

A zongoratanítás nemcsak nálunk, hanem a legtöbb külföldi zeneintézetnél is a technikai tanulmányok túltengésében szenved. Az a sok idő, melyet a növendékek a gyakorlásnak szentelnek, nincs arányban az eredménnyel, még akkor sem, ha a muzikalitás fejlődésének elhanyagolásából eredő fogyatékoktól eltekintünk.

A baj egyrészt abban rejlik, hogy a növendékeket nem tanítják meg arra, hogy hogyan kell helyesen, időpocsékolás nélkül gyakorolni, másrészt a tananyag oly etüdöket és gyakorlatokat is tartalmaz, amelyekből a növendékek csak minimális hasznot húznak. S mert azonkívül a növendéknek (vagy inkább a tanárnak) magát produkálnia is kell, azt az édeskevés előadási darabot, amelyet a növendék tanul, untig át kell rágnia, úgyhogy a zongora értékes irodalmának csak valamire való megismerésére nem marad idő. Pedig irodalomismeret nélkül nincs stílusérzék.

Mindenekelőtt tehát az etüdök anyaga redukálendő, ami kár nélkül történhetik, ha olyan gyakorlatokat veszünk elő, amelyek időmegtakarítás mellett ugyanolyan haszonnal járnak. Ujjgyakorlatok tehát fontosabbak, mint etüdök; már csak azért is, mert azokat kotta nélkül játszunk, és ezáltal egész figyelmünket a gyakorlatok kivitelére koncentrálhatjuk, ami feltétlenül szükséges. Az alsóbb fokoktól itt teljesen eltekintek. A középfoktól kezdve ügyesen kiválasztott szemelvények Bertini és Cramer etüdjéből, Clementi „Gra-

Der Klavierunterricht leidet an den meisten Musikschulen an einem Zuviel an Übungsmaterial für die rein technische Ausbildung, ohne daß die Wirkung im Verhältnis stünde zu der Zeit, die die Schüler zum Üben verwenden müssen. Das Musikalische wird dabei arg vernachlässigt und weist fühlbare Lücken auf.

Der Fehler liegt darin, daß die Schüler einerseits nicht gelehrt werden richtig zu üben, andererseits ihnen viel zu viel solche Etüden und Übungen auferlegt werden, aus denen sie nur geringen Nutzen ziehen können, während ihnen zum Repertoirestudium nicht genügend Zeit bleibt. Die wenigen Vortragsstücke, die sie studieren, werden bis zum Überdruß oft durchgekaut, da sie zum „Vorspielen“ dienen sollen, wodurch sich ja weniger die Schüler, als die Lehrer produzieren wollen. Stilgefühl läßt sich aber ohne einigermaßen befriedigende Literaturkenntnis nicht bilden.

Zunächst muß also der Stoff an Etüden beschränkt werden, was ohne Schaden geschehen kann, wenn solche Übungen vorgenommen werden, die bei geringerem Zeitaufwand denselben Nutzen bringen. *Fingerübungen* sind daher Etüden vorzuziehen, schon auch deshalb, weil sie ohne Noten gespielt werden und dadurch die ganze Aufmerksamkeit auf ihre Ausführung konzentriert werden kann, was beim Üben ungemain wichtig ist.

Von den unteren Stufen sehe ich hier ganz ab. Von den mittleren Stufen angefangen, genügt eine geschickte Auswahl von Bertinis und Cramers Etüden, später eine Auswahl aus Clementis „Gradus“ vollkommen neben den entsprechenden Finger-

In music-schools piano tuition suffers mostly from far too much exercise material given for the purely technical development of the pupils, the many hours of daily practice spent on these not being in proportion to the results obtained. Musicality is hereby badly neglected and consequently shows many weak points. The fault lies on one side, that the pupils are not taught to practise properly, and on the other hand, that far too many studies and exercises are given from which only little value can be gained, whilst not enough time is left for the study of repertory pieces. A few show-pieces are usually repeated to excess, as they are needed for public production, whereby the teacher's reputation is generally more benefited than the pupil's progress. Correct sense of style can however, only be furthered by a sufficient knowledge of musical literature.

Therefore, before all else the amount of studies must be reduced and this can be done without harm if they are replaced by such exercises which, in lesser time, bring forth the same benefits. *Finger-exercises* are preferable to studies, if only for the reason that they can be practised from memory, and consequently the whole attention can be concentrated on the proper execution, which is most important.

The preparatory degrees are not considered here. Beginning with the middle stages, a judicious choice of studies by Cramer and Bertini suffices; later, a selection from Cle-

duš"-ából, a megfelelő ujjgyakorlatok kíséretében teljesen elegendők a biztos technika elsajátítására. Minden egyéb, Czerny tanulmányai is mellőzhetők, miután nem nyújtanak olyasmit, amit ne lehetne ujjgyakorlatok által vagy az előadási daraboknál elsajátítani. Nem mellőzhetők természetesen a magasabb fokokon Chopin és Liszt etűdjei, melyek inkább mint előadási darabok kezelendők, és nem mellőzhetők sem Bach 2 és 3 szólamú invenciói Bertini és Cramer mellett, sem a „Wohltemperiertes Clavier” Clementi mellett.

A tanulmányok anyagának leszorítása által az előadási darabok számára időt nyertünk, melyet még hasznosabban azáltal tölthetünk el, hogy csak egynéhány darabot dolgozzunk ki előadás céljaira, a nagyobb részüknél azonban a tanár megelégszik, ha azokat a növendék nagyjában helyesen és tisztán játsza. Az ebből származó haszon később fog megnyilvánulni.

Terjedelmes irodalomismeretre azonban csak sok lapról való olvasás által tehetünk szert. Nem ajánlhatom eléggé a tanároknak, hogy növendékeiket már korán szoktassák ahhoz, hogy sokat olvassanak lapról, kamarazenét is. Nem a daraboknak csak egyszeri, hanem minél többszöri átjátszására gondolok, abból a célból, hogy jobban megismerjük őket. Tudom, hogy sokan — kivált azok, akik maguk sem tudnak jól lapról játszani — azt fogják ellene vetni, hogy ezáltal a növendékek könnyen „slampos” játékra tehetnek szert. De nincs igazuk, mert az olvasás ezen hátrányait a tanár teljesen ellensúlyozhatja azáltal, hogy a növendékektől a tanulmányoknál és az előjátszásra szánt daraboknál szigorúan korrekt és tiszta játékot kíván meg. A sok lapról való játéknak azonban másrészt nagy, de sajnos, nem eléggé méltányolt előnyei vannak. Eltekintve attól, hogy magában véve is hasz-

übungen zur Erlangung einer sicheren Technik. Alles andere, auch Czerny, ist entbehrlich; es enthält nichts Wesentliches, was nicht durch Fingerübungen oder bei den Vortragsstücken erlernt werden könnte. Selbstverständlich sind die als Vortragsstücke zu behandelnden Etüden von Chopin und Liszt auf den höheren Stufen ebensowenig zu umgehen, wie Bachs 2- und 3-stimmige Inventionen neben Bertini und Cramer, und das „Wohltemperierte Clavier” neben Clementi.

Ist durch Verminderung des Stoffes an Etüden mehr Zeit zum Repertoirestudium gewonnen, so kann diese Zeit noch nützlicher verwendet werden, wenn nur ein Teil der zu studierenden Vortragsstücke zum „Vorspielen” ausgearbeitet wird, bei dem größeren Teil sich aber der Lehrer damit begnügt, daß sie der Schüler im großen und ganzen anständig und sauber spielt. Der Nutzen wird sich später zeigen.

Eine *umfassende* Literaturkenntnis läßt sich aber nur durch vieles Vornblattspielen erwerben. Ich kann nicht genug empfehlen, die Schüler schon zeitig anzuhalten, viel vom Blatt zu spielen, auch Kammermusik. Ich verstehe hier kein einmaliges, sondern ein mehr- und oftmaliges Durchspielen eines Stückes zum Zwecke des Kennenlernens. Man wende nicht ein, daß dieses den Schüler leicht zu oberflächlichem, schlampigem, „dilettantischem” Spiel verleite! Diese Nachteile des Blattlesens lassen sich vollkommen paralisieren durch die Forderung der höchsten Korrektheit und Sauberkeit bei den Etüden, Übungen und bei den Stücken, die zum „Vorspielen” dienen sollen. Hingegen hat das viele Vornblattspielen Vorteile, die leider nicht genügend gewürdigt werden. Abgesehen von dem Vorteil, den es an und für sich bietet und daß durch die Kenntnis der Literatur das Stilgefühl gefördert wird, bringt es auch in rein technischer Hinsicht Nutzen: es fördert Gewandtheit und Fertigkeit der Finger.

menti's „Gradus” with the subservient exercises, is sufficient for obtaining a reliable technique. Everything else, even Czerny, is superfluous; it does not contain anything of essential importance which might not be acquired through finger-exercises, or by conscientious practising of appropriate passages of pieces. The Etudes by Chopin and Liszt belong of course to the category of concert-pieces, and play a role as important, for higher and highest stages, as Bach's Two and Three Part Inventions in connection with Bertini and Cramer, and the Well-tempered Clavier with Clementi.

Thus, by diminishing the amount of studies, time is won for repertory music, and this time can be utilised still better, if only *some* of the pieces are practised up to finishing stage; concerning the larger number of pieces, the teacher should be satisfied as long as they are played by the pupil in a clear and efficient manner. In the long run the pupil will benefit by this.

A wide knowledge of musical literature can only be acquired by sightreading. I cannot sufficiently recommend pupils to start early with sightreading: piano as well as chamber music. I do not mean playing a piece once through, but to play it several times, so as to become well acquainted with it. It may be argued, that this must lead into superficial, untidy (“sloppy”), amateurish playing. The disadvantages of much sight-reading can be balanced by stricter demands put to the pupil, in regard to the performance of “concert-pieces”, and to the execution of studies and exercises. Much sight-reading has however advantages, which are unfortunately not sufficiently considered. Independently of the great advantage of a wider

nos, és a literatúra megismerése a stílusérzéklet fejleszt, tisztán technikai szempontból is előnyökkel jár, mert nagyban előmozdítja az ujjak ügyességét.

Minél kevesebb időt szánunk a tisztán technikai tanulmányokra, annál koncentráltabb gyakorlatokra van szükségünk, s annál koncentráltabban kell gyakorolnunk. Etüdök értelmetlen ledarálása, méghozzá ha figyelmünk egy részét a kották olvasása veszi igénybe, hasztalan dolog. A legegyszerűbb gyakorlatoknál is teljes figyelmünket az ujjak mozgására kell koncentrálnunk, minden hangot tudatosan éreznünk kell, egyszerűen: *nem az ujjakkal, hanem azok közvetítése révén a fejünkkel kell gyakorolnunk!*

Ujjgyakorlatokat illetőleg sok, részben kiváló és híres munka jelent meg, melyek hasznos és érdekes dolgokat tartalmaznak. De túl sok bennük az olyan gyakorlat, amelyek hasznát a daraboknál csak ritkán, vagy talán sohasem látjuk. Elvégre ha még annyira kifejlődött technikával rendelkezünk is, még mindig maradnak nehézségek, amelyeket csak a darabok tanulása során küzdhetünk le. Speciális esetekről, mint pl. rosszul képzett kezek, megrögzött hibák stb., amikor speciális gyakorlatokra van szükség, itt nem beszélek.

A jelen gyakorlatokban megkíséreltem olyan anyagot összeállítani, amely lehetőleg kimerítően és koncentrált formában azt nyújtja, ami egyrészt a közép- és magasabb fokú növendékeknek biztos technika elsajátítására, másrészt a kiképzetteknek „training”-re és a már megszerzett technika konzerválására *ele-gendő*.

Bár a gyakorlatok újszerű dolgokat is tartalmaznak, erre éppoly kevéssé törekedtem, mint arra, hogy szépek legyenek. Remélem azonban, hogy a gyakorlatban be fogják válni.

Budapest, 1929 június havában

DOHNÁNYI ERNŐ

Je weniger Zeit nun aber den rein technischen Übungen zugewendet wird, desto konzentrierter müssen die Übungen sein und desto konzentrierter muß geübt werden. Ein geistloses Herunterleiern von Etüden, wenn noch dazu die Augen an den Noten kleben, ist nutzlos. Bei der einfachsten Fingerübung muß die volle Aufmerksamkeit der Tätigkeit den Fingern zugewendet werden, jede Note mit Bewußtsein gespielt werden, mit einem Wort: *man übe nicht mit den Fingern, sondern durch die Finger mit dem Kopf!*

Es gibt nun in bezug auf Fingerübungen eine Reihe von zum Teil hervorragenden Werken, die eine Fülle des Nützlichen und Interessanten bieten. Sie enthalten aber zu viel solche Übungen, deren Anwendung bei Vortragsstücken nur selten oder gar nie vorkommt. Schließlich bleibt es bei noch so großem technischen Rüstzeug nicht erspart, gewisse Schwierigkeiten erst bei den Stücken überwinden zu lernen. Von speziellen Fällen wie z. B. verbildete Hände, eingewurzelte Fehler, usw., wo spezielle Übungen notwendig sind, spreche ich hier nicht.

In vorliegenden Übungen habe ich versucht, in konzentrierter Form, aber möglichst vollständig ein Material zusammenzustellen, welches einerseits für den Klavierschüler mittlerer und höherer Stufen zur Erlangung einer sicheren Technik, andererseits für den Ausgebildeten zum „Training” und zur Erhaltung seiner bereits erworbenen Technik *ausreichend* ist.

Wenn auch manches in den Übungen neu sein dürfte, so erheben sie auf Originalität ebensowenig Anspruch, wie auf Schönheit. Ich hoffe aber, daß sie sich in der Praxis bewähren werden.

Budapest, Juni 1929.

ERNST VON DOHNÁNYI

knowledge of musical literature, thus acquired, the sense of style is improved, and it is also of use, in regard to technique, for the deftness and the surety of the fingers are increased.

The less time spent on purely technical studies, the more important it is to practise with full concentrated thought. It is absolutely useless to practise exercises in a thoughtless, mechanical manner, especially when the eyes are riveted on the music. When playing, even the simplest of finger exercises, the full attention must be fixed on the finger-work, each note must be played consciously, in short: *not to practise merely with the fingers, but through the fingers with the brain.*

As far as finger exercises are concerned, there are a number of works, which offer a vast field of profit and interest. They contain however too many exercises, the usefulness of which are questionable, when it comes to practical playing. After all, however technically well equipped a pianist may be, certain difficulties have to be conquered by special practice during the study of the piece itself. I do not speak of special cases, such as hands spoiled by bad training, deeply rooted faults etc., where special exercises are necessary.

In the following exercises, I have endeavoured to collect material in condensed form, yet as complete as possible, which should help piano students to acquire a reliable technique. They are even all-sufficient for finished pianists to keep in training, and to retain the already acquired technique. Many exercises are new, they do not however lay any claim either to originality or beauty. I hope, withal, that they will prove useful.\*

Budapest, June 1929.

ERNST VON DOHNÁNYI

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# DOHNÁNYI ERNŐ

A legfontosabb ujjgyakorlatok  
a biztos zongoratechnika elsajátítására

Die wichtigsten Fingerübungen  
zur Erlangung  
einer sicheren Klaviertechnik

Essential Finger Exercises  
for obtaining  
a sure piano technique

I.

Gyakorlatok az ujjak erősíté-  
sére és függetlenítésére.

Übungen für die Unabhängig-  
keit und Kräftigung der Fin-  
ger.

Exercises for the independence  
and the strengthening of the  
fingers.

Nº 1

B-, H-, Desz- és D-dúrban is gyakor-  
landó.

Ist auch in den Tonarten B-, H-,  
Des- und D-Dur zu üben.

To be practised in the keys of B flat,  
B, D flat and D major also.

## A No 2

Ezen gyakorlat, valamint a 3, 4, 5, 6. és 7. számú felváltva a következő hangnemekben is gyakorlandó: Desz-, D-, Esz-, E-, F-, Fisz-, B- és H-dúr, c-, cisz-, esz-, e-, f-, fisz-, b- és h-moll.

Sowohl diese Übung, wie No. 3, 4, 5, 6. und 7. sind abwechselnd auch in den folgenden Tonarten zu üben: Des-, D-, Es-, E-, F-, Fis-, B- und H-Dur, c-, cis, es-, e-, f-, fis-, b- und h-Moll.

This exercise as well as those No. 3, 4, 5, 6 and 7, are to be practised also in the following keys: D flat, D, E flat, E, F, F sharp, B flat, and B major, C, C sharp, B flat and B minor.

## No 3

## No 4

## No 5

No 6

No 7

No 8

Felváltva az összes többi hang-  
mekben is gyakorlandó.

Ist abwechselnd auch in allen an-  
deren Tonarten zu üben.

Is to be practised in all other keys.

# Nº 9

①  
⑤

First musical staff with treble clef, 7/8 time signature, and key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes, with a circled '1' above the first measure and a circled '5' below the first measure.

Bal kéz 2 oktávával mélyebben  
Linke Hand 2 Oktaven tiefer  
Left hand two octaves lower

②  
④

Second musical staff, continuing the piece with similar rhythmic patterns and a circled '2' above and '4' below the first measure.

③  
③

Third musical staff, continuing the piece with similar rhythmic patterns and a circled '3' above and '3' below the first measure.

④  
②

Fourth musical staff, continuing the piece with similar rhythmic patterns and a circled '4' above and '2' below the first measure.

⑤  
①

Fifth musical staff, continuing the piece with similar rhythmic patterns and a circled '5' above and '1' below the first measure.

②  
④  
⑤

Sixth musical staff, continuing the piece with similar rhythmic patterns and a circled '2' above, '4' below the first measure, and '5' below the second measure.

③  
②  
⑤

Seventh musical staff, continuing the piece with similar rhythmic patterns and a circled '3' above, '2' below the first measure, and '5' below the second measure.

④  
①  
②  
⑤

Eighth musical staff, continuing the piece with similar rhythmic patterns and a circled '4' above, '1' below the first measure, '2' below the second measure, and '5' below the third measure.

⑤  
①  
②  
⑤

Ninth musical staff, continuing the piece with similar rhythmic patterns and a circled '5' above, '1' below the first measure, '2' below the second measure, and '5' below the third measure.

A 9a és 9b számú gyakorlatok könnyebb memorizálására a következő séma szolgáljon:

Zur leichteren Memorisierung der Übungen 9a und 9b diene folgendes Schema:

The following scheme facilitates the memorising of the exercises No. 9a and 9b:

A jobb kéznek:  
Für die rechte Hand:  
For the right hand:

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

A bal kéznek:  
Für die linke Hand:  
For the left hand:

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



# No 10

Bal kéz 2 oktávával mélyebben  
Linke Hand 2 Oktaven tiefer  
Left hand two octaves lower

The musical score consists of ten systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The piece is characterized by a dense, rhythmic texture of eighth and sixteenth notes. Fingerings are indicated by circled numbers 1-5. Fingering patterns are shown in boxes, such as 1 2, 5 4, 1 3, 5 3, 1 4, 5 2, 1 5, 5 1, 2 3, 4 3, 2 4, and 4 2. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final chord in the bass staff.

Séma a memorizálás megkönnyítésére

Schema zur Erleichterung der Memorisierung:

Schema for facilitating the memorising:

Jobb kéz:				
Rechte Hand:	<span style="border: 1px solid black; padding: 2px;">1 2</span>	③	$\frac{4}{3}$	④
Right hand:	<span style="border: 1px solid black; padding: 2px;">1 3</span>	②	$\frac{4}{2}$	④
	<span style="border: 1px solid black; padding: 2px;">1 4</span>	②	$\frac{3}{2}$	③
	<span style="border: 1px solid black; padding: 2px;">1 5</span>	②	$\frac{3}{2}$	③
	<span style="border: 1px solid black; padding: 2px;">2 3</span>	①	$\frac{4}{1}$	④
	<span style="border: 1px solid black; padding: 2px;">2 4</span>	①	$\frac{3}{1}$	③
	<span style="border: 1px solid black; padding: 2px;">2 5</span>	①	$\frac{3}{1}$	③
	<span style="border: 1px solid black; padding: 2px;">3 4</span>	①	$\frac{2}{1}$	②
	<span style="border: 1px solid black; padding: 2px;">3 5</span>	①	$\frac{2}{1}$	②
	<span style="border: 1px solid black; padding: 2px;">4 5</span>	①	$\frac{2}{1}$	②

Bal kéz:				
Linke Hand:	<span style="border: 1px solid black; padding: 2px;">5 4</span>	③	$\frac{2}{3}$	②
Left hand:	<span style="border: 1px solid black; padding: 2px;">5 3</span>	④	$\frac{2}{4}$	②
	<span style="border: 1px solid black; padding: 2px;">5 2</span>	④	$\frac{3}{4}$	③
	<span style="border: 1px solid black; padding: 2px;">5 1</span>	④	$\frac{3}{4}$	③
	<span style="border: 1px solid black; padding: 2px;">4 3</span>	⑤	$\frac{2}{5}$	②
	<span style="border: 1px solid black; padding: 2px;">4 2</span>	⑤	$\frac{3}{5}$	③
	<span style="border: 1px solid black; padding: 2px;">4 1</span>	⑤	$\frac{3}{5}$	③
	<span style="border: 1px solid black; padding: 2px;">3 2</span>	⑤	$\frac{4}{5}$	④
	<span style="border: 1px solid black; padding: 2px;">3 1</span>	⑤	$\frac{4}{5}$	④
	<span style="border: 1px solid black; padding: 2px;">2 1</span>	⑤	$\frac{4}{5}$	④

Nº 11

This musical score, titled "Nº 11", is written for guitar and consists of 12 staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems of six staves each. The first system covers the first six staves, and the second system covers the last six staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Numerous fingering numbers (1-5) are placed above or below notes to indicate fingerings. Some notes are marked with a '7', likely indicating a natural harmonium. There are also several circled numbers, possibly indicating specific techniques or measures. The second system concludes with a key signature change to one flat (Bb) and a common time signature (C). The score is identified by the number "Z. 2652" at the bottom center.

Séma a memorizálás megkönnyítésére:

Schema zur Erleichterung der Memorisierung:

Schema for facilitating the memorising:

Jobb kéz:

Rechte Hand:

Right hand:

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

Bal kéz:

Linke Hand:

Left hand:

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

A N° 12

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melodic line with eighth-note patterns and accents. The lower staff is in bass clef with a 5/4 time signature, providing a rhythmic accompaniment with eighth-note patterns. A finger number '5' is written below the first note of the bass staff.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#), featuring a melodic line with eighth-note patterns. The lower staff is in bass clef with a key signature of one sharp, providing a rhythmic accompaniment with eighth-note patterns. The word 'simile' is written above the first staff and below the second staff. A finger number '1' is written below the first note of the bass staff.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth-note patterns. The lower staff is in bass clef with a key signature of one sharp, providing a rhythmic accompaniment with eighth-note patterns.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth-note patterns. The lower staff is in bass clef with a key signature of one sharp, providing a rhythmic accompaniment with eighth-note patterns. A finger number '5' is written below the first note of the bass staff.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb), featuring a melodic line with eighth-note patterns. The lower staff is in bass clef with a key signature of two flats, providing a rhythmic accompaniment with eighth-note patterns. A finger number '1' is written below the first note of the bass staff.

The sixth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth-note patterns. The lower staff is in bass clef with a key signature of one sharp, providing a rhythmic accompaniment with eighth-note patterns.

The seventh system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth-note patterns. The lower staff is in bass clef with a key signature of one sharp, providing a rhythmic accompaniment with eighth-note patterns. A finger number '5' is written below the first note of the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a continuous eighth-note accompaniment in the bass and a melody in the treble.

Second system of musical notation, continuing the piece. The key signature changes to two flats (B-flat and E-flat) in the second measure. The accompaniment and melody continue with similar rhythmic patterns.

Third system of musical notation. The key signature changes to three flats (B-flat, E-flat, and A-flat) in the second measure. The musical texture remains consistent with the previous systems.

Fourth system of musical notation. The key signature changes to two flats (B-flat and E-flat) in the second measure. The piece continues with its characteristic eighth-note accompaniment.

Fifth system of musical notation. The key signature changes to one flat (B-flat) in the second measure. The musical structure is maintained throughout.

Sixth system of musical notation. The key signature changes to no sharps or flats (C major) in the second measure. The piece continues with its rhythmic accompaniment.

Seventh system of musical notation. The key signature changes to one sharp (F#) in the second measure. The system concludes with a final chord in the bass clef.

### No 13 a

Musical score for No 13 a, consisting of six systems of piano and violin parts. The piano part is in the bass clef and the violin part is in the treble clef. The key signature has one flat (B-flat) and the time signature is 3/2. The score includes various fingering and bowing markings:

- System 1: Piano part has fingering 1, 4, 3, 2, 1, 4, 3, 2. Violin part has fingering 1, 4, 3, 2.
- System 2: Piano part has fingering 1, 4, 1, 4. Violin part has fingering 1, 4.
- System 3: Piano part has fingering 1, 4, 1, 4. Violin part has fingering 1, 4.
- System 4: Piano part has fingering 1, 4, 1, 4. Violin part has fingering 1, 4.
- System 5: Piano part has fingering 1, 4. Violin part has fingering 1, 4.
- System 6: Piano part has fingering 1, 4. Violin part has fingering 1, 4.

### No 13 b

Musical score for No 13 b, consisting of one system of piano and violin parts. The piano part is in the bass clef and the violin part is in the treble clef. The key signature has one flat (B-flat) and the time signature is 3/2. The score includes various fingering and bowing markings:

- System 1: Piano part has fingering 5, 2, 3, 4, 5, 2, 3, 4. Violin part has fingering 5, 2, 3, 4.

Piano accompaniment for a piece, consisting of four systems of grand staff notation. Each system has a treble and bass clef. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has two flats (Bb and Eb). The piece concludes with a double bar line and repeat dots.

No 14

Finger exercises for No 14, consisting of four systems of single-staff notation in treble clef. The exercises are designed to improve finger dexterity and include various rhythmic patterns and fingerings. The first system is in C major, the second in C minor, and the third and fourth are in 3/4 time. Fingerings are indicated by numbers 1-5.



**A** No 15

A következő gyakorlatnál a vastagon nyomtatott kották jól kiemelendők  
 Bei der folgenden Übung sind die fettgedruckten Noten gut hervorzuheben  
 Here the thicker printed notes must be emphasised

**No 16**

Előgyakorlat

Vorübung

Preparatory exercise

**No 16 a**

A 16. sz. gyakorlat más fekvésekben is játszandó  
 Übung No. 16 ist auch in anderen Lagen zu spielen  
 To be practised also in other positions

No 17

Musical score for No 17, piano and treble clefs, 3/4 time signature. The score consists of two systems. The first system features a piano (*p*) dynamic and includes fingering numbers (1-5) above and below notes. The second system includes dynamics *f*, *dim.*, and *p*.

A No 17 a

Musical score for No 17 a, piano and treble clefs, 3/4 time signature. The score consists of three systems. The first system starts with a piano (*p*) dynamic. The second system includes dynamics *cresc.*, *ff*, and *dim.*. The third system ends with a piano (*p*) dynamic.

II.

Skálák és akkordok

Skalen und Akkorde

Scales and chords

A No 18.

The musical score consists of 12 rows, each representing a different scale and chord exercise. Each row is divided into three parts: a bass line, a treble line, and a bass line with chord symbols. The exercises are as follows:

- Row 1: C major scale (up and down), C major triad.
- Row 2: C minor scale (up and down), C minor triad.
- Row 3: D major scale (up and down), D major triad.
- Row 4: D minor scale (up and down), D minor triad.
- Row 5: E major scale (up and down), E major triad.
- Row 6: E minor scale (up and down), E minor triad.
- Row 7: F major scale (up and down), F major triad.
- Row 8: F minor scale (up and down), F minor triad.
- Row 9: G major scale (up and down), G major triad.
- Row 10: G minor scale (up and down), G minor triad.
- Row 11: A major scale (up and down), A major triad.
- Row 12: A minor scale (up and down), A minor triad.

This page contains 12 staves of musical notation for guitar. Each staff begins with a treble clef and a 2/4 time signature. The music is written in a key signature of one sharp (F#), with a key signature change to one flat (Bb) occurring in the second measure of the second staff. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4. Chord diagrams are shown as small boxes with numbers 1-4 indicating finger positions. The music is organized into measures, with some measures containing multiple notes and others containing rests. The overall style is that of a technical exercise or a short piece of music for guitar.

A No 19

The musical score consists of six systems, each with a piano (p) and treble clef staff. The piece is marked with dynamics *p* and *f*, and includes the instruction *simile*. The notation features complex rhythmic patterns, including triplets and sixteenth-note runs, with numerous fingering numbers (1-5) and accents. The key signature has one flat (B-flat), and the time signature is common time (C).

The image displays a page of piano sheet music, numbered 25 in the top right corner. It consists of seven systems, each with a treble and bass staff. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Fingerings are meticulously indicated with numbers 1 through 4. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final cadence in the last system.

A No 20

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music is in a common time signature. The first measure is marked *f* (forte) and contains a triplet of eighth notes with fingerings 2, 1, and 1. The second measure is marked *p* (piano) and contains a triplet of eighth notes with fingerings 2, 1, and 1. The third measure is marked *f* and contains a triplet of eighth notes with fingerings 2, 1, and 1. The fourth measure is marked *p* and contains a triplet of eighth notes with fingerings 2, 1, and 1. Fingerings 5, 8, 8, and 4 are indicated below the bass staff.

The second system of music consists of two staves. The first measure is marked *f* and contains a triplet of eighth notes with fingerings 1, 1, and 1. The second measure is marked *p* and contains a triplet of eighth notes with fingerings 1, 1, and 1. The third measure is marked *simile* and contains a triplet of eighth notes with fingerings 1, 1, and 1. The fourth measure is marked *simile* and contains a triplet of eighth notes with fingerings 1, 1, and 1. Fingerings 4 and 1 4 are indicated below the bass staff.

The third system of music consists of two staves. The first measure contains a triplet of eighth notes with fingerings 2, 1, and 1. The second measure contains a triplet of eighth notes with fingerings 2, 1, and 1. The third measure contains a triplet of eighth notes with fingerings 2, 1, and 1. The fourth measure contains a triplet of eighth notes with fingerings 2, 1, and 1. Fingerings 3, 3, 4, and 3 are indicated below the bass staff.

The fourth system of music consists of two staves. The first measure contains a triplet of eighth notes with fingerings 1, 1, and 1. The second measure contains a triplet of eighth notes with fingerings 1, 1, and 1. The third measure contains a triplet of eighth notes with fingerings 1, 1, and 1. The fourth measure contains a triplet of eighth notes with fingerings 1, 1, and 1. Fingerings 4, 3, 4, and 3 are indicated below the bass staff.

The fifth system of music consists of two staves. The first measure contains a triplet of eighth notes with fingerings 2, 1, and 1. The second measure contains a triplet of eighth notes with fingerings 2, 1, and 1. The third measure contains a triplet of eighth notes with fingerings 2, 1, and 1. The fourth measure contains a triplet of eighth notes with fingerings 2, 1, and 1. Fingerings 3, 1 4, and 3 are indicated below the bass staff.

The sixth system of music consists of two staves. The first measure contains a triplet of eighth notes with fingerings 1, 1, and 1. The second measure contains a triplet of eighth notes with fingerings 1, 1, and 1. The third measure contains a triplet of eighth notes with fingerings 1, 1, and 1. The fourth measure contains a triplet of eighth notes with fingerings 1, 1, and 1. Fingerings 3 and 3 are indicated below the bass staff.

First system of musical notation, featuring a treble and bass clef staff. The music consists of eighth-note patterns with various accidentals. Fingering numbers 1, 2, 3, and 4 are visible below the notes.

Second system of musical notation, continuing the eighth-note patterns. Fingering numbers 1, 2, 3, and 4 are present.

Third system of musical notation, showing the continuation of the eighth-note patterns. Fingering numbers 1, 2, 3, and 4 are present.

Fourth system of musical notation, continuing the eighth-note patterns. Fingering numbers 1, 2, 3, and 4 are present.

Fifth system of musical notation, continuing the eighth-note patterns. Fingering numbers 1, 2, 3, and 4 are present.

Sixth system of musical notation, continuing the eighth-note patterns. Fingering numbers 1, 2, 3, and 4 are present.

Seventh system of musical notation, concluding the eighth-note patterns. Fingering numbers 1, 2, 3, and 4 are present.



A N<sup>o</sup> 21

The first system of the piece consists of two staves. The right-hand staff begins with a treble clef and a common time signature (C). The left-hand staff begins with a bass clef and a common time signature (C). Both staves contain a continuous stream of eighth notes, creating a rhythmic accompaniment. The key signature is one flat (B-flat major or D minor).

The second system continues the piece. The right-hand staff features a treble clef and a common time signature. The left-hand staff features a bass clef and a common time signature. This system includes dynamic markings: *dim* (diminuendo) and *simile* (simile). There are also chordal annotations: *A<sup>b</sup>7* and *D<sup>b</sup>*. Fingerings are indicated with numbers 1, 2, 3, and 4.

The third system continues the piece. The right-hand staff features a treble clef and a common time signature. The left-hand staff features a bass clef and a common time signature. This system includes a dynamic marking: *dim* (diminuendo). Fingerings are indicated with numbers 1, 2, 3, and 4.

The fourth system continues the piece. The right-hand staff features a treble clef and a common time signature. The left-hand staff features a bass clef and a common time signature. This system includes a dynamic marking: *dim* (diminuendo). Fingerings are indicated with numbers 1, 2, 3, and 4.

The fifth system continues the piece. The right-hand staff features a treble clef and a common time signature. The left-hand staff features a bass clef and a common time signature. This system includes a dynamic marking: *dim* (diminuendo). Fingerings are indicated with numbers 1, 2, 3, and 4.

The sixth system continues the piece. The right-hand staff features a treble clef and a common time signature. The left-hand staff features a bass clef and a common time signature. This system includes a dynamic marking: *dim* (diminuendo). Fingerings are indicated with numbers 1, 2, 3, and 4.

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain a continuous sequence of eighth notes, with the treble staff moving in an upward melodic line and the bass staff moving in a downward line.

Second system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats (Bb, Eb). The bass staff begins with a bass clef and a key signature of two flats (Bb, Eb). Both staves contain a continuous sequence of eighth notes. Fingerings are indicated with numbers 1, 2, 3, and 4 above and below notes.

Third system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats (Bb, Eb). The bass staff begins with a bass clef and a key signature of two flats (Bb, Eb). Both staves contain a continuous sequence of eighth notes, with the treble staff moving in an upward melodic line and the bass staff moving in a downward line.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain a continuous sequence of eighth notes, with the treble staff moving in an upward melodic line and the bass staff moving in a downward line.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain a continuous sequence of eighth notes. Fingerings are indicated with numbers 1, 2, 3, and 4 above and below notes.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats (Bb, Eb). The bass staff begins with a bass clef and a key signature of two flats (Bb, Eb). Both staves contain a continuous sequence of eighth notes, with the treble staff moving in an upward melodic line and the bass staff moving in a downward line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs, marked with an '8'. The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

Second system of musical notation, continuing the piece. It includes fingering numbers (1, 2) and slurs over the eighth-note passages in both staves.

Third system of musical notation, showing further development of the eighth-note motifs. Slurs and fingering are used to guide the performer through the complex passages.

Fourth system of musical notation, maintaining the intricate eighth-note texture. The notation includes various accidentals and slurs to define the melodic and harmonic lines.

Fifth system of musical notation, featuring more complex rhythmic patterns and slurs. Fingering numbers (1, 2, 3, 4) are clearly indicated for the left hand.

Sixth system of musical notation, continuing the eighth-note passages with consistent slurs and fingering throughout both staves.

Seventh system of musical notation, the final system on the page. It concludes the eighth-note passages with a final cadence in both staves.

A No 22

The first system of the musical score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music is written in a complex, rhythmic style with many slurs and ties. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *simile*. The key signature has one flat (B-flat).

Mindvégig ugyanazzal az ujjrenddel  
 Durchgängig mit demselben Fingersatz  
 Throughout with the same fingering

The second system of the musical score consists of ten staves. The first two staves are in bass clef, and the remaining eight are in treble clef. The music continues with the same complex, rhythmic style as the first system, featuring many slurs, ties, and fingerings. The key signature remains one flat (B-flat).

# Nº 23

*sopra o sotto*

The first system of music consists of two staves joined by a brace on the left. Both staves are in bass clef and common time (C). The music is written in a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, with some beamed sixteenth notes. The piece begins with a common time signature 'C'.

The second system of music consists of two staves joined by a brace on the left. The top staff is in bass clef and the bottom staff is in treble clef. The key signature changes to two flats (B-flat and E-flat). The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes.

The third system of music consists of two staves joined by a brace on the left. Both staves are in bass clef. The key signature changes to three flats (B-flat, E-flat, and A-flat). The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes.

The fourth system of music consists of two staves joined by a brace on the left. The top staff is in bass clef and the bottom staff is in treble clef. The key signature changes to two flats (B-flat and E-flat). The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes.

The fifth system of music consists of two staves joined by a brace on the left. Both staves are in bass clef. The key signature changes to three flats (B-flat, E-flat, and A-flat). The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes.

The sixth system of music consists of two staves joined by a brace on the left. The top staff is in bass clef and the bottom staff is in treble clef. The key signature changes to two flats (B-flat and E-flat). The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes.

First system of musical notation, featuring a grand staff with two staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and consists of a series of eighth-note chords and melodic lines.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures in the three-flat key signature.

Third system of musical notation, showing a change in the key signature to two flats (B-flat, E-flat) and featuring more complex rhythmic patterns.

Fourth system of musical notation, continuing the two-flat key signature and featuring a mix of eighth and sixteenth notes.

Fifth system of musical notation, featuring a key signature of one flat (B-flat) and a more active melodic line in the upper voice.

Sixth system of musical notation, continuing the one-flat key signature and concluding the page with a final cadence.

A No 24 Moll Verm Gb 7 7

Bal kéz két oktávával mélyebben  
 Linke Hand 2 Oktaven tiefer  
 Left hand two octaves lower

Handwritten annotations above the staves: A7, B7, C7, D7, Eb7.

Ezen gyakorlat felbontva is gyakorlandó, a következő módon:

Diese Übung ist auch zerlegt in folgender Weise zu üben:

This must also be practised in broken chords:

a)

stb. u. s. w. etc.

b)

stb. u. s. w. etc.

c)

stb. u. s. w. etc.

d)

stb. u. s. w. etc.



# Nº 25 a

Csukott szemmel gyakorlandó:

Ist mit geschlossenen Augen zu üben: To be practised with closed eyes:

Bal kéz 2 oktávával mélyebben  
Die linke Hand 2 Oktaven tiefer  
Left hand two octaves lower

# Nº 25 b

Mindvégig ugyanazzal az ujjrenddel  
Durchgängig mit demselben Fingersatz  
Throughout with the same fingering.

III.

Kettősfogások

Doppelgriffe

Double stops

No 26

Musical score for No 26, consisting of six staves of double stops. The first staff includes fingerings: 3 1 above the staff and 3 5 below. The key signature changes through the staves: one flat, two flats, three flats, two sharps, and three sharps.

A következőképp is gyakorlandó: Auch auf die folgende Art zu To be practised also in the following manner:

a)

b)

stb.  
u. s. w.  
etc.

stb.  
u. s. w.  
etc.

No 27

Musical score for No 27, a single staff of double stops in 2/4 time. Fingerings are indicated above and below the notes: (3 1), (5 2), (4 1), (2 5), (3 1), (4 2), (5 3), (4 1), (5 2), (4 1), (5 3), (4 2), (5 3), (4 2).

This page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat major or D minor). The notation consists of a sequence of notes, primarily eighth and sixteenth notes, with various rhythmic patterns. Fingerings are indicated by numbers 1 through 5 placed above or below the notes. The first nine staves end with a double bar line, while the tenth staff concludes with a final cadence. The overall structure is a continuous melodic line across the ten staves.

# No 28

This musical score, titled "No 28", is a complex piece for piano and violin. It consists of ten systems, each containing a piano part (left staff) and a violin part (right staff). The piano part is written in bass clef, and the violin part is in treble clef. The key signature is B-flat major (two flats). The score is heavily annotated with fingering numbers (1-5) for both hands, indicating specific fingerings for each note. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall structure is a single melodic line for each instrument, with the piano part often providing a harmonic or rhythmic accompaniment to the violin's melody. The piece concludes with a final cadence in the piano part.

This page contains ten staves of musical notation, likely for guitar. The notation includes treble and bass clefs, various key signatures (including one with a flat and one with two sharps), and complex chord voicings. Fingerings are indicated by numbers 1-5 above or below notes. The music is written in a style that suggests a specific technique, possibly fingerstyle or a particular guitar idiom. The staves are arranged vertically, with the first two staves starting with a bass clef and the remaining eight starting with a treble clef. The notation is dense, with many notes and accidentals.

### No 29

First system of musical notation for No 29, featuring a treble clef and a key signature of one flat. The notation includes a complex melodic line with numerous accidentals and a bass line with chordal accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a double bar line.

### No 30

Second system of musical notation for No 30, featuring a grand staff with both treble and bass clefs and a key signature of one flat. The notation includes a complex melodic line with numerous accidentals and a bass line with chordal accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a double bar line.

No 31

Bal kéz 2 oktávával mélyebben  
 Die linke Hand 2 Oktaven tiefer  
 Left hand two octaves lower

Felbontva is gyakorlandó:

Auch zerlegt zu üben:

To be practised also broken:

a)

stb.  
 u. s. w.  
 etc.

b)

stb.  
 u. s. w.  
 etc.

No 32

Bal kéz 2 oktávával mélyebben  
 Die linke Hand 2 Oktaven tiefer  
 Left hand two octaves lower

Felbontva:

Zerlegt:

To be practised also broken:

a)

stb.  
 u. s. w.  
 etc.

b)

stb.  
 u. s. w.  
 etc.



Előgyakorlat a 32. sz. gyakorlat-hoz kis kezek számára:

Vorübung zu No. 32 für kleine Hände:

Preparatory exercise to No. 32 for small hands:

No 33

Musical notation for No. 33, first system, including a 5/2 time signature and a 4/4 time signature.

Bal kéz 2 oktávával mélyebben  
Linke Hand 2 Oktaven tiefer  
Left hand two octaves lower

Musical notation for No. 33, second system.

Musical notation for No. 33, third system.

Felbontva:

Zerlegt:

To be practised also broken:

Musical notation for No. 33, broken exercise a) in 3/4 time.

Musical notation for No. 33, broken exercise b) in 3/4 time.

A nagyon nehéz duplaszextskálát az összes hangnemekben gyakorolni teljesen fölösleges. Elegendő a kromatikus skála kis és nagy szextekben.

Die sehr schweren Doppelsextskalen in allen Tonarten zu üben ist vollständig überflüssig. Es genügen vollkommen die chromatischen in kleinen und großen Sexten.

It is absolutely unnecessary to practise the very difficult scales in double sixths in all keys. The chromatic scale in major and minor sixths is sufficient.

Musical notation for No. 34, featuring multiple systems of chromatic scales with fingering numbers (1-5) and slurs.

No 35

Bal kéz 2 oktávával mélyebben  
 Die linke Hand 2 Oktaven tiefer  
 Left hand two octaves lower

Felbontva is gyakorlandó:

Übung No. 35 ist auch zerlegt zu üben:

This also to be practised broken:

a)

stb.  
u. s. w.  
etc.

b)

stb.  
u. s. w.  
etc.

## No 36



Bal kéz 2 oktávával mélyebben  
 Linke Hand 2 Oktaven tiefer  
 Left hand two octaves lower



## No 37



Bal kéz 2 oktávával mélyebben  
 Linke Hand 2 Oktaven tiefer  
 Left hand two octaves lower





## No 38



Bal kéz 2 oktávával mélyebben  
Linke Hand 2 Oktaven tiefer  
Left hand two octaves lower




Ezen gyakorlat *forte* karból és *piano* csuklóból gyakorlandó; mindkét módon kétféle ujjrenddel, mégpedig mindvégig  $\frac{1}{5}$  ujjakkal és  $\frac{1}{5}$  felváltva  $\frac{1}{4}$  ujjakkal, mely esetben  $\frac{1}{5}$  a fehér,  $\frac{1}{4}$  pedig a fekete billentyűkre kerül. Ugyancsak felbontva is gyakorlandó:

Diese Übung ist *forte* aus dem Arm- und *piano* aus dem Handgelenk zu üben; auf beide Weisen mit zweierlei Fingersatz, und zwar einmal durchgängig mit  $\frac{1}{5}$ , und dann  $\frac{1}{5}$  abwechselnd mit  $\frac{1}{4}$ , wobei  $\frac{1}{5}$  auf die weißen Tasten,  $\frac{1}{4}$  auf die schwarzen kommen. Ebenfalls auch zerlegt auf folgende Weisen zu üben:


This exercise is to be practised *forte* from the arm and *piano* from the wrist; both always with different fingering, i. e. once throughout with  $\frac{1}{5}$ , and then alternating  $\frac{1}{5}$  with  $\frac{1}{4}$ , whereby  $\frac{1}{5}$  come on the white keys, and  $\frac{1}{4}$  on the black keys. Also to be practised broken in the following manner:

a)



stb.  
u. s. w.  
etc.

b)

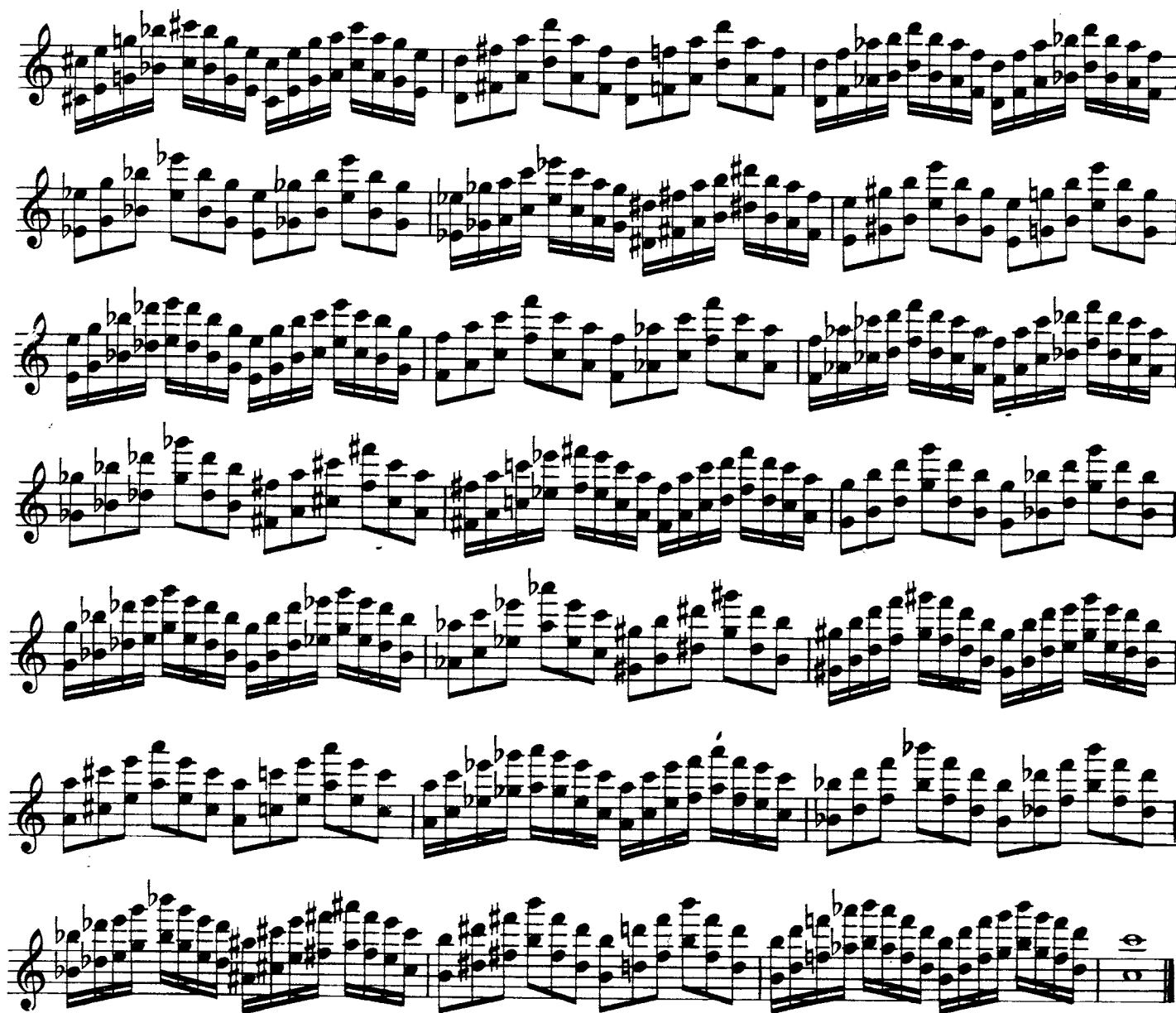


stb.  
u. s. w.  
etc.

## Nº 39



Bal kéz 2 oktávával mélyebben  
Linke Hand 2 Oktaven tiefer  
Left hand two octaves lower



A 39. számú gyakorlat is kétféle  
ujjrenddel gyakorlandó, mind-  
végig  $\frac{1}{5}$  ujjakkal, és  $\frac{1}{5}$  a fehér bil-  
lentyükön felváltva  $\frac{1}{4}$  ujjakkal a  
feketéken.

Übung No. 39. ist gleich No. 38  
ebenfalls mit zweierlei Fingersatz  
zu üben; durchgängig mit  $\frac{1}{5}$ , und  
mit  $\frac{1}{5}$  auf den weißen Tasten ab-  
wechselnd mit  $\frac{1}{4}$  auf den schwar-  
zen.

This exercise is (like No. 38) to be  
practised with two kinds of finger-  
ing; right through with  $\frac{1}{5}$ , and  
then with  $\frac{1}{5}$  on the white keys  
alternately with  $\frac{1}{4}$  on the black  
keys.

Felbontva:

Zerlegt:

Broken:

a)  stb.  
u. s. w.  
etc.

b)  stb.  
u. s. w.  
etc.

## No 40

