

I.

Exercises for rendering the fingers independent of each other.

In exercises Nos 1-29 the whole notes must not be struck, but the corresponding keys are to be held down firmly in such a way that their tones never sound with that of the active finger.— Besides this, the exercises should, at first, be played very slowly, repeating each separate number from 8 to 10 times, and accelerating the tempo only to an extent fully warranted by the increasing strength and supple flexibility of the fingers.

I.

Übungen, um die Finger von einander unabhängig zu machen.

Bei den Übungen No 1-29 dürfen die ganzen Noten nicht angeschlagen, sondern nur so fest niedergehalten werden, dass die Tasten, welche sie einnehmen, niemals mit erklingen.— Uebrigens beobachte man Anfangs ein sehr langsames Zeitmass, wiederhole jede einzelne Nummer acht bis zehn mal und vermehre die Schnelligkeit nur in dem Grade, als die Kraft und geschmeidige Beweglichkeit der Finger bemerkbar wird.

No 1.
No 2.
No 3.
No 4.
No 5.
No 6.

No 7.
No 8.
No 9.
No 10.

No 11.
No 12.
No 13.

Nº 14.

Nº 15.

Nº 16.

Musical notation for exercises Nº 14, 15, and 16. Each exercise is presented in a grand staff with a treble and bass clef. Exercise Nº 14 features a treble staff with a 2/4 time signature and a bass staff with a 2/4 time signature. Exercise Nº 15 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 16 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Fingerings are indicated by numbers 1-5.

Nº 17.

Nº 18.

Nº 19.

Nº 20.

Nº 21.

Musical notation for exercises Nº 17, 18, 19, 20, and 21. Each exercise is presented in a grand staff with a treble and bass clef. Exercise Nº 17 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 18 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 19 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 20 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 21 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Fingerings are indicated by numbers 1-5.

Nº 22.

Nº 23.

Nº 24.

Nº 25.

Musical notation for exercises Nº 22, 23, 24, and 25. Each exercise is presented in a grand staff with a treble and bass clef. Exercise Nº 22 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 23 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 24 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 25 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Fingerings are indicated by numbers 1-5.

Nº 26.

Nº 27.

Nº 28.

Nº 29.

Musical notation for exercises Nº 26, 27, 28, and 29. Each exercise is presented in a grand staff with a treble and bass clef. Exercise Nº 26 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 27 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 28 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Exercise Nº 29 features a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. Fingerings are indicated by numbers 1-5.

## II.

## Exercises on the Trill.

Practice of the Trill is necessary, not only because this grace occurs in almost every piece of music, but because it is the readiest means for acquiring both evenness and firmness of touch. It will, therefore, be of the greatest benefit to the pupil to practise the following exercises assiduously, and, at first, very slowly, with each hand alone, and so distinctly that each of the two tones makes a separate impression on the ear.

A good execution of the Trill depends solely on the well-regulated movement of the fingers, whose activity centres chiefly in the knuckle-joint; any motion whatever of the hand would act as a disturbing element.

## No 30. \*)

Exercise No 30 consists of two measures. The right hand plays a trill on G4, starting with finger 2. The left hand plays a trill on G3, starting with finger 4. The exercise is in C major, 2/4 time.

## No 32.

Exercise No 32 consists of two measures. The right hand plays a trill on G4, starting with finger 4. The left hand plays a trill on G3, starting with finger 2. The exercise is in C major, 2/4 time.

## No 34.

Exercise No 34 consists of two measures. The right hand plays a trill on G4, starting with finger 3. The left hand plays a trill on G3, starting with finger 3. The exercise is in C major, 2/4 time.

\*) It is advantageous to play Nos 30-35 through several times without a break at a uniform rate of speed.

## II.

## Triller-Uebungen.

Das Ueben der Triller ist nicht allein darum nothwendig, weil diese Verzierung fast in jedem Musikstück vorkommt, sondern auch, weil man dadurch vorzüglich den Fingern eine gewisse Gleichheit und Festigkeit im Anschlag verschafft. Es wird daher den Schülern grossen Nutzen gewähren, wenn sie die nachfolgenden Sätzchen fleissig spielen und zwar Anfangs sehr langsam, mit jeder Hand allein und so deutlich, dass jeder von den beiden Tönen dem Ohre stets abgesondert vor-schwebt.

Die gute Ausführung der Triller beruht ausschliesslich auf einer wohl abgemessenen Bewegung der Finger, deren obere Gelenke am meisten dabei thätig sein müssen; dagegen würde jede Bewegung der Hand hier nur störend einwirken.

## No 31.

Exercise No 31 consists of two measures. The right hand plays a trill on G4, starting with finger 3. The left hand plays a trill on G3, starting with finger 3. The exercise is in C major, 2/4 time.

## No 33.

Exercise No 33 consists of two measures. The right hand plays a trill on G4, starting with finger 5. The left hand plays a trill on G3, starting with finger 1. The exercise is in C major, 2/4 time.

## No 35.

Exercise No 35 consists of two measures. The right hand plays a trill on G4, starting with finger 2. The left hand plays a trill on G3, starting with finger 4. The exercise is in C major, 2/4 time.

\*) Es ist vortheilhaft, die Nummern 30-35 öfters ohne Unterbrechung in einem gleichmässigen Tempo fortzuspielen.

## III.

Five-finger Exercises  
within the compass of 5 notes.

Exercises on 5 successive notes, in which the hand retains one and the same position, are commonly termed Exercises with Quiet Hand.

The best teachers of recent times are unanimous in considering them the most important means for many-sided finger-practice, and for properly and thoroughly developing the finger-action.

However, in order to derive real benefit from them, they must be studied in the most conscientious and persevering manner. To begin with, all the notes must be played evenly, and without any motion whatever in the hand and arm, in very slow tempo; as the strength and freedom of the fingers increase, the exercises may be played faster and faster, and in different degrees of loudness and softness (as shown in No 36.)

The natural inclination of the hand toward the little-finger side should be neutralized by inclining it in the opposite direction, i. e., somewhat toward the thumb.

It is equally important to leave the fingers on the keys no longer than the due time; at the precise instant that one strikes its key, the other should be lifted.

## III.

Uebungen der fünf Finger  
in dem Raume von 5 Tönen.

Die Uebungen, welche Notenreihen von 5 Tönen darbieten und wobei die Hand stets ein und dieselbe Lage beibehält, nennt man gewöhnlich Uebungen mit stillstehender oder ruhiger Hand.

Nach dem Urtheil aller besseren, Lehrer der neuesten Zeit sind sie unbedingt das wichtigste Mittel, die Finger vielseitig zu beschäftigen und somit einen schönen Mechanismus zu erlangen.

Um jedoch den wahren Nutzen daraus zu ziehen, muss man sich ein sehr sorgfältiges und anhaltendes Studium derselben zur Pflicht machen. Zuvörderst müssen alle Noten mit Gleichheit und ohne alle Bewegung der Hand oder des Armes, ganz langsam, in der Folge aber—sowie die Finger an Kraft und Freiheit gewinnen—immer schneller und in verschiedenen Graden der Stärke und Schwäche(nach Angabe des Beispiels No 36) ausgeführt werden.

Dabei ist das, der Hand so natürliche, Hinneigen nach dem fünften Finger ganz besonders zu vermeiden und durch das Gegentheil zu beseitigen, indem man die Hand mehr nach dem Daumen hinwendet.

Eben so wichtig ist es, die Finger nicht länger als nöthig auf den Tasten liegen zu lassen; denn in dem Augenblick als ein Finger auf seine Taste niederfällt, muss sich der andre sogleich frei erheben.

No 36.

The musical score for exercise No 36 is presented in two systems. The first system consists of two staves (treble and bass clef) in common time. It begins with a 5-note scale in the treble clef (C4-D4-E4-F4-G4) and a 5-note scale in the bass clef (G3-F3-E3-D3-C3). This is followed by a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The second system continues with more complex rhythmic patterns and arpeggios, maintaining the same 5-note compass.



Nº 52. \*)

Nº 53.

Nº 54.

Nº 55.

Nº 56.

Nº 57.

Nº 58.

Nº 59.

\*) The first note of each Sextuplet should be slightly accented.

\*) Die erste Note einer jeden Sextole wird ein wenig markirt.

No 60.

Musical notation for exercise No 60, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 61.

Musical notation for exercise No 61, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 62.

Musical notation for exercise No 62, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 63.

Musical notation for exercise No 63, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 64.

Musical notation for exercise No 64, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 65.

Musical notation for exercise No 65, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 66.

Musical notation for exercise No 66, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 67.

Musical notation for exercise No 67, consisting of two staves (treble and bass). The treble staff contains a scale of sixteenth notes starting on C4, and the bass staff contains a scale of sixteenth notes starting on C3. Both staves are marked with a '6' above the first note, indicating a six-finger fingering.

No 68.

Musical notation for exercise No 68, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.

No 69.

Musical notation for exercise No 69, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.

No 70.

Musical notation for exercise No 70, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.

No 71.

Musical notation for exercise No 71, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.

No 72

Musical notation for exercise No 72, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.

No 73.

Musical notation for exercise No 73, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.

No 74.

Musical notation for exercise No 74, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.

No 75.

Musical notation for exercise No 75, featuring a treble and bass staff with sixteenth-note scales and a '6' marking above the treble staff.



No 76.

Exercise No 76 consists of two staves. The treble staff begins with a '6' marking above the first measure, indicating a sixteenth-note pattern. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

No 77.

Exercise No 77 consists of two staves. The treble staff begins with a '6' marking above the first measure. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

No 78.

Exercise No 78 consists of two staves. The treble staff features a sixteenth-note pattern with some rests. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

No 79.

Exercise No 79 consists of two staves. The treble staff features a sixteenth-note pattern with some rests. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

No 80.

Exercise No 80 consists of two staves. The treble staff features a sixteenth-note pattern with some rests. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

No 81.

Exercise No 81 consists of two staves. The treble staff features a sixteenth-note pattern with some rests. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

No 82.

Exercise No 82 consists of two staves. The treble staff features a sixteenth-note pattern with some rests. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

No 83.

Exercise No 83 consists of two staves. The treble staff features a sixteenth-note pattern with some rests. The bass staff contains a continuous sixteenth-note accompaniment. The exercise is divided into two measures by a double bar line.

Nº 84.

Musical notation for exercise Nº 84, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 85.

Musical notation for exercise Nº 85, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 86.

Musical notation for exercise Nº 86, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 87.

Musical notation for exercise Nº 87, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 88.

Musical notation for exercise Nº 88, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 89.

Musical notation for exercise Nº 89, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 90.

Musical notation for exercise Nº 90, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 91.

Musical notation for exercise Nº 91, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a corresponding eighth-note accompaniment.

Nº 92.

Musical notation for exercise Nº 92, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 93.

Musical notation for exercise Nº 93, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 94.

Musical notation for exercise Nº 94, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 95.

Musical notation for exercise Nº 95, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 96.

Musical notation for exercise Nº 96, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 97.

Musical notation for exercise Nº 97, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 98.

Musical notation for exercise Nº 98, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 99.

Musical notation for exercise Nº 99, consisting of two staves (treble and bass clef) with a series of eighth-note patterns.

Nº 100.

Musical notation for exercise Nº 100. The exercise is written for piano and consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. The exercise is divided into two measures by a double bar line.

Nº 101.

Musical notation for exercise Nº 102. The exercise is written for piano and consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. The exercise is divided into two measures by a double bar line.

Nº 102.

Nº 103.

Musical notation for exercise Nº 103. The exercise is written for piano and consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. The exercise is divided into two measures by a double bar line.

Nº 104.

Musical notation for exercise Nº 105. The exercise is written for piano and consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. The exercise is divided into two measures by a double bar line.

Nº 105.

## IV.

## Thirds and other paired notes, with quiet hand.

Practice in striking two notes at once, especially thirds, is peculiarly adapted for acquiring firmness in the hand, energy of finger-stroke, and consequent precision in touch.

The inclination so often manifested at first, to play such paired notes one after the other instead of exactly together, or to strike them with unequal force, must be conquered by persevering effort, otherwise the object in view will be frustrated.

## IV.

## Terzen und andere Doppelgriffe mit ruhender Hand.

Die Doppelgriffe, besonders die Terzen, sind ganz dazu geeignet, der Hand Festigkeit, den Fingern Energie und dadurch dem Spieler Präcision im Anschlage zu verschaffen.

Der, Anfangs sehr gewöhnlichen, Neigung die Doppelgriffe zu brechen, oder dieselben mit ungleicher Stärke anzuschlagen, muss man durchaus zu widerstreben suchen, weil sonst der bestimmte Zweck verfehlt wird.

The image displays a series of musical exercises numbered 106 through 118. Each exercise is presented in a grand staff (treble and bass clefs) with a common time signature (C). Exercises 106, 107, 108, and 109 are in 2/8 time, while 110 through 114 are in 8/8 time, and 115 through 118 are in 3/4 time. The exercises consist of various rhythmic patterns of paired notes, primarily thirds, and chords. Fingerings are indicated by numbers 1-5 above or below notes. Some exercises include accents (>) and slurs. Fingerings for the left hand are provided below the bass staff for exercises 115, 116, 117, and 118.

Exercise 106: Treble clef, 2/8 time, notes G4, B4, D5, F5. Bass clef, 2/8 time, notes G3, B3, D4, F4. Fingerings: Treble (3, 5, 4), Bass (1, 3).

Exercise 107: Treble clef, 2/8 time, notes G4, B4, D5, F5. Bass clef, 2/8 time, notes G3, B3, D4, F4. Fingerings: Treble (4, 2), Bass (1, 3, 2, 4).

Exercise 108: Treble clef, 2/8 time, notes G4, B4, D5, F5. Bass clef, 2/8 time, notes G3, B3, D4, F4. Fingerings: Treble (5, 3), Bass (2, 4, 1, 3).

Exercise 109: Treble clef, 2/8 time, notes G4, B4, D5, F5. Bass clef, 2/8 time, notes G3, B3, D4, F4. Fingerings: Treble (4, 2), Bass (4, 2).

Exercise 110: Treble clef, 8/8 time, notes G4, B4, D5, F5. Bass clef, 8/8 time, notes G3, B3, D4, F4. Fingerings: Treble (4, 2), Bass (5).

Exercise 111: Treble clef, 8/8 time, notes G4, B4, D5, F5. Bass clef, 8/8 time, notes G3, B3, D4, F4. Fingerings: Treble (4, 2), Bass (5, 1).

Exercise 112: Treble clef, 8/8 time, notes G4, B4, D5, F5. Bass clef, 8/8 time, notes G3, B3, D4, F4. Fingerings: Treble (4, 2), Bass (5, 1).

Exercise 113: Treble clef, 8/8 time, notes G4, B4, D5, F5. Bass clef, 8/8 time, notes G3, B3, D4, F4. Fingerings: Treble (5, 3), Bass (1, 5).

Exercise 114: Treble clef, 8/8 time, notes G4, B4, D5, F5. Bass clef, 8/8 time, notes G3, B3, D4, F4. Fingerings: Treble (5, 3), Bass (1, 5).

Exercise 115: Treble clef, 3/4 time, notes G4, B4, D5, F5. Bass clef, 3/4 time, notes G3, B3, D4, F4. Fingerings: Treble (3, 4, 5, 1, 2, 3), Bass (3, 2, 1, 5, 4, 3).

Exercise 116: Treble clef, 3/4 time, notes G4, B4, D5, F5. Bass clef, 3/4 time, notes G3, B3, D4, F4. Fingerings: Treble (5, 3), Bass (1, 3).

Exercise 117: Treble clef, 3/4 time, notes G4, B4, D5, F5. Bass clef, 3/4 time, notes G3, B3, D4, F4. Fingerings: Treble (4, 3), Bass (2, 4).

Exercise 118: Treble clef, 3/4 time, notes G4, B4, D5, F5. Bass clef, 3/4 time, notes G3, B3, D4, F4. Fingerings: Treble (3, 1), Bass (3, 5).

No 119. No 120. No 121. No 122.

No 123. No 124. No 125. No 126.

No 127. No 128. No 129. No 130.

No 131. No 132. No 133. No 134.



## V.

### Advancing the hands in figures repeated on successive degrees.

The following exercises are intended to accustom the hand to retain its correct position (i. e., perfectly quiet, and bent slightly outwards) on the keyboard when playing either up or down. In such passages, a fingering should be chosen which permits of repetition; this renders the execution more even.

#### No 145. \*) In Thirds. — In Terzen.

#### No 147. In Octaves. — In Oktaven.

#### No 149.

#### No 151.

\*) Extend the range of these Exercises through several octaves.

## V.

### Fortrücken der Hände bei Figuren, welche stufenweise sich wiederholen.

Durch die folgenden Übungssätze soll die Hand gewöhnt werden, ihre richtige (d. i. völlig ruhige und auswärts gebogene) Haltung auf der Tastatur in auf- und abwärts gehender Bewegung zu behaupten. Bei dergleichen Stellen muss man immer einen Fingersatz zu wählen suchen, welcher sich wiederholen lässt; der Vortrag gewinnt dadurch an Gleichheit.

#### No 146. In Sixths. — In Sexten.

#### No 148. In Tenths. — In Decimen.

#### No 150.

\*) Man spiele diese Übungen im Umfange von mehreren Octaven.



Nº 152.

Exercise Nº 152 consists of two staves. The treble staff begins with a quarter note followed by eighth notes, with fingerings 1 and 1 indicated. The bass staff features a similar pattern with fingerings 4 and 4. The piece concludes with a double bar line.

Nº 153.

Exercise Nº 153 consists of two staves. The treble staff starts with a quarter note followed by eighth notes, with fingerings 2 and 2. The bass staff has a similar pattern with fingerings 5 and 5. The piece concludes with a double bar line.

Nº 154.

Exercise Nº 154 consists of two staves. The treble staff begins with a quarter note followed by eighth notes, with fingerings 1 2 3 4 5 and 1 2. The bass staff starts with a quarter note followed by eighth notes, with fingerings 5 4 3 2 1 and 5 4. The piece includes dynamic markings: *p* (piano), *cresc.* (crescendo), and *f* (forte). The piece concludes with a double bar line.

This section continues exercise Nº 154. The treble staff starts with a quarter note followed by eighth notes, with fingerings 5 4 3 2 1 and 5 4. The bass staff begins with a quarter note followed by eighth notes, with fingerings 1 2 3 4 5 and 1 2. The piece includes dynamic markings: *f* (forte), *decresc.* (decrescendo), and *p* (piano). The piece concludes with a double bar line.

No 155.

Exercise No 155 is a two-staff piece in G major. The treble clef part consists of a series of eighth-note runs: 1 2 4 3 5 4 2 3 1, 1 3, 1, 1, 5 4 2 3 1, 1 2 4 3 5. The bass clef part consists of: 5 4 2 3 1 2 4 3 5, 3, 5, 5, 5, 5, 5, 5, 5, 5, 1 2 4 3 5.

No 156.

Exercise No 156 is a two-staff piece in G major. The treble clef part consists of: 3 5 2 4 3 5 3 1 3, 1, 3, 1 3, 1, 3, 1, 3, 4 2. The bass clef part consists of: 3 1 4 2 3 1 3 5 3, 5, 3, 5 3, 5, 3, 2 4.

No 157.

Exercise No 157 is a two-staff piece in G major. The treble clef part consists of: 1 3 2 4, 2 4 2 4, 1 3 1 3 1 3, 4 2 3 1, 4 2 1 2, 3 1 3 1 3. The bass clef part consists of: 3 1 2 1 3 1, 4 2 4 2, 4 2 3 1, 1 3 1 3 1, 2 4 2 4, 1 3 2 4.

No 158.

Exercise No 158 is a two-staff piece in G major. The treble clef part consists of: 1 4 1 4 1 4, 4 1 4 1 4 1, 4 1 4 1 4 1, 4 1 4 1 4 1. The bass clef part consists of: 1 4 1 4 1 4 1 4, 4 1 4 1 4 1, 4 1 4 1 4 1.

No 159.

Exercise No 159 is a two-staff piece in D major. The treble clef part consists of: 1 3 1 3 2 4 1 3, 1 3 1 3 2 4 1 3, 3 1 4 2 3 1 3 1, 3 1 4 2 3 1 3 1. The bass clef part consists of: 4 2 3 1 3 1 3 1 4, 2 3 1 3 1 4 2, 2 4 1 3 1 3 2 4, 1 3 1 3 1 3 2 4.

No 160.

Exercise No 160 is a two-staff piece in D major. The treble clef part consists of: 2 1 1 2, 4 3 3 4, 4 3 3 4. The bass clef part consists of: 3 4 4 3 3 4, 1 1 2 1 2 1, 1 1 2 1 2 1.

Nº 161.

Musical score for exercise Nº 161, featuring a complex ascending and descending scale with various fingering numbers (1-5) and slurs.

Nº 162.

Musical score for exercise Nº 162, showing a simple ascending and descending scale with fingering numbers 1, 2, 5 in the right hand and 5, 3, 1 in the left hand.

Nº 163.

Musical score for exercise Nº 163, showing a simple ascending and descending scale with fingering numbers 5, 1, 4, 1 in the right hand and 1, 2, 1, 5, 2 in the left hand.

the same descending.  
(eben so zurück.)

the same descending.  
(eben so zurück.)

Nº 164.

Musical score for exercise Nº 164, featuring a complex ascending and descending scale with various fingering numbers (1-5) and slurs.

Nº 165.

Musical score for exercise Nº 165, showing a simple ascending and descending scale with fingering numbers 2, 4, 1, 5, 2, 4, 5 in the right hand and 4, 2, 5, 1, 4, 2, 5 in the left hand.

Nº 166.

Musical score for exercise Nº 166, showing a simple ascending and descending scale with fingering numbers 1, 3, 5, 1, 2, 3, 5, 1 in the right hand and 5, 3, 1, 5, 4, 2, 1, 5 in the left hand.

the same descending.  
(eben so zurück.)

the same descending.  
(eben so zurück.)

Nº 167.

the same descending. (eben so zurück.)

Nº 168.

the same descending. (eben so zurück.)

Nº 169.

the same descending. (eben so zurück.)

Nº 170.

the same descending. (eben so zurück.)

Nº 171.

Nº 172. In paired notes. — In Doppelgriffen.

*cresc.*

*decrease.*

Nº 173.

Nº 174.

the same descending. (eben so zurück.)

Nº 175.

the same descending.  
(eben so zurück.)

Musical score for exercise Nº 175. The piece is in 2/4 time. The piano accompaniment consists of a steady eighth-note pattern in the bass line, with triplets of eighth notes in the treble line. The treble staff features a descending scale starting on G4, moving down to G3, with triplets of eighth notes. The score is divided into four measures.

Nº 176.

Musical score for exercise Nº 176. The piece is in 2/4 time. The piano accompaniment features a steady eighth-note pattern in the bass line, with eighth-note patterns in the treble line. The treble staff features a descending scale starting on G4, moving down to G3, with eighth-note patterns. The score is divided into four measures.

Nº 177.

Nº 178.

Musical score for exercises Nº 177 and Nº 178. The piece is in 2/4 time. The piano accompaniment features a steady eighth-note pattern in the bass line, with eighth-note patterns in the treble line. The treble staff features eighth-note patterns. The score is divided into four measures.

Nº 179.

Nº 180.

Musical score for exercises Nº 179 and Nº 180. The piece is in 2/4 time. The piano accompaniment features a steady eighth-note pattern in the bass line, with eighth-note patterns in the treble line. The treble staff features eighth-note patterns. The score is divided into four measures.

Compare Appendix Nº 1.  
(Siehe Anhang Nº 1.)

## VI.

## Preparatory Exercises for the Scales.

As soon as the pupil has acquired uniformity and evenness in finger-action through the practice of the Exercises in Book I of this Collection, he may take up the Preparatory Exercises for the Scales.

These consist, as shown in the next 14 examples, in learning to pass the thumb under the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> fingers, and said fingers over the thumb, with dexterity. To attain this end, perfect quietness of the hand and arm during practice must be insisted on, and the thumb (which is somewhat bent) must be taught to pass under the fingers with such complete freedom and independence, that neither any separation of the two tones, nor any unevenness in touch, is perceptible. Arrived at this point, the pupil will not find the Scales difficult, and their practice will be of real benefit to him.

## VI.

## Vorübungen zu den Tonleitern.

Wenn sich der Schüler durch die im ersten Hefte dieser Collection enthaltenen Uebungen mit ruhender Hand eine gleichmässige Ausbildung der Finger erworben hat, so mögen die Vorübungen zu den Tonleitern beginnen.

Diese bestehen zufolge der Beispiele 1 bis 14 darin, dass man das Untersetzen des Daumens unter den zweiten, dritten und vierten Finger, sowie das Uebersetzen derselben über den Daumen mit Geläufigkeit vollziehen lerne. Um dahin zu gelangen, muss man beim Ueben die ruhige Haltung der Hand und des Armes nie vernachlässigen und den etwas gebogenen Daumen so selbstständig unter den Fingern hin und her zu bewegen sich bemühen, dass zuletzt keine Trennung der beiden Töne, noch Ungleichheit im Anschlage zu hören ist. Alsdann werden die Tonleitern nicht mehr schwierig erscheinen und auch wirklichen Nutzen gewähren.

N<sup>o</sup> 181.\*)      N<sup>o</sup> 182.      N<sup>o</sup> 183.      N<sup>o</sup> 184.

N<sup>o</sup> 185.      N<sup>o</sup> 186.      N<sup>o</sup> 187.      N<sup>o</sup> 188.      N<sup>o</sup> 189.      Close. (Schluss.)

N<sup>o</sup> 190.

\*) The whole notes are to be held down, but not struck. — Die ganzen Noten werden gehalten, aber nicht angeschlagen.

Nº 191.

Exercise Nº 191 is written in 2/4 time with a key signature of one sharp (F#). It features a complex rhythmic pattern of sixteenth notes. The right hand starts with a sequence of eighth notes (1 2 3 1 2 3 4 5) followed by sixteenth-note runs. The left hand begins with a sequence of eighth notes (5 4 3 2 1 3 2 1) and continues with sixteenth-note runs. Fingerings are indicated by numbers 1-5. The exercise concludes with a final cadence.

Nº 192.

Exercise Nº 192 is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves with sixteenth-note patterns. The right hand features a sequence of eighth notes (5 3) followed by sixteenth-note runs. The left hand starts with eighth notes (1 1) and continues with sixteenth-note runs. Fingerings are indicated by numbers 1-5. The exercise concludes with a final cadence.

Nº 193.

Exercise Nº 193 is written in common time (C) with a key signature of one sharp (F#). It consists of two staves with sixteenth-note patterns. The right hand starts with eighth notes (5 1) followed by sixteenth-note runs. The left hand begins with eighth notes (5 1) and continues with sixteenth-note runs. Fingerings are indicated by numbers 1-5. The exercise concludes with a final cadence.

Nº 194.

Exercise Nº 194 is written in common time (C) with a key signature of one sharp (F#). It consists of two staves with sixteenth-note patterns. The right hand starts with eighth notes (5 1) followed by sixteenth-note runs. The left hand begins with eighth notes (5 1) and continues with sixteenth-note runs. Fingerings are indicated by numbers 1-5. The exercise concludes with a final cadence.

## VII.

## Major and Minor Scales.

Play each scale, at first, with one hand alone, then with perfect evenness with both hands together, so that each tone sounds as loud as the rest. Avoid all haste, and proceed very cautiously and gradually to a more rapid rate of execution. When the fingering is thoroughly learned, run the Scales through the compass of the keyboard, repeating each several times without a break, and executing it in piano, forte, crescendo and decrescendo.

Besides the practical execution of the Scales, the pupil should also be taught their theory; this is indispensable for a complete understanding of their construction.

## VII.

## Die Dur- und Moll-Tonleitern.

Man spiele Anfangs jede Tonleiter mit einer Hand allein, alsdann ganz gleichmässig mit beiden Händen zusammen und lasse stets einen Ton wie den andern deutlich klingen. Dabei vermeide man alles Eilen und gehe nur behutsam und gradweise zur schnellern Ausführung über. Nach erlangter Sicherheit im Fingersatz durchlaufe man die ganze Klaviatur und wiederhole jede Tonleiter oft und ohne Unterbrechung, indem man bald piano, bald forte, bald crescendo und decrescendo spielt.

Neben der praktischen Ausübung erkläre der Lehrer seinen Schülern zugleich auch den theoretischen Theil der Tonleiter: dies ist zum vollkommenen Verständniss der Sache unentbehrlich.

Nº 195. C major. - C dur. \*)

Nº 196. A minor. - A moll.

Nº 197. G major. - G dur.

Nº 198. E minor. - E moll.

\*) For beginners with scale-practice it is often beneficial, for a time, at least, to make a brief pause on the key-note, thus:

\*) Für Anfänger dürfte es zweckmässig sein, eine Zeit lang die Tonleitern so zu spielen, dass sie jedesmal beim Grundton derselben etwas anhalten, z. B.



Nº 199. D major. - D dur.

Nº 200. B minor. - H moll.

Nº 201. A major. - A dur.

Nº 202. F# minor. - Fis moll.

Nº 203. E major. - E dur.

Nº 204. C# minor. - Cis moll.

Nº 205. B major. - H dur.

Nº 206. G# minor. - Gis moll.

Nº 207. F# major. - Fis dur.

Nº 208. D# minor. - Dis moll.

Nº 209. Db major. - Des dur.

Nº 210. Bb minor. - B moll.

Nº 211. Ab major. - As dur.

Nº 212. F minor. - F moll.

Nº 213. Eb major. - Es dur.

Nº 214. C minor. - C moll.

## Nº 215. B♭ major. - B dur.

## Nº 216. G minor. - G moll.

## Nº 217. F major. - F dur.

## Nº 218. D minor. - D moll.

## VIII.

## The Scales at various Intervals, and in contrary motion.

When the pupil has become sufficiently familiar with the preceding 24 Scales, it will be found highly conducive to his skill in scale-playing to let him practice them in thirds, sixths, and in contrary motion.

To save room, the scales in tenths are omitted, their fingering being identical with that of the scales in thirds.

## VIII.

## Die Tonleitern in verschiedenen Intervallen und Bewegungen.

Hat man sich mit den vorhergehenden 24 Tonleitern hinlänglich vertraut gemacht, so ist es, zur Vermehrung der Gewandheit, sehr nützlich, dieselben in der Terz, Decime, Sexte und in der Gegenbewegung zu üben.—

Um Raum zu ersparen sind die Tonleitern in der Decime, da sie ohnehin ganz gleichen Fingersatz mit denen in der Terz haben, weggelassen worden.

## Nº 219. C major in Thirds. - C dur in Terzen.

## Nº 220. C minor in Thirds. - C moll in Terzen.

Nº 221. In Sixths. - In Sexten.

Nº 222. In Sixths. - In Sexten.

Nº 223. G major in Thirds. - G dur in Terzen.

Nº 224. G minor in Thirds. - G moll in Terzen.

Nº 225. In Sixths. - In Sexten.

Nº 226. In Sixths. - In Sexten.

Nº 227. D major in Thirds. - D dur in Terzen.

Nº 228. D minor in Thirds. - D moll in Terzen.

Musical notation for exercises 227 and 228. Exercise 227 is D major in thirds, and exercise 228 is D minor in thirds. Both are presented in grand staff notation with treble and bass clefs. Fingerings are indicated by numbers 1-5.

Nº 229. In Sixths. - In Sexten.

Nº 230. In Sixths. - In Sexten.

Musical notation for exercises 229 and 230. Exercise 229 is in sixths, and exercise 230 is in sixths. Both are presented in grand staff notation with treble and bass clefs. Fingerings are indicated by numbers 1-5.

Nº 231. A major in Thirds. - A dur in Terzen.

Nº 232. A minor in Thirds. - A moll in Terzen.

Musical notation for exercises 231 and 232. Exercise 231 is A major in thirds, and exercise 232 is A minor in thirds. Both are presented in grand staff notation with treble and bass clefs. Fingerings are indicated by numbers 1-5.

Nº 233. In Sixths. - In Sexten.

Nº 234. in Sixths. - In Sexten.

Musical notation for exercises 233 and 234. Exercise 233 is in sixths, and exercise 234 is in sixths. Both are presented in grand staff notation with treble and bass clefs. Fingerings are indicated by numbers 1-5.

Nº 235. E major in Thirds.- E dur in Terzen.

Nº 236. E minor in Thirds.- E moll in Terzen.

Nº 237. In Sixths.- In Sexten.

Nº 238. In Sixths.- In Sexten.

Nº 239. B major in Thirds.- H dur in Terzen.

Nº 240. B minor in Thirds.- H moll in Terzen.

Nº 241. In Sixths.- In Sexten.

Nº 242. In Sixths.- In Sexten.

Nº 243. F# major in Thirds.- Fis dur in Terzen.

Nº 244. F# minor in Thirds.- Fis moll in Terzen.

Nº 245. In Sixths.- In Sexten.

Nº 246. In Sixths.- In Sexten.

Nº 247. Db major in Thirds.- Des dur in Terzen.

Nº 248. C# minor in Thirds.- Cis moll in Terzen.

Nº 249. In Sixths.- In Sexten.

Nº 250. In Sixths.- In Sexten.

Nº 251. A $\flat$  major in Thirds. - As dur in Terzen.

Nº 252. G $\sharp$  minor in Thirds. - Gis moll in Terzen.

Nº 253. In Sixths. - In Sexten.

Nº 254. In Sixths. - In Sexten.

Nº 255. E $\flat$  major in Thirds. - Es dur in Terzen.

Nº 256. D $\sharp$  minor in Thirds. - Dis moll in Terzen.

Nº 257. In Sixths. - In Sexten.

Nº 258. In Sixths. - In Sexten.



Nº 259. Bb major in Thirds. - B dur in Terzen.

Musical score for exercise Nº 259 in Bb major. The right hand part consists of two measures of scales in thirds (1-2-3-4-5) and two measures of triads (1-3-5). The left hand part consists of two measures of scales in thirds (1-2-3-4) and two measures of triads (1-3-5).

Nº 260. Bb minor in Thirds. - B moll in Terzen.

Musical score for exercise Nº 260 in Bb minor. The right hand part consists of two measures of scales in thirds (1-2-3-4) and two measures of triads (1-3-5). The left hand part consists of two measures of scales in thirds (1-2-3-4) and two measures of triads (1-3-5).

Nº 261. In Sixths. - In Sexten.

Musical score for exercise Nº 261 in Bb major. The right hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5). The left hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5).

Nº 262. In Sixths. - In Sexten.

Musical score for exercise Nº 262 in Bb minor. The right hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5). The left hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5).

Nº 263. F major in Thirds. - F dur in Terzen.

Musical score for exercise Nº 263 in F major. The right hand part consists of two measures of scales in thirds (1-2-3-4) and two measures of triads (1-3-5). The left hand part consists of two measures of scales in thirds (1-2-3-4) and two measures of triads (1-3-5).

Nº 264. F minor in Thirds. - F moll in Terzen.

Musical score for exercise Nº 264 in F minor. The right hand part consists of two measures of scales in thirds (1-2-3-4) and two measures of triads (1-3-5). The left hand part consists of two measures of scales in thirds (1-2-3-4) and two measures of triads (1-3-5).

Nº 265. In Sixths. - In Sexten.

Musical score for exercise Nº 265 in F major. The right hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5). The left hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5).

Nº 266. In Sixths. - In Sexten.

Musical score for exercise Nº 266 in F minor. The right hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5). The left hand part consists of two measures of scales in sixths (1-2-3-4) and two measures of sixths (1-3-5).

Nº 267. Ascending in Tenths and descending in Sixths.—Im Aufsteigen in Decimen und im Absteigen in Sexten.

Musical score for exercise Nº 267. The piece is in 2/4 time. The right hand starts with an ascending scale of tenths (two notes per fret), and the left hand starts with a descending scale of sixths (two notes per fret). Both hands then play a series of sixteenth-note patterns. The exercise concludes with a double bar line and the instruction "Close. Schluss." in a box.

Nº 268. Ascending in Sixths and descending in Tenths.—Im Aufsteigen in Sexten und im Absteigen in Decimen.

Musical score for exercise Nº 268. The piece is in 2/4 time. The right hand starts with an ascending scale of sixths, and the left hand starts with a descending scale of tenths. Both hands then play a series of sixteenth-note patterns. The exercise concludes with a double bar line and the instruction "Close. Schluss." in a box.

Nº 269. In contrary motion.—In der Gegenbewegung.

Musical score for exercise Nº 269. The piece is in 2/4 time. The right hand plays an ascending scale while the left hand plays a descending scale. The exercise concludes with a double bar line and the instruction "Close. Schluss." in a box.

Nº 270.

Musical score for exercise Nº 270. The piece is in 2/4 time. The right hand plays an ascending scale while the left hand plays a descending scale. The exercise concludes with a double bar line and the instruction "Close. Schluss." in a box.

Nº 271.

Musical score for exercise Nº 271. The piece is in 2/4 time. The right hand plays an ascending scale while the left hand plays a descending scale. The exercise concludes with a double bar line and the instruction "Close. Schluss." in a box.

Nº 272.

Musical score for exercise Nº 272. The piece is in 2/4 time. The right hand plays an ascending scale while the left hand plays a descending scale. The exercise concludes with a double bar line and the instruction "Close. Schluss." in a box.

Note. Exercises 267 to 274 inclusive should be transposed into all the other major and minor keys; the fingering is to correspond to that given for the preceding scales.

Anm. Die Beispiele Nº 267 bis 274 trage man auf alle übrigen Dur- und Molltonleitern über; wobei stets der, in den vorhergegangenen Tonleitern angegebene Fingersatz gewählt werden kann.

Nº 273. Nº 274.

Beginning with the Sixth. — Mit der Sexte anfangend.

IX.

Chromatic Scale. — Chromatische Tonleiter.

Nº 275. In Octaves. — In Octaven.

Nº 276. In Thirds. — In Terzen.

Nº 277. In Sixths. — In Sexten.



## X.

## a) In Triads. — In Dreiklängen. Exercises in Broken Chords. — Beispiele von gebrochenen Akkorden.

Nº 281. C major. — C dur.

Play like Nº 281 G major, F major, A minor, E minor and D minor. — Wie Nº 281 spiele man G dur, F dur, A moll, E moll und D moll.

Nº 282. D major. — D dur.

Play like Nº 282 A and E major. — Wie Nº 282 spiele man A dur und E dur.

Nº 283. G minor. — G moll.

Play like Nº 283 C and F minor. — Wie Nº 283 spiele man C moll und F moll.

Nº 284. E♭ major. — Es dur.

Play like Nº 284 A♭ and D♭ major, and F♯, C♯ and G♯ minor.

Wie Nº 284 spiele man A♭ dur, D♭ dur, F♯ moll, C♯ moll und G♯ moll.

Nº 285. B $\flat$  major. – B dur.

Nº 286. B $\flat$  minor. – B moll.

Nº 287. G $\flat$  major. – Ges dur.

Nº 288. E $\flat$  minor. – Es moll.

Nº 289. B major. — H dur.

Nº 290. B minor. — H moll.

Nº 291.

Nº 292.

Nº 293.

Nº 294.

Musical score for exercise Nº 294, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.

Nº 295.

Musical score for exercise Nº 295, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.

Nº 296.

Musical score for exercise Nº 296, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.

Nº 297.

Musical score for exercise Nº 297, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.

Nº 298.

Musical score for exercise Nº 298, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.

Nº 299.

Musical score for exercise Nº 299, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.

Nº 300.

Musical score for exercise Nº 300, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.

Nº 301.

Musical score for exercise Nº 301, featuring a piano accompaniment with two staves and a treble staff with a melodic line. The piece is in 2/4 time and includes fingerings and slurs.



Nº 302.

Exercise Nº 302 consists of two systems of piano and guitar notation. The first system shows a piano part with a treble clef and a guitar part with a bass clef. The second system continues the exercise with similar notation. Fingerings are indicated by numbers 1-5 above or below notes.

Nº 303.

b) In Chords of the Seventh. — In Septimenakkorden.

\* Nº 304.

Exercise Nº 304 is divided into two systems. The first system is labeled "1<sup>st</sup> Position... 1<sup>re</sup> Lage." and the second system is labeled "2<sup>nd</sup> Position... 2<sup>te</sup> Lage." Each system contains piano and guitar notation for seventh chords with fingerings.

This block continues the exercise Nº 304 with two more systems of piano and guitar notation. The first system is labeled "3<sup>rd</sup> Position... 3<sup>te</sup> Lage." and the second system is labeled "4<sup>th</sup> Position... 4<sup>te</sup> Lage." Fingerings are clearly marked throughout.

Nº 305.

Exercise Nº 305 consists of two systems of piano and guitar notation. The piano part uses a treble clef and the guitar part uses a bass clef. Fingerings are indicated by numbers 1-5.

\*) Extend Exercises 304 to 307 through a range of several octaves.

\*) Man spiele diese Übungen von Nº 304 bis 307 im Umfange von mehreren Octaven.

Nº 306.

Musical score for exercise Nº 306, featuring a grand staff with treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The piece consists of two measures of sixteenth-note runs in both hands, followed by a measure of chords, and then two more measures of sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes.

Nº 307.

Musical score for exercise Nº 307, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The piece consists of two measures of sixteenth-note runs in both hands, followed by a measure of chords, and then two more measures of sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes.

Musical score for exercise Nº 308, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and a 3/4 time signature. The piece consists of two measures of sixteenth-note runs in both hands, followed by a measure of chords, and then two more measures of sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes.

Nº 308.

Nº 309.

Musical score for exercises Nº 308 and Nº 309, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and a 3/4 time signature. The piece consists of two measures of sixteenth-note runs in both hands, followed by a measure of chords, and then two more measures of sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes.

Fingerjüng of the modern school. - Fingersatz der neuen Schule.



Nº 313.

Musical score for exercise Nº 313, consisting of two staves (treble and bass clef). The piece is in G major and 2/4 time. It features a series of ascending and descending eighth-note patterns with various fingerings indicated by numbers 1-5. Slurs are used to group notes across measures. The piece concludes with a final cadence in the bass clef.

Nº 314.\*)

Musical score for exercise Nº 314, consisting of two staves (treble and bass clef). The piece is in G major and 2/4 time. It features a series of ascending and descending eighth-note patterns with various fingerings indicated by numbers 1-5. Slurs are used to group notes across measures. The piece concludes with a final cadence in the bass clef.

Musical score for exercise Nº 314, consisting of two staves (treble and bass clef). The piece is in G major and 2/4 time. It features a series of ascending and descending eighth-note patterns with various fingerings indicated by numbers 1-5. Slurs are used to group notes across measures. The piece concludes with a final cadence in the bass clef.

Musical score for exercise Nº 314, consisting of two staves (treble and bass clef). The piece is in G major and 2/4 time. It features a series of ascending and descending eighth-note patterns with various fingerings indicated by numbers 1-5. Slurs are used to group notes across measures. The piece concludes with a final cadence in the bass clef.

The same descending.  
Eben so zurück.

\*) This is an excellent exercise for the stretched Position of the fingers; the fingers should hold their respective keys as long as possible.

\*) Dieses Beispiel ist für die ausgestreckte Lage der Hand eine sehr gute Übung, wobei man aber die Finger so lange als möglich auf den Tasten liegen lassen muss.

## XI. Scales in Thirds.

N<sup>o</sup> 315. In C major. — In C dur.

## XI. Terzen. — Tonleitern.

N<sup>o</sup> 316.

In contrary motion. — In der Gegenbewegung.

\*) N<sup>o</sup> 317. In G major. — In G dur.

N<sup>o</sup> 318. In D major. — In D dur.

N<sup>o</sup> 319. In A major. — In A dur.

N<sup>o</sup> 320. In E major. — In E dur.

\*) The fingering given in Exercises 317 to 331 over the thirds is advantageous on account of its peculiar regularity, inasmuch as it allows the hands, when playing together, to change their position simultaneously. This greatly facilitates the practice of such passages, and a certain evenness in their execution is attained. — However, the fingering under the thirds, which frequently differs from that above, is permissible, and not seldom preferable to the latter, especially for passages in thirds for one hand alone.

\*) Der Fingersatz, welcher in den Beispielen N<sup>o</sup> 317 bis 331 über den Terzen steht, gewährt den Vortheil einer besonderen Regelmässigkeit, insofern er den Händen gestattet, beim Zusammenspiel die Lage gleichzeitig zu ändern. Hierdurch wird das Einüben solcher Stellen sehr erleichtert und eine gewisse Gleichheit in der Ausführung erreicht. — Jedoch ist auch der unter den Terzen stehende, häufig von dem oberen abweichende Fingersatz zulässig und in vielen Fällen wohl brauchbarer, vorzüglich bei Terzenpassagen für eine Hand allein.

Nº 321. In F major. — In F dur.

Musical score for exercise Nº 321 in F major. The score is written for piano and right hand. It consists of two systems of music. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in F major and 3/8 time. The right hand part is a scale-like exercise with various fingering patterns. The piano part provides harmonic support with chords and single notes.

Nº 322. In B $\flat$  major. — In B dur.

Musical score for exercise Nº 322 in B $\flat$  major. The score is written for piano and right hand. It consists of two systems of music. The first system has a bass clef and a treble clef. The second system has a bass clef and a treble clef. The music is in B $\flat$  major and 3/8 time. The right hand part is a scale-like exercise with various fingering patterns. The piano part provides harmonic support with chords and single notes.

Nº 323. In E $\flat$  major. — In Es dur.

Musical score for exercise Nº 323 in E $\flat$  major. The score is written for piano and right hand. It consists of two systems of music. The first system has a bass clef and a treble clef. The second system has a bass clef and a treble clef. The music is in E $\flat$  major and 3/8 time. The right hand part is a scale-like exercise with various fingering patterns. The piano part provides harmonic support with chords and single notes.

Nº 324. In A $\flat$  major. — In As dur.

Musical score for exercise Nº 324 in A $\flat$  major. The score is written for piano and right hand. It consists of two systems of music. The first system has a bass clef and a treble clef. The second system has a bass clef and a treble clef. The music is in A $\flat$  major and 3/8 time. The right hand part is a scale-like exercise with various fingering patterns. The piano part provides harmonic support with chords and single notes.

Nº 325. In A minor. — In A moll.

Musical score for exercise Nº 325 in A minor. The score is written for piano and right hand. It consists of two systems of music. The first system has a bass clef and a treble clef. The second system has a bass clef and a treble clef. The music is in A minor and 3/8 time. The right hand part is a scale-like exercise with various fingering patterns. The piano part provides harmonic support with chords and single notes.

Nº 326. In E minor. — In E moll.

Musical score for exercise Nº 326 in E minor. The score is written for piano and right hand. It consists of two systems of music. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in E minor and 3/8 time. The right hand part is a scale-like exercise with various fingering patterns. The piano part provides harmonic support with chords and single notes.

Nº 327. In D minor. — In D moll.

Nº 328. In G minor. — In G moll.

Nº 329. In C minor. — In moll.

Nº 330. In F minor. — In F moll.

Nº 331. Chromatic Scale in Thirds. — Chroma-

tische Terzen-Tonleiter.

Compare Appendix Nº 2. — Siehe Anhang Nº 2.

**XII.**

**Exercises for the Wrist.**

For staccato thirds, sixths, and octaves, lightness and endurance are desirable qualities. They are most readily acquired, not by practicing with a stiff arm, but with the stroke from the wrist, i.e., the raising and depressing of the hand alone.

**XII.**

**Übungen mit dem Handgelenk.**

Bei abgestossenen Terzen, Sexten und Octaven sind Leichtigkeit und Ausdauer zwei wünschenswerthe Eigenschaften. Man erlangt dieselben am sichersten dadurch, dass man nicht mit steifem Arme übt, sondern den Anschlag mehr vermittelst des Handgelenks (d.i. durch Heben und Senken der Hand) bewerkstelligt.

**Nº 332.**  
 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5  
 4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1  
 5 5 5 5

**Nº 333.**  
 3 4 5  
 1 2 3  
 3 2 1  
 5 4 3

**Nº 334.**  
 4 4 - -  
 2 2 - -  
 2 2 - -  
 4 4 - -

**Nº 335.**  
 3 3 4 3 3 3 4 3 3 4 3 4 3 4 3 4 3 1 2 3  
 3 1 2 3 1 1 2 1 2 1 3 1 2 3  
 2 1 1 1 4 3 3 4 3 4 3 3 2 1 1 1 4 3 3 3

**Nº 336.**  
 4 3 3 4 4 3 3 4 3 4 3 3  
 2 1 1 2 4 3 3 2 1 2 1 1  
 1 2 2 1 3 1 2 1 2 1 1 2  
 3 4 4 3 1 2 1 1 4 3 3 4

**Nº 337.**  
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

**Nº 338.**  
 5 5  
 1 1

**Nº 339.**  
 5 5 5 5  
 1 1 1 1

**Nº 340.**  
 5 5 - -  
 1 1 - -  
 1 1 - -



Nº 341. Nº 342. Nº 343. Nº 344.

This block contains four musical exercises, numbered 341 through 344. Each exercise is written for piano on a grand staff (treble and bass clefs). Exercise 341 features a complex rhythmic pattern with many sixteenth notes and includes fingering numbers (1-5) above and below the notes. Exercise 342 starts with a forte (*f*) dynamic and includes a dynamic hairpin. Exercise 343 is in a key with one sharp and includes a dynamic hairpin. Exercise 344 is in a key with two sharps and includes a dynamic hairpin. All exercises are in 2/4 time.

Nº 345. Nº 346. Nº 347.

This block contains three musical exercises, numbered 345 through 347. Exercise 345 consists of a series of chords in the right hand and single notes in the left hand. Exercise 346 is a chordal exercise with a dynamic hairpin. Exercise 347 includes a *cresc.* (crescendo) marking and features a mix of chords and moving lines in both hands.

Nº 348. Nº 349.

This block contains two musical exercises, numbered 348 and 349. Exercise 348 starts with a *decresc.* (decrescendo) marking and features a rhythmic pattern of chords in the right hand and single notes in the left hand. Exercise 349 is a rhythmic exercise with a steady eighth-note accompaniment in the left hand and chords in the right hand.

Nº 350. Nº 351. Nº 352.

This block contains three musical exercises, numbered 350 through 352. Exercise 350 is a rhythmic exercise with eighth-note patterns in both hands. Exercise 351 features a dynamic hairpin and includes a key signature change. Exercise 352 includes a dynamic hairpin and features a key signature change. All exercises are in 2/4 time.



**Appendix No I.**  
Additions by Max Vogrich.

**Anhang No I.**  
Ergänzungen von Max Vogrich.

**No 1. Elasticity. — Spannkraft.**

**No 2.**

Also practice in other keys with the same fingerings.

Auch mit demselben Fingersatz in andern Tonarten zu üben.

**Appendix No II.**

**Anhang No II.**

Prominent among the acquisitions of the most modern piano technique are: (1) Passing over and under without the aid of the thumb; (2) Legato-playing with one finger; (3) Crossing the hands in octave passages (only in forte and presto.)

Zu den Errungenschaften der modernsten Piano-Technik gehören namentlich, (1.) das Über- und Untersetzen ohne Hilfe des Daumens; (2.) das Legato-Spiel mit einem Finger; (3.) das Überschlagen der Hände in Octavenpassagen (nur im Forte und Presto.)

**No 1.**

Passing over and under without the aid of the thumb.  
Über- und Untersetzen ohne Hilfe des Daumens.

**No 2.**

*legato.*

## Legato-playing with one finger. — Legato-Spiel mit einem Finger.

N<sup>o</sup> 3. N<sup>o</sup> 1. N<sup>o</sup> 2. N<sup>o</sup> 3.

*legato possibile.*

N<sup>o</sup> 4. Chromatic Scale in Minor Thirds. — Chromatische Tonleiter in Moll-Terzen.

N<sup>o</sup> 5. Chromatic Scale in Major Thirds. — Chromatische Tonleiter in Dur-Terzen.

This fingering of the chromatic scale in major and minor thirds is the only one permitting of an absolutely flawless legato. The old fingering, even when the utmost pains are taken, succeeds at best in deceiving the ear.

Diese Fingersetzung der chromatischen Tonleiter in Dur und Moll-Terzen ist die einzige welche ein absolut vollkommenes Legato zulässt. Mit Anwendung des alten Systems kann man es bei grösster Mühe doch nur zu einer Ohrentäuschung bringen.

Crossing the Hands in Chord-passages  
and Octave-passages.

Ueberschlagen der Hande in Accord-  
und Octavenpassagen.

N<sup>o</sup> 1:

N<sup>o</sup> 2.

N<sup>o</sup> 3.

N<sup>o</sup> 4.

The image displays four musical exercises, numbered 1 through 4, arranged in a vertical sequence. Each exercise is presented as a grand staff, consisting of a treble clef and a bass clef. Exercise 1 is in C major and features a series of eighth-note chords that cross between the hands. Exercise 2 is in D major and follows a similar pattern. Exercise 3 is in E major and includes specific fingering numbers (1-5) above the notes. Exercise 4 is in F major and also includes fingering numbers. The exercises are designed to train the player in crossing hands during chord and octave passages.

This style of technique is effective only in very rapid tempo, combined with forte. The earlier masters made no use of it; all the more, examples are found in the works of modern virtuosi, more especially Liszt, Henselt, and Rubinstein.

Derlei Technik ist nur im sehr raschen Tempo und Forte von Wirkung. Die älteren Meister enthielten sich derselben gänzlich; desto mehr findet man davon in den Werken der modernen Virtuosen, namentlich Liszt, Henselt und Rubinstein.