

Immerwährende  
**E P U D E N**  
in Doppelpassagen  
für den Clavierunterricht  
als technische Grundlage zur Virtuosität  
von  
**LOUIS KÖHLER.**

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OP. 60.

Nº 10803.

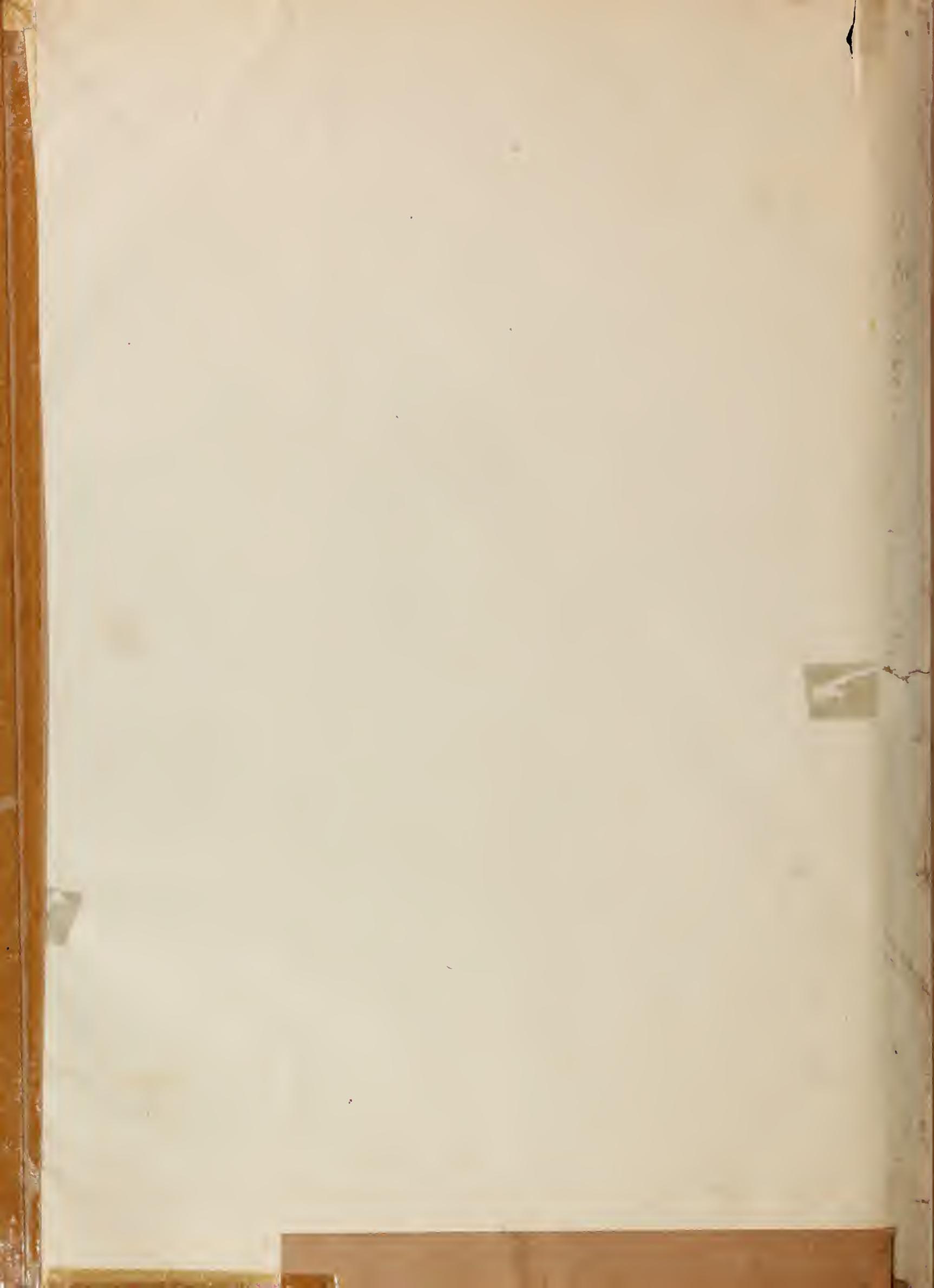
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## ПРЕДИСЛОВІЕ.

Эти этюды имѣютъ цѣлію развить ровную, полифоническую и бѣглую игру въ обѣихъ рукахъ упражненіями, технически основанными на гаммахъ и аккордахъ. Когда учащійся усвоилъ себѣ умѣнье довольно быстро и свободно исполнять гамму въ объемѣ болѣе двухъ октавъ, то онъ съ помощью этихъ этюдовъ можетъ надѣяться на скорое развитіе своего механизма, особенно если онъ уже проигралъ мои этюды оп. 50 (Die ersten Etuden fr jeden Clavierschüler).

Каждый этюдъ слѣдуетъ разучивать сперва одной рукой, и по достижениіи спокойствія и увѣренности въ игрѣ приступить къ разучиванію обѣими руками, сохрания при этомъ постоянную ровность и плавность съ соблюденіемъ обозначенной разстановки пальцевъ, и не играя скорѣе, чѣмъ того требуетъ музыкальное чувство.

Если, проигравъ какъ слѣдуетъ всѣ этюды этой тетради, механизмъ еще недостаточно развился, или для бѣглости вообще потребовалось бы еще особое упражненіе, то совѣтую играть преимущественно NN 2,4,6,8,10, 12,14,16,18,20 для достижениія требуемаго усовершенствованія.

Для слабыхъ рукъ при спокойномъ ихъ положеніи слѣдуетъ исполнять всѣ этюды съ большей силой, а для сильныхъ рукъ съ менѣшой силой; такимъ образомъ пріобрѣтается сила игры одними, и вѣжность другими.

Для выбора фортепіанныхъ піесъ, сообразно всякой степени развитія механизма, можно найти подробное указаніе съ надлежащими примѣчаніями въ моемъ „Führer durch den Clavierunterricht.“

## VORWORT.

Diese Etuden haben die Bestimmung, das egale, gebundene und gelaufige Zusammenspiel beider Hände in den technischen Grundformen der leiterartigen und accordischen Passagen zu erzielen und zu erhalten. Sobald der Schler die Tonleitern ber zwei Octaven mit ungezwungener Art glatt und in mssiger Schnelligkeit zu spielen vermag, wird er durch diese Etuden eine mglichst rasche Entwicklung seiner Fertigkeit erlangen, besonders wenn er mein Op. 50., „Die ersten Etuden fr jeden Clavierschüler“ zuvor gebt hat.

Jede Etude ist erst bis zur Stufe ruhiger Sicherheit einhndig und hernach mit Besonnenheit zweihndig zu ben, stets egal, gut gebunden und mit consequenter Fingersatz-Beachtung, auch nie rascher, als es dem natrlichen Spielgefle gemss ist.

Wenn mit Beendigung des Heftes die Fertigkeit noch nicht genug entwickelt ist, oder wenn berhaupt zu irgend einer spteren Zeit das Luferspiel einer nachhelfenden bung bedarf, dann drfte ein erneutes Exercitium vorzugsweise der Nummern 2, 4, 6, 8, 10, 12, 14, 16, 18, 20 von frderlich bildsamem Einflusse sein.

Schwchliche Hnde mgen bei immer ruhiger Haltung krftiger, strkere dagegen zarter spielen, um die fehlende Naturseite herauszubilden.

Welche Musikstcke auf dieser, wie auch auf jeder frhern und spteren Fertigkeitsstufe zu spielen passend sind, findet man in meinem „Fhrer durch den Clavierunterricht“, einem Repertorium der Claviermusik-Litteratur, in grosser Auswahl, nebst bezeichnenden Anmerkungen, geordnet zusammengestellt.

## I.

LOUIS KÖHLER, Op. 60.

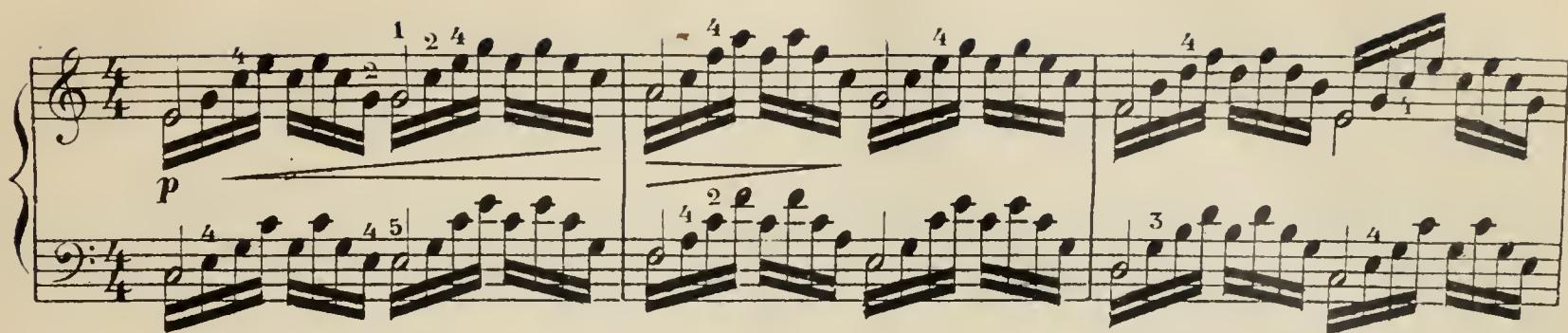
The sheet music for piano by Louis Köhler, Op. 60, Part I, features ten staves of musical notation. The music is primarily in common time (indicated by '4') and includes measures in 2/4, 3/4, and 6/8. Fingerings are marked above the notes, such as '1 4 1' and '4 1'. Dynamics include 'p' (piano), 'f' (forte), and 'ff' (double forte). The music is divided into sections by vertical bar lines and includes several endings, indicated by Roman numerals (I, II, III) and arabic numerals (1, 2, 3, 4, 5). The piano part is written on two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The music is set against a light beige background.

II.

III.

The image shows five staves of musical notation, likely for a solo instrument such as piano or harp. The notation is written in a combination of treble and bass clefs. Fingerings are indicated above the notes, and dynamics like *f*, *p*, *cresc.*, and *ff* are used throughout. The first staff begins with a dynamic *f*. The second staff includes fingerings like 2-3, 3-2, and 4-2. The third staff features a dynamic *ff* followed by *p* and *cresc.*. The fourth staff includes dynamics *f* and *p* with *cresc.*. The fifth staff concludes with a dynamic *ff*.

## IV.



Measures 4-6 continue the sixteenth-note patterns. The bass staff starts at measure 4. Fingerings include (4, 5, 4); (4, 5, 4); (1, 2, 4, 5); (4, 5, 4); (3, 4, 5).

Measures 7-9 show sixteenth-note patterns. The bass staff starts at measure 5. Fingerings include (1, 2, 4, 5); (4, 5, 4); (1, 2, 4, 5); (4, 5, 4); (3, 4, 5).

Measures 10-12 show sixteenth-note patterns. The bass staff starts at measure 5. Fingerings include (4, 5, 4); (5, 4, 3); (4, 5, 4); (5, 4, 3). A dynamic *cresc.* is indicated above the treble staff.

Measures 13-15 show sixteenth-note patterns. The bass staff starts at measure 3. Fingerings include (4, 5, 4); (4, 5, 4); (1, 2, 4, 5); (4, 5, 4); (5, 4, 3). Dynamics *f*, *decresc.*, and *p* are indicated. The bass staff ends at measure 15.

V

Handwritten musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measures 11 and 12 are shown. Measure 11 starts with a forte dynamic. Measure 12 begins with a forte dynamic. The score includes various dynamics and fingerings.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 through 14 are shown. Measure 11 starts with a sixteenth-note pattern. Measure 12 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 13 starts with a sixteenth-note pattern. Measure 14 concludes with a sixteenth-note pattern. Various performance markings, including dynamics and fingerings, are included.

A musical score for piano, showing four staves of music. The top staff is treble clef, the bottom staff is bass clef. Measure 11: Treble staff has sixteenth-note patterns with dynamics > and >. Bass staff has eighth-note patterns. Measure 12: Treble staff starts with a sixteenth-note pattern, followed by eighth-note pairs marked '3'. Bass staff has eighth-note patterns. Measure 13: Treble staff has eighth-note pairs marked '3'. Bass staff has eighth-note patterns. Measure 14: Treble staff has eighth-note pairs marked '4'. Bass staff has eighth-note pairs marked '4'. Measure 15: Treble staff has eighth-note pairs marked '5'. Bass staff has eighth-note pairs marked '1'. Measure 16: Treble staff has eighth-note pairs marked '1'. Bass staff has eighth-note pairs marked '3'.

VI.

A handwritten musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *f*, *p*, and *ff*, and various fingerings (e.g., 1, 2, 3, 4). The music features complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Some staves begin with a treble clef and others with a bass clef. The score is written on a grid system with horizontal and vertical lines.

## VII.

The sheet music contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation is primarily in common time (indicated by '4'). The first column (measures 1-3) starts with a dynamic of ***ff***, followed by several measures with accents and fingerings like 3-2, 4-2, 5-2, etc. The second column (measures 4-6) includes dynamics ***p*** (piano), **cresc.** (crescendo), and ***dimin.*** (diminuendo). The third column (measures 7-9) ends with a dynamic of ***ff***. Fingerings such as 1-5, 2-4, 3-2, 4-2, 5-2, etc., are placed above the notes. Measure 10 begins with a dynamic of ***p*** (piano) and **cresc.** (crescendo), followed by a measure with a dynamic of ***ff***.

## VIII.

Sheet music for piano, page 11, section VIII. The music consists of five staves of musical notation. The first staff starts with dynamic *p* and *cresc.*. The second staff begins with dynamic *p* and *cresc.*. The third staff starts with dynamic *dimin.* The fourth staff begins with dynamic *f*. The fifth staff starts with dynamic *p* and *cresc.* followed by *ff*.

IX.

x

The image shows two staves of sheet music for piano. The top staff is in treble clef and 4/4 time, while the bottom staff is in bass clef and 4/4 time. Both staves contain sixteenth-note patterns. Dynamic markings like 'p' (piano) and 'ff' (fortissimo) are present. Fingerings are indicated by numbers above the notes, such as '1', '2', '3', '4', '5', and '1 3'. The music consists of six measures, with each measure containing sixteenth-note patterns on both staves.

A page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The music consists of ten measures, numbered 1 through 10 above the notes. Measure 1 starts with a sixteenth-note pattern. Measures 2-4 show eighth-note patterns with fingerings like 1, 2, 1, 3 and 2, 1. Measure 5 begins with a dynamic instruction "cresc.". Measures 6-10 continue with various eighth-note patterns, some starting with a sharp sign. Measure 10 ends with a bass note followed by a repeat sign and the number 1.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a dynamic 'cresc.' followed by a measure of eighth-note patterns. Measure 12 begins with a forte dynamic 'f' followed by another measure of eighth-note patterns. The score includes various fingerings such as 1, 2, 3, 4, 5, and 6.

## xi.

14

**XI.**

1. **f** > > > > > > > > > > > > >

2. > > > > > > > > > > > > > >

3. > > > > > > > > > > > > > >

4. > > > > > > > > > > > > > >

5. > > > > > > > > > > > > > >

ff

p > resc. > > > > > > > > > > > >

## XII.

*p*

*f*

dimin.  
cresc.

*f dimin.*

*p cresc.*  
*f*  
dimin.  
*p*

XIII

3 2 4  
1 2 3  
1 3 2 4

f > > > > > > >

3 4 3 2  
3 4  
1

2

The image shows the right-hand part of the second movement of the Etude-Partita. It consists of two staves of music. The top staff uses a treble clef and has six measures. The first three measures have fingerings 3, 3, and 3 respectively. The fourth measure starts with a dynamic 'cresc.' followed by fingerings 1, 1, 4, 2, 5, and 4. The bottom staff also uses a treble clef and has six measures. The first three measures have fingerings 1, 2, and 3 respectively. The fourth measure has fingerings 3, 2, 3, and 2. The fifth measure has fingerings 1, 3, and 1. The sixth measure has a fingering of 3.

## XIV.

17

**XIV.**

f  
 > >  
 3 5  
 1 3

p cresc.  
 4 1 3 1 2 >  
 3 5

f > 1 > dimin.  
 pp >

> cresc. >  
 3 1 3

3 1 4 1 >  
 ff 3 3 4

## XV.

The music is divided into five horizontal sections by brace lines. The first four sections are in common time (4/4). The first section starts with ff dynamic. The second section starts with >. The third section starts with >. The fourth section starts with > cresc. The fifth section starts with ff dynamic.

## XVI.

The sheet music contains five staves of musical notation for piano, arranged vertically. The dynamics and performance instructions include:

- Staff 1:**  $\text{ff} >$ ,  $>$ ,  $>$ ,  $>$ ,  $>$
- Staff 2:**  $>$ ,  $>$ ,  $>$ ,  $>$ ,  $>$
- Staff 3:**  $>$ ,  $>$ ,  $>$ ,  $>$ ,  $>$
- Staff 4:**  $>$ ,  $>$ ,  $dimin.$ ,  $p p >$ ,  $>$
- Staff 5:**  $>$ ,  $>$ ,  $>$ ,  $>$ ,  $cresc.$
- Staff 6:**  $f >$ ,  $>$ ,  $cresc.$ ,  $>$ ,  $ff >$ ,  $>$ ,  $>$

## XVII.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first staff is in treble clef, G major, and 4/4 time. The second staff is in bass clef, C major, and 4/4 time. The third staff is in treble clef, G major, and 4/4 time. The fourth staff is in bass clef, C major, and 4/4 time. The fifth staff is in treble clef, G major, and 4/4 time. The music includes dynamic markings such as *f*, *p*, *cresc.*, and *ff*, as well as various slurs and fingerings (e.g., 1, 2, 3, 4, 5) indicating specific finger movements. The notation is typical of a technical study or exercise for piano performance.

## XVIII.

The sheet music consists of five staves of musical notation for piano, arranged in two columns. The first column contains three staves, and the second column contains two staves. The notation is primarily in common time (indicated by '4'). Fingerings are indicated above the notes, such as '1 4 2' or '3 1 2'. Dynamics include 'p' (piano), 'cresc.', 'dimin.', 'ff', and 'f'. Articulation marks like '>' are also present. The music includes various note patterns, including sixteenth-note and eighth-note groups, and some sustained notes.

## XIX.

The musical score consists of five staves of music, each with a different key signature and time signature. The first three staves begin in common time with a treble clef, while the last two staves begin in common time with a bass clef. The music features a variety of note heads, including open circles, solid dots, and small numbers (1, 2, 3, 4, 5) indicating specific fingerings. Performance instructions such as *ff*, *f*, *cresc.*, *decresc.*, *pp*, and *>* are scattered throughout the score. The music includes several measures of sixteenth-note patterns, grace notes, and dynamic changes.

## XX.

The musical score consists of six staves of music for a five-finger piano. The staves are arranged vertically, with the top two staves in common time (indicated by '4') and the bottom four staves in common time (indicated by '4'). The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., ff, f, cresc., pp). The notation is dense and technical, designed for advanced piano players.

# Этюды и упражнения для фортепиано.

Р. К.	Р. К.	Р. К.
50 études très faciles. 50 самых упражнений.	Chopin, F. Op. 10. Douze études Liv. 1, 2, à 1 —	Czerny, Ch. Op. 636. Die Vorschule zur Fingerfertigkeit. Дополн. проф. Н. Кашикина. — 4
— 90	— Les mêmes dans un cahier. 150	— 718. Выбор этюдов для левой руки. — 5
F. Op. 1. Sechssehn vierhändig vierstücke zum Unterrichte für Шестнадцать маленьких фортепиано начинаящихъ Heft I. II. à 1 —	— 25 Douze études Cah. 1—2. à 90	— 740. Die Kunst der Fingerfertigkeit: 50 этюдов въ блестящемъ стилѣ, съ отмѣченными пальцами для высшаго совершенствования пианистовъ. Тетр. 1—6. à 9
— 20 упражнений въ 4 руки, для яго исполненія такта, частей рѣплеинія пальцевъ.	— Les mêmes dans un cahier. 175	— Тѣ-же въ одномъ томѣ. 2 —
— 50	Séparément:	— 740 Die Kunst der Fingerfertigkeit. Выборъ составы Н. Кашикинымъ, професс. Московскому Консерватор. Тетр. 1, 2, 3. —
И УПРАЖНЕНИЯ ДЛЯ ФОРТЕПИАНО.	N° 1. A-dur. 2. F-moll. 3. F-dur. 4. A-moll. 5. E-moll. 6. Gis-moll. 7. Cis-moll. à 20 с. 8. Des-dur. 9. Des-dur. à 15 с. 10. H-moll. 30 с. 11. A-moll 35 с. 12. C-moll.	— 821 160 восемьдесятыхъ упражнен. для успѣшаго изученія пужнѣйшихъ фигуръ и пассажей. а равно для способст. при чтеніи съ листа. Тетр. 1, 2, 3, 4. à 7
eff. N. Exercices journaliers. — 30	— Op. 25. № 2. Etude F-moll. — 20	— Тѣ-же въ одномъ томѣ. 15
A. Etude. —	— " " 2. Revue et doigtée par P. Pabst — 40	— 100 Erholungen. Практическая школа для фортепиано Гетр 1 — 6
I. Op. 61. Nouvelles études de té. Neueste Schule der Geläufigkeit. Новая школа бѣглости въ 40 свѣніяхъ. Тетр. 1—4. à 60	— " " 7. Etude (Harthan). — 20	Döhler Th. Op 30. № 12 Etude de trilles. — 2
Тѣ-же въ одной тетради. 125	— 28. Vingt-quatre préludes. Compl. 135	* Döring, C Op. 24. Studien und Etüden zur Anleitung und Ausbildung im gesessenen Octavenspiel. Упражненія и этюды для изученія и развитія игры октавами стакато.
G. Соч. 61. Новѣйшая школа для бѣглости пальцевъ. Новое израсмотрѣнное Иваномъ Кнорромъ, Консерваторіи во Франкфуртѣ, к. апликатурую и замѣтками его. книжн. для фортепиано. Тетр. 1—4. по 75	— En 2 cahiers. à 75	— 25. Octaven-Etüden. Восемь этюдовъ въ октавахъ.
Тѣ-же въ одномъ томѣ. 250	— № 15. Prélude (Harthan) — 20	— 33. Etüden in fortschreitender Folge zur Erwerbung eines vollen und runden Trillers. Heft. 1. 40 с. Heft. 2. 65 с. Heft. 3. — 7
стюды, пересмотр. профессоромъ Кашикинымъ, тетр. I. — 60	— 24. Prière pendant l'orage. Prélude — 20	* Дробюкъ, А. Техника фортепиан. игры. Упражненія для первоначального и высшаго развитія механизма пальцевъ. 4-е удешевленное издание.
50 упражнений безъ октавъ для ющихъ, тетр. I. II. III. по 30	— 27 Etudes comp. dans un volume. Format in 40. 150	* Dubuque, A. Trois études dans le style fugue. Op. 95, 96, 97. — 7
Тѣ-же въ одной тетради. 50	— Les mêmes, Format in 80. — 75	Dupont, A. Op. 2. Pluie de Mai. Etude de trilles. — 30
To же (выборъ) Черни, Клас. степень № 1. — 20	Clementi, M. Gradus ad Parnassum Etudes choisies, revues et doigtées par Ch. Tausig. Этюды избранные Таузигомъ 2 —	Duvernoy, I. B. Op. 120. Ecole du mécanisme. 15 études composées expressément pour précéder celles de la vitesse de Czerny. — 120
20 Дѣтскихъ этюдовъ (приготовленные къ школѣ бѣглости). Тетр. I. — 45	Clementi-Tausig. Terzen-Scalen. Etüden in Dur-und Molltonarten. — 30	— То-же въ гомов. изданіи. Томъ 121. — 75
Тетрадь II. — 45	— Tetr. 1 и 2 въ одномъ томѣ. 1 — 3 и 4 — 1 —	— То-же дополнить и измѣнить согласно современ. требованіямъ. К. Э. Беберъ. 1 20
3. Die Schule der Tonleitern. 2. 3. — 50	— * 50 études choisies, revues et doigtées par H. de Bülow. — 50 избранныхъ этюдовъ съ апликатурою и обьясненіями, Г. фонъ Бюлова (на русскомъ и немецкомъ языкахъ). Русский переводъ Г. Лароша. 2 —	— 168. Ecole du style. Die Schule des Vortrags in 12 Studien. — 125
Тѣ-же въ одной тетради. 1 —	— Тѣ-же въ 4-хъ тетрадяхъ, каждая. 1 —	— То-же въ томов. изданіи. Томъ 171. — 75
M. Exercices journaliers, pour suite à "L'enfant pianiste", recueil des piéces faciles. Ежедневныя пись. 1 —	— 60 ausgewählte Klavierstüden, bearbeitet v. Hans von-Bülow. Neue Ausgabe. 60 избранныхъ этюдовъ съ апликатурою Г. фонъ Бюлова. Русский переводъ Г. Лароша и Н. Кашикина. Тетр. 1. 2. 3. 4. по 1 —	— 176. Ecole primaire, 25 études faciles. Elementarunterricht fur die ersten Anfänger, in 25 leichten fortschreitenden Studien. — 1 —
H. Choix d'études progressives. le édition.	— Les mêmes complet. Тѣ-же въ 1 томѣ. 3 —	— То-же въ томов. изданіи. Томъ 603. — 75
2. Douze petits morceaux pré-chacun d'une prélude. à 40	— Etudes, arrangées pour ses élèves par A. Dubuque:	Evers. Op. 8. Etudes d'octaves. — 35
et. Въ одномъ томѣ. — 50	— № 1. Do-majeur. — 30	* Field, I. Nouvelles exercices. Экзерциіи во всѣхъ мажорныхъ и минорныхъ тонахъ, Пересм. А. Дробюкъ. — 60
4. 25 études à quatre mains. въ 97. à 1 —	— 2. Mi-mineur. — 30	— 88. Passages, doigtés par lui même. — 30
— 3. 25 études faciles composées palement pour les jeunes élèves es mains ne peuvent pas encore sser l'étendue de l'octave. Oeuvre haque	— 3. Fa-mineur. — 40	— Exercice № 1. Deux voix d'inégale valeur dans une main (droite). — 20
— 50. (Liv. 5, 6). Revues, corr. et es par A. Henselt, chaque. à 75	— 4. Fa dièse mineur. — 30	— № 2. pour la main gauche. — 20
Complet. Въ одномъ томѣ. 1 —	— 5. Si bémol majeur. — 30	Fuchs, K. Op. 34 № 6 Prélude (Harthan). — 15
, 8, 48 études. Oeuv. 29 et 32 com exclusivement pour ceux qui veu préparer pour les célèbres études B. Cramer. à 1 —	— 6. Si bémol majeur. — 30	Gamme:
32. (Liv. 7, 8). 48 études revues es et arrangées par Ad. Henselt:	— Les mêmes. complet. 1 20	№ 1. Гаммы и аккорды во всѣхъ мажорныхъ тонахъ съ апликатурою. — 10
9. Liv. 1, 2. à 50	Czerny, Ch. Op. 139. 100 легкихъ упражнений Тетр. 1. 2. 3 и 4. по 50	— 2. Гаммы, арпеджіи и аккорды во всѣхъ мажорныхъ и минорныхъ тонахъ съ апликатурою. — 15
Complet. Въ одномъ томѣ. 1 —	— Тѣ-же въ 1 томѣ. 125	— 3. Гаммы и аккорды во всѣхъ мажорныхъ и минорныхъ тонахъ и гаммы хроматич. съ апликатурою. — 15
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