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# Wiehmayer

## Schule der Finger-Technik.

(Nach neuen Principien).

Anhang: Bearbeitung zweier Etuden von Clementi.

Für Pianoforte.

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## School of Finger-Technic.

(on new Principles).

Appendix: Arrangement of two Studies of Clementi.

For Piano.





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**Schule der Finger-Technik.**

(Nach neuen Principien).

380 Übungen für Pianoforte

zur Ausbildung eines gleichmässigen Anschlags aller Finger

von

**Theodor Wiehmayer.**

Anhang: Bearbeitung zweier Etuden von Clementi.

**School of Finger-Technic.**

(on new Principles).

380 Exercises for Piano

for the Development of Equality in the Fingers

by

**Theodor Wiehmayer.**

Appendix: Arrangement of two Studies of Clementi.

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LEIPZIG.

In Anbetracht der Existenz so vieler technischen Übungen hält es der Verfasser für ratsam, einige Worte zur Rechtfertigung des Erscheinens vorliegenden Werkes und über den Zweck desselben voranzuschicken.

Das keineswegs interessante und erfreuliche Studium der Fünf-Fingerübungen wird allgemein als das wichtigste Mittel zur Erlangung einer vollkommen durchgebildeten Hand, der Grundbedingung eines künstlerischen Klavierspiels, angesehen.

In der That bietet sich nirgends in gleich günstigem Masse die Gelegenheit, unter Konzentration aller geistigen Kräfte an der Ausbildung und Vervollkommnung der Hand und der Finger zu arbeiten, wie gerade bei diesen Übungen. Die stillstehende Hand und natürliche Lage der Finger, die Kürze und Leichtfasslichkeit der Übungen, die Hintansetzung musikalischer Rücksichten, dies alles vereinigt sich, um die Energie des Übens auf das eine Ziel: die Erlangung eines gleichmässigen Anschlags aller Finger, hinwirken zu lassen.

Nun lässt sich aus der Erkenntnis der Thatsache, dass die Finger einzig und allein durch Übung, also durch den oft sich wiederholenden Gebrauch gestärkt und unabhängig gemacht werden, leicht die Folgerung ziehen, dass der am meisten geübte Finger auch die grössten Fortschritte machen muss, mit einem Worte, dass die Zahl der Wiederholungen für jeden Finger den Grad der Ausbildung bestimmt.

Darin aber, dass gerade dieser für die Egalisierung der Finger so überaus wichtige Punkt bisher gewöhnlich ausser acht gelassen wurde, ist die Ursache der Schwierigkeiten zu finden, die sich einer gleichmässigen Ausbildung aller Finger entgegenstellten und die Erfüllung der mit Recht an das Studium der Fingerübungen geknüpften Erwartungen teilweise unmöglich machten.

Übrigens wird die Mitteilung der Resultate, die aus einer sorgfältigen Untersuchung der besten einschlägigen Werke gewonnen wurden, die Sachlage weit besser erklären, als Worte dies zu thun vermögen. —

Ein einmaliges Durchspielen jeder Übung ist als Norm für die untenstehende Berechnung angenommen worden und ergab bei den 3 mit A, B und C bezeichneten Werken, deren eines dem Verfasser 10 Jahre hindurch als Grundlage für seine technischen Studien diente, folgendes Zahlenverhältnis des Anschlags der einzelnen Finger:

	1. Finger	2. Finger	3. Finger	4. Finger	5. Finger
A (75 Übungen)	117 mal	240 mal	300 mal	243 mal	124 mal
B (33 Übungen)	56 „	111 „	145 „	111 „	61 „
C (9 Übung.f.3.Finger)	28 „	60 „	88 „	60 „	28 „
C(15 Übung.f.4.Finger)	40 „	96 „	112 „	96 „	40 „
C(23 Übung.f.5.Finger)	81 „	197 „	248 „	197 „	81 „

Übungen mit fortschreitender Hand.)  
(Jede Übung 10 Stufen auf- und abwärts.)

	1. Finger	2. Finger	3. Finger	4. Finger	5. Finger
A(15 Übungen)	590 mal	1020 mal	1040 mal	960 mal	510 mal
B(44 Übungen)	700 „	1390 „	1670 „	1410 „	750 „

Zum einmaligen langsamen Durchspielen (*M. M.* ♩ = 44) der 75 Übungen unter A sind ungefähr 6 Minuten erforderlich. Eine hundertmalige Wiederholung würde demnach ungefähr 10 Stunden in Anspruch nehmen und ergäbe bei einer Anschlagszahl von 30000 für den 3. und 12400 für den 5. Finger bereits eine Differenz von 17600 zum Nachteile des 5. Fingers. Bei den Übungen unter C ist aber die Differenz noch viel auffallender.

Dieses Beispiel wird genügen, um zu zeigen, welche Dimensionen die fortwährende Vernachlässigung eines Fingers im Klavierspiel annehmen kann. Im übrigen sei der Schüler auf eine selbst vorzunehmende Revision seines Übungsmaterials von diesem als dem einzig massgebenden Standpunkt aus verwiesen, um von der Richtigkeit vorstehender Ausführungen überzeugt zu werden.

Wenn nun aus der grossen Anzahl der solche Werke benutzenden Schüler einigen die Aneignung eines gleichmässigen Anschlags aller Finger trotzdem gelang, so ist dies zum grössten Teil auf Rechnung der Intelligenz solcher, die Sachlage instinktiv erkennenden und zu Präventivmitteln (Trillerübungen, Etüden u. s. w. für die schwächeren Finger) greifenden Talente zu setzen und nicht das ausschliessliche Verdienst der Fünf-Fingerübungen, die als solche einer Korrektur nicht bedürftig sein sollten.

Die Ursache der bei allen diesen Werken zu Tage tretenden

Vernachlässigung der beiden Endfinger ist in der Anwendung der für die Hand sich scheinbar von selbst ergebenden Figur:



und in der Ableitung fast sämtlicher gebräuchlichen Fingerübungen von derselben zu finden. Es scheint bisher gänzlich übersehen zu sein, dass hier die mittleren Finger bei doppelter Inanspruchnahme auch die doppelte Ausbildung gegenüber den beiden Endfingern erhalten und dass die allen derartigen Figuren eigentümliche Symmetrie also nur dem Auge und Ohre, nicht aber den Fingern, für die sie doch geschrieben sind, zu Gute kommt.

Für den Daumen ist das Manko an Übung nicht so empfindlich, da er zu den von Natur stärkeren Fingern gehört und überdies in den Untersatzübungen, Tonleitern und Arpeggien ausreichende Gelegenheit hat, das Versäumte nachzuholen. Hier aber sind der 4. und besonders der 5. Finger erst recht im Nachteile, wie aus dem folgenden Zahlenverhältnis leicht zu ersehen ist:

### A. Daumen-Untersatzübungen.

1. Finger	2. Finger	3. Finger	4. Finger	5. Finger
207 mal,	128 mal,	92 mal,	72 mal,	14 mal

### Regelmässiger Fingersatz der 12 Durtonleitern.

(Rechte Hand durch 2 Oktaven auf- und abwärts.)

	1. Finger	2. Finger	3. Finger	4. Finger	5. Finger
Eine Terzentonl.	89 mal	96 mal	96 mal	49 mal	6 mal
durch 2 Octaven	12 „	12 „	16 „	12 „	4 „

### Arpeggien durch 4 Oktaven.

	1. Finger	2. Finger	3. Finger	4. Finger	5. Finger
Ein Dreiklang in 3 Lagen	21 mal	24 mal	8 mal	16 mal	3 mal
Ein Septimenakkord	7 „	8 „	8 „	8 „	1 „

Natürlich wäre es unmöglich, zu Gunsten der beiden überall vernachlässigten Finger die Applikatur der Tonleitern und Arpeggien abzuändern. Aber desto mehr Veranlassung hat der Schüler, dort, wo die Gelegenheit dazu geboten ist (in den Fingerübungen also) das gestörte Gleichgewicht wieder herzustellen.

Und das nicht allein, sondern um die von Natur schwächeren Finger den andern an Kraft und Unabhängigkeit gleichzustellen, müsste von Anfang an darauf gehalten werden, das Gleichmass der Übung aller Finger zu Gunsten der schwächeren nach Bedarf mehr oder weniger und so lange zu verschieben, bis das gewünschte Resultat: **Vollständige Gleichmässigkeit des Anschlags aller Finger** sich eingestellt hat.

Darin erblickt der Verfasser die erste und vornehmste Aufgabe der Fünf-Finger-Übungen und glaubt, — durch die Konstruktion einer Menge neuer Übungen, sowie durch die Anordnung seines Werkes (Klassifikation des vorhandenen Übungsmaterials, unter Berücksichtigung aller wichtigen Kombinationen) den obigen an das Studium der Fingerübungen gestellten Anforderungen entsprechen und dem Schüler den Weg gezeigt zu haben, alle vorerwähnten Mängel der Hand schnell und sicher zu beseitigen.

Damit wären zugleich die wichtigsten Bedingungen zur Erlangung einer auf solider Basis beruhenden, in allen Lagen gut und sicher funktionierenden Fingertechnik erfüllt.

Die auf den ersten Blick etwas befremdlich erscheinenden Quintolenübungen auf Seite 10 sind dem Bau der Hand, welche mit ihren 5 Fingern ja geradezu darauf hinweist, angepasst und, da bisher noch keine Fünf-Finger-Übungen existierten, welche alle Finger durchaus gleichmässig beschäftigten, dazu bestimmt, diese Lücke auszufüllen.

Das ausschliessliche Separatstudium jeder Hand erhöht die Wirksamkeit sämtlicher Übungen bedeutend und sei deswegen dem Schüler dringend angeraten.

Möge dem vorliegenden Werke, dessen Zweck es ist, das langwierige Studium dieses Zweiges der Klaviertechnik um ein Erhebliches abzukürzen, eine freundliche und vorurteilslose Aufnahme beschieden sein.

Leipzig, im Juli 1900.

Theodor Wihmayer.

## Preface.

In consideration of the existence already of so many technical Exercises the author thinks it advisable to say a few words in justification of the appearance and aim of the present work.

The study of Five-Finger-Exercises, though by no means interesting or pleasing, is universally regarded as the essential means of acquiring a perfectly trained hand — the chief fundamental condition for artistic piano playing.

In fact in no other way is the opportunity afforded for the same concentration of all the mental powers on the work of training and perfecting the hand and fingers as in these Exercises. The stationary hand and natural position of the fingers, the shortness and easy comprehensibility of the Exercises, the subordination of musical feeling, all combine to direct the energy of the individual practising to a single aim viz: the cultivation of an even touch with each finger.

From the knowledge of the fact that the fingers are only strengthened by practice the conclusion follows that the most used fingers make the greatest progress; in a word that the number of repetitions determines the grade of perfection of each finger.

It is owing to this extremely important point having been left largely or entirely out of consideration that the difficulty of attaining an equal development of all the fingers is to be explained, and the fulfilment of otherwise justifiable expectations rendered to a certain extent impossible.

However the statement of the results as derived from a careful investigation of the best works in this department will illustrate the state of affairs better than any words possibly could.

The figures given below which are calculated for playing through each Exercise once give the following results for the three works indicated by *A*, *B* and *C* respectively, one of which works served the author as the foundation of his technical studies for ten years.

The proportional number of times each finger strikes is as given below:

	1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
<i>A</i> (75 Exercises)	117 times	240 times	300 times	243 times	124 times
<i>B</i> (33 Exercises)	56 "	111 "	145 "	111 "	61 "
<i>C</i> (9 Ex. for 3 Fing.)	28 "	60 "	88 "	60 "	28 "
<i>C</i> (15 Ex. for 4 Fing.)	40 "	96 "	112 "	96 "	40 "
<i>C</i> (23 Ex. for 5 Fing.)	81 "	197 "	248 "	197 "	81 "

### Exercises with Progressing Hand.

(Each Exercise with ten tones upwards and ten downwards.)

	1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
<i>A</i> (15 Ex.)	590 times	1020 times	1040 times	960 times	510 times
<i>B</i> (44 Ex.)	700 "	1390 "	1670 "	1410 "	750 "

To play through once slowly (*M. M.* ♩ = 44) the seventyfive Exercises under *A* requires about six minutes.

One hundred repetitions would, accordingly, take ten hours, and the proportion would be 30000 for the 3rd finger and 12400 for the 5th finger, a difference of 17600 to the disadvantage of the fifth finger.

In the Exercises under *C*, however, the difference is still more pronounced. This example will suffice to show what dimensions the continued neglect of a single finger can assume in piano playing.

The student need but revise his own practice-material from this standpoint of numerical estimation to be convinced of the correctness of the previous conclusion.

If, among the large number of students using such works, some have nevertheless acquired an even touch, it is owing to their talent and intelligence which instinctively recognized the condition of affairs and used corrective means such as Trill Exercises, studies, etc. for the weaker fingers, and not exclusively to the Five Finger Exercises which, as such, if adequate, should require no supplementary assistance.

The cause of the neglect of the two end fingers in all these works is to be found in the employment of the figure



which apparently naturally suits the hand, and from which almost all Finger Exercises are derived. It

appears to have been up to the present entirely overlooked that the middle fingers, from having twice the demands made upon them, acquire twice the perfection as compared with the endfingers.

Eye and ear alone get the benefit of the symmetry of all such figures and not the fingers for which nevertheless they are supposed to be written.

The lack of practice for the thumb is less keenly felt, as it is one of the stronger digits and is made good by the Passing-under Exercises, scales, and arpeggios. In this case, however, the 4th and 5th fingers are more than ever at a disadvantage, as may be readily seen from the following figures:

### Passing-under Exercises for the Thumb.

<i>A.</i>	1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
	207 times	128 times	92 times	72 times	14 times

### Standard Fingering of the 12 major Scales.

The right hand through 2 Octaves upwards and 2 downwards.

1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
89 times	96 times	96 times	49 times	6 times

### A Scale in Thirds through 2 Octaves.

1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
12 times	12 times	16 times	12 times	4 times

### Arpeggios through 4 Octaves.

(A Triad in three Positions.)

1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
21 times	24 times	8 times	16 times	3 times

### (A Seventh Chord through 4 Octaves.)

1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
7 times	8 times	8 times	8 times	1 times

It would be impossible, of course, to alter the fingering of the Scales and Arpeggios for the benefit of the two fingers which are everywhere neglected. But the student has all the more reason to restore the deranged balance where the opportunity presents itself viz: in the Finger Exercises.

And not only that but in order to give strength and independence to the fingers which are naturally weaker, the balance of practice must be more or less disturbed from the beginning in favor of the weaker fingers until the desired result, **a perfect equality of touch with all the fingers** is attained.

The author sees in this the first and most important purpose of the Five-Finger-Exercises; and he believes that by the construction of a large number of new exercises as well as by the arrangement of his work i. e. the classification of practice-material with due consideration of all the most important combinations he has answered the demands above mentioned in the study of finger exercises, and that he has shown the student the means of removing quickly and with certainty all the above mentioned deficiencies of the hand.

With this the most important conditions for the attainment of a Finger-technic resting on a solid foundation and working well and surely under all requirements are fulfilled.

The Quintuplet Exercises on page 10 which at first glance have a somewhat strange appearance suit the structure of the hand, which, with its five fingers, points towards this, and as there are no Finger-Exercises in existence which employ all the fingers equally these are designed to meet this need.

The entirely separate practice of each hand increases the efficiency of all these exercises greatly and is therefore strongly recommended to the student.

May the present work, the aim of which is to shorten considerably the long and wearisome study of this branch of Piano-Technic, meet with a kindly and unprejudiced reception.

Leipzig, July 1900.

**Theodor Wihmayer.**

## Inhalt.

	Seite
89 Übungen zu 8 Noten:	
12 Üb. für den 5. Finger . . . . .	5
12 " " " 4. " . . . . .	5
12 " " " 3. " . . . . .	6
12 " " " 2. " . . . . .	6
12 " " " 1. " . . . . .	7
5 " " " 3. 4. und 5. Finger . . . . .	7
15 " " " 2. 3. " 4. " . . . . .	7
5 " " " 1. 2. " 3. " . . . . .	8
4 " " " 1. 3. " 5. " . . . . .	8
28 Übungen zu 9 Noten:	
5 Üb. für den 4. und 5. Finger . . . . .	9
4 " " " 3. " 5. " . . . . .	9
5 " " " 4. " 3. " . . . . .	9
5 " " " 3. " 2. " . . . . .	9
4 " " " 3. " 1. " . . . . .	9
5 " " " 2. " 1. " . . . . .	9
12 Übungen zu 10 Noten (2 Quintolen) . . . . .	10
25 Übungen zu 12 Noten:	
5 Üb. für den 5. Finger . . . . .	10
5 " " " 4. " . . . . .	11
5 " " " 3. " . . . . .	11
5 " " " 2. " . . . . .	11
5 " " " 1. " . . . . .	12
18 Übungen zu 16 Noten:	
5 Üb. für den 4. und 5. Finger . . . . .	12
8 " " die mittleren Finger . . . . .	12
5 " " den 1. und 2. Finger . . . . .	13
3 Übungen zu 18 Noten:	
1 Üb. für die äusseren Finger . . . . .	13
2 " " " mittleren " . . . . .	13
130 Übungen mit gehaltenen Noten:	
5 Üb. mit 4 geh. Noten . . . . .	13
10 " " 3 " " . . . . .	13
80 " " 2 " " . . . . .	14
35 " " 1 " Note . . . . .	19
51 Doppelgriff-Übungen mit gehaltenen Noten:	
6 Üb. mit 3 geh. Noten . . . . .	21
20 " " 2 " " . . . . .	21
25 " " 1 " Note . . . . .	23
12 Terzen-Übungen . . . . .	24
12 Übungen mit fortschreitender Hand:	
3 Üb. für den 4. und 5. Finger . . . . .	25
4 " " die mittleren " . . . . .	25
3 " " den 1. und 2. Finger . . . . .	26
2 " " alle Finger gleichm. . . . .	26
Anhang: Bearbeitung zweier Etüden von Clementi	
Etude No. 1 . . . . .	27
" " 2 . . . . .	31

## Contents.

	Page
89 Exercises of 8 Notes:	
12 Ex. for the 5th finger . . . . .	5
12 " " " 4th " . . . . .	5
12 " " " 3rd " . . . . .	6
12 " " " 2nd " . . . . .	6
12 " " " 1st " . . . . .	7
5 " " " 3rd 4th and 5th finger . . . . .	7
15 " " " 2nd 3rd " 5th " . . . . .	7
5 " " " 1st 2nd " 3rd " . . . . .	8
4 " " " 1st 3rd " 5th " . . . . .	8
28 Exercises of 9 Notes:	
5 Ex. for the 4th and 5th finger . . . . .	9
4 " " " 3rd " 4th " . . . . .	9
5 " " " 4th " 3rd " . . . . .	9
5 " " " 3rd " 2nd " . . . . .	9
4 " " " 3rd " 1st " . . . . .	9
5 " " " 1st " 2nd " . . . . .	9
12 Exercises of 10 Notes (2 Quintolen) . . . . .	10
25 Exercises of 12 Notes:	
5 Ex. for the 5th finger . . . . .	10
5 " " " 4th " . . . . .	11
5 " " " 3rd " . . . . .	11
5 " " " 2nd " . . . . .	11
5 " " " 1st " . . . . .	12
18 Exercises of 16 Notes:	
5 Ex. for the 4th and 5th finger . . . . .	12
8 " " " middle fingers . . . . .	12
5 " " " 1st and 2nd finger . . . . .	13
3 Exercises of 18 Notes:	
1 Ex. for the outer fingers . . . . .	13
2 " " " middle fingers . . . . .	13
130 Exercises with held Notes:	
5 Ex. with 4 Notes held . . . . .	13
10 " " 3 " " . . . . .	13
80 " " 2 " " . . . . .	14
35 " " 1 " " . . . . .	19
51 Exercises in double Notes with held fingers:	
6 Ex. with 3 Notes held . . . . .	21
20 " " 2 " " . . . . .	21
25 " " 1 Note " . . . . .	23
12 Exercises in Thirds . . . . .	24
12 Exercises with progressing hand:	
3 Ex. for the 4th and 5th finger . . . . .	25
4 " " " 2nd 3rd and 4th finger . . . . .	25
3 " " " 1st and 2nd finger . . . . .	26
2 " " " all fingers equally . . . . .	26
Appendix: Arrangement of two Studies of Clementi	
Etude No. 1 . . . . .	27
" " 2 . . . . .	31

# SCHULE der FINGER-TECHNIK

von  
Theodor Wiehmayer.

Übungen mit stillstehender Hand.

Übungen zu 8 Noten.

Für den 5. Finger.

# SCHOOL of FINGER-TECHNIC

by  
Theodor Wiehmayer.

Exercises with the hands stationary.

Exercises of 8 notes.

For the 5<sup>th</sup> finger.

3 maliger Anschlag des 5. Fingers. — *The 5<sup>th</sup> finger strikes 3 times.*

4 maliger Anschlag des 5. Fingers. — *The 5<sup>th</sup> finger strikes 4 times.*

Für den 4. Finger.

*For the 4<sup>th</sup> finger.*

3 maliger Anschlag des 4. Fingers. — *The 4<sup>th</sup> finger strikes 3 times.*



4 maliger Anschlag des 4. Fingers. — *The 4<sup>th</sup> finger strikes 4 times.*

Musical score for the first exercise, featuring a treble and bass clef. The piece consists of four measures. The first two measures are marked with a '4' above the treble staff and a '4' below the bass staff. The last two measures are marked with a '5' above the treble staff and a '1' below the bass staff. The notation shows a series of eighth-note chords in both hands.

Für den 3. Finger.

*For the 3<sup>rd</sup> finger.*

3 maliger Anschlag des 3. Fingers. — *The 3<sup>rd</sup> finger strikes 3 times.*

Musical score for the second exercise, featuring a treble and bass clef. The piece consists of four measures. The first two measures are marked with a '1' above the treble staff and a '5' below the bass staff. The last two measures are marked with a '5' above the treble staff and a '1' below the bass staff. The notation shows a series of eighth-note chords in both hands.

Musical score for the second exercise, featuring a treble and bass clef. The piece consists of four measures. The first two measures are marked with a '3' above the treble staff and a '3' below the bass staff. The last two measures are marked with a '5' above the treble staff and a '5' below the bass staff. The notation shows a series of eighth-note chords in both hands.

4 maliger Anschlag des 3. Fingers. — *The 3<sup>rd</sup> finger strikes 4 times.*

Musical score for the second exercise, featuring a treble and bass clef. The piece consists of four measures. The first two measures are marked with a '5' above the treble staff and a '5' below the bass staff. The last two measures are marked with a '5' above the treble staff and a '5' below the bass staff. The notation shows a series of eighth-note chords in both hands.

Für den 2. Finger.

*For the 2<sup>nd</sup> finger.*

3 maliger Anschlag des 2. Fingers. — *The 2<sup>nd</sup> finger strikes 3 times.*

Musical score for the third exercise, featuring a treble and bass clef. The piece consists of four measures. The first two measures are marked with a '5' above the treble staff and a '1' below the bass staff. The last two measures are marked with a '2' above the treble staff and a '5' below the bass staff. The notation shows a series of eighth-note chords in both hands.

Musical score for the third exercise, featuring a treble and bass clef. The piece consists of four measures. The first two measures are marked with a '2' above the treble staff and a '2' below the bass staff. The last two measures are marked with a '2' above the treble staff and a '2' below the bass staff. The notation shows a series of eighth-note chords in both hands.

4 maliger Anschlag des 2. Fingers. — *The 2<sup>nd</sup> finger strikes 4 times.*

Musical notation for the first exercise, consisting of two staves (treble and bass clef). The exercise is divided into four measures, each containing a sequence of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The first measure starts with a '2' above the first note. The second measure starts with a '2' above the first note. The third measure starts with a '1' above the first note. The fourth measure starts with a '5' above the first note.

Für den 1. Finger.

*For the 1<sup>st</sup> finger.*

3 maliger Anschlag des 1. Fingers. — *The 1<sup>st</sup> finger strikes 3 times.*

Musical notation for the second exercise, consisting of two staves. The exercise is divided into four measures, each containing a sequence of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The first measure starts with a '5' above the first note. The second measure starts with a '5' above the first note. The third measure starts with a '4' above the first note. The fourth measure starts with a '4' above the first note.

Musical notation for the third exercise, consisting of two staves. The exercise is divided into four measures, each containing a sequence of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The first measure starts with a '3' above the first note. The second measure starts with a '3' above the first note. The third measure starts with a '3' above the first note. The fourth measure starts with a '3' above the first note.

4 maliger Anschlag des 1. Fingers. — *The 1<sup>st</sup> finger strikes 4 times.*

Musical notation for the fourth exercise, consisting of two staves. The exercise is divided into four measures, each containing a sequence of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The first measure starts with a '5' above the first note. The second measure starts with a '5' above the first note. The third measure starts with a '5' above the first note. The fourth measure starts with a '5' above the first note.

Für den 3., 4. und 5. Finger.

*For the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> finger.*

Je 2 maliger Anschlag. — *Each striking twice.*

Musical notation for the fifth exercise, consisting of two staves. The exercise is divided into four measures, each containing a sequence of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The first measure starts with a '1' above the first note. The second measure starts with a '5' above the first note. The third measure starts with a '3' above the first note. The fourth measure starts with a '3' above the first note.

Für den 2., 3. und 4. Finger. *For the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> finger.*

Musical notation for the sixth exercise, consisting of two staves. The exercise is divided into four measures, each containing a sequence of eighth notes. Fingerings are indicated by numbers 1-5 above or below the notes. The first measure starts with a '1' above the first note. The second measure starts with a '1' above the first note. The third measure starts with a '1' above the first note. The fourth measure starts with a '5' above the first note.



Für den 1,2. und 3. Finger.

For the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> finger.

Für den 1,3. und 5. Finger.

For the 1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> finger.

# Übungen zu 9 Noten (3 Triolen).

Für den 4. und 5. Finger.

# Exercises of 9 notes (3 triplets).

For the 4<sup>th</sup> and 5<sup>th</sup> finger.

Je 3 maliger Anschlag. — Each striking 3 times.

Für den 5. und 3. Finger.

For the 5<sup>th</sup> and 3<sup>rd</sup> finger.

Für den 4. und 3. Finger.

For the 4<sup>th</sup> and 3<sup>rd</sup> finger.

Für den 3. und 2. Finger.

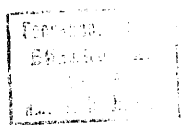
For the 3<sup>rd</sup> and 2<sup>nd</sup> finger.

Für den 3. und 1. Finger.

For the 3<sup>rd</sup> and 1<sup>st</sup> finger.

Für den 2. und 1. Finger.

For the 2<sup>nd</sup> and 1<sup>st</sup> finger.



# Übungen zu 10 Noten (2 Quintolen).

# Exercises of 10 notes. (2 Quintuplets).

2 maliger Anschlag jedes Fingers. — *Each finger striking twice.*

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

5  
1  
1 4

3 5  
1  
1 5

4 1  
1  
4 1

# Übungen zu 12 Noten.

# Exercises of 12 notes.

4 maliger Anschlag des 5. Fingers. — *The 5<sup>th</sup> finger strikes 4 times.*

Für den 5. Finger.  
*For the 5<sup>th</sup> finger.*

1 5 4 3  
1

1 5 4  
5  
1

6 maliger Anschlag des 5. Fingers.  
*The 5<sup>th</sup> finger strikes 6 times.*

4 maliger Anschlag des 4. Fingers. — *The 4<sup>th</sup> finger strikes 4 times.*

Für den 4. Finger.  
*For the 4<sup>th</sup> finger.*

Musical notation for 4 strikes of the 4th finger. The piece is in 3/4 time. The right hand starts with a 5 and the left hand with a 5. The first measure is marked with a 5, and the second measure with a 1. The notation consists of two staves with a brace on the left, showing a rhythmic pattern of eighth notes.

6 maliger Anschlag des 4. Fingers.  
*The 4<sup>th</sup> finger strikes 6 times.*

Musical notation for 6 strikes of the 4th finger. The piece is in 3/4 time. The right hand starts with a 3 and the left hand with a 3. The first measure is marked with a 3, and the second measure with a 4. The notation consists of two staves with a brace on the left, showing a rhythmic pattern of eighth notes.

4 maliger Anschlag des 3. Fingers. — *The 3<sup>rd</sup> finger strikes 4 times.*

Für den 3. Finger.  
*For the 3<sup>rd</sup> finger.*

Musical notation for 4 strikes of the 3rd finger. The piece is in 3/4 time. The right hand starts with a 1 and the left hand with a 1. The first measure is marked with a 1, and the second measure with a 1. The notation consists of two staves with a brace on the left, showing a rhythmic pattern of eighth notes.

6 maliger Anschlag des 3. Fingers.  
*The 3<sup>rd</sup> finger strikes 6 times.*

Musical notation for 6 strikes of the 3rd finger. The piece is in 3/4 time. The right hand starts with a 5 and the left hand with a 5. The first measure is marked with a 5, and the second measure with a 1. The notation consists of two staves with a brace on the left, showing a rhythmic pattern of eighth notes.

4 maliger Anschlag des 2. Fingers. — *The 2<sup>nd</sup> finger strikes 4 times.*

Für den 2. Finger.  
*For the 2<sup>nd</sup> finger.*

Musical notation for 4 strikes of the 2nd finger. The piece is in 3/4 time. The right hand starts with a 1 and the left hand with a 1. The first measure is marked with a 1, and the second measure with a 5. The notation consists of two staves with a brace on the left, showing a rhythmic pattern of eighth notes.

6 maliger Anschlag des 2. Fingers.  
*The 2<sup>nd</sup> finger strikes 6 times.*

Musical notation for 6 strikes of the 2nd finger. The piece is in 3/4 time. The right hand starts with a 3 and the left hand with a 3. The first measure is marked with a 3, and the second measure with a 2. The notation consists of two staves with a brace on the left, showing a rhythmic pattern of eighth notes.

4 maliger Anschlag des 1. Fingers. — *The 1<sup>st</sup> finger strikes 4 times.*

Für den 1. Finger.  
*For the 1<sup>st</sup> finger.*

Musical notation for the first exercise, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves contain a series of eighth notes. The first measure has a '2' above the first note and a '1' below the second note. The second measure has a '5' above the first note and a '5' below the first note. The exercise is divided into two measures by a double bar line.

6 maliger Anschlag des 1. Fingers.  
*The 1<sup>st</sup> finger strikes 6 times.*

Musical notation for the second exercise, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves contain a series of eighth notes. The first measure has a '1' above the first note and a '1' below the first note. The second measure has a '2' above the first note and a '2' below the first note. The exercise is divided into three measures by double bar lines.

Übungen zu 16 Noten.

Exercises of 16 notes.

Für den 4. und 5. Finger.  
*For the 4<sup>th</sup> and 5<sup>th</sup> finger.*

Musical notation for the third exercise, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves contain a series of eighth notes. The first measure has a '1' above the first note and a '1' below the first note. The exercise is divided into two measures by a double bar line.

Musical notation for the fourth exercise, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves contain a series of eighth notes. The first measure has a '1' above the first note and a '3' below the first note. The second measure has a '3' above the first note and a '1' below the first note. The exercise is divided into three measures by double bar lines.

Für die mittleren Finger.  
*For the middle fingers.*

Musical notation for the fifth exercise, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves contain a series of eighth notes. The first measure has a '1' above the first note and a '1' below the first note. The exercise is divided into two measures by a double bar line.

Musical notation for the sixth exercise, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves contain a series of eighth notes. The first measure has a '5' above the first note and a '5' below the first note. The second measure has a '1' above the first note and a '1' below the first note. The exercise is divided into three measures by double bar lines.

Für den 1. und 2. Finger.  
For the 1<sup>st</sup> and 2<sup>nd</sup> finger.

Übungen zu 18 Noten.

Exercises of 18 notes.

Für die äusseren Finger.  
For the outer fingers.

Für die mittleren Finger.  
For the middle fingers.

Übungen mit gehaltenen Noten.

Exercises with held notes.



System 1: Treble and bass clefs. Treble clef has fingerings 3 and 4. Bass clef has fingerings 3 and 4. The system contains two measures of music with repeat signs.

System 2: Treble and bass clefs. Treble clef has fingerings 2 and 3. Bass clef has fingerings 2 and 3. The system contains two measures of music with repeat signs.

System 3: Treble and bass clefs. Treble clef has fingerings 1 and 2. Bass clef has fingerings 1 and 2. The system contains two measures of music with repeat signs.

System 4: Treble and bass clefs. Treble clef has fingerings 1 and 4. Bass clef has fingerings 1 and 4. The system contains two measures of music with repeat signs.

System 5: Treble and bass clefs. Treble clef has fingerings 4, 2, 3, and 5. Bass clef has fingerings 2, 1, 3, and 5. The system contains three measures of music with repeat signs.

System 6: Treble and bass clefs. Treble clef has fingerings 4, 3, and 4. Bass clef has fingerings 4, 3, and 4. The system contains three measures of music with repeat signs.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a continuous eighth-note pattern. Fingerings are indicated by numbers 4, 3, and 3 5 1. Accents (>) are placed above the first two measures.

Second system of musical notation, continuing the eighth-note pattern. Fingerings are indicated by 2, 4, and 2.

Third system of musical notation, continuing the eighth-note pattern. Fingerings are indicated by 4, 2, and 4.

Fourth system of musical notation, continuing the eighth-note pattern. Fingerings are indicated by 2, 2 3 5, and 1.

Fifth system of musical notation, continuing the eighth-note pattern. Fingerings are indicated by 5, 4, and 5.

Sixth system of musical notation, continuing the eighth-note pattern. Fingerings are indicated by 1, 4, and 1.

This page of piano sheet music consists of six systems, each with a treble and bass staff. The music is characterized by dense, repetitive rhythmic patterns, likely sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. The notation includes repeat signs and various articulation marks. The first system starts with a treble clef and a 4/4 time signature. The second system begins with a treble clef and a 3/4 time signature. The third system starts with a treble clef and a 3/4 time signature. The fourth system begins with a treble clef and a 3/4 time signature. The fifth system starts with a treble clef and a 3/4 time signature. The sixth system begins with a treble clef and a 3/4 time signature.

First system of musical notation. Treble and bass staves. Treble clef, 8/8 time signature. Fingerings: 1, 4, 4.

Second system of musical notation. Treble and bass staves. Treble clef, 8/8 time signature. Fingerings: 2, 4, 1.

Third system of musical notation. Treble and bass staves. Treble clef, 8/8 time signature. Fingerings: 4 5 3, 1, 2.

Fourth system of musical notation. Treble and bass staves. Treble clef, 8/8 time signature. Fingerings: 2, 3, 3.

Fifth system of musical notation. Treble and bass staves. Treble clef, 8/8 time signature. Fingerings: 1, 3, 1 2 4.

Sixth system of musical notation. Treble and bass staves. Treble clef, 8/8 time signature. Fingerings: 2, 5, 5.

This page of piano sheet music consists of seven systems, each with a treble and bass staff. The music is characterized by dense, rhythmic patterns, primarily eighth and sixteenth notes, often grouped into triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. The piece is divided into measures by vertical bar lines, with repeat signs (double dots) at the end of several measures. The overall texture is intricate and technically demanding.

First system of musical notation, measures 1-3. The treble clef staff contains a sequence of eighth notes with fingerings 1 3, 3, and 3. The bass clef staff contains a sequence of eighth notes with fingerings 1 and 3.

Second system of musical notation, measures 4-6. The treble clef staff contains a sequence of eighth notes with fingerings 3, 5, and 3. The bass clef staff contains a sequence of eighth notes with fingerings 3 and 5.

Third system of musical notation, measures 7-9. The treble clef staff contains a sequence of eighth notes with fingerings 5, 2 1, and 5. The bass clef staff contains a sequence of eighth notes with fingerings 5, 2, and 1.

Fourth system of musical notation, measures 10-12. The treble clef staff contains a sequence of eighth notes with fingerings 4, 1, and 3. The bass clef staff contains a sequence of eighth notes with fingerings 4, 1, and 3.

Fifth system of musical notation, measures 13-15. The treble clef staff contains a sequence of eighth notes with fingerings 1, 5, and 3 5. The bass clef staff contains a sequence of eighth notes with fingerings 1, 5, and 3 5.

Sixth system of musical notation, measures 16-18. The treble clef staff contains a sequence of eighth notes with fingerings 1, 1, and 5. The bass clef staff contains a sequence of eighth notes with fingerings 1, 1, and 5.



First system of musical notation. Treble clef, bass clef. Fingerings: 2 (treble), 4 (bass) in first measure; 4 (treble), 4 (bass) in second measure; 1 (treble), 1 (bass) in third measure.

Second system of musical notation. Treble clef, bass clef. Fingerings: 4 (treble), 5 (bass) in first measure; 1 (treble), 1 (bass) in second measure; 2 (treble), 2 (bass) in third measure.

Third system of musical notation. Treble clef, bass clef. Fingerings: 3 (treble), 3 (bass) in first measure; 5 (treble), 5 (bass) in second measure; 5 (treble), 5 (bass) in third measure.

Fourth system of musical notation. Treble clef, bass clef. Fingerings: 5 (treble), 5 (bass) in first measure; 5 (treble), 4 (bass) in second measure; 3 (treble), 3 (bass) in third measure.

Fifth system of musical notation. Treble clef, bass clef. Fingerings: 3 (treble), 3 (bass) in first measure; 3 (treble), 3 (bass) in second measure; 3 (treble), 3 (bass) in third measure.

Sixth system of musical notation. Treble clef, bass clef. Fingerings: 3 (treble), 3 (bass) in first measure; 4 (treble), 4 (bass) in second measure.

Handwritten signature or initials in the bottom right corner.

Doppelgriffe mit gehaltenen Noten. Exercises in double notes with held fingers.

First system of piano exercises. The right hand (treble clef) and left hand (bass clef) play double notes. The right hand starts with a 5-3 fingering, followed by a 4-2 fingering, and then a 3-1 fingering. The left hand starts with a 3-5 fingering, followed by a 2-4 fingering, and then a 1-3 fingering.

Second system of piano exercises. The right hand (treble clef) and left hand (bass clef) play double notes. The right hand starts with a 5-2 fingering, followed by a 4-1 fingering, and then a 5-1 fingering. The left hand starts with a 3-5 fingering, followed by a 1-4 fingering, and then a 1-5 fingering.

Third system of piano exercises. The right hand (treble clef) and left hand (bass clef) play double notes. The right hand starts with a 5-4-3-2-1 fingering, followed by a 5-4-3-2-1 fingering. The left hand starts with a 2-1-3-4-5 fingering, followed by a 4-3-5-4-3-2-1 fingering.

Fourth system of piano exercises. The right hand (treble clef) and left hand (bass clef) play double notes. The right hand starts with a 3-1-5-2-4 fingering, followed by a 4-2-5-1-4 fingering. The left hand starts with a 1-3-2-4-5 fingering, followed by a 2-5-4-3-2-1-4 fingering.

Fifth system of piano exercises. The right hand (treble clef) and left hand (bass clef) play double notes. The right hand starts with a 2-3-1-4-5 fingering, followed by a 4-1-5-2-4 fingering. The left hand starts with a 3-2-1-4-5 fingering, followed by a 1-5-4-3-2-1-4 fingering.

Sixth system of piano exercises. The right hand (treble clef) and left hand (bass clef) play double notes. The right hand starts with a 4-2-1-3-5 fingering, followed by a 5-3-1-4-5 fingering. The left hand starts with a 2-4-1-3-5 fingering, followed by a 3-1-5-4-3-2-1-4 fingering.

System 1: Treble and bass clefs. Treble clef has fingering 3 1 5 above the first measure. Bass clef has fingering 1 3 5 below the first measure. The system contains two measures of music with repeat signs.

System 2: Treble and bass clefs. Treble clef has fingering 5 2 1 above the first measure. Bass clef has fingering 2 1 5 below the first measure. The system contains two measures of music with repeat signs.

System 3: Treble and bass clefs. Treble clef has fingering 4 2 1 above the first measure. Bass clef has fingering 2 1 4 below the first measure. The system contains two measures of music with repeat signs.

System 4: Treble and bass clefs. Treble clef has fingering 2 1 3 above the first measure. Bass clef has fingering 1 2 3 below the first measure. The system contains two measures of music with repeat signs.

System 5: Treble and bass clefs. Treble clef has fingering 5 3 2 above the first measure. Bass clef has fingering 3 2 5 below the first measure. The system contains two measures of music with repeat signs.

System 6: Treble and bass clefs. Treble clef has fingering 3 1 4 above the first measure. Bass clef has fingering 1 3 4 below the first measure. The system contains two measures of music with repeat signs.

System 1: Treble and bass clefs. Treble clef has notes with accents and fingering 1, 5, 3, 2. Bass clef has notes with accents and fingering 1, 5, 3, 2.

System 2: Treble and bass clefs. Treble clef has notes with accents and fingering 5, 3, 2, 1. Bass clef has notes with accents and fingering 5, 3, 2, 1.

System 3: Treble and bass clefs. Treble clef has notes with accents and fingering 1, 5, 3, 2. Bass clef has notes with accents and fingering 1, 5, 3, 2.

System 4: Treble and bass clefs. Treble clef has notes with accents and fingering 4, 2, 3, 1. Bass clef has notes with accents and fingering 3, 2, 4, 1.

System 5: Treble and bass clefs. Treble clef has notes with accents and fingering 5, 1, 2, 4. Bass clef has notes with accents and fingering 1, 5, 2, 3.

System 6: Treble and bass clefs. Treble clef has notes with accents and fingering 3, 1, 1, 5. Bass clef has notes with accents and fingering 1, 3, 1, 5.

The first system of the score consists of two staves, treble and bass. It contains three measures of music. The first measure has a treble clef and a bass clef, with a 3/1 fingering above and below the notes. The second measure has a 5/3 fingering above and below. The third measure has a 4/2 fingering above and below. The notes are grouped in pairs, and there are repeat signs at the end of each measure.

Terzen - Übungen.

Exercises in Thirds.

The second system of the score consists of two staves, treble and bass. It contains four measures of music. The first measure has a 3/1 fingering above and below. The second measure has a 4/2 fingering above and below. The third measure has a 5/3 fingering above and below. The fourth measure has a 4/2 fingering above and below. The notes are grouped in pairs, and there are repeat signs at the end of each measure.

The third system of the score consists of two staves, treble and bass. It contains three measures of music. The first measure has a 3/1 fingering above and below. The second measure has a 5/3 fingering above and below. The third measure has a 3/1 fingering above and below. The notes are grouped in pairs, and there are repeat signs at the end of each measure.

The fourth system of the score consists of two staves, treble and bass. It contains three measures of music. The first measure has a 3/1 fingering above and below. The second measure has a 3/1 fingering above and below. The third measure has a 4/2 fingering above and below. The notes are grouped in pairs, and there are repeat signs at the end of each measure.

The fifth system of the score consists of two staves, treble and bass. It contains two measures of music. The first measure has a 5/3 fingering above and below. The second measure has a 3/1 fingering above and below. The notes are grouped in pairs, and there are repeat signs at the end of each measure.

# Übungen mit fortrückender Hand\*)

# Exercises with progressing hand\*)

Für den 4. und 5. Finger.

For the 4<sup>th</sup> and 5<sup>th</sup> finger.

Für die mittleren Finger.

For the middle fingers.

\*) Diese Übungen sind nur mit jeder Hand einzeln zu studieren.

\*) These exercises are only to be studied with each hand separately.





A N H A N G

# Bearbeitung zweier Etüden von Clementi.

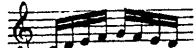
# Arrangement of two Studies of Clementi.

## Etüde No.1.

## Etude No.1.

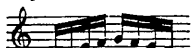
Die Fixierung der Anschlagszahl für jeden einzelnen Finger bei einmaligem Durchspielen dieser Etüde im Original hatte folgendes ungünstige Ergebnis:

1. Finger	2. Finger	3. Finger	4. Finger	5. Finger
188 mal	267 mal	256 mal	244 mal	120 mal.

Infolgedessen war die Ersetzung der schon im Vorworte erwähnten Figur:  die dieser und der folgenden Etüde zu Grunde liegt, durch eine den Quintolen-Übungen Seite 10 entnommene und alle Finger ganz gleichmässig in Anspruch nehmende Gruppe gerechtfertigt.

The calculation of the number of times each finger strikes in playing this study through once in the original form, gives the following unfavorable result:

1 <sup>st</sup> finger	2 <sup>nd</sup> finger	3 <sup>rd</sup> finger	4 <sup>th</sup> finger	5 <sup>th</sup> finger
138 times	267 times	256 times	244 times	120 times

and justifies the rejection of the figure already mentioned in the preface:  which is the foundation of this and the following study, for one taken from the exercises page 10 (Quintolen) which makes the same demands on all the fingers.

First system of musical notation. The right hand features a complex melodic line with sixteenth-note patterns and fingerings 5 4 3 and 1 2 1. The left hand provides a harmonic accompaniment with chords and a few moving notes. A dynamic marking of *sf* is present in the right hand.

Second system of musical notation. The right hand continues with similar melodic patterns and fingerings. The left hand has a more active role with a melodic line in the lower register. A dynamic marking of *sf* is present in the right hand.

Third system of musical notation. The right hand maintains the melodic complexity. The left hand features a long, sustained chord in the lower register. A dynamic marking of *sf* is present in the right hand.

Fourth system of musical notation. The right hand has a more intricate melodic line with fingerings 1 4 3 2 1 and 4 5 4 3 2. The left hand has a melodic line in the lower register. A dynamic marking of *sf* is present in the right hand.

Fifth system of musical notation. The right hand continues with melodic patterns and fingerings 1 2 1 and 5 4 3. The left hand has a melodic line in the lower register. A dynamic marking of *sf* is present in the right hand.

Sixth system of musical notation. The right hand continues with melodic patterns and fingerings 1 2 1 and 5 4 3. The left hand has a melodic line in the lower register. A dynamic marking of *sf* is present in the right hand.

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

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

5 4 3 1 2 1

5 4 3 1 2 1

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

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

5 4 5 4 3

5 4 5 3 2 4 2 1 2 1

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



Etüde No. 2.

Etude No. 2.

The image displays a musical score for 'Etude No. 2' in C major, 2/4 time. It consists of four systems of music, each with a piano (right) staff and a bass (left) staff. The piano part is characterized by a series of chords in the right hand and a continuous eighth-note pattern in the left hand. The bass part features a complex eighth-note pattern with various fingerings indicated by numbers 1-5. The first system begins with a forte (*f*) dynamic. The score includes several measures of rests in the piano part and specific fingering instructions such as '5 4 5 4 3', '1 2 1 2 3 5', '5 4 5', and '1 3 4'.

5

*legato*

1 3 4

This system shows the first two measures of a piece. The right hand has a few chords, and the left hand has a continuous eighth-note pattern. A slur labeled 'legato' covers the first two measures of the left hand. Fingering numbers 5, 1, 3, and 4 are present.

*sempre legato*

5 4 5

1 3 4

This system continues the piece. The right hand has chords, and the left hand continues the eighth-note pattern. A slur labeled 'sempre legato' covers the first two measures of the left hand. Fingering numbers 5, 4, 5, 1, 3, and 4 are present.

5 4 5

5 1 2 3 4 3 1 2 3 4

This system shows the third measure. The right hand has chords with slurs. The left hand continues the eighth-note pattern. Fingering numbers 5, 4, 5, and 5, 1, 2, 3, 4, 3, 1, 2, 3, 4 are present.

5

5 4 5

1 3 4

This system shows the fourth measure. The right hand has chords with slurs. The left hand continues the eighth-note pattern. Fingering numbers 5, 5, 4, 5, and 1, 3, 4 are present.

5 4 5

5 4 5

1 3 4

This system shows the fifth measure. The right hand has chords with slurs. The left hand continues the eighth-note pattern. Fingering numbers 5, 4, 5, 5, 4, 5, and 1, 3, 4 are present.

System 1: Treble clef with a whole note chord (F#4, A4) and a slur over it. Bass clef with a continuous eighth-note pattern. Fingerings: 5, 5 4, 1 3 4.

System 2: Treble clef with a whole note chord (F#4, A4) and a slur over it. Bass clef with a continuous eighth-note pattern. Fingerings: 5, 5 4 5, 1 3 4.

System 3: Treble clef with a whole note chord (F#4, A4) and a slur over it. Bass clef with a continuous eighth-note pattern. Fingerings: 5, 1 2 1 2 3, 5 4 5, 1 2 1, 1 3 4.

System 4: Treble clef with a whole note chord (F#4, A4) and a slur over it. Bass clef with a continuous eighth-note pattern. Fingerings: 5, 1 2 1 2 3, 5 4 5, 1 2 1, 1 3 4.

System 5: Treble clef with a whole note chord (F#4, A4) and a slur over it. Bass clef with a continuous eighth-note pattern. Fingerings: 5 4 5, 5 4 3, 1, 2 1 4 3 2, 5 4 3 1 2 3 1 3.

