

Geläufigkeits-Schule *School of Velocity*

für
die **ORGEL** in

For
THE ORGAN

100 stufenweise geordneten Studien

one hundred progressive Studies

Ein Supplement zu jeder Orgelschule

A Supplement for Organ School

DOCTOR W. VOLCKMAR.

Königlichem Musikdirector, Professor, sowie Verdienstmitgliede der niederländischen Societät: tot bevordering der toonkunst, Mitglieder der Societé Royale de Beaux-Arts et de la Littérature zu Gent, Ehrenmitgliede der Päpstlichen Academie S^{ta} Cecilia zu Rom.

OP. 270.

in 10 Heften.

Subscriptions Pr. à Heft 15 Sgr. Ladenpreis à Heft 20 Sgr.

Heft 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.


Eigentbum der Verleger.

LEIPZIG,
Felixstrasse 2.

J. SCHUBERTH & C^o
San Francisco (Cal.)

NEW-YORK,
820 Broadway.

Entered according to Act of Congress in the year 1872, by J. Schubert & C^o in the Office of the Librarian of Congress at Washington.

 Inhaltsverzeichnis siehe Rückseite.

Nº 40. Ausspannung der Finger. (3. Studie.) **Geläufigkeitsschule für die Orgel.**

Allegro. I: Mittelstarke Stimmen.

Dr. W. Volckmar, Op. 270. 4. Heft.

The musical score consists of four systems of staves. Each system includes a right-hand staff (treble clef), a left-hand staff (bass clef), and a separate staff for the pedals (bass clef). The right-hand and left-hand parts feature intricate fingerings indicated by numbers 1-5 above or below notes. The pedal part is marked 'Pedals: Mittelstarke Stimmen 16 und 8 Fuss.' and consists of sustained chords and moving lines. The key signature is one sharp (F#), and the time signature is 4/4. The piece is in a major mode with a tempo of Allegro. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'a' for accents.

1 N^o 42. Anlassung eines Fingers. (2. Studie.)

Allegretto. I. Mittelstarke Stimmen.

The first system of the piece consists of three staves. The top staff is the right-hand part, the middle is the left-hand part, and the bottom is the piano accompaniment. The piano part is marked 'Pd. Mittelstarke Stimmen.' and features a simple harmonic accompaniment. The right-hand part contains a complex melodic line with many slurs and fingerings. The left-hand part has a more rhythmic, eighth-note pattern. The key signature has one flat (B-flat) and the time signature is 3/4.

The second system continues the piece. The right-hand part features a series of slurs and fingerings, including a triplet of eighth notes. The left-hand part continues with eighth-note patterns. The piano accompaniment remains consistent with the first system.

The third system shows further development of the melodic and rhythmic themes. The right-hand part has a prominent slur over a series of notes. The left-hand part continues with eighth-note patterns. The piano accompaniment provides a steady harmonic background.

The fourth system concludes the piece. The right-hand part features a final melodic phrase with a slur. The left-hand part continues with eighth-note patterns. The piano accompaniment ends with a simple chord. The page number '5032' is visible at the bottom center.

This page of musical notation, numbered 6, features four systems of music. Each system consists of a treble staff and a bass staff. The notation is highly detailed, including numerous fingerings (e.g., 1, 2, 3, 4, 5), articulation marks (accents, slurs), and dynamic markings (e.g., *a*, *al*). The piece is written in a key with one flat (B-flat) and a 2/4 time signature. The first system shows a complex rhythmic pattern in the treble staff, while the bass staff has rests. The second system introduces a more active bass line with chords and single notes. The third system continues the intricate rhythmic and harmonic development. The fourth system concludes the page with a final cadence, marked with a double bar line and a repeat sign.

Nº 45. Punktirte Noten.
Allegro con spirito.

I: Volles Werk.

Pedal: Volles Werk.

The score consists of four systems of music. Each system contains a treble staff and a bass staff. The music is characterized by a constant eighth-note accompaniment in the bass, with the treble staff playing a melody of dotted eighth and sixteenth notes. The piece is marked 'Allegro con spirito' and includes performance instructions such as 'I: Volles Werk.' and 'Pedal: Volles Werk.'. The score is heavily annotated with fingerings (1-5) and articulation marks (accents, slurs, and 'a' marks) to guide the performer.

10 N^o 46. Fingerwechsel auf wiederholter Taste.

Andante con moto.

1: Hohe, helle Stimmen.

Ped.: Violon. 16 und Octav 8 Fuss.

5032

Nº 47. Vorübung zum Triller. (1. Studie.)
Andante con moto.

I: Volles Werk.
Pedal: Volles Werk.

5032

12 N^o 48. **Ausspannung der Finger. (4. Studie.)** I: Mittelstarke Stimmen.
Andante con moto. Pedal: Mittelstarke Stimmen.

5082

System 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment with eighth notes. Fingering numbers (1-4) are present above and below notes. The system concludes with a double bar line.

System 2: Continuation of the piece. The right hand continues with intricate melodic patterns, including slurs and ties. The left hand maintains a steady accompaniment. Fingering and articulation marks are clearly visible throughout the system.

System 3: The right hand features a more complex melodic line with frequent slurs and ties. The left hand's accompaniment includes some rests and longer note values. The system ends with a double bar line.

System 4: The final system on the page. The right hand has a highly technical melodic passage with many slurs and ties. The left hand provides a supporting accompaniment. The system concludes with a double bar line and a final cadence.

Nº 49. Trillervorübung. (2. Studie.) 1: *Sanfte Stimmen.*

Andante.

Pedal: Subbass 16 Fuss.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The tempo is marked *Andante*. The key signature is one sharp (F#). The score is characterized by a constant trill in the piano's right hand, which is sustained by the *Subbass 16 Fuss* pedal. The bass part provides a simple harmonic accompaniment. The piece concludes with a final chord in the piano part.

This page of musical notation consists of four systems, each with a treble and bass clef staff. The music is written in a single key signature and includes various rhythmic patterns, including sixteenth-note runs and triplet figures. Fingerings are indicated by numbers 1-5. Some notes are marked with accents (a) or breath marks (b). The notation includes slurs, ties, and dynamic markings. The piece concludes with a double bar line and repeat signs.

5032

Inhalts-Verzeichniss.

- | | | | |
|---|---|---|--|
| <p>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. Uebung für den 4. u. 5. Finger der rechten Hand. Im Pedal Ueber- u. Unterschlagen.
 - 9. Uebung 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. Uebung für den 4. u. 5. Finger. (2. Studie.)
 - 18. Uebung für den 4. u. 5. Finger. (3. Studie.)
 - 19. Stiller Wechsel d. h. Wechsel der Finger auf einer liegenden Taste.
 - 20. Wechsel der Finger auf einer mehrfach nach einander anzuschlagenden Taste.
 - 21. Manual: Legato. Pedal: Staccato.
 - 22. Terzengänge mit Wechsel der Finger auf wiederholt angeschlagener Taste.
 - 23. Mehrfacher Anschlag einer Taste ohne Wechsel der Finger bez. der Füße.
 - 24. Uebung für Gelaugkeit im Pedalspiel.
 - 25. Ueber- und Unterschlagen auf dem Pedal in rascherem Zeitmass.
 - 26. Wechsel der beiden Fusspitzen 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. Anspannung der Finger. (1. Studie.)
 - 37. Anspannung der Finger. (2. Studie.)
 - 38. Anlassen eines Fingers. (1. Studie.)
 - 39. Zusammenziehung der Hand.
 - 40. Anspannung der Finger. (3. Studie.)
 - 41. Gebrauch des Absatzes und der Spitze auf nebeneinander liegenden Tasten.
 - 42. Anlassung eines Fingers. (2. Studie.)
 - 43. Fingerwechsel auf wiederholter Taste. (1. Studie.)
 - 44. Bass- und Oberstimme in selbständiger melodischer Form.
 - 45. Punctirte Noten.
 - 46. Fingerwechsel auf wiederholter Taste. (2. Studie.)</p> | <p>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. Rapid 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.)</p> | <p>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 Ober Tasten.
 - 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 liegenden Tasten.
 - 68. Triosatz-obligat in allen 3 Stimmen.
 - 69. Oberstimme und Pedal in selbstständigen Gängen.
 - 70. Tonleiter in der Gegenbewegung.
 - 71. Uebung für den 4. u. 5. Finger. (4. Studie.)
 - 72. Der Mordent.
 - 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. Ueberschlagen des 5. Fingers durch den 4.
 - 81. Durchbrochene Tonleitern.
 - 82. Strenges Staccato und Legato.
 - 83. Rascher Wechsel der Manuale.
 - 84. Vierstimmige Accorde.
 - 85. Anspannung der Finger. (5. Studie.)
 - 86. Trio mit selbstständiger Führung jeder Stimme.
 - 87. Uebung im Registerwechsel.
 - 88. Dur Doppelschlag.
 - 89. Führung einer Melodie mit umgebender Begleitung.
 - 90. Eingreifen.
 - 91. Das Pedal zweistimmig. (1. Studie.)
 - 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.</p> | <p>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. Trills 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 pedals.
 - 69. Upper voice and pedals in independent passages.
 - 70. Scale in contrary motion.
 - 71. Exercises for the fourth and fifth fingers.
 - 72. The mordent.
 - 73. Fluent passages in Sixths. (3. Studie.)
 - 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. Trichords.
 - 85. Spanning of the fingers (5. Studie.)
 - 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. Studie.)
 - 93. The pedals three voiced. (2. Studie.)
 - 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 fuge.
 - 100. Toccata.</p> |
|---|---|---|--|