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## DOCTOR W. VOLCKMAR.

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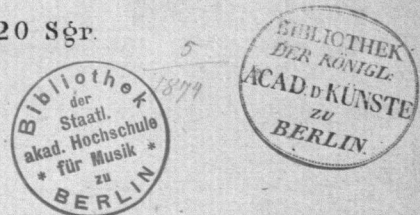
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# Geläufigkeitsschule für die Orgel.

No 1. Tonleitern für die rechte Hand. *I: Mittelstarke Stimmen.*  
*Allegro moderato.* Pedal: Subbass 16 Fuss, Octar 8 Fuss.

Dr. W. Volckmar, Op. 270. 1. Heft.

The musical score is presented in three systems. Each system consists of three staves. The top staff is a treble clef staff containing a scale with various fingering numbers (1-5) and slurs. The middle staff is a staff with a common time signature, containing chords and slurs. The bottom staff is a bass clef staff containing bass notes and slurs. The piece concludes with a final chord in the right-hand staff.



No 2. Tonleitern für die linke Hand. *1: Mittelstark. Ped: Mittelstark 16 und 8 Fuss.*  
Allegro moderato.

Nº 3. Tonleitern für beide Hände.

I: Principal 8 und 4 Fuss.  
II: Principal und eine scharfe Stimme.  
Ped: Subbass 16, Octav 8 Fuss.

Allegretto moderato.

The musical score is presented in four systems, each containing three staves. The top staff of each system is in treble clef, the middle two are a grand staff (treble and bass clefs), and the bottom staff is in bass clef. The music consists of various scales and arpeggios with detailed fingering instructions (1-5). The key signature changes from C major to G major and then to D major. The tempo is marked 'Allegretto moderato'. The page number '5029' is located at the bottom center.

**No. 4. Einfacher Wechsel der Spitze der beiden Füße. (1. Studie.)** *I: Engmessurirte Stimmen. Ped: Violon 16 Fuss.*  
*Andante.*

No 5. Geläufigkeitsübung für das Pedal bei einfachem Wechsel. (2. Studie.) *1: Gamba 8 Fuss. Ped: Violon 16 Fuss.*  
 Allegretto.

5029

**Nº 6. Einfacher Wechsel der Spitze der beiden Füße. (3. Studie.)**

*1: Mittelstark.  
Ped: Subbass 16, Octav 8 Fuss.*

*Andante.*

**Nº 7. Einfacher Wechsel im Pedal.** *I: Gamba 8 Fuss.*  
*Ped: Subbass 16 Octar 8 Fuss.*

*Andantino.*

**Nº 8. Übung für den 4. u. 5. Finger der rechten Hand. Im Pedal Über und Unterschlagen.** *I: Helle, hohe Stimmen.*  
*Ped: Mittelstärke 16 und 8 füssige Stimmen.*

*Andante con moto.*

*Überschlagen. 5022*

*1) Unterschlagen. a*



System 1: Treble clef with notes and fingerings (4, 5, 2, 1, 2, 1). Bass clef with notes and fingerings (1, 2, 1, 2, 1). Includes articulation marks like 'Überschlagen' and 'Unterschlagen'.

System 2: Treble clef with notes and fingerings (4, 5, 1, 2, 1, 2, 1). Bass clef with notes and fingerings (1, 2, 1, 2, 1). Includes articulation marks like 'Überschlagen' and 'Unterschlagen'.

**Nº 9. Übung für den 4. u. 5. Finger der linken Hand.**  
 Allegretto. 1. 8 und 4 füssige Flöten.  
 Ped: Subbass 16, Octav & Fuss.

System 3: Treble clef with notes and fingerings (1, 2, 3, 4, 5). Bass clef with notes and fingerings (5, 4, 3, 2, 1). Includes articulation marks like 'Überschlagen' and 'Unterschlagen'.

System 4: Treble clef with notes and fingerings (1, 2, 3, 4, 5). Bass clef with notes and fingerings (5, 4, 3, 2, 1). Includes articulation marks like 'Überschlagen' and 'Unterschlagen'.

First system of musical notation for exercise No. 10. It consists of two systems of staves. The first system has a treble clef staff with notes and fingerings (1, 2, 3, 4) and a bass clef staff with a continuous eighth-note pattern and fingerings (5, 4, 3, 2, 1). The second system continues with similar notation, including a final measure with a repeat sign.

**No. 10. Geläufigkeitsübung für die linke Hand.**  
*I: Gamba & Fuss.*  
*II: Floten & und 4 Fuss.*  
*Ped: Subbass 16. Octav & Fuss.*

Andante.

Second system of musical notation for exercise No. 10. It consists of two systems of staves. The first system has a treble clef staff with chords and fingerings (1, 2, 3, 4, 5) and a bass clef staff with a complex eighth-note pattern and fingerings (3, 2, 1, 2, 3, 4, 3, 2, 1). The second system continues with similar notation, including a final measure with a repeat sign.

This page of musical notation consists of four systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a repeat sign.

5 0 2 9

No 11. Über- und Unterschlagen auf dem Manual. I: Helle starke Stimmen. Ped: Starke Stimmen. Allegretto.

This musical score is for a piece titled 'Über- und Unterschlagen auf dem Manual' by No. 11. It is written for a grand piano with two staves per system (treble and bass clef). The tempo is marked 'Allegretto'. The score consists of four systems of music. The first system has five measures, the second and third systems have five measures each, and the fourth system has five measures. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5. Pedal markings (ped.) are present throughout. The key signature has one sharp (F#). The page number '5089' is located at the bottom center.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings. The lower staff is in bass clef and contains a bass line with chords and some melodic fragments. The key signature has two sharps (F# and C#), and the time signature is common time (C).

**No. 12. Langsame Terzen- und Sextengänge in beiden Händen. I. Zarte Flöten.**

*Andante non troppo.*

*Ped.: Subbass 16, Gedackt 8 Fuss.*

The second system continues the piece with two staves. It features dense chordal textures and melodic lines with many fingerings and ornaments. The key signature and time signature remain the same as in the first system.

The third system continues the piece with two staves. The complexity of the textures increases, with many sixteenth and thirty-second notes. The key signature and time signature remain the same.

The fourth system concludes the piece with two staves. It features a final melodic flourish in the upper staff and a sustained bass line in the lower staff. The key signature and time signature remain the same.

## № 13. Etwas raschere Terzengänge. 1. Mittelstarke helle Stimmen.

Andante.

Ped. Mittelstarke Stimmen 16 und 8 Fuss.

The image displays a musical score for a piece titled "№ 13. Etwas raschere Terzengänge. 1. Mittelstarke helle Stimmen." The tempo is marked "Andante." The score is written for piano and bass clef staves, with a key signature of one sharp (F#) and a time signature of 3/4. The piece is characterized by complex, rapid triadic patterns (terzengänge) in the right hand, often with a sustained bass line in the left hand. The score is divided into four systems, each containing two staves. The first system includes performance instructions: "Ped. Mittelstarke Stimmen 16 und 8 Fuss." The notation is dense, with many notes beamed together and numerous fingerings indicated by numbers 1-5. The piece concludes with a final cadence in the fourth system.

Nº 14. Sextengänge. I. Mittelstarke Stimmen.

Andante.

Ped: Mittelstarke 8 und 16 füssige Stimmen.

The image displays a musical score for a piece titled 'Sextengänge. I.' in G major, marked 'Andante'. The score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The music is characterized by intricate sixteenth-note patterns in the right hand and a steady accompaniment in the left hand. Numerous fingering numbers (1-5) are provided throughout the score to guide the performer. The piece concludes with a final cadence in the fourth system.

# Inhalts-Verzeichniss.

- |  |   |   |  |
|--|---|---|--|
| No. 1. Tonleitern für die rechte Hand.   | No. 1. Scales for the right hand.   | No. 47. Vorübung zum Triller. (1. Studie.)                          | No. 47. Preparatory exercises for the trill. (1. Study.)                               |
| - 2. Tonleitern für die linke Hand.  | - 2. Scales for the left hand.  | - 48. Anspannung der Finger. (4. Studie.)                           | - 48. Spanning of the fingers. (4. Study.)   |
| - 3. Tonleitern für beide Hände.   | - 3. Scales for both hands.   | - 49. Trillervorübung. (2. Studie.)                                 | - 49. Preparatory exercises for the trill. (2. Study.)                                 |
| - 4. Einfacher Wechsel der Spitze der beiden Füße. (1. Studie.)                        | - 4. Simple change of the toe on the pedals. (1. Study.)  | - 50. Fließende Terzengänge für Pedal.                              | - 50. Fluent passages in thirds for the pedals.  |
| - 5. Geläufigkeitsübung für das Pedal bei einfacher Wechsel. (2. Studie.)              | - 5. Exercises in velocity for the pedals with simple change. (2. Study.)   | - 51. Fließende Terzengänge für beide Hände.                        | - 51. Fluent passages in thirds for both hands.  |
| - 6. Einfacher Wechsel der Spitze der beiden Füße. (3. Studie.)                        | - 6. Simple change of the toes of both feet on the pedals. (3. Study.)  | - 52. Fließende Sextengänge. (2. Studie.)                           | - 52. Fluent passages in sixths. (2. Study.)   |
| - 7. Einfacher Wechsel im Pedal.   | - 7. Simple change on the pedals.   | - 53. Führung einer Melodie mit Begleitung.                         | - 53. The playing of a melody with an accompaniment.                                   |
| - 8. Übung für den 4. u. 5. Finger der rechten Hand. Im Pedal Ueber- u. Unterschlagen. | - 8. Exercises for the fourth and fifth fingers of the right hand, and on the pedals in passing the feet over and under each other. | - 54. Trillerrübung auf dem Pedal.                                  | - 54. Preparatory exercises for the trill on the pedals.                               |
| - 9. Übung für den 4. u. 5. Finger der linken Hand.                                    | - 9. Exercises for the fourth and fifth fingers of the left hand.   | - 55. Zusammen angeschlagene Terzen.                                | - 55. Thirds sounded together.   |
| - 10. Geläufigkeitsübung für die linke Hand.   | - 10. Ex-rises in velocity for the left hand.   | - 56. Sprungweises Ueber- und Unterschlagen.                        | - 56. The passing over and under each other of the hands in skips.                     |
| - 11. Ueber- und Unterschlagen auf dem Manual.   | - 11. The passing of one hand above or below the other on the manuals.  | - 57. Fließende Terzengänge.  | - 57. Fluent passages in thirds.   |
| - 12. Langsame Terzen- und Sextengänge für beide Hände.                                | - 12. Slow passages in thirds and sixths for both hands.  | - 58. Fünftimmiger Satz.  | - 58. Movement in five parts.  |
| - 13. Etwas raschere Terzengänge.  | - 13. Rapider passages in thirds.   | - 59. Absatz und Spitze sprunghweise.                               | - 59. Toe and heel skips.  |
| - 14. Sextengänge.   | - 14. Passages in sixths.   | - 60. Chromatische Gänge.   | - 60. Chromatic passages.  |
| - 15. Terzengänge in der Gegenbewegung.  | - 15. Passages in thirds in contrary motion.  | - 61. Führung der Melodie im Pedal.                                 | - 61. Execution of a melody on the pedals.   |
| - 16. Festes Aneinanderschliessen der Töne.  | - 16. A firm connecting of the tones.   | - 62. Gleiten mit der Spitze des Fusses von einer Taste zur andern. | - 62. Gliding with the toe from one key to another.                                    |
| - 17. Übung für den 4. u. 5. Finger. (2. Studie.)                                      | - 17. Exercises for the fourth and fifth fingers. (2. Study.)   | - 63. Studie für fließende und saubere Verwendung der Ober Tasten.  | - 63. Study for a fluent and clear use of the black keys.                              |
| - 18. Übung für den 4. u. 5. Finger. (3. Studie.)                                      | - 18. Exercises for the fourth and fifth fingers. (3. Study.)   | - 64. Pedal-Studie für Verwendung der Mitte des Fusses.             | - 64. Pedal study for the use of the middle of the foot                                |
| - 19. Stiller Wechsel d. h. Wechsel der Finger auf einer liegenbleibenden Taste.       | - 19. Quiet change of the hands. Change of the fingers on a key without restriking.   | - 65. Nachsetzen eines anderen Fingers auf gleicher Taste.          | - 65. The changing of finger on the same key   |
| - 20. Wechsel der Finger auf einer mehrfach nach einander anzuschlagenden Taste.       | - 20. Change of the fingers on a key which is repeated.   | - 66. Anschlag einer Taste durch verschiedene Finger.               | - 66. Striking of a key with different fingers.  |
| - 21. Manual; Legato, Pedal; Staccato.   | - 21. Manual legato. Pedals staccato.   | - 67. Gleiten des Fusses auf liegenbleibender Taste.                | - 67. Gliding of the foot when the pedal is held.                                      |
| - 22. Terzengänge mit Wechsel der Finger auf wiederholt angeschlagener Taste.          | - 22. Passages in thirds with change of the fingers on keys which are repeated.   | - 68. Triosatz-obligat in allen 3 Stimmen.                          | - 68. Trio movement obligato in all three parts.                                       |
| - 23. Mehrfacher Anschlag einer Taste ohne Wechsel der Finger bez. der Füße.           | - 23. Repetition of a key without change of finger in connection with the use of the feet.  | - 69. Oberstimme und Pedal in selbstständigen Gängen.               | - 69. Upper voice and pedals in independent passages.                                  |
| - 24. Übung für Geläufigkeit im Pedalspiel.  | - 24. Exercises for velocity in pedal playing.  | - 70. Tonleiter in der Gegenbewegung.                               | - 70. Scale in contrary motion.  |
| - 25. Ueber- und Unterschlagen auf dem Pedal in rascherem Zeitmaass.                   | - 25. Passing of the feet over and under each other in quicker tempo.   | - 71. Übung für den 4. u. 5. Finger. (4. Studie.)                   | - 71. Exercises for the fourth and fifth fingers.                                      |
| - 26. Wechsel der beiden Fussspitzen auf einer Taste mit wiederholtem Anschlag.        | - 26. Change of the toes on a key which is repeated.  | - 72. Der Mordent.  | - 72. The mordent.   |
| - 27. Melodie mit Begleitung in derselben Hand.  | - 27. Melody with accompaniment in the same hand.   | - 73. Fließende Sextengänge. (3. Studie.)                           | - 73. Fluent passages in Sixths. (3. Study.)   |
| - 28. Wechsel der Spitze des Fusses auf einer Taste ohne Anschlag.                     | - 28. Change of the toes on a key without restriking.   | - 74. Gebrochene Accorde. (3. Studie.)                              | - 74. Arpeggios.   |
| - 29. Wiederholter Anschlag einer Taste ohne Fingerwechsel.                            | - 29. Repetition of a note without change of finger.  | - 75. Octavengänge im Pedal.  | - 75. Octave passages on the pedals.   |
| - 30. Schnelle Figuren auf dem Pedal.  | - 30. Rapid figures on the pedals.  | - 76. Trio in einander entgegengesetzten melodischen Formen.        | - 76. Scale passages in third and sixths.  |
| - 31. Geläufigkeitsübung für die beiden Manuale und das Pedal.                         | - 31. Exercises in velocity for both manuals and the pedals.  | - 77. Trio in countersituated melodic forms.                        | - 77. Trio in countersituated melodic forms.   |
| - 32. Rasch auszuführende Tonleitern für die rechte Hand.                              | - 32. Rapid scale passages for the right hand.  | - 78. Triller.  | - 78. The trill.   |
| - 33. Rasch auszuführende Tonleitern für die linke Hand.                               | - 33. Rapid scale passages for the left hand.   | - 79. Dreistimmige Accorde.   | - 79. Trichords.   |
| - 34. Raschere Tonleitern für das Pedal.   | - 34. Rapider scale passages for the pedals.  | - 80. Uberschlagen des 5. Fingers durch den 4. Finger.              | - 80. The passing of the fourth finger over the fifth.                                 |
| - 35. Tonleitern für Manual und Pedal.   | - 35. Scales for manuals and pedals.  | - 81. Durchbrochene Tonleitern.                                     | - 81. Broken scales.   |
| - 36. Anspannung der Finger. (1. Studie.)  | - 36. Spanning of the fingers. (1. Study.)  | - 82. Strenges Staccato und Legato.                                 | - 82. Strict staccato and legato.  |
| - 37. Anspannung der Finger. (2. Studie.)  | - 37. Spanning of the fingers. (2. Study.)  | - 83. Rascher Wechsel der Manuale.                                  | - 83. Rapid change of the manuals.   |
| - 38. Auslassen eines Fingers. (1. Studie.)  | - 38. Leaving out of one finger.  | - 84. Vierstimmige Accorde.   | - 84. Tetrachords.   |
| - 39. Zusammenziehung der Hand.  | - 39. The Contracting of the hand.  | - 85. Anspannung der Finger. (5. Studie.)                           | - 85. Spanning of the fingers (5. Study.)  |
| - 40. Ausspannung der Finger. (3. Studie.)   | - 40. Spanning of the fingers. (3. Study.)  | - 86. Trio mit selbstständiger Führung jeder Stimme.                | - 86. Trio with independent leading of each voice.                                     |
| - 41. Gebrauch des Absatzes und der Spitze auf nebeneinander liegenden Tasten.         | - 41. Use of the heel and toe on keys adjoining each other.   | - 87. Übung im Registerwechsel.                                     | - 87. Practice in changing the Stops.  |
| - 42. Auslassung eines Fingers. (2. Studie.)   | - 42. The leaving out of a finger. (2. Study.)  | - 88. Der Doppelschlag.   | - 88. The turn.  |
| - 43. Fingerwechsel auf wiederholter Taste. (1. Studie.)                               | - 43. Change of fingers on a repeated key. (1. Study.)  | - 89. Führung einer Melodie mit umgebender Begleitung.              | - 89. Execution of a melody with an accompaniment sometimes above and sometimes below. |
| - 44. Bass- und Oberstimme in selbstständiger melodischer Form.                        | - 44. Bass and upper voice in independent melodic form.   | - 90. Eingreifen.   | - 90. Releasing of the hands.  |
| - 45. Punktirte Noten.   | - 45. Dotted notes.   | - 91. Das Pedal zweistimmig.  | - 91. The pedals two voiced.   |
| - 46. Fingerwechsel auf wiederholter Taste. (2. Studie.)                               | - 46. Change of finger on a repeated key. (2. Study.)   | - 92. Das Pedal dreistimmig. (1. Studie.)                           | - 92. The pedals three voiced. (1. Study.)   |
|  |   | - 93. Das Pedal dreistimmig. (2. Studie.)                           | - 93. The pedals three voiced. (2. Study.)   |
|  |   | - 94. Führung einer Hand auf 2 Manualen zugleich.                   | - 94. Execution of one hand on two manuals at the same time.                           |
|  |   | - 95. Toccata.  | - 95. Toccata.   |
|  |   | - 96. Triller und Melodie in einer Hand.                            | - 96. Trill and melody in one hand.  |
|  |   | - 97. Trio mit drei gegeneinander arbeitenden Melodien.             | - 97. Trio with three melodies working in contrary motion.                             |
|  |   | - 98. Duo für Pedal.  | - 98. Duo for the pedals.  |
|  |   | - 99. Doppelfuge.   | - 99. Double fugue.  |
|  |   | - 100. Toccata.   | - 100. Toccata.  |