

School of modern pianoforte virtuosity.
Technical studies for the highest degree of development.

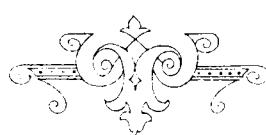
**Schule des höheren
Klavierspiels.**

Technische Studien bis zur höchsten Ausbildung

herausgegeben
von

Moriz Rosenthal und Ludvig Schytte.

Komplett
Pr. 10 Mark.



In drei Heften.
Jedes Heft Pr. 4 Mark.
Einzeln. Studie № 1. 2. 3. 4. 5. 6. 7. 8.
9. 10. 11. 12. 13. 14. 15. 16.

Eigentum des Verlegers für alle Länder.



BERLIN,
ADOLPH FÜRSTNER
(C. F. MESER)

Königl. Sächsische Hofmusikhandlung
A. 4461 – 4464. F

Empfehlenswerthe Klavier-Compositionen.

Adagio du 2^{ème} Concert pour Violin par B. Godard, Op. 131. Transcription par Fel. Dreysschock.
Adagio quasi Andante.

Papillons par Moriz Rosenthal.
Vivace e leggiero.

Romanze von Moriz Rosenthal.

Mazurka von Rob. Klein, Op. 42 N° 1.

Mazurka von Rob. Klein, Op. 42 N° 2.

Mazurka von Rob. Klein, Op. 42 N° 3.

Praeludium und Fuge von Ernst Ed. Taubert, Op. 58 N° 1.

Scherzo von Ernst Ed. Taubert, Op. 58 N° 2.

Rondo von Ernst Ed. Taubert, Op. 58 N° 3.

Intermezzo von Ernst Ed. Taubert, Op. 58 N° 4.

Capriccio von Ernst Ed. Taubert, Op. 58 N° 5.

Epilog von Ernst Ed. Taubert Op. 58 N° 6.

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Vorrede.

Zweck des vorliegenden Werkes ist, einen Leitfaden der gesammten Klaviertechnik zu liefern, von den Uebungen mit stillstehender Hand bis zur höchsten Ausbildung und dies in möglichst gedrängter Form.

Beim Studiren ist es besser, nicht die ganze Kraft auf eine einzelne Uebung zu concentriren. Abwechselung der einzelnen Beispiele und öfteres Wiedervornehmen heiklicher Stellen wird die schönsten Früchte zeitigen.

Der Studirende, der alle Uebungen vorliegenden Werkes mühelos bewältigt, wird auch von technischen Schwierigkeiten nicht mehr aufgehalten werden, da classische und moderne Claviertechnick gleichmässig berücksichtigt wurden.

So bleibt nur der Wunsch übrig, das Werk möge in vorliegender Gestalt recht viel dazu beitragen, eine wirklich kunstgerechte Technik des Klavierspiels hervorzubringen und zu fördern.

Die Verfasser

Moriz Rosenthal.

Ludvig Schytte.

Preface.

The purpose of the editors of this work has been to present a collection of exercises, adequate to the requirements of modern pianoforte technic, and including all points from still hand finger exercises, to the most advanced grade.

The attention should never be concentrated upon any one exercise. The best results will be attained through a variety of material in practice, returning, now and then, to that which may prove especially stubborn.

The student having overcome the difficulties presented in this volume, will find nothing insurmountable in either classical or modern music.

It is to be hoped that this work — its contents, and graded arrangement of the same — may contribute materially to the development of the technic necessary to artistic pianoforte playing.

The Editors

Moriz Rosenthal.

Ludvig Schytte.

Inhalt.

Heft I.	I. Uebungen mit stillstehender Hand.
	II. Uebungen mit forträckender Hand.
	III. Ueber- und Untersetzen.
	IV. Scalen.
Heft II.	V. Accordfiguren und Arpeggios.
	VI. Fingerwechsel auf der gleichen Taste.
	VII. Terzen, Sexten, Quarten und Quinten.
	VIII. Triller.
	IX. Octaven-Figuren.
Heft III.	X. Staccato-Octaven.
	XI. Legato-Octaven.
	XII. Ablösen beider Hände.
	XIII. Glissando-Uebungen.
	XIV. Spannübungen und Uebungen zur Entwicklung der Kraft und Selbstständigkeit der Finger.
	XV. Accordgriffe.
	XVI. Sprünge.

Contents.

Volume I.	I. Exercises with a still hand.
	II. Exercises with a moving hand.
	III. Exercises in putting the thumb under, and the hand over.
	IV. Scales.
Vol. II.	V. Broken chords, and Arpeggios.
	VI. Exercises in finger change on any given key.
	VII. Exercises in Thirds, Sixths, Fourths and Fifths.
	VIII. Trill exercises.
	IX. Broken Octaves.
Vol. III.	X. Stacato Octaves.
	XI. Legato Octaves.
	XII. Exercises in alternating the hands.
	XIII. Glissando exercises.
	XIV. Exercises in extension, and for developing the independence and strength.
	XV. Chords.
	XVI. Jumps — chance movements.





M.T.
225
R.S.

Schule des höheren Klavierspiels.

School of modern pianoforte virtuosity.

I. Uebungen mit stillstehender Hand.

I. Exercises with the still hand.

Mit gebundenen Fingern.

The whole notes should be held.

★) Rechte Hand. 4

M.D. 3

Linke Hand. 3

M.G. 4

Moriz Rosenthal und Ludvig Schytte. Heft I.

★) Der Fingersatz über den Noten betrifft die rechte Hand.

Der Fingersatz unter den Noten betrifft die linke Hand.

★) *The fingering above the notes is designed for the right, and that below the notes for the left hand.*

Edited by O. B. Boise.

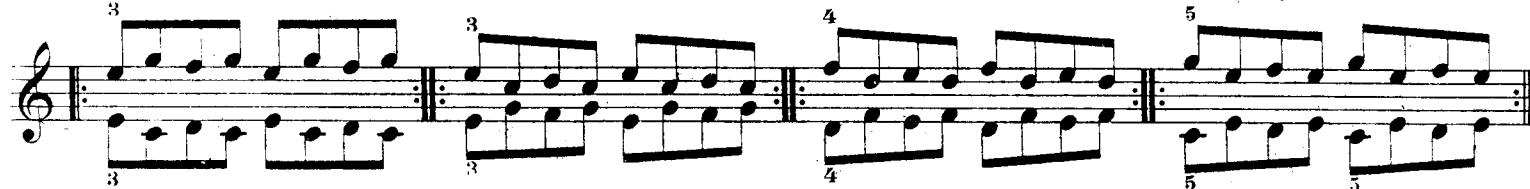
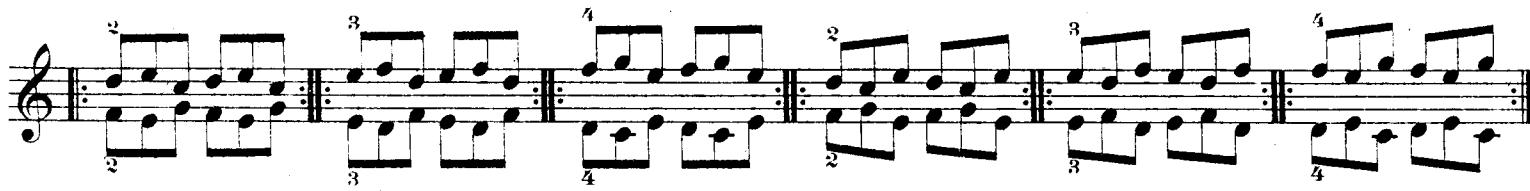
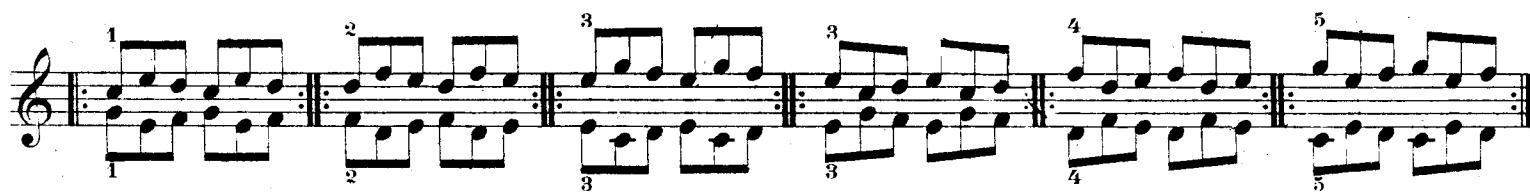
Mit drei Fingern.
With three fingers.



Rechte Hand.

M.D.

Linke Hand.
M.G.



Mit vier Fingern.
With four fingers.

Mit fünf Fingern.
With five fingers.

Die Übungen für fünf Finger sind auch in der Gegenbewegung zu spielen.

These exercises for the five fingers should also be played in contrary movement.

Supplement.

1. 2. 3. 4. 5.
 6. 7. 8. 9. 10.
 11. 12. 13. 14. 15.
 16. 17. 18. 19. 20.
 21. 22. 23. 24. 25. 26.

Die hier angegebenen 26 Modelle sind als Positionen zu betrachten, in welchen sämmtliche Uebungen für fünf Finger aus dem Cap. I zu studiren sind.

These 26 models are intended to serve as examples of the positiones (or keys) in which each and every one of the exercises for five fingers contained in Chapter I should be practiced.

II. Uebungen mit forträckender Hand.

II. Exercises with moving hand.

1. 2. 3. 4.
 5. 6. 7. 8.
 9. 10. 11. 12.
 13. 14. 15. 16.
 17. 18. 19. 20.
 21. 22. 23. 24.

5 2 3 4 5
4 1 2 3 4

2 4 3 2 1
1 2 3 4 5

3 4 5 2 3
2 3 4 1 2

4 5 2 3 4
3 4 1 2 3

2 3 5 4 2
1 2 4 3 1

2 4 3 5 2
1 3 2 4 1

3 2 4 1 3
1 2 3 4 1

1 4 2 3 1
3 2 4 1 3

3 5 2 4 3
2 4 1 3 2

5 2 4 5 3
4 1 3 2 1

3 4 3 5 3
2 3 2 4 2

2 5 3 4 2
1 4 2 3 1

3 4 2 5 3
2 3 1 4 2

2 5 3 4 2
1 4 2 3 1

5 2 3 2 5
4 1 2 1 4

5 3 4 2 5
4 2 3 1 4

5 4 5 2 5
4 3 4 1 4

5 3 4 2 5
4 2 3 1 4

5 3 4 2 5
4 2 3 1 4

2 4 3 5 2
1 3 2 4 1

2 4 3 5 2
1 3 2 4 1

Sheet music for a piece titled "U.S.W." featuring 12 staves of musical notation. Each staff includes a sequence of numbers above the notes, likely indicating fingerings or specific performance techniques. The music consists of eighth and sixteenth note patterns.

The staves are organized into four sections separated by double bar lines:

- Section 1:** 3 measures of eighth-note pairs followed by three measures of sixteenth-note patterns labeled "U.S.W." and "etc."
- Section 2:** 3 measures of eighth-note pairs followed by three measures of sixteenth-note patterns labeled "U.S.W." and "etc."
- Section 3:** 3 measures of eighth-note pairs followed by three measures of sixteenth-note patterns labeled "U.S.W." and "etc."
- Section 4:** 3 measures of eighth-note pairs followed by three measures of sixteenth-note patterns labeled "U.S.W." and "etc."

Below the final staff, the page number "11" is located at the top right, and the reference "V. 4361, 4462 F." is at the bottom center.

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

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

5 4 5
1 2 1
1 5 4 2 1

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

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

5 1 5 1
4 5
2 4 5 1 2

5 1 5 1
4 5
2 4 5 1 2

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

Rechte Hand.
M. D.

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

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

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

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

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

Rechte Hand.
M. D.

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

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

Linke Hand.
M. G.

1 2 1
3 5 4 3 2
2 4

1 2 3 4 5
4 2 3 4

1 2 3 4 5
4 2 3 4

Beide Hände.
Both hands.

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

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

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

Supplement.

The musical score consists of ten staves of piano music. Each staff begins with a treble clef, a key signature, and a common time signature. Fingerings are indicated by numbers above or below the notes, and pedaling is shown with dots and dashes. The exercises are labeled with stars (*). The first staff starts with a 2/4 time signature and a key signature of A major. Subsequent staves change time signatures and key signatures, including measures in G major, F# major, E major, D major, C major, B major, A major, G major, F# major, and E major. The exercises involve various techniques like eighth-note runs, sixteenth-note chords, and complex rhythmic patterns. Measures 13 through 24 are covered, with each staff ending at measure 24.

Ausserdem sind noch sämmtliche in Cap. II enthaltene
Übungen in allen Tonarten zu studiren.

In addition, each and every exercise in Chap. II should
be practiced in all keys.

*) Mit dem gleichen Fingersatze in allen Tonarten zu üben.
*) To be practiced in all keys, with the same fingering.

III. Ueber- und Untersetzen.
III. Exercises in putting the thumb under, etc.

Mit gebundenen Fingern.
Whole notes held.

Sheet music for exercises where fingers are tied down. The first section consists of six measures of whole notes held by the thumb. The second section consists of ten measures of eighth-note patterns.

Ohne Stützfinger.
Without held tone.

Sheet music for exercises without a held tone. It features four sections of sixteenth-note patterns across three staves. Fingerings such as 2-3-1-4, 5-4-3-2, and 1-2-3-4 are indicated above the notes.

Mit der rechten Hand allein.
With the right hand alone.

Sheet music for exercises with the right hand alone. It contains eight staves of sixteenth-note patterns, primarily in common time, with occasional changes to 2/4 and 3/4 time. Fingerings like 1-2-3-4, 5-4-3-2, and 1-2-3-4 are used.

Mit der linken Hand allein.
With the left hand alone.

The sheet music consists of four staves of musical notation for the left hand. Each staff is in common time. The first three staves have a bass clef, while the fourth staff has a treble clef. Fingerings are indicated below each note, such as '3 4 1 2 1 4' or '2 3 1 2 1 4'. The music includes various note heads and stems, with some notes having horizontal dashes through them.

Supplement:

Mit beiden Händen.
With both hands.

The sheet music consists of six staves of musical notation for both hands. The first five staves are in common time with a bass clef, and the last staff is in common time with a treble clef. Fingerings are indicated below each note, such as '1 4 5 1 4 1 5 1 4' or '5 4 5 4 5 4 5'. The music includes various note heads and stems, with some notes having horizontal dashes through them. There are also markings like '*)' and 'etc.'.

Mit der rechten Hand allein.
The right hand alone.

The sheet music consists of two staves of musical notation for the right hand. Both staves are in common time with a treble clef. Fingerings are indicated below each note, such as '3 4 5 4 3 5 4' or '4 3 5 4 3 5 4'. The music includes various note heads and stems, with some notes having horizontal dashes through them.

★) Diese zwei Uebungen bezeichnen nicht nur die Elastizität der Finger zu fördern, sondern sind auch als Vorbüungen für das Ueber- und Unter-setzen bei Terzen- und Sextengängen zu betrachten. Aufwärts wird der 2te, 3te, 4te Finger der rechten Hand über den 3ten, 4ten, 5ten Finger gesetzt; abwärts wird der 3te, 4te, 5te Finger unter den 2ten, 3ten, 4ten Finger gesetzt, mit der linken Hand ist es umgekehrt.

★) These two exercises are not only calculated to induce elasticity of the fingers, but are to be regarded as preparatory to the practice of passages in Thirds, and Sixths. In the upward progression, the 2nd, 3rd and 4th fingers must be passed over the 3rd, 4th and 5th. In the downward progression the 3rd, 4th and 5th must be passed under the 2nd, 3rd and 4th. In case of the left hand these fingerings would prevail, only reversed.

Sheet music for the left hand alone, measures 16-20. The music consists of five staves of sixteenth-note patterns. Fingerings are indicated above the notes, such as 5-4-3-2-1, 4-3-2-1, etc. Measure 16 starts with a sixteenth-note pattern followed by a repeat sign. Measures 17-20 show various sixteenth-note patterns, some with grace notes and slurs. Measure 20 ends with a sixteenth-note pattern followed by a repeat sign.

Mit der linken Hand allein.
The left hand alone.

Sheet music for the left hand alone, measures 21-25. The music consists of five staves of sixteenth-note patterns. Fingerings are indicated below the notes, such as 3-1-2-3-4-1, 1-2-3-4-5-1, etc. Measure 21 starts with a sixteenth-note pattern followed by a repeat sign. Measures 22-25 show various sixteenth-note patterns, some with grace notes and slurs. Measure 25 ends with a sixteenth-note pattern followed by a repeat sign.

Mit beiden Händen.
With both hands.

Sheet music for both hands, measures 26-30. The music consists of five staves of sixteenth-note patterns. Fingerings are indicated below the notes, such as 5-3-1-3, 2-1-3-1, etc. Measure 26 starts with a sixteenth-note pattern followed by a repeat sign. Measures 27-30 show various sixteenth-note patterns, some with grace notes and slurs. Measure 30 ends with a sixteenth-note pattern followed by a repeat sign.

IV. Scaled.

IV. Scales.

Dur und Mollscalen.
Major and minor scales.

C dur.
C major.

A moll (melodisch).
A minor (melodic).

G dur.
G major.

E moll (melodisch).
E minor (melodic).

H moll (melodisch).
B minor (melodic).

D dur.
D major.

H moll (harmonisch).
B minor (harmonic).

A dur.
A major.

Fis moll (melodisch).
F# minor (melodic).

Fis moll (harmonisch).
F# minor (harmonic).

E dur.
E major.

Cis moll (melodisch).
C# minor (melodic).

Cis moll (harmonisch).
C# minor (harmonic).

H dur.
B major.

Gis moll (melodisch).
G# minor (melodic).

Gis moll (harmonisch).
G# minor (harmonic).

Ges dur.
Gb major.

Es moll (melodisch).
Eb minor (melodic).

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Es moll (harmonisch).
E♭ minor (harmonic).

Des dur.
D♭ major.

B moll (melodisch).
B♭ minor (melodic).

B moll (harmonisch).
B♭ minor (harmonic).

As dur.
A major.

F moll (melodisch).
F minor (melodic).

F moll (harmonisch).
F minor (harmonic).

Es dur.
E♭ major.

C moll (melodisch).
C minor (melodic).

C moll (harmonisch).
C minor (harmonic).

B dur.
B♭ major.

G moll (melodisch).
G minor (melodic).

G moll (harmonisch).
G minor (harmonic).

F dur.
F major.

D moll (melodisch).
D minor (melodic).

D moll (harmonisch).
D minor (harmonic).

Chromatische Säulen.
Chromatic Scales.

Die Säulen sind in Octaven, Terzen, Sexten, Decimen und
in der Gegenbewegung zu üben.
Supplement.

*The Scales are to be practiced in Thirds, Sixths and in
contrary movement.*

Zur Förderung der Elastizität der Hand und Finger übe
man sämtliche Säulen mit dem Fingersatz der Cdur Säule,
so wie auch mit dem bei dem chromatischen Säule hier
angegebenen Fingersatz.

The elasticity of the fingers and hands can be much increased through practicing each and all of the scales with the C major scale fingering. The chromatic scale as above fingered will also be found exceedingly helpful.

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V. Accordfiguren und Arpeggien.

V. Broken chords and Arpeggios.

a) Vorübungen.

a) Preparatory studies.

Moriz Rosenthal und Ludvig Schytte. Heft II.

b) Dreiklänge.

b) Triads.

Diese Uebungen müssen in allen Dur- und Moll Tonarten studirt werden (mit dem gleichen Fingersatz).

These exercises should be practiced in all major and minor keys, and with the same fingering.

Es dur.
E♭ major.

Der Fingersatz beim Es dur Dreiklang ist
für die rechte Hand der gleiche in C, G, F, A♭, Des, Ges und H dur; -A, E, u. D moll;
für die linke Hand in A♭, Des, Ges und H dur.

The right hand fingering of the E♭ major triad can be equally well used
in playing the C, G, F, A♭, D♭, G♭ and B major triads, and A, E and D minor. The
left hand fingering is suited to the A♭, D♭, G♭ and B major triads.

Fis moll.
F♯ minor.

Der Fingersatz beim Fis moll Dreiklang ist
für die rechte Hand der gleiche in Cis, Gis, B und Es moll;
für die linke Hand in C, G, u. F dur -A, E, Cis, Gis, D, B und Es
moll.

The right hand fingering of the F♯ minor triad is suited
to the C♯, G♯, B♭ and E♭ minor triads, and the left hand fin-
gering to the C, G and F major, and the A, E, D, C♯, G♯, B♭ and E♭
minor triads.

D dur.
D major.

Der Fingersatz beim D dur Dreiklang ist für beide Hände
der gleiche in A und E dur.

The fingering of the D major triad is quite the same in
each hand, as that of the A and E major.

G moll.
G minor.

B dur.
B♭ maj.

H moll.
B♭ minor.

I. II. 5. III. IV. V. VI. 4. VII. VIII. IX. X. XI. 2. XII. XIII. XIV. XV. 5. XVI. XVII. XVIII. XVII. XV. XVIII. XIX. XX. XXI. XXII. XXIII. XXIV. 5.

Die Modelle von I bis XXIV sind in allen Dur und Moll Tonarten zu üben, wobei die Fingersätze denjenigen in den vorhergehenden Beispielen nachgebildet werden müssen.

These models from I to XXIV should be practiced in all major and minor keys, and be fingered according to the examples given.

Dreiklänge. 1^{ste} Lage.Triads. 1st position.

*) C dur.

C maj.

Mit diesem Fingersatz sind zu üben mit der rechten Hand: G, D, A, E, H, Fis und F dur, A, E, H, D, G, C, F und Es moll; mit der linken Hand: G, Fis und F dur, A, E, H, D, G, C, F und Es moll.

This right hand fingering is suited to G, D, A, E, H, Fis and D^b major, and to A, E, B, D, G, C, F and E^b minor. The left hand to G, F[#] and F major, and A, E, B, D, G, C, F and E^b minor.

Es dur.

E^b maj.

Mit diesem Fingersatz:
rechte Hand B, As und Des dur, Fis, Cis und Gis moll;
linke Hand As und Des dur, Fis, Cis und Gis moll.
This right hand fingering is suited to B^b, A^b and D^b major, and F[#], C[#] and G[#] minor, and the left to A^b and D^b major, and F[#], C[#] and G[#] minor.

Mit diesem Fingersatz (für die linke Hand) auch B dur.
This left hand fingering is equally adapted to B^b major.

D dur.

D maj.

2^{te} Lage.

2nd position.

Mit diesem Fingersatz (für die linke Hand) auch A, E und H dur.
This left hand fingering is equally adapted to A, E and B major.

D dur.

D maj.

Mit diesem Fingersatz:
(beide Hände) G, F, B, Es, As, Des und Ges dur, A, E, H, Fis, Cis, Gis, Du. Es m.
The fingerings of both right and left hands are adapted to G, F, B^b, E^b, A^b, D^b and G^b major, and to A, E, B, F[#], C[#], G[#], D and E^b mino.

G moll.

G min.

Mit diesem Fingersatz:
rechte Hand C, F und B moll; linke Hand C und F moll.
This right hand fingering will suit C, F and B^b minor, and the left C and F minor.

H dur. (rechte Hand)

B maj. (right hand)

3^{te} Lage.

3rd position.

Mit diesem Fingersatz:
rechte Hand A und E dur; linke Hand A, E und H dur.

This right hand fingering will suit A and E major, and the left hand A, E and B major.

C dur.

C maj.

Mit diesem Fingersatz:
rechte Hand G, D, A, E, Fis, F und B dur, A, E, D und Es moll;
linke Hand G, D, A, E, Fis, F und B dur, A, E, D, G, C, F, B und Es moll.
This right hand fingering will suit G, D, A, E, F[#], F and B^b major and A, E, D, G, C, F, B^b and E^b minor, and the left G, D, A, E, F[#], F and B^b major and A, E, D, G, C, F, B^b and E^b minor.

Es dur.

E^b maj.

Mit diesem Fingersatz:
rechte Hand As und Des dur, Fis, Cis und Gis moll;
linke Hand As und Des dur, H, Fis, Cis und Gis moll.
This right hand fingering will suit A^b and D^b major and F[#], C[#] and G[#] minor, and the left A^b and D^b major and B, F[#], C[#] and G[#] minor.

* Auch durch mehrere Octaven zu üben.
★ Also to be practiced through several octaves.

H dur.
B major.

(5) (3) (4) 1 etc.) (4)

Mit diesem Fingersatz (für die rechte Hand) auch H moll.
This right hand fingering will also suit B_b minor.

G moll.
G minor.

(4) 1 (4) 5 (4)

Mit diesem Fingersatz (für die rechte Hand) auch C, F und B moll.
This right hand fingering will also suit C, F and B_b minor.

Die Modelle von 1 bis 8 sind in allen Dur und Moll Tonarten zu üben.
These models from 1 to 8 should be practiced in all major and minor keys.

c) Dominant - Septaccorde.
c) Chord of the Dominant Seventh.

Die hier gegebenen Beispiele sind mit dem gleichen Fingersatz in allen Tonarten zu üben; nur bei Tonarten mit einer Obertaste ist — für die Modelle a und b — auch folgender Fingersatz zu studieren:

These exercises should be practiced in all keys, and with the same fingering excepting where the signature includes but one black key; in which case the following fingering should be employed. Models a and b should also be played with this fingering.

Die hier folgenden 20 Beispiele sind in allen Tonarten zu üben.

The following 20 Exercises should be practiced in all keys.

Dominant - Septaccorde.

Chords of the Dominant Seventh.

Mit dem gleichen Fingersatze in allen Tonarten. Für Lagen, welche mit einer Obertaste beginnen, ist es jedoch bequemer, rechts aufwärts und links abwärts mit dem 2ten Finger anzufangen; auf die nächstfolgende Untertaste kommt nachher der 1ste Finger.

* Auch durch mehrere Octaven zu üben.

* Also through several octaves.

With the same fingering in all keys. It will be found convenient, when a position of the arpeggio begins with a black key, to place the 2nd finger upon the same, when undertaking an upward progression with the right hand or a downward with the left. In each case the 1st finger should be placed upon the next succeeding key.

Die folgenden acht Modelle sind in allen Tonarten zu üben.
The following eight models should be practiced in all keys.

d) Verminderte Septaccorde.

d) Chord of the Diminished Seventh.

Die hier gegebenen Modelle sind mit dem gleichen Fingersatze durch alle verminderten Septaccorde zu üben.

These models should be practiced in all the chords of the diminished 7th, and with the same fingering.

Verminderte Septaccorde.

Chord of the diminished seventh.

+ 1^{te} Lage.
1st Position.

2^{te} Lage.
2nd Position.

3^{te} Lage.
3rd Pos. 1

4^{te} Lage.
4th Pos.

Mit dem gleichen Fingersatz ist der verminderte Septaccord von E zu üben.
This fingering is also suited to the chord of the Dim. 7th on E.

1^{ste} Lage.
1st Pos.

2^{te} Lage.
2nd Pos.

3^{te} Lage.
3rd Pos.

4^{te} Lage.
4th Pos.

Die folgenden vier Beispiele sind durch alle verminderten Septaccorde zu üben.
The following four exercises should be practiced through all chords of the diminished 7th.

1.

2.

3.

4.

e) Anhang. Die mit ★ bezeichneten Uebungen sind in allen Tonarten zu studiren.
e) Supplement. These exercises designated by a ★ are to be practiced in all keys.

+ Auch durch mehrere Octaven zu üben.

+ *Also to be practiced through several octaves.*

The sheet music contains 12 staves of musical notation for the right hand. Each staff consists of five horizontal lines. Fingerings are indicated above the notes, such as '3 4 5' or '1 2 3'. 'u.s.w.' (use) markings are placed above certain groups of notes. Measures are separated by vertical bar lines. The music is divided into sections by double bar lines.

Mit der rechten Hand.
With the right hand.

The sheet music contains 6 staves of musical notation for the right hand. Each staff consists of five horizontal lines. Fingerings are indicated above the notes. 'u.s.w.' (use) markings are placed above certain groups of notes. Measures are separated by vertical bar lines.

* In allen Tonarten zu üben.
* To be practiced in all keys.

Mit der linken Hand.
With the left hand.

The sheet music consists of six staves of musical notation for the left hand. The first five staves are in bass clef and common time, while the last staff is in treble clef and 3/4 time. Each staff contains six measures of music. Fingerings are indicated below each note, such as '2 1', '3 1 5 2 4 1 4 2 5 1 3', and '4 2 1 2 1 5'. Dynamic markings like '★' and 'u.s.w. etc.' are also present. The music is divided into sections: 'Mit der linken Hand.', 'Beide Hände.', 'Both hands.', and 'Supplement.'

* In allen Tonarten zu üben.

* To be practiced in all keys..

The musical score consists of 15 staves of music, each with a different key signature and time signature. The notation is primarily for a single melodic line, with fingerings indicated by numbers above or below the notes. The first few staves are in common time, while later ones include measures in 3/4, 6/8, and 9/8. Dynamic instructions like "u.s.w." and "etc." are scattered throughout. The label "(chrom.)" appears several times, suggesting chromatic scales or specific performance techniques.

★ In allen Tonarten.
★ In all keys.

A.4461. 4463. F.

The sheet music consists of ten staves of piano music. Fingerings are indicated by numbers above the notes. The keys change frequently, indicated by key signatures and sharps/flats. The first nine staves are in common time (C), while the last two are in 12/8 time. Fingerings include 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5. Some notes have additional markings like '(2)', '(3)', '(4)', and '(5)'. The music includes several measures of sixteenth-note patterns.

**VI. Fingerwechsel auf der gleichen Taste.
VI. Fingerchange on one and the same key.**

This section contains two examples of piano music illustrating finger changes on a single key. The first example shows a series of eighth-note chords in C major (F major) with fingerings: 2, 1, 2, 1; 2, 1, 2, 1; 3, 2, 1, 3, 2, 1; 3, 2, 1, 3, 2, 1; 4, 3, 2, 1, 4; 4, 3, 2, 1, 4. The second example shows a series of eighth-note chords in G major (D major) with fingerings: 5, 4, 3, 2, 1, 5; 5, 4, 3, 2, 1, 5; 2, 1, 2, 1, 2, 1, 2, 1 etc.; 2, 1, 2, 1, 2, 1, 2, 1 etc.; 2, 1, 2, 1, 2, 1, 2, 1 etc.; 2, 1, 2, 1, 2, 1, 2, 1 etc.

* In allen Tonarten. * In all keys.
Edited by O. B. Boise.

A.4461. 4463.F.

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Sheet music for a five-finger exercise, page 31. The music consists of 12 staves of musical notation for a single hand. Each staff begins with a rhythmic pattern of eighth notes followed by a bar line. Subsequent measures show various fingerings (e.g., 1-2-1-2-1, 3-2-1-3) and dynamic markings (e.g., u.s.w., etc.). The music is divided into sections by vertical bar lines.

The musical score consists of ten staves of music for a single melodic instrument. Each staff contains a series of notes and fingerings (numbers 1-5) indicating the fingerings for each note. The music includes various dynamics like 'u.s.w.' and 'etc.', and some staves begin with a key signature of one sharp. Fingerings are also written below the staves.

Supplement.

The musical supplement consists of three staves of music for the same instrument. The first staff shows a sequence of notes with fingerings: 3 2 3 2, 4 3 4 3, 5 4 5 4, 3 2 3 2, 4 3 4 3, 5 4 5 4, 5 4 3 2 4 3 2. The second staff continues with: 5 4 3 2 4 3 2, 5 4 3 2 5 4 3 2, 5 4 3 2 5 4 3 2, followed by a star symbol and a sequence of eighth-note patterns. The third staff concludes with: 3 2 3 2 3 2 3 2, 4 3 4 3 4 3 4 3 4, 5 4 3 2 3 2 3 2 3 2, ending with a star symbol and a sequence of eighth-note patterns.

★ In allen Tonarten zu üben.

★ To be practiced in all keys.

A. 4461. 4463. F.

The page contains ten staves of musical notation. Each staff begins with a star symbol (\star) followed by a measure number and a fingering instruction like "u.s.w. etc.". The music consists of eighth and sixteenth note patterns, often involving complex fingerings such as 5-4-3-2-4, 5-4-3-2-5, and 5-4-3-2-1. The patterns are typically divided by vertical bar lines and include both treble and bass clefs.

Vorübungen.

Preparatory studies.

VII. Terzen, Sexten, Quarten und Quinten.

VII. Thirds. Sixths. Fourths and Fifths.

The section contains three staves of musical notation. The first staff is in common time (C) and uses a treble clef. The second and third staves are in 2/4 time and use a treble clef. Each staff shows a series of eighth-note chords or patterns, with fingerings indicated above the notes. The first staff starts with a 5-4-3-2-1 pattern, followed by a 5-4-3-2-5 pattern, and then a 5-4-3-2-1 pattern. The second staff starts with a 5-4-3-2-1 pattern, followed by a 5-4-3-2-5 pattern, and then a 5-4-3-2-1 pattern. The third staff starts with a 5-4-3-2-1 pattern, followed by a 5-4-3-2-5 pattern, and then a 5-4-3-2-1 pattern.

* In allen Tonarten zu üben. * In all keys.
Edited by O. B. Boise.

A.4461. 4463. F.

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The sheet music consists of 14 staves of musical notation. Each staff begins with a treble clef and a common time signature. The music is composed of complex chords, primarily consisting of three or four notes per chord. Fingerings are indicated by small numbers placed above or below the notes. Some staves include dynamic markings such as 'legato' and 'etc.'. The final staff contains a star symbol and the word 'staccato'.

* In allen Tonarten.
* In all keys.

Sheet music for right hand exercises in various keys. The music is arranged in six staves, each consisting of two measures. The first five staves begin with a treble clef and a common time signature, while the last staff begins with a bass clef. The music consists of eighth-note patterns with various fingerings indicated below the notes. The first five staves are labeled "u.s.w. etc." above them. The first four staves have a tempo marking of "legato". The first three staves have a dynamic marking of "p". The first two staves have a key signature of one sharp (F#). The third staff has a key signature of one flat (B-flat). The fourth staff has a key signature of one sharp (F#). The fifth staff has a key signature of one flat (B-flat). The sixth staff has a key signature of one sharp (F#).

Terzenskalen. (Auch durch mehrere Octaven zu üben.)
Scales in Thirds. (Also to be played through several octaves.)

Scales in Thirds. (Also to be played through several octaves.)

The music is arranged in six staves, each consisting of two measures. The first five staves begin with a treble clef and a common time signature, while the last staff begins with a bass clef. The music consists of eighth-note patterns with various fingerings indicated below the notes. The first staff is C major (C dur.), the second is E major (E dur.), the third is B major (H dur.), the fourth is F# major (Fis dur.), the fifth is B-flat major (B dur.), and the sixth is A minor (Es dur.). The first staff has a tempo marking of "(3)" above it. The second staff has a tempo marking of "(5)" above it. The third staff has a tempo marking of "(5)" above it. The fourth staff has a tempo marking of "(3)" above it. The fifth staff has a tempo marking of "(3)" above it. The sixth staff has a tempo marking of "(5)" above it.

Mit der rechten Hand spielt man:

mit dem Fingersatz der C dur Scala auch die D, A, E und H dur, — E und G Moll Scalen

" "	"	Fis dur	"	"	C moll Scala
" "	"	B dur	"	"	B moll Scala
" "	"	Es dur	"	"	Es moll Scala
" "	"	As dur	"	"	Des dur Scala
" "	"	A moll	"	"	F dur D moll und F moll Scalen
" "	"	Cis moll	"	"	H, Fis und Gis moll Scalen.

Mit der linken Hand spielt man:

mit dem Fingersatz der C dur Scala auch die A und F dur, — G, C, F und B moll Scalen

" "	"	E dur	"	"	E und D moll Scalen
" "	"	H dur	"	"	H moll Scala
" "	"	Fis dur	"	"	Fis moll Scala
" "	"	B dur	"	"	Es, As und Des dur, — Cis Gis und Es moll Scalen
" "	"	A moll	"	"	G und D dur Scalen.

The right hand should play the D, A, E and B major, and the E and G minor scales with the C major fingering.

" " " " " C minor scale with the F# major fingering.

" " " " " Bb " " " " Bb " " "

" " " " " Eb " " " " Eb " " "

" " " " " Db major " " " " Ab " " "

" " " " " F major and D and F minor scales with the A minor fingering.

" " " " " B F# and G# minor scales with the C# minor fingering.

The left " " " " " A and F major, G, C, F and Bb minor scales with the C major fingering.

" " " " " E and D minor scales with the E major fingering.

" " " " " B minor scale with the B major fingering.

" " " " " F# " " " " F# "

" " " " " Eb, Ab and Db major — C#, G# and Eb minor scales with the Bb major fingering.

" " " " " G and D major scales with the A minor fingering.

Terzenscalen mit andern Fingersatz.

Scales in Thirds with other fingerings.

The musical score consists of eight staves of scales, each with a specific key signature and name. The first column contains C dur. (C major), G dur. (G major), E dur. (E major), and Bb maj. (B-flat major). The second column contains H dur. (H major), F dur. (F major), Des dur. (D major), and C moll. (C minor). Each staff shows a sequence of eighth-note chords with fingerings (e.g., 1, 2, 3, 4) above them. The staves are separated by vertical bar lines and are arranged in two columns of four.

Mit der rechten Hand spiele man:

mit dem Fingersatze der C dur Scala auch die G, D, A, E und H dur, — G, D, A, E und H moll Scalen
 " " " " " F dur " " " F moll Scala
 " " " " " B dur " " " B moll Scala
 " " " " " Fis moll " " " Cis moll, Gis moll und As dur Scalen
 " " " " " C moll " " " Fis dur Scala
 " " " " " Es moll " " " Es dur Scala.

Mit der linken Hand spiele man:

mit dem Fingersatze der C dur Scala auch die F, B, Es, As und Des dur, — Cis und Gis moll Scalen
 " " " " " G dur " " " A moll Scala
 " " " " " E dur " " " E moll Scala
 " " " " " H dur " " " H moll Scala
 " " " " " Fis moll " " " Fis dur Scala
 " " " " " C moll " " " A dur, — D, G, F und B moll Scalen
 " " " " " Es moll " " " D dur Scala.

*The right hand should play the G, D, A, E and B major, — G, D, A, E and B minor scales with the C major fingering
 F minor scale with the F major fingering*

" " " " " B_b " " " B_b "
 " " " " " C_# and G_# minor — A_b major scale with the F_# minor fingering

" " " " " F_# major scale with the C minor fingering

" " " " " E_b major " " " E_b "
The left " " " " " F B_b E_b A_b and D_b major — C_# and G_# minor scales with the C major fingering
 " " " " " A minor scale with the G major fingering
 " " " " " E " " " " " E " " "
 " " " " " B " " " " " B " " "
 " " " " " F_# major " " " F_# minor "
 " " " " " A major — D G F and B_b minor scale with the C minor fingering
 " " " " " D major scale with the E_b minor fingering.

Chromatische Scalen.

Chromatic scales.

Kleine Terzen.
1. *Minor Thirds.*

2.

Grosse Terzen.

Major Third

Mit allen Fingersätzen der kleinen Terzen zu üben:

To be practiced with all of the minor Third fingerings:

Sextenübungen.
Exercises in Sixths.

The score is organized into sections separated by vertical bar lines. The first section contains 10 staves. The second section begins with a staff containing '5 4' and '2 1' fingerings, followed by 5 staves. The third section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The fourth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The fifth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The sixth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The seventh section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The eighth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The ninth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The tenth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The eleventh section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The twelfth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The thirteenth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves. The fourteenth section begins with a staff containing '4 5' and '5 4' fingerings, followed by 5 staves.

Sextensealen.

Scales in Sixths.

The musical score displays scales in sixths for various major and minor keys. The keys listed are C dur., D dur., A dur., F dur., Es dur., Des dur., Ges dur., F maj., E maj., D maj., Bb maj., H moll., B min., Bb min., and Gb maj. Each key has a corresponding scale pattern with fingerings indicated below the notes.

Mit der rechten Hand spielt man:

mit dem Fingersetze der C dur Scala auch die G, D, A, E und H dur, — A, D, G, C und F moll Scalens
 " " " " F dur " " " B dur Scala
 " " " " H moll " " " As dur, — E, Fis, Cis, Gis und Es moll Scalens.

Mit der linken Hand spielt man:

mit dem Fingersetze der C dur Scala auch die G dur, — A und E moll Scalens
 " " " " A dur " " " D und G moll Scalens
 " " " " F dur " " " B, Es, As und Des dur, — Cis, Gis und Es moll Scalens
 " " " " Ges dur " " " Fis moll Scala
 " " " " H moll " " " H dur und C moll Scalens
 " " " " B moll " " " E dur und F moll Scalens.

The right hand should play the G, D, A, E and B major; — A, D, G, C and F minor scales with the C major fingering

Bb major scale with the F major fingering

A2 major; — E, F#, C# and Eb minor scales with the B minor fingering

The left " " " " G major; — A and E minor scales with the C major fingering

D and G minor scales with the A major fingering

Bb, Eb, Ab and Db major; — C#, G# and Eb minor scales with the F major fingering

F# minor scale with the Gb major fingering

B major — C minor scales with the B minor fingering

E major — F minor " " " Bb " "

Chromatische Scalens.

Chromatic scales.

1. Kleine Sexten.

Minor Sixths.

The musical score shows chromatic scales, specifically minor sixths. It consists of two staves of sixteenth-note patterns for C minor, G minor, and D minor. Fingerings are indicated above the notes, such as (3) over a note, and measure numbers 1 through 6 are shown above the staff.

Quarten und Quinten u.s.w.

Fourths and Fifths etc.

The musical score shows fourths and fifths etc. It consists of two staves of sixteenth-note patterns for various chords and progressions, including measures 1-8 and 9-16. Fingerings are indicated above the notes.

★ In allen Tonarten zu üben.

★ In all keys.

+The small notes are designed for the otherwise unemployed
A. 4461. 4463. F. hand.

* In allen Tonarten.

* In all keys.

+ Die kleinen Noten werden mit derjenigen Hand gespielt, welche sonst unbeschäftigt wäre.

+The small notes are designed for the otherwise unemployed

Supplement.

The musical score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time. The music is primarily composed of eighth-note patterns. Fingerings are indicated by numbers placed directly below the corresponding notes. In the first staff, the first note has a '3' above it and a '1' below it. Subsequent notes have '3's above them and '1's below them. The second staff starts with a '5' above the first note and a '3' below it. The third staff starts with a '5' above the first note and a '3' below it. The music concludes with a final staff in 2/4 time, ending with a '5' above the first note and a '3' below it.

Für das vollkommen gebundene Spiel der chromatischen Terzenskalen sind folgende Fingersätze zu gebrauchen:

The following fingerings will facilitate the securing of a perfect legato in the scales in Thirds.

Kleine Terzen. Minor Thirds.

This section contains two staves of music in common time (C). The first staff begins with a '4' above the first note and a '3' below it. The second staff begins with a '3' above the first note and a '2' below it. Both staves feature continuous eighth-note patterns with fingerings numbered sequentially below each note.

Grosse Terzen. Major Thirds.

This section contains two staves of music in common time (C). The first staff begins with a '4' above the first note and a '5' below it. The second staff begins with a '3' above the first note and a '4' below it. Both staves feature continuous eighth-note patterns with fingerings numbered sequentially below each note.

Spezial-Fingersätze bei genügend vorhandener technischer Ausbildung.

Special fingerings for those with a considerably developed technic.

This section contains three staves of music. The first staff is in C minor (C moll.), the second in F minor (F moll.), and the third in B minor (B♭ minor). Each staff shows a series of eighth-note patterns with specific fingerings indicated by numbers below the notes.

This section contains two staves of music in Chromatic mode. The first staff begins with a '4' above the first note and a '5' below it. The second staff begins with a '3' above the first note and a '4' below it. Both staves feature continuous eighth-note patterns with fingerings numbered sequentially below each note.

Die Terzenskalen sind auch in der Gegenbewegung zu üben.

Scales in Thirds should also be practiced in contrary movement.

Der Fingersatz der Quartenskalen ist dem der Sextenskalen nachzubilden.

The fingering of scales in Fourths should be the same as that in Sixths.