

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel

vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung

Hummel, Johann Nepomuk

Wien, 1828

1. [Kapitel]

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

I. Applikatur=Übungen.

Fortrücken mit einerlei Fingerordnung
bei gleichförmiger Figurenfolge.

a.) Die erste der drei Noten erhält etwas Nachdruck gegen die zwei folgenden; die Hand verhält sich ruhig ohne sich zu erheben; die Töne werden gleichsam aneinander gebunden. b.) Beim Spannen darf der Finger die frühere Taste nicht eher verlassen, als bis die zu spannende Taste bereits angeschlagen wird. c.) Selbst sprungweise darf sich die Hand bei-
nah nicht erheben, sondern nur leicht, gleichsam an die Tasten gebunden, auf- oder abwärts gleiten. (*)

im Terz-Umfange. Stufenweise Figurenfolge.

N.B. Fingersatz für die rechte Hand.

1. 

N.B. Fingersatz für die linke Hand, um eine Oktave tiefer zu spielen.

2. 

*) Diese Regeln gelten im Allgemeinen für den ganzen 2^{ten} Theil. (5201.)

The page contains five systems of musical notation for guitar, each consisting of two staves. The notation includes notes, rests, and various fingerings indicated by numbers 1-5. Some notes have accents (^) or slurs. The systems are numbered 3, 4, and 5. The first system (3) has a treble clef and a common time signature. The second system (4) has a treble clef and a common time signature. The third system (5) has a treble clef and a 2/4 time signature. The music is highly technical, featuring many sixteenth and thirty-second notes.

(5201.)

Eigentum u. Verlag von Tab. Hässlinger in Wien.

6.

Exercise 6 is a single-line piece in 2/4 time, starting on a treble clef. It consists of 10 staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent slurs and accents. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

Quarten - Umfang.

7.

Exercise 7 is a single-line piece in 2/4 time, starting on a treble clef. It consists of 3 staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent slurs and accents. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

The page contains three musical exercises, numbered 8, 9, and 10, each presented in a system of three staves. Exercise 8 is in C major and consists of six measures. Exercise 9 is in C major and consists of six measures. Exercise 10 is in C major and consists of six measures. Each exercise is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes, and includes various fingerings and accents indicated by numbers and symbols above the notes.

a) Der Finger wird zum zweiten Tonanschlag fast unmerklich gehoben, die Hand aber bleibt ganz ruhig.
(5201.)

Eigenthum u. Verlag von Joh. Haslinger in Wien.

11. Musical notation for exercise 11, first system. Treble clef, common time. Includes fingerings 3 4, 1 3 2 4, 4 2 3 1, and 1 3 2 4.

12. Musical notation for exercise 12, first system. Treble clef, common time. Includes fingerings 2 3 5 5, 4 3 1 2, and 1 3 2 4.

Musical notation for exercise 12, second system. Includes fingerings 3 4, 5 3 2 3, 1 2 3 4, and 4 3 2 1.

Musical notation for exercise 12, third system. Includes fingerings 1 2 3, 4 3 1 2 4, and 1 2 5 4 3.

Musical notation for exercise 12, fourth system. Includes fingerings 1 2, 2 3, 4 3 1 2 4, and 1 2 4 3 1.

Musical notation for exercise 12, fifth system. Includes fingerings 4 1 4 2, 4 1 5 4 2 3, and 1 2 4 1 2 3 5 1 2.

Musical notation for exercise 12, sixth system. Includes fingerings 2 3 5 4, 3 2 1 2 4, 3 2 1 2 4, and 1 2 4 1 2 3 5 1 2.

Musical notation for exercise 12, seventh system. Includes fingerings 2 1 2, 1 2, 3 2 1 2 4, 5 3 2 1, and 1 2 4 1 2 3 5 1 2.

13. Musical notation for exercise 13, first system. Treble clef, 4/4 time. Includes fingerings 1 4 3, 5 1 2 5, and 1 4 5. A note with an asterisk is marked.

Musical notation for exercise 13, second system. Includes fingerings 1 3 4, 4 2 1 4, and 1 4 2 1 4 2.

Musical notation for exercise 13, third system. Includes fingerings 1 4 2 1 4 2, 4 1 2 4, and 4 1 3 4 3.

Musical notation for exercise 13, fourth system. Includes fingerings 3 1 3 4, 1 3 5, 2 3 4 1 3, 4 1 3, 4 3 4 3, 2 5 4 1 3 2 1 4 3, 2 5 4 1 3 1 2 4 5, 4 4 5 4 2 1 2 4.

* Längeres Anhalten des Daumens.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

The page contains four numbered exercises for guitar, each on a single staff with a treble clef. Exercise 14 is in 2/4 time and consists of two staves of music. Exercise 15 is in 3/4 time and consists of two staves. Exercise 16 is in 6/8 time and consists of two staves. Exercise 17 is in 6/8 time and consists of one staff. The music is highly technical, featuring many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-5) are placed above or below notes to indicate which finger to use. Asterisks are placed above certain notes to indicate accents or specific playing techniques. The exercises are arranged in a vertical sequence on the page.

Sieh die Regel über den Vortrag der Sextolen und Triolen im 1^{ten} Theil.
 (5201.)
 Eigenthum u. Verlag von Tab. Haslinger in Wien.

The page contains 12 staves of musical notation for guitar, numbered 18 through 22. Each staff includes a treble clef, a key signature (one sharp), and a time signature (2/4). The notation features various rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 below the notes. Some exercises include slurs and accents. The exercises are: 18. (6/8), 19. (6/8), 20. (6/8), 21. (6/8), and 22. (2/4). The bottom two staves are unnumbered but continue the musical patterns.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

23.

 Musical notation for exercise 23, first line. The notation is in treble clef, 2/4 time, with a key signature of one sharp (F#). It features a sequence of eighth notes with various fingering numbers (1-5) written below the staff. A double bar line with repeat dots appears after the fourth measure.

Musical notation for exercise 23, second line. Continuation of the piece with more eighth-note runs and fingering instructions.

Musical notation for exercise 23, third line. Continuation of the piece, ending with a final note and a double bar line.

24.

 Musical notation for exercise 24, first line. The notation is in treble clef, 2/4 time, with a key signature of one sharp. It begins with a triplets of eighth notes and continues with runs.

Musical notation for exercise 24, second line. Continuation of the piece with eighth-note runs.

25.

 Musical notation for exercise 25, first line. The notation is in treble clef, 2/4 time, with a key signature of one sharp. It features eighth-note runs with various fingering instructions.

Musical notation for exercise 25, second line. Continuation of the piece with eighth-note runs.

26.

 Musical notation for exercise 26, first line. The notation is in treble clef, common time (C), with a key signature of one sharp. It begins with a triplet of eighth notes.

Musical notation for exercise 26, second line. Continuation of the piece with eighth-note runs.

Musical notation for exercise 26, third line. Continuation of the piece with eighth-note runs.

Musical notation for exercise 26, fourth line. Continuation of the piece with eighth-note runs.

27.

 Musical notation for exercise 27, first line. The notation is in treble clef, 2/4 time, with a key signature of two flats. It begins with a triplet of eighth notes.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

25 4 5 1 3 5 1 1 4

28.
1 3 2 3 4 3 2 3 1 3 5 2 5 2 1 2 3 2 1 2 3 2

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

29.
r.H. 1 4 3 4 1 3 4 3 1 4 1 3 2 5 1 5 1 4
l.H. 1 2 4 4 2 1 2 4 5 3 4 4 1 2 5 4 1 2 5
Besondere Begleitung. 1 5 4 2 1 5 4 1 2 5 4 1 2 5 4 1 2 5

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

Quinten-
Umfang.
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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


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


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


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

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

31. 

32. 

33. 

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

34.

35.

a) Der Finger wird ganz leicht von der Taste abgezogen, ohne die Hand dabei zu erheben, die nur leicht nachrückt.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

36. Musical notation for exercise 36, first system. Treble clef, 3/8 time signature. The staff contains a sequence of eighth notes with various fingerings indicated below the notes.

Musical notation for exercise 36, second system. Treble clef, 3/8 time signature. The staff continues the sequence of eighth notes with fingerings.

37. Musical notation for exercise 37, first system. Treble clef, 7/8 time signature. The staff contains a sequence of eighth notes with various fingerings and some asterisks indicating specific techniques.

Musical notation for exercise 37, second system. Treble clef, 7/8 time signature. The staff continues the sequence of eighth notes with fingerings and asterisks.

38. Musical notation for exercise 38, first system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with various fingerings and asterisks.

Musical notation for exercise 38, second system. Treble clef, 2/4 time signature. The staff continues the sequence of eighth notes with fingerings and asterisks.

Musical notation for exercise 38, third system. Treble clef, 2/4 time signature. The staff continues the sequence of eighth notes with fingerings and asterisks.

39. Musical notation for exercise 39, first system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with various fingerings and asterisks.

Musical notation for exercise 39, second system. Treble clef, 2/4 time signature. The staff continues the sequence of eighth notes with fingerings and asterisks.

40. Musical notation for exercise 40, first system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with various fingerings and asterisks.

Musical notation for exercise 40, second system. Treble clef, 2/4 time signature. The staff continues the sequence of eighth notes with fingerings and asterisks.

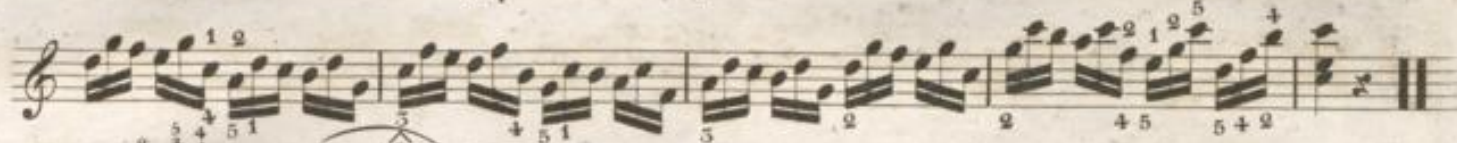
41. Musical notation for exercise 41, first system. Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes with various fingerings and asterisks.

Musical notation for exercise 41, second system. Treble clef, 2/4 time signature. The staff continues the sequence of eighth notes with fingerings and asterisks.

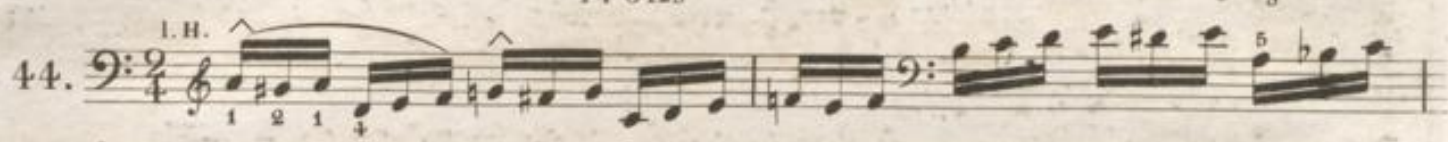
(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

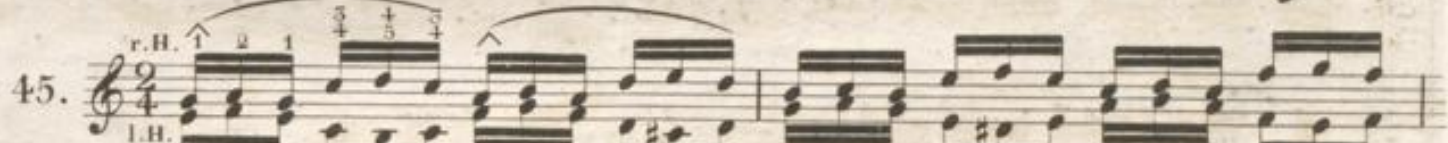
42. 




43. 


44. 

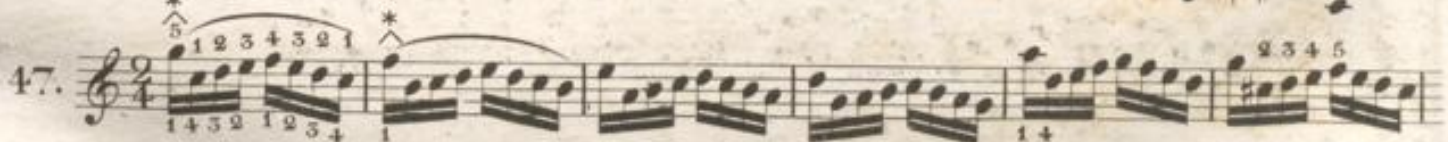


45. 

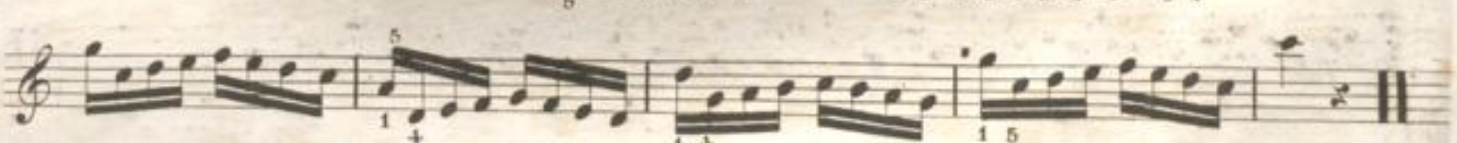


46. 



47. 





(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

48. Musical notation for exercise 48, first system. It consists of a single staff with a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

49. Musical notation for exercise 49, first system. It consists of a single staff with a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

50. Musical notation for exercise 50, first system. It consists of a single staff with a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

51. Musical notation for exercise 51, first system. It consists of a single staff with a treble clef and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

52. Musical notation for exercise 52, first system. It consists of a single staff with a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

*Sexten-
Umfang.* Musical notation for exercise 52, second system. It consists of a single staff with a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

Musical notation for exercise 52, third system. It consists of a single staff with a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

Musical notation for exercise 52, fourth system. It consists of a single staff with a treble clef and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A slur covers the first few notes.

(5201.)

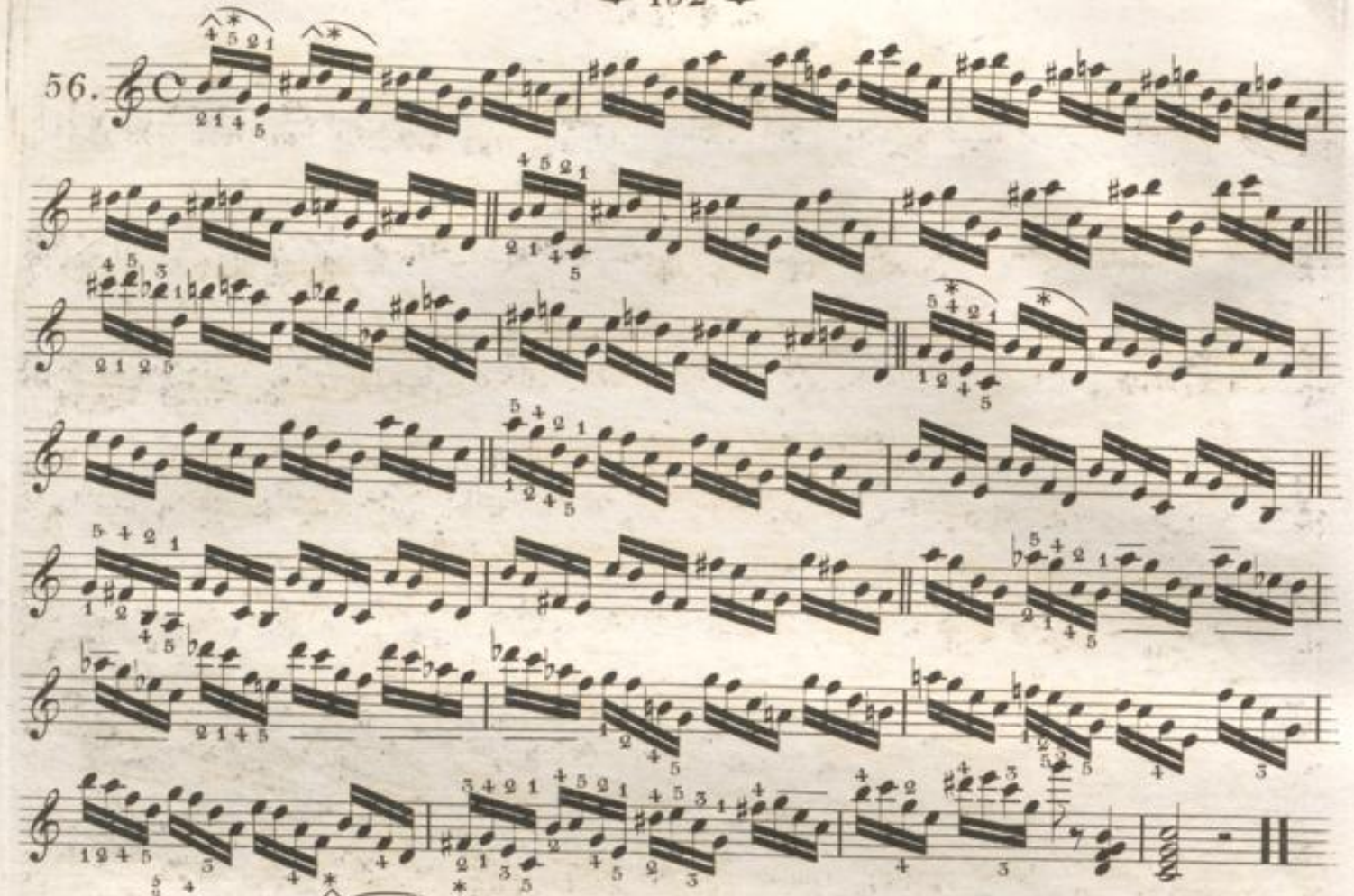
Eigentum u. Verlag von Tob. Haslinger in Wien.

53. 

54. 

55. 


a) spannend.
Neuer Handaufsatz.


56. 

57. 

(5201)

Eigentum u. Verlag von Tob. Haslinger in Wien.

58. 

59. 

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

The page contains 12 staves of musical notation for guitar. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by intricate fingerings and techniques such as triplets, slurs, and accents. The first staff begins with a star symbol and the fingering 5 1 4 2. The second staff has the fingering 3 1 5 2 4 1 5 2 4. The sixth staff is marked with the number 60. The twelfth staff is marked with the number 61 and the fingering 1 4 3 4. The notation is dense and detailed, typical of a technical guitar exercise or study.

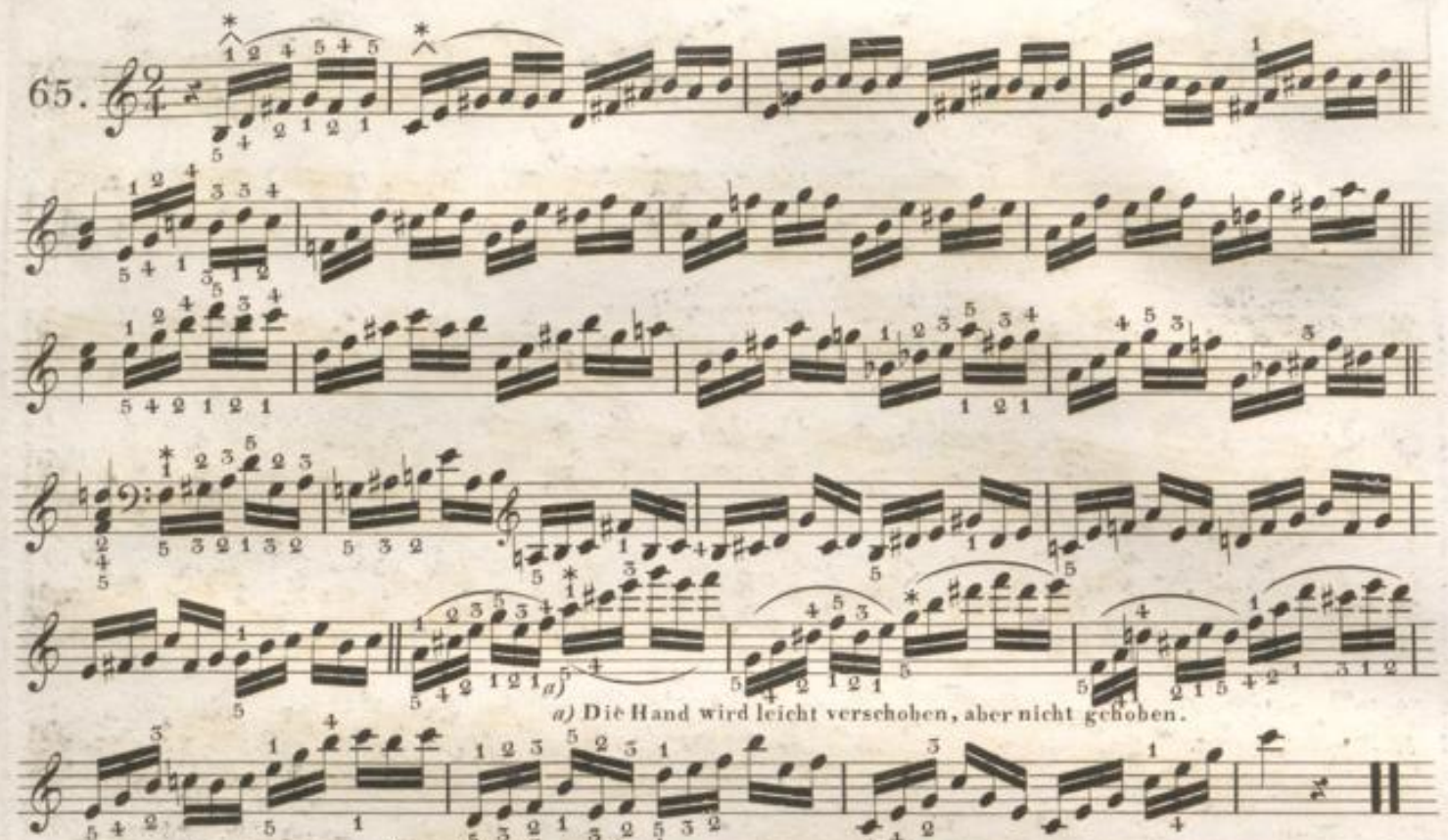
(5201.)


Eigenthum u. Verlag von Tob. Haslinger in Wien.


The image shows a page of musical notation for guitar, featuring six numbered exercises (62, 63, and 64) and their corresponding fingerings. The exercises are written in treble clef with various key signatures and time signatures. The notation includes notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 below the notes. Exercises 62 and 64 are in 6/8 time, while exercise 63 is in 3/4 time. The exercises consist of various rhythmic patterns and scales, often with slurs and accents. Exercise 62 starts with a treble clef and a key signature of one flat. Exercise 63 starts with a treble clef and a key signature of one flat. Exercise 64 starts with a treble clef and a key signature of one flat. The exercises are numbered 62, 63, and 64 on the left side of the page.

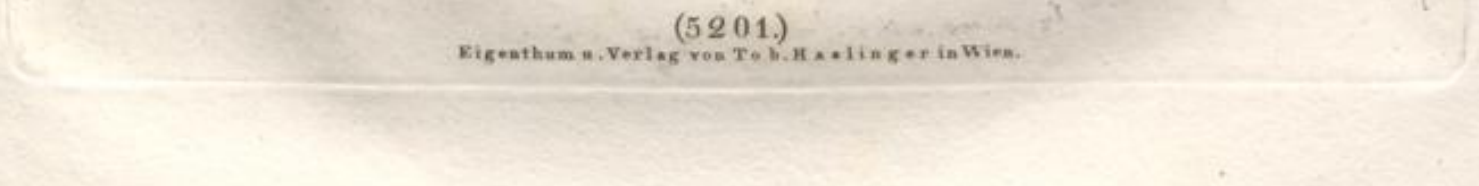
(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

65. 

66. 

67. 

68. 

a) Die Hand wird leicht verschoben, aber nicht gehoben.

a) Wenn mit dem 3^{ten} und 4^{ten} Finger und mit dem 4^{ten} und 5^{ten} eine Terz oder Quarte gegriffen wird, so nennt man es eine Gabel; man erspart in manchen Fällen, wie z.B. hier, das Überschlagen der Finger, und das Spiel wird bequemer.

(5201)

Eigentum u. Verlag von T. b. Haslinger in Wien.

69. *f*

70. *f*

71.

72.

73.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

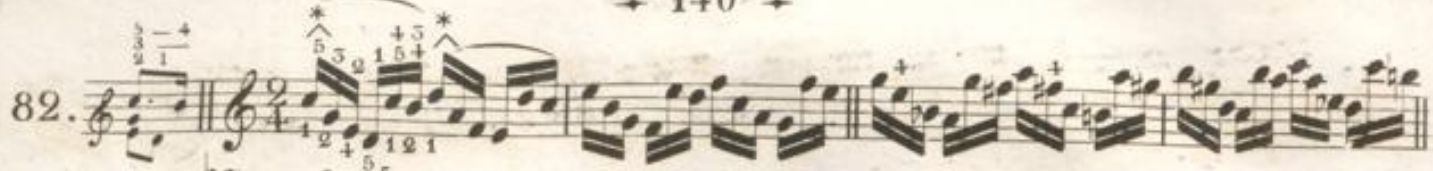
79.


80.


81.


(5201.)


Eigenthum u. Verlag von Tob. Haslinger in Wien.


82. *slow* 

83. *slow* 

84. *slow* 

85. *r.H.* 

86. 

87. 

(5201.)

Eigentum u. Verlag von T. b. Haslinger in Wien.

The image shows a page of musical notation for guitar, featuring 12 staves of music. The notation is primarily in treble clef and includes various rhythmic values and accidentals. Each staff is accompanied by a line of numbers (fingerings) written below the notes. Some staves are marked with an asterisk (*). The music is organized into measures, with some measures containing multiple notes. The overall style is characteristic of early 20th-century guitar sheet music.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

94.

Octaven-Umfang.

96.

(5201.)

Eigenthum u. Verlag von Joh. Haslinger in Wien.

The musical score is written for guitar and consists of 14 staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains the main melody, followed by several staves of accompaniment and technical exercises. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with an asterisk (*), possibly indicating specific techniques or ornaments. The piece concludes with a double bar line and repeat dots.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

100.

101.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

This musical score is for guitar, numbered 102. It consists of 12 staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. There are several trills and slurs throughout the piece. A section marked 'Loco.' is indicated by a wavy line above the staff. The score concludes with a double bar line. The key signature has one flat (B-flat), and the time signature is common time (C).

(5201)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

103. 









104. 



105. 



106. 



107. 



(5201.)

Eigentum u. Verlag von T. B. Haslinger in Wien.

108. 

109. 

110. 

111. 

(5201)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

112. Musical notation for exercise 112, first system. It features a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation includes eighth and sixteenth notes, with various fingering numbers (1-5) and slurs. A double bar line is present at the end of the system.

113. Musical notation for exercise 113, first system. It features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes eighth and sixteenth notes, with various fingering numbers and slurs. A double bar line is present at the end of the system.

114. Musical notation for exercise 114, first system. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The notation includes eighth and sixteenth notes, with various fingering numbers and slurs. A double bar line is present at the end of the system.

115. Musical notation for exercise 115, first system. It features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes eighth and sixteenth notes, with various fingering numbers and slurs. A double bar line is present at the end of the system.

116. Musical notation for exercise 116, first system. It features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes eighth and sixteenth notes, with various fingering numbers and slurs. A double bar line is present at the end of the system.

117. Musical notation for exercise 117, first system. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes eighth and sixteenth notes, with various fingering numbers and slurs. A double bar line is present at the end of the system.

118. Musical notation for exercise 118, first system. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, with various fingering numbers and slurs. A double bar line is present at the end of the system.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

The first exercise consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth-note patterns with fingerings (1-2-3-4, 2-3-4-5) and some notes marked with an asterisk (*). The second and third staves continue the melodic line with similar rhythmic and fingering patterns.

119.

Exercise 119 is presented in three staves. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth-note runs with fingerings and some notes marked with an asterisk (*).

120.


Exercise 120 consists of four staves of music. It is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is characterized by eighth-note patterns with detailed fingerings and some notes marked with an asterisk (*).


121.


Exercise 121 is shown in three staves. It uses a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth-note runs with fingerings and some notes marked with an asterisk (*).


(5201.)


Eigenthum u. Verlag von Tob. Haslinger in Wien.


122. 


123. 

124. 

125. 

126. 

127. 

128. 

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

Musical staff with notes and fingerings (1, 2, 3, 4, 5).

Musical staff with notes and fingerings (1, 2, 3, 4, 5).

129. Musical staff with notes and fingerings (1, 2, 3, 4, 5).

Musical staff with notes and fingerings (1, 2, 3, 4, 5).

130. Musical staff with notes and fingerings (1, 2, 3, 4, 5).

Musical staff with notes and fingerings (1, 2, 3, 4, 5).

131. Musical staff with notes and fingerings (1, 2, 3, 4, 5).

Musical staff with notes and fingerings (1, 2, 3, 4, 5).

132. Musical staff with notes and fingerings (1, 2, 3, 4, 5).

Musical staff with notes and fingerings (1, 2, 3, 4, 5).

133. Musical staff with notes and fingerings (1, 2, 3, 4, 5).


Musical staff with notes and fingerings (1, 2, 3, 4, 5).

Musical staff with notes and fingerings (1, 2, 3, 4, 5).

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

134. 

135. 

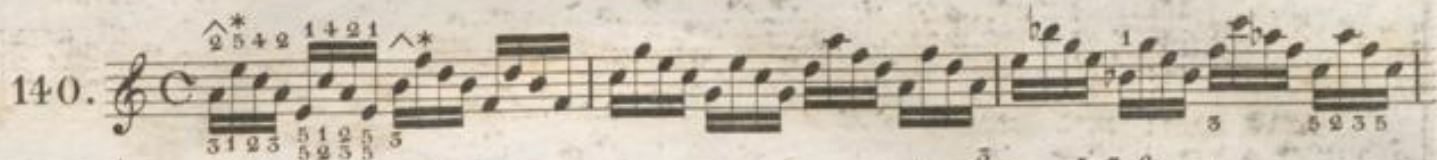
136. 

137. 

138. 

139. 

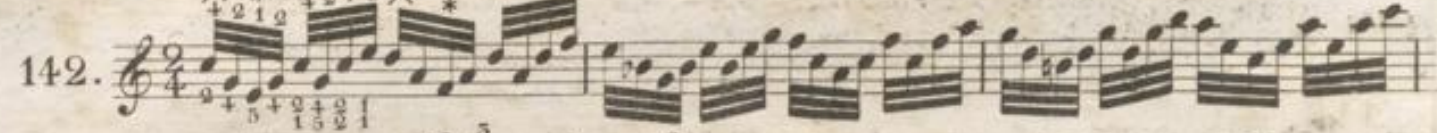
(5201.)
Eigentum u. Verlag von Tob. Haslinger in Wien.

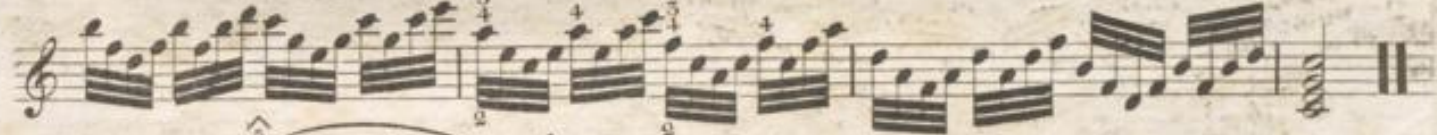
140. 



141. 

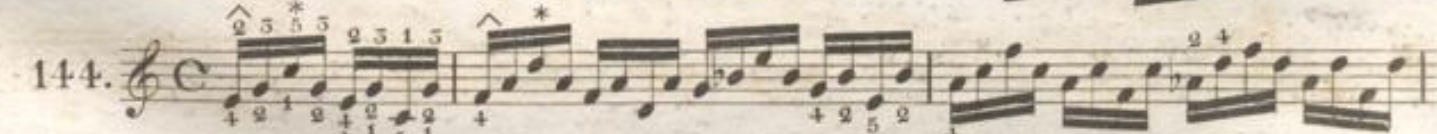


142. 



143. 




144. 





(5201)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

145. 

146. 



147. 

148. 



149. 



150. 



(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

151. 

152. 

153. 

154. 

155. 

155. 

(5201)

Eigentum u. Verlag von Tob. Haslinger in Wien.

156.

 Musical notation for exercise 156, first staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The notation consists of a series of eighth notes with various fingering numbers (1, 2, 3, 4, 5) and asterisks above them. The notes are grouped in a way that suggests a specific rhythmic pattern.

Musical notation for exercise 156, second and third staves. The second staff continues the eighth-note pattern from the first staff. The third staff concludes the exercise with a double bar line.

157.

 Musical notation for exercise 157, first staff. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation features a mix of eighth and sixteenth notes with fingering numbers and asterisks.

Musical notation for exercise 157, second and third staves. The second staff continues the rhythmic pattern, and the third staff ends with a double bar line.

158.

 Musical notation for exercise 158, first staff. It begins with a treble clef, a key signature of one flat (Bb), and a 3/8 time signature. The notation includes eighth notes and rests, with fingering numbers and asterisks.

Musical notation for exercise 158, second and third staves. The second staff continues the eighth-note pattern, and the third staff concludes the exercise with a double bar line.

159.

 Musical notation for exercise 159, first staff. It starts with a treble clef, a key signature of two flats (Bb, Eb), and a 3/8 time signature. The notation features eighth notes with fingering numbers and asterisks.

Musical notation for exercise 159, second and third staves. The second staff continues the eighth-note pattern, and the third staff ends with a double bar line.

160.

 Musical notation for exercise 160, first staff. It begins with a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). The notation includes eighth notes and rests, with fingering numbers and asterisks.

(5201)
 Eigentum u. Verlag von Tob. Haslinger in Wien.

Musical staff with notes and fingerings.

161. Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

162. Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

163. Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings.

164. Musical staff with notes and fingerings.

a) Der Daumen bleibt immer ausgestreckt.

Musical staff with notes and fingerings.


165. Musical staff with notes and fingerings.

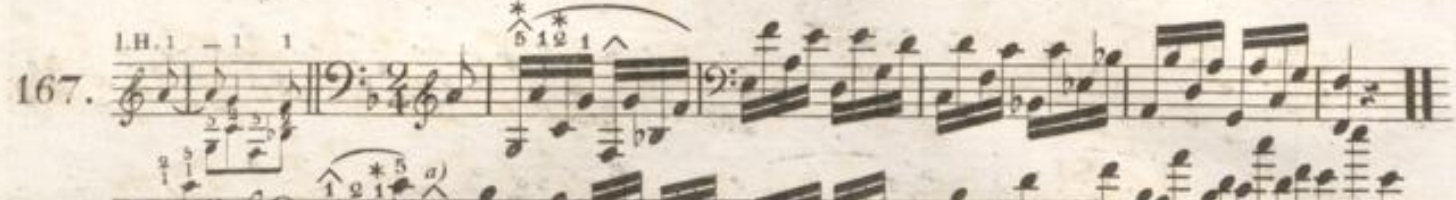
Musical staff with notes and fingerings.


(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.


+ 158 +


166. 


167. 


168. 

a) Der kleine Finger bleibt immer ausgestreckt.

169. 

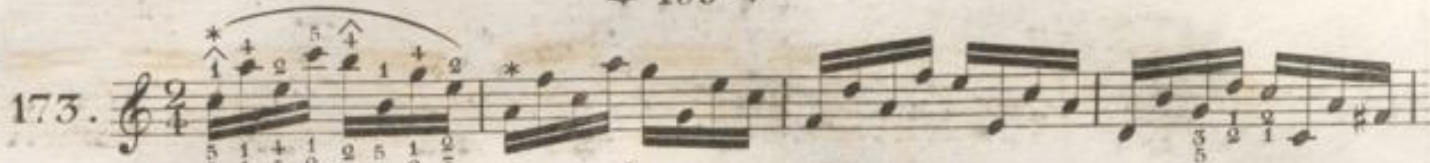
170. 

171. 

172. 

(5201.)

Eigentum u. Verlag von T. B. Haslinger in Wien.

173. 



174. 



175. 

176. 



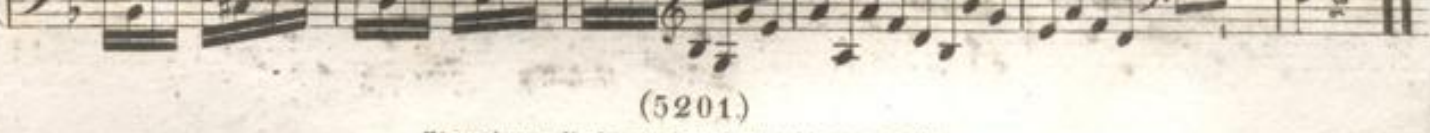
177. 



178. 







(5201)

Eigentum u. Verlag von Tob. Haslinger in Wien.

179.

180.

10^{ten} Umf.

181.

182.

(5201)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

Undecimen-Umfang.

183.

184.

In Doppelgriffen.

185.

186.

187.

(5201)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

188. 

189. 

190. 

(5201)

Eigenthum u. Verlag von Joh. Neeslinger in Wien.

A musical staff featuring a series of sixteenth-note chords and arpeggios. Fingerings are indicated by numbers 1-5 below the notes. The staff concludes with a double bar line.

191.

Two musical staves for exercise 191. The first staff has a treble clef and a common time signature. It contains rhythmic patterns with fingerings. The second staff continues the exercise with similar patterns.

A musical staff with rhythmic patterns and fingerings, continuing the sequence of exercises.

192.

Two musical staves for exercise 192. The first staff has a treble clef and a 3/4 time signature. It features rhythmic patterns with fingerings. The second staff continues the exercise.

193.

A musical staff with rhythmic patterns and fingerings, continuing the sequence of exercises.

194.

A musical staff with rhythmic patterns and fingerings, continuing the sequence of exercises.

A musical staff with rhythmic patterns and fingerings, continuing the sequence of exercises.

A musical staff with rhythmic patterns and fingerings, continuing the sequence of exercises.

A musical staff with rhythmic patterns and fingerings, continuing the sequence of exercises.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

195.

+ 164 +

a) Die Hand wird blos verschoben, aber nicht dabei aufgehoben.

196.

197.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

198.

Exercise 198 consists of three staves of music. The first staff begins with a treble clef and a common time signature. It features a series of sixteenth-note patterns with various fingerings (1-5) and accents. The second and third staves continue the exercise with similar rhythmic and melodic structures, including slurs and dynamic markings.

199.

Exercise 199 consists of three staves of music. The first staff begins with a treble clef and a common time signature. It features a series of sixteenth-note patterns with various fingerings (1-5) and accents. The second and third staves continue the exercise with similar rhythmic and melodic structures, including slurs and dynamic markings.

200.

Exercise 200 consists of two staves of music. The first staff begins with a treble clef and a common time signature. It features a series of sixteenth-note patterns with various fingerings (1-5) and accents. The second staff continues the exercise with similar rhythmic and melodic structures, including slurs and dynamic markings.

201.

Exercise 201 consists of two staves of music. The first staff begins with a treble clef and a common time signature. It features a series of sixteenth-note patterns with various fingerings (1-5) and accents. The second staff continues the exercise with similar rhythmic and melodic structures, including slurs and dynamic markings.

This block shows the continuation of exercise 201, consisting of one staff of music. It features a series of sixteenth-note patterns with various fingerings (1-5) and accents, concluding the exercise.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

202.

Musical score for exercise 202, consisting of six staves. The first staff is in treble clef with a common time signature. The subsequent staves are in various clefs (treble and bass). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes numerous fingerings and accents.

203.

Musical score for exercise 203, consisting of three staves. The first staff is in treble clef with a common time signature. The music features rhythmic patterns and fingerings, including accents and slurs.

204.

Musical score for exercise 204, consisting of two staves. The first staff is in treble clef with a common time signature. The music features rhythmic patterns and fingerings.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

205.

206.

207.

208.

209.

210.

(5201.)

Eigenthum u. Verlag von Tob. Hallinger in Wien.

211. 



212. 


213. 




214. 


(5201)

Eigentum u. Verlag von Tob. Haslinger in Wien.

A single musical staff containing a series of rhythmic patterns, likely for a guitar or lute. The notation includes various note values, rests, and fingerings (numbers 1-5) placed above the notes.

215.

Musical staff 215, featuring complex rhythmic notation and fingerings. The staff is filled with notes and rests, with fingerings indicated by numbers above the notes.

216.

Musical staff 216, featuring complex rhythmic notation and fingerings. The staff is filled with notes and rests, with fingerings indicated by numbers above the notes.

217.

Musical staff 217, featuring complex rhythmic notation and fingerings. The staff is filled with notes and rests, with fingerings indicated by numbers above the notes. A first ending bracket labeled "I.H. 3" is present.

218.

Musical staff 218, featuring complex rhythmic notation and fingerings. The staff is filled with notes and rests, with fingerings indicated by numbers above the notes.

219.

Musical staff 219, featuring complex rhythmic notation and fingerings. The staff is filled with notes and rests, with fingerings indicated by numbers above the notes.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

220. 

221. 

a) Die Hand verhält sich möglichst ruhig,
und wird sehr wenig dabei erhoben.

222. 

223. 



(5201)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

171
Dreigriffig.

224.

225.

226.

227.

228.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

229.

230.

Fortbewegung der Finger bei liegenbleiben den Stimmen. *a)*

231.

232.

233.

234.

Stimmtheilung unter beiden Händen

a) Die Finger werden so leicht und nur so viel von den Tasten gehoben, als nöthig ist, den Ton wiederholt anschlagen zu können.

(5201)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

ZWEITES KAPITEL.

Vom Untersetzen des Daumens unter einen andern Finger,
und Überschlagen der Finger über den Daumen.

Diese beiden natürlichen Mittel verhindern den Fingermangel, und die daraus entstehende Beschränkung; doch wie ein zweckmässiger Gebrauch derselben die Grundlage des Fingersystems ist, so wird dagegen jede überflüssige Anwendung leicht hinderlich und störend.

Vom Untersetzen des Daumens.

§ 1.

Das Untersetzen des Daumens findet statt, sowohl *a)* bei stufenweisen, als *b)* springenden Tonfolgen, in der rechten Hand aufwärts, und in der linken abwärts.

Aufwärts. *a)* Stufenweise.

Abwärts.

b) Springende, bei ausgestreckter Hand.

§ 2.

Man gewöhne sich bei Zeiten den Daumen beider Hände immer etwas eingebogen (jedoch nicht krampfhaft) unter den Zeigefinger zu halten, damit er schon zum Untersetzen bereit sei, ehe ihn die Reihe trifft, und keine Trennung der Töne hörbar werde. Das Verrücken der Hände und Arme ist sowohl beim Untersetzen als Überlegen des Fingers möglichst zu vermeiden.

§ 3.

Der Daumen darf in stufenweisen Tonfolgen niemals auf einer Obertaste gebraucht werden, er muss vielmehr, in der rechten Hand aufwärts, und in der linken abwärts, erst nach derselben auf die Untertaste zu liegen kommen.

Nach Erforderniss wird er bald nach dem 2^{ten}, 3^{ten}, 4^{ten}, zuweilen sogar nach dem 5^{ten} Finger untergesetzt.

Nach dem 2^{ten}

(5201.)

Eigenthum u. Verlag von T. G. Haslinger in Wien.

nach dem 5^{ten} bei gestreckter Hand.

anstatt.

§ 4.

a) Bei den Akkorde durchspringenden und b) harpeggirenden Passagen lasse man den Daumen (während die andern Finger fortspielen) etwas länger auf der Taste ruhn, damit die Hand ruhig bleibe, der Spieler einen festern Anhaltspunkt habe, und der Vortrag klangreicher werde.

Grundakkorde. Ausführung.

Grundakk. Ausf.

Vom Überschlagen der Finger.

§ 5.

Das Überschlagen der Finger über den Daumen findet statt, wie jenes a) sowohl bei stufenweisen, als b) springenden Tonfolgen, und zwar in der rechten Hand abwärts, und in der linken aufwärts.

Abwärts.

a) Stufenweise.

Aufwärts.

b) Springend.

§ 6.

Die Hand muss sich dabei sehr zusammenschmiegen, damit der sich überlegende Finger, besonders

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

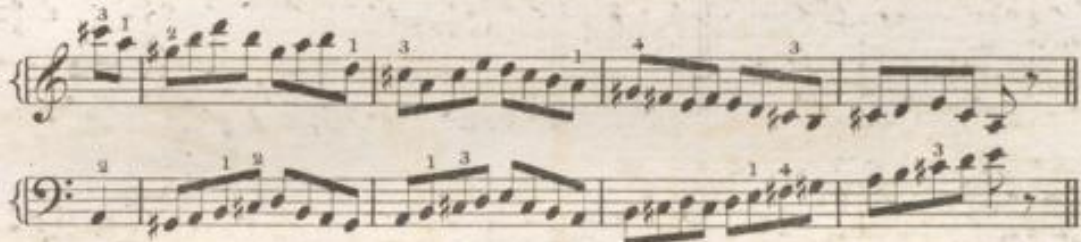
von einer Untertaste zur andern, beinahe vor den Daumen zu liegen komme. Alle Verdrehungen der Hände und Arme sind hier ebenfalls zu vermeiden.

§ 7.

Bei stufenweisen Tonfolgen kommt der Daumen in der rechten Hand abwärts, und in der linken aufwärts vor die Obertaste zu liegen; als:



Übrigens wird auch hier bald der 2^{te}, 3^{te}, 4^{te}, und in einigen Fällen der 5^{te} Finger über den Daumen übergeschlagen.



§ 8.

Besonders ist zu bemerken, dass in Tonleitern mit mehrern \sharp oder \flat gewöhnlich auf die Erste der zwei nacheinander liegenden Obertasten ω der 3^{te} Finger, und bei den drei nacheinanderliegenden \flat der 4^{te} über den Daumen gelegt wird; weil für diese das Überschlagen auf die Obertaste bequemer ist als auf die Untertaste.



§ 9.

Was §. 4. hinsichtlich des längern Liegenlassens des Daumens gesagt wurde, gilt hier auch für den 5^{ten} Finger.



(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

Zur zweckmässigsten Übung beider Hände, im Untersetzen des Daumens und Überlegen der Finger, dienen vorzüglich die Tonleiter in allen Gattungen und Bewegungen.

Von den Tonleitern.

§.10.

a) Alle mit den Untertasten anfangende *Dur* und *Moll*-Tonleitern werden aufwärts in der rechten Hand mit dem Daumen angefangen, und haben mit Einschluss der Oktave, eine Folge von drei und dann fünf Fingern; hiervon ist nur die *F* Tonleiter ausgenommen, wo der Daumen statt nach dem 3^{ten} Finger erst nach dem 4^{ten} untergesetzt wird. *)

§ 11.

b) In der linken Hand werden sie aufwärts mit dem fünften Finger angefangen, und haben eine Folge von fünf, dann drei Fingern; die *H* Tonleiter, welche mit dem 4^{ten} Finger anfängt, macht allein eine Ausnahme. **)

§ 12.

c) Abwärts ist die Fingerfolge in beiden Händen dieselbe, wie aufwärts.

VON DEN, AUF UNTERTASTEN ANFANGENDEN TONLEITERN
im Umfange einer Oktave.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

§ 13.

Alle von den Obertasten ausgehende *Dur* und *Moll* Tonleitern fangen *a)* in der rechten Hand aufwärts mit dem 2^{ten} Finger, *b)* in der linken aber mit dem 3^{ten} an; ausser *E^b* und *H^b* *moll.*, die den 2^{ten} *a)*, und die beiden *F[#]* Tonleitern, die den 4^{ten} Finger *a)* zum Anfange verlangen.

§ 14.

Da sich die Finger-Ordnung bei einigen, von den Obertasten abwärtsgehenden *Moll* Tonleitern, wegen veränderter 6^{ten} und 7^{ten} Tonstufe ändert, und ihre einzelne Auseinandersetzung zu weitläufig wäre, so sehe man *a)* die in den Beispielen vorgezeichnete Fingerordnung als Regel an.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

F# dur. *F# moll.*
A dur. *G# moll.*
H dur. *H moll.*

(**) Ausnahme.

(*) Ausnahme.

Tonleitern im Umfange mehrerer Oktaven.

§ 15.

Spielt man eine von den Untertasten ausgehende Tonleiter durch zwei oder mehrere Oktaven, so setzt man aufwärts in der rechten Hand (statt die erste Oktave mit dem fünften Finger zu endigen) den Daumen ein (*), und fährt dann a) in voriger Ordnung fort.

Ebenso wird in der linken Hand aufwärts nach der ersten Oktave der vierte Finger über den Daumen übergeschlagen (**), bei der H Tonleiter ausgenommen, wo nur der dritte gebraucht wird. Abwärts kommt in beiden Händen der Daumen auf derselben Taste zu liegen wie aufwärts.

a)

C dur. *C moll.*

b)

H dur. *H moll.* u. s. w.

bei D, E, F, G, A, dur und moll eben so.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

§ 16.

Die von den Obertasten ausgehenden und mehrere Oktaven durchlaufenden Tonleitern, behalten in der rechten Hand dieselbe Finger-Ordnung wie bei §.15. mit Ausnahme der *F#* Tonleiter, wo, statt die Oktave mit dem fünften Finger zu endigen, der Daumen schon vor der Oktave untergesetzt wird^(*) in der linken Hand aber wird auf der Oktave der dritte Finger statt des zweiten gebraucht,^(a) mit Ausnahme der *F#* Tonleitern, wo der vierte, und bei *H^b moll* und *E^b moll*, wo der zweite Finger übergeschlagen werden muss. (**)

D^b dur. Bei *C^b moll, E^b dur, A^b dur, und moll, H^b dur*, eben so.

E^b moll.

F# dur. Bei *F# moll*, eben so.

H^b moll.

Tonleitern im Umfange der None.

§ 17.

Steigt die Tonleiter einen Ton über die Oktave hinaus, nämlich bis zur None, und kehrt sie von derselben wieder zurück, so wird in allen von den Untertasten anfangenden Tonleitern der rechten Hand, der Daumen statt nach dem 5^{ten} Finger, erst nach dem 4^{ten} untergesetzt,^(a) und in der linken Hand der 4^{te} Finger statt des 3^{ten} übergelegt,^(b) ausser bei den *E* und *H*-Tonleitern in der rechten,^(*) und der *E*-Tonleiter in der linken Hand, (**), wo die gewöhnliche Finger-Ordnung beibehalten wird.

Im Umfang einer None.

C dur.

Eben so bei den *D, F, G, A dur* und *moll*-Tonleitern.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

E dur. (*) *Ausnahme. E moll.*

(**)

oder.

H dur.

(*) §.18.

Steigt der Lauf aber durch 2 oder mehr Oktaven bis zur None, so wird bei der ersten Oktave der gewöhnliche Fingersatz beibehalten, und die obenerwähnte Fingerveränderung erst in der letzten Oktave angewandt. c)

Durch mehr Oktaven zur None.

u. s. w.

§.19.

Bei den, von den O bertasten ausgehenden, und bis zur None steigenden Tonleitern bleibt die Fingerordnung dieselbe, wie bei §.15 und 17, nur bei den *C#*, und *F# moll.*-Tonleitern ist (wegen des bequemern Überlegens des Fingers von der Unter- auf die Obertaste) nachstehender Fingersatz mit Auslassung des zweiten Fingers aufwärts in der rechten Hand vorzuziehen.

C# moll. anstatt. *F# moll.*

Tonleitern bis zur Dezime durch 2 Oktaven.

§.20.

Diese Tonleitern weichen zuweilen (um sie handgerechter zu machen) von der gewöhnlichen Fingerordnung ab; man sehe die Beispiele. —

Von den Untertasten anfangend.

C dur. oder: *C moll.*

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

D dur.

D moll.

E dur.

E moll.

F dur.

F moll.

oder: 3

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

+ 182 +

G dur.

G moll.

A dur.

A moll.

H dur.

H moll.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

Von den Obertasten anfangend.

185

D^b dur.

C[#] moll.

E^b dur.

E^b moll.

F[#] dur.

F[#] moll.

(5201.)

Eigentüm u. Verlag von Tob. Haslinger in Wien.

A^b dur.

G[#] moll.

H^b dur.

H^b moll.

§ 21.

Bei den chromatischen Tonleitern, auf und absteigend, ist hinsichtlich der Haltung der Finger zu merken, dass in beiden Händen der dritte Finger beinahe horizontal über dem Daumen liegen muss; z. B.

(Zum Schlusse)

Oktavenläufe.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

Terz- oder Decimenläufe.

Läufe in der Untersexta.

Läufe in Gegenbewegung.

§. 22.

Besondere Gewandtheit geben dem Spieler die auf- und absteigenden Tonleitern für beide Hände in verschiedenen Intervallen und Bewegungen. Sie aus allen Tonarten anzuführen wäre zu weitläufig; ich gebe daher von jeder Art nur ein paar Exempel und überlasse es dem Schüler, sie in andern Tonarten selbst zu versuchen.

Nº 1. in Terzen oder Dezimen, bei gerader Bewegung.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

C moll.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain dense, sixteenth-note passages with various fingering numbers (1-5) and articulation marks (accents, slurs) above and below the notes. The key signature is one flat (C minor).

Von der Terz aus in der Gegenbewegung.

The second system continues the piece with similar complex patterns of sixteenth notes and fingering. It includes the instruction "u. s. w." at the end of the system.

The third system shows further development of the piece, maintaining the intricate sixteenth-note texture and fingering.

The fourth system continues the piece with similar complex patterns of sixteenth notes and fingering.

The fifth system concludes the piece with similar complex patterns of sixteenth notes and fingering.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains three measures of music, each with a descending eighth-note scale. The bass staff begins with a bass clef and contains three measures of music, each with an ascending eighth-note scale. Numerous fingerings (1-5) are indicated above and below the notes.

The second system continues the scale exercises from the first system. It features two staves with treble and bass clefs, maintaining the one-flat key signature. The treble staff has three measures of descending eighth-note scales, and the bass staff has three measures of ascending eighth-note scales. Fingerings are clearly marked throughout.

The third system continues the scale exercises. The treble staff shows more complex fingering patterns, including some double-bow or double-fingering techniques. The bass staff continues with ascending eighth-note scales. The key signature remains one flat.

The fourth system concludes the first set of exercises. It features two staves with treble and bass clefs. The treble staff has three measures of descending eighth-note scales with intricate fingering. The bass staff has three measures of ascending eighth-note scales. The system ends with a double bar line.

Nº 2. in der Untersexta, bei gerader Bewegung.

The fifth system begins the second exercise, labeled 'Nº 2. in der Untersexta, bei gerader Bewegung.' It consists of two staves. The treble staff has a treble clef and a key signature of one flat. It contains three measures of music with eighth-note patterns. The bass staff has a bass clef and contains three measures of music with eighth-note patterns. Fingerings are indicated throughout.

The sixth system continues the second exercise. It features two staves with treble and bass clefs. The treble staff has three measures of music with eighth-note patterns. The bass staff has three measures of music with eighth-note patterns. The system ends with a double bar line.

(5201.)

Eigenthum u. Verlag von Tub. Haslinger in Wien.

The first system of music consists of two staves, treble and bass clef. It features a complex, rapid passage with many sixteenth and thirty-second notes. Numerous fingerings are indicated by numbers 1-5 above or below the notes.

The second system continues the rapid passage from the first system, maintaining the same level of technical complexity and including detailed fingering instructions.

Von der Sexte in der Gegenbewegung.

The third system begins with the section title 'Von der Sexte in der Gegenbewegung.' and shows two staves with a more rhythmic and melodic character compared to the previous systems.

The fourth system continues the piece with two staves of music, showing further development of the melodic and rhythmic ideas.

The fifth system continues the piece with two staves of music, maintaining the technical and musical complexity.

The sixth system is the final system on the page, concluding the piece with two staves of music.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

First system of musical notation, consisting of a treble and bass staff. The music features a complex, fast-moving melodic line with numerous slurs and fingerings (1-5) indicated throughout.

Second system of musical notation, continuing the piece with similar complex melodic and rhythmic patterns in both staves.

Von der Untersexta zur None steigend, in Gegenbewegung.

Third system of musical notation, illustrating the instruction 'Von der Untersexta zur None steigend, in Gegenbewegung' (From the sub-sexta to the nona ascending, in counter-motion).

Fourth system of musical notation, continuing the technical exercise with intricate fingerings and slurs.

Fifth system of musical notation, showing further development of the melodic and technical material.

Sixth system of musical notation, the final system on the page, concluding the piece with complex rhythmic and melodic figures.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

N^o 4. Dur und Moll: Tonleitern in 191 Doppelgriffen.

The image displays a musical score for guitar, consisting of 12 staves, each representing a major scale. The scales are: C dur., G dur., D dur., A dur., E dur., H dur., F# dur., Db dur., Ab dur., Eb dur., Hb dur., and F dur. Each staff is written in treble clef with a common time signature (C). The music is characterized by dense, repetitive patterns of double-griffen (double barre) techniques, indicated by the 'Doppelgriffen' title. Above each staff, there are numerous small diagrams showing the specific fingerings for each note in the scale, often with arrows indicating the direction of the fingers. The first staff (C dur.) is explicitly labeled with 'r.H.' (right hand) and 'l.H.' (left hand) at the beginning. The notation includes various rhythmic values and accidentals to define the scale's structure.

(5201)

Eigentum u. Verlag von Tob. Haslinger in Wien.

A moll.

E moll.

H moll.

F# moll.

C# moll.

G# moll.

D# moll.

Hb moll.

F moll.

C moll.

G moll.

D moll.

(5201.)

Eigentum u. Verlag von Th. Haslinger in Wien.

In Sexten.

Chromatische Tonleiter.

Nun folgen die auf dieses Kapitel Bezug habende Übungen.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.