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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École des doubles notes.

Schule des Doppelgriffspiels. & *School of Double Notes.*

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 erneutem 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-SAENS 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.

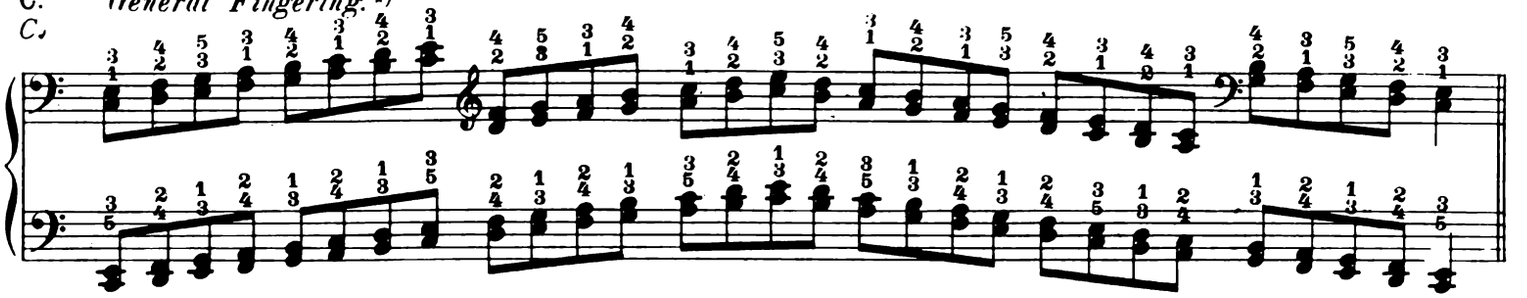
First Part.

Scales in Thirds.

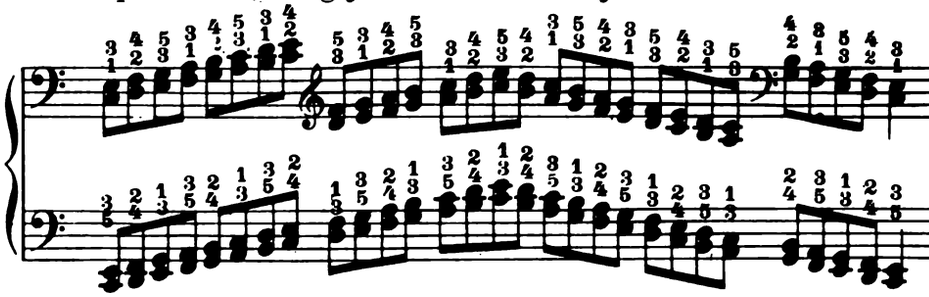
Major Scales.

Ut.
C.
C.

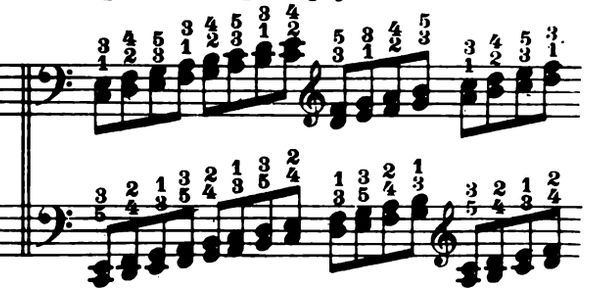
Doigté général.*)
Allgemeiner Fingersatz.*)
*General Fingering.**)



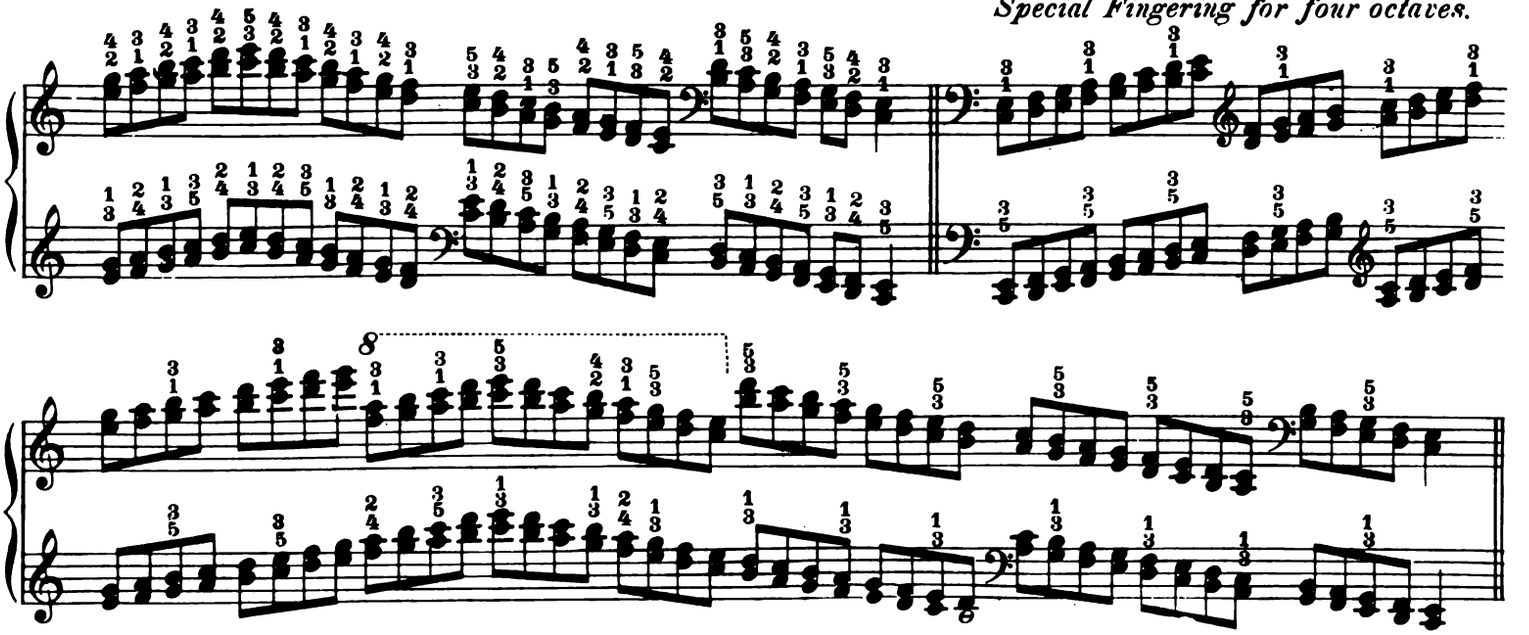
Doigté spécial pour l'étendue de deux octaves.
Special-Fingersatz für die Ausdehnung von zwei Octaven.
Special Fingering for the extension of two octaves.



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



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



*) 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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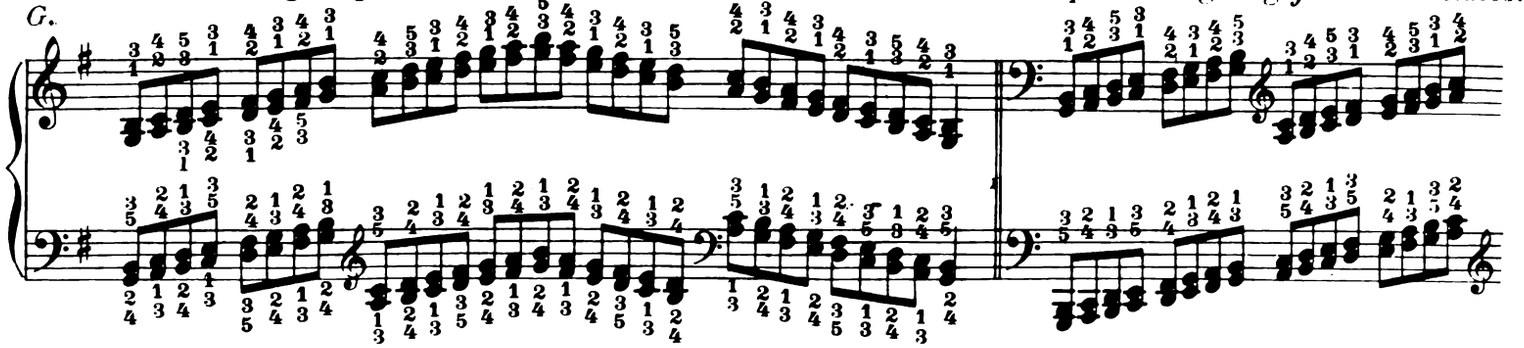
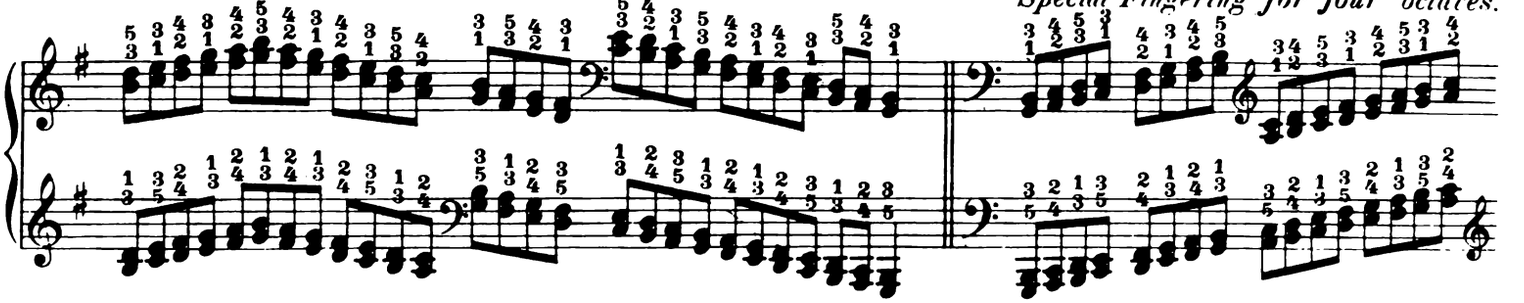
Doigté général.
Allgemeiner-Fingersatz.
General Fingering.

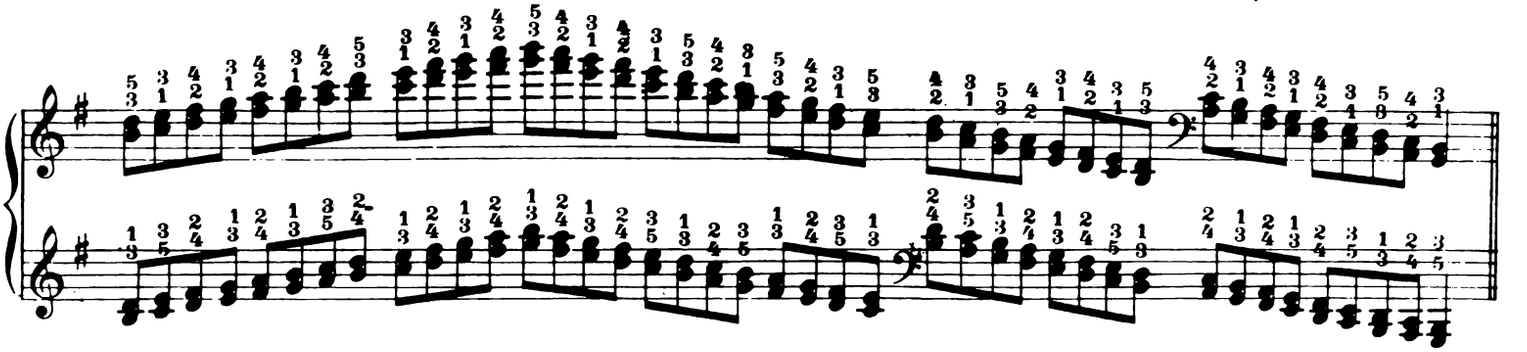
Sol.
G.
G.

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.

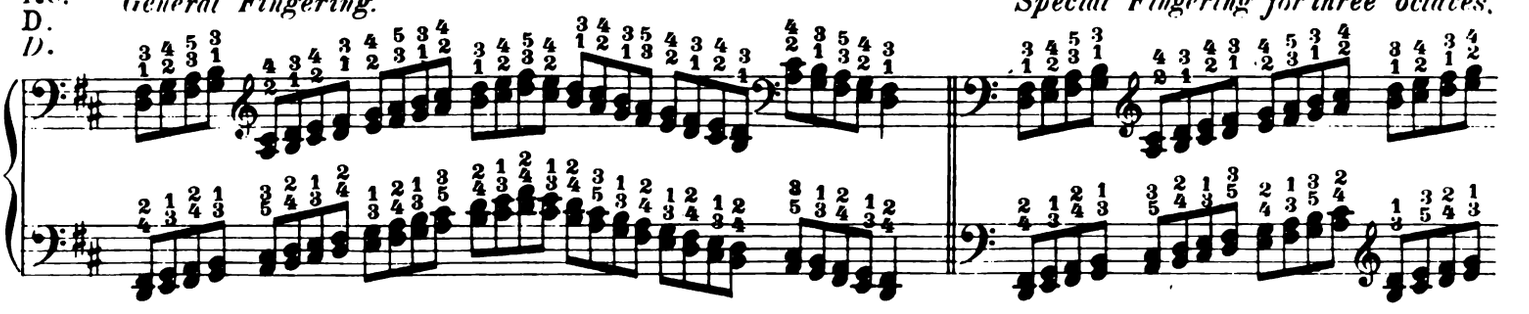




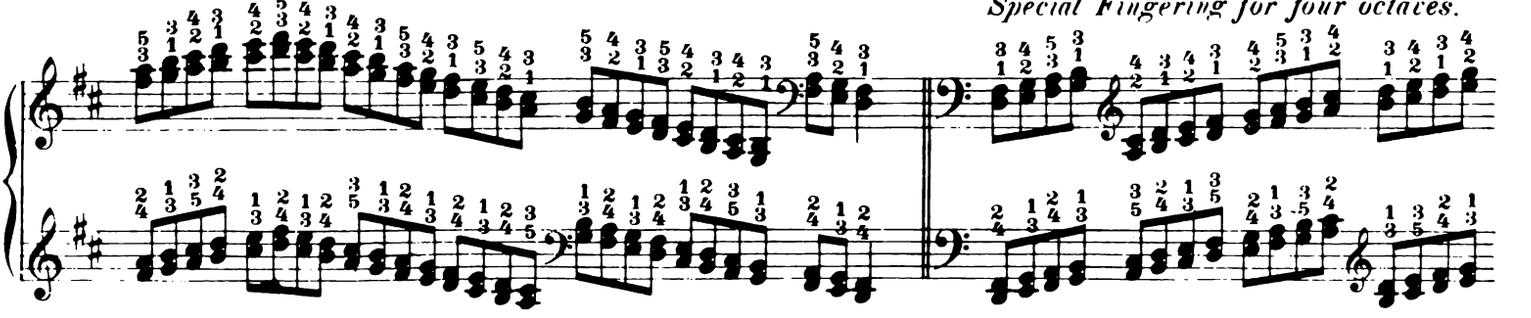
Doigté général.
Allgemeiner Fingersatz.
General Fingering.

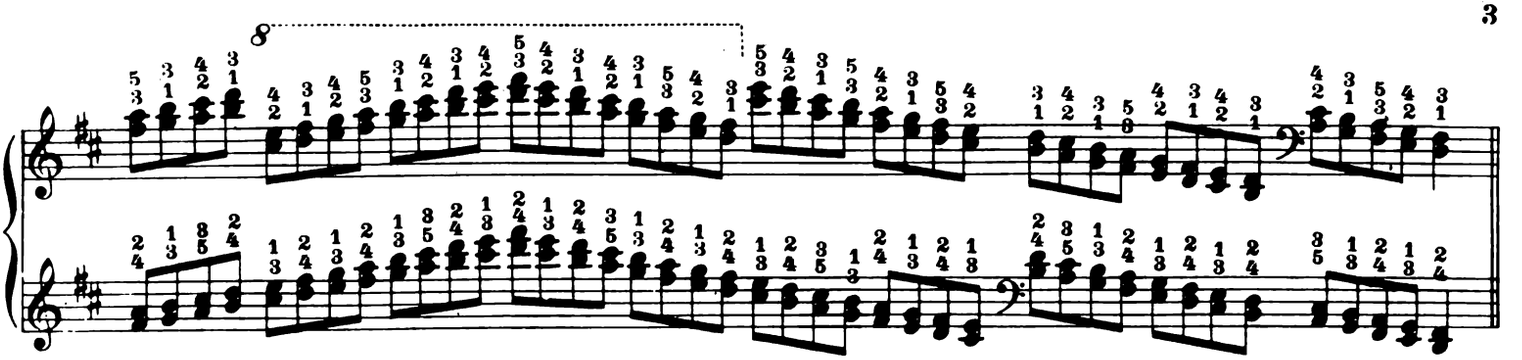
Ré.
D.
D.

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

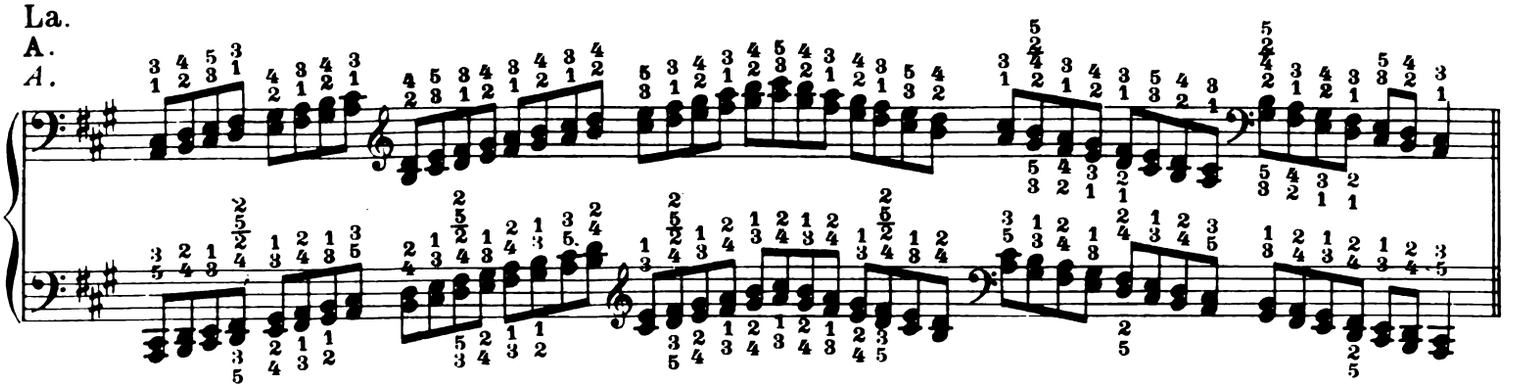


Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

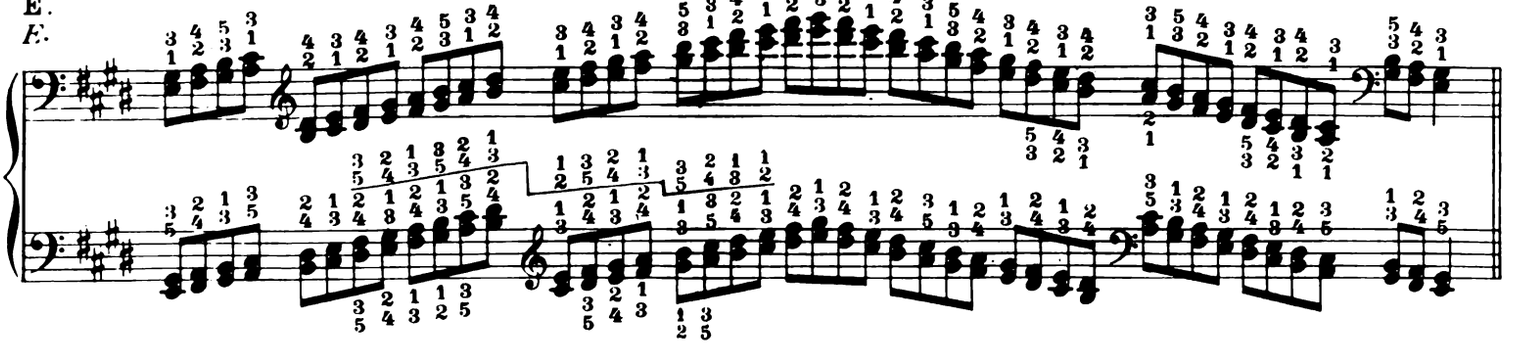




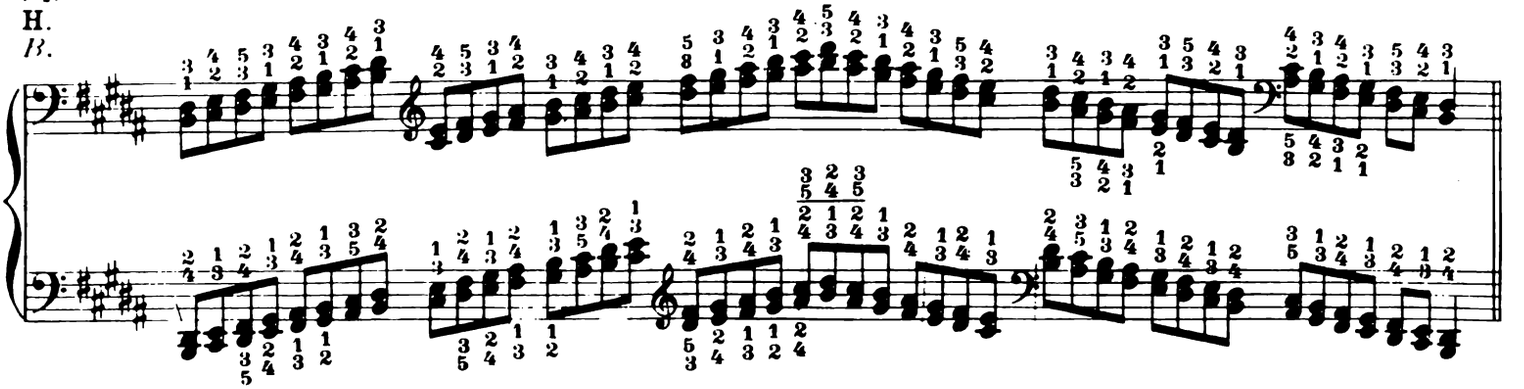
La.
A.
A.



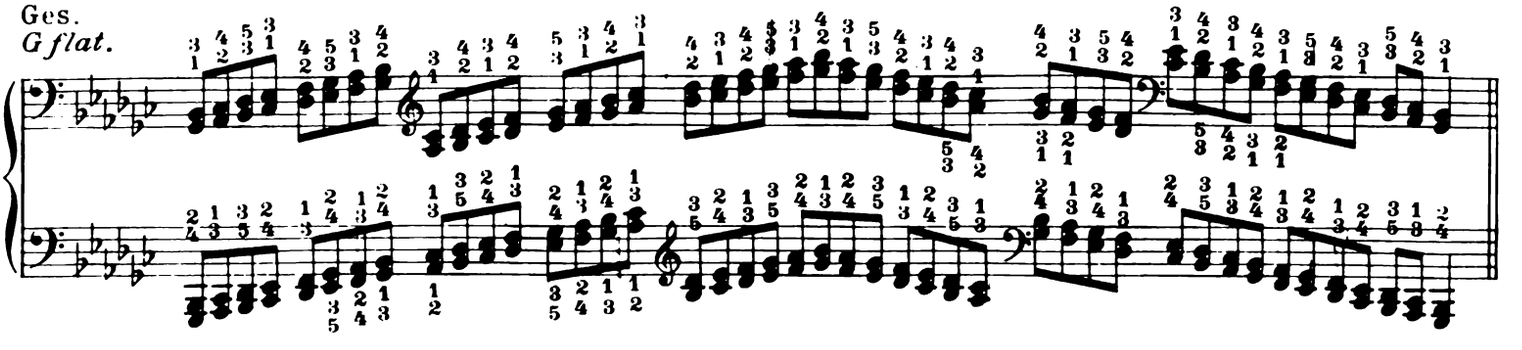
Mi.
E.
E.



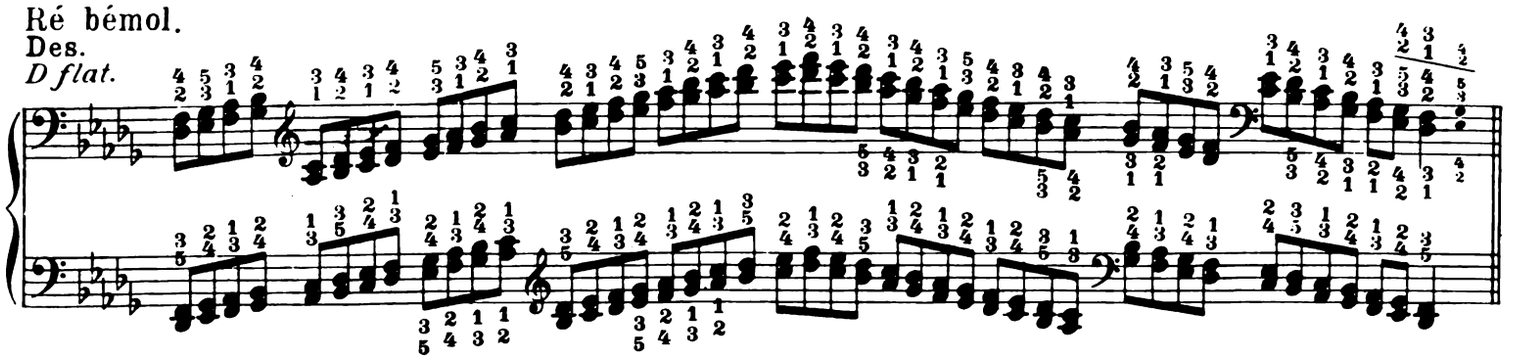
Si.
H.
B.



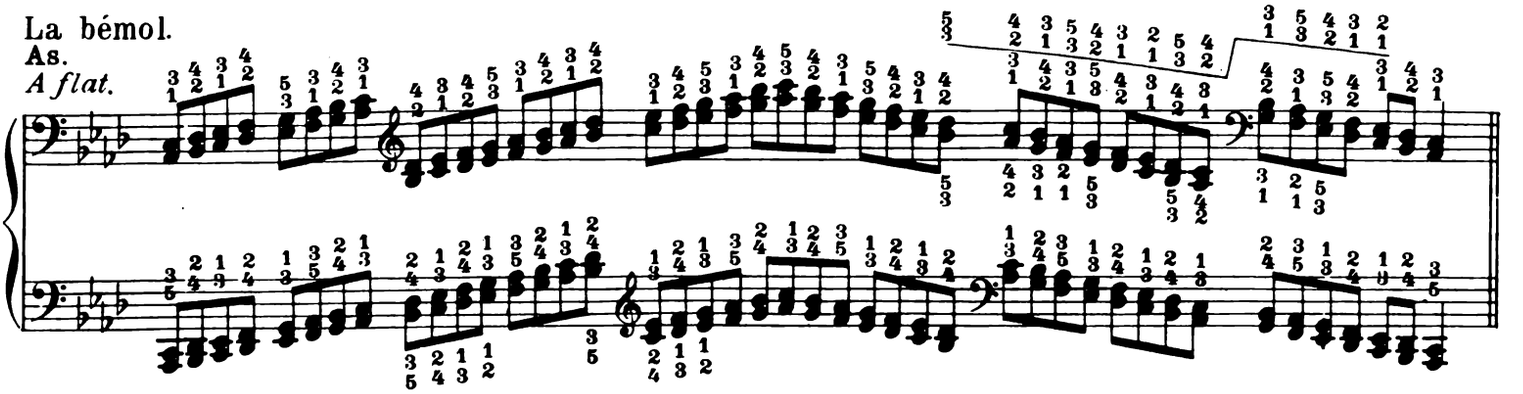
Sol bémol.
Ges.
G flat.



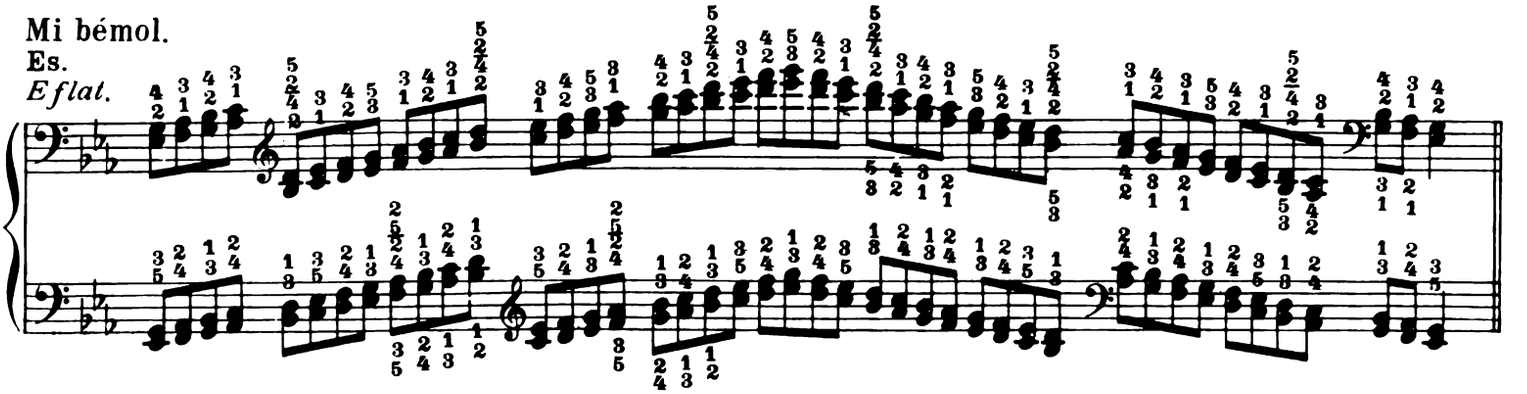
Ré bémol.
Des.
D flat.



La bémol.
As.
A flat.

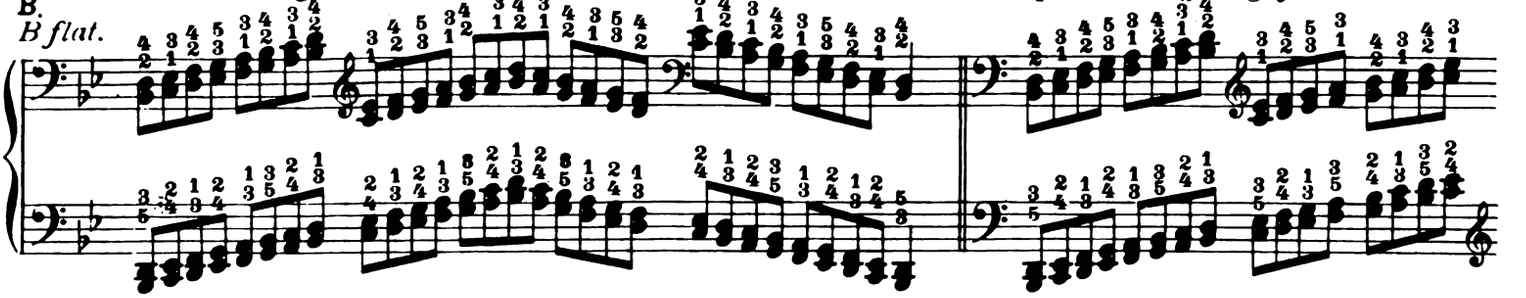


Mi bémol.
Es.
E flat.



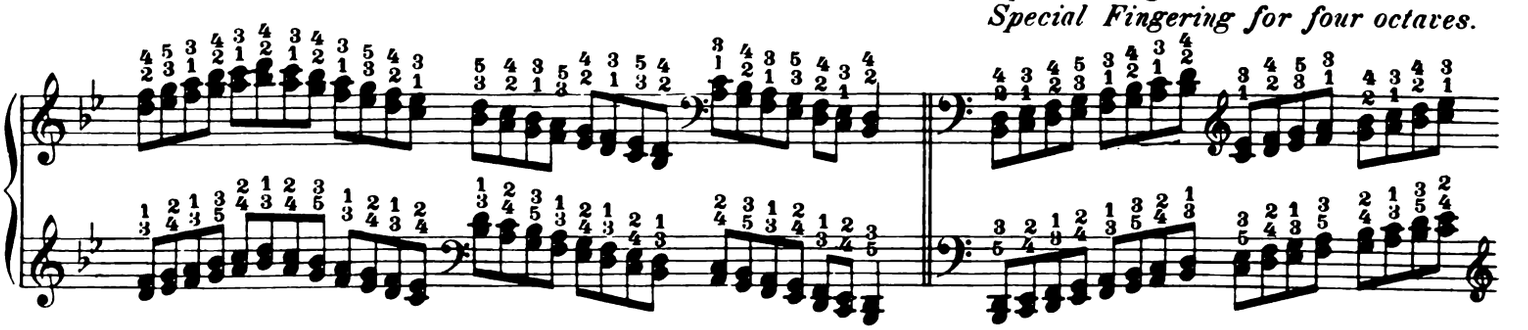
Doigté général.
Allgemeiner Fingersatz.
General Fingering.

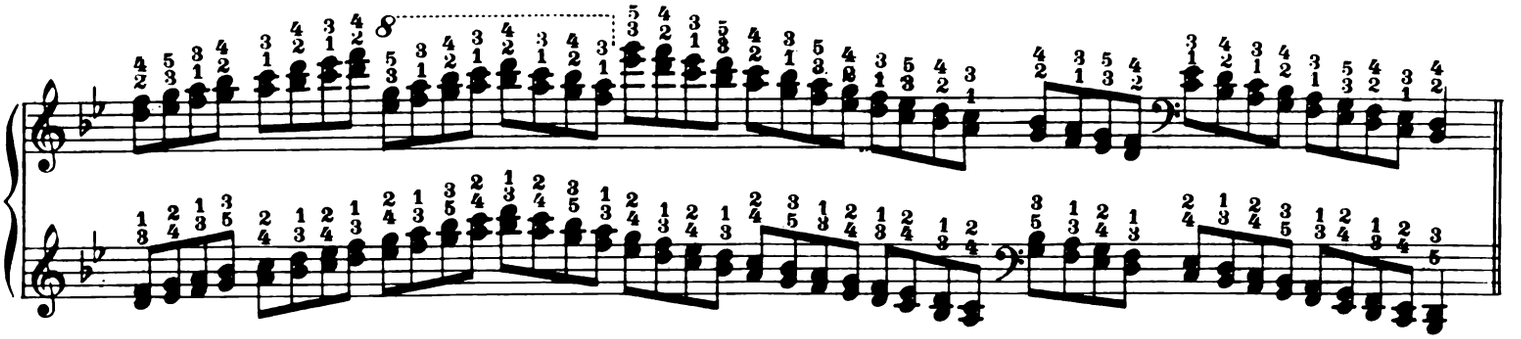
Si bémol.
B.
B flat.



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

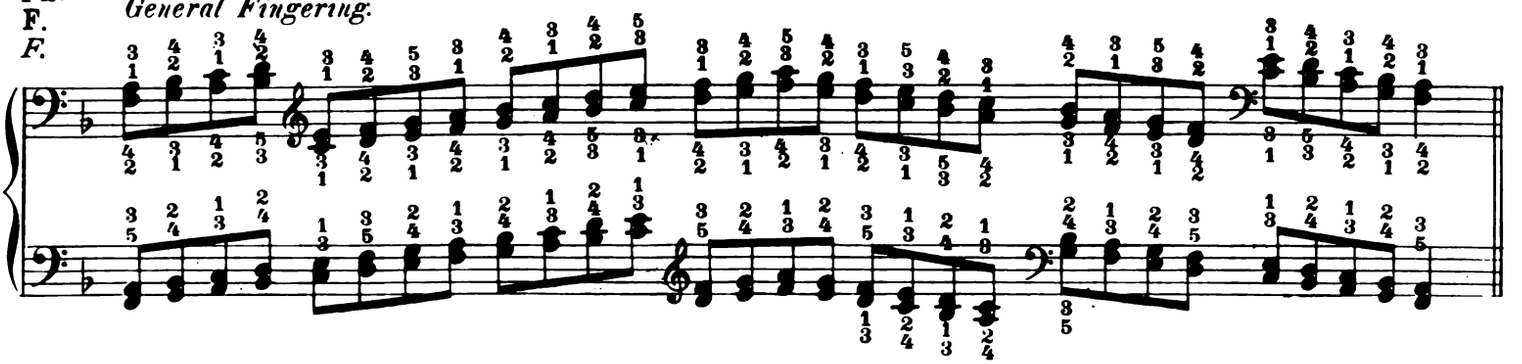
Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.



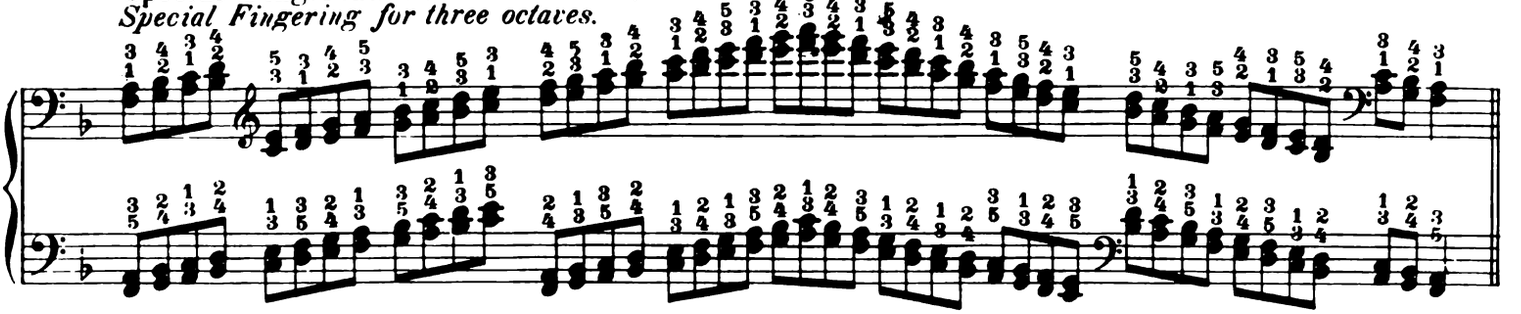


Dòigté général.
Allgemeïner Fingersatz.
General Fingering.

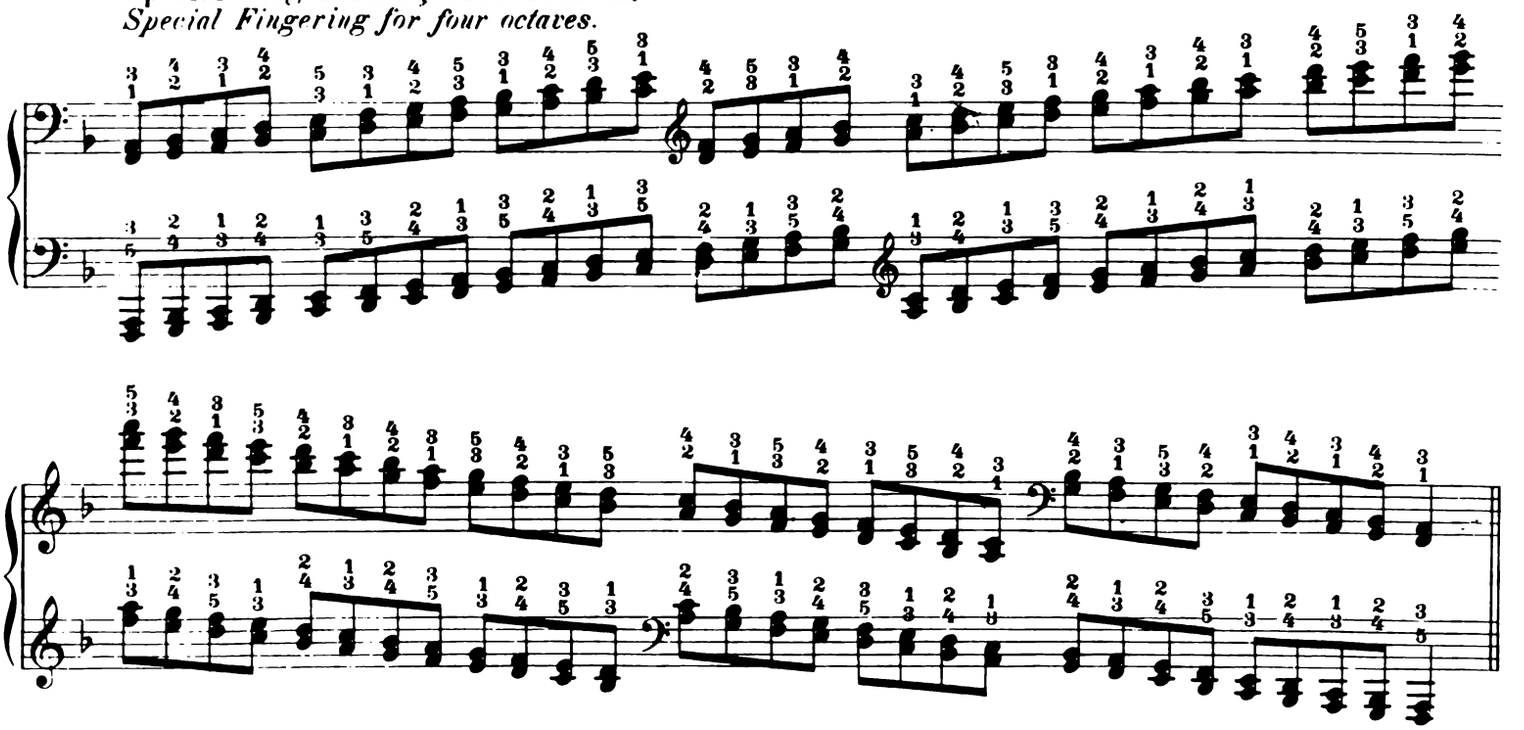
Fa.
F.
F.



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.



Gammes mineures.

A. Gammes mélodiques.

Moll-Tonleitern.

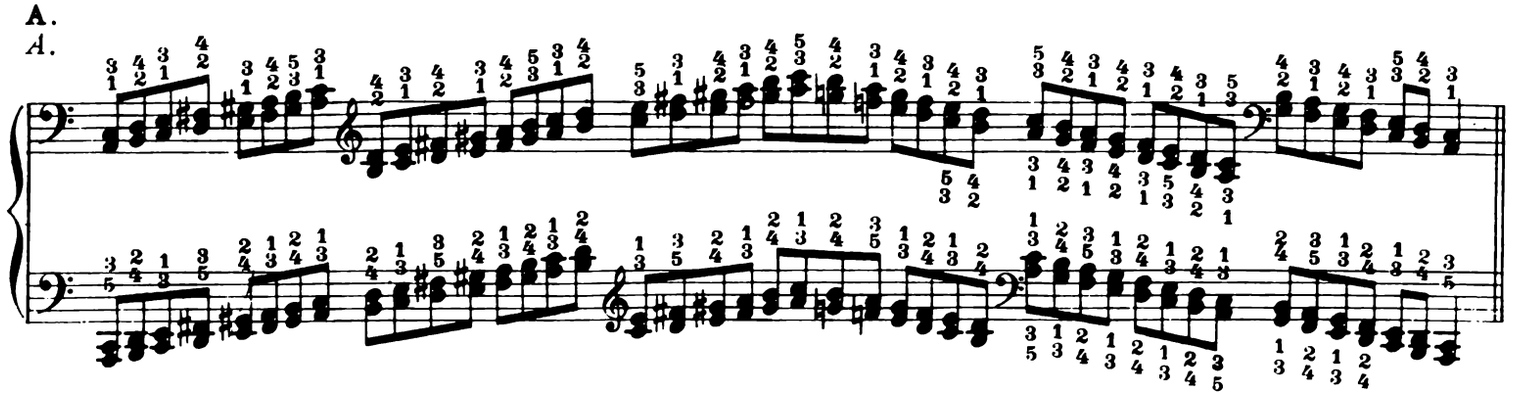
A. Melodische Moll-Tonleitern.

Minor Scales.

A. Melodic minor Scales.

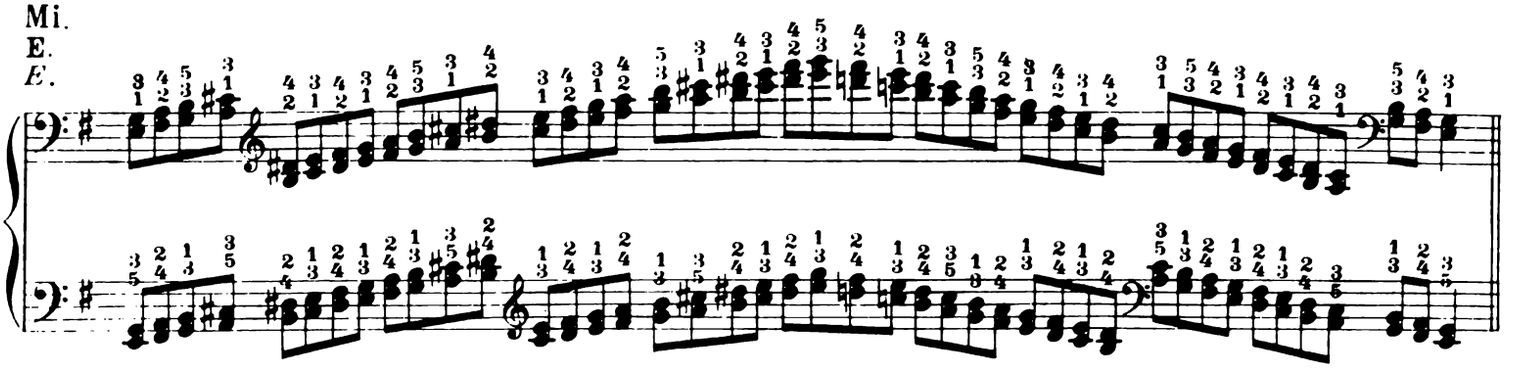
Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ut majeur.
Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei C dur.
For other fingerings of the descending scale, see the fingering of the C major Scale.

La.
A.
A.



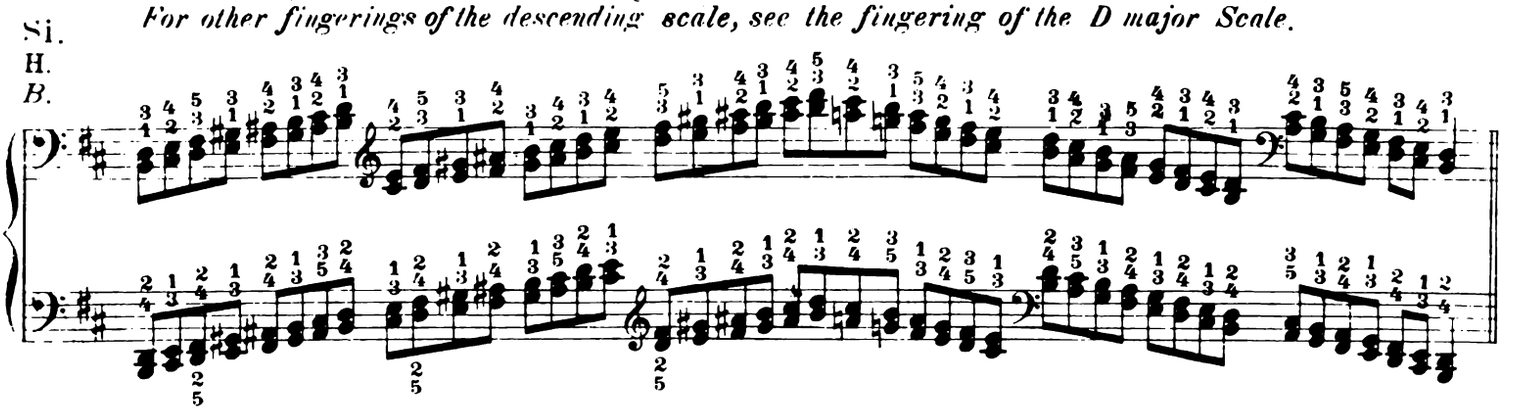
Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Sol majeur.
Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei G dur.
For other fingerings of the descending scale, see the fingering of the G major Scale.

Mi.
E.
E.

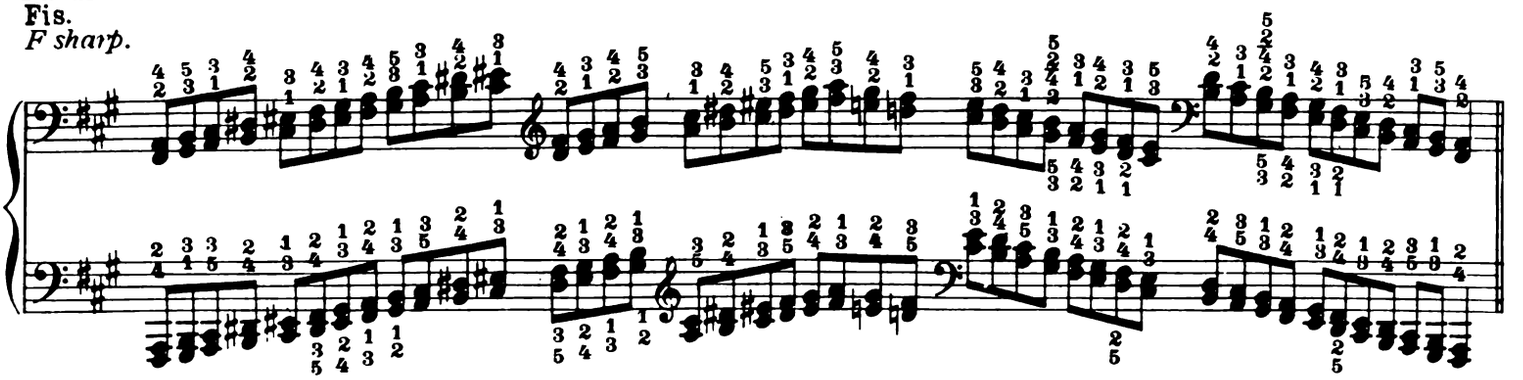


Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ré majeur.
Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei D dur.
For other fingerings of the descending scale, see the fingering of the D major Scale.

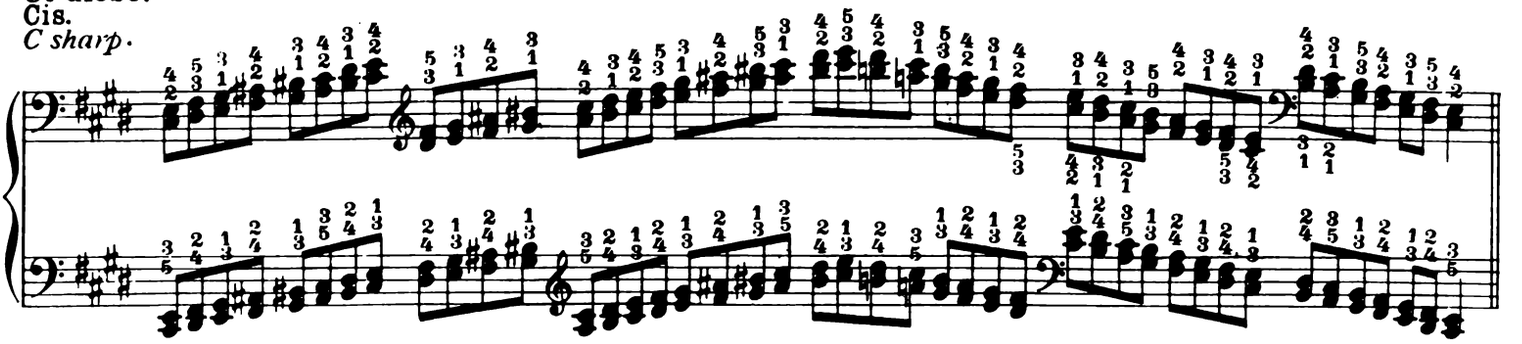
Si.
H.
B.



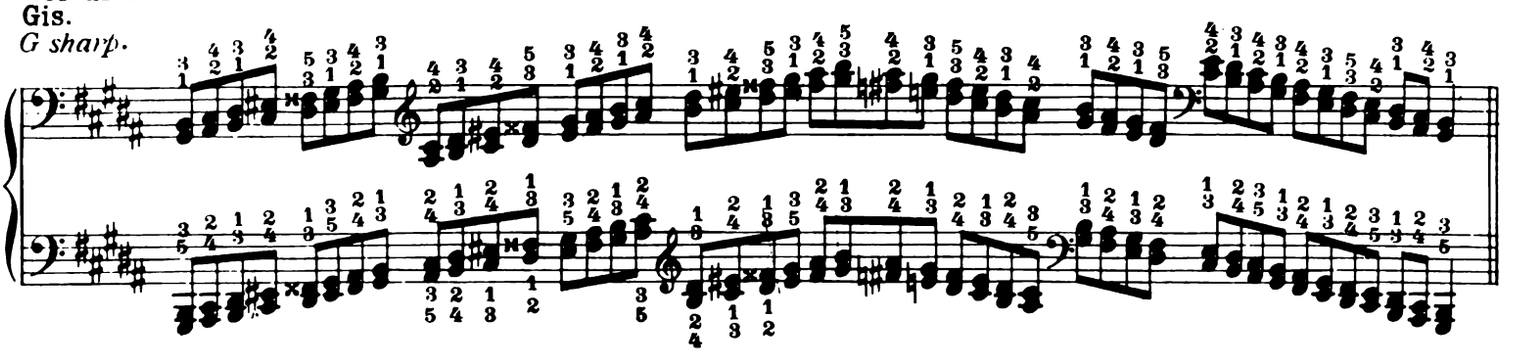
Fa dièse.
Fis.
F sharp.



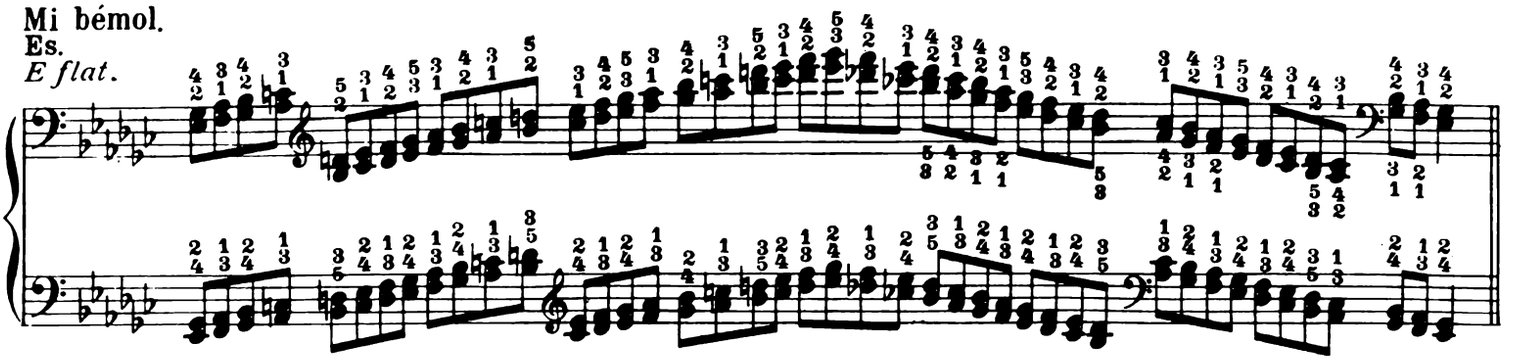
Ut dièse.
Cis.
C sharp.



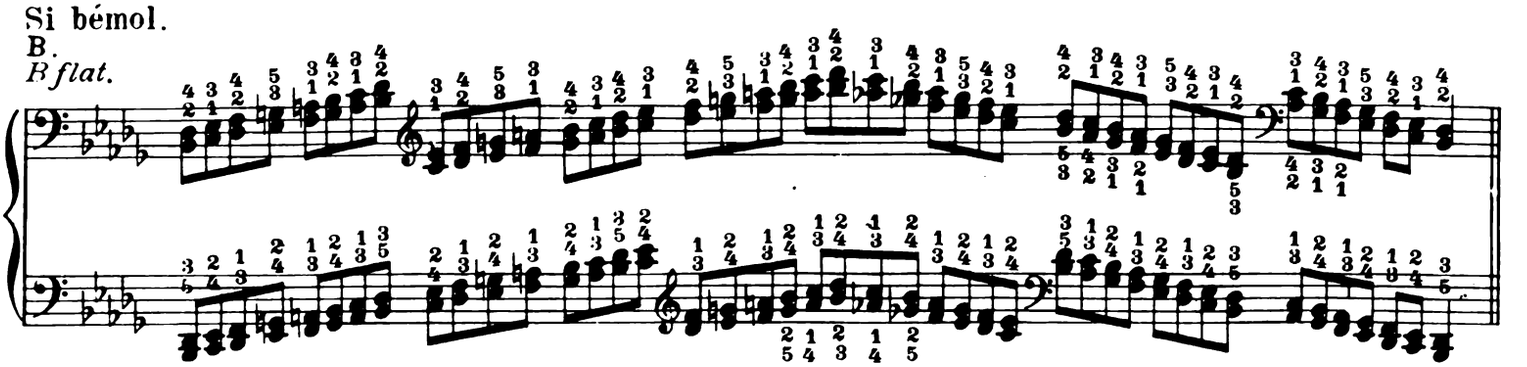
Sol dièse.
Gis.
G sharp.



Mi bémol.
Es.
E flat.



Si bémol.
B.
B flat.



Fa.
F.
F.

Ut.
C.
C.

Doigté général. *)
Allgemeiner Fingersatz? *)
General Fingering. *)

Sol.
G.
G.

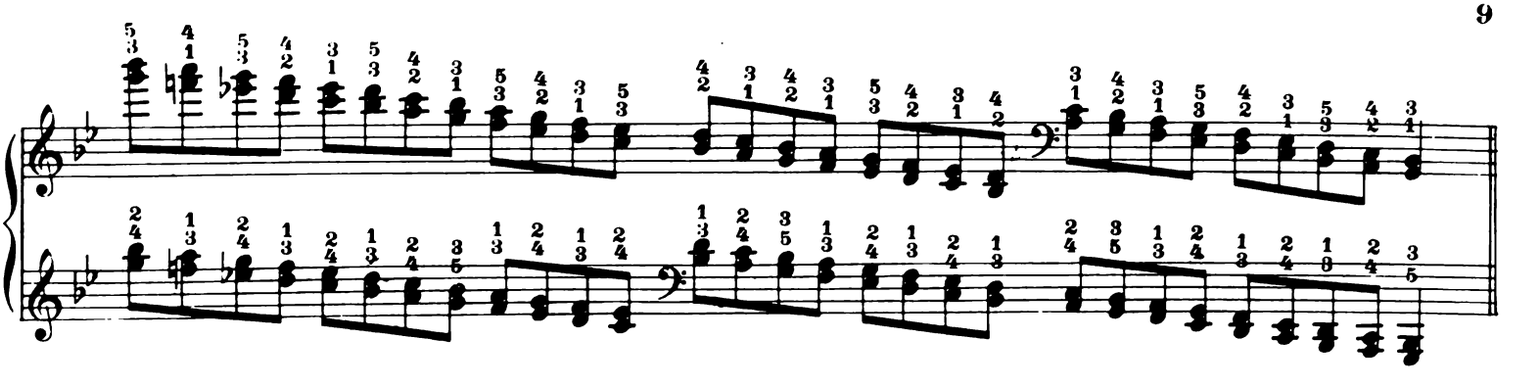
Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

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

*) 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 $\frac{3}{5}$, à moins quon ne veuille prendre un doigté qui rend toute la gamme descendante beaucoup plus difficile.

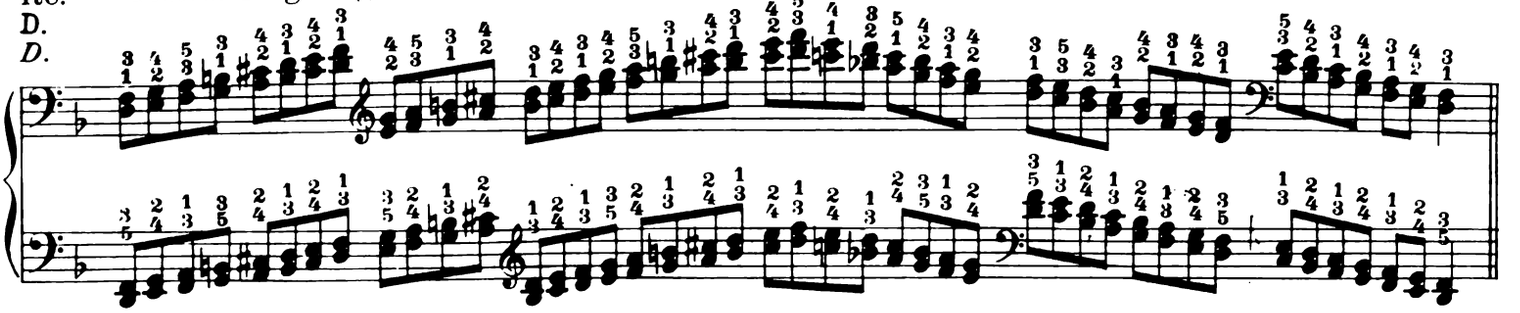
*) Der Fingersatz der ersten vier Terzen in der linken Hand mag zuerst unlogisch erscheinen. Er ergiebt sich aus der Nothwendigkeit, die Tonleiter mit $\frac{3}{5}$ zu schliessen, falls man nicht einen Fingersatz nehmen will, der die ganze absteigende Tonleiter viel schwieriger macht.

*) *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* $\frac{3}{5}$, *unless one should prefer a fingering which would render the whole descending scale much more difficult.*

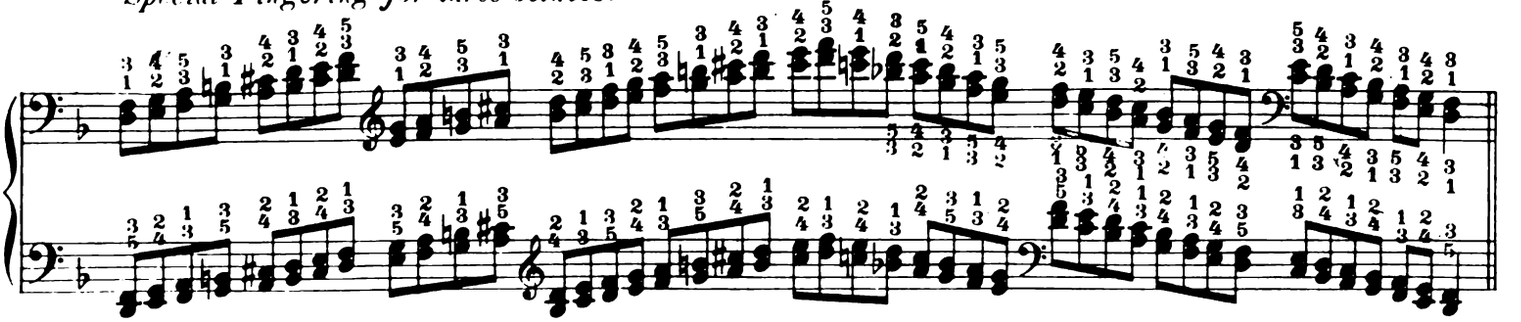


Doigté général.
Allgemeiner Fingersatz.
General Fingering.

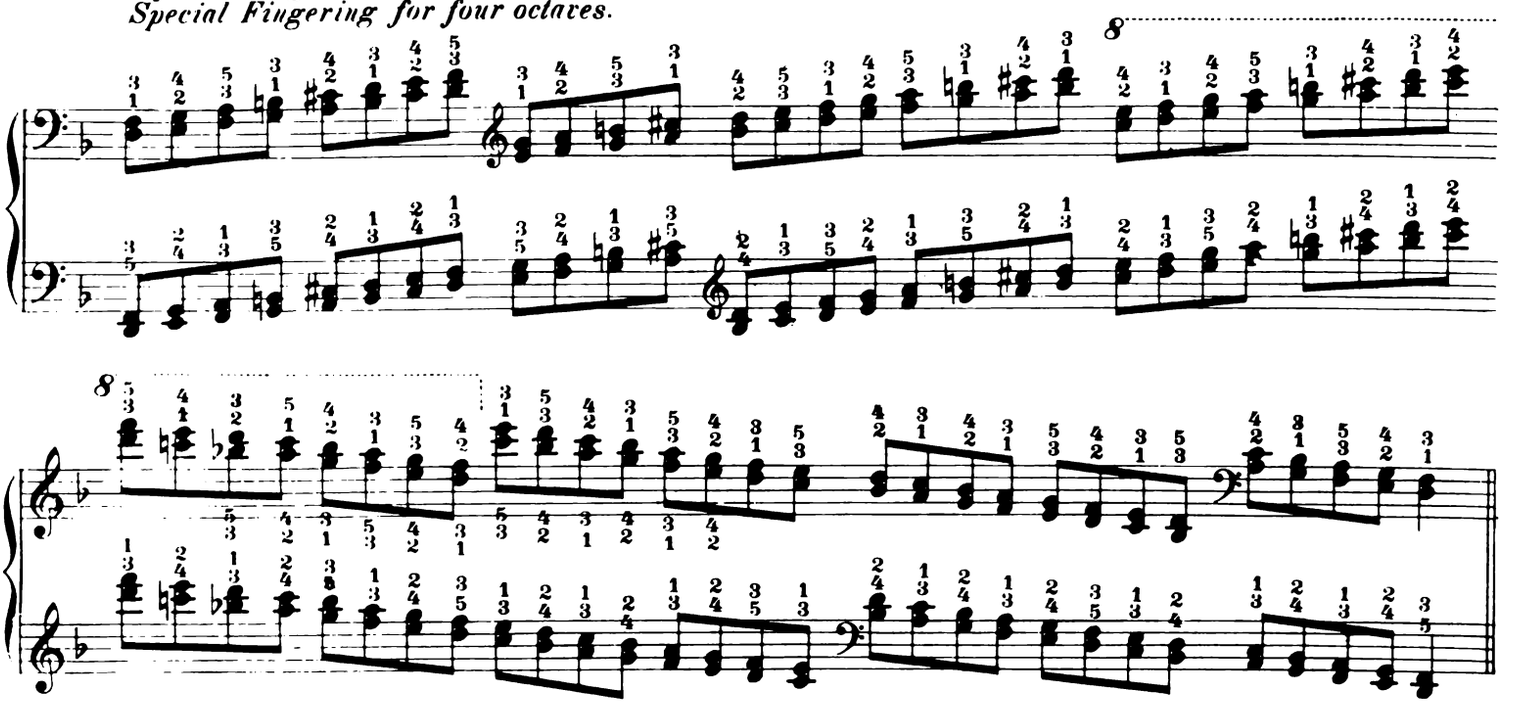
Ré.
D.
D.



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.

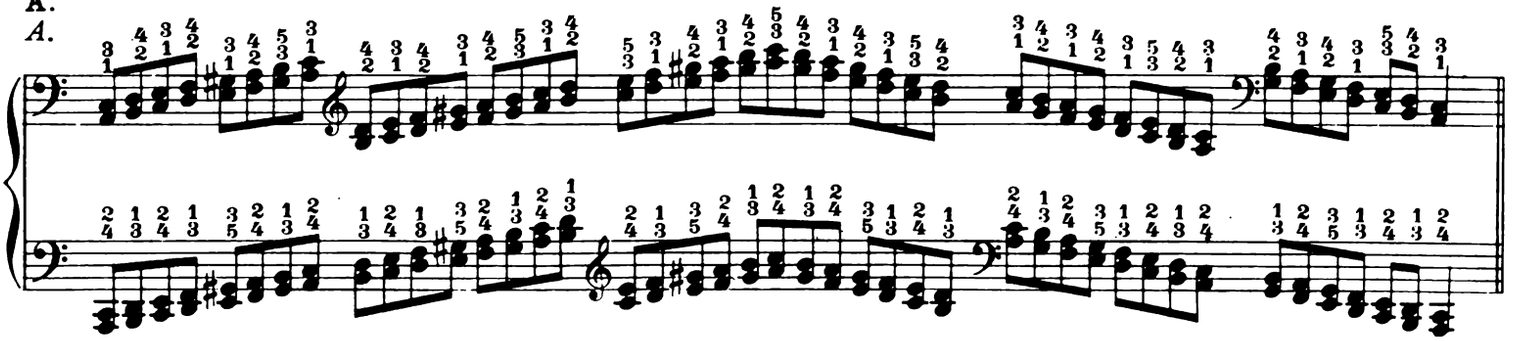


B. Gammes harmoniques.

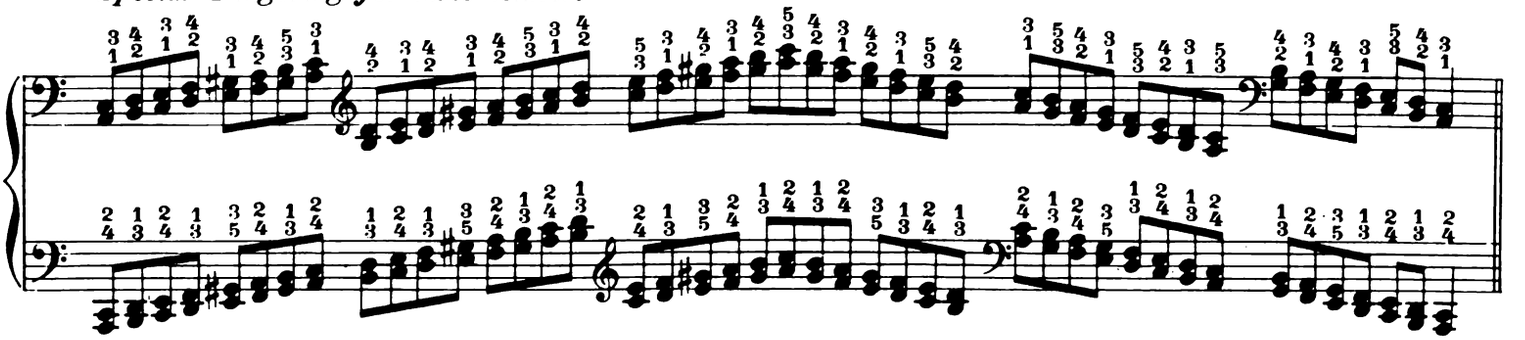
B. Harmonische Moll-Tonleitern. B. Harmonic minor Scales.

Doigté général.
Allgemeiner Fingersatz.
General Fingering.

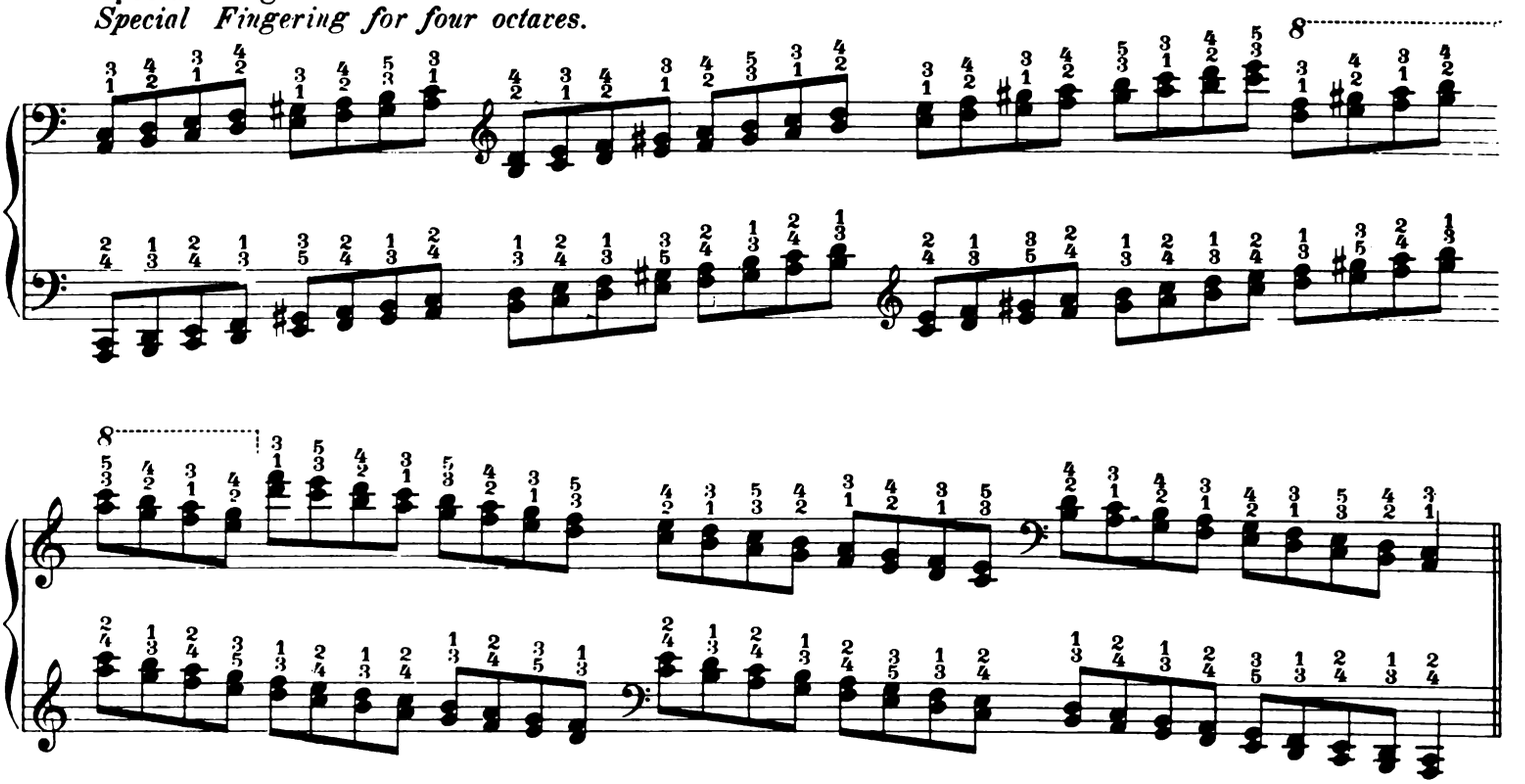
La.
A.
A.



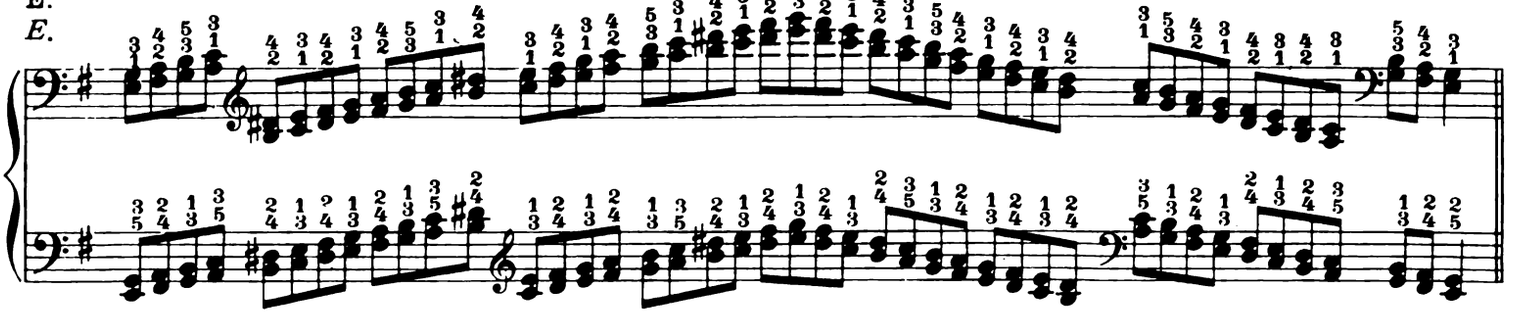
Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.



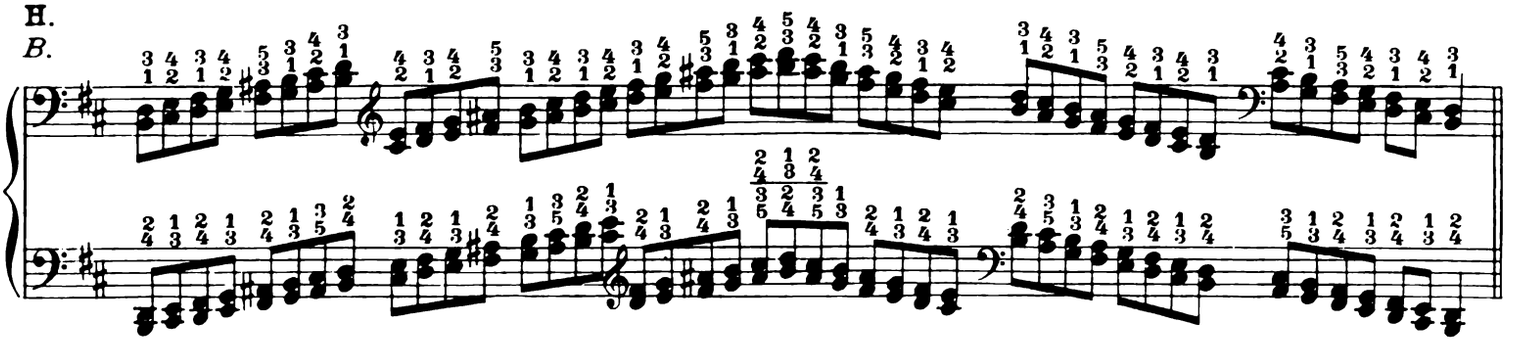
Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.



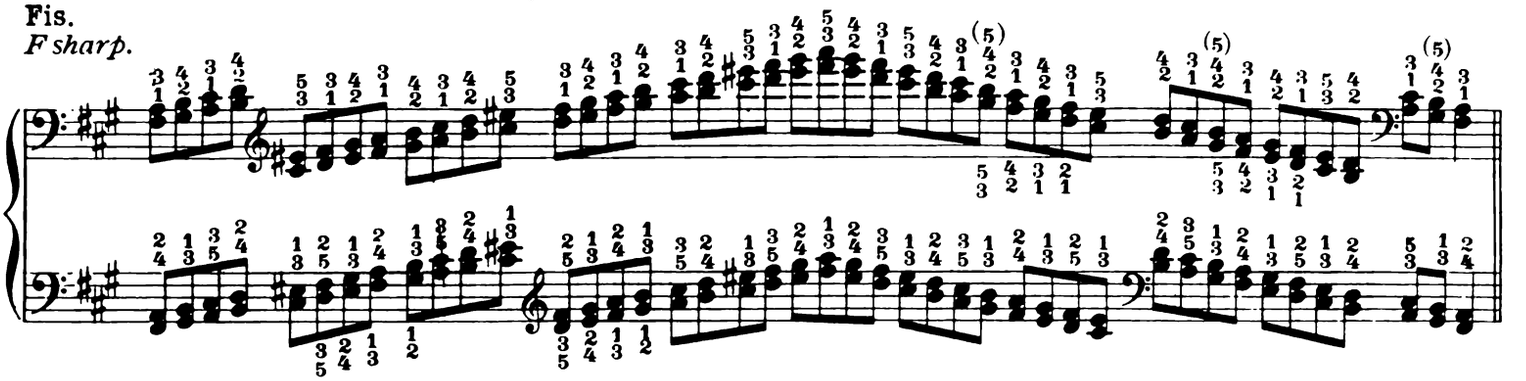
Mi.
E.
E.



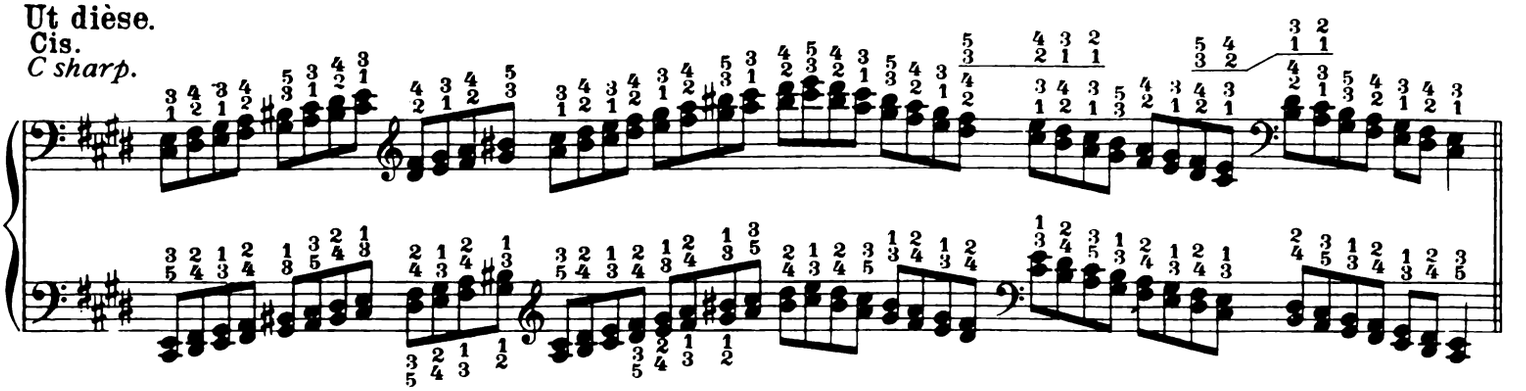
Si.
H.
B.



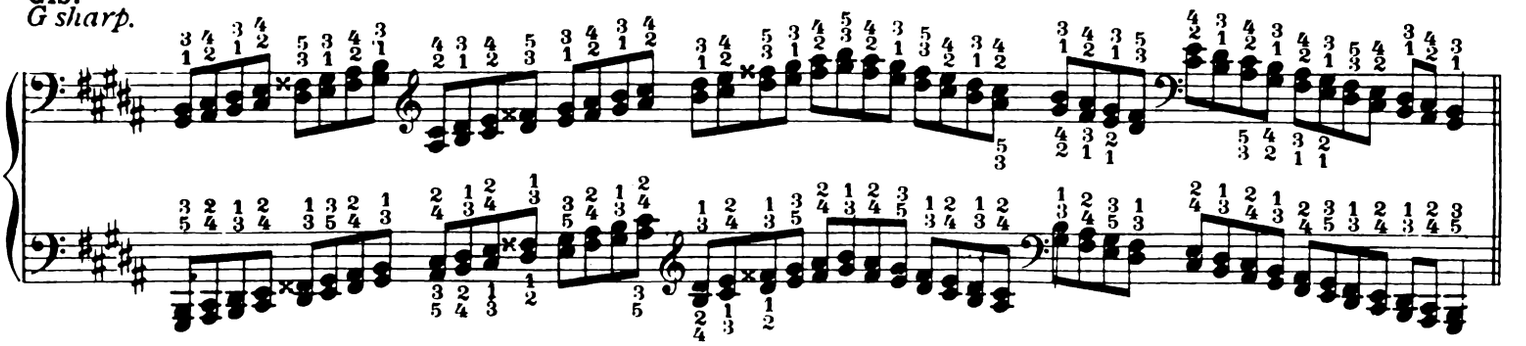
Fa dièse.
Fis.
F sharp.



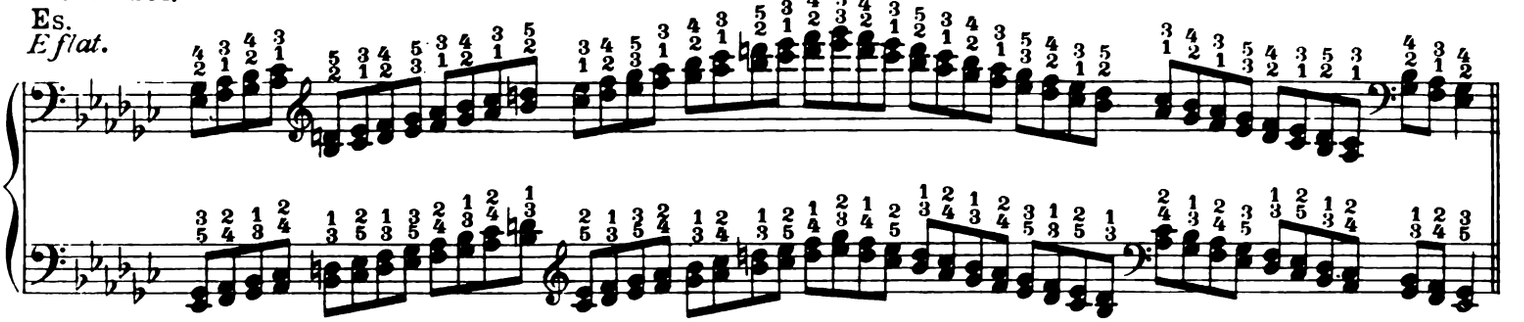
Ut dièse.
Cis.
C sharp.



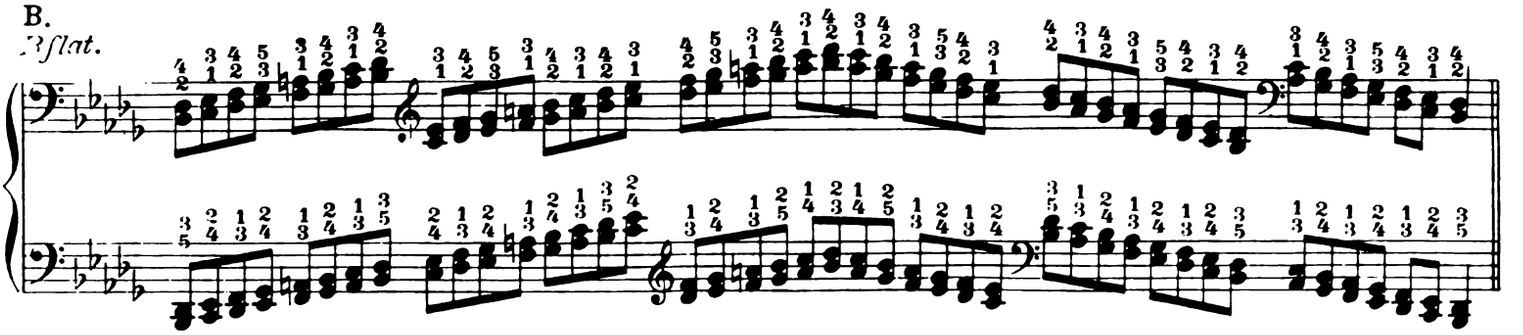
Sol dièse.
Gis.
G sharp.



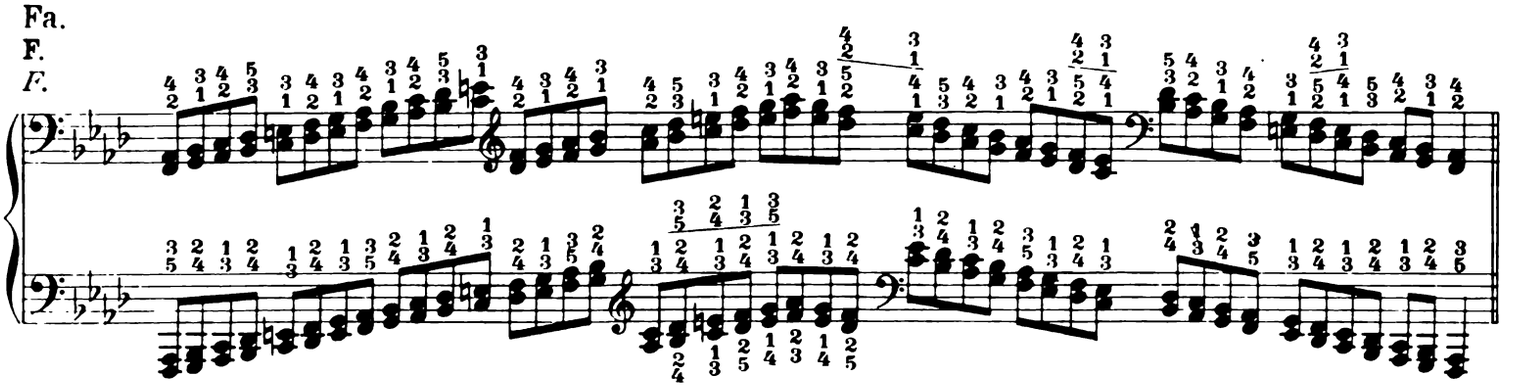
Mi bémol.
Es.
E flat.



Si bémol.
B.
B flat.



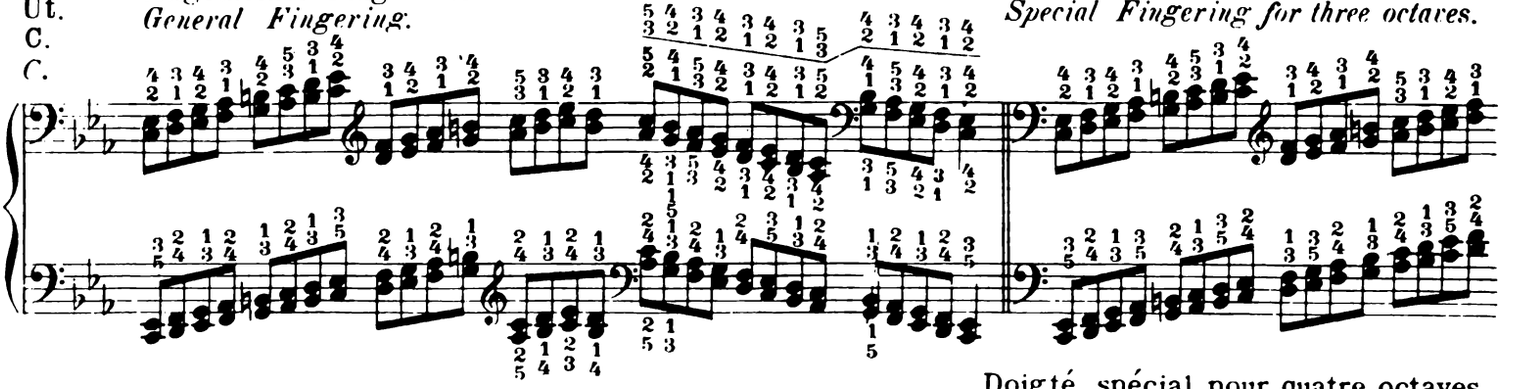
Fa.
F.
F.



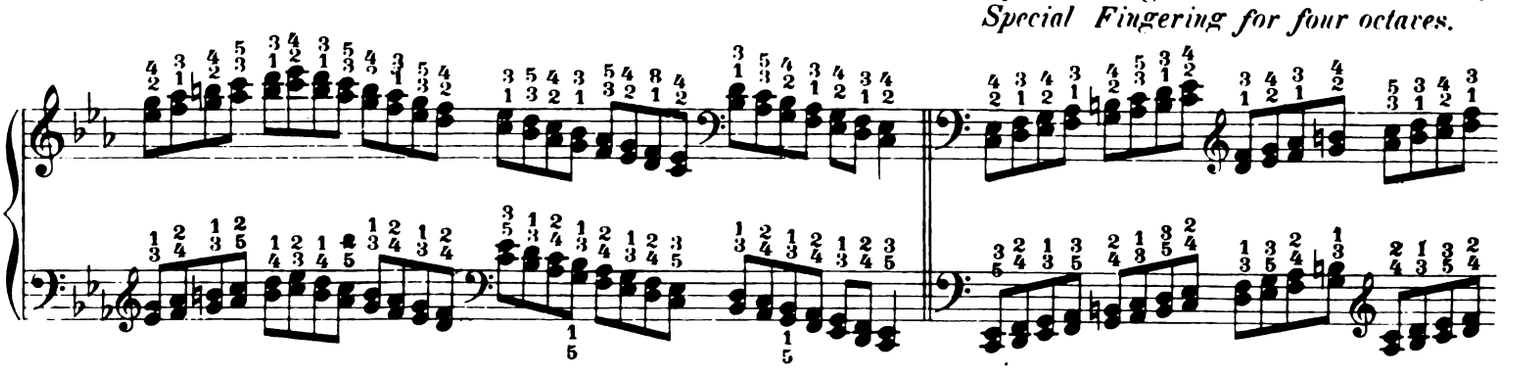
Doigté général.
Allgemeiner Fingersatz.
General Fingering.

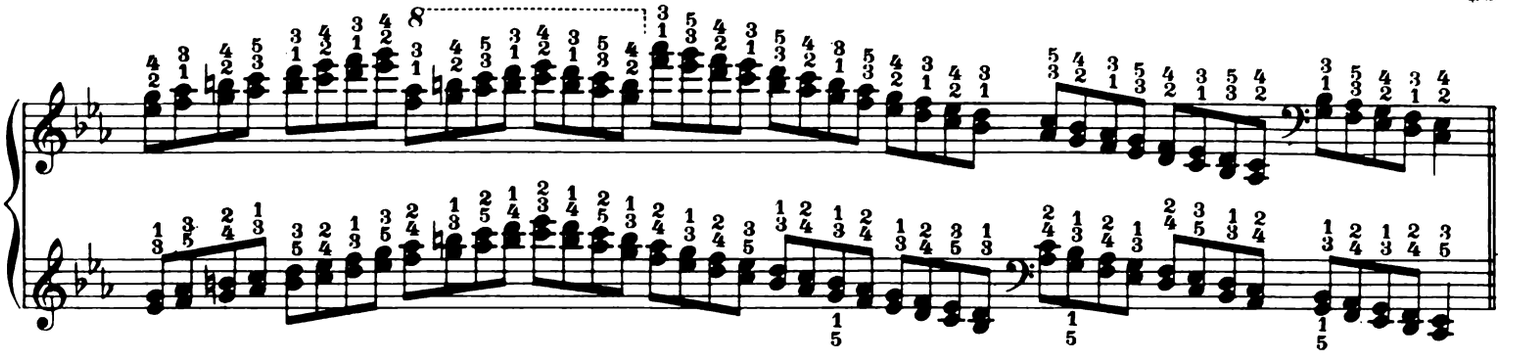
Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Ut.
C.
C.



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

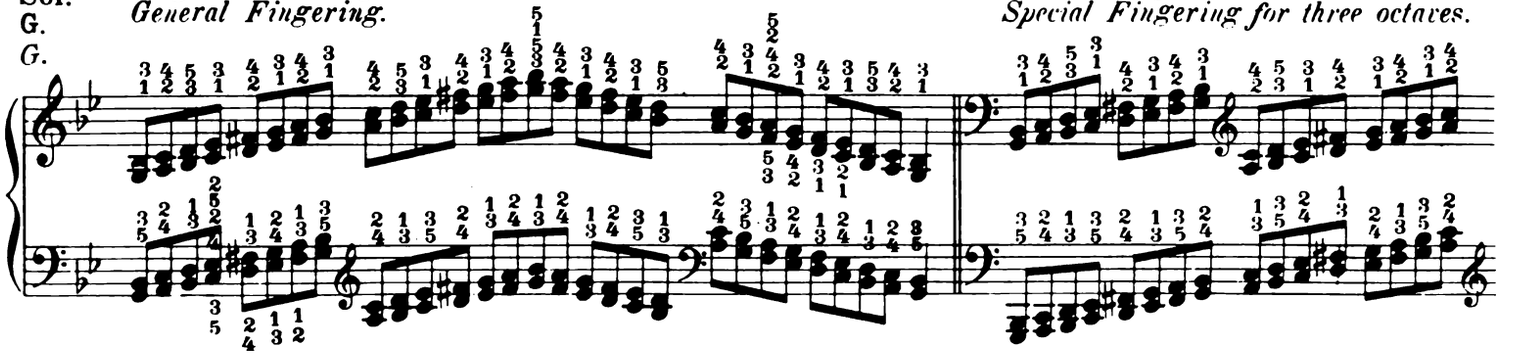




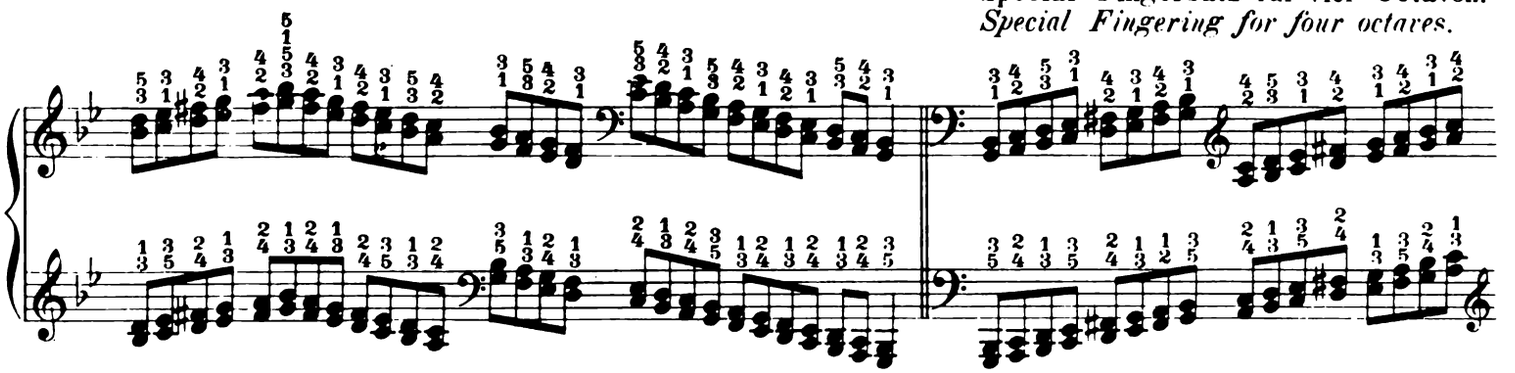
Doigté général.
Allgemeiner Fingersatz.
General Fingering.

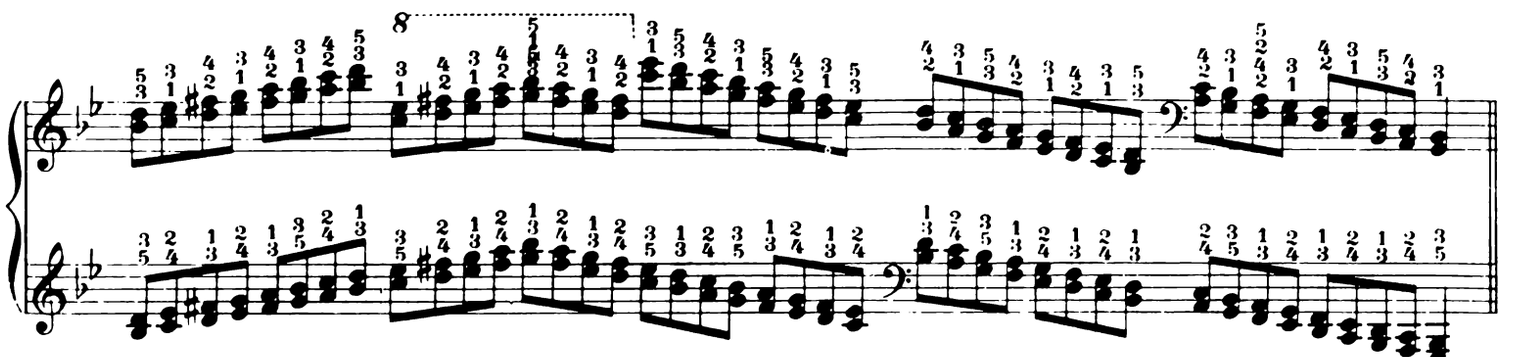
Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Sol.
G.
G.

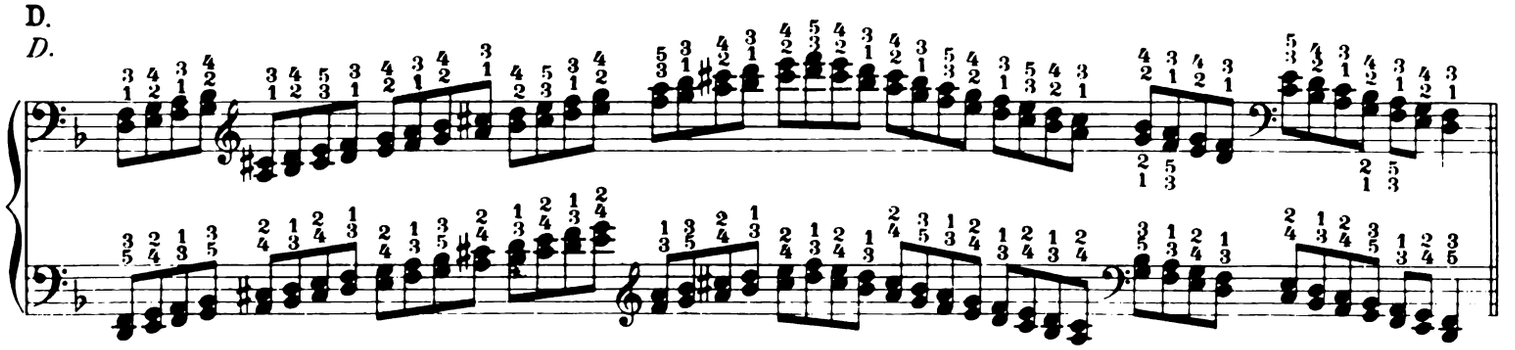


Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.





Ré.
D.
D.



Transscendente Fingersätze. — Doigtés transcendants. — *Transcendental Fingering.*

Die vorstehenden Fingersätze für Terzen-Tonleitern können sämmtlich 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 Quartensprung 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 „transscendent" 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 aneignen 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 „transscendenten 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.*

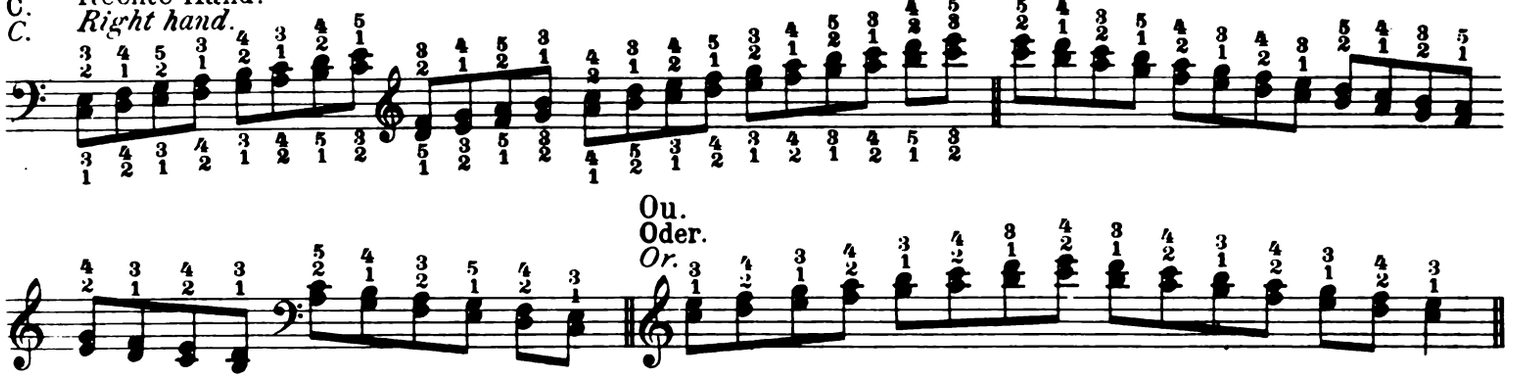
It is advisable to begin with the major scales, and at first to study only the ascending scale in the right hand and the descending one in the left.

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

Gammes majeures.

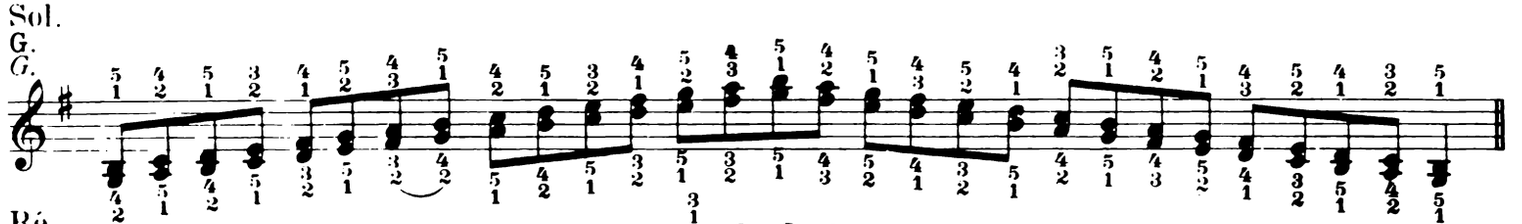
Dur-Tonleitern. Major Scales.

Ut. Main droite.
C. Rechte Hand.
C. Right hand.

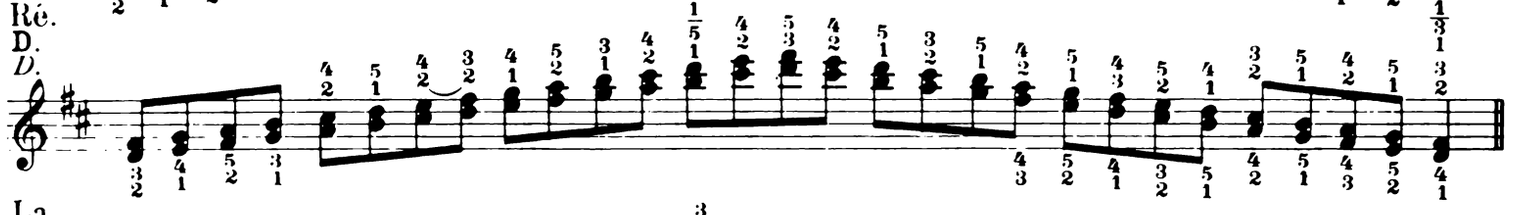


Ou.
Oder.
Or.

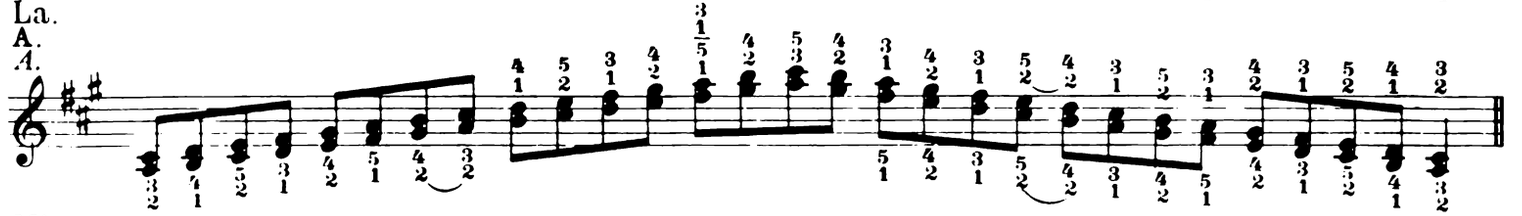
Sol.
G.
G.



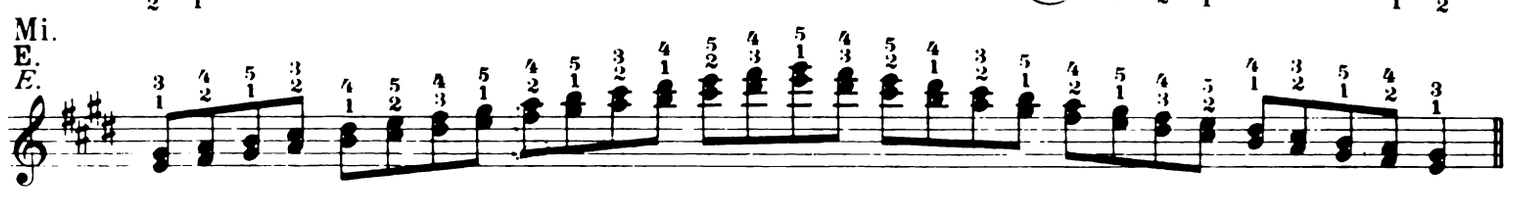
Ré.
D.
D.



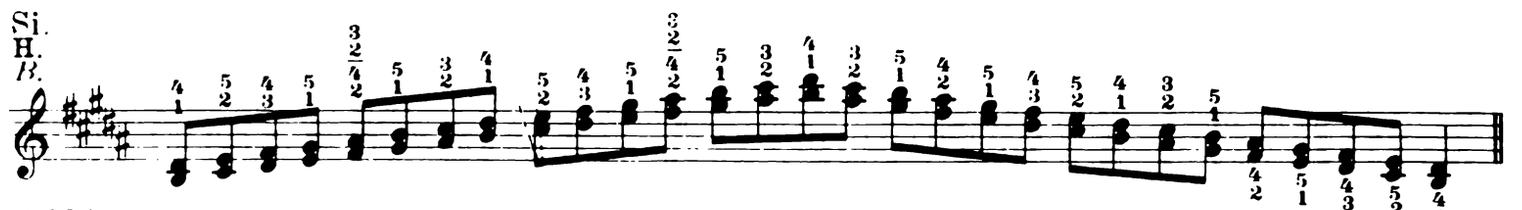
La.
A.
A.



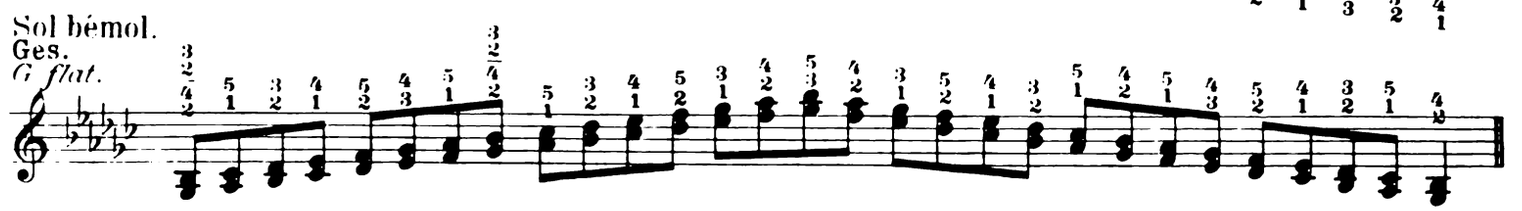
Mi.
E.
E.



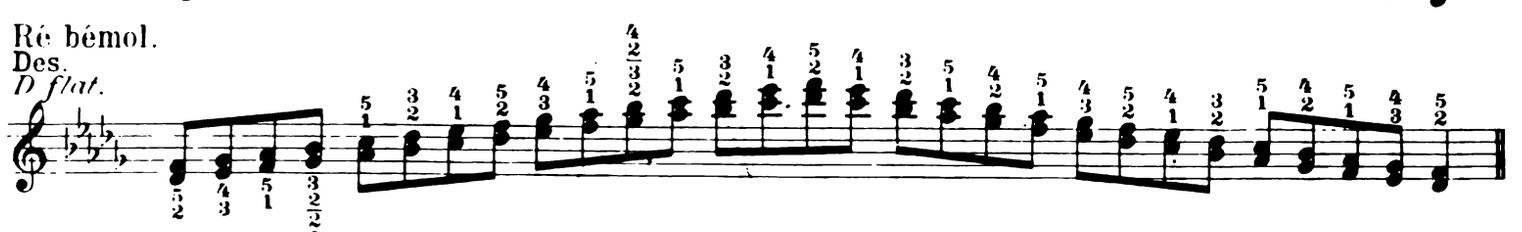
Si.
H.
B.



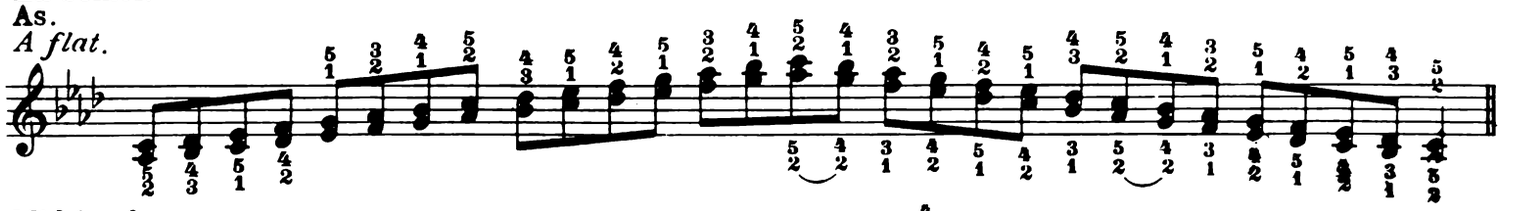
Sol bémol.
Ges.
G flat.



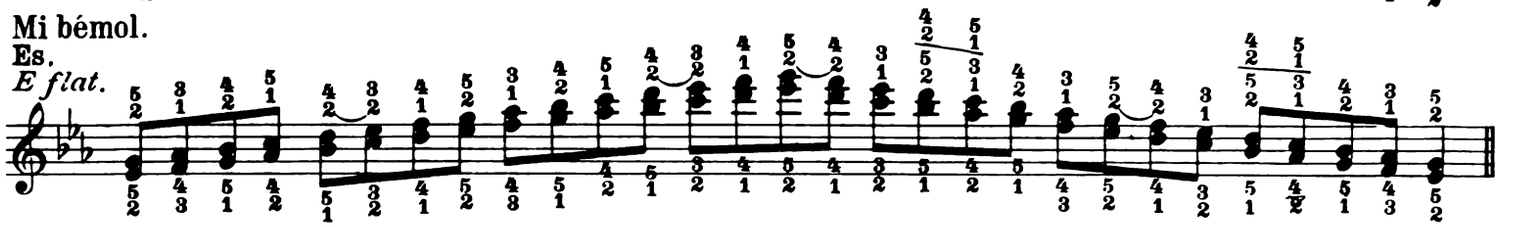
Ré bémol.
Des.
D flat.



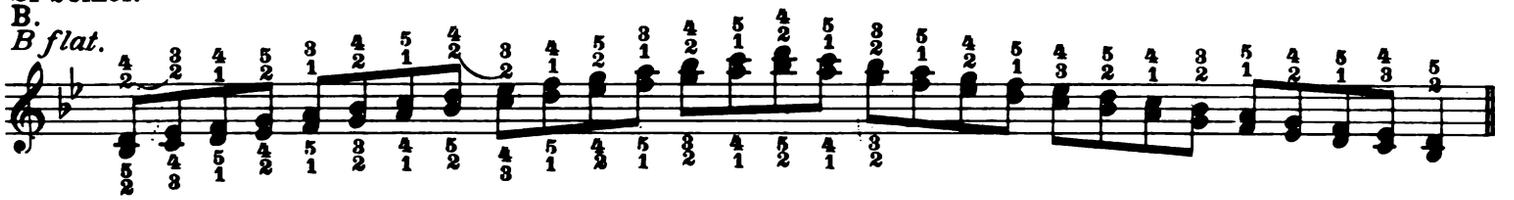
La bémol.
As.
A flat.



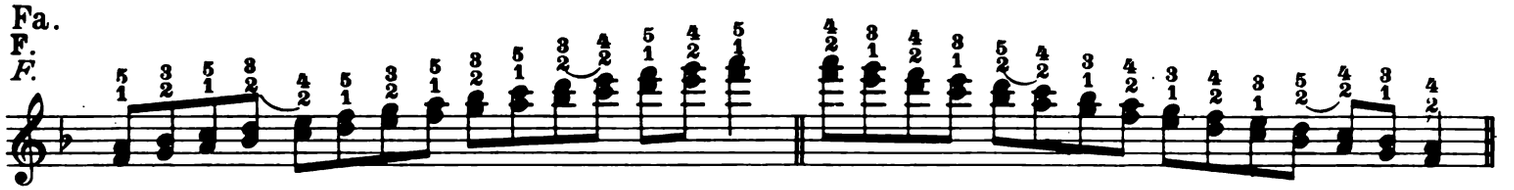
Mi bémol.
Es.
E flat.



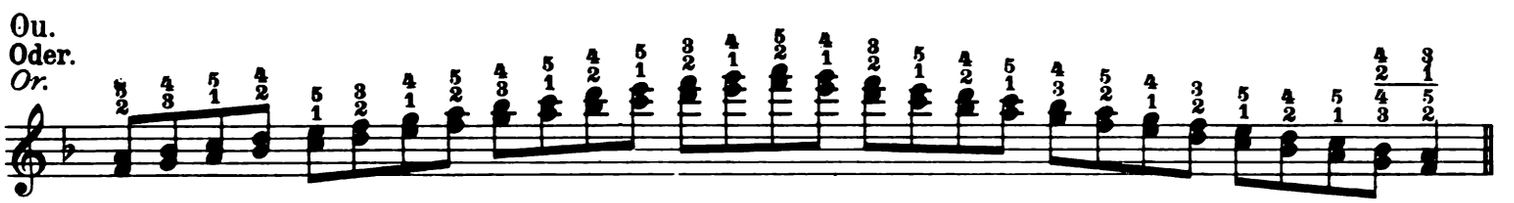
Si bémol.
B.
B flat.



Fa.
F.
F.

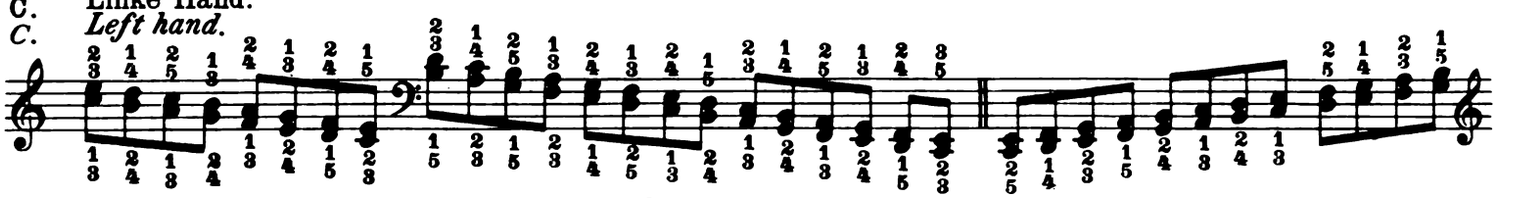


Ou.
Oder.
Or.

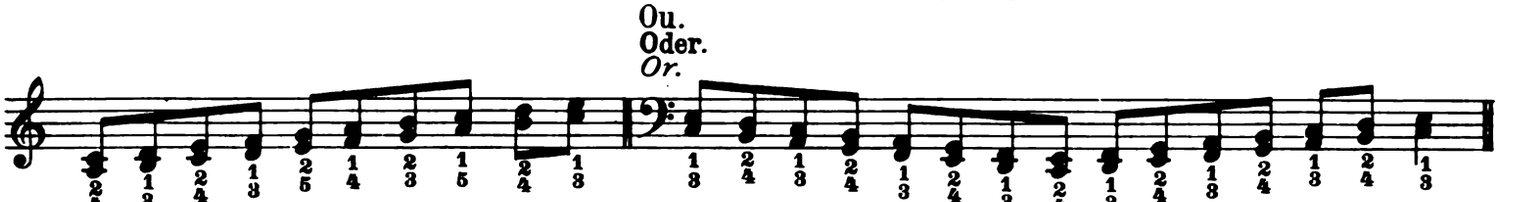


Ut.
C.
C.

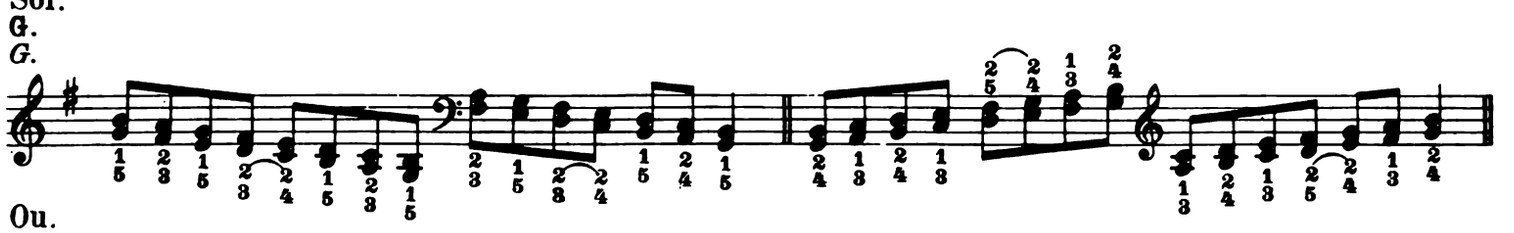
Main gauche.
Linke Hand.
Left hand.



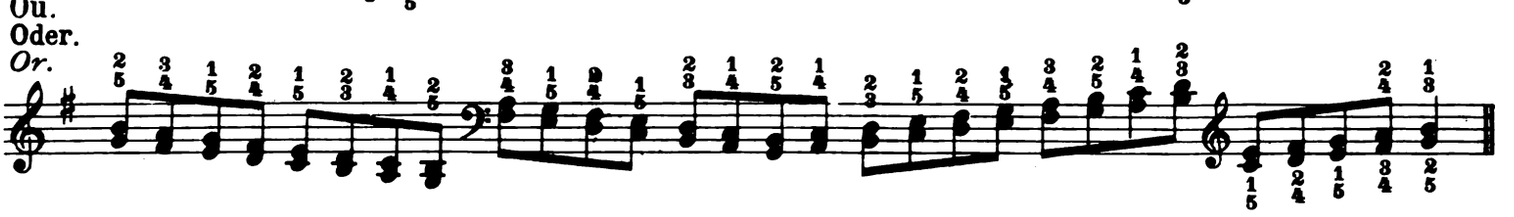
Ou.
Oder.
Or.



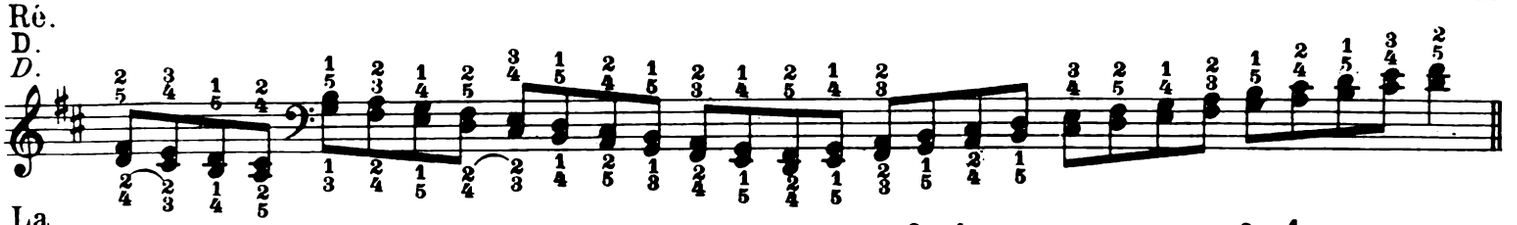
Sol.
G.
G.



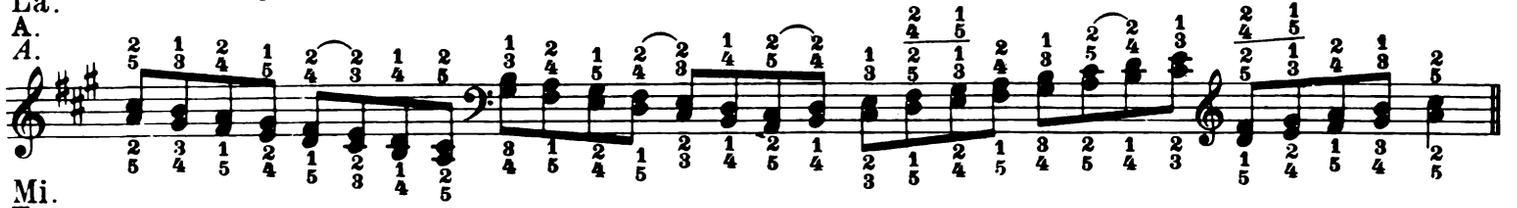
Ou.
Oder.
Or.



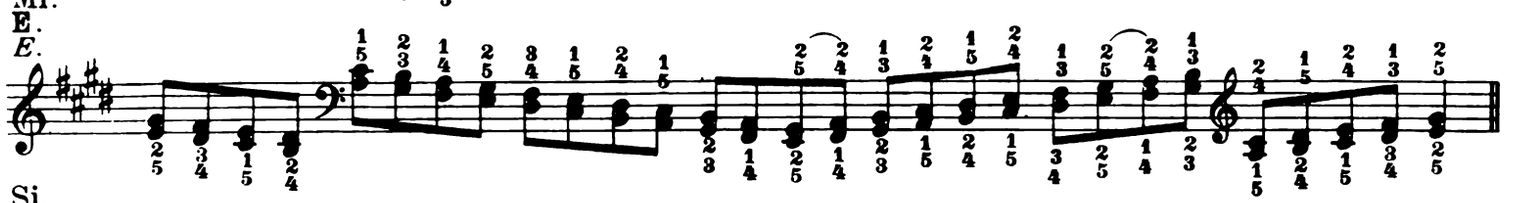
Ré.
D.
D.



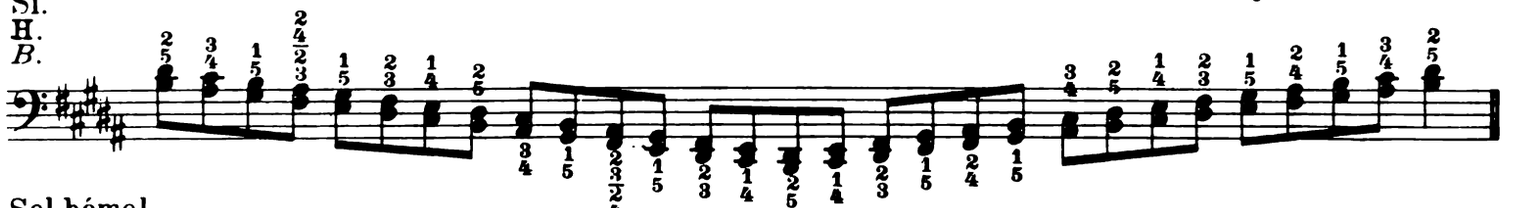
La.
A.
A.



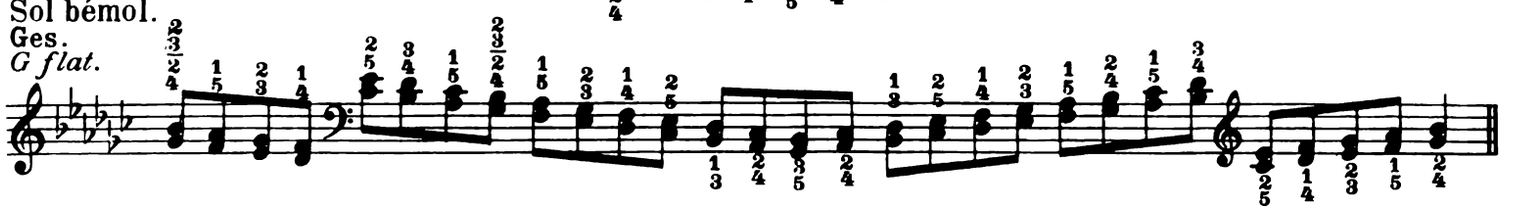
Mi.
E.
E.



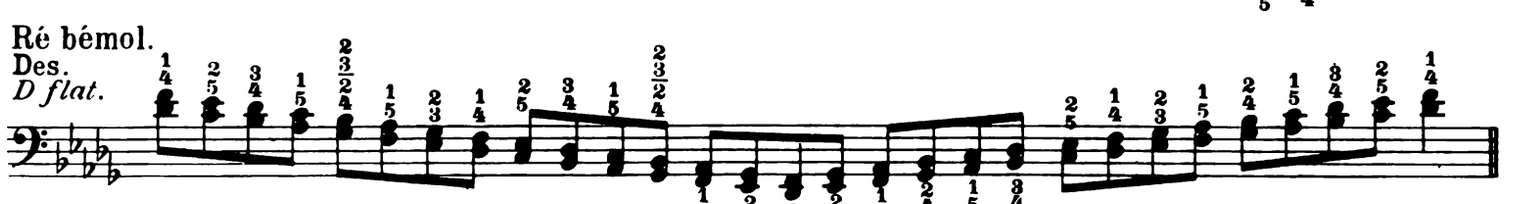
Si.
H.
B.



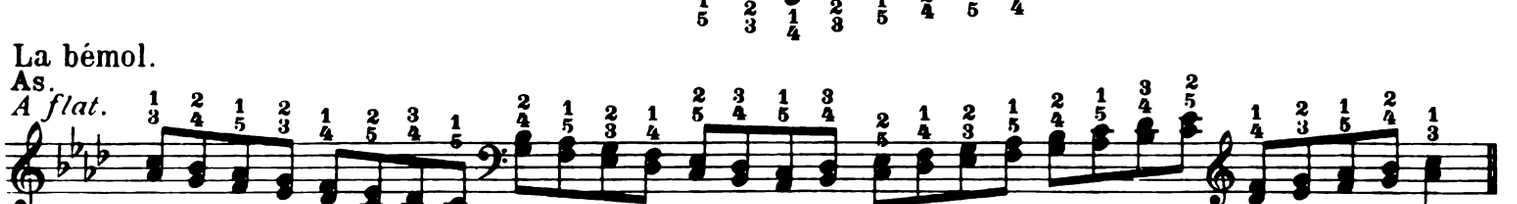
Sol bémol.
Ges.
G flat.



Ré bémol.
Des.
D flat.

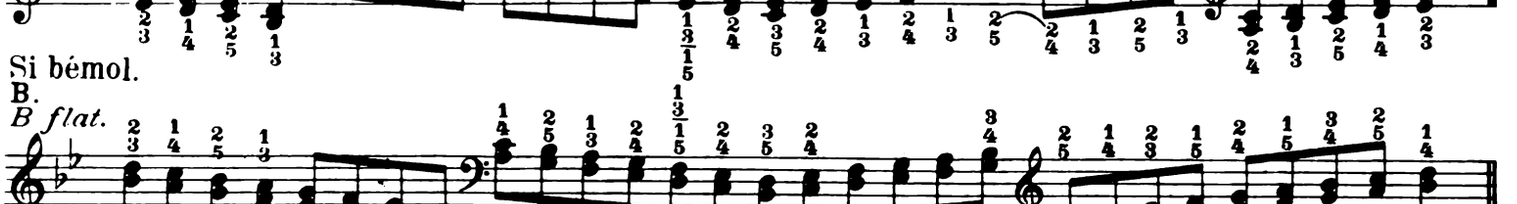


La bémol.
As.
A flat.

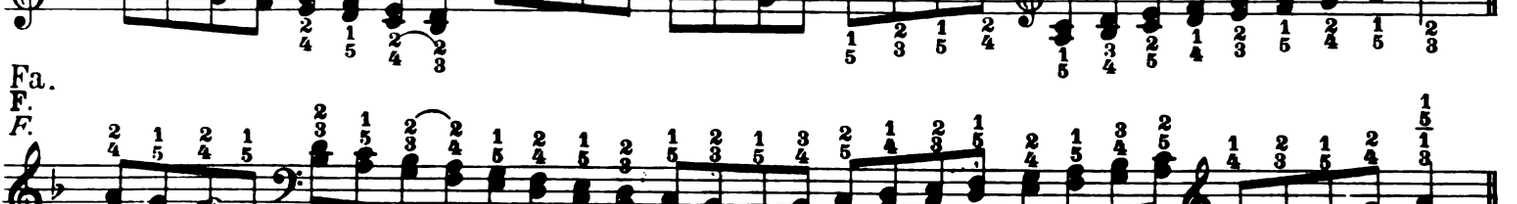


Mi bémol.
Es.
E flat.

Si bémol.
B.
B flat.



Fa.
F.
F.



Gammes mineures.

A. Gammes mélodiques.

Moll-Tonleitern.

A. Melodische Moll-Tonleitern.

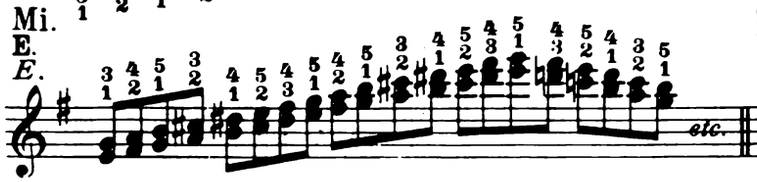
Minor Scales.

A. Melodic minor Scales.

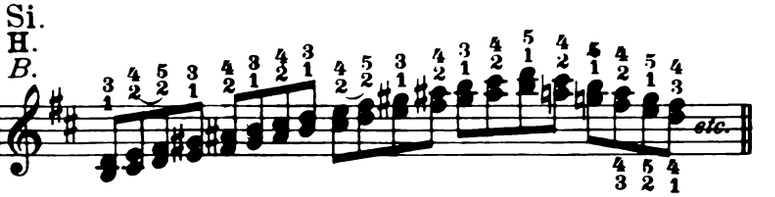
La. Main droite.
A. Rechte Hand.
A. Right hand.

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

Mi.
E.
E.

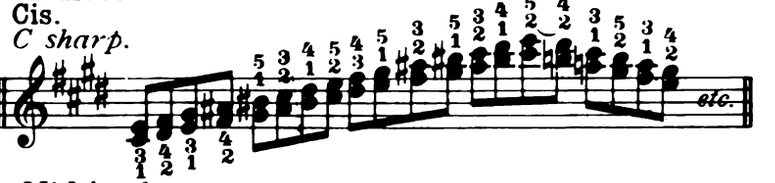


Si.
H.
B.

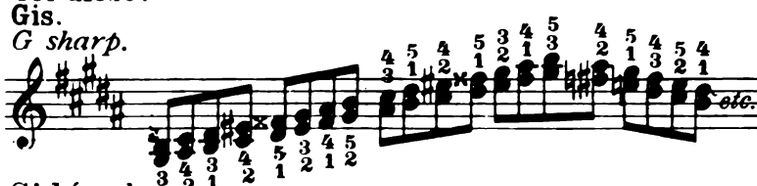


Fa dièse.
Fis.
F sharp.

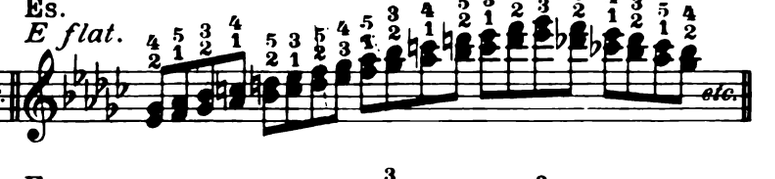
Ut dièse.
Cis.
C sharp.



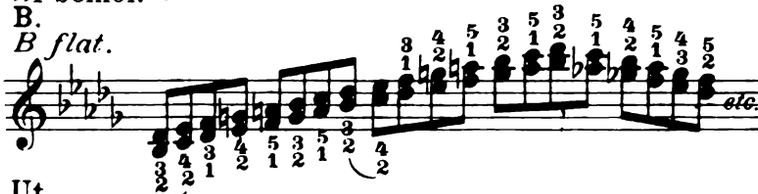
Sol dièse.
Gis.
G sharp.



Mi bémol.
Es.
E flat.

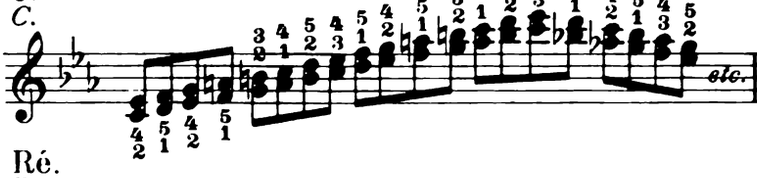


Si bémol.
B.
B flat.

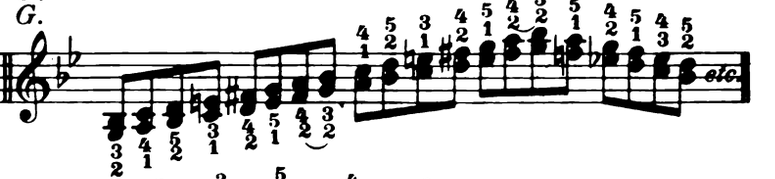


Fa.
F.
F.

Ut.
C.
C.

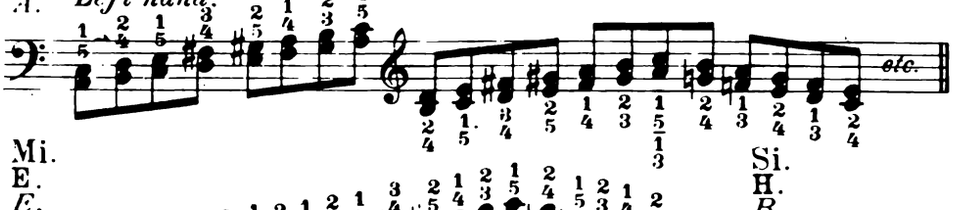


Sol.
G.
G.



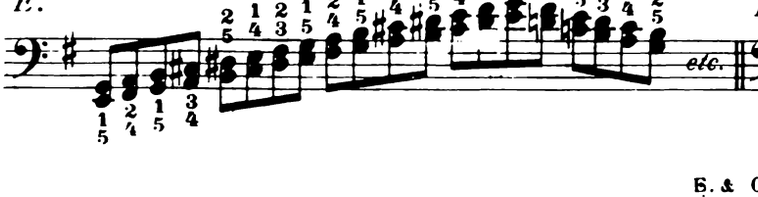
Ré.
D.
D.

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

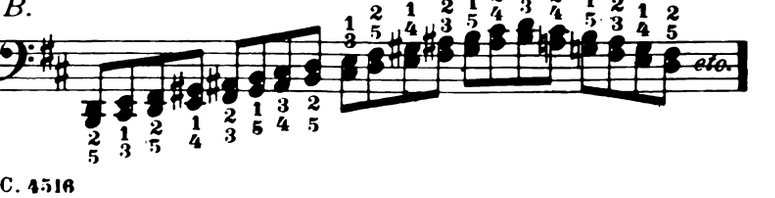


continuer dans le ton relatif.
wie in der verwandten Dur-Tonart.
etc. as in the relative major key.

Mi.
E.
E.



Si.
H.
B.



Fa dièse.
Fis.
F sharp.

Ut dièse.
Cis.
C sharp.

Sol dièse.
Gis.
G sharp.

Mi bémol.
Es.
E flat.

Si bémol.
B.
B flat.

Fa.
F.
F.

Ut.
C.
C.

Sol.
G.
G.

Re.
D.
D.

B. Gammes harmoniques.

B. Harmonische Moll-Tonleitern.

B. Harmonic minor Scales.

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

Mi.
E.
E.

Si.
H.
B.

Fa dièse.
Fis.
F sharp.

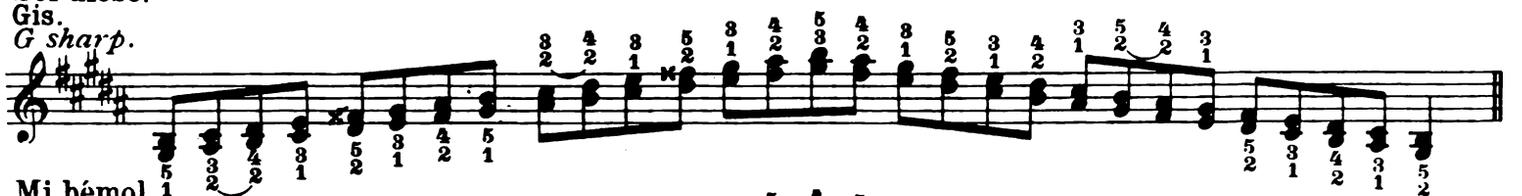
*) For the fingering given under the notes, it is advisable first to study these three thirds separately.

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

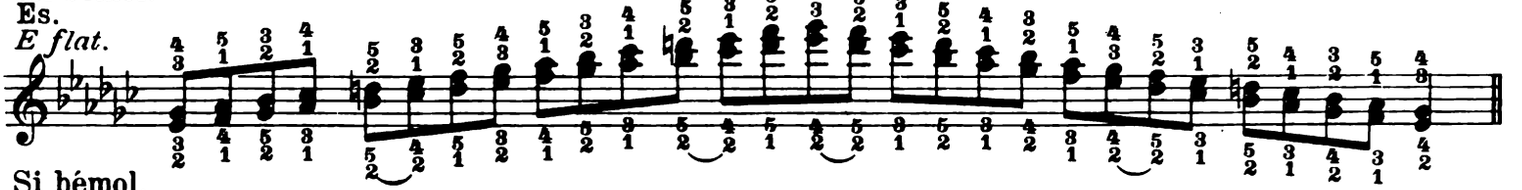
*) *Pour les doigtés au dessous des notes il sera utile d'étudier d'abord ces trois tierces séparément.*

Ut dièse.
Cis.
C sharp.

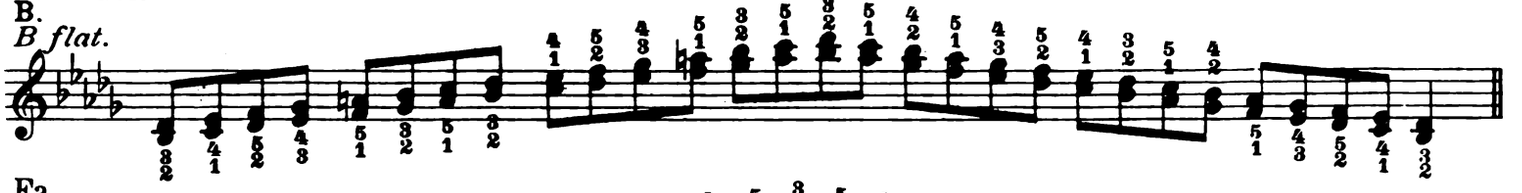
Sol dièse.
Gis.
G sharp.



Mi bémol.
Es.
E flat.

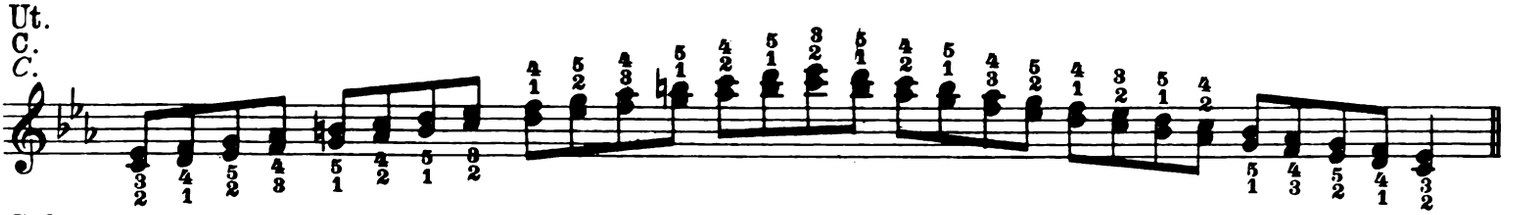


Si bémol.
B.
B flat.

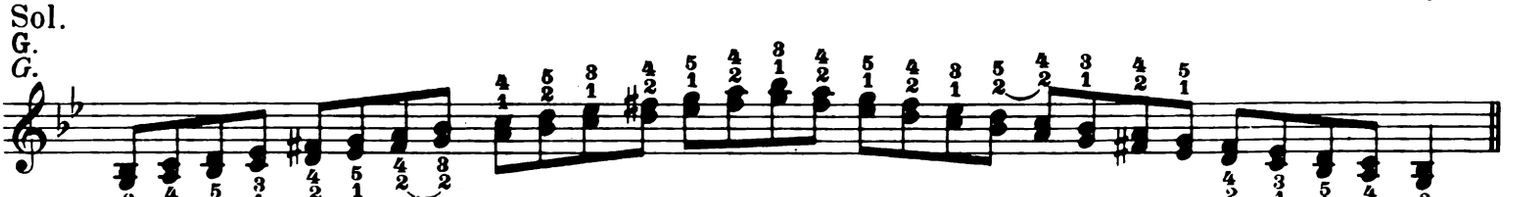


Fa.
F.
F.

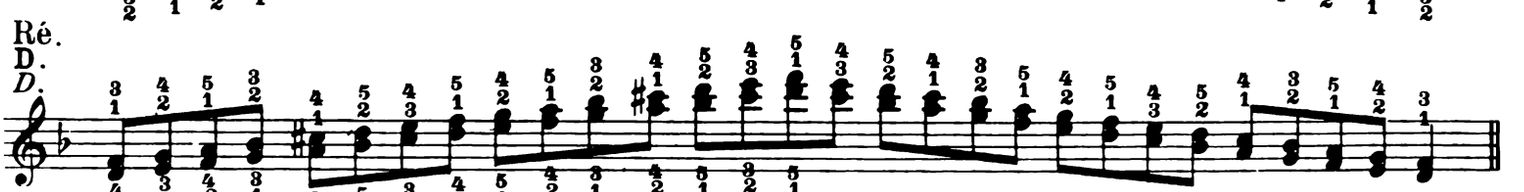
Ut.
C.
C.



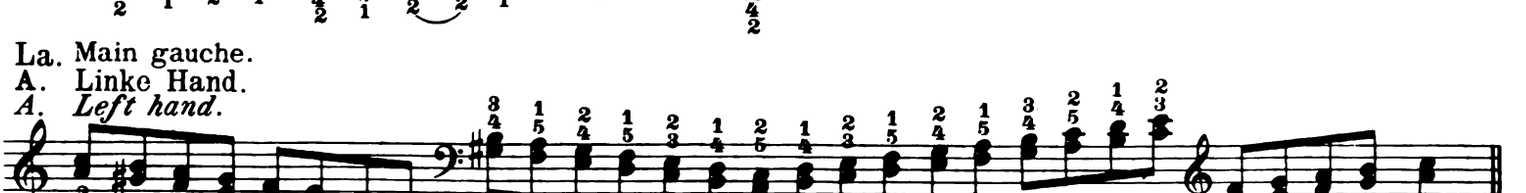
Sol.
G.
G.



Ré.
D.
D.

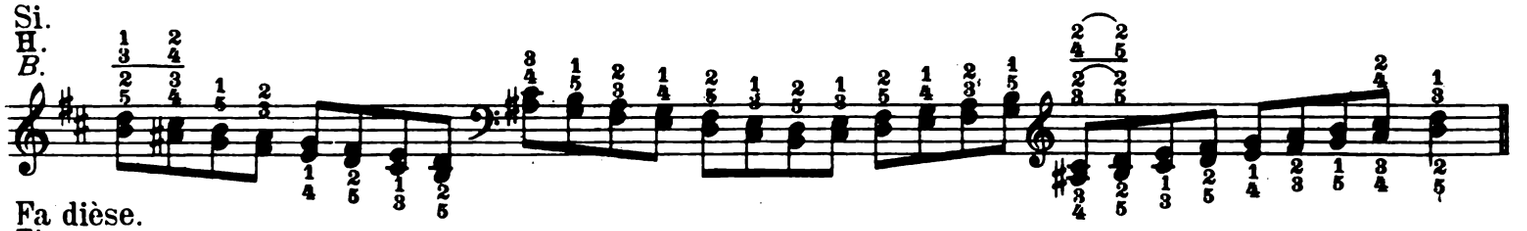


La. Main gauche.
A. Linke Hand.
A. Left hand.

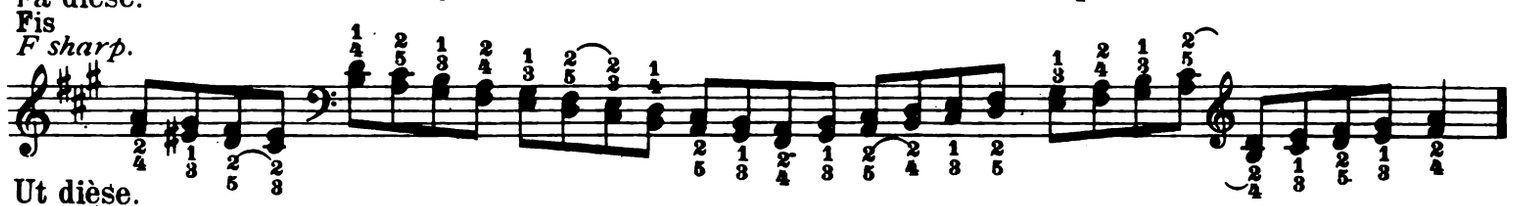


Mi.
E.
E.

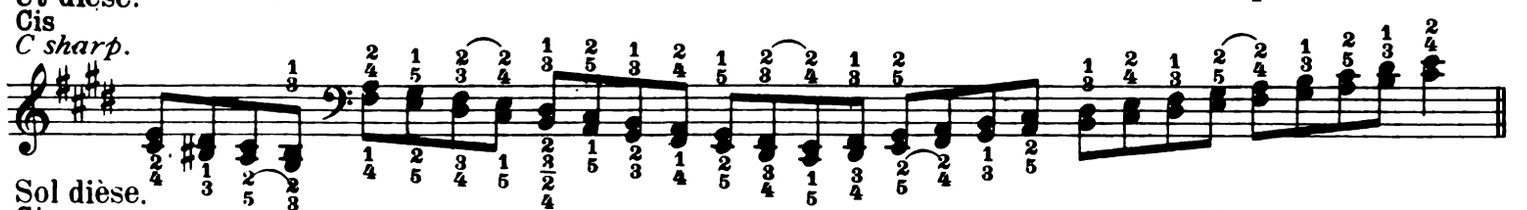
Si.
H.
B.



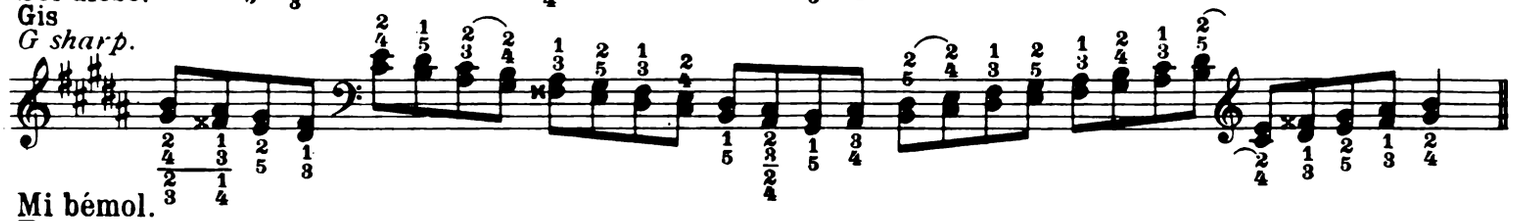
Fa dièse.
Fis
F sharp.



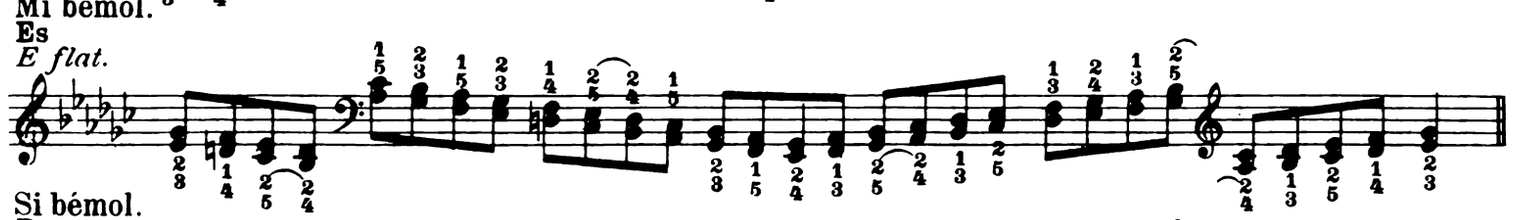
Ut dièse.
Cis
C sharp.



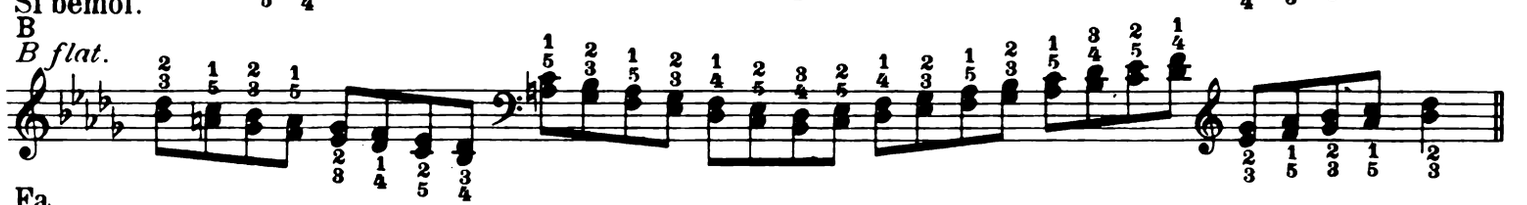
Sol dièse.
Gis
G sharp.



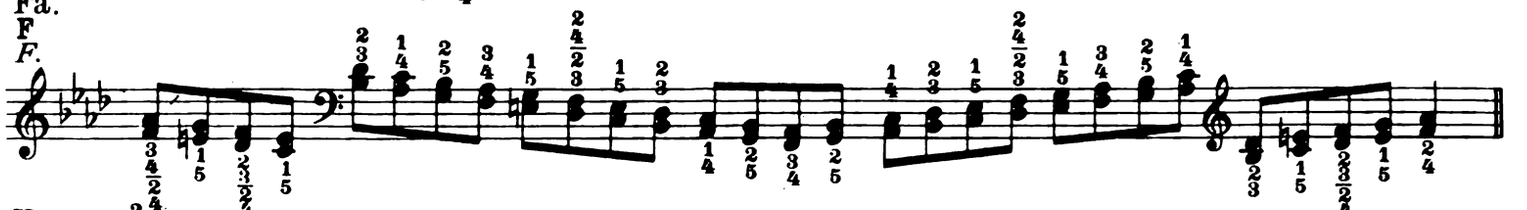
Mi bémol.
Es
E flat.



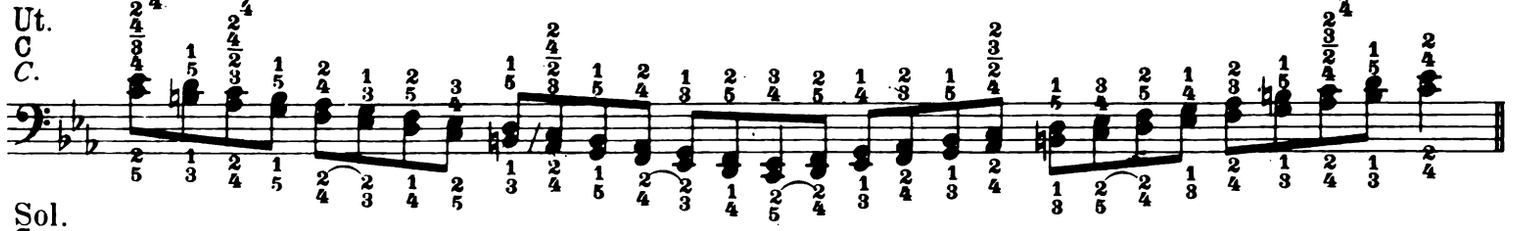
Si bémol.
B
B flat.



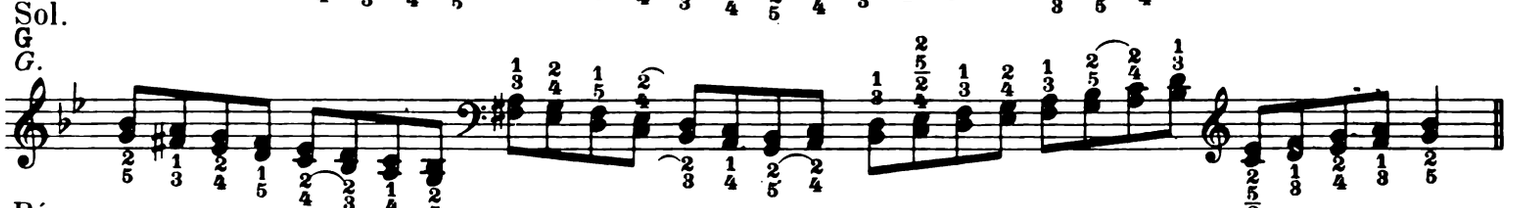
Fa.
F
F.



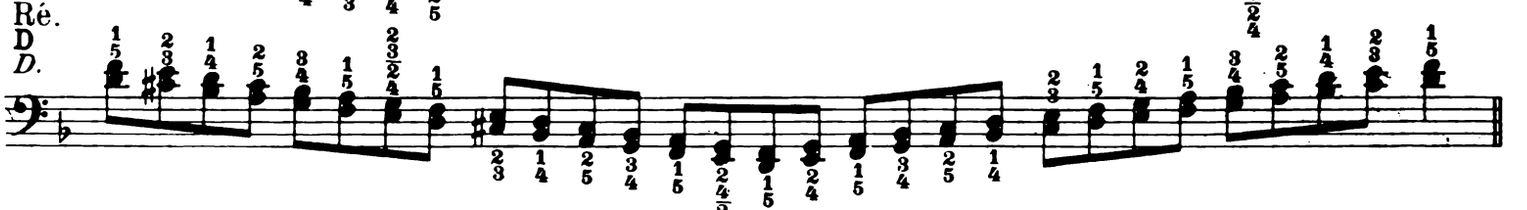
Ut.
C
C.



Sol.
G
G.



Ré.
D
D.



Les Gammes en sixtes.

Gammes majeures.

Die Tonleitern in Sexten.

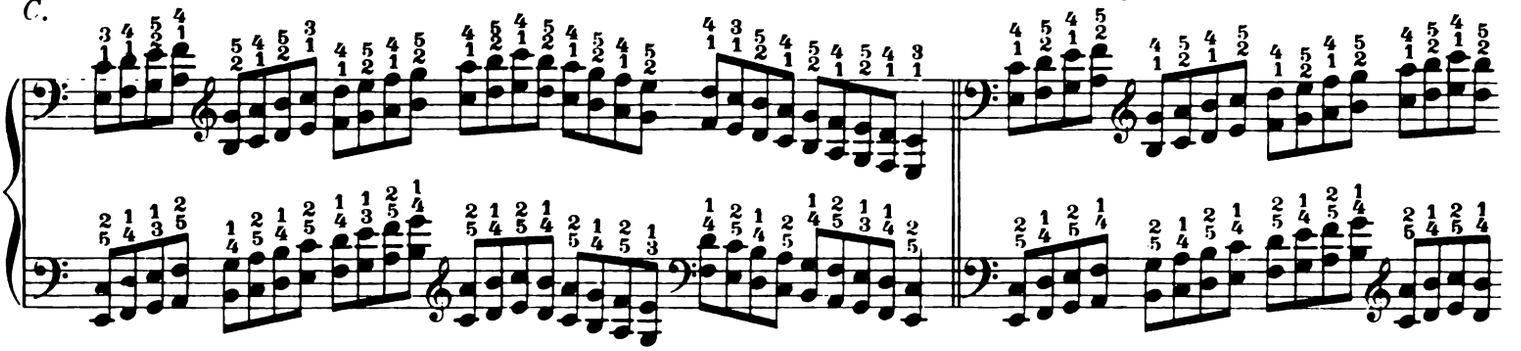
Dur-Tonleitern.

Scales in Sixths.

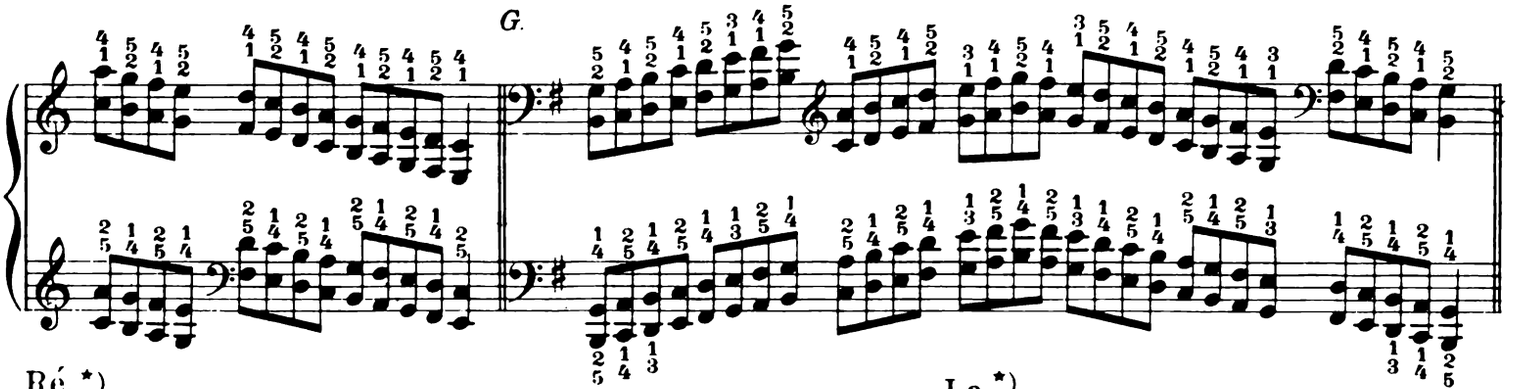
Major Scales.

Ut.
C.
C.

Un autre doigté.
Ein anderer Fingersatz.
Another fingering.

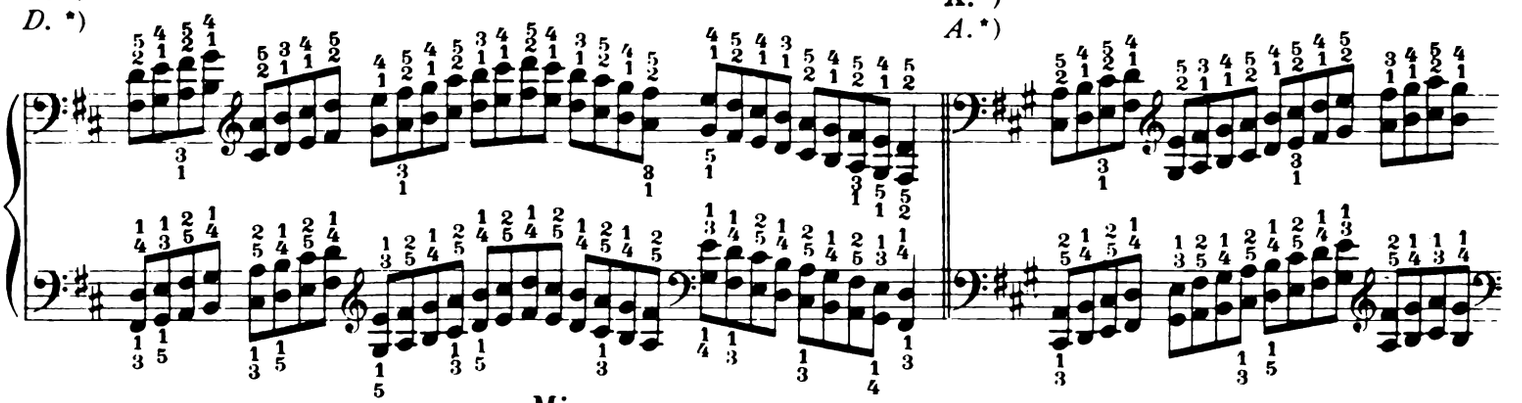


Sol.
G.
G.

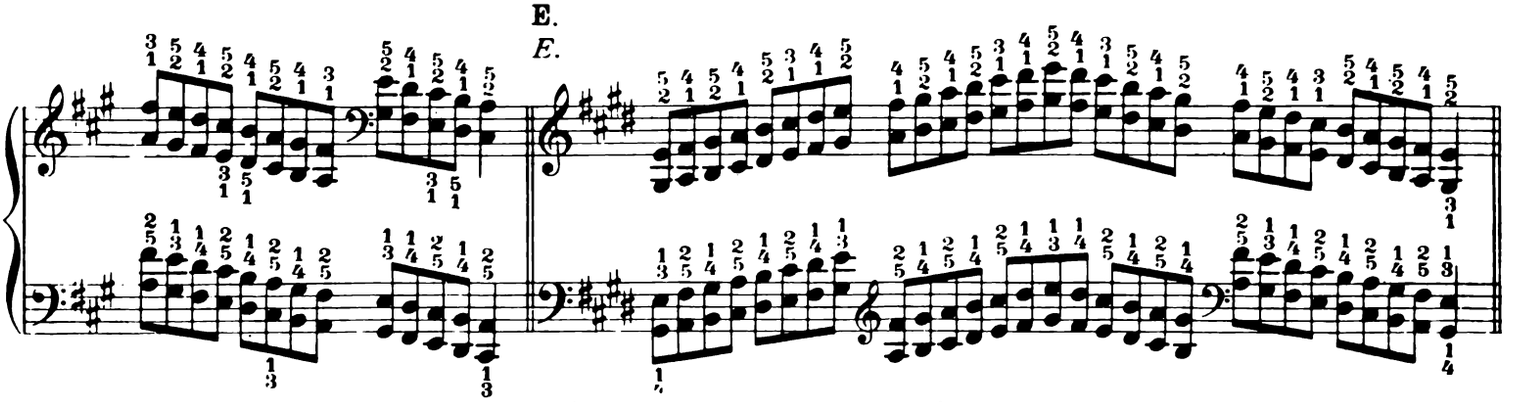


Ré. *)
D. *)
D. *)

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 ♭ et de Si ♭ 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 E♭ and B♭ scales, the fingering under the notes is preferable for little hands.*

Gammes mineures.

A. Gammes mélodiques.

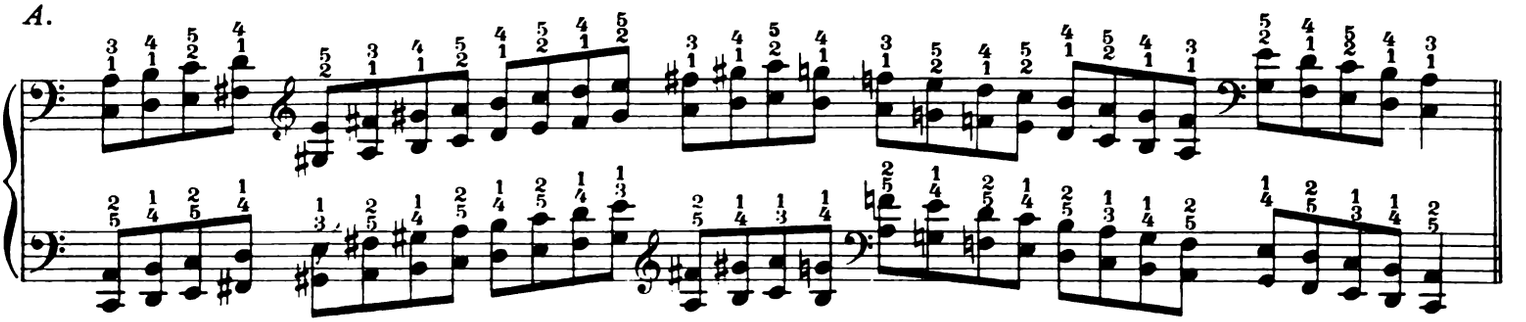
Moll-Tonleitern.

A. Melodische Moll-Tonleitern.

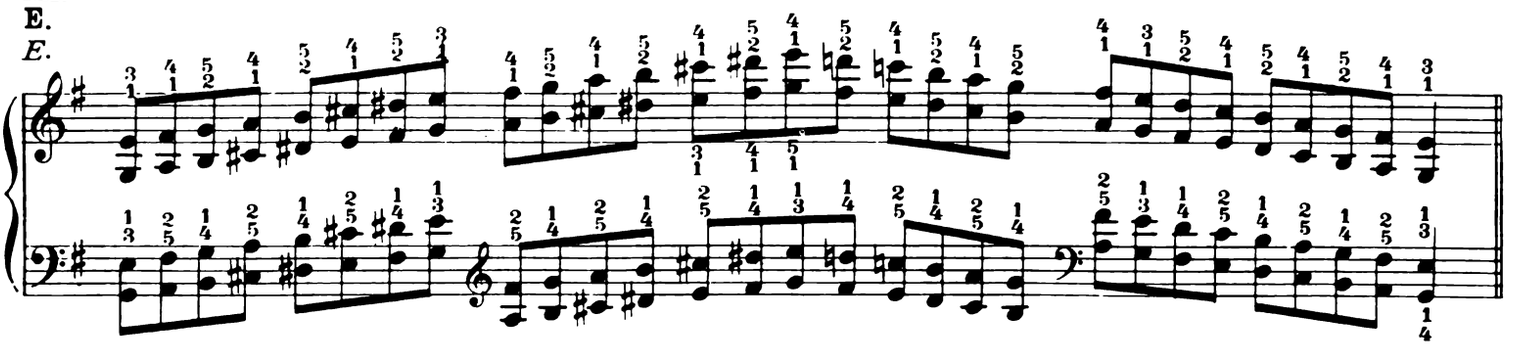
Minor Scales.

A. Melodic Scales.

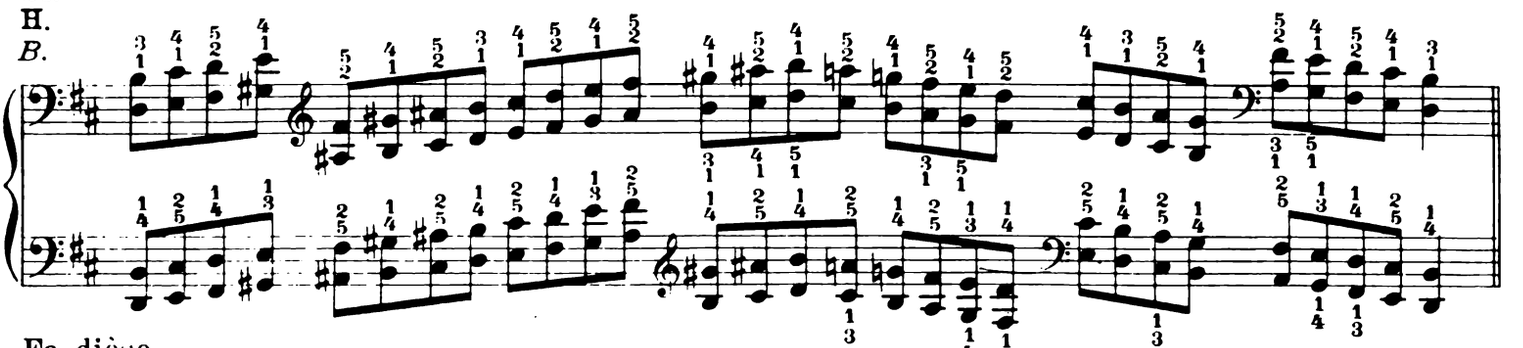
La.
A.
A.



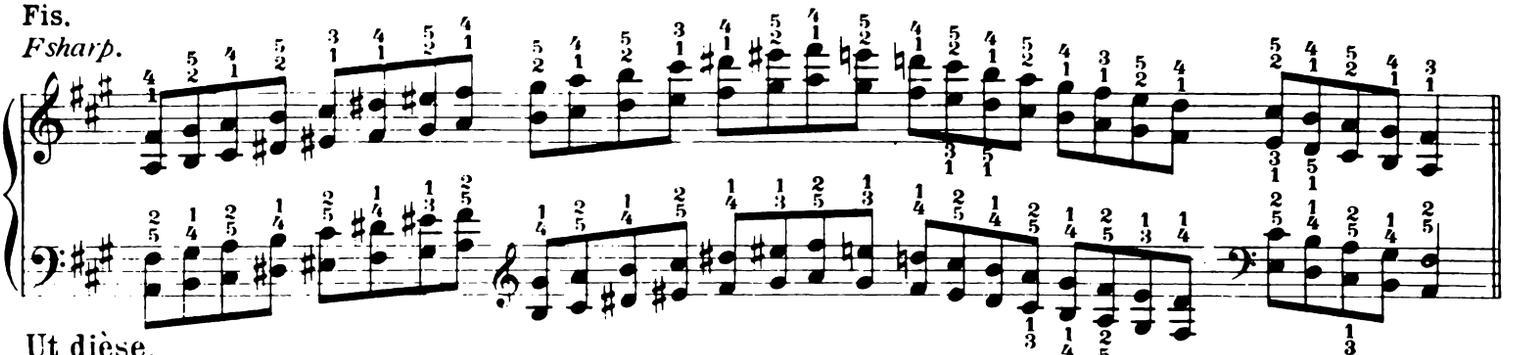
Mi.
E.
E.



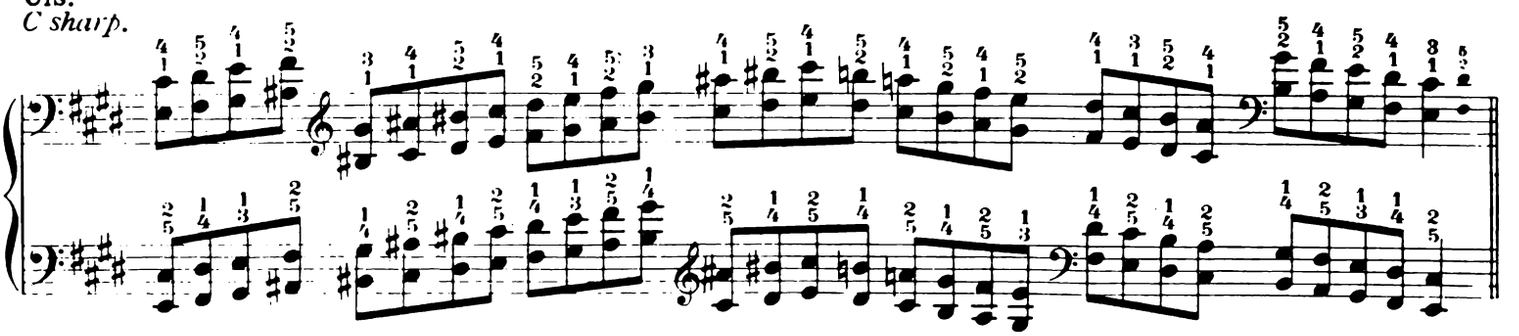
Si.
H.
B.



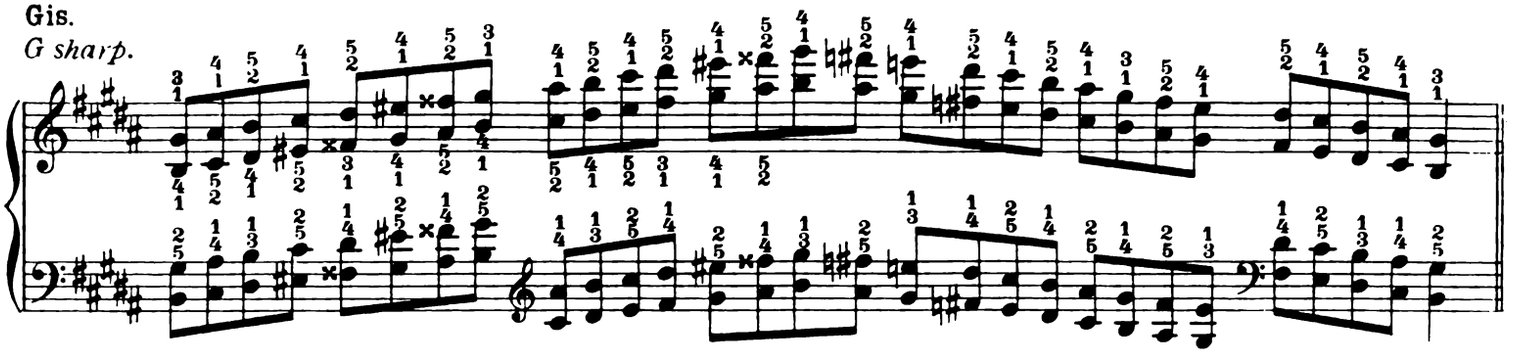
Fa dièse.
Fis.
Fsharp.



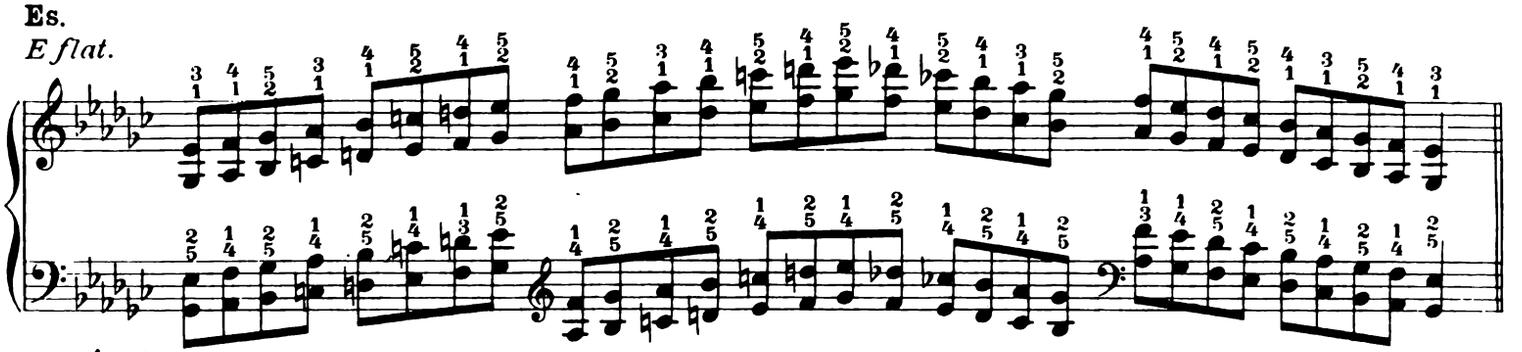
Ut dièse.
Cis.
C sharp.



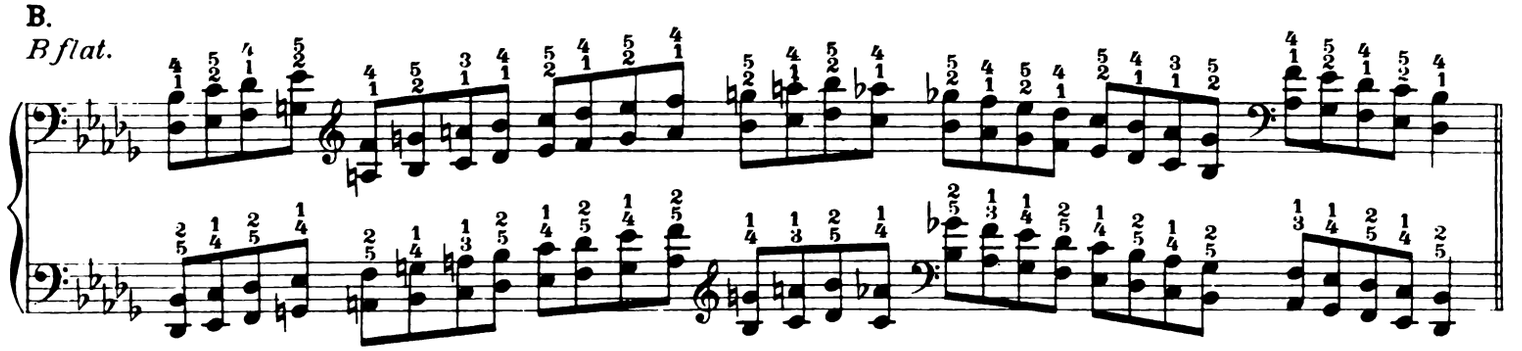
Sol dièse.
Gis.
G sharp.



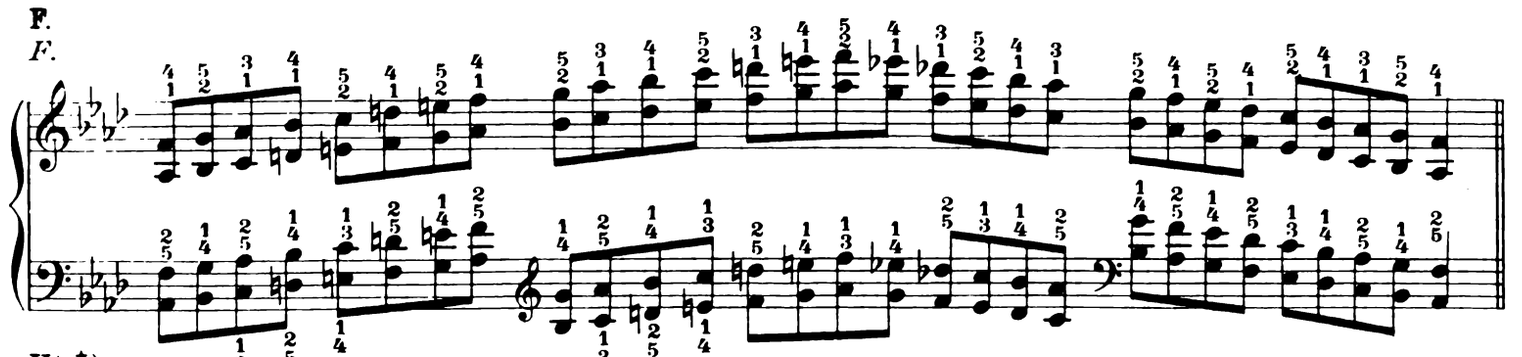
Mi bémol.
Es.
E flat.



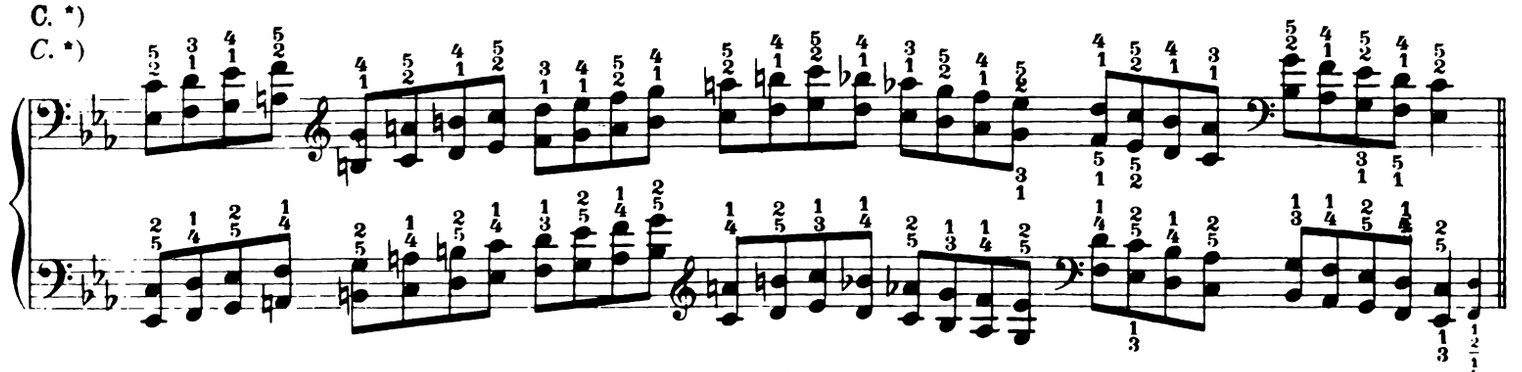
Si bémol.
B.
B flat.



Fa.
F.
F.

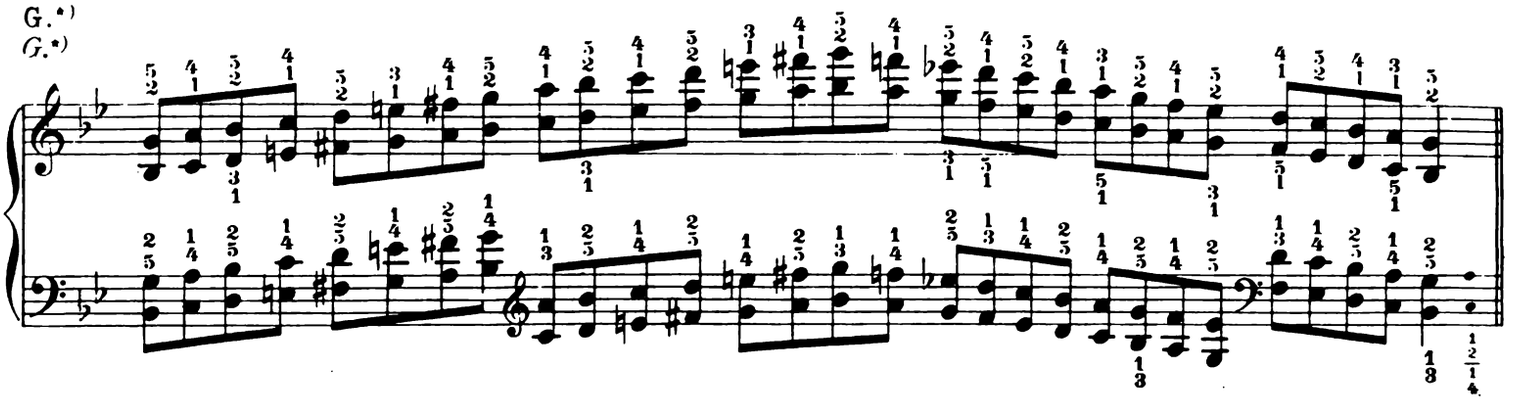


Ut.*)
C. *)
C. *)

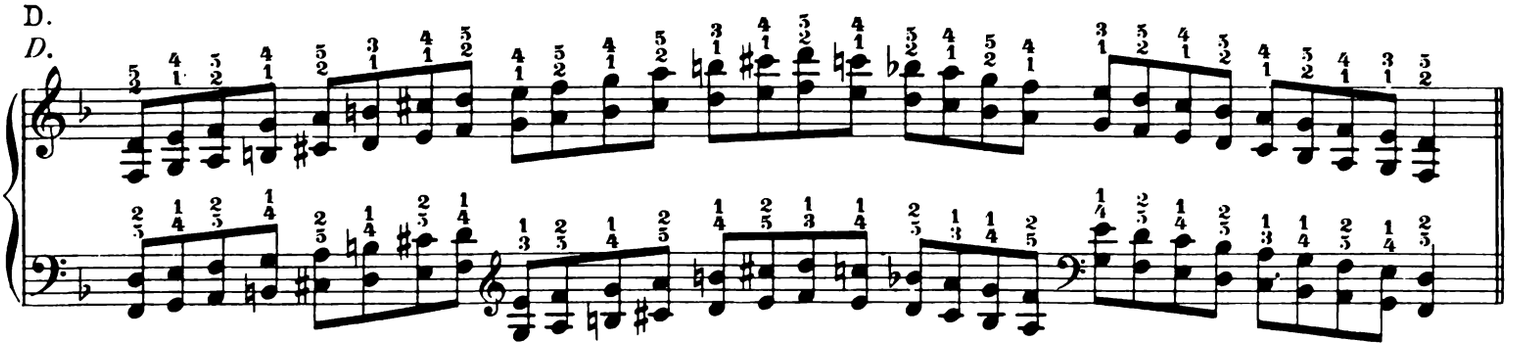


*) Dans la gamme d' Ut le doigté au dessous des notes est préférable pour petites mains.
*) In der Tonleiter von C ist der untere Fingersatz für kleine Hände vorzuziehen.
*) *In the C scale, the fingering under the notes is preferable for little hands.*

Sol.*)
G.*)
G.)



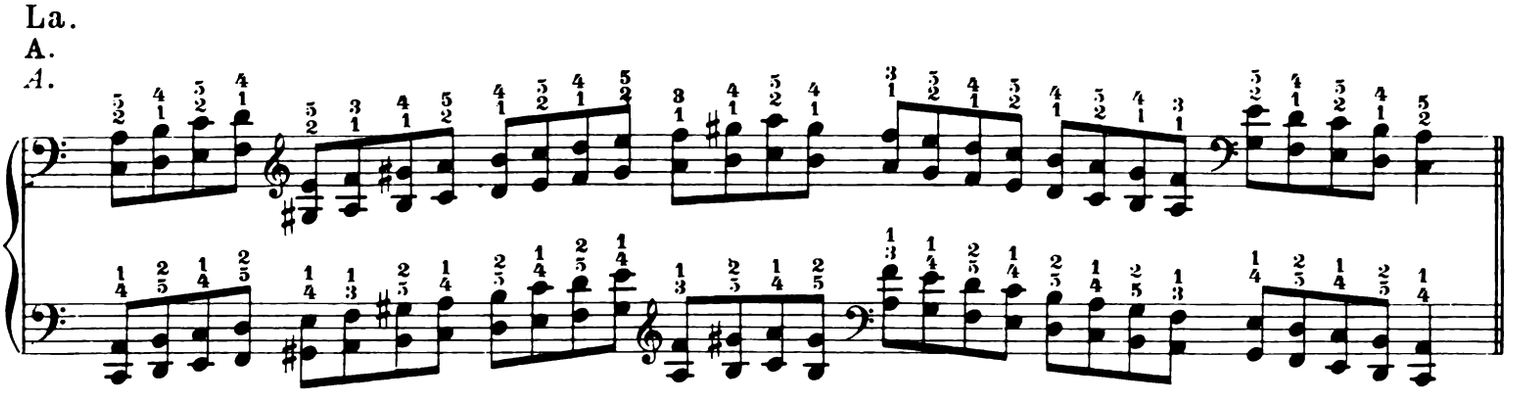
Ré.
D.
D.



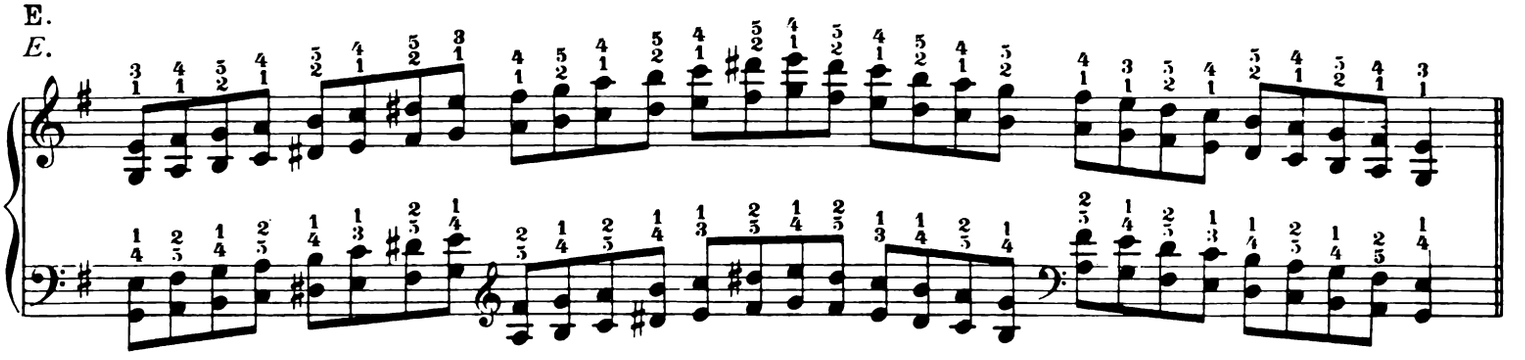
B. Gammes harmoniques.

B. Harmonische Moll-Tonleitern. B. Harmonic minor Scales.

La.
A.
A.



Mi.
E.
E.

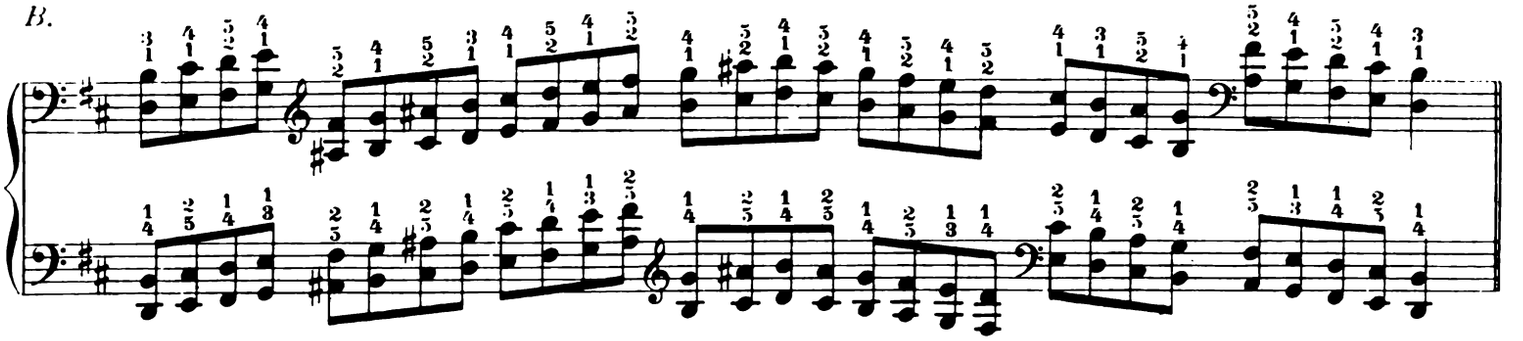


*) Dans la gamme de Sol le doigté au dessous des notes est préférable pour petites mains.

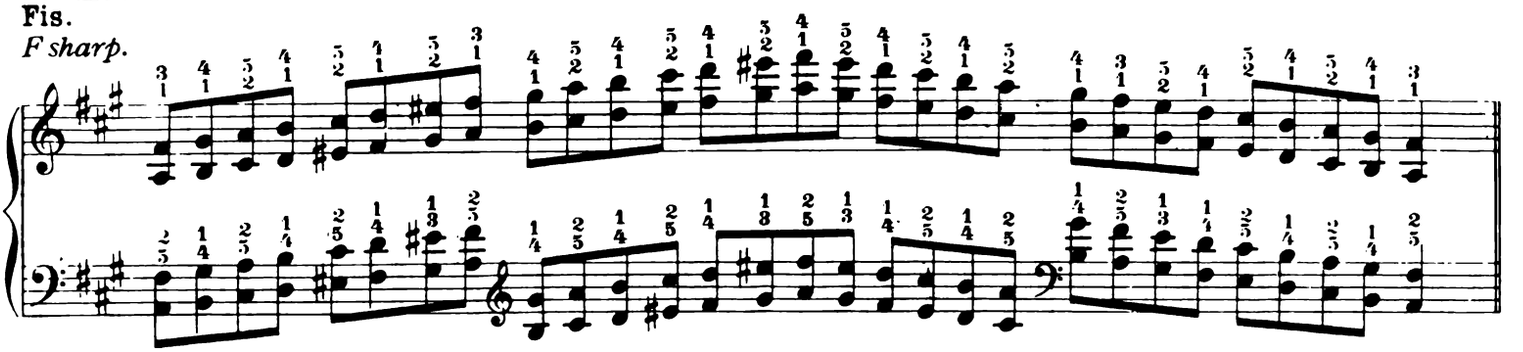
*) In der Tonleiter von G ist der untere Fingersatz für kleine Hände vorzuziehen.

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

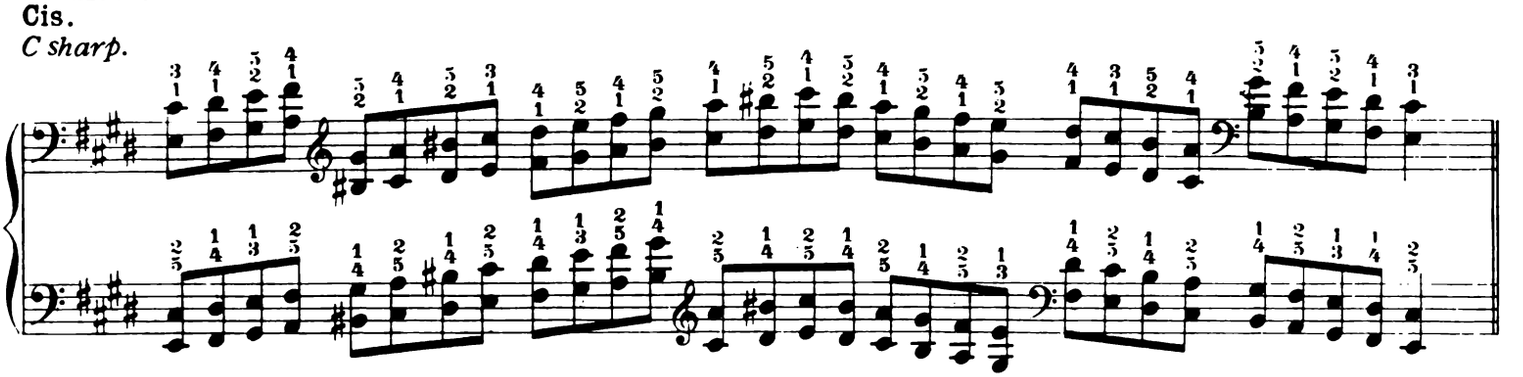
Si.
H.
B.



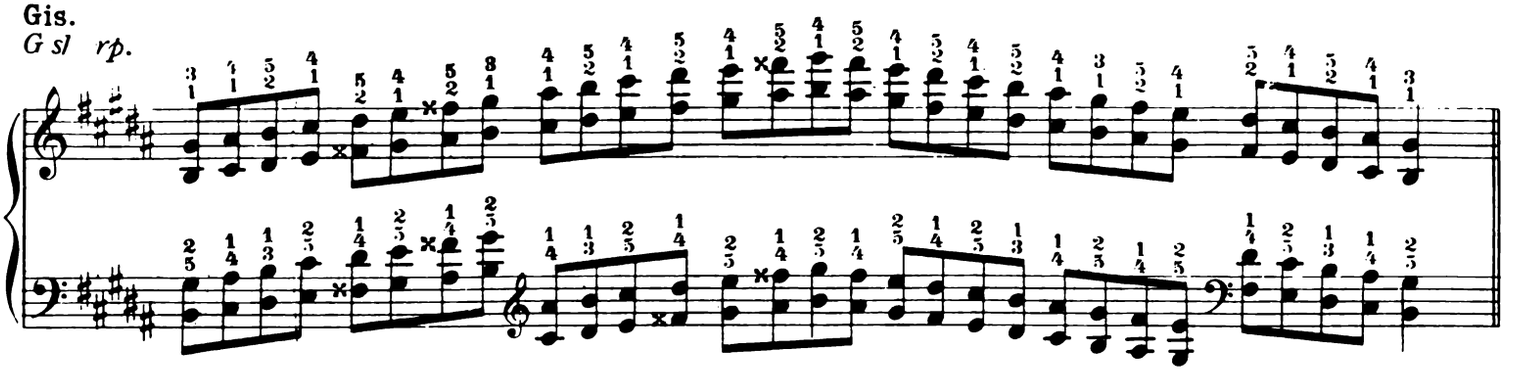
Fa dièse.
Fis.
F sharp.



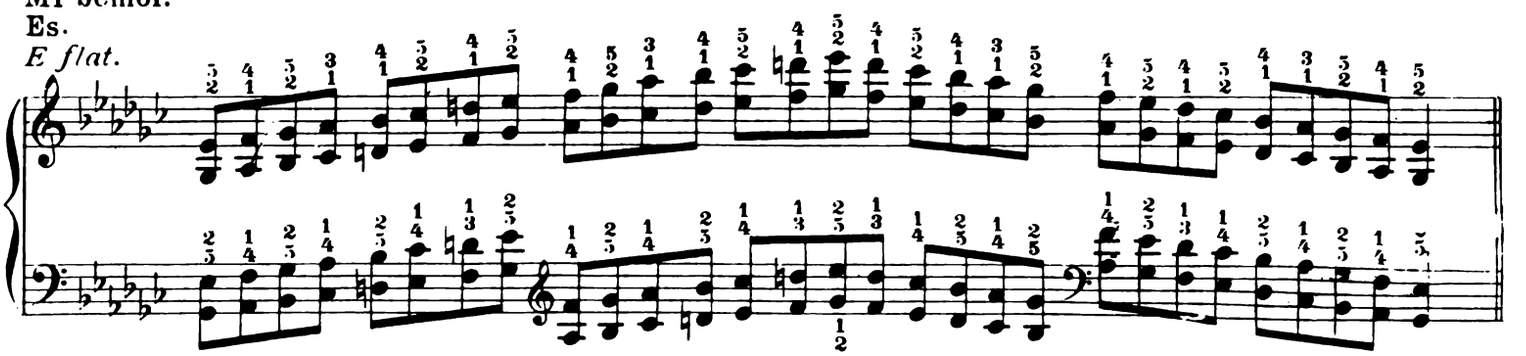
Ut dièse.
Cis.
C sharp.



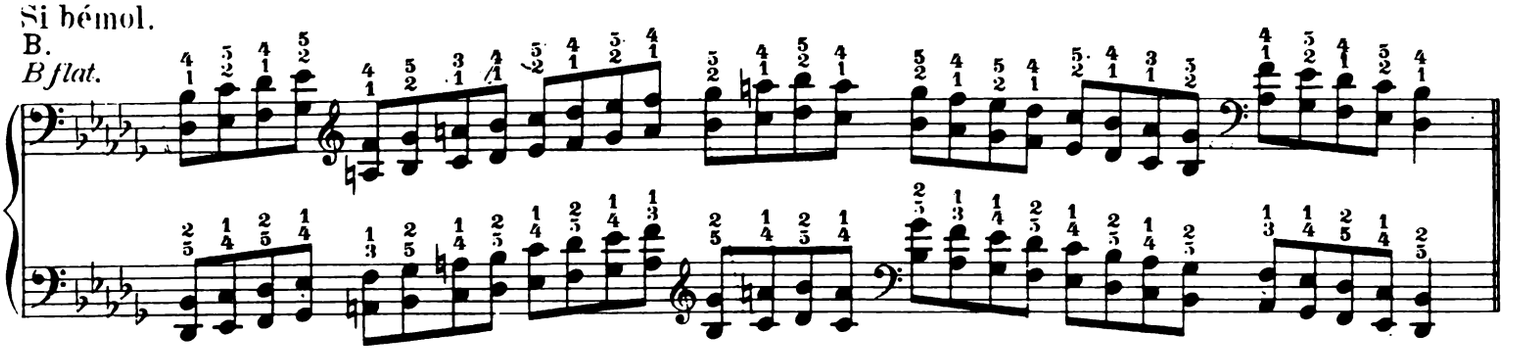
Sol dièse.
Gis.
G sl rp.



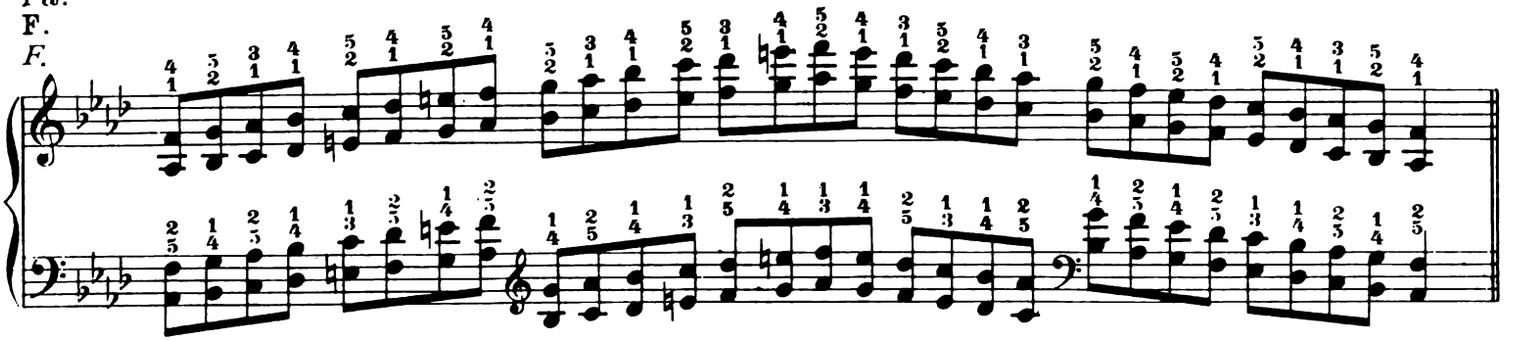
Mi bémol.
Es.
E flat.



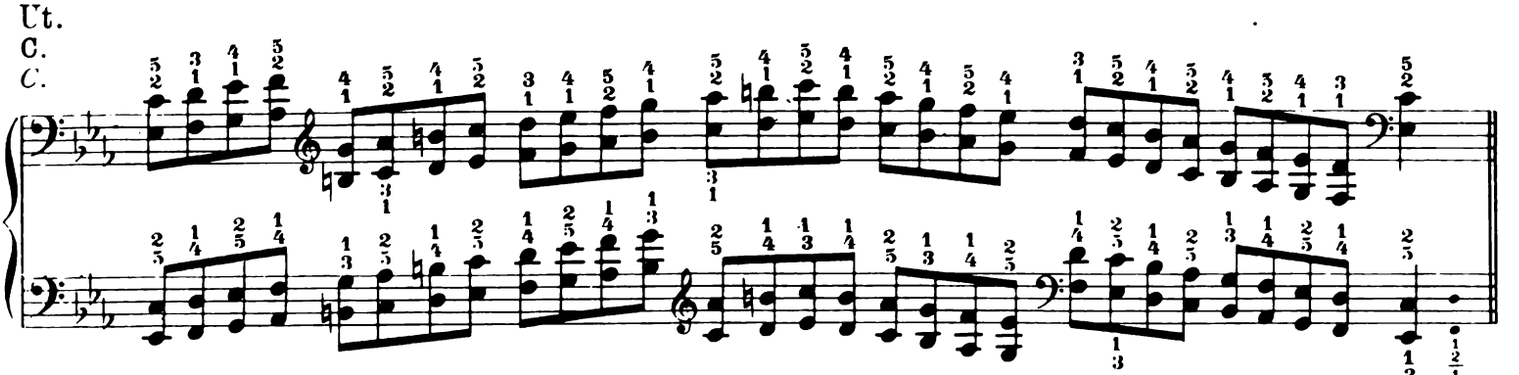
Si bémol.
B.
B flat.



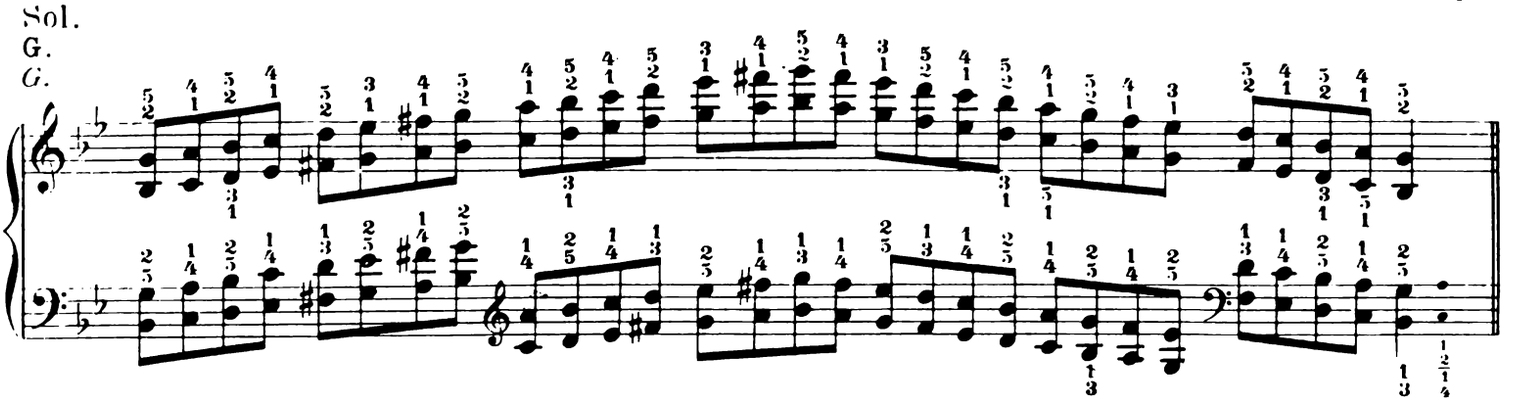
Fa.
F.
F.



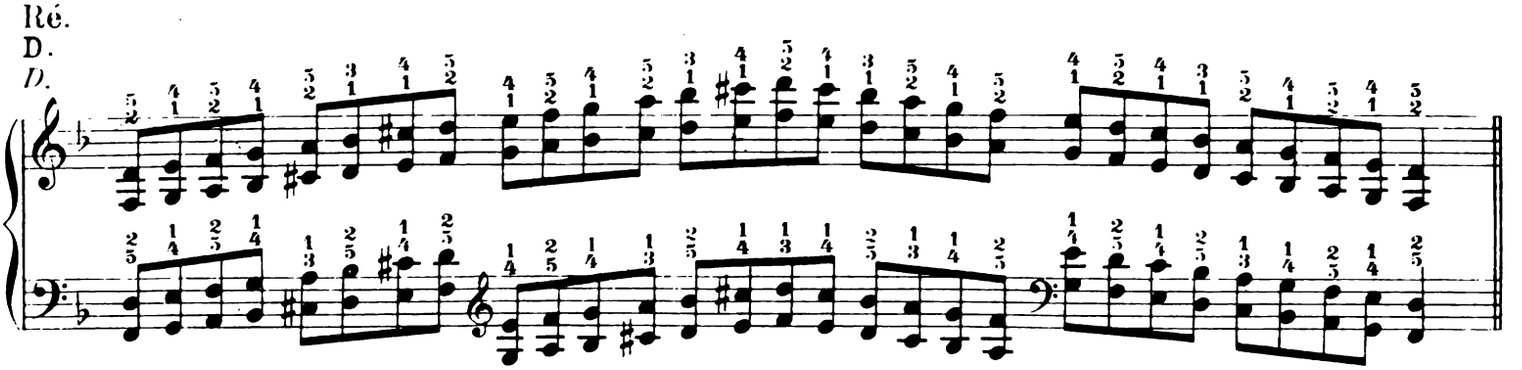
Ut.
C.
C.



Sol.
G.
G.



Ré.
D.
D.



Les Gammes majeures en Quartes.

Die Dur-Tonleitern in Quarten. Major Scales in fourths.

Ut.
C.
C.

Sol.
G.
G.

Ré.
D.
D.

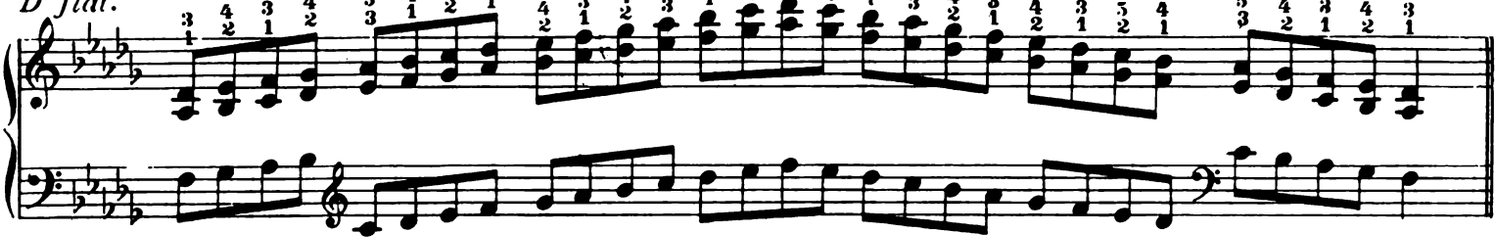
La.
A.
A.

Mi.
E.
E.

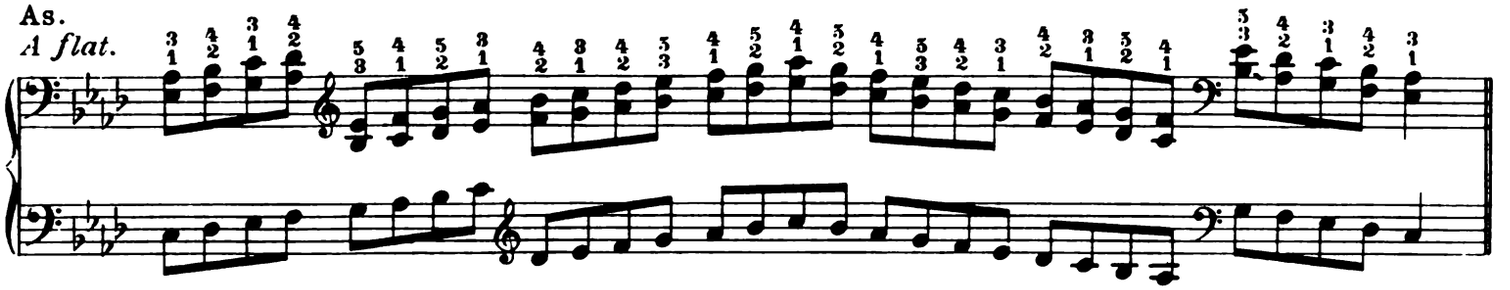
Si.
H.
B.

Sol bémol.
Ges.
G flat.

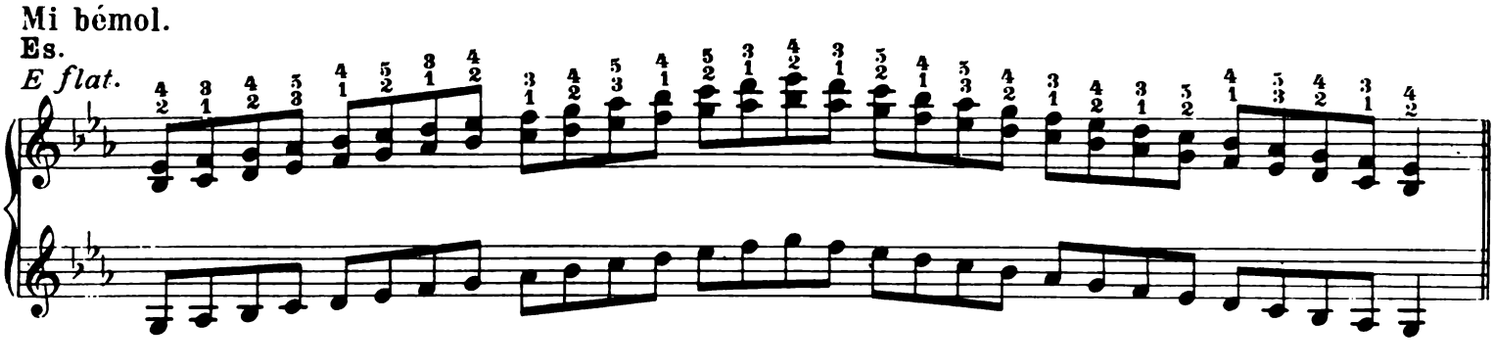
Ré bémol.
Des.
D flat.



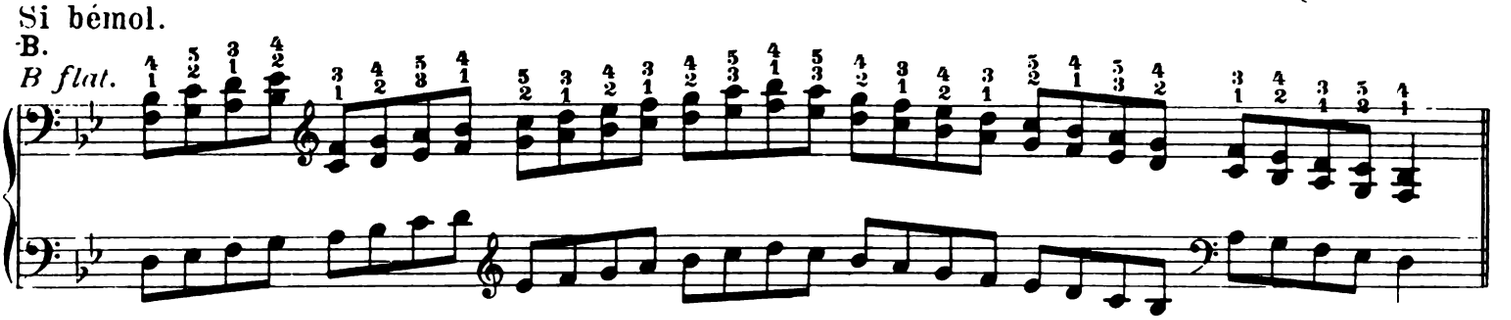
La bémol.
As.
A flat.



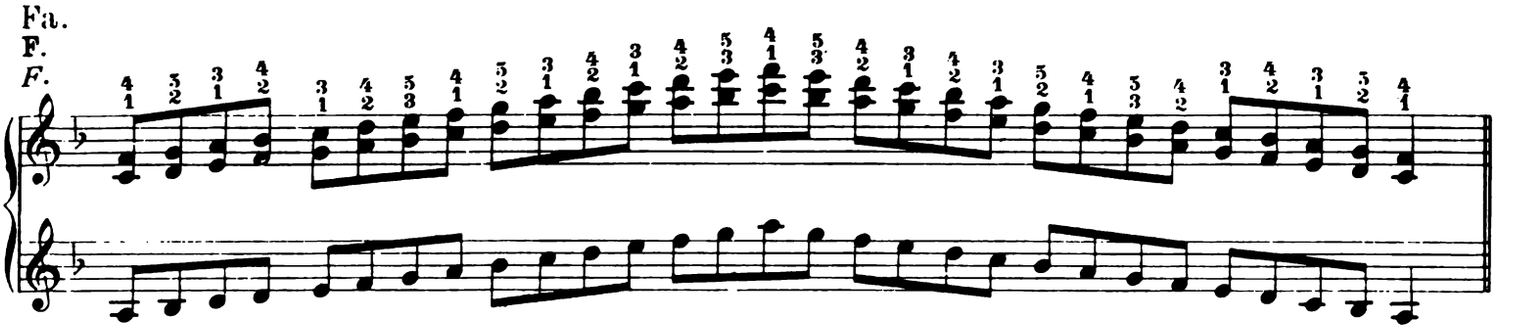
Mi bémol.
Es.
E flat.



Si bémol.
B.
B flat.



Fa.
F.
F.



Toutes les gammes en quartes 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.

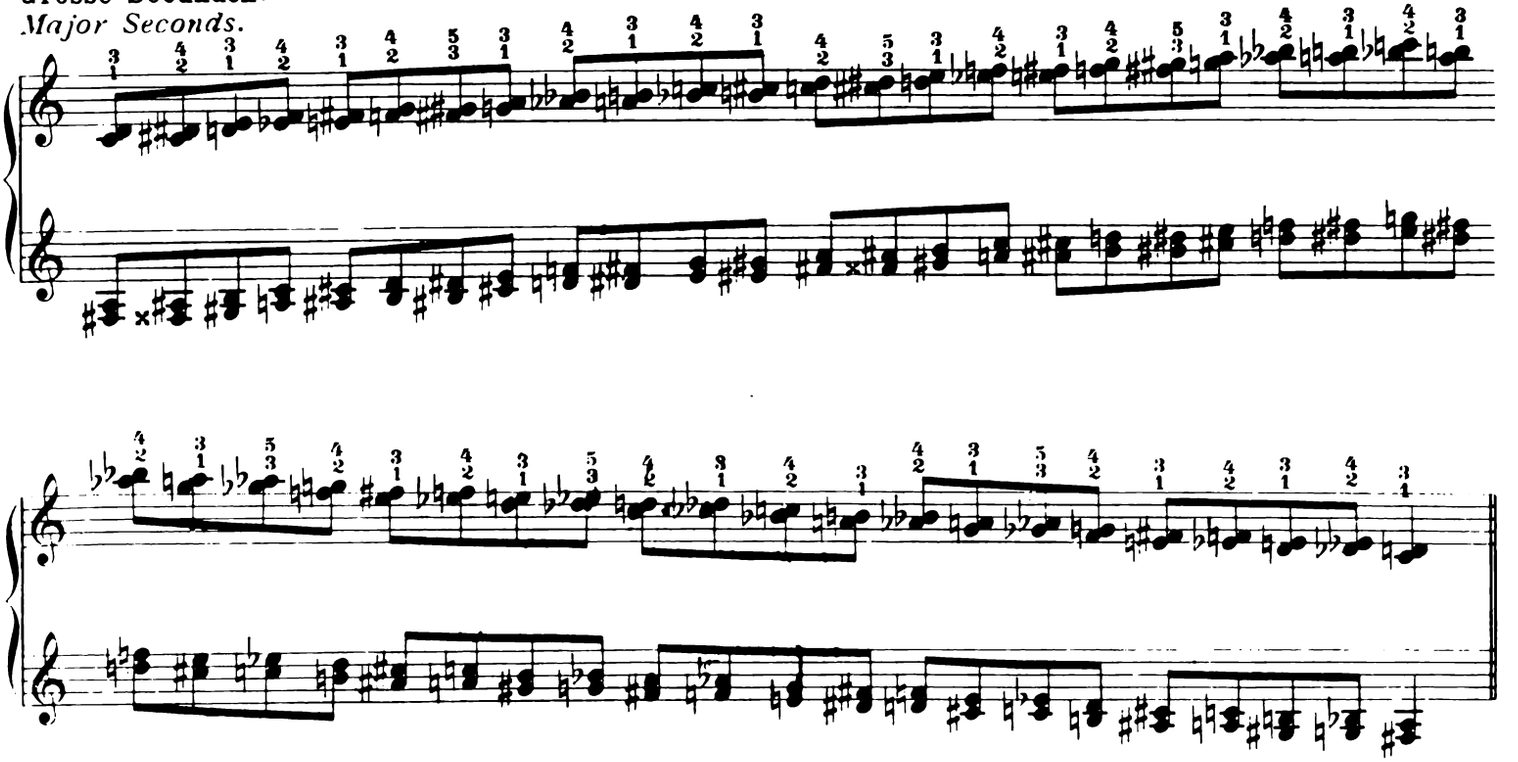
Alle Tonleitern in Quarten können ausserdem mit dem Fingersatz $\frac{4}{1}\ \frac{5}{2}$ gespielt werden. Obwohl dieser Fingersatz von den meisten Pianisten bevorzugt wird geben wir dem im vorliegenden Werke angezeigten bei Weitem den Vorzug.

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.*

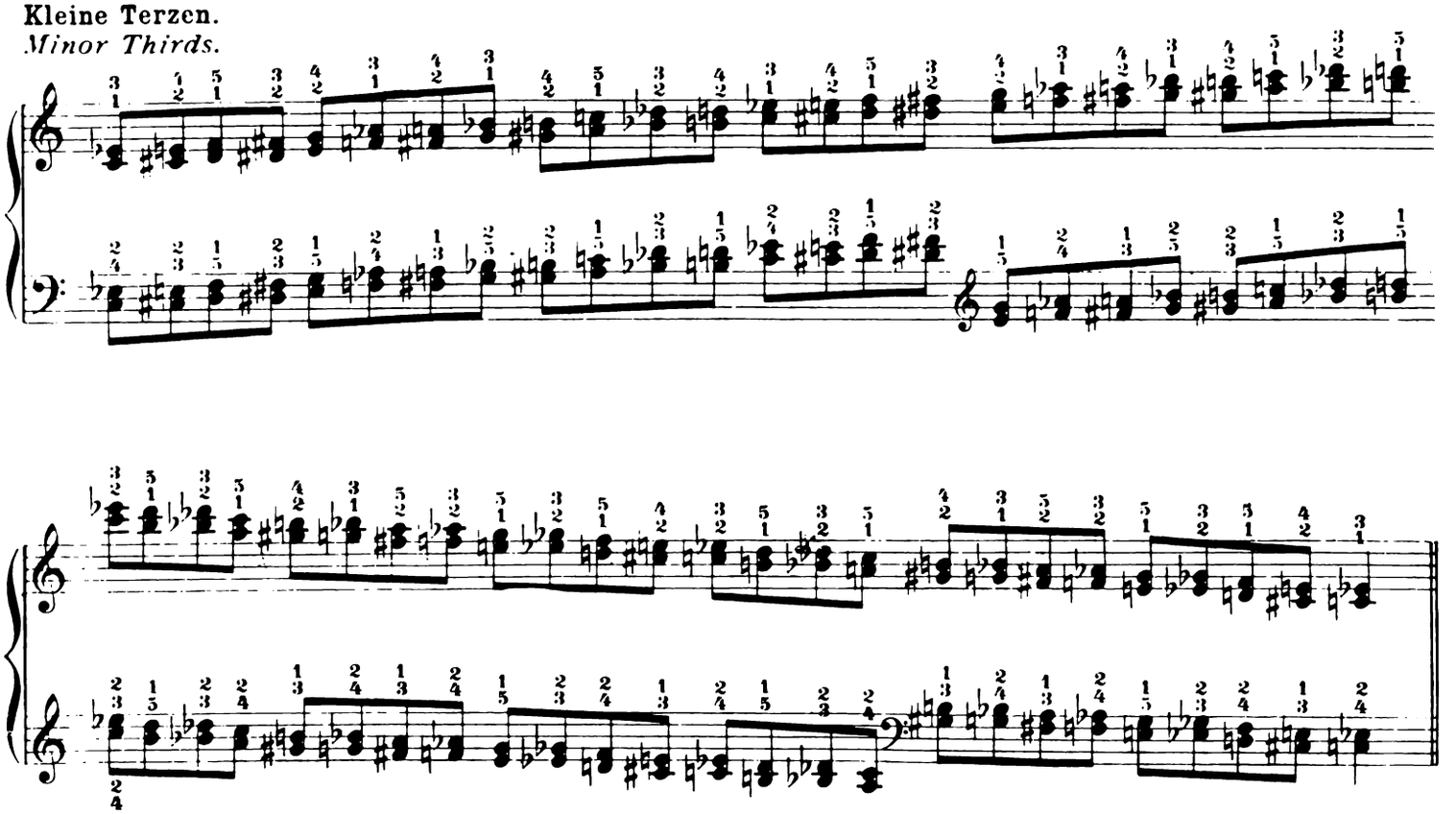
Gammes chromatiques.

Chromatische Tonleitern. Chromatic Scales.

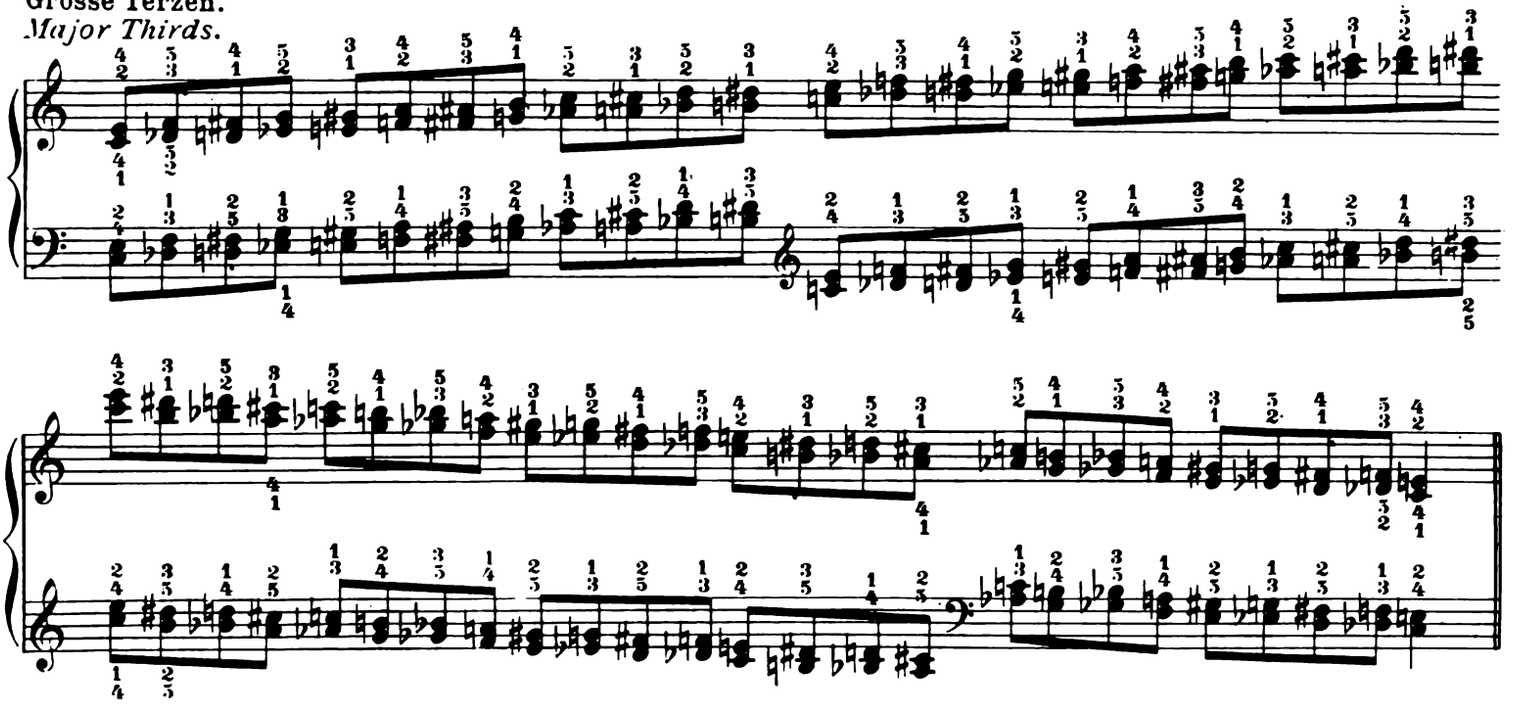
Secondes majeures.
Grosse Secunden.
Major Seconds.



Tierces mineures.
Kleine Terzen.
Minor Thirds.



Tierces majeures.
Grosse Terzen.
Major Thirds.



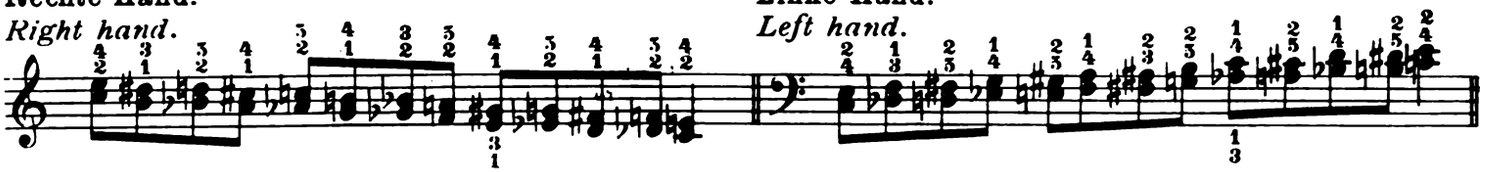
Pour la gamme descendante de la main droite et la gamme montante de la main gauche on peut employer également le doigté suivant, qui évidemment a du bon, quoique au premier abord il paraisse très difficile.

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.

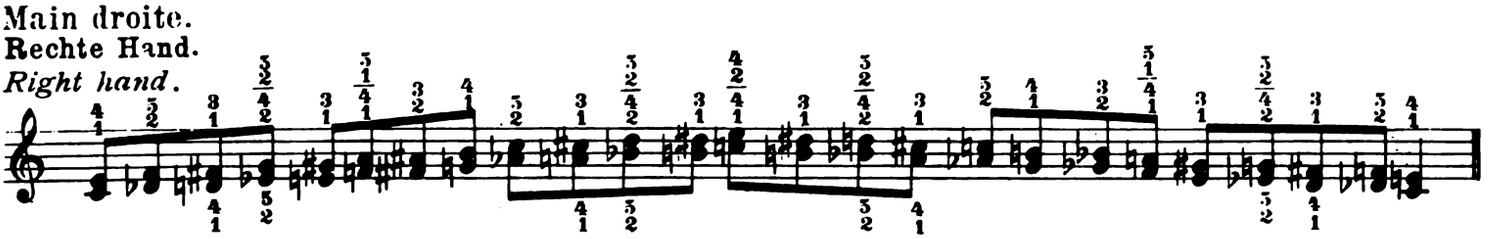
Main droite.
Rechte Hand.
Right hand.

Main gauche.
Linke Hand.
Left hand.

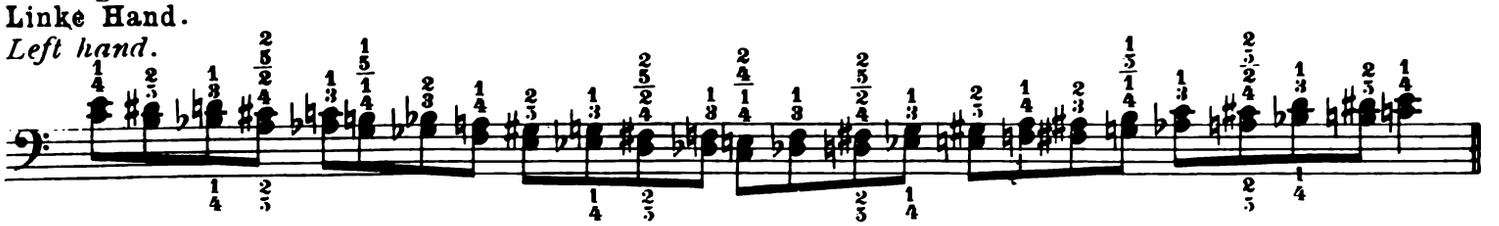


Les doigtés suivants ne se recommandent guère que pour les gammes en staccato.
Die folgenden Fingersätze sind nur für das Staccato-Spiel empfehlenswerth.
The following fingerings are only recommended for the staccato scales.

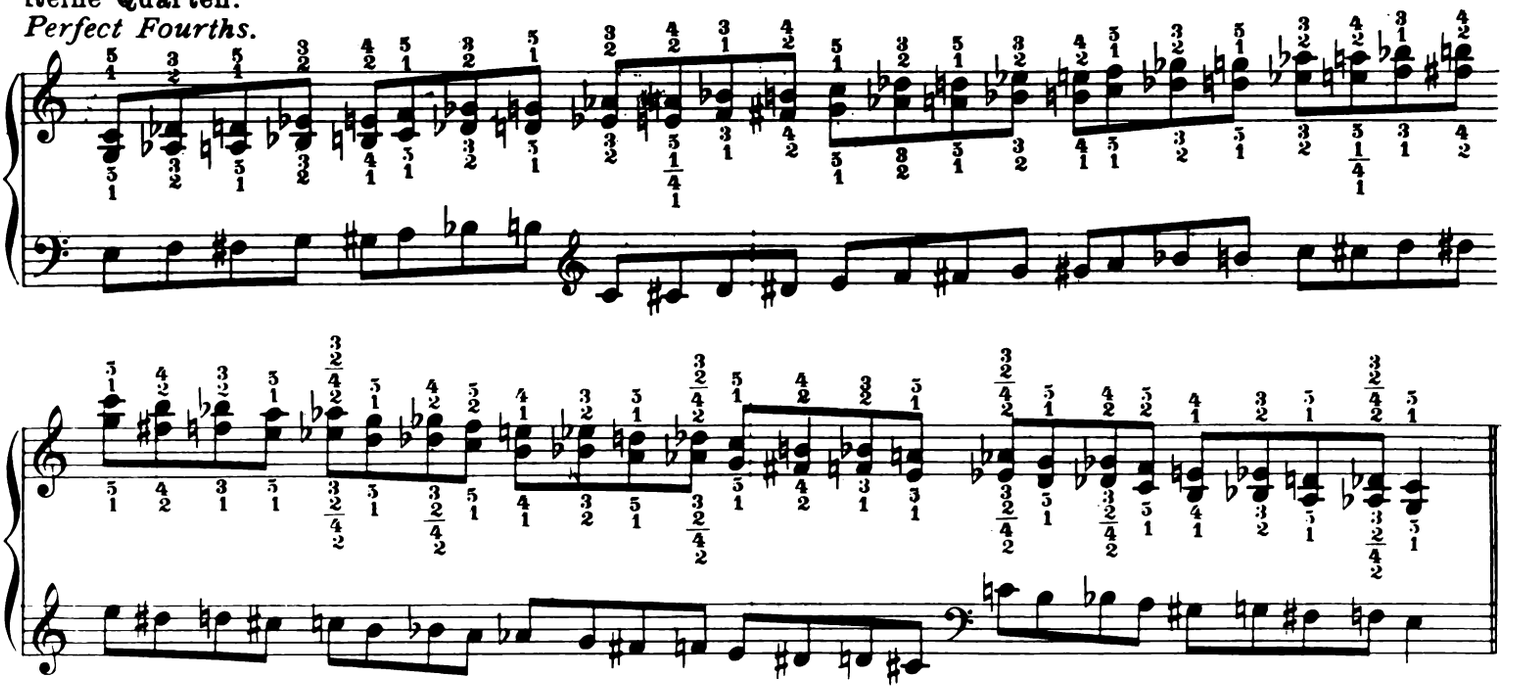
Main droite.
Rechte Hand.
Right hand.



Main gauche.
Linke Hand.
Left hand.



Quartes justes.
Reine Quarten.
Perfect Fourths.

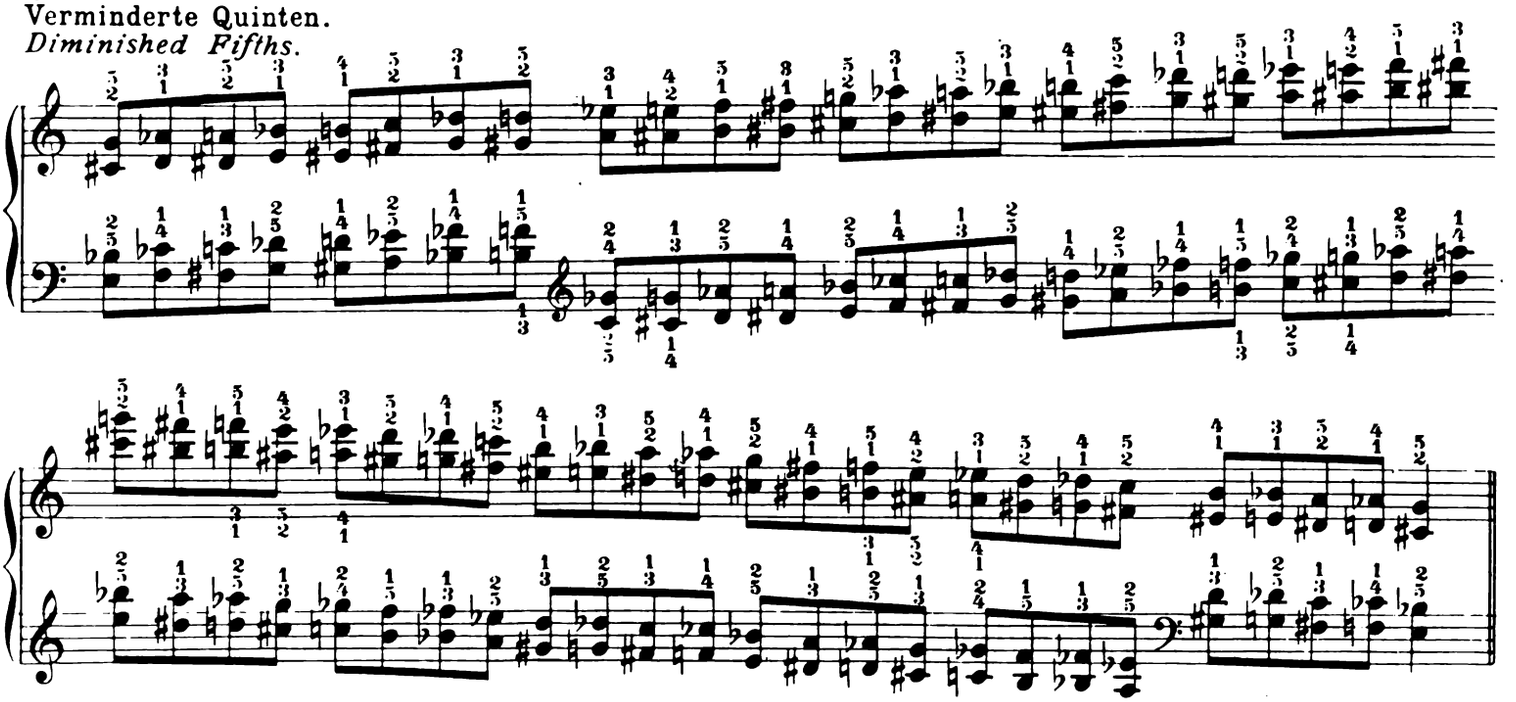


De ces deux doigtés pour la gamme chromatique en quartes, c'est celui au dessus des notes que nous préférons de beaucoup. Mais il exige que l'on soit très familiarisé avec le glissement d'une touche noire à une touche blanche (avec le même doigt), ce qui au commencement paraitra surtout difficile dans 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.

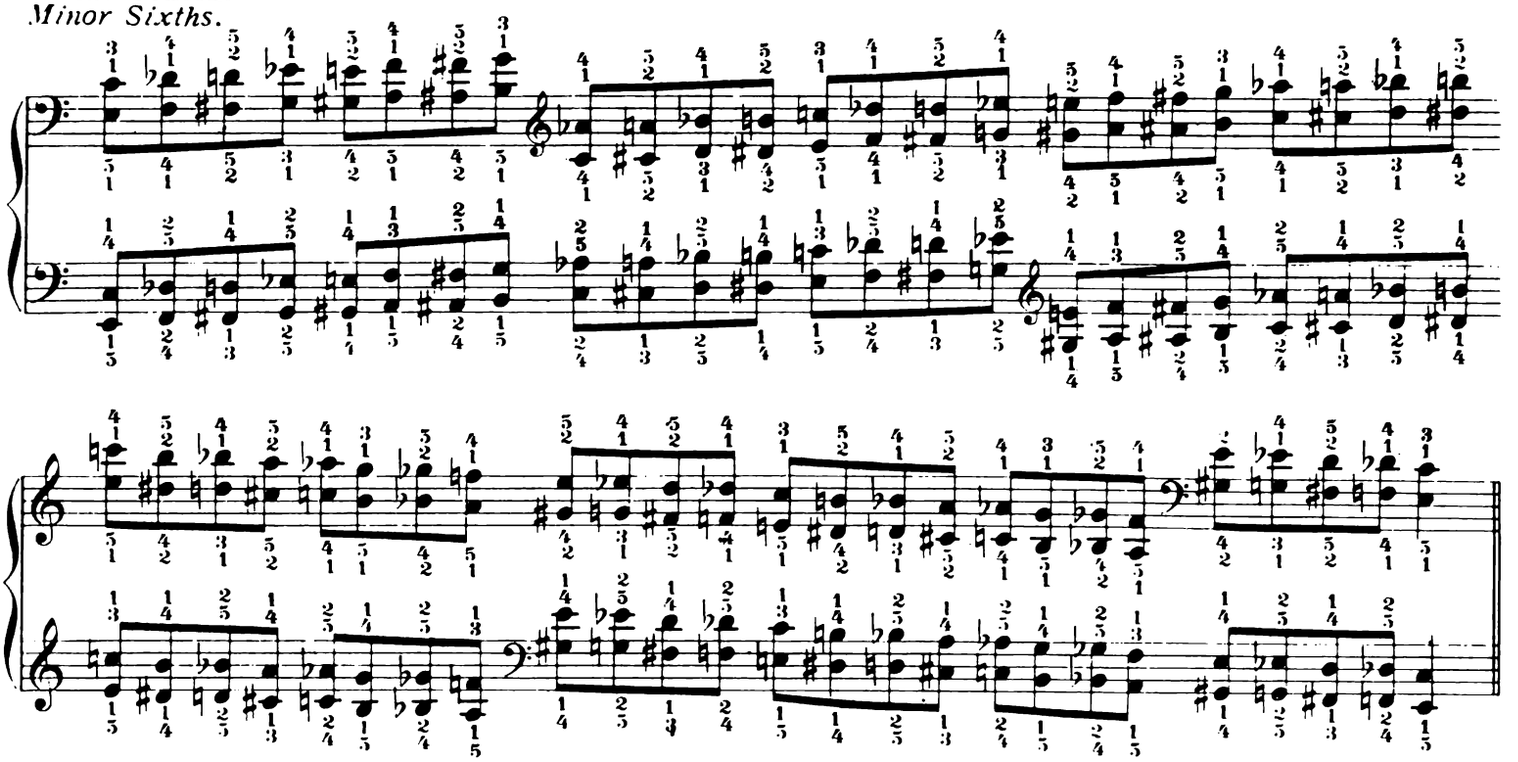
Von diesen beiden Fingersätzen für chromatische Quarten geben wir dem über den Noten stehenden bei Weitem den Vorzug. Allerdings setzt dieser voraus, dass man mit dem Gleiten von Obertasten zu Untertasten sehr vertraut sei, was namentlich in der absteigenden Tonleiter eine längere Übung verlangt. Man 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.

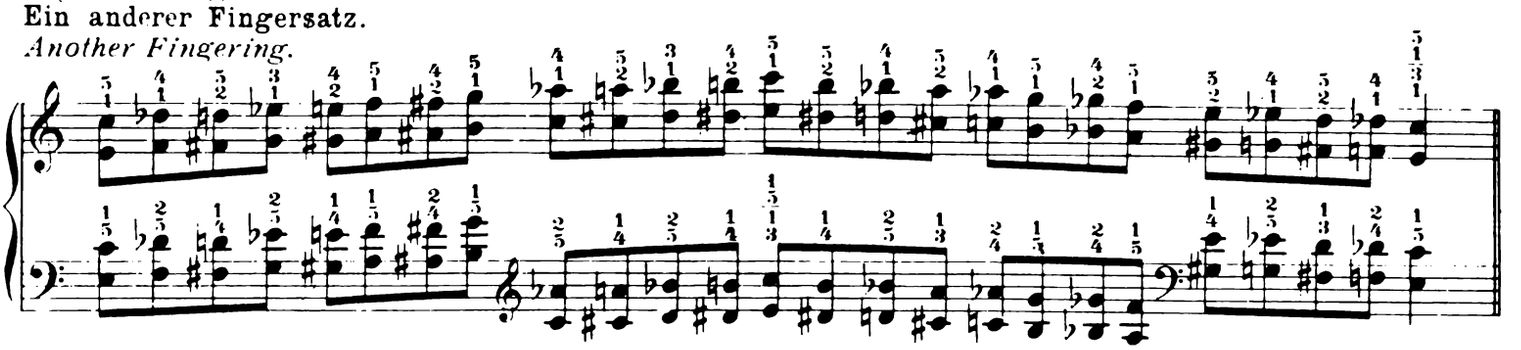
Quintes diminuées.
Verminderte Quinten.
Diminished Fifths.



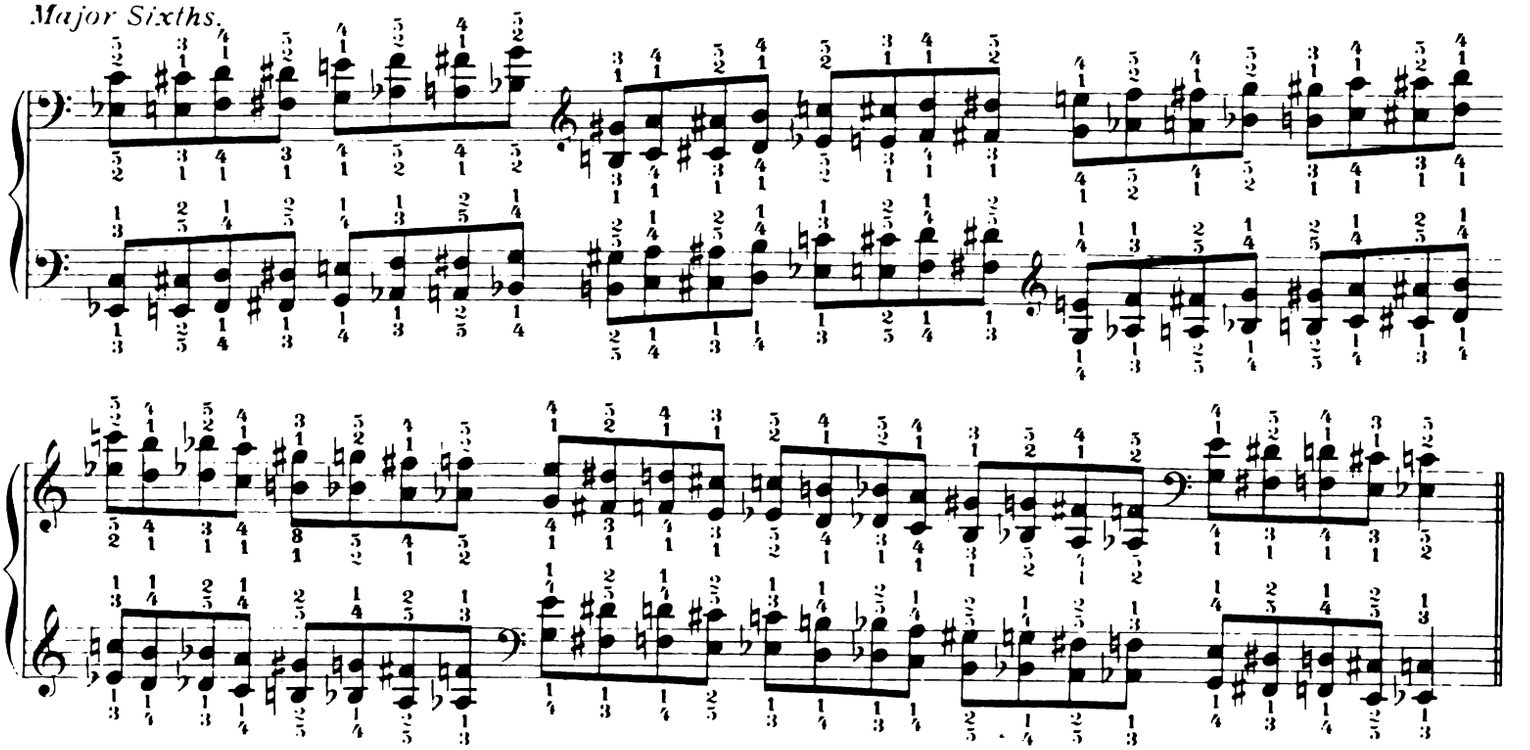
Sixtes mineures.
Kleine Sexten.
Minor Sixths.



Un autre doigté.
Ein anderer Fingersatz.
Another Fingering.



Sixtes majeures.
Grosse Sexten.
Major Sixths.



Anmerkung. — Observations. — *Remarks.*

In der linken Hand kommen chromatische oder diatonische Tonleitern in grossen Secunden und reinen Quarten 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 Quarten-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:

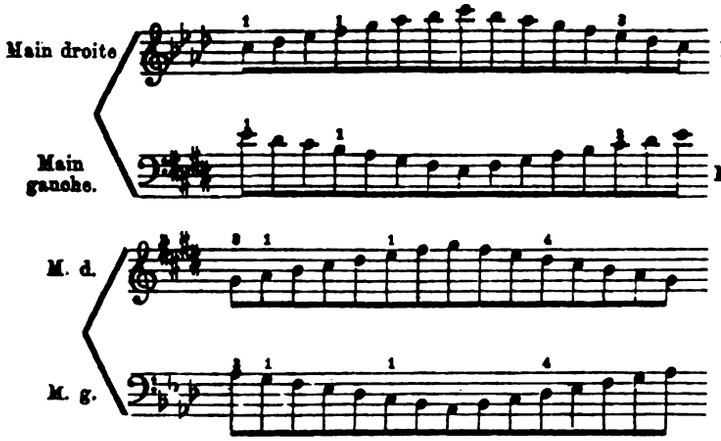
Je zwei aller Dur-Tonleitern correspondiren insofern genau miteinander, als ihre Ausführung von beiden Händen die gleichen Fingerbewegungen erfordert. Es sind dies stets die beiden Tonleitern, welche als Vorzeichnung *die nämliche Anzahl entgegengesetzter Versetzungszeichen* haben. Machen wir dies an 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.

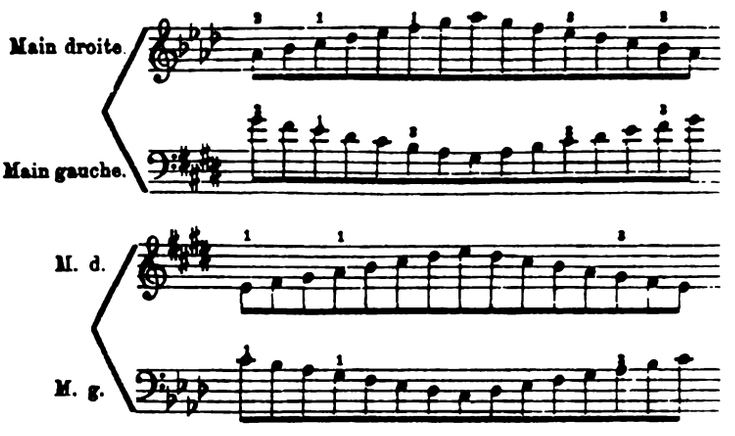
Les gammes chromatiques ou diatoniques en secondes majeures et en quartes justes pour la main gauche ne se rencontrent pas, pour cause, dans la littérature musicale; et nous n'avons dans ces gammes employé la main gauche que pour compléter l'harmonie. La possibilité des gammes chromatiques en quartes 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.*

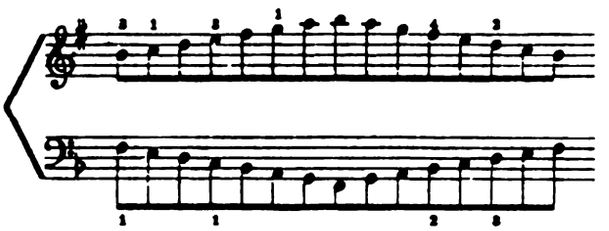




Diese Regel erscheint allerdings auf den ersten Blick nicht für alle von mir correspondirend genannten Tonleitern zutreffend. F dur und G dur bieten z. B. keine solche Analogie des Fingersatzes:

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:

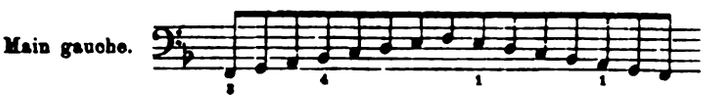
There are however other scales which do not seem to conform to this rule. For example those of F major (one flat) and G major (one sharp) do not follow this analogy of fingering:



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:



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 vortreffliche 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-

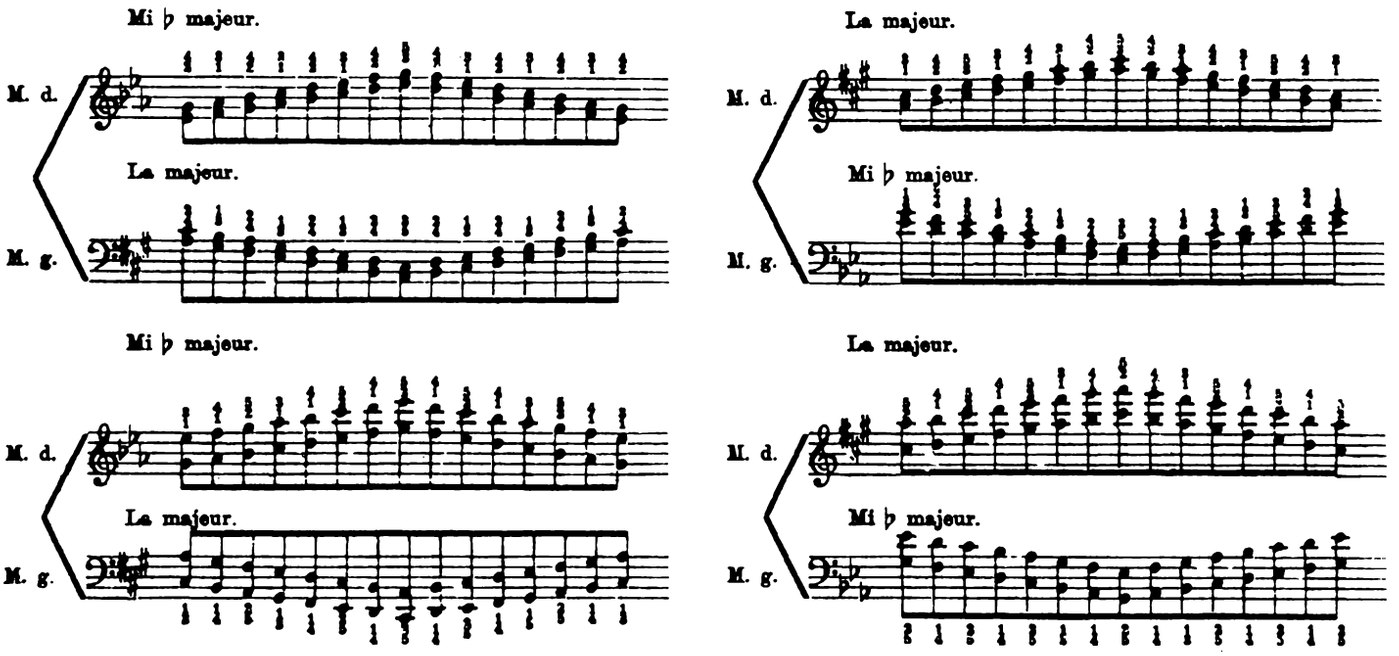
Puisqu'il faut commencer par la tonique dans une main, et par la tierce

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:



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.

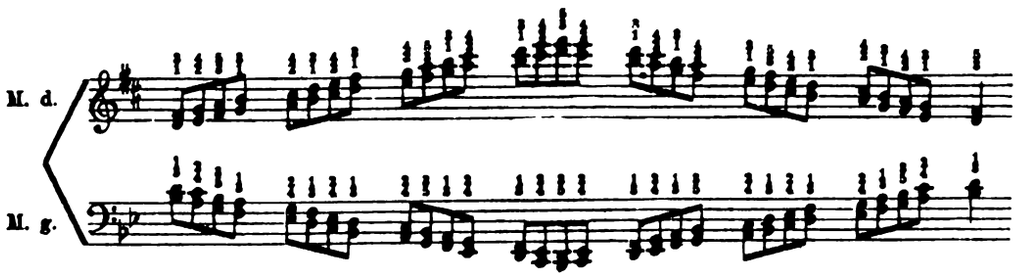
So giebt CARL TAUSIG in seinem Anhange zu Clementi's „Gradus ad Parnassum" für die D dur-Tonleiter in der rechten und die B dur-Tonleiter in der linken Hand die folgenden Fingersätze:

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 ♭ 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.

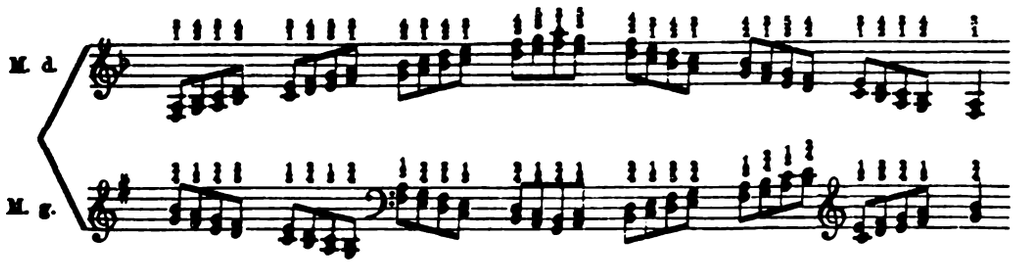
Thus CHARLES TAUSIG, in his Supplement to Clementi's "Gradus ad Parnassum" gives the following fingerings, one for the right hand in the scale of D major, the other for the left hand in the scale of B flat major:



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.

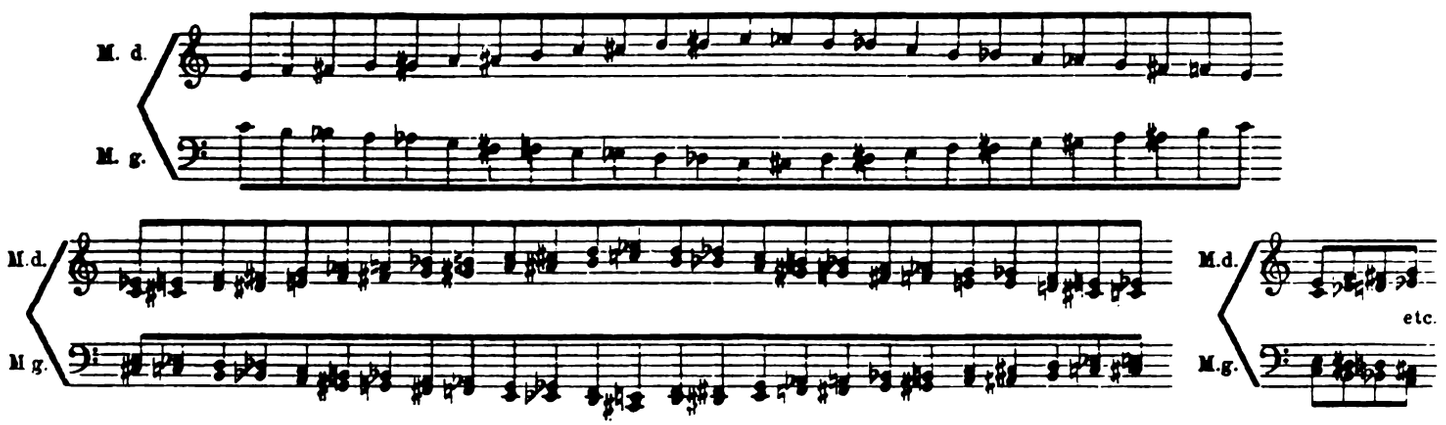
Die chromatischen Tonleitern unterliegen natürlich demselben Gesetz und um dies einzusehen, braucht man sie nur in der folgenden Weise zu spielen:

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 Quarten 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.

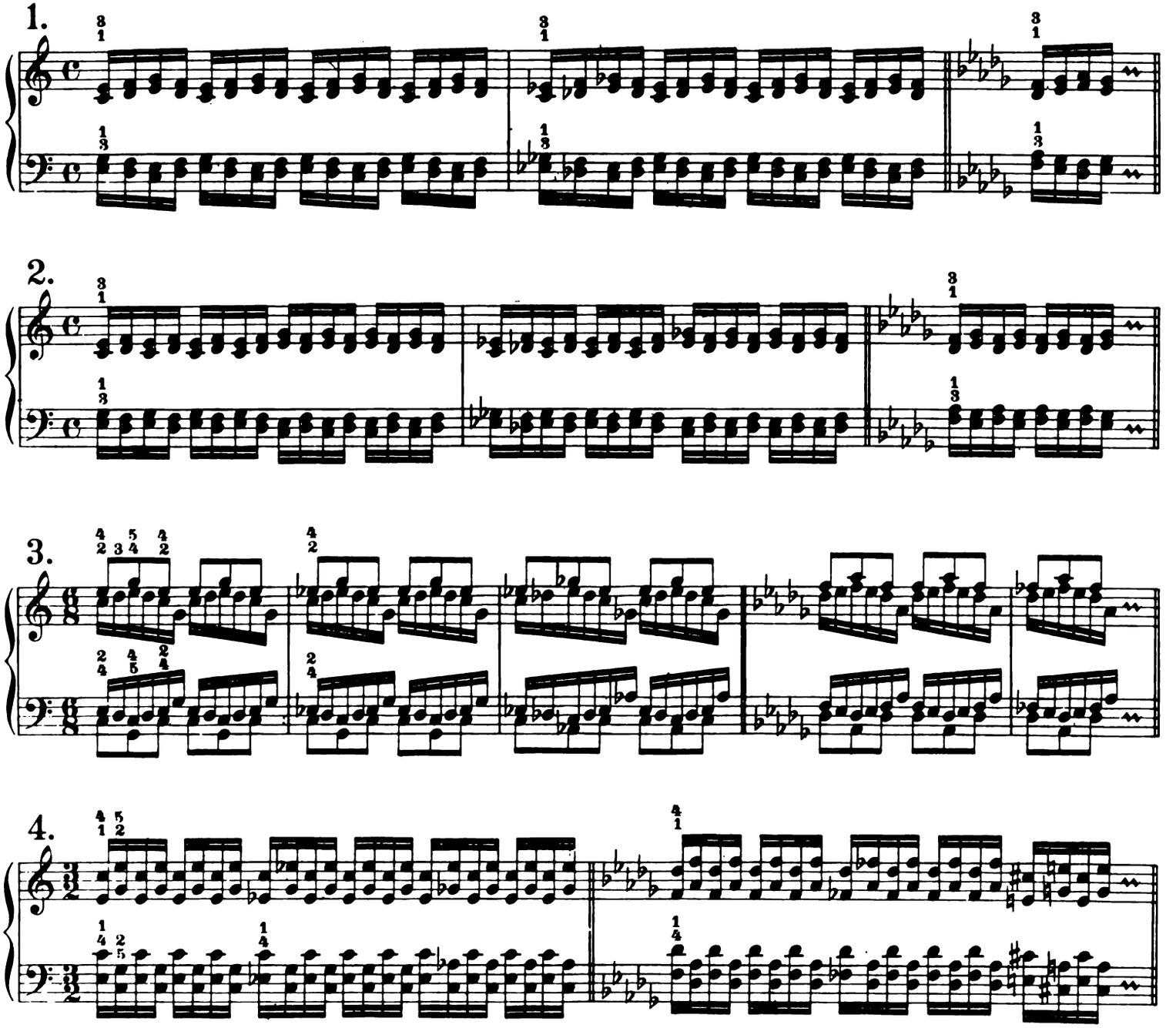
Übungen in Doppelgriffen.

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.



5.

6.

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

7.

8.

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

9.

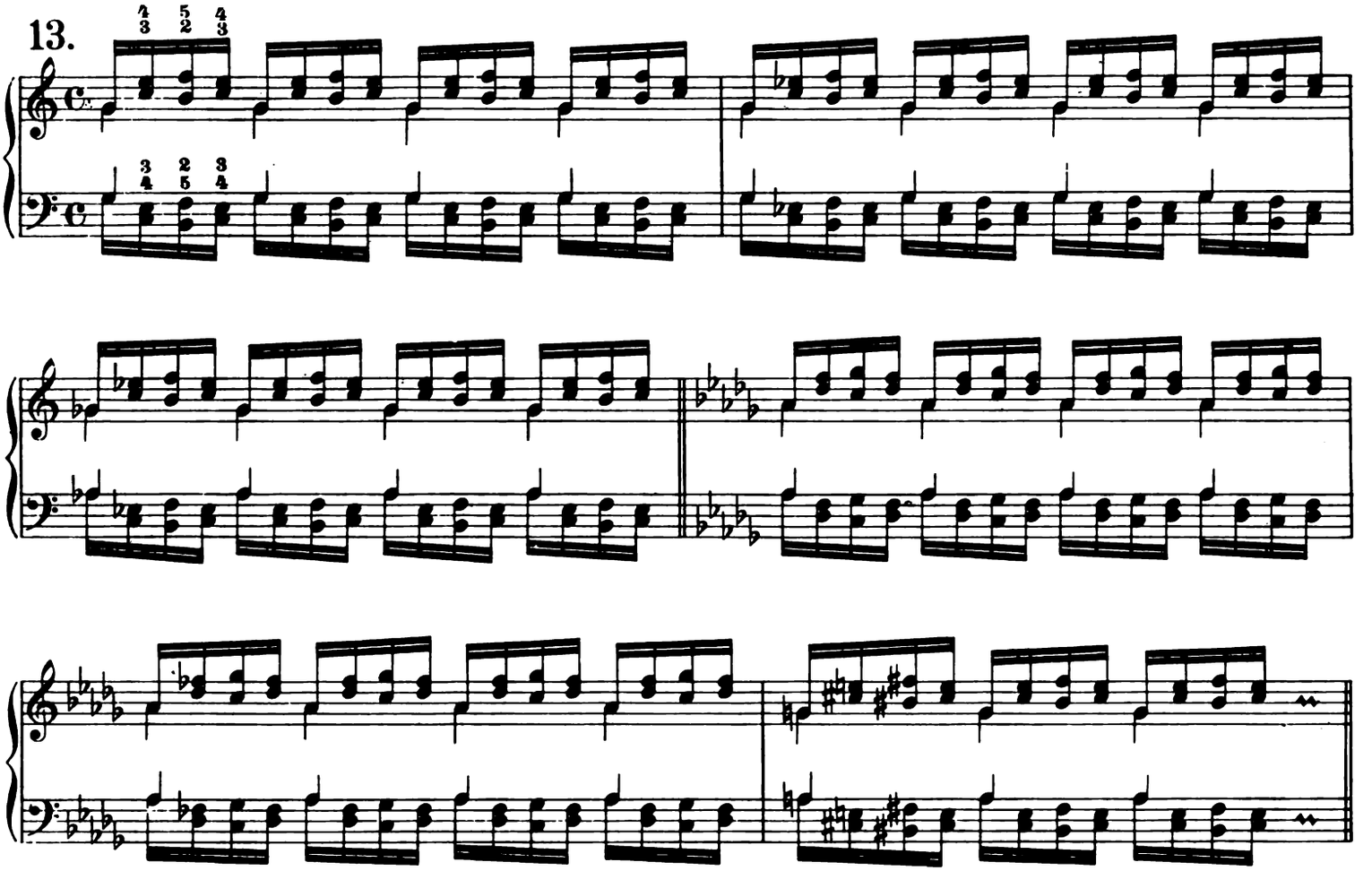
10.

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

11.

12.

13.



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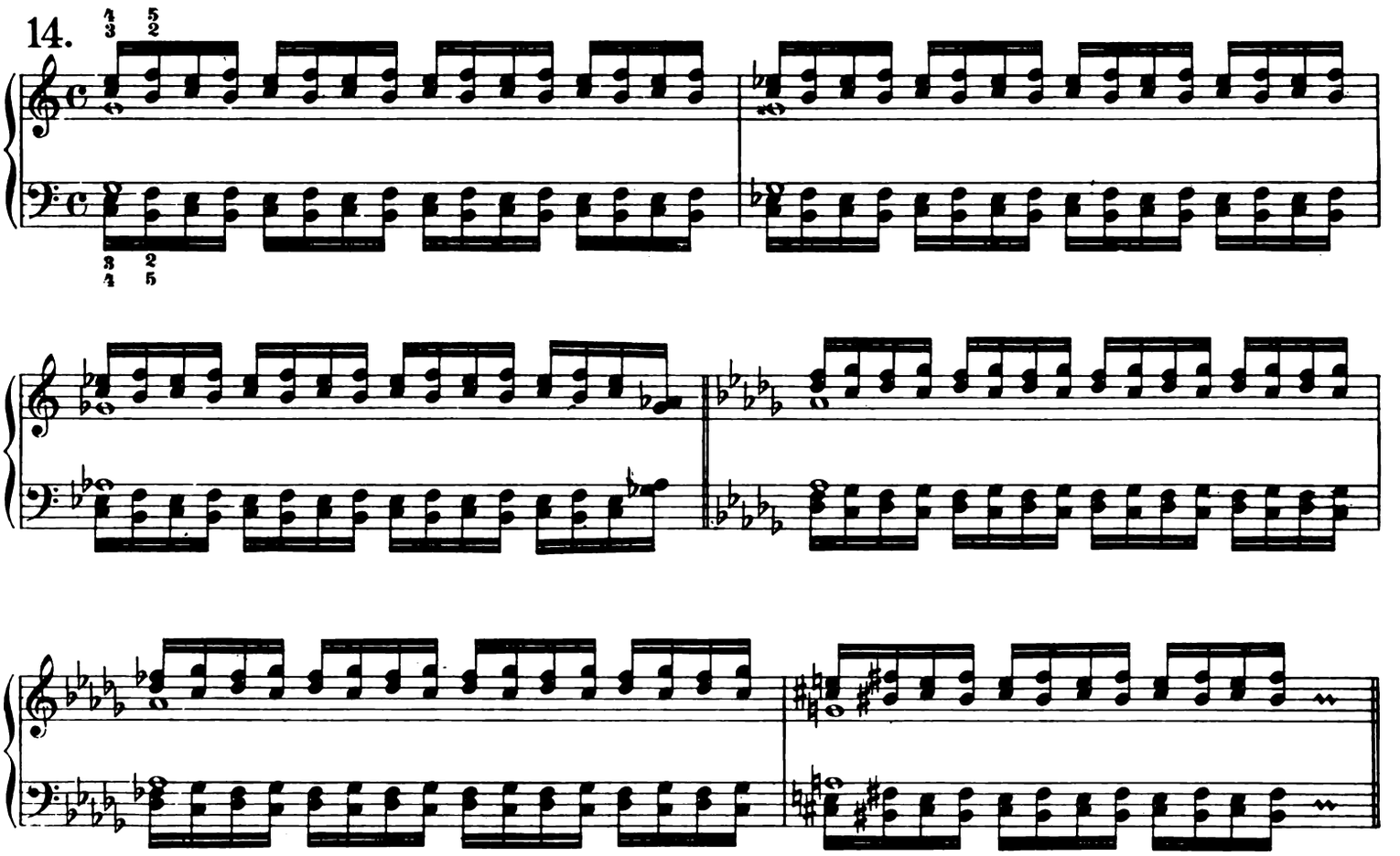
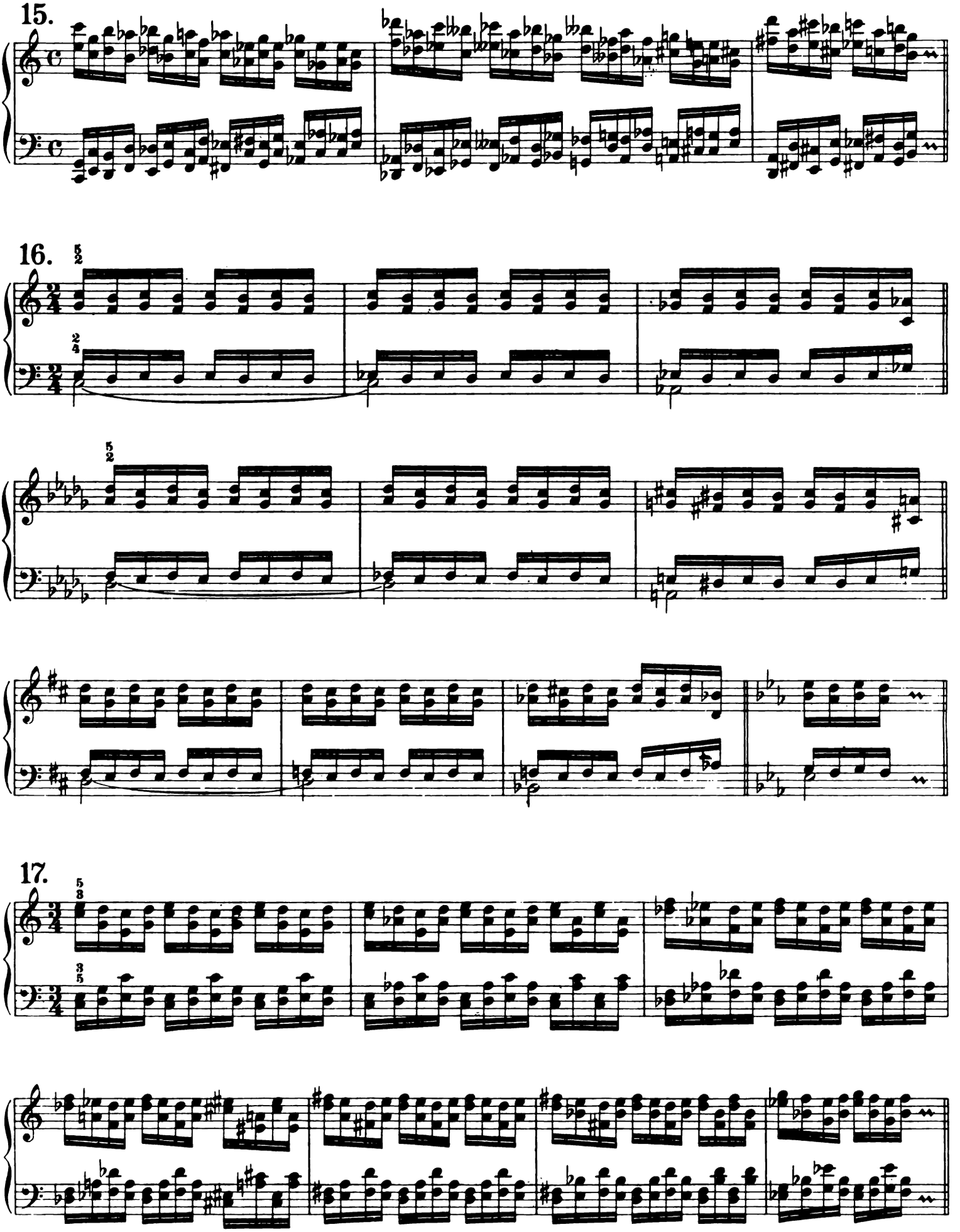
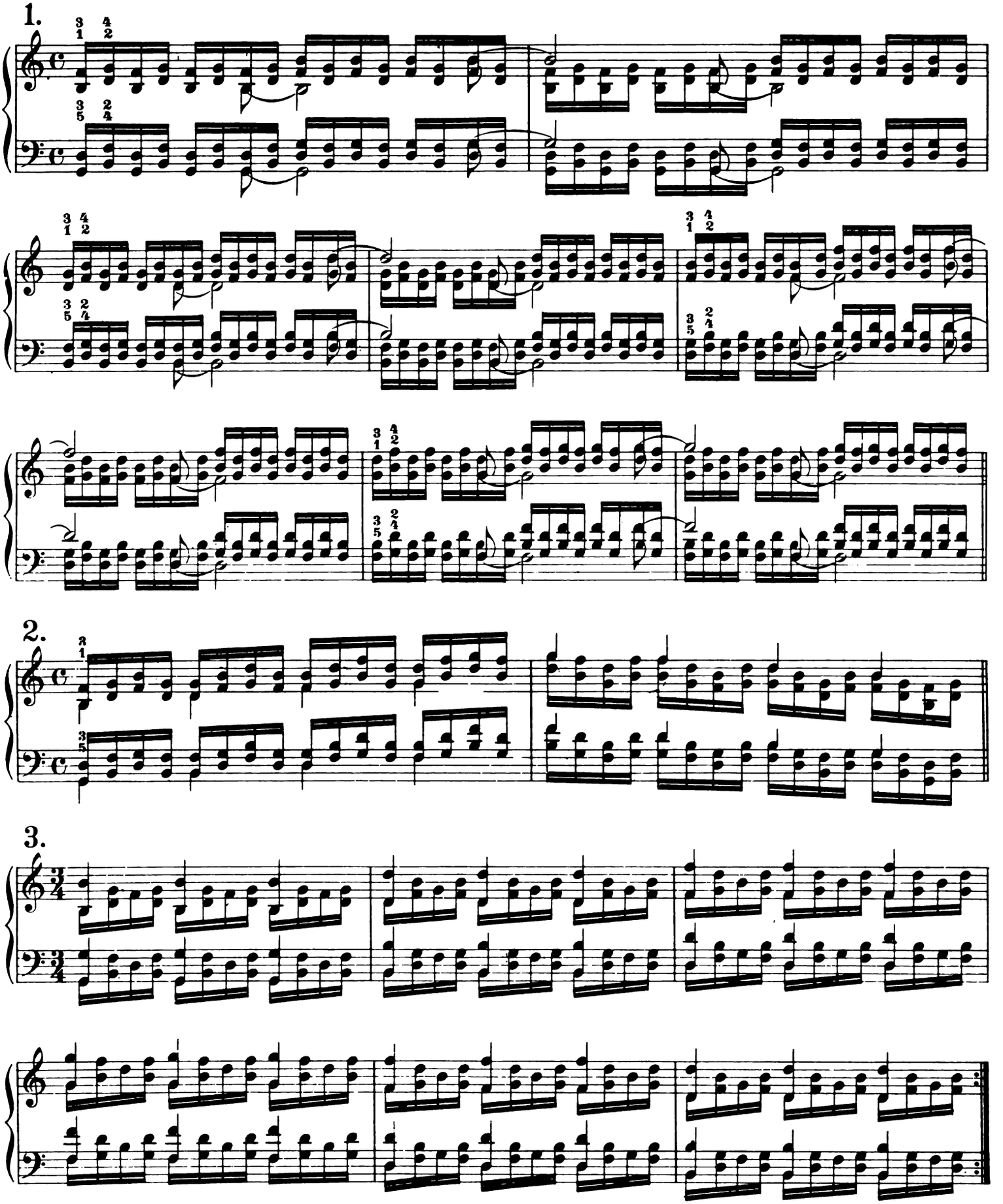



15.
16.
17.

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.



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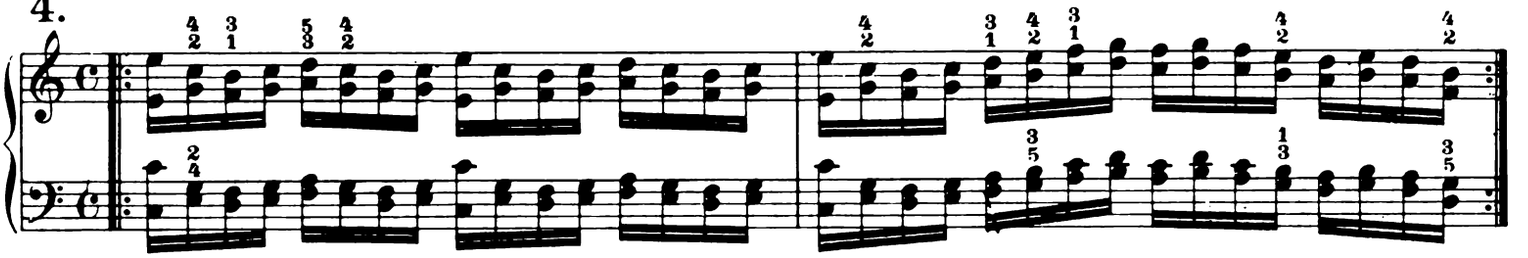

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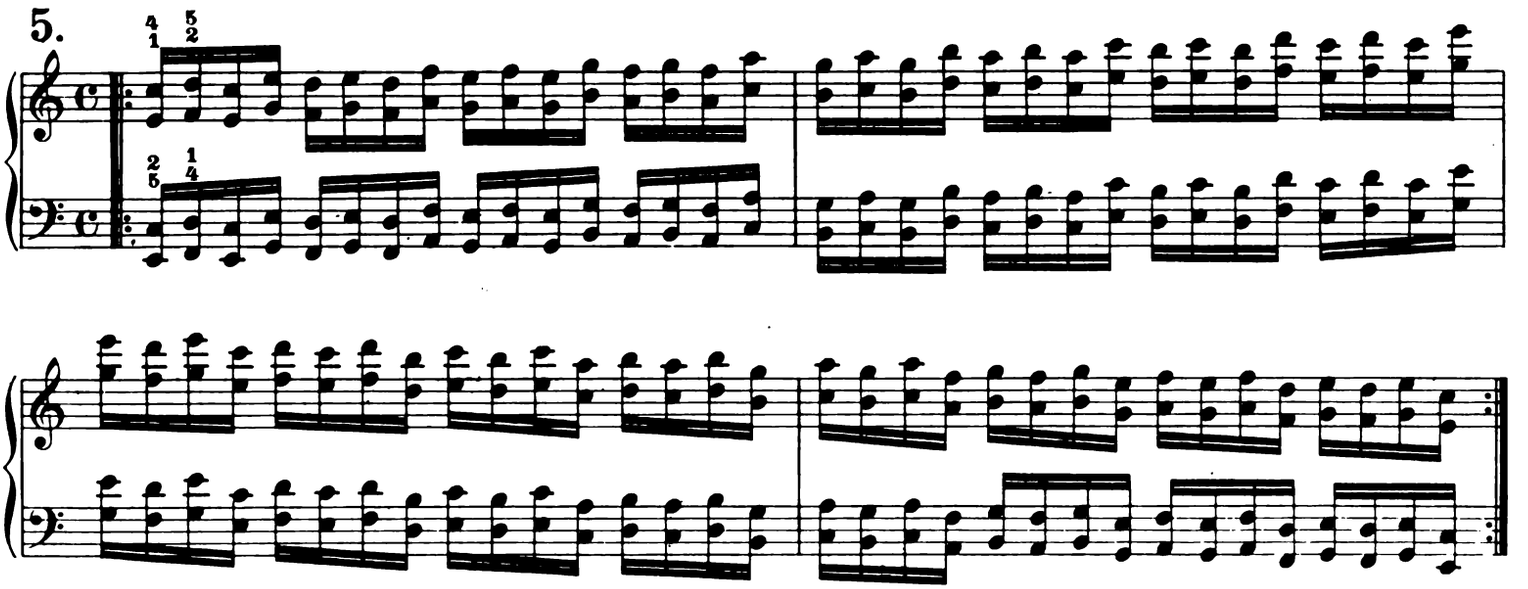
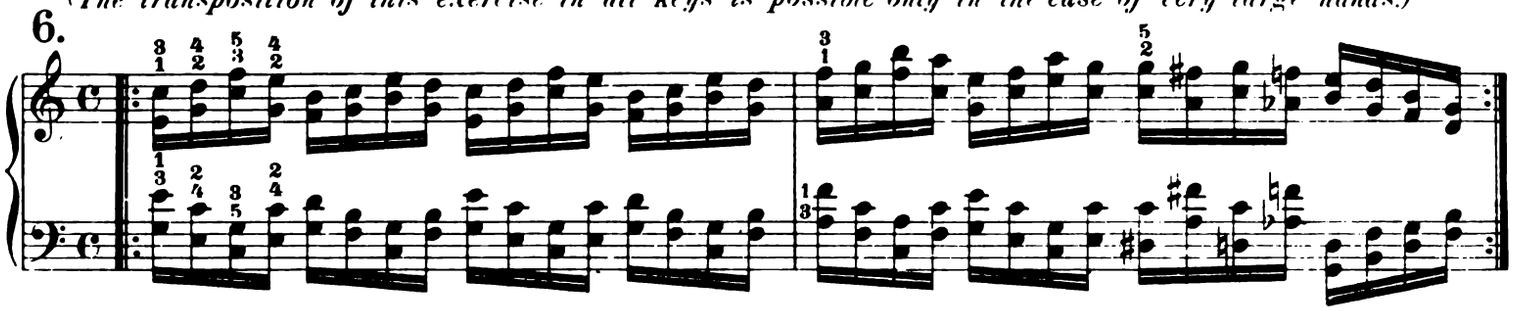


(La transposition de cet exercice dans tous les tons ne sera possible qu'aux mains très grandes.)
(In einigen Tonarten verlangt diese Übung so ausserordentliche Spannung, dass sie nur für sehr grosse Hände räthlich ist.)
(The transposition of this exercise in all keys is possible only in the case of very large hands.)

6.



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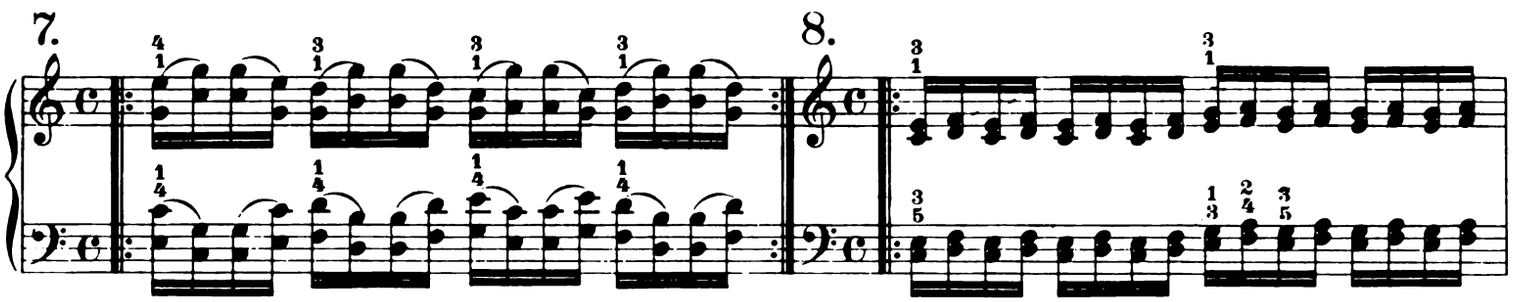

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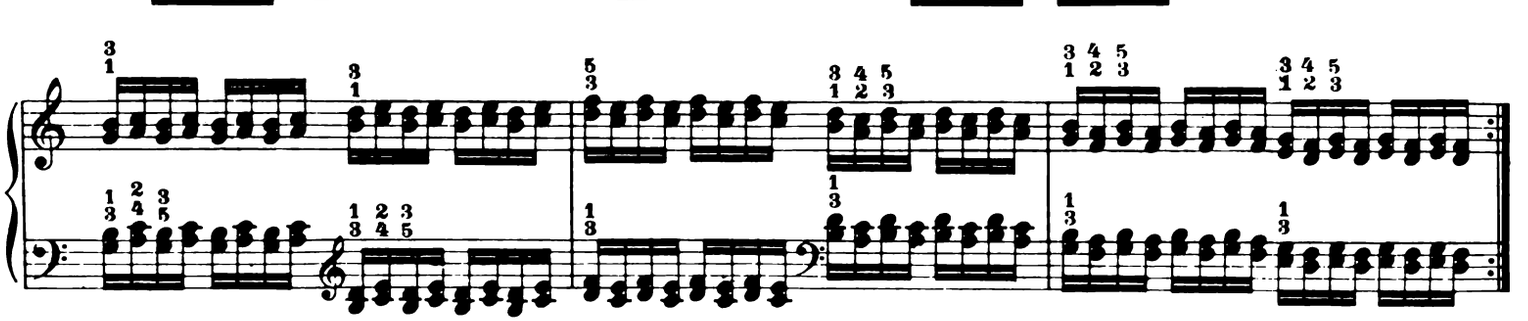
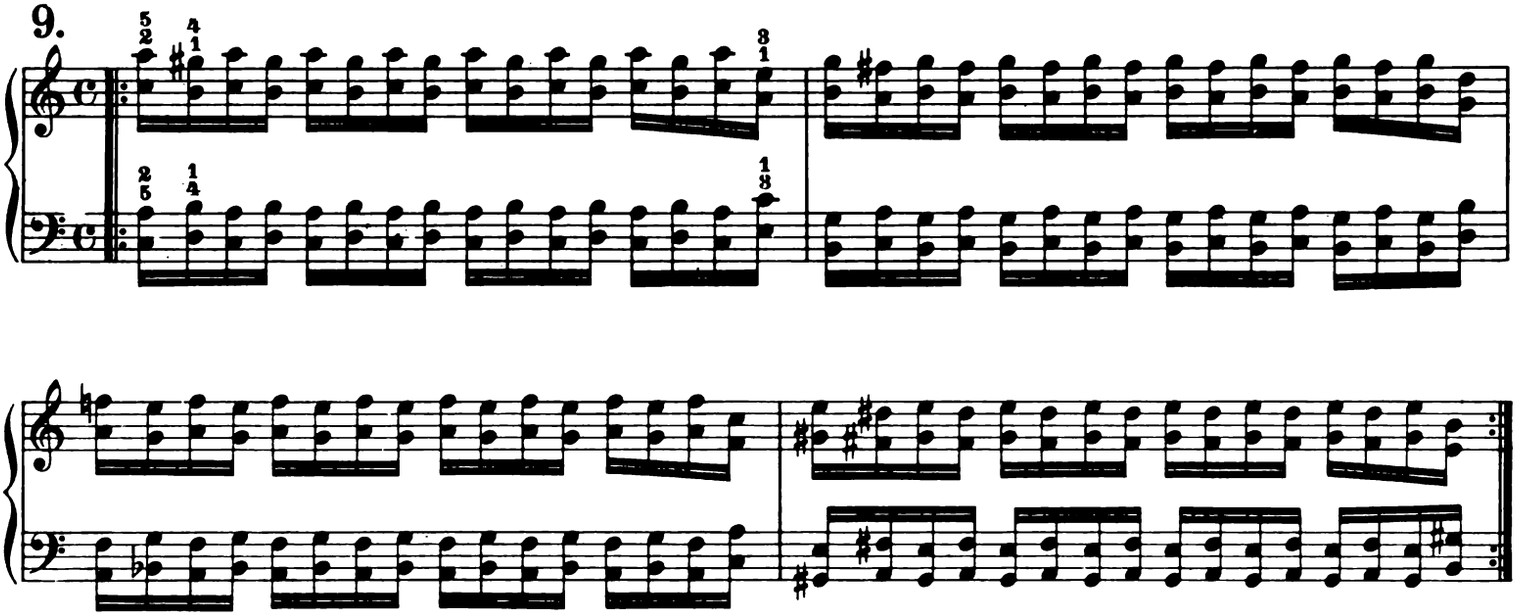


Voir la remarque au Nº 6.
Siehe die Anmerkung bei Nº 6.
See the note at Nº 6.

9.



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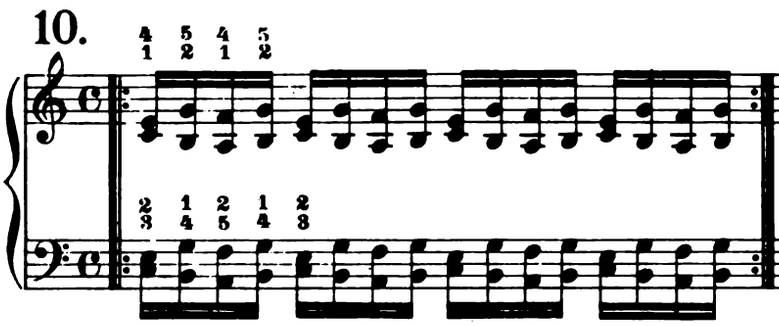

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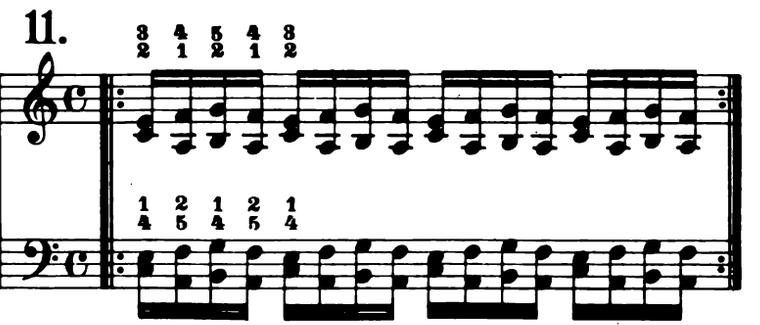

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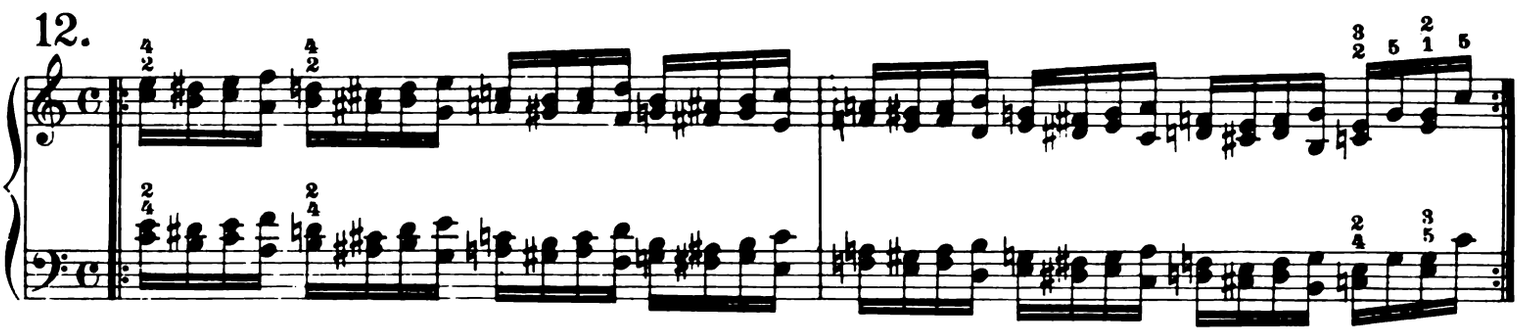
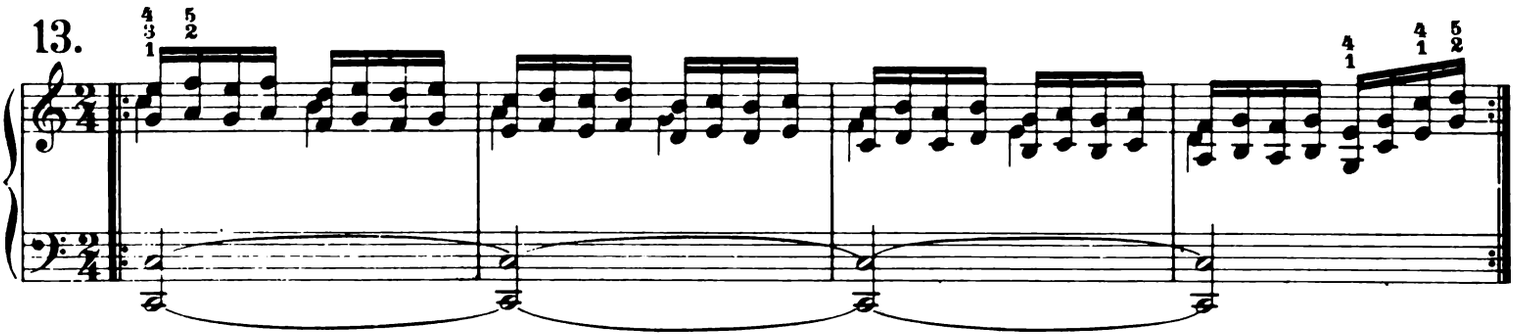


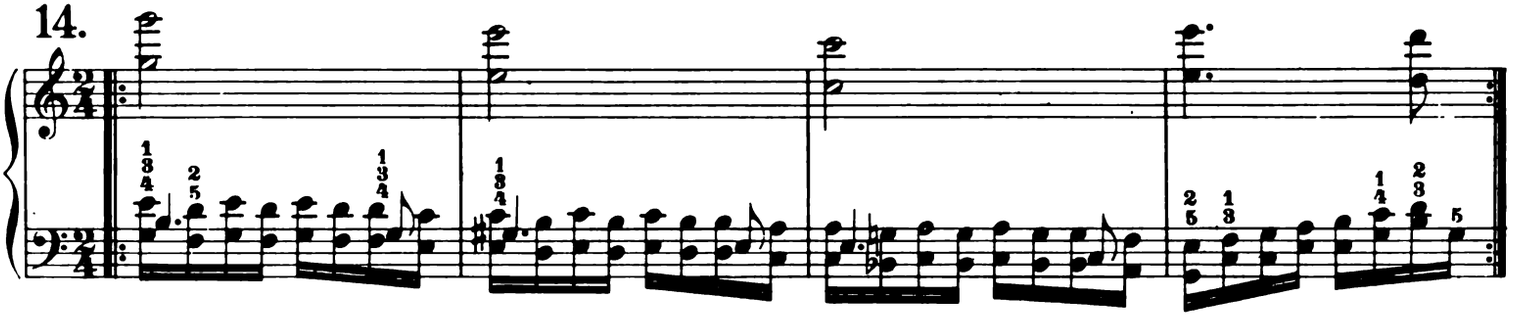
Voir la remarque au Nº 6.
Siehe die Anmerkung bei Nº 6
See the note at Nº 6.

13.



Voir la remarque au Nº 6.
Siehe die Anmerkung bei Nº 6.
See the note at Nº 6.

14.



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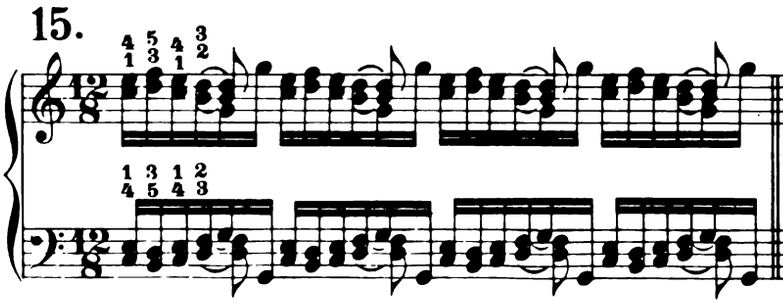

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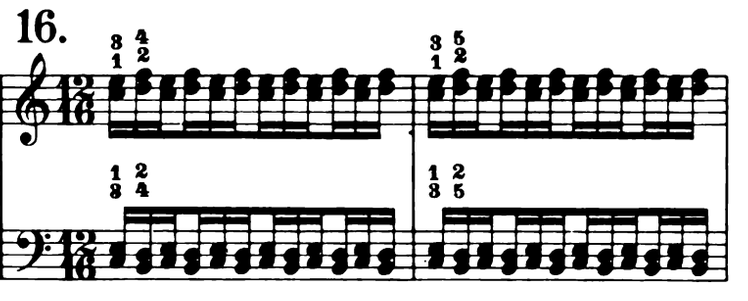

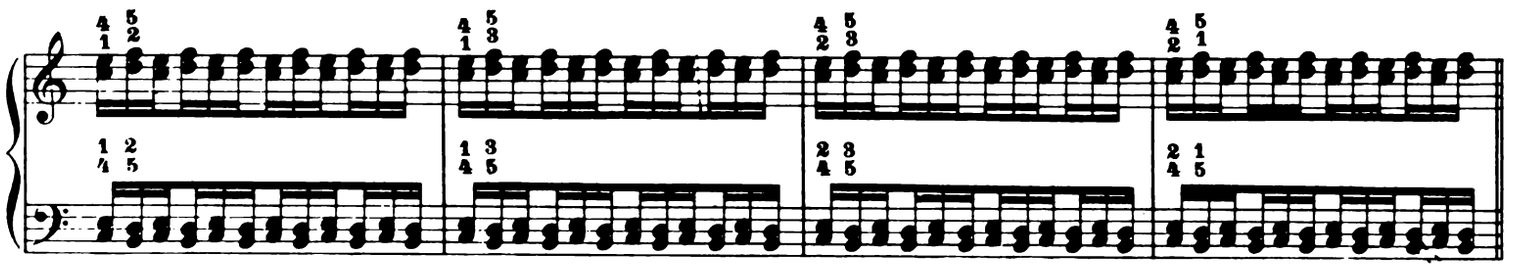

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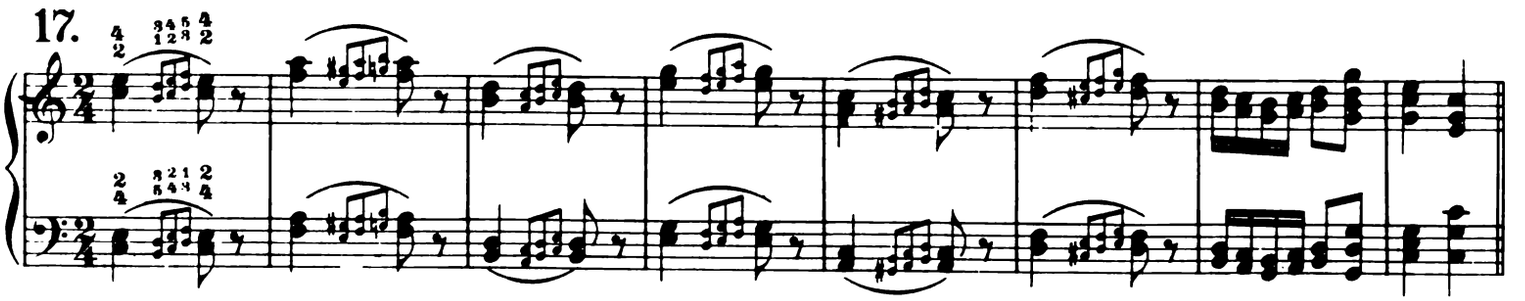

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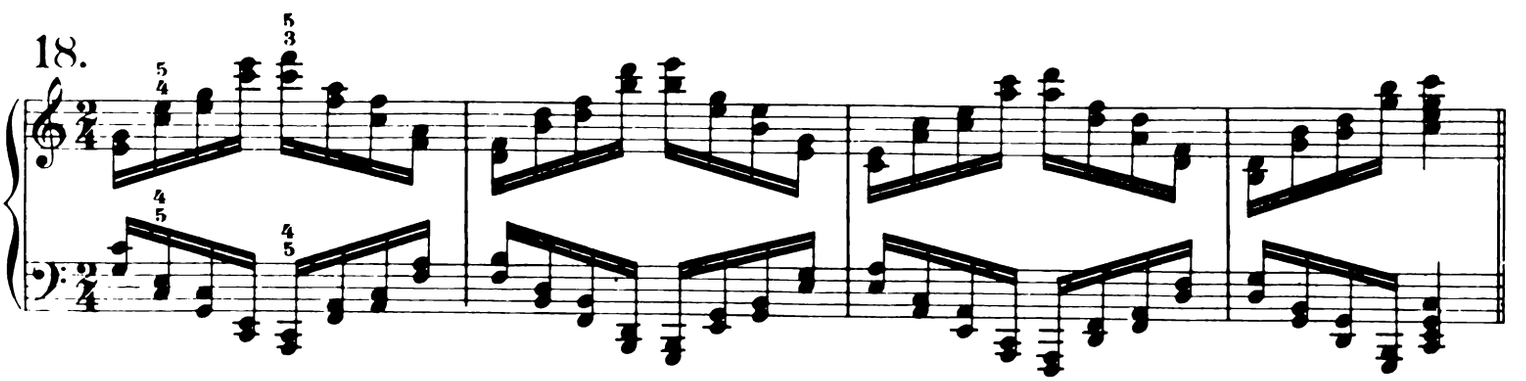

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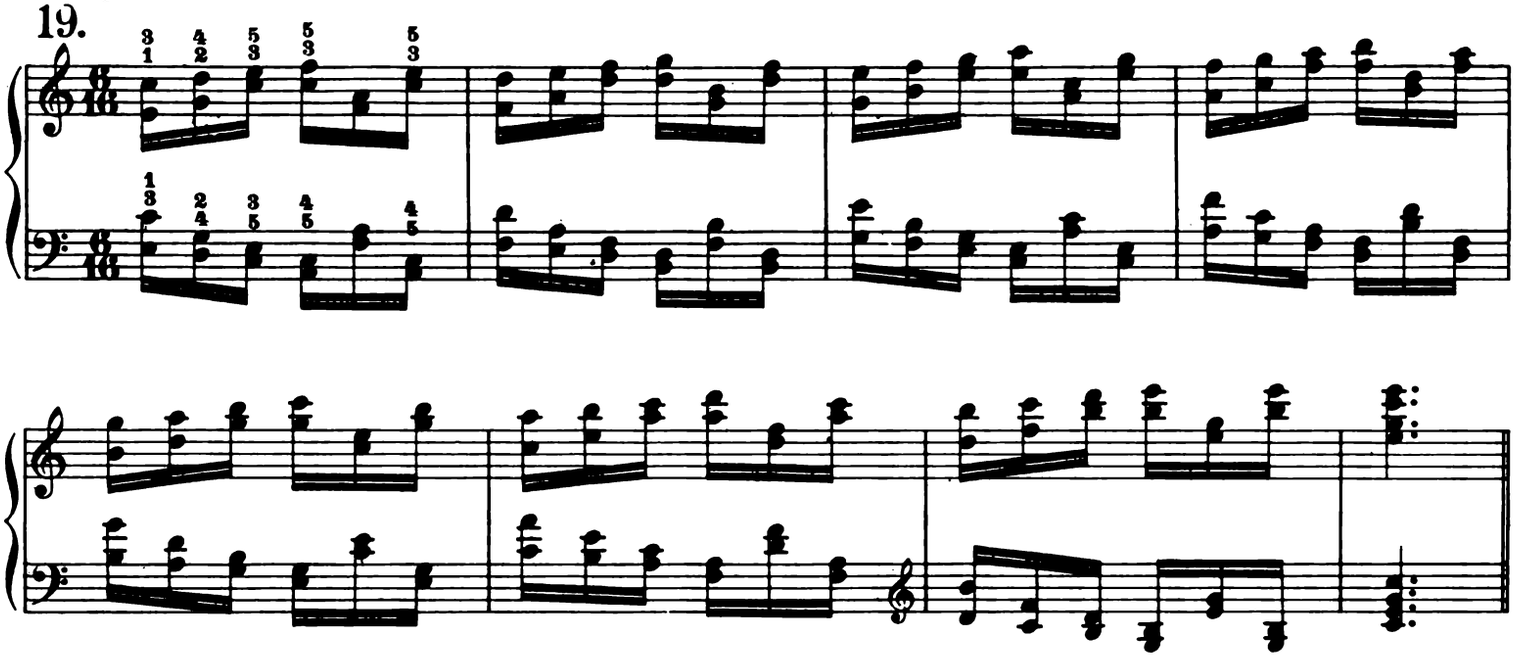

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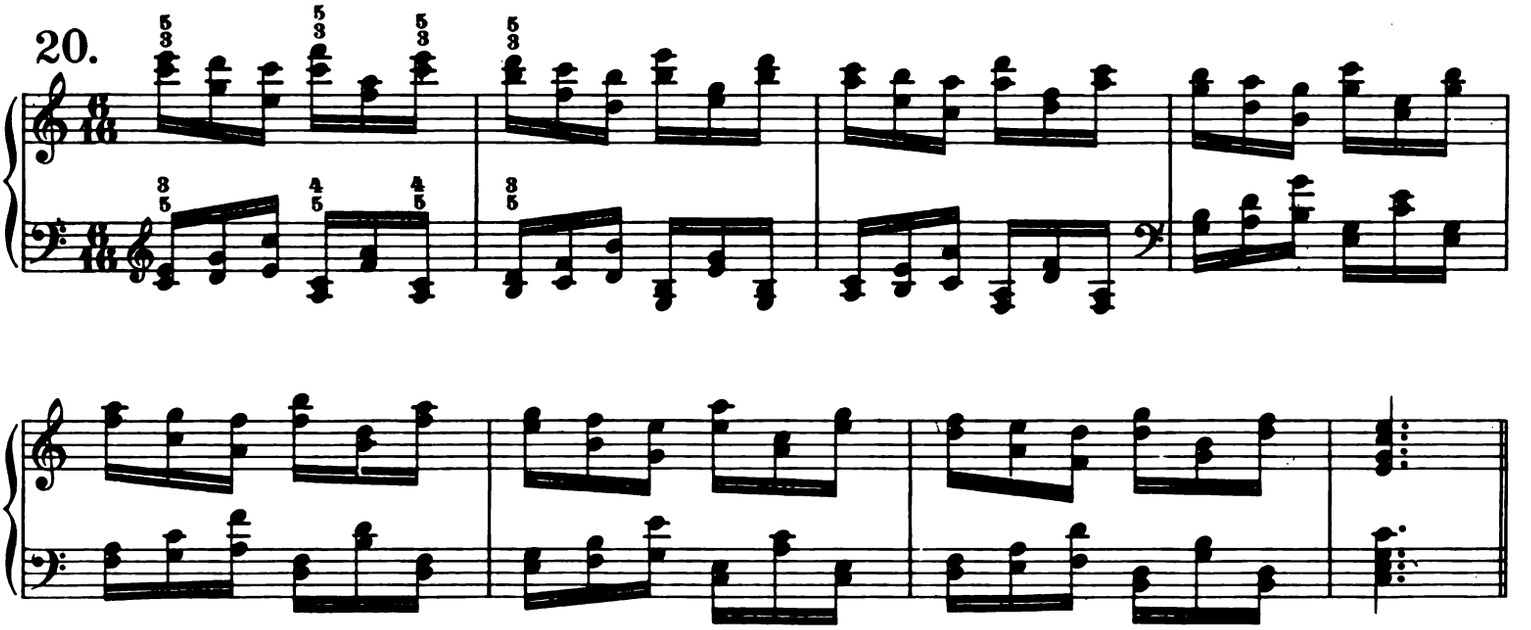

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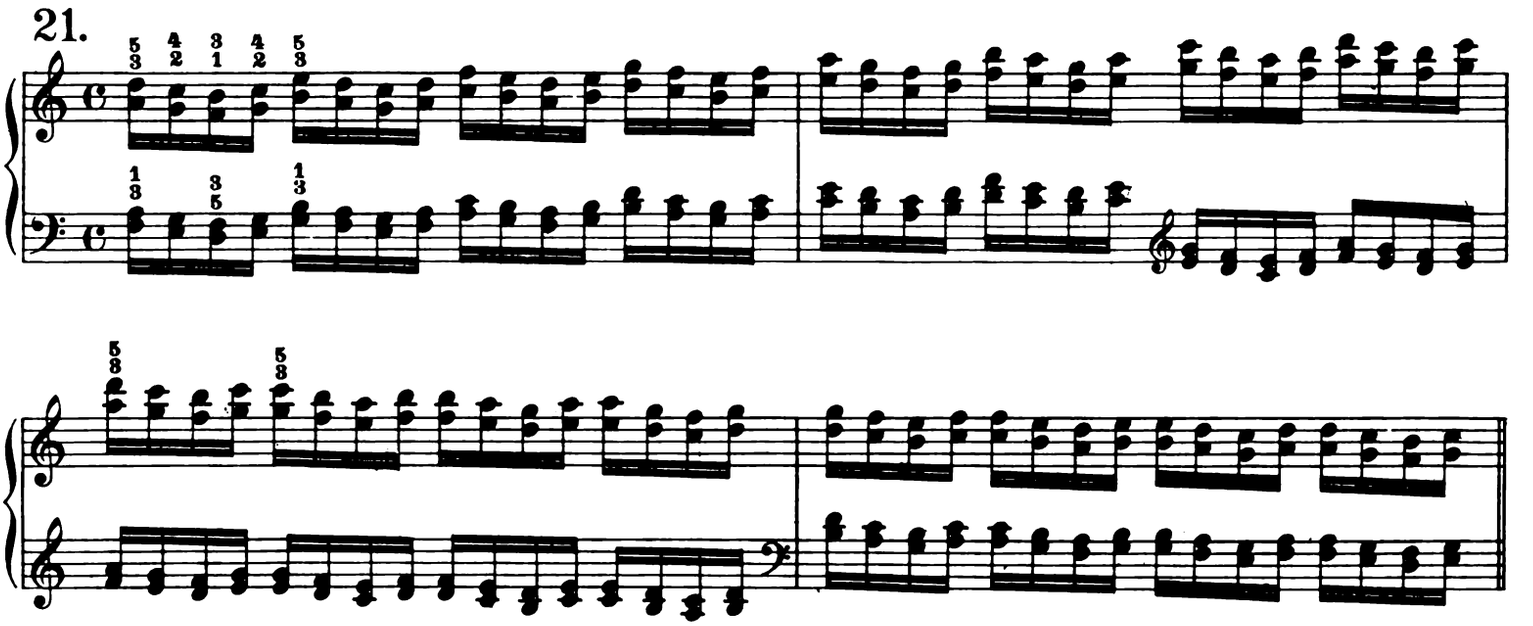
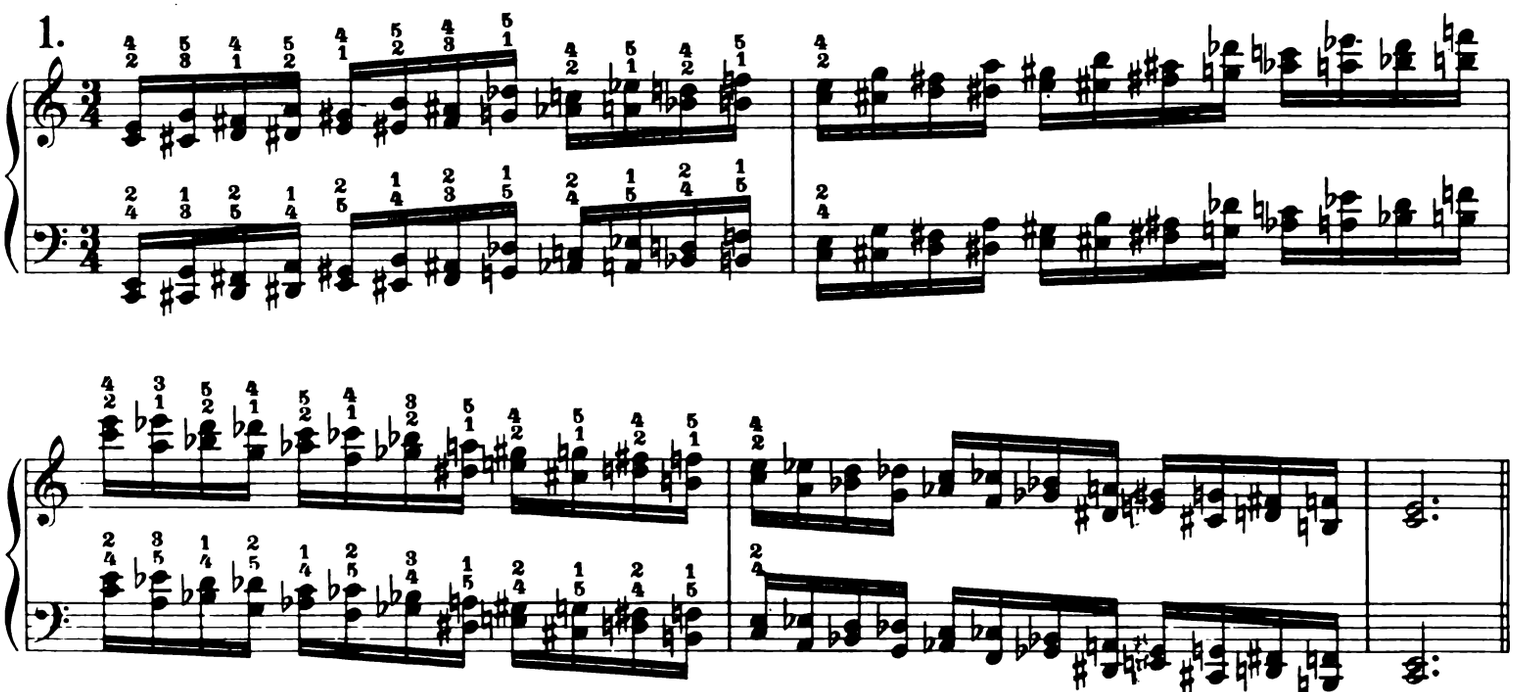


C.

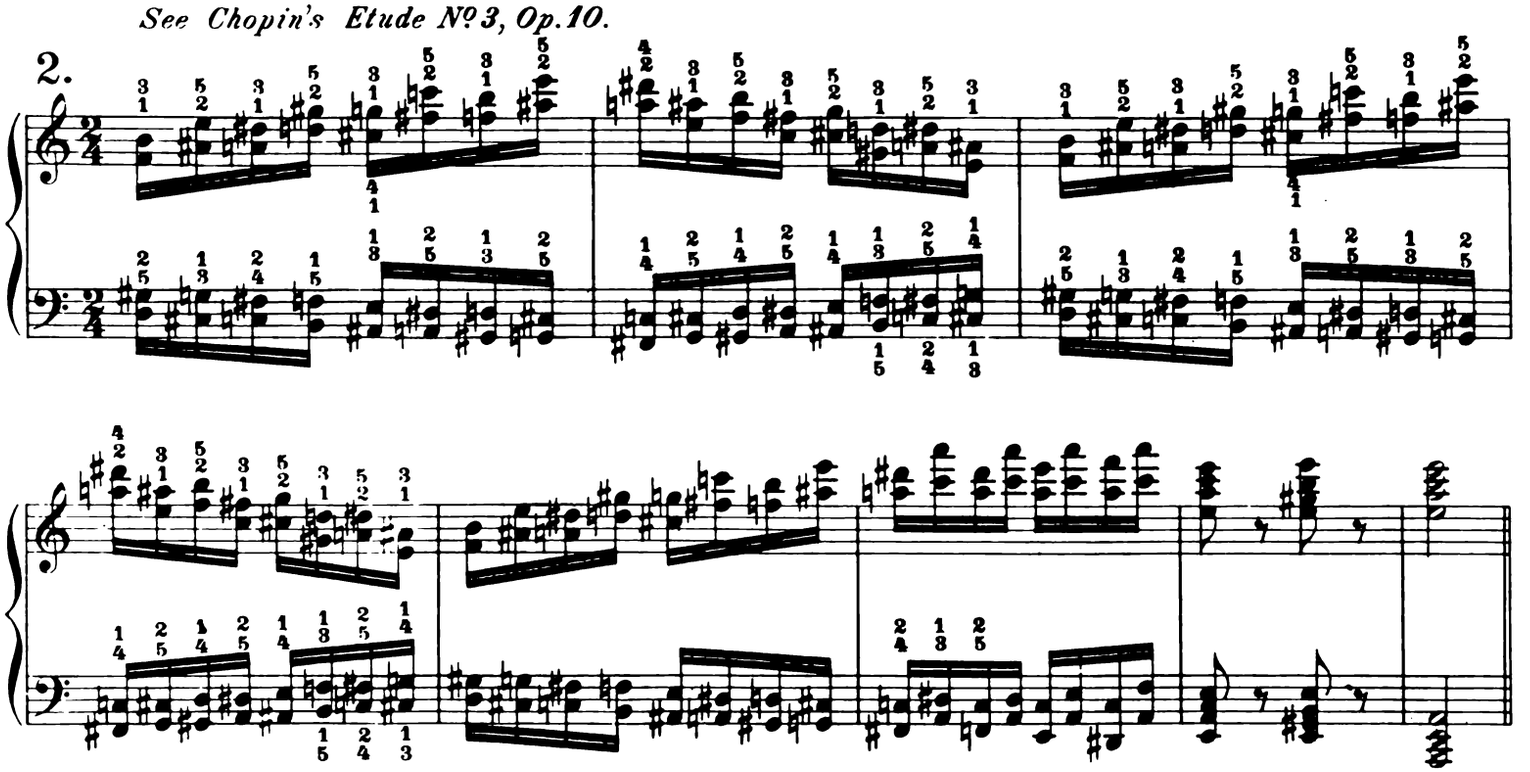
Exercices destinés à être travaillés seulement dans le ton indiqué.
Übungen, welche nur in der vorgeschriebenen Tonart geübt zu werden brauchen.
Exercises intended to be studied only in the indicated key.

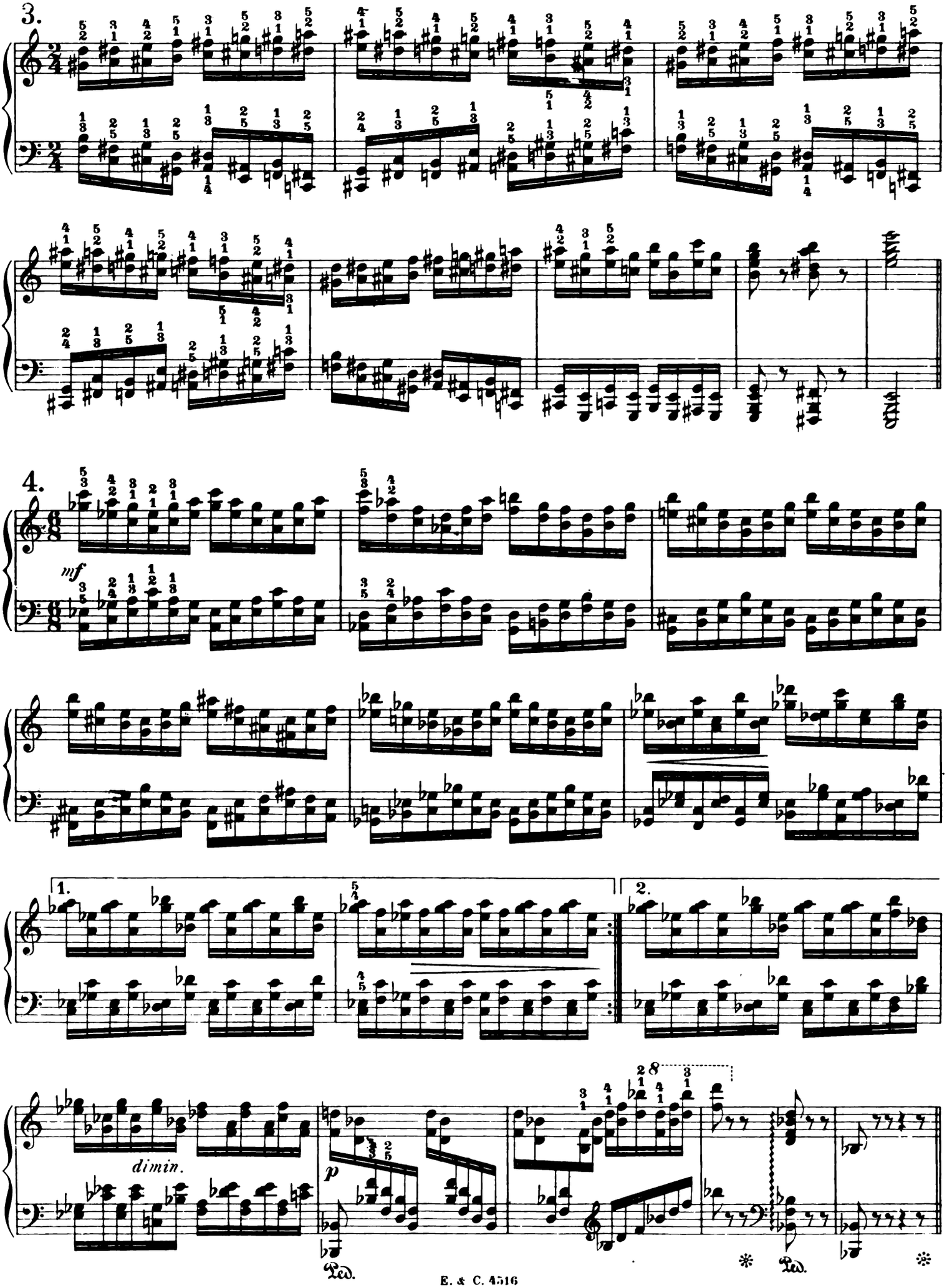
1.

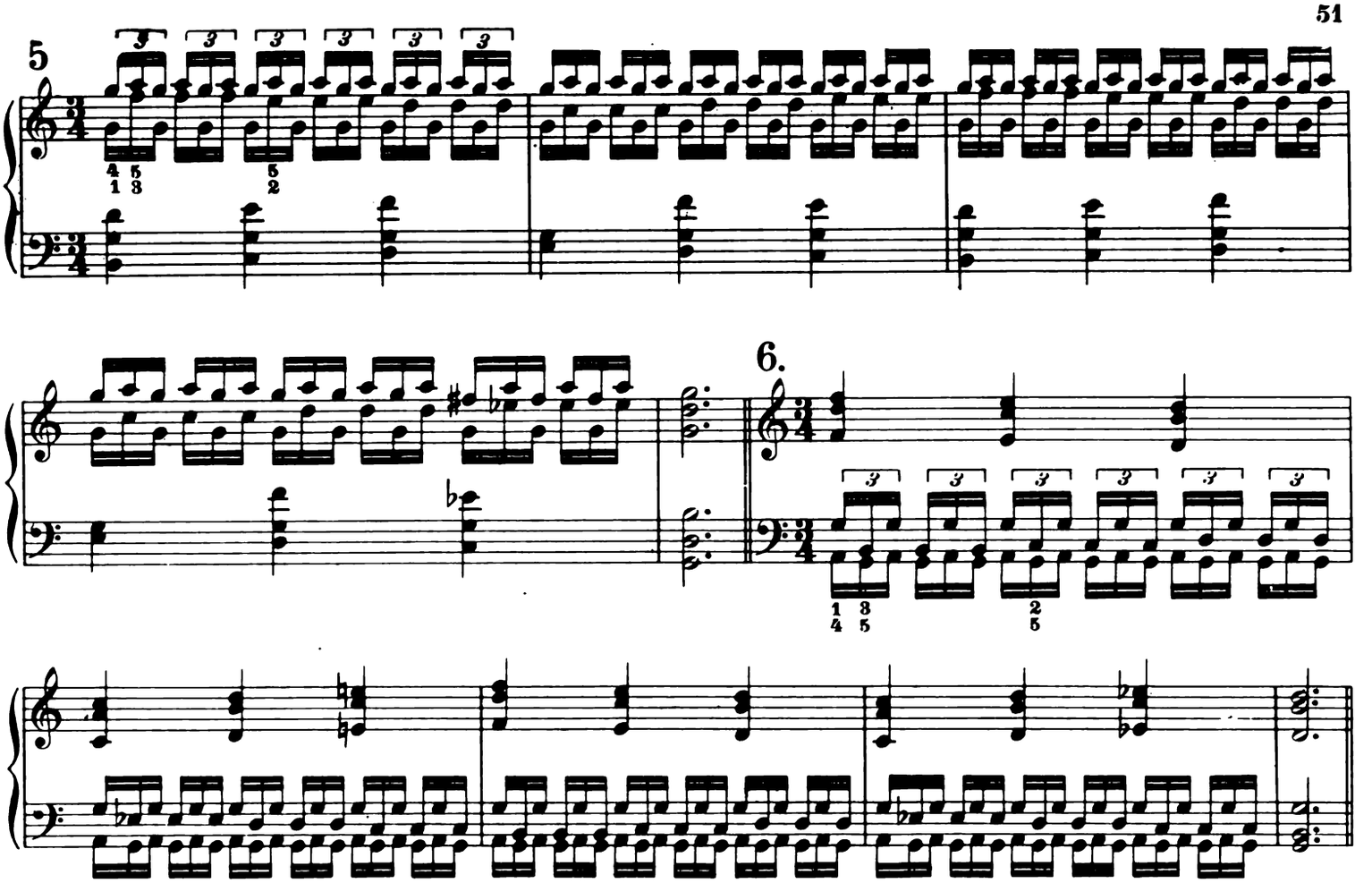


Voir l'Étude Nº 3, œuvre 10 de Chopin.
Vergleiche die Etude Nº 3 Op. 10 von Chopin.
See Chopin's Etude Nº 3, Op. 10.

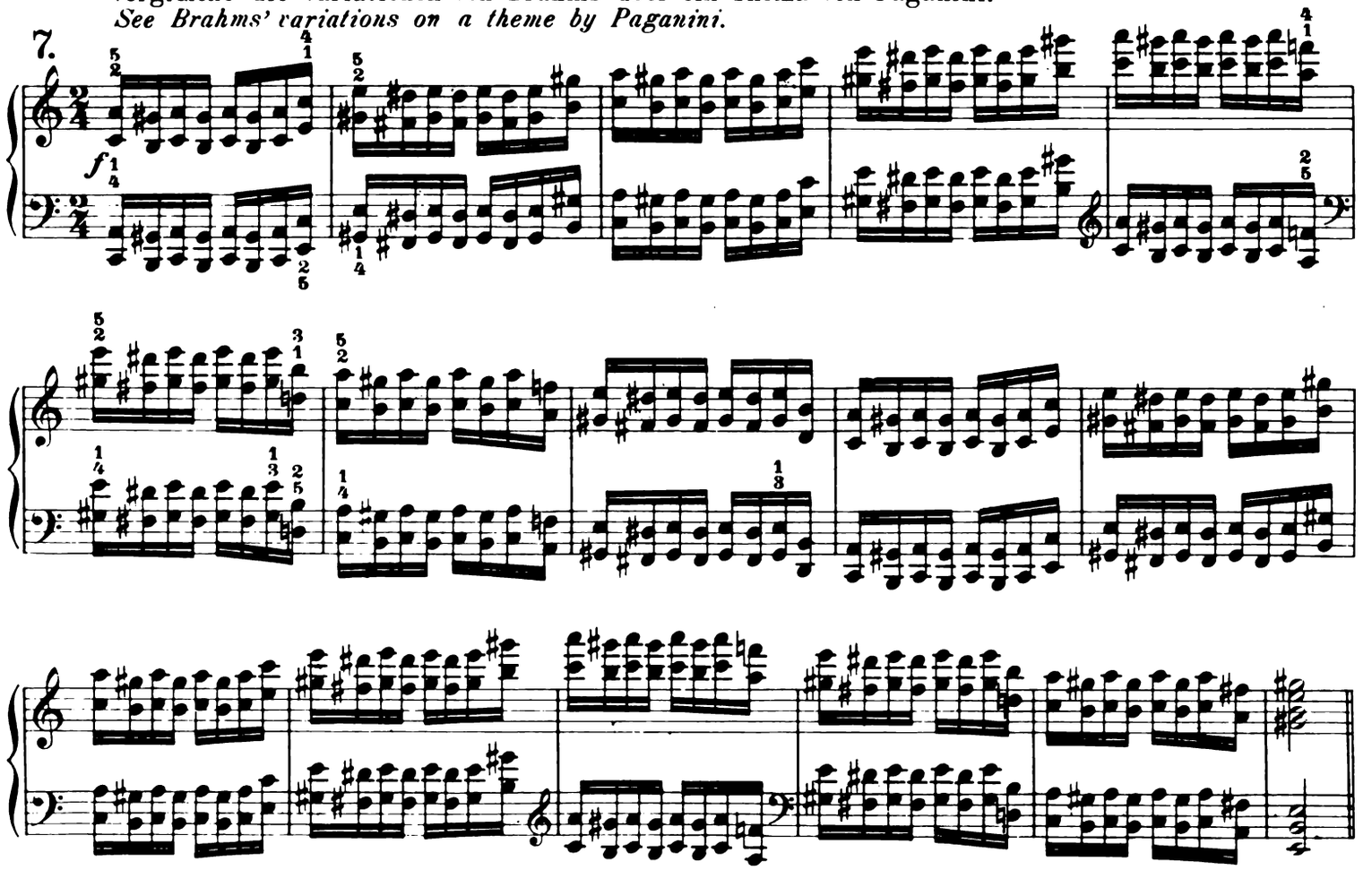
2.

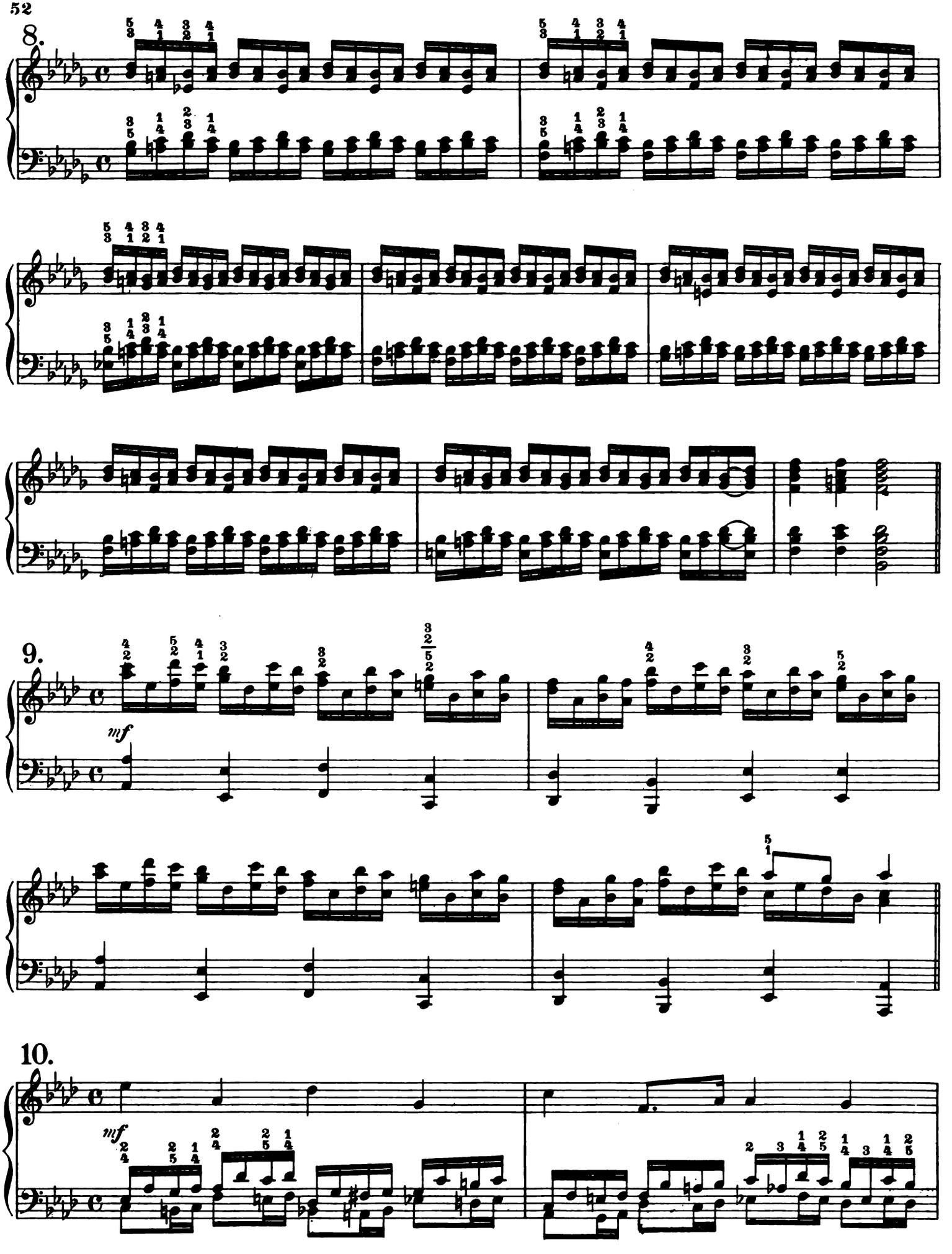


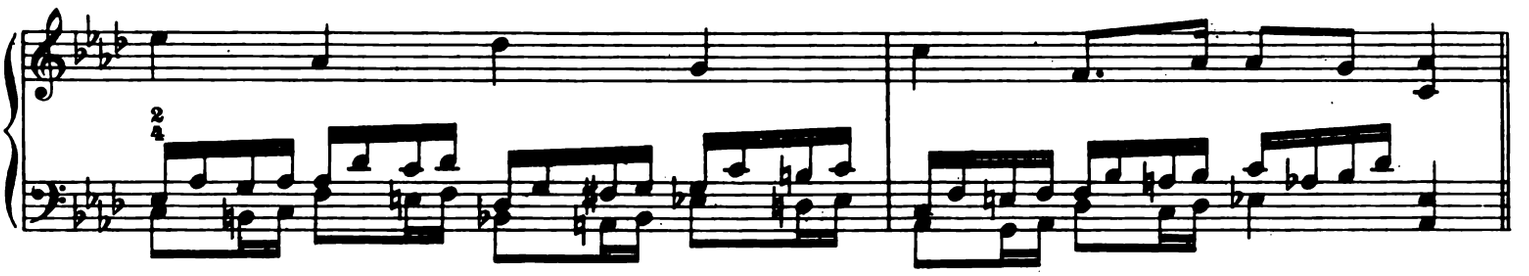

3.
4.
mf
1.
2.
dimin.
p
Ped.
Ped.



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.

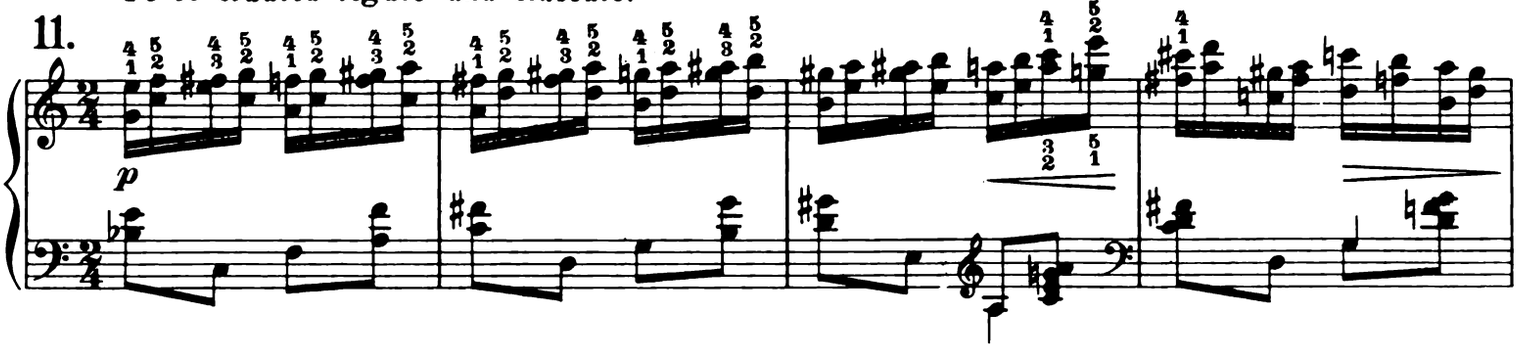


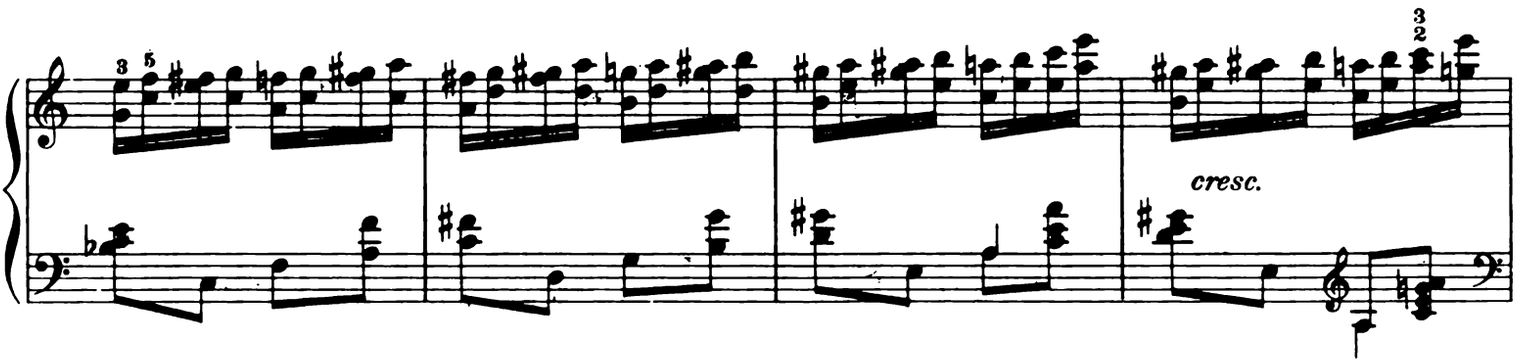

8.
9.
mf
10.
mf

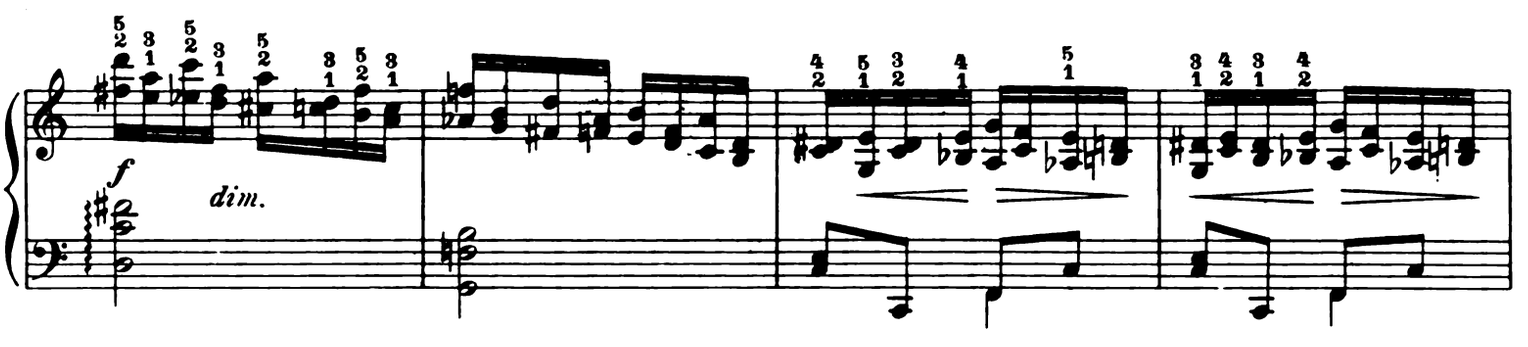


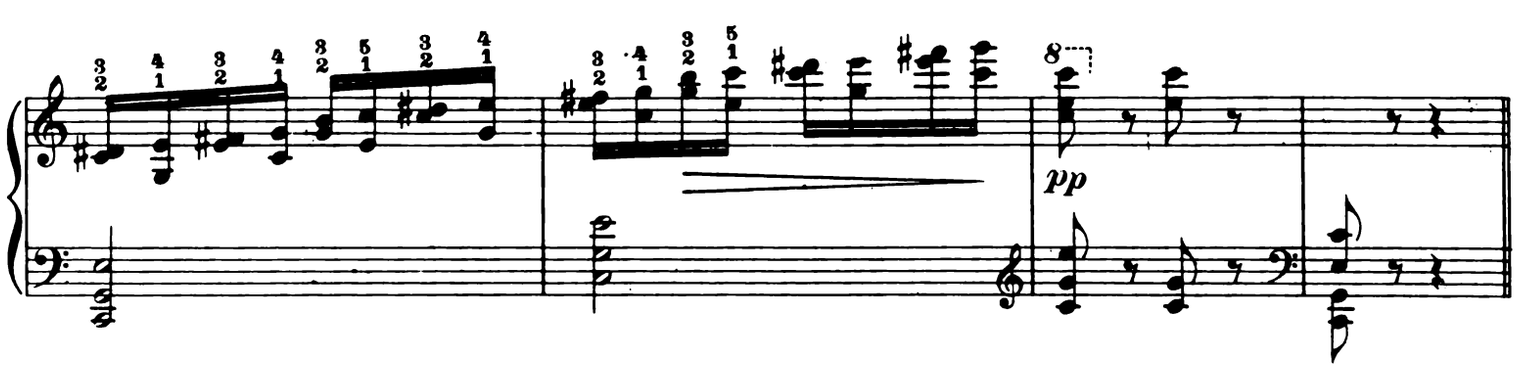
A étudier legato et staccato.
Legato und staccato zu üben.
To be studied legato and staccato.

11.









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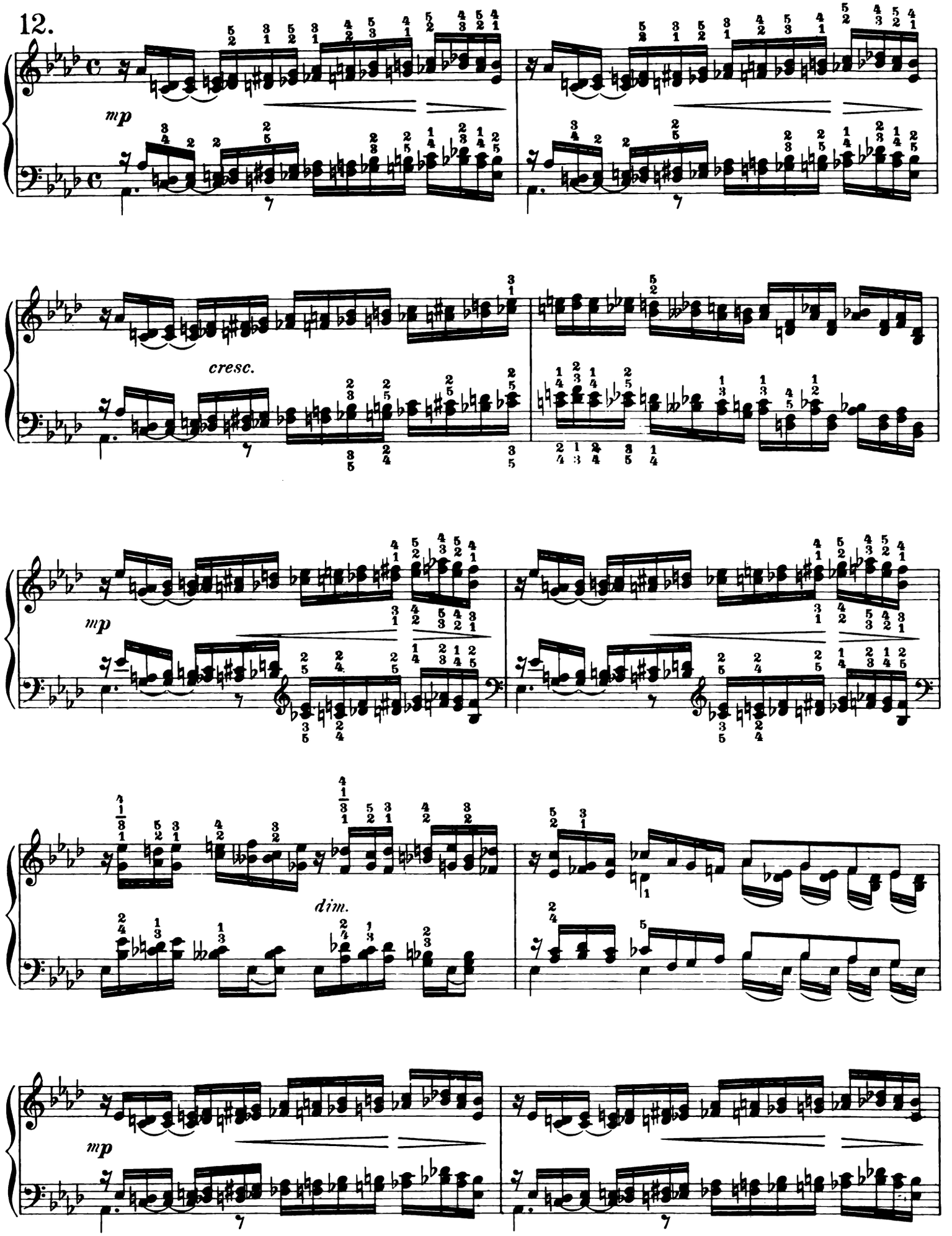
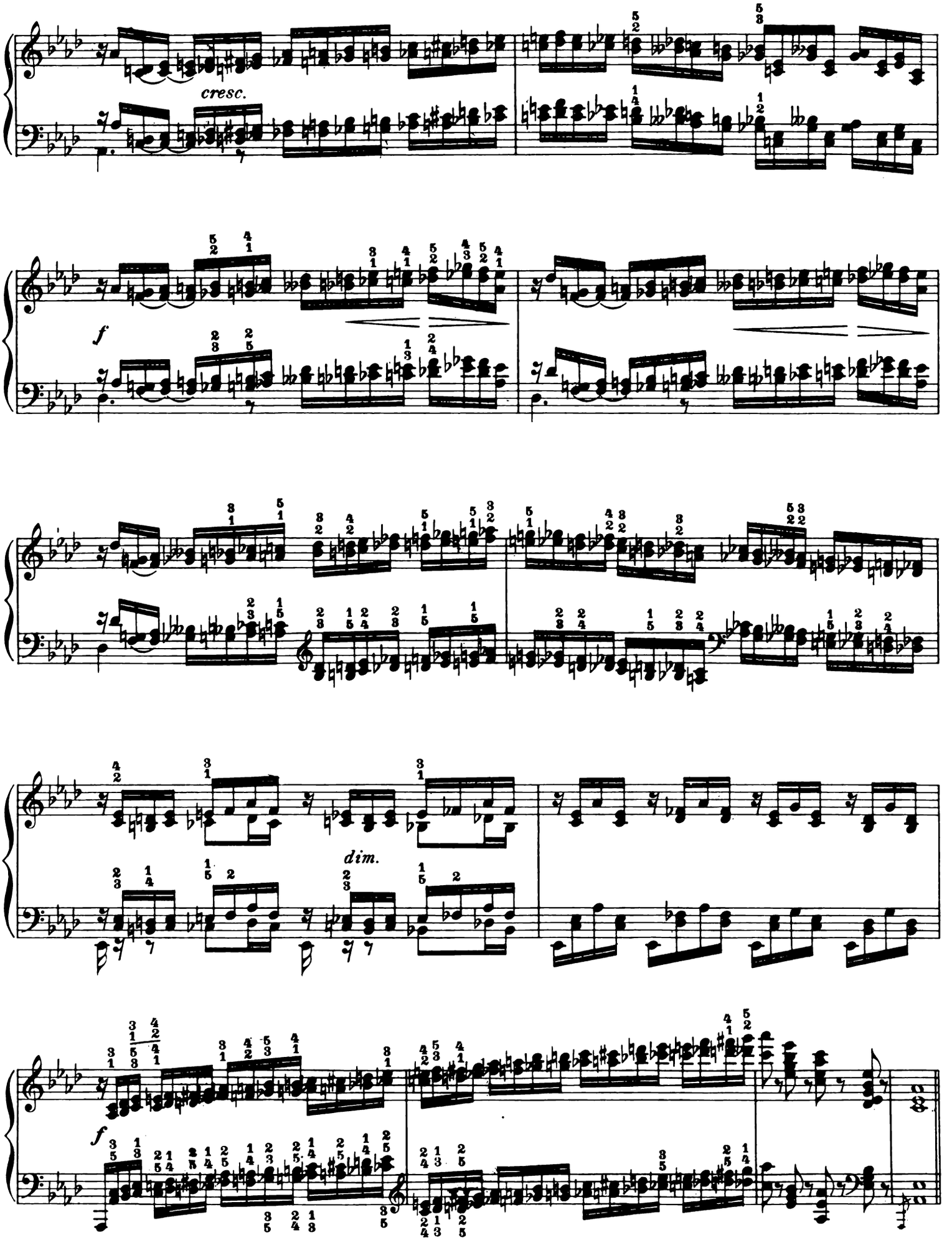
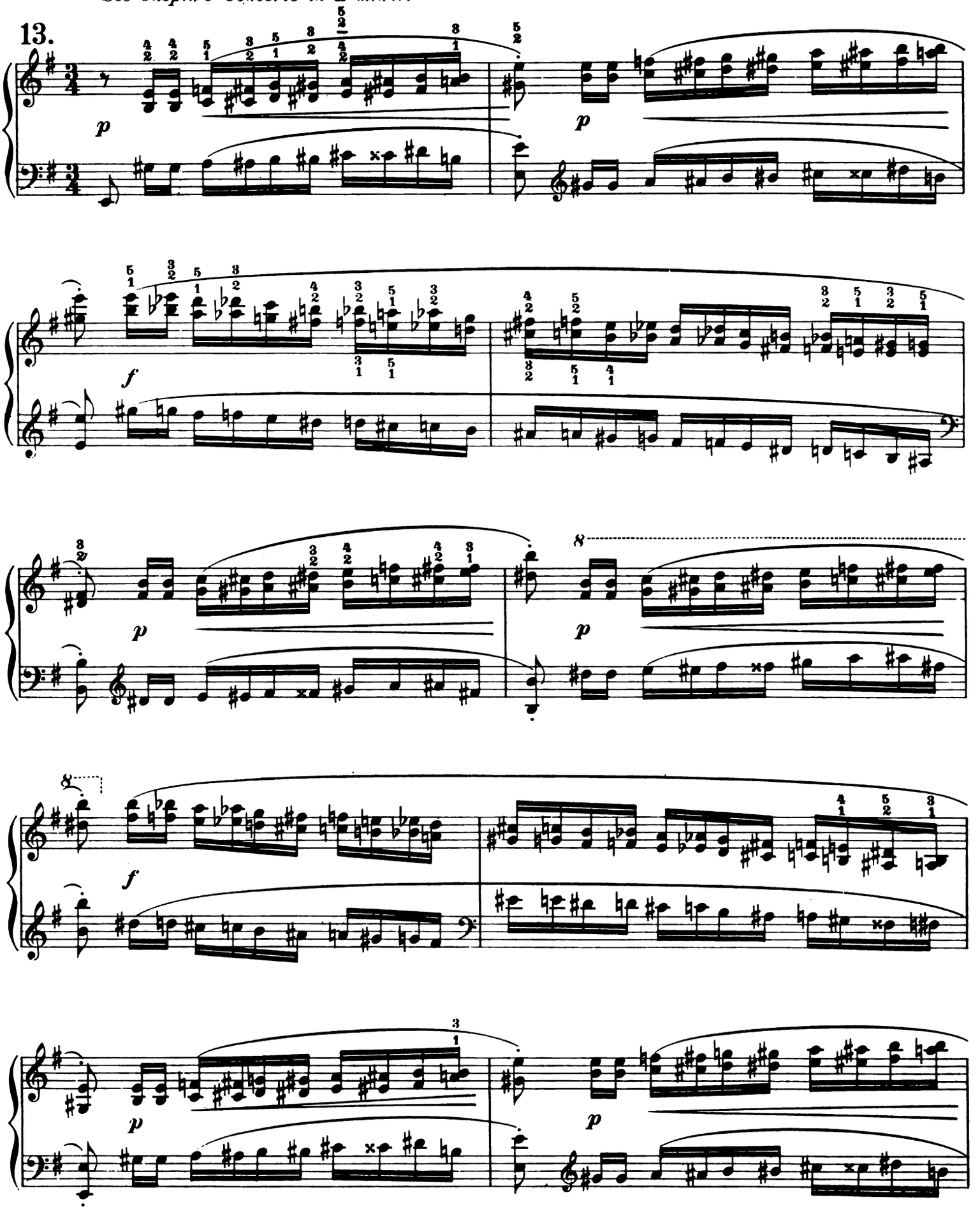
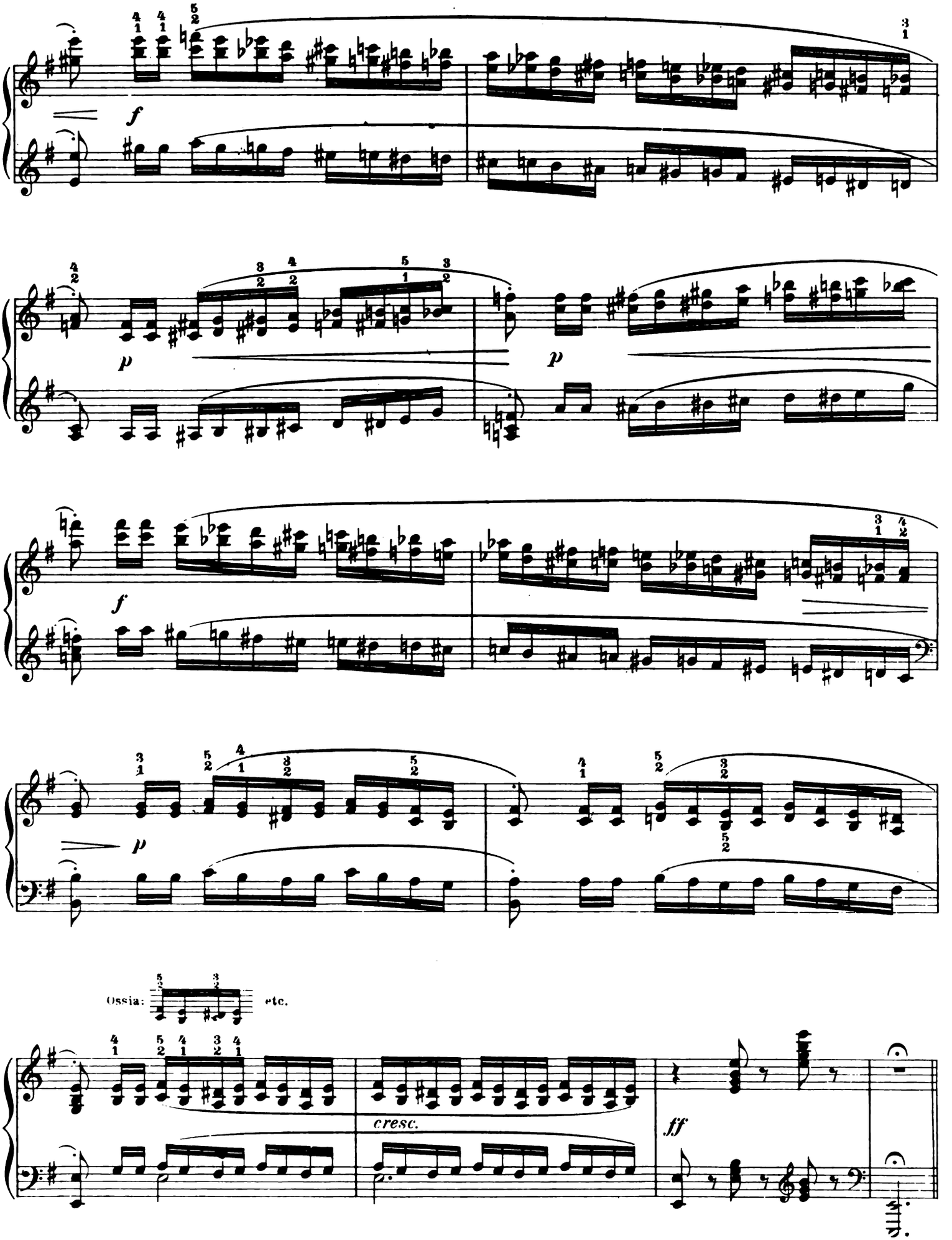



cresc.
f
dim.
f

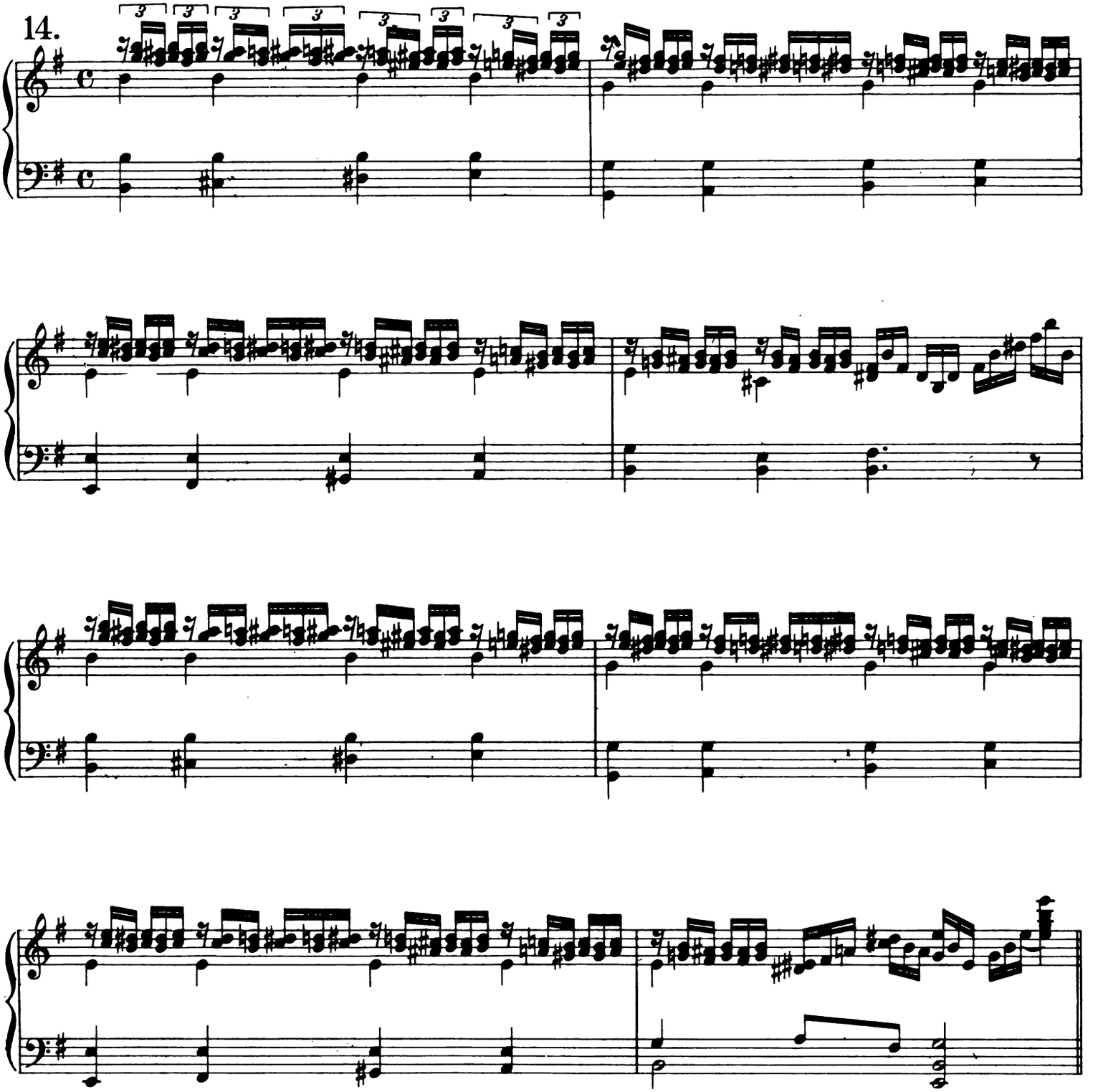
Voir le Concerto en Mi mineur de Chopin.
Vergleiche das Concert in E moll von Chopin.
See Chopin's Concerto in E minor.

13.




f
p
p
f
p
Ossia:
etc.
cresc.
ff

14.



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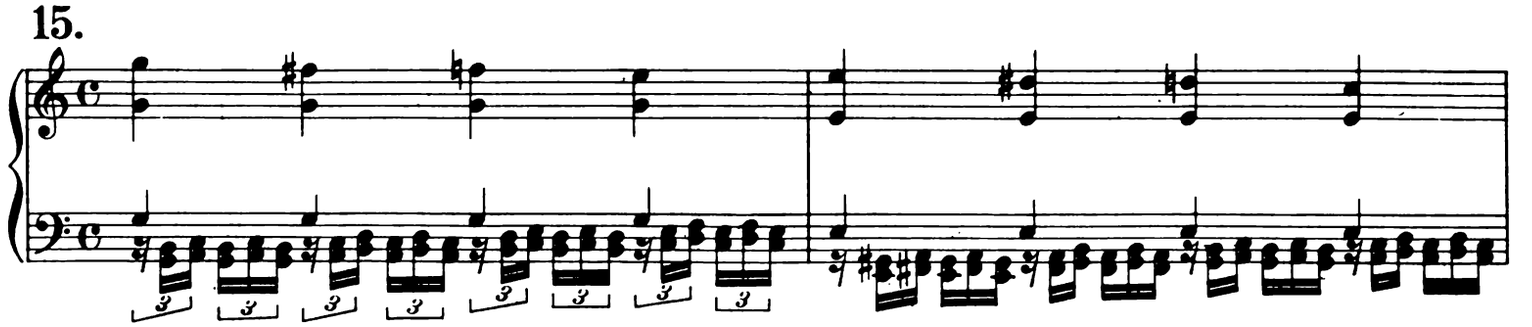

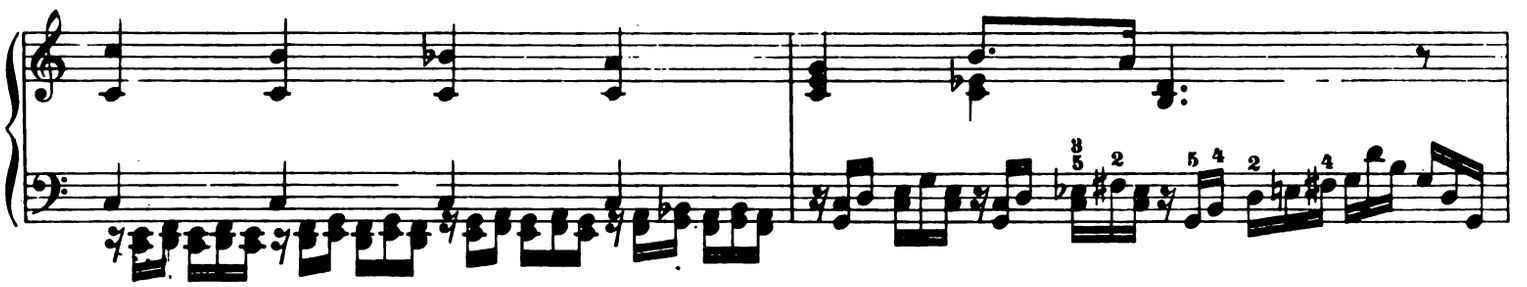

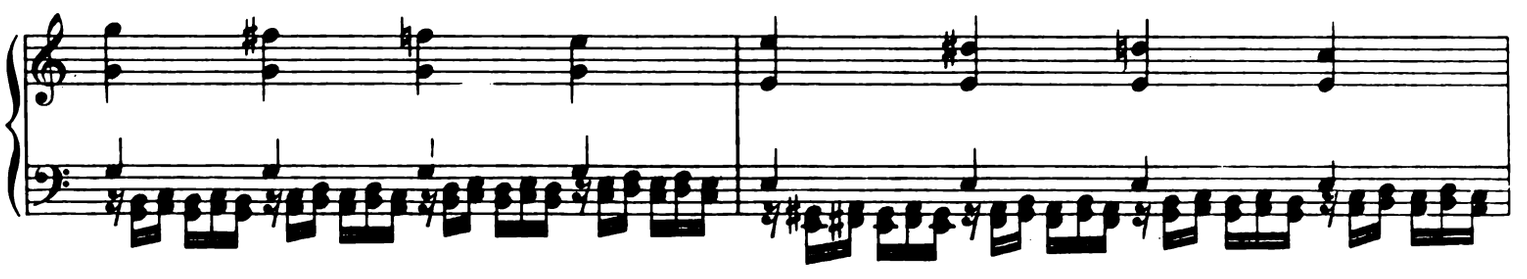

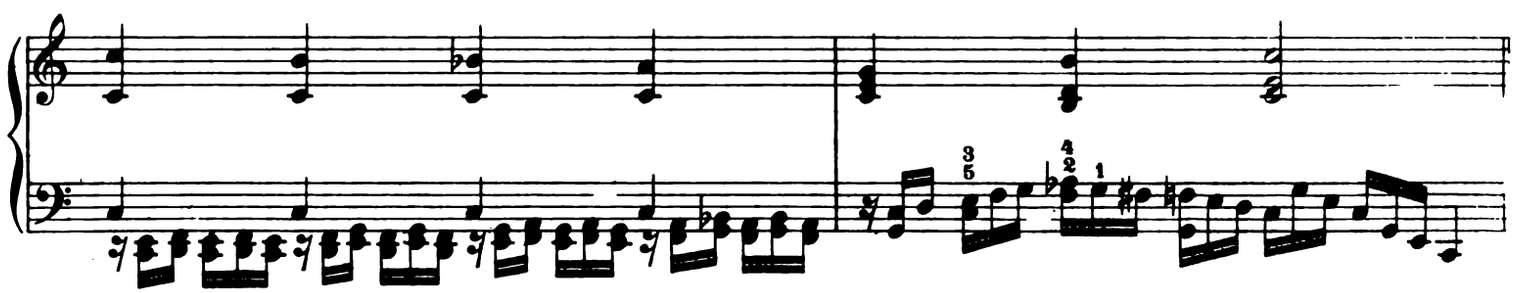

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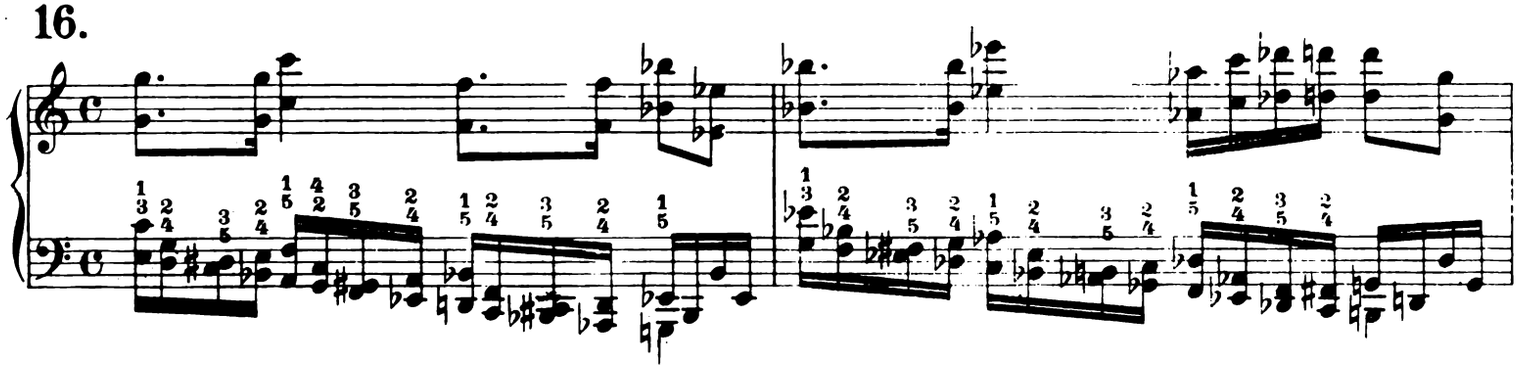
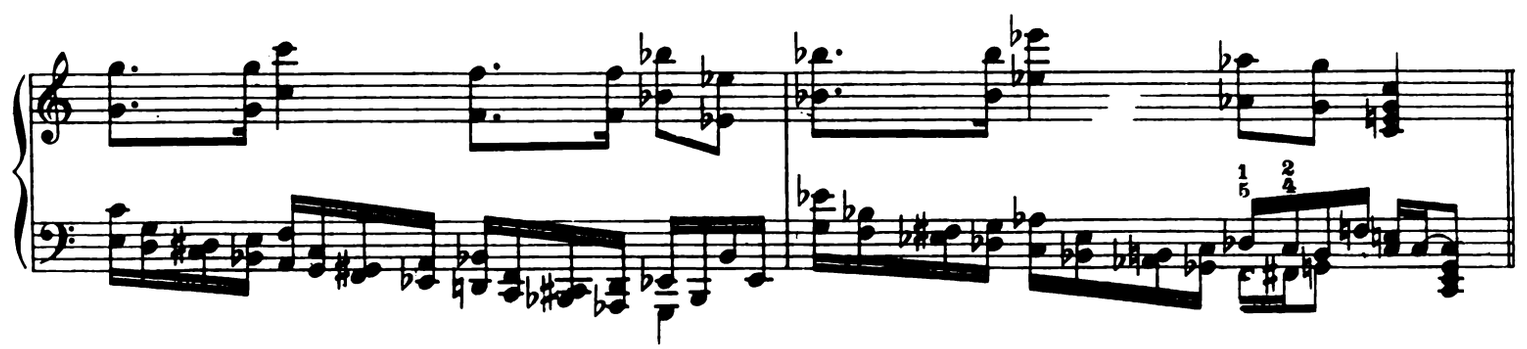
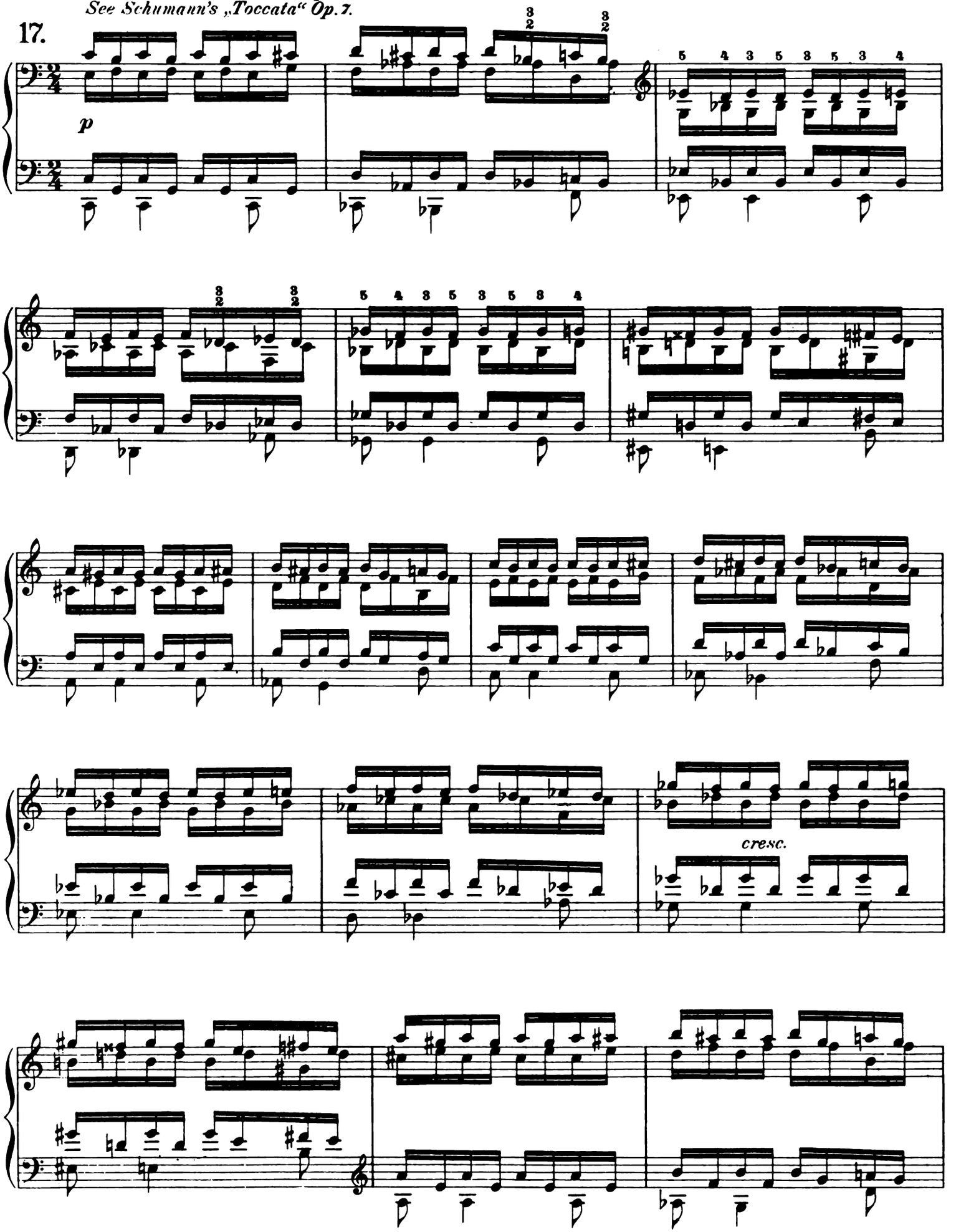
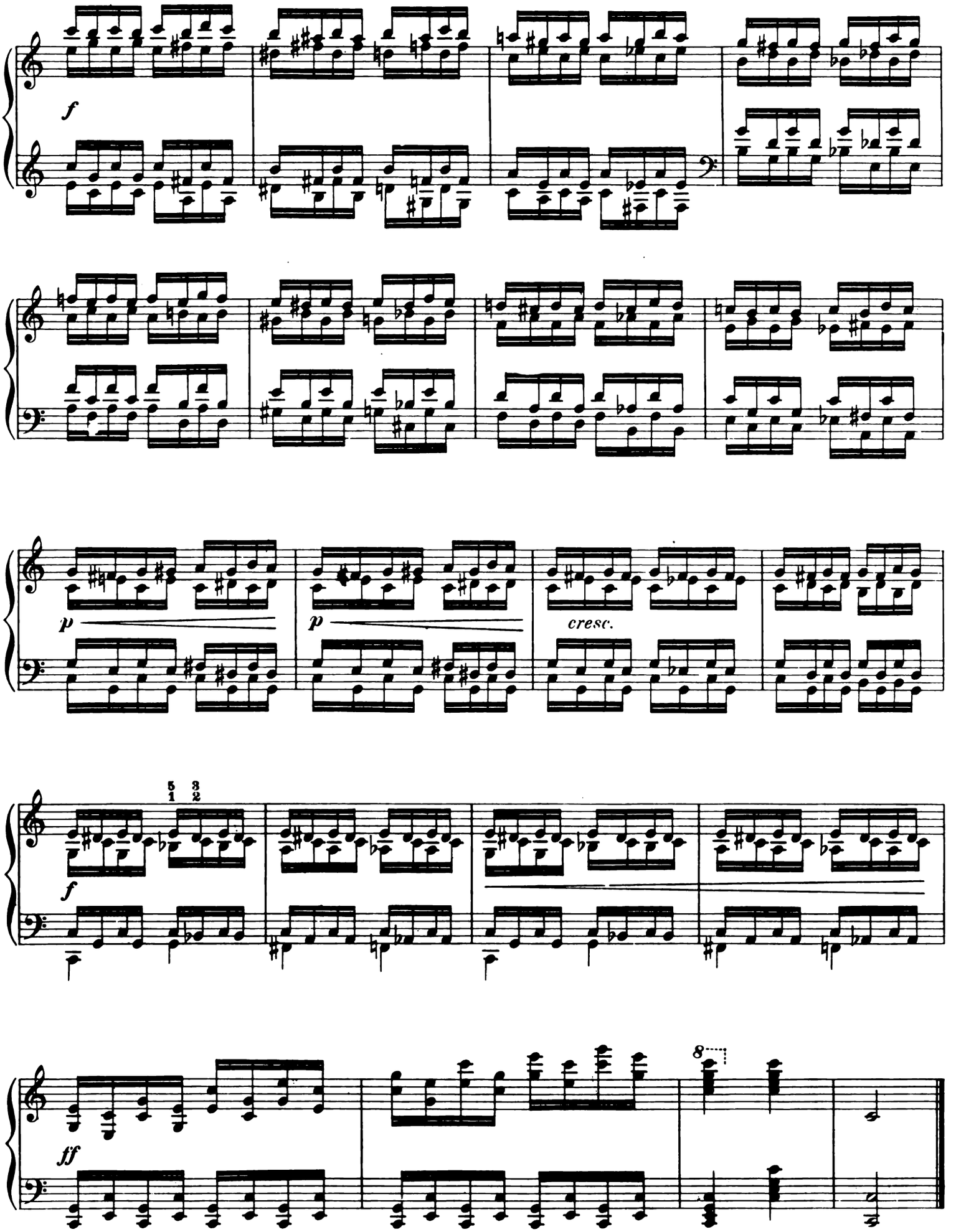




Voir la Toccata Op. 7 de Schumann.
Vergleiche die Toccata Op. 7 von Schumann.
See Schumann's „Toccata" Op. 7.

17.




f
p
p
cresc.
5 3
1 2
f
ff
8

Troisième Partie.

Quatre grandes Etudes.

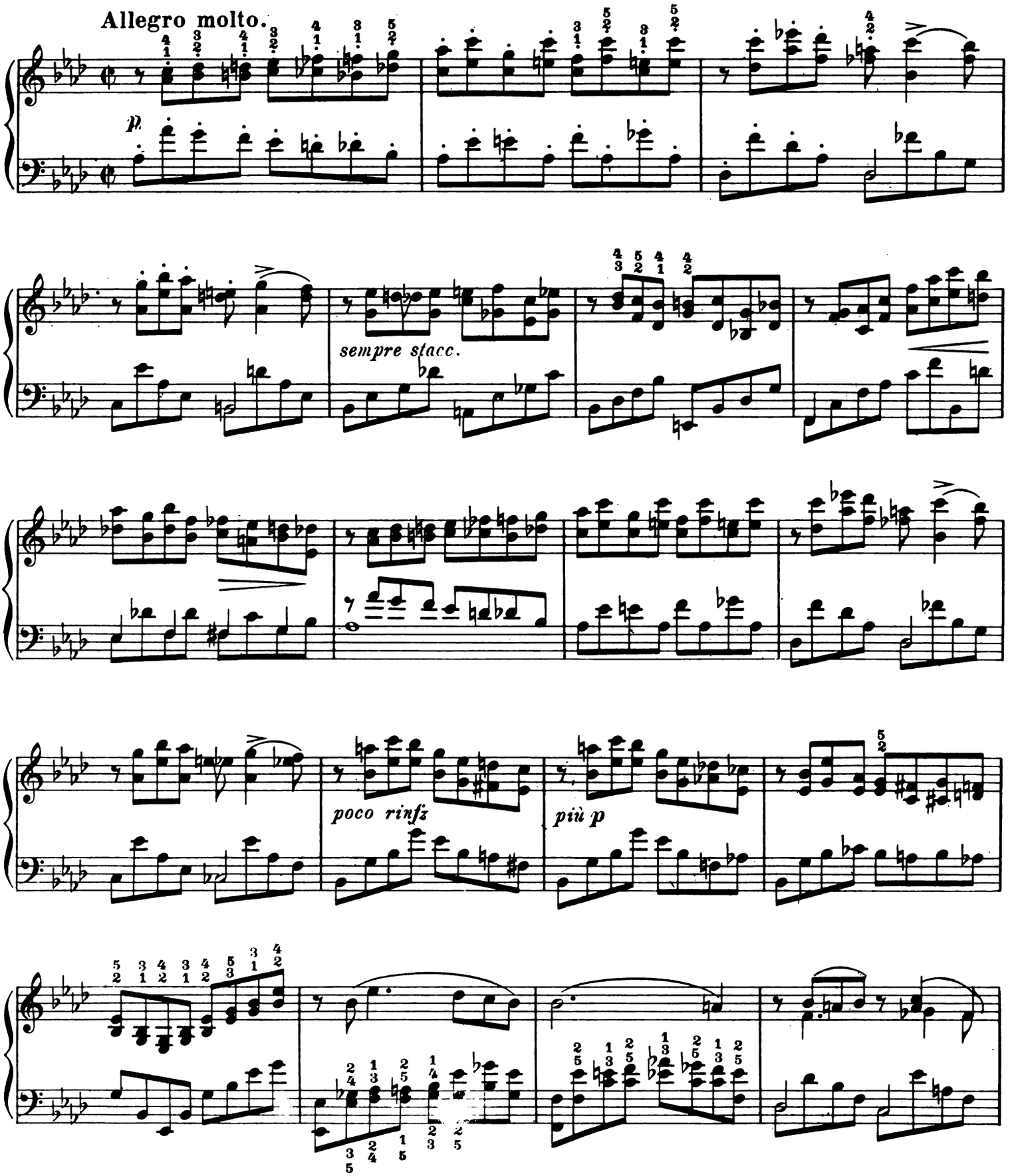
Dritter Theil.

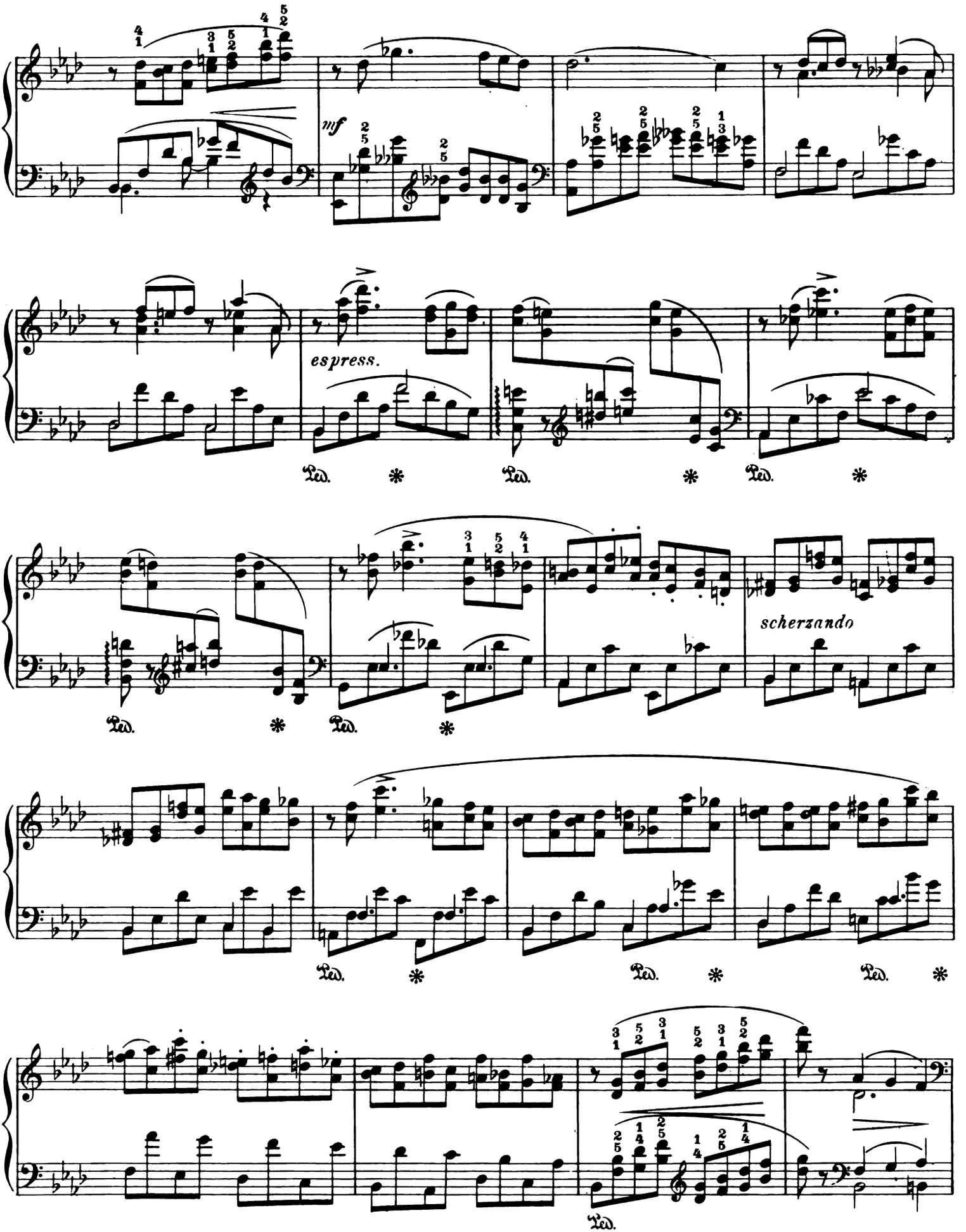
Vier grosse Etuden.

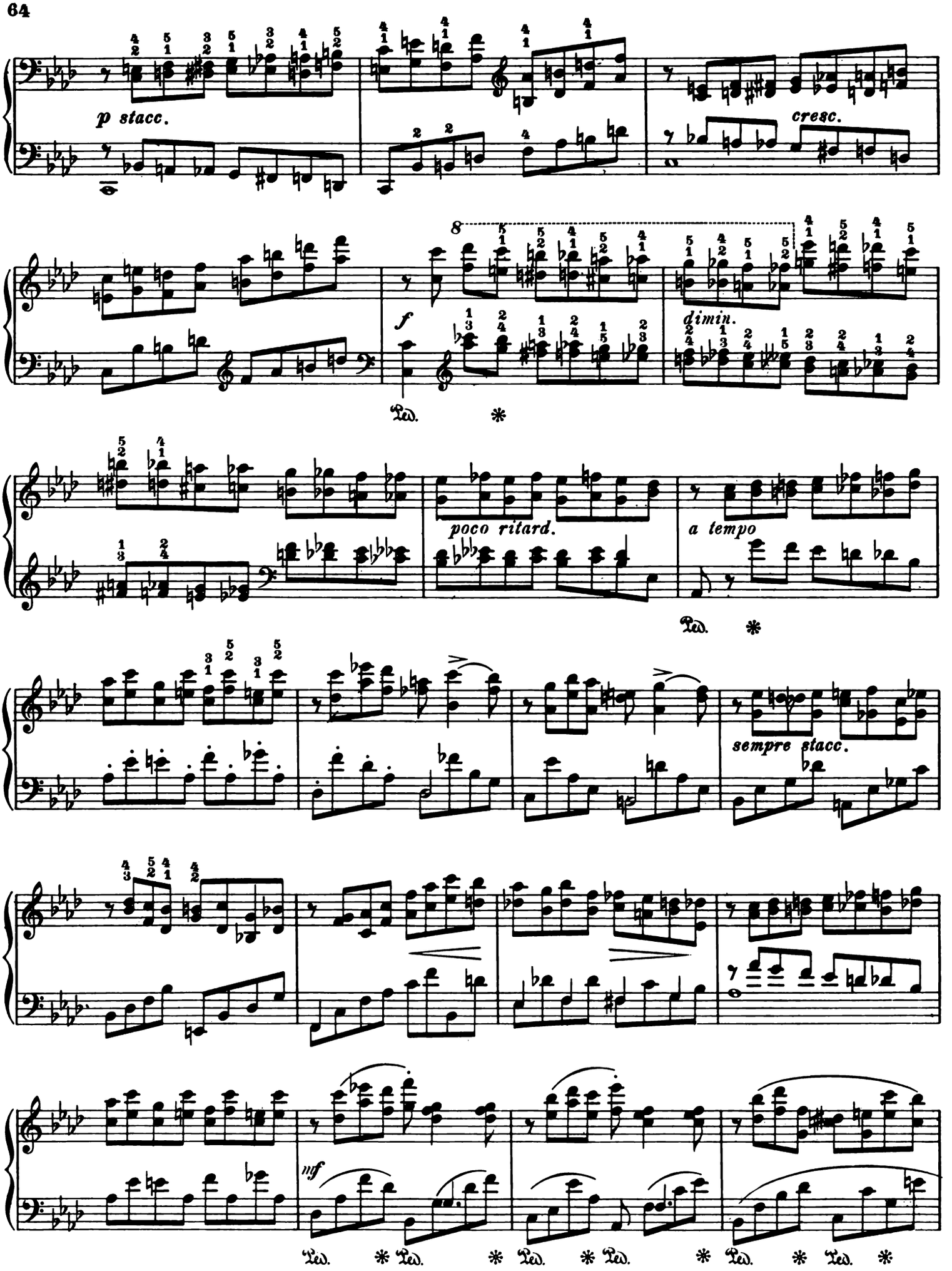
Third Part.

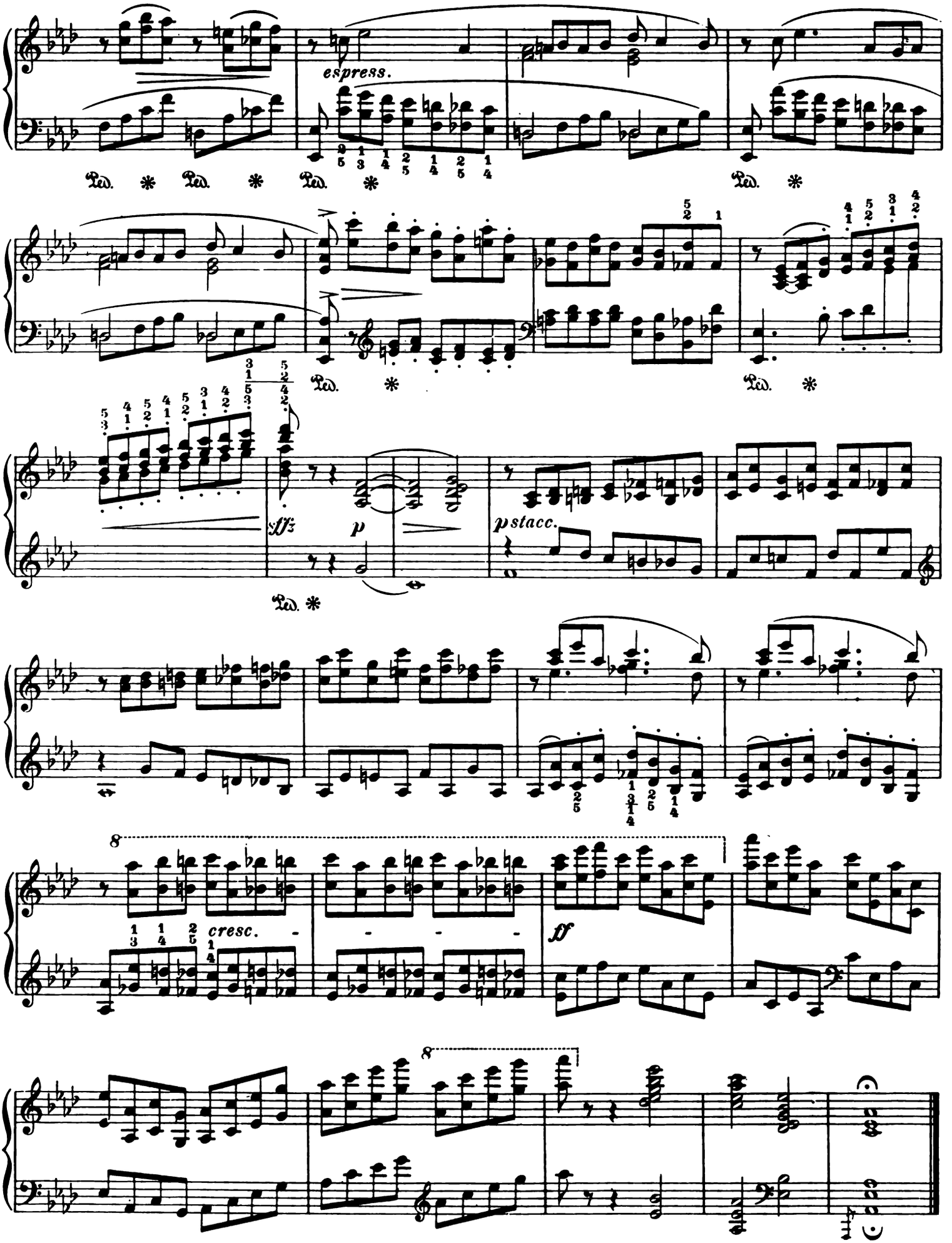
Four extended Studies.

I.

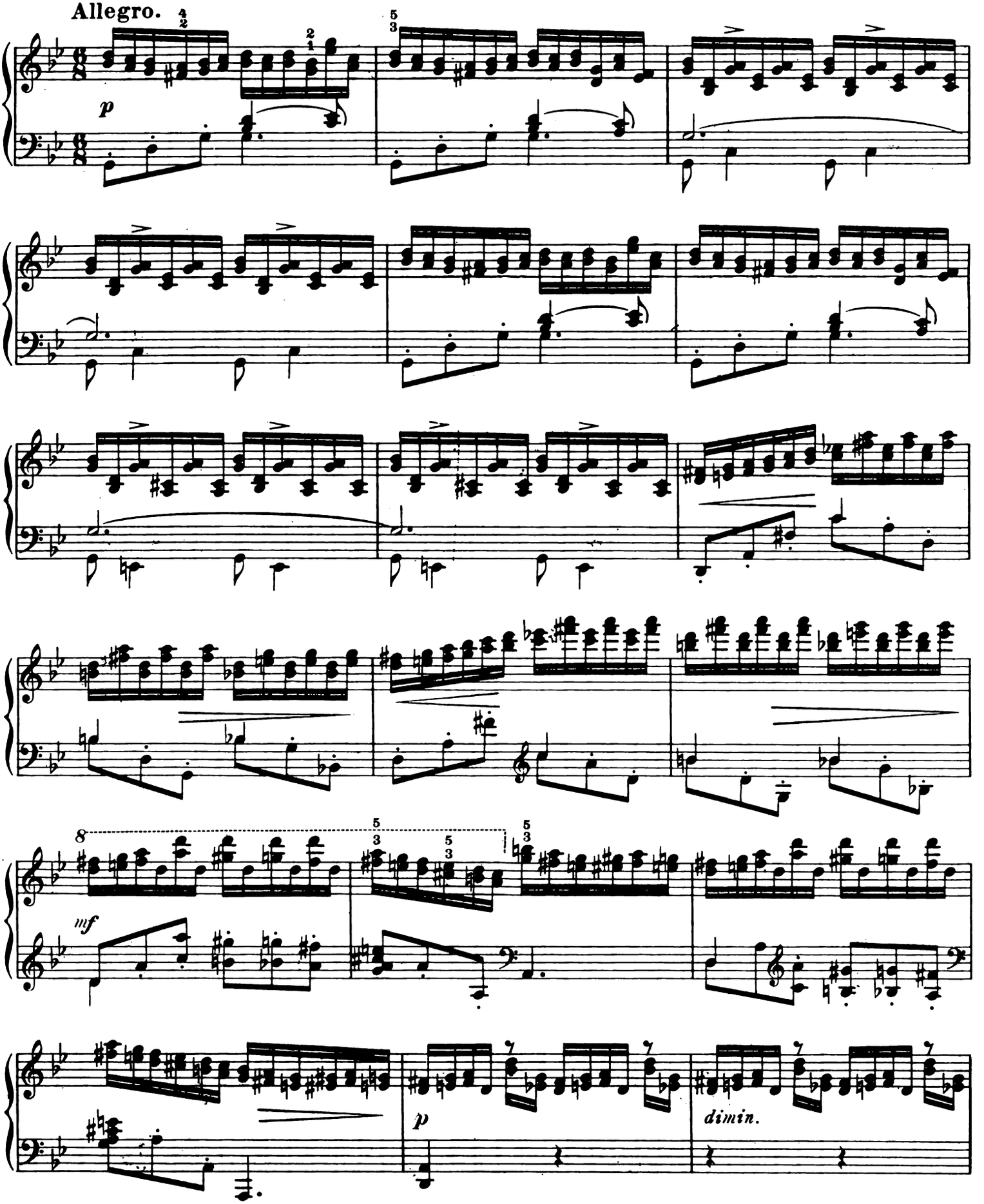


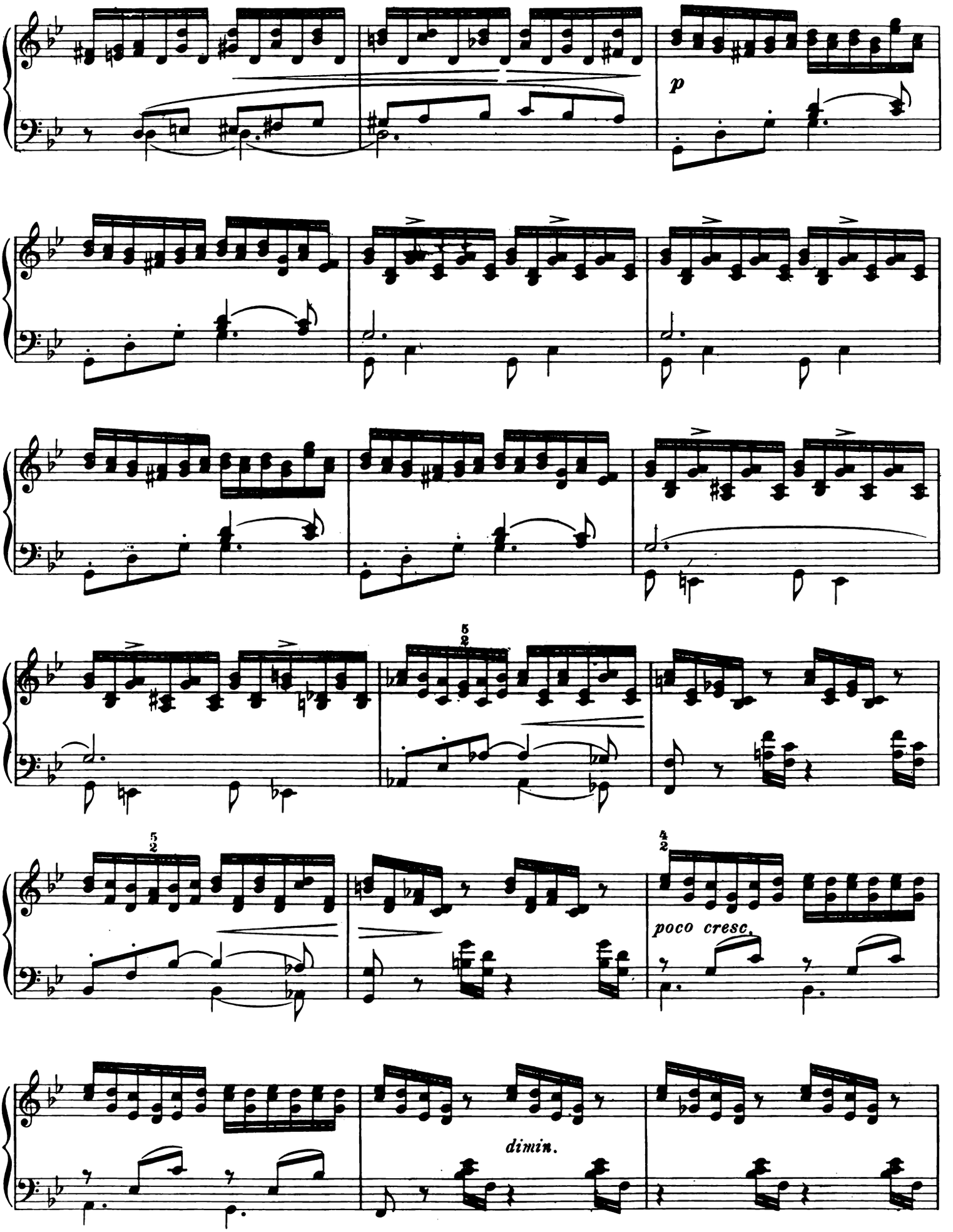

mf
espress.
Ped.
scherzando

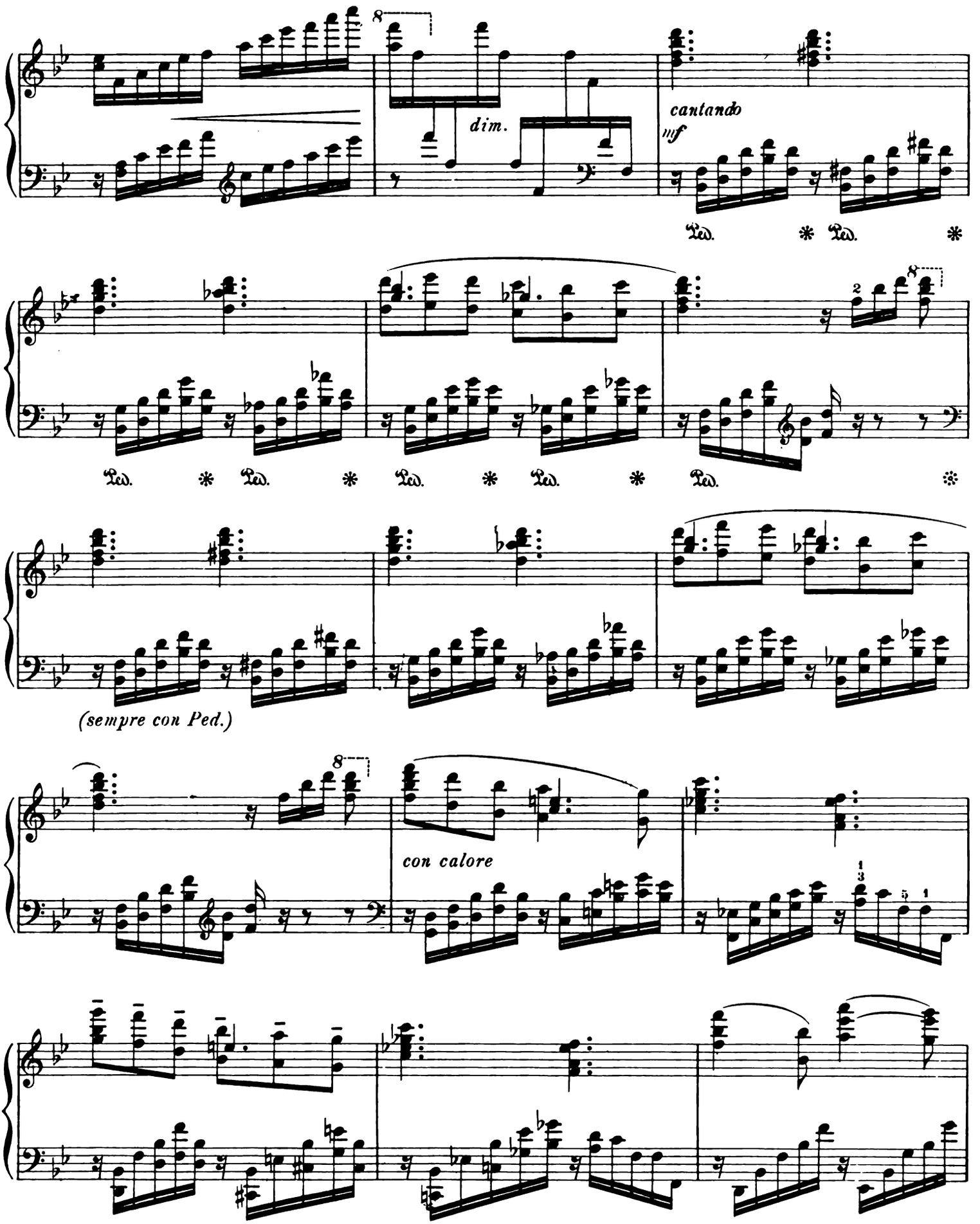

p stacc.
cresc.
f
dimin.
Ped. *
poco ritard.
a tempo
Ped. *
sempre stacc.
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

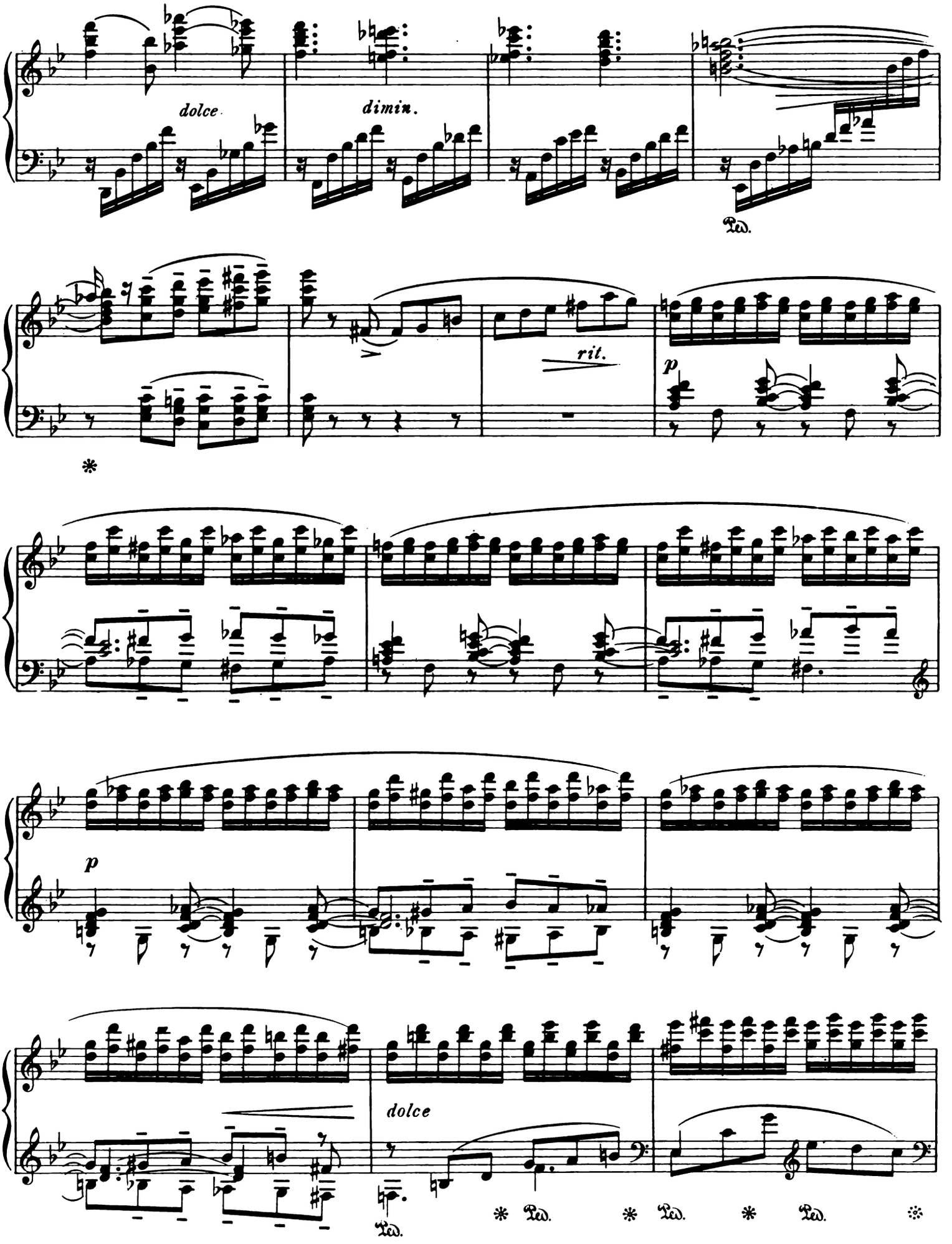

espress.
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. *
sfz
p
Ped. *
pstacc.
8
cresc.
ff
8

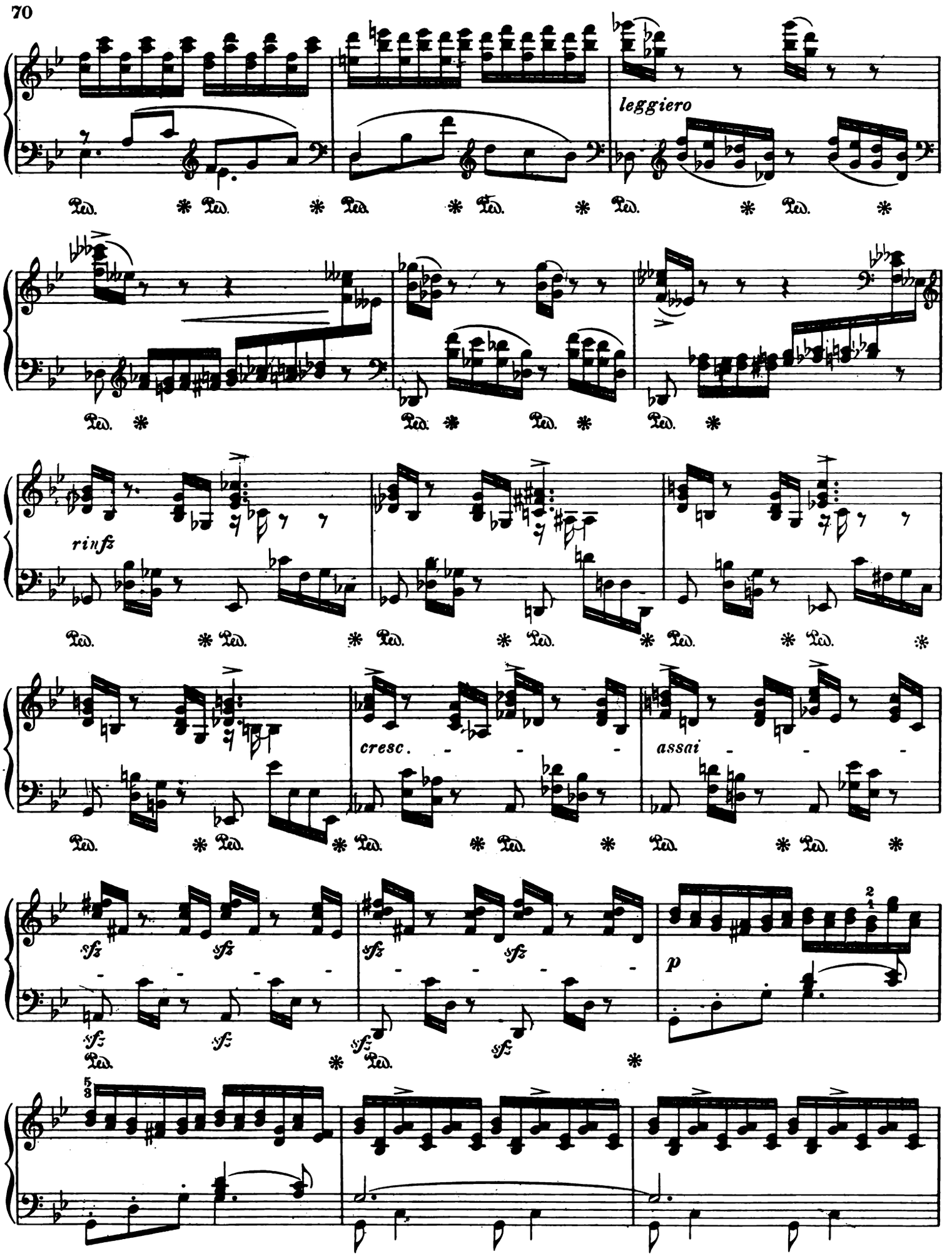
II.

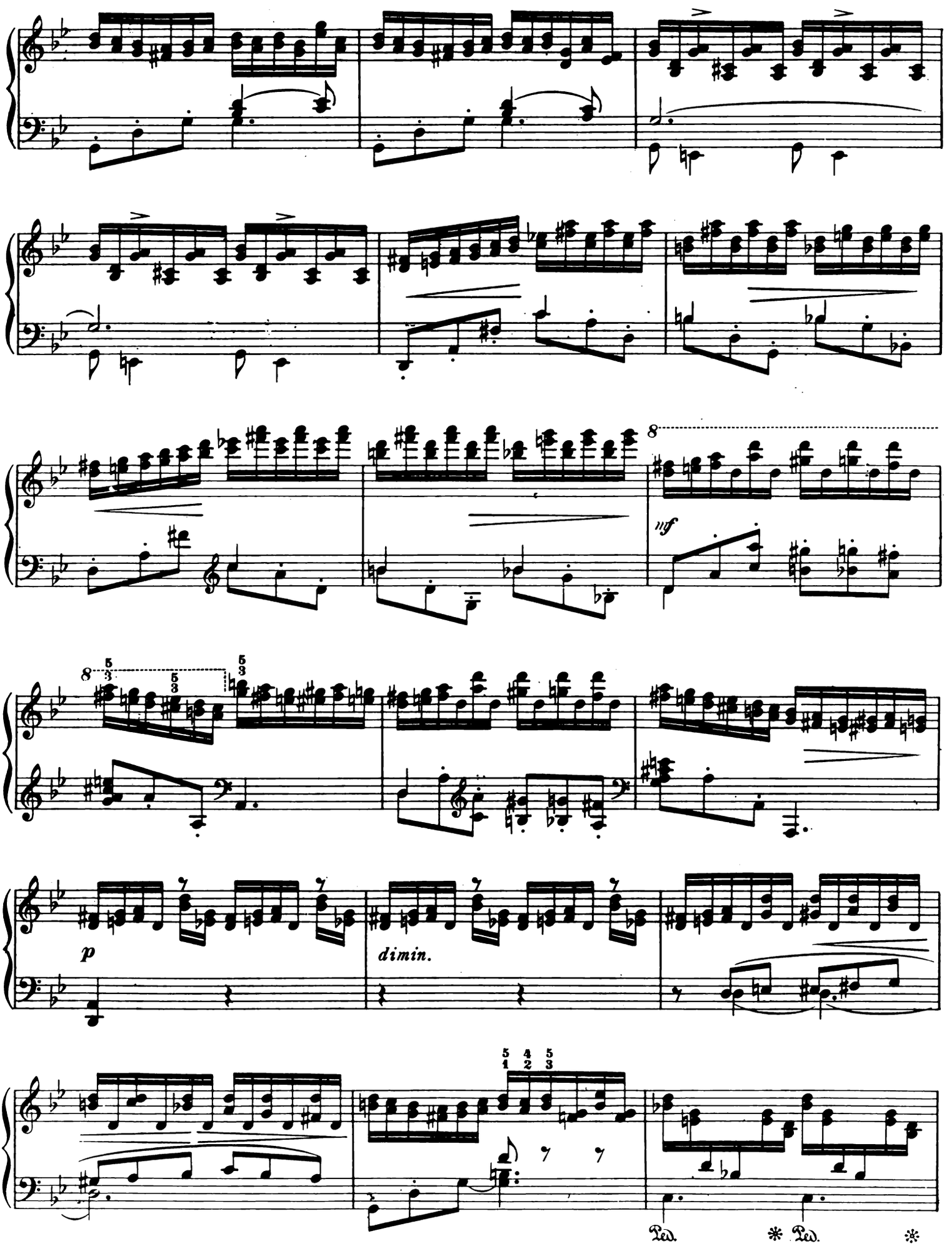


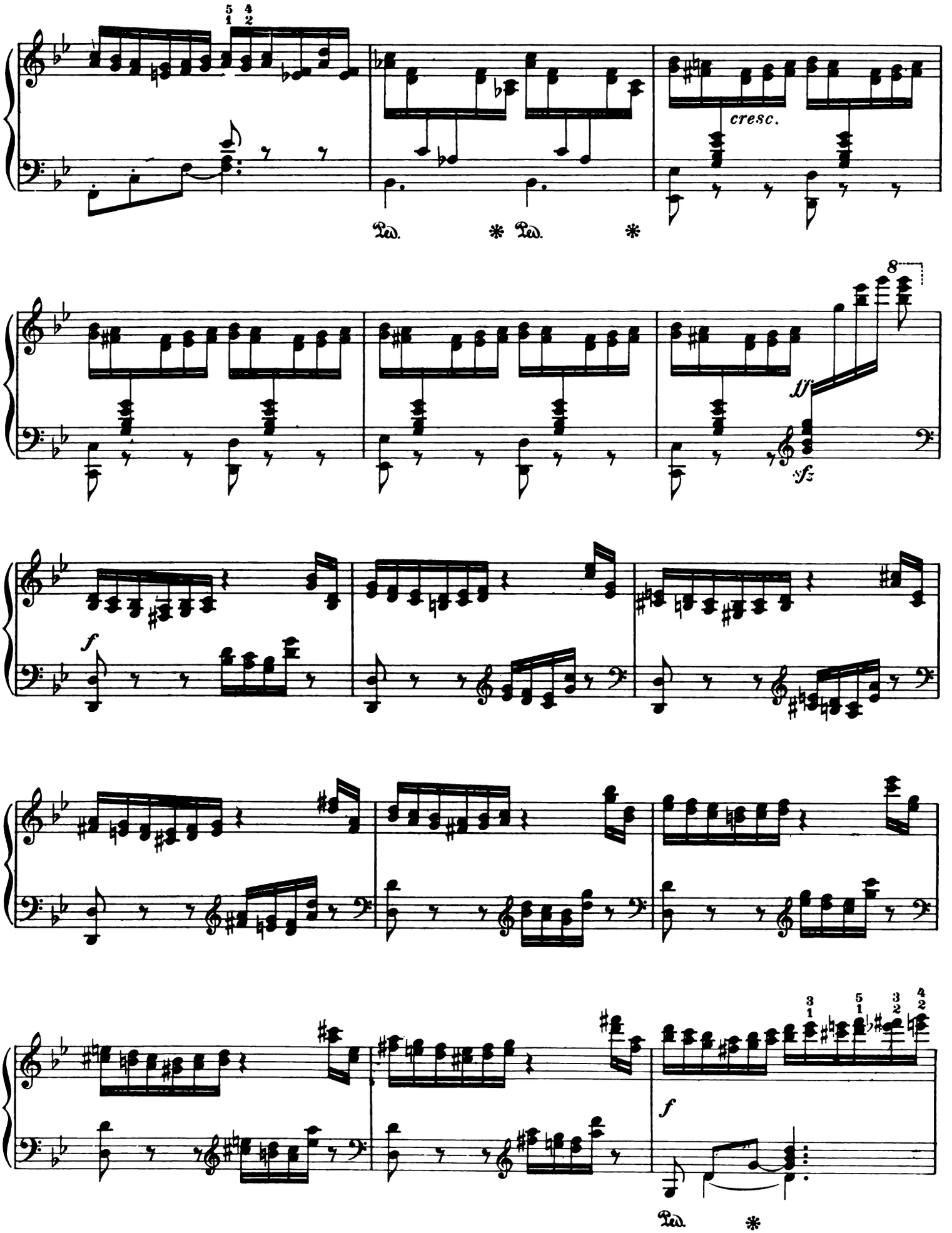

p
poco cresc.
dimin.

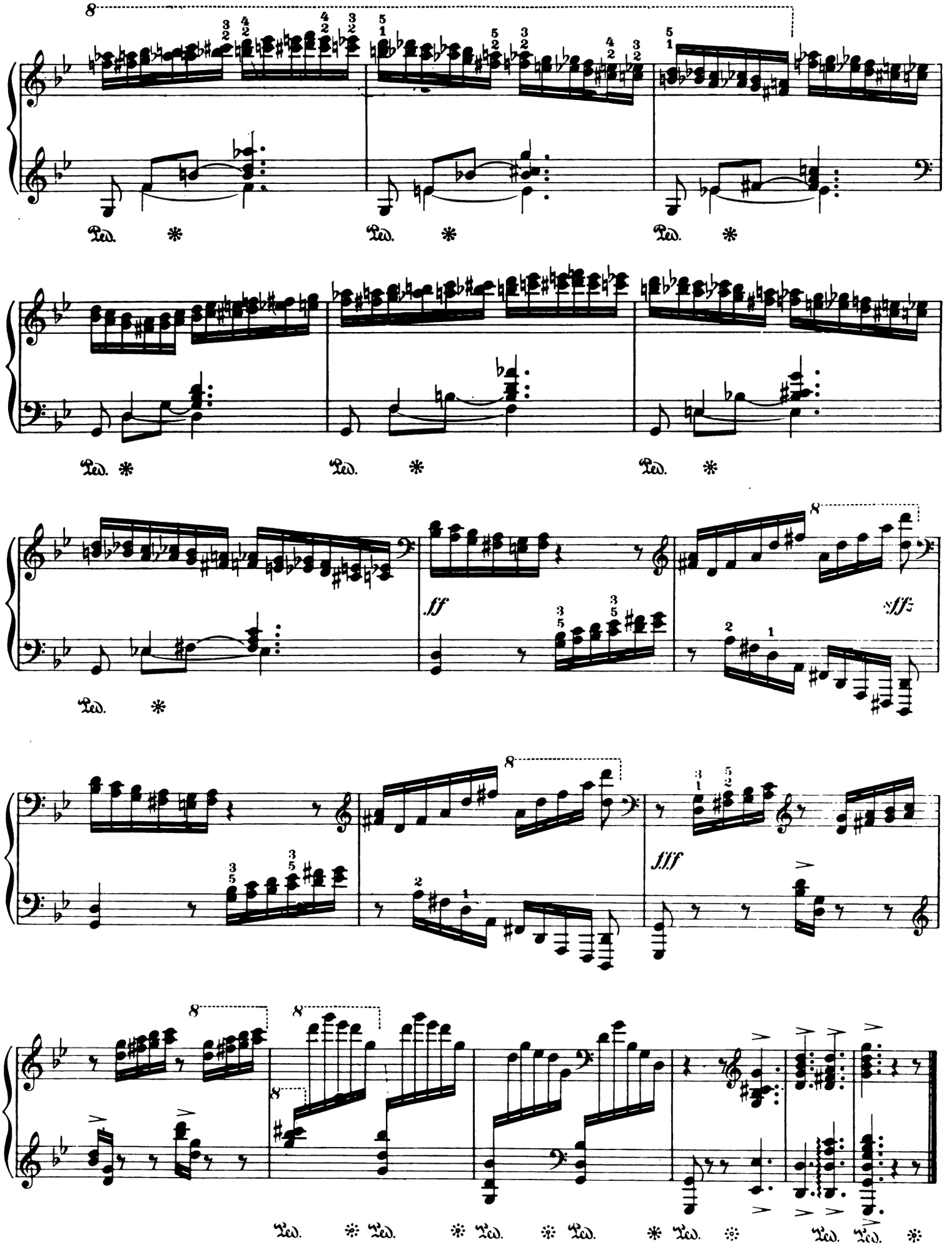

8
dim.
cantando
mf
Ped. * Ped. *
8
2
Ped. * Ped. * Ped. * Ped. * Ped. *
(sempre con Ped.)
8
con calore
1
3
5
1


dolce
dimin.
Ped.
rit.
p
p
dolce
Ped.
Ped.
Ped.
Ped.


leggiero
rinfz
cresc.
assai
sfz
p


8
mf
8
p
dimin.
Ped.
Ped.

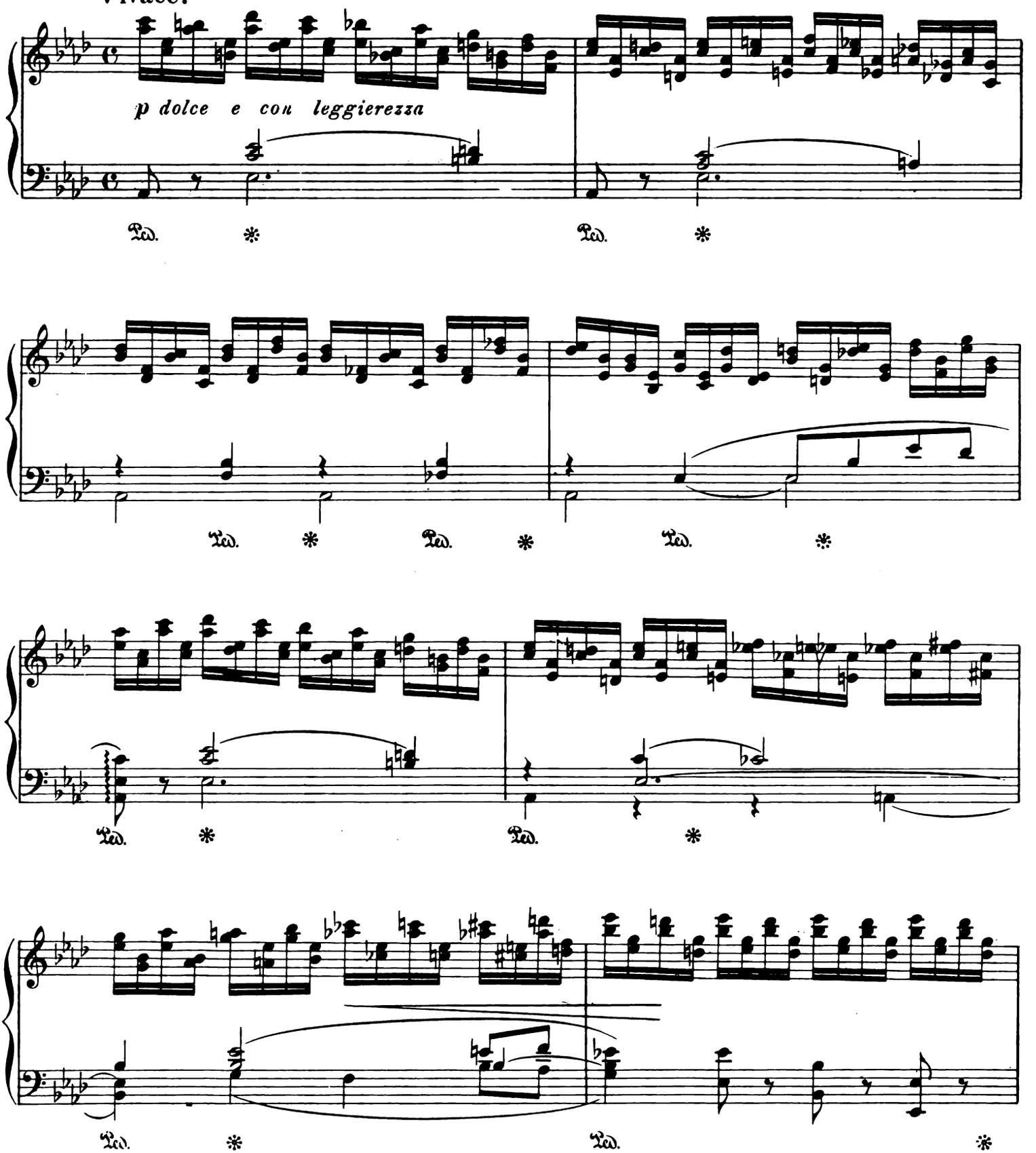

cresc.
Ped. * Ped. *
8
ff
sfz
f
f
Ped. *

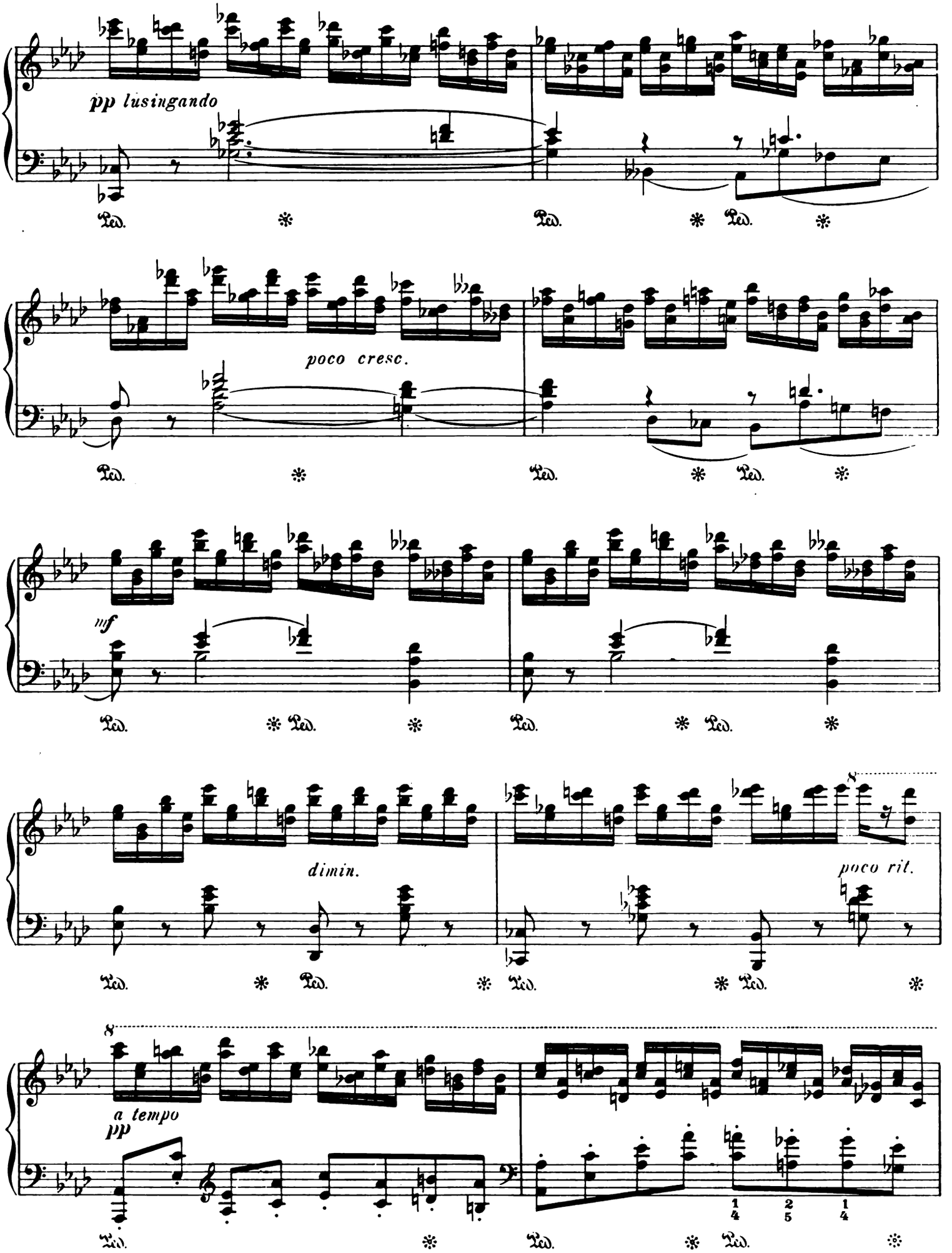

8
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. *
ff
sff
Ped. *
fff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. Ped. *

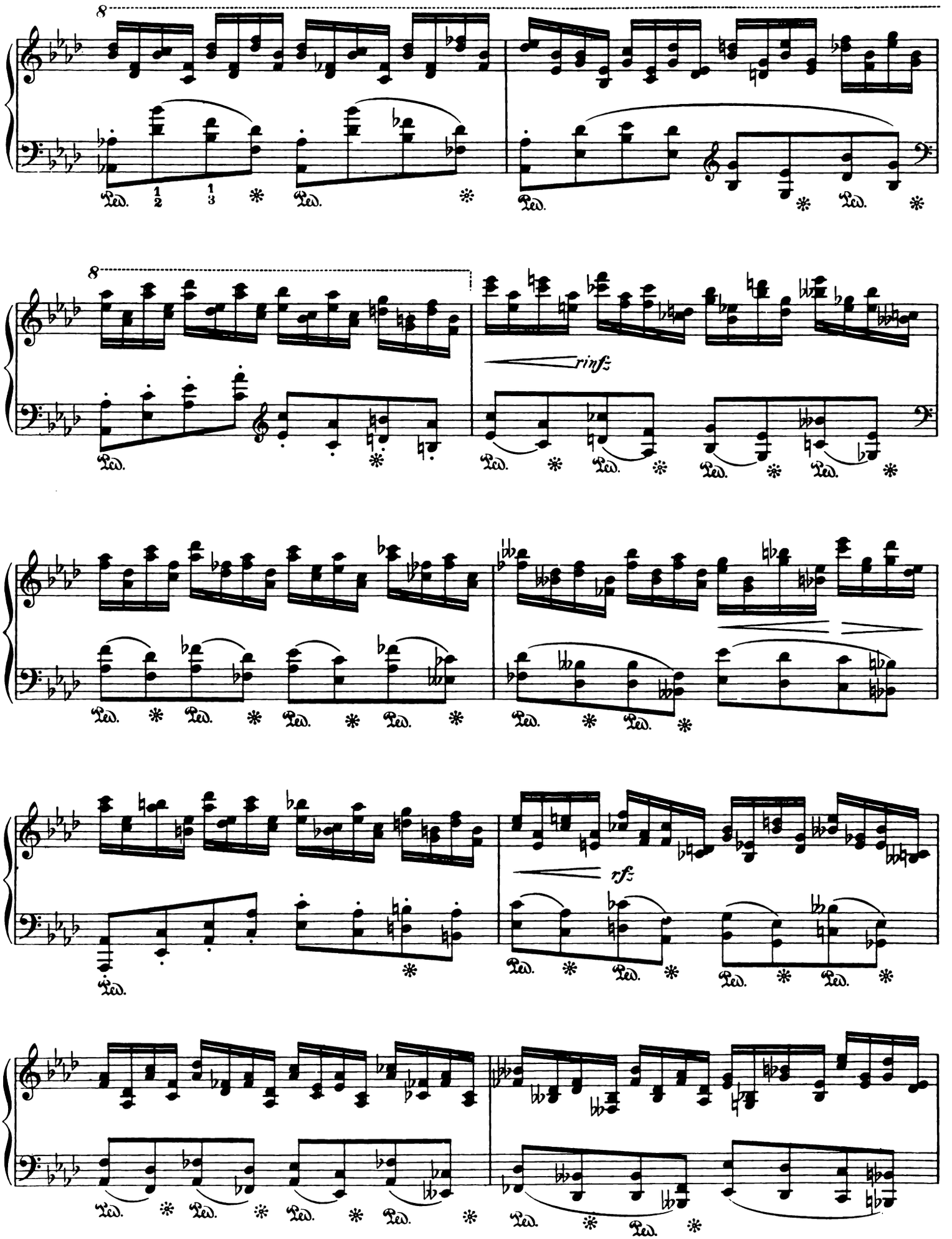
III.

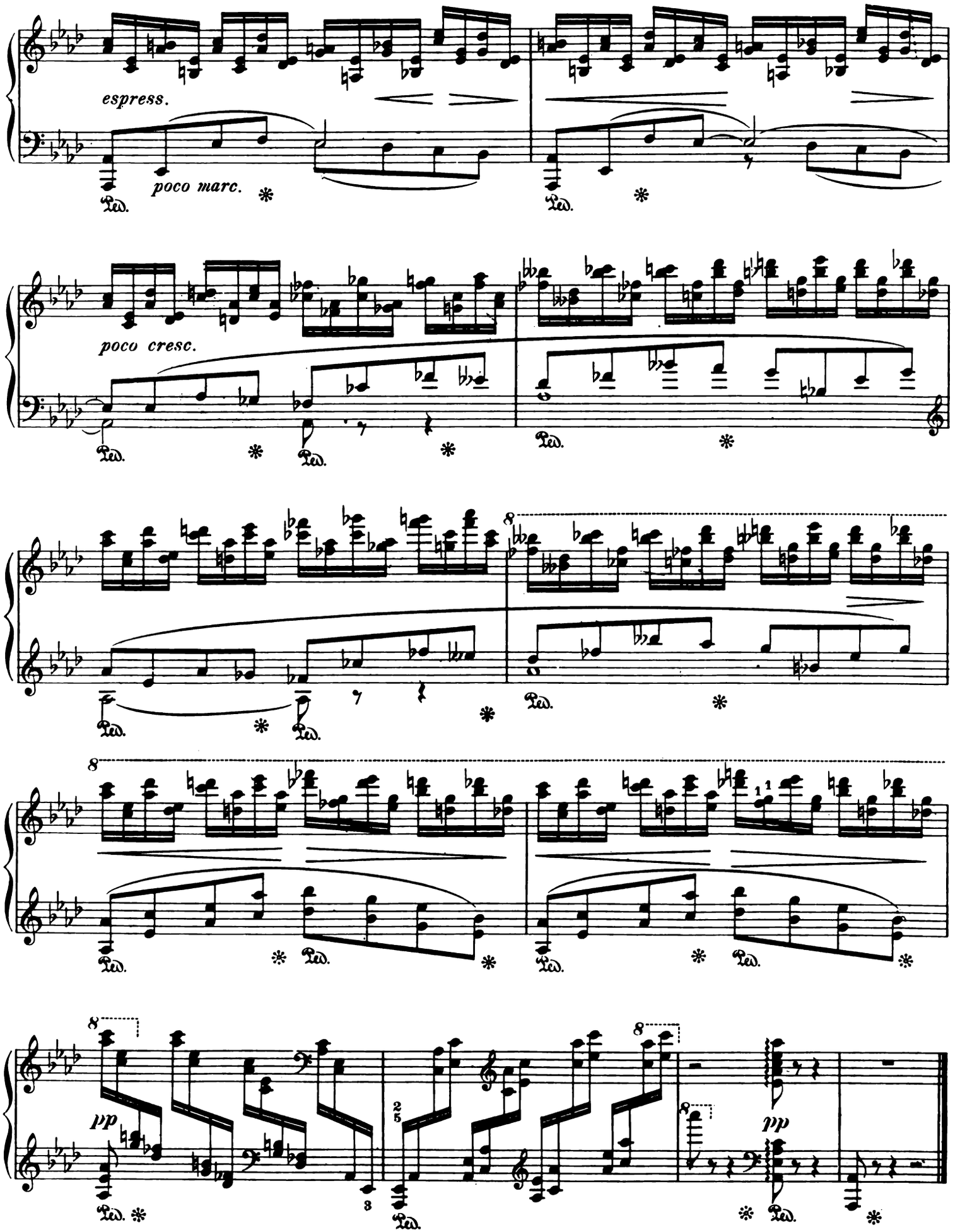
Vivace.

p dolce e con leggierezza



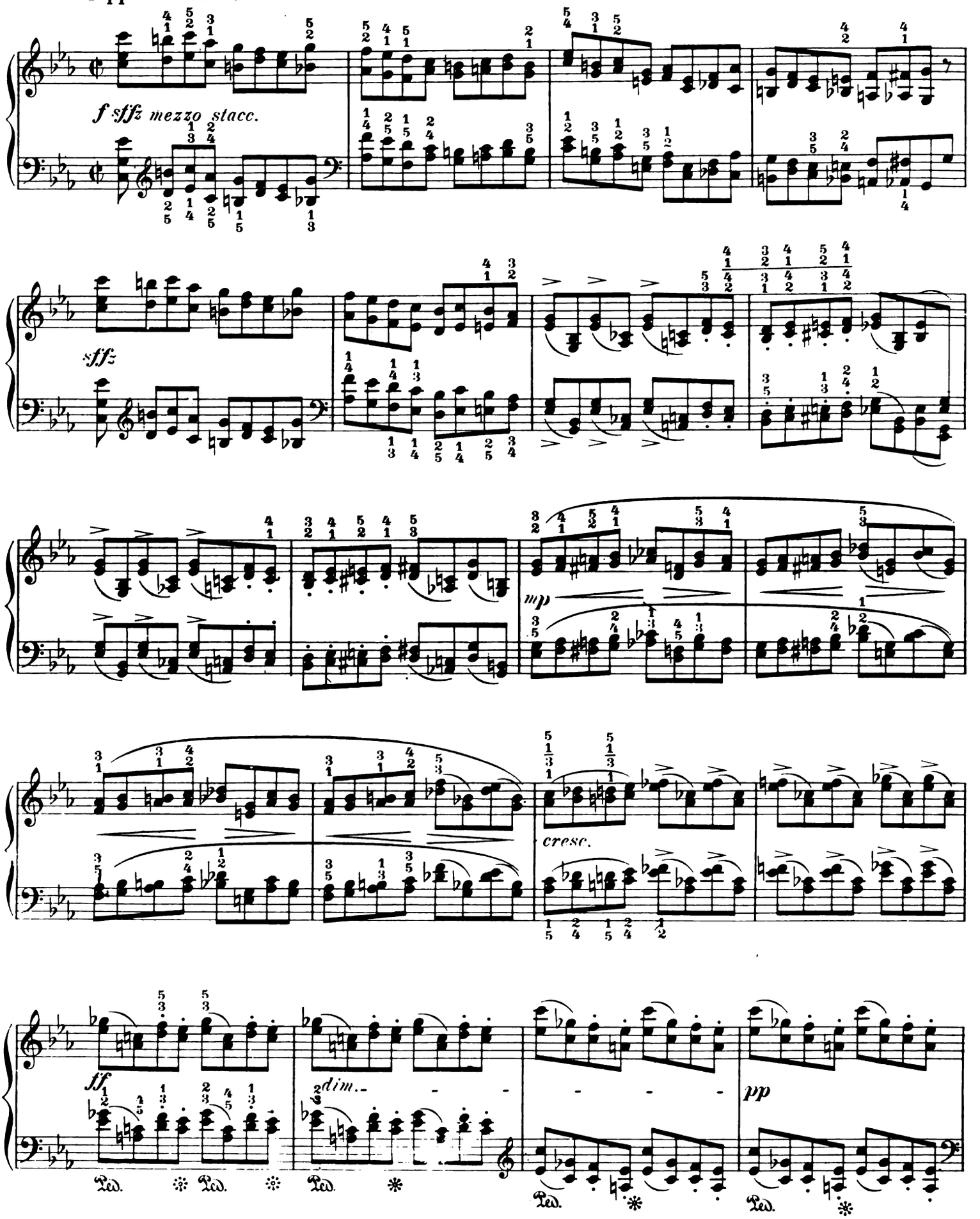

pp lusingando
poco cresc.
mf
dimin.
poco rit.
a tempo
pp

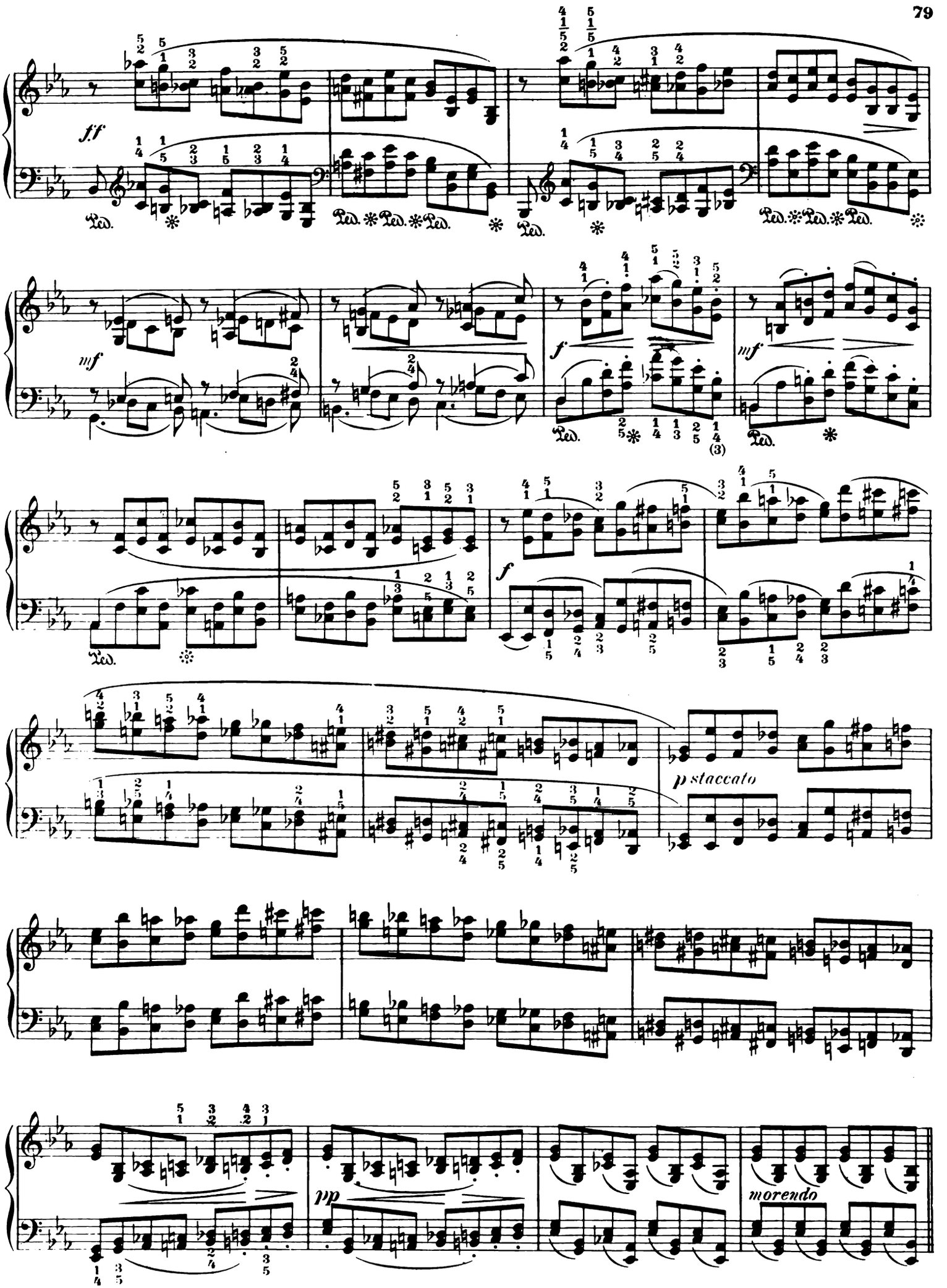

8
Ped.
1 2
1 3
8
rinfz
rfz

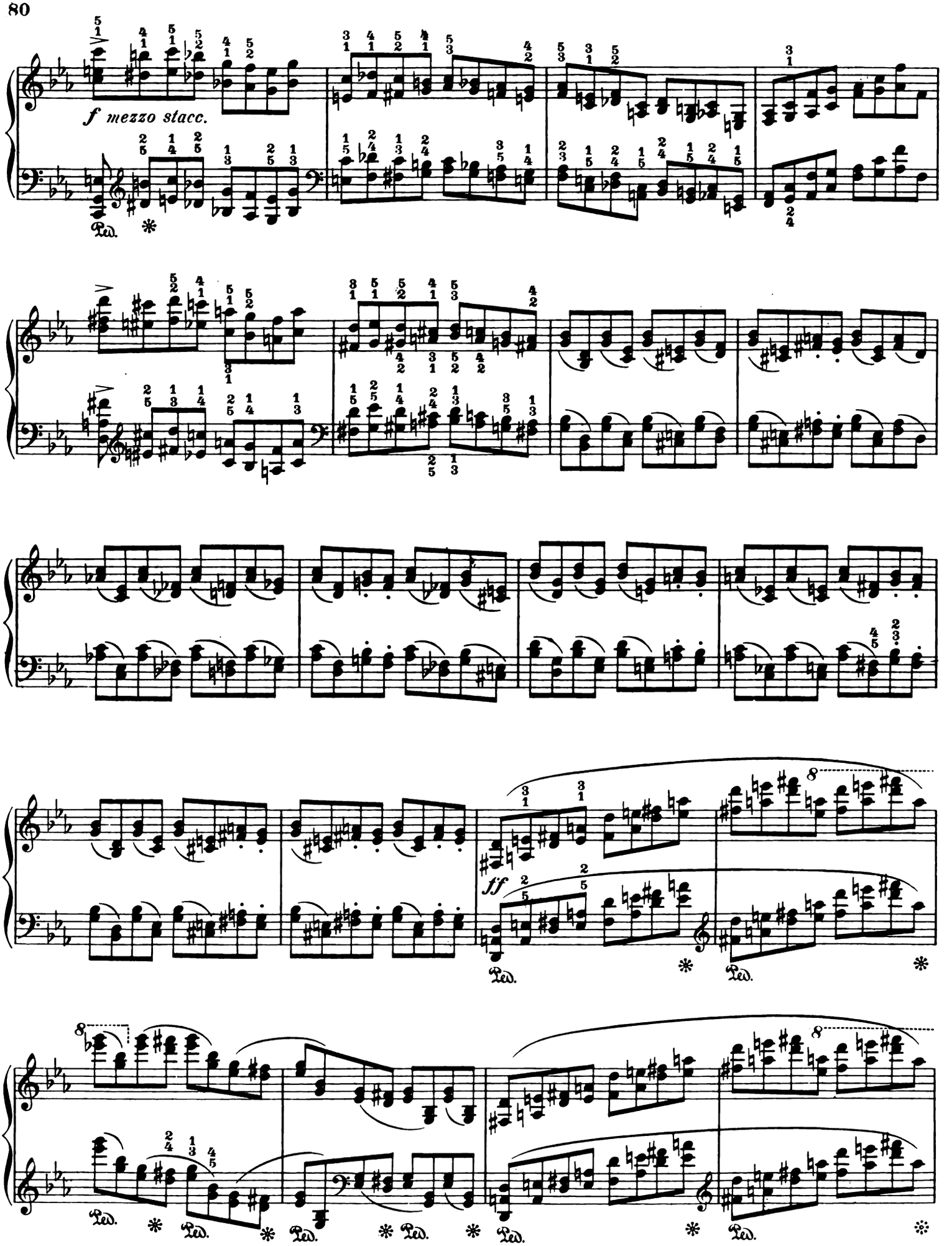

espress.
poco marc.
poco cresc.
pp
pp

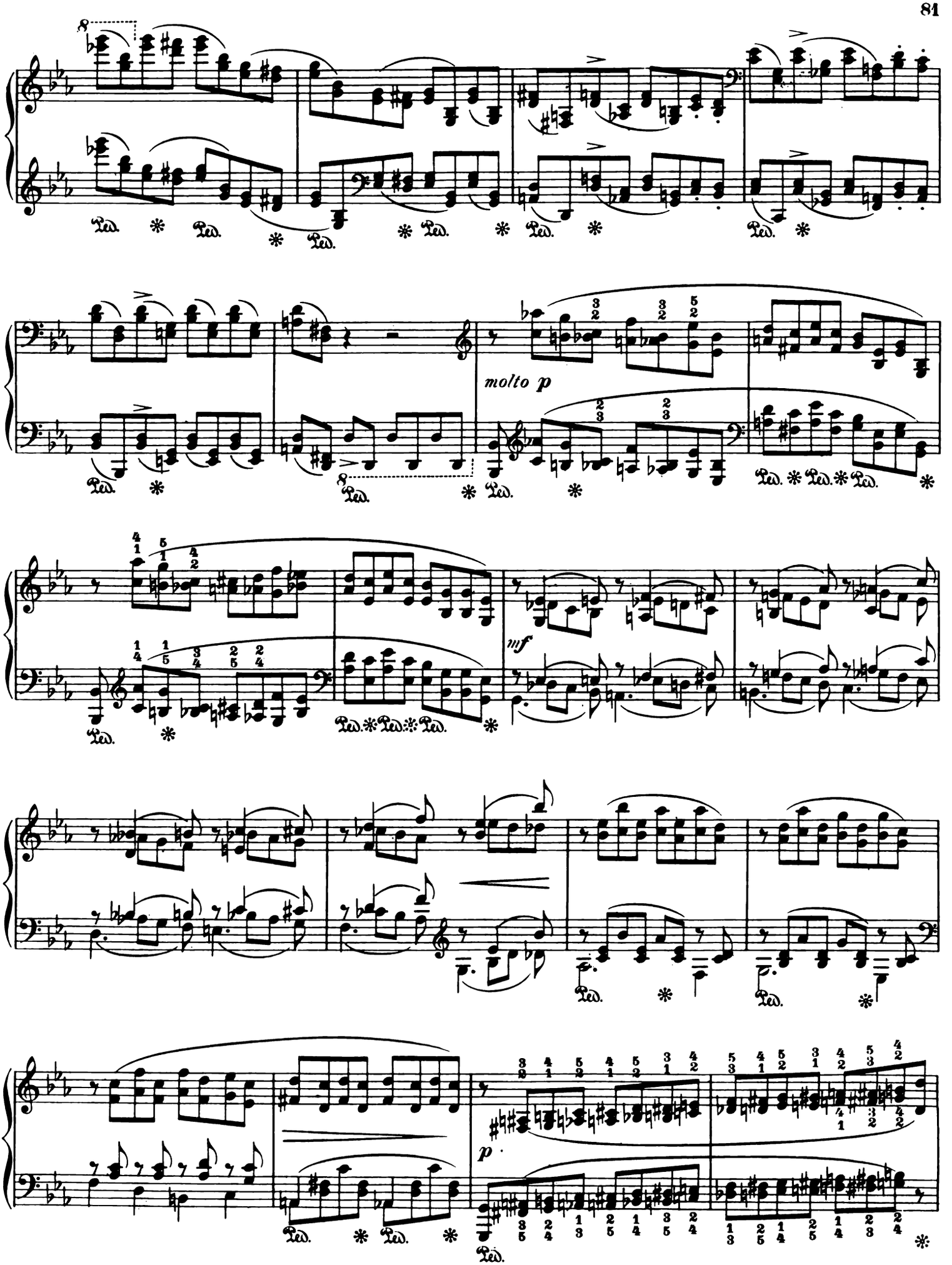
IV.

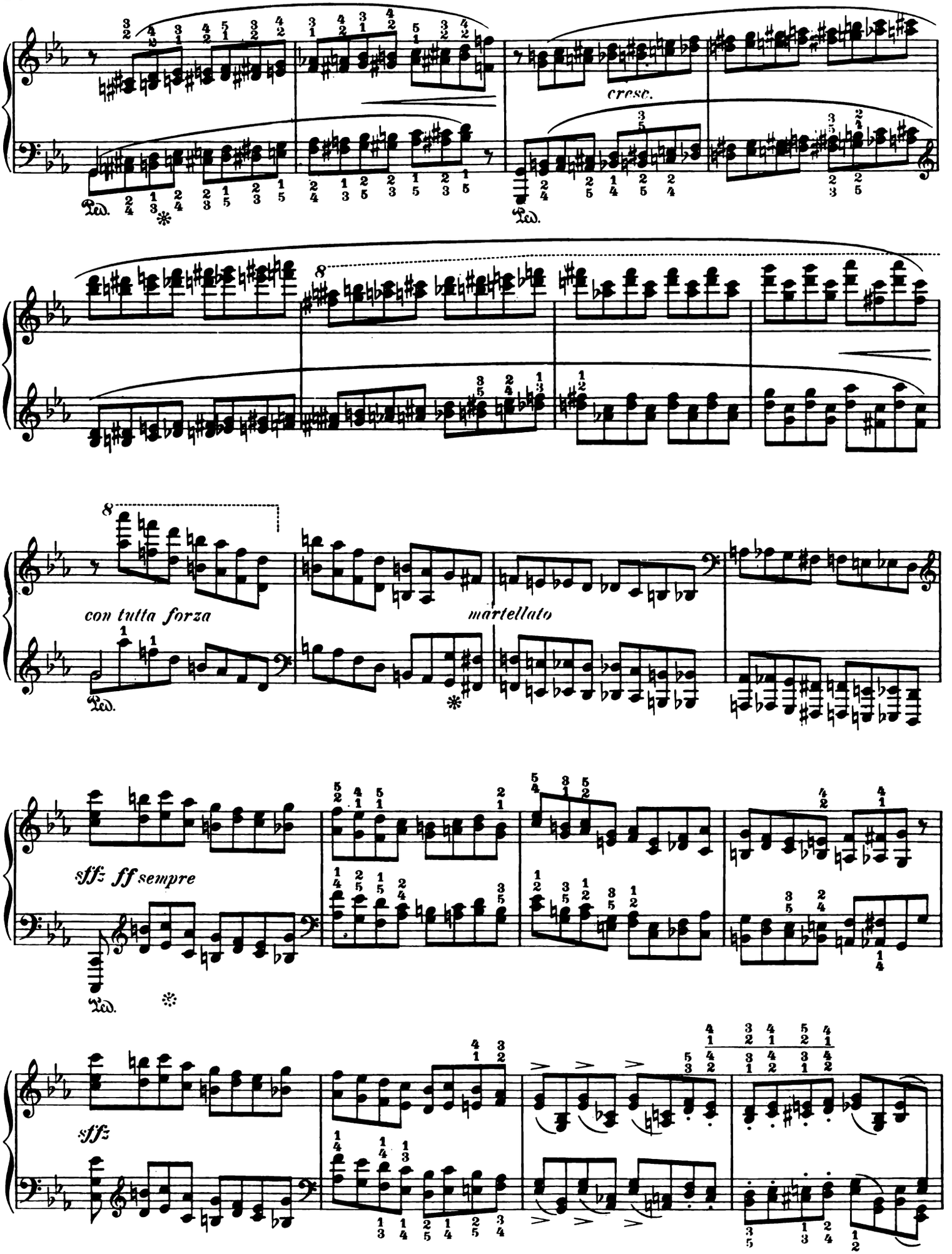
Appassionato.

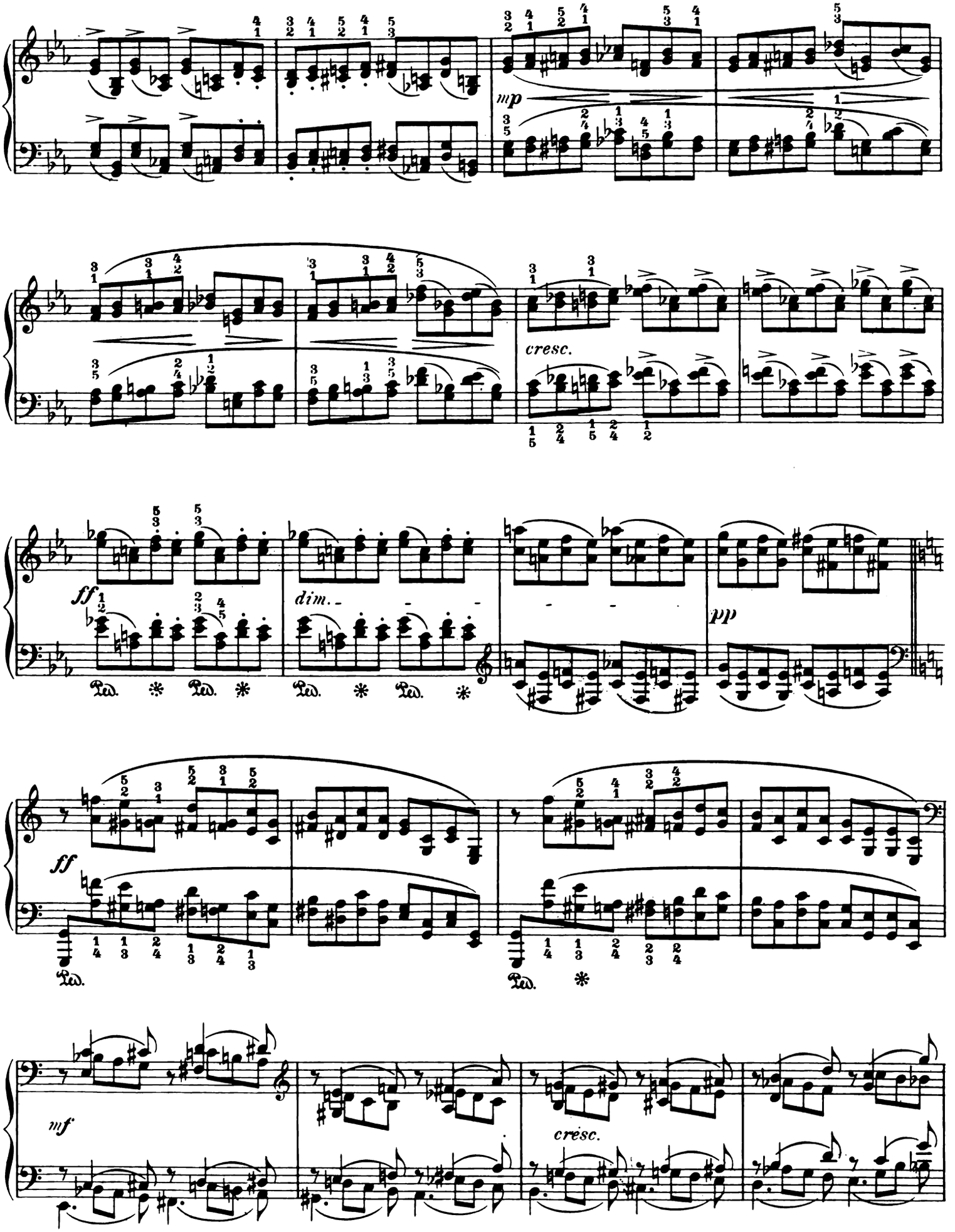


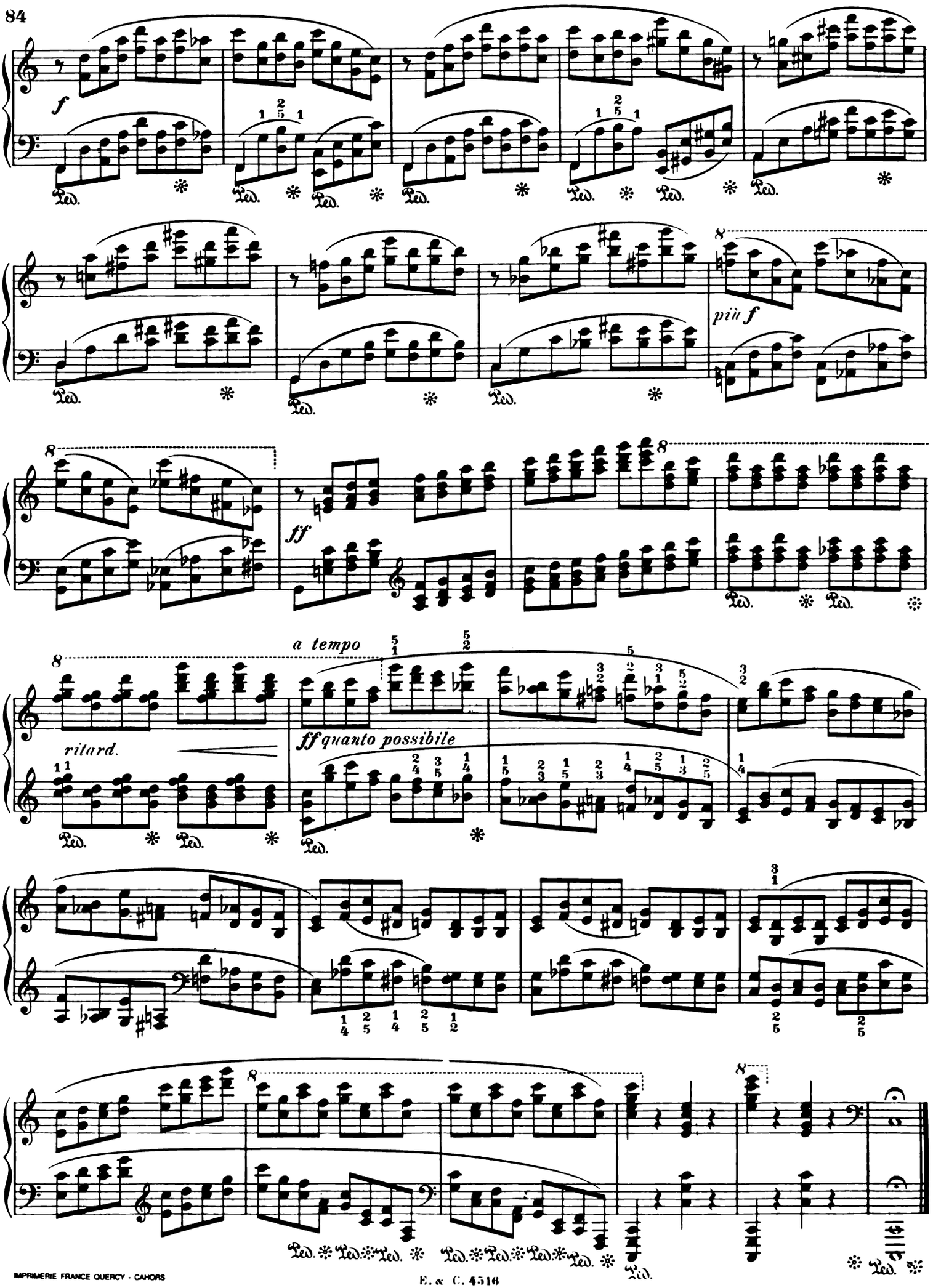

ff
Ped.
mf
f
mf
Ped.
f
p staccato
pp
morendo


f mezzo stacc.
Ped.
ff
8


molto p
mf
p


cresc.
con tutta forza
martellato
sff ff sempre
sff


mp
cresc.
ff
dim.
pp
ff
mf
cresc.



IMPRIMERIE FRANCE QUERCY - CAHORS