

Erster Abschnitt.

Section I.

Die ersten Uebungen sollen auswendig gespielt und nach verschiedenen Tonarten transponirt werden.

The first exercises should be played by heart, and transposed into various keys.

1.

*) Mit Hineinlegen in the Tasten zu spielen, und zwar langsam.

*) Play slowly, with the firm "pressure - touch," not with the ordinary "hammer - stroke."

Mit denselben vorher angegebenen Nüancen zu spielen.

With the same shading and phrasing as in the preceding.

*) Unter „Hineinlegen“ versteht Fr. Wieck: mit weicher und voller Tonausprägung spielen.

*) By "Hineinlegen" Fr. Wieck means the firm "pressure - touch."

3.

In aufsteigender Folge. In ascending succession.

4.

In der Gegenbewegung. In contrary motion.
Aufsteigend. Ascending.

5.

5 4 3 2
1 2 3 4

6.

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

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

Auch so zu üben: Also practise thus: etc.

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

7.

Man kann auch jedes erste Achtel während des ganzen Taktes festhalten.

The first eighth-note in each measure may also be sustained to the end.

Mit leichtem Handgelenk.

With loose wrist.

8.

9.

Die Terzen genau zusammen anschlagen und binden.

Play these Thirds legato, and strike both notes simultaneously.

In Gegenbewegung.

In contrary motion.

10.

11.

Die Hände leicht überschlagen. Stark, auch piano zu spielen.

Cross the hands lightly and easily. Practise both forte and piano.

12.

13.

mf

Kleine Übung in einer Terzen-Tonleiter.

Little Exercise on a scale in Thirds.

14.

Chromatische Tonleiter in kleinen Terzen.

Chromatic scale in Minor Thirds.

15.

16.

17.

f *dim.* *dim.* *p*

Sehr gebunden.

Very legato.

18. *leggiero*

19.

20. *leggiero*

dim.

21. Auf die Bässe zu achten. Pay special attention to the Bass.

p *cresc.*

22. *dolce*

23. Staccato.

24.

Sehr gebunden. Auch aufwärts diminuendo zu spielen.

Very legato. Also practise the ascending series diminuendo.

25.

5 2 5 2 5 2

l.h.

27.

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

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

28.

Auf die Bässe zu achten. Pay attention to the Bass.

29.

Leicht überschlagen. Cross the hands lightly.

l.h. r.h. l.h.

r.h. l.h. r.h.

9

30.

31.
 Sehr legato in der rechten und mit lockerm Handgelenk in der linken Hand. Den letzten Accord in jedem Takt nicht zu kurz und schnell absetzen.

Very legato in the right hand, and with loose wrist in the left. Do not quit the last chord in each measure too soon or too abruptly.

32.

33.

5 4 5 3 4 2 3 1 2 1 2 1 2 1 2 1 5 4 5 3
 1 2 1 3 2 4 3 5 4 5 4 6 4 5 4 5 1 2 1 3

Auf die Bässe zu achten.

Pay attention to the Bass.

34.

p leggiero *ritard.*

35.

Mit schnellem Fingerwechsel in der linken Hand.

With rapid change of fingers in the left hand.

36. Legato assai.

37.

Deutlicher Anschlag mit dem 4ten und 5ten Finger.
Ruhige Ausdehnung der Hand.

Distinct touch with the 4th and 5th fingers. Quiet
extension of the hand.

38.

Auf das Untersetzen des Daumens zu achten.

Pay attention to the passing-under of the thumb.

39.

Mit dem 4^{ten} Finger der rechten Hand deutlich anschlagen.

Let the 4th finger of the right hand strike distinctly.

40.

First system of exercise 40, measures 1-4. The right hand features a complex melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a simple accompaniment of quarter notes.

Second system of exercise 40, measures 5-8. The right hand continues with slurred eighth notes and includes a dotted slur over a group of notes. The left hand accompaniment remains consistent.

Third system of exercise 40, measures 9-12. The right hand plays a series of slurred eighth notes. The left hand accompaniment is present. The word *ritard.* is written in the right hand part.

41.

First system of exercise 41, measures 1-4. The right hand has a complex melodic line with many slurs and accents, including a triplet of eighth notes. The left hand accompaniment consists of quarter notes. The word *legato* is written in the left hand part.

Second system of exercise 41, measures 5-8. The right hand continues with complex slurred passages. The left hand accompaniment is present. The words *cresc.* and *dim.* are written in the left hand part.

Third system of exercise 41, measures 9-12. The right hand features a complex melodic line with slurs and accents, including a triplet of eighth notes. The left hand accompaniment is present.

42

Musical score for exercise 42, featuring piano accompaniment with chords and arpeggios in both hands. The score is divided into two systems. The first system has four measures, and the second system has four measures. Fingerings are indicated by numbers 1-5 above or below notes. The right hand plays chords and arpeggios, while the left hand plays arpeggiated patterns.

43.

Triller-Studie mit gehaltenen Noten.

Study of the Trill with sustained notes.

Musical score for exercise 43, a trill study with sustained notes in both hands. The score consists of four measures. The right hand features a continuous trill on a single note, while the left hand plays a sequence of notes with sustained chords underneath. Fingerings are indicated by numbers 1-5.

44.

Musical score for exercise 44, featuring rapid sixteenth-note runs in both hands. The score consists of four measures. The right hand plays a continuous sixteenth-note scale-like pattern, while the left hand plays a similar pattern with some rests. Fingerings are indicated by numbers 1-5.

45.

Musical score for exercise 45, featuring complex sixteenth-note patterns in both hands. The score consists of four measures. The right hand plays a complex sixteenth-note pattern with many accidentals, while the left hand plays a simpler sixteenth-note pattern. Fingerings are indicated by numbers 1-5.

Continuation of exercise 45, showing further complex sixteenth-note patterns in both hands. The score consists of four measures. The right hand continues the complex sixteenth-note pattern, while the left hand continues its simpler pattern. Fingerings are indicated by numbers 1-5.

46.

legato

p

47.

r. h.

l. h. leggiero

ritard.

48.

dolce
ritard. a tempo

dolce

49. *leggiero*

p

50.

f *mf*

51.

Exercise 51 is a 4-measure piece in 4/4 time, marked with a key signature of two sharps (F# and C#). The treble clef contains a series of eighth-note patterns with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The bass clef contains a simple eighth-note accompaniment. Accents (>) are placed above the first note of each measure.

Weich überschlagen.

Cross over smoothly.

52.

Exercise 52 is an 8-measure piece in 6/8 time, marked with a key signature of two sharps. The first two measures are marked *dolce* and include the instruction *l.h. r.h.*. The treble clef features a melodic line with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass clef has a simple accompaniment with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked with *l.* (left hand) and *r.* (right hand) and includes asterisks (*) indicating specific fingering points.

53.

Exercise 53 is an 8-measure piece in 4/4 time, marked with a key signature of two sharps. The treble clef contains a melodic line with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass clef has a simple accompaniment with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked with *r.h.* (right hand) and *l.h.* (left hand) and includes accents (>) above the first note of each measure.

54.

Leicht und duftig zu spielen.

Play lightly and crisply.

Exercise 54 is an 8-measure piece in 4/4 time, marked with a key signature of two sharps. The first two measures are marked *p* (piano). The treble clef contains a melodic line with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass clef has a simple accompaniment with fingerings 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked with *ten.* (tenuis) and includes accents (>) above the first note of each measure.

55.

3 4 3 2 4 3 2 4 3

3 4 5 4 3 2 1

56.

4 3 2 1 4 3 2 1 4

8

4 3 2 1 4 3 2 1 4

4 3 2 1 4 3 2 1 4

57.

3 4 3 3 3 3 3 3 3

58.

leggiero

Musical score for exercise 58, marked *leggiero*. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The piece begins with a piano (*p*) dynamic and includes two *cresc.* (crescendo) markings. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady accompaniment. The score concludes with a fermata over the final chord.

59.

Weich überschlagen und die gehaltenen Noten stärker anschlagen.

Cross over smoothly, and accent sustained notes more strongly.

lento

Musical score for exercise 59, marked *lento*. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a series of chords with a *dolce* marking. The left hand features a melodic line with a *dolce* marking. The score includes a *ritard.* (ritardando) marking towards the end.

a tempo

Musical score for exercise 59, marked *a tempo*. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a series of chords with a *p* (piano) dynamic. The left hand features a melodic line with a *p* dynamic. The score concludes with a fermata over the final chord.

60.

legato

Musical score for exercise 60, marked *legato*. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a series of chords with a *p* dynamic. The left hand features a melodic line with a *dolce* marking. The score includes a *rit.* (ritardando) marking towards the end.

a tempo
legato

Musical score for exercise 60, marked *a tempo* and *legato*. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a series of chords with a *p* dynamic. The left hand features a melodic line with a *p* dynamic. The score concludes with a fermata over the final chord.

61.

p con grazia

Musical score for exercise 61, marked *p con grazia*. The piece is in 6/8 time with a key signature of two flats (Bb, Eb). It consists of two staves. The right hand plays a series of chords with a *p* dynamic. The left hand features a melodic line with a *p* dynamic. The score concludes with a fermata over the final chord.

Musical score for exercise 61, marked *p con grazia*. The piece is in 6/8 time with a key signature of two flats (Bb, Eb). It consists of two staves. The right hand plays a series of chords with a *p* dynamic. The left hand features a melodic line with a *p* dynamic. The score concludes with a fermata over the final chord.

62. *legato* *ritard.*

a tempo *cresc.* *f* *pp*

63. Für weiche Accentuation im Piano. For gentle accentuation in soft passages.
 Sehr langsam *Very slowly.*

ten *p*

*Red. * Red. * Red. * Red. * Red. * Red. **

64.

p dolce

Fine.

Da Capo al Fine.

65.

Trio.

Kurz in beiden Händen.

Staccato in both hands.

66.

67.

First system of musical notation, featuring a treble and bass clef. The music includes various fingerings (e.g., 4 2, 3 1, 4 2, 4 2, 4 2) and accents (V) over notes.

Second system of musical notation, including a 'TR' marking. The music features complex rhythmic patterns and fingerings (e.g., 4 1, 3 1, 4 1, 5 2, 3 1, 2 1, 4 2, 1).

Die Doppelschläge egal zu spielen.

Play the Turns very evenly.

68.

Exercise 68, first system. The music is in 3/4 time and features a treble and bass clef. It includes fingerings (3, 1, 3, 4) and accents.

Exercise 68, second system. The music includes a 'ritard.' marking and fingerings (4 3, 1 3, 1 3, 1, 2, 3, 1, 5, 1, 2, 1, 2, 3, 5).

69.

Exercise 69, first system. The music is in 2/4 time and features a treble and bass clef. It includes fingerings (5, 4, 2, 1) and accents.

Exercise 69, second system. The music continues the rhythmic patterns from the first system, featuring a treble and bass clef.

70.

71.
Die gehaltenen Töne sehr klingen lassen in rechter und linker Hand.

Make the sustained tones in both hands full and prolonged.

72.

Ruhiger Untersatz des Daumens. In mehreren Dur- und Molltonarten zu spielen.

Smooth passing-under of the thumb. Practise in several major and minor keys.

Eine Uebung in springenden Octaven. Zuerst jede Hand allein zu üben. Auch in andern Tonarten.

Exercise in skipping Octaves. Practise at first with each hand separately. Also in other keys.

73.

Auch so zu spielen:

Also play thus:

Eine Terzenpassage für die rechte Hand. Bis zur grössten Schnelligkeit zu üben.

A passage in Thirds for the right hand. Practise until extreme rapidity is attained.

74.

Für die linke Hand, auch durch zwei Octaven zu spielen.

For the left hand, to be played through two octaves.

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

Zweiter Abschnitt.

Section II.

Anhang mit practischer Anwendung der Accordlehre.

Appendix, with the Science of Harmony practically applied.

Von den Intervallen.

On the Intervals.

Intervall nennt man den Abstand eines Tones von einem andern.

An Interval is the difference in pitch between two tones.

Einklang. Prime. Secunde. Terz. Quarte. Quinte. Sexte. Septime. Octave. None. Decime. Undecime etc.

Prime. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave. Ninth. Tenth. Eleventh.

Die Intervalle zerfallen aber in Unterabtheilungen, die mit: rein, gross, klein, vermindert, übermässig bezeichnet werden.

The Intervals are subdivided as perfect, major, minor, diminished, augmented.

Prime. Prime. Secunde. Second. Terz. Third.

reine oder übermässige grosse kleine übermässige grosse kleine verminderte übermässige

Einklang. perfect augmented major minor augmented major minor diminished augmented

Quarte. Fourth. Quinte. Fifth. Sexte. Sixth.

reine verm. überm. reine verm. überm. grosse kleine überm.

perfect dimin. augm. perfect dimin. augm. major minor augm.

Septime. Seventh. Octave. Octave. None. Ninth.

grosse kleine verm. reine verm. überm. grosse kleine überm.

major minor dimin. perfect dimin. augm. major minor augm.

Von den Tonleitern.

On the Scales.

Es giebt zwei Tongeschlechter: das harte (Dur) und das weiche (Moll). Sie bestehen aus einer Aufeinanderfolge von ganzen und halben Tonstufen. In der Durtonleiter befinden sich die Halbtöne zwischen der 3. und 4. und zwischen der 7. und 8. Stufe. Die Molltonleiter wird in zweierlei Art gebildet. Die eine (melodische genannt) wird aufwärts mit erhöhter 6. und 7. Stufe, abwärts mit Wegfall dieser Erhöhungen, also der Vorzeichnung gemäss gespielt, ihre Halbtöne finden sich aufwärts zwischen der 2. und 3. und zwischen der 7. und 8., abwärts zwischen der 6. und 5. und zwischen der 3. und 2. Stufe. Die andere (harmonische genannt) wird auf- und abwärts in gleicher Weise gespielt. Sie hat die Halbtöne zwischen der 2. und 3., 5. und 6., 7 u. 8. Stufe, weist aber von der 6. zur 7. Stufe eine Fortschreitung von einem Ganz- und einem Halbton (übermässige Secunde) auf.

There are two kinds of scales, the major and minor. They consist of a sequence of Tones and Semitones. The Semitones of the Major scale fall between the 3^d and 4th, and 7th and 8th notes. The Minor scale has two forms. One (called the melodic) has, in ascending, the 6th and 7th notes raised; in descending, the raised notes are avoided and the scale played in accordance with the signature: in ascending, therefore, the semitones are found between the 2^d and 3^d, and the 7th and 8th notes, in descending they fall between the 6th and 5th and the 3^d and 2^d notes. The other minor scale (called the harmonic) is alike in ascending and descending; the semitones fall between the 2^d and 3^d, 5th and 6th, and 7th and 8th. From the 6th to the 7th is an interval of a tone and a semitone (augmented second).

Durtonleiter. Major Scale. Melodische Molltonleiter. Melodic Minor Scale. Harmonische Molltonleiter. Harmonic Minor Scale.

aufwärts ascending abwärts descending

Eine schöne Ausführung der Tonleiter beruht auf Egalität, ruhiger Handhaltung, und unseh- und unhörbarem Untersatz des Daumens. Deswegen übe man sie zuerst mit jeder Hand allein, langsam, schneller, stark, schwächer, je nach der Anschlagsfähigkeit des Schülers, denn eine gute Tonleiter ist die Grundlage einer schönen Mechanik. Den Daumen muss man schon unterziehen ehe er den Ton anschlägt, und nicht erst wenn die Reihe an ihn kommt, weil sonst leicht eine Rückung entsteht. Später soll man die Scalen in Octaven, Terzen, Sexten und Decimen spielen mit Schattirungen aller möglicher Art, erst durch 2, dann durch 4 Octaven.

A fine execution of the scale depends on uniformity of touch, a steady position of the hand, and an imperceptible and inaudible movement of the thumb. It must, therefore, be practised at first with each hand separately: slowly, and gradually faster, loud or softly, according to the player's ability; for a good scale is the foundation of fine technique. The thumb must be already passed under the fingers, before it has to strike its key, and not merely when its turn comes, to avoid a jerky execution. Later the scales are to be played in Octaves, Thirds, Sixths and Tenths, with every possible variety of light and shade; at first through two and then through four octaves.

C dur. C major.

Aufwärts in Decimen, abwärts in Sexten.

Ascending in Tenths, descending in Sixths.

A moll (melodisch).

A minor (melodic).

(harmonisch) (harmonic)

In allen Tonarten zu üben. Hinsichtlich der dazu erforderlichen Versetzungszeichen wird auf das Schema (S. 31) hingewiesen. Die Scalen *G, D, A* und *E dur*, sowie *E, C, G* und *D moll* haben für beide Hände denselben Fingersatz wie *C dur* und *A moll*. *H dur* und *moll* haben denselben nur für die rechte Hand, *F dur* und *moll* nur für die linke.

To be practised in every key. With regard to the necessary signs for transposition, refer to the Table on page 31. The scales of *G, D, A* and *E major*, as well as *E, C, G* and *D minor*, have the same fingering in both hands as *C major* and *A minor*. *B major* and *minor* have the same fingering for the right hand only, *F major* and *minor* for the left hand only.

Der Fingersatz für die andern Scalen ist in folgender Tabelle angegeben.

The fingering for the other scales is shown in the following table.

Stufen.	I.	II.	III.	IV.	V.	VI.	VII.	VIII.	Degrees.
H dur u. moll. <i>l.H.</i>	4	3	2	1	4	3	2	1	B major and minor.
Fis moll. <i>(f)</i>	2	3	4	1	2	3	1	2	F sharp minor.
Cis moll. <i>(f)</i>	2	3	1	2	3	4	1	2	C sharp minor.
Gis moll. <i>(f)</i>	3	4	1	2	3	1	2	3	G sharp minor.
Fis u. Ges dur. <i>(f)</i>	2	3	4	1	2	3	1	2	F sharp maj. and G flat maj.
Es moll. <i>(f)</i>	3	1	2	3	4	1	2	3	E flat min.
Des dur. <i>(f)</i>	2	3	1	2	3	4	1	2	D flat maj.
B moll. <i>(f)</i>	2	1	2	3	1	2	3	4	B flat min.
As dur. <i>(f)</i>	3	4	1	2	3	1	2	3	A flat maj.
F moll. <i>r.H.</i>	1	2	3	4	1	2	3	1(4)	F min.
Es dur. <i>(f)</i>	3	1	2	3	4	1	2	3	E flat maj.
B dur. <i>(f)</i>	2	1	2	3	1	2	3	4	B flat maj.
F dur. <i>r.H.</i>	1	2	3	4	1	2	3	1(4)	F maj.

Der Fingersatz auf der 8^{ten} Stufe ist auf das Weiterstreiten in höhere Octaven berechnet. Bildet aber diese Stufe die Grenze, über welche man nicht hinausgehen will, so wird sich dafür hin und wieder ein bequemerer Finger wählen lassen, z.B. in F dur und moll der 4^{te}.

The fingering of the 8th degree is calculated for extension into higher octaves; but should this degree form the boundary over which it is not intended to proceed, a more convenient finger, for instance in F major and minor the 4th, will answer.

Die chromatische Tonleiter besteht aus einer Folge von lauter Halbtönen:

The Chromatic Scale consists of semitones:

Von den Dreiklangaccorden.

On the Triads.

Accord heisst eine gleichzeitige Verbindung von drei oder mehr verschiedennamigen Tönen. Der erste Grundaccord ist der Dreiklang. Er besteht aus Grundton, Terz und Quinte, und zerfällt in folgende Gattungen: Der Durdreiklang mit grosser Terz und reiner Quinte (a), der Molldreiklang mit kleiner Terz und reiner Quinte (b), der verminderte Dreiklang mit kleiner Terz und verminderter Quinte (c), der übermässige Dreiklang mit grosser Terz und übermässiger Quinte (d).

A simultaneous combination of three or more differently named tones, is called a Chord. The first fundamental chord is the Triad. It consists of Fundamental, Third and Fifth, and is divided into the following kinds: The Major Triad with the major third and perfect fifth (a), the Minor Triad with minor third and perfect fifth (b), the Diminished Triad with minor third and diminished fifth (c), the Augmented Triad with major third and Augmented fifth (d).

Der Dur- und Molldreiklang heissen consonirende, alle andern dissonirende Accorde. Auf den Stufen der Dur- und der (harmonischen) Mollscala bauen sich folgende leitereigene Dreiklänge auf.

The Major and Minor Triads are called Consonant, all others Dissonant Chords. Upon the degrees of the major and minor (harmonic) scales the following Triads are formed.

In Dur. Major.							In Moll. Minor.						
I.	II.	III.	IV.	V.	VI.	VII.	I.	II.	III.	IV.	V.	VI.	VII.
Dur Tonika	Moll	Moll	Dur	Dur	Moll	verm.	Moll Tonika	verm.	überm.	Moll	Dur	Dur	verm.
Major	minor	min.	Maj.	Maj.	min.	dim.	min.	dim.	augm.	min.	Maj.	Maj.	dim.

Jede Durtonart hat ihre entsprechende parallele Molltonart, die mit ersterer gleiche Vorzeichnung hat. Der Grundton der Paralelmolltonart befindet sich auf der 6. Stufe der Durtonleiter.

Each major key has its relative minor, their signatures being identical. The keynote of the relative minor is the 6th degree of the major scale.

C dur C maj.	G dur G maj.	D dur D maj.	A dur A maj.	E dur E maj.	H dur B maj.	Fis dur F# maj.	Cis dur C# maj.
keine Vorzeichnung. no signature.							
A moll A min.	E moll E min.	H moll B min.	Fis moll F# min.	Cis moll C# min.	Gis moll G# min.	Dis moll D# min.	Ais moll A# min.
F dur F maj.	B dur Bb maj.	Es dur Eb maj.	As dur Ab maj.	Des dur Db maj.	Ges dur Gb maj.	Ces dur Cb maj.	
D moll D min.	G moll G min.	C moll C min.	F moll F min.	B moll Bb min.	Es moll Eb min.	As moll Ab min.	

Die Durtonarten *H, Fis, Cis* sind mit *Ces, Ges, Des*, die Molltonarten *Gis, Dis, Ais* mit *As, Es, B* gleichklingend. Man ersieht aus obigem Notenbeispiel, dass die Grundtöne der Tonarten mit Kreuzvorzeichnung in aufsteigenden Quinten, die der Tonarten mit Be-Vorzeichnung in aufsteigenden Quartan einander folgen.

Es folgt nun eine Reihenfolge des Dreiklangs durch alle Tonarten, welche dann noch zu verschiedenen Anschlags- und Geläufigkeitsübungen benutzt werden kann.

The major keys of *B, F sharp, and C sharp*, are identical in sound with *C flat, G flat, and D flat*. The minor keys of *G sharp, D sharp, and A sharp*, are identical in sound with *A flat, E flat, and B flat*. From the foregoing example it is seen that the sharp keys follow each other by ascending fifths, and the flat keys by ascending fourths.

Now follows a series of Triads through all the keys, which can be made use of in different ways as studies in touch and velocity.

Die 24 Dreiklänge.

The 24 Triads.

Der grosse Buchstabe bedeutet Dur, der kleine Moll.

Capital letters denote Major, small letters Minor keys.

Vorstehendes Schema in den nachfolgend ange-
deuteten Spielweisen auszuführen:

The foregoing example to be carried out in the
following manners:

1. 4 etc.

2. 4 etc.

3. 4 5 4 2 1 2 etc.

4. 4 etc.

5. etc.

6. 7. 4 etc.

8. 9. 4 1 2 5 4 etc.

10. 11. 5 4 3 4 5 etc.

12. 13. 4 2 1 2 1 2 4 5 4 5 1 2 4 2 5 2 4 1 5 2 4 1 5 2 5 4 etc.

14. * 15.

etc. etc.

Anschlagsübung mit durchgehenden und Wechselnoten im Bass.

Exercise in touch. Passing and Changing Notes in the Bass.

16.

* In den Scales für die linke Hand die erforderlichen Versetzungszeichen anwenden, nach Anleitung des Schemas pag. 31. In der Mollscala jedesmal die 6. und 7. Stufe erhöhen.

* In the scales for the left hand, apply the requisite sharps and flats according to Table, page 31. In the minor scale the 6th and 7th notes are to be raised.

Umkehrung des Dreiklangs.

Die erste Umkehrung des Dreiklangs entsteht, wenn die Terz desselben in den Bass gelegt wird. Sie heisst Sextaccord und wird mit 6 bezeichnet. Die zweite Umkehrung wird durch Verlegung der Quinte in den Bass gebildet, heisst Quartsextaccord und wird mit $\frac{6}{4}$ bezeichnet.



Diese sowohl wie auch die folgenden Accorde und Umkehrungen sind in allen Tonarten zu üben.

Der Hauptseptimenaccord

oder Dominantseptimenaccord ist ein Vierklang und hat seinen Sitz auf der 5. Stufe der Dur- und Molltonleiter. Er wird durch den Dreiklang auf genannter Stufe mit Hinzufügung der kleinen Septime des Grundtones gebildet. Da er dissonirt, bedarf er der Auflösung in einen consonirenden Accord und zwar in den Dreiklang auf der 1. Stufe (vergl. S. 30). Hierbei geht in der Regel der Grundton eine Quarte aufwärts, oder eine Quinte abwärts, die Septime eine Stufe abwärts, die Terz eine Stufe aufwärts, die Quinte eine Stufe auf- oder abwärts, die Octave bleibt liegen und wird mithin zur Quinte im Dreiklang der ersten Stufe. Der Hauptseptimenaccord wird mit 7 bezeichnet.

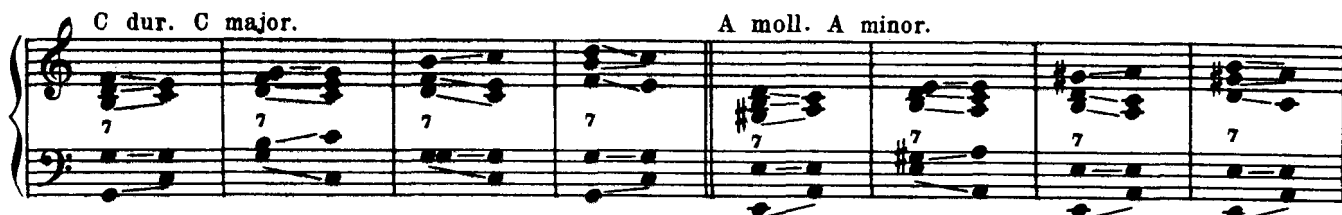
Inversion of the Triad.

The first inversion of a Chord arises, when its third becomes the lowest (or bass) tone; it is called the Chord of the Sixth, and is indicated by a 6. The second inversion is formed when the Fifth is inverted to the bass; it is called the Chord of the Fourth and Sixth, and is indicated by $\frac{6}{4}$.

These, as well as the following Chords and Inversions, are to be practised in all keys.

The chief Chord of the Seventh,

or Dominant Chord of the Seventh, has 4 tones, and is situated on the fifth step of the major and minor scale. It is formed with the major triad by adding the minor seventh of the fundamental note. As it is dissonant, it requires to be resolved into a consonant chord, which must be the Triad of the first step (see page 30). As a rule, the fundamental note ascends a fourth, or descends a fifth, the seventh descends one step, the third ascends one step, the fifth ascends or descends one step; while the octave is held, and becomes the fifth in the triad of the first step. The Dominant Chord of the Seventh is represented by a 7.



In alle Tonarten zu transponiren.

To be transposed into all keys.

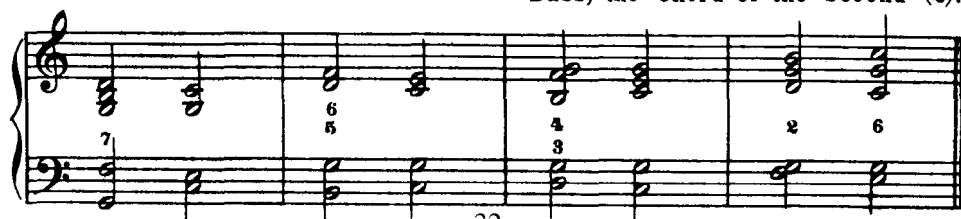


Umkehrung des Septimenaccordes.

Es giebt deren drei: Terz als Basston: Quintsextaccord ($\frac{6}{5}$), Quinte im Bass: Terzquartaccord ($\frac{4}{3}$), Septime im Bass: Secundaccord (2).

Inversions of the Chord of the Seventh.

There are three: The third as bass tone, the Chord of the Sixth and Fifth ($\frac{6}{5}$); the fifth in the bass, the Chord of the Fourth and Third ($\frac{4}{3}$); the seventh in the Bass, the Chord of the Second (2).



Die Dreiklänge und Septimenaccorde durch alle Dur-tonarten als Arpeggio-Etüde müssen sehr egal und mit ruhiger Hand gespielt werden.

The Triads, and Chords of the Seventh, of all major keys as a Study of the Arpeggio. Play evenly and with steady hand.

The image displays a musical score for an arpeggio study, consisting of seven systems of two staves each (treble and bass clef). The music is written in 6/8 time and covers seven major keys: C major, G major, D major, A major, E major, B major, and F# major. Each system contains four measures of music. The first measure of each system features a four-measure arpeggio pattern in the right hand, indicated by a slur and the number '4'. The left hand provides a steady accompaniment, often with a triplet of eighth notes. The second measure of each system contains a four-measure arpeggio pattern in the left hand, also indicated by a slur and the number '4'. The remaining two measures of each system continue the arpeggio patterns in both hands. The final system concludes with a whole note chord in the right hand and a whole note chord in the left hand. The page number '33' is centered at the bottom.

Erste Veränderung nach der vorhergehenden Weise, nur die Dreiklänge in Moll.

First Variation in the style of the preceding, but with the Triads in minor.

2te Veränderung. 2d Variation.

Ein Accord-Präludium, rathsam vor jeder Tonleiter zu spielen. Ausserdem hat es hier den Zweck, die Grundlage zu weiter unten folgenden Übungen zu bilden.

A prelude in chords, which it is well to play before every scale. It answers, besides, the purpose of laying a foundation for the exercises which follow.

Langsam und sehr gehalten zu spielen, in allen Tonarten.

Play slowly and sustain well. Ähnlich in der nächsthöheren Lage.

Similarly, in the next highest chord-position.

Versetzungsübungen von Drei- und Vierklängen. In vielen Tonarten zu üben.

Inversions of Chords of 3 and tones. To be practised in many keys.

First system of musical notation. The right hand features a complex, arpeggiated texture with many beamed notes and slurs. The left hand plays a simple accompaniment of quarter notes. The tempo/mood is marked *dolce* at the beginning and *rit.* towards the end.

Second system of musical notation. The right hand continues with the arpeggiated texture, showing some melodic movement. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand's arpeggiated texture continues, with some notes being slurred across measures. The left hand accompaniment is steady.

Fourth system of musical notation. The right hand has rests in the first four measures, with a *p* dynamic marking. The left hand plays a series of quarter notes with a *f* dynamic. In the fifth measure, the right hand enters with a *f* dynamic and a *rit.* marking.

Fifth system of musical notation. The right hand has rests in the first two measures (*p*), followed by *sf* chords in the next two measures, and then *p* chords in the final two measures. The left hand has rests in the first two measures (*p*), followed by *sf* chords in the next two measures, and then *f* chords in the final two measures. The word "etc." is written between the second and third measures of both hands.

Sixth system of musical notation. The right hand has a continuous, flowing melodic line with many slurs. The left hand accompaniment consists of quarter notes.

Seventh system of musical notation. The right hand continues with the flowing melodic line. The left hand accompaniment is steady, with some notes being slurred.

Sehr gebunden. Very legato.

Orgelpunkt

Organ-point

nennt man einen liegenbleibenden Basston, über welchen Accordreihen hinschreiten können, die zwar unter sich harmonieren, zu denen aber der Bass harmoniefremd erscheint.

is the name applied to a sustained bass tone, over which a series of Chords can pass, harmonizing within themselves, yet foreign to the harmony of the bass.

Als gute Uebung kann empfohlen werden, zu kleinen Melodien verschiedene Harmonien zu suchen, z. B.:

As good practice it is recommended to try writing different harmonies to short melodies; for instance:

Melodie mit 3 verschiedenen Harmonieunterlagen.

Melody with 3 different harmonic arrangements.

Der verminderte Septimenaccord.

The Chord of the Diminished Seventh.

Wenn man den tiefsten Ton des Dominantseptimenaccordes um einen halben Ton erhöht, entsteht der verminderte Septimenaccord. Er ist aus lauter kleinen Terzen aufgebaut und giebt es dem Klange nach drei:

If the lowest tone of a dominant chord of the seventh be raised a semitone, we obtain a Chord of the Diminished Seventh, composed entirely of minor thirds. According to sound, there are three such chords:

Alle übrigen kommen, wenn auch anders notirt, dem Klange nach mit einem der drei verzeichneten überein, z. B. klingt wie 1 mit der Terz im Bass, wie 2, wie 3 in der gleichen Umkehrung.

All others are identical in sound with one of the foregoing Chords; though the notation varies; sounds like 1 with the third in the bass; like 2; like 3 in the same inversion.

Jeder dieser Accorde lässt 3 Versetzungen zu und entstehen somit 12 verminderte Septimenharmonien, die sich zu allen möglichen Arten Studien und Modulationen gebrauchen lassen. Der Schüler muss ganz fest darin werden und sei hier noch darauf aufmerksam gemacht, dass jeder dieser Accorde vierdeutig ist, je nachdem er notirt wird und zu den verschiedensten Modulationen verwendet werden kann, wie folgendes Beispiel zeigt, in welchem vier verschiedene Harmoniewendungen von einem verminderten Septimenaccord ausgehen, der dem Klange seiner Töne nach gleich ist.

Each of these Chords admits of 3 inversions; and thus are formed 12 Chords of the diminished seventh, which can be used in various ways, as exercises and modulations. The scholar must have a good knowledge of them. Observe, that each of these Chords has 4 significations, according to its notation, and can be used for various modulations, as the following example shows, where 4 different changes of harmony proceed from chords of the diminished seventh, which are identical in sound.

1. Nach D dur. Into D major. 2. Nach F dur. Into F major. 3. Nach As dur. Into A flat major. 4. Nach H dur. Into B major.

Die Beispiele bei 1.2.3. könnten eben so gut nach Moll moduliren.

Examples 1,2,3 can modulate equally well into minor.

Der Basston darf im folgenden Beispiel in der rechten Hand nicht mitgespielt werden.

The bass note in the next example must be omitted in the right hand.

u.s.w. von andern tönem aus spielen. etc., to be played from other fundamental tones.

Der übermässige Quintsextaccord.

Wenn man dem Dreiklang auf der 4. Stufe der Molltonleiter (S. 30) die kleine Septime vom Grundton beifügt (a) und letztern um einen Halbton erhöht (b), so entsteht ein Accord, der zumeist in seiner ersten Umkehrung (c) angewendet wird und den obigen Namen führt.

In A moll. In A minor.

(a) (b) (c)

Man löst ihn gern nach dem Quartsextaccord auf der Tonika auf und leitet diesen durch den Hauptseptimenaccord nach dem Grundaccord der Tonika über. Man kann ebensowohl die Dur- wie die Mollharmonie darauf folgen lassen.

The augmented $\frac{6}{5}$ Chord.

If, to the Triad on the 4th degree of the minor scale (see page 30), the minor seventh of the fundamental tone be added (a), and the latter raised a semitone (b), a chord is formed which is generally employed in its first inversion (c), and is named the augmented chord of the 5th and 6th.

It usually resolves to the $\frac{6}{4}$ Chord of the Tonic, then leading through the Dominant Chord of the 7th to the fundamental Chord of the Tonic. Either the major or minor harmony may follow.

Nach D dur. Into D major.

Nach C dur. Into C major.

Nach A moll. Into A minor.

Verschiedene Accordpreludien.

Different Preludes in Chords.

Das 3^{te} und 7^{te} Sechszehntel in den ersten 4 Takten sind harmoniefremde Wechselnoten.

The 3^d and 7th sixteenth-notes in the first 4 measures are passing-notes, foreign to the harmony.



Trugschlüsse

entstehen, wenn man, statt nach einem Hauptseptimenaccord regelrecht den Dreiklang der Tonika folgen zu lassen, statt dessen eine andere, unerwartete Harmonie eintreten lässt. Im folgenden Beispiele sind bei *a. b. c.* Trugschlüsse verschiedener Gattung eingeführt.



Interrupted Closes (Deceptive Cadences)

arise when, instead of allowing the triad of the tonic to follow the dominant chord of the seventh, another and unexpected harmony is introduced. In the following examples under *a b c*, different kinds of Deceptive Cadences are shown.

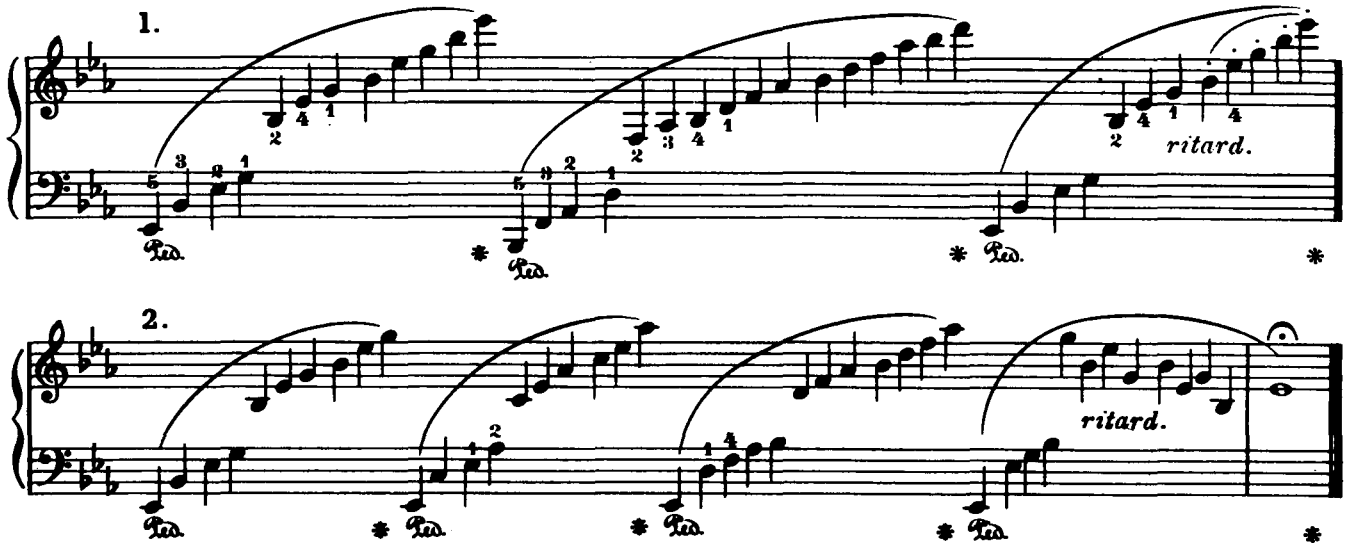


Man rathet dem Schüler, vor jedem vorzutragenden Tonstück entweder eine Reihenfolge von Accorden, ein kleines Vorspiel (*Praeludium*) zu improvisiren, oder eine Modulation zu spielen, das heisst: sich aus einer Tonart in diejenige zu wenden, woraus das zu spielende Stück geht. Dies leicht und schnell finden zu lernen, muss man sämtliche hier aufgeführten Accorde in allen Tonarten oft üben.

Before the performance of each piece of music, the pupil is advised to improvise a short *prelude* of a series of chords, or to play a modulation, that is, to modulate from one key into that of the composition about to be played. In order to do this quickly and with ease, it is necessary often to practise, and in every key, the chords here introduced.

Einige Beispiele von kleinen Praeludien.

Some examples of short preludes.



Das Pedal muss mit Vorsicht angewendet werden und ist bei jedem Harmoniewechsel das Nachklingen der Töne des vorhergegangenen Accords, wie oben vorgeschrieben, zu verhindern.

The Pedal must be used with caution, and at every change of harmony care must be taken, not to prolong the sound of the preceding chord.