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von

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

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Inhaltsverzeichnis siehe Rückseite.

5
1874

Nº 98. Duo für Pedal.

Geläufigkeitsschule für die Orgel.

Dr. Volckmar, Op. 370. 10. Heft.

Andante con moto.

I: Flute douce 4 Fuss.

II: Gambe oder Salicconal 8 Fuss.

Pedal: Octav 4 Fuss.

The musical score is presented in three systems. Each system consists of three staves: a treble clef staff (top), an alto clef staff (middle), and a bass clef staff (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-2, and articulation marks like 'a' and 'b' are used throughout. The bass clef staff contains a pedal line with an octave sign and specific fingering instructions.

This musical score is for a piano piece, consisting of four systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written in a style characteristic of the late 19th or early 20th century, featuring intricate melodic lines and complex harmonic textures. The bass line is particularly active, often featuring sixteenth-note patterns and triplets. A dynamic marking of *calando* (diminuendo) is present in the second system, indicating a gradual decrease in volume. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4). The page number '3' is located in the top right corner, and the number '5024' is printed at the bottom center.

Nº 99. Doppelfuge. I: Volles Werk. A. Thema.
 Andante nontropo. II: Mittelstarke Stimmen. B. Contrathema.

The musical score is written for three parts: I. A. (Volles Werk), A. (Thema), and B. (Contrathema). It is in the key of B-flat major and common time (C). The tempo is marked "Andante nontropo".

The score is organized into four systems, each with three staves. The top staff of each system is for the I. A. part, the middle for the A. part, and the bottom for the B. part. The first system includes the instruction "Pedal: Volles Werk." in the bass clef of the first staff.

The I. A. part (top staff) features a melodic line with various ornaments and rests. The A. part (middle staff) consists of a continuous, rhythmic eighth-note pattern. The B. part (bottom staff) provides a harmonic accompaniment with a steady eighth-note bass line and chords in the upper register.

Rehearsal marks "I. A.", "A.", and "B." are placed above the first staff of each system to indicate the beginning of each section. The score concludes with a final cadence in the B. part.

II. A.

This system contains the first two measures of the piece. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff has a few notes and rests. The key signature has two flats, and the time signature is 3/4.

I. A.

calando

II.

B. 3 2 3 2 3 2

The second system continues the piece. It features a first ending (*I. A.*) and a second ending (*II.*). The tempo marking *calando* is present. A triplet of eighth notes is marked with *B. 3 2 3 2 3 2*. The bass staff has a more active line with many sixteenth notes.

B.

B. l a l a l a

B.

The third system continues with a triplet of eighth notes marked *B. l a l a l a*. It includes a first ending (*B.*) and a second ending (*II.*). The bass staff continues with its rhythmic accompaniment.

B.

B.

The fourth system concludes the piece with a first ending (*B.*) in both staves. The bass staff has a final rhythmic flourish.

6

calando

I.A.

I.B.

A.

B.

5038

This musical score is arranged in three systems, each containing a vocal line and a piano accompaniment. The piano part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into sections labeled 'A.' and 'B.', with some sections marked with a Roman numeral 'II'. The first system shows the vocal line starting with a rest, followed by a melodic phrase in section 'B.'. The piano accompaniment begins with a rhythmic pattern in section 'A.'. The second system continues the vocal melody, with section 'A.' featuring a more active line. The piano accompaniment includes a section labeled 'B.' with a dense, rhythmic texture. The third system shows the vocal line with a final melodic phrase, and the piano accompaniment with a complex, multi-layered texture. The score concludes with a final cadence in the piano part.

This musical score is written for piano and consists of four systems of staves. Each system contains a grand staff with a treble and bass clef. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. Key annotations include:

- I. B.** (First Ending) in the first system, first measure of the treble staff.
- A.** (Allegretto) in the first system, second measure of the bass staff.
- B.** (Basso) in the second system, first measure of the bass staff.
- A.** (Allegretto) in the second system, second measure of the treble staff.
- A.** (Allegretto) in the third system, first measure of the treble staff.
- A.** (Allegretto) in the third system, second measure of the bass staff.
- A.** (Allegretto) in the fourth system, first measure of the treble staff.
- A.** (Allegretto) in the fourth system, second measure of the bass staff.

There are also several triplets marked with a '3' in the third system, and various other musical symbols like accents and slurs throughout the piece.

First system of a musical score, consisting of three staves (treble, bass, and a lower bass staff). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has two flats, and the time signature is 3/4. The first staff has a treble clef, the second a bass clef, and the third a lower bass clef. The system includes various musical notations such as slurs, accents, and dynamic markings.

Second system of the musical score, continuing the complex rhythmic patterns from the first system. It features similar triplet and sixteenth-note figures across the three staves. The notation includes slurs, accents, and dynamic markings, maintaining the two-flat key signature and 3/4 time signature.

Third system of the musical score, showing further development of the rhythmic motifs. The first staff continues with intricate triplet patterns, while the second and third staves provide harmonic support. The system includes slurs, accents, and dynamic markings.

Fourth system of the musical score, concluding the piece with dense rhythmic textures. The first staff features rapid sixteenth-note passages, while the second and third staves provide a steady harmonic foundation. The system includes slurs, accents, and dynamic markings.

This page of musical notation consists of three systems of staves, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The first system includes an *A.* (accents) marking above the treble staff. The second system features a triplet of eighth notes in the treble staff. The third system includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a complex melodic line with many beamed sixteenth notes and some slurs. The middle staff is in treble clef and features a rhythmic accompaniment with chords and eighth notes. The bottom staff is in bass clef and provides a steady bass line with eighth notes. The system concludes with a double bar line.

The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system. The middle staff has a more active accompaniment with frequent chords and eighth-note patterns. The bottom staff continues the bass line. The system ends with a double bar line.

The third system of musical notation consists of three staves. The top staff features a very active melodic line with rapid sixteenth-note passages. The middle staff has a complex accompaniment with many chords and slurs. The bottom staff continues the bass line. The system concludes with a double bar line and a fermata over the final notes.

No 100. Toccata.

I. Starke, helle, scharfe, hohe Stimmen.

II. Starke, mehr tiefe Stimmen.

Allegro moderato. Pvd: Starke Stimmen 16, 8 und 4 Fuss.

The musical score is presented in a grand staff format, consisting of four systems of two staves each (treble and bass clef). Part I is marked with a '1' and Part II with a '2'. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line.

This page of a musical score, numbered 13, contains five systems of music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a complex, multi-measure style, featuring a variety of rhythmic patterns and melodic lines. The first system shows a melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues this pattern with more intricate melodic development. The third system features a prominent melodic line in the treble and a dense, rhythmic accompaniment in the bass. The fourth system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The fifth system concludes the page with a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score for piano, measures 14-17. The score is written for two staves (treble and bass clef) and includes first and second endings. The key signature is one sharp (F#) and the time signature is 2/7. The tempo is marked *calando*.

Measure 14: Treble clef has a whole note chord (F#4, A4, C5) and a whole note chord (B3, D4, F#4). Bass clef has a whole note chord (B2, D3, F#3) and a whole note chord (B2, D3, F#3).

Measure 15: Treble clef has a first ending (I.) with a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. Bass clef has a first ending (I.) with a sequence of eighth notes: B3, D4, E4, F#4, E4, D4, C4, B3.

Measure 16: Treble clef has a first ending (I.) with a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. Bass clef has a first ending (I.) with a sequence of eighth notes: B3, D4, E4, F#4, E4, D4, C4, B3.

Measure 17: Treble clef has a first ending (I.) with a sequence of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4. Bass clef has a first ending (I.) with a sequence of eighth notes: B3, D4, E4, F#4, E4, D4, C4, B3.

The score concludes with a final cadence in measure 17, marked with a double bar line and repeat dots.

This page of musical notation, numbered 15, features four systems of music. Each system is a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues the melodic development with intricate sixteenth-note passages. The third system features a dense texture with many sixteenth notes in both hands. The fourth system concludes the piece with a final cadence, marked by a double bar line and repeat signs.

This musical score is for a piano piece, consisting of three systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a treble clef and a key signature of one sharp (F#). It features a first ending (I.) in the treble and a second ending (II.) in the bass. The second system continues with first and second endings in both staves. The third system shows a more complex texture with multiple voices in both staves, including first and second endings. The notation includes various rhythmic values, slurs, and dynamic markings.

First system of a musical score. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by rapid sixteenth-note passages, often grouped in pairs and connected by slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The system is divided into three measures.

Second system of the musical score. The treble clef staff continues the intricate sixteenth-note melody. The bass clef staff features a more rhythmic accompaniment with chords and occasional eighth-note patterns. The system is divided into three measures.

Third system of the musical score. The treble clef staff shows a continuation of the sixteenth-note melody, with a prominent five-fingered scale-like passage in the second measure. The bass clef staff has a steady accompaniment. The system concludes with a double bar line. The word *calando* is written above the treble staff in the second measure of this system.

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. Geläufigkeitsübung 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. Geläufigkeitsübung 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 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. Uebung für Geläufigkeit 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. Geläufigkeitsübung 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. 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 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. 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. Trillerrübung auf dem Pedal.
 - 55. Zusammen angeschlagene Terzen.
 - 56. Sprungweises Ueber- und Unterschlagen.
 - 57. Fließende Terzengänge.
 - 58. Fünfstimmiger Satz.
 - 59. Absatz und Spitze sprunghweise.
 - 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 liegenbleibender Taste.
 - 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. Uberschlagen 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. 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 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 countersuitated 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.