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LE DEGRÉ PRÉPARATOIRE TAUSIG. — THE TAUSIG PREPARATORY GRADE.

Tausig-Vorstufe

559

*technische Übungen für Pianoforte
aus den bewährten Unterrichtswerken*

von

L. KNINA, K. LÜTSCHG, ED. MERTKE, J. PISCHNA,
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In folgerechter Ordnung
zur Vorbereitung auf Karl Tausigs Tägliche Studien
herausgegeben
von

GUSTAV DAMM.

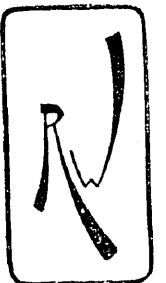
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„Eine Musikerbibel, die auf keine Frage eine Antwort schuldig bleibt,“ (**Mus. Tagesfragen**) sei angelegentlich empfohlen:

MUSIK - TASCHENBUCH.

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Inhalt: Erklärung der musikalischen Kunstausdrücke (Dr. H. Riemann); Katechismus der Musik (O. Schwalm); Tabellen zur Musikgeschichte (Dr. H. Riemann); Kurzgefaßte Harmonielehre (Dr. H. Riemann); Anleitung zum Gebrauch der Technischen Übungen (Dr. H. Riemann); Unterrichts- und Stundenkonti, Führer durch die Edition Steingräber.

„Der Inhalt ist der denkbar reichhaltigste; die für kurze Orientierung eingerichteten Nachweise sind vortrefflich.“

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I. Übungen mit festliegenden Fingern.

EXERCICES AVEC LES DOIGTS POSÉS FERMEMENT SUR LES TOUCHES.
EXERCISES WITH FINGERS FIRMLY HELD DOWN.

Jede Nummer ist langsam und stark zu üben, dabei der spielende Finger hoch zu heben.
Chaque Numéro doit être étudié dans le mouvement lent et joué avec force en levant bien le doigt qui est en jeu.
Each No. must be practiced slowly and with force; the finger which is being used must be raised high.

Nr. 1-19: Leonid Knina.

1. Jeder Takt 8 mal. *Chaque mesure 8 fois.* Each measure 8 times.

2.

3.

4.

5.

6.

*) Die Ganznoten sind lautlos niederzudrücken und festzuhalten. — *Les touches représentées par les rondes doivent être silencieusement baissées et ainsi maintenues.* — The semibreves (whole notes) are to be noiselessly pressed and held down.

7. Musical notation for exercise 7, measures 1-4. Includes fingerings: 4 1 2 3 5, 5 2 1 3 4, 5 1 2 3 4, 5 1 2 3 4 3 2.

8. Musical notation for exercise 8, measures 1-4. Includes fingerings: 4 1 2 3 5 3 2, 3 1 2 4 5 4 2, 2 1 3 4 5 4 3, 1 2 3 4 5 4 3.

9. Musical notation for exercise 9, measures 1-4. Includes fingerings: 5 4 2, 3 1, 1 2 3 4 5.

10. Musical notation for exercise 10, measures 1-4.

11. Musical notation for exercise 11, measures 1-4.

12. Musical notation for exercise 12, measures 1-4.

13. Musical notation for exercise 13, measures 1-4.

14. Musical notation for exercise 14, measures 1-4.

15. Musical notation for exercise 15, measures 1-4.

16. Musical notation for exercise 16, measures 1-4.

17. Musical notation for exercise 17, measures 1-4.

18. Musical notation for exercise 18, measures 1-4.

19. Musical notation for exercise 19, measures 1-4.

20. Jeder Takt 4 mal. *Chaque mesure 4 fois.* Each measure 4 times.

Nr. 20-23: Bernh. Wolff.

The first system of exercise 20 features a treble clef with a key signature of one flat and a 3/8 time signature. The bass clef part is in the same key and time. The instruction *f sempre legato* is written below the first staff. The second system continues the piece with similar notation. The third system concludes the exercise with a final cadence.

21.

3 2 1
1 2 3

f sempre legato

Exercise 21 begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The bass clef part is in the same key and time. The instruction *f sempre legato* is written below the first staff. The first system includes a sequence of notes with fingerings 3, 2, 1 in the treble and 1, 2, 3 in the bass. The second system continues the piece. The third system continues the piece. The fourth system concludes the exercise with a final cadence.

22. Jeder Takt 2 mal. *Chaque mesure 2 fois.* Each measure 2 times.

f sempre legato

Alle Finger liegen lassen. *Tenir tous les doigts.* Hold down all the fingers.

23.

f sempre legato

Alle Finger liegen lassen. *Tenir tous les doigts.* Hold down all the fingers.

24. 25. 26. 27. 28.

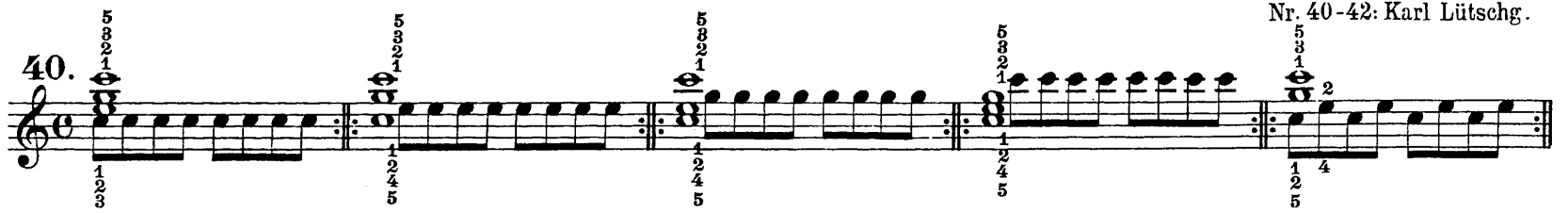
29. 30. 31. 32. 33.

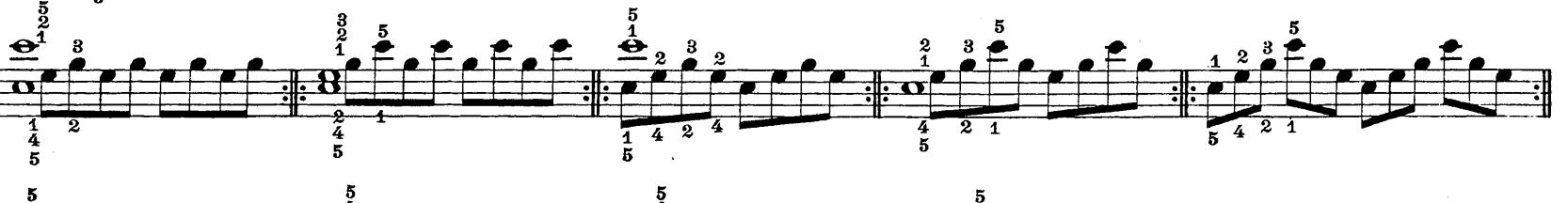
34. 35. 36. 37. 38.

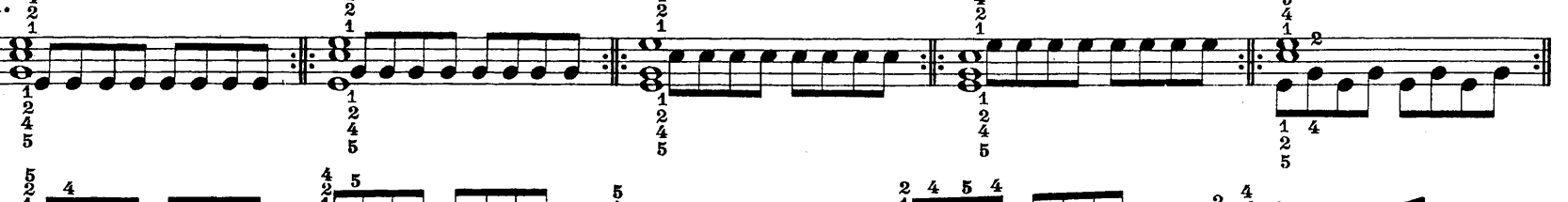
39.

f legato

928

40. 

41. 

42. 

Rechte Hand. *Main droite.* Right hand.

Nr. 43-44: J. Pischna.

43. 

44. 

Linke Hand. *Main gauche.* Left hand.

Nr. 45-47: Robert Schwalm.

45. 

46.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble, with some rests and ties.

The second system continues the piece with similar rhythmic patterns. The bass line maintains a consistent eighth-note accompaniment, while the treble line introduces some melodic variation with eighth-note runs.

The third system shows further development of the melodic line in the treble, with some sixteenth-note passages. The bass line remains a steady accompaniment.

The fourth system continues the melodic progression in the treble, with some ties and rests. The bass line provides a consistent rhythmic foundation.

The fifth system features more active melodic movement in the treble, including some sixteenth-note figures. The bass line continues its steady accompaniment.

The sixth system shows the melodic line in the treble becoming more complex with some sixteenth-note runs. The bass line remains a steady accompaniment.

The seventh and final system on the page concludes the piece with a melodic flourish in the treble and a steady accompaniment in the bass.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The right hand features a melodic line with some triplet markings (indicated by a '3' over the notes).

Third system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The right hand features a melodic line with some triplet markings.

47.

Fourth system of musical notation, starting at measure 47. The key signature changes to one flat (Bb). The music is characterized by dense, rhythmic patterns in both hands, primarily using eighth and sixteenth notes.

Fifth system of musical notation, continuing the dense rhythmic texture. It includes a treble clef and a bass clef.

Sixth system of musical notation, continuing the dense rhythmic texture. It includes a treble clef and a bass clef.

Seventh system of musical notation, continuing the dense rhythmic texture. It includes a treble clef and a bass clef.

Nr. 48-103: Ed. Mertke

48. 49. 50. 51. 52.

53. 54. 55. 56. 57.

58. 59. 60. 61. 62.

63. 64. 65. 66. 67.

68. 69. 70. 71.

72. 73. 74.

75. 76. 77.

78. 79. 80. 81. 82.

83. 84. 85. 86.

87. 88. 89. 90. 91.

92. 93. 94. 95. 96.

97. 98. 99. 100.

101. 102. 103.

II.
Übungen zur gleichmäßigen Ausbildung beider Hände.

EXERCICES POUR UN ÉGAL DÉVELOPPEMENT DES MAINS.
 EXERCISES FOR THE EQUAL DEVELOPMENT OF THE HANDS.

104. Linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

Nr. 104-114: B. Wolff.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth notes with various accidentals. Fingering numbers 1 and 5 are placed above and below the notes.

Musical staff 2: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note sequence from the first staff. Fingering numbers 5 and 1 are present.

105.

Musical staff 3: Treble clef, key signature of one flat, 2/4 time signature. This staff features a more complex rhythmic pattern with eighth-note groups. Fingering numbers 1, 3, 5, 8, 1, 8, 5, 8, 1, 1, 5 are indicated.

Musical staff 4: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note pattern. Fingering numbers 1 and 5 are present.

Musical staff 5: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note pattern.

Musical staff 6: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note pattern. Fingering numbers 5, 1, 5, 1, 5, 1 are present.

Musical staff 7: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note pattern. Fingering numbers 5, 1, 5, 1 are present.

Musical staff 8: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note pattern.

Musical staff 9: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note pattern. The staff ends with a double bar line and repeat dots.

106.

Musical staff 10: Treble clef, key signature of one flat, 2/4 time signature. This staff features a sequence of eighth notes with various accidentals. Fingering numbers 1 and 5 are placed above and below the notes.

Musical staff 11: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note sequence.

Musical staff 12: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note sequence. Fingering numbers 5 and 1 are present.

Musical staff 13: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note sequence.

Musical staff 14: Treble clef, key signature of one flat, 2/4 time signature. Continuation of the eighth-note sequence. The staff ends with a double bar line and repeat dots.

107.

Musical score for exercise 107, consisting of seven staves of music. The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes. The key signature changes from one flat to two flats across the staves.

108.

Musical score for exercise 108, consisting of two staves of music. The notation includes treble clefs, a common time signature, and various rhythmic values. Fingerings are indicated by numbers 1-5 above the notes. The key signature changes from one flat to two flats.

109.

Musical score for exercise 109, consisting of four staves of music. The notation includes treble clefs, a common time signature, and various rhythmic values. Fingerings are indicated by numbers 1-5 above the notes. The key signature changes from one flat to two flats.

110.

Musical score for exercise 110, consisting of three staves of music. The notation includes treble clefs, a common time signature, and various rhythmic values. Fingerings are indicated by numbers 1-5 above the notes. The key signature changes from one flat to two flats.

A single musical staff featuring a complex sequence of notes with various accidentals (sharps, flats, naturals) and rhythmic values, including eighth and sixteenth notes.

111.

First staff of exercise 111, starting with fingerings 1 2 4 and 5 4 2. The notes are primarily eighth notes with some accidentals.

Second staff of exercise 111, continuing the rhythmic and melodic patterns with various accidentals.

Third staff of exercise 111, showing further development of the exercise's complexity.

Fourth staff of exercise 111, concluding the exercise with a final cadence.

112.

First staff of exercise 112, starting with fingerings 1 5 8, 4, 2 and 1 3 4. The notes are primarily eighth notes with various accidentals.

Second staff of exercise 112, continuing the rhythmic and melodic patterns.

Third staff of exercise 112, showing further development of the exercise's complexity.

Fourth staff of exercise 112, concluding the exercise with a final cadence.

113.

First staff of exercise 113, featuring a continuous stream of eighth notes with various accidentals.

Second staff of exercise 113, continuing the rhythmic and melodic patterns.

Third staff of exercise 113, showing further development of the exercise's complexity.

Fourth staff of exercise 113, continuing the rhythmic and melodic patterns.

Fifth staff of exercise 113, showing further development of the exercise's complexity.

Sixth staff of exercise 113, continuing the rhythmic and melodic patterns.

Seventh staff of exercise 113, concluding the exercise with a final cadence.

114.

Musical score for exercise 114, consisting of four staves of music. The first staff includes fingering numbers 3, 5, 4, 3, 1 and articulation marks. The second staff has a sharp key signature. The third and fourth staves continue the melodic and harmonic development.

115.

Nr. 115-118: R. Schwalb.

Musical score for exercise 115, consisting of ten staves of music. The first staff includes fingering numbers 1, 2, 3, 4, 5, 8, 2, 1, 3, 5, 3, 1, 1, 8 and articulation marks. The subsequent staves feature dense sixteenth-note passages with various fingering and articulation markings throughout.

This section contains six staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by dense, repetitive rhythmic patterns, primarily consisting of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 3, and 5. The notation includes various articulations such as slurs and accents, and the piece concludes with a fermata over the final note.

116.

This section contains six staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns with frequent use of slurs and accents. Fingerings are indicated by numbers 1, 4, 5, and 8. The notation includes various articulations such as slurs and accents, and the piece concludes with a fermata over the final note.

117.

This section contains three staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns with frequent use of slurs and accents. Fingerings are indicated by numbers 1, 2, 3, 4, 5, and 8. The notation includes various articulations such as slurs and accents, and the piece concludes with a fermata over the final note.

118.

Exercise 118 is a single melodic line in treble clef, consisting of four systems of music. Each system contains four measures. The piece is characterized by rapid sixteenth-note passages and is heavily annotated with fingering numbers (1-5) and slurs. The first system includes a '5' below the first measure. The second system includes a '5' below the first measure and a '5' below the second measure. The third system includes a '5' below the first measure and a '5' below the second measure. The fourth system includes a '5' below the first measure and a '5' below the second measure.

119. Nr. 119-126: K. Lütchg.

Exercise 119 is a two-staff piece in treble and bass clefs. It consists of two systems, each with two measures. The music features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The key signature has two sharps (F# and C#).

120.

Exercise 120 is a two-staff piece in treble and bass clefs. It consists of two systems, each with two measures. The music features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The key signature has two sharps (F# and C#).

121.

Exercise 121 is a two-staff piece in treble and bass clefs. It consists of two systems, each with two measures. The music features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The key signature has two sharps (F# and C#).

122.

Exercise 122 is a two-staff piece in treble and bass clefs. It consists of two systems, each with two measures. The music features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The key signature has two sharps (F# and C#).

123.

Exercise 123 is a two-staff piece in treble and bass clefs. It consists of two systems, each with two measures. The music features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The key signature has two sharps (F# and C#).

124.

Exercise 124 is a two-staff piece in treble and bass clefs. It consists of two systems, each with two measures. The music features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. The key signature has two sharps (F# and C#).

125.

126.

127.

128.

129.

130.

Nr. 127-140: E. Mertke.

131.

132.

133.

134.

135.

136.

137.

138.

139.

140.

141.

H. Riemann.

III.

Übungen zum Unter- und Übersetzen.

POUR FAIRE PASSER LES DOIGTS. FOR TURNING OVER AND UNDER THE FINGERS.

Nr. 142-151: B. Wolff.

142. Rechte Hand. *Main droite.* Right hand.

143. Linke Hand. *Main gauche.* Left hand.

144. Rechte Hand. *Main droite.* Right hand.

145. Linke Hand. *Main gauche.* Left hand.

146. Die linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

149. Rechte Hand. *Main droite.* Right hand.

150. Linke Hand. *Main gauche.* Left hand.

151. Die linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

IV.

Tonleitern.

GAMMES. SCALES.

Die linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

152. C dur. *Ut majeur.* C major. (Diatonisch-diatonique-diatonic.)

153. A moll. *La mineur.* A minor. (Melodisch-melodieux-melodic.)

154. A moll. *La mineur.* A minor. (Harmonisch-harmonieux-harmonic.)

155. G dur. *Sol majeur.* G major. (Diat.)

156. E moll. *Mi mineur.* E minor. (Mel.)

157. E moll. Mi mineur. E minor.

(Harm.) Musical notation for exercise 157, E minor, harmonic.

158. D dur. Ré majeur. D major.

(Diat.) Musical notation for exercise 158, D major, diatonic.

159. H moll. Si mineur. B minor.

(Mel.) Musical notation for exercise 159, B minor, melodic.

160. H moll. Si mineur. B minor.

(Harm.) Musical notation for exercise 160, B minor, harmonic.

161. A dur. La majeur. A major.

(Diat.) Musical notation for exercise 161, A major, diatonic.

162. Fis moll. Fa# mineur. F# minor.

(Mel.) Musical notation for exercise 162, F# minor, melodic.

163. Fis moll. Fa# mineur. F# minor.

(Harm.) Musical notation for exercise 163, F# minor, harmonic.

164. E dur. Mi majeur. E major.

(Diat.) Musical notation for exercise 164, E major, diatonic.

165. Cis moll. Ut# mineur. C# minor.

(Mel.) Musical notation for exercise 165, C# minor, melodic.

166. Cis moll. Ut# mineur. C# minor.

(Harm.) Musical notation for exercise 166, C# minor, harmonic.

167. H dur. Si majeur. B major.

(Diat.) Musical notation for exercise 167, B major, diatonic.

168. Gis moll. Sol# mineur. G# minor.

(Mel.) Musical notation for exercise 168, G# minor, melodic.

169. Gis moll. Sol# mineur. G# minor.

(Harm.) Musical notation for exercise 169, G# minor, harmonic.

170. Fis dur. Fa# majeur. F# major.

(Diat.) Musical notation for exercise 170, F# major, diatonic.

171. Dis moll. Ré# mineur. D# minor.

(Mel.) Musical notation for exercise 171, D# minor, melodic.

172. Dis moll. Ré# mineur. D# minor.

(Harm.) Musical notation for exercise 172, D# minor, harmonic.

173. Ges dur. Solb majeur. Gb major.

(Diat.) Musical notation for exercise 173, Gb major, diatonic.

174. Es moll. Mib mineur. Eb minor.

(Mel.) Musical notation for exercise 174, Eb minor, melodic.

175. Es moll. *Mib mineur.* Eb minor.

(Harm.) Musical notation for exercise 175, Es moll. *Mib mineur.* Eb minor. Includes fingerings and slurs.

176. Des dur. *Reb majeur.* Db major.

(Diat.) Musical notation for exercise 176, Des dur. *Reb majeur.* Db major. Includes fingerings and slurs.

177. B moll. *Sib mineur.* Bb minor.

(Mel.) Musical notation for exercise 177, B moll. *Sib mineur.* Bb minor. Includes fingerings and slurs.

178. B moll. *Sib mineur.* Bb minor.

(Harm.) Musical notation for exercise 178, B moll. *Sib mineur.* Bb minor. Includes fingerings and slurs.

179. As dur. *Lab majeur.* Ab major.

(Diat.) Musical notation for exercise 179, As dur. *Lab majeur.* Ab major. Includes fingerings and slurs.

180. F moll. *Fa mineur.* F minor.

(Mel.) Musical notation for exercise 180, F moll. *Fa mineur.* F minor. Includes fingerings and slurs.

181. F moll. *Fa mineur.* F minor.

(Harm.) Musical notation for exercise 181, F moll. *Fa mineur.* F minor. Includes fingerings and slurs.

182. Es dur. *Mib majeur.* Eb major.

(Diat.) Musical notation for exercise 182, Es dur. *Mib majeur.* Eb major. Includes fingerings and slurs.

183. C moll. *Ut mineur.* C minor.

(Mel.) Musical notation for exercise 183, C moll. *Ut mineur.* C minor. Includes fingerings and slurs.

184. C moll. *Ut mineur.* C minor.

(Harm.) Musical notation for exercise 184, C moll. *Ut mineur.* C minor. Includes fingerings and slurs.

185. B dur. *Sib majeur.* Bb major.

(Diat.) Musical notation for exercise 185, B dur. *Sib majeur.* Bb major. Includes fingerings and slurs.

186. G moll. *Sol mineur.* G minor.

(Mel.) Musical notation for exercise 186, G moll. *Sol mineur.* G minor. Includes fingerings and slurs.

187. G moll. *Sol mineur.* G minor.

(Harm.) Musical notation for exercise 187, G moll. *Sol mineur.* G minor. Includes fingerings and slurs.

188. F dur. *Fa majeur.* F major.

(Diat.) Musical notation for exercise 188, F dur. *Fa majeur.* F major. Includes fingerings and slurs.

189. D moll. *Re mineur.* D minor.

(Mel.) Musical notation for exercise 189, D moll. *Re mineur.* D minor. Includes fingerings and slurs.

190. D moll. *Re mineur.* D minor.

(Harm.) Musical notation for exercise 190, D moll. *Re mineur.* D minor. Includes fingerings and slurs.

Chromatische Tonleiter.

La gamme chromatique. Chromatic Scales.

191.

Musical notation for exercise 191, Chromatic Scales. Includes fingerings and slurs for both ascending and descending scales.

192.

193.

Die Zigeuner-Tonleiter.
La gamme bohémienne. The Gipsy Scale.

194.*)

196.

198.

200.

202.

204.

195.

197.

199.

201.

203.

205.

*)Zu rhythmisieren a) in 3 (Triolen) durch 2 Oktaven mit dreimaliger Wiederholung; b) in 4 (Sechzehntel) durch 3 Oktaven mit zweimaliger Wiederholung; c) in 6 (Sechstolen); d) in 8 (Zweiunddreißigstel).

*)S'exercer rythmiquement (a) en groupes de 3 (triolet) dans l'étendue de 2 octaves et trois fois de suite; (b) en groupes de 4 doubles croches dans l'étendue de 3 octaves et deux fois de suite; (c) en groupes de 8 (triples croches).

*)To practice rhythmically (a) in groups of 3 (triplets) throughout 2 octaves, repeating the same thrice; (b) in groups of 4 (semiquavers-sixteenth-notes) over 3 octaves, repeating the same twice; (c) in groups of 8 (demisemiquavers-thirtysecondths).

206. Alle Finger liegen lassen. Tenir tous les doigts. Hold down all the fingers.

Nr.206-209: J. Pischna.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a repeat sign. The bass clef staff contains a complex rhythmic accompaniment with slurs and fingerings (1, 2, 1, 1, 1, 1, 2, 1, 1, 1, 1).

Second system of musical notation. The treble clef staff continues the melodic line with slurs and a repeat sign. The bass clef staff continues the accompaniment with slurs and fingerings (1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 4).

Third system of musical notation. The treble clef staff continues the melodic line with slurs and a repeat sign. The bass clef staff continues the accompaniment with slurs and fingerings (4, 1, 1, 5, 8, 4, 8, 4, 4, 8, 4).

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and a repeat sign. The bass clef staff continues the accompaniment with slurs and fingerings (8, 4, 3, 4, 2, 5, 8, 4, 8, 8, 4, 2).

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and a repeat sign. The bass clef staff continues the accompaniment with slurs and fingerings (5, 3, 4, 3, 4, 8, 4, 8, 2, 4, 5, 4, 8).

Sixth system of musical notation. The treble clef staff continues the melodic line with slurs and a repeat sign. The bass clef staff continues the accompaniment with slurs and fingerings (5, 8, 4, 3, 8, 4, 8, 4, 2, 5, 8, 4, 8).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and repeat signs. The lower staff is in bass clef and contains a more complex rhythmic accompaniment with many sixteenth notes and rests. Fingerings are indicated with numbers 1-5 below the notes.

207.

Vivace.

The second system begins with the tempo marking 'Vivace.' and the dynamic marking 'f'. It features a treble staff with a rapid, ascending melodic line and a bass staff with a steady accompaniment. The instruction '4 times. 4 fois. 4 times.' is written above the bass staff. The music includes various slurs and repeat signs.

Alle Finger liegen lassen. Tenir tous les doigts. Hold down all the fingers.

The third system continues the piece with similar rhythmic complexity. The treble staff has a melodic line with many slurs and repeat signs, while the bass staff provides a consistent accompaniment. Fingerings are clearly marked throughout.

The fourth system shows further development of the piece's intricate passages. The treble staff contains a highly technical melodic line with many slurs and repeat signs, and the bass staff continues with its accompaniment.

The fifth system maintains the complex structure of the piece. The treble staff features a melodic line with many slurs and repeat signs, and the bass staff provides a steady accompaniment.

The sixth system concludes the piece with complex rhythmic patterns. The treble staff has a melodic line with many slurs and repeat signs, and the bass staff continues with its accompaniment.

This section contains the first three systems of a piano exercise. Each system consists of a treble and bass staff. The first system (measures 1-4) features a treble staff with eighth-note patterns and a bass staff with quarter notes. The second system (measures 5-8) continues the treble staff pattern with some sixteenth-note runs and a bass staff with quarter notes. The third system (measures 9-12) shows the treble staff with eighth-note patterns and a bass staff with quarter notes. The key signature has one flat (B-flat).

208. Alle Finger liegen lassen. *Tenir tous les doigts.* Hold down all the fingers.

This section contains the second three systems of the piano exercise. The first system (measures 13-16) includes the instruction "4 mal: 4 fois. 4 times." written above the bass staff. The treble staff has a simple melody, while the bass staff has a complex eighth-note pattern. The second system (measures 17-20) continues the treble melody and the bass eighth-note pattern. The third system (measures 21-24) concludes the exercise with the same patterns. The key signature has one flat (B-flat).

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with slurs and repeat signs. The bass staff contains a complex accompaniment with numerous fingerings indicated by numbers 1-5. The key signature has one flat (B-flat).

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines with detailed fingerings and slurs. The key signature remains one flat.

209.

Third system of musical notation, starting with a dynamic marking *f* (forte). The treble staff has a complex melodic line with many slurs and fingerings. The bass staff has a simpler accompaniment. The instruction "4 mal. 4 fois. 4 times." is written below the treble staff.

Alle Finger liegen lassen. Tenir tous les doigts. Hold down all the fingers.

Fourth system of musical notation, continuing the piece with intricate melodic and accompanimental parts. The key signature has one flat.

Fifth system of musical notation, featuring complex melodic lines with many slurs and fingerings in both staves. The key signature has one flat.

Sixth system of musical notation, concluding the piece with complex melodic and accompanimental parts. The key signature has one flat.

Durtonleitern in Terzen.
Les gammes majeures en tierces. Major Scales in Thirds.

Ebenso in Dezimen (rechte Hand eine Oktave höher).
Étudiez toutes les gammes en tierces de même en décimes (la main droite une octave plus haut).
Practice all the Scales in Thirds (the right hand an octave higher) also in Tenths.

210. C dur. *Ut majeur.* C major.

211. G dur. *Sol majeur.* G major.

212. D dur. *Ré majeur.* D major.

213. A dur. *La majeur.* A major.

214. E dur. *Mi majeur.* E major.

215. H dur. *Si majeur.* B major.

216. Ges dur. *Solb majeur.* Gb major.

217. Des dur. *Réb majeur.* Db major.

218. As dur. *La majeur.* Ab major.

219. Es dur. *Mib majeur.* Eb major.

220. B dur. *Si majeur.* Bb major.

221. F dur. *Fa majeur.* F major.

Melodische Molltonleitern in Terzen.

Les gammes mineures mélodiques en tierces. Melodic Minor Scales in Thirds.

222. A moll. *La mineur.* A minor.

223. E moll. *Mi mineur.* E minor.

224. H moll. *Si mineur*. B minor.

225. Fis moll. *Fa# mineur*. F# minor.

226. Cis moll. *Ut# mineur*. C# minor.

227. Gis moll. *Sol# mineur*. G# minor.

228. Es moll. *Mib mineur*. Eb minor.

229. B moll. *Sib mineur*. Bb minor.

230. F moll. *Fa mineur*. F minor.

231. C moll. *Ut mineur*. C minor.

232. G moll. *Sol mineur*. G minor.

233. D moll. *Re mineur*. D minor.

Harmonische Molltonleitern in Terzen.

Les gammes mineures harmoniques en tierces. Harmonic Minor Scales in Thirds.

234. A moll. *La mineur*. A minor.

235. E moll. *Mi mineur*. E minor.

236. H moll. *Si mineur*. B minor.

237. Fis moll. *Fa# mineur*. F# minor.

238. Cis moll. *Ut# mineur.* C# minor.239. Gis moll. *Sol# mineur.* G# minor.

240. Es moll. *Mib mineur.* Eb minor.241. B moll. *Sib mineur.* Bb minor.

242. F moll. *Fa mineur.* F minor.243. C moll. *Ut mineur.* C minor.

244. G moll. *Sol mineur.* G minor.245. D moll. *Re mineur.* D minor.

Durtonleitern in Sexten.

Les gammes majeures en sixtes.

Major Scales in Sixths.

246. C dur. *Ut majeur.* C major.247. G dur. *Sol majeur.* G major.

248. D dur. *Re majeur.* D major.249. A dur. *La majeur.* A major.

250. E dur. *Mi majeur.* E major.251. H dur. *Si majeur.* B major.

252. Ges dur. Solb majeur. Gb major.

253. Des dur. Reb majeur. Db major.

254. As dur. Lab majeur. Ab major.

255. Es dur. Mi# majeur. Eb major.

256. B dur. Sib majeur. Bb major.

257. F dur. Fa majeur. F major.

Melodische Molltonleitern in Sexten.

Les gammes mineures mélodiques en sixtes.

Melodic Minor Scales in Sixths.

258. A moll. La mineur. A minor.

259. E moll. Mi mineur. E minor.

260. H moll. Si mineur. B minor.

261. Fis moll. Fa# mineur. F# minor.

262. Cis moll. Ut# mineur. C# minor.

263. Gis moll. Sol# mineur. G# minor.

264. Es moll. Mi# mineur. Eb minor.

265. B moll. Sib mineur. Bb minor.

266. F moll. *Fa mineur.* F minor.

267. C moll. *Ut mineur.* C minor.

268. G moll. *Sol mineur.* G minor.

269. D moll. *Ré mineur.* D minor.

Harmonische Molltonleitern in Sexten.

Les gammes mineures harmoniques en sixtes. Harmonic Minor Scales in Sixths.

270. A moll. *La mineur.* A minor.

271. E moll. *Mi mineur.* E minor.

272. H moll. *Si mineur.* B minor.

273. Fis moll. *Fa# mineur.* F# minor.

274. Cis moll. *Ut# mineur.* C# minor.

275. Gis moll. *Sol# mineur.* G# minor.

276. Es moll. *Mib mineur.* Eb minor.

277. B moll. *Sib mineur.* Bb minor.

278. F moll. *Fa mineur.* F minor.

279. C moll. *Ut mineur.* C minor.

280. G moll. *Sol mineur.* G minor.

281. D moll. *Ré mineur.* D minor.

Durtonleitern in Gegenbewegung.

Les gammes majeures en mouvement contraire.

Major Scales in Contrary Motion.

282. C dur. *Ut majeur.* C majeur.

283. H dur. *Si majeur.* B majeur.

* Mit demselben Fingersatz in G-, D-, A- und E-dur.
Se servir du même doigtier pour les gammes en Sol-, Ré-, La- et Mi-majeur.
Use the same fingerings in G-, D-, A- and E-major.

284. Ges dur. *Solb majeur.* Gb major.

285. Des dur. *Réb majeur.* Db major.

286. As dur. *Lab majeur.* Ab major.

287. Es dur. *Mib majeur.* Eb major.

288. B dur. *Sib majeur.* Bb major.

289. F dur. *Fa majeur.* F major.

Melodische Molltonleitern in Gegenbewegung.

Les gammes mineures mélodiques en mouvement contraire.

Melodic Minor Scales in Contrary Motion.

290. A moll. *La mineur.* A minor.

291. E moll. *Mi mineur.* E minor.

292. H moll. *Si mineur.* B minor.

293. Fis moll. *Fa# mineur.* F# minor.

294. Cis moll. *Ut# mineur.* C# minor.

295. Gis moll. *Sol# mineur.* G# minor.

296. Es moll. *Mib mineur.* E♭ minor.

297. B moll. *Sib mineur.* B♭ minor.

298. F moll. *Fa mineur.* F minor.

299. C moll. *Ut mineur.* C minor.

300. G moll. *Sol mineur.* G minor.

301. D moll. *Re mineur.* D minor.

Harmonische Molltonleitern in Gegenbewegung.

Les gammes mineures harmoniques en mouvement contraire. Harmonic Minor Scales in Contrary Motion.

302. A moll. *La mineur.* A minor.

303. E moll. *Mi mineur.* E minor.

304. H moll. *Si mineur.* B minor.

305. Fis moll. *Fa mineur.* F# minor.

306. Cis moll. *Ut# mineur.* C# minor.

307. Gis moll. *Sol# mineur.* G# minor.

308. Es moll. *Mib mineur.* Eb minor.

309. B moll. *Sib mineur.* Bb minor.

310. F moll. *Fa mineur.* F minor.

311. C moll. *Ut mineur.* C minor.

312. G moll. *Sol mineur.* G minor.

313. D moll. *Re mineur.* D minor.

V.

Die übrigen wichtigsten Arten in der Übung der Tonleiter.

LES AUTRES ESPÈCES PRINCIPALES DANS L'ÉTUDE DES GAMMES.

THE OTHER CHIEF FORMS IN THE STUDY OF SCALES.

314. In allen Tonarten. *Dans tous les tons.*
In all keys.

Nr. 314-324: B. Wolff.

317.

Exercise 317 consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over many notes. The first system has four measures, and the second system has four measures, ending with a double bar line and repeat dots.

318.

Exercise 318 consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over many notes. The first system has four measures, and the second system has four measures, ending with a double bar line and repeat dots.

319.

Exercise 319 consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over many notes. The first system has four measures, and the second system has four measures, ending with a double bar line and repeat dots.

320.

Exercise 320 consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Accents (>) are placed over many notes. The first system has four measures, and the second system has four measures, ending with a double bar line and repeat dots.

Musical score for exercise 321. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (1, 4, 8) and dynamics (accents) are indicated throughout the piece.

Musical score for exercise 322. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (1, 8, 4, 1) and dynamics (accents) are indicated throughout the piece.

Musical score for exercise 323. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (4, 1, 8, 1, 4) and dynamics (accents) are indicated throughout the piece.

Musical score for exercise 324. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (1, 4, 5, 4, 1, 8) and dynamics (accents) are indicated throughout the piece.

VI. Läufer-Übungen.

EXERCICES DE ROULADES. *EXERCISES IN RUNS.*

325. Die linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

Nr. 325-362: B. Wolff.

Musical score for exercise 325. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (1, 8, 1, 4, 1, 8, 1, 8, 1, 4, 1, 4, 1, 8) and dynamics (accents) are indicated throughout the piece.

Musical score for exercise 326. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (8, 1, 4, 1, 4, 1, 8, 1, 8, 1, 4, 1, 8, 1, 4, 1, 8) and dynamics (accents) are indicated throughout the piece.

Musical score for exercise 327. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (1, 8, 1, 1, 4, 1, 4, 1, 1, 8, 1, 4, 1, 4, 1, 4, 1, 8) and dynamics (accents) are indicated throughout the piece.

Musical score for exercise 328. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 2/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. Fingerings (1, 4, 2, 4, 1, 8, 1, 4, 2, 4, 1, 8, 1, 4, 1, 8) and dynamics (accents) are indicated throughout the piece.

329.

330.

331.

332.

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336.

337.

338.

339.

339. Musical exercise in G major, 4/4 time, featuring eighth-note patterns with fingerings and accents.

340.

340. Musical exercise in G major, 4/4 time, featuring eighth-note patterns with fingerings and accents.

341.

341. Musical exercise in B-flat major, 4/4 time, featuring eighth-note patterns with fingerings and accents.

342.

342. Musical exercise in B-flat major, 3/8 time, featuring eighth-note patterns with fingerings and accents.

343.

343. Musical exercise in D major, 3/8 time, featuring eighth-note patterns with fingerings and accents.

344.

344. Musical exercise in B-flat major, 4/4 time, featuring eighth-note patterns with fingerings and accents.

345.

345. Musical exercise in G major, 4/4 time, featuring eighth-note patterns with fingerings and accents.

346.

346. Musical exercise in G major, 4/4 time, featuring eighth-note patterns with fingerings and accents.

347.

348.

349.

350.

351.

352.

353.

354.

355.

356.

Exercise 356 is a piano piece in 2/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes. The treble staff begins with a series of eighth notes, while the bass staff provides a steady accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

357.

Exercise 357 is a piano piece in 2/4 time, characterized by a driving eighth-note rhythm. The treble staff has a melodic line with frequent slurs, while the bass staff provides a rhythmic foundation. Fingerings are clearly marked throughout the piece.

358.

Exercise 358 is a piano piece in 2/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes. The treble staff has a melodic line with frequent slurs, while the bass staff provides a rhythmic foundation. Fingerings are clearly marked throughout the piece.

This block continues exercise 358, showing the final measures of the piece. The treble staff concludes with a melodic flourish, and the bass staff provides a steady accompaniment. Fingerings are clearly marked throughout the piece.

359.

Exercise 359 is a piano piece in 2/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes. The treble staff has a melodic line with frequent slurs, while the bass staff provides a rhythmic foundation. Fingerings are clearly marked throughout the piece.

360.

Exercise 360 is a piano piece in 2/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes. The treble staff has a melodic line with frequent slurs, while the bass staff provides a rhythmic foundation. Fingerings are clearly marked throughout the piece.

361.

Exercise 361 is a piano piece in 2/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes. The treble staff has a melodic line with frequent slurs, while the bass staff provides a rhythmic foundation. Fingerings are clearly marked throughout the piece.



362.

363.

Nr. 363-372: J. Pischna.

8 mal & fois. 8 times.

364.

8 mal. 8 fois. 8 times.

365.

8 mal. 8 fois. 8 times.

366. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

Musical notation for exercise 366, consisting of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It features two systems of eighth-note patterns with fingerings: the first system includes fingerings like 1 2 3 4 1 2 3 4 1 2 3 4 and 1 4 3 2 1 4 3 2 1 4 3 2; the second system includes 1 2 3 4 1 2 3 4 1 2 and 8 4 1 4 3 2 1 4 3 2 1 4. The second staff has a treble clef and a key signature of one flat (Bb), with fingerings like 3 2 1 2 3 2 1 2 3 2 1 2 and 3 2 1 2 3 2 1, and repetition markings: 8 mal. 8 fois. 8 times.

367. Linke Hand eine Oktaven tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

Musical notation for exercise 367, consisting of three staves of music. The first staff has a treble clef and a key signature of one flat (Bb) with a 12/8 time signature. It features eighth-note patterns with fingerings like 3 4 2 4 2 3 4 2 4 2 and accents (^). The second staff has a treble clef and a key signature of one flat (Bb), with fingerings like 4 2 3 4 2 3 4 2 and accents (^). The third staff has a treble clef and a key signature of one flat (Bb), with fingerings like 2 4 8 2 8 1 and accents (^). Repetition markings include 4 mal. 4 fois. 4 times.

368. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

Musical notation for exercise 368, consisting of four staves of music. The first staff has a treble clef and a key signature of one sharp (F#), with fingerings like 3 4 1 2 3 4 and dynamics marking *f*. The second staff has a treble clef and a key signature of one sharp (F#), with fingerings like 1 2 3 and accents (^). The third staff has a treble clef and a key signature of one sharp (F#), with fingerings like 1 2 3 and accents (^). The fourth staff has a treble clef and a key signature of one sharp (F#), with fingerings like 1 2 3 and accents (^).

369. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

Musical notation for exercise 369, consisting of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb) with a 12/8 time signature. It features eighth-note patterns with fingerings like 1 4 8 2 1 2 8 and accents (^), and dynamics marking *f*. The second staff has a treble clef and a key signature of one flat (Bb), with fingerings like 1 4 8 2 1 2 8 4 and accents (^). Repetition markings include 8 mal. 8 fois. 8 times.

370. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

Musical notation for exercise 370, consisting of two staves of music. The first staff has a bass clef and a key signature of one flat (Bb) with a 3/4 time signature. It features eighth-note patterns with fingerings like 2 3 4 1 2 and dynamics marking *f*. The second staff has a treble clef and a key signature of one flat (Bb), with fingerings like 4 8 2 1 4 and accents (^). Repetition markings include 8 mal. 8 fois. 8 times.

371. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

f legato

8 mal. 8 fois. 8 times.

372. Linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower.

VII.

Übungen zur Kräftigung des 4. und 5. Fingers.

EXERCICES POUR FORTIFIER LES DOIGTS 4 ET 5.

EXERCISES FOR STRENGTHENING THE 4th AND 5th FINGERS.

Nr. 373-380: K. Lutschg.

373.

Linke Hand eine Oktave tiefer. *Main gauche d'une octave plus bas.* Left hand octave lower

374. Linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

375.

376.

377. 

378. 

379. 


380. 


VIII.
Handgelenk-Übungen.

EXERCICES POUR LES POIGNETS. WRIST EXERCISES.

381. Die linke Hand 2 Oktaven tiefer. *Main gauche 2 octaves plus bas.* Left hand 2 octaves lower.

Nr. 381-382: K. Lütschg.

381. 

382. 

IX.

Fingerwechsel auf einer Taste.

CHANGEMENTS DE DOIGTS SUR LA MÊME TOUCHE. CHANGE OF FINGERS ON ONE NOTE.

383.

Nr. 383-388: B. Wolff.

384.

385.

386.

387.

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

388.

2 1 5
4 5 4 5

X.

Terzen-und Sextenübungen.

EXERCICES EN TIERCES ET EN SIXTES. EXERCISES IN THIRDS AND SIXTHS.

Nr. 389-395: B. Wolff.

389.

8 1 3 1
3 5 3 5

390. Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 times.

1 4 5
7 3 7 3

f sempre legato

391. Jeder Takt 2 mal. *Chaque mesure 2 fois.* Each measure 2 times.

Nr. 392 - 395 a) *legato*, b) *staccato*.*)

392.

393.

394.

395.

*) mit dem angegebenen Fingersatz — *avec le doigté marqué* — with the noticed fingering.

396. 397. 398.

399. 400. 401.

402. 403. 404.

405. 406. 407.

408. 409. 410.

411. 412. 413.

414. 415. 416.

417. 418. 419.

420. In allen Tonarten. Dans tous les tons. In all keys.

421.

422.

423. 

424. 



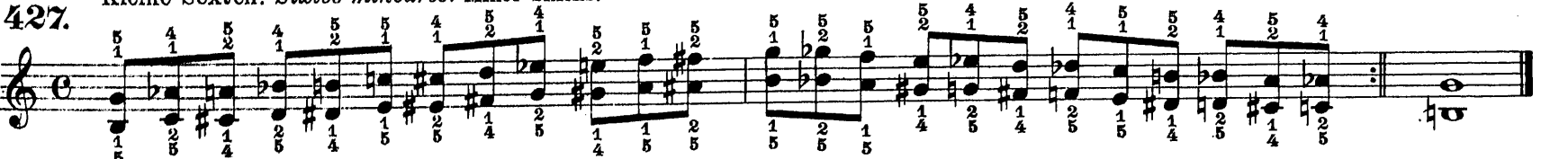
425. 



426. 



Kleine Sexten. Sixtes mineures. Minor Sixths.

427. 

Große Sexten. Sixtes majeures. Major Sixths.

428. 

In allen Tonarten. Dans tous les tons. In all keys.

429. C dur. Ut majeur. C major.

430. A moll. La mineur. A minor.

431. A moll. La mineur. A minor.



432. 

433. 

434. 

435.

436.

437.

438.

439.

440.

441.

442.

443.

444.

sempre staccato

445.

446.

sempre staccato

447.

staccato

XI. Akkord - Studien.

ETUDES EN ACCORDS. *CHORD-STUDIES.*

Nr. 448-460: E. Mertke.

448.

Exercise 448 is a single-line study in G major. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). Fingering is indicated by numbers 1, 3, 5, 3 above the notes. The music features a sequence of chords and arpeggiated patterns across the six staves, with some notes marked with 'x' to indicate natural harmonics. The exercise concludes with a double bar line.

449.

Exercise 449 is a two-staff study in G major. The upper staff is in treble clef and contains single-line notation with a key signature of one sharp. Fingering includes 1, 3, 5, 3, 1 and 5, 3, 1, 3, 5. The lower staff is in bass clef and provides chordal accompaniment for the upper staff. The exercise ends with a double bar line.

450.

Exercise 450 is a two-staff study in G major. The upper staff is in treble clef and contains single-line notation with a key signature of one sharp. Fingering includes 1, 3, 5, 3, 1 and 8, 5, 1, 8, 5. The lower staff is in bass clef and provides chordal accompaniment. The exercise ends with a double bar line.

451.

Exercise 451 is a single-line study in G major. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. Fingering is indicated by numbers 1, 2, 5, 2 above the notes, and 5, 3, 1, 3, 5 below. The music features a sequence of chords and arpeggiated patterns across the four staves, with some notes marked with 'x' to indicate natural harmonics. The exercise concludes with a double bar line.

452.

1 2 5 2 1

5 2 1 2 5

1 3 5

1 3 5

453.

5 1

3 5 1 3 5

454.

1 3 5 3

5 2 1 2

5 3 1 3

1 2 5 2

1 2 5 2

455.

1 3 5 3 1

5 3 1 3 5

1 2 5

456.

Musical score for exercise 456. The piece is in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes with various accidentals. The bass clef accompaniment features a rhythmic pattern of eighth notes with fingerings 2 5 1 2 5 and 2 1 5 2 1. There are trills and slurs throughout the piece.

457.

Musical score for exercise 457. The piece is in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes with fingerings 1 8 5 1 2 5. The bass clef accompaniment features a rhythmic pattern of eighth notes with fingerings 1 8 5 1 8 5 and 5 8 1 5 3 1. There are trills and slurs throughout the piece.

458.

Musical score for exercise 458. The piece is in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes with fingerings 8 1 5 1 2 5. The bass clef accompaniment features a rhythmic pattern of eighth notes with fingerings 1 3 5 1 8 5. There are trills and slurs throughout the piece.

Continuation of exercise 458. The piece is in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes with fingerings 5 2 1 5 8 1. The bass clef accompaniment features a rhythmic pattern of eighth notes with fingerings 8 5 1 5 8 1. There are trills and slurs throughout the piece.

459.

Musical score for exercise 459. The piece is in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes with fingerings 1 2 5 1 8 5. The bass clef accompaniment features a rhythmic pattern of eighth notes with fingerings 1 8 5 1 2 5 and 5 8 1 5 2 1. There are trills and slurs throughout the piece.

460.

Musical score for exercise 460. The piece is in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes with fingerings 2 1 5 1 8 5. The bass clef accompaniment features a rhythmic pattern of eighth notes with fingerings 1 2 5 1 3 5. There are trills and slurs throughout the piece.

Continuation of exercise 460. The piece is in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth notes with fingerings 5 8 1 5 2 1. The bass clef accompaniment features a rhythmic pattern of eighth notes with fingerings 2 5 1 5 8 1. There are trills and slurs throughout the piece.

XII.

Arpeggien.

EXERCICES D'ARPÈGES. ARPEGGIO EXERCISES.

In allen Tonarten. Dans tous les tons. In all keys.

Nr. 461-499: B. Wolff.

461. Rechte Hand. *Main droite.* Right hand.

461. Musical notation for exercise 461, right hand, 3/4 time, treble clef. Fingerings: 1 8 1, 1 8 1, 1 8 1, 8 1, 1 8 1, 8 1, 8 1, 8 1.

462. Musical notation for exercise 462, right hand, 3/4 time, treble clef. Fingerings: 1 8 1, 8 1, 8 1, 1 8 1, 8 1, 8 1.

463. Musical notation for exercise 463, right hand, 3/4 time, treble clef. Fingerings: 1 2 4 1, 1, 1, 1 4 1, 4 1, 1, 4 1, 4 1.

464. Linke Hand. *Main gauche.* Left hand. Musical notation for exercise 464, left hand, 3/4 time, bass clef. Fingerings: 1 4 1, 1 4 1, 1 4 1, 1 4 1, 1 8 1, 8 1, 8 1.

465. Musical notation for exercise 465, left hand, 3/4 time, bass clef. Fingerings: 1 4 1, 1 1, 1 1, 1 4 1, 1 8 1, 1 8 1, 1 8 1.

466. Musical notation for exercise 466, left hand, 3/4 time, bass clef. Fingerings: 1 4 1, 1 4 1, 1, 1 4 1, 1 4 1, 1 4 1, 1 4 1.

467. Beide Hände. *Les deux mains.* Both hands.

467. Musical notation for exercise 467, both hands, 6/8 time, treble clef. Fingerings: 1 2 8, 1 2 4, 8, 5, 4, 5, 4, 4, 5.

468. Musical notation for exercise 468, both hands, 3/4 time, treble clef. Fingerings: 1 2 3 2, 5 1 4, 5 1 4, 4 2, 1 5 2 4, 1 5 2 8, 4.

469. Musical notation for exercise 469, both hands, 3/4 time, treble clef. Fingerings: 1 2 8 1, 1 2 4 1, 8, 4, 4, 4 1, 5 4, 4, 4 1.

470. Musical notation for exercise 470, both hands, 3/4 time, treble clef. Fingerings: 1 2 4 1, 8, 1 8, 4, 1 2 8, 4, 1 2 4 1, 4, 4, 4 1.

470. Musical notation for exercise 470, both hands, 3/4 time, bass clef. Fingerings: 1 2 4 1, 8, 1 8, 4, 1 2 8, 4, 1 2 4 1, 4, 4, 4 1.

470. Musical notation for exercise 470, both hands, 3/4 time, bass clef. Fingerings: 1 2 4 1, 8, 1 8, 4, 1 2 8, 4, 1 2 4 1, 4, 4, 4 1.

471. Musical notation for exercise 471, both hands, 3/4 time, treble clef.

472. Musical notation for exercise 472, both hands, 3/4 time, treble clef. Fingerings: 1 4 1, 4, 4, 1 4 8 2, 4 1, 5 4, 4 1 4.

473. %

Musical notation for exercise 473, treble clef, C major, 8-measure phrase. Fingerings: 1 8 4, 1 8 2, 1 4 1, 1 4 2, 1 4 2, 1 4 2, 1 4 2, 1 4 2.

474. %

Musical notation for exercise 474, treble clef, C major, 8-measure phrase. Fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Musical notation for exercise 474, treble clef, C major, 8-measure phrase. Fingerings: 1 4 1, 1 4 1, 1 4 1, 1 4 1, 1 4 1, 1 4 1, 1 4 1, 1 4 1. Includes *D.S.* marking.

475.

Musical notation for exercise 475, treble clef, C major, 8-measure phrase. Fingerings: 5 4 3 2, 1 4 1, 1 4 1, 5 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2.

Musical notation for exercise 475, treble clef, C major, 8-measure phrase. Fingerings: 5 4 3 2, 1 4 1, 1 4 1, 5 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2, 1 4 3 2.

476.

Musical notation for exercise 476, treble clef, C major, 8-measure phrase. Fingerings: 1 2 8 4, 5 4 8 2, 5 4 8 2, 1 2 8 4, 1 2 8 4, 1 2 8 4, 1 2 8 4, 1 2 8 4.

Musical notation for exercise 476, treble clef, C major, 8-measure phrase. Fingerings: 8 4 5 4 8 2 1, 8 4 5 4 8 2 1, 8 4 5 4 8 2 1, 8 4 5 4 8 2 1, 8 4 5 4 8 2 1, 8 4 5 4 8 2 1, 8 4 5 4 8 2 1, 8 4 5 4 8 2 1.

477.

Musical notation for exercise 477, treble clef, C major, 8-measure phrase. Fingerings: 1 2 8 4, 1 4, 1 2 8 4, 1 4, 1 2 8 4, 1 4, 1 2 8 4, 1 4.

478.

Musical notation for exercise 478, treble clef, C major, 8-measure phrase. Fingerings: 1 8, 1 8, 1 8, 1 8, 1 2 8, 1 8, 1 8, 1 8.

Musical notation for exercise 478, treble clef, C major, 8-measure phrase. Fingerings: 8 1 4, 8 1 4, 8 1 4, 8 1 4, 8 1 4, 8 1 4, 8 1 4, 8 1 4.

479.

Musical notation for exercise 479, treble clef, C major, 8-measure phrase. Fingerings: 1 2 8 1, 4 2 8 1, 4 2 8 1, 1 2 8 1, 1 2 8 1, 1 2 8 1, 1 2 8 1, 1 2 8 1.

480.

Musical notation for exercise 480, treble clef, C major, 8-measure phrase. Fingerings: 1 8 2 4, 1 8, 1 8, 1 8, 1 8, 1 8, 1 8, 1 8.

481. Rechte Hand. *Main droite.* Right hand.

Musical notation for exercise 481, treble clef, 3/8 time, 8-measure phrase. Fingerings: 2 1 8, 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4, 2 1 4.

481. Linke Hand. *Main gauche.* Left hand.

Musical notation for exercise 481, bass clef, 3/8 time, 8-measure phrase. Fingerings: 5 4 1 2, 5 4 1 2, 5 4 1 2, 5 4 1 2, 5 4 1 2, 5 4 1 2, 5 4 1 2, 5 4 1 2.

483. 484.

485. 486.

487. 488.

489.

490.

491. 492.

493.

494. Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 times.

The musical score for exercise 494 consists of four systems of piano and bass staves. The first system begins with the instruction *f sempre legato*. The notation includes various rhythmic patterns, accidentals, and fingerings (1, 2, 4, 3, 4, 8, 4, 3). The second system continues with similar patterns and fingerings (4, 3, 4, 8, 4, 8). The third system includes fingerings (1, 4, 3, 4, 8, 4, 8, 4). The fourth system includes fingerings (8, 4, 8, 4, 8, 4, 4). The exercise is written in a key signature with one flat and a common time signature.

495. Jeder Takt 2 mal. Chaque mesure 2 fois. Each measure 2 time.

The musical score for exercise 495 consists of four systems of piano and bass staves. The first system begins with the instruction *f sempre legato*. The notation includes various rhythmic patterns, accidentals, and fingerings (5, 4, 2, 1, 4, 4, 4, 4, 4, 4). The second system includes fingerings (4, 4, 4, 4, 4, 4). The third system includes fingerings (4, 4, 4, 4, 4, 4). The fourth system includes fingerings (4, 4, 4, 4, 4, 4). The exercise is written in a key signature with one flat and a common time signature.

496. *f sempre legato*

This musical score, numbered 496, is written for piano and bass. It begins with the instruction *f sempre legato*. The piece is in a common time signature (C) and features a key signature of one flat (B-flat major or D minor). The score is organized into eight systems, each consisting of a treble clef staff and a bass clef staff. The music is characterized by dense, flowing passages with frequent sixteenth and thirty-second notes. Numerous fingering numbers (1, 2, 3, 4, 8) are placed above and below notes to guide the performer. Dynamic markings such as *f* and *ff* are used throughout. The piece concludes with a double bar line and repeat dots.

497.

f sempre legato

The musical score for exercise 497 is presented in seven systems of grand staff notation. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various rhythmic patterns, slurs, and fingerings. The first system is marked 'f sempre legato'. The piece concludes with a double bar line and repeat dots at the end of the final system.

498.

f sempre legato

This musical score consists of seven systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The music is written in a complex, rhythmic style with frequent sixteenth and thirty-second notes. The key signature changes throughout the piece, starting with one flat and moving through various chromatic alterations. The first system includes the instruction *f sempre legato*. The score is heavily annotated with fingering numbers (1, 4, 5) and articulation marks (accents, slurs). The final system concludes with a double bar line and repeat signs.

499. *f sempre legato*

The musical score consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in 4/4 time and is characterized by dense, rapid passages with many slurs and fingering numbers (1, 4). The first system includes the instruction *f sempre legato*. The notation includes various accidentals and dynamic markings throughout the piece.

500.

Musical score for exercise 500, consisting of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The music is written in 4/4 time and includes various fingerings (1-5) and articulations (accents, slurs, and slurs with '8' indicating eighth notes). The key signature changes from one flat to two flats.

501.

Musical score for exercise 501, consisting of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The music is written in 4/4 time and includes various fingerings (1-5) and articulations (accents, slurs, and slurs with '8' indicating eighth notes). The key signature changes from one flat to two flats.

XIII. Vermischtes.

EXERCICES MIXTES. MIXED EXERCISES.

502. *staccato*

Nr. 502-514: B. Wolff.

502. *staccato*. Musical notation for exercise 502, featuring staccato chords and fingerings. The exercise is in 6/8 time and consists of a single staff with a treble clef. The notation includes various chordal figures with fingerings indicated by numbers 1-5. A dashed box highlights a section of the exercise.

503. Musical notation for exercise 503, featuring a melodic line and a bass line. The exercise is in 6/8 time and consists of two staves with treble and bass clefs. The notation includes a melodic line with slurs and a bass line with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

504. Musical notation for exercise 504, featuring a melodic line and a bass line. The exercise is in 6/8 time and consists of two staves with treble and bass clefs. The notation includes a melodic line with slurs and a bass line with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

505. Musical notation for exercise 505, featuring a melodic line and a bass line. The exercise is in 6/8 time and consists of two staves with treble and bass clefs. The notation includes a melodic line with slurs and a bass line with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

506. Musical notation for exercise 506, featuring a melodic line and a bass line. The exercise is in 6/8 time and consists of two staves with treble and bass clefs. The notation includes a melodic line with slurs and a bass line with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

507. Ablösen beider Hände. *Pour alterner les deux mains.* Alternating the hands.
In allen Tonarten. *Dans tous les tons.* In all keys.

507. Ablösen beider Hände. *Pour alterner les deux mains.* Alternating the hands. In allen Tonarten. *Dans tous les tons.* In all keys. Musical notation for exercise 507, featuring alternating hands. The exercise is in 4/2 time and consists of a single staff with a treble clef. The notation includes a melodic line with slurs and a bass line with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

508. 509. 510. Musical notation for exercises 508, 509, and 510. The exercises are in 6/8 time and consist of a single staff with a treble clef. The notation includes various chordal figures with fingerings indicated by numbers 1-5.

511. 512. Musical notation for exercises 511 and 512. The exercises are in 6/8 time and consist of a single staff with a treble clef. The notation includes various chordal figures with fingerings indicated by numbers 1-5.

513. Musical notation for exercise 513, featuring a melodic line and a bass line. The exercise is in 6/8 time and consists of two staves with treble and bass clefs. The notation includes a melodic line with slurs and a bass line with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

514. Musical notation for exercise 514, featuring a melodic line and a bass line. The exercise is in 6/8 time and consists of two staves with treble and bass clefs. The notation includes a melodic line with slurs and a bass line with a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.

XIV.

Mehrstimmige Sätze.

PHRASES A PLUSIEURS VOIX. PHRASES WITH SEVERAL PARTS.

Joachim Raff.

515. Kanon. *)

Con moto.

marcato il canto

516. Allegretto.

dolce

J. S. Bach.

*) Aus Raff, 30 Etüden (Edition Steingraber Nr. 470).

517. Moderato.

J. Pischna.

518.

519.

520.

Nr. 518-525: H. Riemann.

521.

522.

523.

524.

525.

526.

Allegro.

J. Pischna.

XV. Oktaven.

OCTAVES. OCTAVES.

Nr. 527-559: E. Mertke.

527. Staccato-Oktaven. *Octaves en Staccato (détachées)*. Staccato-Octaves.

528.

529.

530.

In allen Tonarten. *Dans tous les tons.* In all keys.

531.

532.

In allen Tonarten. *Dans tous les tons.*
In all keys.

533.

534.

535.

Musical score for exercise 535, consisting of two systems of piano accompaniment. Each system has a treble and bass staff with rhythmic patterns and repeat signs.

536.

Musical score for exercise 536, featuring a treble staff with complex chords and a bass staff with a steady accompaniment. Includes fingering numbers like 1 4 5 and 5 4 1.

537.

Musical score for exercise 537, consisting of two systems of piano accompaniment with treble and bass staves. Includes fingering numbers like 5 8 2 1 and 1 2 4 5.

538.

Musical score for exercise 538, consisting of two systems of piano accompaniment with treble and bass staves.

539.

Musical score for exercise 539, consisting of two systems of piano accompaniment with treble and bass staves.

540.

Musical score for exercise 540, consisting of two systems of piano accompaniment with treble and bass staves.

541.

Musical score for exercise 541, consisting of two systems of piano accompaniment with treble and bass staves.

542.

Musical score for exercise 542, consisting of two systems of piano accompaniment with treble and bass staves.

543.

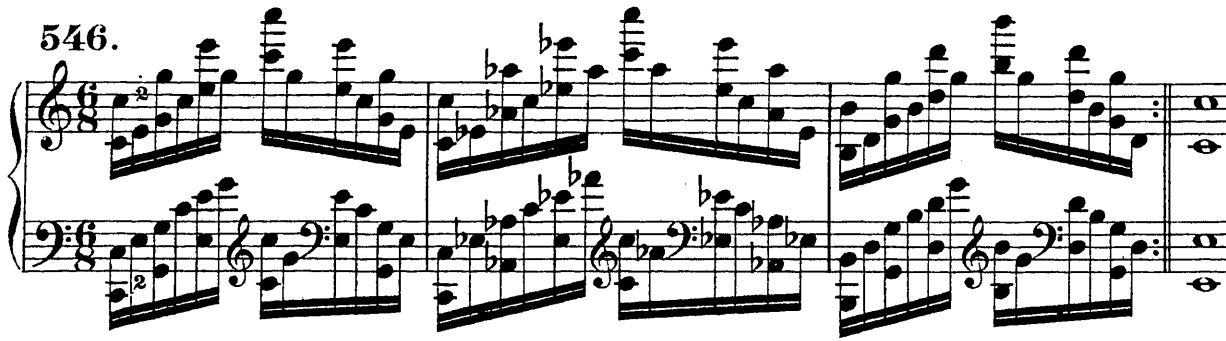

Musical score for exercise 543, consisting of two systems of piano accompaniment with treble and bass staves. Includes fingering numbers like 5 1 2 and 1 5.

544.

Musical score for exercise 544, consisting of two systems of piano accompaniment with treble and bass staves.

545.

Musical score for exercise 545, consisting of two systems of piano accompaniment with treble and bass staves.

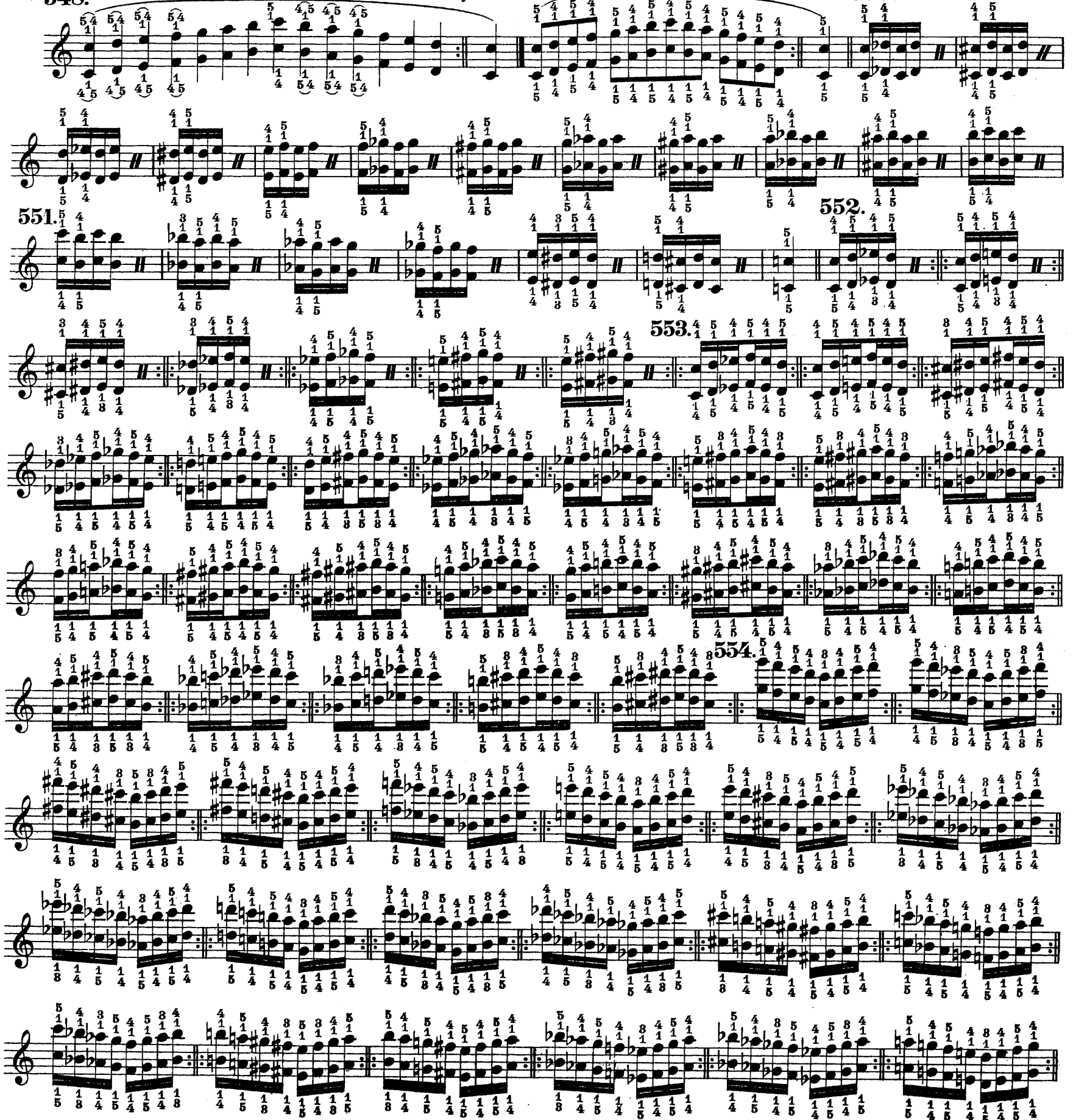
546.  547. 



Legato-Oktaven. Octaves en Legato (liées). Legato-Octaves.



548. In allen Tonarten. Dans tous les tons. In all keys.

549.

550.



551.  552. 

553.  554. 

555.

556.

557.

558.

559.