

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

Schule des höheren Klavierspiels.

Technische Studien bis zur höchsten Ausbildung

herausgegeben

von

Moriz Rosenthal und Ludvig Schytte.

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Adagio quasi Andante.

Papillons par Moriz Rosenthal.
Vivace e leggero.

Romanze von Moriz Rosenthal.

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Vorrede.

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

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

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

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

Die Verfasser

Moriz Rosenthal.

Ludvig Schytte.

Preface.

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

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

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

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

The Editors

Moriz Rosenthal.

Ludvig Schytte.

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School of modern pianoforte virtuosity.

I. Uebungen mit stillstehender Hand. I. Exercises with the still hand.

Mit gebundenen Fingern.
The whole notes should be held.

Moriz Rosenthal und Ludvig Schytte. Heft I.

*) Rechte Hand. $\frac{4}{4}$
M. D.
Linke Hand. $\frac{3}{4}$
M. G.

*) Der Fingersatz über den Noten betrifft die rechte Hand.
Der Fingersatz unter den Noten betrifft die linke Hand.

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

Edited by O. B. Boisc.

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Mit drei Fingern.
With three fingers.

1 2 3 3 4 5

Rechte Hand.
M. D.

1 2 3 3 4 5

Linke Hand.
M. G.

1 2 3 3 4 5

1 2 3 3 4 5

2 3 4 2 3 4

2 3 4 2 3 4

1 2 3 1 2

3 4 3 4 2 2

3 4 5 1 2 3

3 4 5 1 2

3 3 4 5 1 2

The page contains 12 staves of musical notation, each representing a different exercise. The exercises are written in treble clef and feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1-5) are indicated above the notes. Many exercises include repeat signs (double bar lines with dots) to indicate repeated sections. The exercises are designed to be played in contrary motion, as noted in the text below.

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

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

Supplement.

26 numbered musical exercises in treble clef, each with a starting fingering (1 or 5) and a key signature. Exercises 1-5 are in C major, 6-10 in F major, 11-15 in G major, 16-20 in D major, and 21-26 in various keys including E major, A major, and D minor.

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

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

II. Uebungen mit fortrückender Hand.
 II. Exercises with moving hand.

Five staves of musical exercises with moving hand. Each exercise is in treble clef and includes fingerings above and below the notes, and the instruction "u.s.w. etc." indicating continuation. The exercises involve chromatic and diatonic patterns across various keys.

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1
 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

5 4 1 4 5 2 1 5 4 2 1 1 8 2 4 3 5 1
 1 2 5 4 5 5 4 5 5 3 4 2 3 1 5
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

5 3 4 2 3 1 5 3 2 4 1 3
 1 3 2 4 3 5 1 4 2 3 1
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

5 2 3 4 2 4 3 2 1 5 4 3 2 1
 1 2 3 4 1 3 4 3 2 1 4 3 2 1
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

5 3 1 2 3 3 5 4 3 1 4 5 4 3 2 1 4
 1 3 5 4 1 3 3 1 2 3 2 1 2 3 4 5 2
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

2 1 2 3 4 5 2 1 2 3 4 5 4 3 2 1
 4 5 4 3 2 1 4 5 4 3 2 1 2 3 4 5
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

5 4 3 2 1 2 3 4 5 5 4 3 2 1
 2 3 4 5 4 3 2 1 5 4 3 2 1
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

1 5 4 5 3 4 2 3 1 5 1 2 1 3 2 4 3 5
 5 1 2 1 3 2 4 3 5 1 5 4 5 3 4 2 3 1
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

1 2 1 3 2 4 3 5 1 5 4 3 2 1 5
 5 3 4 2 3 1 2 1 5 4 3 2 1
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

5 3 4 2 3 1 2 1 5 5 3 2 1 5 4
 1 2 1 3 2 4 3 5 1 1 2 3 4 5 1
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

3 4 2 1 3 4 5 1 2 3 4 5 2
 1 2 3 4 5 1 2 3 4 5 2 3 4 1
 U.S.W. etc. U.S.W. etc. U.S.W. etc.

Supplement.

The page contains ten staves of musical exercises. Each staff is a single line of music with a treble clef and a key signature of one flat. The exercises are written in a rhythmic style, often with eighth or sixteenth notes. Above the notes, there are various fingering indications, including numbers 1-5 and asterisks. Some exercises are marked 'H.S.W.' (Hand-Spanning Width) and 'etc.'. The exercises progress from simple patterns to more complex, multi-measure runs.

Ausserdem sind noch sämtliche in Cap. II enthaltene
 Uebungen in allen Tonarten zu studiren.

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

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

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

Mit gebundenen Fingern.
Whole notes held.

Musical notation for the first exercise, consisting of two staves. The first staff is in treble clef and the second in bass clef. Both staves contain whole notes with various fingerings indicated by numbers 1-5 above or below the notes. The exercises involve ascending and descending scales and patterns.

Ohne Stützfinger.
Without held tone.

Musical notation for the second exercise, consisting of four staves. Each staff contains eighth notes with various fingerings indicated by numbers 1-5. The exercises involve ascending and descending scales and patterns, focusing on thumb placement and finger independence.

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

Musical notation for the third exercise, consisting of five staves. Each staff contains eighth notes with various fingerings indicated by numbers 1-5. The exercises involve ascending and descending scales and patterns, focusing on right-hand technique.

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

Five staves of musical notation for the left hand. Each staff contains a series of rhythmic exercises with fingerings indicated by numbers 1-5. The exercises involve eighth and sixteenth notes, often in ascending and descending patterns.

Supplement:

Mit beiden Händen.
With both hands.

Five staves of musical notation for two-hand exercises. The notation includes treble clef, complex rhythmic patterns, and fingerings. Some staves include markings like "u.s.w." and "etc." indicating continuation of the exercise.

Mit der rechten Hand allein.
The right hand alone.

One staff of musical notation for the right hand, featuring rhythmic exercises with fingerings and some slurs.

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

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

Right-hand piano exercise consisting of five staves. The first three staves feature continuous sixteenth-note patterns with various fingering numbers (1-5) written above the notes. The fourth and fifth staves include slanted lines and the instruction "u.s.w. etc." indicating a continuation of the exercise.

Mit der linken Hand allein.
The left hand alone.

Left-hand piano exercise consisting of seven staves. The first three staves feature continuous sixteenth-note patterns with various fingering numbers (1-5) written below the notes. The fourth and fifth staves include slanted lines and the instruction "u.s.w. etc.". The sixth and seventh staves continue the exercise with more complex patterns and slanted lines.

Mit beiden Händen.
With both hands.

Two-staff piano exercise for both hands. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain sixteenth-note patterns with various fingering numbers (1-5) written above and below the notes respectively. The exercise includes slanted lines and the instruction "u.s.w. etc."

IV. Scalen.

IV. Scales.

Dur und Mollscalen.
Major and minor scales.

C dur.
C major.

A moll (melodisch)
A minor (melodic)

Musical notation for C major and A minor scales. The C major scale is shown in treble clef with a C-clef, and the A minor scale is shown in treble clef with an A-clef. Both scales are in 2/4 time and include fingering numbers (1-5) and slurs.

A moll (harmonisch).
A minor (harmonic).

G dur.
G major.

Musical notation for A minor harmonic and G major scales. The A minor harmonic scale is in treble clef with an A-clef, and the G major scale is in treble clef with a G-clef. Both include fingering and slurs.

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

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

Musical notation for E minor melodic and harmonic scales. The E minor melodic scale is in treble clef with an E-clef, and the E minor harmonic scale is in treble clef with an E-clef. Both include fingering and slurs.

D dur.
D major.

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

Musical notation for D major and B minor melodic scales. The D major scale is in treble clef with a D-clef, and the B minor melodic scale is in treble clef with a B-clef. Both include fingering and slurs.

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

A dur.
A major.

Musical notation for B minor harmonic and A major scales. The B minor harmonic scale is in treble clef with a B-clef, and the A major scale is in treble clef with an A-clef. Both include fingering and slurs.

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

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

Musical notation for F# minor melodic and harmonic scales. The F# minor melodic scale is in treble clef with an F-clef, and the F# minor harmonic scale is in treble clef with an F-clef. Both include fingering and slurs.

E dur.
E major.

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

Musical notation for E major and C# minor melodic scales. The E major scale is in treble clef with an E-clef, and the C# minor melodic scale is in treble clef with a C-clef. Both include fingering and slurs.

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

H dur.
B major.

Musical notation for C# minor harmonic and B major scales. The C# minor harmonic scale is in treble clef with a C-clef, and the B major scale is in treble clef with a B-clef. Both include fingering and slurs.

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

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

Musical notation for G# minor melodic and harmonic scales. The G# minor melodic scale is in treble clef with a G-clef, and the G# minor harmonic scale is in treble clef with a G-clef. Both include fingering and slurs.

Ges dur.
G# major.

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

Musical notation for G# major and E# minor melodic scales. The G# major scale is in treble clef with a G-clef, and the E# minor melodic scale is in treble clef with an E-clef. Both include fingering and slurs.

Es moll (harmonisch).
E^b minor (harmonic).

Des dur.
D^b major.

B moll (melodisch).
B^b minor (melodic).

B moll (harmonisch).
B^b minor (harmonic).

As dur.
A major.

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

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

Es dur.
E^b major.

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

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

B dur.
B^b major.

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

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

F dur.
F major.

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

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

Chromatische Scalen.
Chromatic Scales.

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

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

Supplement.

Zur Förderung der Elasticität der Hand und Finger üben man sämtliche Scalen mit dem Fingersatz der Cdur Scala, so wie auch mit dem bei dem chromatischen Scala hier angegebenen Fingersatz.

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

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V. Accordfigurationen und Arpeggien. V. Broken chords and Arpeggios.

a) Vorübungen.

a) Preparatory studies.

Moriz Rosenthal und Ludvig Schytte. Heft II.

The image displays ten staves of musical notation, each containing a series of rhythmic exercises. The exercises are primarily eighth and sixteenth notes, often grouped in pairs or fours. Above the notes, numbers 1, 2, 3, and 4 indicate fingerings. The exercises are organized into ten distinct groups, each with a unique key signature and rhythmic pattern. The first group is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, the sixth in A major, the seventh in B major, the eighth in C minor, the ninth in D minor, and the tenth in E minor. The exercises are designed to build technical proficiency in playing broken chords and arpeggios.

b) Dreiklänge.
b) Triads.

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

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

Es dur.
E^b major.

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

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

Fis moll.
F[#] minor.

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

The right hand fingering of the F[#] minor triad is suited to the C[#], G[#], B^b and E^b minor triads, and the left hand fingering to the C, G and F major, and the A, E, D, C[#], G[#], B^b and E^b minor triads.

D dur.
D major.

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

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

G moll.
G minor.

Der Fingersatz beim G moll Dreiklang ist für beide Hände der gleiche, wie in C und F moll.

The fingering of the G minor triad is quite the same in each hand, as that of the C and F minor.

B dur.
Bb maj.

H moll.
Bb minor.

I. II. III. IV.

V. VI. VII. VIII.

IX. X. XI.

XII. XIII. XIV. XV.

XVI. XVII. XVIII.

XIX. XX. XXI.

XXII. XXIII. XXIV.

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

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

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

*) C dur.
C maj. 1 2 3 1 2 3 5 3 2 1 3 2

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

This right hand fingering is suited to G, D, A, E, H, F# and D♭ major, and to A, E, B, D, G, C, F and E♭ minor. The left hand to G, F# and F major, and A, E, B, D, G, C, F and E♭ minor.

Es dur.
E♭ maj. 1 2 3 4 2 3 5 3 2 1 4 3 2

Mit diesem Fingersatz: rechte Hand B, As und Des dur, Fis, Cis und Gis moll; linke Hand As und Des dur, Fis, Cis und Gis moll.

This right hand fingering is suited to B♭, A♭ and D♭ major, and F#, C# and G# minor, and the left to A♭ and D♭ major, and F#, C# and G# minor.

B moll
B♭ min. 1 2 3 1 2 3 5 3 2 1 3 2

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

D dur.
D maj. 1 2 3 1 2 3 5 3 2 1 3 2

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

2^{te} Lage.
2nd position.
C dur.
C maj. 1 2 3 1 2 3 5 3 2 1 3 2

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

D dur.
D maj. 1 2 3 4 1 etc. 2 3 4 1 2 3 1 4 2 1

Mit diesem Fingersatz: rechte Hand A und E dur; linke Hand A, E und H dur. *This right hand fingering will suit A and E major, and the left hand A, E and B major.*

G moll.
G min. 1 2 4 1 etc. (4) 2 3 2 1 (4) 2 1

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

H dur. (rechte Hand) B maj. (right hand) 1 2 3 4 1 etc. 2 3 1 2 1 3 2 1 3 2 1

B moll. (linke Hand) B♭ min. (left hand) 1 2 3 4 1 etc. 2 3 2 1 3 2 1

3^{te} Lage.
3rd position.
C dur.
C maj. 1 2 4 1 2 4 5 4 2 1 4 2

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

Es dur.
E♭ maj. 1 2 4 1 etc. 2 3 4 1 2 1 4 2 1 4

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

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

H dur.
B major.

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

G moll.
G minor.

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

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

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

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

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

Die hier folgenden 20 Beispiele sind in allen Tonarten zu üben.
 The following 20 Exercises should be practiced in all keys.

Dominant - Septaccorde.
 Chords of the Dominant Seventh.

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

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

* Auch durch mehrere Octaven zu üben.
 * Also through several octaves.

Verminderte Septaccorde.
Chord of the diminished seventh.

1^{ste} Lage. 1st Position. 2^{te} Lage. 2nd Position. 3^{te} Lage. 3rd Pos.

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

1^{ste} Lage. 1st Pos. 2^{te} Lage. 2nd Pos. 3^{te} Lage. 3rd Pos. 4^{te} Lage. 4th Pos.

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

1. 2. 3. 4.

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

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

Mit der linken Hand.
With the left hand.

Beide Hände.
Both hands.
Supplement.

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

The page contains ten staves of musical notation for guitar, each representing a different exercise. The exercises are written in treble clef and include various rhythmic patterns and fingerings (1-5). Annotations such as "u.s.w. etc.", "(chrom.)", and "(chrom.) u.s.w. etc." are placed throughout the staves to indicate chromatic runs and other technical details. The exercises vary in complexity, with some featuring triplets and slurs.

★ In allen Tonarten.
★ In all keys.

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

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

A.4461. 4463.F.

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U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc.

legato

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

C dur. Cmaj. (3) F dur. Fmaj. (5) H dur. Bmaj. (3)

Fis dur. F#maj. (3) B dur. Bmaj. (5) Es dur. Ebmaj. (3)

A dur. Amaj. (3) A moll. Amin. (3) Cis moll. C#min. (5)

Mit der rechten Hand spiele man:

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

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

Mit der linken Hand spiele man:

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

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

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

- " " " " C minor scale with the F# major fingering.
 - " " " " Bb " " " " Bb " " "
 - " " " " Eb " " " " Eb " " "
 - " " " " Db major " " " " Ab " " "
 - " " " " F major and D and F minor scales with the A minor fingering.
 - " " " " B F# and G# minor scales with the C# minor fingering.
- The left
- " " " " A and F major, G, C, F and Bb minor scales with the C major fingering.
 - " " " " E and D minor scales with the E major fingering.
 - " " " " B minor scale with the B major fingering.
 - " " " " F# " " " " F# " " "
 - " " " " Eb, Ab and Db major — C#, G# and Eb minor scales with the Bb major fingering.
 - " " " " G and D major scales with the A minor fingering.

Terzenscalen mit andern Fingersatz.

Scales in Thirds with other fingerings.

Mit der rechten Hand spiele man:

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

Mit der linken Hand spiele man:

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

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

" " " "	F minor scale with the F major fingering
" " " "	B ^b " " " " B ^b " " "
" " " "	C [#] and G [#] minor — A ^b major scale with the F [#] minor fingering
" " " "	F [#] major scale with the C minor fingering
" " " "	E ^b major " " " " E ^b " " "
The left	F B ^b E ^b A ^b and D ^b major — C [#] and G [#] minor scales with the C major fingering
" " " "	A minor scale with the G major fingering
" " " "	E " " " " E " " "
" " " "	B " " " " B " " "
" " " "	F [#] major " " " " F [#] minor " " "
" " " "	A major — D G F and B ^b minor scale with the C minor fingering
" " " "	D major scale with the E ^b minor fingering.

Chromatische Scalen.

Chromatic scales.

1. Kleine Terzen.
Minor Thirds.

Grosse Terzen.
Major Third.

Mit allen Fingersätzen der kleinen Terzen zu üben.
To be practiced with all of the minor Third fingerings:

The page contains ten staves of musical notation. Each staff is primarily a single melodic line with fingerings (1-5) written above or below the notes. The notation includes various rhythmic values and accidentals. Some staves are marked with a star symbol and the text "u.s.w. etc.". The bottom of the page features a grand staff with a treble clef and a bass clef, with a plus sign indicating that small notes in the bass clef are for the other hand.

★ In allen Tonarten.

★ In all keys.

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

+ The small notes are designed for the otherwise unemployed

A. 4461. 4463. F. hand.

Supplement.

Supplement. This section contains four staves of musical notation for chromatic scales. The first two staves are in treble clef, and the last two are in bass clef. Each staff includes detailed fingering numbers (1-5) and the instruction "u.s.w. etc." (and so on, etc.) indicating the continuation of the scale.

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

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

Kleine Terzen. *Minor Thirds.*

Kleine Terzen. *Minor Thirds.* This section shows two staves of musical notation for minor third scales. The first staff is in treble clef and the second is in bass clef. Both include specific fingering patterns for each scale.

Grosse Terzen. *Major Thirds.*

Grosse Terzen. *Major Thirds.* This section shows two staves of musical notation for major third scales. The first staff is in treble clef and the second is in bass clef. Both include specific fingering patterns for each scale.

Spezial-Fingersätze bei genügend vorhandener technischer Ausbildung.

Special fingerings for those with a considerably developed technic.

Spezial-Fingersätze bei genügend vorhandener technischer Ausbildung. This section contains two staves of musical notation for special fingering exercises. The first staff is for C minor (C moll.) and the second is for B minor (B moll.). Both include detailed fingering patterns.

Chromatisch. *Chromatic.*

Chromatisch. *Chromatic.* This section shows two staves of musical notation for chromatic scales. The first staff is in treble clef and the second is in bass clef. Both include detailed fingering patterns for each scale.

Die Terzenscalen sind auch in der Gegenbewegung zu üben.

Scales in Thirds should also be practiced in contrary movement.

The image displays ten staves of musical notation, each representing a scale exercise in fourths. The notes are written on a single-line staff with a treble clef. Fingerings are indicated by numbers 1 through 5. The exercises are in various keys, including major and minor scales. Some staves include markings such as "u.s.w. etc.", "chrom.", and "(4)", indicating chromatic alterations or specific fingering techniques. The exercises are arranged in a descending order of pitch across the staves.

Der Fingersatz der Quartenscalen ist dem der Sextenscalen nachzubilden.

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

Schule des höheren Klavierspiels.

School of modern pianoforte virtuosity.

VIII. Triller. VIII. Trills.

Vorübungen.

Preparatory exercises.

Moriz Rosenthal und Ludvig Schytte. Heft III.

Two staves of preparatory exercises. The first staff contains eight measures of rhythmic patterns with fingerings: 1 2, 1 3, 1 4, 1 5, 2 3, 2 4, 2 5, 3 4. The second staff contains eight measures with fingerings: 3 5, 4 5, 1 3 2 3, 2 4 3 4, 3 5 4 5, 1 2 1 3, 2 3 2 4, 3 4 3 5, 1 4 2 3.

Triller.
Trills.

Main trill exercises. The first staff shows trills on notes 2, 3, 4, 5 with fingerings (2 4), (3 4), (3 3), (4 2), (4 2). The second staff shows trills on notes 5, 1, 4, 1, 4, 1, 3, 1, 4. The third staff shows trills on notes 4, 1, 5, 1, 5, 1, 5, 1, 5. The fourth staff shows trills on notes 3, 1, 5, 4, 1, 5, 3, 2, 1, 3, 4. The fifth staff shows trills on notes 5, 4, 3, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1. The sixth staff shows trills on notes 4, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5, 1, 4, 2, 5, 1. The seventh staff shows trills on notes 3, 2, 1, 4, 1, 3, 2, 1, 4, 1, 3, 2, 1, 4, 1, 3, 2, 1. The eighth staff shows trills on notes 5, 4, 1, 3, 2, 1, 4, 1, 3, 2, 1, 4, 1, 3, 2, 1.

+) Die kleinen Noten werden mit derjenigen Hand gespielt, welche sonst unbeschäftigt wäre
+) The small notes are to be played by the unemployed hand.

Supplement. Vorübungen. Preparatory exercises.



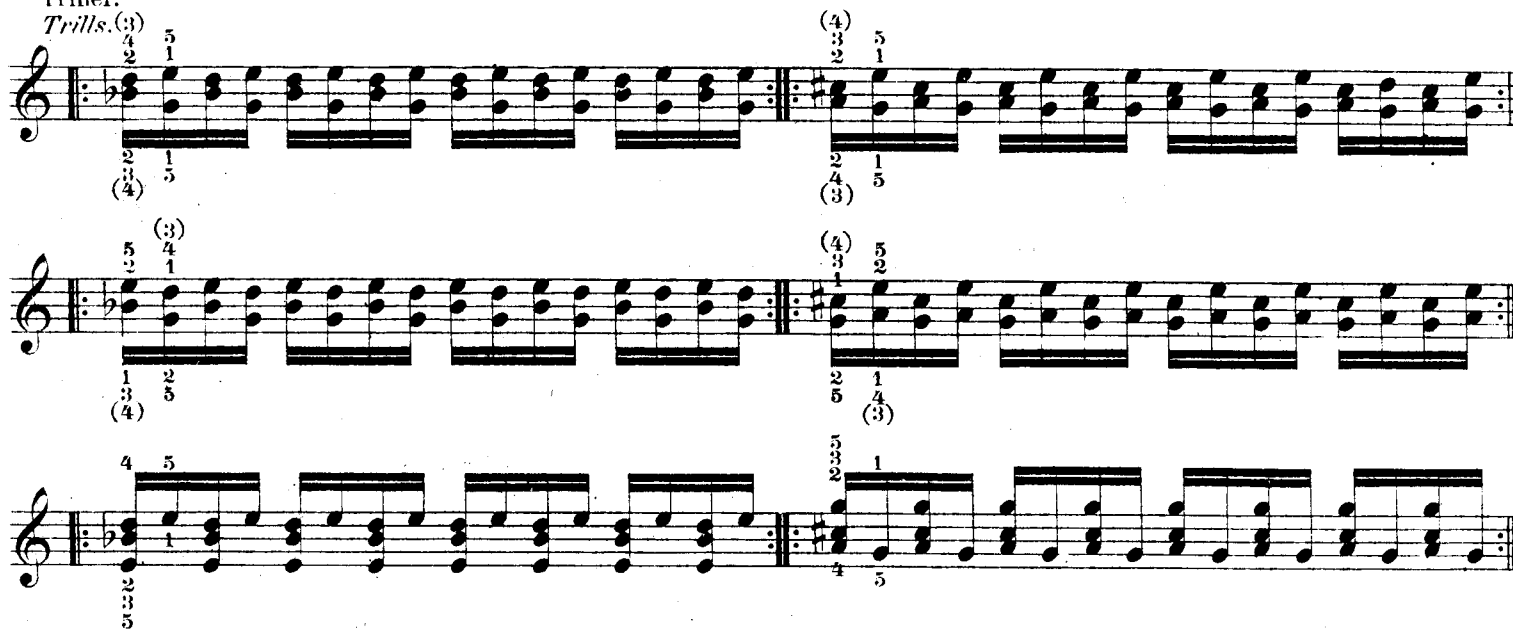
Die folgenden fünf Modelle sind als Positionen zu betrachten, in welchen die Vorübungen für die Triller zu studieren sind.

The following five models are to be regarded as positions in which the preparatory exercises, to the trill, should be practiced.



Triller.

Trills. (3)



IX. Octaven-Figuren. IX. Broken Octaves.



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

The musical score consists of 12 staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5. Many measures are followed by a double bar line and the text "u.s.w. etc." (and so on, etc.), indicating that the pattern should be repeated. Some staves include specific fingering diagrams in parentheses, such as (4 1 3 4) over (5 1 4 5) and (3 1 4 3) over (4 1 3 4). The music is marked with asterisks (*) at the beginning of several staves.

* In allen Tonarten. * In all keys.

A. 4461. 4464 P.

Supplement.

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

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

X. Staccato-Octaven.
X. Staccato-Octaves.

sempre stacc.

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

Die hier zunächst folgenden 24 Übungen sind nicht nur mit C (als Vorschlag) anzufangen, sondern müssen auch von jedem anderen Ton aus geübt werden.
The following 24 Exercises should not be practiced with C alone as a poggatura, but each and every tone of the scale should be utilized, in turn.

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

Supplement.

stacc.

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

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

* In allen Tonarten zu üben.
* *In all keys.*

Three staves of musical notation in bass clef. The first staff has a star above it. The second and third staves include markings for "U.S.W. etc." and "(chrom.) (chromatic)".

Vorübungen.
 Preparatory exercises.
 Mit der rechten Hand.
 With the right hand.

XI. Legato Octaven.
 XI. Legato Octaves.

Musical staff for the right hand, starting with a treble clef and the word "legato" below it.

Musical staff for the right hand, continuing the exercise with various fingering numbers.

Musical staff for the right hand, showing more complex fingering patterns.

Mit der linken Hand.
 With the left hand.

Musical staff for the left hand, starting with a bass clef and the word "legato" below it.

Musical staff for the left hand, continuing the exercise.

Musical staff for the left hand, showing more complex fingering patterns.

Octaven.
 Mit beiden Händen.
 With both hands.

Musical staff for both hands, starting with a treble clef and various fingering numbers.

Musical staff for both hands, continuing the exercise with complex fingering.

XII. Ablösen beider Hände.

XII. Alternating the hands.

Die nach oben gestrichenen Noten sind mit der rechten, die nach unten mit der linken Hand zu spielen.

The right hand should play notes having upward, and the left hand, notes having downward stems.

The musical score is divided into two main sections: the first five staves for the right hand and the last five for the left hand. The notation includes various rhythmic values and fingerings. The word 'Sopra' is used to indicate higher notes in the left hand, and 'Triller' and 'Trills.' indicate specific technical exercises. The score is marked with 'u.s.w. etc.' and 'etc.' throughout.

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

A. 4461.4464 F.

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This musical score is divided into two main parts. The upper part is for guitar, consisting of ten staves. The first four staves are highly technical, featuring complex fingerings (numbers 1-5) and slurs. Each of these staves is marked with "H.S.W. etc." at the end. The fifth and sixth staves show a transition to a more melodic style with eighth-note patterns. The seventh and eighth staves continue this melodic line with repeat signs. The lower part of the score is for piano, consisting of two grand staff systems (treble and bass clefs). The piano accompaniment features a steady eighth-note bass line and chords in the right hand, providing harmonic support for the guitar's melody.

* In allen Tönarten zu üben.

* In all keys.

NB. Die nach oben gestrichenen Noten sind mit der rechten, die nach unten mit der linken Hand zu spielen.
N.B. The right hand should play notes with upward and the left, notes with downward stems.

The musical score is organized into six systems, each with a grand staff. The first system is in 3/4 time and features a melodic line with slurs and fingerings (1-5). The second system is in 3/4 time and includes an asterisk in the first measure. The third system is in 4/8 time and also includes an asterisk. The fourth system is in 3/4 time and includes an asterisk. The fifth system is in 3/4 time and includes an asterisk. The sixth system is in 3/4 time and includes an asterisk. The notation includes various rhythmic patterns, slurs, and fingerings. The piece concludes with a double bar line and repeat dots.

★ In allen Tonarten. ★ *In all keys.*

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XIII. Glissando-Uebungen. XIII. Glissando Exercises.

The main score consists of ten staves of music. Each staff contains a series of notes with fingerings (1-5) and glissando markings (arrows and lines). The exercises are designed to be played with either the right or left hand alone.

Supplement.

The supplemental score includes additional exercises with specific performance instructions:

- +) Mit der rechten Hand allein. (+) With the right hand alone.
- +) Mit der linken Hand allein. (+) With the left hand alone.
- +) Mit der Rückseite der Finger. (+) With the backs of the fingers.

Additional markings include "U.S.W. etc." and "U.S.W. etc." indicating further exercises.

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XIV. Spannübungen und Uebungen zur Entwicklung der Kraft und Selbständigkeit der Finger.

XIV. Exercises in extension, and for developing the independence and strength of the fingers.

The image contains ten staves of musical exercises. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Staff 1:** Ascending and descending scale-like patterns with fingering numbers 1-5. Includes 'U.S.W.' and 'etc.' markings.
- Staff 2:** Similar to Staff 1, with more complex rhythmic groupings. Includes 'U.S.W.' and 'etc.' markings.
- Staff 3:** Features a star symbol (*) above the first measure. Includes 'U.S.W.' and 'etc.' markings.
- Staff 4:** Consists of repeated rhythmic patterns with specific fingering. Includes 'U.S.W.' and 'etc.' markings.
- Staff 5:** Consists of repeated rhythmic patterns with specific fingering. Includes 'U.S.W.' and 'etc.' markings.
- Staff 6:** Consists of repeated rhythmic patterns with specific fingering. Includes 'U.S.W.' and 'etc.' markings.
- Staff 7:** Consists of repeated rhythmic patterns with specific fingering. Includes 'U.S.W.' and 'etc.' markings.
- Staff 8:** Consists of repeated rhythmic patterns with specific fingering. Includes 'U.S.W.' and 'etc.' markings.
- Staff 9:** Marked 'legato'. Consists of repeated rhythmic patterns with specific fingering. Includes 'U.S.W.' and 'etc.' markings.
- Staff 10:** Marked 'legato'. Consists of repeated rhythmic patterns with specific fingering. Includes 'U.S.W.' and 'etc.' markings.

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

Rechte Hand. *Right hand.* Linke Hand. *Left hand.* Rechte Hand. *Right hand.* Linke Hand. *Left hand.*

Beide Hände. *Both hands.*

Rechte Hand. *Right hand.* Rechte Hand. *Right hand.* Linke Hand. *Left hand.* Linke Hand. *Left hand.*

u.s.w. *etc.* u.s.w. *etc.* u.s.w. *etc.* u.s.w. *etc.*

Beide Hände. *Both hands.*

Rechte Hand.
Right hand.

Linke Hand.
Left hand.

Beide Hände. Both hands.

lento e forte

Supplement.

Rechte Hand.
Right hand.

* In allen Tonarten zu üben. * In all keys.

Rechte Hand.
Right hand.

Linke Hand.
Left hand.

Linke Hand.
Left hand

Handwritten musical notation for the first system, featuring two staves. The top staff is for the right hand and the bottom for the left hand. It includes various chords and melodic lines with fingering numbers (1-5) written above and below notes. The notation includes repeat signs and the instruction "u.s.w. etc." (and so on, etc.).

Beide Hände.
Both hands.

Handwritten musical notation for the second system, showing both hands playing together. It consists of four staves of music with extensive fingering numbers (1-5) written throughout. The notation includes repeat signs and the instruction "u.s.w. etc.".

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

Handwritten musical notation for the third system, showing the right hand playing alone. It consists of a single staff of music with extensive fingering numbers (1-5) written throughout. The notation includes repeat signs and the instruction "u.s.w. etc.".

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

Handwritten musical notation for the fourth system, showing the left hand playing alone. It consists of a single staff of music with extensive fingering numbers (1-5) written throughout. The notation includes repeat signs and the instruction "u.s.w. etc.".

XV. Accordgriffe. XV. Chords.

Handwritten musical notation for the XV. Accordgriffe section, showing various chord progressions and exercises. It consists of four staves of music. The notation includes various chords, some marked with an asterisk (*), and the instruction "u.s.w. etc.".

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

U.S.W. etc.

U.S.W. etc.

U.S.W. etc.

U.S.W. etc.

Supplement.

4 2

5 2

(chromatisch)
(chromatic)

U.S.W. etc.

* In allen Tonarten zu üben.
 * In all keys.

(chrom.)
(chrom.)
H.S.W.
etc.

XVI. Sprünge.
XVI. Jumps - Chance movements.

(chromatisch)
(chromatic)
H.S.W.
etc.

(chromatisch)
(chromatic)
H.S.W.
etc.

H.S.W.
etc.

H.S.W.
etc.

H.S.W.
etc.

H.S.W.
etc.

H.S.W.
etc.

★ In allen Tonarten. ★ In all keys.
Edited by O. B. Bojse.

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Empfehlenswerthe Klavier-Compositionen.

Sous les roseaux par Fel. Dreyschock, Op. 37 N^o 1.

Allegretto.

Sérénade par Fel. Dreyschock, Op. 37 N^o 2.

Andantino.

Impatience. Scherzo par Fel. Dreyschock, Op. 37 N^o 3.

Allegro.

Trepak. (Danse russe) par Fel. Dreyschock, Op. 37 N^o 4.

Allegro.

Petite ronde par Fel. Dreyschock, Op. 37 N^o 5.

Allegretto.

Bonne route. Etude par Fel. Dreyschock, Op. 37 N^o 6.

Moderato.

Menuett von M. J. Erb, Op. 38 I.

Allegretto moderato.

Gavotte-Chanson von M. J. Erb, Op. 38, II.

Allegretto non troppo.

Manon, Oper von F. Massenet, Fantasie von Rich. Tourbié, Op. 253.

Allegro moderato.

Valse brillante von Rob. Stolz jun. Op. 4.

Etude-Caprice von Rob. Klein, Op. 43.

Empfehlenswerthe Klavier - Compositionen.

Conté joyeux. Etude par Benj. Godard, op. 107. N° 8.

Moderato.

Des Ailes! Etude par Benj. Godard, op. 107. N° 10.

Allegro vivace.

Guirlandes. Etude par Benj. Godard, op. 107. N° 11.

Allegro moderato.

En Route, Scherzo par Benj. Godard, op. 107. N° 12.

Con moto.

6ème Valse par Benj. Godard, op. 93.

Valse.

Chopin. par Benj. Godard, op. 66. N° 2.

animato

molto marcato

cresc.

Viennoise. Valse par Benj. Godard, op. 55. N° 4.

Valse.

dim. rall. molto

f

p

Bergers et Bergères par Benj.

Allegretto moderato.

f

Godard, op. 55. N° 6.

Valse.

f

p

Valse rustique par Marie Joseph Erb, op. 36. N° 1.

Allegro vivace.

dolce

Entr'acte par Marie Joseph Erb, op. 36. N° 2.

Andantino grazioso e poco espressivo.

len.

dolce grazioso e legg.

dolce

sf

dolce legg.

Guitare par Marie Joseph Erb, op. 36. N° 3.

Allegretto poco vivace.

dolce poco rit.

p

Ballet - Valse par Marie Joseph Erb, op. 36. N° 4.

Allegretto non troppo e capriccioso.

dolce

Toccata par Félix Dreyschock, op. 21. N° 1

Allegro non troppo

marcato

f

Arietta par Félix Dreyschock, op. 21. N° 2.

Andante.

p

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