

Nº 24

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

Four staves of complex chordal music in treble clef, featuring various accidentals and dense chord structures.

Ezen gyakorlat felbontva is gyakorlandó, a következő módon:

Diese Übung ist auch zerlegt in folgender Weise zu üben:

This must also be practised in broken chords:

a)

Two staves of broken chords in treble clef. The first staff contains a sequence of eighth-note chords, and the second staff contains a sequence of quarter-note chords. The key signature has two flats.

stb.
u. s. w.
etc.

b)

Two staves of broken chords in treble clef. The first staff contains a sequence of eighth-note chords, and the second staff contains a sequence of quarter-note chords. The key signature has two flats.

stb.
u. s. w.
etc.

c)

Two staves of broken chords in treble clef. The first staff contains a sequence of eighth-note chords, and the second staff contains a sequence of quarter-note chords. The key signature has two flats.

stb.
u. s. w.
etc.

d)

Two staves of broken chords in treble clef. The first staff contains a sequence of eighth-note chords, and the second staff contains a sequence of quarter-note chords. The key signature has two flats.

stb.
u. s. w.
etc.

Nº 25 a

Csukott szemmel gyakorlandó:

Ist mit geschlossenen Augen zu üben:

To be practised with closed eyes:

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

Nº 25 b

1 1 5 5 1 1 5 1

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

III.

Kettősfogások

Doppelgriffe

Double stops

No 26

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

a)

b)

No 27

This page contains ten staves of musical notation. Each staff is a single melodic line. The notation includes treble clefs, key signatures (one flat and one sharp), and a variety of note values and rests. Fingerings are indicated by numbers 1-5 above or below the notes. The music appears to be a technical exercise or a short piece for a single instrument.

№ 28

This page contains ten systems of musical notation for exercise No. 28. Each system consists of two staves: a bass clef staff on the left and a treble clef staff on the right. The music is written in a 3/4 time signature. The key signature starts with one flat (B-flat) and changes to two flats (B-flat and E-flat) in the middle of the piece. The notation includes various musical symbols such as notes, rests, and accidentals. Extensive fingering numbers (1-5) are written below the notes to guide the performer. The exercise is a technical study focusing on finger independence and coordination.

This page contains ten staves of musical notation, likely for guitar. The notation includes various chord voicings, scales, and melodic lines. Fingering numbers (1-5) are placed above or below notes to indicate finger placement. The music is written in a key with one sharp (F#) and a 4/4 time signature. The staves are arranged vertically, with the first staff starting with a bass clef and the subsequent staves using a treble clef. The notation is dense, with many notes and accidentals, suggesting a complex piece of music.

No 29

First system of musical notation for No 29, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

No 30

Multiple systems of musical notation for No 30, featuring a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

No 31



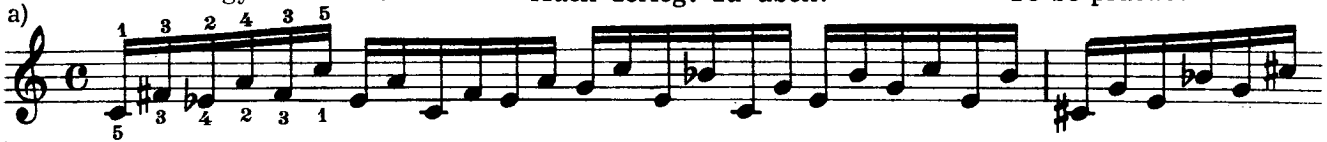
Bal kéz 2 oktávával mélyebben
 Die linke Hand 2 Oktaven tiefer
 Left hand two octaves lower



Felbontva is gyakorlandó:

Auch zerlegt zu üben:

To be practised also broken:



stb.
 u. s. w.
 etc.



stb.
 u. s. w.
 etc.

No 32



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



Felbontva:

Zerlegt:

To be practised also broken:



stb.
 u. s. w.
 etc.



stb.
 u. s. w.
 etc.

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

Vorübung zu No. 32 für kleine Hände:

Preparatory exercise to No. 32 for small hands:

No 33



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



Felbontva:

Zerlegt:

To be practised also broken:

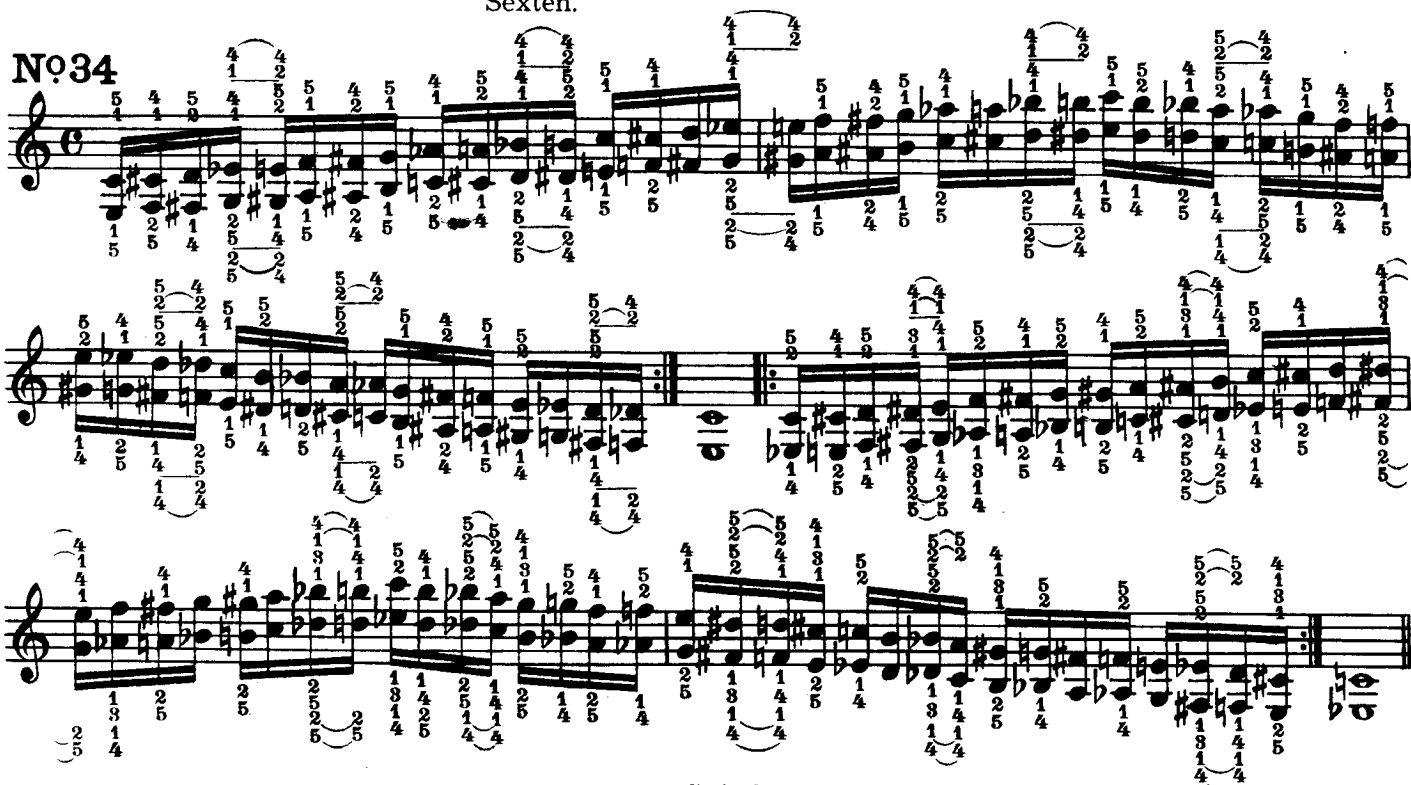


A nagyon nehéz duplaszextskálát az összes hangnemekben gyakorolni teljesen fölösleges. Elegendő a kromatikus skála kis és nagy szextekben.

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

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

No 34



No 35

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

Felbontva is gyakorlandó: Übung No. 35 ist auch zerlegt This also to be practised broken:

No 36



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



No 37



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





No 38



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



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

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

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

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

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

Nº 39

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

A 39. számú gyakorlat is kétféle ujjrenddel gyakorlandó, mindvégig $\frac{1}{5}$ ujjakkal, és $\frac{1}{5}$ a fehér billentyűkön felváltva $\frac{1}{4}$ ujjakkal a feketéken.

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

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

Felbontva:

Zerlegt:

Broken:

a)



stb.
u. s. w.
etc.

b)



stb.
u. s. w.
etc.

Nº 40

