

Maurycy Moszkowski

Szkoła podwójnych dźwięków na fortepian
École des doubles notes pour piano

Schule des Doppelgriffspiels
School of Double Notes

op. 64

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Maurycy Moszkowski urodził się 23 sierpnia 1854 roku we Wrocławiu w polskiej rodzinie, której nie obce były tradycje muzyczne. Ojciec Maurycego udzielał lekcji gry na fortepianie, a starszy brat — pisarz — był recenzentem i korespondentem muzycznym wielu czasopism. W Dreźnie i Berlinie Moszkowski studiował grę na fortepianie, kompozycję i dyrygenturę. Był uczniem znanego pianisty i pedagoga Teodora Kullaka. W 1873 roku debiutował w Berlinie jako pianista i wkrótce stał się cenionym wirtuozem (m. in. grę jego bardzo pochlebnie oceniał F. Liszt). W późniejszych latach swej kariery estradowej dyrygował także koncertami symfonicznymi. Jako pedagog znany był przede wszystkim w Berlinie, gdzie przez szereg lat piastował stanowisko profesora Konserwatorium, a od r. 1899 był członkiem berlińskiej Akademii Sztuki. W 1897 przeniósł się na stałe do Paryża i tam pozostał już do końca życia. Zmarł 4 marca 1925 r.; w ostatnich latach niemal całkowicie zapomniany, znajdował się w skrajnej nędzy.

Kompozycje Moszkowskiego (w przeważającej większości fortepianowe) zniknęły szybko z koncertowego repertuaru. Dziś czasem tylko powracają na estrady niektóre miniatury fortepianowe; przypominają nam je wielcy artyści starszej generacji. Bywali sal koncertowych z okresu międzywojennego pamiętają fenomenalne wykonanie *Kaprys hiszpański* przez Józefa Hofmanna. Przed kilkoma laty utwór *Etincelles (Ishierki)* i kilka etiud nagrał z właściwą sobie maestrią W. Horowitz.

Utwory Moszkowskiego były reprezentatywne dla tzw. stylu salonowego późnego romantyzmu i choć odznaczały się doskonałością warsztatu kompozytorskiego brak im było oryginalności, głębi i polotu. Sławę przyniosły Moszkowskiemu kompozycje pedagogiczne, z których na pierwszym miejscu należy wymienić cykl etiud *Per aspera ad astra* op. 72. Etiudy te do dziś figurują w programach nauczania wielu konserwatoriów i uważane są za jedne z celnieszych, stanowiących pośrednie ogniwo pomiędzy klasycznymi a wirtuozowskimi etiudami doby romantyzmu.

Szkoła gry podwójnych dźwięków należy do znanych i cenionych podręczników. Została wydana po raz pierwszy w 1901 r. w wyd. Enoch & C^e w Paryżu, autor dedykował ją słynnemu francuskiemu pianiście i pedagogowi L. Diémer. O założeniach *Szkoły* i jej układzie pisze Moszkowski we wstępie, komentując ponadto poszczególne rozdziały. Warto więc być może podkreślić, że zaproponowana przez Moszkowskiego aplikatura podwójnych dźwięków stanowiła w swoim czasie pewne „novum”. Dotyczy to w szczególności podwójnych tercji, które przez wiele lat palcowano według tradycyjnej aplikatury K. Tausiga. Tercje grywano wyłącznie palcami $\frac{3}{1}, \frac{4}{2}, \frac{5}{3}$, unikając palców sąsiednich, jak również kombinacji palców odległych: $\frac{4}{1}, \frac{5}{2}, \frac{5}{1}$.

Moszkowski zwrócił również uwagę na możliwość stosowania identycznego palcowania dla prawej i lewej ręki. Koncepcje aplikatury oparł na prawach symetrii i wynikających z budowy rąk oraz układu klawiatury. W drugiej części *Szkoły* Moszkowski dał przykłady na układanie ćwiczeń rozwijających dany problem techniczny. Za materiał wzorcowy posłużyły cytaty z odpowiednio wybranych fragmentów dzieł Chopina, Schumanna i Brahmsa.

Współczesna pedagogika fortepianowa reprezentowana przez wiele różnorodnych kierunków metodycznych nie zajmuje jednolitego stanowiska odnośnie do doboru materiałów i środków służących rozwijaniu techniki pianistycznej. Podczas gdy jedni pedagogi lub nawet „szkoły” odrzucają całkowicie użyteczność ćwiczenia form technicznych bez powiązania z odpowiednim kontekstem muzycznym, inni uważają za celowe posługiwanie się starym wyselekcjonowanym materiałem ćwiczeniowym, wybranym z różnych podręczników. Wydaje się, że niezależnie od założeń metodyczno-pedagogicznych, jak również zakresu stosowania materiału zawartego w *Szkołach* Moszkowskiego, podręcznik ten stanowić może cenną pomoc przy rozwiązywaniu problemów wykonawczych techniki podwójnych dźwięków. I chociaż problemów tych bynajmniej nie wyczerpuje, stanowi poważny przykaz o znaczeniu nie tylko historycznym, lecz i praktycznym.

Niniejszą edycję *Szkoły* Moszkowskiego opracowano na podstawie tekstu I wydania. W tekście nutowym wersja oryginalna została zachowana w całości. Propozycje redakcji odnoszące się do palcowania wydrukowane kursywą, dotyczące pedalizacji — mniejszą czcionką w nawiasach. Wprowadzono zmiany w pisowni odwoławczych znaków chromatycznych

(przy podwójnych krzyżykach lub bemolach), a brakujące znaki chromatyczne uzupełniono, kierując się współcześnie stosowanymi normami pisowni muzycznej. Ossia na s. 81 stanowi wersję autora, wszystkie ossia w *Etiudzie g-moll* pochodzą od redakcji. Słowo wstępne, objaśnienia i uwagi autora, które w wydaniu oryginalnym podano w języku niemieckim, francuskim i angielskim przedrukowane zostały, z wyjątkiem nieznaczących retuszów w wersji angielskiej, bez zmian. Tekst w języku angielskim w wydaniu oryginalnym stanowił przekład, wersje pozostałe pochodzą od autora. Język Moszkowskiego zawiera pewną ilość archaicznych zwrotów, tym niemniej jest on dla współczesnego czytelnika dostatecznie zrozumiały.

Maurice Moszkowski est né à Breslau le 23 août 1854, dans une famille polonaise à qui les traditions musicales n'étaient pas étrangères. Son père donnait des leçons de piano et son frère ainé, écrivain, était critique et correspondant musical de plusieurs revues. Moszkowski étudia le piano, la composition et la direction d'orchestre à Dresde et à Berlin. Il fut élève de Theodor Kullak, pianiste et pédagogue renommé. Il débuta comme pianiste à Berlin en 1873 et devint bientôt un virtuose fort apprécié (son jeu fut estimé par Liszt en termes très flatteurs). Plus tard, au cours de sa carrière artistique Moszkowski dirigea des concerts symphoniques. C'est surtout à Berlin qu'il se fait connaître comme pédagogue. Il y remplit pendant de nombreuses années les fonctions de professeur du Conservatoire (il allait être membre de l'Académie des Arts en 1899). En 1897, il s'installa définitivement à Paris et y demeura jusqu'à la fin de ses jours. Il vécut les dernières années de sa vie dans une grande misère et mourut le 4 mars 1925 dans un oubli presque total.

Les œuvres de Moszkowski (en majorité pour piano) disparurent rapidement du répertoire des concerts. À présent, certaines miniatures pour piano sont parfois exécutées en public par les grands artistes d'une génération plus âgée. Les habitués des salles de concerts de la période d'entre les deux guerres se souviennent encore de la merveilleuse exécution du *Caprice espagnol* par Józef Hofmann. Il y a quelques années, *Les Étincelles* ainsi que plusieurs études ont été enregistrées par Horowitz avec sa maîtrise incomparable.

Les œuvres de Moszkowski représentent ce qu'on appelle le style de salon de la fin de l'époque romantique. Quoique remarquables au point de vue de la perfection technique, elles manquent d'originalité, d'envolée et de profondeur. Moszkowski connut la célébrité grâce à ses compositions pédagogiques, parmi lesquelles il faut citer en premier lieu le cycle d'études *Per aspera ad astra* op. 72. Elles figurent jusqu'à présent au programme de nombreux conservatoires et sont de celles que l'on considère comme indiquées et qui forment un chaînon intermédiaire entre les études classiques et les études de virtuosité de l'époque romantique.

L'*École des doubles notes* fait partie des manuels connus et appréciés. Elle a été publiée pour la première fois à Paris en 1901 par Enoch et C°. L'auteur l'avait dédiée au célèbre pianiste et pédagogue français, Louis Diémer. Moszkowski a expliqué dans son avant-propos les principes et le plan de l'*École*, commentant en outre chaque chapitre séparément. Il serait peut-être utile de souligner que les doigtés proposés par Moszkowski pour les doubles notes avaient été une nouveauté à son époque. Ceci se rapporte surtout aux tierces, doigtées pendant de longues années selon le système traditionnel de Tausig. Les tierces n'étaient jouées qu'avec les doigts $\begin{smallmatrix} 3 & 4 \\ 2 & 3 \end{smallmatrix}$ en évitant les doigts voisins ainsi que les combinaisons de doigts plus éloignés comme $\begin{smallmatrix} 4 & 5 \\ 2 & 1 \end{smallmatrix}$.

Moszkowski a également attiré l'attention sur la possibilité d'appliquer un doigté identique pour les deux mains. Il a fondé son principe sur les lois de la symétrie dérivant de la structure des mains et de la disposition du clavier. Dans la deuxième partie de l'*École* l'auteur a donné des exemples d'un système d'exercices développant un problème technique particulier. On y peut trouver des extraits appropriés, choisis dans les œuvres de Chopin, Schumann et Brahms.

La pédagogie pianistique contemporaine, représentée par une grande diversité de tendances méthodiques, ne se prononce pas d'une manière décidée sur le choix des matériaux et des moyens servant à développer la technique du piano. Tandis que certains pédagogues ou même certaines «écoles» rejettent entièrement l'utilité d'exercer les formes techniques et ne les lient pas avec un contexte musical défini, d'autres considèrent comme indiqué de se servir d'exercices soigneusement sélectionnés et tirés de divers manuels. Il semble, qu'indépendamment des principes méthodiques et pédagogiques, ainsi que du domaine de l'emploi du matériel didactique contenu dans l'*École* de Moszkowski, ce manuel soit un moyen précieux de résoudre les problèmes de l'exécution technique des doubles notes. Sans épuiser tous ces problèmes, l'*École* n'en est pas moins une contribution importante, non seulement au point de vue historique, mais également pratique.

La présente édition de l'*École* de Moszkowski a été rédigée d'après le texte de la première édition. On a reproduit la version originale du texte musical. Les suggestions de l'éditeur en ce qui concerne le doigté, sont imprimées en italiques, celles ayant trait à la pédale — en petits caractères entre parenthèses. On a introduit des modifications dans l'orthographe des signes chromatiques de suppression (en cas des doubles dièses ou doubles bémols) et on a ajouté les signes chromatiques manquants selon les règles actuellement en vigueur. L'ossia de la page 81 est dû à l'auteur, tandis que tous les ossias de l'*Étude en Sol mineur* sont de l'éditeur. L'avant-propos, les explications et les remarques de l'auteur, présentés dans l'édition originale en allemand, français et anglais, ont été réimprimés sans changements, à l'exception de la version anglaise qui a subi de petites retouches. Dans l'édition originale, le texte anglais était une traduction, les autres versions provenaient de l'auteur. La langue de Moszkowski contient un certain nombre d'expressions désuètes, néanmoins le lecteur est à même de la comprendre sans difficulté.

Moritz Moszkowski wurde am 23. August 1854 zu Breslau in einer polnischen Familie geboren, der musikalische Traditionen nicht fremd waren. Sein Vater gab Klavierstunden, der ältere Bruder, ein Schriftsteller, war Musikkritiker und Korrespondent vieler Zeitschriften. Moszkowski studierte in Dresden und Berlin Klavierspiel, Komposition und Dirigieren. Er war Schüler des bekannten Pianisten und Pädagogen Theodor Kullak. 1873 debütierte er in Berlin als Pianist und wurde bald ein angesehener Virtuose (u. a. schätzte Liszt sein Spiel sehr hoch). In späteren Jahren seiner Konzerttätigkeit dirigierte er auch Sinfoniekonzerte. Als Pädagoge war er vor allem in Berlin bekannt, wo er jahrelang Professor am Konservatorium war. Ab 1899 war er auch Mitglied der Berliner Akademie der Künste. 1897 siedelte er nach Paris über, wo er bis an sein Lebensende blieb. Er starb am 4. März 1925, nachdem er in den letzten Jahren fast völlig vergessen war und in äußerster Not gelebt hatte. Moszkowskis Kompositionen (überwiegend Klavierwerke) verschwanden bald aus dem Konzertrepertoire. Heute kehren nur gelegentlich einige Klavierminiaturen, die die grossen Künstler der älteren Generation uns ins Gedächtnis zurückrufen, in die Konzertsäle zurück. Die Konzertbesucher der Vorkriegszeit erinnern sich an die grossartige Aufführung des *Caprice espagnol* durch Józef Hofmann. Vor einigen Jahren hat Horowitz die *Etincelles* und einige Etüden mit der ihm eigenen Meisterschaft auf Schallplatte gespielt.

Moszkowskis Werke waren repräsentativ für den sogenannten Salonstil der Spätromantik; und wenn sie auch durch ein ausgezeichnetes Metier bestimmt waren, fehlte ihnen doch die Originalität, Tiefe und Phantasie. Ruhm brachten Moszkowski seine pädagogischen Kompositionen, von denen an erster Stelle die Etüdensammlung *Per aspera ad astra* op. 72 zu erwähnen ist. Diese Etüden befinden sich noch heute in den Lehrplänen vieler Konservatorien und gehören zu denjenigen wertvollen Werken dieser Gattung, die ein Bindeglied zwischen den klassischen und den virtuosen Etüden der Romantik bilden.

Die *Schule des Doppelgriff-Spiels* wird zu den bekannten und geschätzten Lehrwerken gezählt. Sie wurde zum ersten Mal 1901 im Verlag Enoch & C^e in Paris herausgegeben.

Der Autor hat sie dem berühmten französischen Pianisten und Pädagogen L. Diémer gewidmet. Über die Grundgedanken der Schule und ihre Anordnung schreibt Moszkowski im Vorwort, ausserdem kommentiert er die einzelnen Partien. Man sollte vielleicht betonen, dass der von Moszkowski vorgeschlagene Fingersatz der Doppelgriffe seinerzeit ein gewisses „Novum“ war. Das betrifft insbesondere die Terzen, deren Fingersatz jahrelang nach der traditionellen Applikatur von Tausig gespielt wurde. Terzen spielte man ausschliesslich mit dem Fingersatz $\frac{3}{1}, \frac{4}{2}, \frac{5}{3}$, wobei man die benachbarten Finger vermied, ebenso wie Kombinationen weiter voneinander entfernter Finger: $\frac{4}{1}, \frac{5}{2}, \frac{5}{1}$.

Moszkowski wies auch auf die Möglichkeit hin, für die rechte und linke Hand einen identischen Fingersatz zu verwenden. Seine Konzeptionen der Applikatur bassten auf den Gesetzen der Symmetrie, die dem Aufbau der Hände und der Anordnung der Klaviatur entspringen. Im zweiten Teil der Schule gab Moszkowski Beispiele eines Systems von Übungen, die ein gegebenes technisches Problem entwickeln. Unter ihnen finden wir Zitate aus entsprechend ausgewählten Werken von Chopin, Schumann und Brahms.

Die Klavierpädagogik von heute, die durch viele sehr verschiedene methodische Richtungen vertreten ist, nimmt keine einheitliche Stellung zur Auswahl des Materials und der Mittel, die der Entwicklung der pianistischen Technik dienen, ein. Während die einen Pädagogen oder gar „Schulen“ die Nützlichkeit des Übens von technischen Studien ohne deren Verbindung mit einem geeigneten musikalischen Kontext völlig ablehnen, halten es andere für zweckmässig, sich eines sorgfältig selektionierten Übungsstoffes zu bedienen, der aus verschiedenen Etüdensammlungen und Schulen zusammengestellt wurde. Abgesehen von den methodisch-pädagogischen Grundgedanken wie auch dem Anwendungsbereich des in der Schule Moszkowskis enthaltenen Materials, scheint diese eine wertvolle Hilfe bei der Lösung der Ausführungsprobleme der Doppelgrifftechnik sein zu können. Und obwohl sie diese Probleme keineswegs erschöpft, bildet sie doch einen wertvollen Beitrag von nicht nur historischer, sondern auch praktischer Bedeutung.

Die vorliegende Ausgabe der *Schule* von Moszkowski wurde auf Grund des Textes der Erstausgabe bearbeitet. Im Notentext wurde die Originalfassung voll und ganz beibehalten. Die den Fingersatz betreffenden Vorschläge des Herausgebers wurden kursiv gedruckt, die zur Pedalisierung in kleiner Schrift in Klammern gesetzt. Der heutigen Orthographie gemäss wurde die Schreibweise der chromatischen Auflösungszeichen (bei Doppelkreuzen oder Doppel-Been) geändert, fehlende Zeichen wurden ergänzt. Auf Seite 81 ist das Ossia die Version des Verfassers, in der *g-Moll-Etüde* dagegen stammen alle Ossia vom Herausgeber.

Das Vorwort, die Erklärungen und Anmerkungen des Verfassers, die in der Originalausgabe auf deutsch, französisch und englisch wiedergegeben waren, wurden unverändert abgedruckt. Es wurden lediglich einige Fehler verbessert, die sich in die erste Ausgabe eingeschlichen hatten. Der englische Text in der Originalausgabe war eine Übersetzung, die übrigen Texte stammen vom Verfasser. Moszkowskis Sprache enthält gewisse archaische Wendungen, ist jedoch für den Leser von heute hinreichend verständlich.

Moritz Moszkowski was born in Breslau on August 23rd, 1854, of a Polish family who were no strangers to musical traditions. His father gave piano lessons and his elder brother — a writer — was a music critic and correspondent for many periodicals. Moszkowski studied piano, composition and conducting in Dresden and Berlin. He was a pupil of the well-known pianist and teacher Theodor Kullak. In 1873 he made his début as a pianist in Berlin and soon became renowned as a virtuoso (Liszt, among others, praised his playing very highly). In the later years of his performing career he also conducted symphony concerts. As a teacher he was known chiefly in Berlin, where for many years he held the post of professor at the Conservatory, and from 1899 was a member of the Berlin Academy

of Arts. In 1897 he moved to Paris, where he remained until the end of his life. Almost completely forgotten in his last years, he lived in extreme poverty and died on March 4th, 1925. Moszkowski's compositions (the great majority of which are for the piano) soon vanished from the concert repertory. Today only some piano miniatures occasionally reappear in the repertory of the great artists of the older generation. Those who frequented concert halls between the two World Wars will remember Józef Hofmann's phenomenal performance of the *Caprice espagnol*. Some years ago the *Étincelles* and some studies were recorded by Horowitz with his customary mastery.

Moszkowski's works are representative of the "drawing-room style" of late Romanticism, and though they are technically immaculate they lack originality, depth and imagination. Moszkowski's fame rests mainly on his pedagogical compositions, of which the cycle of studies *Per aspera ad astra* (Op. 72) is the most noteworthy. These studies still figure in the syllabus of many music colleges and are reckoned among the more valuable, which form a link between Classical works and the virtuoso studies of the Romantic period.

The *School of Double Notes* is a well-known and valued manual. It was first published in 1901 by Enoch & Cie in Paris, and dedicated by its author to the famous French pianist and teacher L. Diémer. Moszkowski writes of the principles of the *School* and its arrangement in his Introduction, and then comments on particular sections. It is perhaps worth emphasizing that the fingering of double notes proposed by Moszkowski was something of a novelty in its day; this is especially true of thirds, which had been fingered in the traditional manner given by Tausig. Thirds were played only with the fingering $\begin{smallmatrix} 3 & 4 \\ 1 & 2 \end{smallmatrix}$, avoiding neighbouring fingers and also any combination of distant fingers: $\begin{smallmatrix} 4 & 5 \\ 1 & 2 \end{smallmatrix}$.

Moszkowski also pointed out the possibility of using the same fingering for the right and left hands. His conception of fingering was based on the principles of symmetry inherent in the shape of the hands and the arrangement of the keyboard. In the second part of his *School*, Moszkowski gave examples of a system of exercises developing a particular type of technique. Among them we can find, as examples, appropriate excerpts from works by Chopin, Schumann and Brahms.

In modern piano teaching, with its many schools and methods, no uniform attitude has been adopted towards the choice of studies and exercises for the development of piano technique. While some teachers or even "schools" completely deny the utility of practising technical forms unconnected with a relevant musical context, others consider it useful to employ carefully selected practice material from various school-books. It seems that irrespective of teaching methods, and also of the extent to which use is made of material found in Moszkowski's *School*, this manual may be helpful in solving the technical problems of playing double notes. Even though it does not exhaust these problems, it is a substantial contribution not only of historical interest, but also of practical importance.

The present edition of Moszkowski's *School* is based on the text of the first edition. In the text of the music the original version has been left unchanged. Editorial suggestions concerning fingering have been printed in italics, those relating to pedalling are given in smaller type in brackets. Some changes in the way of cancelling chromatic signs (double sharps or flats) have been made and the missing signs supplied, following modern usage. On page 81 the ossia is the author's version, however all the ossias in the *Study in G minor* are editorial.

In the first edition, the Author's Note, the Remarks, and all the explanations were given in German, French and English. Apart from a few very minor corrections, they have been reprinted without change. The English version, slightly idiosyncratic, is a translation, the German and French come from Moszkowski. His language has a period flavour which in no way detracts from the clarity and usefulness of the text.

Od autora

Biorąc pod uwagę znaczenie podwójnych dźwięków w wirtuoowskiej technice gry na fortepianie, wydaje się dziwnym, że do tej pory nie zostało opublikowane osobne studium z tej dziedziny, aczkolwiek istnieje poważna ilość specjalnych zbiorów ćwiczeń i etiud poświęconych innym gałęziom techniki, jak np. oktawom, trylom, gamom, ćwiczeniom na lewą rękę, rytmowi, a nawet używaniu pedałów.

Tym, którzy dążą do osiągnięcia wirtuoowskiej perfekcji, gruntowne studium techniki podwójnych dźwięków jest nieodzowne, gdyż rodzaje tej techniki znajdują zastosowanie w utworach różnych stylów i z różnych epok. Bez trudu można odnaleźć odpowiednie przykłady w utworach wszystkich wielkich kompozytorów począwszy od Bacha i Händla.

O ile w początkowej epoce literatury fortepiанowej występują raczej rzadko, tym częściej spotyka się je we współczesnych dziełach, a kompozycje Hummela, Chopina, Liszta, Saint-Saënsa i wielu innych obfitują w niezliczone ilości najbardziej skomplikowanych figuracji podwójnych dźwięków.

Pokonywanie trudności technicznych zmusza nawet najdoskonalszych pianistów do pogłębiania swych umiejętności w tym zakresie, kto jednak nie nabył w toku nauki doświadczenia w palcowaniu i odpowiedniego wykształcenia zręczności ręki, nie sprosta wymaganiem i łatwo ulegnie zniechęceniu. Z tego powodu wydawało się pożytecznym umieścić w jednym zbiorze ćwiczeń i etiud to wszystko, co dotyczy techniki podwójnych dźwięków – tym samym stworzyć niezbędne uzupełnienie innych szkół gry na fortepianie. Niniejszy zbiór składa się z 3 części:

I — gamy w podwójnych dźwiękach

II — zbiór specjalnych ćwiczeń

III — 4 etiudy większego formatu oparte na materiale form technicznych podwójnych dźwięków.

Odnośnie aplikatury przyjęta została zasada ograniczenia się do podania tylko pojedynczego i to takiego palcowania, które zasługiwało na pierwszeństwo. Wyjątkiem od tej zasady są miejsca, w których należało uwzględnić rozpiętość niektórych rąk.

Kończąc chciałbym podkreślić, że niniejszy zbiór jest przeznaczony dla poważnie zaawansowanych w grze na fortepianie pianistów.

Note de l'Auteur

Étant donné la place si importante occupée par le jeu des doubles notes dans la virtuosité pianistique, il peut sembler étrange qu'il n'existe pas encore d'ouvrage traitant d'une façon complète de cette branche du mécanisme, tandis qu'il y a un nombre considérable d'études et d'exercices spéciaux, consacrés au jeu d'octaves, aux trilles, aux gammes, à la main gauche, au rythme, ou même à l'art de se servir des pédales.

Or, l'étude approfondie des doubles notes est d'autant plus indispensable pour ceux qui veulent arriver à la virtuosité, que ce genre de mécanisme trouve son application dans les œuvres de tous les styles et de toutes les époques. En effet, il serait aisément de prouver, par des exemples que les compositions de tous les grands maîtres, depuis Bach et Händel, renferment des passages en doubles notes. Mais si ces exemples sont clairsemés dans les œuvres de la première et grande époque de la littérature du piano, on en rencontre au contraire de très fréquents chez les compositeurs modernes. Les compositions de Hummel, Chopin, Liszt, Brahms, Saint-Saëns et de beaucoup d'autres, sont littéralement hérissées des traits les plus compliqués en doubles notes.

Leur grande difficulté d'exécution obligera toujours les pianistes, même les plus habiles, à en faire l'objet d'un travail assidu; mais les pianistes à qui les études préparatoires insuffisantes n'ont donné ni les aptitudes nécessaires de la main, ni l'expérience du doigté, seront pris tout à fait au dépourvu et ne tarderont pas à se décourager... Il ne nous semble donc

pas inutile de réunir, dans une collection d'exercices et d'études, tout ce que cette matière renferme de difficultés, et d'en faire, en quelque sorte, un supplément à toutes les autres méthodes de piano.

Notre ouvrage comprend trois parties: I. Les gammes en doubles notes. — II. Une collection d'exercices spéciaux. — III. Quatre grandes études basées sur l'emploi des doubles notes.

Quant au doigté, nous avons cru devoir n'en indiquer qu'un seul, lorsque celui-ci nous a semblé incontestablement préférable à d'autres. Toutefois, une exception a été faite dans les cas où la nécessité s'imposait de tenir compte de l'écart des petites mains.

Remarquons en terminant que le présent ouvrage ne s'adresse qu'aux pianistes très avancés.

Vom Verfasser

Die große Wichtigkeit des Doppelgriff-Spiels für die Clavier-Virtuosität läßt es befreudlich erscheinen, daß dieser Zweig der Technik noch nicht zum Gegenstande eines Special-Etudenwerkes gemacht worden ist, während wir bereits eine fast übergroße Anzahl von Etudensammlungen besitzen, die die Ausbildung anderer Zweige der Technik behandeln, wie z. B. das Octaven-Spiel, den Triller, die Tonleitern, den Rhythmus und sogar den Gebrauch der Pedale.

Ein eingehendes Studium des Doppelgriff-Spiels ist aber für jeden, der virtuose Ausbildung anstrebt, um so unerlässlicher, als diese Art der Technik ihre Anwendung in Werken der verschiedensten Stil-Arten und Kunst-Epochen findet. Beispiele hierfür wären mit Leichtigkeit aus den Compositionen aller großen Meister seit Bach und Händel zu erbringen. Aber wenn sie in der ersten großen Epoche der Clavier-Literatur auch noch selten sind, so begegnet man ihnen desto häufiger in modernen Werken, und die Compositionen von Hummel, Chopin, Liszt, Brahms, Saint-Saëns und zahllosen anderen Componisten strotzen geradezu von Doppelgriff-Passagen der complicirtesten Art.

Die Bewältigung derartiger Schwierigkeiten wird auch den geschicktesten Pianisten in jedem einzelnen Falle zu erneutem Studium herausfordern. Wer aber nicht die Fähigkeit zum Auffinden geeigneter Fingersätze besitzt und seine Hand nicht durch vorausgegangene Übungen genügend geschult hat, wird solchen Anforderungen gegenüber sicherlich in Entmuthigung verfallen. Es scheint uns daher nützlich, in einer Sammlung von Übungen und Etuden alles zu vereinigen, was das Doppelgriff-Spiel an Schwierigkeiten darbieten kann und auf diese Art ein Werk zu schaffen, das gewissermaßen als Ergänzung aller anderen Clavierschulen gelten soll.

Das vorliegende Opus zerfällt in drei Theile: I. Die Tonleitern in Doppelgriffen. — II. Eine Reihe von Special-Übungen. — III. Vier große Etuden, die im Wesentlichen auf Doppelgriff-Spiel basirt sind.

Hinsichtlich der Fingersätze haben wir das Princip verfolgt, uns stets auf einen einzigen zu beschränken, wenn dieser zweifellos den Vorzug vor anderen verdiente. Ausnahmen hiervon sind indeß in allen Fällen gemacht worden, wo es möglich war, die geringe Spannungsweite mancher Hände zu berücksichtigen.

Zum Schluß sei noch bemerkt, daß das vorliegende Werk nur für bereits sehr vorgesetzte Pianisten berechnet ist.

Author's Note

Considering the important place occupied by double notes in piano playing, it seems strange that hitherto no complete treatise on this branch of mechanism has been published, although there exist a considerable number of special lessons and exercises devoted to the study of octaves, trills, scales, the practice of the left hand, rhythm, and even the art of using the pedals.

Yet the thorough study of double notes is equally indispensable to those who wish to attain a certain perfection of execution, for this feature of mechanism may be found in compositions of all styles and of all epochs. That this is the case is amply proved by the fact that all the great masters since Bach and Handel have composed passages in double notes. But if these examples are rare in the works of the earliest musical epoch, they are frequently to be found in modern compositions. The works of Hummel, Chopin, Liszt, Brahms, Saint-Saëns and many others are teeming with the most complicated combinations of double notes.

Their extreme difficulty of execution must oblige pianists, even the most skilful, to make them an object of assiduous study. Those whom insufficient preparatory study has left without either the necessary aptitude of the hand, or experience in fingering, find themselves at a loss in the matter, and quickly become discouraged. For this reason it has seemed a useful undertaking to unite in one collection of exercises and studies all the difficulties contained in this subject — to create in fact a supplement to all other piano methods.

This work comprises three parts: — I. The scales in double notes. — II. A collection of special exercises. — III. Four extended studies, based upon the employment of double notes.

As regards fingering, one only has been used whenever that one has seemed preferable to all others. Exception, however, is made to this, wherever the strain upon small hands has had to be taken into account.

Finally it may be said that this work is intended for highly advanced players.

CZEŚĆ PIERWSZA

PREMIÈRE PARTIE • ERSTER THEIL • FIRST PART

Gamy w tercjach

Les gammes en tierces • Die Tonleitern in Terzen • Scales in thirds

GAMY MAJOROWE

GAMMES MAJEURES • DUR-TONLEITERN • MAJOR SCALES

C-dur	Palcowanie podstawowe*
Ut / C / C	Doigté général
	Allgemeiner Fingersatz
	General fingering

Palcowanie specjalne dla dwóch oktau

Doigté spécial pour l'étendue de deux octaves

Special-Fingersatz für die Ausdehnung von zwei Octaven

Special fingering for the extension of two octaves

The image shows two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of six measures each. Each note or group of notes is accompanied by a set of three numbers indicating fingerings: either 1, 2, 3; 2, 3, 4; or 3, 4, 5. The music is in common time.

Palcowanie specjalne dla trzech oktau

Doigté spécial pour trois octaves

Special-Fingersatz für drei Octaven

Special fingering for three octaves

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature a series of eighth-note patterns with various fingerings (e.g., 1-2, 3-4, 2-3, 4-5) written above them. The music consists of two measures followed by a repeat sign and another two measures.

* Za palcowanie podstawowe przyjmujemy takie, które może być stosowane w dowolnym zakresie.

Le «doigté général» désigne celui qui peut s'employer pour n'importe qu'elle étendue.

Mit „allgemeinem Fingersatz“ bezeichnen wir denjenigen, der sich auf jede beliebige Ausdehnung anwenden läßt.

The "general fingering" indicates that which may be employed for any compass.

Palcowanie specjalne dla czterech oktaw
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

G-dur	Palcowanie podstawowe
Sol / G / G	Doigté général
	Allgemeiner Fingersatz
	General fingering

Palcowanie specjalne dla trzech oktaw
Doigté spécial pour trois octaves
Special-Fingersatz für drei Octaven
Special fingering for three octaves

The image shows two staves of musical notation for piano. The top staff is in common time and the bottom staff is in 2/4 time. Both staves feature a bass clef and a key signature of one sharp. The music consists of continuous eighth-note patterns. Each note is accompanied by a number indicating the finger used for its performance. The top staff uses fingers 1 through 5, while the bottom staff uses fingers 3 through 5. The notes are grouped into measures by vertical bar lines.

Palcowanie specjalne dla czterech oktaf
 Doigté spécial pour quatre octaves
 Special-Fingersatz für vier Octaven
 Special fingering for four octaves

Sheet music for special fingering for four octaves in D major. The music consists of four staves of piano notation. Each note is annotated with a number indicating the finger used: 1, 2, 3, 4, or 5. The first staff shows a sequence of eighth notes on the bass clef staff. The second staff continues this pattern. The third staff begins with a treble clef note. The fourth staff concludes the section with a bass clef note. Fingerings are provided for both hands throughout the piece.

D-dur
 Ré / D / D
 Palcowanie podstawowe
 Doigté général
 Allgemeiner Fingersatz
 General fingering

Sheet music for general fingering in D major. It features two staves of piano notation. The first staff uses a bass clef and the second staff uses a treble clef. Notes are marked with finger numbers (1, 2, 3, 4, 5) to show the standard fingering technique. The music consists of a series of eighth notes followed by sixteenth notes, creating a rhythmic pattern across the two staves.

Palcowanie specjalne dla trzech oktaf
 Doigté spécial pour trois octaves
 Special-Fingersatz für drei Octaven
 Special fingering for three octaves

Sheet music for special fingering for three octaves in D major. The music is presented in two staves of piano notation. The first staff uses a bass clef and the second staff uses a treble clef. Notes are annotated with finger numbers (1 through 5) to demonstrate the specific fingerings required for three octaves. The piece includes a variety of note values, including eighth and sixteenth notes, and features slurs and grace notes.

Palcowanie specjalne dla czterech oktaw Doigté spécial pour quatre octaves Special-Fingersatz für vier Octaven Special fingering for four octaves

A-dur

The image shows two staves of musical notation for a single instrument, likely a guitar or mandolin. The top staff is in A-dur and features a melody primarily composed of eighth-note pairs. Fingerings are indicated above the notes, such as '3 4' and '5 1' for the first pair. The bottom staff continues the melody, also with fingerings like '3 2' and '5 4'. Both staves include a bass line below them, consisting of quarter notes and eighth-note pairs.

E-dur
Mi / E / E

The image shows two staves of musical notation for a piece titled "Mittwoch aus der Tiefe". The top staff is for the right hand and the bottom staff is for the left hand. Both staves use a bass clef and a common time signature. The music consists of eighth-note patterns. Fingerings are indicated above the notes, such as "3 4 5 3 1" for the first note of the first measure. The notation is dense and continuous across the page.

H-dur
Si / H / B

The image shows two staves of sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature has one sharp (F#). The music consists of six measures. Measure 1 starts with a forte dynamic (F) and includes fingerings such as 3-4-5, 3-4-5, 3-4-5, 3-4-5, 3-4-5, 3-4-5. Measures 2 and 3 continue with similar patterns and fingerings. Measure 4 begins with a piano dynamic (P) and includes fingerings like 3-2-3, 5-4-5. Measures 5 and 6 conclude the piece.

Ges-dur

The image shows two staves of musical notation. The top staff is in common time and G major (indicated by a 'G' and a sharp sign). The bottom staff is also in common time but in G minor (indicated by a 'G' and a flat sign). Both staves feature continuous sixteenth-note patterns. Fingerings are written above the notes, such as '3 4 5 3 1' or '1 2 3 1 2'. The music is divided into measures by vertical bar lines.

Des-dur **Ré bémol / Des / D flat**

The image shows two staves of musical notation for a piece titled "Re bémol / Des / D flat". The top staff is for the treble clef and the bottom staff is for the bass clef. Both staves are in common time and feature a key signature of one flat. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Fingerings are written above the notes, such as "4 5 3 2" and "2 3 1" for the treble staff, and "3 2 1 2" and "5 4 3 2" for the bass staff. The music includes several grace notes and slurs.

As-dur

La bémol / As / A flat

Es-dur

The image shows two staves of musical notation for a two-handed instrument like a harpsichord or keyboard. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. The music consists of six measures. Fingerings are indicated above the notes, such as '4 3 2 1' for the first note of the first measure. Measures 1-3 are on the treble staff, and measures 4-6 are on the bass staff. Measure 6 concludes with a repeat sign and continues on the treble staff.

B-dur
Si bémol / B / B flat

Palcowanie podstawowe
Doigté général
Allgemeiner Fingersatz
General fingering

Sheet music for B-dur (B major) showing two staves of music. The top staff is in bass clef and the bottom staff is in bass clef. Fingerings are indicated above the notes: the first measure shows 4 3 4 5 3 1 2, 3 4 2 1 3 2 3; the second measure shows 1 2 3 4 5 3 2, 1 2 3 4 5 3 2; the third measure shows 3 4 2 1 3 2 3, 4 3 2 1 3 2 3. The music consists of eighth-note patterns.

Palcowanie specjalne dla trzech oktauw
Doigté spécial pour trois octaves
Special-Fingersatz für drei Octaven
Special fingering for three octaves

Sheet music for B-dur (B major) showing two staves of music. The top staff is in bass clef and the bottom staff is in bass clef. Fingerings are indicated above the notes: the first measure shows 4 3 4 5 3 1 2, 3 4 5 3 1 2 1 2 3 1 2 1 2 1; the second measure shows 3 4 5 3 1 2 1 2 3 1 2 1 2 1. The music consists of eighth-note patterns.

Palcowanie specjalne dla czterech oktauw
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

Sheet music for B-dur (B major) showing two staves of music. The top staff is in bass clef and the bottom staff is in bass clef. Fingerings are indicated above the notes: the first measure shows 4 3 4 5 3 1 2, 3 4 5 3 1 2 1 2 3 1 2 1 2 1; the second measure shows 3 4 5 3 1 2 1 2 3 1 2 1 2 1. The music consists of eighth-note patterns.

F-dur
Fa / F / F

Palcowanie podstawowe
Doigté général
Allgemeiner Fingersatz
General fingering

This section contains two staves of musical notation for the piano. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2' over a '4'). The music consists of eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 3 1 2' or '4 2 1 2 3'. The bass clef is used on both staves.

Palcowanie specjalne dla trzech oktauw
Doigté spécial pour trois octaves
Special-Fingersatz für drei Octaven
Special fingering for three octaves

This section contains two staves of musical notation for the piano. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2' over a '4'). The music consists of eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 3 1 2' or '4 2 1 2 3'. The bass clef is used on both staves.

Palcowanie specjalne dla czterech oktauw
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

This section contains four staves of musical notation for the piano. The top two staves are in common time (indicated by a 'C') and the bottom two staves are in 2/4 time (indicated by a '2' over a '4'). The music consists of eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 3 1 2' or '4 2 1 2 3'. The bass clef is used on all staves.

GAMY MINOROWE

GAMMES MINEURES • MOLL-TONLEITERN • MINOR SCALES

A. Gam y melodyczne

A. Gammes mélodiques • A. Melodische Moll-Tonleitern • A. Melodic minor scales

Inne palcowanie dla gamy opadającej według wzoru dla gamy C-dur

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ut majeur.

La / A / A Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei C-dur.

For other fingerings of the descending scale, see the fingering of the C major Scale.

Inne palcowanie dla gamy opadającej według wzoru dla gamy G-dur

e-moll

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Sol majeur.

MIE/E

Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei G-dur

For other fingerings of the descending scale, see the fingering of the G major Scale.

The image shows two staves of musical notation for two hands. The top staff is for the right hand and the bottom staff is for the left hand. Both staves are in common time and use a treble clef. The music consists of a series of eighth-note chords. Each note is accompanied by a fingering number indicating which finger to use for that specific note. The right hand starts with fingers 3, 4, 5, 3, and continues through various combinations like 4, 3, 4, 3, 4, 3, 1, 2, etc. The left hand follows a similar pattern of fingerings. The music is from J.S. Bach's "Preludes and Fugues" for two hands.

Inne palcowanie dla gamy opadającej według wzoru dla gamy D-dur

h-moll

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ré majeur.

Si / H / B

Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei D-dur.

For other fingerings of the descending scale, see the fingering of the D major Scale.

The image shows two staves of sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). Fingerings are written above the notes, such as '3 4 5' over a note, and dynamic markings like '2' and '5' are placed above certain notes. The music consists of a series of eighth and sixteenth note patterns.

fis-moll

Fa dièse / Fis / F sharp

cis-moll

Ut dièse / Cis / C sharp

This image shows two staves of musical notation for a piece by Niccolò Paganini. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of continuous sixteenth-note patterns. Fingerings are indicated above the notes, such as '4 5 3 2' or '3 2 1' for the first measure. The right hand is primarily used for the treble clef staff, while the left hand is used for the bass clef staff. The piece requires rapid hand movements and precise finger placement.

gis-moll

Sol dièse / Gis / G sharp

Sheet music for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Fingerings are indicated above the notes. The first staff starts with a grace note followed by a eighth note (3 4) and a sixteenth note (3). The second staff starts with a grace note followed by a eighth note (3 4) and a sixteenth note (3).

es-moll

Mi bémol / Es / E flat

Sheet music for two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (violin). Both staves are in common time and key signature of B-flat major. Fingerings are indicated above the notes. The left hand part consists of eighth-note patterns, while the right hand part consists of sixteenth-note patterns.

b-moll

Si bémol / B / B flat

f-moll

Fa / F /

The image shows two staves of musical notation for a wind instrument. The top staff is in f-moll and the bottom staff is in Fa / F / F. Both staves feature continuous sixteenth-note patterns. Fingerings are indicated above the notes, such as '3 4 5' over a group of notes. The notation includes various dynamics like forte and piano, and rests.

c-moll

Ut / C /

Palcowanie podstawowe*

g-moll

Doigté général

Sol / G / G

Allgemeiner Fingersatz

General fingering

* Palcowanie czterech pierwszych tercji w lewej ręce może się początkowo wydawać nielogiczne. Chodzi jednak o to, by gamę zakończyć palcami 3; innym palcowaniem gama zstępująca byłaby o wiele trudniejsza.

Le doigté des premières quatre tierces de la main gauche pourrait sembler illogique. Il a été imposé par la nécessité de finir la gamme avec **i**, à moins qu'on ne veuille prendre un doigté qui rend toute la gamme descendante beaucoup plus difficile.

Der Fingersatz der ersten vier Terzen in der linken Hand mag zuerst unlogisch erscheinen. Er ergibt sich aus der Notwendigkeit, die Tonleiter mit $\frac{3}{2}$ zu schließen, falls man nicht einen Fingersatz nehmen will, der die ganze absteigende Tonleiter viel schwieriger macht.

The fingering of the first four thirds of the left hand might seem illogical. It has been imposed by the necessity of finishing the scale with $\frac{5}{3}$, unless one should prefer a fingering which would render the whole descending scale much more difficult.

Palcowanie specjalne dla trzech oktauw Doigté spécial pour trois octaves Special-Fingersatz für drei Octaven Special fingering for three octaves

Palcowanie specjalne dla czterech oktauw
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

**Palcowanie podstawowe
Doigté général
Allgemeiner Fingersatz
General fingering**

Palcowanie specjalne dla trzech oktauw
Doigté spécial pour trois octaves
Special-Fingersatz für drei Octaven
Special fingering for three octaves

Palcowanie specjalne dla czterech oktauw
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

B. Gamy harmoniczne

B. Gammes harmoniques • B. Harmonische Moll-Tonleitern • B. Harmonic minor scales

a-moll	Palcowanie podstawowe
La / A / A	Doigté général
	Allgemeiner Fingersatz
	General fingering

The image shows two staves of musical notation for piano. The top staff is in common time and consists of two measures. The first measure starts with a bass note followed by a treble note. The second measure starts with a bass note followed by a treble note. The bottom staff is also in common time and consists of two measures. The first measure starts with a bass note followed by a treble note. The second measure starts with a bass note followed by a treble note. Both staves feature black dots representing notes and numbers above them representing fingerings. The fingering for the first measure of the top staff is 3, 4, 2, 1, 2; 3, 4, 5, 3, 1. The fingering for the second measure of the top staff is 4, 3, 4, 2, 1, 2; 3, 4, 5, 3, 1, 2. The fingering for the first measure of the bottom staff is 2, 1, 3, 5, 2, 4, 3; 3, 5, 2, 4, 3. The fingering for the second measure of the bottom staff is 2, 1, 3, 5, 2, 4, 3; 3, 5, 2, 4, 3.

Palcowanie specjalne dla trzech oktau
Doigté spécial pour trois octaves
Special-Fingersatz für drei Octaven
Special fingering for three octaves

The image shows two staves of musical notation. The top staff is in common time and consists of ten measures. The bottom staff is also in common time and consists of eight measures. Each measure contains a single note. Above each note, a specific fingering is indicated, such as '3 4 2 1' or '5 3 1'. The notes are primarily eighth notes, with some sixteenth notes appearing in the first few measures of the top staff.

Palcowanie specjalne dla czterech oktaf
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

The image shows four staves of sheet music for a two-handed piano piece. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff consists of five horizontal lines. The music is written in a rhythmic style where each note is followed by a number indicating its value. The first staff starts with a dotted half note (3), followed by eighth notes (1, 2, 3, 4) and sixteenth notes (1, 2, 3, 4). The second staff continues with eighth notes (1, 2, 3, 4) and sixteenth notes (1, 2, 3, 4). The third staff begins with a dotted half note (8), followed by eighth notes (1, 2, 3, 4) and sixteenth notes (1, 2, 3, 4). The fourth staff concludes with eighth notes (1, 2, 3, 4) and sixteenth notes (1, 2, 3, 4).

e-moll
Mi / E / E

The image shows two staves of musical notation. The top staff is in common time and consists of ten measures. The bottom staff begins at measure 11 and continues for five measures. Both staves feature a bass clef and a key signature of one sharp. The music is primarily composed of eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 5 3' over the first measure and '3 2 1 2 3 4' over the eleventh measure. Measures 11 through 15 of the bottom staff are enclosed in a brace, indicating they belong to the same section as the top staff.

h-moll**Si / H / B**

Sheet music for h-moll (Si / H / B) featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of continuous eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 3 4' or '5 3 1 2'. The first staff ends with a fermata over the last note.

fis-moll**Fa dièse / Fis / F sharp**

Sheet music for fis-moll (Fa dièse / Fis / F sharp) featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of continuous eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 3 2' or '5 3 1 2'. The first staff ends with a fermata over the last note.

cis-moll**Ut dièse / Cis / C sharp**

Sheet music for cis-moll (Ut dièse / Cis / C sharp) featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of continuous eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 3 2' or '5 3 1 2'. The first staff ends with a fermata over the last note.

gis-moll**Sol dièse / Gis / G sharp**

Sheet music for gis-moll (Sol dièse / Gis / G sharp) featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of continuous eighth-note patterns. Fingerings are indicated above the notes, such as '3 4 3 2' or '5 3 1 2'. The first staff ends with a fermata over the last note.

es-moll

Mi bémol / Es / E flat

Sheet music for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have a key signature of one flat. The music consists of eighth-note patterns. Fingerings are indicated above the notes, such as '3 4' or '1 2' over specific notes. The top staff starts with a bass clef and the bottom staff starts with a treble clef.

b-moll

Si bémol / B / B flat

f-moll

Fa / F / F

Palcowanie podstawowe

Doigté général

Allgemeiner Fingersatz

General fingering

c-moll
Ut / C / C

Palcowanie specjalne dla trzech oktauw
Doigté spécial pour trois octawes
Special-Fingersatz für drei Octaven
Special fingering for three octaves

The image shows two staves of musical notation for a single performer. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music consists of six measures. Each measure contains a series of eighth-note chords. Above each note in the first five measures, there is a number indicating the finger used to play it. The fingers used are 1, 2, 3, 4, and 5. In the sixth measure, only the bass staff has fingerings above the notes. The bass staff uses fingers 1, 2, 3, 4, and 5. The treble staff does not have fingerings above its notes.

Palcowanie specjalne dla czterech oktauw
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

g-moll	Palcowanie podstawowe
Sol / G / G	Doigté général
	Allgemeiner Fingersatz
	General fingering

Palcowanie specjalne dla trzech oktauw Doigté spécial pour trois octaves Special-Fingersatz für drei Octaven Special fingering for three octaves

A musical score for three octaves, likely for a harp or similar instrument. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of six measures. Each measure contains six notes, each with a specific fingering indicated by a number above it. The first measure starts with a 3 over a 1. The second measure starts with a 4 over a 2. The third measure starts with a 5 over a 3. The fourth measure starts with a 1 over a 5. The fifth measure starts with a 2 over a 4. The sixth measure starts with a 3 over a 2. Measures 1-3 are in common time, while measures 4-6 are in 2/4 time.

Palcowanie specjalne dla czterech oktaf
Doigté spécial pour quatre octaves
Special-Fingersatz für vier Octaven
Special fingering for four octaves

d-moll

Palcowanie transcendentalne

Poprzednio podane palcowania gam w podwójnych tercjach można uważać za mniej lub więcej „szkolne”. Oparte na tej samej zasadzie mają wspólną wadę uniemożliwiającą dokładne połączenie dwóch sąsiednich tercji, ponieważ trzeci palec użyty kolejno musi dokonać skoku o kwartę.

Podane niżej palcowanie, publikowane po raz pierwszy, udowadnia możliwość znalezienia dla wszystkich gam takowego, które pozwala na uniknięcie wyżej wspomnianej niedogodności, za wyjątkiem sytuacji, w której ten sam palec ześlizguje się z czarnego klawisza na biały. Z powyższych względów wyższość palcowania, które nazywamy „transcendentalnym” jest niezaprzeczalna. Jednakże o ile to palcowanie nie zwiększa zasadniczo trudności w niektórych tonacjach, w innych staje się tak skomplikowane, że osiągnięcie szybkiego tempa jest praktycznie niemożliwe.

Spośród podanych rodzajów palcowania każdy powinien wybrać najbardziej odpowiadające jego własnym dyspozycjom technicznym i budowie ręki. Radzimy jednak najpierw zapoznać się dokładnie z całością podanej niżej aplikatury, a dopiero potem dokonać ewentualnego wyboru. Doświadczenie uczy nas, że przyswojenie sobie rodzaju palcowania następuje znacznie szybciej niż by się to mogło wydawać na początku możliwym.

Celowym wydaje się rozpoczęć studiowanie tego palcowania od gam mających i uczyć się początkowo każdą ręką osobno w kierunku rozbieżnym. Transcendentalne palcowanie znajduje zastosowanie przede wszystkim przy wykonywaniu gam każdą ręką osobno, w ten też sposób zostało niżej uszeregowane.

D o i g t é s t r a n s c e n d a n t s

Les doigtés précédents pour les gammes en tierces ne sortent guère de ce qu'on est convenu d'appeler «doigtés d'école». Comme ils sont tous basés sur le même principe, ils ont ceux ci de commun qu'ils renferment toujours une suite de deux tierces dont la liaison parfaite devient mathématiquement impossible; car il est évident que dans les passages où le troisième doigt s'emploie deux fois consécutivement pour faire le saut d'une quarte, le legato ne peut être qu'approximatif. Or, les doigtés suivants, pour la plupart inédits, prouvent qu'il n'est nullement impossible de trouver pour toutes les gammes des doigtés qui n'offrent pas le même inconvénient et où le même doigt ne se trouve employé deux fois de suite que dans les cas où il glisse d'une touche noire à une touche blanche. À ce point de vue, la supériorité de ces doigtés, que nous nommerons «transcendants», est donc incontestable, et dans plusieurs gammes elle n'est même pas rachetée au prix d'une difficulté extraordinaire. Il n'en est cependant pas de même dans d'autres tonalités-

T r a n s c e n d e n t e F i n g e r s ä t z e

Die vorstehenden Fingersätze für Terzen-Tonleitern können sämtlich mehr oder weniger als „Schul-Fingersätze“ bezeichnet werden. Sie sind alle auf denselben Princip basirt und haben auch die Unvollkommenheit miteinander gemein, daß sie - stets eine Folge von zwei Terzen aufweisen, die nicht völlig gebunden werden können, weil der dritte Finger hierbei einen Quartensprung ausführen muß. Die folgenden, zum größten Theil noch nie veröffentlichten Fingersätze werden zeigen, daß es in der That möglich ist, den oben erwähnten Übelstand zu vermeiden und ein und denselben Finger niemals zweimal hintereinander zu gebrauchen, es sei denn, daß er von einer schwarzen zu einer weißen Taste gleite. Dies stellt mithin einen unleugbaren Vorzug der von uns „transcendent“ genannten Fingersätze dar; aber wenn diese in einigen Tonarten die Schwierigkeit der Ausführung auch nicht wesentlich erhöhen, so ist dies doch in andern hingegen in so hohem Grade der Fall, daß sich alsdann ein sehr rapides Tempo nahezu verbietet. Mag nun jeder von den fol-

T r a n s c e n d e n t a l F i n g e r i n g

The preceding fingerings for scales in thirds may be, more or less, considered as “traditional fingerings”. All based upon the same principle, they have in common this defect that they always include a succession of two thirds, the perfect joining of which becomes absolutely impossible, it being evident that where the third finger is employed twice consecutively in order to make the skip of a fourth, the legato can only be approximately observed.

The following fingerings, published here for the first time, will prove the possibility of finding, for all scales, fingerings which do not offer the same inconvenience, and in which the same finger is not employed twice in succession, except occasionally in slipping from a black key to a white one. From this point of view, the superiority of these fingerings (which we will call “transcendental”) is incontestable, and in many scales it does not even appreciably increase the difficulty. In other keys, however, the fingering becomes so complicated, that a very rapid movement is practically unattainable.

où le doigté se complique de façon à rendre presque impossible un mouvement très rapide. Que chacun choisisse donc ceux de ces nouveaux doigtés qui seront appropriés à ses aptitudes techniques et à la conformation de ses mains. Dans tous les cas, nous conseillons aux pianistes de ne rejeter définitivement parmi les doigtés suivants que ceux qui leur résisteront encore après une étude approfondie, car l'expérience nous a prouvé qu'on se familiarise plus vite qu'on ne croit avec la plupart d'entre eux.

On fera bien de travailler d'abord les gammes majeures et de se restreindre, pour le commencement, à la gamme montante dans la main droite et à la gamme descendante dans la main gauche. Les «doigtés transcendants» étant surtout pratiques pour les gammes jouées d'une seule main, nous les avons écrits pour être exécutés de cette façon.

genden Fingersätzen adoptiren, was er seiner Technik und dem Bau seiner Hand angemessen findet. Jedenfalls aber möchten wir dazu raten, allen diesen Fingersätzen ein sorgfältiges Studium zu widmen und erst dann eventuell eine Auswahl unter ihnen zu treffen. Die Erfahrung hat uns gelehrt, daß man sich die meisten davon viel rascher aneignen kann, als man anfänglich wohl glauben mag.

Es ist empfehlenswerth, anfänglich nur die Dur-Tonleitern und von diesen nur die aufsteigende in der rechten und die absteigende in der linken Hand zu studiren. Da die „transcendenten Fingersätze“ hauptsächlich für Tonleitern in einer Hand allein berechnet sind, so haben wir sie in dieser Art notirt.

From among these fingerings everyone may choose those which best suit their technical abilities and the form of their hand; we advise pianists, however, to consider carefully all the fingerings, rejecting only those which seem after serious study to be impossible. Experience has proved to us that one becomes familiar with most of these fingerings more quickly than at first seems probable. It is advisable to begin with the major scales, and at first to study only the ascending scale in the right hand and the descending one in the left. The transcendental fingerings being especially advantageous when executed by one hand only, we have given them in this way.

GAMY MAJOROWE GAMMES MAJEURES • DUR-TONLEITERN • MAJOR SCALES

C-dur

Ut / C / C Palcowanie dla prawej ręki
Main droite · Rechte Hand · Right hand

Inne palcowanie

Ou · Oder · Or

G-dur

Sol / G / G

D-dur**Ré / D / D**

Sheet music for D major (D-dur) with treble clef and key signature of one sharp. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

A-dur**La / A / A**

Sheet music for A major (A-dur) with treble clef and key signature of two sharps. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

E-dur**Mi / E / E**

Sheet music for E major (E-dur) with treble clef and key signature of three sharps. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

H-dur**Si / H / B**

Sheet music for H major (H-dur) with treble clef and key signature of four sharps. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

Ges-dur**Sol bémol / Ges / G flat**

Sheet music for G major (Ges-dur) with treble clef and key signature of one sharp. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

Des-dur**Ré bémol / Des / D flat**

Sheet music for D major (Des-dur) with treble clef and key signature of one flat. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

As-dur**La bémol / As / A flat**

Sheet music for A major (As-dur) with treble clef and key signature of one flat. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

Es-dur**Mi bémol / Es / E flat**

Sheet music for E major (Es-dur) with treble clef and key signature of one flat. The notes are numbered 1 through 5. The melody consists of eighth and sixteenth note patterns.

B-dur**Si bémol / B / B flat**
F-dur**Fa / F / F**

Inne palcowanie

Ou · Oder · Or

C-dur

Palcowanie dla lewej ręki

Ut / C / C

Main gauche · Linke Hand · Left hand

Inne palcowanie

Ou · Oder · Or

G-dur**Sol / G / G**

Inne palcowanie

Ou · Oder · Or

D-dur**Ré / D / D**

A-dur
La / A / A

A musical score for E-dur featuring a single melodic line on a treble clef staff and a bass line on a bass clef staff. The melody consists of eighth-note patterns with various fingerings such as 1, 2, 3, 4, 5, and 2-2. The bass line provides harmonic support with sustained notes and eighth-note patterns. The score is set against a background of vertical bar lines and includes a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C').

E-dur
Mi / E / E

H-dur
Si / H / B

Ges-dur

A musical score for piano, page 1, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 24 begins with a half note in the bass staff followed by a eighth-note pattern. Measure 25 continues this pattern. The score includes a dynamic marking of f (fortissimo) at the beginning of measure 25.

Des-dur ³
Ré bémol / Des / D flat

A musical score for bassoon in A major (As-dur). The score consists of two staves. The top staff shows a continuous melody of eighth-note patterns, primarily consisting of groups of three notes followed by a single note. The bottom staff provides a harmonic foundation with sustained notes. Below the music, a series of numbers (1, 2, 3, 4, 5) are repeated in a sequence, likely indicating fingerings or specific performance techniques.

As-dur **La bémol / As / À flat**

Musical score for 'Mi hémol / Es / E flat' featuring a treble clef melody and a bass clef bass line. Fingerings are indicated above the notes.

Es-dur

A musical score for a string quartet. The score consists of four staves, one for each instrument: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one flat (B-flat major). The time signature varies between common time and 2/4. Measure 23 starts with a sustained note on the violin. Measures 24-25 show a rhythmic pattern of eighth and sixteenth notes. Measures 26-27 continue this pattern, with measure 27 featuring a dynamic instruction 'fortissimo'. Measure 28 concludes the section with a final rhythmic pattern.

B-dur Si bémol / B / B flat

A musical score for the piano right hand. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with various note heads and stems, accompanied by a bass line below it. Fingerings are indicated below the notes: 3, 1, 4, 2, 5, 1, 3, 2, 4, 1/5, 2-2, 3, 1, 4, 2, 5, 1, 3, 2, 4, 1/5, 1/4, 2, 4, 3, 5, 2, 4, 1/5, 1, 3, 2, 4, 1/5, 3, 4, 2, 4, 1, 4, 2, 3, 1/5, 2, 4, 1/5, 1, 4, 2, 3. The bottom staff is in bass clef, common time, and shows a harmonic bass line.

F-dur
Fa / F / F

GAMY MINOROWE

GAMMES MINEURES • MOLL-TONLEITERN • MINOR SCALES

A. Gamy melodyczne

A. Gammes mélodiques • A. Melodische Moll-Tonleitern • A. Melodic minor scales

a-moll Palcowanie dla prawej ręki

La / A / A Main droite • Rechte Hand • Right hand

itd. jak w pokrewnych tonacjach majorowych
continuer dans le ton relatif
wie in der verwandten Dur-Tonart
etc. as in the relative major key

e-moll

Mi / E / E

h-moll

Si / H / B

fis-moll

Fa dièse / Fis / F sharp

cis-moll

Ut dièse / Cis / C sharp

gis-moll

Sol dièse / Gis / G sharp

es-moll

Mi bémol / Es / E flat

b-moll

Si bémol / B / B flat

f-moll

Fa / F / F

c-moll

Ut / C / C

g-moll

Sol / G / G

d-moll

Ré / D / D

a-moll Palcowanie dla lewej ręki
La / A / A Main gauche • Linke Hand • Left hand

id. jak w pokrewnych tonacjach majorowych
continuer dans le ton relatif
wie in der verwandten Dur-Tonart
etc. as in the relative major key

e-moll
Mi / E / E

h-moll
Si / H / B

fis-moll
Fa dièse / Fis / F sharp

cis-moll
Ut dièse / Cis / C sharp

gis-moll
Sol dièse / Gis / G sharp

A musical score for 'The Star-Spangled Banner'. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in basso continuo style, indicated by a basso clef and a 'C' with a '1' over it. The piano part includes a bass line and harmonic support. The vocal line consists of a series of eighth-note chords and sustained notes, with lyrics written below the notes.

es-moll
Mi bémol / Es / E flat

b-moll Si bémol / B / B flat

A musical score page featuring a bass clef staff with various notes and rests. Below the staff, there are two rows of numbers: the top row includes 3, 4, 5, 1, 2, 3, 1, 2, 5, 4, 5, 3, 2, 1, 2, 3, 1, 2, 5, 4; the bottom row includes 3, 4, 5, 1, 2, 3, 5, 4, 5, 4, 5, 3, 2, 1, 2, 3, 1, 2, 5, 4.

f-moll
Fa / F / F

c-moll
Ut / C / C

g-moll
Sol / G / G

A musical score for 'The Star-Spangled Banner' on two staves. The bottom staff uses a bass clef and has a key signature of one flat. The top staff uses a treble clef and has a key signature of one sharp. The music consists of a series of eighth and sixteenth notes, some with stems pointing up and some down, separated by vertical bar lines. Below each note is a number indicating its pitch: the bass staff uses a 5-line staff with 2, 1, 2, 3, 5 above it; the treble staff uses a 4-line staff with 2, 4, 1, 5, 3, 4, 5 above it. The bass staff also includes a 1/4 note with a 2 below it. The treble staff includes a 1/4 note with a 1 below it.

d-moll
Ré / D / D

B. Gamy harmoniczne

B. Gammes harmoniques • B. Harmonische Moll-Tonleitern • B. Harmonic minor scales

a-moll Palcowanie dla prawej ręki

La / A / A Main droite • Rechte Hand • Right hand

e-moll

Mi / E / E

h-moll

Si / H / B

fis-moll

Fa dièse / Fis / F sharp

cis-moll

Ut dièse / Cis / C sharp

gis-moll

Sol dièse / Gis / G sharp

es-moll

Mi bémol / Es / E flat

* Dla dolnego palcowania powinno się najpierw ćwiczyć trzy następujące tercje:



Pour les doigtés au-dessous des notes il sera utile d'étudier d'abord ces trois tierces séparément.



zuerst die drei Terzen studieren.



einzel zu

For the fingering given under the notes, it is advisable first to study these three thirds separately.



b-moll

Si bémol / B / B flat

f-moll

Fa / F / F

c-moll

Ut / C / C

A musical score page featuring a single staff of music. The staff begins with a treble clef, followed by a key signature of one flat, and a common time signature. The music consists of a series of eighth notes and sixteenth notes, primarily in the treble clef range. Fingering is indicated above the notes, such as '3 2' over a note, '4 1' over another, and '5 4 3 2 1' over a cluster of notes. There are also slurs and grace notes present.

g-moll

Sol / G / G

A musical score page from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The page features a treble clef and a key signature of one flat. The music consists of two staves of five-line staff paper. The notes are primarily eighth and sixteenth notes, with some quarter notes. The first staff begins with a measure of two eighth notes followed by a sixteenth note. The second staff begins with a measure of two eighth notes followed by a sixteenth note. The music is annotated with various numbers (e.g., 3, 4, 5, 2, 1) and arrows pointing to specific notes or groups of notes, likely indicating fingerings or performance techniques.

d-moll

Ré / D / D

a-moll

a-moll Palcowanie dla lewej ręki
La / A / A Main gauche • Linke Hand • Left hand

A musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music is written in a style typical of early printed music, with vertical stems and horizontal strokes indicating pitch and rhythm. The notes are primarily quarter notes and eighth notes. The lyrics are written below the notes, corresponding to the melody.

e-moll

Mi / E / E

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The score consists of ten staves of music. The first staff uses a treble clef, the second staff uses a bass clef, and the remaining eight staves alternate between treble and bass clefs. The music features various note values including eighth and sixteenth notes, and rests. Fingerings and dynamic markings are present throughout the score.

h-moll

Si / H / B

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a melodic line with various note heads and stems. Fingerings are indicated above the notes: 1, 3, 2, 4; 5, 2, 1, 3, 2, 5; 3, 4, 1, 5, 2, 3; 1, 4, 5, 3, 2, 3; 1, 3, 2, 5; 1, 4, 2, 3, 1, 5; 5, 2, 1, 4, 3, 2; 1, 4, 2, 3, 1, 5; 5, 2, 1, 4, 3, 2; 1, 4, 2, 3, 1, 5; 5, 2, 1, 4, 3, 2; 1, 4, 2, 3, 1, 5. The bottom staff uses a bass clef and shows a harmonic or rhythmic pattern with note heads and stems. Fingerings are indicated below the notes: 2, 3, 4, 5, 1, 2, 3; 1, 4; 5, 2, 1, 3, 2, 5; 3, 4, 1, 5, 2, 3; 1, 4; 5, 3, 2, 3; 1, 3; 5, 2, 1, 4, 3, 2; 1, 4, 2, 3, 1, 5; 5, 2, 1, 4, 3, 2; 1, 4, 2, 3, 1, 5; 5, 2, 1, 4, 3, 2; 1, 4, 2, 3, 1, 5; 5, 2, 1, 4, 3, 2; 1, 4, 2, 3, 1, 5.

fis-moll

Fa dièse / Fis / F sharp

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is A major (no sharps or flats). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The score includes a tempo marking of 'Presto' and dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). Below the notes, there are various rhythmic values and note heads, some with diagonal lines through them.

cis-moll

Ut dièse / Cis / C sharp

1

gis-moll

Sol dièse / Gis / G sharp

Musical score for es-moll, page 10, showing measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). Measure 11 starts with a half note in the bass clef staff. Measure 12 begins with a quarter note in the treble clef staff, followed by a eighth-note triplet pattern. The score includes fingerings and dynamic markings.

es-moll

Mi bemol / Es / E flat

A musical score for piano in B-flat major, featuring two staves. The top staff uses the treble clef, and the bottom staff uses the bass clef. The key signature has one flat. Measure 11 starts with a half note in the bass clef, followed by a eighth-note pattern of B-flat, A, C-sharp, B-flat. Measure 12 begins with a quarter note in the treble clef, followed by a eighth-note pattern of D, C-sharp, E, D.

b-moll

Si bémol / B / B flat

A musical score for piano in F minor (f-moll) with two staves. The left hand plays bass notes and chords, while the right hand plays melodic patterns. Measure 15 starts with a bass note B4 followed by a chord of B4, D5, G5. Measures 16-17 show a melodic line in the right hand over a harmonic background. Measure 18 begins with a bass note E4 followed by a chord of E4, G4, C5. Measures 19-20 continue the melodic line and harmonic progression.

f-moll

Fa / F / F

c-moll

Ut / C / C

A musical score for bassoon in G minor. The score consists of two staves. The top staff shows a continuous line of eighth-note patterns with various slurs and grace notes. The bottom staff provides a harmonic reference with Roman numerals and note heads. Measure 11 starts with a 4/4 time signature, followed by a 2/4 section, then a 3/4 section, and ends with a 2/2 section. Measure 12 begins with a 2/4 section. The bassoon part uses a mix of slurs and grace notes to create rhythmic complexity.

g-moll

Sol / G / G

A musical score page showing the violin part for Beethoven's Violin Concerto in D minor, Op. 61, No. 1. The score consists of two staves: the top staff for the violin and the bottom staff for the piano. The violin part features various fingering and bowing markings, including grace notes and slurs. The key signature is d-moll (two flats). The page number 13 is visible at the bottom left.

d-moll

Ré / D / D

Gamy w sekstach

Les gammes en sixtes • Die Tonleitern in Sexten • Scales in sixths

GAMY MAJOROWE

GAMMES MAJEURES • DUR-TONLEITERN • MAJOR SCALES

C-dur

Ut / C / C

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of a series of eighth-note chords. Fingerings are indicated above the notes. In the first measure, the top staff has fingerings 3-1 and the bottom staff has 2-5. Subsequent measures show various combinations of fingers 1 through 5, often with slurs or grace notes. The notation is dense and continuous across the page.

Inne palcowanie

Un autre doigté

Ein anderer Fingersatz

Another fingering

The image shows two staves of sheet music for piano. The top staff uses a bass clef and the bottom staff uses a treble clef. Both staves have a common time signature. Fingerings are indicated above the notes. In the top staff, the fingers used are 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, 4, 1. In the bottom staff, the fingers used are 2, 5, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5.

G-dur

Sol / G / G

The image shows two staves of sheet music. The top staff is in G major (indicated by a G-sharp symbol) and the bottom staff is in A major (indicated by an A-sharp symbol). Both staves have a common time signature. The music consists of eighth-note patterns. Fingerings are indicated above the notes on both staves. The top staff starts with a bass clef, followed by a treble clef, while the bottom staff starts with a bass clef. The music is divided into measures by vertical bar lines.

D-dur*
Ré / D / D

Fingerings for the C major scale (D-dur) on two staves:

- Top Staff:** Fingerings: 5 2, 4 1, 5 2, 4 1; 5 2, 3 1, 4 1, 5 2; 4 1, 5 2, 4 1, 5 2; 3 1, 4 1, 5 2, 4 1; 3 1, 5 2, 4 1, 5 2; 3 1, 5 2, 4 1, 5 2.
- Bottom Staff:** Fingerings: 1 4, 3 5, 2 4; 2 5, 1 4, 2 5, 1 4; 1 3, 2 5, 1 4, 2 5; 1 4, 2 5, 1 4, 2 5; 1 3, 2 5, 1 4, 2 5; 1 3, 2 5, 1 4, 2 5.

A-dur*
La / A / A

Fingerings for the G major scale (A-dur) on two staves:

- Top Staff:** Fingerings: 5 2, 4 1, 5 2, 4 1; 5 2, 3 1, 4 1, 5 2; 4 1, 5 2, 4 1, 5 2; 3 1, 4 1, 5 2, 4 1; 3 1, 5 2, 4 1, 5 2; 3 1, 5 2, 4 1, 5 2.
- Bottom Staff:** Fingerings: 2 5, 1 4, 2 5, 1 4; 1 3, 2 5, 1 4, 2 5; 1 4, 2 5, 1 4, 2 5; 1 3, 2 5, 1 4, 2 5; 1 3, 2 5, 1 4, 2 5; 1 3, 2 5, 1 4, 2 5.

E-dur
Mi / E / E

Fingerings for the C major scale (E-dur) on two staves:

- Top Staff:** Fingerings: 5 2, 4 1, 5 2, 4 1; 5 2, 3 1, 4 1, 5 2; 4 1, 5 2, 4 1, 5 2; 3 1, 4 1, 5 2, 4 1; 3 1, 5 2, 4 1, 5 2; 3 1, 5 2, 4 1, 5 2.
- Bottom Staff:** Fingerings: 1 3, 2 5, 1 4, 2 5; 1 4, 2 5, 1 4, 2 5; 2 5, 1 4, 2 5, 1 4; 2 5, 1 4, 2 5, 1 4; 2 5, 1 3, 1 4, 2 5; 1 4, 2 5, 1 4, 2 5; 1 3, 2 5, 1 4, 2 5; 1 4, 2 5, 1 4, 2 5.

*Dolne palcowanie w gamach D-dur i A-dur przeznaczone jest dla małych rąk.

Dans les gammes de Ré et de La le doigté au-dessous des notes est préférable pour es petites mains.

In den Tonleitern von D und A ist der untere Fingersatz für kleine Hände vorzuziehen.

In the D and A scales, the fingering under the notes is preferable for little hands.

H-dur**Si / H / B**

Sheet music for H-dur (G major) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note patterns with various fingerings indicated above the notes, such as 5, 2, 4, 1, 3, 2, 5, etc.

Ges-dur**Sol bémol / Ges / G flat**

Sheet music for Ges-dur (F# major) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note patterns with various fingerings indicated above the notes.

Des-dur**Ré bémol / Des / D flat**

Sheet music for Des-dur (D major) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note patterns with various fingerings indicated above the notes.

As-dur**La bémol / As / A flat**

Sheet music for As-dur (A major) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note patterns with various fingerings indicated above the notes. The page number 3 is located at the bottom center.

Es-dur*

Mi bémol / Es / E flat

B-dur*

Si bémol / B / B flat

The image shows two staves of musical notation for a piano accompaniment. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in common time. Fingerings are indicated above the notes, such as '4 1' or '5 2'. The music consists of eighth and sixteenth note patterns.

F-dur

Fa / F / F

* Dolne palcowanie w gamach E-dur i B-dur przeznaczone jest dla małych rak.

Dans les gammes de Mib et de Sib le doigté au-dessous des notes est préférable pour les petites mains.

In den Tonleitern von Es und B ist der untere Fingersatz für kleine Hände vorzuziehen.

In the E \flat and B \flat scales, the fingering under the notes is preferable for little hands.

GAMY MINOROWE**GAMMES MINEURES • MOLL-TONLEITERN • MINOR SCALES****A. Gamy melodyczne****A. Gammes mélodiques • A. Melodische Moll-Tonleitern • A. Melodic scales****a-moll****La / A / A**

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

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

e-moll**Mi / E / E**

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

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

h-moll**Si / H / B**

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

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

fis-moll**Fa dièse / Fis / F sharp**

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

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

cis-moll

Ut dièse / Cis / C sharp

gis-moll

Sol dièse / Gis / G sharp

es-moll

Mi bémol / Es / E flat

b-moll

Si bémol / B / B flat

f-moll

Fa / F / F

The image shows two staves of musical notation for a two-handed instrument like a harpsichord or keyboard. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and feature a key signature of one flat. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Fingerings are written above the notes, such as 'Fa / F / F' at the beginning and various numbers (e.g., 1, 2, 3, 4, 5) indicating which fingers to use for each note. The music is divided into measures by vertical bar lines.

c-moll*

Ut / C / C

g-moll**

Sol / G / G

The image shows a page of sheet music for a two-handed instrument, likely a harpsichord or keyboard. The top staff is in G major (one sharp) and the bottom staff is in G major (no sharps or flats). The music consists of two measures of notes, primarily eighth and sixteenth notes, with various dynamics and slurs. Fingerings are indicated above the notes, such as '5' over a note in the first measure. The notation is in common time.

d-moll

Ré / D / D

* Dolne palcowanie w gamie c-moll przeznaczone jest dla małych rak.

Dans la gamme d'Ut le doigté au-dessous des notes est préférable pour les petites mains. In der Tonleiter von C ist der untere Fingersatz für kleine Hände vorzuziehen.

In the C scale, the fingering under the notes is preferable for little hands.

** Dolne palcowanie w gamie g-moll przeznaczone jest dla małych rak.

Dans la gamme de Sol le doigté au-dessous des notes est préférable pour les petites mains.

In the G scale, the fingering under the notes is preferable for little hands.

B. Gamy harmoniczne

B. Gammes harmoniques • B. Harmonische Moll-Tonleitern • B. Harmonic minor scales

a-moll

La / A / A

e-moll

Mi / E / E

h-moll

Si / H / B

fis-moll

Fa dièse / Fis / F sharp

The image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (one sharp) and common time. The music consists of a single melodic line. Fingerings are indicated above the notes: for the treble staff, the first measure has 3-1, 4-1, 5-2, 4-1; the second measure has 5-2, 4-1, 5-2, 4-1; the third measure has 4-1, 5-2, 4-1, 5-2; the fourth measure has 4-1, 5-2, 4-1, 5-2; the fifth measure has 4-1, 5-2, 4-1, 5-2; the sixth measure has 4-1, 3-1, 5-2, 4-1; the seventh measure has 5-2, 4-1, 5-2, 4-1. For the bass staff, the first measure has 2-5, 1-4, 2-5, 1-4; the second measure has 2-5, 1-4, 3-1, 2-5; the third measure has 1-4, 2-5, 1-4, 2-5; the fourth measure has 1-4, 3-1, 2-5, 1-3; the fifth measure has 1-4, 2-5, 1-3, 2-5; the sixth measure has 1-4, 2-5, 1-3, 2-5; the seventh measure has 1-4, 2-5, 1-3, 2-5; the eighth measure has 1-4, 2-5, 1-3, 2-5.

cis-moll
Ut dièse / Cis / C sharp

The image shows two staves of musical notation for a right-hand piano part. The top staff is in common time and G major, indicated by a key signature of one sharp. The bottom staff is also in common time and G major. Both staves feature a series of eighth-note chords. Fingerings are written above the notes, such as '3 1' or '5 2', indicating the specific fingers to be used for each note. The music consists of two measures per staff, with a brace grouping the two staves together.

gis-moll
Sol dièse / Gis / G sharp

The image shows a single page of sheet music for a piano piece. The music is in G major (indicated by a G-sharp symbol) and 2/4 time. There are two staves. The top staff is for the right hand and the bottom staff is for the left hand. Both staves consist of four measures of chords. Fingerings are indicated above the notes in each measure. The right-hand staff starts with a G major chord (G, B, D), followed by an F#-A-C# chord, a C#-E-G# chord, and a G major chord again. The left-hand staff starts with a C#-E-G# chord, followed by an F#-A-C# chord, a G major chord, and a C#-E-G# chord.

es-moll
Mi bémol / Es / E flat

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and include a key signature of four flats. The music consists of two measures. Measure 11 begins with a dynamic of $\frac{3}{4}$. The right hand plays a series of eighth-note chords with fingerings: (5,4), (5,2), (3,1), (4,1), (5,2), (4,1), (5,2). The left hand provides harmonic support. Measure 12 continues with the right hand playing eighth-note chords: (3,1), (2,1), (1,2), (2,1), (3,1), (2,1), (3,1), (2,1). The left hand continues its harmonic function.

b-moll Si bémol / B / B flat

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and feature a key signature of one flat. The music consists of a series of eighth-note chords. Fingerings are indicated above the notes in pairs of numbers, such as (4,1), (5,2), (4,1), etc., for the treble staff, and (2,5), (1,4), (2,5), etc., for the bass staff. The notes are grouped by vertical bar lines, and the fingering pairs are placed above each group of notes.

f-moll
Fa / F / F

Sheet music for f-moll (Fa / F / F). The music is written for two staves: treble and bass. The treble staff uses a treble clef and the bass staff uses a bass clef. The key signature is one flat. The music consists of two measures of eighth-note patterns. The first measure starts with a quarter note followed by an eighth-note pattern of 4, 5, 3, 1, 2, 5, 4, 1, 5, 2, 4, 1. The second measure starts with a quarter note followed by an eighth-note pattern of 5, 2, 3, 1, 4, 1, 5, 2, 4, 1, 5, 2, 4, 1.

c-moll
Ut / C / C

Sheet music for c-moll (Ut / C / C). The music is written for two staves: bass and bass. The bass staff uses a bass clef. The key signature is one flat. The music consists of two measures of eighth-note patterns. The first measure starts with a quarter note followed by an eighth-note pattern of 5, 2, 3, 1, 4, 1, 5, 2, 4, 1, 5, 2, 4, 1. The second measure starts with a quarter note followed by an eighth-note pattern of 3, 1, 2, 5, 4, 1, 3, 2, 5, 4, 1, 3, 2, 5, 4, 1.

g-moll
Sol / G / G

Sheet music for g-moll (Sol / G / G). The music is written for two staves: treble and bass. The treble staff uses a treble clef and the bass staff uses a bass clef. The key signature is one sharp. The music consists of two measures of eighth-note patterns. The first measure starts with a quarter note followed by an eighth-note pattern of 5, 2, 4, 1, 5, 2, 4, 1, 5, 2, 4, 1. The second measure starts with a quarter note followed by an eighth-note pattern of 2, 5, 1, 4, 3, 2, 5, 1, 4, 3, 2, 5, 1, 4, 3.

d-moll
Ré / D / D

Sheet music for d-moll (Ré / D / D). The music is written for two staves: treble and bass. The treble staff uses a treble clef and the bass staff uses a bass clef. The key signature is one sharp. The music consists of two measures of eighth-note patterns. The first measure starts with a quarter note followed by an eighth-note pattern of 5, 2, 4, 1, 5, 2, 4, 1, 5, 2, 4, 1. The second measure starts with a quarter note followed by an eighth-note pattern of 2, 5, 1, 4, 3, 2, 5, 1, 4, 3, 2, 5, 1, 4, 3.

Gamy majorowe w kwartach

Les gammes majeures en quartes • Die Dur-Tonleitern in Quarten Major scales in fourths

C-dur

Ut / C / C

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Fingerings are written above the notes: '3 1 2 5 3 3 1 4 2 3 1 4 2 3 1' for the treble staff, and '4 2 5 3 3 1 4 2 3 1 4 2 5 3 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1' for the bass staff. There are also slurs and a measure number '5 1' in the center of the treble staff.

G-dur

Sol / G / G

The image shows two staves of musical notation for a guitar or similar instrument. The top staff is in common time and consists of 16 measures. The bottom staff is also in common time and consists of 12 measures. Both staves are in G major (indicated by a 'G' and a sharp sign). The notation uses standard musical symbols like quarter notes and eighth notes, with specific fingerings indicated above each note. The first staff starts with a measure of two eighth notes (index 5, middle 2), followed by a measure of three eighth notes (index 4, middle 1, ring 5), and so on. The second staff starts with a measure of two eighth notes (index 5, middle 2), followed by a measure of three eighth notes (index 4, middle 1, ring 5), and so on.

D-dur

Ré / D / D

The image shows a page of sheet music for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp. The music consists of eighth-note patterns. Fingerings are written above the notes: measure 11 has 5343 over 2121, 42531 over 21423, 3142 over 2131, 5341 over 2152, 5241 over 2152, 4153 over 2142, 3152 over 2131, 5341 over 2152, 4153 over 2142, 3152 over 2131; measure 12 has 5341 over 2152, 4153 over 2142, 3152 over 2131, 5341 over 2152, 4153 over 2142, 3152 over 2131; measure 13 has 5341 over 2152, 4153 over 2142, 3152 over 2131, 5341 over 2152, 4153 over 2142, 3152 over 2131; measure 14 has 5341 over 2152, 4153 over 2142, 3152 over 2131.

A-dur

La / A / A

Sheet music for the section labeled "La / A / A". The music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music features eighth-note patterns with various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like accents and slurs. The notes are primarily eighth notes, with some sixteenth-note patterns in the bass staff.

E-dur
Mi / E / E

Sheet music for E-dur (Mi / E / E). The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a series of eighth-note chords. Fingerings are indicated above the notes: 3 1, 4 2, 5 3, 4 1, 5 2, 3 1, 4 2, 5 1, 4 2, 3 1, 5 2, 4 1, 5 3, 4 2, 3 1, 5 2, 4 1, 5 3, 4 2, 3 1.

H-dur
Si / H / B

Sheet music for H-dur (Si / H / B). The top staff is in bass clef and the bottom staff is in treble clef. Both staves show a series of eighth-note chords. Fingerings are indicated above the notes: 5 2, 3 1, 4 2, 3 1, 4 2, 5 1, 2 3, 4 1, 2 3, 1 2, 4 1, 2 3, 5 3, 4 1, 2 3, 4 1, 2 3, 1 2, 4 1, 2 3, 5 3, 4 1, 2 3, 1 2, 4 1, 2 3, 5 3, 4 1, 2 3, 1 2.

Ges-dur
Sol bémol / Ges / G flat

Sheet music for Ges-dur (Sol bémol / Ges / G flat). The top staff is in treble clef and the bottom staff is in treble clef. Both staves show a series of eighth-note chords. Fingerings are indicated above the notes: 4 2, 5 3, 4 1, 5 2, 3 1, 4 2, 3 1, 4 2, 5 1, 2 3, 1 2, 4 1, 2 3, 5 1, 2 3, 4 1, 2 3, 5 1, 2 3, 4 1, 2 3, 5 1, 2 3, 4 1, 2 3, 5 1, 2 3.

Des-dur
Ré bémol / Des / D flat

Sheet music for Des-dur (Ré bémol / Des / D flat). The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a series of eighth-note chords. Fingerings are indicated above the notes: 3 1, 4 2, 3 1, 4 2, 5 3, 4 1, 5 2, 3 1, 4 2, 3 1, 4 2, 5 3, 4 1, 5 2, 4 1, 5 3, 4 2, 3 1, 4 2, 3 1, 5 2, 4 1, 5 3, 4 2, 3 1, 4 2, 3 1.

As-dur
La bémol / As / A flat

Sheet music for As-dur (La bémol / As / A flat). The top staff is in bass clef and the bottom staff is in treble clef. Both staves show a series of eighth-note chords. Fingerings are indicated above the notes: 3 1, 4 2, 3 1, 4 2, 5 3, 4 1, 5 2, 3 1, 4 2, 3 1, 4 2, 5 3, 4 1, 5 2, 4 1, 5 3, 4 2, 3 1, 4 2, 3 1, 5 2, 4 1, 5 3, 4 2, 3 1, 4 2, 3 1.

Es-dur **Mi bémol / Es / E flat**

The image shows two staves of musical notation. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. Both staves are in common time and have a key signature of one flat. The music consists of a series of eighth and sixteenth note patterns. Above each note or group of notes, there are black numbers indicating fingerings. For example, in the first measure, the first note has a '2' above it, and the second note has a '3'. In the second measure, the first note has a '4' above it, and the second note has a '2'. This pattern continues throughout the page, providing specific fingerings for each note.

B-dur Si bémol/ B / B flat

The image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music consists of eighth-note patterns. Fingerings are indicated above the notes: for example, in the first measure of the top staff, fingers 4, 1, 5, 2, 3, 1, 2 are used. In the second measure, fingers 3, 1, 4, 2, 5, 3, 4 are used. The music continues with similar patterns across both staves.

F-dur
Fa / F / F

Wszystkie gamy w podwójnych kwartach mogą być również wykonywane palcami $\frac{4}{1}$ $\frac{5}{3}$. Aczkolwiek większość pianistów posługuje się tym palcowaniem, jest ono w naszym przekonaniu gorsze od przez nas polecanego.

Toutes les gammes en quartes peuvent se jouer également avec $\frac{4}{1} \frac{5}{2}$ doigté employé par la plupart des pianistes, mais, à notre avis, bien inférieur à celui que nous indiquons.

Alle Tonleitern in Quarten können außerdem mit dem Fingersatz gespielt werden. Obwohl dieser Fingersatz von den meisten Pianisten bevorzugt wird, geben wir dem im vorliegenden Werke angezeigten bei weitem den Vorzug.

All the scales in fourths can be played equally with $\frac{1}{4} \frac{5}{2}$; this fingering is employed by most pianists, but, in our opinion, is much inferior to the one here indicated.

GAMY CHROMATYCZNE

GAMMES CHROMATIQUES • CHROMATISCHE TONLEITERN • CHROMATIC SCALES

Sekundy wielkie

Seconde majeure • Grosse Secunden • Major seconds

ff

Tercje małe

Tierces mineures • Kleine Terzen • Minor thirds

The image shows two staves of sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat and a time signature of common time. Fingerings are indicated above the notes in both staves. The top staff starts with a dynamic of $\frac{3}{2}$, followed by a series of eighth-note patterns with fingerings such as 5-1, 3-2, 5-1, 4-2, 3-1, 5(4)-3, 2, 5(4)-3, 2, 5-1, 4-2, 3-2, 5(4)-3, 2, 5-1, 4-2, 3-1, 5(4)-3, 2, 5-1, 4-2, 3-1. The bottom staff starts with a dynamic of $\frac{2}{3}$, followed by a series of eighth-note patterns with fingerings such as 2-3, 1-5, 2-3, 2-4, 1-3, 2-4, 1-5, 2-3, 2-4, 1-3, 2-4, 1-5, 2-3, 2-4, 1-3, 2-4, 1-5, 2-3, 2-4.

Tercje wielkie***Tierces majeures* • Grosse Terzen* • Major thirds***

Dla gam opadających w prawej ręce, a wznoszących się w lewej można zastosować również niżej podane palcowanie. Jest ono niewątpliwie wygodne, chociaż na początku studiowania może się wydawać trudne.

Pour la gamme descendante de la main droite et la gamme montante de la main gauche on peut employer également le doigté suivant, qui évidemment a du bon, quoique au premier abord il paraisse très difficile.

Für die absteigende Tonleiter in der rechten Hand und die aufsteigende in der linken kann man außerdem noch den folgenden Fingersatz anwenden, welcher sehr empfehlenswerth ist, obgleich er zu Anfang schwierig erscheinen mag.

For the descending scale of the right hand and the ascending scale of the left hand one can also employ the following fingering, which evidently has its advantages, although at first sight it seems very difficult.

Prawa ręka
Main droite
Rechte Hand
Right hand

Lewa ręka
Main gauche
Linke Hand
Left hand

Następujące palcowanie jest godne polecienia tylko przy wykonaniu staccato.

Les doigtés suivants ne se recommandent guère que pour les gammes en staccato.

Die folgenden Fingersätze sind nur für das Staccato-Spiel empfehlenswerth.

The following fingerings are only recommended for the staccato scales.

* Podane tu palcowanie wielkich tercji jest trudne i niewygodne. Polecamy stosować aplikaturę wskazaną przez Moszkowskiego niżej w następnych przykładach — przyp. red.)

Le doigté des tierces majeures, indiqué ici, est difficile, et peu commode. L'éditeur recommande l'emploi du doigté choisi par Moszkowski dans les exemples suivants (note de l'éditeur).

Der hier für die grossen Terzen angegebene Fingersatz ist schwierig und unbequem. Der Herausgeber empfiehlt den Gebrauch des von Moszkowski in den folgenden Beispielen angewandten Fingersatzes (Anm. d. Hrsg.).

The fingering for major thirds indicated here is difficult and inconvenient. The editor advises the fingering chosen by Moszkowski in the following examples (ed. note).

Kwinty zmniejszone

Quintes diminuées • Verminderte Quinten • Diminished fifths

Seksty małe

Sixtes mineures • Kleine Sexten • Minor sixths

Inne palcowanie

Un autre doigté • Ein anderer Fingersatz • Another fingering

This section contains two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes with numbers such as 1, 2, 3, 4, and 5. The music consists of a series of eighth and sixteenth note patterns.

Seksty wielkie

Sixtes majeures • Grosse Sexten • Major sixths

This section contains three staves of musical notation for piano. The top staff uses a bass clef, the middle staff uses a bass clef, and the bottom staff uses a treble clef. Fingerings are indicated above the notes with numbers such as 1, 2, 3, 4, and 5. The music features various sixteenth-note patterns and sustained notes.

U w a g i

Chromatyczne lub diatoniczne gamy w podwójnych sekundach wielkich i czystych kwartach nie są w partii lewej ręki nigdzie spotykane z czysto harmonicznymi względów. Z tego powodu zrezygnowaliśmy z podawania palcowania pozostawiając lewej ręce wypełnienie harmonicznego przebiegu. Mimo braku przykładów w literaturze musimy jednakże dopuścić możliwość istnienia gam w kwartach chromatycznych dla lewej ręki. Kto życzyłby sobie ćwiczyć w. w. interwały lewą ręką, będzie mógł z łatwością odnaleźć właściwe palcowanie po zapoznaniu się z następującymi uwagami.

Wśród majorowych tonacji zawsze znajdziemy dwie, które korespondują ze sobą identyczną palcowaniem w obu rękach. Są to te, które posiadają tę samą ilość przeciwnych znaków przykluczowych. Weźmy dla przykładu gamę As (4 bemole) i gamę E (4 krzyżyki). W wykonaniu tych gam w ruchu rozbieżnym, rozpoczynając jedną ręką od pierwszego stopnia, a drugą od trzeciego — obydwie ręce zachowują całkowicie jednakowe następstwo palcowania.

Powyższa reguła wydaje się na pierwszy rzut oka nie odpowiadać wszystkim korespondującym ze sobą gamom, np. nie nasuwa się analogia w palcowaniu F-dur i G-dur.

Wystarczy jednak palcowanie gamy F-dur w lewej ręce, stosowane przez znakomitą większość pianistów, zamienić na inne (tzn. niżej podane — przyp. tł.), aby się przekonać, że analogia również i tu istnieje, natomiast to po-wszechnie stosowane palcowanie jest całkowicie nielogiczne i mniej wygodne niż następujące:

Podobnie ma się sprawa z innymi gamami durowymi stanowiącymi pozornie wyjątki od przyjętej tu zasady, podczas gdy w rzeczywistości wspomniana wyżej analogia staje się niewidoczna jedynie przez stosowanie nielogicznego (tradycyjnego — przyp. tl.) palcowania. Według posiadanych przeze mnie wiadomości, Karol Eschmann-Dumur* był pierwszym, który wyjaśnił istniejące anomalia palcowania. Jego znakomitą Szkołę techniki gry na fortepianie uważam za godną polecenia tym wszystkim pianistom, którzy chcieliby się czegoś więcej nauczyć. Ponieważ, jak zostało powiedziane uprzednio, aby osiągnąć identyczność następstwa palców w korespondujących ze sobą gamach, należy rozpoczynać od pierwszego stopnia gamy w jednej ręce, a od tercji w drugiej — staje się oczywistym, że gamy w tercjach i sekstach muszą dokładnie odpowiadać tej zasadzie. Problem ten wyjaśniają następujące przykłady:

Es-dur

M. d.

A-dur

M. s.

The image shows two musical staves. The top staff is labeled "A-dur" and has a key signature of one sharp. It features a sequence of notes with fingerings: 3, 4, 5, 3, 1, 4, 2, 3, 4, 5, 3, 4, 2, 3, 1, 4, 2, 3, 1, 5, 4, 2, 3, 1. The bottom staff is labeled "Es-dur" and has a key signature of one flat. It features a sequence of notes with fingerings: 3, 2, 1, 3, 2, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1.

Es-dur

M. d.

A-dur

M. s.

A-dur

M. d.

Es-dur

M. s.

Z powyższego wynika, że obie gamy powinny być wykonane tymi samymi palcami — palcowanie dla prawej ręki w jednej gamie jest symetryczne z lewą w innej gamie. Jest to oczywisty wniosek, którego jednakże wielu pedagogów nie bierze pod uwagę.

I tak np. Karol Tausig w swoim załączniku do *Gradus ad Parnassum* Clementiego podaje następujące palcowanie dla gamy D-dur w prawej ręce oraz dla B-dur w lewej.

M. d.

M. s.

* Karol Eschmann-Dumur (1835–1913), znany pianista i pedagog szwajcarski, autor cytowanego przez Moszkowskiego podręcznika (przyp. red.).

William Mason * w swej pracy *Touch and Technic* (wyd. Theodor Presser, Philadelphia) postępuje niekonsekwentnie odnośnie do palcowania gam F-dur i G-dur.

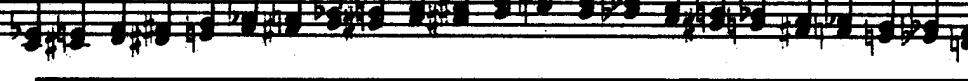
M. d.

M. s.

Możemy poprzeć na tych dwóch przykładach cytowanych z powszechnie znanych prac, ażeby wykazać, że istnienie analogii w palcowaniu majorowych gam jest nie uwzględnione bądź nie dostrzegane. Gamy chromatyczne podlegają oczywiście tym samym prawidłom. Wystarczy zagrać następujący przykład, aby się o tym przekonać.

M. d. 

M. s. 

M. d. 

M. s. 

M. d. 

M. s. 

Gdy się tą naczelną zasadę palcowania pozna, nie będzie się miało trudności w znajdywaniu właściwej aplikatury dla lewej ręki w pochodach gamowych chromatycznych sekund oraz diatonicznych i chromatycznych kwart.

* William Mason (1829–1908), amerykański pianista i kompozytor, uczeń m. in. Moschelesa i Liszta, był jednym z wybitniejszych pedagogów w swej epoce w USA. Z czterech opublikowanych prac metodycznych cytowana przez Moszkowskiego jest ostatnią, op. 44, napisaną pod koniec ubiegłego stulecia (przyp. red.).

Observations

Les gammes chromatiques ou diatoniques en secondes majeures et en quartes justes pour la main gauche ne se rencontrent pas, pour cause, dans la littérature musicale; et nous n'avons dans ces gammes employé la main gauche que pour compléter l'harmonie. La possibilité des gammes chromatiques en quartes pour la main gauche serait à la rigueur admissible, mais nous n'en connaissons pas d'exemple. Nous nous sommes donc dispensés d'en donner le doigté; pour ceux qui désirent cependant les étudier, il sera facile de les doigter, après avoir lu les remarques suivantes:

Parmi les gammes majeures il en est toujours deux qui correspondent par l'identité des mouvements dans les deux mains. Ce sont les gammes qui ont le même nombre d'accidents opposés (dièses et bémols). Prenons, par exemple, la gamme de Lab majeur (quatre b) et celle de Mi majeur (quatre #). En jouant ces deux gammes dans le mouvement contraire et en commençant l'une par le ton fondamental et l'autre par la tierce, on exécute des deux mains un mouvement identique.

Anmerkung

In der linken Hand kommen chromatische oder diatonische Tonleitern in großen Secunden und reinen Quarten niemals vor, und zwar aus Gründen der Harmonie. Wir haben daher auch von Fingersätzen für Tonleitern der linken Hand in diesen Intervallen Abstand genommen und da, wo sie die rechte Hand ausführt, nur eine Vervollständigung der Harmonie durch die linke hinzugefügt. Die Zulässigkeit von chromatischen Quart-Tonleitern in der linken Hand kann allerdings nicht absolut bestritten werden; allein da wir kein Beispiel aus der Literatur hierfür kennen, haben wir es auch nicht für nöthig gehalten, ihren Fingersatz zu geben. Wer die genannten Intervalle trotzdem mit der linken Hand zu studiren wünscht, wird die betreffenden Fingersätze leicht finden können, wenn er sich hierbei von den folgenden Gesichtspunkten leiten lässt:

Je zwei aller Dur-Tonleitern correspondiren insofern genau miteinander, als ihre Ausführung von beiden Händen die gleichen Fingerbewegungen erfordert. Es sind dies stets die beiden Tonleitern, welche als Vorzeichnung die nämliche Anzahl entgegengesetzter Versetzungszeichen haben. Machen wir dies an zwei Tonleitern, wie zum Beispiel As-dur (4 b) und E-dur (4 #), klar. Sobald man diese Tonleitern in der Gegenbewegung spielt und die eine mit dem Grundton, die andere mit der Terz beginnt, führt man eine völlig übereinstimmende Bewegung in beiden Händen aus.

Remarks

Chromatic or diatonic scales in major seconds, and in perfect fourths, for the left hand are not found in musical literature for harmonic reasons. In consequence we have abstained from giving their fingering, and have in these scales only employed the left hand to complete the harmony. In spite of the lack of examples we must however admit the possibility of chromatic scales in fourths for the left hand, and those who desire to practise the above-mentioned scales will have no difficulty in finding the fingering, after reading the following remarks:

Of the major scales there are always two, which correspond by identity of movement of the two hands, viz. those scales which have the same number of opposite accidentals (sharps or flats). Take for example the scale of A flat major (four flats), and that of E major (four sharps). In playing these two scales in contrary motion, commencing one by the key-note and the other by the third, the two hands execute identical movements.

Main droite

Main gauche

Main droite

Main gauche

M. d.

M. g.

M. d.

M. g.

Il est vrai qu'il y a d'autres gammes qui ne semblent pas s'accorder avec cette règle. Celles de Fa majeur (un ♭) et de Sol majeur (un ♯) par exemple, n'offrent pas cette analogie de doigtés:

Diese Regel erscheint allerdings auf den ersten Blick nicht für alle von mir correspondirend genannten Tonleitern zutreffend. F-dur und G-dur bieten z. B. keine solche Analogie des Fingersatzes:



Néanmoins cette analogie existe et redevient évidente du moment où, dans la gamme en Fa majeur, on substitue dans la main gauche au doigté usité par la grande majorité des pianistes le doigté qu'on peut qualifier de seul logique et qui, en effet, rend plus facile l'exécution de la dite gamme.

Man braucht aber nur den von der weitaus größeren Mehrzahl der Pianisten für die F-dur-Tonleiter angewendeten Fingersatz der linken Hand mit einem anderen zu vertauschen, um sich davon zu überzeugen, daß die Analogie auch hier besteht, der übliche Fingersatz aber durchaus unlogisch und weniger bequem als der folgende ist:



Il en est de même pour les autres gammes majeures qui apparemment semblent contredire le principe de ces analogies et qui, en réalité, ne sont que dissimulées par des doigtés illogiques de la main gauche. Mr Charles Eschmann-Dumur* dans ses *Exercices techniques pour piano* a été le premier, à ma connaissance, à démontrer ces anomalies de doigté, et nous renvoyons tous les pianistes, désireux de s'en informer plus amplement à cet excellent ouvrage.

Puisqu'il faut commencer par la tonique dans une main, et par la tierce dans l'autre, pour établir l'identité des mouvements dans les gammes correspondantes, il devient clair que les gammes en tierces et en sixtes doivent se correspondre d'une façon exacte, ce que démontrent les exemples suivants:

There are however other scales which do not seem to conform to this rule. For example those of F major (one flat) and G major (one sharp) do not follow this analogy of fingering:

Nevertheless the analogy exists, and becomes apparent the moment that in the scale of F major, in the left hand, one substitutes for the fingering employed by the majority of pianists, that which is the only logical one, and which in fact renders the execution of this scale more simple:

Ebenso verhält es sich mit den anderen Dur-Tonleitern, welche scheinbare Ausnahmen von der hier aufgestellten Regel bilden, während in Wahrheit auch bei ihnen die Identität der Bewegungen nur durch unlogische Fingersätze aufgehoben wird. Charles Eschmann-Dumur* war meines Wissens der erste, der diese Anomalien des Fingersatzes in einem *Schule der Klavier-Technik* betitelten Werke klargelegt hat, und wir verweisen alle Pianisten, welche sich des Weiteren darüber belehren wollen, auf diese vortreffliche Arbeit.

Da man, um in correspondirenden Tonleitern eine Identität der Fingerbewegungen zu erzielen, in der einen Hand mit dem Grundton und in der andern mit der Terz beginnen muß, so erhellt hieraus, daß die Tonleitern in Terzen und Sexten diese Gleichartigkeit der Bewegungen von vornherein darstellen müssen. Die folgenden Beispiele machen dies deutlich:

It is the same in the other major scales which seem to contradict the principle indicated, but which in reality only dissimulate it by illogical fingering in the left hand. Mr. Charles Eschmann-Dumur* in his *Technical Pianoforte School* was the first, to my knowledge, to indicate these anomalies of fingering, and this excellent work is hereby recommended to all pianists desiring information on the subject.

Since one must commence by the key-note in one hand, and by the third in the other, to establish the identity of movement in the corresponding scales, it becomes evident that the scales in thirds and sixths must correspond exactly, as indicated by the following examples:

* Charles Eschmann-Dumur (1835–1913), pianiste renommé et pédagogue suisse (note de l'éditeur).

* Charles Eschmann-Dumur (1835–1913), bekannter Schweizer Pianist und Pädagoge. (Anm. d. Hrsg.).

* Charles Eschmann-Dumur (1835–1913), famous Swiss pianist and teacher (ed. note).

Mib majeur / Es Dur / E flat

La majeur / A Dur / A flat

M. d.

M. g.

Mib majeur / Es Dur / E flat

La majeur / A Dur / A flat

M. d.

M. g.

Il en résulte en outre que l'on doit jouer ces deux gammes avec le même doigté, l'une étant pour la main droite ce que l'autre est pour la main gauche. Conclusion bien simple que beaucoup de pédagogues ne tirent cependant pas.

Ainsi Charles Tausig, dans son supplément au *Gradus ad Parnassum* de Clementi, donne dans la gamme en Ré majeur, pour la main droite, et celle de si**b** majeur, pour la main gauche, les doigtés que voici:

Für zwei solcher Tonleitern ist selbstverständlich nun immer der nämliche Fingersatz anzuwenden, da der Rechten in der einen, und der Linken in der andern, dieselben Aufgaben zufallen; eine sehr einfache Folgerung, die viele Pädagogen indeß zu ziehen unterlassen haben.

So gibt Carl Tausig in seinem Anhange zu Clementi's *Gradus ad Parnassum* für die D-dur-Tonleiter in der rechten und die B-dur-Tonleiter in der linken Hand die folgenden Fingersätze:

M. d.

M. g.

William Mason *, dans son ouvrage *Touch and Technic* (Philadelphia,

William Mason * verfährt in seinem Werke *Touch and Technic* (Philadel-

William Mason *, in his *Touch and Technic* (Theodore Presser, Phila-

* William Mason (1829–1908), pianiste et compositeur américain, élève, entre autres, de Moscheles et de Liszt. À son époque, il était un des meilleurs pédagogues aux Etats-Unis. De ses quatre ouvrages sur la méthode qui ont été publiés, celui que cite Moszkowski est le dernier (op. 44) et date de la fin du XIX^e siècle (note de l'éditeur).

* William Mason (1829–1908), amerikanischer Pianist und Komponist, Schüler u. a. von Moscheles und Liszt. Er wirkte in den USA und war einer der bedeutenden Pädagogen seiner Zeit. Von den vier veröffentlichten methodischen Arbeiten ist das von Moszkowski zitierte Opus 44 sein letztes, gegen Ende des vorigen Jahrhunderts verfaßtes Werk (Anm. d. Hrsg.).

* William Mason (1829–1908), American pianist and composer, pupil of Moscheles and Liszt, one of the outstanding teachers of his epoch in the U.S.A. Of the four published manuals the one mentioned by Moszkowski, op. 44, is his last one, written at the end of the last century (ed. note).

La majeur / A Dur / A flat

M. d.

M. g.

Mib majeur / Es Dur / E flat

La majeur / A Dur / A flat

M. d.

M. g.

Mib majeur / Es Dur / E flat

La majeur / A Dur / A flat

M. d.

M. g.

In addition it follows that these two scales must be played with the same fingering, the one for the right hand being what the other is for the left, a simple conclusion which, however, many pedagogues have not drawn.

Thus Charles Tausig, in his supplement to Clementi's *Gradus ad Parnassum* gives the following fingerings, one for the right hand in the scale of D major, the other for the left hand in the scale of B flat major:

chez Théodor Presser) donne aux gammes de Fa majeur et de Sol majeur les doigtés suivants:

phia, bei Theodor Presser) nicht folgerichtiger in Bezug auf die F-dur und G-dur-Tonleitern

delphia) gives the following fingering to the scales in F major and G major:

Nous nous bornons à ces exemples, tirés d'ouvrages très connus, pour démontrer combien le fait des analogies de doigté entre les gammes majeures est encore ignoré ou, du moins, négligé.

Les gammes chromatiques subissent naturellement la même loi et on n'a qu'à les jouer de la façon suivante pour s'en rendre compte:

Wir beschränken uns auf diese Beispiele aus zwei sehr verbreiteten Werken, um daran zu zeigen, daß die in Rede stehenden Analogien auch hier, entweder unbeachtet oder unberücksichtigt geblieben sind.

Die chromatischen Tonleitern unterliegen natürlich demselben Gesetz und, um dies einzusehen, braucht man sie nur in der folgenden Weise zu spielen:

We confine ourselves to two examples taken from widely known works to prove that the fact of analogies of fingering in major scales is as yet almost unknown, or at least neglected.

The chromatic scales obey naturally the same laws, one has but to play them in the following manner to discover this:

M. d.

M. g.

M. d.

M. g.

M. d.

M. g.

Ce principe conducteur reconnu, on n'aura plus de difficulté à trouver le doigté de la main gauche pour les gammes en secondes chromatiques, quartes diatoniques et quartes chromatiques.

Sobald man sich dieses Princip klar gemacht hat, wird man auch keine Schwierigkeit haben, den Fingersatz für Tonleitern in chromatischen Seunden und diatonischen wie chromatischen Quarten für die linke Hand herauszufinden.

This leading principle once recognized, there exists no further difficulty in finding the correct fingerings for the left hand in scales in chromatic seconds, diatonic fourths and chromatic fourths.

DEUXIÈME PARTIE • ZWEITER THEIL • SECOND PART

Ćwiczenia dwudźwięków

Collection d'exercices en doubles notes

Übungen in Doppelgriffen • Exercises in double notes

A

Poniższe ćwiczenia modulujące przeznaczone są do studiowania w różnych tonacjach.

Exercices destinés à être travaillés dans de différents tons et modulant par eux-mêmes

Übungen, welche in sich selbst moduliren und in verschiedenen Tonarten geübt werden sollen

Exercises designed to be studied in different keys and modulating by themselves

1

2

3

4

Musical score page 5. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves have treble clefs. The music is primarily composed of sixteenth-note patterns. Measure 5 starts with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff. This pattern repeats across the measures. Measure 6 begins with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff.

Musical score page 6. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves have treble clefs. The music continues with sixteenth-note patterns. Measure 6 starts with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff. This pattern repeats across the measures. Measure 7 begins with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff.

w dalszym ciągu do:
à continuer jusqu'à:
fortzuführen bis:
to be continued to:

Continuation of the musical score. It shows a single staff in common time (C) with a treble clef. The music consists of sixteenth-note patterns. The text "etc." is written at the end of the staff.

Musical score page 7. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves have treble clefs. The music continues with sixteenth-note patterns. Measure 7 starts with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff. This pattern repeats across the measures. Measure 8 begins with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff.

Musical score page 8. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves have treble clefs. The music continues with sixteenth-note patterns. Measure 8 starts with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff. This pattern repeats across the measures. Measure 9 begins with a sixteenth-note pattern in the top staff, followed by a sixteenth-note pattern in the bottom staff.

etc.

Continuation of the musical score. It shows a single staff in common time (C) with a treble clef. The music consists of sixteenth-note patterns. The text "etc." is written at the end of the staff.

Należy ćwiczyć legato i staccato

A étudier legato et staccato • Legato und staccato zu üben • To be studied legato and staccato

9

etc.

10.

w dalszym ciągu do:
à continuer jusqu'à:
fortzuführen bis:
to be continued to:

etc.

11

etc.

etc.

12

etc.

13

etc.

14

15

etc.

16

5
2

2
2

etc.

17

5
3

5
3

etc.

B

Ćwiczenia bez modulacji; należy je wykonywać we wszystkich tonacjach.

Exercices sans modulation, mais pouvant se travailler dans tous les tons

Übungen, welche nicht moduliren,
aber in allen Tonarten geübt werden
können

Exercises without modulation, but which may be studied in any key

The image shows three staves of musical notation, each consisting of two systems of measures. The notation uses a treble clef and a bass clef, with a common time signature indicated by a 'C'. Measure numbers are placed above the first measure of each system.

- Staff 1:** Measures 1-2. The first measure starts with a 3/4 time signature, indicated by a '3' over '4' above the staff. The second measure starts with a 4/2 time signature, indicated by a '4' over '2' above the staff. The third measure starts with a 3/4 time signature, indicated by a '3' over '4' above the staff. The fourth measure starts with a 4/2 time signature, indicated by a '4' over '2' above the staff.
- Staff 2:** Measures 3-4. The first measure starts with a 3/4 time signature, indicated by a '3' over '4' above the staff. The second measure starts with a 4/2 time signature, indicated by a '4' over '2' above the staff. The third measure starts with a 3/4 time signature, indicated by a '3' over '4' above the staff. The fourth measure starts with a 4/2 time signature, indicated by a '4' over '2' above the staff.
- Staff 3:** Measures 5-6. The first measure starts with a 3/4 time signature, indicated by a '3' over '4' above the staff. The second measure starts with a 4/2 time signature, indicated by a '4' over '2' above the staff. The third measure starts with a 3/4 time signature, indicated by a '3' over '4' above the staff. The fourth measure starts with a 4/2 time signature, indicated by a '4' over '2' above the staff.



4

5

(Niniejsze Ćwiczenie wymaga w niektórych tonacjach wielkiej rozpiętości rąk.
Polecamy je pianistom o dużych rękach.)

(La transposition de cet exercice dans tous les tons ne sera possible qu'aux mains très grandes.)

(In einigen Tonarten verlangt diese Übung so außerordentliche Spannung, daß sie nur für sehr große Hände räthlich ist.)

(The transposition of this exercise in all keys is possible only in the case of large hands.)

6

7

3 1 3 1 3 1

8

3 1 3 1 3 2 3 5

3 1 3 1 3 2 3 5

3 1 3 1 3 2 3 5

3 1 3 1 3 2 3 5

Vide uwaga do nr 6

Voir la remarque au N° 6 · Siehe die Anmerkung bei Nr. 6 · See the note at no. 6

Sheet music for piano, featuring four staves of musical notation with fingerings and measure numbers 9, 10, 11, and 12.

Measure 9: Treble and Bass staves. Fingerings: 2 1, 5 4, 2 1, 3. Measure ends with a repeat sign and a bracket.

Measure 10: Treble and Bass staves. Fingerings: 4 5 4 5, 2 1 2 1, 3 4 5 4 3. Measure ends with a repeat sign and a bracket.

Measure 11: Treble and Bass staves. Fingerings: 3 2 4 5 4 3, 1 2 5 4 2 1, 4 5 1 4.

Measure 12: Treble and Bass staves. Fingerings: 4 2, 4 2, 2 4, 2 4, 3 2 5, 2 1 5, 3 5.

Vide uwaga do nr 6

Voir la remarque au N° 6 · Siehe die Anmerkung bei Nr. 6 · See the note at no. 6

13

Vide uwaga do nr 6

Voir la remarque au N° 6 · Siehe die Anmerkung bei Nr. 6 · See the note at no. 6

14

15

16

17

18

19

20

21

C

Ćwiczenia, które należy wykonywać tylko w podanych tonacjach

Exercices destinés à être travaillés
seulement dans le ton indiqué

Übungen, welche nur in der vorge-
schriebenen Tonart geübt zu werden
brauchen

Exercises intended to be studied only
in the indicated key

Porównaj z *Ediudą* op. 10 nr 3 F. Chopina

Voir l'*Étude N°3*, op. 10 de Chopin Vergleiche die *Etude Nr. 3* op. 10 von Chopin See Chopin's *Etude no. 3*, Op. 10

3

4

1. 2.

dim. p

PWM-7907

Musical score page 73, measures 5-6. The score consists of four staves. The top two staves are treble clef and the bottom two are bass clef. Measure 5 starts with a 3/4 time signature. The first measure contains six groups of eighth-note pairs, each group starting with a different hand (indicated by '1' or '2' above the staff). The second measure begins with a 2/4 time signature. The third staff shows a melodic line with grace notes and slurs. Measure 6 starts with a 3/4 time signature. The first two measures of the fourth staff contain sixteenth-note patterns. The page number '73' is located at the top right.

Porównaj z *Wariacjami na temat Paganiniego Brahmsa*.

Voir les *Variations sur un thème de Paganini* de Brahms Vergleiche die *Variationen über ein Thema von Paganini* von Brahms See Brahms' *Variations on a Theme by Paganini*

The image displays a page from a musical score for piano. It consists of three staves of music, each with a treble clef and a bass clef. The music is written in common time. The first staff begins with a dynamic marking 'f'. The second staff starts with a measure containing a single note. The third staff begins with a measure containing two notes. Various numbers (e.g., 1, 2, 3, 4, 5) are placed above or below the notes, likely indicating fingerings. The page number '4' is located in the top right corner.

8

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

5 4 3 2 1

3 1 2 1
5 4 3 4

5 4 3 4
1 2 1

3 1 2 1
5 4 3 4

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

mf

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

5 1

10

mf

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature consists of four flats. Measure 24 begins with a quarter note followed by an eighth note. The right hand then plays a sixteenth-note pattern: a pair of eighth notes, followed by a pair of sixteenth notes, then another pair of eighth notes, and finally a pair of sixteenth notes. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 25 continues with a similar sixteenth-note pattern from the right hand, supported by the left hand's harmonic foundation. Measure numbers 24 and 25 are printed below the staves.

Należy ćwiczyć legato i staccato.

À étudier legato et staccato • Legato und staccato zu üben • To be studied legato and staccato

A musical score page featuring two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 3 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 4 and 5 start with a bass clef, a key signature of one sharp, and a common time signature. Measure 5 ends with a crescendo dynamic. Measure 6 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 7 begins with a bass clef, a key signature of one sharp, and a common time signature.

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains a melodic line with various note heads and stems. Fingerings are indicated above the notes: '5 2' at the beginning, followed by '3 1', '5 2', '3 1', '5 2', '3 1'. A dynamic marking 'f' is placed below the staff, and 'dim.' is written below it. The bottom staff uses a bass clef and has a key signature of one sharp. It features sustained notes and a few eighth-note chords.

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a melodic line with various fingerings above the notes: (3,2), (4,1), (3,2), (4,1), (3,2), (5,1), (3,2), (4,1). The bottom staff uses a bass clef and shows a harmonic line. A dynamic marking "pp" (pianissimo) is placed above the bass staff. The score includes a key signature of one sharp, a time signature of common time, and a 3/4 measure indicator.

12

Sheet music for piano, page 78, measure 12.

Top Staff:

- Measure 12: Treble clef, 2 flats, common time.
- Handings: 5 3 5 2, 3 1 2, 1 4 2 3, 4 1, 5 2, 4 3 5 2, 4 1.
- Dynamic: *mp*.
- Handings: 5 3 5 2, 3 1 2, 1 4 2 3, 4 1, 5 2, 4 3 5 2, 4 1.

Middle Staff:

- Measure 12: Bass clef, 2 flats, common time.
- Handings: 3 4 2 2, 2 5, 2 3 5 1 4 3 1 2 5.
- Dynamic: *cresc.*
- Handings: 3 4 2 2, 2 5, 2 3 5 1 4 3 1 2 5.

Bottom Staff:

- Measure 12: Treble clef, 2 flats, common time.
- Handings: 3 5 2 4, 3 5, 2 4 3 1 2 4, 3 5 1 4, 3 5 4 2 3 1.
- Dynamic: *mp*.
- Handings: 3 5 2 4, 3 5, 2 4 3 1 2 4, 3 5 1 4, 3 5 4 2 3 1.

Second System:

- Measure 13: Treble clef, 2 flats, common time.
- Handings: 5 2 3 1, 4 2 3, 4 1 3 2 1, 4 2 3, 5 2 3 1.
- Dynamic: *dim.*
- Handings: 5 2 3 1, 4 2 3, 4 1 3 2 1, 4 2 3, 5 2 3 1.

Third System:

- Measure 14: Treble clef, 2 flats, common time.
- Handings: 3, 2 2 2, 2 3 2 1, 2 3 2 1, 2 3 2 1.
- Dynamic: *mp*.
- Handings: 3, 2 2 2, 2 3 2 1, 2 3 2 1, 2 3 2 1.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four flats. Measure 11 starts with a forte dynamic (f). The right hand plays a series of eighth-note chords with fingerings: 3, 5/2, 4/1, 3/1, 4/1, 5/2, 3/1, 5/2, 4/1. The left hand provides harmonic support. Measure 12 continues with eighth-note chords: 2/3, 5/2, 1/(1)2, 3(5)/4. The dynamic remains forte throughout both measures.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of four flats. Fingerings are indicated above the notes in both staves. The top staff begins with a dotted quarter note followed by eighth-note pairs. The bottom staff begins with a dotted half note followed by eighth-note pairs.

Porównaj z Koncertem e-moll F. Chopina

Voir le *Concerto en Mi mineur* de Chopin
 Vergleiche das *Concert in e-Moll* von Chopin
 See Chopin's *Concerto in E minor*

13

Sheet music for piano, page 61, featuring five staves:

- Staff 1:** Melodic line in treble clef. Fingerings: 4-1, 5-2, 3-1. Dynamics: f.
- Staff 2:** Melodic line in treble clef. Fingerings: 4-1, 3-2, 4-2, 5-1, 3-2. Dynamics: p.
- Staff 3:** Melodic line in treble clef. Fingerings: 4-1, 3-2, 4-2. Dynamics: p.
- Staff 4:** Melodic line in treble clef. Fingerings: 4-1, 3-2, 4-2. Dynamics: f.
- Staff 5:** Harmonic bass line in bass clef.

Section: ossie:
etc.
1(2) 5 4 3 4
2(I) 1(2) 2(I) 1(2)

Dynamics: cresc., ff

14

3 3

3 3

3 3

3 3

15

3 3

A musical score page showing two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a series of eighth-note patterns. The score includes dynamic markings like *p*, *f*, and *p*, and performance instructions like "enc 2 5 4 2 4".

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains eight measures of music. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It also contains eight measures of music, consisting primarily of eighth-note patterns. The score is bound by a large brace on the left side.

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 1-4 are shown, with measure 4 ending on a double bar line. Measure 4 includes a 2/4 time signature, a 3/4 time signature, and a 1/4 time signature. Measure 5 begins with a 1/4 time signature.

A musical score for piano, page 16. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of six measures. Fingerings are indicated below the bass staff: measure 1 (Bass) has 1 3 2 4 3 2; measure 2 (Bass) has 1 5 2 4 5 3; measure 3 (Bass) has 2 4 1 5 2 4; measure 4 (Bass) has 5 3 2 4; measure 5 (Bass) has 1 3 2 4 3 2; measure 6 (Bass) has 1 5 2 4 3 2.

Porównaj z *Toccata* op. 7 R. Schumanna.

Voir la *Toccata* op. 7 de Schumann Vergleiche die *Toccata* op. 7 von Schumann See Schumann's *Toccata* Op. 7

17

Musical score page 85, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 2: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 3: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 4: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score page 85, measures 5-8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 5: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 6: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 7: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 8: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score page 85, measures 9-12. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 9: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 10: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 11: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 12: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score page 85, measures 13-16. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 13: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 14: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 15: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 16: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Musical score page 85, measures 17-20. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 17: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 18: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 19: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 20: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs.

CZEŚĆ TRZECIA

TROISIÈME PARTIE • DRITTER THEIL • THIRD PART

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I

Allegro molto

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

semper stacc. (1) (2) (3) (4) (5) (1) (2) (3) (4) (5) (1) (2) (3) (4) (5) (1) (2) (3) (4) (5)

10 (1) (2) (3) (4) (5) (1) (2) (3) (4) (5) (1) (2) (3) (4) (5) (1) (2) (3) (4) (5)

15 (1) (2) (3) (4) (5) (1) (2) (3) (4) (5) (1) (2) (3) (4) (5) (1) (2) (3) (4) (5)

19

(Ped) *** *(Ped)* *** *(Ped)* *** *(Ped)* ***

mf

espress.

(Ped) *** *(Ped)* *** *(Ped)* *** *(Ped)* ***

scherzando

(Ped) *** *(Ped)* *** *(Ped)* *** *(Ped)* ***

(simile)

(Ped ogni quarto)

P.

()*

(Ped)

40 *p stacc.*

43 *f*
 dim.

46 *poco ritard.*
 a tempo

49 *sempre stacc.*

53

57 *mf*

61 *espress.*

65

69 *sff* *p* *p stacc.*

74

8

78 *cresc.* *ff*

82

II

Allegro $\frac{4}{2(1)}$

p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

m. s.

*ossia:

19

22

25

28

31

34

p

$\frac{5}{2}$

$\frac{3}{2}$

$\frac{4}{2}$

poco cresc.

dim.

A musical score for piano, page 93, featuring five staves of music. The score includes dynamic markings such as *dolce*, *dim.*, *rit.*, and *p*. Fingerings are indicated by numbers below the keys. Articulation marks like *(Ped)* and *** are also present. The music consists of complex chords and rhythmic patterns typical of early 20th-century composition.

52 *dolce* *dim.*

56 *rit.* *p*

60

63 *p*

66 *dolce*

69 *leggiero*

72

75 *rinf.*

78 *cresc.* *assai*

81 *sf* *sf* *sf* *sf* *p*

84

A musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *p*, *dim.*, *mf*, and *ff*. Articulation marks like *1*, *2*, *3*, *4*, and *5* are used. Performance instructions include *Reo*, ***, and *Reo* at the end of the score. Measure numbers 87, 90, 93, 96, 99, and 102 are indicated.

5 1 2 3
105 4 5

cresc.

2 1

108 ff sf

ossia:

m.s.

111 f

114

117 f Re *

A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics such as *p*, *f*, *ff*, and *fff*. Fingerings are indicated by numbers above or below the notes, such as '3 2 1' or '5(4) 3'. The music consists of a mix of eighth and sixteenth-note patterns, with some measures containing rests. The page is numbered 8 at the top left. Measure numbers 120, 123, and 126 are visible on the left side. Measure 129 is shown on the left side of the bottom staff. Measure 132 is at the very bottom. The notation uses standard musical symbols like treble and bass clefs, and includes a section labeled "ossia:" with its own set of staves.

III

Vivace

p dolce e con leggierezza

Reo

*

Reo

*

3

Reo

*

Reo

*

Reo

*

5

Reo

*

Reo

*

7

Reo

*

Reo

*

9 *pp lusingando*

11 *poco cresc.*

13 *mf*

15 *dim.*

17 *a tempo*

18 *pp*

Musical score page 100, measures 8-19. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 100, measures 21-22. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 100, measures 23-24. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 100, measures 25-26. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 100, measures 27-28. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 27: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 28: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 101, featuring six staves of music. The score includes dynamic markings such as *espress.*, *poco marc.*, *poco cresc.*, *pp*, and *8*. Performance instructions like *Reo* and asterisks (*) are also present. Measure numbers 29, 31, 33, 35, and 37 are indicated at the beginning of each staff.

29 *espress.* 21

31 *poco cresc.*

33

35

37 *pp*

IV

Appassionato

Sheet music for a musical instrument, likely a bowed string or harp, featuring five staves of music with various dynamics, fingerings, and performance instructions.

Staff 1: Measures 1-4. Dynamics: *f sff*, *mezzo stacc.*. Fingerings: 4 1 2 3, 5 2, 2 1, 5 4 3 1, 5 2, 4 2, 4 1. Measure 1: 5 2, 1 2, 5 1, 5. Measure 2: 2 1, 5 5, 1 4, 5. Measure 3: 3 5, 1 2, 5 1, 3. Measure 4: 3 5, 2 4, 1 4.

Staff 2: Measures 5-8. Dynamics: *sff*. Fingerings: 4 1 2, 5 4 3 2, 3 2 1, 5 2 1, 4 1 2, 3 4 3 2. Measure 5: 5 4 3 2, 1 2, 5 1, 3. Measure 6: 3 5, 1 2, 5 1, 3. Measure 7: 3 5, 1 3, 2 4, 1 2.

Staff 3: Measures 9-12. Dynamics: *mp*. Fingerings: 1 3 4 5, 2 1 5 4, 3 5 2 1, 5 3 4 1, 5 3. Measure 9: 1 3 4 5, 2 1 5 4, 3 5 2 1. Measure 10: 3 5 2 1, 5 3 4 1, 5 3. Measure 11: 2 4 1 3 5 1, 3 5 2 1, 5 3 4 1, 5 3.

Staff 4: Measures 13-16. Dynamics: *cresc.* Fingerings: 3 1 3 2, 3 1 3 2 5, 5 1 3 1, 5 1 3. Measure 13: 3 5, 2 4, 1 2. Measure 14: 3 5, 1 3 5, 3 5. Measure 15: 1 5 2 4, 1 5 2 4, 1 2.

Staff 5: Measures 17-20. Dynamics: *ff*, *dim.*, *pp*. Fingerings: 5 3, 5 3, 1 2, 1 2 dim., 1 2 pp. Measure 17: 1 2, 5 3, 1 3, 2 4, 1 3. Measure 18: 2 3, *2 5, 1 3, *2 5, 1 3. Measure 19: *2 3, *2 5, *2 3. Measure 20: 1 2, *2 5, 1 3, *2 5, 1 3.

43 *f mezzo stacc.*

47

51

55

ff

59

8
63

ff
ff

molto p

71

75

p

(*)

83

200

cresc.

300

250

87

200

250

89

(un poco sost.)

91 *con tutta forza*

marteillato

200

95 *sff ff sempre*

200

99 *sff*

103

mp

41 321 521 43 321 521 43 53 53

35 24 13 45 13 24 212

ff

dim.

111

335

5/8

336

ff

dim.

111

335

336

123 *f*

128 *più f*

133 *ff* (*stacc.*) *a tempo*

137 *ff quanto possibile*

141

145