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# PRACTICAL METHOD

## FOR THE PIANOFORTE

BY

### LOUIS KÖHLER

Op. 249

REVISED BY HANS SEMPER

Book I. (Edition Wood, No. 5)

Book II. (Edition Wood, No. 6)

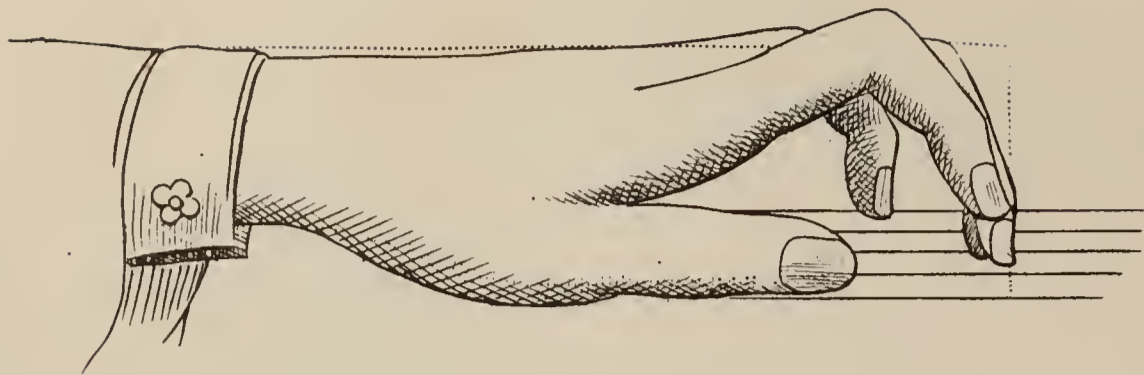
Book III. (Edition Wood, No. 7)

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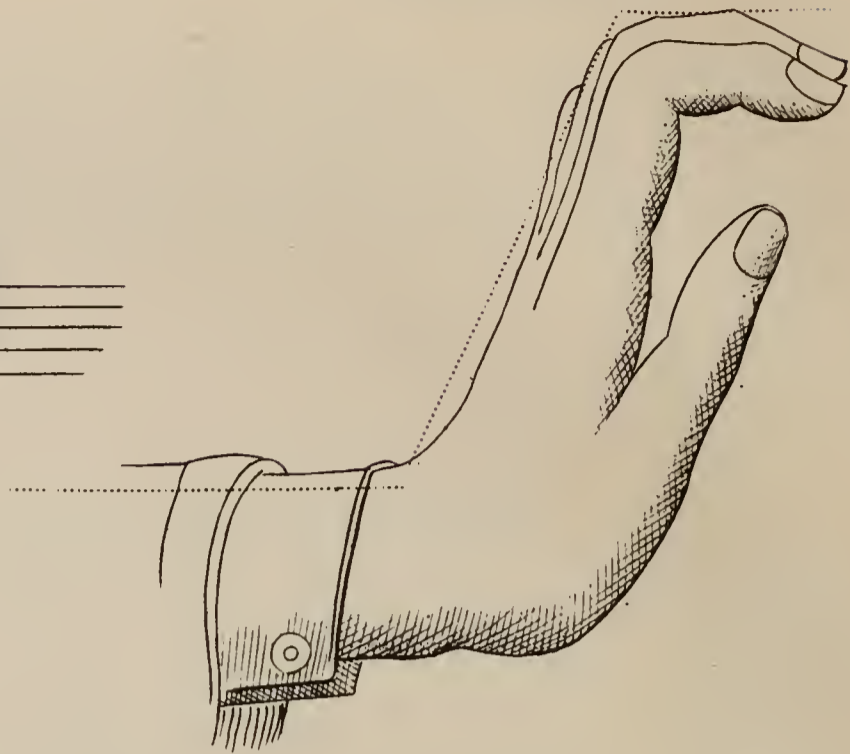
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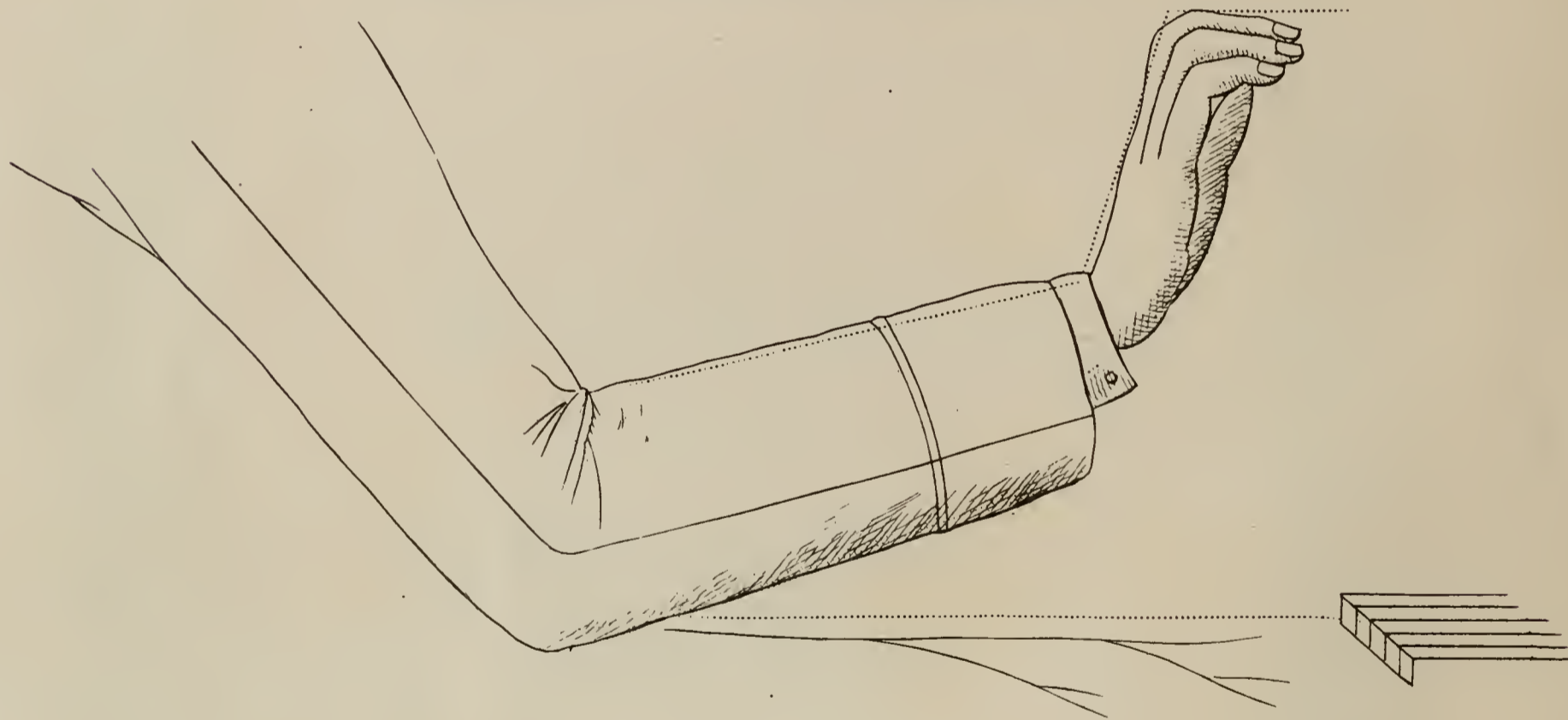
I. Stroke of the First Finger.  
*Anschlag des ersten Fingers.*  
 Attaque du premier doigt.



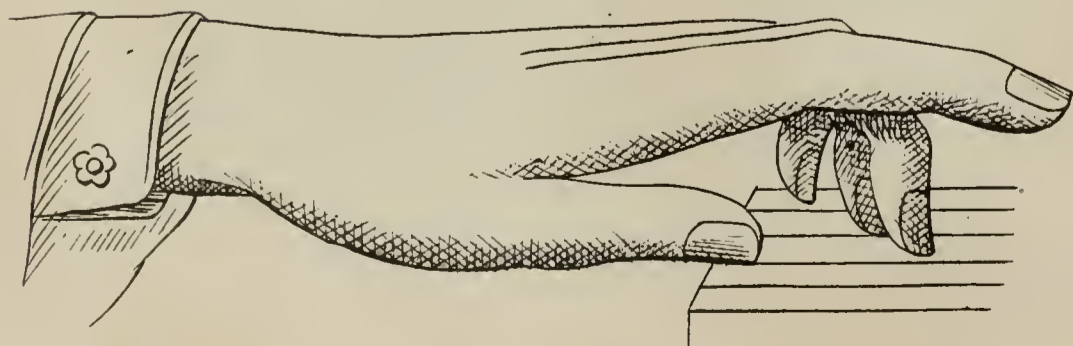
II. Stroke of the Wrist.  
*Anschlag des Handgelenks.*  
 Attaque du poignet.



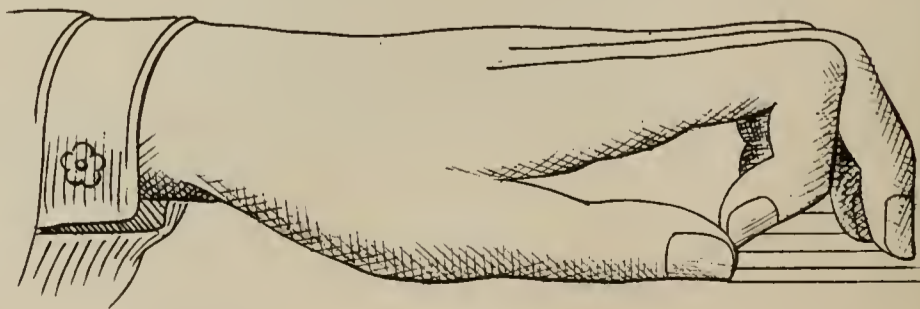
III. Stroke of the Wrist and Forearm combined.  
*Anschlag des Handgelenks und Unterarms zusammen.*  
 Attaque du poignet et de l'avant bras simultanément.



IV. Position of the First Finger for Staccato Stroke.  
*Stelle des ersten Fingers vor dem Staccato Anschlag.*  
 Position du premier doigt pour l'attaque du staccato.



V. Position after the Stroke.  
*Stelle nach dem Anschlag.*  
 Position après l'attaque.













# Value and Form of the Notes and Rests.

# Werth und Gestalt der Noten und Pausen.

## Valeur et Forme des Notes et Silences.

Notes. - Noten. - Notes.

Rests.  
Pausen oder Schweigezeichen.  
Silences.

Whole Note. <i>Ganze Note.</i> Ronde.		Whole Rest. <i>Ganze Pause.</i> Pause.
Half Notes. <i>Halbe Noten.</i> Blanches.		Half Rests. <i>Halbe Pausen.</i> Demi-pauses.
4 Quarter Notes. <i>4 Viertel Noten.</i> 4 Noires.		Quarter Rests. <i>Viertel Pausen.</i> Soupirs.
8 Eighth Notes. <i>8 Achtel Noten.</i> 8 Croches.		Rests $\frac{4}{8}$ $\frac{2}{4}$ Pausen. Soupirs.
4 Triplets. <i>4 Triolen.</i> 4 Triolets.		
16 Sixteenth Notes. <i>16 Sechszentel Noten.</i> 16 Double Croches.		$\frac{4}{16}$ $\frac{1}{4}$ $\frac{1}{2}$
32 Thirty-second Notes. <i>32 Zweiunddreissigstel Noten.</i> 32 Triple Croches.		$\frac{4}{32}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{2}$
64 Sixty-fourth Notes. <i>64 Vierundsechzigstel Noten.</i> 64 Quadruple Croches.		$\frac{4}{64}$ $\frac{1}{16}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{2}$

Dot after a note. <i>Punkt hinter einer Note.</i> Point après une note.		Two dots after a note. <i>Zwei Punkte hinter einer Note.</i> Deux points après une note.		etc.
Value.- Werth.- Valeur.				

Dot after a rest. <i>Punkt hinter einer Pause.</i> Point après un silence.		Two dots after a rest. <i>Zwei Punkte hinter einer Pause.</i> Deux points après un silence.		etc.
Value - Werth - Valeur.				

Bars (or Measures.)  
Takte. Mesures.

Brace.  
Klammer.  
Parenthèse.

Barlines.  
Taktstriche.  
Barres de mesure.

The various divisions of time used in Music are as follows:

Die in der Musik vorkommenden Taktarten sind:

Les différentes divisions du temps employées en musique sont les suivantes:

Common Time. <i>Vier Viertel Takt.</i> Quatre Temps.	Triple Time. <i>Drei Viertel Takt.</i> Trois Temps.	Half Common Time. <i>Zwei Viertel Takt.</i> Deux Temps.	Triple Time. <i>Drei Achtel Takt.</i> Mesure à trois huit.
Compound Common Time. <i>Sechs Achtel Takt.</i> Six huit.	Compound Triple Time. <i>Neun Achtel Takt.</i> Neuf huit.	Twelve Eight Time. <i>Zwölf Achtel Takt.</i> Douze huit.	Duple Time, (Alla breve). <i>Zwei Halbe Takt, (Alla breve).</i> C barré.

## Accidentals. - Versetzungszeichen. - Alterations.

Sharp. <i>Kreuz.</i> Dièse.	Flat. <i>Be.</i> Bémol.	Natural. <i>Auflösungszeichen.</i> Bécarre.		C. C sharp. C natural. <i>C. Cis. C.</i>	D. D flat. D natural. <i>D. Des. D.</i>
#	b	♮		Do. Do dièse. Do bécarre.	Ré. Ré bémol. Ré bécarre.



# FIRST EXERCISES

for the hand of rest.

The fingering above the notes is intended for the right hand, that below for the left, which is to play the notes one or two octaves lower than written.-

Repeat each passage from 10 to 20 times.

# DIE ERSTEN ÜBUNGEN

mit stillstehender Hand.

Die obern Ziffern gelten für die rechte, die untern für die linke Hand, welche eine Octave oder deren zwei tiefer spielt.-

Jeder Teil ist 10 bis 20 Mal nacheinander zu spielen.

# EXERCICES

à main posée.

Le doigté supérieur s'applique à la main droite, le doigté inférieur à la main gauche, qui doit jouer une ou deux octaves plus bas.-

Répéter 10 fois 20 fois chaque reprise.

1. 
  
Count. } 5 4 3 2 1 2 3 4  
Zähle. } 1 2 3 4 1 2 3 4  
Comptez }

2. 
  
Count. } 5 4 3 2 1 2 3 4  
Zähle. } 1 2 3 4 1 2 3 4  
Comptez }

3. 
  
Count. } 5 4 5 4 3 4 3 4 3 2 3 2 1 2 3 4  
Zähle. } 1 2 3 4 1 2 3 4  
Comptez }

4. 
  
Count. } 5 3 4 2 3 1 2 4  
Zähle. } 1 2 3 4 1 2 3 4  
Comptez }

5. 
  
Count. } 5 4 3 5 4 2 3 5 4 2 3 1 2 3 4 3  
Zähle. } 1 2 3 4 1 2 3 4  
Comptez }

6. 
  
Count. } 5 4 5 3 4 3 4 2 3 2 3 1 4 3 2 4  
Zähle. } 1 2 3 4 1 2 3 4  
Comptez }

7. 
  
Count. } 5 3 1 3 4 1 2 4 3 5 4 3 4 5 4 3 1 2 4 3 2 3 1 2 3 4 2 3 4 5  
Zähle. } 1 2 3 4 1 2 3 4  
Comptez }

8. 
  
Count. } 2 1 3 4 5 4 3 5  
Zähle. } 1 2 3 4  
Comptez }

Repeat these exercises with both hands, and continue their practice while studying the following pieces.

Nun sind diese Übungen auch zweihändig zu spielen und während der folgenden Stücke zu wiederholen.

Répéter ces exercices à deux mains et les jouer fréquemment dans l'intervalle des pièces qui suivent.



Moderato.

9.

Count.  
Zähle.  
Comptez.) 1 2 3 4 1 2 3 4

10.

11.

12.

Count.  
Zähle.  
Comptez.) 1 2 3 1 2 3

13.

13.a

Count.  
Zähle.  
Comptez.) 1 2 3 4 1 2 3 4



6 STACCATO EXERCISES.

In the following exercises the stroke is not made with the finger, but from the wrist, the finger which touches the keys being held slightly lower than the others.

Repeat each passage 6 times.

STACCATO-ÜBUNG.

Bei den folgenden Übungen ist der Anschlagfinger nicht zu bewegen; während er fest im Gelenke bleibt, wird die ganze Hand durch das Handgelenk auf und ab bewegt.

Jeder Teil 6 Mal.

EXERCICES DE STACCATO.

Les exercices qui suivent doivent être joués par l'articulation du poignet, le doigt restant immobile.

Répéter 6 fois chaque reprise.

14. 

15. 




16. 




Child's Song.

Kinder-Liedchen.

Mélodie Enfantine.

17. *Andantino.* 









Lento.

C. CZERNY

22.

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

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

23.

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

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

Children's Waltz.

Kinder - Walzer.

Valse d'Enfants.

Allegretto moderato.

24.

1 3 5 3 1 2 3 5 3 1 2

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



FINGER EXERCISES.  
Repeat each exercise 8 times.

FINGER-ÜBUNGEN.  
Jeder Teil 8 mal.

EXERCICES.  
Répéter 8 fois chaque reprise.

25.

Exercise 25 consists of three staves of music. The first staff has four measures with fingerings: (1 3 5), (2 4), (3), and (4). The second staff has two measures with fingerings: (2) and (3 1). The third staff has three measures with fingerings: (3 1), (3 1), and (5 3), followed by a final measure with a whole note chord (1 3).

26.

Moderato.

Exercise 26 is marked 'Moderato' and is in 4/4 time. It consists of two staves of music. The first staff has five measures with fingerings: (1 3), (2 4), (3), (3 5 4), and (3 1 5 4 2). The second staff has five measures with fingerings: (5 3 1), (5 3 2), (5 3 2), (5 3 2), (5 3 2), and a final measure with a whole note chord (1 5 3).

27.

Allegretto.

Exercise 27 is marked 'Allegretto' and is in 4/4 time. It consists of two staves of music. The first staff has four measures with fingerings: (3 5), (2 1), (2 5), and (3 5). The second staff has four measures with fingerings: (5 1 3), (5 2), (5 2), and (5 2).

This block continues exercise 27. The first staff has three measures with fingerings: (3 5), (1), and (2 5). The second staff has three measures with fingerings: (3 5), (3 1), and (3 1).

This block continues exercise 27. The first staff has five measures with fingerings: (2), (3 1), (3), (3), and (2). The second staff has five measures with fingerings: (2), (2), (2), (2), and a final measure with a whole note chord (1 4 5).







EXERCISES  
for the hand at rest.

UBUNGEN  
mit stillstehender Hand.

EXERCICES  
à main posée.

To make all the fingers of both hands of equal strength and independence the following exercise must be practiced with each hand alone and then with both hands together, until they can be played without constraint and with proper fluency. Take particular care that the hands are held quietly, and that the fingers are raised lightly and do not remain longer on the keys than is necessary.

Um allen Fingern beider Hände gleiche Kraft und Unabhängigkeit zu verschaffen, müssen diese Übungen anfangs mit jeder Hand einzeln, dann mit beiden zusammen so lange geübt werden, bis sie ohne Zwang und mit gehöriger Rundung vorgetragen werden. Besonders erinnere man sich dabei der Regel, die Hände ganz ruhig zu halten, die Finger leicht fortzubewegen und sie nicht länger auf den Tasten liegen zu lassen, als es nötig ist.

Pour donner à tous les doigts des deux mains une même force et de l'indépendance, il faut d'abord jouer ces exercices d'une seule main, puis des deux ensemble jusqu'à ce qu'ils soient joués sans raideur. Que l'on ait soin surtout de tenir les mains bien tranquilles, de lever les doigts légèrement, et de ne pas les laisser sur les touches plus longtemps qu'il n'est nécessaire.

30.

31.

32.



In the Garden.

Im Garten.

Au Jardin.

Moderato.

33. *mf*

Musical notation for measures 33-34, Moderato tempo. Treble and bass staves with fingerings and dynamics.

Musical notation for measures 35-36, Moderato tempo. Treble and bass staves with fingerings and dynamics.

Lento.

34.

Musical notation for measures 37-38, Lento tempo. Treble and bass staves with fingerings and dynamics.

Musical notation for measures 39-40, Lento tempo. Treble and bass staves with fingerings and dynamics.

Musical notation for measures 41-42, Lento tempo. Treble and bass staves with fingerings and dynamics.



Allegretto.

35.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Allegretto.' and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system is marked with '35.' and includes a large bracket on the left. The piece concludes with a double bar line and repeat dots.



EXERCISES.

ÜBUNGEN.

EXERCICES.

Repeat each passage 20 times.

Jeder Teil 20 Mal.

Répéter 20 fois chaque reprise.

36.

1 2 3 2 | 3 4 5 4

5 4 3 4 | 3 2 1 2

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

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

1 2 3 2 | 5 4 3 4

5 4 3 4 | 1 2 3 2

37.

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

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

5 4 3 4 | 1 2 3 2

1 2 3 2 | 5 4 3 4

38.

*Allegretto.*

*mf*

1 3 4 2 2

5 3 1 4 2 2 3 3

*legato*







About the Lamb.

Folk-song.

Vom Schäfchen.

Volkslied.

De l'Agneau.

Air populaire.

Andantino.

41.

The score for exercise 41 is written in 4/4 time and marked 'Andantino'. It consists of three systems of grand staff notation. The first system is marked 'p' and includes fingerings such as 1, 5, 3, 2, 5, 4, 2, 2, 4, 2. The second system also includes fingerings like 5, 1, 4, 3, 1, 2, 1, 4, 2, 1, 5, 3, 1, 4, 2, 1. The third system continues with fingerings like 2, 5, 1, 2, 1, 4, 2, 1, 5, 3, 1, 2, 1, 4, 2, 1. Dynamics include 'p' and hairpins for crescendo and decrescendo.

FINGER EXERCISES  
on the bass notes.

FINGER-ÜBUNGEN  
in Bassnoten.

EXERCICES  
en clef de fa.

The left hand plays the notes as written, the right hand one or two octaves higher.

Die Linke spielt die folgenden Bassnoten wie sie dastehen, die Rechte eine Octave oder deren zwei höher.

La main gauche doit jouer ces notes comme elles sont écrites, la main droite une octave ou deux plus haut.

42.

The score for exercise 42 is a single-line bass exercise in 4/4 time. It consists of two systems of notation with fingerings. The first system includes fingerings like 1 3 2 1 2 4 3 2, 3 5 4 3 2 4 3 2, 1 2, 3 3 2 2 1 1 2 4, and 5 3 4 5 4 2 3 4, 3 1 2 3 4 2 3 4, 5 4, 3 3 4 4 5 5 4 2. The second system includes fingerings like 1 3, 2 4 3 5, 2 4, 3 1, 4 2 5 3, 4, 1 3 5, 2 4 5, 3 5, 1 3, 2 4, 5, and 5 3, 4 2, 3 1, 4 2, 3 5, 2 4, 1 3, 2, 5 3 1, 4 2 1, 3 1, 5 3, 4 2, 1 2 4.

LITTLE PIECES  
with bass notes.

KLEINE STÜCKE  
mit Bassnoten.

PETITS MORCEAUX  
en clef de fa.

A. E. MÜLLER.

43.

The score for exercise 43 is a piece in 4/4 time with two systems of grand staff notation. The first system includes fingerings like 1 2 3 1, 2 3 4 2, 3 4 5 3, 4 2 1, 3, 2, 3, 2, 3. The second system is marked '44.' and includes fingerings like 5, 4, 3, 5, 4, 3, 2, 4, 3, 2, 1, 3, 2, 4, 5.



45. Musical notation for exercise 45, measures 1-8. Treble clef, 4/4 time. Fingerings: 1 1 2, 2 2 3, 3 3 4, 4 2 1, 3, 2, 3, 2 3. Bass clef, 4/4 time. Fingerings: 2, 3, 2, 5 2, 5 5 4, 4 4 3, 3 3 2, 2 4 5.

47. Musical notation for exercise 47, measures 1-8. Treble clef, 4/4 time. Fingerings: 1 2, 2 3, 3 4, 4, 3. Bass clef, 4/4 time. Fingerings: 2, 5 4, 4 3, 3 2, 2.

49. Musical notation for exercise 49, measures 1-8. Treble clef, 4/4 time. Fingerings: 1 2, 3 2 3 1, 2 3, 4 3 4 2, 3 4, 5 4 5 3, 4. Bass clef, 4/4 time.

50. Musical notation for exercise 50, measures 1-8. Treble clef, 4/4 time. Fingerings: 3. Bass clef, 4/4 time. Fingerings: 5 4, 3 4 3 5, 4 3, 2 3 2 4, 3 2, 1 2 1 3, 2.

51. Musical notation for exercise 51, measures 1-8. Treble clef, 3/4 time. Fingerings: 1 3 5, 5 3 1, 2 4 5, 5 4 2, 1 3 5, 5 3 1, 2 3 2, 1. Bass clef, 3/4 time. Fingerings: 2, 3, 2.

52. Musical notation for exercise 52, measures 1-8. Treble clef, 3/4 time. Fingerings: 3, 2. Bass clef, 3/4 time. Fingerings: 5 3 1, 1 3 5, 4 2 1, 1 2 4, 5 3 1, 1 3 5, 4 3 4, 5.



53.

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

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

54.

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

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

55.

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

2

56.

3

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

*Allegretto moderato.*

57.

3 1 2 3 3 4 2 4

5 5 5 3 5 2 3 1 3

3 3 3 3 3 3 3 3 2 4

5 5 5 3 1 3 2 4



The Cuckoo.

Folk-Song.

Kuckuck.

Volkslied.

Le Coucou.

Air Populaire.

Allegretto moderato.

58.

Musical score for 'The Cuckoo' in 6/8 time. The piece consists of two staves, treble and bass. The melody is characterized by a rhythmic pattern of eighth notes with a dotted quarter note, often grouped in pairs. The bass line provides a steady accompaniment with chords and single notes. Fingerings are indicated with numbers 1-5 above or below notes. The score ends with a double bar line and repeat dots.

ADVANCING THE HAND  
by repetition of the fingering.

FORTBEWEGEN DER HÄNDE  
durch Anziehen der Finger.

ETUDES  
de Progressions.

59.

Musical score for 'Advancing the Hand' in 6/8 time. The piece consists of two staves, treble and bass. The melody is a continuous sequence of eighth notes, with the fingering (1-5) changing every two notes to advance the hand. The bass line follows a similar pattern with a different fingering. The score is divided into three measures by vertical bar lines.

Continuation of the 'Advancing the Hand' exercise. It consists of two staves, treble and bass, with a continuous sequence of eighth notes and changing fingerings. The score is divided into three measures by vertical bar lines.

Continuation of the 'Advancing the Hand' exercise. It consists of two staves, treble and bass, with a continuous sequence of eighth notes and changing fingerings. The score is divided into three measures by vertical bar lines.

Continuation of the 'Advancing the Hand' exercise. It consists of two staves, treble and bass, with a continuous sequence of eighth notes and changing fingerings. The score is divided into three measures by vertical bar lines.

Continuation of the 'Advancing the Hand' exercise. It consists of two staves, treble and bass, with a continuous sequence of eighth notes and changing fingerings. The score is divided into three measures by vertical bar lines.



# Melodie.

Moderato.

60.

5 1 3 5 1 3 5

5 5 3 5 3 5 3 4 5 1

# Etude.

61.

5 3 5 3 5 3 5 3

4 5 4 1 2 4 5 3 5 2 5

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

# Lied.

Moderato.

62.

5 1 2 4 3 5 1 5 3 1

### Choral.

The pauses  $\frown$  should be held about the value of 6 quarter notes.

Die Fermaten  $\frown$  im Choral werden ungefähr 6 Viertel lang gehalten.

Les points d'orgue  $\frown$  doivent être tenus environ la valeur de six noires.

Lento.

63.

### Folk-song.

### Volkslied.

### Air Populaire.

Andantino.

64.





Allegretto con Variazioni.

A. E. MÜLLER.

66.

Musical notation for the first system, measures 66-71. Treble clef, 2/4 time signature. Fingerings 1, 3, 5 are indicated above the first three notes. Bass clef accompaniment with fingering 3 below the first note.

Musical notation for the second system, measures 72-77. Treble clef, 2/4 time signature. Bass clef accompaniment with fingering 2 below the first note.

VAR. 1.

Musical notation for the first variation, measures 78-83. Treble clef, 2/4 time signature. Fingerings 1, 3, 3, 5 are indicated above the first four notes. Bass clef accompaniment with fingering 3 below the first note.

Musical notation for the second variation, measures 84-89. Treble clef, 2/4 time signature. Bass clef accompaniment with fingering 2 below the first note.

VAR. 2.

Musical notation for the third variation, measures 90-95. Treble clef, 2/4 time signature. Fingerings 1, 3, 3 are indicated above the first three notes. Bass clef accompaniment with fingerings 3, 5, 5, 5 below the first four notes.

Musical notation for the fourth variation, measures 96-101. Treble clef, 2/4 time signature. Bass clef accompaniment with fingerings 2, 5 below the first two notes.



VAR. 3.

The first system of music for Var. 3 consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a 4-measure phrase, followed by a 3-measure phrase, and continues with a series of eighth-note patterns. The lower staff is in bass clef and features a steady eighth-note accompaniment. Fingerings are indicated with numbers 4, 3, 5, 5, 5, 4, and 5.

The second system of music for Var. 3 continues the piece. The upper staff features a 3-measure phrase and continues with eighth-note patterns. The lower staff maintains the eighth-note accompaniment. Fingerings are indicated with numbers 5, 4, and 4.

VAR. 4.

The first system of music for Var. 4 consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a 4-measure phrase, followed by a 2-measure phrase, a 5-measure phrase, and a 3-measure phrase. The lower staff is in bass clef and features a steady eighth-note accompaniment. Fingerings are indicated with numbers 4, 5, 5, and 4.

The second system of music for Var. 4 continues the piece. The upper staff features a 3-measure phrase, followed by a 2-measure phrase, and a 3-measure phrase. The lower staff maintains the eighth-note accompaniment. Fingerings are indicated with numbers 3, 2, 3, and 1.

The third system of music for Var. 4 continues the piece. The upper staff features a 2-measure phrase, followed by a 2-measure phrase, a 4-measure phrase, and a 3-measure phrase. The lower staff maintains the eighth-note accompaniment. Fingerings are indicated with numbers 5, 5, 2, 4, 3, and 5.

Ring dance. Reigen im Spiel. Récréation.

Allegretto.

67.

Musical score for 'Ring dance' in 6/8 time. The score consists of three systems of piano accompaniment. The first system includes a treble clef with a key signature of one flat and a bass clef. The melody in the treble clef features eighth and sixteenth notes with various fingerings (1, 2, 3, 5) and accents. The bass clef provides a steady accompaniment with eighth notes and some chords. The second system continues the melody with similar rhythmic patterns and fingerings. The third system concludes the piece with a final cadence in the bass clef.

Song of the Hussars. Husarenlied. Chant de Hussards.

Marciale.

68.

Musical score for 'Song of the Hussars' in 4/4 time. The score consists of three systems of piano accompaniment. The first system includes a treble clef with a key signature of one flat and a bass clef. The melody in the treble clef is marked with a forte 'f' dynamic and features a marching rhythm with eighth and sixteenth notes, including many triplets and fingerings (1, 2, 3, 4, 5). The bass clef provides a simple accompaniment with chords and some eighth notes. The second system continues the melody with similar rhythmic patterns. The third system concludes the piece with a final cadence in the bass clef.



Waltz.

Walzer.

Valse.

69.





VAR. 8.

Musical notation for Variation 8. The treble clef part consists of a simple melody with notes on the staff and fingerings 1, 2, 3, 2, 3, 4, 2, 1. The bass clef part features a complex, rhythmic accompaniment with many sixteenth notes and fingerings 2 5, 3, 2 1, 3, 2, 4, 1, 3, 2.

VAR. 9.

Musical notation for Variation 9. The treble clef part has a fast, flowing melody with many sixteenth notes and fingerings 1, 2, 5, 3, 2, 5, 4, 3, 2, 3, 5, 4, 5, 3, 2, 1. The bass clef part has a steady accompaniment with notes on the staff and fingerings 2, 3, 2, 3, 1, 2, 4, 5.

VAR. 10.

Musical notation for Variation 10. The treble clef part consists of a simple melody with notes on the staff and fingerings 1, 2, 3, 2, 3, 4, 3. The bass clef part features a complex, rhythmic accompaniment with many sixteenth notes and fingerings 5 2, 3, 4, 3, 1, 2, 3, 2, 3, 4, 2, 5, 2, 5, 3, 2, 3, 5, 3, 2.

Evening Song. Abendlied. Chant du Soir.

Andantino.

Musical notation for the beginning of the 'Evening Song' section, marked 'Andantino'. It starts at measure 72. The treble clef part has a melody with notes on the staff and fingerings 2, 5, 1, 5, 1, 5, 1, 2, 5, 1, 2, 3, 5, 1, 5, 1. The bass clef part has a simple accompaniment with notes on the staff and fingerings 5, 1, 2, 4.

Continuation of the 'Evening Song' musical notation. The treble clef part has a melody with notes on the staff and fingerings 5, 1, 2, 5, 1, 3. The bass clef part has a simple accompaniment with notes on the staff.

Final section of the 'Evening Song' musical notation. The treble clef part has a melody with notes on the staff. The bass clef part has a simple accompaniment with notes on the staff and fingerings 2, 2.

Allegretto.

73.

mf

p

Gieb mir die Blume, gieb mir den Kranz.

German melody. Deutsches Lied. Air Allemand.

Andantino.

74.

p

mf

rit. dim.

a tempo

rit. dim.

a tempo



75. *mf*

EXERCISES

for the passing of the thumb.

ERSTE ÜBUNGEN

im Unter- und Übersetzen.

EXERCICES

pour le passage du pouce.

Right hand. — *Rechts.* — *Main droite.*

76. *1 2 1 2 1 2 1 2* *3 1 2 1 3 1 3 1* *2 1 2 1 2 1 2 1* *3 1 2 1 3 1 2 1* *3 2 3 1 2 1 3 2*

Left hand. — *Links.* — *Main gauche.*

77. *1 2 1 2 1 2 1 2* *3 1 2 1 3 1 3 1* *2 1 2 1 2 1 2 1* *3 1 2 1 3 1 2 1* *3 2 3 1 2 1 3 2*

Right hand. — *Rechts.* — *Main droite.*

78. *1 2 1 2 1 2* *1 2 3 1 2 1 3 2* *1 2 1 2 1 2* *1 3 2 1 2 3 1 2*

Left hand. — *Links.* — *Main gauche.*

79. *1 2 1 2 1 2* *1 2 3 1 2 1 3 2* *1 2 1 2 1 2* *1 3 2 1 2 3 1 2*

Etude.

\*) Allegretto.

80.

\*) Formulas for Scale practice, which should be begun here, may be found on pages 62, 63 and 64.

\*) Formeln zur Tonleiterübung, die hier anfangen sollte, erscheinen auf Seiten 62, 63 und 64.

\*) Les formules pour l'étude des gammes, qui peut être commencée ici, seront trouvées aux pages 62, 63 et 64.

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

5 3 5 4 3 1 3

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

2 3 2 4 1 1 2 3

Villager's Waltz.

Ländlicher Walzer.

Valse Villageoise.

Allegretto.

81. *mf*

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

5 3 2 5 2 1 2 3

*p* *f*

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

5 3 1 5 1 3

*p* *f*

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

5 3 1 5 1 3 1 3

*mf*

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

5 3 2 5 1 2 1 3



# Choral.

82. *Lento.*  
*p sostenuto*

# Française.

83. *Allegro moderato.*  
*mf*  
*legato*

# Etude.

84. *Allegretto.*

5 1 5 1 5 1 5 1 5 1

2 4 4 5 3 3 1

5 1 5 1 4 2 3 1 2 1 4

3 1 4 3 1 2 5 2 4 1 5

Air  
from the Magic Flute.

Lied  
aus der Zauberflöte.

Air  
de la Flûte enchantée.

W. A. MOZART.

85. *mf* *Andantino.*

5 1 3 4 4 4 4 5 1 2

*legato*

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

*rit.*

*a tempo*

4 5 3 5 3 2 4 2

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

*f*



The Brook.

Der Bach fließt.

Le Ruisseau.

Allegretto.

86.

*mf*

*Fine.*

*p*

*mf*

*f*

*D.C. al Fine.*

Contentment.

Zufriedenheit.

Contentement.

Folk-song.

Volkslied.

Air populaire.

Andantino.

87.

*dolce*

The first system of the Etude consists of two staves. The treble staff contains a melodic line with several slurs and fingerings: 1, 1, 4, 2, 2, 2, 5, 2. The bass staff contains a rhythmic accompaniment with fingerings: 4 2, 4, 3 2 1 3, 5, 3, 2, 3, 3. The key signature is one sharp (F#) and the time signature is 4/4.

Etude.

The second system begins at measure 88. The treble staff has a few notes with fingerings 5 3 and 5. The bass staff features a continuous eighth-note pattern with triplets and fingerings: 5 3 1, 5 3, 4 2. The instruction *legatissimo* is written below the bass staff.

The third system continues the piece. The treble staff has chords with fingerings 3 1, 5 3, and 5 3. The bass staff continues with eighth-note patterns and fingerings: 5 3, 5 2, 3.

The fourth system includes a repeat sign. The treble staff has chords with fingerings 5 2, 3 1, and 4 2. The bass staff continues with eighth-note patterns and fingerings: 4 2, 5 3, 5 3, 4 2, 5, 5.

The fifth system shows a change in the treble staff with chords and fingerings 5 2, 3 1, and 4 1. The bass staff continues with eighth-note patterns and fingerings: 3 1, 5 4 1, 4, 5, 4 2.

The sixth system concludes the piece. The treble staff has chords with fingerings 3 1, 5 1, 4 1, 3 1, 5 2, 5 4, 5 3, 5 2, 3 1. The bass staff continues with eighth-note patterns and fingerings: 5 3, 2, 2, 3 1, 3, 4, 5 3, 2, 5 3 1.



Melody from  
"Der Freischütz"

Melodie aus  
"Der Freischütz"

Mélodie tirée du  
"Der Freischütz"

C. M. v. WEBER.

89. *Andantino.* *mf* *dolce*

Etude.

90.





Allegretto.

93. *mf*

Viennese Couplet.

Wiener Couplet.

Couplet Viennois.

Moderato.

94. *mf*

Etude.

95.

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

1 2 1 4 5 5 1 3

Russian Folk-song. Russisches Volkslied. Air Populaire Russe.

96. Moderato. *p*

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

*mf* *p*

4 5 4 5 4 2 3

Duettino from "Titus" Duettino aus "Titus" Duettino de "Titus"

W. A. MOZART.

97. Andantino. *mf*

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

1 4 1 4 3 3

*p* *mf*

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

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

*f* *p* *f* *p* *f* *p*

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

3 3 2 1 4 2 4 2 3 5



# Etude.

98.

*sempre legato*

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked 'sempre legato'. Fingerings are indicated by numbers 1-5 above or below notes. The notation includes various rhythmic values, slurs, and dynamic markings. The first system includes the number '98.' and the instruction 'sempre legato'. The second system ends with a repeat sign. The sixth system ends with a double bar line.

Andantino.

99.

*f*

Musical score for Andantino, measures 99-103. The piece is in 3/4 time. Measure 99 starts with a forte (*f*) dynamic. The right hand features chords and single notes with fingering numbers (e.g., 2, 1, 5, 3, 1, 4, 2). The left hand plays a steady eighth-note accompaniment. Measure 100 includes a repeat sign and a fermata. Measure 101 has a trill in the right hand. Measure 102 features a slur over the right hand. Measure 103 ends with a fermata.

Execution:  
 Ausführung:  
 Exécution:

Musical score for Andantino, measures 104-108. Measure 104 has a trill in the right hand with a slur. Measure 105 has a slur over the right hand. Measure 106 has a slur over the right hand. Measure 107 has a slur over the right hand. Measure 108 ends with a fermata.

Allegretto.

100.

*mf*

*f*

*ritard.*

*mf a tempo*

*f*

Musical score for Allegretto, measures 100-104. The piece is in 6/8 time. Measure 100 starts with a mezzo-forte (*mf*) dynamic. The right hand has chords and eighth-note patterns with fingering numbers (e.g., 5, 3, 4, 5, 5, 4, 3, 1, 5, 3, 4, 5, 4). The left hand plays a steady eighth-note accompaniment. Measure 101 has a forte (*f*) dynamic. Measure 102 has a piano (*p*) dynamic. Measure 103 has a forte (*f*) dynamic. Measure 104 ends with a ritardando (*ritard.*) marking.



Allegro.

101.

Christmas Bells.

Weihnachtsglocken.

Les Cloches de Noël.

Andantino sostenuto.

102.

First system of a piano piece. The right hand features a melodic line with various ornaments and fingerings (5, 3, 1, 4). The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line and a fermata over the final chord.

Second system of the piano piece, continuing the melodic and accompanimental patterns from the first system. It also ends with a double bar line and a fermata.

Third system of the piano piece, featuring more complex ornamentation and fingerings in the right hand. The system concludes with a double bar line and a fermata.

Allegretto con Variazioni.

A. E. MÜLLER

System 4, marked with the number 103 and the dynamic *mf*. It contains the first variation of the piece, ending with a double bar line and the word *Fine.*

System 5, labeled **VAR. 1.** It begins with the instruction *D.C. sin'al Fine.* and continues with the first variation. The system ends with a double bar line and the dynamic *mf*.

System 6, continuing the first variation. It concludes with a double bar line, the word *Fine.*, and the instruction *D.C.*



VAR. 2.

*dolce ed un poco vivace*

*Fine.*

Musical notation for the first system of Var. 2. The treble staff contains a melodic line with slurs and fingerings (4, 5, 4, 2). The bass staff contains a harmonic accompaniment with fingerings (2, 3, 2, 2, 2, 3, 3) and a final chord with fingerings (1, 2).

Musical notation for the second system of Var. 2. The treble staff continues the melodic line with slurs and fingerings (4, 1, 3, 5, 4, 2). The bass staff continues the accompaniment with fingerings (3, 2, 3, 2, 4) and ends with a *D.C.* marking.

VAR. 3.

*staccato*

*mf*

*Fine.*

*legato*

Musical notation for the first system of Var. 3. The treble staff features a staccato melodic line with slurs and fingerings (3, 4, 2, 2). The bass staff features a legato accompaniment with slurs and fingerings (3, 2, 2, 4, 4).

Musical notation for the second system of Var. 3. The treble staff continues the staccato melodic line with slurs and fingerings (3, 5, 4, 2, 1, 5, 5). The bass staff continues the legato accompaniment with slurs and fingerings (3, 5, 4, 4, 3, 4).

*D.C.*

VAR. 4.

*Vivace.*

*f*

*Fine.*

Musical notation for the first system of Var. 4. The treble staff contains a fast, rhythmic melodic line with slurs and fingerings (4, 2, 1, 4, 4, 2, 4, 2, 3, 2, 4, 2, 4, 2, 3, 1, 5). The bass staff contains a simple accompaniment with slurs and fingerings (3, 3).

Musical notation for the second system of Var. 4. The treble staff continues the fast melodic line with slurs and fingerings (3, 3, 4, 5, 2, 5, 3, 4, 2, 5, 3, 2, 4, 5, 4). The bass staff continues the accompaniment with slurs and fingerings (2, 1, 1, 3, 2, 1, 1, 1, 1, 2, 4).

*D.C.*

VAR. 5.

First system of musical notation for Var. 5. It consists of a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic and contains a triplet of eighth notes. The bass staff features a steady eighth-note accompaniment. The system concludes with a *Fine.* marking.

Second system of musical notation for Var. 5. It continues the piece with various fingerings (1, 2, 3, 4, 5) indicated above the notes. The system ends with a *D.C.* (Da Capo) instruction.

VAR. 6.

First system of musical notation for Var. 6. The treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment. The instruction *il canto espressivo.* is written below the treble staff.

Second system of musical notation for Var. 6. It continues the melodic and accompanimental lines. The system concludes with a *Fine.* marking.

Third system of musical notation for Var. 6. It includes a triplet of eighth notes in the treble staff and a slur over a phrase. The bass staff continues with its accompaniment.

Fourth system of musical notation for Var. 6. It features a slur over a melodic phrase and various fingerings. The system ends with a *D.C.* (Da Capo) instruction.



Minuet from "Don Juan." | Menuett aus „Don Juan.“ | Menuet de "Don Juan."

Moderato.

104. *mf dolce*

This musical score is for a Minuet in G-flat major, Op. 104, by Franz Schubert. It is in 3/4 time and marked 'Moderato'. The score is written for piano and consists of three systems of two staves each. The first system includes the tempo and dynamic markings 'Moderato.' and '*mf dolce*'. The music features a delicate melody in the right hand and a supporting bass line in the left hand. The piece concludes with a repeat sign and a final cadence.

The Murmuring Spring. | Die Quelle Murmelt. | La Source Murmure.

Allegretto vivo.

105. *p legato*

This musical score is for 'The Murmuring Spring' (Op. 105, No. 1) by Franz Schubert. It is in 2/4 time and marked 'Allegretto vivo'. The score is written for piano and consists of three systems of two staves each. The first system includes the tempo and dynamic markings 'Allegretto vivo.' and '*p legato*'. The piece is characterized by a light, flowing melody in the right hand and a rhythmic accompaniment in the left hand. The score ends with a repeat sign and a final cadence.

3 2 4 3 2

*p*

4

4 2 3 1 3 1 2

*mf*

2

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

*p*

2 3 4

4 3 2 4 2 3 1 2

7

Etude.

106.

2 1 4 1 5 2 4 2

5 4 3 5 4 1 5 4

2 1 4 1 5 2 4 2

5 4 3 5 4 2 1



Romance from "Joseph."    Romanze aus "Joseph."    Romance de "Joseph."

Andante.

*sempre legato*

F. MÉHUL.

107.

FURTHER EXERCISES  
for the passing of the thumb.

WEITERE ÜBUNGEN  
im Unter-und Übersetzen.

EXERCICES  
pour le passage du pouce.

Right hand. — Rechte Hand. — Main droite.

108.







113. Allegretto.

114. Allegro.

SCALES.

Repeat 10 times.

Right hand.—*Rechts.*—Main droite.

TONLEITER-LÄUFE.

Jeder Teil 10 mal.

GAMMES.

Répéter 10 fois chaque reprise.

115.

Left hand.—*Links.*—Main gauche.

116.

Right hand. — *Rechts.* — Main droite.

117.

Left hand. — *Links.* — Main gauche.

118.

**Allegro.**

119.



# La Guaracha.

Spanish Dance. Spanischer Tanz. Danse Espagnole.

Allegro moderato.

120.

*mf*

Musical score for 'La Guaracha' in 3/8 time, key of D major. The score consists of four systems of piano accompaniment. The first system is marked *mf* and includes fingerings (2, 5, 5, 4, 1, 2, 5, 5, 1) and accents (>) over the first three measures. The second system includes fingerings (1, 2, 5, 5, 4, 1, 2, 5, 5, 1, 1) and accents (>) over the first three measures. The third system includes fingerings (1, 2, 5, 5, 4, 1, 2, 5, 5, 1, 1, 2, 3, 1, 2, 3) and accents (>) over the first three measures. The fourth system is marked *f* and includes fingerings (5, 5, 4, 1, 2, 5, 4, 3, 1, 4, 1, 3) and accents (>) over the first three measures. The bass line features a steady eighth-note accompaniment with occasional rests.

## Etude.

121.

Musical score for 'Etude' in 4/4 time. The score consists of two systems of piano accompaniment. The first system includes fingerings (2, 1, 2, 3, 2, 3, 4, 5, 4, 3, 4, 3, 2, 4, 3, 5) and accents (>) over the first two measures. The second system includes fingerings (4, 2, 3, 1, 2, 3, 4, 3, 5, 3, 2, 1, 2, 3, 4, 3, 5) and accents (>) over the first two measures. The bass line features a steady eighth-note accompaniment with occasional rests.

2 3 2 1 2 5 4 2 1 2 4

3 5 2 4 1 3 5

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

1 2 1 2 3 5 1 2 4

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

3 5 2 4 3 4 1 2 3

Child's Morning Prayer. Kindes Morgengebet. Prière du Matin de l'Enfant.

Andantino.

122. p mf p

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

p f p

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

f p pp

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



Allegretto.

123.

*mf*

EXERCISES FOR ONE HAND. EINHÄNDIGE PASSAGEN-ÜBUNGEN. EXERCICES POUR UNE MAIN.

Repeat each exercise 12 times.

Jeder Teil 12 mal.

Répéter 12 fois chaque reprise.

Right hand. — *Rechts.* — Main droite.

124.

Left hand. — *Links.* — Main gauche.

125.

Right hand. — *Rechts.* — Main droite.

126.

Left hand. — *Links.* — Main gauche.

127.





Scherzo.

A. E. MÜLLER.

130.

*mf*

Allegretto.

A. E. MÜLLER.

131.

*mf legato*

*p*

Lento.

*a tempo*

*riten.*

*p*

*f*

# Etude.

Allegro.

C. CZERNY.

132.

The musical score consists of six systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and fingerings. The first system starts with a *mf* dynamic and features a triplet in the bass staff. The second system includes a star symbol (\*) in the bass staff. The third system begins with a *f* dynamic and features a triplet in the bass staff. The fourth system includes a key signature change to one sharp (F#) and a change in the bass staff. The fifth system includes a key signature change to one flat (Bb) and a change in the bass staff. The sixth system concludes the piece with a final cadence in the bass staff.

\*) See foot note page 64.  
 \*) *Siehe Anmerkung auf S. 64.*  
 \*) *Voyez note au bas de la page 64.*



Tyrolese Waltz

Tyroler Walzer.

Valse Tyrolienne.

Allegretto moderato.

133.

Musical score for Tyrolese Waltz, Tyroler Walzer, and Valse Tyrolienne. The score is in 3/4 time and consists of two systems. The first system is marked *mf* and the second system is marked *f*, *dim.*, and *p*. The right hand plays a melody with various fingerings (1-4, 2-5, 3-4) and articulations. The left hand provides a bass line with chords and single notes, also including fingerings (3, 4, 5).

Etude.

134.

Musical score for Etude. The score is in 4/4 time and consists of two systems. The first system is marked *legatissimo* and the second system is marked *legatissimo*. The right hand plays a complex melody with many slurs and fingerings (1-5, 2-5, 3-5, 4-5). The left hand provides a bass line with chords and single notes, including fingerings (1, 2, 3, 4, 5).

135. *Lento.* *mf*

Polish Melody. Polnisches Lied. Air Polonais.

*Allegretto grazioso.*

136. *p*

*mf* *dim.*

*p* *mf* *p*

EXERCISE IN WRIST MOVEMENT. ÜBUNG IM HANDGELENK-ANSCHLAG. EXERCICE DU POIGNET.  
 Repeat each passage 4 times. Jeder Teil 4 mal. Répéter 4 fois chaque reprise.

137. *Allegro.* *f* *simile*



Musical score for 'At the Children's Ball'. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The second system also has two staves with the same key signature and time signature. Fingerings are indicated with numbers 1-5 above or below notes.

At the Children's Ball. | Auf dem Kinderball. | Le Bal d'Enfants.

Allegretto moderato.

138. *mf*

Musical score for 'At the Children's Ball' (138). It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The second system also has two staves with the same key signature and time signature. Fingerings are indicated with numbers 1-5 above or below notes. Dynamics include *mf* and *p*.

Musical score for 'At the Children's Ball' (138). It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The second system also has two staves with the same key signature and time signature. Fingerings are indicated with numbers 1-5 above or below notes. Dynamics include *p*.

Musical score for 'At the Children's Ball' (138). It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The second system also has two staves with the same key signature and time signature. Fingerings are indicated with numbers 1-5 above or below notes. Dynamics include *p*.

VARIATIONS  
on a German Song.

VARIATIONEN  
über: Kommt ein Vogel geflogen.

VARIATIONS  
sur un Thème Allemand.

HENRY COLMAR.

139. *Moderato.*

Musical score for 'Variations on a German Song' (139). It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The second system also has two staves with the same key signature and time signature. Fingerings are indicated with numbers 1-5 above or below notes. Dynamics include *Moderato.*

Kommt ein Vogel ge-flogen, setzt sich nieder auf mein' Fuss, hat ein'n Zettel im Schnabel und vom Dirnel ein' Gruss.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with several slurs and fingerings: 3, 2, 1, 2, 3, 1, 2, 4, 2, 2, 4, 3, 2, 1, 2, 3, 1, 2, 4, 2. The lower staff (bass clef) contains a bass line with fingerings: 5, 1, 3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 2, 4.

VAR. 1.

The first variation consists of two staves. The upper staff (treble clef) has a 3/4 time signature and contains a melodic line with slurs and fingerings: 4, 2, 2, 2, 3, 1, 3, 2, 3, 4, 1, 3, 5, 1, 2, 3. The lower staff (bass clef) has a 3/4 time signature and contains a bass line with slurs and fingerings: 1, 2, 1, 3.

The second system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs and fingerings: 3, 5, 2, 3, 1, 3, 3, 5, 4, 3, 1, 1, 5, 3, 2. The lower staff (bass clef) contains a bass line with slurs and fingerings: 4, 1, 5, 3, 4, 3, 3, 2, 2, 4.

VAR. 2.

The second variation consists of two staves. The upper staff (treble clef) has a 3/4 time signature and contains a melodic line with slurs and fingerings: 3, 3, 1, 3, 5, 4, 3, 5, 4, 2, 5, 5, 1, 4, 5, 3. The lower staff (bass clef) has a 3/4 time signature and contains a bass line with slurs and fingerings: 1, 3, 2, 3, 5, 2, 2.

The third system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs and fingerings: 4, 3, 4, 5, 3, 2, 5, 4, 2, 4, 5, 3. The lower staff (bass clef) contains a bass line with slurs and fingerings: 5, 3, 1, 4, 4, 5, 3.

The fourth system consists of two staves. The upper staff (treble clef) contains a melodic line with slurs and fingerings: 3, 5, 3, 1, 2, 4, 3, 2, 2, 5, 4, 2, 2, 3, 1, 5, 3, 2, 3, 1, 5, 3. The lower staff (bass clef) contains a bass line with slurs and fingerings: 4, 5, 1, 3.

Volume II, Modern Method for the Pianoforte, by Sartorio, is highly recommended to follow this work.

Heft II, Moderne Klavierschule von Sartorio wird höchstens empfohlen, dieses Werk nachzufolgen.

Vol. II, Méthode Moderne pour Piano, par Sartorio, est fortement recommandé comme suite à cet ouvrage.



The Major Scales, with Fingering. Die Dur-Tonleiter, mit Fingersatz.  
Les Gammes Majeures, avec Doigté.

C major. — *C dur.* — Do majeur.

G major. — *G dur.* — Sol majeur.

F major. — *F dur.* — Fa majeur.

D major. — *D dur.* — Ré majeur.

B flat major. — *B dur.* — Sib majeur.

A major. — *A dur.* — La majeur.

E flat major. — *Es dur.* — Mib majeur.

E major. — *E dur.* — Mi majeur.

A flat major. — *As dur.* — Lab majeur.

B major. — *B dur.* — Si majeur.

D flat major. — *Des dur.* — Réb majeur.

F sharp major. — *Fis dur.* — Fa# majeur.

G flat major. — *Ges dur.* — Solb majeur.



Formules pour l'Etude des Gammes.

Similar motion. — Gleichlaufende-bewegung. — Mouvement direct.

No 1. Both hands legato. — Beide Hände legato. — Les deux mains legato.

Contrary motion. — Gegenbewegung. — Mouvement contraire.

No 2. Both hands legato. — Beide Hände legato. — Les deux mains legato.

Practice Formulas 3, 4, 5 and 6 also in contrary motion.

Man übe Formeln 3, 4, 5 und 6 auch in Gegenbewegung.

Etudiez les Formules 3, 4, 5 et 6 aussi en mouvement contraire.

No 3. R.H. staccato, L.H. legato.  
m.d. m.g.

No 4. R.H. legato, L.H. staccato.  
m.d. m.g.

No 5. R.H. slurred, L.H. legato.  
m.d. m.g.

No 6. R.H. legato, L.H. slurred.  
m.d. m.g.

Practice also both hands slurred, and both hands staccato, in similar and in contrary motion.

Man übe auch beide Hände gebunden, und beide Hände staccato, in Gleichlaufende- und Gegenbewegung.

Etudiez aussi avec les deux mains en passages liés et staccato, en mouvement direct et contraire.



64 Formula for Scale Practice. (Continued) | Formeln zur Tonleiterübung. (Fortsetzung)  
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\*) Be absolutely certain that the triplet groups are played exactly even.

\*) Man achte besonders darauf dass die Triolen genau gleichmässig gespielt werden.

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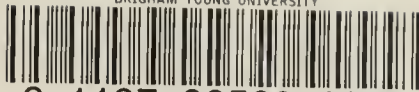
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