

EDITION BREITKOPF

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X.SCHARWENKA

Meisterschule

Masterschool

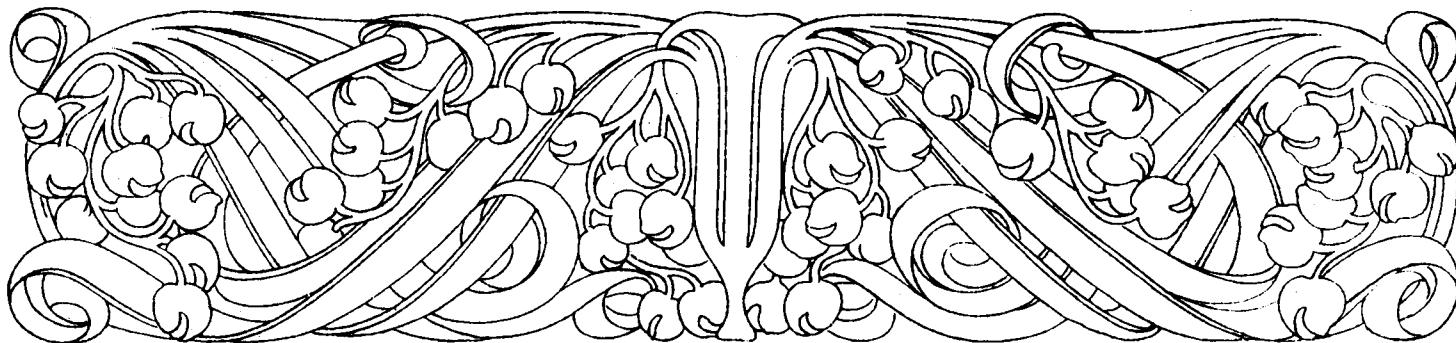
Band II



Piano solo



Herrn Robert Robitschek freundschaftlich zugeeignet



Meisterschule des Klavierspiels

Eine Sammlung der zweckmäßigen Übungen
aus den Werken unserer großen Etüdenmeister

Zusammengestellt,
mit instruktiven Bemerkungen versehen und progressiv geordnet von

Xaver Scharwenka

Band II

Master school of piano playing

A Collection of the most useful exercises
from the works of our great Etude writers

Prepared with instructive explanations in progressive order by

Xaver Scharwenka

(English words by Walter Petzet)

Vol. II



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ZWEITER BAND.

(Für die Oberstufe.)

Vorbemerkung über den Gebrauch dieser Etüden.

Die vorliegende Sammlung enthält das zweckmäßigste Übungsmaterial unsrer großen Etüdenmeister, nach Anschlagsarten in progressiver Folge geordnet. Der erfahrene Lehrer wird, der Individualität des Schülers entsprechend, gewiß öfter in die Lage kommen, mancherlei Modifikationen in der Reihenfolge des Übungsstoffes eintreten zu lassen. Auch ist es aus technischen Gründen geraten, die Anschlagsarten *abwechselnd* üben zu lassen; also nach einer Periode von reinen Fingergeläufigkeits-Übungen einige Übungen im Seitenschlag, in Terzen, Sexten, Oktaven usw., desgl. Handgelenk- und Ellenbogengelenk-Übungen. — Alles bei absoluter Vermeidung von Versteifung der unbeteiligten Gelenke.

Die Legatobogen sind meistenteils fortgelassen und wurden nur dort beibehalten, wo eine andre Anschlagsart ausgeschlossen erschien. Die Etüden sollen — wenn nicht anders vorgezeichnet — zunächst legato, dann aber auch non legato, und zwar sowohl mit Schlagbewegung als auch mit Druckbewegung — wo letzteres angängig — geübt werden.

Auch das Stakkato ist in seiner zweifachen Grundform — als *positives* (durch Schlag gebildetes) und als *negatives* (durch Druck gebildetes) zu studieren.

Nebenher können meine »Beiträge zur Fingerbildung« op. 77 (Breitkopf & Härtel), sowie »Studien und Ratschläge im Oktavenspiel« op. 78 (im selben Verlage erschienen) mit Nutzen verwendet werden.

Im Anschluß an die Übungen dieses Bandes empfehle ich eine Auswahl von Präludien und Fugen aus Bachs Wohltemperierten Klavier.

Die vorliegenden Etüden sind zuerst langsam und in mittlerer Tonstärke zu üben. Das Zeitmaß ist, sobald der Schüler genügende Sicherheit erlangt hat, nur sehr allmählig zu steigern. Erst wenn das vorgeschriebene Zeitmaß erlangt ist, und die Etüde technisch fehlerlos durchgeführt werden kann, beginne man mit dem Studium der Dynamik. Sämtliche Etüden sind piano, mezzo forte, forte, und schließlich mit den vorgeschriebenen dynamischen Schattierungen zu üben. Der Dynamik wende man seine besondere Aufmerksamkeit zu. Um die Ausdrucksfähigkeit im Anschlag und Vortrag zu fördern, bin ich öfter von den meistenteils nur dünn gesäten Vortragsbezeichnungen der Originale abgewichen und habe die vorliegenden Etüden dynamisch reicher ausgestattet.

Hinsichtlich der Tonbildung bzw. der Ausführung der verschiedenen Anschlagsarten verweise ich auf meine »Methodik des Klavierspiels« (Breitkopf & Härtel).

Xaver Scharwenka.

SECOND VOLUME.

(For the upper classes.)

Introductory remark for the use of these studies.

The present collection contains the most useful material from the works of our great Etude writers, arranged in progressive order according to the different kinds of touch. The experienced teacher will certainly pay attention to the individuality of the pupil and therefore occasionally change the order of these studies. For technical reasons it is also to be advised, to practise *alternately* the different kinds of touch, — that is: after a number of simple exercises for the finger dexterity take a few studies for side stroke, then in thirds, sixths, octaves and so on, also exercises for the wrist and the elbow. Everywhere the stiffening of unused muscles is absolutely to be avoided.

The legato slurs are mostly omitted and were only kept, where another kind of touch seemed to be impracticable. The studies should be practised — unless marked otherwise — at first *legato*, then also *non legato* and this as well with stroke touch as with pressure, where the latter is possible.

Also *staccato* is to be studied in its double fundamental form: positive (produced by stroke) and negative (produced by pressure). Besides my "Beiträge zur Fingerbildung" op. 77 (Breitkopf and Härtel) and "Studien u. Ratschläge im Oktavenspiel" op. 78 (the same publishers) may be used successfully.

After having finished the exercises of this volume I recommend a selection of preludes and fugues from Bach's well tempered clavichord. The present studies are to be practised at first slowly and with a moderate degree of strength. The tempo should be increased only little by little as soon as the pupil has gained a sufficient security. The study of the dynamics ought *not* to be begun, before the prescribed time is reached and the study can be executed without technical mistakes. All studies should be practised *piano*, *mezzo forte*, *forte* and finally with the prescribed shading of the dynamics. Special attention is called to this point. I have occasionally changed the expression marks, which were too thinly distributed in the originals, and have given these studies a richer elaboration in regard to dynamics. All this was done to promote their fitness in touch and execution.

Concerning tone production, respectively the execution of the different kinds of touch, I refer to my "Methodik des Klavierspiels" (Breitkopf and Härtel).

Xaver Scharwenka.

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Allgemeine
Geläufigkeits - Übungen
im Legato, non legato und staccato.

I.

General
velocity exercises

in legato, non legato and staccato.

1.

Allegro molto.

Czerny.

mf

p

sf

mf

p

cresc.

f

dimin.

p

f

p

cresc.

Sheet music for piano, page 3, featuring six staves of musical notation. The music is in common time and consists of measures 8 through 14. The notation includes treble and bass staves, with various dynamics and performance instructions.

Measure 8: Treble staff: f , bass staff: sf . Measure 9: Treble staff: $4^2 4^1 4^4 4^1 4^1 3$; Bass staff: pp . Measure 10: Treble staff: 3 ; Bass staff: pp . Measure 11: Treble staff: 3 ; Bass staff: pp . Measure 12: Treble staff: 3 ; Bass staff: pp . Measure 13: Treble staff: 3 ; Bass staff: pp . Measure 14: Treble staff: 3 ; Bass staff: pp .

Measure 8: Treble staff: f , bass staff: sf . Measure 9: Treble staff: $4^2 4^1 4^4 4^1 4^1 3$; Bass staff: pp . Measure 10: Treble staff: 3 ; Bass staff: pp . Measure 11: Treble staff: 3 ; Bass staff: pp . Measure 12: Treble staff: 3 ; Bass staff: pp . Measure 13: Treble staff: 3 ; Bass staff: pp . Measure 14: Treble staff: 3 ; Bass staff: pp .

Measure 8: Treble staff: f , bass staff: sf . Measure 9: Treble staff: $4^2 4^1 4^4 4^1 4^1 3$; Bass staff: pp . Measure 10: Treble staff: 3 ; Bass staff: pp . Measure 11: Treble staff: 3 ; Bass staff: pp . Measure 12: Treble staff: 3 ; Bass staff: pp . Measure 13: Treble staff: 3 ; Bass staff: pp . Measure 14: Treble staff: 3 ; Bass staff: pp .

Measure 8: Treble staff: f , bass staff: sf . Measure 9: Treble staff: $4^2 4^1 4^4 4^1 4^1 3$; Bass staff: pp . Measure 10: Treble staff: 3 ; Bass staff: pp . Measure 11: Treble staff: 3 ; Bass staff: pp . Measure 12: Treble staff: 3 ; Bass staff: pp . Measure 13: Treble staff: 3 ; Bass staff: pp . Measure 14: Treble staff: 3 ; Bass staff: pp .

Measure 8: Treble staff: f , bass staff: sf . Measure 9: Treble staff: $4^2 4^1 4^4 4^1 4^1 3$; Bass staff: pp . Measure 10: Treble staff: 3 ; Bass staff: pp . Measure 11: Treble staff: 3 ; Bass staff: pp . Measure 12: Treble staff: 3 ; Bass staff: pp . Measure 13: Treble staff: 3 ; Bass staff: pp . Measure 14: Treble staff: 3 ; Bass staff: pp .

Measure 8: Treble staff: f , bass staff: sf . Measure 9: Treble staff: $4^2 4^1 4^4 4^1 4^1 3$; Bass staff: pp . Measure 10: Treble staff: 3 ; Bass staff: pp . Measure 11: Treble staff: 3 ; Bass staff: pp . Measure 12: Treble staff: 3 ; Bass staff: pp . Measure 13: Treble staff: 3 ; Bass staff: pp . Measure 14: Treble staff: 3 ; Bass staff: pp .

Allegro.

2.

Cramer.

*) Man benütze die Pause, um die Hände nach dem Akkordgriff sogleich wieder in ihre ruhige Lage auf der Klaviatur zu bringen. Die Finger in „gesammelter“ Stellung.

*) Make use of the rest for gaining at once a quiet position of the hands on the keyboard. The fingers in a “collected” position.

The image shows a page of sheet music for piano, divided into six horizontal staves. The music is written in common time. The first two staves consist of treble clef staves, while the remaining four staves switch to bass clef. Fingerings are indicated above the notes in many places, such as '1 3' or '4'. Various dynamics are marked throughout, including 'f' (fortissimo), 'cresc.', 'dimin.', and 'p' (pianissimo). There are also slurs and grace notes. The music includes a mix of eighth and sixteenth note patterns, along with some sustained notes and rests.

3.

Allegro brillante.

Cramer.

*) Vergl. Anmerkung zu N° 2.

*) Cf. annotation of N° 2.

Sheet music for piano, page 7, featuring six staves of musical notation. The music includes dynamic markings such as *dimin.*, *L.H.*, *p*, *cresc.*, and *più cresc.*. Fingerings are indicated above the keys, such as 2, 3, 4, 5, and 1. The music consists of six staves, likely representing two hands and bass, with various note heads, stems, and rests. The key signature changes throughout the piece, and the time signature is mostly common time.

dimin.

L.H. 4 1
5 5

p 2 1 2 4 5 2 4 2 3 1 2 4 5 2
cresc.

più cresc.

dimin.

p

V.A. 2819.

4.

Allegro moderato.

Cramer.

p

Legato ed espressivo il basso.

poco cresc.

mf

dimin.

p

sf

sf

sf

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of six measures, each with a dynamic marking and fingerings.

Measure 1: Dynamics *sf*, Fingerings 2, 2, 2

Measure 2: Dynamics *sf*, Fingerings 2, 2, 2

Measure 3: Dynamics *sf*, Fingerings 1, 1, 1

Measure 4: Dynamics *p*, Fingerings 2, 3, 1, 2, 3, 1, 2, 3

Measure 5: Fingerings 3, 2, 2, 1, 2, 1, 2, 1

Measure 6: Fingerings 2, 1, 2, 1, 2, 1, 2, 1

5.

Moderato con espressione.

Cramer.

The image shows six staves of musical notation for piano, arranged vertically. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and consists of mostly eighth-note patterns. Various dynamics are indicated, including crescendo (cresc.), decrescendo (decresc.), forte (f), piano (p), sforzando (sf), and a漸強 (漸強) symbol. Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and combinations like 42, 53, 321325, and 43. The notation includes several rests and grace notes. The music is divided into measures by vertical bar lines.

6.

Moderato.

Cramer.

Moderato.

p legato

cresc.

f

p

cresc.

f

The music consists of eight staves of guitar tablature. The first staff starts with a dynamic of *p* and a marking of *legato*. The second staff begins with *cresc.*. The third staff ends with *f*. The fourth staff starts with *p*. The fifth staff begins with *cresc.*. The sixth staff starts with *p*. The seventh staff ends with *f*. The eighth staff concludes the piece.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The right hand staff uses a soprano C-clef. Fingerings are indicated above the notes, such as '2 1' or '3 2'. Various dynamics are marked, including 'd', 'dimin.', 'poco cresc.', 'L.H.', and 'p'. The music includes several grace note patterns and sustained notes. The page number '10' is located at the bottom left of the page.

7.

Maestoso.

Cramer.

*) Die Baßfiguren sind „durchsichtig“; mit „springenden“ Fingern zu spielen; nicht „klebricht“ – wie Ph. E. Bach sagen würde.



**) Die Ausführung dieser Figur wird durch eine, dem gemischten Seitenschlag (s. d.) ähnliche Schüttelbewegung des Vorderarmes bedeutend unterstützt. Auch hier lebhafte Fingeraktion.

*) The base passages are to be played in a "transparent" way with "leaping" fingers, not "sticky", as Ph. E. Bach would say.



**) The execution of this passage is greatly facilitated by a shaking movement of the forearm similar to the combined side stroke (see that). Also here lively activity of the fingers.

15

f

p

f

p

f

p

f

p

f

cresc.

The image shows five staves of piano sheet music. The top staff uses a treble clef and has dynamic markings f, sforzando, p, and poco. The second staff uses a bass clef and includes performance instructions "a - poco -" and "- cresc.". The third staff features a treble clef and dynamic p. The fourth staff uses a bass clef and includes dynamic sf and performance instructions "3 4 3 2 1 4 1" and "5 4". The fifth staff uses a treble clef and includes dynamic p, sf, and performance instructions "3 4 3 2 3 2 1 3 2 3 2 1 3 2". The bottom staff uses a bass clef and includes dynamic f and performance instruction "cresc.".

8.

Allegro animato.

Czerny.

p dolce, legato e cantabile

Ped.

mf

poco cresc.

dimin.

A musical score for piano, featuring six staves of music. The music is in common time and consists of five systems. The key signature is three flats. The notation includes various dynamics such as *p*, *sf*, *pp*, *cresc.*, *f*, *dolce*, and *p*. Measure numbers 8, 4, 5, and 4 are indicated above the staves. The music is divided into measures by vertical bar lines, and each measure contains multiple notes per staff. The first system starts with a dynamic of *p* and a measure number of 8. The second system begins with *sf* and a measure number of 4. The third system begins with *pp* and a measure number of 4. The fourth system begins with *cresc.* and a measure number of 5. The fifth system begins with *f* and a measure number of 4. The sixth system begins with *dolce* and a measure number of 4. The score concludes with a final dynamic of *p*.

dimin.

sf

pp

cresc.

dim.

f

sf

p

cresc.

Ped.

ff

V.A. 2819.

9.

Allegro. L.H. Czerny.

p dolce ed armonioso

pp

p

pp

p

cresc.

** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

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

A page of musical notation for piano, featuring five staves of music. The notation is in common time and includes the following dynamics and performance instructions:

- Staff 1: *f*, *ped.*, ** ped.*, ** ped.*, *3*, ***.
- Staff 2: *più f*, *ped.*, ** ped.*, ** ped.*, ***, *dim.*
- Staff 3: *p dolce*, *L.H. espr.*, *3*, *2*, *4*, *5*, *2*.
- Staff 4: *cresc.*, *ped.*, ** ped.*, *4*, *2*, ** ped.*, *5*, *2*, ***.
- Staff 5: *f*, *ped.*, ** ped.*, ** ped.*, *2*, *2*, *5*.
- Staff 6: *p dolce*, *cresc.*, *ped.*, ** ped.*, ***.

Below the staves, the text "V. A. 2849." is visible.

R.H.
L.H.
pleggiere
cresc. ed animato
ff con bravura
dim.
pdolce

pp
R.H.
* R.H.
* R.H.
* R.H.

p
L.H. * R.H.
* R.H.
* R.H.
* R.H.

f
fp
cresc.
R.H.
* R.H.
* R.H.
* R.H.

sf
fp
cresc.
8

L.H.
R.H.
* R.H.

più f
ff
L.H.
R.H.
* R.H.
* R.H.
* R.H.

V.A. 2819.

10.

Allegro.

Cramer.

mf

cresc.

decresc. *f* *p*

cresc. *f*

sf *sf* *sf* *sf* *cresc.*

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves switch between treble and bass clefs. The music includes dynamic markings such as *f*, *dimin.*, *cresc.*, *ff*, and *fp*. Fingerings are indicated by numbers above or below the notes. The notation consists of six measures per staff, with measure 5 explicitly labeled at the beginning of each staff. The overall style is complex and technical, typical of advanced piano literature.

cresc.

ritard. e decresc. *acceler.* *cresc.* -

a tempo

mf *cresc.*

f *pp*

V.A. 2819.

cresc.

più cresc.

f

ff

cresc.

ff

cresc.

ff

V.A. 2819.

II.

Studien im Terzenspiel.

11.*

Studies in thirds.

Grazioso, con delicatezza.

Cramer.

*) Zur Erlangung eines guten *legato* diene folgende Vorübung: | *) For gaining a good *legato* practise first the following:

4
2

f

3 2 51

p

1

2 3 4 5 3 5 4 1

p

5 3 4 2

pp

1

pp

52

mf

53

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

f

p

54

cresc.

4 5 5 5

f

51

12.*)

Allegro vivace.

Czerny.

p leggiero

cresc.

f dim.

p

Chopin Hummel

cresc.

f

(quasi staccato)

dolce

cresc.

*) Vorübung:

| *) Preparatory exercise:



The sheet music consists of six staves of musical notation for piano. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The first staff starts with a dynamic *sf* and a melodic line with various fingerings indicated above the notes. The second staff begins with a bass clef and continues the melodic line. The third staff starts with a treble clef and a dynamic *p*, followed by a melodic line with fingerings. The fourth staff begins with a bass clef and a dynamic *cresc.*. The fifth staff starts with a treble clef and a dynamic *sf*, followed by a melodic line with fingerings. The sixth staff begins with a bass clef and a dynamic *sf*, followed by a melodic line with fingerings. The music includes various dynamics such as *sf*, *p*, *cresc.*, *dolce*, and *dim.*

*) Für die chromatische Terzentonleiter gibt es zwei verschiedene Fingersätze; beide haben ihre Vorteile und Schwächen. Der den Notenköpfen zunächst liegende ist der sog. Hummelsche Fingersatz; der andere wurde von Chopin bevorzugt und nach ihm benannt.

*) There are two different fingerings for the chromatic scale in thirds; each one has advantages and disadvantages. The one nearest to the notes is called Hummel's fingering; the other one was preferred by Chopin and called after him.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes throughout the piece, indicated by various sharps and flats. The first staff features dynamic markings 'mf' and 'cresc.'. The second staff includes dynamics 'f' and 'sf'. The third staff has a dynamic 'sf'. The fourth staff contains dynamics 'sf' and 'dimin.'. The fifth staff includes dynamics 'p' and 'cresc.'. The sixth staff features dynamics 'p' and 'cresc.'. The music is annotated with numerous fingering numbers (e.g., 1, 2, 3, 4, 5) above and below the notes, and there are several slurs and grace notes.

The sheet music consists of six staves of piano music. The top staff shows a treble clef and a bass clef, with a key signature of one sharp. The music is in common time. Fingerings are indicated above certain notes and chords, such as '1 2 3' over a treble note and '4 5 1' over a bass note. Dynamics include *f*, *p*, *cresc.*, *fpp*, *ff*, and *molto cresc.*. The music features complex chords and rhythmic patterns, typical of Chopin's style.

*) Die Fingerbezeichnung ist hier absichtlich fortgelassen; | der Schüler soll den Fingersatz selbständige finden.

*) The fingering is here intentionally omitted; the pupil should find his own fingering.

The image shows a page of sheet music for piano, consisting of five staves. The top staff uses a treble clef and has a dynamic marking 'p' (piano). The second staff uses a bass clef and includes a 'dolce' dynamic instruction. The third staff uses a treble clef and features a 'cresc.' dynamic. The fourth staff uses a bass clef and has a dynamic marking 'f' (forte). The fifth staff uses a treble clef and includes a dynamic marking 'p'. Each staff contains a series of notes and rests, with specific fingerings indicated above certain notes. For example, in the first staff, fingers 5, 4, and 2 are used for a group of notes. In the second staff, 'staccato' is indicated below the staff. In the third staff, fingers 4, 2, 3, 1, 4, 5, 2, 1, 3, 2, and 4 are used for a sequence of notes. In the fourth staff, fingers 4, 2, 5, 3, 4, 2, 3, 1, 5, 3, 4, 2, 1, 4, 2, 5, 3, 4, 2, 1, 2, 1, 3, 4, 2, 3, and 4 are used. In the fifth staff, fingers 4, 5, 2, 1, 4, 5, 2, 1, and 4, 5 are used.

The musical score consists of five staves of piano music, each with a treble clef and a bass clef. The notation is as follows:

- Staff 1:** Measures 1-6. Treble clef. The first measure shows eighth-note pairs. The second measure has eighth-note pairs followed by quarter notes. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.
- Staff 2:** Measures 1-6. Bass clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note pairs. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.
- Staff 3:** Measures 1-6. Treble clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note pairs. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.
- Staff 4:** Measures 1-6. Bass clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note pairs. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.
- Staff 5:** Measures 1-6. Treble clef. The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note pairs. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.

Dynamic and Performance Instructions:

- cresc.** (Measure 3, Staff 3)
- f** (Measure 4, Staff 3)
- p** (Measure 4, Staff 5)
- rif.** (Measure 5, Staff 5)
- stacc.** (Measure 5, Staff 5)
- p** (Measure 6, Staff 5)
- cresc.** (Measure 6, Staff 5)
- ff** (Measure 6, Staff 5)

Fingerings:

- Measure 1: Treble staff, 1, 2; Bass staff, 1, 2
- Measure 2: Treble staff, 1, 2, 3; Bass staff, 1, 2, 3
- Measure 3: Treble staff, 1, 2, 3; Bass staff, 1, 2, 3
- Measure 4: Treble staff, 1, 2, 3, 4; Bass staff, 1, 2, 3, 4
- Measure 5: Treble staff, 1, 2, 3, 4, 5; Bass staff, 1, 2, 3, 4, 5
- Measure 6: Treble staff, 1, 2, 3, 4, 5; Bass staff, 1, 2, 3, 4, 5

14.

Allegro vivace.

Czerny.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time (indicated by 'C') and uses a treble clef for the top three staves and a bass clef for the bottom three staves.

- Staff 1:** Dynamics include **f**, **legato**, and **p**. Fingerings: $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2}$, $\frac{4}{2} \frac{5}{1}$, $\frac{4}{2}$.
- Staff 2:** Dynamics include **f** and **p**. Fingerings: $\frac{4}{2}$, $\frac{3}{1} \frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{5}{1}$, $\frac{4}{2} \frac{5}{1}$.
- Staff 3:** Dynamics include **pp leggiertemente** and **p**. Fingerings: $\frac{3}{1}$, $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$, $\frac{3}{1}$, $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$.
- Staff 4:** Dynamics include **cresc.** and **f**. Fingerings: $\frac{5}{1} \frac{4}{2}$, $\frac{5}{3}$, $\frac{5}{1} \frac{4}{2}$.
- Staff 5:** Dynamics include **fz** and **p**. Fingerings: $\frac{8}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$.
- Staff 6:** Dynamics include **f** and **p**. Fingerings: $\frac{4}{2} \frac{3}{1}$, $\frac{4}{2} \frac{3}{1}$.

Performance instructions include **V.1.** (Viola 1) markings below the staff lines in several measures.

The image shows a page of sheet music for piano, page 39. The music is arranged in six staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The first two staves begin with a dynamic of *cresc.* The third staff starts with *p dolce*. The fourth staff begins with *f*. The fifth staff starts with *ff*. The sixth staff begins with *p*. Fingerings are indicated above the notes in many places, such as 3-1, 4-2, 5-3, etc. Measure numbers 8 and 2 are marked at the beginning of certain staves. The page number 39 is located in the top right corner.

*) 15.

Allegro vivace.

Czerny.

8.....

sf

sf sf sf sf

p

mf

> p

*) Der Schüler versuche, den Fingersatz zu dieser Studie, die zunächst *legato*, dann aber auch *staccato* geübt werden muß, selbständig zu finden. Zu bevorzugen sind diejenigen Fingersätze, welche - mit besonderer Berücksichtigung der Phrasierung - die Ausführung eines möglichst vollkommenen *legato* begünstigen; so gestaltet sind sie im Allgemeinen auch bei den anderen Anschlagsarten (*staccato*, *non legato* etc.) zu verwenden.

*) The pupil should try to find his own fingering for this study and ought to practise it first *legato* and then also *staccato*. Fingerings are to be preferred, which allow the execution of a *legato* as perfect as possible with special regard to phrasing. Such fingerings should be used in general also for the other kinds of touch (*staccato*, *non legato*, etc.).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two flats. The score consists of six measures, numbered 8 through 14. Measure 8 starts with a dynamic of *p*, followed by *sf*. Measure 9 starts with *f*, followed by *p*, *f*, and *p*. Measure 10 starts with *sf*. Measure 11 starts with *f*, followed by *p*, *f*, and *p*. Measure 12 starts with *ff*. Measure 13 starts with *p*, followed by *f*, *p*, and *f*. Measure 14 starts with *sf*. Measure 15 starts with *f*, followed by *p*, *f*, and *f*. Measures 8 through 14 are grouped by a brace. Measures 14 and 15 are separated by a brace.

16.

Allegro.

Czerny.

8.....

The musical score consists of eight staves of music for two hands. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a rhythmic style with various note values and rests. Fingerings are indicated above the notes, such as '4 2' or '3 1'. Performance instructions include 'cresc.', 'più cresc.', 'dimin.', 'ff' (fortissimo), 'p' (pianissimo), 'mf' (mezzo-forte), and 'fz' (fz). The score is numbered at the top left with an asterisk and the number 4.

***) Man studiere beide Fingersätze; der obere bildet eine sehr gute Studie für die geschickte Verwendung des Daumens auf den Obertasten.**

* Both fingerings should be studied; the upper one being a very good study for an easy application of the thumb on black keys.

Allegro moderato, ma energico.

Cramer.

Cramer.

Sheet music for piano, featuring eight staves of musical notation. The music is in common time and consists of two systems. The first system starts with a treble clef and a bass clef, followed by a treble clef. The second system starts with a bass clef. Various dynamics are indicated, including *p legato*, *poco a poco cresc.*, *ff*, *dim.*, and *f*. Fingerings are shown above the notes, such as 3 4 3 4, 1 2 1 2, 4 1 2 3, 4 1 2 3 4 1 2 3, and 1 2 3 4 1 2 3 4 1 2 3 4. Performance instructions include *non legato* and *legato*.

dimin.

ff

dimin.

più dimin.

dimin.

pp

V. A. 2819.

18.

Moderato.

legato

Cramer.

L. H.

legato possibile

poco cresc.

dimin.

p

The image shows ten staves of musical notation for piano, arranged in two columns of five staves each. The notation is primarily in common time, with some measures in 2/4 time indicated by a '2' below the staff. The left hand is generally positioned on the lower staves, while the right hand is on the upper staves. Fingerings are indicated above the notes, such as '4 3 2 1 5 3' and '5 3 2 4 2 4 2'. Dynamics include 'mf', 'sf', 'cresc.', 'f', 'p', and 'più cresc.'. Measure numbers 47 through 56 are present at the top of the page.

19.

Allegro con brio.

Cramer.

***)**Etwas komplizierter, jedoch für die Erreichung eines einwandfreien *legato* besser gestalteter Fingersatz wäre folgender:

**) A little more complicated fingering, which would however promote a faultless *legato*, would be the following:*

cresc.

*)

dimin.

Con moto.

Cramer.

*) Der Schüler versuche hier einen Fingersatz zu konstruieren, dessen Prinzip dem in den beiden vorhergehenden Takt(en) gegebenen (unteren) entspricht.

*) The pupil should try to construct a fingering, whose principle is based upon the one given in the two preceding (lower) bars.

Musical score for piano, page 50, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *mf*. The bottom system starts with a dynamic of *f*. The music includes various dynamics such as *p*, *p cresc.*, *f*, *dimin.*, *p dolce*, and *p rit.*. Fingerings are indicated above certain notes and chords, such as (5), (4), (3), (2), (1), and (5), (4), (3), (2), (1). The music is in common time and uses a basso continuo style with bass and treble staves.

III.
Einfacher
und gemischter Seitenschlag.*)

21. **)

Simple

and combined side stroke.*)

Czerny.

Molto allegro.

*) Der „Seitenschlag“ ist eine Anschlagsart von außerordentlicher Bedeutung, welcher den Spielmechanismus des ganzen Armes in Anspruch nimmt. Er beruht bezügl. seiner Bewegungsform auf der Drehbewegungsfähigkeit des Vorderarmes um seine Längsachse. (Rollung). Ausführlich ist der „Seitenschlag“ in meinen „Beiträgen zur Fingerbildung, Op. 77 Heft III“ behandelt. Vergl. auch „Vorstufe“ und Band I der „Meisterschule des Klavierspiels“

**) Als Vorübung empfehle ich den Gebrauch des „Stützfingers“ – in diesem Fall der Daumen: (Seitenschlag nach außen)



Vom 9ten Takt ab kommt auch in der linken Hand der „Seitenschlag“ zur Anwendung.

**) Die Ausführung der kurzen Vorschläge hat so zu geschehen, daß die Vorschlagsnote an Stelle der Hauptnote tritt; also:



*) The “side stroke” is a sort of touch of extraordinary importance, which throws itself upon the mechanism of the entire arm. In regard to its form of movement it is based upon the facility of turning the fore-arm around its bone as axle. (Rolling). The “side stroke” is treated extensively in my “Beiträge zur Fingerbildung, Op. 77 Vol.III” See also “Preparation” and Vol.I of the “masterschool of piano playing.”

**) As a preparatory exercise I recommend the use of the “supporting finger” in this case the thumb: (Outward side stroke)



Beginning from the 9th bar also the left hand uses the “side stroke”.

**) The short grace-notes are to be executed in such a manner, that the grace-note takes the place of the main note; that is:



Musical score for piano, page 52, featuring six staves of music. The score includes dynamic markings such as *f*, *pp*, *cresc.*, *ff*, *p*, *p scherzoso*, *cresc.*, *ff*, *p*, *dolce*, and *pp*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. Measures are numbered 1 through 8.

1 2 3 4 5 6 7 8

f

pp 8..... *cresc.*

ff *p scherzoso*

cresc. *ff* *p*

dolce

pp

8.....

cresc.

8.....

f

sf *dimin.*

*) Um eine falsche Akzentuation zu vermeiden, muß die rechte Hand, ehe der zweite Finger den Anfangston der nächstfolgenden Figur bildet, zunächst in eine ruhige Stellung gebracht werden. Vorübung im langsamen Tempo!

*) To avoid wrong accentuation the right hand must be brought into a quiet position, before the second finger attacks the first tone of the following passage. Preparation in slow time!

54

6 staves of musical notation for piano, 2 hands.

- Staff 1:** Treble clef, B-flat key signature. Dynamics: *p*, *ten.* (three times), *sf*, *p*. Fingerings: 5, 4; 5; 1, 2; 1, 3, 5; 2, 1, 3, 5; 1, 2, 1, 3, 5; 1, 2, 1, 3, 5.
- Staff 2:** Bass clef, B-flat key signature. Dynamics: *leggierissimo*, *f*, *pp leggierissimo*, *cresc.*
- Staff 3:** Treble clef, B-flat key signature. Dynamics: *f*, *sf*.
- Staff 4:** Bass clef, B-flat key signature. Dynamics: *p*, *cresc.*
- Staff 5:** Treble clef, B-flat key signature. Dynamics: *p*, *sf*.
- Staff 6:** Bass clef, B-flat key signature. Dynamics: *p*, *cresc.*

8.....

8.....

sf

dimin.

4 5

4 5

3

f

4 5

3

p

3

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

3

sf cresc.

8.....

5 2 1 4 2 1 5 1 4

V

ff

V

V

22.

Allegro non troppo.

Cramer.

*) Der Anfangston einer jeden Figur ist durch Seiten-
schlag zu bilden.

*) The first tone of each passage is to be struck by
side stroke.
V. A. 2819.

ff

ff

ff

ff

ff

ff

23.*

Allegro agitato.

Cramer.

The music is composed for two hands on a four-line staff system. The top line is for the treble clef, and the bottom line is for the bass clef. The first two staves show a continuous pattern of eighth-note chords. The third staff introduces a melodic line with sixteenth-note patterns. The fourth staff continues the eighth-note chords. The fifth staff returns to the melodic line with sixteenth-note patterns. The sixth staff concludes the section with eighth-note chords. The music is marked with various dynamics and performance instructions like 'dimin.', 'simile', and 'cresc.'

*) Die rechte Hand führt den ersten Ton einer jeden Figur durch Seitenschlag aus. Über den Anschlag selbst vergl. Anmerkung *) zu N° 7.
In der linken Hand leichtes *staccato* mit geringer Betonung der guten Taktteile.

) The right hand strikes the first tone of each passage by side stroke. About the touch itself see annotation) of N° 7.
In the left hand light *staccato* and a little accent of the accented parts of the bar.

The image shows a page of sheet music for piano, consisting of eight staves. The music is in common time and uses a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'dimin.', 'p', 'cresc.', 'fz', 'f', and 'V'. Measure numbers 1 through 15 are indicated at the beginning of each staff. The piano keys are shown below the bass staff.

24.*

Allegro moderato.

Cramer.

The sheet music consists of eight staves of piano music. The key signature is two sharps (F major). The tempo is Allegro moderato. Measure 1 starts with a dynamic of *pp* and includes fingerings 3 2 1 and 5. Measure 2 shows a crescendo with fingerings 5. Measures 3-4 show a continuation of the pattern with fingerings 3 1. Measures 5-6 show a transition with fingerings 3 2 1 3 4, 2 1 3 5, 4 1 3 4, and 5. Measures 7-8 show a dynamic of *ff* with fingerings 4 3 4 2. Measures 9-10 show a dynamic of *pp*. Measures 11-12 show a crescendo with fingerings 3. Measures 13-14 show a dynamic of *sf* with fingerings 5 4 3. Measures 15-16 show a dynamic of *ff*. Measures 17-18 show a crescendo with fingerings 3. Measures 19-20 show a dynamic of *pp* with fingerings 5. Measures 21-22 show a crescendo with fingerings 3.

*) Vergl. Anmerkung zur vorhergehenden Etüde.

| *) See annotation of the preceding study.
V. A. 2819.

61

f

dimin.

cresc.

ff

p

pp

25.

Molto allegro.

Czerny.

*) Die nach unten gestrichenen Noten der linken Hand sind mit Seitenschlag auszuführen.

*) The notes of the left hand with the stems downward are to be played by side stroke.

The musical score consists of two staves: Treble (top) and Bass (bottom). The key signature changes throughout the measures. Measure 8 starts with a forte dynamic (f). Measures 9 and 10 show eighth-note patterns with slurs and dynamics sf and p. Measure 11 begins with a forte dynamic (f) and includes a performance instruction marked with an asterisk (*). Measures 12 and 13 conclude the section with eighth-note patterns and dynamics ff.

*) Durch eine schüttelartige Bewegung, an welcher der ganze Arm teilnimmt, auszuführen.

*) To be executed by a shaking movement, in which the entire arm takes part.

A musical score for piano, page 64, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *sf* (fortissimo) in common time. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The second system begins with a dynamic of *ffz* (fortississimo) in common time. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. Various dynamics and performance instructions are included, such as *mf*, *cresc.*, *fp*, *cresc.*, *dim.*, *p*, *f*, and *poco cresc.*

A musical score page featuring six staves of music for two voices (Soprano and Bass) and piano. The music is in common time and consists of measures 65 through 71. The key signature changes frequently, including G major, F# major, E major, D major, C major, and B major. Various dynamics are indicated throughout, such as *p*, *f*, *cresc.*, *sf*, *fp*, and *più cresc.*. Measure 65 starts with a piano dynamic and a bass line. Measures 66-67 show soprano entries with piano accompaniment. Measures 68-69 continue with soprano entries and piano. Measure 70 begins with a piano dynamic and a bass line. Measure 71 concludes with a piano dynamic and a bass line.

26.*

Molto allegro.

Czerny.

*) Der Seitenschlag in Verbindung mit Fingerrepetition. Vorübung:

*) The side stroke combined with finger repetition. Preparatory exercise:



8.....

p

5.....

cresc. -

8.....

5.....

8.....

f

8.....

p

8.....

cresc. -

8.....

sf

dimin.

Sheet music for piano, page 68, featuring six staves of musical notation. The music is divided into measures by vertical bar lines. The first measure starts with a dynamic *p*. The second measure contains a grace note pattern with the instruction *1 3 2 1*. The third measure has a bass note with a dynamic *p*. The fourth measure features a bass note with a dynamic *p* and the instruction *staccato*. The fifth measure starts with a dynamic *cresc.*. The sixth measure starts with a dynamic *sf*. The seventh measure starts with a dynamic *p*. The eighth measure starts with a dynamic *pp*. The ninth measure starts with a dynamic *cresc.*. The tenth measure starts with a dynamic *f*. The eleventh measure starts with a dynamic *fp*.

1 3 2 1

cresc.

sf

p

f

p

f

p

cresc.

8.....

f

p

cresc.

8.....

f

ff

5 3 2

8

*

27.

Molto allegro.

Czerny.

8.....

*) The notes of the right hand with the stems upward (A) are to be played by side stroke.

*) Die nach oben gestrichenen Noten der rechten Hand (A) sind durch Seitenschlag auszuführen.

*) Die nach oben gestrichenen Noten der rechten Hand
(A) sind durch Seitenschlag auszuführen.

*) The notes of the right hand with the stems upward
(A) are to be played by side stroke.

8.....

Red. * *Red.* * *Red.* * *Red.* *

p

dimin.

simile

dim.

8.....

p

8.....

cresc.

8.....

f

8.....

p

cresc.

stacc.

8.....

simile

f

sf

Ped. * Ped. * Ped. *

8.....

8.....

*) Seitenschlag nach innen; der Daumen führt ihn aus.

*) Inward side stroke; executed by the thumb.

III a.

Der gemischte Seitenschlag | The combined side stroke.

28.*

Sehr lebhaft.

Cramer.

*) Mit „gemischem Seitenschlag“ auszuführen;— eine Anschlagsart, welche durch eine schüttelartige Bewegung des Armes bewirkt wird. Vergl. die diesbezügl. Anmerkungen des vorhergehenden Bandes, der „Vorstufe“ und der „Methodik des Klavierspiels.“

*) To be executed by combined side stroke;— a sort of touch, which is effected by a shaking movement of the arm. See the annotations referring to that in the preceding volume, the "Preparation" and the "Methodik des Klavierspiels."

dimin.

dolce

p

poco cresc.

smorz.

29.*

Vivace.

Cramer.

p dolce

Ped. * *Ped.* * *Ped.* *

2 4

3 4

cresc.

sf

dimin.

simile

*) Vergl. Anmerkung zu N° 28.

*) Cf. annotation of N° 28.

Sheet music for piano, page 78, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *cresc.*
- Staff 2:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *Ped.* * *Ped.* *
- Staff 3:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *f*, *poco cal.*
- Staff 4:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *dolce*, ** Ped.* * *Ped.* *
- Staff 5:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: ** simile*.
- Staff 6:** Measures 1-2, dynamic $\#$; measures 3-4, dynamic \flat . Measure 5: *cresc. poco a poco*.

8.....

più cresc.

8.....

f

p

pp

calando

ff

3 2 5 2 5 4 2 1 1 2 5

1 3 4 5 2

30.

Cramer.

Cramer

Vivo. 5

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top staff (treble clef) has a dynamic marking 'cresc.' above it. The second staff (bass clef) has a dynamic marking 'f' above it. The third staff (treble clef) has a dynamic marking 'dimin.' above it. The fourth staff (bass clef) has a dynamic marking 'mf legato' above it. The fifth staff (treble clef) has a dynamic marking 'cresc.' above it. The sixth staff (bass clef) has a dynamic marking 'f' above it. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and rests. The bottom staff (bass clef) has a dynamic marking 'dimin.' above it. The rightmost staff (bass clef) has a dynamic marking 'più p' above it. The leftmost staff (bass clef) has a dynamic marking 'p' above it. The bottom staff (bass clef) has a dynamic marking 'pp' above it.

31*)

Allegro.

Czerny.

The sheet music contains five staves of musical notation for piano. The first staff begins with a dynamic 'p' and the instruction 'il canto ben legato'. Subsequent staves show various melodic and harmonic patterns with fingerings (1, 2, 3, 4) and dynamics (mf, p, dimin.). The music is divided into measures by vertical bar lines.

*) Man unterschätze die Schwierigkeit dieser Etüde nicht:
Trotz der ausdrucksvoll und streng *legato* auszuführen-
den melodischen Stimme in der rechten Hand muß die
Schüttelbewegung des Armes konsequent durchgeführt
werden.

*) Do not underrate the difficulty of this study: The shak-
ing movement of the arm must be carried through with
consequence in spite of the melodic part in the righthand,
which is to be executed with expression in a perfect *legato*.

3 2 4 5

il canto ben legato

2 4 3 2 3 4 3

ff ff ff

2 3 p ff

ff ff ff

5 4 4 2 2 2 2

ff ff pp

2 4 ff ff

ff ff ff

8.....

cresc.

8.....

f

sf

dimin.

8.....

p

8.....

#p.

8.....

#p.

Re.

8.....

p

b

cresc.

Musical score page 85, featuring six staves of piano music. The score includes dynamic markings such as *f*, *ff*, *agitato*, *dolce legato*, *più p*, and *pp calando*. Fingerings like 1, 2, 3, 4, 5, 6, and 7 are indicated above the keys. Measure numbers 8, 9, 10, 11, 12, and 13 are present. The bass staff includes a tempo marking $\text{P} = 2819$.

IV.

Gebrochene Akkorde.

Broken Chords.

32.

Cramer.

Allegro.

**) legato*

**) Zum sicheren und müheloseren Auffinden eines zweckmäßigen Fingersatzes für derartige Figurationen berücksichtige man die „Handlagen“ - wie folgendes Beispiel veranschaulicht:*

**) Observe the positions of the hand, if you wish to find easily a satisfactory fingering for such passages, - as to be seen in the following example:*



33.*

Allegro.

Cramer.

mf legato

cresc.

f

p

poco cresc.

dim.

*) Vergl. Anmerkung zur vorhergehenden Etüde.

| *) See annotation of the preceding study.

A musical score for piano, consisting of six staves of music. The score is in common time and uses various key signatures, including G major, F# major, E major, D major, C major, and B major. The dynamics include *p*, *cresc.*, *f*, and *ff*. The first staff shows a treble clef and a bass clef, with a key signature of two sharps. The second staff shows a treble clef and a bass clef, with a key signature of one sharp. The third staff shows a treble clef and a bass clef, with a key signature of one sharp. The fourth staff shows a treble clef and a bass clef, with a key signature of one sharp. The fifth staff shows a treble clef and a bass clef, with a key signature of one sharp. The sixth staff shows a treble clef and a bass clef, with a key signature of one sharp. The music consists of various note patterns, including eighth and sixteenth notes, and rests.

34.*

Czerny.

Allegro.

*) Vergl. Anmerkung zu № 32.

| *) See annotation of № 32.
V.A. 2819.

Musical score for orchestra and piano, page 90. The score consists of eight staves. The top two staves are for the piano (treble and bass clef), followed by six staves for the orchestra. The first three orchestra staves are in G major (two treble, one bass), and the last three are in E major (one treble, two bass). The score includes dynamic markings such as *pp*, *f*, *sf*, and *ff*. Measure numbers 8 and 16 are indicated above the staves. The piano part features eighth-note patterns, while the orchestra parts show various rhythmic patterns and harmonic changes.

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *fz*, *ff*, *pianissimo*, *cresc.*, *sf*, *sf*, *sf*, *sf*, *mf*, and *ped.*. Key changes are indicated by sharps and flats in the bass clef staff. Measure numbers 8, 8, 8, 8, 8, and 8 are marked above the staves. The score consists of six staves of music, each with a treble clef and a bass clef, and includes a final measure with a treble clef and a bass clef.

35.*

Allegro vivace.

Czerny.

Allegro vivace.

Czerny.

f

ff *fz* ****

p

poco cresc.

*) Vergl. Anmerkung zu № 32.

**) Die erste Note einer jeden 16tel Figur ist durch Seitenschlag auszuführen.

*) See annotation of № 32.

**) The first note of each 16th (semiquaver) passage is to be executed by side stroke.

A musical score page featuring six staves of piano music. The music is in common time and consists of measures 8 through 14. The key signature changes from G major (two sharps) to F# major (one sharp) and then to E major (no sharps or flats). Measure 8 starts with a forte dynamic (f) in G major. The instruction "più cresc." appears above the treble clef staff. Measures 9 and 10 continue in G major with eighth-note patterns. Measure 11 begins in F# major with a forte dynamic (ff) and the instruction "dimin." above the treble clef staff. Measures 12 and 13 continue in F# major with eighth-note patterns. Measure 14 begins in E major with a piano dynamic (p) and the instruction "cresc." above the treble clef staff. Measures 12 and 13 continue in E major with eighth-note patterns. Measures 14 and 15 conclude in E major with eighth-note patterns. The score uses standard musical notation with stems, bar lines, and measure numbers (8, 9, 10, 11, 12, 13, 14, 15) placed above the staves.

A musical score for piano, page 94, featuring six staves of music. The score consists of two systems of three measures each. Measure 1 starts with a forte dynamic (f) in common time. Measures 2 and 3 show rhythmic patterns with eighth and sixteenth notes. Measure 4 begins with a dynamic sf (sforzando). Measures 5 and 6 begin with a dynamic f. Measure 7 starts with a dynamic ff (fortissimo). Measure 8 concludes the piece with a dynamic sf.

V.

Staccato-Studien.

Staccato studies.

36.*

Molto allegro.

Czerny.

Musical score for Staccato study No. 36 by Czerny, featuring eight staves of piano music. The score is in common time and uses various dynamics and articulations.

- Staff 1:** Starts with **f**, followed by **p**, **f**, and **cresc.**
- Staff 2:** Starts with **ff**.
- Staff 3:** Starts with **p**, followed by **cresc.**
- Staff 4:** Starts with **cresc.**
- Staff 5:** Starts with **ff**, followed by **dim.**
- Staff 6:** Starts with **p**, followed by **cresc.**
- Staff 7:** Starts with **ff**.
- Staff 8:** Starts with **ff**.

* Diese Etüde ist sowohl mit positivem (Schlag-) als auch mit negativem (Druck-) Staccato zu üben. Vergl. „Methodik des Klavierspiels“.

* This study is to be practised as well with positive (stroke) as with negative (pressure) staccato. See "Methodik des Klavierspiels."

Allegro comodo più tosto moderato.

Cramer.

con spirito

L.H.

f

pp

f

pp

f

mf

p

p

p

p

decresc.

*) Mit „Armstakkato“ auszuführen.

| *) To be executed by “armstaccato.”

a tempo

rallentando

ff

pp

fp

f

p

decresc.

p

38.

Molto allegro.

Czerny.

Musical score for piano, page 8, measures 8-13. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major (no sharps or flats) to B-flat major (one flat). Measure 8 starts with a dynamic *f* and a tempo marking *martellato*. Measure 9 begins with a dynamic *cresc.* Measure 10 starts with a dynamic *ff*. Measure 11 starts with a dynamic *p* and a tempo marking *cresc.*, followed by *sf*. Measure 12 starts with *sf*. Measure 13 starts with *ff* and ends with a dynamic *sf*. The score includes various note heads, stems, and bar lines. Measures 11, 12, and 13 conclude with double bar lines and repeat signs, indicating a return to a previous section.

dolce ed un poco legato

sf *dimin.*

p

5 2 5 4 3

V.

cresc.

A musical score for piano, consisting of six staves of music. The score is written in common time and uses a key signature of one flat. The music features a variety of dynamics and performance instructions, including:

- Movement 1 (Measures 1-4): The music consists of eighth-note patterns. Measure 2 includes a dynamic marking "molto cresc." and a tempo marking "Rit." (ritardando). Measure 4 ends with a double bar line and a repeat sign.
- Movement 2 (Measures 5-8): The music continues with eighth-note patterns. Measure 6 includes a dynamic marking "dimin." (diminuendo). Measures 7 and 8 include dynamics "p" (pianissimo) and "f" (fortissimo).
- Movement 3 (Measures 9-12): The music continues with eighth-note patterns. Measure 10 includes a dynamic marking "cresc." (crescendo). Measure 12 ends with a double bar line and a repeat sign.
- Movement 4 (Measures 13-16): The music continues with eighth-note patterns. Measure 14 includes a dynamic marking "più cresc." (more crescendo). Measures 15 and 16 include dynamics "V" (Vivace) and "V" (Vivace).
- Movement 5 (Measures 17-20): The music continues with eighth-note patterns. Measures 18 and 19 include dynamics "sf" (sforzando).
- Movement 6 (Measures 21-24): The music continues with eighth-note patterns. Measures 22 and 23 include dynamics "ff" (fortississimo). Measure 24 includes a dynamic marking "sf" (sforzando).

The score is divided into four movements by double bar lines with repeat signs. Measures are numbered 1 through 24 above the staff.

8.....

sf ff sf sf

Red. *

Red. *

39.

Molto allegro.

Czerny.

8.....

4 5 4 4 5 4

p 3 3 staccato

8.....

4 2 4 2

pp

1. 2.

4 3 4 5
 4 4 4 4
pp

dolce

stacc.

pp *cresc.*

dimin. *p*

cresc. *f*

ff

Vivace

p

cresc.

pp

ff

($\frac{8}{5}$)

Allegro.

Czerny.

The music is in common time, treble and bass staves. It features various dynamics (p, poco cresc., simile, cresc., f, ff, dim.), fingerings (e.g., 5, 3, 4; 5, 3, 4; 2, 1, 5, 3), and performance instructions like "staccato Achtel" and "Seitenschlagbewegung". The music consists of eight staves of musical notation.

* Mit „durchsichtigem“ Anschlag, der eine sehr lebendige Fingeraktion verlangt. Die Stakkato-Achtel (in beiden Händen) mit Seitenschlagbewegung.

* With “transparent” touch, which requires a very great activity of the fingers. The staccato quavers ($\frac{1}{8}$ th) in each hand with side stroke.

Allegro vivo.

* Durchweg *staccato* zu spielen. Sehr zu empfehlen ist der Gebrauch des vierten Fingers für die Obertasten. Ausführlich behandelt ist das Oktavenspiel in meinem Op. 78 „Studien und Ratschläge im Oktavenspiel.“

* To be played throughout *staccato*. The use of the fourth finger on black keys is much to be recommended. Octave playing is extensively treated in my op. 78 "Studien und Ratschläge im Oktavenspiel."

42*)

Scherzando.

Cramer.

The music is in 2/4 time, B-flat major. The right hand plays sixteenth-note patterns, while the left hand provides harmonic support. Various dynamics and performance instructions are included, such as 'sempre staccato', 'poco cresc.', 'pp', 'cresc.', and 'p'. Fingerings like 12121212 and 1242 are marked above the right-hand staves.

*) Die Sechzehntel der rechten Hand sind durch Fingergelenkstakkato auszuführen; durchweg *staccato*,

nicht etwa sondern

*) The 16th (semiquavers) of the right hand are to be executed *staccato* from the finger joints;

not but

Sheet music for piano, page 107, featuring six staves of musical notation. The music includes dynamic markings like "più cresc.", "f", and "p", and fingerings such as "3 2 1 2" and "1 2 1 2". The bass staff uses a bass clef, and the treble staff uses a treble clef.

*) Auch hier mit Fingergelenkstakkato.

*) Here also staccato from the finger joints.

4

dimm. *p*

pp

più p

cresc. *dimin.* *p*

1 3 2 5

43.

Czerny.

Allegro maestoso, ma con forza.

ten.

*) Die Sechzehntel der rechten Hand sind nicht etwa durch einfache Daumenaktion, sondern unter Zuhilfenahme des schwingenden Vorderarmes zu bilden. Dasselbe gilt auch da, wo die Sechzehntelbewegung von anderen Fingern übernommen wird; also Takt 5, 6 usw.

*) The 16th (semiquavers) of the right hand are to be given not only by a simple movement of the thumb, but with support of the swinging fore arm. The same rule is to be observed, where the 16th (semiquaver) movement is taken up by other fingers, as in bars 5, 6 and so on.

fp

dimin.

cresc.

ff

sf

fz

V

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in common time, G clef (treble), and B clef (bass). The third staff is in common time, G clef (treble). The bottom three staves are in common time, G clef (treble). The music includes dynamic markings such as *fz*, *p*, *cresc.*, *ff*, *fff*, *sf*, and *sf sf sf*. Performance instructions like "2", "5", "4", "5", "4", "2", "cresc.", "ff", "fz", "ff", "Red.", "8.....", and "*" are scattered throughout the music. The notation features various note heads, stems, and bar lines, typical of classical piano music.

VI.

Fingerrepetition. | Fingerrepetition.

44*)

Moto agitato.

Cramer.

*) In dieser ausgezeichneten Fingergelenkstudie haben der Daumen und der zweite Finger eine zupfende Bewegung auszuführen.

*) In this excellent study for the finger joints the thumb and the second finger must execute a "plucking" movement.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. The first staff contains eighth-note patterns. The second staff begins with a dynamic of *rif p*. The third staff begins with a dynamic of *p*. The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature. The first staff contains eighth-note patterns. The second staff begins with a dynamic of *rif p*. The third staff begins with a dynamic of *p*. The music includes various dynamics such as *rif p*, *cresc.*, *legato*, and *più cresc.*

Three staves of musical notation for piano, measures 114-117. The top staff shows a bass line with eighth-note patterns. The middle staff shows a treble line with sixteenth-note patterns. The bottom staff shows a bass line with eighth-note patterns. Measure 114 ends with a dynamic *ff*. Measures 115-116 show eighth-note chords. Measure 117 ends with a dynamic *s*.

45.

*Allegro.**legato**p*

Czerny

Two staves of musical notation for piano, measures 45-48. The top staff shows a treble line with sixteenth-note patterns. The bottom staff shows a bass line with eighth-note patterns. Measure 45 starts with a dynamic *p*. Measures 46-47 show sixteenth-note patterns. Measure 48 ends with a dynamic *f*.

1.

2.

cresc.

dim.

8.....

cresc.

8.....

sf

dim.

p

p

4 5 4 2



KLAVIER-MUSIK.

Klavier zu 2 Händen.

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- 411 d. 17. u. 18. Jahrh. (Pauer.) 3 Bd.
- 2596 **Armee-Märsche.**
- 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. Wohltemp. Klavier I, II.
- 2374/75 — Dasselbe (Muggellini).
- 8 VII. 21 Stücke.
- 1484 VIII. 22 Stücke.
- 1854 IX. Stücke, Originale u. Bearb.
- 1855 X. Stücke, Originale u. Bearb.
- 1922/23 XI/XII. 16 Konzerte.
1. 764 — A l b u m (Reinecke). 8. I/II.
- 1869 — Aria m. 30 Verändern. (Klindworth)
- 1261 — Chaconne (Lamping).
- 2334 — Chaconne (Busoni).
- 10 — 371 Choräle. (Becker-Dörfel).
- 3747 — 60 ausgew. Choräle (Gehner).
- 2161 — Zweist. Inventionen (Busoni).
- 3127 — Two Part Inventions (Busoni).
- 3345 — Inventioni a due voci (Busoni).
- 2307a/b — Zwei u. dreistimm. Inventionen, spanisch (Busoni).
- 2162 — Dreist. Inventionen (Busoni).
- 3128 — Three Part Inventions (Busoni)
- 3389 — Inventioni a tre voci (Busoni).
- 2876a — Konzert D moll (Reinecke).
- 2956 — Dasselbe (Busoni).
- 2459/60 — Org.-Choral-Vorsp. (Busoni) I/II.
- 2747 — Orgel-Choral-Vorspielen (Reger).
- 3355 — Orgel-Präludium u. Fuge. D dur (Busoni).
- 1371/72 — Orgelokkaten, C., Dm. (Busoni).
- 3478/79 — Ouvert. (Suiten) Nr. 2.3 (Martucci).
- 1442 — Kleine Präludien (Reinecke).
- 1443 — Präludien u. Fugen (Reinecke).
- 1873 — Tokkata u. Fuge (Tausig-Kühner).
- 1916 — 6 Tonstücke (Busoni).
- 465 — Auswahl bel. Vortragst. (Köhler).
- 2374/75 **Bach-Muggellini.** Wohltemp. Kl. I. II.
- 2241 **Bach, W. Fr.**, Orgel-Konzert (Stradal).
- 2293 — Phant. u. Fuge, Amoll (Stradal).
- 3495 **Bantock,** Dante u. Beatrice.
- 403 **Beethoven,** Op. 20. Septett (Horn).
21. 929 — A l b u m (Reinecke). 8. I/II.
- 2550 — Ecossaisen (Busoni).
- 22 — Sämtl. Konzerte (Reinecke).
- 984/86 — Dieselben einzeln: Nr. 1—3.
- 1373/74 — Konz.Nr.4.G., Nr.5.Es. (d'Albert).
- 1413 — Sämtl. Märchen.
- 1505 — Violinromanz, Cavat., Lento etc.
- 1712 — Sämtl. Sonaten (Reinecke). 8.
- 35/36 — Dies.u.Sonatin.(Reinecke). 8. I/II.
- 1324/25 — Sämtl. Sonaten u. Sonatinen. (Reinecke). 8. I/II.
- 1713 — Sämtl.Sonat. Instr.A. (Reinecke).
- 4181/II — Dieselben u. Sonatinen. (Pracht-Ausgabe (Reinecke). I/II.
- 1714/15 — Prachtausg. (Reinecke). Fol.I/II.
- 1155 — Sonatinen. Instr. Ausg. (Reinecke)
- 45 — 54 kleinere Stücke (Reinecke). 8.
- 3653/54 — 9 Symphonien, leicht I/II.
- 39 — Dieselben in 1 Bde. 8.
- 3661/69 — Dieselben einzeln: Nr. 1—9.
- 401/II — Dieselben (Liszt). I/II.
- 766/73 — Dieselben einzeln. Nr. 1—8.
- 774 — Nr. 9 D moll.
- 3608 — Jenara Synphonie Cdur (Singer).
- 2472 — Ferne Geliebte (Liszt).
- 3522 — Violinkonzert. Op. 61 (Perabo).
- 2875 — Serenade D dur. Op. 8.
- 2838 — 11 Wiener Tänze (H. Riemann).
- 47 — Sämtl. Variationen (Reinecke). 8.
- 1588 — Ausgew. Variationen (Reinecke).
- 1600 — Siehe Jugendbibliothek, Heft I.
- 2101/2 **Bendel, F.**, Vortragstücke I/II.
- 3028/29 — Mondscheinfahrt, Spinnräddchen.
- 3492 **Berens,** Op. 61. N. Schule der Geläufigkeit.
- 3520/32 — Dieselbe. Heft I—IV.
- 3524 — Op. 89. Pflege der linken Hand.
- 312 **Berger,** Etüden Op.12,22(Reinecke).8.
- 2429 **Berlloz,** Ungar. (Ragozy) Marsch.
- 1991 — Ungar. Marsch. Sylphantanz u. Irrlichtertanz.
- 2179 — Gnomenchor u. Sylphantanz aus »Fausts Verdammung« (Tausig).
- 1327/29 **Bertini,** Etüden. Op. 29, 32, 100.
- 280 — Dieselben in 1 Bde. (Dörfel). 8.
- 435/36 — Etüd.f.d.Unterricht.Hennes I/II.
- 2226 — Op. 84. 12 leichte Klavierstücke.
- 2902 **Bizet, G.**, Album.
- 3229 — Carmen-Phantasie.
- 3347 **Blanchet,** Op. 7. 5 Etüden.
- 3369 **Bleyle,** Op. 12. Bausteine.
- 3552/53 — Op. 18. Taus. u. eine Nacht. I/II.
- 2825 **Blumenthal,** Op. 1. La source — Die Quelle.
- 4074/75 **Brahms,** Op.35.Paganini-Variat. I/II.
- 967 **Breslaur,** Op. 27. Techn. Grundlage.
- 1552 — Op. 30. Techn. Übungen für den Elementar-Klavier-Unterricht.
- 3232 **Bruch,** Op. 12. 6 Klavierst. (Germer).
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- 2609 **Bülow-Cramer,** 60 Etüden.
- 2610/13 — Dasselbe in 4 Heften.
- 1263 **Burgmüller,** Op. 35. Mußbestunden.
- 3745 — Op. 100. Etüden.
- 2614/15 — Op. 105. 109. Etüden.
- 2068 — Ausg. Vortragsst. (X.Schwarzenka)

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- 2907 — All' Italia!
- 2908 — Intermezzo.
- 3053 — Berceuse.
- 3054 — Fantasia nach J. S. Bach.
- 3491 — Fantasia contrappuntistica.
- 3841 — Op. 22. Variationen u. Fuge über Chopins C moll-Präludium.
- 1598 **Cherubini,** Album (Reinecke). 8.
- Chopin,** Klavierwerke (Friedman).
- 3811 — Bd. I. Walzer.
- 3812 — » I. Mazurkas.
- 3813 — » III. Polonoisen.
- 3814 — » IV. Nocturnes.
- 3815 — » V. Balladen u. Impromptus.
- 3816 — » VI. Scherzos und Phantasie.
- 3817 — » VII. Etüden.
- 3818 — » VIII. Préludes und Rondos.
- 3819 — » IX. Sonaten.
- 3820 — » X. Verschiedene Stücke.
- 3821 — » XI. Konzerte.
- 3822 — » XII. Konzertstücke.
- 3881/83 — Dieselben in 3 Bänden.
81. 729 — A l b u m (Reinecke). 8. I/II.
- 2152 — Impromptus Op. 29, 36, 51, 66.
- 1193/94 — Konzerte, Op. 11, 21 (Reinecke).
- 3315 **Chevan,** Op. 11. Frühlingszenen.
- 3316 — Op. 15. Tonbild. a. d. Jugendlieb.
- 287 **Elementi,** Gradus ad Parnassum (50 Etüden) (Köhler). 8.
- 2018/20 — Gradus ad Parnassum. Vollst. instr. Ausg. v.Br. Mugellini. I/III.
- 2616 — Gradus ad Parnassum (Tausig).
- 1468 — Ausgew. Etüden a. d. Gradus ad Parnassum. Instr. Ausg. (Kühner).
- 3157 — Prälud. u. Übungen (Wichmayer).
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- 286 — Sonatinen Op. 36, 37, 38 (Dörfel).
- 510 — Sonatinen (Op. 36) (A. Hennes).
- 1495 **Corelli,** A l b u m. Orig. u. Bearb. 8.
- 1601 **Couperin,** A l b u m. (Reinecke). 8.
- 951 **Cramer,** A l b u m. Orig. u. Bearb. 8.
- 407 — 42 Etüden (Knorr).
- 2609 — 60 Etüden (Bülow).
- 2610/13 — Dasselbe in 4 Heften.
- 440/43 — Die ber. Etüden. (Coccius). 4 Bde.
- 938 — Ausgewählte Etüden (Hensen).
- 1417 — Ausg. Etüd. Instr. Ausg. (Kühner).
- 288 — Pianoforte-Schule (Brissler). 8.
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- 2723 — Op. 92. Toccata in C.
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- 811/14 — Dieselbe. I/IV.
- 3639 — Op. 335. Legato u. Staccato.
- 2724/25 — Dieselbe. I/II.
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- 2734 — Op. 599. Erster Lehrmeister.
- 815 — Op. 636. Vorschule z. Fingerfertigk.
- 409 — Op. 684. Aufmunterung z. Fleiß.
- 3589 — Op. 718. Etüden f. d. linke Hand.
- 902 — Op. 740. Kunst d. Fingerfertigkeit
- 816/21 — Dieselbe. I/VI.
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- 1379/80 **Deutsche Tänze** (Pauer). 2 Bde. 8.
- 3715 **Diabelli,** 11 Sonatinen. Op. 151, 168.
- 1225/26 — Op. 151, 168. Sonatin. (Krause).
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- 3640 — Album.
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- 1595 **Dussek,** Op. 20. 6 Sonatin. (Jadassohn)
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- 457 — Op. 120. 15 Etüden.
- 3494 — Op. 176. Elementar-Unterricht.
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- 3499 — Op. 276. Vorschule d. Geläufigk.
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- 2957/58 — Anweisung u. Studien nach J. S. Bachs Methode. Heft I/II.
- 516 — 30 Exercises.
- 2896/98 **Enna,** Skizzensbuch. Heft I/III.
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- 1766 — Bd. II. Op. 27, 48, 49, 61.
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- 2839 **Fleck,** Grundlage d. k. Klavietechnik.
- 2130 **Förster,** Aus der Kinderwelt. Op. 96.
- 1000 — Musikalisch-Bilderbuch. Op. 9.

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- 751 — A l b u m. Orig. u. Bearb. 8.
- 2299 — Op. 28. Sonate, Emoll.
- 361 **Gavotte-Album** (Pauer). 8.
- 3391/95 **Germer,** Mod. Vortragsalbum. I/V.
- 927 **Glück,** A l b u m. Orig. u. Bearb. 8.
- 1954 **Götz,** Op. 7. Lose Blätter. 9 Klavierst.
- 520 **Grenzbach,** Etüden. Op. 7 u. 8.
- 2407/8 — Etüden. Op. 7, 8.
- 1858 **Grétry,** Danse villageoise.
- 749 **Grieg,** Op. 7. Sonate E m.
- 2882 — Menuett aus der Sonate. Op. 7.
- 3573/74 **Grimshaw,** Alt-Englische Weisen, Balladen und Tänze. I/II.
- 3641 **Haberbler,** Op. 53. Etudes-Poésies.
- 1784/86 **Händel,** Klavierw. (Kühner). I/III.
- 3490 — IV. Fugen und Fugetten.
- 100.958 — A l b u m. (Krause). 8.
- 1919 — Leichte Stücke (C. Kühner).
- 1202 — 17 Menuetten (Pauer).
- 2405 **Haessler,** Op. 28. Grande Gigue. Dm.
- 1321 **Häßner,** Op. 28. Heidelberg. Kommers-Heiter-Potpourri. Mit Singstimme.
- 115.937 **Haydn, Jos.** A l b u m (Reinecke). 8. I/II.
- 119a/d — Sämtliche Sonaten. I/IV.
- 539 — Sonaten f. d. Unterr. (Hennes).
- 121 — 7 kleinere Stücke.
- 485 — 12 kleine Stücke.
- 124a/b — 12 Symphonien (Rietz). I/II.
- 1322 — Dieselben. Wohlff. Ausg. in 1 Bde.
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- 2025 — Symphonie Nr. 18. (Abschieds.).
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- 3307 — Op. 15. Rondino. G dur.
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- 3075 — Op. 75 Nr. 1. Romanze (Germer).
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- 2278 — Op. 77. Saltarello. A moll.
- 1588 — Op. 81. 24 Präludien.
- 2975/77 — Op. 81. 24 Präludien. Heft I/III.
- 2261 — Op. 85 Nr. 1. Tarantelle, A moll.
- 2880 — Op. 85 Nr. 2. Tarantelle A dur.
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- 2978 — Op. 122. Walzer-Träumereien.
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- 3469 — Op. 141. 4 Barkarolen (Germer).
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- 2878 — Op. 144 Nr. 1. Fingalshöhle.
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- 752 — A l b u m (Reinecke). 8. I/II.
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- 3476 — Op. 10. Romanze B moll (Germer)
- 1330 — A l b u m (Reinecke). 8.
- 1447a/b **Herz,** Gammes d.-engl., d.-franz. 3379 — Op. 21. Exercices et Préludes (Scharwenka).
- 1364 **Hofmann, H.** Op. 52. Tromp. v. Sakk.
- 2979 — Op. 57. Ekkehard.
- 1908/9 — Vortragsstücke. Bd. I, II.
- 2008 — Album (C. Reinecke). 8.
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- 1496/97 **Hummel,** Pft.-Werke in 2 Bdn.
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- 2537 — Op. 42. 6 sehr leichte Stücke.
- 3504 — Op. 85. Konzert, A.
- 3506 — Op. 89. Houzert, H moll.
- 3508 — Op. 113. Konzert, As dur.
- 292 — Sonaten (Reinecke). 8.
- 2417 **Hünten,** Op. 128 Nr. 1. Großer brill. Walzer.
- 1966 **Jadassohn,** A l b u m (Reinecke).
- 3340 — Scherzo, Fis dur. Op. 35 Nr. 3.
- 2866 — Wiegenlied. Op. 71 Nr. 3, Es dur.
- 1365 **Jaell,** Op. 142. Lohengrin-Transkript.
- 3239 **Jensen,** Op. 2. Innere Stimmen.
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- 3242 — Op. 12. Berceuse.
- 3243 — Op. 17. Wanderbilder.
- 3291 — Op. 17. Nr. 3. Die Mühle.
- 3244 — Op. 25. Sonate, Fis moll.
- 3245a/c — Op. 32. Etüden. I/III.
- 3246 — Dieselben. Komplett.
- 3292 — Op. 32 Nr. 9. Serenade.
- 4034 — Op. 33. Lieder und Tänze.
- 3247 — Op. 43. Idyllen.
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- Nr. Klavier zu 2 Händen.
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- 3250 — Op. 48. Erinnerungen.
- 3251 — A l b u m.
- 332.402 **Im Salon.** Samml. vorzgl. Vortr.
- 543.1272 — Stücke (Reinecke). 4 Bde. 8.
- 1600 **Jugendbibliothek** f. d. Unterricht Heft I. Beethoven (A. Krause).
- 1915 — II. Mendelssohn (C.Kühner).
- 2032 — III. Fr. Schubert (Reinecke).
- 3511/II **Kadenzen** zu Mozarts Konz. v. Beethoven, Hunnemel, Mozart, Reinecke.
- 179 **Kalkbrenner,** Ausgew. Pfe.-Werke. 8.
- 2153 — Op. 61. Konz.Nr.1Dm. (Reinecke).
- 1436 — Op. 189. Etüden.
- 3590 **Kessler,** Op. 20. 15 Etüden (Klaowell).
- 1195a/b **Kirchner,** Op. 25. Nachtbilder.
- 1203/84 — Op. 71.100 kl. Studien. I/II.
- 2927 — Album.
- Der junge Klassiker.** (Pauer). 8.
- 364 — Bd. I. Corelli—Mozart.
- 365 — Bd. II. Haefner—Field.
- 469 — Bd. III. Onslow—Schubert.
- 478 — Bd. IV. Mendelssohn-Gegenwart.
- 282/84 **Klavikonzerte** alt.u. neu. Zeit: Bach, Beethoven, Chopin, Dussek, Field, Henselt, Hummel, Mendelssohn, Mozart, Reinecke, Ries, Schumann, Weber (Reinecke). 4 Bde.
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- 2841/43 **Krause, Th.** Walzer-Album. I/III.
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- 2026 — Op. 4. Übungsstücke f. Anfänger.
- 1461 — Op. 5. Etüden.
- 2506 — Op. 4. Übungsstücke f. Anfänger.
- 2507 — Op. 5. Etüden.
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- 2391/93 — Op. 12. Drei Sonatinen.
- 1690 — Op. 15. 10 Etüden f. d. linke Hd.
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- 3048/49 — Op. 21. 2 Sonaten C u. E moll.
- 3050/51 — Op. 24. 2 Sonaten C u. E moll.
- 941 — Op. 25. Notenbuch f. Anfänger.
- 3052 — Op. 28. 10 Übungsstücke.
- 2291 — Op. 31. 12 Studien f. junge Spiel.
- 356 — Instr. Sonaten. Op. 1, 10, 12, 19, 21, 24.
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 Schumann, R., Sämtl. Klavierwerke. Original, Instruktive Ausgabe. auf Grund der Gesamtausgabe mit Fingersatz u. Vortragszeichen versehen. Revidierte Ausgabe. (Blau-grün). Quartausgaben. Diese Ausgabe entspricht den oben bezeichneten u. trägt die Nummern: 623/24 statt 2623/24 704/6 statt 2704/6 617/22 — 2617/22 714 — 2714 643 — 2643 722 — 2722 658/97 — 2658/97 Bearbeitungen:
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 468 — Symphonie Nr. 5. C dur.
 2320 — Symph.Nr.8, Hm. (Unvollendet).
 2177 — Zwischenakt. u. Ballettmusik a. Rosamunde (O. Taubmann).
 2032 — Siehe Jugendbibliothek. Hft. III.
 348/50 **Schule der Technik** (Reinecke). I/III.
 27 **Schumann**, Clara, Pft.-Werke.
 3366/68 **Schumann**, G., Op. 4. Traumbilder. Heft I/III.
 Schumann, R., Sämtl. Klavierw. Er r e t e m. Fingers. u.Vortragssz. versch. Instr. Ausgabe. Nach d. Handscr. u. persönl. Überliefreg. v. C. S c h u m a n n (Silbergrau). Quartausgaben:
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 2673 — **Band III**.
 2673 — Op. 14. Sonate, F m.
 2674 — Op. 15. Kinderszenen.
 2675 — Op. 16. Kreisleriana.
 2676 — Op. 17. Phantasie, C.
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 2678 — Op. 19. Blumenstück, Des.
 2679 — **Band IV**.
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 2685 — Op. 32. Scherzo, Gigue etc.
 2686 — Op. 56. Studien f. d. Pedalflügel.
 2687 — Op. 58. Skizzen f. d. Pedalflügel.
 2688 — Op. 68. Album f. d. Jugend. 43St.
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 2692 — **Band VI**.
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 2695 — Op. 124. Albumblätter. 20 Stücke.
 2696 — Op. 126. 7 St. in Fughettente.
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 2643 — Konz. u. Konzertst. Op.54,92,134.
 2704 — Op. 54. Konzert, A m.
 2705 — Op. 92. Introduktion u. Allegro.
 2706 — Op.134. Konz.-Allegro m.Intr.Dun.
 2722 — Sonaten, Op. 11, 14, 22.
 2714 — Anhang zu Op. 13 (Variationen), Op.14 (Scherzo). u. Op.22 (Presto). (Silbergrau). Originale. Oktavausgaben:
 631/32 — In 2 Abteil. (einschl. Konzerte).
 625/30 — In 6 Bdln. (Inhalt wie Quartaus.).
 698 — Ergänz.-Bd.: Konz. u. Konzertst.
 633 — Op. 6. Die Davidsbündler.
 634 — Op. 9. Karneval.
 635 — Op. 12. Phantasiestücke.
 636 — Op. 15. Kinderszenen.
 637 — Op. 21. Novelletten.
 638 — Op. 68. Album f. d. Jugend. 43 St.
 639 — Op. 82. Waldszenen. 9 Stücke.
 640 — Op. 99. Bunte Blätter. 14 Stücke.
 641 — Op. 124. Albumblätter. 20 Stücke.
 698 — Konz. u. Konzertst. Op.54,92,134.
 642 — Sonaten. Op. 11, 14, 22.
 Schumann, R., Sämtl. Klavierwerke. Original, Instruktive Ausgabe. auf Grund der Gesamtausgabe mit Fingersatz u. Vortragszeichen versehen. Revidierte Ausgabe. (Blau-grün). Quartausgaben. Diese Ausgabe entspricht den oben bezeichneten u. trägt die Nummern: 623/24 statt 2623/24 704/6 statt 2704/6 617/22 — 2617/22 714 — 2714 643 — 2643 722 — 2722 658/97 — 2658/97 Bearbeitungen:
 3707 — Op. 29 Nr. 3. Zigeunerleben.
 498 — Op. 41. 3 Streich-Quart. (Klauser).
 574 — Op. 44. 7 Quintett u. Quartett.
 1408 — Op.46. Andante u. Variat. (Schäffer).
 707 — Op.52. Ouvert., Scherzo u. Finale.
 360 — Album. Orig.u.Bearb.(Reinecke)8.
 718 — Album. Neue Folge (Reinecke). 8.
 1900 — Alb. de chants p.la Jeunesse. Op.79.
 1316 — Ausgewählte Lieder (Jadassohn).
 308 — 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).
 575 — Sämtl. Symphon. (Klauser usw.).
 896/99 — Dieselben einzeln: Nr. 1—4.
 2949 **Schytte**, 3 Märchen nach Andersen.
 2547 **Sibelius**, Jean, Op.5. 6 Impromptus.
 2414 — Op. 9. Eine Sage (Schneider).
 2230 — Op. 10. Karelia-Ouvertüre.
 2236 — Op. 11. Karelia-Suite.
 2156 — Op. 12. Sonate.
 2232 — Op. 16. Frühlingslied (Vårsång).
 2271 — Op. 22 Nr. 3. Schwan v. Tuonela.
 2272 — Op. 22 Nr. 4.