

Schule des höheren Klavierspiels.

School of modern pianoforte virtuosity.

I. Uebungen mit stillstehender Hand.

I. Exercises with the still hand.

Mit gebundenen Fingern.
The whole notes should be held.

Moriz Rosenthal und Ludwig Schytte. Heft I.

*) Rechte Hand. $\frac{4}{4}$
M. D. $\frac{5}{4}$
Linke Hand. $\frac{3}{4}$
M. G. $\frac{4}{4}$

*) Der Fingersatz über den Noten betrifft die rechte Hand.
Der Fingersatz unter den Noten betrifft die linke Hand.

*) *The fingering above the notes is designed for the right,
and that below the notes for the left hand.*

Mit drei Fingern.
With three fingers.

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

Rechte Hand.
M. D.

1 2 3 3 4 5

Linke Hand.
M. G.

1 2 3 3 4 5

1 2 3 3 4 5

1 2 3 3 4 5

2 3 4 2 3 4

2 3 4 2 3 4

1 2 3 1 2

3 2 3 4 2

3 4 1 2 3

3 4 5 1 2

3 3 4 5 2

Mit vier Fingern.
With four fingers.

Mit fünf Fingern.
With five fingers.

The page contains 13 staves of musical notation for piano exercises. Each staff features a sequence of rhythmic patterns with fingerings (1-5) and repeat signs. The exercises involve various rhythmic values and patterns, such as eighth and sixteenth notes, and include changes in time signature (e.g., 6/8, 3/8).

Die Uebungen für fünf Finger sind auch in der Gegenbewegung zu spielen.

These exercises for the five fingers should also be played in contrary movement.

Supplement.

A series of 26 numbered musical exercises, each on a single staff. Each exercise starts with a '1' above the first note and a '5' below the fifth note, indicating the starting position for the fingers. The exercises show various chromatic and diatonic patterns across different keys and positions.

Die hier angegebenen 26 Modelle sind als Positionen zu betrachten, in welchen sämtliche Uebungen für fünf Finger aus dem Cap. I zu studiren sind.

These 26 models are intended to serve as examples of the positions (or keys) in which each and every one of the exercises for five fingers contained in Chapter I should be practiced.

II. Uebungen mit fortrückender Hand.
II. Exercises with moving hand.

A series of musical exercises designed to practice moving the hand. Each exercise is shown on a staff with fingerings indicated by numbers 1-5 above or below notes. The exercises are divided into groups by 'u.s.w. etc.' (and so on, etc.), indicating that the patterns should be repeated in subsequent positions. The exercises include various chromatic and diatonic patterns.

The image displays ten systems of musical notation for guitar. Each system consists of a treble clef staff with notes and a corresponding line of guitar tablature. The notation includes various rhythmic patterns and fingerings, with the text "U.S.W. etc." repeated throughout. The tablature uses numbers 1-5 to represent fret positions and includes slurs and other musical symbols. The systems are arranged in a grid-like fashion, with three systems per row and four rows in total.

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

U.S.W. etc.

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

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

u.S.W. etc.

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

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

u.S.W. etc.

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

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

u.S.W. etc.

5 4 1 2 1
5 4 1 2 1

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

u.S.W. etc.

5 1 2 4 5
5 1 2 4 5

2 5 3 1 2
2 5 3 1 2

u.S.W. etc.

5 3 1 4 5
5 3 1 4 5

5 2 1 4 5
5 2 1 4 5

4 5 1 2
4 5 1 2

u.S.W. etc.

5 1 5
5 1 5

5 1 5
5 1 5

5 1 5
5 1 5

5 1 5
5 1 5

u.S.W. etc.

5 1 2
5 1 2

3 4 3
3 4 3

2 5 1 2
2 5 1 2

4 1 5 4 3
4 1 5 4 3

5 1 4 5
5 1 4 5

4 1 3 4
4 1 3 4

u.S.W. etc.

5 4 5
5 4 5

4 1 2 5 4
4 1 2 5 4

Rechte Hand.
M. D.

u.S.W. etc.

5 4 3 2
5 4 3 2

3 5 4 3
3 5 4 3

Linke Hand.
M. G.

u.S.W. etc.

5 3 4 5
5 3 4 5

4 2 3 4
4 2 3 4

Rechte Hand.
M. D.

u.S.W. etc.

4 2 5 1 4
4 2 5 1 4

2 4 5
2 4 5

u.S.W. etc.

4 2 5 1 4
4 2 5 1 4

4 2 5 1 4
4 2 5 1 4

Supplement.

The page contains ten staves of musical exercises. Each staff begins with a treble clef and a key signature of one flat (B-flat). The exercises are written in a rhythmic pattern of eighth notes. Each staff is divided into sections by repeat signs and includes the text "H.S.W." and "etc.". Fingerings are indicated by numbers 1-5 above or below notes. Some exercises are marked with an asterisk (*).

Ausserdem sind noch sämmtliche in Cap. II enthaltene
 Uebungen in allen Tonarten zu studiren.

In addition, each and every exercise in Chap. II should
 be practiced in all keys.

* Mit dem gleichen Fingersatze in allen Tonarten zu üben.
 *) To be practiced in all keys, with the same fingering.

III. Ueber-und Untersetzen.

III. Exercises in putting the thumb under, etc.

Mit gebundenen Fingern.
Whole notes held.

Two staves of musical notation for the exercise 'Mit gebundenen Fingern. Whole notes held.' The first staff contains six measures of music, each with a different fingering sequence: 1 1 1 1, 2 2 2 2, 3 3, 4 1 1, 4 4, and 4 1. The second staff contains six measures with more complex sequences: 5 4 3 2 1, 5 1 4 3 2 1, 4 3 2 1 4 3 2 1, 5 4 3 2 1 4 3 2 1, 5 4 3 2 1 4 3 2 1, and 5 4 3 2 1.

Ohne Stützfinger.
Without held tone.

Three staves of musical notation for the exercise 'Ohne Stützfinger. Without held tone.' Each staff contains six measures of music with various fingering sequences. The first staff includes sequences like 2 2 1 3 4 5, 4 3 2 1 4 3, 2 2 3 4 5 1, 5 1 4 3 2 3 4 5, 2 1 2 1 2 1 2, 3 1 2 1 3, 4 3 4 1 4. The second staff includes 5 4 2 1 5, 3 2 1 4 3, 3 3 1 1 2 3 4, 1 4 1 4, 4 1 4 1, 1 5 1 5, 5 1 5 1. The third staff includes 3 2 1 4 3 2, 4 3 2 1 1 2 3 4, 1 1 1 1 2 3 4 5, 1 1 1 1 2 3 4 5, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4, 1 1 1 1 2 3 4.

Mit der rechten Hand allein.
With the right hand alone.

Five staves of musical notation for the exercise 'Mit der rechten Hand allein. With the right hand alone.' Each staff contains six measures of music with various fingering sequences. The first staff includes sequences like 3 2 4 3 1, 2 1 4 3, 3 2 4 3 1, 2 1 4 3, 3 2 4 3 1, 2 1 4 3. The second staff includes 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3. The third staff includes 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3. The fourth staff includes 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3, 3 2 4 3 1 2, 2 1 4 3. The fifth staff includes 1 2 1 2 3 4, 1 4 3 2 1 2, 1 2 1 2 3 4, 1 4 3 2 1 2, 5 2 1 2, 1 2 1 2, 1 2 1 2.

Mit der linken Hand allein.
With the left hand alone.

Four staves of musical notation for the left hand. Each staff contains a series of rhythmic exercises with fingerings indicated by numbers 1-5 below the notes. The exercises involve eighth and sixteenth notes, often in pairs or groups, with various accidentals and repeat signs.

Supplement.

Mit beiden Händen.
With both hands.

Four staves of musical notation for two-hand exercises. The notation includes treble clef, complex rhythmic patterns, and extensive fingerings (numbers 1-5) placed both above and below the notes. Some staves include markings like "u.s.w." and "etc." indicating continuation of the exercise.

Mit der rechten Hand allein.
The right hand alone.

One staff of musical notation for the right hand. It features a series of rhythmic exercises with fingerings indicated by numbers 1-5 below the notes, similar in style to the left hand exercises.

*) Diese zwei Uebungen bezwecken nicht nur die Elasticität der Finger zu fördern, sondern sind auch als Vorübungen für das Ueber- und Untersetzen bei Terzen- und Sextengängen zu betrachten. Aufwärts wird der 2te, 3te, 4te Finger der rechten Hand über den 3ten, 4ten, 5ten Finger gesetzt; abwärts wird der 3te, 4te, 5te Finger unter den 2ten, 3ten, 4ten Finger gesetzt, mit der linken Hand ist es umgekehrt.

*) These two exercises are not only calculated to induce elasticity of the fingers, but are to be regarded as preparatory to the practice of passages in Thirds, and Sixths. In the upward progression, the 2nd, 3rd and 4th fingers must be passed over the 3rd, 4th and 5th. In the downward progression the 3rd, 4th and 5th must be passed under the 2nd, 3rd and 4th. In case of the left hand these fingerings would prevail, only reversed.

Mit der linken Hand allein.
The left hand alone.

Mit beiden Händen.
With both hands.

IV. Scalen.

IV. Scales.

Dur und Mollscalen.
Major and minor scales.

C dur.
C major.

A moll (melodisch)
A minor (melodic)

Musical notation for C major and A minor scales. The C major scale is shown in treble clef with a common time signature. The A minor scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

A moll (harmonisch).
A minor (harmonic).

G dur.
G major.

Musical notation for A minor (harmonic) and G major scales. The A minor (harmonic) scale is shown in treble clef with a common time signature. The G major scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

E moll (melodisch).
E minor (melodic).

E moll (harmonisch).
E minor (harmonic).

Musical notation for E minor (melodic) and E minor (harmonic) scales. The E minor (melodic) scale is shown in treble clef with a common time signature. The E minor (harmonic) scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

D dur.
D major.

H moll (melodisch).
B minor (melodic).

Musical notation for D major and B minor (melodic) scales. The D major scale is shown in treble clef with a common time signature. The B minor (melodic) scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

H moll (harmonisch).
B minor (harmonic).

A dur.
A major.

Musical notation for B minor (harmonic) and A major scales. The B minor (harmonic) scale is shown in treble clef with a common time signature. The A major scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

Fis moll (melodisch).
F# minor (melodic).

Fis moll (harmonisch).
F# minor (harmonic).

Musical notation for F# minor (melodic) and F# minor (harmonic) scales. The F# minor (melodic) scale is shown in treble clef with a common time signature. The F# minor (harmonic) scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

E dur.
E major.

Cis moll (melodisch).
C# minor (melodic).

Musical notation for E major and C# minor (melodic) scales. The E major scale is shown in treble clef with a common time signature. The C# minor (melodic) scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

Cis moll (harmonisch).
C# minor (harmonic).

H dur.
B major.

Musical notation for C# minor (harmonic) and B major scales. The C# minor (harmonic) scale is shown in treble clef with a common time signature. The B major scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

Gis moll (melodisch).
G# minor (melodic).

Gis moll (harmonisch).
G# minor (harmonic).

Musical notation for G# minor (melodic) and G# minor (harmonic) scales. The G# minor (melodic) scale is shown in treble clef with a common time signature. The G# minor (harmonic) scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

Ges dur.
Gb major.

Es moll (melodisch).
Eb minor (melodic).

Musical notation for Gb major and Eb minor (melodic) scales. The Gb major scale is shown in treble clef with a common time signature. The Eb minor (melodic) scale is shown in treble clef with a common time signature. Both scales are written in a single line of music, with the ascending and descending parts separated by a double bar line. Fingering numbers (1-5) are indicated below the notes.

Es moll (harmonisch).
E \flat minor (harmonic).

Des dur.
D \flat major.

B moll (melodisch).
B \flat minor (melodic).

B moll (harmonisch).
B \flat minor (harmonic).

As dur.
A major.

F moll (melodisch).
F minor (melodic).

F moll (harmonisch).
F minor (harmonic).

Es dur.
E \flat major.

C moll (melodisch).
C minor (melodic).

C moll (harmonisch).
C minor (harmonic).

B dur.
B \flat major.

G moll (melodisch).
G minor (melodic).

G moll (harmonisch).
G minor (harmonic).

F dur.
F major.

D moll (melodisch).
D minor (melodic).

D moll (harmonisch).
D minor (harmonic).

Chromatische Scalen.
Chromatic Scales.

Die Scalen sind in Octaven, Terzen, Sexten, Decimen und in der Gegenbewegung zu üben.
Supplement.

The Scales are to be practiced in Thirds, Sixths and in contrary movement.

Zur Förderung der Elasticität der Hand und Finger übe man sämtliche Scalen mit dem Fingersatz der Cdur Scala, so wie auch mit dem bei dem chromatischen Scala hier angegebenen Fingersatz.

The elasticity of the fingers and hands can be much increased through practicing each and all of the scales with the C major scale fingering. The chromatic scale as above fingered will also be found exceedingly helpful.

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V. Accordfigurationen und Arpeggien.

V. Broken chords and Arpeggios.

a) Vorübungen.

a) Preparatory studies.

Moriz Rosenthal und Ludvig Schytte. Heft II.

The musical score consists of 11 staves of music. Each staff contains rhythmic patterns of broken chords and arpeggios. The patterns are often grouped with slurs and include fingerings indicated by numbers 1-4 above or below the notes. The key signatures and time signatures vary across the staves, including major, minor, and augmented keys, and common, 3/4, and 2/4 time signatures. The exercises are designed to develop technical skills in playing broken chords and arpeggios with precision and control.

b) Dreiklänge.
b) Triads.

Diese Übungen müssen in allen Dur- und Moll Tonarten studirt werden (mit dem gleichen Fingersatz).

These exercises should be practiced in all major and minor keys, and with the same fingering.

Es dur.
E^b major.

Der Fingersatz beim Es dur Dreiklang ist für die rechte Hand der gleiche in C, G, F, A^b, D^b, G^b und B dur, A, E, u. D moll; für die linke Hand in A^b, D^b, G^b und B dur.

The right hand fingering of the E^b major triad can be equally well used in playing the C, G, F, A^b, D^b, G^b and B major triads, and A, E and D minor. The left hand fingering is suited to the A^b, D^b, G^b and B major triads.

Fis moll.
F[#] minor.

Der Fingersatz beim Fis moll Dreiklang ist für die rechte Hand der gleiche in C[#], G[#], B und E^b moll; für die linke Hand in C, G, u. F dur, A, E, C[#], G[#], D, B und E^b moll.

The right hand fingering of the F[#] minor triad is suited to the C[#], G[#], B^b and E^b minor triads, and the left hand fingering to the C, G and F major, and the A, E, D, C[#], G[#], B^b and E^b minor triads.

D dur.
D major.

Der Fingersatz beim D dur Dreiklang ist für beide Hände der gleiche in A und E dur.

The fingering of the D major triad is quite the same in each hand, as that of the A and E major.

G moll.
G minor.

u.s.w. etc.

Der Fingersatz beim G moll Dreiklang ist für beide Hände der gleiche, wie in C und F moll.

The fingering of the G minor triad is quite the same in each hand, as that of the C and F minor.

B dur.
B \flat maj.

u.s.w. etc.

H moll.
B \flat minor.

u.s.w. etc.

I. II. III. IV.

u.s.w. etc.

V. VI. VII. VIII.

u.s.w. etc.

IX. X. XI.

u.s.w. etc.

XII. XIII. XIV. XV.

u.s.w. etc.

XVI. XVII. XVIII.

u.s.w. etc.

XIX. XX. XXI.

u.s.w. etc.

XXII. XXIII. XXIV.

u.s.w. etc.

Die Modelle von I bis XXIV sind in allen Dur und Moll Tonarten zu üben, wobei die Fingersätze denjenigen in den vorhergehenden Beispielen nachgebildet werden müssen.

These models from I to XXIV should be practiced in all major and minor keys, and be fingered according to the examples given.

Dreiklänge. 1^{te} Lage.
Triads. 1st position.

*) C dur.
C maj. 1 2 3 1 2 3 5 3 2 1 3 2

Es dur.
E^b maj. 1 2 3 1 2 3 5 3 2 1 3 2

B moll.
B^b min. 1 2 3 1 2 3 5 3 2 1 3 2

D dur.
D maj. 1 2 3 1 2 3 5 3 2 1 3 2

2^{te} Lage.
2nd position.
C dur.
C maj. 2 4 1 2 4 5 4 2 1 4 2

D dur.
D maj. 1 2 4 1 etc. 2 4 1 etc. 2 4 1 etc.

G moll.
G min. 1 2 4 1 etc. 2 4 1 etc. 2 4 1 etc.

H dur. (rechte Hand)
B maj. (right hand) 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1

B moll. (linke Hand)
B^b min. (left hand) 1 2 3 1 2 3 1 2 3 1 2 3 1

3^{te} Lage.
3rd position.
C dur.
C maj. 1 2 4 1 2 4 5 4 2 1 4 2

Es dur.
E^b maj. 1 2 4 1 etc. 2 4 1 etc. 2 4 1 etc.

Mit diesem Fingersatz sind zu üben mit der rechten Hand: G, D, A, E, H, Fis und F dur, A, E, H, D, G, C, F und Es moll; mit der linken Hand: G, Fis und F dur, A, E, H, D, G, C, F und Es moll.

This right hand fingering is suited to G, D, A, E, H, Fz and D^b major, and to A, E, B, D, G, C, F and E^b minor. The left hand to G, F[#] and F major, and A, E, B, D, G, C, F and E^b minor.

Mit diesem Fingersatz: rechte Hand B, As und Des dur, Fis, Cis und Gis moll; linke Hand As und Des dur, Fis, Cis und Gis moll.

This right hand fingering is suited to B^b, A^b and D^b major, and F[#], C[#] and G[#] minor, and the left to A^b and D^b major, and F[#], C[#] and G[#] minor.

Mit diesem Fingersatz (für die linke Hand) auch B dur.
This left hand fingering is equally adapted to B major.

Mit diesem Fingersatz (für die linke Hand) auch A, E und H dur.
This left hand fingering is equally adapted to A, E and B major.

Mit diesem Fingersatz: (beide Hände) G, F, B, Es, As, Des und Ges dur, A, E, H, Fis, Cis, Gis, Du, Es m.
The fingerings of both right and left hands are adapted to G, F, B^b, E^b, A^b, D^b and G^b major, and to A, E, B, F[#], C[#], G[#], D and E^b mino.

Mit diesem Fingersatz: rechte Hand A und E dur; linke Hand A, E und H dur.
This right hand fingering will suit A and E major, and the left hand A, E and B major.

Mit diesem Fingersatz: rechte Hand C, F und B moll; linke Hand C und F moll.
This right hand fingering will suit C, F and B^b minor. and the left C and F minor.

Mit diesem Fingersatz: rechte Hand G, D, A, E, Fis, F und B dur, A, E, D und Es moll; linke Hand G, D, A, E, Fis, F und B dur, A, E, D, G, C, F, B und Es moll.
This right hand fingering will suit G, D, A, E, F[#], F and B^b major and A, E, D, G, C, F, B^b and E^b minor, and the left G, D, A, E, F[#], F and B^b major and A, E, D, G, C, F, B^b and E^b minor.

Mit diesem Fingersatz: rechte Hand As und Des dur, Fis, Cis und Gis moll; linke Hand As und Des dur, H, Fis, Cis und Gis moll.
This right hand fingering will suit A^b and D^b major and F[#], C[#] and G[#] minor, and the left A^b and D^b major and B, F[#], C[#] and G[#] minor.

* Auch durch mehrere Octaven zu üben.
* Also to be practiced through several octaves.

H dur.
B major.

Mit diesem Fingersatz (für die rechte Hand) auch H moll.
This right hand fingering will also suit B \flat minor.

G moll.
G minor.

Mit diesem Fingersatz (für die rechte Hand) auch C, F und B moll.
This right hand fingering will also suit C, F and B \flat minor.

Die Modelle von 1 bis 8 sind in allen Dur und Moll Tonarten zu üben.
These models from 1 to 8 should be practiced in all major and minor keys.

c) Dominant-Septaccorde.
c) Chord of the Dominant Seventh.

Die hier gegebenen Beispiele sind mit dem gleichen Fingersatz in allen Tonarten zu üben; nur bei Tonarten mit einer Obertaste ist — für die Modelle a und b — auch folgender Fingersatz zu studieren:

These exercises should be practiced in all keys, and with the same fingering excepting where the signature includes but one black key; in which case the following fingering should be employed. Models a and b should also be played with this fingering.

Die hier folgenden 20 Beispiele sind in allen Tonarten zu üben.
 The following 20 Exercises should be practiced in all keys.

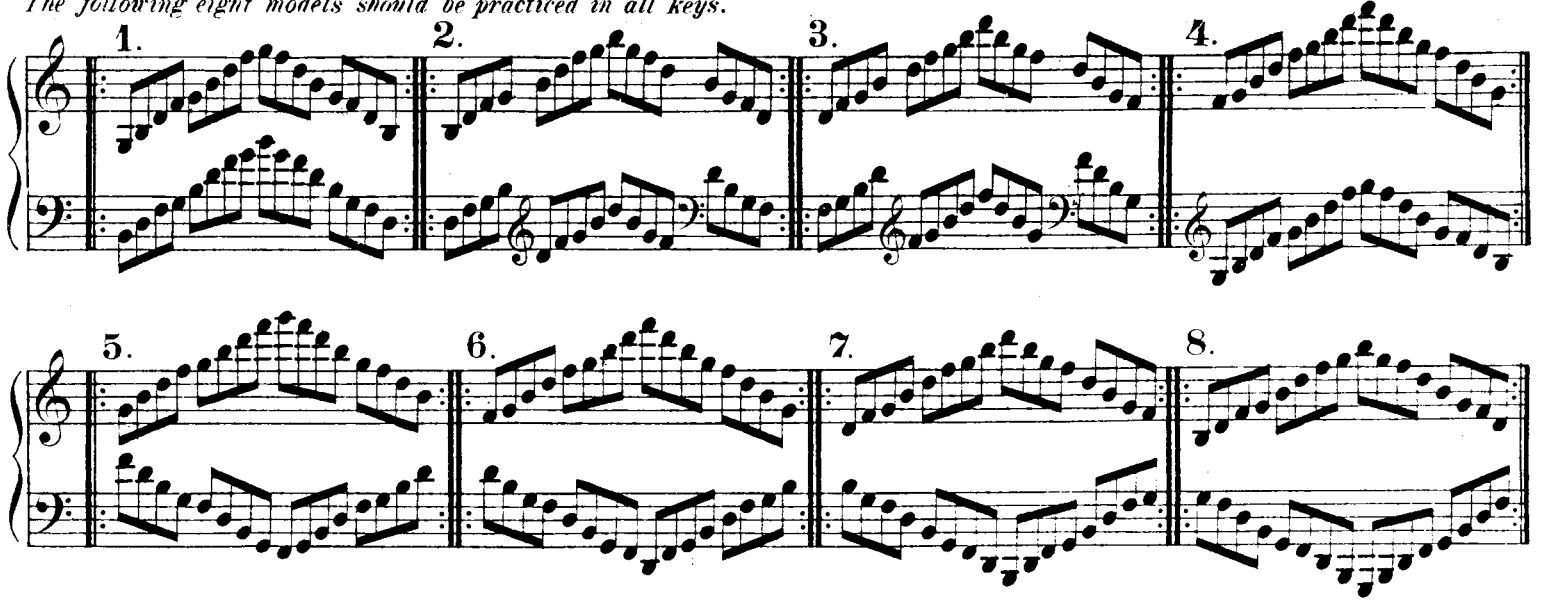
Dominant - Septaccorde.
 Chords of the Dominant Seventh.

Mit dem gleichen Fingersatze in allen Tonarten. Für Lagen, welche mit einer Obertaste beginnen, ist es jedoch bequemer, rechts aufwärts und links abwärts mit dem 2^{ten} Finger anzufangen; auf die nächstfolgende Untertaste kommt nachher der 1^{ste} Finger.

With the same fingering in all keys. It will be found convenient, when a position of the arpeggio begin with a black key, to place the 2nd finger upon the same, when undertaking an upward progression with the right hand or a downward with the left. In each case the 1st finger should be placed upon the next succeeding key.

* Auch durch mehrere Octaven zu üben.
 * Also through several octaves.

Die folgenden acht Modelle sind in allen Tonarten zu üben.
The following eight models should be practiced in all keys.



d) Verminderte Septaccorde.

d) Chord of the Diminished Seventh.



This block contains two sets of fingering diagrams for the diminished seventh chord. The first set shows the left hand with fingers 3, 4, 5, 1, 2, 4 and the right hand with fingers 5, 1, 2, 4, 5, 1, 2, 4. The second set shows the left hand with fingers 3, 4, 5, 1, 2, 4 and the right hand with fingers 1, 2, 4, 5, 1, 2, 4. These diagrams illustrate the specific fingerings used in the preceding exercises.

Die hier gegebenen Modelle sind mit dem gleichen Fingersatz durch alle verminderten Septaccorde zu üben.

These models should be practiced in all the chords of the diminished 7th. and with the same fingering.

Verminderte Septaccorde.
Chord of the diminished seventh.

1^{ste} Lage. 1st Position. 2^{te} Lage. 2nd Position. 3^{te} Lage. 3rd Pos.

Mit dem gleichen Fingersatz ist der verminderte Septaccord von E zu üben.
This fingering is also suited to the chord of the Dim. 7th on E.

4^{te} Lage. 4th Pos. 1^{ste} Lage. 1st Pos. 2^{te} Lage. 2nd Pos. 3^{te} Lage. 3rd Pos. 4^{te} Lage. 4th Pos.

Die folgenden vier Beispiele sind durch alle verminderten Septaccorde zu üben.
The following four exercises should be practiced through all chords of the diminished 7th.

1. 2. 3. 4.

e) Anhang. Die mit ★ bezeichneten Uebungen sind in allen Tonarten zu studiren.
e) Supplement. These exercises designated by a ★ are to be practiced in all keys.

u.s.w. etc. (2)(3) (2)(3) (2)(3) u.s.w. etc.

+ Auch durch mehrere Octaven zu üben.
+ Also to be practiced through several octaves.

3 (3) (2) (3) (2) u.s.w. etc. 4 2 3 1 4 2 3 1 4 2 3 1 u.s.w. etc. 1 2 3 5 1 2 3 5 1 2 3 5

1 2 2 1 2 u.s.w. etc. 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 3 4 2 1 3 4 2 u.s.w. etc.

3 u.s.w. etc. 5 2 3 1 5 u.s.w. etc. 1 3 5 u.s.w. etc. 3 2 4 1 3 u.s.w. etc.

(3) 1 2 4 3 u.s.w. etc. 3 4 2 1 3 u.s.w. etc. 3 1 4 2 3 1 u.s.w. etc. 1 5 4 3 2 u.s.w. etc.

1 5 4 3 2 u.s.w. etc. 1 5 4 3 2 1 2 3 4 u.s.w. etc. 5 3 2 1 5 4 2 1 u.s.w. etc.

1 2 1 2 u.s.w. etc. 5 3 5 3 u.s.w. etc. 2 4 3 5 2 1 3 5 2 1 3 5 1 2 3 5 u.s.w. etc.

2 1 3 5 2 1 3 5 u.s.w. etc. 1 2 3 5 1 2 3 5 u.s.w. etc. 2 1 3 5 2 1 3 5 u.s.w. etc.

5 u.s.w. etc. 1 3 2 5 u.s.w. etc. 5 2 3 1 5 u.s.w. etc. 1 5 u.s.w. etc. 5 u.s.w. etc.

1 2 1 2 u.s.w. etc. 5 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 u.s.w. etc.

Mit der rechten Hand.
With the right hand.

2 1 u.s.w. etc. 2 1 u.s.w. etc. 5 4 3 2 1 u.s.w. etc. 5 4 3 2 1 u.s.w. etc.

2 1 5 u.s.w. etc. 2 1 3 5 4 u.s.w. etc. 2 3 4 u.s.w. etc. 2 3 4 u.s.w. etc.

2 3 4 u.s.w. etc. 1 2 5 1 4 2 u.s.w. etc. 5 2 4 1 5 2 u.s.w. etc. 2 5 1 2 u.s.w. etc. 2 4 1 5 2 u.s.w. etc. 1 2 5 1 4 2 u.s.w. etc. 5 2 4 1 5 2 u.s.w. etc.

* In allen Tonarten zu üben.
* To be practiced in all keys.

Mit der linken Hand.
With the left hand.

Beide Hände.
Both hands.
Supplement.

★ In allen Tonarten zu üben.
★ To be practiced in all keys..

Ten staves of musical notation for finger exercises. Each staff contains a sequence of notes with fingerings (1-5) and articulation marks. The exercises involve moving between different keys while staying on the same key signature (one flat).

VI. Fingerwechsel auf der gleichen Taste.
 VI. Fingerchange on one and the same key.

Two staves of musical notation for finger exercises. The first staff shows rhythmic patterns with fingerings (2 1 2 1, 3 2 1 3 2 1, 4 3 2 1 4). The second staff shows descending and ascending scales with fingerings (5 4 3 2 1 5, 2 1 2 1 2 1 2 1, etc.).

★ In allen Tonarten. ★ In all keys.
 Edited by O. B. Boise.

This page contains ten staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic patterns, often marked with 'u.s.w. etc.' (unaccompanied solo with etcetera). Fingerings are indicated by numbers 1-5 above or below notes. Techniques such as triplets, slurs, and accents are used throughout. The music is organized into measures, with repeat signs and double bar lines indicating the end of phrases. The overall style is characteristic of early 20th-century guitar pedagogy.

Main musical score consisting of seven staves of guitar exercises. Each staff contains rhythmic patterns and chord structures, often accompanied by the text "u.s.w. etc." and specific fingering numbers (1-5) placed above or below the notes.

Supplement.

Supplemental musical score consisting of three staves of guitar exercises. These exercises feature more complex rhythmic and melodic lines. Some sections are marked with "u.s.w. etc." or "u.s.w." and include detailed fingering.

* In allen Tonarten zu üben.
* To be practiced in all keys.

★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.* ★ *u.s.w. etc.*

Vorübungen.

Preparatory studies.

VII. Terzen, Sexten, Quarten und Quinten.

VII. Thirds. Sixths. Fourths and Fifths.

★ In allen Tonarten zu üben. ★ *In all keys.*

Edited by O. B. Boise.

The image displays ten staves of musical notation for guitar. Each staff contains a sequence of chords and melodic lines with detailed fingerings (numbers 1-5) and articulation marks. The notation includes various rhythmic values and dynamic markings such as *legato* and *staccato*. Repeated sections are indicated by double bar lines with dots, and some are labeled "U.S.W. etc.". The music is written in a single system across the ten staves.

* In allen Tonarten.
 * In all keys.

U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc.

legato

Terzenscalen. (Auch durch mehrere Octaven zu üben.)
 Scales in Thirds. (Also to be played through several octaves.)

C dur. Cmaj. E dur. Emaj. H dur. Bmaj. Fis dur. F#maj. B dur. Bmaj. Es dur. Ebmaj. A dur. Amaj. A moll. Amin. Cis moll. C#min.

Mit der rechten Hand spiele man:

mit dem Fingersatz der C dur Scala auch die D, A, E und H dur, — E und G Moll Scalen
 " " " " Fis dur " " C moll Scala
 " " " " B dur " " B moll Scala
 " " " " Es dur " " Es moll Scala
 " " " " As dur " " Des dur Scala
 " " " " A moll " " F dur D moll und F moll Scalen
 " " " " Cis moll " " H, Fis und Gis moll Scalen.

Mit der linken Hand spiele man:

mit dem Fingersatz der C dur Scala auch die A und F dur, — G, C, F und B moll Scalen
 " " " " E dur " " E und D moll Scalen
 " " " " H dur " " H moll Scala
 " " " " Fis dur " " Fis moll Scala
 " " " " B dur " " Es, As und Des dur, — Cis Gis und Es moll Scalen
 " " " " A moll " " G und D dur Scalen.

The right hand should play the D, A, E and B major, and the E and G minor scales with the C major fingering.

" " " " C minor scale with the F# major fingering.
 " " " " Bb " " " Bb " "
 " " " " Eb " " " Eb " "
 " " " " Db major " " Ab " "
 " " " " F major and D and F minor scales with the A minor fingering.
 " " " " B F# and G# minor scales with the C# minor fingering.
 The left " " " " A and F major, G, C, F and Bb minor scales with the C major fingering.
 " " " " E and D minor scales with the E major fingering.
 " " " " B minor scale with the B major fingering.
 " " " " F# " " " F# " "
 " " " " Eb, Ab and Db major — C#, G# and Eb minor scales with the Bb major fingering.
 " " " " G and D major scales with the A minor fingering.

Terzenscalen mit anderm Fingersatz.

Scales in Thirds with other fingerings.

Mit der rechten Hand spiele man:

mit dem Fingersatze der	C dur Scala auch die	G, D, A, E und H dur, — G, D, A, E und H moll Scalen
" " " "	F dur " " "	F moll Scala
" " " "	B dur " " "	B moll Scala
" " " "	Fis moll " " "	Cis moll, Gis moll und As dur Scalen
" " " "	C moll " " "	Fis dur Scala
" " " "	Es moll " " "	Es dur Scala.

Mit der linken Hand spiele man:

mit dem Fingersatze der	C dur Scala auch die	F, B, Es, As und Des dur, — Cis und Gis moll Scalen
" " " "	G dur " " "	A moll Scala
" " " "	E dur " " "	E moll Scala
" " " "	H dur " " "	H moll Scala
" " " "	Fis moll " " "	Fis dur Scala
" " " "	C moll " " "	A dur, — D, G, F und B moll Scalen
" " " "	Es moll " " "	D dur Scala.

<i>The right hand should play the</i>	<i>G, D, A, E and B major, — G, D, A, E and B minor scales with the C major fingering</i>
" " " "	<i>F minor scale with the F major fingering</i>
" " " "	<i>B^b " " " B^b " " "</i>
" " " "	<i>C[#] and G[#] minor — A^b major scale with the F[#] minor fingering</i>
" " " "	<i>F[#] major scale with the C minor fingering</i>
" " " "	<i>E^b major " " " E^b " " "</i>
<i>The left</i>	<i>F B^b E^b A^b and D^b major — C[#] and G[#] minor scales with the C major fingering</i>
" " " "	<i>A minor scale with the G major fingering</i>
" " " "	<i>E " " " E " " "</i>
" " " "	<i>B " " " B " " "</i>
" " " "	<i>F[#] major " " " F[#] minor " " "</i>
" " " "	<i>A major — D G F and B^b minor scale with the C minor fingering</i>
" " " "	<i>D major scale with the E^b minor fingering.</i>

Chromatische Scalen.

Chromatic scales.

1. Kleine Terzen.
Minor Thirds.

Grosse Terzen.
Major Third.

Mit allen Fingersätzen der kleinen Terzen zu üben:

To be practiced with all of the minor Third fingerings:

Sextenübungen.
Exercises in Sixths.

Sextenscalen.
Scales in Sixths.

Musical notation for six scales in sixths, arranged in three rows. Each row contains two scales. The scales are: C dur (C maj.), D dur (D maj.), A dur (A maj.), F dur (F maj.), Es dur (E♭ maj.), Des dur (D♭ maj.), Ges dur (G♭ maj.), H moll (B min.), and B moll (B♭ min.). Each scale is written on a treble clef staff with sixths and includes fingering numbers (1-5) above the notes.

Mit der rechten Hand spiele man:

mit dem Fingersatze der C dur Scala auch die G, D, A, E und H dur, — A, D, G, C und F moll Scalen
 " " " " F dur " " B dur Scala
 " " " " H moll " " As dur, — E, Fis, Cis, Gis und Es moll Scalen.

Mit der linken Hand spiele man:

mit dem Fingersatze der C dur Scala auch die G dur, — A und E moll Scalen
 " " " " A dur " " D und G moll Scalen
 " " " " F dur " " B, Es, As und Des dur, — Cis, Gis und Es moll Scalen
 " " " " Ges dur " " Fis moll Scala
 " " " " H moll " " H dur und C moll Scalen
 " " " " B moll " " E dur und F moll Scalen.

The right hand should play the G, D, A, E and B major; — A, D, G, C and F minor scales with the C major fingering

" " " " B♭ major scale with the F major fingering
 " " " " A♭ major; — E, F♯, C♯, G♯ and E♭ minor scales with the B minor fingering
 The left " " " " G major; — A and E minor scales with the C major fingering
 " " " " D and G minor scales with the A major fingering
 " " " " B♭, E♭, A♭ and D♭ major; — C♯, G♯ and E♭ minor scales with the F major fingering
 " " " " F♯ minor scale with the G♭ major fingering
 " " " " B major — C minor scales with the B minor fingering
 " " " " E major — F minor " " " B♭ " "

Chromatische Scalen.

Chromatic scales.

1. Kleine Sexten.

Minor Sixths.

Musical notation for chromatic scales in minor sixths and major sixths. The top staff shows minor sixths (Kleine Sexten) with fingering numbers (1-5) above the notes. The bottom staff shows major sixths (Grosse Sexten) with fingering numbers (1-5) below the notes. Both scales are written on a treble clef staff.

Quarten und Quinten u.s.w.

Fourths and Fifths etc.

Musical notation for fourths and fifths exercises. The top staff shows fourths and the bottom staff shows fifths. Both are written on a treble clef staff with fingering numbers (1-5) below the notes. Asterisks (*) are placed above certain notes to indicate specific exercises.

* In allen Tonarten zu üben.
 * In all keys.

The image displays ten staves of musical notation for guitar. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5. Some staves include the text "u.s.w. etc." and star symbols. The notation includes various rhythmic values and accidentals. The bottom right corner features a grand staff with both treble and bass clefs.

★ In allen Tonarten.

★ In all keys.

+ Die kleinen Noten werden mit derjenigen Hand gespielt, welche sonst unbeschäftigt wäre.

+ The small notes are designed for the otherwise unemployed

A. 4461. 4463. F. hand.

Supplement.

U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc.

Für das vollkommen gebundene Spiel der chromatischen Terzenscalen sind folgende Fingersätze zu gebrauchen:

The following fingerings will facilitate the securing of a perfect legato in the scales in Thirds.

Kleine Terzen. Minor Thirds.

(4)
(3)

Grosse Terzen. Major Thirds.

Spezial-Fingersätze bei genügend vorhandener technischer Ausbildung.

Special fingerings for those with a considerably developed technic.

F moll.
F minor.
B moll.
B \flat minor.

Chromatisch. Chromatic.

Die Terzenscalen sind auch in der Gegenbewegung zu üben.

Scales in Thirds should also be practiced in contrary movement.

The image displays ten staves of musical notation for guitar. Each staff contains a sequence of notes with various fingerings indicated by numbers 1-5. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The music consists of eighth and sixteenth notes, often beamed together. Some staves include markings like "u.s.w. etc.", "chrom.", and circled numbers (4) indicating specific fingering techniques or patterns.

Der Fingersatz der Quartenscalen ist dem der Sextenscalen nachzubilden.

The fingering of scales in Fourths should be the same as that in Sixths.

Schule des höheren Klavierspiels.

School of modern pianoforte virtuosity.

VIII. Triller.

VIII. Trills.

Vorübungen.

Preparatory exercises.

Moriz Rosenthal und Ludwig Schytte. Heft III.

Triller.
Trills.

+) Die kleinen Noten werden mit derjenigen Hand gespielt, welche sonst unbeschäftigt wäre
+) The small notes are to be played by the unemployed hand.

Supplement. Vorübungen. Preparatory exercises.

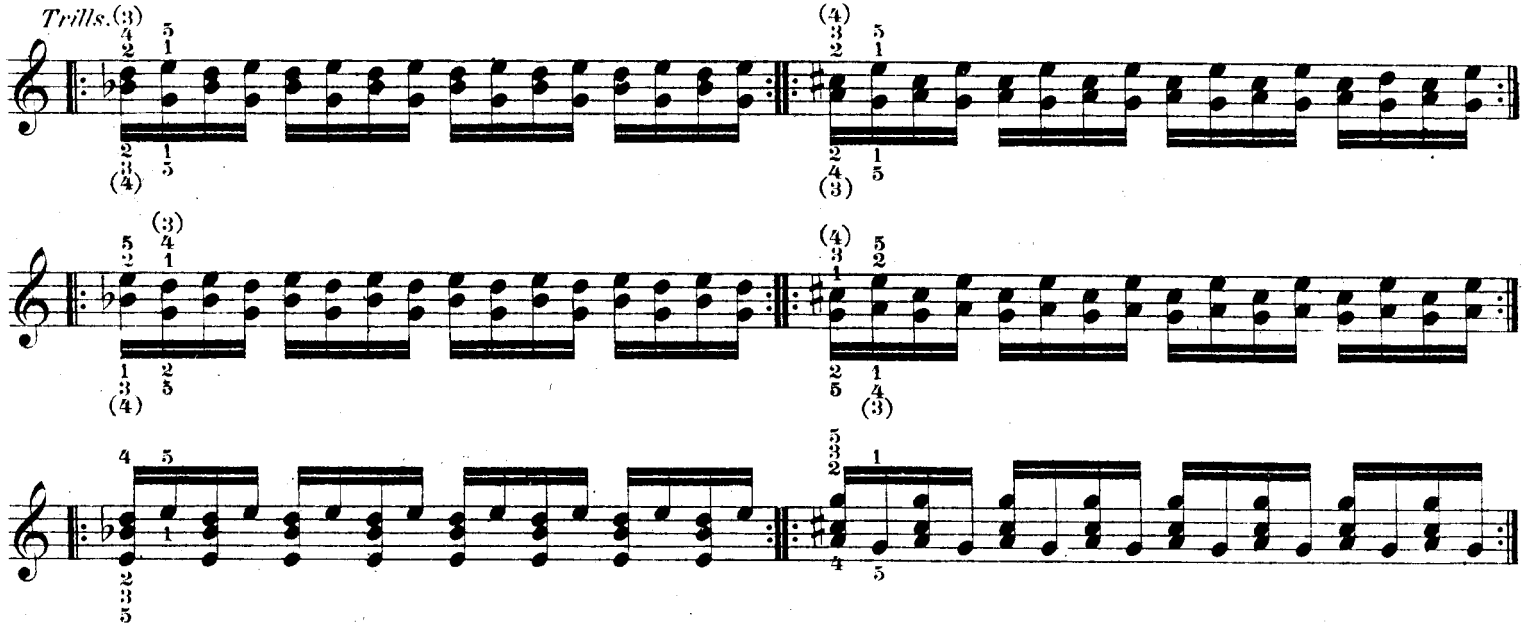


Die folgenden fünf Modelle sind als Positionen zu betrachten, in welchen die Vorübungen für die Triller zu studiren sind.

The following five models are to be regarded as positions in which the preparatory exercises, to the trill, should be practiced.



Triller. Trills. (3)



IX. Octaven-Figuren. IX. Broken Octaves.



* In allen Tonarten zu üben. * In all keys. Edited by O. B. Bolse.

* 5 5 * 5 * 1 *
 U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc.
 1 5 1 5 1 5 1 5

* 1 * 1 * 5 * 5
 U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc.
 5 5 1 5 1 5 1 5

* 1 * 5 * 1 * 5
 U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc.
 5 5 1 5 1 5 1 5

* (4 1 3 4) * (3 1 4 3) * 5 * 5 * 5 *
 U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc. U.S.W. etc.
 (5 1 4 5) (4 1 5 4) 1 1 1 1 1 1 1 1
 5 5 5 5 5 5 5 5
 4 1 5 4 5 1 4 5 5 1 4 5 5 1 4 5
 (3 1 4 3) (4 1 3 4)

* U.S.W. etc. * U.S.W. etc. * U.S.W. etc. * U.S.W. etc. * U.S.W. etc. * U.S.W. etc.

* U.S.W. etc. * U.S.W. etc. * U.S.W. etc. * U.S.W. etc. * U.S.W. etc. * U.S.W. etc.

* In allen Tonarten. * In all keys.

Supplement.

(chromatisch)
(chromatic)
u.S.W.
etc.

(chromatisch)
(chromatic)
u.S.W.
etc.

u.S.W. etc.

u.S.W. etc.

Mit der rechten Hand allein.

With the right hand alone.

u.S.W. etc.

u.S.W. etc.

Mit der linken Hand allein.

With the left hand alone.

u.S.W. etc.

(chromatisch)
(chromatic)
u.S.W. etc.

X. Staccato-Octaven.

X. Staccato-Octaves.

sempre stacc.

(4)
(5)

(4)
(5)

* In allen Tonarten zu üben.
To be practiced in all keys.

Die hier zunächst folgenden 24 Übungen sind nicht nur mit C (als Vorschlag) anzufangen, sondern müssen auch von jedem anderen Ton aus geübt werden.
The following 24 Exercises should not be practiced with C alone as a pppoggiatura, but each and every tone of the scale should be utilized, in turn.

*) In allen Tonarten zu üben.
 *) To be practiced in all keys.

Supplement.
stacc.

Mit der rechten Hand allein.
With the right hand alone.

Mit der linken Hand allein.
With the left hand alone.

* In allen Tonarten zu üben.
* *In all keys.*

Three staves of musical notation in bass clef. The first staff begins with a star above the first measure. The second and third staves contain markings such as 'H.S.W. etc.' and '(chrom.)'.

Vorübungen.
 Preparatory exercises.
 Mit der rechten Hand.
 With the right hand.

XI. Legato Octaven.
 XI. Legato Octaves.

Three staves of musical notation for right-hand legato octaves. The first staff is marked 'legato' and includes fingerings like '5 1 1'. The subsequent staves show more complex rhythmic patterns with fingerings.

Mit der linken Hand.
 With the left hand.

Three staves of musical notation for left-hand legato octaves. The first staff is marked 'legato' and includes fingerings like '1 1 1'. The subsequent staves show more complex rhythmic patterns with fingerings.

Octaven.
 Mit beiden Händen.
 With both hands.

Two staves of musical notation for two-handed legato octaves. The notation includes complex rhythmic patterns and fingerings such as '(3 4) 4 5' and '(5 3) 5 4'.

Die chromatische Octavenscala ist auch mit dem 4ten Finger auf allen Obertasten, und mit dem 5ten auf allen Untertasten zu spielen.

In playing the chromatic scale in octaves the fourth finger should be placed upon all black, and the fifth upon all white keys.

Nach den hier gegebenen Beispielen wird sich für die übrigen Scalen der Fingersatz leicht finden.

The, here given, examples will serve to make the fingering of other scales quite an easy matter.

Supplement.

XII. Ablösen beider Hände.

XII. Alternating the hands.

Die nach oben gestrichenen Noten sind mit der rechten, die nach unten mit der linken Hand zu spielen.

The right hand should play notes having upward, and the left hand, notes having downward stems.

The page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Staff 1:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: 2, 2, 2, 2.
- Staff 2:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: (3) 1 4 2, 4 2, (4) 1 5 2, (4) 1 5 2.
- Staff 3:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: 5 2, 5 2, 5 2, 5 2.
- Staff 4:** Four measures of eighth-note patterns. Each measure is marked with a star and 'Sopra' and 'u.s.w. etc.'. Fingerings: 5 4 2, 5 3 2, 5 4 2, 5 3 2.
- Staff 5:** Four measures of eighth-note patterns. Each measure is marked with a star and 'Sopra' and 'u.s.w. etc.'. Fingerings: 5 3 2, 4 2, 3 1 2 3 4 5, 4 2.
- Staff 6:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: 2 3 1, 2, 5 4 3 2 1, 5 4 3 2 1.
- Staff 7:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: 5 4 3 2 1, 1 2 3 4 5, 5 4 3 2 1, 2 3.
- Staff 8:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: 4 3 2 1, 2 3 4 5, 2 3, 4 2.
- Staff 9:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: 4 1 4 4, 4 1 4 4, 3 2 1 3 2 1, 3 2 1 3 2 1.
- Staff 10:** Four measures of eighth-note patterns. Each measure is marked with a star and 'u.s.w. etc.'. Fingerings: 5 4 2, 5 4 2, 5 4 2, 5 4 2.

★ In allen Tonarten zu üben. ★ In all keys.

Edited by O. B. Boise.

This musical score is divided into two main parts: guitar and piano. The guitar part consists of ten staves, each with a treble clef and a key signature of one flat. The first five staves are heavily annotated with fingerings (numbers 1-5) and technical markings such as "H.S.W." and "etc.". The sixth staff begins with a double bar line and a repeat sign. The piano part consists of two staves, each with a grand staff (treble and bass clefs) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score concludes with a double bar line and repeat sign.

★ In allen Tönarten zu üben.
 ★ In all keys.

NB. Die nach oben gestrichenen Noten sind mit der rechten, die nach unten mit der linken Hand zu spielen.
 N.B. The right hand should play notes with upward and the left, notes with downward stems.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns with fingerings 1, 2, 3, 4 and 5, 4, 3, 2. A large slur covers the entire system.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns with fingerings 1, 5 and 1, 5. A large slur covers the entire system. A star symbol is present in the treble clef.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns with fingerings 1, 5 and 1, 5. A large slur covers the entire system. A star symbol is present in the treble clef.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns with fingerings 1, 5 and 1, 5. A large slur covers the entire system. A star symbol is present in the treble clef.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns with fingerings 5, 4, 3, 2, 1 and 3, 1, 4, 2, 3. A large slur covers the entire system.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note patterns with fingerings 3, 1, 4, 2, 3, 5, 4, 3, 1 and 3, 1, 4, 2, 3. A large slur covers the entire system. A star symbol is present in the treble clef.

XIII. Glissando-Uebungen. XIII. Glissando Exercises.

The main score consists of ten staves of music. Each staff contains a series of glissando exercises, often with multiple measures per exercise. Fingerings are indicated by numbers 1-5 above or below notes. Some exercises include slurs and accents. The exercises vary in complexity, including simple diatonic runs and more intricate chromatic patterns.

Supplement.

The supplement consists of three staves of music. The first staff has two measures of exercises with fingerings 1 and 5. The second staff has two measures with fingerings 2, 3, and 3. The third staff has two measures with fingerings 3 and 2. Some measures include the notation 'u.s.w. etc.'.

+ Mit der rechten Hand allein. + Mit der linken Hand allein.
 + With the right hand alone. + With the left hand alone.

+ Mit der Rückseite der Finger. + With the backs of the Fingers.

XIV. Spannübungen und Uebungen zur Entwicklung der Kraft und Selbständigkeit der Finger.

XIV. Exercises in extension, and for developing the independence and strength of the fingers.

The image contains ten staves of musical exercises. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Exercise 1:** Features a series of eighth-note patterns with slurs and accents. Fingering numbers are provided above the notes.
- Exercise 2:** Similar to Exercise 1, with slurs and accents.
- Exercise 3:** Includes slurs and accents, with some notes marked with an asterisk.
- Exercise 4:** Features eighth-note patterns with slurs and accents.
- Exercise 5:** Includes slurs and accents.
- Exercise 6:** Features eighth-note patterns with slurs and accents.
- Exercise 7:** Includes slurs and accents.
- Exercise 8:** Features eighth-note patterns with slurs and accents.
- Exercise 9:** Includes slurs and accents.
- Exercise 10:** Features eighth-note patterns with slurs and accents.

★ In allen Tonarten. ★ In all keys.

Edited by O. B. Boise.

Rechte Hand
Right hand.

Linke Hand.
Left hand.

Rechte Hand.
Right hand.

Linke Hand.
Left hand.

Musical notation for the first system, consisting of four staves. The first two staves are for the right and left hands respectively, and the last two are also for right and left hands. Fingerings (1-5) and articulation marks (accents) are present throughout.

Beide Hände Both hands.

Musical notation for the second system, showing both hands playing together. It includes fingerings and articulation marks.

Rechte Hand.
Right hand.

Rechte Hand.
Right hand.

Linke Hand.
Left hand.

Linke Hand.
Left hand.

Musical notation for the third system, featuring 'U.S.W. etc.' markings and fingerings. It consists of four staves for right and left hands.

Beide Hände Both hands.

Musical notation for the fourth system, showing both hands with fingerings and articulation. It consists of two staves.

Musical notation for the fifth system, showing both hands with fingerings and articulation. It consists of two staves.

Musical notation for the sixth system, showing both hands with fingerings and articulation. It consists of two staves.

Musical notation for the seventh system, showing both hands with fingerings and articulation. It consists of two staves.

Musical notation for the eighth system, showing both hands with fingerings and articulation. It consists of two staves.

Musical notation for the ninth system, showing both hands with fingerings and articulation. It consists of two staves.

Musical notation for the tenth system, showing both hands with fingerings and articulation. It consists of two staves.

Musical notation for the eleventh system, showing both hands with fingerings and articulation. It consists of two staves.

Rechte Hand.
Right hand.

Musical notation for the first system of exercises. It consists of two staves: a treble staff and a bass staff. The music includes various rhythmic patterns and fingerings, with some notes marked with stars for practice. The key signature is one sharp (F#).

Linke Hand.
Left hand.

Beide Hände. *Both hands.*

Musical notation for the second system of exercises, continuing the patterns from the first system. It features similar rhythmic structures and fingerings across both staves.

Musical notation for the third system of exercises, showing further development of the exercise patterns.

Musical notation for the fourth system of exercises.

Musical notation for the fifth system of exercises.

lento e forte

Musical notation for the sixth system, marked *lento e forte*. It includes *H.S.W. etc.* markings, indicating a specific playing technique.

Musical notation for the seventh system, marked *H.S.W. etc.*

Musical notation for the eighth system, marked *H.S.W. etc.*

Supplement.

Musical notation for the first line of the Supplement section. It begins with a star and includes specific fingerings (1-5) and articulations.

Musical notation for the second line of the Supplement section.

Musical notation for the third line of the Supplement section, marked *Rechte Hand. Right hand.*

★ In allen Tonarten zu üben. ★ *In all keys.*

Rechte Hand.
Right hand.

Linke Hand.
Left hand.

Linke Hand.
Left hand

Handwritten musical notation for the first system, showing right and left hand parts with fingering and articulation. The right hand part is on a treble clef staff and the left hand part is on a bass clef staff. Both parts feature chords and single notes with various fingering numbers (1-5) and articulation marks like "u.s.w." and "etc.".

Beide Hände.
Both hands.

Handwritten musical notation for the second system, showing both hands playing together. The notation includes extensive fingering numbers (1-5) and articulation marks, indicating a complex technical exercise for both hands.

Mit der rechten Hand allein.
With the right hand alone.

Handwritten musical notation for the third system, showing the right hand playing alone. The notation includes fingering numbers and articulation marks, focusing on right-hand technique.

Mit der linken Hand allein.
With the left hand alone.

Handwritten musical notation for the fourth system, showing the left hand playing alone. The notation includes fingering numbers and articulation marks, focusing on left-hand technique.

XV. Accordgriffe. XV. Chords.

Handwritten musical notation for the XV. Accordgriffe section, showing various chord exercises. The notation includes chords and single notes with articulation marks like "u.s.w." and "etc.", and a star symbol indicating exercises in all keys.

★ In allen Tonarten zu üben. ★ In all keys.

H.S.W. etc.

H.S.W. etc.

H.S.W. etc.

H.S.W. etc.

H.S.W. etc.

Supplement.

(chromatisch)
(chromatic)
H.S.W.
etc.

* In allen Tonarten zu üben.
 * In all keys.

(chrom.)
(chrom.)
H.S.W.
etc.

XVI. Sprünge.
XVI. Jumps - Chance movements.

(chromatisch)
(chromatic)
H.S.W.
etc.

(chromatisch)
(chromatic)
H.S.W.
etc.

H.S.W.
etc.

H.S.W.
etc.

H.S.W.
etc.

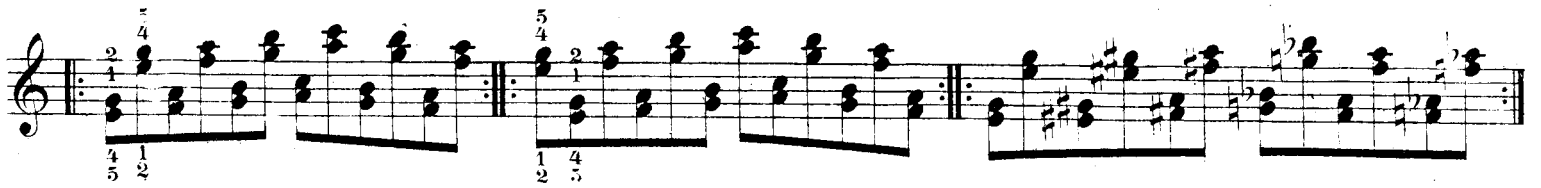
H.S.W.
etc.

H.S.W.
etc.

★ In allen Tonarten. ★ In all keys.

Edited by O. B. Bojse.

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Rechte Hand.
Right hand.



Linke Hand.
Left hand.

Linke Hand.
Left hand.

Linke Hand.
Left hand.



Linke Hand.
Left hand.

Linke Hand.
Left hand.

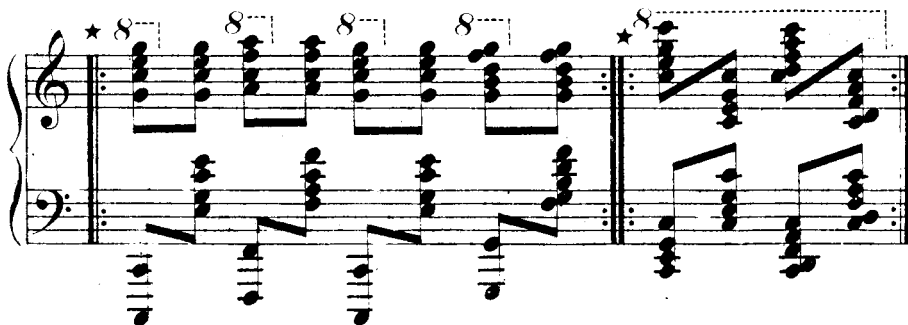
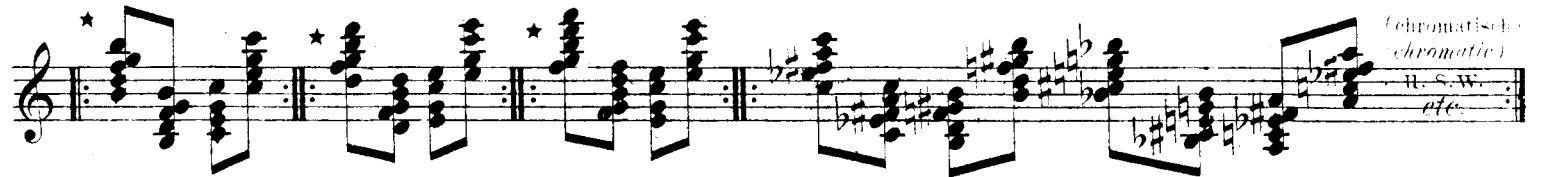
Linke Hand.
Left hand.

Linke Hand.
Left hand.

Linke Hand.
Left hand.



Supplement.
Beide Hände.
Both hands.



* In allen Tonarten zu üben.
* *In all keys.*