

August 2019

Die Schule der Tonleitern, Accorie und Verzierungen, Op. 88, Heft 3

Hermann Berens (1826-1881)

Follow this and additional works at: <https://scholarexchange.furman.edu/periphery-russian2>

Recommended Citation

Berens, Hermann (1826-1881), "Die Schule der Tonleitern, Accorie und Verzierungen, Op. 88, Heft 3" (2019). *Music at the Periphery – Russian Volume 2*. 23.

<https://scholarexchange.furman.edu/periphery-russian2/23>

This Sheet Music is made available online by Music at the Periphery, part of the Furman University Scholar Exchange (FUSE). It has been accepted for inclusion in Music at the Periphery – Russian Volume 2 by an authorized FUSE administrator. For terms of use, please refer to the [FUSE Institutional Repository Guidelines](#). For more information, please contact scholarexchange@furman.edu.

ETUDES et EXERCICES

POUR PIANO à DEUX MAINS

- Berens H.** Op. 61. Ecole de la vélocité. Новѣйшая школа бѣглости пальцевъ. Новое тщательно просмотрѣнн. и исправлен. издание.
- — Тетрадь I, II, III, IV по — 60
 - — Въ одномъ томѣ (Т. 1) Net. 1 25
 - Op. 70. 50 Morceaux de piano sans octaves pour les premiers commençants. 50 упражненій безъ октавъ для начинающихъ.
 - — Тетрадь I, II, III по — 30
 - — Въ одномъ томѣ (Т. 2) Net. — 50
 - Op. 77. Trente études-poésies. Collection de morceaux mélodiques, expressifs et caractéristiques.
 - — Cah. I, II, III, IV à — 45
 - — Complet. (Vol. 11) Net. 1 20
 - Op. 79. Zwanzig Kinder-Etuden ohne Octavengriffe. 20 дѣтскихъ этюдовъ, (приготовительные къ школѣ бѣглости).
 - — Тетрадь I, II по — 45
 - — Въ одномъ томѣ (Т. 12) Net. — 60
 - Op. 88. Die Schule der Tonleitern, Accorde und Verzierungen. Школа гаммъ, аккордовъ и украшеній въ 28 этюдахъ въ прогрессивномъ порядкѣ.
 - — Тетрадь I, II, III по — 45
 - — Въ одномъ томѣ (Т. 3) Net. 1 —
 - Op. 89. L'entretien de la main gauche. Pflege der linken Hand.
 - — Cah. I, II à — 50
 - — Complet. (Vol. 13) Net. — 75
- Brunner C. T.** Op. 23. 50 études faciles. 50 kleine Etuden für Kinder, die noch keine Octave greifen können.
- — Cah. I, II, III, IV, V à — 30
 - — Complet. (Vol. 14) Net. 1 —
- Burgmüller Fréd.** Etudes pour piano. Nouvelle édition revue par *Henri Germer*:
- 1-er livre. Op. 100. 25 Etudes faciles 1 30
 - Le même. Petit format (Vol. 4) Net. — 75
 - 2-me livre. Op. 109. 18 Etudes de genre 1 30
 - Le même. Petit format (Vol. 5) Net. — 75
 - 3-me livre. Op. 105. 12 Etudes brillantes et mélodiques 1 30
 - Le même. Petit format (Vol. 6) — 75
- Czerny Ch.** Op. 139. 100 petites études progressives et doigtées. 100 легкихъ постепенныхъ упражненій съ аппикатурою.
- — Cah. I, II, III, IV, à — 50
 - — Complet. (Vol. 15) Net. 1 25
 - Op. 299. Les études de la vélocité (Die Schule der Geläufigkeit) ou 41 Exercices calculés à développer l'agilité des doigts.
 - — Liv. I, II, III à — 50
 - — Liv. IV 1 —
 - — Liv. V. Etude en octaves (Chodorowski. Choix d'Et. VI. № 3) — 25
 - — Complet (Vol. 8) Net. 1 50
 - Op. 337. Exercices journaliers (40 tägliche Studien) pour atteindre et conserver le plus degré de perfection au piano, consistant en 40 Etudes.
 - — Liv. I, II, III à — 40
 - — Liv. IV — 60
 - — Complet (Vol. 10) Net. 1 —
 - Op. 636. 24 petites études de vélocité (Vorschule zur Fingerfertigkeit). Cah. I, II, III. à — 60
 - — Complet. (Vol. 50) 1 —
 - Op. 740. L'art de délier les doigts. (Kunst der Fingerfertigkeit). Cah. I, II. à — 90
- Duvernoy J. B.** Op. 120. Ecole du mécanisme. 15 études, composées expressement pour précéder celles de la vélocité de Czerny 1 20
- Le même Petit format (Vol. 16) Net. — 75
 - Op. 168. Ecole du style. (Die Schule des Vortrags in 12 Studien) 1 20
 - Le même. Petit format (Vol. 17) Net. — 75
 - Op. 176. Ecole primaire. 25 études faciles. Elementarunterricht für die ersten Anfänger, in 25 leichten fortschreitenden Studien 1 —
 - Le même. Petit format (Vol. 18) Net. — 75
- Gammes.** arpèges et accords dans tous les tons majeurs et mineurs et la gamme chromatique. Гаммы, арпеджии и аккорды во всѣхъ мажорныхъ и минорныхъ тонахъ съ прибавленіемъ хроматической гаммы — 15
- Грудзинскій Я. И.** Гаммы и арпеджии трезвучій и ихъ обращеній для фортепiano съ краткими теоретическими поясненіями. Net. — 50
- Gurlitt C.** Op. 91. Etudes journalières. (Tägliche Studien). 160 Exercices abrégés de huit mesures dans tous les tons majeurs et mineurs Cah. I, II. à — 90
- Hanon C. L.** Le pianiste Virtuose en 60 exercices. Пианистъ-виртуозъ въ 60 упражненіяхъ. Nouvelle édition, revue et corrigée. Complet 1 50
- En trois parties. Въ трехъ частяхъ по — 75
- Heller St.** Op. 45. 25 Etudes mélodiques.
- Cah. I, II, III à — 50
 - Complet (Vol. 51) Net. 1 —
 - Op. 46. Etudes progressives (Introduction aux 25 études op. 45). Cah. I, II, III à — 50
 - Complet (Vol. 52) Net. 1 —
 - Op. 46. № 5. Etude interprétée en octaves et doigtée par *A. Nemerowski*. — 30
- Köhler L.** Op. 50. Die ersten Etuden für jeden Klavierschüler als technische Grundlage der Virtuosität. Первые этюды пианиста — 60
- Op. 151. Die leichtesten Etuden für das Klavier. Самые легкіе этюды для фортепiano. (Приготовов. къ этюдамъ. Op. 50 того же автора). — 35
 - Op. 242. Petite école de la vélocité (sans octaves). Cah. I, II à — 50
 - Op. 242. Complet (Vol. 19) Net. — 75
- Le-Couppéy F.** Op. 20. L'Agilité. 25 Etudes progressives 1 50
- Lemoine H.** Op. 37. Etudes enfantines. 50 Etudes caractéristiques. Cahier I, II à — 75
- Op. 37. Complet. Petit format (Vol 20) . Net. 1 —
- Michałowski A. et Th. Liermann** Le progrès. Choix d'études revues, doigtées et classées par ordre de difficulté. (Destiné pour les commençants et pour les plus avancés ce choix doit amener les élèves jusqu'au Czerny. Op. 740 ou *Cramer*. 50 Etudes).
- — Cah. I, II, III, IV, V. à — 60
- Pouchalsky W.** Op. 5. Etudes en arpèges pour le piano. Этюды въ арпеджияхъ для фортепiano 1 50
- Ravina H.** Op. 50. 25 Etudes harmonieuses. Suite I, II à 1 —
- Op. 60. 25 Etudes mignonnes. Liv. I, II à 1 —
- Régamey Constantin.** Gammes à doubles notes. Гаммы двойными нотами — 75
- Schmitt A.** Op. 16. Exercices préparatoires. Приготовительныя упражненія — 45
- Streabbog L.** Op. 63. Premières études des jeunes pianistes. 12 Etudes mélodiques très-faciles 1 —

KIEFF,

Kreschtschatik № 29.

LÉON IDZIKOWSKI

VARSOVIE,

Marszałkowska № 119.

Commissionnaire de la Société IMPERIALE Musicale Russe et du Conservatoire de Kieff
Fournisseur de l'Institut Musical à Varsovie.

MOSCOU,
A. Guthelf.

MOSCOU,
P. Jurgenson.

ODESSA,
E. Ostrowski.

IEKATERINOSLAW,
H. Krygier.



PETROGRAD,
A. Johansen.

VLADIVOSTOK,
S. Kraiewska.

ROSTOW s.D.
L. Adler.

WILNO,
J. Zawadzki.

MOSCOU,
J. Zimmermann.

Die Schule der Tonleitern, Accorde und Verzierungen.

21.

Hermann Berens, Op. 88. Heft 3.

Allegro.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The piece is in a major key and 2/4 time. The first system begins with a forte (ff) dynamic and features a complex melodic line in the right hand with many slurs and ties. The second system continues this melodic line, ending with a forte (f) dynamic. The third system introduces a new melodic line in the right hand, also starting with ff. The fourth system continues the melodic line with various articulation marks. The fifth system features a melodic line with a trill-like figure and a dynamic of ff. The sixth system concludes the piece with a melodic line and a dynamic of ff.

sempre legato

The musical score consists of seven systems, each with a treble and bass staff. The notation is highly detailed, including numerous fingerings (1-5) and slurs. The first system has a treble staff with a complex melodic line and a bass staff with a supporting line. The second system continues the melodic development. The third system features a large slur over the treble staff and a dotted line above it. The fourth system shows a more active bass line. The fifth system has a large slur over the treble staff. The sixth system continues the melodic line. The seventh system features a large slur over the treble staff and a dotted line above it, with a 'R.H.' marking and a star symbol at the end.

Andantino.

22.

3 5 3 4 3 5 3 4 3 5 5 5 4 2 3 5 3 4

p dolce

1 2 3 4 1

3 5 3 4 3 5 5 5 5 4 4 5 4 5 4 5 4 5

f

4 5 4 5 4 5 4 5 3 5 3 4 3 4

f *p* *ff poco animato* *dim.*

ritard. *pp a tempo*

pp

fx *pp*

ppp ritard.

ped.

Allegro moderato.

The musical score is written for piano in B-flat major and 6/8 time, marked 'Allegro moderato'. It consists of seven systems of two staves each. The notation includes various dynamics such as *fz*, *p*, *ff*, and *pp*, along with articulation like accents and slurs. Fingering numbers (1-5) are provided for many notes. The piece concludes with a double bar line and a small asterisk.

Red.

24.

Allegro.

sempre legato

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. Dynamic marking *p* is present.

Second system of musical notation. Treble clef continues the melodic line. Bass clef features a bass line with slurs and accents. Dynamic marking *p* is present.

Third system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. Dynamic marking *cresc.* is present.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. Dynamic markings *f* and *pp* are present.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. Dynamic marking *p* is present.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. Dynamic marking *p* is present.

Seventh system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. Dynamic marking *p* is present.

25.

Allegro.

26.

Allegro scherzando.

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various dynamic markings such as *fz*, *p*, *f*, and *ff*. Fingerings are indicated by numbers 1-5 above or below notes. There are several slurs and phrasing marks throughout the piece. A repeat sign with a first ending bracket is present in the sixth system. The piece concludes with a double bar line and a fermata over the final chord.

Moderato.

27.

First system of musical notation (measures 1-8). The piece is in 3/4 time. The right hand features a complex, flowing melody with many slurs and fingerings (e.g., 4 5 4, 4 5 4, 4 5 4). The left hand provides a steady accompaniment. Dynamics include *p* (piano) and *legato* markings. A handwritten *alla* is visible above the staff.

Second system of musical notation (measures 9-16). The right hand continues with intricate patterns and slurs. The left hand has some rests and simple accompaniment. A measure rest of 8 measures is indicated at the beginning of the system.

Third system of musical notation (measures 17-24). The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with some rests. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Fourth system of musical notation (measures 25-32). The right hand continues with a melodic line, including a measure rest of 5 measures. The left hand has a bass line with some rests. Dynamics include *f* (forte).

Fifth system of musical notation (measures 33-40). The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with some rests. Dynamics include *f* (forte) and *dim.* (diminuendo).

Sixth system of musical notation (measures 41-48). The right hand continues with a melodic line, including a measure rest of 5 measures. The left hand has a bass line with some rests. Dynamics include *p* (piano).

Seventh system of musical notation (measures 49-56). The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with some rests. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a *poco ritard.* (poco ritardando) marking.

Allegro con fuoco.

First system of musical notation, measures 1-4. The piece begins with a forte (*ff*) dynamic. The right hand features a complex melodic line with slurs and fingerings (1, 5, 4, 3, 5, 4, 1, 3, 2, 3, 4, 1). The left hand provides a rhythmic accompaniment with slurs and fingerings (1, 5, 1, 1, 5, 1). A handwritten note "Cantato" is visible in the bass staff.

Second system of musical notation, measures 5-8. The right hand continues with slurs and fingerings (1, 3, 2, 1, 3, 2, 2, 5, 3). The left hand has slurs and fingerings (2, 4, 1, 5). The dynamic changes to piano (*p*) in measure 5 and fortissimo (*ff*) in measure 8.

Third system of musical notation, measures 9-12. The right hand features slurs and fingerings (2, 5, 3, 1, 4, 3, 2, 4, 1, 2, 4, 3, 2, 1, 2, 4, 5). The left hand has slurs and fingerings (5, 1, 1, 1, 1, 1, 1, 1). The dynamic is *ff*.

Fourth system of musical notation, measures 13-16. The right hand has slurs and fingerings (1, 3, 2, 1, 3, 2, 1, 5, 4, 4, 2, 1, 4, 4, 2, 1). The left hand has slurs and fingerings (1, 4, 2, 4, 5, 4, 5, 4, 5). The dynamic is *p*.

Fifth system of musical notation, measures 17-20. The right hand has slurs and fingerings (1, 5, 4, 3, 1, 5, 4, 1, 3, 1, 2, 4). The left hand has slurs and fingerings (5, 1, 1, 1, 5, 1, 1, 3). The dynamic is *ff*. The system ends with a double bar line and a fermata.

Sixth system of musical notation, measures 21-24. The right hand has slurs and fingerings (1, 2, 4, 1, 4, 2, 1, 2, 1, 2, 4, 1, 4, 2, 4, 1, 4). The left hand has slurs and fingerings (1, 2, 4, 1, 4, 2, 1, 2, 1, 4, 2, 4, 1, 4). The system ends with a double bar line and a fermata. There are several "Ped." markings and asterisks in the bass staff.

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with some chords and rests. Dynamics include *fz* and *p*. A *Red.* marking is present in the left hand.

Second system of musical notation. Treble clef, key signature of two flats. The right hand has a fast, flowing melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *ff*. A *Red.* marking is present in the left hand.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a fast, flowing melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *p*, *ff*, and *fz*. A *Red.* marking is present in the left hand.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a fast, flowing melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *fz*. A *Red.* marking is present in the left hand.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a fast, flowing melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *fz*. A *Red.* marking is present in the left hand.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a fast, flowing melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *fz*. A *Red.* marking is present in the left hand.

Choix d'Études pour Piano

ADOPTÉES AUX EXAMENS

au Conservatoire de Kieff

REVUES, BOÎTES ET CLASSES PAR

G. CHODOROWSKI

PROFESSEUR DES CLASSES SUPÉRIEURES DE PIANO

1 Cah. Cours inférieur.

- R. C.
1. Le Couppéy F. Op. 20. № 1. Etude. C-dur. —
 2. Berens H. Op. 88. № 1. Etude. C-dur. —
 3. Duvernoy J. B. Op. 120. № 1. Etude. C-dur. —
 4. — Op. 120. № 9. Etude. C-dur. —
 5. Bertini H. Op. 29. № 1. Etude. C-dur. —
 6. Köhler L. Op. 128. № 1. Etude. C-dur. — 40
 7. — Op. 128. № 3. Etude. C-dur. —
 8. Czerny Ch. Op. 636. № 6. Etude. A-dur. —
 9. Berens H. Op. 61. № 14. Etude. C-dur. —
 10. Loeschhorn A. Op. 66. № 6. Etude. D-dur. — 30
 11. Berens H. Op. 88. № 12. Etude. G-moll. —
 12. Czerny Ch. Op. 299. № 9. Etude. C-dur. —
 13. Schytte L. Op. 99. № 5. Perle de Passagen. Etude. A-dur. — 40
- Complet en un cahier (Vol. 27) 1 20

2 Cah. Cours de moyenne difficulté.

1. Cramer J. B. Etudes. № 1. C-dur. —
 2. Berens H. Op. 61. № 37. Etude. C-dur. —
 3. Czerny Ch. Op. 740. № 3. Etude. D-dur. —
 4. — Op. 299. № 39. Etude. Des-dur. —
 5. Moscheles J. Op. 70. № 1. Etude. C-dur. — 40
 6. Clementi-Tausig. Gradus ad Parnassum № 13. F-dur. —
 7. Wollenhaupt H. A. Op. 22. № 1. Etude. As-dur. —
 8. Chopin Fr. Op. 25. № 2. Etude. F-moll. — 25
 9. Loeschhorn A. Op. 67. № 14. Etude. Des-dur. — 30
 10. Scarlatti D. Burlesca. Etude. D-dur. — 30
 11. Scholtz H. Op. 57. № 2. Am Springbrunnen. G-dur. — 30
 12. Czerny Ch. Op. 740. № 10. Etude. C-dur. — 1 50
- Complet en un cahier (Vol. 28) 1 50

3 Cah. Cours supérieur.

1. Czerny Ch. Op. 740. № 17. Etude. A-moll. —
 2. — Op. 740. № 25. Etude. Des-dur. —
 3. Händel G. F. Capriccio. G-moll. — 20
 4. Hummel J. N. Op. 125. № 14. Etude. Fis-moll. —
 5. Wallace W. V. Op. 77. № 5. Hommage à J. S. Bach. Impromptu-Etude. A-moll. — 30
 6. Kalkbrenner F. Op. 108. № 10. Toccata. A-moll. — 30
 7. Mozart W. A. Gigue. G-dur. — 20
 8. Scarlatti D. Capriccio. E-dur, par Tausig. — 30
- Complet en un cahier (Vol. 29) 1 20

4 Cah. Cours supérieur.

- R. C.
1. Chopin Fr. Op. 10. № 5. Etude. Ges-dur. — 30
 2. — Op. 29. Impromptu. As-dur. — 30
 3. — Op. 66. Fantaisie-impromptu. Cis-moll. — 40
 4. Mendelssohn-Bartholdy F. Op. 67. № 4. La Filuse. C-dur. — 30
 5. Goria A. Op. 72. № 10. Toccata. A-moll. — 40
 6. Bach J. S. Prélude et fugue. C-moll. — 30
- Complet en un cahier (Vol. 30) 1 50

5 Cah. Cours de perfection.

1. Moscheles J. Op. 70. № 10. Etude. H-moll. — 40
 2. Billet A. Op. 57. Le Rossignol. Etude. Es-dur. — 30
 3. Bertini H. Op. 177. № 7. Etude. Es-dur. — 30
 4. Döring C. H. Op. 33. № 20. Etude. G-dur. — 25
 5. Schulhoff J. Op. 13. № 6. Etude. Ges-dur. — 30
 6. Goria A. Op. 72. № 11. Le Trille. Des-dur. — 40
- Complet en un cahier (Vol. 31) 1 20

6 Cah. Cours de perfection.

1. Kalkbrenner F. Op. 20. № 11. Etude. —
 2. Burgmüller F. Op. 105. № 9. Etude. E-dur. —
 3. Czerny Ch. Op. 299. № 41. Etude. F-dur. — 25
 4. Löw J. Op. 281. № 3. Etude-Tarentelle. — 30
 5. Kalkbrenner F. Op. 143. № 3. Etude. B-moll. — 30
 6. Leschetitzky Th. Op. 44. № 4. Intermezzo. G-dur. — 40
- Complet en un cahier (Vol. 32) 1 20

7 Cah. Cours de perfection.

1. Bach J. S. Fugue à trois voix № 6. D-moll. — 20
 2. — Fugue à trois voix № 21. B-dur. — 20
 3. — Fugue № 16. G-moll. —
 4. — Fugue № 5. D-dur. —
 5. — Fugue № 17. As-dur. —
 6. — Fugue № 1. C-dur. —
 7. Scarlatti D. Fugue du chat. — 20
- Complet en un cahier (Vol. 33) 1

Commissionnaire de la Société IMPÉRIALE Musicale Russe et du Conservatoire de Kieff.
Fournisseur de l'Institut Musical à Varsovie.

MOSCOW, MOSCOU, ODESSA, PETROGRAD, ROSTOW S/D, MOSCOU,
A. Gutheil, P. Jurgenson, E. Ostrowski, A. Johansen, L. Adler, J. Zimmermann,
IEKATERINOSLAW, H. Krygier, S. Krilewska, VLADIVOSTOK, WILNO, J. Zawadzki.

Imprimerie de musique J. TCHOLOLOFF, Kieff, Rue Grande Gitomirskaja № 20.

KIEFF, № 29, Kreschtschatik
LEON IDZIKOWSKI
VARSOVIE, Marszatkowska № 119.

