

PAUL WITTGENSTEIN

School for the Left Hand

Schule für die linke Hand

I. Exercises

Fingerübungen

II. Etudes

Etüden

III. Transcriptions

Bearbeitungen

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P R E F A C E

These volumes contain a selection of exercises, etudes and arrangements of which I have kept a record during my career as a one-armed pianist.

As far as the arrangements are concerned, the fingering prescribed for certain passages may seem strange to the pianist who is not used to playing with one hand alone. Nevertheless, I should advise anyone wishing to learn any of these pieces to try this fingering first before working out his own. For I have chosen it on the basis of the well-grounded rules for one-armed piano playing, which in my experience have proved sound; moreover, in practising the pieces in question I have found this fingering to be the surest and most convenient. Among other things, I wish to point out that for

chords such as  for which a fingering of $\begin{matrix} 3 & 2 \\ 2 & 2 \end{matrix}$ or $\begin{matrix} 1 & 2 \\ 5 & 5 \end{matrix}$ is most often indicated, I always advise

$\begin{matrix} 1 & 2 \\ 3 & 5 \end{matrix}$ instead; because this fingering, if executed with the proper turn of the wrist, permits a faster

and thus less noticeable breaking of the chord. In instances such as this : 

) is meant to suggest approximately the following execution :  the bracket in which, it will be

noted, the accent is on the *chord* and not on the bass note. Therefore, one must not play thus:

 but the bass must immediately follow the chord pianissimo; the chord itself must

be held by means of the pedal, in order to achieve the impression that both are played simultaneously—a special feature of technique which must be practised separately.

It is evident that the proper use of the pedal in general, and particularly a skilful application of the half change of the pedal  is of the utmost importance for the one-armed pianist. Assuming that only accomplished pianists will attempt the difficult arrangements, I have indicated the pedalling in these pieces only where there might be some doubt. However, I wish it had been possible in many instances to include a phonograph record in order to make the desired effect clearer!

Some strong notes I sometimes play with my fist; these are indicated by  ; others with the third and fourth fingers at the same time  . V signifies a brief pause such as occurs, for instance, in a speech before an important word or before the beginning of a new sentence.

In the appendix I have provided Brahms's transcription of Bach's Chaconne in the arrangement which I have played many times in public. I have taken the liberty of making rather extensive changes in this piece, not of course in the contents, but merely in the piano arrangement. I believe this to be justified, firstly because Brahms only arranged this piece for Clara Schumann because she had injured her right hand (and he probably attached no special value to it), secondly because the arrangement itself is a transcription of a violin composition, and in the case of such transcriptions from one instrument to another a certain latitude is not only permissible but even necessary. Brahms himself made use of this privilege by setting the Chaconne one octave lower. However, because of this undoubtedly correct change which alone, so to say, placed this piece on firm ground, making possible the full use of the piano bass, the music remains exclusively in the tenor register of the piano. This results in a certain monotony of tone, which I have tried to overcome by making certain changes. I have omitted to append the original Brahms version, as I take it that the readers of this volume are primarily interested in *mine*; moreover, anyone wishing to do so can easily obtain the original transcription.

In addition to this piece, I had hoped to include, with my own fingering and pedal indications, other original compositions for the left hand—among others, those of Max Reger, which, I feel, are far too little known. However, this would have greatly lengthened a volume which is already bulky. I hope to have the opportunity of doing so in a later volume.

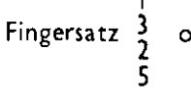
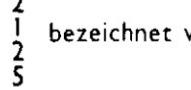
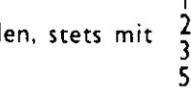
The Brahms song reprinted in the second part of this book is to be considered only as an example. There are a number of songs which could be accompanied with the left hand alone; I just want to draw attention to Schubert's Ave Maria and Mendelssohn's On Wings of Song.

The passages taken out of classical compositions which are contained in Vol. III are only a small fraction of those which could be used for that purpose. Should anyone object to my picking single sections out of masterpieces, I would say that the masterpieces themselves do not suffer by it, and on the other hand the pupil gains by practising a few bars out of a classical work rather than dull studies.

EINLEITUNG

Diese Bände enthalten eine Auswahl von Fingerübungen, Etüden und Bearbeitungen, welche ich während meiner Laufbahn als einarmiger Pianist aufgezeichnet habe.

Was die Bearbeitungen betrifft, so wird der vorgeschriebene Fingersatz dem des einhändig Spielens ungewohnten Pianisten an manchen Stellen befremdlich erscheinen. Trotzdem würde ich jedem, der eines dieser Stücke erlernen will, raten, es erst mit *diesem Fingersatz* zu versuchen, ehe er sich selbst einen anderen zurechtlegt. Denn ich habe den meinen nicht nur nach den von mir erfahrungsgemäss als richtig erkannten Grundsätzen des einhändigen Klavierspiels gewählt, sondern auch darnach beim Üben des betreffenden Stückes als den sichersten und bequemsten erprobt. Unter

anderem sei darauf hingewiesen, dass ich Akkorde wie z.Bsp.  die meist mit dem Fingersatz  oder  bezeichnet werden, stets mit  spielen lasse; weil dieser Fingersatz,

mit richtiger Drehung des Handgelenkes ausgeführt, ein rascheres, daher weniger auffallendes Brechen des Akkordes ermöglicht.

In Fällen wie:  bedeutet das Zeichen) etwa folgende Ausführung: 

wobei wohl zu beachten ist, dass der Akzent auf dem Akkord und nicht auf der Bassnote liegt.

Es darf also nicht etwa so gespielt werden  sondern der Bass muss dem Akkord *p*

und unmittelbar nachgeworfen, der Akkord selbst mittels des Pedals gehalten werden, wodurch ein dem gleichzeitigen Anschlag Beider nahekommender Eindruck erreicht werden soll — eine Einzelheit der Technik, die eigens geübt werden muss.

Dass der richtige Pedalgebrauch im allgemeinen, und namentlich ein geschicktes Verwenden des halben Pedalwechsels  für den einarmigen Klavierspieler von der grössten Wichtigkeit sind, ist einleuchtend. In der Voraussetzung, dass nur fertige Pianisten sich an die schweren Bearbeitungen heranmachen werden, habe ich bei diesen Stücken nur an einzelnen fraglichen Stellen das Pedal eingezeichnet. Freilich hätte ich dabei oft noch eine Grammophonplatte beilegen wollen, um die von mir gewünschte Klangwirkung zu zeigen!

Einzelne starke Töne, die ich zuweilen mit der Faust nehme, sind mit  bezeichnet; andere mit dem dritten und vierten Finger zugleich .

 bedeutet ein kurzes Absetzen, wie etwa in der Rede vor einem wichtigen Wort oder dem Anfang eines neuen Satzes.

Im Anhang ist hier die Bach'sche Chaconne in der Brahms'schen Bearbeitung mitgeteilt, u.zw. in der Art in der ich sie wiederholt öffentlich gespielt habe. Ich habe mir dabei grössere Änderungen, — selbstverständlich nicht des Inhalts, sondern nur des Klaviersatzes! — erlaubt. Zu meiner Rechtfertigung möchte ich bemerken, erstens dass es sich bei diesem Stück für Brahms zunächst nur um eine Gefälligkeit für Clara Schumann gehandelt hat, die ihn gelegentlich einer Verletzung ihrer rechten Hand um ein Stück für die linke gebeten hat; einen besonderen Wert hat er wohl nicht darauf gelegt. Zweitens ist das Stück selbst eine Übertragung eines Violinstückes, und bei solchen Übertragungen von einem Instrument auf ein anderes ist eine gewisse Freiheit gestattet oder sogar geboten. Brahms selbst hat von dieser Freiheit Gebrauch gemacht, indem er die Chaconne um eine Oktave tiefer gesetzt hat. Aber gerade durch diese zweifellos sehr richtige Verlegung, durch welche das Stück gleichsam erst auf den Boden gestellt wird, und die ein Ausnützen der Klavier-Bässe ermöglicht, gerade dadurch bleibt das Stück ausschliesslich in der Tenorlage des Klaviers. Dies hat eine gewisse Einförmigkeit des Klanges zur Folge, der ich eben bestrebt war durch manche Veränderungen abzuholen. Von einem Beifügen der Originalfassung habe ich Abstand genommen, da ich annehme, dass sich die Leser diese Bandes eben für *meine* Version interessieren, und sich ausserdem jeder das Werk auch in der Originalausgabe verschaffen kann.

Ich hatte gehofft ausser diesem Stück noch andere Originalkompositionen für die linke Hand, mit meinen Fingersätzen und Pedalangaben versehen, hier beifügen zu können, u.a. die viel zu wenig bekannten von Max Reger; doch würde dadurch dieser ohnehin schon umfangreiche Band über Gebühr ausgedehnt worden sein. Ich hoffe später Gelegenheit zu haben, diesen Plan unabhängig von der Schule der Linken Hand ausführen zu können.

Das im 2. Heft abgedruckte Brahms'sche Lied ist nur als Beispiel gedacht. Es gibt eine Reihe von Liedern, deren Begleitung mit einer Hand ausgeführt werden kann; es sei hier nur an Schuberts *Ave Maria* und Mendelssohns *Auf Flügeln des Gesanges* erinnert.

Die im 4. Heft gegebenen Stellen aus klassischen Kompositionen sind nur ein kleiner Bruchteil derer, die sich zu diesem Zweck eignen. Sollte jemand daran Anstoss nehmen, dass man einzelne Stellen aus Meisterwerken herausgreift: den Stücken selbst, meine ich, geschieht damit kein Unrecht, und für den Lernenden ist es sicherlich anregender, wenn auch nur einige Takte aus klassischen Werken zu üben, als langweilige Etüden.

ERRATA

PREFACE

In the preface to all volumes last paragraph, end of 1st. line, read: **in Vol. II** (not: **in Vol. III**)

The excerpts from classical compositions in Vol. I start with an excerpt from Beethoven Kreuzer Sonata on page 77 and up to the end of this volume are by mistake printed there instead of at the start of the second volume. They belong to the same group as excerpts from Beethoven Sonatas op. 10 No. 3 and op. 57, printed in Vol. II.

Page Seite

- | | |
|----|---|
| 10 | Bar 43 : Extend slur to include F, the 1st semiquaver of 2nd beat. |
| 13 | Last (top) note of last bar, read : F♯ (not : A♯). |
| 17 | VAR. I., alternative of 2nd bar, lower 1st note, read : G♯ (not : G). |
| 17 | VAR. III., 2nd bar, 2nd quaver : bracket missing to G. |
| 35 | Bar 66, 3rd semiquaver, fingering, read : $\frac{2}{5}$ (not : $\frac{1}{5}$). |
| 38 | Bar 93 : Move pedal to 1st note. |
| 39 | Bar 6, insert : Slur to last 3 quavers. |
| 39 | Bar 29, 2nd quaver of 2nd beat, insert : # before G. |
| 44 | Bar 6 : delete (a) under 3rd beat. |
| 44 | Bar 10, 2nd quaver of 3rd triplet, top note : read A (not : C). |
| 52 | Bar 5, lowest system, 2nd note of 4th beat insert : ♭ before D. |

VOLUME II

EINLEITUNG

In der Einleitung zu allen Baenden, letzter Absatz, Anfang der 1. Zeile : **im 2. Heft** (nicht: im 4. Heft)

Die Stellen aus klassischen Kompositionen im 1. Band, angefangen von der Stelle aus Beethoven's Kreuzer Sonate S. 77 bis zum Schluss des Bandes sind irrtümlicherweise dort, statt am Anfang des 2. Bandes, abgedruckt. Sie gehören in dieselbe Gruppe, wie die Stellen aus Beethoven's Sonaten op. 10 No. 3 and op. 57 im 2. Band.

BAND II

- | |
|---|
| Takt 43 : Bogen bis einschliesslich f (1. 16tel des 2. Viertels) verlaengern. |
| Letzte (oberste) Note des letzten Taktes : fis (nicht : ais) |
| VAR. I., Variante des 2. Taktes, 1. untere Note : gis (nicht : g). |
| VAR. III., 2. Takt, 2. Achtel : g gehört eingeklammert. |
| Takt 66, 3. 16tel, Fingersatz : $\frac{2}{5}$ (nicht : $\frac{1}{5}$). |
| Takt 93 : Pedal gehört unter 1. Note. |
| Takt 6 : letzte 3 Achtel binden. |
| Takt 29, 2. Achtel des 2. Viertels : gis statt g. |
| Takt 6 : (a) unter 3. Viertel zu streichen. |
| Takt 10, 2. oberes Achtel, 3. Triole : a (nicht : c). |
| Takt 5, unterstes System : Aufloeser zu d (2. Note des 4. Viertels). |

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Paul England's translation of Brahms's "An die Nachtigall" is reproduced by permission of Alfred Lengnick & Co., and of Richard Schauer.

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SCHOOL FOR THE LEFT HAND SCHULE FÜR DIE LINKE HAND

II. ETUDES

ETÜDEN

From
SONATA, Op. 10, No. 3

Aus der
SONATE, Op. 10, Nr. 3

Largo

L. v. BEETHOVEN

A musical score for piano. The top staff shows a melodic line in treble clef, 6/8 time, B-flat major. The bottom staff shows harmonic changes in bass clef, 6/8 time, starting in B-flat major and moving through E-flat major, A major, and back to B-flat major. The piano part is marked *pp* and *simile*. The score includes a dynamic marking *pp* and a tempo marking $\text{♩} = 5$.

A musical score for piano. The top staff is in treble clef, B-flat key signature, and common time. It consists of six measures of eighth-note patterns, each starting with a vertical bar line and followed by a measure repeat sign. The first five measures have a dynamic of $\frac{3}{8}$, while the sixth measure has a dynamic of $\frac{2}{8}$. The bass staff is in bass clef, B-flat key signature, and common time. It features sustained notes on the second and fifth beats of each measure, with a dynamic of $\frac{2}{8}$.

A musical score for piano. The top staff is in treble clef, B-flat major, and 4/4 time. It features a dynamic marking 'f' and consists of six measures of sixteenth-note patterns. The bottom staff is in bass clef, B-flat major, and 4/4 time. It shows sustained notes on the first, third, and fifth measures, with a dynamic marking 'p' over the first measure.

A handwritten musical score for piano. The top staff is in treble clef, B-flat major, and common time. It contains two measures of music with various note heads and stems. The bottom staff is in bass clef, E-flat major, and common time. It also contains two measures of music with note heads and stems. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a fermata.

/ See page 4 for alternative fingering.

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* Siehe Seite 4 für anderen Fingersatz.

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Printed in England

5

10

* WITH ALTERNATIVE FINGERING

* MIT ANDEREM FINGERSATZ

From
SONATA, Op. 57

Aus der
SONATE, Op. 57

L. v. BEETHOVEN

Allegro assai

PIANO

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of two flats, and a dynamic ff. Measure 1 starts with a eighth note followed by six sixteenth notes. Measures 2 and 3 continue with eighth and sixteenth-note patterns. Measure 4 begins with a bass note, followed by eighth and sixteenth notes. Measure 5 concludes with a bass note and eighth notes. The second staff starts with a bass clef, a key signature of one flat, and a dynamic 4. It features eighth and sixteenth-note patterns. The third staff starts with a treble clef, a key signature of one flat, and a dynamic 5. It also features eighth and sixteenth-note patterns. The fourth staff starts with a bass clef, a key signature of one flat, and a dynamic sempre ff. It includes measure numbers 1 through 5. The fifth staff starts with a treble clef, a key signature of one flat, and a dynamic 5. It concludes with a bass note and eighth notes.



10 8

Musical score page 6, measures 10-11. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measure 10 starts with sixteenth-note patterns. Measure 11 continues with sixteenth-note patterns and includes dynamic markings "ff".

8 8

Musical score page 6, measures 12-13. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measure 12 starts with sixteenth-note patterns. Measure 13 continues with sixteenth-note patterns and includes dynamic markings "ff".

8 8

Musical score page 6, measures 14-15. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measure 14 starts with sixteenth-note patterns. Measure 15 continues with sixteenth-note patterns and includes dynamic markings "ff".

8 8

Musical score page 6, measures 16-17. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measure 16 starts with sixteenth-note patterns. Measure 17 continues with sixteenth-note patterns and includes dynamic markings "ff".

ETUDE
(on false notes)

ETUDE
(auf falschen Noten)

A. RUBINSTEIN

Moderato

PIANO

The sheet music features five staves of piano music. The first staff begins with a dynamic *f*. Fingerings are indicated above the notes in various patterns such as 1-2-1-5-4, 1-2-1, 1-5, etc. Pedaling instructions like "Ped.", "(W)", and "*" are placed below the bass staff. The second staff continues the melodic line. The third staff starts with a measure number 5. The fourth staff begins with a measure number 9. The fifth staff begins with a measure number 10.

* The Fermata emphasises the "false note" (only in the first bar). | * Diese Fermate soll die "falsche Note" unterstreichen (nur im I. Takt).

The sheet music consists of six staves of musical notation for piano. The first four staves are in common time, while the last two are in 2/4 time. The music includes various dynamics such as *piu f*, *f*, and *rit.*. Fingerings are indicated by numbers above the notes, such as 3, 2, 4, 5, 1, 3, 4, 3, 5, etc. Performance instructions like *(Ped.)* and ** Ped.* are placed below certain staves. Measure numbers 15 and 20 are marked. The notation uses standard musical symbols like treble and bass clefs, sharps, and flats.

* These arpeggios to be played downwards (as noted in the original).

* Diese Arpeggien sind von oben nach unten auszuführen. (Übrigens werden auch in der Originalfassung des Stückes diese Stellen auf die angegebene Art gespielt).



Musical score page 9, measures 3-4. Treble and bass staves show eighth-note patterns.

30

Musical score page 9, measures 5-6. Treble and bass staves show eighth-note patterns. Measure 6 includes fingerings and "riten." instruction.

a tempo

ff

Musical score page 9, measures 7-8. Treble and bass staves show eighth-note patterns at forte dynamic.

35

Musical score page 9, measures 9-10. Treble and bass staves show eighth-note patterns.

Musical score page 9, measures 11-12. Treble and bass staves show eighth-note patterns.

* See previous note.

| * Siehe vorige Anmerkung.

This page contains six staves of piano sheet music. The top staff shows a treble clef and a bass clef, with a key signature of one flat. Measure 40 starts with a treble clef, followed by a bass clef in measure 41. Measures 42-44 show a treble clef. Measure 45 begins with a bass clef. Measure 46 returns to a treble clef. Measures 47-50 are in a bass clef. Measure 51 begins with a treble clef. Measures 52-55 are in a bass clef. The music includes various dynamics like *p*, *cresc.*, *dim.*, *poco rit.*, and *dim.*. Fingerings are indicated above the notes. Measure 40 has a box around the number 40. Measure 45 has a box around the number 45. Measure 50 has a box around the number 50. Measure 55 has a box around the number 55.

11

mf

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

60 *1* *2* *1* *2* *3* *4* *5* *1* *2* *4* *3* *5* *2* *5* *4* *2* *5* *1* *3* *4* *2* *5* *1* *2* *3* *4* *5*

dim.

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

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

p *più dim.* *rit.*

a tempo

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

cres. *cen.* *do.*

Ped.

poco. *a.* *f.* *poco.*

70 *1* *3* *4* *2* *5* *1* *2* *3* *5*

rit. *a tempo*

ff *string.* *molto dim.* *p*

Ped. *** *2* *Ped.*

* See alternative version at the end.

* Siehe Variante am Schluss.

U.E.12328 L.

75

80

cres cen

do.

poco

a.

poco.

U.E.12328 L.

* Ped.

rit. ad lib.

meno f

senza Pedale

90

95

100

do

(A) (A) (A)

* See alternative versions at the end.

* Siehe Varianten am Schluss.



Tempo I

ff

105

110

This block contains five pages of sheet music for piano, numbered 115 through 125. The music is arranged in two staves: treble and bass. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *ff*, *cres*, *rit.*, *tempo*, *accel.*, *molto dim.*, *poco Lento*, and *do*. Fingerings are indicated by numbers above the notes. Measure numbers 115, 120, and 125 are present at the top of their respective pages. The music features complex rhythmic patterns and harmonic shifts, typical of advanced piano literature.

Musical score for piano, featuring two staves (treble and bass). The score includes dynamic markings like *poco*, *ff sin al fine*, and *ff*. Fingerings are indicated above the notes. Measure numbers 130 through 140 are present. The music consists of complex, rhythmic patterns with frequent changes in dynamics and tempo.

ALTERNATIVE VERSION OF BARS 71-72

VARIANTE VON TAKTEN 71-72

* VAR.

8

etc.

ALTERNATIVE VERSIONS OF BARS 97-98

VARIANTEN VON TAKTEN 97-98

VAR. I

8

etc. etc.

VAR. II

8

etc. etc.

VAR. III

8

etc. etc.

VAR. IV

8

etc. etc.

VAR. V

8

etc. etc.

* In this version the *Stringendo* must be more marked so that this bar does not interrupt the movement too much.

** For this alternative version in the last octave play the upper F# (with 1) and not the lower F# (with 4)

* Diese Sechzehntel sind ebenfalls langsamer anzufangen, dann *Stringendo* und am Schluss *Ritardando* zu spielen; doch ist im ersten Takt noch ein stärkeres *Stringendo* auszuführen, damit er nicht wesentlich länger klingt als die übrigen Takte, und die Bewegung nicht zu stark unterbrochen werde.

** Im Falle diese Variante gewählt wird, spielt man in der obersten Oktave als letzten Ton das obere FIS (mit dem Daumen), nicht das untere FIS (mit dem 4. Finger).

ETUDE IN C MINOR
Op. 10, No. 12

ETUDE IN C MOLL
Op. 10, Nr. 12

Allegro con fuoco

F. CHOPIN

PIANO

(a) slight facilitation which can
also be used in similar bars.

Ld. teilweise Erleichterung, die auch
bei anderen ähnlichen Takten ent-
sprechend angewandt werden kann.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures numbered 15 through 30. The notation includes various note values, rests, and dynamic markings such as 'Ped.' and asterisks. Fingerings are indicated above some notes, particularly in the lower staves. The music is set against a background of horizontal dashed lines.

* If in the range of the piano, play the lower octave.

** In the next four bars the 2, 3 and 4 must be distinct.

*Auf den grossen Boesendorferflügeln, die noch über das Subcontra A hinaufgehen, ist hier die tiefere Oktave zu nehmen.

** In den nachfolgenden 4 Takten ist achtzugeben, dass man nicht nur die Oktaven, sondern auch den 2. 3. und 4. Finger deutlich höere.

Sheet music for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time.

Top Staff:

- Measures 1-35: Fingerings: 12345, 12345, 53245, 45, 4352.
- Measure 35: Measure number 35.
- Measures 36-40: Fingerings: *Ped., *Ped., *Ped., *Ped., *Ped.
- Measure 40: Fingerings: 12345, 4545, 542545, 533, 2, 323, 23, 3.
- Measures 41-45: Fingerings: *Ped., *Ped., *Ped., *Ped., *Ped.
- Measure 45: Measure number 45.
- Measures 46-50: Fingerings: *Ped., *Ped., *Ped., *Ped., *Ped.

Bottom Staff:

- Measures 1-35: Fingerings: 12345, 12345, 53245, 45, 4352.
- Measure 36-40: Fingerings: *Ped., *Ped., *Ped., *Ped., *Ped.
- Measure 40: Fingerings: 12345, 4545, 542545, 533, 2, 323, 23, 3.
- Measures 41-45: Fingerings: *Ped., *Ped., *Ped., *Ped., *Ped.
- Measure 45: Measure number 45.
- Measures 46-50: Fingerings: *Ped., *Ped., *Ped., *Ped., *Ped.

50

8

55 (a)

8

50

8

60

8

65

8

a'

VAR.

simile

U.E.12328 L.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as eighth-note patterns, sixteenth-note patterns, and quarter notes. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." (pedal) and "*" (a sharp symbol) are placed under specific notes. Measure numbers 70 and 75 are visible at the top of the second and third staves respectively. The music is divided into measures by vertical bar lines.

- * If the upper chord is played, the lower octave must be played arpeggiando

* Wird dieser Akkord gespielt, muss die Oktave des Basses arpeggiert werden

ETUDE IN C MINOR

Op.10, No.12 (in double notes)

ETUDE IN C MOLL

Op.10, Nr. 12 (in Doppelgriffen)

F. CHOPIN

Allegro con fuoco

PIANO

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as *fed.*, ***, and *fed.* with asterisks, and fingerings like 1, 2, 3, 4, 5. The first staff begins at measure 15, the second at measure 20, and the third at measure 25. The fourth staff starts at measure 8. The fifth staff begins at measure 15, and the sixth staff begins at measure 25. The music is divided into sections labeled (a) and (b), with variations (a) VAR. and (b) VAR. shown at the bottom.

1 3 2 5 1 2 4 5 1
30 1 4 2 5 1 3 2 5
2 5 1 4 2 5 1 3 2 5
* Ped. * Ped. * Ped. *

2 5 1 4 2 5 1 2 4 5 1
(a) 1 2 5 1 3 2 5 1 2 5 1
2 5 1 4 2 5 1 3 2 5 1
* Ped. Ped. *

(b) 35 1 5 3 4 2 5 1 4 2 5 1
2 5 1 4 2 5 1 3 2 5 1
* Ped. * Ped. * Ped. * Ped. *

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

40 2 5 1 4 2 5 1 2 4 5 1
2 5 1 4 2 5 1 3 2 4 3 5 1
2 5 1 4 2 5 1 3 2 4 3 5 1
* Ped. * Ped. * Ped. *

ossia (a) *ossia* (b)

The image shows page 26 of a piano score. It consists of six staves of musical notation, likely for two hands. The top two staves are treble clef, and the bottom four are bass clef. The music is in common time, with a key signature of one flat. Fingerings are indicated above the notes, such as '1 2 4 5 4 5 1' and '2 5 3 2 5 2 3 4'. Dynamic markings like 'Ped.', '*' (asterisk), and 'Ped.' are scattered throughout. Measure numbers 45, 50, and 55 are visible. The notation includes various note heads, stems, and bar lines, typical of classical piano music.

60

(*)

*

Ad.

*

8

65

8

70

8

75

8

Sheet music for piano, page 28, featuring six staves of musical notation. The music is in common time, with a key signature of one flat. The notation includes various dynamics such as *pp*, *cresc.*, *ff*, and *poco rit.*. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, 5, and 12345. Performance instructions like *led.* (leggendo), ***, and *rit.* are also present. Measure numbers 28, 80, and 85 are marked. A section labeled '(a)' appears in measures 80 and 85. A variation section labeled 'VAR.' begins at the bottom left.

* Langsam anfangen, dann rascher werden, im Laufe des nächsten Taktes wieder langsamer werden, die letzten vier Sechzehntel "Pesante".

* Begin slowly, then become faster, slow down again in the next bar, the last four semi-quavers "Pesante".

ETUDE

Op. 25, No. 11, (in double notes)

ETUDE

Op. 25, Nr. 11, (in Doppelgriffen)

F. CHOPIN

PIANO

The sheet music consists of six staves of piano music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords. Fingerings are indicated below the notes: 1 4, 2 5, 1 3, 2 5, 1 5, 2, 1 4, 2 5. The second staff continues the pattern of eighth-note chords. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords. Fingerings are indicated below the notes: 1 4, 2 5, 1 3, 2 5, 1 5, 2, 1 4, 2 5. The fourth staff continues the pattern of eighth-note chords. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords. Fingerings are indicated below the notes: 1 4, 2 5, 1 3, 2 5, 1 5, 2, 1 4, 2 5. The sixth staff concludes the piece.

The sheet music consists of six staves of music for piano, arranged in two systems separated by a vertical bar line.

Staff 1 (Top):

- Measures 1-14: Treble staff. Fingerings above notes: 1 4 1 3, 2 5 2 5; 4, 5; 3 5; 4 5; 1 2 5 1 3.
- Measures 15-20: Treble staff. Fingerings above notes: 1 3 2 4 2 5; 4 2 1 2 4 5; 1 4 2 3 4 5; 2 5 1 3 2 3 5 4 2 5 1 4; 1 4 2 3 4 5; 1 4 2 3 4 5; 1 4 2 3 4 5; 1 4 2 3 4 5.
- Measures 21-26: Treble staff. Fingerings above notes: 2 5; 2 5 1 3; 2 5 1 3; 2 5 1 3; 2 5; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3.
- Measures 27-32: Treble staff. Fingerings above notes: 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3.
- Measures 33-38: Bass staff. Fingerings above notes: 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3.

Staff 2 (Bottom):

- Measures 33-38: Bass staff. Fingerings above notes: 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3; 1 4 2 3.

This page contains four staves of piano sheet music. The top two staves begin at measure 1, with the right hand playing a complex sixteenth-note pattern and the left hand providing harmonic support. Fingerings such as 1, 2, 3, 4, 5, 2, 4, 2, 5, and 3 are indicated above the notes. The bass staff continues from measure 1. The third staff starts at measure 25, continuing the harmonic pattern with various chords and fingerings like 4, 2, 1, 2, 4, 5, 3, 5, 3, 4, 2, 1, 4, 5, 4, 2, 4, and 4, 2, 4. The fourth staff begins at measure 8, featuring eighth-note patterns in common time (indicated by '2/4'). The word 'loco' appears above the staff. The bottom staff starts at measure 30, showing a continuation of the eighth-note patterns. The page number 31 is located in the top right corner.

8

35 loco.

(a¹) (a²)

simile

40

(b)

ad lib.

(c)

(a¹) VAR.

(a²) VAR.

Var.

U.E.12328 L.

(b) VAR.

ad lib.

(c) VAR.

Musical score page 33, section (a). The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. The music is in common time. Fingerings are indicated above the notes. The measure numbers 1 through 5 are shown above the top staff.

Musical score page 33, section (b). The score continues with two staves. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef. Measure 45 is indicated above the top staff. Fingerings are present above the notes. Measure numbers 1 through 5 are shown above the top staff.

Musical score page 33, section (c). The score continues with two staves. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef. Fingerings are present above the notes. Measure numbers 1 through 5 are shown above the top staff.

Musical score page 33, section (d). The score continues with two staves. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef. Fingerings are present above the notes. Measure numbers 1 through 5 are shown above the top staff.

Musical score page 33, section (e). The score continues with two staves. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef. Measure 50 is indicated above the top staff. Fingerings are present above the notes. Measure numbers 1 through 5 are shown above the top staff.

(a) VAR. A variation of the previous section, featuring a treble clef and a key signature of one sharp. The music consists of a single melodic line.

(b) VAR. A variation of the previous section, featuring a bass clef and a key signature of one sharp. The music consists of a single melodic line.

(c) VAR. A variation of the previous section, featuring a treble clef and a key signature of one sharp. The music consists of a single melodic line.

(d) 8.

8.

(a) 5

(b)

(c)

(d) 8.

(e)

55

(f)

loco

5

56

(a)

(b)

(c)

(d)

(e)

(f)

8va ad lib.

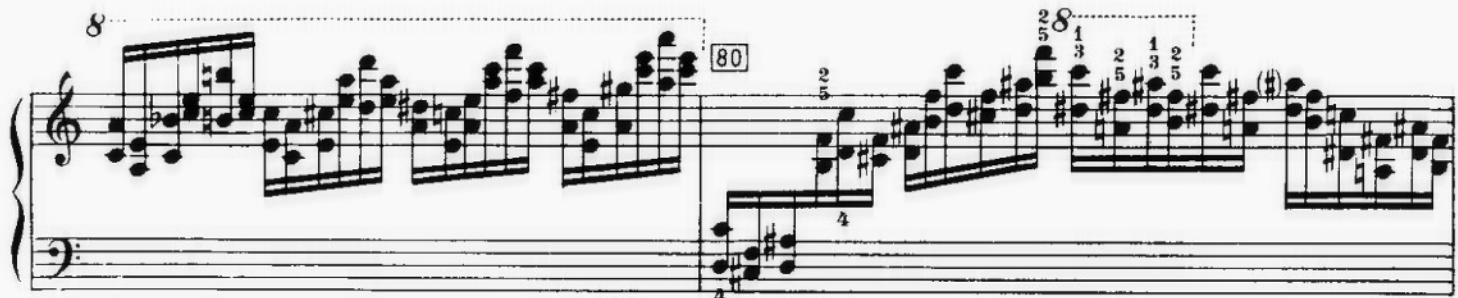
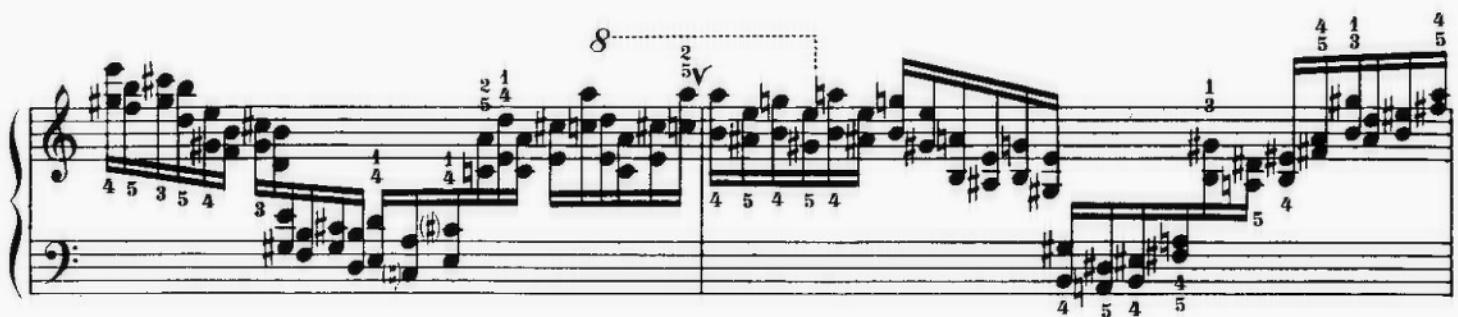
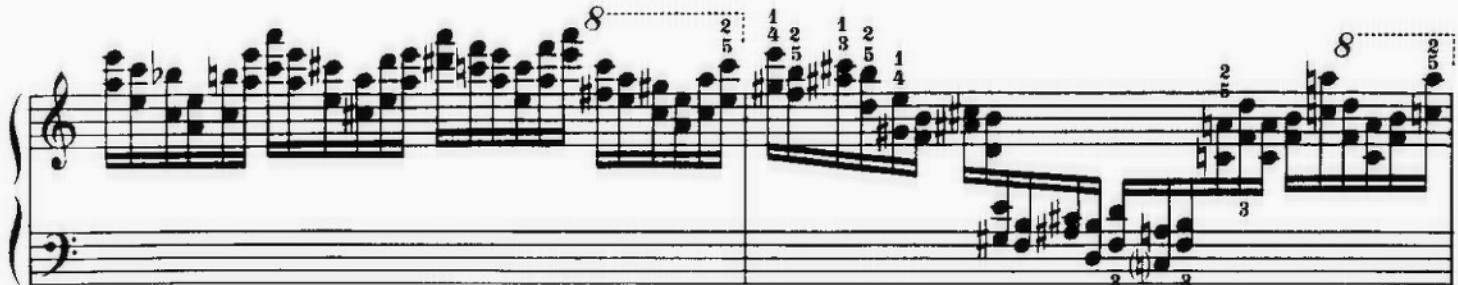
1 2 4 2 4 3
3 5 4 5 4 3
3 5 5
8 4 5 4 3 5
4 5 4 5 4 3
4 5 4 5 4 3
5 5 4 5 4 3

A musical score page showing two measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a half note in the treble staff followed by a quarter note. Measure 12 starts with a half note in the bass staff followed by a quarter note.

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note. Measures 3 and 4 each begin with a half note followed by a quarter note. Measures 5 and 6 each begin with a half note followed by a quarter note. Measures 7 and 8 each begin with a half note followed by a quarter note. Measures 9 and 10 each begin with a half note followed by a quarter note. Measures 11 and 12 each begin with a half note followed by a quarter note. Measures 13 and 14 each begin with a half note followed by a quarter note. Measures 15 and 16 each begin with a half note followed by a quarter note. Measures 17 and 18 each begin with a half note followed by a quarter note. Measures 19 and 20 each begin with a half note followed by a quarter note.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 25 starts with a forte dynamic. Measures 26-31 show a series of eighth-note chords. Measure 32 begins with a forte dynamic. Measure 33 ends with a fermata over the bass note. Measure 34 concludes with a forte dynamic. Measure 35 ends with a fermata over the bass note. Measure 36 concludes with a forte dynamic.

70



This image shows the piano sheet music for page 15, spanning measures 8 through 15. The music is written in two staves: treble and bass. Measure 8 begins with a complex sequence of chords and arpeggios, featuring fingerings such as 2 5 1, 2 4 5, 1 2 4, 5, 2 5, and 2 5. The bass staff has a bass clef and includes a dynamic instruction 'Ped.' with various pedaling markings. Measure 9 continues with similar complexity, including a 'simile' instruction over a series of eighth-note chords. Measure 10 starts with a bass note followed by a treble note, with fingerings like 1 2 1 5 and 4 5 4 5. Measure 11 features a bass note followed by a treble note, with fingerings like 1 2 1 and 1 5. Measure 12 begins with a bass note followed by a treble note, with fingerings like 4 5 4 5 and 4 5. Measure 13 is a continuation of the bass line, with fingerings like 4 5 4 5 and 4 5. Measure 14 is a continuation of the bass line, with fingerings like 4 5 4 5 and 4 5. Measure 15 concludes with a bass note followed by a treble note, with fingerings like 4 5 4 5 and 4 5.

(a) VAR.

* The semi-quavers in the following 2 bars *pp*

* Die Sechzehntel in den folgenden 2 Taktten ***pp***

90 2 5 1 4 2 5 1 4 simile

*

3 5 1 2 4 simile

(a)

(oder in Triolen)
(or in triplets)

2d.

*

2d.

*

2d.

*

95 1 4 2 5 2 1 4 5 1 3 1 3 8

2d.

*

4

8

(b)

*

From
SCHERZO 1, Op. 20

Aus dem
SCHERZO 1, Op. 20

F. CHOPIN

Presto con fuoco

PIANO

Presto con fuoco

mf dim.

p poco simile a poco cresc.

1 2 5 1 2 5

15 8 più cresc.

20 ff 25

3 4 5 1 2 3 4 5

8 30 fz

40

8

35

40

45

fz > *p*

Molto più lento

50

55

rit. *a tempo*

60

(a)

(a)

VAR.

POETIC STUDIES No. 20
"TREMOLO"

POETISCHE STUDIEN Nr. 20
“TREMOLO”

Presto

*Leggierissimo, bring out the melody expressivo
die Melodie ausdrucksstoll hervorheben*

E. HABERBIER



15 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

5 4 5 4 5 5 5 8

5 5 5 5 5 5 5 8

5 5 5 5 5 5 5 8

Ted. * *Ted.* * *Ted.* * *Ted.* *

20

25

30

35

pochiss. rit.

a tempo

2d. * *2d.* * *2d.* *

40

(d¹) *(d²)* *dim.*

2d. * *2d.* *

poco

distinto

45

pp

()* * *2d.* *

(a) VAR *(b)* VAR *(c)* VAR *(d¹)* VAR *(d²)* VAR

Ossia ancora più facile

MORGENBLÄTTER

These Variations are included in Walter Bricht's
"Fantasy on Themes by J. Strauss"

MORGENBLÄTTER

Diese Variationen aufgenommen in Walter Brichts
"Fantasie über Themen von J. Strauss"

JOHANN STRAUSS

PIANO

From "Mein Lebenslauf ist Lieb' und Lust"
by Joseph Strauss

Aus "Mein Lebenslauf ist Lieb' und Lust"
von Josef Strauss

VARIATION 7

from Variations, Op. 21

VARIATION 7

aus den Variationen, Op. 21

J. BRAHMS

Andante con moto

PIANO

p dolce

simile

ped.

(ped.)

sosten.

5 10 15 1

ped.

QUARTET, Op. 76, No. 3

2nd movement, Variation 1

QUARTETT, Op. 76, Nr. 3

2. Satz, Variation 1

J. HAYDN

Poco adagio. Melodie hervorheben. *Pedal nur wo es angegeben ist.*
 Bring out the melody. *Pedal only where it is prescribed.*

stacc.

p

Ped. *

(a)

Mit anderem Fingersatz
With alternative fingering

U.E.42328 L.

TO A NIGHTINGALE

AN DIE NACHTIGALI.

English words by Paul England

J. BRAHMS, Op.4, No.4

Ziemlich langsam
Rather slowly

VOICE

Geuss' nicht so laut der lieb'- ent-flamm-ten
Pour forth no more thy bur-ning songs of

PIANO

Lie - der ton - rei - chen Schall, vom Blii - then -
sor - row from yon - der spray, Oh night - in -

10

- ast des Ap - fel-baums her - nie-der, oh Nach - ti - gall.
- gale, whose melt-ing voice doth bor-row love's fond - est lay.

15

Du tö - nest mir mit dei - ner süs - sen Keh - le die
 For when at eve the li - quid tones come thron - ging from

20

Lie - be wach, denn schon durch-bebt die Tie-fen mein-er See-le
 thy sweet throat, with in my soul thou wakest love and longing,

dein at schmel - zend Ach, dein at
 at each sad note,

25

schmel - zend Ach.
 each sad note.

[30]

Dann flieht der Schlaf von neu - em die - ses La - ger, ich
I can not rest, my sleep - less cham - ber leave - ing, with

p

2 5 3 5
5

[35]

star - re dann mit nas - sem Blick und
tear - ful eyes, I turn my gaze so

cresc.

$\frac{5}{4}$

[40]

tod - ten-bleich und ha - ger den Him -
pale and worn with griev - ing to - wards

5

5

5

5

f

- - - mel an. Fleuch,
the skies. Oh

5

2

2

2

p

45

Nach - ti - gall, in grü - ne Fin - ster-nis - se, in's Hain - - - - ge -
night - in-gale, go seek the grove's re-cess - es till dawn of

50

- sträuch, und spend' im Nest der treu - en Gat - in
day, and cheer thy faith - ful mate with sweet ca -

Küs - - - - se; ent - - - fleuch,
- ress - - - - es; a - - - way,

55

ent - - - fleuch!
a - - - way!

dim. e poco rit.

SONATA IN F MINOR

for Violin and Piano, 3rd movement

SONATA IN F MOLL

für Violine und Klavier, 3. Satz.

J. S. BACH

Adagio

VIOLIN

PIANO

pp

Adagio

pp

2d * *2d* * simile

cresc.

poco a poco

cresc.

poco a poco

5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

Musical score for piano, three staves, page 53. The score consists of six systems of music. Systems 1-3 are in common time, 4-6 are in 2/4 time. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Various dynamics like forte, piano, and accents are indicated. Measure numbers 1 through 18 are present above the staves.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Musical score for piano, page 54, featuring five systems of music. The score consists of two staves (treble and bass) with a key signature of two flats (B-flat and D-flat). Measure numbers 1 through 15 are indicated above the staves.

- System 1:** Measures 1-4. Dynamics: *pp*. Articulation: accents. Measure 4 includes a dynamic instruction *pp* and a performance instruction *1*.
- System 2:** Measures 5-8. Dynamics: *pp*. Articulation: accents. Measure 8 includes a dynamic instruction *cresc.*
- System 3:** Measures 9-12. Dynamics: *cresc.*. Articulation: accents. Measure 12 includes a dynamic instruction *f*.
- System 4:** Measures 13-16. Dynamics: *f*. Articulation: accents. Measure 16 includes a dynamic instruction *dim.*
- System 5:** Measures 17-20. Dynamics: *pp*. Articulation: accents. Measure 20 includes a dynamic instruction *pp* and a performance instruction *3*.

cresc.

cresc.

[20] *f*

dim.

f

dim.

dim.

3

25

pp

pp

rit.
portam.

pp

Rit.

Rit.