

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

8. Kapitel

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

332

72.

73.

74.

75.

*
ACHTES KAPITEL.

Vom Abwechseln eines oder mehrer Finger auf derselben Taste,
 bei wiederholtem und nicht wiederholtem Tonanschlag,
 und umgekehrt:

Vom mehrmaligen sogleich wiederholten Gebrauch
 eines und desselben Fingers auf zwei oder mehrern Tasten.

a) Vom Finger-Abwechseln.

§. 1.

Es findet auf zweierlei Arten statt; entweder ohne Wiederanschlag des Tones, oder bei öfterer Wiederholung desselben.

§. 2.

Das Wechseln des Fingers ohne Wiederanschlag des Tones geschieht gewöhnlich vor oder nach ei-

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

ner Spannung, um sich dadurch während des auszuhaltenden Tones mit frischen Fingern zum Weiterschreiten zu versehen. Die Finger müssen sich sehr eng an einander schmiegen, und der, den Ton zuerst anschlagende Finger darf die Taste nicht früher verlassen, als bis der ihn ablösende bereits seine Stelle übernommen hat, was jedoch schnell geschehen muss, damit der Ton nicht öfter als einmal gehört werde; z. B.



§. 3.

Durch das Finger-Abwechseln, bei öfterer Wiederholung eines Tones, gewinnt man ebenfalls theils frische Finger, theils grössere Schnelligkeit zur Wiederholung des Tonanschlags; indem öftere schnelle Wiederholung mit Einem Finger zu sehr ermüden würde.

§. 4.

Bei solchen schnellen Tonwiederholungen müssen die erforderlichen Finger übereinander, gleichsam in senkrechter Richtung gehalten, und hinter einander, meist vom 5^{ten} Finger nach dem Daumen, selten umgekehrt, von der Taste abgeschneilt werden.



(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

b) Vom mehrmals nacheinander wiederholten Gebrauch desselben Fingers auf zwei oder mehreren Tasten.

§. 5.

Auch Dieses ersetzt zum Theil das Untersetzen des Daumens und Überschlagen der Finger, erleichtert die Ausführung mancher Stellen, und gibt ihrem Vortrag grössere Bindung und Rundung.

§. 6.

Es wird angewandt:

- a) bei geschliffenen Stellen, wo derselbe Finger von der Obertaste auf die zunächst ober- oder unterhalb gelegene Untertaste abgleitet;
- b) in mehrstimmigen Sätzen bei Spannungen und Bindungen, wo derselbe Finger von einer Untertaste zur andern nachrückt, ohne zwischen beiden aufgehoben zu werden;
- c) auf zwei verschiedenen Tasten, die durch eine Pause getrennt sind, wobei der Finger aber nur leicht gehoben wird;
- d) bei kurz abgestossenen Noten;
- e) nach einem Sprung ohne Zwischenpausen, wo es als ein neuer Hand-Aufsatz zu betrachten ist, und endlich,
- f) in mehrstimmigen Tonleitern auf den Untertasten, wenn eine ganze Noten-Reihe nach Vorschrift entweder geschliffen oder abgestossen werden soll. —

(5201.)

Eigenthum u. Verlag von Th. Haslinger in Wien.

b)

Handwritten musical notation for exercise b), consisting of two staves (treble and bass clef). The notation includes various chords and intervals, with fingerings indicated by numbers 1-5. Above the treble staff, there are additional numbers: 3 - 5 3 - 5 4 3 - 5 3 - 4 5 4 3.

c)

Handwritten musical notation for exercise c), consisting of two staves. The notation features more complex rhythmic patterns and intervals, with fingerings indicated by numbers 1-5.

Mit zwei Händen.

d)

Handwritten musical notation for exercise d), consisting of two staves. The notation includes various chords and intervals, with fingerings indicated by numbers 1-5.

e)

Handwritten musical notation for exercise e), consisting of two staves. The notation includes various chords and intervals, with fingerings indicated by numbers 1-5.

f)

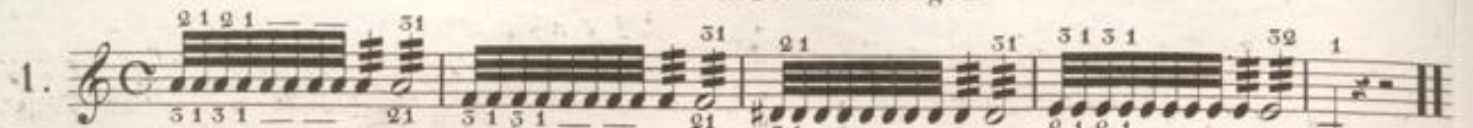
Handwritten musical notation for exercise f), consisting of four staves (two treble and two bass clefs). The notation is highly complex, featuring dense chordal textures and intricate rhythmic patterns, with fingerings indicated by numbers 1-5.

(5201.)

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

VIII.

Abwechslung eines oder mehrer Finger auf einer Taste bei wiederholtem Tonanschlag.

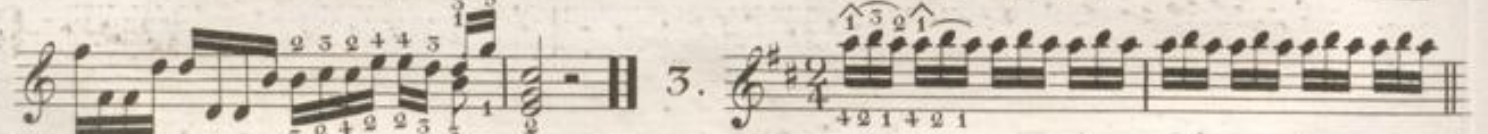
1. 

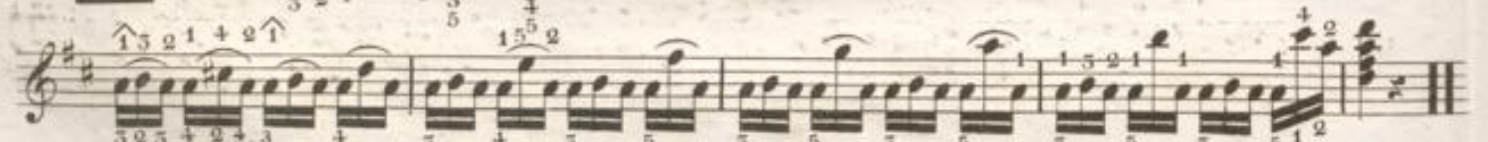
Der 2^{te} und 3^{te} Finger muss senkrecht über dem etwas eingebogenen Daumen zu stehen kommen:

2. 

Die Finger dürfen bei dem Fingerwechsel nur leicht und soviel erhoben werden, dass der, den Ton zu übernehmende Finger seinen Platz einnehmen und den Ton wiederholt anspielen kann.



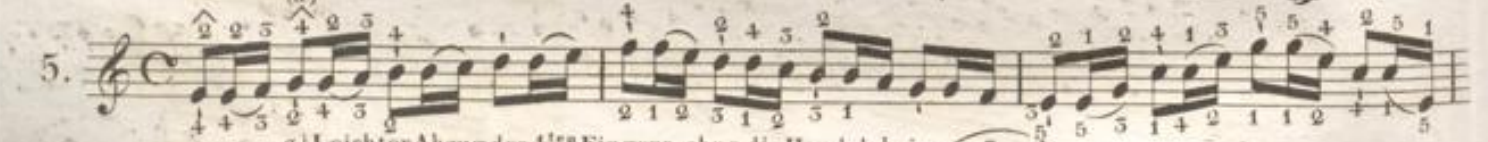
3. 



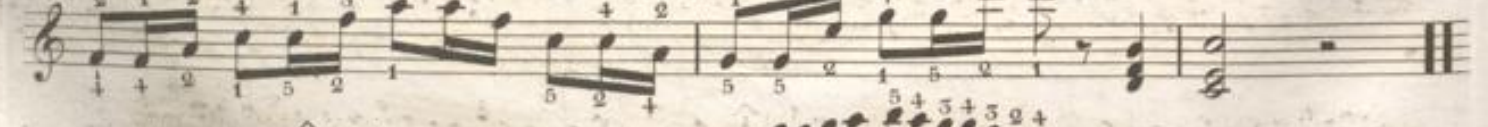
4. 

a) Der 4^{te} Finger gleitet von der Taste ab, während der 3^{te} seinen Platz einnimmt.



5. 

a) Leichter Abzug des 4^{ten} Fingers, ohne die Hand dabei hoch zu erheben.



6. 

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

7.

8.


9.


10.


11.


(5201.)


Eigenthum u. Verlag von Tab. Haslinger in Wien.


12. 


13. 

14. 

15. 

16. 

17. 

18. 

(5201.)

Eigentum u. Verlag von Joh. Haslinger in Wien.

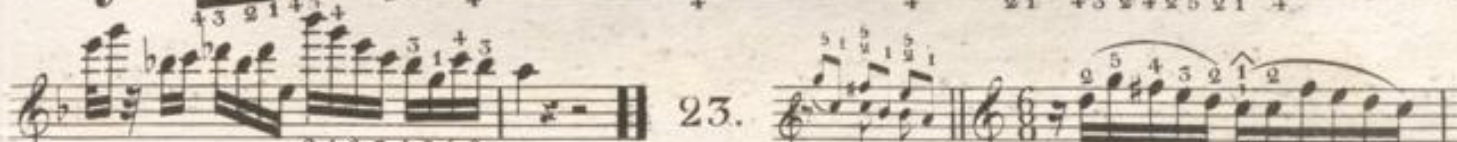
19. 

20. 

21. 



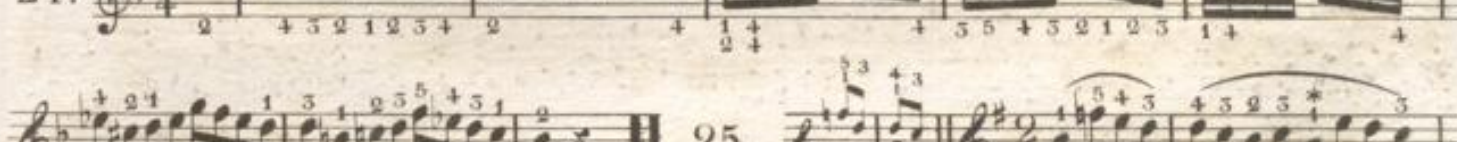
22. 

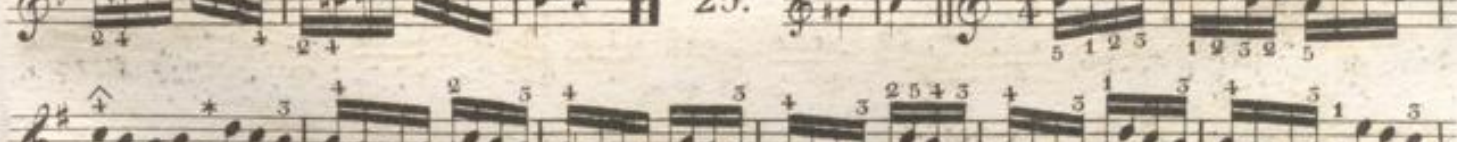


23. 

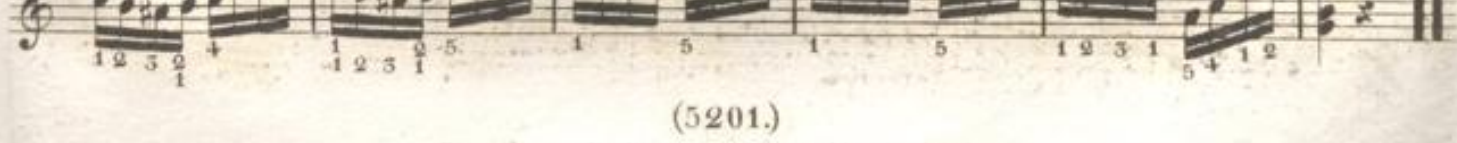




24. 



25. 



(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

26. 

27. 

28. 

29. 

30. 

31. 

32. 

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

33.
A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

34.
A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

35.
A musical staff in bass clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together. The word "oder" is written below the first few notes.

36.
A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.


37.
A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.


A musical staff in treble clef with a key signature of one sharp. It contains a sequence of notes with various fingerings indicated by numbers 1-5. The notes are mostly eighth and sixteenth notes, some beamed together.

(5201)

Eigentum u. Verlag von Tob. Haslinger in Wien.

38. 

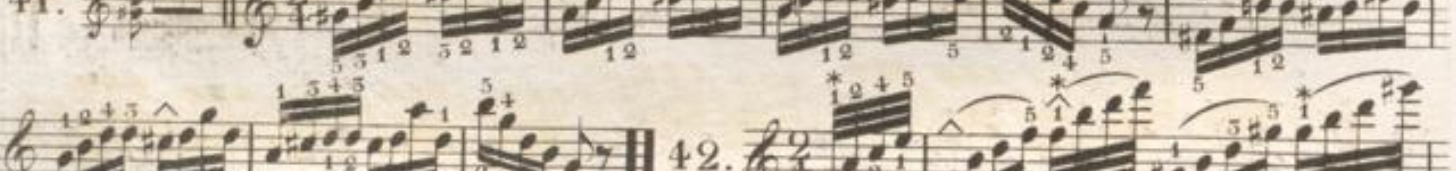
39. 


40. 

a) Der Daumen zieht sich allmählig ein, um zum nächsten Gebrauch in Bereitschaft zu sein.

41. 

42. 

43. 

44. 







(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

45.

46.

47.

48.

49.


50.

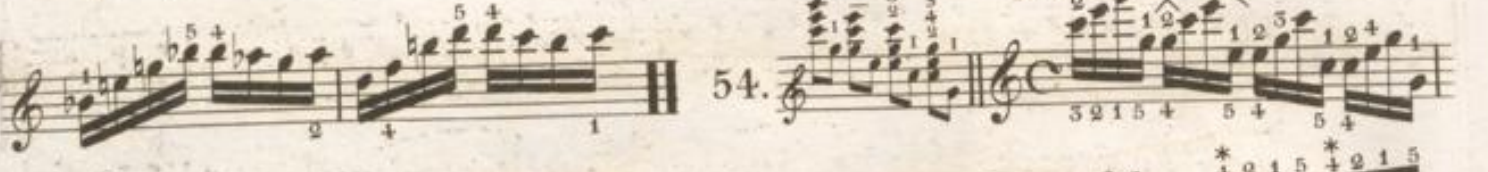
51.

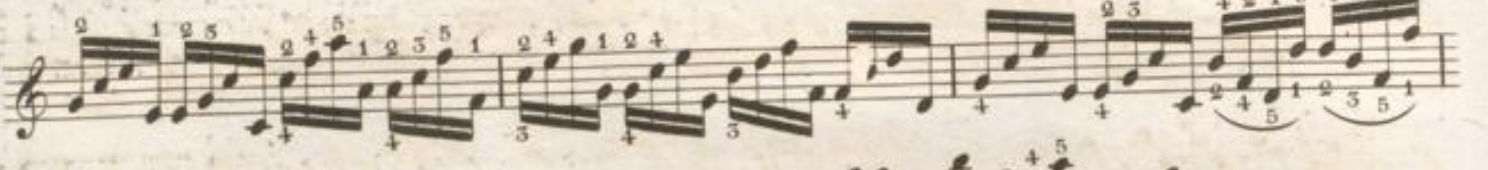
52.

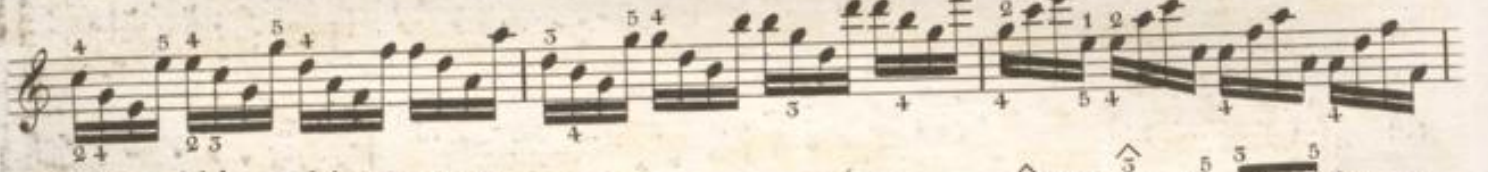
(5201.)

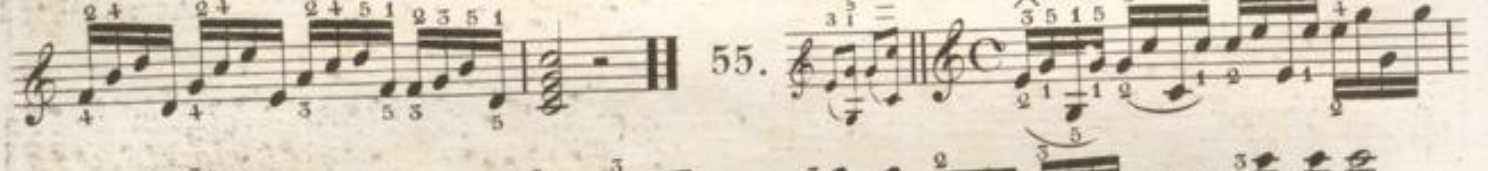
Eigentum u. Verlag von Tob. Haslinger in Wien.


53. 

54. 

55. 

56. 

57. 

58. 

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

59

60

61

62

63

64

65

(5201.)

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

66. 

67. 

68. 

69. 

70. 

a) Freier Handaufsatz.

Fingerwechselln auf einem Ton, ohne ihn wieder anzuschlagen.

71. 

72. 

73. 

74. 

(5201.)

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

Gebrauch desselben Fingers bei wiederholtem Anschlag desselben Tones.

75. 
 a) Der 3^{te} Finger wird um ein Weniges und mit Leichtigkeit aufgehoben.


76. 

77. 





78. 

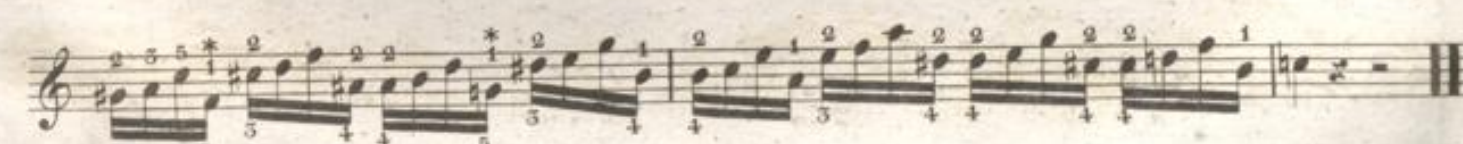




79. 



80. 



(5201.)

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

81. *mf* *sf*

82. *mf* *sf*

83. *mf* *sf*

84. *sf*

85. *sf* *r.H.*

86. *r.H.*

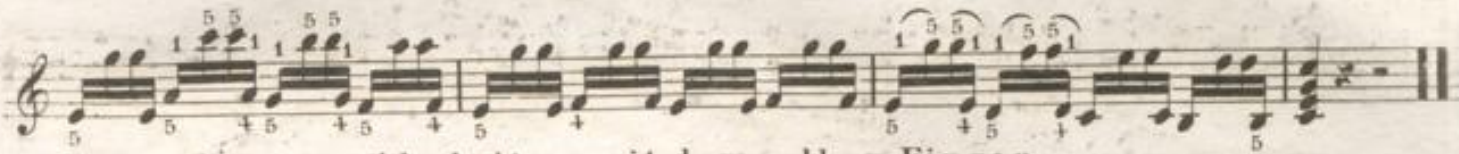
87.

88.

The musical score consists of eight numbered sections (81-88) for guitar. Each section is written on a single staff with a treble clef. The music is highly technical, featuring complex rhythmic patterns, triplets, and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando). Section 84 includes a bass clef staff with a *sf* marking. Section 85 is marked *r.H.* (right hand). Section 86 is also marked *r.H.*. The score is densely packed with notes and rests, with many notes beamed together.

(5201.)

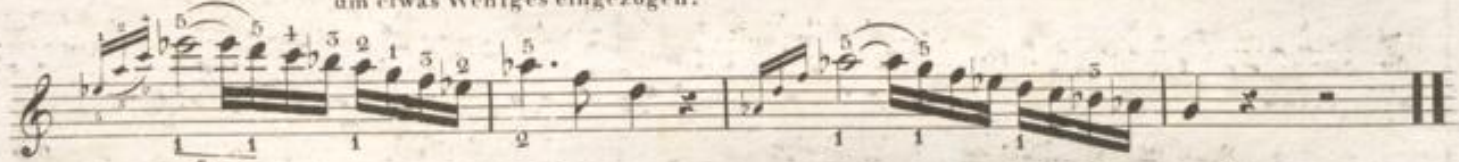
Eigentum u. Verlag von T. b. Haslinger in Wien.



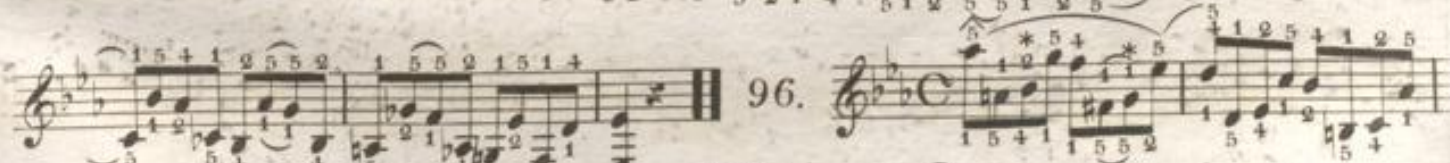
Abgleiten mit demselben Finger,
von der Obertaste auf die zunächst ober- oder unterhalb liegende Untertaste.



a) Der Finger wird beim Abgleiten
um etwas Weniges eingezogen.



a) Der Finger wird ganz leicht auf die andere Taste hinüber gezogen, ohne ihn von selber zu
erheben.



(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

97. 

98. 

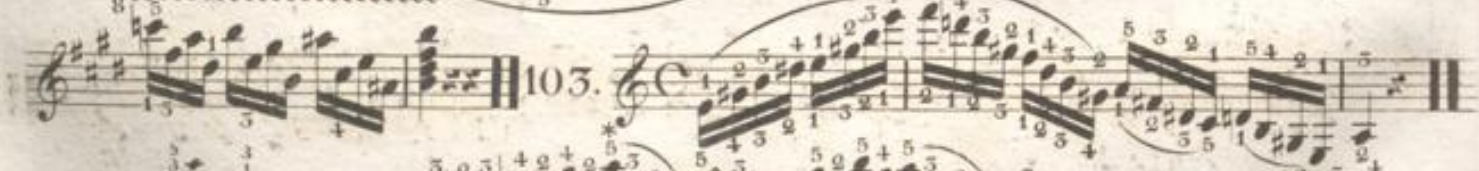
99. 

Wiederholter Gebrauch desselben Fingers nacheinander, auf zwei oder mehr verschiedenen Tasten. —

100. 

101. 


102. 


103. 


104. 


(5201.)


Eigenthum u. Verlag von Tob. Haslinger in Wien.


105. 

106. 

107. 

108. 

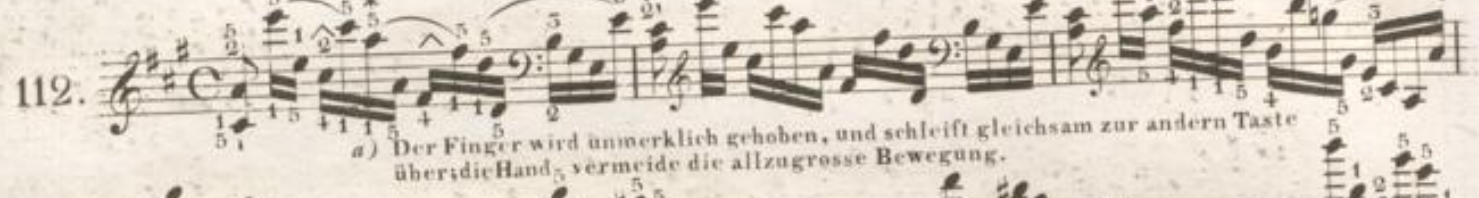
109. 

110. 

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

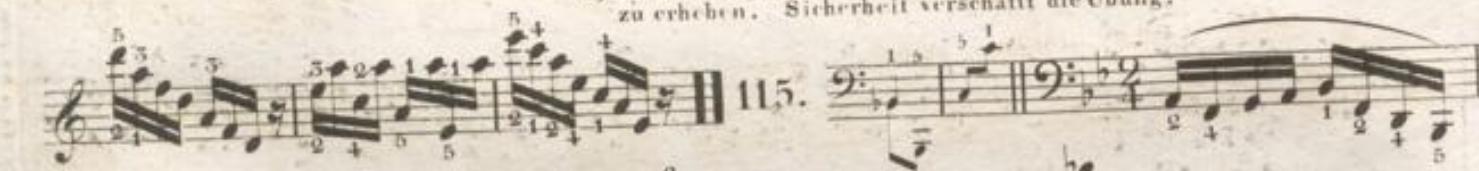
111. 

112. 

a) Der Finger wird unmerklich gehoben, und schleift gleichsam zur andern Taste über die Hand, vermeide die allzugrosse Bewegung.



113. 

114. 

a) Freier Fingereinsatz; man vermeide die Hand hoch von den Tasten dabei zu erheben. Sicherheit verschafft die Übung.



115. 

116. 

117. 

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

118. Musical notation for exercise 118, bass clef, C major, 2/4 time, featuring eighth-note patterns with fingerings.

119. Musical notation for exercise 119, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings.

Musical notation for exercise 120, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings.

Musical notation for exercise 121, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings.

Nachrücken mit demselben Finger auf zwei verschiedenen Tasten.

121. Musical notation for exercise 121, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings and a slur.

a) Der nachrückende Finger wird kaum gehoben, sondern gleitet mehr zur andern Taste über.

Musical notation for exercise 122, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings and a slur.

Musical notation for exercise 123, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings and a slur.

Musical notation for exercise 124, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings and a slur.

Musical notation for exercise 125, treble clef, C major, 2/4 time, featuring eighth-note patterns with fingerings and a slur.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

126. Musical notation for exercise 126, first staff. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5.

Musical notation for exercise 126, second staff. It continues the melody from the first staff, ending with a double bar line.

127. Musical notation for exercise 127, first staff. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is more complex, involving triplets and sixteenth notes.

Musical notation for exercise 127, second staff. It continues the melody from the first staff, ending with a double bar line.

128. Musical notation for exercise 128, first staff. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is characterized by sixteenth-note patterns.

Musical notation for exercise 128, second staff. It continues the melody from the first staff, ending with a double bar line.

129. Musical notation for exercise 129, first staff. It features a bass clef, a key signature of one flat (Bb), and a 7/4 time signature. The melody is written in a lower register.

Musical notation for exercise 129, second staff. It continues the melody from the first staff, ending with a double bar line.

Mehrstimmige Beispiele.

Fingerwechselln auf demselben Ton bei wiederholtem Anschlag.

130. Musical notation for exercise 130, first staff. It features a treble clef and a common time signature (C). The exercise focuses on repeated notes with different fingerings.

Musical notation for exercise 130, second staff. It continues the exercise from the first staff, showing various fingering patterns.

131. Musical notation for exercise 131, first staff. It features a treble clef and a common time signature (C). The exercise involves repeated notes with different fingerings.

Musical notation for exercise 131, second staff. It continues the exercise from the first staff, showing various fingering patterns.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

132. 



133. 





134. 





135. 



136. 

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

137. 

138. 

139. 

140. 

a) Die Hand wird ganz unmerklich dabei erhoben.

141. 

142. 

143.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

144.

145.

146.

147.

Dieselben Finger bei mehrmal wiederholtem Tonanschlag.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

148.

Exercise 148 consists of two staves of music. The top staff features a complex rhythmic pattern with many sixteenth and thirty-second notes, including slurs and accents. The bottom staff provides a more rhythmic accompaniment with similar patterns. Fingerings are indicated by numbers 1-5 below the notes.

149.

Exercise 149 consists of two staves of music. The top staff has a rhythmic pattern with slurs and accents. The bottom staff has a similar pattern with fingerings indicated below the notes.

150.

Exercise 150 consists of two staves of music. The top staff has a rhythmic pattern with slurs and accents. The bottom staff has a similar pattern with fingerings indicated below the notes.

Mehrmaliger Gebrauch
desselben Fingers nacheinander auf verschiedenen Tasten.

151.

Exercise 151 consists of two staves of music. The top staff has a rhythmic pattern with slurs and accents. The bottom staff has a similar pattern with fingerings indicated below the notes.

152.

Exercise 152 consists of one staff of music. It begins with the marking *legato.* and features a rhythmic pattern with slurs and accents. Fingerings are indicated below the notes.

(5201.)

Eigenthum u. Verlag von Tob. Haslinger in Wien.

153.

154.

157.

(5201.)

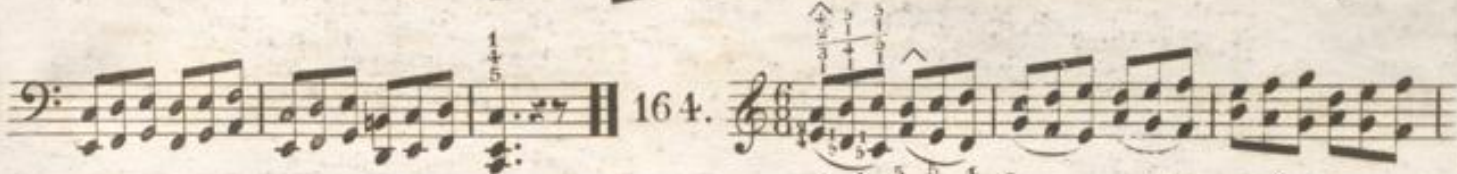
Eigenthum u. Verlag von Tab. Haslinger in Wien.

158. 159. 160. 161. 162.

(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

163. 

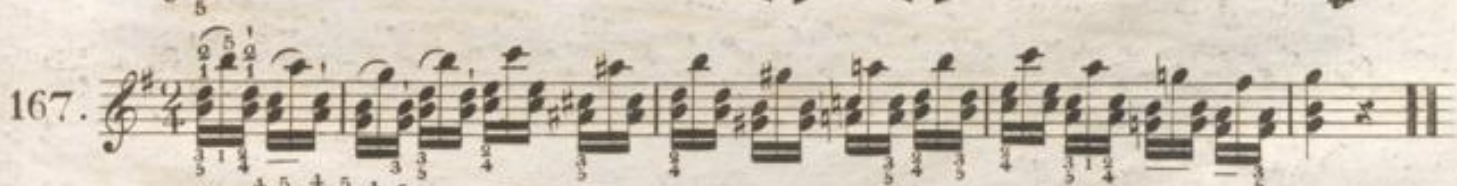
 164.

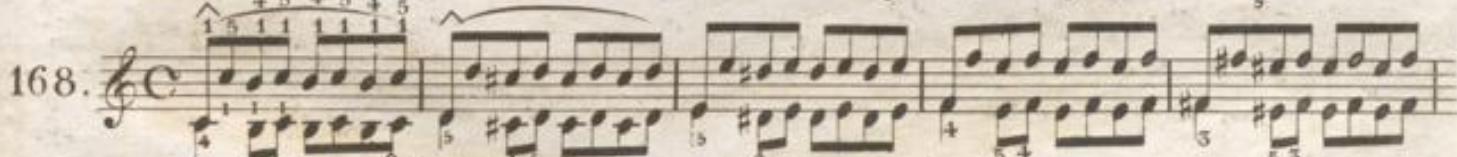


165. 

166. 



167. 

168. 



169. 



(5201.)

Eigentum u. Verlag von Tob. Haslinger in Wien.

170. Musical staff with treble clef, common time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

171. Musical staff with treble clef, common time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

172. Musical staff with bass clef, 3/4 time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

173. Musical staff with treble clef, common time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

174. Musical staff with treble clef, common time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

Musical staff with treble clef, common time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

175. Musical staff with bass clef, 3/4 time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

176. Musical staff with grand staff (treble and bass clefs), common time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

177. Musical staff with treble clef, common time signature, and complex rhythmic notation including sixteenth and thirty-second notes. Includes the word *legato.*

Musical staff with treble clef, common time signature, and complex rhythmic notation including sixteenth and thirty-second notes.

(5201.)

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