



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

PART. I. netto Mark 2.—.

- I. Tonleiterstudien.
- II. Drei- und vierfing'rige Zerlegungen.
- III. Vierfinger-Studien.

- I. Scales studies.
- II. Decompositions of chords for three and four fingers.
- III. Studies for four fingers.

- I. Etudes des gammes.
- II. Décompositions d'accords à trois et quatre doigts.
- III. Etudes à quatre doigts.

- I. Studi di scale.
- II. Accordi spezzati a tre e quattro dita.
- III. Studi a quattro dita.

PART. II. netto Mark 4.—.

- IV. Terzen-Übungen.
- V. Sexten-Übungen.
- VI. Oktaven-Übungen.
- VII. Doppelterzen-Übungen.

- IV. Thirds-exercises.
- V. Sixths-exercises.
- VI. Octaves-exercises.
- VII. Double-thirds-exercises.

- IV. Exercices en tierces.
- V. Exercices en sixtes.
- VI. Exercices en octaves.
- VII. Exercices en doubles tierces.

- IV. Esercizi di terze.
- V. Esercizi di seste.
- VI. Esercizi di ottave.
- VII. Esercizi di terze doppie.

PART. III. netto Mark 3.—.

- VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne.

- VIII a/c. Decompositions of chords in three, four and six tones.

- VIII a/c. Décompositions d'accords en trois, quatre et six tons.

- VIII a/c. Accordi spezzati in tre, quattro e sei toni.

PART. IV. netto Mark 5.—.

- VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne.

- VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones.

- VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons

- VIII d/g. Accordi spezzati in otto, nove dieci e dodici toni.

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Deposé à Paris.

Eigentum des Verlegers für alle Länder.

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EHREN-EXEMPLÄR

Vorliegende „Technische Studien“ sollen dem Schüler Gelegenheit bieten, nebst erhöhter Spannfähigkeit der Hand, eine größere Beweglichkeit und Ausbildung des dritten und vierten Fingers, sowie Unabhängigkeit beider Hände durch entgegengesetzt sich bewegende Figurationen zu erzielen.

Die unter b), c), d) etc. im Drucksatz gekürzten Beispiele sind so wie das ihnen zu Grunde liegende, unter a) bezeichnete ungetkürzte Schema auszuführen.

Es empfiehlt sich, die leichter spielbaren mit a) und b) bezeichneten Beispiele genau zu studieren, ehe der Schüler daran geht, sich mit den unter c), d) etc., durch Umkehrung beider Hände bedeutend erschweren, Beispielen zu befassen.

Es war unmöglich, sämtliche Studien progressiv zu ordnen, da jeder einzelne Abschnitt für sich eine gewisse Progressivität mit sich bringt, daher wird der Schüler gut tun, mit mehreren Abschnitten, zum Beispiel Vierfingerübungen, Akkordzerlegungen etc. gleichzeitig zu beginnen.

Manche am ersten Blick als unpraktisch oder unnötig schwierig erscheinende Studien werden im Hinblick auf die moderne Orchesterliteratur für Harfe sofort als gerechtfertigt erscheinen. Die Zeit, in welcher für Harfe praktisch und gutklingend geschrieben wurde, ist vorbei; die moderne Kunst sieht in der Harfe eine Art Universalinstrument, welchem, abgesehen von modulatorischen Schwierigkeiten, auch in figurativer Beziehung viel Unpraktisches zugemutet wird. Darum präpariere sich der Studierende rechtzeitig, um die bevorstehenden Schwierigkeiten der Orchesterpraxis leichter überwinden zu können.

In diesem Sinne wurden vorliegende „887 Technische Studien“ geschrieben.

Wien, Mai 1912.

Der Herausgeber.

Bisher fehlte in der harfenpädagogischen Literatur ein Werk, das grundlegend in knapper Form die Gesetze der Technik, insbesondere jene der Geläufigkeit darstellte hätte.

In diesen Studien findet der Schüler den kürzesten und, wenn ich so sagen darf, pädagogisch angenehmsten Weg vorgezeichnet.

Ich habe das Werk, was es am besten empfehlen wird, als Studienwerk an der k. k. Akademie für Musik und darstellende Kunst in Wien eingeführt.

Alfred Zamara

Professor an der k. k. Akademie
für Musik und darstellende Kunst.

The present „Technical Studies“ are intended for giving the student an opportunity of acquiring, out of a greatest elasticity of the hand, a higher mobility and dexterity of the third and fourth fingers as well as the independence of both hands by opposed figurations.

The abbreviated exercises indicated by „b“, „c“, „d“, etc. in the printed composition are, as well as the non abbreviated scheme indicated by „a“, to be executed.

It is advisable for the student to learn thoroughly the exercises indicated by „a“ and „b“, which can be played more easily, before beginning with the exercises indicated by „c“, „d“, etc., as same are much more difficult on account of the inversion of both hands.

It has not been possible to arrange all the studies progressively, each exercise offering by itself a certain progression, and the student should therefore begin at the same time with several pieces such as four fingered exercises, decompositions of accords, etc.

Many studies which seem unnecessarily difficult or not practical at first will be found justified by taking into consideration the modern music for harp. The time when this music was written in a practical and harmonious manner is over. The modern art sees in the harp a sort of universal instrument to which one attributes, out of modulating difficulties, a great unpracticality with regard to figuring; the student must therefore prepare himself in time in order to be able to surmount more easily the first difficulties in the orchestral practice.

The 887 present „Technical Studies“ have been written in this sense.

Vienna, May 1912.

The Editor.

The pedagogical literature of the harp wanted up to now a work exposing fundamentally and shortly the laws of technics, and especially those of practice.

The student will find in these studies the shortest and, if I may say so, the most agreeable method on the pedagogical point of view.

I introduced this work as a method of studies at the I. & R. Academy for Music and Descriptive Art in Vienna, and this is the best recommendation for it.

Alfred Zamara,

Professor at the I. & R. Academy
for Music and Descriptive Art.

Les „Etudes Techniques“ ont pour but de donner à l'élève l'occasion d'acquérir, en dehors d'une plus grande élasticité de la main, une plus grande mobilité et un plus grand exercice du troisième et du quatrième doigt ainsi que l'indépendance des deux mains par des configurations opposées.

Les exercices abrégés désignés par „b“, „c“, „d“, etc., dans la composition imprimée doivent, ainsi que le modèle désigné par „a“, être exécutés.

L'élève fera bien d'étudier à fond les exemples indiqués par „a“ et „b“, plus faciles à jouer, avant de commencer les exercices désignés par „c“, „d“, etc. qui sont beaucoup plus difficiles par suite du renversement des deux mains.

La disposition progressive de toutes les études a été impossible; chaque morceau offrant par lui-même une certaine progression, et l'élève fera donc bien de commencer en même temps plusieurs morceaux tels que: exercices à quatre doigts, décompositions d'accords, etc.

Beaucoup d'études ne paraissant pas pratiques ou inutilement difficiles à première vue, se trouvent de suite justifiées si l'on prend en considération la musique moderne pour la harpe. Le temps où cette musique était écrite de façon pratique et harmonieuse est passé; l'art moderne voit dans la harpe une sorte d'instrument universel auquel on attribue, en dehors de difficultés de modulations, beaucoup d'impraticabilité sous le rapport figuratif; l'étudiant doit en conséquence se préparer à temps pour pouvoir surmonter plus facilement les premières difficultés dans la pratique orchestrale.

C'est dans ce sens que sont écrites les „887 Etudes Techniques“ présentes.

Vienne, Mai 1912.

L'Éditeur.

Il manquait jusqu'ici dans la littérature pédagogique de la harpe un ouvrage exposant fondamentalement et succinctement les lois de la technique, et particulièrement celles de la routine.

L'élève trouvera dans ces études la méthode la plus courte, et si je peux m'exprimer ainsi, la plus agréable au point de vue pédagogique.

J'ai introduit cet ouvrage comme méthode d'études à l'Académie I. & R. de Musique et d'Art Descriptif de Vienne, et ceci est pour lui la meilleure recommandation.

Alfred Zamara,
Professeur à l'Académie I. & R.
de Musique et d'Art descriptif.

I presenti „Studi tecnici“ offrono allo scolaro l'occasione di ottenere, insieme con un' accresciuta capacità d'estensione della mano una maggiore movibilità ed educazione del terzo e quarto dito, come pure indipendenza delle due mani con figurazioni, moventisi in senso inverso.

Gli esempi sotto „b“, „c“, „d“ ecc., abbreviati nella stampa, si devono eseguire come l'annesso schema non abbreviato, indicato sotto „a“.

Si raccomanda di studiare esattamente gli esercizi più facili da suonare, indicati con „a“ e „b“ prima che lo scolaro passi ad occuparsi cogli esempi sotto „c“ e „d“ molto più difficili dal voltamento d'ambidue le mani.

Era impossibile di ordinare progressivamente tutti gli studi, poichè ogni singolo brano porta seco una certa progressività, per ciò lo scolaro farà bene a incominciare simultaneamente con parecchi brani p. e. esercizi a quattro dita, posizioni d'accordie ecc.

Certi studi, che a prima vista sembrano non pratici o inutilmente difficili, dando uno sguardo alla moderna letteratura orchestrale per arpa, appariranno tosto giustificati.

Il tempo, nel quale si scriveva per arpa praticamente e armoniosamente è trascorso; l'arte moderna vede nell'arpa una specie di strumento universale, dal quale, fatta astrazione delle difficoltà di modulazione, si esige molto di impratico anche sotto il rapporto figurativo. Perciò lo scolaro si prepari per tempo per poter sormontare più facilmente le future difficoltà della pratica orchestrale.

In questo senso furono scritti i presenti „887 Studi tecnici“.

Vienna, nel maggio 1912.

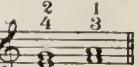
L'editore.

Mancava finora nella letteratura pedagogica per l'arpa un' opera, che avesse esposto fondamentalmente in forma succinta le leggi della tecnica, in modo speciale quelle della velocità.

In questi studi lo scolaro trova indicata la via più breve e, se posso dir così la più gradevole dal lato pedagogico.

Io ho introdotto l'opera, e ciò la raccomanderà più di tutto, come opera da studio presso l' I. R. Accademia per musica ed arte rappresentativa di Vienna.

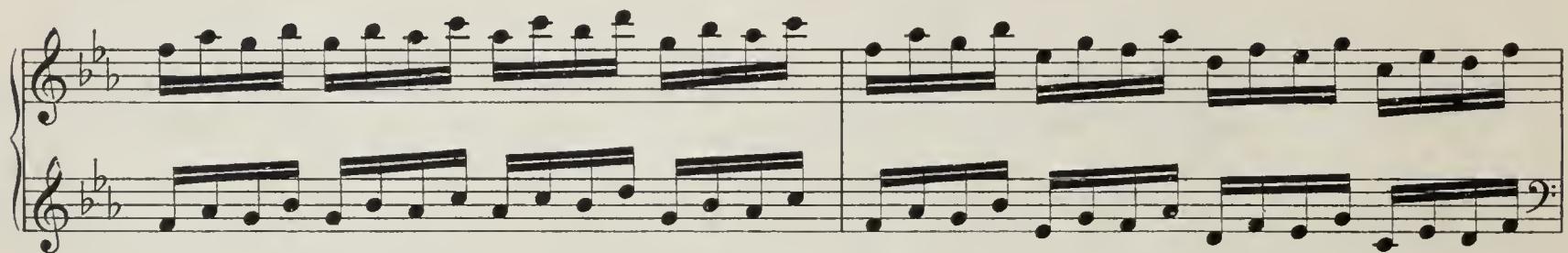
Alfredo Zamara,
Professore all' I. R. Accademia per
musica ed arte rappresentativa.

IV. Terzen-Übungen. 
 Thirds-exercises. | Exercices en tierces.
 Esercizi di terze.

89.



a)

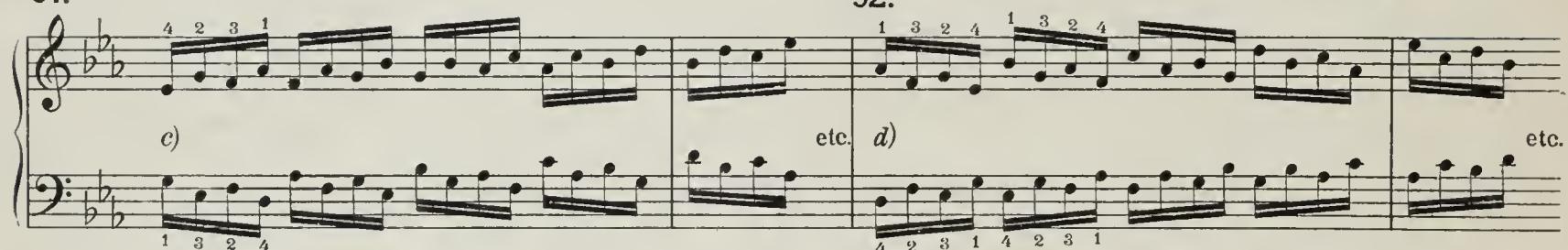


90.



b) etc.

91.



c) etc. d) etc. etc.

92.



93.

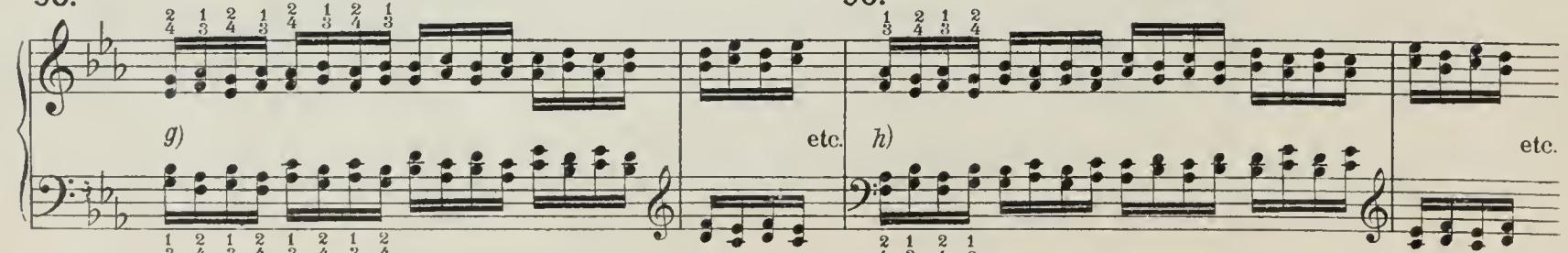


e) etc. f) etc. etc.

94.

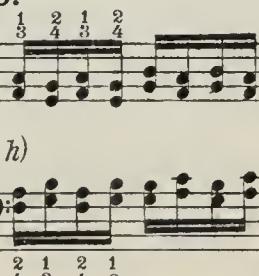


95.



g) etc. h) etc. etc.

96.



F C

X

5

97.

98.

99.

100.

101.

102.

103.

104.

6

105.

a)

b)

c)

d)

e)

f)

g)

h)

106.

107.

108.

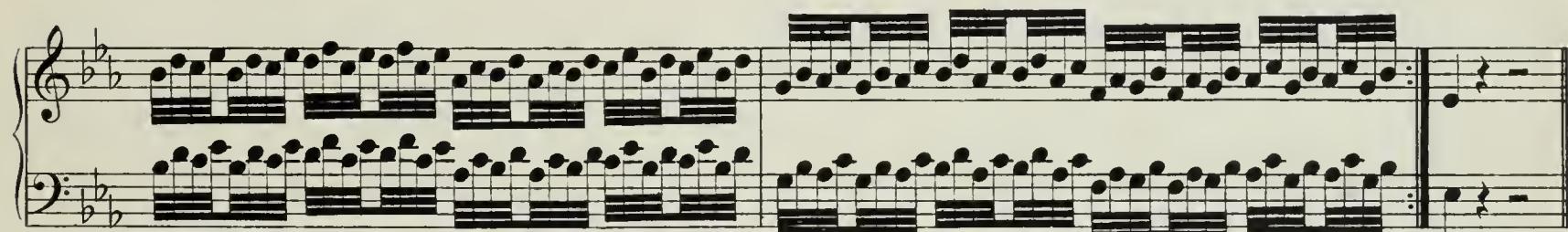
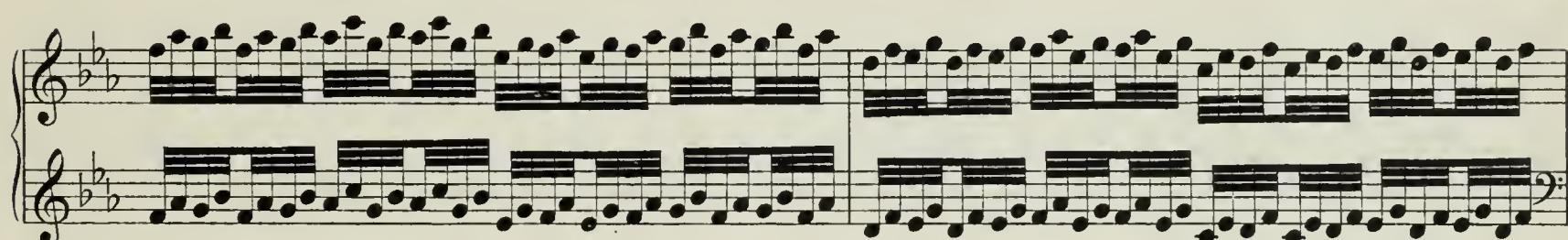
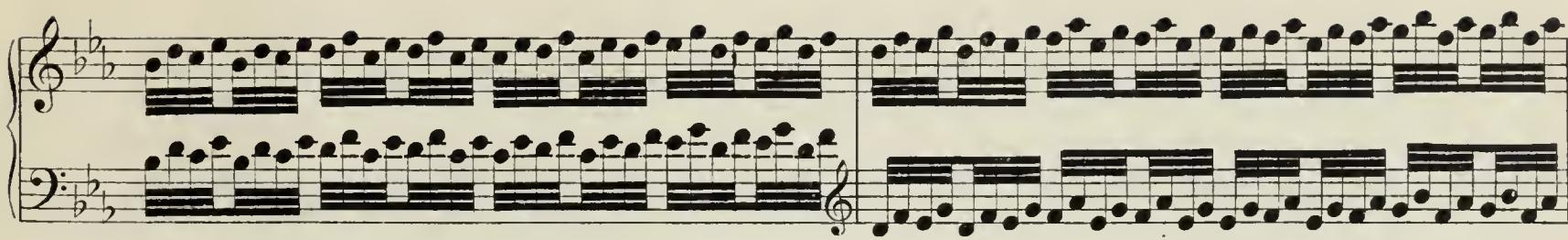
109.

110.

111.

112.

113.



114.

b)

etc. *c)* etc.

116.

d)

etc. *e)* etc.

118.

f)

etc. *g)* etc. *h)* etc.

121.

a) 4 2 3 1 4 2 3 1 2 1 3 1 4 2 2 1

The music consists of six systems of two staves each. The top staff is treble clef and the bottom staff is bass clef. The key signature is four flats. The time signature is 4/4. Fingerings are indicated above the notes. The first system has a melodic line in the treble staff and harmonic bass notes in the bass staff. Subsequent systems show continuous melodic lines in the treble staff with harmonic bass notes in the bass staff.

122.

b) 1 2 1 3 1 2 1 3 2 4 1 3 1 2 2 4

This section shows two systems of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is four flats. The time signature is 4/4. Fingerings are indicated above the notes. The first system has a melodic line in the treble staff and harmonic bass notes in the bass staff. The second system continues the melodic line in the treble staff.

123.

etc. c) 4 2 3 1 4 2 3 1 2 1 3 1 4 2 2 1
etc. d) 1 2 1 3 1 2 1 3 2 4 1 3 1 2 2 4

This section shows two systems of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is four flats. The time signature is 4/4. Fingerings are indicated above the notes. The first system has a melodic line in the treble staff and harmonic bass notes in the bass staff. The second system continues the melodic line in the treble staff.

124.

d)

125.

126.

f)

127.

128.

129.

a)

130.

131.

132.

133.

134.

135.

136.

137.

138.

139.

140.

141.

142.

143.

144.

145.

a)

b)

c)

d)

e)

f)

g)

h)

i)

j)

k)

l)

m)

n)

o)

p)

q)

r)

s)

t)

u)

v)

w)

x)

y)

z)

12

146.

b) 1 2 1 3 2 3 2 4 2 3 1 3
etc. c)
4 2 1 3 2 3 2 4 2 3 1 3

etc. d)
4 2 3 2 3 1 2 1 3 1 3 2
etc.

147.

4 2 3 2 3 1 2 1 3 1 3 2
etc. c)
4 2 1 3 2 3 2 4 2 3 1 3

etc. d)
4 2 3 2 3 1 2 1 3 1 3 2
etc.

148.

1 2 1 3 2 3 2 4 2 5 1 3 1 2
etc.
4 2 3 2 3 1 2 1 3 1 3 2 4 2

149.

e) 2 2 1 1 1 2 3 2
4 3 3 2 3 3 4
etc. f) 1 1 2 2 2 3 1
2 3 3 4 3 3 2
etc.

150.

1 2 1 3 2 3 2 4 2 3 1 2
etc.

151.

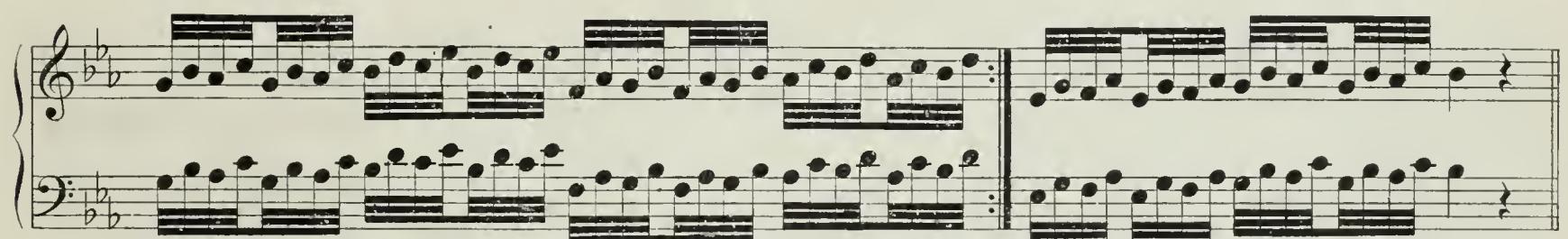
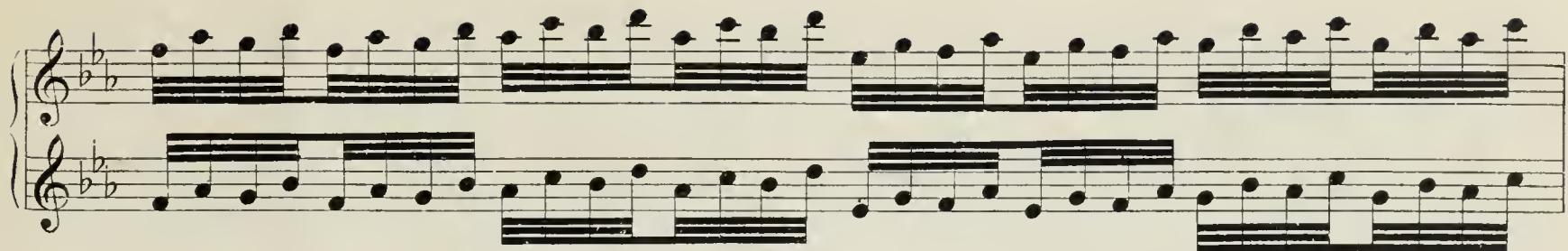
g)
2 2 1 1 1 2 3 2
4 3 3 2 3 3 1
1 1 2 2 2 3 1
2 3 3 4 3 3 2
etc. h)
2 2 1 1 1 2 3 1
4 3 3 2 3 3 2
etc.

152.

1 2 1 3 2 3 2 4 2 3 1 2
etc. h)
2 2 1 1 1 2 3 1
4 3 3 2 3 3 2
etc.

153.

a)
4 2 3 2 4 2 3 2
3 1 2 1 3 1 2 1
4 2 3 2 4 2 3 2
3 1 2 1 3 1 2 1



154.

b) 1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4 etc. *c)* 4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1 3 etc.

155.

4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1 3 etc. *c)* 1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4 etc.

156.

d) 1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4 etc. *e)* 2 2 2 2 1 1 1 1 2 3 4 3 3 2 3 2 1 etc.

157.

158.

f) 1 2 3 2 1 3 2 3 4 2 3 2 4 etc. *g)* 2 3 2 2 3 1 2 3 1 2 3 2 2 2 2 2 etc. *h)* 1 1 1 2 3 2 3 4 2 3 2 4 etc.

159.

2 3 2 2 3 1 2 3 1 2 3 2 2 2 2 2 etc.

160.

1 2 3 2 1 3 2 3 4 2 3 2 4 etc.

161.

a) 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2 4 2 3 2 3 | 3 2 3 1 2 1 3 1 3 2

162.

b) 1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3 etc.

163.

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2
etc. c)
1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3 etc.

164.

d)

165.

etc. $e) \frac{2}{4} \frac{2}{3} \frac{1}{3} \frac{2}{3} \frac{1}{3} \frac{1}{2} \frac{1}{3} \frac{2}{3}$ etc.

166.

*f) \frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{3} \frac{2}{3} \frac{2}{3} \frac{1}{3} etc. *g)**

167.

 $\frac{2}{4} \frac{2}{3} \frac{1}{3} \frac{2}{3} \frac{1}{3} \frac{2}{3} \frac{1}{3} \frac{2}{3}$

168.

etc. h)

169.

 $\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{3} \frac{2}{3} \frac{2}{3} \frac{1}{3}$ etc.

a) 4 3 2 1 3 1 3 2 4 2 3 2 3 1 4 3

16

170.

170.

b) 1 2 3 4 2 3 1 3 1 2 1 3 2 3 1 2
etc. c)
1 2 3 4 2 3 1 3 1 2 1 3 2 3 1 2
etc.

171.

4 3 2 1 3 1 3 2 4 2 3 2 3 1 4 3
1 2 3 4 2 3 1 3 1 2 1 3 2 3 1 2
etc.

172.

172.

d)
4 3 2 1 3 1 3 2 4 2 3 2 3 1 4 3
etc. e) 3 1 3 2 2 2 3 1 3
etc.

173.

175.

174.

f) 1 3 2 1 1 2 1
etc. g)
1 3 2 1 1 2 1
etc. h)
3 1 1 2 2 2 1 3
etc.

176.

177.

177.

a) 4 2 3 2 3 1 2 1
4 2 3 2 3 1 2 1
etc.

A musical score for piano featuring two staves. The top staff is in treble clef and has a key signature of two flats. The bottom staff is also in treble clef and has a key signature of one flat. Both staves consist of a series of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups.

A page of musical notation for two staves, treble and bass, in common time and B-flat major. The music consists of six measures of eighth-note patterns. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The music is divided into measures by vertical bar lines.

A musical score for piano, featuring two staves. The top staff begins with a treble clef, a B-flat key signature, and a common time signature. It contains six measures of music, each starting with an eighth note followed by a sixteenth-note pattern. Measures 1-3 end with a double bar line, and measures 4-6 end with a single bar line. The bottom staff begins with a bass clef, a B-flat key signature, and a common time signature. It also contains six measures of music, mirroring the patterns of the top staff.

The image shows two pages of a musical score for piano. The left page, labeled 178, features a treble clef staff with a basso continuo staff below it. The right page, labeled 179, features a bass clef staff with a treble clef staff above it. Both pages show a series of sixteenth-note patterns with detailed fingerings. The left page includes a section labeled 'b)' and 'etc.' followed by 'c)'. The right page includes sections labeled 'etc.' and 'etc.'. The fingerings are numbered sequences such as 2 4 2 3 1 3 1 2, 1 4 2 3 1 3 1 2, etc.

180. 181. 182.

d) etc. *e)* etc. *f)* etc.

183.

184.

185.

A musical score for piano, featuring two staves (treble and bass) in common time (indicated by 'C'). The key signature is one flat (B-flat). The score consists of three measures, numbered 186, 187, and 188. Measure 186 starts with a forte dynamic and contains six eighth-note chords. Measure 187 begins with a dynamic 'b)' and includes markings 'etc.', 'c)', and 'etc.'. Measure 188 concludes with a dynamic 'etc.'. The score uses a system of numbered dots above the notes to indicate fingerings.

V. Sexten-Übungen. 

Sixths-exercises. | Exercices en sixtes.
Esercizi di seste.

189.

a)

190.

b)

191.

etc.

c)

192.

etc.

193.

e)

194.

etc.



195.

etc.

g)

196.

etc.

h)

197.

a)

198.

b)

199.

c)

200.

etc.

d)

201.

202.

203.

204.

205.

206.

207.

208.

209.

210.

211.

212.

213.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The top staff is in treble clef and has a tempo marking of 4/4. The second staff is in bass clef and also has a 4/4 tempo. The third and fourth staves are in treble clef, and the fifth and sixth staves are in bass clef. All staves are in common time (indicated by a '4' below the clef). The music is primarily composed of eighth-note patterns, with some sixteenth-note figures. The first staff includes a fingerings guide above the notes: 4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1. The letter 'a)' is placed above the second staff. The bottom staff concludes with a measure ending in 2/4 time.

214.

215.

216.

217.

218.

f)

219.

etc. g)

220.

etc. h)

221.

a)

222.

b)

223.

etc. c)

224.

d)

225.

etc. e)

226.

f)

227.

etc. g)

228.

etc. h)

$$\begin{matrix} 2 & 4 \\ 4 & 3 \\ 3 & 2 \\ 1 & 2 \end{matrix}$$

229.

a)

230.

b)

231.

etc. c)

232.

etc. d)

 $\frac{1}{3}$ $\frac{1}{3}$

e)

234.

etc. f)

235.

etc. g)

236.

etc. h)

 $\frac{1}{2}$ $\frac{1}{2}$

a)

238.

239.

240.

241.

242.

243.

244.

24

✓ 10/4

245.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The top staff is treble clef, and the bottom staff is bass clef. The music is in common time (indicated by '4'). The first staff contains a measure with a sequence of notes labeled '4 2 3 2 4 2 3 2' above the notes. The second staff begins with a measure labeled '3 1 2 1 3 1 2 1'. The subsequent staves show various patterns of eighth and sixteenth notes, with some measures featuring grace notes or slurs. The music continues across the page, with the final staff ending with a repeat sign and a '1/3' above it.

246.

247.

248.

Musical score for exercise 248. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. Above each measure, there are two sets of numbers indicating fingerings: one set for the treble staff and one for the bass staff. The first measure shows fingerings such as 1 2 1 3 1 2 1 3 and 2 3 2 4 2 3 2 4. The second measure shows fingerings such as 4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1. The score ends with a repeat sign and the instruction "etc."

249.

Musical score for exercise 249. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. Above each measure, there are two sets of numbers indicating fingerings: one set for the treble staff and one for the bass staff. The first measure shows fingerings such as 2 2 2 2 1 1 1 1 and 4 3 4 3 3 3 2 3 2. The second measure shows fingerings such as 1 1 1 1 2 2 2 2 and 3 2 3 2 3 2 3 2. The score ends with a repeat sign and the instruction "etc."

250.

Musical score for exercise 250. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. Above each measure, there are two sets of numbers indicating fingerings: one set for the treble staff and one for the bass staff. The first measure shows fingerings such as 1 1 1 1 2 2 2 2 and 2 3 2 3 3 4 3 4. The second measure shows fingerings such as 1 1 1 1 2 2 2 2 and 2 3 4 3 3 2 3 2. The score ends with a repeat sign and the instruction "etc."

251.

Musical score for exercise 251. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. Above each measure, there are two sets of numbers indicating fingerings: one set for the treble staff and one for the bass staff. The first measure shows fingerings such as 2 2 2 2 1 1 1 1 and 4 3 4 3 3 2 3 2. The second measure shows fingerings such as 1 1 1 1 2 2 2 2 and 2 3 2 3 3 4 3 4. The score ends with a repeat sign and the instruction "etc."

252.

Musical score for exercise 252. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. Above each measure, there are two sets of numbers indicating fingerings: one set for the treble staff and one for the bass staff. The first measure shows fingerings such as 1 1 1 1 2 2 2 2 and 2 3 2 3 3 4 3 4. The second measure shows fingerings such as 1 1 1 1 2 2 2 2 and 2 3 4 3 3 2 3 2. The score ends with a repeat sign and the instruction "etc."

253.

Musical score for exercise 253. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. Above each measure, there are two sets of numbers indicating fingerings: one set for the treble staff and one for the bass staff. The first measure shows fingerings such as 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2 and 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2. The second measure shows fingerings such as 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2 and 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2. The score ends with a repeat sign and the instruction "etc."

Continuation of the musical score for exercise 253. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. The score continues from the previous page, showing a series of eighth-note patterns.

Continuation of the musical score for exercise 253. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. The score continues from the previous page, showing a series of eighth-note patterns.

Continuation of the musical score for exercise 253. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. The score continues from the previous page, showing a series of eighth-note patterns.

Continuation of the musical score for exercise 253. It consists of two staves: treble and bass. The treble staff has a key signature of two flats and a tempo of 120 BPM. The bass staff has a key signature of one flat and a tempo of 120 BPM. The music is divided into measures by vertical bar lines. The score continues from the previous page, showing a series of eighth-note patterns.

254.

255.

256.

257.

258.

259.

260.

261.

262. 263.

2/4 2/4

267. 268. 269. 270. 271. 272.

b) *c*) *d*) *e*) *f*) *g*) *h*)

etc. etc. etc. etc. etc. etc.

D. 4947b

VI. Oktaven-Übungen.

Octaves-exercises. | Exercices en octaves. | Esercizi di ottave.

273.

274.

275.

276.

277.

278.

279.

280.

 $\frac{2}{3} \frac{1}{4} \frac{2}{3} \frac{1}{4}$ $\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4}$ $\frac{2}{3} \frac{1}{4} \frac{2}{3} \frac{1}{4}$ $\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4}$ $\frac{2}{3} \frac{1}{4} \frac{2}{3} \frac{1}{4}$ $\frac{1}{3} \frac{2}{4} \frac{1}{3} \frac{2}{4}$

281.

282.

283.

284.

285.

286.

287.

288.

289.

290.

291.

292.

293.

294.

295.

296.

297.

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

298.

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

299.

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

etc. c)

300.

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

d)

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

301.

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

etc. e)

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

etc.

302.

303.

304.

305.

306.

307.

308.

309.

310.

311.

312.

313.

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

a)

The music consists of six systems of piano notation. The top system shows a treble clef, a bass clef, and a key signature of three flats. The tempo marking above the first measure is '4 2 3 1 4 2 3 1 2 1 3 1 4 2 3 1'. The bottom system shows a treble clef and a bass clef, also in 4/4 time and three flats. It is labeled 'a)'. The subsequent systems continue the pattern of treble and bass staves, each with its own unique note patterns and rests.

314.

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

b)

This section contains two systems of piano music. The top system has a treble clef and a bass clef, both in 4/4 time and three flats. The tempo marking above the first measure is '1 2 1 3 1 2 1 3 2 4 1 3 1 3 2 4'. The bottom system has a treble clef and a bass clef, also in 4/4 time and three flats. It is labeled 'b)'.

315.

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

etc. c)

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

etc.

This section contains two systems of piano music. The top system has a treble clef and a bass clef, both in 4/4 time and three flats. The tempo marking above the first measure is '4 2 3 1 4 2 3 1 2 1 3 1 4 2 3 1'. The bottom system has a treble clef and a bass clef, also in 4/4 time and three flats. It has a tempo marking '1 2 1 3 1 2 1 3 2 4 1 3 1 3 2 4' and is labeled 'c)'.

316.

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

d)

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

This section contains two systems of piano music. The top system has a treble clef and a bass clef, both in 4/4 time and three flats. The tempo marking above the first measure is '1 2 1 3 1 2 1 3 2 4 1 3 1 3 2 4'. The bottom system has a treble clef and a bass clef, also in 4/4 time and three flats. It is labeled 'd)'.

317.

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

etc. e)

etc.

This section contains two systems of piano music. The top system has a treble clef and a bass clef, both in 4/4 time and three flats. The tempo marking above the first measure is '2 4 1 3 2 4 1 3 2 4 1 3 2 4'. The bottom system has a treble clef and a bass clef, also in 4/4 time and three flats. It has a tempo marking 'etc. e)'.

VII. Doppelterzen -Übungen.

Double-thirds-exercises. | Exercices en doubles tierces. | Esercizi di terze doppie.

A musical score for piano, page 321, featuring six staves of music. The score is in common time (indicated by '4') and uses a key signature of two flats (B-flat major or A-flat minor). The first staff (treble clef) starts with a measure of eighth-note pairs followed by a series of sixteenth-note patterns. The second staff (bass clef) begins with a measure of eighth-note pairs and includes a dynamic marking 'a)' above the staff. The third staff (treble clef) shows a continuous pattern of sixteenth-note pairs. The fourth staff (bass clef) features eighth-note pairs. The fifth staff (treble clef) consists of eighth-note pairs. The sixth staff (bass clef) also consists of eighth-note pairs. Measures are separated by vertical bar lines.

The image shows three staves of musical notation for a piano. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 326 starts with a forte dynamic (f) and a 4-3-2-1 count. Measures 327 and 328 continue the pattern. Measure 327 includes markings 'etc.' and 'g)', and measure 328 includes markings 'etc.', 'h)', and 'etc.'. The music consists of eighth-note chords.

329.

8.

8.

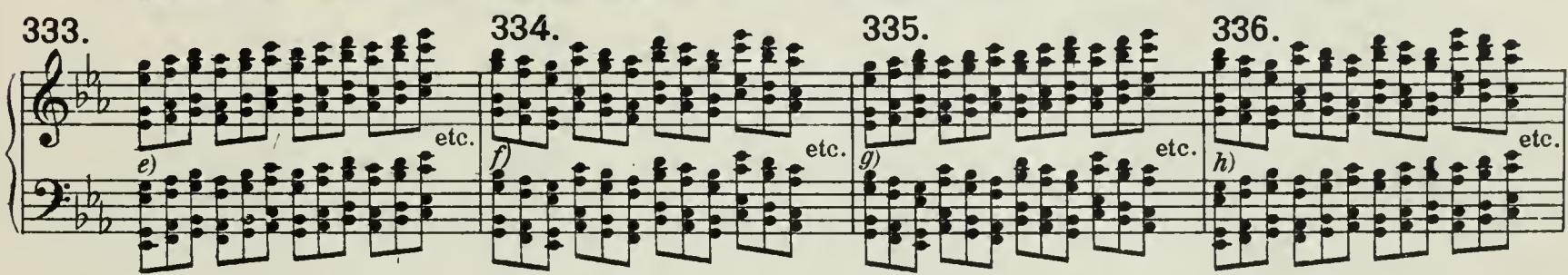
330.

331.

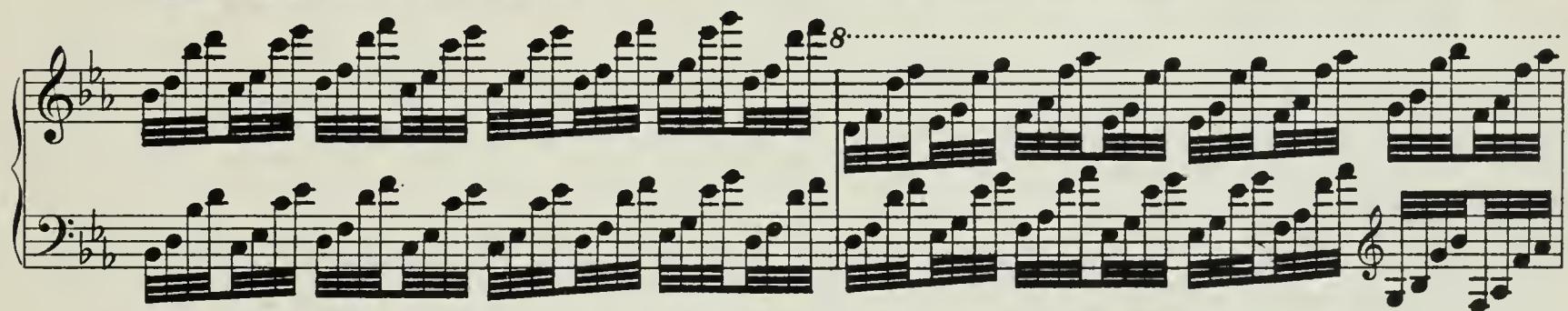
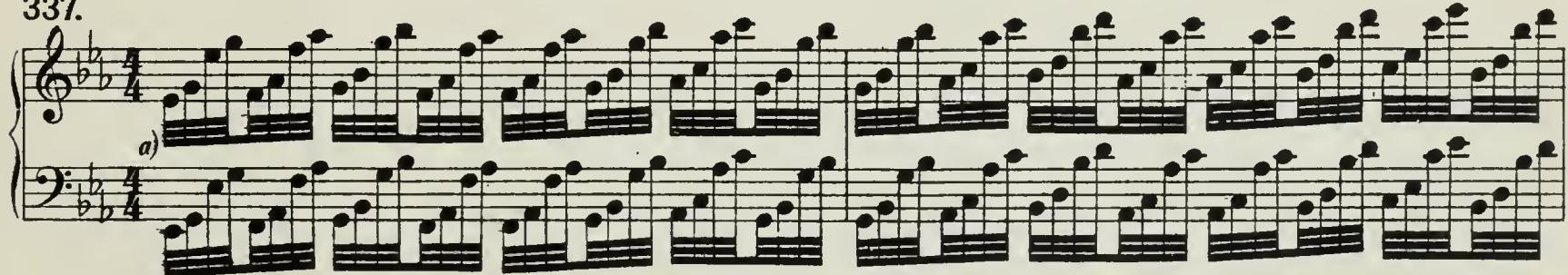
332.



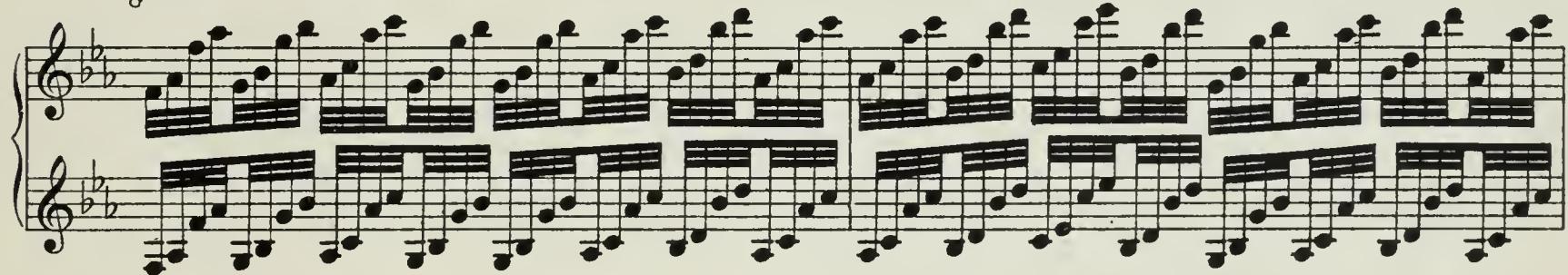
333.



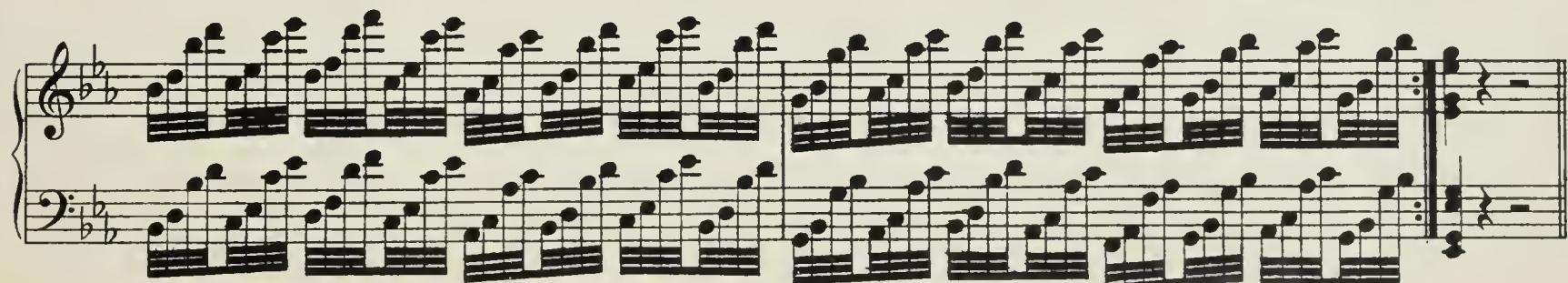
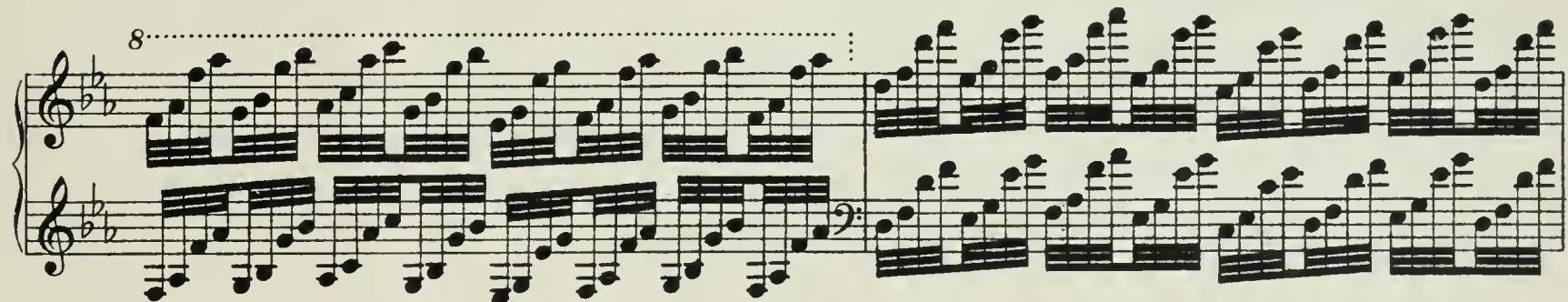
337.



8.....



8.....



338.

339.

340.

341.

342.

343.

344.

345.

The musical score consists of six systems of music, each starting with a '8' above the staff. The notation is for two staves: treble (top) and bass (bottom). The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The top two systems feature eighth-note patterns in the treble staff, while the bottom four systems feature sixteenth-note patterns in the treble staff. The bass staff in the bottom systems includes a bass clef and a bass staff line.

346.

b)

etc.

c)

etc.

347.

348.

d)

etc.

e)

etc.

349.

350.

f)

etc.

g)

etc.

h)

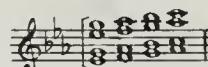
etc.

351.

352.

353.

a)



8

8.....

8.....

354.

b)

etc.

355.

c)

etc.

356.

d)

etc.

357.

e)

etc.

358.

f)

etc.

359.

g)

etc.

360.

h)

etc.

a)

8

8

8

8.

362.

b)

363.

etc. c)

etc.

364.

d)

etc.

365.

e)

etc. f)

etc.

366.

g)

etc. h)

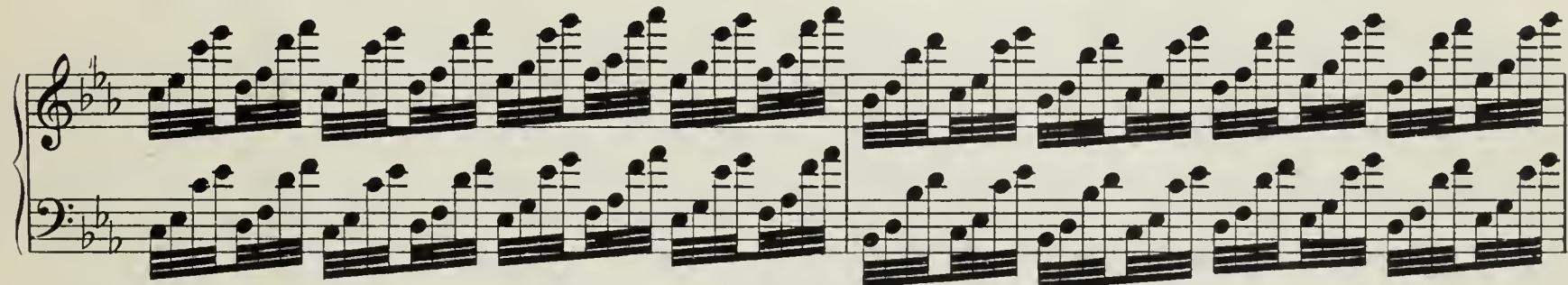
etc.

a)

8

8

8



370.

371.

372.

373.

8.

8.

8.

8

378.

379.

380.

381.

382.

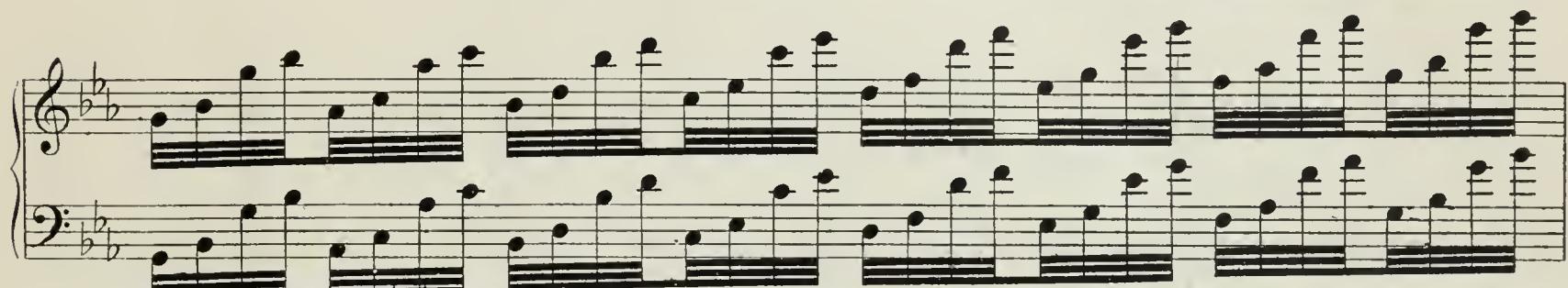
383.

384.

385.

a)

8 8 8 8



386.

b)

etc.

387.

c)

etc.

388.

d)

etc.

389.

e)

etc.

390.

f)

etc.

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