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# Franz Liszt.

## Technische Studien

für Pianoforte.

In zwei Bänden bearbeitet und herausgegeben von

**Professor Martin Krause.**

Band II. Die Akkordformen.

5. Auflage.

## Technical Studies

for the Pianoforte.

Arranged and edited in two volumes by

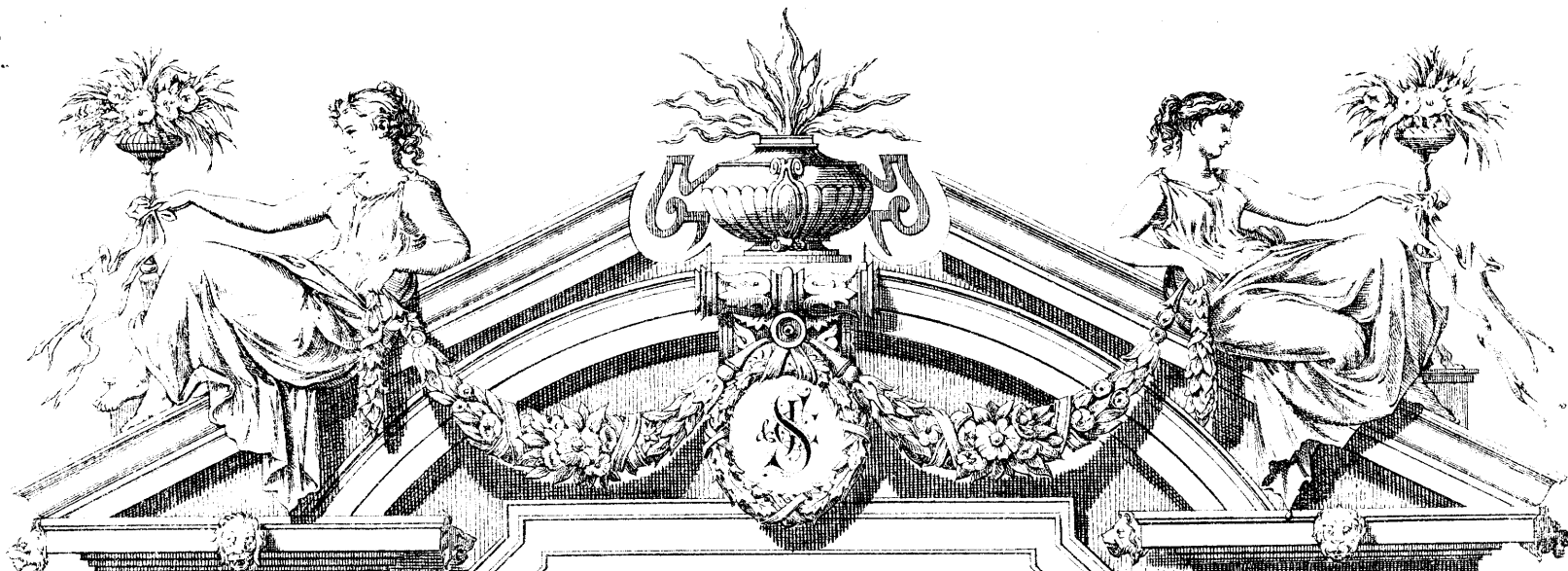
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Die Tonleiterformen und    Die Akkordformen.  
ihre Vorbereitungen.

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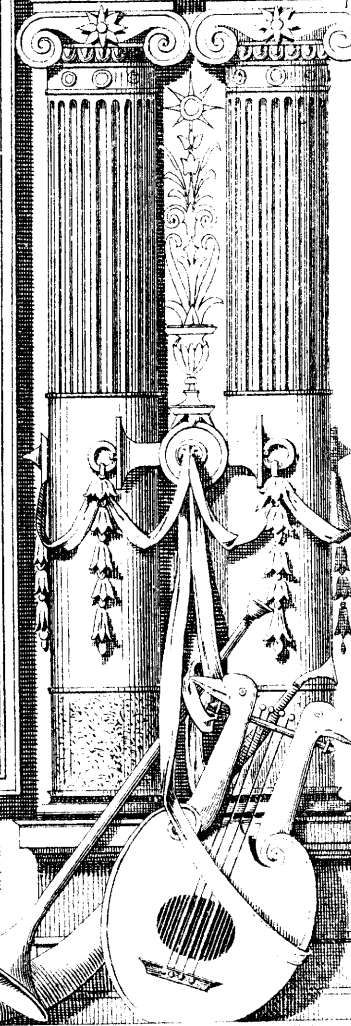
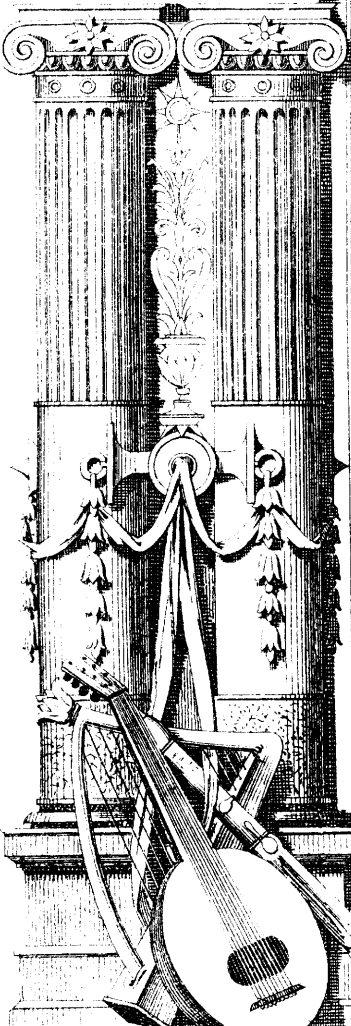
by

## Franz Liszt.

Arranged and edited in two volumes by  
**Professor Martin Krause.**

Vol. I.                      Vol. II.  
Scale forms and            Chord forms.  
their preparations.

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# Technische Studien

für Pianoforte

von

**Franz Liszt.**

In zwei Bänden bearbeitet und herausgegeben von

**Professor Martin Krause.**

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# Technical Studies

for the Pianoforte

by

**Franz Liszt.**

Arranged and edited in two volumes by

**Professor Martin Krause.**

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Band II.  
Die Akkordformen.

Verminderte Septimen-Akkorde.  
Übungen bei stillstehender Handhaltung.  
(Hierzu Heft IX der ausführlichen Original-Ausgabe.)

Volume II.  
Chord forms.

*Chords of the diminished seventh.*  
*Exercises with quiet hand.*  
(To be used with Book IX of the complete original edition.)

Franz Liszt, Technische Studien (Technical Studies).

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First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#) and one flat (Bb). The music consists of dense, rhythmic patterns in both hands, with slurs and accents indicating phrasing.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and phrasing as the first system, with slurs and accents.

Third system of musical notation, showing further development of the rhythmic patterns. The notation includes slurs and accents.

Fourth system of musical notation, maintaining the dense, rhythmic texture. It includes slurs and accents.

Fifth system of musical notation, continuing the rhythmic and phrasing motifs. It includes slurs and accents.

Sixth system of musical notation, the final system on this page. It concludes the rhythmic and phrasing motifs with slurs and accents.

First system of musical notation, consisting of two staves (treble and bass clef). The music features complex rhythmic patterns with triplets and slurs. The key signature has one sharp (F#) and one flat (Bb). The time signature is 7/8.

Second system of musical notation, consisting of two staves. It continues the complex rhythmic patterns from the first system, including triplets and slurs.

Third system of musical notation, consisting of two staves. The notation includes various rhythmic figures and slurs.

Fourth system of musical notation, consisting of two staves. It features dense rhythmic textures with triplets and slurs.

Fifth system of musical notation, consisting of two staves. The music continues with complex rhythmic patterns and slurs.

Sixth system of musical notation, consisting of two staves. It concludes the piece with final rhythmic patterns and slurs.

First system of musical notation, consisting of two staves (treble and bass clef). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many slurs and accents. A triplet of eighth notes is marked with a '3' in the second measure.

Second system of musical notation, consisting of two staves. The key signature is one sharp (F#). The music continues with complex rhythmic patterns and slurs. A triplet of eighth notes is marked with a '3' in the second measure.

Third system of musical notation, consisting of two staves. The key signature changes to two flats (Bb, Eb). The music continues with complex rhythmic patterns and slurs. A triplet of eighth notes is marked with a '3' in the second measure.

Fourth system of musical notation, consisting of two staves. The key signature is two flats (Bb, Eb). The music continues with complex rhythmic patterns and slurs. A triplet of eighth notes is marked with a '3' in the first measure.

Fifth system of musical notation, consisting of two staves. The key signature is one sharp (F#). The music continues with complex rhythmic patterns and slurs. A triplet of eighth notes is marked with a '3' in the second measure.

Sixth system of musical notation, consisting of two staves. The key signature is one sharp (F#). The music continues with complex rhythmic patterns and slurs. A triplet of eighth notes is marked with a '3' in the first measure.



First system of musical notation, consisting of two staves. The upper staff features a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff features a bass clef and the same key signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the system.

Second system of musical notation, consisting of two staves. The notation continues from the first system, maintaining the same key signature and rhythmic complexity. It includes slurs, accents, and dynamic markings.

Third system of musical notation, consisting of two staves. The notation continues, showing a variety of rhythmic figures and melodic lines. There are slurs and accents present.

Fourth system of musical notation, consisting of two staves. The notation continues, featuring complex rhythmic patterns and melodic development. Slurs and accents are used to indicate phrasing.

Fifth system of musical notation, consisting of two staves. The notation continues, showing a variety of rhythmic figures and melodic lines. There are slurs and accents present.

Sixth system of musical notation, consisting of two staves. The notation continues, featuring complex rhythmic patterns and melodic development. Slurs and accents are used to indicate phrasing.

## Arpeggien oder gebrochene Akkorde.

## Arpeggios or broken chords.

C dur. C major.

C moll. C minor.

\*) Diesen Fingersatz auf alle Tonarten zu übertragen, wurde vom Autor dringend anempfohlen.

\*) The author has especially recommended that this fingering be used in all the keys.

First system of musical notation, consisting of a grand staff with two treble clefs and two bass clefs. The music includes various note values and rests, with some notes marked with fingerings (1, 3, 4, 5).

Second system of musical notation, continuing the piece with complex rhythmic patterns and fingerings. It features a mix of eighth and sixteenth notes, often beamed together.

Third system of musical notation, showing further development of the musical theme with intricate fingerings and rhythmic structures.

Schluss. *Finale.*

Fourth system of musical notation, labeled "Schluss. *Finale.*". It features a grand staff with treble and bass clefs, containing various notes and rests, with some notes marked with fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation, continuing the "Schluss. *Finale.*" section with complex rhythmic patterns and fingerings.

Sixth system of musical notation, concluding the "Schluss. *Finale.*" section with a final cadence and a double bar line.

Gebrochene Akkorde  
mit verschiedenen Fingersätzen.  
(Hierzu Heft X der ausführlichen Original Ausgabe.)

Broken Chords  
with various fingerings.  
(To be used with Book X of the complete original edition.)

C dur. C major.

This section contains two systems of musical notation for C major broken chords. Each system consists of a grand staff with a treble clef and a bass clef. The first system includes a treble clef staff with a 5/4 time signature and a bass clef staff with a 4/4 time signature. The second system includes a treble clef staff with a 4/4 time signature and a bass clef staff with a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. A circled number '4' is present at the end of the first system.

C moll. C minor.

This section contains two systems of musical notation for C minor broken chords. Each system consists of a grand staff with a treble clef and a bass clef. The first system includes a treble clef staff with a 5/4 time signature and a bass clef staff with a 4/4 time signature. The second system includes a treble clef staff with a 4/4 time signature and a bass clef staff with a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes.

This system consists of a grand staff with a treble clef and a bass clef. The treble clef staff has a 7/4 time signature, and the bass clef staff has a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. A circled number '8' is present above the treble clef staff.

This system consists of a grand staff with a treble clef and a bass clef. The treble clef staff has a 4/4 time signature, and the bass clef staff has a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. A circled number '8' is present above the treble clef staff.

This system consists of a grand staff with a treble clef and a bass clef. The treble clef staff has a 4/4 time signature, and the bass clef staff has a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. A circled number '2' is present above the treble clef staff.

Des dur und Cis moll wie C dur und C moll. | *D<sup>b</sup> major and C<sup>#</sup> minor like C major and C minor.*

Übergang. Modulation.

This system contains two staves of music. The treble staff begins with a key signature of two sharps (F# and C#) and a 7/4 time signature. The bass staff begins with a key signature of two sharps and a 4/4 time signature. The music is highly technical, featuring many accidentals and complex rhythmic patterns. Numerous fingerings are indicated by numbers 1-5 above or below notes.

This system continues the technical exercise with two staves. The treble staff has a 7/4 time signature, and the bass staff has a 4/4 time signature. The notation includes many accidentals and complex rhythmic figures, with detailed fingerings provided throughout.

D dur. D major.

This system is in D major and 5/4 time. It consists of two staves. The treble staff starts with a key signature of two sharps and a 5/4 time signature. The bass staff starts with a key signature of two sharps and a 4/4 time signature. The music is technical and includes many accidentals and fingerings.

D moll wie C dur. | *D minor like C major.*

Übergang. Modulation.

This system is in D minor and 6/4 time. It consists of two staves. The treble staff starts with a key signature of two flats and a 6/4 time signature. The bass staff starts with a key signature of two flats and a 4/4 time signature. The music is technical and includes many accidentals and fingerings.

This system continues the technical exercise in D minor with two staves. The treble staff has a 6/4 time signature, and the bass staff has a 4/4 time signature. The notation is highly technical, featuring many accidentals and complex rhythmic patterns with detailed fingerings.

E dur und Es moll wie C dur und C moll. | E♭ major and E♭ minor like C major and C minor.

Übergang. Modulation.

This musical score is for a transition (Übergang) and modulation. It consists of two systems of piano accompaniment. The first system is in E major (one flat) and the second system is in E minor (two flats). The score includes treble and bass staves with detailed fingering numbers (1-5) and slurs. A dashed line with the number '8' indicates a measure rest. The piece concludes with a double bar line.

E dur und E moll wie D dur und D moll. | E major and E minor like D major and D minor.

Übergang. Modulation.

This musical score is for a transition (Übergang) and modulation. It consists of two systems of piano accompaniment. The first system is in E major (one sharp) and the second system is in E minor (no sharps or flats). The score includes treble and bass staves with detailed fingering numbers (1-5) and slurs. A dashed line with the number '8' indicates a measure rest. The piece concludes with a double bar line.

F dur wie C dur, F moll wie D dur. | F major like C major, F minor like D major.

Übergang wie in C dur. | Modulation like C major.

Fis dur und Fis moll wie C dur und Cis moll. | F# major and F# minor like C major and C# minor

Übergang. Modulation.

This section contains two systems of musical notation for F major and F minor. Each system consists of a grand staff (treble and bass clefs) with a piano accompaniment. The first system includes a 'Übergang. Modulation.' section with a key signature change to F# major. The second system continues the exercises. Numerous fingerings are indicated by numbers 1-5 above or below notes. A large number '8' is placed above the first system, and another '8' is placed above the second system, likely indicating measure counts or exercise numbers.

G dur und G moll wie C dur und C moll. | G major and G minor like C major and C minor.

Übergang. Modulation.

This section contains two systems of musical notation for G major and G minor. Each system consists of a grand staff (treble and bass clefs) with a piano accompaniment. The first system includes a 'Übergang. Modulation.' section with a key signature change to G minor. The second system continues the exercises. Numerous fingerings are indicated by numbers 1-5 above or below notes. A large number '8' is placed above the first system, and another '8' is placed above the second system, likely indicating measure counts or exercise numbers.

**As dur und As moll wie C dur und Cis moll. | Ab major and Ab minor like C major and C# minor.**

Übergang. *Modulation.*

**A dur und A moll wie D dur und D moll. | A major and A minor like D major and D minor.**

Übergang. *Modulation.*



**B dur. B $\flat$  major.**

**B moll. B $\flat$  minor.**

H dur. B major.

Handwritten musical score for the first system, titled "H dur. B major." It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 5/4 time and features a melodic line with many slurs and ornaments. Fingerings are indicated by numbers 1-5. A dashed box labeled "8" spans the first two measures. The piece concludes with a double bar line and repeat signs.

H moll. B minor.

Handwritten musical score for the second system, titled "H moll. B minor." It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in 5/4 time and features a melodic line with many slurs and ornaments. Fingerings are indicated by numbers 1-5. A dashed box labeled "8" spans the first two measures. The piece concludes with a double bar line and repeat signs.

Handwritten musical score for the third system, consisting of two staves (treble and bass clef) with a grand staff bracket. The music is in 7/4 time and features a melodic line with many slurs and ornaments. Fingerings are indicated by numbers 1-5. A dashed box labeled "8" spans the first two measures. The piece concludes with a double bar line and repeat signs.

Handwritten musical score for the fourth system, consisting of two staves (treble and bass clef) with a grand staff bracket. The music is in 7/4 time and features a melodic line with many slurs and ornaments. Fingerings are indicated by numbers 1-5. A dashed box labeled "8" spans the first two measures. The piece concludes with a double bar line and repeat signs.

Handwritten musical score for the fifth system, consisting of two staves (treble and bass clef) with a grand staff bracket. The music is in 7/4 time and features a melodic line with many slurs and ornaments. Fingerings are indicated by numbers 1-5. A dashed box labeled "8" spans the first two measures. The piece concludes with a double bar line and repeat signs.

**C dur. C major.**

**C moll. C minor.**

Des dur und Cis moll wie C dur. | D $\flat$  major and C $\sharp$  minor like C major.

Übergang. Modulation.

Musical score for the first section, featuring two systems of piano accompaniment. Each system consists of a grand staff (treble and bass clefs) and a single treble clef line. The music is in common time (C) and includes various fingerings and articulations. The first system starts with a treble clef line containing a sequence of notes with fingerings like 1 3 2 4 1 3 2 4 3 5 1. The second system continues with similar patterns, including a measure with a fermata and a measure with a repeat sign. The score is densely annotated with fingerings and slurs.

D dur und D moll wie C moll und C dur. | D major and D minor like C minor and C major.

Übergang. Modulation.

Musical score for the second section, featuring two systems of piano accompaniment. Each system consists of a grand staff (treble and bass clefs) and a single treble clef line. The music is in common time (C) and includes various fingerings and articulations. The first system starts with a treble clef line containing a sequence of notes with fingerings like 1 2 1 3 2 4 3 5 1. The second system continues with similar patterns, including a measure with a fermata and a measure with a repeat sign. The score is densely annotated with fingerings and slurs.

Es dur. *E♭ major.*

8

Es moll wie C dur. | *E♭ minor like C major.*

Übergang. *Modulation.*

8

8

E dur und E moll wie C dur und C moll. | *E major and E minor like C major and C minor.*

Übergang. *Modulation.*

8

8

F dur und F moll wie C dur und C moll. | F major and F minor like C major and C minor.

Übergang. Modulation.

First system of musical notation in F major (one flat). It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated by numbers 1-5. A dotted line with an '8' above it spans the first two measures of the melody. The piece concludes with a double bar line and repeat signs.

Second system of musical notation in F major. It continues the melody and accompaniment from the first system. Fingerings and articulation marks are present. A dotted line with an '8' above it spans the first two measures of the melody. The piece concludes with a double bar line and repeat signs.

Fis dur. F# major.

Third system of musical notation in F# major (two sharps). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated by numbers 1-5. A dotted line with an '8' above it spans the first two measures of the melody. The piece concludes with a double bar line and repeat signs.

Fis moll. F# minor.

Fourth system of musical notation in F# minor (two sharps). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated by numbers 1-5. A dotted line with an '8' above it spans the first two measures of the melody. The piece concludes with a double bar line and repeat signs.

Fifth system of musical notation in F# minor. It continues the melody and accompaniment from the fourth system. Fingerings and articulation marks are present. A dotted line with an '8' above it spans the first two measures of the melody. The piece concludes with a double bar line and repeat signs.

Sixth system of musical notation in F# minor. It continues the melody and accompaniment from the fifth system. Fingerings and articulation marks are present. A dotted line with an '8' above it spans the first two measures of the melody. The piece concludes with a double bar line and repeat signs.

G dur und G moll wie C dur und C moll. | G major and G minor like C major and C minor.

Musical score for G major and G minor exercises in C major and C minor. The score consists of two systems of piano accompaniment. The first system is in C major (one sharp) and the second system is in C minor (no sharps or flats). Each system contains a treble and bass staff with fingerings and articulation marks. The first system includes fingerings such as 4 3 5 1 2, 1 3 2 5 1 3 2 4, and 5 2 3 1 4 2 3 1 5 2. The second system includes fingerings such as 3 1, 4 2, 2 4 1 3 2 5 1 3 2 4, and 1 3 4 3 5 1.

As dur und As moll wie Fis moll. | A♭ major and A♭ minor like F♯ minor.

Übergang. Modulation.

Musical score for A major and A minor exercises in F# minor. The score consists of two systems of piano accompaniment. The first system is in F# minor (three sharps) and the second system is in A major (three sharps). Each system contains a treble and bass staff with fingerings and articulation marks. The first system includes fingerings such as 4 4 2 5 1 4 2 5, 5 2 4 1 5 2, and 3 1. The second system includes fingerings such as 5 2 4 1 5 2, 2 5 1 3 2 4 1 3 2 5, and 5 2.

A dur und A moll wie D dur und C dur. | A major and A minor like D major and C major.

Übergang. Modulation.

Musical score for A major and A minor exercises in D major and C major. The score consists of two systems of piano accompaniment. The first system is in D major (two sharps) and the second system is in C major (no sharps or flats). Each system contains a treble and bass staff with fingerings and articulation marks. The first system includes fingerings such as 1 3 2 4 1 3 2 5, 2 3 1 4 2 3 1 5, and 4 2. The second system includes fingerings such as 2 4 1 3 2 5, 1 3 2 4, and 5 2 3 1 4 2 3 1 5.

Continuation of the musical score for A major and A minor exercises in D major and C major. The score consists of two systems of piano accompaniment. The first system is in D major (two sharps) and the second system is in C major (no sharps or flats). Each system contains a treble and bass staff with fingerings and articulation marks. The first system includes fingerings such as 1 4 2 5 1 4 2 5, 5 2 4 1 5 2 4 1, and 4 2. The second system includes fingerings such as 2 4 1 3 2 5, 1 3 2 4, and 5 2 4 1 5 2 4 1.

**B dur. B♭ major.**

**B moll. B♭ minor.**



H dur. B major.

8

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

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

$\frac{4}{5}$  1 5 2 3 1  
5 2 4 1 2 1  $\frac{4}{5}$

H moll. B minor.

8

1 2 1 4 2 5 1 1 1 5 5 2 4 1 (3) 1 5 5

5 2 4 1 (3) 1 5 2 4 1 (3) 1 5 2 4 1 1 4 2 5 1 (3) 1 4 2 5 1 (3) 1 4 2 5

8

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

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

8

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

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

8

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

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

**C dur. C major.**

**C moll. C minor.**

**Des Dur. D $\flat$  major.**

**Cis moll. C $\sharp$  minor.**

D dur und D moll wie C moll und C dur. | *D major and D minor like C minor and C major.*

Übergang. Modulation.

Es dur und Es moll wie Des dur und C dur. | *E-flat major and E-flat minor like D-flat major and C major.*

Übergang. Modulation.

E dur und E moll wie D dur und C dur. | E major and E minor like D major and C major.

8

8

F dur wie C dur. | F major like C major.

F moll. F minor.

8

8

8

Fis dur. *F# major.*

8

Musical score for *Fis dur. F# major*, measures 1-8. The score is written for piano in 5/4 time. The right hand features a melodic line with various intervals and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout the piece.

Fis moll. *F# minor.*

8

Musical score for *Fis moll. F# minor*, measures 1-8. The score is written for piano in 5/4 time. The right hand features a melodic line with various intervals and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout the piece.

8

Musical score for *Fis dur. F# major*, measures 9-16. The score is written for piano in 5/4 time. The right hand features a melodic line with various intervals and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout the piece.

8

Musical score for *Fis dur. F# major*, measures 17-24. The score is written for piano in 5/4 time. The right hand features a melodic line with various intervals and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout the piece.

8

Musical score for *Fis dur. F# major*, measures 25-32. The score is written for piano in 5/4 time. The right hand features a melodic line with various intervals and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout the piece.

8

First system of musical notation for G major and G minor in 7/4 time. It consists of two staves (treble and bass clef) with a grand staff bracket. The music features a complex rhythmic pattern with many beamed notes. Fingerings are indicated by numbers 1-5. A dashed line with the number 8 above it spans the first two measures.

8

Second system of musical notation for G major and G minor in 7/4 time. It consists of two staves (treble and bass clef) with a grand staff bracket. The music continues with the same complex rhythmic pattern. Fingerings are indicated by numbers 1-5. A dashed line with the number 8 above it spans the first two measures.

As dur. Ab major.

8

Third system of musical notation for As dur. Ab major in 5/4 time. It consists of two staves (treble and bass clef) with a grand staff bracket. The music features a complex rhythmic pattern with many beamed notes. Fingerings are indicated by numbers 1-5. A dashed line with the number 8 above it spans the first two measures.

Gis moll. G# minor.

8

Fourth system of musical notation for Gis moll. G# minor in 5/4 time. It consists of two staves (treble and bass clef) with a grand staff bracket. The music features a complex rhythmic pattern with many beamed notes. Fingerings are indicated by numbers 1-5. A dashed line with the number 8 above it spans the first two measures.

8

Fifth system of musical notation for G major and G minor in 7/4 time. It consists of two staves (treble and bass clef) with a grand staff bracket. The music continues with the same complex rhythmic pattern. Fingerings are indicated by numbers 1-5. A dashed line with the number 8 above it spans the first two measures.

8

Sixth system of musical notation for G major and G minor in 7/4 time. It consists of two staves (treble and bass clef) with a grand staff bracket. The music continues with the same complex rhythmic pattern. Fingerings are indicated by numbers 1-5. A dashed line with the number 8 above it spans the first two measures.

A dur und A moll wie D dur und C dur. | A major and A minor like D major and C major.

8

**B dur. B $\flat$  major.**

8

**B moll. B $\flat$  minor.**

8

8

8



8-----

**H dur. B major.**

8-----

**H moll. B minor.**

8-----

8-----

8-----

C dur. C major.

Handwritten musical score for C major in 3/4 time. The score consists of two systems of grand staff notation (treble and bass clefs). The first system contains four measures of music. The second system contains four measures of music. Fingerings are indicated by numbers 1-5 below the notes. A repeat sign is at the end of the second system.

C moll. C minor.

Handwritten musical score for C minor in 3/4 time. The score consists of two systems of grand staff notation. The first system contains four measures of music. The second system contains four measures of music. Fingerings are indicated by numbers 1-5 below the notes. A repeat sign is at the end of the second system.

Handwritten musical score for C minor in 3/4 time. The score consists of two systems of grand staff notation. The first system contains four measures of music. The second system contains four measures of music. Fingerings are indicated by numbers 1-5 below the notes. A repeat sign is at the end of the second system.

Handwritten musical score for C minor in 3/4 time. The score consists of two systems of grand staff notation. The first system contains four measures of music. The second system contains four measures of music. Fingerings are indicated by numbers 1-5 below the notes. A repeat sign is at the end of the second system.

Handwritten musical score for C minor in 3/4 time. The score consists of two systems of grand staff notation. The first system contains four measures of music. The second system contains four measures of music. Fingerings are indicated by numbers 1-5 below the notes. A repeat sign is at the end of the second system.

**Des dur. *D $\flat$  major.***

**Cis moll wie Des Dur. | *C $\sharp$  minor like D $\flat$  major.***  
**Übergang. *Modulation.***

**D dur und D moll wie C moll und C dur. | *D major and D minor like C minor and C major.***  
**Übergang. *Modulation.***

**Es dur** und **Es moll** wie **Des dur** und **C dur**. | *E<sup>b</sup> major* and *E<sup>b</sup> minor* like *D<sup>b</sup> major* and *C major*.

Verminderter Akkord wie in **C**, Dominant-Akkord wie in **Cis**.

**E dur** wie **C moll**. | *E major* like *C minor*.

**E moll**. *E minor*.

Übergang. *Modulation*.

First system of musical notation for E major and E minor modulation. It consists of two staves (treble and bass clef) with a 3/4 time signature. The music features a sequence of eighth and sixteenth notes with various accidentals. A dotted line with the number '8' above it indicates a measure rest. Fingerings are indicated by numbers 1-5 below the notes.

Übergang. *Modulation*.

Second system of musical notation for E major and E minor modulation. It continues the sequence from the first system, maintaining the same notation and fingerings.

Third system of musical notation for E major and E minor modulation. It continues the sequence from the second system.

**F dur** und **F moll** wie **C dur** und **C moll**. | *F major* and *F minor*-like *C major* and *C minor*.

Übergang. *Modulation*.

First system of musical notation for F major and F minor modulation. It consists of two staves (treble and bass clef) with a 3/4 time signature. The music features a sequence of eighth and sixteenth notes with various accidentals. A dotted line with the number '8' above it indicates a measure rest. Fingerings are indicated by numbers 1-5 below the notes.

Second system of musical notation for F major and F minor modulation. It continues the sequence from the first system.

Fis dur und Fis moll wie C dur und Cis moll. | *F# major and F# minor like C major and C# minor.*

Übergang. *Modulation.*

G dur und G moll wie C dur und C moll. | *G major and G minor like C major and C minor.*

Übergang. *Modulation.*

As dur wie Des dur. | *A $\flat$  major like D $\flat$  major.*

Gis moll. *G $\sharp$  minor.*

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The piece begins with a treble clef and a bass clef. The first staff contains a treble clef with a key signature of three sharps and a 3/4 time signature. The second staff contains a bass clef with a key signature of three sharps and a 3/4 time signature. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. A measure rest of 8 measures is indicated by a dashed line above the staff. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and common time signature. The first staff contains a treble clef with a key signature of three sharps and a common time signature. The second staff contains a bass clef with a key signature of three sharps and a common time signature. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. A measure rest of 8 measures is indicated by a dashed line above the staff. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and common time signature. The first staff contains a treble clef with a key signature of three sharps and a common time signature. The second staff contains a bass clef with a key signature of three sharps and a common time signature. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), and common time signature. The first staff contains a treble clef with a key signature of three sharps and a common time signature. The second staff contains a bass clef with a key signature of three sharps and a common time signature. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. A measure rest of 8 measures is indicated by a dashed line above the staff. The system concludes with a double bar line and a repeat sign.

**A dur** wie **D dur.** | *A major* like *D major.*

**A moll.** *A minor.*

This page of sheet music contains four systems of piano accompaniment for a technical exercise. Each system consists of two staves: a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The exercise is highly technical, characterized by rapid, continuous eighth-note runs in both hands. Fingerings are indicated by numbers 1 through 5, with some passages featuring triplets and repeat signs. A measure rest is marked with '8' and a dashed line. The first system starts with a treble clef and a key signature of one flat, while the second system changes to a bass clef with the same key signature. The third system returns to a treble clef, and the fourth system returns to a bass clef. The overall structure of the piece is symmetrical and emphasizes dexterity and speed.

**B dur. *B<sup>b</sup> major.***

8

**B moll. *B<sup>b</sup> minor.***

8

8

2 3 1

4 1 3 2 4 1 8



H dur. B major.

8

H moll. B minor.

8

8

8

8

Arpeggien in Terzen und Sexten.

(Hierzu Heft XI der ausführlichen Original-Ausgabe.)

Arpeggios in thirds and sixths.

(To be used with Book XI of the complete original-edition.)

G dur. \*) C major. \*)

G moll. C minor.

\*) Es ist von grösstem Nutzen, alle Doppelgriffe auch staccato und zwar mit dem Handgelenk zu üben. Die Finger sollen möglichst unbewegt bleiben. Die Egalität des Legatospiels fördert man durch starkes Üben bei losem aber ruhigem Handgelenk. K.

\*) It will be found of the greatest benefit to practise all thirds, sixths etc. staccato from the wrist. The fingers should be kept as quiet as possible. Equality in legato playing is gained by strong practice with a loose but quiet wrist. K.

The first system of music consists of two staves. The treble staff has a key signature of two flats and a common time signature. It contains two measures of music. Above the treble staff, fingerings are indicated: 5 4, 2 1, 4 2, 5 4, 4 2, 2 1 for the first measure, and 5 4, 2 1, 4 2, 5 4, 4 2, 2 1 for the second. The bass staff also has two measures. Fingerings are indicated below the bass staff: 3 2, 2 1, 4 2, 5 4, 4 2, 2 1 for the first measure, and 3 2, 2 1, 4 2, 5 4, 4 2, 2 1 for the second. Below the bass staff, there are two rows of fingerings for each measure: 4 5, 2 4, 1 2, 4 5, 2 4, 1 2, 2 3, 1 2, 2 4, 4 5, 1 2, 2 4 for the first measure, and 4 5, 2 4, 1 2, 4 5, 2 4, 1 2, 2 3, 1 2, 2 4, 4 5, 1 2, 2 4 for the second. There are also some articulation marks like slurs and accents.

The second system of music consists of two staves. The treble staff has a key signature of two flats and a common time signature. It contains two measures of music. Above the treble staff, fingerings are indicated: 5 4, 2 1, 3 2, 4 3, 5 4, 3 2, 1 for the first measure, and 5 4, 3 2, 1 for the second. The bass staff also has two measures. Fingerings are indicated below the bass staff: 3 2, 2 1, 3 2, 4 3, 5 4, 3 2, 1 for the first measure, and 3 2, 2 1, 3 2, 4 3, 5 4, 3 2, 1 for the second. Below the bass staff, there are two rows of fingerings for each measure: 4 5, 3 4, 2 3, 1 2, 2 3, 1 2, 2 3, 3 4 for the first measure, and 4 5, 3 4, 2 3, 1 2, 2 3, 1 2, 2 3, 3 4 for the second. There are also some articulation marks like slurs and accents.

The third system of music consists of two staves. The treble staff has a key signature of two flats and a common time signature. It contains two measures of music. Above the treble staff, fingerings are indicated: 5 4, 2 1, 3 2, 4 3, 5 4, 3 2, 1 for the first measure, and 5 4, 3 2, 1 for the second. The bass staff also has two measures. Fingerings are indicated below the bass staff: 3 2, 2 1, 3 2, 4 3, 5 4, 3 2, 1 for the first measure, and 3 2, 2 1, 3 2, 4 3, 5 4, 3 2, 1 for the second. Below the bass staff, there are two rows of fingerings for each measure: 4 5, 3 4, 2 3, 1 2, 2 3, 1 2, 2 3, 3 4 for the first measure, and 4 5, 3 4, 2 3, 1 2, 2 3, 1 2, 2 3, 3 4 for the second. There are also some articulation marks like slurs and accents.

Des dur und Cis moll wie C dur und C moll, Übergang mit gleichen Fingersätzen.

*Db major and C# minor like C major and C minor; modulation with the same fingering.*



Es dur. E $\flat$  major.

4 3 4 5 4 3 4 3 4 5 4 3 4 3 4 5 4 3 4 3 4 5 4 3

2 1 2 3 2 1 2 1 2 3 2 1 2 1 2 3 2 1 2 1 2 3 2 1

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

3 2 1 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1

5 4 3 4 3 4 5 4 3 4 3 4 5 4 3 4 3 4 5 4 3 4 3 4

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

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

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

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

Es moll wie Es Dur.

E $\flat$  minor as in major.

Uebergang. Modulation.

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

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

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

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

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

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

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

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

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



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

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

F moll. *F minor*.

3 4 3 4 3 4 3 4 3 4 3 5 3 4 3 4 3 5 3 4 3 5 3 5 3 5 3 5 3 5 3 5

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

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

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

2 4 5 2 4 2 5 4 2 2 4 5 2 4 2 5 4 2 2 4 5 2 4 2 5 4 2 2 4 5 2 4 2 5 4 2

4 2 1 2 1 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4

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

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







**Gis moll.** wie G Dur.

*G# minor like G major.*

Uebergang *Modulation.*

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

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

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

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

**A dur.** *A major.*

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

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

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

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

**A moll** wie G moll.

*A minor like G minor.*

**B dur. B $\flat$  major.**

und so weiter wie A dur. *and so on like A major.*

**B moll** wie B dur, Übergang wie früher. *B $\flat$  minor like B $\flat$  major, modulation as before.*

**H dur. B major.**

und so weiter wie A dur. *and so on like A major.*

**H moll** wie H dur, Übergang wie früher. *B minor like B major, modulation as before.*

**Schluss. End.**

Arpeggien in Sexten.

Arpeggios in sixths.

C dur. C major.

4 5 3 5 3 5 4 5 3 5 3 5 4 5 4 5 4 5 4 5 3 5 4 5 3 5 4 5

5 4 5 4 5 4 5 4 5 3 5 4 5 3 5 4 5 3 5 4 5 3 5 4 5 3 5 4

3 5 4 5 4 5 (3 5 4 4 5) 5 3 4 5 4 3 5 4 5 3 5 4 5 3 4 5 3 4 5 4

5 4 5 3 5 4 3 5 4 5 3 4 5 5 4 5 3 4 5 3 4 5 3 4 5 3 4 5 4

C moll. C minor.

3 5 4 5 4 5 3 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 3 5 3 5 4 5 3 5

5 4 5 3 5 4 5 4 5 3 5 4 5 3 5 4 5 3 5 4 5 3 5 4 5 3 5 4

4 5 3 5 4 5 (4 5 5 3 4 5 3 5) 4 5 3 5 4 5 (4 5 5 3 4 5 3 5) 4

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



Oktaven - Übungen mit verschiedenem  
Fingersatz und Akkord - Übungen.  
(Hierzu Heft XII der ausführlichen Original-Ausgabe.)

*Octave studies with different fingering  
and chord studies.*  
(To be used with Book XII of the complete original-edition.)

**C dur.\*)** Durch alle Tonarten nach dem gleichen Modulations-Schema.

*C major.\*)* In all keys according to the same plan of modulation.

**C moll. C minor.**

\*) In allen Tonarten mit dem C-dur = Fingersatz  $\frac{1}{5}$  u.  $\frac{5}{1}$  zu üben.

| To be practised in all keys with the fingering of C major  $\frac{1}{5}$  and  $\frac{5}{1}$ .

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 6/4. The music features dense chordal textures with many four-fingered chords. A first ending bracket with a repeat sign and a fermata is placed over the final two measures of the system.

The second system continues the musical piece. It maintains the same key signature and 6/4 time signature. The texture remains dense with four-fingered chords. A first ending bracket with a repeat sign and a fermata is placed over the final two measures of the system.

Des dur. *D $\flat$  major.*

This section is in *D $\flat$  major* and 3/4 time. The upper staff shows a sequence of chords with fingerings 4, 5, 4, 5, 5, 5, 5. The lower staff provides a bass line accompaniment.

und so fort. *Continue in the same way.*

Schluss. *End.*

The final section is in common time (C) and features a series of chords with four-fingered textures. It concludes with a final chord in the bass clef.

C dur. Durch alle Tonarten.

C major. In all keys.

First system of musical notation for C major. It consists of two staves, treble and bass. The time signature is 3/4. The music features a sequence of chords with fingerings (3, 4, 4, 3, 4) and a dynamic marking of 4. The system ends with a C-clef.

Second system of musical notation for C major. It consists of two staves, treble and bass. The time signature is 3/4. The music features a sequence of chords with fingerings (3, 4, 4, 8, 3) and a dynamic marking of 8. The system ends with a key signature change to two flats and a 3/4 time signature.

C moll. C minor.

First system of musical notation for C minor. It consists of two staves, treble and bass. The key signature has two flats. The time signature is 3/4. The music features a sequence of chords with fingerings (3, 4, 3, 8, 3) and a dynamic marking of 8. The system ends with a C-clef.

Second system of musical notation for C minor. It consists of two staves, treble and bass. The key signature has two flats. The time signature is 3/4. The music features a sequence of chords with fingerings (3, 4, 3, 8, 3) and a dynamic marking of 8. The system ends with a C-clef.

Third system of musical notation for C minor. It consists of two staves, treble and bass. The key signature has two flats. The time signature is 3/4. The music features a sequence of chords with fingerings (3, 4, 3, 8, 3) and a dynamic marking of 8. The system ends with a key signature change to three flats and a 3/4 time signature.

Fourth system of musical notation for C minor. It consists of two staves, treble and bass. The key signature has three flats. The time signature is 3/4. The music features a sequence of chords with fingerings (3, 4, 3, 8, 3) and a dynamic marking of 8. The system ends with a key signature change to four flats and a 3/4 time signature.



Des dur. D $\flat$  major.

und so fort. Continue in the same way.

C dur.\*) C major.\*)

C moll. C minor.

Des dur. D $\flat$  major.

und so fort. In the same way.

\* In allen Tonarten mit dem C-dur- Fingersatz  $\frac{1}{5}$  u.  $\frac{5}{1}$  zu üben.





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| No.                  |   | No.                  |  | No.                  |   | No.                  |  | No.                  |   |
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| 52                   | — Ihr heisset mich willkommen   | 2162                 | Bd. I. enth. 14 mittelschw. Pftwerke<br>von Goldbeck, Henselt, Voss etc.               | 7331                 | Schumann, Clara, Andante u. Allegro   | 2698                 | — Op. 8. Première Tarantelle   | 2698                 | — Op. 12. Nocturne mélodique  |
| 59                   | — Behüt dich Gott. Werners Abschiedsl.  | 3864/80              | Bd. II. enth. 11 mittelschw. Pftwerke<br>v. Blumenthal, Mayer, Reinecke etc.           | 7332                 | Schumann, Rob., Op. 1. Thème sur le<br>nom „Abeug“  | 2699                 | — Op. 11. Elégie en forme de Marche  | 2699                 | — Op. 13. Lucia und Lucrezia  |
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| 38                   | — Dasselbe engl. „God guard thee, dear.“  | 3090                 | Inhalt siehe Sonderverzeichniss.   | 7333                 | — Op. 3. Intermezzi   | 2746                 | — Op. 13. Glinka, Russlan u. Ludmilla<br>— Vier Transcriptionen:<br>No. 1. Réverie ou soir.<br>— 2. Le Doute de Glinka.<br>— 3. „Air du stabat“ de Rossini.<br>— 4. „A Molly“ de Glinka. | 2746                 | — Op. 15. Fantasie: L'invitation à la<br>danse  |
| 35                   | — Otto der Schütz: Potp. I. u. II.  | 3092                 | Satter, Op. 1. Prophet   | 7333                 | — Op. 4. Intermézzo   | 4467                 | — Op. 11. Elégie en forme de Marche  | 4467                 | — Op. 16. Concertstück  |
| 38                   | — Drei leichte Transcriptionen:<br>Thüringerlied, „Das schön Land etc.“,<br>„Nur das Herz wird nicht alt“,<br>„Blaue Blumen, rother Klee“ | 3093                 | Op. 2. Paris. Galop de Concert   | 2817a/d              | — Op. 5. Impromptus (Clara Wieck)   | 1014                 | — Op. 12. Deuxième Tarantelle  | 1014                 | — Daraus einzeln: Flieg' Vogel, flieg'  |
| 79                   | Nocturnen-Album. 12 Nocturnen von<br>Raff, Thalberg, Blumenthal etc.  | 3094                 | Op. 3. Die Spieluhr  | 2817a/d              | — Op. 6. Davidsbünder   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 63                   | Nürnberg, Op. 371. Cypressen. Trauer-<br>klänge   | 655                  | Op. 4. Rondo   | 2818                 | — Dasselben. Ausgabe in 8 <sup>o</sup> complt.  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 64                   | — Op. 373. Le chévreuil. Galop de Salon   | 3095                 | Op. 5. La belle Hélène   | 2819                 | — Dasselben. eleg. geb.   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 65                   | — Op. 375. Il Perocchio. (Der Papagei)  | 3096                 | Op. 6. No. 1/2. Marsch, Menuett  | 2820                 | Op. 7. Toccata (C-dur)  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 66                   | — Op. 381. Les Fugitifs. Pièce de salon   | 3097                 | Op. 7. Méditation religieuse   | 2821                 | Op. 8. Allegro (H-moll)   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 67                   | — Op. 384. Il Zefiro (Der Zephir). Valse  | 3100                 | Op. 9. Gr. Galop fantastique   | 2822                 | Op. 9. Carnaval. Scènes mignonnes   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 53                   | Parish-Alvars, Barcarole. Klav. o. Harfe  | 3103                 | Op. 10. Loreley. Ballade   | 2823                 | Op. 12. Fantasiestücke  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 55                   | — Op. 76. La danse des Fées. do.  | 3103                 | Op. 12. Marche-Caprice   | 2824                 | Op. 15. Kinderscenen  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 98                   | Pfeiffer, Op. 27. Dinorah. Paraphrase   | 3104                 | Op. 13. Mélodie variée   | 2825                 | Op. 16. Kreisleriana. Acht Fantasien  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 98                   | Platzbecker, König Lustik:<br>Kom. Operette in 3 Acten. Potp. I. II.  | 3105                 | Op. 14. Les Perles   | 2731                 | Op. 17. Fantasie (C-dur)  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 7/1                  | Polster, Op. 11. La Violetta. Gavotte   | 3106                 | Op. 18. Les Belles de New-York   | 3868                 | Op. 18. Arabeske (C-dur)  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 52                   | — Op. 12. La Danseuse. Petite Valse<br>de Salon   | 3107                 | Op. 26. Amourettes Voyageurs   | 2826                 | Op. 19. Blumenstück (Des-dur)   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 54                   | — Op. 13. Souvenir de Bal. Mazurk de Salon  | 3108                 | Op. 28. Noël. Ballade  | 2827                 | Op. 20. Humoreske (B-dur)   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 72                   | Potpourri-Album: 12 Potpour. Bd. I. II.   | 3109                 | Op. 29. Vienne. Galop de Concert   | 2828                 | Op. 21. Novelletten   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 72                   | Raff, Op. 17. Album lyrique complt.<br>No. 1. Trois Réveries  | 3111                 | Op. 45. 5 Capricen   | 2829                 | Op. 23. Nachstücke  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 05                   | — 2. Romance et Ballade   | 3112                 | Op. 55. La Belle de Vienne   | 2830                 | Op. 26. Faschingsschwank aus Wien   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 07                   | — 3. Deux Nocturnes   | 3113                 | Sawyer, Schmetterlingstanz. Gavotte  | 2831                 | Op. 28. Drei Romanzen   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 08                   | — 4. Scherzino et Fughette  | 3114                 | Scharwenka, Ph., Op. 34. Jugendzeit<br>2 Hefte   | 2831                 | Op. 32. Vier Klavierstücke  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 09                   | — 5. Introduction et Fugue  | 3115                 | — Op. 36. Bergfahrt. Heft 1/2.   | 2831                 | Op. 54. Concert in A-moll   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 09                   | — Op. 60. Schweizerweisen. cpl.   | 3116                 | Scharwenka, Xaver, Op. 30. Valse   | 2831                 | Op. 68. Album f. d. Jugd. 43 Klavierst.   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 07                   | No. 1. Sehnsucht nach dem Rigi  | 3119                 | — Op. 31. Valse-Caprice  | 2833                 | Dasselbe mit Fingersatz. (K. Klausner)  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 08                   | — 2. Erinnerung   | 3120                 | Schillings, Ingwilde: Tonbilder  | 2834                 | Op. 85. 12 Klavierstücke. (Reinecke)  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 09                   | — 3. Kuhreigen u. Aufzug a. d. Alp.   | 3121                 | Schmitt, Op. 68. Le Caprice  | 2835                 | — Dieselben einzeln:  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 10                   | — 4. Sehnsucht und Lieben   | 3122                 | — Op. 73. Divertissement   | 480                  | 1. Geburtstagsmarsch. 2. Bärentanz  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 11                   | — 5. Sehnsucht nach der Heimath   | 3123                 | — Op. 81. Drei Nocturnes   | 474                  | 3. Gartenmelodie  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 12                   | — 6. Kuhreigen der Oberländer   | 3124                 | — Op. 85. Les Charnes de Hambourg  | 1094/95              | 4. Kränzwinden. 5. Croat.-Marsch  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 13                   | — 7. Appenzellerlied  | 3125                 | — Op. 87. Nocturne in D  | 1096                 | 6. Trauer   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 14                   | — 8. Singt, Schweizer   | 3126                 | — Op. 88. Rondo militaire (Neue Ausg.)   | 1103                 | 7. Turniermarsch  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 15                   | — 9. Gruss an's Bethli  | 3127                 | — Op. 89. Rondo alla Polacca   | 1104/5               | 8. Reigen. 9. Am Springbrunnen  | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 31                   | — Op. 74. Drei Klavierstücke. cpl.  | 3128                 | — Op. 90. Introd. u. Variationen   | 1106                 | 10. Versteckens   | 2863                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2863                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 50                   | No. 1. Ballade  | 3129                 | — Op. 96. Tell-Rondoletto  | 1107                 | 11. Gespenstermärchen   | 2658a/b              | — Op. 13. Glinka, Russlan u. Ludmilla  | 2658a/b              | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 52                   | — 2. Scherzo. 3. Metamorphen  | 3130                 | — Op. 102. Introd. u. Variationen  | 432                  | 12. Abendlied   | 2660                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 2660                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 39                   | — Op. 111. No. 1. Bolero, No. 2. Walzer   | 3131                 | — Op. 109. Introduction u. Variationen   | 427                  | — Op. 86. Concertstück für Pffe. mit<br>Orchesterbegleitung. Pffe. solo   | 2661a/p              | — Op. 13. Glinka, Russlan u. Ludmilla  | 2661a/p              | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5. Air suédois<br>— 6. Introd. et Variation. Marsch<br>— 7. Chanson nationale<br>— 8. Rondo a. d. Oper Sonnambula<br>— 9. Fantasia a. d. Oper Sonnambula<br>— 10. Rondo brillant.<br>— 11. Adelaide de Beethoven.<br>— 12. Caprice sur des thèmes danois |
| 31                   | — Wagner-Album (Tannhäuser, Lohen-<br>grün und Holländer)   | 3132                 | — Op. 119. Introduction u. Variationen   | 3127                 | — Op. 92. Introduction und Allegro<br>passionata  | 3127                 | — Op. 13. Glinka, Russlan u. Ludmilla  | 3127                 | — Op. 17. Apollo-Album:<br>No. 1. Thème norvégien.<br>— 2. Polonaise des Puritains<br>— 3. Introduction et Barcarole<br>— 4. Sechs Variationen.<br>— 5.   |