

# Die Technik des Klavierspiels.

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

Bd. II. Heft 2.

Vol. II. Bk. 2.

Vol. II. Cah. 2.

Sprungübungen.

Exercises for Leaping.

Exercices pour les sauts.

Allegretto.

42\*

Czerny.

Übungen für die  
linke Hand.

Exercises for the  
left hand.

Exercices pour la  
main gauche.

Wieck.

\* Nach As-dur zu transponieren; man übe die Triolen der rechten Hand auch links zwei Oktaven tiefer.

\* Transpose to A flat major. Practise the triplets for the right hand with the left, two octaves lower.

\* Transposer en lab majeur et travailler les triolets de la main droite à la main gauche, et deux octaves plus bas.

Varianten.  
Variants.  
Variantes.

u.s.w.  
etc.

\*\* Nach Fis-dur zu transponieren.

\*\* Transpose to F sharp major.

\*\*\* Um größere Sicherheit in Sprüngen zu erlangen, übe man auch folgende rhythmische Variante.

\*\*\* To obtain greater assurance in leaping, play the following rhythmical variant.

\*\* Transposer en fa# majeur.

\*\*\* Pour obtenir une plus grande sûreté dans les sauts, travailler avec les variantes rythmiques suivantes.

## 43.

Concone.

Moderato.

Moderato.

Concone.

43.

*Fine.*

*Da Capo dal segno*

Fingerwechsel.\*

Changing fingers.\*

Changement de doigt.\*

Allegro.

44.\*\*

Czerny.

Allegro.

45.\*\*\*

Czerny.

\* S. Band I S. 102 und 143 ff.

\*\* Das 4. Sechzehntel ist schwach zu spielen und mit der vorhergehenden Note zu verbinden; Arm locker. Man übe die Studie auch mit Fingerstaccato.

\*\*\* S. die Bemerkung zu Etude N° 44.

\* See Vol. I, pp. 102 and 143 ff.

\*\* The fourth semiquaver to be played softly and joined to the preceding note. Keep the arm relaxed. To be practised as well with finger staccato.

\*\*\* See note to exercise 44.

\* Voir L. I p. 102 et 143 et suivantes.

\*\* Jouer la 4<sup>e</sup> double-croche piano et la lier à la note précédente. Le bras doit être souple. Travailler cette étude aussi avec le staccato du doigt.

\*\*\* Voir la remarque pour l'étude N° 44.

Studie mit gehaltenen.  
Noten.

Exercise with sustained  
notes.

Etude avec notes tenues.

46.\*

Cramer.

Andante con moto.

The sheet music consists of ten staves of piano notation. The first staff begins with a dynamic *p* and a tempo marking *dolce*. The music is in common time, major key. Fingerings are indicated above the notes throughout the piece. The first staff ends with a measure ending in *3*. The second staff begins with a measure ending in *4*, followed by *43*. The third staff begins with a measure ending in *5*, followed by *42*. The fourth staff begins with a measure ending in *3*. The fifth staff begins with a measure ending in *4*, followed by *35*. The sixth staff begins with a measure ending in *5*, followed by *3*. The seventh staff begins with a measure ending in *3*, followed by *5*. The eighth staff begins with a measure ending in *3*, followed by *5*. The ninth staff begins with a measure ending in *3*, followed by *5*. The tenth staff begins with a measure ending in *3*, followed by *5*.

\* Die Etude ist legatissimo auszuführen; man achte darauf, daß alle Noten ihrem Wert entsprechend gehalten werden. Zu der Bewegung des Daumens von einer Taste zur Nebentaste und zum Unter setzen des 4. Fingers unter den 5. s. die Übungen Band II S. 58 und 59.

\* Play this exercise legatissimo. Be careful to hold all the notes according to their respective values. See exercises Vol. II pp. 58 and 59, when moving the thumb from one key to the next and when passing 4<sup>th</sup> finger under the 5<sup>th</sup>.

\* Cette étude doit être jouée legatissimo. Veiller à ce que chaque note soit tenue toute sa valeur. Pour le mouvement du pouce d'une touche à la touche voisine, et le passage 4<sup>e</sup> sous le 5<sup>e</sup> voir L. II p. 58 et 59.

Sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 5 through 52.

**Staff 1 (Top):** Measures 5-10. Treble clef. Fingerings: 1, 2; 1; 2, 4; 1; 2, 3, 1; 1, 5. Dynamics:  $b\ddot{p}$ ,  $\ddot{p}$ ,  $b\ddot{p}$ .

**Staff 2:** Measures 11-16. Bass clef. Fingerings: 1; 2; 1; 2, 1, 1; 1, 2. Dynamics:  $\ddot{o}$ ,  $\ddot{o}$ ,  $\ddot{o}$ ,  $\ddot{o}$ .

**Staff 3:** Measures 17-22. Treble clef. Fingerings: 5, 2; 5, 2; 5, 3. Dynamics: *dolce*. Fingerings: 1, 1, 1; 1; 1, 2. Dynamics:  $\ddot{o}$ ,  $\ddot{o}$ ,  $\ddot{o}$ .

**Staff 4:** Measures 23-28. Bass clef. Fingerings: 4; 5, 2, 1; 5. Dynamics:  $p$ . Fingerings: 1, 1, 1; 1; 1, 2. Dynamics:  $\ddot{o}$ ,  $\ddot{o}$ ,  $\ddot{o}$ .

**Staff 5:** Measures 29-34. Treble clef. Fingerings: 3, 1; 5, 2; 3, 5. Dynamics: *mf*. Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ ,  $\ddot{o}$ ,  $\ddot{o}$ . Measure 35: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 36: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 37: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 38: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 39: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 40: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 41: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 42: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 43: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 44: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 45: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 46: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 47: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 48: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 49: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 50: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 51: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ . Measure 52: Fingerings: 1, 1, 2; 1; 1, 2. Dynamics:  $\ddot{o}$ .

Untersatz.\*

Passing under.\*

Passage.\*

47.

Molto allegro.

Czerny.

Musical score for Exercise 47, Molto allegro. The score consists of five systems of piano music. The first system is labeled 'Untersatz.' with fingerings 1-2-3-1 and 2-3-2. The second system is labeled 'Passing under.' with fingerings 3-1 and 1-3. The third system is labeled 'Passage.' with fingerings 5-3-2-1 and 1-5-4-2. The fourth system continues the 'Passage' pattern with fingerings 4-2 and 4-5. The fifth system concludes the exercise with fingerings 3-2 and 1-2. Dynamics include *mf*, *p*, *sf*, *f*, and *cresc.*

\* Man wiederhole die Untersatzübungen  
Band II S. 12 ff.

\* Repeat exercises for turning under  
Vol. II, p. 12 ff.

\* Reprendre les exercices de passage.  
Livre II p. 12 et suiv.

Sheet music for piano, page 9, featuring six staves of musical notation. The music is in common time and includes the following dynamics and performance instructions:

- Staff 1:** Measures 1-8. Dynamics: *mf*,  $\frac{4}{3}$ . Fingerings: 3 5, 8 5 3 2, 1 5, 1 2 3 5, 2, 2 5 8 2, 1 5 4 2.
- Staff 2:** Measures 9-16. Dynamics: *f*. Fingerings: 1 2 8, 1 2 3 5, 1 2 3 5, 1 2 8 5.
- Staff 3:** Measures 17-24. Dynamics: *cresc.*, *al*. Fingerings: 1 2 3 5, 1 2 3 5, 1 2 3 5, 1 2 3 5.
- Staff 4:** Measures 25-32. Dynamics: *ff*,  $\frac{5}{3}$ . Fingerings: 1 2 4 1, 5 4, 5, 5 4, 5 4, 5 8, 5 4.
- Staff 5:** Measures 33-40. Dynamics: *sf*, *sf*. Fingerings: 5 4, 4, 1 2 4 1, 3, 2 1 3, 3 2 5 3.
- Staff 6:** Measures 41-48. Dynamics: *sempre ff*. Fingerings: 8, 1 2 3 1 2, 4, 4, 2 4 1 2, 3 5 2 3, 1, 2 1 4 2, 5.

## 48.\*

Berens.

Allegro.

48.\*

Berens.

Allegro.

*mf*

*cresc.*

*f*

*cresc.*

*mf*

*cresc.*

*f*

*cresc.*

*mf*

\* Varianten.

\* Variants.

\* Variantes.

u.s.w.  
etc.

u.s.w.  
etc.

u.s.w.  
etc.

u.s.w.  
etc.

49.\*

Allegro.

Czerny.

\* Diese Etude ist überaus gleichmäßig zu spielen, sodaß der Unterschied der Anzahl der Noten unbemerkbar bleibt.

\* This study should be played quite evenly, so that the difference in the number of notes is not perceptible.

\* Cette étude sera jouée extrêmement également, de façon que la différence de nombre de notes soit insensible.

8                      18                      8                      20

8                      18                      4                      18                      8                      18

*dimin.*                      3                      4                      3                      2 3                      3 4 2                      2 4 2                      4 2 1 2 3 1 2 1 2 3 1 2 1

*p*                      *cresc.*

2                      1                      18                      18                      18                      18

*f*                      2 3 4 1 3 2 1 2 1 3 2 1 2 1 3 2 1 2 1 3 2 1 4

*dimin.*

5                      24                      8                      24                      3

*p*                      *cresc.*                      *dimin.*

4 1313                      2 1 2 1                      1 2 3 5 2                      4 1313

8                      1 2 5 2

8                      18                      18                      8

*pp*                      3                      4                      3                      4                      3                      4                      3                      4

*f*

13522 (1)

50.\*

**Molto allegro.**

Czerny.

The sheet music contains six staves of piano music. The first staff begins with a dynamic of *mf* and a instruction *sempre legato*. The music is divided into two sections by a vertical bar line. The second section begins with a dynamic of *f*.

\* Zur Erlangung größerer Sicherheit auf schwarzen Tasten transponiere man die Etude nach Cis-dur; der Fingersatz ist beizubehalten.

\* *Transpose the exercise to C sharp major, so as to gain greater assurance on the black keys. The fingering is the same.*

\* Pour acquérir une plus grande sûreté dans les touches noires, on transposera cette étude en ut<sup>#</sup> majeur en conservant le même doigté.

Allegro.

Berens.

\* Varianten.

\* Variants.

\* Variantes.





1.

12.

*mf*

*p*

*cresc.*

*f*

*sfz*

*sfz*

Ablösen beider Hände.  
(Übergreifen.)

Changing and crossing hands.

Mains alternées.  
(Croisement.)

52.\*

Presto volante.

Czerny.

\* Man betone beim Üben zunächst das erste Sechzehntel eines jeden Viertels, spiele aber trotzdem auch die letzten Sechzehntel mit großer Deutlichkeit; nach Erlangung größerer Sicherheit genügt die Betonung des ersten Sechzehntels eines jeden Taktes.

\* At first when practising, stress the first semiquaver in every 4 beats; be careful to play the last semiquavers distinctly. On having obtained greater assurance, it is sufficient to stress the first semiquaver in each bar.

\* Travailler d'abord en accentuant la première des quatre doubles-croches, tout en jouant avec clarté les trois autres. Lorsqu'on aura acquis une plus grande sûreté, il suffira de marquer la première double-croche de chaque mesure.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top staff uses treble and bass clefs. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. The sixth staff uses a bass clef.

**Staff 1:** Dynamics include *f*, *dim.*, *p*, and *cresc. poco a poco*. Fingerings 1, 2, 3, 4, 5 are indicated above the notes.

**Staff 2:** Dynamics include *poco*.

**Staff 3:** Dynamics include *f*, *s*, *ff*.

**Staff 4:** Dynamics include *sp leggiero*, *cresc.*, *poco a poco*.

**Staff 5:** Dynamics include *f*.

**Staff 6:** Dynamics include *ff*, *f*, *sf*.

## Seitenschlag\*

Allegro molto vivo ed energico.

## Side Stroke\*

53.

## Roulement latéral\*

Czerny.

Sheet music for piano, page 19, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *s*, *p*, *pp dolce*, *dimin.*, *legato*, *cresc.*, *sf*, and *sff*. Fingerings are indicated by numbers above or below the notes. The music consists of six staves, likely representing two hands on the piano. The first three staves are in common time, while the last three staves are in 2/4 time. The key signature changes throughout the piece, with sections in G major, A major, and D major.

Oktaven.  
Vorübungen.

Octaves.  
Preliminary Exercises.

Octaves.  
Exercices préparatoires.

Man führe diese Übungen in folgender Weise aus:

Daumen und 5. Finger sind in der Oktavlage auf die Tasten zu legen; nun erfolge der gleichzeitige Niederdruck des Daumens und 5. Fingers. Hand und Arm sind sowohl beim Niederdruck wie auch in der Ruhelage durchaus locker zu halten. Diese überaus wichtige Vorstudie, die prinzipiell den eigentlichen Oktavenübungen vorausgehen muß, ist vielfach zu wiederholen. Dann gehe man zu folgenden Oktavenübungen über, die in gleicher Weise mit Druckspiel auszuführen sind.

*Play in the following manner:  
When in position for the octave, place the thumb and 5<sup>th</sup> finger on the keys. Then press the thumb and fifth finger down simultaneously. The hand and wrist to be kept relaxed, not only when at rest, but when exercising pressure. Repeat this very important preliminary study, which should precede the proper studies in octaves, many times. Then go on to the following exercises in octaves which should be played with the same kind of pressure.*

Travailler cet exercice de la manière suivante:  
Poser le pouce et le 5<sup>e</sup> doigt sur les touches en position pour l'octave et enfoncez ces deux doigts simultanément. La main et le bras resteront absolument libres. Cet important exercice préparatoire, qui devrait précéder toute étude d'octaves, sera répété plusieurs fois. On passera ensuite aux exercices suivants qui seront travaillés en enfonçant dans les touches.

Aus Kullak.



Dieselben Studien führe man nun aus dem Handgelenk, und zwar folgendermaßen aus: Die Handdecke und Finger bewegen sich ohne Anstrengung im Handgelenk leicht auf und nieder, während der Arm ruhig und gelockert zu halten ist; die unbeschäftigte Finger 2, 3 und 4 sind ebenfalls in gelockertem Zustand zu halten. Nach erlangter Gewandtheit im Handgelenkspiel gehen diese Übungen in das eigentliche Staccato-Oktavenspiel über.

*Practise the same exercises from the wrist, in the following manner: Move the top of the hand and the fingers lightly from the wrist, without any exertion. The arm to be still and relaxed. The unoccupied fingers 2, 3 and 4 to be kept equally relaxed. On having mastered playing from the wrist, these exercises are replaced by staccato octaves.*

*Travailler les mêmes études du poignet, de la manière suivante: la main et les doigts s'élèvent et s'abaissent légèrement, sans effort, le bras reste libre. Les 2<sup>e</sup>, 3<sup>e</sup> et 4<sup>e</sup> doigts sont eux aussi souples et relâchés. Lorsqu'on aura acquis une certaine souplesse du poignet, on passera aux véritables octaves staccato.*

### Weitere Handgelenkstudien.

### Further exercises for the wrist.

### Autres études du poignet.

Aus Kullak.

**A.**

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

B\*

Übungen für das Legato-  
Oktavenspiel.★★

Exercises for playing  
Legato octaves.★★

Exercices pour les  
octaves liées.★★

1. Rechte Hand. Right Hand. Main droite.

Aus Kullak.

Linke Hand. Left Hand. Main gauche.

2. Rechte Hand. Right Hand. Main droite.

\* Zunächst ganz langsam und einzelhändig, später schneller zu üben.

\*\* Diese Übungen lassen sich mit Erfolg auch staccato ausführen.

\* Practise quite slowly and with separate hands at first, then more quickly.

\*\* These exercises may also be played staccato to great advantage.

\* Dabord très lentement et les mains séparées, puis plus vite.

\*\* On travaillera ces exercices avec profit staccato.

Linke Hand, Left Hand, Main gauche.



Allegretto quasi un poco andante.

54.

Bertini.

## Allegro moderato.

Czerny.

55.

56.\*

## Allegretto.

Bertini.

\* Die Oktaven sind zunächst mit dem Handgelenk, dann auch mit Unterarm-Anschlag auszuführen.

\* The octaves to be played from the wrist at first, then with a movement from the lower arm.

\* Jouer les octaves, d'abord du poignet, puis de l'avant bras.

*p*

*sempre f*

Moderato.

57.

Czerny.

## Geläufigkeitsstudien.

Übungen.\*

## Studies for obtaining fluency.

Exercises★

## Etudes de vélocité.

Exercices★

Pischna.

A.

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

B.

u.s.w. wie oben.  
*And so on as above.*  
Etc. comme ci-dessus.

\* Beide Übungen sind mit allen oben angegebenen Fingersätzen zu spielen; für die Übung A sind auch die Fingersätze 13131, 14141, 15151 und 23412, für Übung B die Fingersätze 13131, 14141, 15151 und 21432, zum Studium geeignet. Es ist auf gute Bindung beim Übergang von einer Lage zur anderen zu achten.

\* Both exercises to be practised with the above-mentioned fingering. The fingering 13131, 14141, 15151 and 23412 is also suitable for exercise A, and the fingering 13131, 14141, 15151 and 21432 for B. Join well when changing from one position to another.

\* On travaillera ces exercices, avec tous les doigtés indiqués ci-dessus. Pour l'exercice A on pourra aussi employer les doigtés 13131, 14141, 15151 et 23412. Pour l'exercice B 13131, 14141, 15151 et 21432. Dans le passage d'une position à l'autre veiller au legato.

## Tonleitern.

Die Dur- und Molltonleitern sind mit dem gewöhnlichen sowie außerdem mit dem konsequent durchgeführten C-dur Fingersatz zu studieren. Dazu übe man die Tonleitern noch in folgenden Varianten:

**ff, mf, pp;** aufwärts <, abwärts > und umgekehrt; aufwärts <->, abwärts <>; ferner in Sexten, Terzen, Decimen und Gegenbewegung; legato und staccato.  
Es empfiehlt sich auch das Studium folgender Fingersätze:

Practise the major and minor scales with ordinary fingering, as well as with the fingering of C major which must be consistently carried through. Then practise the scales in the following variantes:

**ff, mf, pp;** ascending <, descending > and vice versa; ascending <->, descending <>; as well as in sixths, thirds, tenths and in contrary motion; legato and staccato. Practise in the same way the following fingerings:

Ferner: 1 2 1 2 1 2 1 2 1 2  
In the same way: 1 3 1 3 1 3 1 3 etc.  
De même: 1 5 1 5 1 5 1 5

## Varianten mit verschiedener Betonung.

variants with different accentuation.

Als besonders nützlich haben sich folgende rhythmischen Varianten erwiesen, die in allen Dur und Molltonarten zu üben sind.

## Scales.

Practise the major and minor scales with ordinary fingering, as well as with the fingering of C major which must be consistently carried through. Then practise the scales in the following variantes:

**ff, mf, pp;** ascending <, descending > and vice versa; ascending <->, descending <>; as well as in sixths, thirds, tenths and in contrary motion; legato and staccato. Practise in the same way the following fingerings:

Travailler les gammes majeures et mineures avec le doigté ordinaire et avec le doigté d'ut, et avec les variantes suivantes:

**ff, mf, pp;** pour la montée <, pour la descente > et inversement; pour la montée <->, pour la descente <>; puis en sixtes, tierces, dixièmes et en mouvement contraire, legato et staccato. Nous recommandons d'étudier de même les doigtés suivants:

## Variante avec différentes accentuations.

Villoing.

Les variantes rythmiques suivantes sont particulièrement utiles; on les travaillera dans tous les tons majeurs et mineurs.

Nach Knorr.



## Chromatische Tonleiter.

Man wiederhole die chromatischen Tonleitern Band II S.30 und übe sie auch in folgenden Verbindungen.

## Chromatic Scales.

*Repeat the chromatic scales, Vol. II p.30 and practise them in the following combinations as well.*

## Gammes chromatiques.

Reprendre les gammes chromatiques L. II p. 30 et les travailler avec les combinaisons suivantes.

Knorr.

\* Durch mehrere Octaven durchzuführen.  
\*\* Die Wahl des Fingersatzes bleibe dem Spieler überlassen.

\* To be carried through several octaves.  
\*\* The choice of fingering is left to the student.

\* A jouer sur une étendue de plusieurs octaves.  
\*\* Le choix du doigté sera laissé à l'élève.

Es empfiehlt sich, auch folgenden Fingersatz in der chromatischen Tonleiter zu üben.

*The use of the following fingering for the chromatic scale is also recommended.*

Nous recommandons aussi l'étude du doigté suivant pour les gammes chromatiques.



Allegro.

58.\*

Köhler.

\* Legato, non legato und leggiero zu üben.

\* Practise legato, non legato and leggiero.

\* A travailler legato, non legato et leggiero.

59.\*

Allegro brillante.

Cramer.

59.\*

Cramer.

Allegro brillante.

30

\* Die Sechzehntelfiguren sind non legato, straff und mit leichter Betonung der ersten von je 4 Noten auszuführen; die Accorde sind energisch, die Staccato-Achtel scharf zu spielen.

\* The semiquaver groups to be played non legato and tensely with a slight stress on the first of every 4 notes. Strike the chords energetically, and the staccato quavers sharply.

\* Les groupes de doubles-croches seront joués non-legato, fermement, et en accentuant légèrement la 1<sup>ère</sup> des quatre notes. Les accords avec énergie, les croches détachées avec vigueur et netteté.

Musical score page 31, measures 1-3. The score consists of two staves. The top staff has a treble clef and a common time signature. It features sixteenth-note patterns with dynamic markings: *cresc.*, *f*, and *dimin.*. The bottom staff has a bass clef and a common time signature. Measure 1 shows a descending scale pattern. Measures 2 and 3 show sixteenth-note patterns with dynamic markings: *simile*, *4 2 3 1*, and *simile*.

Musical score page 31, measures 4-6. The top staff continues with sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 5 includes a dynamic marking *l.H. m.g.*. Measure 6 concludes with a dynamic marking *p*.

Musical score page 31, measures 7-9. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 8 includes a dynamic marking *cresc.*

Musical score page 31, measures 10-12. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 11 includes a dynamic marking *ff*.

Musical score page 31, measures 13-15. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 14 includes a dynamic marking *dimin.*

Musical score page 31, measures 16-18. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 17 includes a dynamic marking *p*.

## 60.

Cramer.

**Allegro moderato.**

\* Ausführung des Trillers.

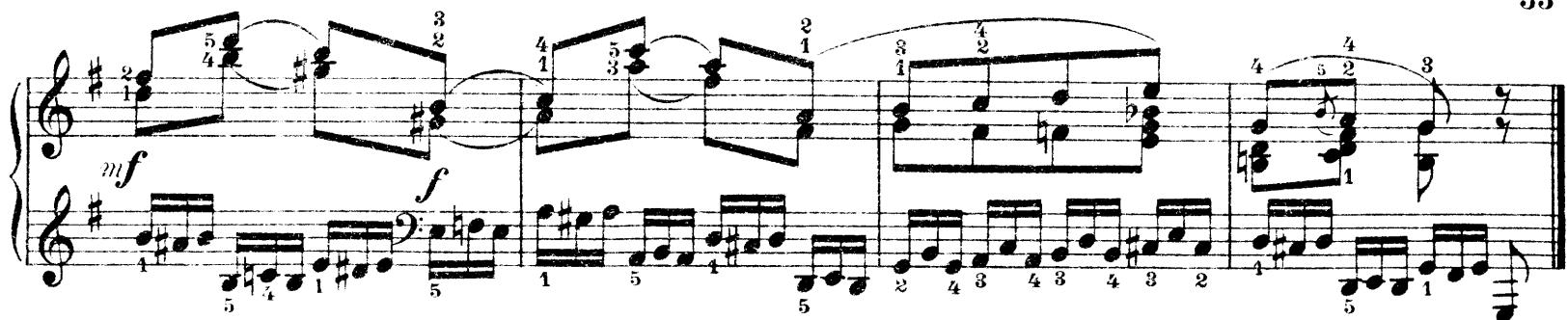


\* How to play the shake.

12522 (II)

\* Exécution du trille.





Allegro vivace.

61\*

Berens.

The score consists of ten staves of piano music. The first two staves are in G major (two hands). The third staff begins in C major (right hand), with dynamics *mf*, *dim.*, and *staccato*. The fourth staff continues in C major (right hand). The fifth staff begins in B-flat major (two hands), with dynamics *p*, *cresc.*, and *decresc.*. The sixth staff continues in B-flat major (two hands). The seventh staff begins in B-flat major (right hand), with dynamics *f*, *staccato*, and *dim.*. The eighth staff continues in B-flat major (right hand). The ninth staff begins in B-flat major (two hands), with dynamics *f*, *stacc.*, and *dim.*. The tenth staff continues in B-flat major (two hands).

\* Die Triolenfiguren sind mit sehr lockeren Fingern fast leggiero zu spielen; die linke Hand mit leichtem Staccato.

\* The groups of triplets to be played almost leggiero, with very relaxed fingers. Employ slight staccato in the left hand.

\* Les triolets avec les doigts très souples, presque leggiero. La main gauche détachée légèrement.

Sheet music for piano, page 34, featuring six staves of musical notation:

- Staff 1 (Top):** Treble clef, 2 flats. Dynamics: *f*, *v.*, *ff*. Fingerings: 542, 142, 532, 14323, 4323, 4323, 14323, 124. Measure 8 starts with a dotted eighth note followed by a sixteenth-note pattern.
- Staff 2:** Bass clef, 2 flats. Dynamics: *ff*, *v.*
- Staff 3:** Treble clef, 2 flats. Dynamics: *p*, *v.*
- Staff 4:** Bass clef, 2 flats. Measures show a continuous pattern of eighth notes with fingerings 15, 21, 31, 41, 51, 15, 21, 31, 41, 51, 15, 21, 31, 41, 51, 15, 21, 31, 41, 51.
- Staff 5:** Treble clef, 2 flats. Dynamics: *riten.*, *a tempo*, *f*, *dim.*, *stacc.*
- Staff 6 (Bottom):** Bass clef, 2 flats. Dynamics: *p*, *cresc.*, *ff*.

E. Schütt.

**Allegro.**

mp molto leggiero

l.H. m.g.

espr.

dolce ten.

p at tempo

dimin.

ten.

espri.

poco rit.

dolce

poco rit.

espri.

\* Im Original trägt dieses Stück die Überschrift: „Am Spinnrad“

\* In the original this piece is called: "At the Spinning Wheel"

\* Ce morceau a pour titre dans l'original: "Au rouet"

Über- und Ineinander  
greifen beider Hände\*

Studies for Crossing and  
Changing hands.\*

Croisement et alternance  
des mains.\*

\* S. Band II S. 52.

\*\* Die linke Hand ist über der rechten zu  
halten.

\* See Vol. II, p. 52.

\*\* Hold the left hand above the right.

\* Voir L.II p. 52.

\*\* Tenir la main gauche au-dessus de la  
main droite.

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four. The music is in common time. Fingerings are indicated above the notes, such as '3 5' or '5 3'. Dynamics include *f*, *s*, *mf*, *p*, and *dimin.*. Measure numbers 13522 (II) are present at the bottom right.

*f*

*s*

*mf*

*dimin.*

*f*

*mf*

*p*

*dimin.*

13522 (II)

Allegro.

Czerny.

Piano sheet music in common time (C). Treble clef, bass clef. Dynamics: *mf*. Fingerings: 5, 2, 4, 2. Measures show sixteenth-note patterns.

Piano sheet music in common time (C). Treble clef, bass clef. Fingerings: 5, 2, 4, 2. Measures show sixteenth-note patterns.

Piano sheet music in common time (C). Treble clef, bass clef. Dynamics: *f*. Fingerings: 5, 2, 4, 2. Measure 7: *dimin.* Measures show sixteenth-note patterns.

Piano sheet music in common time (C). Treble clef, bass clef. Dynamics: *p*. Fingerings: 5, 2, 4, 2. Measures show sixteenth-note patterns. Measure 7: *cresc.*

Piano sheet music in common time (C). Treble clef, bass clef. Fingerings: 5, 2, 4, 2. Measure 1: *l.H.* Measures show sixteenth-note patterns.

Piano sheet music in common time (C). Treble clef, bass clef. Fingerings: 2, 4, 3, 4. Measures show sixteenth-note patterns.

\*Grosse Präzision im Rhythmus beim Ablösen beider Hände; die Sechzehntel müssen durchweg den Eindruck eines nicht zu starken Martellato machen.

\*Mark the rhythm very precisely when changing hands; the semiquavers should throughout give the impression of a not too strong Martellato.

\*Grande précision rythmique, lorsque les 2 mains alternent. Les doubles-croches doivent donner l'impression d'un martellato moyen.