EDITION SCHUBERTH

SCHULE DER FINGER-TECHNIK

(Nach neuen Prinzipien)

Tägliche Übungen für Pianoforte
zur Ausbildung eines gleichmäßigen Anschlags aller Finger,
sowie für den Daumen-Untersatz
von

THEODOR WIEHMAYER

Anhang: Bearbeitung zweier Etüden von Clementi

BAND I — Fünffinger-Übungen (mit Anhang)

BAND II — Daumen-Untersatz-Übungen

SCHOOL OF FINGER-TECHNIC

(on new Principles)

Daily Exercises for Piano
for the Development of Equality in the Fingers
and for the passing under of the Thumb
by

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Appendix: Arrangement of two Studies of Clementi

VOL. I — Five-Finger-Exercises (with Appendix)

VOL. II — Passing-under Exercises for the Thumb

J. SCHUBERTH & CO.

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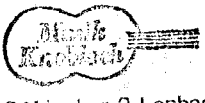

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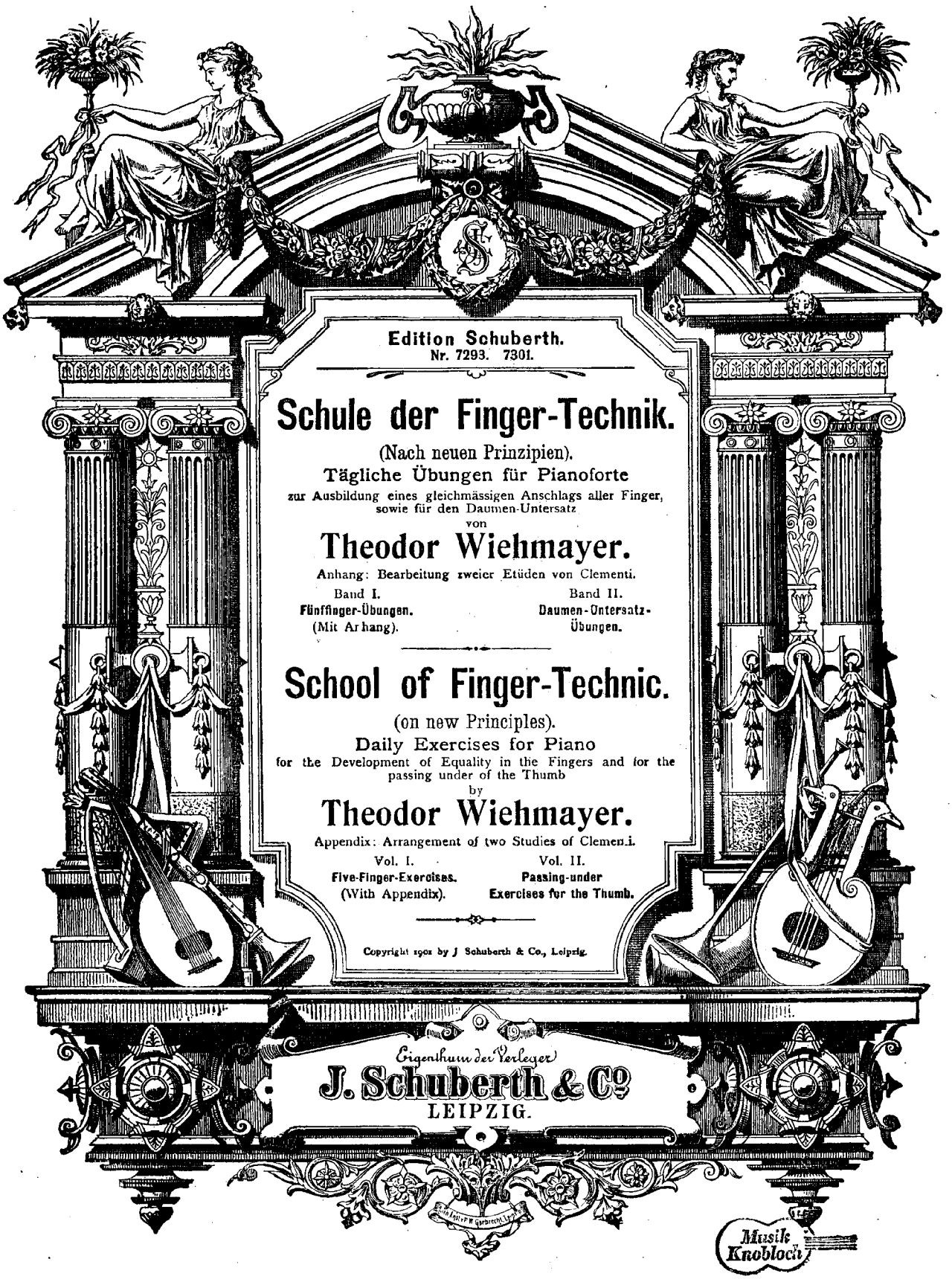

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Schule der Finger-Technik.

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Appendix: Arrangement of two Studies of Clementi.

Vol. I.
Five-Finger-Exercises.
(With Appendix).

Vol. II.
Passing-under Exercises for the Thumb.

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Einleitung.

Die Bedeutung der Fingerübungen.

Das Studium der Fingerübungen ist, abgesehen von seiner Unentbehrlichkeit für die Hand- und Tonbildung, schon deshalb so ungemein wichtig, weil in ihnen alle in der musikalischen Praxis vorkommenden Figuren und Bewegungsfolgen enthalten sind. Diese vorläufig beziehungslosen Folgen werden durch Übung (Wiederholung) dem Zentralnervensystem (dem Sitz und Ausgangspunkte aller Bewegungsimpulse) so tief und fest eingeprägt, daß sie in der Praxis durch einen einfachen Willensimpuls als etwas Bekanntes mühelos zum Ablauf gebracht werden können.

Jede einzelne Fingerübung läßt sich mit einem besonders schwierig auszusprechenden Wort der Sprache vergleichen; findet beispielsweise ein Schauspieler in seiner Rolle ein solches Wort (etwa ein Fremdwort), so muß er es gesondert vornehmen und so lange üben, bis ihm die deutliche Aussprache im Rahmen des Satzes mühelos gelingt.

Auch die Fingerübungen sind nichts anderes als solche aus dem Zusammenhang gelöste schwierige Wörter der Tonsprache, Figuren, die dem Spieler in der Praxis überall begegnen können, die er also, solange ihm ihr glatter Ablauf Schwierigkeiten bereitet, ebenso üben muß, wie der Schauspieler das schwierige Wort. Dazu kommt noch, daß in der Tonsprache, im Gegensatz zur Wortsprache, das Schnelligkeitsprinzip in der Ausführung der Figuren eine große Rolle spielt. Es wird also vom Klavierspieler eine saubere Artikulation auch im schnellsten Tempo verlangt, ein Grund mehr, um sich dem Studium der Fingerübungen mit größter Sorgfalt und Ausdauer zu widmen.

Nach dem Gesagten kann die vorliegende Sammlung mit Fug und Recht als ein technisches „Wörterbuch der Tonsprache" bezeichnet werden. Je mehr schwierige „Vokabeln" daraus der Spieler seinem Zentralnervensystem einprägt, desto sicherer wird er den gesteigerten Ansprüchen der musikalischen Praxis gewachsen sein.

Th. W.

Introduction.

The Importance of Finger-Exercises.

The study of Finger exercises is extremely important, in fact indispensable, not only for the training of the hand and the development of tone production, but principally because they contain all the figures and movements occurring in musical practice. By constant practice these preliminary figures will be so firmly imprinted on the central nervous system (the basic point of all impulses of movements) that by a simple stimulus of the will, they may in practical application be carried out with ease.

Each separate finger exercise may be compared to an exceptionally difficult „word" in language. For instance, if an Actor encounters in his part a word difficult to articulate (perhaps a foreign word), he will go over it singly, until he succeeds in pronouncing it fluently in the sentence.

And so the finger exercises are nothing else, than such „Difficult Words" of the musical language, detached from the context, figures which the player may constantly find in any composition. Consequently he must practise them until a faultless accuracy is attained, just as the actor must practise the „difficult word" in his lines.

In contrast to the language of words, in the language of music the principle of speed plays a very important part, and it is essential that a clear execution be obtained even in the most rapid tempo: one more reason why the greatest patience and minutest detail should be devoted to this important phase of musical study.

And so one may justly apply to the present collection of Finger exercises the term „Technical Dictionary" of the language of music. The more „difficult words" the player gathers from this „Dictionary" and impresses upon his central nervous system — the better equiped will he be to meet the ever increasing demands of the musical profession.

Th. W.

SCHULE der FINGER-TECHNIK

von

Theodor Wiehmayer.

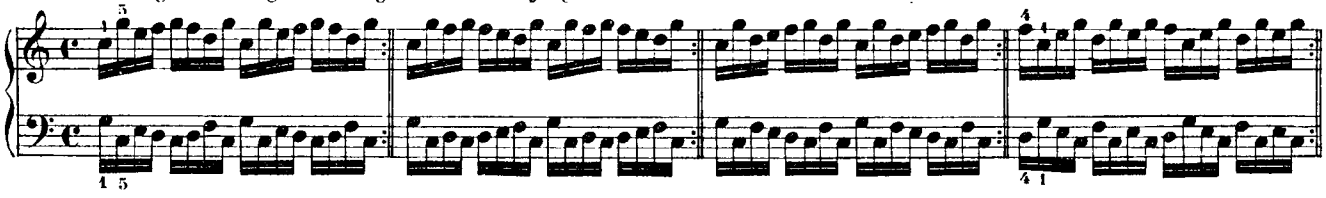
BAND 1.

Übungen mit stillstehender Hand.

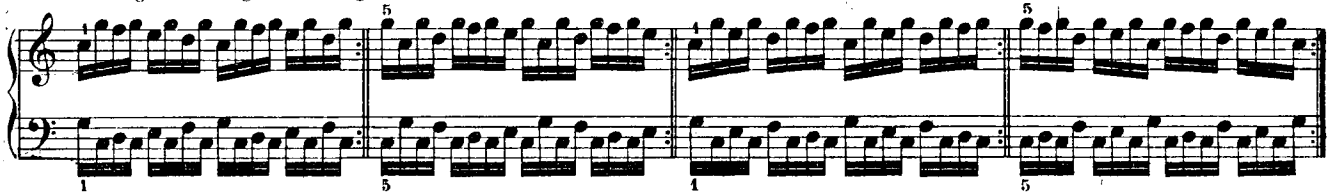
Übungen zu 8 Noten.

Für den 5. Finger.

3 maliger Anschlag des 5. Fingers. — *The 5th finger strikes 3 times.*

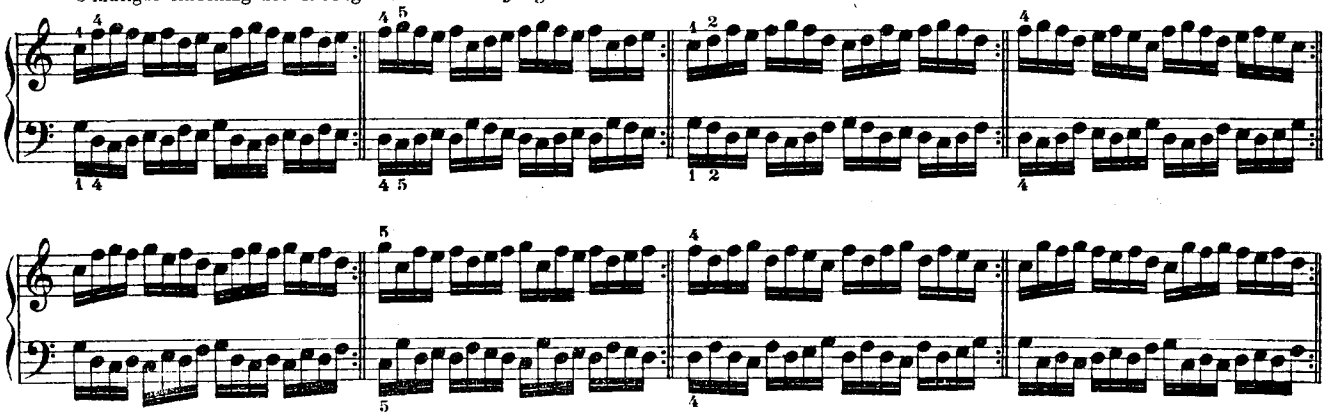


4 maliger Anschlag des 5. Fingers. — *The 5th finger strikes 4 times.*



Für den 4. Finger.

3 maliger Anschlag des 4. Fingers. — *The 4th finger strikes 3 times.*



SCHOOL of FINGER-TECHNIC

by

Theodor Wiehmayer.

VOL. I.

Exercises with the hands stationary.

Exercises of 8 notes.

For the 5th finger.

For the 4th finger.

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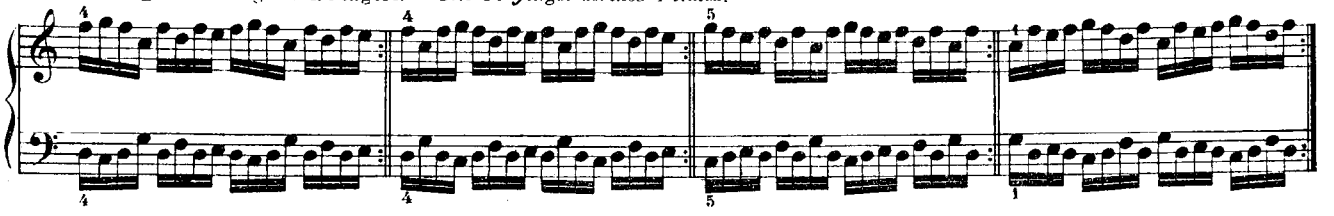
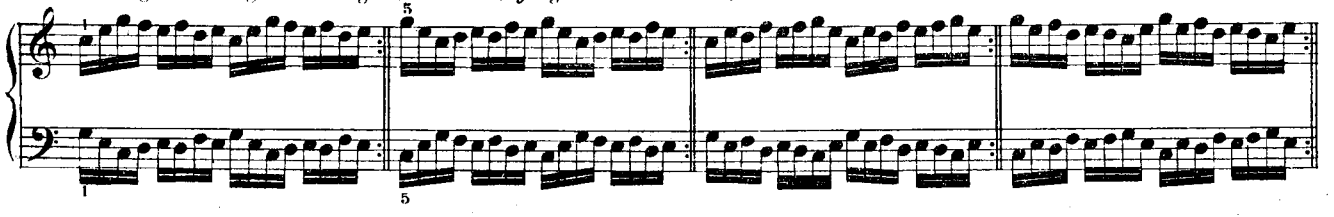
4 maliger Anschlag des 4. Fingers. — *The 4th finger strikes 4 times.*

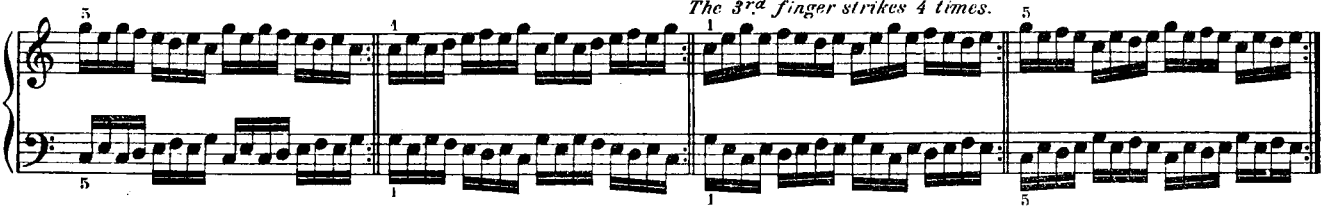


Für den 3. Finger.† *) | *For the 3rd finger.† *)*

3 maliger Anschlag des 3. Fingers. — *The 3rd finger strikes 3 times.*

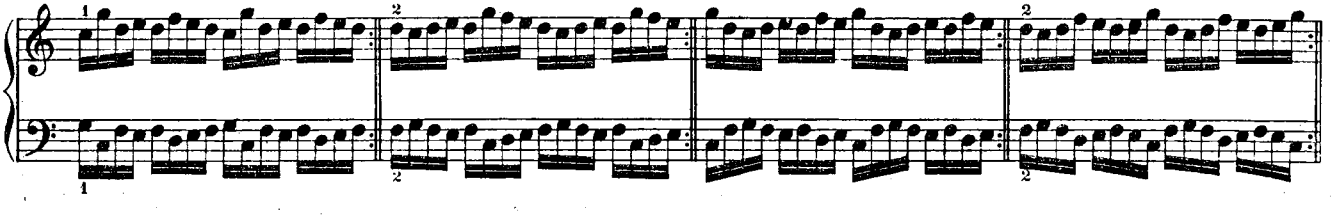


4 maliger Anschlag des 3. Fingers.
The 3rd finger strikes 4 times.

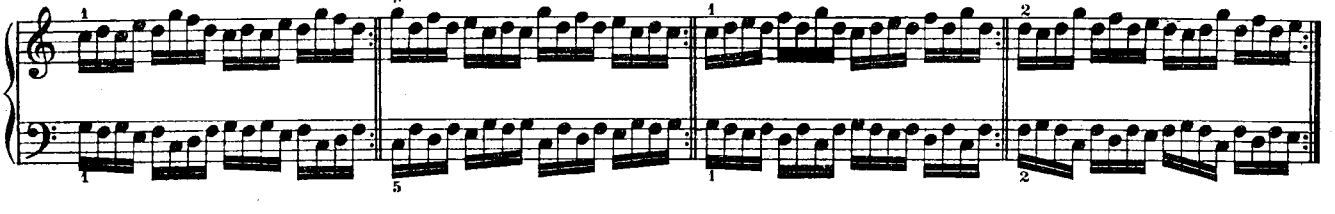


Für den 2. Finger. | *For the 2nd finger.*

3 maliger Anschlag des 2. Fingers. — *The 2nd finger strikes 3 times.*

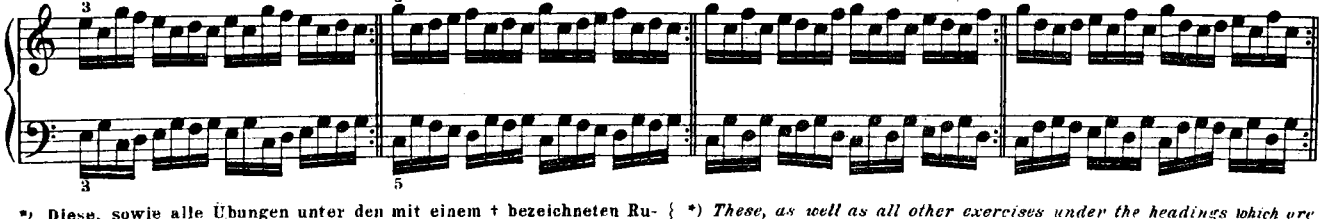


4. maliger Anschlag des 2. Fingers.
The 2nd finger strikes 4 times.



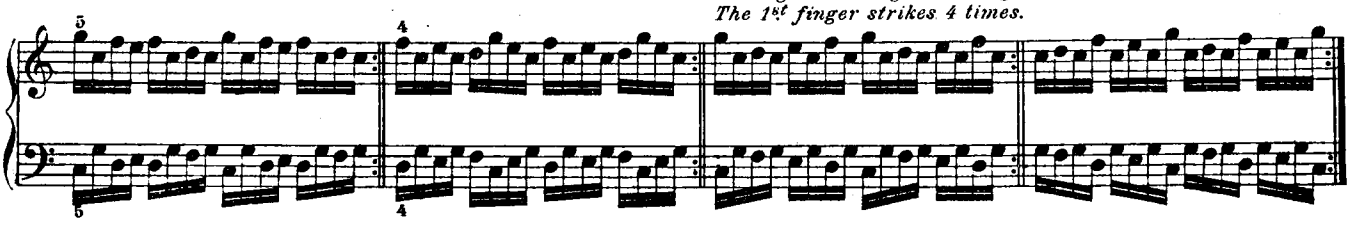
Für den 1. Finger. | *For the 1st finger.*

3 maliger Anschlag des 1. Fingers. — *The 1st finger strikes 3 times.*



*) Diese, sowie alle Übungen unter den mit einem † bezeichneten Rubriken können auch in Parallelbewegung studiert werden. | *) *These, as well as all other exercises under the headings which are marked with a † may also be practised in parallel motion.*

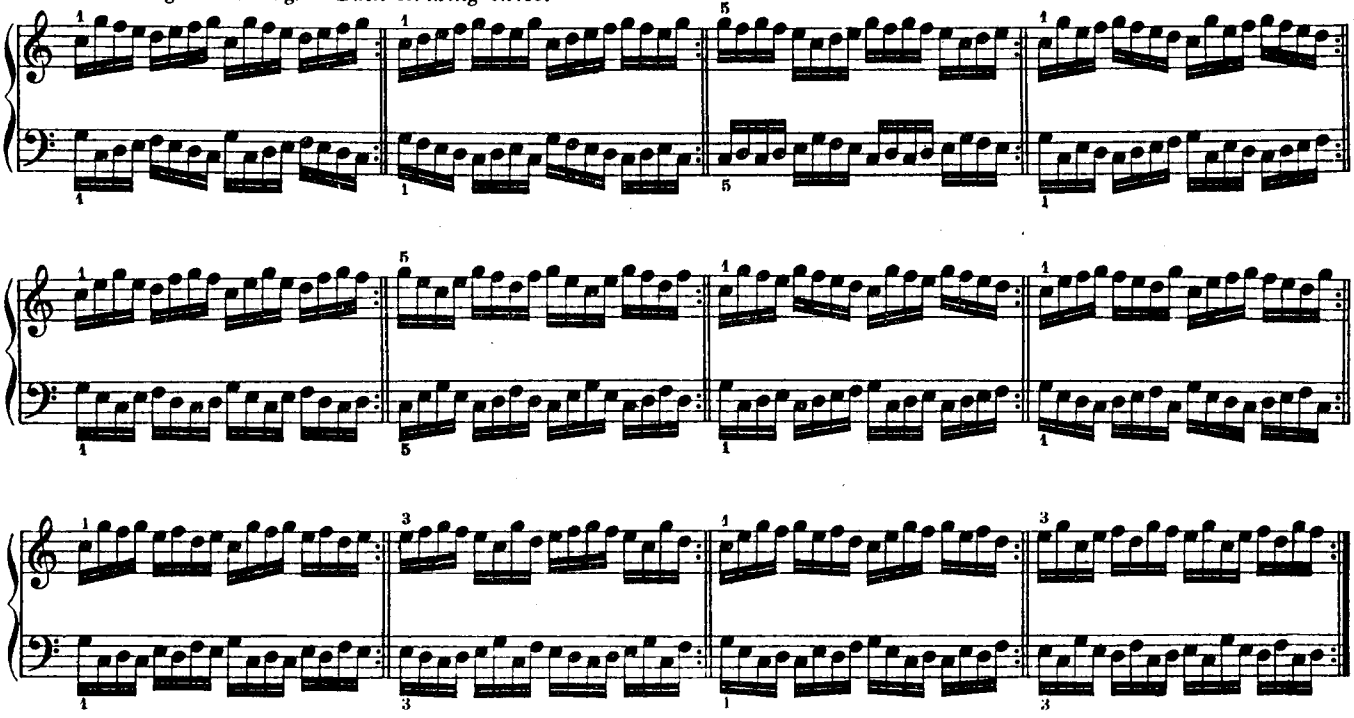
4 maliger Anschlag des 1. Fingers.
The 1st finger strikes 4 times.



Leichtere Übungen.
Für den 3., 4. und 5. Finger.

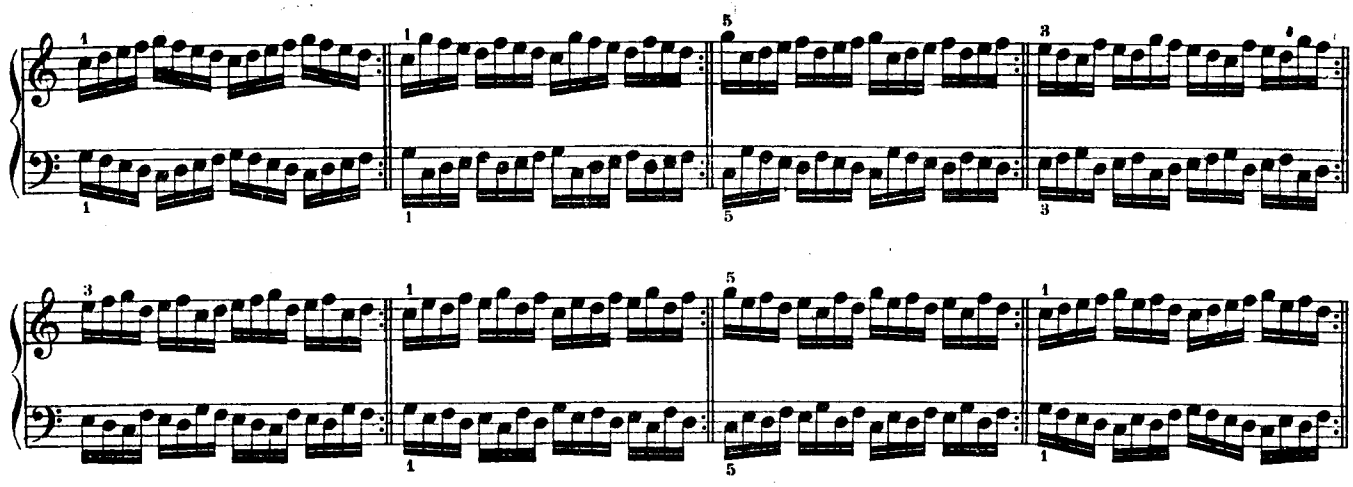
Easier Exercises.
For the 3rd 4th and 5th finger.

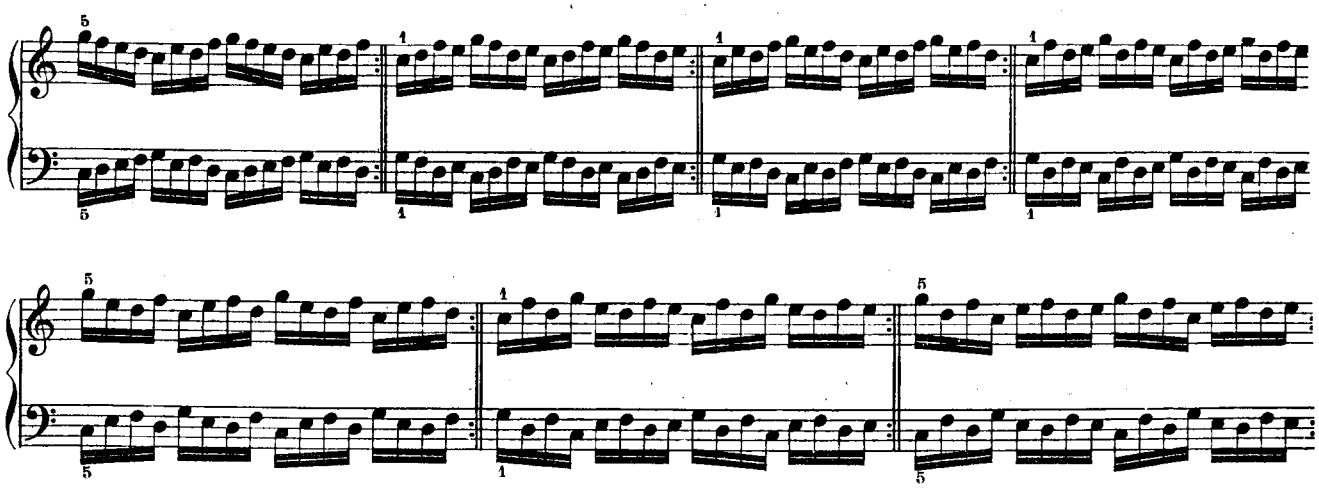
Je 2 maliger Anschlag. — *Each striking twice.*



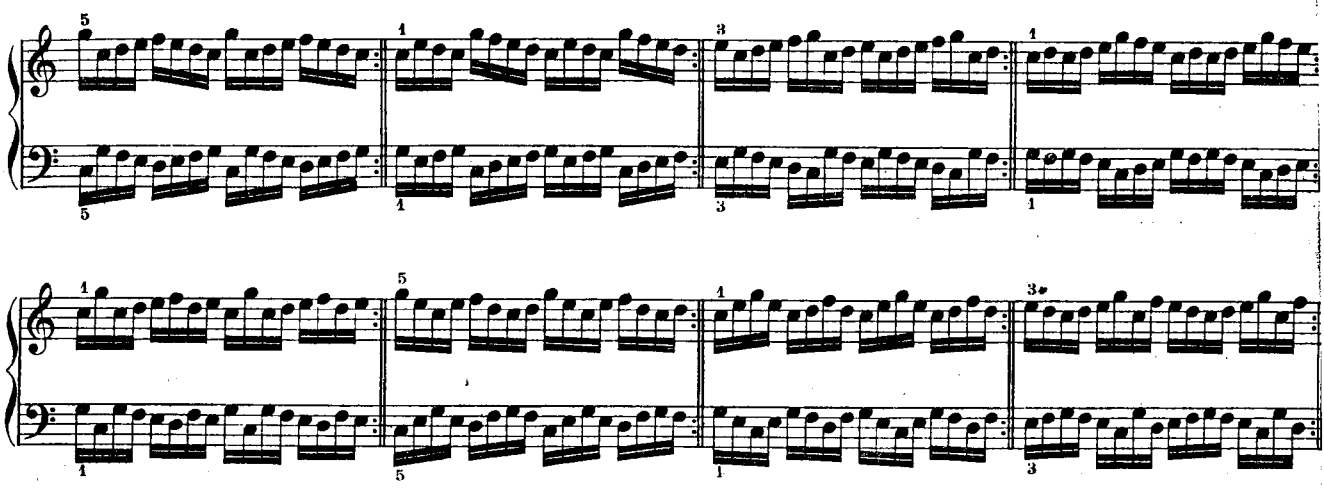
Für den 2., 3. und 4. Finger. †

For the 2nd 3rd and 4th finger. †

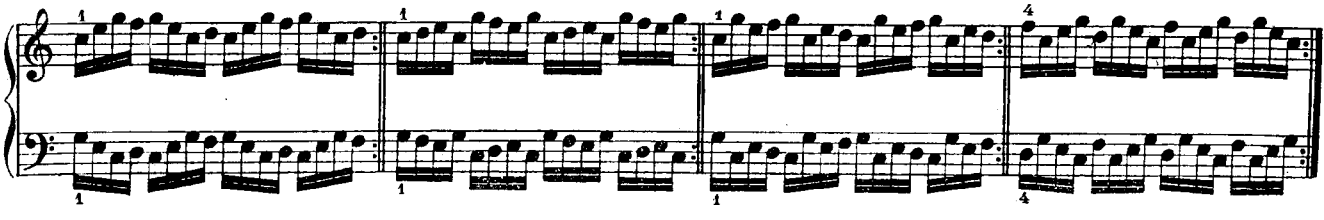




Für den 1.,2. und 3. Finger. | *For the 1st, 2nd and 3rd finger.*



Für den 1., 3. und 5. Finger. † | *For the 1st, 3rd and 5th finger.* †



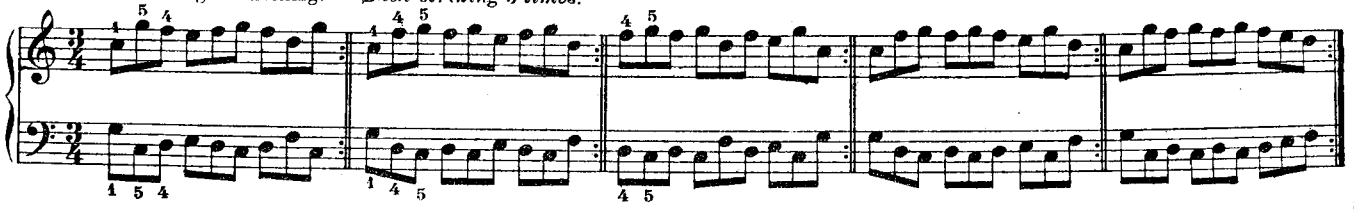
Übungen zu 9 Noten (3 Triolen).

Für den 4. und 5. Finger.

Exercises of 9 notes (3 triplets)

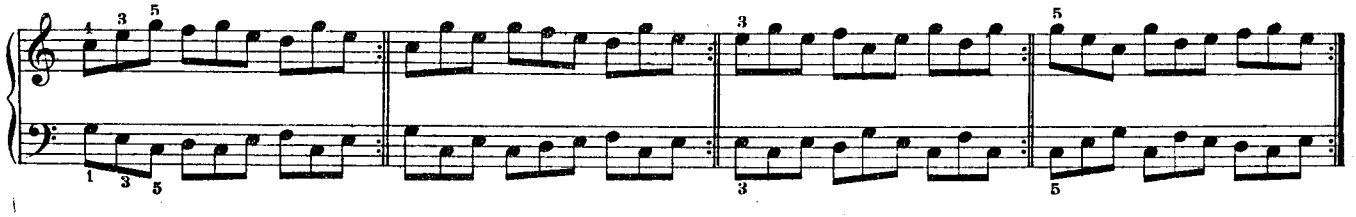
For the 4th and 5th finger.

Je 3 maliger Anschlag. — *Each striking 3 times.*



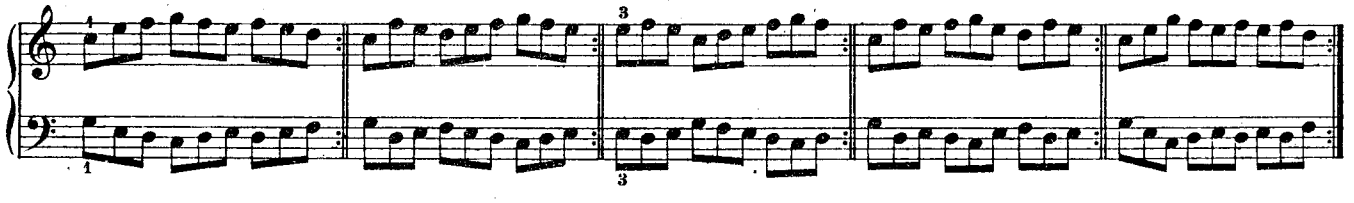
Für den 5. und 3. Finger.

For the 5th and 3rd finger.



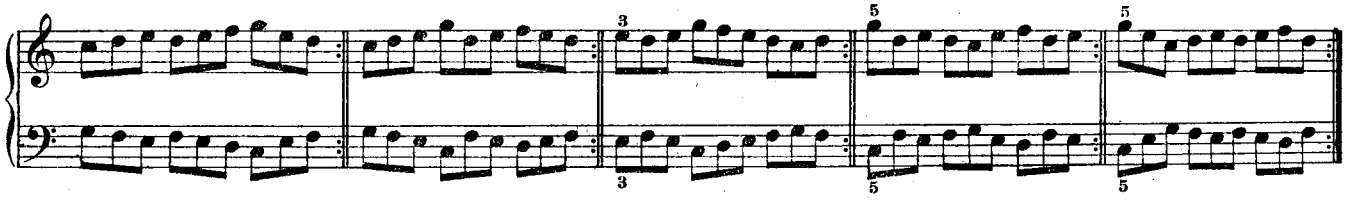
Für den 4. und 3. Finger.

For the 4th and 3rd finger.



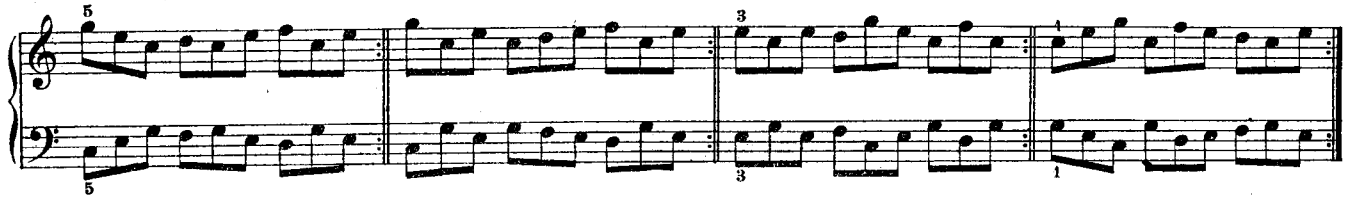
Für den 3. und 2. Finger.

For the 3rd and 2nd finger.



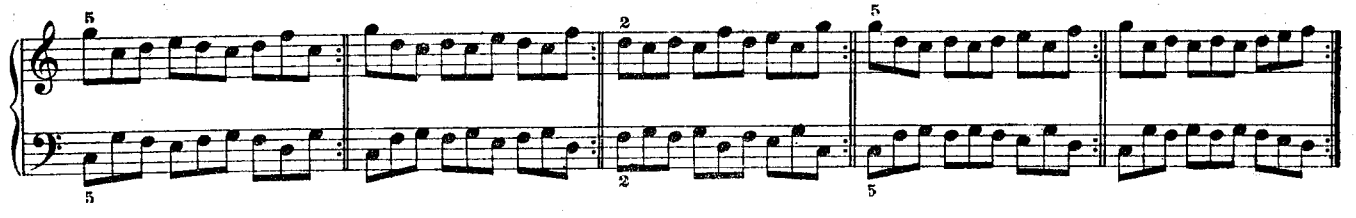
Für den 3. und 1. Finger.

For the 3rd and 1st finger.



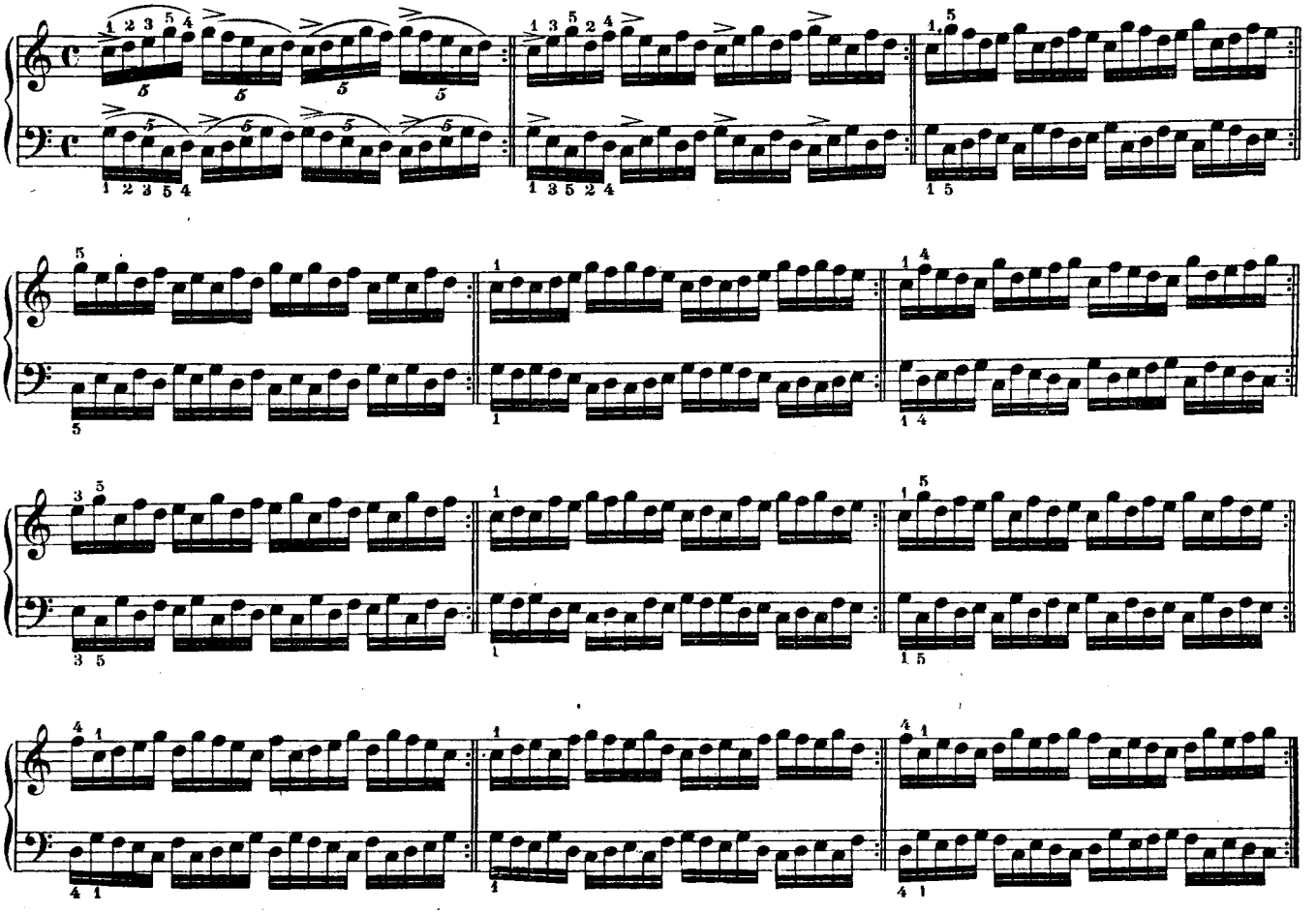
Für den 2. und 1. Finger.

For the 2nd and 1st finger.



Übungen zu 10 Noten (2 Quintolen).† | Exercises of 10 notes. (2 Quintuplets).†

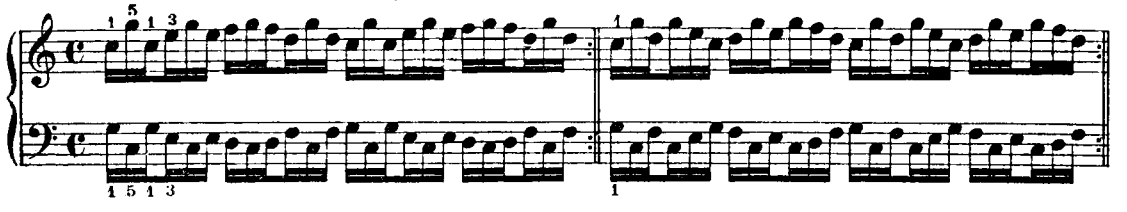
2 maliger Anschlag jedes Fingers. – *Each finger striking twice.*



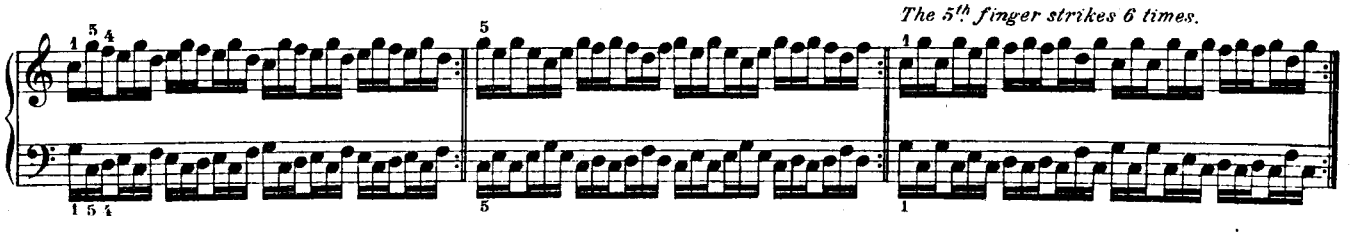
Übungen zu 12 Noten. | Exercises of 12 notes.

4 maliger Anschlag des 5. Fingers. – *the 5th finger strikes 4 times.*

Für den 5. Finger.
For the 5th finger.

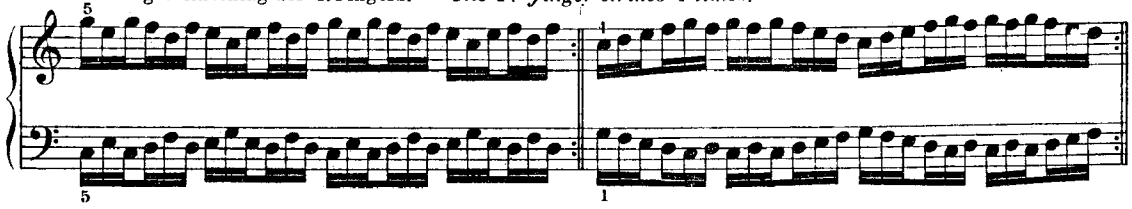


6 maliger Anschlag des 5. Fingers.
The 5th finger strikes 6 times.

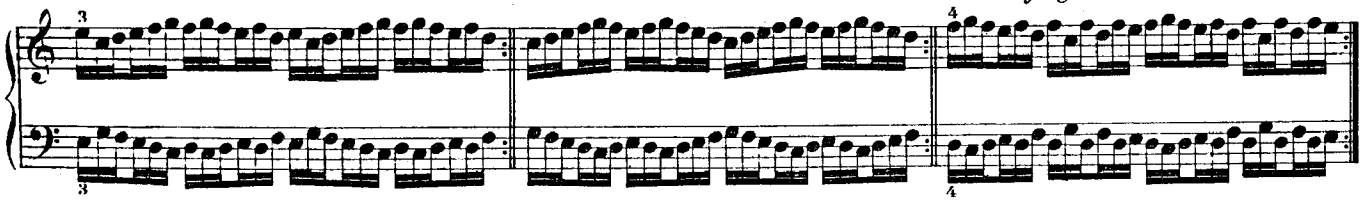


4 maliger Anschlag des 4. Fingers. — *The 4th finger strikes 4 times.*

Für den 4. Finger.
For the 4th finger.

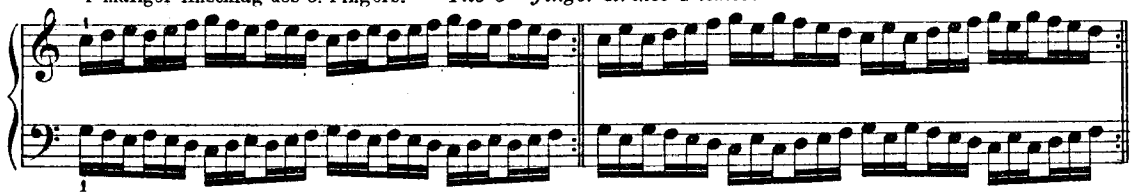


6 maliger Anschlag des 4. Fingers.
The 4th finger strikes 6 times.

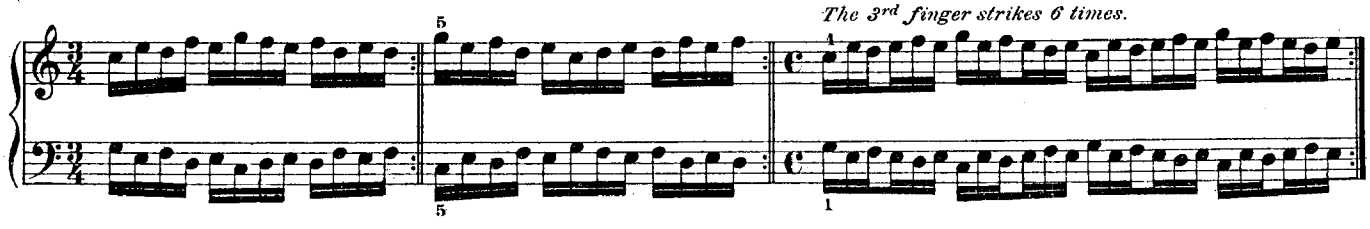


4 maliger Anschlag des 3. Fingers. — *The 3rd finger strikes 4 times.*

Für den 3. Finger.†
For the 3rd finger.†

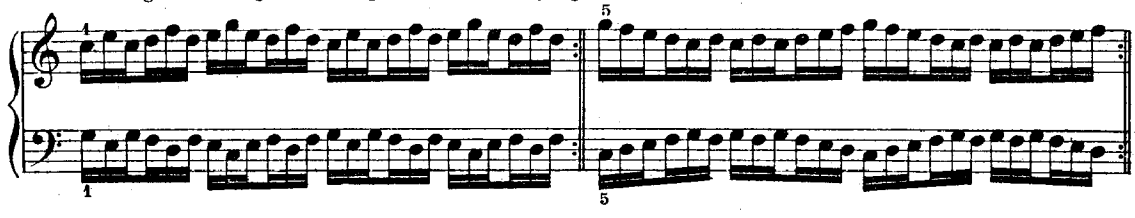


6 maliger Anschlag des 3. Fingers.
The 3rd finger strikes 6 times.

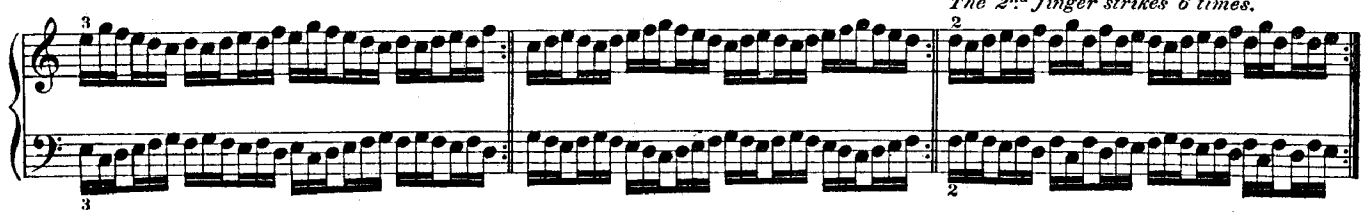


4 maliger Anschlag des 2. Fingers. — *The 2nd finger strikes 4 times.*

Für den 2. Finger.
For the 2nd finger.

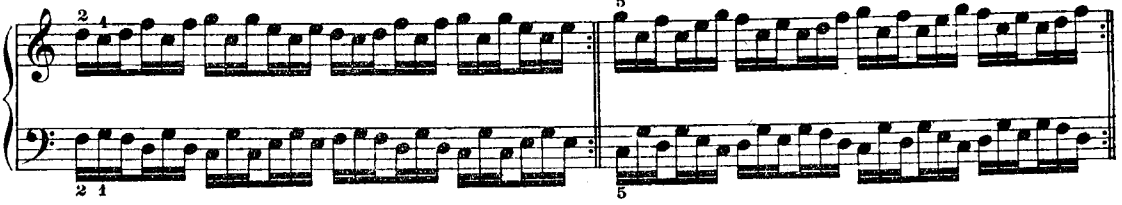


6 maliger Anschlag des 2. Fingers.
The 2nd finger strikes 6 times.

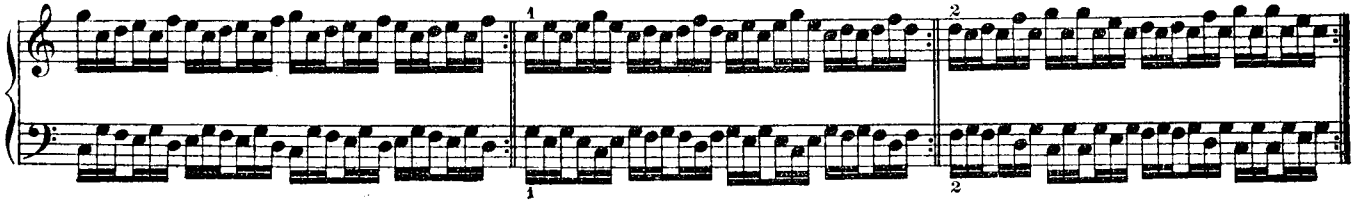


4 maliger Anschlag des 1. Fingers. — *The 1st finger strikes 4 times.*

Für den 1. Finger.
For the 1st finger.

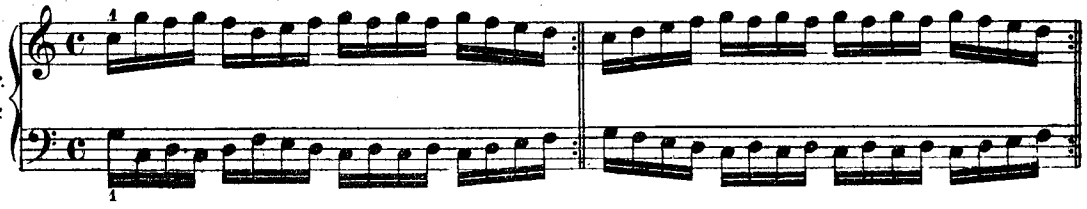


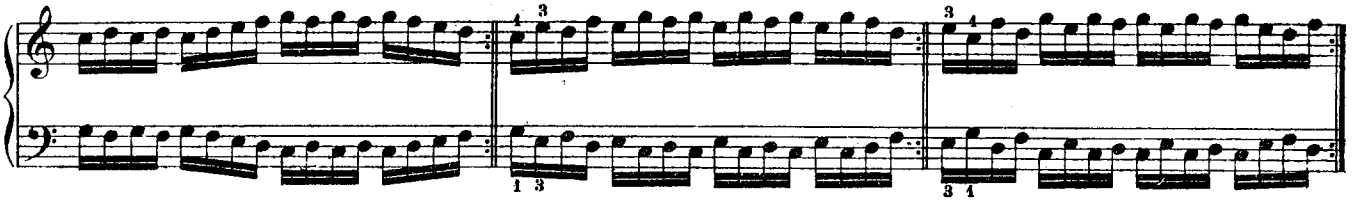
6 maliger Anschlag des 1. Fingers.
The 1st finger strikes 6 times.



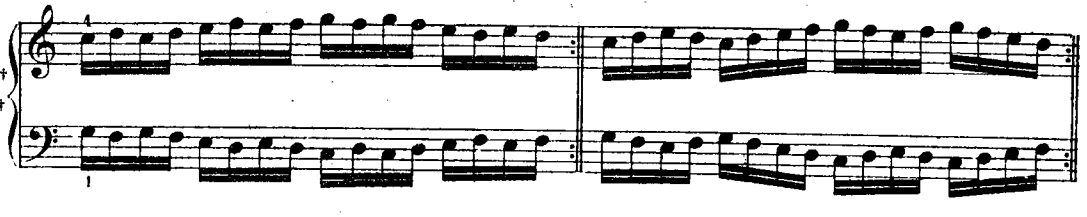
Übungen zu 16 Noten. Exercises of 16 notes.

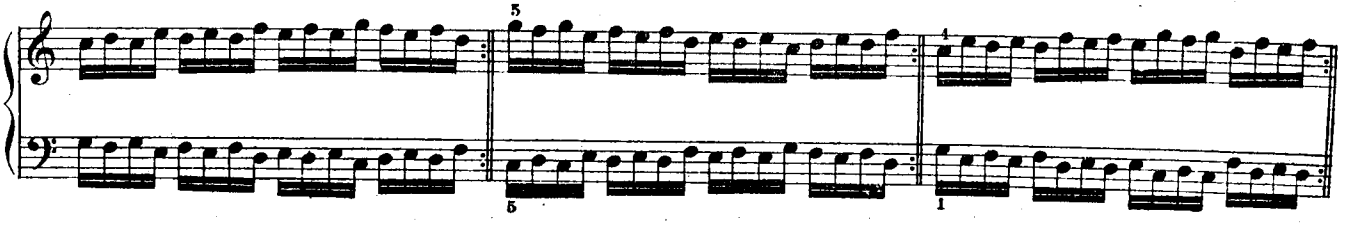
Für den 4. und 5. Finger.
For the 4th and 5th finger.

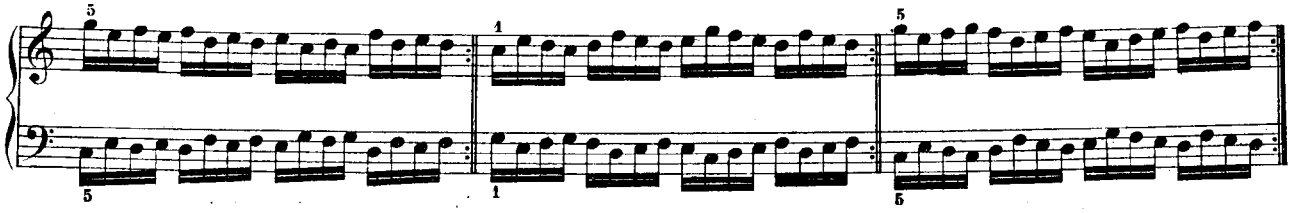




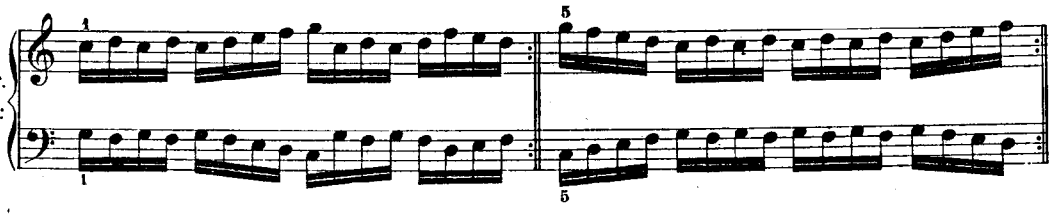
Für die mittleren Finger†
For the middle fingers†

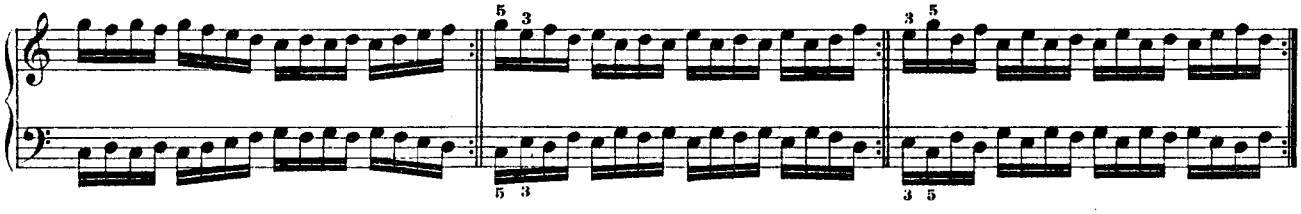






Für den 1. und 2. Finger.
For the 1st and 2nd finger.



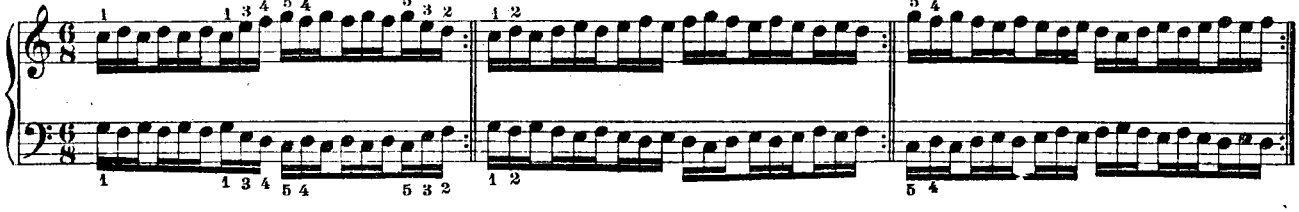


Übungen zu 18 Noten.†

Exercises of 18 notes.†

Für die äusseren Finger.
For the outer fingers.

Für die mittleren Finger.
For the middle fingers.

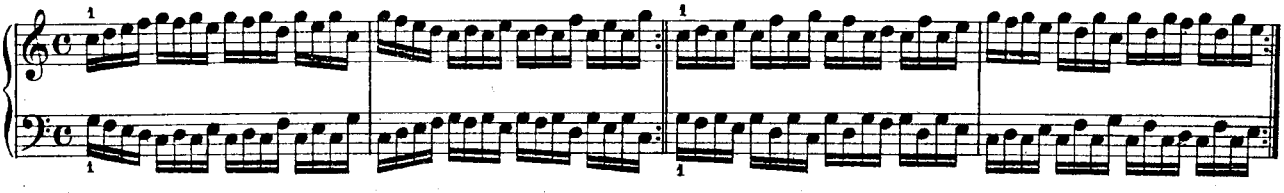


Übungen zu 32 Noten.†

Für den 1. und 5. Finger.

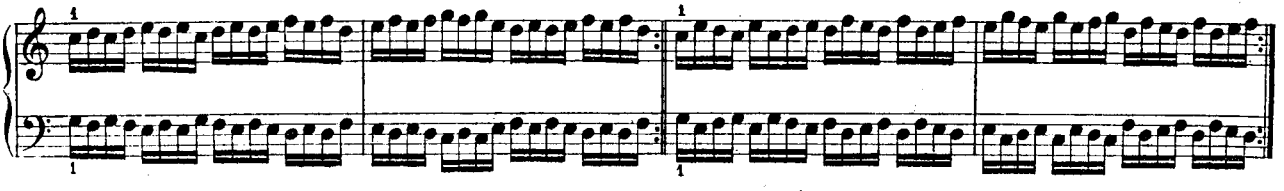
Exercises of 32 notes.†

For the 1st and 5th finger.



Für die mittleren Finger.

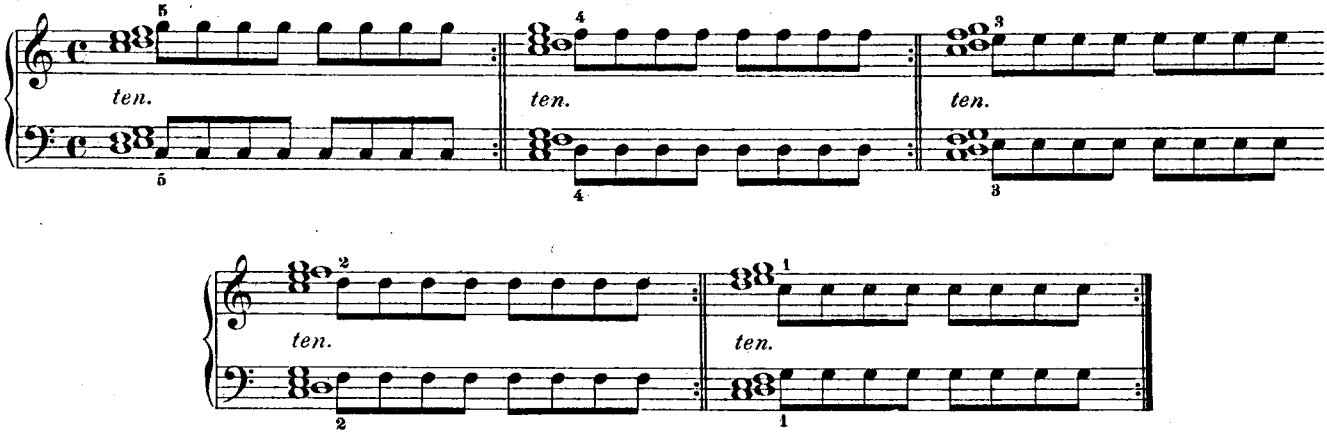
For the middle fingers.



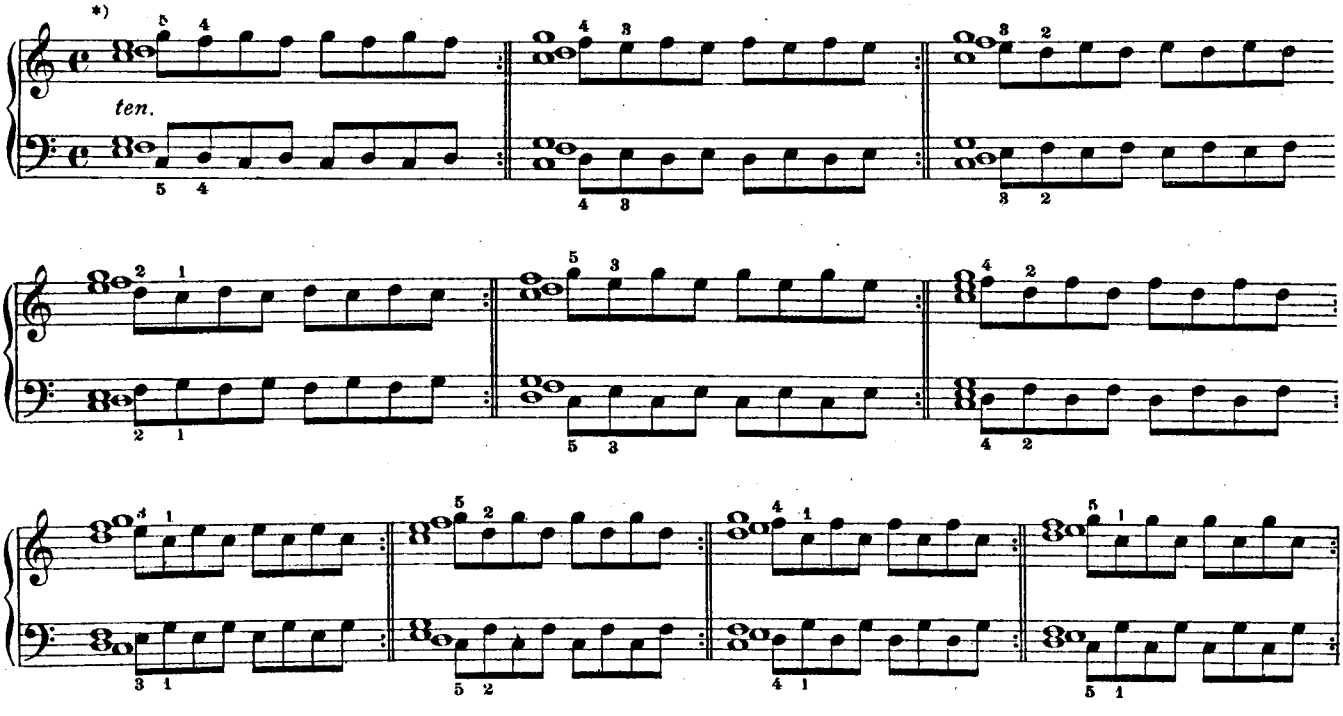
Übungen mit gehaltenen Noten.

A. Für alle beschäftigten Finger gleichmässig.

Übungen für einen Finger.

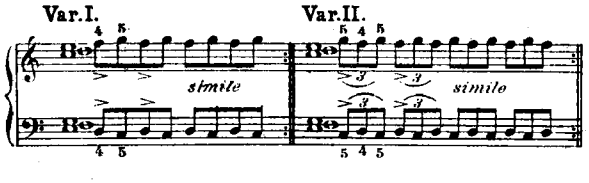


Übungen für zwei Finger.



*) Diese Übungen sind auch mit folgender Accentverlegung zu studieren:

These Exercises are also to be studied with the following accentuations:



Exercises with held notes.

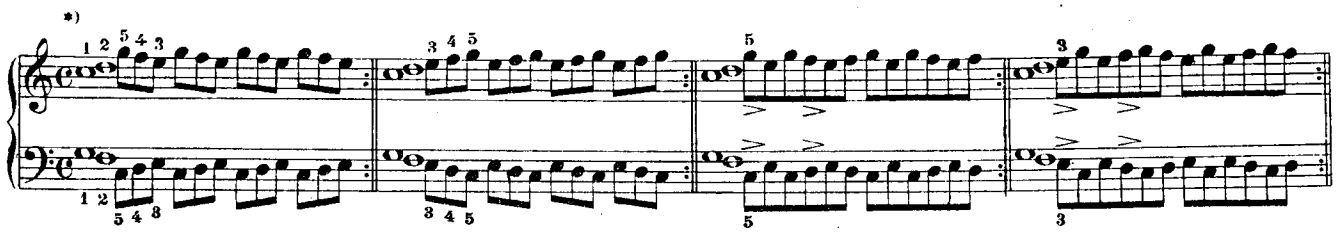
A. For all employed fingers equally.

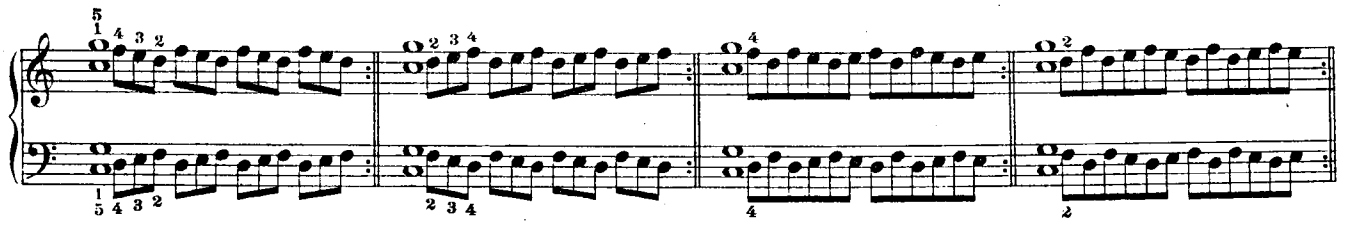
Exercises for one finger.

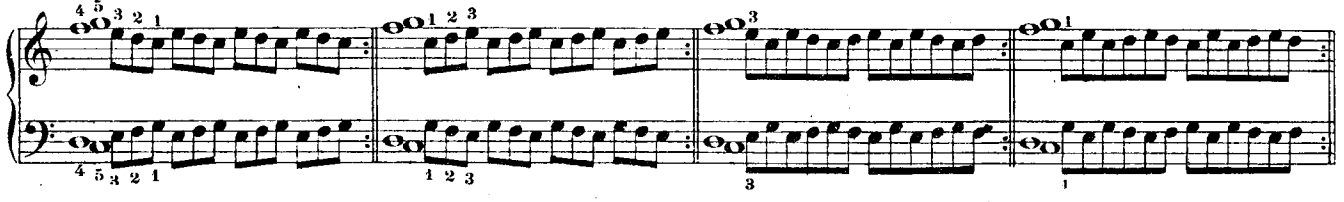
Exercises for two fingers.

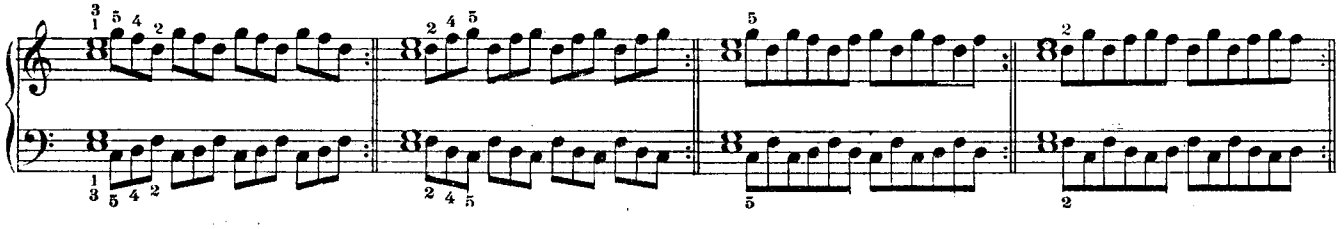
Übungen für drei Finger. | Exercises for three fingers.

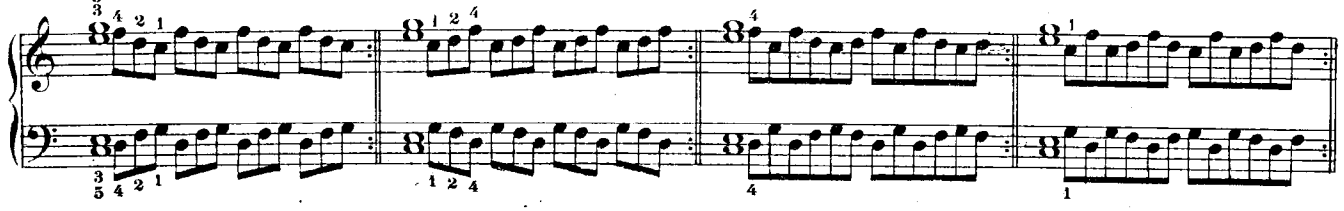
*)

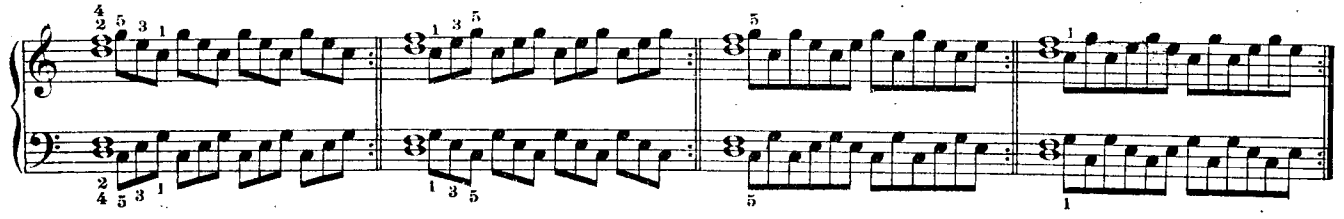




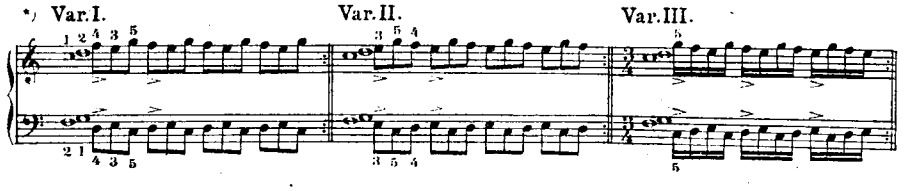




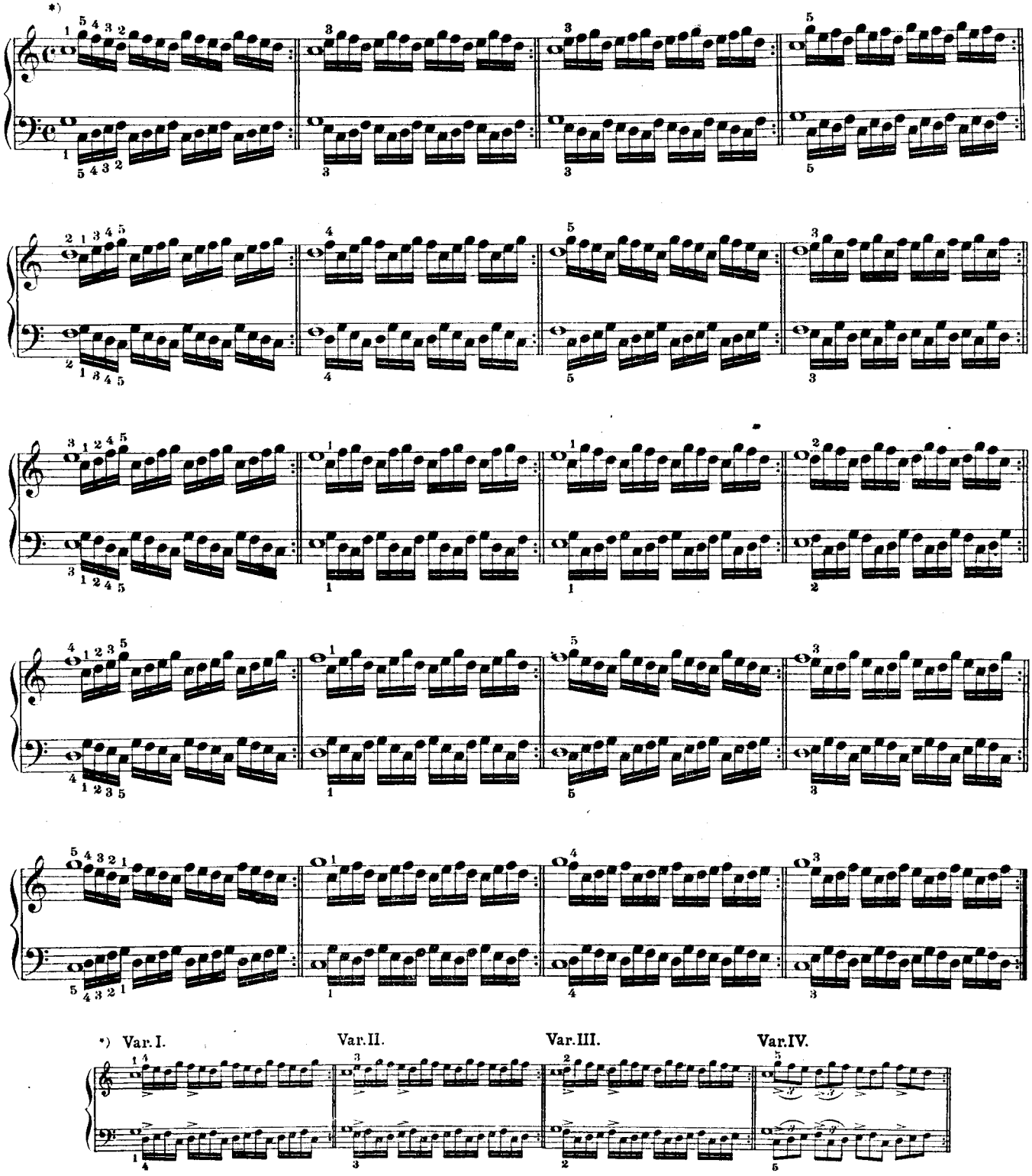




*) Var. I. Var. II. Var. III.



Übungen für vier Finger. | Exercises for four fingers.

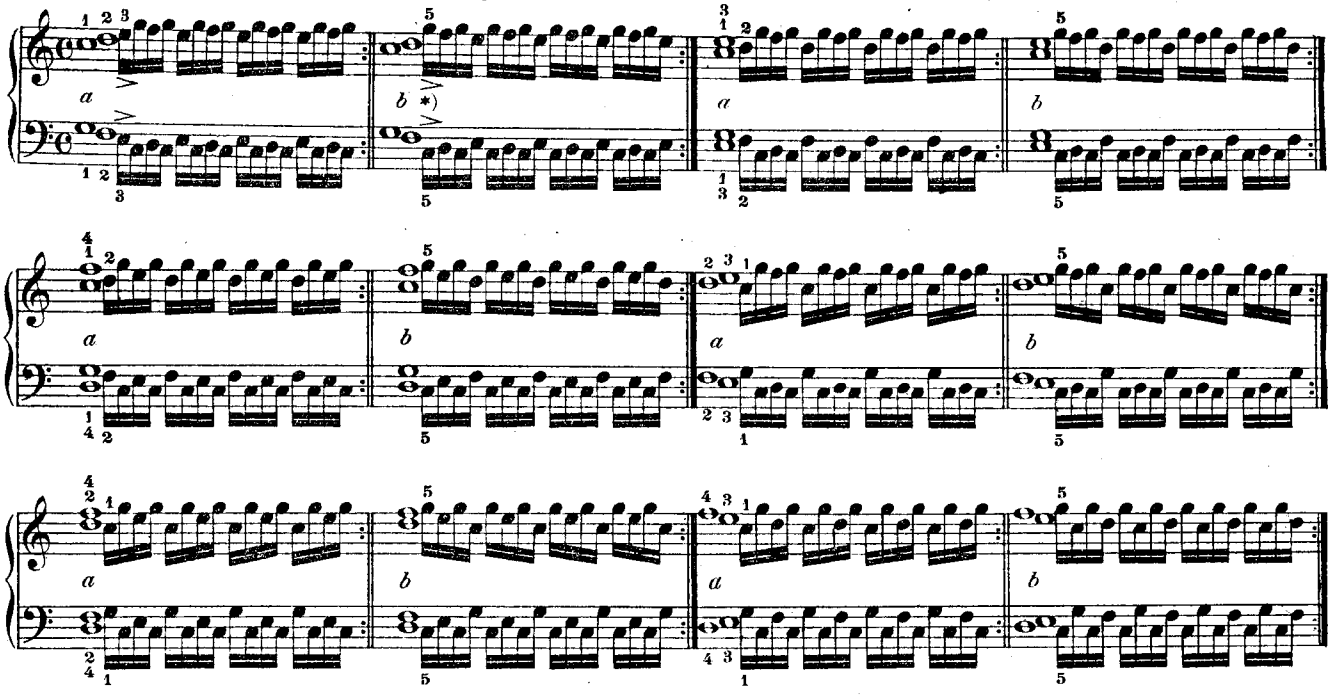


B. Für bestimmte Finger.

Übungen mit zwei gehaltenen Noten.

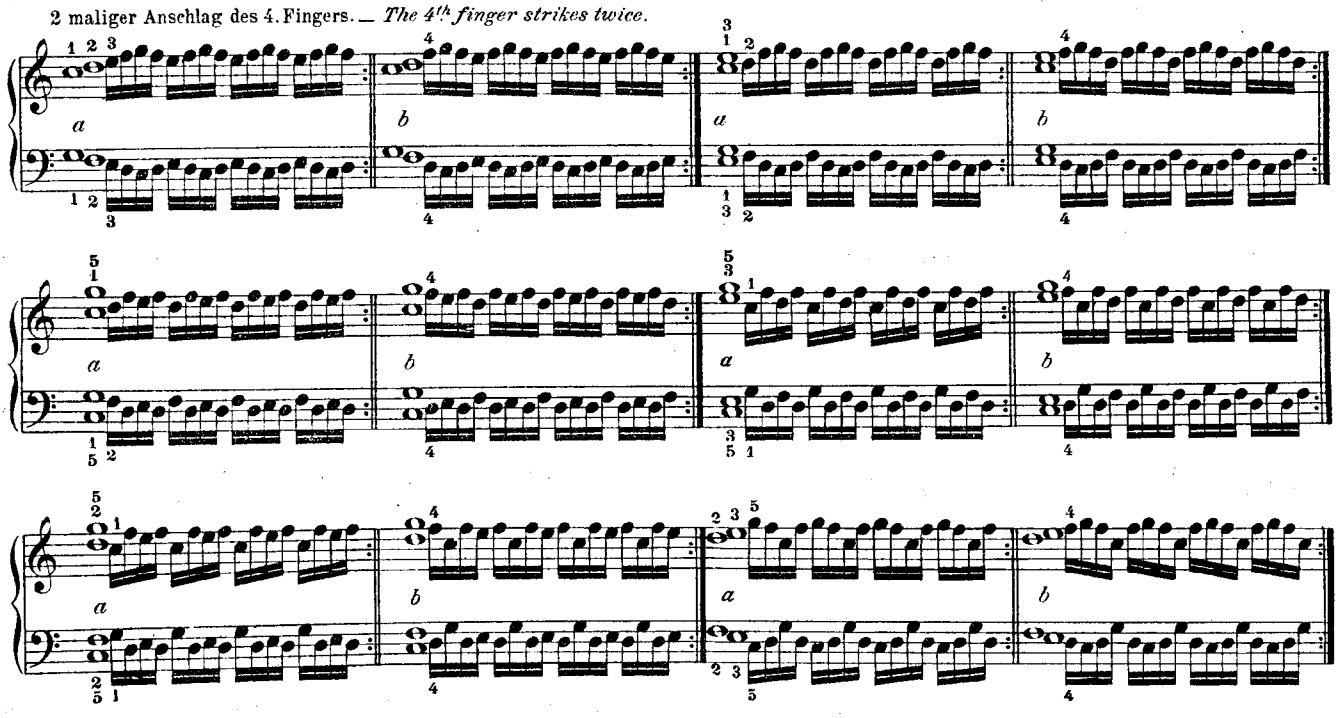
Für den 5. Finger.

2 maliger Anschlag des 5. Fingers. — *The 5th finger strikes twice.*



Für den 4. Finger.

2 maliger Anschlag des 4. Fingers. — *The 4th finger strikes twice.*



B. For special fingers.

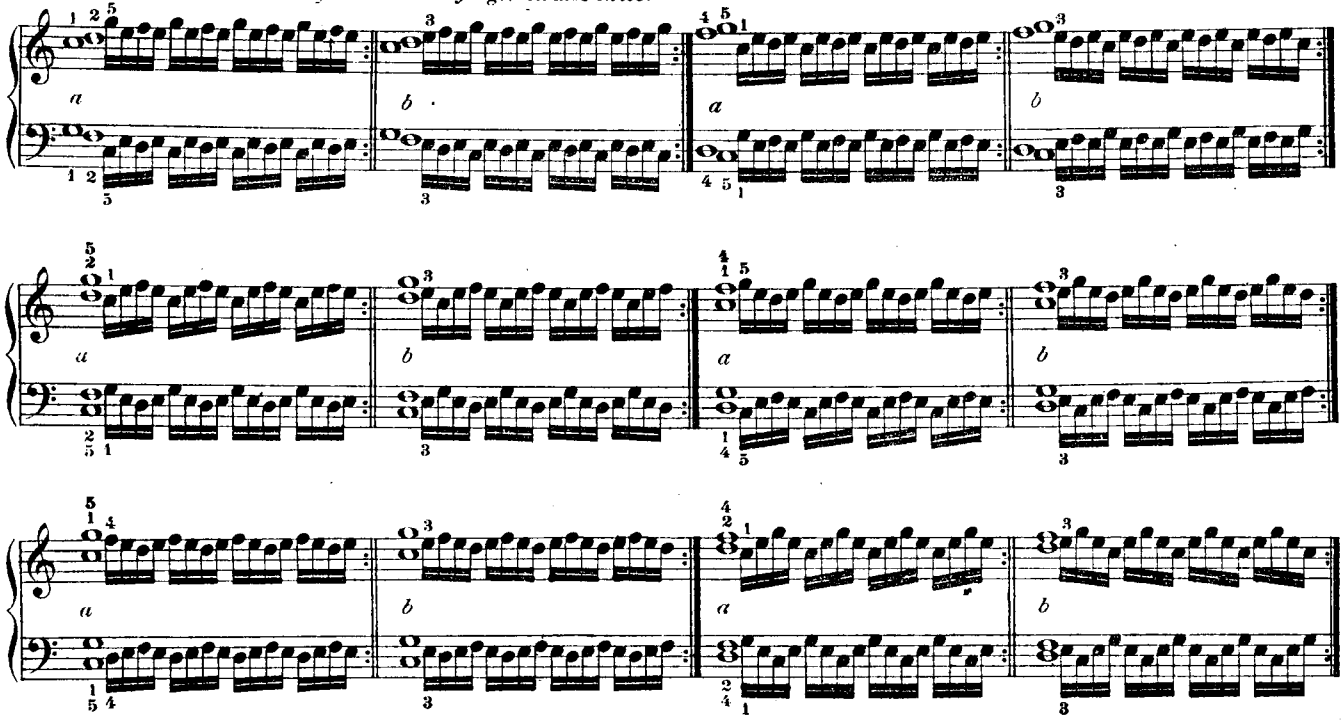
Exercises with two notes held.

For the 5th finger.

For the 4th finger.

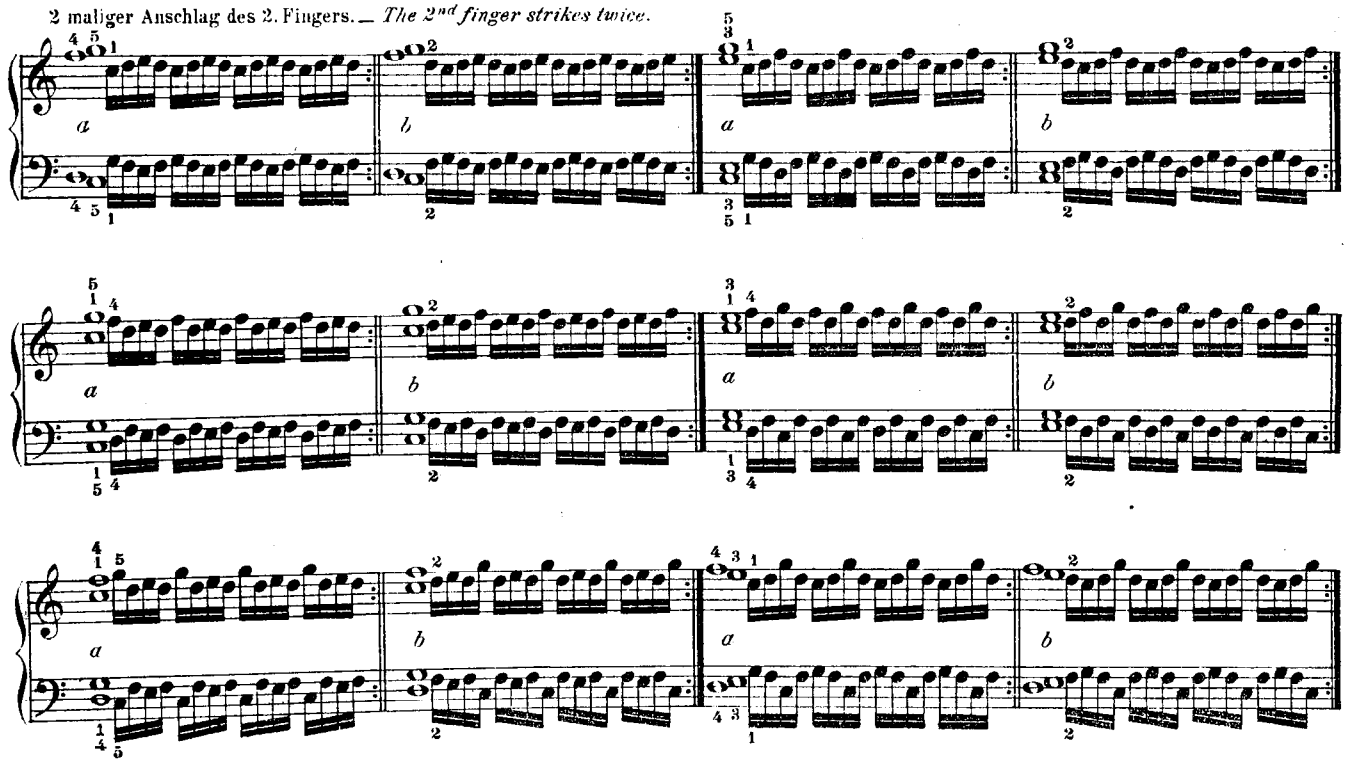
Für den 3. Finger. *For the 3rd finger.*

2 maliger Anschlag des 3. Fingers. — *The 3rd finger strikes twice.*



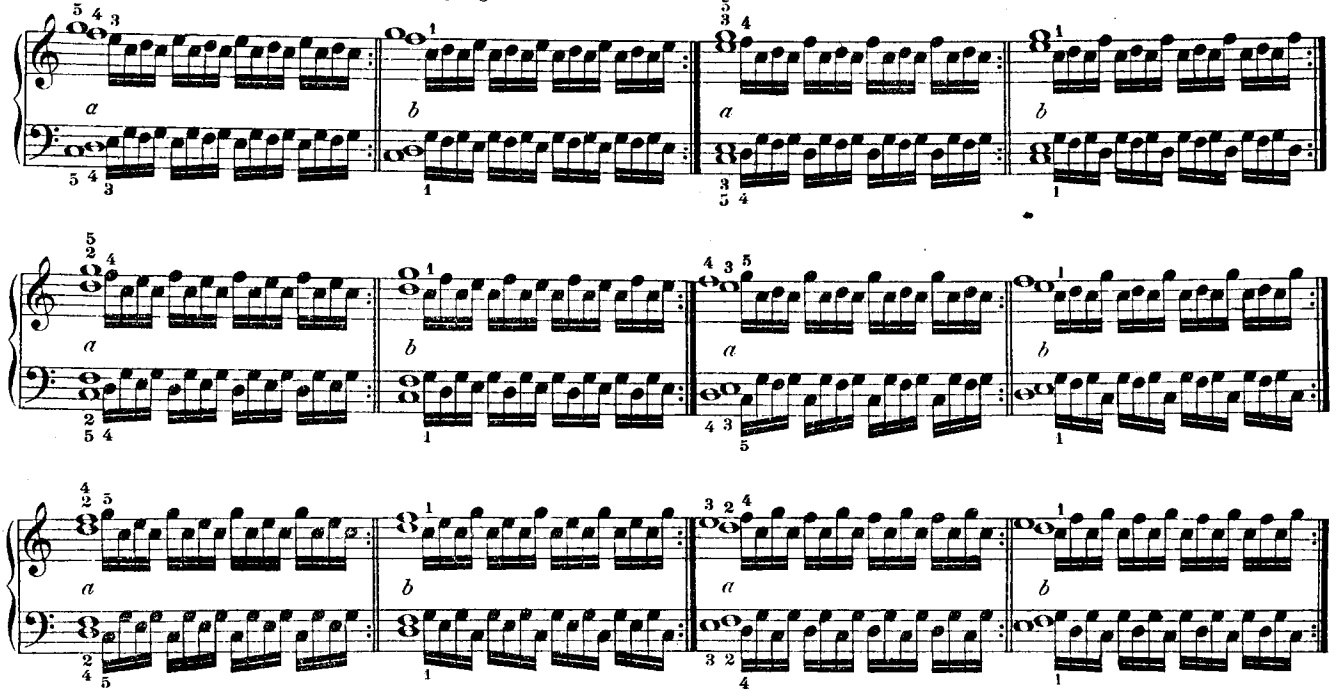
Für den 2. Finger. *For the 2nd finger.*

2 maliger Anschlag des 2. Fingers. — *The 2nd finger strikes twice.*



Für den 1. Finger. *For the 1st finger.*

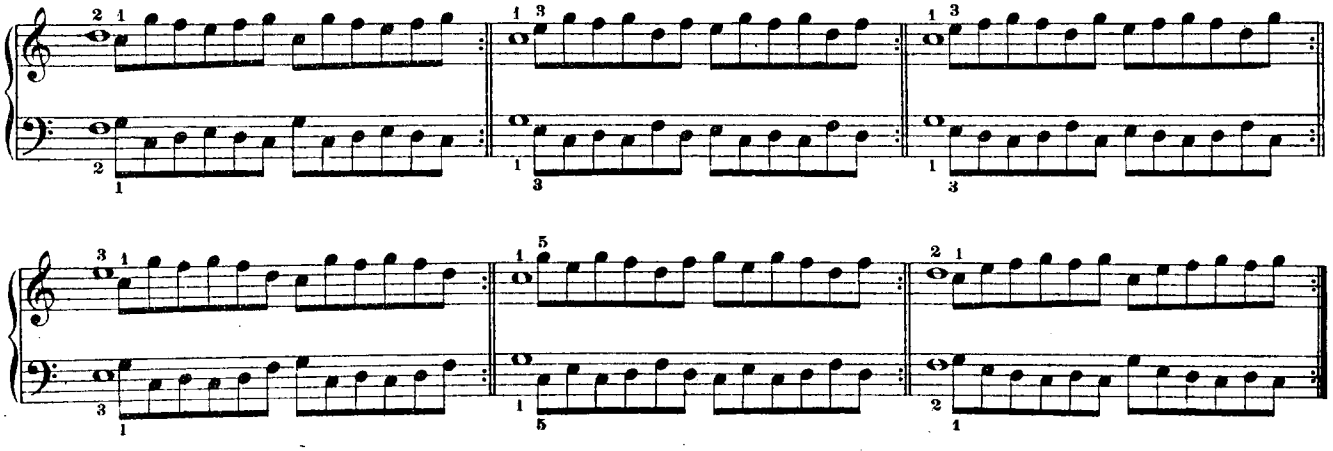
2 maliger Anschlag des 1. Fingers. — *The 1st finger strikes twice.*



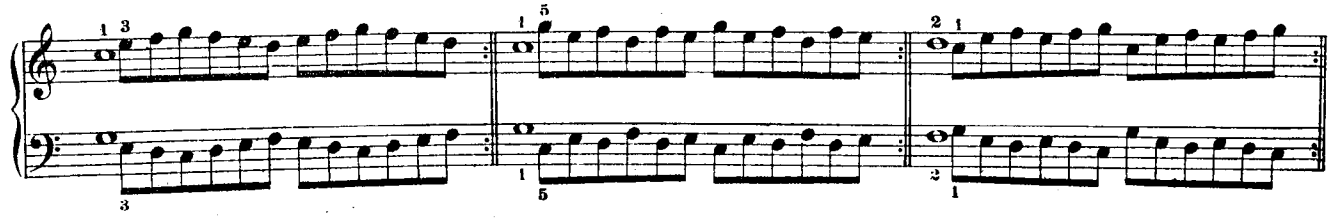
Übungen mit einer gehaltenen Note. Exercises with one note held.

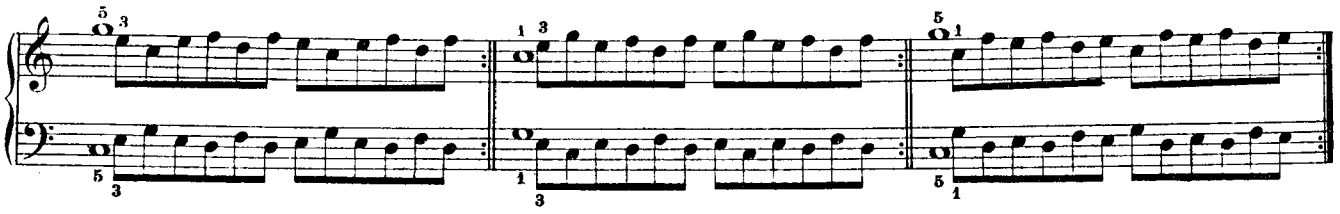
Für den 4. und 5. Finger. *For the 4th and 5th finger.*

Je 2 maliger Anschlag. — *Each striking twice.*

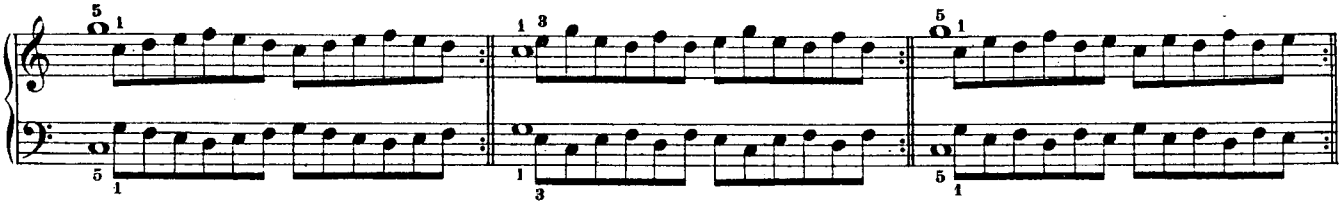


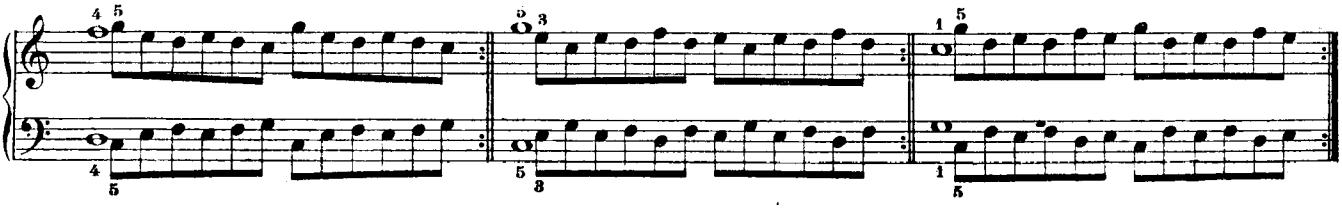
Für den 3. und 4. Finger. *For the 3rd and 4th finger.*



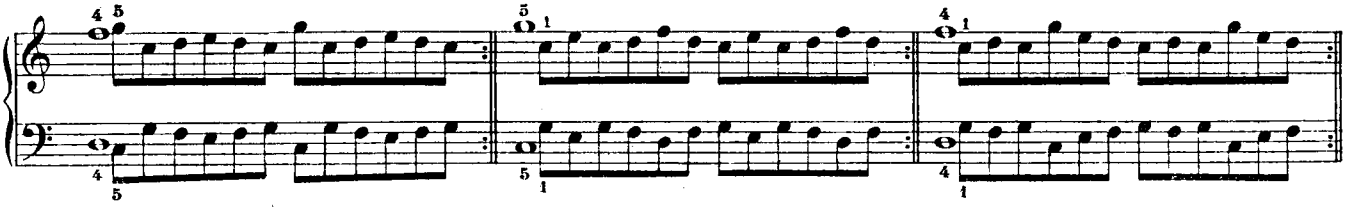


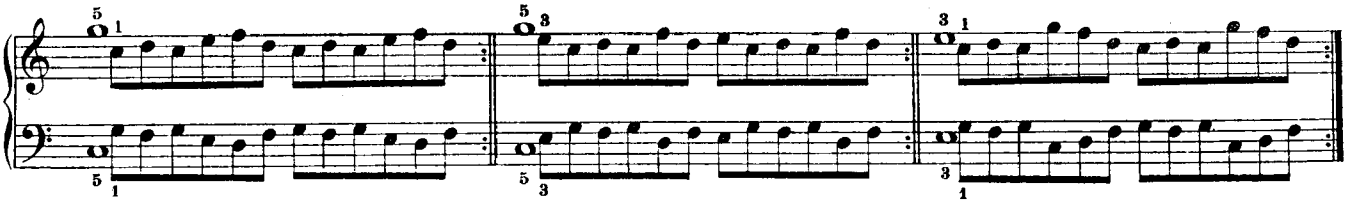
Für den 2. und 3. Finger. *For the 2nd and 3rd finger.*



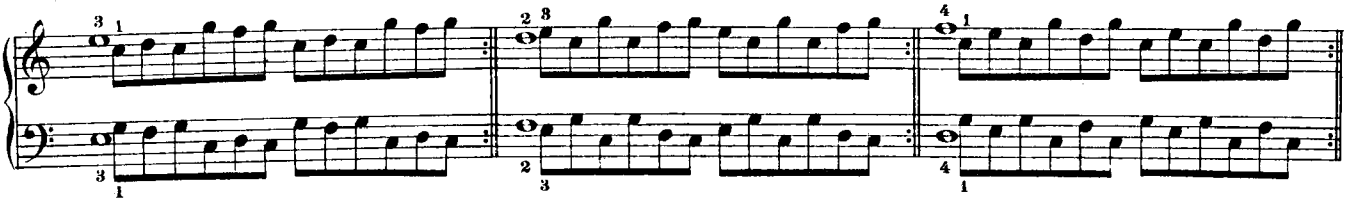


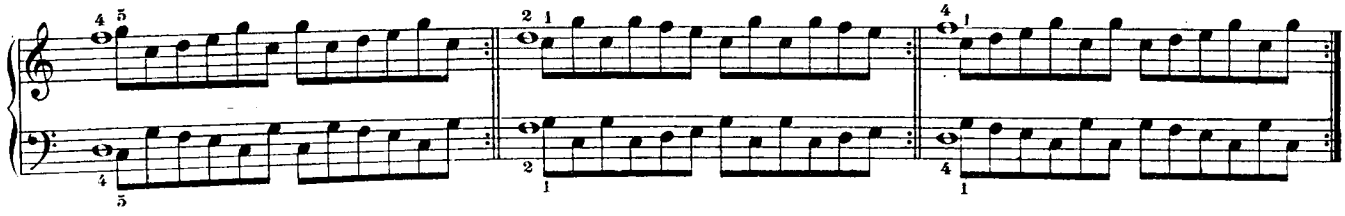
Für den 1. und 2. Finger. *For the 1st and 2nd finger.*



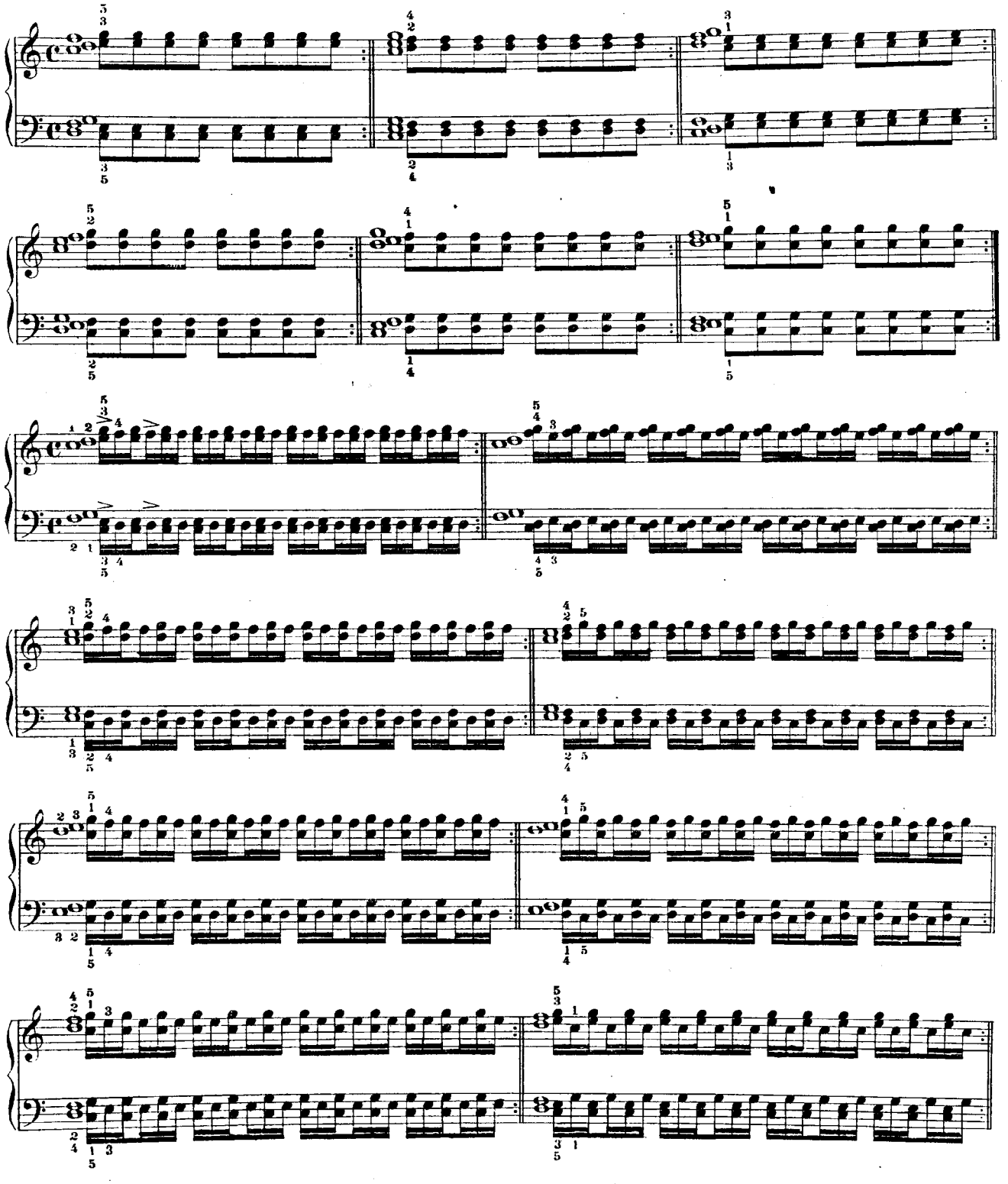


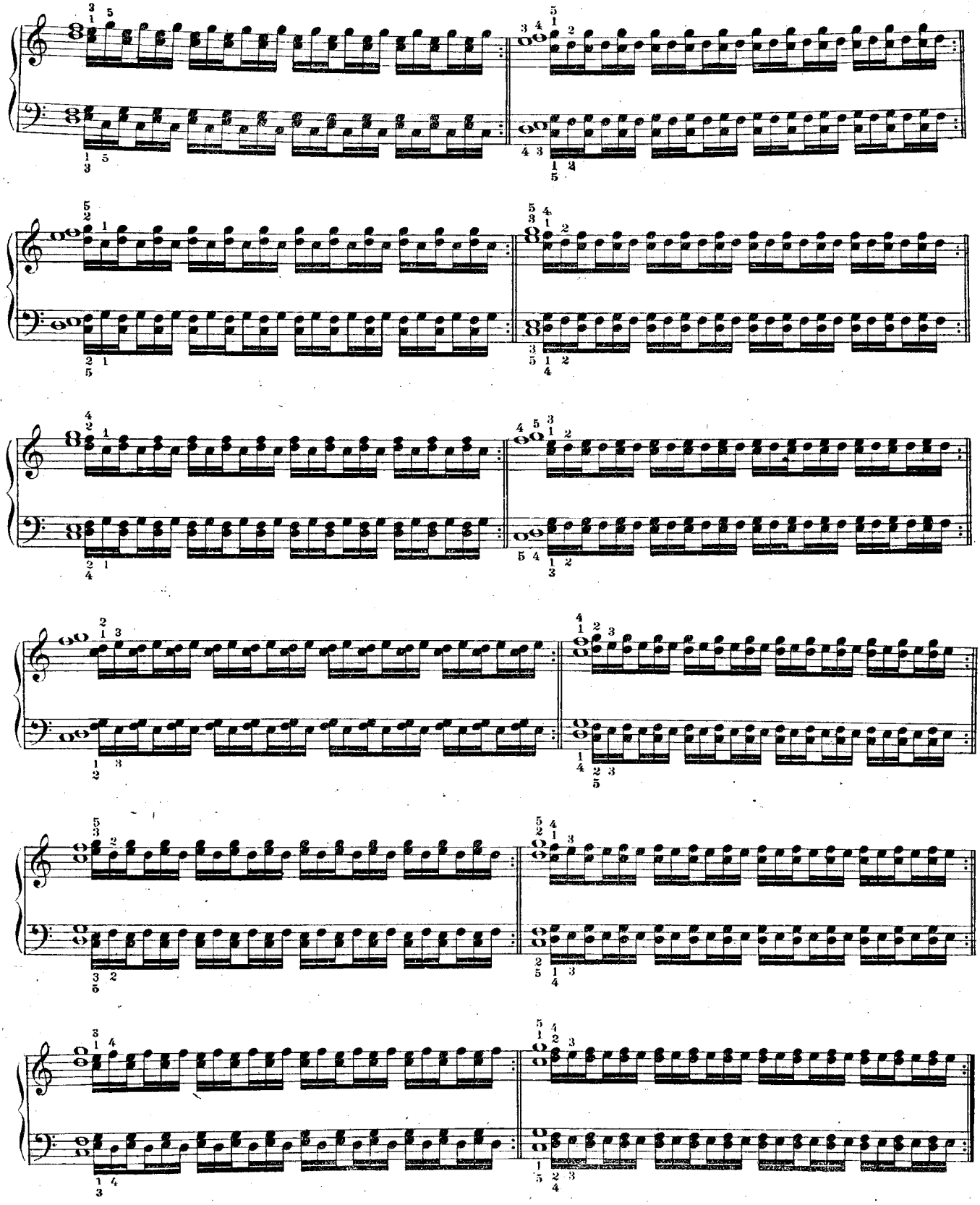
Für den 1. und 5. Finger. *For the 1st and 5th finger.*

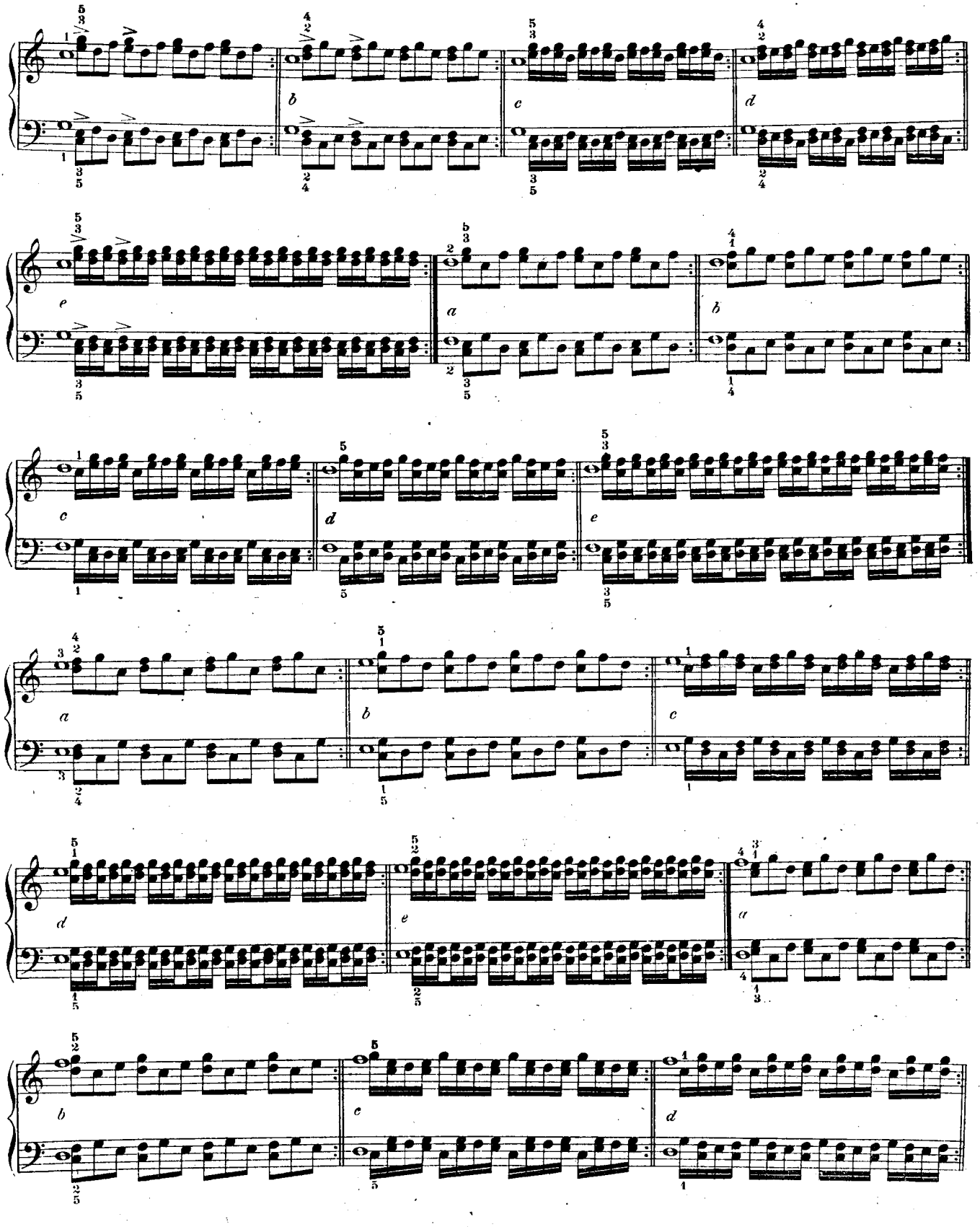


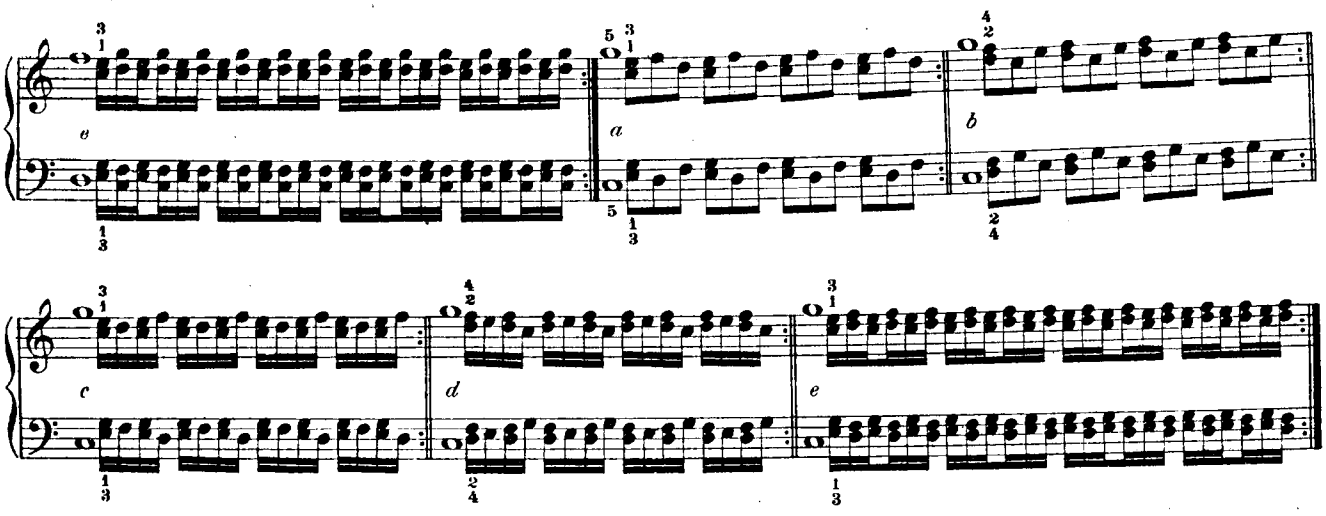


Doppelgriffe mit gehaltenen Noten. Exercises in double notes with held fingers.

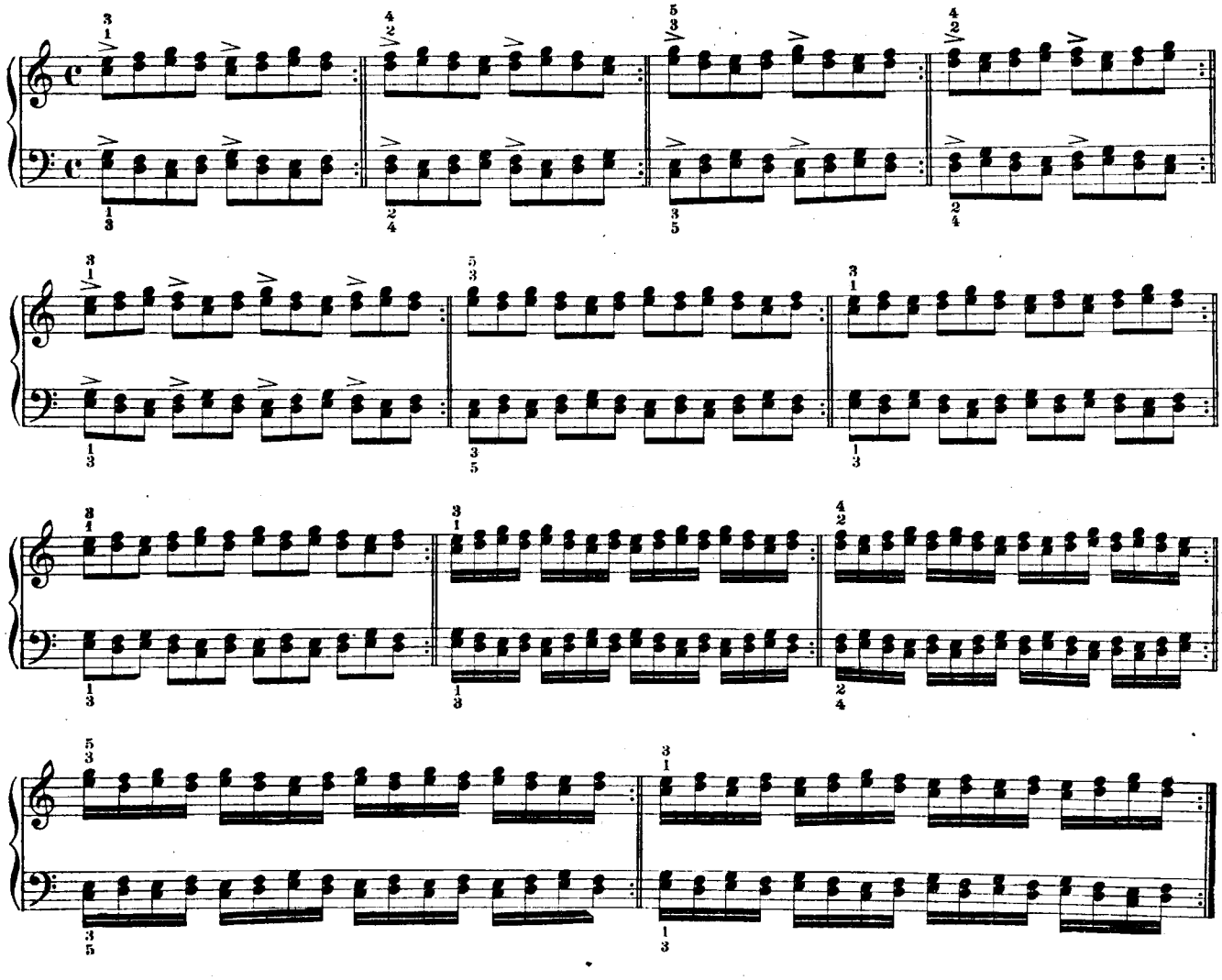








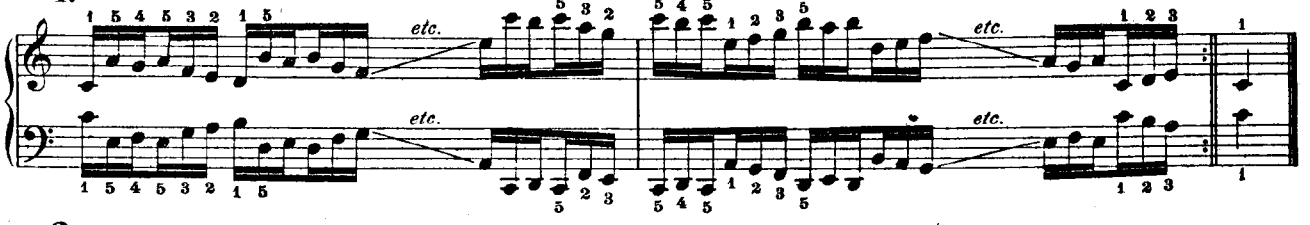
Terzen-Übungen. Exercises in Thirds.



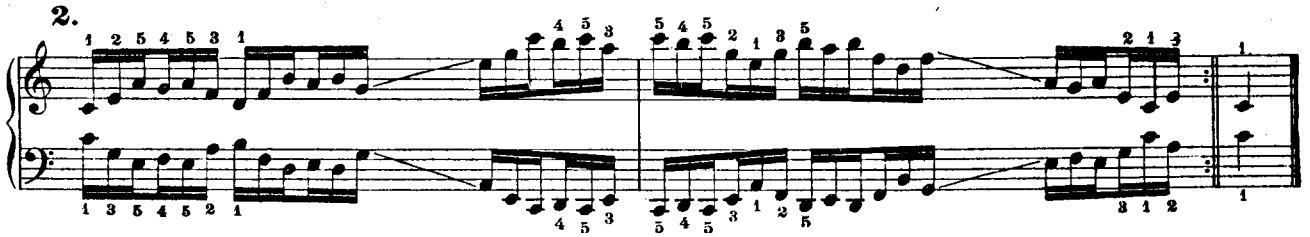
Übungen mit fortrückender Hand.*)

Für den 5. Finger.

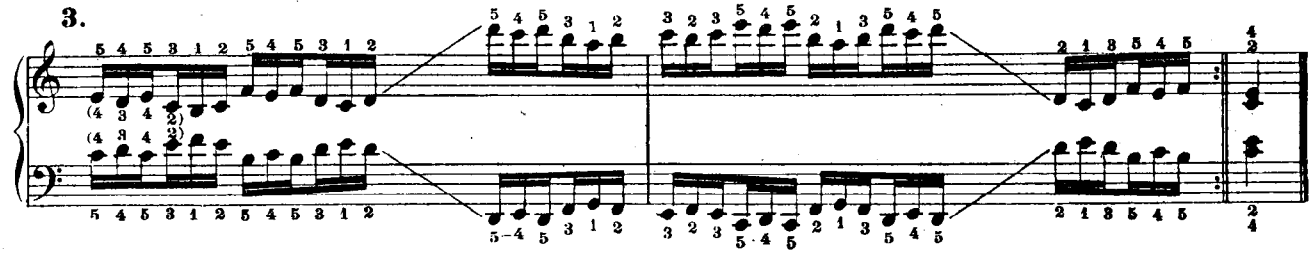
1.



2.

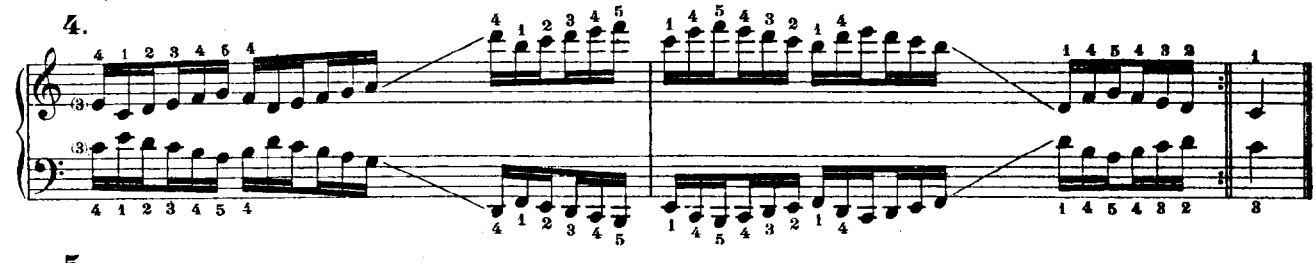


3.

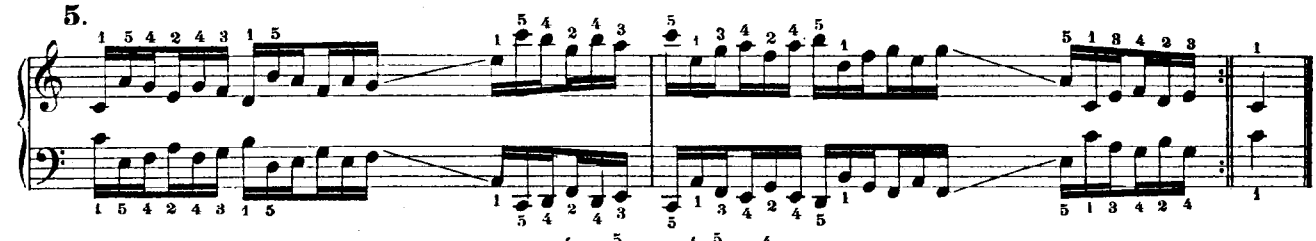


Für den 4. Finger.

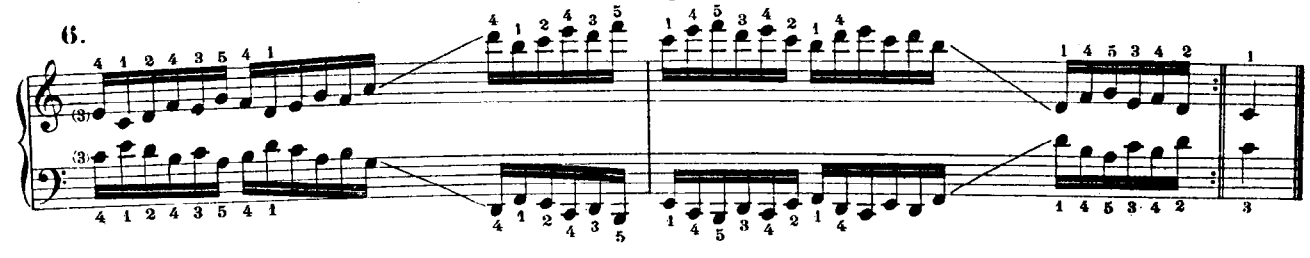
4.



5.



6.



*) Diese Übungen sind nur mit jeder Hand einzeln zu studieren.

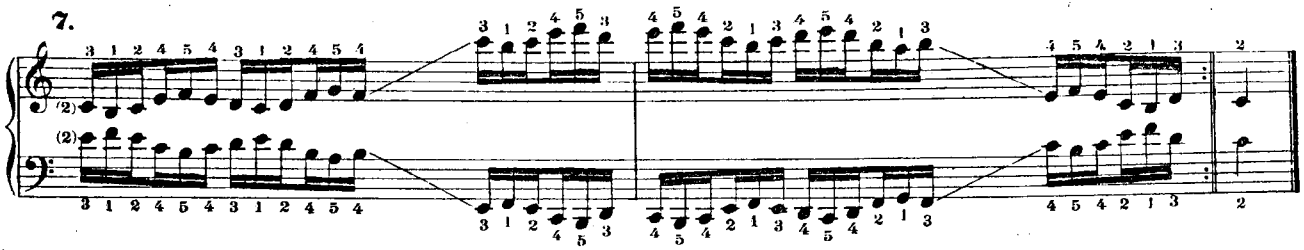
Exercises with progressing hand.*)

For the 5th finger.

For the 4th finger.

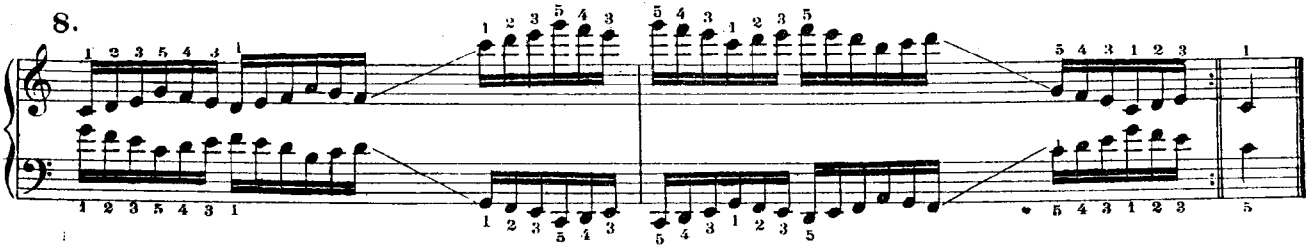
*) *These exercises are only to be studied with each hand separately.*

7.

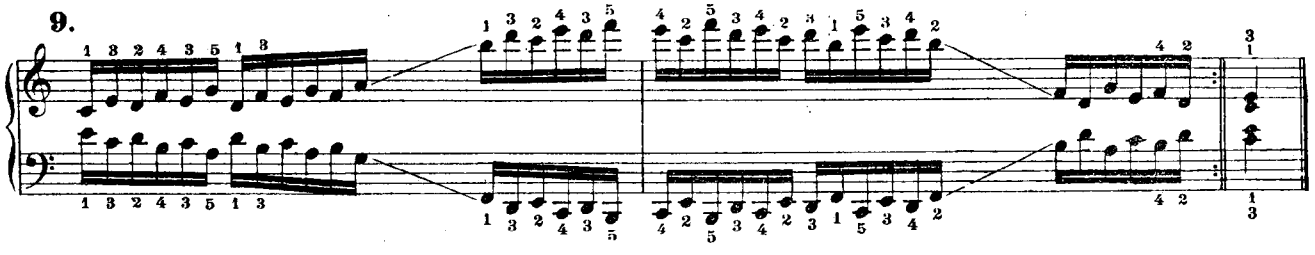


Für den 3. Finger. *For the 3rd finger.*

8.

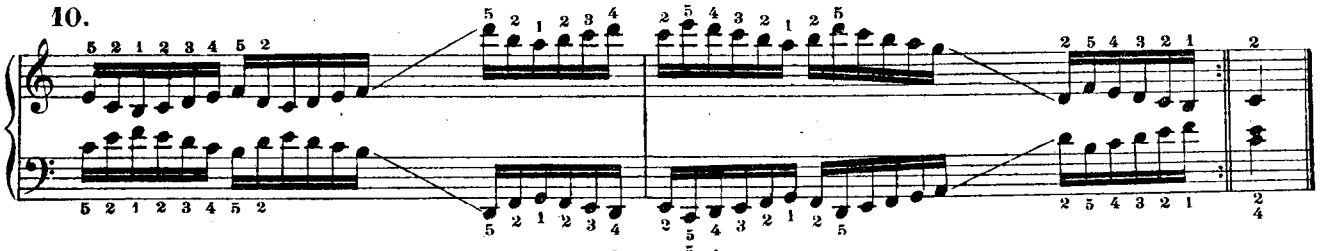


9.

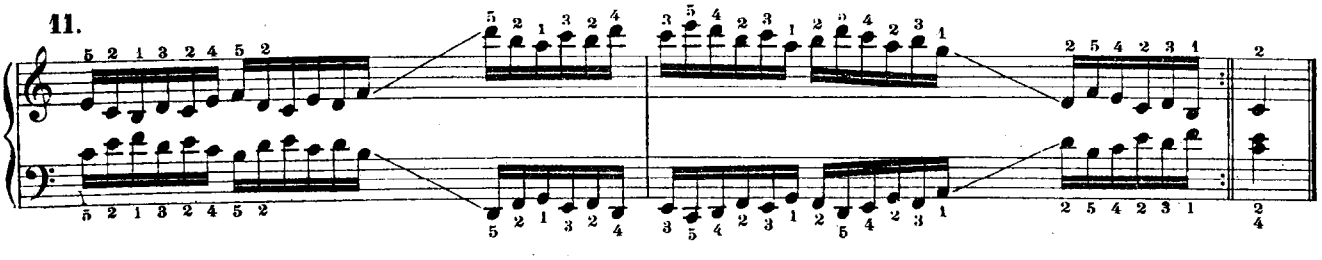


Für den 2. Finger. *For the 2nd finger*

10.

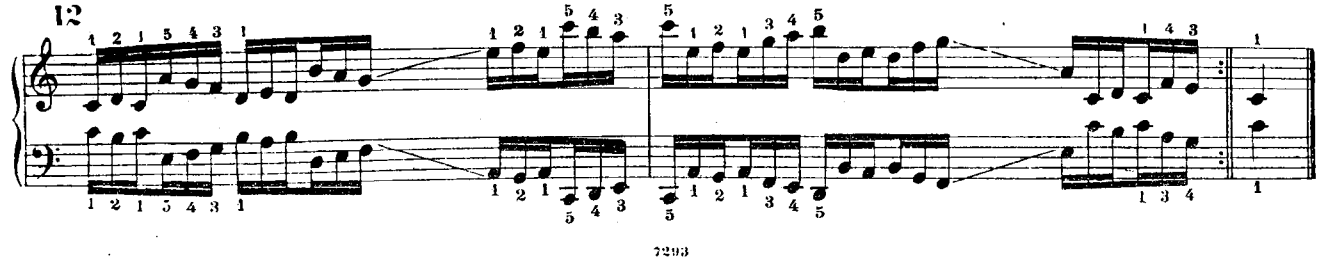


11.

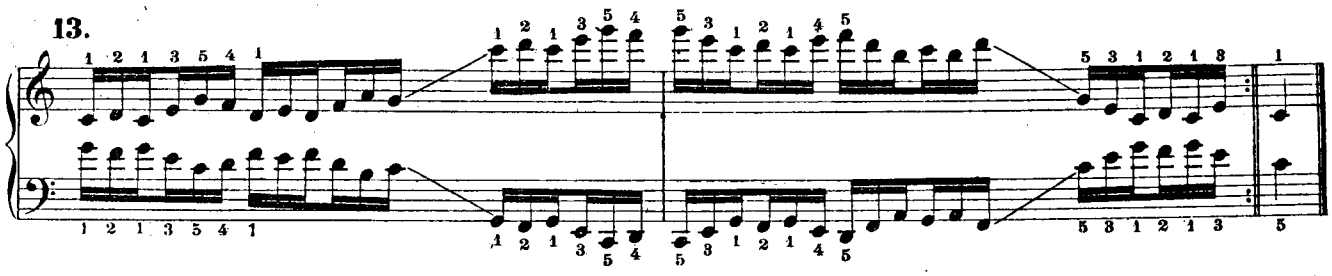


Für den 1. Finger. *For the 1st finger.*

12.



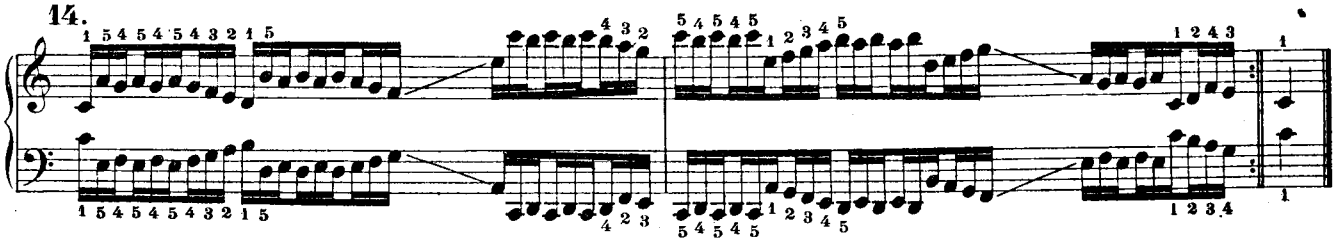
13.



Für den 4. und 5. Finger.

For the 4th and 5th finger.

14.



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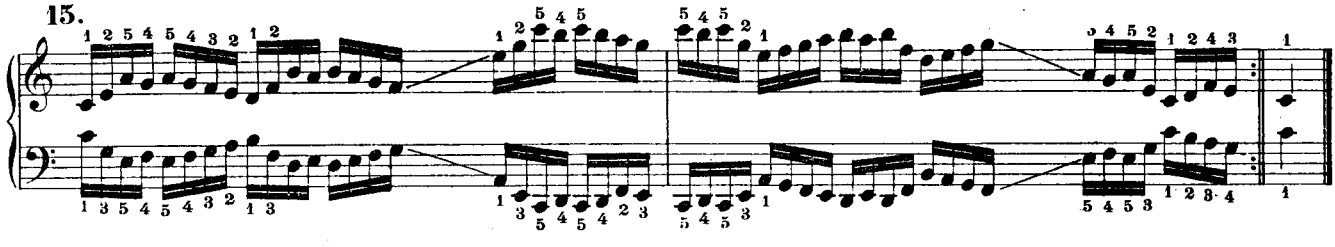
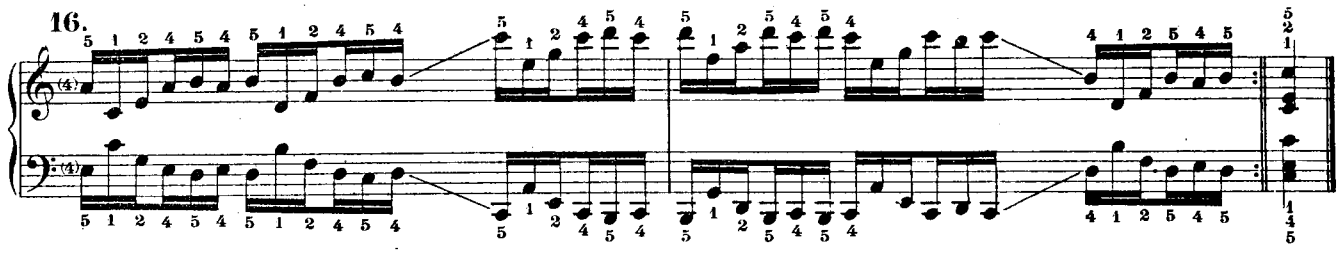


16.



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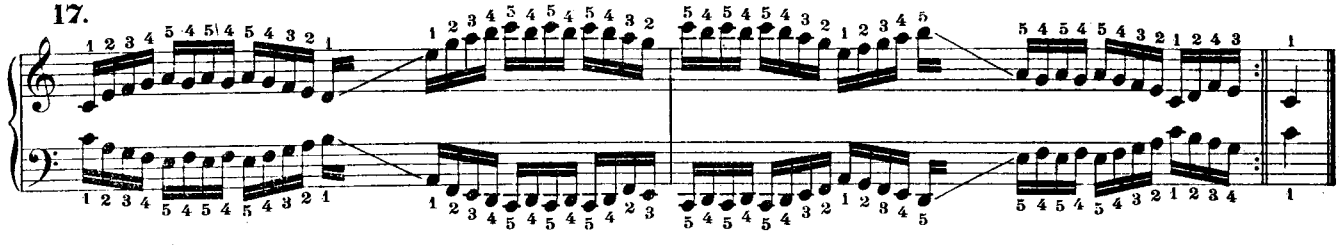
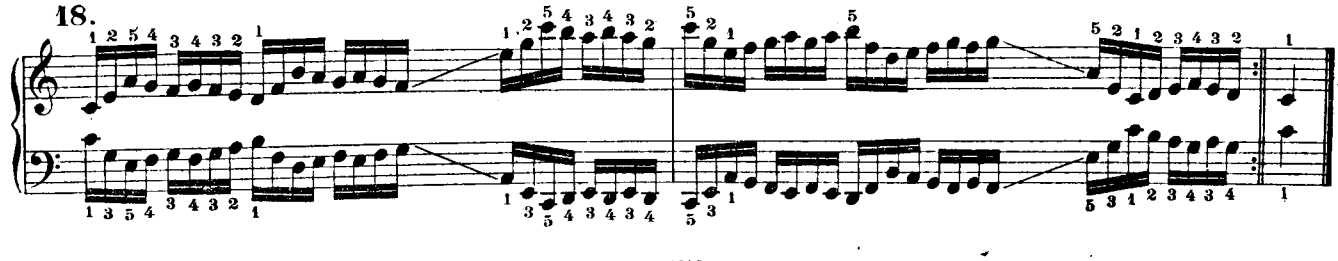


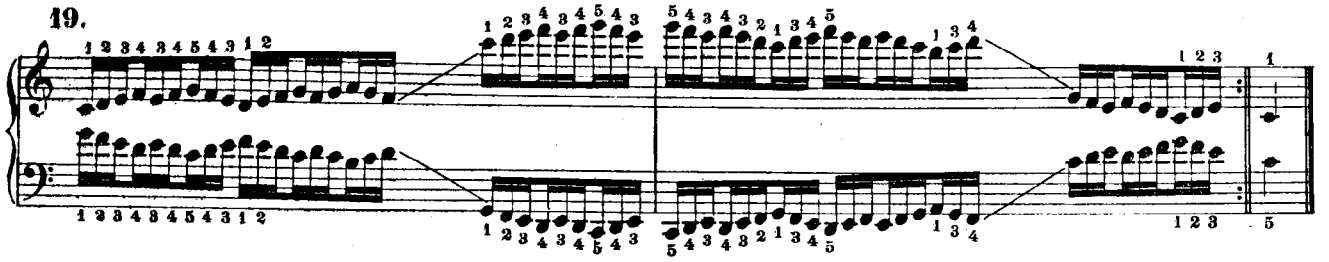
Für den 3. und 4. Finger.

For the 3rd and 4th finger.

18.



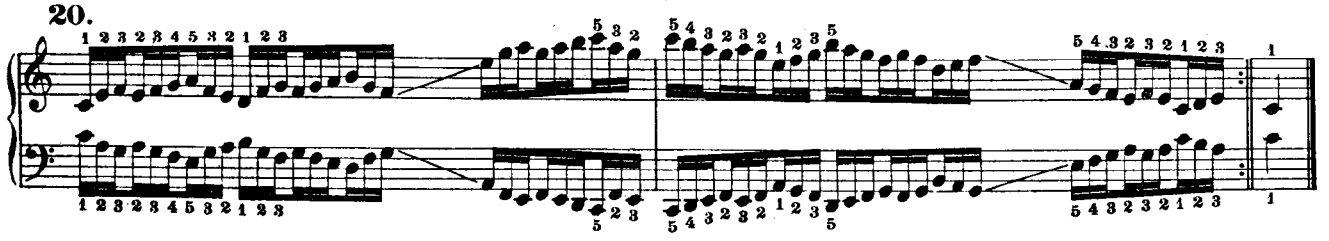
19.



Für den 2. und 3. Finger.

For the 2nd and 3rd finger.

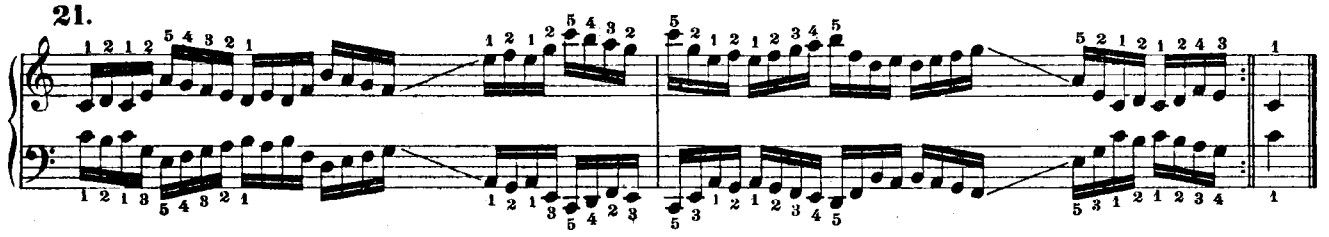
20.



Für den 1. und 2. Finger.

For the 1st and 2nd finger.

21.



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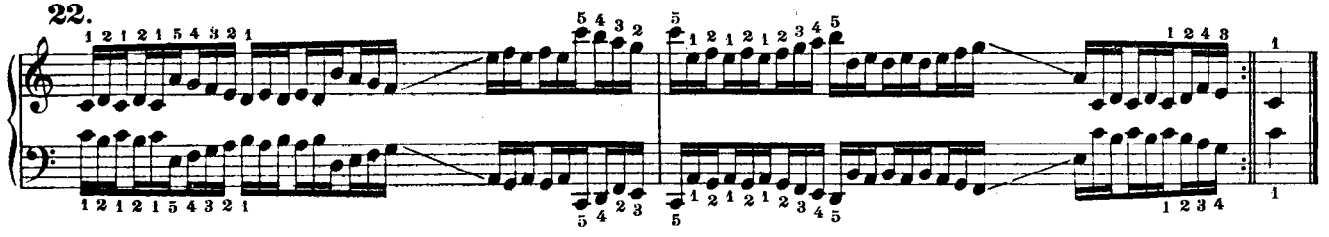
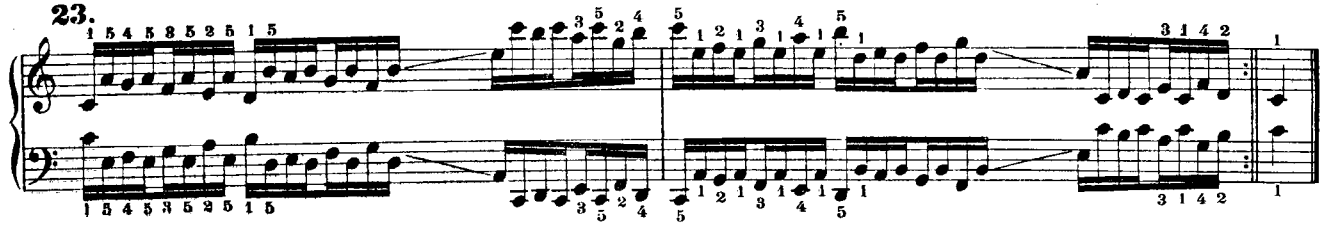


Für den 1. und 5. Finger.†

For the 1st and 5th finger.†

23.



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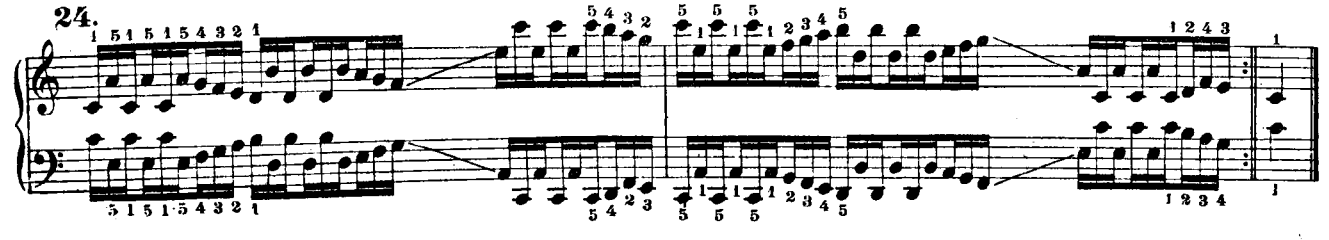
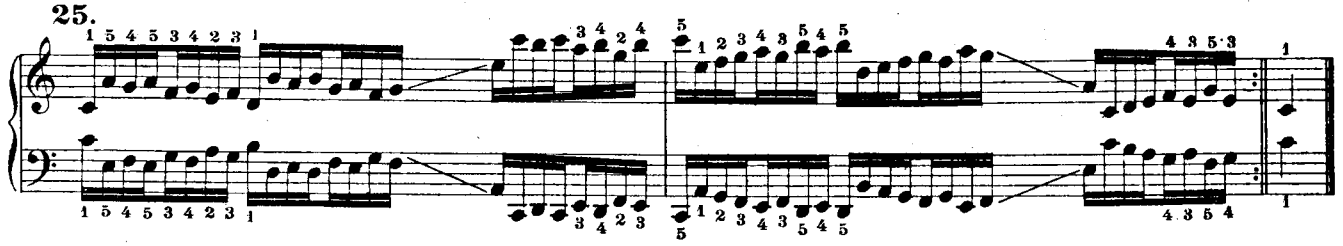


Für den 3., 4. und 5. Finger. *For the 3rd, 4th and 5th finger.*

25.



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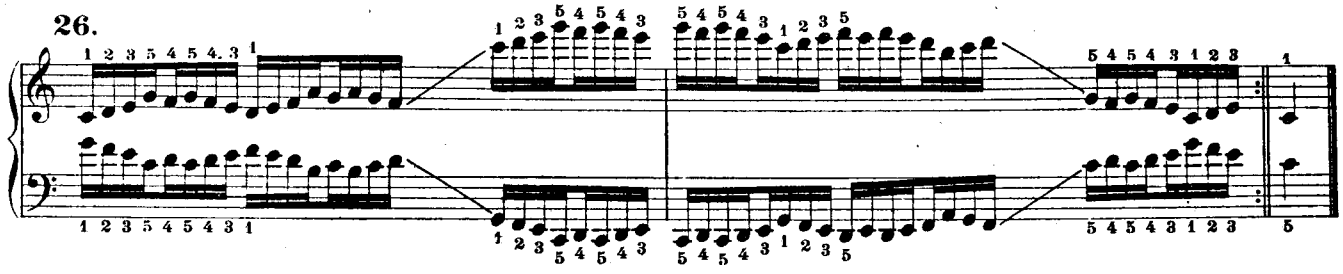
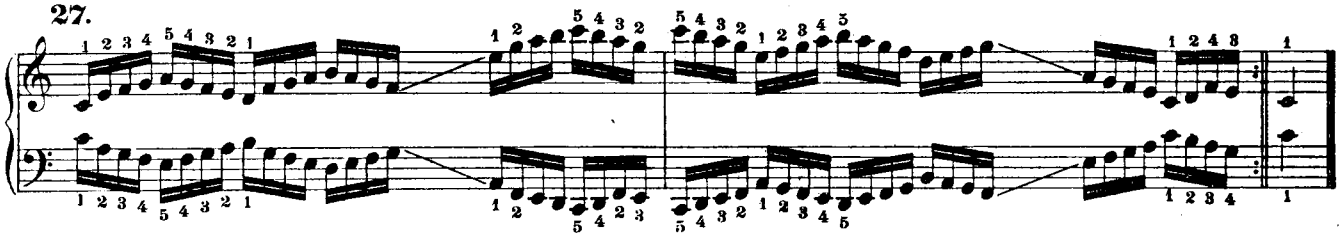


Für den 2., 3. und 4. Finger.† *For the 2nd, 3rd and 4th finger.*†

27.



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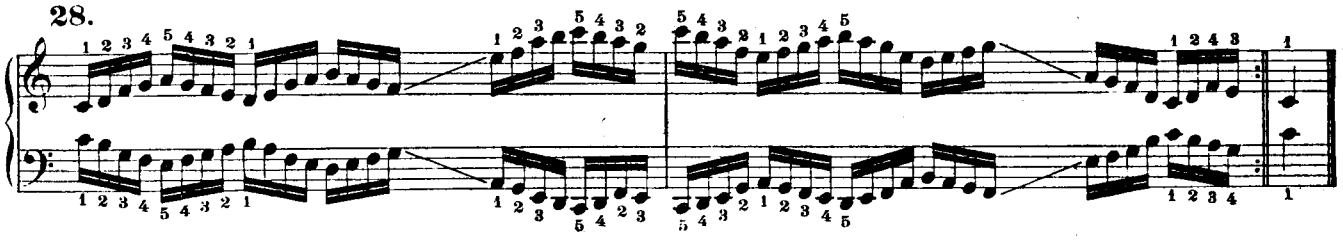

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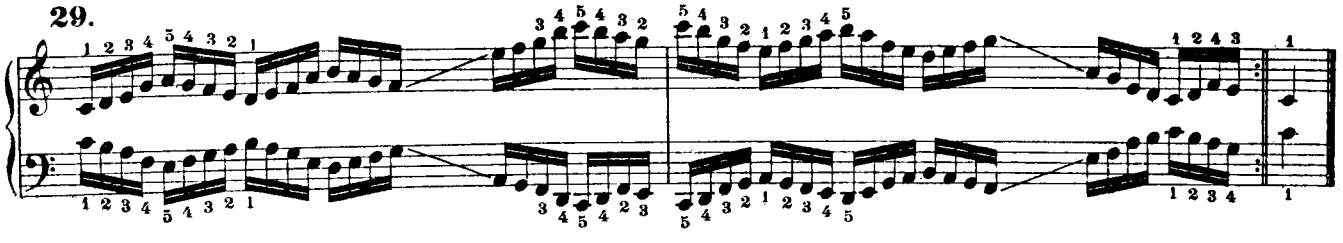

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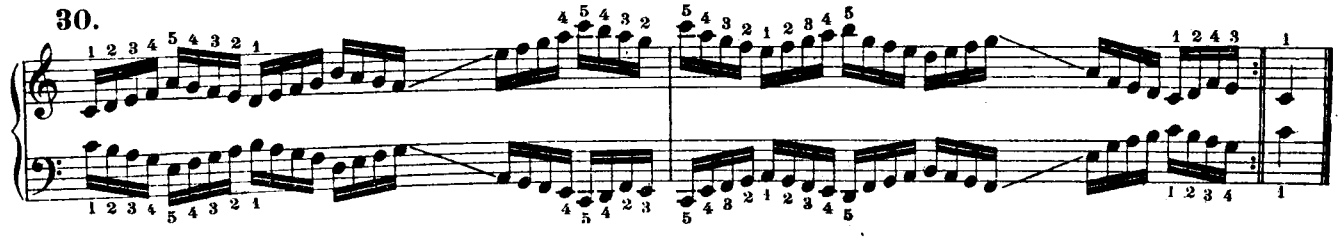
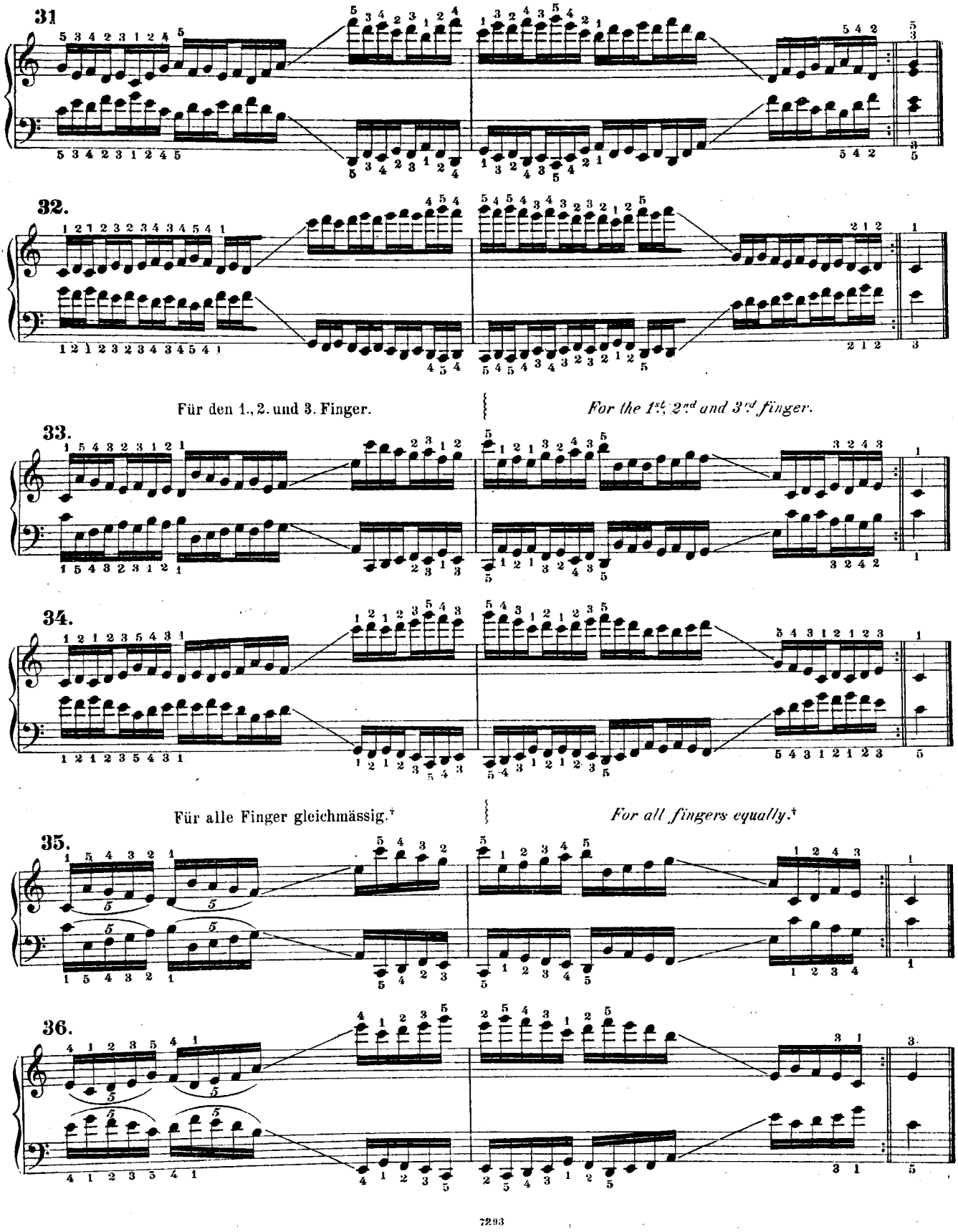
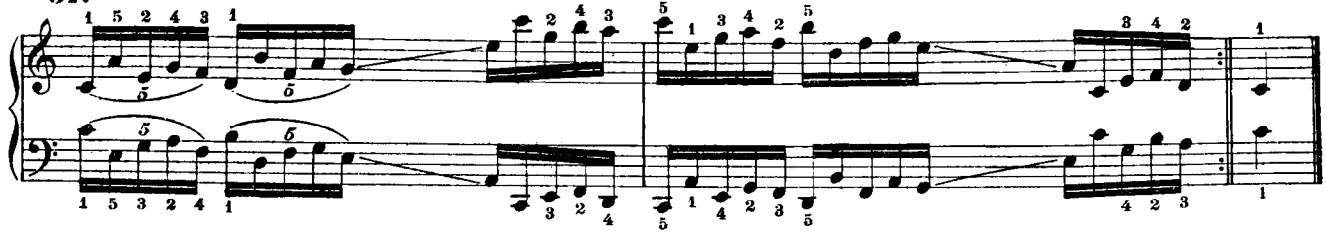



31
32.
Für den 1., 2. und 3. Finger.
For the 1st, 2nd and 3rd finger.
33.
34.
Für alle Finger gleichmässig.†
For all fingers equally.†
35.
36.

37.



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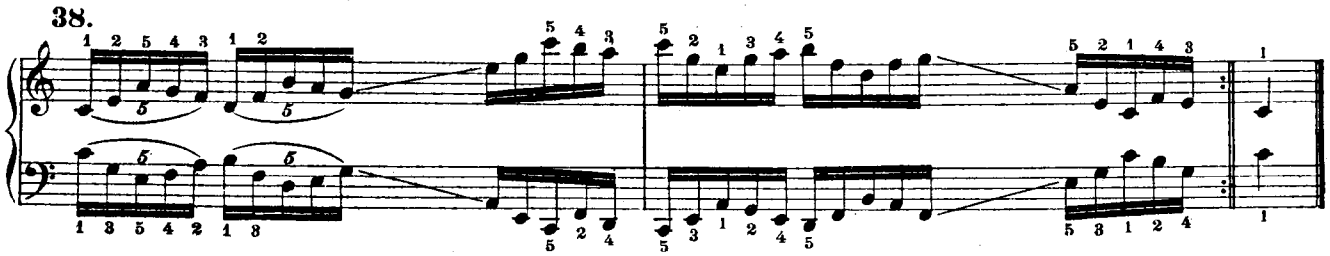

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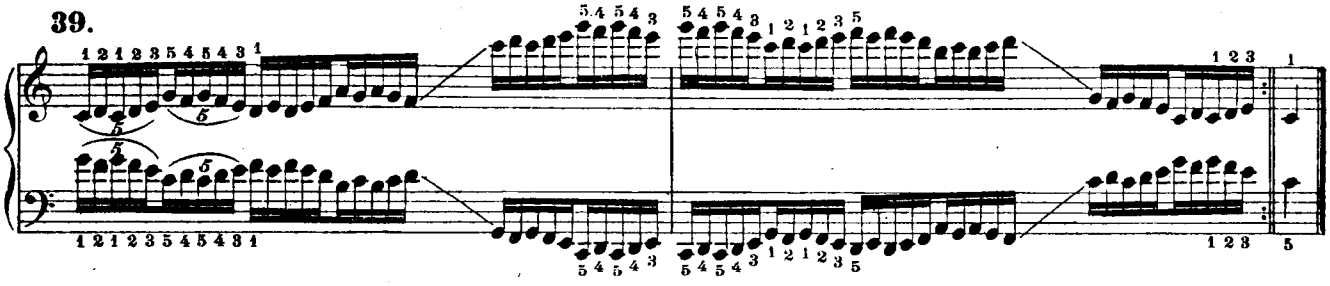

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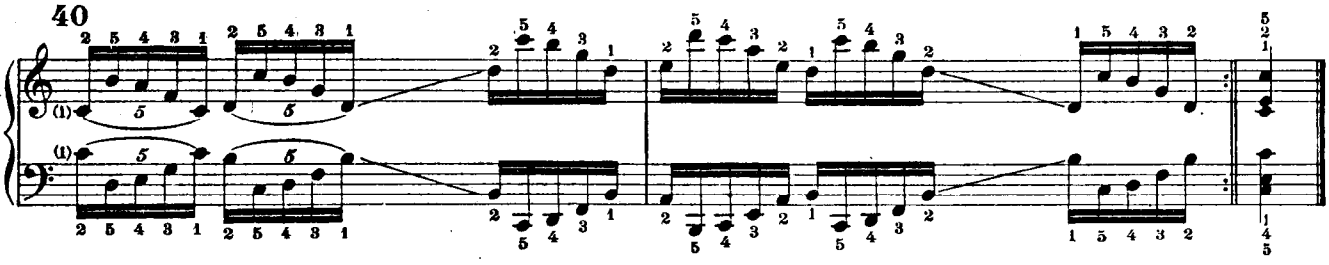

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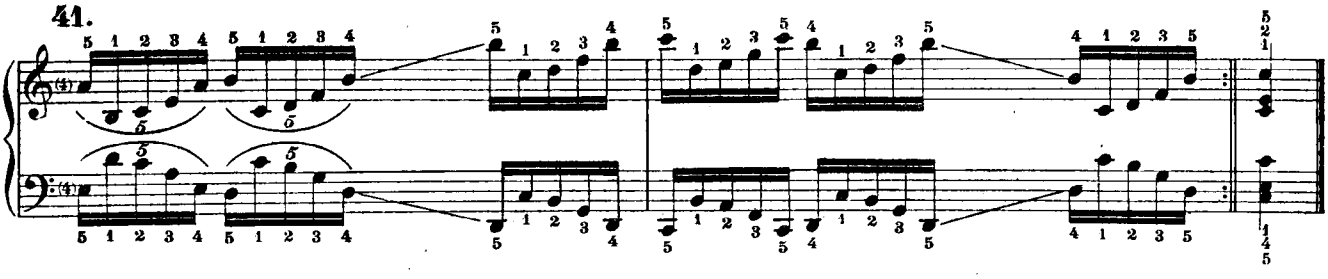
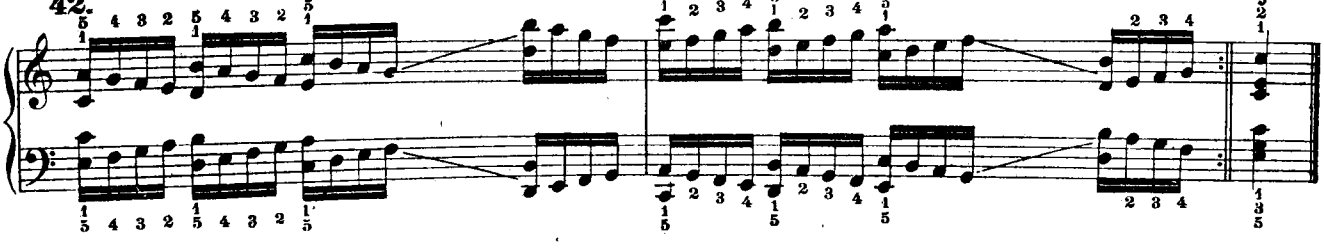
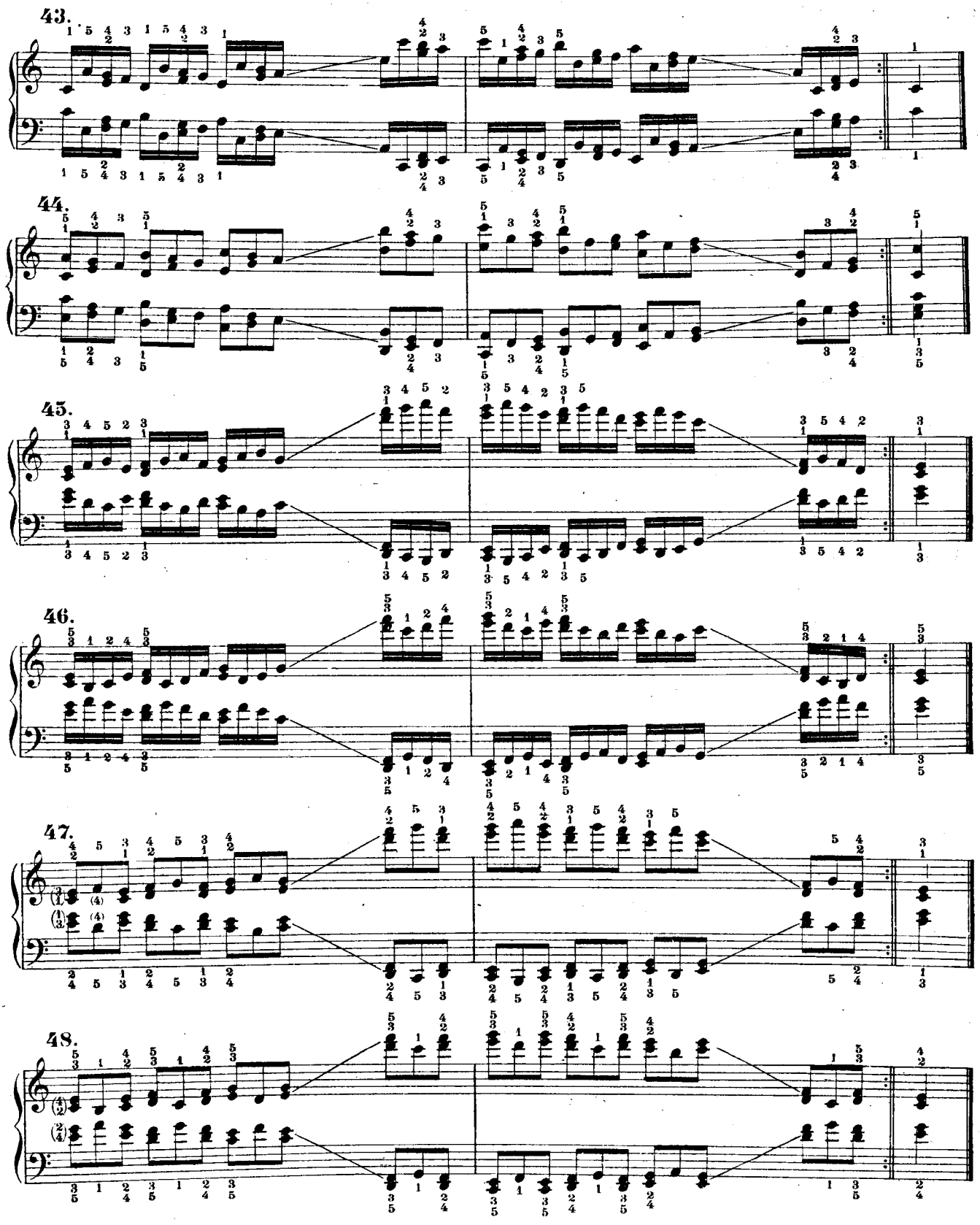
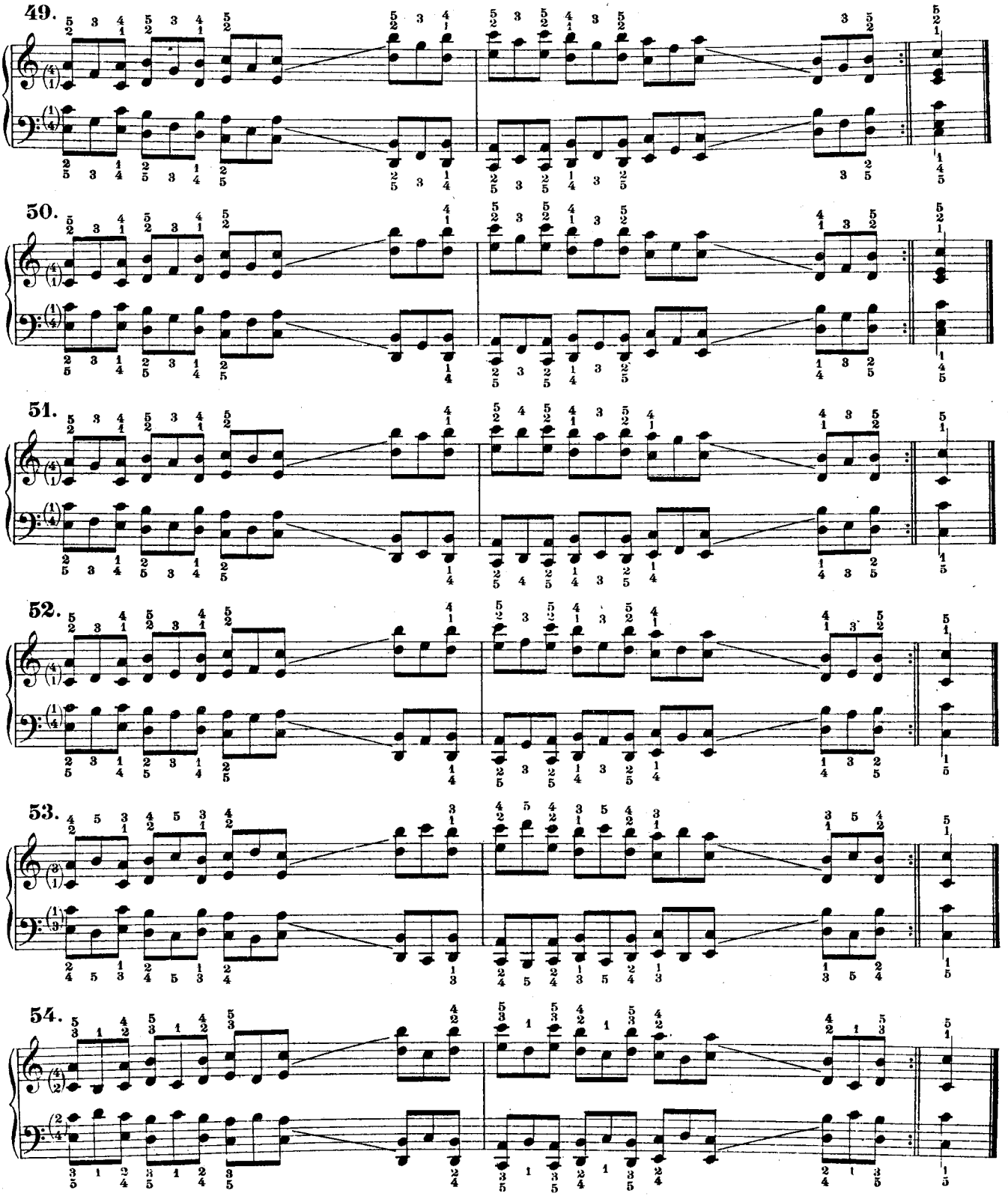


42.




43.
44.
45.
46.
47.
48.

(Spannungs-Übungen.) (Stretching-Exercises.)



ANHANG.

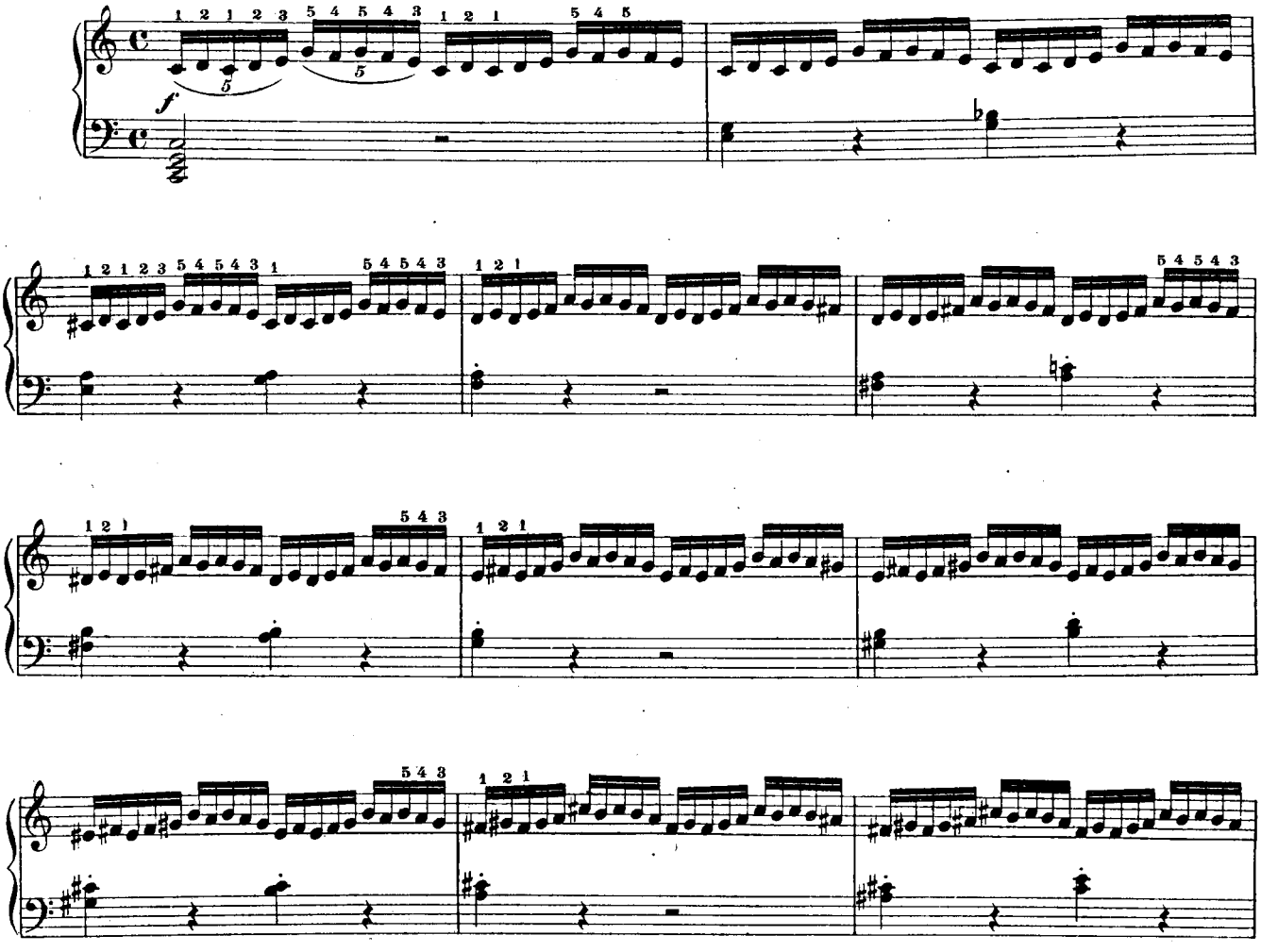
Bearbeitung zweier Etüden von Clementi.

Etüde No. 1.

APPENDIX.

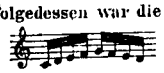
Arrangement of two Studies of Clementi.

Etude No. 1.



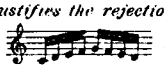
Die Fixierung der Anschlagszahl für jeden einzelnen Finger bei einmaligem Durchspielen dieser Etüde im Original hatte folgendes ungünstige Ergebnis:

1. Finger	2. Finger	3. Finger	4. Finger	5. Finger
138 mal	267 mal	256 mal	244 mal	120 mal.

Infolgedessen war die Ersetzung der schon im Vorworte erwähnten Figur:  die dieser und der folgenden Etüde zu Grunde liegt, durch eine den Quintolen-Übungen Seite 10 entnommene und alle Finger ganz gleichmässig in Anspruch nehmende Gruppe gerechtfertigt.

The calculation of the number of times each finger strikes in playing this study through once in the original form, gives the following unfavorable result:

1st finger	*2nd finger*	*3rd finger*	*4th finger*	*5th finger*
138 times	*267 times*	*256 times*	*244 times*	*120 times*

and justifies the rejection of the figure already mentioned in the preface:  *which is the foundation of this and the following study, for one taken from the exercises page 10 (Quintolen) which makes the same demands on all the fingers.*

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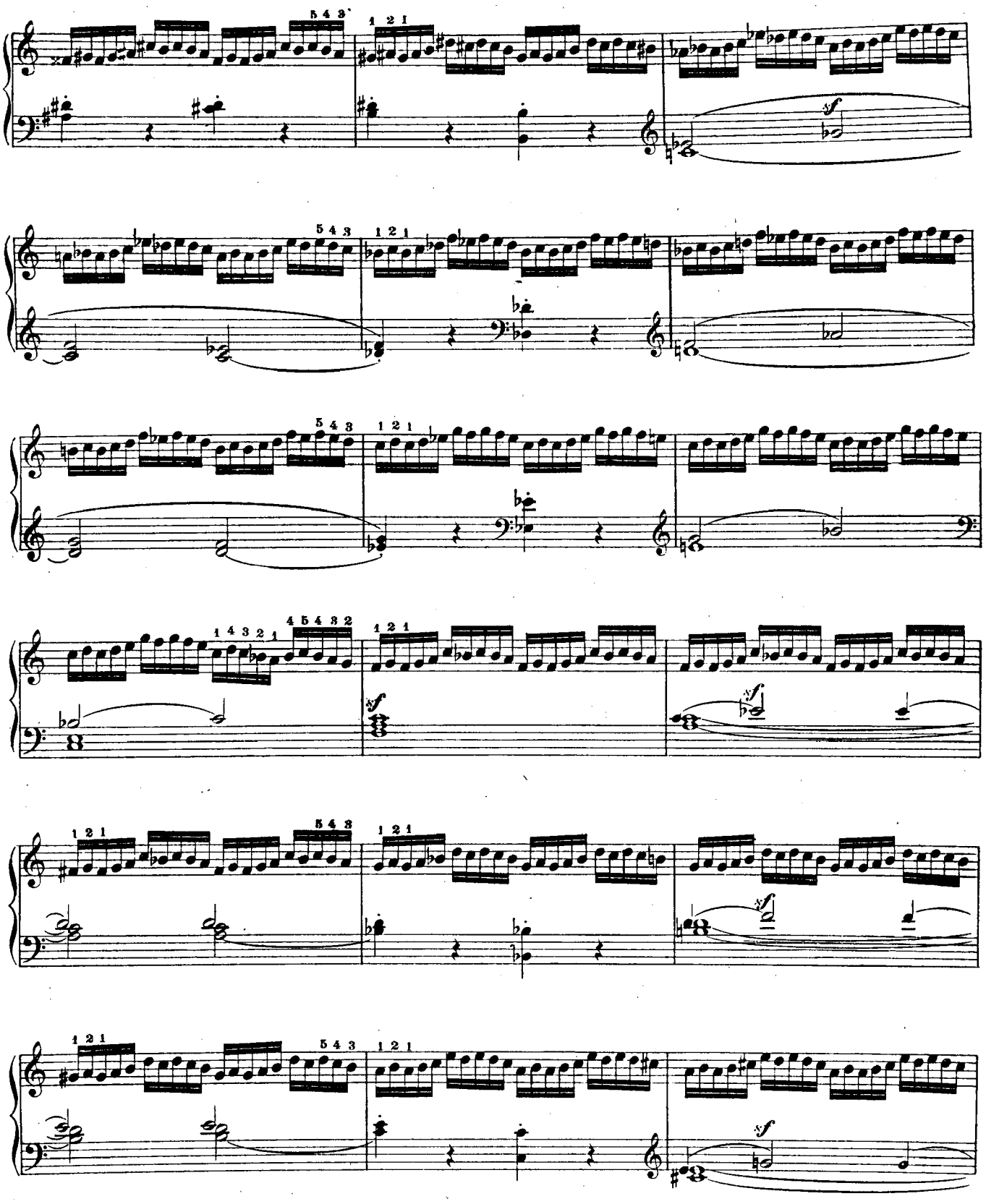
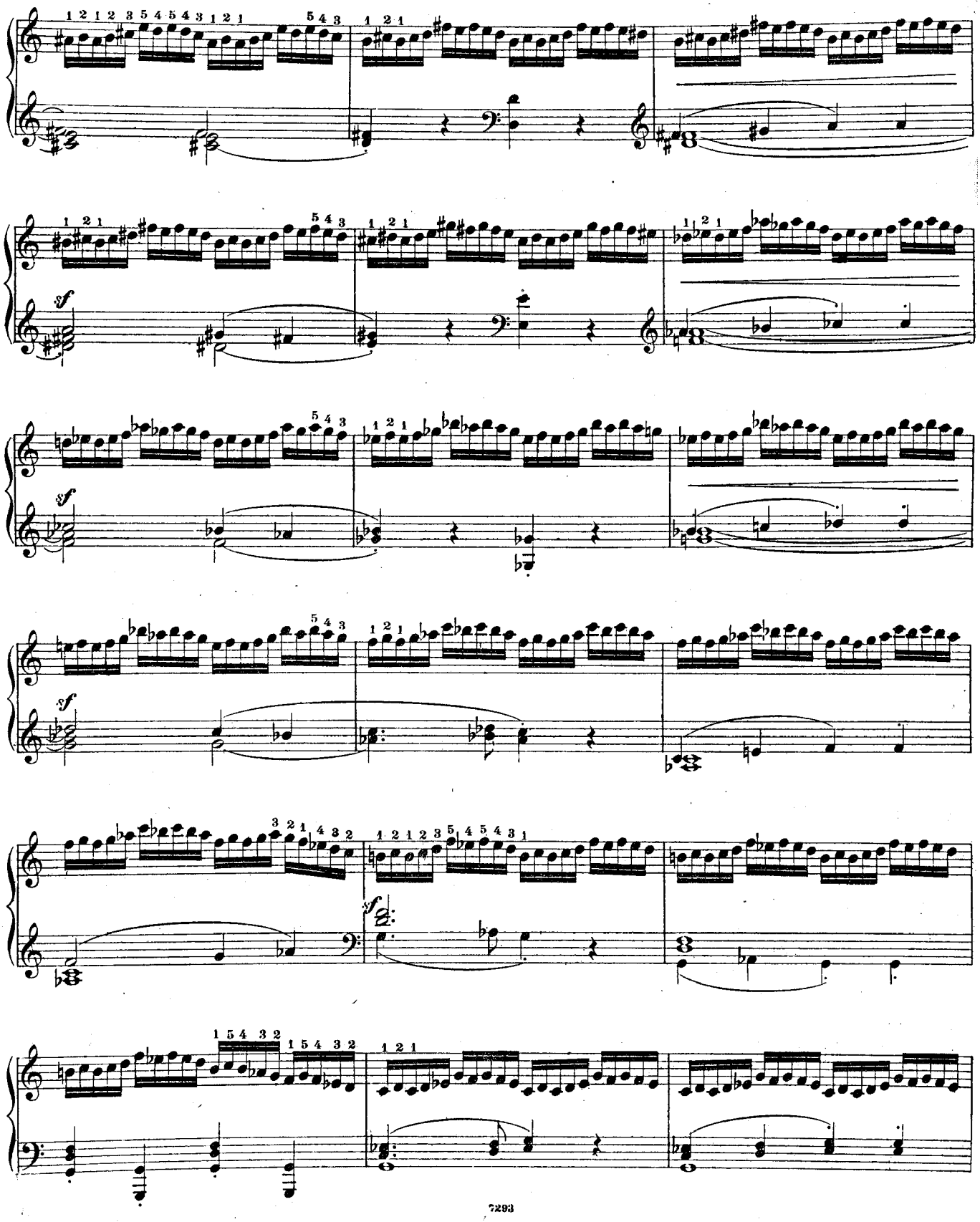
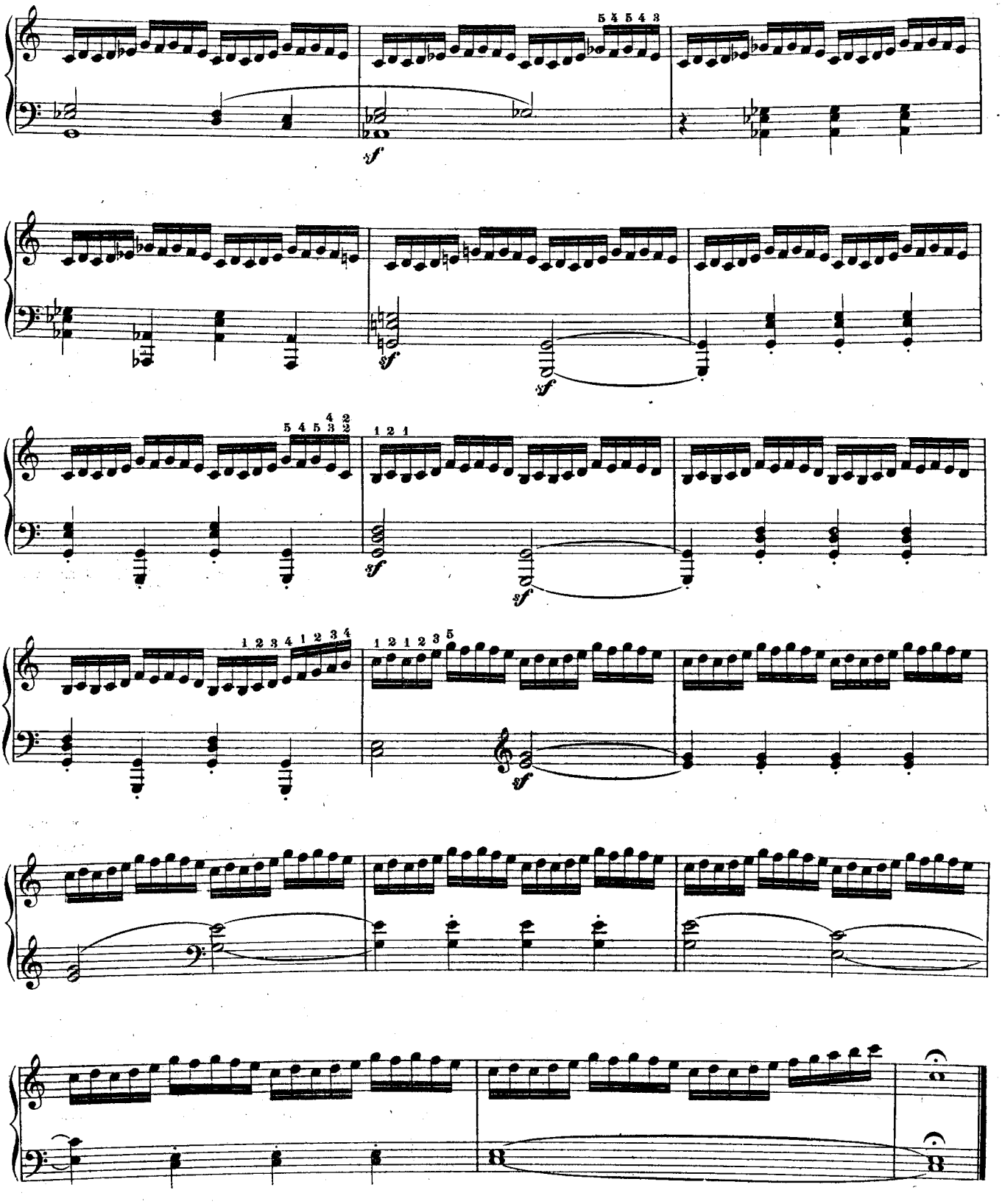
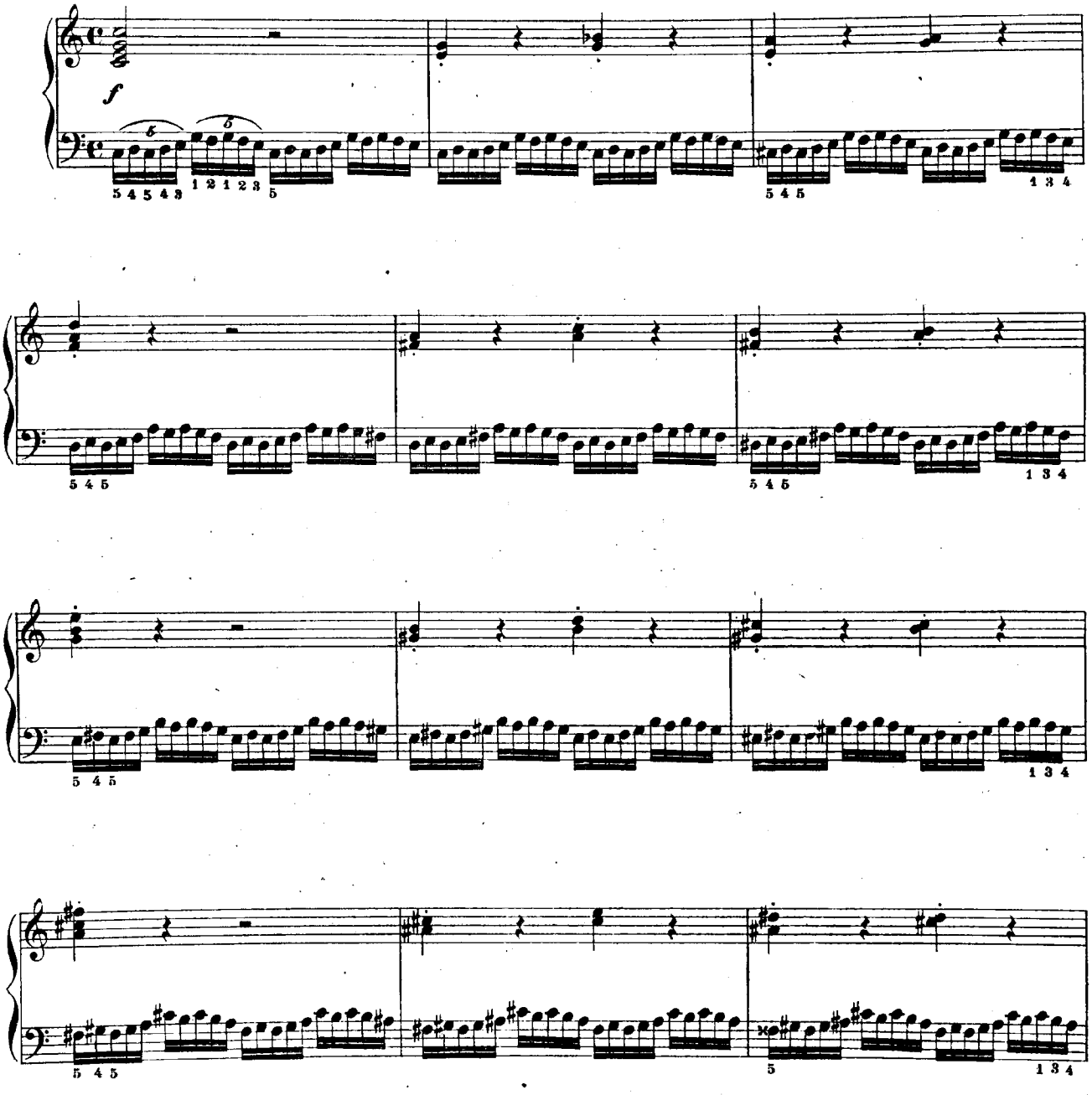





5 4 5 4 3
sf
sf
sf
5 4 5 4 3 2
1 2 1
sf
sf
1 2 3 4 1 2 3 4
1 2 1 2 3 5
sf

Etüde No. 2.

Etude No. 2.



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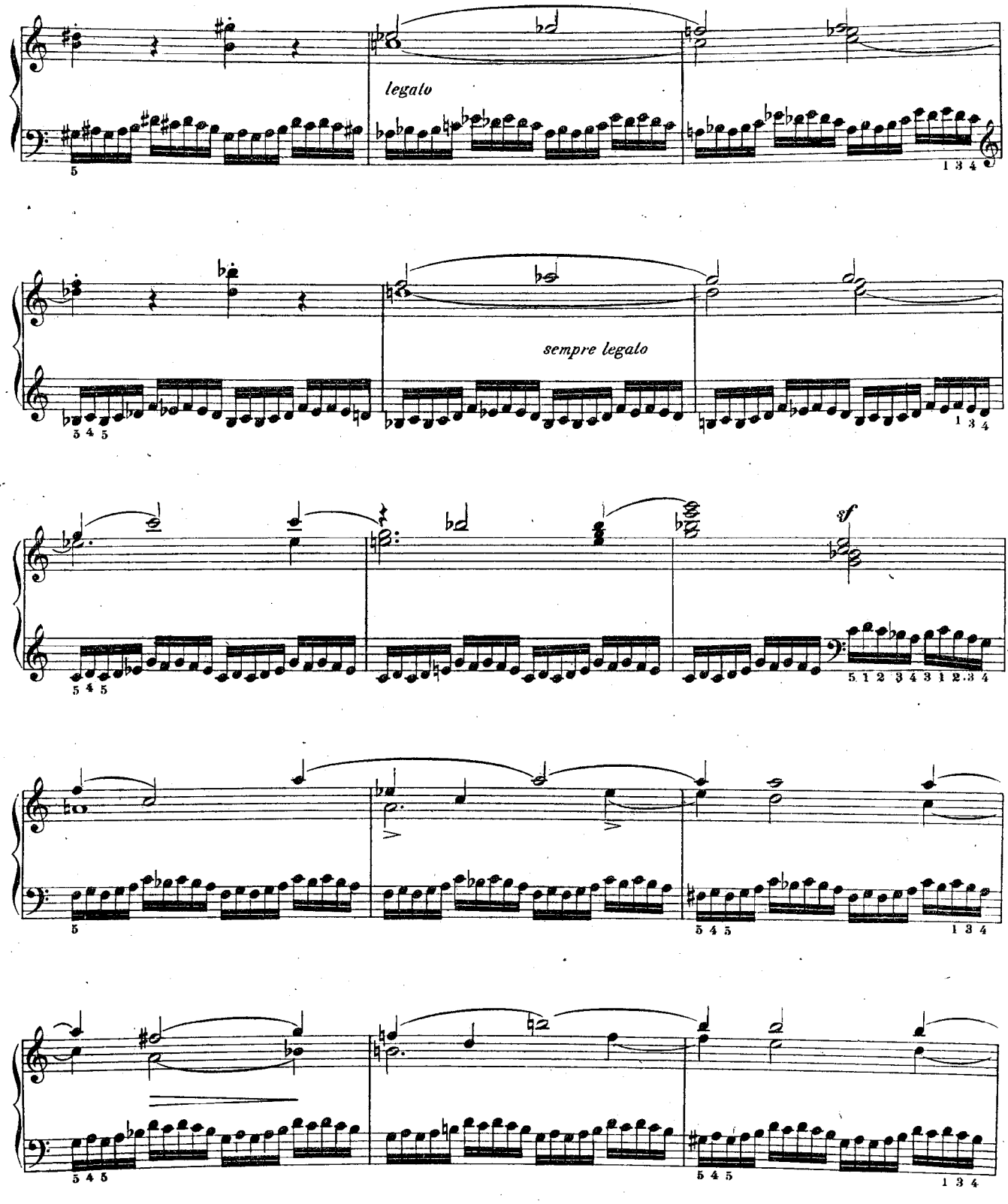
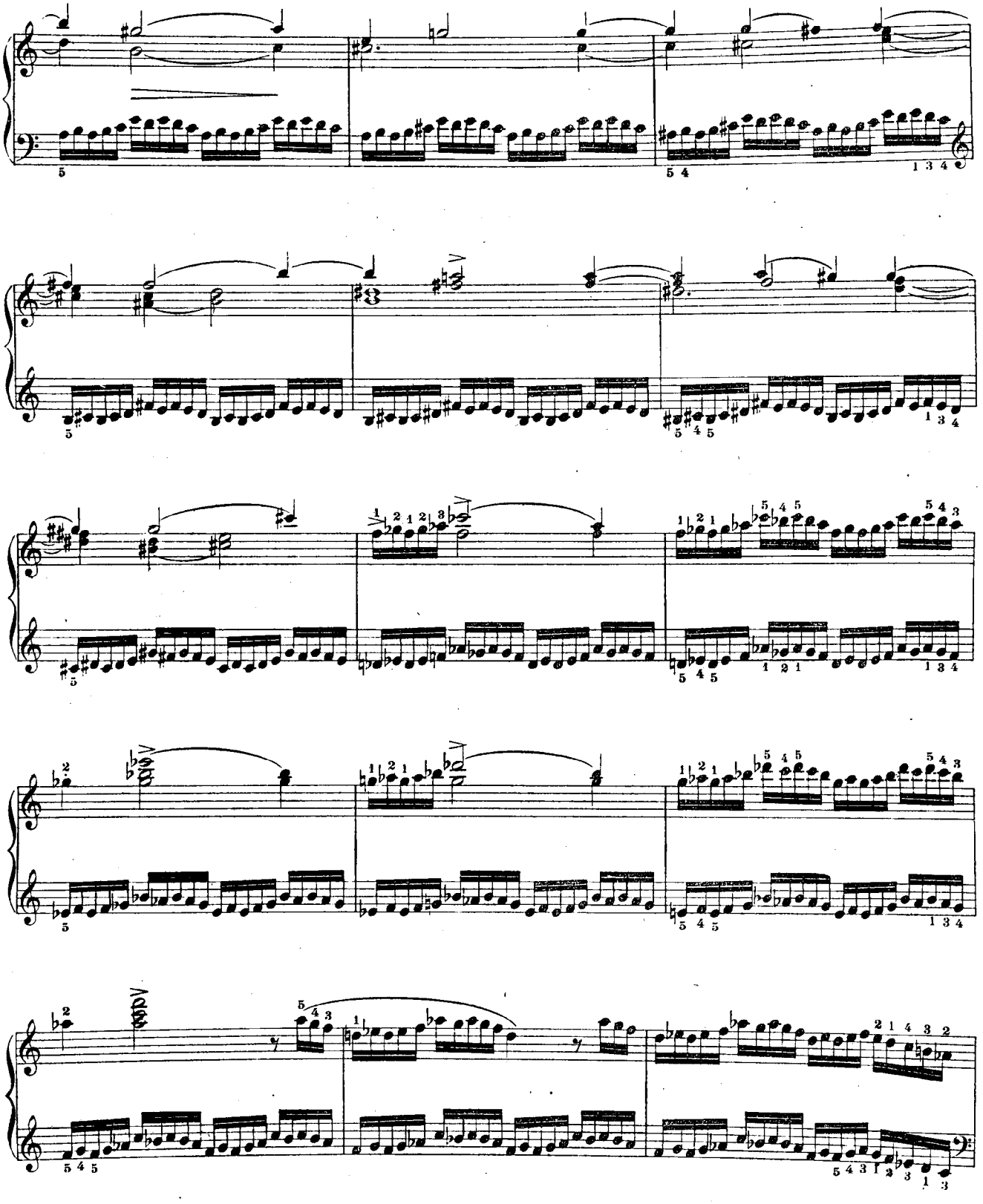
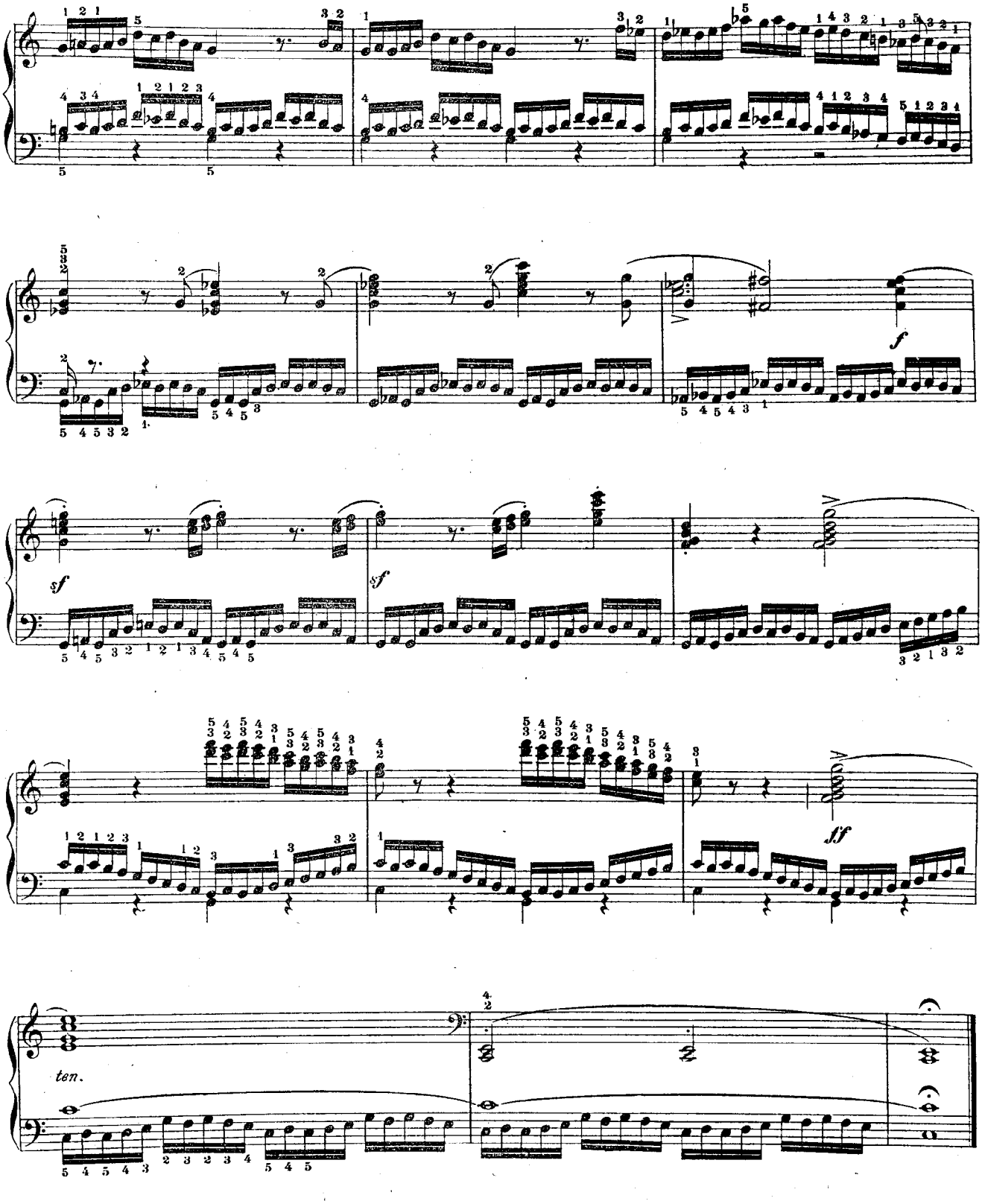

legato
sempre legato
sf





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5. Fest in der Waldschenke
   Fête en forêt — Festival in the forest

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