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Die allerleichtesten  
**ÜBUNGSSTÜCKE**

für  
DEN CLAVIERUNTERRICHT

von  
**LOUIS KÖHLER.**

Op. 190

Pr. 60 cop



Fournisseur de la cour IMPERIALE  
et commissionnaire des Theatres IMPERIAUX  
au Pont des Marechaux maison Junker N° 10.  
S<sup>t</sup> PETERSBOURG chez A. JOHANSEN Perspective de Nevsky N° 44.  
KIEFF chez L. IDZIKOWSKI.  
Lith. W. Grosse & Comp. Moscou.



## VORWORT.

Die folgenden Uebungsstücke sollen den Stoff zum ersten Spielen nach Noten bieten, wie solcher einem kleinen Kinde angemessen ist. Es wird vorausgesetzt, dass das Kind im Stande sei, die Hand ordentlich zu halten und (nachdem es die Anschlagübungen der einzelnen der Finger bis zu fünf nach und nach durchgemacht hat) die fünf Finger nach einander hin und her richtig zu spielen, das heisst, mit ordentlicher Hebung und mit bestimmten Niederschlag, mit guter Verbindung und in egaler Folge. Dies darf so langsam sein, dass jeder Ton 1 bis 2 Secunden dauert. — Auch wenn das Kind die zuerst vorkommenden Noten, vom eingestrichenen (mittelsten)  $\bar{c}$  bis zum zweigestrichenen  $\bar{g}$  noch nicht fest kennt, sondern wenn es nur erst eine Idee davon hat, was Linien und Zwischenräume sind, wie die Notenköpfe darauf und darin stehen und wenn es ausserdem die Untertasten von einem  $\bar{c}$  bis  $\bar{g}$  kennt, darf es bereist die ersten dieser Stücke zu üben beginnen. Das Kind wird sich in der ersten Zeit, falls es schon die Ziffern kennt, an diese, wie sie über den Noten stehen, halten: doch schadet das nicht, denn es lernt auf diese Weise doch die Notenstellen und deren Namen — ebenso auch die Notengattungen und deren Geltung, nach empfangener Belehrung über jede neu vorkommende. — Jedes Stückchen muss vor dem Zweihändigspielen erst ruhig und anstosslos einhändig gehen und ist dem Kinde volle Zeit zu ruhigem Besinnen bei jeder Note zu gewähren, bevor Tact gezählt wird. Verhütung aller Qual und übeln Stimmung, vielmehr Geduld und Freundlichkeit, so weit man den guten Willen des Kindes nur irgend als vorhanden voraussetzen darf, ist im Interesse der Sache dringend anzuempfehlen: die Uebung und Unterweisung muss bei kleinen Kindern nur Viertel- und Halbestunden lang dauern und ist vor beginnender Ermüdung aufzuhören. —

Neben diesen Stückchen sind möglichst viele Uebungen ohne Noten zu machen: die Fingerübungen und Tonleitern, immer ruhig und correct; auf Geläufigkeit ist noch ganz zu verzichten: gute Spielart ist Hauptsache.

Neben diesem Hefte hat man mit dem Kinde auch vierhändig zu spielen und zwar von den folgenden Werken jedes erste Heft etwa bis zur Hälfte, je nachdem die Fähigkeit wächst: Diabelli, Op. 149. Uebungsstücke über fünf Noten; Köhler. Op. 142. Hundert melodische Uebungsstücke; desgl. Op. 124; etwas später: Reinecke, Op. 54. Vierhändige Clavierstücke.

Was sonst neben und nach diesen Stückchen zu üben ist, findet man in meinem „Führer durch den Clavierunterricht“ angedeutet.

**L. Köhler.**

# Stücke im Violinschüssel.

Louis Köhler, Op. 190.

1.

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

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

2.

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

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

3.

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

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

4.

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

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

5.

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

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

6.

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

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

7.

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

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

8.

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

5 1 3 5 1 5 1 3 5 3 1 3 5 3 1 3 5 3 1

9.

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

5 3 1 2 3 5 3 2 1 3 2 1 2

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

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

10.

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

4 5 3 4 4 5 3 5 4

Musical notation for exercise 10, consisting of two staves. The upper staff contains a sequence of notes with fingerings 3, 2, 4, 3, 3, 2, 4, 2, 1. The lower staff contains a sequence of notes with fingerings 5, 1, 5, 1, 4, 1, 5, 1, 5, 1, 4, 5, 3, 1, 5.

11.

Musical notation for exercise 11, consisting of two staves. The upper staff contains a sequence of notes with fingerings 1, 3, 2, 4, 3, 5, 2, 4, 3, 4, 2, 5, 3, 4, 2, 1. The lower staff contains a sequence of notes with fingerings 4, 5, 4, 5, 4, 3, 2, 4, 3, 5, 4.

12.

Musical notation for exercise 12, consisting of two staves. The upper staff contains a sequence of notes with fingerings 2, 1, 2, 1, 2, 3, 4, 2, 3, 1, 2. The lower staff contains a sequence of notes with fingerings 5, 3, 4, 2, 3, 1, 4, 2, 3, 5, 2, 4, 1, 3, 2, 4, 5.

13.

Musical notation for exercise 13, consisting of two staves. The upper staff contains a sequence of notes with fingerings 1, 3, 2, 1, 3, 2, 4, 3, 2, 4, 3, 5, 4, 3, 5, 2, 4, 3, 2, 4, 3, 1, 2, 3, 1, 4, 2, 3, 4, 2, 5, 3, 5, 4, 2, 1. The lower staff contains a sequence of notes with fingerings 4, 5, 4, 5, 4, 3, 2, 3, 5, 2, 3, 5, 4, 3, 5, 2, 4, 3, 2, 4, 1, 3, 5, 4.

14.

Musical notation for exercise 14, consisting of two staves. The upper staff contains a sequence of notes with fingerings 2, 1, 2, 1, 2, 3, 4, 3, 1, 2. The lower staff contains a sequence of notes with fingerings 5, 3, 4, 5, 3, 4, 2, 3, 4, 3, 1, 2, 3, 1, 4, 2, 3, 4, 2, 3, 5, 4, 3, 5, 2, 4, 3, 2, 4, 1, 3, 1, 2, 4, 5.

15.

Musical notation for exercise 15, consisting of two staves. The upper staff contains a sequence of notes with fingerings 3, 4, 5, 3, 2, 4, 3, 2, 1, 3, 2, 1, 3, 4, 5, 1, 2, 3, 2, 4, 3, 2, 1. The lower staff contains a sequence of notes with fingerings 5, 3, 5, 1, 3, 5, 3, 5, 1, 3, 5.

16.

Exercise 16, first system. Treble clef, 4/4 time. The right hand plays a sequence of chords: G3 (3), A3 (1), B3 (2), C4 (4), D4 (2), E4 (3), F4 (5), G4 (4), A4 (3), B4 (2), C5 (1), D5 (2), E5 (3), F5 (2). The bass line consists of a steady eighth-note pattern: G2 (5), A2 (3), B2 (1), C3 (5), D3 (1), E3 (2), F3 (4), G3 (5), A3 (5), B3 (3), C4 (1), D4 (4), E4 (5), F4 (5), G4 (3), A4 (1), B4 (4), C5 (5).

Exercise 16, second system. Treble clef, 4/4 time. The right hand continues the chord sequence: G4 (3), A4 (1), B4 (2), C5 (4), D5 (2), E5 (3), F5 (3), G5 (1), A5 (2), B5 (5), C6 (4), D6 (3), E6 (1), F6 (2). The bass line continues: G4 (5), A4 (3), B4 (1), C5 (5), D5 (4), E5 (1), F5 (5), G5 (3), A5 (1), B5 (3), C6 (1), D6 (3), E6 (5), F6 (3), G6 (1), A6 (2), B6 (3), C7 (5).

17.

Exercise 17, first system. Treble clef, 4/4 time. The right hand plays: G4 (3), A4 (1), B4 (5), C5 (4), D5 (2), E5 (5), F5 (3), G5 (1), A5 (5), B5 (3), C6 (5), D6 (2), E6 (3), F6 (1), G6 (5). The bass line continues: G4 (5), A4 (3), B4 (1), C5 (5), D5 (4), E5 (1), F5 (5), G5 (3), A5 (1), B5 (3), C6 (1), D6 (5), E6 (3), F6 (1), G6 (5).

Exercise 17, second system. Treble clef, 4/4 time. The right hand plays: G6 (1), A6 (3), B6 (5), C7 (4), D7 (3), E7 (1), F7 (3), G7 (1), A7 (1), B7 (3), C8 (5), D8 (4), E8 (3), F8 (1), G8 (4), A8 (1), B8 (2), C9 (3), D9 (1), E9 (2), F9 (3), G9 (4), A9 (5), B9 (5). The bass line continues: G6 (2), A6 (2), B6 (3), C7 (1), D7 (3), E7 (3), F7 (4), G7 (5), A7 (3), B7 (1), C8 (3), D8 (2), E8 (1), F8 (3), G8 (4), A8 (5), B8 (1), C9 (1), D9 (2), E9 (3), F9 (3), G9 (1), A9 (3).

18.

Exercise 18, first system. Treble clef, 4/4 time. The right hand plays: G4 (1), A4 (3), B4 (1), C5 (3), D5 (3), E5 (5), F5 (3), G5 (1), A5 (3), B5 (1), C6 (3), D6 (4), E6 (5), F6 (1), G6 (5). The bass line continues: G4 (5), A4 (3), B4 (1), C5 (5), D5 (4), E5 (1), F5 (5), G5 (3), A5 (1), B5 (3), C6 (1), D6 (5), E6 (3), F6 (1), G6 (5).

Exercise 18, second system. Treble clef, 4/4 time. The right hand plays: G6 (1), A6 (2), B6 (5), C7 (3), D7 (1), E7 (5), F7 (5), G7 (3), A7 (1), B7 (1), C8 (3), D8 (1), E8 (3), F8 (1), G8 (2), A8 (5), B8 (1), C9 (5). The bass line continues: G6 (4), A6 (5), B6 (3), C7 (1), D7 (4), E7 (5), F7 (5), G7 (3), A7 (1), B7 (1), C8 (3), D8 (1), E8 (3), F8 (1), G8 (2), A8 (5), B8 (1), C9 (5).

Stücke im Violon- und Bassschlüssel.

19.

Exercise 19 is in 4/4 time. The treble staff contains a sequence of half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff contains a sequence of half notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 below the notes.

20

Exercise 20 is in 4/4 time. The treble staff contains a sequence of half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff contains a sequence of half notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 below the notes.

21.

Exercise 21 is in 4/4 time. The treble staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 below the notes.

Exercise 21 (continued). The treble staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 below the notes.

22.

Exercise 22 is in 4/4 time. The treble staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 below the notes.

23.

Exercise 23 is in 4/4 time. The treble staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 below the notes.

24.

25.



26.

First system of exercise 26. Treble clef, bass clef, 4/4 time signature. The piece is in B-flat major. The right hand features a melodic line with various intervals and slurs, while the left hand provides a steady bass accompaniment. Fingerings are indicated by numbers 1-5.

Second system of exercise 26. Continuation of the first system. The right hand has a more complex melodic line with slurs and accents. The left hand continues with a consistent bass line. The system concludes with a double bar line.

27.

First system of exercise 27. Treble clef, bass clef, 3/4 time signature. The piece is in B-flat major. The right hand has a simple melodic line with slurs. The left hand has a steady bass line. Fingerings are indicated by numbers 1-5.

Second system of exercise 27. Continuation of the first system. The right hand has a simple melodic line with slurs. The left hand has a steady bass line. The system concludes with a double bar line.

Third system of exercise 27. Continuation of the first system. The right hand has a simple melodic line with slurs. The left hand has a steady bass line. The system concludes with a double bar line.

Fourth system of exercise 27. Continuation of the first system. The right hand has a simple melodic line with slurs. The left hand has a steady bass line. The system concludes with a double bar line.

28.

1 3 5 3 1 3 5 1 3 1 5 3 1

5 3 1 5 3 1 2 5 2 5 3 1 3 2 1

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

29.

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

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

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

30.

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

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

*Fine.*

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

*D.C. al Fine.*

31.

5 3 5 1 3 5 5 3

5 1 2 1 3 1 5 5 1 3 1 5

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

32.

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

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

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

33.

1 3 5 1 3 5 1 2 1 2

1 3 1 2 1 3 1 3

1 3 1 2 1 2 1 3 1 3

*Fine.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a sequence of eighth notes in the right hand and a bass line in the left hand. Fingering numbers 1, 2, 3, 4, and 5 are indicated above the notes.

Second system of musical notation, continuing the piece with similar eighth-note patterns in both hands.

Third system of musical notation, ending with the instruction *D.C. al Fine.* in the right hand.

34.

Fourth system of musical notation, starting with the number 34. It features a 4/4 time signature and includes accents (>) over the first notes of several measures. The right hand has a melodic line with slurs, while the left hand provides a steady bass accompaniment.

Fifth system of musical notation, continuing the 4/4 piece with more complex melodic and harmonic developments.

Sixth system of musical notation, concluding the piece with a final melodic flourish in the right hand and a bass line in the left hand.

35.

The image displays a piano score for exercise 35, organized into five systems. Each system consists of a treble and bass staff. The music is written in 4/4 time. The first system begins with a treble staff containing a scale-like passage with fingerings 1, 4, 3, 4, 3, 5 and a bass staff with notes 5, 1, 3. The second system continues with similar patterns, including a treble staff with fingerings 1, 4, 5, 3, 1, 3, 5, 1, 3 and a bass staff with 5, 1, 2, 4, 5, 3. The third system features a treble staff with fingerings 1, 5, 5, 3, 2, 5, 1, 3 and a bass staff with 1, 5, 1, 4, 5, 1, 3, 1, 4, 5, 1, 3. The fourth system has a treble staff with fingerings 5, 3, 2, 1, 1, 8, 1, 1 and a bass staff with 5, 3, 1, 2, 2, 2. The fifth system concludes with a treble staff featuring a large slur over a sequence of notes with fingerings 8, 1, 1, 3, 5, 5, 3, 1, 3, 1, 5, 3, 1, 2 and a bass staff with 2, 1, 5, 3, 1, 5, 3, 1, 3, 5, 3, 1, 2. The score ends with a double bar line and a final chord in the bass staff.

36.

The first system of musical notation for exercise 36, measures 1-4. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. Fingerings are indicated by numbers 1-5. The lower staff is in bass clef, providing a harmonic accompaniment with chords and single notes. Fingerings are also indicated.

The second system of musical notation for exercise 36, measures 5-8. It continues the two-staff format. The upper staff shows more complex melodic patterns with slurs and accents. The lower staff provides a steady accompaniment. A double bar line is present at the end of measure 8.

The third system of musical notation for exercise 36, measures 9-12. The melodic line in the upper staff continues with various rhythmic values and slurs. The lower staff maintains the accompaniment. A double bar line is present at the end of measure 12.

The fourth system of musical notation for exercise 36, measures 13-16. The upper staff features more intricate melodic passages. The lower staff continues with the accompaniment. A double bar line is present at the end of measure 16.

The fifth system of musical notation for exercise 36, measures 17-20. This system concludes the exercise. The upper staff has a final melodic flourish. The lower staff provides a concluding accompaniment. A double bar line is present at the end of measure 20.