

A Louis DIÉMER

MOSZKOWSKI

Op. 64

ÉCOLE DES DOUBLES-NOTES POUR PIANO



School of Double Notes
Schule des Doppelgriff-Spiels



Nouvelle Édition
revue et augmentée

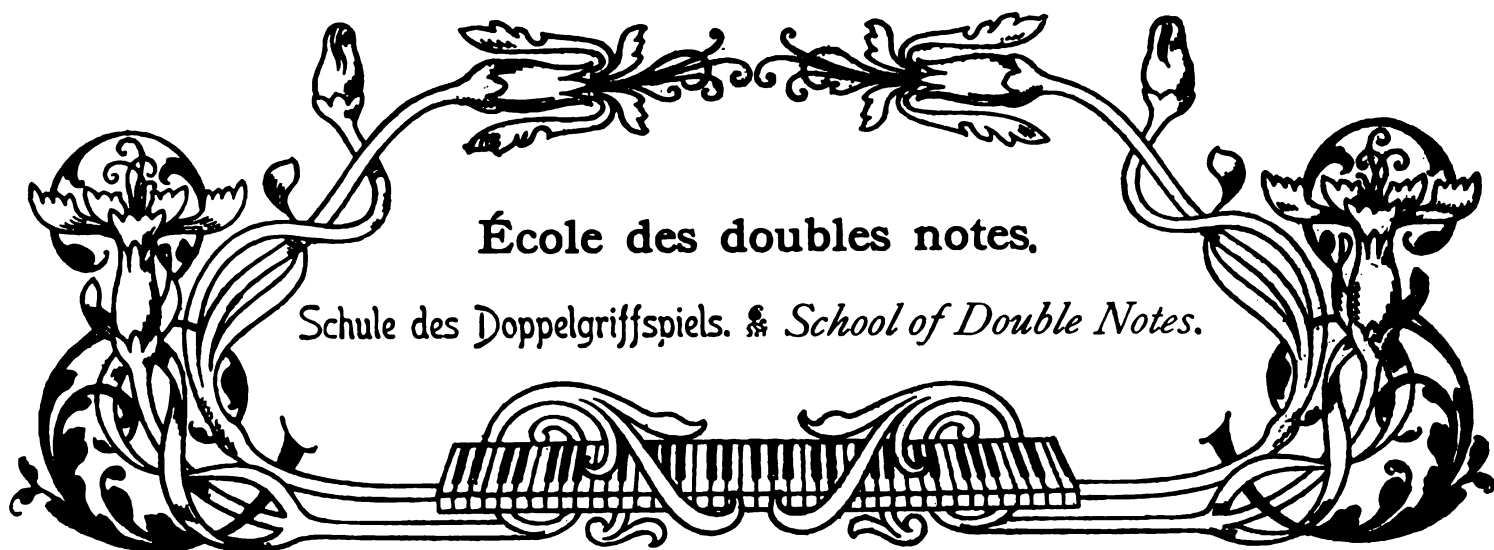


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TABLE DES MATIÈRES

	Page
Note de l'Auteur <i>(Vorwort. — Author's Note)</i>	v
<hr/>	
I^{ère} Partie: Les Gammes en tierces. <i>(Die Tonleitern in Terzen. — Scales in Thirds)</i>	1
Les Gammes en Sixtes. <i>(Die Tonleitern in Sexten. — Scales in Sixths)</i>	22
Les Gammes majeures en Quartes. <i>(Die Dur-Tonleitern in Quarten. — Major Scales in Fourths)</i>	29
Gammes chromatiques. <i>(Chromatische Tonleitern. — Chromatic Scales)</i>	31
<hr/>	
Observations sur le doigté des Gammes. <i>(Anmerkung zum Fingersatz der Tonleitern. — Remarks about the fingering of Scales)</i>	36
<hr/>	
II^e Partie: Collection d'exercices en doubles notes. <i>(Übungen in Doppelgriffen. — Exercises in double notes)</i>	39
<hr/>	
III^e Partie: Quatre grandes Etudes. <i>(Vier grosse Etuden. — Four extended Studies)</i>	62

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Vorwort.

Die grosse Wichtigkeit des Doppelgriff-Spiels für die Clavier-Virtuosität lässt es befremdlich erscheinen, dass dieser Zweig der Technik noch nicht zum Gegenstande eines Special-Etudenwerkes gemacht worden ist, während wir bereits eine fast übergrosse Anzahl von Etudensammlungen besitzen, die die Ausbildung anderer Zweige der Technik behandeln, wie z. B. das Octaven-Spiel, den Triller, die Tonleitern, den Rhythmus und sogar den Gebrauch der Pedale.

Ein eingehendes Studium des Doppelgriff-Spiels ist aber für Jeden, der virtuose Ausbildung anstrebt, um so unerlässlicher, als diese Art der Technik ihre Anwendung in Werken der verschiedensten Styl-Arten und Kunst-Epochen findet. Beispiele hierfür wären mit Leichtigkeit aus den Compositionen aller grossen Meister seit Bach und Händel zu erbringen. Aber wenn sie in der ersten grossen Epoche der Clavier-Literatur auch noch selten sind, so begegnet man ihnen desto häufiger in modernen Werken, und die Compositionen von HUMMEL, CHOPIN, LISZT, BRAHMS, ST.-SAËNS und zahllosen anderen Componisten strotzen geradezu von Doppelgriff-Passagen der complicirtesten Art.

Die Bewältigung derartiger Schwierigkeiten wird auch den geschicktesten Pianisten in jedem einzelnen Falle zu erneuerm Studium herausfordern. Wer aber nicht die Fähigkeit zum Auffinden

Note de l'Auteur.

Etant donné la place si importante occupée par le jeu des doubles notes dans la virtuosité pianistique, il peut sembler étrange qu'il n'existe pas encore d'ouvrage traitant d'une façon complète de cette branche du mécanisme, tandis qu'il y a un nombre considérable d'études et d'exercices spéciaux, consacrés au jeu d'octaves, au trille, aux gammes, à la main gauche, au rythme, ou même à l'art de se servir des pédales.

Or, l'étude approfondie des doubles notes est d'autant plus indispensable pour ceux qui veulent arriver à la virtuosité, que ce genre de mécanisme trouve son application dans les œuvres de tous les styles et de toutes les époques. En effet, il serait aisé de prouver, par des exemples, que les compositions de tous les grands maîtres, depuis Bach et Haëndel, renferment des passages en doubles notes. Mais si ces exemples sont clairsemés dans les œuvres de la première et grande époque de la littérature du Piano, on en rencontre au contraire de très fréquents chez les compositeurs modernes. Les Compositions de HUMMEL, CHOPIN, LISZT, BRAHMS, SAINT-SAËNS et de beaucoup d'autres, sont littéralement hérissées des traits les plus compliqués en doubles notes.

Leur grande difficulté d'exécution obligera toujours les pianistes, même

Author's Note.

Considering the important place occupied by Double Notes in Piano playing, it seems strange that hitherto no complete treatise on this branch of mechanism has been published, although there exist a considerable number of special lessons and exercises devoted to the study of Octaves, Trills, Scales, the practice of the Left Hand, Rhythm, and even the art of using the Pedals.

Yet the thorough study of Double Notes is equally indispensable to those who wish to attain a certain perfection of execution, for this feature of mechanism may be found in compositions of all styles and of all epochs. That this is the case is amply proved by the fact that all the great masters since Bach and Handel have composed passages in Double Notes. But if these examples are rare in the works of the earliest musical epoch, they are frequently to be found in modern compositions. The works of HUMMEL, CHOPIN, LISZT, BRAHMS, SAINT-SAËNS and many others are teeming with the most complicated combinations of Double Notes.

Their extreme difficulty of execution must oblige pianists, even the most skilful, to make them an object of assiduous study. Those whom insufficient preparatory study has left without either the necessary aptitude of the hand, or expe-

geeigneter Fingersätze besitzt und seine Hand nicht durch vorausgegangene Uebungen genügend geschult hat, wird solchen Anforderungen gegenüber sicherlich in Entmuthigung verfallen. Es scheint uns daher nützlich, in einer Sammlung von Uebungen und Etuden Alles zu vereinigen, was das Doppelgriff-Spiel an Schwierigkeiten darbieten kann und auf diese Art ein Werk zu schaffen, das gewissermassen als Ergänzung aller anderen Clavierschulen gelten soll.

Das vorliegende Opus zerfällt in drei Theile: I. Die Tonleitern in Doppelgriffen. — II. Eine Reihe von Special-Uebungen. — III. Vier grosse Etuden, die im Wesentlichen auf Doppelgriff-Spiel basirt sind.

Hinsichtlich der Fingersätze haben wir das Princip verfolgt, uns stets auf einen einzigen zu beschränken, wenn dieser zweifellos den Vorzug vor anderen verdiente. Ausnahmen hiervon sind indess in allen Fällen gemacht worden, wo es möglich war, die geringe Spannungsweite mancher Hände zu berücksichtigen. — Zum Schluss sei noch bemerkt, dass das vorliegende Werk nur für bereits sehr vorgeschrittene Pianisten berechnet ist.

Moritz Moszkowski.

les plus habiles, à en faire l'objet d'un travail assidu; mais les pianistes à qui des études préparatoires insuffisantes n'ont donné ni les aptitudes nécessaires de la main, ni l'expérience du doigté, seront pris tout à fait au dépourvu et ne tarderont pas à se décourager... Il ne nous semble donc pas inutile de réunir, dans une collection d'exercices et d'études, tout ce que cette matière renferme de difficultés, et d'en faire, en quelque sorte, un supplément à toutes les autres méthodes de Piano.

Notre ouvrage comprend trois parties: I. *Les gammes en doubles notes.* — II. *Une collection d'exercices spéciaux.* — III. *Quatre grandes études basées sur l'emploi des doubles notes.*

Quant au doigté, nous avons cru devoir n'en indiquer qu'un seul, lorsque celui-ci nous a semblé incontestablement préférable à d'autres. Toutefois, une exception a été faite dans les cas où la nécessité s'imposait de tenir compte de l'écart des petites mains.

Remarquons en terminant que le présent ouvrage ne s'adresse qu'aux pianistes très avancés.

MAURICE MOSZKOWSKI.

rience in fingering, find themselves at a loss in the matter, and quickly become discouraged. For this reason it has seemed a useful undertaking to unite in one collection of Exercises and Studies all the difficulties contained in this subject — to create in fact a Supplement to all other Piano Methods.

This Work comprises three parts: — I. The Scales in double notes. — II. A collection of special exercises. — III. Four extended studies, based upon the employment of double notes.

As regards fingering, one only has been used whenever that one has seemed preferable to all others. Exception, however, is made to this, wherever the strain upon small hands has had to be taken into account.

Finally it may be said that this work is intended for highly advanced players.

Moritz Moszkowski.

Première Partie.

Les gammes en tierces.

Gammes majeures.

Erster Theil.

Die Tonleitern in Terzen.

Dur Tonleitern.

First Part.

Scales in Thirds.

Major Scales.

Ut. Doigté général.*)
C. Allgemeiner Fingersatz.*)
C. General Fingering.*)

The first system of musical notation consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. Both staves contain a sequence of notes in thirds, with fingerings indicated by numbers 1-5 above or below the notes. The sequence starts with a C in the bass clef and moves up and down through various intervals.

Doigté spécial pour l'étendue de deux octaves.
Special-Fingersatz für die Ausdehnung von zwei Octaven.
Special Fingering for the extension of two octaves.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

The second system of musical notation consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. Both staves contain a sequence of notes in thirds, with fingerings indicated by numbers 1-5 above or below the notes. The sequence starts with a C in the bass clef and moves up and down through various intervals.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of notes in thirds, with fingerings indicated by numbers 1-5 above or below the notes. The sequence starts with a C in the bass clef and moves up and down through various intervals.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of notes in thirds, with fingerings indicated by numbers 1-5 above or below the notes. The sequence starts with a C in the bass clef and moves up and down through various intervals.

*) Le „doigté général“ désigne celui qui peut s'employer pour n'importe quelle étendue.
 *) Mit „Allgemeinem Fingersatz“ bezeichnen wir denjenigen, der sich auf jede beliebige Ausdehnung anwenden lässt.
 *) The „general fingering“ indicates that which may be employed for any compass.

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Sol. Doigté général.
G. Allgemeiner-Fingersatz.
G. General Fingering.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

Ré. Doigté général.
D. Allgemeiner Fingersatz.
D. General Fingering.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

Ré bémol.
Des.
D flat.

Musical score for Ré bémol (D flat) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The score is heavily annotated with fingerings (numbers 1-5) above and below the notes. The piece concludes with a double bar line.

La bémol.
As.
A flat.

Musical score for La bémol (A flat) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of three flats (B-flat, E-flat, and A-flat). The score is heavily annotated with fingerings (numbers 1-5) above and below the notes. The piece concludes with a double bar line.

Mi bémol.
Es.
E flat.

Musical score for Mi bémol (E flat) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of three flats (B-flat, E-flat, and A-flat). The score is heavily annotated with fingerings (numbers 1-5) above and below the notes. The piece concludes with a double bar line.

Doigté général.
Allgemeiner Fingersatz.
Si bémol. General Fingering.

Musical score for Si bémol (B flat) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The score is heavily annotated with fingerings (numbers 1-5) above and below the notes. The piece concludes with a double bar line.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Musical score for Si bémol (B flat) in bass clef, showing special fingerings for three octaves. The piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The score is heavily annotated with fingerings (numbers 1-5) above and below the notes. The piece concludes with a double bar line.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

Musical score for Si bémol (B flat) in bass clef, showing special fingerings for four octaves. The piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The score is heavily annotated with fingerings (numbers 1-5) above and below the notes. The piece concludes with a double bar line.

Gammes mineures.

A. Gammes mélodiques.

Moll-Tonleitern.

A. Melodische Moll-Tonleitern.

Minor Scales.

A. Melodic minor Scales.

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ut majeur.
Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei C dur.

La. *For other fingerings of the descending scale, see the fingering of the C major Scale.*

A.
A.

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Sol majeur.
Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei G dur.

For other fingerings of the descending scale, see the fingering of the G major Scale.

Mi.

E.
E.

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ré majeur.
Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei D dur.

For other fingerings of the descending scale, see the fingering of the D major Scale.

Si.

H.
B.

Fa dièse.
Fis.
F sharp.

Musical score for Fa dièse (F sharp) in G major. The score consists of two systems of piano accompaniment, each with a bass and treble clef. The music is written in a 2/4 time signature. The first system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the treble clef.

Ut dièse.
Cis.
C sharp.

Musical score for Ut dièse (C sharp) in A major. The score consists of two systems of piano accompaniment, each with a bass and treble clef. The music is written in a 2/4 time signature. The first system includes a treble clef staff with a key signature of two sharps (F#, C#) and a bass clef staff. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the treble clef.

Sol dièse.
Gis.
G sharp.

Musical score for Sol dièse (G sharp) in B major. The score consists of two systems of piano accompaniment, each with a bass and treble clef. The music is written in a 2/4 time signature. The first system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the treble clef.

Mi bémol.
Es.
E flat.

Musical score for Mi bémol (E flat) in E-flat major. The score consists of two systems of piano accompaniment, each with a bass and treble clef. The music is written in a 2/4 time signature. The first system includes a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a bass clef staff. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the treble clef.

Si bémol.
B.
B flat.

Musical score for Si bémol (B flat) in B-flat major. The score consists of two systems of piano accompaniment, each with a bass and treble clef. The music is written in a 2/4 time signature. The first system includes a treble clef staff with a key signature of two flats (Bb, Eb) and a bass clef staff. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the treble clef.

Fa.
F.
F.

Two staves of music for the Fa exercise. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 above the notes.

Ut.
C.
C.

Two staves of music for the Ut exercise. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 above the notes.

Doigté général.*)
Allgemeiner Fingersatz.*)
General Fingering.*)Sol.
G.
G.

Two staves of music for the Sol exercise. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 above the notes.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Two staves of music for the special fingering exercise for three octaves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 above the notes.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

Two staves of music for the special fingering exercise for four octaves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 above the notes.

- *) Le doigté des premières quatre tierces de la main gauche pourrait sembler illogique. Il a été imposé par la nécessité de finir la gamme avec $\frac{3}{4}$, à moins qu'on ne veuille prendre un doigté qui rend toute la gamme descendante beaucoup plus difficile.
- *) Der Fingersatz der ersten vier Terzen in der linken Hand mag zuerst unlogisch erscheinen. Er ergibt sich aus der Nothwendigkeit, die Tonleiter mit $\frac{3}{4}$ zu schliessen, falls man nicht einen Fingersatz nehmen will, der die ganze absteigende Tonleiter viel schwieriger macht.
- *) The fingering of the first four thirds of the left hand might seem illogical. It has been imposed by the necessity of finishing the scale with $\frac{3}{4}$, unless one should prefer a fingering which would render the whole descending scale much more difficult.

B. Gammes harmoniques.

B. Harmonische Moll-Tonleitern.

B. Harmonic minor Scales.

Doigté général.
Allgemeiner Fingersatz.
General Fingering.

La.
A.
A.

Two systems of musical notation for the general fingering of harmonic minor scales. The first system is for A major (La) and the second is for A minor (A). Each system consists of a treble clef staff and a bass clef staff. The treble clef staff contains the scale notes with fingerings (1-5) written above them. The bass clef staff contains the scale notes with fingerings (1-5) written below them. The scales are written in a sequence of eighth notes.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Two systems of musical notation for special fingering of harmonic minor scales over three octaves. The first system is for A major (La) and the second is for A minor (A). Each system consists of a treble clef staff and a bass clef staff. The treble clef staff contains the scale notes with fingerings (1-5) written above them. The bass clef staff contains the scale notes with fingerings (1-5) written below them. The scales are written in a sequence of eighth notes.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

Two systems of musical notation for special fingering of harmonic minor scales over four octaves. The first system is for A major (La) and the second is for A minor (A). Each system consists of a treble clef staff and a bass clef staff. The treble clef staff contains the scale notes with fingerings (1-5) written above them. The bass clef staff contains the scale notes with fingerings (1-5) written below them. The scales are written in a sequence of eighth notes.

Two systems of musical notation for special fingering of harmonic minor scales over four octaves, continuing from the previous system. The first system is for A major (La) and the second is for A minor (A). Each system consists of a treble clef staff and a bass clef staff. The treble clef staff contains the scale notes with fingerings (1-5) written above them. The bass clef staff contains the scale notes with fingerings (1-5) written below them. The scales are written in a sequence of eighth notes.

Mi.
E.
E.

Musical score for the exercise 'Mi (E)'. It consists of two staves, Treble and Bass clef, with a key signature of one sharp (F#). The piece is filled with intricate fingerings and slurs, including many triplets and sixteenth-note patterns. The notation includes various accidentals and dynamic markings.

Si.
H.
B.

Musical score for the exercise 'Si (H)'. It consists of two staves, Treble and Bass clef, with a key signature of two sharps (F# and C#). The piece features complex rhythmic patterns and fingerings, including many triplets and slurs.

Fa dièse.
Fis.
F sharp.

Musical score for the exercise 'Fa dièse (Fis)'. It consists of two staves, Treble and Bass clef, with a key signature of three sharps (F#, C#, and G#). The piece includes complex fingerings and slurs, with some notes marked with a circled '5'.

Ut dièse.
Cis.
C sharp.

Musical score for the exercise 'Ut dièse (Cis)'. It consists of two staves, Treble and Bass clef, with a key signature of three sharps (F#, C#, and G#). The piece features complex rhythmic patterns and fingerings, including many triplets and slurs.

Sol dièse.
Gis.
G sharp.

Musical score for the exercise 'Sol dièse (Gis)'. It consists of two staves, Treble and Bass clef, with a key signature of four sharps (F#, C#, G#, and D#). The piece includes complex fingerings and slurs, with some notes marked with an 'x'.

Mi bémol.

Es.
Eflat.

Musical score for Mi bémol (E-flat) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The piece is filled with dense sixteenth-note passages. Numerous fingerings are indicated by numbers 1-5 above or below the notes.

Si bémol.

B.
Bflat.

Musical score for Si bémol (B-flat) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is written in a key signature of two flats (B-flat, E-flat). The piece is filled with dense sixteenth-note passages. Numerous fingerings are indicated by numbers 1-5 above or below the notes.

Fa.

F.
F.

Musical score for Fa (F) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is written in a key signature of one flat (B-flat). The piece is filled with dense sixteenth-note passages. Numerous fingerings are indicated by numbers 1-5 above or below the notes.

Doigté général.
Allgemeiner Fingersatz.
General Fingering.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Ut.
C.
C.

Musical score for Ut (C) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is written in a key signature of no sharps or flats (C major). The piece is filled with dense sixteenth-note passages. Numerous fingerings are indicated by numbers 1-5 above or below the notes.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

Musical score for Ut (C) in bass clef. The piece consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is written in a key signature of no sharps or flats (C major). The piece is filled with dense sixteenth-note passages. Numerous fingerings are indicated by numbers 1-5 above or below the notes.

Die vorstehenden Fingersätze für Terzen-Tonleitern können sämtlich mehr oder weniger als „Schul-Fingersätze“ bezeichnet werden. Sie sind Alle auf demselben Princip basirt und haben auch die Unvollkommenheit miteinander gemein, dass sie stets eine Folge von zwei Terzen aufweisen, die nicht völlig gebunden werden kann, weil der dritte Finger hierbei einen Quarten-sprung ausführen muss. Die folgenden, zum grössten Theil noch nie veröffentlichten Fingersätze werden zeigen, dass es in der That möglich ist, den oben erwähnten Uebelstand zu vermeiden und ein und denselben Finger niemals zweimal hintereinander zu gebrauchen, es sei denn, dass er von einer schwarzen zu einer weissen Taste gleite. Dies stellt mithin einen unleugbaren Vorzug der von uns „transcendent“ genannten Fingersätze dar; aber wenn diese in einigen Tonarten die Schwierigkeit der Ausführung auch nicht wesentlich erhöhen, so ist dies doch in andern hingegen in so hohem Grade der Fall, dass sich alsdann ein sehr rapides Tempo nahezu verbietet. Mag nun Jeder von den folgenden Fingersätzen adoptiren, was er seiner Technik und dem Bau seiner Hand angemessen findet. Jedenfalls aber möchten wir dazu rathen, allen diesen Fingersätzen ein sorgfältiges Studium zu widmen und erst dann eventuell eine Auswahl unter ihnen zu treffen. Die Erfahrung hat uns gelehrt, dass man sich die meisten davon viel rascher eignen kann als man anfänglich wohl glauben mag.

Es ist empfehlenswerth, anfänglich nur die Dur-Tonleitern und von diesen nur die aufsteigende in der rechten und die absteigende in der linken Hand zu studiren. Da die „transcendenten Fingersätze“ hauptsächlich für Tonleitern in einer Hand allein berechnet sind, so haben wir sie in dieser Art notirt.

Les doigtés précédents pour les gammes en tierces ne sortent guère de ce qu'on est convenu d'appeler «doigtés d'école». Comme ils sont tous basés sur le même principe, ils ont ceci de commun qu'ils renferment toujours une suite de deux tierces dont la liaison parfaite devient mathématiquement impossible; car il est évident que dans les passages où le troisième doigt s'emploie deux fois consécutivement pour faire le saut d'une quarte, le *legato* ne peut être qu'approximatif. Or, les doigtés suivants, pour la plupart inédits, prouvent qu'il n'est nullement impossible de trouver pour toutes les gammes des doigtés qui n'offrent pas le même inconvénient et où le même doigt ne se trouve employé deux fois de suite que dans les cas où il glisse d'une touche noire à une touche blanche. A ce point de vue, la supériorité de ces doigtés, que nous nommerons «transcendants», est donc incontestable, et dans plusieurs gammes elle n'est même pas rachetée au prix d'une difficulté extraordinaire. Il n'en est cependant pas de même dans d'autres tonalités où le doigté se complique de façon à rendre presque impossible un mouvement très rapide. Que chacun choisisse donc ceux de ces nouveaux doigtés qui seront appropriés à ses aptitudes techniques et à la conformation de ses mains. Dans tous les cas, nous conseillons aux pianistes de ne rejeter définitivement parmi les doigtés suivants que ceux qui leur résisteront encore après une étude approfondie, car l'expérience nous a prouvé qu'on se familiarise plus vite qu'on ne croit avec la plupart d'entre eux.

On fera bien de travailler d'abord les gammes majeures et de se restreindre, pour le commencement, à la gamme montante dans la main droite et à la gamme descendante dans la main gauche. Les «doigtés transcendants» étant surtout pratiques pour les gammes jouées d'une seule main, nous les avons écrits pour être exécutés de cette façon.

THE preceding fingerings for scales in thirds may be, more or less, considered as "traditional fingerings." All based upon the same principle, they have in common this defect, that they always include a succession of two thirds, the perfect joining of which becomes absolutely impossible, it being evident that where the third finger is employed twice consecutively in order to make the skip of a fourth, the *legato* can only be approximately observed.

The following fingerings, published here for the first time, will prove the possibility of finding, for all scales, fingerings which do not offer the same inconvenience, and in which the same finger is not employed twice in succession, except occasionally in slipping from a black key to a white one. From this point of view, the superiority of these fingerings, (which we will call "transcendental") is incontestable, and in many scales it does not even appreciably increase the difficulty. In other keys, however, the fingering becomes so complicated, that a very rapid movement is practically unattainable.

From among these fingerings everyone may chose those which best suit their technical abilities and the form of their hand; we advise pianists, however, to consider carefully all the fingerings, rejecting only those which seem after serious study to be impossible. Experience has proved to us that one becomes familiar with most of these fingerings more quickly than at first seems probable.

It is advisable to begin with the major scales, and at first to study only the ascending scale in the right hand and the descending one in the left.

The transcendental fingerings being especially advantageous when executed by one hand only, we have given them in this way.

Gammes mineures.

A. Gammes mélodiques.

Moll-Tonleitern.

A. Melodische Moll-Tonleitern.

Minor Scales.

A. Melodic minor Scales.

La. Main droite.
A. Rechte Hand.
A. Right hand.

continuer dans le ton relatif.
wie in der verwandten Dur-Tonart.
etc. as in the relative major key.

Mi.
E.
E.

Si.
H.
B.

Fa dièse.
Fis.
F sharp.

Ut dièse.
Cis.
C sharp.

Sol dièse.
Gis.
G sharp.

Mi bémol.
Es.
E flat.

Si bémol.
B.
B flat.

Fa.
F.
F.

Ut.
C.
C.

Sol.
G.
G.

Ré.
D.
D.

La. Main gauche.
A. Linke Hand.
A. Left hand.

continuer dans le ton relatif.
wie in der verwandten Dur-Tonart.
etc. as in the relative major key.

Mi.
E.
E.

Si.
H.
B.

Fa dièse.
Fis.
F sharp.

Ut dièse.
Cis.
C sharp.

Musical notation for the scales of Fa dièse (F sharp) and Ut dièse (C sharp). Each scale is written on a grand staff (treble and bass clefs). Fingering numbers (1-5) are placed below the notes. The scales are marked with "etc." at the end.

Sol dièse.
Gis.
G sharp.

Mi bémol.
Es.
E flat.

Musical notation for the scales of Sol dièse (G sharp) and Mi bémol (E flat). Each scale is written on a grand staff with fingering numbers and "etc." markers.

Si bémol.
B.
B flat.

Fa.
F.
F.

Musical notation for the scales of Si bémol (B flat) and Fa (F). Each scale is written on a grand staff with fingering numbers and "etc." markers.

Ut.
C.
C.

Sol.
G.
G.

Musical notation for the scales of Ut (C) and Sol (G). Each scale is written on a grand staff with fingering numbers and "etc." markers.

Re.
D.
D.

Musical notation for the scale of Re (D). Written on a grand staff with fingering numbers and "etc." markers.


B. Gammes harmoniques.

B. Harmonische Moll-Tonleitern.


B. Harmonic minor Scales.

La. Main droite.
A. Rechte Hand.
A. Right hand.

Musical notation for Harmonic minor scales in La (A), Mi (E), Si (B), and Fa dièse (F sharp). Each scale is written on a single staff (treble clef) with fingering numbers. The scales are marked with "etc." at the end.

*) For the fingering given under the notes, it is advisable first to study these three thirds  separately.

*) Für den unteren Fingersatz empfiehlt es sich zuerst die drei Terzen  einzeln zu studieren.

*) Pour les doigts au dessous des notes il sera utile d'étudier d'abord ces trois tierces  séparément.

Ut dièse.
Cis.
C sharp.

Musical staff for C sharp. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: C4 (1), C#4 (2), D4 (3), D#4 (4), E4 (5), F4 (1), F#4 (2), G4 (3), G#4 (4), A4 (5), B4 (1), B#4 (2), C5 (3).

Sol dièse.
Gis.
G sharp.

Musical staff for G sharp. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: G4 (1), G#4 (2), A4 (3), A#4 (4), B4 (5), C5 (1), C#5 (2), D5 (3), D#5 (4), E5 (5), F5 (1), F#5 (2), G5 (3).

Mi bémol.
Es.
E flat.

Musical staff for E flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: E4 (1), D#4 (2), D4 (3), C#4 (4), C4 (5), B3 (1), Bb3 (2), Ab3 (3), G#3 (4), G3 (5), F3 (1), Fb3 (2), Eb3 (3).

Si bémol.
B.
B flat.

Musical staff for B flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: B3 (1), Bb3 (2), Ab3 (3), G#3 (4), G3 (5), F3 (1), Fb3 (2), Eb3 (3), D#3 (4), D3 (5), C#3 (1), C3 (2).

Fa.
F.
F.

Musical staff for F. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: F3 (1), E#3 (2), E3 (3), D#3 (4), D3 (5), C#3 (1), C3 (2), B3 (3), Bb3 (4), Ab3 (5), G#3 (1), G3 (2), F#3 (3).

Ut.
C.
C.

Musical staff for C. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: C4 (1), B3 (2), Bb3 (3), Ab3 (4), G#3 (5), G3 (1), F3 (2), Fb3 (3), Eb3 (4), D#3 (5), D3 (1), C#3 (2).

Sol.
G.
G.

Musical staff for G. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: G4 (1), F#4 (2), F4 (3), E#4 (4), E4 (5), D#4 (1), D4 (2), C#4 (3), C4 (4), B4 (5), A#4 (1), A4 (2), G#4 (3).

Ré.
D.
D.

Musical staff for D. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: D4 (1), C#4 (2), C4 (3), B3 (4), Bb3 (5), Ab3 (1), G#3 (2), G3 (3), F#3 (4), F3 (5), E#3 (1), E3 (2), D#3 (3).

La. Main gauche.
A. Linke Hand.
A. Left hand.

Musical staff for left hand A. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: A3 (1), G#3 (2), G3 (3), F#3 (4), F3 (5), E#3 (1), E3 (2), D#3 (3), D3 (4), C#3 (5), C3 (1), B3 (2), Bb3 (3).

Mi.
E.
E.

Musical staff for left hand E. The staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are: E3 (1), D#3 (2), D3 (3), C#3 (4), C3 (5), B3 (1), Bb3 (2), Ab3 (3), G#3 (4), G3 (5), F#3 (1), F3 (2), E#3 (3).

Les Gammes en sixtes. Gammes majeures.

Die Tonleitern in Sexten.
Dur-Tonleitern.

Scales in Sixths.
Major Scales.

Un autre doigté.
Ein anderer Fingersatz.
Another fingering.

Ut.
C.
C.

Sol.
G.
G.

Ré. *)
D. *)
D. *)

La. *)
A. *)
A. *)

Mi.
E.
E.

*) Dans les gammes de Ré et de La le doigté au dessous des notes est préférable pour petites mains.
 *) In den Tonleitern von D und A ist der untere Fingersatz für kleine Hände vorzuziehen.
 *) In the D and A scales, the fingering under the notes is preferable for little hands.

Si.
H.
B.

Sol bémol.
Ges.
G flat.

Ré bémol.
Des.
D flat.

La bémol.
As.
A flat.

Mi bémol.*
Es.*
E flat.*

Si bémol.*
B.
B flat.

Fa.
F.
F

*) Dans les gammes de Mi \flat et de Si \flat le doigté au dessous des notes est préférable pour petites mains.

*) In den Tonleitern von Es und B ist der untere Fingersatz für kleine Hände vorzuziehen.

*) In the Eb and Bb scales, the fingering under the notes is preferable for little hands.

Gammes mineures.

A. Gammes mélodiques.

Moll-Tonleitern.

A. Melodische Moll-Tonleitern.

Minor Scales.

A. Melodic Scales.

La.
A.
A.

Musical score for the A minor scale (La). It consists of two systems of staves. The first system has a bass staff on the left and a treble staff on the right. The second system has a bass staff on the left and a treble staff on the right. Fingerings are indicated by numbers 1-5 above or below notes.

Mi.
E.
E.

Musical score for the E minor scale (Mi). It consists of two systems of staves. The first system has a treble staff on the left and a bass staff on the right. The second system has a treble staff on the left and a bass staff on the right. Fingerings are indicated by numbers 1-5 above or below notes.

Si.
H.
B.

Musical score for the B minor scale (Si). It consists of two systems of staves. The first system has a bass staff on the left and a treble staff on the right. The second system has a bass staff on the left and a treble staff on the right. Fingerings are indicated by numbers 1-5 above or below notes.

Fa dièse.
Fis.
F sharp.

Musical score for the F# minor scale (Fa dièse). It consists of two systems of staves. The first system has a treble staff on the left and a bass staff on the right. The second system has a treble staff on the left and a bass staff on the right. Fingerings are indicated by numbers 1-5 above or below notes.

Ut dièse.
Cis.
C sharp.

Musical score for the C# minor scale (Ut dièse). It consists of two systems of staves. The first system has a bass staff on the left and a treble staff on the right. The second system has a bass staff on the left and a treble staff on the right. Fingerings are indicated by numbers 1-5 above or below notes.

Sol dièse.

Gis.

G sharp.

Musical score for G sharp scale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. There are some 'x' marks above certain notes in both staves.

Mi bémol.

Es.

E flat.

Musical score for E flat scale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (Bb, Eb, and Ab). The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes.

Si bémol.

B.

B flat.

Musical score for B flat scale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes.

Fa.

F.

F.

Musical score for F scale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb). The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes.

Ut. *)

C. *)

C. *)

Musical score for C scale. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has no sharps or flats. The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. There are some 'x' marks above certain notes in both staves.

*) Dans la gamme d' Ut le doigté au dessous des notes est préférable pour petites mains.

*) In der Tonleiter von C ist der untere Fingersatz für kleine Hände vorzuziehen.

*) In the C scale, the fingering under the notes is preferable for little hands.

Sol.^{*)}
G.^{*)}
G.^{*)}

Ré.
D.
D.

B. Gammes harmoniques.

B. Harmonische Moll-Tonleitern.

B. Harmonic minor Scales.

La.

A.
A.

Mi.

E.
E.

- *) Dans la gamme de Sol le doigté au dessous des notes est préférable pour petites mains.
- *) In der Tonleiter von G ist der untere Fingersatz für kleine Hände vorzuziehen.
- *) In the G scale, the fingering under the notes is preferable for little hands.

Si.
H.
B.

Musical score for Si, H, B. The piece is written for piano in G major (one sharp). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the bass staff.

Fa dièse.
Fis.
F sharp.

Musical score for Fa dièse, Fis, F sharp. The piece is written for piano in F# major (two sharps). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the bass staff.

Ut dièse.
Cis.
C sharp.

Musical score for Ut dièse, Cis, C sharp. The piece is written for piano in C# major (three sharps). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the bass staff.

Sol dièse.
Gis.
G sharp.

Musical score for Sol dièse, Gis, G sharp. The piece is written for piano in G# major (three sharps). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the bass staff.

Mi bémol.
Es.
E flat.

Musical score for Mi bémol, Es, E flat. The piece is written for piano in E-flat major (three flats). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the bass staff.

Si bémol.

B.
B flat.

Musical score for Si bémol (B-flat). The score is written for piano and includes fingerings (1-5) for both hands. The piece consists of two systems of music, each with a treble and bass staff. The first system ends with a double bar line and repeat dots. The second system continues the piece.

Fa.

F.
F.

Musical score for Fa (F). The score is written for piano and includes fingerings (1-5) for both hands. The piece consists of two systems of music, each with a treble and bass staff. The first system ends with a double bar line and repeat dots. The second system continues the piece.

Ut.

C.
C.

Musical score for Ut (C). The score is written for piano and includes fingerings (1-5) for both hands. The piece consists of two systems of music, each with a treble and bass staff. The first system ends with a double bar line and repeat dots. The second system continues the piece.

Sol.

G.
G.

Musical score for Sol (G). The score is written for piano and includes fingerings (1-5) for both hands. The piece consists of two systems of music, each with a treble and bass staff. The first system ends with a double bar line and repeat dots. The second system continues the piece.

Ré.

D.
D.

Musical score for Ré (D). The score is written for piano and includes fingerings (1-5) for both hands. The piece consists of two systems of music, each with a treble and bass staff. The first system ends with a double bar line and repeat dots. The second system continues the piece.

Les Gammes majeures en Quartes.

Die Dur-Tonleitern in Quarten.

Major Scales in fourths.

Ut.
C.
C.

Sol.
G.
G.

This block contains the first two scales: C major (Ut) and G major (Sol). Each scale is presented in two parts: an ascending scale and a descending scale. The ascending scales are written in treble clef, and the descending scales are written in bass clef. Fingering numbers (1-5) are placed above or below the notes to indicate fingerings. The C major scale is in C major (no sharps or flats), and the G major scale is in G major (one sharp, F#).

Ré.
D.
D.

This block contains the D major scale (Ré). It is presented in two parts: an ascending scale in treble clef and a descending scale in bass clef. Fingering numbers are provided for all notes. The D major scale is in D major (two sharps, F# and C#).

La.
A.
A.

Mi.
E.
E.

This block contains the A major (La) and E major (Mi) scales. Each scale is presented in two parts: an ascending scale in treble clef and a descending scale in bass clef. Fingering numbers are provided for all notes. The A major scale is in A major (three sharps, F#, C#, and G#), and the E major scale is in E major (four sharps, F#, C#, G#, and D#).

Si.
H.
B.

This block contains the B major scale (Si). It is presented in two parts: an ascending scale in treble clef and a descending scale in bass clef. Fingering numbers are provided for all notes. The B major scale is in B major (five sharps, F#, C#, G#, D#, and A#).

Sol bémol.
Ges.
G flat.

This block contains the F major scale (Sol bémol). It is presented in two parts: an ascending scale in treble clef and a descending scale in bass clef. Fingering numbers are provided for all notes. The F major scale is in F major (one flat, Bb).

Ré bémol.

Des.

D flat.

Musical score for Ré bémol (Des. D flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords with fingerings indicated above the notes. The bass staff contains a sequence of eighth notes. The key signature has two flats (Bb and Eb).

La bémol.

As.

A flat.

Musical score for La bémol (As. A flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords with fingerings indicated above the notes. The bass staff contains a sequence of eighth notes. The key signature has three flats (Bb, Eb, and Ab).

Mi bémol.

Es.

E flat.

Musical score for Mi bémol (Es. E flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords with fingerings indicated above the notes. The bass staff contains a sequence of eighth notes. The key signature has three flats (Bb, Eb, and Ab).

Si bémol.

B.

B flat.

Musical score for Si bémol (B. B flat). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords with fingerings indicated above the notes. The bass staff contains a sequence of eighth notes. The key signature has four flats (Bb, Eb, Ab, and Db).

Fa.

F.

F.

Musical score for Fa (F. F). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of chords with fingerings indicated above the notes. The bass staff contains a sequence of eighth notes. The key signature has one flat (Bb).

Toutes les gammes en quarts peuvent se jouer également avec $\frac{4}{1} \frac{5}{2}$, doigté employé par la plupart des pianistes, mais, à notre avis, bien inférieur à celui qui nous indiquons.

Alle Tonleitern in Quartan können ausserdem mit dem Fingersatz $\frac{4}{1} \frac{5}{2}$ gespielt werden. Obwohl dieser Fingersatz von den meisten Pianisten bevorzugt wird geben wir dem im vorliegenden Werke angezeigten bei Weitem den Vorzug.

All the Scales in fourths can be played equally with $\frac{4}{1} \frac{5}{2}$; this fingering is employed by most pianists, but, in our opinion, is much inferior to the one here indicated.

Tierces majeures.

Grosse Terzen.

Major Thirds.

The image shows two systems of musical notation for Major Thirds. Each system consists of a treble clef staff and a bass clef staff. The notes are grouped in pairs, representing major thirds. Above and below the notes are various fingering numbers (1-5) indicating the recommended fingerings for each note. The first system covers the range from C4 to G5, and the second system covers the range from G4 to D6.

Pour la gamme descendante de la main droite et la gamme montante de la main gauche on peut employer également le doigté suivant, qui évidemment a du bon, quoique au premier abord il paraisse très difficile.

Für die absteigende Tonleiter in der rechten Hand und die aufsteigende in der linken kann man ausserdem noch den folgenden Fingersatz anwenden, welcher sehr empfehlenswerth ist, obgleich er zu Anfang schwierig erscheinen mag.

For the descending scale of the right hand and the ascending scale of the left hand one can also employ the following fingering, which evidently has its advantages, although at first sight it seems very difficult.

Main droite.

Rechte Hand.

Right hand.

This block shows the right-hand part of the alternative Major Thirds exercise. It features a single treble clef staff with a descending scale of major thirds. Fingering numbers are placed above the notes to indicate the specific fingerings recommended for this exercise.

Main gauche.

Linke Hand.

Left hand.

This block shows the left-hand part of the alternative Major Thirds exercise. It features a single bass clef staff with an ascending scale of major thirds. Fingering numbers are placed below the notes to indicate the specific fingerings recommended for this exercise.

Les doigtés suivants ne se recommandent guère que pour les gammes en staccato.

Die folgenden Fingersätze sind nur für das Staccato-Spiel empfehlenswerth.

The following fingerings are only recommended for the staccato scales.

Main droite.

Rechte Hand.

Right hand.

This block shows the right-hand part of the staccato Major Thirds exercise. It features a single treble clef staff with a descending scale of major thirds. Fingering numbers are placed above the notes to indicate the specific fingerings recommended for this exercise.

Main gauche.

Linke Hand.

Left hand.

This block shows the left-hand part of the staccato Major Thirds exercise. It features a single bass clef staff with an ascending scale of major thirds. Fingering numbers are placed below the notes to indicate the specific fingerings recommended for this exercise.

Quartes justes.
Reine Quarten.
Perfect Fourths.

De ces deux doigtés pour la gamme chromatique en quartes, c'est celui au dessus des notes que nous préférons de beaucoup. Mais il exige que l'on soit très familiarisé avec le glissement d'une touche noire à une touche blanche (avec le même doigt), ce qui au commencement paraîtra surtout difficile dans la gamme descendante. On est, du reste, libre de faire un mélange des deux doigtés, c'est à dire: de se servir de celui en haut pour la gamme montante et de l'autre pour la gamme descendante.

Von diesen beiden Fingersätzen für chromatische Quarten geben wir dem über den Noten stehenden bei Weitem den Vorzug. Allerdings setzt dieser voraus, dass man mit dem Gleiten von Obertasten zu Untertasten sehr vertraut sei, was namentlich in der absteigenden Tonleiter eine längere Übung verlangt. Man kann selbstverständlich auch die beiden Fingersätze combiniren, indem man sich des oberen für die aufsteigende, des unteren für die absteigende Tonleiter bedient.

Of these two fingerings for the chromatic scale in fourths, we much prefer the one over the notes. But one requires to be very well acquainted with the gliding from black to white keys (with the same finger), which at the beginning will seem especially difficult in the descending scale. One may, after all, mix the two fingerings: that is to say, use the upper one for the ascending scale, and the other for the descending scale.

Quintes diminuées.
Verminderte Quinten.
Diminished Fifths.

Sixtes mineures.
Kleine Sexten.
Minor Sixths.

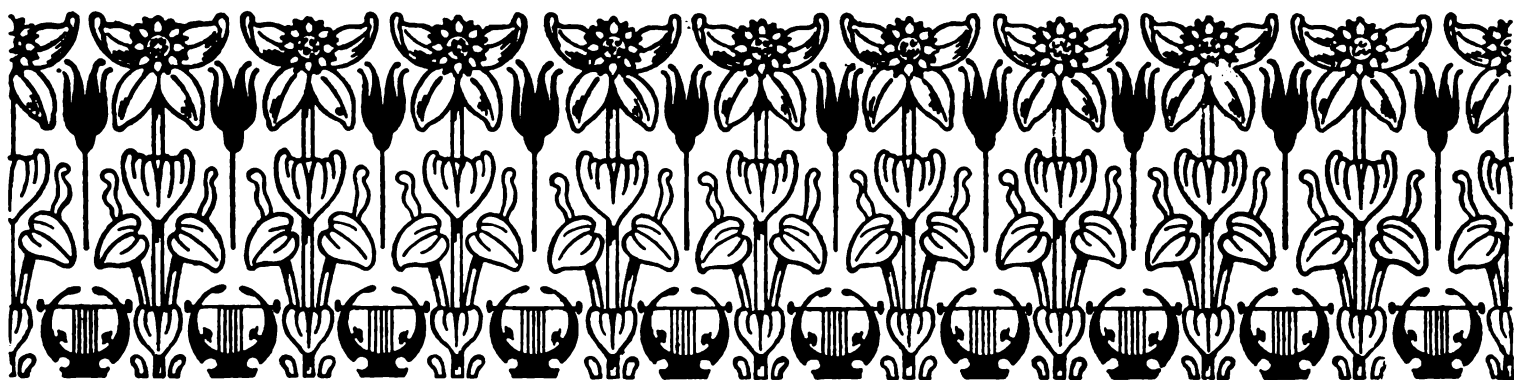
First system of the Minor Sixths exercise. It consists of two staves: a bass staff on top and a treble staff on the bottom. The music is written in a minor key, indicated by a single flat (B-flat). The exercise is composed of six measures. Each measure contains a pair of notes forming a minor sixth interval. The notes are: G4-Bb4, A4-C5, Bb4-D5, C5-E5, D5-F5, and E5-G5. Fingerings are indicated by numbers 1-5 above or below the notes. The bass staff uses a bass clef, and the treble staff uses a treble clef.

Un autre doigté.
Ein anderer Fingersatz.
Another Fingering.

Second system of the exercise, titled 'Another Fingering'. It consists of two staves: a treble staff on top and a bass staff on the bottom. The music is in the same minor key as the first system. The notes and intervals are identical to the first system. However, the fingerings are different, providing an alternative fingering pattern for the same intervals. The bass staff uses a bass clef, and the treble staff uses a treble clef.

Sixtes majeures.
Grosse Sexten.
Major Sixths.

First system of the Major Sixths exercise. It consists of two staves: a bass staff on top and a treble staff on the bottom. The music is written in a major key, indicated by two sharps (F# and C#). The exercise is composed of six measures. Each measure contains a pair of notes forming a major sixth interval. The notes are: G4-B4, A4-C5, B4-D5, C5-E5, D5-F5, and E5-G5. Fingerings are indicated by numbers 1-5 above or below the notes. The bass staff uses a bass clef, and the treble staff uses a treble clef.



Anmerkung.

Observations.

Remarks.

In der linken Hand kommen chromatische oder diatonische Tonleitern in grossen Secunden und reinen Quartern niemals vor, und zwar aus Gründen der Harmonie. Wir haben daher auch von Fingersätzen für Tonleitern der linken Hand in diesen Intervallen Abstand genommen und da, wo sie die rechte Hand ausführt, nur eine Vervollständigung der Harmonie durch die linke hinzugefügt. Die Zulässigkeit von chromatischen Quartern-Tonleitern in der linken Hand kann allerdings nicht absolut bestritten werden; allein da wir kein Beispiel aus der Litteratur hierfür kennen, haben wir es auch nicht für nothig gehalten, ihren Fingersatz zu geben. Wer die genannten Intervalle trotzdem mit der linken Hand zu studiren wünscht, wird die betreffenden Fingersätze leicht finden können, wenn er sich hierbei von den folgenden Gesichtspunkten leiten lässt:

Je zwei aller Dur-Tonleitern correspondiren insofern genau miteinander, als ihre Ausführung von beiden Händen die gleichen Fingerbewegungen erfordert. Es sind dies stets die beiden Tonleitern, welche als Vorzeichnung die nämliche Anzahl entgegengesetzter Versetzungszeichen haben. Machen wir dies an zwei Tonleitern, wie zum Beispiel As dur (4 ♭) und E dur (4 ♯), klar. Sobald man diese Tonleitern in der Gegenbewegung spielt und die eine mit dem Grundton, die andere mit der Terz beginnt, führt man eine völlig übereinstimmende Bewegung in beiden Händen aus.

Les gammes chromatiques ou diatoniques en secondes majeures et en quartes justes pour la main gauche ne se rencontrent pas, pour cause, dans la littérature musicale; et nous n'avons dans ces gammes employé la main gauche que pour compléter l'harmonie. La possibilité des gammes chromatiques en quartes pour la main gauche serait à la rigueur admissible; mais nous n'en connaissons pas d'exemple. Nous nous sommes donc dispensé d'en donner le doigté; pour ceux qui désirent cependant les étudier, il sera facile de les doigter, après avoir lu les remarques suivantes:

Parmi les gammes majeures il en est toujours deux qui correspondent par l'identité des mouvements dans les deux mains. Ce sont les gammes qui ont le même nombre d'accidents opposés (dièses et bémols). Prenons, par exemple, la gamme de La ♯ majeur (quatre ♯) et celle de Mi majeur (quatre ♯). En jouant ces deux gammes dans le mouvement contraire et en commençant l'une par le ton fondamental et l'autre par la tierce, on exécute des deux mains un mouvement identique.

CHROMATIC or Diatonic Scales in major seconds, and in perfect fourths, for the left hand, are not found in musical literature for harmonic reasons. In consequence we have abstained from giving their fingering, and have in these scales only employed the left hand to complete the harmony. In spite of the lack of examples we must however admit the possibility of chromatic scales in fourths for the left hand, and those who desire to practise the above-mentioned scales will have no difficulty in finding the fingering, after reading the following remarks:

Of the Major Scales there are always two, which correspond by identity of movement of the two hands, viz. those scales which have the same number of opposite accidentals (sharps or flats). Take for example the scale of A flat major, (four flats), and that of E major (four sharps). In playing these two scales in contrary motion, commencing one by the key-note and the other by the third, the two hands execute identical movements.

Diese Regel erscheint allerdings auf den ersten Blick nicht für alle von mir correspondirend genannten Tonleitern zutreffend. F dur und G dur bieten z. B. keine solche Analogie des Fingersatzes:

Il est vrai qu'il y a d'autres gammes qui ne semblent pas s'accorder avec cette règle. Celles de Fa majeur (un ♭) et de sol majeur (un #) par exemple, n'offrent pas cette analogie de doigtés:

There are however other scales which do not seem to conform to this rule. For example those of F major (one flat) and G major (one sharp) do not follow this analogy of fingering:

Man braucht aber nur den von der weitaus grösseren Mehrzahl der Pianisten für die F dur-Tonleiter angewendeten Fingersatz der linken Hand mit einem anderen zu vertauschen, um sich davon zu überzeugen, dass die Analogie auch hier besteht, der übliche Fingersatz aber durchaus unlogisch und weniger bequem als der folgende ist:

Néanmoins cette analogie existe et redevient évidente du moment où, dans la gamme en Fa majeur, on substitue dans la main gauche au doigté usité par la grande majorité des pianistes le doigté qu'on peut qualifier de seul logique et qui, en effet, rend plus facile l'exécution de la dite gamme:

Nevertheless the analogy exists, and becomes apparent the moment that in the scale of F major, in the left hand, one substitutes for the fingering employed by the majority of pianists, that which is the only logical one, and which in fact renders the execution of this scale more simple:

Main gauche.

Ebenso verhält es sich mit den anderen Dur-Tonleitern, welche scheinbare Ausnahmen von der hier aufgestellten Regel bilden, während in Wahrheit auch bei ihnen die Identität der Bewegungen nur durch unlogische Fingersätze aufgehoben wird. CHARLES ESCHMANN-DUMUR war meines Wissens der Erste, der diese Anomalien des Fingersatzes in einem „Schule der Klavier-Technik“ betitelten Werke klargelegt hat, und wir verweisen alle Pianisten, welche sich des Weiteren darüber belehren wollen, auf diese vorzügliche Arbeit.

Il en est de même pour les autres gammes majeures qui apparemment semblent contredire le principe de ces analogies et qui, en réalité, ne sont que dissimulées par des doigtés illogiques de la main gauche. Mr CHARLES ESCHMANN-DUMUR dans ses «Exercices Techniques pour Piano» a été le premier, à ma connaissance, à démontrer ces anomalies de doigté, et nous renvoyons tous les pianistes, désireux de s'en informer plus amplement, à cet excellent ouvrage.

It is the same in the other major scales which seem to contradict the principle indicated, but which in reality only dissimulate it by illogical fingering in the left hand. Mr. CHARLES ESCHMANN-DUMUR in his "Technical Pianoforte School" was the first, to my knowledge, to indicate these anomalies of fingering, and this excellent work is hereby recommended to all pianists desiring information on the subject.

Da man, um in correspondirenden Tonleitern eine Identität der Finger-

Puisqu'il faut commencer par la tonique dans une main, et par la tierce

Since one must commence by the keynote in one hand, and by the third in

Bewegungen zu erzielen, in der einen Hand mit dem Grundton und in der andern mit der Terz beginnen muss, so erhellt hieraus, dass die Tonleitern in Terzen und Sexten diese Gleichartigkeit der Bewegungen von vornherein darstellen müssen. Die folgenden Beispiele machen dies deutlich:

dans l'autre, pour établir l'identité des mouvements dans les gammes correspondantes, il devient clair que les gammes en tierces et en sixtes doivent se correspondre d'une façon exacte, ce que démontrent les exemples suivants:

the other, to establish the identity of movement in the corresponding scales, it becomes evident that the scales in thirds and sixths must correspond exactly, as indicated by the following examples:

Mi \flat majeur.

M. d.

La majeur.

M. g.

La majeur.

M. d.

Mi \flat majeur.

M. g.

Mi \flat majeur.

M. d.

La majeur.

M. g.

La majeur.

M. d.

Mi \flat majeur.

M. g.

Für zwei solcher Tonleitern ist selbstverständlich nun immer der nämliche Fingersatz anzuwenden, da der Rechten in der einen, und der Linken in der andern, dieselben Aufgaben zufallen; eine sehr einfache Folgerung, die viele Pädagogen indess zu ziehen unterlassen haben.

So gibt CARL TAUSIG in seinem Anhang zu Clementi's „Gradus ad Parnassum“ für die D dur-Tonleiter in der rechten und die B dur-Tonleiter in der linken Hand die folgenden Fingersätze:

Il en résulte en outre que l'on doit jouer ces deux gammes avec le même doigté, l'une étant pour la main droite ce que l'autre est pour la main gauche. Conclusion bien simple que beaucoup de Pédagogues ne tirent cependant pas.

Ainsi CHARLES TAUSIG, dans son supplément au « Gradus ad Parnassum » de Clementi, donne dans la gamme en Ré majeur, pour la main droite, et celle de Si \flat majeur, pour la main gauche, les doigtés que voici:

In addition it follows that these two scales must be played with the same fingering, the one for the right hand being what the other is for the left, a simple conclusion which, however, many pedagogues have not drawn.

Thus CHARLES TAUSIG, in his Supplement to Clementi's "Gradus ad Parnassum" gives the following fingerings, one for the right hand in the scale of D major, the other for the left hand in the scale of B flat major:

M. d.

M. g.

WILLIAM MASON verfährt in seinem Werke „Touch and Technic“ (Philadelphia bei Theodor Presser) nicht folgerichtiger in Bezug auf die F dur- und G dur-Tonleitern:

WILLIAM MASON, dans son ouvrage « Touch and Technic » (Philadelphia chez Théodore Presser) donne aux gammes de Fa majeur et de Sol majeur les doigtés suivants:

WILLIAM MASON, in his "Touch and Technic" (Theo. Presser, Philadelphia) gives the following fingering to the scales in F major and G major:



Wir beschränken uns auf diese Beispiele aus zwei sehr verbreiteten Werken, um daran zu zeigen, dass die in Rede stehenden Analogien auch hier, entweder unbeachtet oder unberücksichtigt geblieben sind.

Die chromatischen Tonleitern unterliegen natürlich demselben Gesetz und um dies einzusehen, braucht man sie nur in der folgenden Weise zu spielen:

Nous nous bornons à ces exemples, tirés d'ouvrages très connus, pour démontrer combien le fait des analogies de doigté entre les gammes majeures est encore ignoré ou, du moins, négligé.

Les gammes chromatiques subissent naturellement la même loi et on n'a qu'à les jouer de la façon suivante pour s'en rendre compte:

We confine ourselves to two examples taken from widely known works to prove that the fact of analogies of fingering in major scales is as yet almost unknown, or at least neglected.

The chromatic scales obey naturally the same laws, one has but to play them in the following manner to discover this:



Sobald man sich dieses Princip klar gemacht hat, wird man auch keine Schwierigkeit haben, den Fingersatz für Tonleitern in chromatischen Secunden und diatonischen wie chromatischen Quartern für die linke Hand herauszufinden.

Ce principe conducteur reconnu, on n'aura plus de difficulté à trouver le doigté de la main gauche pour les gammes en Secondes chromatiques, Quartes diatoniques et Quartes chromatiques.

This leading principle once recognized, there exists no further difficulty in finding the correct fingering of the left hand in scales in chromatic seconds, diatonic fourths, and chromatic fourths.



Deuxième Partie.

Collection d'Exercices en doubles notes.

Zweiter Theil.

Übungen in Doppelgriffen.

Second Part.

Exercises in double notes.

A.

Exercices destinés à être travaillés dans de différents tons et modulant par eux-mêmes.

Übungen, welche in sich selbst moduliren und in verschiedenen Tonarten geübt werden sollen.

Exercises designed to be studied in different keys and modulating by themselves.

1.

2.

3.

4.

5.

Exercise 5 consists of two staves. The treble staff begins with a triplet of eighth notes (fingerings 3, 1, 4) followed by a quarter note (fingering 4), and then a triplet of eighth notes (fingerings 4, 1, 3). The bass staff starts with a triplet of eighth notes (fingerings 1, 3, 4) followed by a quarter note (fingering 1), and then a triplet of eighth notes (fingerings 1, 4, 3). The piece is in 2/4 time and ends with a fermata.

6.

Exercise 6 consists of two staves. The treble staff features a complex rhythmic pattern of sixteenth notes and chords. The bass staff features a complex rhythmic pattern of sixteenth notes and chords. The piece is in 2/4 time and ends with a fermata. A text box is present in the middle of the exercise.

A continuer jusqu'à:
Fortzuführen bis:
To be continued to:

This block shows the continuation of exercise 6, with both treble and bass staves continuing the complex rhythmic patterns. The piece concludes with a fermata.

7.

Exercise 7 consists of two staves. The treble staff begins with a quarter note (fingering 4) followed by eighth notes. The bass staff begins with a quarter note (fingering 2) followed by eighth notes. The piece is in 2/4 time and ends with a fermata.

8.

Exercise 8 consists of two staves. The treble staff begins with a quarter note (fingering 4) followed by eighth notes. The bass staff begins with a quarter note (fingering 1) followed by eighth notes. The piece is in 2/4 time and ends with a fermata.

This block shows the continuation of exercise 8, with both treble and bass staves continuing the rhythmic patterns. The piece concludes with a fermata.

13.

14.

15.

Exercise 15 is a piano piece in common time (C). The treble staff features a complex melodic line with frequent chromatic alterations, including flats and naturals. The bass staff provides a rhythmic accompaniment with chords and moving lines that mirror the complexity of the upper voice.

16.

Exercise 16 is in 5/2 time. The treble staff contains a series of chords, some with a '5' above them, indicating a fifth interval. The bass staff is in 2/4 time, providing a steady accompaniment with eighth and sixteenth notes.

This section continues exercise 16, showing further development of the chordal textures in the treble and the rhythmic accompaniment in the bass.

This section continues exercise 16, showing further development of the chordal textures in the treble and the rhythmic accompaniment in the bass.

17.

Exercise 17 is in 5/8 time. The treble staff contains a series of chords, some with a '5' above them, indicating a fifth interval. The bass staff is in 3/5 time, providing a steady accompaniment with eighth and sixteenth notes.

This section continues exercise 17, showing further development of the chordal textures in the treble and the rhythmic accompaniment in the bass.

B.

Exercices sans modulation, mais pouvant se travailler dans tous les tons.
 Übungen, welche nicht moduliren, aber in allen Tonarten geübt werden können.
Exercises without modulation, but which may be studied in any key.

1.

3 1 4 2
3 5 2 4

3 1 4 2
3 5 2 4

3 1 4 2
3 5 2 4

2.

3 1
3 5

3.

4.

5.

(La transposition de cet exercice dans tous les tons ne sera possible qu'aux mains très grandes.)
 (In einigen Tonarten verlangt diese Übung so ausserordentliche Spannung, dass sie nur für sehr grosse Hände rätlichlich ist.)

(The transposition of this exercise in all keys is possible only in the case of very large hands.)

6.

7.

8.

Voir la remarque au N^o 6.
Siehe die Anmerkung bei N^o 6.
See the note at N^o 6.

14.

Musical notation for exercise 14, measures 1-4. Treble and bass clefs, 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes.

15. 16.

Musical notation for exercises 15 and 16, measures 1-4. Treble and bass clefs, 12/8 time signature. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for exercise 16, measures 5-8. Treble and bass clefs, 12/8 time signature. Fingerings are indicated by numbers 1-5 above or below notes.

17.

Musical notation for exercise 17, measures 1-6. Treble and bass clefs, 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes.

18.

Musical notation for exercise 18, measures 1-6. Treble and bass clefs, 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes.

19.

First system of exercise 19. Treble clef, bass clef, 16/16 time signature. Fingerings: 3 1, 4 2, 5 3, 5 3, 5 3 in the treble; 1 3, 2 4, 3 5, 4 5, 4 5 in the bass.

Second system of exercise 19. Treble clef, bass clef, 16/16 time signature. Ends with a double bar line and repeat dots.

20.

First system of exercise 20. Treble clef, bass clef, 16/16 time signature. Fingerings: 5 3, 5 3, 5 3, 5 3 in the treble; 3 5, 4 5, 4 5, 3 5 in the bass.

Second system of exercise 20. Treble clef, bass clef, 16/16 time signature. Ends with a double bar line and repeat dots.

21.

First system of exercise 21. Treble clef, bass clef, common time signature. Fingerings: 5 3, 4 2, 3 1, 4 2, 5 3 in the treble; 1 3, 3 5, 1 3 in the bass.

Second system of exercise 21. Treble clef, bass clef, common time signature. Fingerings: 5 3, 5 3 in the treble.

3.

First system of exercise 3, featuring treble and bass clefs with complex fingering patterns and accidentals.

Second system of exercise 3, continuing the musical notation with treble and bass clefs.

4.

First system of exercise 4, marked *mf*, with treble and bass clefs and various fingerings.

Second system of exercise 4, continuing the musical notation with treble and bass clefs.

Third system of exercise 4, showing first and second endings with repeat signs.

Fourth system of exercise 4, marked *dimin.* and *p*, with treble and bass clefs and various fingerings.

5

6.

Voir les Variations de Brahms sur un Thème de Paganini.
 Vergleiche die Variationen von Brahms über ein Thema von Paganini.
 See Brahms' variations on a theme by Paganini.

7.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a similar rhythmic pattern with some chords. The key signature has one flat (B-flat).

A étudier legato et staccato.
 Legato und staccato zu üben.
 To be studied legato and staccato.

11.

The second system begins with a piano (*p*) dynamic marking. It features a treble staff with a complex melodic line and a bass staff with a simpler accompaniment. Numerous fingerings (1-5) are indicated above the notes in the treble staff. The key signature remains one flat.

The third system continues the piece with a crescendo (*cresc.*) dynamic marking. The treble staff shows a melodic line with some slurs, while the bass staff provides harmonic support. The key signature is still one flat.

The fourth system features a diminuendo (*dim.*) dynamic marking. The treble staff has a melodic line with many slurs and fingerings. The bass staff continues with its accompaniment. The key signature is one flat.

The fifth and final system on this page ends with a pianissimo (*pp*) dynamic marking. The treble staff concludes with a melodic phrase, and the bass staff has a few final notes. The key signature is one flat.

12.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 7/8. Dynamics: *mp*. Fingerings: 5 2, 3 1, 5 2, 3 1, 4 2, 5 3, 4 1, 5 2, 4 3, 5 4, 1, 5 2, 3 1, 5 2, 3 1, 4 2, 5 3, 4 1, 5 2, 4 3, 5 4, 1. Pedal: 7.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *cresc.*. Fingerings: 3 1, 5 2, 2 3, 2 5, 2 5, 1 4, 2 3, 1 4, 2 5, 3 4, 2 2, 5 2, 1 3, 1 3, 4 5, 1 2, 2 3, 2 5, 2 5, 1 3, 1 3, 4 5, 1 2. Pedal: 7, 8 5, 2 4, 3 5, 2 4, 3 4, 5 4.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *mp*. Fingerings: 4 1, 5 2, 4 3, 5 4, 1, 3 1, 4 2, 5 4, 3 2, 1, 4 1, 5 2, 4 3, 5 4, 1, 3 1, 4 2, 5 4, 3 2, 1, 2 5, 2 4, 2 5, 1 4, 2 1, 2 5, 2 5, 2 4, 2 5, 1 4, 2 1, 2 5, 3 5, 2 4. Pedal: 7, 3 5, 2 4, 3 5, 2 4.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *dim.*. Fingerings: 4 1, 5 3, 1, 5 2, 3 1, 4 2, 3 2, 5 2, 3 1, 2 4, 1, 2 4, 5, 2 4, 1. Pedal: 7, 2 4, 1 3, 1 3, 2 4, 1 3, 2 3, 1.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 7/8. Dynamics: *mp*. Pedal: 7.

The first system of music shows a piano introduction. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line. A *cresc.* (crescendo) marking is present. The key signature has three flats (B-flat, E-flat, A-flat).

The second system continues the piece with a *f* (forte) dynamic. It includes numerous fingering numbers (1-5) above and below notes. The right hand features a complex melodic line with many slurs and ties. The left hand has a steady accompaniment.

The third system shows further development of the melodic and harmonic material. It contains many fingering numbers and slurs. The right hand's melodic line becomes more intricate with many slurs and ties. The left hand continues with a consistent accompaniment.

The fourth system introduces a *dim.* (diminuendo) dynamic. The right hand's melodic line becomes simpler, consisting of fewer notes and slurs. The left hand continues with its accompaniment. Fingering numbers are present but less frequent than in previous systems.

The fifth system returns to a *f* (forte) dynamic and features complex fingering throughout. The right hand has a highly technical melodic line with many slurs and ties. The left hand has a complex accompaniment with many slurs and ties.

First system of musical notation. It consists of two staves. The upper staff contains a complex melodic line with many accidentals and fingerings (4 1, 4 1, 2 5, 3 1). The lower staff contains a bass line with a dynamic marking of *f*.

Second system of musical notation. It consists of two staves. The upper staff has a melodic line with fingerings (4 2, 3 2, 4 2, 5 1, 3 2) and a dynamic marking of *p*. The lower staff has a bass line with a dynamic marking of *p*.

Third system of musical notation. It consists of two staves. The upper staff has a melodic line with fingerings (3 1, 4 2) and a dynamic marking of *f*. The lower staff has a bass line with a dynamic marking of *f*.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with fingerings (3 1, 5 2, 4 1, 3 2, 5 2, 4 1, 5 2, 3 2) and a dynamic marking of *p*. The lower staff has a bass line with a dynamic marking of *p*.

Ossia: etc.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with fingerings (4 1, 5 2, 4 1, 3 2, 4 1) and a dynamic marking of *ff*. The lower staff has a bass line with a dynamic marking of *ff* and a *cresc.* marking.

14.

First system of musical notation for exercise 14. Treble clef, C major, common time. The right hand features a complex rhythmic pattern of eighth notes with triplets. The left hand plays a simple bass line of quarter notes.

Second system of musical notation for exercise 14. Treble clef, C major, common time. The right hand continues the eighth-note triplet pattern. The left hand continues the bass line.

Third system of musical notation for exercise 14. Treble clef, C major, common time. The right hand continues the eighth-note triplet pattern. The left hand continues the bass line.

Fourth system of musical notation for exercise 14. Treble clef, C major, common time. The right hand continues the eighth-note triplet pattern. The left hand continues the bass line.

15.

Fifth system of musical notation for exercise 15. Treble clef, C major, common time. The right hand plays a simple bass line of quarter notes. The left hand features a complex rhythmic pattern of eighth notes with triplets.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of chords and single notes. The lower staff is in bass clef and features a complex, rhythmic pattern of eighth and sixteenth notes, with several fingerings indicated by numbers 1 through 5.

The second system of music consists of two staves. The upper staff continues the chordal progression from the first system. The lower staff continues the intricate bass line with consistent rhythmic patterns and fingerings.

The third system of music consists of two staves. The upper staff shows further development of the harmonic structure. The lower staff maintains the complex rhythmic texture, with some changes in fingering.

16.

The fourth system of music consists of two staves. The upper staff begins with a series of chords, some marked with flats. The lower staff features a highly technical bass line with many sixteenth notes and specific fingerings (1-5) written above the notes.

The fifth system of music consists of two staves. The upper staff continues the chordal sequence. The lower staff concludes the piece with a final, complex bass line featuring several sixteenth-note runs and specific fingerings.

Voir la Toccata Op. 7 de Schumann.
Vergleiche die Toccata Op. 7 von Schumann.
See Schumann's „Toccata“ Op. 7.

17.

p

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

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

cresc.

First system of musical notation, consisting of two staves. The music is written in treble and bass clefs. It begins with a dynamic marking of *f* (forte). The notation includes various chords and melodic lines with accidentals.

Second system of musical notation, consisting of two staves. The music continues with similar chordal and melodic patterns as the first system.

Third system of musical notation, consisting of two staves. It features dynamic markings of *p* (piano) and *cresc.* (crescendo). The notation includes slurs and various chordal structures.

Fourth system of musical notation, consisting of two staves. It starts with a dynamic marking of *f* (forte). Above the first measure, there are fingerings: $\begin{matrix} 5 & 3 \\ 1 & 2 \end{matrix}$. The notation includes various chords and melodic lines.

Fifth system of musical notation, consisting of two staves. It begins with a dynamic marking of *ff* (fortissimo). The notation includes various chords and melodic lines, ending with a fermata over a chord in the final measure.

Troisième Partie.

Dritter Theil.

Quatre grandes Etudes.

Third Part.

Vier grosse Etuden.

I.

Four extended Studies.

Allegro molto.

Musical notation for the first system, featuring a treble and bass clef with various chords and fingerings. Fingerings are indicated by numbers 1-5 above notes.

Musical notation for the second system, including the instruction *sempre stacc.* and various chordal textures. Fingerings are indicated by numbers 1-5 above notes.

Musical notation for the third system, showing complex chordal structures and rhythmic patterns.

Musical notation for the fourth system, including dynamic markings *poco rinforz* and *più p*.

Musical notation for the fifth system, featuring intricate chordal patterns and fingerings. Fingerings are indicated by numbers 1-5 above notes.

4 1 3 1 5 2 4 1 5 2

mf

2 5 2 5 2 5 1 3

espress.

mf

3 1 5 2 4 1

schierzando

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

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

mf

p stacc. *cresc.*

f *dimin.*

poco ritard. *a tempo*

sempre stacc.

mf

espress.

♩. * ♩. * ♩. * ♩. *

5 3 4 2 1 2 1 4

5 2 1

4 1 5 3 4 2

♩. * ♩. *

sfz *p* *p stacc.*

♩. *

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

3 1 5 2 4 2

5 2 1 4

cresc. *f*

1 1 2 1 2 1 4

3 4 5 4

II.

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

The musical score is written for piano in a 4/2 time signature. It consists of six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system continues the piece. The third system features a long slur in the bass staff. The fourth system has a long slur in the bass staff. The fifth system starts with a mezzo-forte (*mf*) dynamic marking and includes fingerings such as 8, 5, 3, 5, 3, 5, 3. The sixth system concludes with a piano (*p*) dynamic marking and a *dimin.* (diminuendo) instruction. The score is rich in chordal textures and melodic lines.

p

p

p

5

5/2

4/2

poco cresc.

dimin.

First system of musical notation. The right hand features a melodic line with an 8-measure rest and a fermata. The left hand has a rhythmic accompaniment. Performance markings include *dim.* and *cantando mf*. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand continues the melodic line with a fermata. The left hand maintains the accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand continues the melodic line with a fermata. The left hand maintains the accompaniment. The instruction *(sempre con Ped.)* is written below the bass staff.

Fourth system of musical notation. The right hand features a melodic line with an 8-measure rest and a fermata. The left hand has a rhythmic accompaniment. The instruction *con calore* is written above the bass staff.

Fifth system of musical notation. The right hand continues the melodic line with a fermata. The left hand maintains the accompaniment.

dolce *dimin.*

♩

rit. *p*

♩

*

p

♩

dolce *rit.*

♩

First system of musical notation. The piano part consists of a treble and bass staff. The vocal line is on a single staff with lyrics: *Lad. * Lad. * Lad. * Lad. * Lad. * Lad. ** The tempo marking *leggiero* is placed above the piano staff.

Second system of musical notation. The piano part consists of a treble and bass staff. The vocal line is on a single staff with lyrics: *Lad. * Lad. * Lad. * Lad. **

Third system of musical notation. The piano part consists of a treble and bass staff. The vocal line is on a single staff with lyrics: *Lad. * Lad. * Lad. * Lad. * Lad. * Lad. ** The tempo marking *rinforz.* is placed above the piano staff.

Fourth system of musical notation. The piano part consists of a treble and bass staff. The vocal line is on a single staff with lyrics: *Lad. * Lad. * Lad. * Lad. * Lad. * Lad. ** The tempo markings *cresc.* and *assai* are placed above the piano staff.

Fifth system of musical notation. The piano part consists of a treble and bass staff. The vocal line is on a single staff with lyrics: *Lad. * Lad. * Lad. * Lad. ** The tempo markings *sfz* and *p* are placed above the piano staff.

Sixth system of musical notation. The piano part consists of a treble and bass staff. The vocal line is on a single staff with lyrics: *Lad. * Lad. * Lad. * Lad. **

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff features a melodic line with some slurs and accents.

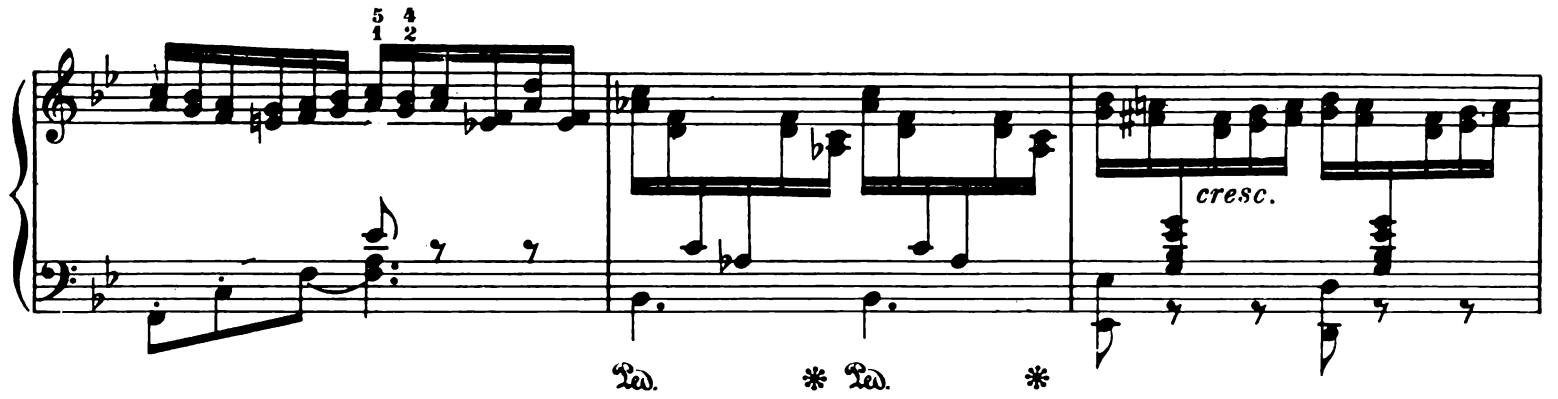
Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal textures in both staves.

Third system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the bass staff.

Fourth system of musical notation, featuring complex chordal structures and fingerings (e.g., 5 3 5 3) indicated above the notes.

Fifth system of musical notation, including dynamic markings of *p* (piano) and *dimin.* (diminuendo).

Sixth system of musical notation, ending with a double bar line and repeat signs (*). Fingerings (5 4 5 / 1 2 3) are indicated above the final notes.



5 4
1 2

péd. * *péd.* *

cresc.



ff



3 1 5 1 3 2 4 2

f

péd. *

8

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

ff

ff

ff

8

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

Ad. *

III.

Vivace.

p dolce e con leggerezza

Two staves of music. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a complex, flowing melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with longer note values and some rests.

Ped.

*

Ped.

*

Two staves of music. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment, featuring a prominent melodic line in the right hand of the piano.

Ped.

*

Ped.

*

Ped.

*

Two staves of music. The upper staff continues the melodic line. The lower staff continues the accompaniment, with a melodic line in the right hand of the piano.

Ped.

*

Ped.

*

Two staves of music. The upper staff continues the melodic line. The lower staff continues the accompaniment, with a melodic line in the right hand of the piano.

Ped.

*

Ped.

*

pp lusingando

♩. * ♩. * ♩. *

poco cresc.

♩. * ♩. * ♩. *

mf

♩. * ♩. * ♩. *

dimin. *poco rit.*

♩. * ♩. * ♩. *

a tempo
pp

♩. * ♩. * ♩. *

8

Ped. $\frac{1}{2}$ $\frac{1}{3}$ * *Ped.* * *Ped.* * *Ped.* *

8

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

rinf.

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

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

rf

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

espress.
poco marc. *

poco cresc.

pp *

pp *

pp *

IV.

Appassionato.

f sfz mezzo stacc.

sfz

ppp

cresc.

ff

dim.

pp

And. *And.* *And.* *** *And.* *** *And.* ***

Detailed description: This is a page of musical notation for a piece titled 'Appassionato', marked 'IV.'. The score is in a key with two flats (B-flat and E-flat) and is written for piano and bass. It consists of five systems of music. The first system begins with the dynamic marking *f sfz mezzo stacc.* and includes numerous fingering numbers above and below the notes. The second system is marked *sfz* and features accents (>) over several notes. The third system is marked *ppp* and includes slurs over phrases. The fourth system is marked *cresc.* and shows a gradual increase in volume. The fifth system contains dynamic markings *ff*, *dim.*, and *pp*, along with tempo markings *And.* and asterisks (*) indicating specific performance instructions. The notation is dense with notes, rests, and articulation marks.

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

ff

1 4 1 5 2 3 1 6 2 3 1 4 1 4 1 5 3 2 2 4

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

4 1 4 1 5 1 3 1 5 2

mf

f *mf*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

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

p staccato

5 3 4 3 1 3 5 2 4 3 5

pp *morendo*

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

f mezzo stacc.

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

Red. *

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

2 5 3 3

3 1 3 1 2 5 5

ff

Red. * Red. *

2 4 1 3 4 5

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

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with similar ornaments. There are several asterisks (*) placed below the notes in both staves, likely indicating specific performance techniques or fingerings.

Second system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with slurs and ornaments. The dynamic marking *molto p* is present in the middle of the system. There are several asterisks (*) below the notes.

Third system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with slurs and ornaments. The dynamic marking *mf* is present in the middle of the system. There are several asterisks (*) below the notes.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with slurs and ornaments. There are several asterisks (*) below the notes.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with slurs and ornaments. The dynamic marking *p* is present in the middle of the system. There are several asterisks (*) below the notes.

First system of musical notation. It consists of two staves (treble and bass clef). The music is in a key with two flats and a 3/4 time signature. The right hand has a melodic line with many slurs and ornaments. The left hand has a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. A *cresc.* marking is present in the right hand. A double bar line with repeat dots is at the end of the system.

Second system of musical notation, continuing from the first. It features similar melodic and rhythmic patterns in both hands. The right hand continues with slurs and ornaments. The left hand maintains its accompaniment. A double bar line with repeat dots is at the end of the system.

Third system of musical notation. The right hand has a melodic line with a slur and an ornament. The left hand has a rhythmic accompaniment. The marking *con tutta forza* is in the left hand, and *martellato* is in the right hand. A double bar line with repeat dots is at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and ornaments. The left hand has a rhythmic accompaniment. The marking *ff: ff sempre* is in the left hand. A double bar line with repeat dots is at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and ornaments. The left hand has a rhythmic accompaniment. The marking *ff:* is in the left hand. A double bar line with repeat dots is at the end of the system.

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

mp

cresc.

1 5 2 4 1 5 2 1

ff *dim.* *pp*

*ad. * ad. * ad. * ad. **

ff

*ad. **

mf *cresc.*

First system of musical notation, featuring treble and bass staves with complex chordal textures and fingerings (1 2 1, 1 2 1). Includes dynamic markings *f* and *ad.* with asterisks.

Second system of musical notation, continuing the complex textures. Includes dynamic marking *piu f*.

Third system of musical notation, featuring a *ff* dynamic marking and a section marked *ad.* with asterisks.

Fourth system of musical notation, including *ritard.* and *ff quanto possibile* markings. Contains numerous fingerings and *ad.* markings with asterisks.

Fifth system of musical notation, featuring complex textures and fingerings (1 2 1, 2 5, 1 2 5).

Sixth system of musical notation, concluding the page with complex textures and *ad.* markings with asterisks.