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A Supplement for Organ School

von  
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First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom two staves are a grand staff (treble and bass clefs). The music consists of a complex melodic line in the treble clef and a rhythmic accompaniment in the grand staff. Numerous fingerings (1-5) are indicated above and below notes. Below the grand staff, there are letters 'a' and 'b' with numbers 1, 2, 3, 4, 5, and 'a', 'b' indicating specific notes or techniques.

Second system of musical notation. Similar to the first system, it features a treble clef staff and a grand staff. The melodic line continues with intricate patterns. Fingerings and articulation marks are present throughout. Letters 'a' and 'b' with numbers are used as a guide for the performer.

Third system of musical notation. The notation continues with the same instrumental setup. The melodic line shows further development with various intervals and rhythms. Fingerings and articulation marks are clearly visible. Letters 'a' and 'b' with numbers are used for reference.

Ferner zu studieren in folgender Weise.

Fourth system of musical notation, which appears to be a study exercise. It consists of a single treble clef staff with a key signature of two sharps. The music is a continuous, flowing melodic line with frequent intervals and slurs. Fingerings are indicated throughout the piece.

I., Principal 8 und 4 Fuss.

No 83. Rascher Wechsel der Manuale. II., Helle Flöten.

Andante con moto. II

Pedal: Principal 16 und 8 Fuss.



♯ No 85. **Anspannung der Finger (5<sup>te</sup> Studie.) I: Starke scharfe hohe Stimmen.**  
**Allegro con spirito.**

*Pedal: Starke Stimmen 16 und 8 Fuss.*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a 5/4 time signature and a 'Pedal' instruction. The music features rapid sixteenth-note passages in the right hand and a steady bass line in the left hand. Fingerings and articulation marks are clearly indicated throughout.



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**Nº 87. Übung im Registerwechsel.**

*I:Starke Stimmen. II:Sanfte Stimmen:*

*Andante con moto.*

*Ped. Stark.*







The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, often beamed together. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. It contains a complex accompaniment with many beamed sixteenth notes. The bottom staff is a bass clef with a key signature of two flats and a 3/4 time signature, featuring a simpler melodic line with quarter and eighth notes.

The second system of musical notation consists of three staves, similar in layout to the first. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is a grand staff with a key signature of two flats and a 3/4 time signature. The bottom staff is a bass clef with a key signature of two flats and a 3/4 time signature. The musical content continues with similar rhythmic patterns and melodic motifs.

The third system of musical notation consists of three staves, similar in layout to the first. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is a grand staff with a key signature of two flats and a 3/4 time signature. The bottom staff is a bass clef with a key signature of two flats and a 3/4 time signature. The musical content continues with similar rhythmic patterns and melodic motifs.

This page of a musical score, numbered 12, contains three systems of music. Each system consists of three staves: a top staff with a treble clef and a key signature of two flats (B-flat and E-flat), a middle staff with a bass clef and a key signature of two flats, and a bottom staff with a bass clef and a key signature of two flats. The music is written in a 7/8 time signature. The top staff features a complex melodic line with frequent sixteenth-note patterns and rests. The middle staff provides harmonic support with chords and moving lines. The bottom staff features a steady eighth-note accompaniment. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of late 19th or early 20th-century piano music.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are frequent rests and dynamic markings throughout the system.



The second system of musical notation continues the piece with the same three-staff layout. The notation is dense and intricate, maintaining the complex rhythmic patterns seen in the first system. The piece concludes with a final chord in the top staff.



The third system of musical notation is the final system on the page, following the same three-staff format. It contains the concluding measures of the piece, ending with a final chord in the top staff.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a 7/8 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in bass clef with the same key signature and time signature, mirroring the complexity of the top staff. The bottom staff is also in bass clef with the same key signature and time signature, but it features a much simpler, more rhythmic line with fewer notes.

**No 90. Eingreifen.**

*1. Starke Stimmen.*

*Allegro con spirito. Ped: Principal 16 und 8 Fuss.*

The second system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/2 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in bass clef with the same key signature and time signature, mirroring the complexity of the top staff. The bottom staff is also in bass clef with the same key signature and time signature, but it features a much simpler, more rhythmic line with fewer notes. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling markings (ped.) are present below the bottom staff.

The third system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/2 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in bass clef with the same key signature and time signature, mirroring the complexity of the top staff. The bottom staff is also in bass clef with the same key signature and time signature, but it features a much simpler, more rhythmic line with fewer notes. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling markings (ped.) are present below the bottom staff.

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 15

System 1: Treble and bass staves with complex chordal textures and rhythmic patterns. Includes fingerings (1-5) and articulation marks.

System 2: Continuation of the musical score with similar complex textures and rhythmic patterns. Includes fingerings and articulation marks.

System 3: Continuation of the musical score. Includes fingerings and articulation marks.

System 4: Continuation of the musical score. Includes fingerings and articulation marks.

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# 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. Terzengänge 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 Zeitmaass.  
 - 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. 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 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 restriking.  
 - 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 restriking.  
 - 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. Anspannung der Finger. (4. Studie.)  
 - 49. Trillervorbereitung. (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. Trillerrübung auf dem Pedal.  
 - 55. Zusammen angeschlagene Terzen.  
 - 56. Sprungweises Ueber- und Unterschlagen.  
 - 57. Fließende Terzengänge.  
 - 58. Fünftimmiger Satz.  
 - 59. Absatz und Spitze sprungweise.  
 - 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 Oberstasten.  
 - 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. Tonleitern in der Gegenbewegung.  
 - 71. Übung 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. Strenge 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. 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. Doppeltuge.  
 - 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 mordent.  
 - 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 counterstuated melodic forms.  
 - 78. The trill.  
 - 79. Trichords.  
 - 80. The passing of the fourth finger over the fifth.  
 - 81. Broken scales.  
 - 82. Strick 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 three 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 fugue.  
 - 100. Toccata.