



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|---|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove dieci e dodici toni. |
|---|--|--|---|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.
Déposé à Paris.

Eigenthum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmannsky)

PARIS
Max Eschlg
13, Rue Laffitte.

Leipzig
Täubchenweg 21.
Wien
1., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victorei 60.



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

Quarto
MSC
MT
545
P38
A35
1912
vol. 1 H4

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|--|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove, dieci e dodici toni. |
|---|--|--|--|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.

Deposé à Paris.

Eigenthum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmansky)

PARIS
Max Eschig
13, Rue Lafitte.

Leipzig
Taubchenweg 21.
Wien
1., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victoriei 60.

Vorliegende „Technische Studien“ sollen dem Schüler Gelegenheit bieten, nebst erhöhter Spannfähigkeit der Hand, eine größere Beweglichkeit und Ausbildung des dritten und vierten Fingers, sowie Unabhängigkeit beider Hände durch entgegengesetzt sich bewegendes Figurationen zu erzielen.

Die unter b), c), d) etc. im Drucksatz gekürzten Beispiele sind so wie das ihnen zu Grunde liegende, unter a) bezeichnete ungekürzte Schema auszuführen.

Es empfiehlt sich, die leichter spielbaren mit a) und b) bezeichneten Beispiele genau zu studieren, ehe der Schüler daran geht, sich mit den unter c), d) etc., durch Umkehrung beider Hände bedeutend erschwerten, Beispielen zu befassen.

Es war unmöglich, sämtliche Studien progressiv zu ordnen, da jeder einzelne Abschnitt für sich eine gewisse Progressivität mit sich bringt, daher wird der Schüler gut tun, mit mehreren Abschnitten, zum Beispiel Vierfingerübungen, Akkordzerlegungen etc. gleichzeitig zu beginnen.

Manche am ersten Blick als unpraktisch oder unnötig schwierig erscheinende Studien werden im Hinblick auf die moderne Orchesterliteratur für Harfe sofort als gerechtfertigt erscheinen. Die Zeit, in welcher für Harfe praktisch und gutklingend geschrieben wurde, ist vorbei; die moderne Kunst sieht in der Harfe eine Art Universalinstrument, welchem, abgesehen von modulatorischen Schwierigkeiten, auch in figurativer Beziehung viel Unpraktisches zugemutet wird. Darum präpariere sich der Studierende rechtzeitig, um die bevorstehenden Schwierigkeiten der Orchesterpraxis leichter überwinden zu können.

In diesem Sinne wurden vorliegende „887 Technische Studien“ geschrieben.

Wien, Mai 1912.

Der Herausgeber.

Bisher fehlte in der harfenpädagogischen Literatur ein Werk, das grundlegend in knapper Form die Gesetze der Technik, insbesondere jene der Geläufigkeit dargestellt hätte.

In diesen Studien findet der Schüler den kürzesten und, wenn ich so sagen darf, pädagogisch angenehmsten Weg vorgezeichnet.

Ich habe das Werk, was es am besten empfehlen wird, als Studienwerk an der k. k. Akademie für Musik und darstellende Kunst in Wien eingeführt.

Alfred Zamara

Professor an der k. k. Akademie
für Musik und darstellende Kunst.

The present „Technical Studies“ are intended for giving the student an opportunity of acquiring, out of a greatest elasticity of the hand, a higher mobility and dexterity of the third and fourth fingers as well as the independence of both hands by opposed figurations.

The abbreviated exercises indicated by „b“, „c“, „d“, etc. in the printed composition are, as well as the non abbreviated scheme indicated by „a“, to be executed.

It is advisable for the student to learn thoroughly the exercises indicated by „a“ and „b“, which can be played more easily, before beginning with the exercises indicated by „c“, „d“, etc., as same are much more difficult on account of the inversion of both hands.

It has not been possible to arrange all the studies progressively, each exercise offering by itself a certain progression, and the student should therefore begin at the same time with several pieces such as four fingered exercises, decompositions of accords, etc.

Many studies which seem unnecessarily difficult or not practical at first will be found justified by taking into consideration the modern music for harp. The time when this music was written in a practical and harmonious manner is over. The modern art sees in the harp a sort of universal instrument to which one attributes, out of modulating difficulties, a great unpracticability with regard to figuration; the student must therefore prepare himself in time in order to be able to surmount more easily the first difficulties in the orchestral practice.

The 887 present „Technical Studies“ have been written in this sense.

Vienna, May 1912.

The Editor.

The pedagogical literature of the harp wanted up to now a work exposing fundamentally and shortly the laws of technics, and especially those of practice.

The student will find in these studies the shortest and, if I may say so, the most agreeable method on the pedagogical point of view.

I introduced this work as a method of studies at the I. & R. Academy for Music and Descriptive Art in Vienna, and this is the best recommendation for it.

Alfred Zamara,

Professor at the I. & R. Academy
for Music and Descriptive Art.

Les „Etudes Techniques“ ont pour but de donner à l'élève l'occasion d'acquérir, en dehors d'une plus grande élasticité de la main, une plus grande mobilité et un plus grand exercice du troisième et du quatrième doigt ainsi que l'indépendance des deux mains par des figurations opposées.

Les exercices abrégés désignés par „b“, „c“, „d“, etc., dans la composition imprimée doivent, ainsi que le modèle désigné par „a“, être exécutés.

L'élève fera bien d'étudier à fond les exemples indiqués par „a“ et „b“, plus faciles à jouer, avant de commencer les exercices désignés par „c“, „d“, etc. qui sont beaucoup plus difficiles par suite du renversement des deux mains.

La disposition progressive de toutes les études a été impossible; chaque morceau offrant par lui-même une certaine progression, et l'élève fera donc bien de commencer en même temps plusieurs morceaux tels que: exercices à quatre doigts, décompositions d'accords, etc.

Beaucoup d'études ne paraissant pas pratiques ou inutilement difficiles à première vue, se trouvent de suite justifiées si l'on prend en considération la musique moderne pour la harpe. Le temps où cette musique était écrite de façon pratique et harmonieuse est passé; l'art moderne voit dans la harpe une sorte d'instrument universel auquel on attribue, en dehors de difficultés de modulations, beaucoup d'impraticabilité sous le rapport figuratif; l'étudiant doit en conséquence se préparer à temps pour pouvoir surmonter plus facilement les premières difficultés dans la pratique orchestrale.

C'est dans ce sens que sont écrites les „887 Etudes Techniques“ présentes.

Vienne, Mai 1912.

L'Éditeur.

Il manquait jusqu'ici dans la littérature pédagogique de la harpe un ouvrage exposant fondamentalement et succinctement les lois de la technique, et particulièrement celles de la routine.

L'élève trouvera dans ces études la méthode la plus courte, et si je peux m'exprimer ainsi, la plus agréable au point de vue pédagogique.

J'ai introduit cet ouvrage comme méthode d'études à l'Académie I. & R. de Musique et d'Art Descriptif de Vienne, et ceci est pour lui la meilleure recommandation.

Alfred Zamara,
Professeur à l'Académie I. & R.
de Musique et d'Art descriptif.

I presenti „Studi tecnici“ offrono allo scolaro l'occasione di ottenere, insieme con un' accresciuta capacità d'estensione della mano una maggiore movibilità ed educazione del terzo e quarto dito, come pure indipendenza delle due mani con figurationi, moventisi in senso inverso.

Gli esempi sotto „b“, „c“, „d“ ecc., abbreviati nella stampa, si devono eseguire come l'annesso schema non abbreviato, indicato sotto „a“.

Si raccomanda di studiare esattamente gli esercizi più facili da suonare, indicati con „a“ e „b“ prima che lo scolaro passi ad occuparsi cogli esempi sotto „c“ e „d“ molto più difficili dal voltamento d'ambidue le mani.

Era impossibile di ordinare progressivamente tutti gli studi, poichè ogni singolo brano porta seco una certa progressività, per ciò lo scolaro farà bene a incominciare simultaneamente con parecchi brani p. e. esercizi a quattro dita, posizioni d'accordie ecc.

Certi studi, che a prima vista sembrano non pratici o inutilmente difficili, dando uno sguardo alla moderna letteratura orchestrale per arpa, appariranno tosto giustificati.

Il tempo, nel quale si scriveva per arpa praticamente e armoniosamente è trascorso; l'arte moderna vede nell'arpa una specie di strumento universale, dal quale, fatta astrazione delle difficoltà di modulazione, si esige molto di impratico anche sotto il rapporto figurativo. Perciò lo scolaro si prepari per tempo per poter sormontare più facilmente le future difficoltà della pratica orchestrale.

In questo senso furono scritti i presenti „887 Studi tecnici“.

Vienna, nel maggio 1912.

L'editore.

Mancava finora nella letteratura pedagogica per l'arpa un' opera, che avesse esposto fondamentalmente in forma succinta le leggi della tecnica, in modo speciale quelle della velocità.

In questi studi lo scolaro trova indicata la via più breve e, se posso dir così la più gradevole dal lato pedagogico.

Io ho introdotto l'opera, e ciò la raccomanderà più di tutto, come opera da studio presso l' I. R. Accademia per musica ed arte rappresentativa di Vienna.

Alfredo Zamara,
Professore all' I. R. Accademia per
musica ed arte rappresentativa.

887

TECHNISCHE STUDIEN FÜR HARFE

Technical studies for the harp. | Etudes techniques pour la harpe.

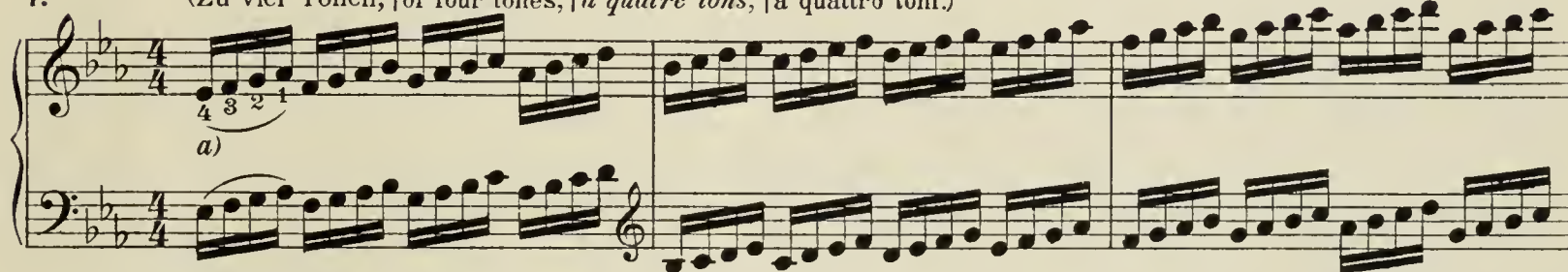
Studi tecnici per arpa

von
Robert Pay'r.

I. Tonleiter Studien.

Scales studies. | Etudes des gammes. | Studi di scale.

1. (Zu vier Tönen, | of four tones, | à quatre tons, | a quattro toni.)



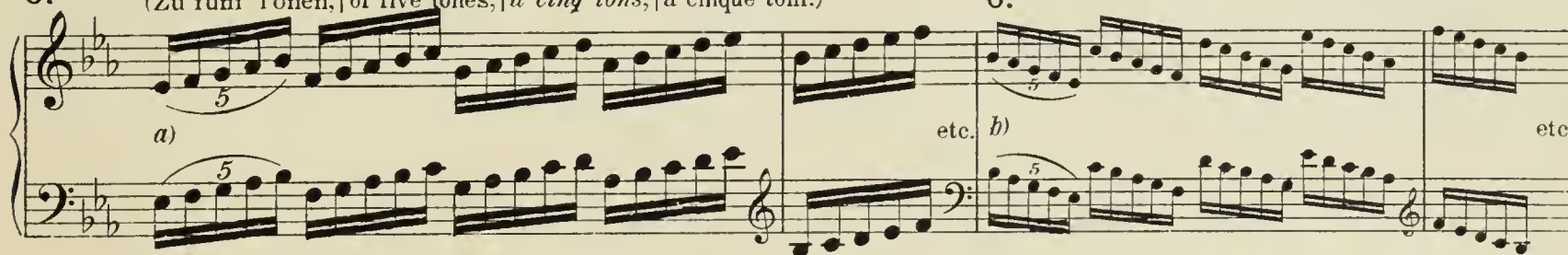
Ausführung. ^{*)} 4 4 3 2 1 ^{**) 4 4 3 2 1}
 Exécution. ^{*)} 4 4 3 2 1 ^{**) 4 4 3 2 1}
 Esecuzione. ^{*)} 4 4 3 2 1 ^{**) 4 4 3 2 1}

*) springen, | *spring*,
 sauter, | *saltare*.
 **) gleiten, | *glide*,
 glisser, | *glissando*.

Ausführung. ^{*)} 1 1 2 3 4 ^{**) 1 1 2 3 4}
 Exécution. ^{*)} 1 1 2 3 4 ^{**) 1 1 2 3 4}
 Esecuzione. ^{*)} 1 1 2 3 4 ^{**) 1 1 2 3 4}

*) springen, | *spring*,
 sauter, | *saltare*.
 **) gleiten, | *glide*,
 glisser, | *glissando*.

5. (Zu fünf Tönen, | of five tones, | a cinq tons, | a cinque toni.)



Ausführung. *Exécution.* *Esecuzione.*

*) *springen, sauter, saltare.*
 **) *gleiten, glisse, glissando.*

7.

Ausführung. *Exécution.* *Esecuzione.*

*) *springen, sauter, saltare.*
 **) *gleiten, glisse, glissando.*

8.

c) etc. d) etc.

Ausführung. *Exécution.* *Esecuzione.*

9. (Zu sechs Tönen, | of six tones, | à six tons, | a sei toni.)

Ausführung. *Exécution.* *Esecuzione.*

10.

a) etc. b) etc.

Ausführung. *Exécution.* *Esecuzione.*

11.

Ausführung. *Exécution.* *Esecuzione.*

12.

c) etc. d) etc.

Ausführung. *Exécution.* *Esecuzione.*

13. (Zu sieben Tönen, | of seven tones, | à sept tons, | a sette toni.)

Ausführung. *Exécution.* *Esecuzione.*

14.

a) etc. b) etc.

Ausführung.
Exécution.
 Esecuzione.

15.

Ausführung.
Exécution.
 Esecuzione.

16.

etc. d)

etc.

Ausführung: a) in Oktaven, b) in Dezimen, c) in Sexten. | Execution: a) in octaves, b) in tenths, c) in sixths.
Exécution: a) en octaves, b) en dixièmes, c) en sixtes. | *Esecuzione:* a) in ottave, b) in decime, c) in seste.
 (Zu acht Tönen, | of eight tones, | à huit tons, | a otto toni.)

17.

Ausführung: a) in Oktaven, b) in Dezimen, c) in Sexten. | Execution: a) in octaves, b) in tenths, c) in sixths.
Exécution: a) en octaves, b) en dixièmes, c) en sixtes. | *Esecuzione:* a) in ottave, b) in decime, c) in seste.

18.

19.

20.

Tonleiter: | Scale: | *Gamme*: | Scale:a) in Oktaven, | in octaves, | *en octaves* | in ottave.

21.

The musical score is written for piano and consists of eight systems of two staves each. The key signature is B-flat major (two flats). The time signature is 4/4. The exercise is a scale exercise, specifically a variation of a scale exercise. The first system includes fingering numbers (1, 2, 3, 4) and a '4' indicating a fourth. The subsequent systems show the scale ascending and descending in octaves. The notation includes many beamed sixteenth notes to indicate rapid movement. The exercise is titled '21.' and is a variation of a scale exercise.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first system has fingerings written above the notes: 1, 4, 1, 4, 1, 3, 2, 1, 2, 3, 4, 1, 4, 1. A '4' is also written above the first note of the first staff. The piece ends with a double bar line and repeat signs on the final staff.

22. *b*) in Dezimen, | in tenths, | *en dixièmes*, | in decime.

23. *e*) in Sexten, | in sixths, | *en sixtes*, | in seste.



II. Drei- und vierfingerige Zerlegungen.

Decompositions of chords for three and four fingers.

Décompositions d'accords à trois et quatre doigts.

Accordi spezzati a tre e quattro dita.

A) Dreifingrige Dreiklangszerlegungen mit einmaliger Umkehrung.

A) Decompositions of triads for three fingers with a single inversion.

A) Décompositions d'accords de trois sons à trois doigts avec un seul renversement.

A) Accordi spezzati a tre dita con un solo rivolto.

24. *a*) in Oktaven, | in octaves, | *en octaves*, | in ottave.



25. *b*) in weiter Lage (Dezimenlage beginnend.)

b) in extended position (beginning from the position of the tenth.)

b) *en position large* (commençant de la position de la dixième.)

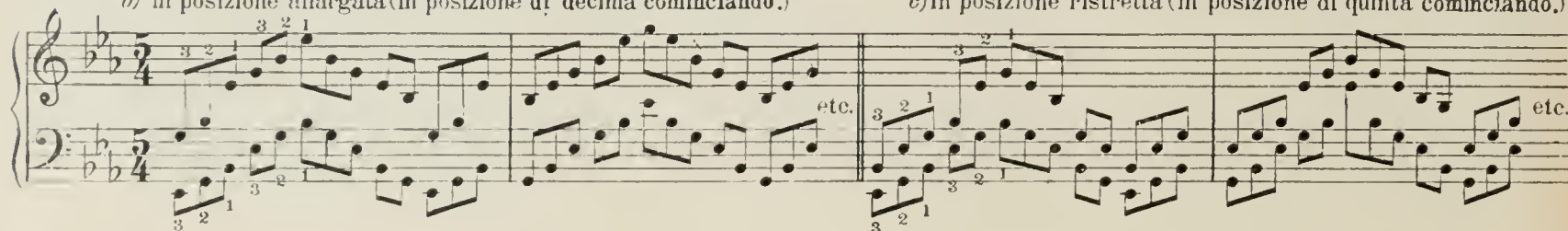
b) in posizione allargata (in posizione di decima cominciando.)

26. *e*) in enger Lage (Quintenlage beginnend.)

e) in close position (beginning from the position of the fifth.)

e) *en position serrée* (commençant de la position de la quinte.)

e) in posizione ristretta (in posizione di quinta cominciando.)



B) Dreifingrige Dreiklangszerlegungen mit zweimaliger Umkehrung.

B.) Decompositions of triads for three fingers with two inversions.

B.) Décompositions d'accords de trois sons à trois doigts avec deux renversements d'accords.

B.) Accordi spezzati a tre dita con due rivolti.

27. a) in Oktaven, | in octaves, | *en octaves*, | In ottave.

28. b) in weiter Lage (Dezimenlage beginnend.)

b) *en position large* (commençant de la position de la dixième.)

b) in extended position (beginning from the position of the tenth.)

b) in posizione allargata (in posizione di decima cominciando.)

29. c) in enger Lage (Quintenlage beginnend.)

c) *en position serrée* (commençant de la position de la quinte.)

c) in close position (beginning from the position of the fifth.)

c) in posizione ristretta (in posizione di quinta cominciando.)

C) Dreifingrige Septimenakkordzerlegungen mit einmaliger Umkehrung.

C) Decompositions of chords of the seventh for three fingers with a single inversion.

C) Décompositions d'accords de septième à trois doigts avec un seul renversement.

C) Spezzati dell' accordo di settima à tre dita con un rivolto.

30. a) in Oktaven, | in octaves, | *en octaves*, | in ottave.

31. b) in weiter Lage (Dezimenlage beginnend.)

b) in extended position (beginning from the position of the tenth.)

b) *en position large (commençant de la position de la dixième.)*

b) in posizione allargata (in posizione di decima cominciando.)

32. c) in enger Lage (Septimenlage beginnend.)

c) in close position (beginning from the position of the seventh.)

c) *en position serrée commençant de la position de la septième.*

c) in posizione ristretta (in posizione di settima cominciando.)

33. d) in enger Lage (Quintenlage beginnend.)

d) in close position (beginning from the position of the fifth.)

d) *en position serrée (commençant de la position de la quinte.)*

d) in posizione ristretta (in posizione di quinta cominciando.)

D.) Dreifingrige Septimenakkordzerlegungen mit zweimaliger Umkehrung.

13

D.) Decompositions of chords of the seventh for three fingers with two inversions.

D.) Décompositions d'accords de septième à trois doigts avec deux renversements.

D.) Spezzati dell' accordo di settima a tre dita con due rivolti.

34. a) in Oktaven, | in octaves, | *en octaves*, | in ottave.

35. b) in weiter Lage (Dezimenlage beginnend.)

b) in extended position (beginning from the position of the tenth.)

b) *en position large* (commençant de la position de la dixième.)

b) in posizione allargata (in posizione di decima cominciando.)

36. c) in enger Lage (Septimenlage beginnend.)

c) in close position (beginning from the position of the seventh.)

c) *en position serrée* (commençant de la position de la septième.)

c) in posizione ristretta (in posizione di settima cominciando.)

37. d) in enger Lage (Quintenlage beginnend.)

d) in close position (beginning from the position of the fifth.)

d) *en position serrée* (commençant de la position de la quinte.)

d) in posizione ristretta (in posizione di quinta cominciando.)



E.) Vierfingrige Dreiklangszerlegungen.

E.) Decompositions of triads for four fingers.

E.) Décompositions d'accords de trois sons à quatre doigts.

E.) Accordi spezzati a quattro dita.

38. a) in Oktaven, | in octaves, | *en octaves*, | in ottave.

39. b) in weiter Lage (Dezimenlage beginnend.)

b) in extended position (beginning from the position of the tenth.)

b) *en position large* (commençant de la position de la dixième.)

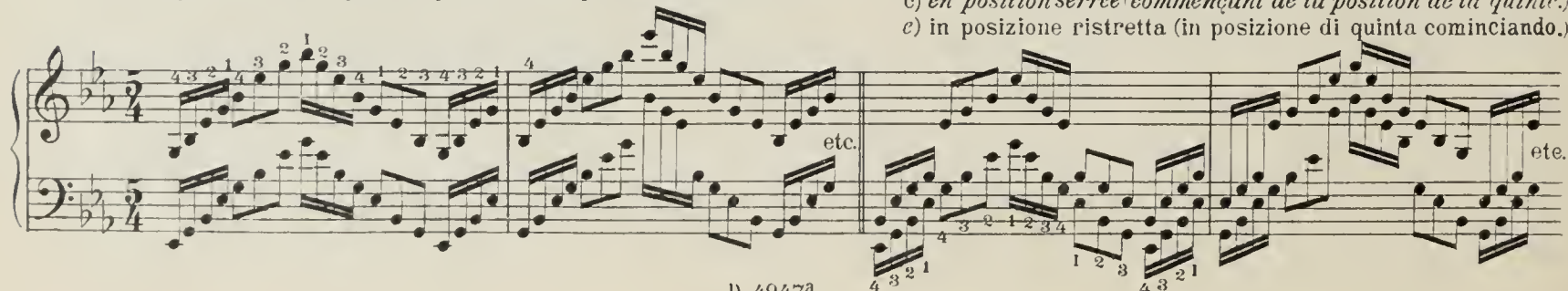
b) in posizione allargata (in posizione di quinta cominciando.)

40. e) in enger Lage (Quintenlage beginnend.)

e) in close position (beginning from the position of the fifth.)

e) *en position serrée* (commençant de la position de la quinte.)

e) in posizione ristretta (in posizione di quinta cominciando.)



F) Vierfingerige Septimenakkordzerlegungen.

F) Decompositions of chords of the seventh for four fingers.

F) Décompositions d'accords de septième à quatre doigts.

F) Spezzati dell' accordo di settima a quattro dita.

41. a) in Oktaven, | in octaves, | en octaves, | in ottave.

42. b) in weiter Lage (Dezimenlage beginnend.)

b) in extended position (beginning from the position of the tenth.)

b) en position large (commençant de la position de la dixième.)

b) in posizione allargata (in posizione di decima cominciando.)

43. c) in enger Lage (Septimenlage beginnend.)

c) in close position (beginning from the position of the seventh.)

c) en position serrée (commençant de la position de la septième.)

c) in posizione ristretta (in posizione di settima cominciando.)

44. d) in enger Lage (Quintenlage beginnend.)

d) in close position (beginning from the position of the fifth.)

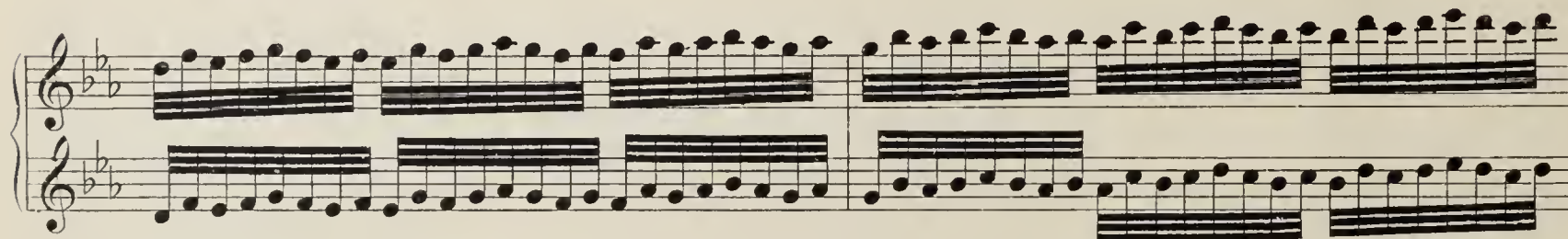
d) en position serrée (commençant de la position de la quinte.)

d) in posizione ristretta (in posizione di quinta cominciando.)

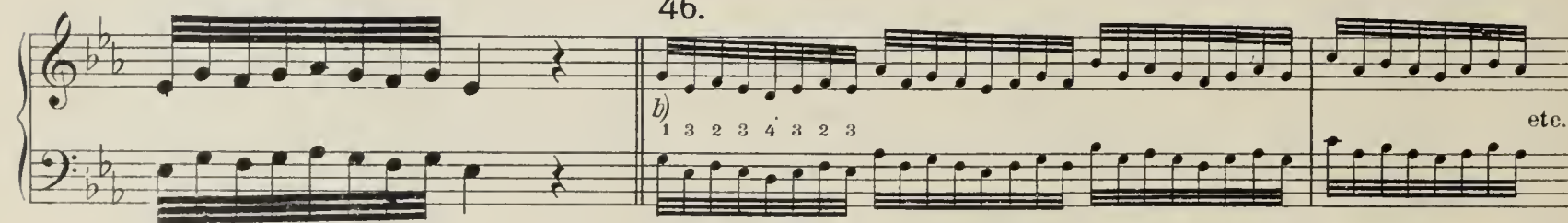
III. Vierfinger - Studien.

Studies for four fingers. | Etudes à quatre doigts.
Studi a quattro dita.

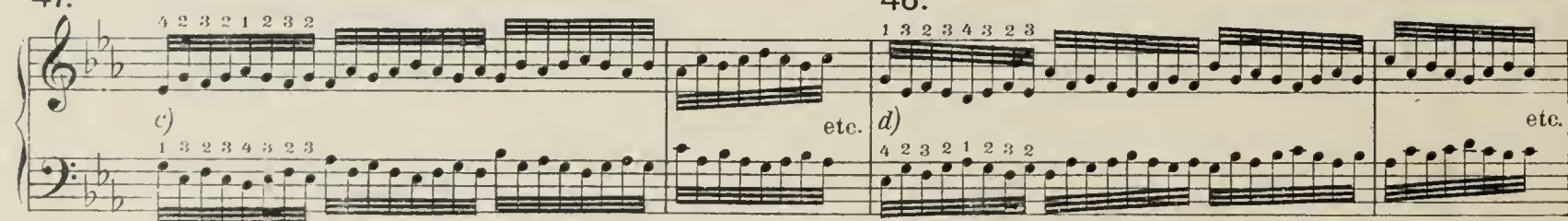
45.



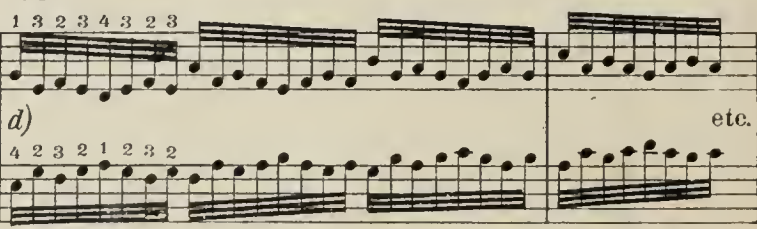
46.



47.



48.



Ausführung.
Exécution.
 Esecuzione.

49. ^{2 1 3 2 4 3 2 1 3 2 4 3}

a) 2 1 3 2 4 3

50. ^{3 4 2 3 1 2} etc.

b) 3 4 2 3 1 2

51. ^{2 1 3 2 4 2} etc.

c) 3 4 2 3 1 2

52. ^{3 4 2 3 1 2} etc.

d) 2 1 3 2 4 2

Ausführung.
Exécution.
Esecuzione.

53. 54.

a) 1 2 3 2 4 3 etc. b) 4 3 2 3 1 2 etc.

55. 56.

c) 1 2 3 2 4 3 etc. d) 4 3 2 3 1 2 etc.

Ausführung.
Exécution.
Esecuzione.

55.

a) 2 1 2 4 3 4

8.

8.

58. 59. 60.

b) 3 4 3 1 2 1 etc. c) 2 1 2 4 3 4 etc. d) 3 4 3 1 2 1 etc.

3 4 3 1 2 1 2 1 2 4 3 4

Ausführung.
Exécution.
 Esecuzione.

4 3 4 2 1 2 4 3 4 2 1 2

61.

a) 4 3 4 2 1 2

62. b) 1 2 1 3 4 3 etc.

63. c) 4 3 4 2 1 2 1 2 1 3 4 3 etc.

64. d) 1 2 1 3 4 3 4 3 4 2 1 2 etc.

Ausführung.
Exécution.
 Esecuzione.

65.

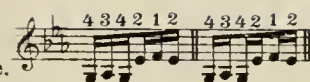
a) 2 1 2 4 3 4

66. 67. 68.

b) 3 4 3 1 2 1 etc. c) 2 1 2 4 3 4 etc. d) 3 4 3 1 2 1 etc.

3 4 3 1 2 1 2 1 2 4 3 4

Ausführung
Exécution.
 Esecuzione.



69.

70. 71. 72.

Ausführung.
 Exécution.
 Esecuzione.

73. ^{2 1 2 4 3 4} ^{2 1 2 4 3 4}

a)

74. ^{3 4 3 1 2 1} b) etc.

75. ^{2 1 2 4 3 4} c) etc.

76. ^{3 4 3 1 2 1} d) etc.

Ausführung. 1 2 1 3 4 3 1 2 1 3 4 3
 Exécution.
 Esecuzione.

77. 1 2 1 3 4 3

a)

8

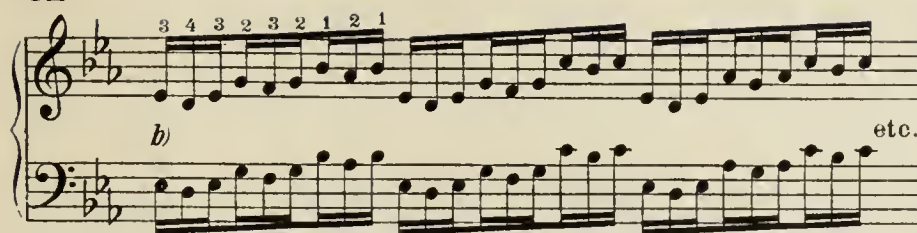
8

78. 4 3 4 2 1 2 *b)* etc.

79. 1 2 1 3 4 3 *c)* etc.

80. 4 3 4 2 1 2 *d)* etc.

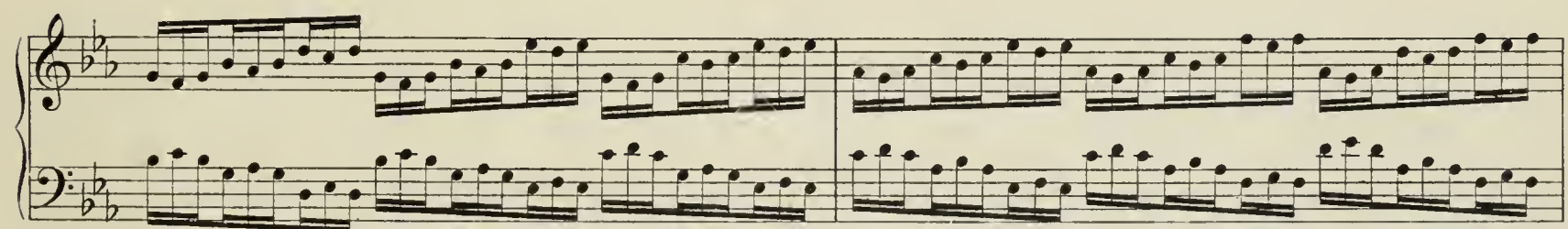
82.

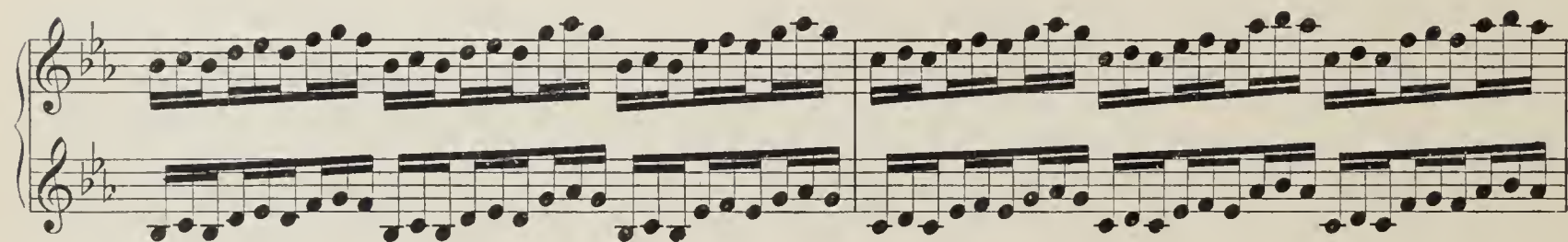
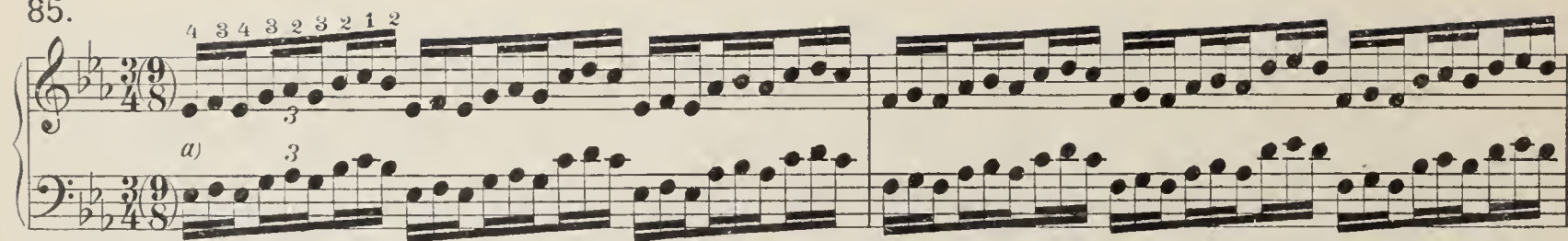


83.



84.





86.



87.



88.



Harfen-Musik.



Pay'r Robert. 887 Technische Studien für Harfe.

Mark

I. Part. I. Tonleiterstudien. II. Drei- und vierfing'rige Zerlegungen. III. Vierfinger-Studien . . .	netto 2.—
II. Part. IV. Terzen-Übungen. V. Sexten-Übungen. VI. Oktaven-Übungen. VII. Doppelterzen-Übungen . . .	„ 4.—
III. Part. VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne	„ 3.—
IV. Part. VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne	„ 3.—

Zamara Alfred. Mes premières pensées. Romanze für Harfe solo	1.50
Sieben Etuden für Harfe von F. J. Nadermann, revidiert und mit genauem Fingersatz versehen	netto 3.—
Capriccio für Flöte und Harfe	„ 1.50

Zamara Anton. Recueil de pensées musicales de Parish-Alvars.

Salonstück für Harfe solo	2.—
Drei Transkriptionen für Harfe solo	2.50
a) Mendelssohn: Auf Flügeln des Gesanges. b) Schubert: Lob der Tränen. c) Schubert: Frühlingsglaube. Fantaisie originale für Cello und Harfe	4.—



Alle Rechte, insbesondere Aufführungs- und Nachdruckrecht vorbehalten.

Déposé à Paris.

Eigentum des Verlegers für alle Länder.

Ludwig Doblinger

(Bernhard Herzmansky)

Paris
Max Eschig
13, Rue Laffitte.

Leipzig
Taubstienweg 21.
Wien
I., Dorotheergasse 10.

Bukarest
N. Mischonzniky
Calea Victoriei 60.

PROBE-EXEMPLAR



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.

STUDI TECNICI PER ARPA.

VON

ROBERT PAY'R

HARFENSPIELER IM K. K. HOFOPERNORCHESTER IN WIEN.

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|---|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove dieci e dodici toni. |
|---|--|--|---|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.

Deposé à Paris.

Eigenthum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmansky)

PARIS
Max Eschig
13, Rue Laffitte.

Leipzig
Taubchenweg 21.
Wien
1., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victoriei 60.

Vorliegende „Technische Studien“ sollen dem Schüler Gelegenheit bieten, nebst erhöhter Spannfähigkeit der Hand, eine größere Beweglichkeit und Ausbildung des dritten und vierten Fingers, sowie Unabhängigkeit beider Hände durch entgegengesetzt sich bewegendes Figurationen zu erzielen.

Die unter b), c), d) etc. im Drucksatz gekürzten Beispiele sind so wie das ihnen zu Grunde liegende, unter a) bezeichnete ungekürzte Schema auszuführen.

Es empfiehlt sich, die leichter spielbaren mit a) und b) bezeichneten Beispiele genau zu studieren, ehe der Schüler daran geht, sich mit den unter c), d) etc., durch Umkehrung beider Hände bedeutend erschwerten, Beispielen zu befassen.

Es war unmöglich, sämtliche Studien progressiv zu ordnen, da jeder einzelne Abschnitt für sich eine gewisse Progressivität mit sich bringt, daher wird der Schüler gut tun, mit mehreren Abschnitten, zum Beispiel Vierfingerübungen, Akkordzerlegungen etc. gleichzeitig zu beginnen.

Manche am ersten Blick als unpraktisch oder unnötig schwierig erscheinende Studien werden im Hinblick auf die moderne Orchesterliteratur für Harfe sofort als gerechtfertigt erscheinen. Die Zeit, in welcher für Harfe praktisch und gutklingend geschrieben wurde, ist vorbei; die moderne Kunst sieht in der Harfe eine Art Universalinstrument, welchem, abgesehen von modulatorischen Schwierigkeiten, auch in figurativer Beziehung viel Unpraktisches zugemutet wird. Darum präpariere sich der Studierende rechtzeitig, um die bevorstehenden Schwierigkeiten der Orchesterpraxis leichter überwinden zu können.

In diesem Sinne wurden vorliegende „887 Technische Studien“ geschrieben.

Wien, Mai 1912.

Der Herausgeber.

Bisher fehlte in der harfenpädagogischen Literatur ein Werk, das grundlegend in knapper Form die Gesetze der Technik, insbesondere jene der Geläufigkeit dargestellt hätte.

In diesen Studien findet der Schüler den kürzesten und, wenn ich so sagen darf, pädagogisch angenehmsten Weg vorgezeichnet.

Ich habe das Werk, was es am besten empfehlen wird, als Studienwerk an der k. k. Akademie für Musik und darstellende Kunst in Wien eingeführt.

Alfred Zamara

Professor an der k. k. Akademie
für Musik und darstellende Kunst.

The present „Technical Studies“ are intended for giving the student an opportunity of acquiring, out of a greatest elasticity of the hand, a higher mobility and dexterity of the third and fourth fingers as well as the independence of both hands by opposed figurations.

The abbreviated exercises indicated by „b“, „c“, „d“, etc. in the printed composition are, as well as the non abbreviated scheme indicated by „a“, to be executed.

It is advisable for the student to learn thoroughly the exercises indicated by „a“ and „b“, which can be played more easily, before beginning with the exercises indicated by „c“, „d“, etc., as same are much more difficult on account of the inversion of both hands.

It has not been possible to arrange all the studies progressively, each exercise offering by itself a certain progression, and the student should therefore begin at the same time with several pieces such as four fingered exercises, decompositions of accords, etc.

Many studies which seem unnecessarily difficult or not practical at first will be found justified by taking into consideration the modern music for harp. The time when this music was written in a practical and harmonious manner is over. The modern art sees in the harp a sort of universal instrument to which one attributes, out of modulating difficulties, a great unpracticability with regard to figuration; the student must therefore prepare himself in time in order to be able to surmount more easily the first difficulties in the orchestral practice.

The 887 present „Technical Studies“ have been written in this sense.

Vienna, May 1912.

The Editor.

The pedagogical literature of the harp wanted up to now a work exposing fundamentally and shortly the laws of technics, and especially those of practice.

The student will find in these studies the shortest and, if I may say so, the most agreeable method on the pedagogical point of view.

I introduced this work as a method of studies at the I. & R. Academy for Music and Descriptive Art in Vienna, and this is the best recommendation for it.

Alfred Zamara,

Professor at the I. & R. Academy
for Music and Descriptive Art.

Les „Etudes Techniques“ ont pour but de donner à l'élève l'occasion d'acquérir, en dehors d'une plus grande élasticité de la main, une plus grande mobilité et un plus grand exercice du troisième et du quatrième doigt ainsi que l'indépendance des deux mains par des figurations opposées.

Les exercices abrégés désignés par „b“, „c“, „d“, etc., dans la composition imprimée doivent, ainsi que le modèle désigné par „a“, être exécutés.

L'élève fera bien d'étudier à fond les exemples indiqués par „a“ et „b“, plus faciles à jouer, avant de commencer les exercices désignés par „c“, „d“, etc. qui sont beaucoup plus difficiles par suite du renversement des deux mains.

La disposition progressive de toutes les études a été impossible; chaque morceau offrant par lui-même une certaine progression, et l'élève fera donc bien de commencer en même temps plusieurs morceaux tels que: exercices à quatre doigts, décompositions d'accords, etc.

Beaucoup d'études ne paraissant pas pratiques ou inutilement difficiles à première vue, se trouvent de suite justifiées si l'on prend en considération la musique moderne pour la harpe. Le temps où cette musique était écrite de façon pratique et harmonieuse est passé; l'art moderne voit dans la harpe une sorte d'instrument universel auquel on attribue, en dehors de difficultés de modulations, beaucoup d'impraticabilité sous le rapport figuratif; l'étudiant doit en conséquence se préparer à temps pour pouvoir surmonter plus facilement les premières difficultés dans la pratique orchestrale.

C'est dans ce sens que sont écrites les „887 Etudes Techniques“ présentes.

Vienne, Mai 1912.

L'Éditeur.

Il manquait jusqu'ici dans la littérature pédagogique de la harpe un ouvrage exposant fondamentalement et succinctement les lois de la technique, et particulièrement celles de la routine.

L'élève trouvera dans ces études la méthode la plus courte, et si je peux m'exprimer ainsi, la plus agréable au point de vue pédagogique.

J'ai introduit cet ouvrage comme méthode d'études à l'Académie I. & R. de Musique et d'Art Descriptif de Vienne, et ceci est pour lui la meilleure recommandation.

Alfred Zamara,

Professeur à l'Académie I. & R.
de Musique et d'Art descriptif.

I presenti „Studi tecnici“ offrono allo scolaro l'occasione di ottenere, insieme con un' accresciuta capacità d'estensione della mano una maggiore movibilità ed educazione del terzo e quarto dito, come pure indipendenza delle due mani con figurationi, moventisi in senso inverso.

Gli esempi sotto „b“, „c“, „d“ ecc., abbreviati nella stampa, si devono eseguire come l'annesso schema non abbreviato, indicato sotto „a“.

Si raccomanda di studiare esattamente gli esercizi più facili da suonare, indicati con „a“ e „b“ prima che lo scolaro passi ad occuparsi cogli esempi sotto „c“ e „d“ molto più difficili dal voltamento d'ambidue le mani.

Era impossibile di ordinare progressivamente tutti gli studi, poichè ogni singolo brano porta seco una certa progressività, per ciò lo scolaro farà bene a incominciare simultaneamente con parecchi brani p. e. esercizi a quattro dita, posizioni d'accordie ecc.

Certi studi, che a prima vista sembrano non pratici o inutilmente difficili, dando uno sguardo alla moderna letteratura orchestrale per arpa, appariranno tosto giustificati.

Il tempo, nel quale si scriveva per arpa praticamente e armoniosamente è trascorso; l'arte moderna vede nell'arpa una specie di strumento universale, dal quale, fatta astrazione delle difficoltà di modulazione, si esige molto di impratico anche sotto il rapporto figurativo. Perciò lo scolaro si prepari per tempo per poter sormontare più facilmente le future difficoltà della pratica orchestrale.

In questo senso furono scritti i presenti „887 Studi tecnici“.

Vienna, nel maggio 1912.

L'editore.

Mancava finora nella letteratura pedagogica per l'arpa un' opera, che avesse esposto fondamentalmente in forma succinta le leggi della tecnica, in modo speciale quelle della velocità.

In questi studi lo scolaro trova indicata la via più breve e, se posso dir così la più gradevole dal lato pedagogico.

Io ho introdotto l'opera, e ciò la raccomanderà più di tutto, come opera da studio presso l' I. R. Accademia per musica ed arte rappresentativa di Vienna.

Alfredo Zamara,

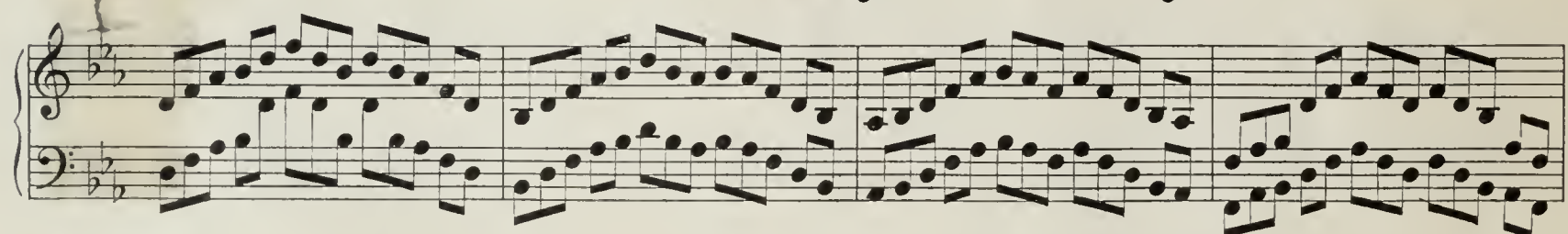
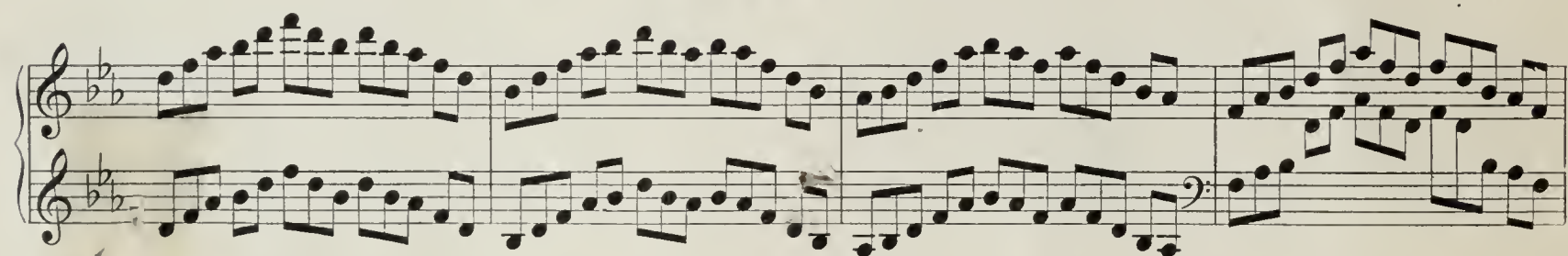
Professore all' I. R. Accademia per
musica ed arte rappresentativa.

C.) Dreifingrige Septimenakkordzerlegungen mit einmaliger Umkehrung.

C.) Decompositions of chords of the seventh for three fingers with a single inversion.

C.) Décompositions d'accords de septième à trois doigts avec un seul renversement.

C.) Spezzati dell' accordo di settima à tre dita con un rivolto.

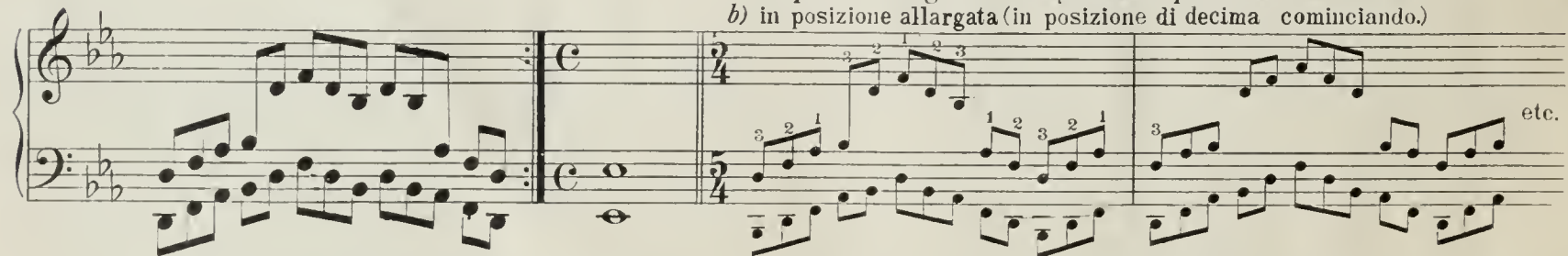
30. a) in Oktaven, | in octaves, | *en octaves*, | in ottave.

31. b) in weiter Lage (Dezimenlage beginnend.)

b) in extended position (beginning from the position of the tenth.)

b) *en position large* (commençant de la position de la dixième.)

b) in posizione allargata (in posizione di decima cominciando.)



32. e) in enger Lage (Septimenlage beginnend.)

e) in close position (beginning from the position of the seventh.)

e) *en position serrée* (commençant de la position de la septième.)

e) in posizione ristretta (in posizione di settima cominciando.)

33. d) in enger Lage (Quintenlage beginnend.)

d) in close position (beginning from the position of the fifth.)

d) *en position serrée* (commençant de la position de la quinte.)

d) in posizione ristretta (in posizione di quinta cominciando.)



36. *c*) in enger Lage (Septimenlage beginnend.)

c) in close position (beginning from the position of the seventh.)

c) *en position serrée* (commençant de la position de la septième.)

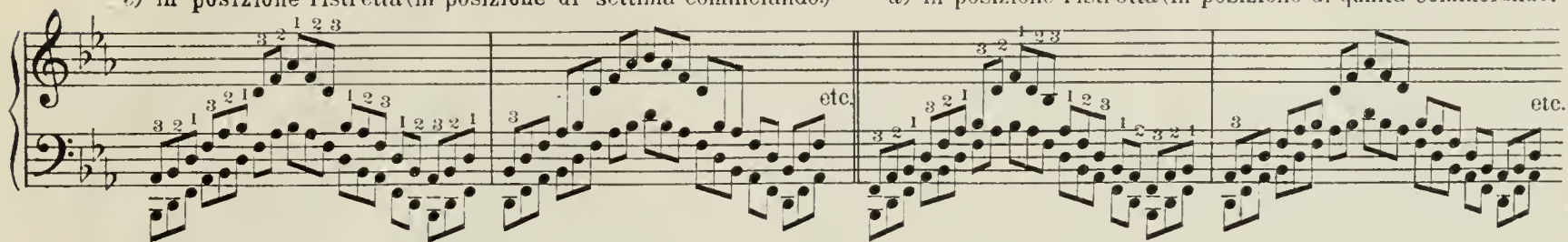
c) in posizione ristretta (in posizione di settima cominciando.)

37. *d*) in enger Lage (Quintenlage beginnend.)

d) in close position (beginning from the position of the fifth.)

d) *en position serrée* (commençant de la position de la quinte.)

d) in posizione ristretta (in posizione di quinta cominciando.)



E.) Vierfingrige Dreiklangszerlegungen.

E.) Decompositions of triads for four fingers.

E.) Décompositions d'accords de trois sons à quatre doigts.

E.) Accordi spezzati a quattro dita.

38. *a*) in Oktaven, | in octaves, | *en octaves*, | in ottave.



39. *b*) in weiter Lage (Dezimenlage beginnend.)

b) in extended position (beginning from the position of the tenth.)

b) *en position large* (commençant de la position de la dixième.)

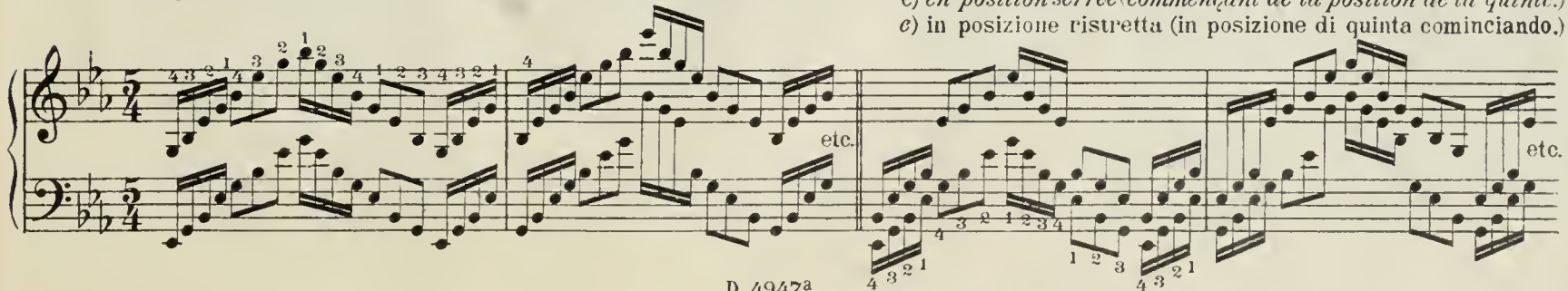
b) in posizione allargata (in posizione di quinta cominciando.)

40. *c*) in enger Lage (Quintenlage beginnend.)

c) in close position (beginning from the position of the fifth.)

c) *en position serrée* (commençant de la position de la quinte.)

c) in posizione ristretta (in posizione di quinta cominciando.)



6
201. 202. 203. 204.

201. 202. 203. 204.

e) etc. f) etc. g) etc. h) etc.

205.

a)

206. 207.

b) etc. c) etc.

1 2 1 3 2 4 1 3 4 2 3 1 2 1 3 1

208. 209.

d) etc. e) etc.

1 2 1 3 2 4 1 2 2 1 1 1 3

210. 211. 212.

f) etc. g) etc. h) etc.

1 2 1 3 2 1 2 1 1 2 2 4 1 2 1 2

8

370. etc. b)

371. etc. c)

372. etc. d)

373. etc. e)

374. etc. f)

375. etc. g)

376. etc. h)

608. Quintsextakkordlage. | Position of the chord of the sixth and fifth.

Position de l'accord de quinte et sixte. | Posizione dell'accordo di quinta e sesta.

4 3 2 1 2 3

a)

8

609.

1 2 3 4 3 2

b)

etc.

610.

4 3 2 1 2 3

c)

etc.

1 2 3 4 3 2

611.

1 2 3 4 3 2

d)

etc.

4 3 2 1 2 3

612.

4 3 2 3 2 1

a)

etc.

613.

1 2 3 2 3 4

b)

etc.

614.

4 3 2 3 2 1

c)

etc.

1 2 3 2 3 4

615.

1 2 3 2 3 4

d)

etc.

4 3 2 3 2 1

848.

9

Exercise 848 is a piano and violin piece in B-flat major. The piano part is written in the left hand, and the violin part is in the right hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The exercise consists of several measures of continuous eighth-note and sixteenth-note patterns. The first measure of the piano part includes fingering numbers: 3, 2, 3, 4, 3, 4, 3, 2, 1. The piece concludes with a double bar line and a repeat sign.

849.

850.

851.

Exercises 849, 850, and 851 are short piano and violin pieces in B-flat major. Exercise 849 (labeled 'b)') includes fingering numbers 2, 3, 2, 1, 2, 1, 2, 3, 4. Exercise 850 (labeled 'c)') includes fingering numbers 3, 2, 3, 3, 3, 2, 1. Exercise 851 (labeled 'd)') includes fingering numbers 2, 2, 1, 2, 2, 3, 4. Each exercise is followed by the word 'etc.' and ends with a double bar line and a repeat sign.

Harfen-Musik.



Pay'r Robert. 887 Technische Studien für Harfe.

Mark

I. Part. I. Tonleiterstudien. II. Drei- und vierfing'rige Zerlegungen. III. Vierfinger-Studien . . .	netto 2.-
II. Part. IV. Terzen-Übungen. V. Sexten-Übungen. VI. Oktaven-Übungen. VII. Doppelterzen-Übungen . . .	„ 4.-
III. Part. VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne	„ 3.-
IV. Part. VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne	„ 3.-

Zamara Alfred. Mes premières pensées. Romanze für Harfe solo	1.50
Sieben Etuden für Harfe von F. J. Nadermann, revidiert und mit genauem Fingersatz versehen	netto 3.-
Capricetto für Flöte und Harfe	„ 1.50

Zamara Anton. Recueil de pensées musicales de Parish-Alvars.

Salonsstück für Harfe solo	2.-
Drei Transkriptionen für Harfe solo	2.50
a) Mendelssohn: Auf Flügeln des Gesanges. b) Schubert: Lob der Tränen. c) Schubert: Frühlingsglaube. Fantaisie originale für Cello und Harfe	4.-



Alle Rechte, insbesondere Aufführungs- und Nachdrucksrecht vorbehalten.

Déposé à Paris.

Eigentum des Verlegers für alle Länder.

Ludwig Doblinger

(Bernhard Herzmansky)

Paris
Max Eschig
13, Rue Laflitte.

Leipzig
Bismarckweg 21.
Wien
I., Dorotheergasse 10.

Bukarest
N. Mischonzniky
Calea Victoriei 60.



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|--|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove, dieci e dodici toni. |
|---|--|--|--|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.
Déposé à Paris.

Eigentum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmansky)

PARIS
Max Eschig
13, Rue Laffitte.

Leipzig
Taubchenweg 21.
Wien
1., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victoriei 60.



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.

STUDI TECNICI PER ARPA.

VON

ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

Quarto

MSC

MT

545

P38

A35

242

244

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|---|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove dieci e dodici toni. |
|---|--|--|---|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.
Déposé à Paris.

Eigentum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmansky)

PARIS
Max Eschig
13, Rue Laffitte.

Leipzig
Taubchenweg 21.
Wien
1., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victoriei 60.

Vorliegende „Technische Studien“ sollen dem Schüler Gelegenheit bieten, nebst erhöhter Spannfähigkeit der Hand, eine größere Beweglichkeit und Ausbildung des dritten und vierten Fingers, sowie Unabhängigkeit beider Hände durch entgegengesetzt sich bewegende Figurationen zu erzielen.

Die unter b), c), d) etc. im Drucksatz gekürzten Beispiele sind so wie das ihnen zu Grunde liegende, unter a) bezeichnete ungekürzte Schema auszuführen.

Es empfiehlt sich, die leichter spielbaren mit a) und b) bezeichneten Beispiele genau zu studieren, ehe der Schüler daran geht, sich mit den unter c), d) etc., durch Umkehrung beider Hände bedeutend erschwerten, Beispielen zu befassen.

Es war unmöglich, sämtliche Studien progressiv zu ordnen, da jeder einzelne Abschnitt für sich eine gewisse Progressivität mit sich bringt, daher wird der Schüler gut tun, mit mehreren Abschnitten, zum Beispiel Vierfingerübungen, Akkordzerlegungen etc. gleichzeitig zu beginnen.

Manche am ersten Blick als unpraktisch oder unnötig schwierig erscheinende Studien werden im Hinblick auf die moderne Orchesterliteratur für Harfe sofort als gerechtfertigt erscheinen. Die Zeit, in welcher für Harfe praktisch und gutklingend geschrieben wurde, ist vorbei; die moderne Kunst sieht in der Harfe eine Art Universalinstrument, welchem, abgesehen von modulatorischen Schwierigkeiten, auch in figurativer Beziehung viel Unpraktisches zugemutet wird. Darum präpariere sich der Studierende rechtzeitig, um die bevorstehenden Schwierigkeiten der Orchesterpraxis leichter überwinden zu können.

In diesem Sinne wurden vorliegende „887 Technische Studien“ geschrieben.

Wien, Mai 1912.

Der Herausgeber.

Bisher fehlte in der harfenpädagogischen Literatur ein Werk, das grundlegend in knapper Form die Gesetze der Technik, insbesondere jene der Geläufigkeit dargestellt hätte.

In diesen Studien findet der Schüler den kürzesten und, wenn ich so sagen darf, pädagogisch angenehmsten Weg vorgezeichnet.

Ich habe das Werk, was es am besten empfehlen wird, als Studienwerk an der k. k. Akademie für Musik und darstellende Kunst in Wien eingeführt.

Alfred Zamara

Professor an der k. k. Akademie
für Musik und darstellende Kunst.

The present „Technical Studies“ are intended for giving the student an opportunity of acquiring, out of a greatest elasticity of the hand, a higher mobility and dexterity of the third and fourth fingers as well as the independence of both hands by opposed figurations.

The abbreviated exercises indicated by „b“, „c“, „d“, etc. in the printed composition are, as well as the non abbreviated scheme indicated by „a“, to be executed.

It is advisable for the student to learn thoroughly the exercises indicated by „a“ and „b“, which can be played more easily, before beginning with the exercises indicated by „c“, „d“, etc., as same are much more difficult on account of the inversion of both hands.

It has not been possible to arrange all the studies progressively, each exercise offering by itself a certain progression, and the student should therefore begin at the same time with several pieces such as four fingered exercises, decompositions of accords, etc.

Many studies which seem unnecessarily difficult or not practical at first will be found justified by taking into consideration the modern music for harp. The time when this music was written in a practical and harmonious manner is over. The modern art sees in the harp a sort of universal instrument to which one attributes, out of modulating difficulties, a great unpracticability with regard to figuration; the student must therefore prepare himself in time in order to be able to surmount more easily the first difficulties in the orchestral practice.

The 887 present „Technical Studies“ have been written in this sense.

Vienna, May 1912.

The Editor.

The pedagogical literature of the harp wanted up to now a work exposing fundamentally and shortly the laws of technics, and especially those of practice.

The student will find in these studies the shortest and, if I may say so, the most agreeable method on the pedagogical point of view.

I introduced this work as a method of studies at the I. & R. Academy for Music and Descriptive Art in Vienna, and this is the best recommendation for it.

Alfred Zamara,

Professor at the I. & R. Academy
for Music and Descriptive Art.

Les „Etudes Techniques“ ont pour but de donner à l'élève l'occasion d'acquérir, en dehors d'une plus grande élasticité de la main, une plus grande mobilité et un plus grand exercice du troisième et du quatrième doigt ainsi que l'indépendance des deux mains par des figurations opposées.

Les exercices abrégés désignés par „b“, „c“, „d“, etc., dans la composition imprimée doivent, ainsi que le modèle désigné par „a“, être exécutés.

L'élève fera bien d'étudier à fond les exemples indiqués par „a“ et „b“, plus faciles à jouer, avant de commencer les exercices désignés par „c“, „d“, etc. qui sont beaucoup plus difficiles par suite du renversement des deux mains.

La disposition progressive de toutes les études a été impossible; chaque morceau offrant par lui-même une certaine progression, et l'élève fera donc bien de commencer en même temps plusieurs morceaux tels que: exercices à quatre doigts, décompositions d'accords, etc.

Beaucoup d'études ne paraissant pas pratiques ou inutilement difficiles à première vue, se trouvent de suite justifiées si l'on prend en considération la musique moderne pour la harpe. Le temps où cette musique était écrite de façon pratique et harmonieuse est passé; l'art moderne voit dans la harpe une sorte d'instrument universel auquel on attribue, en dehors de difficultés de modulations, beaucoup d'impraticabilité sous le rapport figuratif; l'étudiant doit en conséquence se préparer à temps pour pouvoir surmonter plus facilement les premières difficultés dans la pratique orchestrale.

C'est dans ce sens que sont écrites les „887 Etudes Techniques“ présentes.

Vienne, Mai 1912.

L'Éditeur.

Il manquait jusqu'ici dans la littérature pédagogique de la harpe un ouvrage exposant fondamentalement et succinctement les lois de la technique, et particulièrement celles de la routine.

L'élève trouvera dans ces études la méthode la plus courte, et si je peux m'exprimer ainsi, la plus agréable au point de vue pédagogique.

J'ai introduit cet ouvrage comme méthode d'études à l'Académie I. & R. de Musique et d'Art Descriptif de Vienne, et ceci est pour lui la meilleure recommandation.

Alfred Zamara,

Professeur à l'Académie I. & R.
de Musique et d'Art descriptif.

I presenti „Studi tecnici“ offrono allo scolaro l'occasione di ottenere, insieme con un' accresciuta capacità d'estensione della mano una maggiore movibilità ed educazione del terzo e quarto dito, come pure indipendenza delle due mani con figurationi, moventisi in senso inverso.

Gli esempi sotto „b“, „c“, „d“ ecc., abbreviati nella stampa, si devono eseguire come l'annesso schema non abbreviato, indicato sotto „a“.

Si raccomanda di studiare esattamente gli esercizi più facili da suonare, indicati con „a“ e „b“ prima che lo scolaro passi ad occuparsi cogli esempi sotto „c“ e „d“ molto più difficili dal voltamento d'ambedue le mani.

Era impossibile di ordinare progressivamente tutti gli studi, poichè ogni singolo brano porta seco una certa progressività, per ciò lo scolaro farà bene a incominciare simultaneamente con parecchi brani p. e. esercizi a quattro dita, posizioni d'accordie ecc.

Certi studi, che a prima vista sembrano non pratici o inutilmente difficili, dando uno sguardo alla moderna letteratura orchestrale per arpa, appariranno tosto giustificati.

Il tempo, nel quale si scriveva per arpa praticamente e armoniosamente è trascorso; l'arte moderna vede nell'arpa una specie di strumento universale, dal quale, fatta astrazione delle difficoltà di modulazione, si esige molto di impraticabile anche sotto il rapporto figurativo. Perciò lo scolaro si prepari per tempo per poter sormontare più facilmente le future difficoltà della pratica orchestrale.

In questo senso furono scritti i presenti „887 Studi tecnici“.

Vienna, nel maggio 1912.

L'editore.

Mancava finora nella letteratura pedagogica per l'arpa un' opera, che avesse esposto fondamentalmente in forma succinta le leggi della tecnica, in modo speciale quelle della velocità.

In questi studi lo scolaro trova indicata la via più breve e, se posso dir così la più gradevole dal lato pedagogico.

Io ho introdotto l'opera, e ciò la raccomanderà più di tutto, come opera da studio presso l' I. R. Accademia per musica ed arte rappresentativa di Vienna.

Alfredo Zamara,

Professore all' I. R. Accademia per
musica ed arte rappresentativa.

IV. Terzen-Übungen.

Thirds-exercises. | Exercices en tierces.
Esercizi di terze.

89.

a)

97. 

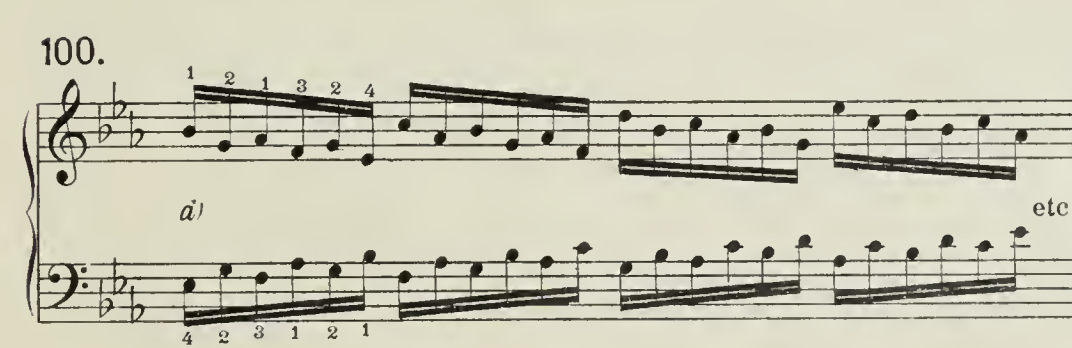
a)

98. 

b) etc.

99. 

c) etc.

100. 

a) etc.

101. 

e) etc.

102. 

f) etc.

103. 

g) etc.

104. 

h) etc.

105.

4 2 3 1 2 1 3 1 4 2 3 1 2 1 3 1

a)

4 2 3 1 2 1 3 1

106.

1 2 1 3 2 4 1 3

b)

etc.

107.

4 2 3 1 2 1 3 1

c)

etc.

1 2 1 3 2 4 1 3

108.

1 2 1 3 2 4 1 3

d)

etc.

4 2 3 1 2 1 3 1

109.

2 1 1 1 3

e)

etc.

110.

1 2 1 2 1 3 4 3

f)

etc.

111.

2 1 1 1 3

g)

etc.

1 1 2 1 2 3 4 3

112.

1 2 1 2 1 3 4 3

h)

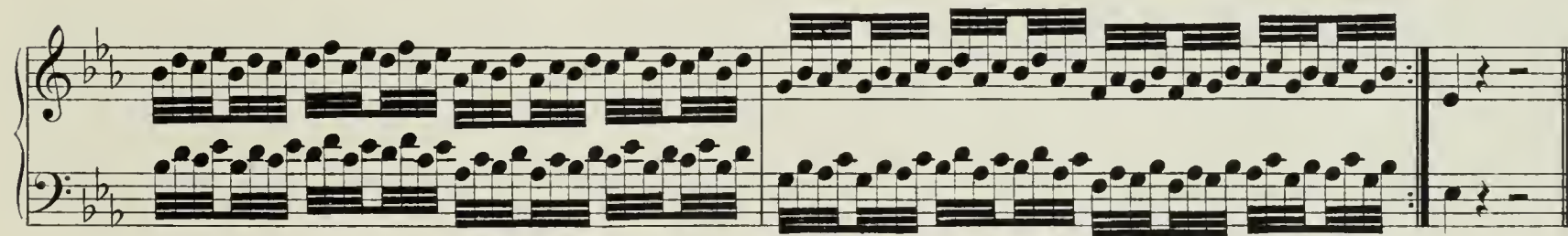
etc.

2 1 1 1 3 2 3

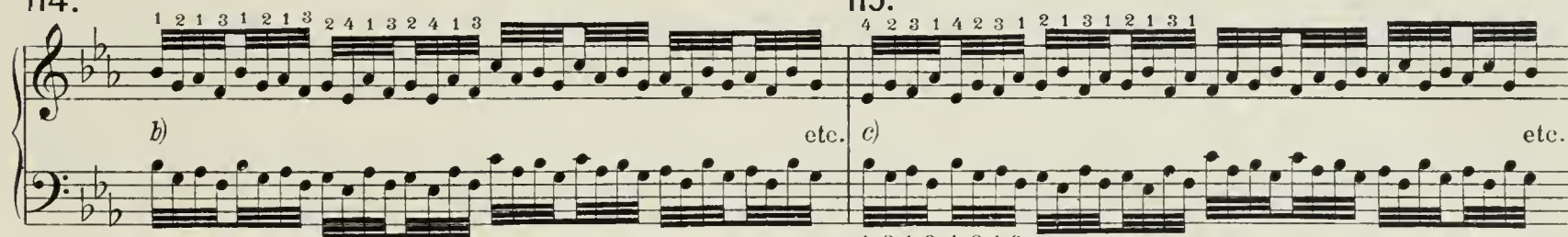
113.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

a)



114.



115.



116.



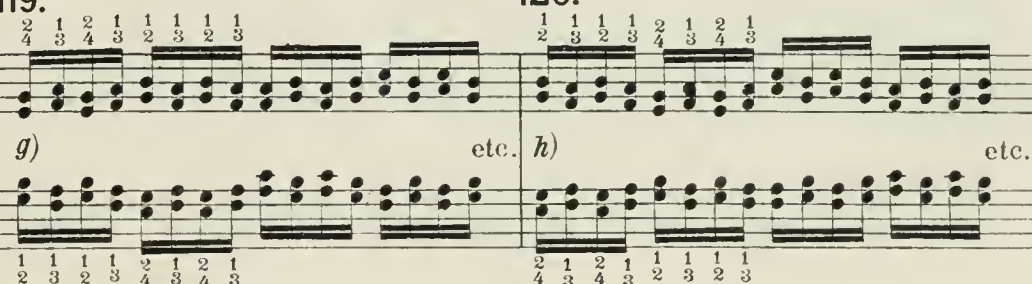
117.



118.



119.



120.



121.



122.



etc.

123.



etc.

124. 125.

d) *e)*

etc. *etc.*

126. 127. 128.

f) *g)* *h)*

etc. *etc.* *etc.*

129.

a)

130. 131. 132.

b) 1 2 2 4 1 3 1 2 1 3 2 4 etc. c) 1 2 2 4 1 3 1 2 1 3 2 4 etc. d) 1 2 2 4 1 3 1 2 1 3 2 4 etc.

133. 134.

e) 1 2 1 2 1 2 1 2 1 2 etc. f) 1 2 1 1 1 2 1 2 1 2 etc.

135. 136.

g) 1 2 1 2 1 2 1 2 1 2 etc. h) 1 2 1 2 1 2 1 2 1 2 etc.

137.

a) 4 2 3 2 3 1 2 1

138.

b) 1 2 1 3 2 3 2 4 etc.

139. 140. 141.

c) etc. d) etc. e) etc.

142. 143. 144.

f) etc. g) etc. h) etc.

145.

a) etc.

Free Form. No touching of board

12

146.

147.

148.

Handwritten musical notation for exercises 146, 147, and 148. Exercise 146 is labeled 'b)' and includes the sequence '1 2 1 3 2 3 2 4 2 3 1 3'. Exercise 147 is labeled 'c)' and includes the sequence '4 2 3 2 3 1 2 1 3 1 3 2'. Exercise 148 is labeled 'd)' and includes the sequence '1 2 1 3 2 3 2 4 2 5 1 3 1 2'. Each exercise is followed by 'etc.'.

149.

150.

Handwritten musical notation for exercises 149 and 150. Exercise 149 is labeled 'e)' and includes the sequence '2 2 1 1 1 2 2 4 3 3 2 3 3 4'. Exercise 150 is labeled 'f)' and includes the sequence '1 1 2 2 2 1 1 3 3 4 3 3 2'. Each exercise is followed by 'etc.'.

151.

152.

Handwritten musical notation for exercises 151 and 152. Exercise 151 is labeled 'g)' and includes the sequence '2 2 1 1 1 2 2 4 3 3 2 3 3 4'. Exercise 152 is labeled 'h)' and includes the sequence '1 1 2 2 2 1 1 3 3 4 3 3 2'. Each exercise is followed by 'etc.'.

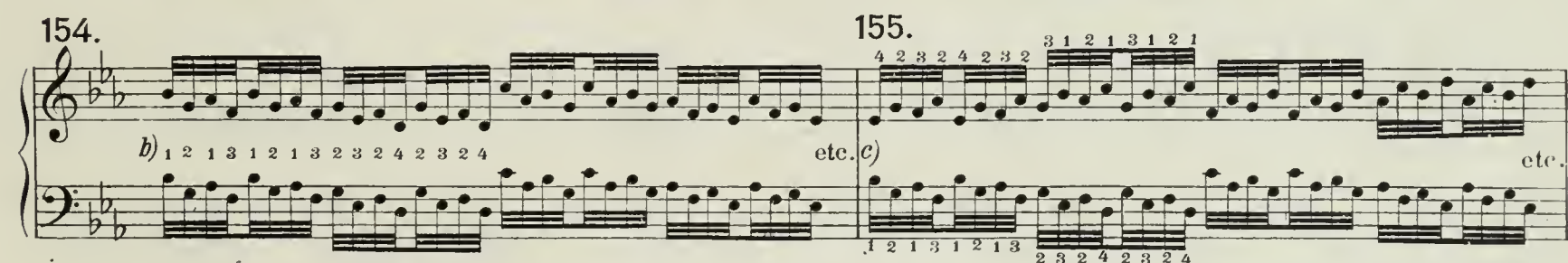
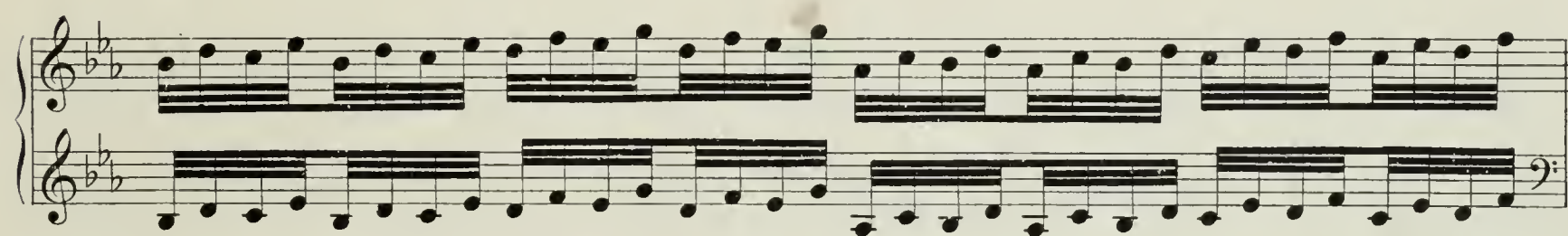
153.

Handwritten musical notation for exercise 153, labeled 'a)'. It includes the sequence '4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1'.

Handwritten musical notation for exercise 153, continuing the sequence from the previous block.

Handwritten musical notation for exercise 153, continuing the sequence from the previous block.

Handwritten musical notation for exercise 153, continuing the sequence from the previous block.



161.

a) 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

162.

b) 1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3

163.

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

c) etc.

164.

1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3

d)

4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

165.

etc. *e)* $\frac{2}{4}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ etc.

166. *f* etc.

167. *g*) etc.

168. *h*) etc.

169.

7

a) 4 3 2 1 3 1 3 2 4 2 3 2 3 1 4 3

A musical score for the song 'The Rose Tree'. It consists of two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody features a series of eighth and sixteenth notes, with a repeat sign at the end. The accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

A musical score for a two-part setting of 'The Rose Tree'. The score is written on two staves, both in G major (one sharp) and 2/4 time. The melody is simple and folk-like, with a key signature of one sharp (F#). The accompaniment consists of chords and single notes. The score is divided into two systems by a vertical line. The first system contains the first four measures, and the second system contains the next four measures. The music is written in a clear, hand-drawn style.

A musical score for the song 'The Rose Tree'. It features two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of two measures, each with a repeat sign. The melody is a simple, folk-like tune, and the accompaniment provides a steady harmonic support. The score is presented in a clear, legible format with standard musical notation.

170.

170. *b)* 1 2 3 4 2 3 1 3 1 2 1 3 2 3 1 2 etc. *c)* 4 3 2 1 3 1 3 2 4 2 3 2 3 1 4 3 etc.

172.

172. *d)* 1 2 3 4 2 3 1 3 1 2 1 3 2 3 1 2 etc. *e)* 3 1 2 2 2 1 3 1 2 3 4 2 3 1 3 4 etc.

174.

174. *f)* 1 3 2 1 1 1 2 1 2 4 3 3 2 3 3 2 etc. *g)* 3 1 1 2 2 2 1 3 4 3 3 3 4 2 3 3 2 etc. *h)* 1 3 2 1 1 1 2 1 2 4 3 3 2 3 3 2 etc.

177.

177. *a)* 4 2 3 2 3 1 2 1 2 1 3 1 3 2 4 1 2 1 3 1 3 2 4 2 4 2

178. *a)* 4 2 3 2 3 1 2 1 2 1 3 1 3 2 4 1 2 1 3 1 3 2 4 2 4 2

179. *a)* 4 2 3 2 3 1 2 1 2 1 3 1 3 2 4 1 2 1 3 1 3 2 4 2 4 2

180. *a)* 4 2 3 2 3 1 2 1 2 1 3 1 3 2 4 1 2 1 3 1 3 2 4 2 4 2

A musical score for the song 'The Rose Tree'. It features two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music is divided into two measures by a vertical bar line. The melody consists of eighth and sixteenth notes, while the accompaniment uses chords and eighth notes.

A musical score for the song 'The Rose Tree'. It features two staves, both in treble clef with a key signature of two flats (B-flat and E-flat). The melody is written on the upper staff, and the accompaniment is on the lower staff. The music is in 4/4 time and consists of two measures. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand.

178. *b)* etc.

179. *c)* etc.

183. *g)* etc. *h)* etc.

184. etc.

185. *a)*

186. 187. 188.

b) etc. c) etc. d) etc.

V. Sexten-Übungen.

Sixths-exercises. | Exercices en sixtes.
Esercizi di seste.

189.

190.

191.

192.

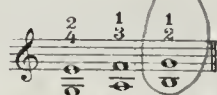
193.

194.

195.

196.

197.



198.

199.

200.

201. 202. 203. 204.

e) etc. *f)* etc. *g)* etc. *h)* etc.

205.

a)

206. 207.

b) etc. *c)* etc.

208. 209.

d) etc. *e)* etc.

210. 211. 212.

f) etc. *g)* etc. *h)* etc.

213.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

a)

214.

1 2 1 3 1 2 1 3 2 4 1 3 2 4 1 3

b)

etc.

215.

4 2 3 1 4 2 3 1 2 1 3 1 2 1 3 1

c)

etc.

216.

1 2 1 3 1 2 1 3 2 4 1 3 2 4 1 3

d)

etc.

217.

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

e)

etc.

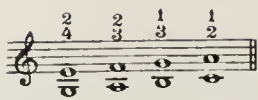
218. *f)* *etc.* 219. *g)* *etc.* 220. *h)* *etc.*

221. *a)*

222. *b)* *etc.* 223. *c)* *etc.*

224. *d)* *etc.* 225. *e)* *etc.*

226. *f)* *etc.* 227. *g)* *etc.* 228. *h)* *etc.*



229.



230.

231.

232.



233.

234.

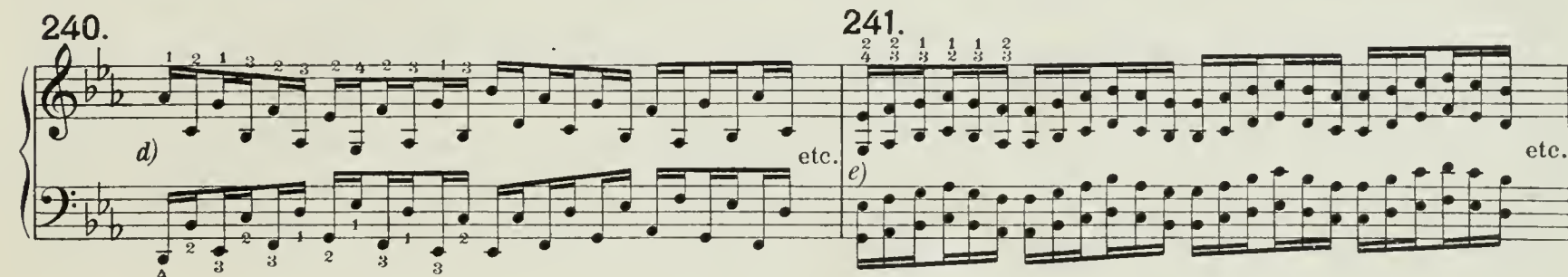
235.

236.



237.





245.

4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1

a)

246.

1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 1

b)

247.

4 2 3 2 4 2 3 2 3 1 2 1 3 1 2 1

c)

etc.

1 2 1 3 1 2 1 3 2 3 2 4 2 3 2 4

248.

249.

248. *d)* *etc.* 249. *e)* *etc.*

250.

251.

252.

250. *f)* *etc.* 251. *g)* *etc.* 252. *h)* *etc.*

253.

253. *a)*

254. 1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3

b) etc.

255. 4 2 3 2 3 1 3 2 3 1 2 1 3 1 3 2

c) etc.

1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3

256.

1 2 1 3 2 3 1 3 2 3 2 4 2 3 1 3

d)

etc.

257.

2 2 1 2 1 1 1 2
4 3 3 3 3 2 3 3

e)

etc.

258. $\begin{matrix} 1 & 1 & 2 & 1 \\ 2 & 3 & 3 & 3 \end{matrix}$ $\begin{matrix} 2 & 2 & 2 & 1 \\ 3 & 3 & 4 & 3 \end{matrix}$ *f*

etc. *g)* $\begin{matrix} 2 & 2 & 1 & 2 & 1 & 1 & 2 \\ 4 & 3 & 3 & 3 & 3 & 2 & 3 \end{matrix}$

260. $\begin{matrix} 1 & 1 & 2 & 1 & 2 & 2 & 1 \\ 2 & 3 & 3 & 3 & 3 & 4 & 3 \end{matrix}$ *h)* etc.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one flat (B-flat) and the time signature is 3/4. The score consists of two staves, treble and bass clef. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bass staff begins with a bass clef and the same key signature. The music is written in a common time signature (C). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment is a simple harmonic pattern of eighth notes. The score is divided into two measures by a double bar line.

System 1: Four measures of piano exercise in B-flat major, 2/4 time. The exercise features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

262. *b)* 2 4 2 3 1 3 1 2 1 4 2 3 1 3 1 2 1 2 1 3 2 3 2 4 1 2 1 3 2 3 2 4 etc.

263. *c)* 4 2 3 2 3 1 2 1 4 2 3 2 3 1 2 1 2 1 3 1 3 2 4 1 2 1 3 1 3 2 4 2 etc.

System 2: Two measures of piano exercise, numbered 262 and 263. Each measure includes a treble and bass staff with fingerings indicated by numbers 1-4. Measure 262 is marked with *b)* and measure 263 with *c)*. Both end with "etc.".

264. *d)* 2 4 2 3 1 3 1 2 1 4 2 3 1 3 1 2 1 2 1 3 2 3 2 4 1 2 1 3 2 3 2 4 etc.

265. *e)* 2 2 1 2 4 2 3 3 2 1 2 3 2 2 1 1 2 2 2 3 3 4 2 3 3 4 etc.

266. *f)* 1 2 3 3 4 1 2 3 3 4 1 2 3 3 4 1 2 3 3 4 1 2 3 3 4 1 2 3 3 4 etc.

System 3: Three measures of piano exercise, numbered 264, 265, and 266. Each measure includes a treble and bass staff with fingerings indicated by numbers 1-4. Measure 264 is marked with *d)*, 265 with *e)*, and 266 with *f)*. All end with "etc.".

267. *g)* 2 2 1 1 2 2 1 2 2 2 3 3 4 1 1 2 2 2 3 3 4 1 2 3 3 4 etc.

268. *h)* 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 etc.

269. *a)* 3 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 etc.

System 4: Three measures of piano exercise, numbered 267, 268, and 269. Each measure includes a treble and bass staff with fingerings indicated by numbers 1-4. Measure 267 is marked with *g)*, 268 with *h)*, and 269 with *a)*. All end with "etc.".

270. *b)* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 etc.

271. *c)* 3 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 etc.

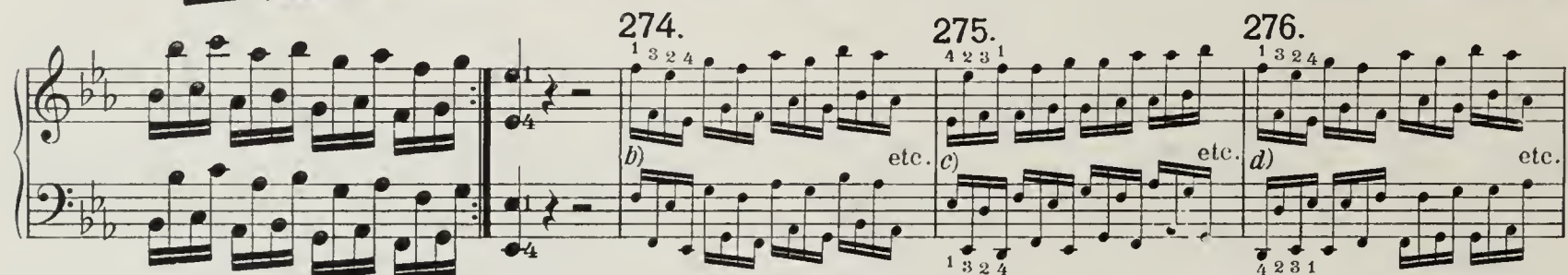
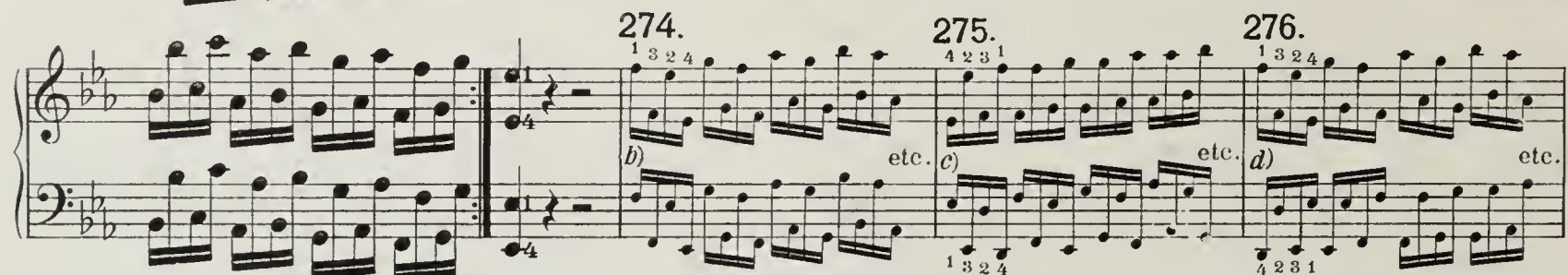
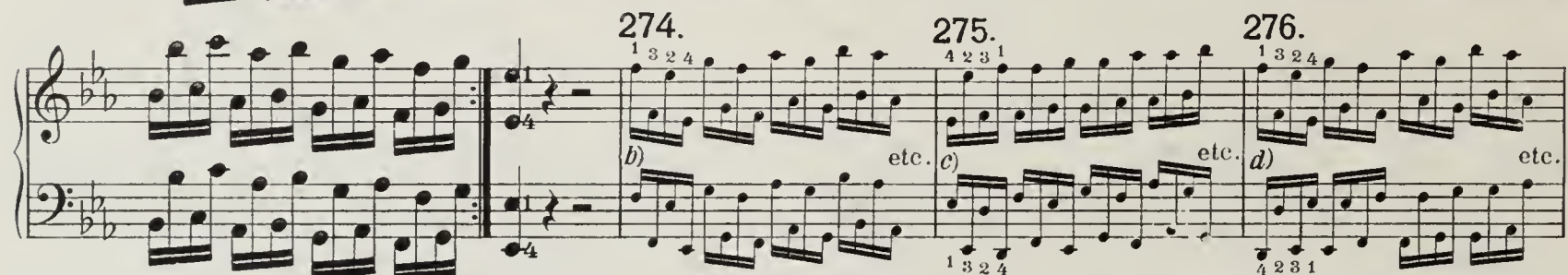
272. *d)* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 etc.

System 5: Three measures of piano exercise, numbered 270, 271, and 272. Each measure includes a treble and bass staff with fingerings indicated by numbers 1-4. Measure 270 is marked with *b)*, 271 with *c)*, and 272 with *d)*. All end with "etc.".

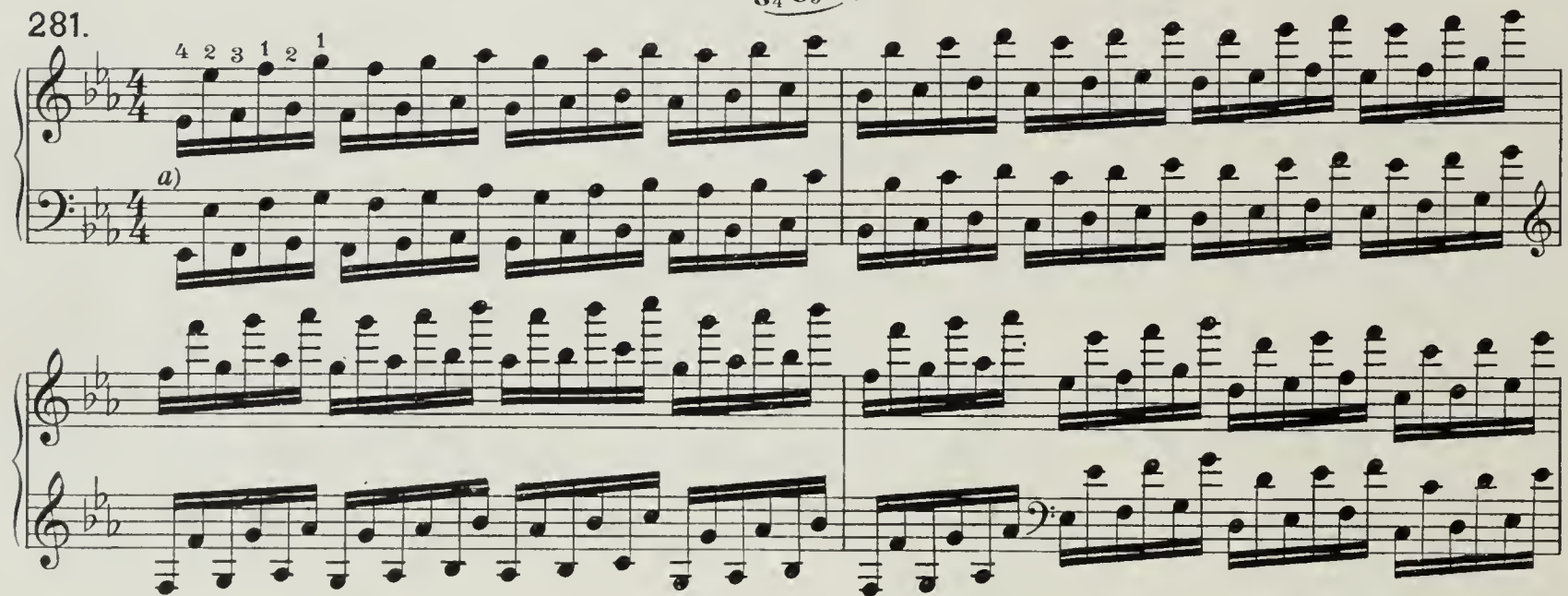
VI. Oktaven-Übungen.

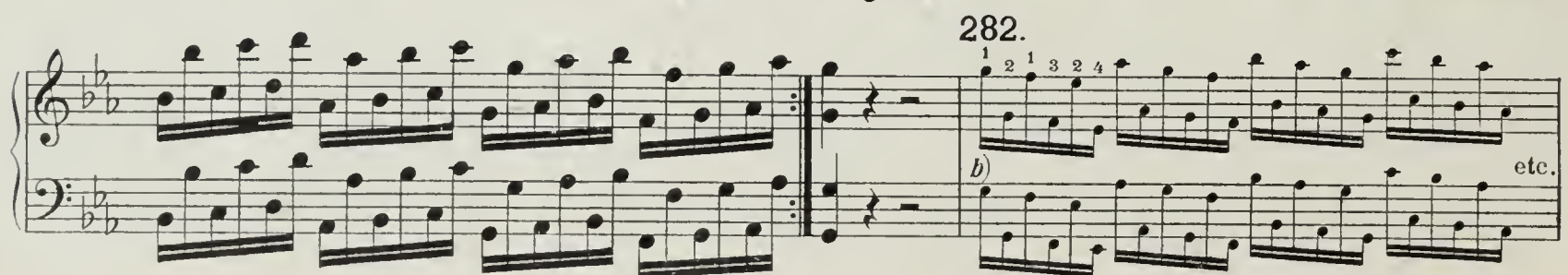
Octaves-exercises. | Exercices en octaves. | Esercizi di ottave.

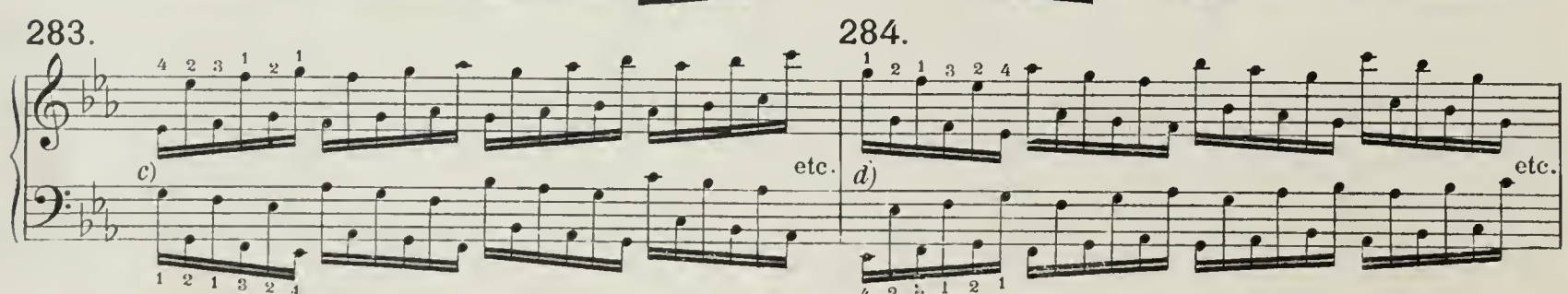
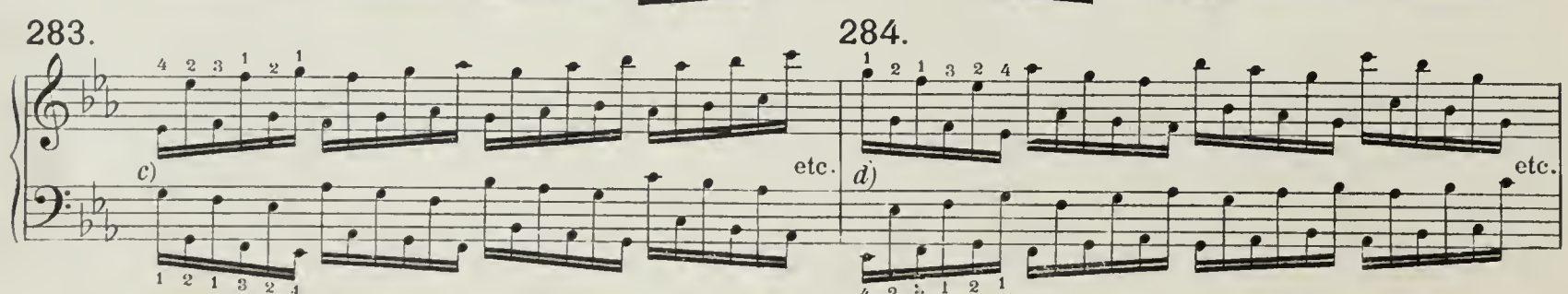
273. 

274.  275.  276. 

277.  278.  279.  280. 

281. 

282. 

283.  284. 

285. *e)* etc. 286. *f)* etc. 287. *g)* etc. 288. *h)* etc.

289. *a)*

290. *b)* etc. 291. *c)* etc.

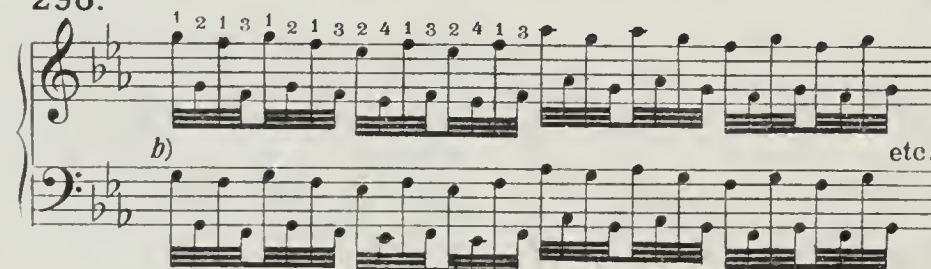
292. *d)* etc. 293. *e)* etc.

294. *f)* etc. 295. *g)* etc. 296. *h)* etc.

297.



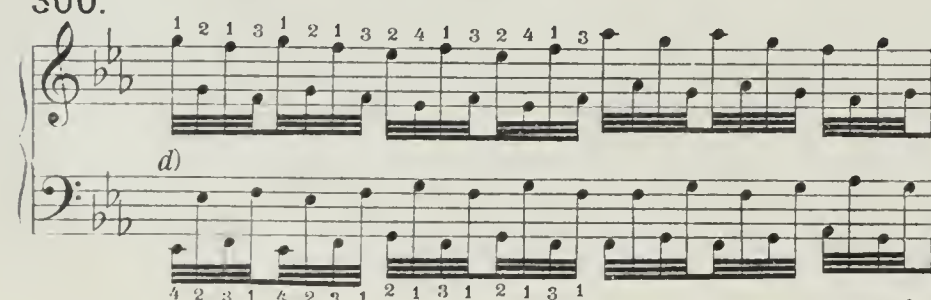
298.



299.



300.



301.



302. *f)* *etc.* 303. *g)* *etc.* 304. *h)* *etc.*

305. *a)*

306. *b)* *etc.* 307. *c)* *etc.*

308. *d)* *etc.* 309. *e)* *etc.*

310. *f)* *etc.* 311. *g)* *etc.* 312. *h)* *etc.*

313.

4 2 3 1 4 2 3 1 2 1 3 1 4 2 3 1

a)

314.

1 2 1 3 1 2 1 3 2 4 1 3 1 3 2 4

b)

315.

4 2 3 1 4 2 3 1 2 1 3 1 4 2 3 1

c)

316.

1 2 1 3 1 2 1 3 2 4 1 3 1 3 2 4

d)

317.

2 4 1 3 2 4 1 3 2 4 1 3 2 4

e)

318.

319.

320.

33

318. *f* etc.

319. *g)* etc.

320. *h)* etc.

VII. Doppelterzen-Übungen.

Double-thirds-exercises. Exercices en doubles tierces. Esercizi di terze doppie.

321.

321. *a)*

322.

323.

322. *b)* etc.

323. *c)* etc.

324.

325.

324. *d)* etc.

325. *e)* etc.

326.

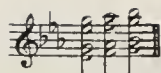
327.

328.

326. *f)* etc.

327. *g)* etc.

328. *h)* etc.



329.

329. *a)*

330.

330. *b)*

331.

331. *c)*

332.

332.

d) etc.

333.

333.

etc.

334.

334.  etc.

335.

335.

g) etc

336.

336.

etc.

h)

337.

337.

a)

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one flat (B-flat) and the time signature is 3/4. The score is written for piano (p) and consists of two staves. The melody is played in the right hand, and the accompaniment is in the left hand. The piece is divided into two measures, with a repeat sign at the end of the second measure. The first measure contains a series of eighth notes in the right hand and a series of eighth notes in the left hand. The second measure contains a series of eighth notes in the right hand and a series of eighth notes in the left hand. The piece ends with a repeat sign.

8.

The image shows a musical score for a piano piece. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is written in 4/4 time. The upper staff contains a melody with many eighth and sixteenth notes, often beamed together. The lower staff contains a harmonic accompaniment with chords and moving lines. The piece is marked 'Allegretto' and 'Moderato'.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves, both with treble and bass clefs and a key signature of two flats. The music is in 4/4 time. The score begins with a treble clef and a key signature of two flats. The first staff of the piano accompaniment has a treble clef and a key signature of two flats. The second staff of the piano accompaniment has a bass clef and a key signature of two flats. The score is divided into two systems. The first system contains the first four measures of the music. The second system contains the next four measures. The music is written in a simple, folk-like style. The lyrics are written below the voice staff.

[illegible]

338. 339.

b) etc. c) etc.

340. 341.

d) etc. e) etc.

342. 343. 344.

f) etc. g) etc. h) etc.

345.

a) etc.

This page contains seven systems of musical notation for a piano piece. Each system consists of two staves, one with a treble clef and one with a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. The first six systems are marked with a 'C' time signature, while the seventh system is marked with a 'C' time signature and a repeat sign. The piece concludes with a final cadence in the seventh system.

346. 347.

b) etc. c) etc.

348. 349.

d) etc. e) etc.

350. 351. 352.

f) etc. g) etc. h) etc.

353.

a)

8.....

8.

A musical score for a piano piece. It consists of two staves, both in G-flat major (two flats) and 2/4 time. The melody is in the right hand, featuring a series of eighth-note runs and chords. The left hand provides a harmonic accompaniment with chords and moving lines. The piece is marked with a 'C' time signature and a key signature of two flats. The score is divided into two measures by a double bar line.[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics are written below the bass staff. The score ends with a double bar line and a repeat sign.

354.

355.

356.  357. 

a)

8

8

8

8



a)

8

8

8

8

8

8



a)

This musical score is for a piano piece, measures 377-440. It is written in B-flat major (two flats) and common time (C). The score is organized into six systems, each with a grand staff (treble and bass clefs). The first system is marked with a small 'a)' in the bass staff. The music consists of continuous eighth-note patterns in both hands, creating a steady, flowing texture. The notation includes many beamed eighth notes and rests. The piece concludes with a double bar line at the end of the sixth system.

8

378. 379.

380. 381.

382. 383. 384.

385.

a)

8

8

8

8

8

8

8



Harfen-Musik.



Pay'r Robert. 887 Technische Studien für Harfe.

Mark

- I. Part. I. Tonleiterstudien. II. Drei- und vierfing'rige Zerlegungen. III. Vierfinger-Studien . . netto 2.—
II. Part. IV. Terzen-Übungen. V. Sexten-Übungen. VI. Oktaven-Übungen. VII. Doppelsterzen-Übungen „ 4.—
III. Part. VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne „ 3.—
IV. Part. VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne „ 3.—

- Zamara Alfred.** Mes premières pensées. Romanze für Harfe solo 1.50
Sieben Studien für Harfe von F. J. Nadermann, revidiert
und mit genauem Fingersatz versehen netto 3.—
Capricietto für Flöte und Harfe „ 1.50

- Zamara Anton.** Recueil de pensées musicales de Parish-Alvars.
Salonstück für Harfe solo 2.—
Drei Transkriptionen für Harfe solo 2.50
a) Mendelssohn: Auf Flügeln des Gesanges. b) Schubert:
Lob der Tränen. c) Schubert: Frühlingsglaube.
Fantaisie originale für Cello und Harfe 4.—



Alle Rechte, insbesondere Ausführungs- und Nachdrucksrecht vorbehalten.

Déposé à Paris.

Eigentum des Verlegers für alle Länder.

Ludwig Doblinger

(Bernhard Herzmansky)

Paris
Max Eschig
13, Rue Laffitte.

Leipzig
Cäcilienweg 21.
Wien
I., Dorotheergasse 10.

Bukarest
N. Mischonzniky,
Calea Victoriei 60.

887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|--|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove, dieci e dodici toni. |
|---|--|--|--|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.

Deposé à Paris.

Eigentum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmansky)

PARIS
Max Eschig
13, Rue Laffitte.

Leipzig
Taubchenweg 21.
Wien
I., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victorei 60.



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

Quarto
MSC
MT
545
P58
A35
1912
vol. 344

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|--|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove, dieci e dodici toni. |
|---|--|--|--|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.

Deposé à Paris.

Eigenthum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmansky)

PARIS
Max Eschig
13, Rue Laflitte.

Leipzig
Taubchenweg 21.
Wien
I., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victoriei 60.

Vorliegende „Technische Studien“ sollen dem Schüler Gelegenheit bieten, nebst erhöhter Spannfähigkeit der Hand, eine größere Beweglichkeit und Ausbildung des dritten und vierten Fingers, sowie Unabhängigkeit beider Hände durch entgegengesetzt sich bewegendes Figurationen zu erzielen.

Die unter b), c), d) etc. im Drucksatz gekürzten Beispiele sind so wie das ihnen zu Grunde liegende, unter a) bezeichnete ungekürzte Schema auszuführen.

Es empfiehlt sich, die leichter spielbaren mit a) und b) bezeichneten Beispiele genau zu studieren, ehe der Schüler daran geht, sich mit den unter c), d) etc., durch Umkehrung beider Hände bedeutend erschwerten, Beispielen zu befassen.

Es war unmöglich, sämtliche Studien progressiv zu ordnen, da jeder einzelne Abschnitt für sich eine gewisse Progressivität mit sich bringt, daher wird der Schüler gut tun, mit mehreren Abschnitten, zum Beispiel Vierfingerübungen, Akkordzerlegungen etc. gleichzeitig zu beginnen.

Manche am ersten Blick als unpraktisch oder unnötig schwierig erscheinende Studien werden im Hinblick auf die moderne Orchesterliteratur für Harfe sofort als gerechtfertigt erscheinen. Die Zeit, in welcher für Harfe praktisch und gutklingend geschrieben wurde, ist vorbei; die moderne Kunst sieht in der Harfe eine Art Universalinstrument, welchem, abgesehen von modulierenden Schwierigkeiten, auch in figurativer Beziehung viel Unpraktisches zugemutet wird. Darum präpariere sich der Studierende rechtzeitig, um die bevorstehenden Schwierigkeiten der Orchesterpraxis leichter überwinden zu können.

In diesem Sinne wurden vorliegende „887 Technische Studien“ geschrieben.

Wien, Mai 1912.

Der Herausgeber.

Bisher fehlte in der harfenpädagogischen Literatur ein Werk, das grundlegend in knapper Form die Gesetze der Technik, insbesondere jene der Geläufigkeit dargestellt hätte.

In diesen Studien findet der Schüler den kürzesten und, wenn ich so sagen darf, pädagogisch angenehmsten Weg vorgezeichnet.

Ich habe das Werk, was es am besten empfehlen wird, als Studienwerk an der k. k. Akademie für Musik und darstellende Kunst in Wien eingeführt.

Alfred Zamara

Professor an der k. k. Akademie
für Musik und darstellende Kunst.

The present „Technical Studies“ are intended for giving the student an opportunity of acquiring, out of a greatest elasticity of the hand, a higher mobility and dexterity of the third and fourth fingers as well as the independence of both hands by opposed figurations.

The abbreviated exercises indicated by „b“, „c“, „d“, etc. in the printed composition are, as well as the non abbreviated scheme indicated by „a“, to be executed.

It is advisable for the student to learn thoroughly the exercises indicated by „a“ and „b“, which can be played more easily, before beginning with the exercises indicated by „c“, „d“, etc., as same are much more difficult on account of the inversion of both hands.

It has not been possible to arrange all the studies progressively, each exercise offering by itself a certain progression, and the student should therefore begin at the same time with several pieces such as four fingered exercises, decompositions of accords, etc.

Many studies which seem unnecessarily difficult or not practical at first will be found justified by taking into consideration the modern music for harp. The time when this music was written in a practical and harmonious manner is over. The modern art sees in the harp a sort of universal instrument to which one attributes, out of modulating difficulties, a great unpracticability with regard to figuration; the student must therefore prepare himself in time in order to be able to surmount more easily the first difficulties in the orchestral practice.

The 887 present „Technical Studies“ have been written in this sense.

Vienna, May 1912.

The •Editor.

The pedagogical literature of the harp wanted up to now a work exposing fundamentally and shortly the laws of technics, and especially those of practice.

The student will find in these studies the shortest and, if I may say so, the most agreeable method on the pedagogical point of view.

I introduced this work as a method of studies at the I. & R. Academy for Music and Descriptive Art in Vienna, and this is the best recommendation for it.

Alfred Zamara,

Professor at the I. & R. Academy
for Music and Descriptive Art.

Les „Etudes Techniques“ ont pour but de donner à l'élève l'occasion d'acquérir, en dehors d'une plus grande élasticité de la main, une plus grande mobilité et un plus grand exercice du troisième et du quatrième doigt ainsi que l'indépendance des deux mains par des figurations opposées.

Les exercices abrégés désignés par „b“, „c“, „d“, etc., dans la composition imprimée doivent, ainsi que le modèle désigné par „a“, être exécutés.

L'élève fera bien d'étudier à fond les exemples indiqués par „a“ et „b“, plus faciles à jouer, avant de commencer les exercices désignés par „c“, „d“, etc. qui sont beaucoup plus difficiles par suite du renversement des deux mains.

La disposition progressive de toutes les études a été impossible; chaque morceau offrant par lui-même une certaine progression, et l'élève fera donc bien de commencer en même temps plusieurs morceaux tels que: exercices à quatre doigts, décompositions d'accords, etc.

Beaucoup d'études ne paraissant pas pratiques ou inutilement difficiles à première vue, se trouvent de suite justifiées si l'on prend en considération la musique moderne pour la harpe. Le temps où cette musique était écrite de façon pratique et harmonieuse est passé; l'art moderne voit dans la harpe une sorte d'instrument universel auquel on attribue, en dehors de difficultés de modulations, beaucoup d'impraticabilité sous le rapport figuratif; l'étudiant doit en conséquence se préparer à temps pour pouvoir surmonter plus facilement les premières difficultés dans la pratique orchestrale.

C'est dans ce sens que sont écrites les „887 Etudes Techniques“ présentes.

Vienne, Mai 1912.

L'Éditeur.

Il manquait jusqu'ici dans la littérature pédagogique de la harpe un ouvrage exposant fondamentalement et succinctement les lois de la technique, et particulièrement celles de la routine.

L'élève trouvera dans ces études la méthode la plus courte, et si je peux m'exprimer ainsi, la plus agréable au point de vue pédagogique.

J'ai introduit cet ouvrage comme méthode d'études à l'Académie I. & R. de Musique et d'Art Descriptif de Vienne, et ceci est pour lui la meilleure recommandation.

Alfred Zamara,

Professeur à l'Académie I. & R.
de Musique et d'Art descriptif.

I presenti „Studi tecnici“ offrono allo scolaro l'occasione di ottenere, insieme con un' accresciuta capacità d'estensione della mano una maggiore mobilità ed educazione del terzo e quarto dito, come pure indipendenza delle due mani con figurationi, moventisi in senso inverso.

Gli esempi sotto „b“, „c“, „d“ ecc., abbreviati nella stampa, si devono eseguire come l'annesso schema non abbreviato, indicato sotto „a“.

Si raccomanda di studiare esattamente gli esercizi più facili da suonare, indicati con „a“ e „b“ prima che lo scolaro passi ad occuparsi cogli esempi sotto „c“ e „d“ molto più difficili dal voltamento d'ambidue le mani.

Era impossibile di ordinare progressivamente tutti gli studi, poichè ogni singolo brano porta seco una certa progressività, per ciò lo scolaro farà bene a incominciare simultaneamente con parecchi brani p. e. esercizi a quattro dita, posizioni d'accordie ecc.

Certi studi, che a prima vista sembrano non pratici o inutilmente difficili, dando uno sguardo alla moderna letteratura orchestrale per arpa, appariranno tosto giustificati.

Il tempo, nel quale si scriveva per arpa praticamente e armoniosamente è trascorso; l'arte moderna vede nell'arpa una specie di strumento universale, dal quale, fatta astrazione delle difficoltà di modulazione, si esige molto di impraticabile anche sotto il rapporto figurativo. Perciò lo scolaro si prepari per tempo per poter sormontare più facilmente le future difficoltà della pratica orchestrale.

In questo senso furono scritti i presenti „887 Studi tecnici“.

Vienna, nel maggio 1912.

L'editore.

Mancava finora nella letteratura pedagogica per l'arpa un' opera, che avesse esposto fondamentalmente in forma succinta le leggi della tecnica, in modo speciale quelle della velocità.

In questi studi lo scolaro trova indicata la via più breve e, se posso dir così la più gradevole dal lato pedagogico.

Io ho introdotto l'opera, e ciò la raccomanderà più di tutto, come opera da studio presso l' I. R. Accademia per musica ed arte rappresentativa di Vienna.

Alfredo Zamara,

Professore all' I. R. Accademia per
musica ed arte rappresentativa.

VIII. Akkordzerlegungen.

Decompositions of chords. | Décompositions d'accords. | Accordi spezzati.

391. A) in drei Tönen, | in three tones, | *en trois tons*, | in tre toni.

399.

4 3 2 3 2 1 3 2 1 3 2 1
3 2 1 3 2 1 3 2 1 3 2 1

5

a)

The exercise is a continuous flow of eighth and sixteenth notes across eight systems. The first system is marked with a fingering chart:
Treble staff: 4 3 2 3 2 1 3 2 1 3 2 1
Bass staff: 3 2 1 3 2 1 3 2 1 3 2 1
The notation includes various rhythmic patterns such as ascending and descending eighth-note scales, sixteenth-note arpeggios, and groups of eighth notes. The key signature has two flats (B-flat major), and the time signature is 4/4. The exercise ends with a double bar line and a final cadence in the eighth system.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of a series of chords and single notes, with a final measure containing a whole rest.

B) in vier Tönen, | in four tones, | *en quatre tons*, | in quattro toni.

7

Dreiklänge.

Triads. | Accords de trois sons. | Triadi.

408.

409.

410.

411.

412.

413.



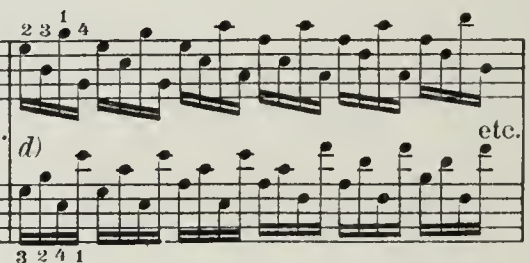
414.



415.

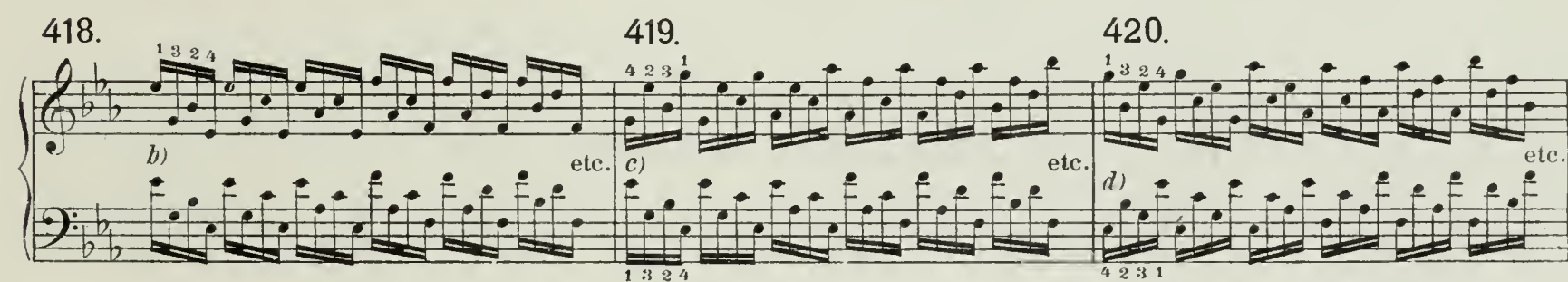


416.



417.





422. ^{3 2 1 4} ^{2 3 4 1} 423. ^{3 2 1 4} 424. ^{3 2 1 4}

b) u.s.f. c) u.s.f. d) u.s.f.

425. ^{4 2 1 3}

a)

426. ^{1 2 4 3} 427. ^{4 2 1 3} 428. ^{1 2 4 3}

b) etc. c) etc. d) etc.

1 2 4 3 4 2 1 3

Septimenakkorde.

Chords of the seventh. | Accords de septième. | Accordi di settima.

429. Grundlage. | Fundamental chord. | L'état fondamental. | Posizione fondamentale.

a)

Three systems of piano exercises in B-flat major, each consisting of a treble and bass staff. The first system shows a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues this pattern. The third system shows a variation with a repeat sign and a final measure with a whole rest.

430. *b)* 1 2 3 4 etc. *c)* 4 3 2 1 etc. *d)* 1 2 3 4 etc. *d)* 4 3 2 1 etc.

433. *a)* 4 2 3 1 etc. *b)* 1 3 2 4 etc. *c)* 4 2 3 1 etc. *c)* 1 3 2 4 etc.

436. *d)* 1 3 2 4 etc. *a)* 4 3 1 2 etc. *b)* 1 2 4 3 etc. *b)* 1 2 4 3 etc.

439. *c)* 4 3 1 2 etc. *d)* 1 2 4 3 etc. *a)* 4 2 1 3 etc. *a)* 4 2 1 3 etc.

442. 443. 444.

b) etc. c) etc. d) etc.

1 3 4 2 4 2 1 3 1 3 4 2

445. 446.

a) etc. b) etc.

4 1 2 3 1 4 2 3

447. 448. 449.

c) etc. d) etc. a) etc.

4 1 2 3 1 4 3 2 4 1 3 2

450. 451. 452.

b) etc. c) etc. d) etc.

1 4 2 3 4 1 3 2 1 4 2 3

Quintsextakkordlage. | Position of the chord of the sixth and fifth.

453. *Position de l'accord de quinte et sixte.* | Posizione dell'accordo di quinta e sesta.

a) etc.

4 3 2 1

8.

etc.

454. 455.

b) etc. c) etc.

1 2 3 4 4 3 2 1

456. *d)* *etc.* 457. *a)* *etc.* 458. *b)* *etc.*

459. *c)* *etc.* 460. *d)* *etc.* 461. *a)* *etc.*

462. *b)* *etc.* 463. *c)* *etc.* 464. *d)* *etc.*

465. *a)* *etc.* 466. *b)* *etc.* 467. *c)* *etc.*

468. *d)* *etc.* 469. *b)* *etc.* 470. *b)* *etc.*

471. *c)* *etc.* 472. *d)* *etc.* 473. *a)* *etc.*

474. *b)* *etc.* 475. *c)* *etc.* 476. *d)* *etc.*

477.



478.

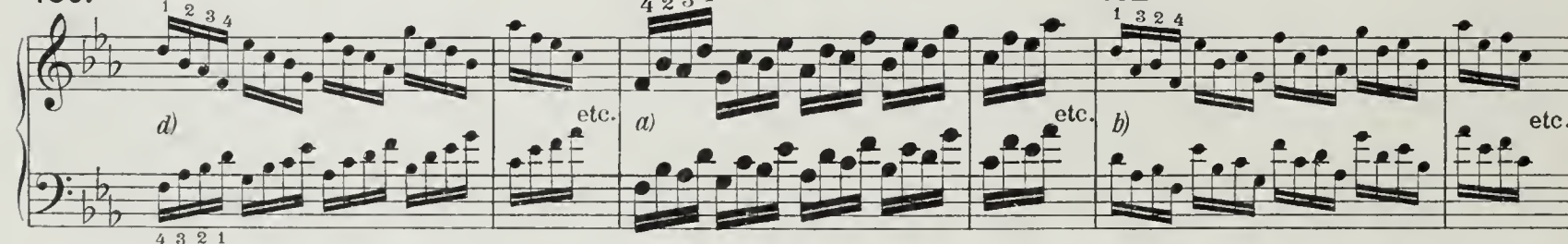
479.



480.

481.

482.



483.

484.

485.



486.

487.

488.



489.

490.

491.



492. 493. 494.

d) etc. *a)* etc. *b)* etc.

495. 496. 497.

c) etc. *d)* etc. *a)* etc.

498. 499. 500.

b) etc. *c)* etc. *d)* etc.

Sekundakkordlage. | Position of the chord of the second.

Position de l'accord de second. | *Posizione dell'accordo di seconda.*

501. 8.....

a)

8.....

502. 503.

b) etc. *c)* etc.

504. 505. 506.

d) etc. *a)* etc. *b)* etc.

507. 508. 509.

510. 511. 512.

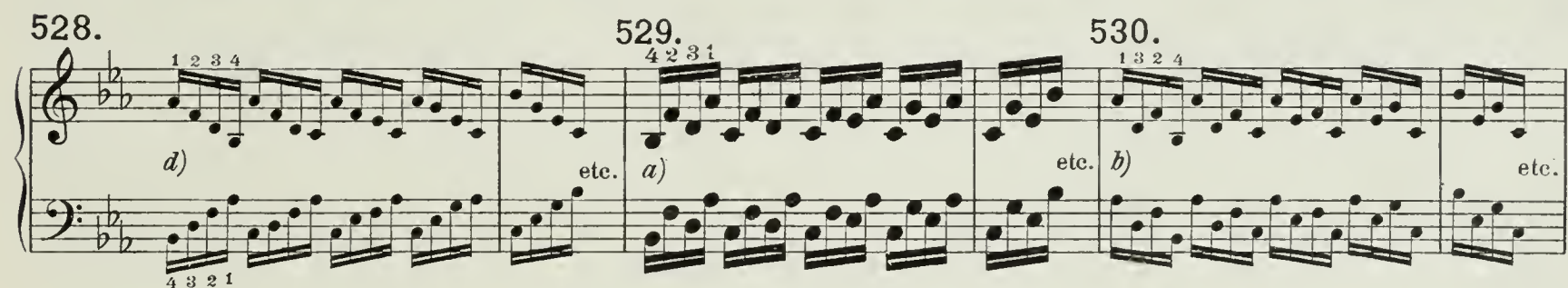
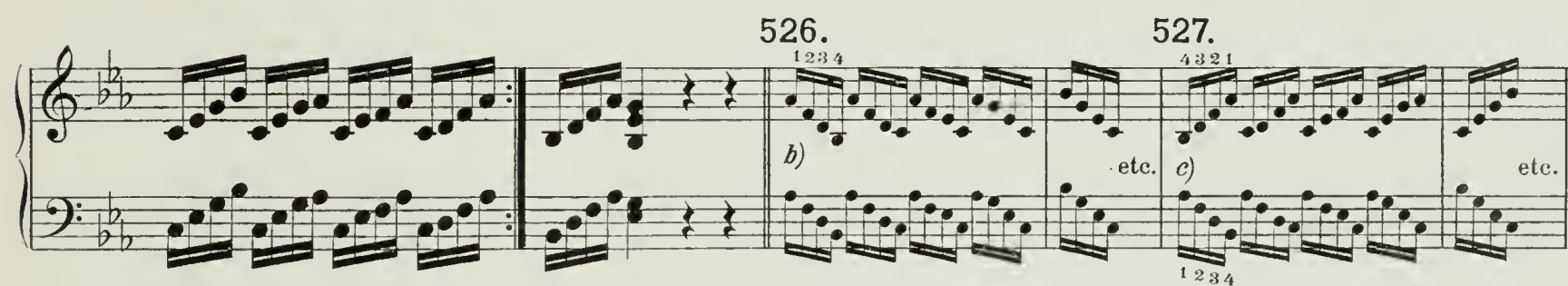
513. 514. 515.

516. 517. 518.

519. 520. 521.

522. 523. 524.

Verbindung aller Septimenakkordlagen. | Connection of all positions of the chord of the seventh.
 525. *Enchaînement de toutes les positions de l'accord de septième.* | Unione di tutte le posizioni dell'accordo di settima.



537. 538. 539.

a) *b)* *c)* *etc.*

4 2 1 3 1 3 4 2 4 2 1 3

1 3 4 2 1 3 4 2

540. 541. 542.

d) *a)* *b)* *etc.*

1 3 4 2 4 1 2 3 1 4 3 2

4 2 1 3 4 1 2 3 4 1 2 3

543. 544. 545.

c) *d)* *a)* *etc.*

4 1 2 3 1 4 3 2 4 1 3 2

1 4 3 2 4 1 2 3 4 1 2 3

546. 547. 548.

b) *c)* *d)* *etc.*

1 4 2 3 4 1 3 2 1 4 3 2

1 4 2 3 4 1 3 2 4 1 3 2

549. 550.

e) *f)*

8

551.

g)

C) in sechs Tönen, | in six tones, | *en six tons*, | in sei toni.

19

Ausführung. *Exécution.*
Esecuzione.

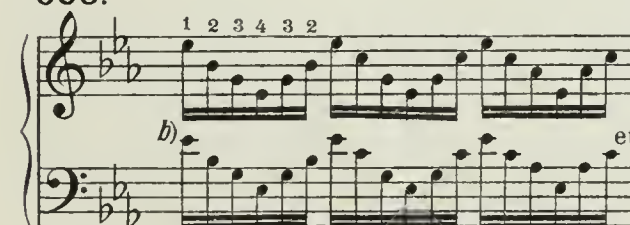
Dreiklänge.

Triads. | Accords de trois sons. | Triadi.

552.



553.



554.



555.

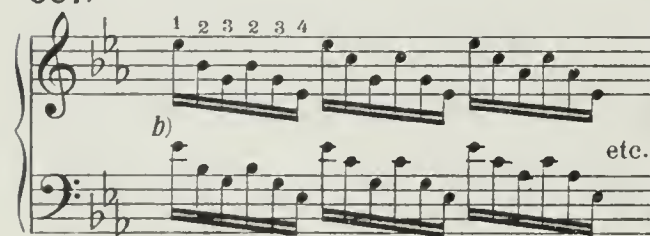


Ausführung.
Exécution.
 Esecuzione.

556.



557.



558.



559.



Ausführung.
Exécution.
 Esecuzione.
 560.



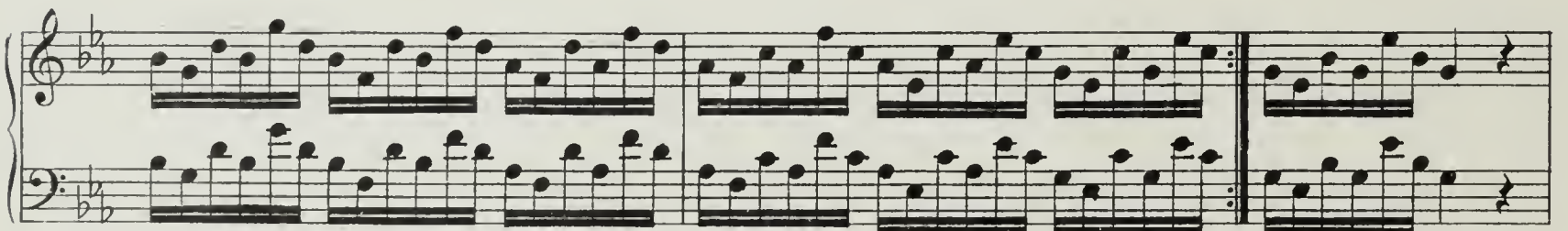
561. 562. 563.

b) etc. c) etc. d) etc.

1 2 3 2 4 3 4 3 2 3 1 2 1 2 3 2 4 3 4 3 2 3 1 2

Ausführung. 3 4 2 3 1 2 3 4 2 3 1 2
 Exécution.
 Esecuzione.

564.



565.



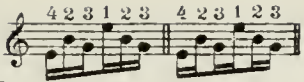
566.



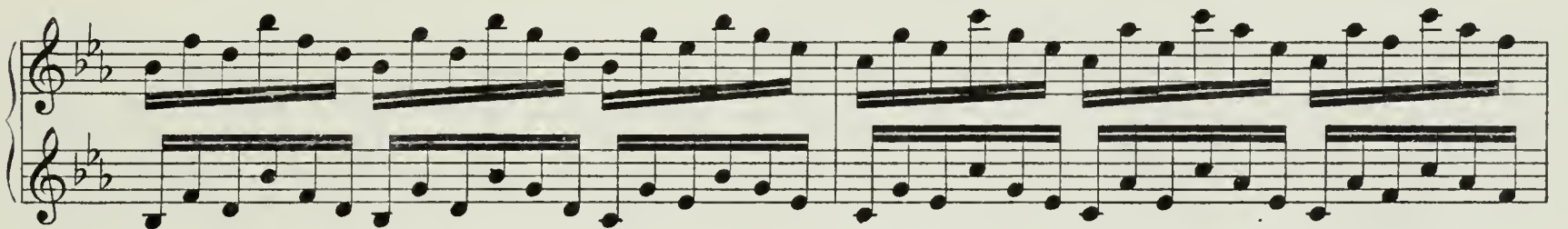
567.



Ausführung.
Exécution.
Esecuzione.



568.



569.



570.



571.



Ausführung.
Exécution.
 Esecuzione.

572. 4 2 3 1 3 2

a)

573. 1 3 2 4 2 3

b)

etc.

574. 4 2 3 1 3 2

c)

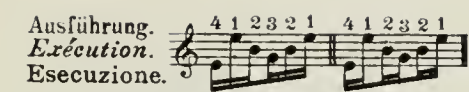
etc.

575. 1 3 2 4 2 3

d)

etc.

Ausführung.
 Exécution.
 Esecuzione.



576. ⁴ 1 2 3 2 1

a)

577. ¹ 4 3 2 3 4

b)

etc.

578. ⁴ 1 2 3 2 1

c)

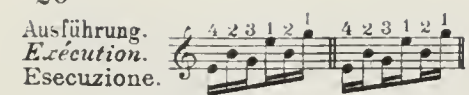
etc.

579. ¹ 4 3 2 3 4

d)

etc.

Ausführung.
Exécution.
Esecuzione.



580. *a)*

581. *b)* etc. 582. *c)* etc. 583. *d)* etc.

Septimenakkorde.

Chords of the seventh. | Accords de septième. | Accordi di settima.

Ausführung.
Exécution.
Esecuzione.Grundlage. | Fundamental chord.
L'état fondamentale. | Posizione fondamentale.

584. ^{4 3 2 1 2 3} ^{4 3 2 1 2 3}

585. ^{1 2 3 4 3 2}

586. ^{4 3 2 1 2 3} ^{1 2 3 4 3 2}

587. ^{1 2 3 4 3 2} ^{4 3 2 1 2 3}

588. ^{4 3 2 3 2 1} ^{1 2 3 2 3 4}

589. ^{1 2 3 2 3 4} ^{4 3 2 3 2 1}

590. ^{4 3 2 3 2 1} ^{1 2 3 2 3 4}

591. ^{1 2 3 2 3 4} ^{4 3 2 3 2 1}

592.

4 3 2 1 3 2

a) etc. b) etc.

1 2 3 4 2 3

593.

594.

4 3 2 1 3 2

c) etc. d) etc.

1 2 3 4 2 3

4 3 2 1 3 2

595.

596.

4 3 2 3 1 2

a) etc. b) etc.

1 2 3 2 4 3

597.

598.

4 3 2 3 1 2

c) etc. d) etc.

1 2 3 2 4 3

4 3 2 3 1 2

599.

600.

4 2 3 1 2 3

a) etc. b) etc.

1 3 2 4 3 2

601.

602.

4 2 3 1 2 3

c) etc. d) etc.

1 3 2 4 3 2

4 2 3 1 2 3

603.

604.

4 1 2 1 3 2

a) etc. b) etc.

1 4 3 4 2 3

605.

606.

4 1 2 1 3 2

c) etc. d) etc.

1 4 3 4 2 3

4 1 2 1 3 2

607.

508. Quintsextakkordlage. | Position of the chord of the sixth and fifth.

Position de l'accord de quinte et sixte. | Posizione dell'accordo di quinta e sesta.

4 3 2 1 2 3

a)

8.

609.

1 2 3 4 3 2

b)

etc.

610.

4 3 2 1 2 3

c)

etc.

1 2 3 4 3 2

611.

1 2 3 4 3 2

d)

etc.

4 3 2 1 2 3

612.

4 3 2 3 2 1

a)

etc.

613.

1 2 3 2 3 4

b)

etc.

614.

4 3 2 3 2 1

c)

etc.

1 2 3 2 3 4

615.

1 2 3 2 3 4

d)

etc.

4 3 2 3 2 1

616.

617.

616. *a)* 4 3 2 1 3 2 etc.

617. *b)* 1 2 3 4 2 3 etc.

618.

619.

618. *c)* 4 3 2 1 3 2 etc.

619. *d)* 1 2 3 4 2 3 etc.

620.

621.

620. *a)* 4 3 2 3 1 2 etc.

621. *b)* 1 2 3 2 4 3 etc.

622.

623.

622. *c)* 4 3 2 3 1 2 etc.

623. *d)* 1 2 3 2 4 3 etc.

624.

625.

624. *a)* 4 2 3 1 2 3 etc.

625. *b)* 1 3 2 4 3 2 etc.

626.

627.

626. *c)* 4 2 3 1 2 3 etc.

627. *d)* 1 3 2 4 3 2 etc.

628.

629.

628. *a)* 4 1 2 1 3 2 etc.

629. *b)* 1 4 3 4 2 3 etc.

630.

631.

630. *c)* 4 1 2 1 3 2 etc.

631. *d)* 1 4 3 4 2 3 etc.

Posizione di terza e quarta. Posizione dell'accordo di terza e quarta.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff begins with a sequence of notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, E-flat91, F91, G91, A91, B-flat91, C92, D92, E-flat92, F92, G92, A92, B-flat92, C93, D93, E-flat93, F93, G93, A93, B-flat93, C94, D94, E-flat94, F94, G94, A94, B-flat94, C95, D95, E-flat95, F95, G95, A95, B-flat95, C96, D96, E-flat96, F96, G96, A96, B-flat96, C97, D97, E-flat97, F97, G97, A97, B-flat97, C98, D98, E-flat98, F98, G98, A98, B-flat98, C99, D99, E-flat99, F99, G99, A99, B-flat99, C100, D100, E-flat100, F100, G100, A100, B-flat100, C101, D101, E-flat101, F101, G101, A101, B-flat101, C102, D102, E-flat102, F102, G102, A102, B-flat102, C103, D103, E-flat103, F103, G103, A103, B-flat103, C104, D104, E-flat104, F104, G104, A104, B-flat104, C105, D105, E-flat105, F105, G105, A105, B-flat105, C106, D106, E-flat106, F106, G106, A106, B-flat106, C107, D107, E-flat107, F107, G107, A107, B-flat107, C108, D108, E-flat108, F108, G108, A108, B-flat108, C109, D109, E-flat109, F109, G109, A109, B-flat109, C110, D110, E-flat110, F110, G110, A110, B-flat110, C111, D111, E-flat111, F111, G111, A111, B-flat111, C112, D112, E-flat112, F112, G112, A112, B-flat112, C113, D113, E-flat113, F113, G113, A113, B-flat113, C114, D114, E-flat114, F114, G114, A114, B-flat114, C115, D115, E-flat115, F115, G115, A115, B-flat115, C116, D116, E-flat116, F116, G116, A116, B-flat116, C117, D117, E-flat117, F117, G117, A117, B-flat117, C118, D118, E-flat118, F118, G118, A118, B-flat118, C119, D119, E-flat119, F119, G119, A119, B-flat119, C120, D120, E-flat120, F120, G120, A120, B-flat120, C121, D121, E-flat121, F121, G121, A121, B-flat121, C122, D122, E-flat122, F122, G122, A122, B-flat122, C123, D123, E-flat123, F123, G123, A123, B-flat123, C124, D124, E-flat124, F124, G124, A124, B-flat124, C125, D125, E-flat125, F125, G125, A125, B-flat125, C126, D126, E-flat126, F126, G126, A126, B-flat126, C127, D127, E-flat127, F127, G127, A127, B-flat127, C128, D128, E-flat128, F128, G128, A128, B-flat128, C129, D129, E-flat129, F129, G129, A129, B-flat129, C130, D130, E-flat130, F130, G130, A130, B-flat130, C131, D131, E-flat131, F131, G131, A131, B-flat13

A musical score for the song "The Rose Tree". It features two staves, both in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is divided into two measures by a double bar line. The first measure contains the first four notes of the melody, and the second measure contains the next four notes. The melody consists of eighth and sixteenth notes, while the accompaniment uses quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 2/4.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves, both with treble and bass clefs and a key signature of two flats. The music is in 4/4 time. The first system shows the voice entering with the melody, and the piano providing a harmonic accompaniment. The second system continues the melody and accompaniment. The third system shows the voice part ending with a final note, and the piano part continuing with a descending melodic line. The score is marked with a "1." and a "2." indicating different endings or versions of the song.

634.

4 3 2 1 2 3

c)

etc.

1 2 3 4 3 2

635.

1 2 3 4 3 2

d)

etc.

4 3 2 1 2 3

633. 639.

c) *d)* *c)* *d)* etc. etc.

1 2 3 4 2 3 4 3 2 1 3 2 1 2 3 4 2 3 4 3 2 1 3 2

640.

641.

4 3 2 3 2 1

1 2 3 2 3 4

etc.

etc.

642.

643.

4 3 2 3 2 1

1 2 3 2 3 4

etc.

etc.

4 3 2 3 2 1

644.

645.

4 3 2 3 1 2

1 2 3 2 4 3

etc.

etc.

646.

647.

4 3 2 3 1 2

1 2 3 2 4 3

etc.

etc.

4 3 2 3 1 2

648.

649.

4 2 3 1 2 3

1 3 2 4 3 2

etc.

etc.

1 3 2 4 3 2

650.

651.

4 2 3 1 2 3

1 3 2 4 3 2

etc.

etc.

4 2 3 1 2 3

652.

653.

4 1 2 1 3 2

1 4 3 4 2 3

etc.

etc.

654.

655.

4 1 2 1 3 2

1 4 3 4 2 3

etc.

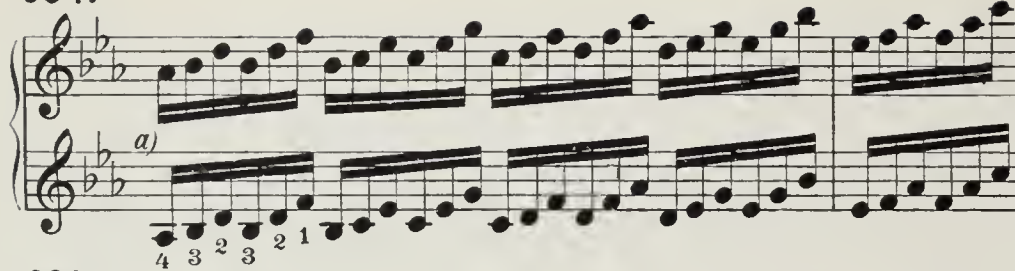
etc.

4 1 2 1 3 2

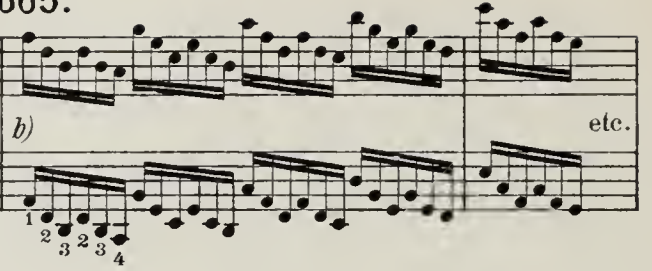
656. Sekundakkordlage. | Position of the chord of the second.

Position de l'accord de second. | Posizione dell'accordo di seconda.

664.



665.



666.



667.



668.



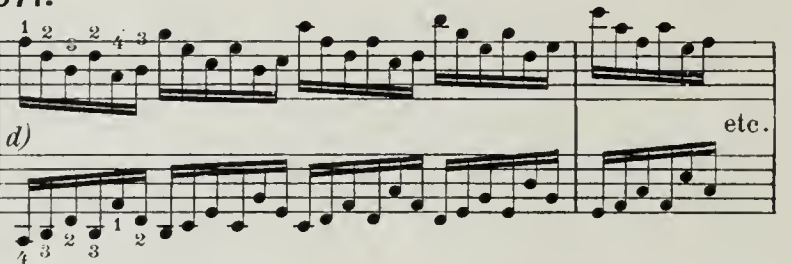
669.



670.



671.



672.



673.



674.



675.



676.



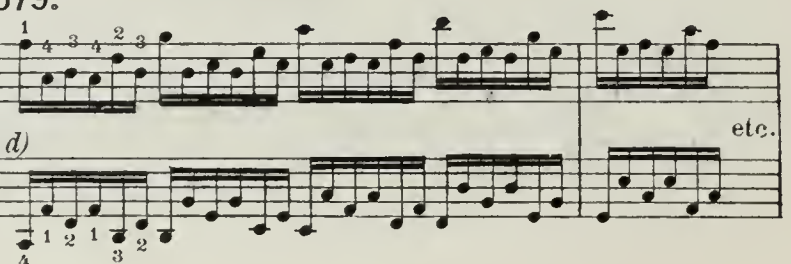
677.



678.



679.



680. Verbindung aller Septimenakkordlagen. | Connection of all positions of the chord of the seventh.

35

Enchaînement de toutes les positions de l'accord de septième. | Unione di tutte le posizioni dell'accordo di settima.

4 3 2 1 2 3

a)

The musical score consists of seven systems of piano accompaniment, each with a treble and bass staff. The key signature is B-flat major (two flats). The exercise is a continuous sequence of seventh chords in all positions, with the right hand playing the root, third, and fifth, and the left hand playing the root, fifth, and seventh. The sequence starts with a G7 chord and ends with a Bb7 chord. The first system is marked with a '4 3 2 1 2 3' fingering above the treble staff and an 'a)' marking below the bass staff. The final system includes a repeat sign and a final cadence.

681.

682. 4 3 2 1 2 3

683. 1 2 3 4 3 2

b) etc. c) etc. d) etc.

1 2 3 4 3 2 1 2 3 4 3 2 4 3 2 1 2 3

684.

685.

a) etc. b) etc.

4 3 2 3 2 1 1 2 3 2 3 4

686.

687.

688.

4 3 2 3 2 1 1 2 3 2 3 4

c) etc. d) etc. a) etc.

1 2 3 2 3 4 4 3 2 3 2 1 4 3 2 1 3 2

689.

690.

691.

4 3 2 1 3 2 1 2 3 4 2 3

b) etc. c) etc. d) etc.

1 2 3 4 2 3 1 2 3 4 2 3 4 3 2 1 3 2

692.

693.

694.

4 3 2 3 1 2 1 2 3 2 4 3

a) etc. b) etc. c) etc.

4 3 2 3 1 2 1 2 3 2 4 3 1 2 3 2 4 3

695.

696.

697.

1 2 3 2 4 3 4 3 2 3 1 2

d) etc. a) etc. b) etc.

4 3 2 3 1 2 4 2 3 1 2 3 1 3 2 4 3 2

698.

699.

700.

4 2 3 1 2 3 1 2 3 4 3 2

c) etc. d) etc. a) etc.

1 3 2 4 3 2 4 2 3 1 2 3 4 1 2 1 3 2

701.

702.

703.

4 1 2 1 3 2 1 4 3 4 2 3

b) etc. c) etc. d) etc.

1 4 3 4 2 3 1 4 3 4 2 3 4 1 2 1 3 2

Harfen-Musik.



Pay'r Robert. 887 Technische Studien für Harfe.

Mark

I. Part. I. Tonleiterstudien. II. Drei- und vierfing'rige Zerlegungen. III. Vierfinger-Studien . . .	netto 2.~
II. Part. IV. Terzen-Übungen. V. Sexten-Übungen. VI. Oktaven-Übungen. VII. Doppelterzen-Übungen . . .	„ 4.~
III. Part. VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne	„ 3.~
IV. Part. VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne	„ 3.~

Zamara Alfred. Mes premières pensées. Romanze für Harfe solo 1.50

Sieben Studien für Harfe von F. J. Nadermann, revidiert
und mit genauem Fingersatz versehen netto 3.~
Capriccio für Flöte und Harfe „ 1.50

Zamara Anton. Recueil de pensées musicales de Parish-Alvars.

Salonstück für Harfe solo	2.~
Drei Transkriptionen für Harfe solo	2.50
a) Mendelssohn: Auf Flügeln des Gesanges. b) Schubert: Lob der Tränen. c) Schubert: Frühlingsglaube. Fantaisie originale für Cello und Harfe	4.~



Alle Rechte, insbesondere Aufführungs- und Nachdrucksrecht vorbehalten.

Déposé à Paris.

Eigentum des Verlegers für alle Länder.

Ludwig Doblinger

(Bernhard Herzmansky)

Paris
Max Eschig
13, Rue Laffitte.

Leipzig
Cäubchenweg 21.
Wien
I., Dorotheergasse 10.

Bukarest
N. Mischonzniky
Calea Victoriei 60.

QUARTO
MSC
MT
545
. P38
A35
1912



887 TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|--|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove, dieci e dodici toni. |
|---|--|--|--|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.

Deposé à Paris.

Eigentum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmannsky)

PARIS
Max Eschig
13, Rue Laffitte.

Leipzig
Täubchenweg 21.
Wien
I., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victorel 60.



887

TECHNISCHE STUDIEN FÜR HARFE

TECHNICAL STUDIES FOR THE HARP. ETUDES TECHNIQUES POUR LA HARPE.
STUDI TECNICI PER ARPA.

VON
ROBERT PAY'R

HARFENSPIELER IM K.K. HOFOPERNORCHESTER IN WIEN.

Quarto
MSC
NT
595
P38
A35
1912
vol. 1. of 4

PART. I. netto Mark 2.—.

- | | | | |
|--|--|--|--|
| I. Tonleiterstudien. | I. Scales studies. | I. Etudes des gammes. | I. Studi di scale. |
| II. Drei- und vierfing'rige Zerlegungen. | II. Decompositions of chords for three and four fingers. | II. Décompositions d'accords à trois et quatre doigts. | II. Accordi spezzati a tre e quattro dita. |
| III. Vierfinger-Studien. | III. Studies for four fingers. | III. Etudes à quatre doigts. | III. Studi a quattro dita. |

PART. II. netto Mark 4.—.

- | | | | |
|----------------------------|-------------------------------|------------------------------------|--------------------------------|
| IV. Terzen-Übungen. | IV. Thirds-exercises. | IV. Exercices en tierces. | IV. Esercizi di terze. |
| V. Sexten-Übungen. | V. Sixths-exercises. | V. Exercices en sixtes. | V. Esercizi di seste. |
| VI. Oktaven-Übungen. | VI. Octaves-exercises. | VI. Exercices en octaves. | VI. Esercizi di ottave. |
| VII. Doppelterzen-Übungen. | VII. Double-thirds-exercises. | VII. Exercices en doubles tierces. | VII. Esercizi di terze doppie. |

PART. III. netto Mark 3.—.

- | | | | |
|---|--|--|--|
| VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne. | VIII a/c. Decompositions of chords in three, four and six tones. | VIII a/c. Décompositions d'accords en trois, quatre et six tons. | VIII a/c. Accordi spezzati in tre, quattro e sei toni. |
|---|--|--|--|

PART. IV. netto Mark 5.—.

- | | | | |
|---|--|--|---|
| VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne. | VIII d/g. Decompositions of chords in eight, nine, ten and twelve tones. | VIII d/g. Décompositions d'accords en huit, neuf, dix et douze tons. | VIII d/g. Accordi spezzati in otto, nove dieci e dodici toni. |
|---|--|--|---|

Alle Rechte, insbesondere Aufführungs- u. Nachdrucksrecht vorbehalten.

Deposé à Paris.

Eigenthum des Verlegers für alle Länder.

LUDWIG DOBLINGER

(Bernhard Herzmannsky)

PARIS
Max Eschlg
13, Rue Laffitte.

Leipzig
Taubchenweg 21.
Wien
I., Dorotheergasse 10.

BUKAREST
N. Mischonzniky
Calea Victorei 60.

Vorliegende „Technische Studien“ sollen dem Schüler Gelegenheit bieten, nebst erhöhter Spannfähigkeit der Hand, eine größere Beweglichkeit und Ausbildung des dritten und vierten Fingers, sowie Unabhängigkeit beider Hände durch entgegengesetzt sich bewegendes Figurationen zu erzielen.

Die unter b), c), d) etc. im Drucksatz gekürzten Beispiele sind so wie das ihnen zu Grunde liegende, unter a) bezeichnete ungekürzte Schema auszuführen.

Es empfiehlt sich, die leichter spielbaren mit a) und b) bezeichneten Beispiele genau zu studieren, ehe der Schüler daran geht, sich mit den unter c), d) etc., durch Umkehrung beider Hände bedeutend erschwerten, Beispielen zu befassen.

Es war unmöglich, sämtliche Studien progressiv zu ordnen, da jeder einzelne Abschnitt für sich eine gewisse Progressivität mit sich bringt, daher wird der Schüler gut tun, mit mehreren Abschnitten, zum Beispiel Vierfingerübungen, Akkordzerlegungen etc. gleichzeitig zu beginnen.

Manche am ersten Blick als unpraktisch oder unnötig schwierig erscheinende Studien werden im Hinblick auf die moderne Orchesterliteratur für Harfe sofort als gerechtfertigt erscheinen. Die Zeit, in welcher für Harfe praktisch und gutklingend geschrieben wurde, ist vorbei; die moderne Kunst sieht in der Harfe eine Art Universalinstrument, welchem, abgesehen von modulierenden Schwierigkeiten, auch in figurativer Beziehung viel Unpraktisches zugemutet wird. Darum präpariere sich der Studierende rechtzeitig, um die bevorstehenden Schwierigkeiten der Orchesterpraxis leichter überwinden zu können.

In diesem Sinne wurden vorliegende „887 Technische Studien“ geschrieben.

Wien, Mai 1912.

Der Herausgeber.

Bisher fehlte in der harfenpädagogischen Literatur ein Werk, das grundlegend in knapper Form die Gesetze der Technik, insbesondere jene der Geläufigkeit dargestellt hätte.

In diesen Studien findet der Schüler den kürzesten und, wenn ich so sagen darf, pädagogisch angenehmsten Weg vorgezeichnet.

Ich habe das Werk, was es am besten empfehlen wird, als Studienwerk an der k. k. Akademie für Musik und darstellende Kunst in Wien eingeführt.

Alfred Zamara

Professor an der k. k. Akademie
für Musik und darstellende Kunst.

The present „Technical Studies“ are intended for giving the student an opportunity of acquiring, out of a greatest elasticity of the hand, a higher mobility and dexterity of the third and fourth fingers as well as the independence of both hands by opposed figurations.

The abbreviated exercises indicated by „b“, „c“, „d“, etc. in the printed composition are, as well as the non abbreviated scheme indicated by „a“, to be executed.

It is advisable for the student to learn thoroughly the exercises indicated by „a“ and „b“, which can be played more easily, before beginning with the exercises indicated by „c“, „d“, etc., as same are much more difficult on account of the inversion of both hands.

It has not been possible to arrange all the studies progressively, each exercise offering by itself a certain progression, and the student should therefore begin at the same time with several pieces such as four fingered exercises, decompositions of accords, etc.

Many studies which seem unnecessarily difficult or not practical at first will be found justified by taking into consideration the modern music for harp. The time when this music was written in a practical and harmonious manner is over. The modern art sees in the harp a sort of universal instrument to which one attributes, out of modulating difficulties, a great unpracticability with regard to figuration; the student must therefore prepare himself in time in order to be able to surmount more easily the first difficulties in the orchestral practice.

The 887 present „Technical Studies“ have been written in this sense.

Vienna, May 1912.

The Editor.

The pedagogical literature of the harp wanted up to now a work exposing fundamentally and shortly the laws of technics, and especially those of practice.

The student will find in these studies the shortest and, if I may say so, the most agreeable method on the pedagogical point of view.

I introduced this work as a method of studies at the I. & R. Academy for Music and Descriptive Art in Vienna, and this is the best recommendation for it.

Alfred Zamara,

Professor at the I. & R. Academy
for Music and Descriptive Art.

Les „Etudes Techniques“ ont pour but de donner à l'élève l'occasion d'acquérir, en dehors d'une plus grande élasticité de la main, une plus grande mobilité et un plus grand exercice du troisième et du quatrième doigt ainsi que l'indépendance des deux mains par des figurations opposées.

Les exercices abrégés désignés par „b“, „c“, „d“, etc., dans la composition imprimée doivent, ainsi que le modèle désigné par „a“, être exécutés.

L'élève fera bien d'étudier à fond les exemples indiqués par „a“ et „b“, plus faciles à jouer, avant de commencer les exercices désignés par „c“, „d“, etc. qui sont beaucoup plus difficiles par suite du renversement des deux mains.

La disposition progressive de toutes les études a été impossible; chaque morceau offrant par lui-même une certaine progression, et l'élève fera donc bien de commencer en même temps plusieurs morceaux tels que: exercices à quatre doigts, décompositions d'accords, etc.

Beaucoup d'études ne paraissant pas pratiques ou inutilement difficiles à première vue, se trouvent de suite justifiées si l'on prend en considération la musique moderne pour la harpe. Le temps où cette musique était écrite de façon pratique et harmonieuse est passé; l'art moderne voit dans la harpe une sorte d'instrument universel auquel on attribue, en dehors de difficultés de modulations, beaucoup d'impraticabilité sous le rapport figuratif; l'étudiant doit en conséquence se préparer à temps pour pouvoir surmonter plus facilement les premières difficultés dans la pratique orchestrale.

C'est dans ce sens que sont écrites les „887 Etudes Techniques“ présentes.

Vienne, Mai 1912.

L'Éditeur.

Il manquait jusqu'ici dans la littérature pédagogique de la harpe un ouvrage exposant fondamentalement et succinctement les lois de la technique, et particulièrement celles de la routine.

L'élève trouvera dans ces études la méthode la plus courte, et si je peux m'exprimer ainsi, la plus agréable au point de vue pédagogique.

J'ai introduit cet ouvrage comme méthode d'études à l'Académie I. & R. de Musique et d'Art Descriptif de Vienne, et ceci est pour lui la meilleure recommandation.

Alfred Zamara,

Professeur à l'Académie I. & R.
de Musique et d'Art descriptif.

I presenti „Studi tecnici“ offrono allo scolaro l'occasione di ottenere, insieme con un' accresciuta capacità d'estensione della mano una maggiore movibilità ed educazione del terzo e quarto dito, come pure indipendenza delle due mani con figurationi, moventisi in senso inverso.

Gli esempi sotto „b“, „c“, „d“ ecc., abbreviati nella stampa, si devono eseguire come l'annesso schema non abbreviato, indicato sotto „a“.

Si raccomanda di studiare esattamente gli esercizi più facili da suonare, indicati con „a“ e „b“ prima che lo scolaro passi ad occuparsi cogli esempi sotto „c“ e „d“ molto più difficili dal voltamento d'ambidue le mani.

Era impossibile di ordinare progressivamente tutti gli studi, poichè ogni singolo brano porta seco una certa progressività, per ciò lo scolaro farà bene a incominciare simultaneamente con parecchi brani p. e. esercizi a quattro dita, posizioni d'accordie ecc.

Certi studi, che a prima vista sembrano non pratici o inutilmente difficili, dando uno sguardo alla moderna letteratura orchestrale per arpa, appariranno tosto giustificati.

Il tempo, nel quale si scriveva per arpa praticamente e armoniosamente è trascorso; l'arte moderna vede nell'arpa una specie di strumento universale, dal quale, fatta astrazione delle difficoltà di modulazione, si esige molto di impraticabile anche sotto il rapporto figurativo. Perciò lo scolaro si prepari per tempo per poter sormontare più facilmente le future difficoltà della pratica orchestrale.

In questo senso furono scritti i presenti „887 Studi tecnici“.

Vienna, nel maggio 1912.

L'editore.

Mancava finora nella letteratura pedagogica per l'arpa un' opera, che avesse esposto fondamentalmente in forma succinta le leggi della tecnica, in modo speciale quelle della velocità.

In questi studi lo scolaro trova indicata la via più breve e, se posso dir così la più gradevole dal lato pedagogico.

Io ho introdotto l'opera, e ciò la raccomanderà più di tutto, come opera da studio presso l' I. R. Accademia per musica ed arte rappresentativa di Vienna.

Alfredo Zamara,

Professore all' I. R. Accademia per
musica ed arte rappresentativa.

D) in acht Tönen, | in eight tones, | *en huit tons*, | in otto toni.

5

704.

Dreiklänge. | Triads. | *Accords de trois sons*. | Triadi.

705.

706.

707

708.

Exercise 708 is a continuous sequence of eighth-note patterns in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The exercise is divided into two main sections, each containing four systems of staves. The first system includes a fingering sequence: 4 2 3 1 2 1 3 1. The second system is marked with a) and the third system with b). The exercise concludes with a double bar line and a final measure.

709.

710.

711.

Exercises 709, 710, and 711 are sequences of eighth-note patterns in a 3/4 time signature with a key signature of two flats. Exercise 709 is marked with b) and etc. Exercise 710 is marked with c) and etc. Exercise 711 is marked with d) and etc. Each exercise includes a fingering sequence: 1 2 1 3 2 4 1 3 for 709, 4 2 3 1 2 1 3 1 for 710, and 1 2 1 3 2 4 1 3 for 711. The exercises conclude with a double bar line and a final measure.

712.

7

2 4 1 3 1 2 1 3

a)

713.

714.

715.

2 1 3 1 4 2 3 1

b) etc.

c) etc.

d) etc.

2 1 3 1 4 2 3 1

2 1 3 1 4 2 3 1

2 1 3 1 4 2 3 1

716.

4 2 3 1 2 1 2 3

a)

717.

1 2 1 3 2 4 3 2

b)

718.

4 2 3 1 2 1 2 3

c)

719.

1 2 1 3 2 4 3 2

d)

720.

9

2 4 1 3 1 2 3 4

a)

b)

721.

722.

723.

2 1 3 1 4 3 2 1

b) etc.

c) etc.

d) etc.

2 1 3 1 4 3 2 1

2 4 1 3 1 2 3 4

2 1 3 1 4 3 2 1

10 724. 4 3 2 3 2 1 2 3

a)

725. 1 2 3 2 3 4 3 2 etc. b)

726. 3 2 3 2 1 2 3 etc. c)

727. 1 2 2 3 3 2 2 1 2 3 etc. d)

1 2 3 2 3 4 3 2

3 2 3 2 1 2 3

1 2 2 3 3 2 2 1 2 3

728.

2 1 2 3 2 3 4 3

a)

729.

3 4 3 2 3 2 1 2

b)

etc.

730.

2 1 2 3 2 3 4 3

c)

etc.

731.

3 4 3 2 3 2 1 2

d)

etc.

3 4 3 2 3 2 1 2

2 1 2 3 2 3 4 3

732.

3 2 3 4 3 2 1 2

a)

733.

2 3 2 1 2 3 4 3

b)

etc.

c)

etc.

d)

etc.

2 3 2 1 2 3 4 3

3 2 3 4 3 2 1 2

736.

3 2 1 2 3 2 3 4



737.

2 3 4 3 2 3 2 1



738.

3 2 1 2 3 2 3 4



739.

2 3 3 2 2 1



14 Septimenakkorde. | Chords of the seventh. | *Accords de septième.* | Accordi di settima.

740. Grundlage. | Fundamental chord. | *L'état fondamental.* | Posizione fondamentale.

740. *a)* 4 3 2 1 1 2 3 4

741. *b)* 1 2 3 4 4 3 2 1

742. etc. *c)* 4 3 2 1 1 2 3 4

1 2 3 4 4 3 2 1

743. *d)* 1 2 3 4 4 3 2 1

744. etc. *a)* 4 3 2 1 2 1 2 3

4 3 2 1 1 2 3 4

745. *b)* 1 2 3 4 3 4 3 2

746. etc. *c)* 4 3 2 1 2 1 2 3

1 2 3 4 3 4 3 2

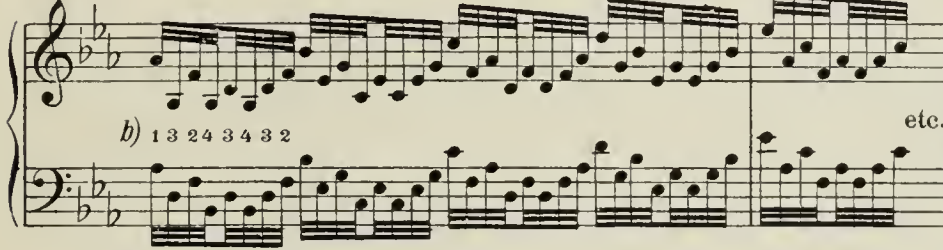
747.



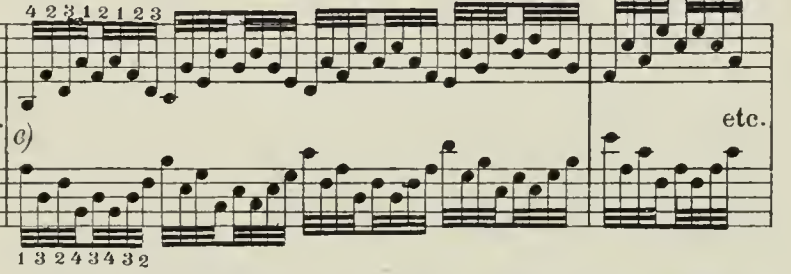
748.



749.



750.



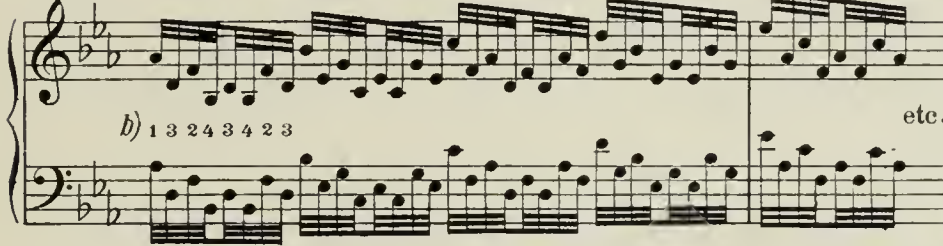
751.



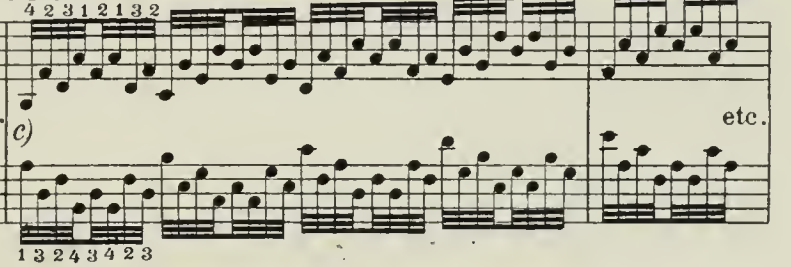
752.



753.



754.



755.



756.



757.



758.



759.



760.

a) 4 3 2 1 1 2 3 4

761.

b) 1 2 3 4 4 3 2 1

762.

c) 4 3 2 1 1 2 3 4

etc.

1 2 3 4 4 3 2 1

763.

d) 1 2 3 4 4 3 2 1

etc.

4 3 2 1 1 2 3 4

764.

a) 4 3 2 1 2 1 2 3

etc.

765.

b) 1 2 3 4 3 4 3 2

etc.

766.

c) 4 3 2 1 2 1 2 3

etc.

1 2 3 4 3 4 3 2

767. 768.

769. 770.

771. 772.

773. 774.

775. 776.

777. 778.

779.

780.

4 3 2 1 1 2 3 4

a)

781.

1 2 3 4 4 3 2 1

b)

782.

4 3 2 1 1 2 3 4

c)

1 2 3 4 4 3 2 1

783.

1 2 3 4 4 3 2 1

d)

4 3 2 1 1 2 3 4

784.

4 3 2 1 2 1 2 3

a)

785.

1 2 3 4 3 4 3 2

b)

1 2 3 4 3 4 3 2

786.

4 3 2 1 2 1 2 3

c)

787. 788.

d) *a)*

etc. etc.

1 2 3 4 3 2 4 2 3 1 2 1 2 3

4 3 2 1 2 1 2 3

789. 790.

b) *c)*

etc. etc.

1 3 2 4 3 4 3 2 4 2 3 1 2 1 2 3

1 3 2 4 3 4 3 2

791. 792.

d) *a)*

etc. etc.

1 3 2 4 3 4 3 2 4 2 3 1 2 1 3 2

4 2 3 1 2 1 2 3

793. 794.

b) *c)*

etc. etc.

1 3 2 4 3 4 2 3 4 2 3 1 2 1 3 2

1 3 2 4 3 4 2 3

795. 796.

d) *a)*

etc. etc.

1 3 2 4 3 4 2 3 4 1 2 1 3 2 4 3

4 2 3 1 2 1 3 2

797. 798.

b) *c)*

etc. etc.

1 4 3 4 2 3 1 2 4 1 2 1 3 2 4 3

1 4 3 4 2 3 1 2

799.

d)

etc.

1 4 3 4 2 3 1 2 4 1 2 1 3 2 4 3

4 1 2 1 3 2 4 3

801.

802.

803.

804.

805.

806.

807. *d)* etc. 808. *a)* etc.

809. *b)* etc. 810. *c)* etc.

811. *d)* etc. 812. *a)* etc.

813. *b)* etc. 814. *c)* etc.

815. *d)* etc. 816. *a)* etc.

817. *b)* etc. 818. *c)* etc.

819. *d)* etc.

4 3 2 1 1 2 3 4

a)

The exercise is a continuous sequence of seventh chords in various positions, connected by moving lines. The first system is marked with '4 3 2 1 1 2 3 4' above the treble staff and 'a)' above the bass staff. The exercise concludes with a double bar line and a final cadence in the seventh system.

821.



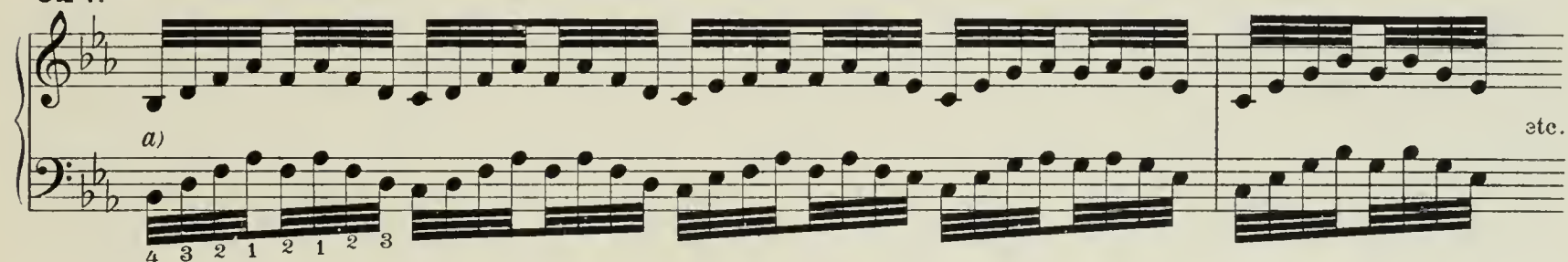
822.



823.



824.



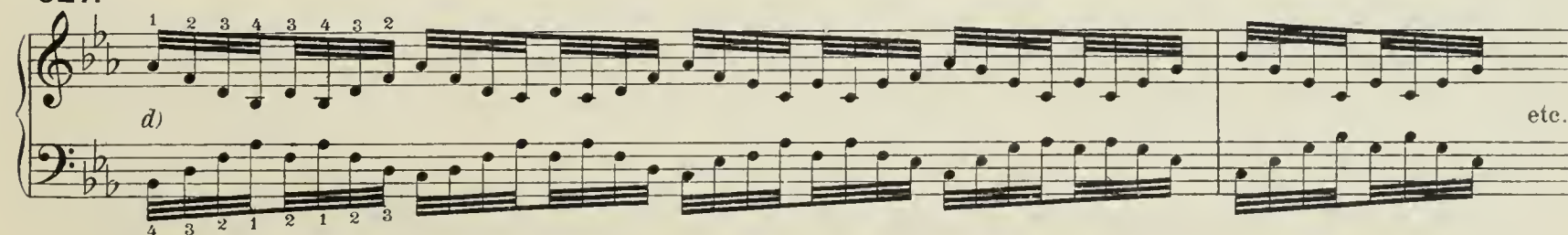
825.



826.



827.



828.

828. *a)* etc.

4 2 3 1 2 1 2 3

829.

829. *b)* etc.

1 3 2 4 3 4 3 2

830.

830. *c)* etc.

4 2 3 1 2 1 2 3

1 3 2 4 3 4 3 2

831.

831. *d)* etc.

1 3 2 4 3 4 3 2

4 2 3 1 2 1 2 3

832.

832. *a)* etc.

4 2 3 1 2 1 3 2

833.

833. *b)* etc.

1 3 2 4 3 4 2 3

834.

834. *c)* etc.

4 2 3 1 2 1 3 2

1 3 2 4 3 4 2 3

835.

835. *d)* etc.

1 3 2 4 3 4 2 3

4 2 3 1 2 1 3 2

836.

836. *a)* etc.

4 1 2 1 3 2 4 3

837.

837. *b)* etc.

1 4 3 4 2 3 1 2

838.

838. *c)* etc.

4 1 2 1 3 2 4 3

1 4 3 4 2 3 1 2

839.

839. *d)* etc.

1 4 3 4 2 3 1 2

4 1 2 1 3 2 4 3

E) in neun Tönen, | in nine tones, | *en neuf tons*, | in nove toni.

840.

840. Musical score for exercise 840, featuring two systems of piano accompaniment. The first system includes fingerings: 4 3 4 3 2 3 2 1 2 in the right hand and 'a)' in the left hand. The second system includes fingerings: 1 2 3 4 3 2 1 2 in the right hand and 'b)' in the left hand. The score is in G major (one sharp) and 9/8 time, consisting of two systems of piano accompaniment.

841.

842.

843.

841. 842. 843. Musical score for exercises 841, 842, and 843. Exercise 841 has fingerings 1 2 1 2 3 3 4 3 and 'b)' in the left hand. Exercise 842 has fingerings 1 2 1 2 3 2 3 4 3 and 'c)' in the left hand. Exercise 843 has fingerings 1 2 1 2 3 3 4 3 and 'd)' in the left hand. All exercises are in G major (one sharp) and 9/8 time, with 'etc.' written at the end of each line.



845.



846.

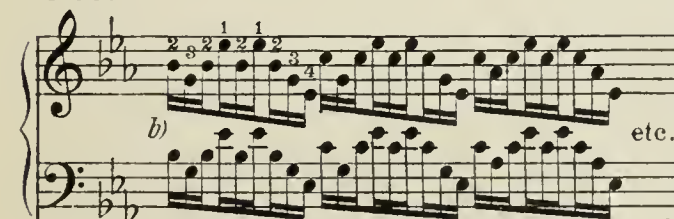


847.





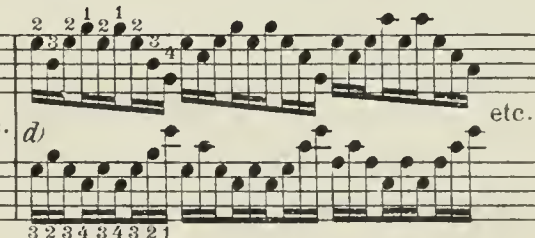
849.



850.



851.



852.

2 3 2 3 4 3 2 3 1

a)

The exercise begins with a piano introduction in B-flat major, 9/8 time. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The subsequent five systems continue with similar patterns, each consisting of a treble and a bass staff. The final system concludes with a double bar line and a repeat sign, followed by a final measure in the treble staff.

853.

3 2 3 2 1 2 3 2 4

b)

etc.

c)

etc.

d)

etc.

3 2 3 2 1 2 3 2 4

2 3 2 3 4 3 2 3 1

This section contains three exercises. Exercise 853 starts with a treble staff and a bass staff, both with eighth-note patterns. Exercise 854 follows a similar structure. Exercise 855 also follows the same pattern. Each exercise is marked with a letter (b, c, d) and 'etc.' indicating it can be repeated. The exercises are arranged in three systems, each with a treble and a bass staff. The final system includes a double bar line and a repeat sign, followed by a final measure in the treble staff.

856. ^{2 3 2 3 4 3 2 1 3}

a)

857. ^{3 2 3 2 1 2 3 4 2}

b)

etc.

858. ^{2 3 2 3 4 3 2 1 3}

c)

etc.

859. ^{3 2 3 2 1 2 3 4 2}

d)

etc.

^{3 2 3 2 1 2 3 4 2}

^{2 3 2 3 4 3 2 1 3}

860. ^{4 2 3 1 2 1 2 3 2}

a)

861. ^{1 3 2 4 3 4 3 2 3}

b)

etc.

862. ^{4 2 3 1 2 1 2 3 2}

c)

etc.

863. ^{1 3 2 4 3 4 3 2 3}

d)

etc.

1 3 2 4 3 4 3 2 3

4 2 3 1 2 1 2 3 2

864. ^{4 1 2 3 2 3 4 3 2}

a)

865. ^{1 4 3 2 3 2 1 2 3}

b) etc.

866. ^{4 1 2 3 2 3 4 3 2}

c) etc.

867. ^{1 4 3 2 3 2 1 2 3}

d) etc.

^{1 4 3 2 3 2 1 2 3}

^{4 1 2 3 2 3 4 3 2}

F) in zehn Tönen, | in ten tones, | *en dix tons*, | in dieci toni.

868.

3	2	1	3	2	1	2	3	1	2
4	3	2	1	2	1	2	1	2	3

10

The musical score for exercise 868 is presented in ten systems, each with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The exercise is divided into two main sections by a repeat sign. The first section contains five systems, and the second section contains five systems, with the final system marked with a repeat sign and a fermata. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a' and '8'.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of two flats (B-flat and E-flat). The tempo marking '8' is indicated at the beginning of the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign at the end of the sixth system.

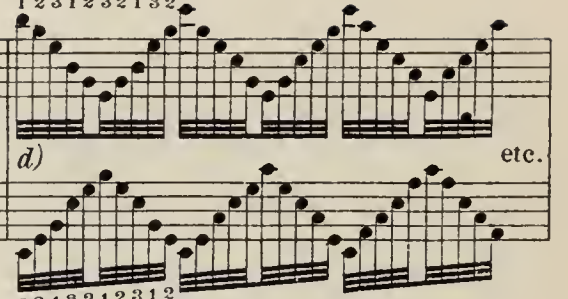
869.

1 2 1 2 3 4 3 2 1 2
1 2 3 1 2 3 2 1 3 2

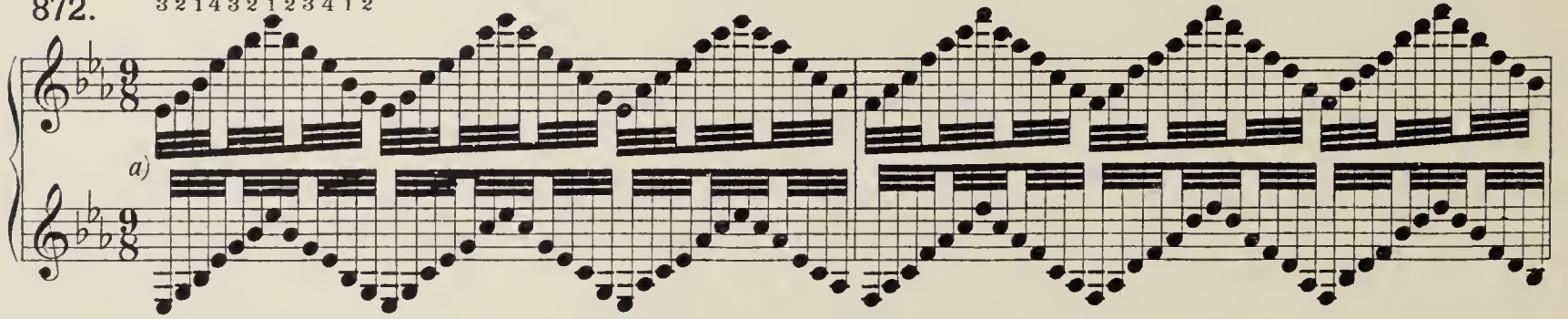
870.

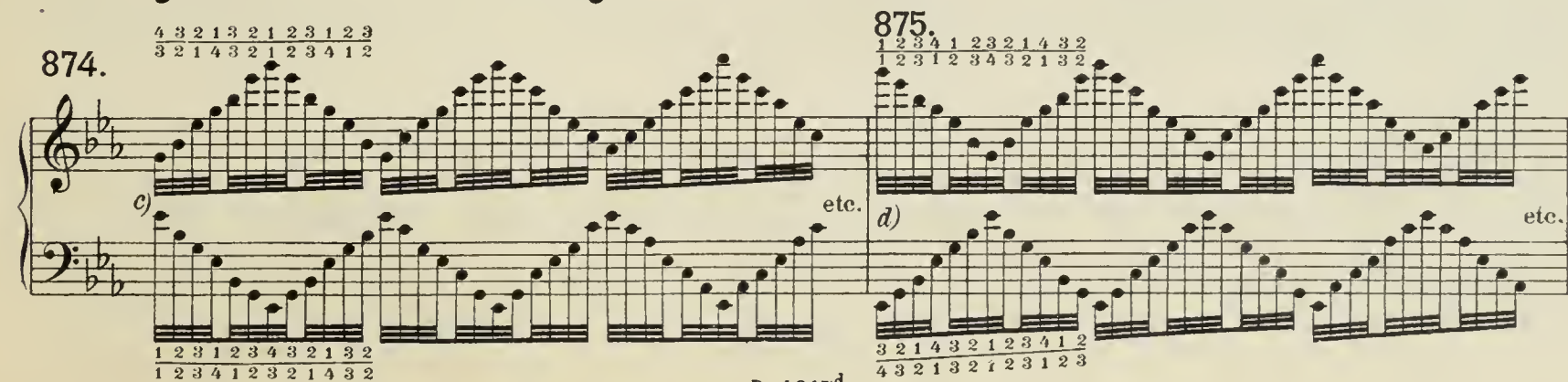
4 3 2 1 2 1 2 1 2 3
3 2 1 3 2 1 2 1 3 2

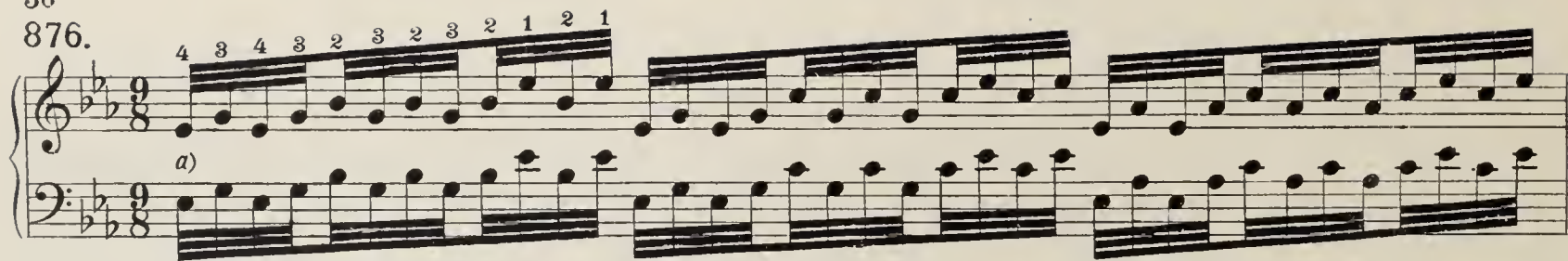
871.

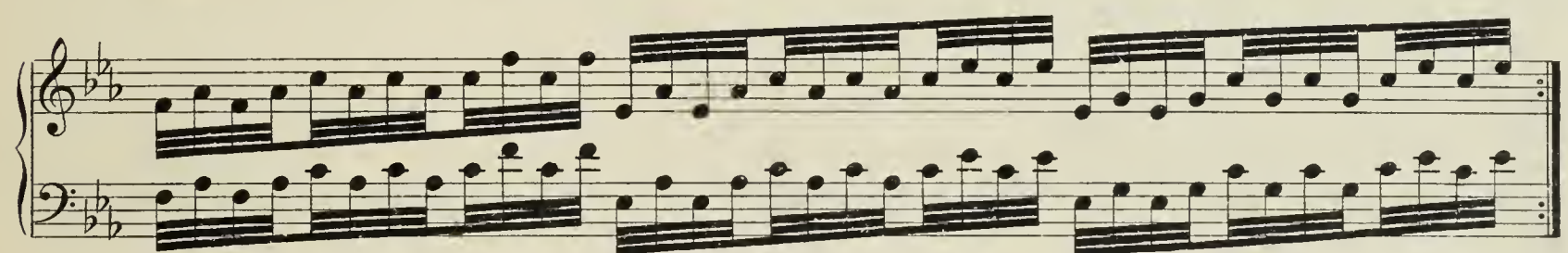
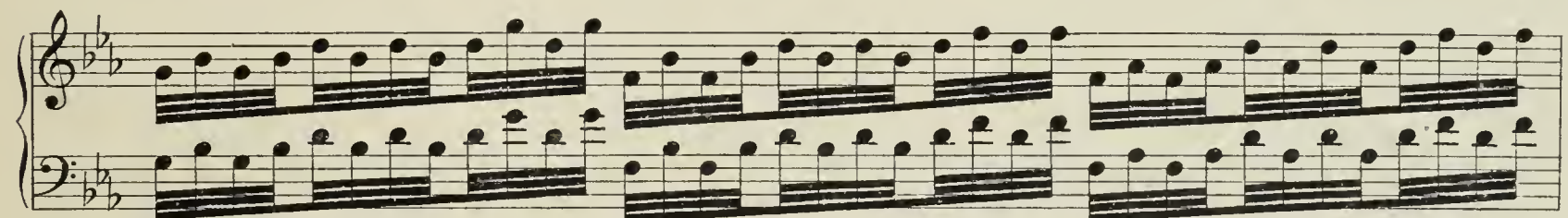
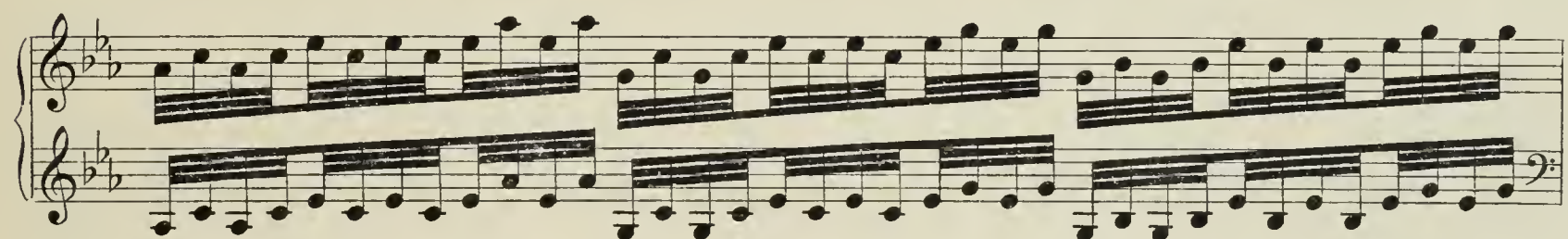
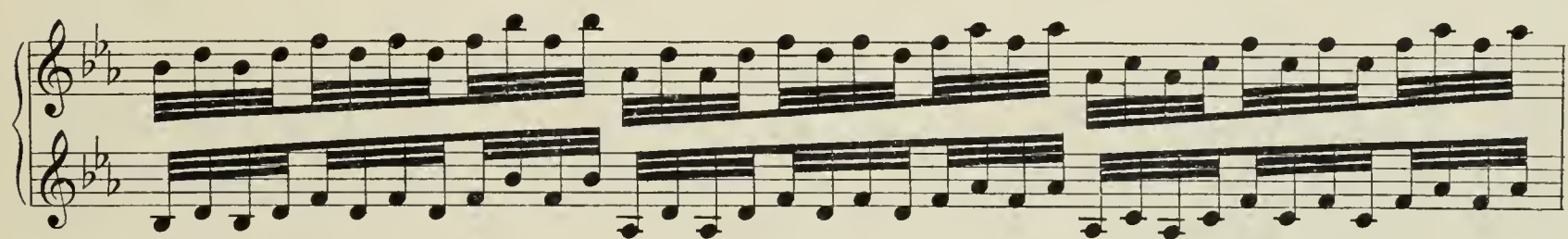
1 2 1 2 3 4 3 2 1 2
1 2 3 1 2 3 2 1 3 2G) in zwölf Tönen, | in twelf tones, | *en douze tons*, | in dodici toni.

872.

4 3 2 1 3 2 1 2 3 1 2 3
3 2 1 4 3 2 1 2 3 4 1 2







877.

1 2 3 2 3 2 3 4 3 4

b)

879.

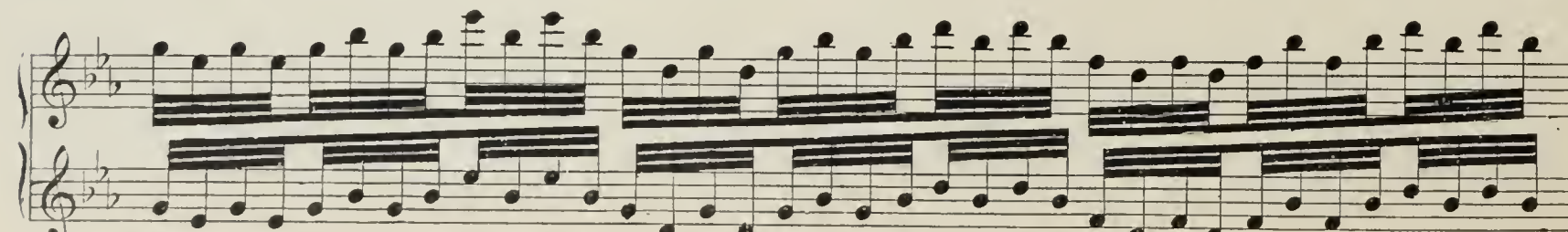
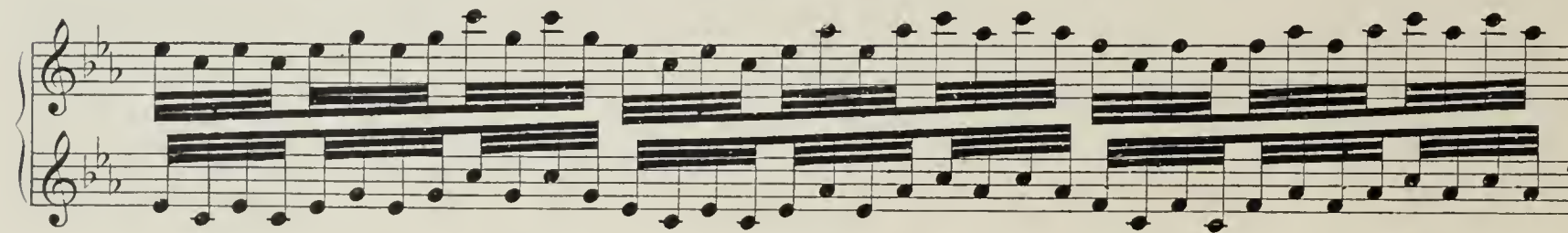
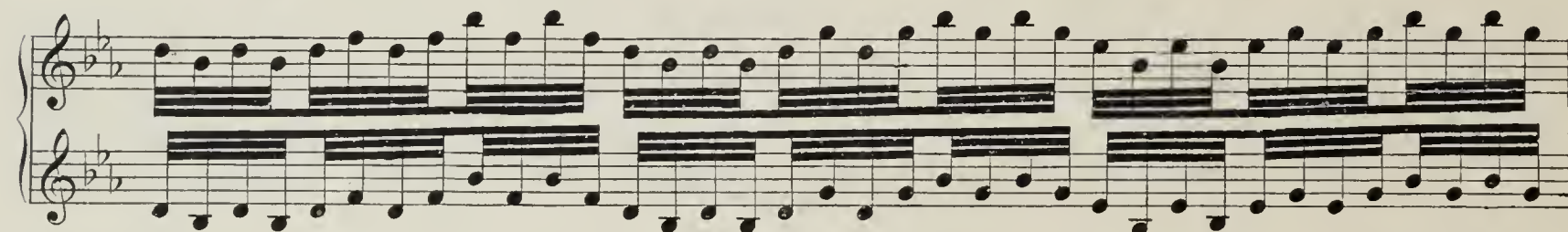
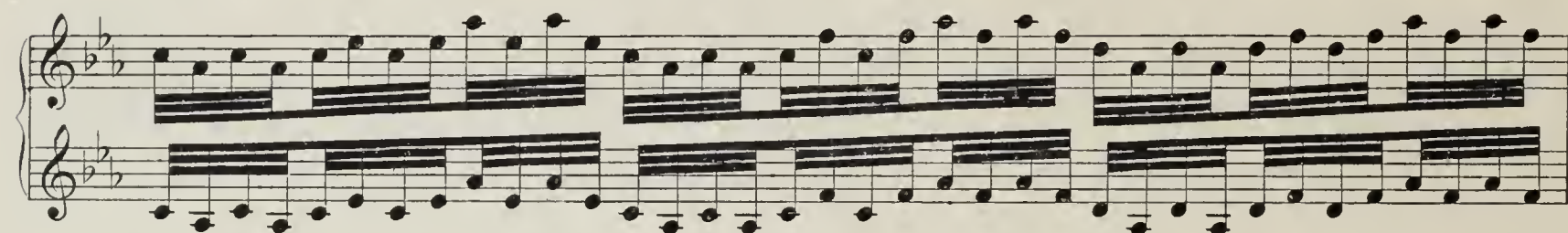
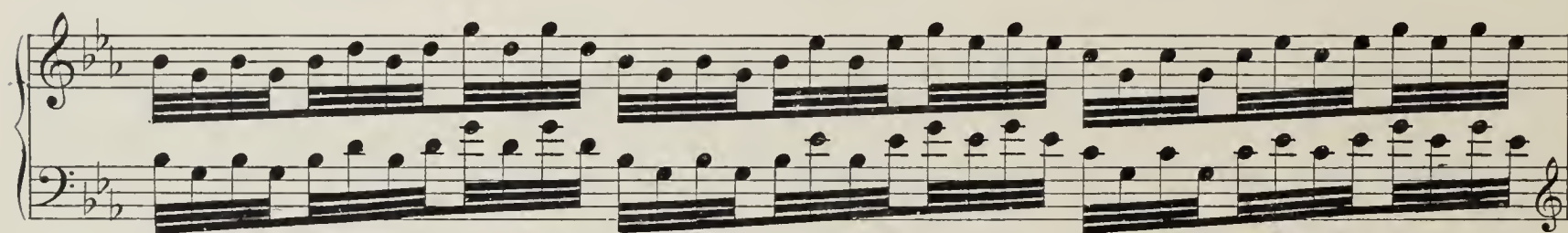
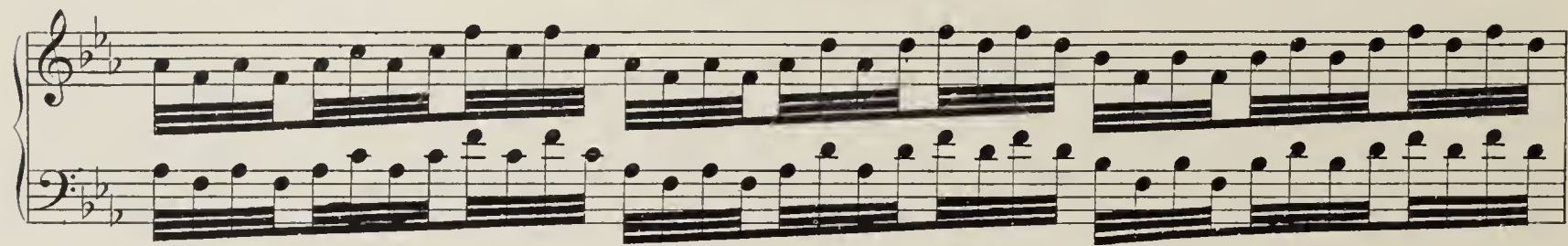
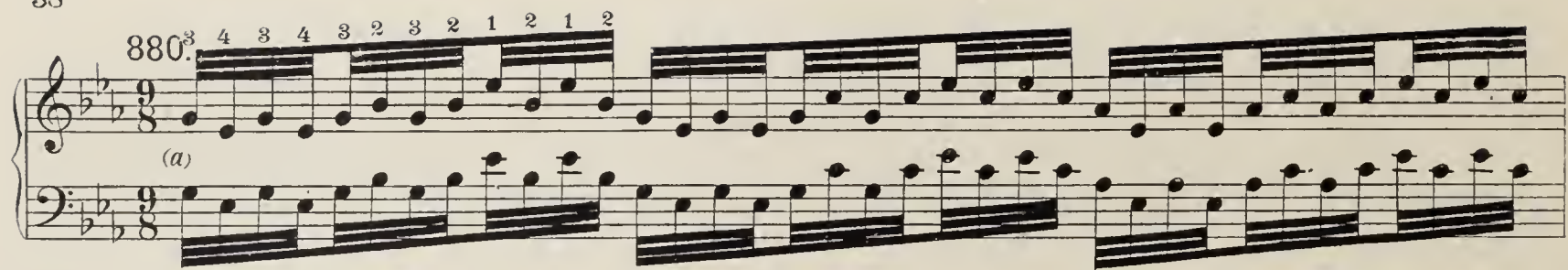
1 2 1 2 3 2 3 3 4

d)

4 3 4 3 2 3 2 3 2 1 2 1

880³ 4 3 4 3 2 3 2 1 2 1 2

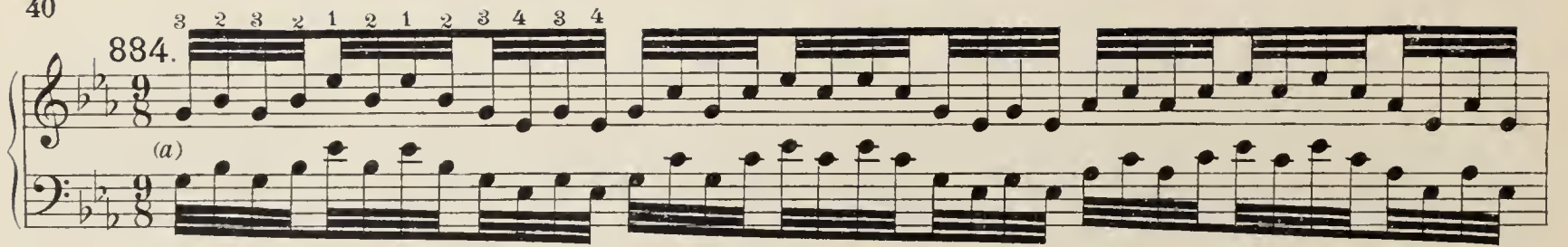
(a)

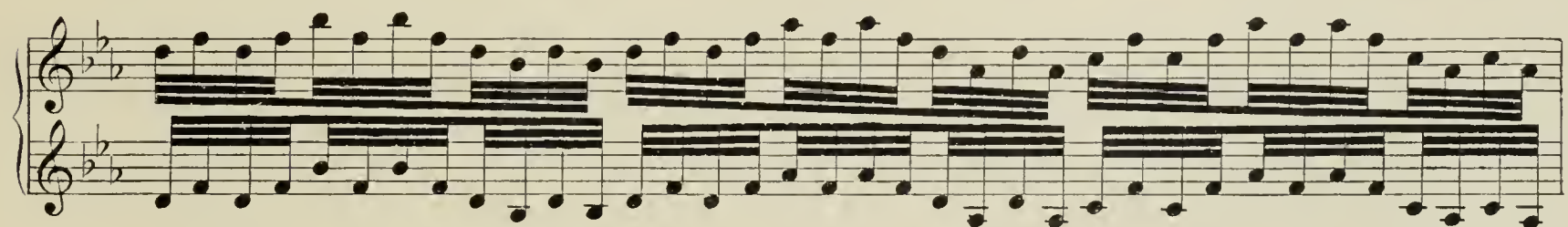




884. ^{3 2 3 2 1 2 1 2 3 4 3 4}

(a)





Harfen-Musik.



Pay'r Robert. 887 Technische Studien für Harfe.

Mark

- I. Part. I. Tonleiterstudien. II. Drei- und vierfing'rige Zerlegungen. III. Vierfinger-Studien . . netto 2.—
II. Part. IV. Terzen-Übungen. V. Sexten-Übungen. VI. Oktaven-Übungen. VII. Doppelterzen-Übungen „ 4.—
III. Part. VIII a/c. Akkordzerlegungen in drei, vier und sechs Töne „ 3.—
IV. Part. VIII d/g. Akkordzerlegungen in acht, neun, zehn und zwölf Töne „ 3.—

- Zamara Alfred.** Mes premières pensées. Romanze für Harfe solo 1.50
Sieben Studien für Harfe von F. J. Nadermann, revidiert
und mit genauem Fingersatz versehen netto 3.—
Capricetto für Flöte und Harfe „ 1.50

Zamara Anton. Recueil de pensées musicales de Parish-Alvars.

- Salonstück für Harfe solo 2.—
Drei Transkriptionen für Harfe solo 2.50
a) Mendelssohn: Auf Flügeln des Gesanges. b) Schubert:
Lob der Tränen. c) Schubert: Frühlingsglaube.
Fantaisie originale für Cello und Harfe 4.—



Alle Rechte, insbesondere Ausführungs- und Nachdrucksrecht vorbehalten.

Déposé à Paris.

Eigentum des Verlegers für alle Länder.

Ludwig Doblinger

(Bernhard Herzmannsky)

Paris
Max Eschig
13, Rue Laflitte.

Leipzig
Taubchenweg 21.
Wien
I., Dorotheergasse 10.

Bukarest
N. Mischonzniky
Calea Victoriei 60.