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von

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Geläufigkeitsschule für die Orgel.

№ 15. Terzengänge in der Gegenbewegung. I. Starke, scharfe Stimmen.

Ped: Starke Stimmen 16, 8 und 4 Fuss.

Dr. W. Volekmar, Op. 270. 2. Heft.

Andante.

The score is written for organ and is divided into four systems. Each system contains three staves: a treble clef staff at the top, a middle clef staff (likely C-clef), and a bass clef staff at the bottom. The music is characterized by dense, flowing textures with frequent triplets and sixteenth-note runs. Numerous fingerings are indicated throughout the piece. The tempo is marked 'Andante'.

Nº 16. Festes Aneinanderschliessen der Töne. I: Sanfte engmessurirte Stimmen.
Andante con moto. Ped: Sanfte Stimmen 16 Fuss.

Musical score for exercise No. 16, consisting of two systems of piano and bass staves. The score includes numerous fingerings (e.g., 4 3 2 5, 2 4 1, 5 4 3 2 1) and articulation marks (accents, slurs) throughout the piece. The tempo is marked 'Andante con moto' and the pedal instruction is 'Ped: Sanfte Stimmen 16 Fuss'.

Nº 17. Uebung für den 4. und 5. Finger. (2te Studie.) I: Starke helle Stimmen.
Allegro. Ped: Starke Stimmen 16 und 8 Fuss.

Musical score for exercise No. 17, consisting of two systems of piano and bass staves. The score includes numerous fingerings (e.g., 4 5, 5 4 3 2 1, 5 4 3 2 1) and articulation marks (accents, slurs) throughout the piece. The tempo is marked 'Allegro' and the pedal instruction is 'Ped: Starke Stimmen 16 und 8 Fuss'.

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 4/4 time signature. The notation includes various rhythmic values, accidentals, and fingerings. The first system begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a melodic line. The second system continues the melodic development in the treble clef. The third system features a more complex texture with multiple voices in both staves. The fourth system concludes the piece with a final cadence. The page number '5070' is printed at the bottom center.

No. 18. Uebung für den 4. und 5. Finger. (3te Studie) I: Volles Werk.
Andante. Ped: Volles Werk.

The musical score is written for piano and consists of four systems. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time and G major. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' and the pedal instruction is 'Ped: Volles Werk.' The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs, and 'a' for accents). The piece concludes with a final cadence in the bass clef of the fourth system.

6 N^o 19. Stiller Wechsel, d. h. Wechsel der Finger auf einer liegenbleibenden Taste. I: Sanfte Stimmen.
Andante.

Ped. Violon 16 Fuss.

This musical score is for a piece titled "No. 19. Stiller Wechsel, d. h. Wechsel der Finger auf einer liegenbleibenden Taste. I: Sanfte Stimmen." It is marked "Andante" and includes the instruction "Ped. Violon 16 Fuss." The score is written for a grand piano, with a treble and bass clef on the left and a right-hand staff on the right. The music is in a key with two sharps (D major or F# minor) and a common time signature (C). The piece consists of four systems of music, each with a treble and bass staff. The right hand plays a melodic line with frequent finger changes, while the left hand provides a steady accompaniment. The score is heavily annotated with fingerings (1-5) and slurs, indicating the specific techniques required for the piece. The overall mood is calm and focused, as suggested by the title "Stiller Wechsel" (quiet change).

N^o 20. Wechsel der Finger auf einer mehrfach nacheinander anzuschlagenden Taste. I. Mittelstarke Stimmen.
Allegro moderato.

Ped: Violon und Subbass 16, Octav 8 Fuss.

The image displays a musical score for three systems of piano accompaniment. Each system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system includes fingerings for the right hand in the treble clef staff, such as 5 3 3 1, 3 1 3 2 1, and 5 3 1 4 3 2. The second system continues the piece with similar rhythmic patterns. The third system concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings.

Nº 21. Manual: Legato. Pedal: Staccato. I: Mittelstarke Stimmen.

Andante.

Ped: Violonbass 16, Cello 8 Fuss.

Musical score for exercise No. 21. It consists of two systems of piano and bass clef staves. The piano part features chords and single notes with various fingerings (1-5) and articulation marks (accents, slurs). The bass part features a steady eighth-note accompaniment with fingerings (1-5) and articulation marks (accents, slurs). The tempo is marked 'Andante'.

Nº 22. Terzengänge mit Wechsel der Finger auf wiederholt angeschlagener Taste. I: Flöten 8 und 4 Fuss.

Andante con moto. Ped: Subbass 16, Octav 8 Fuss.

Musical score for exercise No. 22. It consists of two systems of piano and bass clef staves. The piano part features complex fingering patterns (1-5) and articulation marks (accents, slurs) for repeated notes. The bass part features a steady eighth-note accompaniment with fingerings (1-5) and articulation marks (accents, slurs). The tempo is marked 'Andante con moto'.

This page of musical notation consists of four systems of grand staff notation (treble and bass clefs). The music is in G major and 3/4 time. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Fingering numbers (1-5) are extensively used throughout the piece. The piece concludes with the tempo marking *calando*.

No. 23. Mehrfacher Anschlag einer Taste ohne Wechsel der Finger bez. der Füße. I. Flöten 8 und 4 Fuss.

Andante.

Ped: Subbass und Violon 16 Fuss.

The musical score is presented in four systems, each containing three staves. The top staff of each system is in the treble clef, and the bottom two are in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante'. The piece is titled 'No. 23. Mehrfacher Anschlag einer Taste ohne Wechsel der Finger bez. der Füße. I. Flöten 8 und 4 Fuss.' and includes the instruction 'Ped: Subbass und Violon 16 Fuss.' The score features complex multi-chordal textures with numerous accidentals and dynamic markings. Fingerings are indicated by numbers 1-5, and footings by 'a'. The piece ends with a final chord marked 'a'.

Nº 24. Übung für Geläufigkeit im Pedalspiel. I. Mittelstarke Stimmen.
Andante con moto. *Ped.: Principal 16. Octar 8 und 4 Fuss.*

Nº 25. Ueber- und Unterschlag auf dem Pedal in rascherem Zeitmaass. I: Mittelstarke helle Stimmen.

Andante con moto.

Ped.: Principal und Subbass 16, Octav und Cello 8 Fuss.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various fingerings (1-5) and articulation marks. The lower staff is a bass clef with a key signature of one flat, containing a bass line with fingerings and articulation marks. The system concludes with the melodic line holding a note and the bass line playing a rhythmic pattern, with the letters 'alal' written below the notes.

Nº 26. Wechsel der beiden Fussspitzen auf einer Taste mit wiederholtem Anschlag. *I: Flöten 8 und 4 Fuss.*
Ped: Principal 16, Octar 8 Fuss.

Andante.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with fingerings and articulation marks. The middle staff is a bass clef with a key signature of one flat, containing a bass line with fingerings and articulation marks. The bottom staff is a vocal line with a key signature of one flat and a common time signature, featuring a series of notes with 'alalalal' markings below them. The system concludes with the vocal line holding a note and the piano accompaniment ending with a final chord.

N^o 27. Melodie mit Begleitung in derselben Hand. I. Mittelstarke Stimmen.

Andante.

Ped: Subbass 16, Octav 8 Fuss.

5030

No. 28. Wechsel der Spitze des Fusses auf einer Taste ohne Anschlag. *1. Sanfte Stimmen.*
Ped.: Subbass 16, Gedackt 8 Fuss.
Andantino.

Inhalts-Verzeichniss.

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