Nr. 2611/22.

Technische Studien

für Pianoforte

von

Franz Liszt.

Unter Redaktion von

Professor A. Winterberger.

Technical Studies

for the Pianoforte

by

Franz Liszt.

With a digest thereof by

Professor A. Winterberger.

Heft / Book I. II. III. IV. V. VI. VII. VIII. IX. X. XI. XII.

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Technische Studien

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Heft X.

Gebrochene Akkorde
mit verschiedenen Fingersätzen
durch alle Dur- und Moll-Skalen.

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Book X.

Broken chords
with various fingerings
throughout all major and minor scales.

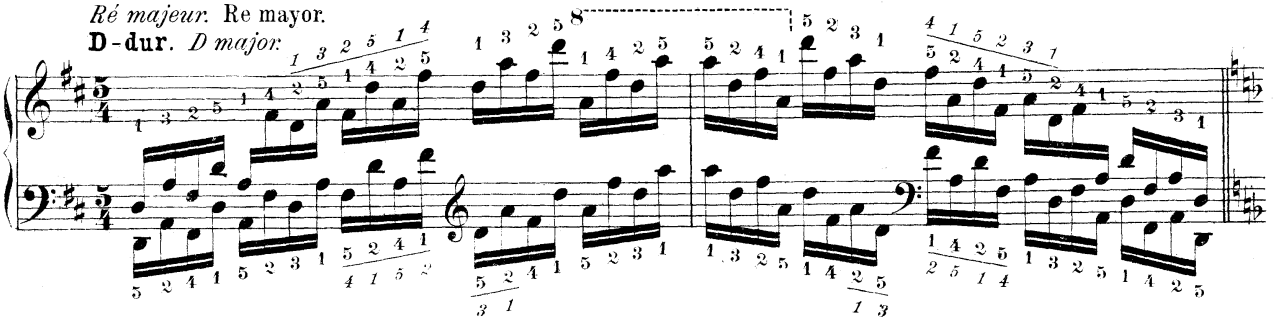
Ut majeur. Do mayor.
C-dur. *C major.*

Ut mineur. Do menor.
C-moll. *C minor.*

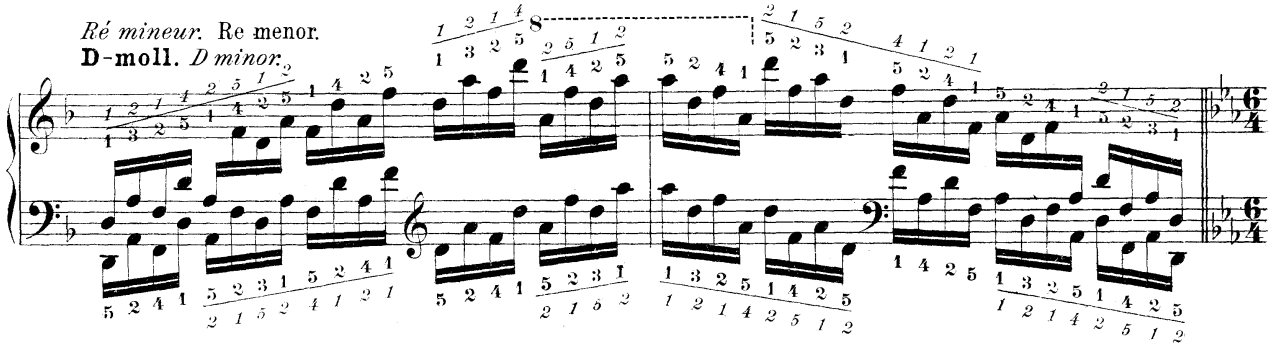
Réb majeur. Reb mayor.
Des-dur. *Db major.*

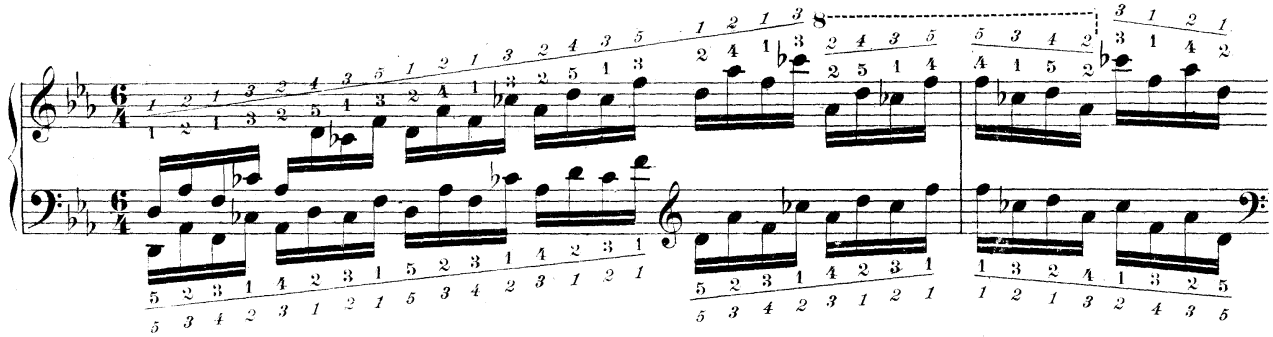
Ut♯ mineur. Do♯ menor.
Cis-moll. *C♯ minor.*

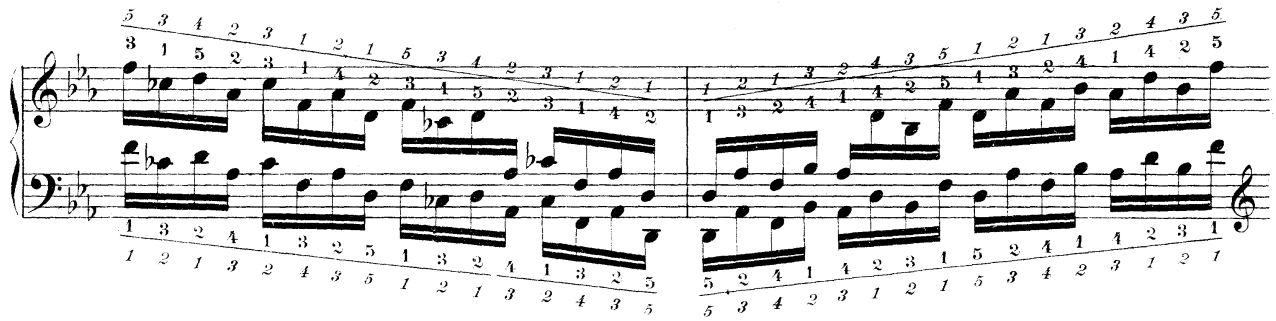
Ré majeur. Re mayor.
D-dur. *D major.*

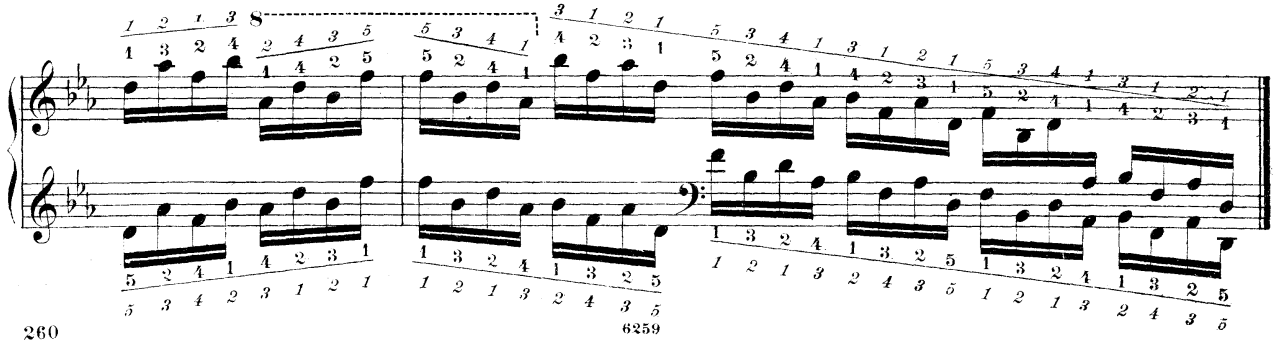


Ré mineur. Re menor.
D-moll. *D minor.*



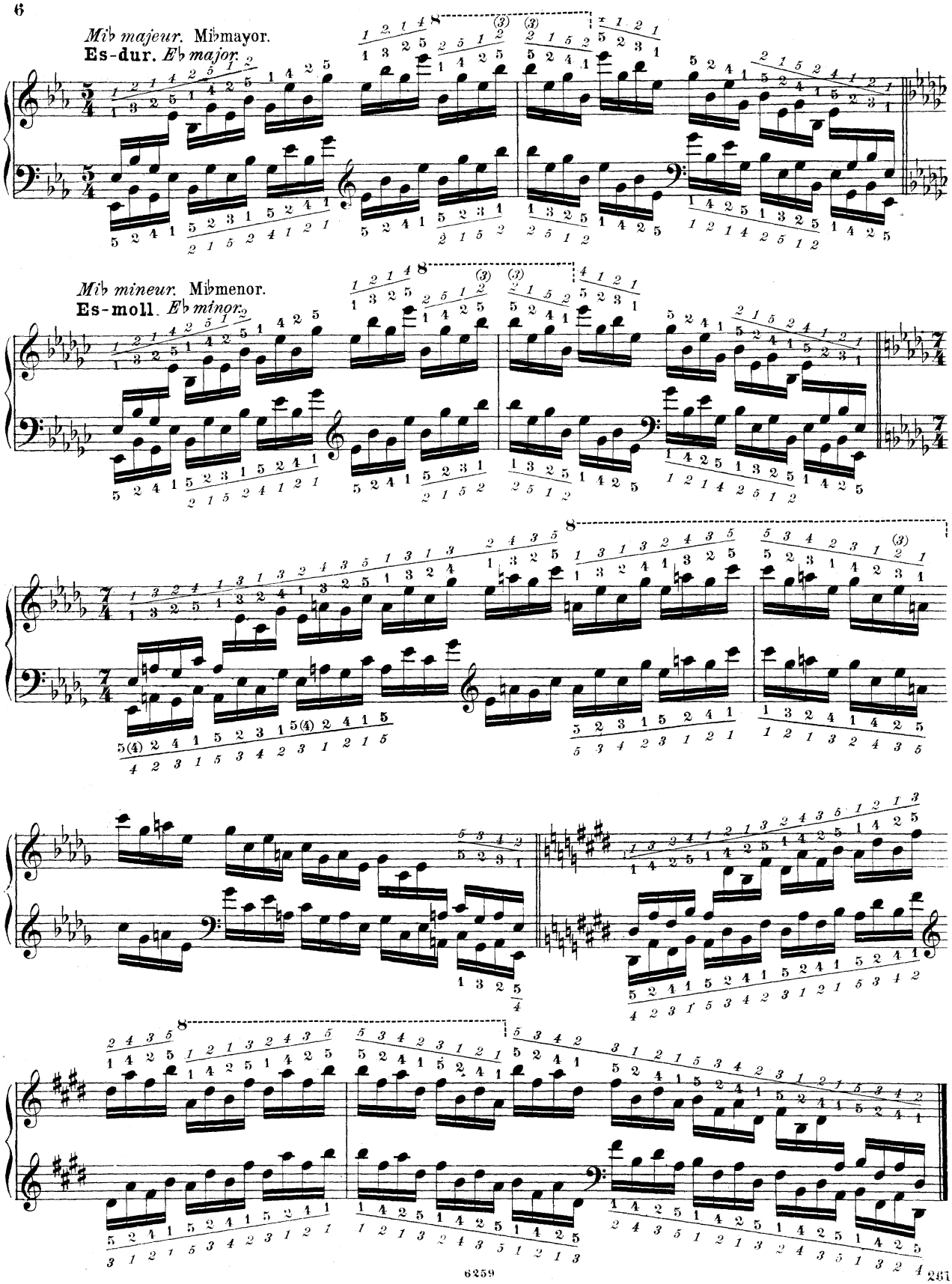






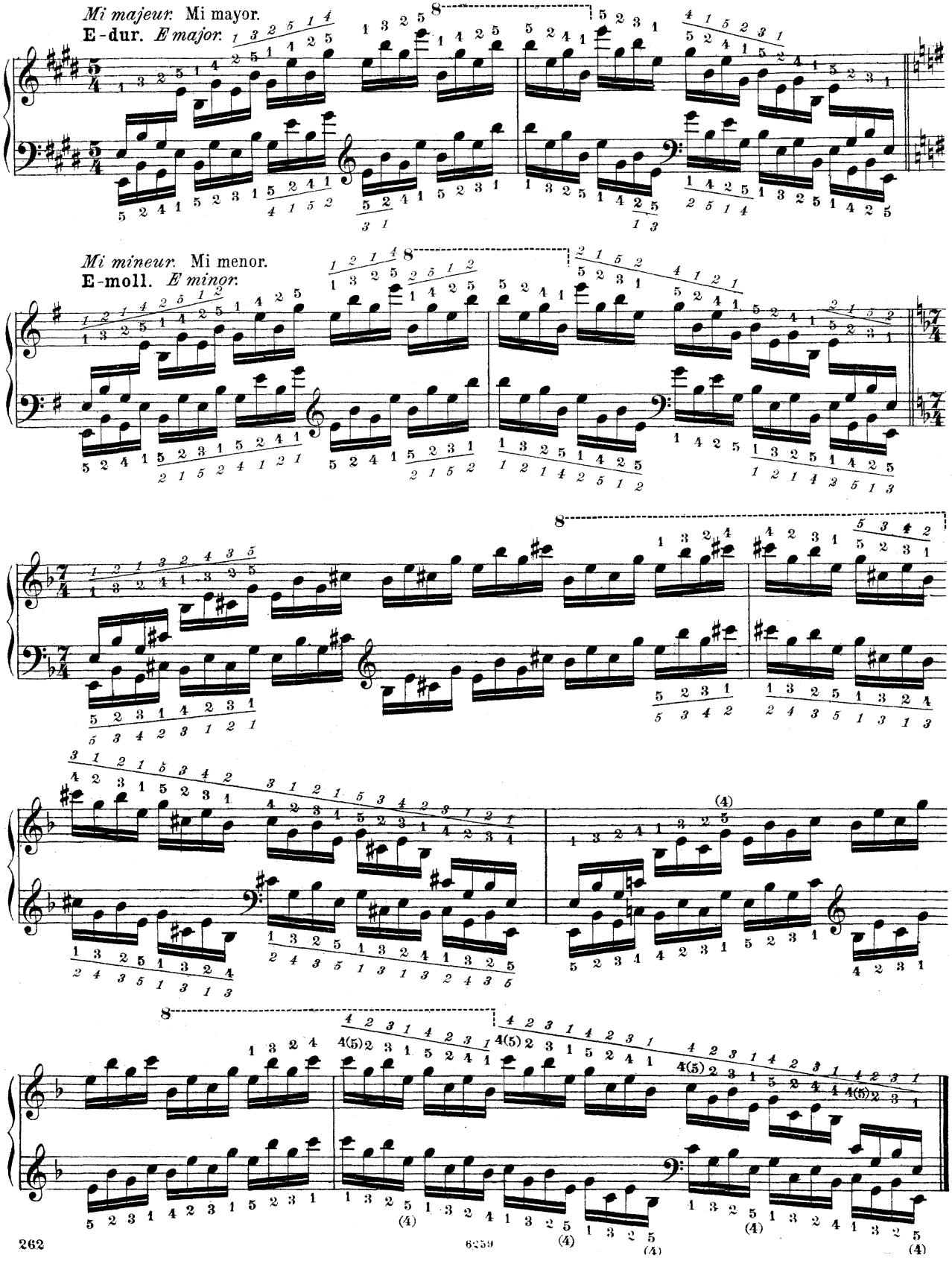
Mib majeur. Mibmayor.
Es-dur. *Eb major.*

Mib mineur. Mibmenor.
Es-moll. *Eb minor.*

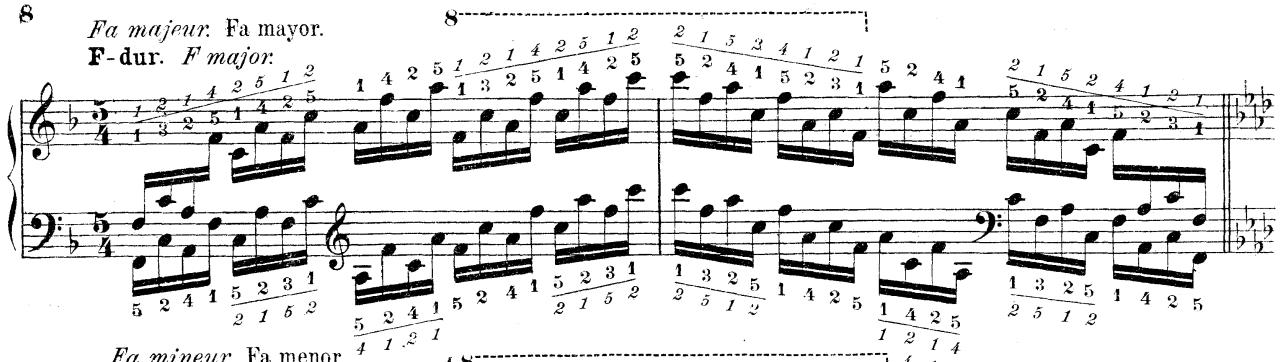


Mi majeur. Mi mayor.
E-dur. *E major.*

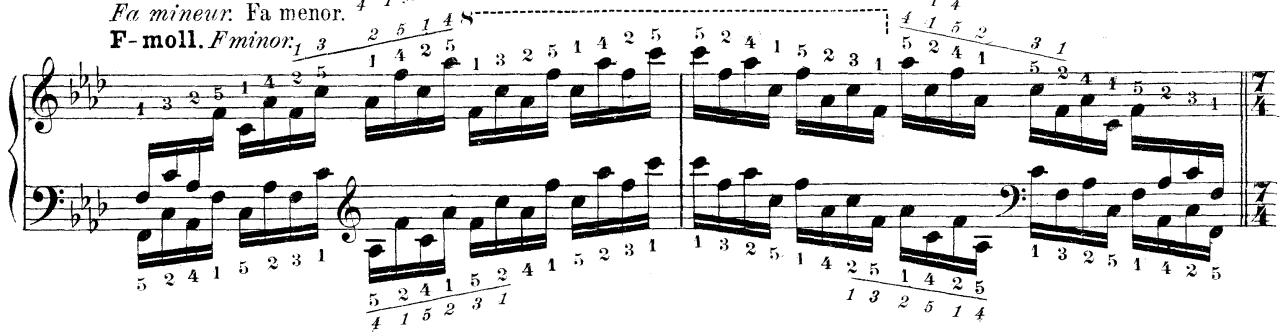
Mi mineur. Mi menor.
E-moll. *E minor.*

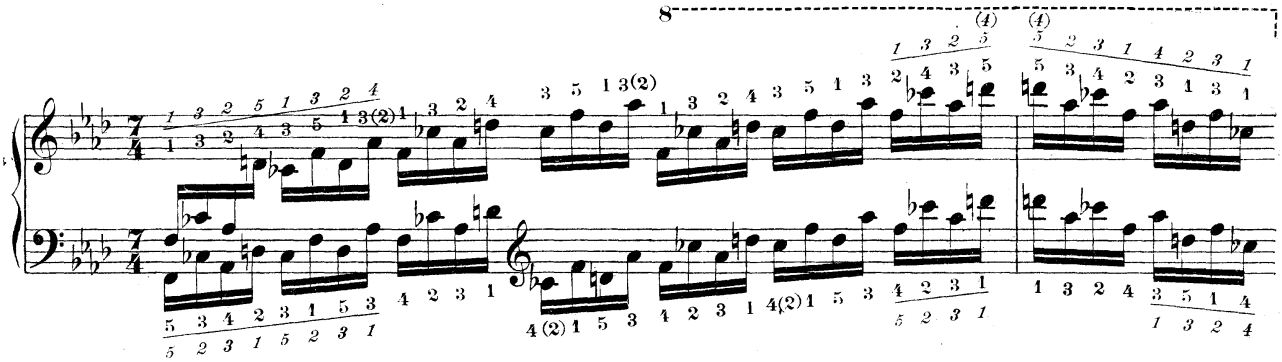


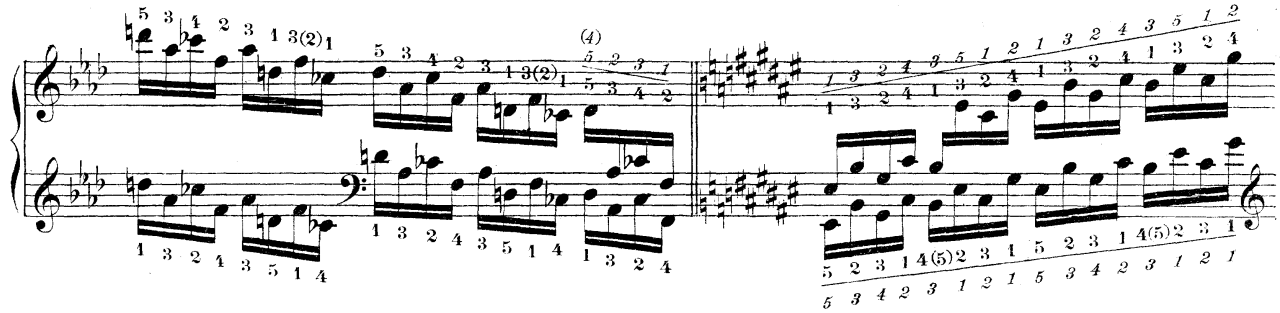
Fa majeur. Fa mayor.
F-dur. *F major.*

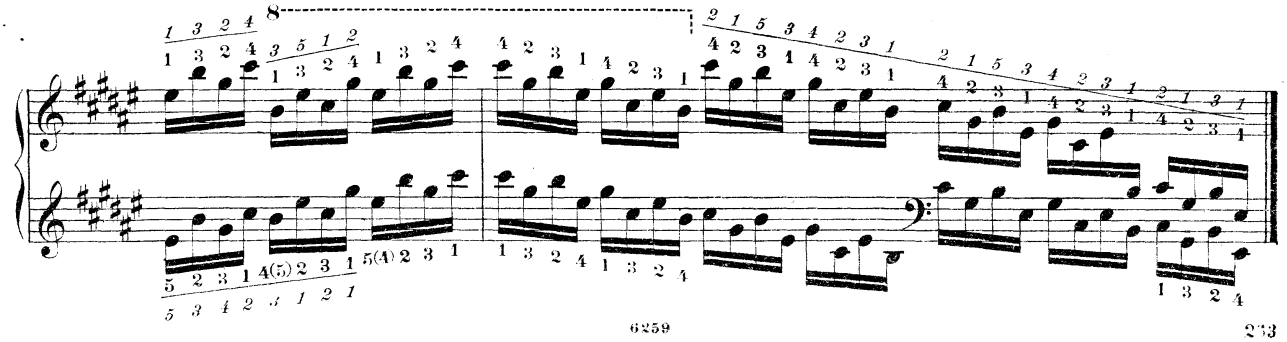


Fa mineur. Fa menor.
F-moll. *F minor.*

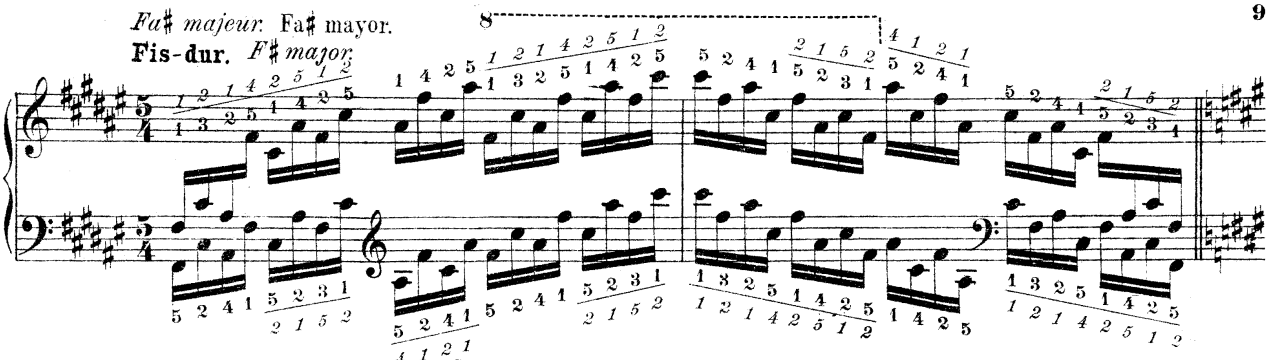




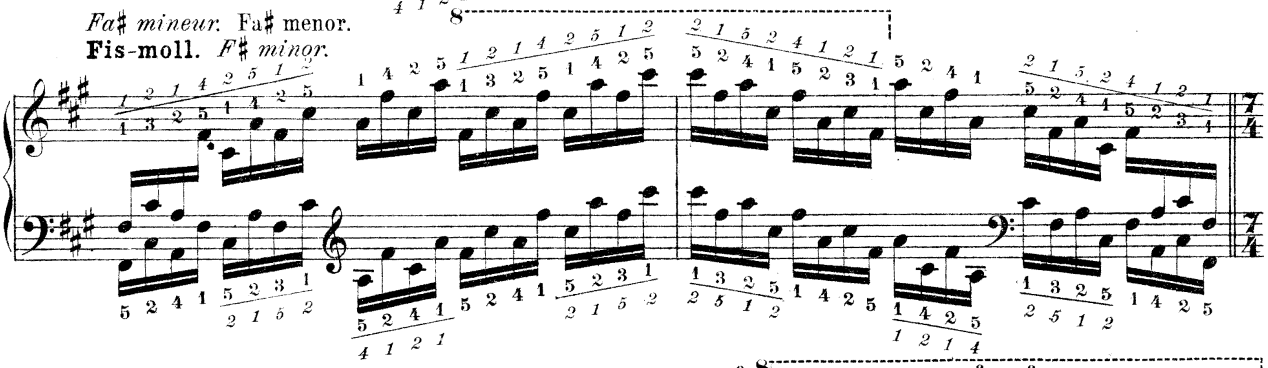


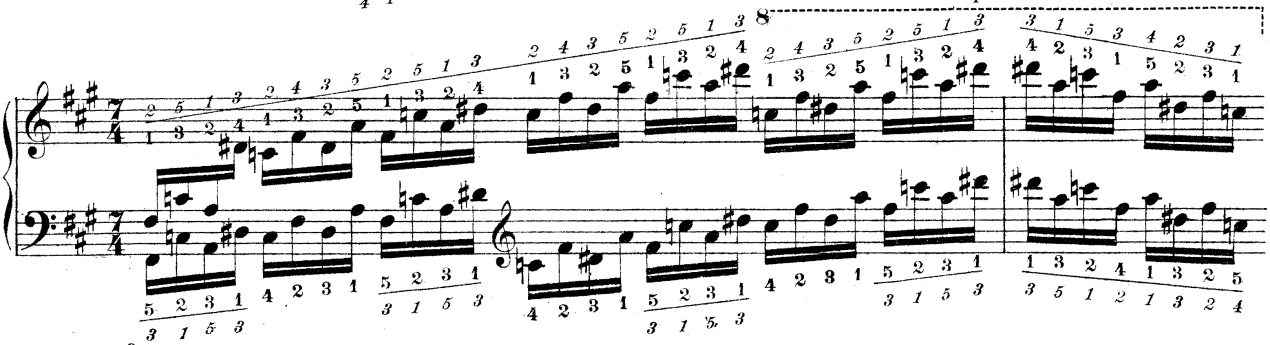


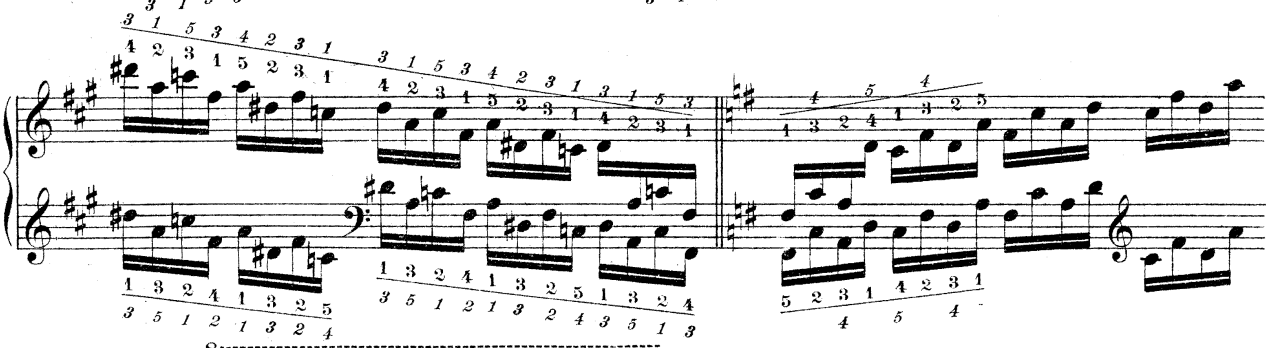
Fa♯ majeur. Fa♯ mayor.
Fis-dur. *F♯ major.*

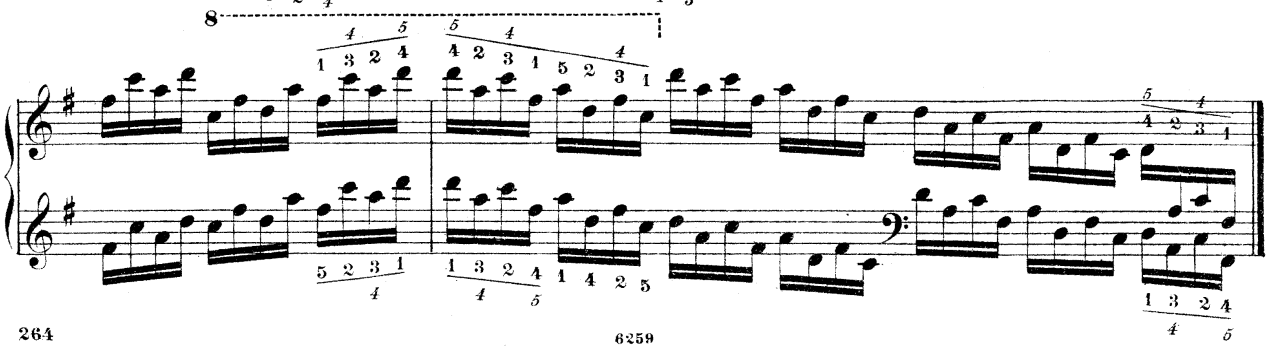


Fa♯ mineur. Fa♯ menor.
Fis-moll. *F♯ minor.*



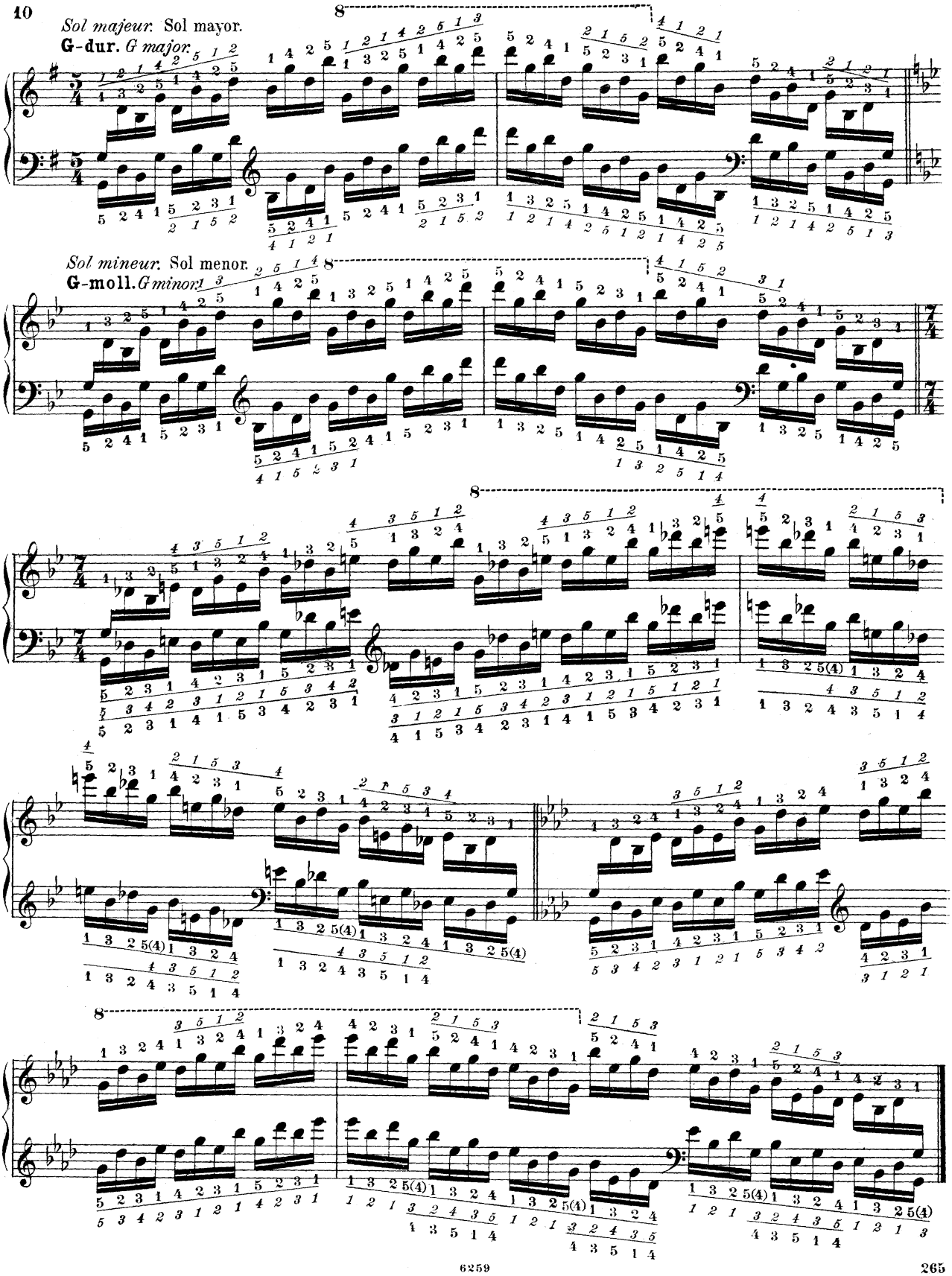






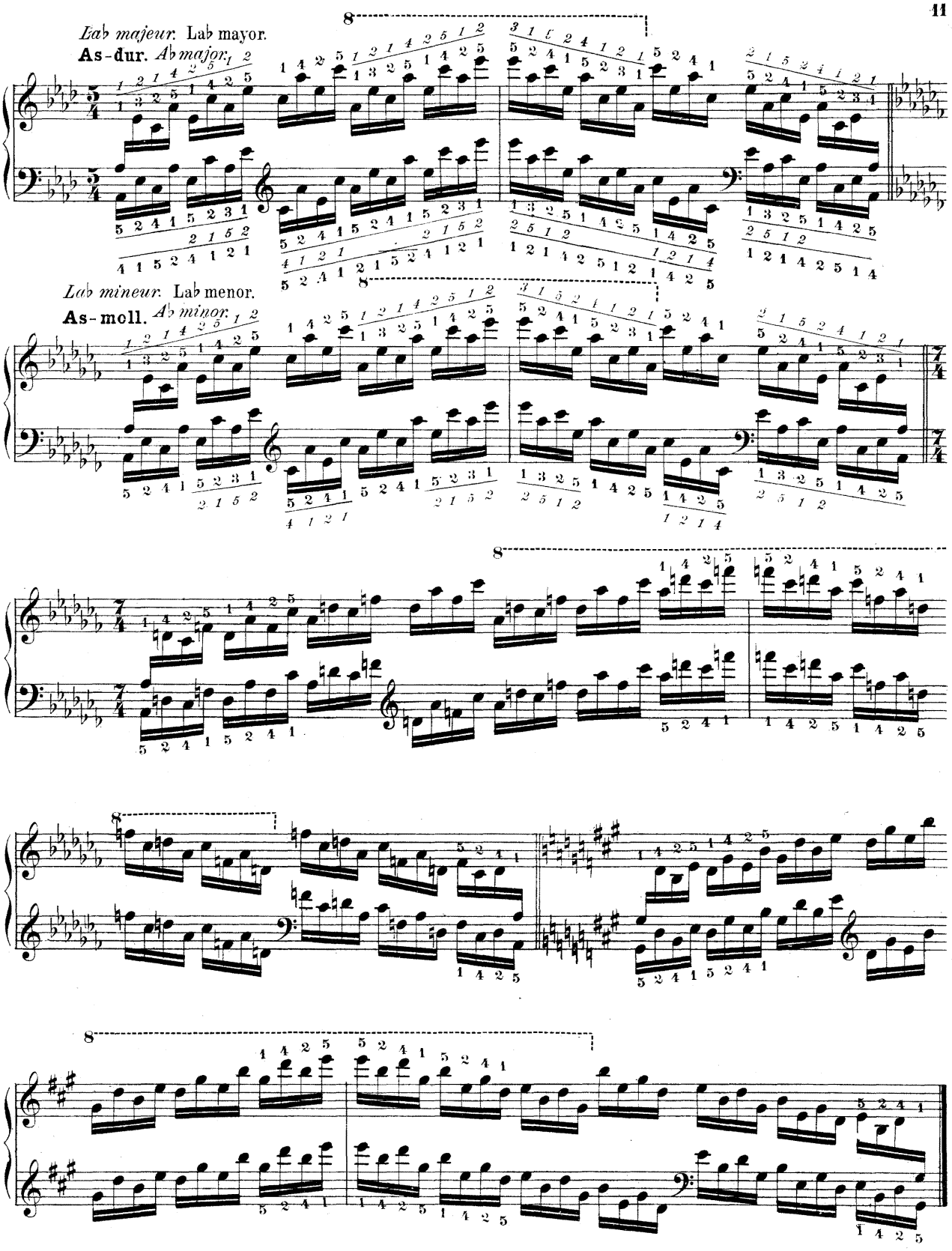
Sol majeur. Sol mayor.
G-dur. *G major.*

Sol mineur. Sol menor.
G-moll. *G minor.*



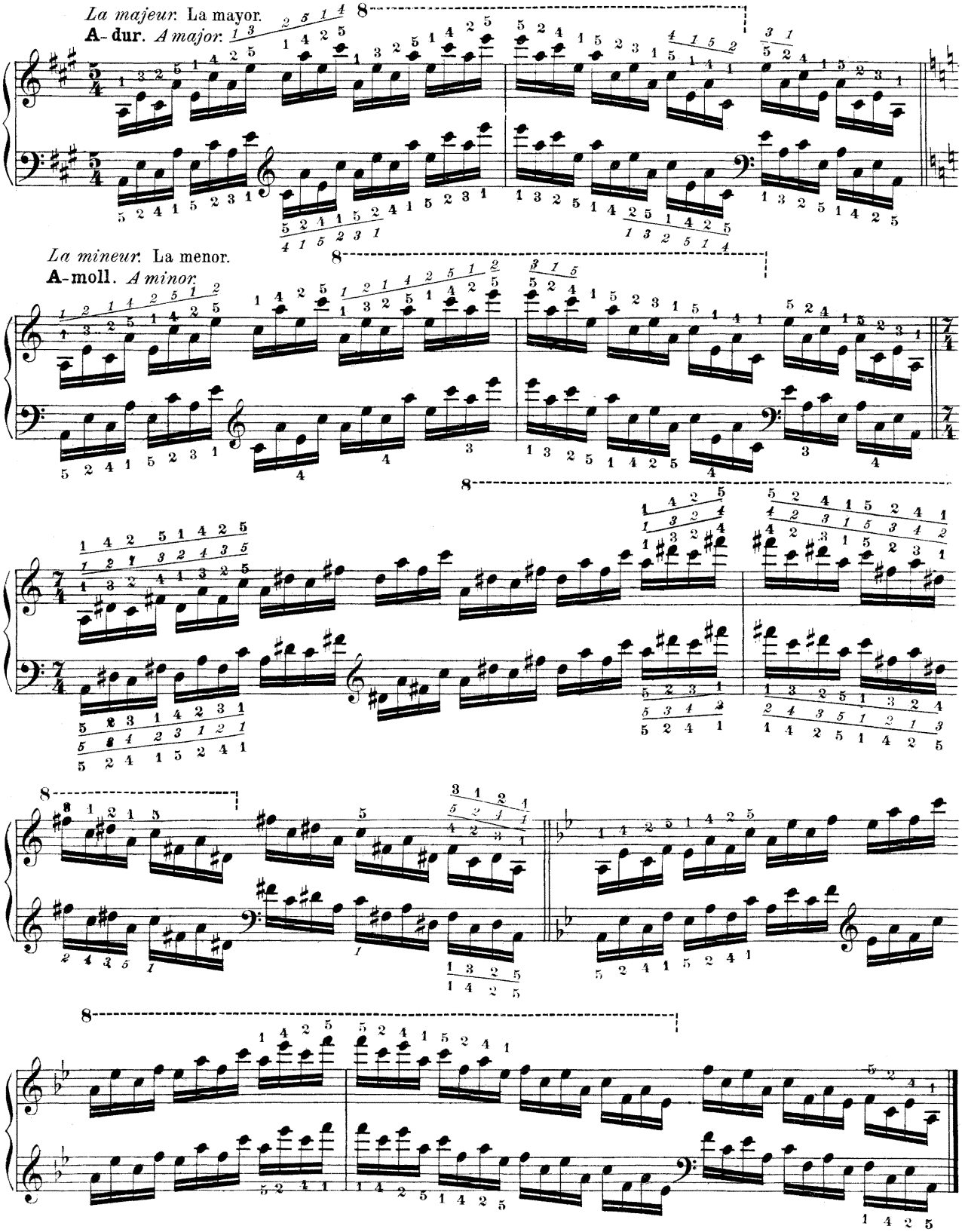
Lab majeur. Lab mayor.
As-dur. *Ab major.*

Lab mineur. Lab menor.
As-moll. *Ab minor.*



La majeur. La mayor.
A-dur. *A major.*

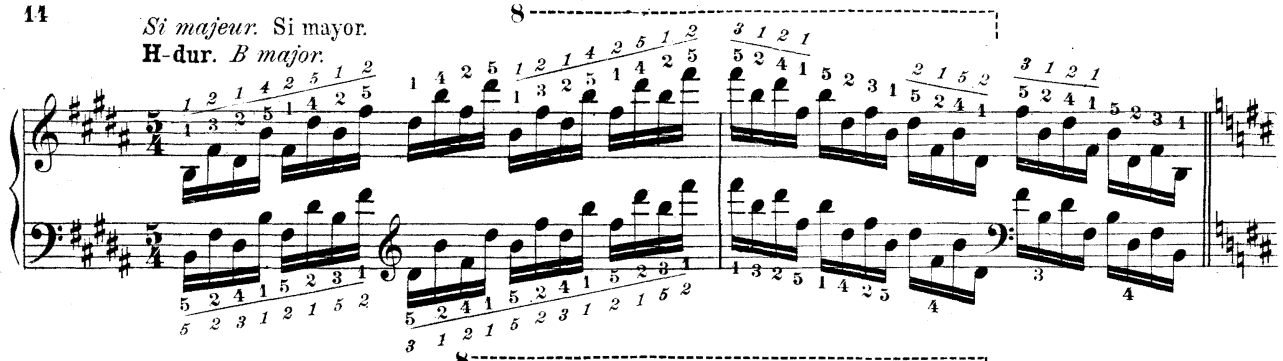
La mineur. La menor.
A-moll. *A minor.*



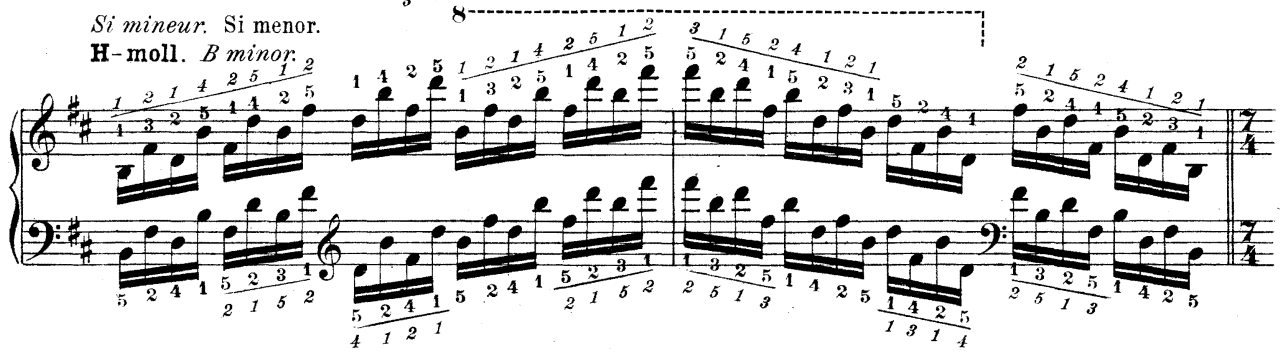
Sib majeur. Sib mayor.
B-dur. *Bb major.*

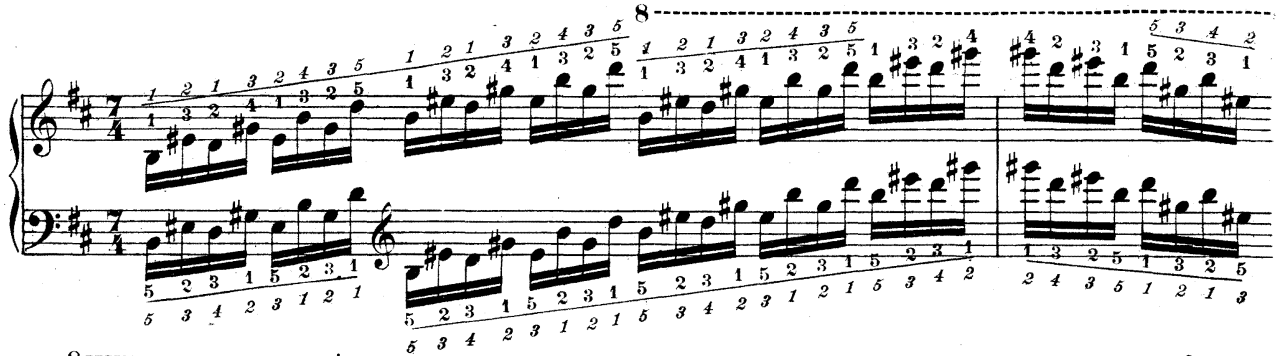
Sib mineur. Sib menor.
B-moll. *Bb minor.*

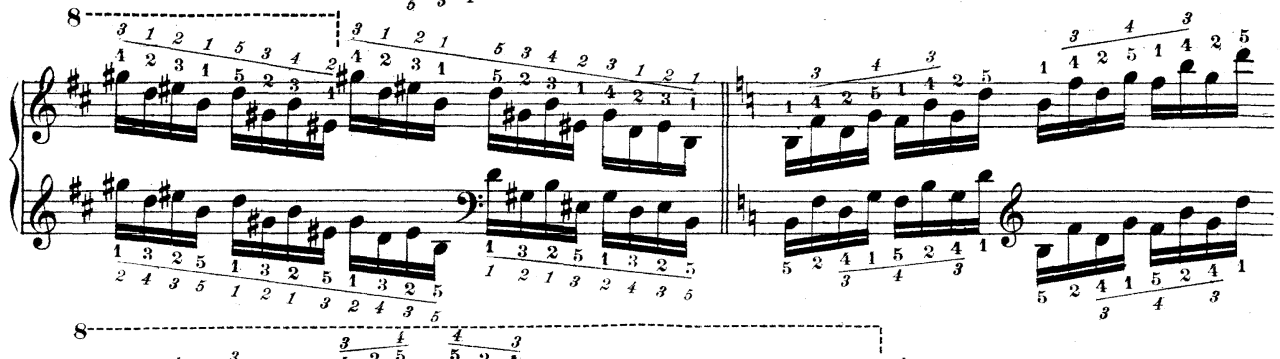
Si majeur. Si mayor.
H-dur. *B major.*

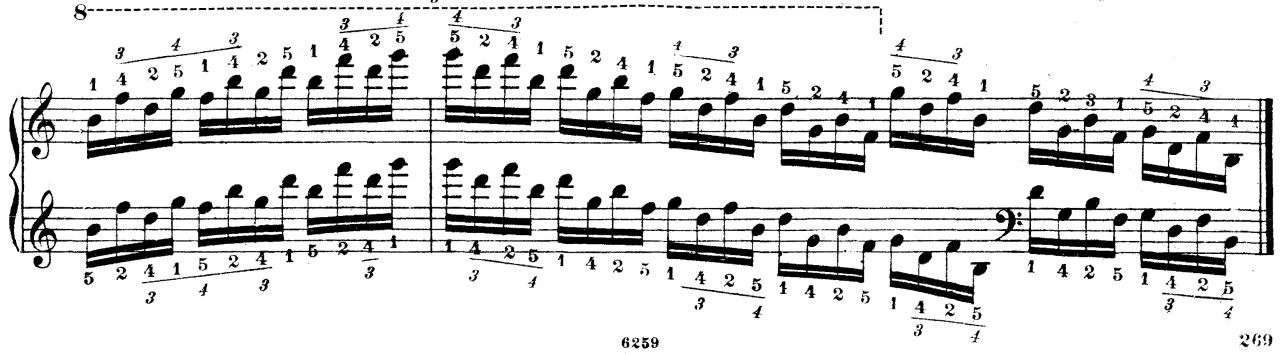


Si mineur. Si menor.
H-moll. *B minor.*

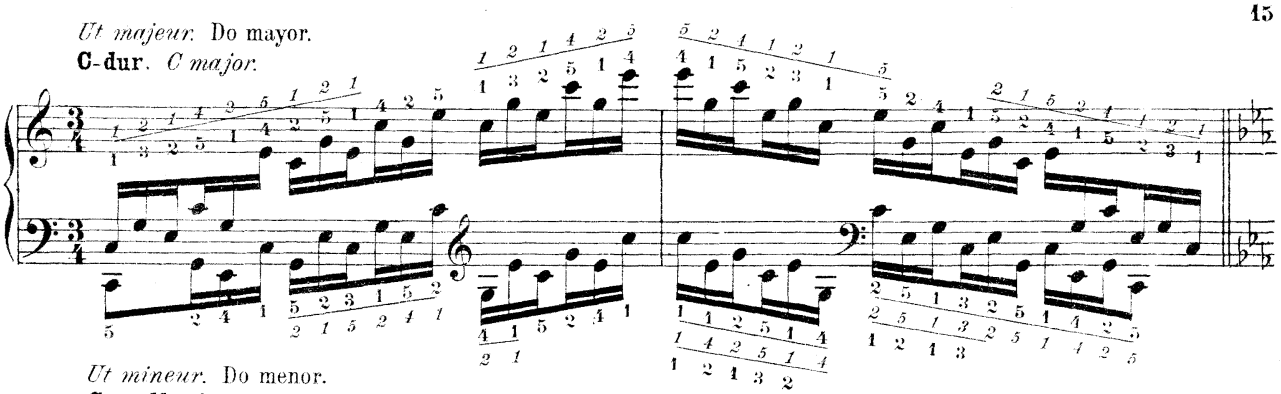




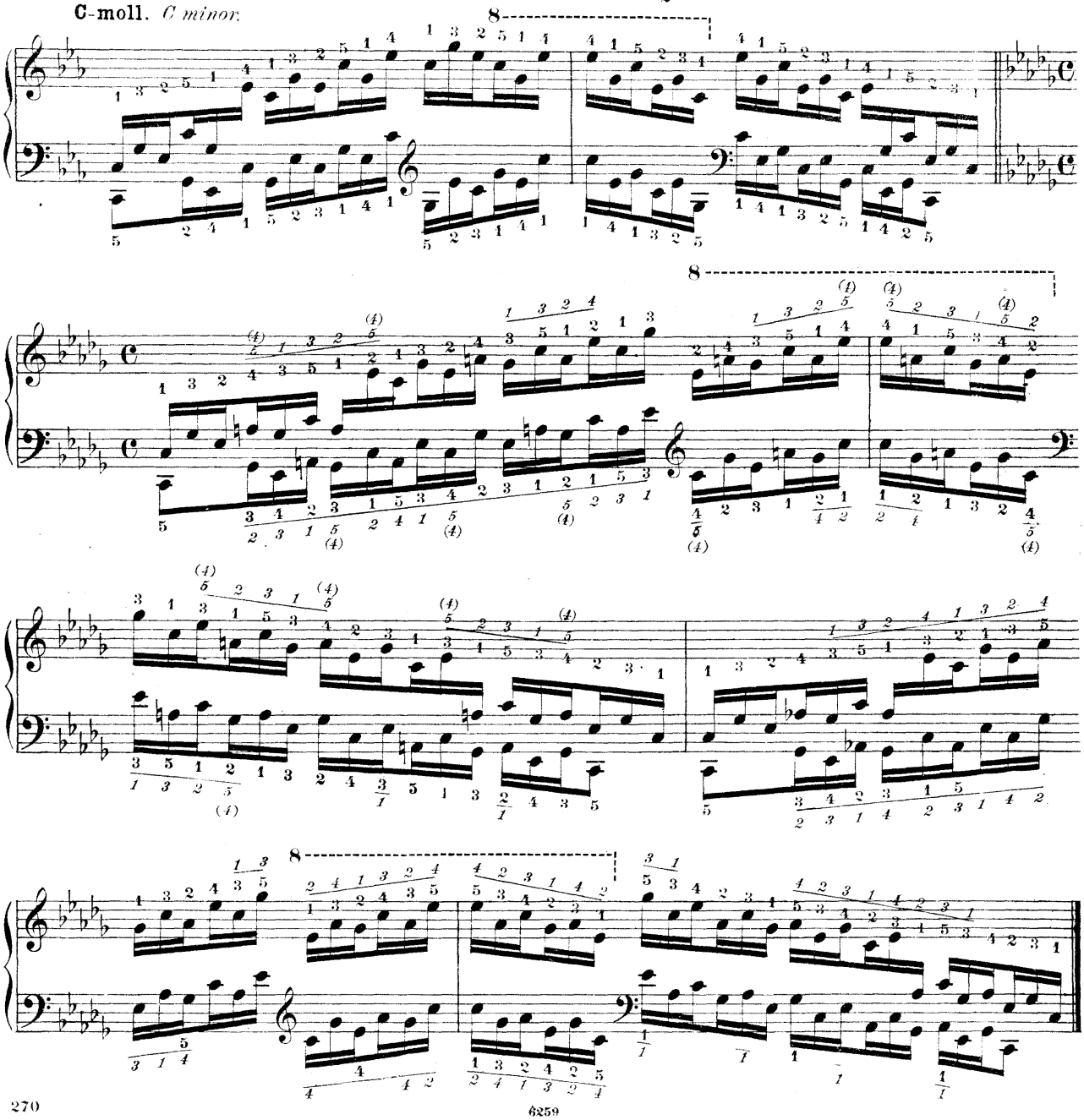




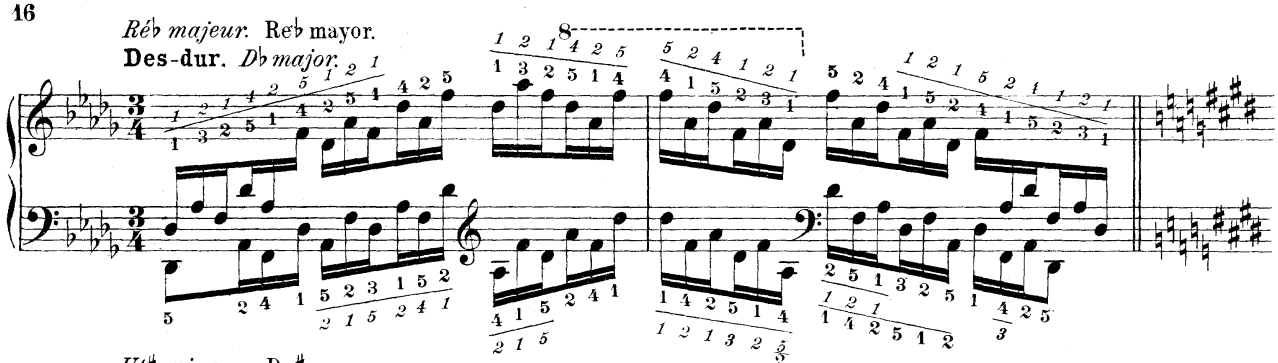
Ut majeur. Do mayor.
C-dur. *C major.*



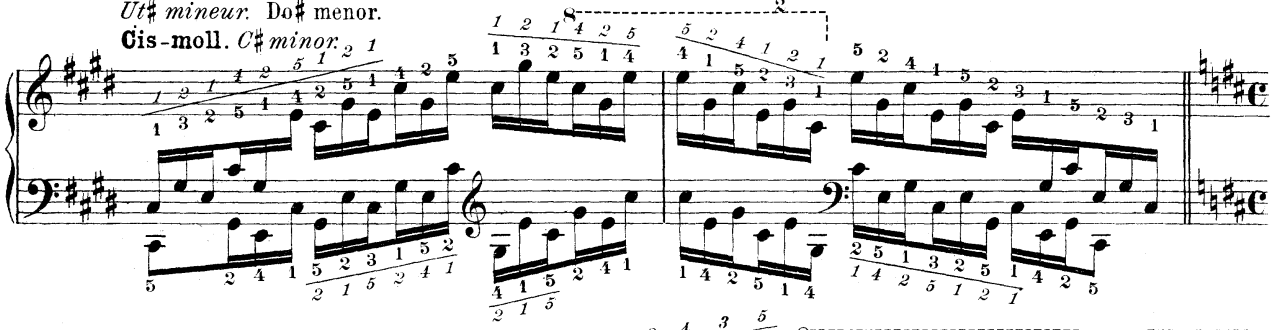
Ut mineur. Do menor.
C-moll. *C minor.*

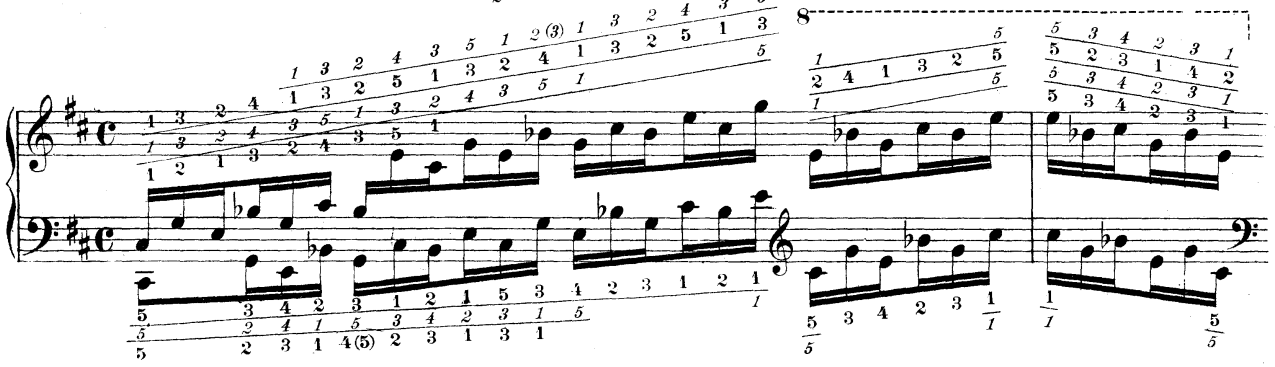


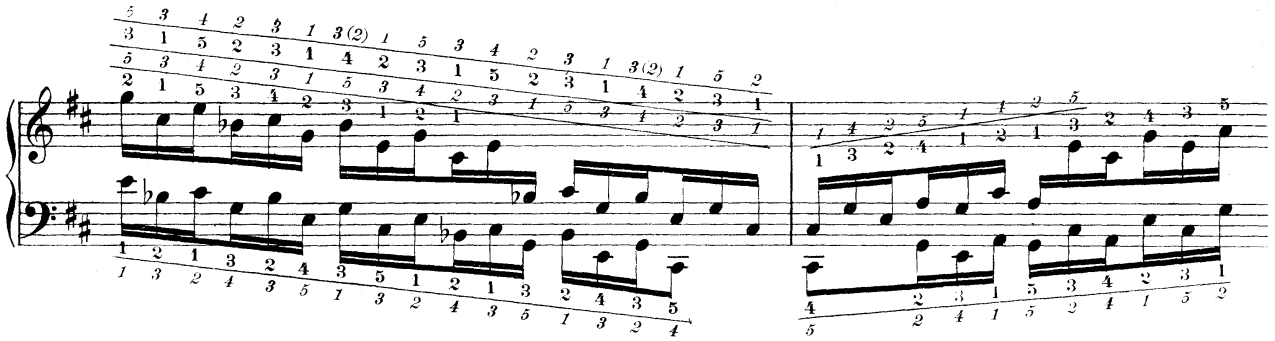
Réb majeur. Reb mayor.
Des-dur. *Db major.*

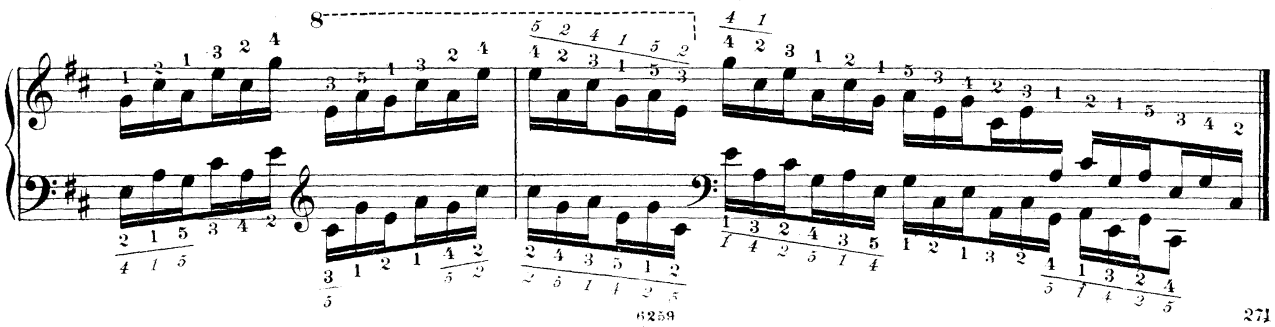


Ut♯ mineur. Do♯ menor.
Cis-moll. *C♯ minor.*

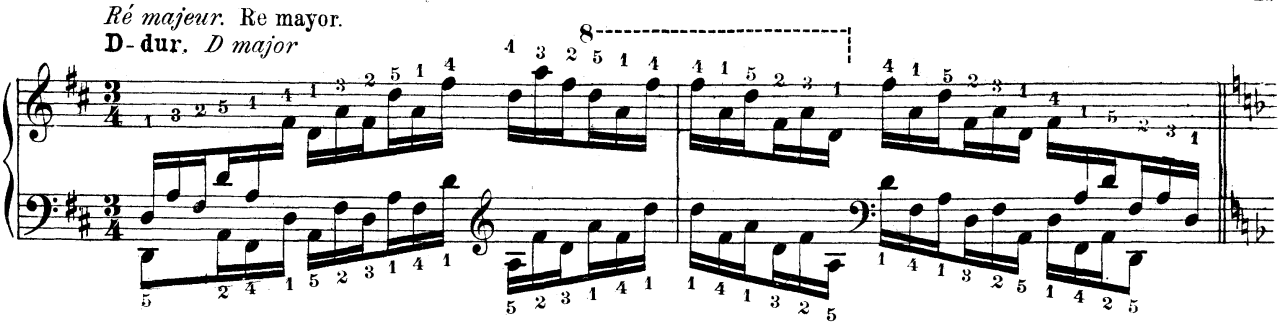




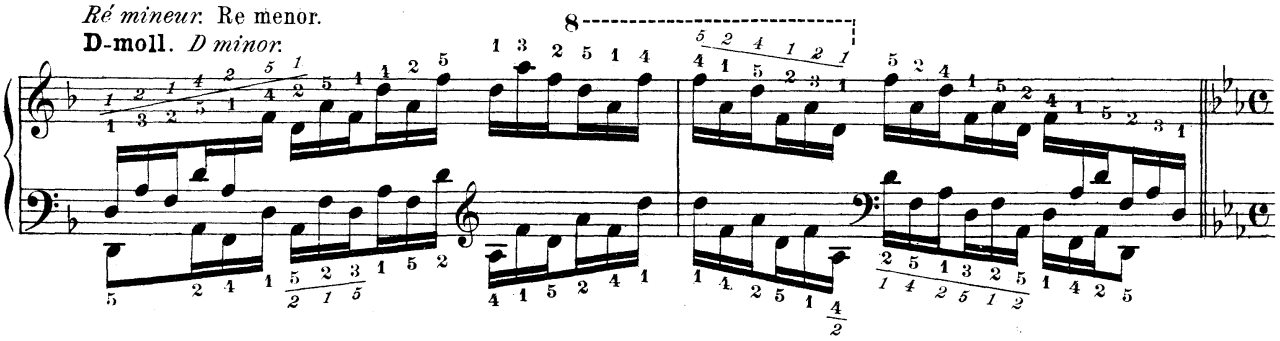


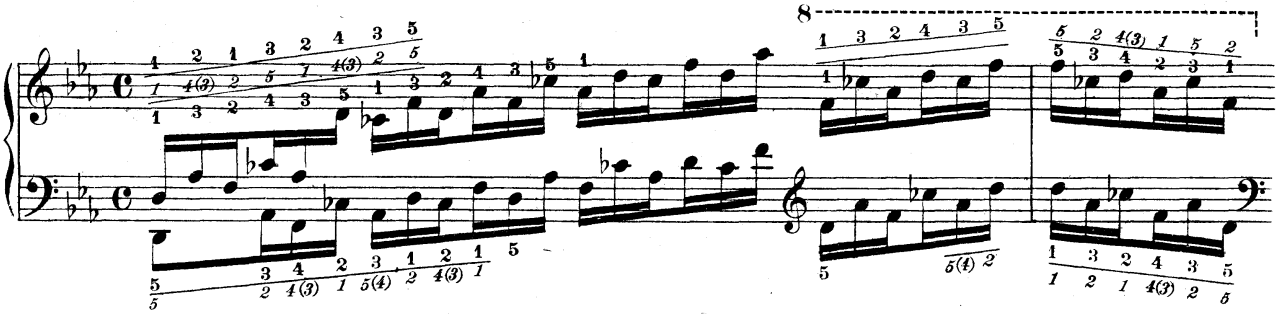


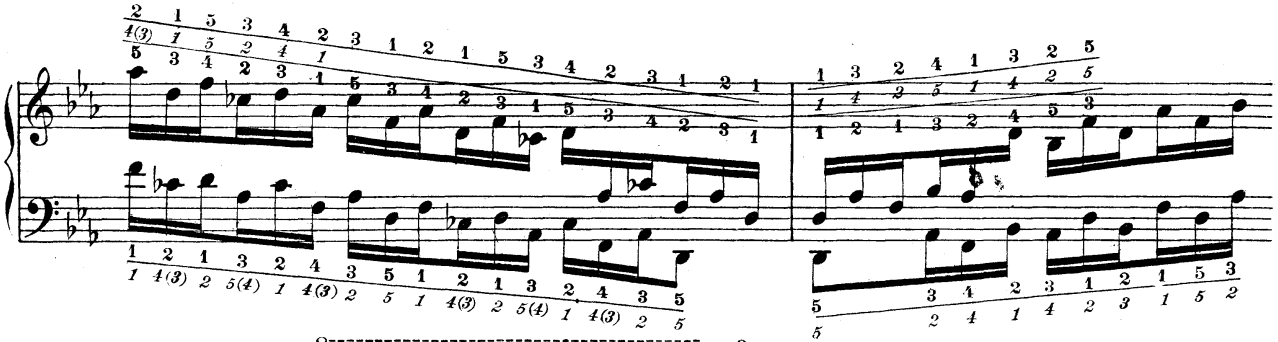
Ré majeur. Re mayor.
D-dur. *D major*

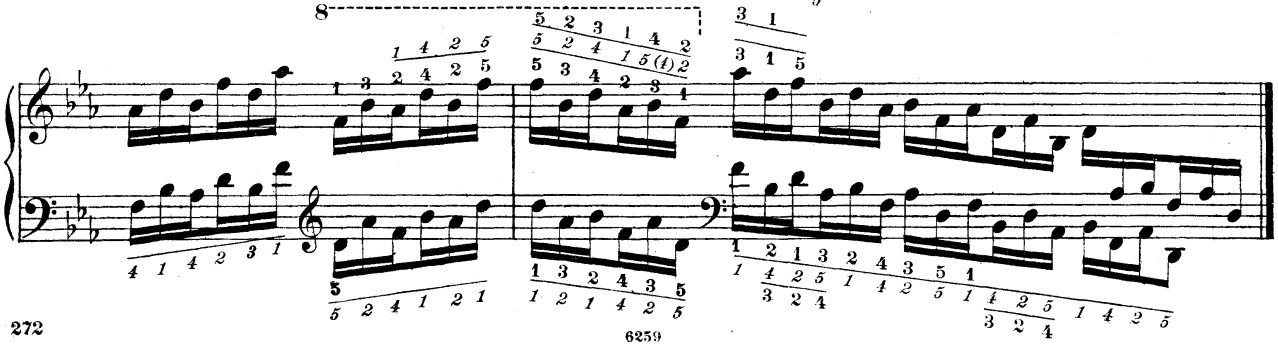


Ré mineur. Re menor.
D-moll. *D minor.*

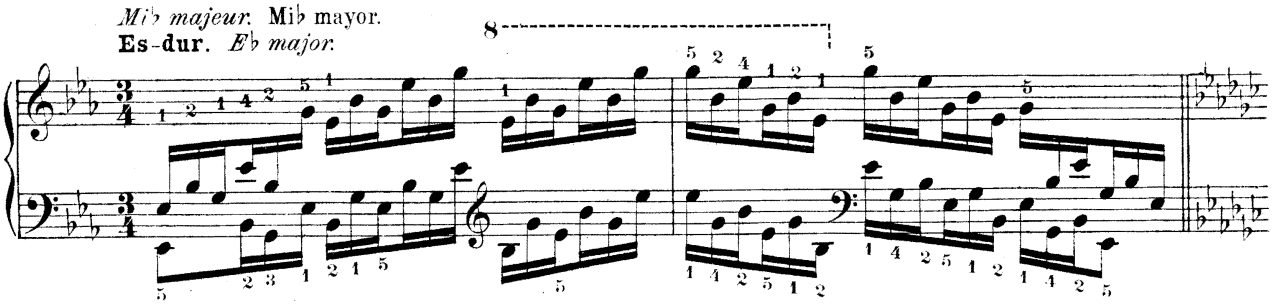




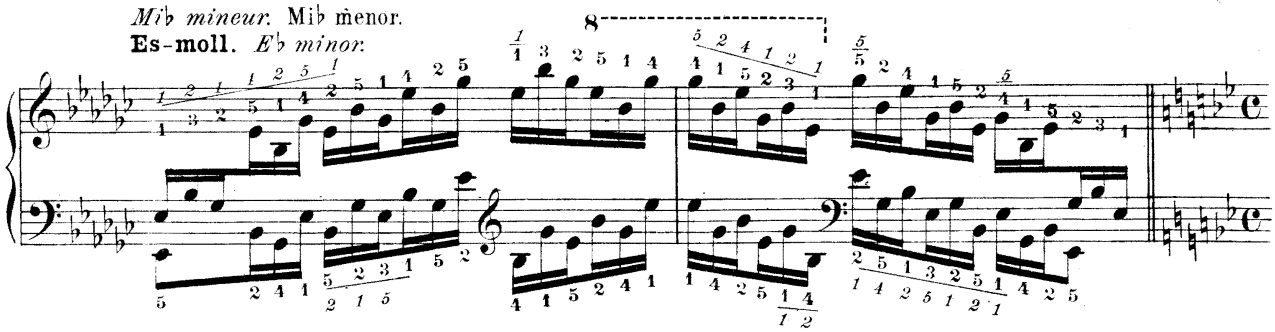


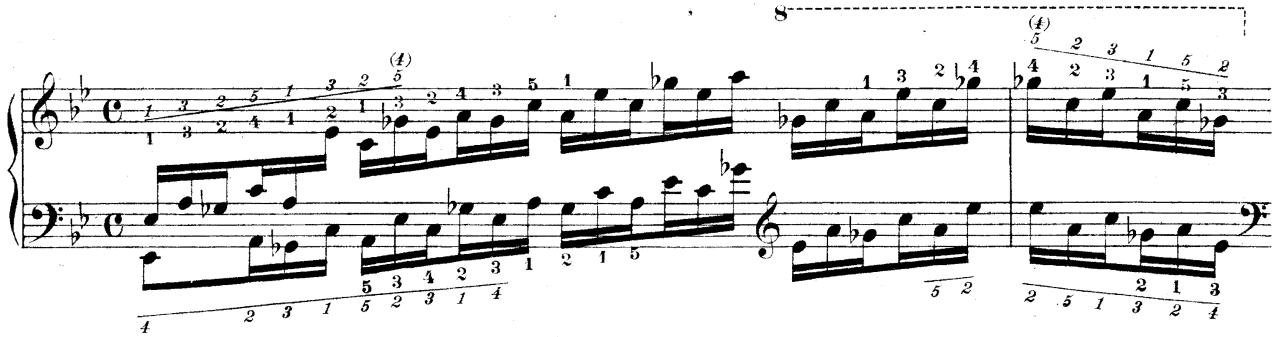


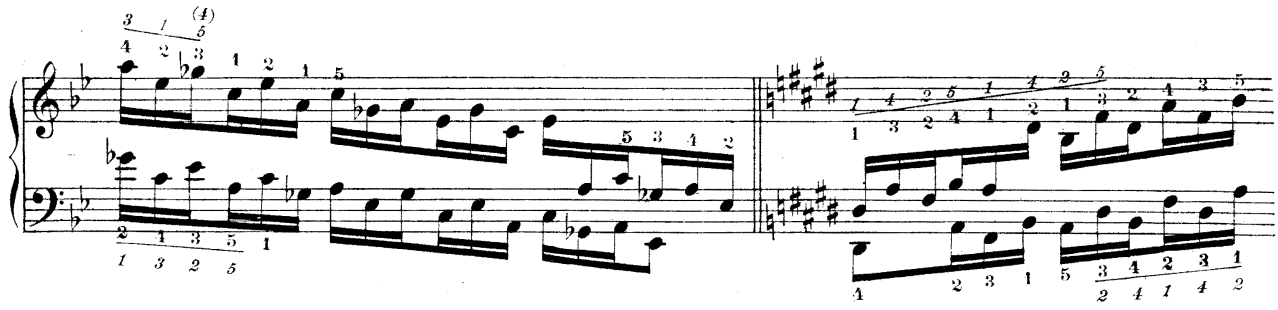
Mi♭ majeur. Mi♭ mayor.
Es-dur. *Es♭ major.*

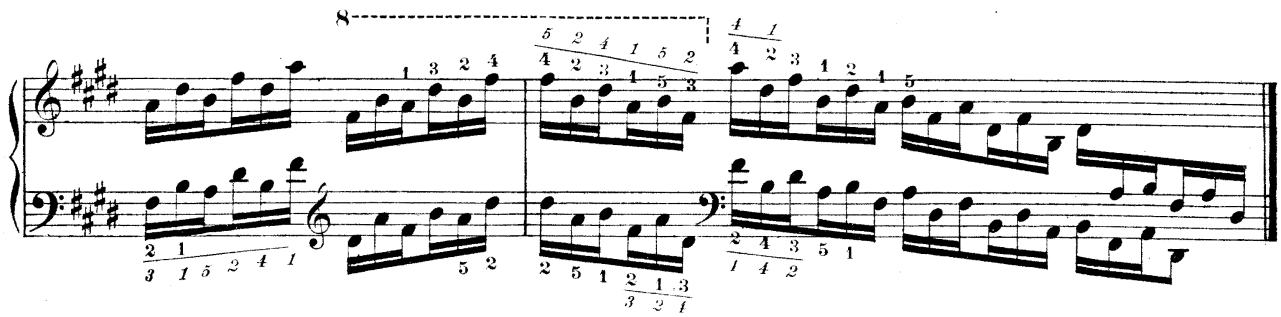


Mi♭ mineur. Mi♭ menor.
Es-moll. *Es♭ minor.*

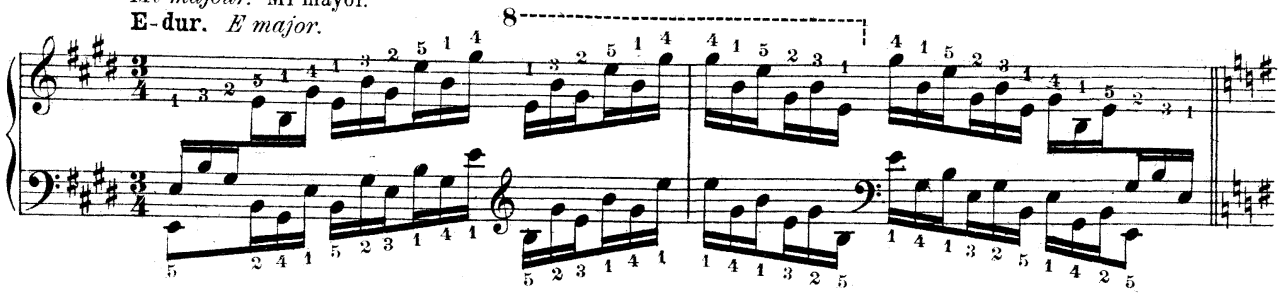




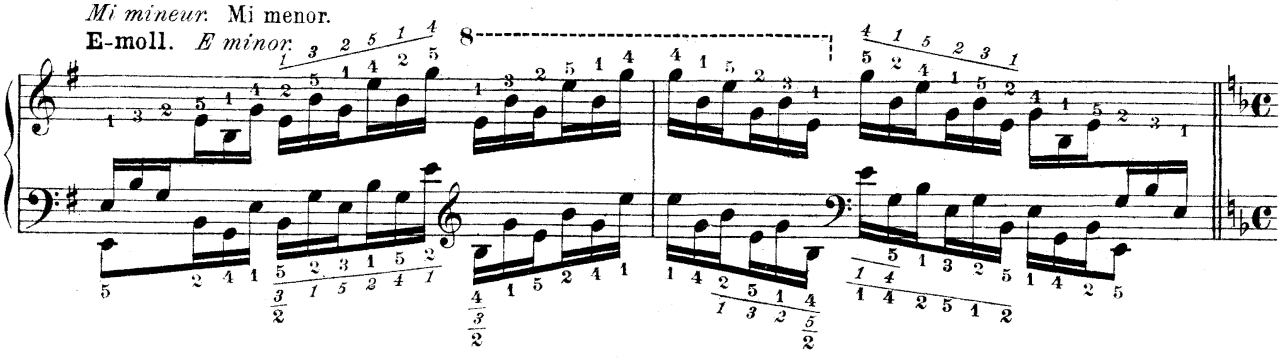


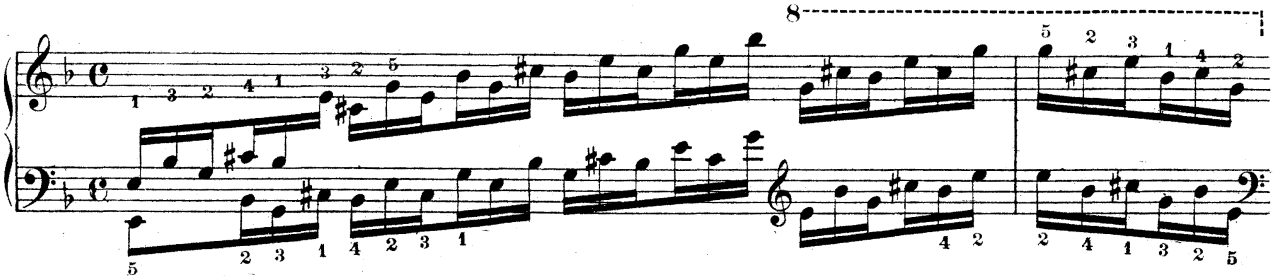


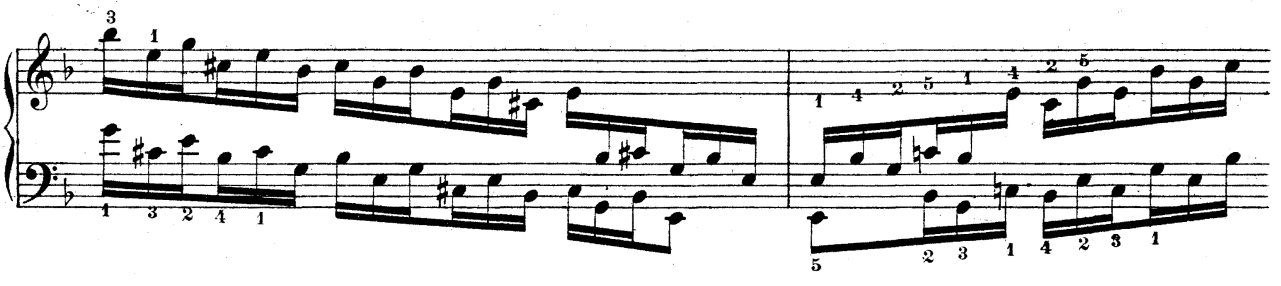
Mi majeur. Mi mayor.
E-dur. *E major.*

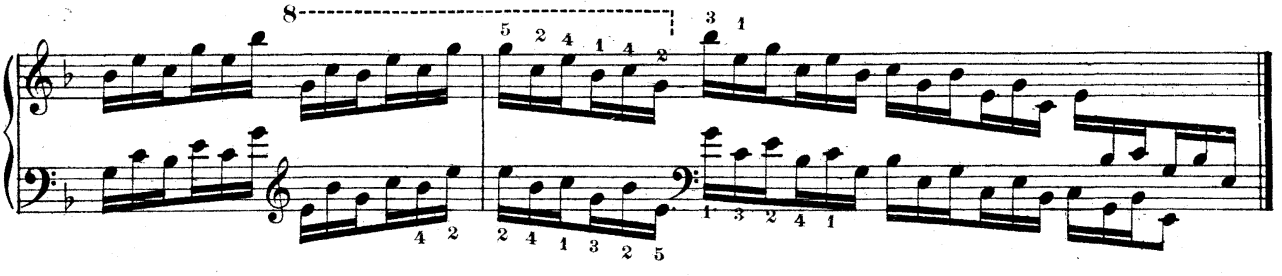


Mi mineur. Mi menor.
E-moll. *E minor.*

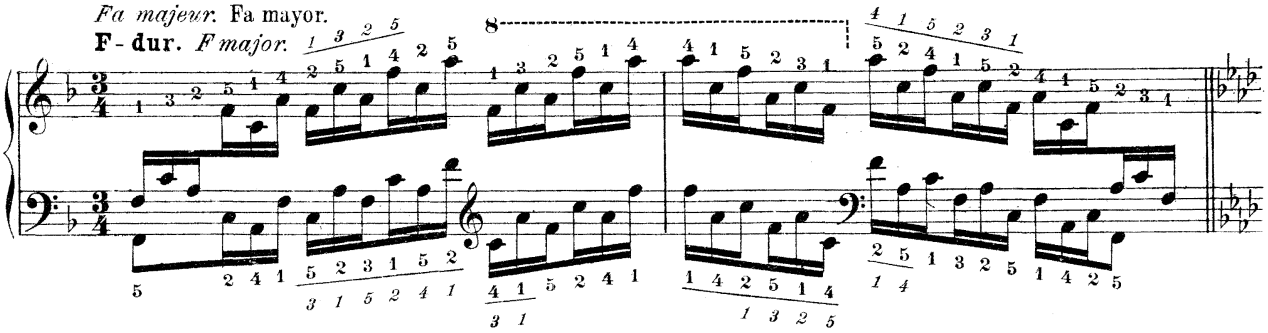




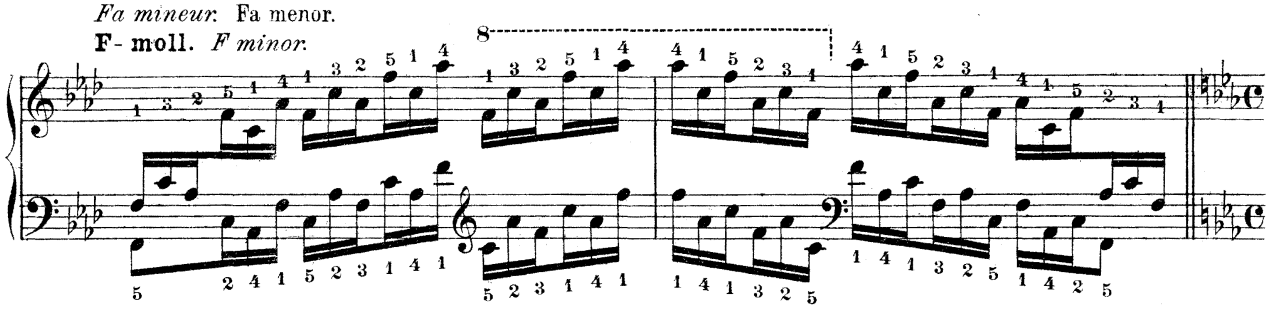


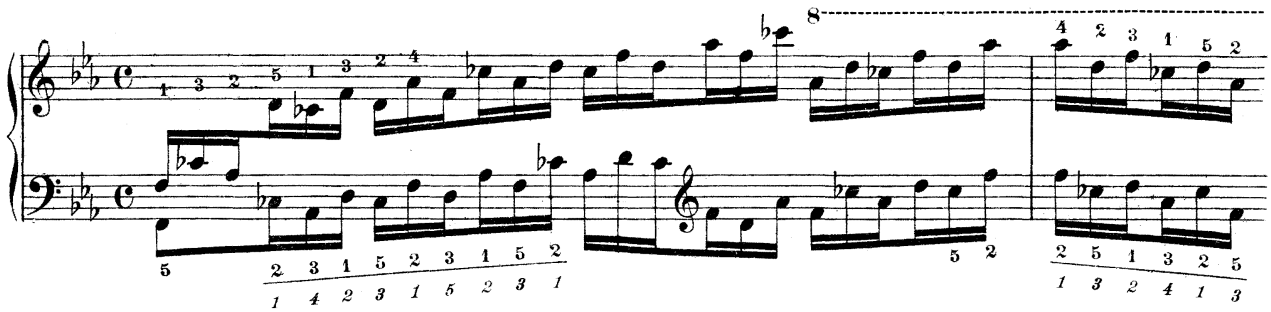


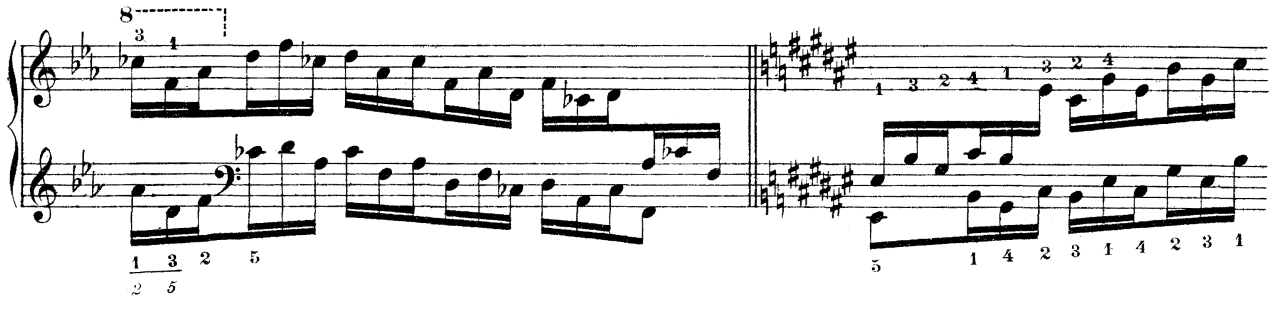
Fa majeur. Fa mayor.
F-dur. *F major.*

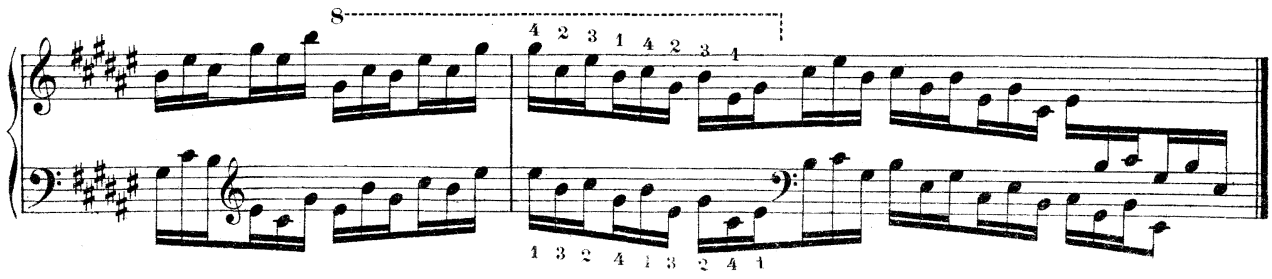


Fa mineur. Fa menor.
F-moll. *F minor.*

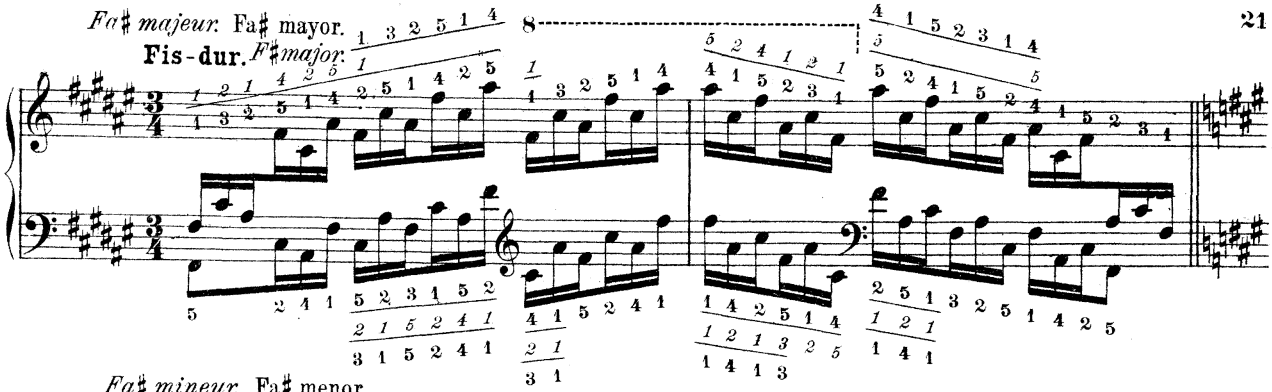




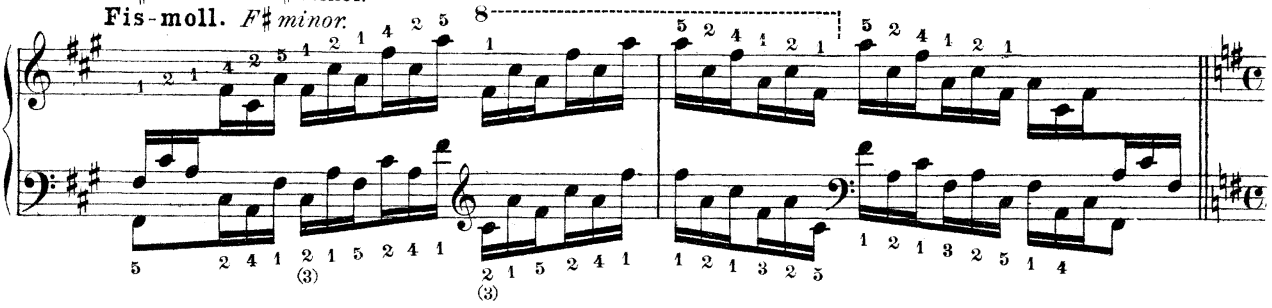


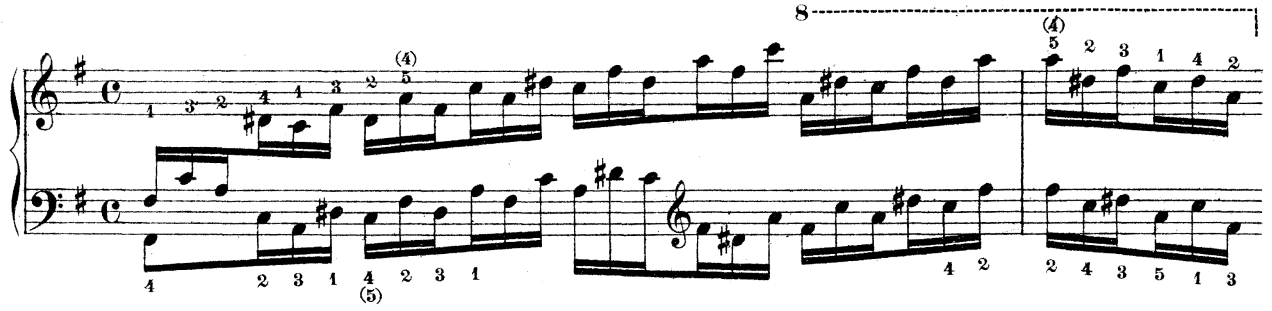


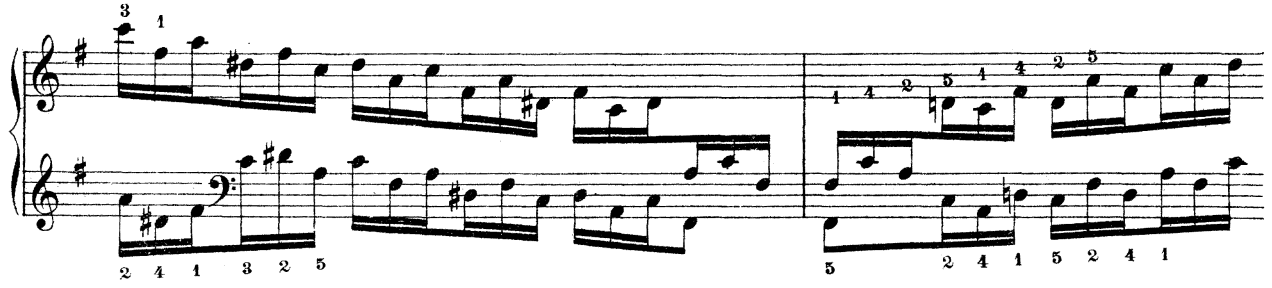
Fa♯ majeur. Fa♯ mayor.
Fis-dur. *F♯ major.*

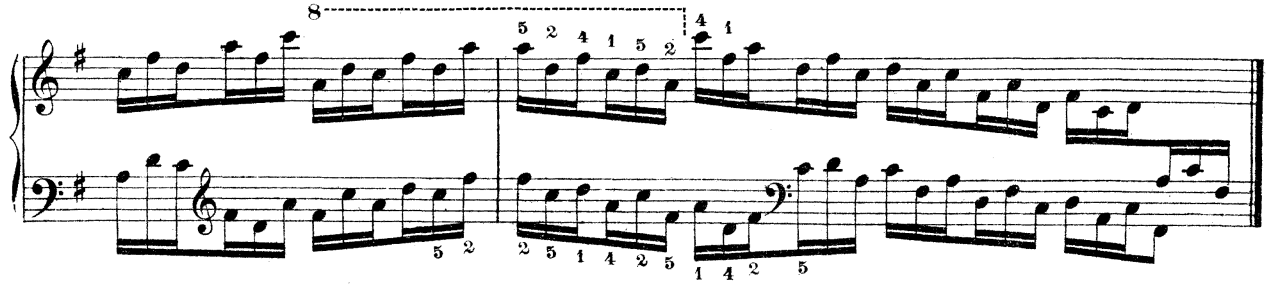


Fa♯ mineur. Fa♯ menor.
Fis-moll. *F♯ minor.*

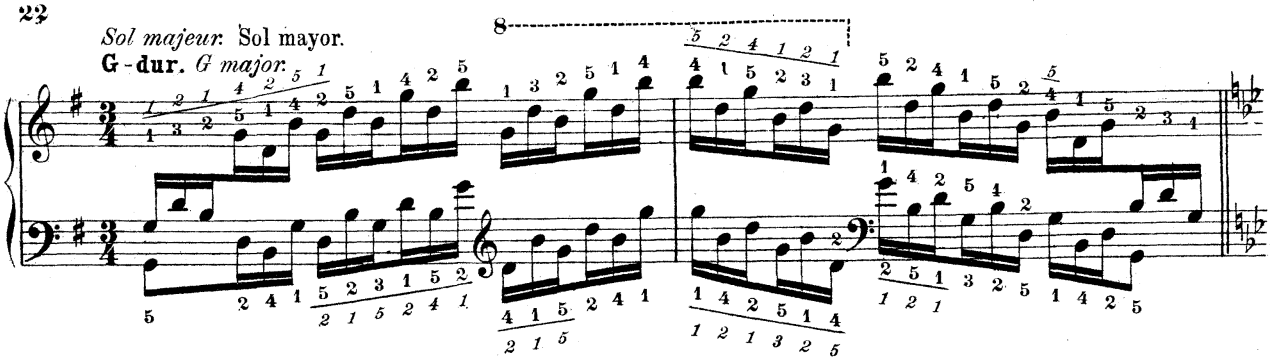




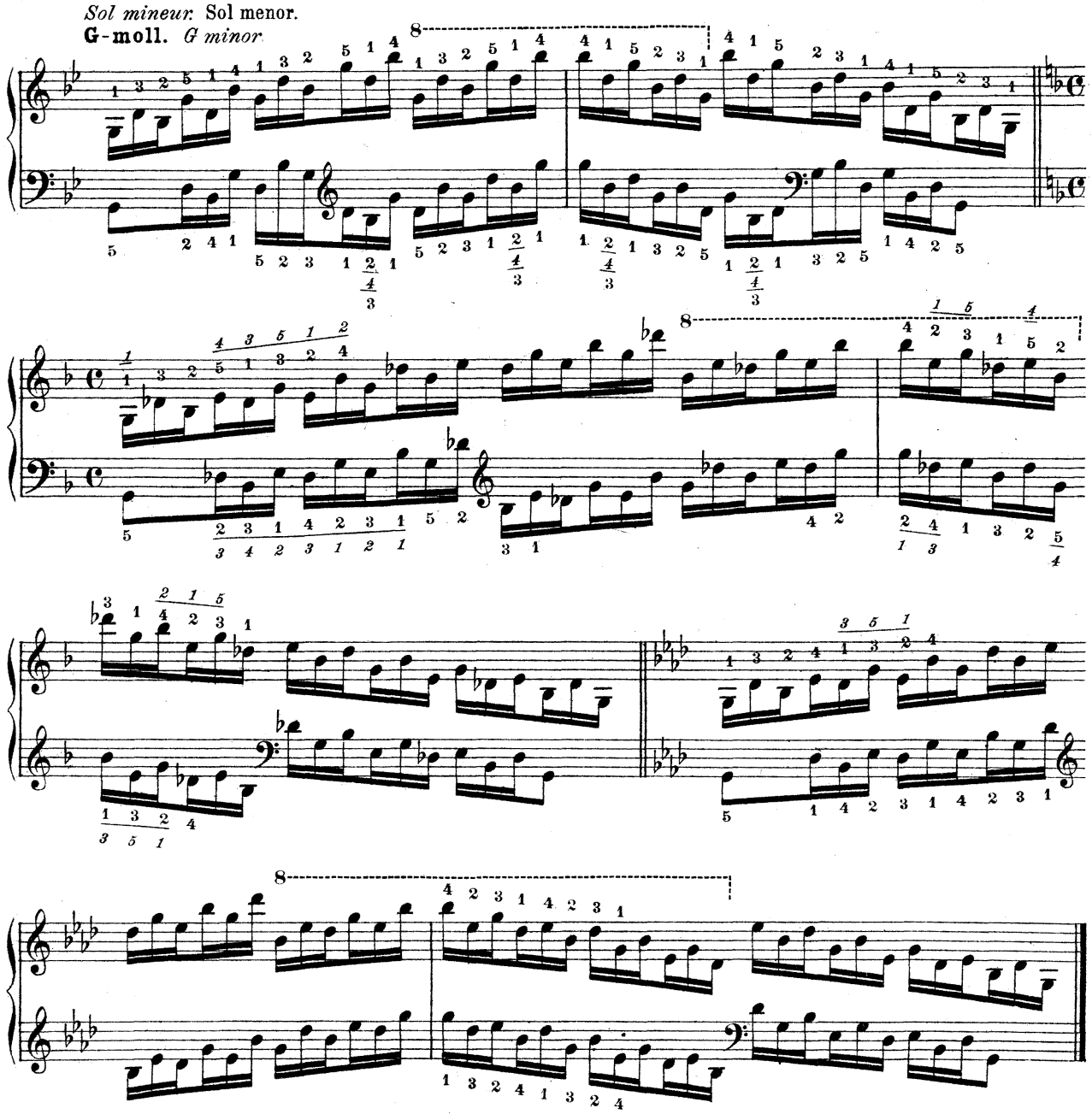




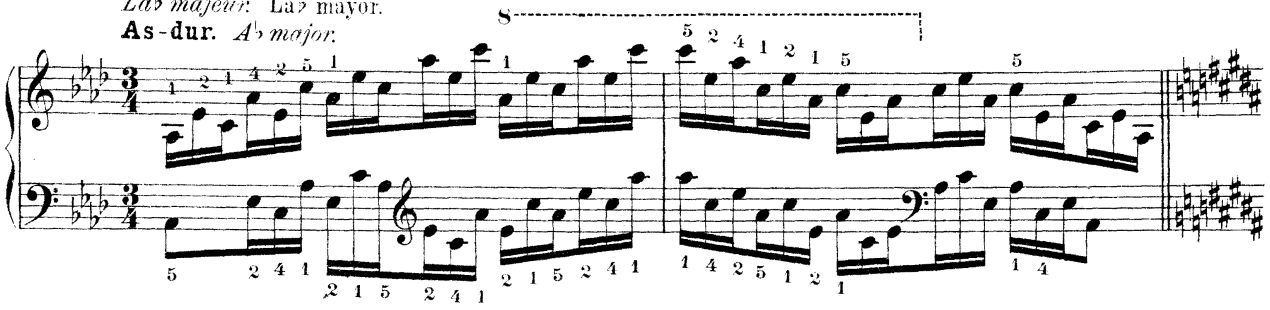
Sol majeur. Sol mayor.
G-dur. *G major.*



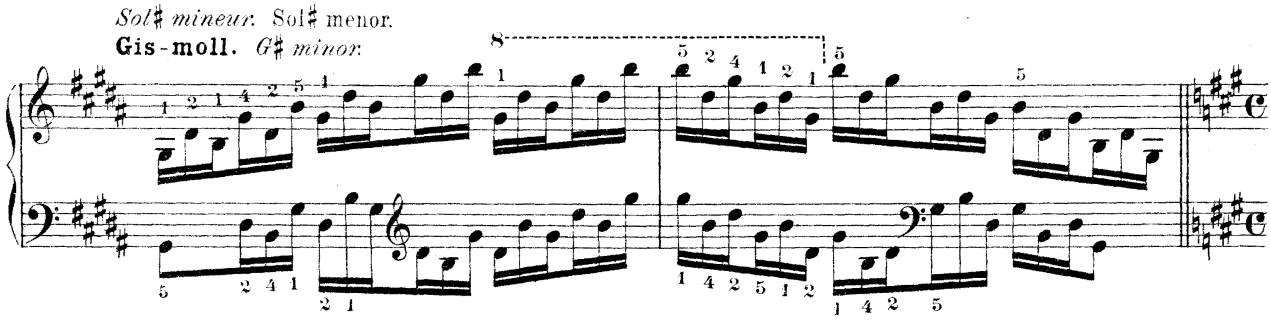
Sol mineur. Sol menor.
G-moll. *G minor.*

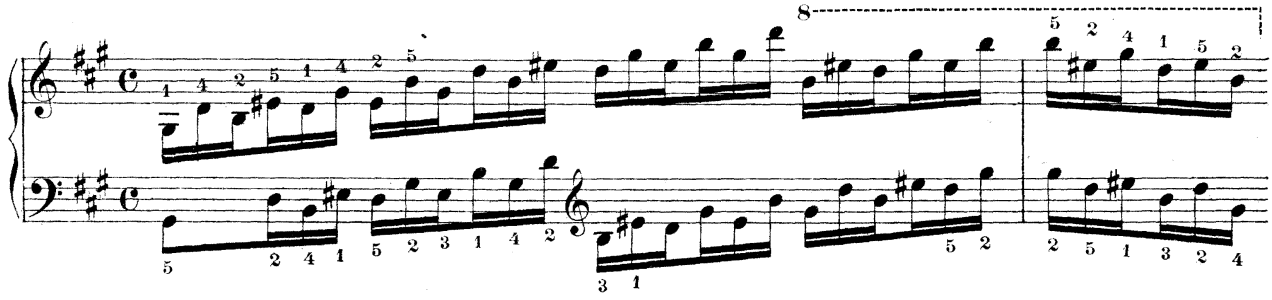


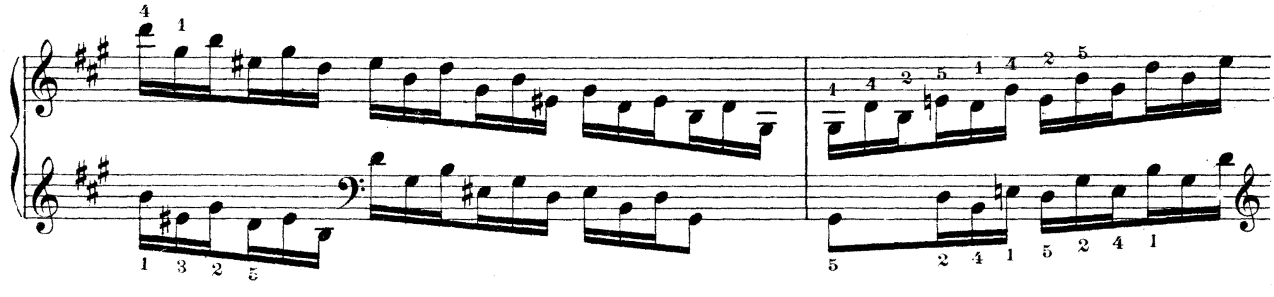
Lab majeur. Lab mayor.
As-dur. *Ab major.*

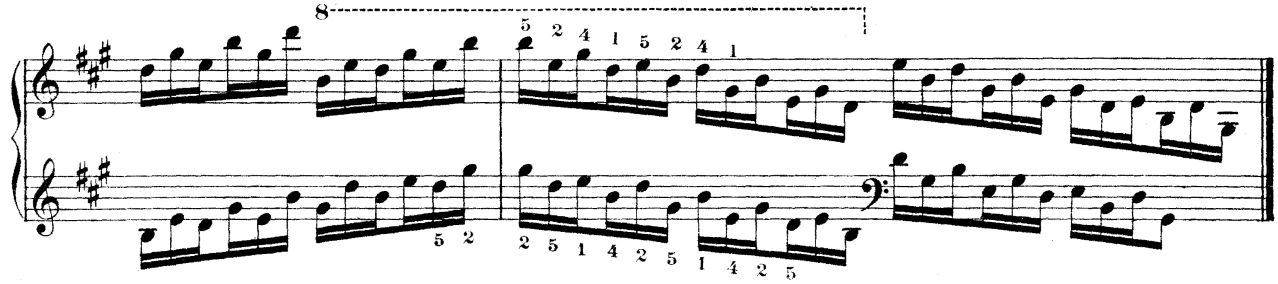


Sol♯ mineur. Sol♯ menor.
Gis-moll. *G♯ minor.*

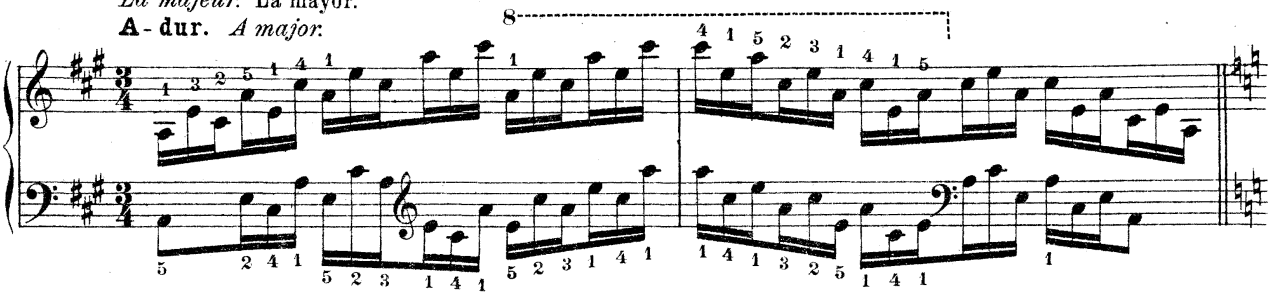




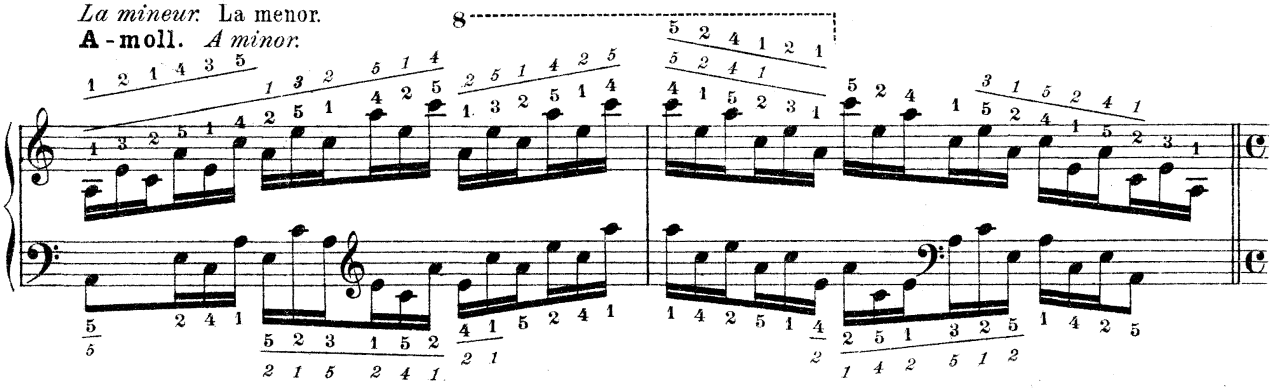


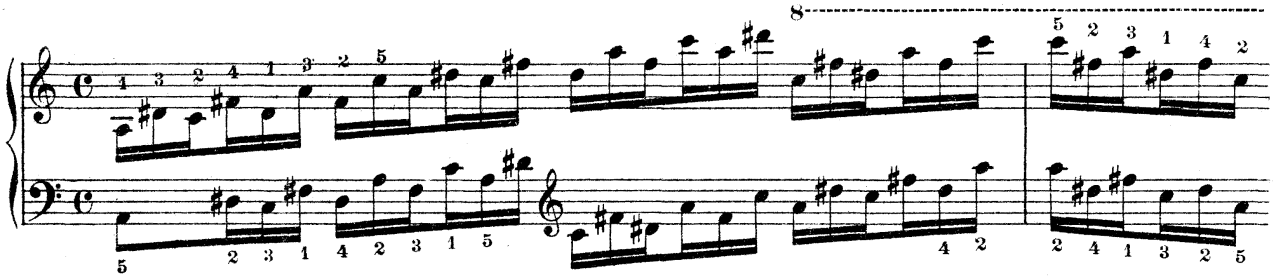


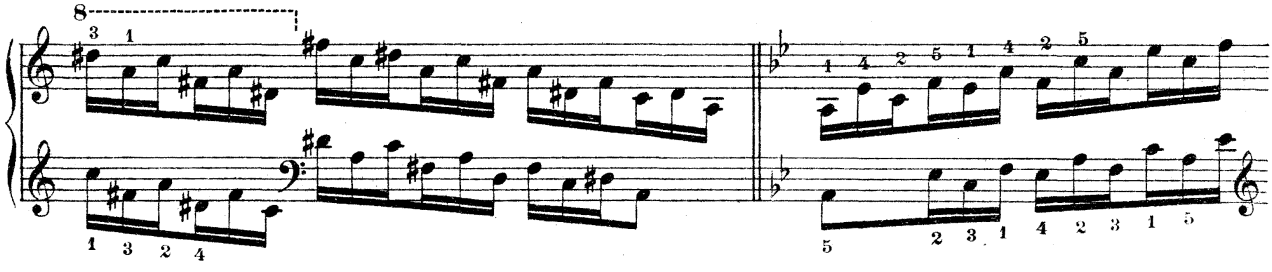
La majeur. La mayor.
A-dur. *A major.*

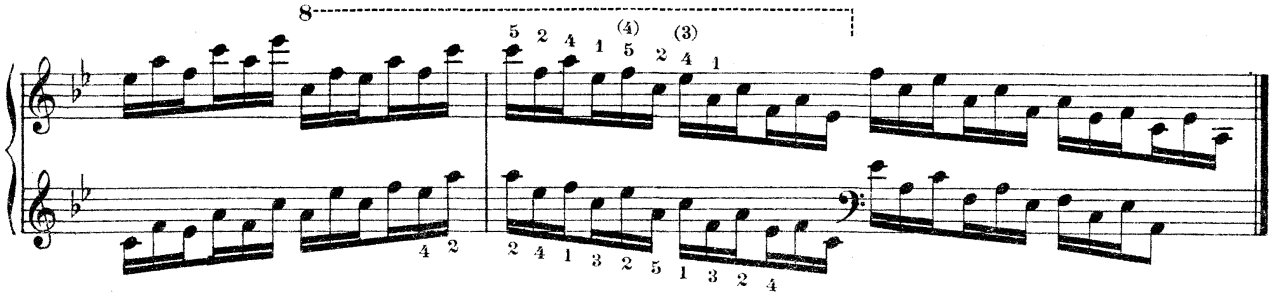


La mineur. La menor.
A-moll. *A minor.*

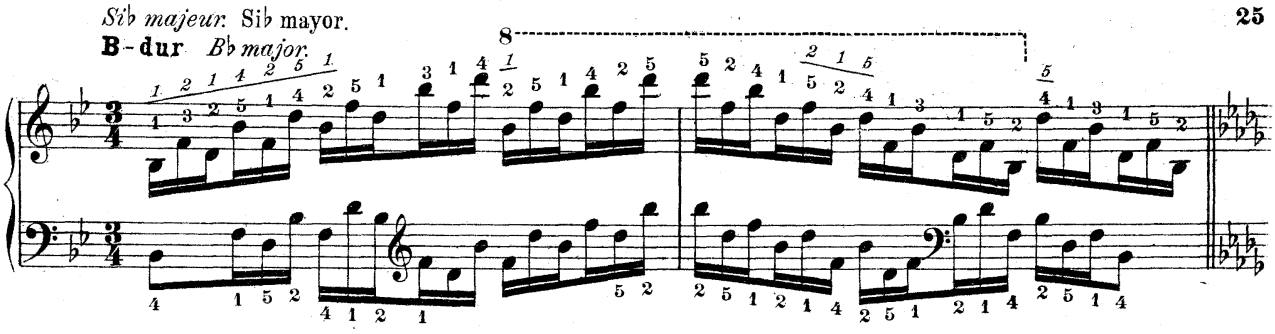




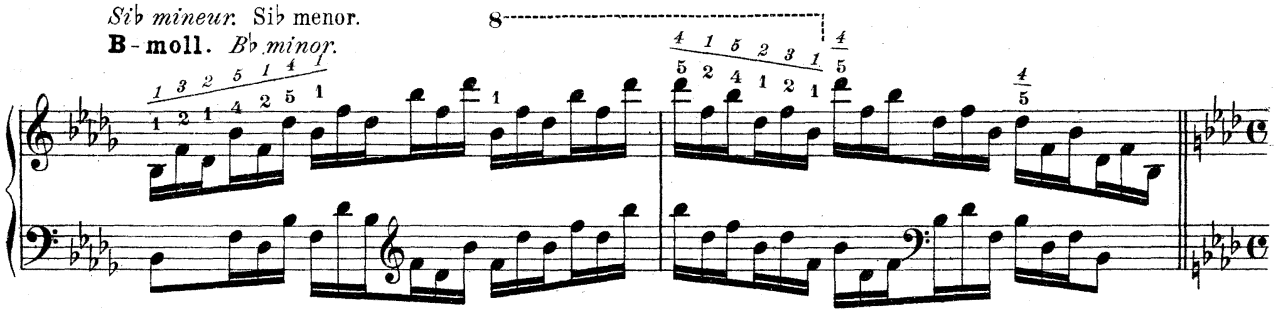


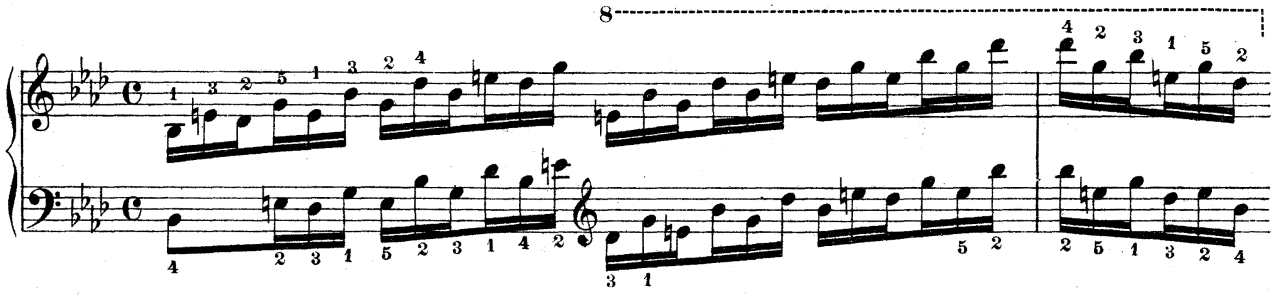


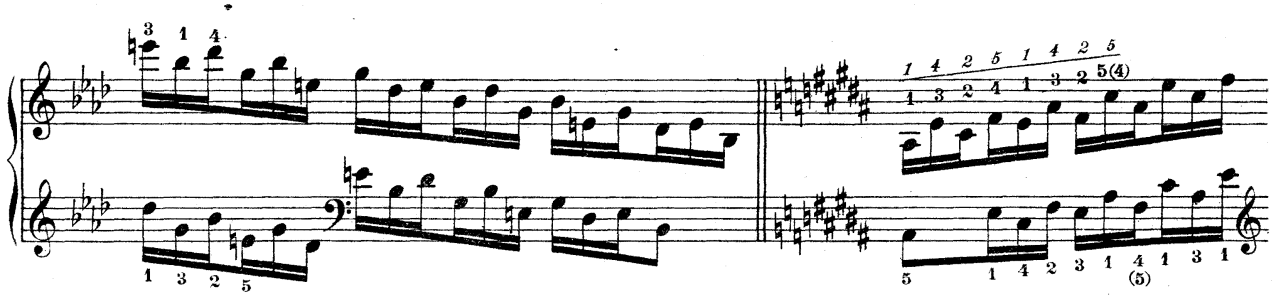
Sib majeur. Sib mayor.
B-dur *Bb major.*

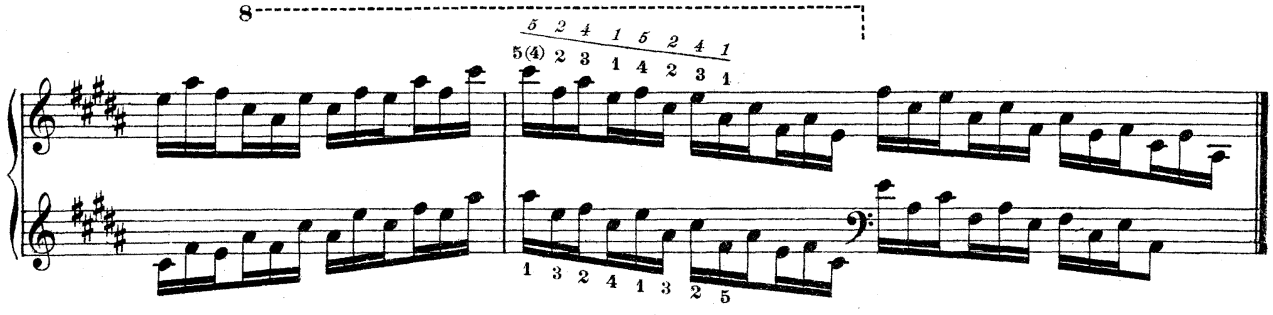


Sib mineur. Sib menor.
B-moll. *Bb minor.*

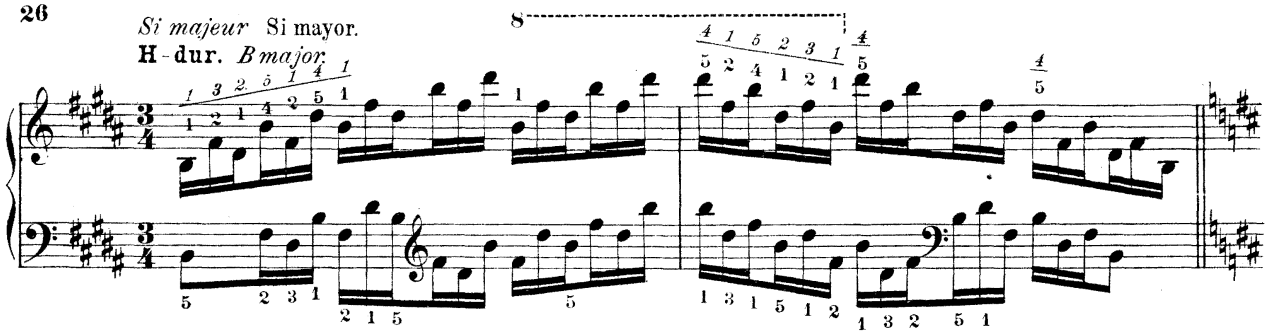




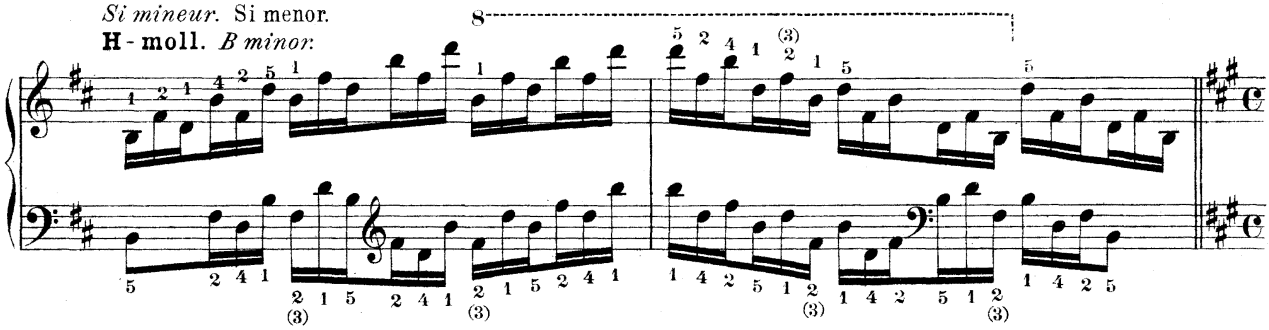


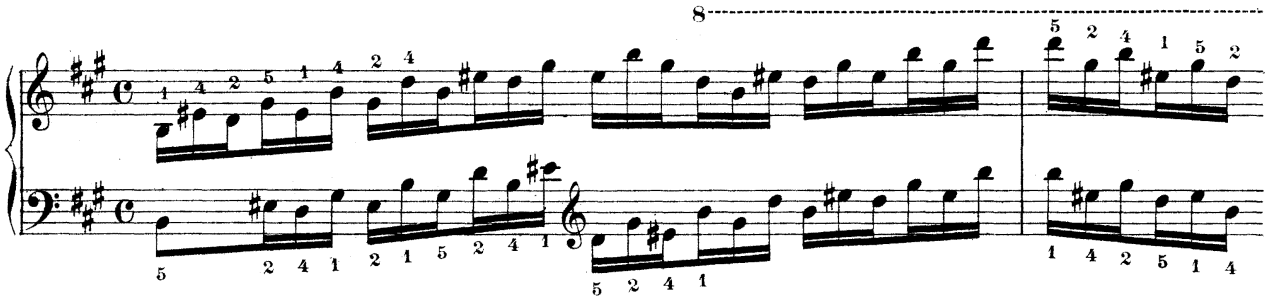


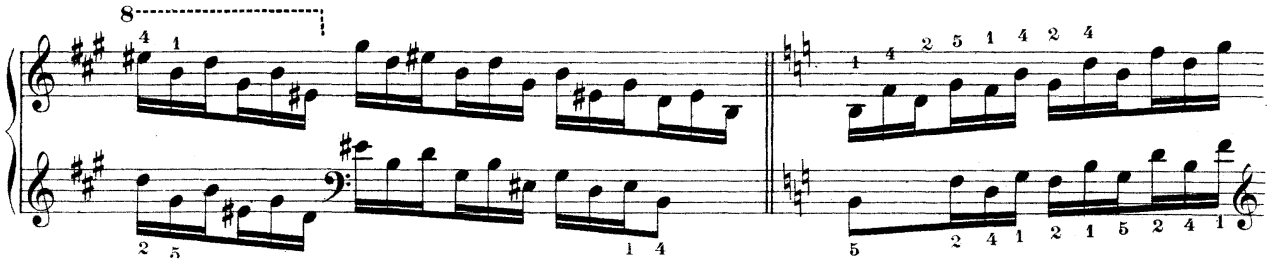
Si majeur Si mayor.
H-dur. *B major.*

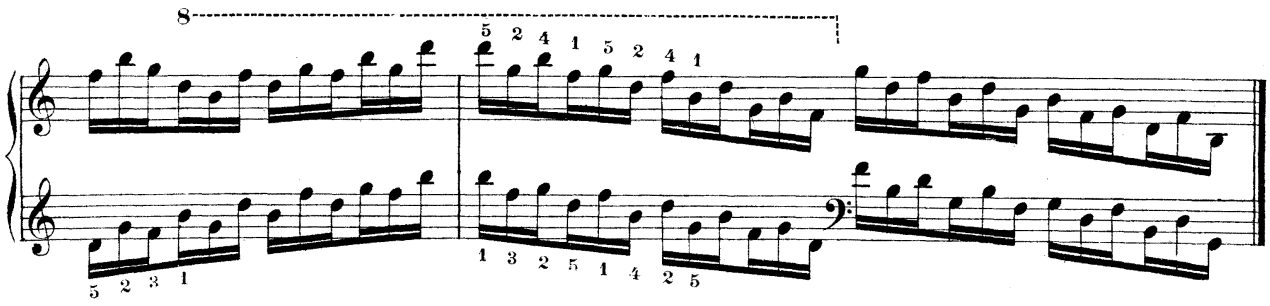


Si mineur. Si menor.
H-moll. *B minor.*

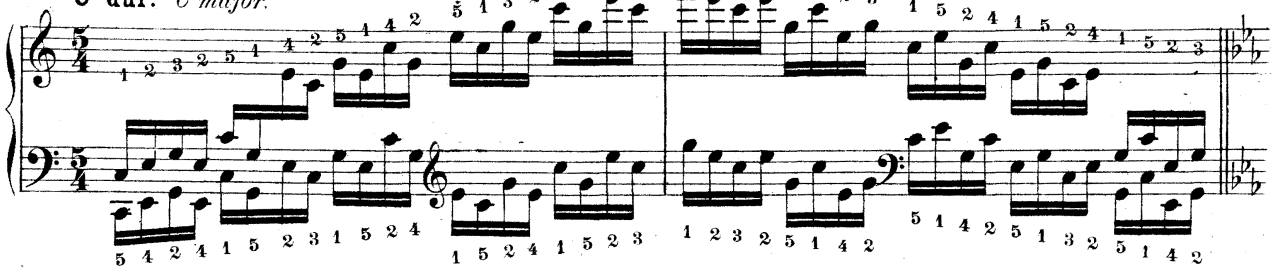




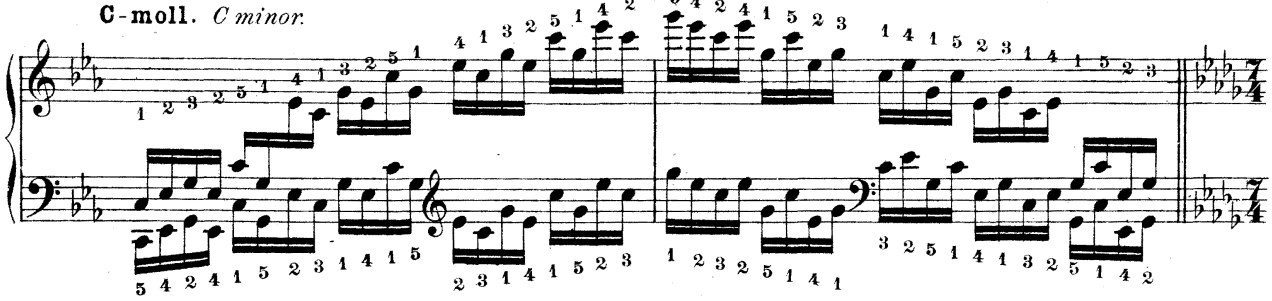


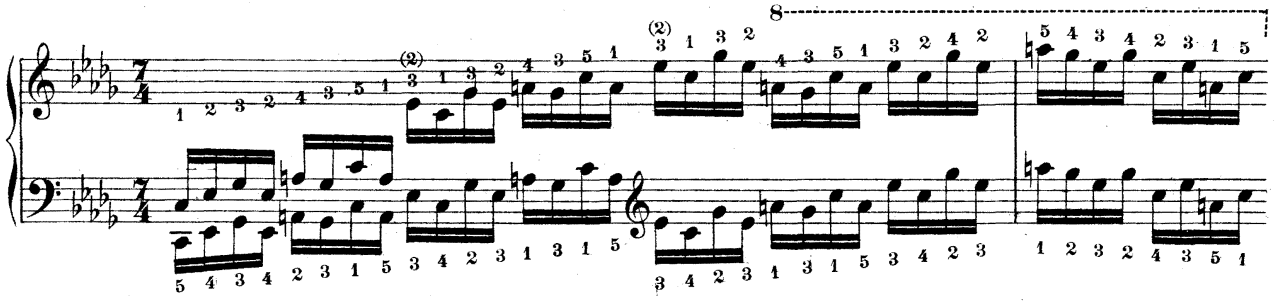


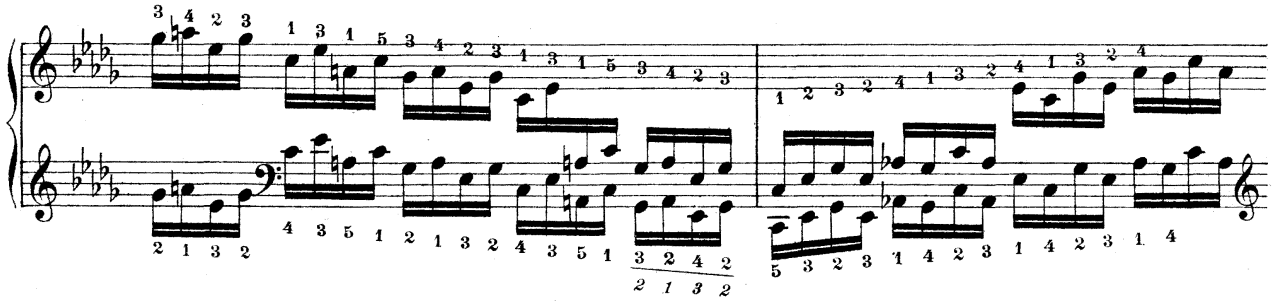
Ut majeur. Do mayor.
C-dur. *C major.*

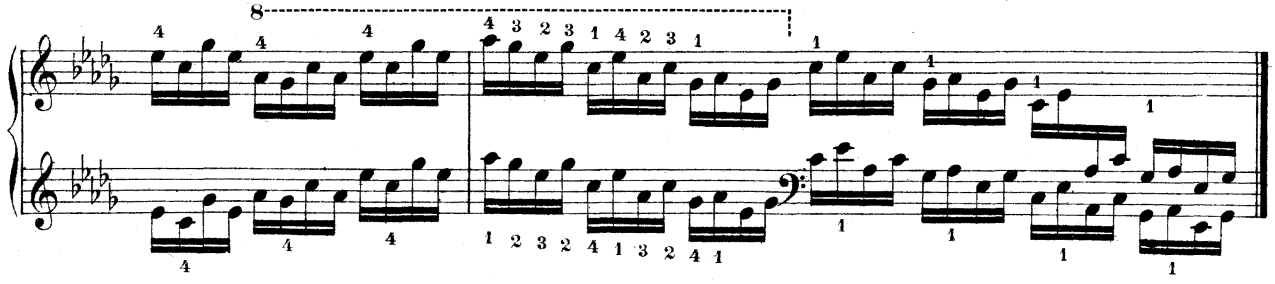


Ut mineur. Do menor.
C-moll. *C minor.*



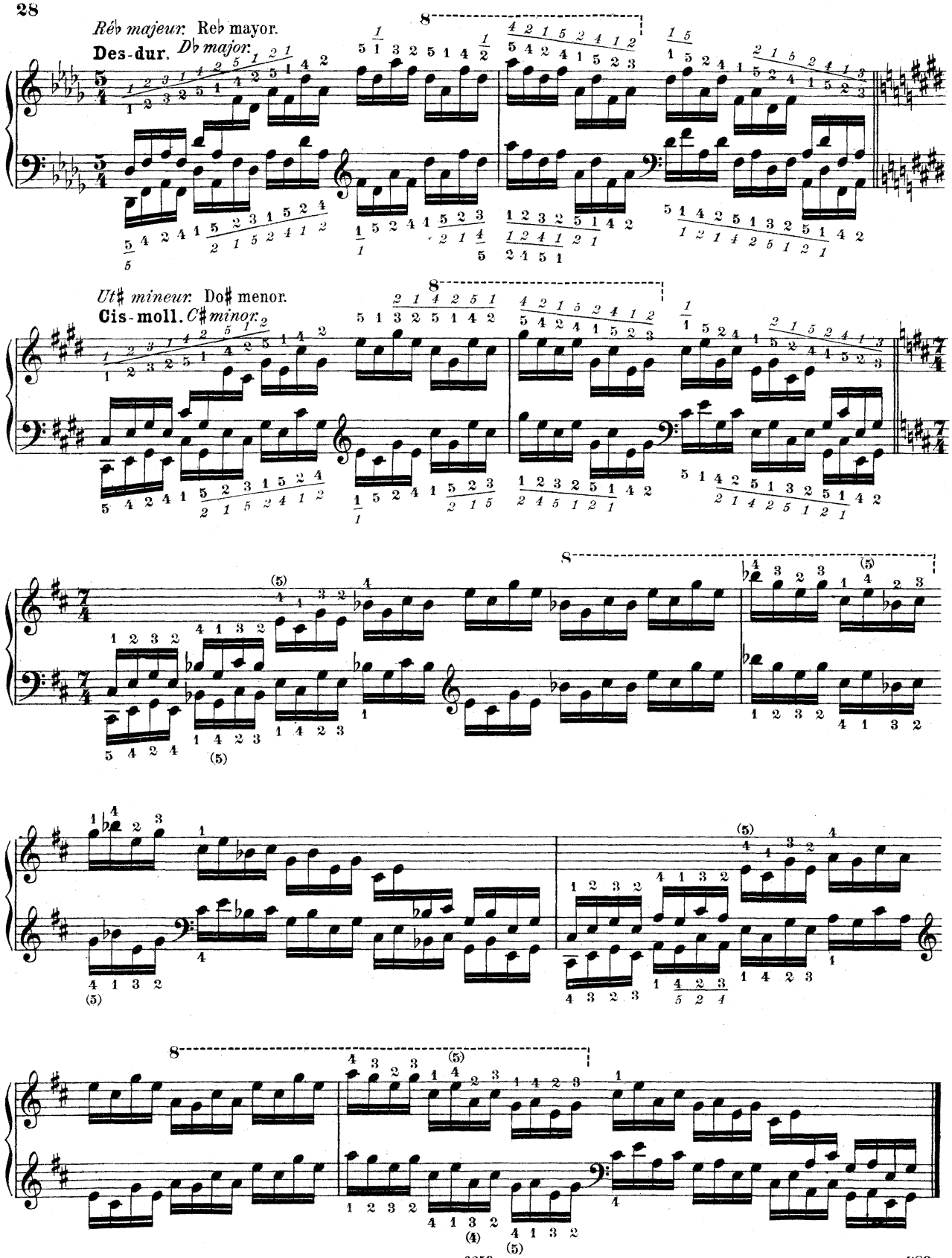




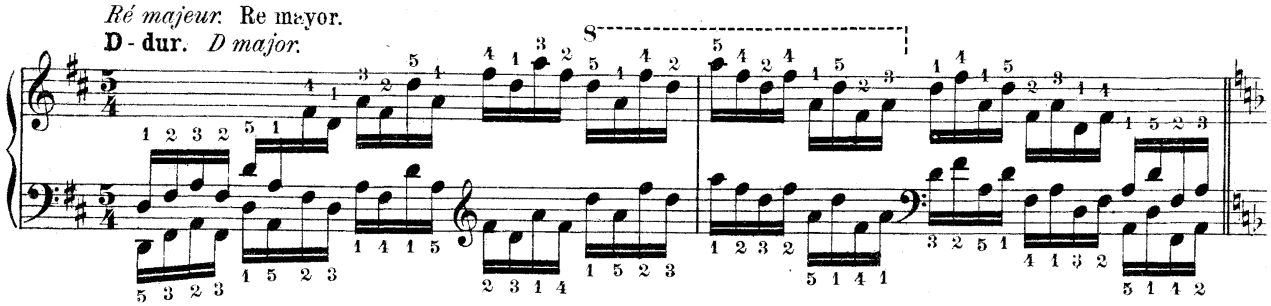


Réb majeur. Reb mayor.
Des-dur. *Db major.*

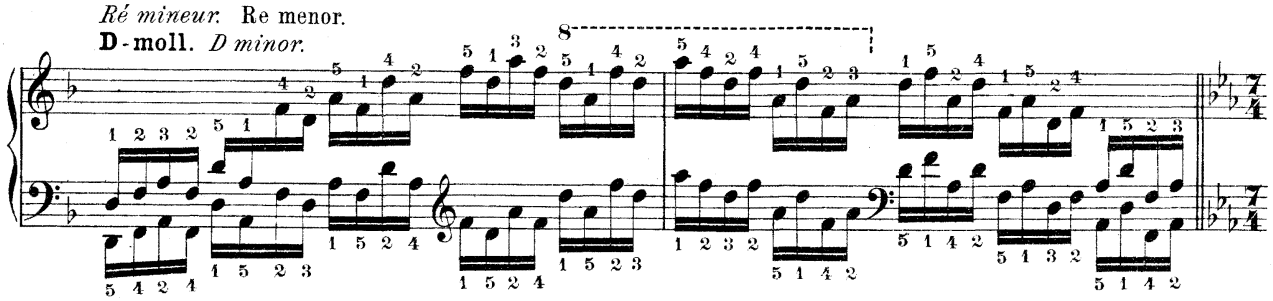
Ut♯ mineur. Do♯ menor.
Cis-moll. *C♯ minor.*

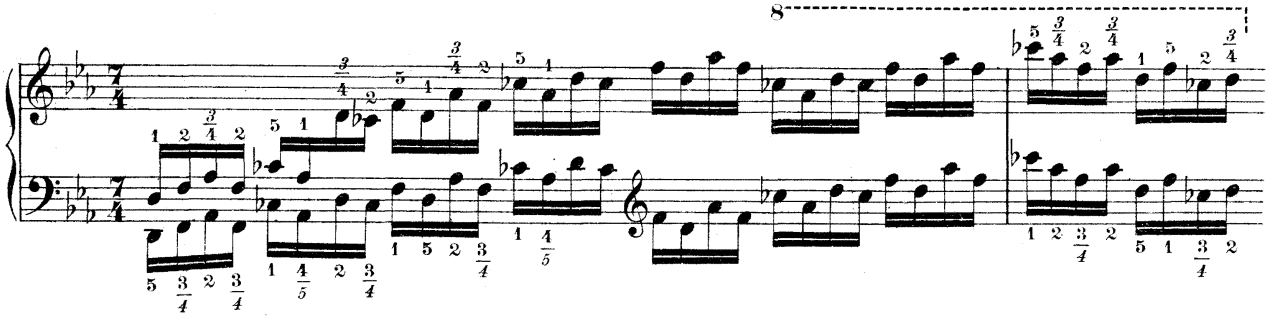


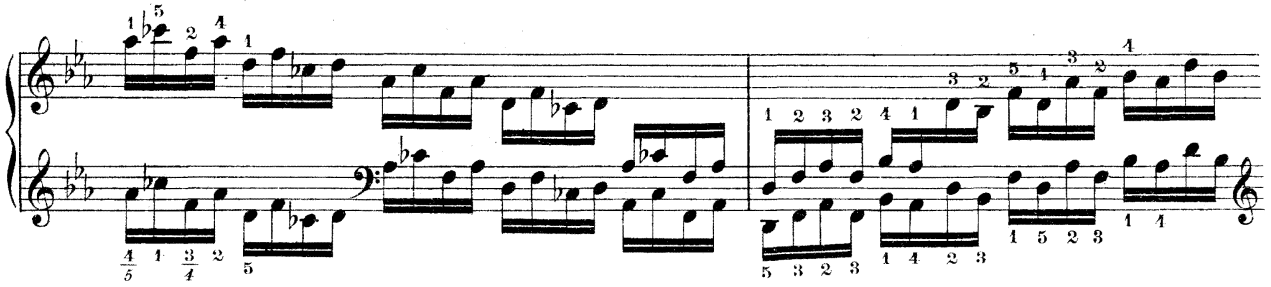
Ré majeur. Re mayor.
D-dur. *D major.*

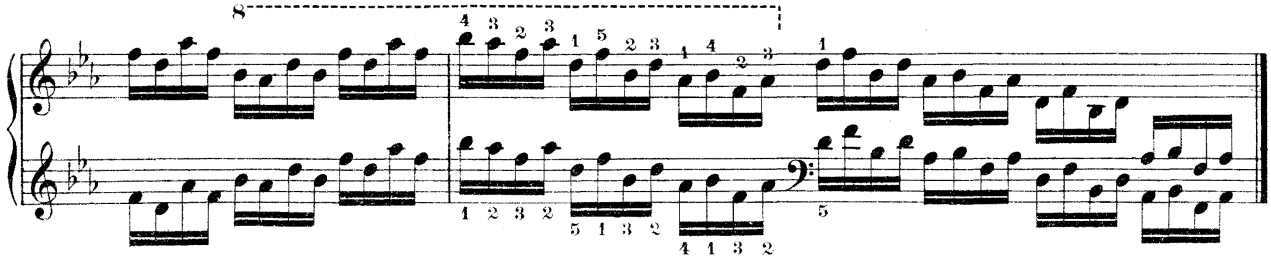


Ré mineur. Re menor.
D-moll. *D minor.*

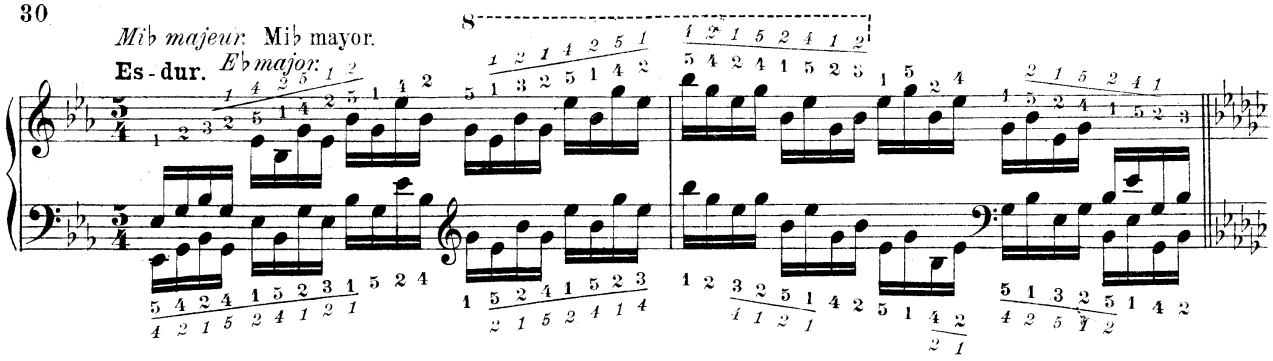




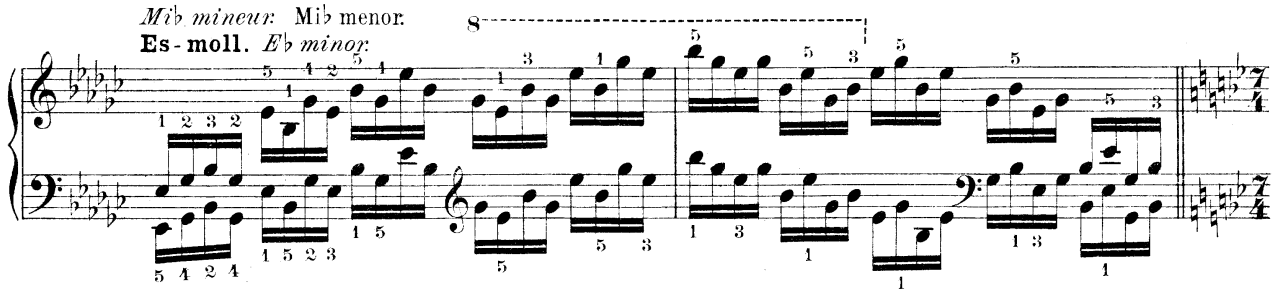


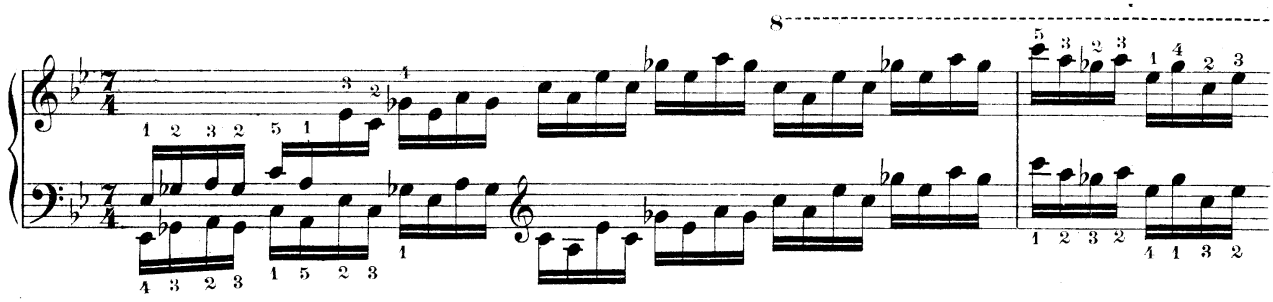


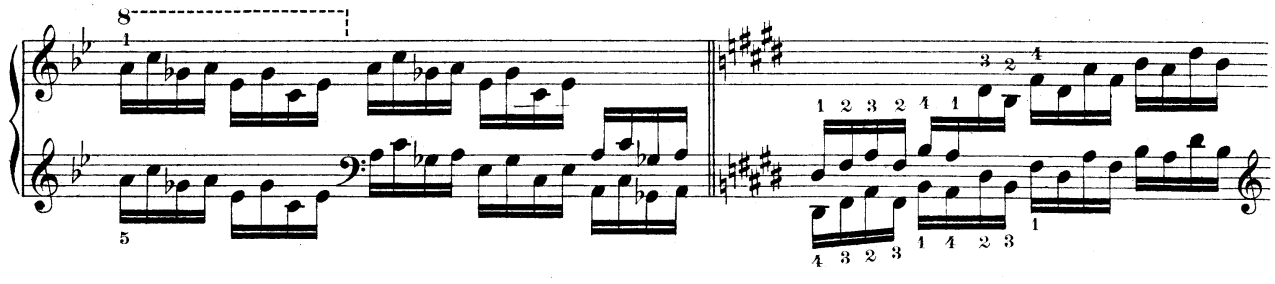
Mib majeur. Mib mayor.
Es-dur. *Eb major.*

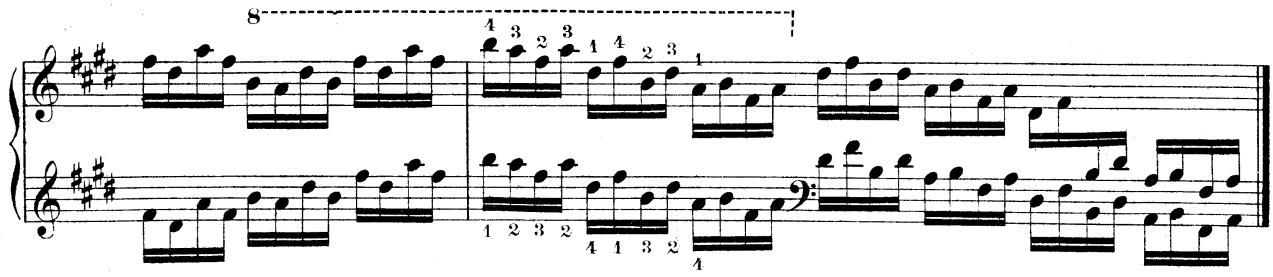


Mib mineur. Mib menor.
Es-moll. *Eb minor.*

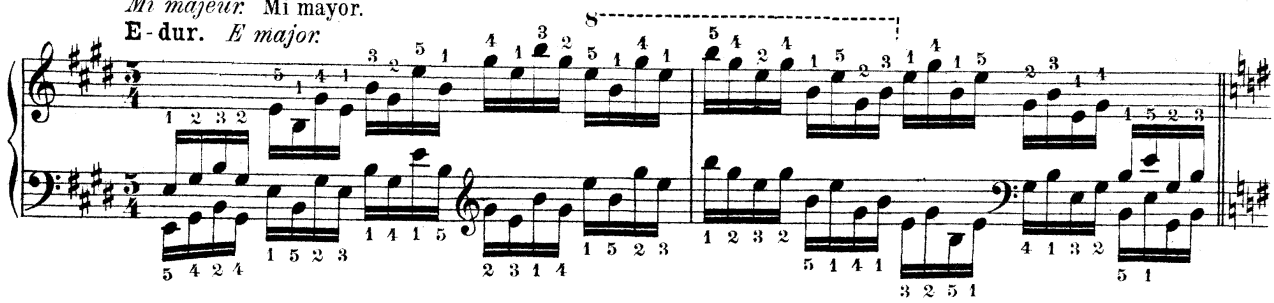




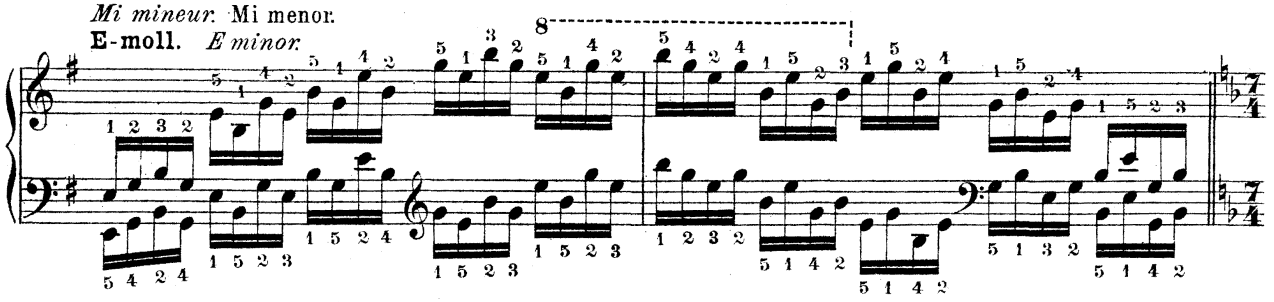


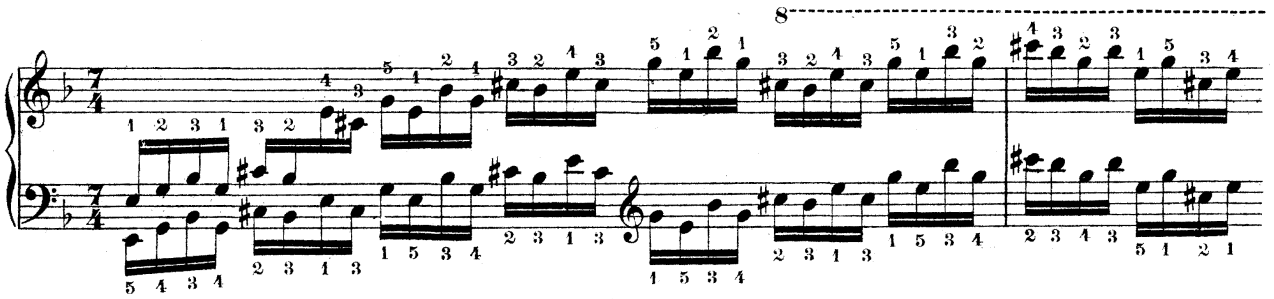


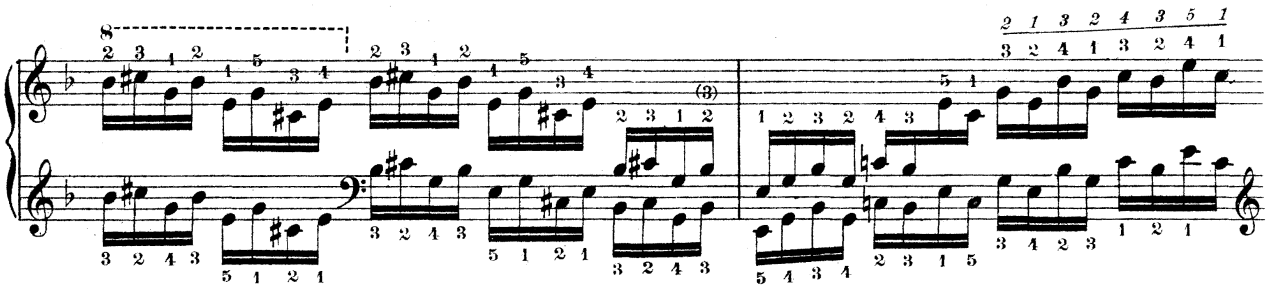
Mi majeur. Mi mayor.
E-dur. *E major.*

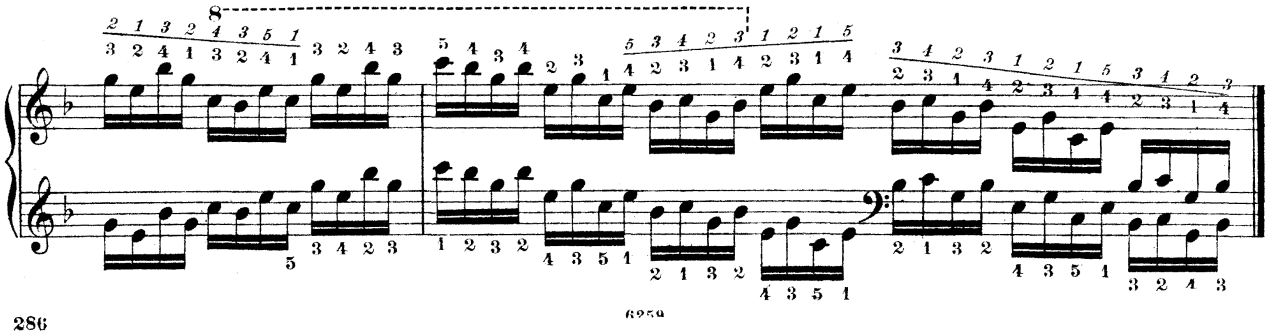


Mi mineur. Mi menor.
E-moll. *E minor.*

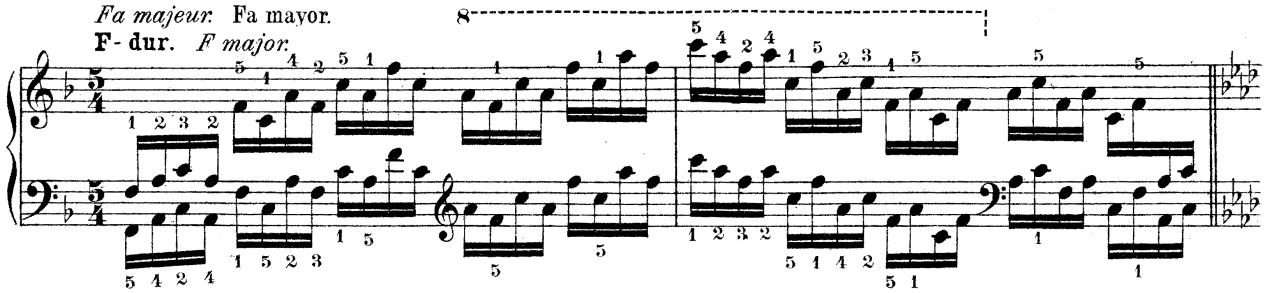




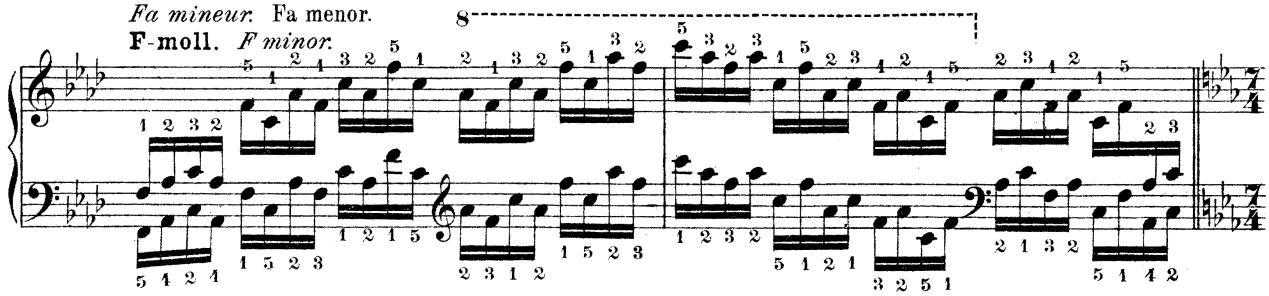


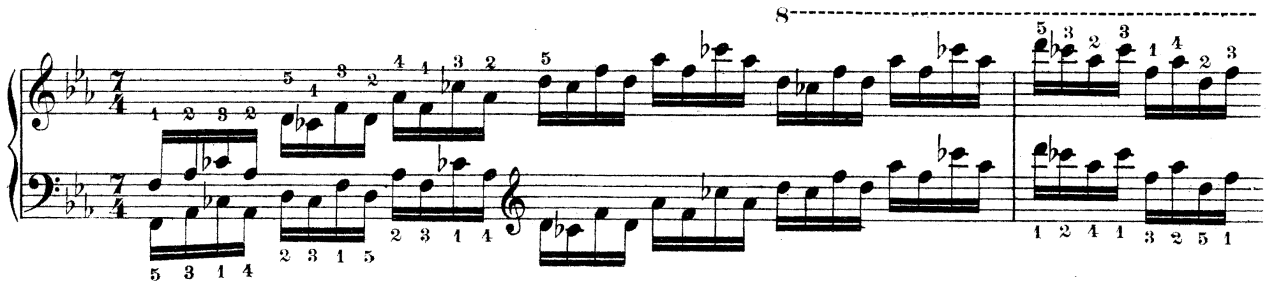


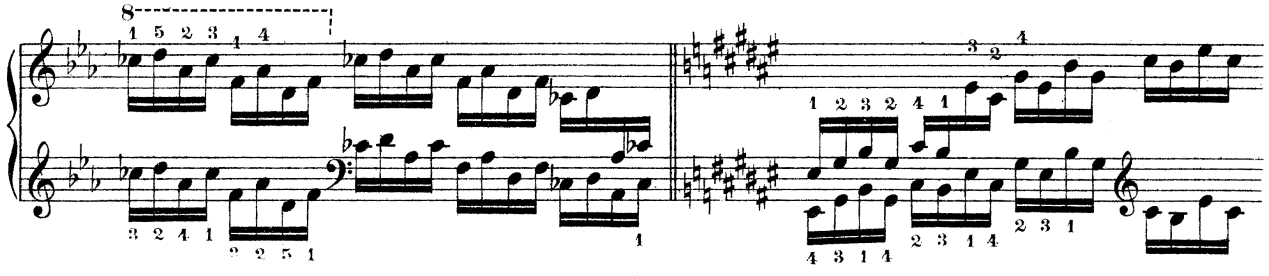
Fa majeur. Fa mayor.
F-dur. *F major.*

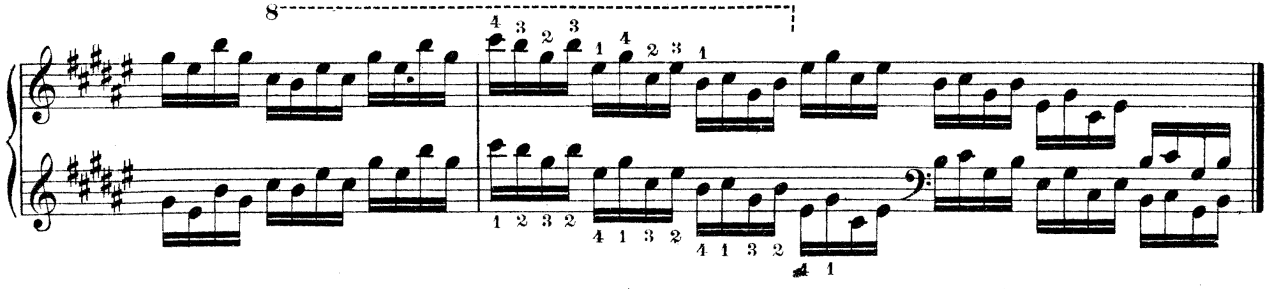


Fa mineur. Fa menor.
F-moll. *F minor.*

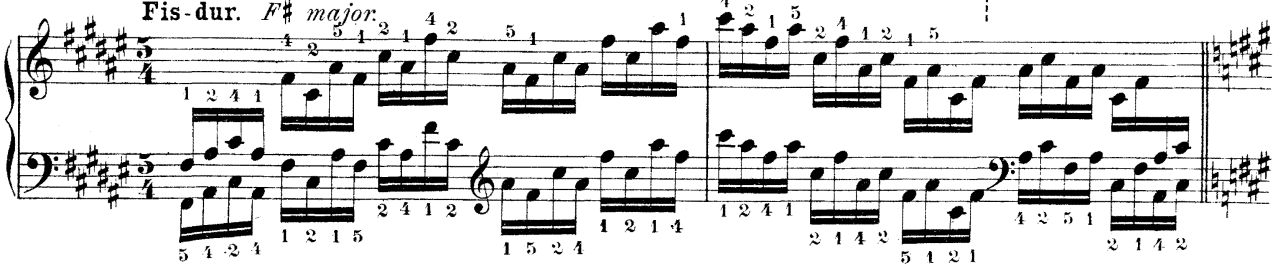




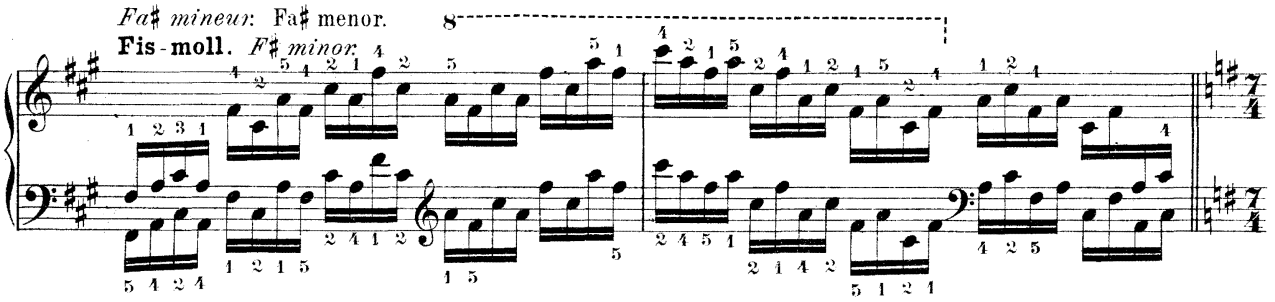


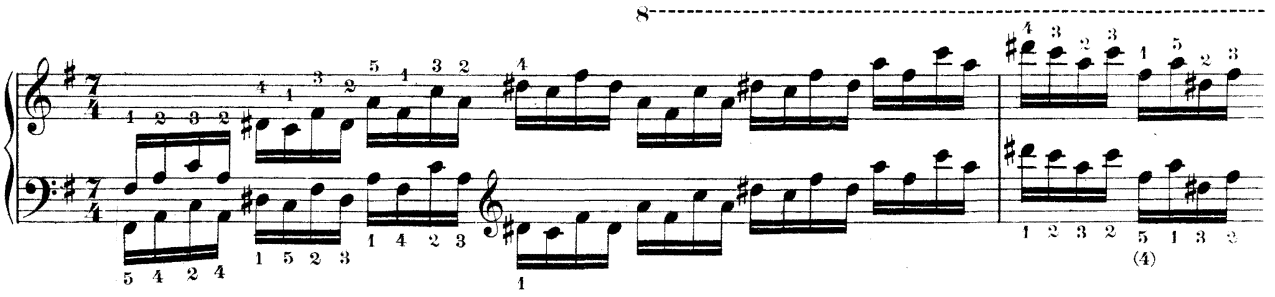


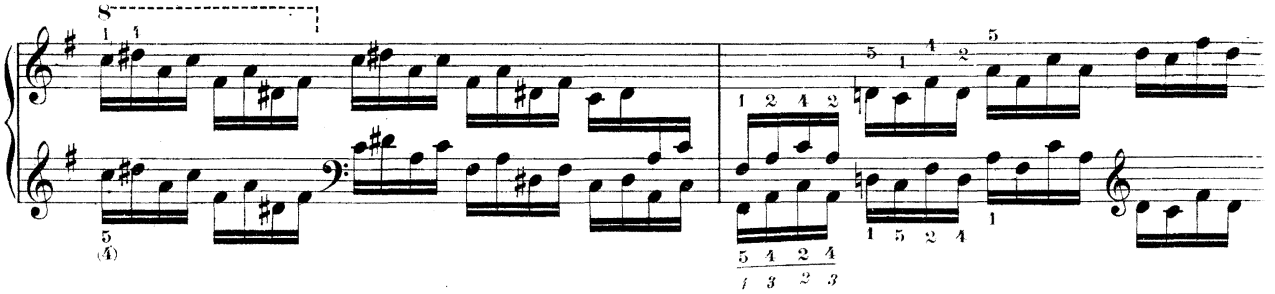
Fa♯ majeur. Fa♯ mayor.
Fis-dur. *F♯ major.*

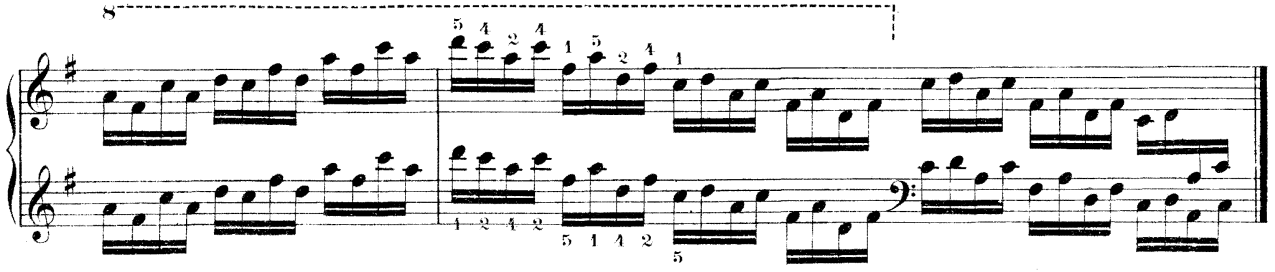


Fa♯ mineur. Fa♯ menor.
Fis-moll. *F♯ minor.*

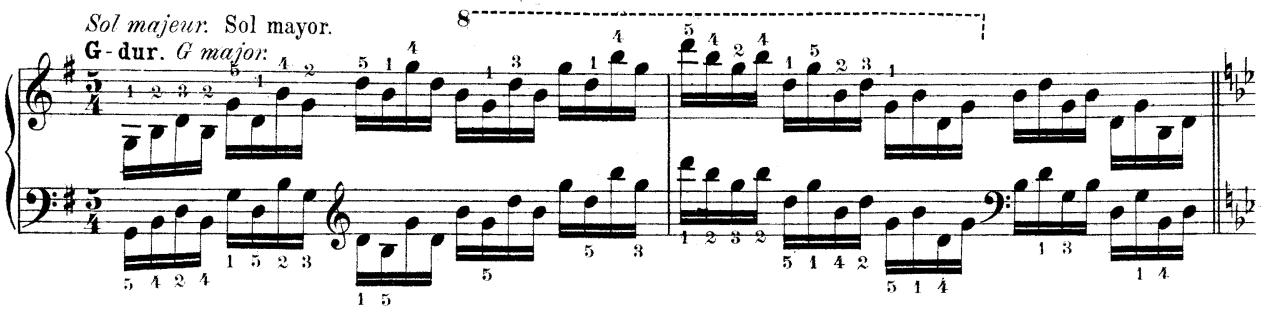




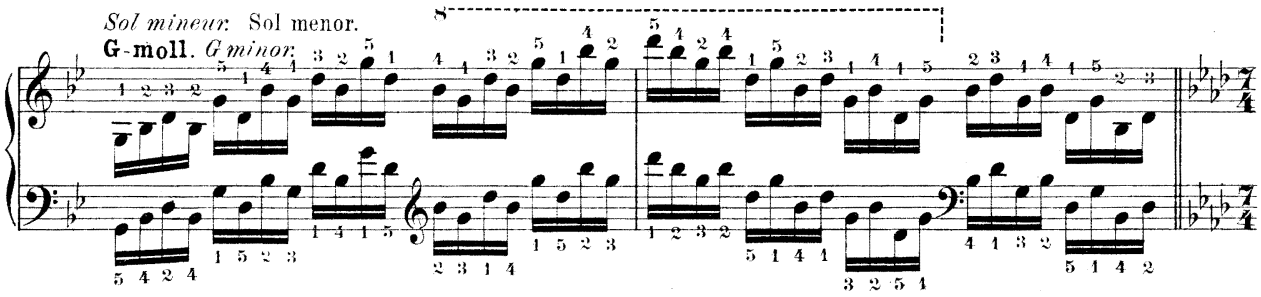


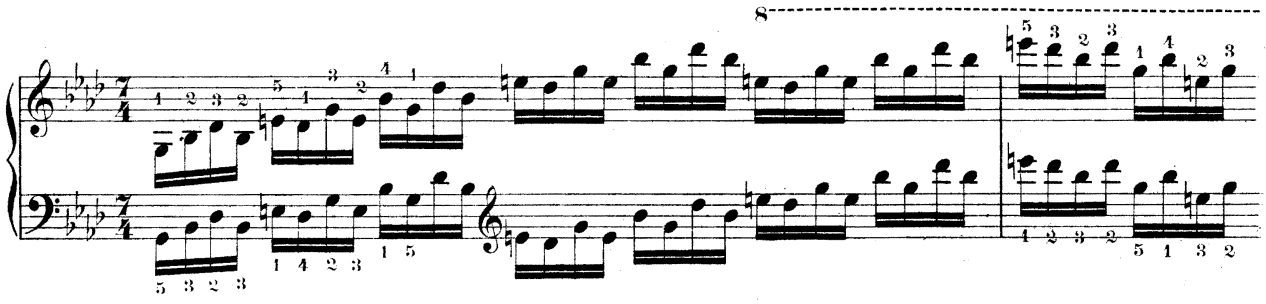


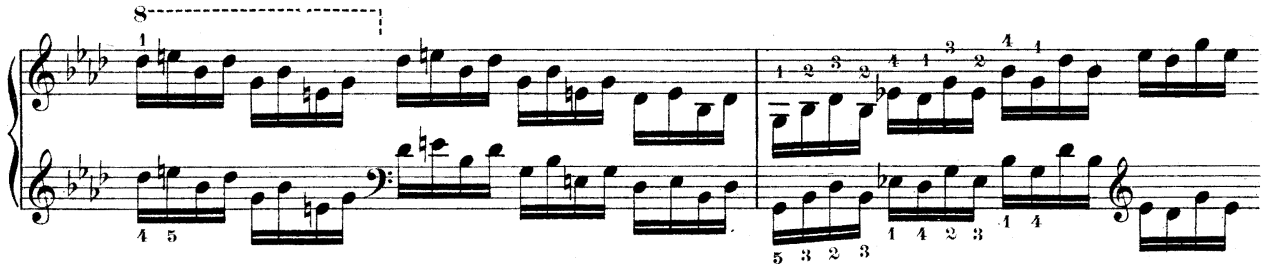
Sol majeur. Sol mayor.
G-dur. *G major.*

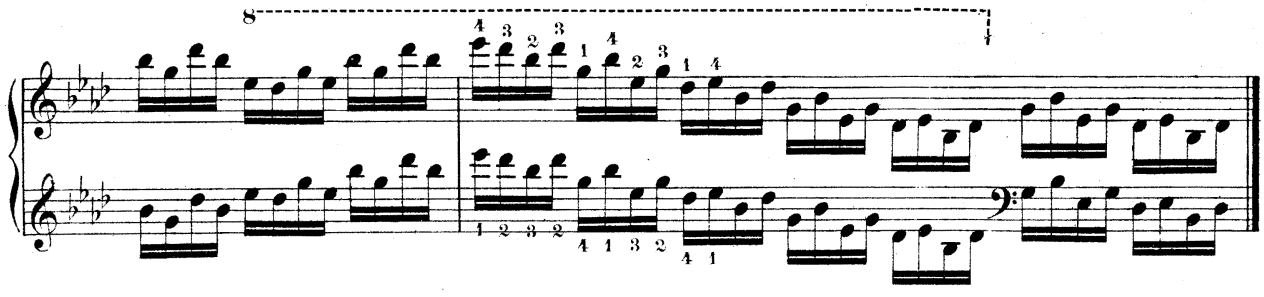


Sol mineur. Sol menor.
G-moll. *G minor.*

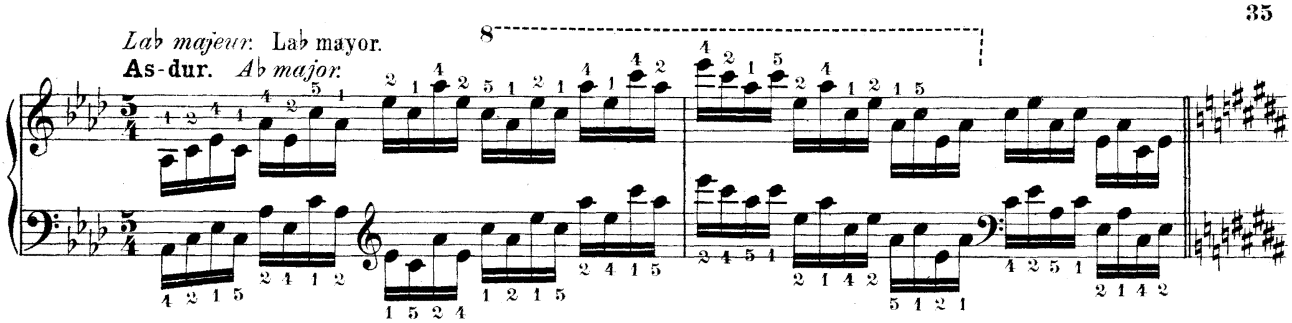




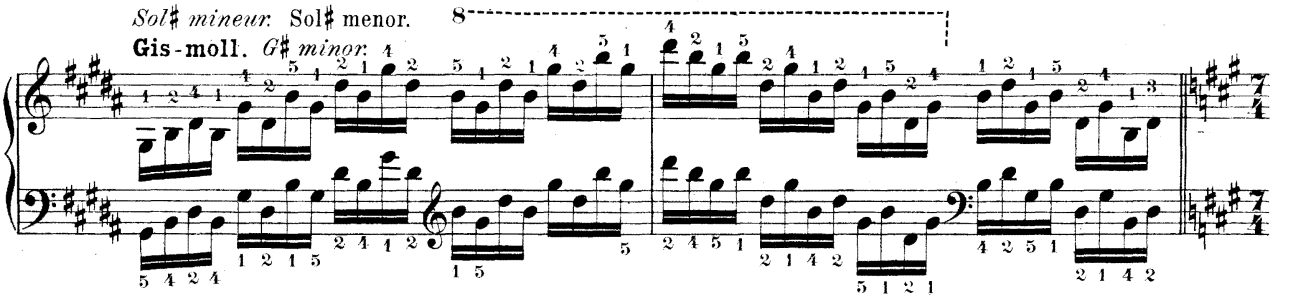


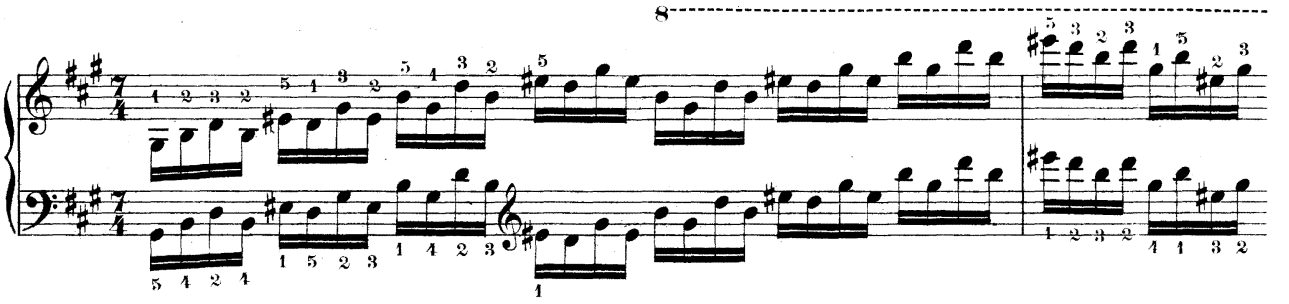


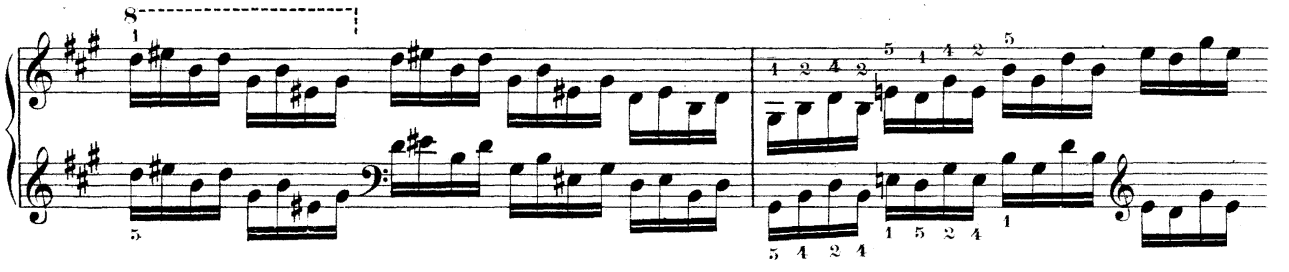
Lab majeur. Lab mayor.
As-dur. *Ab major.*

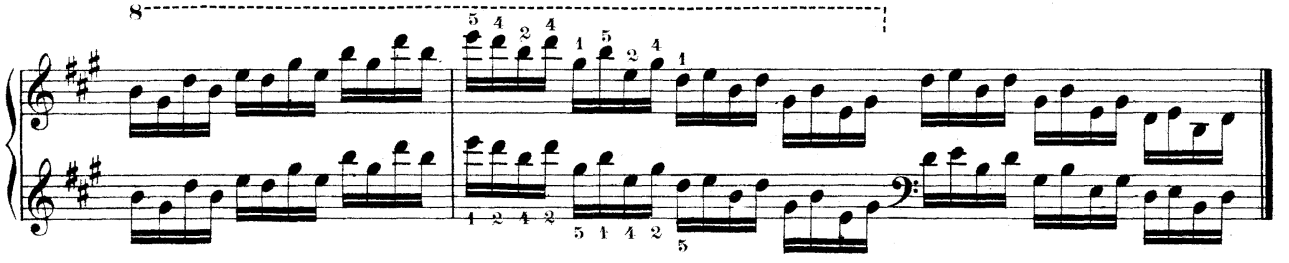


Sol♯ mineur. Sol♯ menor.
Gis-moll. *G♯ minor.*

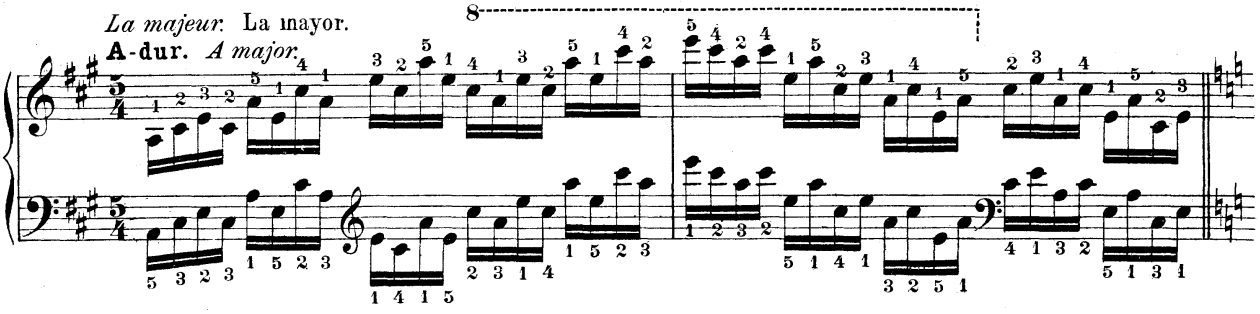




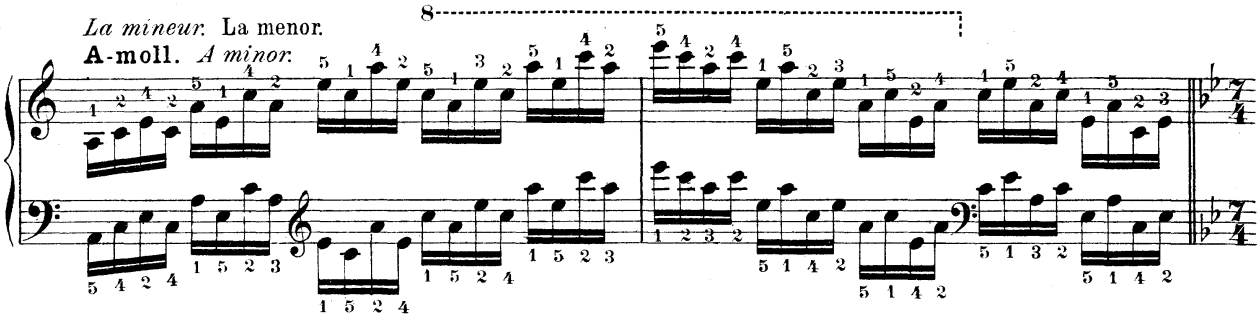


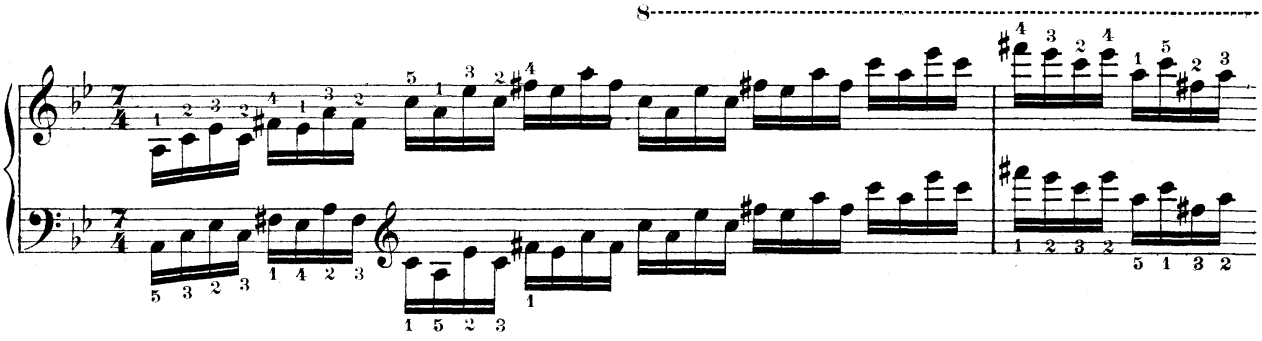


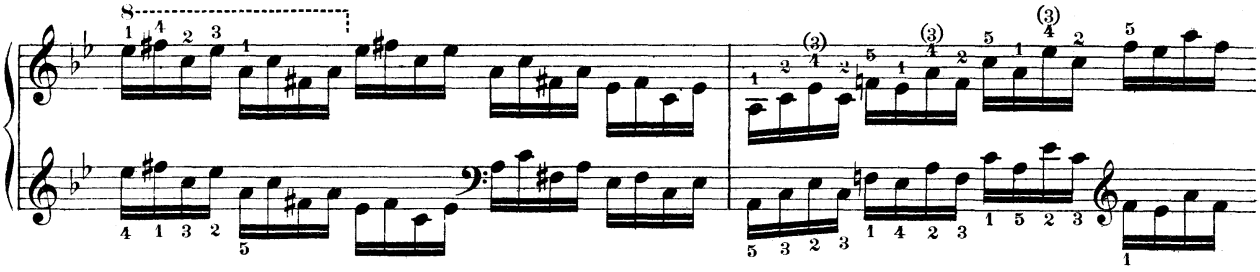
La majeur. La mayor.
A-dur. *A major.*

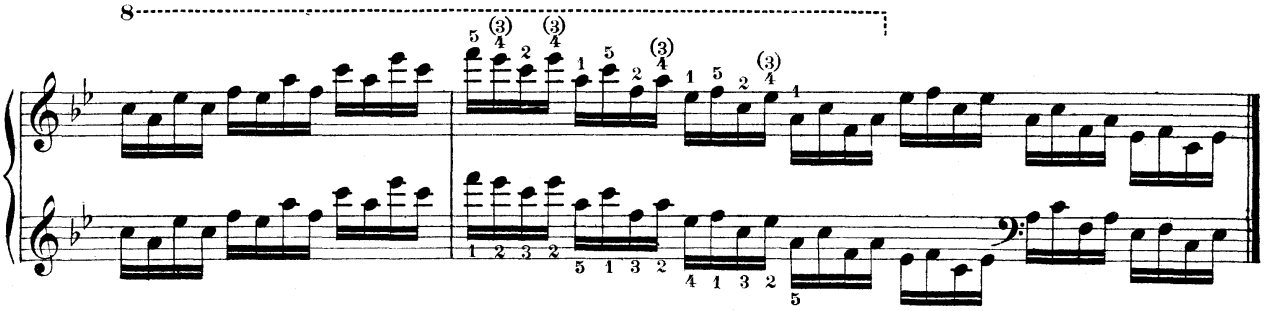


La mineur. La menor.
A-moll. *A minor.*

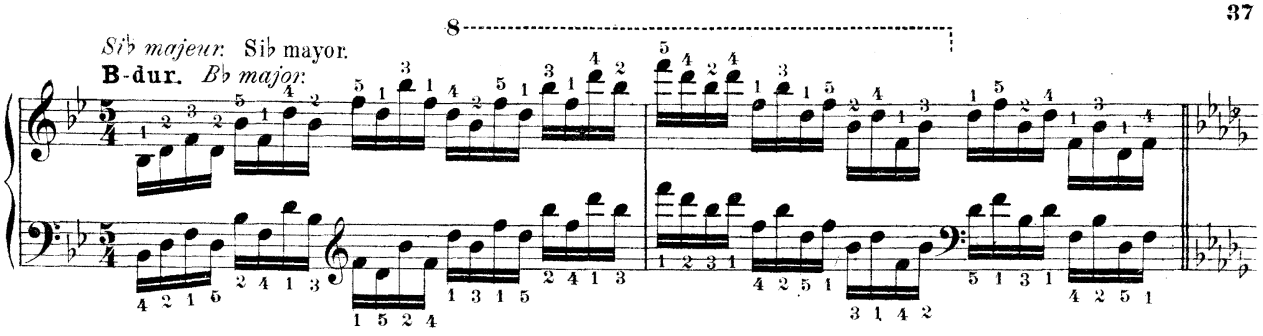




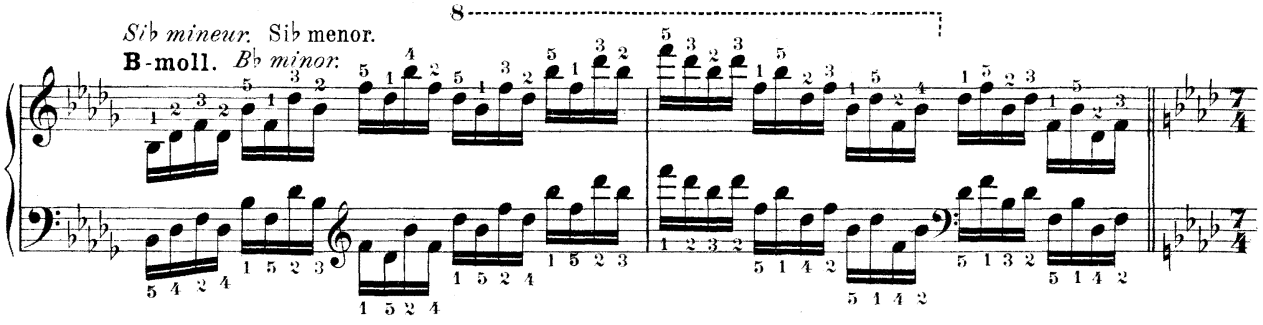


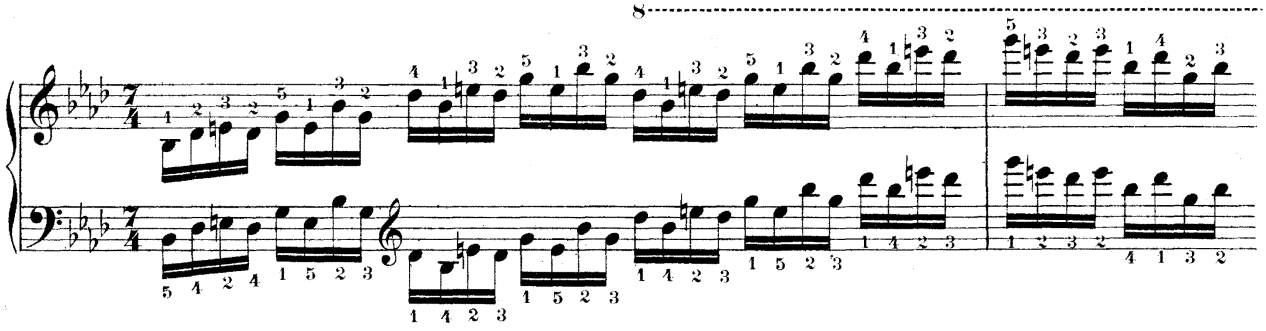


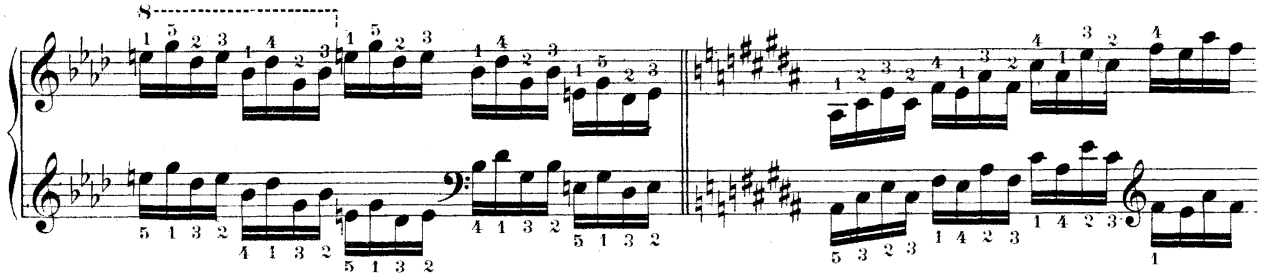
Si♭ majeur. Si♭ mayor.
B-dur. *B♭ major.*

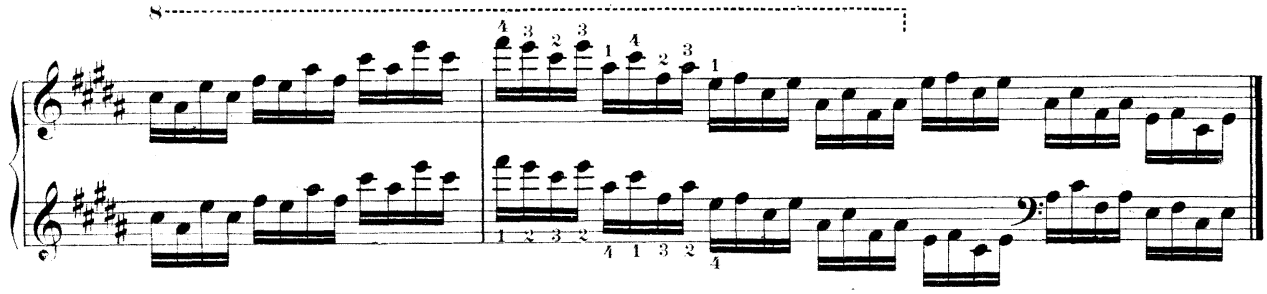


Si♭ mineur. Si♭ menor.
B-moll. *B♭ minor.*

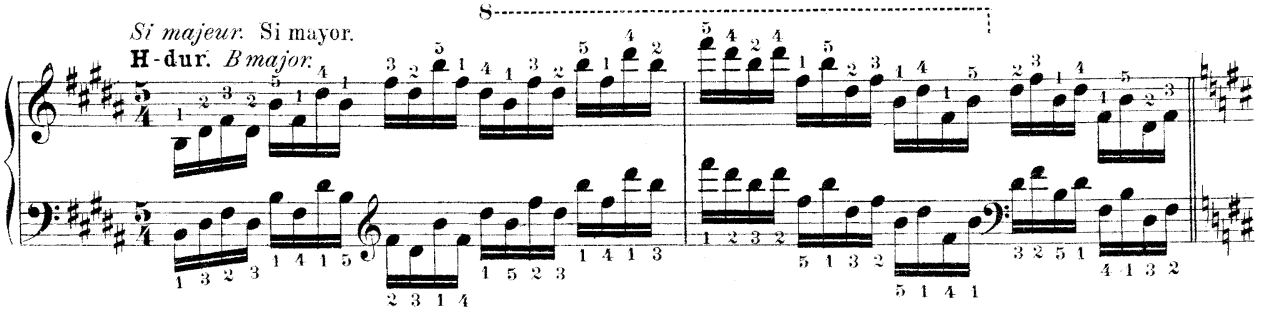




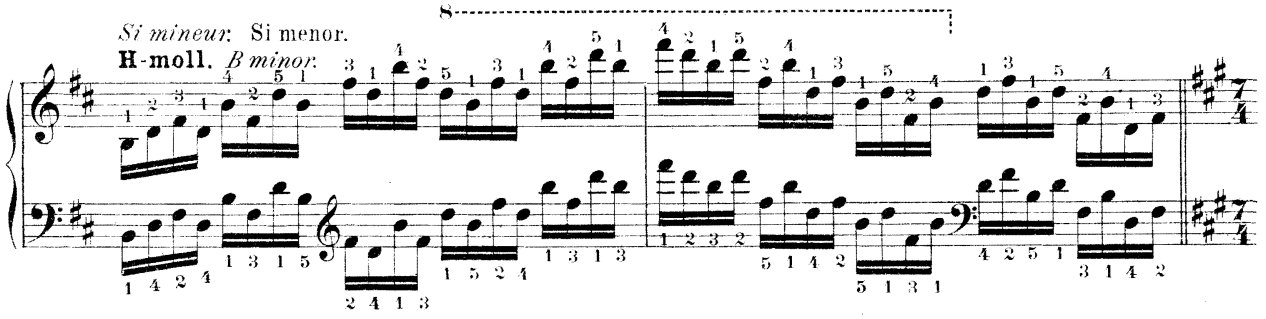


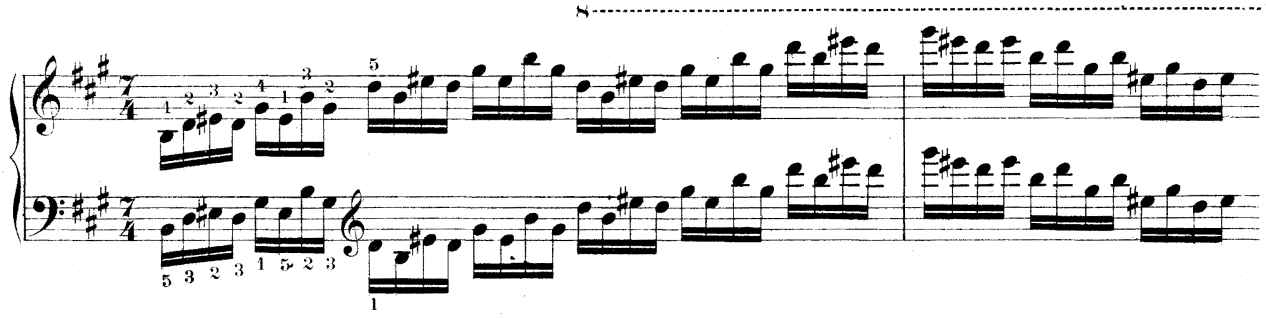


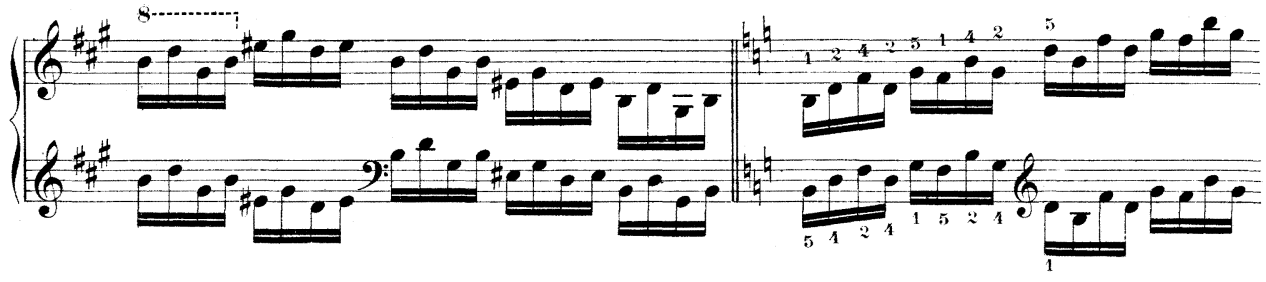
Si majeur. Si mayor.
H-dur. *B major.*

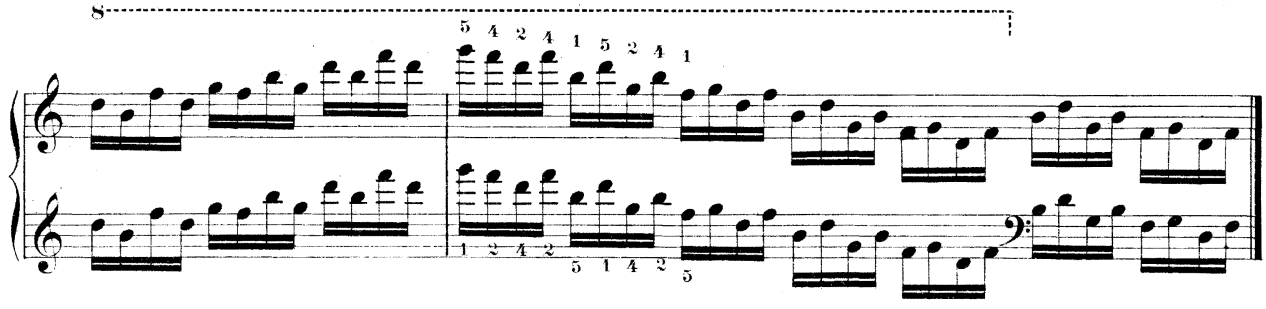


Si mineur. Si menor.
H-moll. *B minor.*

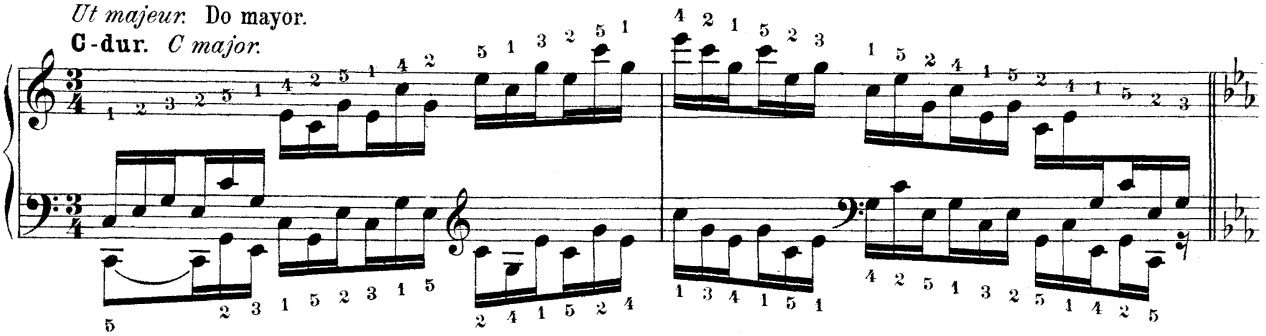




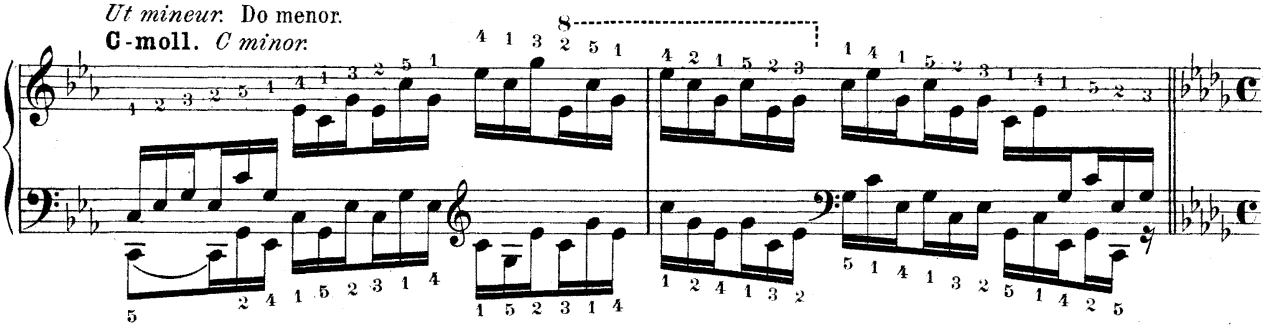


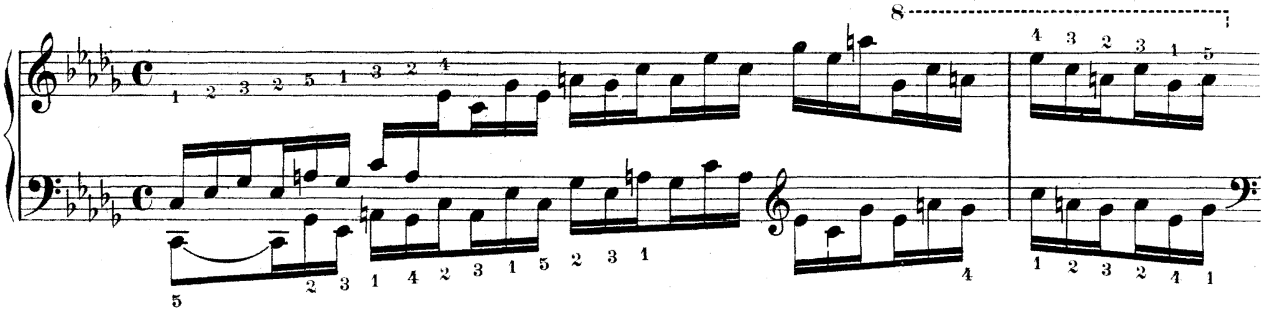


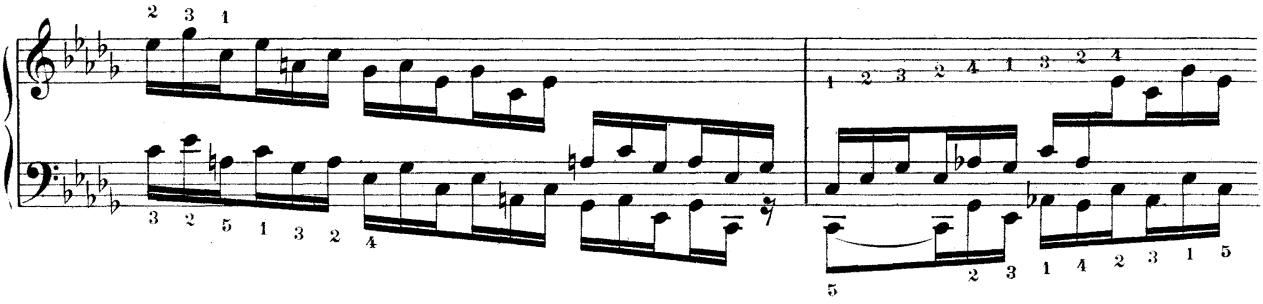
Ut majeur. Do mayor.
C-dur. *C major.*

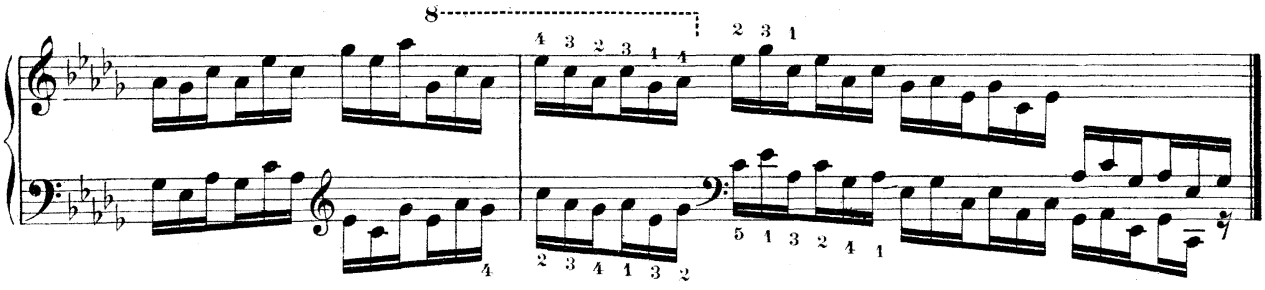


Ut mineur. Do menor.
C-moll. *C minor.*

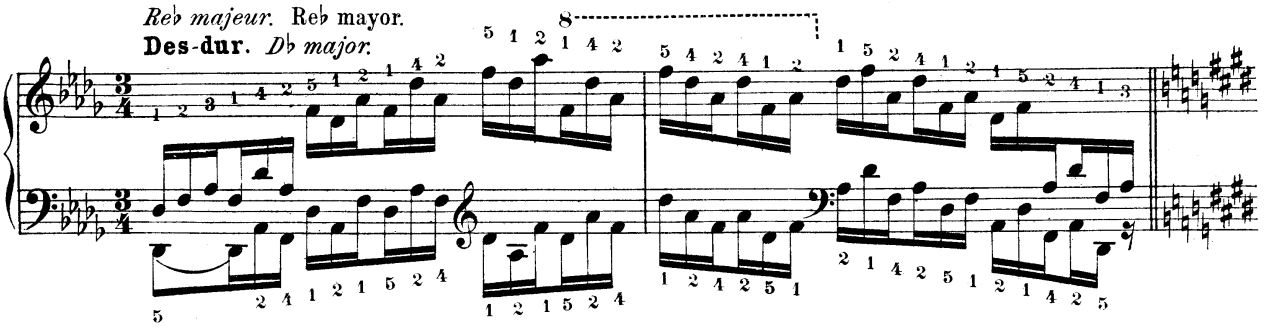




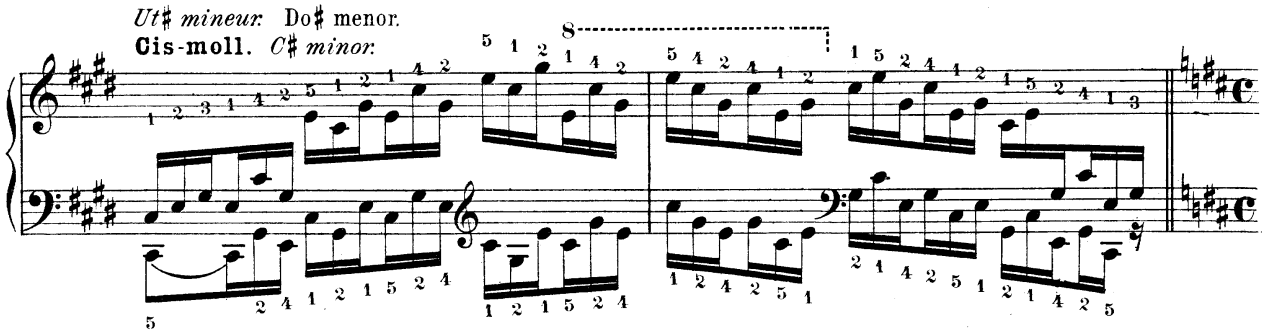


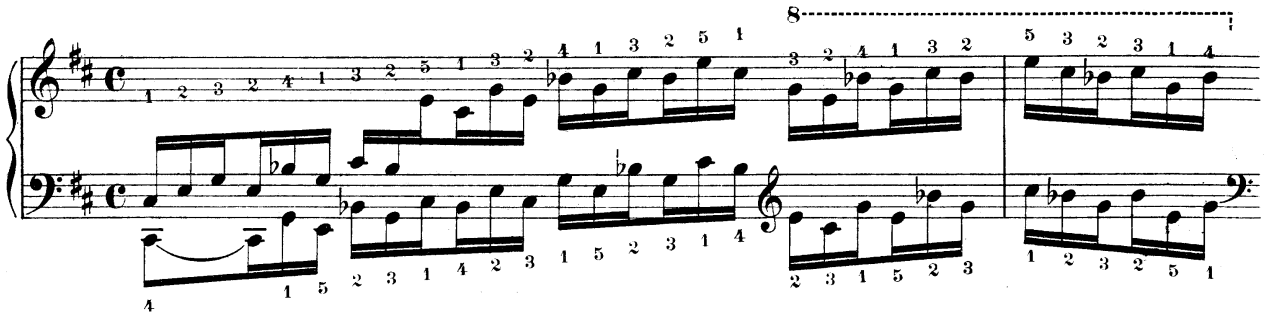


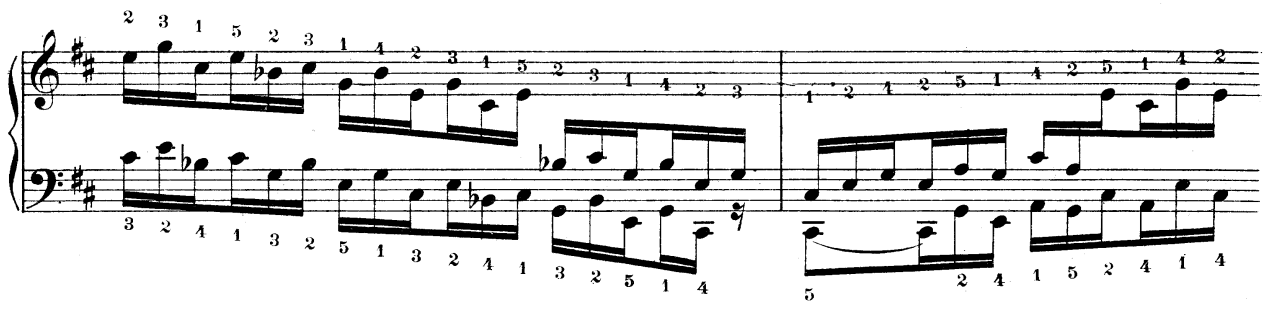
Reb majeur. Reb mayor.
Des-dur. *Db major.*

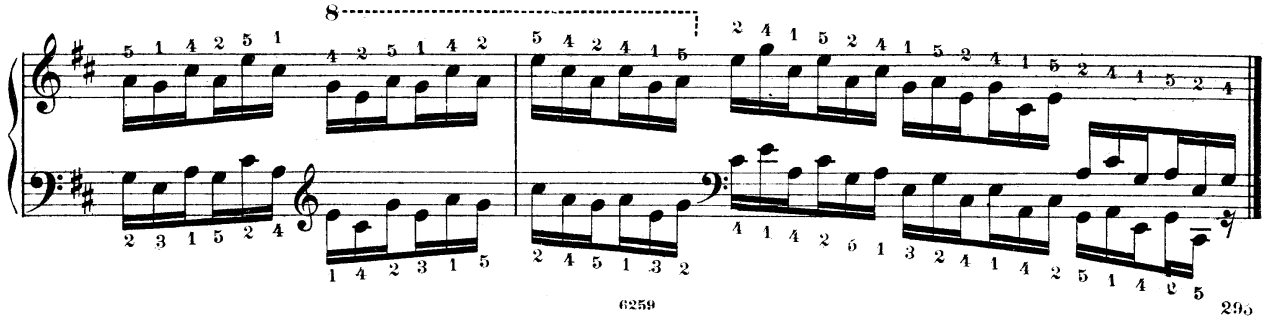


Ut♯ mineur. Do♯ menor.
Cis-moll. *C♯ minor.*

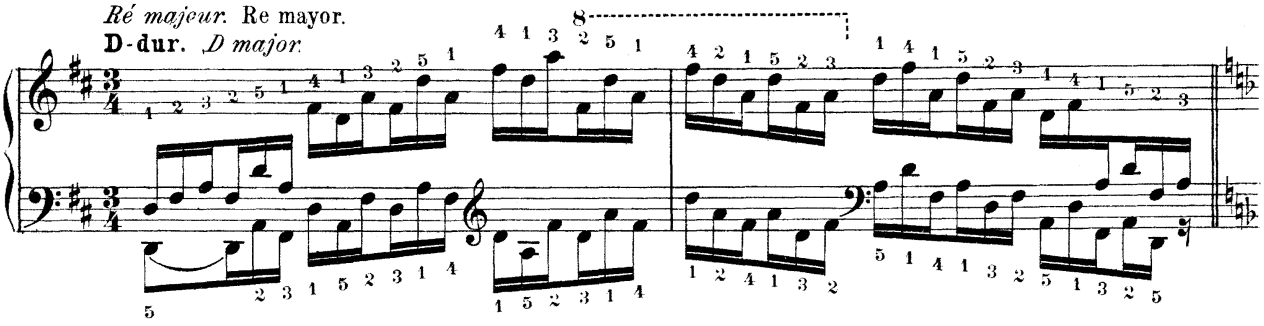




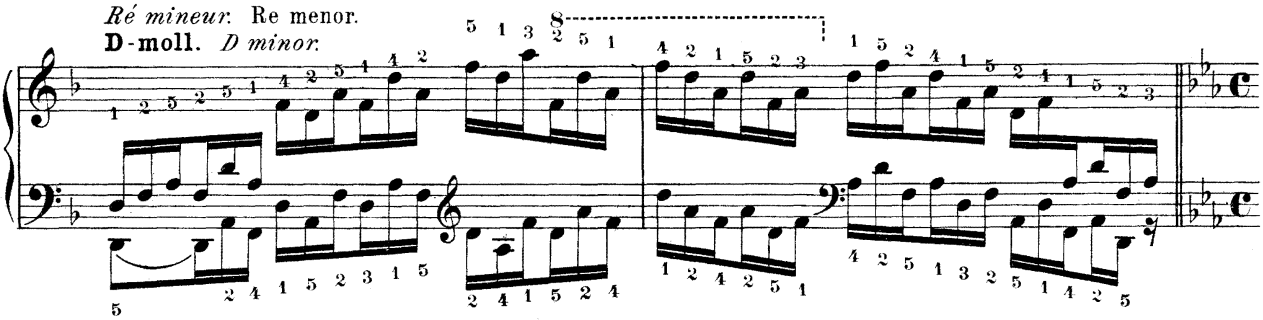


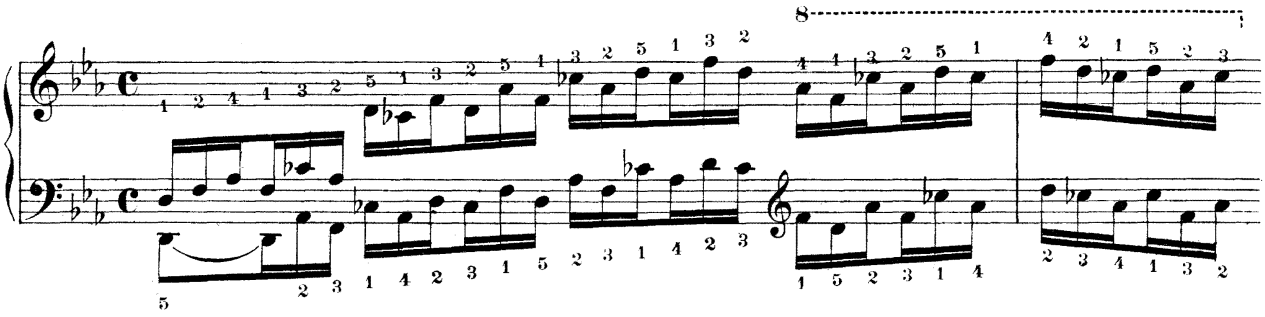


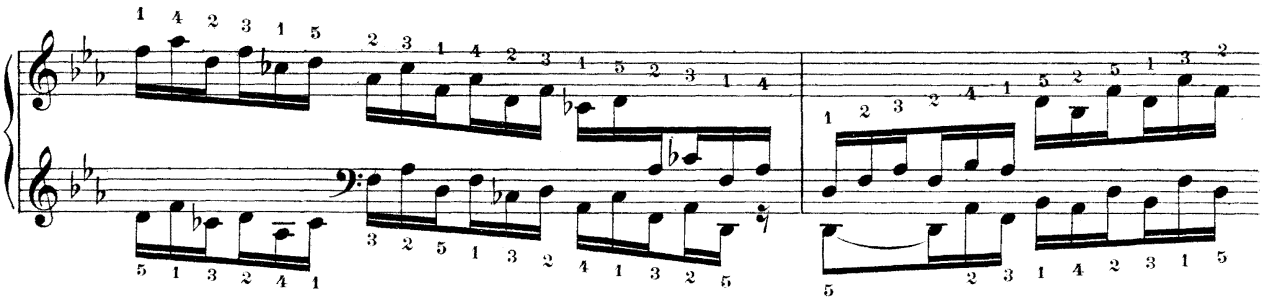
Ré majeur. Re mayor.
D-dur. *D major.*

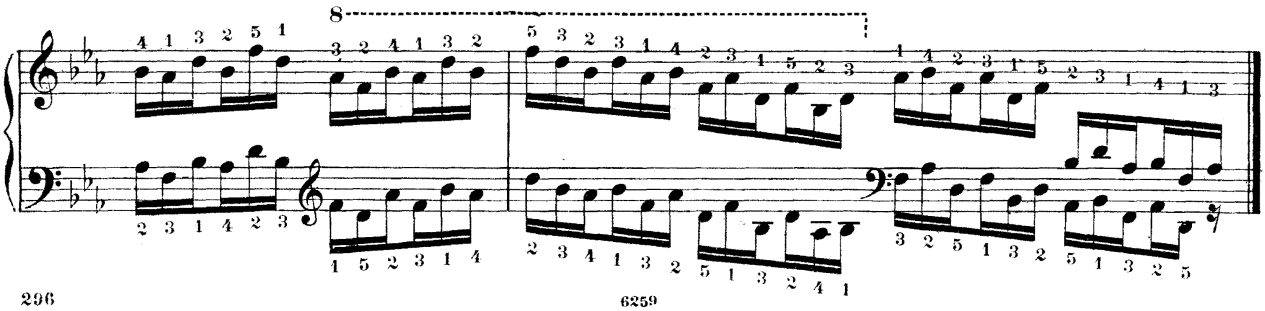


Ré mineur. Re menor.
D-moll. *D minor.*

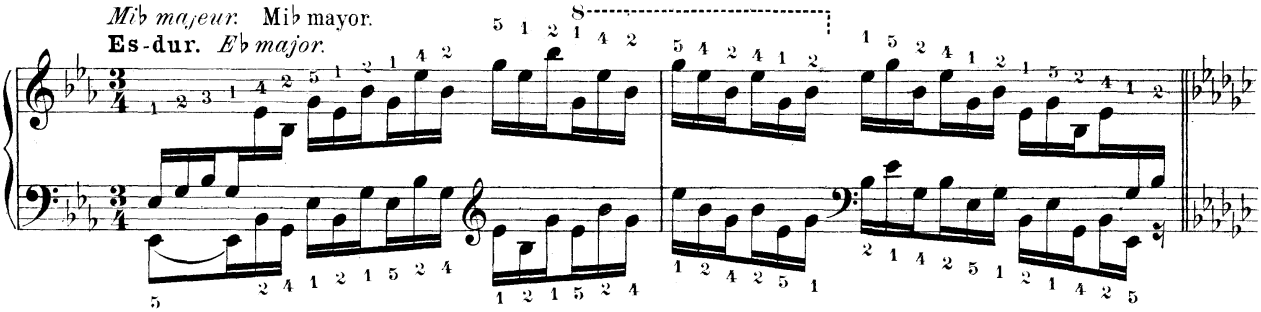




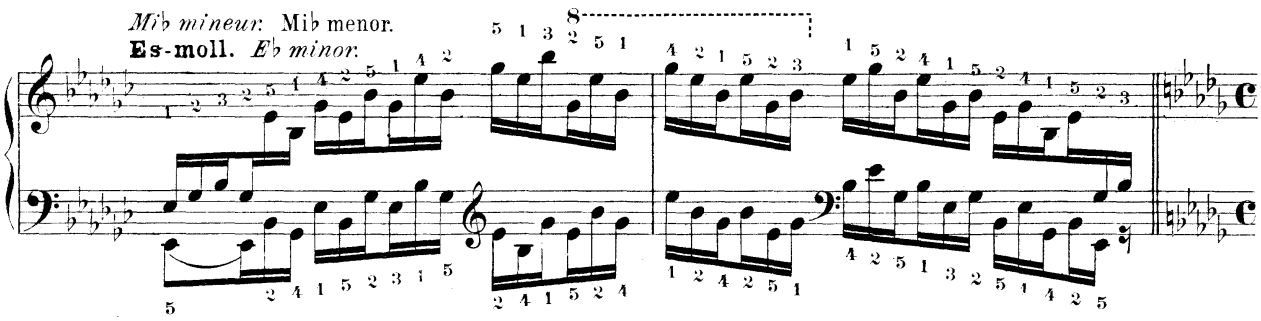


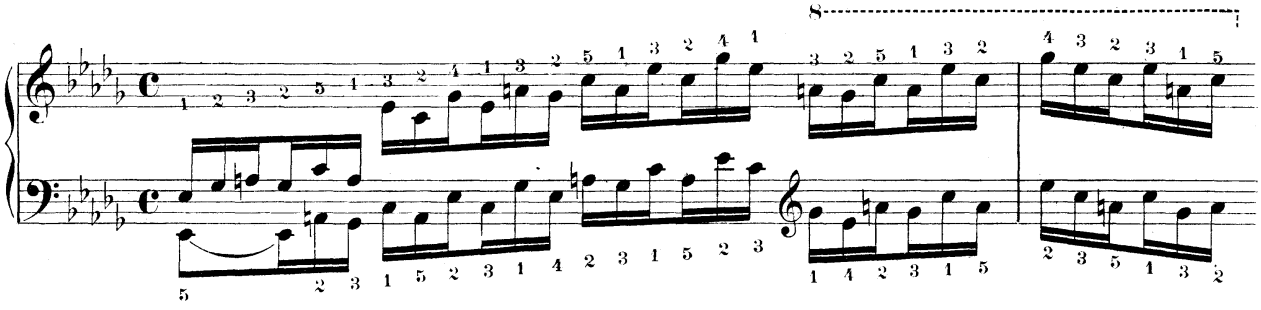


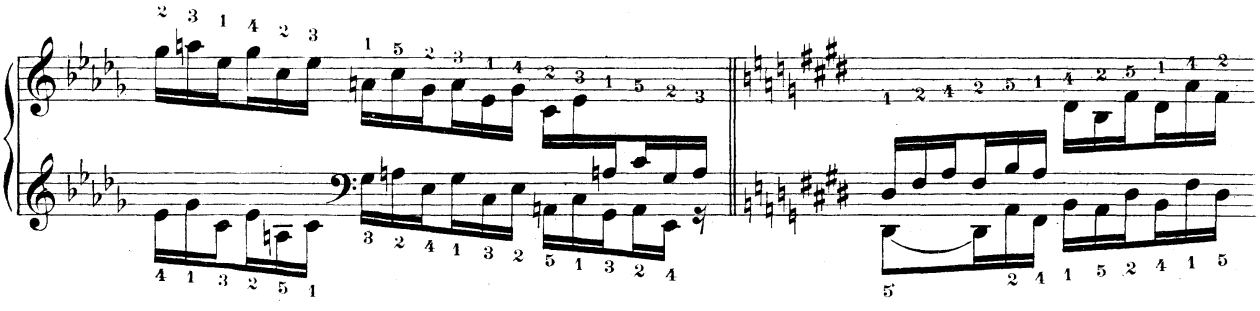
Mib majeur. Mib mayor.
Es-dur. *Eb major.*

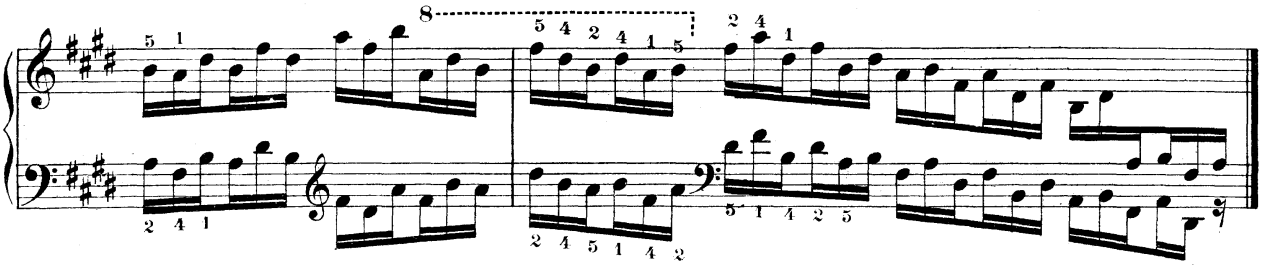


Mib mineur. Mib menor.
Es-moll. *Eb minor.*

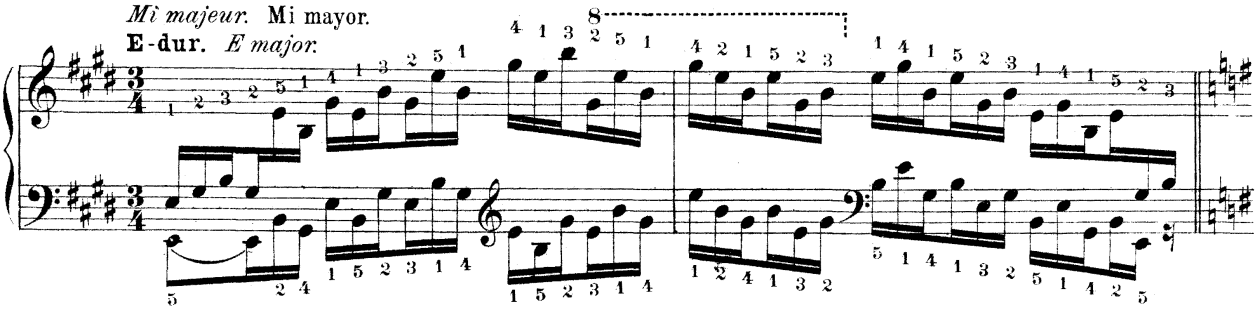




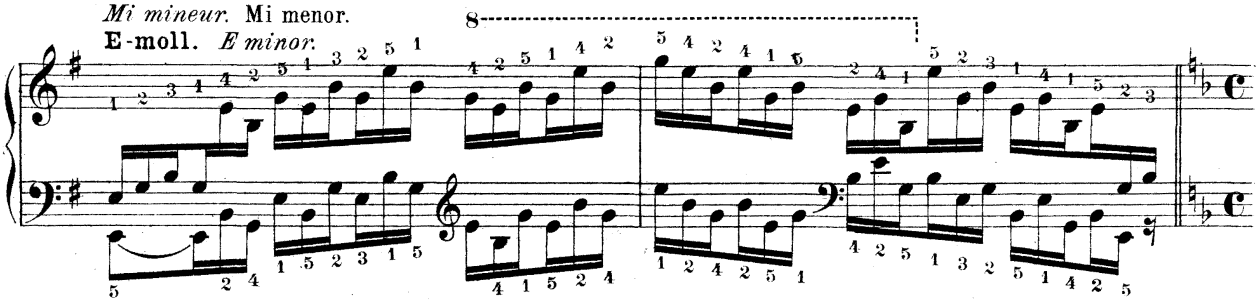


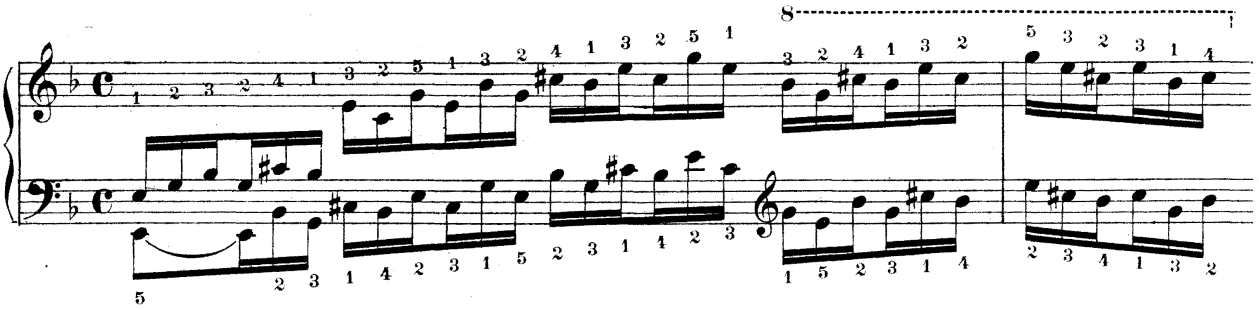


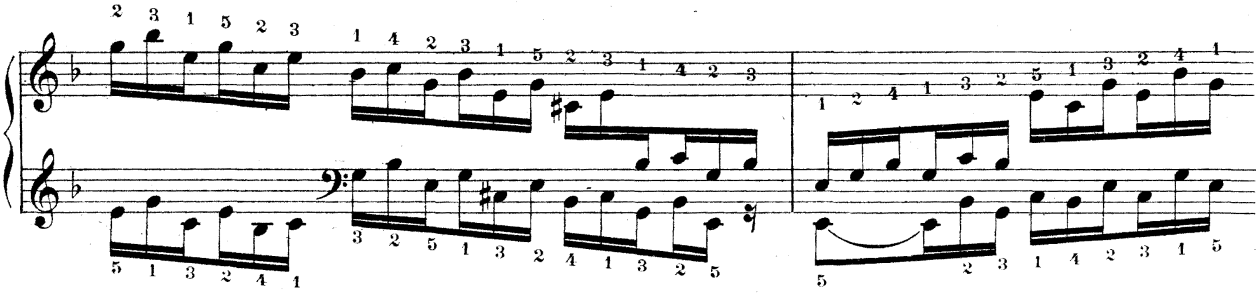
Mi majeur. Mi mayor.
E-dur. *E major.*

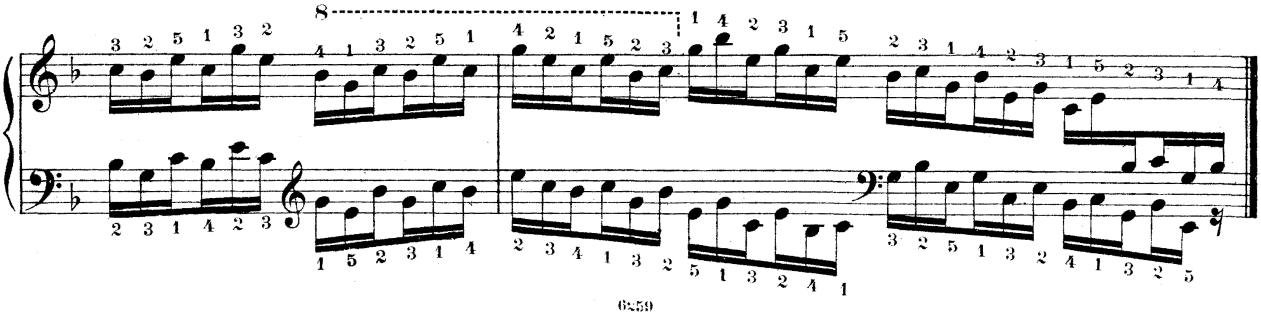


Mi mineur. Mi menor.
E-moll. *E minor.*

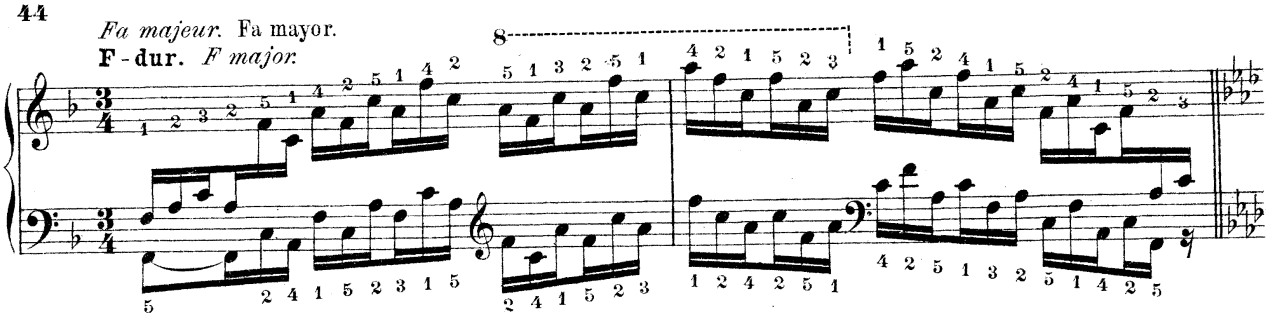




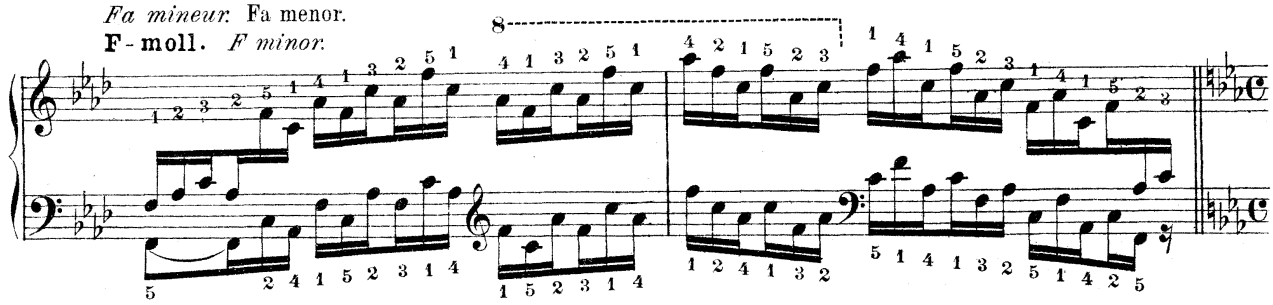


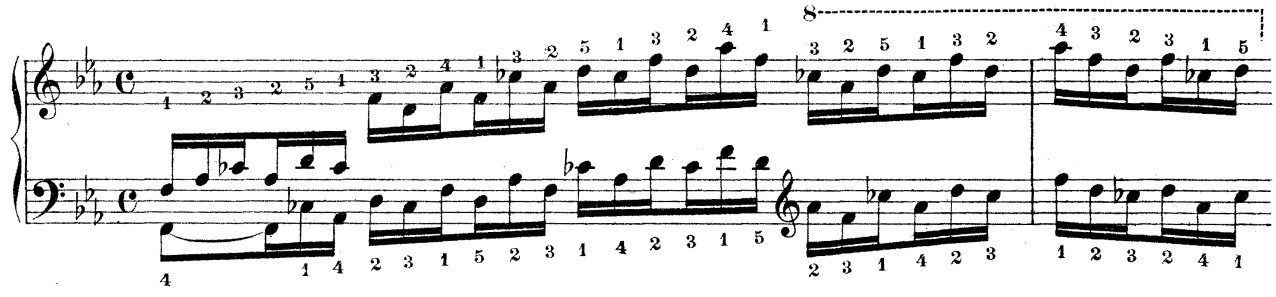


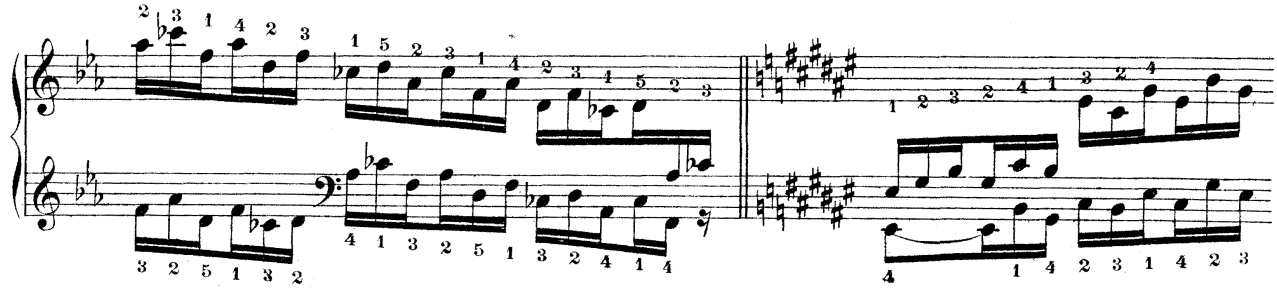
Fa majeur. Fa mayor.
F-dur. *F major.*

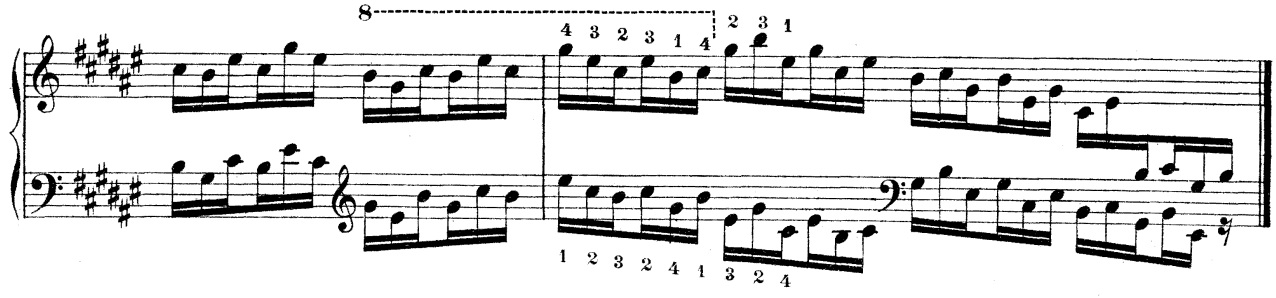


Fa mineur. Fa menor.
F-moll. *F minor.*

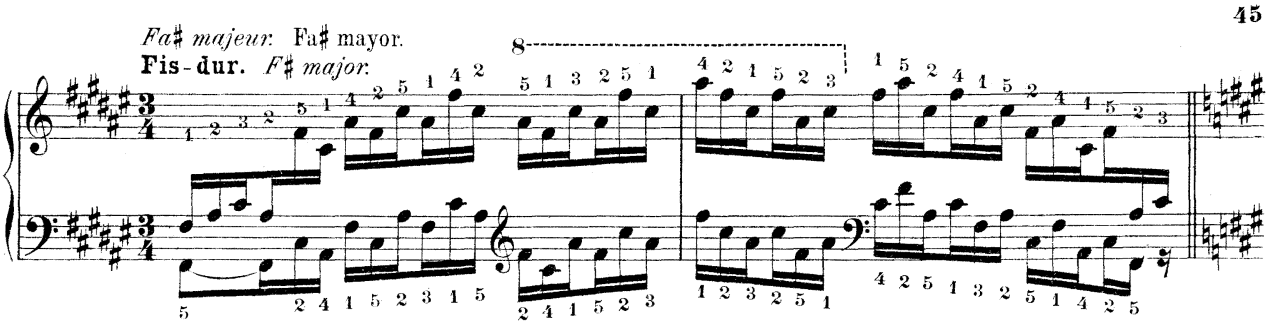




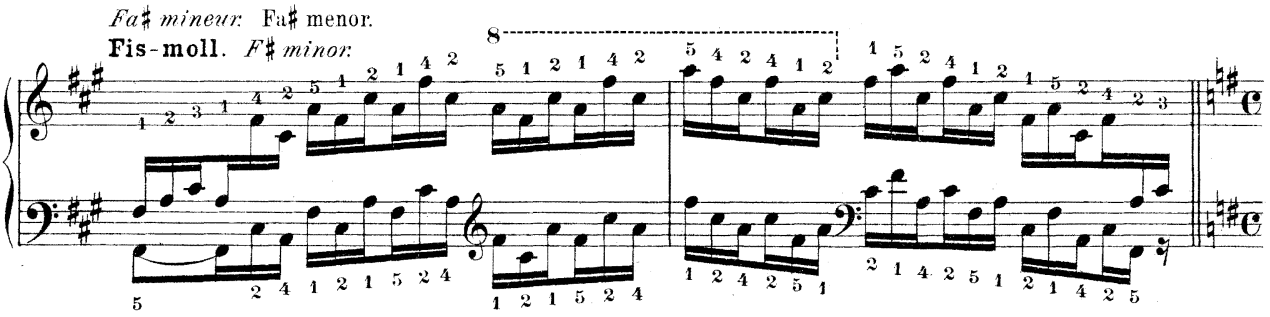


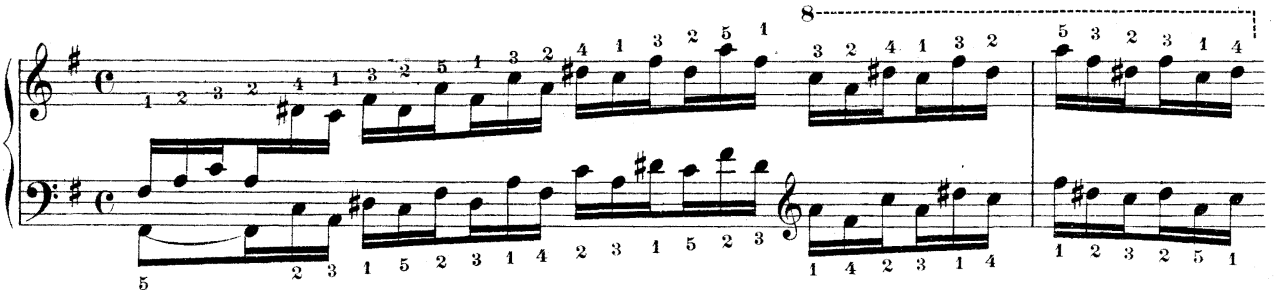


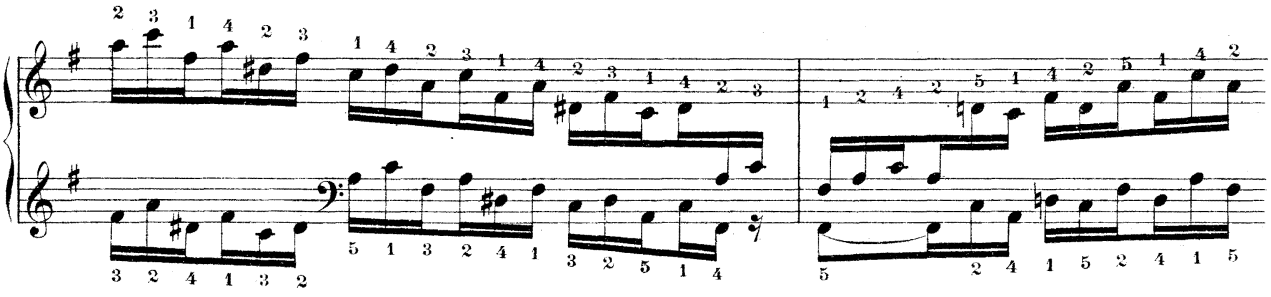
Fa♯ majeur. Fa♯ mayor.
Fis-dur. *F♯ major.*

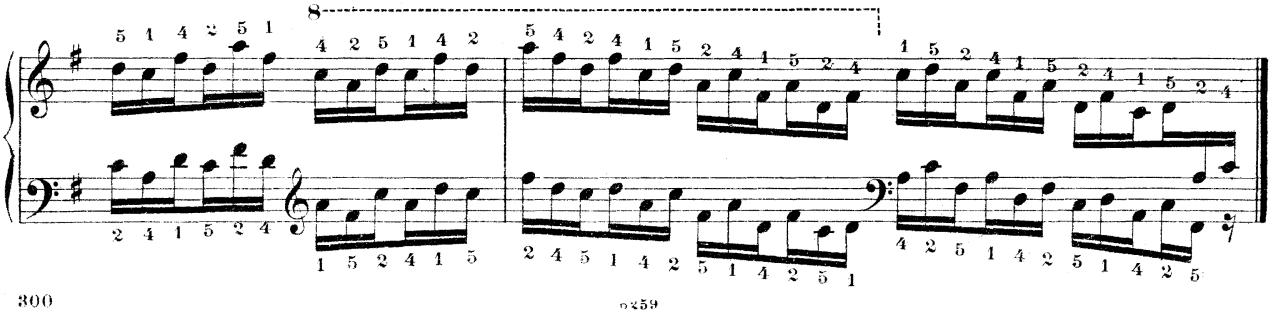


Fa♯ mineur. Fa♯ menor.
Fis-moll. *F♯ minor.*

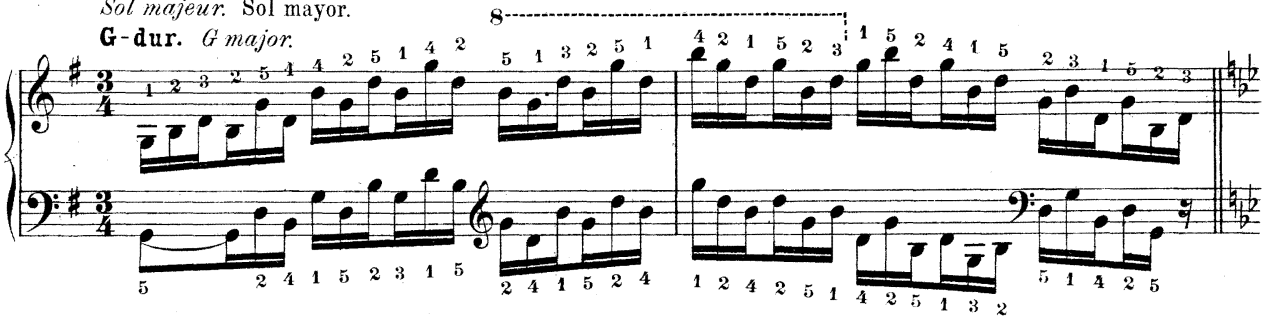




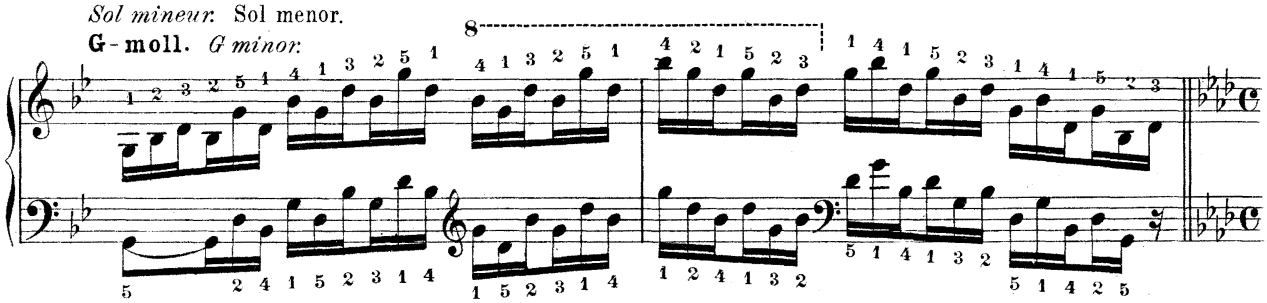


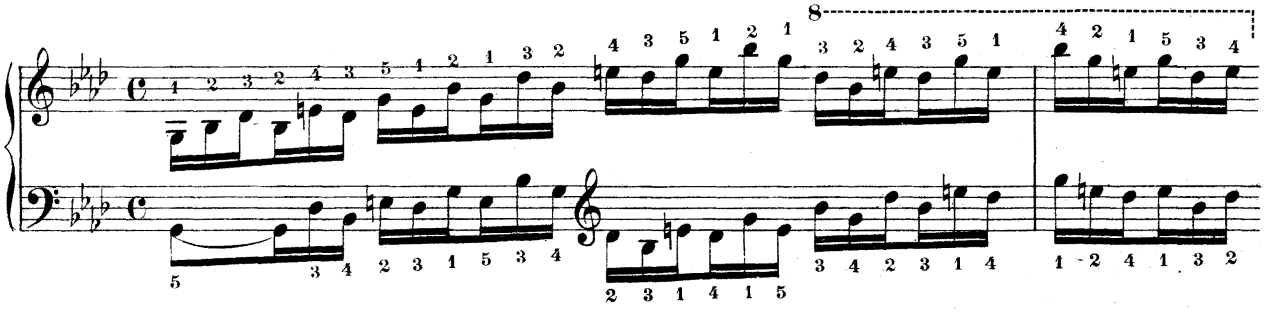


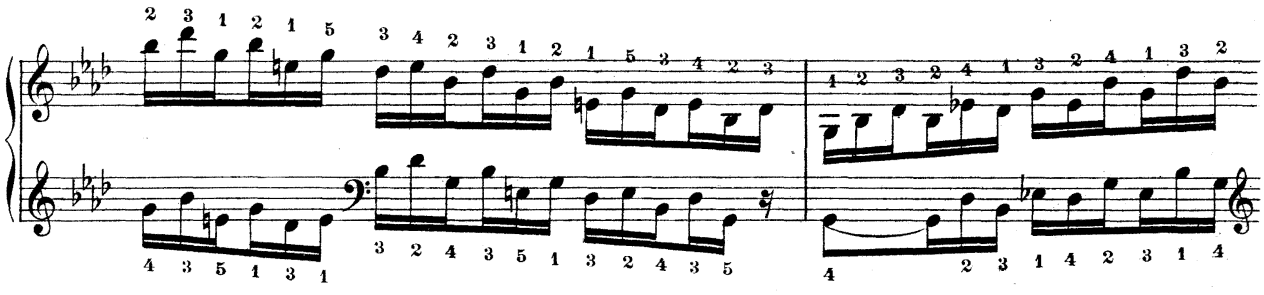
Sol majeur. Sol mayor.
G-dur. *G major.*

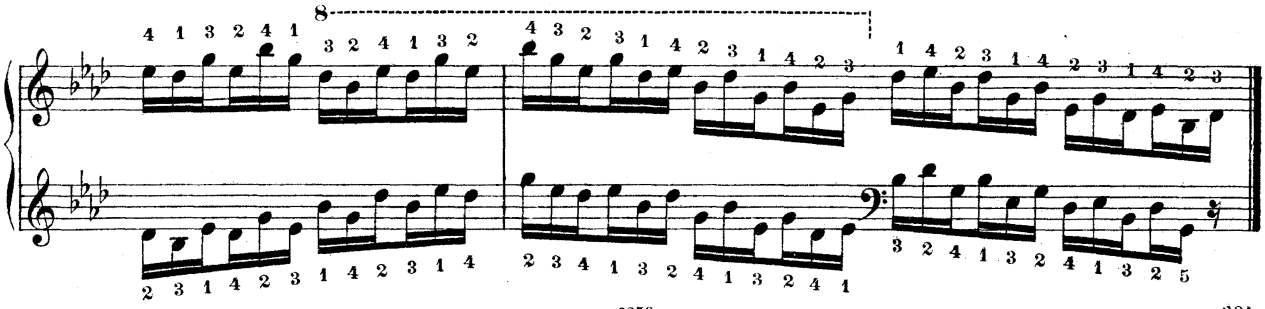


Sol mineur. Sol menor.
G-moll. *G minor.*

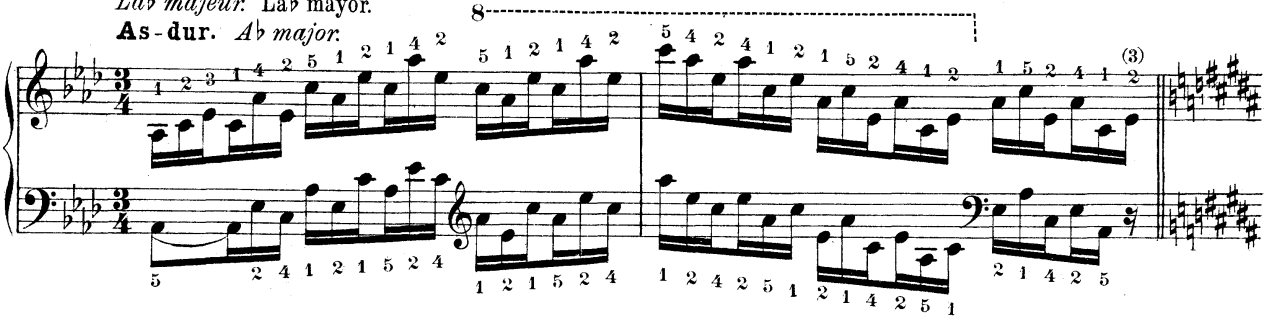




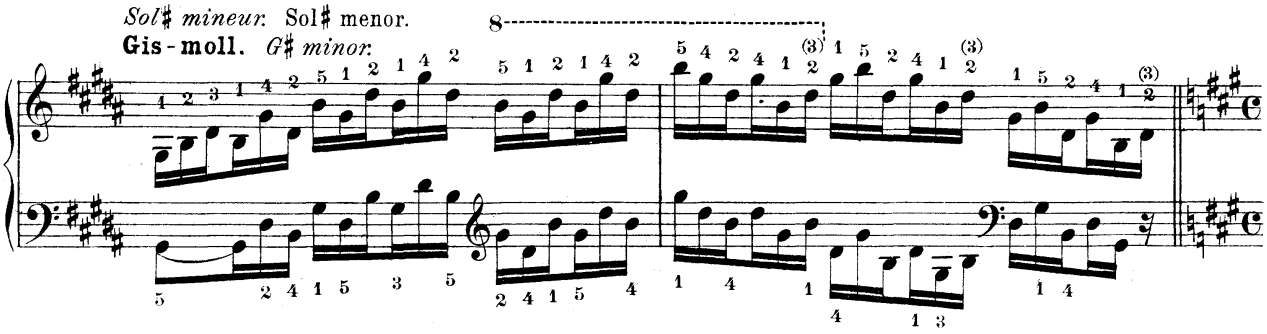


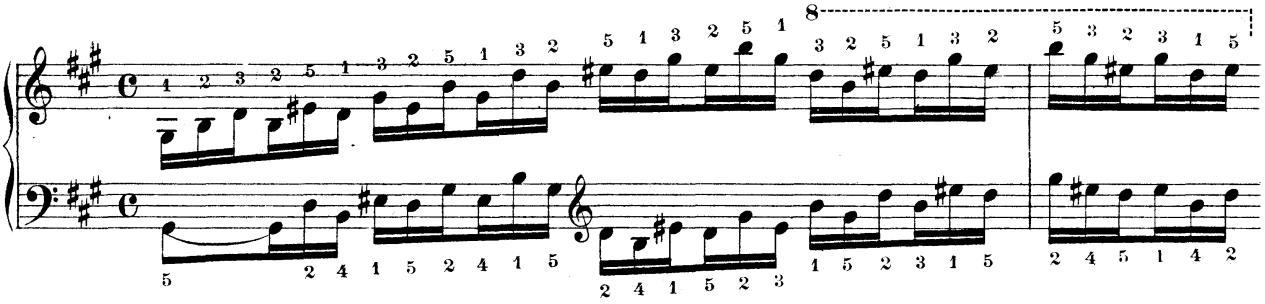


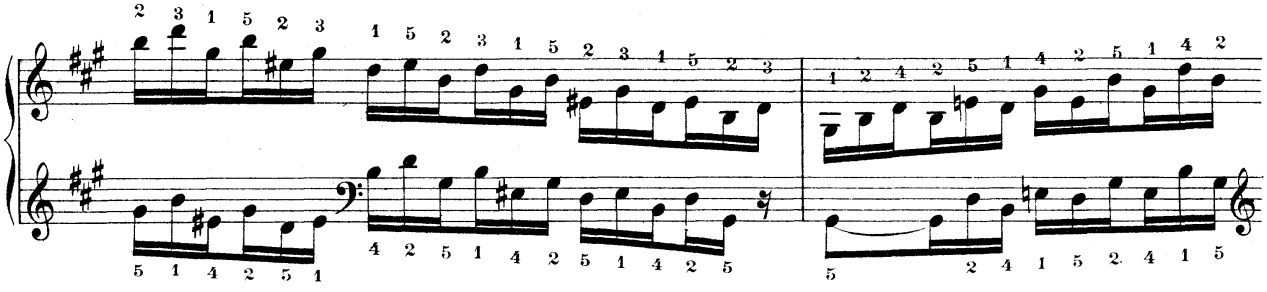
Lab majeur. Lab mayor.
As-dur. *Ab major.*

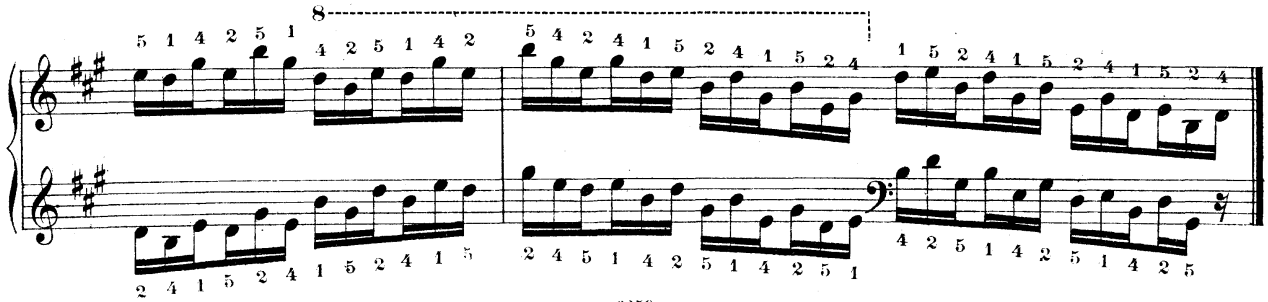


Sol♯ mineur. Sol♯ menor.
Gis-moll. *G♯ minor.*

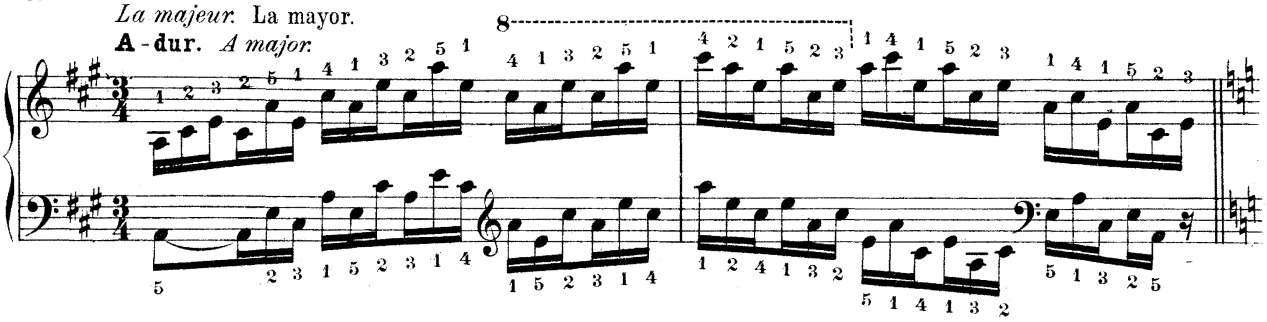




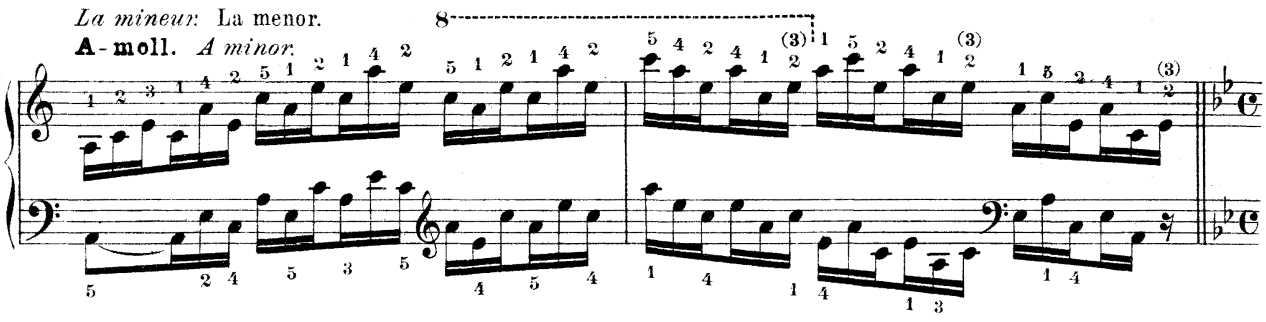


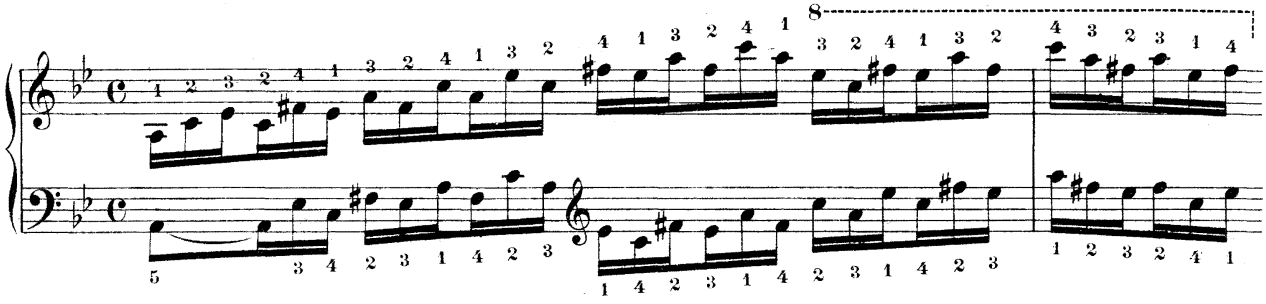


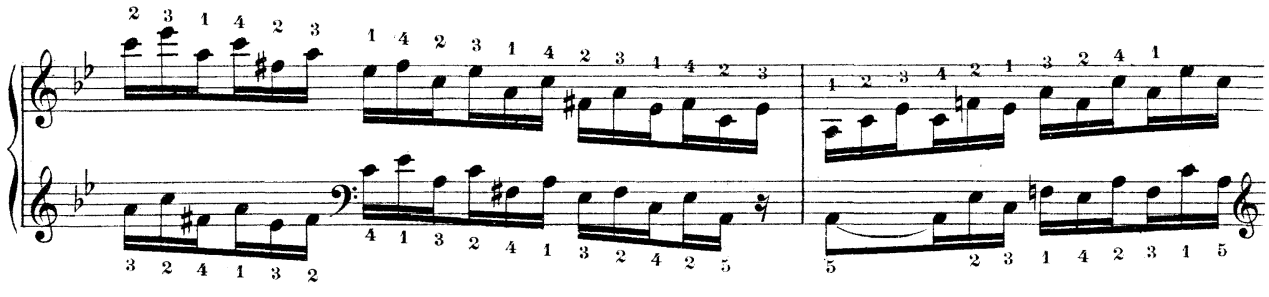
La majeur. La mayor.
A-dur. *A major.*

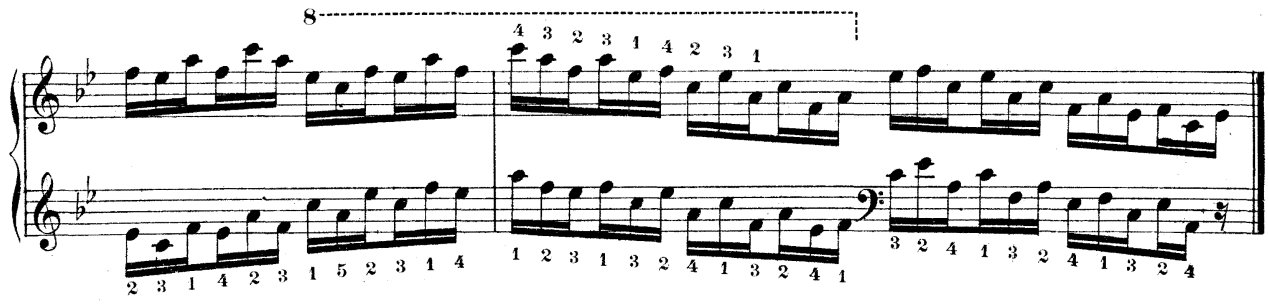


La mineur. La menor.
A-moll. *A minor.*

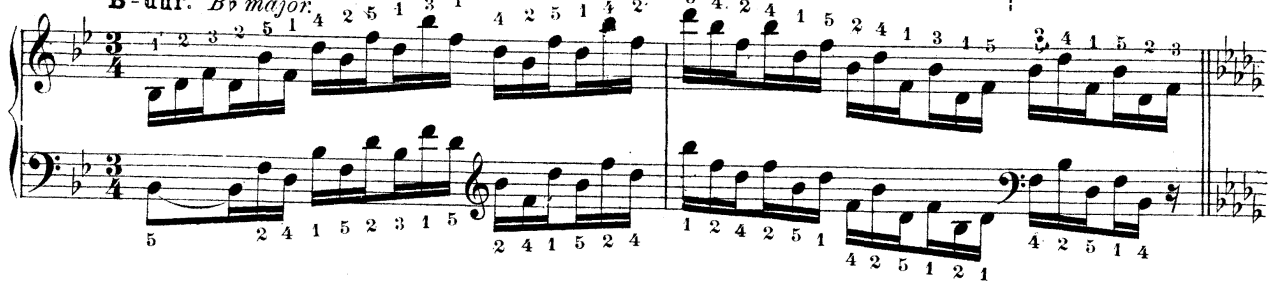




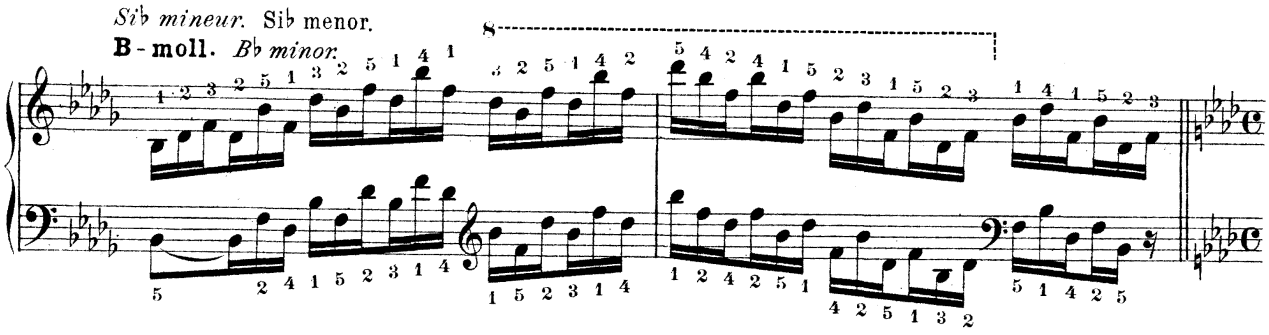


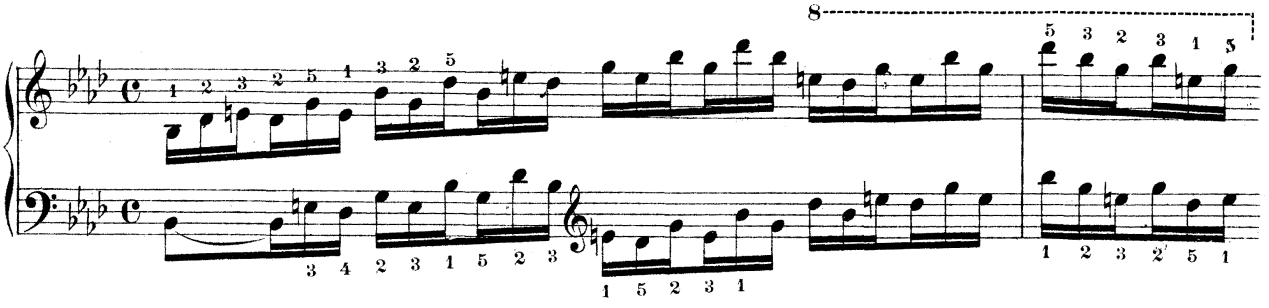


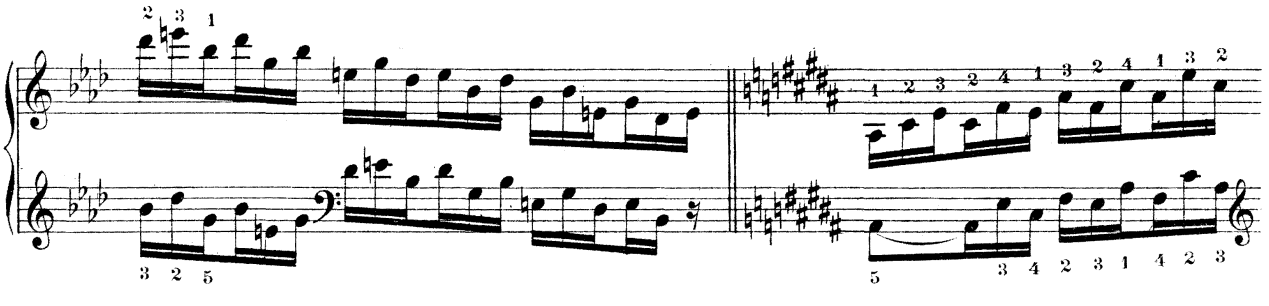
Sib majeur. Sib mayor.
B-dur. *B♭ major.*

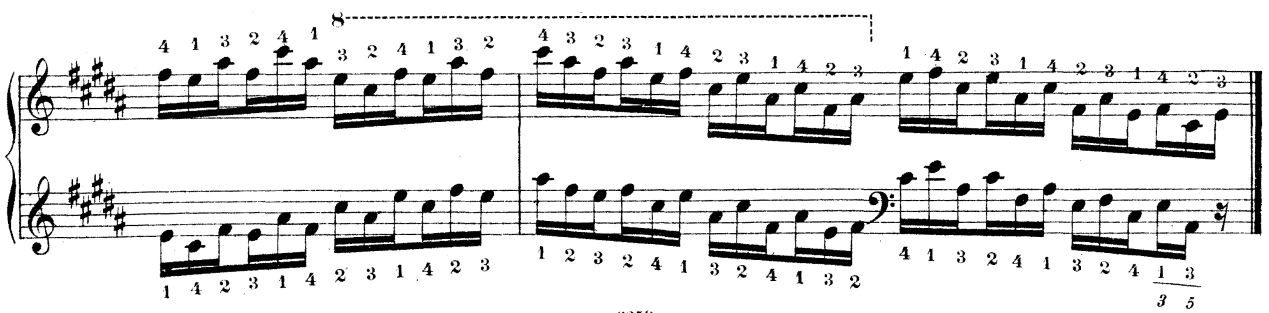


Sib mineur. Sib menor.
B-moll. *B♭ minor.*

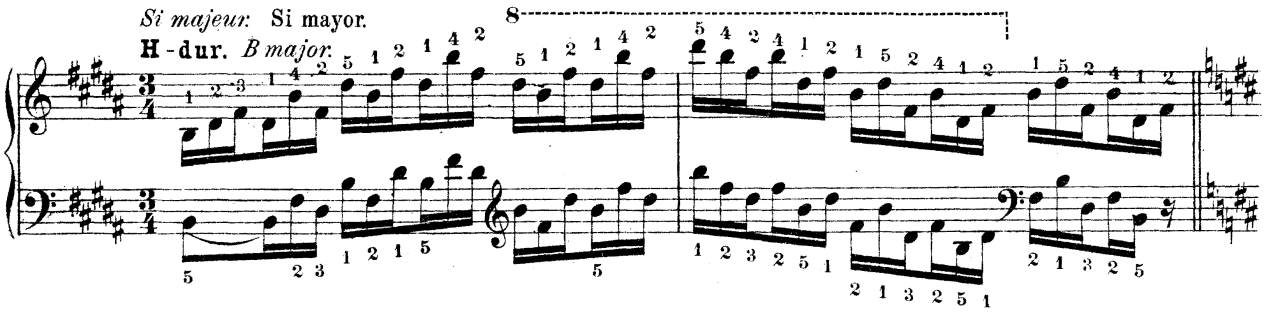




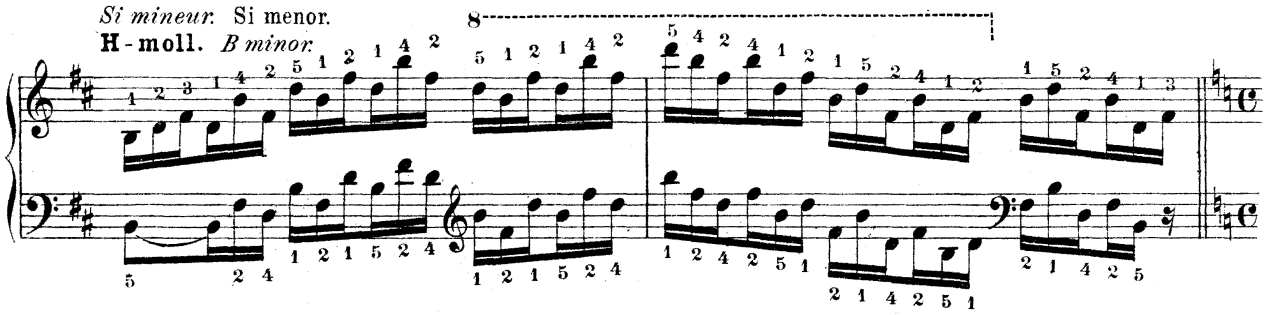


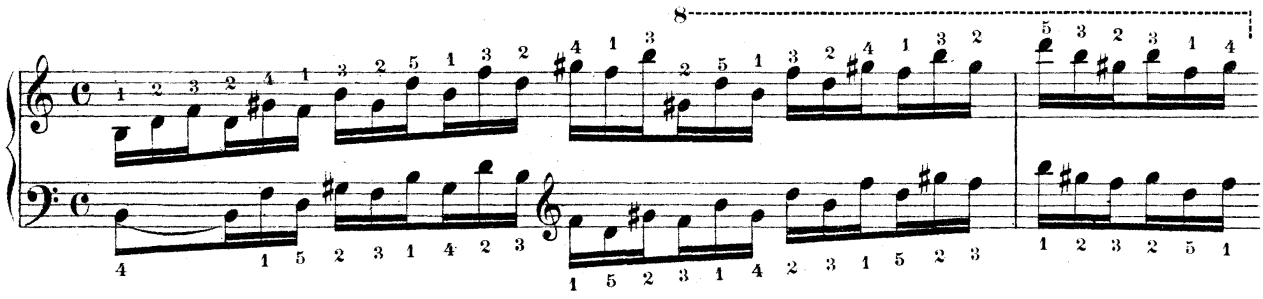


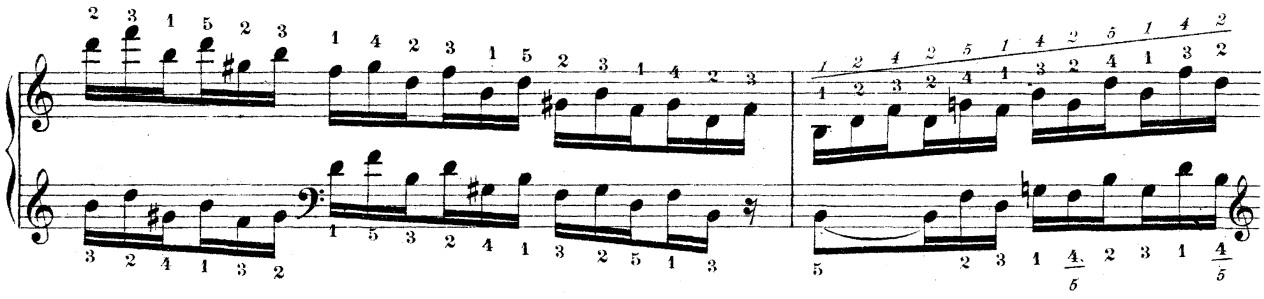
Si majeur. Si mayor.
H-dur. *B major.*

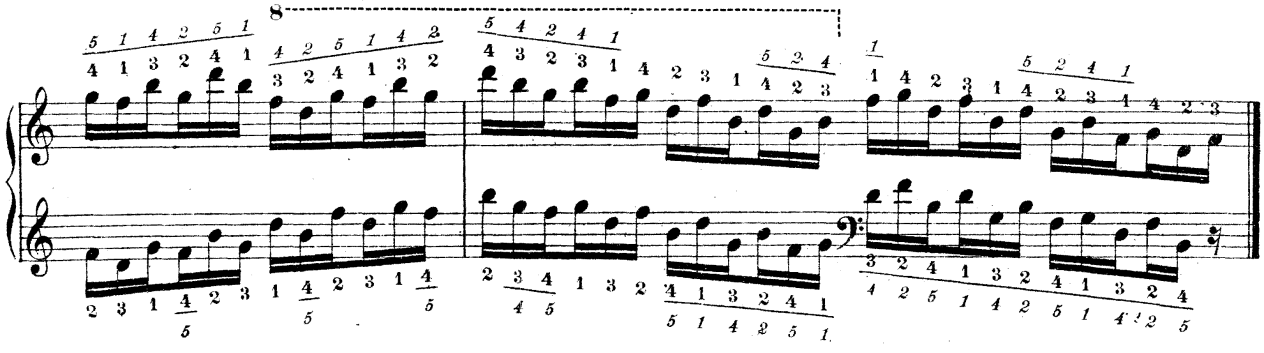


Si mineur. Si menor.
H-moll. *B minor.*









Neues Studienwerk für Klavier,

das sich überall schnell einführte.

Carl Heinrich Döring, Op. 309.

Vier charakteristische und melodische

OKTAVEN-ETÜDEN:

1. Eilende Wolken ----
2. Wandernde Zigeuner
3. Nord und Süd ------
4. Liebesfrühling -----

Für jeden vorgeschrittenen Klavierspieler.

Text: Deutsch — Englisch — Französisch — Italienisch — Spanisch. Preis kplt. M. 1.—.

Kritiken von Autoritäten auf dem Gebiete des Klavierspiels:

Herr Professor **Josef Stiasny** (Vorstand der Ed. Horakschen Musikschulen), Wien, schreibt: „Die im Verlage von J. Schuberth & Co. erschienenen Oktavenetüden op. 309 verfolgen nicht nur den eigentlichen rein technischen Zweck, sondern sind als melodische Charakterstücke gedacht und zufolge ihrer reizenden Melodik zum Vortrage sehr geeignet. Ihrer großen Verwendbarkeit im Unterrichte wegen wurden diese Etüden in den Lehrplan der Ed. Horakschen (Franz Brixeschen) Musikschulen in Wien aufgenommen. Zur Popularisierung dieser wirklich schätzenswerten Etüden werde ich kräftigst beitragen."

Herr Professor **Gustav Schumann** (Direktor der Rollfussschen Musik-Akademie) schreibt: „Der sehr hübsche poetische Inhalt dieser vier Etüden entspricht vollkommen den von Ihnen gewählten Überschriften: Eilende Wolken, Wandernde Zigeuner, Nord und Süd, Liebesfrühling. Da nun aber auch das Wesentlichste der für den Klavierspielenden so notwendigen Oktaventechnik darin behandelt wird, so eignen sie sich sowohl zum Vortrag, wie auch zu ernstem technischen Studium. Sie bilden somit eine wertvolle Bereicherung der Oktavenliteratur und sind namentlich vorwärtsstrebenden Spielern der Mittelstufe aufs wärmste zu empfehlen. Jedenfalls werde ich in meiner Schule reichlichen Gebrauch davon machen."

Herr Direktor **Richard Kaden** (Pädagogische Musikschule), Dresden, schreibt: „Prof. Dörings Oktaven-Etüden, Opus 309, sind ausgesprochene Charakterstücke mit ansprechenden harmonischen, melodischen und dynamischen Wendungen, gleich geeignet, die Technik des Oktavenspiels als auch den musikalischen Vortrag zu fördern. Wir können das neue, jugendfrisch geschriebene Werk aus der bewährten Feder des Herrn Professors Hofrat Heinrich Döring, der einst für die Musik-Pädagogik überhaupt grundlegend gewirkt hat, allen Klavierlehrern und -Schülern, die es mit ihrer Kunst ernst nehmen, auf das wärmste empfehlen."

Herr Professor **O. Schmid** schreibt im „Dresdner Journal", Nr. 156: „Wenn der Senior unserer einheimischen Klavierpädagogen, Meister C. H. Döring, mit neuen Werken zu Unterrichtszwecken hervortritt, so wird man immer von neuem wieder Gelegenheit haben, auf die eminente musikpädagogische Begabung hinzuweisen, die ihm eigen ist. Das Lehrhafte in einer nicht nur jeder trocken pedantischen Artung abholden Form, sondern geradezu in einer anregenden und unterhaltenden Gestaltung zu geben, kann man als seine Spezialkunst betrachten. Zeugnis von dieser Sonderbegabung legen auch wieder die Oktaven-Etüden op. 309 ab, die er soeben im Verlag von J. Schuberth & Co., Leipzig, erscheinen ließ. Es sind das Musikstücke, die bereits die Beherrschung der rein technischen Seite des Oktavenspiels bis zu einem gewissen Grade voraussetzen, also das mechanisch-technische Studium nicht mehr als Hauptzweck ins Auge fassen. „Eilende Wolken", „Wandernde Zigeuner", „Nord und Süd" und „Liebesfrühling" betitelt, vereinigen sie vielmehr den Etüdencharakter mit dem des musikalischen Charakterstücks in glücklichster Weise, zielen also ganz wesentlich auch dahin, den musikalischen Vortrag zu beleben."

Herr Professor **Julius Epstein**, Wien, schreibt: „Die Oktaven-Etüden Opus 309, sind ausgezeichnet, nützlich und schön, wie alles von dem vortrefflichen Pädagogen und Komponisten C. H. Döring."

Herr Seminarmusiklehrer **Emil Petzold**, Bautzen, schreibt: „Die Bekanntschaft mit Dörings Oktaven-Etüden mir vermittelt zu haben, bin ich Ihnen besonders dankbar. Bei allem Etüdeninhalte sind doch die 4 Nummern Charakterstücke allerliebsten Genres, und ich werde nie versäumen, gerade auf dieses Werkchen an ganz geeigneter Stelle hinzuweisen."

Herr Musikdirektor **Ed. Steinwarz**, Karlsruhe, schreibt: „Döring, Oktaven-Etuden und Erdstein, Valse caprice bedeuten eine wertvolle Bereicherung der Klavierliteratur; ich werde sie jedenfalls beim Unterricht gebrauchen."

Herr Direktor **M. Kaufmann**, Karlsbad, schreibt: „Die Oktaven-Etüden haben so sehr meinen Beifall gefunden, daß ich das ausgezeichnete Werkchen in meiner Musikschule einführen werde. Die überaus glückliche Idee, das Oktavenstudium dem Schüler in Form von reizenden Vortragspiecen zu versüßen, ist Herrn Döring so glänzend gelungen, daß man bestimmt annehmen kann, daß diese Form, im Gegensatze zu dem sonst so trockenem Studienmaterial, von den angehenden Klavierspielern mit Vergnügen und gerne geübt werden wird.

Der große, deutliche Druck und die angenehme Fingersatzbezeichnung, welche dem Lehrer und dem Schüler den Unterricht erleichtert, empfehlen das Werk noch außerdem.

Die Rheinische Musik- und Theaterzeitung schreibt: „Der Verfasser bietet hier bequem ausführbare, melodiöse, rhythmisch interessierende Oktavenstudien, die beim Unterrichte auf der Mittelstufe sehr begrüßt werden dürften."

Die **Musikpädagogischen Blätter** (Klavierlehrer), Januar 1911, schreiben: „Diese 4 kleinen Oktavenstudien, denen der Autor die Überschriften „Eilende Wolken", „Wandernde Zigeuner", „Nord und Süd" und „Liebesfrühling" mitgab, sollen weniger dem mechanisch technischen Studium dienen; sie wenden sich an Spieler, die bereits tüchtige Technik im Oktavenspiel besitzen, denen die Studien aber Gelegenheit zur Erlangung eines musikalisch belebten Vortrages in der Oktaventechnik bieten. Sie enthalten bei klarem Aufbau und schlichter Harmonik hübsche melodische Elemente bei lebendiger Rhythmik und können warm empfohlen werden."

Von demselben Autor erschienen früher folgende Unterrichtswerke:

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