

Die Technik des Klavierspiels.

The Technique of Pianoforte Playing. — La Technique du Piano.

Bd. III, Heft 2.

Sexten.

Tonleitern in Sexten.*

Vol. III. Bk. 2.

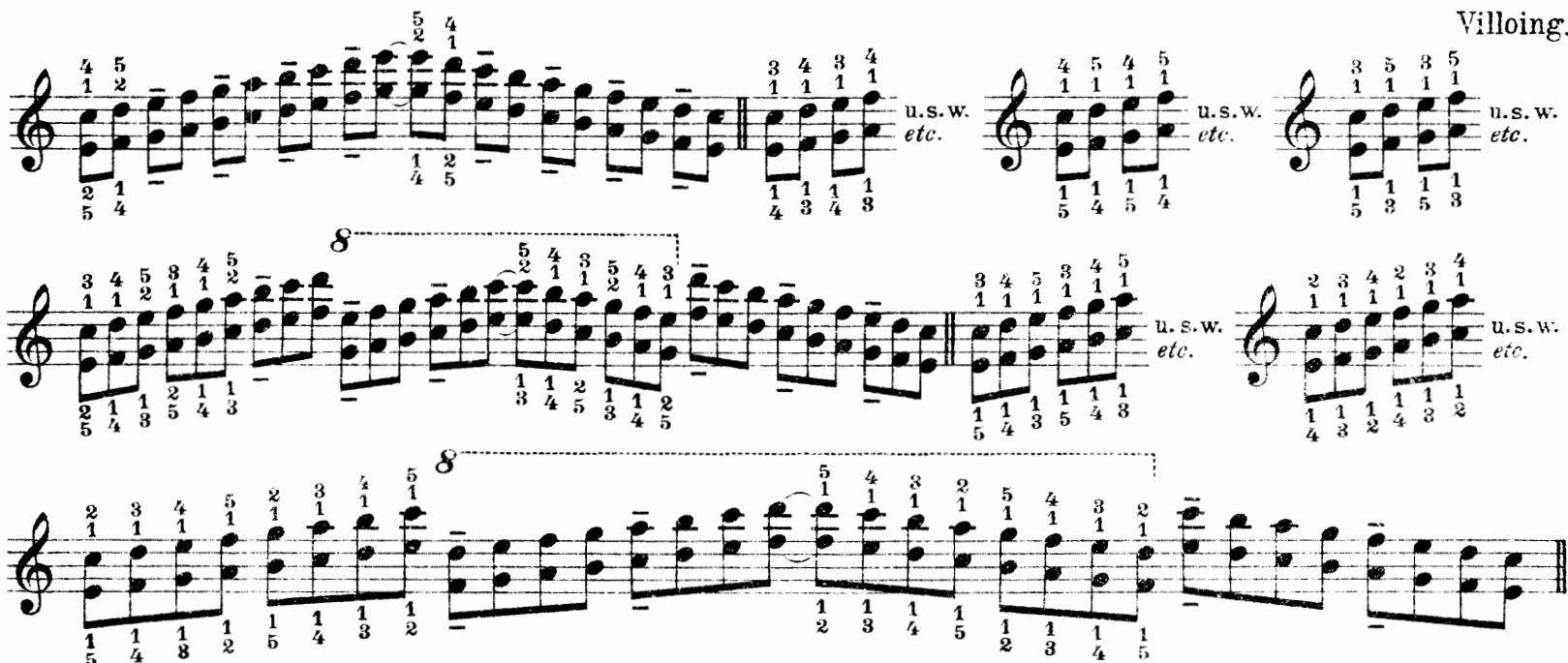
Sixths.

Scales in Sixths.★

Vol. III, Cah. 2.

Sixties.

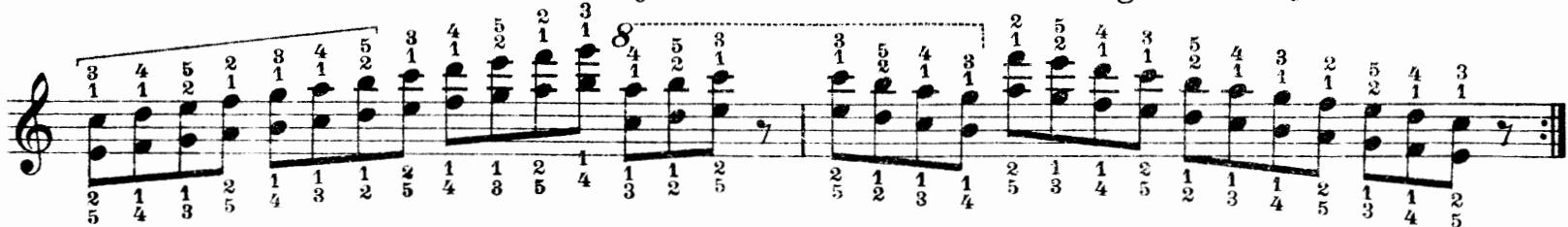
Gammes en sixtes.*



Grundfingersatz für alle Dur- und Molltonleitern.

Fundamental fingering for all major and minor scales.

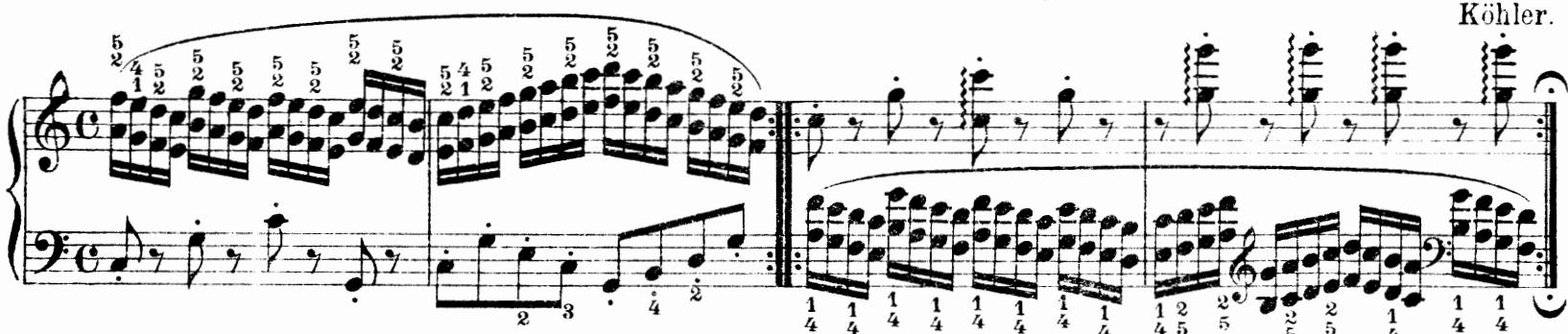
Doigté fondamental pour toutes les gammes majeures et mineures.



Vorübung für № 22.

Preliminary Exercise
for N^o 22.

Exercice préparatoire au N° 22.



* In den Sexten ist absolute Bindung oft unmöglich, z. B. bei gewissen Spannungen und wo wiederholtes Anschlagen mit einem Finger auf verschiedenen Tasten notwendig ist. Dennoch hat man sich zu bemühen, daß der Effekt der Bindung hervorgebracht werde, indem man die bei dem Übersetzen vor kommenden Tonlücken durch geschickte, fließende Spielweise zu verdecken und dem Gehöre unbemerktbar zu machen sucht. Zu dem Zwecke übt man solche Grifffolgen: rechts: 4 5 4 5

gersatz, bei möglichster Bindung, recht oft, zumal bei allen derartigen Übungen die Hand überhaupt sehr an Geschmeidigkeit und Kraft gewinnt.

* An absolute legato is impossible in passages of sixths, when spanning, or where the same finger has to strike several successive notes. Pains should however be taken to produce the impression of legato by clever and fluent playing, so that the gaps which occur are imperceptible and inaudible. For this purpose practise such sequences frequently with the right and left hand, legato and with the following fingering:



All these exercises tend to increase the suppleness and strength of the hand.

* Il est souvent impossible d'obtenir un legato absolu dans les 6^{tes}, par exemple dans certains écarts, ou lorsque l'on doit se servir du même doigt d'une façon répétée sur différentes touches. On s'efforcera cependant d'en donner l'impression en glissant adroitemment. Dans ce but on travaillera ces suites de doubles notes.



La main y gagnera plus de souplesse et de force.

Moderato.

22.*

Köhler.

Moderato.

22.*

Köhler.

mf

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

p

cresc.

dimin.

Ped. *

Ped. *

Ped. *

mf

Ped. *

Ped. *

p cresc.

Ped. *

Ped. *

Ped. *

* Man vermeide ein, wenn auch noch so geringes, Arpeggieren der Sexten.

* Avoid Arpeggio however slight of the passages in sixths.

* Eviter d'arpéger les sixtes, si peu que ce soit.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a variety of keys and time signatures, indicated by frequent key changes and time signature markings. The notation includes many dynamic markings such as *p*, *f*, *pp*, and *dimin.*. Fingerings are shown above the notes, often using numbers 1 through 5. Performance instructions like "Ped." and "*" are placed throughout the music. The piano keys are labeled with numbers 1 through 5 to indicate specific fingerings. The music is divided into measures by vertical bar lines.

6 Vorübung für № 23.*

m.d.
r. H.

t. H.
m.g.

2 Oktaven tiefer. 2 Octaves lower. 2 octaves plus bas.

Preliminary Exercise
for № 23.*Exercice préparatoire
au № 23.*

Man übe beide Fingersätze und transponiere nach Moll und allen anderen Tonarten.

Practise both fingerings and transpose to minor and all other keys.
Travailler ces deux doigtés. Transposer en mineur et dans tous les autres tons.

23.**

Allegro.

legato

Köhler.

24.

Allegro vivace.

p dolce legato

Czerny.

* S. die Bemerkung zu № 22.

** Geeignete Vorstudie zu Brahms' „Paganini-Variationen,” Var. I Takt 4 und ähnliche Stellen.

* Cf. note to № 22.

** A suitable preparation to Brahms' „Paganini-Variations,” Var. I, bar 4 and similar passages.

* Voir la remarque au № 22.

** Utile préparation aux Variations de Brahms-Paganini, Var. I, mes. 4 et passages semblables.

25.

Hasert.

Allegretto con moto.

8

p

forte

stacc.

poco rall.

Spannungen.*

Übungen.

Spanning.*

Exercises.

Ecarts.*

Exercices.

A.**

Nach Knorr.

Brahms.

C

legato

leggiero

sempre staccato

Varianten.

Variants.

Variantes.

u.s.w.

etc.

* S. Band II S. 25 ff.

** Die Übung kann auch staccato gespielt werden.

* Cf. Vol. II, p. 25 ff.

** Also to be played staccato.
r. H. m.d.

* Veir L. II p. 25 et suiv.

** On pourra aussi jouer cet exercice staccato.

Varianten.

Variants.

Variantes.

l. H. m.g.

u.s.w.

etc.

The image shows a page of sheet music for piano, likely from a piece by Brahms. The music is arranged in six staves. The top two staves begin with a treble clef, a key signature of C major, and a common time signature. The first staff starts with a forte dynamic (F) and includes fingerings such as 5-4-3-2-1 and 2-3-4. The second staff begins with a piano dynamic (P) and includes fingerings such as 5-4-3-2-1 and 2-3-4. The third staff starts with a forte dynamic (F) and includes fingerings such as 5-4-3-2-1 and 2-3-4. The fourth staff starts with a forte dynamic (F) and includes fingerings such as 5-4-3-2-1 and 2-3-4. The fifth staff starts with a forte dynamic (F) and includes fingerings such as 5-4-3-2-1 and 2-3-4. The sixth staff starts with a forte dynamic (F) and includes fingerings such as 5-4-3-2-1 and 2-3-4. The music is labeled with section numbers 2., 3., 4., 5., 6., and 7. The tempo is indicated as "leggiero". The bottom right corner of the page contains the name "Brahms".

Allegretto grazioso.

26.

Seeling.

Musical score for piano and voice, page 105, measures 5-10. The score consists of three systems of music. The top system shows the vocal line with fingerings (1, 2, 3, 4, 5) and dynamic markings *p* and *leggiero*. The middle system shows the piano accompaniment with dynamic markings *ped.*, *marcato*, *p*, and *a tempo*. The bottom system continues the piano accompaniment. The vocal line includes lyrics: "ben prononciato il canto" and "p leggiero". The piano accompaniment features sustained notes and chords.

1

2

3

4

5

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

Ped. * *Ped.* *

Ped.

Ped.

Ped.

Ped.

Ped.

m.g. *L.H.*

cresc.

un poco rit.

a tempo

p

Ped. *

Ped. *

Ped.

Ped. *

Ped. *

Ped.

dolce

8

4

5

8

2

Ped. *

Adagio.
ten.

L.H.
m.g.

15

dimin.

pp

Ped. *

27.*

Allegro sostenuto.

Chopin, Op. 25 N° 1.

The musical score for Chopin's Op. 25, No. 1, Etude 27, is presented in five staves of piano music. The key signature is three flats. The tempo is Allegro sostenuto. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and pedal instructions like 'Ped.', '*Ped.', and 'Ped.'. The music consists of continuous sixteenth-note patterns with occasional eighth-note groups and quarter-note groups. The first staff begins with a dynamic 'p' and a 'Ped.' instruction. The second staff begins with a 'Ped.' instruction. The third staff starts with a 'Ped.' instruction. The fourth staff starts with a 'Ped.' instruction. The fifth staff starts with a 'Ped.' instruction. The music features various note groupings and dynamics throughout the piece.

* Es empfiehlt sich, beim Üben dieser Etude die stärker gedruckte Note eines jeden Viertels zunächst etwas über ihren Wert hinaus zu halten.

* When first practising this étude, it is advisable to sustain the more thickly printed note in each $\frac{1}{4}$ of a bar, a little longer than its actual value.

* Il sera bon, en travaillant cette étude, de tenir la 1ère note de chaque temps un peu plus que sa valeur.

Sheet music for piano, 6 staves, 2 systems.

Staff 1 (Top): Treble clef, 2 flats. Measures 1-10. Fingerings: 4, 3, 4, 4, 5. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *. Dynamics: p.

Staff 2 (Second from Top): Bass clef, 2 flats. Measures 1-10. Fingerings: 5, 2, 3, 4; 5, 3, 4. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *.

Staff 3 (Third from Top): Treble clef, 2 flats. Measures 1-10. Fingerings: 5, 4, 3, 5, 8, 4, 5, 4; 5, 2, 3, 5, 2, 3. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *.

Staff 4 (Fourth from Top): Bass clef, 2 flats. Measures 1-10. Fingerings: 2, 4, 4, 4, 5. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *. Dynamics: p.

Staff 5 (Bottom): Treble clef, 2 flats. Measures 1-10. Fingerings: 4, 3, 4, 3, 5. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *. Dynamics: ritenuto.

Staff 6 (Bottom): Bass clef, 2 flats. Measures 1-10. Fingerings: 5, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *. Dynamics: cresc.

Staff 7 (Bottom): Treble clef, 2 flats. Measures 1-10. Fingerings: 2, 3, 2, 1, 4, 2, 1, 4, 2, 3, 2, 3, 2, 3. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *, Ped., *. Dynamics: >.

This page contains six staves of musical notation for piano, arranged vertically. The music is in 2/4 time and consists primarily of eighth-note patterns. The first five staves begin with a dynamic of *p* (piano) followed by *cresc.* (crescendo). The sixth staff begins with *pp* (pianissimo). The music includes several performance instructions such as *appassionato*, *dimin.*, *smorzando*, *leggierissimo*, and various fingerings like 1, 2, 3, 4, 5, and 8. The notation also features grace notes and slurs. The piano keys are indicated by vertical lines with numbers 1 through 5 above them, corresponding to the fingers used for specific notes.

16

Gemischte Doppelgriffe.*

Mixed double stops.*

Mélange de doubles notes.*

28.

Toccata.**

Allegro commodo.

Czerny.

* S. Band II S. 431 ff.

** Dieses Stück gab Robert Schumann offenbar die Anregung zu seiner berühmten, zum Studium sehr geeigneten Toccata Op. 7.

*** S. die Quartenübungen Band II S. 108 ff.

★ Cf. Vol. II, p. 131 ff.

** This piece evidently gave Robert Schumann the idea for his celebrated Toccata op. 7 which is very suitable for study.

*** Cf. the exercises in fourths, Vol. II, p. 108 ff.

★ V. L. II p. 131 et suiv.

** Ce morceau donna probablement à Schumann l'idée de sa célèbre Toccata op. 7, très utile à travailler.

*** Voir les exercices en quartes L. II p. 108 et suiv.

Sheet music for piano, page 17, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *p*, *fp*, *f*, *dimin.*, *p dolce*, *legato*, and *cresc.*. Fingerings are indicated above the notes. The music consists of six staves of musical notation, each with a treble clef and a bass clef. The music is in common time.

f

p

fp

fp

fp

fp

f

dimin.

p dolce

legato

cresc.

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is written in common time and includes various dynamics such as *f*, *fp*, *cresc.*, and *dim.*. Fingerings are indicated above the notes, showing sequences like 1-2-1, 3-4-5, etc. The piano keys are labeled with numbers 1 through 5 to indicate which fingers to use for specific notes. The music is divided into measures by vertical bar lines.

* Nebenübungen. *Subsidiary Exercises.* Exercices supplémentaires.

Aus Czerny.

Sheet music for piano, page 19, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *p*, *cresc.*, *p dolce*, *cresc.*, *fz*, and *dim.*. Fingerings are indicated above certain notes and chords. The music consists of six staves, likely for two hands, with various time signatures and key changes throughout the page.

p dolce

cresc.

fp *fp* *fp* *cresc.*

f

fp *cresc.*

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music is in common time. Fingerings are indicated above the notes, such as '5' over a note in the first measure. Dynamics include 'vivace' and 'legato'. Measure 8 starts with a forte dynamic. Measures 9-10 show eighth-note patterns with various fingerings like '3 1', '5 3', and '2 1'. Measure 11 begins with a dynamic 'fp' (fortissimo). Measure 12 starts with a dynamic 'cresc.'. Measures 13-14 show eighth-note patterns with fingerings like '5 2 4', '5 4', and '5 2'. Measure 15 ends with a dynamic 'sfz' (sforzando).

29.

Aus Hummel.*

Vivace.

* S. Hummels Concert h moll Op 89, das neben seinem Concert a moll Op. 85 ausgezeichnetes technisches Material enthält.

* Cf. Hummel's Concerto in B minor op. 89, which like the Concerto in A minor op. 85 contains excellent material from the technical point of view.

* Voir les Concertos en si min. op. 89 et en la min. op. 85 de Hummel, qui contiennent d'excellents éléments pour le travail technique.



30.

Hummel★

Vivace.

★ S. die Bemerkung S. 58.

| * Cf. note p. 58.

| * Voir la remarque p. 58.

Handgelenkstudien.
Übungen.

Con moto.

Wrist Studies.
Exercises.

Pischna.

Etudes du poignet.
Exercices.

u. s. w. chromatisch aufwärts
durch alle Tonarten.
*And so on, through all scales
ascending chromatically.*
etc. en montant chromatiquement dans tous les tons.

Con moto.

Poco Allegretto.

31.*

Bertini.

* Zunächst mit HandgelenkanSchlag, dann
auch mit Unterarm-Anschlag auszuführen.

* Play first from the wrist, then from the
lower arm.

* A exécuter d'abord du poignet, puis de
l'avant-bras.

1
2
3
4
5
6
7
8

rall. dim.

pp

p

mf

f

ff

mff

13528 (II)

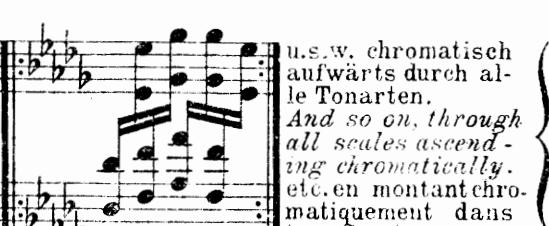
Oktaven.*

Ineinandergrifende Oktaven.**

Vorübung.
Preliminary
Exercise.Exercice pré-
paratoire.

Octaves.*

Overlapping Octaves.**

u.s.w. chromatisch
aufwärts durch alle
Tonarten.
*And so on, through
all scales ascending
chromatically.*
etc. en montant chro-
matiquement dans
tous les tons.

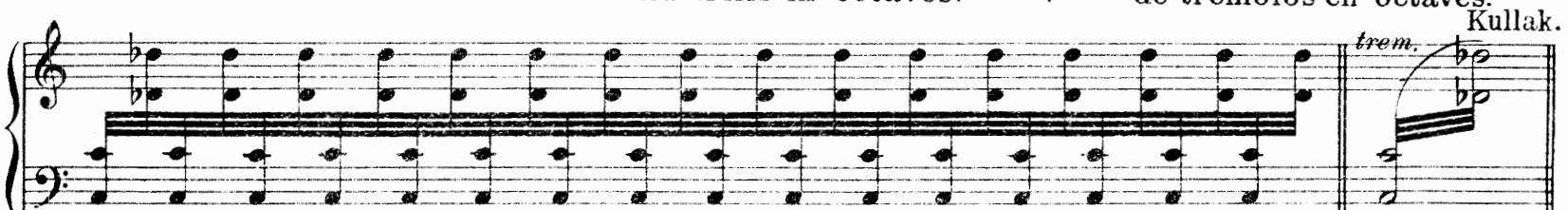
Octaves.*

Les deux mains croisant
l'une dans l'autre.**

Nach Kullak.

Tremolo- und Trillerübung
in Oktaven.Exercise for Tremolo
and trills in octaves.Exercice de trilles et
de tremolos en octaves.

Kullak.

Linke Hand über der Rechten. *The left hand above the right.* La main gauche au-dessus de la droite.

* S. Band II, S. 138 ff.

** Es ist auf rhythmische Exaktheit
beim Ineinandergrifen beider Hände zu achten.

* Cf. Vol. II, p. 138 ff.

** Be rhythmically exact, where the hands
overlap.

* Voir L. II p. 138 et suiv.

** Veiller à l'exactitude rythmique, lors-
que les mains croisent l'une dans l'autre.

Rechte Hand. Right Hand. Main droite.

Kullak.

Linke Hand. Left Hand. Main gauche.

32.*

Allegro con bravura.

Kullak.

The sheet music consists of six staves of eight measures each. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The dynamics include 'f' (forte) in measure 1, 'ff' (double forte) in measure 7, and various 'v' (velocity) markings throughout. The music is composed of eighth-note chords. The first six staves follow a repeating pattern of measures. The seventh staff begins with a dynamic of 'ff' and continues with a similar pattern. The eighth staff concludes the piece.

* Siehe die Übungen Bd.II S. 141. Die Etude ist auch nach Es dur zu transponieren.

* Cf. Exercises Vol. II, p. 141. Transpose to E flat major.

* Voir les exercices L.II p. 141. Transposer cette étude en mib.

The musical score consists of six staves of music for two voices (treble and bass). The key signature is G major (two sharps). The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic (f) and includes a first ending with a repeat sign. Measures 2 through 6 show the continuation of the melody with various harmonic progressions. Measure 7 begins with a second ending, indicated by a '2' over the repeat sign.

Maestoso.*

33.

* Siehe die Bemerkung S. 62.

* Cf. note p. 62.

Aus Th. Kullak.

* Voir la remarque p. 62.

A page from a musical score for piano, featuring eight staves of music. The score is in common time and consists of two systems. The first system begins with a dynamic of *dimin.* in the treble and bass staves. It transitions through dynamics of *pp*, *mf*, and *p*. The second system begins with a dynamic of *cresc. molto*. The music is composed of dense, rhythmic patterns primarily using eighth and sixteenth notes. The score includes various performance instructions such as *ff*, *ten.*, and *ff* at the end of the page. The page number 10 is located in the bottom right corner.

Beispiele.

Seitenschlag mit Fingerwechsel (s. S. 27 ff.).

Andantino.

Examples.

Side stroke with change of fingers (cf. p. 27 ff.).

Saint-Saëns, Etude Op. 111 N° 4

Mit Genehmigung des Verlages A. Durand & Fils, Paris.

C. Debussy, Prélude N° 7.

Mit Genehmigung des Verlages A. Durand & Fils, Paris.

non tanto presto, capricciosamente

Liszt, Ungarische Rhapsodie № 2.

non tanto presto, capricciosamente

Liszt, Ungarische Rhapsodie № 2.

1 4 3

Repet.

Repet.

poco a poco acce - - - le - - -
ran - - - do - - e ore - - - scen - - -

Triller (s. S. 30 ff.).

Shakes (cf. p. 30 ff.).

Trilles (voir p. 30 et suiv.).

Liszt, Paganini Etude N° 6.

Var. X. 8

Var. X. 8

più moderato

tr.

Mit Genehmigung des Verlages Breitkopf & Härtel, Leipzig.

Liszt, Ungarische Rhapsodie N° 1.

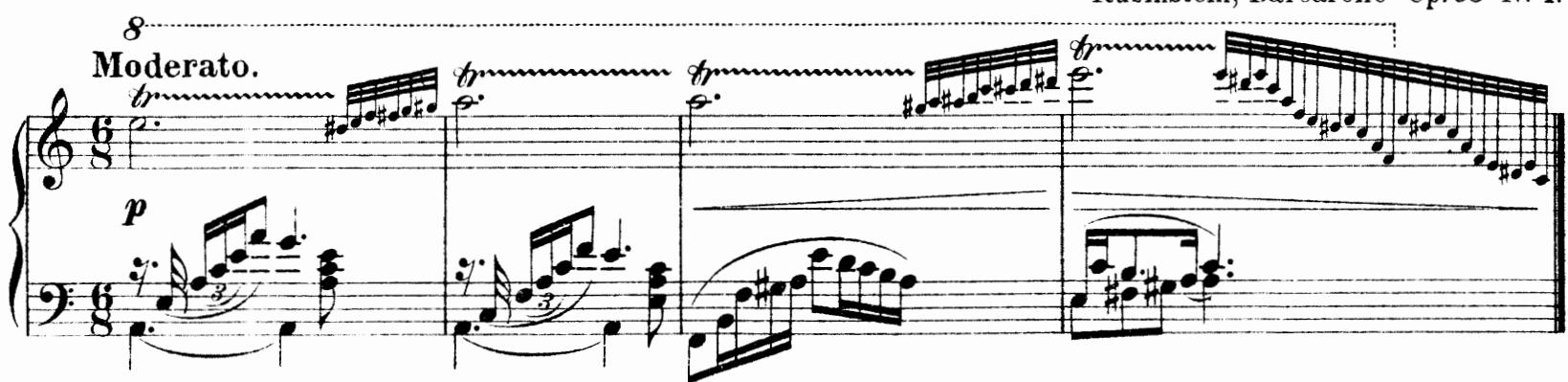
#8

una corda marcato la melodia

pp

5 3 1 2 1 3 5 3 1 2 1

Rubinstein, Barcarolle Op. 93 N°4.



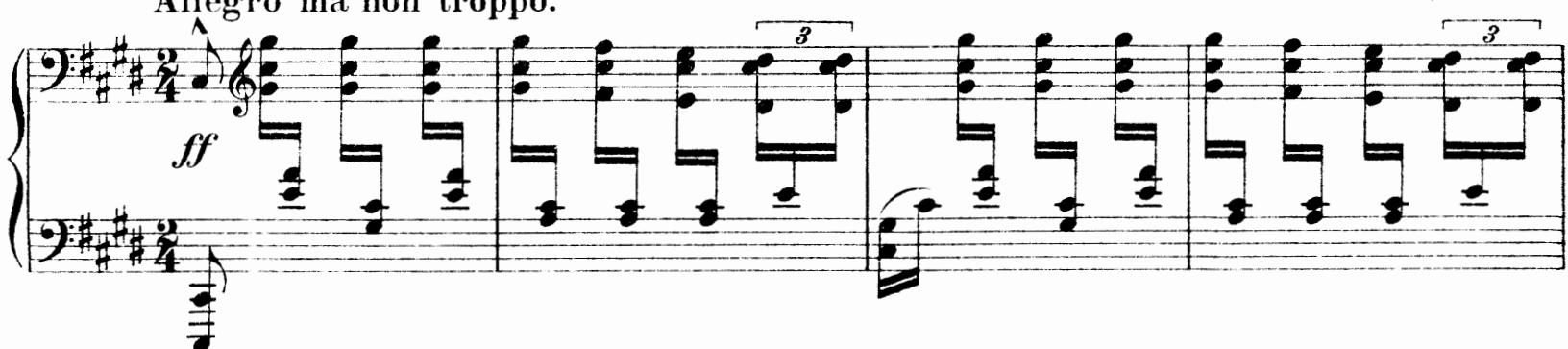
Oktaven (s. S. 62).

Octaves (cf. p. 62 ff.).

Octaves (voir p. 62).

Allegro ma non troppo.

Balakirew, Toccata.



Liadow, Op. 35.

Variationen über ein Thema von Glinka
Variations on a theme by Glinka.
 Variations sur un thème de Glinka.

Allegro grazioso.

Mit Genehmigung des Verlages M. P. Belaïeff, Leipzig.

Spannungen (s. S. 45).

Spanning (cf. p. 45).

Ecarts (voir p. 45).

Liszt, Paganini Etude N° 6.

Quasi Presto.

* Zum weiteren Studium von Spannungen geeignet sind die Etuden von Chopin, Op. 10 N° 1, 9, 11 und Henselt, Op. 2 N° 1 und 2.

* The Etudes of Chopin Op. 10 Nos. 1, 9, 11 and Henselt Op. 2 Nos. 1 and 2 are suitable for the practice of spanning.

* Les études Op. 10 N° 1, 9, 11 de Chopin et Op. 2 N° 1 et 2 de Henselt seront un excellent travail pour les écarts.



Mit Genehmigung des Verlages Breitkopf & Härtel, Leipzig.

* Liadow, Op. 35.

Con moto.

Mit Genehmigung des Verlages M. P. Belaïeff, Leipzig.

Vorschlag und Schleifer.
(s. S. 34)

Grace notes and Slides.
(cf. p. 34)

Appogiature et notes
coulées (voir p. 34).

Liszt, Ungarische Rhapsodie N° 2.

Vivace.

pp

Ped. *

sempr. pp

Ped. *

Ped. *

C. Debussy, Prélude N° 2.

au Mouvt.
(comme un très léger glissando)

pp

8

pp