

Geläufigkeits-Schule

School of Velocity

für

for

die ORGEL in

THE ORGAN

100 stufenweise geordneten Studien

one hundred progressive Studies

Ein Supplement zu jeder Orgelschule

A Supplement for Organ School

von

DOCTOR W. VOLCKMAR.

Königlichem Musikdirector, Professor, sowie Verdienstmitgliede der niederländischen Sociëtat: tot bevordering der toonkunst, Mitgliede der Sociëte Royale de Beaux-Arts et de la Literature zu Gent, Ehrenmitgliede der Päpstlichen Academie S^{ta} Cecilia zu Rom

OP. 270.

in 10 Heften.

Subscriptions Pr. à Heft 15 Sgr. Ladenpreis à Heft 20 Sgr.

Heft 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Eigentbum des Verlegers.

5
1874

LEIPZIG,
Felixstrasse 2.

J. SCHUBERTH & C^o
San Francisco (Cal.)

NEW-YORK,
820 Broadway.

Entered according to Act of Congress in the year 1872, by J. Schubert & C^o in the Office of the Librarian of Congress at Washington.

Inhaltsverzeichnis siehe Rückseite.

Geläufigkeitsschule für die Orgel.

Nº 72. Der Mordent. I: Starke Stimmen.

Allegro.

Pedal: Principal und Subbass 16, Octav 8, Octav 4 Fuss.

Dr. W. Volekmar, Op. 270. 7. Heft.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a melodic line with various ornaments and fingerings (1-5). The middle staff is in bass clef and contains a bass line with chords and some melodic fragments. The bottom staff is also in bass clef and contains a simple bass line with whole notes and rests.

The second system of musical notation continues the piece. The top staff features more complex melodic patterns with ornaments and fingerings. The middle staff shows a more active bass line with chords and melodic lines. The bottom staff continues with a steady bass line, including some notes marked with 'a' and 'c'.

The third system of musical notation concludes the piece. The top staff has a melodic line with ornaments and fingerings. The middle staff features a bass line with chords and melodic lines, including notes marked with 'a' and 'c'. The bottom staff continues with a bass line, including notes marked with 'a' and 'c'.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a complex melodic line with numerous slurs and fingering numbers (1-5). The middle staff is a grand staff (treble and bass clefs) with a 3/4 time signature, featuring a bass line with slurs and fingering numbers. The bottom staff is a bass clef with a 3/4 time signature, containing a simple bass line with whole notes and rests.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a melodic line with slurs and fingering numbers. The middle staff is a grand staff with a 3/4 time signature, showing a bass line with slurs and fingering numbers. The bottom staff is a bass clef with a 3/4 time signature, containing a bass line with slurs and fingering numbers.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a melodic line with slurs and fingering numbers. The middle staff is a grand staff with a 3/4 time signature, showing a bass line with slurs and fingering numbers. The bottom staff is a bass clef with a 3/4 time signature, containing a bass line with slurs and fingering numbers.

No. 73. Fließende Sextengänge. (3. Studie.) 1: Starke helle Flöten.

Allegro.

Pedal: Subbass 16, Octar 8 Fuss.

The image displays a musical score for a piece titled "No. 73. Fließende Sextengänge. (3. Studie.)" for flute. The score is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It is marked "Allegro" and includes a performance instruction: "Pedal: Subbass 16, Octar 8 Fuss." The score is arranged in four systems, each with three staves: a top staff for the flute melody, a middle staff for the piano accompaniment, and a bottom staff for the organ pedal part. The flute part consists of continuous sixteenth-note runs, often with slurs and fingerings indicated. The piano accompaniment provides harmonic support with chords and moving lines. The organ pedal part features a steady eighth-note accompaniment. The score concludes with a double bar line and repeat signs.

This system contains a single musical staff with a treble clef and a bass clef. The music is in a key with two flats and a 3/4 time signature. It features a complex melodic line in the treble with numerous fingerings (1-5) and articulations (accents, slurs). The bass line consists of chords and simple rhythmic patterns. The system concludes with a double bar line.

Nº 74. Gebrochene Accorde. *1: Volles Werk. Pedal: Volles Werk.*
Allegro.

This system begins the piece 'Nº 74. Gebrochene Accorde'. It features a treble clef and a bass clef. The treble staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment with some slurs. The system ends with a double bar line.

This system continues the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment with some slurs. The system ends with a double bar line.

This system concludes the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment with some slurs. The system ends with a double bar line.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains several chords and rests. The middle staff is a bass clef with a key signature of two flats, featuring a complex rhythmic pattern of eighth and sixteenth notes, with fingering numbers 5, 4, and 2. The bottom staff is a bass clef with a key signature of two flats, containing chords and rests.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, showing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of two flats, featuring a complex rhythmic pattern of eighth and sixteenth notes, with fingering numbers 5, 4, and 2. The bottom staff is a bass clef with a key signature of two flats, containing chords and rests.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, showing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of two flats, featuring a complex rhythmic pattern of eighth and sixteenth notes, with fingering numbers 5, 4, and 2. The bottom staff is a bass clef with a key signature of two flats, containing chords and rests.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, showing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of two flats, featuring a complex rhythmic pattern of eighth and sixteenth notes, with fingering numbers 5, 4, and 2. The bottom staff is a bass clef with a key signature of two flats, containing chords and rests.

No. 75. Octavengänge im Pedal. I: Principal 8 und 4 Fuss.

Andante.

Pedal: Starke 16, 8 und 4 füssige Stimmen. 3 4

5035

№ 76. Tonleitern in Terzen und Sextengängen. (Trio) I: Mittelstarke hohe Stimmen.

Allegro molto.

Pedal: Mittelstarke 16- und 8-füssige Stimmen.

The image displays a musical score for No. 76, consisting of three systems of piano and pedal parts. Each system includes a piano part with a treble and bass clef, and a pedal part with a bass clef. The piano parts feature complex rhythmic patterns and are heavily annotated with fingerings (numbers 1-5) and articulations (accents, slurs). The pedal part provides a harmonic foundation with sustained notes and chords. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro molto'.

This page of musical notation is for a piano piece, likely a study or a short composition. It is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is presented in a grand staff format, with a treble clef on the top line and a bass clef on the bottom line of each system. The music is characterized by intricate, flowing lines in both hands, featuring a variety of rhythmic patterns and articulation. Numerous fingering numbers (1-5) are placed above and below notes to guide the performer. There are also several articulation marks, including slurs and accents, used to shape the phrasing. The piece concludes with a final cadence in the bass clef. The page is numbered 9 in the top right corner.

10 № 77. Trio in einander entgegengesetzten melodischen Formen. I: Principal 8 Fuss.

Andante.

II: Gamba und Hohlflöte 8 Fuss.

Ped: Violon 16, Cello 8 Fuss.

5085

12 № 79. Dreistimmige Accorde.
Allegro moderato.

I: Volles Werk.

Ped: Starke Stimmen 16, 8 und 4 Fuss.

The score consists of four systems of music. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains chords with fingerings (1-5) and accidentals. The bass staff contains a rhythmic pattern of eighth notes with fingerings (a, 2, 1) and some accidentals. The tempo is marked 'Allegro moderato'. The key signature has two flats (B-flat and E-flat). The piece is in 3/4 time. The first system includes the instruction 'I: Volles Werk.' and 'Ped: Starke Stimmen 16, 8 und 4 Fuss.' The number '5035' is printed at the bottom center of the page.

14 No. 80. Ueberschlagen des 5. Fingers durch den 4. Finger.
Allegro moderato. I: Mittelstärke helle Stimmen.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs) and a separate bass line for the pedal. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro moderato' and the dynamics are 'Mittelstärke helle Stimmen'. The score includes numerous fingerings (1-5) and articulations (accents, slurs, and breath marks). The pedal part is specifically marked 'Pedal: Principal 16 und 8 Fuss.' and features a series of descending and ascending lines with slurs and accents. The piano part consists of intricate melodic lines with frequent slurs and fingerings, demonstrating the technique of crossing the 5th finger over the 4th.

Nº 81. Durchbrochene Tonleitern. (Trio.)
Allegro molto. I: Flöten 8 und 4 Fuss.

Pedal: Subbass 16. Octav 8 Fuss.

5085

This musical score is for a piece titled "Durchbrochene Tonleitern" (No. 81) by Frédéric Chopin, originally from the Notebook for Anna Bach. It is a Trio in G major, marked "Allegro molto". The score is presented for piano and flute. The piano part is written in G major, 2/4 time, and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The flute part is written in G major, 2/4 time, and features a melodic line with many sixteenth and thirty-second notes. The score is divided into four systems, each with a grand staff (treble and bass clefs). The piano part is written in the bass clef, and the flute part is written in the treble clef. The score includes detailed fingering for both hands, with numbers 1-5 indicating fingerings. The piano part also includes a pedal instruction: "Pedal: Subbass 16. Octav 8 Fuss." The score is numbered 5085 at the bottom.

Inhalts-Verzeichniss.

- | | | | |
|---|--|---|---|
| <p>No. 1. Tonleitern für die rechte Hand.
 - 2. Tonleitern für die linke Hand.
 - 3. Tonleitern für beide Hände.
 - 4. Einfacher Wechsel der Spitze der beiden Füsse. (1. Studie.)
 - 5. Geläufigkeitsübung für das Pedal bei einfachem Wechsel. (2. Studie.)
 - 6. Einfacher Wechsel der Spitze der beiden Füsse. (3. Studie.)
 - 7. Einfacher Wechsel im Pedal.
 - 8. Uebung für den 4. u. 5. Finger der rechten Hand. Im Pedal Ueber- u. Unterschlagen.

 - 9. Uebung für den 4. u. 5. Finger der linken Hand.
 - 10. Geläufigkeitsübung für die linke Hand.
 - 11. Ueber- und Unterschlagen auf dem Manual.
 - 12. Langsame Terzen- und Sextengänge für beide Hände.
 - 13. Etwas raschere Terzengänge.
 - 14. Sextengänge.
 - 15. Terzengänge in der Gegenbewegung.
 - 16. Festes Anschließen der Töne.
 - 17. Uebung für den 4. u. 5. Finger. (2. Studie.)

 - 18. Uebung für den 4. u. 5. Finger. (3. Studie.)

 - 19. Stiller Wechsel d. h. Wechsel der Finger auf einer liegenbleibenden Taste.
 - 20. Wechsel der Finger auf einer mehrfach nach einander anzuschlagenden Taste.
 - 21. Manual: Legato. Pedal: Staccato.
 - 22. Terzengänge mit Wechsel der Finger auf wiederholt angeschlagener Taste.
 - 23. Mehrfacher Anschlag einer Taste ohne Wechsel der Finger bez. der Füsse.
 - 24. Uebung für Geläufigkeit im Pedalspiel.
 - 25. Ueber- und Unterschlagen auf dem Pedal in rascherem Zeitmaass.
 - 26. Wechsel der beiden Fussspitzen auf einer Taste mit wiederholtem Anschlag.
 - 27. Melodie mit Begleitung in derselben Hand.

 - 28. Wechsel der Spitze des Fusses auf einer Taste ohne Anschlag.
 - 29. Wiederholter Anschlag einer Taste ohne Fingerwechsel.
 - 30. Schnelle Figuren auf dem Pedal.
 - 31. Geläufigkeitsübung für die beiden Manuale und das Pedal.
 - 32. Rasch auszuführende Tonleitern für die rechte Hand.
 - 33. Rasch auszuführende Tonleitern für die linke Hand.
 - 34. Raschere Tonleitern für das Pedal.
 - 35. Tonleitern für Manual und Pedal.
 - 36. Ausspannung der Finger. (1. Studie.)
 - 37. Ausspannung der Finger. (2. Studie.)
 - 38. Auslassen eines Fingers. (1. Studie.)
 - 39. Zusammenziehung der Hand.
 - 40. Ausspannung der Finger. (3. Studie.)
 - 41. Gebrauch des Absatzes und der Spitze auf nebeneinander liegenden Tasten.
 - 42. Auslassung eines Fingers. (2. Studie.)
 - 43. Fingerwechsel auf wiederholter Taste. (1. Studie.)
 - 44. Bass- und Oberstimme in selbstständiger melodischer Form.
 - 45. Punktirte Noten.
 - 46. Fingerwechsel auf wiederholter Taste. (2. Studie.)</p> | <p>No. 1. Scales for the right hand.
 - 2. Scales for the left hand.
 - 3. Scales for both hands.
 - 4. Simple change of the toe on the pedals. (1. Study.)
 - 5. Exercises in velocity for the pedals with simple change. (2. Study.)
 - 6. Simple change of the toes of both feet on the pedals. (3. Study.)
 - 7. Simple change on the pedals.
 - 8. Exercises for the fourth and fifth fingers of the right hand, and on the pedals in passing the feet over and under each other.
 - 9. Exercises for the fourth and fifth fingers of the left hand.
 - 10. Exercises in velocity for the left hand.
 - 11. The passing of one hand above or below the other on the manuals.
 - 12. Slow passages in thirds and sixths for both hands.
 - 13. Rapider passages in thirds.
 - 14. Passages in sixths.
 - 15. Passages in thirds in contrary motion.
 - 16. A firm connecting of the tones.
 - 17. Exercises for the fourth and fifth fingers. (2. Study.)
 - 18. Exercises for the fourth and fifth fingers. (3. Study.)
 - 19. Quiet change of the hands. Change of the fingers on a key without restricting.
 - 20. Change of the fingers on a key which is repeated.
 - 21. Manual legato. Pedals staccato.
 - 22. Passages in thirds with change of the fingers on keys which are repeated.
 - 23. Repetition of a key without change of finger in connection with the use of the feet.
 - 24. Exercises for velocity in pedal playing.
 - 25. Passing of the feet over and under each other in quicker tempo.
 - 26. Change of the toes on a key which is repeated.
 - 27. Melody with accompaniment in the same hand.
 - 28. Change of the toes on a key without restricting.
 - 29. Repetition of a note without change of finger.
 - 30. Rapid figures on the pedals.
 - 31. Exercises in velocity for both manuals and the pedals.
 - 32. Rapid Scale passages for the right hand.
 - 33. Rapid Scale passages for the left hand.

 - 34. Rapider scale passages for the pedals.
 - 35. Scales for manuals and pedals.
 - 36. Spanning of the fingers. (1. Study.)
 - 37. Spanning of the fingers. (2. Study.)
 - 38. Leaving out of one finger.
 - 39. The Contracting of the hand.
 - 40. Spanning of the fingers. (3. Study.)
 - 41. Use of the heel and toe on keys adjoining each other.
 - 42. The leaving out of a finger. (2. Study.)
 - 43. Change of fingers on a repeated key. (1. Study.)
 - 44. Bass and upper voice in independent melodic form.
 - 45. Dotted notes.
 - 46. Change of finger on a repeated key. (2. Study.)</p> | <p>No. 47. Vorübung zum Triller. (1. Studie.)

 - 48. Ausspannung der Finger. (4. Studie.)
 - 49. Trillervorübung. (2. Studie.)

 - 50. Fließende Terzengänge für Pedal.
 - 51. Fließende Terzengänge für beide Hände.
 - 52. Fließende Sextengänge. (2. Studie.)
 - 53. Führung einer Melodie mit Begleitung.

 - 54. Trillerrübung auf dem Pedal.

 - 55. Zusammen angeschlagene Terzen.
 - 56. Sprungweises Ueber- und Unterschlagen.

 - 57. Fließende Terzengänge.
 - 58. Fünfstimmiger Satz.
 - 59. Absatz und Spitze sprungweise.
 - 60. Chromatische Gänge.
 - 61. Führung der Melodie im Pedal.
 - 62. Gleiten mit der Spitze des Fusses von einer Taste zur andern.
 - 63. Studie für fließende und saubere Verwendung der Obertasten.
 - 64. Pedal-Studie für Verwendung der Mitte des Fusses.
 - 65. Nachsetzen eines anderen Fingers auf gleicher Taste.
 - 66. Anschlag einer Taste durch verschiedene Finger.
 - 67. Gleiten des Fusses auf liegenbleibender Taste.
 - 68. Triosatz-obligat in allen 3 Stimmen.
 - 69. Oberstimme und Pedal in selbstständigen Gängen.
 - 70. Tonleiter in der Gegenbewegung.
 - 71. Uebung für den 4. u. 5. Finger. (4. Studie.)
 - 72. Der Mordent.
 - 73. Fließende Sextengänge. (3. Studie.)
 - 74. Gebrochene Accorde.
 - 75. Octavengänge im Pedal.
 - 76. Tonleitern in Terzen und Sextengängen.
 - 77. Trio in einander entgegengesetzten melodischen Formen.
 - 78. Triller.
 - 79. Dreistimmige Accorde.
 - 80. Uberschlagen des 5. Fingers durch den 4.

 - 81. Durchbrochene Tonleitern.
 - 82. Strenges Staccato und Legato.
 - 83. Rascher Wechsel der Manuale.
 - 84. Vierstimmige Accorde.
 - 85. Ausspannung der Finger. (5. Studie.)
 - 86. Trio mit selbstständiger Führung jeder Stimme.
 - 87. Uebung im Registerwechsel.
 - 88. Der Doppelschlag.
 - 89. Führung einer Melodie mit umgebender Begleitung.

 - 90. Eingreifen.
 - 91. Das Pedal zweistimmig.
 - 92. Das Pedal dreistimmig. (1. Studie.)
 - 93. Das Pedal dreistimmig. (2. Studie.)
 - 94. Führung einer Hand auf 2 Manualen zugleich.
 - 95. Toccata.
 - 96. Triller und Melodie in einer Hand.
 - 97. Trio mit drei gegeneinander arbeitenden Melodien.
 - 98. Duo für Pedal.
 - 99. Doppelfuge.
 - 100. Toccata.</p> | <p>No. 47. Preparatory exercises for the trill. (1. Study.)
 - 48. Spanning of the fingers. (4. Study.)
 - 49. Preparatory exercises for the trill. (2. Study.)
 - 50. Fluent passages in thirds for the pedals.
 - 51. Fluent passages in thirds for both hands.
 - 52. Fluent passages in sixths. (2. Study.)
 - 53. The playing of a melody with an accompaniment.
 - 54. Preparatory exercises for the trill on the pedals.
 - 55. Thirds sounded together.
 - 56. The passing over and under each other of the hands in skips.
 - 57. Fluent passages in thirds.
 - 58. Movement in five parts.
 - 59. Toe and heel skips.
 - 60. Chromatic passages.
 - 61. Execution of a melody on the pedals.
 - 62. Gliding with the toe from one key to another.
 - 63. Study for a fluent and clear use of the black keys.
 - 64. Pedal study for the use of the middle of the foot.
 - 65. The changing of finger on the same key.
 - 66. Striking of a key with different fingers.
 - 67. Gliding of the foot when the pedal is held.
 - 68. Trio movement obligato in all three parts.
 - 69. Upper voice and pedals in independent passages.
 - 70. Scale in contrary motion.
 - 71. Exercises for the fourth and fifth fingers.
 - 72. The mordent.
 - 73. Fluent passages in Sixths. (3. Study.)
 - 74. Arpeggios.
 - 75. Octave passages on the pedals.
 - 76. Scale passages in third and sixths.
 - 77. Trio in countersituated melodic forms.
 - 78. The trill.
 - 79. Trichords.
 - 80. The passing of the fourth finger over the fifth.
 - 81. Broken scales.
 - 82. Strict staccato and legato.
 - 83. Rapid change of the manuals.
 - 84. Tetrachords.
 - 85. Spanning of the fingers (5. Study.)
 - 86. Trio with independent leading of each voice.
 - 87. Practices in changing the Stops.
 - 88. The turn.
 - 89. Execution of a melody with an accompaniment sometimes above and sometimes below.
 - 90. Releasing of the hands.
 - 91. The pedals two voiced.
 - 92. The pedals three voiced. (1. Study.)
 - 93. The pedals three voiced. (2. Study.)
 - 94. Execution of one hand on two manuals at the same time.
 - 95. Toccata.
 - 96. Trill and melody in one hand.
 - 97. Trio with three melodies working in contrary motion.
 - 98. Duo for the pedals.
 - 99. Double fugue.
 - 100. Toccata.</p> |
|---|--|---|---|