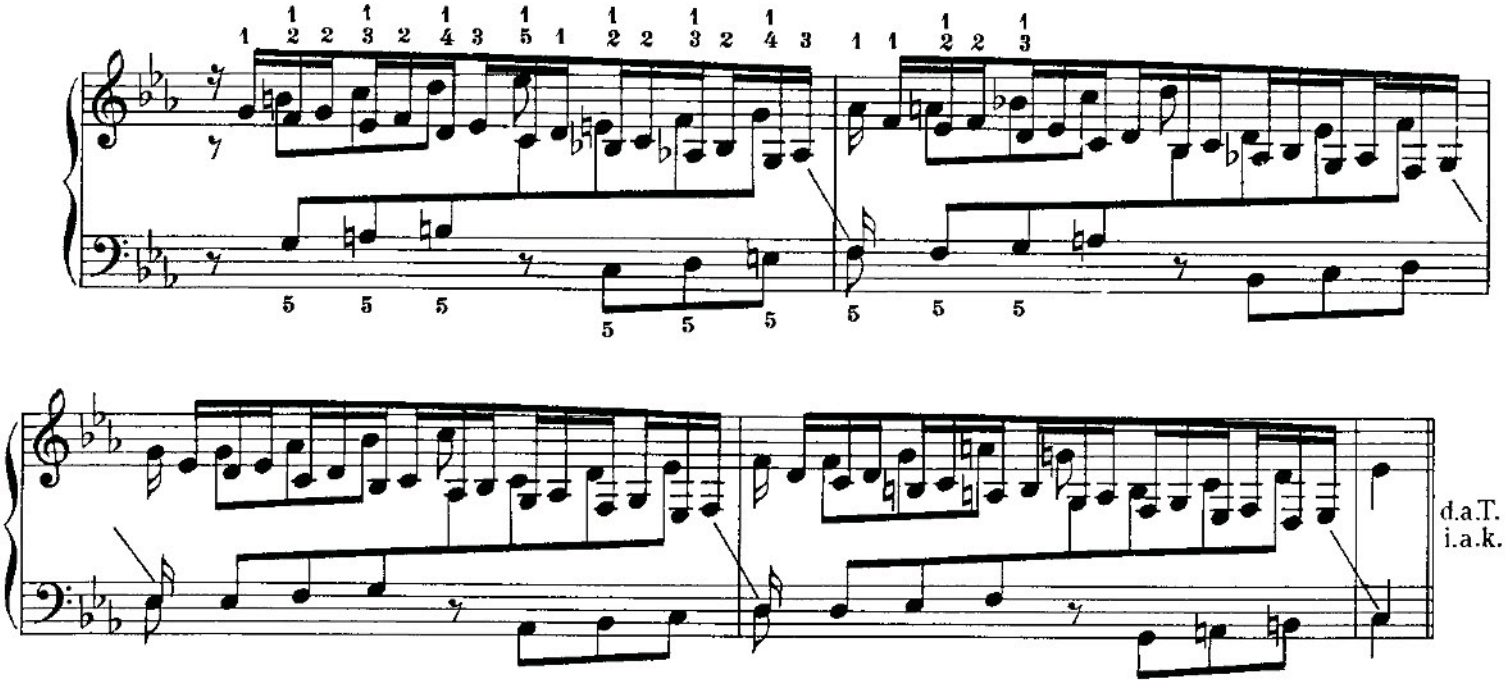
No. 15b



No. 15c



No. 15d



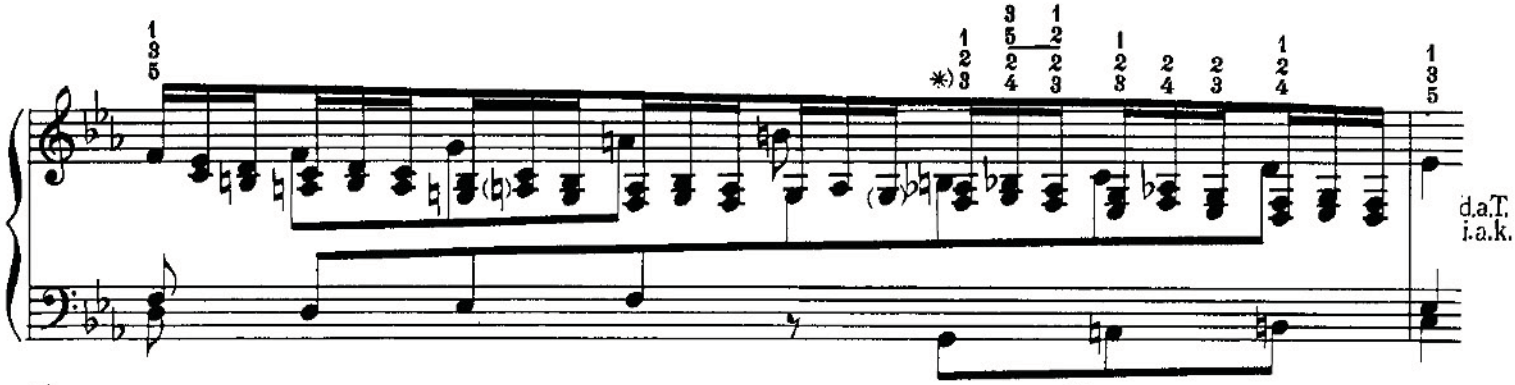
No. 15e

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

No. 15f

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

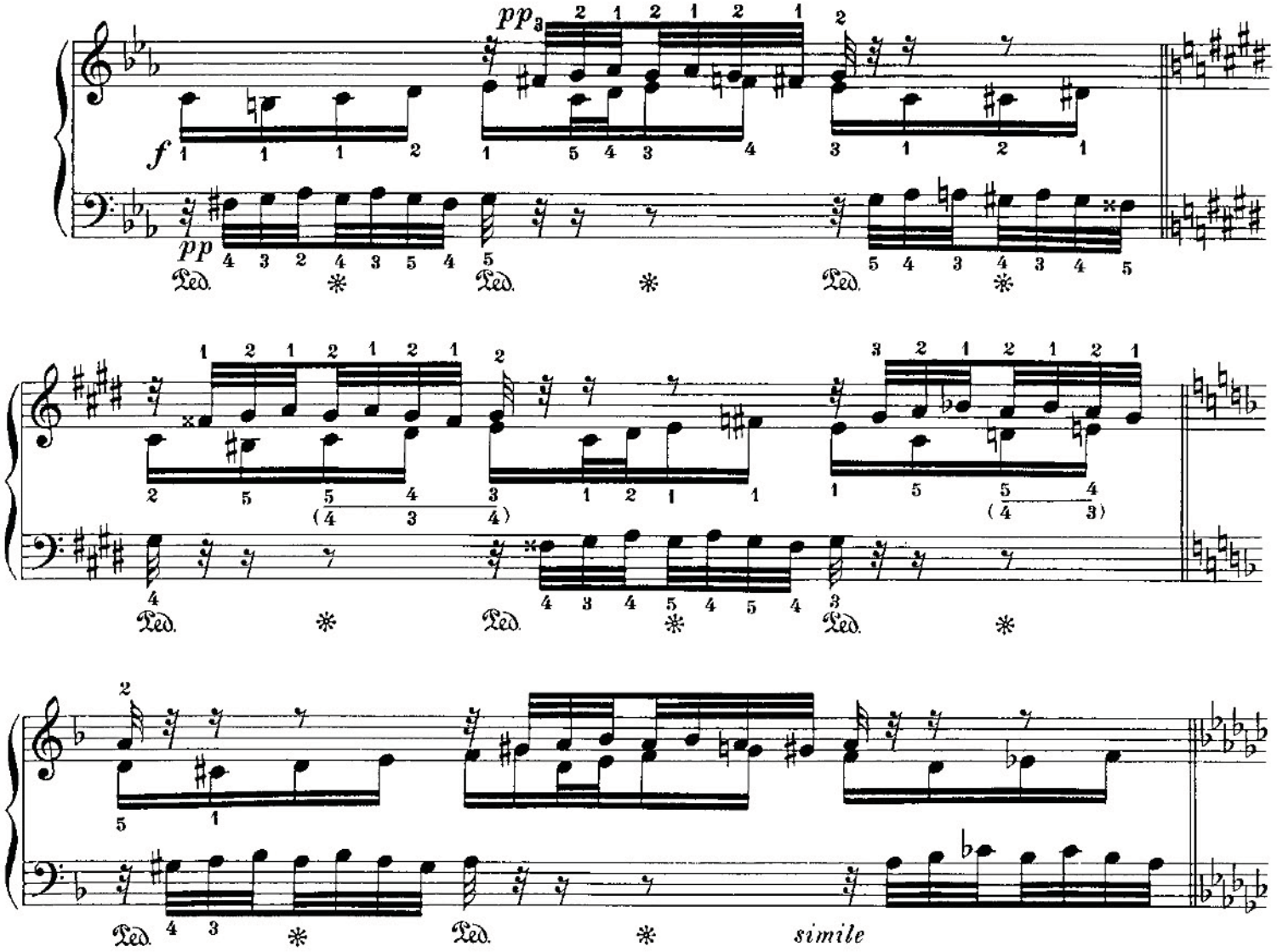
*) wenn die obersten zwei Noten des sechsten Achtels 2 nebeneinander liegende Ober- oder 2 Untertasten sind, dann nicht $\frac{1}{2}$, sondern $\frac{1}{2}$, z. B. in D moll in jedem Takt.

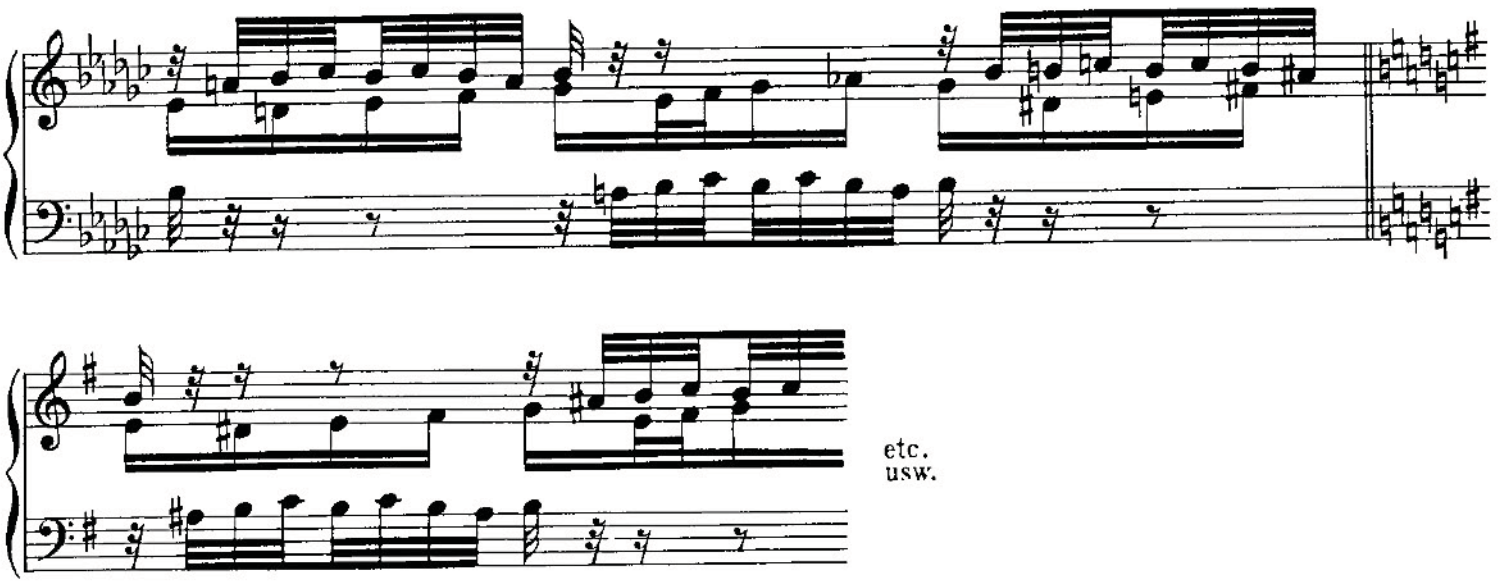


*) See footnote on p. 62.

*) Siehe Fussnote auf P. 62.

No. 16

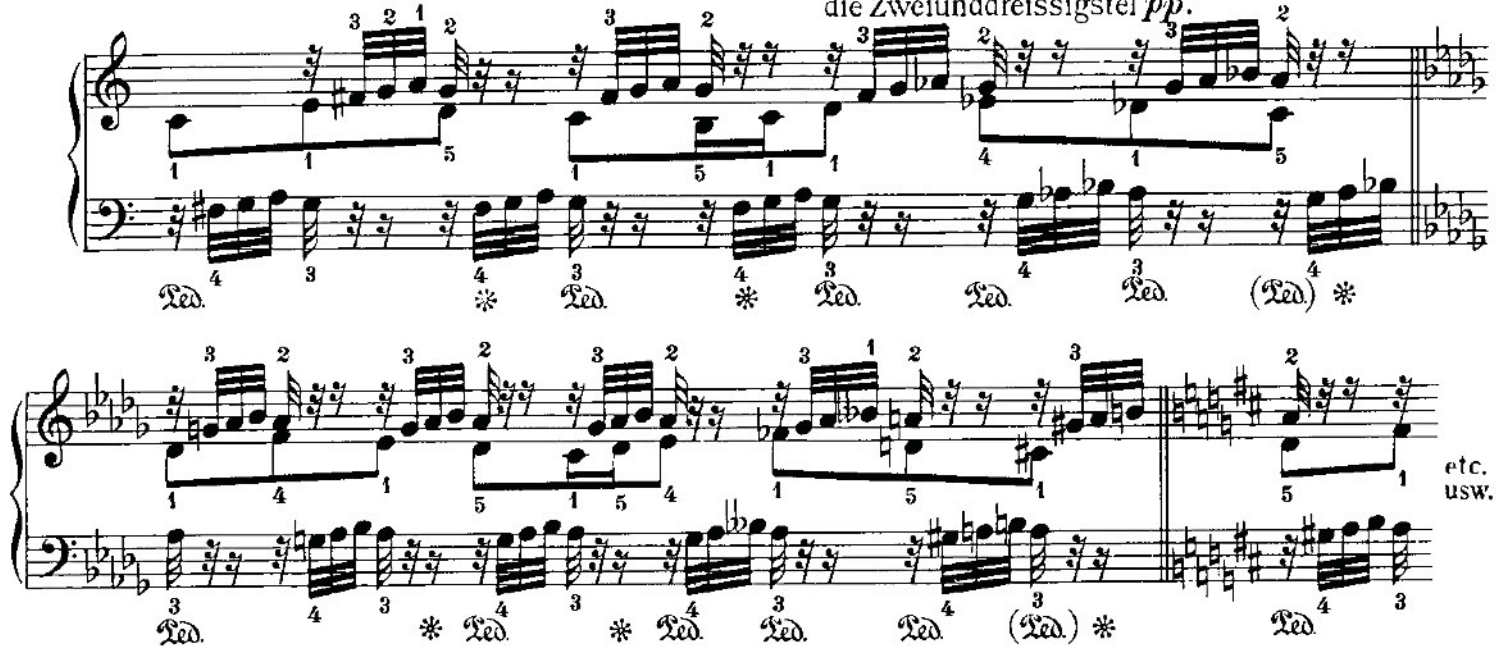




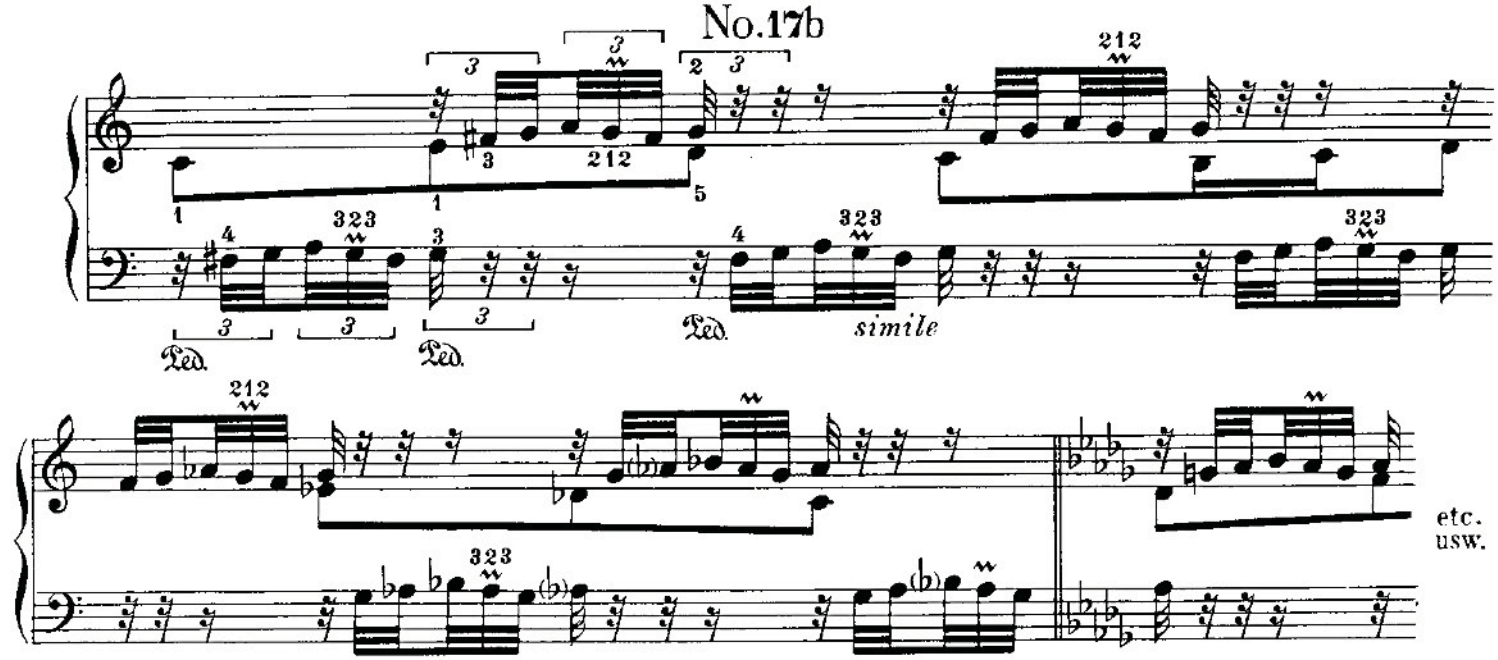
No.17a

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

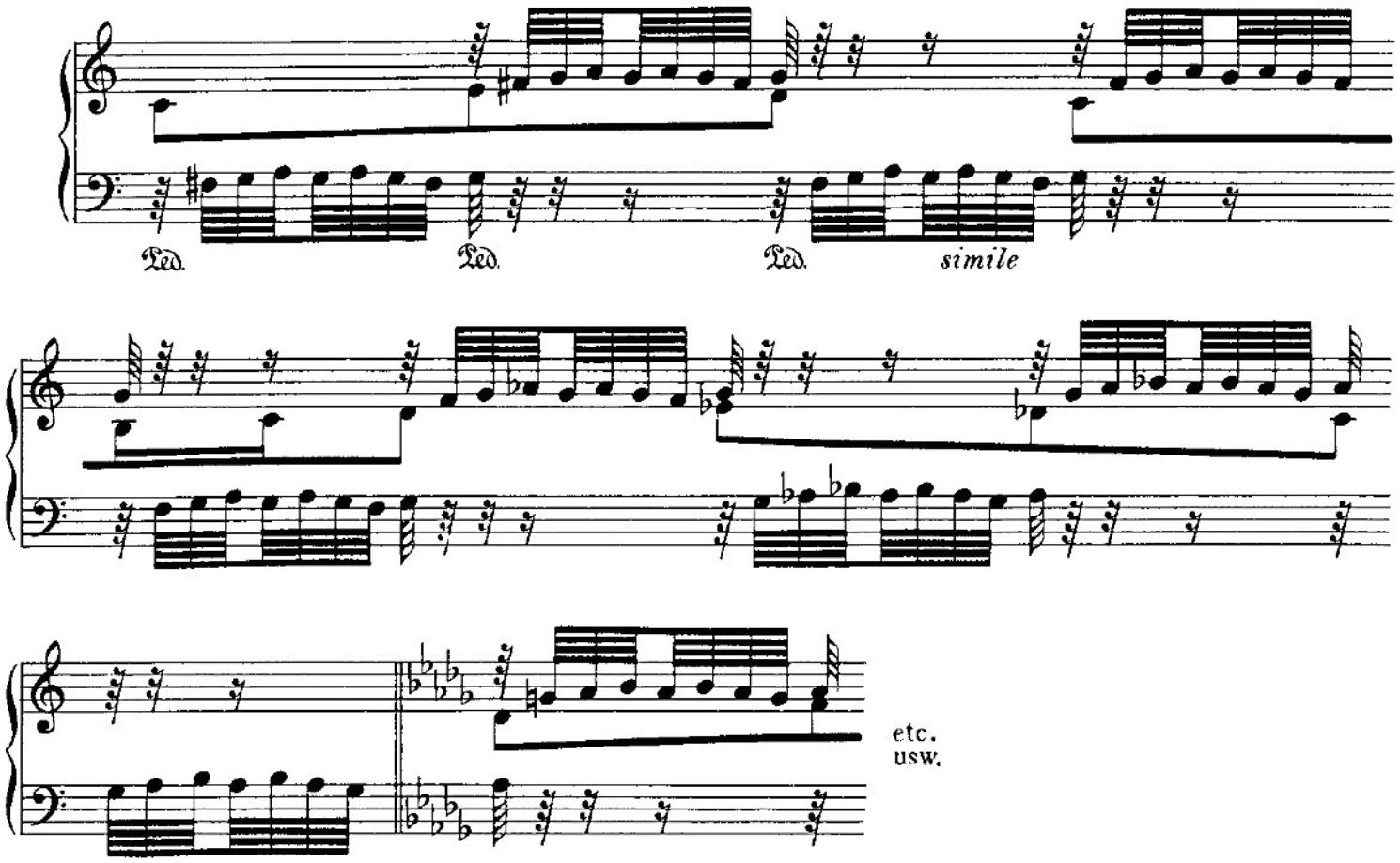
In dieser Uebung und in deren Varianten ist die Mittelstimme als Melodie LEGATO hervorzuheben die Zweiunddreissigstel *pp*.



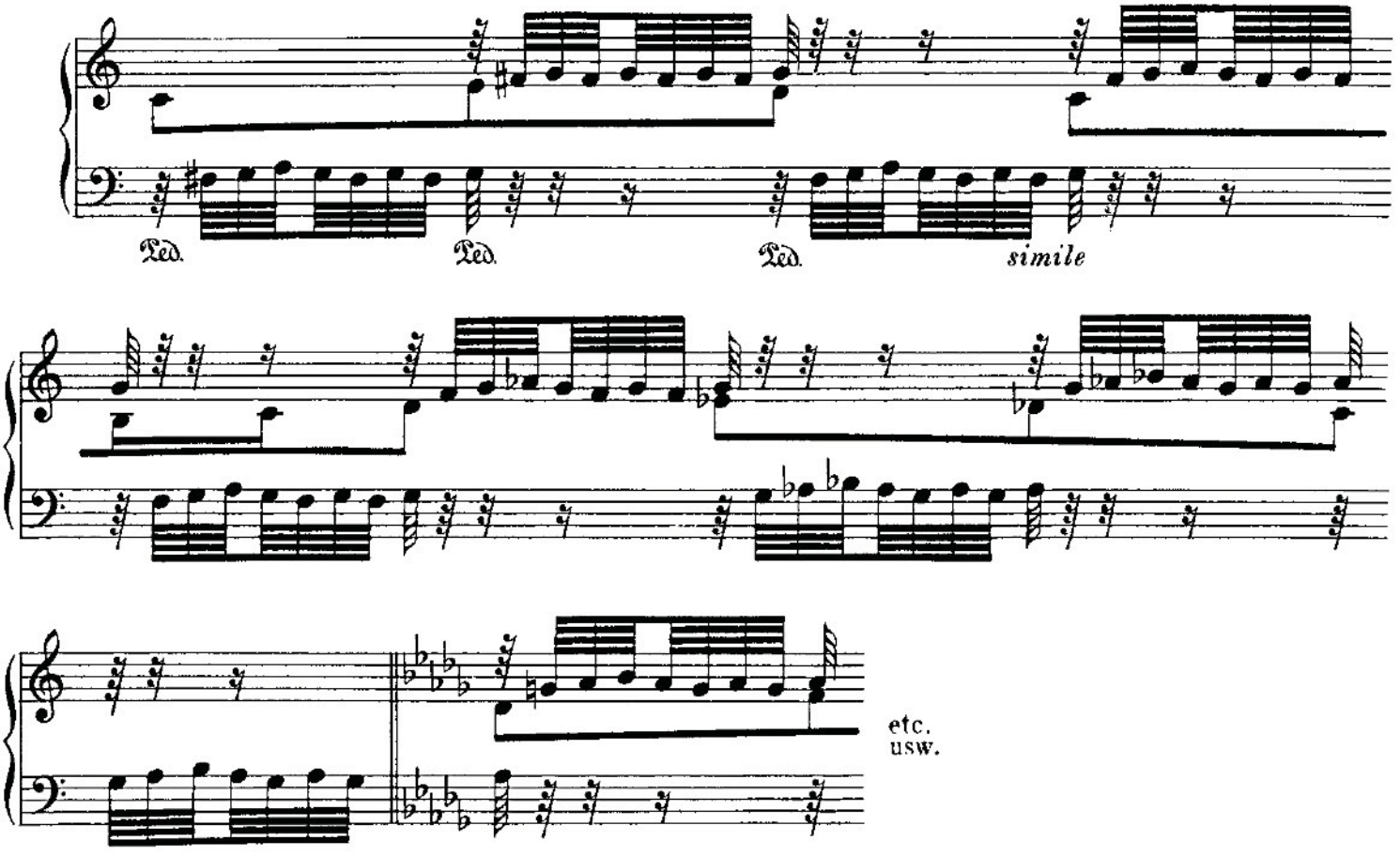
No.17b



No. 17c



No. 17d



No. 17e

VARIANTE IV

Ped. Ped. Ped. *simile*

etc.
usw.

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

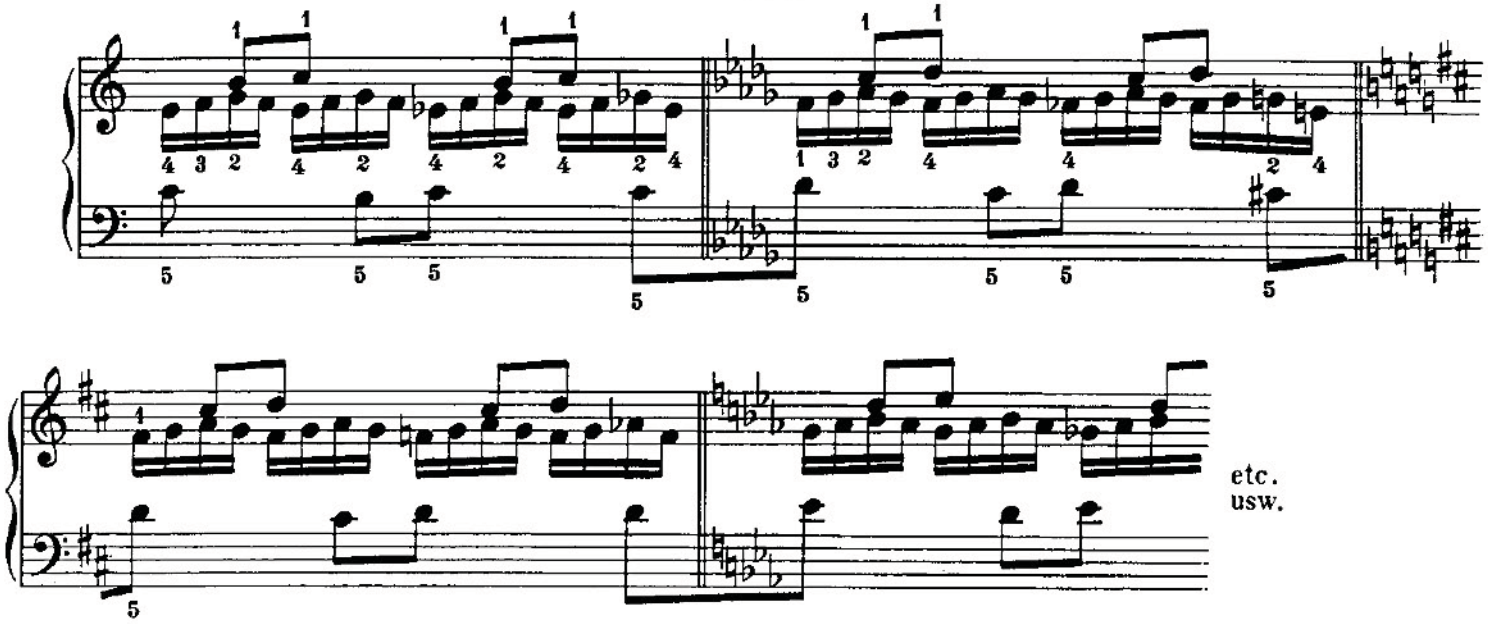
**) Very big hands will not need to play this chord arpeggiando but will use $\frac{1}{5}$. If small hands cannot play this passage in tempo, they may play the top Eb a $\frac{1}{64}$ earlier or later.

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

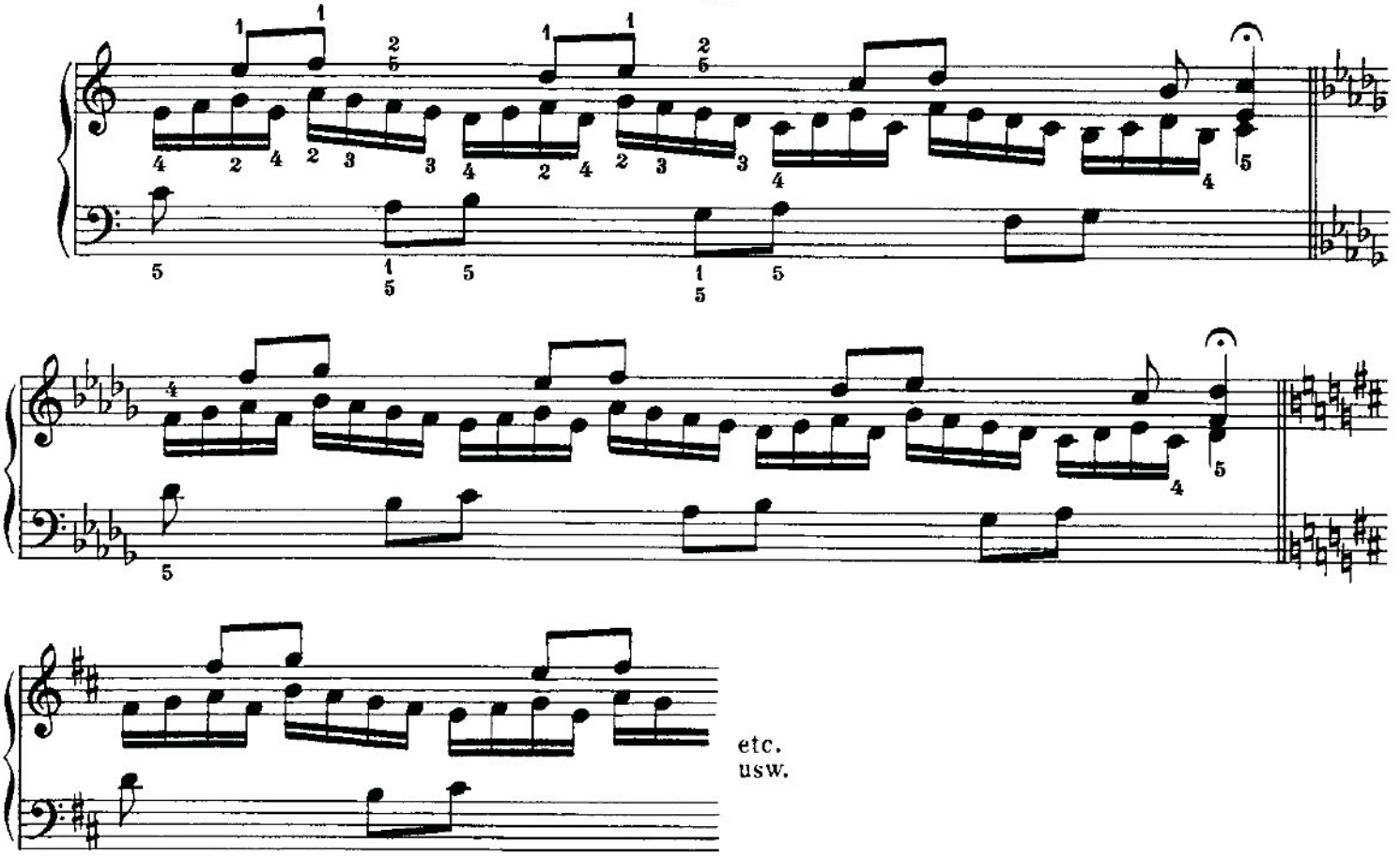
**) Sehr grosse Haende werden diesen Akkord nicht zu arpeggieren brauchen, aber dann besser $\frac{1}{5}$ spielen. Sollte es kleinen Haenden nicht gelingen diese Stelle im Tempo zu spielen, so kann das oberste ES um ein Vierundsechzigstel fruecher oder spaeter gespielt werden.

Ossia

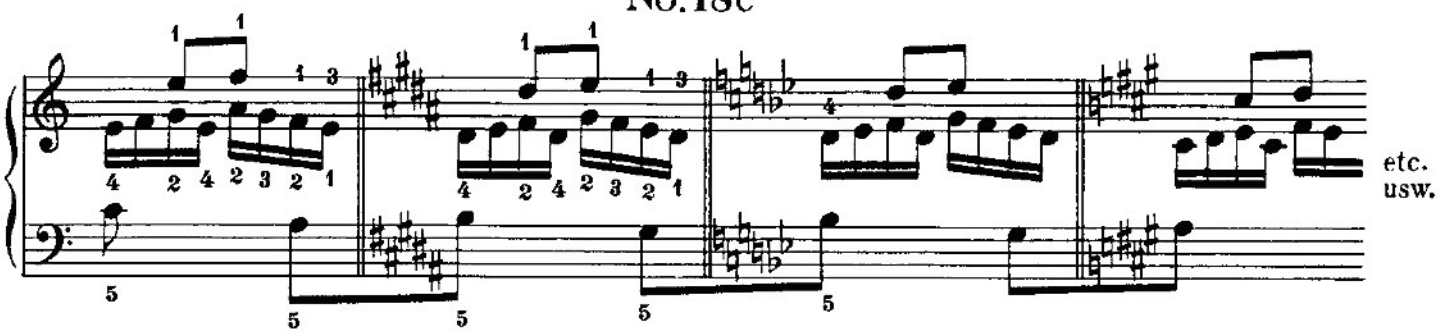
No. 18a



No. 18b



No. 18c



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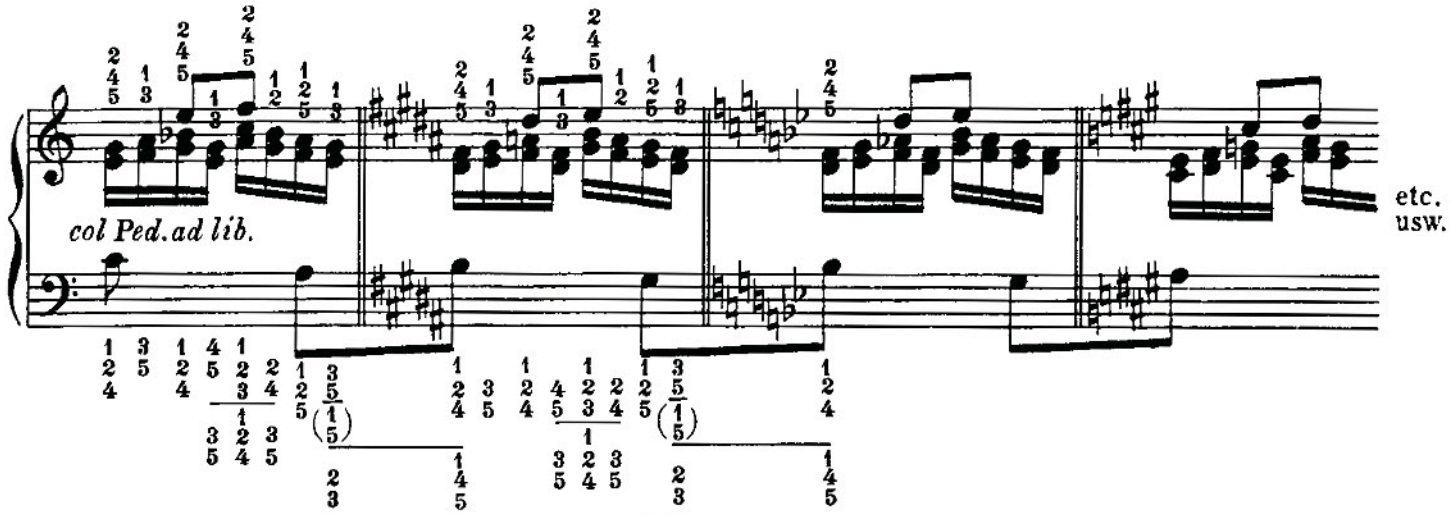
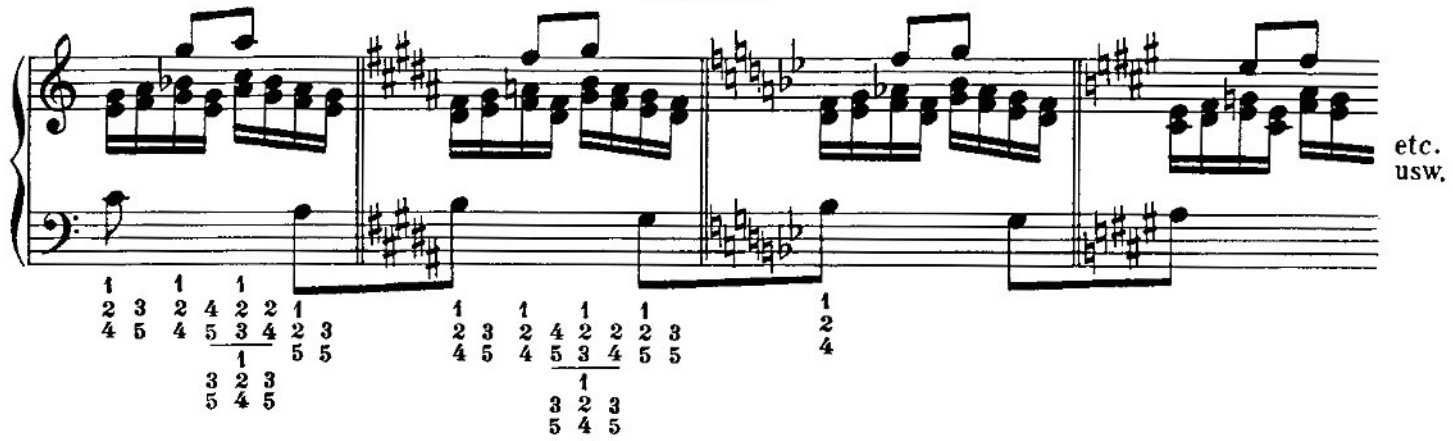


No. 19b



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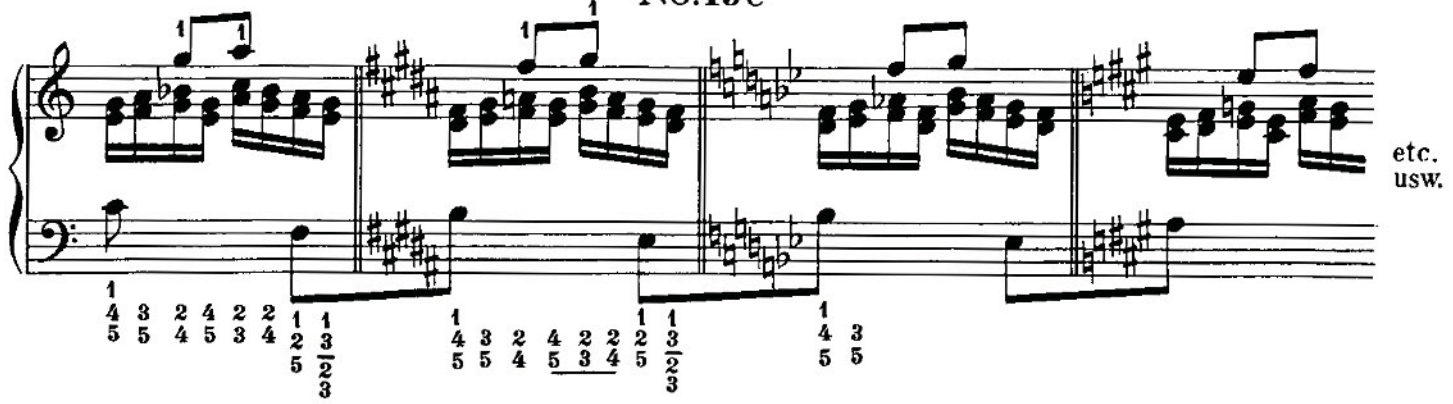
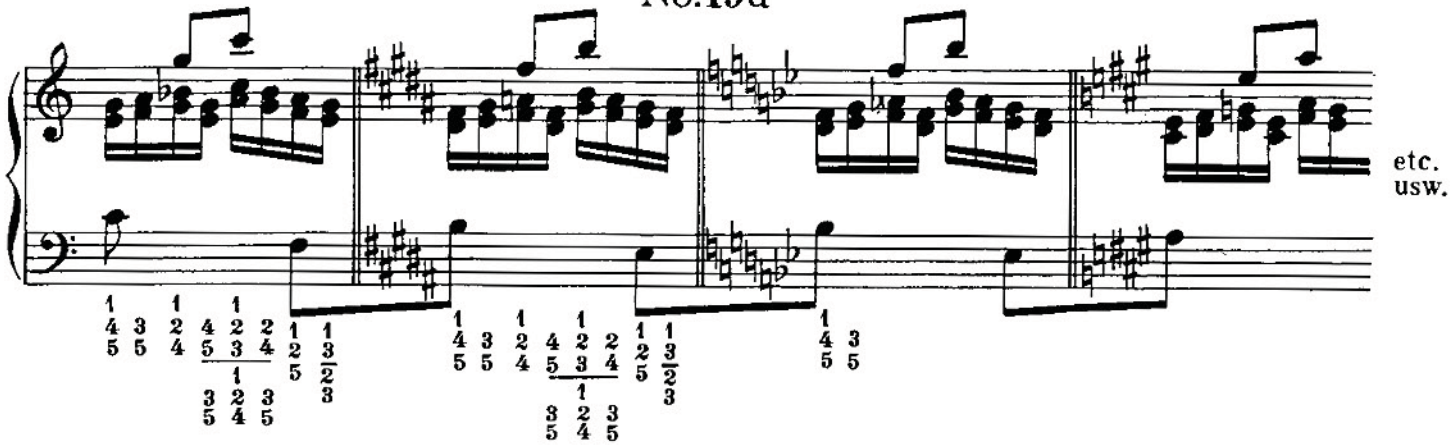
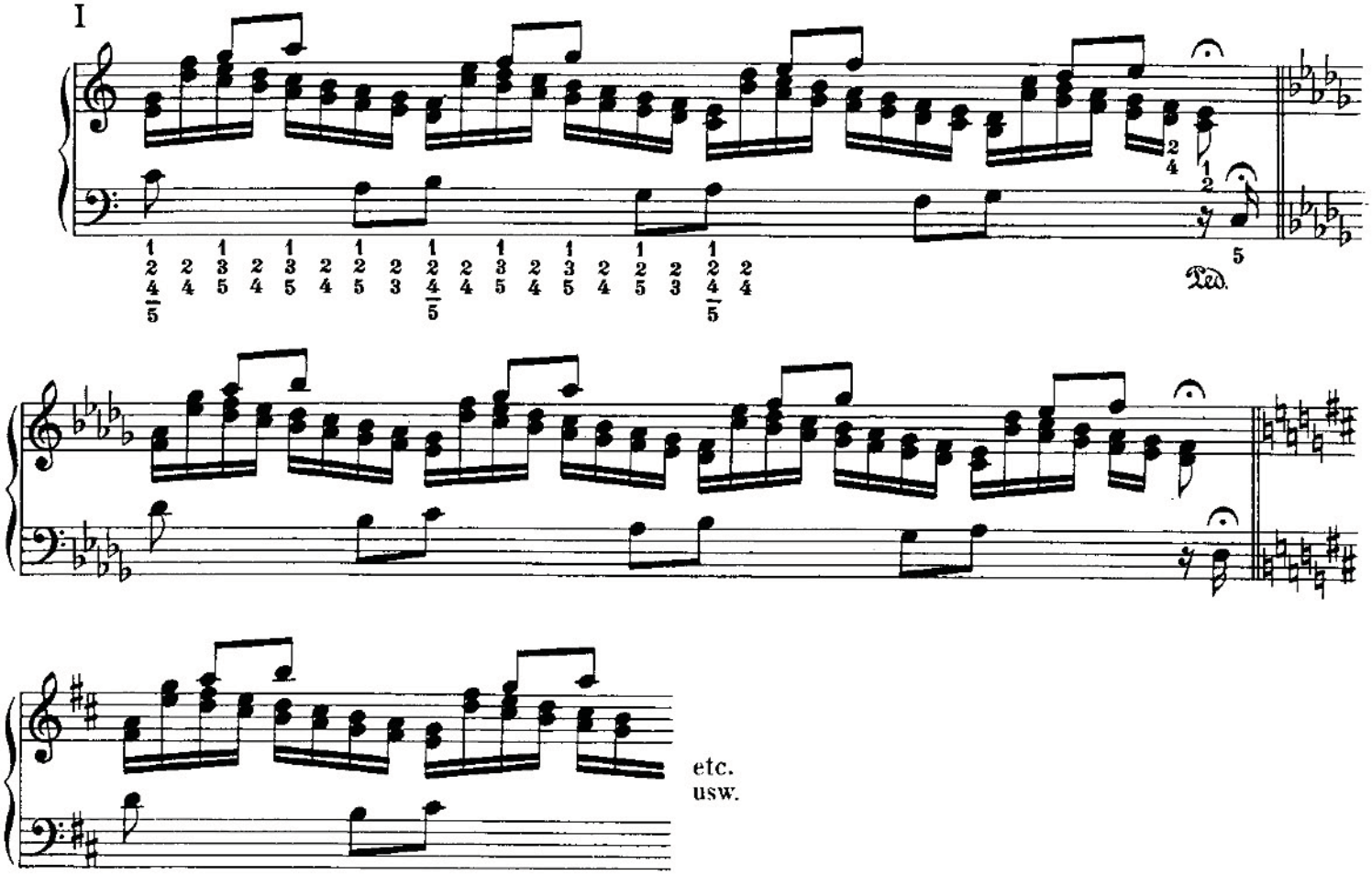


No. 19d



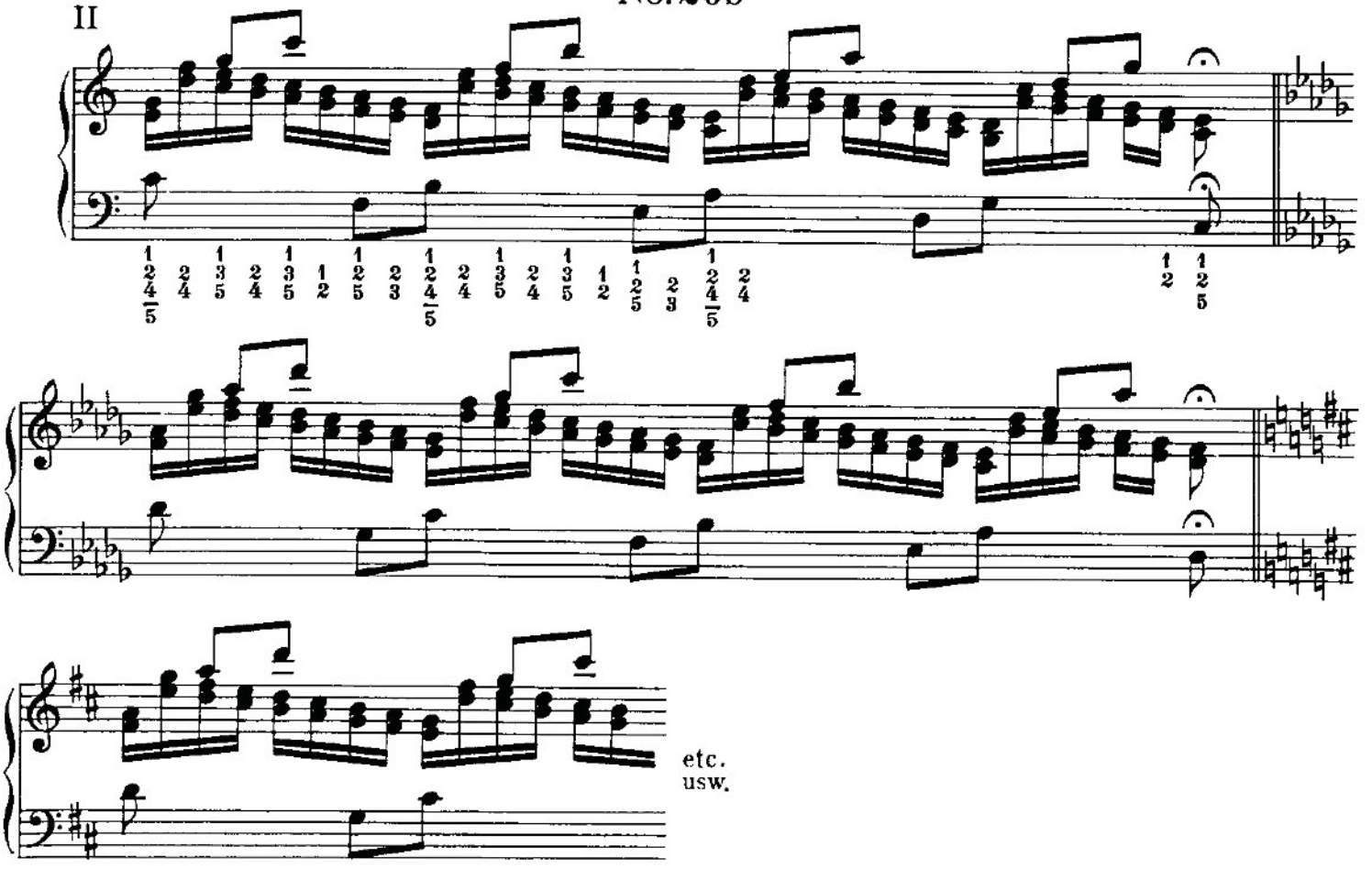
No. 20a

I



No. 20b

II



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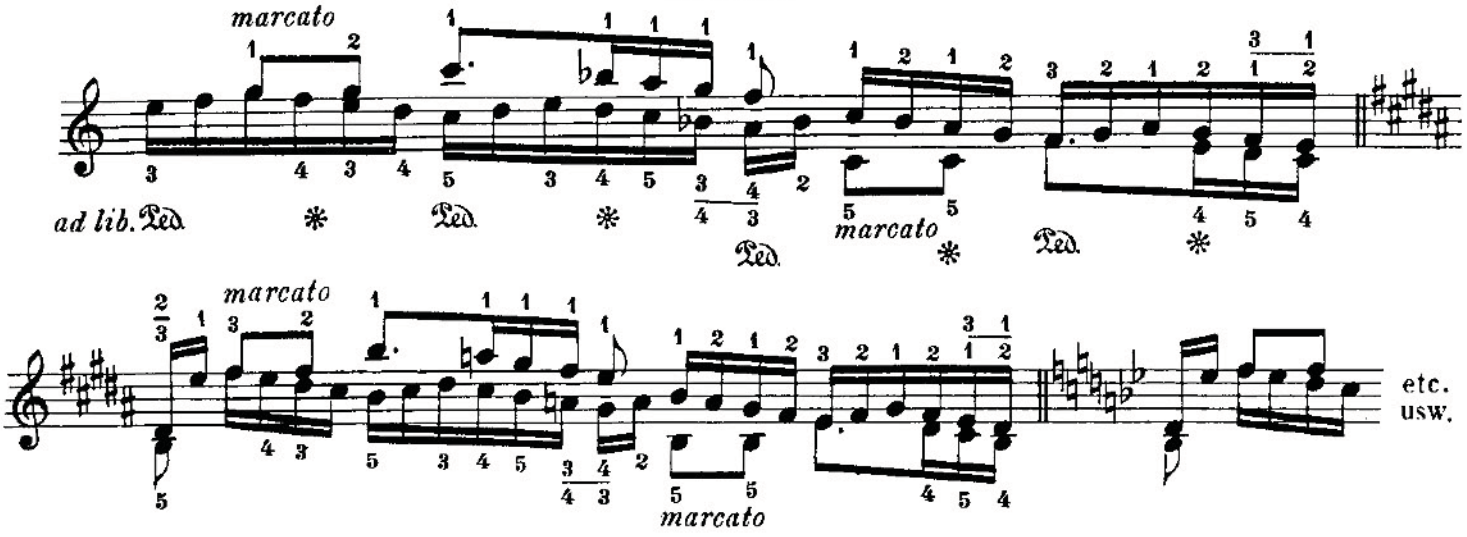

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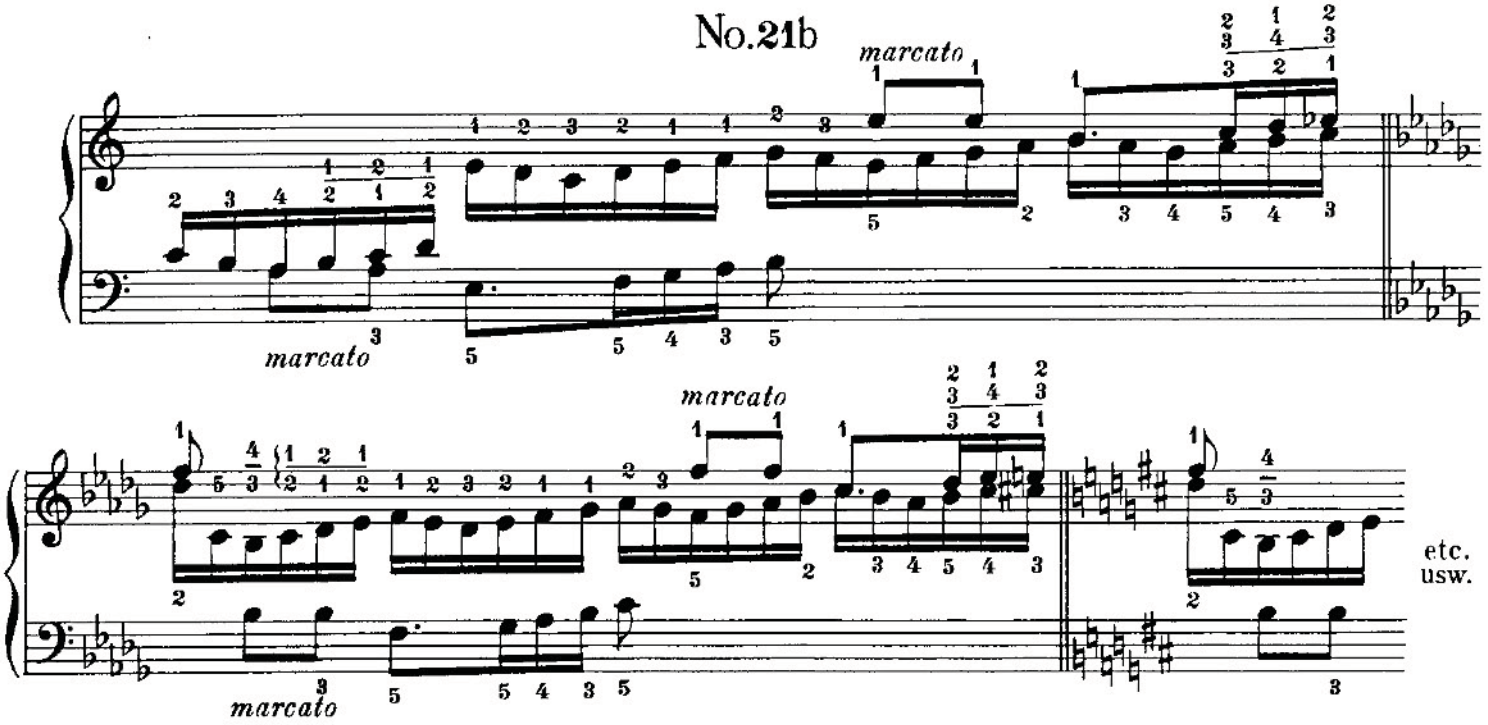

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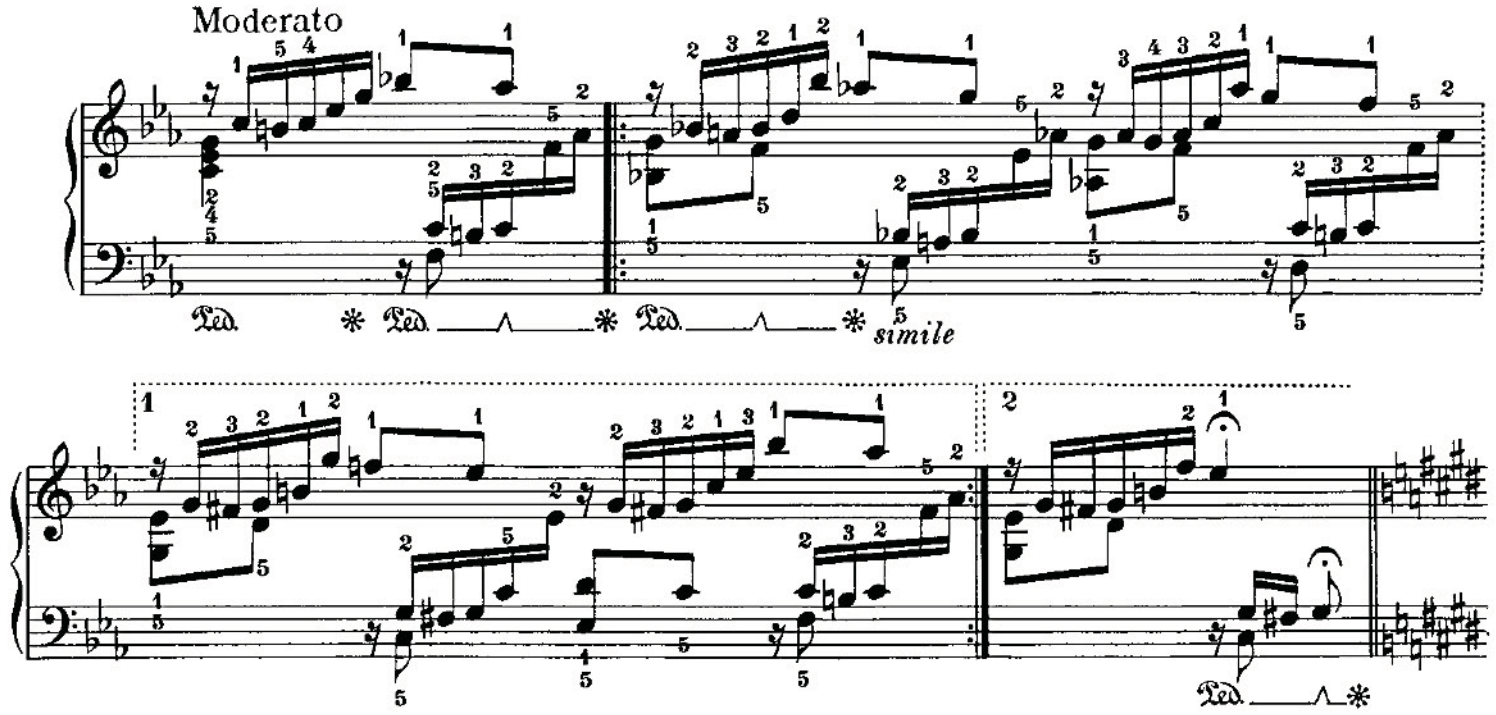
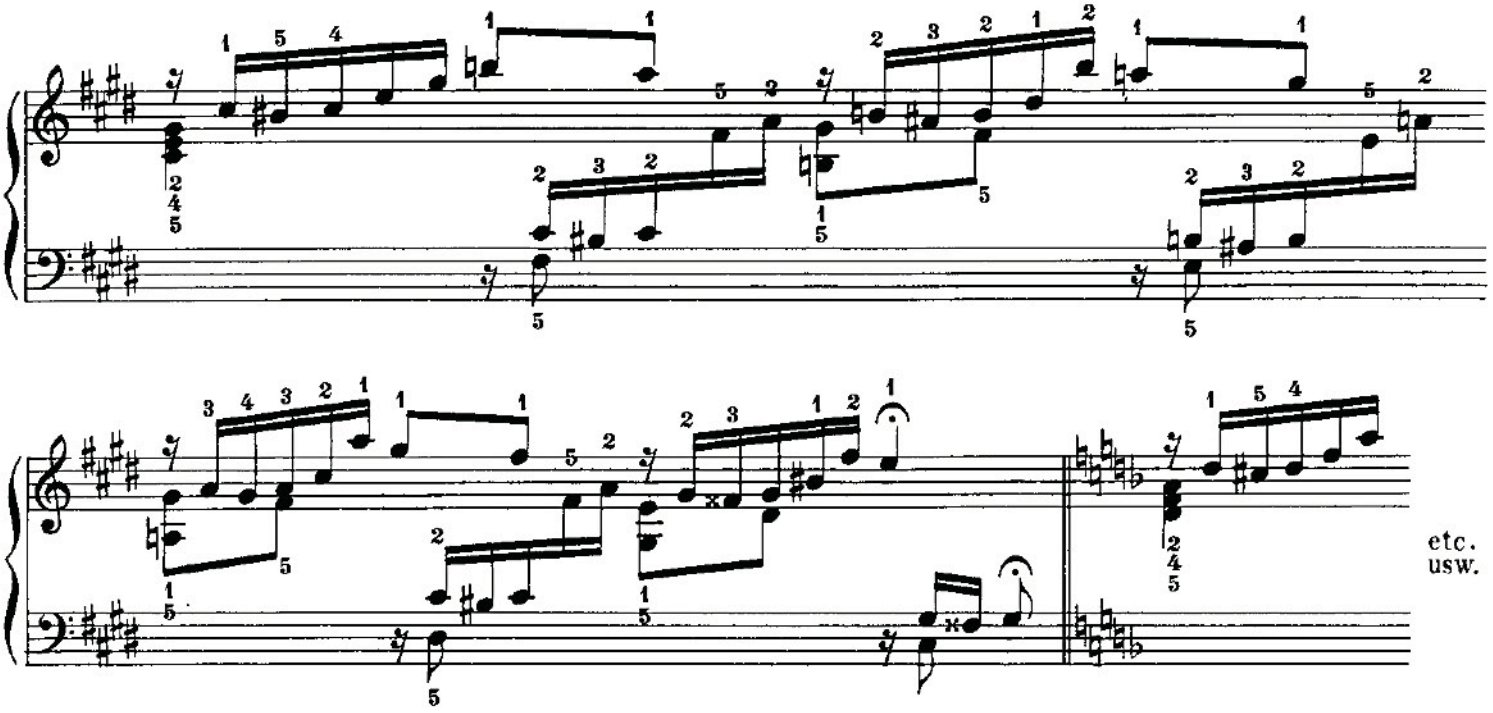
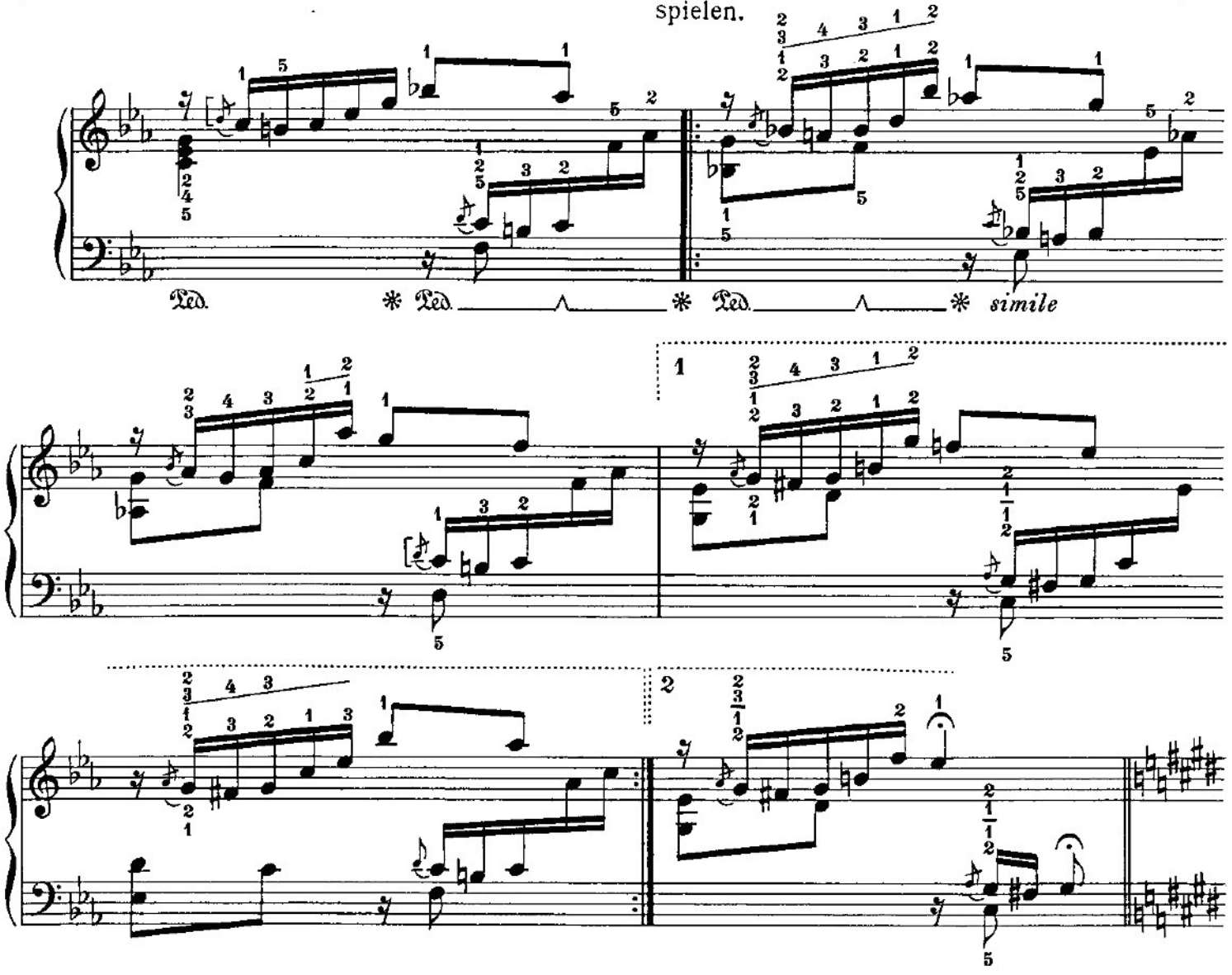


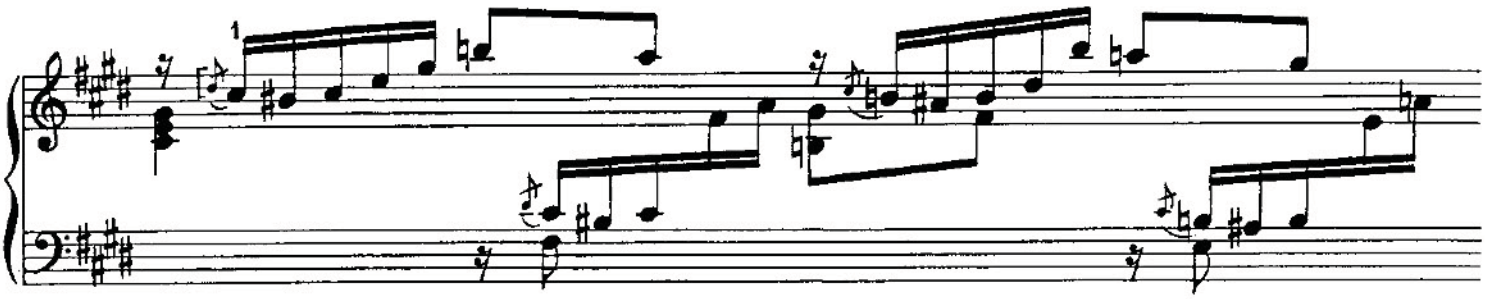


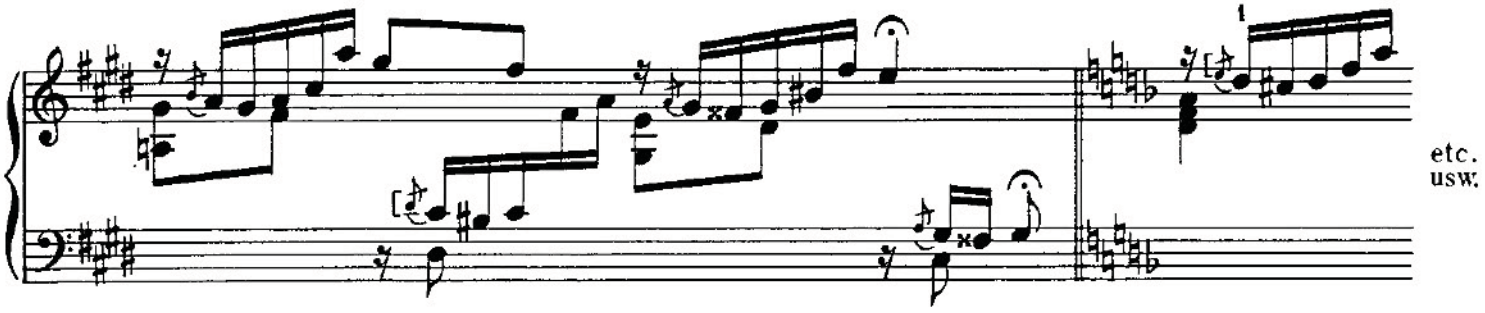
No. 22b

In this Variant the grace note is always to be played together with the principal note.

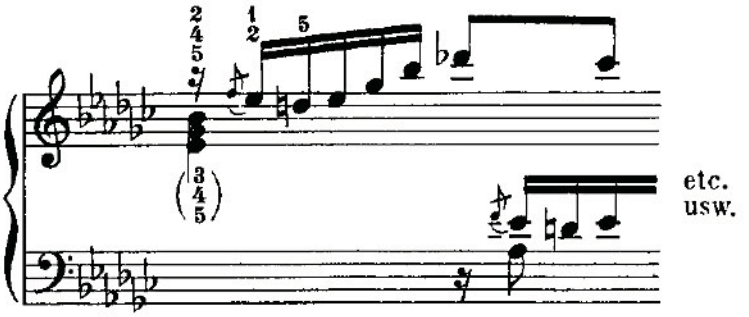
die in dieser Variante in jedem Viertel vorkommenden Vorschlaege sind mit der Hauptnote gleichzeitig zu spielen.

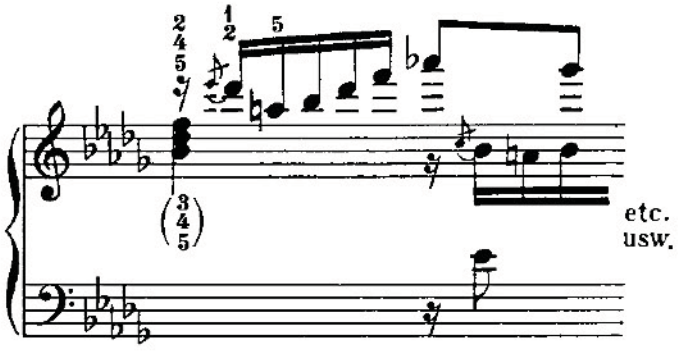




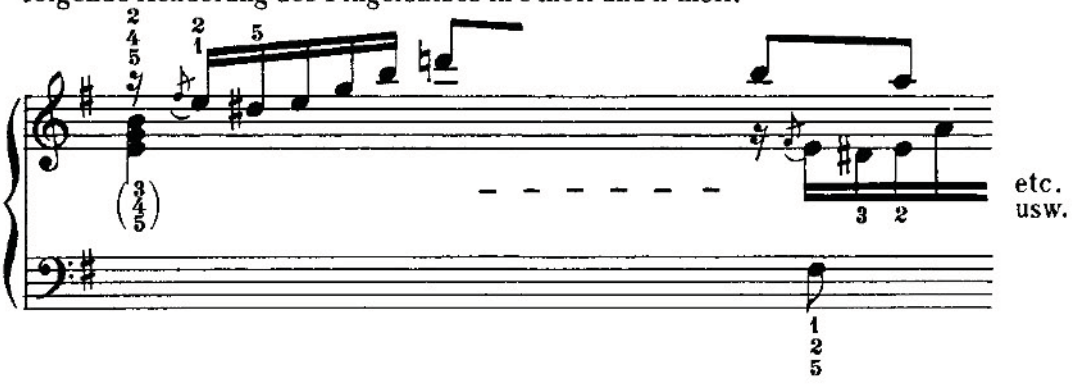


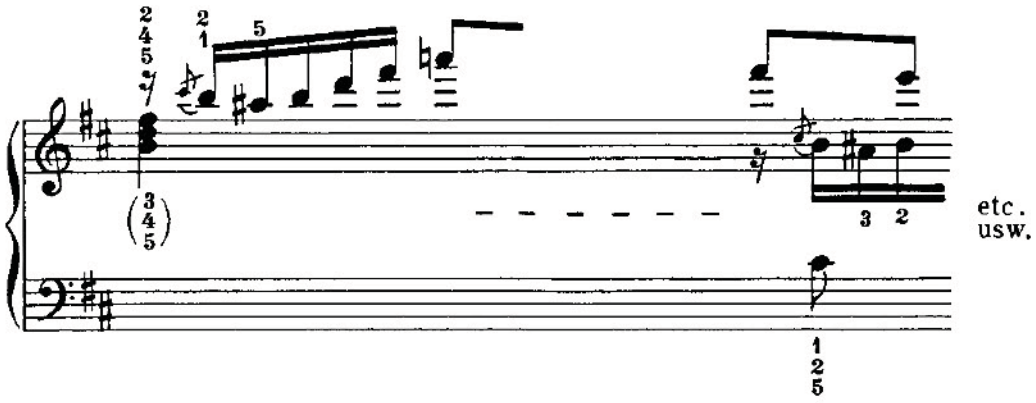
fingering to be used in E♭ min. and B♭ min.
folgende Aenderung des Fingersatzes in es moll und b moll.



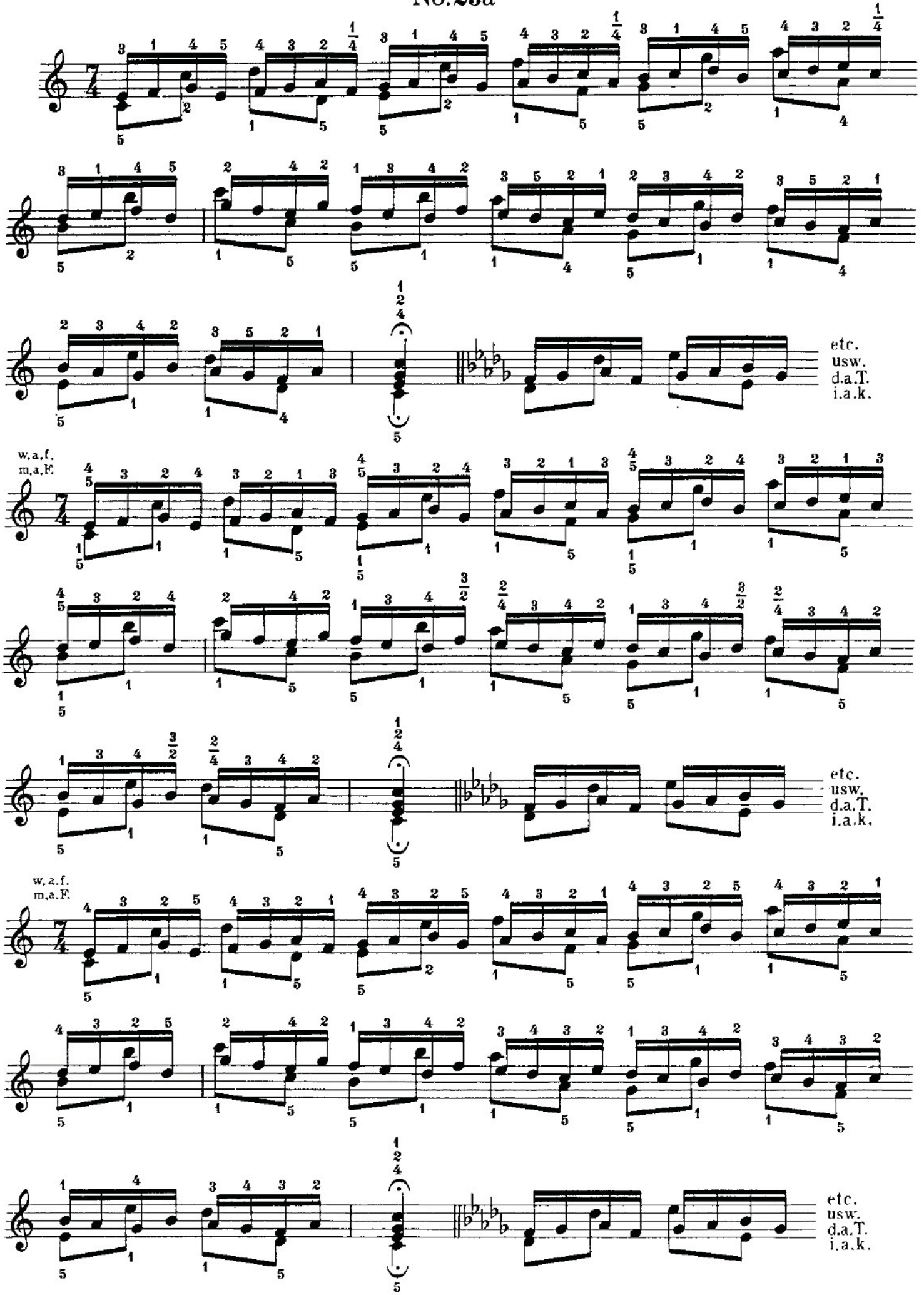


fingering to be used in E min. and B min.
folgende Aenderung des Fingersatzes in e moll und h moll.





No. 23a



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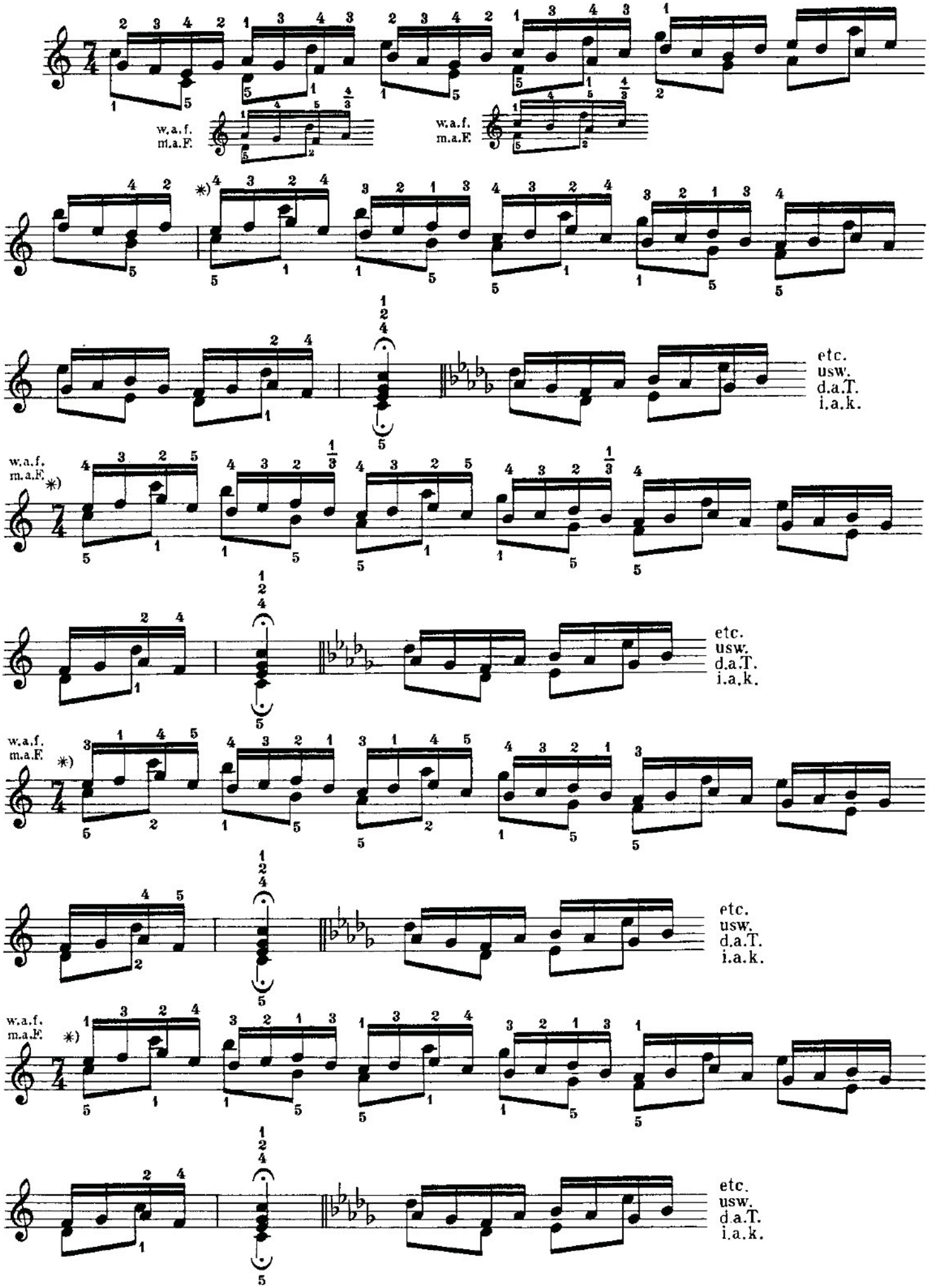

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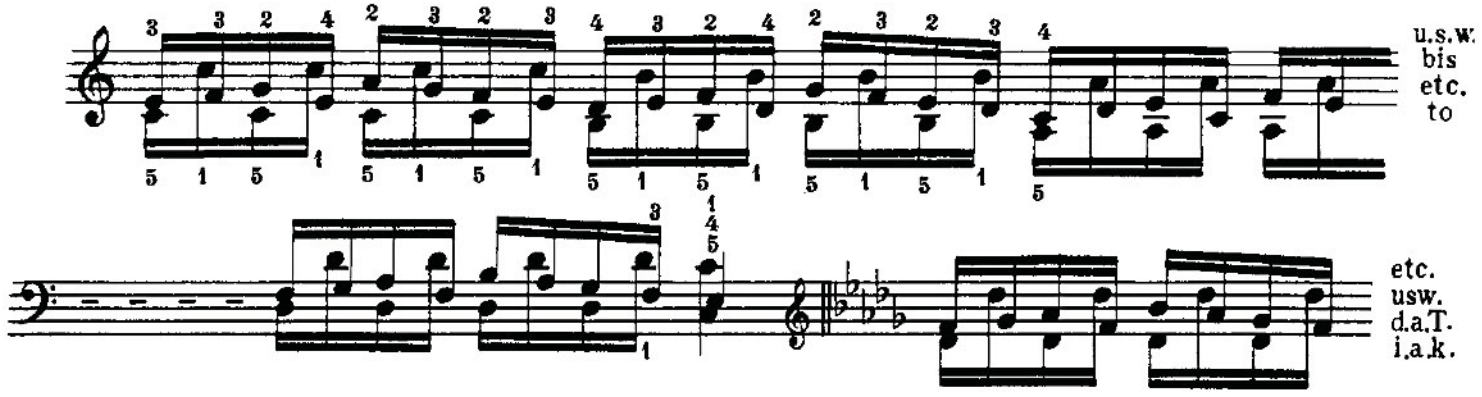

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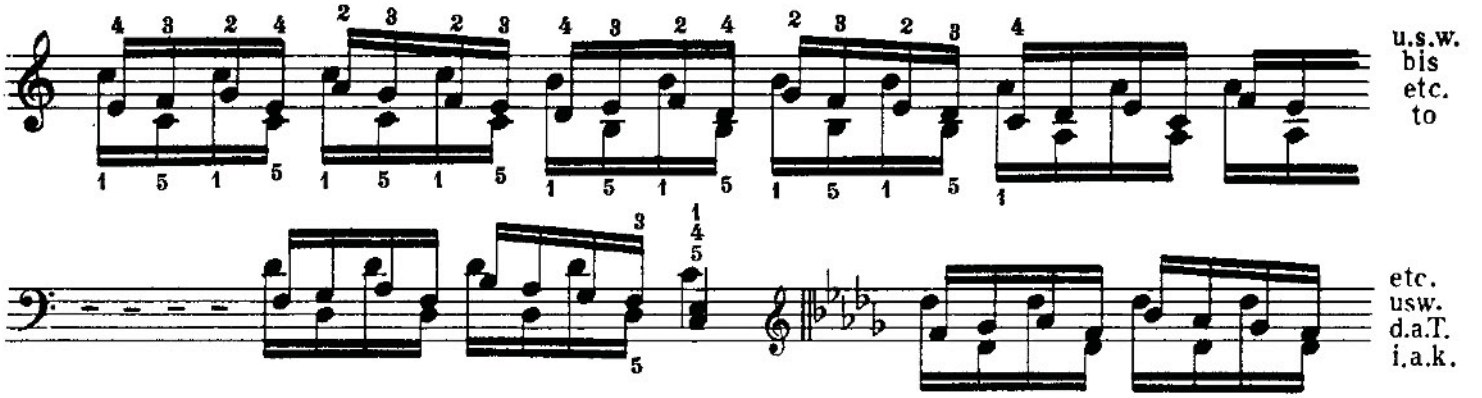

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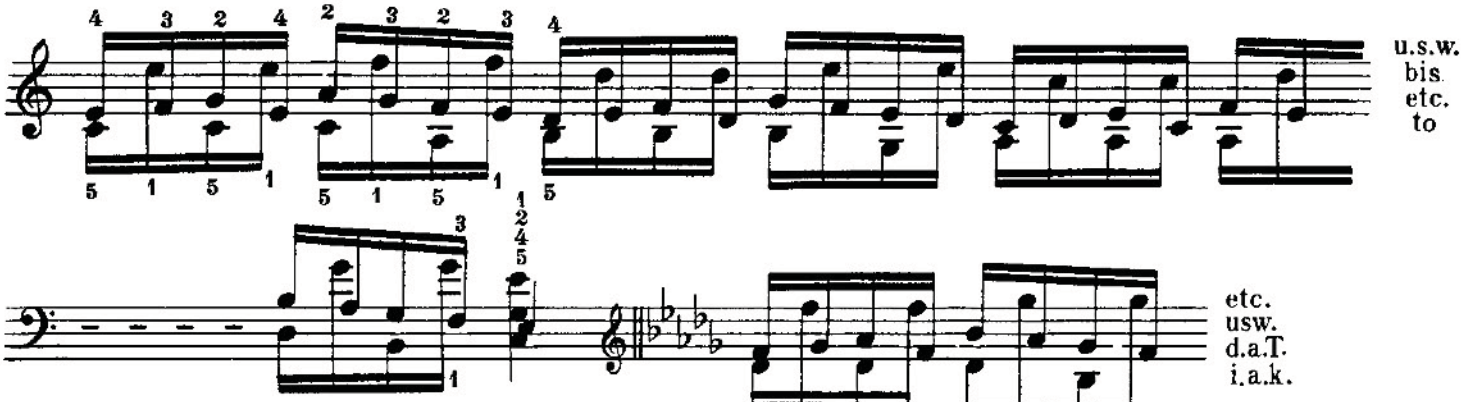

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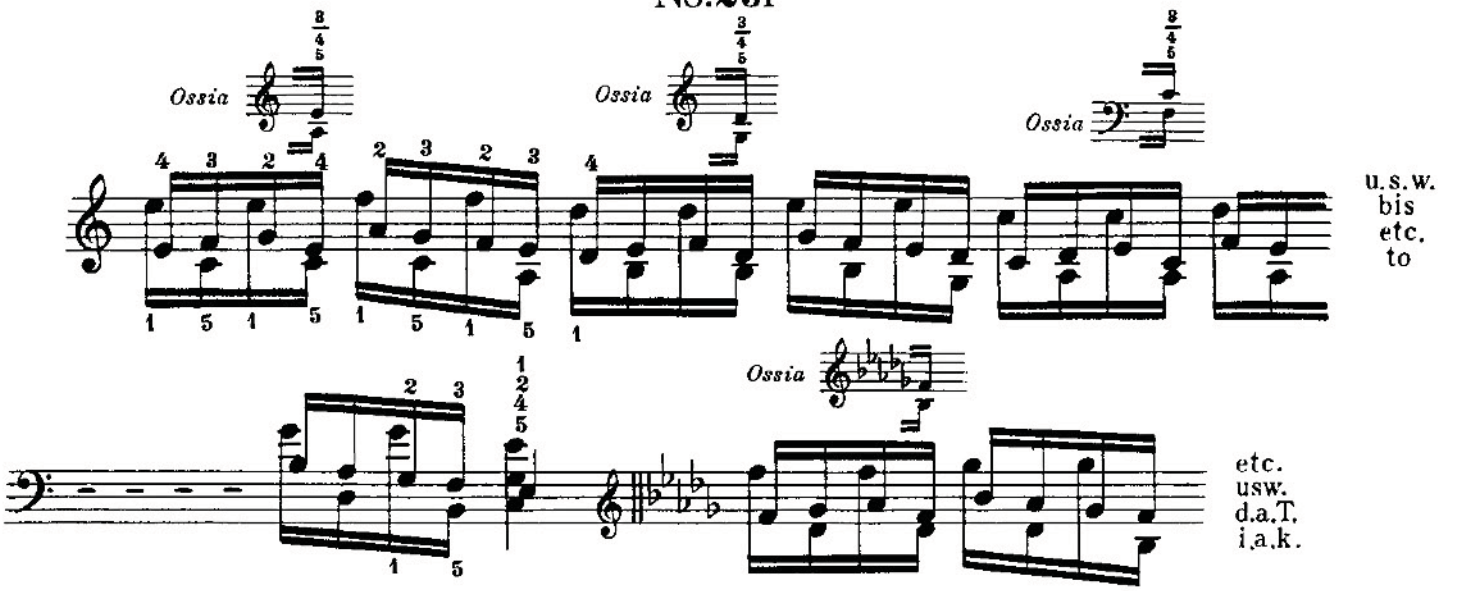

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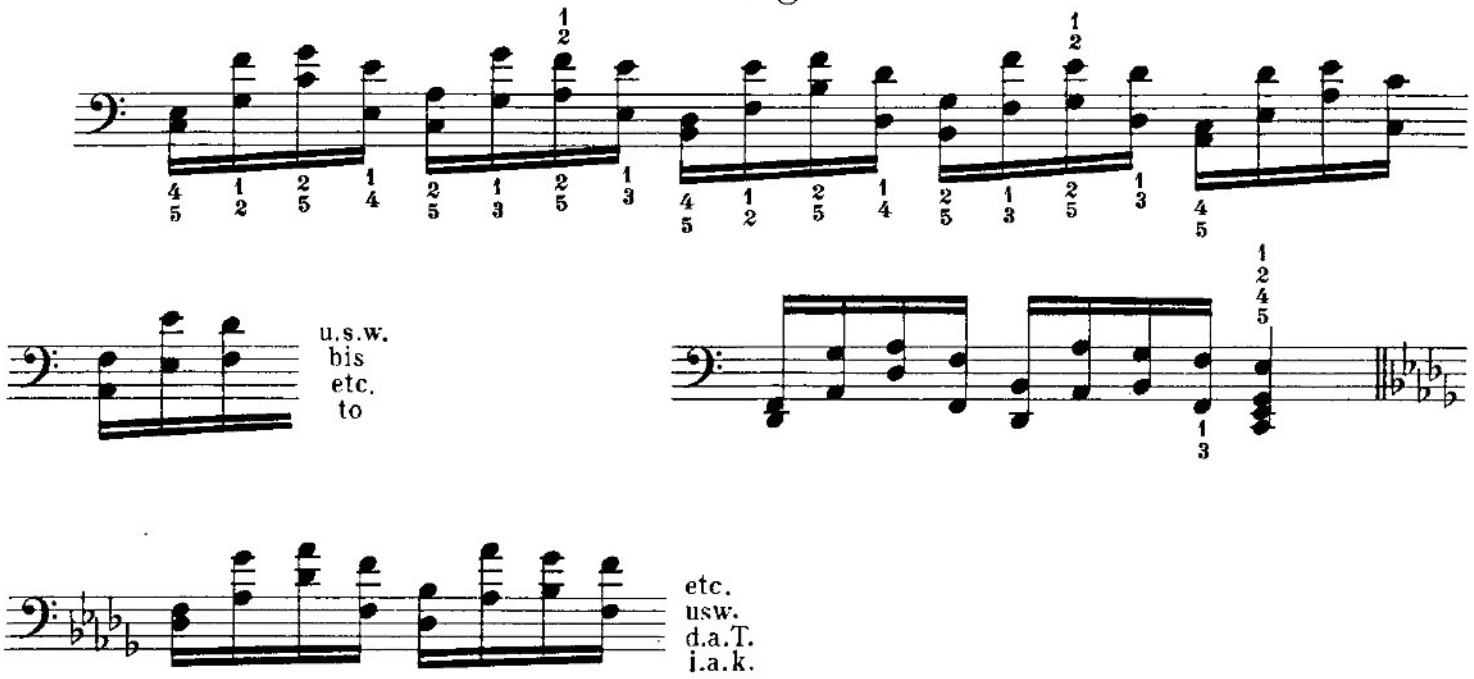

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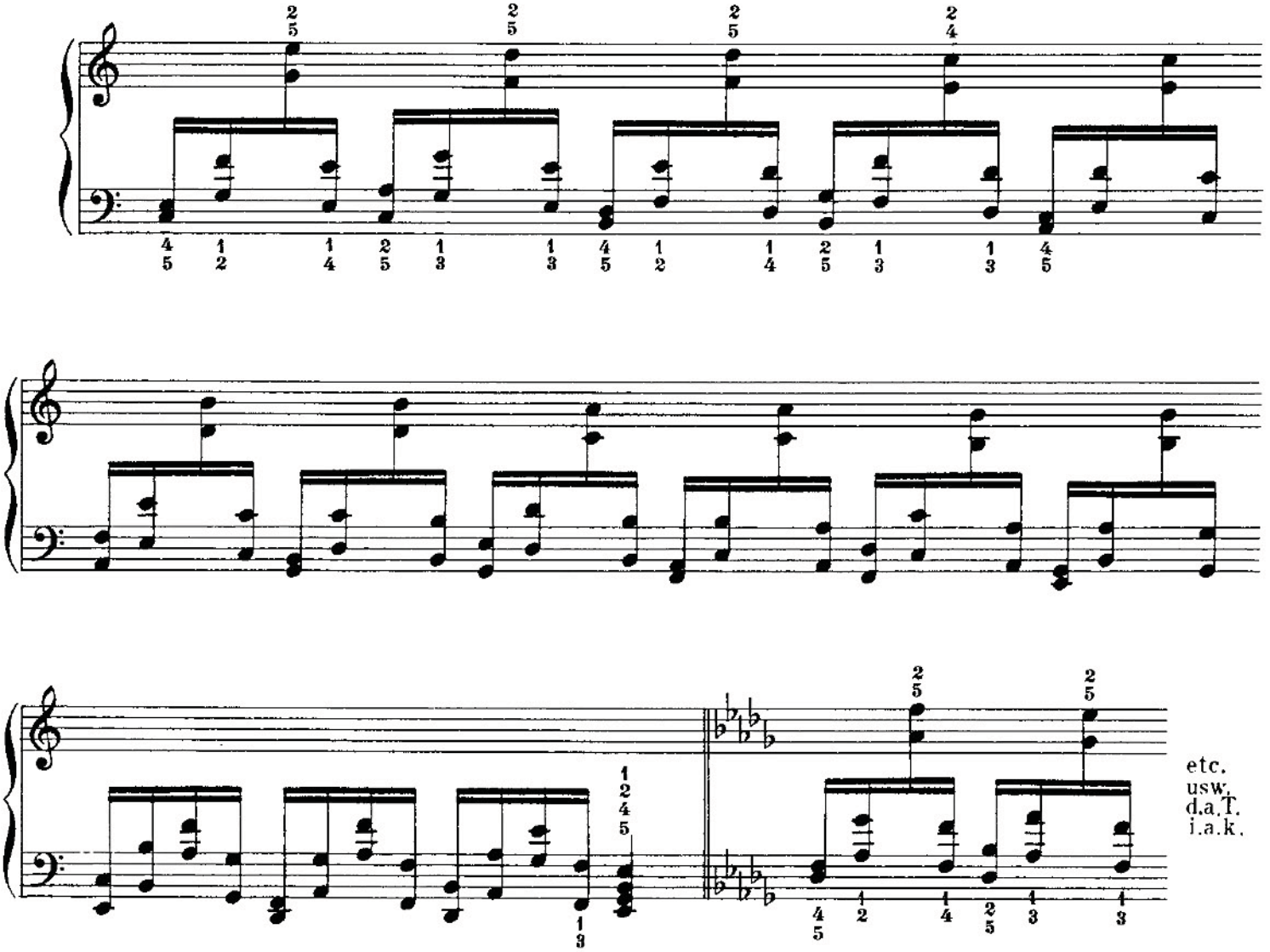
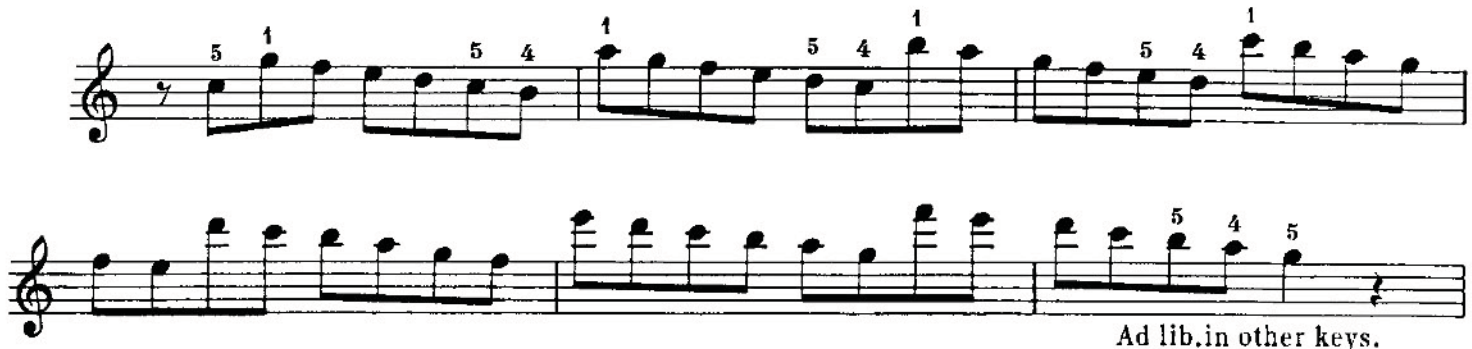
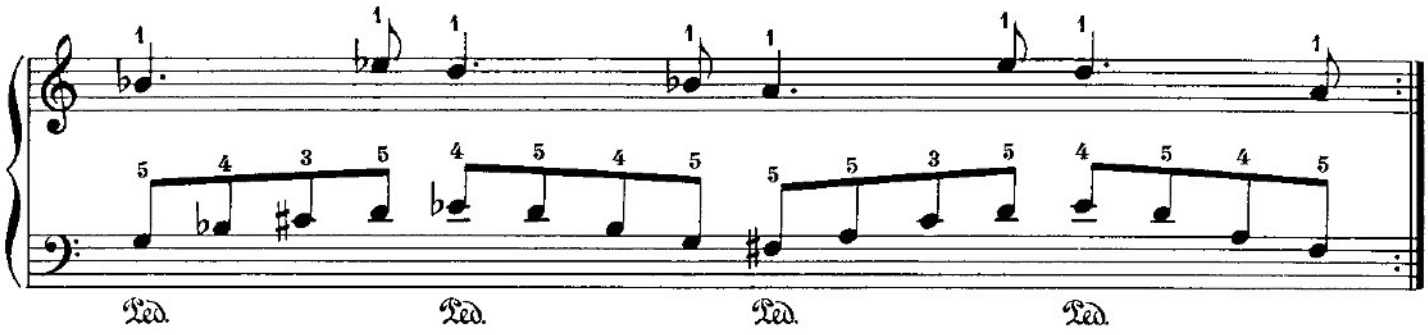


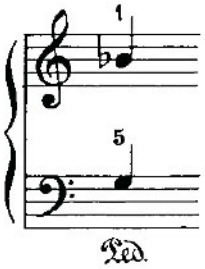
Beethoven: "LEONORE No. 3"



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

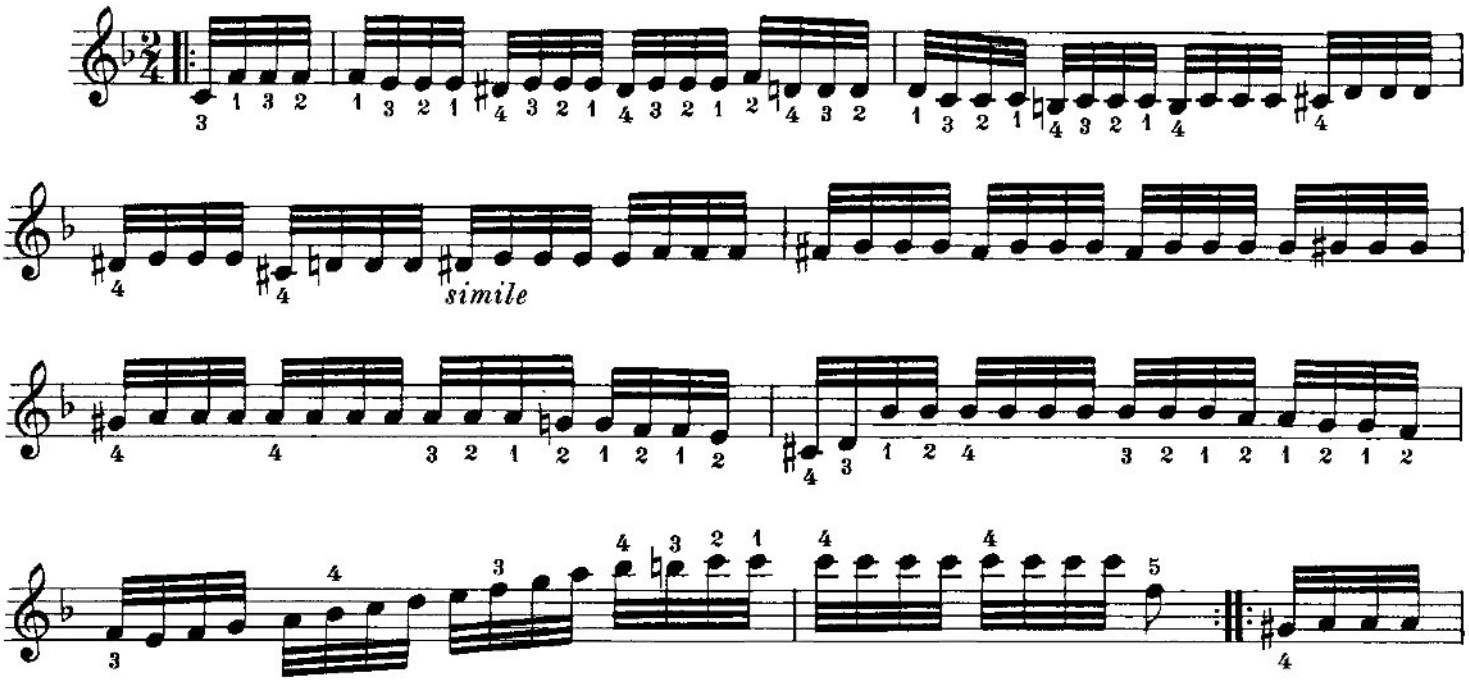
Stretching exercise on the "CORIOLANUS" Overture | Spannuebung nach der "CORIOLAN" Ouverture

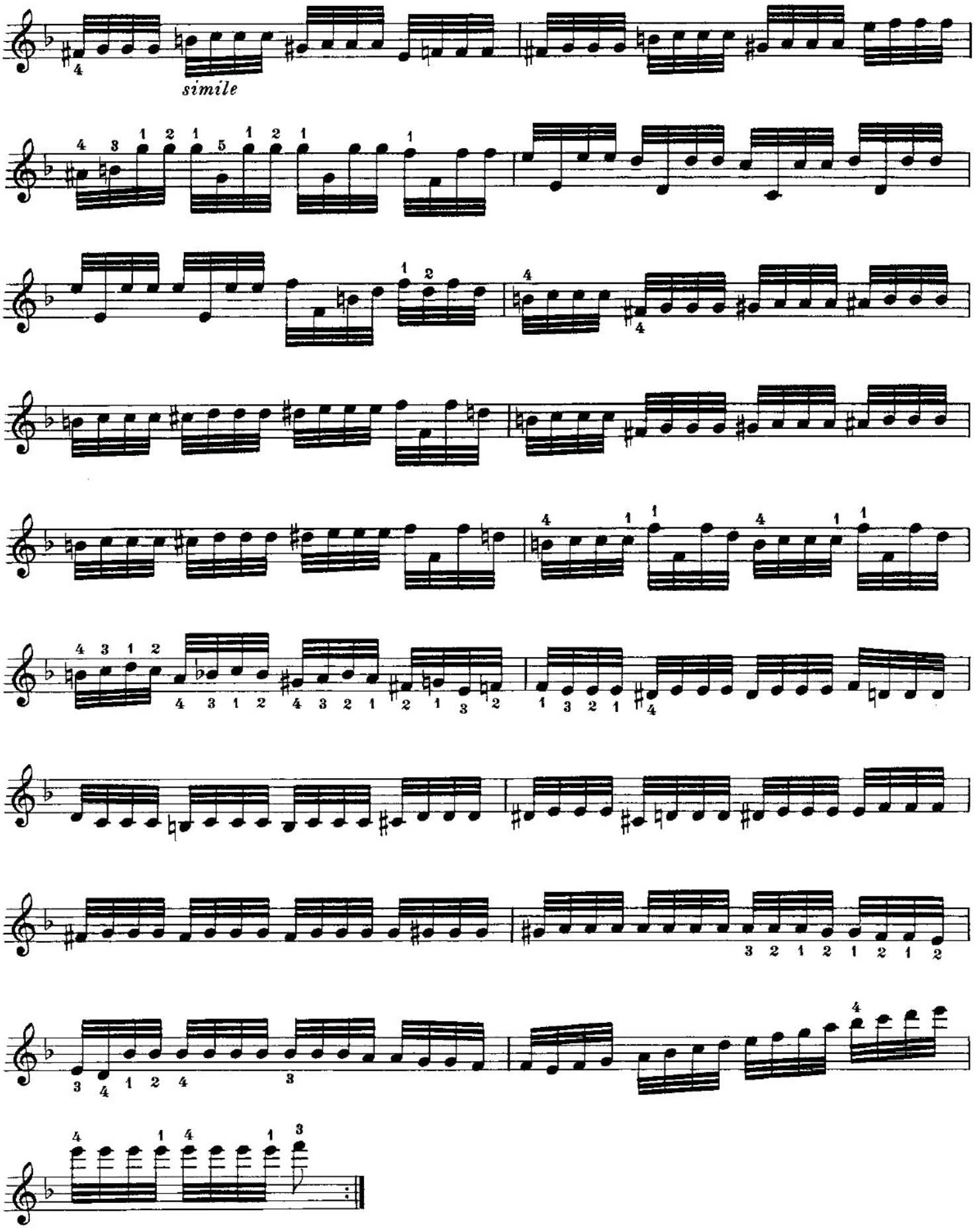




Ad lib. in other keys.
Ad lib. auch in anderen Tonarten.
The tenths not arpeggiando.
Die Dezimen nicht arpeggiendo.

KREUTZER SONATA, 2nd Movement
2nd Variation (Violin part) | KREUTZERSONATE, 2. Satz.
2. Variation (Violinstimme)

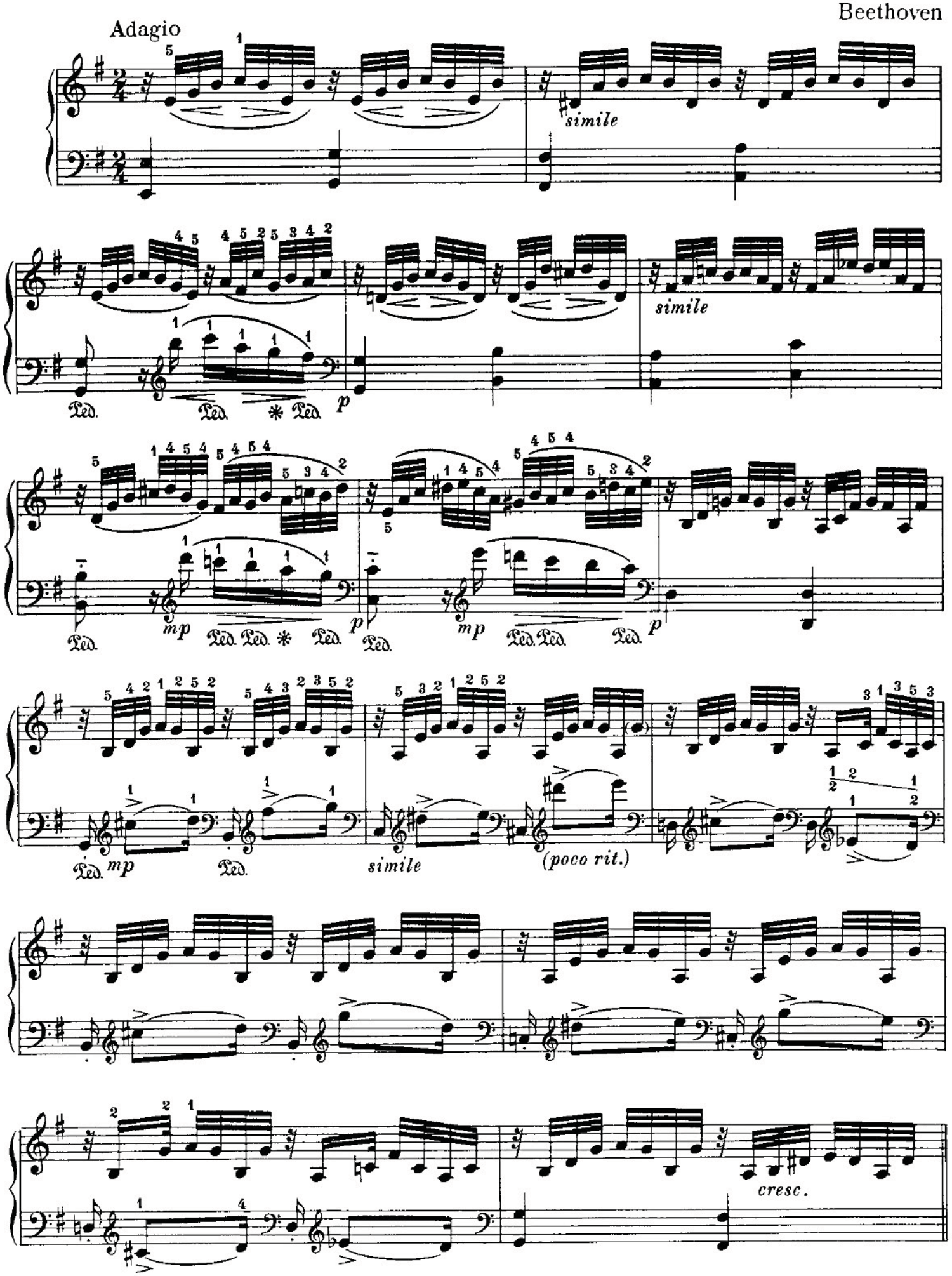



simile

from SONATA Op.2, No.3
(2nd movement)

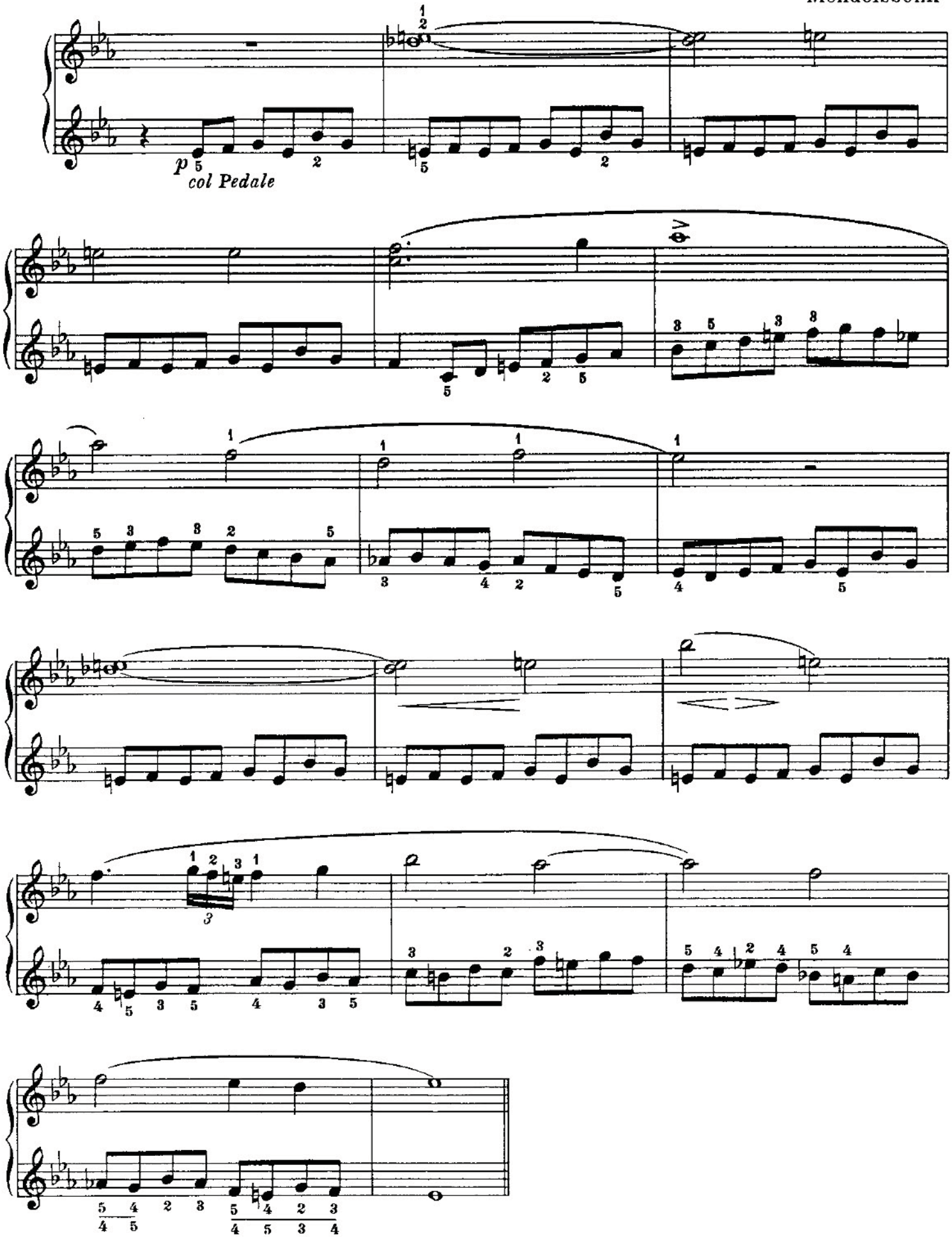
aus SONATE Op.2, No.3
(2. Satz)

Beethoven



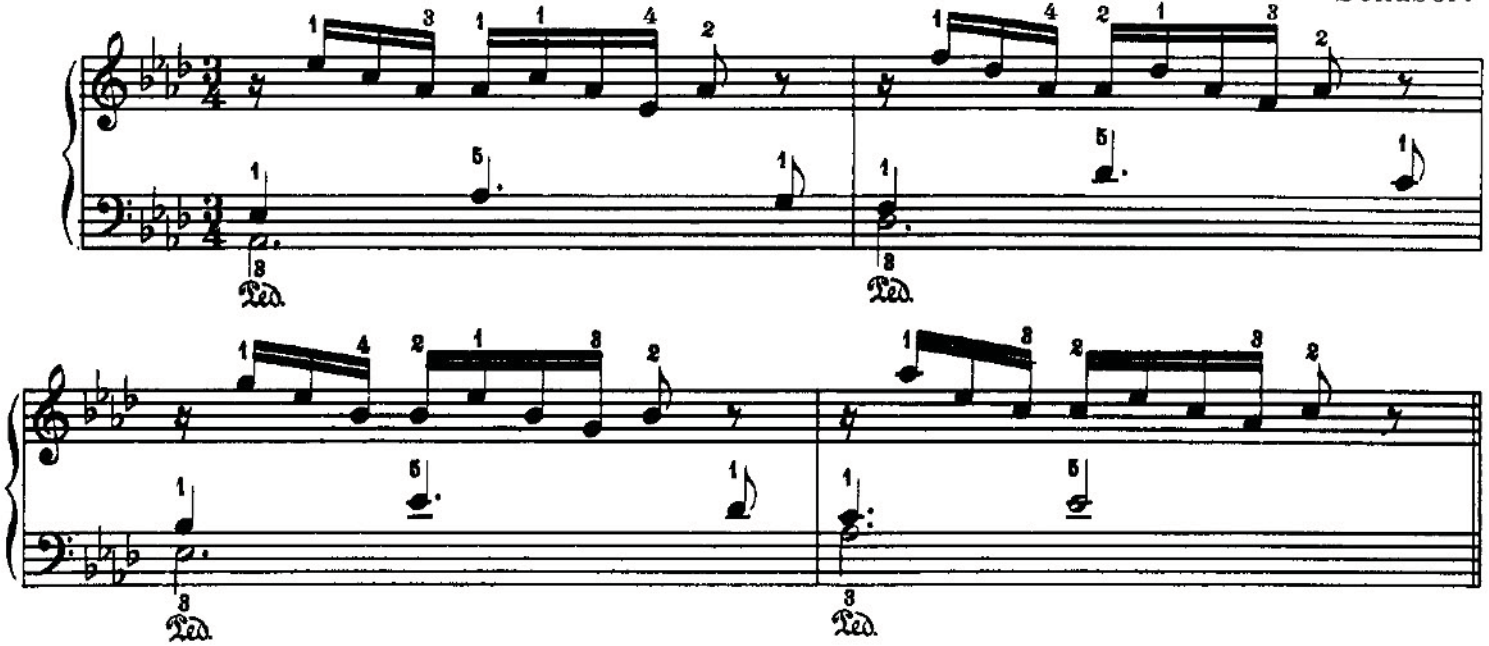
from OKTETT Op.20 | aus OKTETT Op.20

Mendelssohn



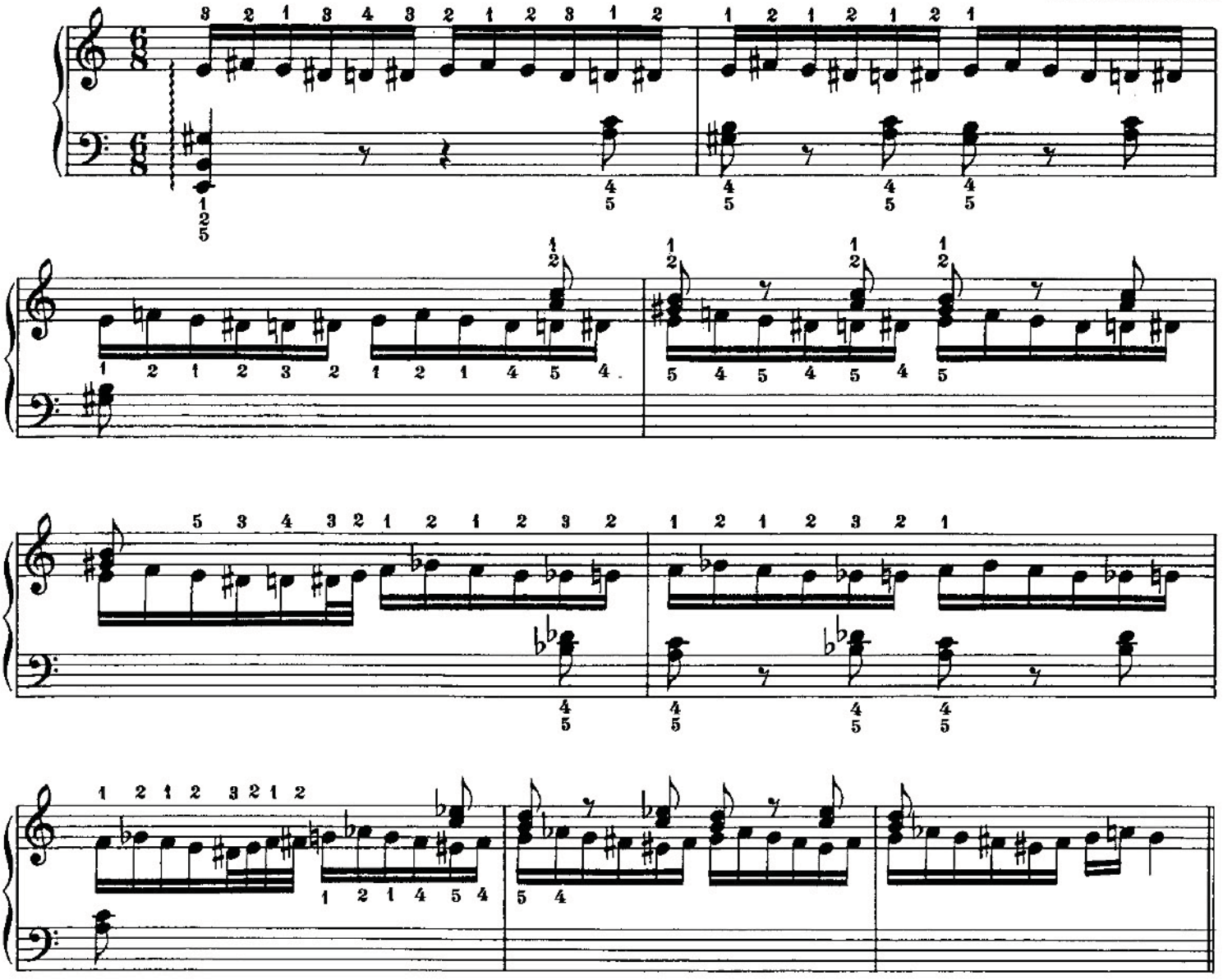
from IMPROMPTU Op. 90, No. 4 | aus IMPROMPTU Op. 90, No. 4

Schubert



from "SPINNING SONG" | aus "SPINNERLIED"

Mendelssohn



from "VARIATIONS ON A THEME of Beethoven"

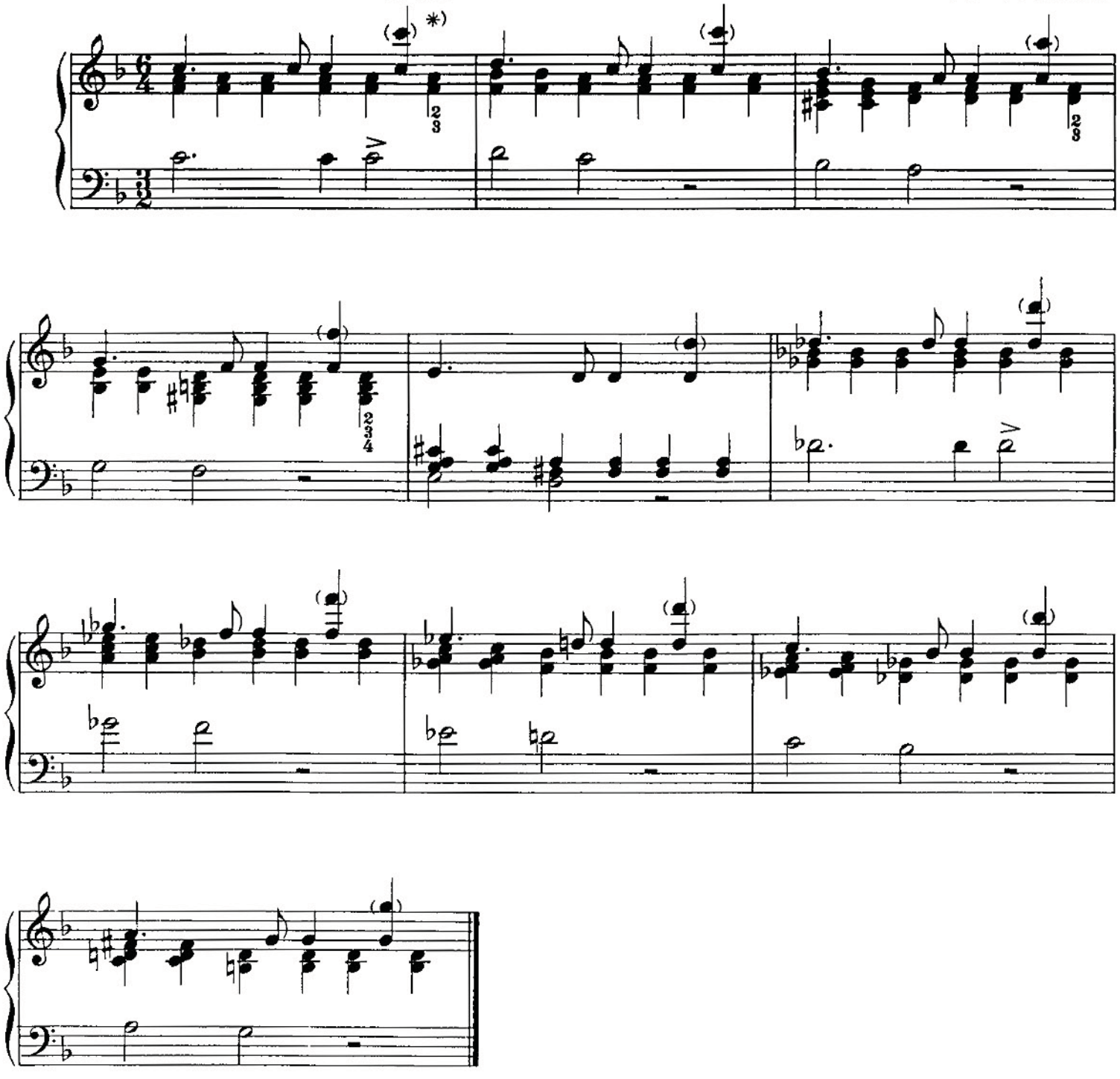
This is the orchestra part of one of the Variations. One should try to bring out the two different rhythms; the accents on the last minims in the bass of the 1st and 6th bars serves this purpose.

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 Accent auf der Bassnote der dritten Halben im ersten und im sechsten Takt.

ad lib.

Franz Schmidt



* either upper or lower octave C.

* entweder die obere oder untere Oktave.