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SARTORIO

Technical Exercises

for

Piano.

Op. 417.

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A COLLECTION
OF
TECHNICAL EXERCISES

for
Piano

With an additional chapter on the study of intervals.

by

ARNOLDO SARTORIO.

Op. 417.

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Arnoldo Sartorio.

Op. 417.

TECHNISCHE STUDIEN

für
KLAVIER,

mit einem Anhang über Intervallenlehre.

REGELN FÜR DEN SCHÜLER.

Die Hand muss mit dem Unterarm gleich hoch stehen und darf das Handgelenk nicht gehoben, noch gesenkt werden. Die vordern Fingerglieder bleiben leicht gerundet, nur dürfen die Fingernägel keine Taste berühren; bei dem Daumen wird das vordere Glied etwas einwärts gebogen, die übrigen Finger bewegt man nur im ersten Fingergelenk. Die Vordergelenke dürfen weder eingezogen, noch ausgestreckt werden. Die Finger müssen sich im Anschlag ablösen; sowie ein Finger die Taste anschlägt, muss der vorhergehende Finger seine Taste sofort verlassen. Dabei bleibt die Hand stets in ruhiger Haltung, jede Unruhe und wiegende Bewegung vermeide man peinlichst. Die Fingerübungen sind erst mit jeder Hand allein und langsam einzuüben.

1. Teil.

Übungen in der 5 Fingerlage mit stillstehender Hand.

TECHNICAL STUDIES

for
PIANO,

With a chapter upon the study of intervals.

RULES FOR THE PUPIL.

The hand must be held at an equal height with the lower arm. The wrist must neither be allowed to rise, nor fall. The lower finger joints remain lightly curved, but the finger nails must not touch the keys; the lower joint of the thumb is bent slightly inward. The finger motion takes place only from the upper joint: the lower joints must neither be bent in nor straightened out. The finger strokes must be reciprocal, the first finger leaving its key as soon as a stroke is made by another finger. The hand must always preserve its quiet position, while motion of all kinds, especially rocking motion, must be carefully avoided. The finger exercises are to be practiced at first with each hand slowly.

Part 1.

Exercises in the five finger position, with a quiet hand.

Zelle gift of Mrs. Clara Valentine

10.₅ 11. 12.₅ 13.₅

14. 15. 16.₅ 17.

18.₅ 19. 20. 21.

22. 23. 24.

25. 26.₅ 27. 28.₅

29. 30.₅ 31. 32.₅

2. Teil.

Part 2.

Übungen mit festgehaltenen Tasten.

Exercises with sustained notes.

Diese Übungen, besonders die Terzen, dienen dazu, den Fingern Kraft und Selbstständigkeit zu verschaffen.

These exercises, especially those in thirds, serve to give the fingers strength and independence.

The musical score consists of 20 numbered exercises, each presented in a system of two staves (treble and bass clef). The exercises are arranged in five rows of four. Each exercise is a short piece of music, typically 4 or 8 measures long, featuring a specific fingering pattern indicated by numbers 1-5 above or below the notes. The exercises are designed to be played with sustained notes, as indicated by the title and the descriptive text. The exercises are as follows:

- 1. Treble: 1 1 1 1; Bass: 5 5 5 5
- 2. Treble: 2 2 2 2; Bass: 4 4 4 4
- 3. Treble: 3 3 3 3; Bass: 3 3 3 3
- 4. Treble: 4 4 4 4; Bass: 2 2 2 2
- 5. Treble: 5 5 5 5; Bass: 1 1 1 1
- 6. Treble: 1 2 1 2; Bass: 5 4 5 4
- 7. Treble: 2 3 2 3; Bass: 4 3 4 3
- 8. Treble: 3 4 3 4; Bass: 3 2 3 2
- 9. Treble: 4 5 4 5; Bass: 2 1 2 1
- 10. Treble: 1 3 1 3; Bass: 5 3 5 3
- 11. Treble: 2 4 2 4; Bass: 4 2 4 2
- 12. Treble: 3 5 3 5; Bass: 3 1 3 1
- 13. Treble: 1 4 1 4; Bass: 5 2 5 2
- 14. Treble: 2 5 2 5; Bass: 4 1 4 1
- 15. Treble: 1 5 1 5; Bass: 5 1 5 1
- 16. Treble: 1 2 1 2; Bass: 5 4 5 4
- 17. Treble: 2 3 2 3; Bass: 4 3 4 3
- 18. Treble: 3 4 3 4; Bass: 3 2 3 2
- 19. Treble: 2 4 2 4; Bass: 4 2 4 2
- 20. Treble: 1 3 1 3; Bass: 5 3 5 3

21. 22. 23. 24. 25.

Musical notation for measures 21-25. Treble and bass staves with fingerings.

26. 27. 28. 29.

Musical notation for measures 26-29. Treble and bass staves with fingerings.

30. 31.

Musical notation for measures 30-31. Treble and bass staves with fingerings.

32. 33. 34.

Musical notation for measures 32-34. Treble and bass staves with fingerings.

35. 36. 37. 38. 39.

Musical notation for measures 35-39. Treble and bass staves with fingerings.

40. 41. 42. 43. 44.

Musical notation for measures 40-44. Treble and bass staves with fingerings.

3. Teil.

Part 3.

Uebungen in Terzen und anderen Doppelgriffen mit stillstehender Hand.

Exercises in thirds and other double intervals, with a quiet hand.

1. 2. 3. 4. 5.

6. 7. 8. 9.

10. 11. 12.

13. 14. 15.

4. Teil.

Part 4.

Uebungen in Gegenbewegungen.

Exercises in contrary motion.

1. 2. 3.

4. 5.

6. 7.

8.

*5. Teil.

Uebungen in Sexten und
anderen Doppelgriffen.

*Part 5.

*Exercises in sixths and
other double intervals.*

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

* Die Uebungen von N^o 1-10 sind zu erst zu ueben, auf die anderen komme man spaeter zurueck.

* Nos. 1-10 are to be practiced first, returning later to the others.

11. 12. 13.

14. 15. 16.

6. Teil.

Uebung mit fortrückender Hand.

Durch diese Uebungen sollen sich die Hände auf der Tastatur an ein ruhiges Auf- und Abwärtsbewegen gewöhnen.

Part 6.

Exercises with a moving hand.

The object of these exercises is to accustom the hands to quiet progressions up and down the key-board.

6. 7.

2 4 2 4
4 2 4 2

4 2 4 2
2 4 2 4

8.

5 3 5 3
3 5 3 5

9.

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

10.

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

11.

2 3 4 2 3 4
4 3 2 4 3 2

12.

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

13.

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

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

14.

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

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

15.

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

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

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

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

16.

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

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

17.

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

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

18. $\begin{matrix} 3 & 4 & 5 & 2 & 3 \\ 2 & 3 & 4 & 1 & 2 \end{matrix}$ $\begin{matrix} 4 & 3 & 2 & 5 & 4 \\ 3 & 2 & 1 & 4 & 3 \end{matrix}$

19. $\begin{matrix} 5 & 2 & 3 & 4 & 5 \\ 4 & 1 & 2 & 3 & 4 \end{matrix}$ $\begin{matrix} 1 & 4 & 3 & 2 \\ 2 & 5 & 4 & 3 \end{matrix}$

$\begin{matrix} 2 & 5 & 4 & 3 & 2 \\ 1 & 4 & 3 & 2 & 1 \end{matrix}$ $\begin{matrix} 4 & 1 & 2 & 3 & 4 \\ 5 & 2 & 3 & 4 & 5 \end{matrix}$

20. $\begin{matrix} 3 & 4 & 3 & 5 & 3 \\ 2 & 3 & 2 & 4 & 1 \end{matrix}$ $\begin{matrix} 5 & 4 & 5 & 3 & 5 \\ 4 & 3 & 4 & 2 & 4 \\ 3 & 2 & 3 & 1 & 3 \end{matrix}$ $\begin{matrix} 3 & 4 & 3 & 5 & 3 \\ 2 & 3 & 2 & 4 & 2 \\ 1 & 2 & 1 & 3 & 1 \end{matrix}$

21. $\begin{matrix} 2 & 4 & 3 & 5 & 2 \\ 1 & 3 & 2 & 4 & 1 \end{matrix}$ $\begin{matrix} 5 & 3 & 4 & 2 & 5 \\ 4 & 2 & 3 & 1 & 4 \end{matrix}$ $\begin{matrix} 2 & 4 & 3 & 5 & 2 \\ 1 & 3 & 2 & 4 & 1 \end{matrix}$

22. *Mit Stützfinger. With a supporting finger.* $\begin{matrix} 1 & 3 & 2 & 4 & 3 & 5 & 4 & 3 & 1 & 3 & 2 & 4 & 3 \end{matrix}$ $\begin{matrix} 5 & 3 & 4 & 2 & 3 & 1 & 2 & 3 & 5 & 3 & 4 & 2 & 3 \end{matrix}$

1 5 4 5 3 4 2 3 1 5

5 1 2 1 3 2 4 3 5 1

5 1 2 1 3 2 4 3 5 2

1 5 4 5 3 4 2 3 1 5

1 2 4 5 4 2 1 2 4 5

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

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

26.

1 2 5 1 2 5

5 3 1 5 3 1

27.

2 5 1 2 5 1

4 1 5 4 1 5 4 1

28.

2 3 5 1 2 3 5 1

4 2 1 5 4 2 1 5

29.

1 5 3 1 2 5 3 1

5 1 3 5 4 1 3 5

30.

1 3 5 2 1 3 5 2

5 3 1 4 5 3 1 4

5 2 1 5 4 2 1 5

1 3 5 1 2 4 5 1

31. *1 4 5 4 1 4 5 4*

2 1 2 2 1 2

32. *2 4 1 5 2 4 1 5*

4 2 5 1 4 2 5 1

33. *2 4 1 5 2 4 1 5*

4 2 5 1 4 2 5 1

33. *4 2 5 1 4 2 5 1*

2 4 5 1 2 4 5 1

34. *Mit Stützfinger. With a supporting finger.*

1 2 4 5 4 5 1

5 4 2 1 2 1 5

1 2 4 5 4 5 1

5 4 2 1 2 1 5

35. Musical notation for measures 35-36, first system. Treble and bass clefs. Fingerings: 1 1, 5 5, 5 1, 1 1, 5 1, 1 1, 5 1, 4 5, 1 5, 4 5.

Musical notation for measures 35-36, second system. Treble and bass clefs. Fingerings: 5 4 5, 1 2 1, 1 2 1, 5 1, 2 1.

37. Musical notation for measures 37-38, first system. Treble and bass clefs. Fingerings: 5 1, 5 1, 1 1, 5 1, 1 1, 5 1, 1 1, 5 1, 5 1, 2 1, 5 1, 2 1.

Musical notation for measures 37-38, second system. Treble and bass clefs. Fingerings: 5 2, 1 5, 2 5, 1 1, 4 1, 1 4, 1 5.

39. Musical notation for measures 39-40, first system. Treble and bass clefs. Fingerings: 5 4, 5 4, 1 4, 1 4, 4 1, 1 1, 4 5, 4 5.

40. Musical notation for measures 39-40, second system. Treble and bass clefs. Fingerings: 1 1, 5 4, 5 4, 1 1, 5 1, 5 4, 5 4, 3.

7. Teil.

Part 7.

Fingerwechsel auf einer Taste.

Change of finger upon one note.

1. 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1

2. 2 1 2 1 | 2 1 2 1 | 2 1 2 1 | 2 1 2 1 | 2 1 2 1 | 2 1 2 1

3. 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1

4. 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1

5. 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1

6. 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1 | 2 1 2 1 2 1

7. 2 1 2 1 | 2 1 2 1 | 2 1 2 1 | 2 1 2 1 | 2 1 2 1 | 2 1 2 1

8. 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1

9. 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1

10. 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1 | 3 2 1 3 2 1

11.

Musical score for exercise 11, consisting of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. Both staves contain a sequence of eighth notes. Fingerings are indicated above the first two notes of each staff: 3 2 1 in the treble and 3 2 1 in the bass.

12. 13. 14.

Musical score for exercises 12, 13, and 14, consisting of two staves. Exercise 12 is marked with a repeat sign and fingerings 4 3 2 1 in both staves. Exercise 13 is marked with a repeat sign and fingerings 4 3 2 1 in both staves. Exercise 14 is marked with a repeat sign and fingerings 4 3 2 1 4 in both staves.

15.

Musical score for exercise 15, consisting of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. Both staves contain a sequence of eighth notes. Fingerings are indicated above the first five notes of the treble staff and below the first five notes of the bass staff: 4 3 2 1 4.

16.

Musical score for exercise 16, consisting of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. Both staves contain a sequence of eighth notes. Fingerings are indicated above the first five notes of the treble staff (4 3 2 1 4) and below the first five notes of the bass staff (4 3 2 1 4). A final section of the exercise features a double bar line and fingerings 5 4 3 2 1 5 in both staves, with a '5' written above and below the notes.

17. 18.

Musical score for exercises 17 and 18, consisting of two staves. Exercise 17 is marked with a repeat sign and fingerings 5 4 3 2 1 5 in both staves. Exercise 18 is marked with a repeat sign and fingerings 5 4 3 2 1 in both staves.

Musical score for exercise 19, consisting of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. Both staves contain a sequence of eighth notes. Fingerings are indicated above the first five notes of the treble staff and below the first five notes of the bass staff: 5 4 3 2 1.

19.

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

20.

3 2 5 4 3
2 1 4 3 2

5 4 2 3 5
4 3 1 2 4

5 4 2 3 5
4 3 1 2 4

2 1 4 3 2
3 2 5 4 3

21.

1 3 2 5 3 2 1

5 3 2 1 3 2 5

5 3 2 1 3 2 5

1 3 2 5 3 2 1

22.

2 1 5 1 2 1

2 1 5 1 2 1

2 1 5 1 2 1

2 1 5 1 2 1

1 5 2 1

1 5

23.

2 1 5 1 2

2 1 5 1 2

24.

5 1 2

5 1 2 3 2 1 5

25.

5 1 2 1

5 1 2 1 4 3 2 1

1 3 2 1

1 3 2 1

1 3 2 1

1 3 2 1

8. Teil.

DIATONISCHE TONLEITERN.

Die Tonleiter besteht aus Ganz und Halbstufen: Die diatonische Tonleiter von C dur ist:



Auf diese Weise kann von jedem beliebigen Ton eine Tonleiter gebildet werden. Dasselbe gilt auch von den Molltonleitern welche später folgen.

REGELN.

Man übe erst mit jeder Hand allein, sehr langsam und beachte genau das Untersetzen des Daumens und das Ubersetzen des 3ten & 4ten Fingers. Wenn der 2te Finger seine Taste anschlägt, muss der Daumen sich schnell unter die Hand bewegen um zur rechten Zeit seine Taste anzuschlagen. Jedes Drehen der Hand unterbleibe. Deshalb ist es von grösster Wichtigkeit, ehe man mit den Tonleitern beginnt, erst die Vorübungen einzustudieren. Wenn der Schüler im Stande ist die Tonleitern mit gleichmässigem Anschlag auszuführen, so spiele er dieselben nunmehr mit *piano*, *forte*, *crescendo* und *decrescendo*.

Part 8.

DIATONIC SCALES.

The Scale consists of whole and half steps. The Scale of C Major is made up as follows:



In this manner a scale may be formed upon any given tone. The same is true of minor scales which follow later.

RULES.

Practice first with each hand separately, very slowly, taking particular care with the passing of the thumb under the fingers, and with the passing of the third and fourth fingers over the thumb. As soon as the second finger is struck, the thumb must be moved quickly under the hand, in order to strike its key at the right moment. Avoid all side motion of the hand. It is of the greatest importance to practice faithfully the preparatory exercises before attempting the scales. When the pupil can play the scales with an even tone, they should also be practiced *piano*, *forte*, *crescendo* and *decrescendo*.

VORÜBUNGEN.

PREPARATORY EXERCISES.

9. 10. 11. 12.

13. 14.

15. Gleichlaufende Bewegung.
Similar motion. 16. Gegenbewegung.
Contrary motion.

17. Umfang von zwei Octaven.
Compass of two octaves.

18. Gegenbewegung.
Contrary motion.

19.

(A) DUR TONLEITERN.

Der Fingersatz der Dur-Tonleitern in der rechten Hand ist wie folgt:

r.H. } Aufwärts:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
 } Abwärts:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

Da die Form der linken Hand das Gegenteil von der rechten Hand bildet, so ist der Fingersatz der linken Hand gerade das Gegenteil von der rechten, d. h.,

l.H. } Aufwärts:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
 } Abwärts:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

Aus dem oben angeführten Beispiel geht hervor dass der 4^{te} Finger einmal in jeder Oktave gebraucht wird, die anderen Finger, dagegen, je zweimal. Deshalb besteht die grösste Schwierigkeit darin, festzustellen, wo der Einsatz des 4^{ten} Fingers stattfindet. Dies einmal überwunden, so bleibt nur der Uebersprung des 4^{ten} Fingers über den Daumen zu erlernen (in der rechten Hand abwärts, und in der linken Hand aufwärts).

In der C Tonleiter, der 4^{te} Finger der rechten Hand fällt auf H (die 7^{te} Taste oder den Leit Ton).

Der 4^{te} Finger der linken Hand fällt auf D (die zweite Taste der Tonleiter).

Die \sharp Vorzeichnungen sind gerade das Gegenteil von den \flat Vorzeichnungen, genau so wie die Hände das Gegenteil von einander sind. Daher ist der Fingersatz der \flat Tonleitern in der rechten Hand derselbe wie der Fingersatz der \sharp Tonleitern in der linken Hand, und der Fingersatz der \sharp Tonleitern in der rechten Hand ist derselbe wie der Fingersatz der \flat Tonleitern in der linken Hand.

Der 4^{te} Finger der rechten Hand fällt auf das erste \flat (B), und der 4^{te} Finger der linken Hand fällt auf das erste \sharp (Fis).

Der 4^{te} Finger der rechten Hand fällt auf das neue \sharp (Leit Ton), und der 4^{te} Finger der linken Hand fällt auf das neue \flat (den 4^{ten} von Tonleiter).*)

*) Die Tonleitern G, D, A und F sind Ausnahmen. Der Fingersatz für die linke Hand in diesen Tonleitern ist derselbe wie in C, mit dem 4^{ten} Finger auf der 2^{ten} Taste.

Die Fis und Ges Tonleitern benutzen gerade dieselben Tasten des Klaviers. Im Fis Tonleiter nimmt die rechte Hand die Regel für \flat an, mit dem 4^{ten} Finger auf Ais (B). Der Fingersatz der linken Hand im Ges Tonleiter ist derselbe wie für Fis, mit dem 4^{ten} Finger auf Ges (Fis).

(B) HARMONISCHE MOLL-TONLEITERN.

Der Fingersatz der harmonischen Moll-Tonleitern ist derselbe wie der von den parallel ¹⁾ Dur-Tonleitern, (A moll wie A dur, u.s.w.) mit Ausnahme von Fis und Cis moll in der rechten Hand, und B und Es moll in der linken Hand.

Diese Ausnahmen nehmen den Fingersatz von den relativ ²⁾ Dur Tonleitern an; d. h.,

Fis moll wie A dur r. H. 4^{te} Finger auf Gis.
 Cis moll wie E dur r. H. 4^{te} Finger auf Dis.
 B moll wie Des dur l. H. 4^{te} Finger auf Ges.
 Es moll wie Ges dur l. H. 4^{te} Finger auf Ges.

1) Parallel Tonleitern fangen mit derselben Taste an, (C dur und C moll, A dur und A moll, u.s.w.)

2) Relativ Tonleitern haben dieselben Vorzeichnungen, (C dur und A moll, Des dur und B moll, u.s.w.)

(C) MELODISCHE MOLL-TONLEITERN.

Der Fingersatz der melodischen Moll-Tonleitern ist derselbe wie der von den harmonischen Moll-Tonleitern, mit Ausnahme von Fis und Cis moll in der rechten Hand aufwärts, und Gis moll in der linken Hand abwärts.

Diese Ausnahmen nehmen den folgenden Fingersatz an:

Fis moll r.H. aufwärts 4^{te} Finger auf Dis.
 Cis moll r.H. aufwärts 4^{te} Finger auf Ais.
 Gis moll l.H. abwärts 4^{te} Finger auf Fis.

(A) MAJOR SCALES.

The fingering of the Major Scales for the right hand is as follows:-

R.H. Ascending:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
 Descending:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1

As the formation of the left hand is the reverse of that of the right, the fingering for the left hand is therefore exactly the reverse of that for the right; viz:-

L.H. Ascending:- 5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
 Descending:- 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5

From the above models it will be seen that the fourth finger is used once in each octave, while the other fingers are each used twice. The principal difficulty lies, therefore, in remembering where the fourth finger comes. This once conquered, it is only necessary to watch the crossing of the fourth finger over the first (thumb) in the right hand descending, and in the left ascending.

In the scale of C, the 4th finger of the right hand comes on B (the 7th degree, or leading tone).

The 4th finger of the left hand comes on D (the second degree of the scale.)

The sharps are exactly the reverse of the flats, just as the hands are the reverse of each other. Therefore, as the right hand fingers the scales in flats, the left hand fingers those in sharps, and as the right hand fingers the scales in sharps, the left hand fingers those in flats.

The 4th finger of the right hand comes on the first flat (B \flat), and the 4th finger of the left hand comes on the first sharp (F \sharp).*)

The 4th finger of the right hand comes on the new sharp (leading tone), and the 4th finger of the left hand comes on the new flat (the fourth of the scale).*)

*) The scales of G, D, A and F are exceptions. The fingering for the left hand in these keys is the same as C, with the 4th finger on the second degree of the scale.

The Scales of F \sharp and G \flat employ identically the same keys of the pianoforte. In the scale of F \sharp , the right hand is fingered according to the rule for flats, with the 4th finger on A \sharp (B \flat). The left hand fingering for the scale of G \flat is the same as for the scale of F \sharp , with the 4th finger on G \flat (F \sharp).

(B) HARMONIC MINOR SCALES.

The fingering of the Harmonic Minor Scales is the same as that of their parallel ¹⁾ Major Scales (A minor like A major, etc.) with the exception of F \sharp minor and C \sharp minor in the right hand, and B \flat minor and E \flat minor in the left hand.

These exceptions are fingered like their relative ²⁾ Major Scales as follows:-

F \sharp Minor like A Major, R. H. 4th finger on G \sharp .
 C \sharp Minor like E Major, R. H. 4th finger on D \sharp .
 B \flat Minor like D \flat Major, L. H. 4th finger on G \flat .
 E \flat Minor like G \flat Major, L. H. 4th finger on G \flat .

1) Parallel Scales start with same key note (C major and C minor, A major and A minor, etc.).

2) Relative Scales have same signature, (C major and A minor, D \flat major and B \flat Minor, etc.).

(C) MELODIC MINOR SCALES.

The fingering of the Melodic Minor Scales is the same as that of the Harmonic Minor Scales, with the exception of F \sharp minor and C \sharp minor in the right hand ascending, and G \sharp minor in the left hand descending.

These exceptions are fingered as follows:

F \sharp Minor, R. H. ascending, 4th finger on D \sharp .
 C \sharp Minor, R. H. ascending, 4th finger on A \sharp .
 G \sharp Minor, L. H. descending, 4th finger on F \sharp .

A. DUR TONLEITERN.

A. MAJOR SCALES.

1. C dur.
C major.

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

2. G dur.
G major.

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

3. D dur.
D major.

1 4 1 1 4 4 3 4 3 1 4 1 1 4

4. A dur.
A major.

1 4 1 1 4 4 3 4 3 1 4 1 1 4

5. E dur.
E major.

1 4 1 1 4 4 3 4 3 1 4 1 1 4

6. H dur.
B major.

1 4 1 1 4 4 3 4 3 1 4 1 1 4

* Man übe auch in Gegenbewegung.
* Practice also in Contrary Motion.

7. Fis dur.
F# major.

8. F dur.
F major.

9. B dur.
Bb major.

10. Es dur.
Eb major.

11. As dur.
Ab major.

12. Des dur.
Db major.

13. Ges dur.
Gb major.

B. MOLL TONLEITERN.

B. MINOR SCALES.

Melodisch.
 1. *Melodic.*

Harmonisch.
 2. *Harmonic.*

1. A moll, melodisch.
A minor, melodic.

harmonisch.
harmonic.

2. E moll, melodisch.
E minor, melodic.

harmonisch.
harmonic.

3. H moll, melodisch.

B minor, melodic.

Musical score for exercise 3, melodically. Treble and bass clefs, C major key signature, 4/4 time. Fingerings: (1) 4 3 4, 3 4 4, 4 1 1, 4 1.

harmonisch.
harmonic.

Musical score for exercise 3, harmonically. Treble and bass clefs, C major key signature, 4/4 time. Fingerings: (1) 4 3 4, 3 4 4, 4 1 1, 4 1.

4. Fis moll, melodisch.

F# minor, melodic.

Musical score for exercise 4, melodically. Treble and bass clefs, F# major key signature, 4/4 time. Fingerings: 2 3 1, 4 3 4, 2 3 1, 4 1.

harmonisch.
harmonic.

Musical score for exercise 4, harmonically. Treble and bass clefs, F# major key signature, 4/4 time. Fingerings: 3 4 1, 4 1, 3 4, 3 1.

5. Cis moll, melodisch.

C# minor, melodic.

Musical score for exercise 5, melodically. Treble and bass clefs, C# major key signature, 4/4 time. Fingerings: 2 1, 4 1 3 2, 3 4, 3 4.

harmonisch.
harmonic.

Musical score for exercise 5, harmonically. Treble and bass clefs, C# major key signature, 4/4 time. Fingerings: 3 4 1, 4 1, 3 4, 3 4.

6. G \sharp moll, melodisch.
G \sharp minor, melodic.

harmonisch.
harmonic.

7. D moll, melodisch.
D minor, melodic.

harmonisch.
harmonic.

8. G moll, melodisch.
G minor, melodic.

harmonisch.
harmonic.

9. C moll, melodisch.
C minor, melodic.

harmonisch.
harmonic.

10. F moll, melodisch.
F minor, melodic.

harmonisch.
harmonic.

11. B moll, melodisch.
Bb minor, melodic.

harmonisch.
harmonic.

12. Es moll, melodisch.
E^b minor, melodic.

harmonisch.
harmonic.

C. Chromatische Tonleiter.

Der obere Fingersatz, auch der französische genannt, ist der gebräuchlichste, der untere, der englische genannt, eignet sich sehr gut für geläufig zu spielende Passagen.

C. Chromatic Scale.

The upper, also called the French fingering, is that most largely in use. The lower, called the English fingering, is of great use in rapid passages.

1. Parallelbewegung.
Parallel motion.

2. Gegenbewegung.
Contrary motion.

3. Chromatischer Gang.
Chromatic Passage.

4. Anderer chromatischer Gang.
Another chromatic passage.

DUR TONLEITERN.

MAJOR SCALES.

1. C dur in Terzen. (oder Dezimen.)^{*}
C major in thirds. (or tenths.)^{}*

Musical score for C major in thirds (or tenths). The score is in C major, 2/4 time, and consists of two staves (treble and bass clef). The melody in the treble clef starts on C4 and ascends stepwise to C5, then descends. The bass clef accompaniment uses chords and moving lines. Fingering numbers (1-4) are indicated above and below notes. The piece ends with a repeat sign and a final cadence.

2. In Sexten.
In sixths.

Musical score for C major in sixths. The score is in C major, 2/4 time, and consists of two staves. The melody in the treble clef starts on C4 and ascends stepwise to C5, then descends. The bass clef accompaniment uses chords and moving lines. Fingering numbers (1-4) are indicated above and below notes. The piece ends with a repeat sign and a final cadence.

3. G dur in Terzen.^{*}
G major in thirds.

Musical score for G major in thirds. The score is in G major (one sharp), 2/4 time, and consists of two staves. The melody in the treble clef starts on G4 and ascends stepwise to G5, then descends. The bass clef accompaniment uses chords and moving lines. Fingering numbers (1-4) are indicated above and below notes. The piece ends with a repeat sign and a final cadence.

4. In Sexten.
In sixths.

Musical score for G major in sixths. The score is in G major (one sharp), 2/4 time, and consists of two staves. The melody in the treble clef starts on G4 and ascends stepwise to G5, then descends. The bass clef accompaniment uses chords and moving lines. Fingering numbers (1-4) are indicated above and below notes. The piece ends with a repeat sign and a final cadence.

5. D dur in Terzen.^{*}
D major in thirds.

Musical score for D major in thirds. The score is in D major (two sharps), 2/4 time, and consists of two staves. The melody in the treble clef starts on D4 and ascends stepwise to D5, then descends. The bass clef accompaniment uses chords and moving lines. Fingering numbers (1-4) are indicated above and below notes. The piece ends with a repeat sign and a final cadence.

6. In Sexten.
In sixths.

Musical score for D major in sixths. The score is in D major (two sharps), 2/4 time, and consists of two staves. The melody in the treble clef starts on D4 and ascends stepwise to D5, then descends. The bass clef accompaniment uses chords and moving lines. Fingering numbers (1-4) are indicated above and below notes. The piece ends with a repeat sign and a final cadence.

^{*}Terzen werden Dezimen durch Trennung der Stimmen noch eine Oktave.

^{*}Thirds become tenths by separating the parts another octave.

7. A dur in Terzén.
A major in thirds.

8. In Sexten.
In sixths.

9. E dur in Terzen.
E major in thirds.

10. In Sexten.
In sixths.

11. H dur in Terzen.
B major in thirds.

12. In Sexten.
In sixths.

13. Fis dur in Terzen.
F# major in thirds.

14. In Sexten.
In sixths.

15. F dur in Terzen.
F major in thirds.

16. In Sexten.
In sixths.

17. B dur in Terzen.
Bb major in thirds.

18. In Sexten.
In sixths.

19. E^s dur in Terzen.
E^b major in thirds.

20. In Sexten.
In sixths.

21. A^s dur in Terzen.
A^b major in thirds.

22. In Sexten.
In sixths.

23. Des dur in Terzen.
D^b major in thirds.

24. In Sexten.
In sixths.

36
25. Ges dur in Terzen.
Gb major in thirds.

26. In Sexten.
In sixths.

*)HARMONISCHE MOLL TONLEITERN.
*)HARMONIC MINOR SCALES.

27. A moll in Terzen.
A minor in thirds.

28. In Sexten.
In sixths.

29. E moll in Terzen.
E minor in thirds.

30. In Sexten.
In sixths.

*)Die melodische Form sollte auch in Terzen, Dezimen und Sexten geübt werden.

*)The Melodic form should also be practiced in thirds, tenths and sixths.

31. H moll in Terzen.
B minor in thirds.

32. In Sexten.
In sixths.

33. Fis moll in Terzen.
F# minor in thirds.

34. In Sexten.
In sixths.

35. Cis moll in Terzen.
C# minor in thirds.

36. In Sexten.
In sixths.

37. *Gis moll in Terzen.*
G# minor in thirds.

Musical score for exercise 37, *Gis moll in Terzen. G# minor in thirds.* The score is in treble and bass clefs, common time, and consists of four measures. Fingerings and articulation marks are present throughout.

38. *In Sexten.*
In sixths.

Musical score for exercise 38, *In Sexten. In sixths.* The score is in treble and bass clefs, common time, and consists of four measures. Fingerings and articulation marks are present throughout.

39. *D moll in Terzen.*
D minor in thirds.

Musical score for exercise 39, *D moll in Terzen. D minor in thirds.* The score is in treble and bass clefs, common time, and consists of four measures. Fingerings and articulation marks are present throughout.

40. *In Sexten.*
In sixths.

Musical score for exercise 40, *In Sexten. In sixths.* The score is in treble and bass clefs, common time, and consists of four measures. Fingerings and articulation marks are present throughout.

41. *G moll in Terzen.*
G minor in thirds.

Musical score for exercise 41, *G moll in Terzen. G minor in thirds.* The score is in treble and bass clefs, common time, and consists of four measures. Fingerings and articulation marks are present throughout.

42. *In Sexten.*
In sixths.

Musical score for exercise 42, *In Sexten. In sixths.* The score is in treble and bass clefs, common time, and consists of four measures. Fingerings and articulation marks are present throughout.

43. C moll in Terzen.
C minor in thirds.

44. In Sexten.
In sixths.

45. F moll in Terzen.
F minor in thirds.

46. In Sexten.
In sixths.

47. B moll in Terzen.
B \flat minor in thirds.

48. In Sexten.
In sixths.

Musical score for exercise 48, 'In Sexten. In sixths.' The piece is in C major, 2/4 time, and consists of two staves. The right hand plays a melody of eighth notes in sixths, while the left hand plays a bass line of eighth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

49. Es moll in Terzen.
E^b minor in thirds.

Musical score for exercise 49, 'Es moll in Terzen. E^b minor in thirds.' The piece is in E^b minor, 2/4 time, and consists of two staves. The right hand plays a melody of eighth notes in thirds, while the left hand plays a bass line of eighth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

50. In Sexten.
In sixths.

Musical score for exercise 50, 'In Sexten. In sixths.' The piece is in C major, 2/4 time, and consists of two staves. The right hand plays a melody of eighth notes in sixths, while the left hand plays a bass line of eighth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

51. Chromatische Tonleiter in Terzen.
Chromatic scale in thirds.

Musical score for exercise 51, 'Chromatische Tonleiter in Terzen. Chromatic scale in thirds.' The piece is in C major, 2/4 time, and consists of two staves. The right hand plays a chromatic scale in thirds, while the left hand plays a bass line of eighth notes. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Continuation of exercise 51, 'Chromatische Tonleiter in Terzen. Chromatic scale in thirds.' This section shows the final measures of the piece, including the right and left hand parts with their respective fingerings. The piece concludes with a double bar line and repeat dots.

In Sexten.
52. In sixths.

Two systems of musical notation for sixths. Each system consists of a treble staff and a bass staff. The first system is in C major (one sharp) and the second is in A minor (no sharps or flats). Fingerings are indicated by numbers 1-3 above or below notes. The exercise is written in a 6/8 time signature.

Nachstehende Tabelle ist täglich und wiederholt vorzunehmen.
The following formula should be practiced daily and repeatedly.

Table for intervals 1^b, 2^b, and 3^b. Each interval is shown in a treble and bass staff with a chord symbol above. Major and minor chord names are listed below.

1 ^b		2 ^b		3 ^b	
C dur. C major.	A moll. A minor.	F dur. F major.	D moll. D minor.	B dur. B ^b major.	G moll. G minor.
				Es dur. E ^b major.	
				C moll. C minor.	

Table for intervals 4^b, 5^b oder 7[#] or, 6^b oder 6[#] or, and 5[#] oder 7^b or. Each interval is shown in a treble and bass staff with a chord symbol above. Major and minor chord names are listed below.

4 ^b		5 ^b oder 7 [#] or		6 ^b oder 6 [#] or		5 [#] oder 7 ^b or	
As dur. A ^b major.	F moll. F minor.	Des dur. D ^b major.	B moll. B ^b minor.	Ges dur. G ^b major.	Es moll. E ^b minor.	H dur. B major.	Gis moll. G [#] minor.
		Cis dur. C [#] major.		Ais moll. A [#] minor.		Fis dur. F [#] major.	
				Dis moll. D [#] minor.		Ces dur. C ^b major.	
						As moll. A ^b minor.	

Table for intervals 4[#], 3[#], 2[#], 1[#], and 0. Each interval is shown in a treble and bass staff with a chord symbol above. Major and minor chord names are listed below.

4 [#]		3 [#]		2 [#]		1 [#]		0	
E dur. E major.	Cis moll. C [#] minor.	A dur. A major.	Fis moll. F [#] minor.	D dur. D major.	H moll. B minor.	G dur. G major.	E moll. E minor.	C dur. C major.	

9. Teil.

GEBROCHENE ACCORDE.

A. DREIKLÄNGE

In kleinerem Umfange.

Part 9.

BROKEN CHORDS.

A. COMMON CHORDS

In small compass.

C dur.
C major.

1. Lage. 2. Lage. 3. Lage
1st Position. 2d Pos. 3d Pos.

1. 2. 3. 4. 5.

Die vorstehenden Uebungen sind mit demselben Fingersatz in allen Dur-und Moll-Tonleitern zu üben.

The foregoing exercises are to be practiced with the same fingering in all major and minor scales.

B. DREIKLÄNGE
In grösserem Umfange.

B. COMMON CHORDS
In larger compass.

1. C dur.
C major.

Wie N^o 1 übe man mit demselben Fingersatz G dur, F dur, A moll, E moll und D moll.

Practice G major, F major, A minor, E minor, and D minor, with the same fingering as N^o 1.

2. D dur.
D major.

Wie N^o 2 übe man mit demselben Fingersatz A dur und E dur.

Practice A major, and E major, with the same fingering as N^o 2.

3. G moll.
G minor.

8

Wie N^o 3 übe man mit demselben Fingersatz C moll und F moll.

Practice C minor, and F minor, with the same fingering as N^o 3.

4. E^s dur.
E^b major.

8

Wie N^o 4 übe man mit demselben Fingersatz A^s dur, D^s dur, F^{is} moll, C^{is} moll und G^{is} moll.

Practice A^b major, D^b major, F[#] minor, C[#] minor, and G[#] minor, with the same fingering as N^o 4.

5. B^s dur.
B^b major.

8

6. B moll.
B^b minor.

7. Ges dur.
G^b major.

8. Es moll.
E^b minor.

9. H dur.
B major.

10. H moll.
B minor.

11. C dur.
C major.

Wie N^o 11 übe man mit demselben Fingersatz G dur.

Practice G major with the same fingering as N^o 11.

12. D dur.
D major.

Wie N^o 12 übe man mit demselben Fingersatz A dur und E dur.

Practice A major, and E major, with the same fingering as N^o 12.

13. H dur.
B major.

14. A moll.
A minor.

Wie N^o 14 übe man mit demselben Fingersatz E moll.

Practice E minor, with the same fingering as N^o 14.

15. H moll.
B minor.

16. Fis moll.
F# minor.

Wie N^o 16 übe man mit demselben Fingersatz C# moll und G# moll,
Practice C# minor, and G# minor, with the same fingering as N^o 16.

17. F dur.
F major.

18. B dur.
B^b major.

19. Es dur.
E^b major.

Wie N^o 19 übe man mit demselben Fingersatz Des dur, Ges dur und Fis dur.

Practice A^b major, D^b major, G^b major, and F[#] major, with the same fingering as N^o 19.

20. D moll.
D minor.

21. G moll.
G minor.

Wie N^o 21 übe man mit demselben Fingersatz C moll und F moll.

Practice C minor, and F minor, with the same fingering as N^o 21.

22. B moll.
B^b minor.

23. Es moll.
E^b minor.

24. C dur.
C major.

25.

26.

Die Uebungen No 24, 25 und 26, sind mit demselben Fingersatz in allen Dur-und Molltonarten zu ueben.
Practice Nos. 24, 25, and 26, in all major and minor keys, using the same fingering.

C. SEPTIMEN ACCORDE.

C. CHORDS OF THE SEVENTH.

1. $\begin{matrix} 5 & 4 & 2 & 1 \\ 1 & 2 & 4 & 5 \end{matrix}$ $\begin{matrix} 5 & 4 & 2 & 1 \\ 1 & 2 & 4 & 5 \end{matrix}$ $\begin{matrix} 5 & 3 & 2 & 1 \\ 1 & 2 & 3 & 5 \end{matrix}$ $\begin{matrix} 5 & 4 & 2 & 1 \\ 1 & 2 & 3 & 5 \end{matrix}$ $\begin{matrix} 5 & 4 & 2 & 1 \\ 1 & 2 & 3 & 5 \end{matrix}$ $\begin{matrix} 5 & 4 & 2 & 1 \\ 1 & 2 & 4 & 5 \end{matrix}$ 2. 3. 4. 5. 6. 7.

Die unter N^o 2-7 angegebenen Uebungen sind mit gleichem Fingersatz in allen Tonarten zu üben, nur bei Tonarten mit einer Obertaste ist folgender Fingersatz zu beachten, z.B. für N^o 7:

Exercises Nos. 2-7 are to be practiced with the same fingering in all Keys, excepting where one black note occurs; in which case, for N^o 7 the following is to be used:

8. $\begin{matrix} 1 & 2 & 3 & 5 & 2 & 1 & 2 & 3 \\ 5 & 3 & 2 & 1 & 5 & 4 & 2 & 1 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 5 & 1 & 2 & 4 & 5 \\ 4 & 2 & 1 & 5 & 4 & 2 & 1 & 5 \end{matrix}$ $\begin{matrix} 1 & 2 & 3 & 5 & 5 & 3 & 2 & 1 \\ 5 & 3 & 2 & 1 & 5 & 3 & 2 & 1 \end{matrix}$ $\begin{matrix} 5 & 4 & 2 & 1 & 5 & 3 & 2 & 1 \\ 1 & 2 & 4 & 5 & 1 & 2 & 3 & 5 \end{matrix}$ $\begin{matrix} 3 & 2 & 1 & 2 & 5 & 3 & 2 & 1 \\ 1 & 2 & 4 & 5 & 1 & 2 & 3 & 5 \end{matrix}$ 9. $\begin{matrix} 1 & 4 & 2 & 5 & 1 & 4 & 2 & 5 \\ 5 & 2 & 4 & 1 & 5 & 2 & 4 & 1 \end{matrix}$ $\begin{matrix} 1 & 3 & 2 & 5 & 1 & 4 & 2 & 5 \\ 5 & 2 & 3 & 1 & 5 & 2 & 4 & 1 \end{matrix}$ $\begin{matrix} 1 & 4 & 2 & 5 & 1 & 4 & 2 & 5 \\ 5 & 2 & 4 & 1 & 5 & 2 & 4 & 1 \end{matrix}$ $\begin{matrix} 5 & 2 & 4 & 1 & 5 & 2 & 4 & 1 \\ 1 & 4 & 2 & 5 & 1 & 4 & 2 & 5 \end{matrix}$ $\begin{matrix} 5 & 2 & 4 & 1 & 5 & 2 & 3 & 1 \\ 1 & 4 & 2 & 5 & 1 & 3 & 2 & 5 \end{matrix}$ $\begin{matrix} 5 & 2 & 4 & 1 & 5 & 2 & 4 & 1 \\ 1 & 4 & 2 & 5 & 1 & 4 & 2 & 5 \end{matrix}$

10.

Die Uebungen N^o 9 und 10 übe man mit demselben Fingersatz in allen Tonarten.

Exercises Nos. 9 and 10 are to be practiced with the same fingering in all keys.

11. C dur.
C major.

In allen Tonarten zu üben. Bei Tonarten, welche mit einer Obertaste beginnen, mit folgendem Fingersatz:

Practice in all keys. Where the exercise begins upon a black note, use the following fingering:

12. H dur.
B major.

Neuer Fingersatz.
New Fingering.

Musical score for 'Neuer Fingersatz. New Fingering.' in G major, 3/4 time. The score consists of two systems of grand staff notation. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the piece. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

D. VERMINDERTE SEPTIMEN
ACCORDE.

D. CHORDS OF THE DIMINISHED
SEVENTH.

Musical score for 'D. VERMINDERTE SEPTIMEN ACCORDE.' and 'D. CHORDS OF THE DIMINISHED SEVENTH.' in C major, 4/4 time. The score is divided into four numbered sections (1, 2, 3, 4). Each section contains two systems of grand staff notation. Section 1 shows four diminished seventh chords. Section 2 shows four diminished seventh chords with descending eighth-note patterns. Section 3 shows four diminished seventh chords with ascending eighth-note patterns. Section 4 shows four diminished seventh chords with descending eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

5.

Musical score for exercise 5, consisting of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The music features a mix of eighth and sixteenth notes with various fingering numbers (1-5) and accidentals (sharps and flats) throughout.

6.

Musical score for exercise 6, consisting of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The music features a mix of eighth and sixteenth notes with various fingering numbers (1-5) and accidentals (sharps and flats) throughout.

GEBUNDENE TERZEN, QUARTEN
UND SEXTEN.

A. Vorübungen.

1. Terzen.—Thirds.

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

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

LEGATO THIRDS, FOURTHS
AND SIXTHS.

A. Preparatory Exercises.

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

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

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

4. Quarten.
Fourth.

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

5.

Handwritten musical notation for exercise 5. The right hand plays sixteenth-note patterns with fingerings 4 1, 5 2, 4 1, 5 2, 4 1, 5 2, 4 1, 5 2. The left hand plays eighth-note patterns with fingerings 4, 4, 3 2, 1, 1, 2 3.

6. *Sexten.*
Sixths.

Handwritten musical notation for exercise 6. The right hand plays sixteenth-note chords with fingerings 4 1, 5 2, 4 1, 5 2, 4 1, 5 2, 4 1, 5 2. The left hand plays eighth-note chords with fingerings 2 5, 1 4, 2 5, 1 4, 2 5, 1 4, 2 5, 1 4.

7.

Handwritten musical notation for exercise 7. The right hand plays sixteenth-note chords with fingerings 4 1, 5 2, 4 1, 5 2. The left hand plays eighth-note chords with fingerings 2 5, 1 4, 2 5, 1 4, 1 4, 2 5, 1 4, 2 5.

8.

Handwritten musical notation for exercise 8. The right hand plays sixteenth-note chords with fingerings 3 1, 4 1, 5 2, 3 1, 3 1, 5 2, 4 1, 3 1, 5 2, 5 2. The left hand plays eighth-note chords with fingerings 2 5, 1 4, 1 3, 2 5, 1 3, 1 4, 2 5, 1 3.

9.

Handwritten musical notation for exercise 9. The right hand plays sixteenth-note chords with fingerings 4 2, 3 1, 4 2, 5 1, 4 2. The left hand plays eighth-note chords with fingerings 2 4, 3 5, 2 4, 1 5, 2 4.

Obwohl der Fingersatz bei den Tonleitern in doppelten Terzen, von verschiedenen Autoritäten in mehreren Weisen angegeben wird, halten die meisten der besten Lehrer heute noch an dem System von Plaidy und Dreyschock fest, in welchem der Fingersatz $\frac{5}{3}$ nur einmal in jeder Octave vorkommt; die Reihenfolge ist $\frac{3}{1} \frac{4}{2} \frac{5}{3} \frac{3}{1} \frac{4}{2} \frac{5}{3} \frac{3}{1} \frac{4}{2} \frac{5}{3}$ mit der rechten Hand und $\frac{3}{5} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3}$ mit der linken, zum Beispiel:

Da der fünfte Finger der einzige ist, der in jeder Octave nur einmal gebraucht wird, so ist nichts nötig, als die Note zu bezeichnen, auf welche der 5^{te} Finger in jedem der verschiedenen Tonarten fallen soll, um den Fingersatz in den verschiedenen Tonleitern anzugeben, u.z.w. wie folgt:

C. Dur.

L. H. 5 auf C.

R. H. 5 auf G.

Die folgende Tabelle giebt den Fingersatz der ganzen Reihenfolge der Tonleitern nach dieser Methode in doppelten Terzen an, indem sie nur den Satz des fünften Fingers bezeichnet.

While the fingering for the scales in double thirds is given in various ways by different authorities, yet, most of the best teachers of the day hold to the system of Plaidy and Dreyschock, in which the fingering $\frac{5}{3}$ occurs but once in each octave; the order of succession being $\frac{3}{1} \frac{4}{2} \frac{5}{3} \frac{3}{1} \frac{4}{2} \frac{5}{3} \frac{3}{1} \frac{4}{2} \frac{5}{3}$ in the right hand, and $\frac{3}{5} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4} \frac{1}{3}$ in the left hand, as follows:

Since the 5th finger is the only finger used but once in each octave, it is only necessary to designate the note upon which the 5th finger should fall in each of the various keys, in order to indicate the fingering of the different scales, thus:

C. Major.

L. H. 5 on C.

R. H. 5 on G.

The following table gives the fingering of the entire series of scales in double thirds, according to this method of indicating by the 5th finger only.

Fingersatz für doppelten Terzen.

Fingering for Double Thirds.

Dur Tonleitern.

Major Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
5-C (C dur.) (C major.)	5-G	5-D (G dur.) (G major.)	5-D	5-A (D dur.) (D major.)	5-A	5-A (A dur.) (A major.)	5-E
5-A (E dur.) (E major.)	5-B	5-A [#] (H dur.) (B major.)	5-F [#]	5-A [#] (Fis dur.) (F [#] major.)	5-F [#]	5-B ^b (Des dur.) (D ^b major.)	5-G ^b
5-F (A ^s dur.) (A ^b major.)	5-G	5-C (E ^s dur.) (E ^b major.)	5-G	5-G (B dur.) (B ^b major.)	5-G	5-F (F dur.) (F major.)	5-G

Harmonische Moll Tonleitern.

Harmonic Minor Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
5-C (C moll.) (C minor.)	5-C	5-G (G moll.) (G minor.)	5-D	5-G (D moll.) (D minor.)	5-E	5-E (A moll.) (A minor.)	5-B
5-A (E moll.) (E minor.)	5-B	5-A [#] (H moll.) (B minor.)	5-A [#]	5-A (Fis moll.) (F [#] minor.)	5-E [#]	5-A (Cis moll.) (C [#] minor.)	5-B [#]
5-E (Gis moll.) (G [#] minor.)	5-F*	5-C ^b (Es moll.) (E ^b minor.)	5-G ^b	5-B ^b (B moll.) (B ^b minor.)	5-G ^b	5-F (F moll.) (F minor.)	5-G

B. Tonleitern in doppelten Terzen.

B. Scales in Double Thirds.

DUR TONLEITERN

MAJOR SCALES

1. C dur.
C major.

First system of the C major scale in double thirds. The treble clef part starts with a C4 octave chord (C4-E4-G4) and proceeds with double thirds: C4-E4, E4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4. The bass clef part starts with a C3 octave chord (C3-E3-G3) and proceeds with double thirds: C3-E3, E3-G3, G3-A3, A3-B3, B3-C4, C4-B3, B3-A3, A3-G3, G3-F3, F3-E3, E3-D3, D3-C3. Fingerings are indicated by numbers 1-5. The piece concludes with a final C4 octave chord.

2. G dur.
G major.

Second system of the G major scale in double thirds. The treble clef part starts with a G4 octave chord (G4-B4-D5) and proceeds with double thirds: G4-B4, B4-D5, D5-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4, C4-B3, B3-A3, A3-G3. The bass clef part starts with a G2 octave chord (G2-B2-D3) and proceeds with double thirds: G2-B2, B2-D3, D3-C3, C3-B2, B2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-B1, B1-A1, A1-G1. Fingerings are indicated by numbers 1-5. The piece concludes with a final G4 octave chord.

3. D dur.
D major.

Third system of the D major scale in double thirds. The treble clef part starts with a D5 octave chord (D5-F#5-A5) and proceeds with double thirds: D5-F#5, F#5-A5, A5-G5, G5-F#5, F#5-E5, E5-D5, D5-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4, C4-B3, B3-A3, A3-G3. The bass clef part starts with a D3 octave chord (D3-F#3-A3) and proceeds with double thirds: D3-F#3, F#3-A3, A3-G3, G3-F#3, F#3-E3, E3-D3, D3-C3, C3-B2, B2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-B1, B1-A1, A1-G1. Fingerings are indicated by numbers 1-5. The piece concludes with a final D5 octave chord.

4. A dur.
A major.

Fourth system of the A major scale in double thirds. The treble clef part starts with an A5 octave chord (A5-C#5-E5) and proceeds with double thirds: A5-C#5, C#5-E5, E5-D5, D5-C#5, C#5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4, C4-B3, B3-A3, A3-G3. The bass clef part starts with an A2 octave chord (A2-C#2-E3) and proceeds with double thirds: A2-C#2, C#2-E3, E3-D3, D3-C#2, C#2-B2, B2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-B1, B1-A1, A1-G1. Fingerings are indicated by numbers 1-5. The piece concludes with a final A5 octave chord.

5. E dur.
E major.

Musical score for exercise 5 in E major. The piece is in 3/4 time and consists of two staves. The right hand features a sequence of chords and intervals, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. The exercise concludes with a repeat sign and a final chord.

6. H dur.
B major.

Musical score for exercise 6 in B major. The piece is in 3/4 time and consists of two staves. The right hand features a sequence of chords and intervals, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. The exercise concludes with a repeat sign and a final chord.

7. Fis dur.
F# major.

Musical score for exercise 7 in F# major. The piece is in 3/4 time and consists of two staves. The right hand features a sequence of chords and intervals, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. The exercise concludes with a repeat sign and a final chord.

8. F dur.
F major.

Musical score for exercise 8 in F major. The piece is in 3/4 time and consists of two staves. The right hand features a sequence of chords and intervals, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. The exercise concludes with a repeat sign and a final chord.

9. B dur.
Bb major.

Musical score for exercise 9 in Bb major. The piece is in 3/4 time and consists of two staves. The right hand features a sequence of chords and intervals, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5. The exercise concludes with a repeat sign and a final chord.

10. Es dur.
E^b major.

Musical score for exercise 10 in E-flat major. The piece is in common time (C) and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, while the left hand (bass clef) provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

11. As dur.
A^b major.

Musical score for exercise 11 in A-flat major. The piece is in common time (C) and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, while the left hand (bass clef) provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

12. Des dur.
D^b major.

Musical score for exercise 12 in D-flat major. The piece is in common time (C) and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, while the left hand (bass clef) provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

HARMONISCHE MOLL TONLEITERN.
HARMONIC MINOR SCALES.

13. A moll.
A minor.

Musical score for exercise 13 in A minor. The piece is in common time (C) and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, while the left hand (bass clef) provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

14. E moll.
E minor.

Musical score for exercise 14 in E minor. The piece is in common time (C) and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, while the left hand (bass clef) provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

15. H moll.
B minor.

Musical score for exercise 15 in B minor. The piece is in common time (C) and consists of two staves. The right hand (treble clef) and left hand (bass clef) play a sequence of chords and intervals. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

16. Fis moll.
F# minor.

Musical score for exercise 16 in F# minor. The piece is in common time (C) and consists of two staves. The right hand (treble clef) and left hand (bass clef) play a sequence of chords and intervals. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

17. Cis moll.
C# minor.

Musical score for exercise 17 in C# minor. The piece is in common time (C) and consists of two staves. The right hand (treble clef) and left hand (bass clef) play a sequence of chords and intervals. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

18. Gis moll.
G# minor.

Musical score for exercise 18 in G# minor. The piece is in common time (C) and consists of two staves. The right hand (treble clef) and left hand (bass clef) play a sequence of chords and intervals. Some notes in the right hand are marked with an 'x'. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

19. D moll.
D minor.

Musical score for exercise 19 in D minor. The piece is in common time (C) and consists of two staves. The right hand (treble clef) and left hand (bass clef) play a sequence of chords and intervals. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign.

20. G moll.
G minor.

21. C moll.
C minor.

22. F moll.
F minor.

23. B moll.
B-flat minor.

24. E-s moll.
E-flat minor.

Wie bei den Regeln für den Fingersatz der doppelten Terzen, so wird der Fingersatz der Tonleitern in doppelten Sexten auch verschiedentlich angegeben; doch wird das System von Plaidy und Dreyschock im allgemeinen angenommen, d. h., der Fingersatz $\frac{3}{1}$ wird nur einmal in jeder Octave gebraucht. Die Reihenfolge ist demgemäss wie folgt:-

3 4 5 4 5 4 5 mit der rechten Hand, und
1 1 2 1 2 1 2
2 1 2 1 2 1 1 mit der linken Hand.
5 4 5 4 5 4 3

Da der dritte Finger der einzige ist, der in jeder Octave nur einmal gebraucht wird, so ist nichts nötig, als die Note zu bezeichnen, auf welche der 3^{te} Finger in jedem der verschiedenen Tonarten fallen soll, um den Fingersatz in den verschiedenen Tonleitern anzugeben, u. zw. wie folgt:

C Dur.
L. H. 3 auf G. R. H. 3 auf E.

Die folgende Tabelle giebt den Fingersatz der ganzen Reihenfolge der Tonleitern nach dieser Methode in doppelten Sexten an, indem sie nur den Satz des dritten Fingers bezeichnet.

Fingersatz für doppelten Sexten. Fingering for Double Sixths.

Dur Tonleitern. Major Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
3 - G. { C dur. } { C major. }	3 - E	3 - G. { G dur. } { G major. }	3 - E	3 - G. { D dur. } { D major. }	3 - B	3 - G# { A dur. } { A major. }	3 - F#
3 - G# { E dur. } { E major. }	3 - C#	3 - G# { H dur. } { B major. }	3 - G#	3 - G# { Fis dur. } { F# major. }	3 - G#	3 - Ab { Des dur. } { Db major. }	3 - Ab
3 - Eb { As dur. } { Ab major. }	3 - Ab	3 - Bb { Es dur. } { Eb major. }	3 - Ab	3 - F { B dur. } { Bb major. }	3 - A	3 - C { F dur. } { F major. }	3 - A

Harmonische Moll Tonleitern. Harmonic Minor Scales.

L. H.	R. H.	L. H.	R. H.	L. H.	R. H.	L. H.	R. H.
3 - B# { C moll. } { C minor. }	3 - Ab	3 - F# { G moll. } { G minor. }	3 - Eb	3 - C# { D moll. } { D minor. }	3 - Bb	3 - A { A moll. } { A minor. }	3 - F
3 - E { E moll. } { E minor. }	3 - E	3 - G { H moll. } { B minor. }	3 - B	3 - G# { Fis moll. } { F# minor. }	3 - F#	3 - G# { Cis moll. } { C# minor. }	3 - C#
3 - D# { Gis moll. } { G# minor. }	3 - G#	3 - Bb { Es moll. } { Eb minor. }	3 - Eb	3 - Db { B moll. } { Bb minor. }	3 - Db	3 - Ab { F moll. } { F minor. }	3 - Db

As in the case of double thirds, the fingering of scales in double sixths has been variously indicated; but the system of Plaidy and Dreyschock is here also generally accepted, i. e., the fingering $\frac{3}{1}$ to be used but once in each octave. The scheme of fingering is, therefore, as follows:-

3 4 5 4 5 4 5 in the right hand, and
1 1 2 1 2 1 2
2 1 2 1 2 1 1 in the left hand.
5 4 5 4 5 4 3

Since the 3^d finger is the only finger used but once in each octave, it is only necessary to designate the note upon which the 3^d finger should fall in each of the various keys, in order to indicate the fingering of the different scales, thus:

C Major.
L. H. 3 on G. R. H. 3 on E.

The following table gives the fingering of the entire series of scales in double sixths, according to this method of indicating by the 3^d finger only.

C. Tonleitern in doppelten Sexten.

C. Scales in Double Sixths.

DUR TONLEITERN
MAJOR SCALES1. C dur.
C major.

First system of the C major scale in double sixths. The treble clef part starts with a C4 octave and ascends in double sixths. The bass clef part starts with a C3 octave and ascends in double sixths. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final C4 octave in the treble and a C3 octave in the bass.

2. G dur.
G major.

Second system of the G major scale in double sixths. The treble clef part starts with a G4 octave and ascends in double sixths. The bass clef part starts with a G2 octave and ascends in double sixths. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final G4 octave in the treble and a G2 octave in the bass.

3. D dur.
D major.

Third system of the D major scale in double sixths. The treble clef part starts with a D4 octave and ascends in double sixths. The bass clef part starts with a D2 octave and ascends in double sixths. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final D4 octave in the treble and a D2 octave in the bass.

4. A dur.
A major.

Fourth system of the A major scale in double sixths. The treble clef part starts with an A4 octave and ascends in double sixths. The bass clef part starts with an A2 octave and ascends in double sixths. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final A4 octave in the treble and an A2 octave in the bass.

5. E dur.
E major.

6. H dur.
B major.

7. Fis dur.
F# major.

8. F dur.
F major.

9. B dur.
Bb major.

10. Es dur.
E^b major.

Musical score for Exercise 10, Es dur (E^b major). The score is in C major with two flats (B^b and E^b). It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 4/4 time and features a sequence of chords and intervals with fingerings indicated by numbers 1-5. The exercise is divided into two measures, each with a repeat sign.

11. As dur.
A^b major.

Musical score for Exercise 11, As dur (A^b major). The score is in C major with two flats (B^b and E^b). It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 4/4 time and features a sequence of chords and intervals with fingerings indicated by numbers 1-5. The exercise is divided into two measures, each with a repeat sign.

12. Des dur.
D^b major.

Musical score for Exercise 12, Des dur (D^b major). The score is in C major with two flats (B^b and E^b). It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 4/4 time and features a sequence of chords and intervals with fingerings indicated by numbers 1-5. The exercise is divided into two measures, each with a repeat sign.

HARMONISCHE MOLL TONLEITERN.

HARMONIC MINOR SCALES.

13. A moll.
A minor.

Musical score for Exercise 13, A moll (A minor). The score is in C major with two flats (B^b and E^b). It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 4/4 time and features a sequence of chords and intervals with fingerings indicated by numbers 1-5. The exercise is divided into two measures, each with a repeat sign.

14. E moll.
E minor.

Musical score for Exercise 14, E moll (E minor). The score is in C major with two flats (B^b and E^b). It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 4/4 time and features a sequence of chords and intervals with fingerings indicated by numbers 1-5. The exercise is divided into two measures, each with a repeat sign.

15. H moll.
B minor.

16. Fis moll.
F# minor.

17. Cis moll.
C# minor.

18. Gis moll.
G# minor.

19. D moll.
D minor.

20. G moll.
G minor.

Musical score for exercise 20 in G minor. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The left hand (bass clef) provides a harmonic accompaniment with similar fingerings. A repeat sign is present at the end of the piece.

21. C moll.
C minor.

Musical score for exercise 21 in C minor. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The left hand (bass clef) provides a harmonic accompaniment with similar fingerings. A repeat sign is present at the end of the piece.

22. F moll.
F minor.

Musical score for exercise 22 in F minor. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The left hand (bass clef) provides a harmonic accompaniment with similar fingerings. A repeat sign is present at the end of the piece.

23. B moll.
Bb minor.

Musical score for exercise 23 in Bb minor. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The left hand (bass clef) provides a harmonic accompaniment with similar fingerings. A repeat sign is present at the end of the piece.

24. Es moll.
Eb minor.

Musical score for exercise 24 in Eb minor. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) plays a sequence of chords and intervals, with fingerings indicated by numbers 1-5 above the notes. The left hand (bass clef) provides a harmonic accompaniment with similar fingerings. A repeat sign is present at the end of the piece.

D. Gebundene chromatische Tonleitern
in doppelten Terzen, Quarten und Sexten.

D. Legato Chromatic Scales;
in Double Thirds, Fourths and Sixths.

Chromatische Terzen.

1. Chromatic Thirds.

1. Chromatic Thirds. This exercise is presented in two systems. The first system is in one flat (B-flat major/C minor) and the second system is in two flats (B-flat major/C minor). Each system consists of two staves (treble and bass clef). The music features chromatic double thirds. Fingerings are indicated by numbers 1-5 above or below notes.

Chromatische Quarten.

2. Chromatic Fourths.

2. Chromatic Fourths. This exercise is presented in two systems. The first system is in one flat (B-flat major/C minor) and the second system is in two flats (B-flat major/C minor). Each system consists of two staves (treble and bass clef). The music features chromatic double fourths. Fingerings are indicated by numbers 1-5 above or below notes.

Chromatische Sexten.

3. Chromatic Sixths.

3. Chromatic Sixths. This exercise is presented in two systems. The first system is in one flat (B-flat major/C minor) and the second system is in two flats (B-flat major/C minor). Each system consists of two staves (treble and bass clef). The music features chromatic double sixths. Fingerings are indicated by numbers 1-5 above or below notes.

UEBUNGEN MIT OCTAVEN.

EXERCISES IN OCTAVES.

1. 2. 3. 4.

5. 6. 7.

8. 9.

10.

11.

*)Bei Obertasten nimmt man gewöhnlich den 4. Finger, im Allgemeinen aber ist das keine feste Regel.

*)The fourth finger is generally used on black notes; there is, however, no definite rule for this.

12. 13.

14. 

Fingersatz für langsam zu spielende, gebundene Octaventonleiter.
Fingering for slow, legato, octave passages.

15. 

16. 

17. 

18. 

19. 

12. Theil.

Part 12.

INTERVALLENLEHRE.

THE STUDY OF INTERVALS.

Unter Intervall (Zwischenraum) versteht man die Entfernung eines Tones zu einem anderen und werden die Intervalle von einem angenommenen Grundton aufwärts gebildet. z. B.

By interval (space between) is understood the distance from one tone to another. Intervals are reckoned upward, from a given foundation tone, i. e.

1 2 3 4 5 6 7 8

Prime. Secunde. Terz. Quarte. Quinte. Sexte. Septime. Octave.
Prime or unison. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

Fernere Intervalle die über der Octave liegen benennt man nach ihrer wirklichen Stufenzahl. Die Intervalle erhalten dann folgende doppelte Benennung:

Intervals which lie more than an octave apart are named according to their real distance from each other. Such intervals receive the following names:

9 10 11 12 13 14 15

None. Dezime. Undezime. Duodezime. Terzdezime. Quartdezime. Quintdezime.
Ninth. Tenth. Eleventh. Twelfth. Thirteenth. Fourteenth. Fifteenth.

Diese Darstellung der Intervalle gründet sich auf die Diatonische C dur Tonleiter. Man bezeichnet die Intervalle mit Ziffern, Prime 1, Secunde 2, Terz 3, u. s. w. Die vorstehende Aufführung der Intervalle dient zur Grundlage aller Intervallbestimmungen. Die Intervalle nennt man zum Teil gross, zum Teil rein.

This series of intervals is founded upon the diatonic key of C major. Some harmonists reckon only as far as tenths, calling an eleventh a fourth, a twelfth a fifth, etc. Intervals are marked with figures; unison or prime 1, second 2, third 3, etc.

Secunde, Terz, Sexte, Septime gross; Prime, Quarte, Quinte, Octave rein.

The foregoing table serves as a foundation for the whole study of intervals. Certain intervals are called major and others perfect. Seconds, thirds, sixths and sevenths major; unisons or primes, fourths, fifths, and octaves perfect.

reine. grosse. grosse. reine. reine. grosse. grosse. reine.
perfect. major. major. perfect. perfect. major. major. perfect.

Prime. Secunde. Terz. Quarte. Quinte. Sexte. Septime. Octave.
Unison or Prime. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

Erniedrigt man den oberen Ton der grossen Intervalle um eine kleine halbe Stufe, so entstehen kleine Intervalle.

If the upper tone of a major interval be lowered a chromatic semitone, the result is a minor interval.

kleine kleine kleine kleine
minor minor minor minor

Secunde. Terz. Sexte. Septime.
Second. Third. Sixth. Seventh.

Erhöht man den oberen Ton eines Teiles der grossen und reinen Intervalle um eine kleine halbe Stufe, so entstehen übermässige Intervalle.

If the upper tone of a portion of the major and perfect intervals be raised a chromatic semitone, the result is an augmented interval.

übermässige überm. überm. überm. überm.
augmented aug. aug. aug. aug.

Prime. Secunde. Quarte. Quinte. Sexte.
Prime. Second. Fourth. Fifth. Sixth.

Übermässige Terzen kommen selten vor, übermässige Septimen, Octaven und Nonen niemals.

Augmented thirds occur seldom; augmented sevenths, octaves and ninths never.

Erhöht man den unteren Ton der meisten reinen und kleinen Intervalle um eine kleine halbe Stufe, so entstehen verminderte Intervalle.

If the lower tone of any perfect or minor interval be raised a chromatic semitone, the result is a diminished interval.

verminderte <i>diminished</i>	verm. <i>dim.</i>	verm. <i>dim.</i>	verm. <i>dim.</i>	verm. <i>dim.</i>
Terz. <i>Third.</i>	Quarte. <i>Fourth.</i>	Quinte. <i>Fifth.</i>	Septime. <i>Seventh.</i>	Octave. <i>Octave.</i>

Verminderte Primen, Secunden und Nonen sind harmonisch undenkbar.

Diminished unisons, seconds and ninths are harmonically impossible.

Man unterscheidet Ganztöne (Ganzstufen) und grosse und kleine Halbtöne (Halbstufen). Ein Ganzton ist z.B. das Intervall einer grossen Secunde, zwischen welcher noch ein anderer Ton liegt

Tones are divided into whole tones, diatonic and chromatic semitones. The interval of the major second, for instance, with one other tone lying between its two extremes, is an example of a whole tone.

Ein grosser Halbton ist das Intervall einer kleinen Secunde, zwischen welcher kein Ton mehr Platz hat.

A diatonic semitone is the interval of a minor second, having no tone between its two extremes.

Ein kleiner Halbton ist die übermässige Prime

A chromatic semitone is the interval of the augmented unison.

The two tones of a chromatic semitone are always written on the same degree of the staff – of a diatonic semitone on adjoining degrees.

Uebersicht der Intervalle.

Recapitulation of Intervals.

Primen. <i>Primes.</i> reine. <i>perfect.</i> übermässige. <i>augmented.</i>		Secunden. <i>Seconds.</i> grosse. <i>major.</i> kleine. <i>minor.</i> übermässige. <i>augmented.</i>			Terzen. <i>Thirds.</i> grosse. <i>major.</i> kleine. <i>minor.</i> verminderte. <i>diminished.</i>		
Quarten <i>Fourths</i> reine. <i>perfect.</i> übermässige. <i>augmented.</i> verminderte. <i>diminished.</i>			Quinten. <i>Fifths.</i> reine. <i>perfect.</i> übermässige. <i>augmented.</i> verminderte. <i>diminished.</i>			Sexten. <i>Sixths.</i> grosse. <i>major.</i> kleine. <i>minor.</i> übermässige. <i>augmented.</i>	
Septimen. <i>Sevenths.</i> grosse. <i>major.</i> kleine. <i>minor.</i> verminderte. <i>diminished.</i>		Octaven. <i>Octaves.</i> reine. <i>perfect.</i> verminderte. <i>diminished.</i>		Nonen. <i>Ninths.</i> grosse. <i>major.</i> kleine. <i>minor.</i>			

Von der Einteilung der Intervalle in Konsonanzen und Dissonanzen.

Die Intervalle werden in befriedigende (konsonierende) und unbefriedigende (dissonierende) eingeteilt. Sämtliche reine Intervalle die grossen und kleinen Terzen und Sexten nennt man Konsonanzen. Vollkommene Konsonanzen sind: Die reine Prime, reine Quarte, reine Quinte und reine Octave.

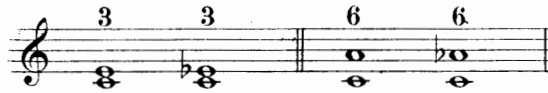
Division of the Intervals into Consonances and Dissonances.

All intervals are divided into consonances and dissonances. All perfect intervals, major and minor thirds, and the major and minor sixths are called consonances. Perfect consonances are: the perfect unison or prime, perfect fourth, perfect fifths and the perfect octave.

Reine Prime. <i>Perfect prime.</i>	Reine Quart. <i>Perfect fourth.</i>	Reine Quinte. <i>Perfect fifth.</i>	Reine Octave. <i>Perfect octave.</i>
1	4	5	8

Unvollkommene Konsonanzen sind: Die grosse und kleine Terz, die grosse und kleine Sexte.

Imperfect consonances are the major and minor third, and the major and minor sixth.

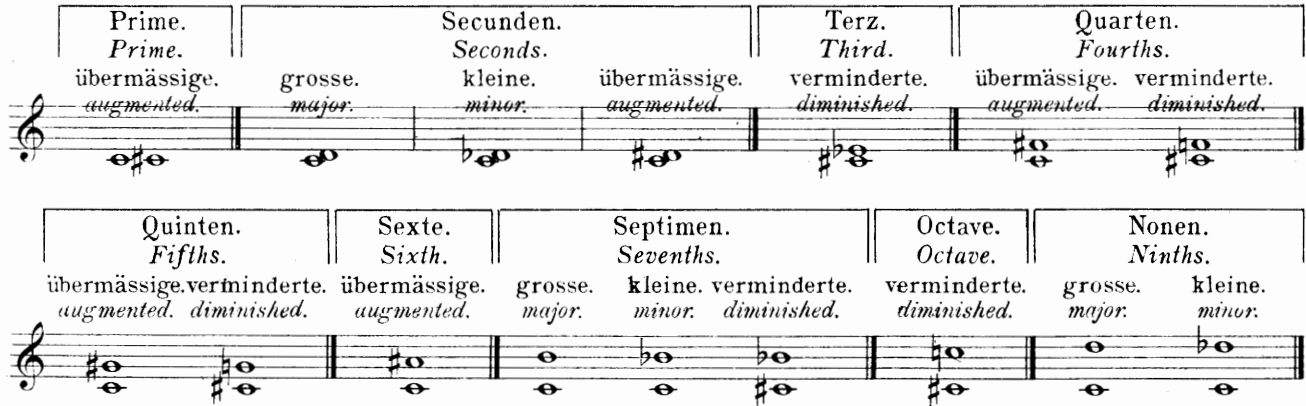


Alle übrigen sind Dissonanzen.

All others are dissonances.

Dissonanzen.

Dissonances.

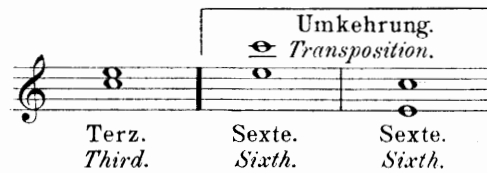


Umkehrung der Intervalle.

Transposition of the Intervals.

Wenn man den tiefsten Ton der Intervalle um eine Octave erhöht, oder den höchsten Ton um eine Octave erniedrigt, so heisst das Umkehrung der Intervalle.

The transposition of an interval takes place if its lower tone be raised, or its upper tone be lowered, an octave.

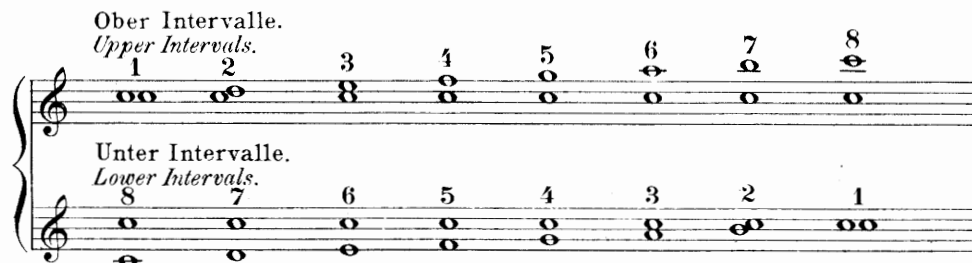


Durch die Umkehrung verändern sich die Verhältnisse der Intervalle auf ihre Benennung.

The names of the various intervals become changed through transposition.

Die diatonische Dur Tonleiter gestaltet sich durch die Umkehrung folgendermassen:

The diatonic major scale becomes by transposition as follows:



Hieraus ergeben sich folgende Zahlenreihen:

From the foregoing we form the following table:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

Aus der Prime wird durch die Umkehrung eine Octave, aus der Secunde eine Septime u. s. w. Betreffs der Nebenart der Intervalle bestehen bei den Umkehrungen folgende Regeln:

The unison becomes by transposition an octave, the second a seventh, etc. The following are general rules for transposition of all intervals:

1. Alle reinen Intervalle bleiben bei der Umkehrung in die Octave rein.
2. Alle grossen Intervalle werden klein, alle kleinen gross, die übermässigen vermindert und die verminderten übermässig.

1. All perfect intervals remain perfect by transposition in the octave.
2. All major intervals become minor, all minor major, the augmented intervals become diminished, and the diminished augmented.

Tabelle der Intervalle mit ihren Umkehrungen.

TABLE OF INTERVALS WITH THEIR TRANSPOSITIONS.

Primen. <i>Primes.</i>			Secunden. <i>Seconds.</i>		
rein. <i>perfect.</i>	übermässige. <i>augmented.</i>	gross. <i>major.</i>	klein. <i>minor.</i>	überm. <i>aug.</i>	
Octaven. <i>Octaves.</i>			Septimen. <i>Sevenths.</i>		
rein. <i>perfect.</i>	verminderte. <i>diminished.</i>	klein. <i>minor.</i>	gross. <i>major.</i>	vermind. <i>dim.</i>	
Terzen. <i>Thirds.</i>			Quarten. <i>Fourths.</i>		
gross. <i>major.</i>	klein. <i>minor.</i>	vermind. <i>dim.</i>	rein. <i>perfect.</i>	überm. <i>aug.</i>	vermind. <i>dim.</i>
Sexten. <i>Sixths.</i>			Quinten. <i>Fifths.</i>		
klein. <i>minor.</i>	gross. <i>major.</i>	überm. <i>aug.</i>	rein. <i>perfect.</i>	vermind. <i>dim.</i>	überm. <i>aug.</i>
Quinten. <i>Fifths.</i>			Sexten. <i>Sixths.</i>		
rein. <i>perfect.</i>	überm. <i>aug.</i>	vermind. <i>dim.</i>	gross. <i>major.</i>	klein. <i>minor.</i>	überm. <i>aug.</i>
Quarten. <i>Fourths.</i>			Terzen. <i>Thirds.</i>		
rein. <i>perfect.</i>	vermind. <i>dim.</i>	überm. <i>aug.</i>	klein. <i>minor.</i>	gross. <i>major.</i>	vermind. <i>dim.</i>
Septimen. <i>Sevenths.</i>			Octaven. <i>Octaves.</i>		
gross. <i>major.</i>	klein. <i>minor.</i>	vermind. <i>dim.</i>	rein. <i>perfect.</i>	vermind. <i>dim.</i>	
Secunden. <i>Seconds.</i>			Primen. <i>Primes.</i>		
klein. <i>minor.</i>	gross. <i>major.</i>	überm. <i>aug.</i>	rein. <i>perfect.</i>	überm. <i>aug.</i>	

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