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X. SCHARWENKA

Beiträge zur Fingerbildung

Technische Klavierstudien

Op. 77 Heft II



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XAVER SCHARWENKA

Beiträge zur Fingerbildung

Contributions to finger cultivation † Supplément aux Exercices de Doigté

Technische Klavierstudien

Technical Piano Studies

Etudes techniques de Piano

— OP. 77 —

Heft I.

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Elementar- u. Mittelklassen.)

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et combiné.

Eigentum der Verleger für alle Länder


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Vor Beginn der Übungen kontrolliere man auf das genaueste die Haltung der Hand und die Stellung der Finger. Jede Übung innerhalb der Repetitionszeichen ||: :|| ist mindestens 20—30 mal, jedoch nicht über die beginnende Ermüdung hinaus piano, mezzoforte und forte zu spielen, sowohl mit

gebundenen Fingern:  als auch mit freiem Anschlage. Man beginne zunächst langsam und steigere das Tempo nur sehr allmählich.

Der Spieler verfalle nicht in den Fehler, die Übungen nur rein mechanisch, d. h. ohne Betätigung des Intellektes zu machen. Er bedenke, daß die Finger nur Werkzeuge des Gehirns sind, und daß die Selbstkontrolle beim Üben im Vordergrund seiner technischen Interessen stehen muß.

Spieler mit geringerem Fingerspreizvermögen bedienen sich besser einer engeren, jeder Übung in Klammern () vorgedruckten Akkordlage. Die Versetzungszeichen des ersten Taktes eines jeden Liniensystems gelten bei den Übungen A bis E für die ganze Zeile.


From the commencement of the exercises, the position of the hand and fingers must be kept strictly under control. Every exercise between repetition signs ||: :|| must be played over at least 20 or 30 times, piano, mezzoforte, and forte, without however inducing fatigue, and both with the

fingers bound  and with a free touch. Above all, commence slowly and only increase the time very gradually.

The player must not fall into the error of making the exercises merely mechanical, i. e. without the collaboration of the intelligence. It must be borne in mind that the fingers are merely the tools of the brain, and that, when practising, self-control is more important than any technical interest.

Players with a small span are advised to use the smaller chord stretches placed between brackets () in every exercise. The signature of the first bar of every staff holds good for the whole line in the exercises A to E.

Avant de commencer les exercices, on contrôlera le plus soigneusement possible la position de la main et celle des doigts. Chaque exercice placé entre les barres de reprise ||: :|| doit être joué au moins 20 à 30 fois, sans dépasser cependant le moment où l'on commence à ressentir de la fatigue,

piano, mezzoforte et forte, aussi bien avec un jeu bien lié  qu'en détachant les notes. On débutera lentement et on n'accélélera le rythme que peu à peu.

Le pianiste ne commettra pas la faute de faire les exercices d'une façon mécanique, c'est-à-dire sans participation de l'intelligence. Il faut songer que les doigts ne sont que les instruments du cerveau, et que le contrôle exercé sur soi-même doit être au premier plan des préoccupations du pianiste qui s'exerce.

Les pianistes qui ont un faible écartement des doigts feront mieux de se servir d'un accord moins étendu, indiqué en tête de chaque exercice entre parenthèses (). Les signes de transposition de la première mesure de chaque portée se rapportent à la ligne entière pour les exercices A à E.

A.

Der Daumen als Stützfinger. Mit dem fünften Finger beginnend.
The thumb as supporting finger. Beginning with the fifth finger.)*
 Le pouce comme doigt de soutien. Commencer avec le cinquième doigt.

Xaver Scharwenka, Op. 77

Zuerst mit gebundenen Fingern zu üben, dann mit freiem
 Anschlage im *Legato* und *Staccato*.

*First to be practised with bound fingers, then with a free touch
 both legato and staccato.*

S'exercer d'abord dans le jeu lié, ensuite en détachant les m
 tes *legato* et *staccato*.

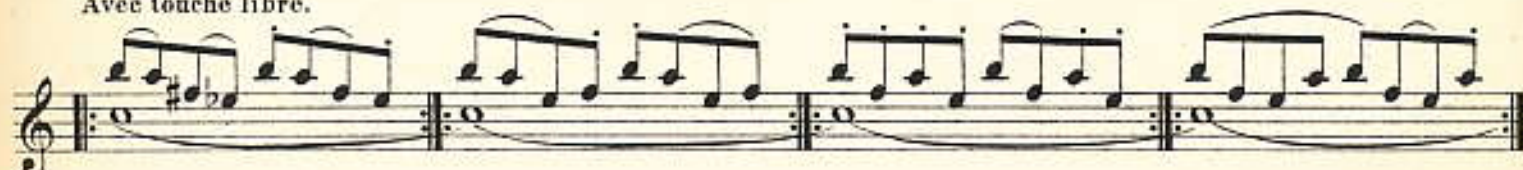
(Engere Akkordlage.)
 (Smaller chord stretches.)
 (Accord le moins étendu.)

Rechte Hand allein.
 Right hand alone.
 La main droite seule.

*) German fingering.



Mit freiem Anschlage.
 With free touch.
 Avec touche libre.



Mit gebundenen Fingern, dann mit freiem Anschlage.
 First with bound fingers, then with a free touch.
 D'abord en jeu lié, puis en détachant les notes.



Zuerst mit gebundenen Fingern, dann mit freiem Anschlag
im *Legato* und *Staccato*.

First with bound fingers, then with a free touch, both *legato*
and *staccato*.

(Engere Akkordlage.)
(Smaller chord stretches.)
(Accord le moins étendu.)

D'abord en jeu lié, puis en détachant les notes *legato*
staccato.

Linke Hand allein.
Left hand alone.
La main gauche seule.

The musical score consists of ten staves of music in bass clef, 3/8 time, with a key signature of one sharp (F#). The first staff begins with a chord of F#4, C5, and G5. The music is divided into sections by repeat signs. The first section (measures 1-4) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The second section (measures 5-8) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The third section (measures 9-12) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The fourth section (measures 13-16) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The fifth section (measures 17-20) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The sixth section (measures 21-24) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The seventh section (measures 25-28) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The eighth section (measures 29-32) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The ninth section (measures 33-36) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The tenth section (measures 37-40) features a sequence of chords: F#4-C5-G5, F#4-C5-G5, F#4-C5-G5, and F#4-C5-G5. The score includes various articulations such as slurs, accents, and staccato markings. There are also some triplets indicated by a '3' below the notes.



Mit freiem Anschlage.
 With free touch.
 Avec touche libre.



Mit gebundenen Fingern, dann mit freiem Anschlage.
 First with bound fingers, then with a free touch.
 D'abord en jeu lié, puis en détachant les notes.



Zuerst mit gebundenen Fingern, dann mit freiem Anschlag
im *Legato* und *Staccato*.

First with bound fingers, then with a free touch, both
legato and *staccato*.

(Engere Akkordlage.)
(Smaller chord stretches.)
(Accord le moins étendu.)

D'abord en jeu lié, puis en détachant les notes *legato*
et *staccato*.

Beide Hände zusammen.
Both hands together.
Les deux mains ensemble.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains several chords, with the first one being a triad (F#, A, C). The lower staff begins with a bass clef and the same key signature, containing chords that complement the upper staff. A first ending bracket spans the final two measures of the system, with a '1' below it.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving lines.

The third system features two staves. The upper staff has a melodic line with triplets of eighth notes. The lower staff continues with chords and melodic fragments.

The fourth system consists of two staves with a mix of melodic and harmonic material, including chords and moving lines in both hands.

The fifth system continues the musical development with two staves, featuring intricate melodic patterns and chordal textures.

The sixth system is the final one on the page, showing two staves with melodic and harmonic elements, concluding the piece.

*) German fingering.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a bass line with eighth notes and slurs. Trill ornaments are indicated by a '3' above the notes in the second measure of each staff.

Second system of musical notation, continuing the piece. It features a treble and bass clef with melodic lines and slurs in both staves.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a bass line with eighth notes and slurs. Trill ornaments are indicated by a '3' above the notes in the second measure of each staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a bass line with eighth notes and slurs. Trill ornaments are indicated by a '3' above the notes in the second measure of each staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a bass line with eighth notes and slurs.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a bass line with eighth notes and slurs.

B.

Der zweite Finger als Stützfinger. Mit dem vierten Finger beginnend.
The second finger as supporting finger. Beginning with the fourth finger.
 Le deuxième doigt comme doigt de soutien. Commencer avec le quatrième doigt.

Man beachte hier, wie bei den folgenden Übungen, die Bemerkung zu A.
In this as in the following exercises, the remarks under A are applicable.
 Tenir compte ici comme pour les exercices suivants des remarques relatives à A.

Rechte Hand allein.
Right hand alone.
 La main droite seule.

The image displays a page of musical notation, likely a score for a single instrument or voice. It consists of ten staves of music, arranged in two groups of five. The first five staves feature melodic lines with various ornaments, including slurs, ties, and triplets. The notation includes a key signature of one flat (B-flat) and a time signature of 3/4. The sixth staff begins with a dynamic marking of *ff* (fortissimo) and features a more complex, rhythmic melodic line. The remaining five staves (seventh to tenth) are primarily chordal accompaniment, featuring triplets and other rhythmic patterns. The notation is clear and well-organized, typical of a professional musical score.

Linke Hand allein.
 Left hand alone.
 La main gauche seule.



The image displays a page of musical notation for a single instrument, likely a cello or double bass. The notation is organized into nine horizontal staves. Each staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music consists of a series of notes, often grouped by slurs, and includes repeat signs (double bar lines with dots) indicating repeated sections. The notation is written in a single system across the nine staves.

Beide Hände zusammen.
Both hands together.
Les deux mains ensemble.

The first system of music consists of four measures. The right hand (treble clef) begins with a whole note chord of G4, B4, and D5, followed by a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) begins with a whole note chord of G2, B2, and D3, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The key signature has one sharp (F#) and the time signature is 2/4. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

The second system of music consists of four measures. The right hand continues with eighth notes: A4, B4, C5, D5, E5, F5, G5, A5. The left hand continues with eighth notes: A2, B2, C3, D3, E3, F3, G3, A3. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

The third system of music consists of four measures. The right hand continues with eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The left hand continues with eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

The fourth system of music consists of four measures. The right hand continues with eighth notes: C5, D5, E5, F5, G5, A5, B5, C6. The left hand continues with eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

The fifth system of music consists of four measures. The right hand features a triplet of eighth notes (C5, D5, E5) followed by eighth notes: F5, G5, A5, B5, C6. The left hand features a triplet of eighth notes (C3, D3, E3) followed by eighth notes: F3, G3, A3, B3, C4. Measure numbers 17, 18, 19, and 20 are indicated below the staff.

First system of musical notation, featuring treble and bass staves with chords and triplets. The key signature has one sharp (F#). The first measure contains a triplet of eighth notes in both hands. The second measure contains a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. The third measure contains a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. The system ends with a double bar line and repeat dots.

Second system of musical notation, featuring treble and bass staves with chords and triplets. The key signature has one sharp (F#). The first measure contains a triplet of eighth notes in both hands. The second measure contains a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. The third measure contains a triplet of eighth notes in the bass and a triplet of eighth notes in the treble. The system ends with a double bar line and repeat dots.

Third system of musical notation, featuring treble and bass staves with eighth notes and quarter notes. The key signature has one sharp (F#). The first measure contains eighth notes in both hands. The second measure contains eighth notes in both hands. The third measure contains eighth notes in both hands. The system ends with a double bar line and repeat dots.

Fourth system of musical notation, featuring treble and bass staves with eighth notes and quarter notes. The key signature has one sharp (F#). The first measure contains eighth notes in both hands. The second measure contains eighth notes in both hands. The third measure contains eighth notes in both hands. The system ends with a double bar line and repeat dots.

Fifth system of musical notation, featuring treble and bass staves with eighth notes and quarter notes. The key signature has one sharp (F#). The first measure contains eighth notes in both hands. The second measure contains eighth notes in both hands. The third measure contains eighth notes in both hands. The system ends with a double bar line and repeat dots.

Der dritte Finger als Stützfinger. Mit dem zweiten Finger beginnend.
The third finger as supporting finger. Beginning with the second finger.
 Le troisième doigt comme doigt de soutien. Commencer avec le deuxième doigt.

Rechte Hand allein.
 Right hand alone.
 La main droite seule.

Linke Hand allein.
 Left hand alone.
 La main gauche seule.



Beide Hände zusammen.
Both hands together.
Les deux mains ensemble.

The first system of musical notation consists of two staves, treble and bass clef, in a 6/8 time signature. The key signature has two flats (B-flat and E-flat). The music features a continuous eighth-note accompaniment in the bass staff and a melody in the treble staff. The melody is composed of eighth notes, with some beamed eighth notes and occasional sixteenth notes. The system is divided into two measures by a repeat sign.

The second system of musical notation continues the piece. It features a treble staff with a melody of eighth notes and a bass staff with a steady eighth-note accompaniment. The treble staff includes several triplet markings (indicated by a '3' over the notes). The system is divided into two measures by a repeat sign.

The third system of musical notation includes fingerings for both hands. The treble staff has fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5, 4, 3, 2, 1, 4. The bass staff has fingerings 2, 4, 5, 1, 5, 4, 3, 2, 1, 4. The system is divided into two measures by a repeat sign.

The fourth system of musical notation continues the piece. It features a treble staff with a melody of eighth notes and a bass staff with a steady eighth-note accompaniment. The system is divided into two measures by a repeat sign.

The fifth system of musical notation includes fingerings for both hands. The treble staff has fingerings 4, 3, 2, 3, 3, 3. The bass staff has fingerings 2, 3, 4, 3, 3. The system is divided into two measures by a repeat sign.

D.

Der vierte Finger als Stützfinger. Mit dem dritten Finger beginnend.
The fourth finger as supporting finger. Beginning with the third finger.
 Le quatrième doigt comme doigt de soutien. Commencer avec le troisième doigt.

Rechte Hand allein.
 Right hand alone.
 La main droite seule.

Genau zählen!
 Count strictly!
 Compter exactement!

This page of musical notation consists of ten staves, likely representing a string quartet. The music is written in a minor key, indicated by three flats in the key signature. The time signature is 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over the notes) and dynamic markings such as 'p' (piano) and 'f' (forte). The music is divided into measures by vertical bar lines, and some sections are enclosed in repeat signs. The notation is arranged in a standard staff format with a treble clef and a key signature of three flats.

Linke Hand allein.
 Left hand alone.
 La main gauche seule.

The musical score consists of ten staves of music for the left hand. The key signature is one flat (B-flat) and the time signature is 6/8. The music begins with a treble clef and a common time signature, which then changes to 6/8. The first staff includes a measure with a circled key signature change to one flat. The score is characterized by continuous eighth-note patterns, often grouped in pairs or triplets. Slurs are used to indicate phrasing across multiple measures. Fingerings (1-5) are indicated throughout the piece. The final staff concludes with a double bar line and repeat dots.

This page contains ten staves of musical notation for a bass instrument. The notation is as follows:

- Staff 1:** Melodic line with a circled 8 above the first measure, followed by eighth notes and triplets.
- Staff 2:** Melodic line with eighth notes and triplets.
- Staff 3:** Melodic line with eighth notes and triplets.
- Staff 4:** Chordal texture with a 's' marking above the first measure.
- Staff 5:** Chordal texture.
- Staff 6:** Chordal texture with a '1' marking below the first measure.
- Staff 7:** Chordal texture with a '1' marking below the first measure.
- Staff 8:** Chordal texture with a '1' marking below the first measure.
- Staff 9:** Chordal texture with a '1' marking below the first measure.
- Staff 10:** Chordal texture with a '1' marking below the first measure and fingering numbers (3 5, 3 5 1 3, 1 3, 1 3 5, 1 3) below the final measures.

Beide Hände zusammen.
Both hands together.
Les deux mains ensemble.

Jede Hand einzeln und langsam üben!
Each hand practised separately and slowly.
Exercer chaque main isolément et lentement.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (3, 2, 3, 2, 3). The bass staff contains a bass line with similar ornaments and fingerings (3, 2, 3).

Second system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with ornaments and fingerings (4, 3, 4, 3, 4, 3). The bass staff contains a bass line with ornaments and fingerings (4, 3, 4, 3).

Third system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with ornaments and fingerings (3, 2, 3, 2, 3, 2). The bass staff contains a bass line with ornaments and fingerings (3, 2, 3, 2).

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with ornaments and fingerings (4, 5, 4, 5, 4, 5). The bass staff contains a bass line with ornaments and fingerings (4, 5, 4, 5).

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with ornaments and fingerings (8, 8). The bass staff contains a bass line with ornaments and fingerings (8, 8).

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with ornaments and fingerings (8, 8). The bass staff contains a bass line with ornaments and fingerings (8, 8).

E.

Der fünfte Finger als Stützfinger. Mit dem Daumen beginnend.
The fifth finger as supporting finger. Beginnig with the thumb.
 Le cinquième doigt comme doigt de soutien. Commencer avec le pouce.

Rechte Hand allein.
 Right hand alone.
 La main droite seule.



This page of musical notation consists of ten staves of music, likely for a violin and piano piece. The notation includes various musical symbols and techniques:

- Staff 1:** Features a treble clef, a key signature of one sharp (F#), and a tempo marking of *Allegro*. The music begins with a series of eighth notes.
- Staff 2:** Continues the eighth-note pattern, with a *ppp* (pianissimo) dynamic marking.
- Staff 3:** Shows the start of a first ending, marked with a dotted line and a double bar line. It includes fingerings such as 4, 8, 1, and 3.
- Staff 4:** Continues the first ending with fingerings 8, 1, 2, and 2.
- Staff 5:** Shows a change in rhythm with quarter notes and eighth notes, including fingerings 2, 3, 4, and 5.
- Staff 6:** Features a slur over a series of notes with fingerings 1, 4, 5, 3, and 4.
- Staff 7:** Continues with a slur and fingerings 8, 4, 5, 1, 3, 4, 1, and 4.
- Staff 8:** Shows a complex passage with fingerings 2, 4, 5, 2, 1, 5, 4, 3, 1, 5, 3, and 5.
- Staff 9:** Continues with fingerings 4, 1, 5, 4, 1, 5, 2, 2, and 8.
- Staff 10:** The final staff on the page, featuring a wide slur over a series of notes.

The image shows ten staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also rests and some notes with fingerings indicated by numbers 1 through 5. Some staves have a '5' above the first measure, which could be a measure rest or a specific fingering instruction. The music is arranged in a standard staff format with a dotted line above each staff.

This page contains a musical score for a piece, likely a violin or viola, featuring six systems of staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and is heavily annotated with fingerings and slurs.

The first five systems each consist of two staves. The first staff of each system contains the main melodic line, while the second staff provides a harmonic accompaniment. The first system begins with a measure marked '8'. The second system includes a '3' above the first measure. The third system includes a '4' above the first measure and a '3 2 4 3 5' above the second measure. The fourth system includes a '5' above the first measure and '4' above the second and third measures. The fifth system includes a '3' above the first measure. The sixth system includes a '3' above the first measure.

The sixth system is divided into two parts. The upper part features a melodic line with a slur and fingerings '4 1' and '1 4 2 5'. The lower part features a harmonic accompaniment with a slur and fingerings '4 1' and '1 4 2 5'. The seventh system features a melodic line with a slur and fingerings '4 1' and '4 3'. The eighth system features a melodic line with a slur and fingerings '1' and '4'. The piece concludes with a double bar line and repeat dots.

Linke Hand allein.

Left hand alone.

La main gauche seule.



First staff of music in bass clef, featuring a key signature of two flats and a common time signature. The melody consists of a series of eighth notes.

Second staff of music, continuing the melody with a repeat sign and a fermata over the final note.

Third staff of music, including fingerings (1 3 2 4, 1, 4 5, 1 3 2, 4, 1 4, 5, 2, 1 4 2 3) and a repeat sign.

Fourth staff of music, including fingerings (3 4 2, 1, 2 4 3, 1, 5, 1 2 4) and a repeat sign.

Fifth staff of music, showing time signature changes to 2/2, 3/2, 4/2, and 5/2.

Sixth staff of music, featuring slurs and fingerings (1, 1 4 2, 3, 1, 3 5, 4).

Seventh staff of music, including slurs and fingerings (1 4, 1, 4, 1 4).

Eighth staff of music, including slurs and fingerings (1 2, 5, 1 2, 1, 4 5, 3, 4 5, 1 3, 3 5, 1, 3 5).

Ninth staff of music, including slurs and fingerings (1 4, 3 5, 1 4, 5, 4, 5, 4), and a large slur over the final measure.

Tenth staff of music, including slurs and fingerings (1 4, 3 5, 1 4, 5, 4, 5, 4), and a large slur over the final measure.

This page contains ten staves of musical notation for a bass instrument. The key signature is two flats (B-flat and E-flat). The notation includes various rhythmic patterns, accidentals, and dynamic markings.

The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with a 3/8 time signature indicated above the staff. The second staff continues the melody with similar rhythmic patterns, including a 2/4 time signature. The third staff shows a change in rhythm with a 3/4 time signature. The fourth staff features a 4/4 time signature. The fifth staff has a 3/4 time signature. The sixth staff has a 4/4 time signature. The seventh staff has a 3/4 time signature. The eighth staff has a 4/4 time signature. The ninth staff has a 3/4 time signature. The tenth staff has a 4/4 time signature.

The notation includes various accidentals, such as flats and naturals, and dynamic markings, such as *mf* and *f*. The piece concludes with a double bar line and repeat signs.

This page of musical notation consists of ten staves. The first six staves are in bass clef, and the last four are in treble clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics like *sf* (sforzando) are indicated. Fingerings and articulation marks are present throughout. The piece concludes with a double bar line and repeat dots.

Beide Hände zusammen.
(In Decimen-Spannung.)

Both hands together.
(In stretches of a tenth.)

Les deux mains ensemble.
(À l'écartement du dixième.)

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The treble staff contains a melodic line with eighth notes and chords. The bass staff contains a bass line with eighth notes and chords. A '2' is written below the first measure of the bass staff.

Second system of musical notation. Treble clef, key signature of two flats. The treble staff contains a melodic line with eighth notes and chords. The bass staff contains a bass line with eighth notes and chords.

Third system of musical notation. Treble clef, key signature of two flats. The treble staff contains a melodic line with eighth notes and chords. The bass staff contains a bass line with eighth notes and chords. A '4' is written below the first measure of the bass staff, and a '4/4' time signature is written below the second measure of the treble staff.

Fourth system of musical notation. Treble clef, key signature of two flats. The treble staff contains a melodic line with eighth notes and chords. The bass staff contains a more active bass line with eighth notes and chords, including fingerings (1, 2, 3, 4, 5) and a '3' below the first measure.

Fifth system of musical notation. Treble clef, key signature of two flats. The treble staff contains a melodic line with eighth notes and chords. The bass staff contains a bass line with eighth notes and chords, including fingerings (1, 3, 2, 5, 4) and a '5' below the first measure. A '5/8' time signature is written below the first measure of the treble staff.

Sixth system of musical notation. Treble clef, key signature of two flats. The treble staff contains a melodic line with eighth notes and chords. The bass staff contains a bass line with eighth notes and chords, including fingerings (1, 2, 3, 4, 5) and a '4' below the first measure. A '4/4' time signature is written below the first measure of the treble staff.

First system of musical notation. The treble clef staff begins with a circled *ppp* dynamic marking. The bass clef staff has a key signature of two flats (B-flat and E-flat) and a common time signature. Both staves contain a continuous eighth-note melody.

Second system of musical notation. The treble clef staff has a circled *ppp* dynamic marking. The bass clef staff has a circled *p* dynamic marking. The system is divided into two measures by a repeat sign. The first measure contains eighth-note runs with slurs and accents. The second measure contains chords with slurs and accents.

Third system of musical notation. The treble clef staff has a circled *ppp* dynamic marking. The bass clef staff has a circled *p* dynamic marking. The system is divided into two measures by a repeat sign. The first measure contains chords with slurs and accents. The second measure contains eighth-note runs with slurs and accents, with fingerings 5, 4, 3, 4, 3, 2, 1 written above the notes.

Fourth system of musical notation. The treble clef staff has a circled *ppp* dynamic marking. The bass clef staff has a circled *p* dynamic marking. The system is divided into two measures by a repeat sign. The first measure contains eighth-note runs with slurs and accents, with fingerings 5, 3, 4, 2, 3, 1 written below the notes. The second measure contains chords with slurs and accents, with fingerings 5, 4, 3, 2, 3 written above the notes.

Fifth system of musical notation. The treble clef staff has a circled *ppp* dynamic marking. The bass clef staff has a circled *p* dynamic marking. The system is divided into two measures by a repeat sign. The first measure contains chords with slurs and accents. The second measure contains chords with slurs and accents, with a '4' written below the notes.

The first system of musical notation consists of two staves, treble and bass. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It features a sequence of chords and eighth notes, with fingerings 3, 1, 2, 4 indicated above the first few notes. A repeat sign is present. The bass staff mirrors the treble staff with similar chordal accompaniment and eighth notes, with fingerings 1, 2, 3, 4 indicated below the first few notes. A second system of the first system shows further chordal development with fingerings 5, 3, 2, 4 and 3, 1.

The second system of musical notation continues the piece. The treble staff features a more complex texture with sixteenth-note runs and chords, marked with an 8-measure rest. The bass staff continues with eighth-note accompaniment, marked with a 2-measure rest. The system concludes with a repeat sign.

The third system of musical notation shows the treble staff with a melodic line of eighth notes, marked with an 8-measure rest. The bass staff continues with eighth-note accompaniment. The system concludes with a repeat sign.

The fourth system of musical notation features a melodic line in the treble staff consisting of eighth notes with slurs, and a corresponding eighth-note accompaniment in the bass staff. The system concludes with a repeat sign.

The fifth system of musical notation continues the melodic and accompanimental patterns from the previous system, with eighth notes and slurs in both staves. The system concludes with a repeat sign.

F.

Verschiedene Spreizübungen.
Various exercises on stretches.
 Exercices divers d'écartement des doigts.

Rechte Hand allein.
 Right hand alone.
 La main droite seule.

u. s. w. auf allen Tonstufen und mit demselben Fingersatz.
In all keys and with the same fingering.
 Et ainsi de suite dans tous les tons et avec le même doigté.



u. s. w. auf allen Tonstufen und mit demselben Fingersatz.

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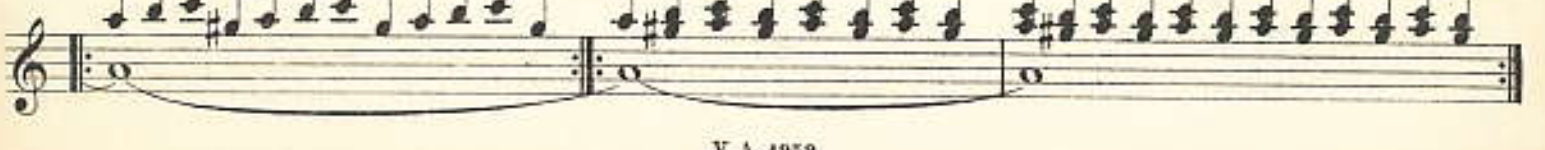
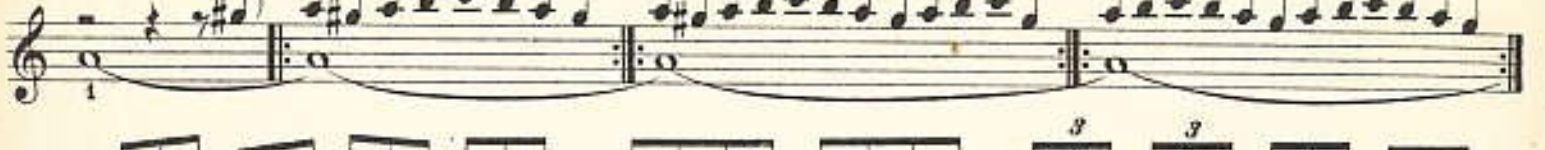
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Linke Hand allein.
Left hand alone.
La main gauche seule.



u.s.w. auf allen Tonstufen und
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*In all keys and with the
same fingering.*

Et ainsi de suite dans tous les
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KLAVIER-MUSIK.

Klavier zu 2 Händen.

Nr. 263 Adagio, Sammlung klassischer Skizzen.
111/112 Alle Meister, Samml. wertv. Klavierst.
411 A. 17. u. 18. Jahrh. (Pauer.) 3 Bde.
2504 Armer-Härsche.
Bach, J. S., Klavierw. (Reinecke), 12B
2 I. 49 Stücke.
3 II. Englische Suiten.
4 III. Klavierübung I. (Partiten.)
5 IV. Klavierübung II.
6/7 V/VI. Wohltemper. Klavier I, II.
2374/75 — Dasselbe (Mugellin).
8 VII. 21 Stücke.
1484 VIII. 22 Stücke.
1851 IX. Stücke, Originale u. Bearb.
1853 X. Stücke, Originale u. Bearb.
1922/23 XI/XII. 16 Konzerte.
1. 704 — A b u m (Reinecke), 8. I/II.
1509 — Aria m. 30Verändgn. (Klindworth).
1261 — Chaconne (Lamping).
2334 — Chaconne (Busoni).
10 — 371 Chorales. (Becker-Dörffel).
3747 — 40 ausgew. Chorale (Gebner).
2161 — Zweif. Inventionen (Busoni).
3127 — Two Part Inventions (Busoni).
3245 — Inventioni a due voci (Busoni).
2307 — Zwei- u. dreistimm. Inventionen, spanisch (Busoni).
2162 — Dreist. Inventionen (Busoni).
3123 — Three Part Inventions (Busoni).
3389 — Inventioni a tre voci (Busoni).
2376a — Konzert D moll (Reinecke).
2604 — Dasselbe (Busoni).
2459/60 — Org.-Choral-Vorsp. (Busoni) I/II.
2747 — Orgel-Choral-Vorspiele (Reger).
3355 — Orgel-Präludium u. Fuge. D dur (Busoni).
1371/72 — Orgeltokkaten, C, Dm. (Busoni).
3473/79 — Orchest. (Suiten) Nr. 2, 3 (Märtwood).
1443 — Kleine Präludien (Reinecke).
1442 — Präludien u. Fugen (Reinecke).
1873 — Tokkata u. Fuge (Laisig-Kühner).
1916 — 6 Tonstücke (Busoni).
445 — Auswahl bel. Vorträge. (Kühner).
2374/75 Bach-Mugellin, Wohltemp. Kl. I/II.
2241 Bach, W. Fr., Orgel-Konzert (Stradall).
2223 — Plant. u. Fuge, Amoll (Stradall).
3485 Banček, Dante u. Beatrice.
403 Beethoven, Op. 20. Septett (Horn).
21. 629 — A b u m (Reinecke), 8. I/II.
2550 — Eosmalen (Busoni).
22 — Sämtl. Konzerte (Reinecke).
384/88 — Derselben einzeln: Nr. 1—5.
3372/74 — Konz. Nr. 4, 5, Nr. 5, Es, (C. Albert).
1413 — Sämtliche Märsche.
1505 — Violanzonen, Cavat., Lento etc.
1712 — Sämtl. Sonaten (Reinecke), 8.
3536 — Dosa. Sonatin. (Reinecke), 8. I/II.
3324/25 — Sämtl. Sonaten u. Sonatinen. (Reinecke), 8. I/II.
1713 — Sämtl. Sonat. Instr. A. (Reinecke).
1818/II — Derselben u. Sonatinen. (Pracht-Ausgabe (Reinecke), I/II).
1714/15 — — Pracht-Ausg. (Reinecke), Fol. I/II.
1155 — Sonatinen. Instr. Ausg. (Reinecke).
45 — 54 kleinere Stücke (Reinecke), 8.
3853/54 — 9 Symphonien, leicht I/II.
59 — Derselben in 1 Bde. 8.
3861/69 — Derselben einzeln: Nr. 1—9.
401/II — Derselben (Litz), I/II.
769/73 — Derselben einzeln, Nr. 1—8.
774 — Nr. 9 D moll.
3098 — Jensei Symphonie Cdur (Singer).
2550 — Eosmalen (Busoni).
2472 — Ferne Geliebte (Liszt).
3522 — Violinkonzert, Op. 61 (Perabo).
2875 — Serenade D dur. Op. 8.
2338 — 11 Wiener Tänze (H. Riemann).
47 — Sämtl. Variationen (Reinecke), 8.
2838 — 11 Wiener Tänze (H. Riemann).
47 — 9 D moll.
3098 — Jensei Symphonie Cdur (Singer).
2550 — Eosmalen (Busoni).
2472 — Ferne Geliebte (Liszt).
3522 — Violinkonzert, Op. 61 (Perabo).
2875 — Serenade D dur. Op. 8.
2338 — 11 Wiener Tänze (H. Riemann).
47 — Sämtl. Variationen (Reinecke), 8.
1586 — Ausgew. Variationen (Reinecke).
1600 — Stehe Jugendbibliothek. Heft I.
2301/2 Heindel, P., Vertragsstücke I/II.
2018/29 — Mondschein. Op. 61. N. Schule der Ge-
liffigkeit.
2032 — Dasselbe. Heft I—IV.
3524 — Op. 89. Pflanze der linken Hand.
312 Berger, Etüden Op. 12, 22 (Reinecke), 8.
2423 Berlioz, Ungar. (Zagocay) Marsch.
1901 — Unruh. Marsch. Sympheantanz u.
Irrelichtertanz.
2179 — Gnomonch u. Sympheantanz aus
„Fausts Verdammung“ (Laisig).
1327/29 Berlioz, Etüden, Op. 29, 32, 100.
290 — Derselben in 1 Bde. (Dörffel), 8.
435/96 — Etüden f. d. Unerr. bes. Hennes I/II.
2326 — Op. 84. 12 leichte Klavierstücke.
2202 Bjaet, G., Album.
3223 — Carmen-Phantasie.
3347 Blacquel, Op. 7. 6 Etüden.
3369 Bleyer, Op. 12. Baustelle.
3552/53 — Op. 18. Taus. u. eine Nacht. I/II.
2825 Blumenhal, Op. 1. La source u.
Die Quelle.
4074/76 Brahms, Op. 35. Paganini-Variat. I/II.
967 Breslau, Op. 27. Techn. Grundlage.
1542 — Op. 30. Techn. Übungen für den
Elementar-Klavier-Unterricht.

Nr. 2609 Bolow-Cramer, 40 Etüden.
2810/13 — Dasselbe in 4 Heften.
1263 Burgmüller, Op. 35. Mußstunden.
3745 — Op. 100. Etüden.
2514/15 — Op. 105. 109. Etüden.
2058 — Ausg. Vorträge. (X. Scharwenka).
2071 — Ausg. Etüden a. Op. 100. (do.)
2861 Busoni, Concerto, Op. 39.
2907 — „All’ Italiani“
2908 — Intermezzo.
3053 — Berceuse.
3054 — Fantasia nach J. S. Bach.
3401 — Fantasia contrapuntistica.
3341 — Op. 22. Variationen u. Fuge über
Chopins C moll-Präludium.
1508 Cherabini, Album (Reinecke), 8.
Cherabini, Piano-Forme-Werke:
49 — Balladen.
3817 — Etüden (Friedman).
3812 — Mazurkas (Friedman).
52 — Notturmo.
3813 — Polonaisen (Friedman).
54 — Präludien.
55 — Rondos und Scherzos.
55a/b — Rondos, Scherzos.
56 — Sonaten.
57 — Walzer.
58 — Verschiedene Werke.
98a/97a — Pite.-Werke (Reinecke) in 2 Abt.
89 — Ergänzungsband hierzu, 8.
81,7/89 — A b u m (Reinecke), 8. I/II.
2122 — 4 Impromptus, Op. 29, 36, 51 u. 66.
84 — Konzerte u. Konzertst. (Reinecke).
92 — Konzerte u. Konzertstücke, 8.
1193/94 — Konzerte Op. 11. 21 (Reinecke).
3315 Cheran, Op. 11. Frühlingsszenen.
3316 — Op. 16. 5 Tonbild. u. d. Jugendlieb.
287 Clementi, Gradus ad Parnassum
(50 Etüden) (Kühner), 8.
2018/20 — Gradus ad Parnassum. Vollst.
Instr. Ausg. v. Br. Mugellin. I/III.
2616 — Gradus ad Parnassum (Tausig).
1468 — Ausgew. Etüden a. d. Gradus ad
Parnassum. Instr. Ausg. (Kühner).
3157 — Prälud. u. Übungen (Wiesmayer).
471/73 — Sämtliche 64 Sonaten. I/III.
1604/6 — Ausgew. Sonaten (Germer), I/III.
550 — Sonatinen Op. 36, 37, 38 (Dörffel).
216 — Sonatinen (Op. 30) (A. Henckell).
1405 Corelli, A b u m. Orig. u. Bearb. 8.
1601 Casperlin, A b u m. (Reinecke), 8.
951 Crasner, A b u m. Orig. u. Bearb. 8.
407 — 42 Etüden (Knorr).
2609 — 30 Etüden (Bülow).
2810/13 — Dasselbe in 4 Heften.
440/43 — Die ber. Etüden, (Coercius), 4 Bde.
938 — Ausgewählte Etüden (Hennel).
1417 — Ausg. Etüden. Instr. Ausg. (Kühner).
288 — Pianoforte-Schule (Brissler), 8.
Czeray, Studienwerke. (Krause u. a.):
2741 — Erster Anfang. 100 leichte Übn.
700 — Kl.-Unterr. f. Anfänger. 100 Etüden.
2723 — Op. 92. Tocatta in C.
507/10 — Op. 139. 100 Übungen. 4 Bde.
900 — Derselben in 1 Bande.
2440 — Op. 261. 125 Passagen-Übn.
(J. Käse).
901 — Op. 299. Schule d. Geliffigkeit.
811/14 — Derselbe. I/IV.
2639 — Op. 355. Legato u. Staccato.
2724/25 — Dasselbe. I/II.
1571 — Op. 337. 40 tägliche Übungen.
2726 — Op. 305. Schule des Virtuosen.
2727/30 — Dasselbe in 4 Heften.
2731 — Op. 399. Schule der linken Hand.
3335 — Op. 453. 110 Exercises.
2732 — Op. 481. 50 Übungsstücke.
2733 — Op. 584. Kleine Pianof.-Schule.
2734 — Op. 599. Erster Lehrmeister.
815 — Op. 630. Versuche z. Fingerfertigkeit.
409 — Op. 684. Aufmusterung z. Fleiß.
3389 — Op. 718. Etüden f. d. linke Hand.
902 — Op. 740. Kunst d. Fingerfertigkeit.
816/21 — Derselbe. I/VI.
2735 — Op. 748. 25 Übung. f. kleine Hände.
3182 — Op. 777. Fünf-Finger-Melodien.
24 Übungsstücke.
2736/37 — Op. 802. Prakt. Fingerübung. I/II.
2738 — Op. 821. 160 Skatige Übungen.
2739/40 — Op. 834. Virtuosität (Neue Schule
der Geliffigkeit), I/II.
2030 — Op. 849. 30 Etüdes de Mécanisme.
3502 Damm, Herbstblumen (Germer).
2336 Debené, H., Moderne Fingerübungen
1379/80 Deutsche Tänze (Pauer), 2 Bde. 8.
3715 — 11 Sonatinen. Op. 151, 168.
1225/26 — Op. 151, 168. Sonatin. (Krause).
1445 Bühler, Op. 47. Großer Walzer B.
— Album.
1429 Böling, Op. 30. Rhythmische Studien
Bussek, Op. 39. 6 Sonatin. (Jadassohn).
289 — Leichte Instr. Stücke u. Sonaten.
2303 — Sonaten. Op. 10, 70, 77.
408 Duvernoy, Op. 61. 24 method. Etüden.
457 — Op. 120. 15 Etüden.
3494 — Op. 176. Elementar-Unterricht.
1503 — Op. 271. Die musikal. Woche.
3499 — Op. 276. Vorstudie d. Geliffigkeit.
1337 Eggeling, Stud. f. d. h. mech. Ausbild.
2957/58 — Anweisung u. Studien nach J. S.
Bachs Methode. Heft I/II.
510 — 30 Exercises.
2506/58 Ena, Skizzenbuch. Heft I/III.
2964 — Kleine Novellen.
2965 — Poetische Tonbilder.
2966 — Lyrisches Album.
Etüdenschule siehe Kühner.
416 Field, Sämtl. Notturmo (Reinecke).

Nr. 2384 Felix, Op. 37. 4 Stimmungsbilder.
2857 — Op. 85. 2 Klavierstücke.
2905 — Op. 90. Variiertes Thema.
2839 Fleck, Grundlage d. Klaviertechnik.
2130 Förster, Aus d. Kinderzeit. Op. 96.
1008 — Musikalisches Bilderbuch. Op. 9.
1711 Frey, Anfangsgründe d. Klavierspiels.
3708 — Op. 23. Wanderskizzen.
804 Gale, Pianofortewerke.
751 — A b u m. Orig. u. Bearb. 8.
2299 — Op. 28. Sonate, Emoll.
361 Gavotta-Album (Pauer), 8.
3891/95 Germer, Mod. Vortragsalbum. I/IV.
927 Glück, A b u m. Orig. u. Bearb. 8.
1954 Götz, Op. 7. Lose Blätter. 9 Klavierst.
520 Grenzschicht, Etüden, Op. 7 u. 8.
2407/8 — Etüden, Op. 7, 8.
1858 Grétry, Dansez villageoises.
749 Grieg, Op. 7. Sonate E m.
2882 — Menuett aus der Sonate. Op. 7.
3573/74 Grinshaw, Alt-Englische Weisen,
Balladen und Tänze. I/II.
3641 Haberber, Op. 53. Etüdes-Poésies.
1784/80 Handel, Klavierw. (Kühner), I/III.
100/958 — A b u m. (Krause), 8.
1919 — Leichte Stücke (C. Kühner).
1502 — 17 Menuetten (Pauer).
2400 Haessler, Op. 13. Grande Gigue. Dm.
1821 Haessler, Op. 23. Heidefeld. Kommerz-
lieder-Potpourri. Mit Singstimme.
115/957 Haydn, Jos., A b u m (Reinecke).
8. I/II.
110a/II — Sämtliche Sonaten. I/IV.
559 — Sonaten f. d. Unter. (Hennes).
121 — 7 kleinere Stücke.
485 — 12 kleine Stücke.
124a/b — 12 Symphonien (Rietz), I/II.
1322 — Derselben. Wohlfl. Ausg. in 1 Bde.
776/89 — 14 Symphonien einzeln.
2924 — Symphonie Nr. 16 (Oxford).
2925 — Symphonie Nr. 18. (Abschieds-).
1408 Haydn, Mich., A b u m (Schmid), 8.
2901 Heiler, Op. 12. Rondolletto a Zigeun.
3307 — Op. 15. Rondino. G dur.
2970 — Op. 37. Phant. Üb. eine Romanze.
— Op. 75 Nr. 1. Romanze (Germer).
3317 — Op. 75 Nr. 2. Romanze variée.
2278 — Op. 77. Saltarello, A moll.
1588 — Op. 81. 24 Präludien.
2975/77 — Op. 81. 24 Präludien. Heft I/III.
2291 — Op. 85 Nr. 1. Tarantella, A moll.
2830 — Op. 85 Nr. 2. Tarantella As dur.
2385/88 — Op. 86. Im Walde. I/IV.
2913 — Op. 85. Dritte Sonate, C dur.
1639 — Op. 110. 32 Präludien für Lilli.
3184/85 — Derselben (Germer), I/II.
2914 — Op. 120. Leder (Original).
3674 — Op. 121. Ball. Erzähl. Trümmern.
2978 — Op. 122. Walzer-Trümmern.
3712 — Op. 123. Elegische Blätter.
3454 — Op. 124. Kinderzungen (Germer).
1396 — Op. 125. 24 Etüden f. d. Jugend.
3186/87 — Derselben (Germer), I/II.
3312 — Op. 129. 2 Impromptus.
3469 — Op. 140. Reise um mein Zimmer.
3313 — Op. 141. 4 Barcarolen (Germer).
2878 — Op. 143. Vierte Sonate, B moll.
2879 — Op. 144 Nr. 1. Fingalshöhle.
2879 — Op. 144 Nr. 2. Eilenmarsch.
2294 — Op. 145. Ein Heft Walzer.
1682 — Tarantellen. Op. 8 u. 137.
762 — A b u m (Reinecke), 8. I/II.
1407)
1605 Helm, 20 Kinderstücke. Op. 9.
Hennes, Klav.-Unterrichtsb. Kurs I.
Kursus II—V.
— 250 method. Übungsstücke. (Klav.-
Unterrichts-Briefe ohne Text in
5 Abteilungen.) Abt. I kart. Abt.
II/IV kart.
1037 Henriques, Miniaturen. Op. 11.
1391 Henzel, Op. 5. 12 Etüden.
3343/44 — Op. 5 Nr. 11. Liebeslied B dur u.
B dur (Germer).
3476 — Op. 10. Romanze B moll (Germer).
1393 — A b u m (Reinecke), 8.
1447a/b Herz, Gammes d.-engl. d.-franz.
3379 — Op. 21. Exercises et Préludes
(Scharwenka).
1304 Hofmann, H., Op. 52. Tromp. v. Sökk.
2879 — Op. 57. Käckhardt.
1908/9 — Vortragsstücke. Bd. I, II.
2008 — Album (C. Reinecke), 8.
2894 Horráth, Op. 108. Sonatine.
1406/97 Hummel, Pite.-Werke in 2 Bde.
998 — Op. 18. Phantasie (Hennel).
2560 — Op. 11. Rondo, Es dur.
2537 — Op. 42. 6 sehr leichte Stücke.
3504 — Op. 85. Konzert, A.
3508 — Op. 88. Konzert, H moll.
3508 — Op. 113. Konzert, As dur.
292 — Sonaten (Reinecke), 8.
2417 Hüster, Op. 128 Nr. 1. Großer bell.
Walzer.
1969 Jadassohn, A b u m (Reinecke).
3340 — Scherzo, Fis dur. Op. 35 Nr. 3.
2866 — Wiegenlied, Op. 71 Nr. 8, Es dur.
1365 Jaek, Op. 142. Lohengrin-Transkripte.
2539 Jensen, Op. 2. Innere Stimmen.
3240 — Op. 7. Phantasiestücke.
3241a/b — Op. 8. Romant. Studien. I/II.
3242 — Op. 12. Berceuse.
3243 — Op. 17. Wunderbilder.
3291 — Op. 17 Nr. 3. Die Mühle.
3244 — Op. 25. Sonate, Fis moll.
3245a/c — Op. 32. Etüden. I/III.
3246 — Derselben. Komplet.
3292 — Op. 32 Nr. 9. Serenade.

Nr. 2289 Jensen, Op. 46. Ländlera. Berchtes-
gaden.
3250 — Op. 48. Erinnerungen.
3251 — A b u m.
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stücke (Reinecke), 4 Bde. 8.
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Heft I. Beethoven (A. Krausel-
— II. Mendelssohn (C. Kühner).
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3311/91 Kadenzes zu Mozarts Konz. v. Beet-
hoven, Hummel, Mozart, Reinecke.
170 Kalkbrenner, Ausgew. Pite.-Werke. 8.
2153 — Op. 61. Konz. Nr. 1 Dm. (Reinecke).
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3500 Kessler, Op. 20, 15 Etüden (Klawwell).
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382/84 Klavierkonzerte alt. u. neu. Zeit: Bach
523 Beethoven, Chopin, Durck, Field,
Hensel, Hummel, Mendelssohn,
Mozart, Reinecke, Ries, Schumann,
Weber (Reinecke), 4 Bde.
1789 Klee, Elementar-Klavierschule.
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19, 21, 24.
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3211 — Adalsteine v. Beethoven.
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3212 — 6 Lieder v. Beethoven.
2867 — Consolations (Original).
2593 — Consolations (H. Germer).
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2581 — 12 Etüden Nr. 1. Präludium C.
2582 — Nr. 2. A moll.
2583 — Nr. 3. Paysage, F dur.
2584 — Nr. 4. Mazette, D moll.
2585 — Nr. 5. Irrlichter (Feux follets).
2586 — Nr. 6. Vision, G moll.
2587 — Nr. 7. Eroica.
2588 — Nr. 8. Wilde Jagd, C moll.
2589 — Nr. 9. Roccocana, As dur.
2590 — Nr. 10. F moll.
2591 — Nr. 11. Harmonies du soir, Des.
2592 — Nr. 12. Chasse-neige.
2262 — Festspiel u. Bravallé u. Lohengrin.
3724 — Grobes Konzert-Solo, E moll.
3281 — Hochzeitsmarsch u. Elfenreigen.
2538 — Incomptu, Fis dur.
2131 — Isoidens-Liebestod, erleicht. (Klein-
michel).
484 — Paganini-Etüden.
2551/92 — Paganini-Etüden. Nr. 1, G moll;
Nr. 2, Es dur.
2553 — Nr. 3. Campanella.
2554/55 — Nr. 4. E dur; Nr. 5. E dur.