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von
DOCTOR W. VOLCKMAR.

Königlichem Musikdirector, Professor, sowie Verdienstmitgliede der niederländischen Societät: tot bevordering der toonkunst,
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5
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Geläufigkeitsschule für die Orgel.

N^o 62. Gleiten mit der Spitze des Fusses von einer Taste zur andern.

Dr. W. Volckmar, Op. 270. 6. Heft.

Andante con moto.

I: Helle Stimmen.

Pedal: Violon 16, Cello & Bass.

Sieck und Schellbroschdruck von P. W. Gohrevski in Leipzig.

5081

First system of musical notation for No. 63, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5, a). The bass staff contains a more rhythmic accompaniment with similar fingerings. The key signature has one flat, and the time signature is 4/8.

No. 63. Studie für fließende und saubere Verwendung der Obertasten. (Trio.)

Allegro. I: Mittelstarke schärfere Stimmen.

Second system of musical notation for No. 63. It includes performance instructions: "II: Mittelstarke dumpfere Stimmen." and "Pedal: Subbass 16 und Octav 8 Fuss." The notation continues with two staves, each with a treble and bass line, featuring complex rhythmic patterns and fingerings.

Third system of musical notation for No. 63. This system shows further development of the melodic and harmonic material, with intricate patterns in both the treble and bass staves. Fingerings and articulation marks are clearly indicated throughout.

Fourth system of musical notation for No. 63. This system concludes the piece with a final cadence. The notation includes a variety of rhythmic values and fingerings, leading to a clear ending. The page number 5084 is visible at the bottom center.

Nº 64. Pedal-Studie für Verwendung der Mitte des Fusses.

Andante.

1: Sanfte/helle Stimmen.

Pedal: Principal 16 Fuss.

The score is divided into four systems, each with a grand staff. The right hand (treble clef) plays a melodic line with various rhythmic values and articulations. The left hand (bass clef) plays a complex pedal point consisting of multiple voices of eighth and sixteenth notes. The piece is marked 'Andante' and includes performance instructions: '1: Sanfte/helle Stimmen.' and 'Pedal: Principal 16 Fuss.' Fingerings and articulations are indicated throughout the score.

№ 65 Nachsetzen eines andern Fingers auf gleicher Taste.

Allegro.

1: *Starke Stimmen.*
Pedal: *Starke Stimmen 16 und 8 Fuss.*

6 № 66. Wiederholter Anschlag einer Taste durch verschiedene Finger.

Allegro molto. I. Volles Werk.

Pedal: Volles Werk.

5034 b

Nº 67. Gleiten des Fusses auf liegenbleibender Taste.

Andante. 3

Musical score for piano, first system. The score is written in two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings. The left hand has a bass line with many fingerings (e.g., 5 4 3 2 1, 3 4 5 4 3 2 1) and some accidentals. The right hand has a melody with slurs and ornaments. The bottom of the page has some additional fingerings and notes: a, b, 1 2, 1 2, 3 2, 4 2, 1, b, a, b, a, 5 4, 5 4, 5 4, 3 2, 1, 2 1, 2 1, 2 1, b, 1, a, b, a, 1, 2 1, 2 1, a, 2 1, 2 1, 2 1, 2 1.

No. 68. Triosatz.
Allegro.

Musical score for piano, second system. The score is written in two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings. The left hand has a bass line with many fingerings (e.g., 1 2 3 4, 2 3 4 5, 1 2 3 4, 1 2 3 4) and some accidentals. The right hand has a melody with slurs and fingerings. The text *I: Volles Werk.* is written above the right staff, and *Pedal: Volles Werk.* is written below the left staff.

Musical score for piano, third system. The score is written in two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings. The left hand has a bass line with many fingerings (e.g., 1 2 3 4, 2 3 4 5, 1 2 3 4, 1 2 3 4) and some accidentals. The right hand has a melody with slurs and fingerings.

Musical score for piano, fourth system. The score is written in two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings. The left hand has a bass line with many fingerings (e.g., 1 2 3 4, 2 3 4 5, 1 2 3 4, 1 2 3 4) and some accidentals. The right hand has a melody with slurs and fingerings.

This page of musical notation is for a piano piece, likely a technical exercise or a short study. It consists of four systems of staves. 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 written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with 'a' or 'b', possibly indicating accents or breath marks. The piece concludes with a double bar line and a fermata over the final chord. The page number '5034' is printed at the bottom center.

Nº 69. Oberstimme und Pedalin selbstständigen Gängen. I: Hohe helle Stimmen.

II: Gamba und Salicional 8 Fuss.

Allegro molto.

Pedal: Subbass 16, Octav 8 Fuss.

The score is divided into two main sections, I and II. Section I is marked 'Allegro molto' and consists of the first two systems. Section II is marked 'II: Gamba und Salicional 8 Fuss' and consists of the third system. The music features intricate melodic lines in the treble staff and a steady, rhythmic pedal line in the bass staff. Fingerings and articulations are clearly indicated throughout the piece.

First system of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music consists of two staves of piano accompaniment. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. Fingering numbers (1-5) are placed above notes in both staves. A first ending bracket is present in the middle of the system, labeled '1.'.

Second system of the musical score, continuing the piece. It maintains the same grand staff and key signature. The melodic line in the upper staff continues with intricate patterns and slurs. The bass line in the lower staff provides a steady accompaniment. Fingering and articulation marks are clearly visible throughout the system.

Third system of the musical score. The upper staff continues with its melodic development, featuring various rhythmic values and slurs. The lower staff continues with its accompaniment. The system concludes with a double bar line and a repeat sign.

Fourth system of the musical score. This system shows the continuation of the piano accompaniment. The upper staff has several measures with slurs and fingering. The lower staff continues with its accompaniment. The system ends with a double bar line.

Nº 70. Tonleiter in der Gegenbewegung. (Trio.)

Allegretto. I: Helle sanfte Flöten.

II: Dampfe sanfte Flöten.

Pedal: Cello & Füss.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system includes performance instructions: 'Allegretto. I: Helle sanfte Flöten.' and 'II: Dampfe sanfte Flöten.', along with a 'Pedal: Cello & Füss.' instruction. The score is heavily annotated with fingerings (numbers 1-5) and accents (marked 'a'). The key signature is one sharp (F#), and the time signature is 3/8. The piece concludes with a final cadence in the third system, marked with a double bar line and a fermata.

Nº 71. Uebung für den 4. u. 5. Finger. (4. Studie.)
Allegro.

1: Sanfte Flöten.

Pedal: Cello & Fuss.

5034

Detailed description: This is a musical score for exercise No. 71, titled 'Uebung für den 4. u. 5. Finger. (4. Studie.)' in 'Allegro' tempo. The score is arranged for three parts: Flute (top staff), Cello and Double Bass (middle and bottom staves). The key signature is two sharps (D major or F# minor), and the time signature is 12/8. The piece consists of four systems of music. The Flute part features intricate sixteenth-note patterns with frequent fingerings (1-5) and slurs. The Cello and Double Bass part provides a steady accompaniment with eighth-note patterns and rests, often marked with 'a' for accents. The score includes various musical notations such as slurs, accents, and dynamic markings. A page number '5034' is printed at the bottom center.

This page of musical notation consists of three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The first system features a complex melodic line in the treble clef with many slurs and ties, and a bass line with notes labeled 'b', 'a', and '1'. The second system continues the melodic development with similar slurs and ties, and a bass line with notes labeled 'a', 'b', and '1'. The third system shows a more rhythmic texture with chords and eighth notes in the treble clef, and a bass line with notes labeled 'a', 'a1', and '1 2'. The piece concludes with a final cadence in the bass line.

This page of musical notation is set in D major (two sharps) and consists of three systems. Each system contains three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below.

System 1: The right hand features a highly technical melodic line with numerous slurs and fingerings (1-5). The left hand provides a rhythmic accompaniment with notes marked with 'a' and '1'.

System 2: The right hand continues with complex passages, including a section with a fermata. The left hand has notes marked with 'a', 'b', and '1'.

System 3: The right hand concludes with a final melodic flourish. The left hand has notes marked with 'a' and '1'.

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- 2. Tonleitern für die linke Hand.
- 3. Tonleitern für beide Hände.
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- 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.
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- 11. Ueber- und Unterschlagen auf dem Manual.
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- 6. Simple change of the toes of both feet on the pedals. (3. Study.)
- 7. Simple change on the pedals.
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