S 66/1770

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Nr. 1969b

KÖHLER

Praktische Klavier-Schule

Practical Piano-Method

Opus 300

II

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LOUIS KOHLER
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Государственная БИБЛИОТЕКА СССР им. В. И. Ленина

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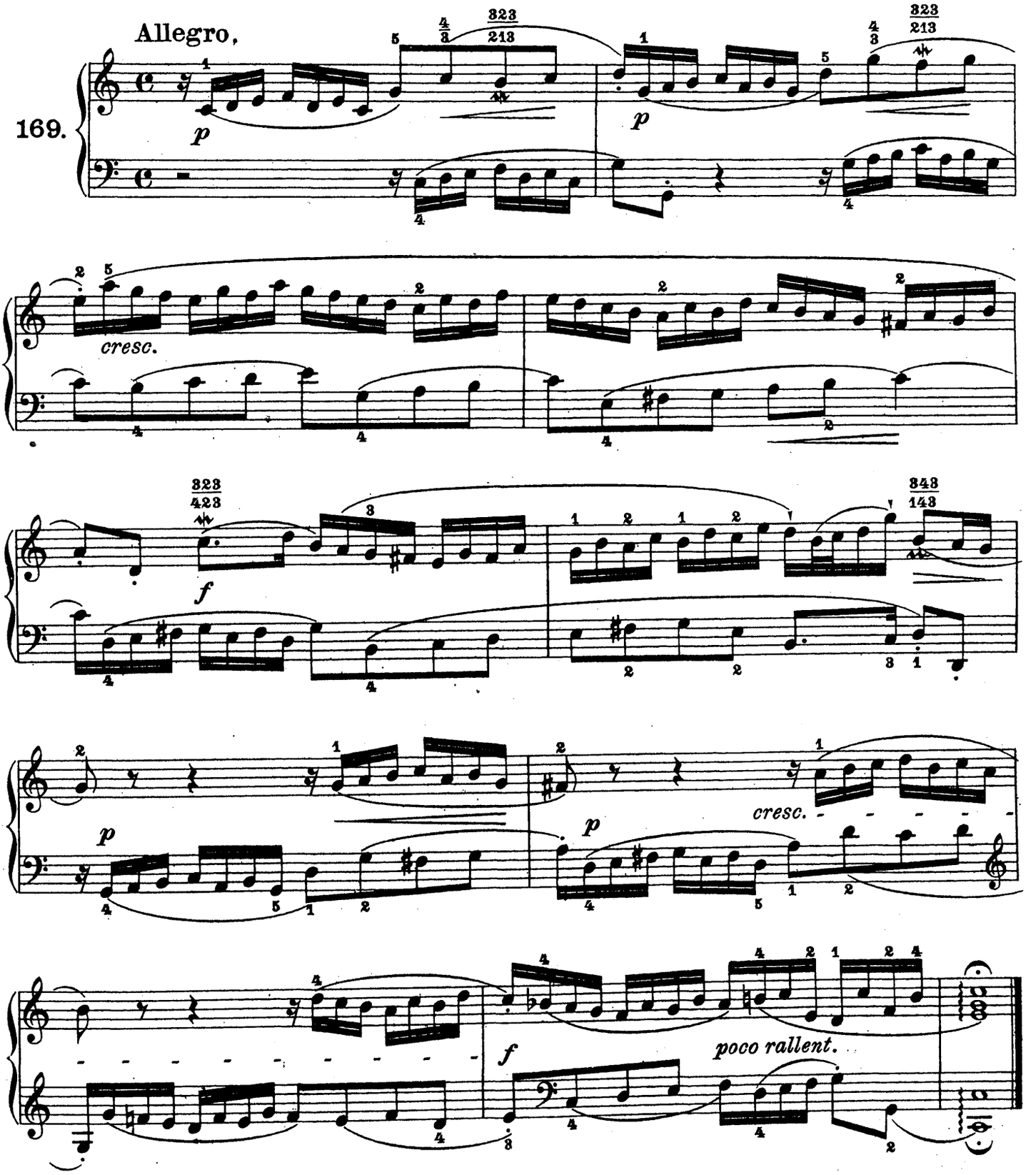
Zweistimmige Invention. | Two-part Invention.

Joh. Seb. Bach.

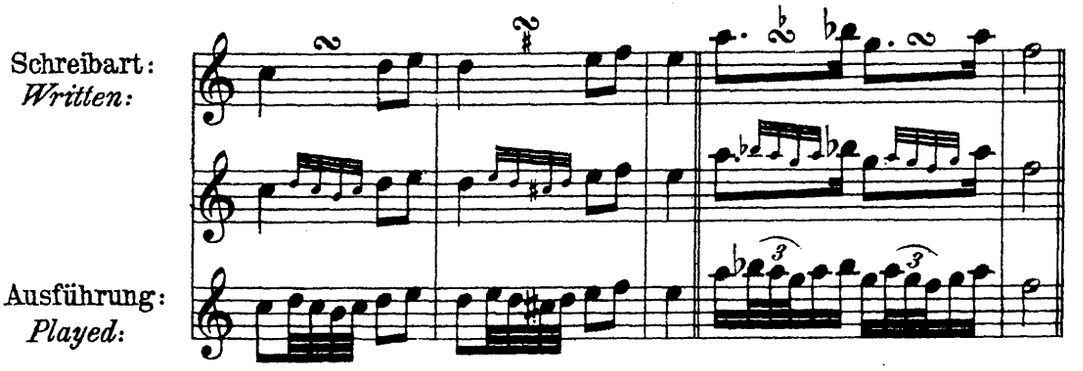


DOPPELSCHLAG.

Diese Verzierung besteht aus einem zweimaligen Wechsel des Haupttones erst mit dem nächsthöheren und dann mit dem nächsttieferen Ton. Sein Zeichen ist ∞.

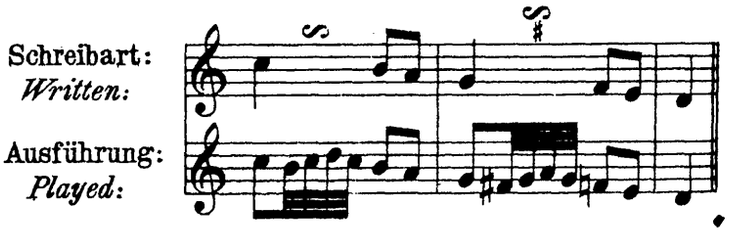
THE "TURN."

This embellishment consists in playing the principal note first with the next note above, and then with the next note below. Its sign is ∞.



Früher machte man einen Unterschied zwischen den Zeichen ∞ und ∽. Bei dem letzteren nahm man im Wechseln zunächst den tieferen und dann den höheren Ton, also umgekehrt, wie oben.

A distinction used to be made between the signs ∞ and ∽. In the case of the latter, the turn was executed first with the lower note, and then with the upper one:

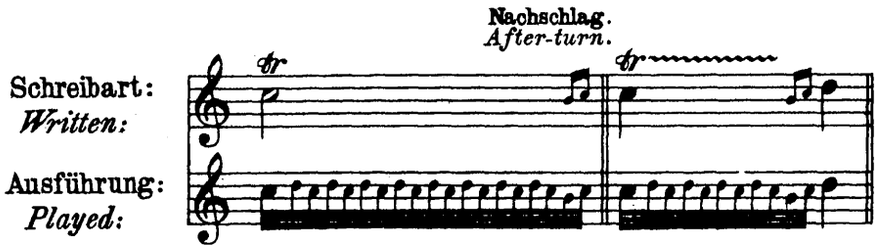


Heutzutage schreibt man diese Verzierung der beabsichtigten richtigen Ausführung wegen lieber in kleinen Noten aus, ähnlich wie es oben im 2. Notensystem geschehen.

In the present day, to secure the execution intended, the turn is shown in small notes, as in the first example, above.

TRILLER.

Die schnellste gleichmäßige Wiederholung einer Hauptstufe mit ihrer oberen Nebenstufe nennt man „Triller," bezeichnet durch *tr* oder *tr*∼∼. Gewöhnlich folgt dem Triller zur Abrundung noch ein sog. Nachschlag, der darin besteht, daß man beim letzten Trillerschlage statt der obern Hilfsnote die untere nimmt. In folgenden Beispielen ist der Nachschlag in kleinen Noten angegeben, was aber häufig unterbleibt. Manche Triller, besonders kürzere, sind überhaupt ohne Nachschlag gedacht. Hierüber zu entscheiden, ist Sache des Spielers. Für die Dauer des Trillers ist der Zeitwert der Note, über der das Trillerzeichen steht, maßgebend. Triller über sehr kurzen Noten sind oft nur als Pralltriller ausführbar und sind ohne Schaden als solche zu behandeln.



Wenn eine der Nebenstufen des Trillers ein Versetzungszeichen haben soll, so wird dasselbe, je nachdem, über oder unter das Zeichen *tr* gestellt, letzteres besonders, wenn der Nachschlag, wie häufig, nicht in Noten angegeben ist.

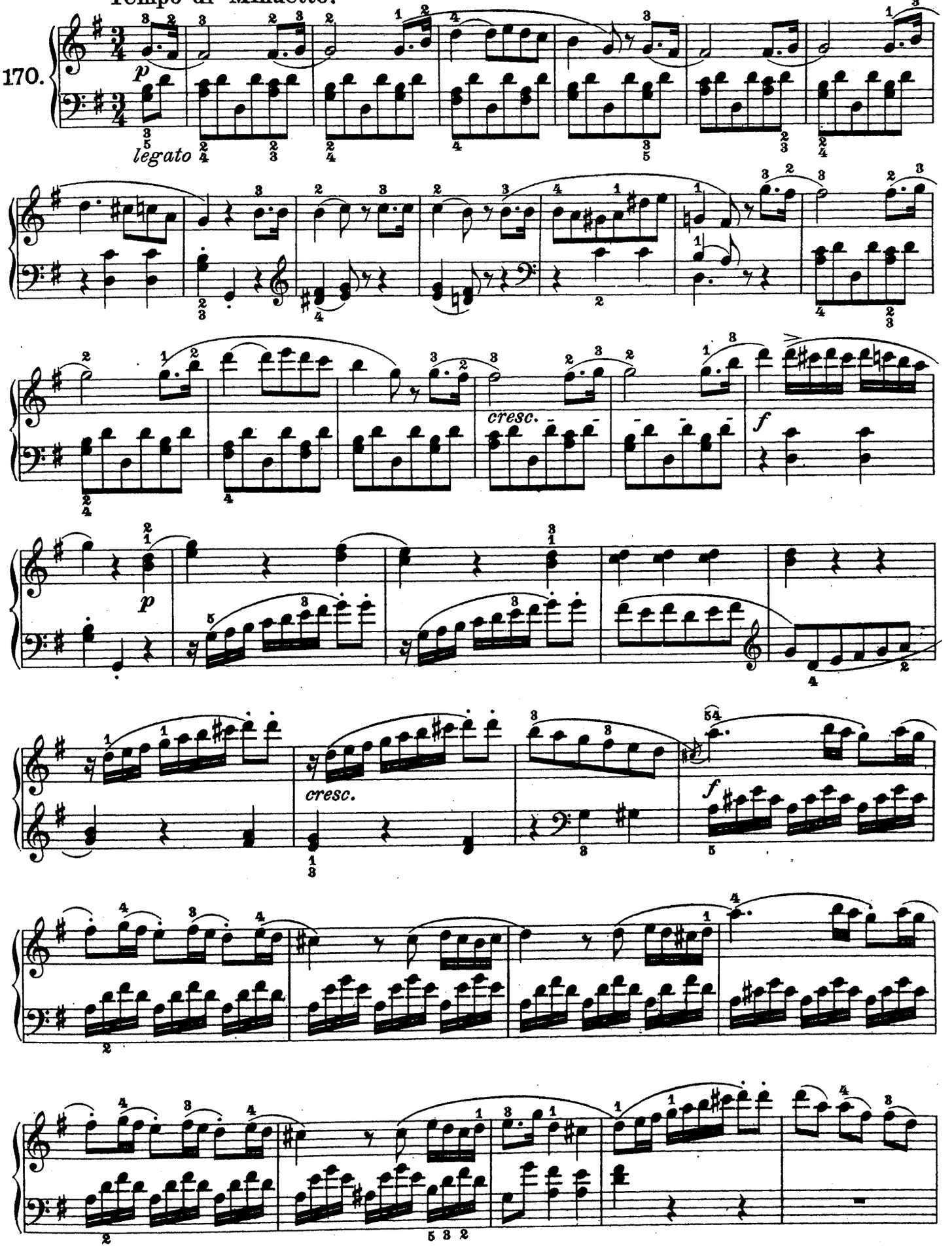
When the upper or lower note of the shake is to be executed with a sharp, flat, or natural, the accidental sign is placed then over or under the sign tr, the latter, when the after-turn, as is often the case, is not expressed by notes.

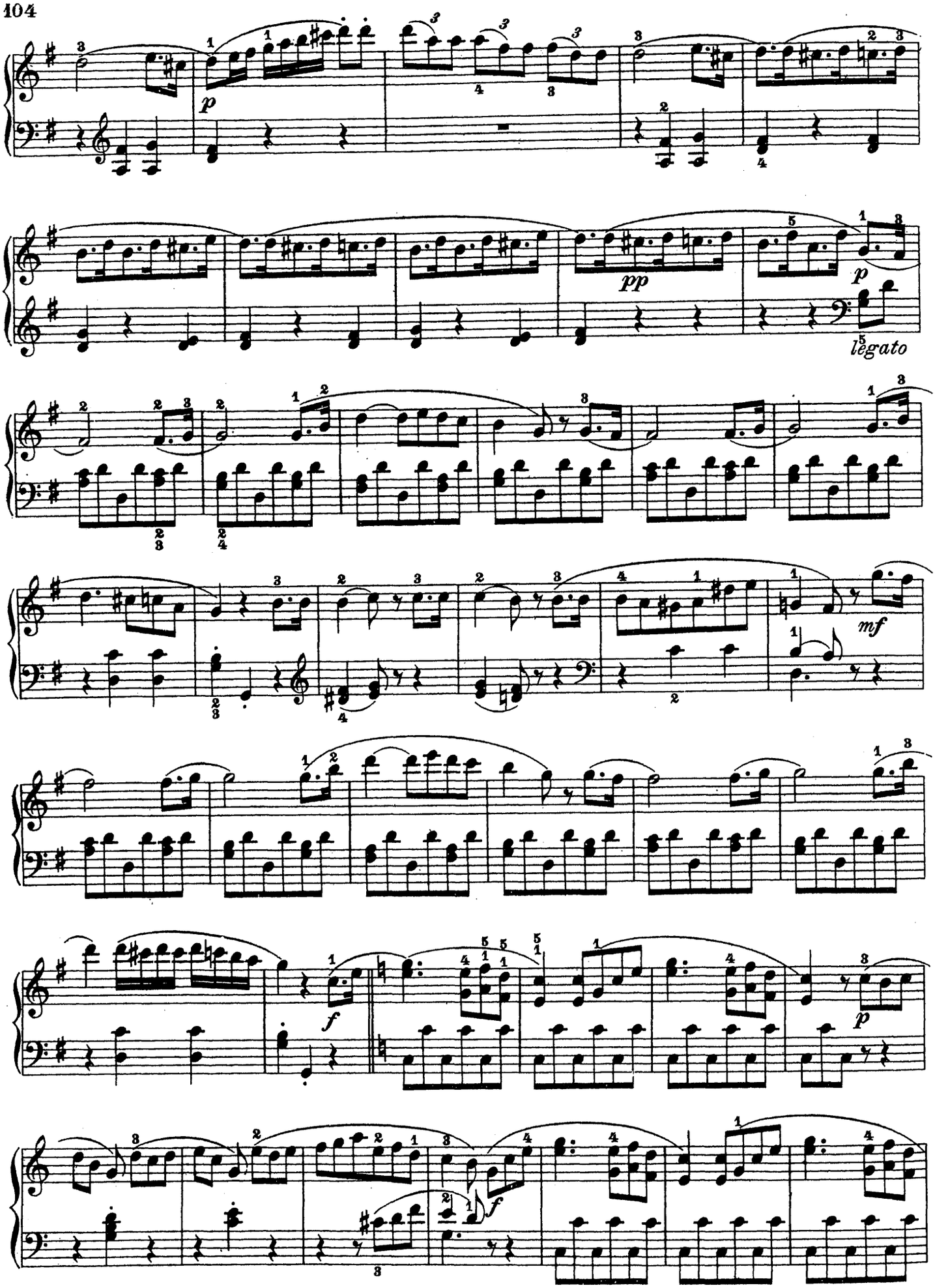
Menuett.

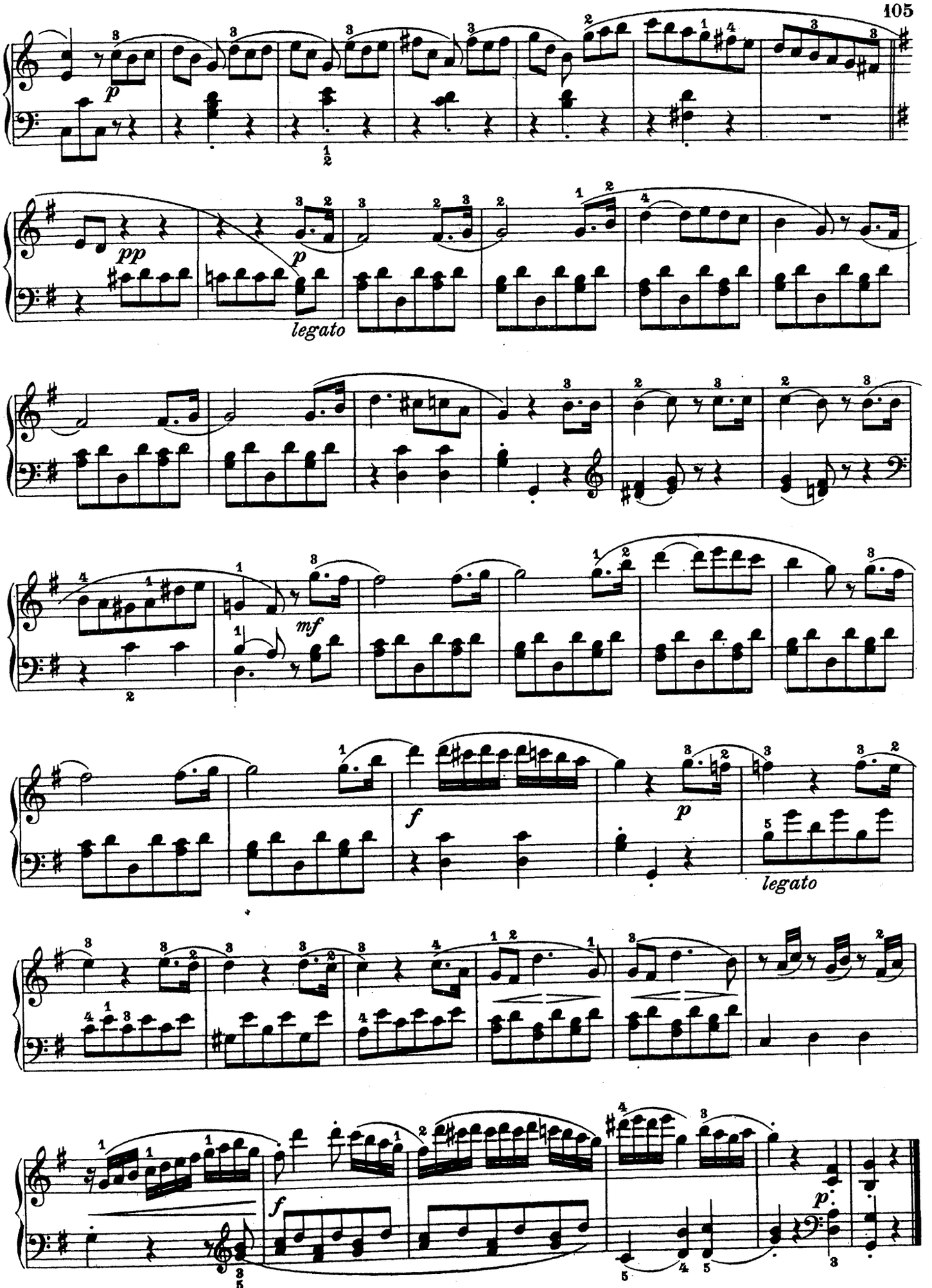
Tempo di Minuetto.

L. van Beethoven.

170.




p
pp
p
legato
mf
f
p
f

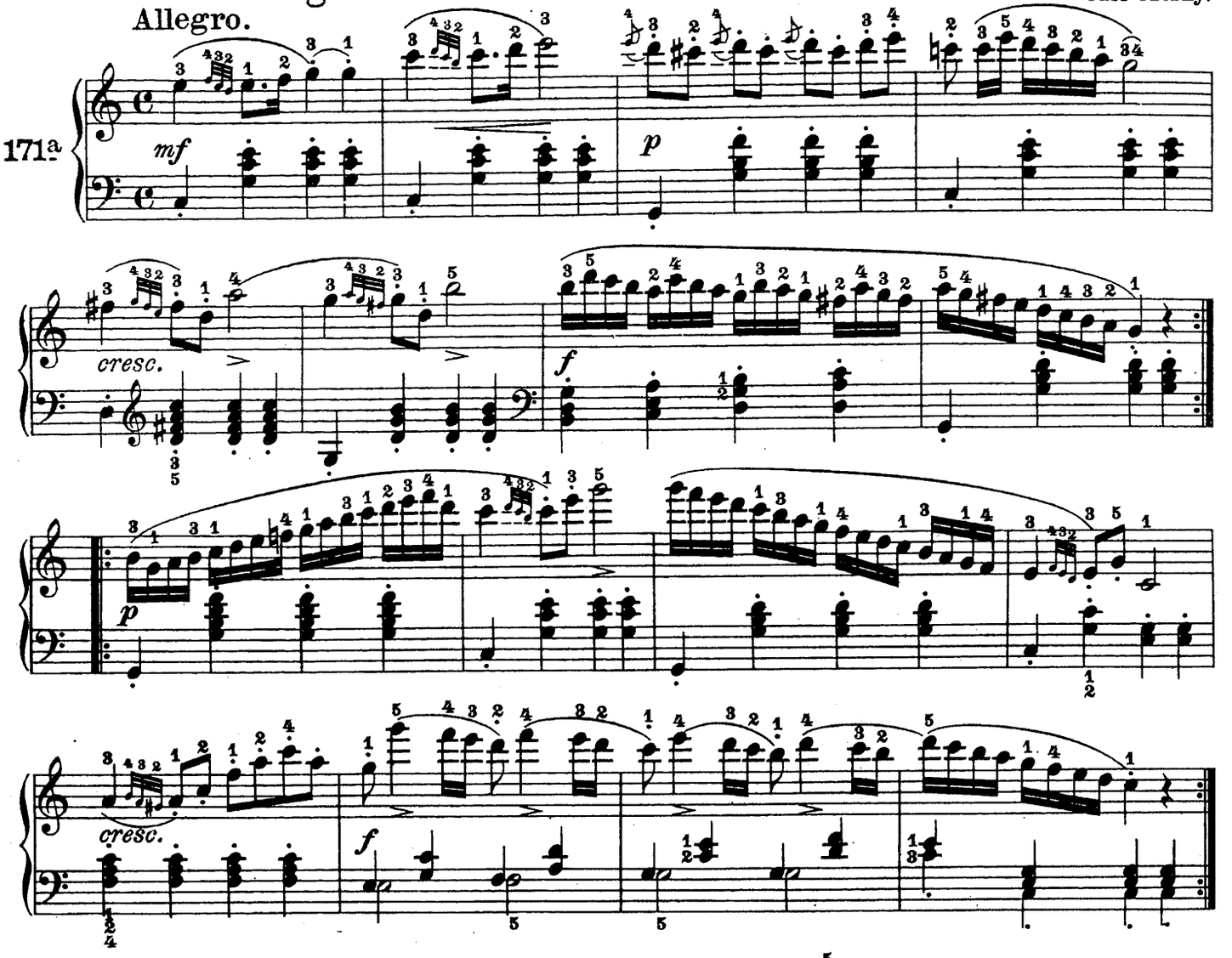

p
pp
p
legato
mf
f
p
legato
f
p

Übungsstücke. | Studies.

Carl Czerny.

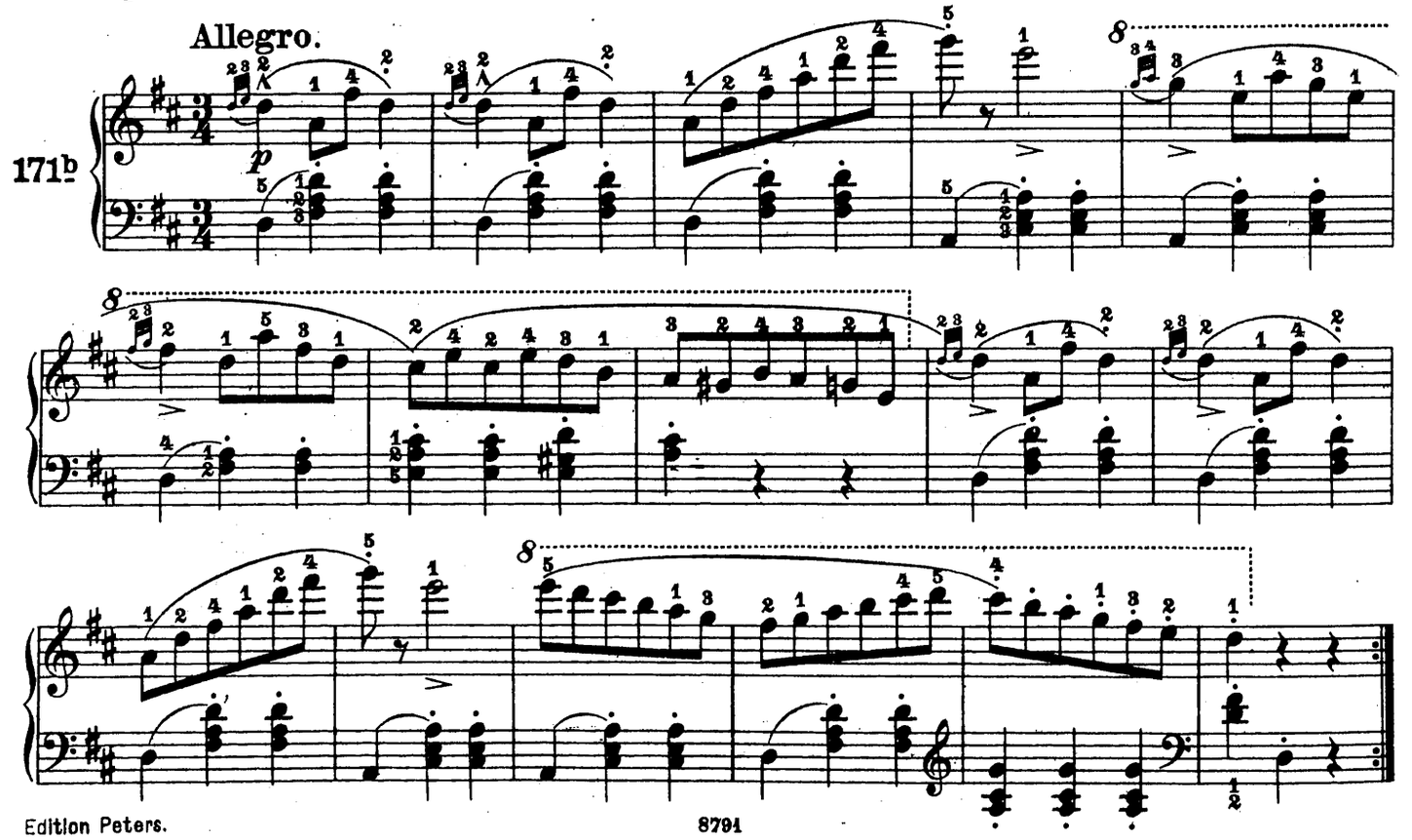
Allegro.

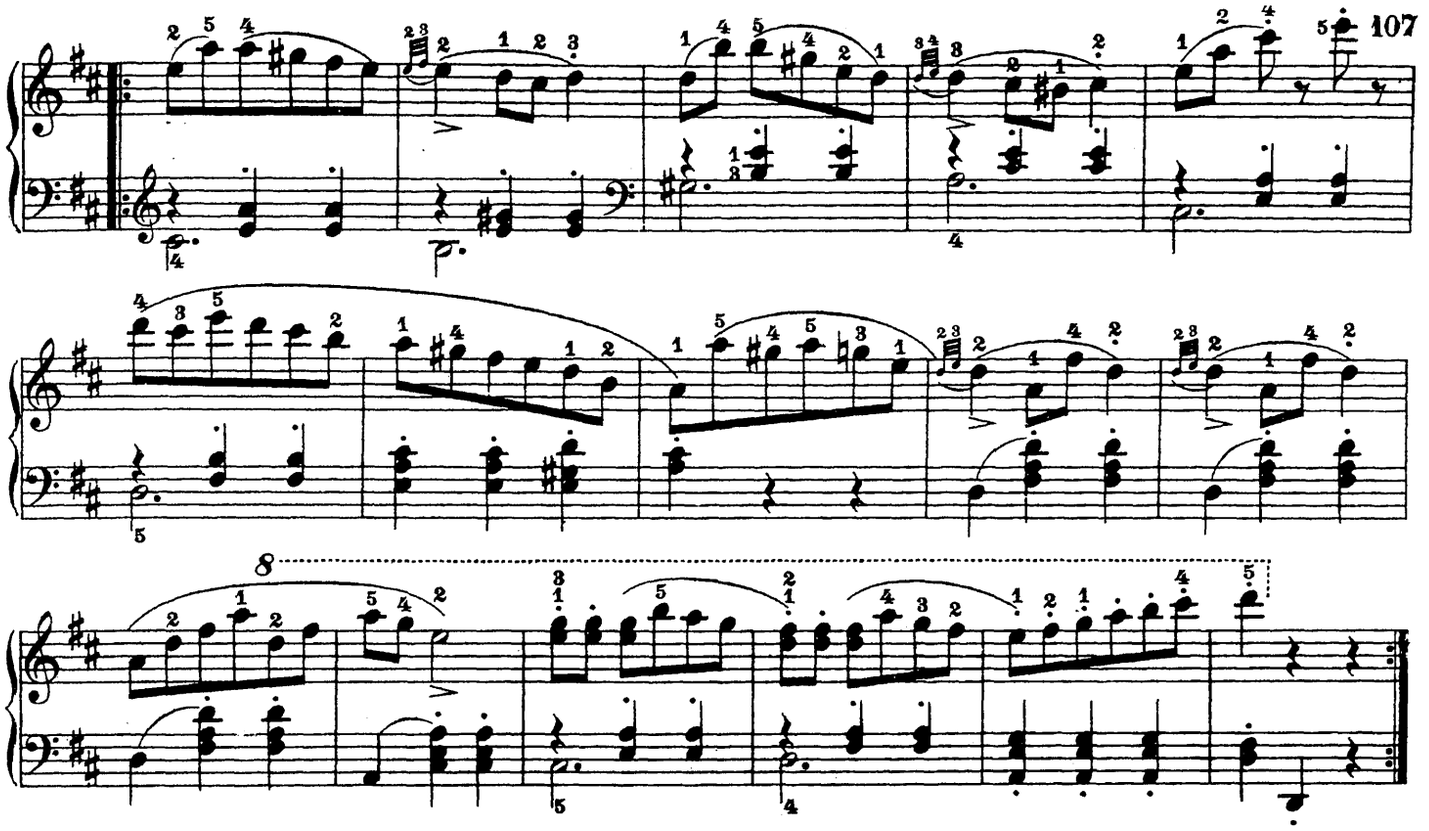
171a



Allegro.

171b

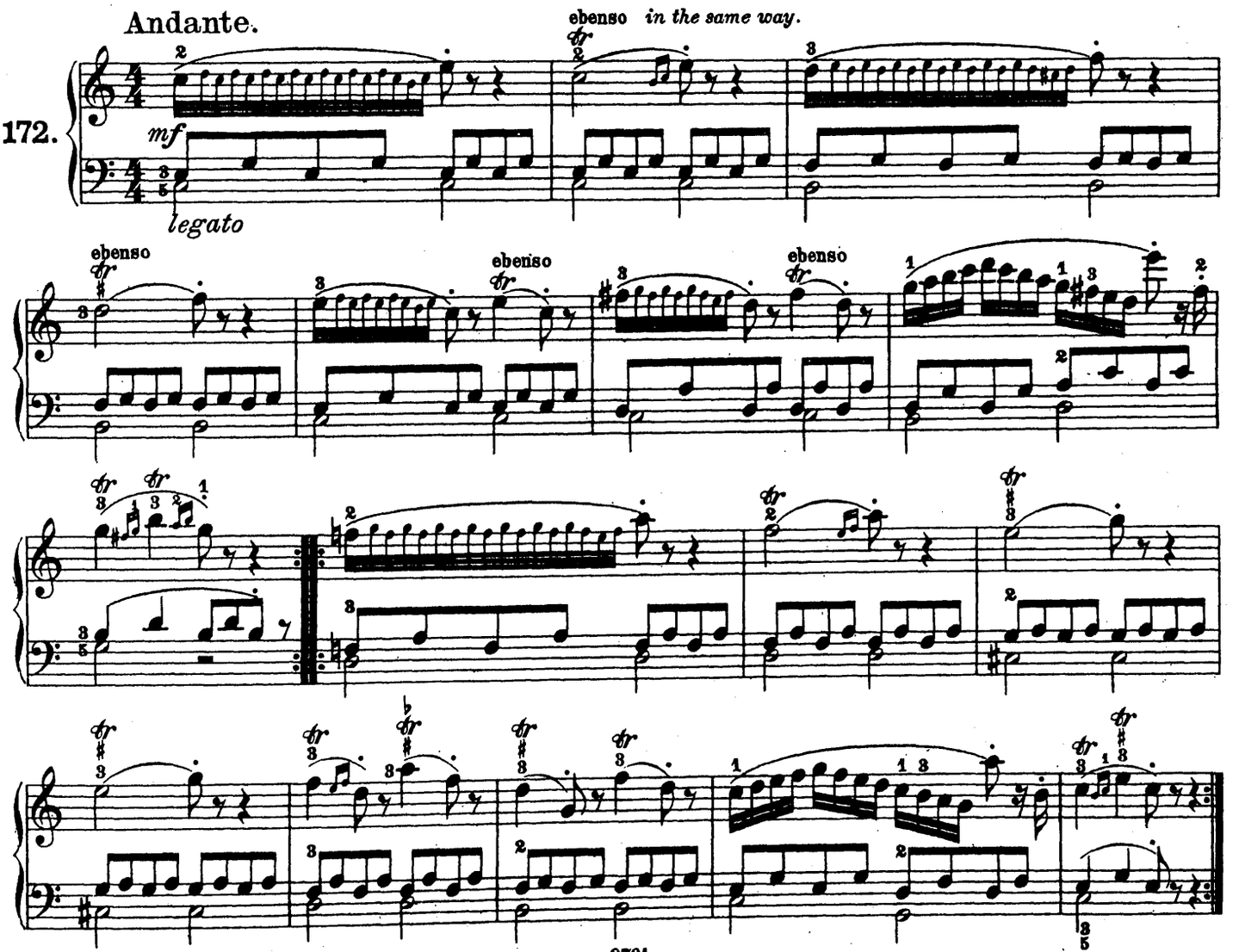




STÜCK MIT TRILLERN. | *PIECE WITH SHAKES.*

Andante.

172.



TERZENGÄNGE.

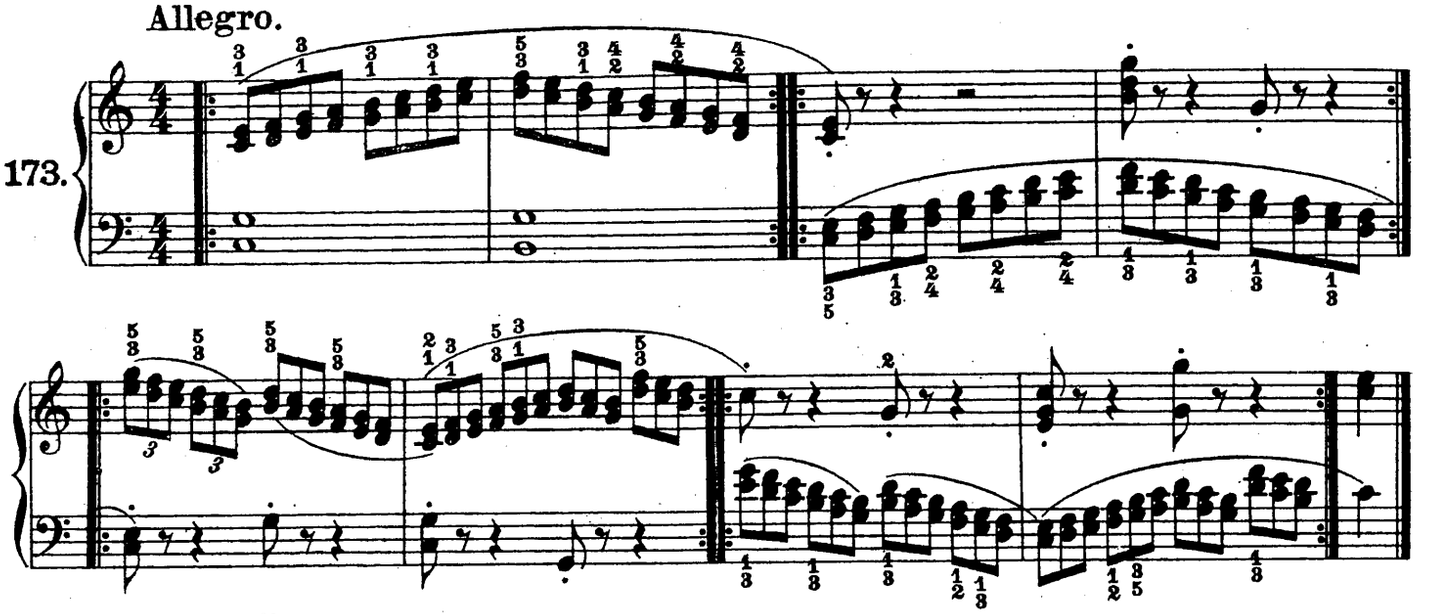
Jeder Teil zehnmal.

PASSAGES IN THIRDS.

Each section 10 times.

Allegro.

173.



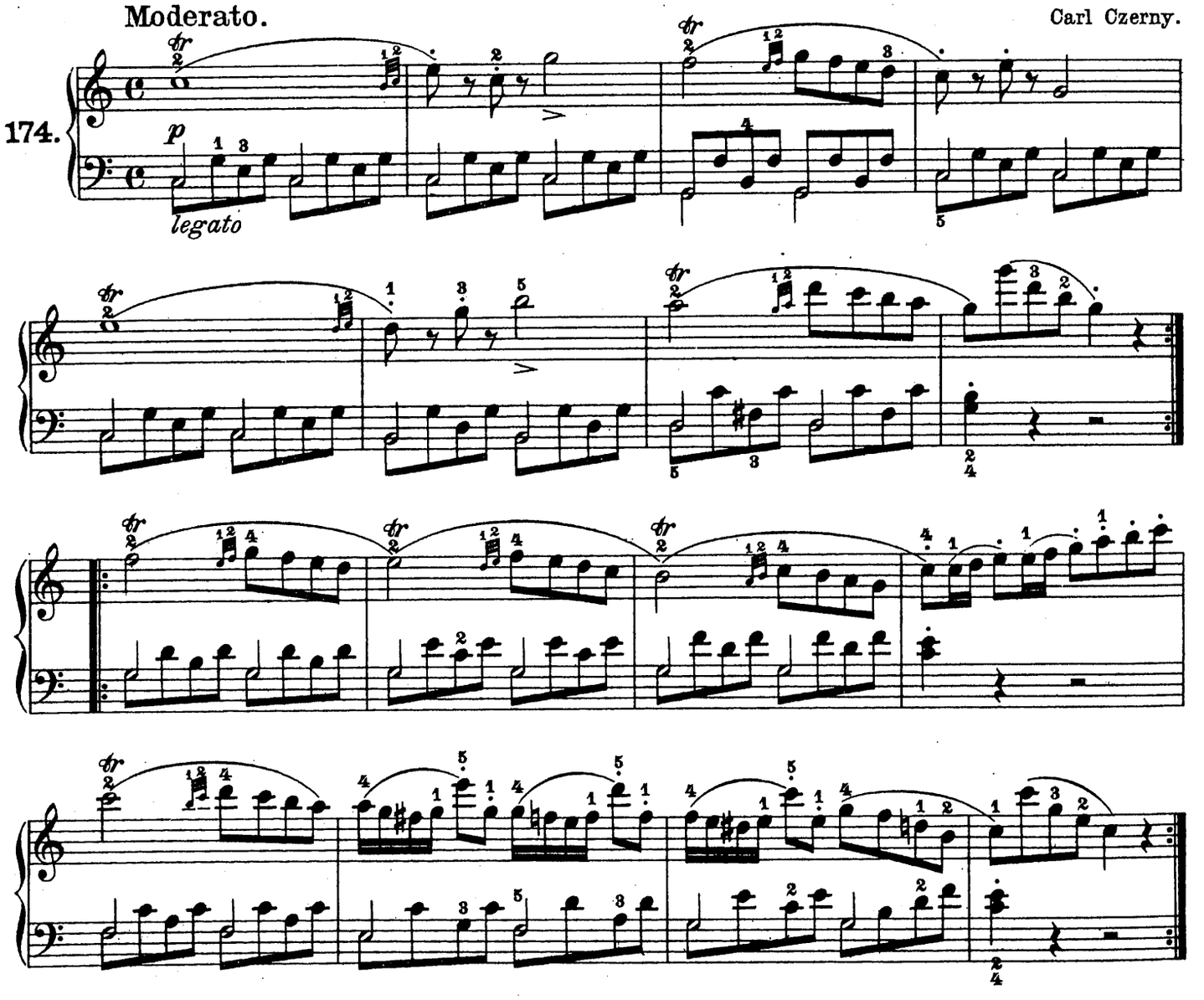
Übungsstück.

Study.

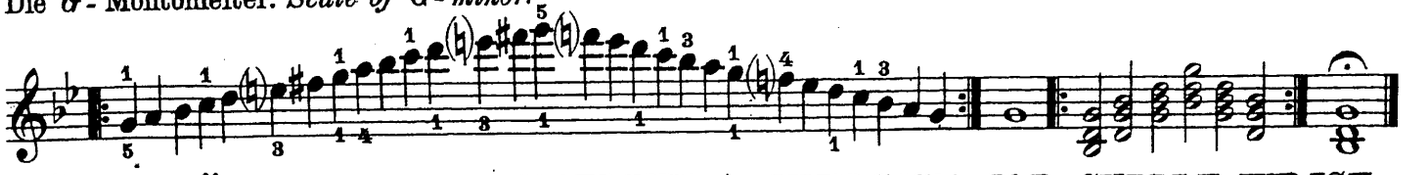
Moderato.

Carl Czerny.

174.

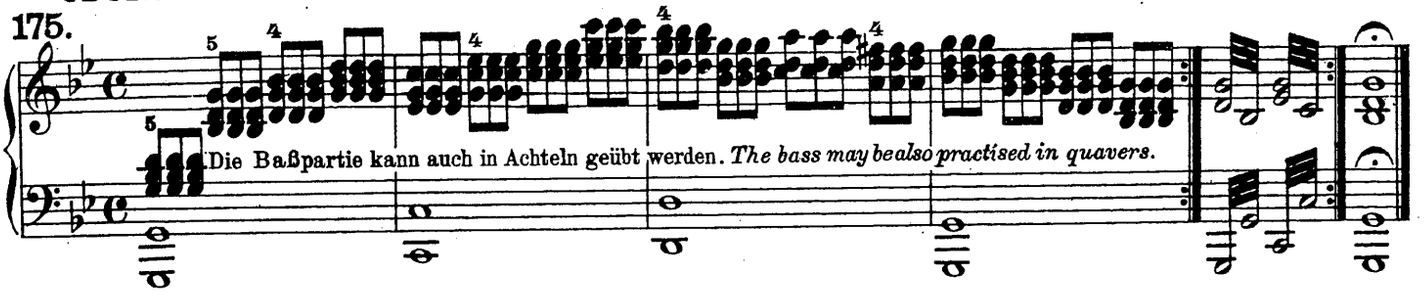


Die *G*- Molltonleiter. *Scale of* G- *minor.*



ÜBUNG FÜR DAS LOSE HANDGELENK. | *EXERCISE FOR SUPPLE WRIST.*

175.

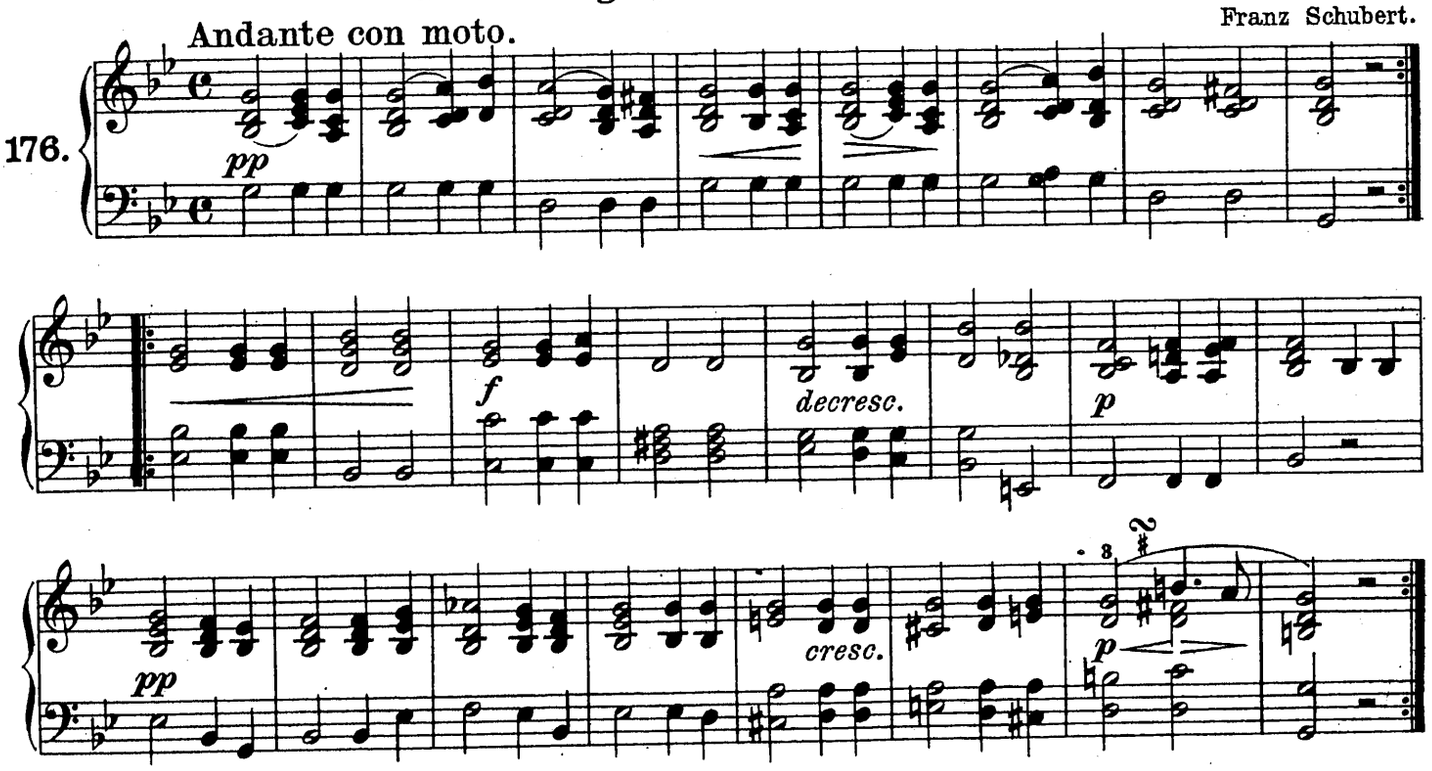


Lied. *Song.* „Der Tod und das Mädchen."

Franz Schubert.

Andante con moto.

176.

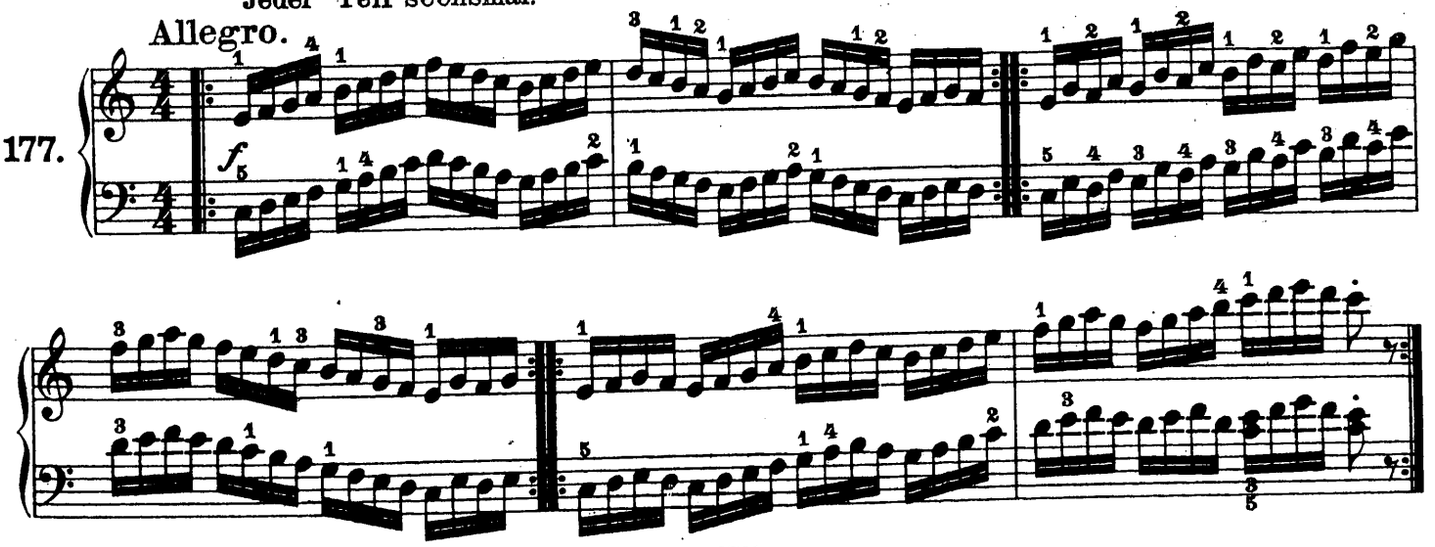


ÜBUNG IN DOPPELLÄUFEN. | *EXERCISE IN DOUBLE RUNS.*

Jeder Teil sechsmal. *Each section 6 times.*

Allegro.

177.



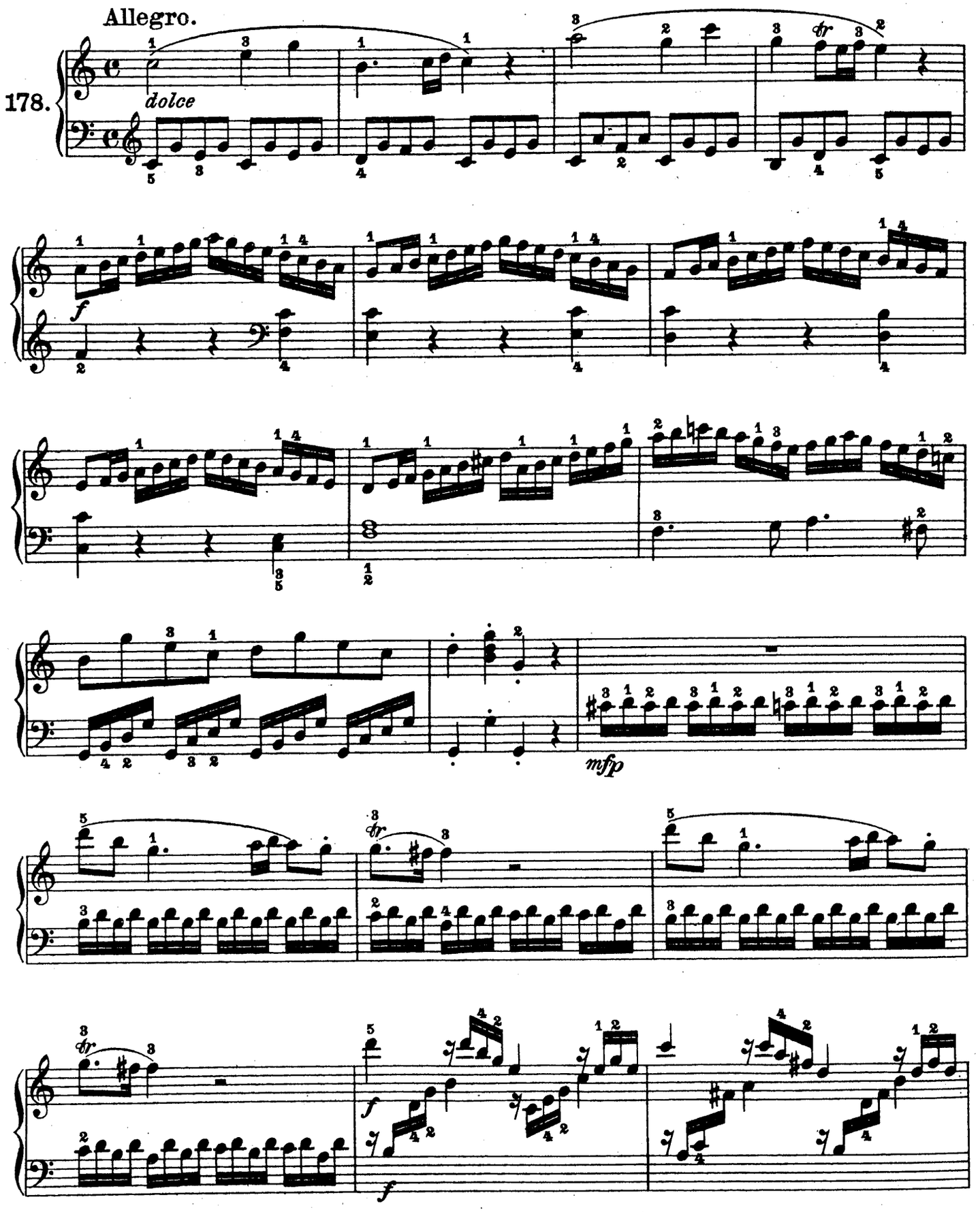
Sonate.

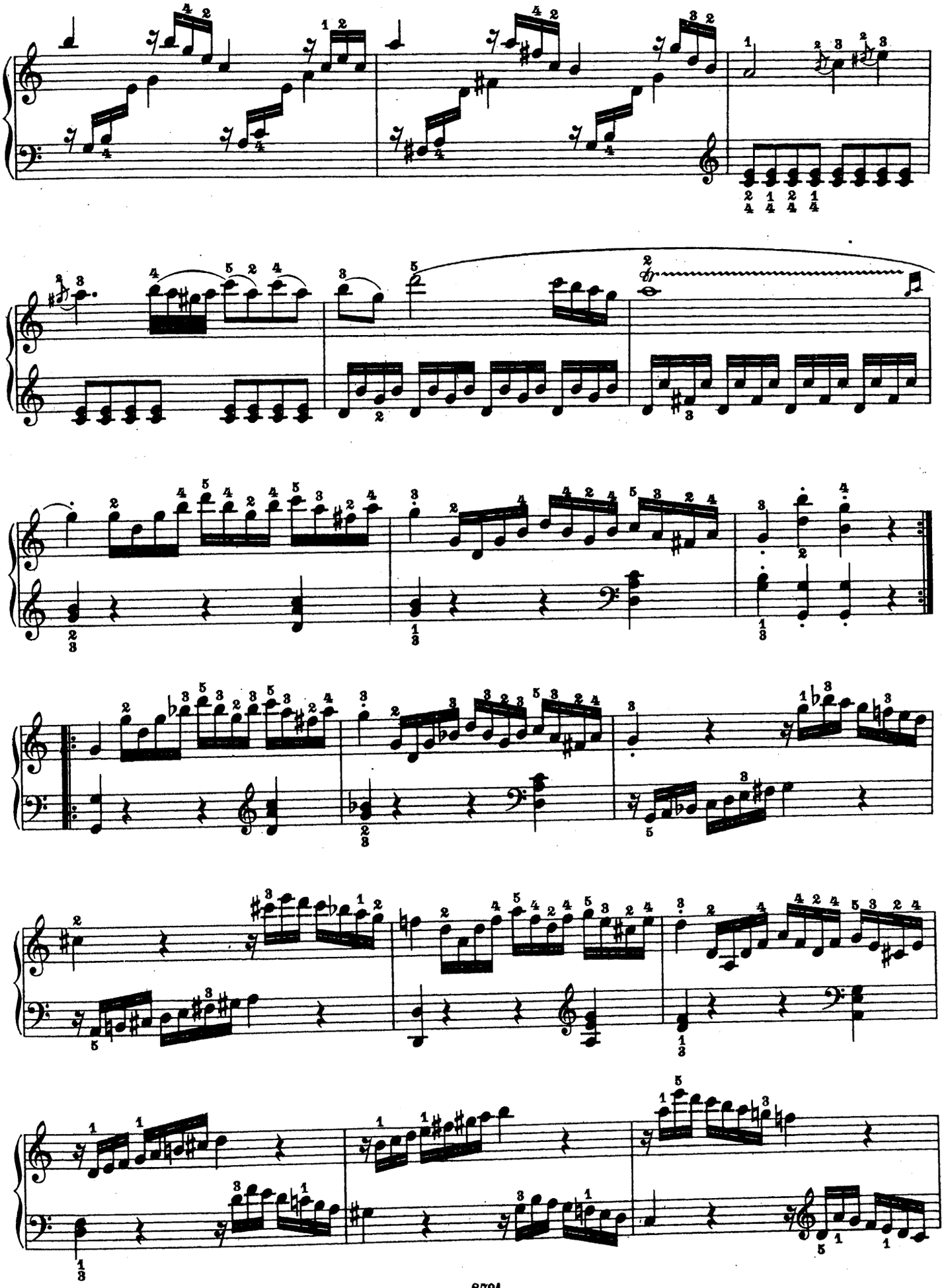
Satz 1.

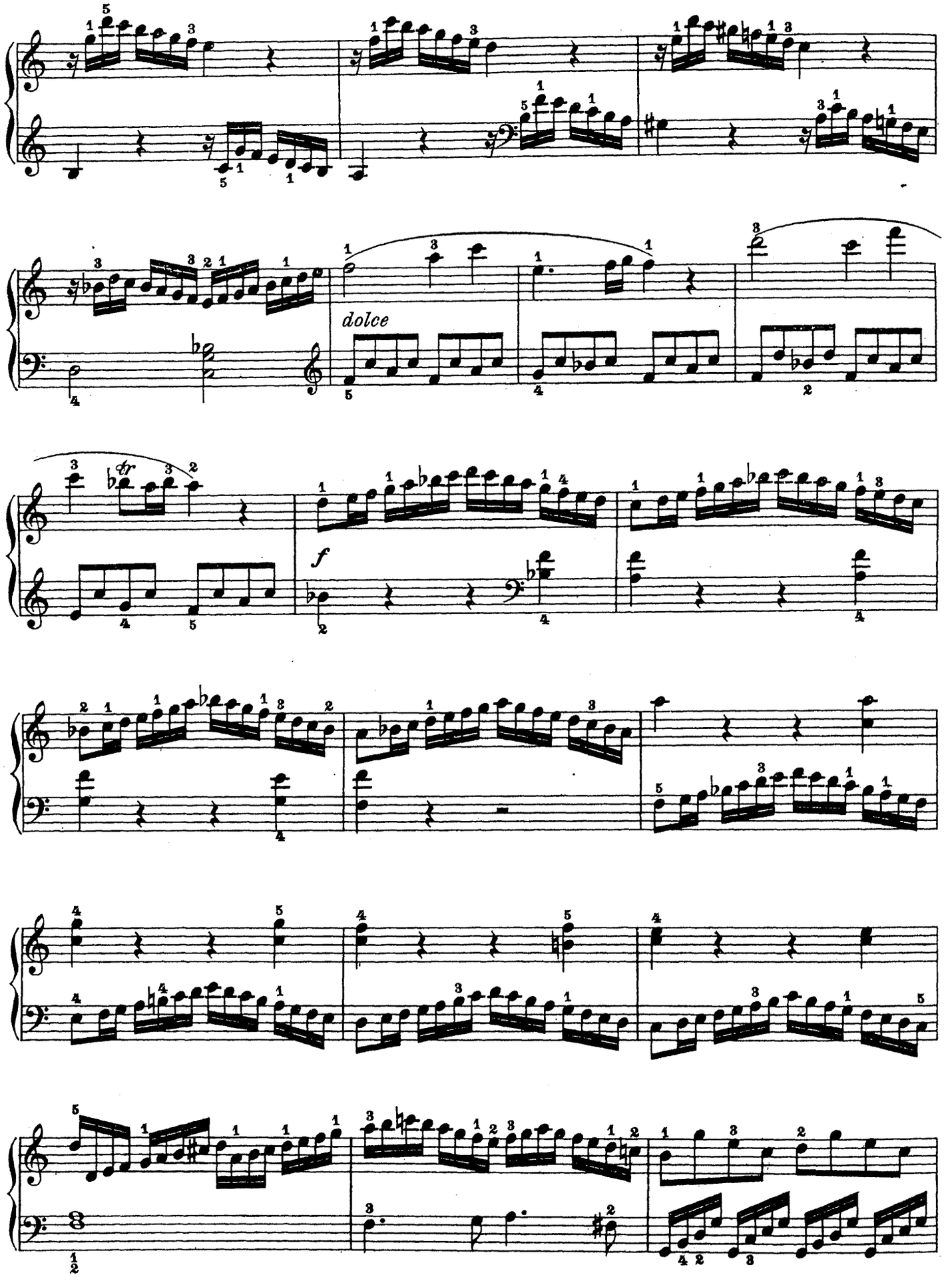
W. A. Mozart.

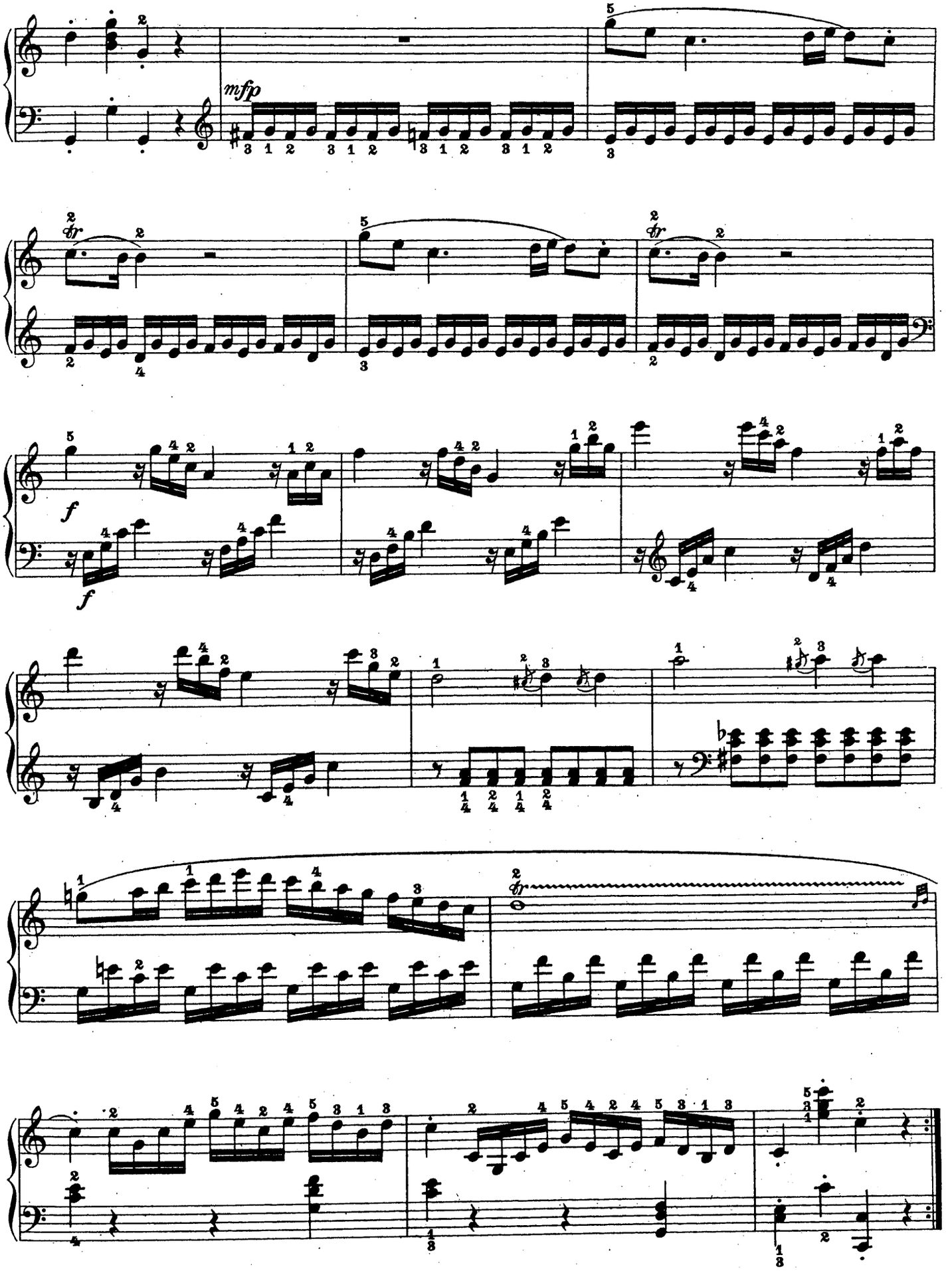
Allegro.

178.

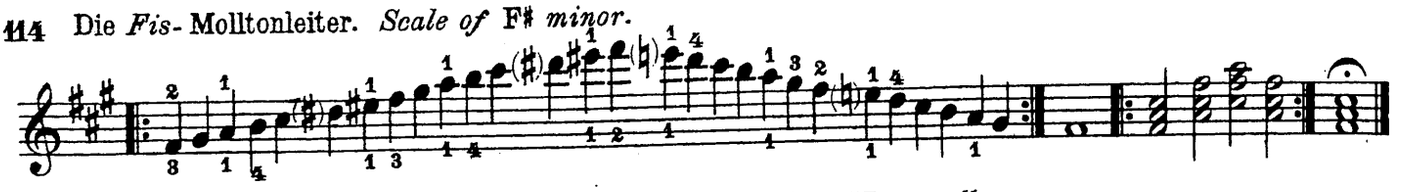





dolce
f

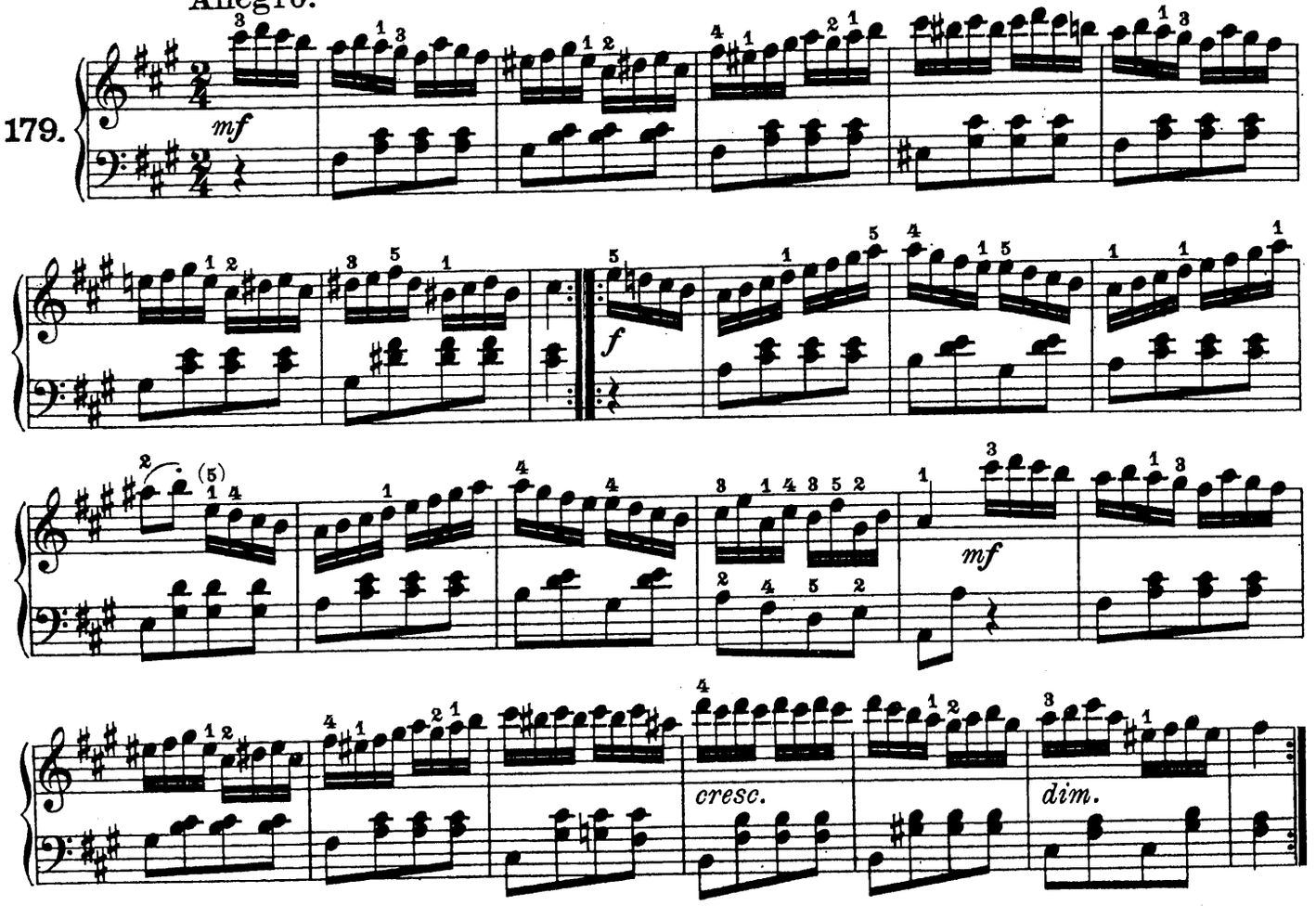

mfp
f
f

 Die *Fis*-Molltonleiter. *Scale of* F♯ *minor.*



Allegro. Aus dem Rondo „Alla Turca." W. A. Mozart.

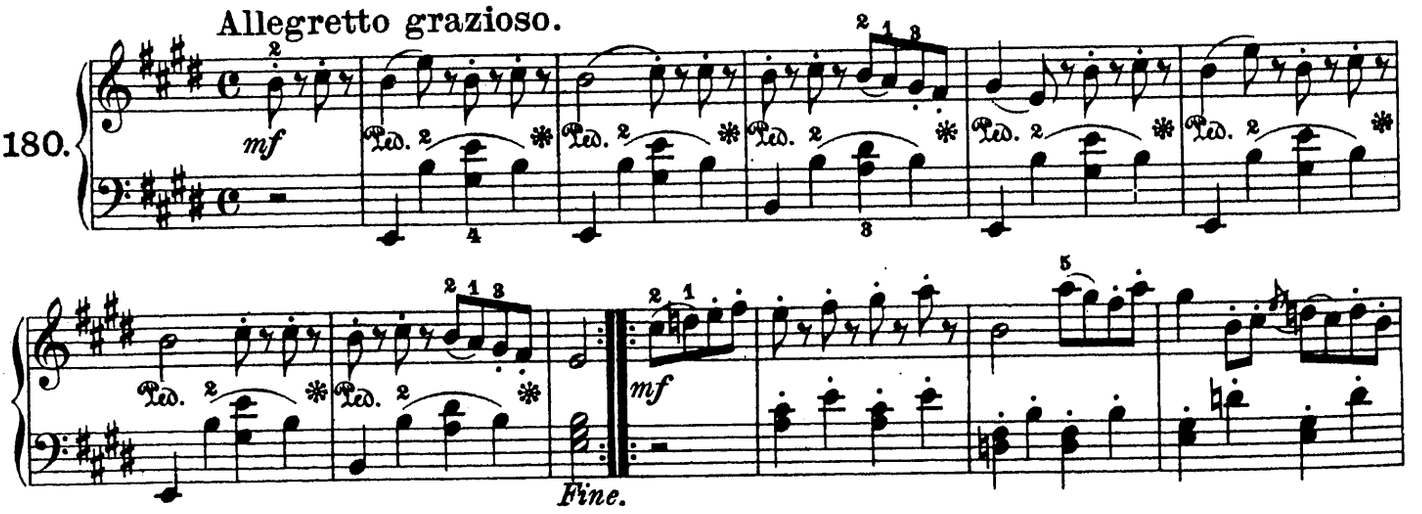
179.

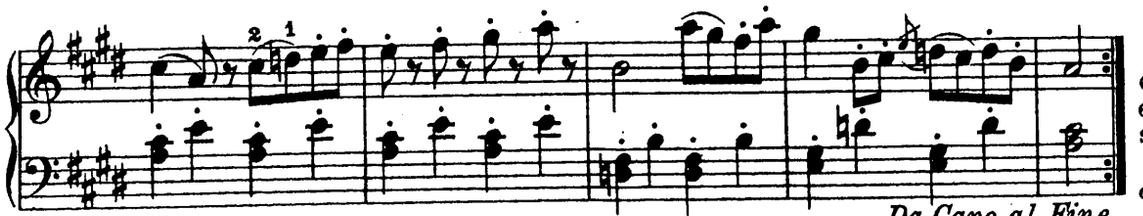


Glockenspiel. *Carillon.*

Allegretto grazioso.

180.





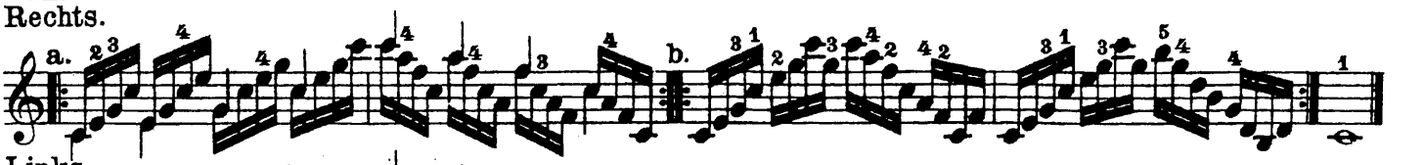
Die Wiederholungen dieses Stückes sind *pp* eine Oktave höher zu spielen.

Is to be repeated an octave higher.

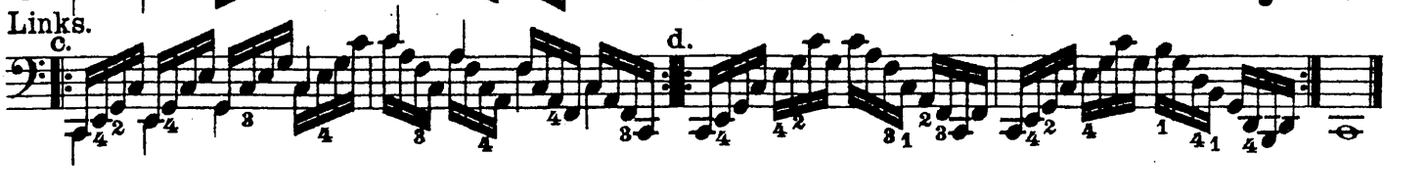
ÜBUNGEN. | *EXERCISES.*

181. Jeder Teil sechsmal. | *Each section 6 times.*

Rechts.

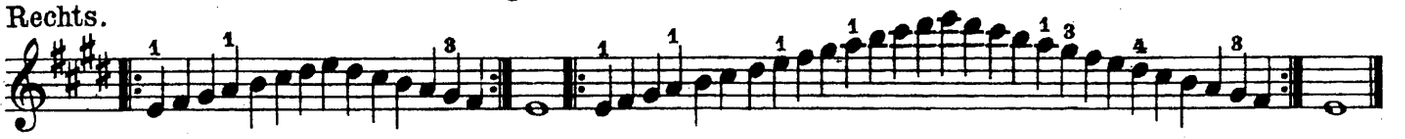


Links.

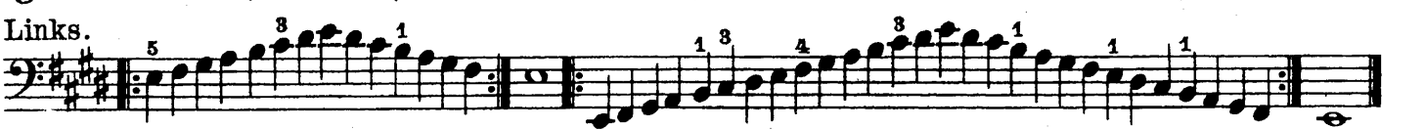


E-Durtonleiter mit *fis, cis, gis, dis.* | *Scale of* E *major, with* f♯, c♯, g♯, d♯.

Rechts.

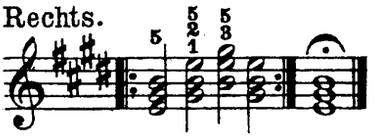


Links.

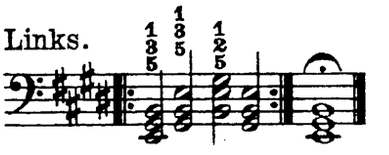


Der *E*-Durdreiklang in seinen drei Lagen: | *The* E *major triad in its three positions:*

Rechts.

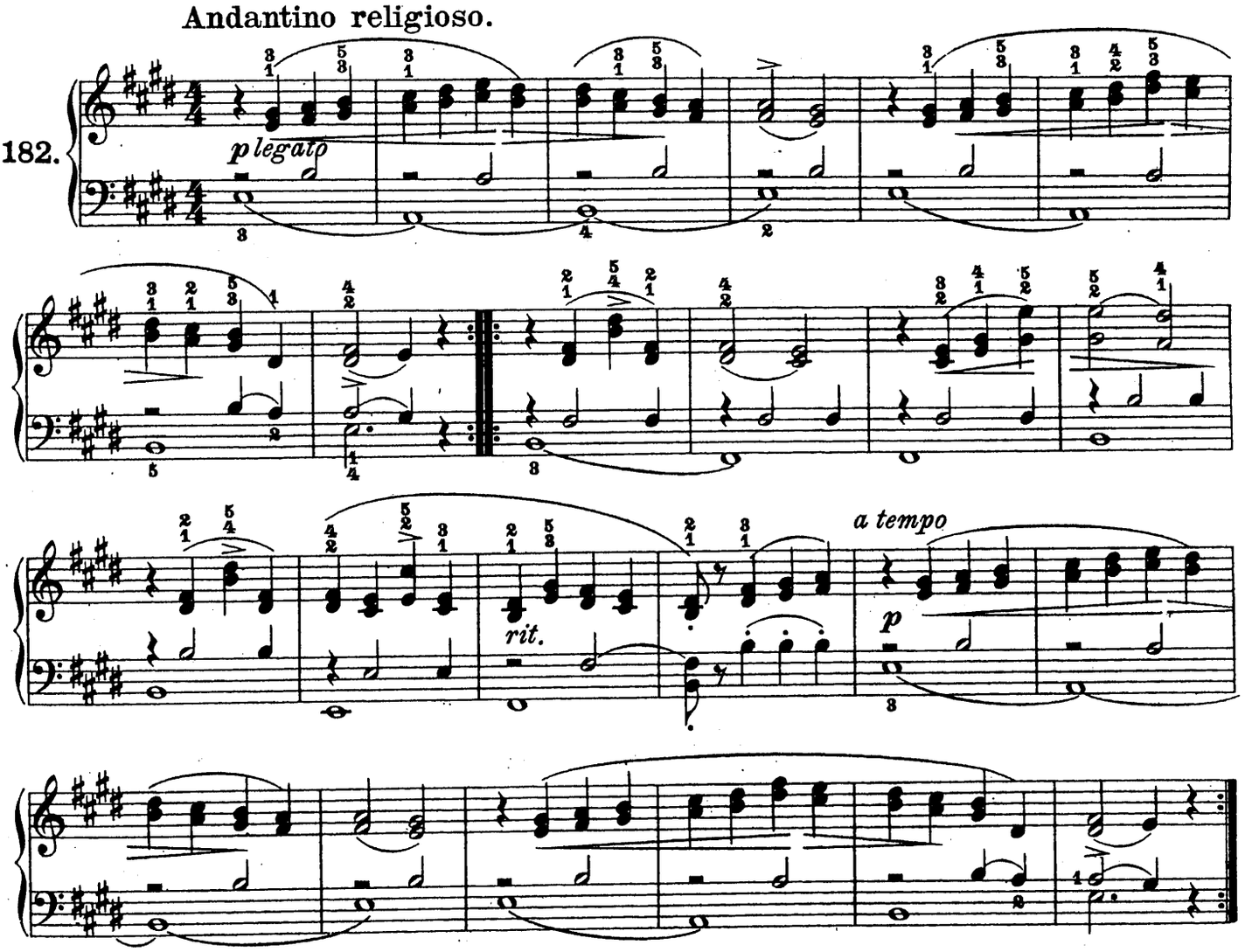


Links.



Andantino religioso.

182.

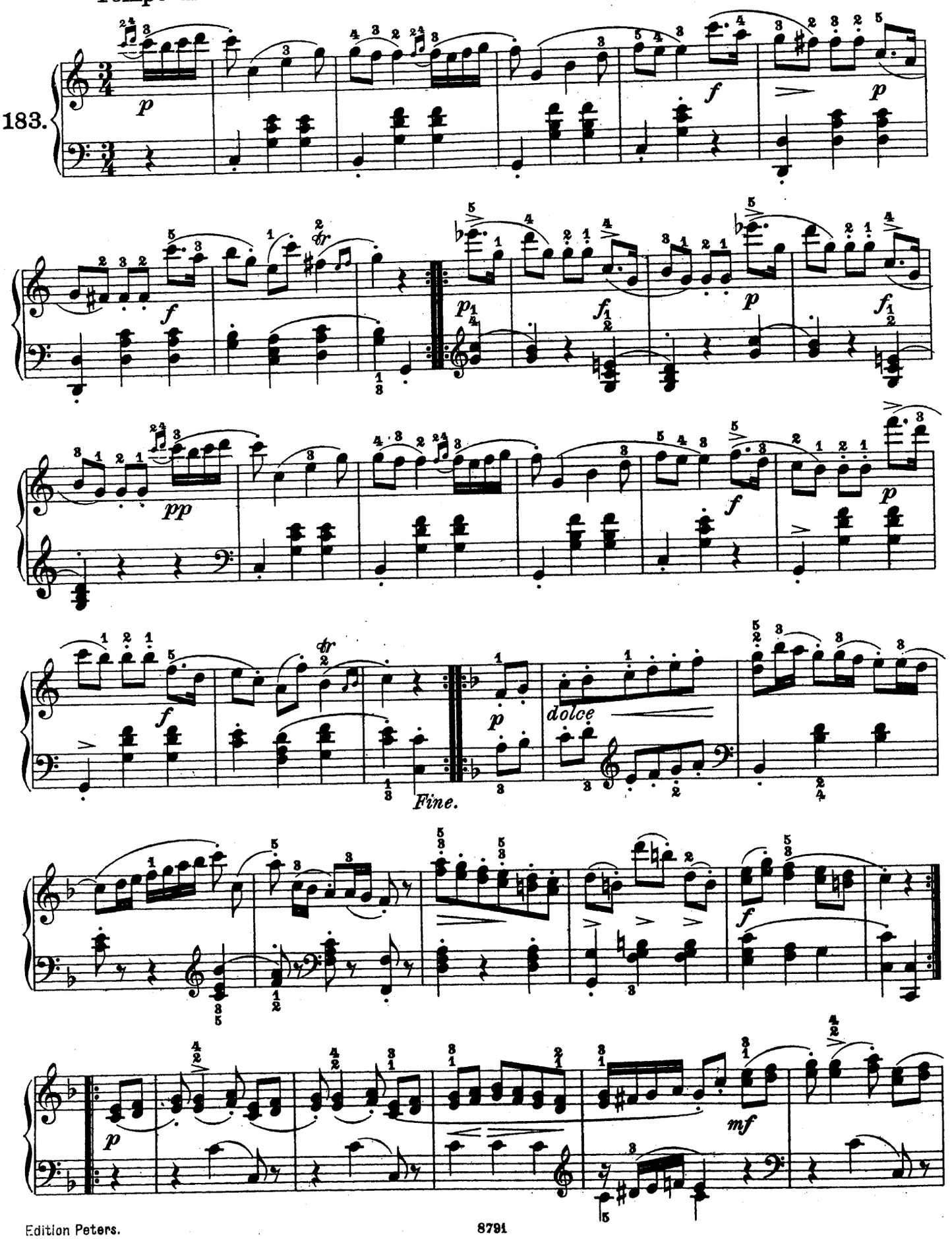


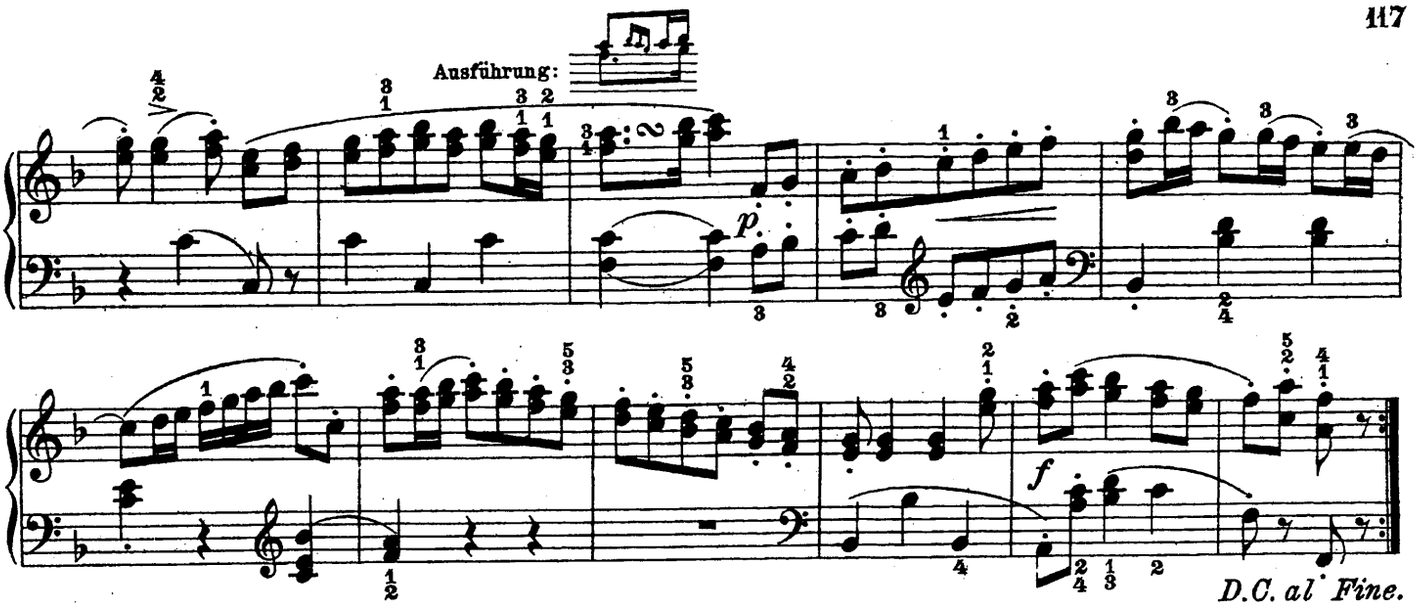
Menuett.

Tempo di Minuetto.

L. Boccherini.

183.



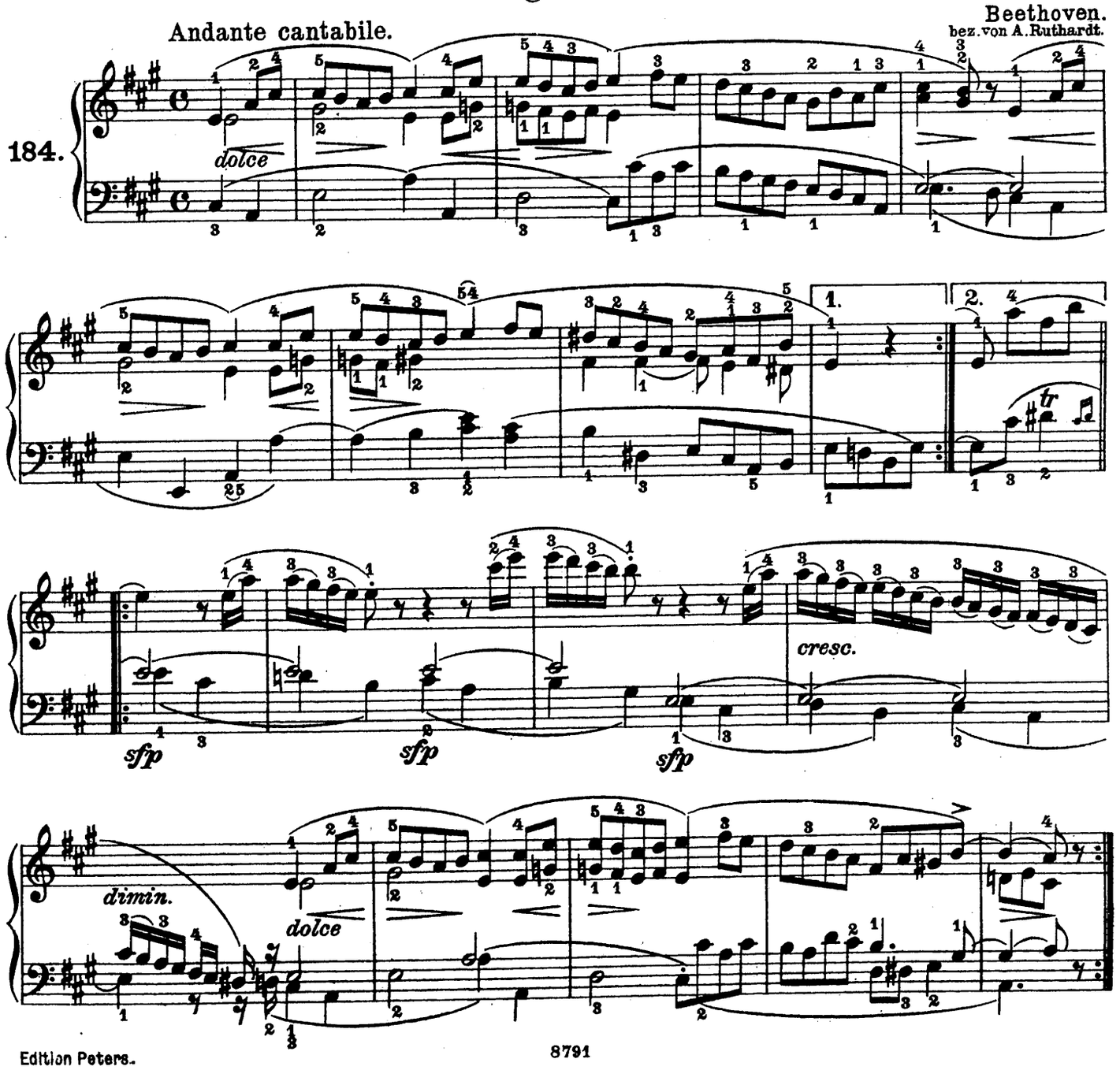


Bagatelle.

Beethoven.
bez. von A. Ruthardt.

Andante cantabile.

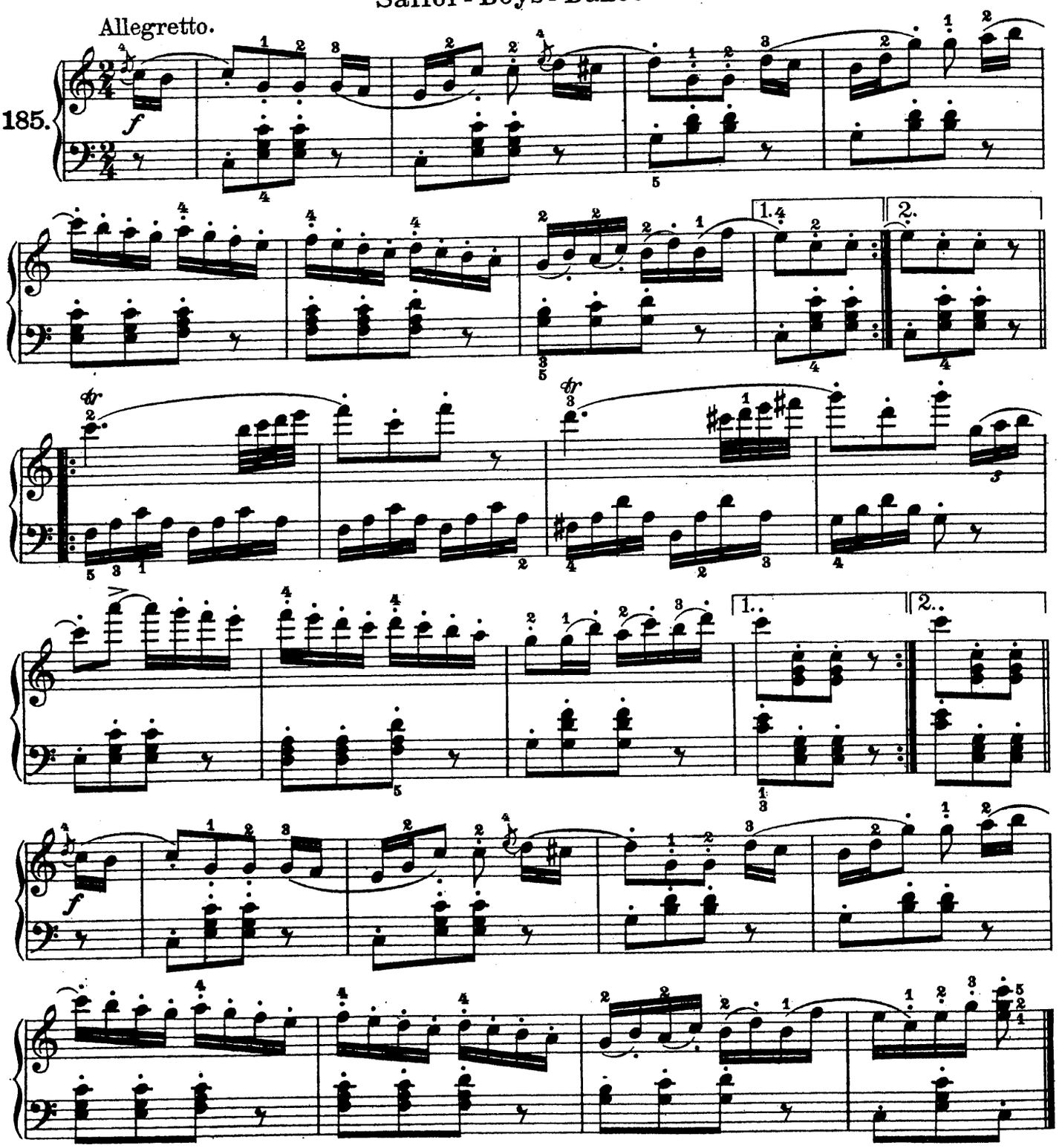
184.



Sailor-Boys-Dance.

Allegretto.

185.



ÜBUNGEN.

Jeder Teil sechsmal.

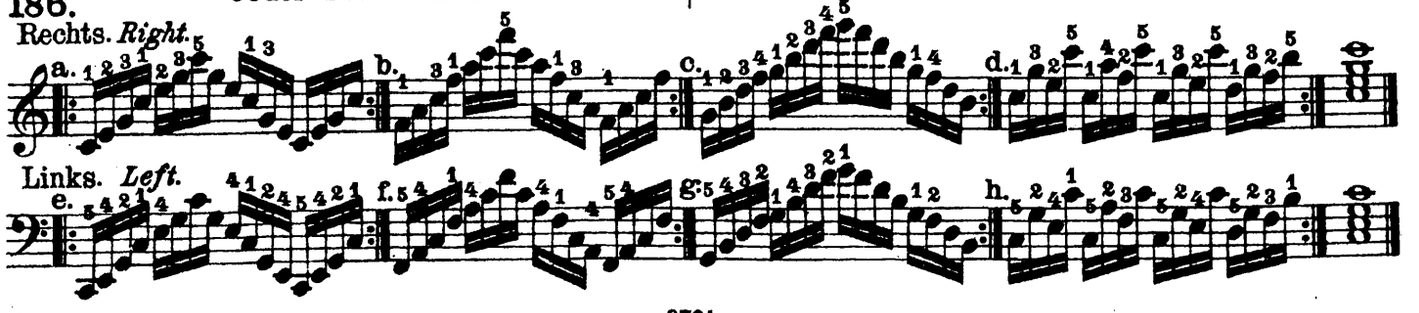
EXERCISES.

Each section 6 times.

186.

Rechts. *Right.*

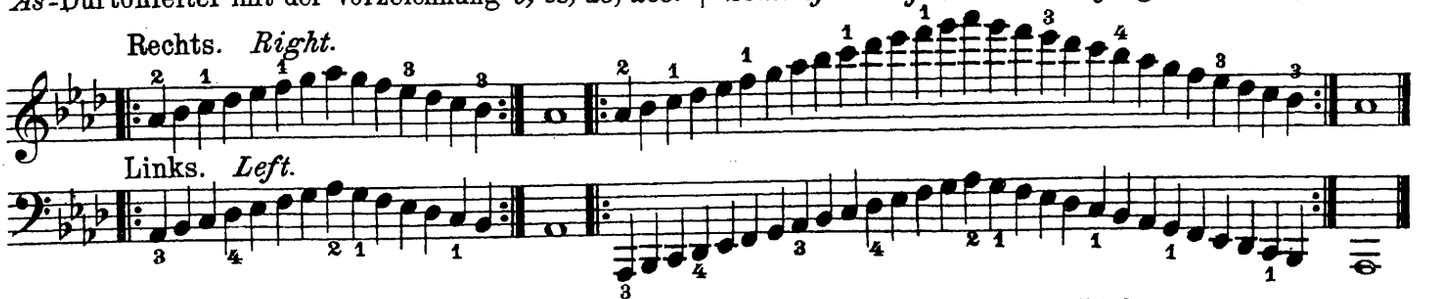
Links. *Left.*



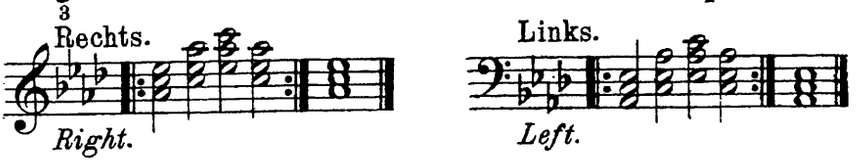
As-Durtonleiter mit der Vorzeichnung *b, es, as, des.* | *Scale of* A♭ *major, with the key-signature* b♭, e♭, a♭, d♭.

Rechts. *Right.*

Links. *Left.*



Der *As*-Durdreiklang in seinen drei Lagen:
The A♭ *major triad in its three positions:*

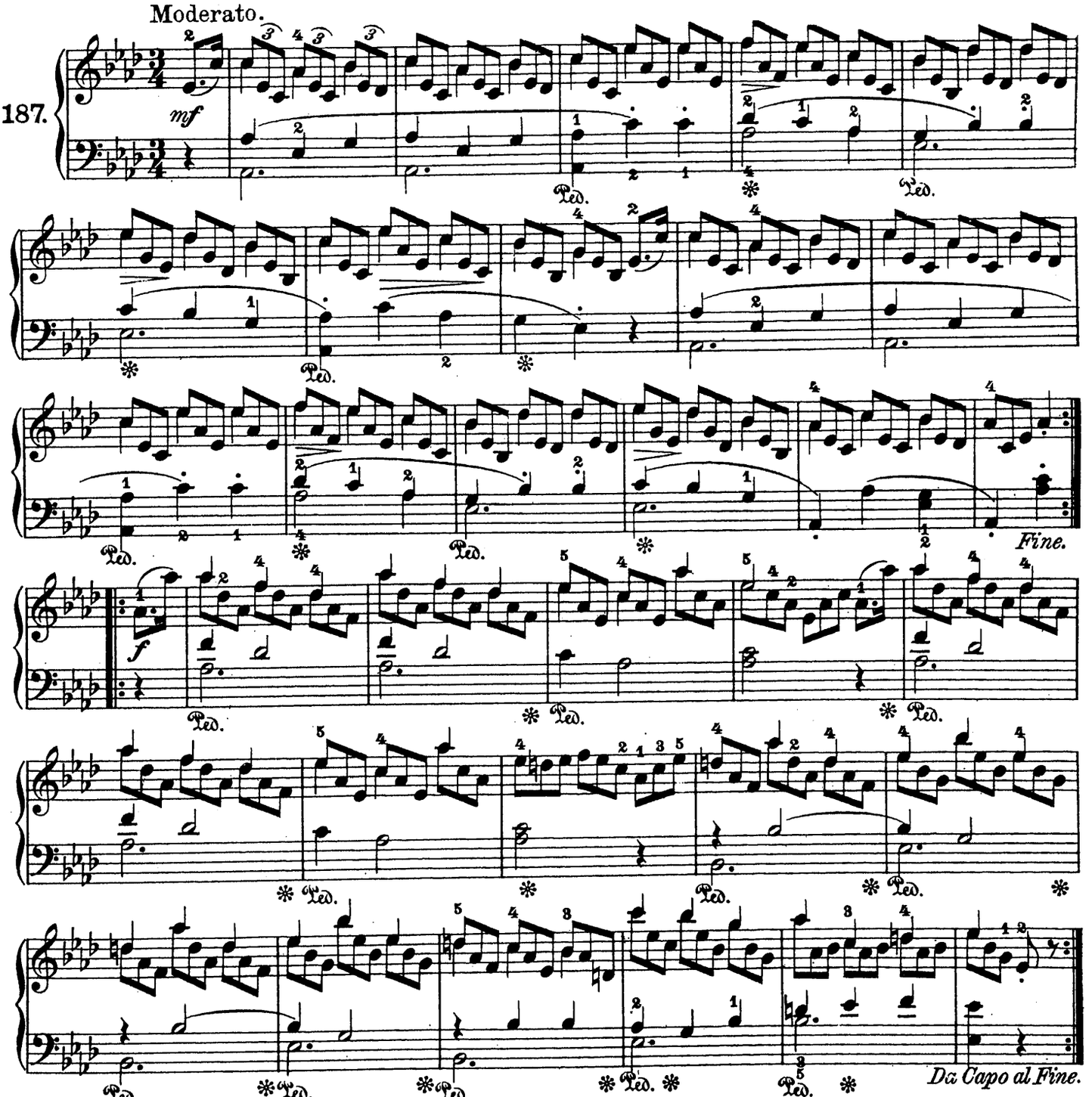


Gemütlichkeits-Walzer. *Humour-Waltz.*

Moderato.

187.

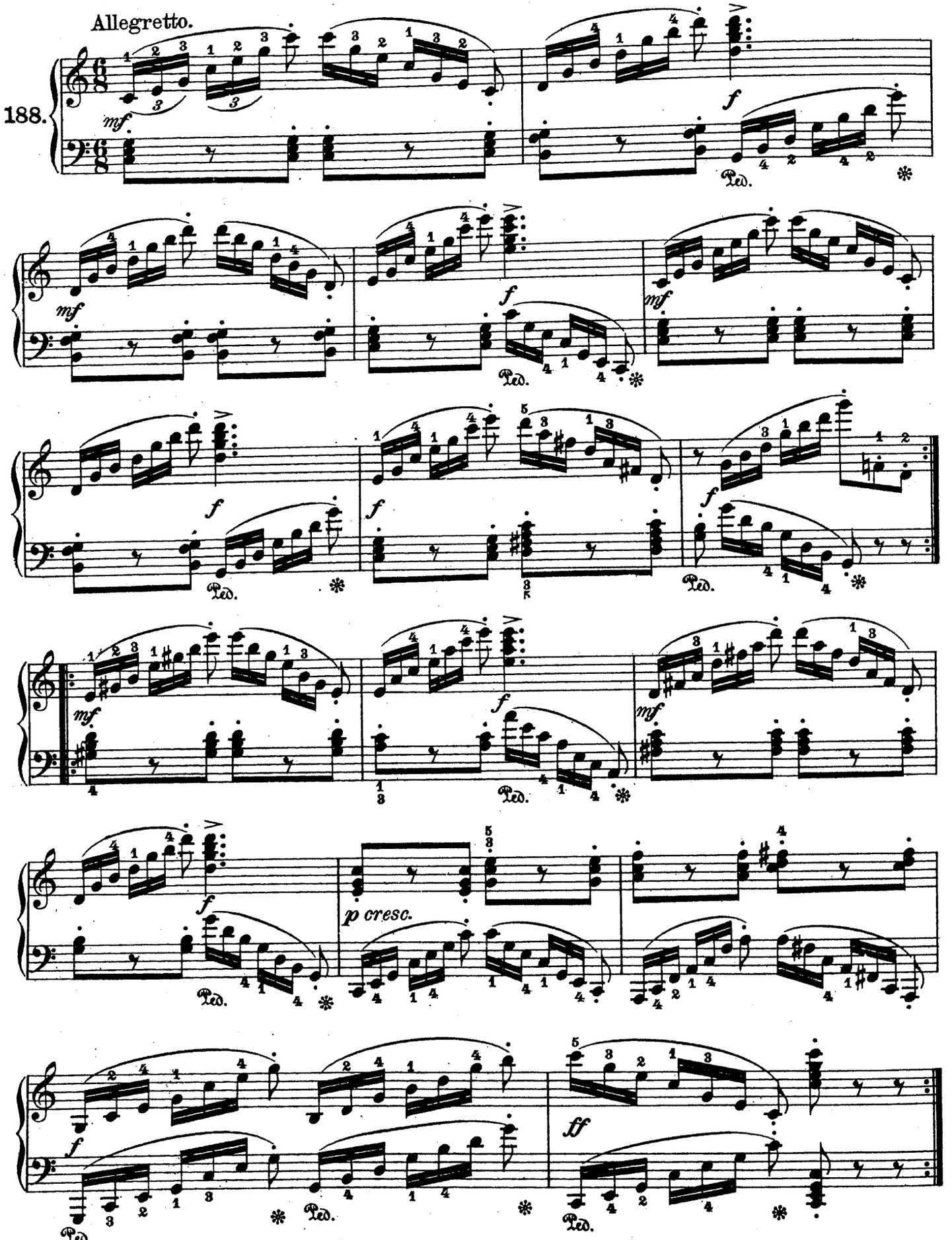
mf



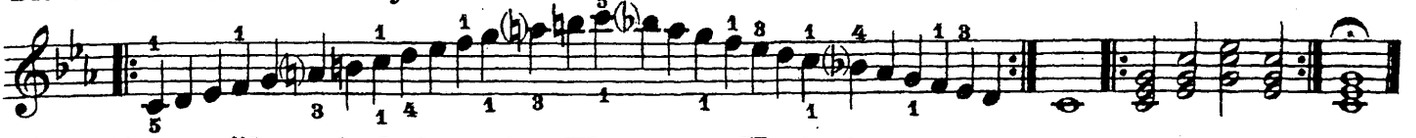
ÜBUNGSSTÜCK IN ARPEGGIEN. | *EXERCISE IN ARPEGGIOS.*

188.

Allegretto.



Die *C*-Molltonleiter. *Scale of* C *minor.*



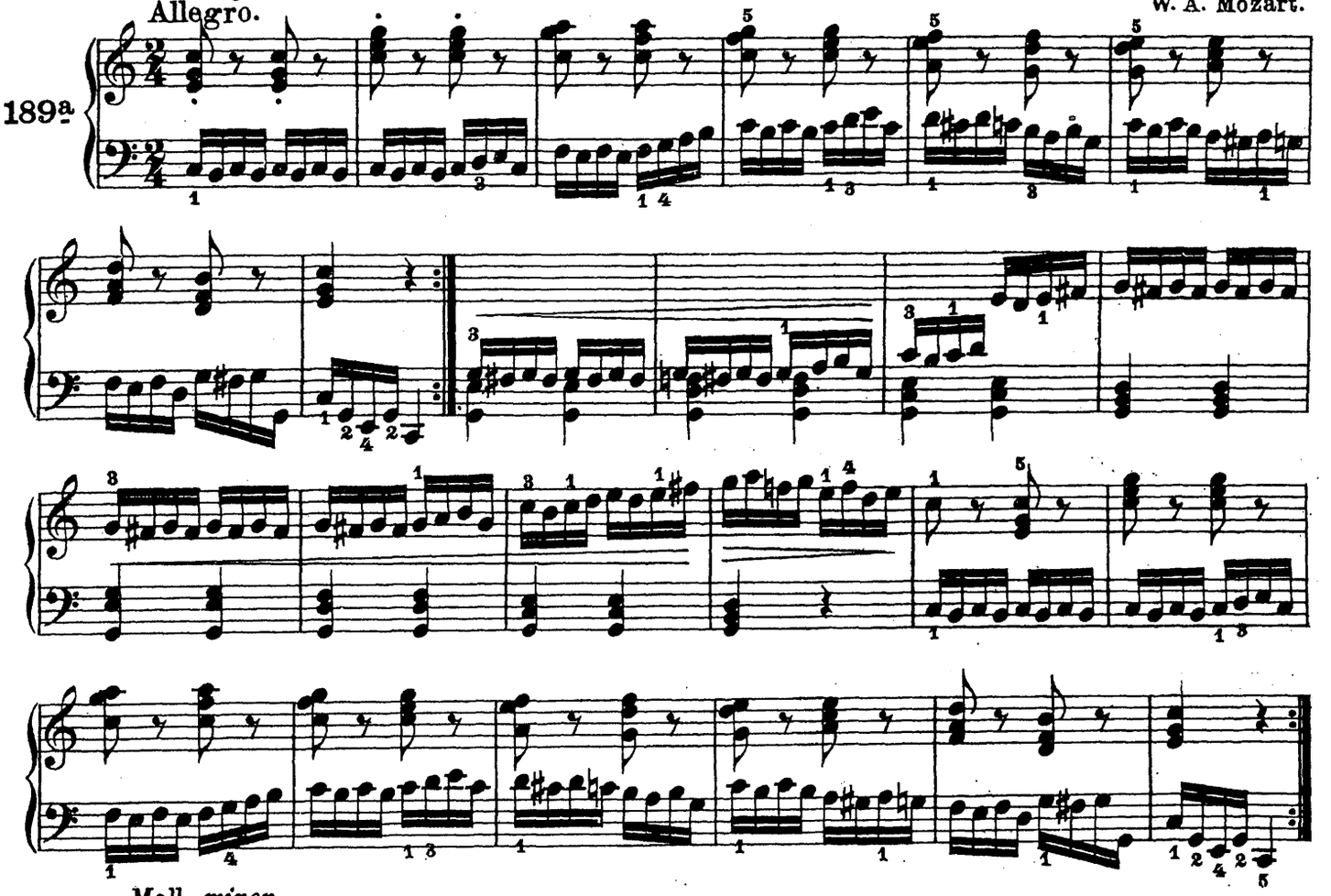
Variationen über ein bekanntes Thema. *Variations on a well-known theme.*

Dur. *major.*

Allegro.

W. A. Mozart.

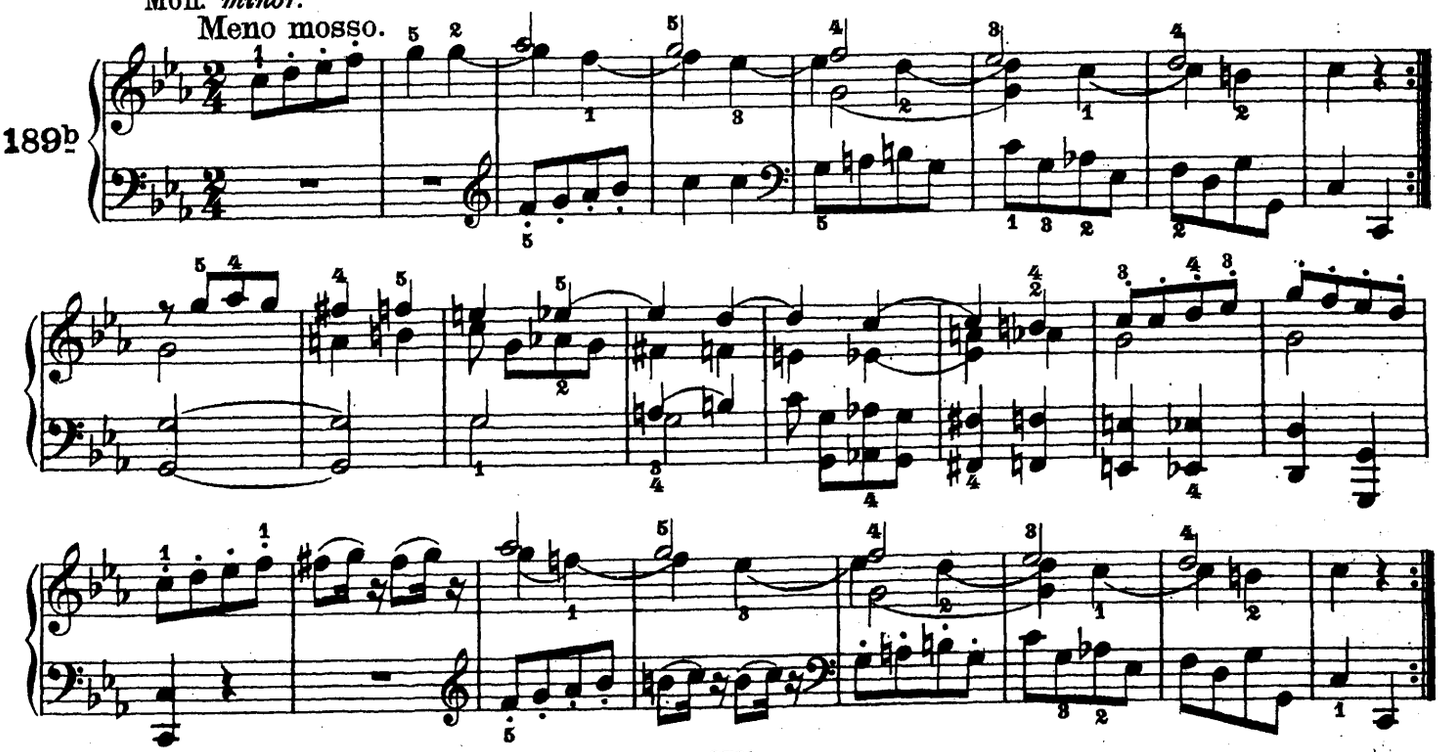
189a



Moll. *minor.*

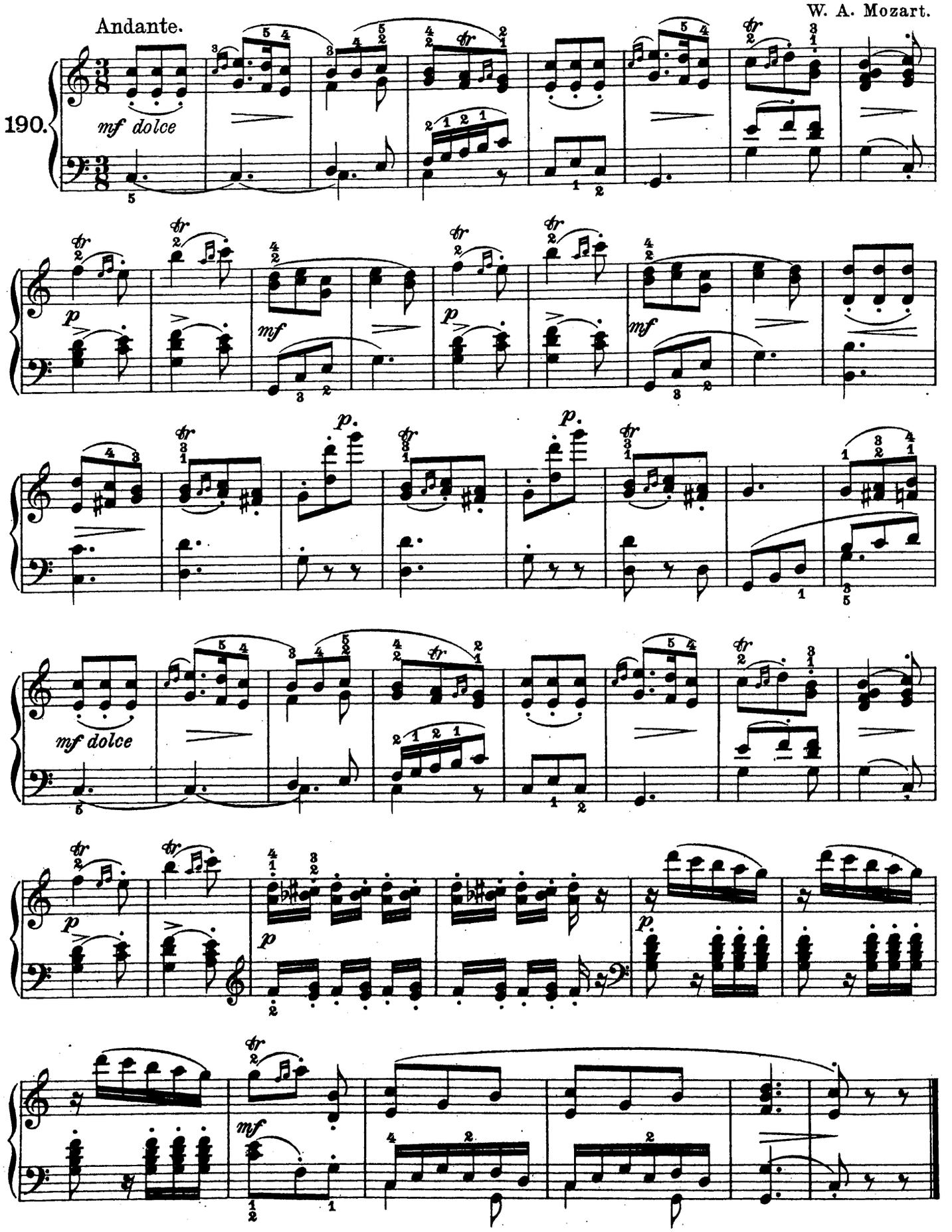
Meno mosso.

189b

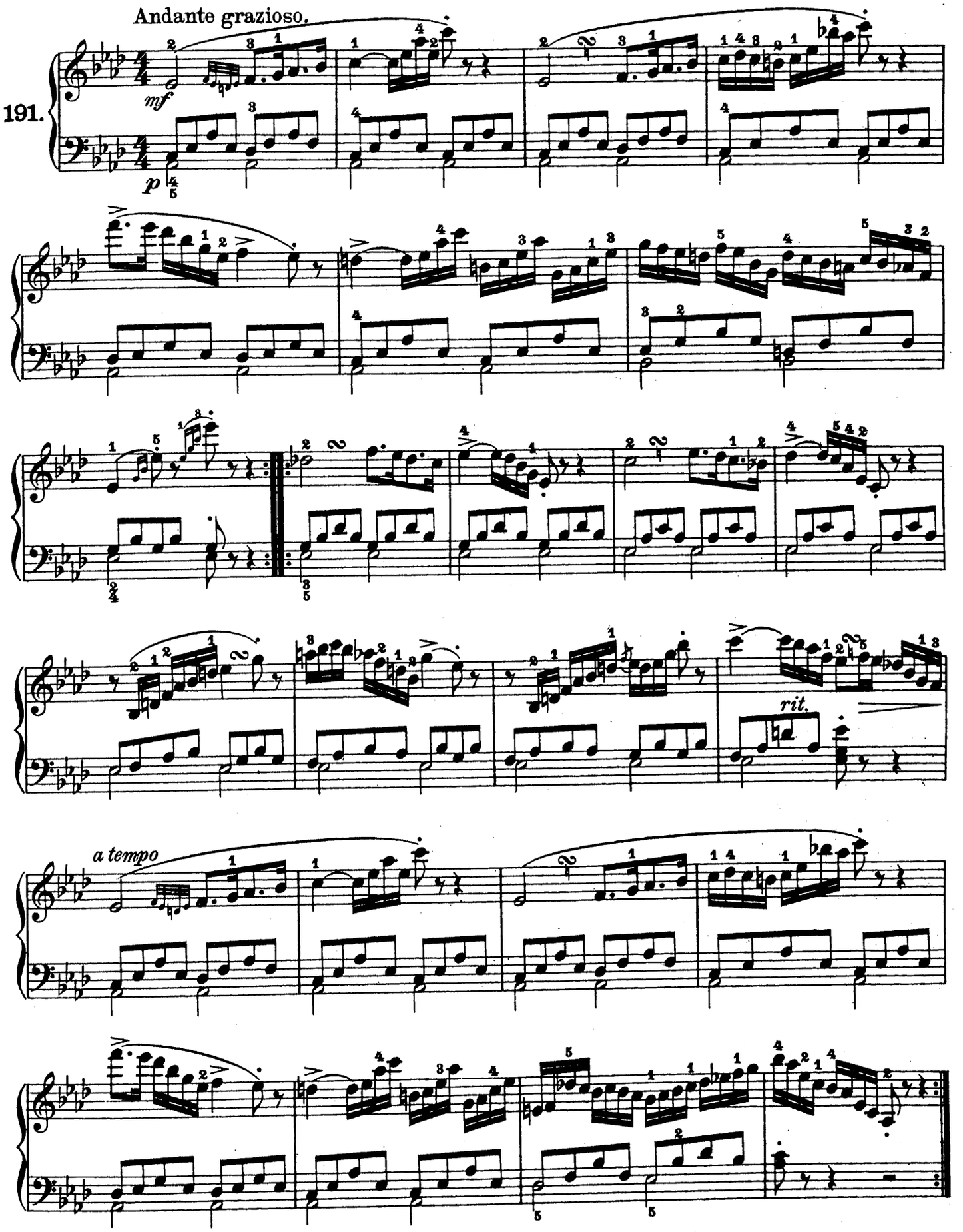


Arie aus Don Juan. *Air from Don Juan.* „Wenn du fein fromm bist."

W. A. Mozart.

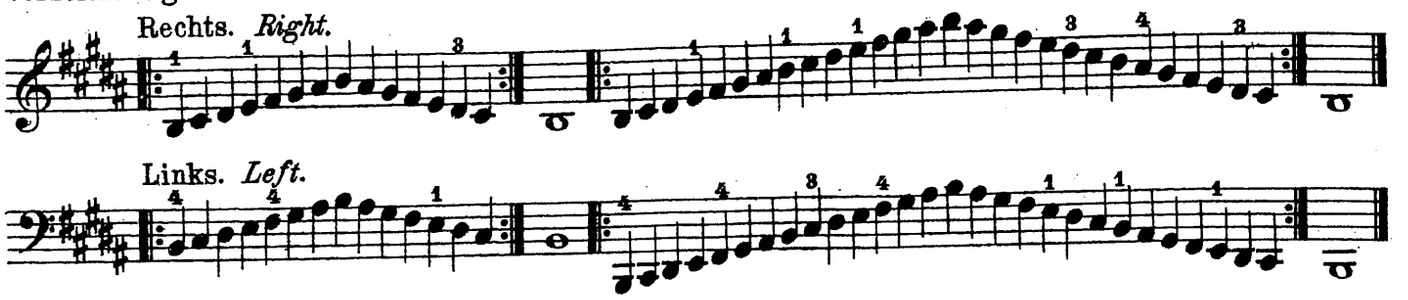


Übungsstück. *Study.*

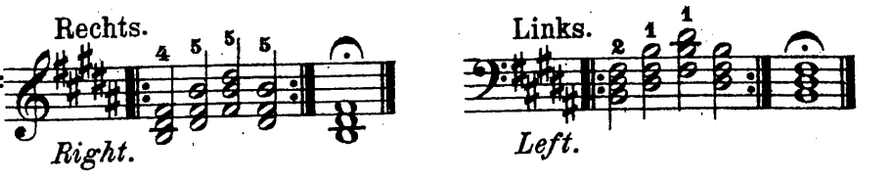


H-Durtonleiter mit *fis, cis, gis, dis, ais* als Vorzeichnung.

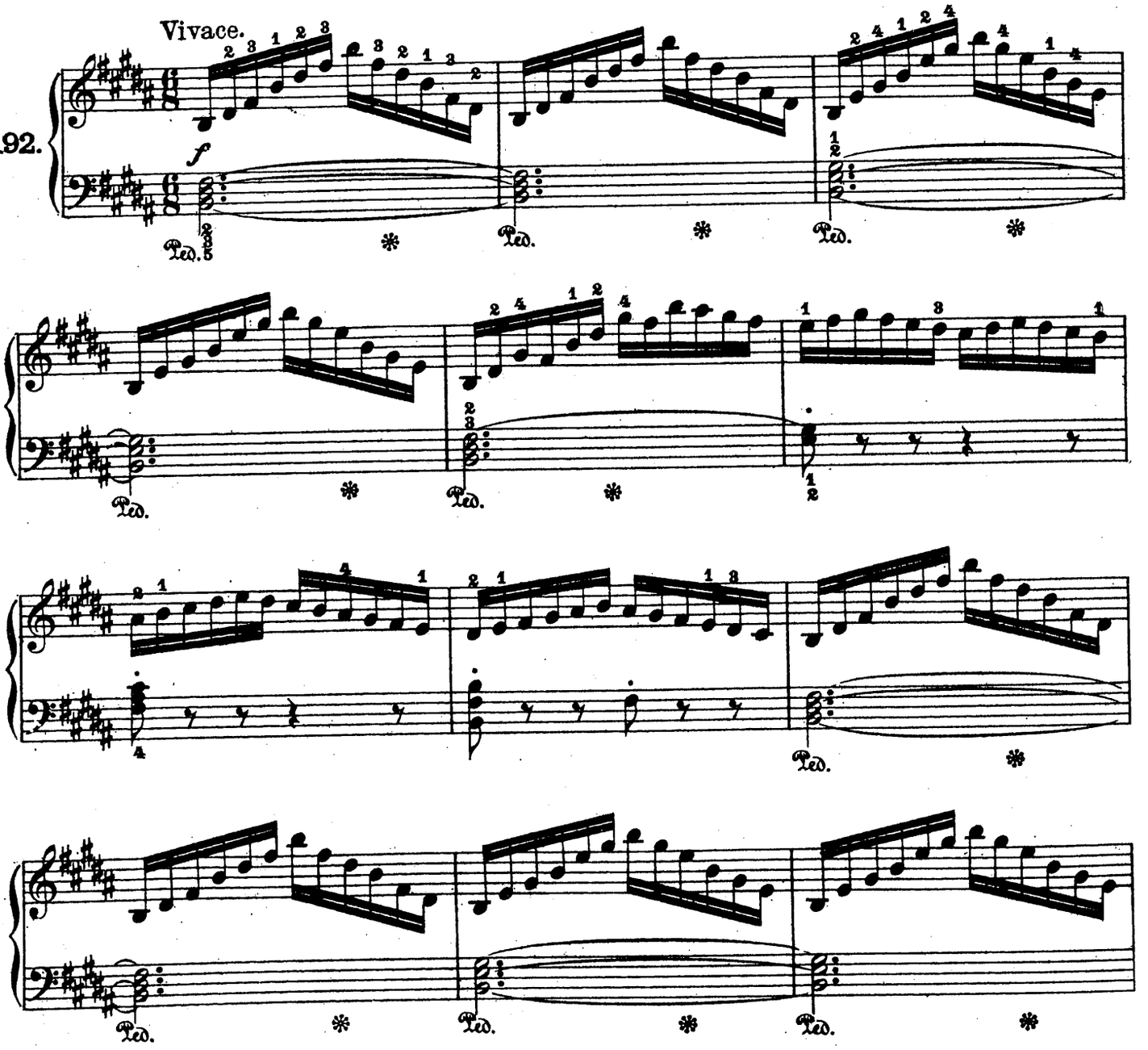
Scale of B *major, with* f♯, c♯, g♯, d♯, a♯ *as key-signature.*

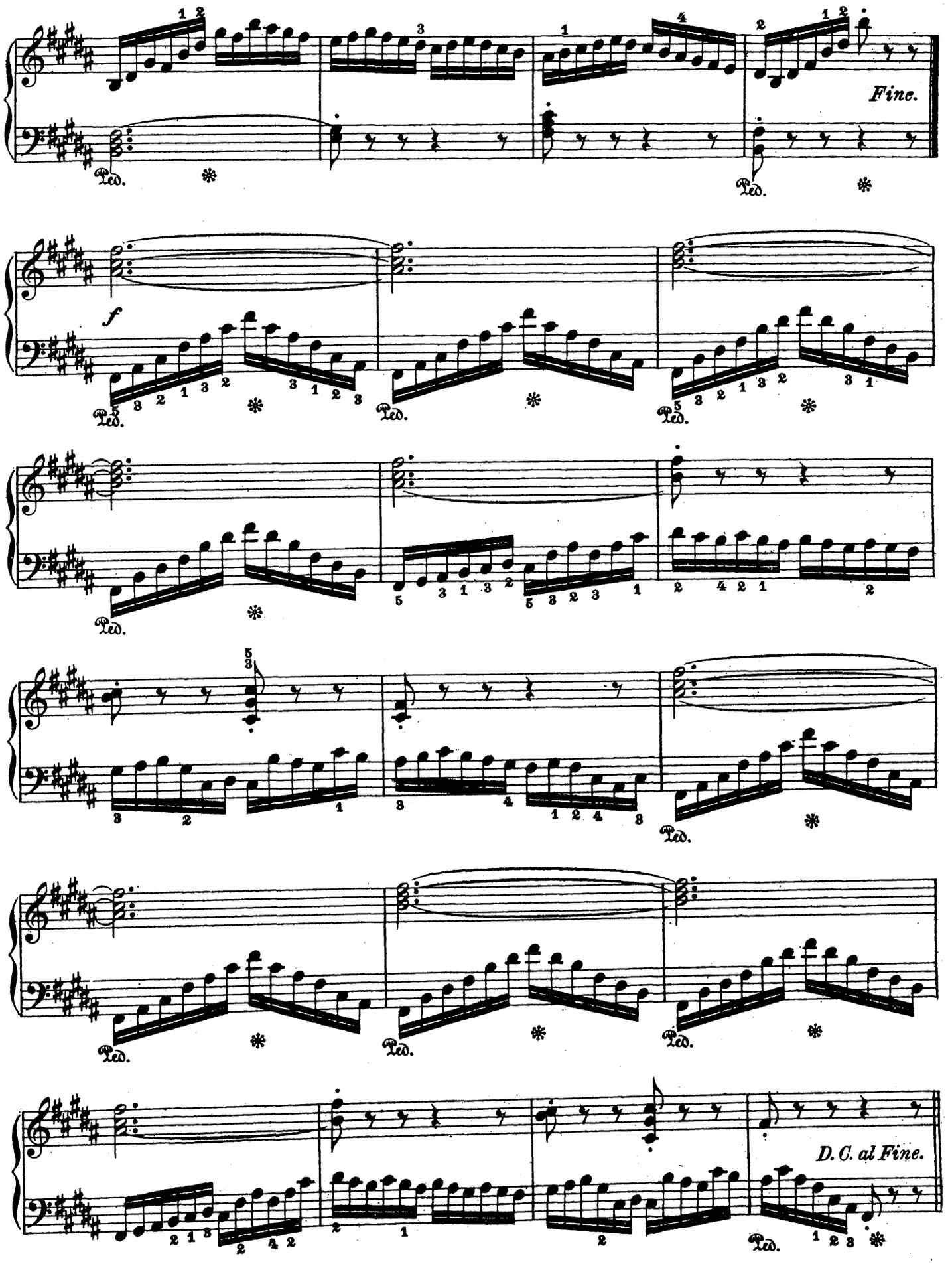


Der *H*-Durdreiklang in seinen drei Lagen:
The B *major triad in its three positions:*

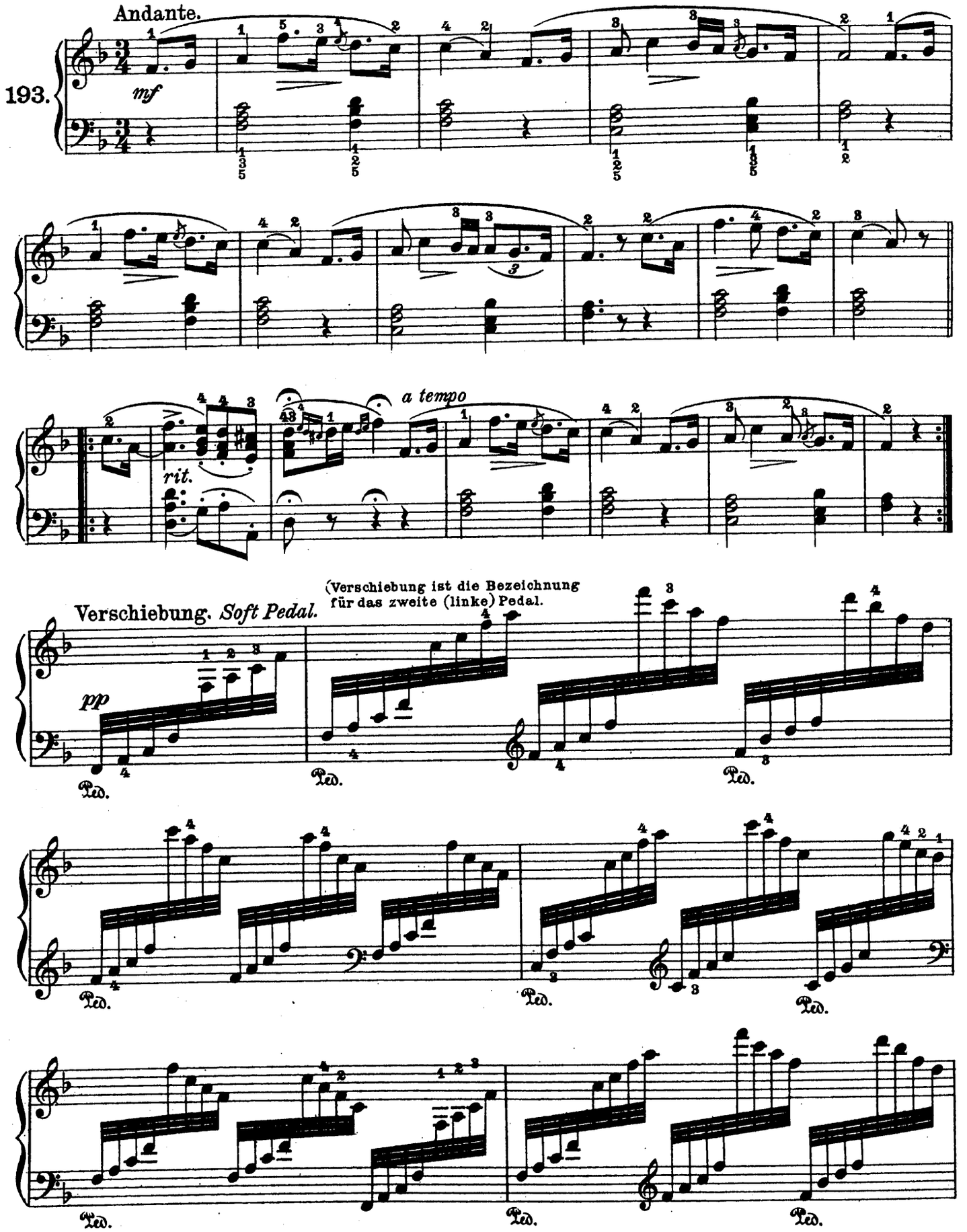


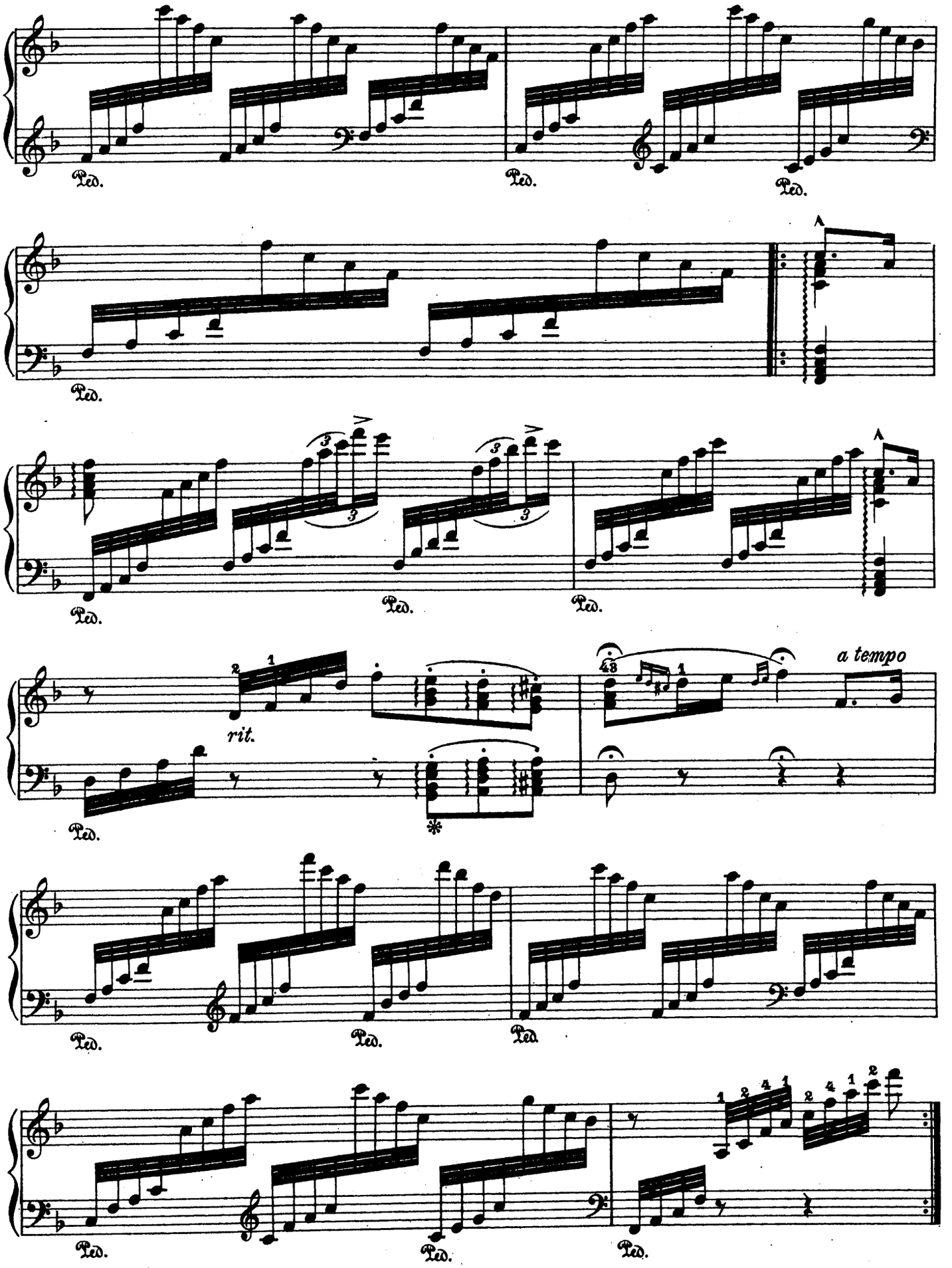
192.



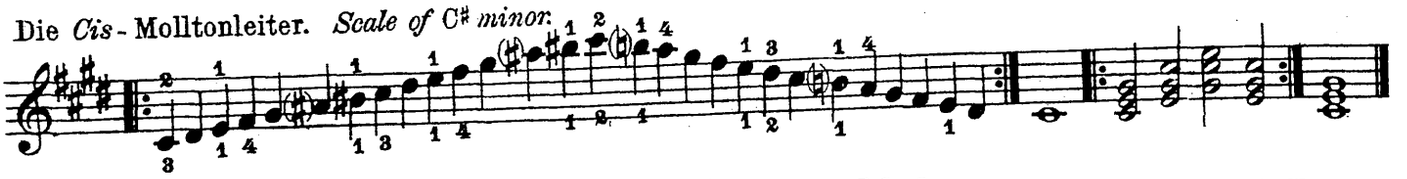

Fine.
f
D. C. al Fine.

Letzte Rose. *The last rose of summer.*




Ped.
rit.
a tempo

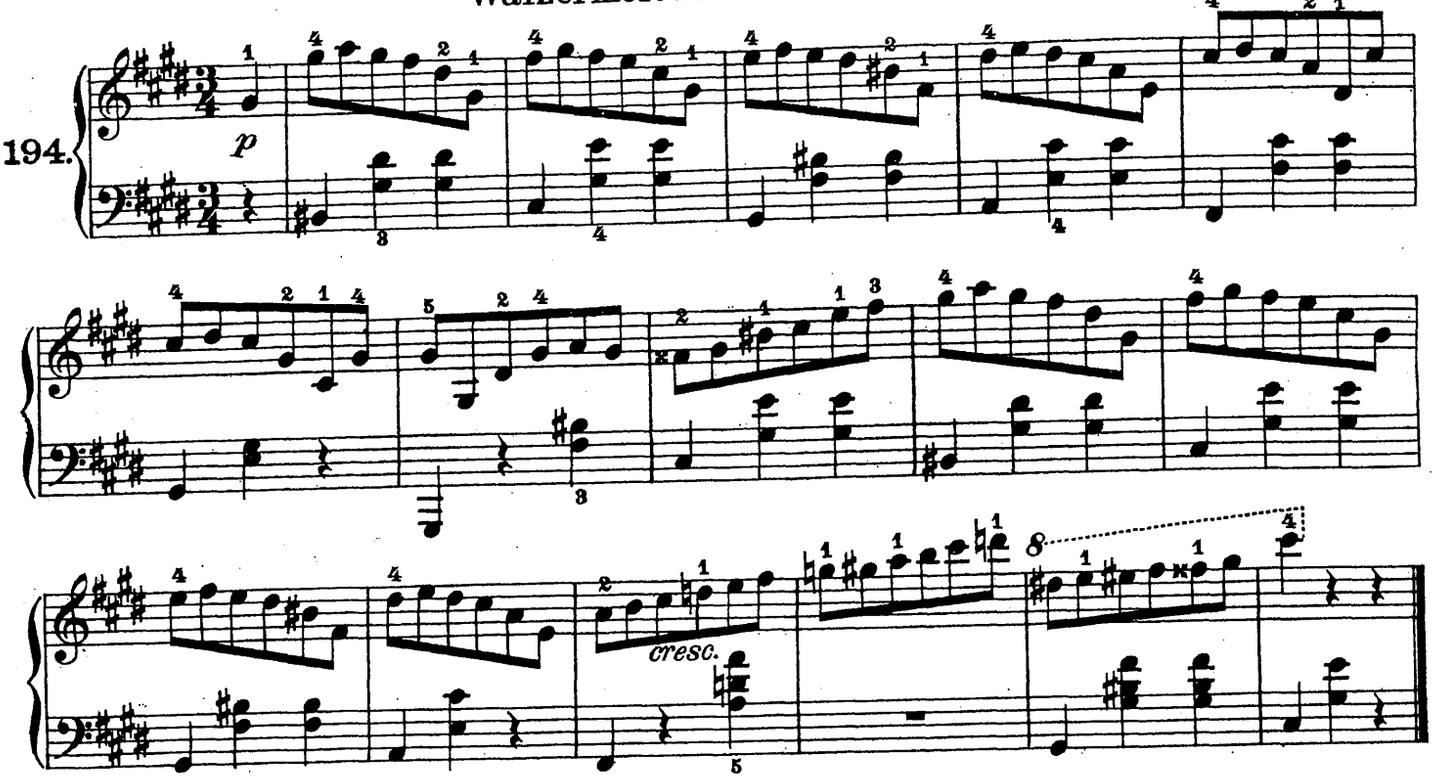
Die *Cis*-Molltonleiter. *Scale of C♯ minor.*



Walzermelodie. *Waltz-Melody.*

F. Chopin.

194.

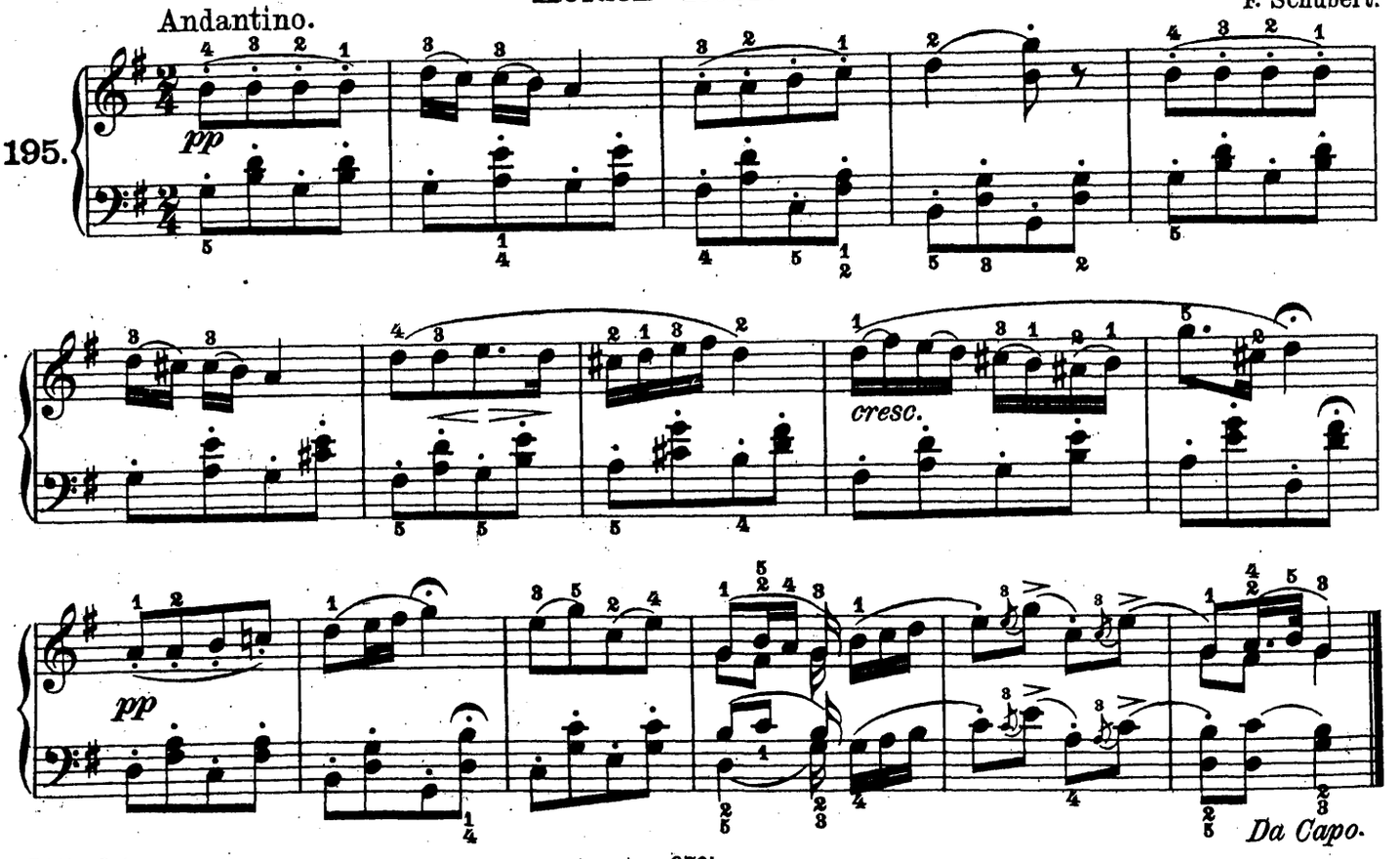


Heiden-Röslein.

F. Schubert.

Andantino.

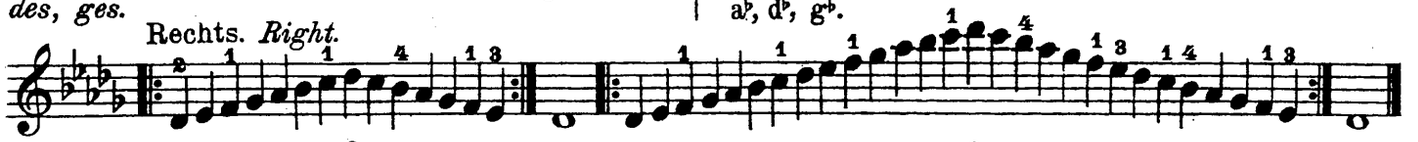
195.



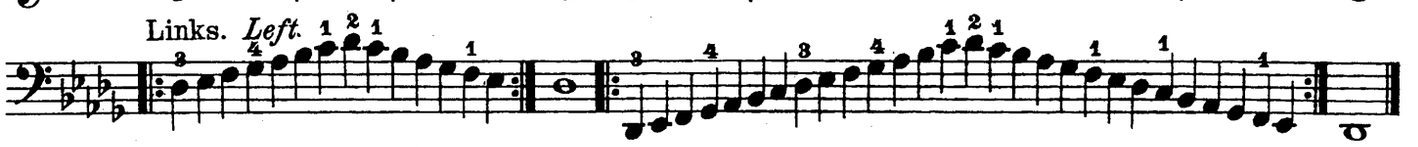
Des-Durtonleiter mit der Vorzeichnung *b, es, as, des, ges.*

Scale of D♭ *major with the key-signature* b♭, e♭, a♭, d♭, g♭.

Rechts. *Right.*

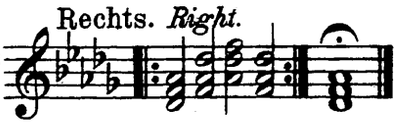


Links. *Left.*

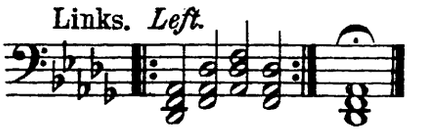


Der *Des*-Durdreiklang in seinen drei Lagen:
The D♭ *major triad in its three positions:*

Rechts. *Right.*



Links. *Left.*



Die Tonart *Des* dur ist den Tasten nach gleich derjenigen in *Cis* dur.

The keys of the scale of D♭ *major are the same as that of* C♯ *major.*

ÜBUNGSSTÜCK IM LEGATISSIMO.

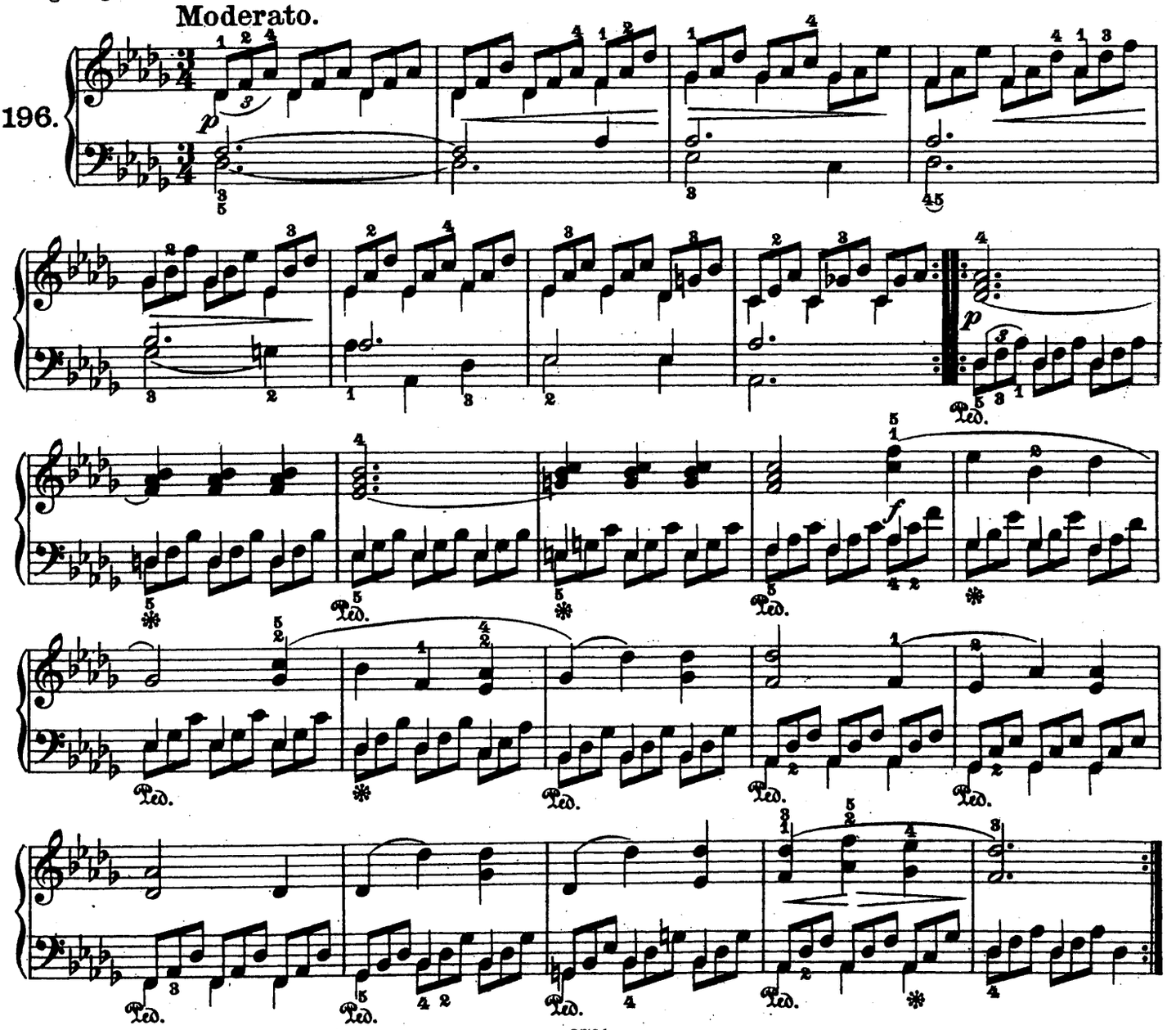
In jeder der Triolen werden die drei Finger fest liegen gelassen.

LEGATISSIMO EXERCISE.

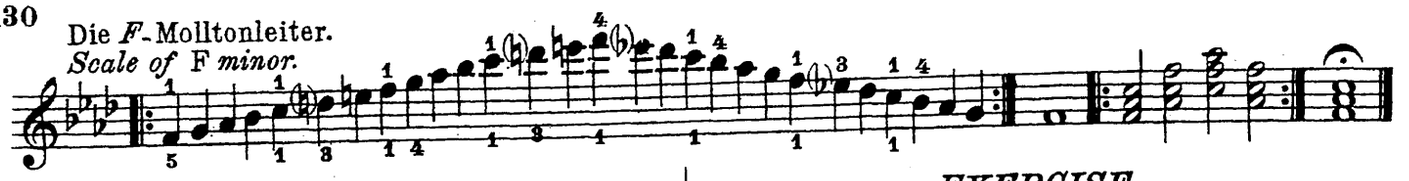
Let the fingers rest firmly on the keys in each triplet.

Moderato.

196.



Die *F*-Molltonleiter.
Scale of F *minor.*

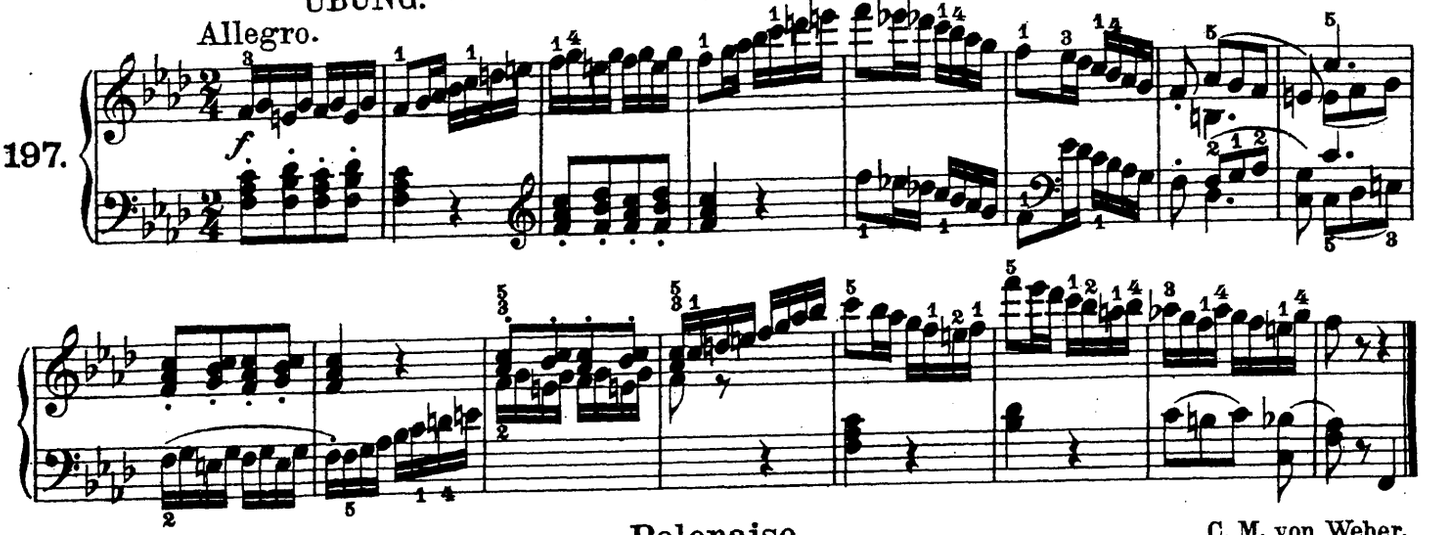


ÜBUNG.

EXERCISE.

Allegro.

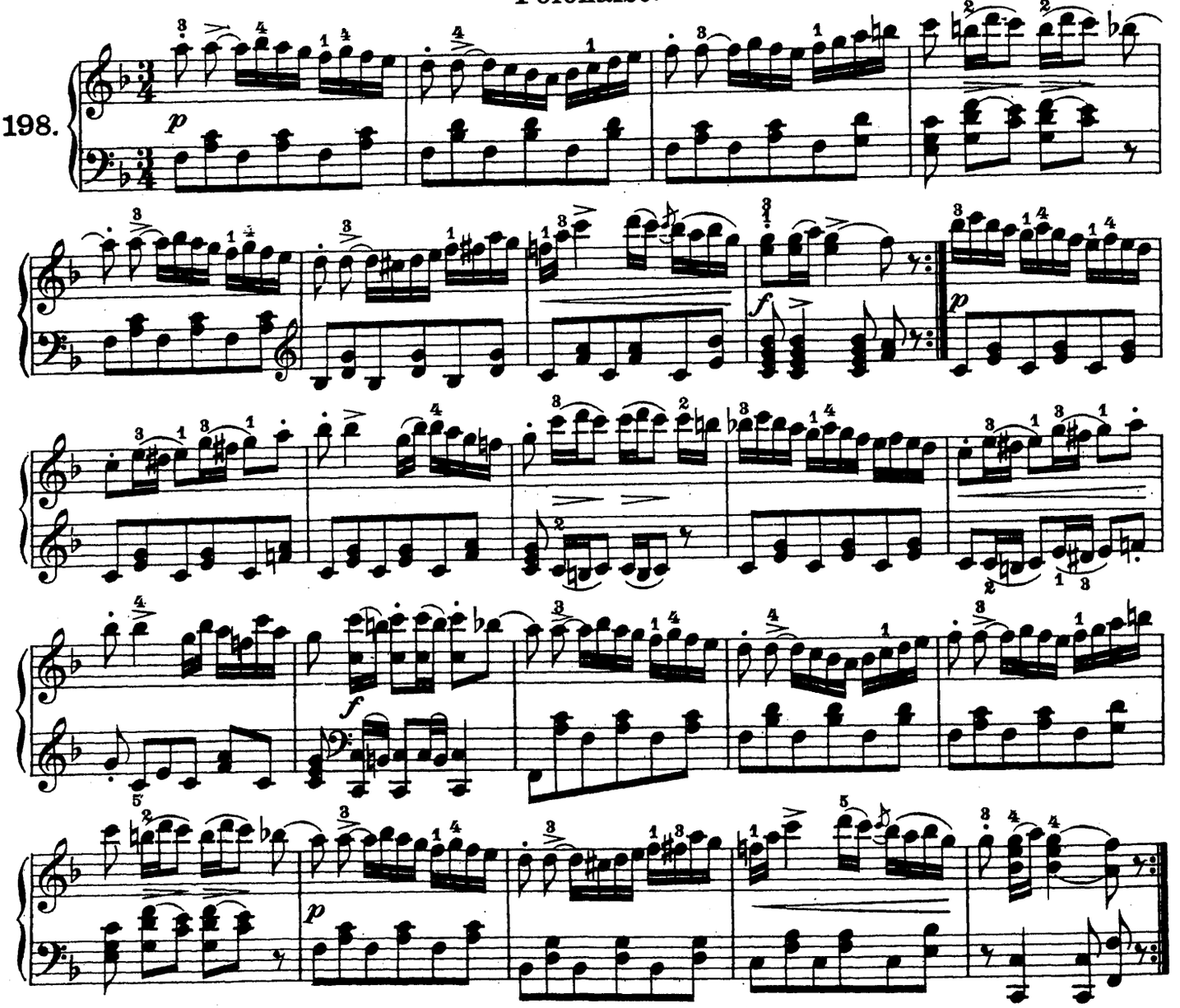
197.



Polonaise.

C. M. von Weber.

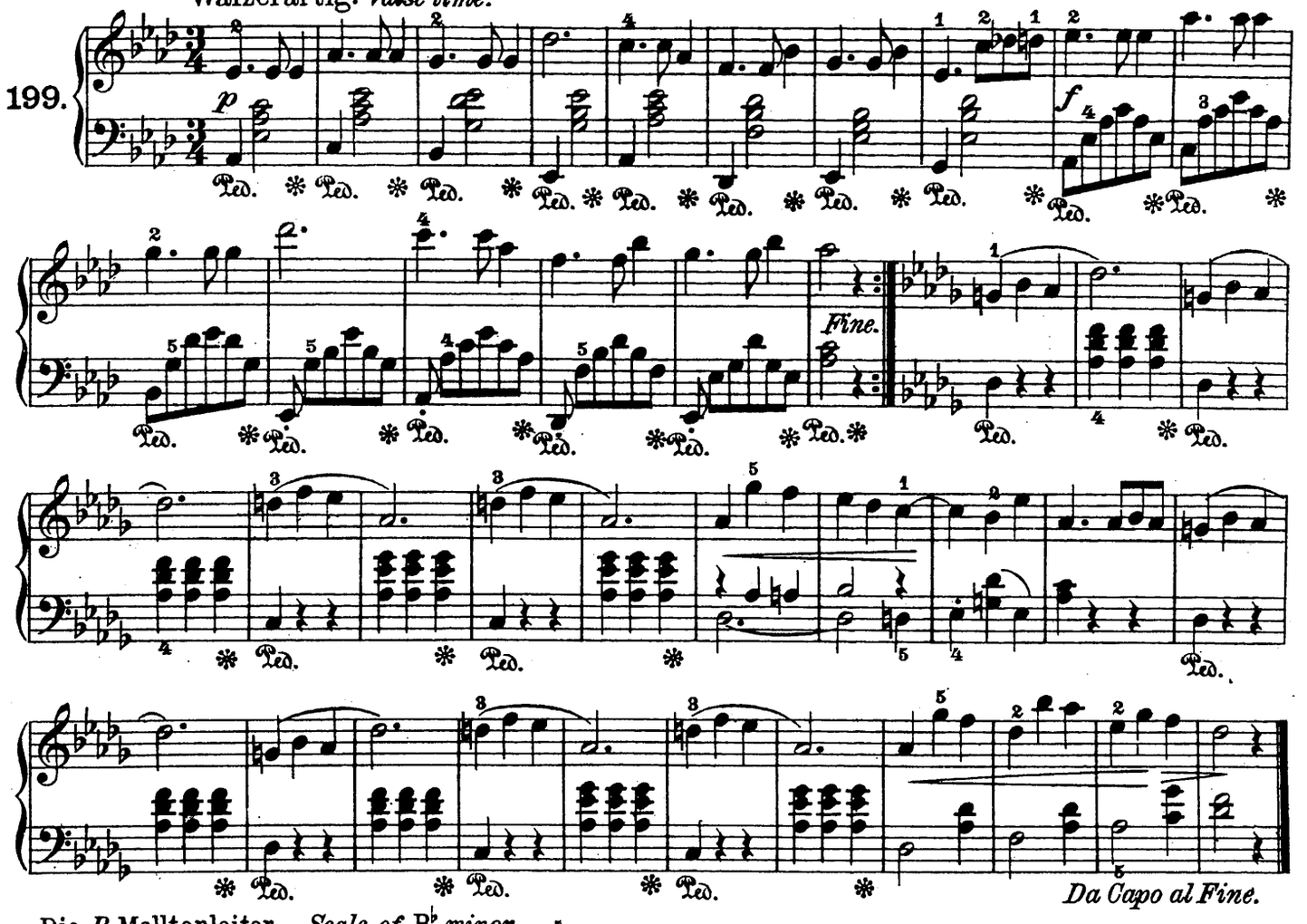
198.



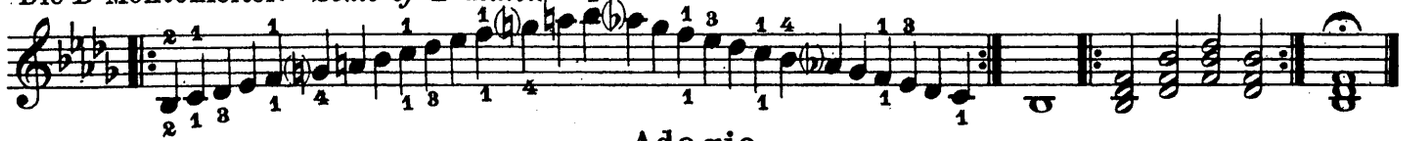
Thema von Schubert.

Walzerartig. *Valse time.*

199.

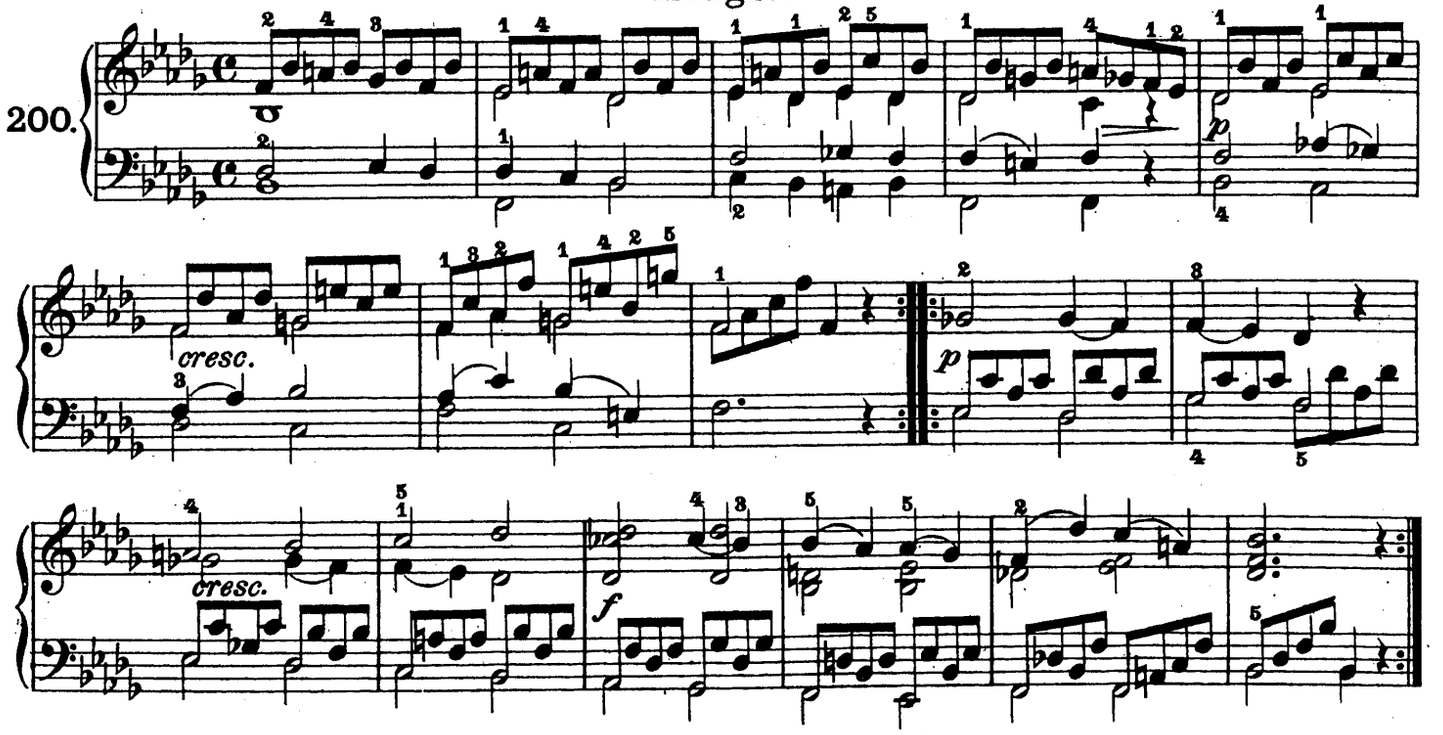


Die *B*-Molltonleiter. *Scale of* B♭ *minor.*



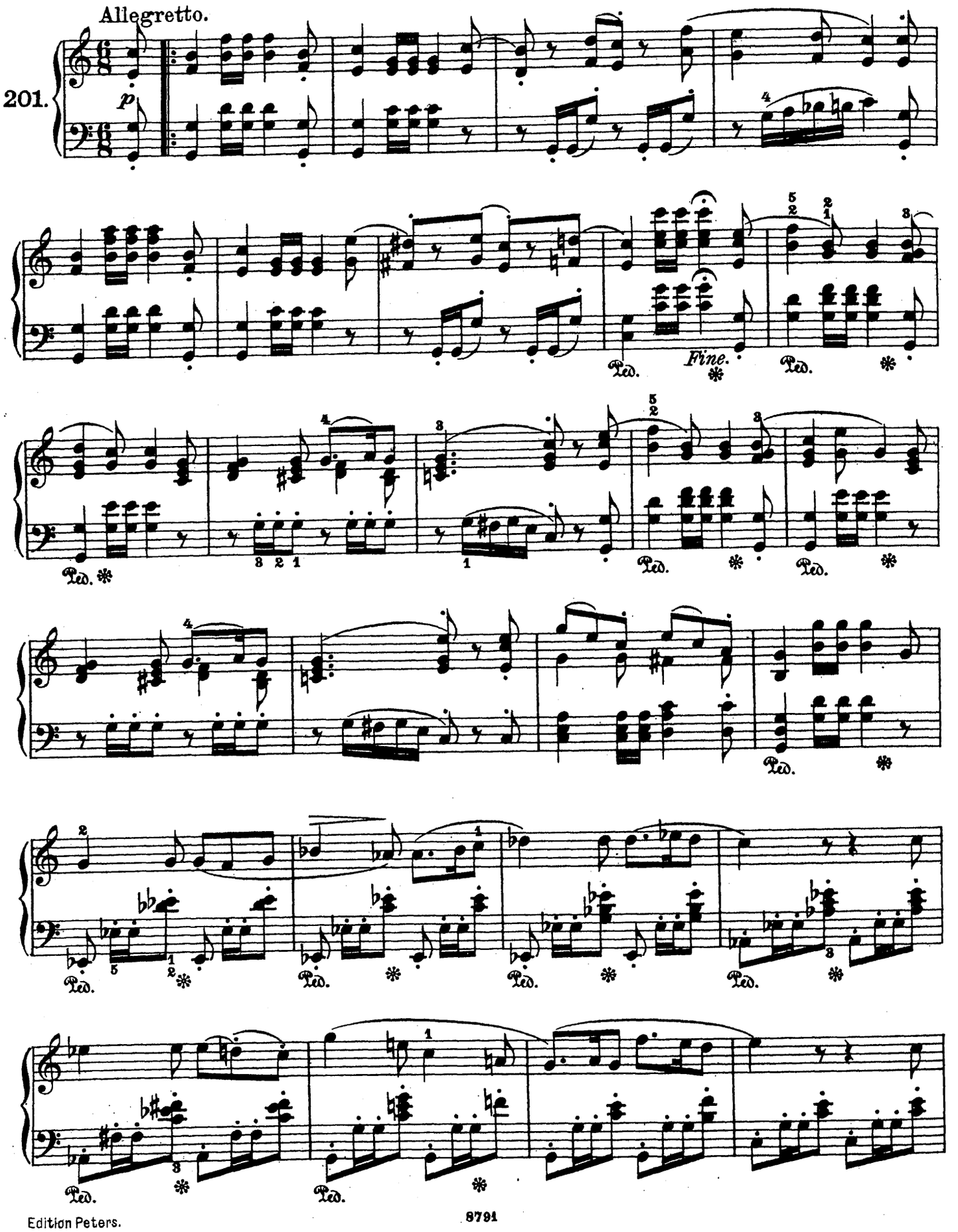
Adagio.

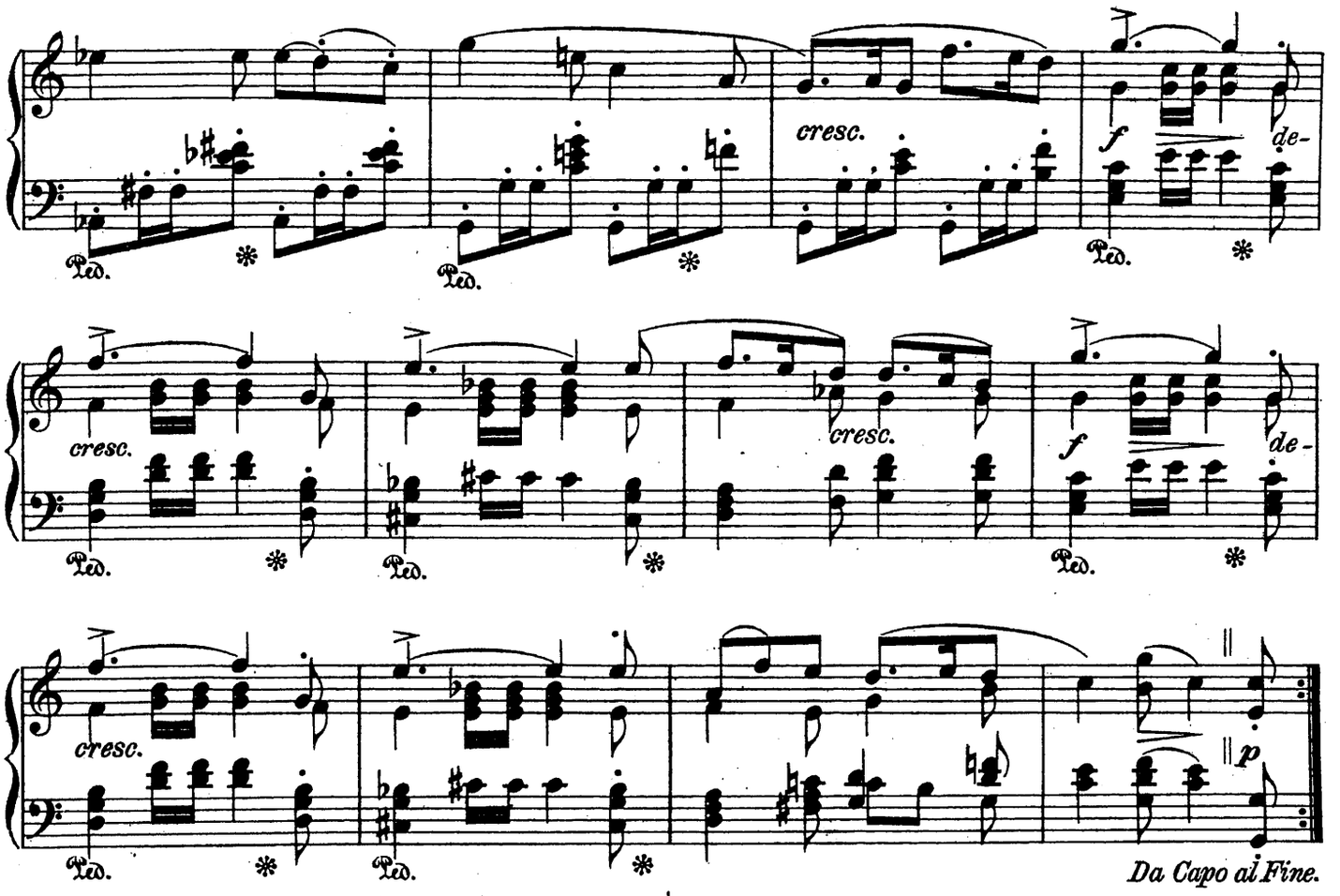
200.



Lied. *Song.* Ständchen. „Horch, horch, die Lerch im Ätherblau."

Franz Schubert.





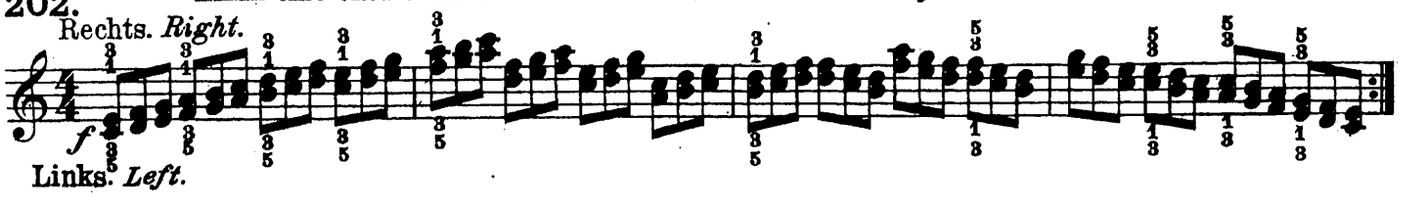
TERZEN - ÜBUNG.

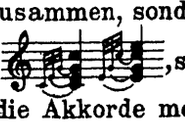
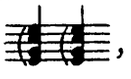
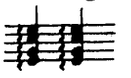
Links eine Oktave tiefer.

EXERCISE ON THIRDS.

Left hand an octave lower.

202.

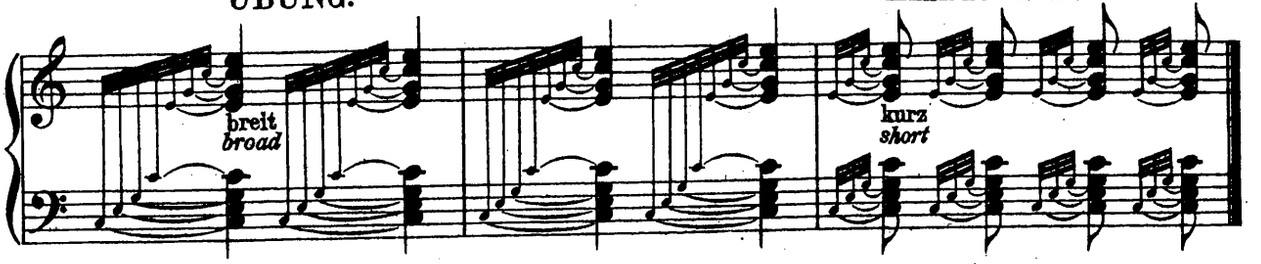


Wenn die einzelnen Töne eines Akkordes nicht zusammen, sondern rasch nacheinander angeschlagen, dabei aber festgehalten werden sollen, wie z. B. diese:  , so nennt man das *arpeggiert* oder harfenartig, wohl auch **gebrochen**, spielen. Je nachdem die Akkorde mehr oder weniger **breit** klingen sollen, werden sie entweder mit einer Hand nach der andern (erst links, dann rechts), oder mit beiden Händen zu gleicher Zeit gespielt. Das *Arpeggio* wurde früher durch einen Bogen bezeichnet:  , jetzt wird dasselbe allgemein durch eine Schlangenlinie angedeutet: 

ÜBUNG.

EXERCISE.

203.

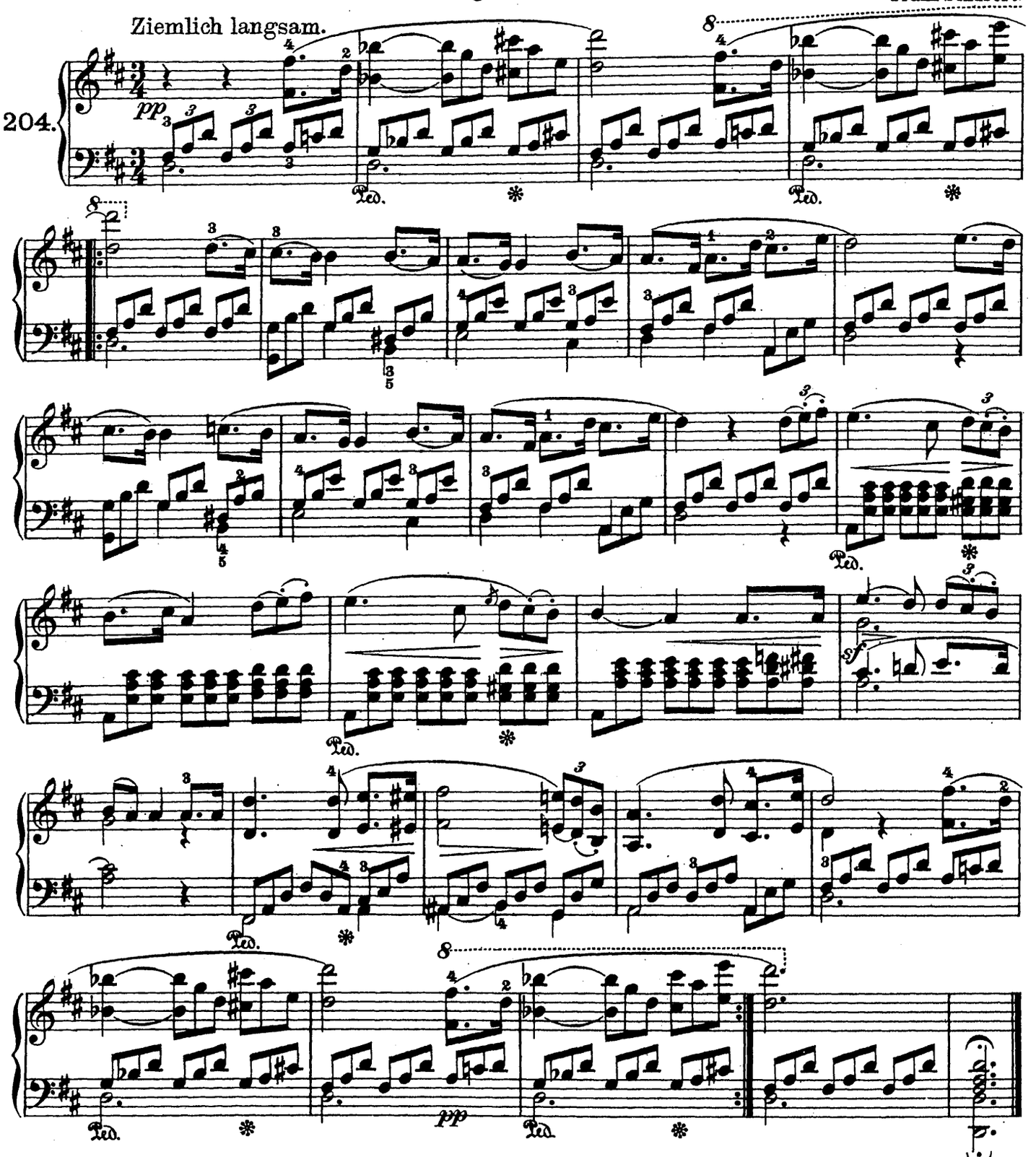


Lied. *Song.* Lob der Tränen.

Franz Schubert.

Ziemlich langsam.

204.

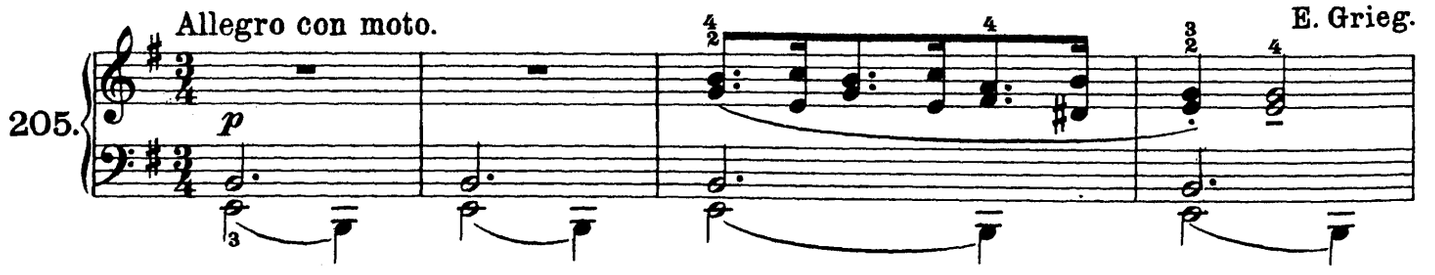


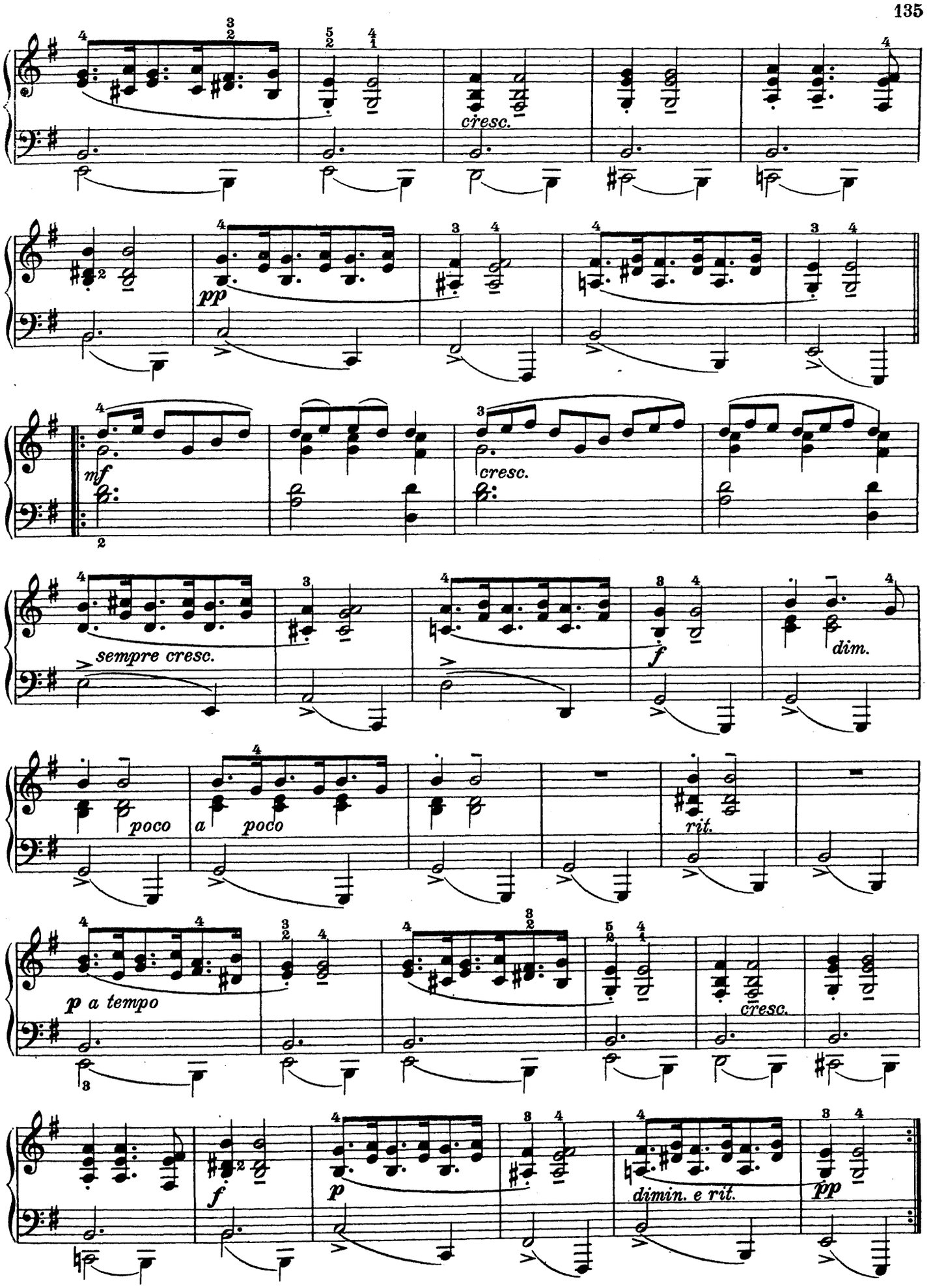
Volksweise. *Folk-song.*

Allegro con moto.

E. Grieg.

205.

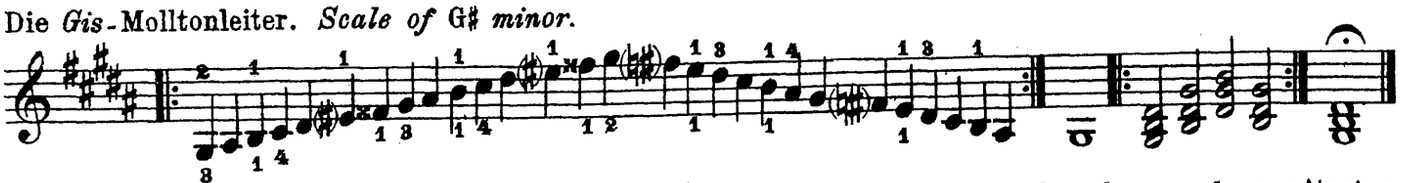



cresc.
pp
mf
cresc.
sempre cresc.
f
dim.
poco
a poco
rit.
p a tempo
cresc.
f
p
dimin. e rit.
pp

Ein × vor einer Note erhöhet dieselbe um zwei halbe Töne und heißt daher Doppelkreuz; der Name erhält zweimal die Silbe *is*, z. B. *Fis-is*, oder man sagt *Doppelfis*. Beides ist auf dem Klavier gleichbedeutend mit *G*.

A × before a note raises it two half-tones, and is called a double-sharp; for instance F *preceded by* × *is called* F *double-sharp.*

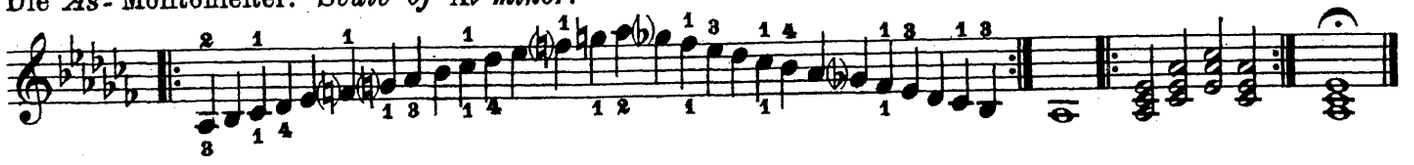
Die *Gis*-Molltonleiter. *Scale of* G♯ *minor.*



Die Tonleiter *Gis*-moll ist den Tasten nach gleich der *As*-Molltonleiter mit der Vorzeichnung *b es as des ges ces fes.*

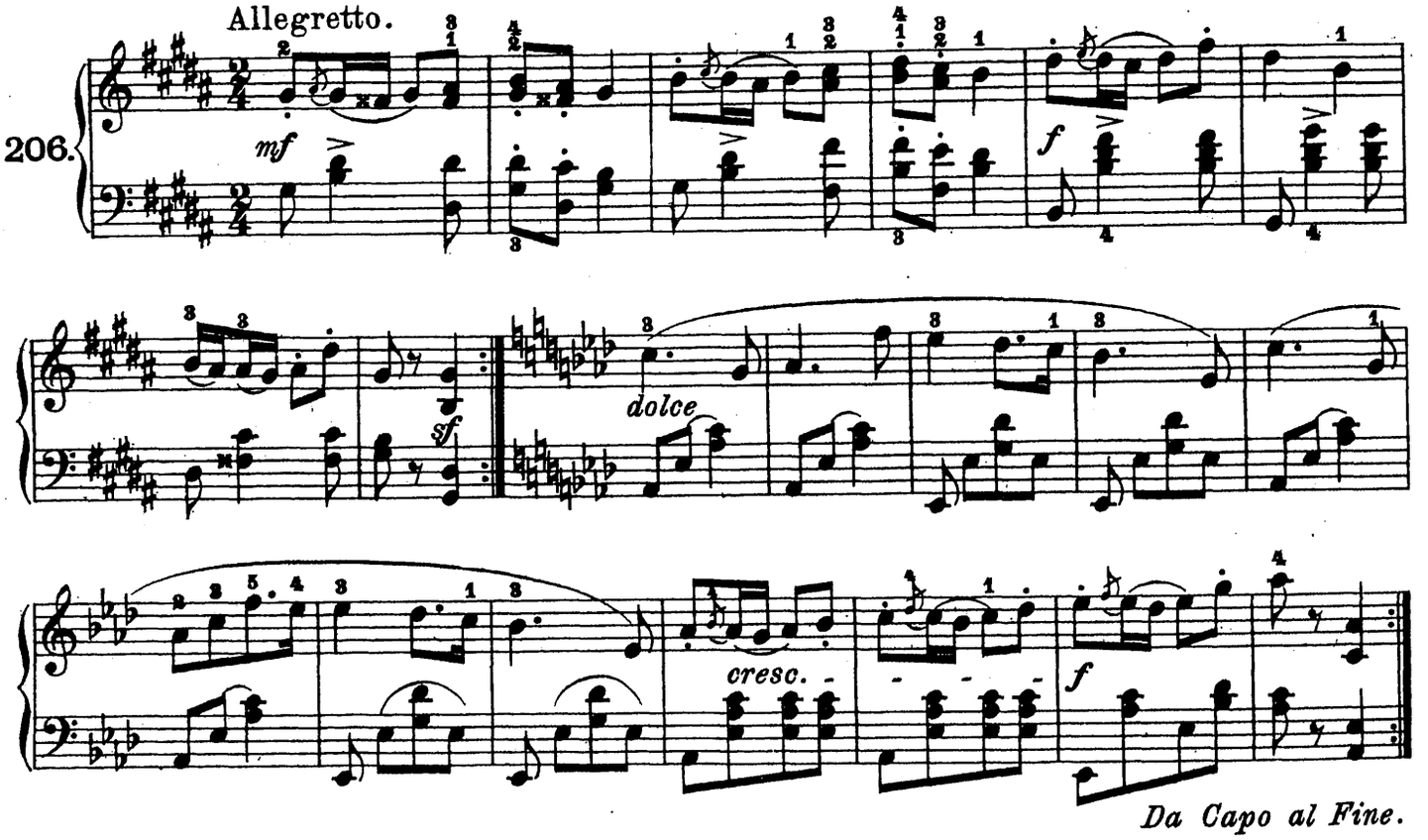
The scale of F♯ *minor has the same keys as* A♭ *minor with the signatur* b♭, e♭, a♭, d♭, g♭, c♭, f♭.

Die *As*-Molltonleiter. *Scale of* A♭ *minor.*



Ungarisch. *Hungarian.*

206.

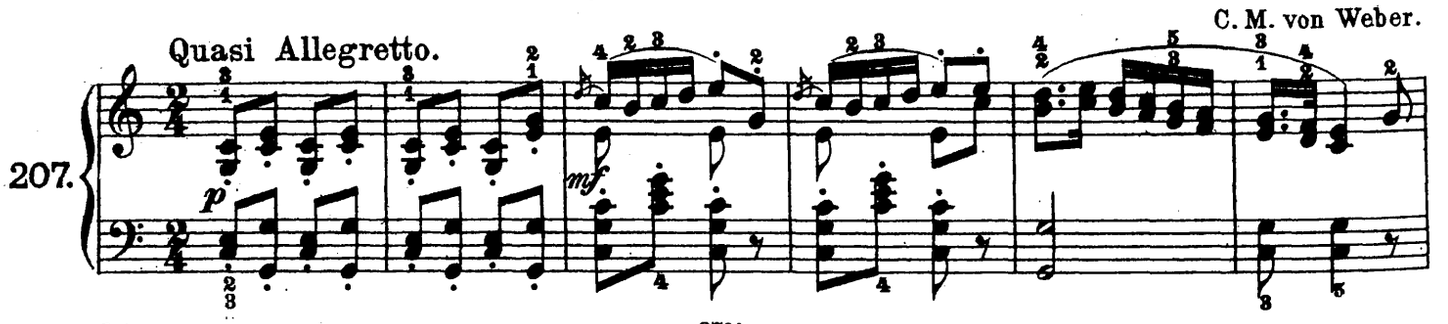


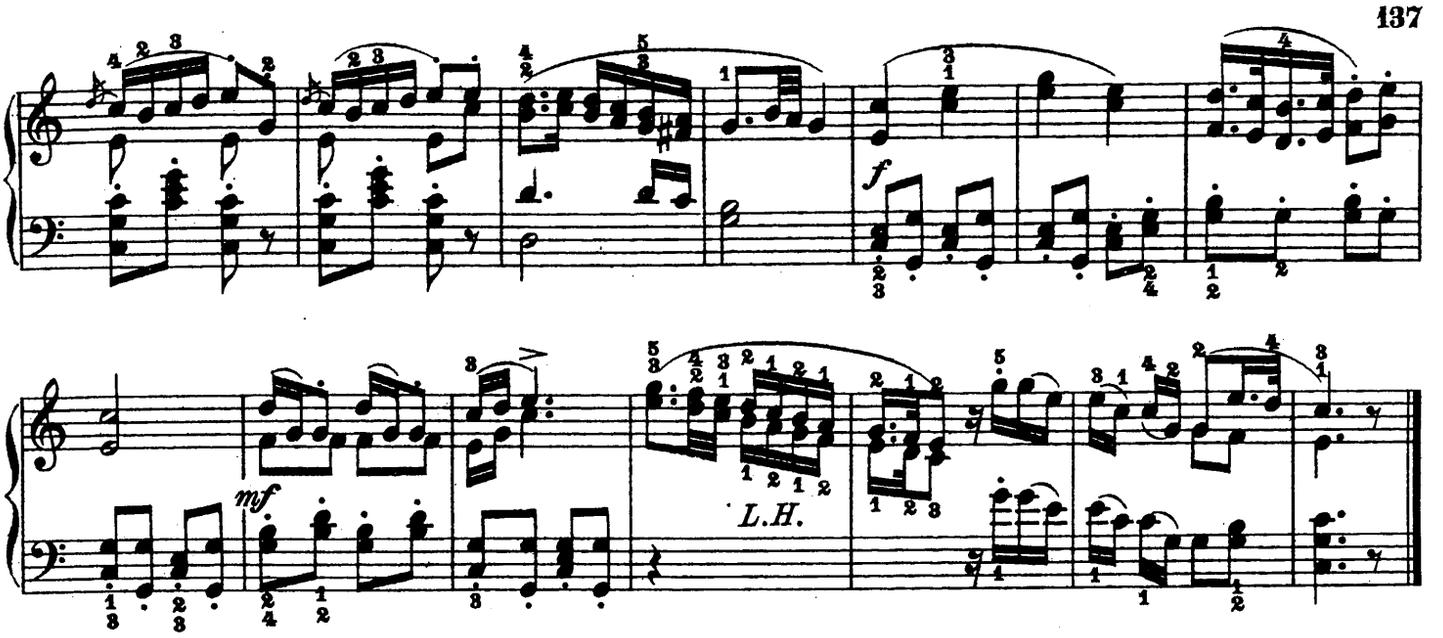
Da Capo al Fine.

Chor aus dem Freischütz. *Air from Freischütz.* Wir winden dir den Jungfernkranz.

C. M. von Weber.

207.





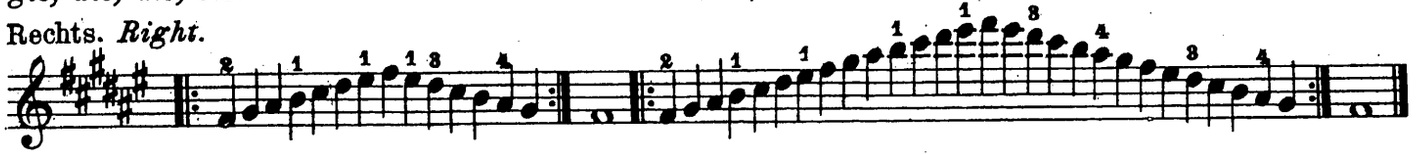
Jetzt kann der Schüler von allen früheren Stücken zu vier Händen auch die Secondo-Partie spielen, von allen nachfolgenden aber übernehme er jede der beiden Partieen abwechselnd.

The pupil must now play the "Secondo" of all the fourhanded pieces given hitherto. Of those which follow, he will play both parts, alternately.

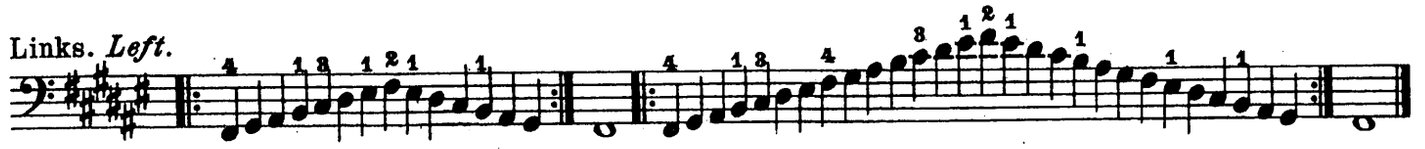
Fis-Durtonleiter mit der Vorzeichnung *fis, cis, gis, dis, ais, eis.*

F♯ *major scale with key-signature* f♯, c♯, g♯, d♯, a♯, e♯

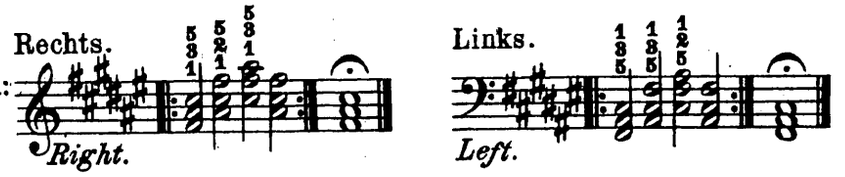
Rechts. *Right.*



Links. *Left.*



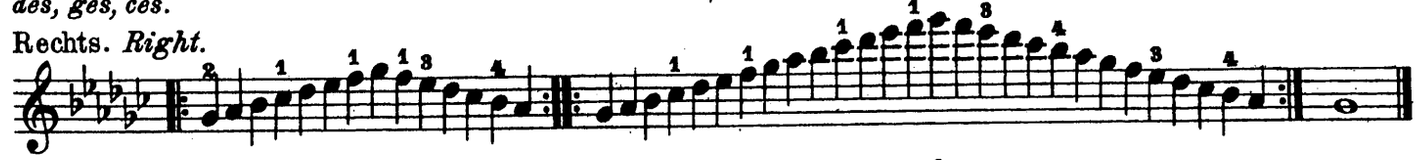
Der *Fis*-Durdreiklang in seinen drei Lagen:
The F♯ *major triad in its three positions:*



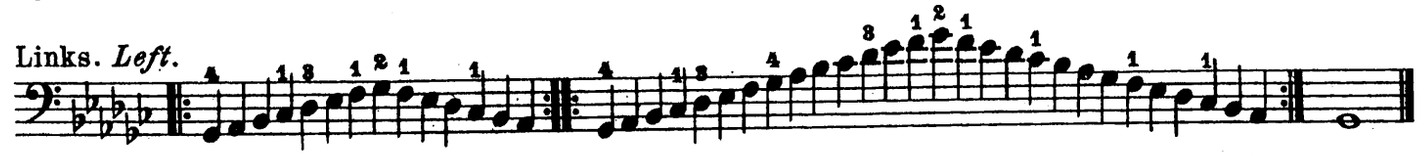
Die Tonleiter *Fis*-dur ist den Tasten nach gleich der *Ges*-Durtonleiter mit der Vorzeichnung *b, es, as, des, ges, ces.*

The scale of F♯ *major has the same keys as* G♭ *major, with the signature* b♭, e♭, a♭, d♭, g♭, c♭.

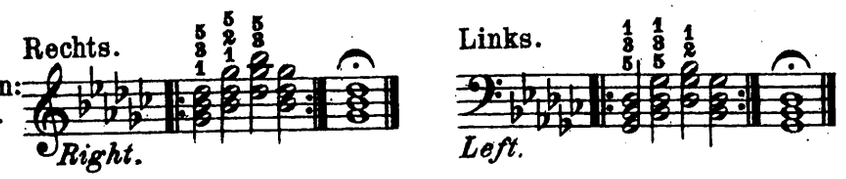
Rechts. *Right.*



Links. *Left.*

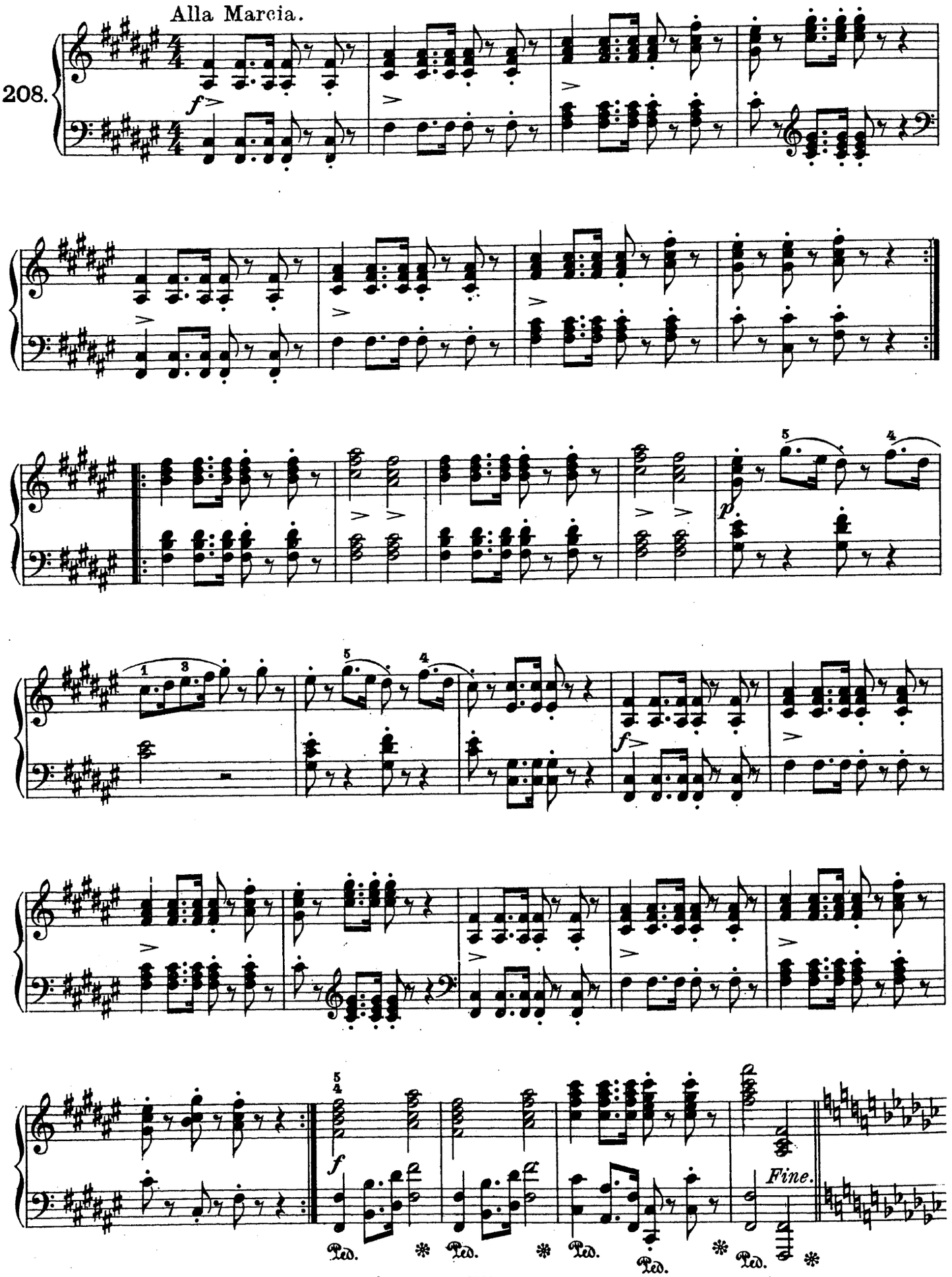


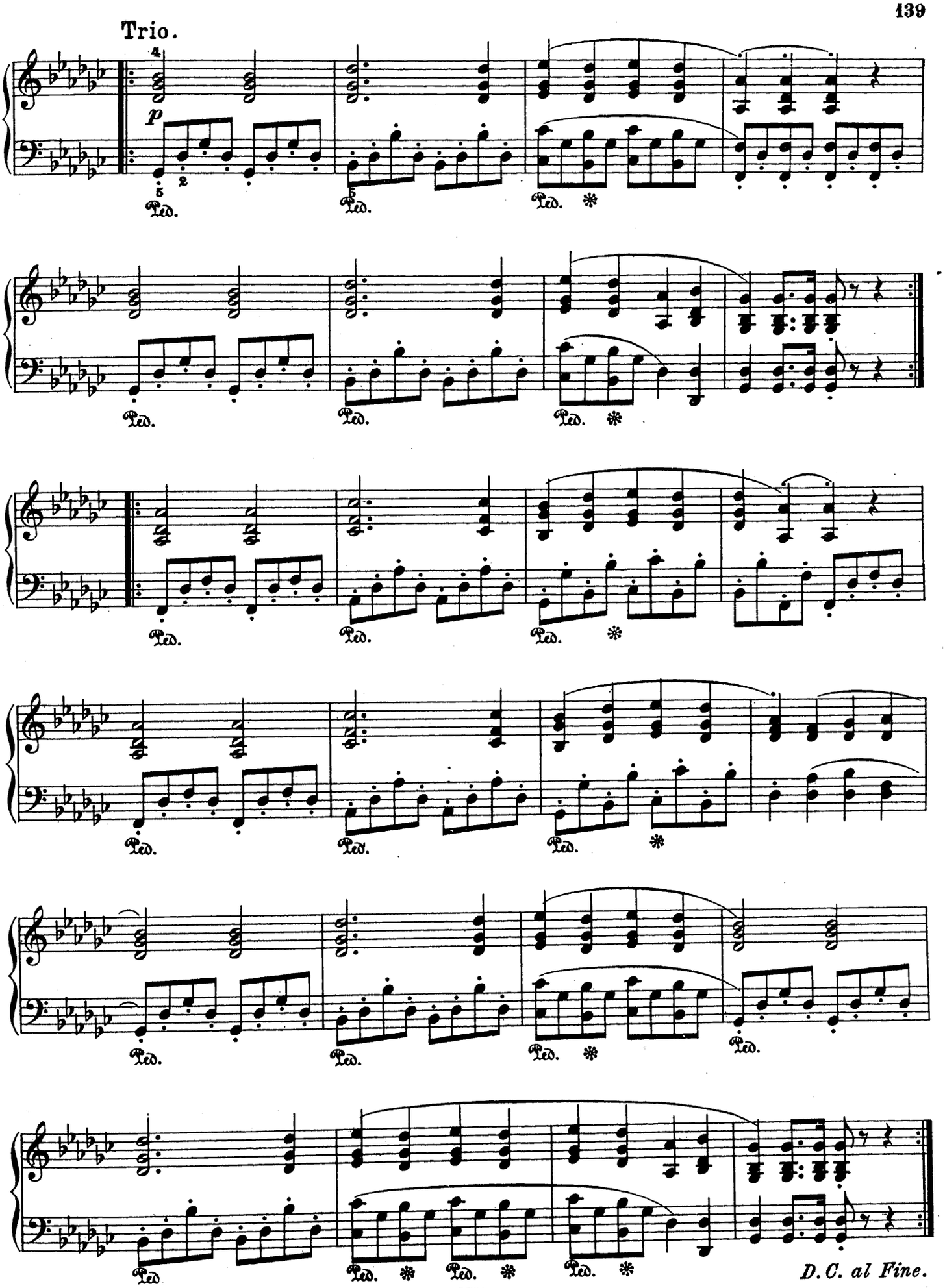
Der *Ges*-Durdreiklang in seinen drei Lagen:
The G♭ *major triad in its three positions:*



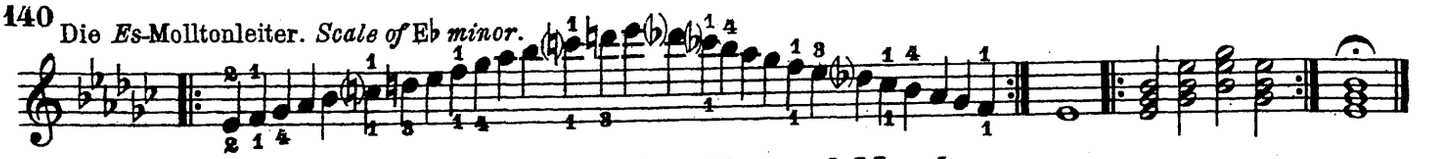
Alla Marcia.

208.




Trio.
p
Ped.
D.C. al Fine.

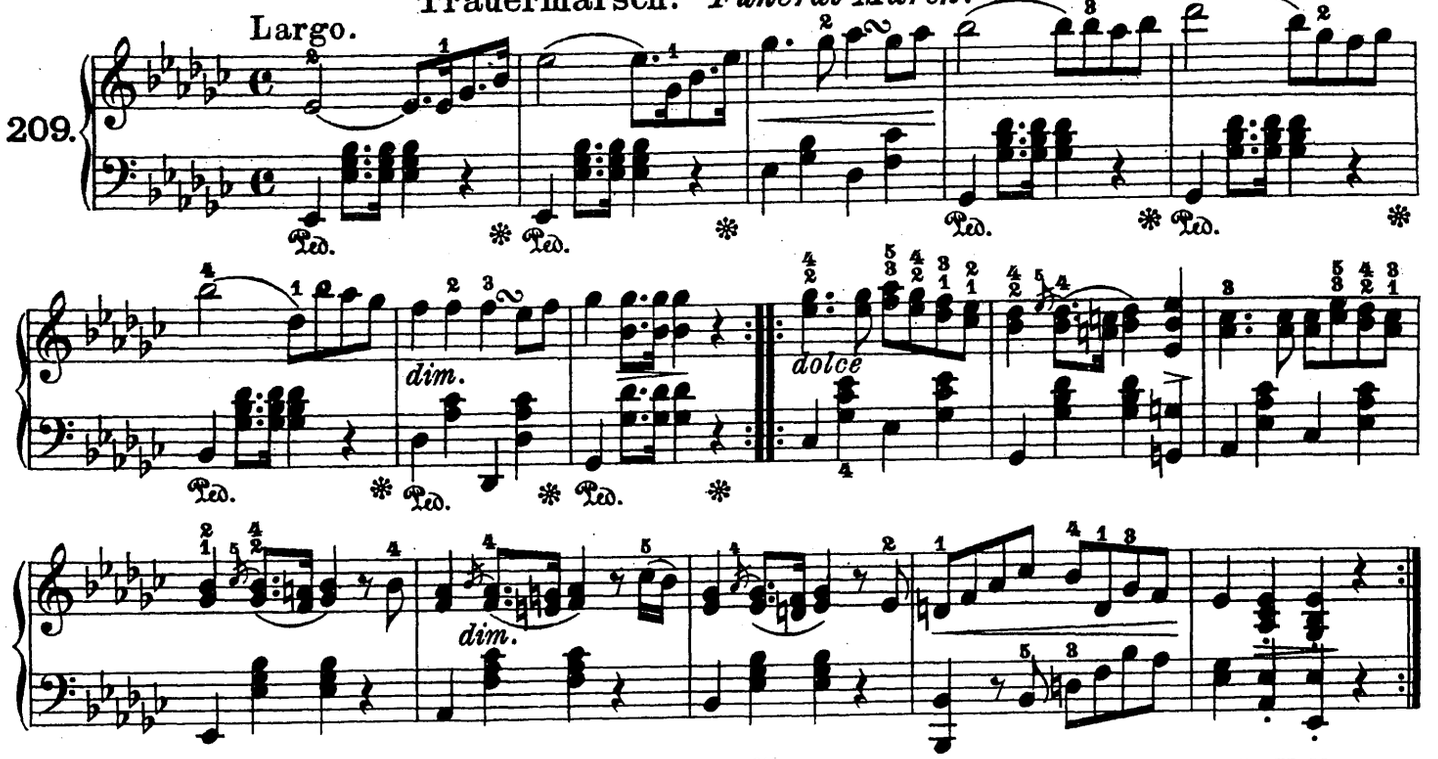
Die *Es*-Molltonleiter. *Scale of* Eb *minor.*



Trauermarsch. *Funeral March.*

Largo.

209.

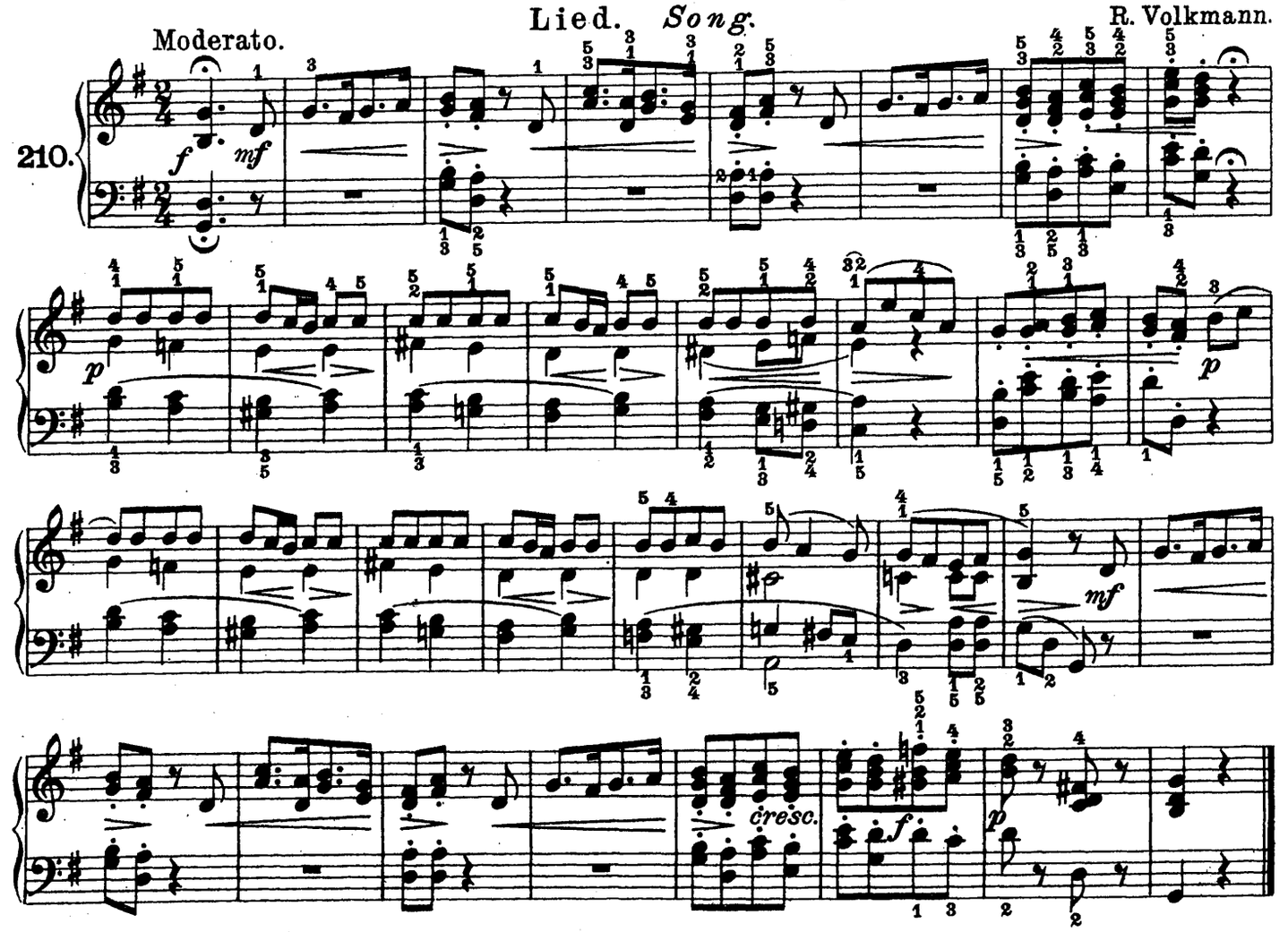


Lied. *Song.*

R. Volkmann.

Moderato.

210.

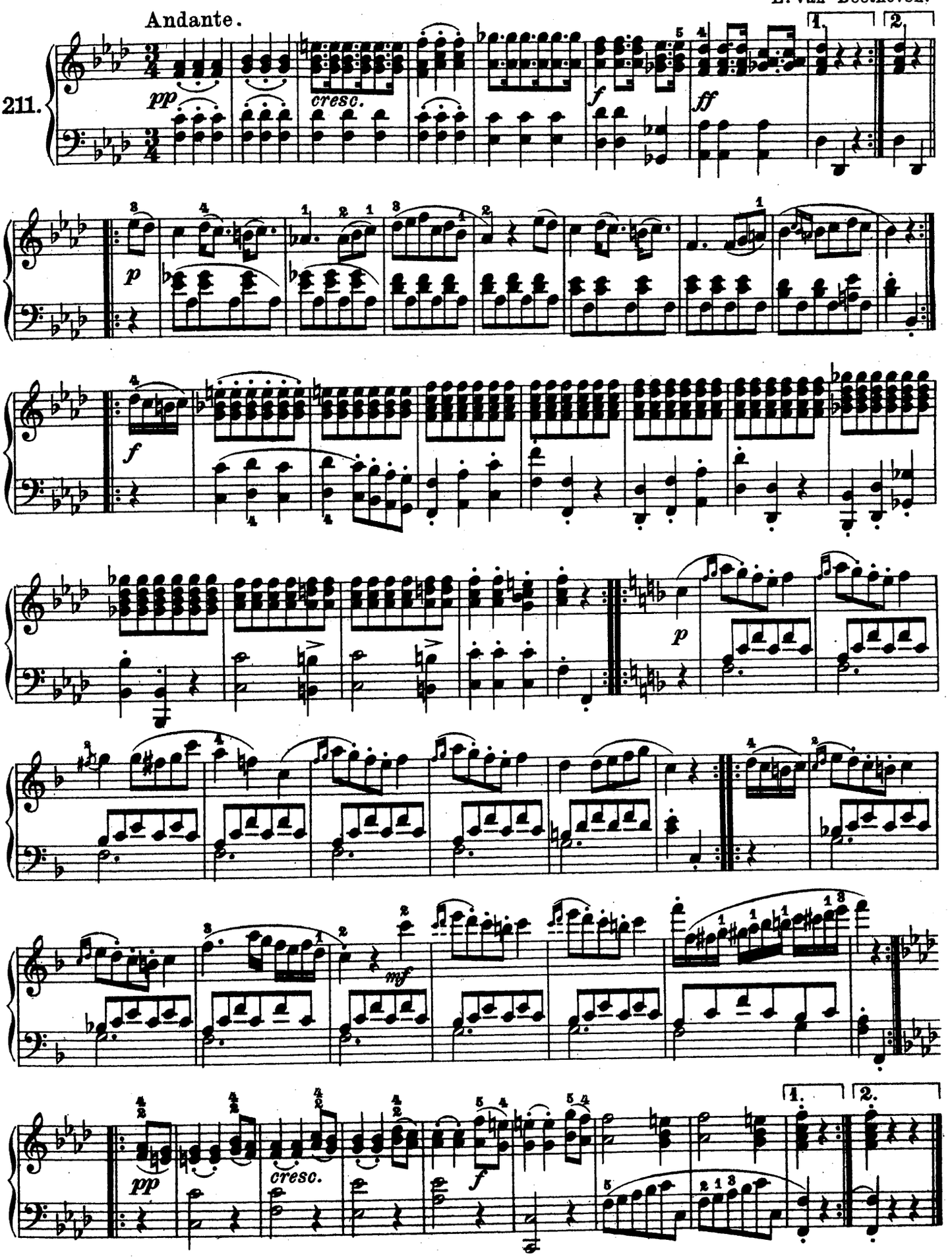


Walzer. *Waltz.*

L. van Beethoven.

Andante.

211.



Walzer: Webers letzter Gedanke. *Waltz: Weber's last Idea.*

C. G. Reissiger.

Andante.

212.

mf dolce

p

p dolce

Fine.

Ped. * Ped. *

Ped. *

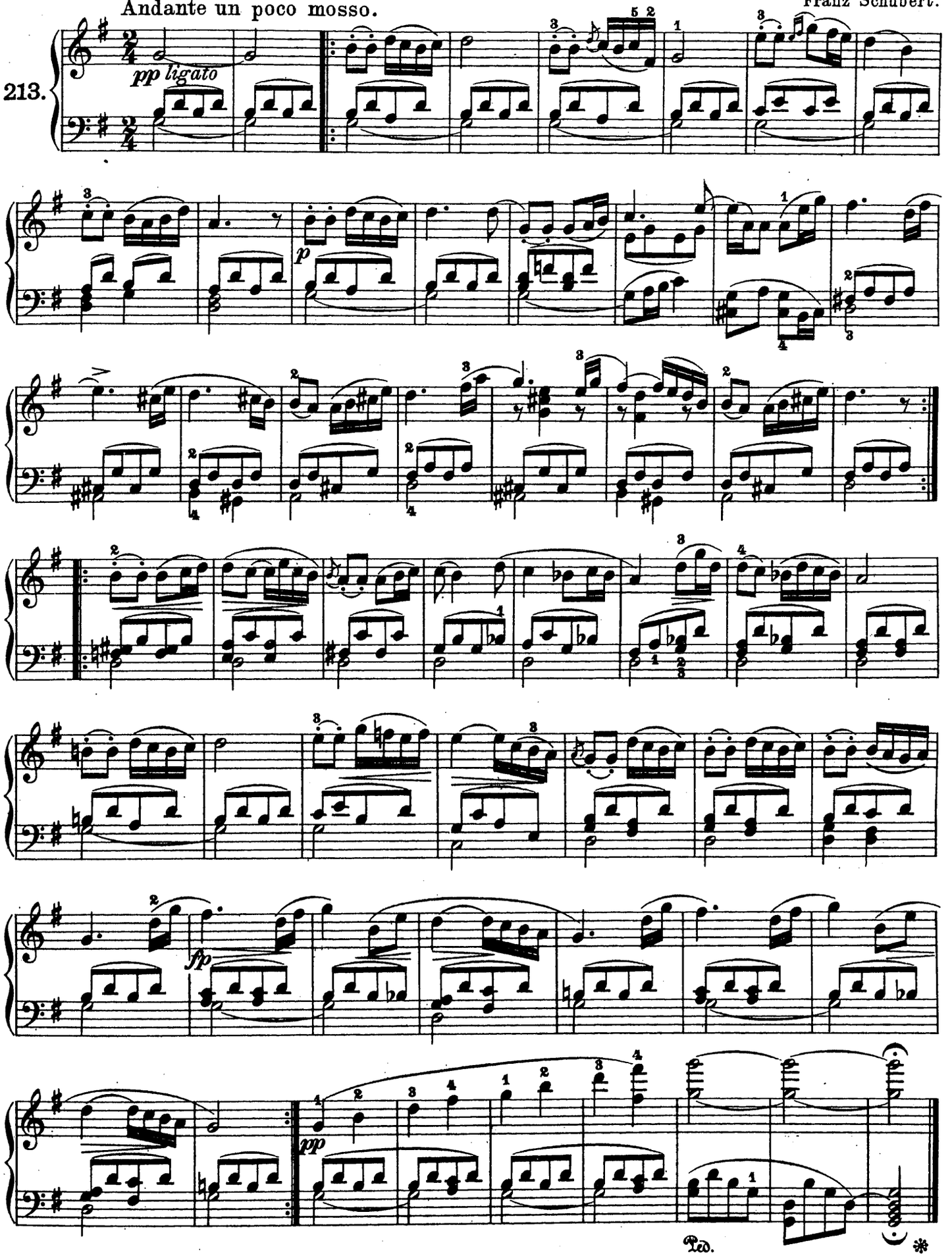
Da Capo al Fine.

Andante.

Andante un poco mosso.

Franz Schubert.

213.

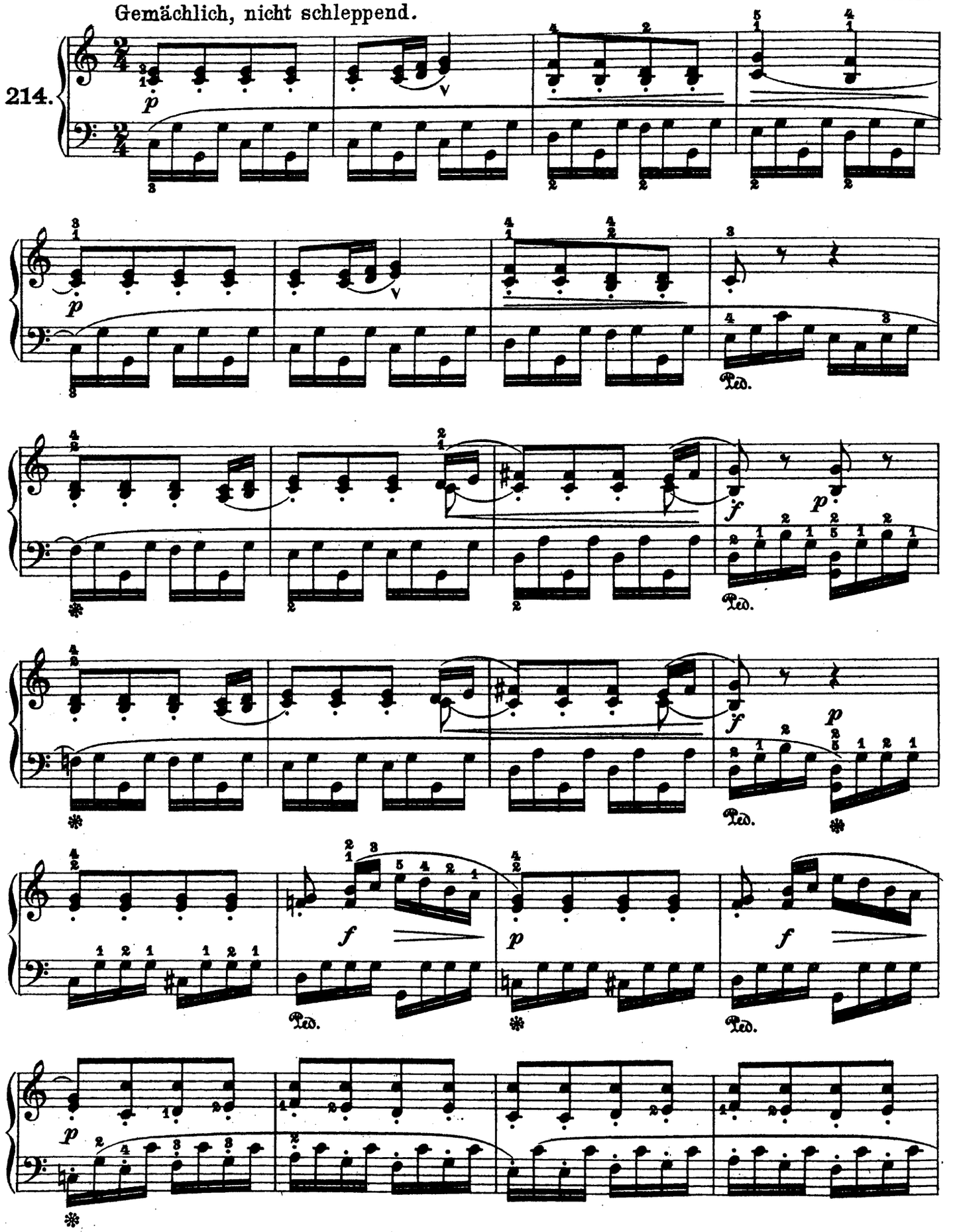


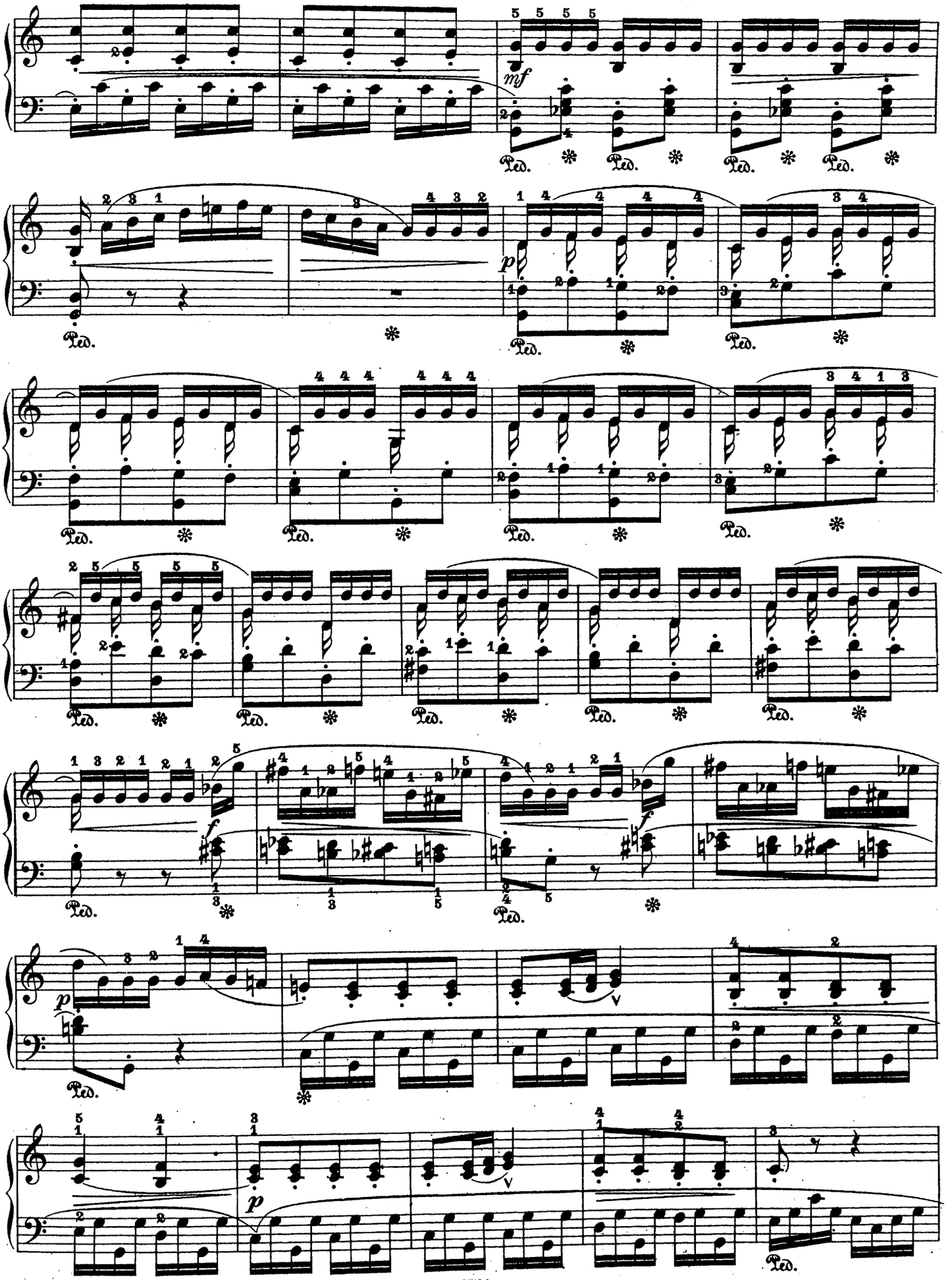
Die Mühle. *The Mill.*

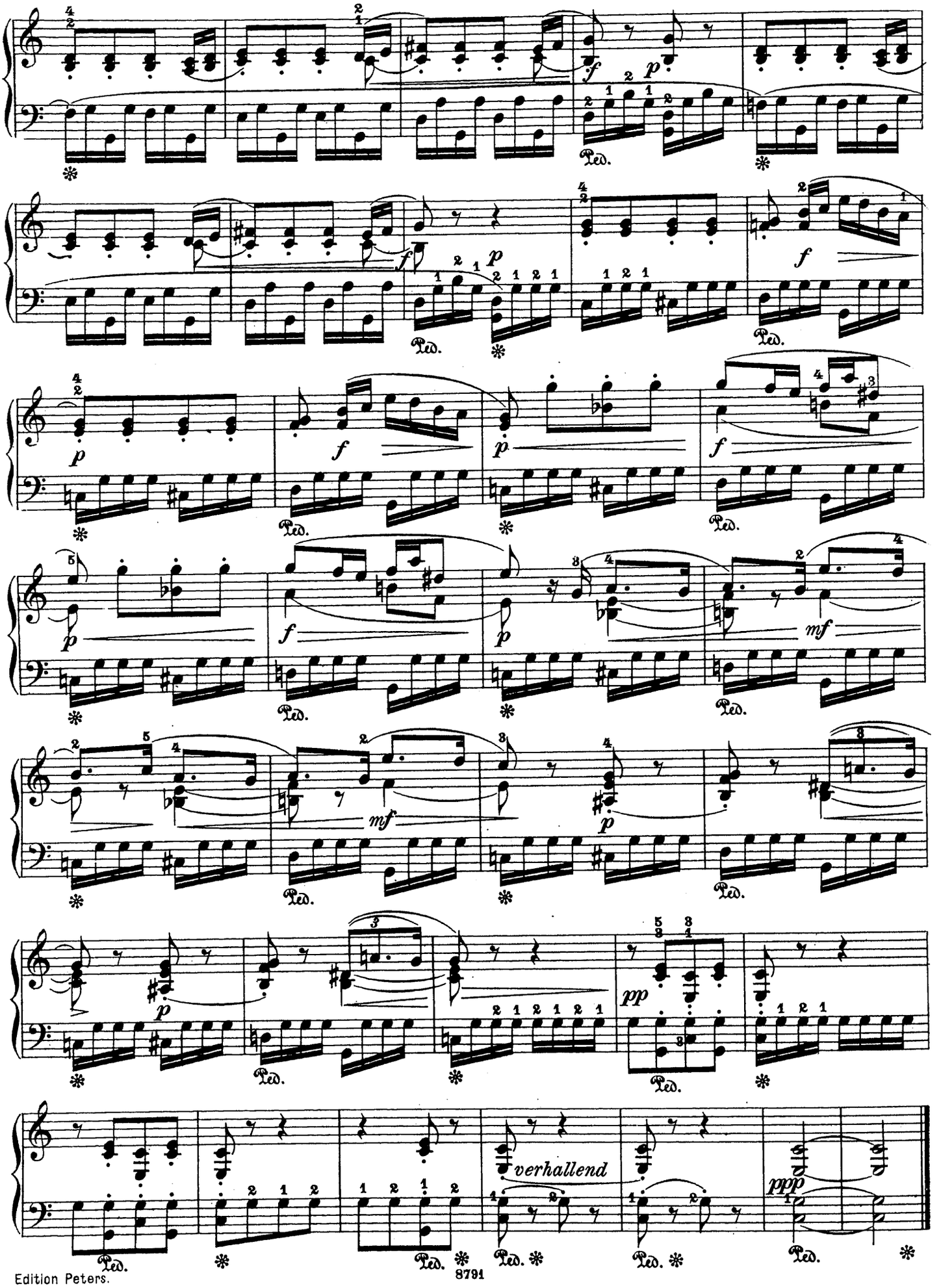
Adolf Jensen.

Gemächlich, nicht schleppend.

214.




mf
p
f
p
f
p

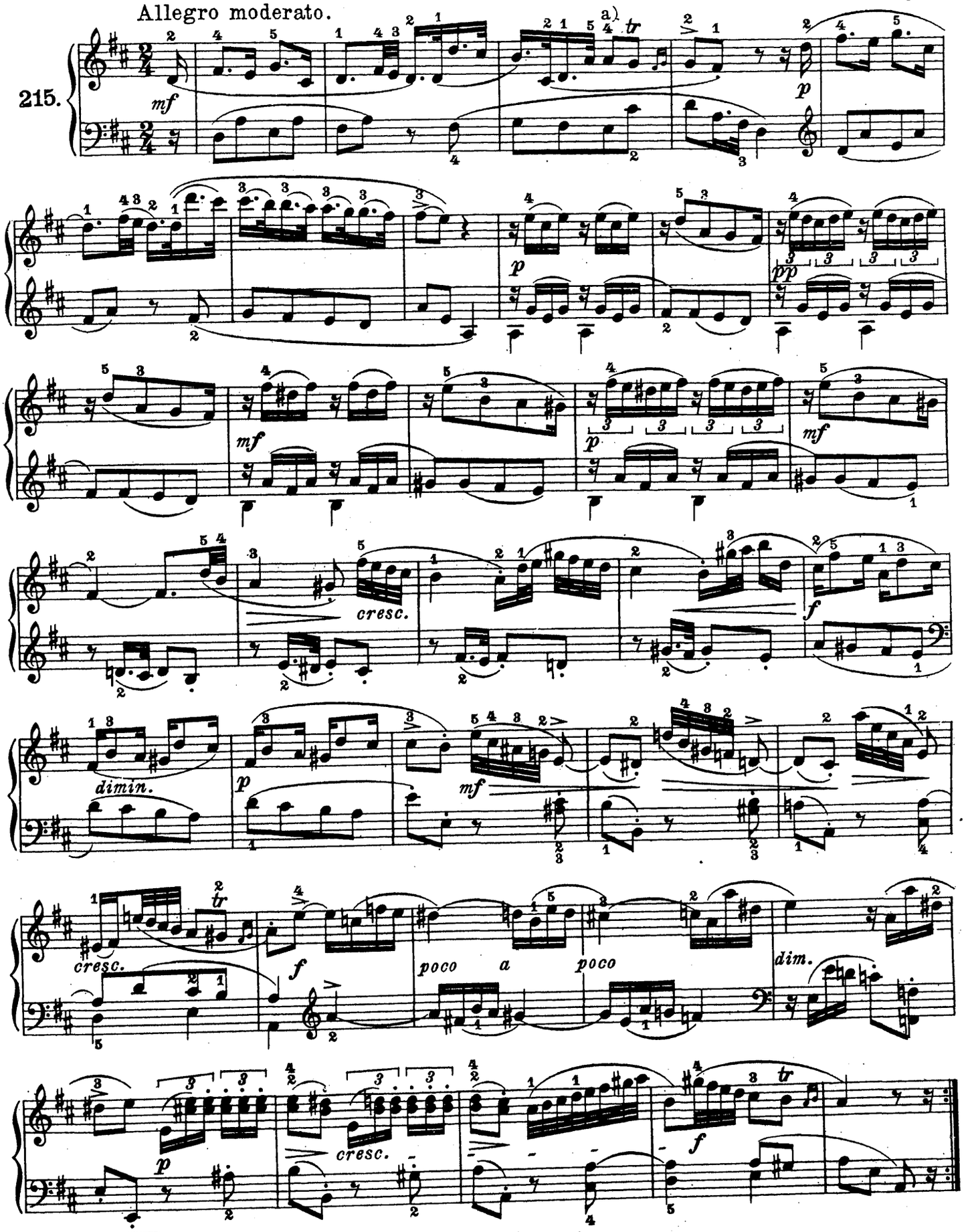

verhallend

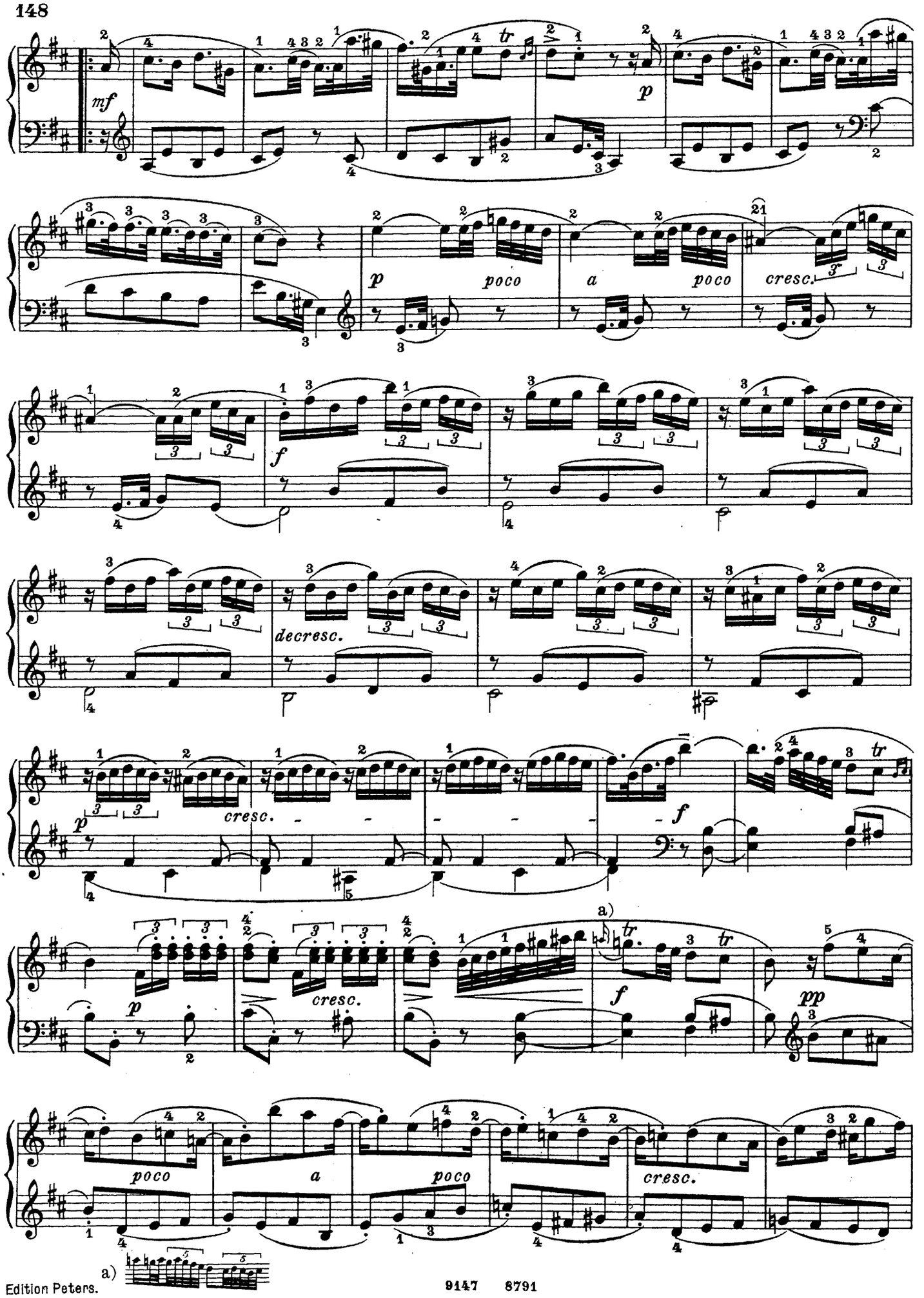
Sonatensatz.

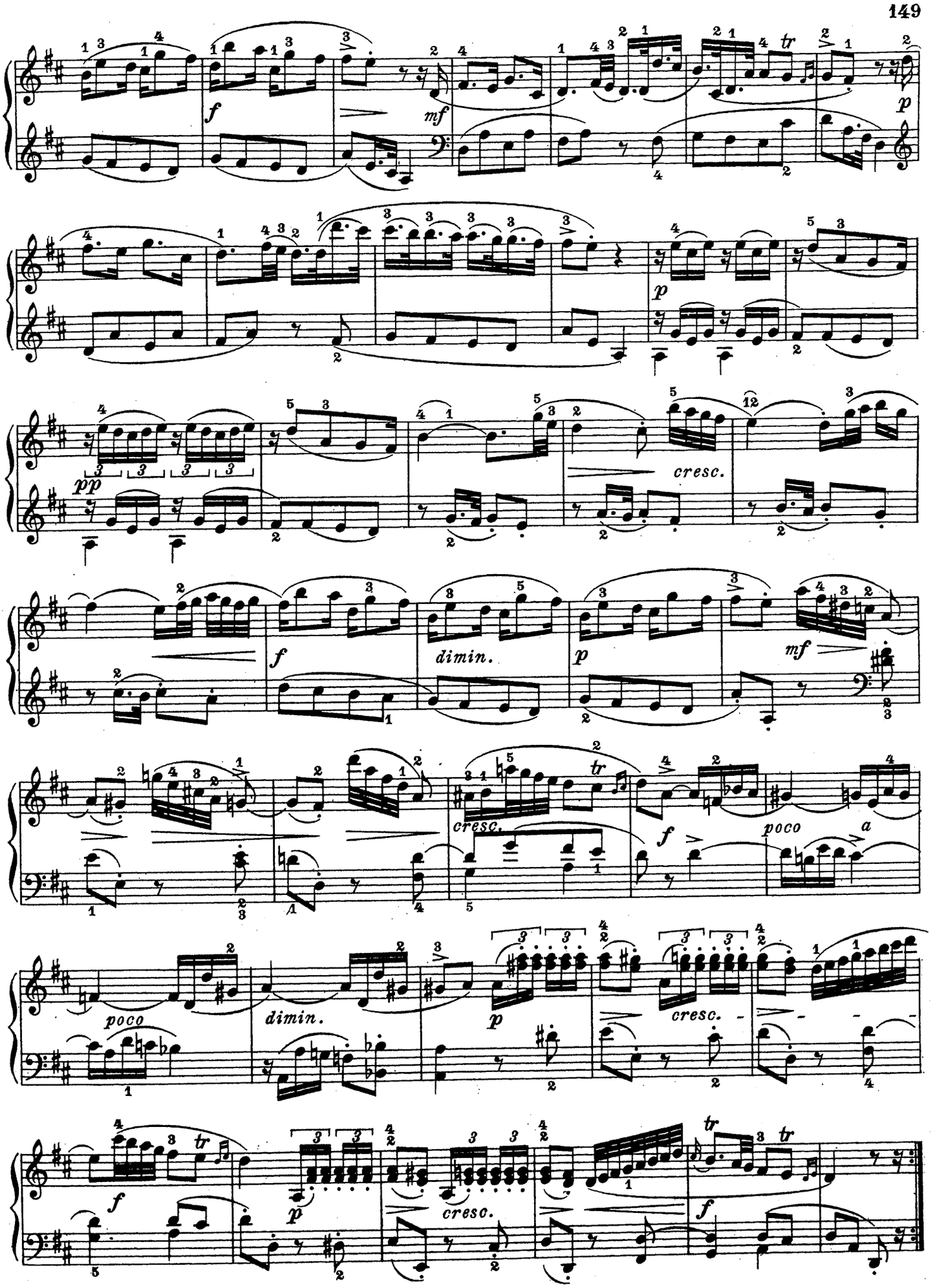
J. Haydn.

Allegro moderato.

215.

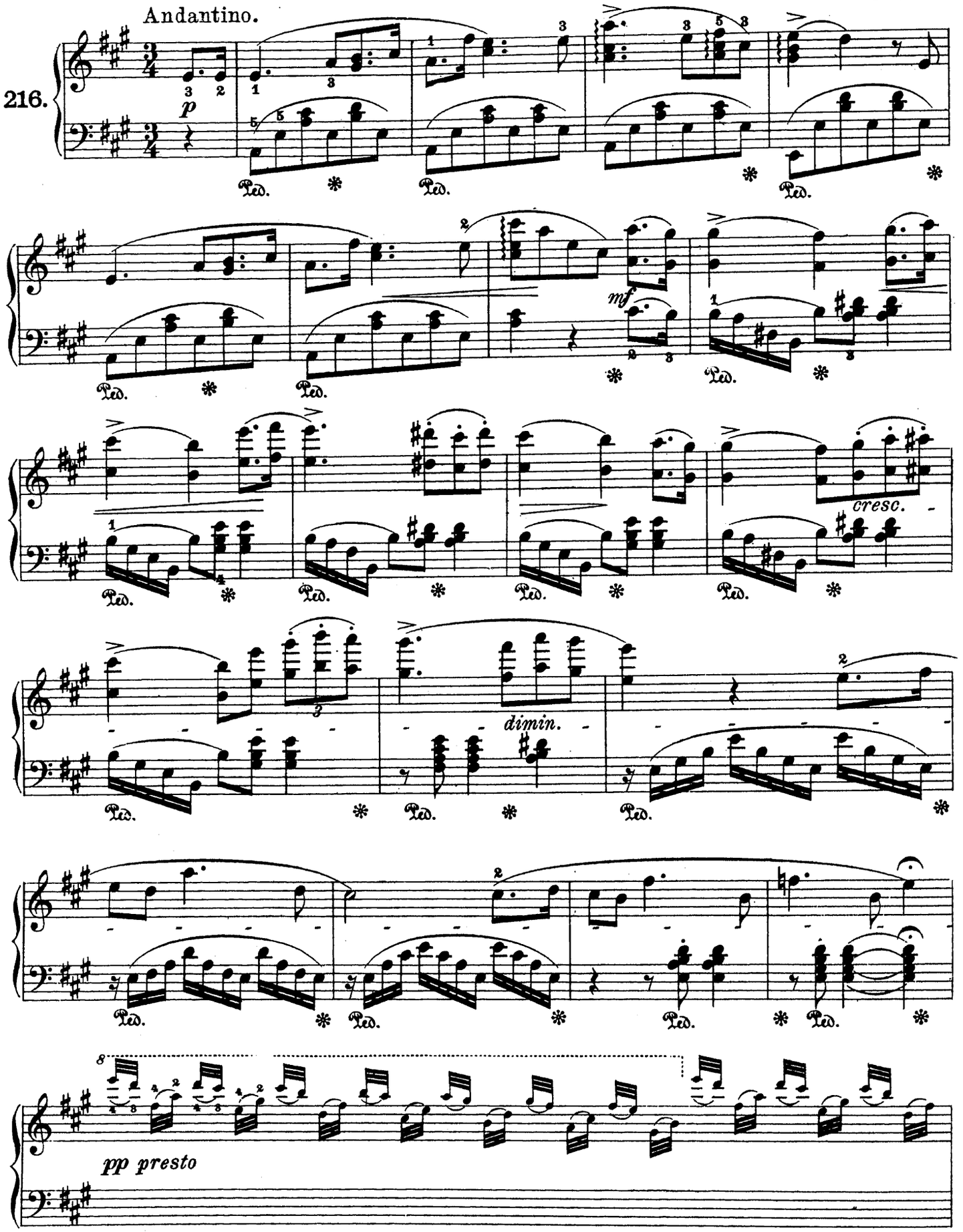


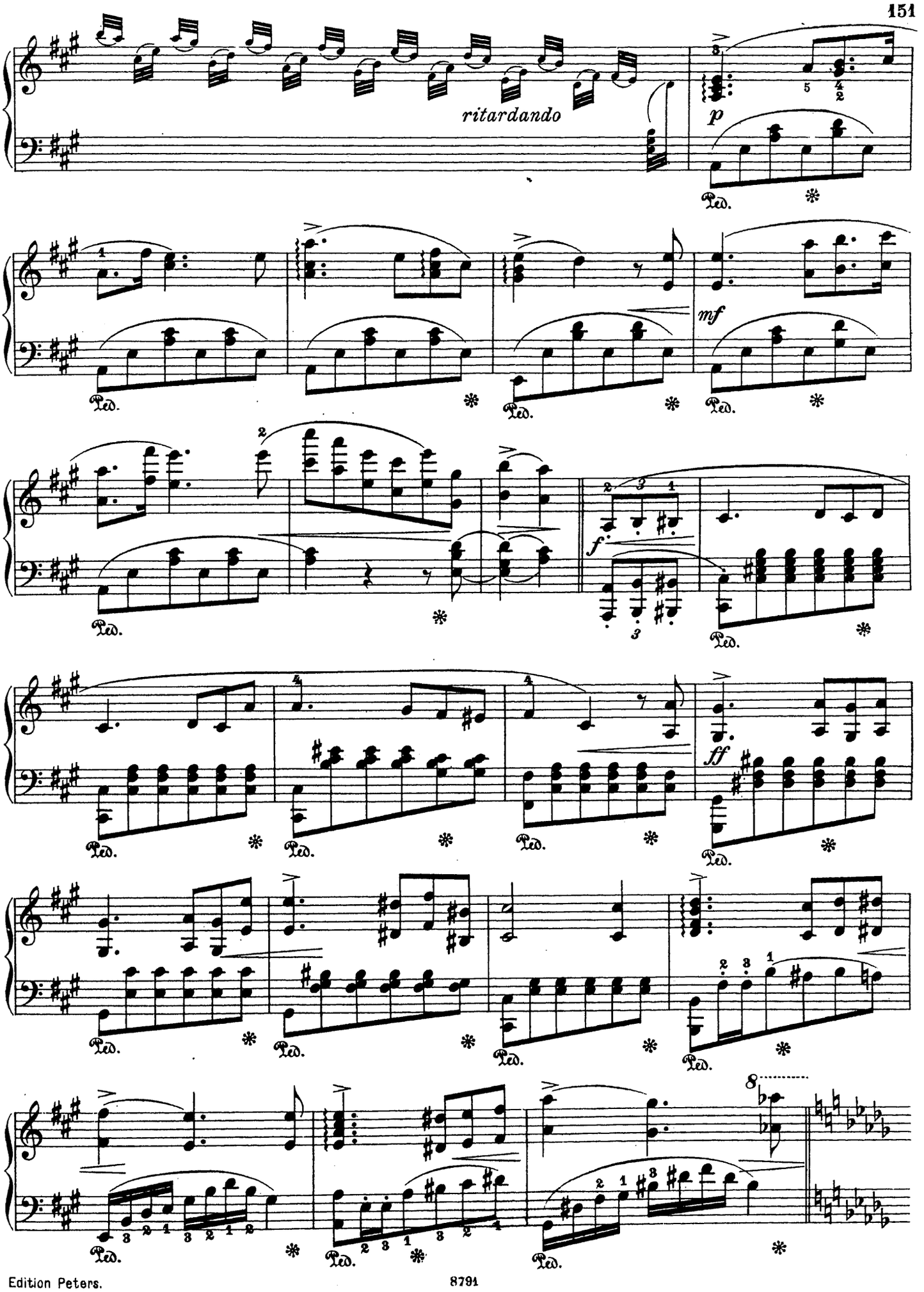

mf
p
poco
a
poco
cresc.
f
decresc.
p
cresc.
f
p
cresc.
a)
f
pp
poco
a
poco
cresc.
a)

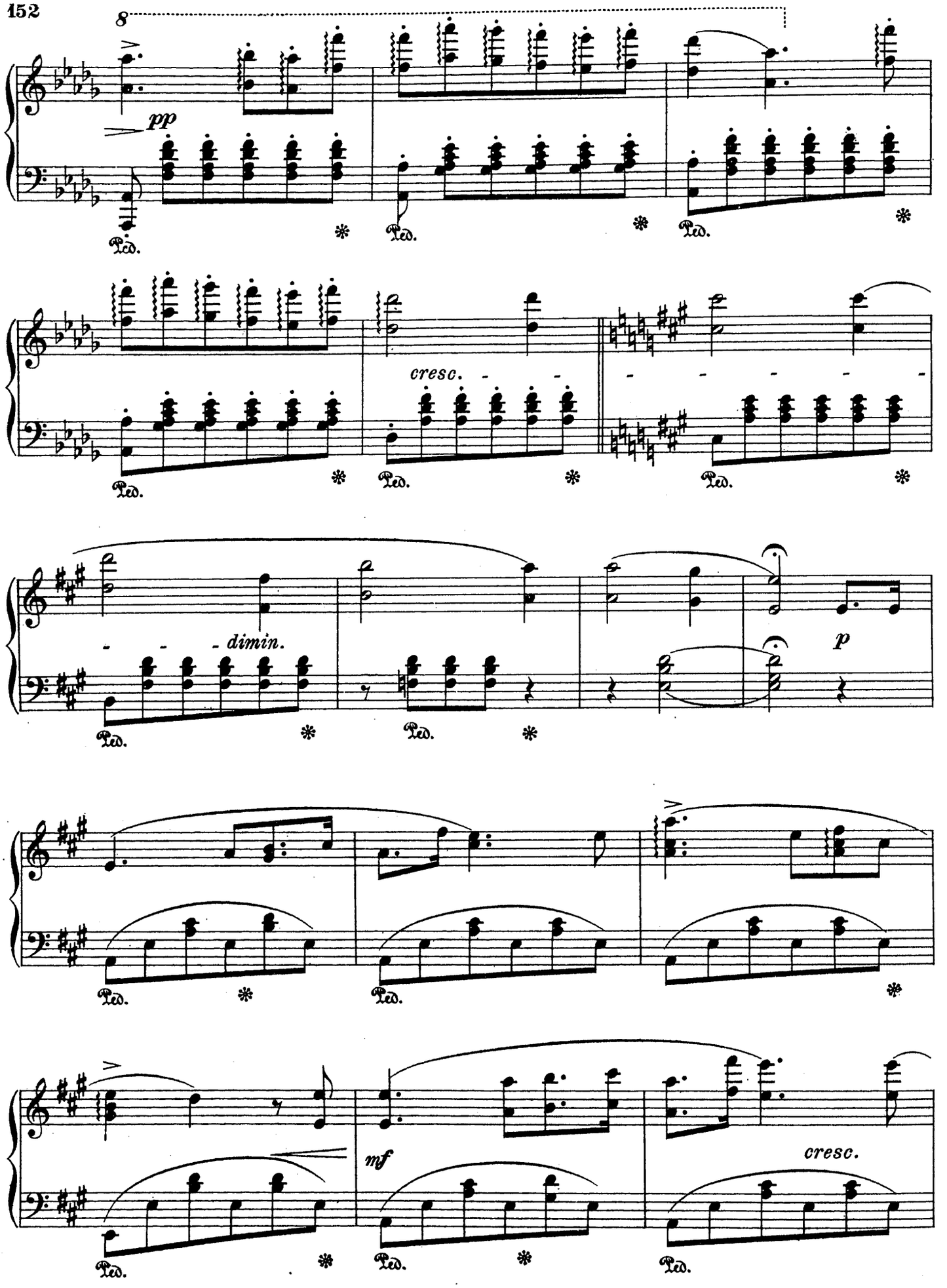

f
mf
p
pp
cresc.
f
dimin.
p
mf
cresc.
f
poco
a
poco
dimin.
p
cresc.
f
p
cresc.
f

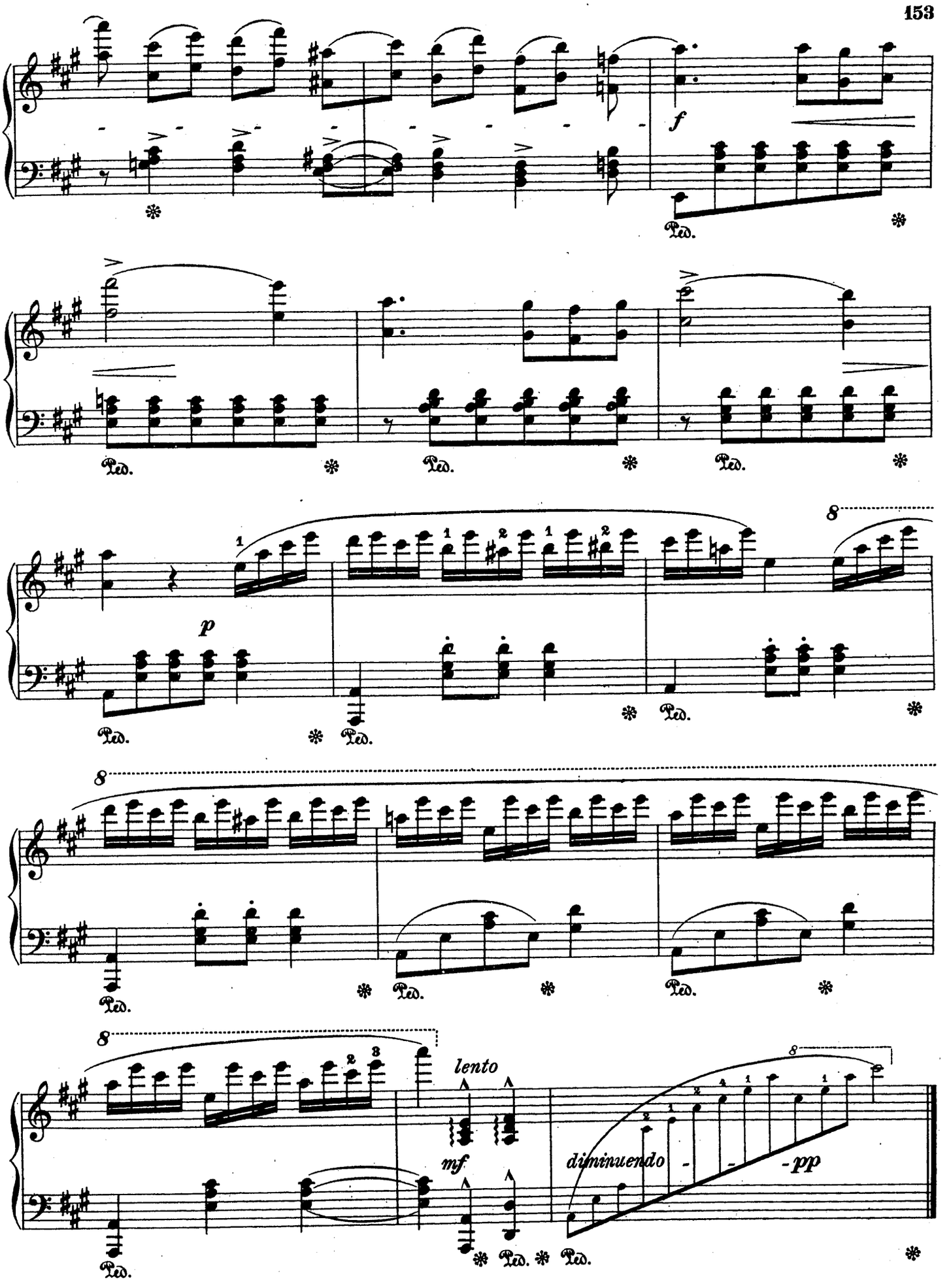
Mignon.

Fritz Spindler.




ritardando
p
mf
f
ff
Ped.

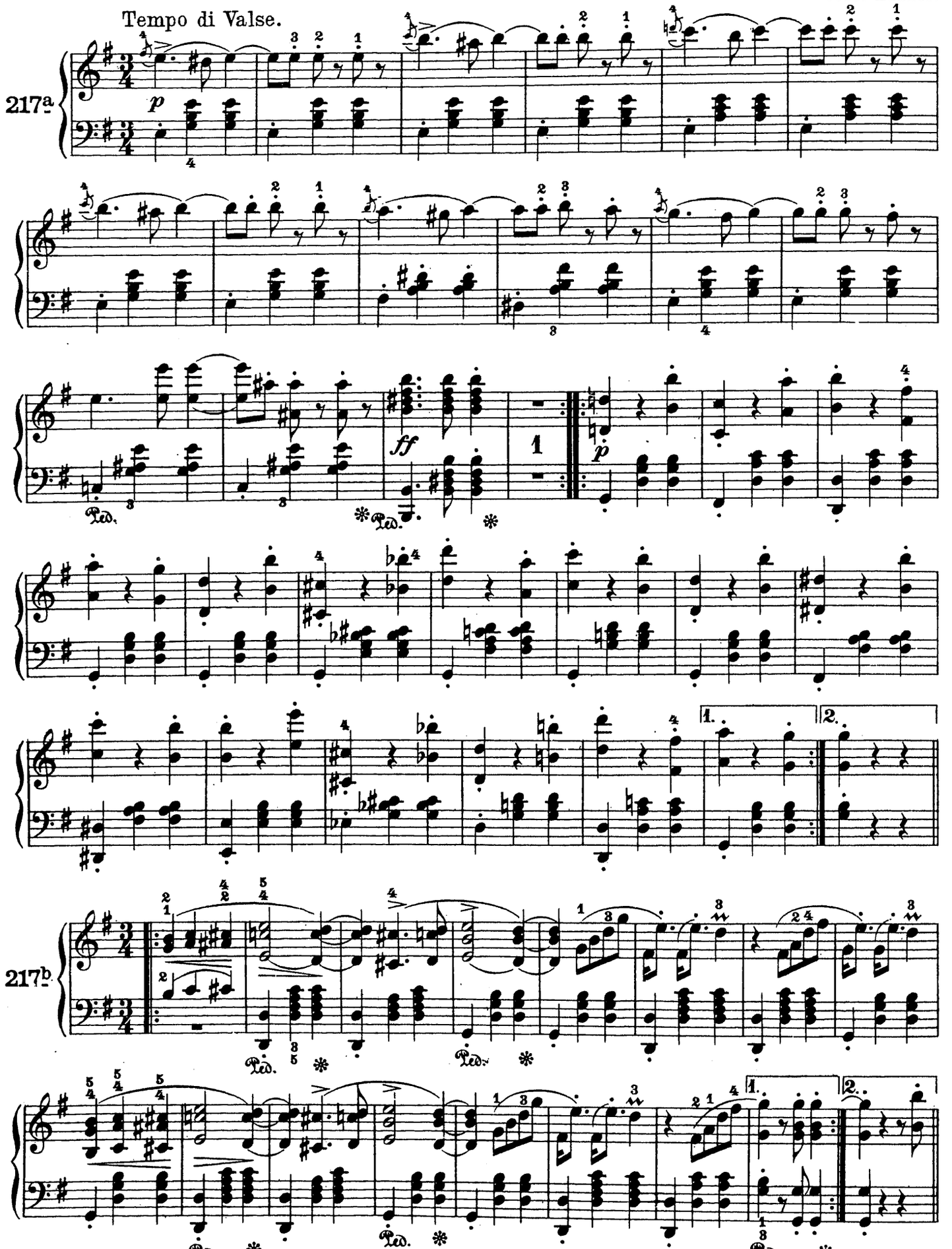

8
pp
Ped.
cresc.
dimin.
p
mf
cresc.

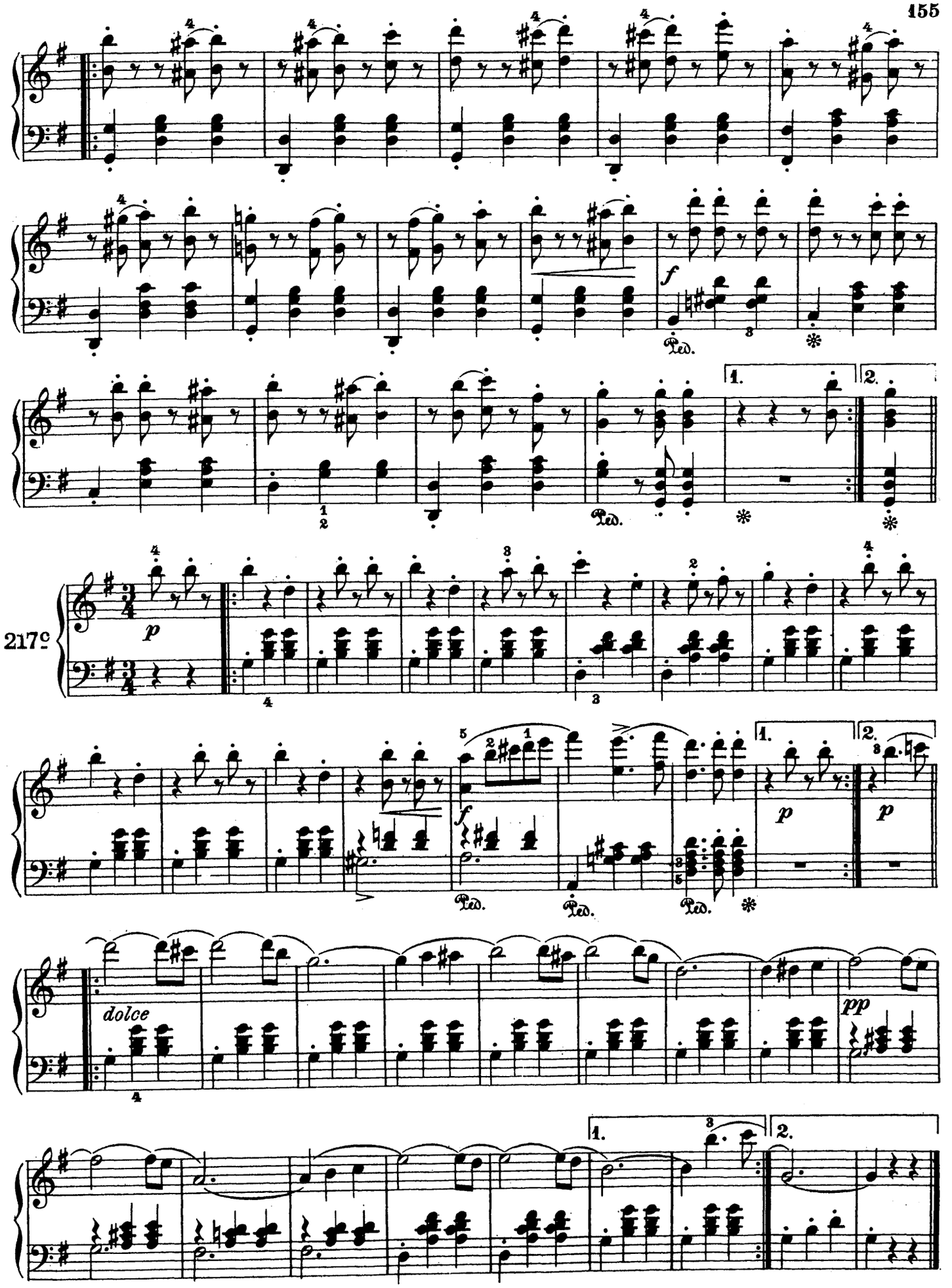

f
Ped.
p
8
lento
mf
diminuendo
pp

Pesther - Walzer.

Josef Lanner.

Tempo di Valse.

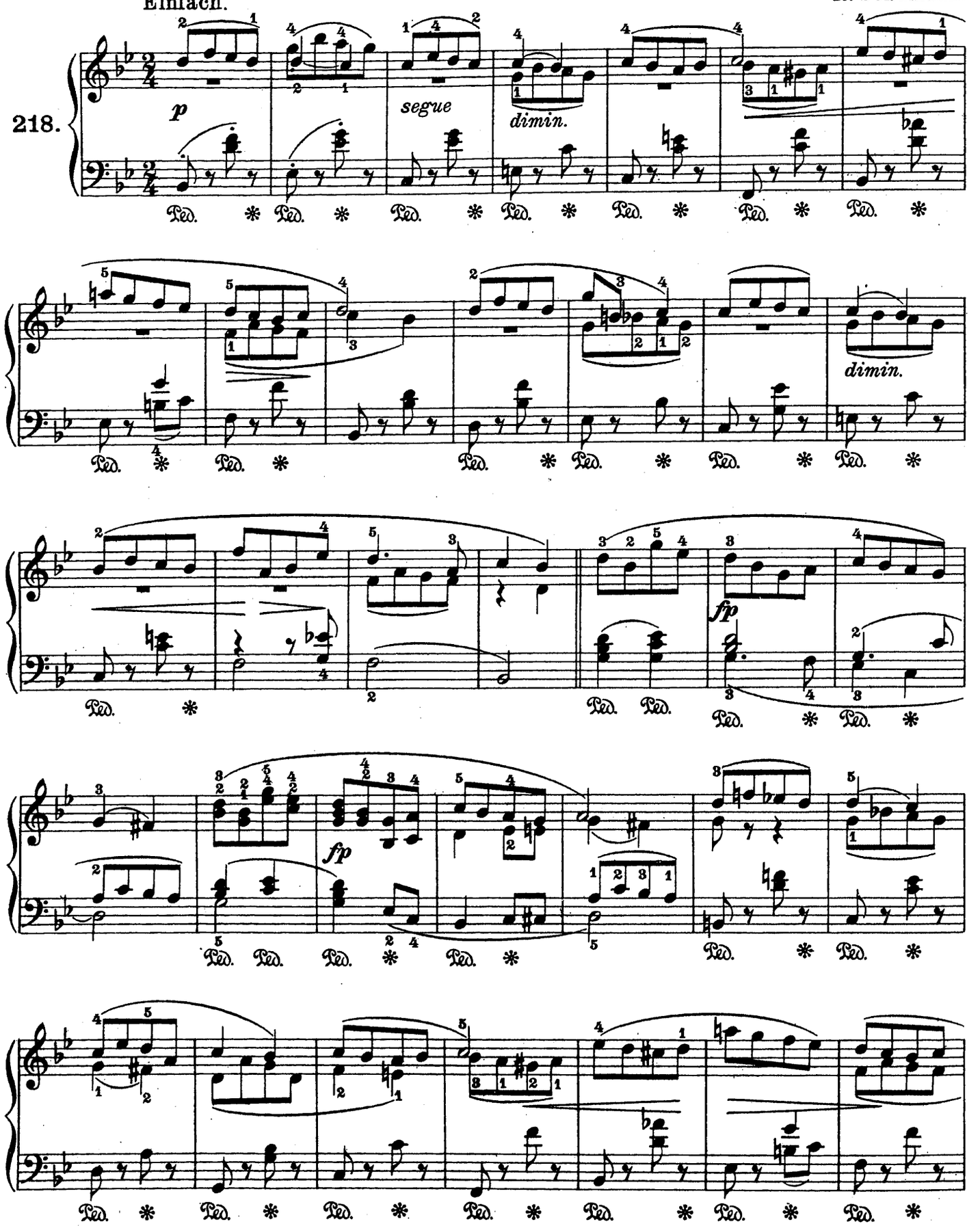


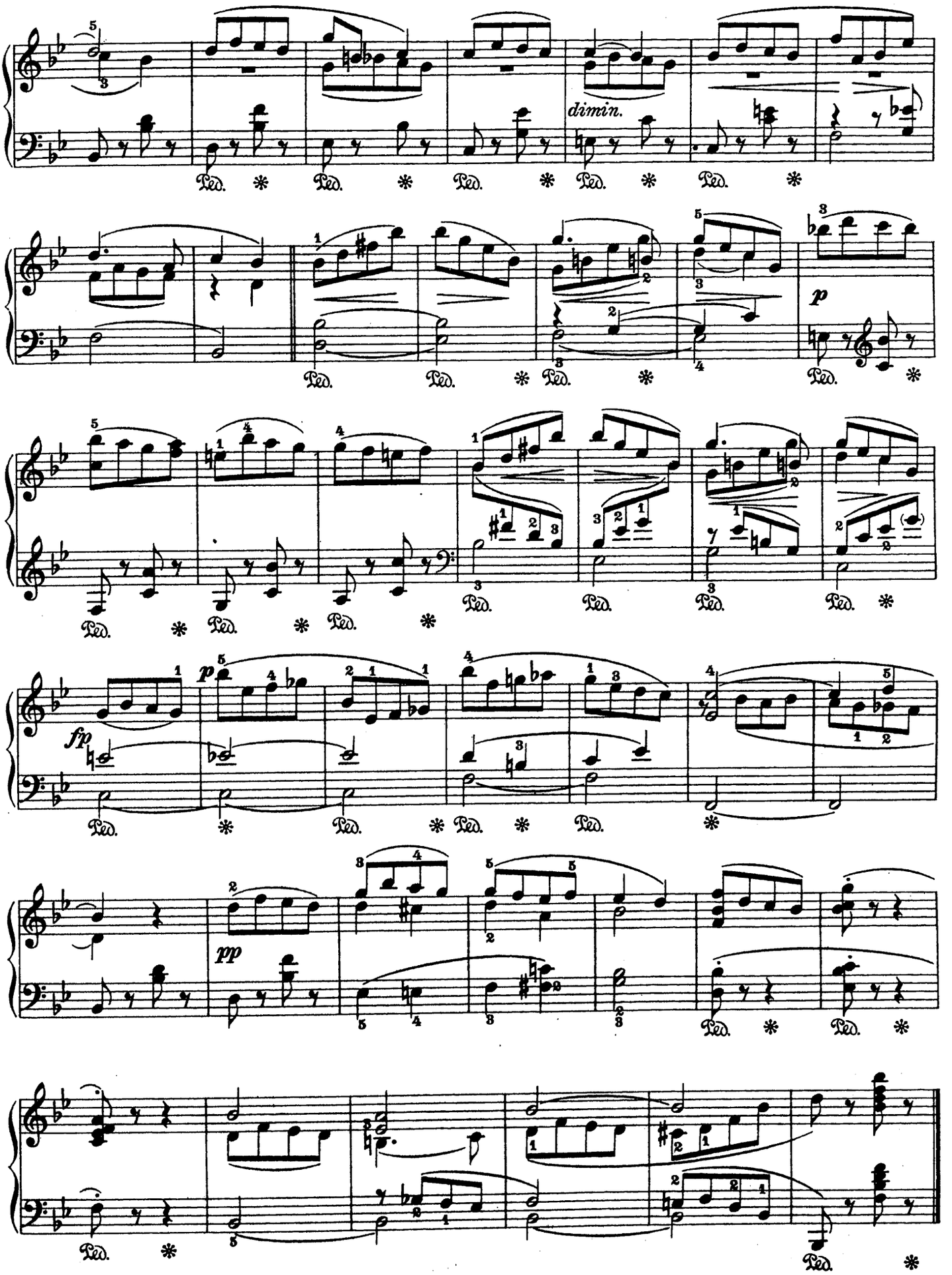

217º
dolce

Einsame Blumen. *Solitary Flowers.*

Einfach. R. Schumann.

218.



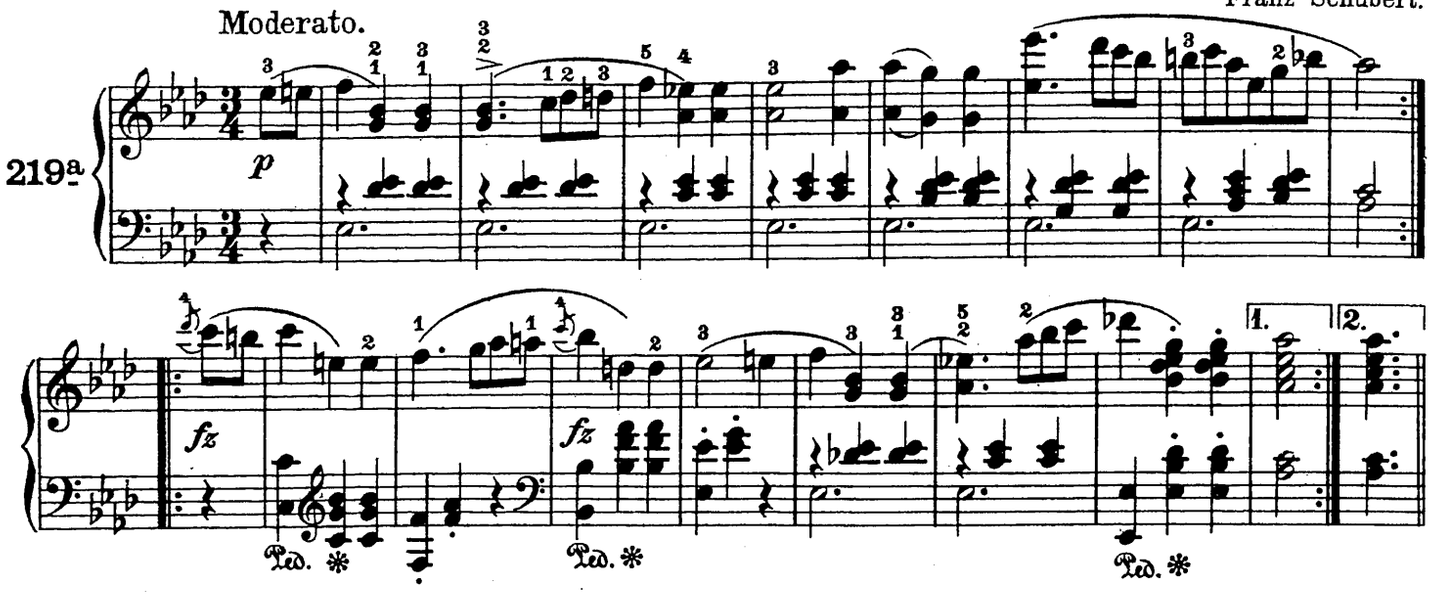

dimin.
p
fp
p
pp

Walzer. *Waltz.*

Franz Schubert.

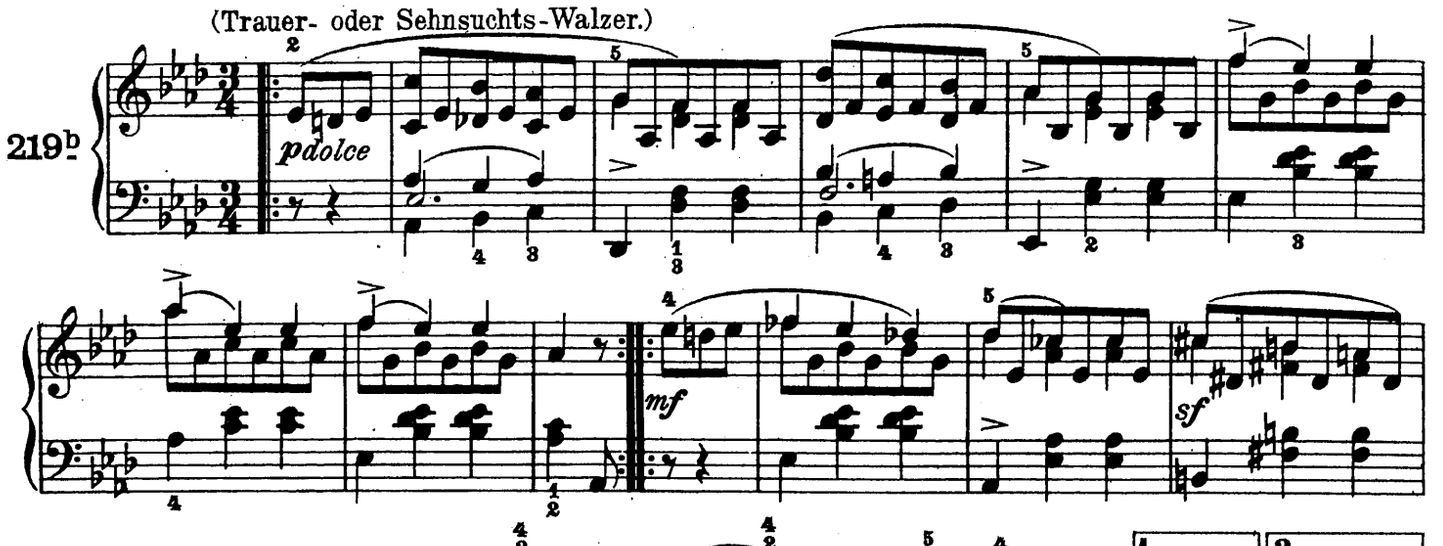
Moderato.

219a

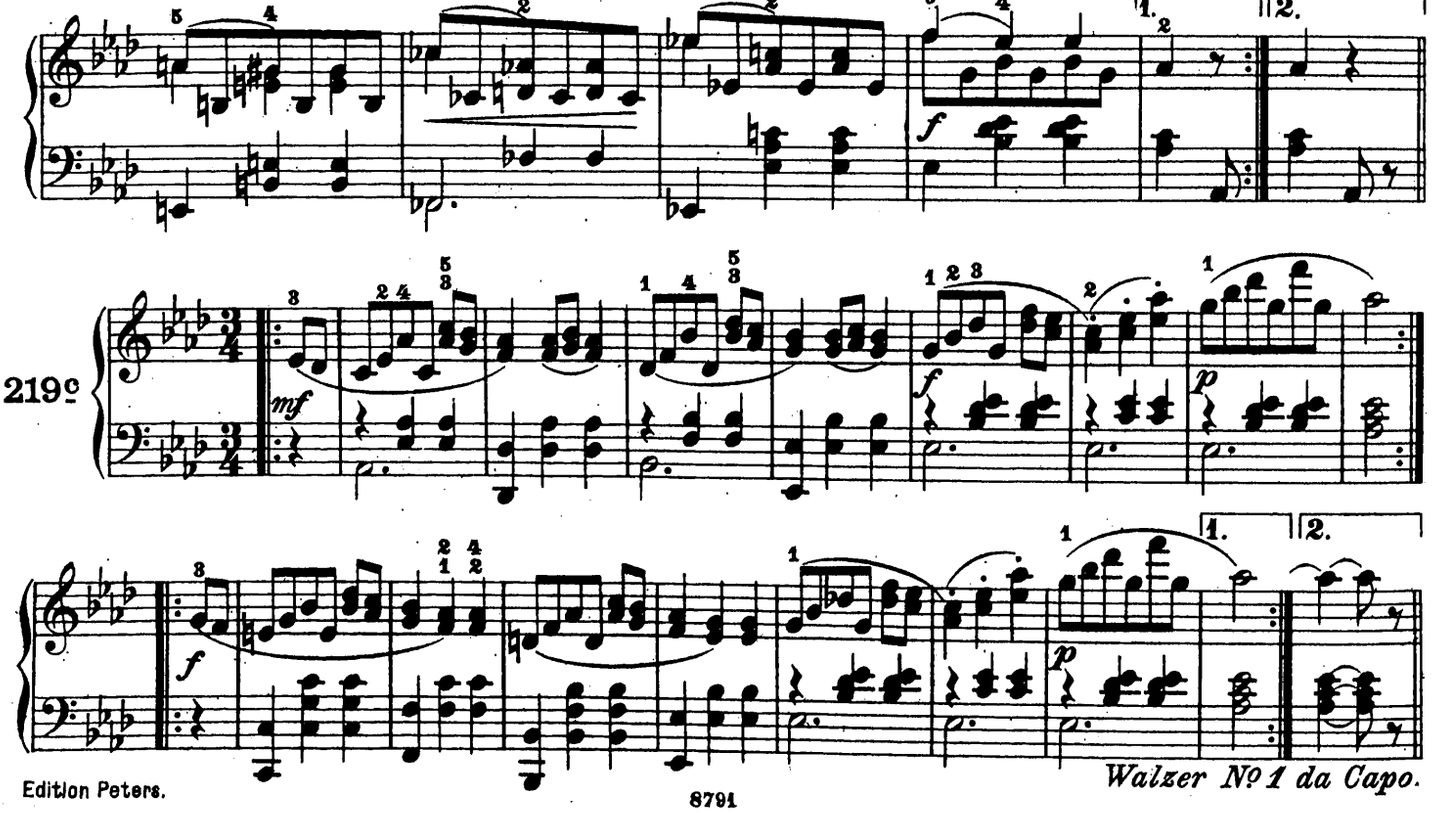


(Trauer- oder Sehnsuchts-Walzer.)

219b



219c

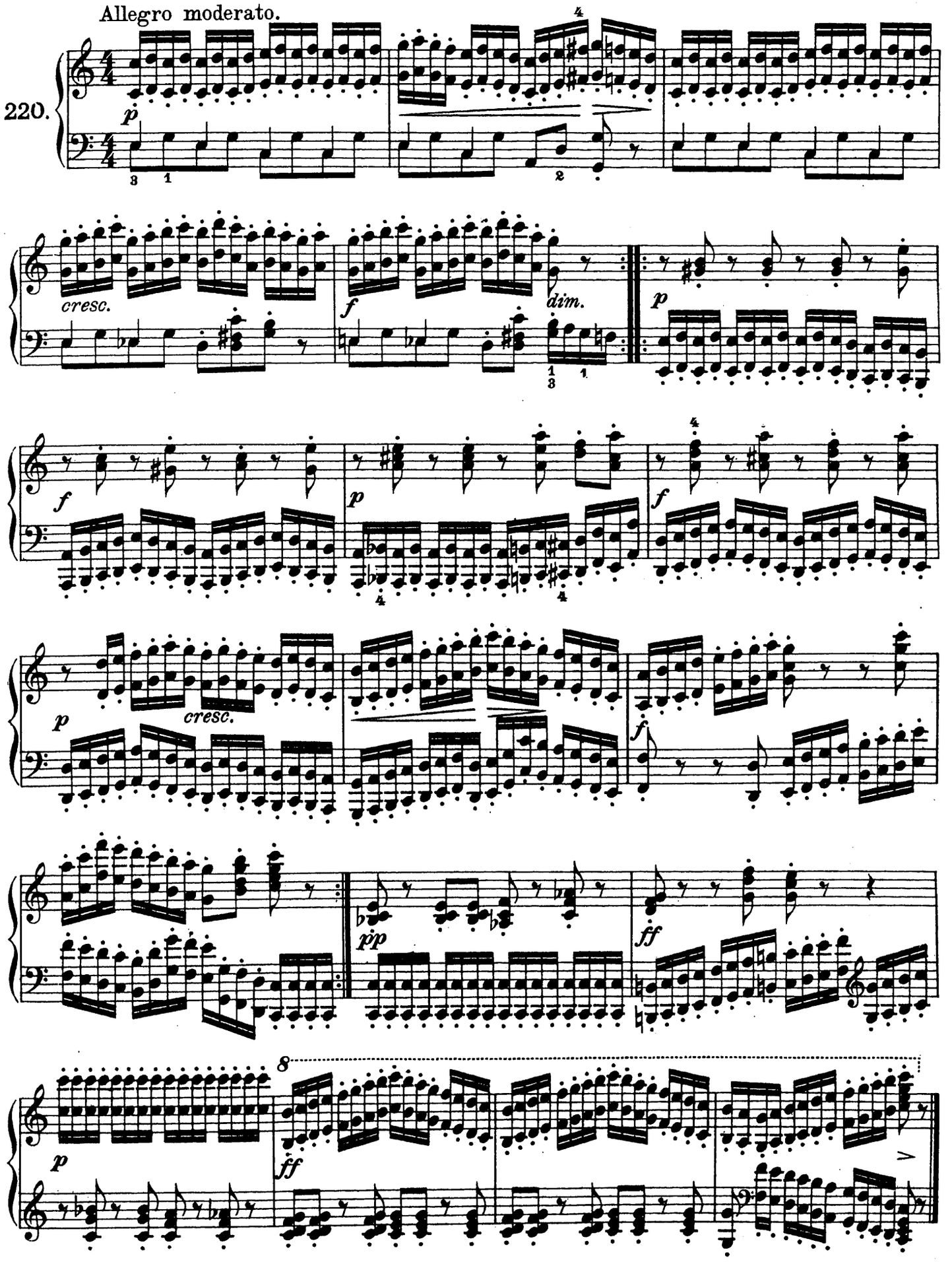


Walzer No 1 da Capo.

OKTAVEN-ÜBUNG. | *OCTAVE-EXERCISE.*

Allegro moderato.

220.



Vierhändig. Duet.

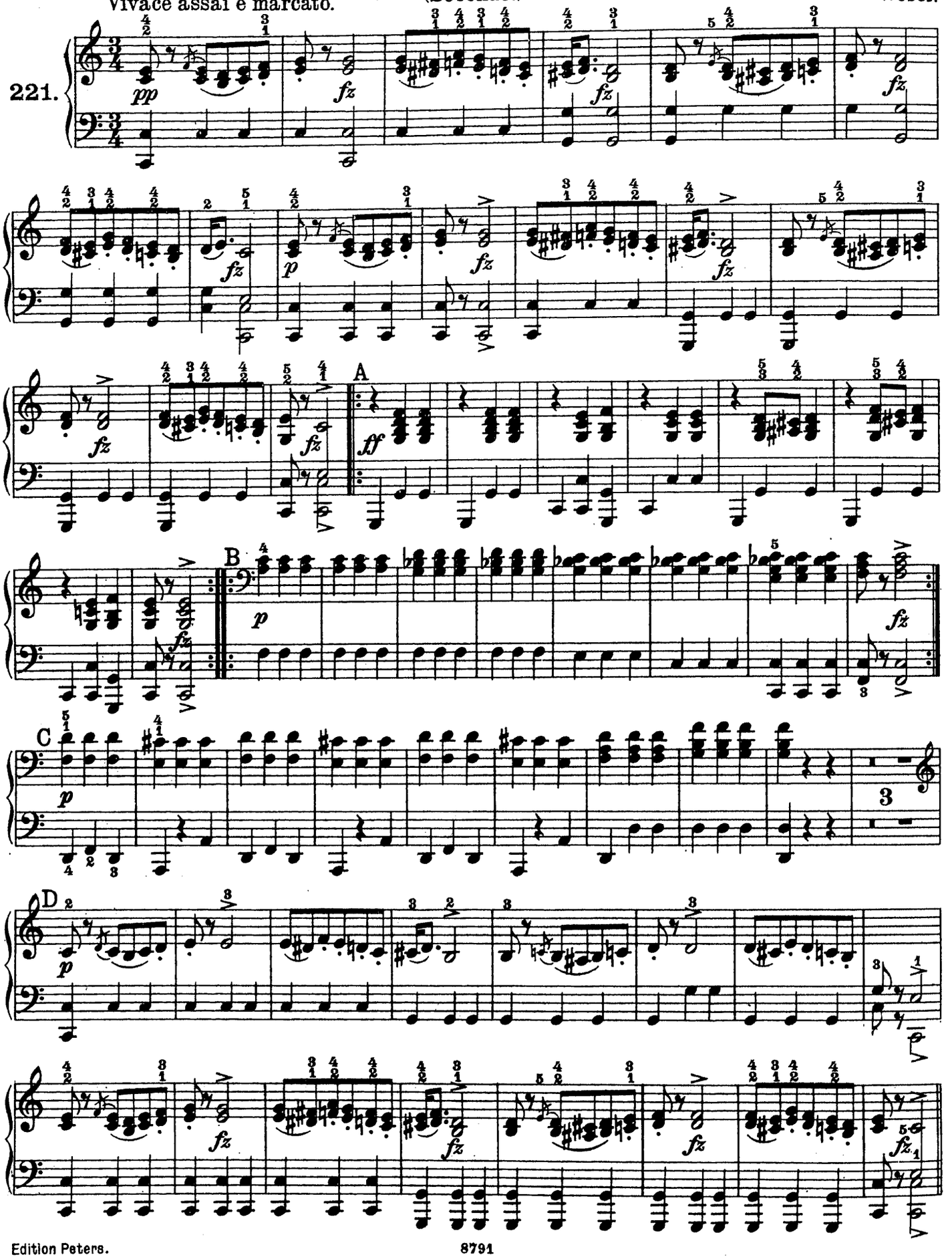
Mazurka.

(Secondo.)

Vivace assai e marcato.

Weber.

221.



Vierhändig. Duet.

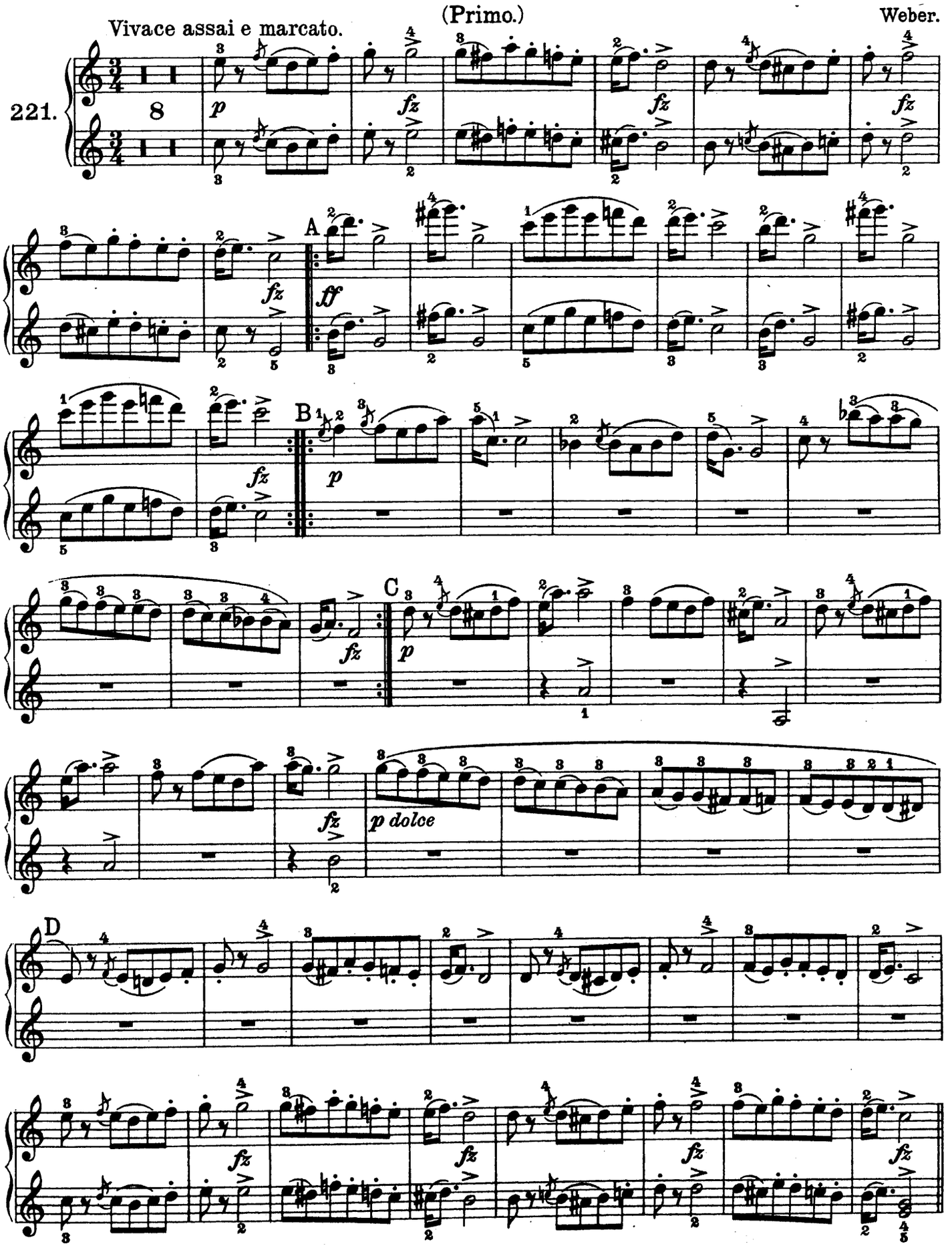
Mazurka.

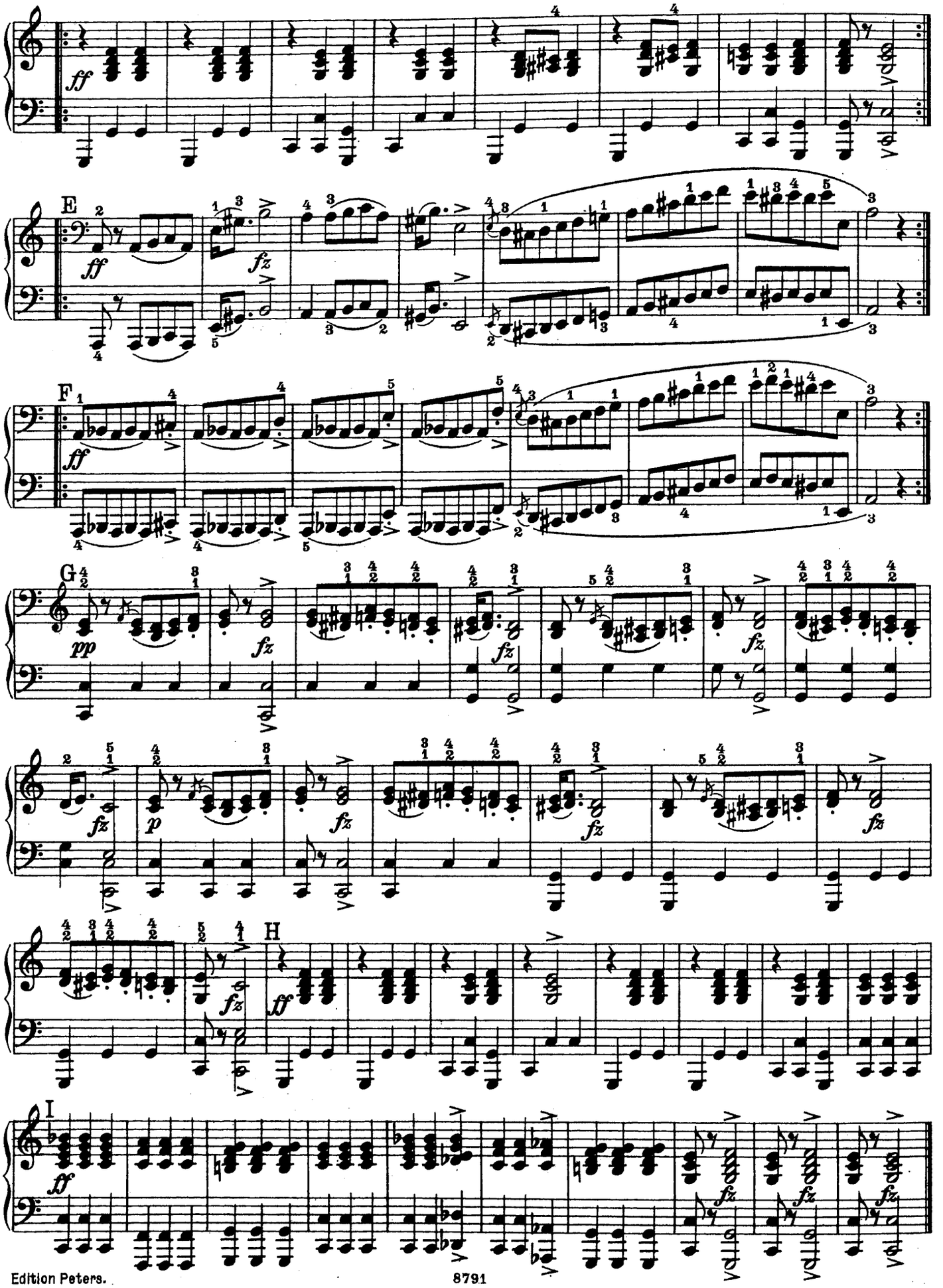
(Primo.)

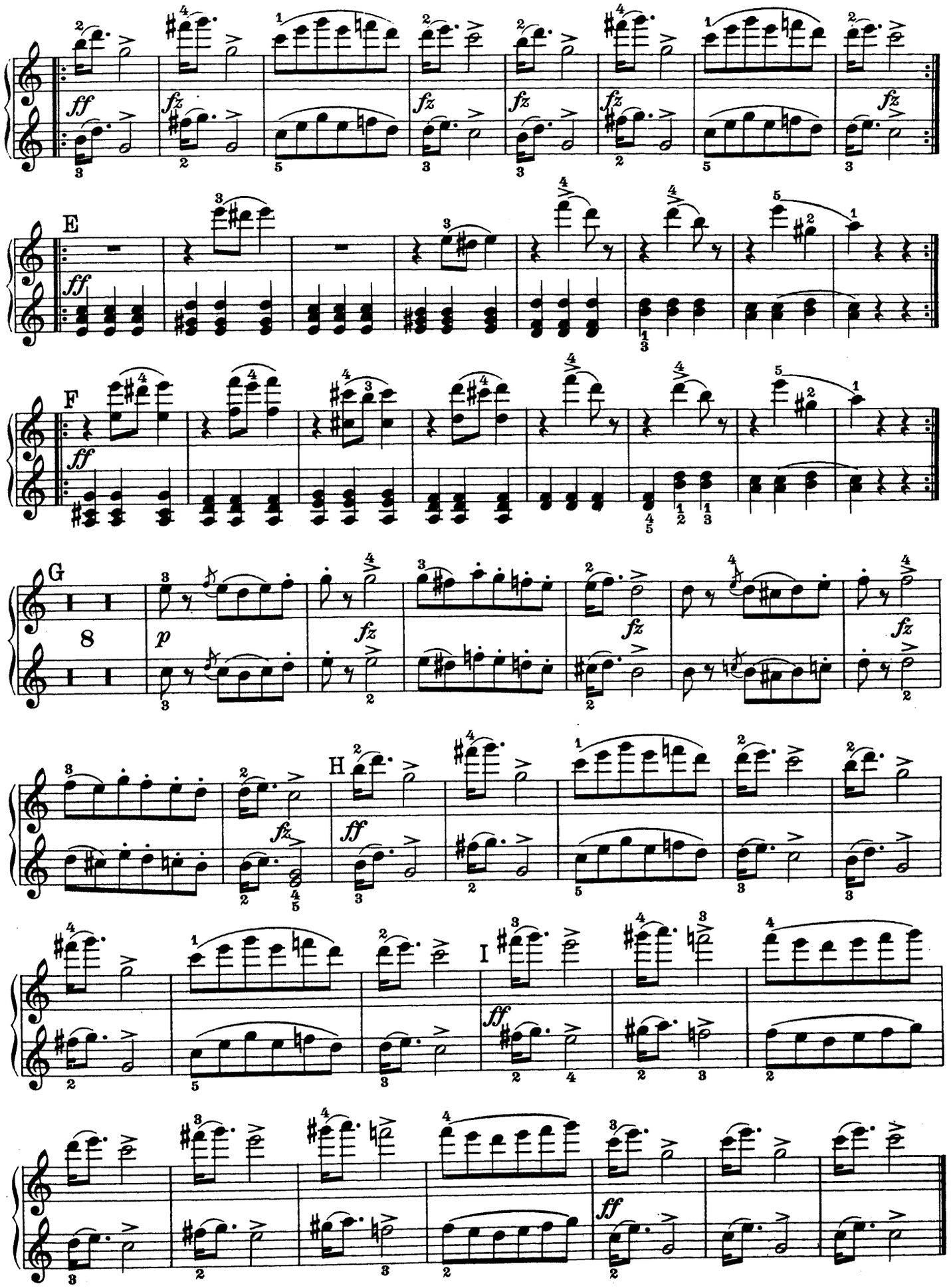
Weber.

Vivace assai e marcato.

221.




ff
E
ff
fz
F
ff
G
pp
fz
p
H
ff
I
ff


E
F
G
H
I
ff
fz
p

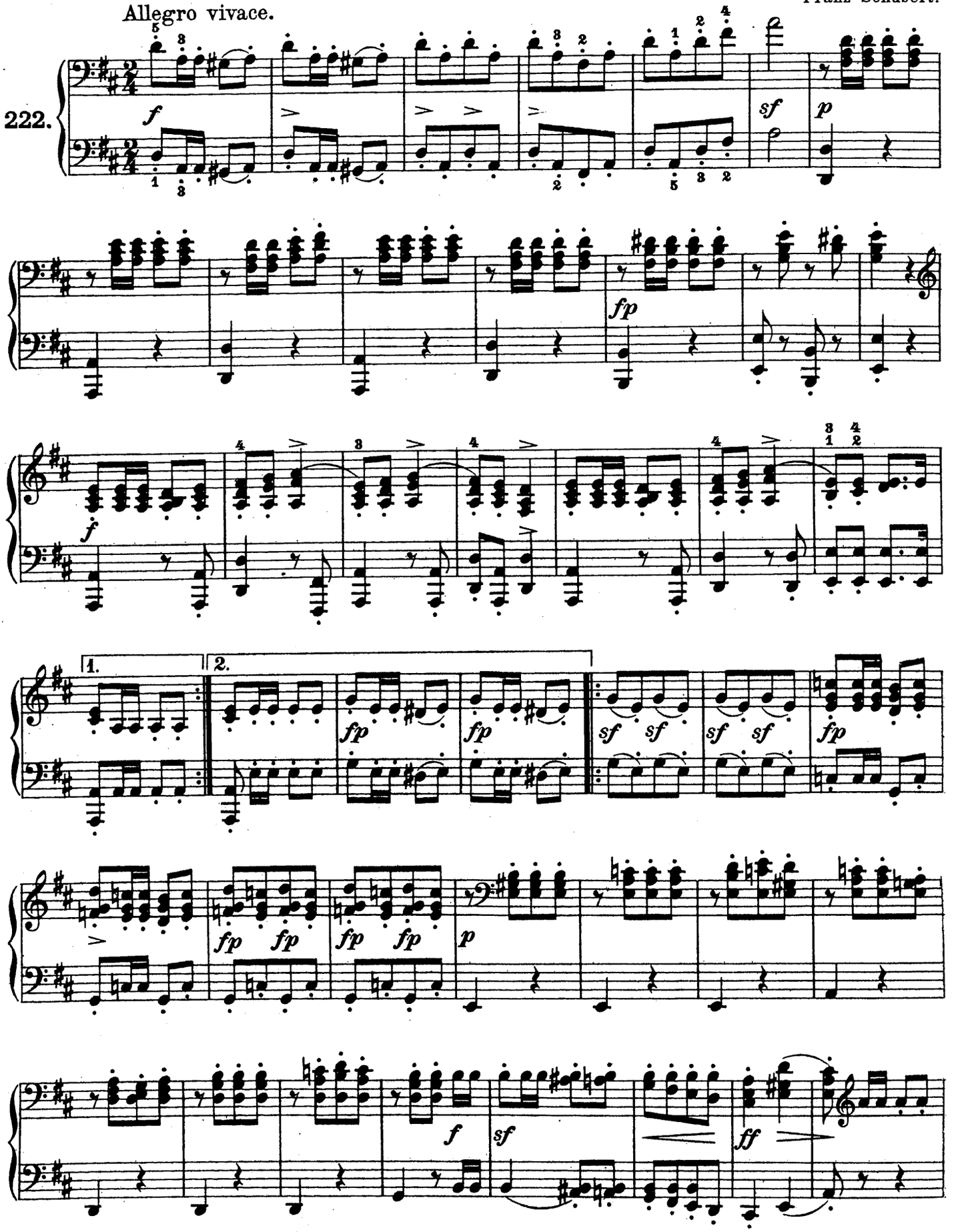
Vierhändig. Duet.

Marsch.

Franz Schubert.

Allegro vivace.

222.



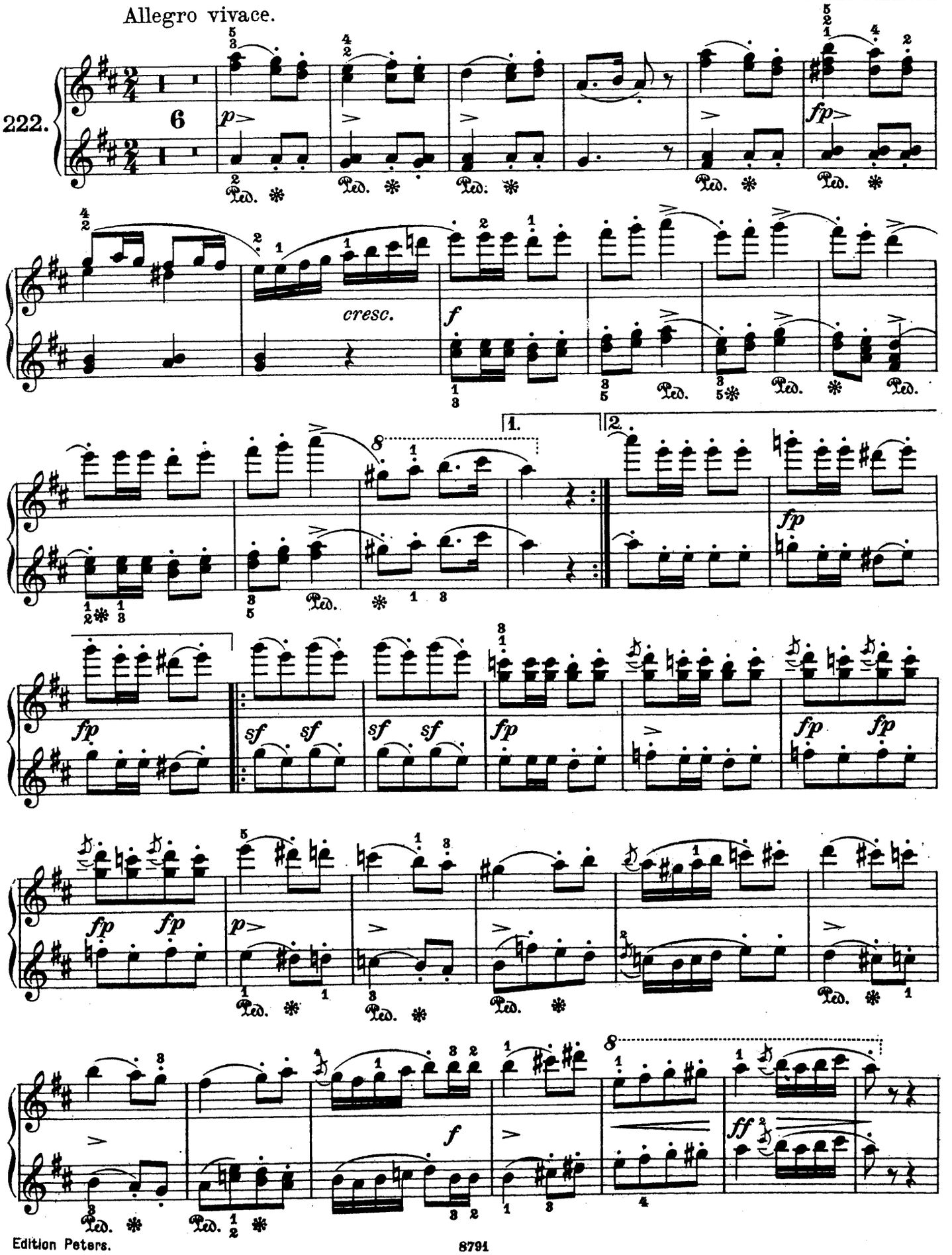
Vierhändig. Duet.

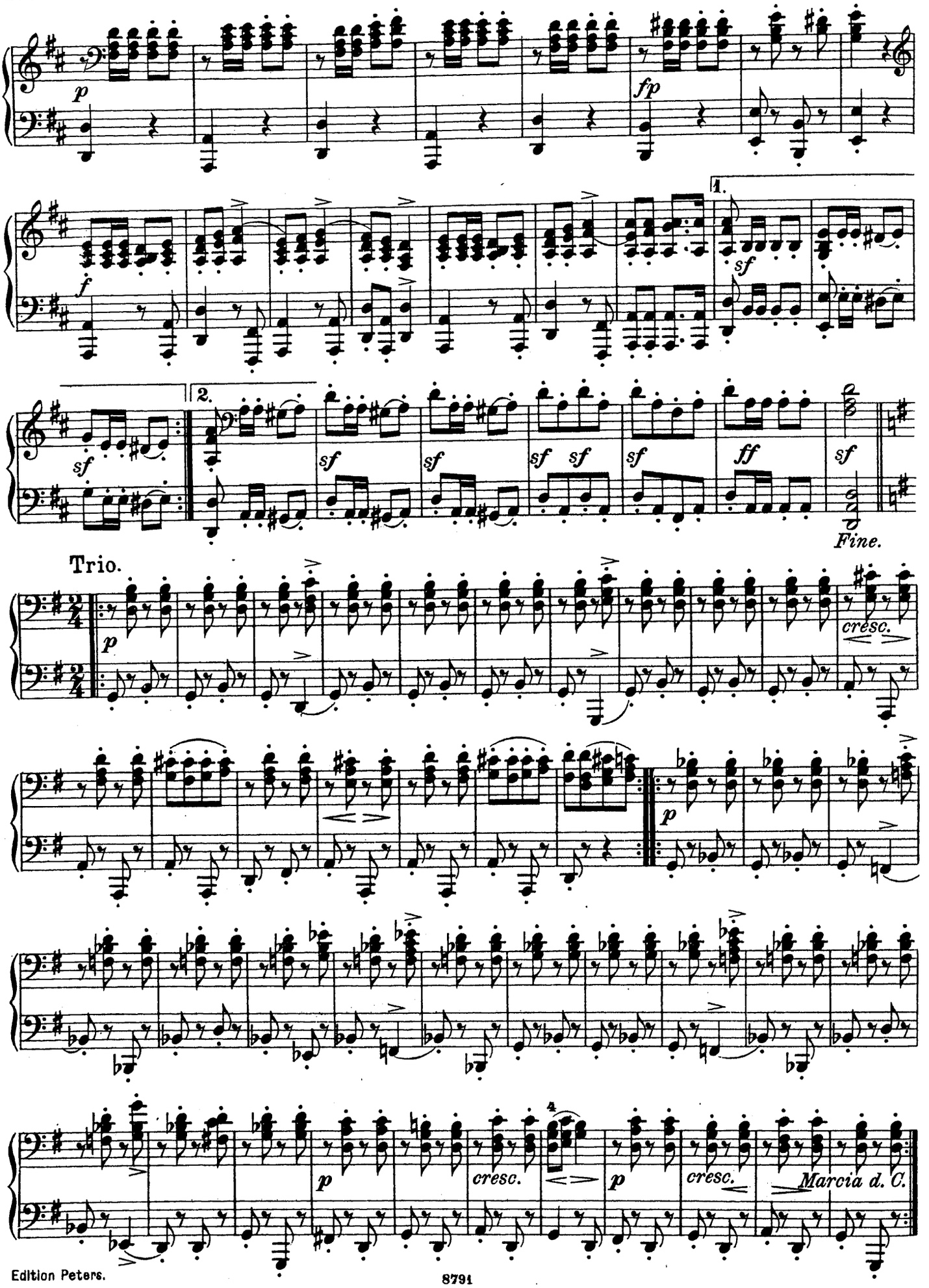
Marsch.

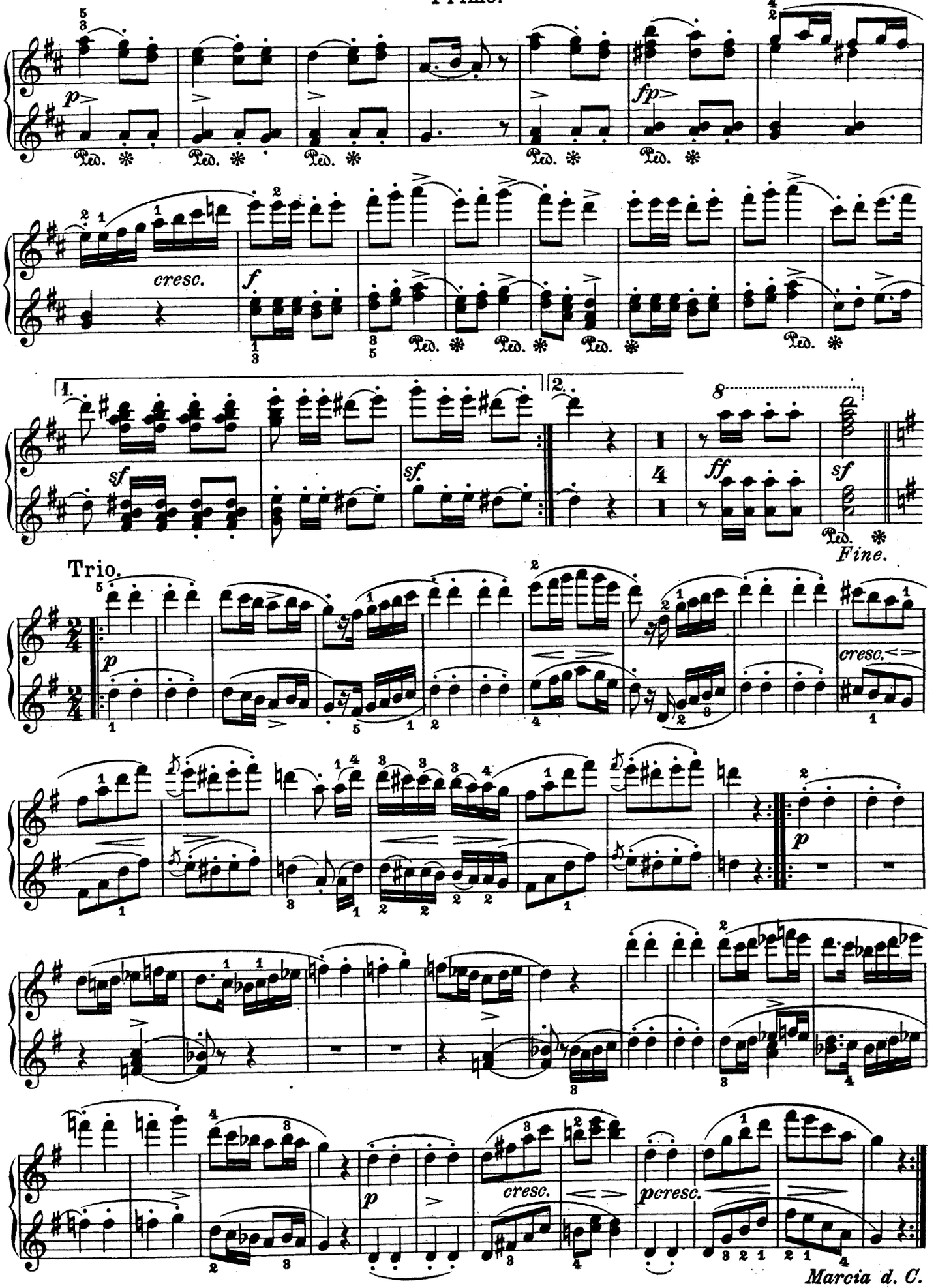
Franz Schubert.

Allegro vivace.

222.




p
fp
f
1.
sf
2.
sf
sf
sf sf
sf
ff
sf
Fine.
Trio.
p
cresc.
p
p
cresc.
4
p
cresc.
Marcia d. C.


p
fp
cresc.
f
sf
ff
Fine.
Trio.
p
cresc.
p
cresc.
pcresc.
Marcia d. C.

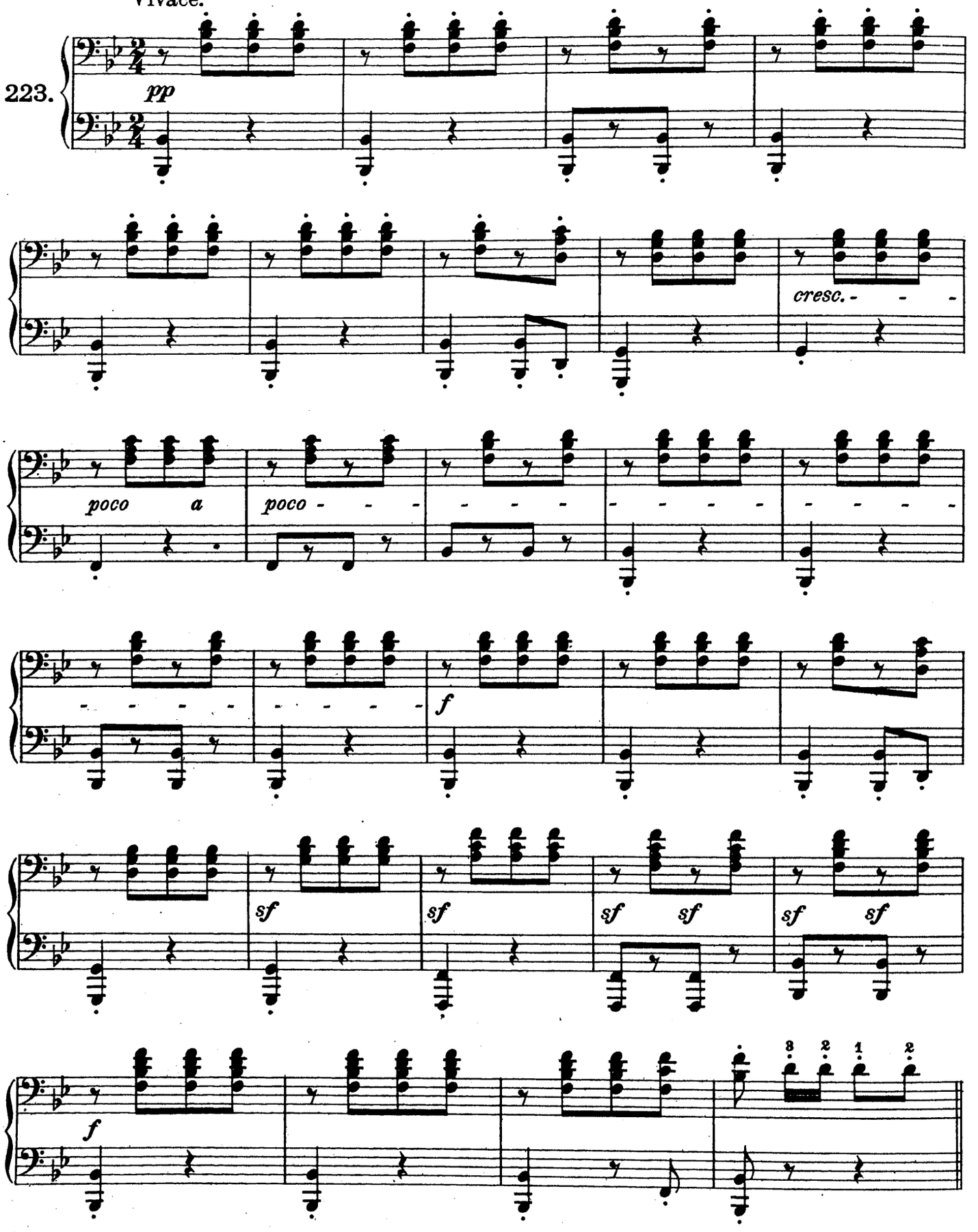
Vierhändig. Duet.

Türkischer Marsch.

L. van Beethoven.

Vivace.

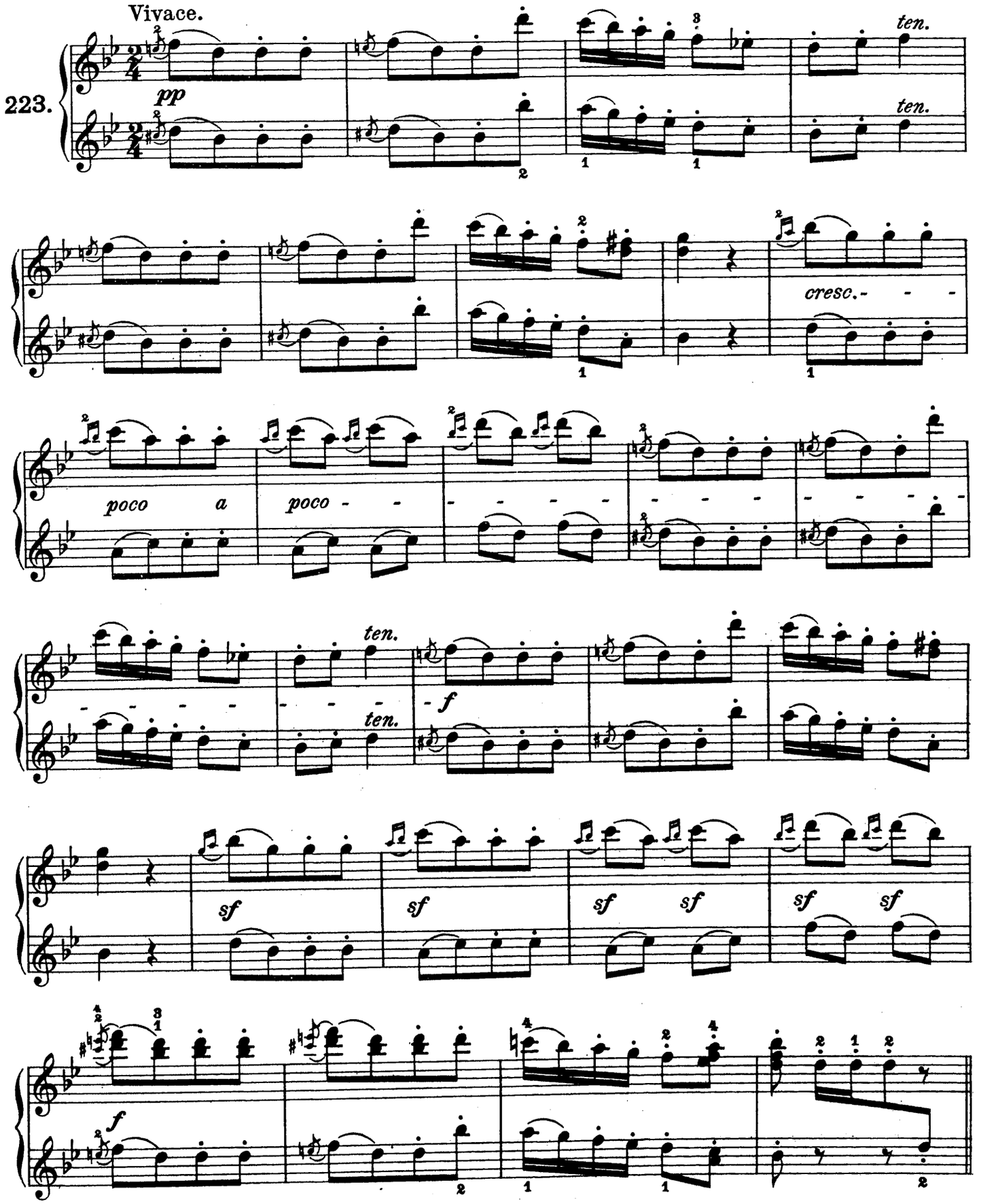
223.

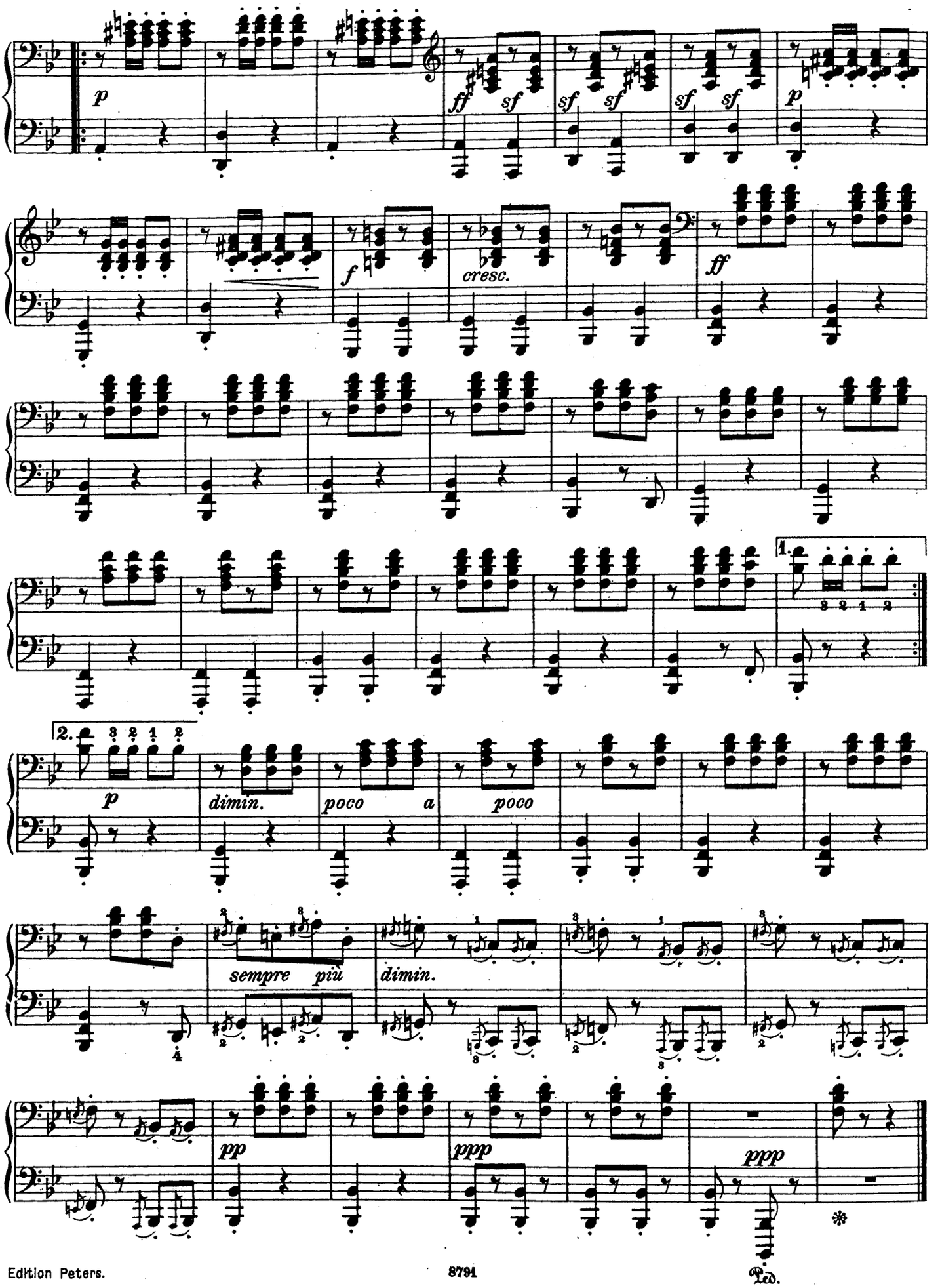


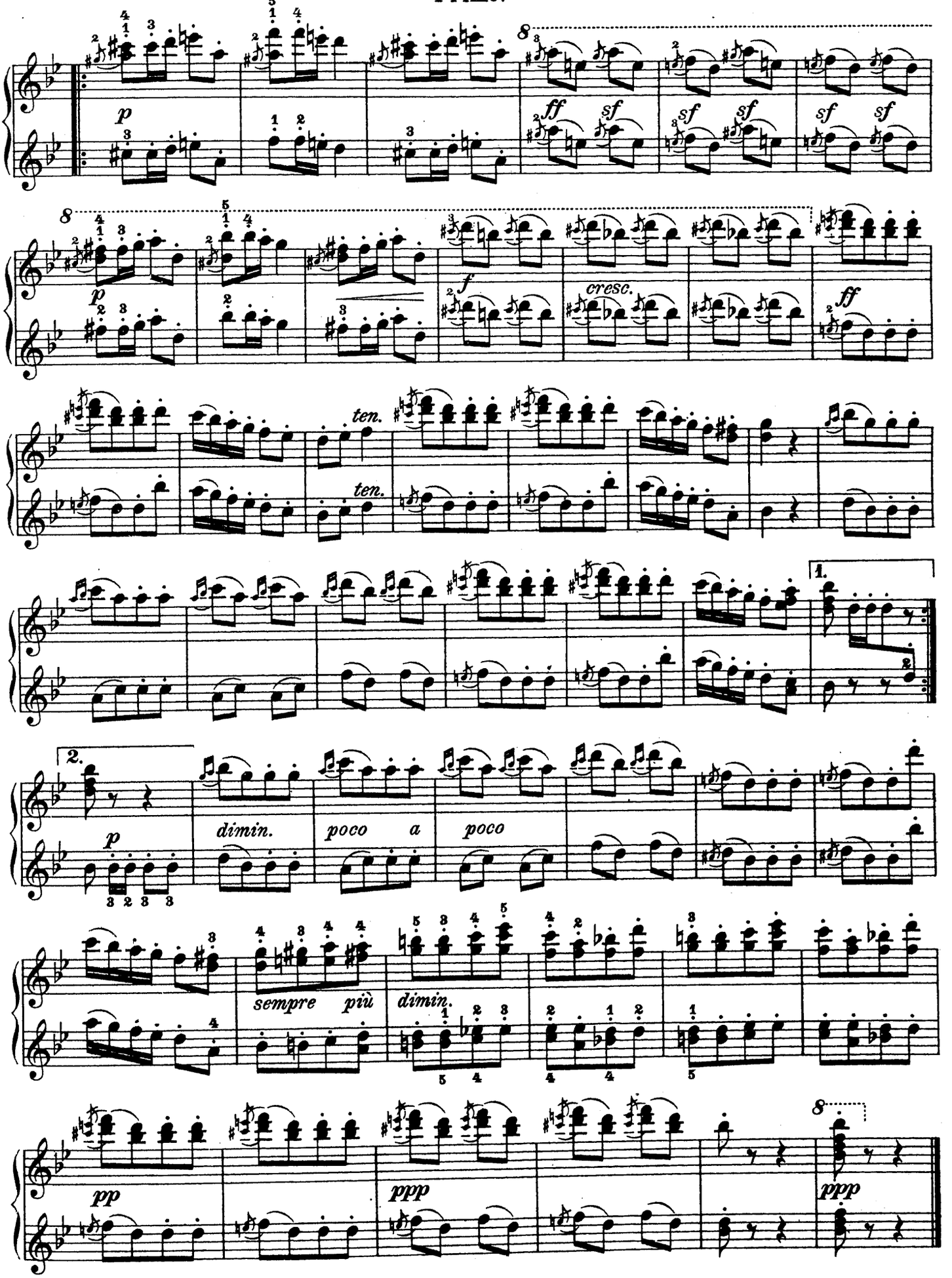
Vierhändig. Duet.

Türkischer Marsch.

L. van Beethoven.




p
ff
sf
sf
sf
sf
sf
sf
p
f
cresc.
ff
1.
2.
p
dimin.
poco a
poco
sempre più
dimin.
pp
ppp
ppp
Ped.

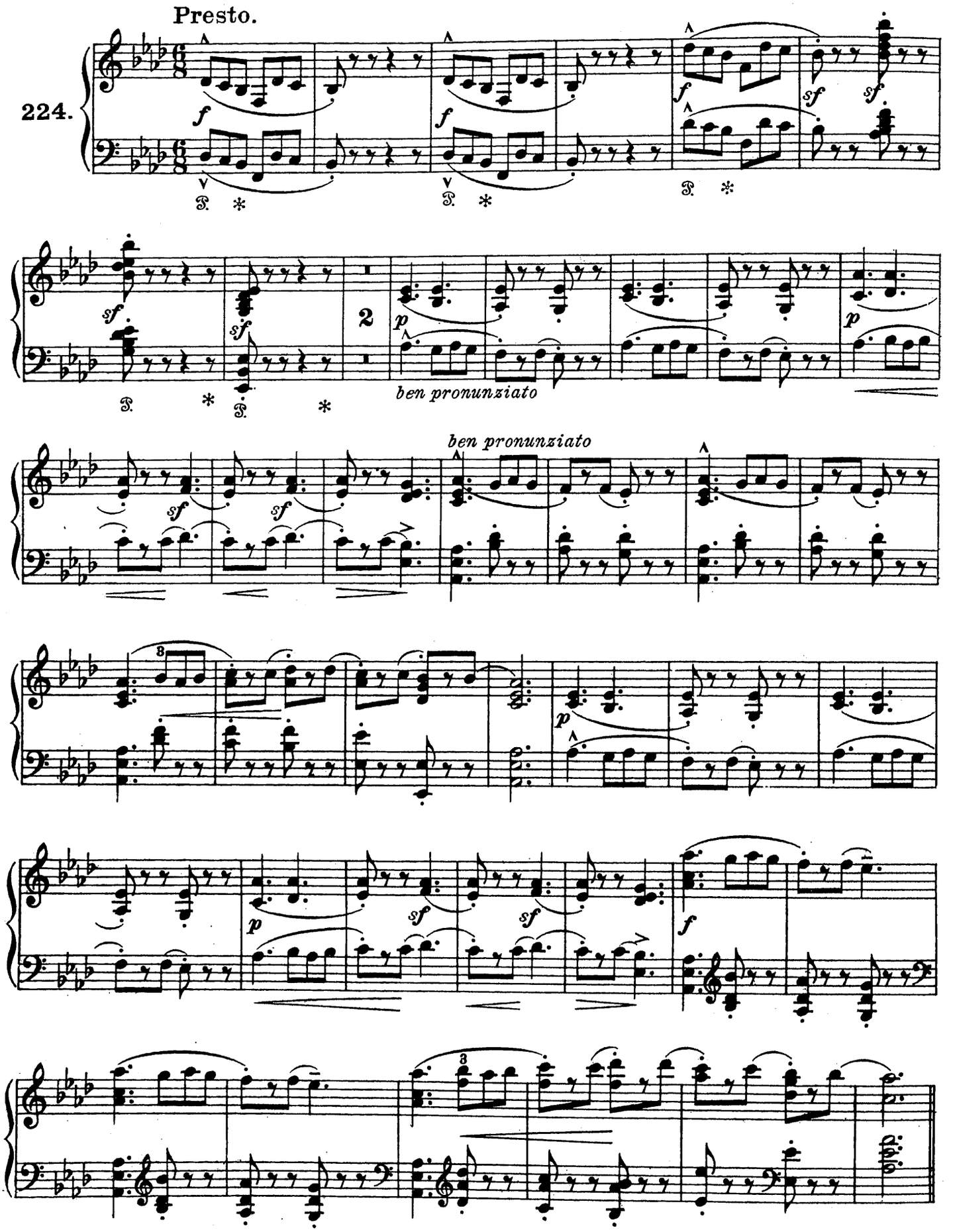

p
ff
sf
f
cresc.
ten.
1.
2.
dimin.
poco a poco
sempre più
pp
ppp

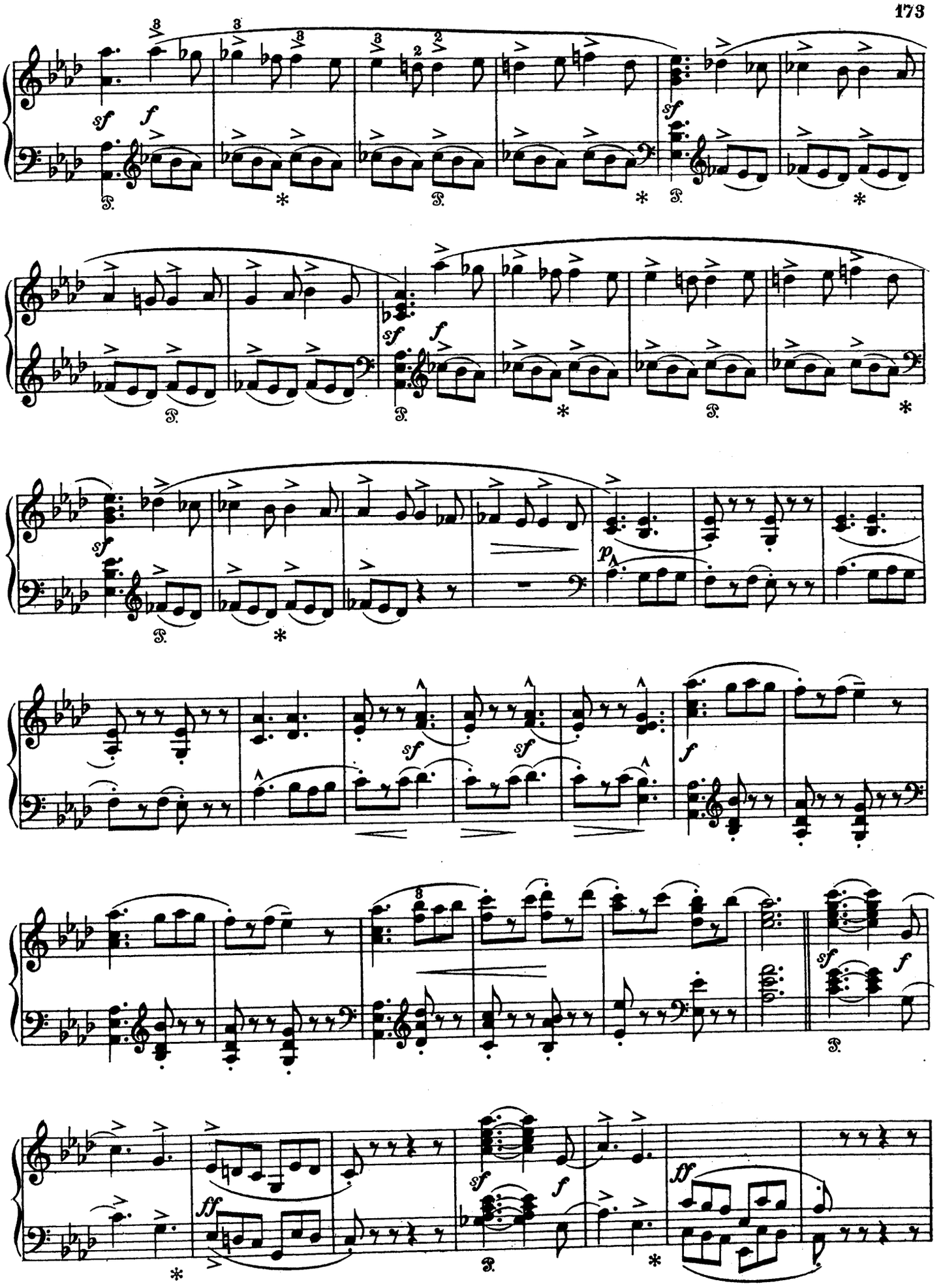
Tarantelle.

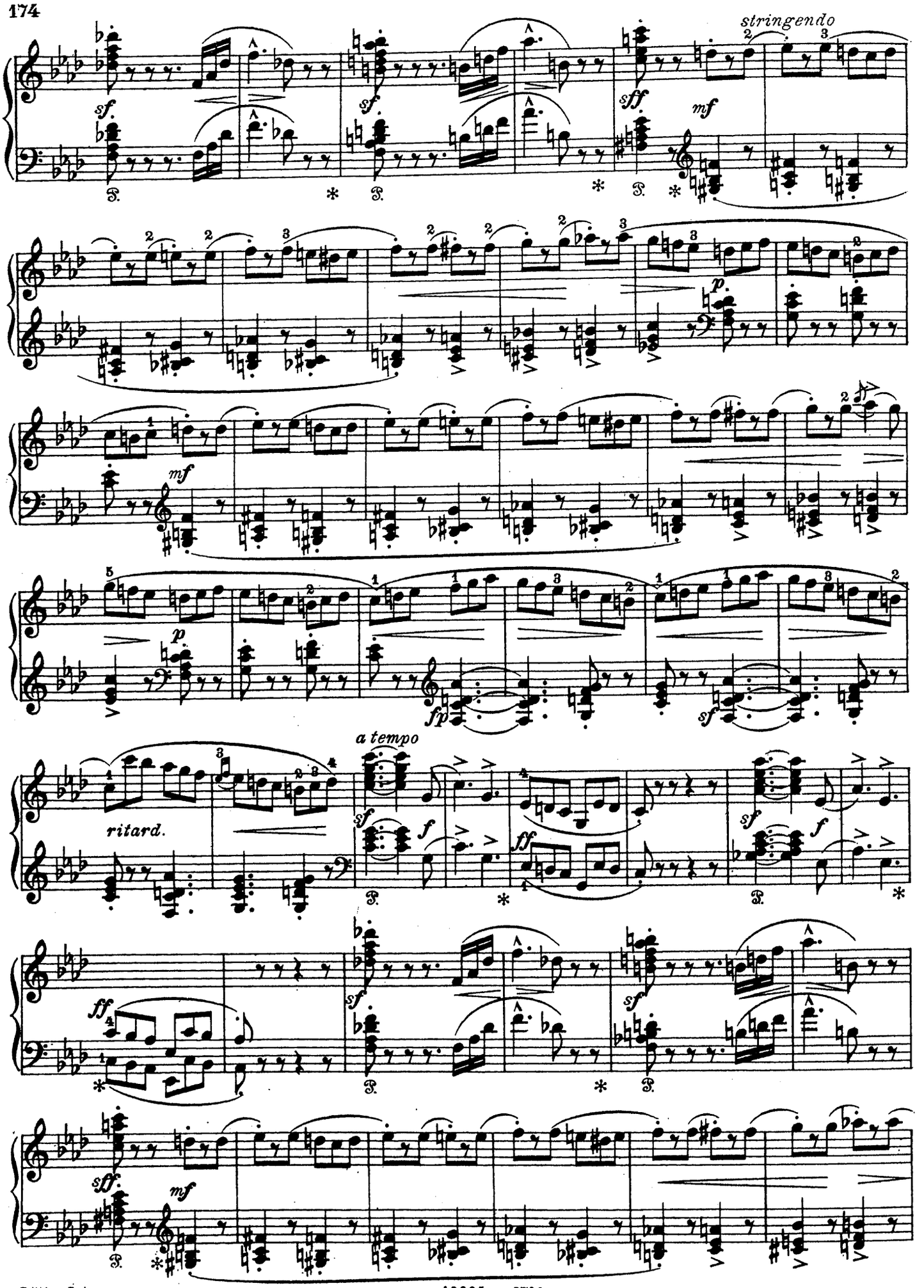
St. Heller.

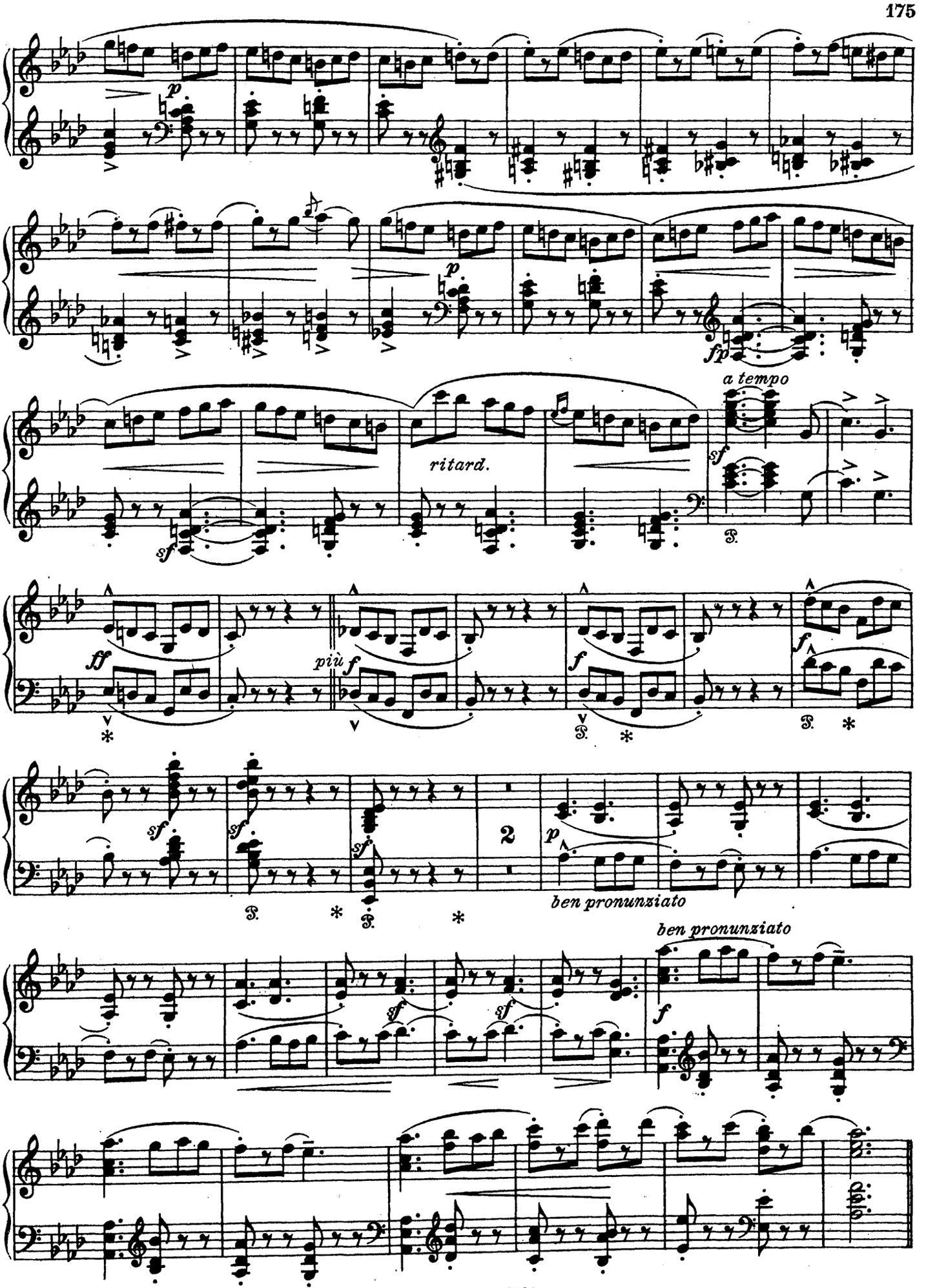
Presto.

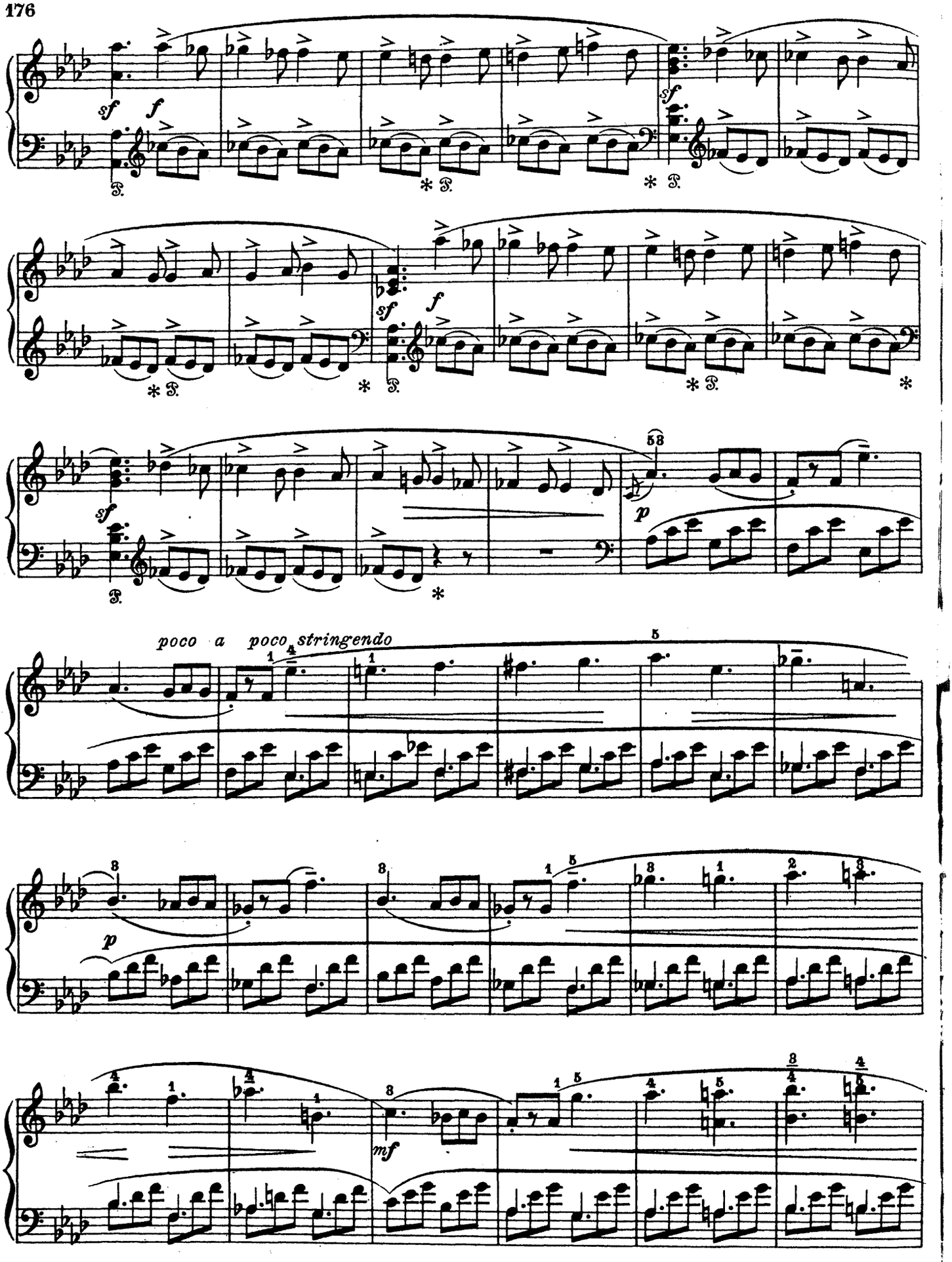
224.

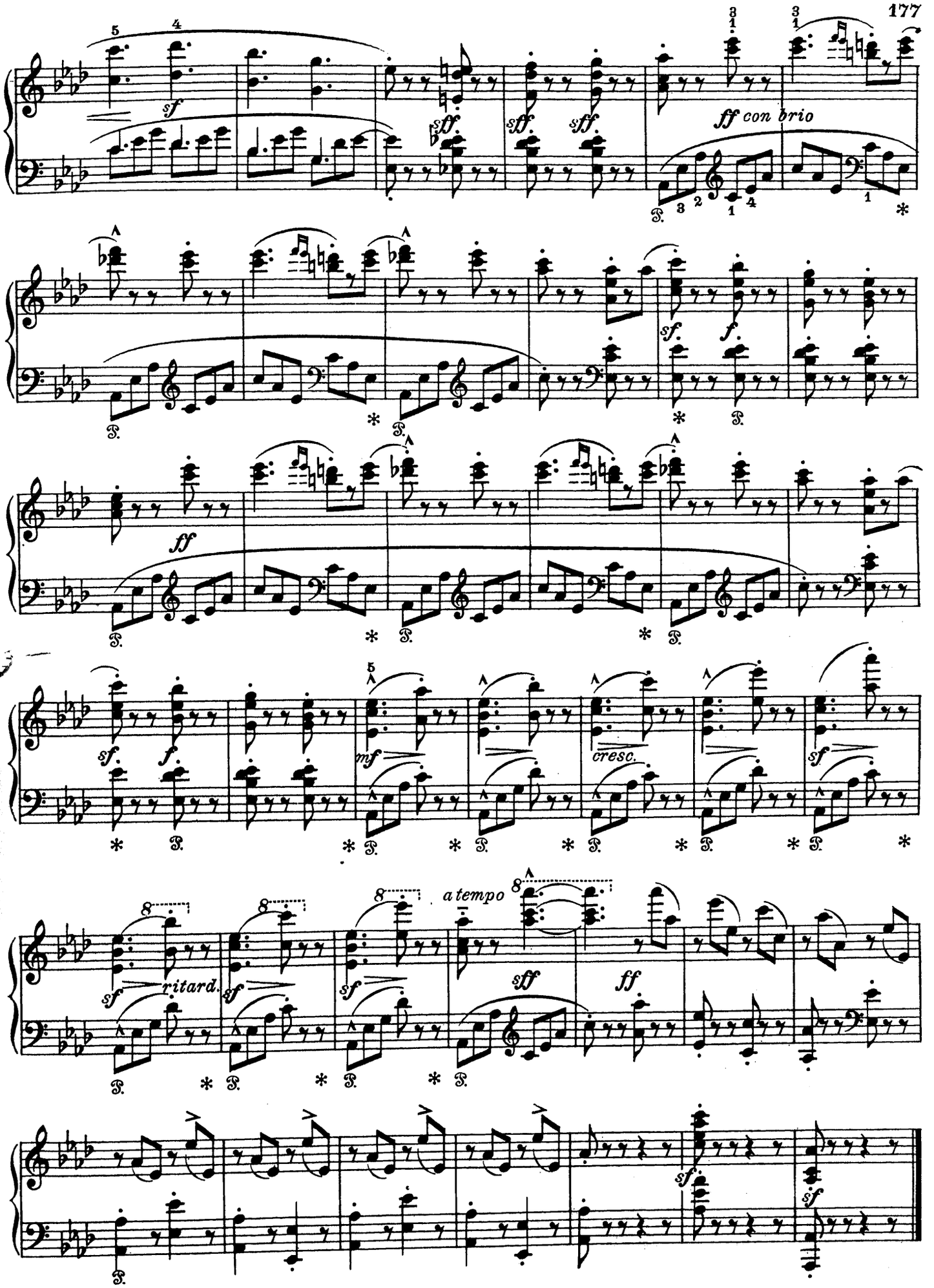





stringendo
ritard.
a tempo


p
fp
a tempo
sf
ritard.
ff
più f
f
2
p
ben pronunziato
ben pronunziato


sf f
sf
sf f
sf
p
poco a poco stringendo
p
mf


sf
sff.
ff con brio
sf.
f.
ff
mf
cresc.
ritard.
a tempo
sff
ff
sf

Anhang.

Appendix.

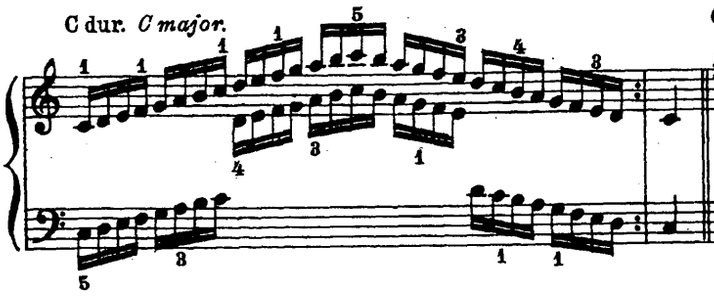
Diatonische Tonleitern.

Diatonic Scales.

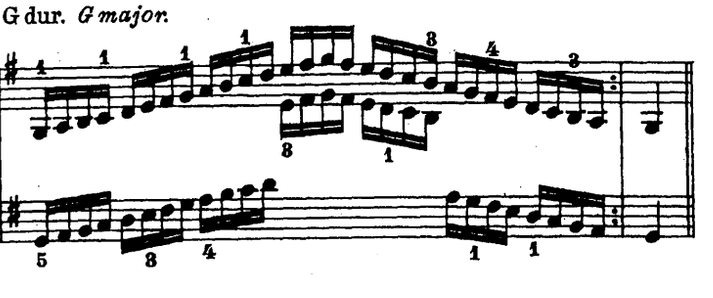
Dur-Tonleitern:

Major Scales:

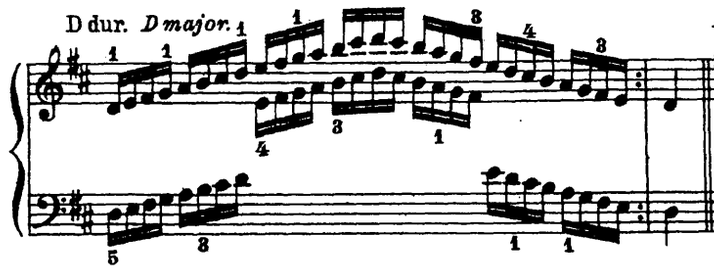
C dur. *C major.*



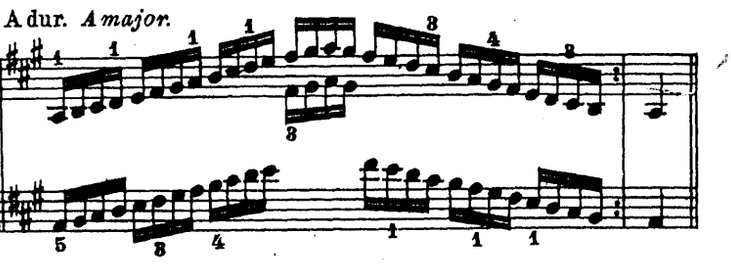
G dur. *G major.*



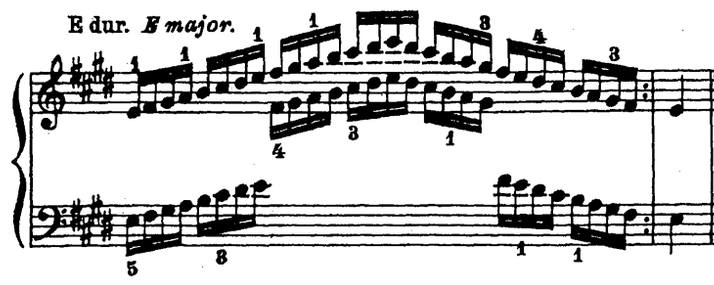
D dur. *D major.*



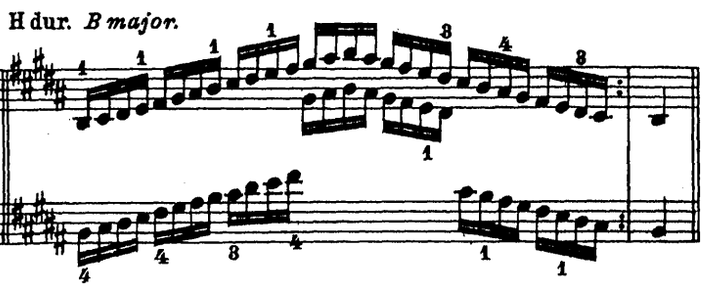
A dur. *A major.*



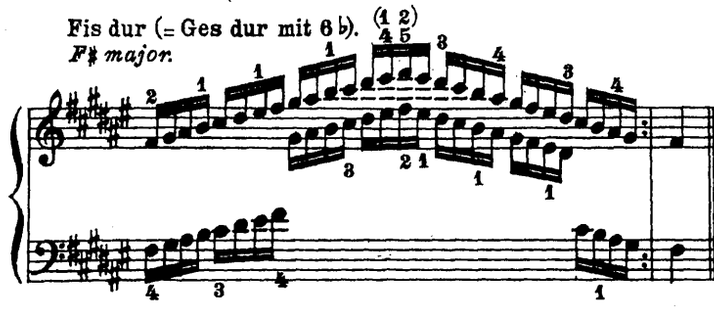
E dur. *E major.*



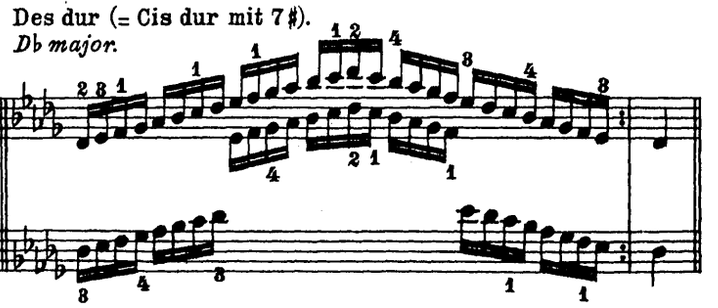
H dur. *B major.*



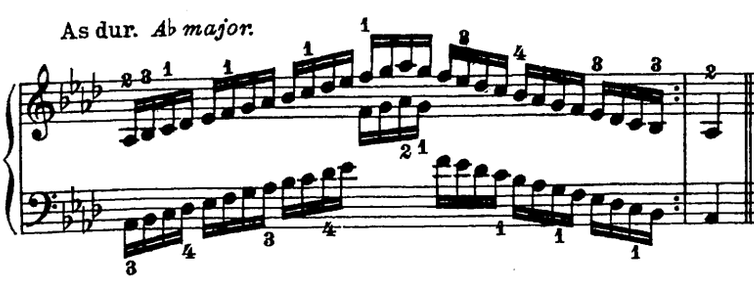
Fis dur (= Ges dur mit 6 ♭). *F♯ major.*



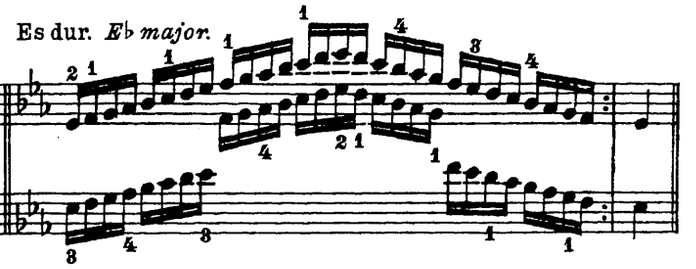
Des dur (= Cis dur mit 7 ♯). *D♭ major.*



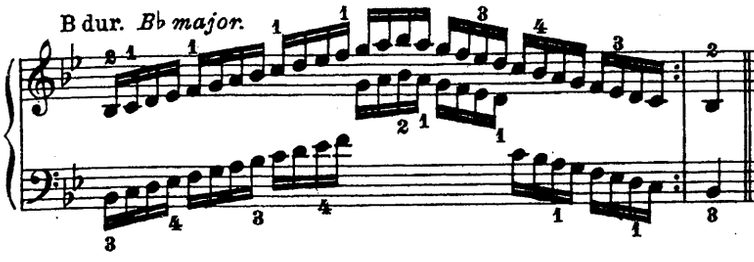
As dur. *A♭ major.*



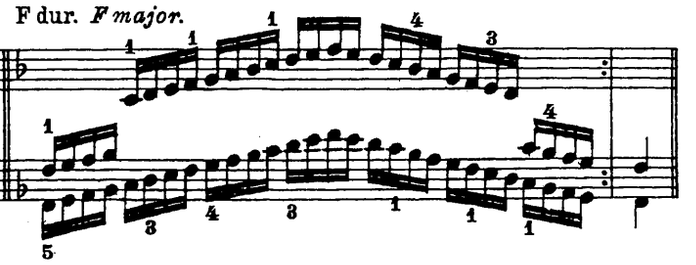
Es dur. *E♭ major.*



B dur. *B♭ major.*



F dur. *F major.*



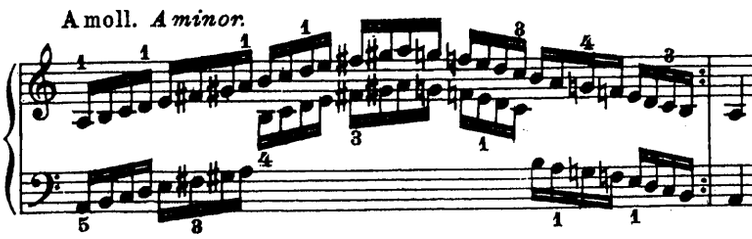
Moll-Tonleitern:

Minor Scales:

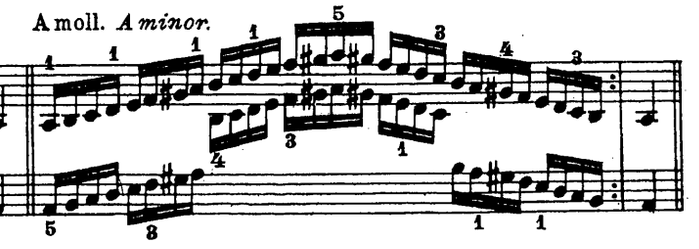
Melodisch.
Melodic.

Harmonisch.
Harmonic.

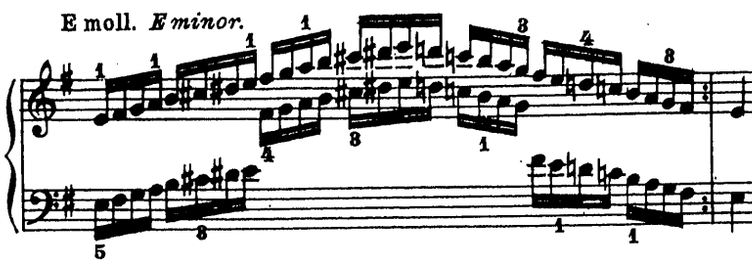
A moll. *A minor.*



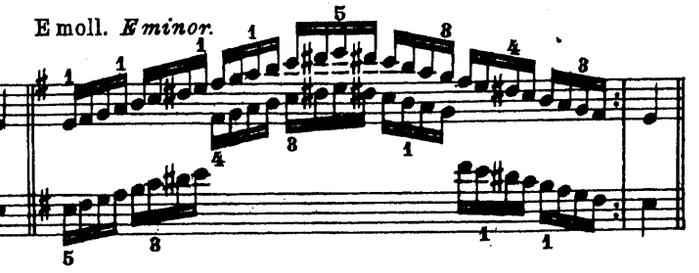
A moll. *A minor.*



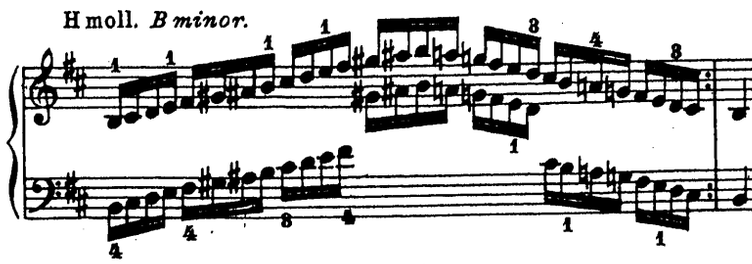
E moll. *E minor.*



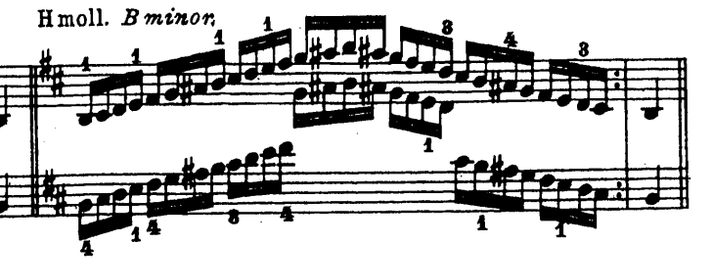
E moll. *E minor.*



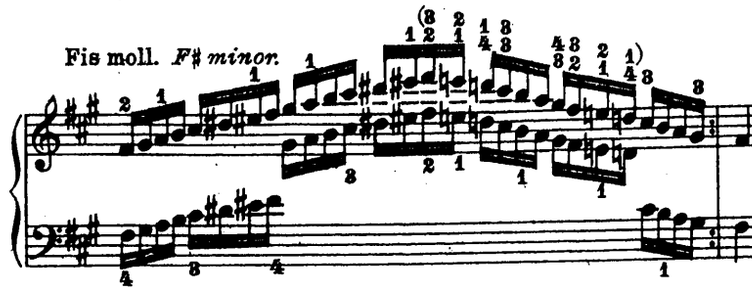
H moll. *B minor.*



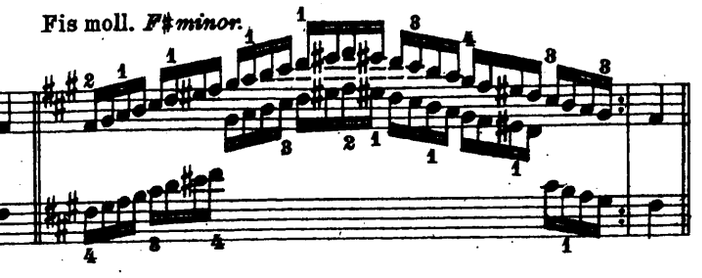
H moll. *B minor.*



Fis moll. *F♯ minor.*



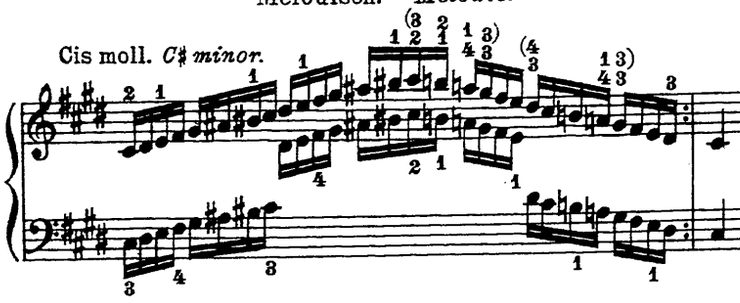
Fis moll. *F♯ minor.*



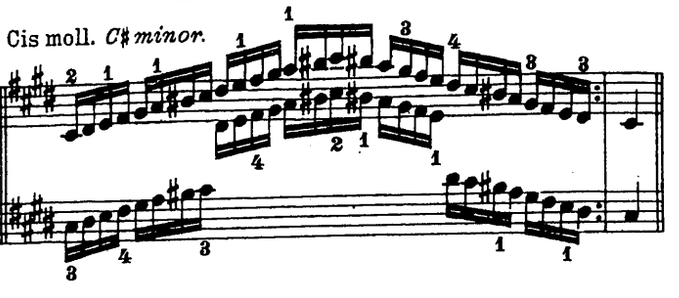
Melodisch. *Melodic.*

Harmonisch. *Harmonic.*

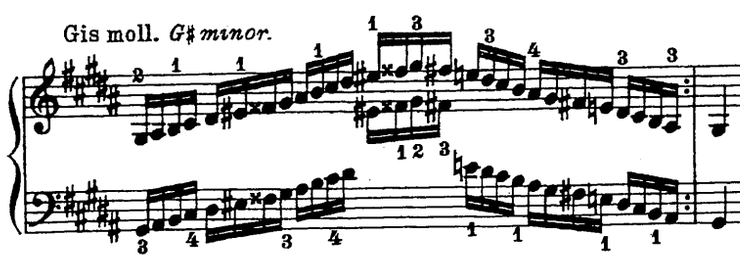
Cis moll. *C♯ minor.*



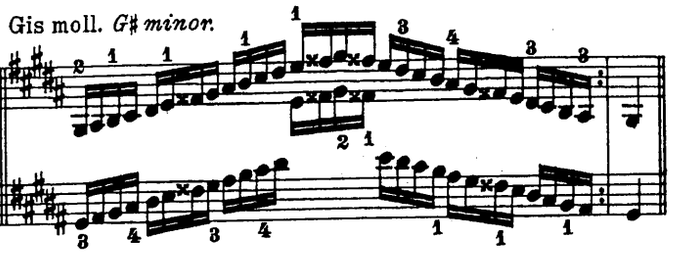
Cis moll. *C♯ minor.*



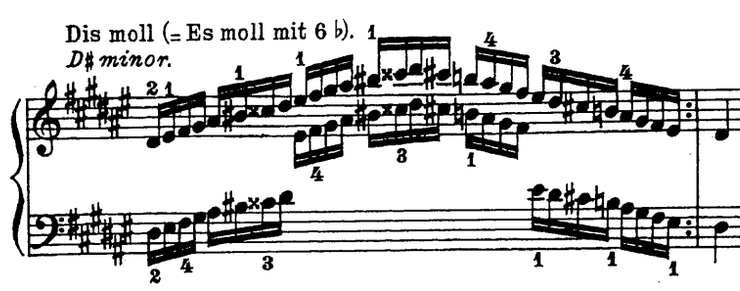
Gis moll. *G♯ minor.*



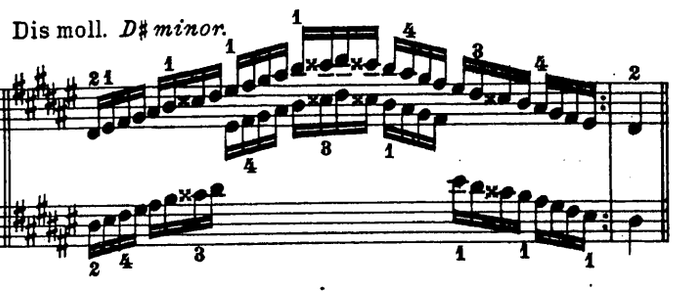
Gis moll. *G♯ minor.*



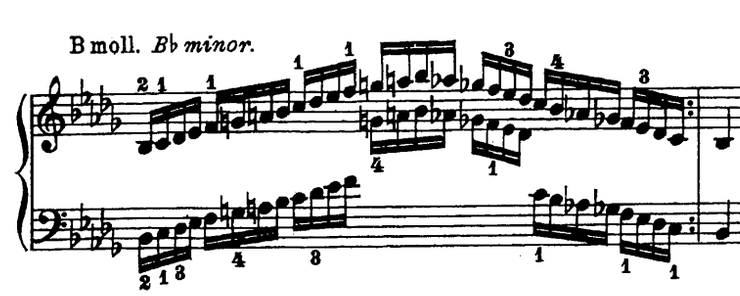
Dis moll (= Es moll mit 6 ♭). *D♯ minor.*



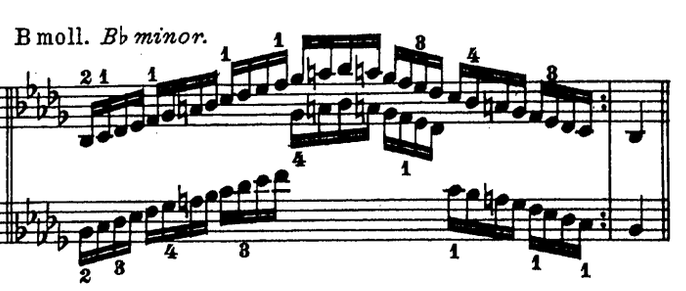
Dis moll. *D♯ minor.*



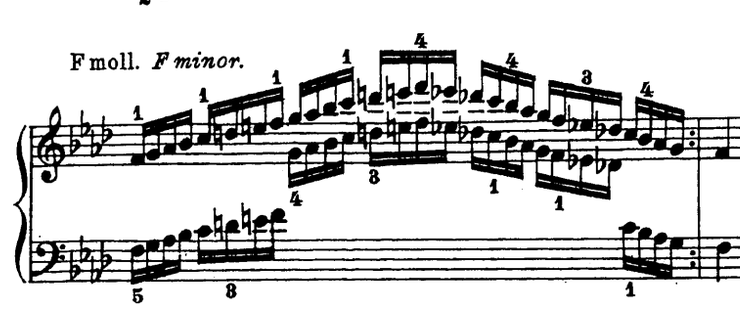
B moll. *B♭ minor.*



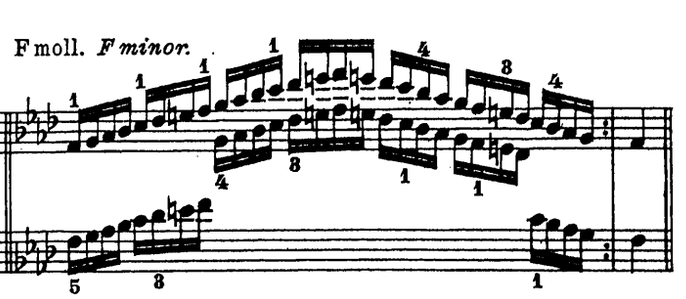
B moll. *B♭ minor.*



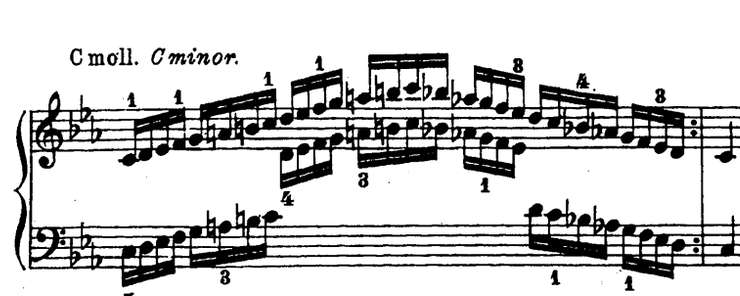
F moll. *F minor.*



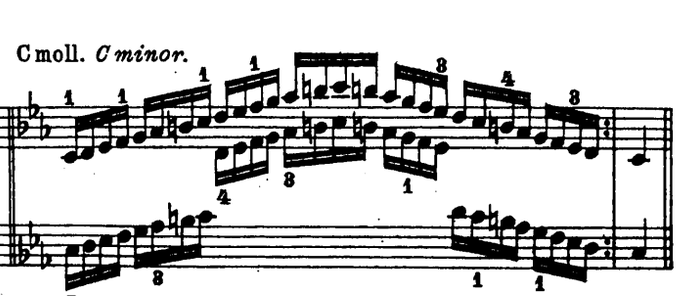
F moll. *F minor.*



C moll. *C minor.*

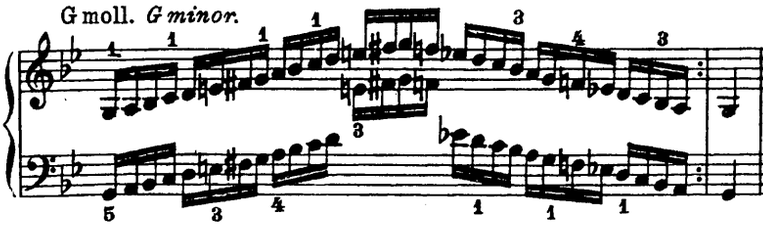


C moll. *C minor.*

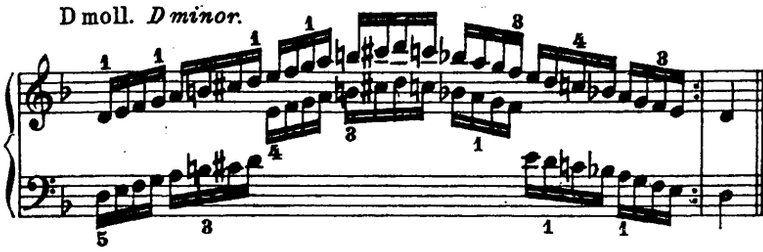


Melodisch. *Melodic.*

G moll. *G minor.*

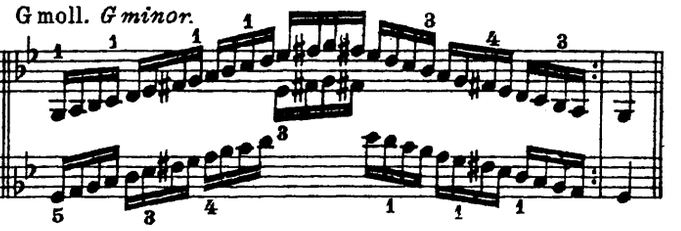


D moll. *D minor.*

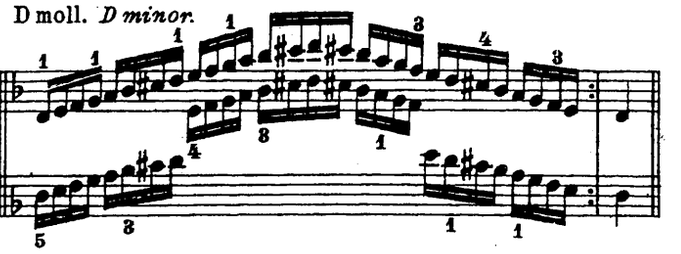


Harmonisch. *Harmonic.*

G moll. *G minor.*

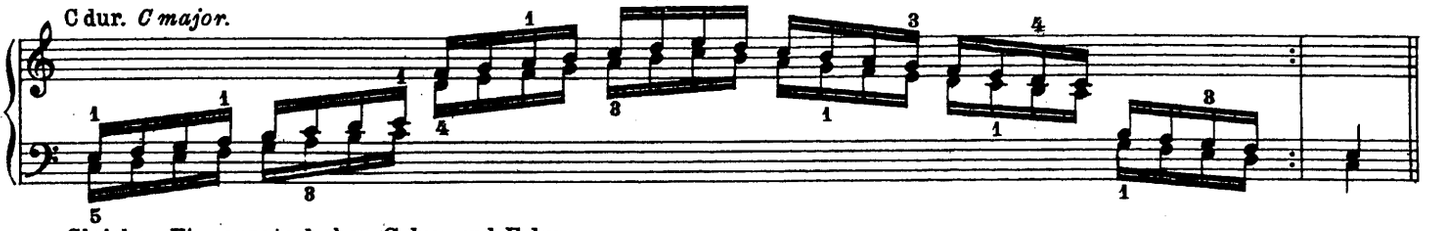


D moll. *D minor.*



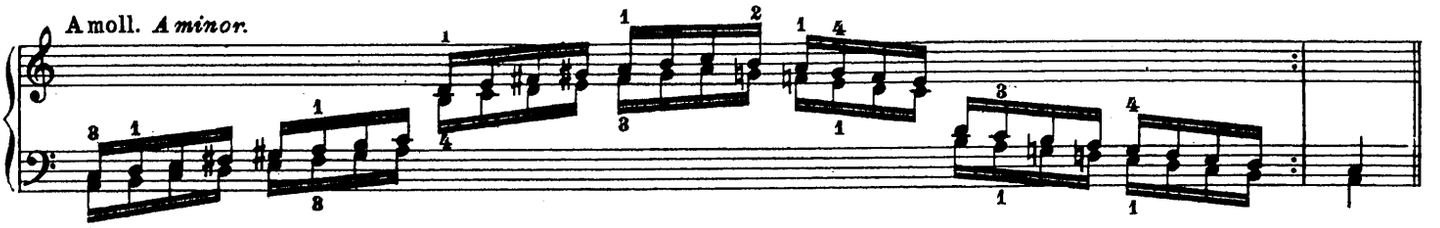
In Terzen.*) *In Thirds.*)

C dur. *C major.*



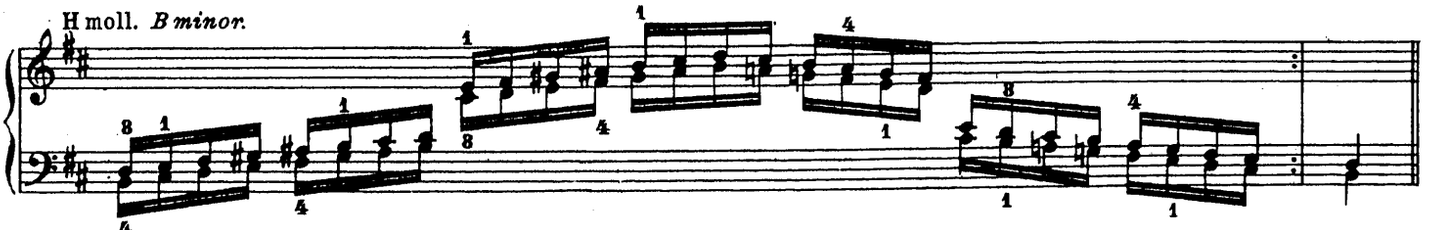
Gleichen Fingersatz haben G dur und F dur.
G major and F major have the same fingering.

A moll. *A minor.*



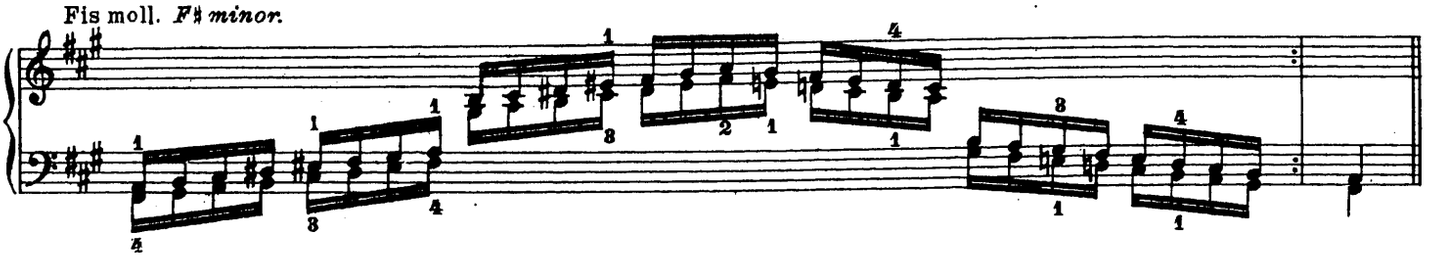
Gleichen Fingersatz: E moll, D dur, A dur, E dur.
E minor, D major, A major, E major have the same fingering.

H moll. *B minor.*



Gleichen Fingersatz: H dur.
The same fingering: B major.

Fis moll. *F♯ minor.*



*) Zunächst in Dezimen (rechte Hand eine Oktave höher) zu üben.

*) *Study first in Tenths (right hand an octave higher).*

Cis moll. *C♯ minor.*

Gleichen Fingersatz: Des dur.
The same fingering: D♭ major.

Gis moll. *G♯ minor.*

Gleichen Fingersatz: B dur, Es dur, As dur.
The same fingering: B♭ major, E♭ major, A♭ major.

Fis dur. *F♯ major.*

Ebenso: Ges dur.
The same: G♭ major.

Dis moll. *D♯ minor.*

Ebenso: Es moll.
The same: E♭ minor.

B moll. *B♭ minor.*

F moll. *F minor.*

C moll. *C minor.*

Gleichen Fingersatz: G moll, D moll.
The same fingering: G minor, D minor.

In Sexten.

In Sixths.

C dur. *C major.*

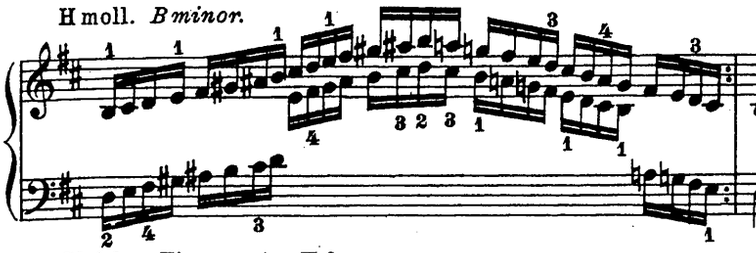
A moll. *A minor.*

Gleichen Fingersatz: E moll, E dur, D moll, G moll, C moll.
The same fingering: E minor, E major, D minor, G minor, C minor.

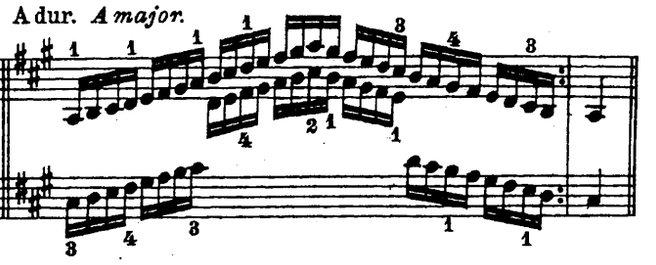
G dur. *G major.*

D dur. *D major.*

H moll. *B minor.*

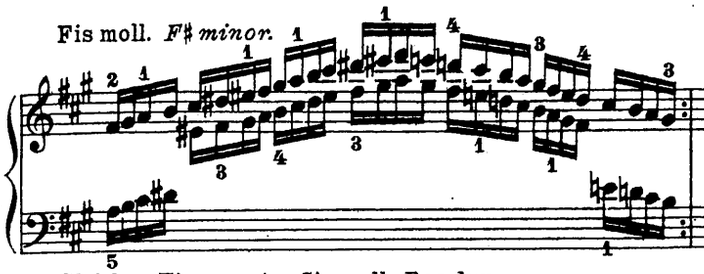


A dur. *A major.*

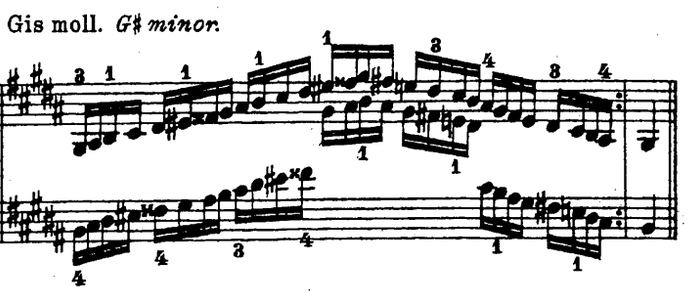


Gleichen Fingersatz: H dur.
The same fingering: B major.

Fis moll. *F♯ minor.*

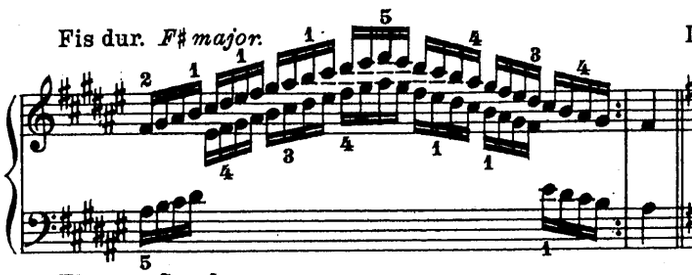


Gis moll. *G♯ minor.*

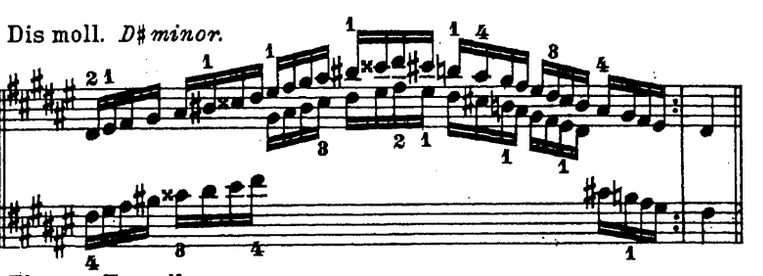


Gleichen Fingersatz: Cis moll, Des dur.
The same fingering: C♯ minor, D♭ major.

Fis dur. *F♯ major.*



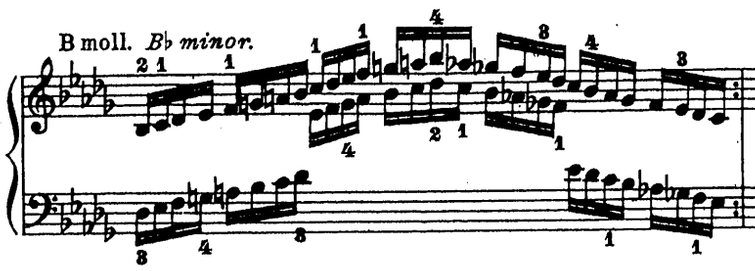
Dis moll. *D♯ minor.*



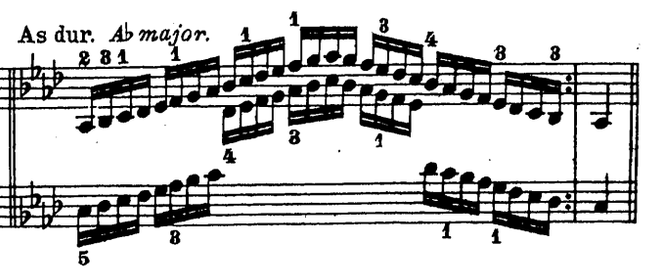
Ebenso: Ges dur.
The same: G♭ major.

Ebenso: Es moll.
The same: E♭ minor.

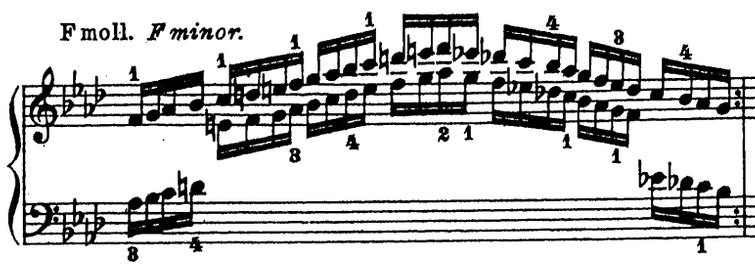
B moll. *B♭ minor.*



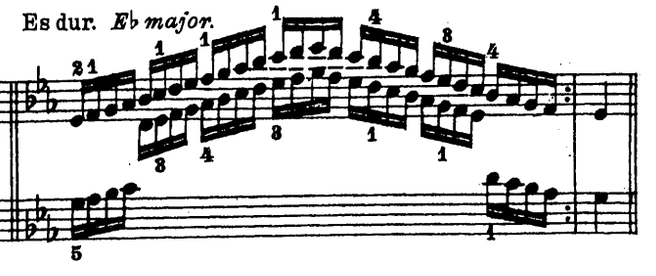
As dur. *A♭ major.*



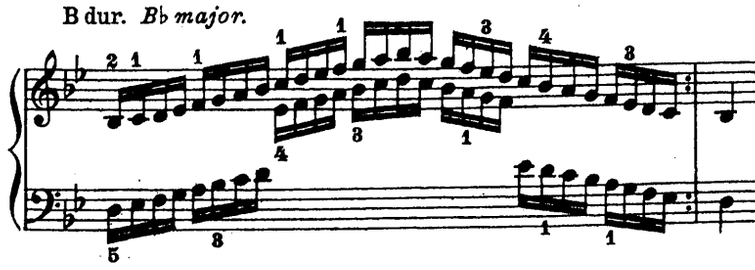
F moll. *F minor.*



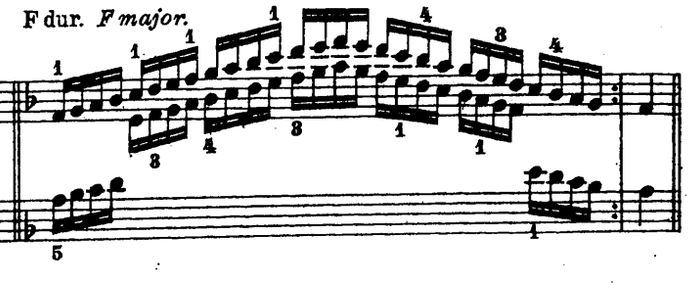
Es dur. *E♭ major.*



B dur. *B♭ major.*

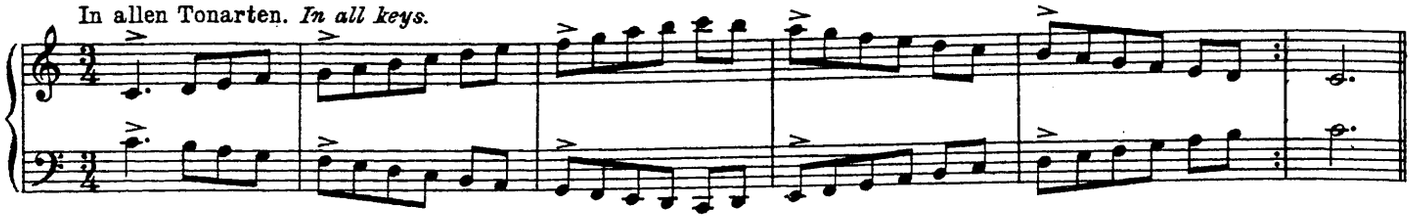


F dur. *F major.*

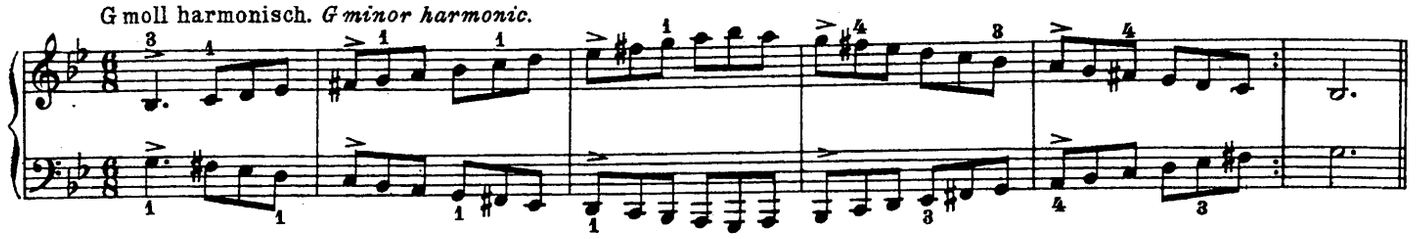


In Gegenbewegung und verschiedener Betonung. *In contrary motion and with varying accent.*

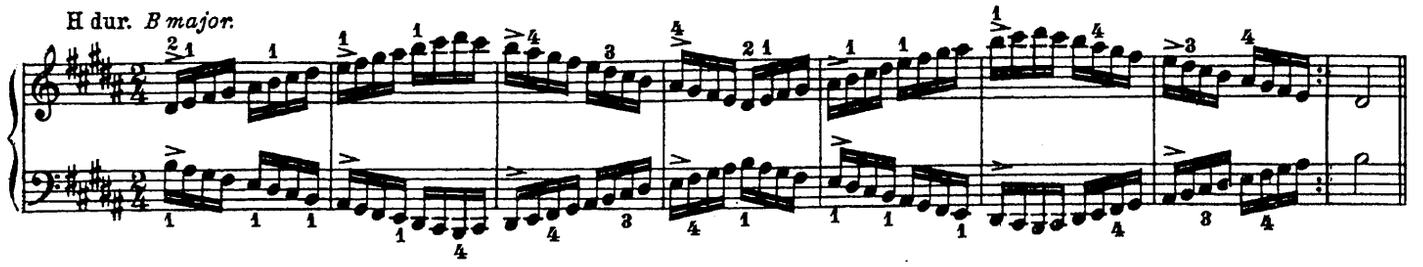
In allen Tonarten. *In all keys.*



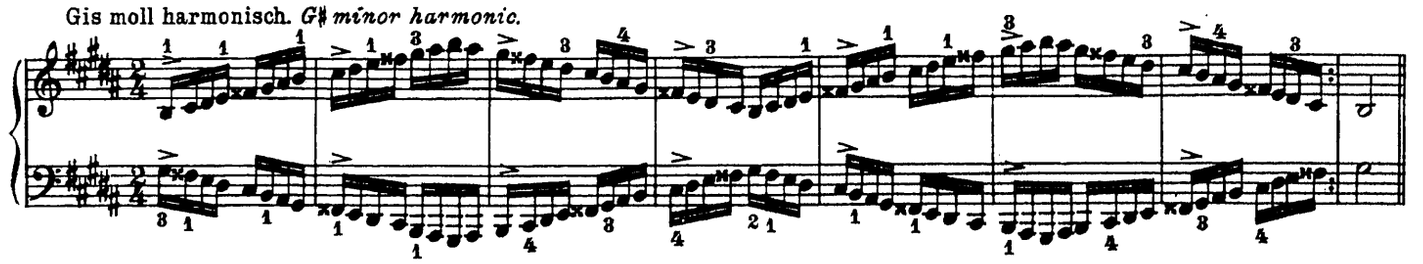
G moll harmonisch. *G minor harmonic.*



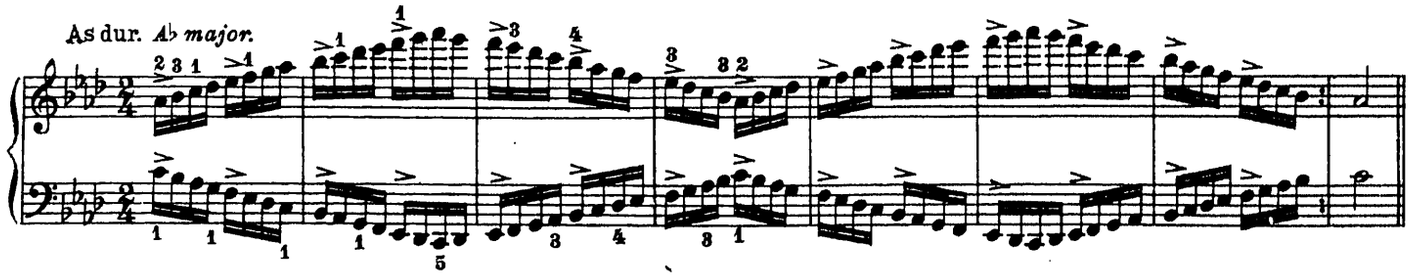
H dur. *B major.*



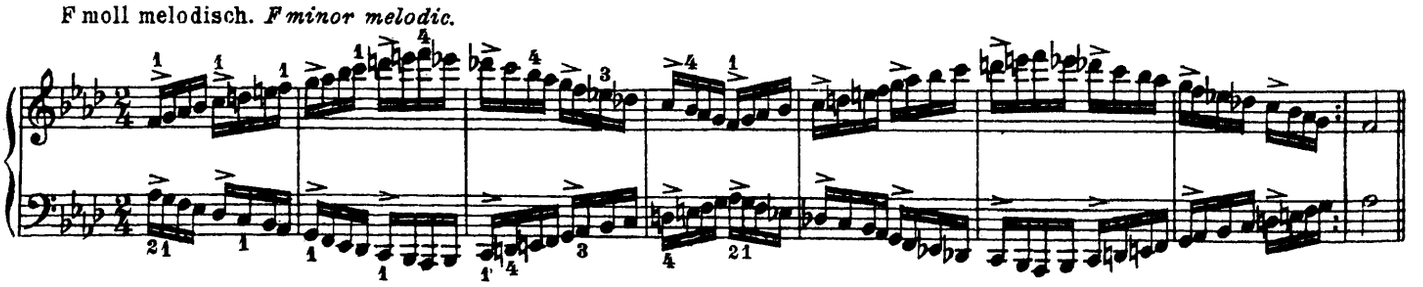
Gis moll harmonisch. *G♯ minor harmonic.*



As dur. *A♭ major.*



F moll melodisch. *F minor melodic.*



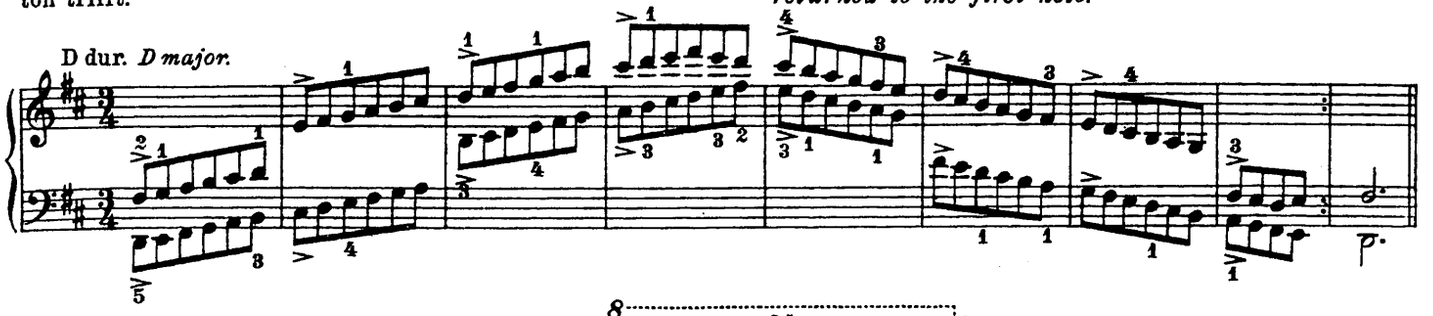
Dezimen und Sexten gemischt.

Tenths and Sixths mixed.

Dreimal zu spielen, bis der Akzent wieder den Anfangston trifft.

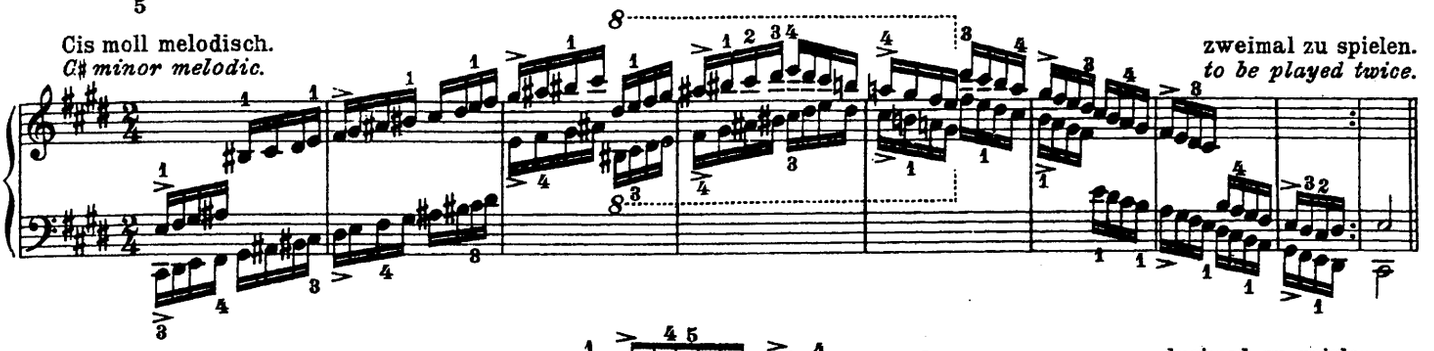
To be played three times, till the shifting accent has returned to the first note.

D dur. *D major.*



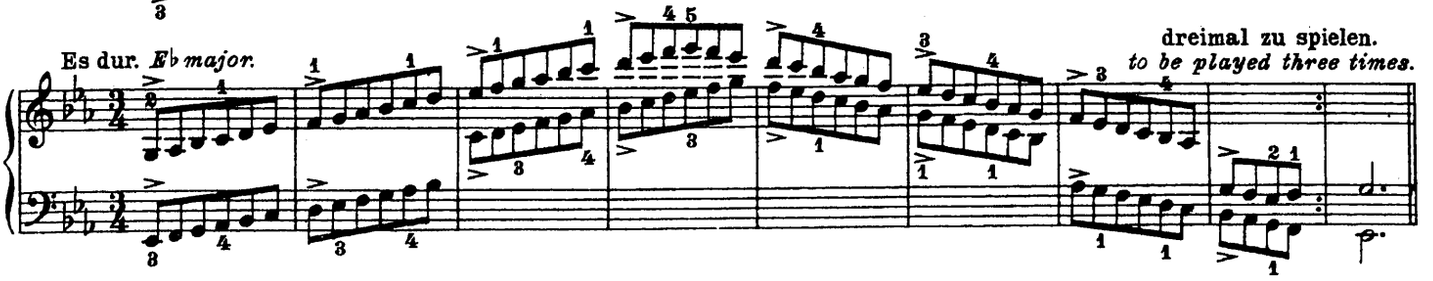
Cis moll melodisch.
C♯ minor melodic.

zweimal zu spielen.
to be played twice.

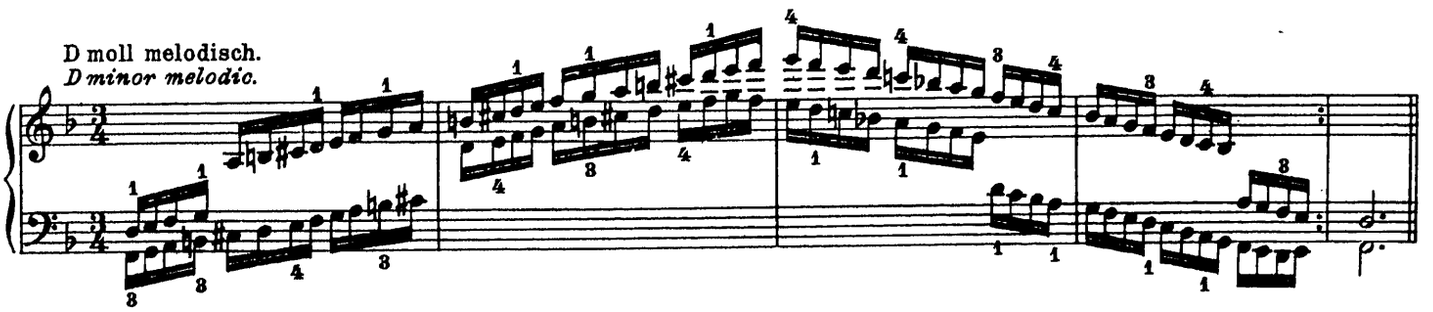


Es dur. *E♭ major.*

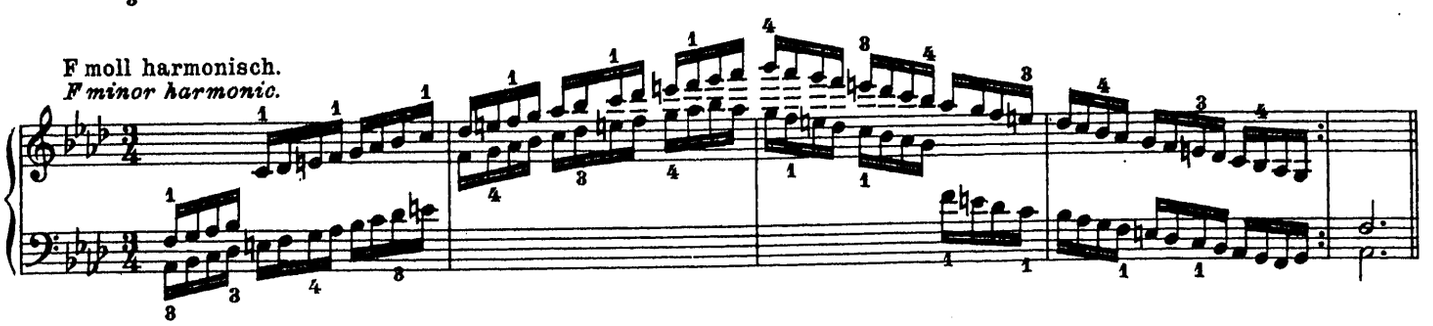
dreimal zu spielen.
to be played three times.



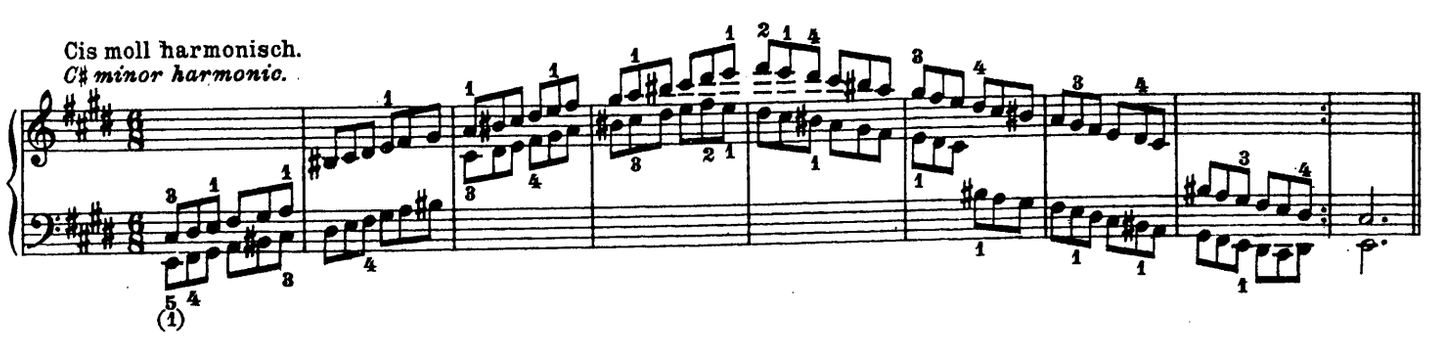
D moll melodisch.
D minor melodic.



F moll harmonisch.
F minor harmonic.

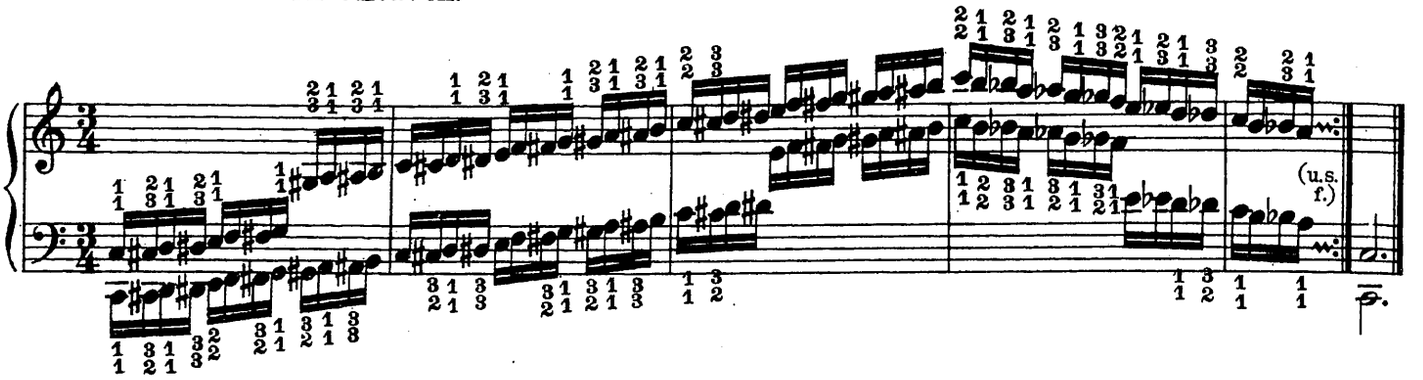


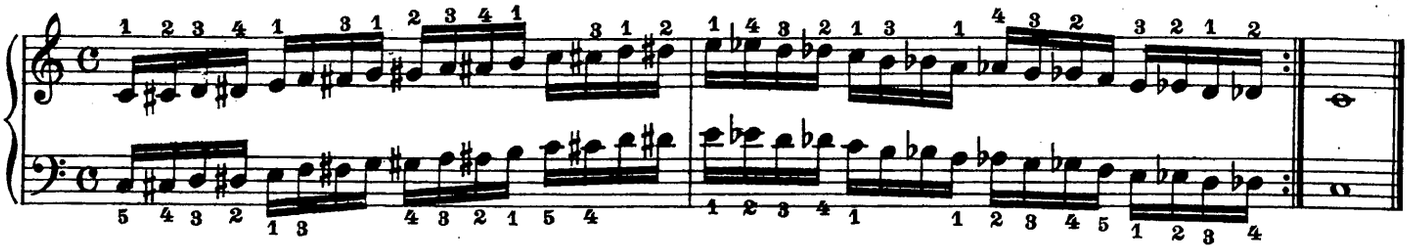
Cis moll harmonisch.
C♯ minor harmonic.



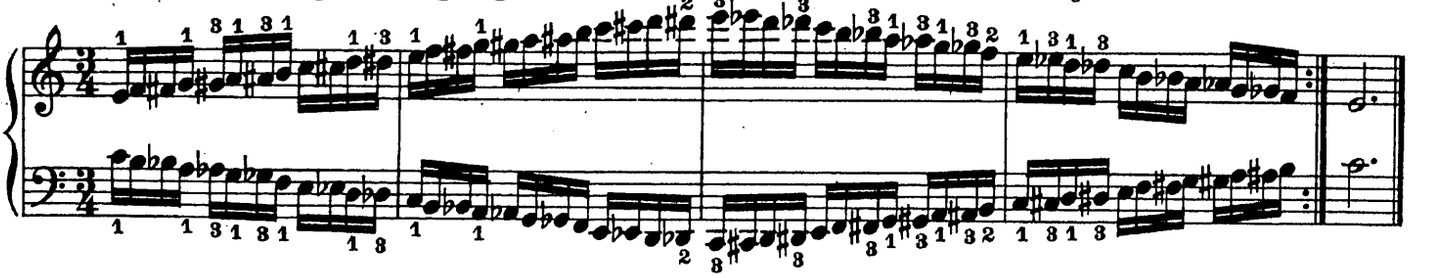
Chromatische Tonreihen. *Chromatic passages.*

In Oktaven. *In Octaves.*



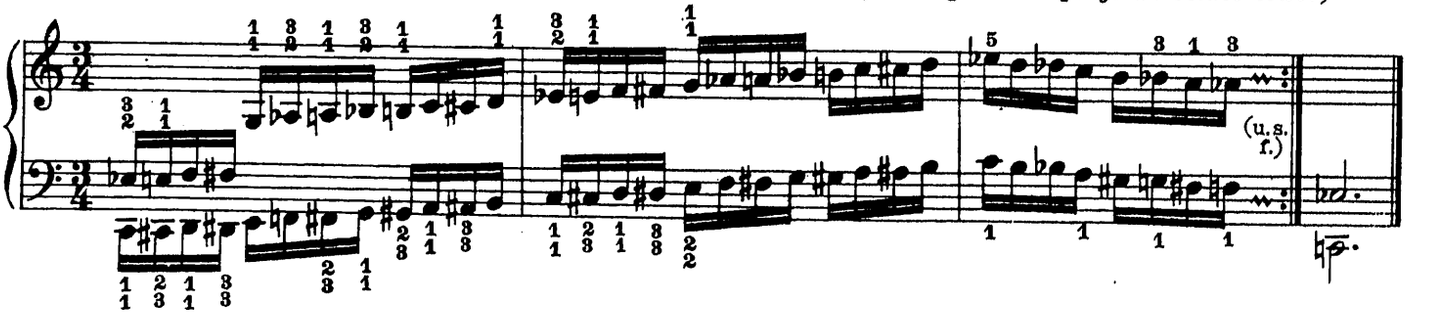


In Gegenbewegung. *In contrary motion.*

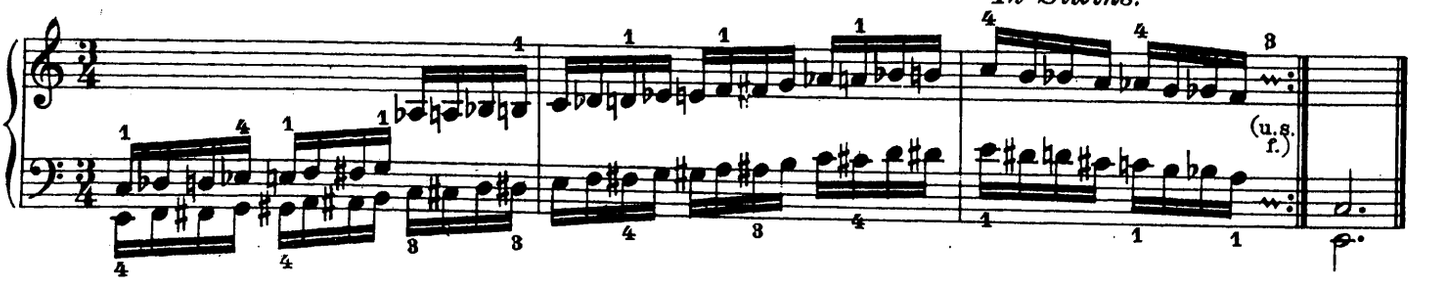


In Dezimen. *In Tenths.*

(In Terzen spielt die rechte Hand eine Oktave tiefer.) *(In Thirds, the right hand plays an octave lower.)*

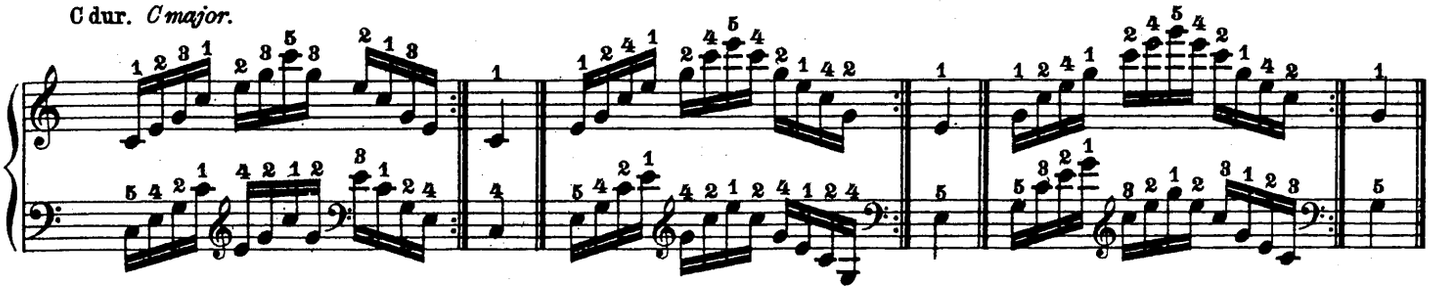


In Sexten. *In Sixths.*



Dreiklang- (Akkord-) Arpeggien. | *Arpeggi of common chords.*

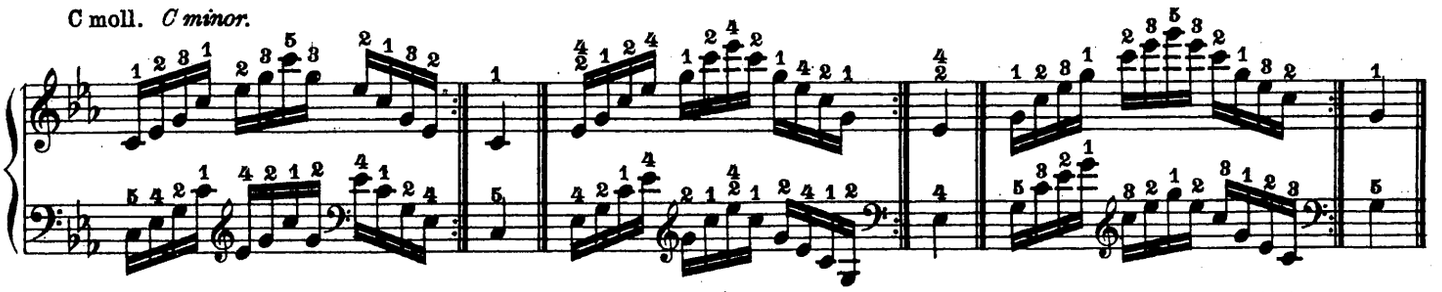
C dur. *C major.*



Derselbe Fingersatz gilt für G dur, F dur, Fis (Ges) dur, A moll, E moll, D moll, Es (Dis) moll.

The same fingering is used in G maj., F maj., F♯ maj., (G♭ maj.) A min., E min., D min., E♭ (D♯) min.

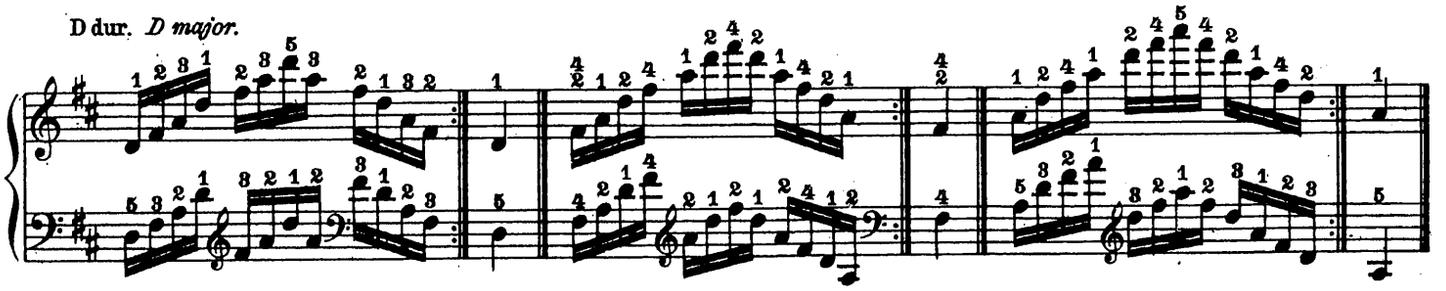
C moll. *C minor.*



Derselbe Fingersatz gilt für G moll und F moll.

The same fingering is used in G min. and F min.

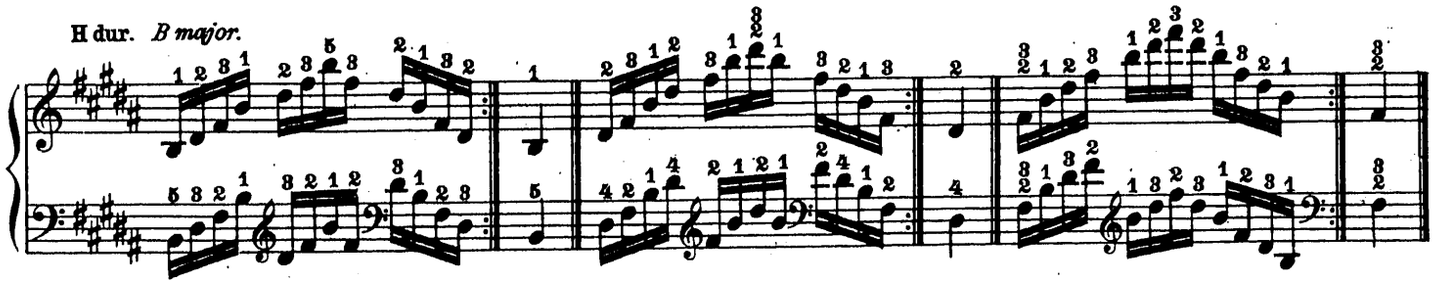
D dur. *D major.*



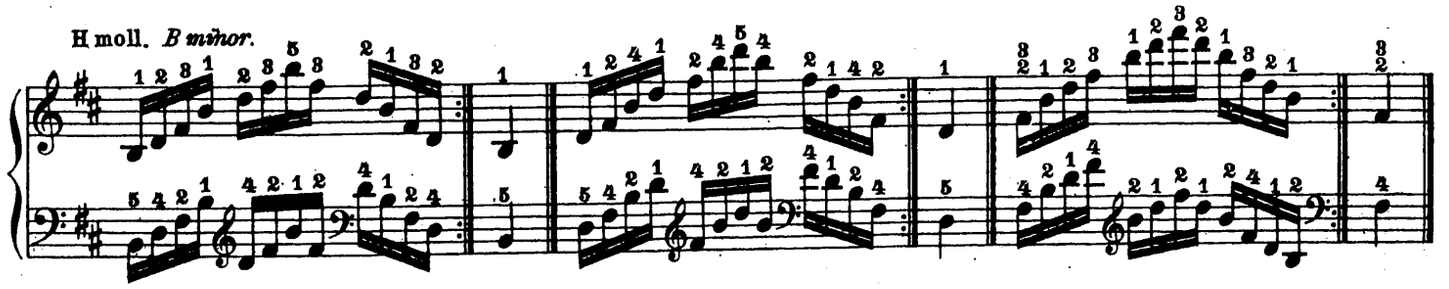
Derselbe Fingersatz gilt für A dur und E dur.

The same fingering is used in A maj. and E maj.

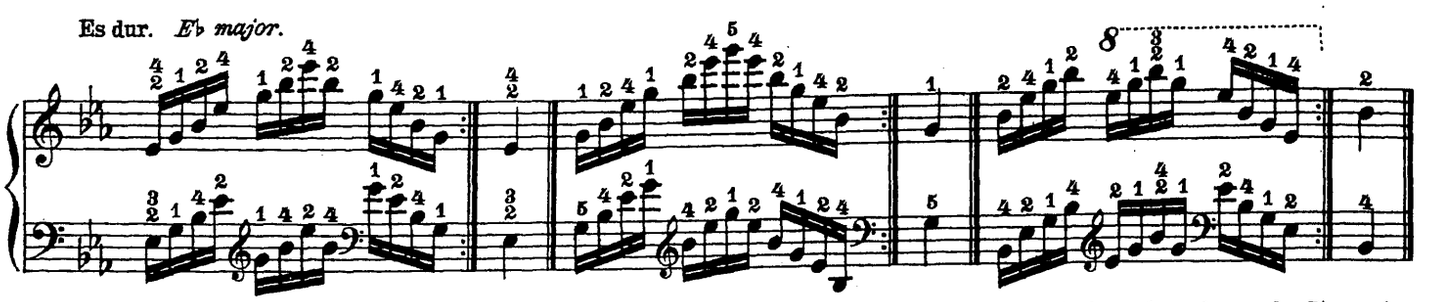
H dur. *B major.*



H moll. *B minor.*



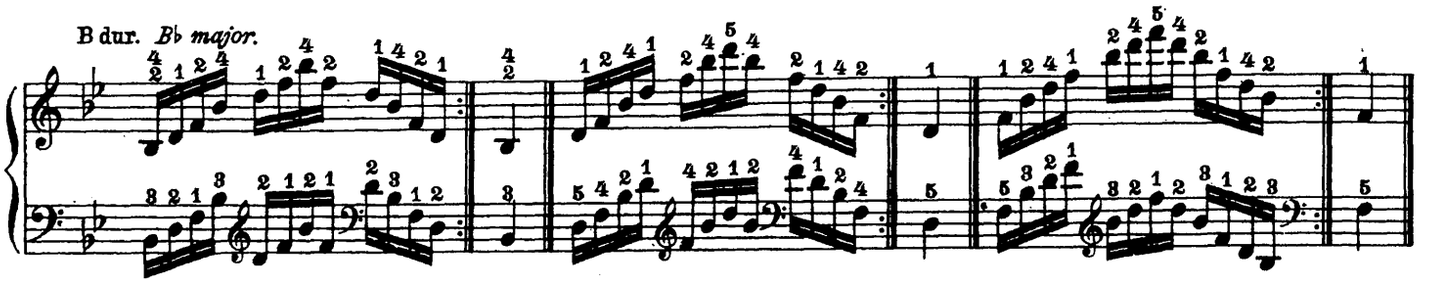
Es dur. *E♭ major.*



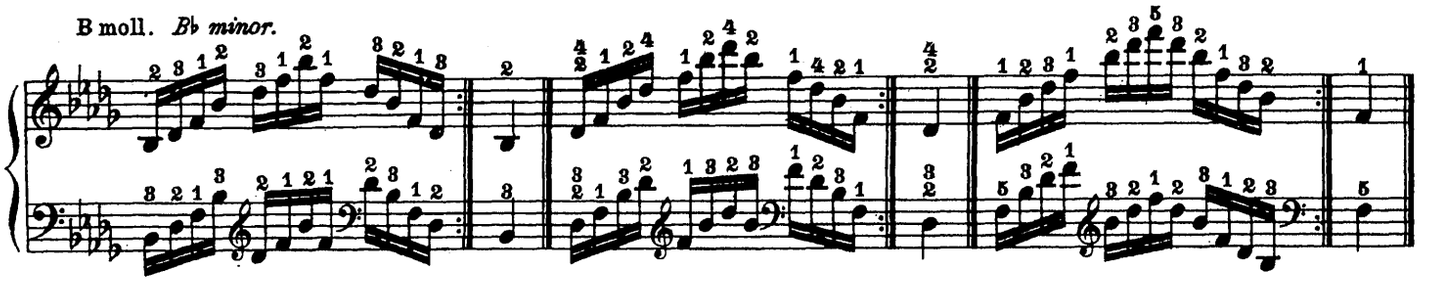
Derselbe Fingersatz gilt für As dur und Des dur, Fis moll, Cis moll und Gis moll.

The same fingering is used in A♭ maj. and D♭ major F♯ min., C♯ min. and G♯ minor.

B dur. *B♭ major.*

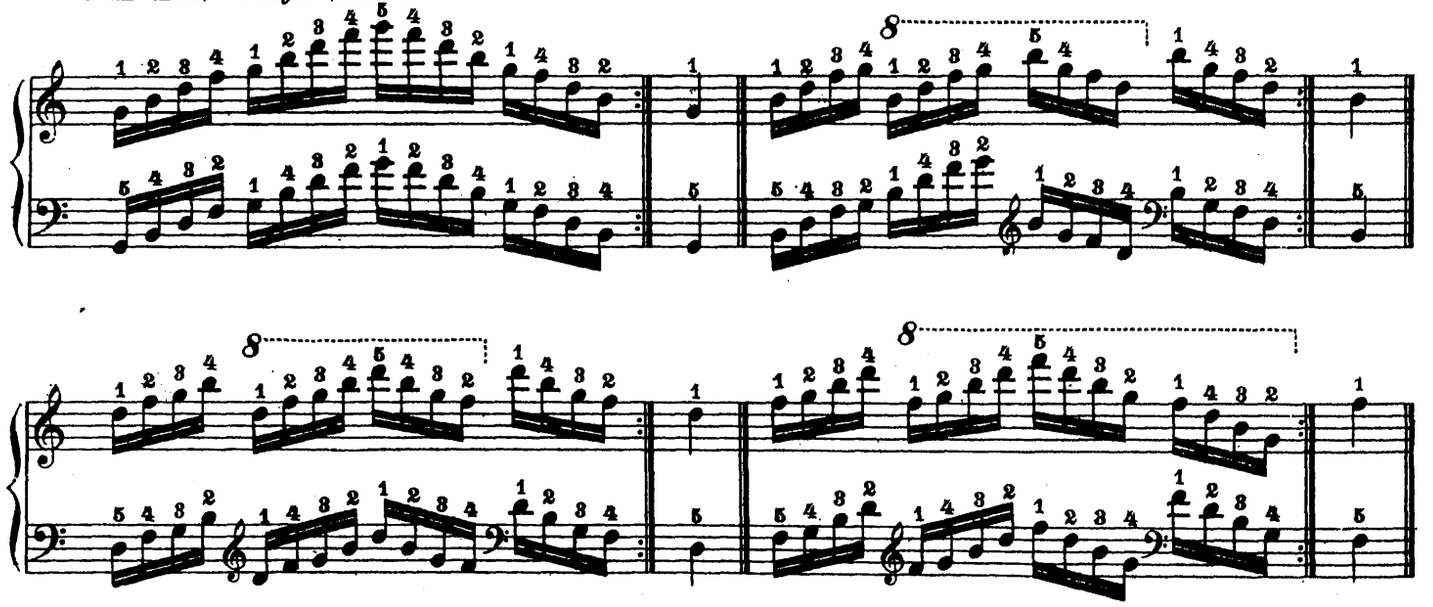


B moll. *B♭ minor.*



Dominantseptimenakkord-Arpeggien.*) | *Arpeggi of Dominant Sevenths.**)

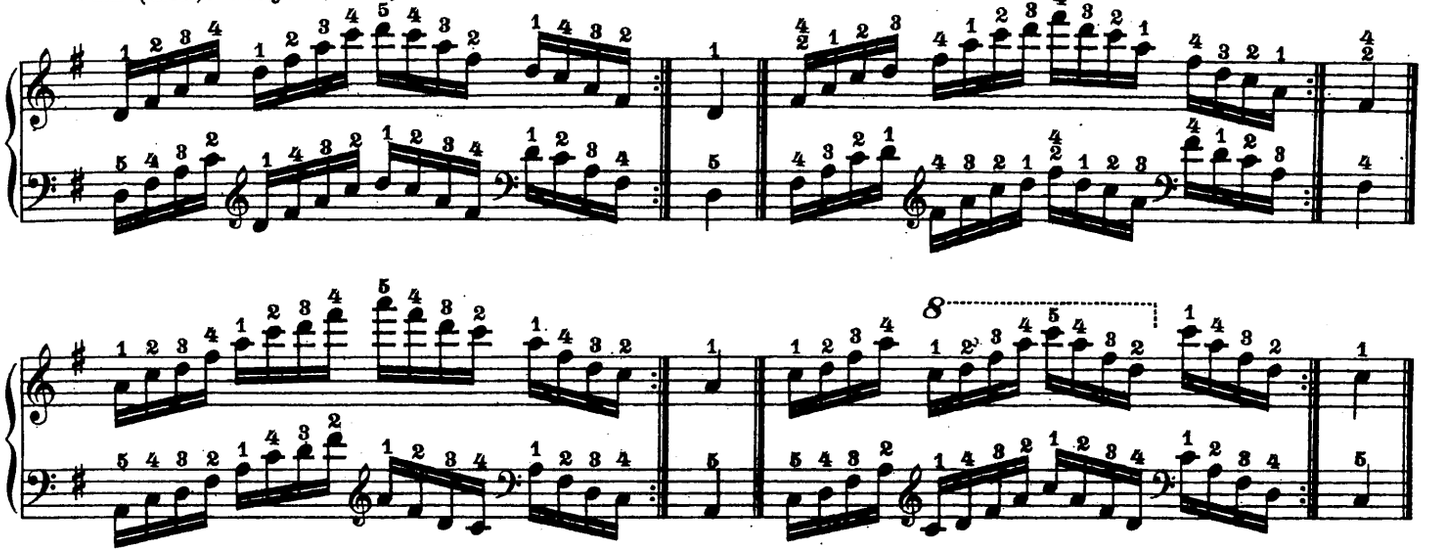
C dur (moll). *C major (minor).*



*) Sie gehören sowohl den Dur- als den Molltonarten, die sich auf derselben Stufe befinden, an; also: C dur hat denselben Dominantseptakkord wie C moll, G dur wie G moll.

**) *They belong both to the major- and to the minor-scales, which are on the same degree; therefore C major has the same dominant seventh as C minor, G major as G minor.*

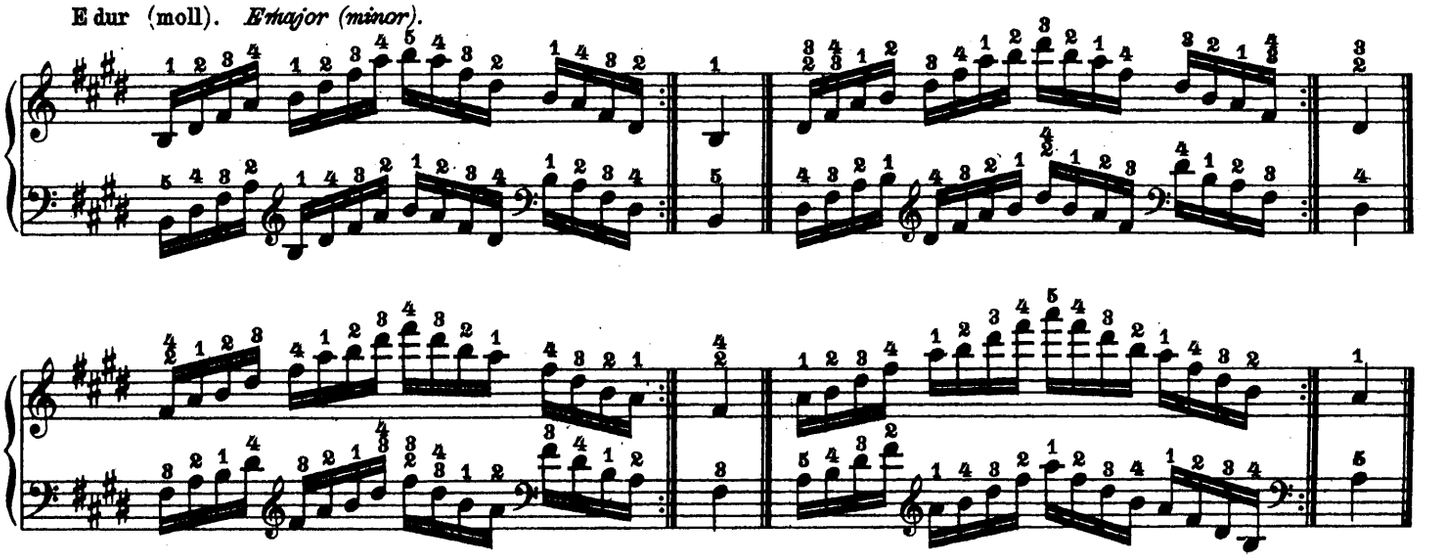
G dur (moll). *G major (minor).*



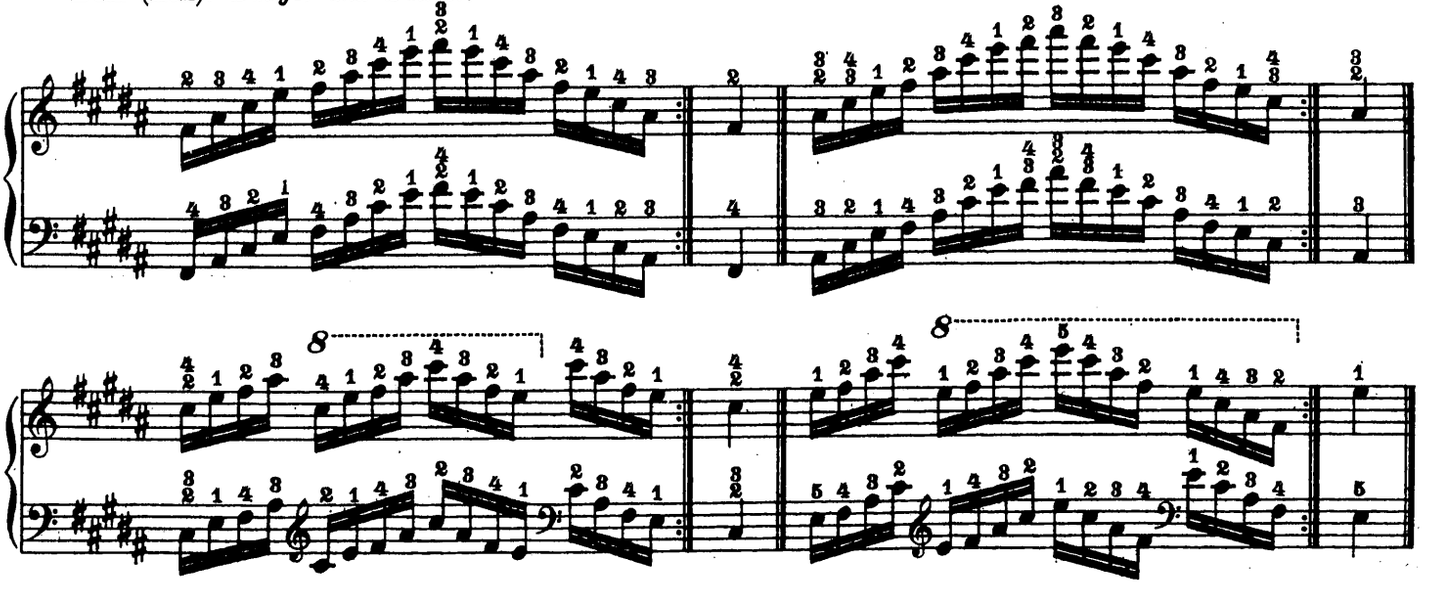
Derselbe Fingersatz gilt für D dur (moll) und A dur (moll).

The same fingering is used in D maj. (min.) and A maj. (min.)

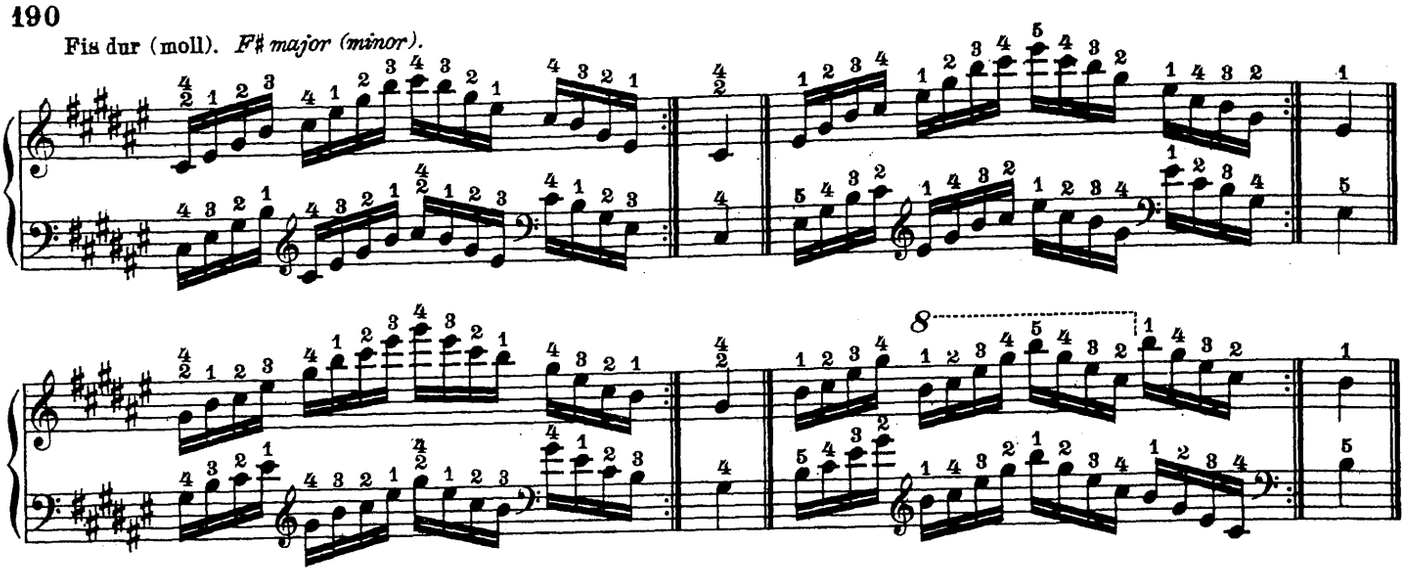
E dur (moll). *E major (minor).*



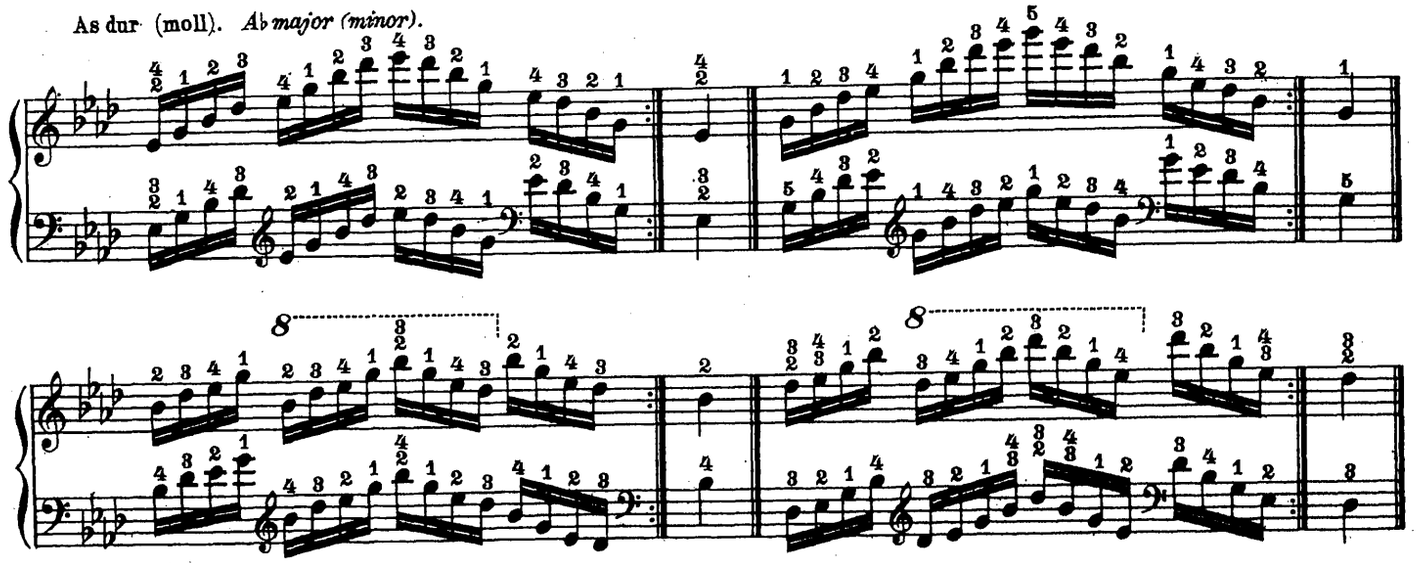
H dur (moll). *B major and B minor.*



Fis dur (moll). *F♯ major (minor).*

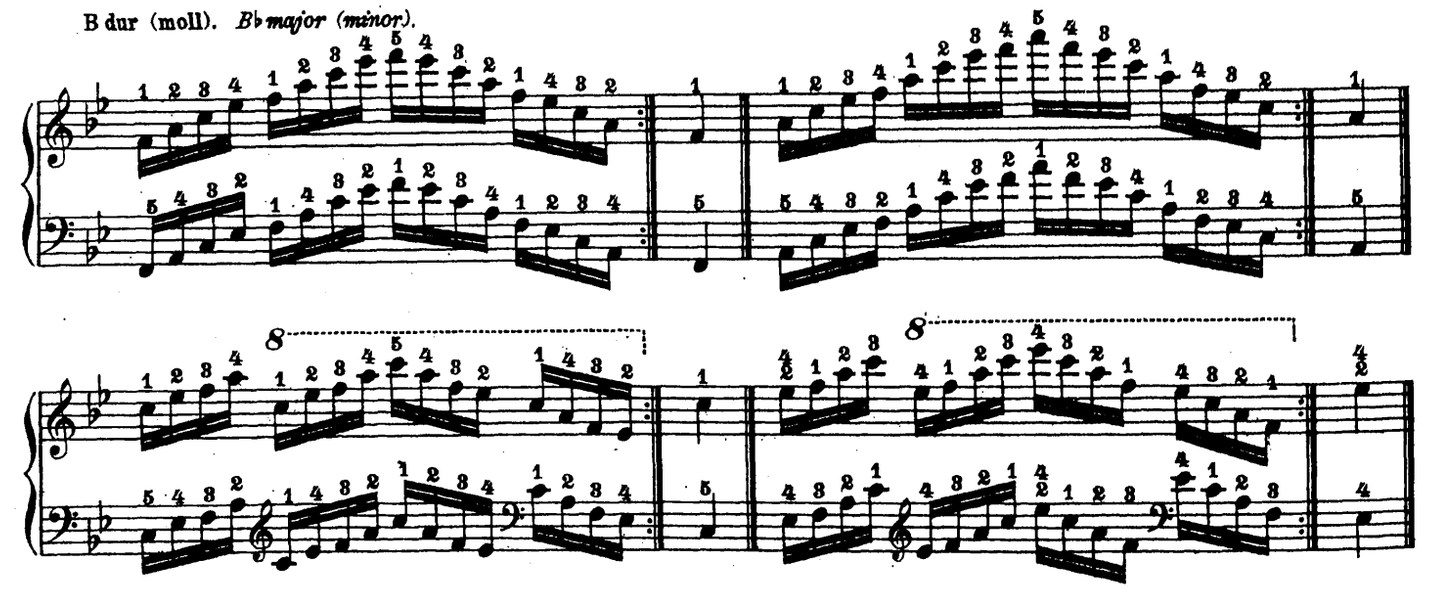


As dur (moll). *A♭ major (minor).*



Derselbe Fingersatz gilt für Es dur (moll) und Des dur (moll). | *The same fingering is used in E♭ maj. (min.) and D♭ maj. (min.)*

B dur (moll). *B♭ major (minor).*

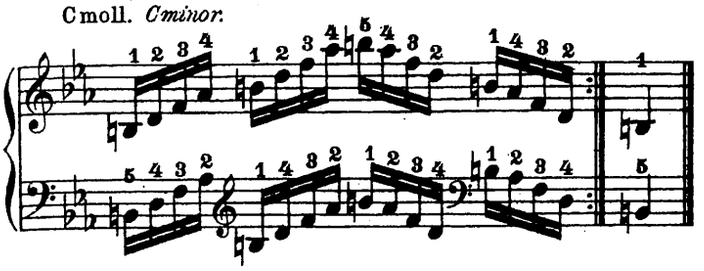


Derselbe Fingersatz gilt für F dur (moll). | *The same fingering is used in F maj. (min.)*

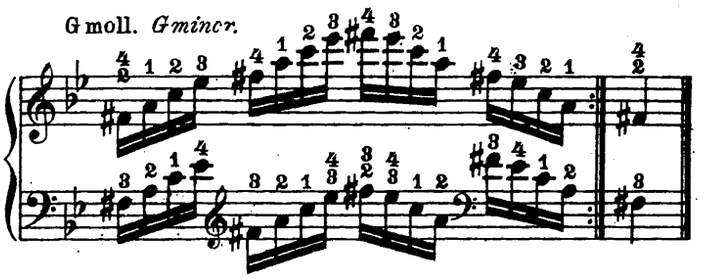
Verminderte Septimenakkord-Arpeggien.*)

Arpeggi of Diminished Sevenths. *)

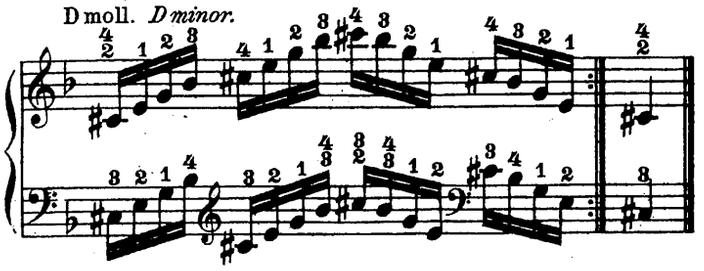
C moll. *C minor.*



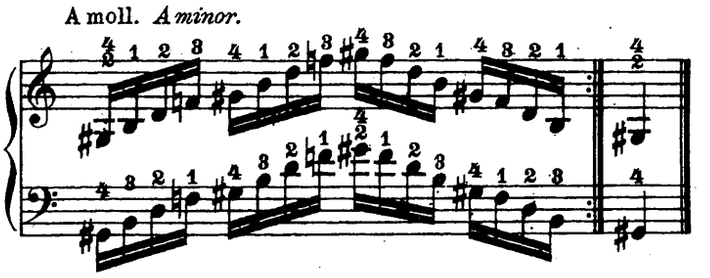
G moll. *G minor.*



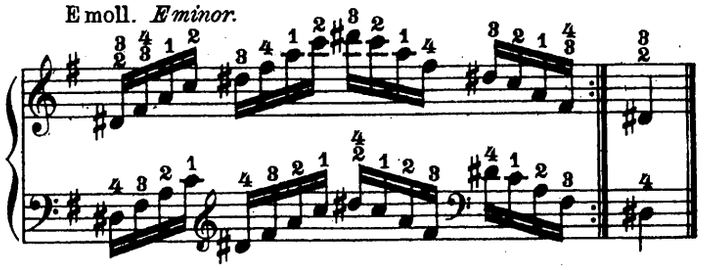
D moll. *D minor.*



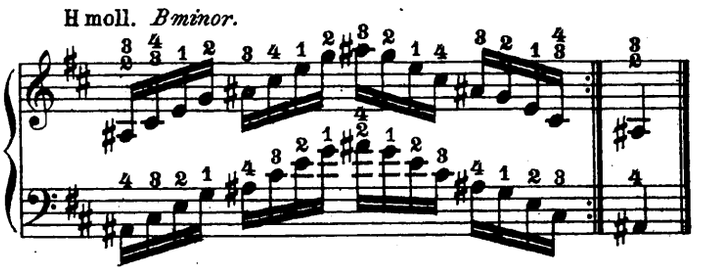
A moll. *A minor.*



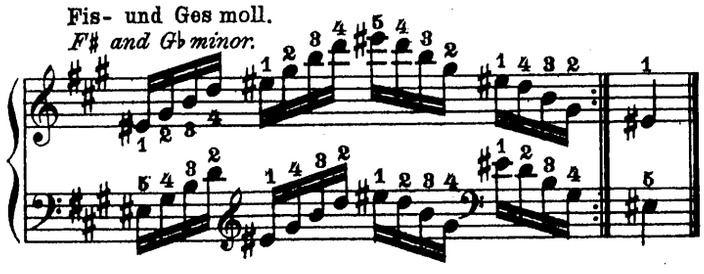
E moll. *E minor.*



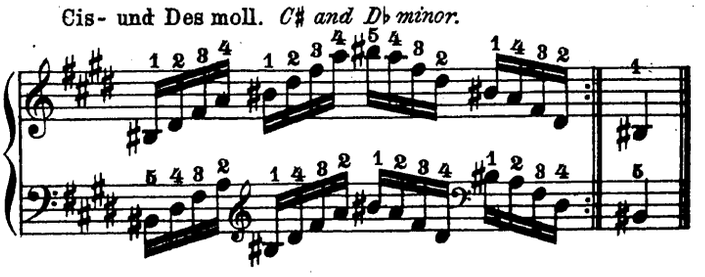
H moll. *B minor.*



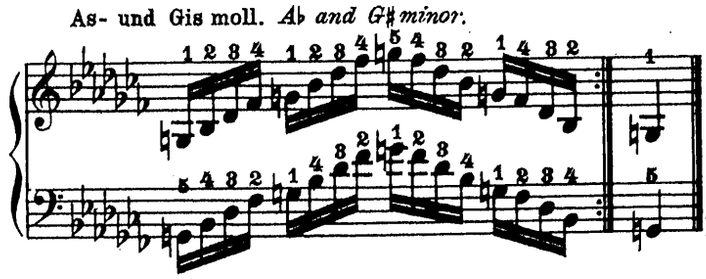
Fis- und Ges moll.
F♯ and G♭ minor.



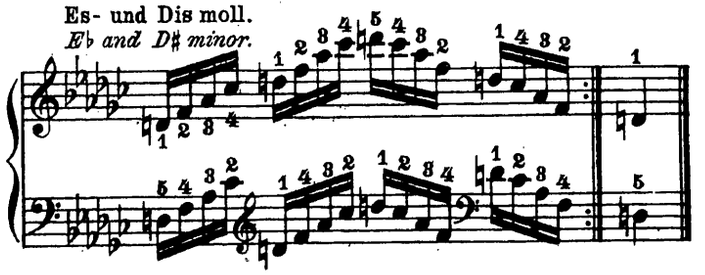
Cis- und Des moll. *C♯ and D♭ minor.*



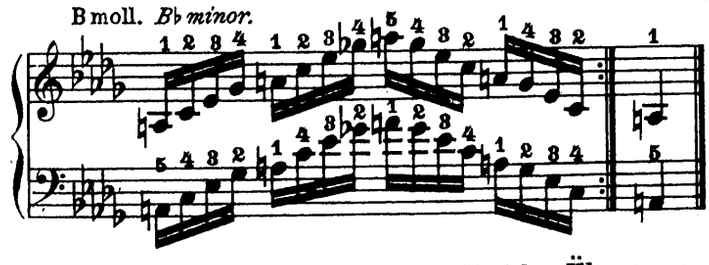
As- und Gis moll. *A♭ and G♯ minor.*



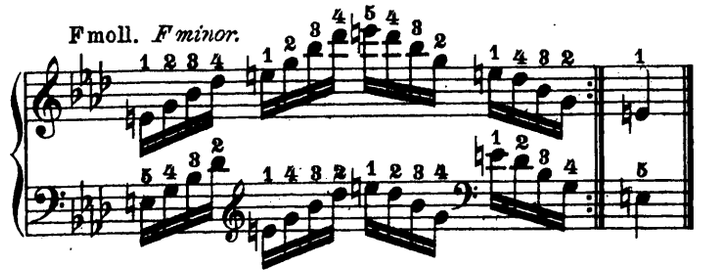
Es- und Dis moll.
E♭ and D♯ minor.



B moll. *B♭ minor.*



F moll. *F minor.*



Als eine schwierige, aber überaus nützliche Übung erweist sich später die Anwendung des C dur-Fingersatzes auf alle diese Akkord-Arpeggien (Dreiklänge und Septimenakkorde).

*) Sie gehören nur zu den Molltonarten und befinden sich auf der 7. Stufe (dem Leitton) derselben.

As a difficult, but exceedingly useful exercise proves later to apply the C major-scale to all these Arpeggi (Common chords and Dominant-seventh).

*) *They belong only to the minor-scale and are on the seventh degree (leading note) of it.*

Edition Peters

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