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Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel

vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung

Hummel, Johann Nepomuk

Wien, 1828

2. [Kapitel]

[urn:nbn:de:bsz:31-231219](https://nbn-resolving.org/urn:nbn:de:bsz:31-231219)

II.

Untersetzen des Daumens unter andere Finger,
und
Überschlagen der Finger über den Daumen.-

Secunden-Umfang.

1. *Ruhige Hand, geschlossene Finger.*

2. *Ebenso, nur nach Erfordern etwas ausgestreckt.*

Geschlossene Finger.

3. *a) Der Daumen wird, unter die andern Finger gebogen, gehalten.*

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4. *(Linke Hand.)*
Ruhige, aber ausgedehnte Hand.

5. *Terz-Umfang.*
Ruhige Hand, geschlossene Finger.

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Geschlossene Hand.

6. 







Ausgestreckt.

7. 









a) Hier springt die Hand zurück, ohne sich jedoch zu erheben.

8. 





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9.

10.

11.

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12. Musical notation for exercise 12, first system. Treble clef, C major, common time. It features a series of eighth-note patterns with various fingerings indicated by numbers 1-5 and accents.

13. Musical notation for exercise 13, first system. Treble and bass clefs, D major, 2/4 time. It is a two-staff exercise with complex sixteenth-note patterns and fingerings.

14. Musical notation for exercise 14, first system. Treble clef, D major, 3/8 time. It consists of eighth-note patterns with fingerings and accents.

15. Musical notation for exercise 15, first system. Treble clef, D major, 6/8 time. It features eighth-note patterns with fingerings and accents.

16. Musical notation for exercise 16, first system. Treble clef, C major, common time. It includes a section labeled "Quarten-Umfang" (Quartet range) and features eighth-note patterns with fingerings and accents.

17. Musical notation for exercise 17, first system. Treble clef, C major, common time. It features eighth-note patterns with fingerings and accents.

a) Hier springt die Hand vor, ohne sich zu erheben.

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The page contains five numbered musical exercises (18-22) for guitar. Each exercise is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The exercises are highly technical, featuring intricate patterns of eighth and sixteenth notes, often with slurs and accents. Fingerings are indicated by numbers 1-5 above or below notes. Exercise 18 starts with a sequence of notes: 5 5 2 1 3 5 2 1, followed by various rhythmic patterns. Exercise 19 features a sequence: 3 2 1 2 5 1 3 2 1. Exercise 20 begins with 1 2 3 4 5. Exercise 21 starts with 4 3 2 1 3 1. Exercise 22 begins with 5 2 1 2 3 4. The exercises conclude with double bar lines and repeat signs.

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23. 


24. 






25. 



26. 



27. 



(5201.)

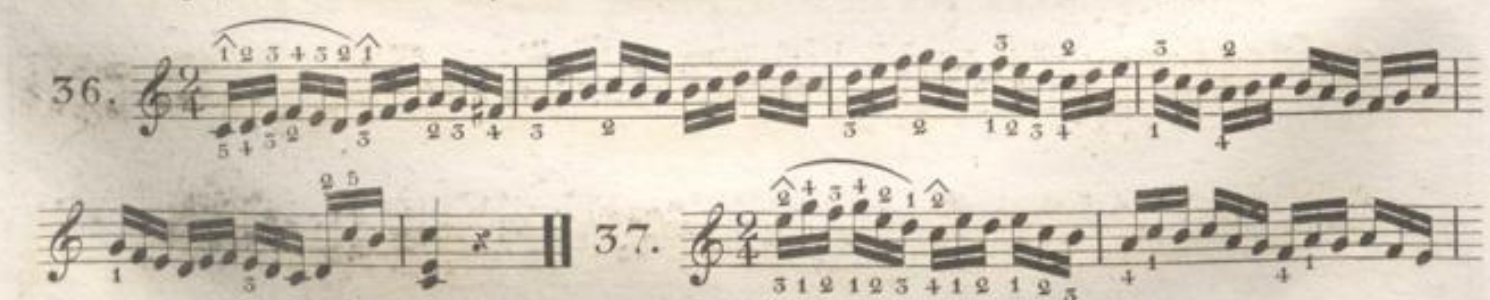
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32. 

33. 

34. 

35. 

36. 

37.

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38.

39. *Quinten-Umfang.*

40.

41.

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42.

43.

44.

45.

(5201.)

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46.

47.

48.

49.

50.

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Sexten-Umfang.

51.

52.

53.

54.

54.

54.


(5201.)


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This page contains a musical score for guitar, featuring two systems of music. The first system begins with measure 55, and the second system begins with measure 56. The notation is written on a single staff with a treble clef and a common time signature. The music consists of a series of chords and melodic lines, heavily annotated with numbers 1-5 to indicate fingerings. Some notes are marked with an accent (^) or an asterisk (*). The score concludes with a double bar line and repeat dots.


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57. 

58. 

59. 

60. 

61. 

62. 

a) Beide Noten werden an einander gebunden, und beider zweiten der Finger nur leicht gehoben.

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63. $\begin{matrix} 1\ 2\ 3\ 4\ 5\ 4\ 3\ 1 \\ 1\ 2\ 1\ 3\ 4\ 3\ 1 \end{matrix}$

64.

65.

66.

67.

68.

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69. 

70. 

71. 

72. 

73. 

74. 

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→ 211 →

75.


76.


77.


78.


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79. 

80. 

81. 

82. 

83. 

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84. 

85. 


86. 





87. 


88. *Septen-Umfang.* 


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89. 

90. 

91. 

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92.

93.


94.

95.


96.


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97. 

98. 

99. 

100. 

101. 

102. 

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103.

104.

105.

106.

107.

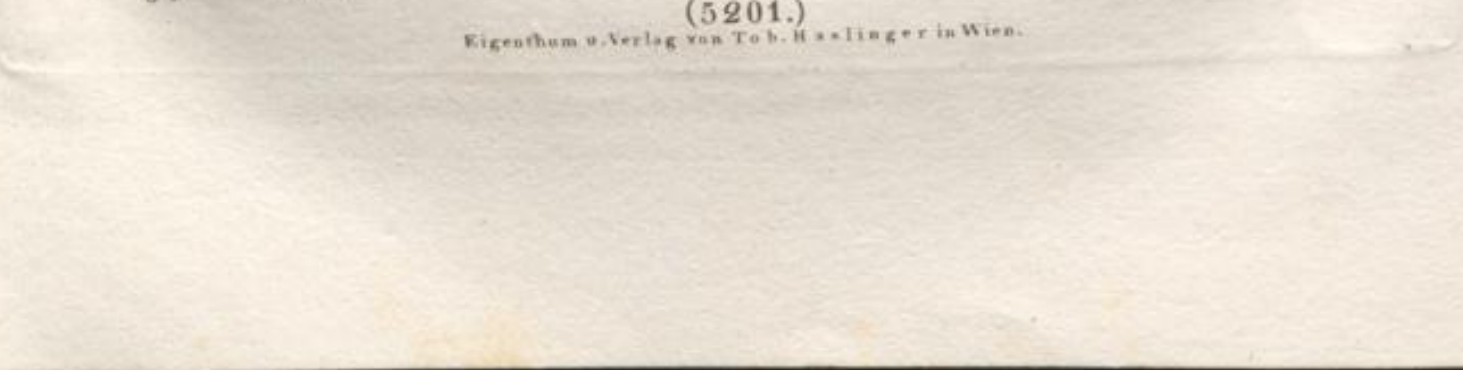
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108. 

109. 

110. 

111. 

(5201.)
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Oktaven-Umfang.

112. 


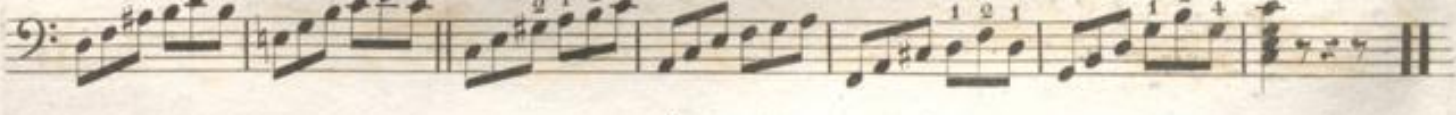



113. 


114. 


115. 


116. 


117. 


(5201.)

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118. 

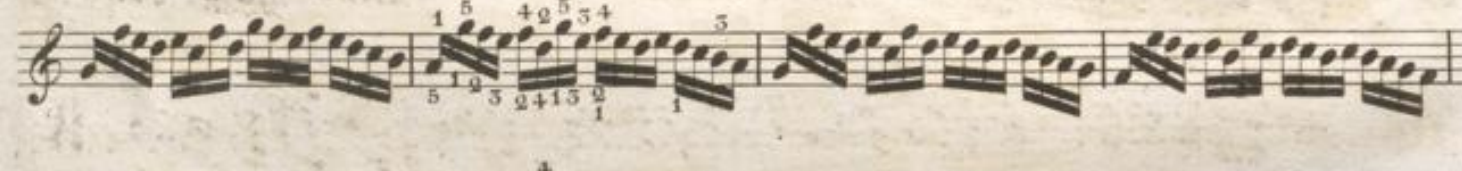
119. 

120. 

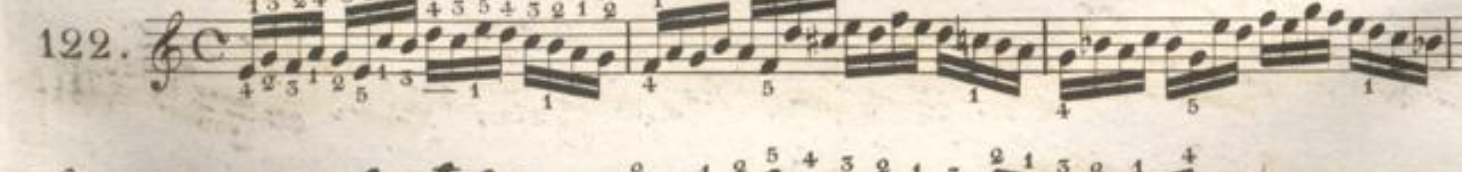
121. 

122. 











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123. 

123. 

124. 

125. 

a) Überlegen des 5^{ten} Fingers über den Daumen.

125. 

Nonen-Umfang.

126. 

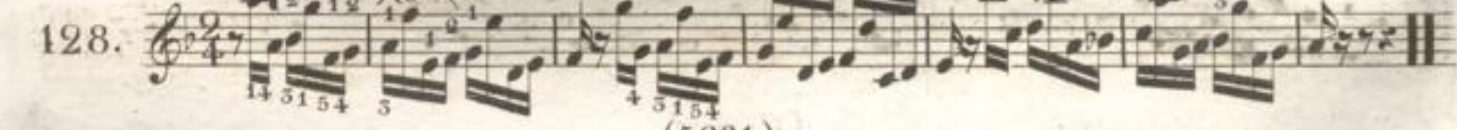
126. 

126. 

126. 

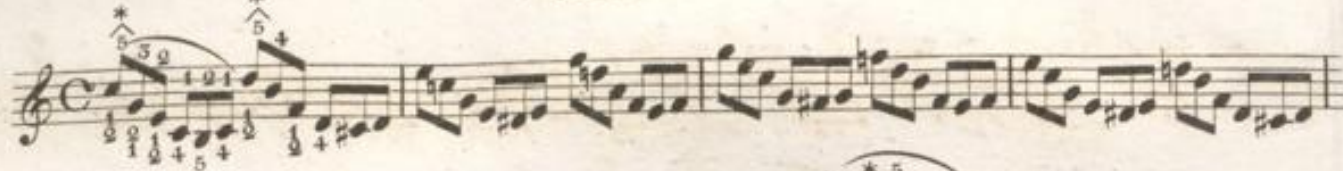
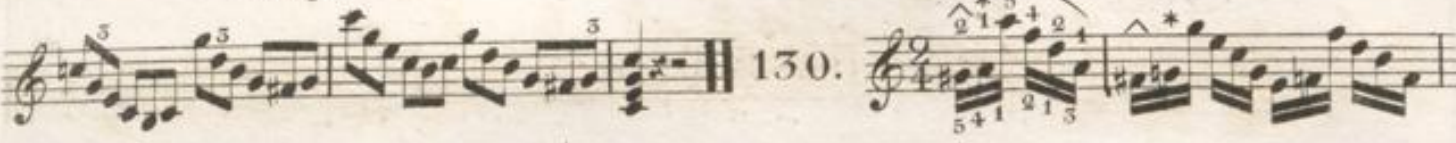


127. 


127. 

128. 



(5201.)


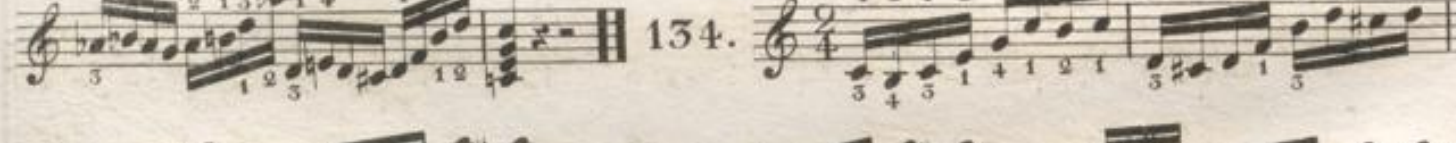

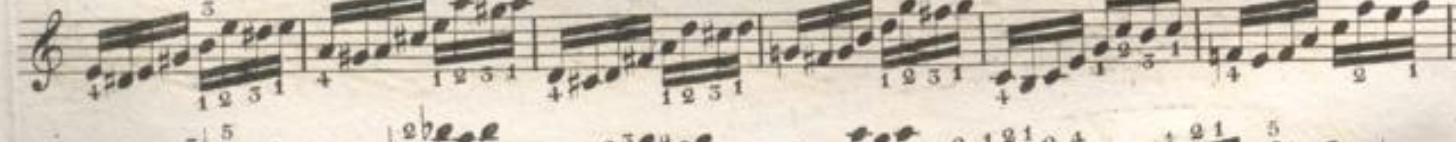
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129.   130.  

131.   *a) Hier gleitet die*

Hand vielmehr über den Daumen von f nach f# abwärts, als dass sie zwischen beiden Tönen gehoben würde.

132.  

133.   134.  

(5201.)

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136.

137.

138.


139.

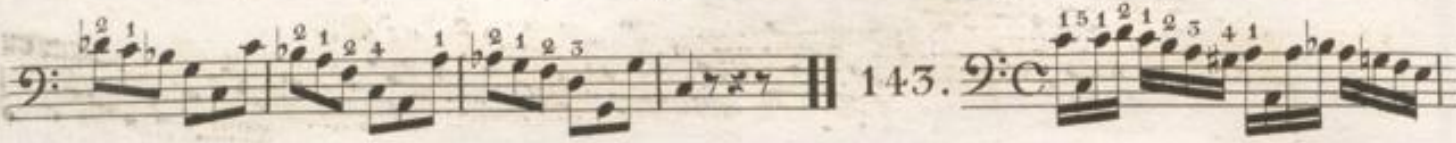
140.


141.


(5201.)


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142. 

 143.

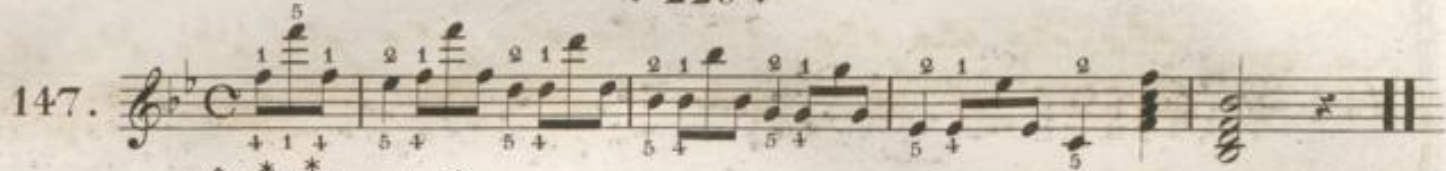
 144.

Decimen Umfang.
145. 

146. 

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147. 

148. 

 149.



150. 

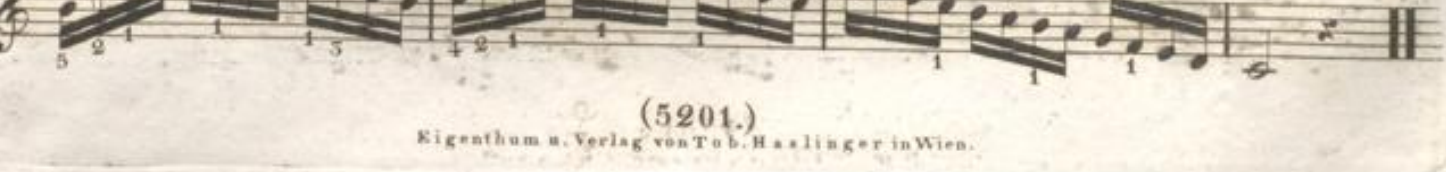


151. 

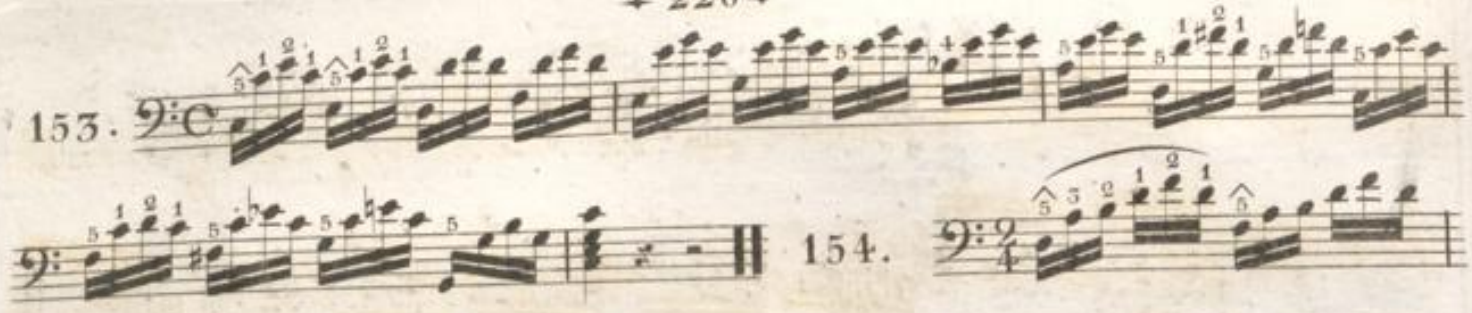


152. 





(5201.)
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153. 

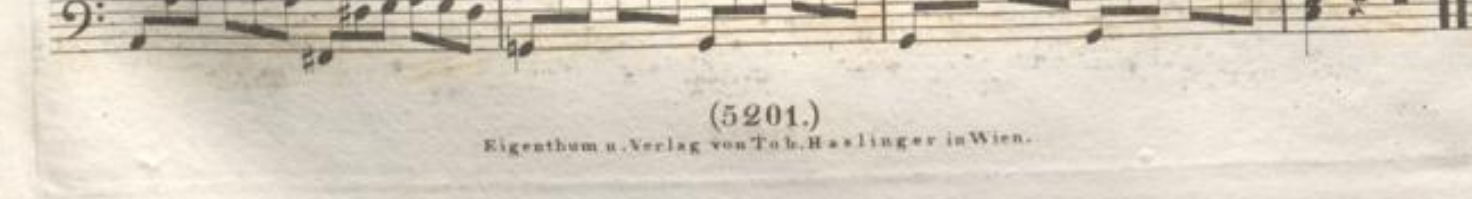


155. 

156. 

157. 

158. 

159. 

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160.

161.

162.

163.

164.

165.

Die Finger gestreckt und wieder geschlossen.

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166. *228*

Passagen grössern Umfangs und verschiedener Art.

167.

168.

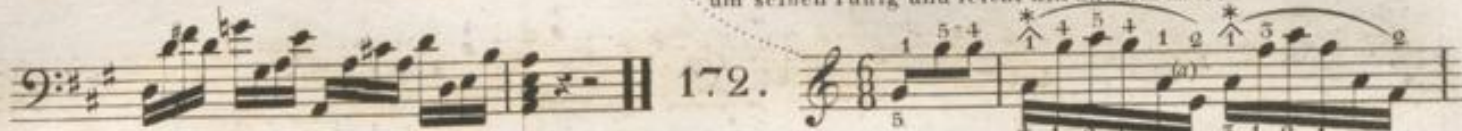
169.

170.


(5201.)
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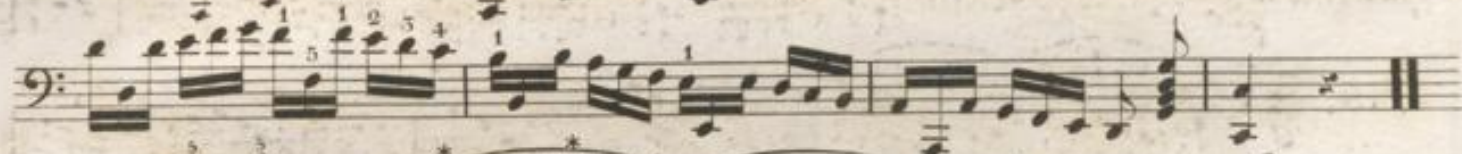
171. 

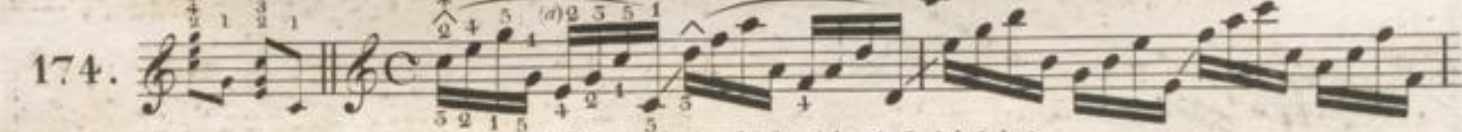
a) Die Finger haben den Daumen zum Stützpunkt, und drehen sich um selben ruhig und leicht hin und herüber.

 172.




173. 



174. 

a) Die Hand verschiebt sich mit Leichtigkeit.







175. 

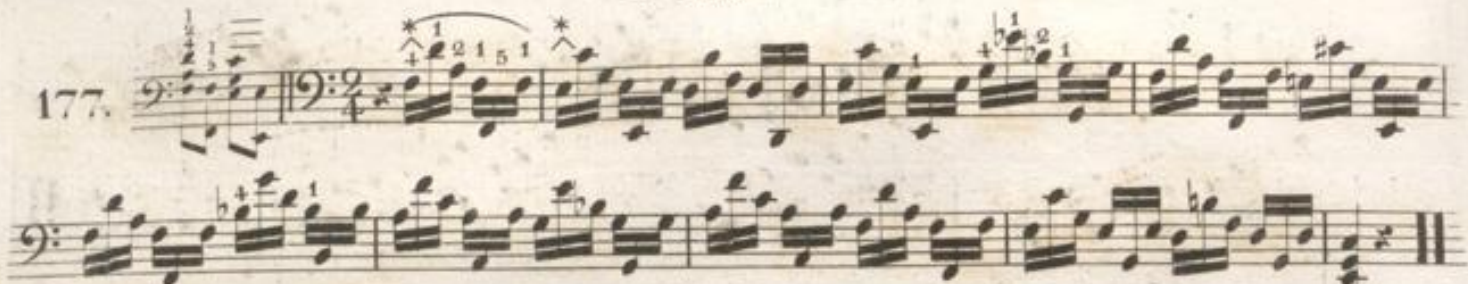


176. 

a) Wird mit dem Finger gleichsam gehascht.

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177. 

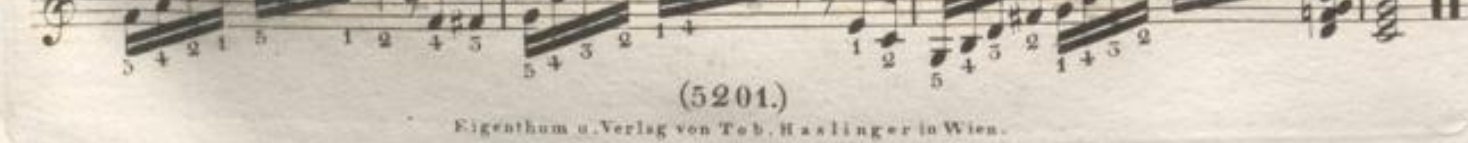
178. 

179. 

180. 

181. 

182. 

182. 

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183. 

184. 

185. 

a) Untersetzen des Daumens nach dem 5^{ten} Finger.

186. 

187. 

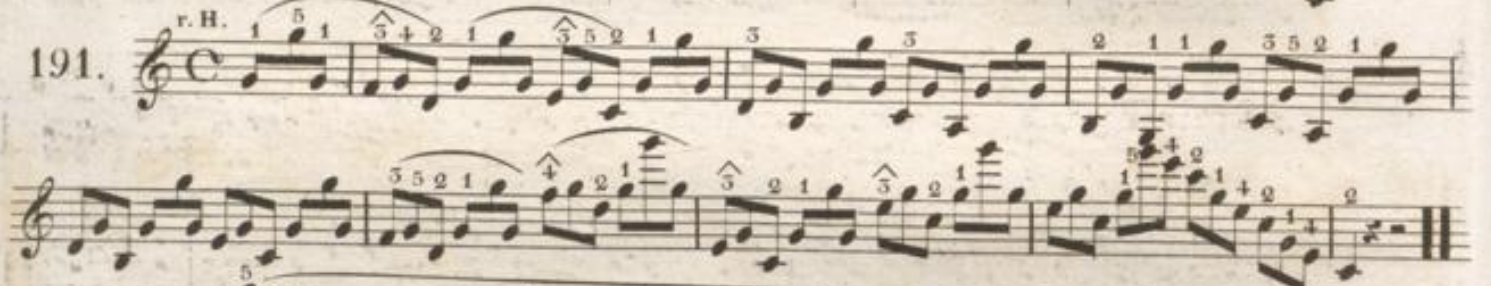
188. 

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189. 

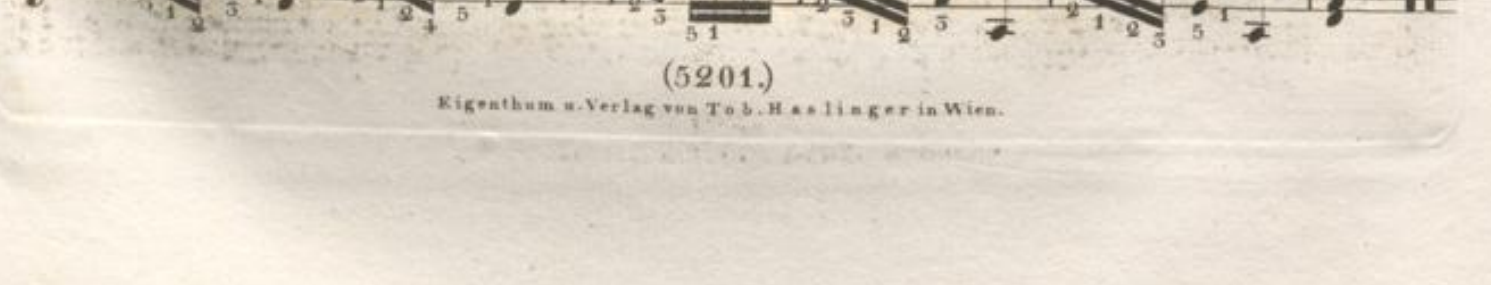
190. 

191. 

192. 

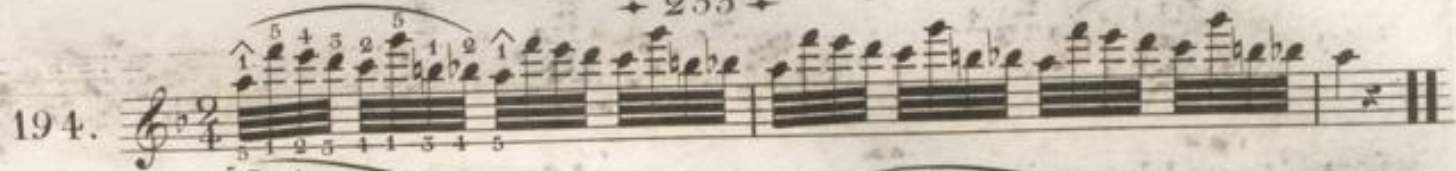
193. 


a) Wird frei eingesetzt. 





(5201.)


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194. 


195. 

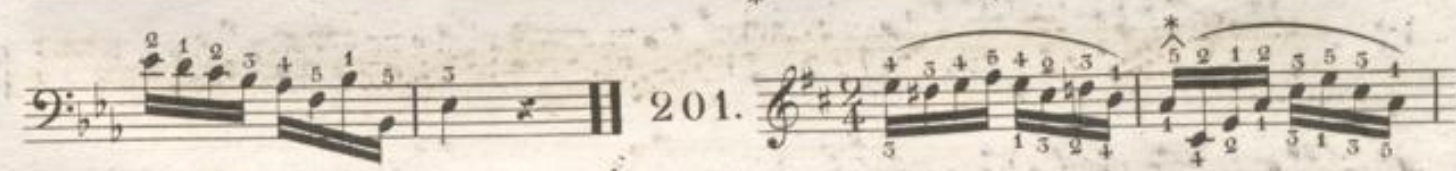
196. 


197. 


198. 

199. 

200. 

201. 

202. 

202. 

(5201.)

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203.

Musical score for exercise 203, featuring a treble and bass staff with complex rhythmic patterns and fingerings. The piece is in 6/8 time and includes various ornaments and slurs.

Continuation of exercise 203, showing further rhythmic and melodic development.

204.

Musical score for exercise 204, featuring a treble and bass staff with complex rhythmic patterns and fingerings. The piece is in common time and includes various ornaments and slurs.

Continuation of exercise 204, showing further rhythmic and melodic development.

205.

Musical score for exercise 205, featuring a treble and bass staff with complex rhythmic patterns and fingerings. The piece is in common time and includes various ornaments and slurs.

206.

Musical score for exercise 206, featuring a bass staff with complex rhythmic patterns and fingerings. The piece is in common time and includes various ornaments and slurs.

207.

Musical score for exercise 207, featuring a treble and bass staff with complex rhythmic patterns and fingerings. The piece is in 3/4 time and includes various ornaments and slurs.

208.

Musical score for exercise 208, featuring a treble and bass staff with complex rhythmic patterns and fingerings. The piece is in common time and includes various ornaments and slurs.

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209.

210.

211.

212.

213.

(5201.)

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214. *r.H. in 8^{va} alta.*
l.H.

215.

216. *l.H.*

217. *Die r.H. in 8^{va} alta.*

218.

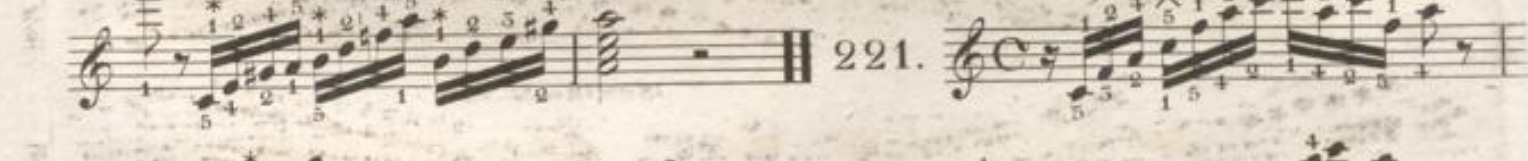
219.

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220. *r.H.* 

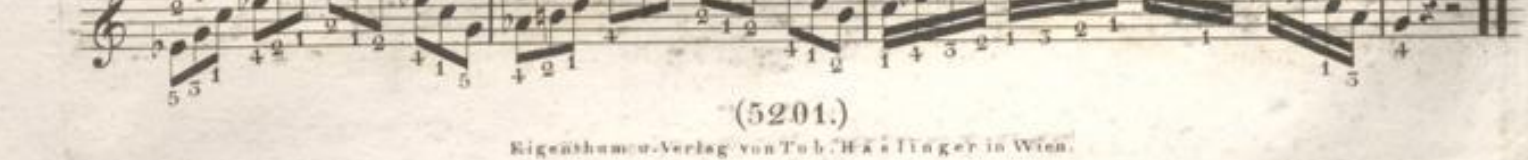


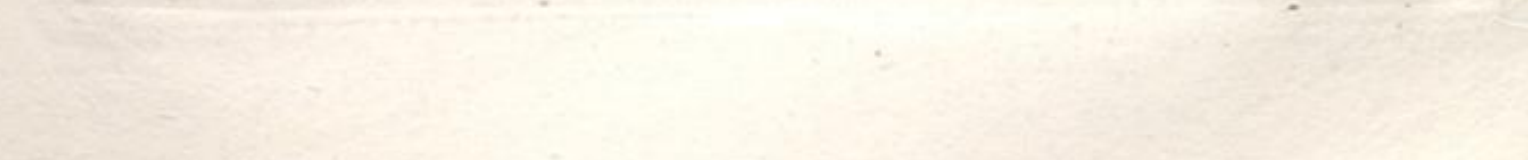




221. 

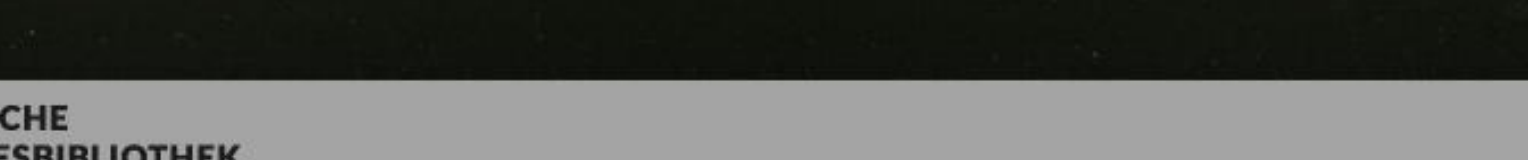



222. 



223. 

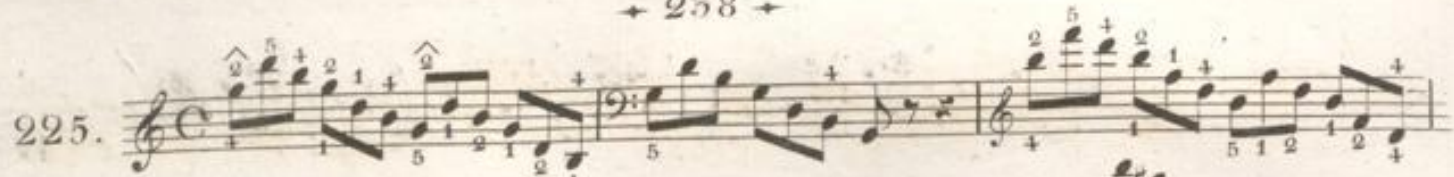


224. 



(5201.)

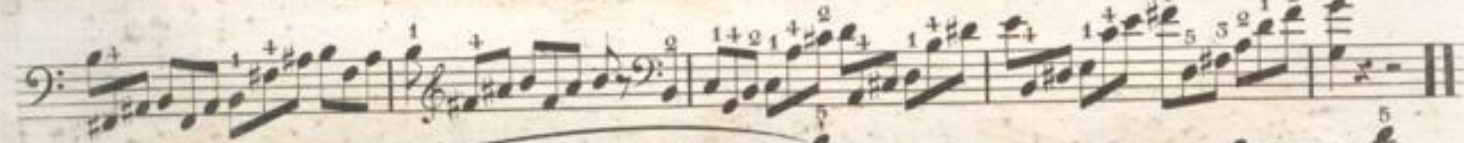
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225. 





226. *l.H.* 



227. 



228. 



229. 

230. 



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231.

232.

233.

8^{va} *allegro*

8^{va} *loco.*

(5201.)

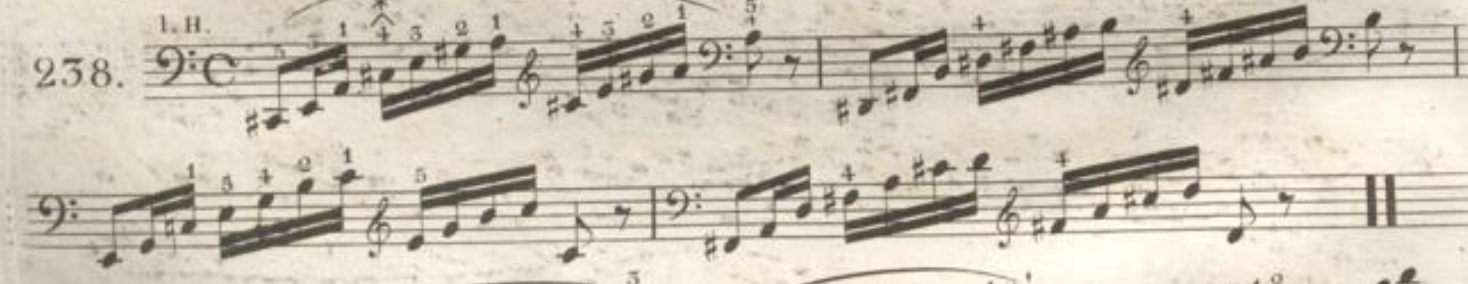
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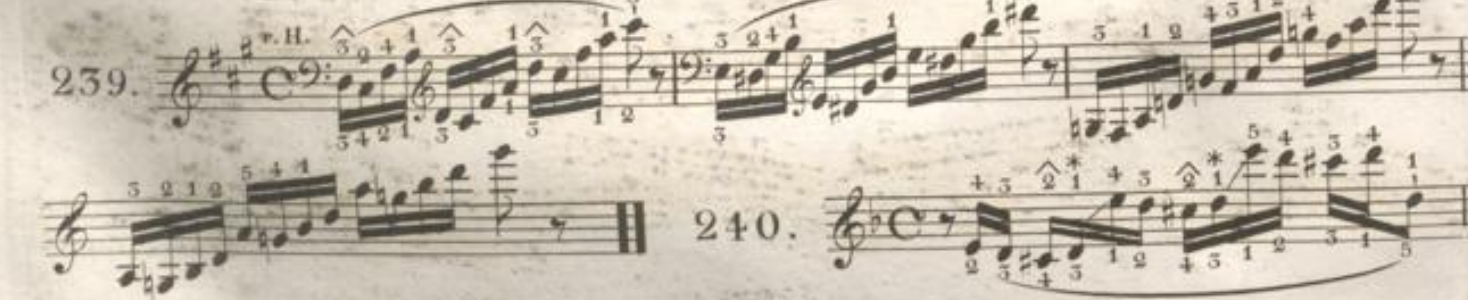
234. 

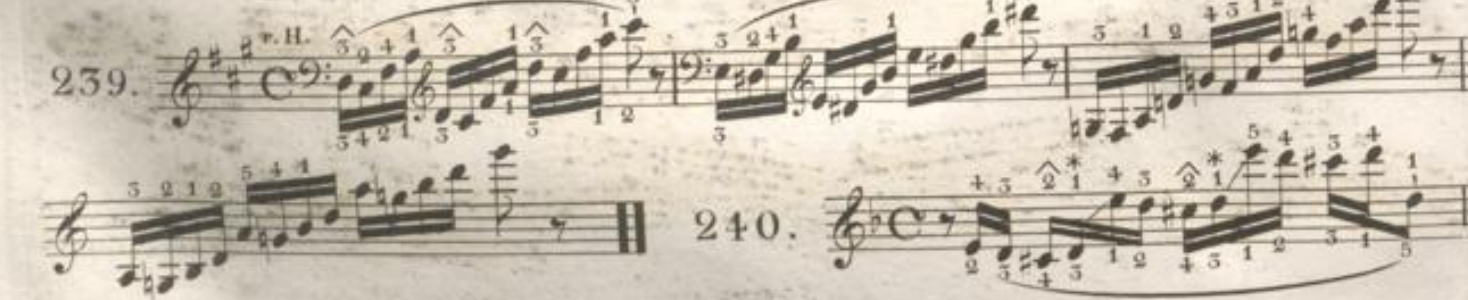
235. 

256. 

237. 

238. 

239. 

240. 

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+ 241 +

241. *(7/8)*

242. *(6/8)*

243. *(4/4)*

244. *(4/4)*

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245. $\rightarrow 2+2 \rightarrow$

246.

247.

248.

249.

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Handwritten musical notation for exercises 243 through 249. Each exercise is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The exercises consist of continuous sixteenth-note patterns, often with slurs and accents. Exercise 243 starts with a treble clef and a key signature of one sharp (F#). Exercises 244-249 continue with similar rhythmic patterns, some with changes in clef or key signature.

250.

Exercise 250 is written on a grand staff. It features a treble clef and a key signature of two sharps (F# and C#). The exercise consists of a continuous sixteenth-note pattern with slurs and accents.

251.

Exercise 251 is written on a grand staff. It features a treble clef and a key signature of one flat (Bb). The exercise consists of a continuous sixteenth-note pattern with slurs and accents.

In Doppelgriffen.

252.

Exercise 252 is written for piano on a grand staff. It is titled "In Doppelgriffen" (In Double Chords). The exercise consists of a continuous sixteenth-note pattern of double chords, with slurs and accents. The key signature is one sharp (F#).

Exercise 253 is written on a grand staff. It features a treble clef and a key signature of one sharp (F#). The exercise consists of a continuous sixteenth-note pattern with slurs and accents.

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253.

Exercise 253 consists of three staves of music. The first staff begins with a treble clef and a common time signature. It contains a series of chords and arpeggios with various fingerings (e.g., 1 2 3, 4 5, 1 2 3 4) and accents. The second and third staves continue the piece with similar rhythmic patterns and fingerings.

254.

Exercise 254 consists of six staves of music. It begins with a treble clef and a common time signature. The piece is characterized by dense chordal textures and arpeggiated figures. Fingerings are indicated throughout, including triplets and complex multi-fingered chords. The piece concludes with a double bar line.

255.

Exercise 255 consists of three staves of music. The first staff is marked with 'r.H.' (right hand) and 'l.H.' (left hand). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second and third staves continue the piece with similar intricate textures and fingerings.

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→ 245 →

256.

257.


258.

259.


legato tutto.


(5201.)

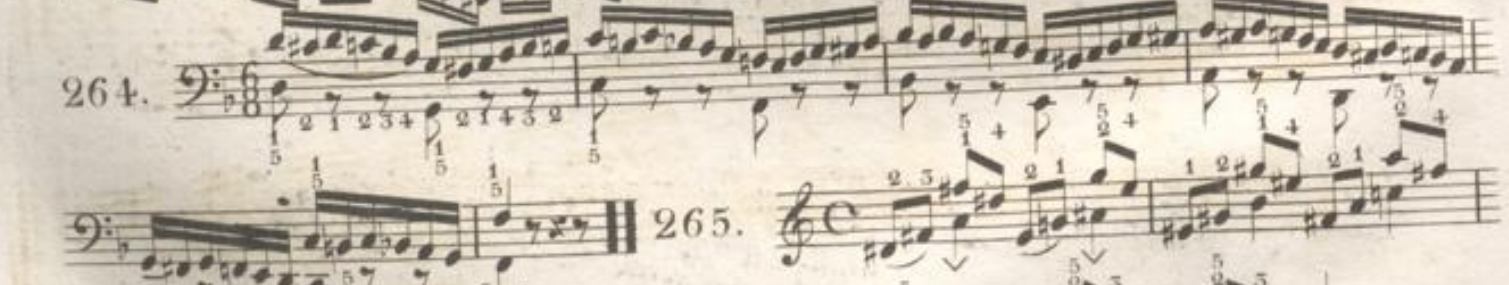
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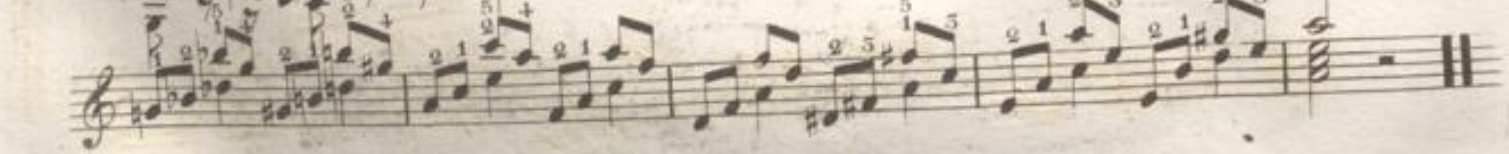
260. 

261. 

262. 

263. 

264. 

265. 

(5201.)

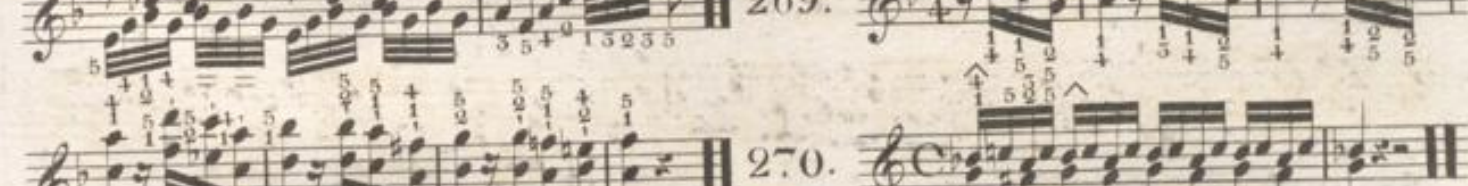
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266. 

267. 



268. 



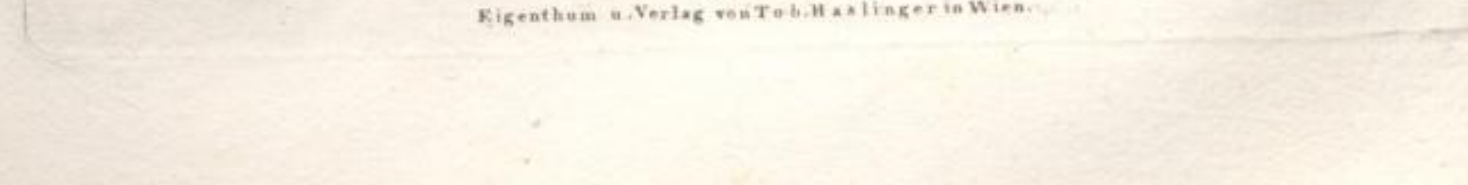
269. 



270. 



271. 

272. 

273. 

274. 

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275. 



277. 

278. 

279. 

280. 

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281.

282.

283.

284.

285.

286.

Dreistimmig.

(5201.)

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