

AUGENER'S EDITION

№ 8378A

G. SCHÄFER

Sight reading  
Exercises

OP. 45.

Book I.

(Piano.)

Augener's Edition.

№8378A.



SIGHT READING EXERCISES

for the



Pianoforte

by

CHRISTIAN SCHÄFER

OP. 45.

Book I.


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**C. SCHÄFER'S**  
**SIGHT READING EXERCISES**  
for Pianoforte. Op.45.  
(IN PROGRESSIVE ORDER.)



**BOOK I. (Edition N<sup>o</sup> 8378a.)**

**N<sup>os</sup> 1 to 35.** Within the Compass of Five Notes.

**N<sup>os</sup> 36 to 50.** Melodious Studies. Extending the Compass to Seven Notes (Right Hand.)  
and Changing Positions.

**BOOK II. (Edition N<sup>o</sup> 8378b.)**


**32 Melodious Studies** in the keys of C. F. G and B flat and their relative minors.

**BOOK III. (Edition N<sup>o</sup> 8378c.)**

**32 Melodious Studies** in the keys of D. E flat, A and A flat and their relative minors.

**BOOK IV. (Edition N<sup>o</sup> 8378d.)**

**28 Melodious Studies** in the keys of E. D flat. B. F sharp and G flat and their relative  
minors; also C sharp major and A flat minor.



# Sight reading Exercises.

*Within the Compass of five notes.*

## PART I.

Movement of one degree and skips of the third, both hands alike.

Christian Schäfer. Op.45.

1. PIANO.

The same with skip of the fourth.

2.

The same with skips of the third and fourth.

3.

Skips of the third, fourth and fifth with F# for the third finger in each hand.

4.

Each hand different without skips.

5.

The same with skips.

6.

The same.

7.

The same.

8.

9.

Higher ledger lines.

10.

With Semibreve and Minim rests.

11.

With C# and Minim rests.

12.

Crotchets against long notes.

13.

Similar.

14.



Minims and Crotchets for both hands.

15.

Musical notation for exercise 15, featuring minims and crotchets in both hands. The piece is in G major (one sharp) and 2/4 time. The right hand plays a sequence of eighth notes with a slur, while the left hand plays a sequence of eighth notes with a slur. A fingering '1' is shown above the first note in the right hand, and a fingering '5' is shown below the first note in the left hand.

Introducing Crotchet rests and accidentals.

16.

Musical notation for exercise 16, introducing crotchet rests and accidentals. The piece is in G major (one sharp) and 2/4 time. The right hand features eighth notes with slurs and crotchet rests, with fingerings 1, 4, 2, 5, 3, 5, 3, 4, 2, 1 indicated above. The left hand plays eighth notes with slurs and includes a sharp sign (#) on the second and third notes. A fingering '5' is shown below the first note in the left hand, and a '3' is shown below the second note.

Musical notation for exercise 16, second system. The right hand continues with eighth notes and slurs, including a sharp sign (#) on the eighth note. The left hand continues with eighth notes and slurs, including a sharp sign (#) on the eighth note.

Similar in F.

17.

Musical notation for exercise 17, similar in F major (two flats). The piece is in 2/4 time. The right hand features eighth notes with slurs and crotchet rests, with fingerings 3, 5, 2, 4, 1, 3 indicated above. The left hand plays eighth notes with slurs and includes a sharp sign (#) on the eighth note. A fingering '2' is shown below the first note in the left hand, and a '3' is shown below the second note.

Musical notation for exercise 17, second system. The right hand continues with eighth notes and slurs, including a sharp sign (#) on the eighth note. The left hand continues with eighth notes and slurs, including a sharp sign (#) on the eighth note. Fingerings 2, 4, and 3 are shown below the notes.

Tempo di Valse.

18.

Musical notation for exercise 18, first system. Treble clef, bass clef, 3/4 time signature. The melody in the treble clef consists of quarter notes with slurs and fingerings: 1, 4, 2, 5, 3, 1, 4, 3, 5. The bass clef accompaniment consists of quarter notes with slurs and fingerings: 3, 2.

Musical notation for exercise 18, second system. Treble clef, bass clef, 3/4 time signature. The melody in the treble clef consists of quarter notes with slurs and fingerings: 4, 1, 5, 2, 3. The bass clef accompaniment consists of quarter notes with slurs and fingerings: 4, 2.

Musical notation for exercise 18, third system. Treble clef, bass clef, 3/4 time signature. The melody in the treble clef consists of quarter notes with slurs. The bass clef accompaniment consists of quarter notes with slurs.

Part playing in Valse time.

19.

Musical notation for exercise 19, first system. Treble clef, bass clef, 3/4 time signature. The melody in the treble clef consists of quarter notes with slurs and fingerings: 5, 1, 1, 1, 3, 1, 1. The bass clef accompaniment consists of quarter notes with slurs and fingerings: 5, 1.

Musical notation for exercise 19, second system. Treble clef, bass clef, 3/4 time signature. The melody in the treble clef consists of quarter notes with slurs and fingerings: 1, 1, 4, 5, 1, 4. The bass clef accompaniment consists of quarter notes with slurs and fingerings: 4, 5, 1, 4.

# Introducing Quavers.

Andante.

20.  
Notes used.

Treble clef notes: 1 2 3 4 5  
Bass clef notes: 5 4 3 2 1

First system of exercise 20, 2/4 time. Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Fingerings: 2, 1, 3.

Second system of exercise 20, 2/4 time. Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Fingerings: 2, 5, 1, 5, 2.

# With accidentals.

Allegretto.

21.

Treble clef notes: 1 2 3 4 5  
Bass clef notes: 5 4 3 3 2 4

First system of exercise 21, 2/4 time. Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Fingerings: 3, 2, 4, 1, 4, 5, 2, 4.

Second system of exercise 21, 2/4 time. Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Fingerings: 4, 1, 3, 5, 1, 5, 4, 3, 1, 2.

Third system of exercise 21, 2/4 time. Treble clef: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Fingerings: 5, 3, 4, 2, 4, 1, 4, 1, 3, 4, 2, 3, 1.

# A little Dance.

Moderato.

22.

# Another little Dance.

Moderato.

23.

Preparation for the Shake, right hand.

Allegro.

24.

Musical score for exercise 24, right hand preparation. It consists of three systems of piano music. Each system has a treble and bass staff. The first system includes a small diagram of a piano keyboard with fingerings 1-5 on the right hand and 5-4-3-2-1 on the left hand. The music is in G major and common time. Fingerings are indicated by numbers 1-5 above or below notes.

The same for the left hand.

Allegro.

25.

Musical score for exercise 25, left hand preparation. It consists of two systems of piano music. Each system has a treble and bass staff. The music is in G major and common time. Fingerings are indicated by numbers 1-5 above or below notes.

1 3 4  
4 1 1 5

Introducing double notes for right hand.

Andante.

26.

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

3 1 4 1 5 1 4 1 4 2

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

2 3 2 3 2 3 2 3 2 3 2 3 2

The same with notes to be held down while others move for the right hand.

Allegretto.

27.

3

4

5

4

5

2

4

3

5

2

3

1

2

Similar in G.

Allegro.

28.

5

8

2

5

3

1

4

2

1

2

5

2

5

3

2

5

Similar for right hand.

Allegretto.

29.

*mp*

*p*

5

Similar for left hand.

Allegretto.

30.

*mf*

4 5 2 3 4 5 2 3

2 3 5 2 4



### A little melody in A.

Allegretto.

31.

*mf*

3  
5

Another in A with different five notes for right hand.

Allegro.

32.

*f*

1  
3  
2  
3  
5



# Melodious Studies.

## PART II.

Extending the compass to seven notes (right hand.)

Moderato.

36. *Compass.*

Similar.

Allegro.

37.

### Changing the position of both hands.

Allegretto con energia.

38.

The first system of music consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The left staff (bass clef) plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4. The first measure of the right staff has a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The system concludes with a double bar line.

The second system continues the piece. The right staff has a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The left staff continues the eighth-note accompaniment. The first measure of the right staff has a dynamic marking of *f*. The system concludes with a double bar line.

The third system continues the piece. The right staff has a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The left staff continues the eighth-note accompaniment. The first measure of the right staff has a dynamic marking of *f*. The system concludes with a double bar line.

The fourth system concludes the piece. The right staff has a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The left staff continues the eighth-note accompaniment. The first measure of the right staff has a dynamic marking of *f*. The second measure has a dynamic marking of *rall.*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *a tempo*. The system concludes with a double bar line.

Similar.

Allegro con spirito.

39. *mf*

For flexibility.

Allegro.

40. *mf*

To help with the shake for both hands.

Allegretto.

41. *mp*

1 5 1 3 1 5

2 5 1 3

5 1 3 1 2 4 3

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

## To develop accuracy.

Moderato.

42.

Musical score for exercise 42, Moderato, in 6/8 time. The score consists of three systems of two staves each. The first system includes dynamics *mp* and *ten.*. The second system includes dynamics *ten.* and *mf*. The third system includes dynamics *rall.* and *dim.*. Fingerings and articulation are indicated throughout.

## Crossing the thumb right hand.

Allegro.

43.

Musical score for exercise 43, Allegro, in 2/4 time. The score consists of two systems of two staves each. The first system includes dynamic *f*. The score features complex rhythmic patterns and fingerings, including triplets and slurs.



Similar for left hand.

44. Allegro.

Similar but for both hands.

45. Allegro con brio.

Changing position for both hands.

Allegro.

46.

## To promote flexibility.

Allegro con brio.

47.

47.

*mp*

*f*

*dim.*

*f*

Allegro con moto. To promote precision.

48.

48.

First system of a piano exercise. The right hand features a melodic line with slurs and accents, starting with a quarter rest followed by eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

For firmness and wrist action.

Moderato con brio.

49.

Second system of the piano exercise, marked with a forte *f* dynamic. The right hand begins with a quarter rest followed by eighth notes. The left hand continues with a rhythmic accompaniment. Fingerings and slurs are clearly marked throughout the system.

Third system of the piano exercise. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Fingerings and slurs are clearly marked throughout the system.

Fourth system of the piano exercise. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Fingerings and slurs are clearly marked throughout the system.

Fifth system of the piano exercise. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Fingerings and slurs are clearly marked throughout the system.

For pleasure.

TEMPO DI VALSE.

Con grazia.

50.

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It consists of five systems, each with a treble and bass staff. The first system begins with a dynamic marking of *mf*. The notation includes various note values, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and repeat dots at the end of the fifth system.