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MOSZKOWSKI

Op. 64

ÉCOLE DES DOUBLES-NOTES POUR PIANO



School of Double Notes
Schule des Doppelgriff-Spiels



Nouvelle Édition
revue et augmentée



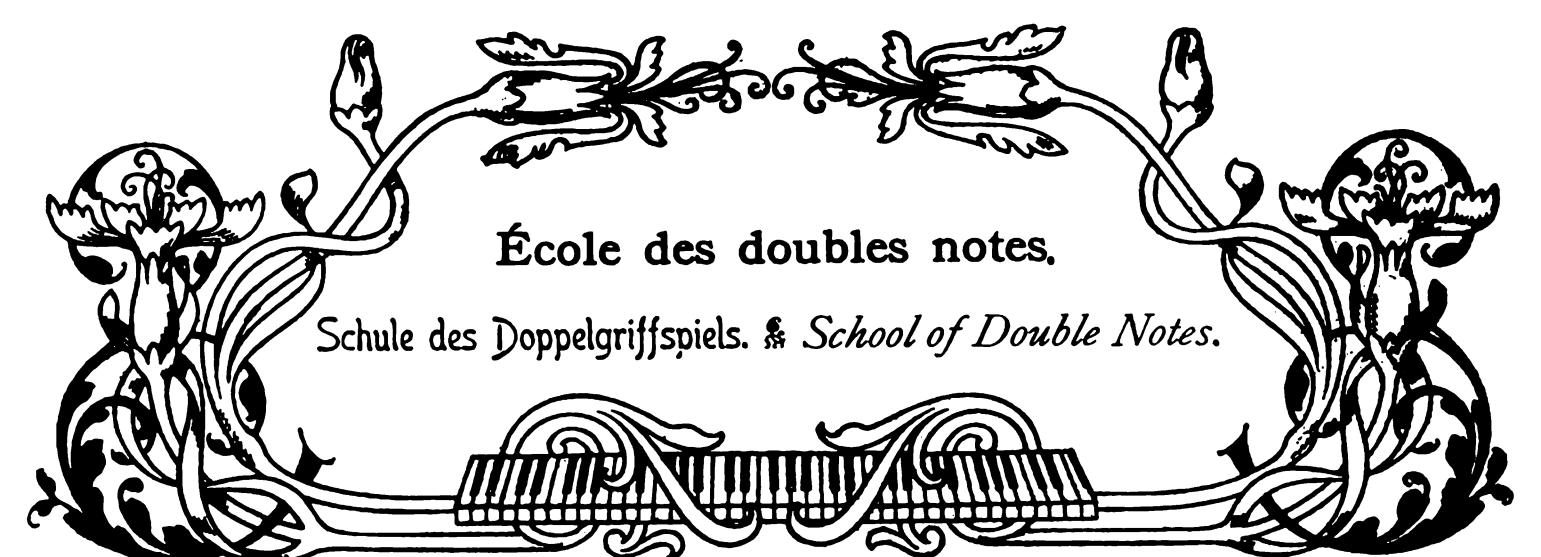
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École des doubles notes.

Schule des Doppelgriffspiels. & School of Double Notes.

Vorwort.

Die grosse Wichtigkeit des Doppelgriff-Spiels für die Clavier-Virtuosität lässt es befremdlich erscheinen, dass dieser Zweig der Technik noch nicht zum Gegenstande eines Special-Etudenwerkes gemacht worden ist, während wir bereits eine fast übergroße Anzahl von Etudensammlungen besitzen, die die Ausbildung anderer Zweige der Technik behandeln, wie z. B. das Octaven-Spiel, den Triller, die Tonleitern, den Rhythmus und sogar den Gebrauch der Pedale.

Ein eingehendes Studium des Doppelgriff-Spiels ist aber für Jeden, der virtuose Ausbildung anstrebt, um so unerlässlicher, als diese Art der Technik ihre Anwendung in Werken der verschiedensten Styl-Arten und Kunst-Epochen findet. Beispiele hierfür wären mit Leichtigkeit aus den Compositionen aller grossen Meister seit Bach und Händel zu erbringen. Aber wenn sie in der ersten grossen Epoche der Clavier-Literatur auch noch selten sind, so begiegt man ihnen desto häufiger in modernen Werken, und die Compositionen von HUMMEL, CHOPIN, LISZT, BRAHMS, ST.-SAËNS und zahllosen anderen Componisten strotzen geradezu von Doppelgriff-Passagen der complieirtesten Art.

Die Bewältigung derartiger Schwierigkeiten wird auch den geschicktesten Pianisten in jedem einzelnen Falle zu erneutem Studium herausfordern. Wer aber nicht die Fähigkeit zum Auffinden

Note de l'Auteur.

Etant donné la place si importante occupée par le jeu des doubles notes dans la virtuosité pianistique, il peut sembler étrange qu'il n'existe pas encore d'ouvrage traitant d'une façon complète de cette branche du mécanisme, tandis qu'il y a un nombre considérable d'études et d'exercices spéciaux, consacrés au jeu d'octaves, au trille, aux gammes, à la main gauche, au rythme, ou même à l'art de se servir des pédales.

Or, l'étude approfondie des doubles notes est d'autant plus indispensable pour ceux qui veulent arriver à la virtuosité, que ce genre de mécanisme trouve son application dans les œuvres de tous les styles et de toutes les époques. En effet, il serait aisément démontré, par des exemples, que les compositions de tous les grands maîtres, depuis Bach et Haëndel, renferment des passages en doubles notes. Mais si ces exemples sont clairsemés dans les œuvres de la première et grande époque de la littérature du Piano, on en rencontre au contraire de très fréquents chez les compositeurs modernes. Les Compositions de HUMMEL, CHOPIN, LISZT, BRAHMS, SAINT-SAËNS et de beaucoup d'autres, sont littéralement hérisées des traits les plus compliqués en doubles notes.

Leur grande difficulté d'exécution obligera toujours les pianistes, même

Author's Note.

Considering the important place occupied by Double Notes in Piano playing, it seems strange that hitherto no complete treatise on this branch of mechanism has been published, although there exist a considerable number of special lessons and exercises devoted to the study of Octaves, Trills, Scales, the practice of the Left Hand, Rhythm, and even the art of using the Pedals.

Yet the thorough study of Double Notes is equally indispensable to those who wish to attain a certain perfection of execution, for this feature of mechanism may be found in compositions of all styles and of all epochs. That this is the case is amply proved by the fact that all the great masters since Bach and Handel have composed passages in Double Notes. But if these examples are rare in the works of the earliest musical epoch, they are frequently to be found in modern compositions. The works of HUMMEL, CHOPIN, LISZT, BRAHMS, SAINT-SAËNS and many others are teeming with the most complicated combinations of Double Notes.

Their extreme difficulty of execution must oblige pianists, even the most skilful, to make them an object of assiduous study. Those whom insufficient preparatory study has left without either the necessary aptitude of the hand, or expo-

geeigneter Fingersätze besitzt und seine Hand nicht durch vorausgegangene Uebungen genügend geschult hat, wird solchen Anforderungen gegenüber sicherlich in Entmuthigung verfallen. Es scheint uns daher nützlich, in einer Sammlung von Uebungen und Etuden Alles zu vereinigen, was das Doppelgriff-Spiel an Schwierigkeiten darbieten kann und auf diese Art ein Werk zu schaffen, das gewissermassen als Ergänzung aller anderen Clavierschulen gelten soll.

Das vorliegende Opus zerfällt in drei Theile: I. Die Tonleitern in Doppelgriffen.— II. Eine Reihe von Special-Uebungen.— III. Vier grosse Etuden, die im Wesentlichen auf Doppelgriff-Spiel basirt sind.

Hinsichtlich der Fingersätze haben wir das Princip verfolgt, uns stets auf einen einzigen zu beschränken, wenn dieser zweifellos den Vorzug vor anderen verdiente. Ausnahmen hiervon sind indess in allen Fällen gemacht worden, wo es möglich war, die geringe Spannungsweite mancher Hände zu berücksichtigen. — Zum Schluss sei noch bemerkt, dass das vorliegende Werk nur für bereits sehr vorgesetzte Pianisten berechnet ist.

Moritz Moszkowski.

les plus habiles, à en faire l'objet d'un travail assidu; mais les pianistes à qui des études préparatoires insuffisantes n'ont donné ni les aptitudes nécessaires de la main, ni l'expérience du doigté, seront pris tout à fait au dépourvu et ne tarderont pas à se décourager... Il ne nous semble donc pas inutile de réunir, dans une collection d'exercices et d'études, tout ce que cette matière renferme de difficultés, et d'en faire, en quelque sorte, un supplément à toutes les autres méthodes de Piano.

Notre ouvrage comprend trois parties: I. *Les gammes en doubles notes.*— II. *Une collection d'exercices spéciaux.*— III. *Quatre grandes études basées sur l'emploi des doubles notes.*

Quant au doigté, nous avons cru devoir n'en indiquer qu'un seul, lorsque celui-ci nous a semblé incontestablement préférable à d'autres. Toutefois, une exception a été faite dans les cas où la nécessité s'imposait de tenir compte de l'écart des petites mains.

Remarquons en terminant que le présent ouvrage ne s'adresse qu'aux pianistes très avancés.

MAURICE MOSZKOWSKI.

rience in fingering, find themselves at a loss in the matter, and quickly become discouraged. For this reason it has seemed a useful undertaking to unite in one collection of Exercises and Studies all the difficulties contained in this subject — to create in fact a Supplement to all other Piano Methods.

This Work comprises three parts:— I. The Scales in double notes. — II. A collection of special exercises. — III. Four extended studies, based upon the employment of double notes.

As regards fingering, one only has been used whenever that one has seemed preferable to all others. Exception, however, is made to this, wherever the strain upon small hands has had to be taken into account.

Finally it may be said that this work is intended for highly advanced players.

Moritz Moszkowski.

Première Partie.

Les gammes en tierces.

Gammes majeures.

Erster Theil.

Die Tonleitern in Terzen.

Dur Tonleitern.

First Part.

Scales in Thirds.

Major Scales.

Ut. Doigté général.*)

Allgemeiner Fingersatz.*)

General Fingering.*)

C.

C.</p

2 Doigté général.

Sol. Allgemeiner-Fingersatz.

G. General Fingering.

Doigté spécial pour trois octaves.

Special-Fingersatz für drei Octaven.

Special Fingering for three octaves.

Doigté spécial pour quatre octaves.

Special-Fingersatz für vier Octaven.

Special Fingering for four octaves.

Doigté général.

Allgemeiner Fingersatz.

D. General Fingering.

Doigté spécial pour quatre octaves.

Special-Fingersatz für vier Octaven.

Special Fingering for four octaves.

8

La.

A.

A.

Mi.

E.

E.

Si.

H.

H.

B.

Sol bémol.

Ges.

G flat.

Ré bémol.

Des.

D flat.

Sheet music for Ré bémol (D major) featuring two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, such as 4 5 3 2, 3 4 3 4, etc.

La bémol.

As.

A flat.

Sheet music for La bémol (E major) featuring two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, such as 3 4 3 2, 5 3 2 1, etc.

Mi bémol.

Es.

E flat.

Sheet music for Mi bémol (C major) featuring two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, such as 4 3 4 3, 5 2 1, etc.

Doigté général.

Allgemeiner Fingersatz.

Si bémol. General Fingering.

Sheet music for Si bémol (B major) featuring two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, such as 4 3 4 5, 3 4 3 2, etc.

Doigté spécial pour trois octaves.

Special-Fingersatz für drei Octaven.

Special Fingering for three octaves.

Sheet music for Doigté spécial pour trois octaves (Special Fingering for three octaves) featuring two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, such as 4 3 4 5, 3 4 3 2, etc.

Doigté spécial pour quatre octaves.

Special-Fingersatz für vier Octaven.

Special Fingering for four octaves.

Sheet music for Doigté spécial pour quatre octaves (Special Fingering for four octaves) featuring two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, such as 4 5 3 2, 3 4 3 2, etc.

Sheet music for three octaves, showing two staves of musical notes with fingerings indicated by numbers above them.

Doigté général.

Allgemeiner Fingersatz.

General Fingering.

Fa.

F.

F.

Sheet music for three octaves, showing two staves of musical notes with fingerings indicated by numbers above them.

Doigté spécial pour trois octaves.

Special-Fingersatz für drei Octaven.

Special Fingering for three octaves.

Sheet music for three octaves, showing two staves of musical notes with fingerings indicated by numbers above them.

Doigté spécial pour quatre octaves.

Special-Fingersatz für vier Octaven.

Special Fingering for four octaves.

Sheet music for four octaves, showing two staves of musical notes with fingerings indicated by numbers above them.

Sheet music for four octaves, showing two staves of musical notes with fingerings indicated by numbers above them.

Gammes mineures.

A. Gammes mélodiques.

Moll-Tonleitern.

A. Melodische Moll-Tonleitern.

Minor Scales.

A. Melodic minor Scales.

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ut majeur.

Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei C dur.

La. *For other fingerings of the descending scale, see the fingering of the C major Scale.*

A.

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Sol majeur.

Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei G dur.

For other fingerings of the descending scale, see the fingering of the G major Scale.

Mi.

E.

Pour les autres doigtés de la gamme descendante, voir les doigtés de la gamme en Ré majeur.

Andere Fingersätze für die abwärtsgehende Tonleiter findet man bei D dur.

For other fingerings of the descending scale, see the fingering of the D major Scale.

Si.

H.

Fa diese.

Fis.

F sharp.

Sheet music for Fa diese. F sharp. The music is in 2/4 time with a key signature of one sharp. It consists of two staves: treble and bass. The notes are primarily eighth notes with some sixteenth-note patterns. Fingerings are indicated above the notes, such as 4 5 3 2, 3 4 3 2, etc. The bass staff includes numerical basso continuo markings like 5 4, 3 2, 1 1, etc.

Ut diese.

Cis.

C sharp.

Sheet music for Ut diese. C sharp. The music is in 2/4 time with a key signature of one sharp. It features two staves: treble and bass. The notation is similar to the previous section, with eighth and sixteenth-note patterns and fingerings like 4 5 3 2, 3 4 3 2, etc. The bass staff includes numerical basso continuo markings.

Sol diese.

Gis.

G sharp.

Sheet music for Sol diese. G sharp. The music is in 2/4 time with a key signature of one sharp. It contains two staves: treble and bass. The notation includes eighth and sixteenth-note patterns with fingerings like 4 5 3 2, 3 4 3 2, etc. The bass staff includes numerical basso continuo markings.

Mi bémol.

Es.

E flat.

Sheet music for Mi bémol. E flat. The music is in 2/4 time with a key signature of one flat. It has two staves: treble and bass. The notation features eighth and sixteenth-note patterns with fingerings like 4 5 3 2, 3 4 3 2, etc. The bass staff includes numerical basso continuo markings.

Si bémol.

B.

B flat.

Sheet music for Si bémol. B flat. The music is in 2/4 time with a key signature of one flat. It consists of two staves: treble and bass. The notation includes eighth and sixteenth-note patterns with fingerings like 4 5 3 2, 3 4 3 2, etc. The bass staff includes numerical basso continuo markings.

A page from a piano sheet music book, page 9. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of two measures. The first measure starts with a forte dynamic. The second measure begins with a piano dynamic. Fingerings are indicated above the notes: the first measure has 5-3, 4-1, 5-3, 4-2, 3-1, 5-3, 4-2, 3-1, 5-3, 4-2, 3-1, 5-3; the second measure has 4-2, 3-1, 4-2, 3-1, 5-3, 4-2, 3-1, 4-2. The page number 9 is in the top right corner.

Doigté général.

Allgemeiner Fingersatz.

Ré.

D. 4 3 4 3

Doigté spécial pour trois octaves.

Special-Fingersatz für drei Octaven.

Special Fingering for three octaves.

The image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and feature a key signature of one sharp (F#). The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Fingerings are indicated by numbers above the notes. The left hand (bass) starts with a G, followed by a B, an A, a C, a D, an E, a G, and a B. The right hand (treble) starts with a C, followed by an E, a D, a F, a G, an A, a C, and a D. The music continues with a series of eighth-note patterns.

Doigté spécial pour quatre octaves.

Special-Fingersatz für vier Octaven.

Special Fingering for four octaves.

The image shows two staves of musical notation for piano, spanning across two pages. The top staff begins with a treble clef, a B-flat key signature, and a common time signature. The bottom staff begins with a bass clef, an A-flat key signature, and a common time signature. Both staves feature continuous eighth-note patterns. Fingerings are indicated above the notes, such as '3 1' or '4 2', and slurs connect groups of notes. The music is divided by a large brace on the left side.

A page from a piano sheet music book, page 8. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a series of eighth-note chords. Fingerings are indicated above the notes, such as '3 5' over a note in the first measure. The music is in common time.

B. Gammes harmoniques.

B. Harmonische Moll-Tonleitern.

B. Harmonic minor Scales.

Doigté général.

Allgemeiner Fingersatz.

General Fingering.

A.

A.

This section contains two staves of piano sheet music for harmonic minor scales. The top staff is for the right hand and the bottom staff is for the left hand. Both staves are in common time and use a treble clef. Fingerings are indicated above the notes, such as '3 4 3 2' or '1 2 3 4'. The music consists of a series of eighth-note chords and single notes, typical of a harmonic minor scale pattern.

Doigté spécial pour trois octaves.

Special-Fingersatz für drei Octaven.

Special Fingering for three octaves.

This section continues the piano sheet music for harmonic minor scales, specifically for three octaves. It follows the same structure with two staves per page, a treble clef, and common time. Fingerings like '3 4 3 2' and '1 2 3 4' are used to guide the performer through the complex scale pattern.

Doigté spécial pour quatre octaves.

Special-Fingersatz für vier Octaven.

Special Fingering for four octaves.

This section continues the piano sheet music for harmonic minor scales, specifically for four octaves. It maintains the two-staff format, common time, and treble clef. Fingerings such as '3 4 3 2' and '1 2 3 4' are included to facilitate playing across four octaves.

This section concludes the piano sheet music for harmonic minor scales, specifically for four octaves. It follows the established pattern with two staves, common time, and a treble clef. Fingerings like '3 4 3 2' and '1 2 3 4' are used to ensure the player can navigate the full range of four octaves.

The image shows two staves of piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). Fingerings are written above the notes in both staves. The top staff begins with a series of eighth-note chords: B3, A3, G3, F#3, E3, D3, C3, B2. The bottom staff begins with a series of eighth-note chords: E4, D4, C4, B3, A3, G3, F#3, E3.

Si.

H.

B.

The image shows two staves of musical notation for a two-hand performance. The top staff is labeled "H. B." and features a treble clef, a key signature of one sharp, and a common time signature. The bottom staff features a bass clef, a key signature of one sharp, and a common time signature. Both staves consist of six measures each. Each measure contains six eighth-note chords. Above each note in both staves are three-digit numbers representing fingerings: for example, in the first measure of the top staff, the first note has a fingering of 3-4-3, the second note has 3-4-3, and the third note has 5-2-1. The notation is highly rhythmic and technical, typical of early piano or harpsichord music.

Fa dièse.

Fis.

F sharp.

Ut dièse.

Cis.
S.

C sharp.

The image shows a page from a piano sheet music book. It consists of two staves. The top staff is in common time and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (C#). Both staves feature rapid sixteenth-note patterns. Fingerings are written above the notes in each measure, such as '3 4 3 2 1' or '5 4 3 2 1'. The music is divided by a brace on the left side.

Sol dièse.

**Gis.
Gash.**

G sharp.

The image shows a page of sheet music for a piano piece. The key signature indicates G major (one sharp). The music consists of two staves, each containing a series of sixteenth-note patterns. Fingerings are provided above the notes, such as '3 4' over a pair of notes. The left hand staff begins with a measure of eighth-note chords (G, B, D) followed by sixteenth-note patterns. The right hand staff follows a similar pattern. The music is divided into measures by vertical bar lines.

Mi bémol.

E.
flat.

Sheet music for Mi bémol (E flat) position. The top staff shows a treble clef and the bottom staff shows a bass clef. Both staves have a key signature of one flat. Fingerings are indicated above the keys, such as 4 3 2 1, 5 4 3 2, etc.

Si bémol.

B.
flat.

Sheet music for Si bémol (B flat) position. The top staff shows a treble clef and the bottom staff shows a bass clef. Both staves have a key signature of two flats. Fingerings are indicated above the keys.

Fa.

F.
flat.

Sheet music for Fa (F flat) position. The top staff shows a treble clef and the bottom staff shows a bass clef. Both staves have a key signature of three flats. Fingerings are indicated above the keys.

Doigté général.

Allgemeiner Fingersatz.

General Fingering.

Ut.

C.

C.

Sheet music for General Fingering across three octaves. The top staff shows a treble clef and the bottom staff shows a bass clef. Both staves have a key signature of one flat. Fingerings are indicated above the keys.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

Sheet music for Special Fingering across four octaves. The top staff shows a treble clef and the bottom staff shows a bass clef. Both staves have a key signature of one flat. Fingerings are indicated above the keys.

8

Doigté général.
Allgemeiner Fingersatz.
General Fingering.

Sol.

G.

G.

Doigté spécial pour trois octaves.
Special-Fingersatz für drei Octaven.
Special Fingering for three octaves.

Doigté spécial pour quatre octaves.
Special-Fingersatz für vier Octaven.
Special Fingering for four octaves.

8

Ré.
D.

Transcendente Fingersätze.

Doigtés transcendants.

Transcendental Fingering.

Die vorstehenden Fingersätze für Terzen-Tonleitern können sämtlich mehr oder weniger als „Schul-Fingersätze“ bezeichnet werden. Sie sind Alle auf demselben Prinzip basirt und haben auch die Unvollkommenheit miteinander gemein, dass sie stets eine Folge von zwei Terzen aufweisen, die nicht völlig gebunden werden kann, weil der dritte Finger hierbei einen Quartsprung ausführen muss. Die folgenden, zum grössten Theil noch nie veröffentlichten Fingersätze werden zeigen, dass es in der That möglich ist, den oben erwähnten Uebelstand zu vermeiden und ein und denselben Finger niemals zweimal hintereinander zu gebrauchen, es sei denn, dass er von einer schwarzen zu einer weissen Taste gleite. Dies stellt mithin einen unleugbaren Vorzug der von uns „transcendent“ genannten Fingersätze dar; aber wenn diese in einigen Tonarten die Schwierigkeit der Ausführung auch nicht wesentlich erhöhen, so ist dies doch in andern hingegen in so hohem Grade der Fall, dass sich alsdann ein sehr rapides Tempo nahezu verbietet. Mag nun Jeder von den folgenden Fingersätzen adoptiren, was er seiner Technik und dem Bau seiner Hand angemessen findet. Jedenfalls aber möchten wir dazu ratthen, allen diesen Fingersätzen ein sorgfältiges Studium zu widmen und erst dann eventuell eine Auswahl unter ihnen zu treffen. Die Erfahrung hat uns gelehrt, dass man sich die meisten davon viel rascher aneignen kann als man anfänglich wohl glauben mag.

Es ist empfehlenswerth, anfänglich nur die Dur-Tonleitern und von diesen nur die aufsteigende in der rechten und die absteigende in der linken Hand zu studiren. Da die „transcendenten Fingersätze“ hauptsächlich für Tonleitern in einer Hand allein berechnet sind, so haben wir sie in dieser Art notirt.

Ces doigtés précédents pour les gammes en tierces ne sortent guère de ce qu'on est convenu d'appeler «doigtés d'école». Comme ils sont tous basés sur le même principe, ils ont ceci de commun qu'ils renferment toujours une suite de deux tierces dont la liaison parfaite devient mathématiquement impossible; car il est évident que dans les passages où le troisième doigt s'emploie deux fois consécutivement pour faire le saut d'une quarte, le *legato* ne peut être qu'approximatif. Or, les doigtés suivants, pour la plupart inédits, prouvent qu'il n'est nullement impossible de trouver pour toutes les gammes des doigtés qui n'offrent pas le même inconvénient et où le même doigt ne se trouve employé deux fois de suite que dans les cas où il glisse d'une touche noire à une touche blanche. A ce point de vue, la supériorité de ces doigtés, que nous nommerons «transcendants», est donc incontestable, et dans plusieurs gammes elle n'est même pas rachetée au prix d'une difficulté extraordinaire. Il n'en est cependant pas de même dans d'autres tonalités où le doigté se complique de façon à rendre presque impossible un mouvement très rapide. Que chacun choisisse donc ceux de ces nouveaux doigtés qui seront appropriés à ses aptitudes techniques et à la conformation de ses mains. Dans tous les cas, nous conseillons aux pianistes de ne rejeter définitivement parmi les doigtés suivants que ceux qui leur résisteront encore après une étude approfondie, car l'expérience nous a prouvé qu'on se familiarise plus vite qu'on ne croit avec la plupart d'entre eux.

On fera bien de travailler d'abord les gammes majeures et de se restreindre, pour le commencement, à la gamme montante dans la main droite et à la gamme descendante dans la main gauche. Les «doigtés transcendants» étant surtout pratiques pour les gammes jouées d'une seule main, nous les avons écrits pour être exécutés de cette façon.

THE preceding fingerings for scales in thirds may be, more or less, considered as "traditional fingerings." All based upon the same principle, they have in common this defect, that they always include a succession of two thirds, the perfect joining of which becomes absolutely impossible, it being evident that where the third finger is employed twice consecutively in order to make the skip of a fourth, the legato can only be approximately observed.

The following fingerings, published here for the first time, will prove the possibility of finding, for all scales, fingerings which do not offer the same inconvenience, and in which the same finger is not employed twice in succession, except occasionally in slipping from a black key to a white one. From this point of view, the superiority of these fingerings, (which we will call "transcendental") is incontestable, and in many scales it does not even appreciably increase the difficulty. In other keys, however, the fingering becomes so complicated, that a very rapid movement is practically unattainable.

From among these fingerings everyone may chose those which best suit their technical abilities and the form of their hand; we advise pianists, however, to consider carefully all the fingerings, rejecting only those which seem after serious study to be impossible. Experience has proved to us that one becomes familiar with most of these fingerings more quickly than at first seems probable.

It is advisable to begin with the major scales, and at first to study only the ascending scale in the right hand and the descending one in the left.

The transcendental fingerings being especially advantageous when executed by one hand only, we have given them in this way.

Gammes majeures.

Dur-Tonleitern.

Major Scales.

Ut. Main droite.
C. Rechte Hand.
C. Right hand.

Ou. Oder. Or.

Sol.

G. G.

Ré.

D. D.

La.

A. A.

Mi.

E. E.

Si.

H. B.

Sol bémol.

G. flat. G. flat.

Ré bémol.

D. flat. Des.

Ré.

D.

D.

Musical score for Ré, D, and D' notes in G major. The score consists of three staves: Ré (top), D (middle), and D' (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes indicating pitch. The Ré staff starts with a note at the top of the staff, followed by a descending scale. The D staff begins with a note at the bottom of the staff, followed by a descending scale. The D' staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

La.

A.

A.

Musical score for La, A, and A' notes in G major. The score consists of three staves: La (top), A (middle), and A' (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The La staff starts with a note at the top of the staff, followed by a descending scale. The A staff begins with a note at the bottom of the staff, followed by a descending scale. The A' staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Mi.

E.

E.

Musical score for Mi, E, and E' notes in G major. The score consists of three staves: Mi (top), E (middle), and E' (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The Mi staff starts with a note at the top of the staff, followed by a descending scale. The E staff begins with a note at the bottom of the staff, followed by a descending scale. The E' staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Si.

H.

B.

Musical score for Si, H, and B notes in G major. The score consists of three staves: Si (top), H (middle), and B (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The Si staff starts with a note at the top of the staff, followed by a descending scale. The H staff begins with a note at the bottom of the staff, followed by a descending scale. The B staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Sol bémol.

Ges.

G flat.

Musical score for Sol bémol, Ges, and G flat notes in G major. The score consists of three staves: Sol bémol (top), Ges (middle), and G flat (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The Sol bémol staff starts with a note at the top of the staff, followed by a descending scale. The Ges staff begins with a note at the bottom of the staff, followed by a descending scale. The G flat staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Ré bémol.

Des.

D flat.

Musical score for Ré bémol, Des, and D flat notes in G major. The score consists of three staves: Ré bémol (top), Des (middle), and D flat (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The Ré bémol staff starts with a note at the top of the staff, followed by a descending scale. The Des staff begins with a note at the bottom of the staff, followed by a descending scale. The D flat staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

La bémol.

As.

A flat.

Musical score for La bémol, As, and A flat notes in G major. The score consists of three staves: La bémol (top), As (middle), and A flat (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The La bémol staff starts with a note at the top of the staff, followed by a descending scale. The As staff begins with a note at the bottom of the staff, followed by a descending scale. The A flat staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Mi bémol.

Es.

E flat.

Musical score for Mi bémol, Es, and E flat notes in G major. The score consists of three staves: Mi bémol (top), Es (middle), and E flat (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The Mi bémol staff starts with a note at the top of the staff, followed by a descending scale. The Es staff begins with a note at the bottom of the staff, followed by a descending scale. The E flat staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Si bémol.

B.

B flat.

Musical score for Si bémol, B, and B flat notes in G major. The score consists of three staves: Si bémol (top), B (middle), and B flat (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The Si bémol staff starts with a note at the top of the staff, followed by a descending scale. The B staff begins with a note at the bottom of the staff, followed by a descending scale. The B flat staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Fa.

F.

Musical score for Fa, F, and F notes in G major. The score consists of three staves: Fa (top), F (middle), and F (bottom). Each staff has a treble clef and a key signature of one sharp. The notes are represented by vertical stems with horizontal dashes. The Fa staff starts with a note at the top of the staff, followed by a descending scale. The F staff begins with a note at the bottom of the staff, followed by a descending scale. The F staff begins with a note at the middle of the staff, followed by a descending scale. Measures are separated by vertical bar lines.

Gammes mineures.

A. Gammes mélodiques.

Moll-Tonleitern.

A. Melodische Moll-Tonleitern.

La. Main droite.

A. Rechte Hand.

A. Right hand.

Fa dièse.

Sol dièse.

Si bémol.

Ut.

Ré.

La. Main gauche.

A. Linke Hand.

A. Left hand.

Minor Scales.

A. Melodic minor Scales.

continuer dans le ton relatif.
wie in der verwandten Dur-Tonart.
etc. as in the relative major key.

continuer dans le ton relatif.
wie in der verwandten Dur-Tonart.
etc. as in the relative major key.

Fa dièse.

Fis.

F sharp.

Fa dièse.
Ut dièse.
Cis.
C sharp.

Sol dièse.

Gis.

G sharp.

Sol dièse.
Mi bémol.
Es.
E flat.

Si bémol.

B.

B flat.

Si bémol.
Fa.

Ut.

C.

C.

Ut.
Sol.
Fa.

Re.

D.

D.

Re.
Sol.
Fa.

B. Gammes harmoniques.**B. Harmonische Moll-Tonleitern.****B. Harmonic minor Scales.**

La. Main droite.

A. Rechte Hand.

A. Right hand.

La.

Mi.

E.

Si.

Fa dièse.
Fis.
F sharp.

*) For the fingering given under the notes, it is advisable first to study these three thirds separately.

*) Für den unteren Fingersatz empfiehlt es sich zuerst die drei Terzen einzeln zu studieren.

*) Pour les doigtés au dessous des notes il sera utile d'étudier d'abord ces trois tierces séparément.

Ut dièse.

Cis.

C sharp.

Fingerings: 5 3 2, 3 1, 5 2, 3 1, 2 1, 5 2, 4 2, 3 1, 5 2, 3 1, 5 2, 4 1, 3 2, 5 2, 4 1, 3 2, 5 1, 4 2, 5 1, 4 3, 5 2, 4 1, 3 2, 5 1, 4 2, 5 1, 4 3, 5 2, 4 1, 3 2, 5 1, 4 2, 5 1, 4 3, 5 2.

Sol dièse.

Gis.

G sharp.

Fingerings: 5 3 2, 4 2, 3 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 3 1, 5 2, 5 1, 4 2, 5 2, 4 1, 3 2, 5 1, 4 2, 3 1, 5 2, 3 1, 4 2, 3 1, 5 2, 5 1, 4 2, 3 1, 5 2.

Mi bémol.

Es.

E flat.

Fingerings: 4 3 2, 1 2, 3 1, 5 2, 3 1, 5 2, 4 1, 3 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 3 1, 5 2, 5 1, 4 2, 3 1, 5 2.

Si bémol.

B.

B flat.

Fingerings: 3 2, 4 1, 5 2, 3 1, 5 2, 4 1, 3 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2, 3 1, 4 2, 5 1, 5 2.

Fa.

F.

Fingerings: 3 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2.

Ut.

C.

Fingerings: 3 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2, 4 1, 5 2, 4 3, 5 1, 5 2.

Sol.

G.

Fingerings: 3 2, 4 1, 5 2, 3 1, 5 1, 4 2, 3 2, 5 1, 4 2, 3 1, 5 1, 4 2, 3 1, 5 1, 4 2, 3 1, 5 1, 4 2, 3 1, 5 1, 4 2, 3 1, 5 1, 4 2, 3 1, 5 1, 4 2, 3 1, 5 1, 4 2.

Ré.

D.

Fingerings: 3 1, 4 2, 5 1, 3 2, 4 1, 5 2, 4 3, 5 1, 4 2, 5 2, 4 3, 5 1, 4 2, 5 2, 4 3, 5 1, 4 2, 5 2, 4 3, 5 1, 4 2, 5 2, 4 3, 5 1, 4 2, 5 2, 4 3, 5 1, 4 2, 5 2, 4 3, 5 1.

La. Main gauche.

A. Linke Hand.

A. Left hand.

Fingerings: 2 5, 3 4, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 4, 2 3, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 4, 2 3, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 5.

Mi.

E.

Fingerings: 2 5, 3 4, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 5, 2 4, 1 5, 2 3, 1 4, 2 5, 1 5.

Si.
 H.
 B.

Fa dièse.
 Fis
 F sharp.

Ut dièse.
 Cis
 C sharp.

Sol dièse.
 Gis
 G sharp.

Mi bémol.
 Es
 E flat.

Si bémol.
 B
 B flat.

Fa.
 F.
 F.

Ut.
 C.
 C.

Sol.
 G.
 G.

Ré.
 D.
 D.

Les Gammes en sixtes.

Gammes majeures.

Die Tonleitern in Sexten.
Dur-Tonleitern.

Scales in Sixths.
Major Scales.

Ut.
C.
C.

Sheet music for the C major scale (Ut) in sixteenth-note patterns. The left hand is in bass clef and the right hand is in treble clef. Fingerings are indicated above the notes.

Un autre doigté.
Ein anderer Fingersatz.
Another fingering.

Alternative sheet music for the C major scale (Ut) showing a different fingering pattern.

Sol.

G.

G.

Sheet music for the G major scale (Sol) in sixteenth-note patterns. The left hand is in bass clef and the right hand is in treble clef. Fingerings are indicated above the notes.

Ré. *)

D. *)

D. *)

La. *)

A. *)

A. *)

Sheet music for the D major scale (Ré) and A major scale (La) in sixteenth-note patterns. The left hand is in bass clef and the right hand is in treble clef. Fingerings are indicated above the notes.

Mi.

E.

E.

Sheet music for the E major scale (Mi) and A major scale (E) in sixteenth-note patterns. The left hand is in bass clef and the right hand is in treble clef. Fingerings are indicated above the notes.

*) Dans les gammes de Ré et de La le doigté au dessous des notes est préférable pour petites mains.

*) In den Tonleitern von D und A ist der untere Fingersatz für kleine Hände vorzuziehen.

*) In the D and A scales, the fingering under the notes is preferable for little hands.

Si.
H.
B.

Sol bémol.
Ges.
G flat.

Ré bémol.
Des.
D flat.

La bémol.
As.
A flat.

Mi bémol.)*
Es.)*
E flat.)*

Si bémol.)*
B.
B flat.

Fa.
F.

* Dans les gammes de Mi b et de Si b le doigté au dessous des notes est préférable pour petites mains.

* In den Tonleitern von Es und B ist der untere Fingersatz für kleine Hände vorzuziehen.

* In the Eb and Bb scales, the fingering under the notes is preferable for little hands.

Gammes mineures.

A. Gammes mélodiques.

Moll - Tonleitern.

A. Melodische Moll - Tonleitern.

Minor Scales.

A. Melodic Scales.

La.

A.

A.

Musical score for the La. (F major) melodic minor scale. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. The scale is played in eighth-note patterns across both staves. Fingerings are indicated above the notes: 3 1 4 2 5 1 4, 5 2 3 1 4 5, 4 1 2 5 4 2, 3 1 4 2 5 4, 5 2 4 1 3 1, 5 2 4 1 3 1. The key signature is one sharp (F#).

Mi.

E.

E.

Musical score for the Mi. (G major) melodic minor scale. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The scale is played in eighth-note patterns across both staves. Fingerings are indicated above the notes: 3 1 4 2 5 4 1, 5 3 4 1 2 5, 4 1 2 5 4 1, 5 3 4 1 2 5, 4 1 3 2 5 4 1, 5 2 4 1 3 1. The key signature is two sharps (G#).

Si.

H.

B.

Musical score for the Si. (A major) melodic minor scale. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. The scale is played in eighth-note patterns across both staves. Fingerings are indicated above the notes: 3 1 4 2 5 4 1, 5 2 4 1 3 1, 4 1 2 5 4 1, 5 2 4 1 3 1, 4 1 3 2 5 4 1, 5 1 2 3 4 5 1. The key signature is one sharp (A#).

Fa dièse.

Fis.

Fsharp.

Musical score for the Fa dièse. (D major) melodic minor scale. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The scale is played in eighth-note patterns across both staves. Fingerings are indicated above the notes: 4 2 5 1 3 2, 3 1 4 2 5 4, 2 1 3 4 5 2, 3 1 4 2 5 4, 4 1 3 2 5 4 1, 5 2 4 1 3 2 1. The key signature is one sharp (D#).

Ut dièse.

Cis.

Csharp.

Musical score for the Ut dièse. (E major) melodic minor scale. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a bass clef. The scale is played in eighth-note patterns across both staves. Fingerings are indicated above the notes: 4 1 3 2 5 4 1, 5 2 4 1 3 2 1, 4 1 3 2 5 4 1, 5 2 4 1 3 2 1, 4 1 3 2 5 4 1, 5 2 4 1 3 2 1. The key signature is one sharp (E#).

Sol dièse.

Gis.

G sharp.

Sheet music for Sol dièse (G sharp) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes, such as 3-1, 4-2, 5-3, etc., and some notes have 'x' marks. The music consists of a series of eighth and sixteenth note patterns.

Mi bémol.

Es.

E flat.

Sheet music for Mi bémol (E flat) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes, such as 3-1, 4-2, 5-3, etc. The music consists of a series of eighth and sixteenth note patterns.

Si bémol.

B.

B flat.

Sheet music for Si bémol (B flat) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes, such as 3-1, 4-2, 5-3, etc. The music consists of a series of eighth and sixteenth note patterns.

Fa.

F.

F.

Sheet music for Fa (F) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes, such as 3-1, 4-2, 5-3, etc. The music consists of a series of eighth and sixteenth note patterns.

Ut. *)

C. *)

C. *)

Sheet music for Ut (C) featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes, such as 3-1, 4-2, 5-3, etc. The music consists of a series of eighth and sixteenth note patterns.

*) Dans la gamme d' Ut le doigté au dessous des notes est préférable pour petites mains.

*) In der Tonleiter von C ist der untere Fingersatz für kleine Hände vorsuziehen.

*) In the C scale, the fingering under the notes is preferable for little hands.

Sol.
G.
G.

The image shows a page of sheet music for piano, page 13. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of two measures. The first measure starts with a whole note followed by eighth-note pairs. The second measure starts with a half note followed by eighth-note pairs. Fingerings are indicated above the notes: for example, in the first measure, the first note has a 1 over it, and the second note has a 2 over it. The music is set against a background of vertical bar lines and horizontal measure lines.

Ré.

D.

1

The image shows two staves of piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '2/4'). The key signature is D major (no sharps or flats). The music consists of two measures. Measure 11 starts with a bass note (D) followed by a treble note (A), then a bass note (B) followed by a treble note (F#). The right hand continues with a sixteenth-note pattern. Measure 12 begins with a bass note (G) followed by a treble note (D), then a bass note (A) followed by a treble note (E). The right hand continues with a sixteenth-note pattern. Fingerings are indicated above the notes, such as '3 2' over a bass note in measure 11 and '4 1' over a treble note in measure 12.

B. Gammes harmoniques.

B. Harmonische Moll-Tonleitern.

B. Harmonic minor Scales.

La.

A.

A.

Mi.

E.

E.

A horizontal strip of sheet music for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time and key signature of one sharp. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The music consists of eighth-note patterns and rests.

*) Dans la gamme de Sol le doigté au dessous des notes est préférable pour petites mains.

*) In der Tonleiter von G ist der untere Fingersatz für kleine Hände vorzuziehen.

* In the G scale, the fingering under the notes is preferable for little hands.

Si.
H.
B.

Fa dièse.

Fis.

F sharp.

Ut dièse.

Cis.

C sharp.

Sol dièse.

Gis.

G sl rp.

Mi bémol.

Es.

E flat.

Si bémol.

B.
B flat.

Fa.

F.

F.

Ut.

C.

C.

Sol.

G.

G.

Ré.

D.

D.

Les Gammes majeures en Quartes.

Die Dur-Tonleitern in Quarten.

Major Scales in fourths.

Ut.

C.

C.

Musical notation for the C major scale (Ut) in fourths. The notation is divided into two staves: treble and bass. Fingerings are indicated above the notes. The treble staff starts with a C note, and the bass staff starts with an A note. The music consists of eighth-note patterns.

Sol.

G.

G.

Musical notation for the G major scale (Sol) in fourths. The notation is divided into two staves: treble and bass. Fingerings are indicated above the notes. The treble staff starts with a G note, and the bass staff starts with an E note. The music consists of eighth-note patterns.

Ré.

D.

D.

Musical notation for the D major scale (Ré) in fourths. The notation is divided into two staves: treble and bass. Fingerings are indicated above the notes. The treble staff starts with a D note, and the bass staff starts with a B note. The music consists of eighth-note patterns.

Mi.

E.

E.

Musical notation for the E major scale (Mi) in fourths. The notation is divided into two staves: treble and bass. Fingerings are indicated above the notes. The treble staff starts with an E note, and the bass staff starts with a C note. The music consists of eighth-note patterns.

Si.

H.

H.

Musical notation for the H major scale (Si) in fourths. The notation is divided into two staves: treble and bass. Fingerings are indicated above the notes. The treble staff starts with an H note, and the bass staff starts with a G note. The music consists of eighth-note patterns.

Sol bémol.

Ges.

G flat.

Musical notation for the G flat major scale (Sol bémol) in fourths. The notation is divided into two staves: treble and bass. Fingerings are indicated above the notes. The treble staff starts with a G flat note, and the bass staff starts with an F note. The music consists of eighth-note patterns.

Ré bémol.

Des.

D flat

The image shows two staves of musical notation for piano. The top staff is in treble clef, has a D-flat key signature, and a 2/4 time signature. The bottom staff is in bass clef. Both staves feature eighth-note patterns. Fingerings are written above the notes in both staves.

La bémol.

As.

11

Mi bémol.

E.g.

E

Si béjnol.

-B.

5.

This image shows two staves of musical notation for piano. The top staff is in B flat major (indicated by a B-flat symbol) and common time. It features a treble clef and includes fingerings such as 1, 2, 3, 4, 5, 2, 1, 3, 2, 4, 3, 2, 5, 3, 4, 1, 5, 3, 4, 2, 3, 1, 4, 2, 3, 1, 5, 2, 4, 1, 3, 2, 3, 1, 5, 4, 3, 2, 4, 1, 3, 2, 3, 1, 5, 4. The bottom staff is also in B flat major and common time, indicated by a bass clef and a B-flat symbol. It consists of eighth-note patterns.

Fa.

FIG.

F.

F.
F.

This image shows two staves of piano sheet music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a series of eighth-note chords: G major (G-B-D), followed by E major (E-G-C), A major (A-C-E), and D major (D-F-A). Measures 12 and 13 continue with similar patterns of chords and melodic lines, featuring various note heads and stems. The music is in common time.

Toutes les gammes en quartes peuvent se jouer également avec $\frac{4}{2}$, doigté employé par la plupart des pianistes, mais, à notre avis, bien inférieur à celui qui nous indiquons.

Alle Tonleitern in Quarten können ausserdem mit dem Fingersatz $\frac{4}{2}$ gespielt werden. Obwohl dieser Fingersatz von den meisten Pianisten bevorzugt wird geben wir dem im vorliegenden Werke angezeigten bei Weitem den Vorzug.

All the Scales in fourths can be played equally well with $\frac{1}{2}$; this fingering is employed by most pianists, but, in our opinion, is much inferior to the one here indicated.

Gammes chromatiques.

Chromatische Tonleitern.

Chromatic Scales.

Secondes majeures.

Grosse Secunden.

Major Seconds.

A musical score for two staves. The top staff is labeled "Major Seconds." and features a treble clef, a key signature of one sharp, and a common time signature. It consists of a single continuous line of notes with various slurs and grace notes. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It also features a single continuous line of notes with slurs and grace notes.

A musical score for piano, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in E major (no sharps or flats). Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a eighth-note pattern.

Tierces mineures.

Kleine Terzen.

Minor Thirds.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a series of eighth-note chords. Above the top staff, the title "Minor Thirds." is written in a cursive font. Below the staves, a large number of fingering markings are placed above each note, indicating specific fingerings for each chord. The fingering patterns are complex, often involving multiple fingers per note.

The image shows a page of sheet music for a piano. It features two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. The music consists of a series of eighth-note chords. Fingerings are indicated above the notes in both staves. The top staff starts with a chord of B-flat major (B-flat, D, F) and continues through various chords including G major, E minor, and C major. The bottom staff starts with a chord of E minor (E, G, B-flat) and continues through various chords including A major, D major, and G major.

Tierces majeures.

Grosse Terzen.

Major Thirds.

Pour la gamme descendante de la main droite et la gamme montante de la main gauche on peut employer également le doigté suivant, qui évidemment a du bon, quoique au premier abord il paraisse très difficile.

Für die absteigende Tonleiter in der rechten Hand und die aufsteigende in der linken kann man ausserdem noch den folgenden Fingersatz anwenden, welcher sehr empfehlenswerth ist, obgleich er zu Anfang schwierig erscheinen mag.

For the descending scale of the right hand and the ascending scale of the left hand one can also employ the following fingering, which evidently has its advantages, although at first sight it seems very difficult.

Main droite.

Rechte Hand.

Right hand.

Main gauche.

Linke Hand.

Left hand.

Les doigtés suivants ne se recommandent guère que pour les gammes en staccato.

Die folgenden Fingersätze sind nur für das Staccato-Spiel empfehlenswerth.

The following fingerings are only recommended for the staccato scales.

Main droite.

Rechte Hand.

Right hand.

Main gauche.

Linke Hand.

Left hand.

Quartes justes.

Reine Quarten.

Perfect Fourths.

De ces deux doigtés pour la gamme chromatique en quartes, c'est celui au dessus des notes que nous préférions de beaucoup. Mais il exige que l'on soit très familiarisé avec le glissement d'une touche noire à une touche blanche (avec le même doigt), ce qui au commencement paraîtra surtout difficile dans la gamme descendante. On est, du reste, libre de faire un mélange des deux doigtés, c'est à dire: de se servir de celui en haut pour la gamme montante et de l'autre pour la gamme descendante.

Von diesen beiden Fingersätzen für chromatische Quarten geben wir dem über den Noten stehenden bei Weitem den Vorzug. Allerdings setzt dieser voraus, dass man mit dem Gleiten von Obertasten zu Untertasten sehr vertraut sei, was namentlich in der absteigenden Tonleiter eine längere Übung verlangt. Man kann selbstverständlich auch die beiden Fingersätze combiniren, indem man sich des oberen für die aufsteigende, des unteren für die absteigende Tonleiter bedient.

Of these two fingerings for the chromatic scale in fourths, we much prefer the one over the notes. But one requires to be very well acquainted with the gliding from black to white keys (with the same finger), which at the beginning will seem especially difficult in the descending scale. One may, after all, mix the two fingerings: that is to say, use the upper one for the ascending scale, and the other for the descending scale.

Quintes diminuées.

Verminderte Quinten.

Diminished Fifths.

Sixtes mineures.
Kleine Sexten.

Minor Sixths.

Sheet music for minor sixths (kleine sexten) featuring two staves. The top staff uses bass clef and the bottom staff uses treble clef. Fingerings are indicated above the notes. The first section ends with a repeat sign.

Un autre doigté.

Ein anderer Fingersatz.

Another Fingering.

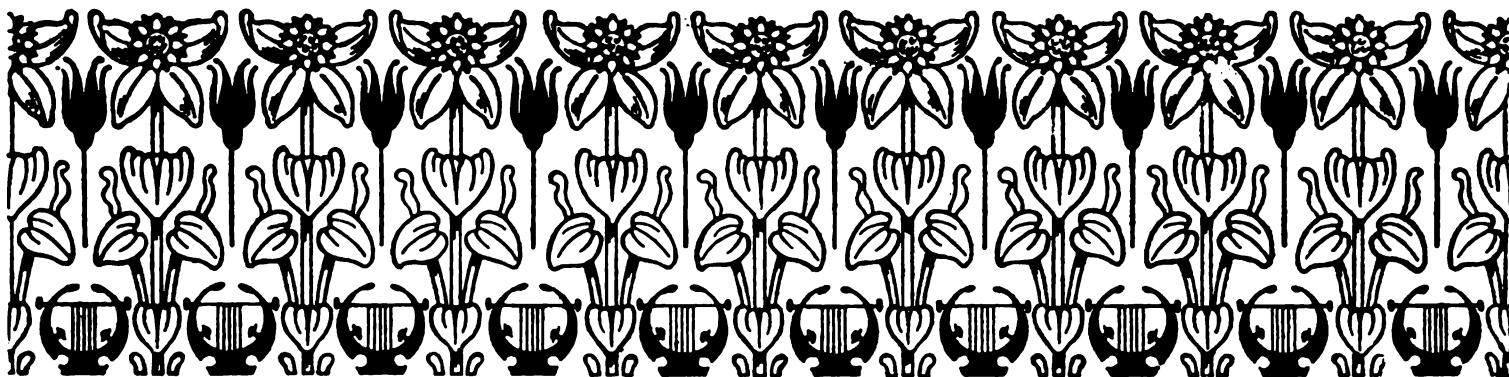
Sheet music for minor sixths (another fingering) featuring two staves. The top staff uses bass clef and the bottom staff uses treble clef. Fingerings are indicated above the notes.

Sixtes majeures.

Grosse Sexten.

Major Sixths.

Sheet music for major sixths (grosse sexten) featuring two staves. The top staff uses bass clef and the bottom staff uses treble clef. Two sets of fingerings are shown above the notes. The first section ends with a repeat sign.



Anmerkung.

In der linken Hand kommen chromatische oder diatonische Tonleitern in grossen Secunden und reinen Quarten niemals vor, und zwar aus Gründen der Harmonie. Wir haben daher auch von Fingersätzen für Tonleitern der linken Hand in diesen Intervallen Abstand genommen und da, wo sie die rechte Hand ausführt, nur eine Vervollständigung der Harmonie durch die linke hinzugefügt. Die Zulässigkeit von chromatischen Quartentonleitern in der linken Hand kann allerdings nicht absolut bestritten werden; allein da wir kein Beispiel aus der Litteratur hierfür kennen, haben wir es auch nicht für nothig gehalten, ihren Fingersatz zu geben. Wer die genannten Intervalle trotzdem mit der linken Hand zu studiren wünscht, wird die betreffenden Fingersätze leicht finden können, wenn er sich hierbei von den folgenden Gesichtspunkten leiten lässt:

Je zwei aller Dur-Tonleitern correspondiren insofern genau miteinander, als ihre Ausführung von beiden Händen die gleichen Fingerbewegungen erfordert. Es sind dies stets die beiden Tonleitern, welche als Vorzeichnung die nämliche Anzahl entgegengesetzter Versetzungsszeichen haben. Machen wir dies an zwei Tonleitern, wie zum Beispiel As dur (4 ♭) und E dur (4 ♯), klar. Sobald man diese Tonleitern in der Gegenbewegung spielt und die eine mit dem Grundton, die andere mit der Terz beginnt, führt man eine völlig übereinstimmende Bewegung in beiden Händen aus.

Observations.

Ces gammes chromatiques ou diatoniques en secondes majeures et en quartes justes pour la main gauche ne se rencontrent pas, pour cause, dans la littérature musicale; et nous n'avons dans ces gammes employé la main gauche que pour compléter l'harmonie. La possibilité des gammes chromatiques en quartes pour la main gauche serait à la rigueur admissible, mais nous n'en connaissons pas d'exemple. Nous nous sommes donc dispensé d'en donner le doigté; pour ceux qui désirent cependant les étudier, il sera facile de les doigter, après avoir lu les remarques suivantes:

Remarks.

CHROMATIC or Diatonic Scales in major seconds, and in perfect fourths, for the left hand, are not found in musical literature for harmonic reasons. In consequence we have abstained from giving their fingering, and have in these scales only employed the left hand to complete the harmony. In spite of the lack of examples we must however admit the possibility of chromatic scales in fourths for the left hand, and those who desire to practise the above-mentioned scales will have no difficulty in finding the fingering, after reading the following remarks:

Parmi les gammes majeures il en est toujours deux qui correspondent par l'identité des mouvements dans les deux mains. Ce sont les gammes qui ont *le même nombre d'accidents opposés* (dièses et bémols). Prenons, par exemple, la gamme de La ♭ majeur (quatre ♭) et celle de Mi majeur (quatre ♯). En jouant ces deux gammes dans le mouvement contraire et en commençant l'une par le ton fondamental et l'autre par la tierce, on exécute des deux mains un mouvement identique.

Of the Major Scales there are always two, which correspond by identity of movement of the two hands, viz. those scales which have the same number of opposite accidentals (sharps or flats). Take for example the scale of A flat major, (four flats), and that of E major (four sharps). In playing these two scales in contrary motion, commencing one by the key-note and the other by the third, the two hands execute identical movements.

Main droite. Main gauche.

M. d. M. g.

Main droite. Main gauche.

M. d. M. g.

Diese Regel erscheint allerdings auf den ersten Blick nicht für alle von mir correspondirend genannten Tonleitern zutreffend. F dur und G dur bieten z. R. keine solche Analogie des Fingersatzes:

Il est vrai qu'il y a d'autres gammes qui ne semblent pas s'accorder avec cette règle. Celles de Fa majeur (un ♭) et de sol majeur (un ♯) par exemple, n'offrent pas cette analogie de doigté:

There are however other scales which do not seem to conform to this rule. For example those of F major (one flat) and G major (one sharp) do not follow this analogy of fingering:

1 1 2 3

Man braucht aber nur den von der weitaus grösseren Mehrzahl der Pianisten für die F dur-Tonleiter angewendeten Fingersatz der linken Hand mit einem anderen zu vertauschen, um sich davon zu überzeugen, dass die Analogie auch hier besteht, der übliche Fingersatz aber durchaus unlogisch und weniger bequem als der folgende ist:

Néanmoins cette analogie existe et redevient évidente du moment où, dans la gamme en Fa majeur, on substitue dans la main gauche au doigté usité par la grande majorité des pianistes le doigté qu'on peut qualifier de seul logique et qui, en effet, rend plus facile l'exécution de la dite gamme:

Nevertheless the analogy exists, and becomes apparent the moment that in the scale of F major, in the left hand, one substitutes for the fingering employed by the majority of pianists, that which is the only logical one, and which in fact renders the execution of this scale more simple:

1 4 1 1

Ebenso verhält es sich mit den anderen Dur-Tonleitern, welche scheinbare Ausnahmen von der hier aufgestellten Regel bilden, während in Wahrheit auch bei ihnen die Identität der Bewegungen nur durch unlogische Fingersätze aufgehoben wird. CHARLES ESCHMANN-DUMUR war meines Wissens der Erste, der diese Anomalien des Fingersatzes in einem „Schule der Klavier-Technik“ betitelten Werke klargelegt hat, und wir verweisen alle Pianisten, welche sich des Weiteren darüber belehren wollen, auf diese vor treffliche Arbeit.

Da man, um in correspondirenden Tonleitern eine Identität der Finger-

Il en est de même pour les autres gammes majeures qui apparemment semblent contredire le principe de ces analogies et qui, en réalité, ne sont que dissimulées par des doigtés illogiques de la main gauche. Mr CHARLES ESCHMANN-DUMUR dans ses «Exercices Techniques pour Piano» a été le premier, à ma connaissance, à démontrer ces anomalies de doigté, et nous renvoyons tous les pianistes, désireux de s'en informer plus amplement, à cet excellent ouvrage.

It is the same in the other major scales which seem to contradict the principle indicated, but which in reality only dissimulate it by illogical fingering in the left hand. Mr. CHARLES ESCHMANN-DUMUR in his "Technical Pianoforte School" was the first, to my knowledge, to indicate these anomalies of fingering, and this excellent work is hereby recommended to all pianists desiring information on the subject.

Puisqu'il faut commencer par la tonique dans une main, et par la tierce in

Since one must commence by the keynote in one hand, and by the third in

bewegungen zu erzielen, in der einen Hand mit dem Grundton und in der andern mit der Terz beginnen muss, so erhellt hieraus, dass die Tonleitern in Terzen und Sexten diese Gleichartigkeit der Bewegungen von vornherein darstellen müssen. Die folgenden Beispiele machen dies deutlich:

M. d. Mi b majeur.

M. g. La majeur.

M. d. Mi b majeur.

M. g. La majeur.

Für zwei solcher Tonleitern ist selbstverständlich nun immer der nämliche Fingersatz anzuwenden, da der Rechten in der einen, und der Linken in der andern, dieselben Aufgaben zufallen; eine sehr einfache Folgerung, die viele Pädagogen indess zu ziehen unterlassen haben.

So giebt CARL TAUSIG in seinem Anhange zu Clementi's „Gradus ad Parnassum“ für die D dur-Tonleiter in der rechten und die B dur-Tonleiter in der linken Hand die folgenden Fingersätze:

dans l'autre, pour établir l'identité des mouvements dans les gammes correspondantes, il devient clair que les gammes en tierces et en sixtes doivent se correspondre d'une façon exacte, ce que démontrent les exemples suivants:

the other, to establish the identity of movement in the corresponding scales, it becomes evident that the scales in thirds and sixths must correspond exactly, as indicated by the following examples:

La majeur.

M. d. Mi b majeur.

M. g. La majeur.

M. d. Mi b majeur.

M. g. La majeur.

Il en résulte en outre que l'on doit jouer ces deux gammes avec le même doigté, l'une étant pour la main droite ce que l'autre est pour la main gauche. Conclusion bien simple que beaucoup de Pédagogues ne tirent cependant pas.

Ainsi CHARLES TAUSIG, dans son supplément au « Gradus ad Parnassum » de Clementi, donne dans la gamme en Ré majeur, pour la main droite, et celle de Si b majeur, pour la main gauche, les doigtés que voici:

In addition it follows that these two scales must be played with the same fingering, the one for the right hand being what the other is for the left, a simple conclusion which, however, many pedagogues have not drawn.

Thus CHARLES TAUSIG, in his Supplement to Clementi's "Gradus ad Parnassum" gives the following fingerings, one for the right hand in the scale of D major, the other for the left hand in the scale of Bflat major:

M. d.

M. g.

WILLIAM MASON verfährt in seinem Werke „Touch and Technic“ (Philadelphia bei Theodor Presser) nicht folgerichtiger in Bezug auf die F dur- und G dur-Tonleitern:

WILLIAM MASON, dans son ouvrage « Touch and Technic » (Philadelphia chez Théodore Presser) donne aux gammes de Fa majeur et de Sol majeur les doigtés suivants:

WILLIAM MASON, in his "Touch and Technic" (Theo. Presser, Philadelphia) gives the following fingering to the scales in F major and G major:

M. d. M. g.

Wir beschränken uns auf diese Beispiele aus zwei sehr verbreiteten Werken, um daran zu zeigen, dass die in Redo stehenden Analogien auch hier, entweder unbeachtet oder unberücksichtigt geblieben sind.

Die chromatischen Tonleitern unterliegen natürlich demselben Gesetz und um dies einzusehen, braucht man sie nur in der folgenden Weise zu spielen:

Nous nous bornons à ces exemples, tirés d'ouvrages très connus, pour démontrer combien le fait des analogies de doigté entre les gammes majeures est encore ignoré ou, du moins, négligé.

Les gammes chromatiques subissent naturellement la même loi et on n'a qu'à les jouer de la façon suivante pour s'en rendre compte:

We confine ourselves to two examples taken from widely known works to prove that the fact of analogies of fingering in major scales is as yet almost unknown, or at least neglected.

The chromatic scales obey naturally the same laws, one has but to play them in the following manner to discover this:

M. d. M. g.

M. d. M. g.

etc.

Sobald man sich dieses Prinzip klar gemacht hat, wird man auch keine Schwierigkeit haben, den Fingersatz für Tonleitern in chromatischen Secunden und diatonischen wie chromatischen Quarten für die linke Hand herauszufinden.

Ce principe conducteur reconnu, on n'aura plus de difficulté à trouver le doigté de la main gauche pour les gammes en Secondes chromatiques, Quarten diatoniques et Quarten chromatiques.

This leading principle once recognized, there exists no further difficulty in finding the correct fingering of the left hand in scales in chromatic seconds, diatonic fourths, and chromatic fourths.



Deuxième Partie.

Collection d'Exercices en doubles notes.

Zweiter Theil.

Übungen in Doppelgriffen.

Second Part.

Exercises in double notes.

A.

Exercices destinés à être travaillés dans de différents tons et modulant par eux-mêmes.

Übungen, welche in sich selbst moduliren und in verschiedener Tonarten geübt werden sollen.

Exercises designed to be studied in different keys and modulating by themselves.

1.

2.

3.

4.

40

5.

6.

A continuer jusqu'à:
Fortzuführen bis:
To be continued to:

7.

8.

(A étudier legato et staccato)
(Legato und staccato zu üben.)
(To be studied *legato* and *staccato*.)

9

Sheet music for piano, page 9, measures 1-8. The music is in common time. The top staff is in treble clef and the bottom staff is in bass clef. Fingerings are indicated above the notes. Measure 1: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 2, 5, 4). Measure 2: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 4, 5, 4). Measure 3: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 4, 5, 4). Measure 4: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 4, 5, 4). Measure 5: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 4, 5, 4). Measure 6: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 4, 5, 4). Measure 7: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 4, 5, 4). Measure 8: Treble staff has 8 notes (3, 4, 5, 4) over 4 beats (1, 2, 3, 2). Bass staff has 4 notes (1, 2, 3, 4) over 4 beats (3, 4, 5, 4).

10

**A continuer jusqu'à:
Fortzuführen bis:
*To be continued to:***

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a forte dynamic followed by a measure of rests. The score includes fingerings and a tempo marking of 5/2 4/1.

11.

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 have a common time signature. The music consists of eighth-note patterns. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by a forte dynamic. Measure 13 starts with a half note. Measure 14 starts with a half note. Measure 15 starts with a half note. Measure 16 starts with a half note. Measure 17 starts with a half note. Measure 18 starts with a half note. Measure 19 starts with a half note. Measure 20 starts with a half note.

A musical score for piano, consisting of two staves. The top staff is in G minor (indicated by a treble clef and two flats in the key signature), and the bottom staff is in F major (indicated by a bass clef and one sharp in the key signature). Both staves show eighth-note patterns, with the top staff starting on a dotted half note and the bottom staff on a whole note.

12.

A page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time. The music consists of a series of eighth-note chords. Measure numbers 1 through 12 are written above the top staff. Measure numbers 1 through 6 are written below the bottom staff. Fingerings are indicated above the notes in both staves.

13.

3 5 4
3 2 3 4

14.

3 5
3 2 5

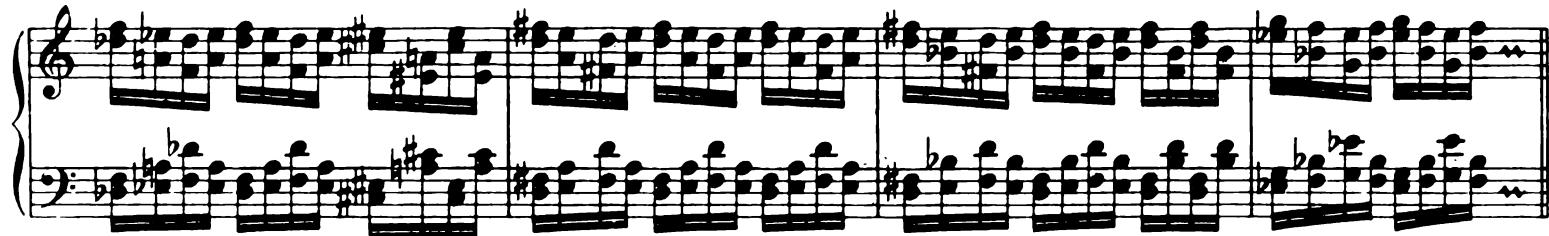
15.



16. 5

5
2

17.



B.

Exercices sans modulation, mais pouvant se travailler dans tous les tons.
Übungen, welche nicht moduliren, aber in allen Tonarten geübt werden können.

Exercises without modulation, but which may be studied in any key.

1.

2.

3.

4.

5.

(La transposition de cet exercice dans tous les tons ne sera possible qu'aux mains très grandes.)
 (In einigen Tonarten verlangt diese Übung so ausserordentliche Spannung, dass sie nur für sehr grosse Hände räthlich ist.)

(The transposition of this exercise in all keys is possible only in the case of very large hands.)

6.

7.

8.

Voir la remarque au N° 6.
 Siehe die Anmerkung bei N° 6.
See the note at N° 6.

9.

10. 4 5 4 5
 1 2 1 2

11. 3 4 5 4 3
 2 1 2 1 2

12.

Voir la remarque au N° 6.
 Siehe die Anmerkung bei N° 6
See the note at N° 6.

13. 4 3 5 2
 1 2

Voir la remarque au N° 6.
 Siehe die Anmerkung bei N° 6.
See the note at N° 6.

14.

15.

16.

17.

18.

48

19.

16

31 42 53 53 53

13 24 35 45 4

16

20.

16

5 53 53 53 53

85 45 45 85

21.

c

53 42 31 42 53

13 35 13

C.

Exercices destinés à être travaillés seulement dans le ton indiqué.
 Übungen, welche nur in der vorgeschriebenen Tonart geübt zu werden brauchen.
Exercises intended to be studied only in the indicated key.

1.

Voir l'Étude N° 3, œuvre 10 de Chopin.
 Vergleiche die Etude N° 3 Op. 10 von Chopin.

See Chopin's Etude N° 3, Op. 10.

2.

A musical score page showing system 3. The top staff is in treble clef and 2/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 2/4 time, with a key signature of one sharp. The page number '50' is at the top left, and the measure number '3.' is centered above the staves. The music consists of two staves with various notes and rests, some with numerical or symbol markings below them.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of eighth-note patterns. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The score includes various accidentals such as sharps, flats, and naturals.

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 include a key signature of one flat. Measure 1 begins with a forte dynamic. Measure 2 continues the rhythmic pattern established in measure 1. Measure 3 begins with a forte dynamic. Measure 4 concludes the section.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 27 starts with a dynamic of *dimin.* (diminuendo). The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 28 begins with a dynamic of *p* (pianissimo). The right hand continues with eighth-note chords, and the left hand provides harmonic support. Measure 28 concludes with a fermata over the right-hand notes.

5

3 3 3 3 3 3

$\begin{matrix} 4 & 5 \\ 1 & 8 \end{matrix}$ 5

3 3 3 3 3 3

6.

3 3 3 3 3 3

$\begin{matrix} 1 & 4 \\ 5 \end{matrix}$ 2

3 3 3 3 3 3

Voir les Variations de Brahms sur un Thème de Paganini.
Vergleiche die Variationen von Brahms über ein Thema von Paganini.
See Brahms' variations on a theme by Paganini.

7.

5 1 5 2 5

$f\begin{matrix} 1 \\ 4 \end{matrix}$

2 5

5 2 3 1 5 2 1 3 2 5 1 8

2 5

52

8.

53 4 3 2 1

85 14 23 1

9.

10.



A étudier legato et staccato.
Legato und staccato zu üben.
To be studied legato and staccato.

11.

12.

5 2 8 1 5 2 8 1 4 2 5 3 4 1 5 2 4 3 5 4 1

mp

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

cresc.

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

mp

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

dim.

1 8 1 5 2 3 4 2 3 1 3 2 1 4 2 8 2 5 2 3 1 2 4 5 2 3 1

mp

measures 1-2: Treble clef, 2 flats. Bassoon part starts with eighth-note patterns. Measures end with a forte dynamic.

measures 3-4: Treble clef, 2 flats. Dynamics include *cresc.* and *f*. Measures end with a forte dynamic.

measures 5-6: Treble clef, 2 flats. Measures end with a forte dynamic.

measures 7-8: Treble clef, 2 flats. Dynamics include *dim.*

measures 9-10: Treble clef, 2 flats. Dynamics include *f*.

Voir le Concerto en Mi mineur de Chopin.
 Vergleiche das Concert in E moll von Chopin.
 See Chopin's Concerto in E minor.

13.

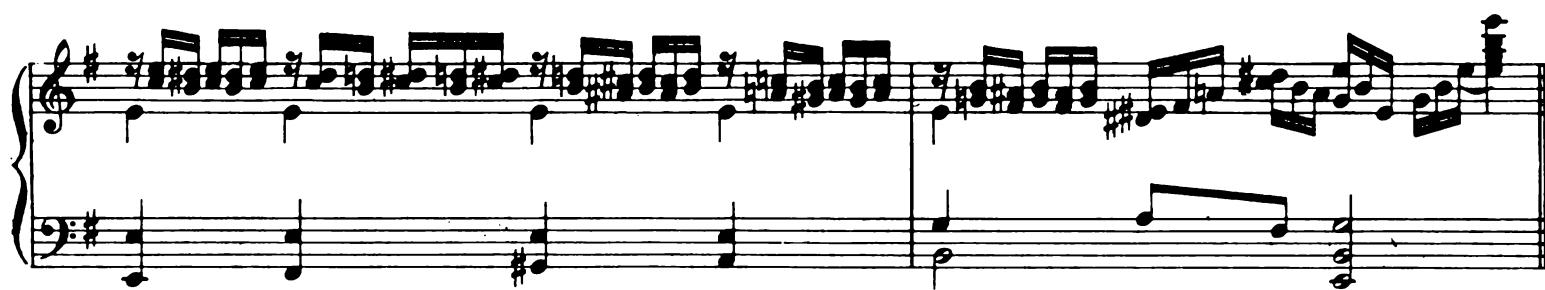
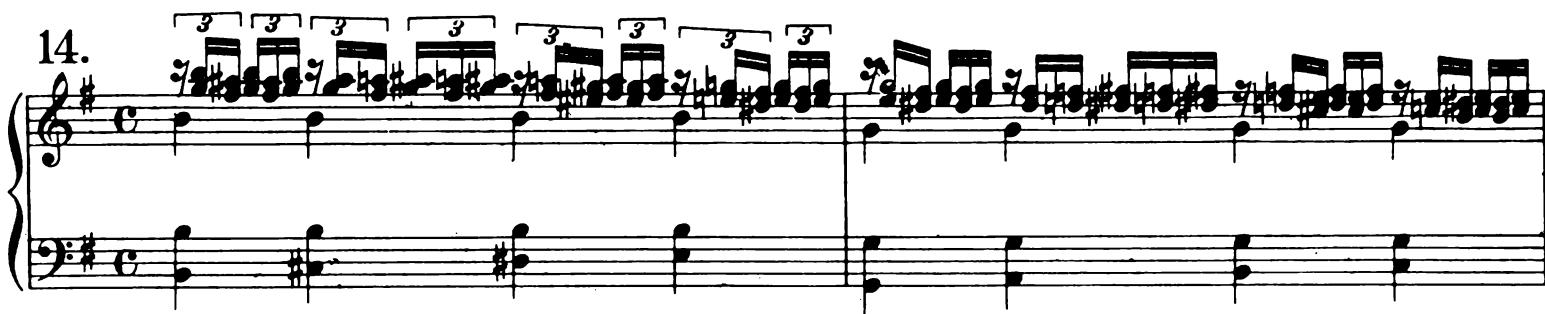
Ossia: etc.

cresc.

ff

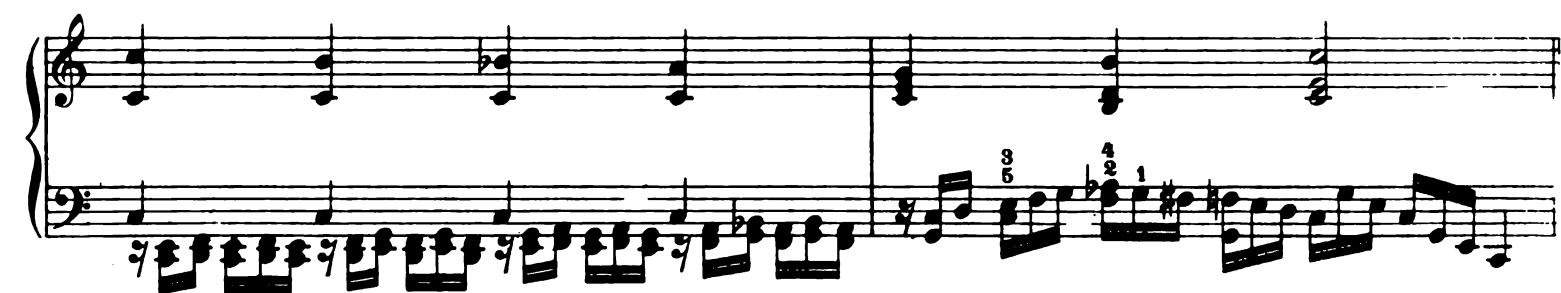
dim.

14.



15.





16.

Musical score for piano, two staves. Treble clef, common time. Measure 16. Bass staff shows fingerings: 1 3 2 4, 3 2 5 4, 1 4 3 2 5 4, 1 2 5 4, 3 5 2 4, 1 5. Treble staff shows fingerings: 3 2 1, 4 2 1, 5 4 3 2 1.

Musical score for piano, two staves. Treble clef, common time. Measure 17. Bass staff shows fingerings: 1 5 2 4. Treble staff shows fingerings: 3 2 1, 4 2 1, 5 4 3 2 1.

Voir la Toccata Op. 7 de Schumann.
 Vergleiche die Toccata Op. 7 von Schumann.
 See Schumann's "Toccata" Op. 7.

17.

17. 18. 19. 20. 21.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major to G major to F# major to E major. Measure 1 starts with a dynamic *f*. Measures 2-4 show a continuous eighth-note pattern. Measure 4 ends with a bass note in the bass staff.

Continuation of the musical score. The top staff begins with a measure of eighth notes. The bottom staff continues its eighth-note pattern. Measures 6-8 show a similar pattern to the previous section.

Continuation of the musical score. The top staff begins with a dynamic *p*. Measures 10-11 also begin with *p*. Measure 12 begins with *cresc.*

Continuation of the musical score. The top staff starts with a dynamic *f*. Measure 14 has a tempo marking $\frac{5}{1} \frac{3}{2}$. Measures 15-16 end with a bass note in the bass staff.

Continuation of the musical score. The top staff starts with a dynamic *ff*. Measures 18-19 show a sixteenth-note pattern. Measure 20 ends with a bass note in the bass staff.