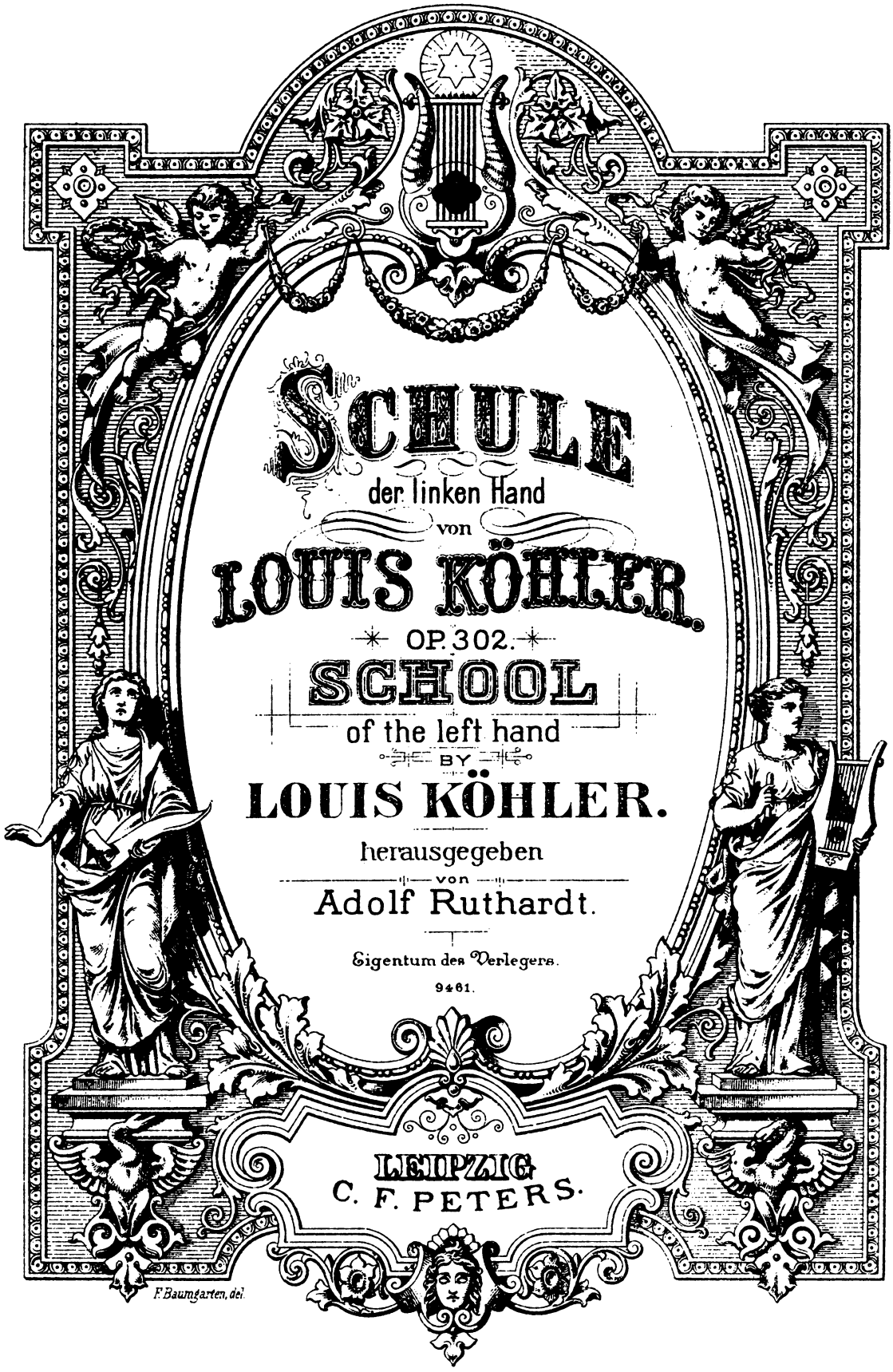
SCHULE
der linken Hand
von
LOUIS KÖHLER.
OP. 302.
SCHOOL
of the left hand
BY
LOUIS KÖHLER.
herausgegeben
von
Adolf Ruthardt.
Eigentum des Verlegers.
9461.
LEIPZIG
C. F. PETERS.
F. Baumgarten, del.

Vorwort.

Die linke Hand, von Natur der rechten gleich, wird im Leben vernachlässigt; denn die rechte ist immer die hauptsächlich tätige; dadurch erfolgt Schwäche der linken gegenüber der rechten Hand. Dieses Verhältnis kann beim Klavierspiel verhängnisvoll werden, insofern dasselbe zwei gleich fähige Hände verlangt. Daher gilt es, die zurückgebliebene Naturkraft der Linken durch Übung zu heben. Aber wo finden wir dazu den genügenden Übungsstoff? In der vorhandenen Klavierliteratur, in Musikstücken und Etüden ist die Linke auffallend zurückgesetzt, indem für sie nicht der vierte Teil des obligaten Spielstoffes, welcher die Rechte beschäftigt, behandelt wird; gleichwohl aber soll die Linke vorkommenden Falls da, wo sie ausnahmsweise Hauptsächliches zu spielen hat, der Rechten nicht nachstehen, zumal die Komponisten nur ihre musikalischen Ideen, nicht aber die körperlichen Schwachheiten der Spieler im Sinne haben.

Aus alledem geht die Notwendigkeit einer besondern Schulung der linken Hand hervor, und für diese wird hier das geeignete Material geboten. Die ersten elementaren Übungen haben den Zweck, die Finger der Linken überhaupt zu kräftigen und weiterhin das Passagenspiel anzubahnen, daneben aber auch die Vortragskunst zu fördern, durch Stücke, in welchen Melodie und Begleitung zusammen in der linken Hand allein liegen.

Der Fortschritt ist in der Weise stufengemäß beobachtet, daß dabei die den Spieler hauptsächlich beschäftigenden Musikstücke und Etüden mit in Rechnung gezogen wurden; daher gelang es dieser Schule, in verhältnismäßig beschränktem Raume den weiten Weg etwa von Bertinis Op. 100 oder Op. 29 bis zu Chopins Etüden zurückzulegen.

Beim Üben ist stets dafür zu sorgen, daß der Ton normal, wie bei einer allein spielenden Rechten klinge; alles Matte, Unselbständige, kurz alles „Linkische" ist zu verbannen, um so das für jeden Pianisten notwendige Ziel zu erreichen: aus der Linken gewissermaßen eine zweite rechte Hand zu machen.

Louis Köhler.

Preface.

By nature the left hand is equal with the right, but it suffers neglect because the latter is always the active one, consequently the left hand remains the weaker. This is an awkward circumstance with regard to Pianoforte playing in as much as this art demands two equally developed hands; it is necessary therefore to improve by practice the neglected but natural ability of the left hand. But where can we find sufficient material for this purpose? The left hand is amazingly neglected in our existing Pianoforte literature, namely in Pianoforte Pieces and studies for the instrument, for there is not a fourth part of that which occupies the right hand provided for the left; yet when the left hand has to perform a principal part, equal power is demanded with the right, especially as composers express the flow of their ideas without taking into consideration the physical disability of the player.

Hence we see the necessity for special training of the left hand, and in the following exercises we offer the necessary material. The first elementary exercises have for their purpose the general invigoration of the fingers of the left hand, also to prepare the facility of runs as well as to develope the power of executing pieces in which the melody and the accompaniment lie in the left hand alone.

Progress will be gradual in such way since the pieces and studies principally engaging the player have been so considered in this method that one proceeds gradually from Bertini's Op. 100 or Op. 29 to Chopin's studies in a comparatively short space of time.

The chief care in practising is required for the tone, which should always be normal, namely, as that of the right hand; nothing weak or left handed must be permitted. In fact to fulfil the purpose for which these exercises are intended, the pianiste must make the left hand a second right hand.

Louis Köhler.

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Ubungen für die linke Hand allein.

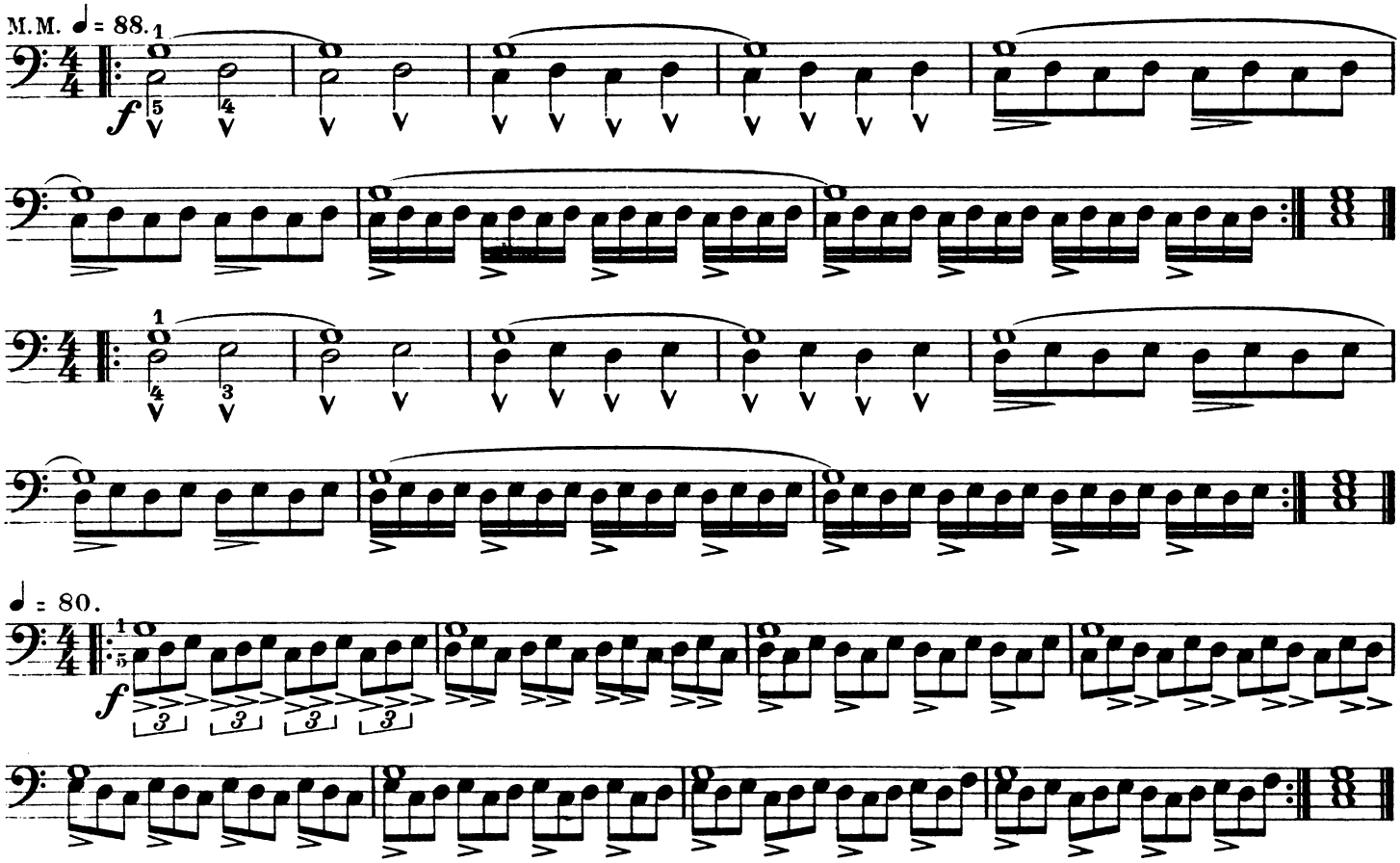
Exercises for the left hand alone.

Zur Anschlagbildung.

For learning the touch.

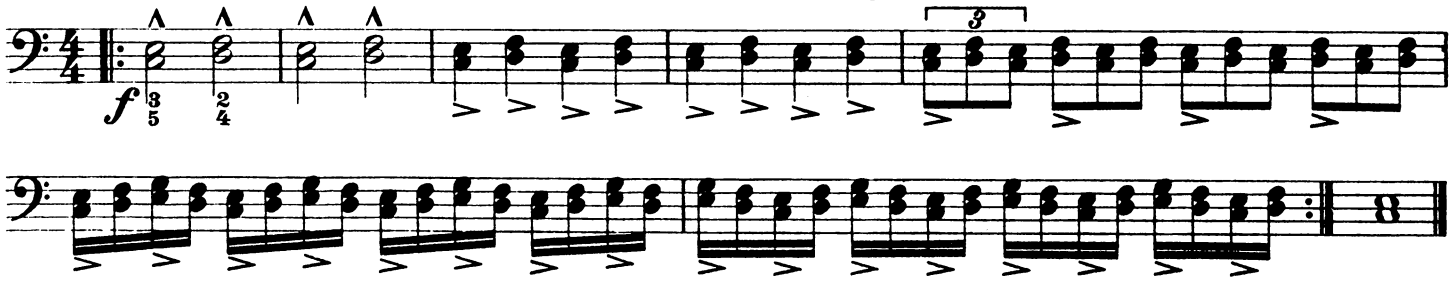
Ruhig und stark mit hoher Hebung und raschem Niederschlag der Finger bei ebener, ein klein wenig gegen den Daumen geneigter Handstellung. Jeder Teil viermal.

Quiet and strong, with highly lifted and quickly pressed down fingers in even position of the hand, a little bent to the thumb. Each part four times.



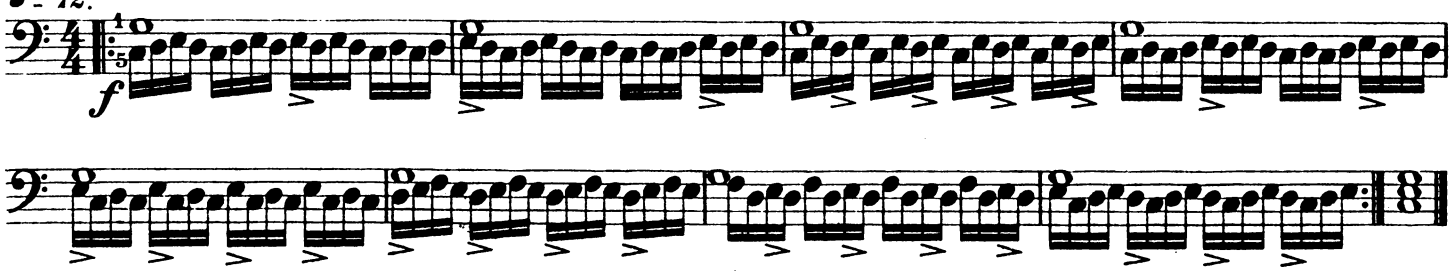
Doppelgriffe. Hochheben, stark niederdrücken, aneinanderbinden. Oberfläche der Hand eben.

Double notes, highly lifted strongly pressed down, legato.



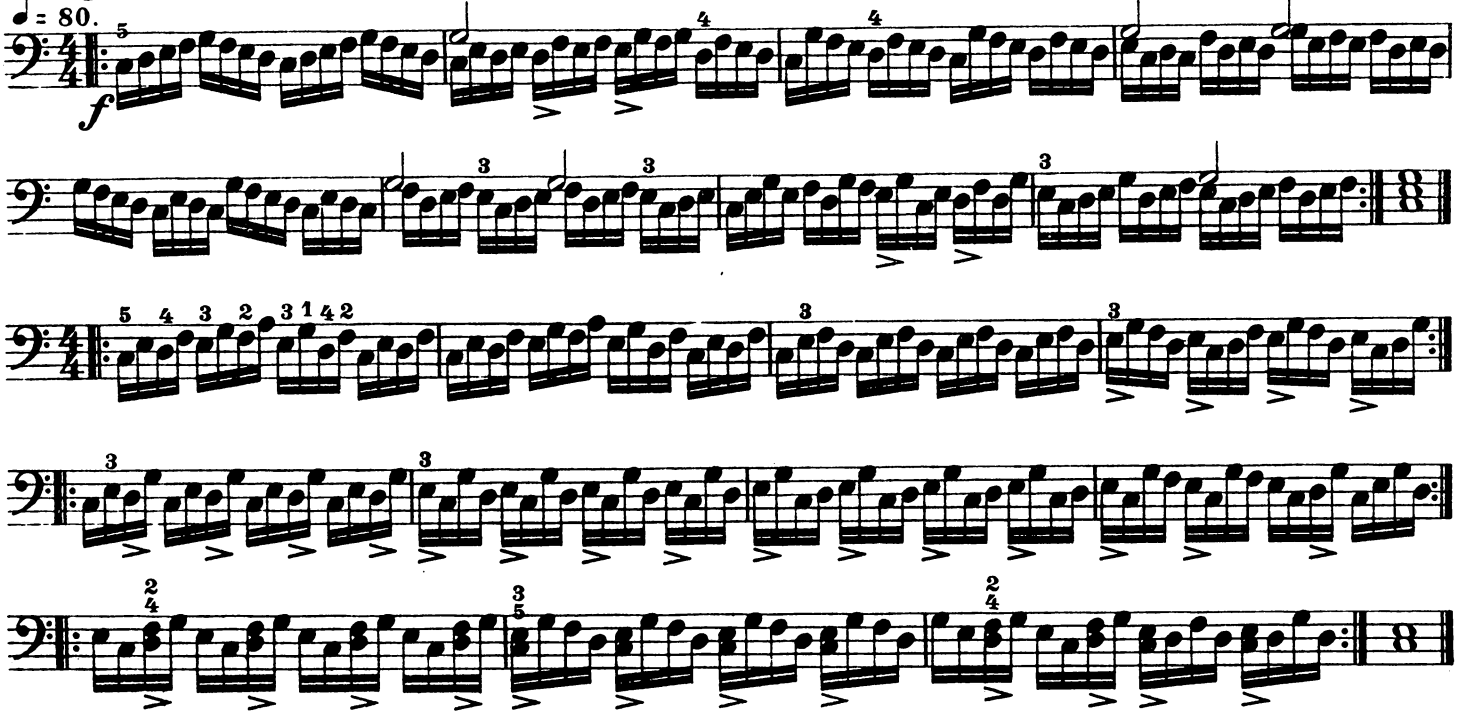
Belebtere Tonfolge. Jeder Teil fünfmal.

Quicker successions. Each part five times.



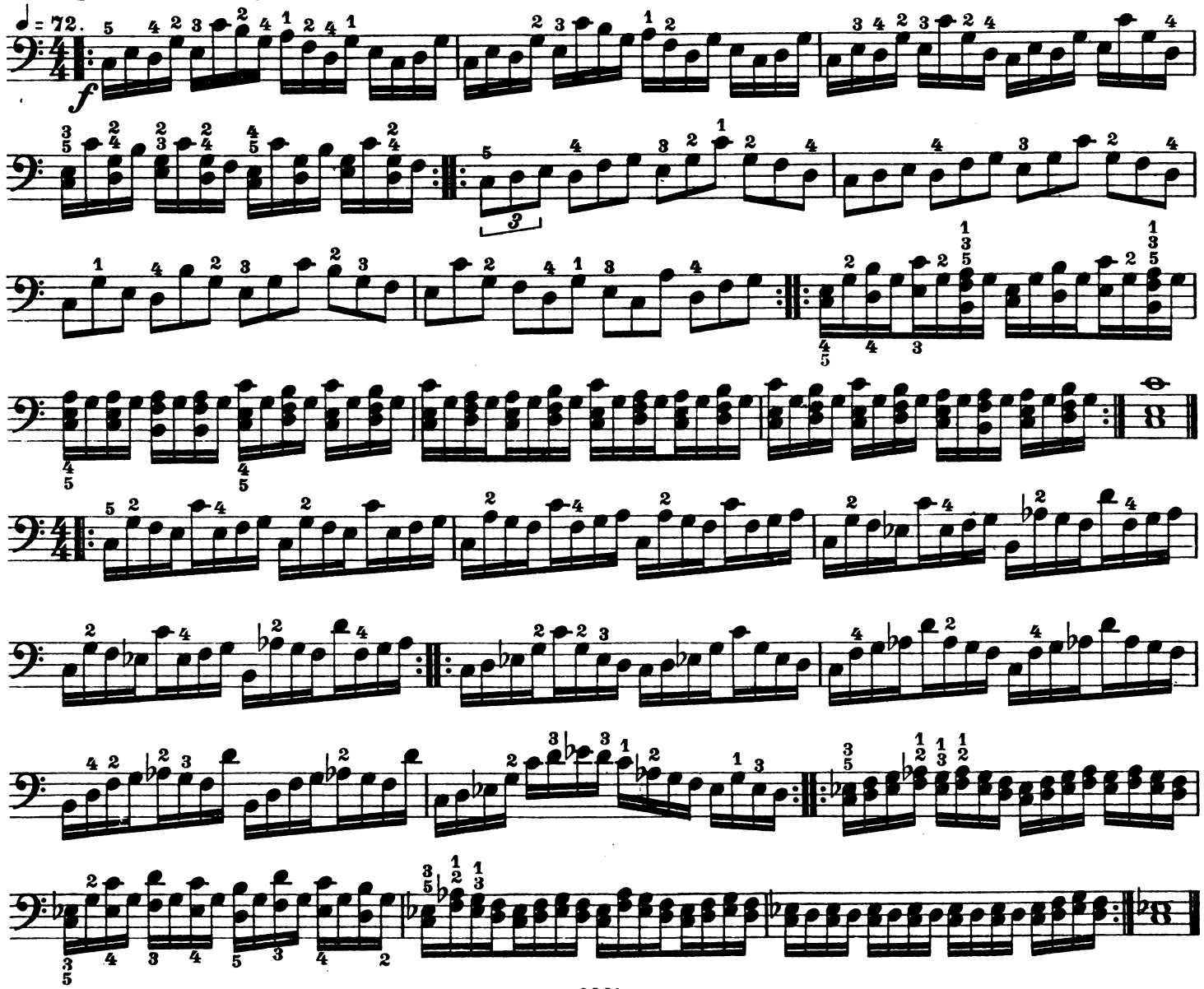
Übungen zur angehenden Geläufigkeit. | *Exercises for the commencement of velocity.*

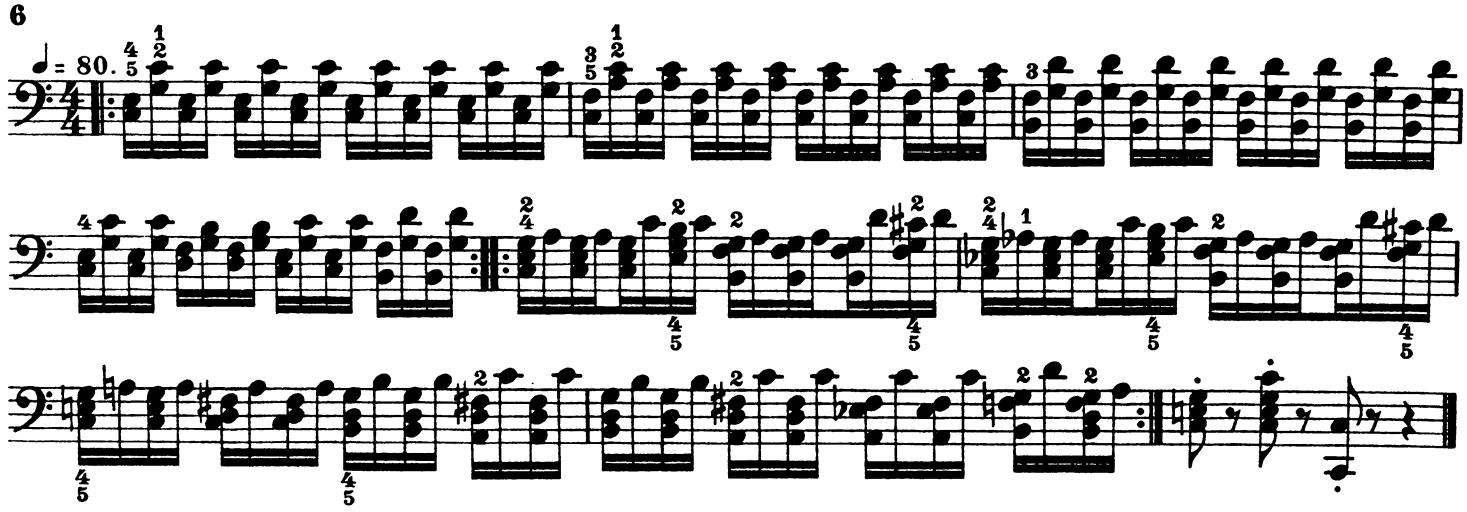
♩ = 80.



Mit Spannungen für größere Hände. Jeder Teil sechsmal. | *With extensions for larger hands. Each part six times.*

♩ = 72.

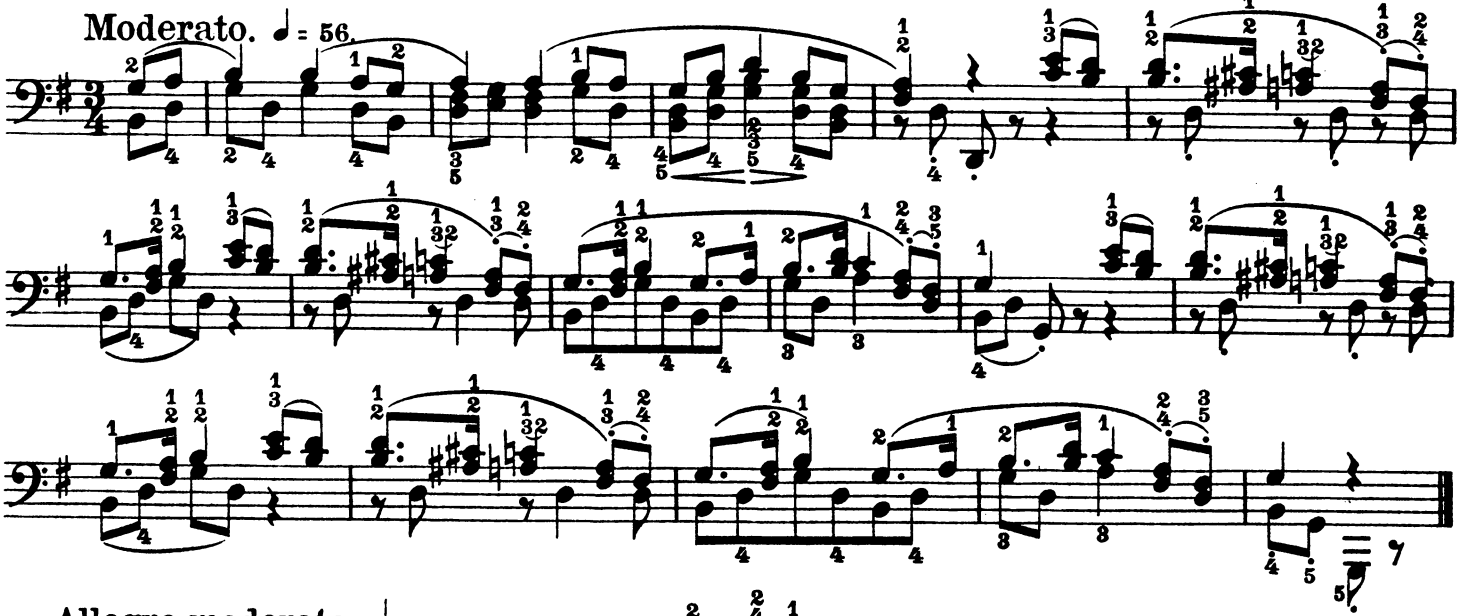


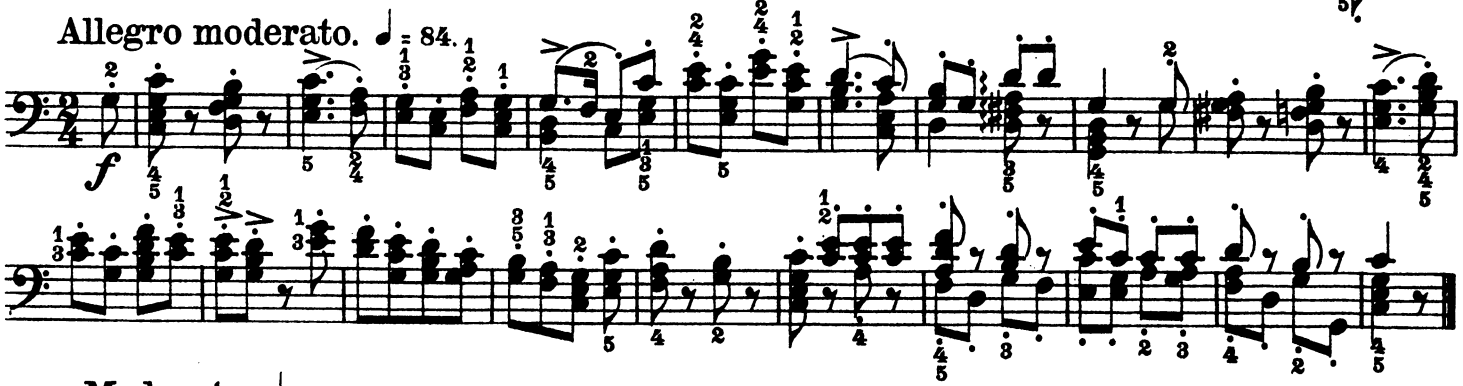


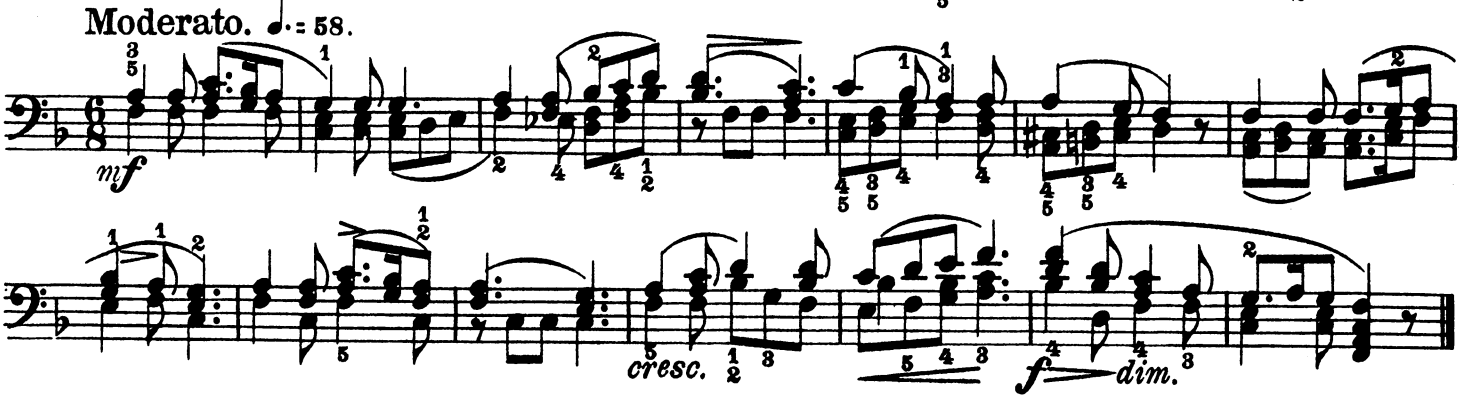
Drei Vortragsstücke (Volkslieder) für die linke Hand allein.

Three Pieces (Popular Songs) for the left hand alone.

Die Melodie etwas heller klingend als die Begleitung. | *The melody must sound clearer than the accompaniment.*



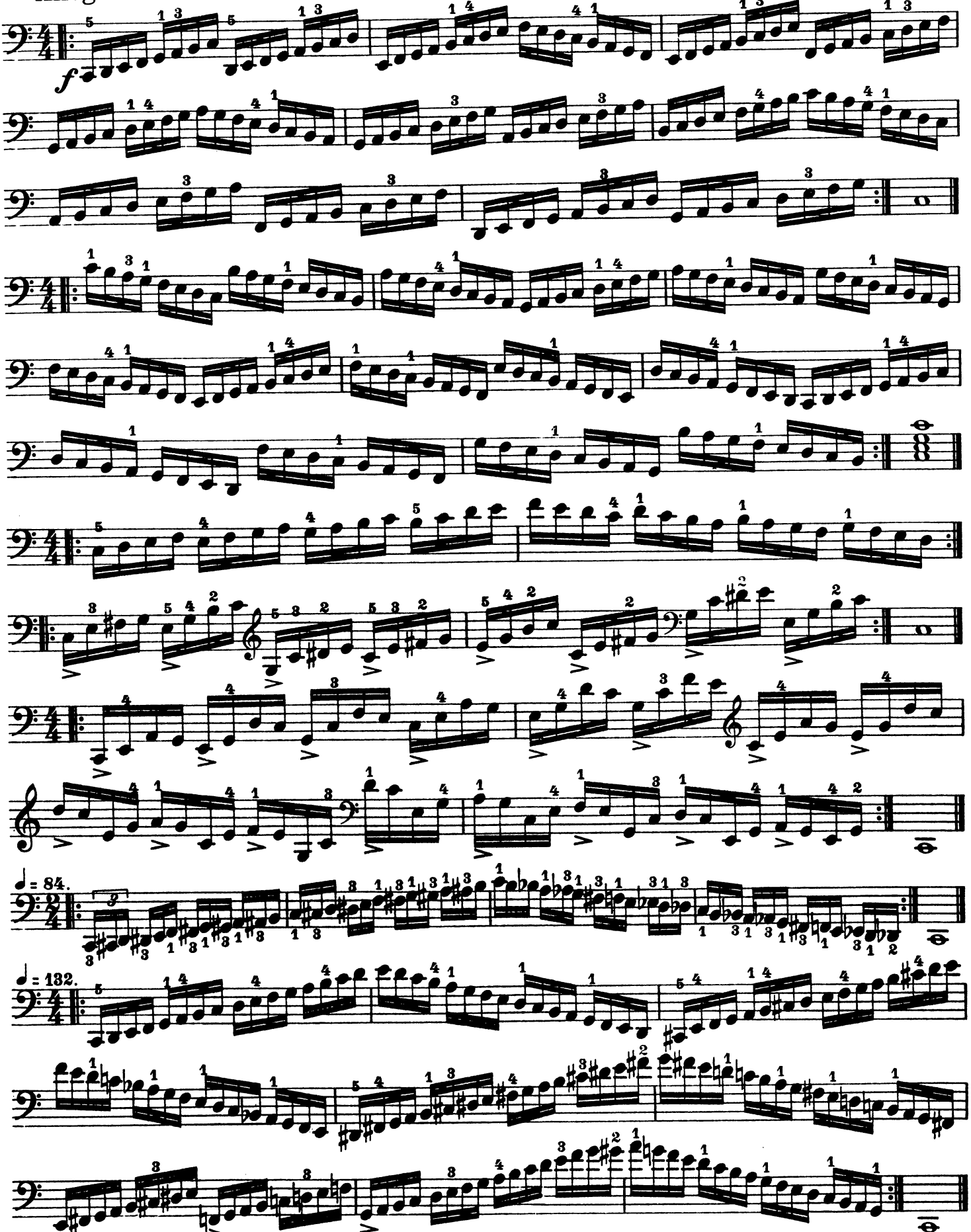




Geläufigkeits-Übungen.

Exercises for velocity.

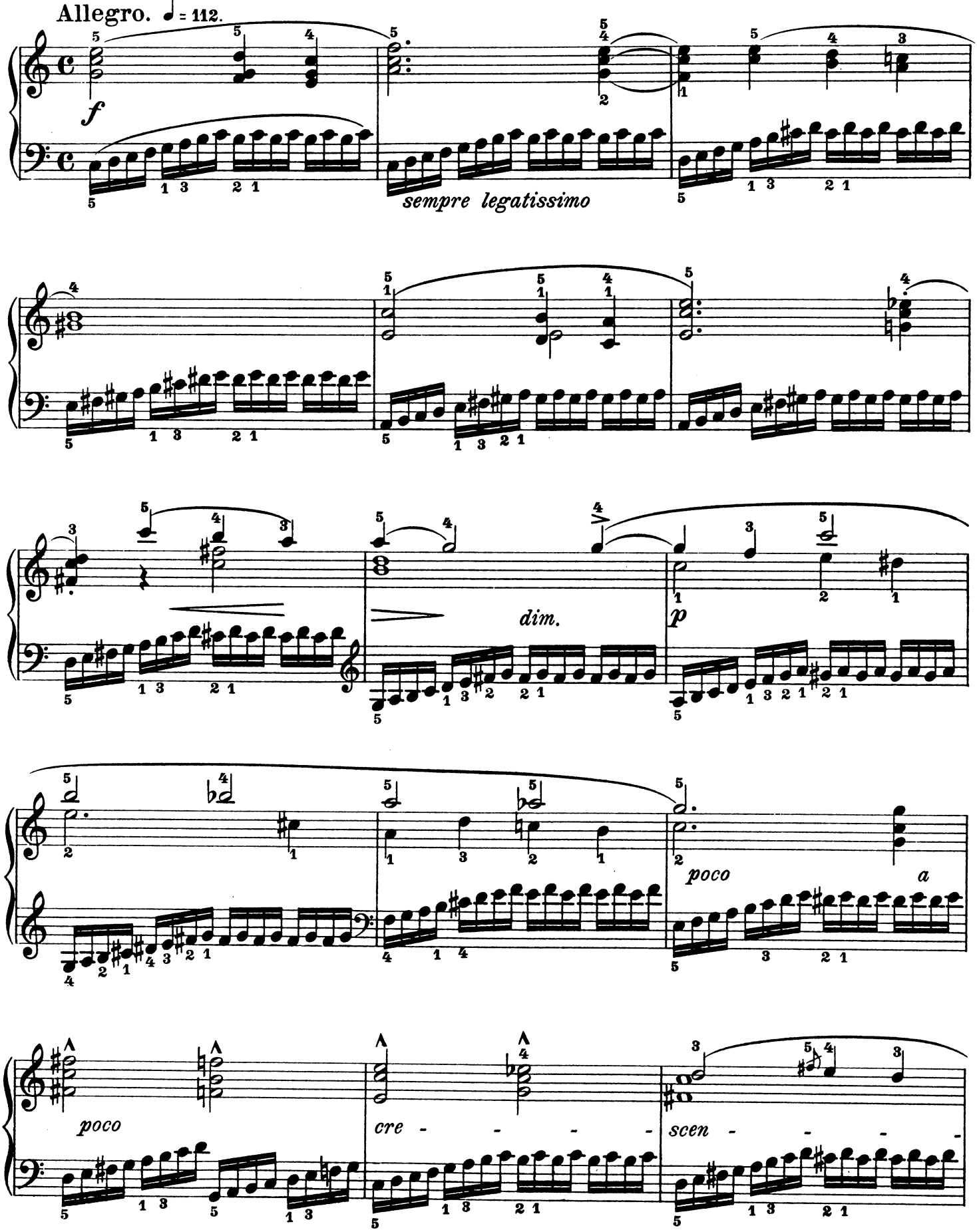
Allegro. ♩ = 126. Jeder Teil sechsmal. | *Each part six times.*

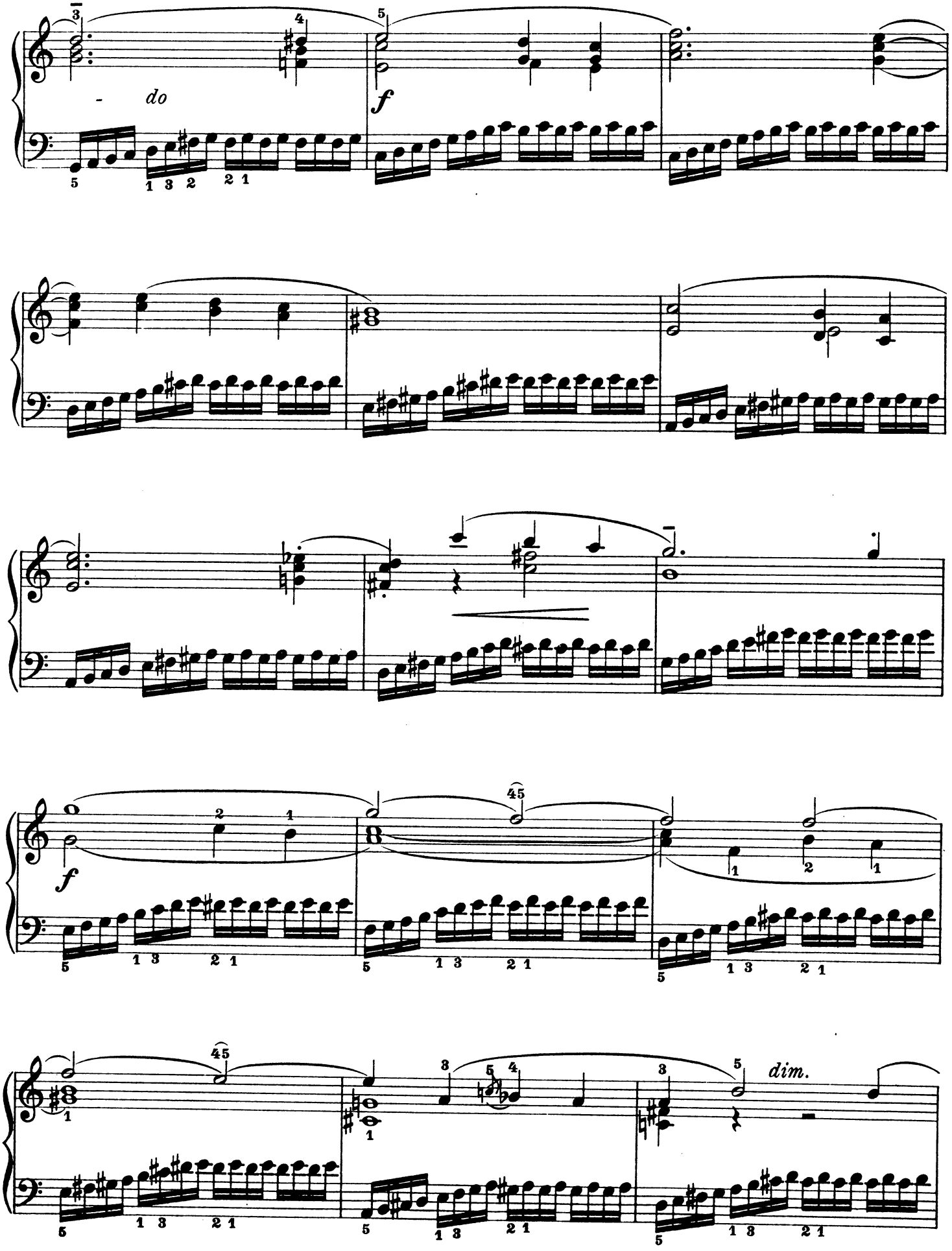


Jetzt hat der Schüler sämtliche 24 Tonleitern mit der linken Hand allein über 3-4 Oktaven zu üben. | *The pupil must now practice the twenty four scales with the left hand alone over three or four octaves.*

Etüde.

Ch. Mayer, Op. 168 № 2.

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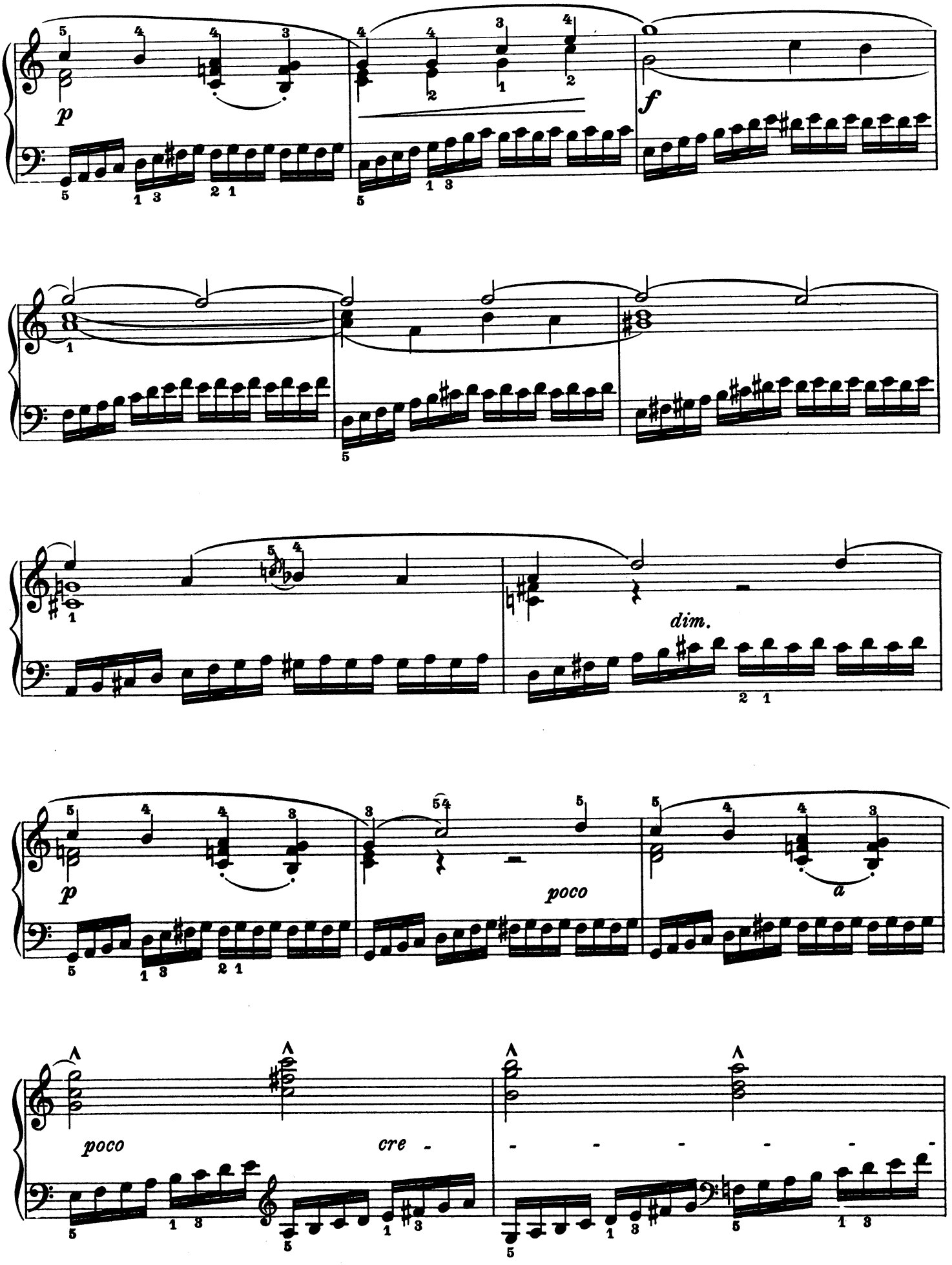
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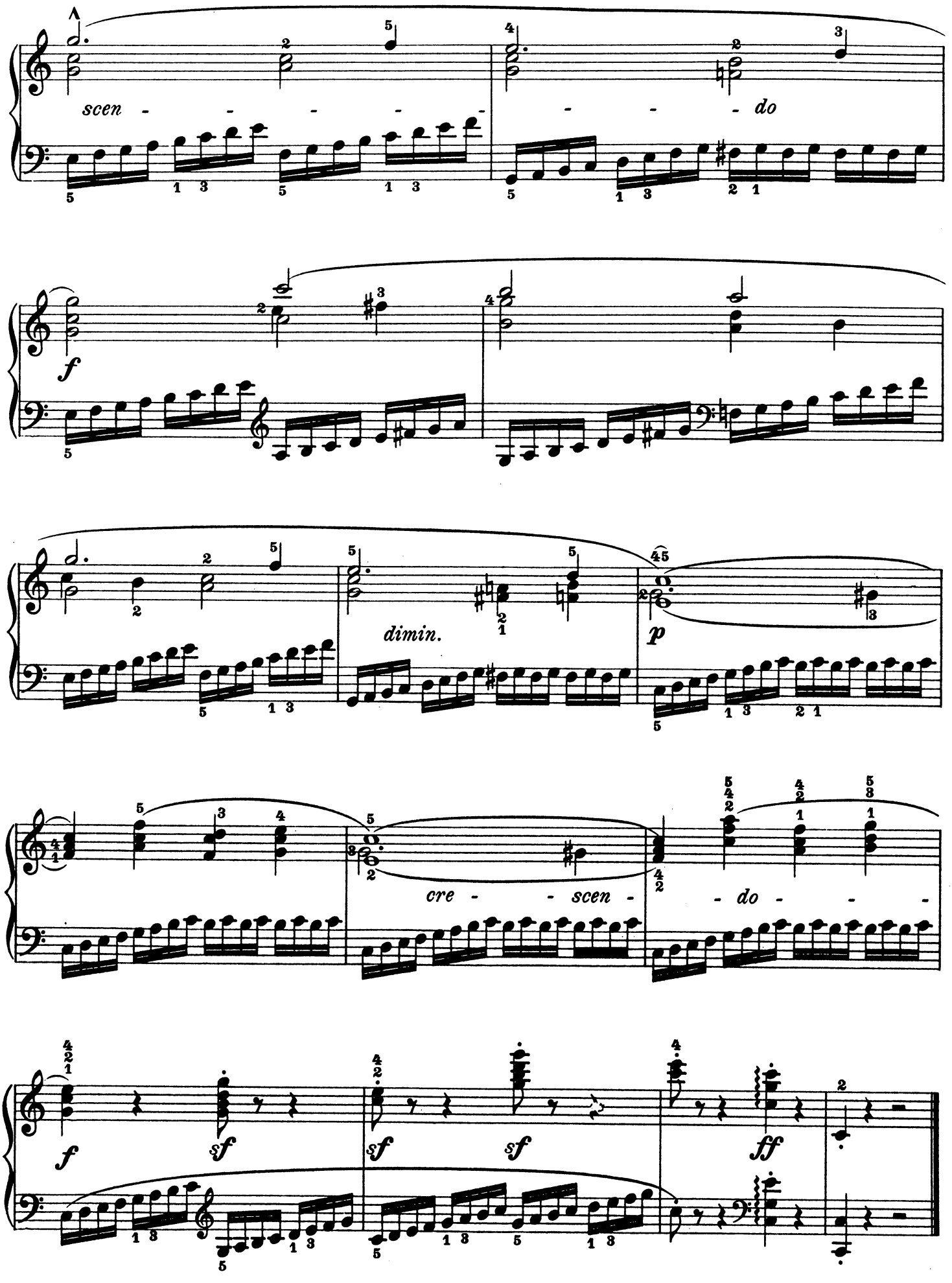
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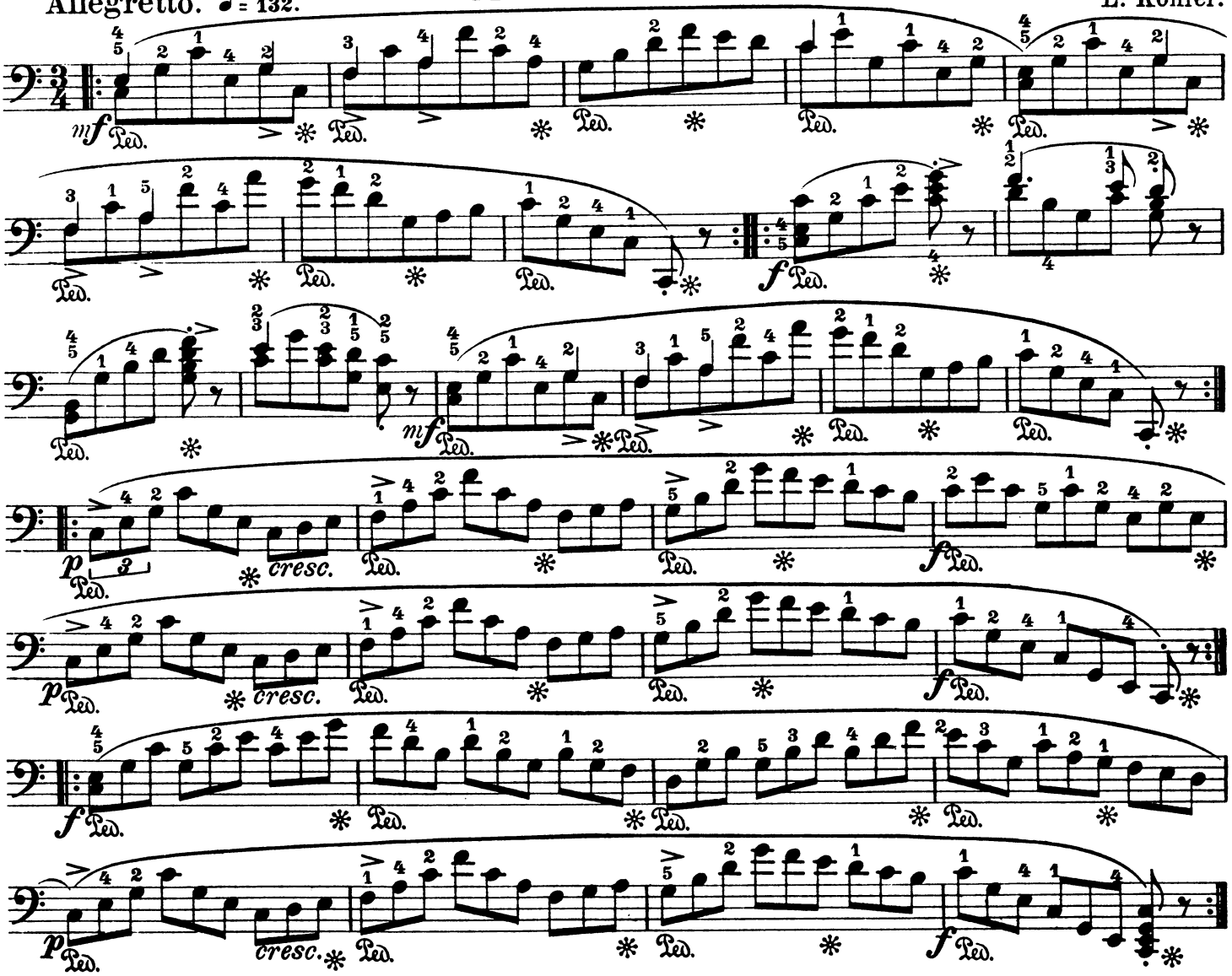
Melodie-Etüde.

Allegretto. ♩= 132.

L. Köhler.

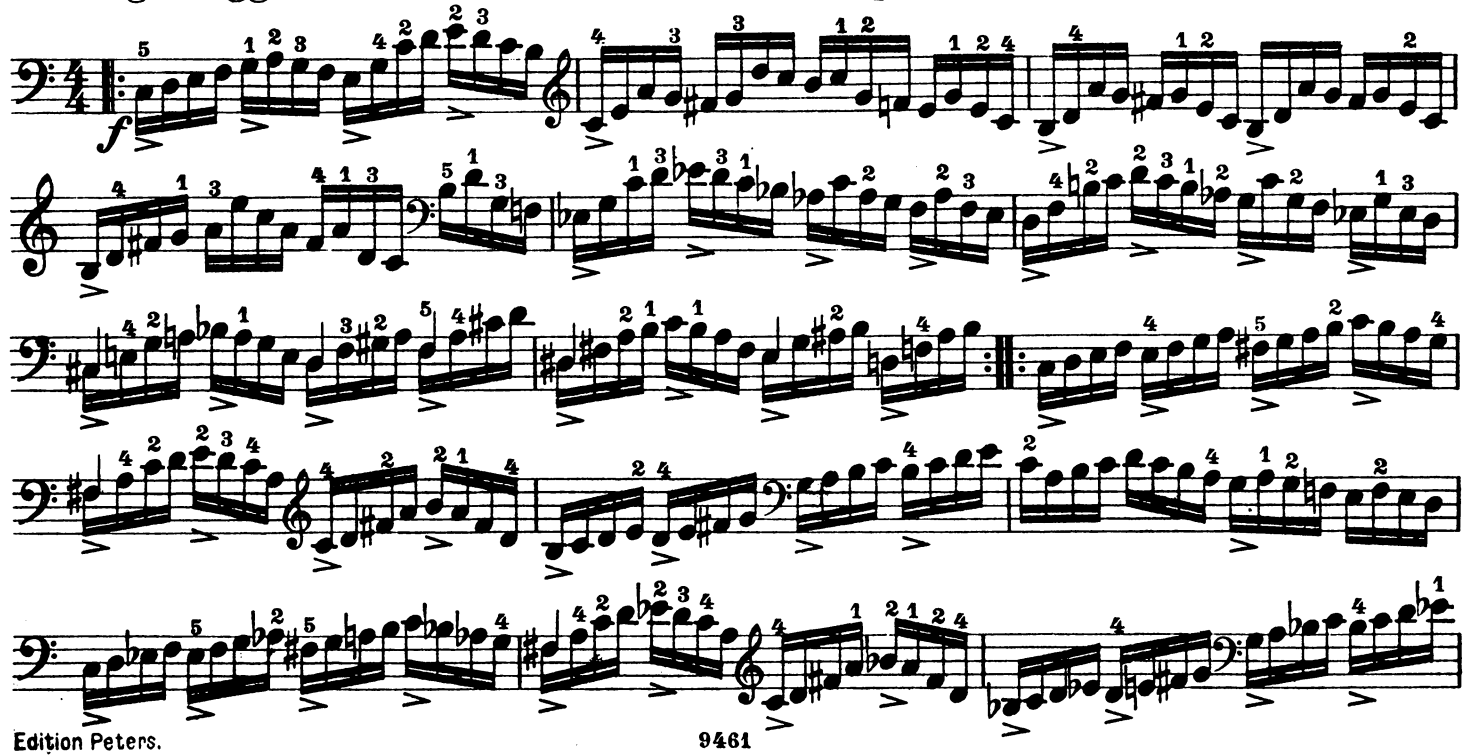


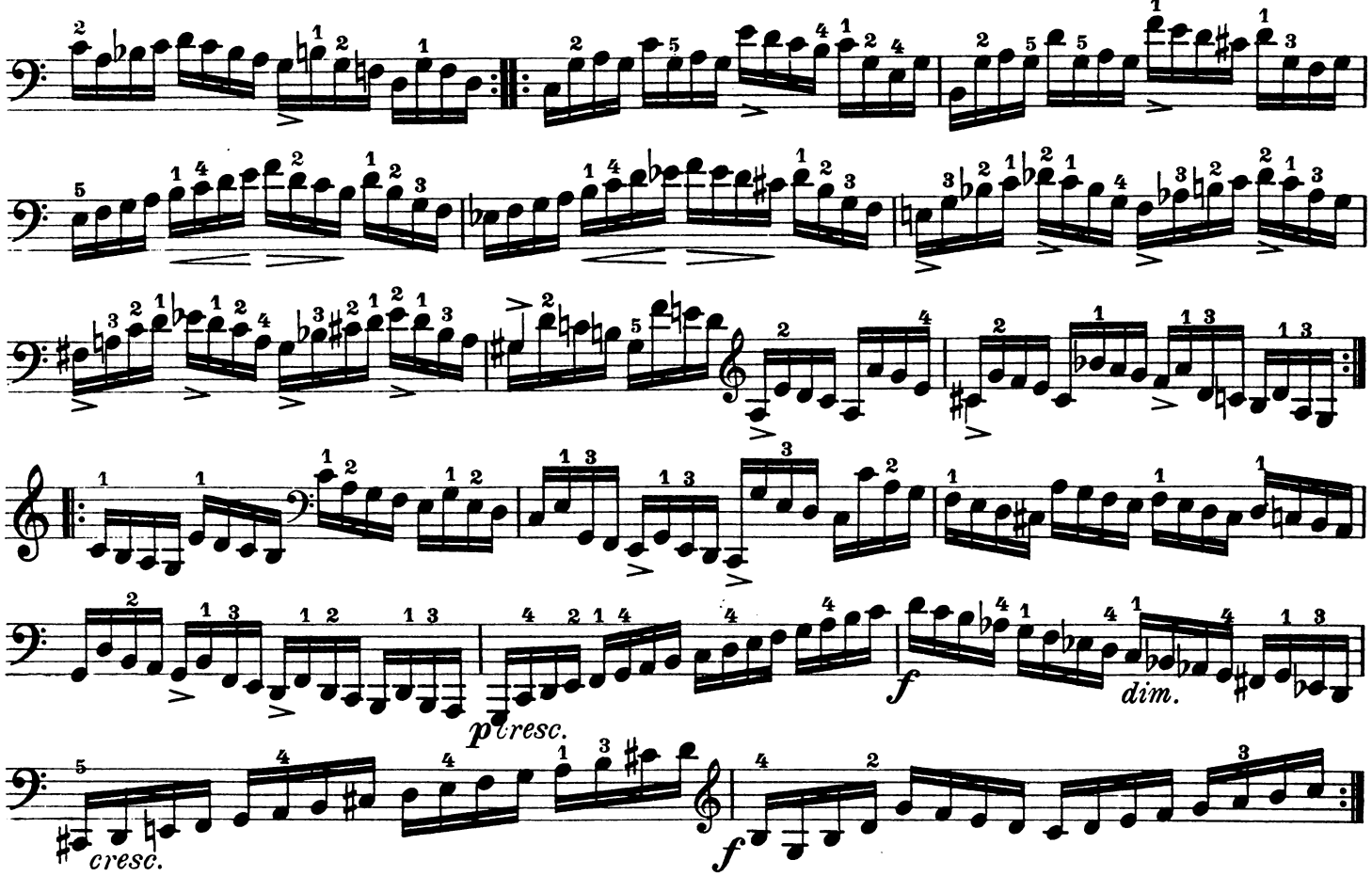
Passagen-Studien.

Studies for Passages.

L. Köhler.

Allegro leggiero. ♩= 120. Jeder Teil dreimal. | *Each part three times.*



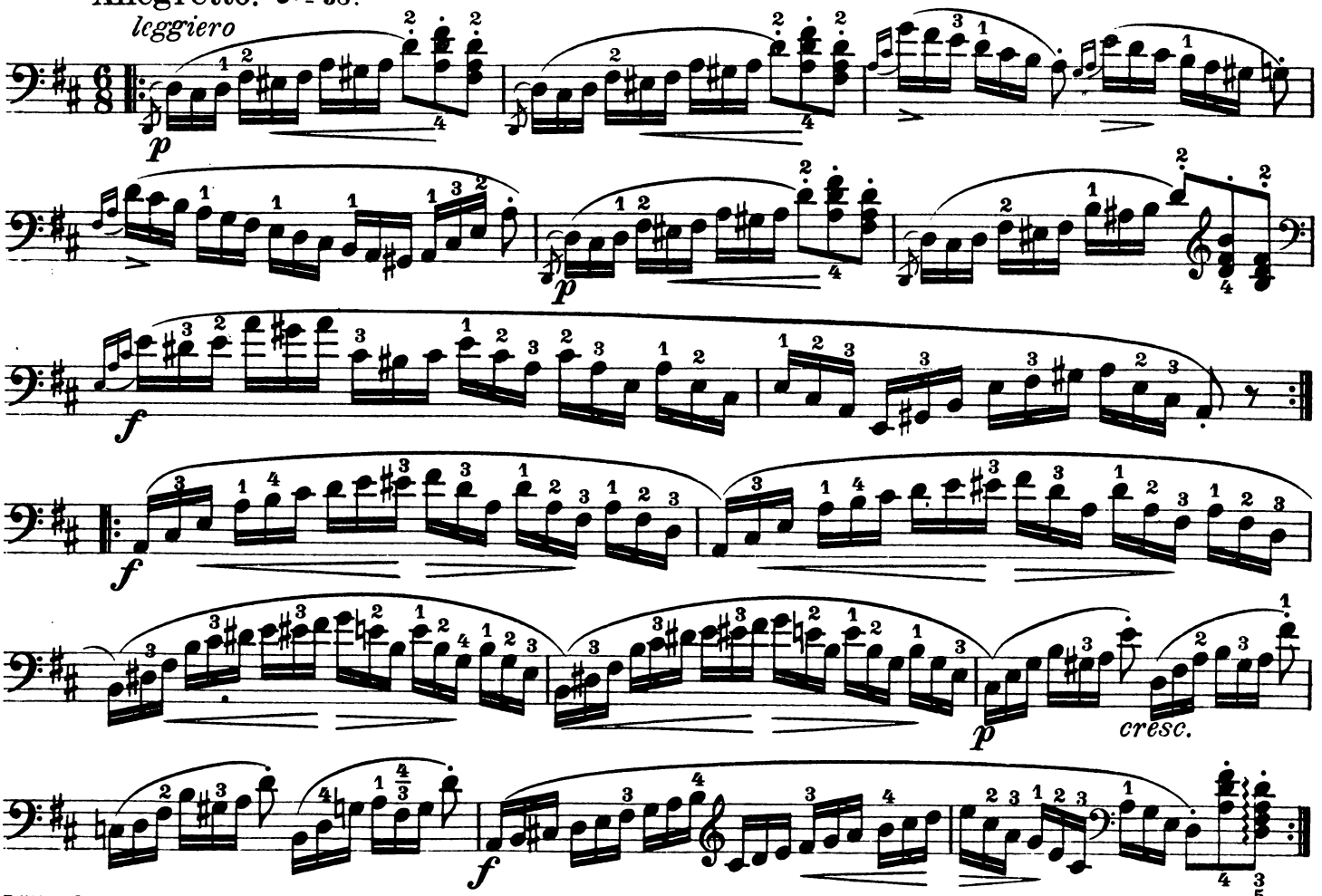


Etüde.

L. Köhler.

Allegretto. ♩. = 58.

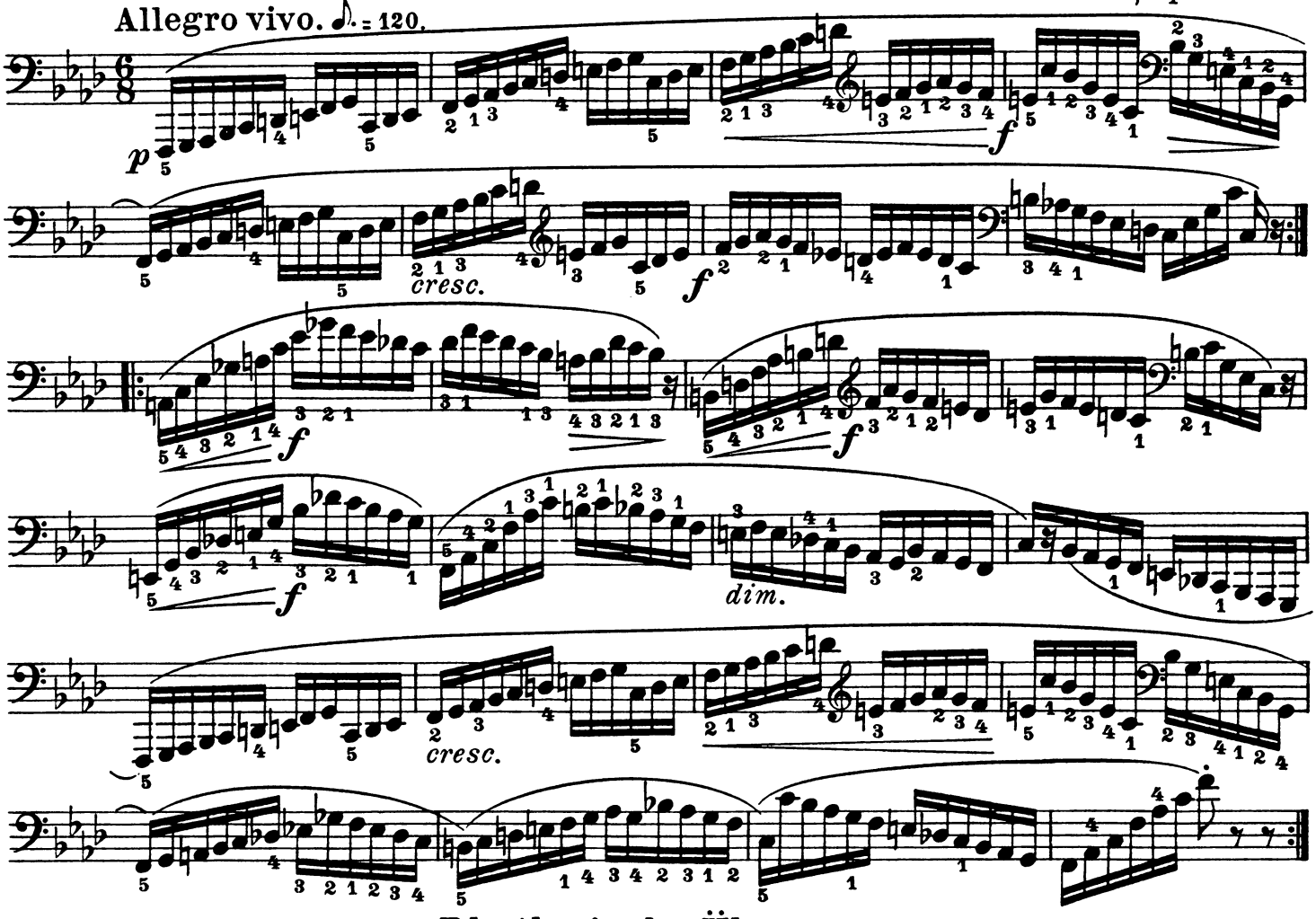
leggiero



Etüde.

H. Berens, Op. 89. No. 10.

Allegro vivo. ♪. = 120.



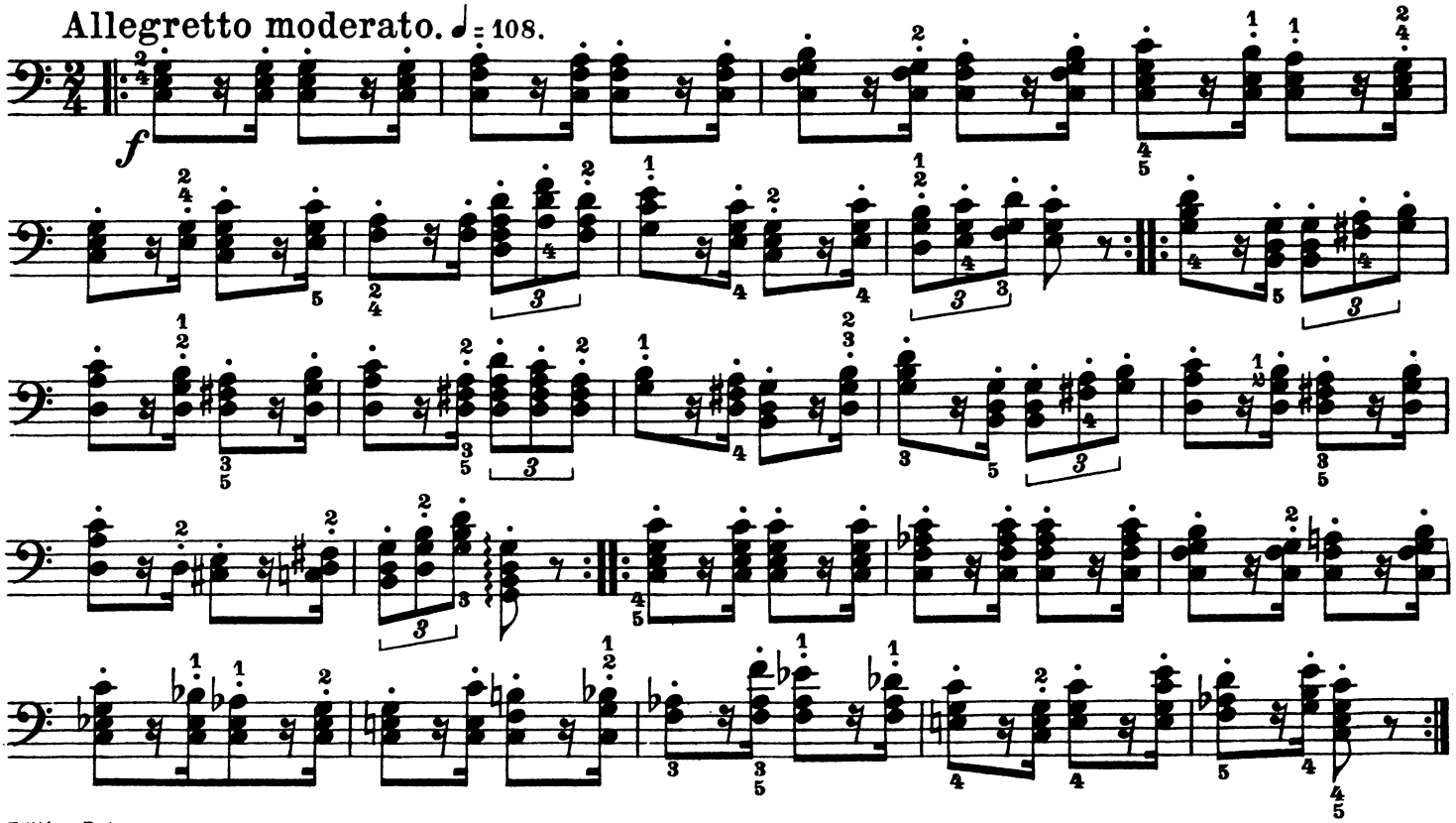
Rhythmische Übungen.

Studies for Rhythm.

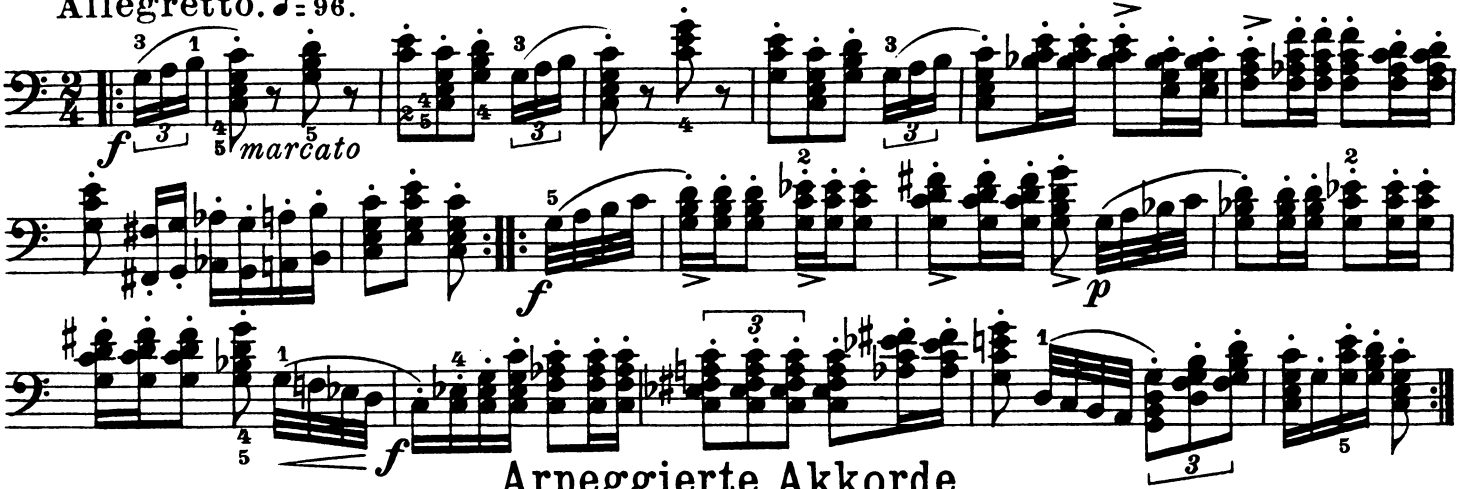
Jedes Sechzehntel beinahe so schnell wie ein Vorschlag. Jeder Teil fünfmal.

Each semiquaver nearly as quick as a beat. Each part five times.

Allegretto moderato. ♩ = 108.



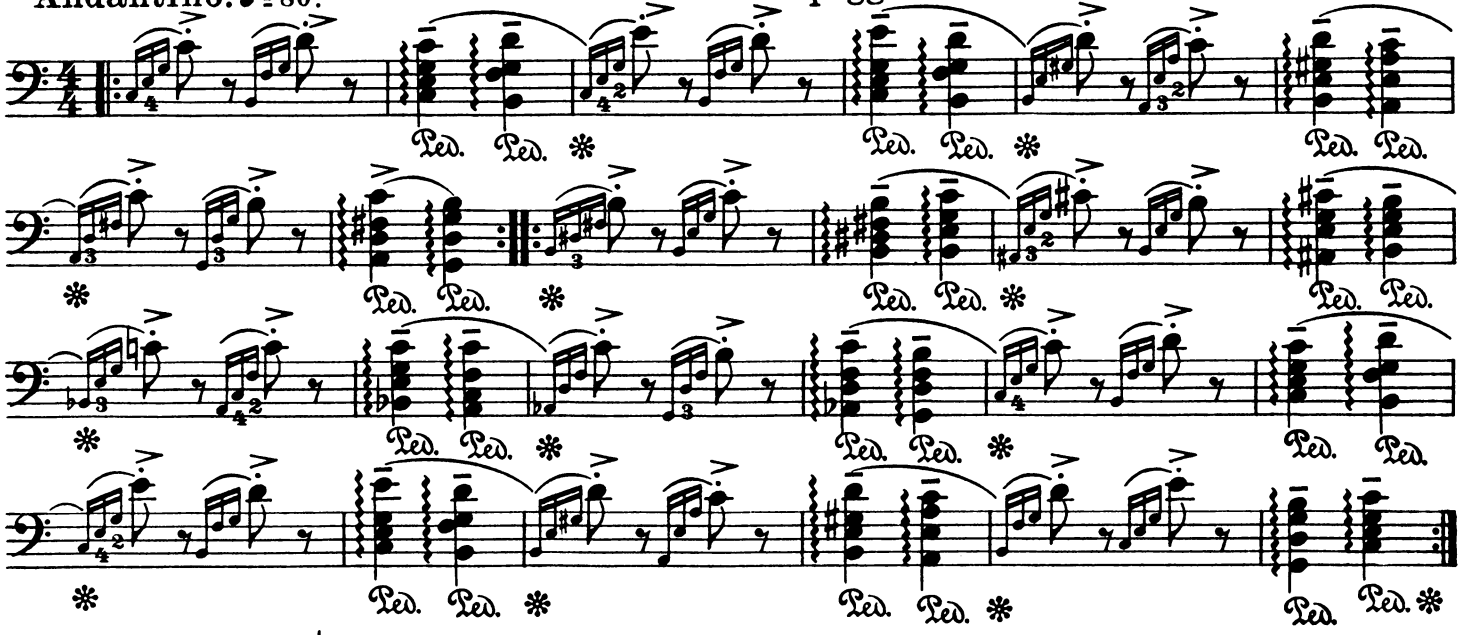
Allegretto. ♩= 96.



Arpeggierte Akkorde.

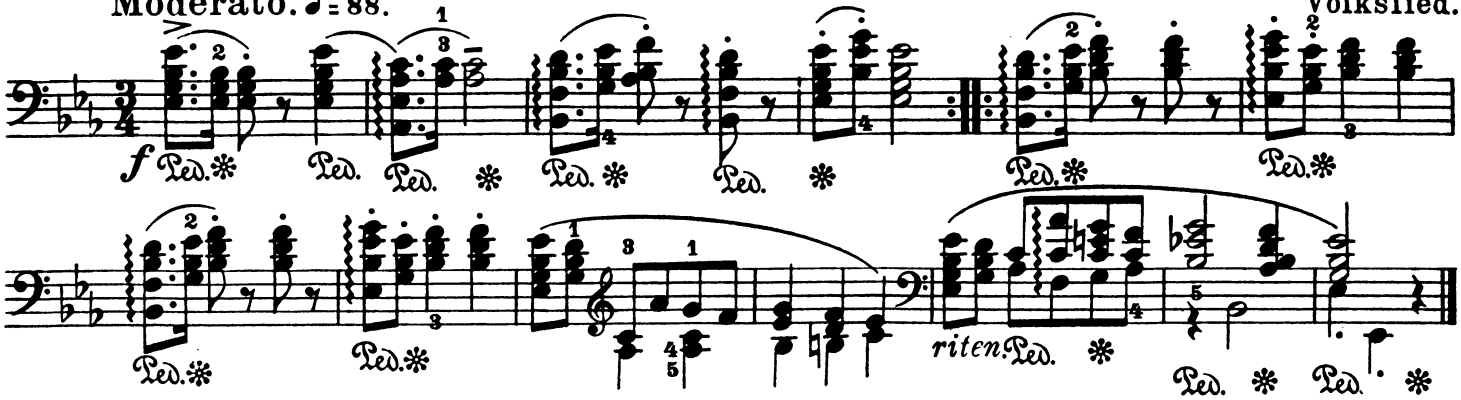
Exercises in Arpeggio.

Andantino. ♩= 80.



Moderato. ♩= 88.

Volkslied.

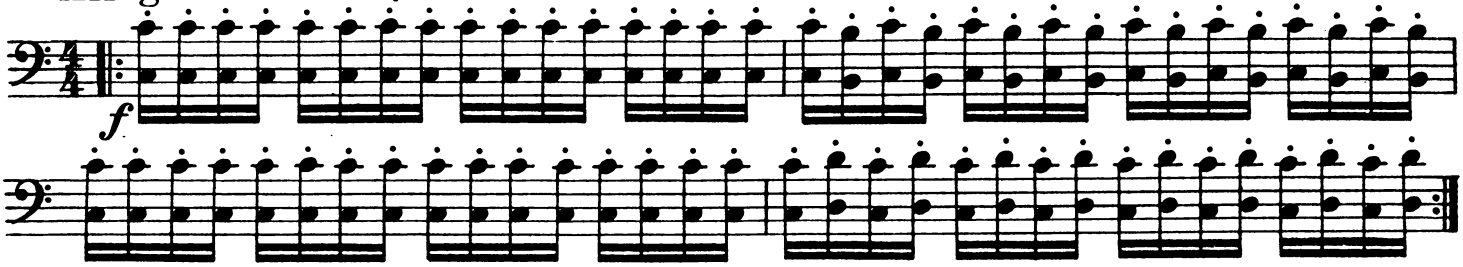


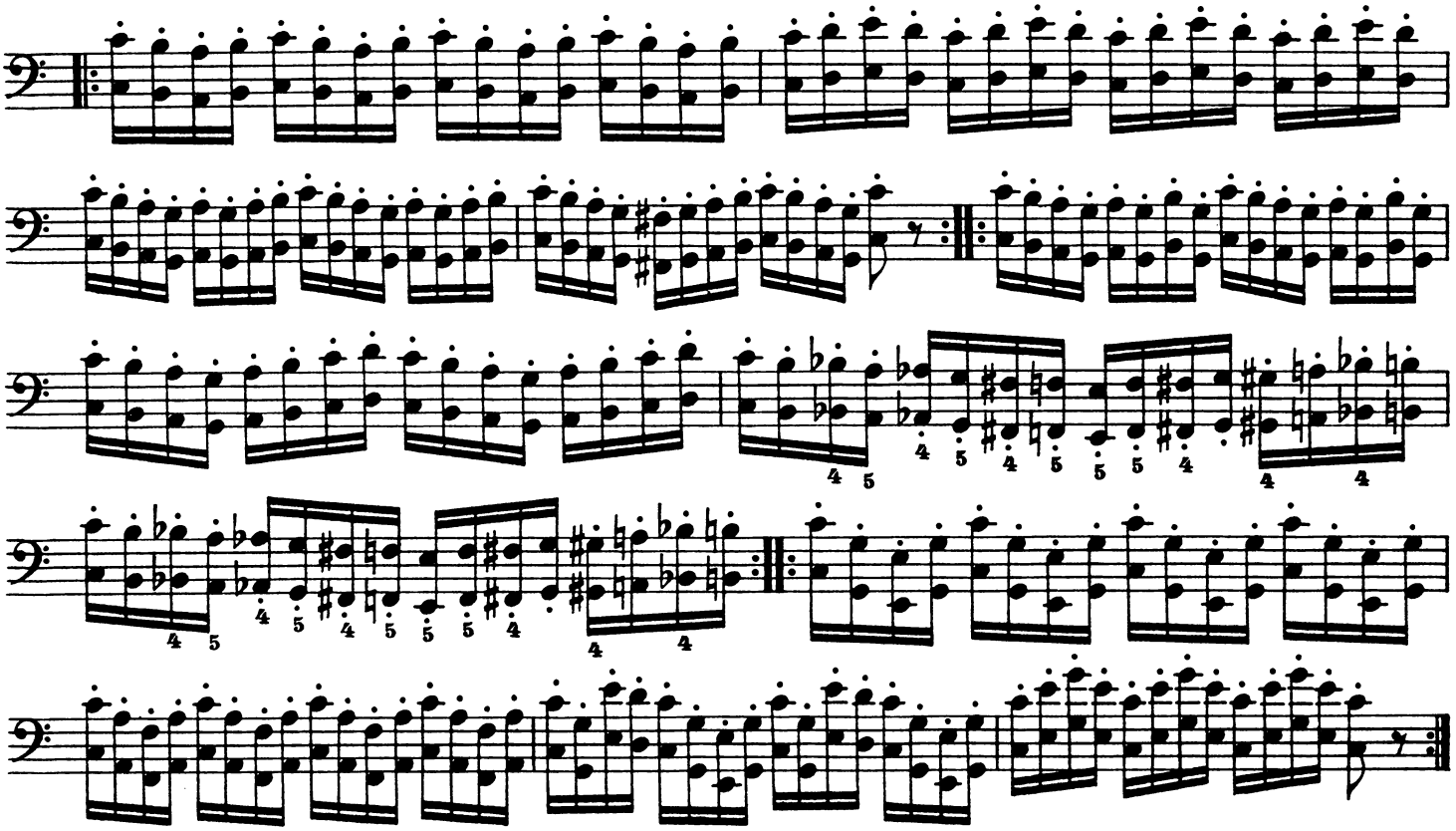
Handgelenk-Studien.

Wrist-Exercises.

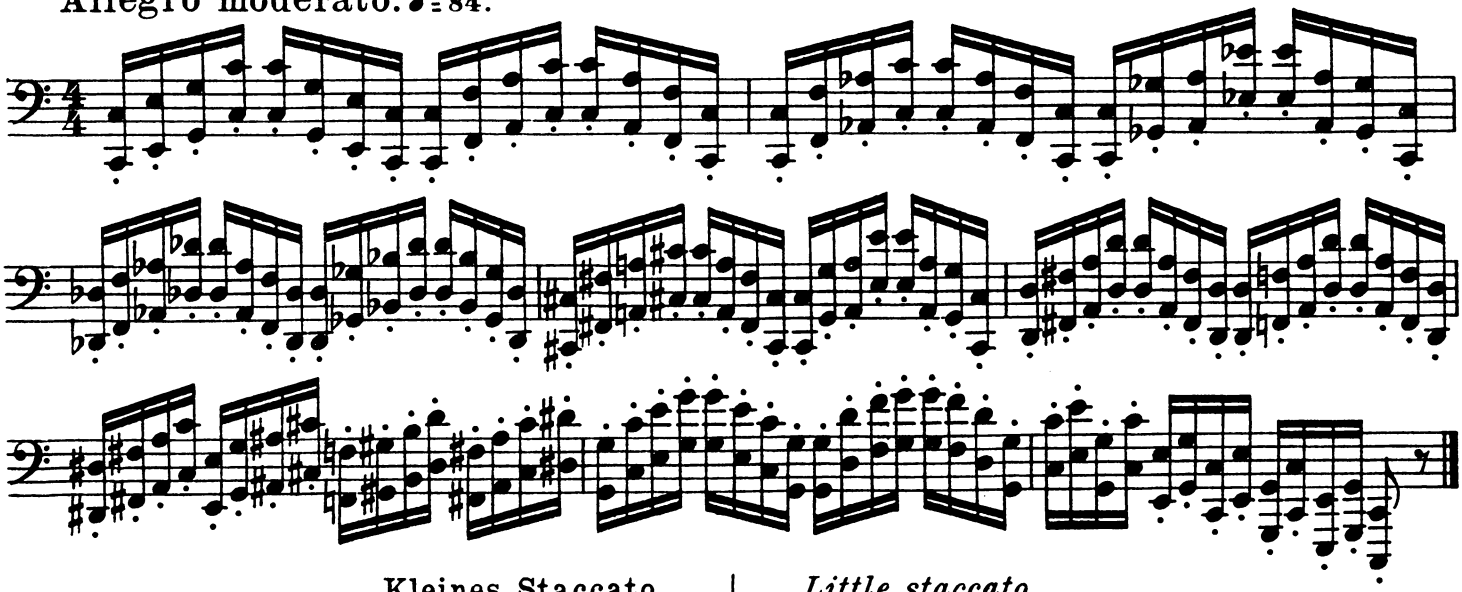
Großes Staccato. Jeder Teil dreimal. | *Great staccato. Each part three times.*

Allegro moderato. ♩= 84.



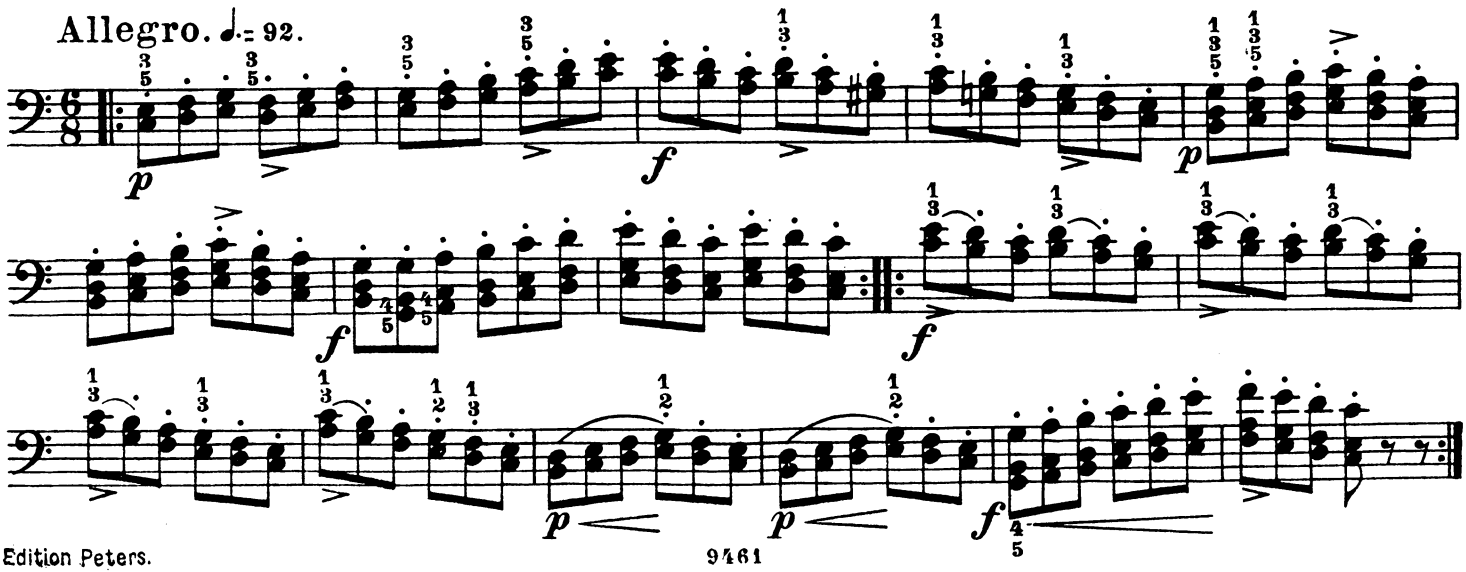


Allegro moderato. ♩= 84.



Kleines Staccato. | *Little staccato.*

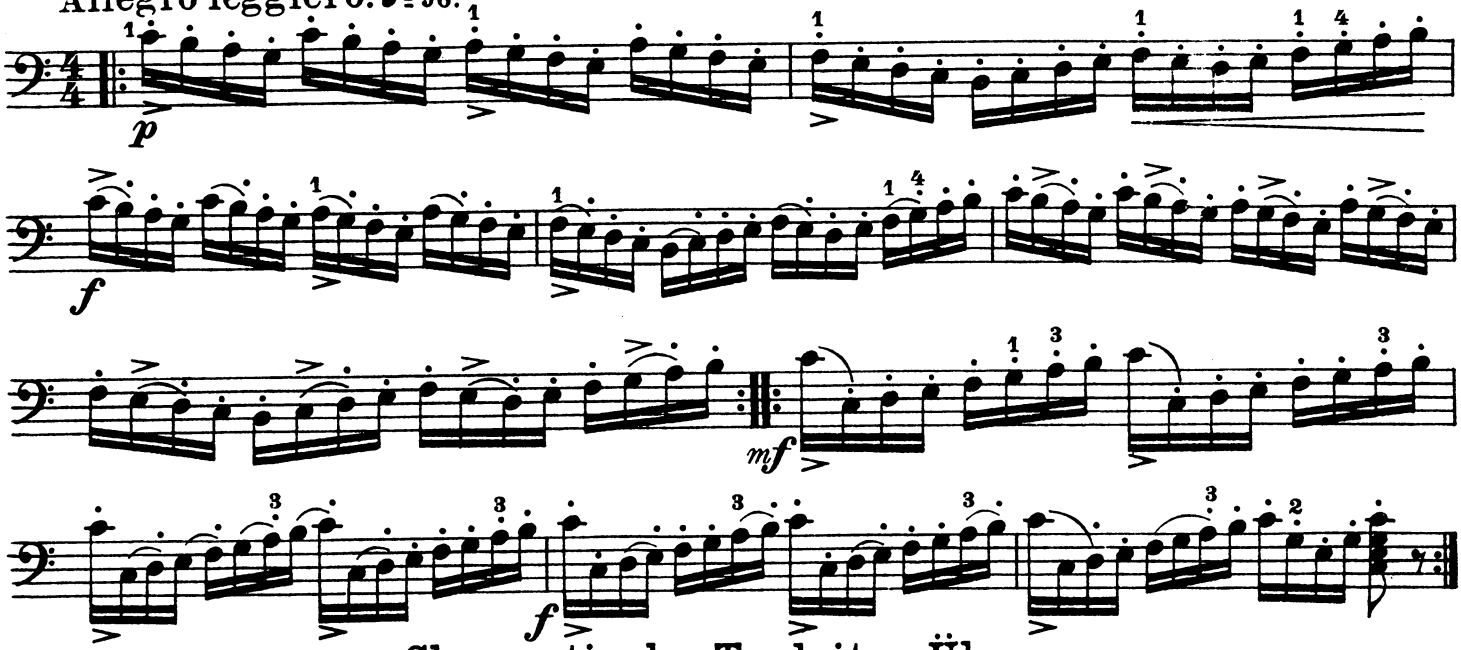
Allegro. ♩.= 92.



Kleines Fingergelenk-Staccato, nebst Legato.
Jeder Teil viermal.

Finger-joint staccato, with legato.
Each part four times.

Allegro leggiero. ♩= 96.

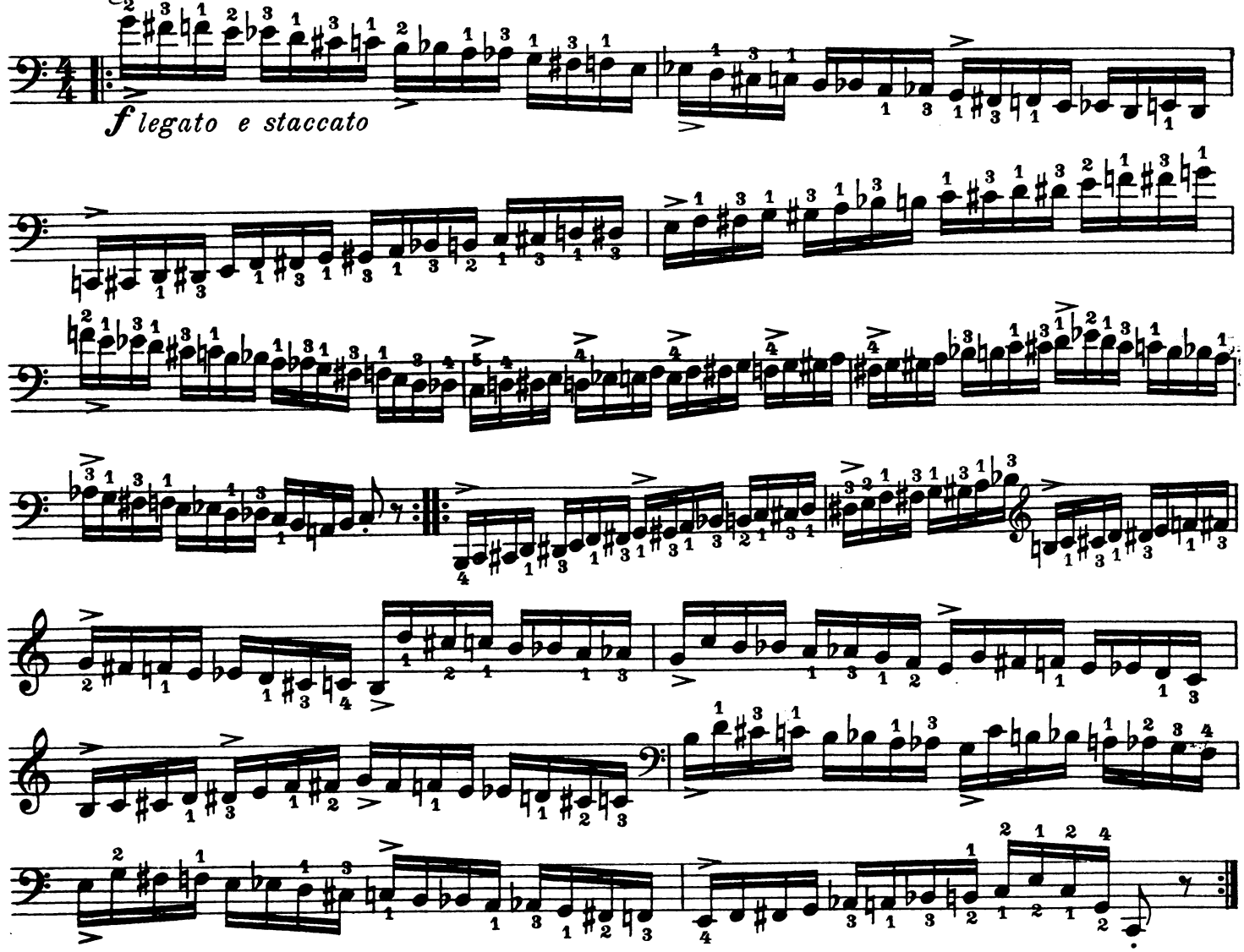


Chromatische Tonleiter-Übung.

Chromatic Scale-Exercise.

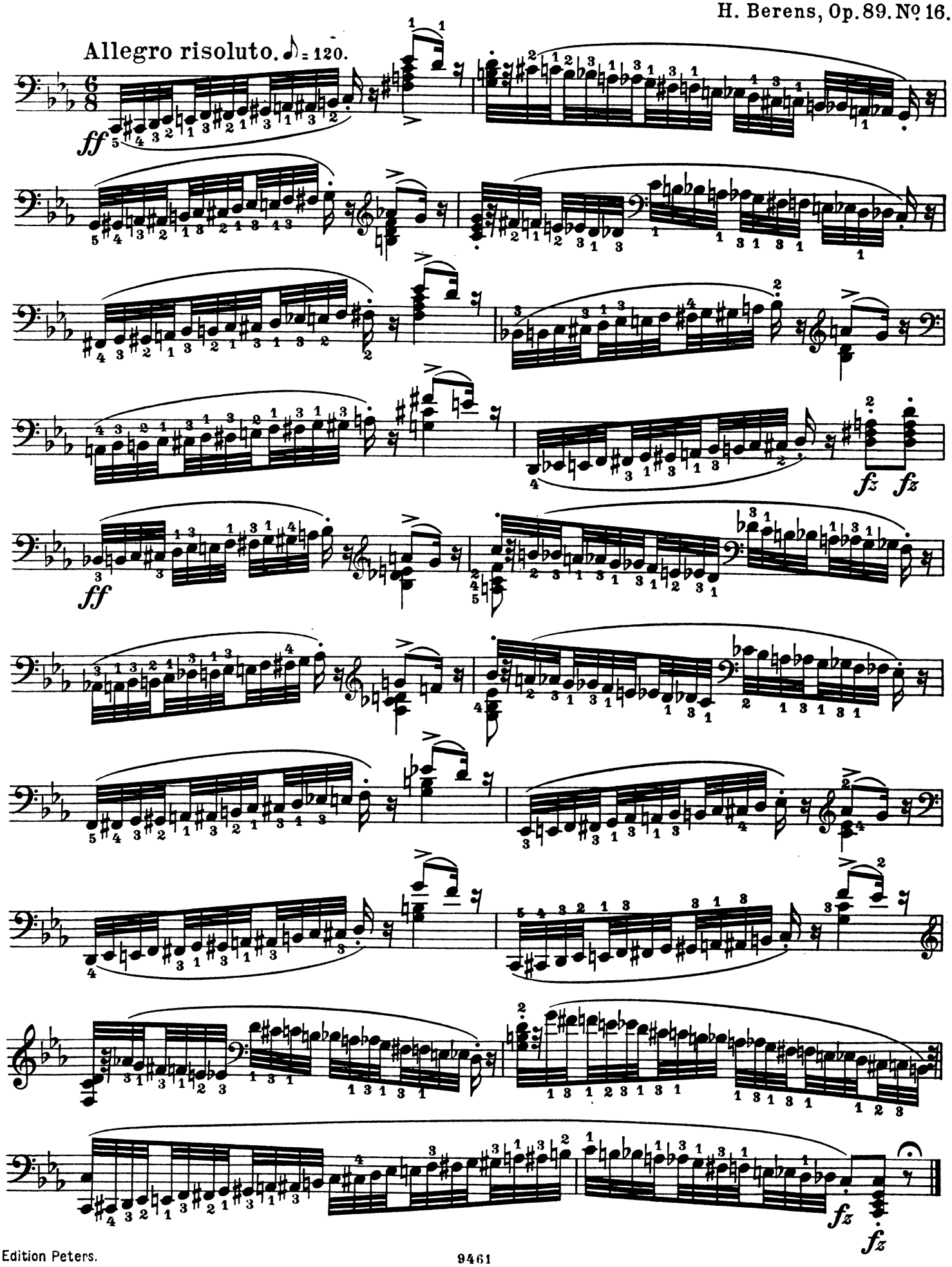
Jeder Teil achtmal. | *Each part eight times.*

Allegro. ♩= 120.



Etüde.

H. Berens, Op. 89. Nº 16.

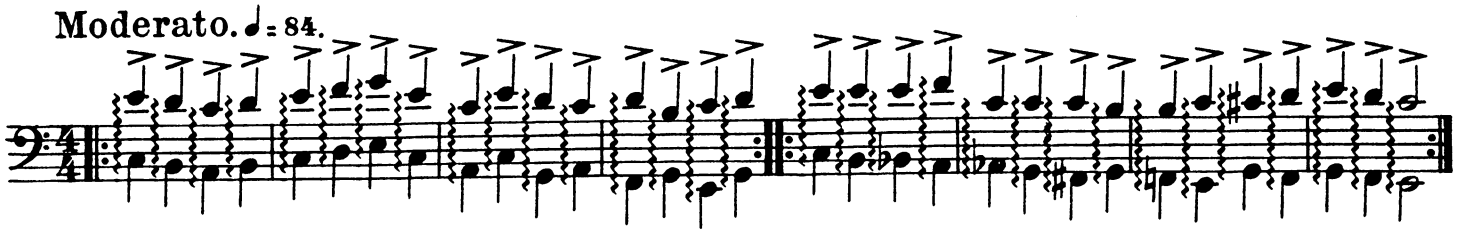


Pedal bei weiten Griffen.

Pedal with widely extended notes.

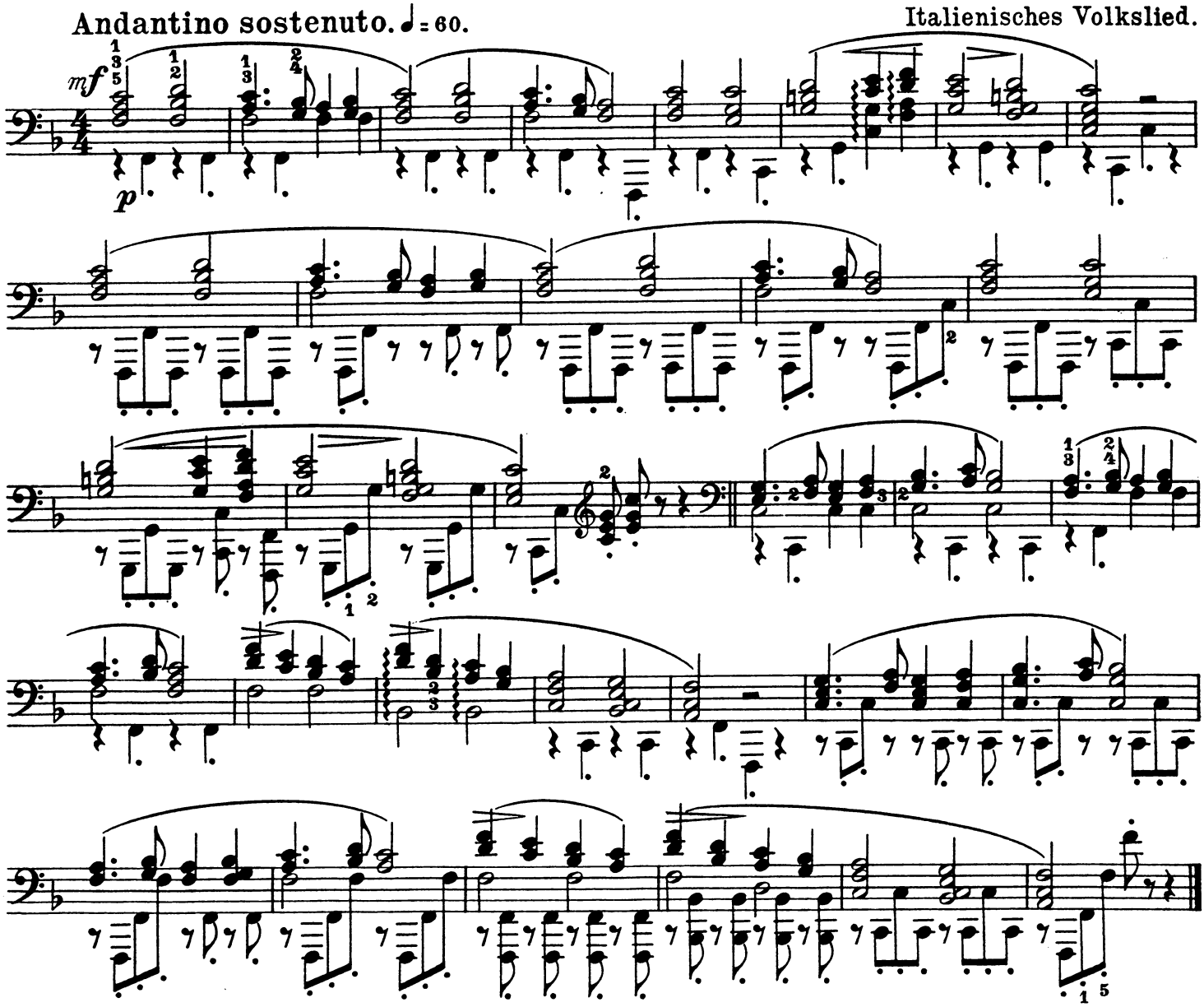
Die weiten Griffe werden von unten nach oben hin schnell nacheinander angeschlagen; die tiefen etwas leiser, die obern stärker. Die unteren Töne, welche wegen der weit abgelegenen oberen mit den Fingern nicht festzuhalten sind, müssen durch Pedaltritt für ihre Notendauer fortklingend gehalten werden. Zu jedem Griffe ist ein Pedaltritt zu tun und zwischen deren zweien nicht merklich abzusetzen, so daß die Folgen der Griffe verbunden klingen. Jeder Teil ist sechsmal zu spielen.

These notes are played by touching first the lower and then the upper note in quick succession; the lower notes weaker than the upper. The lower notes which cannot be held on account of the widely extended upper notes must be sustained by the pedal. The pedal is to be used for each couple of notes, and not to be left till the next couple is struck, so that the whole sounds legato.
Each part six times.



Zu jedem Melodiegriffe einen Pedaltritt bei gut verbundener Folge der Griffe.

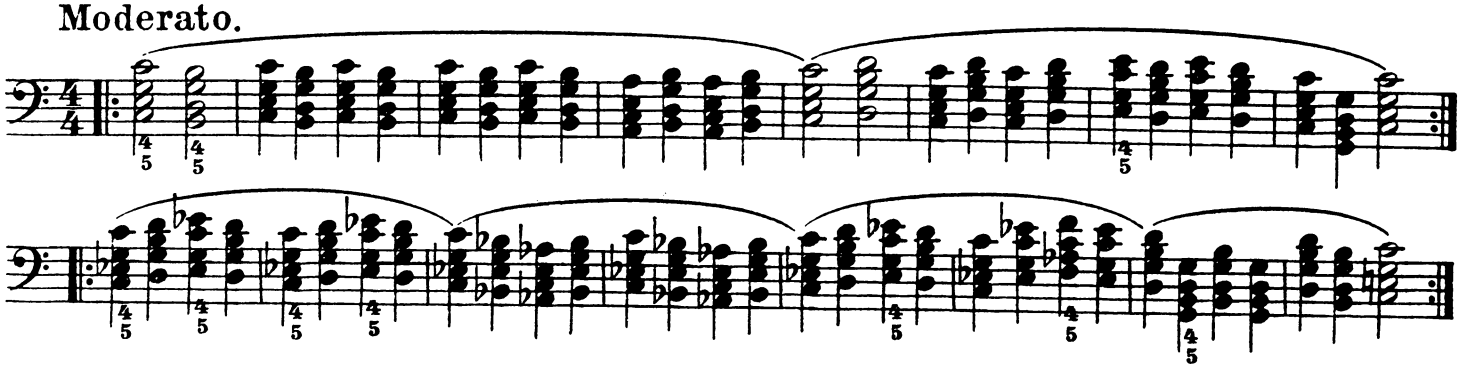
Pedal to each note in the melody always legato.



Übung in gebundenen Griff-Folgen ohne Pedal.
Jeder Teil fünfmal.

Exercise in legato without Pedal.
Each part five times.

Moderato.



Übungen in gebrochenen Akkorden.

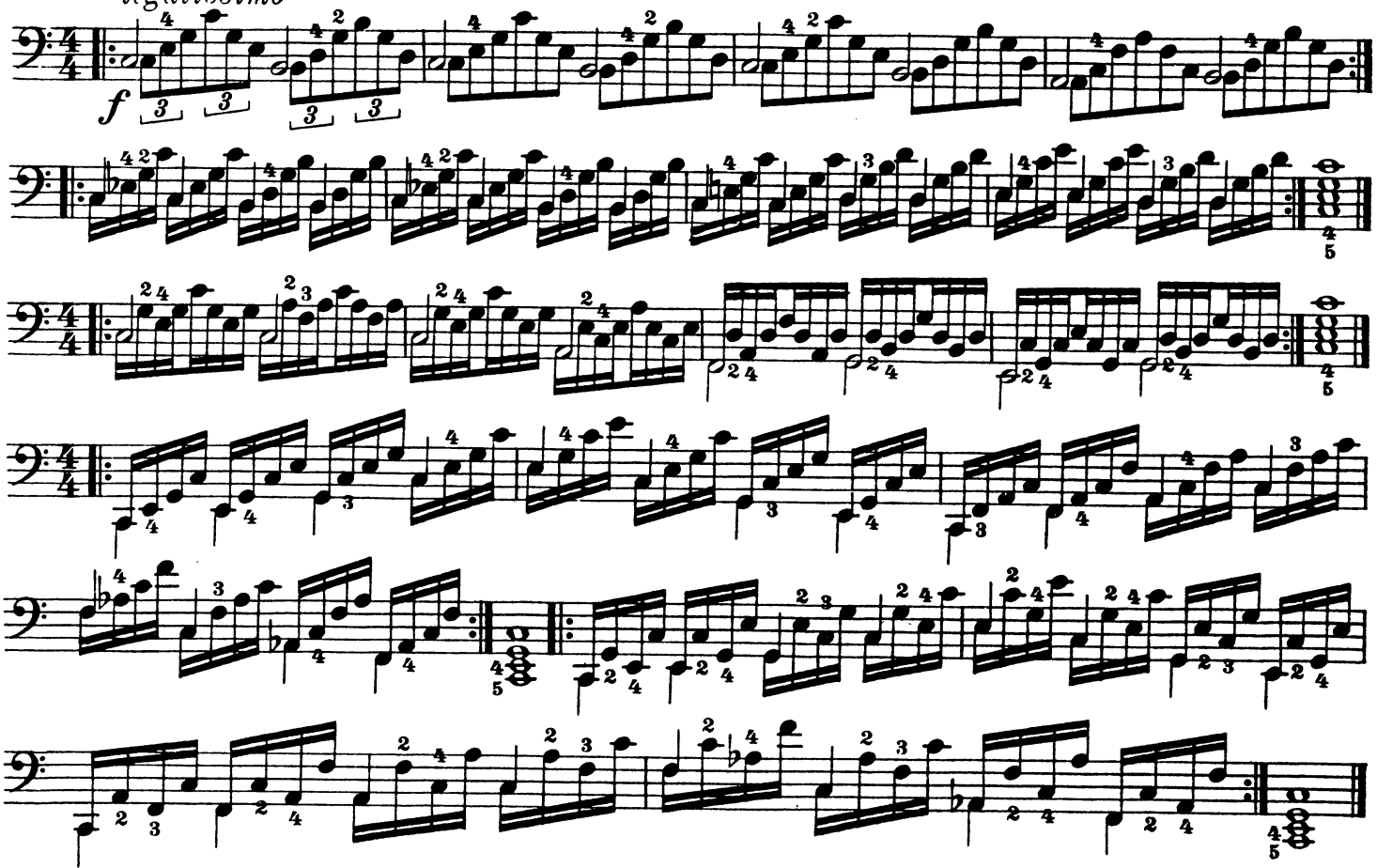
Exercises in Arpeggio (Broken Chords).

Man läßt die Töne eines Akkordes etwas liegen.
Jeder Teil sechsmal.

The notes of the arpeggio are to be somewhat sustained. Each part six times.

Allegro. ♩ = 66.

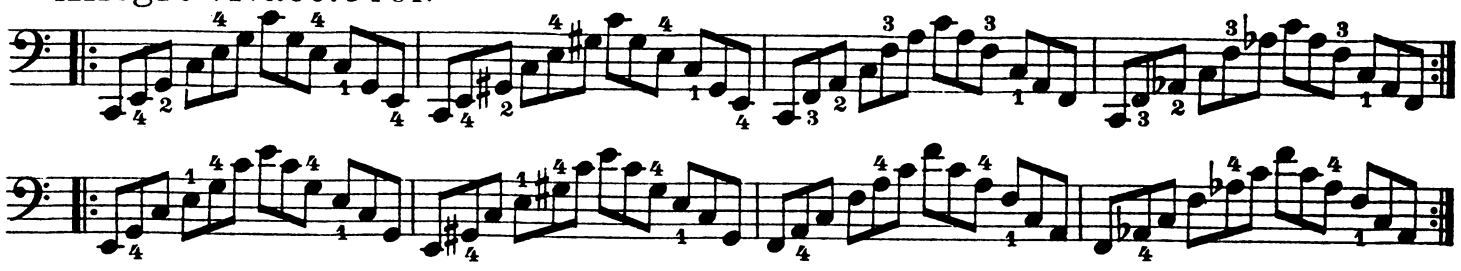
legatissimo

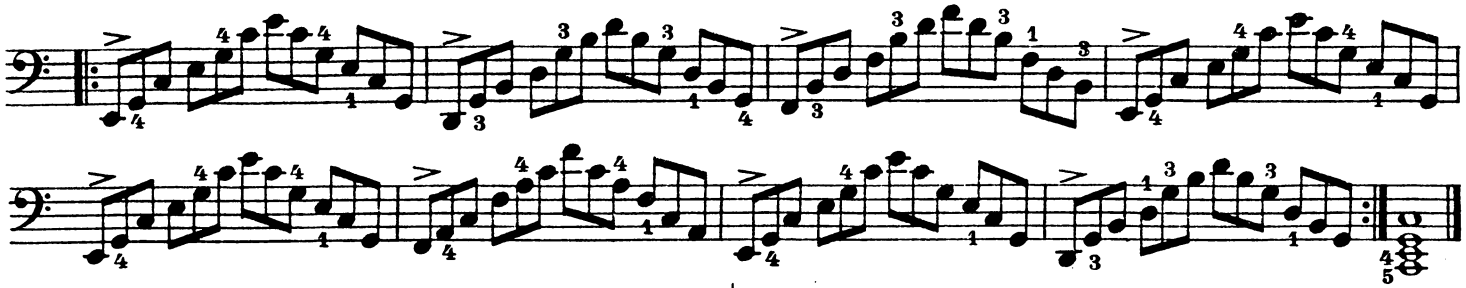


Hier hat der Schüler die Akkorde sämtlicher Tonarten in denselben Formen zu üben.

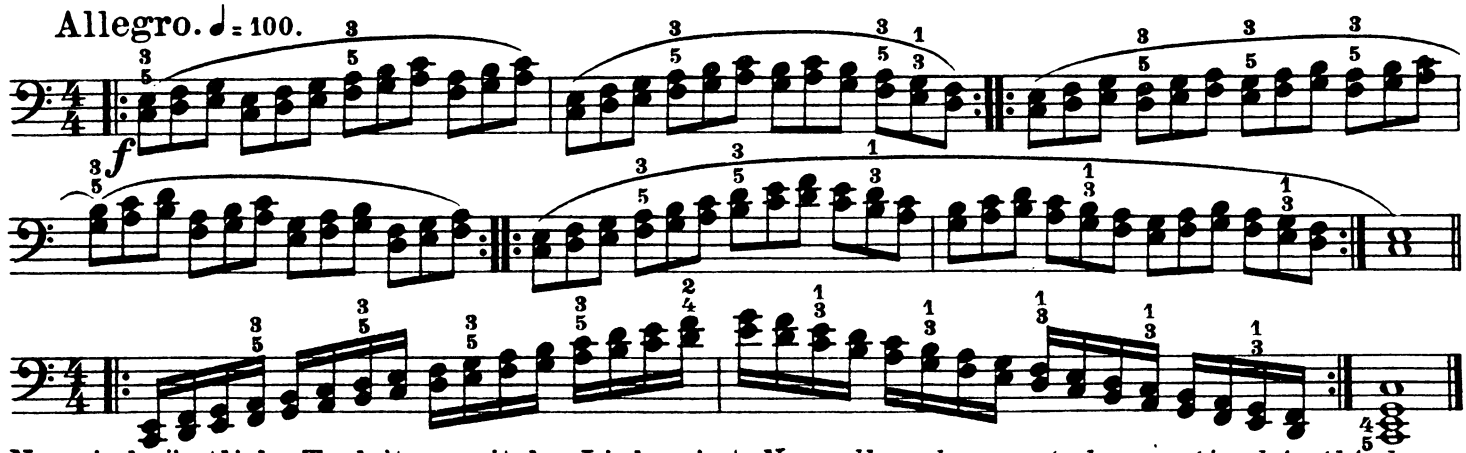
The pupil must practice the chords of all scales after the following manner.

Allegro vivace. ♩ = 84.





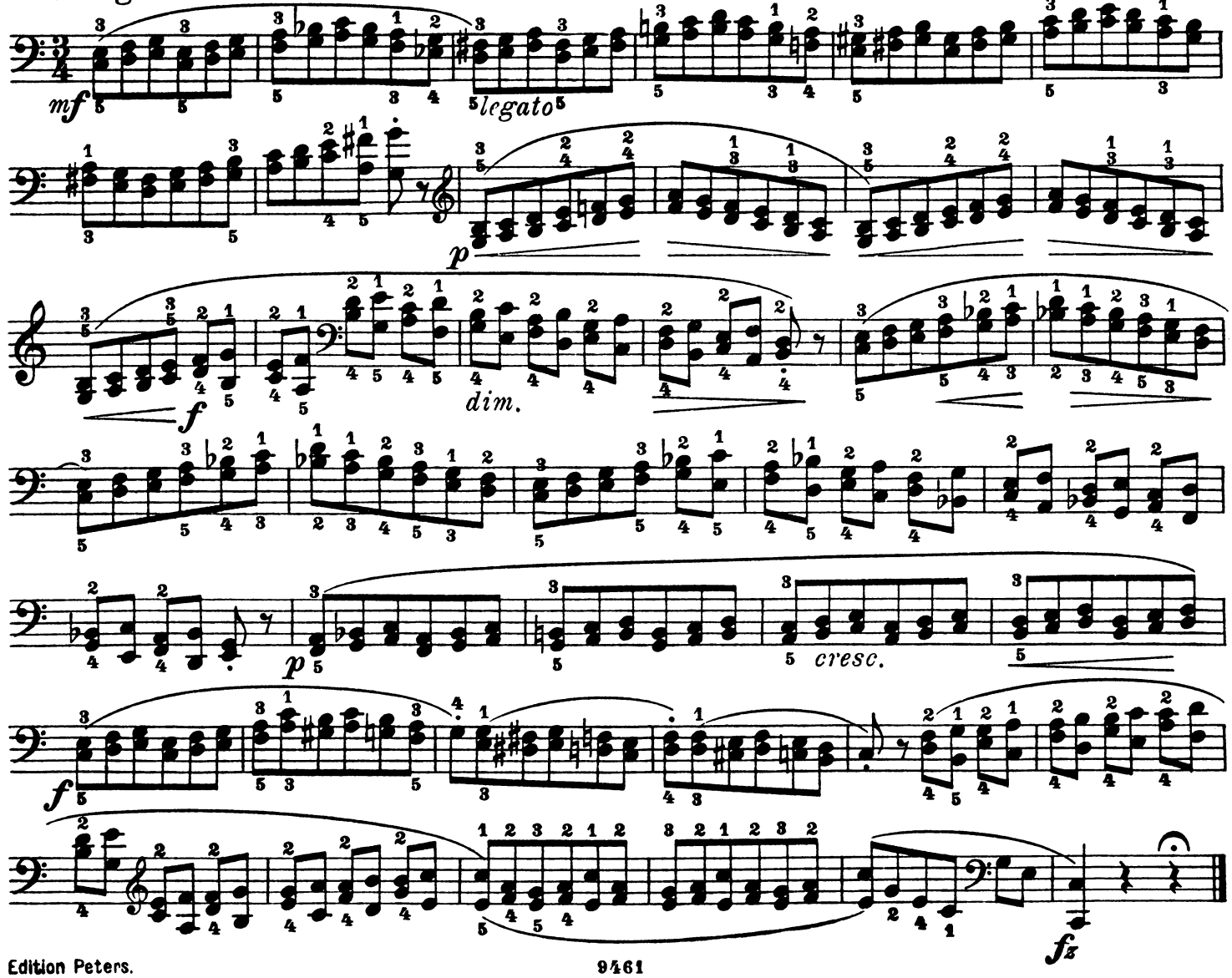
Übung in Terzenläufen. | *Thirds legato.*



Nun sind sämtliche Tonleitern mit der Linken in Terzen zu üben. | *Now all scales are to be practiced in thirds.*

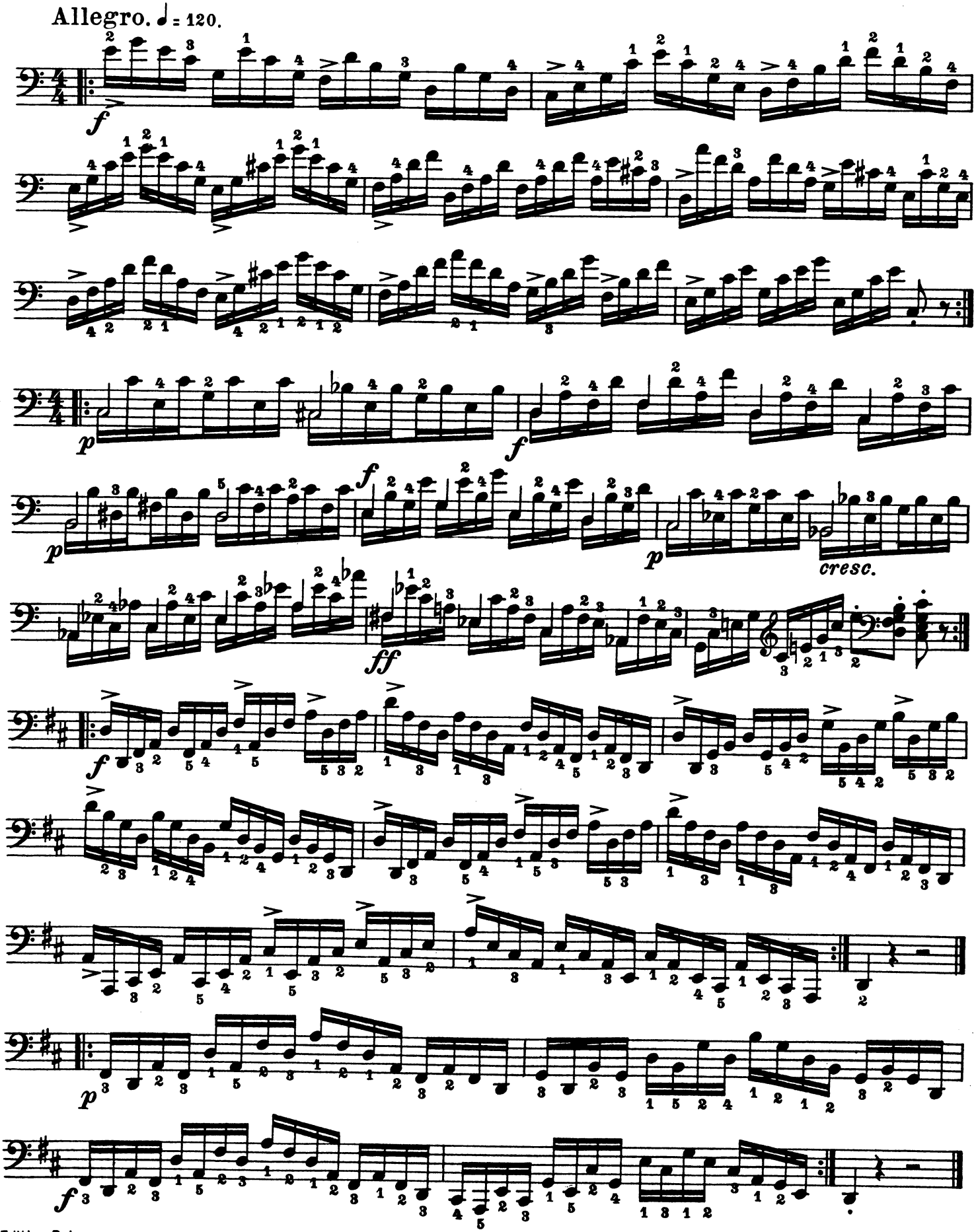
Etüde in Terzenläufen. | *Study in Thirds.*

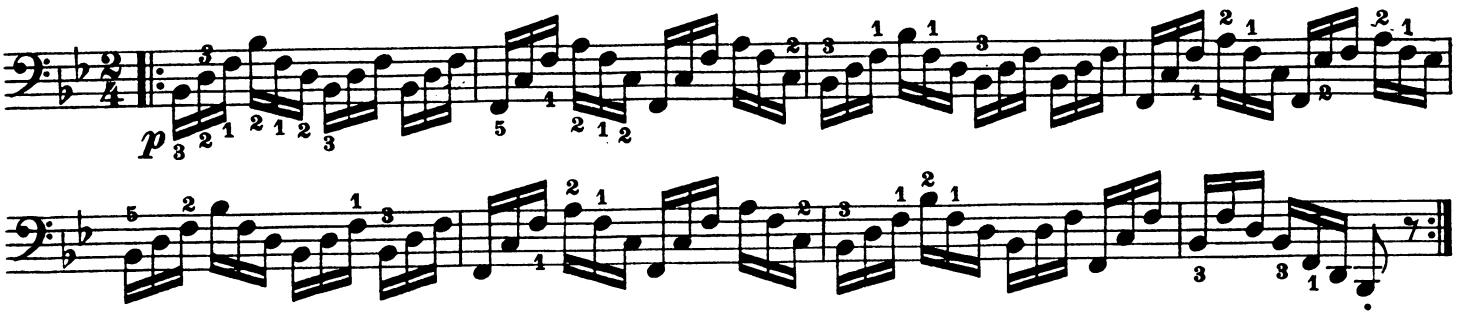
H. Berens, Op. 89. Nº 13.



Weitere akkordische Brechungen.
Other Arpeggios.

Jeder Teil sechsmal. | *Each part six times.*

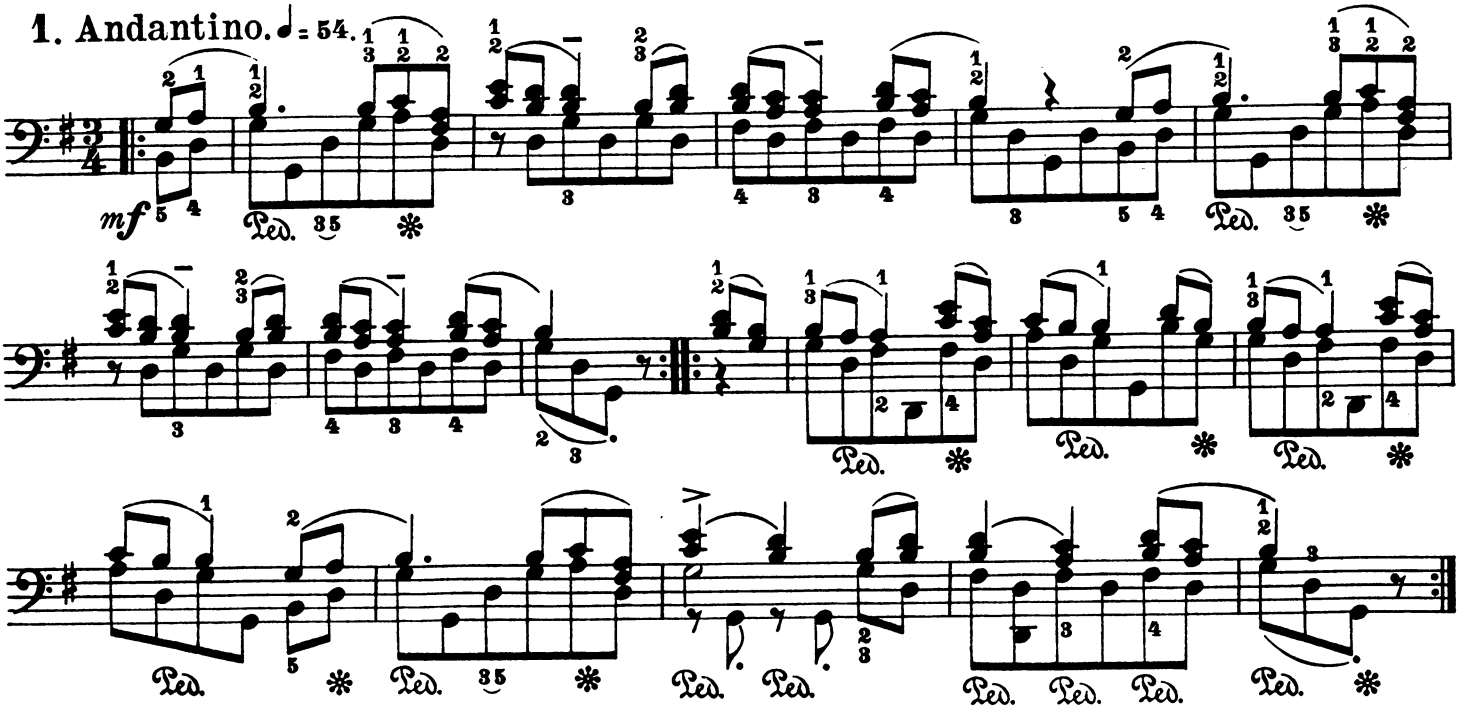




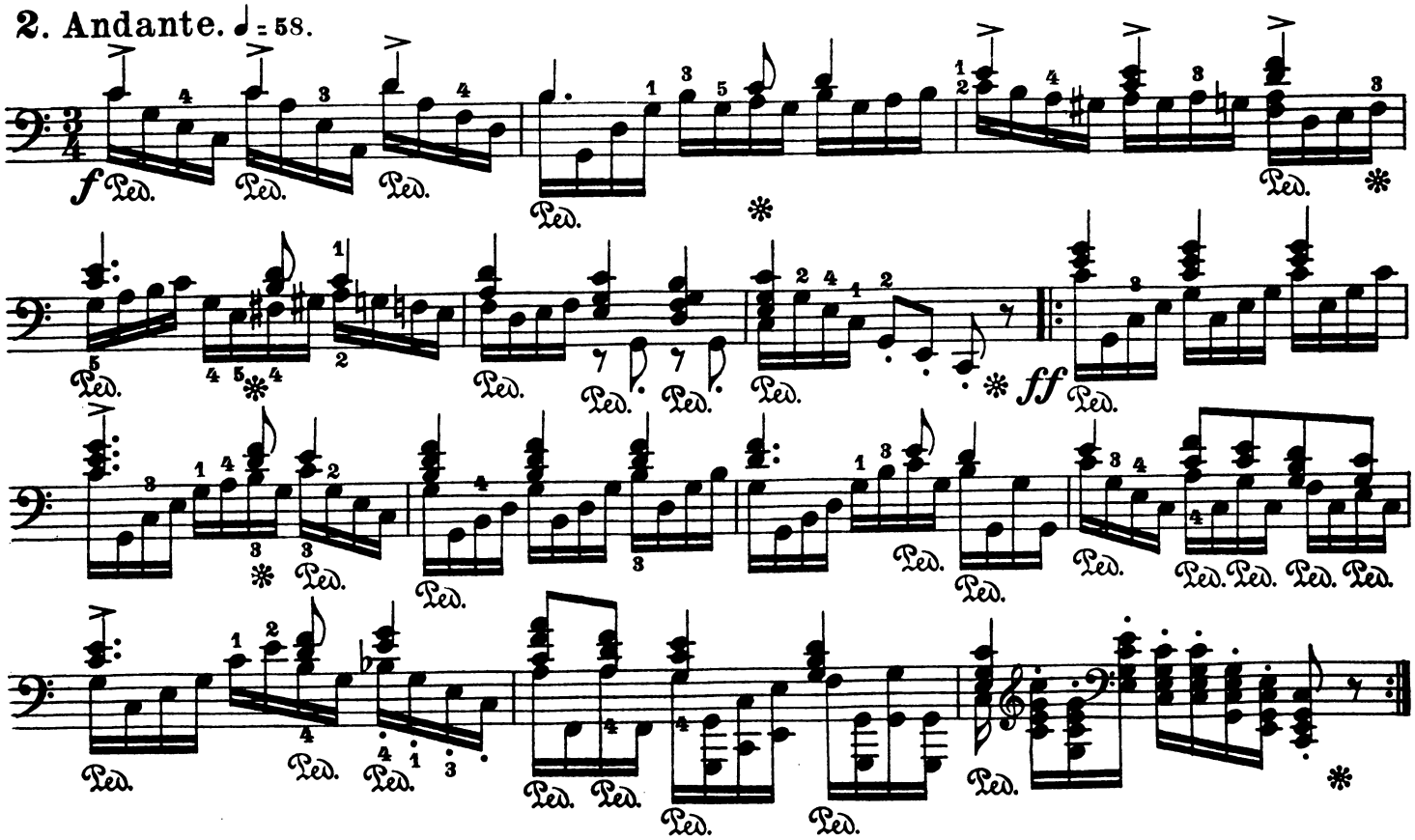
Zwei Volkslieder für die linke Hand allein.

Two Popular Songs for the left hand alone.

1. Andantino. ♩ = 54.



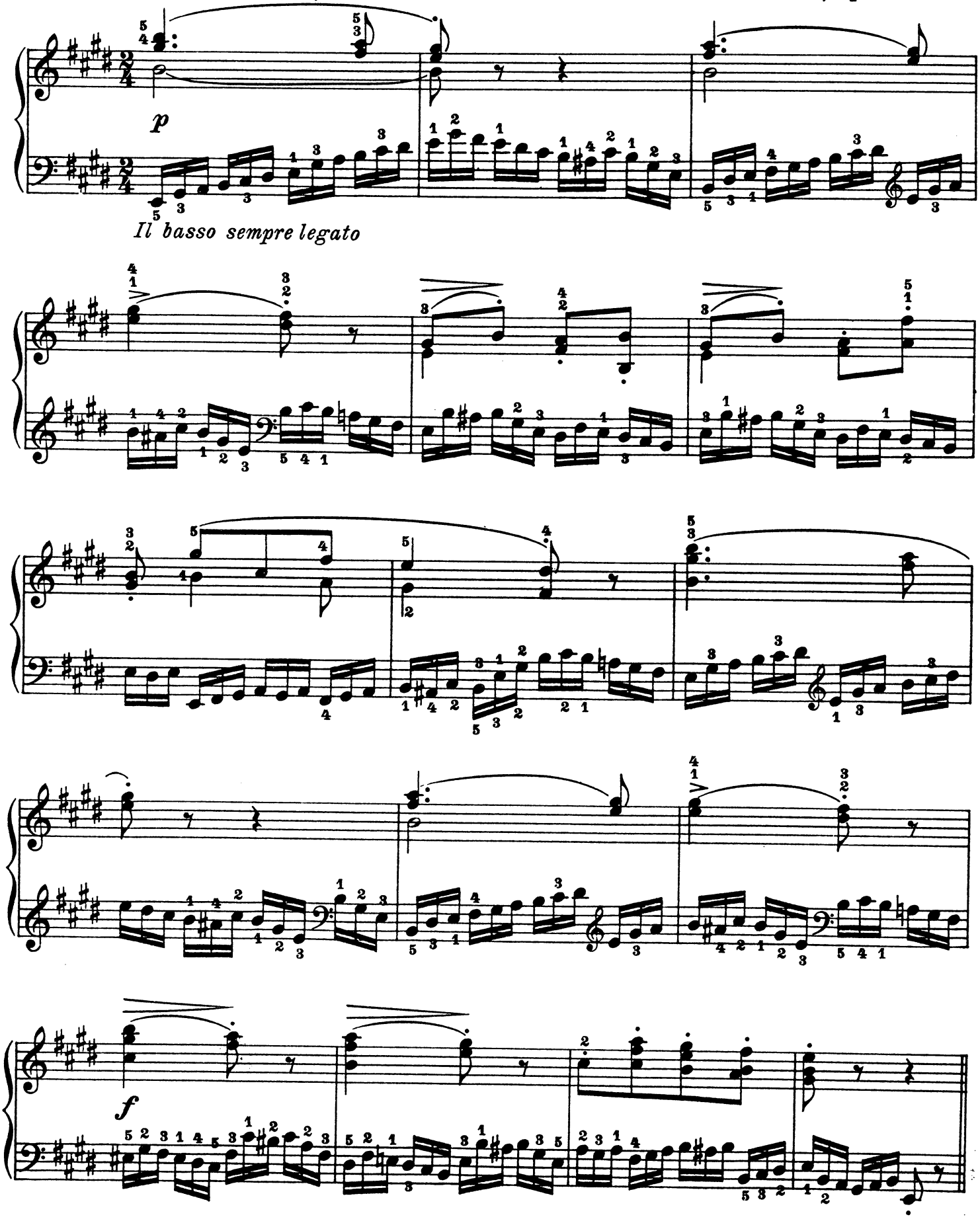
2. Andante. ♩ = 58.

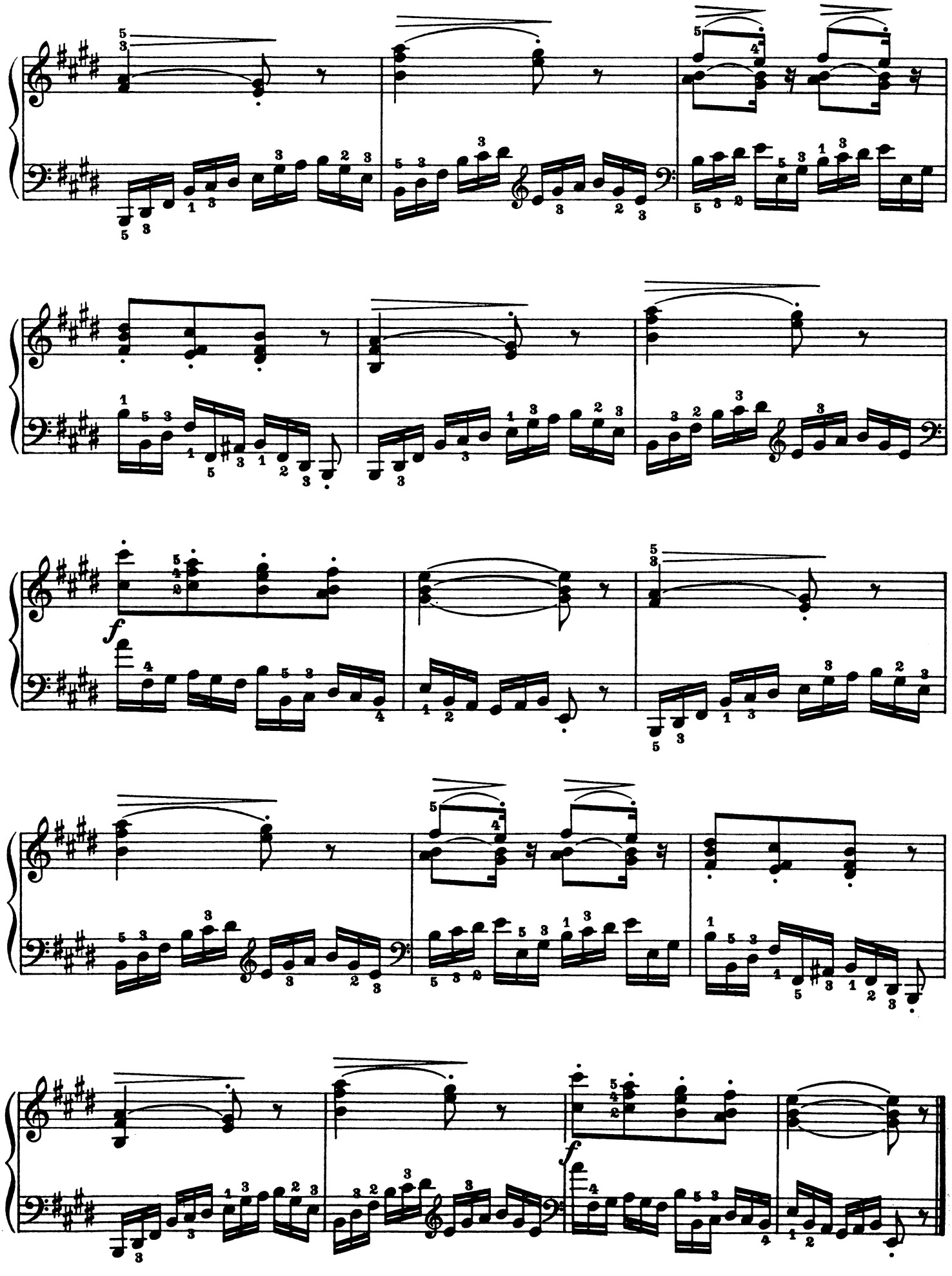


Etüde.

Andantino. ♩ = 54.

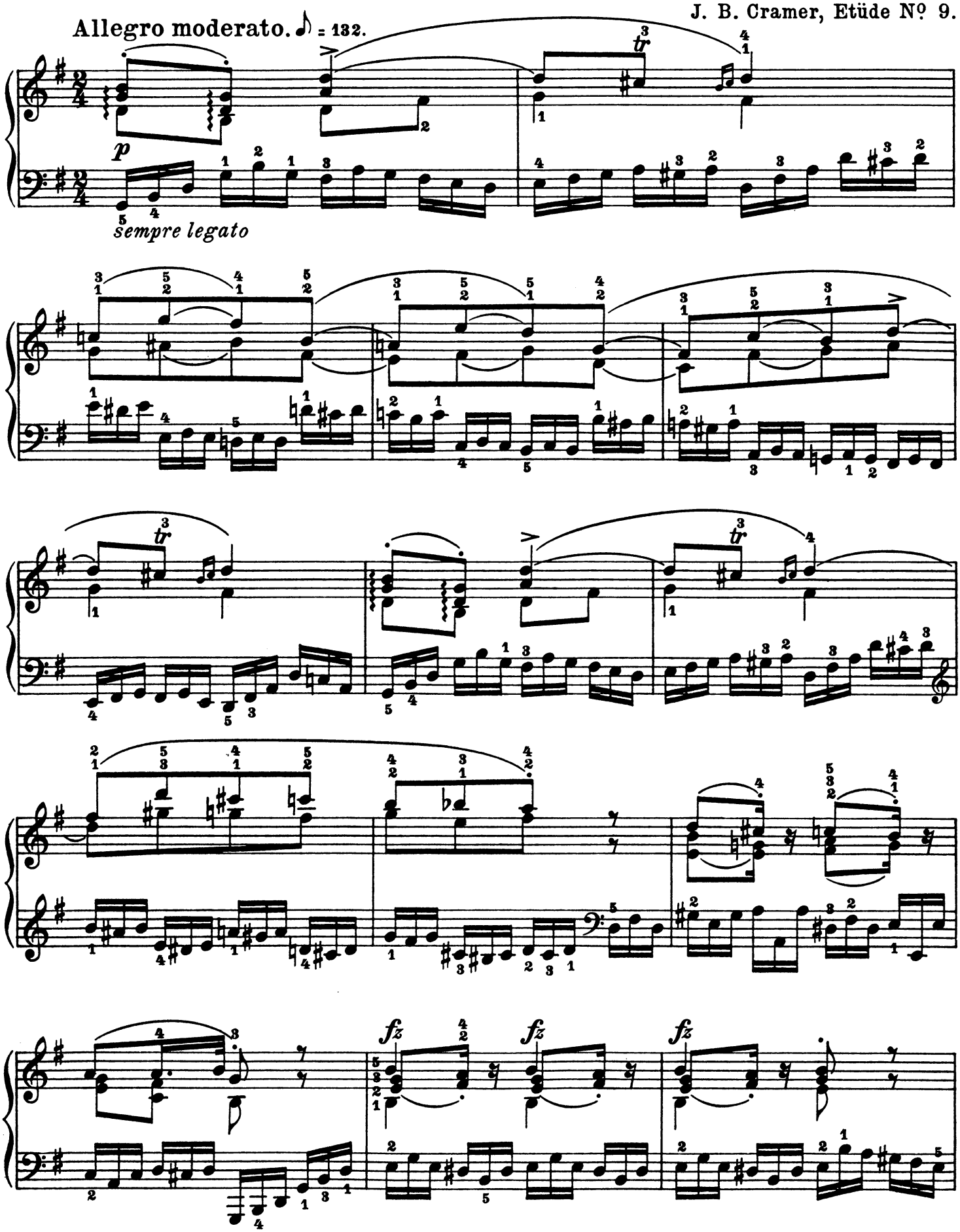
H. Bertini, Op. 32. Nº 27.

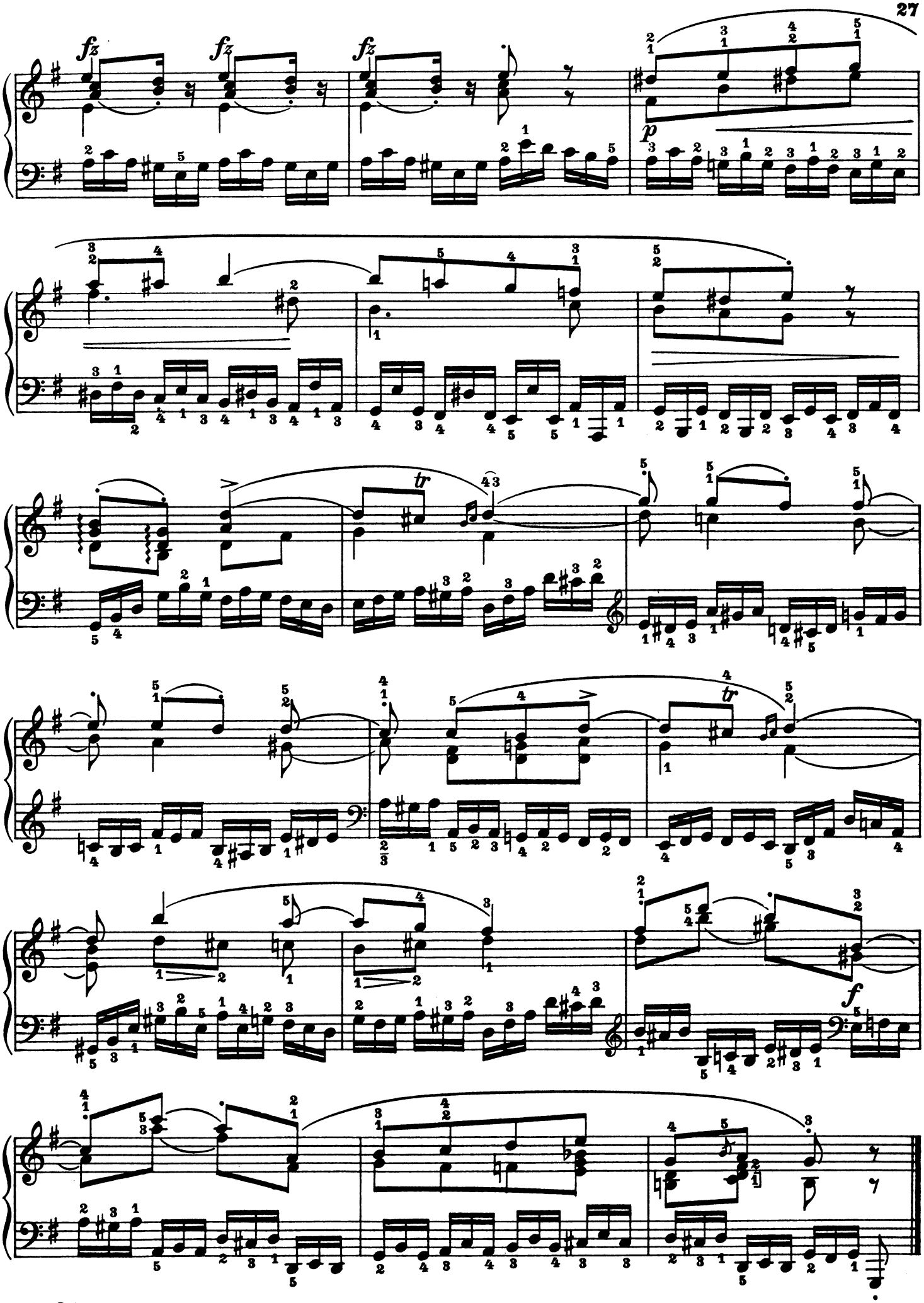



f
f

Etüde.

J. B. Cramer, Etüde Nº 9.

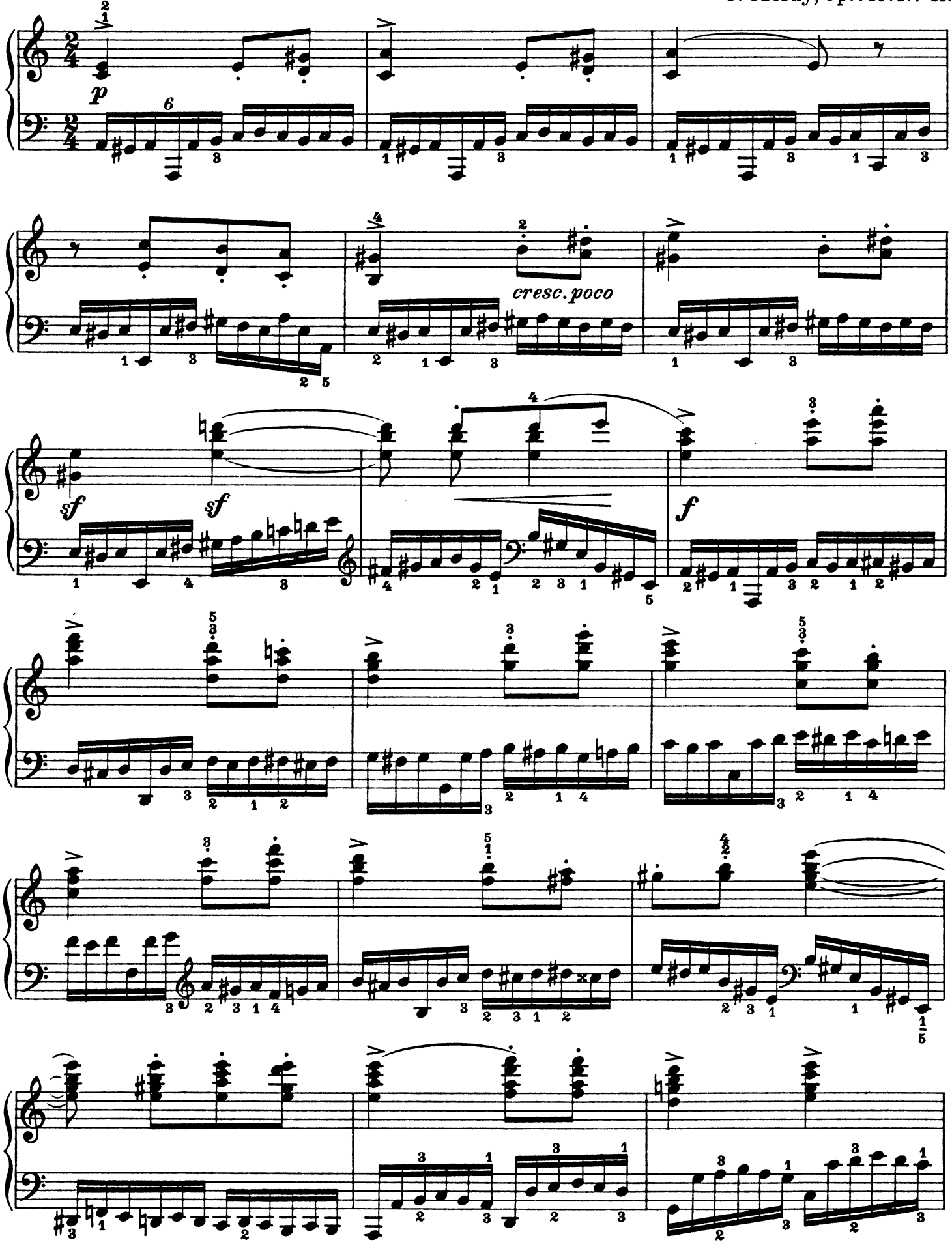


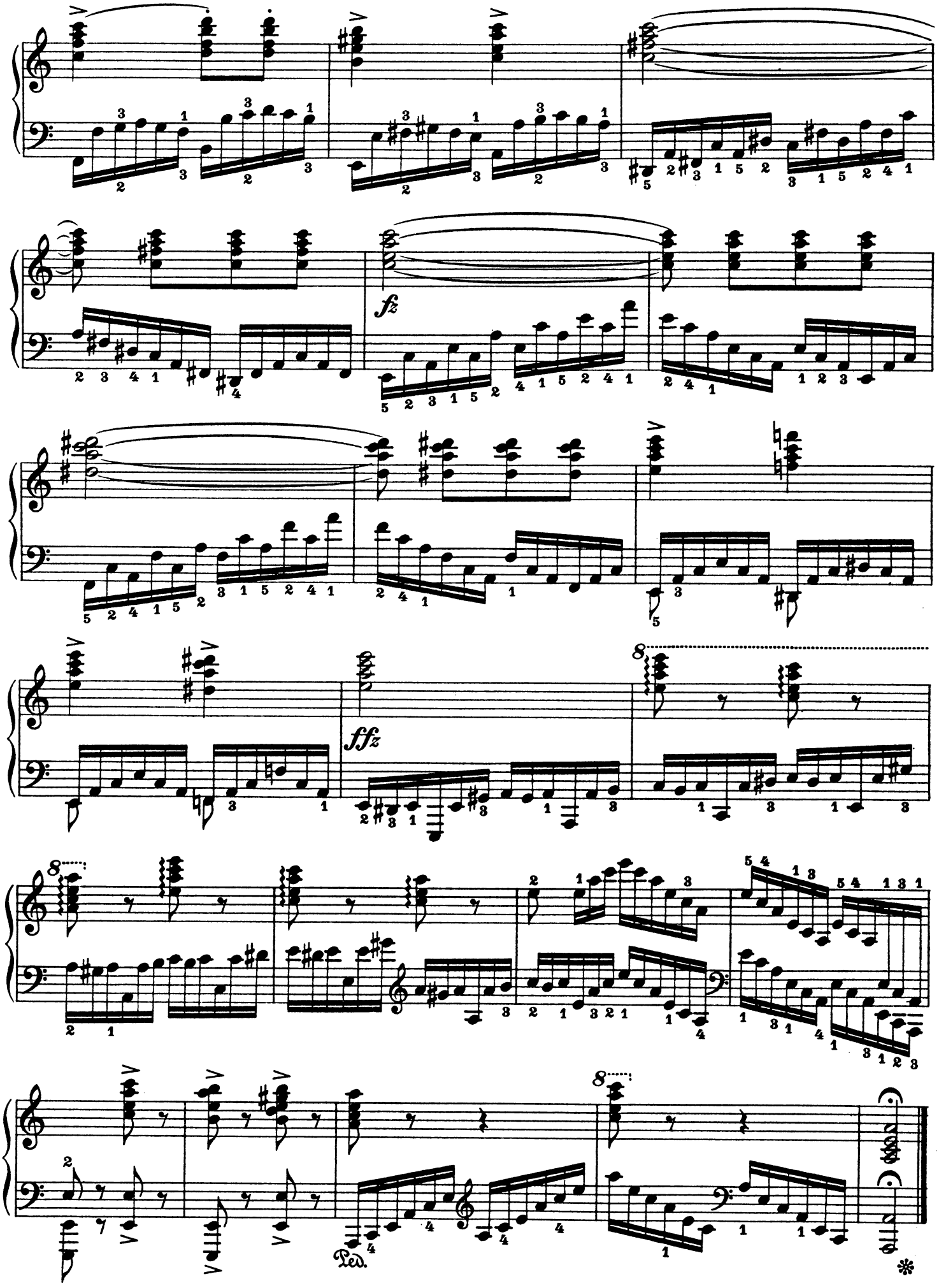

fz
fz
fz
p
tr
tr
f

Etüde.

Vivace. ♩ = 100.

C. Czerny, Op. 740. № 41.

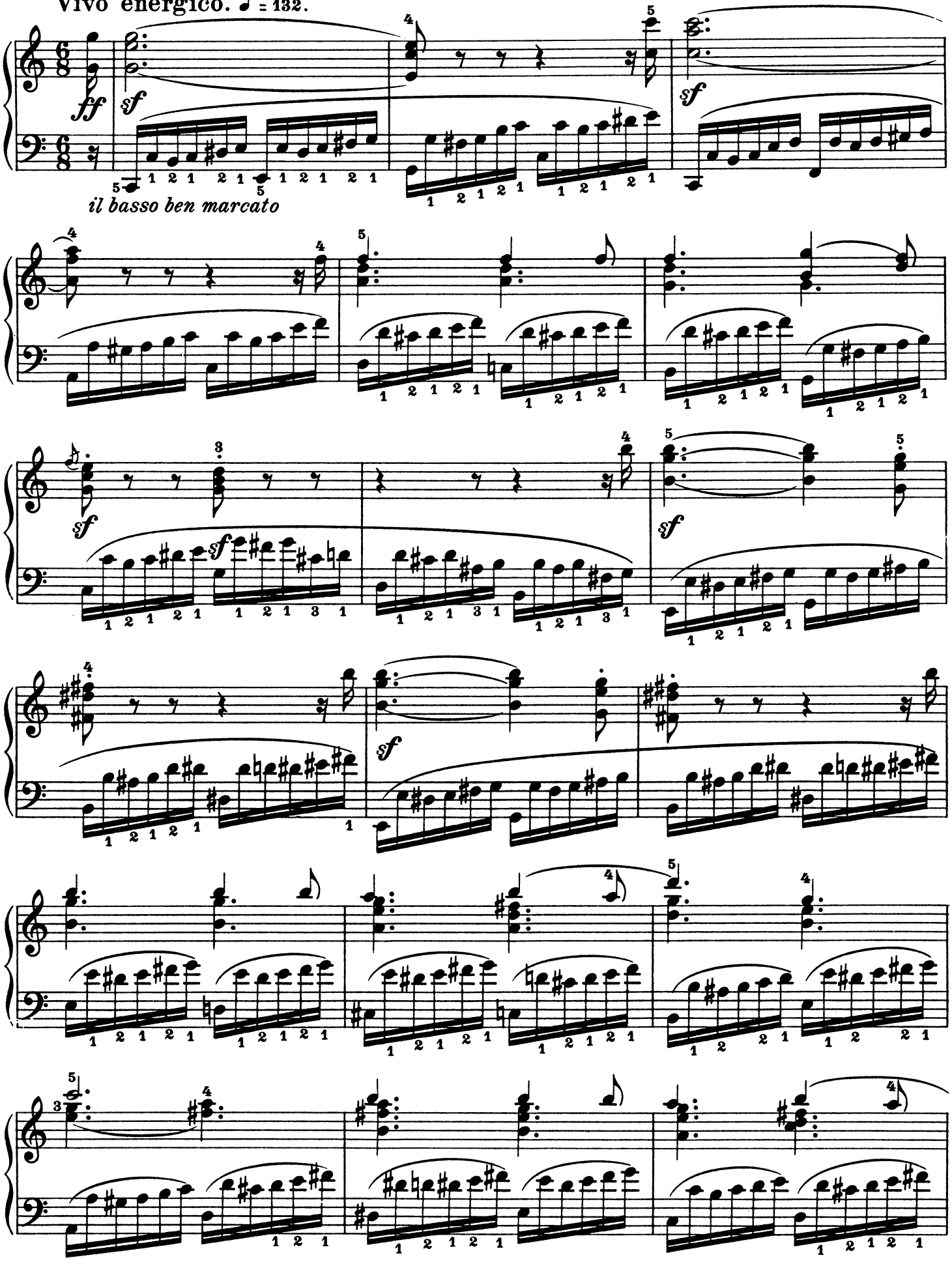


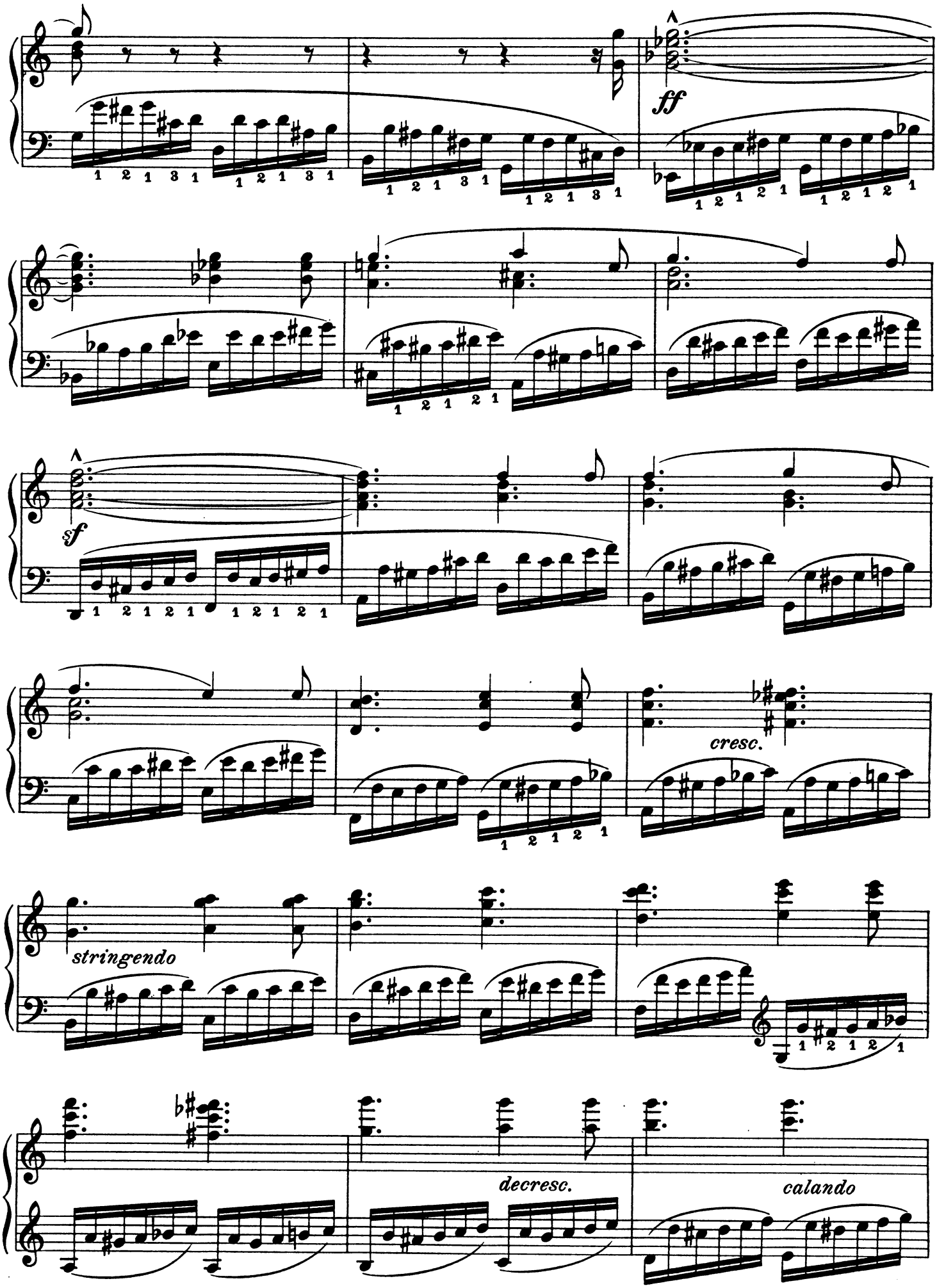

fz
ffz
8
Ped.
*

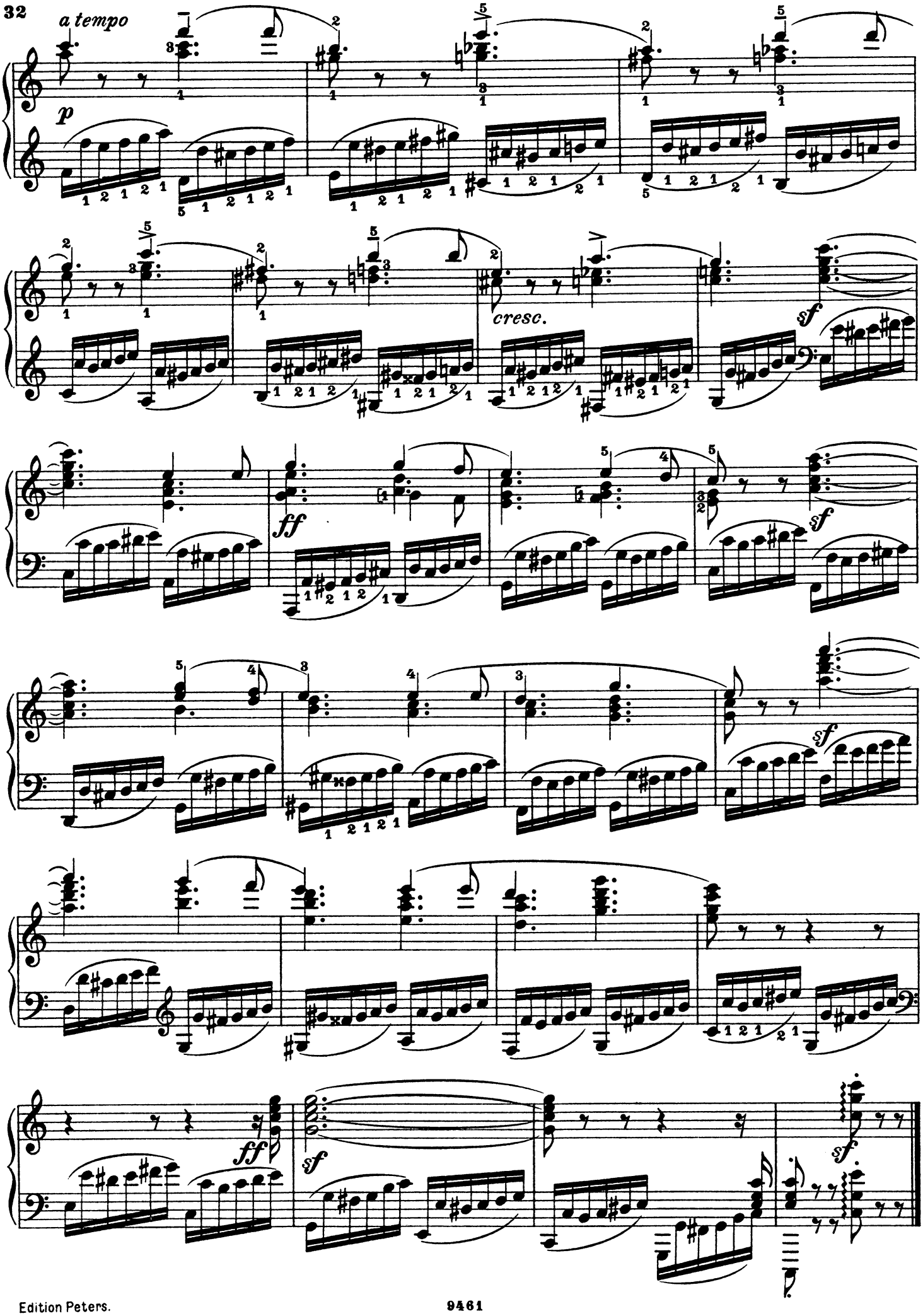
Etüde.

Ch. Mayer, Op. 168. Nº 14.

Vivo energico. ♩ = 132.



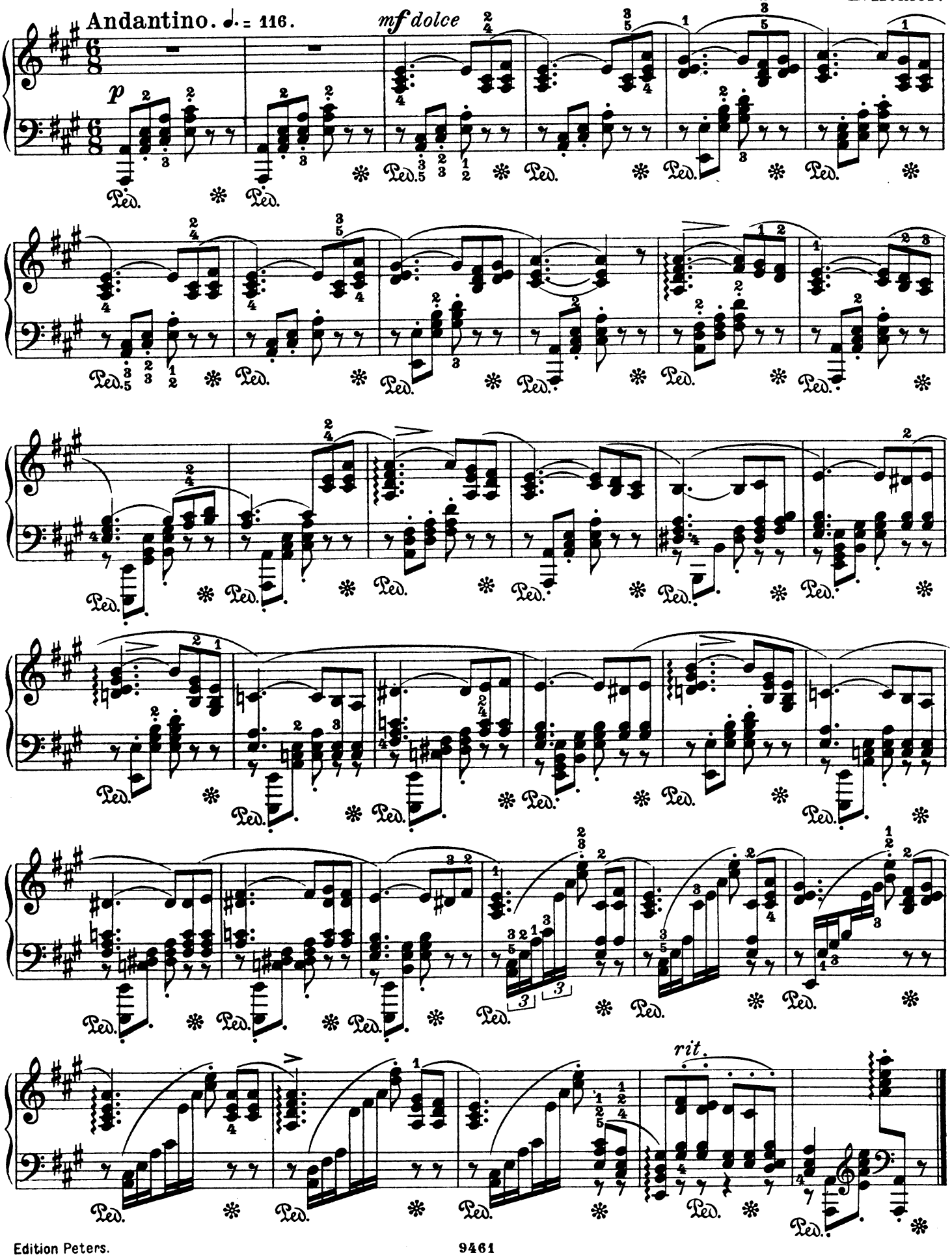

ff
sf
cresc.
stringendo
decresc.
calando


a tempo
p
cresc.
sf
ff
sf
sf
ff
sf
sf

Melodie aus Webers Oberon für die linke Hand allein.

Melody from Weber's Oberon for the left hand alone.

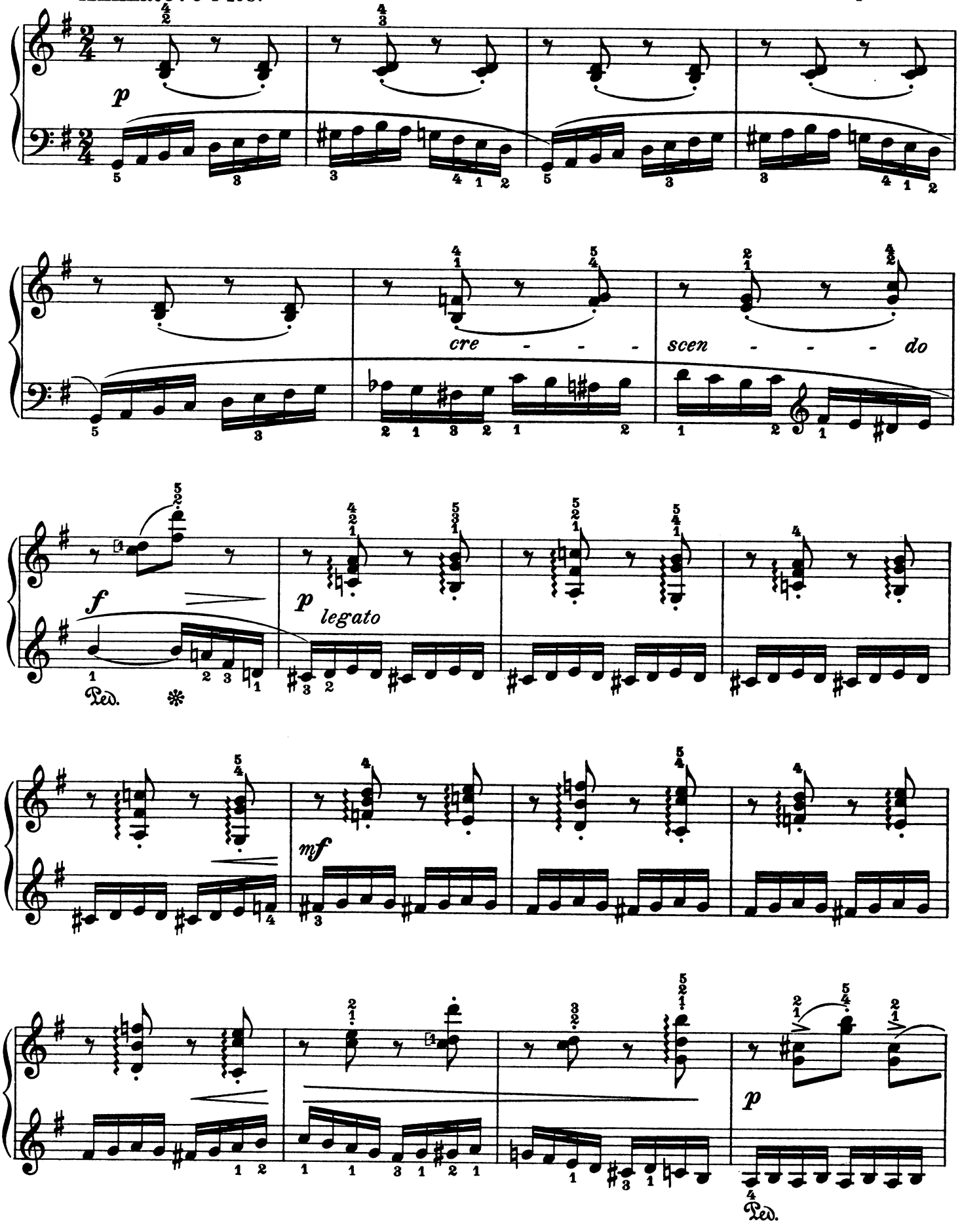
L. Köhler.

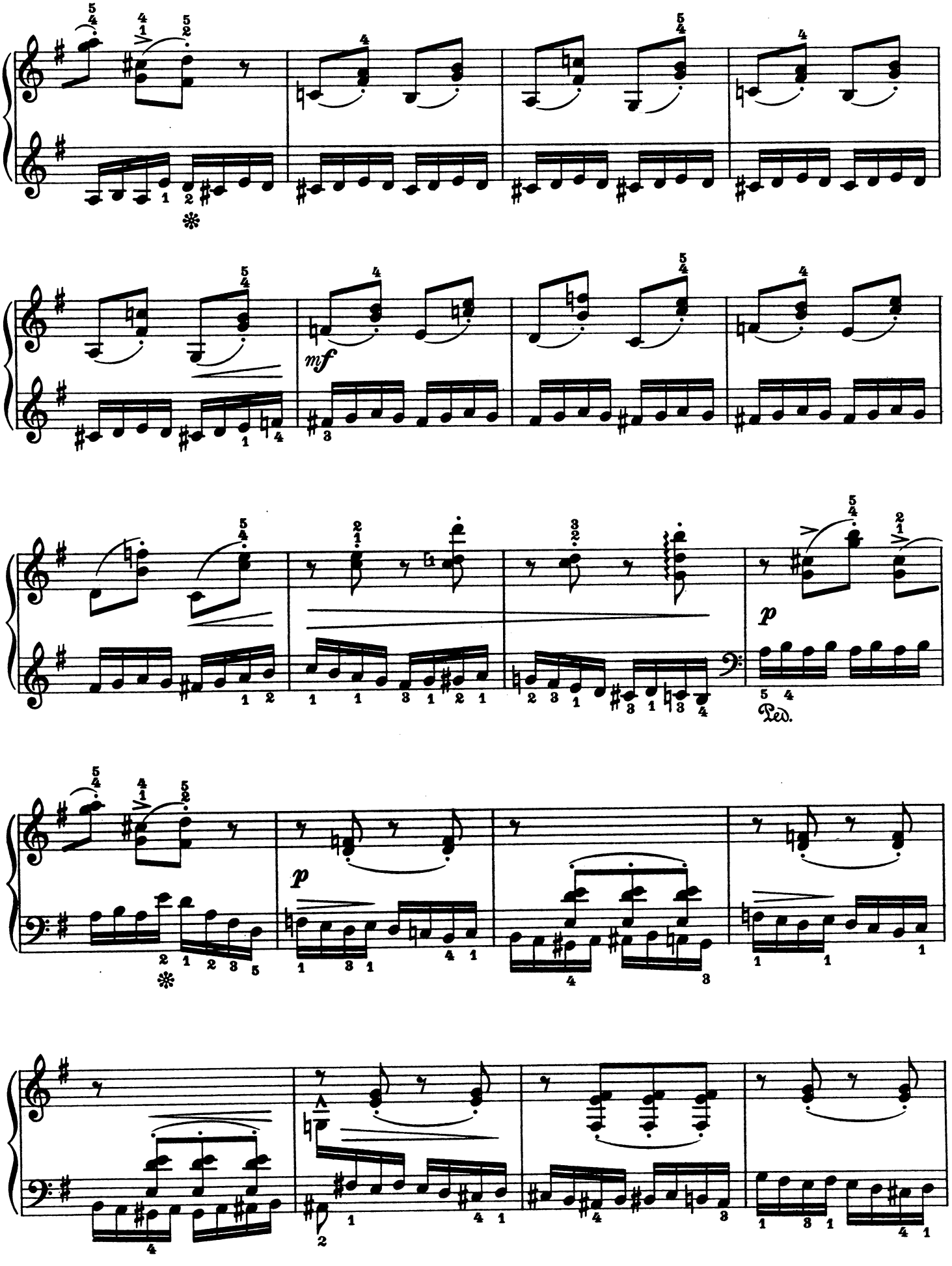


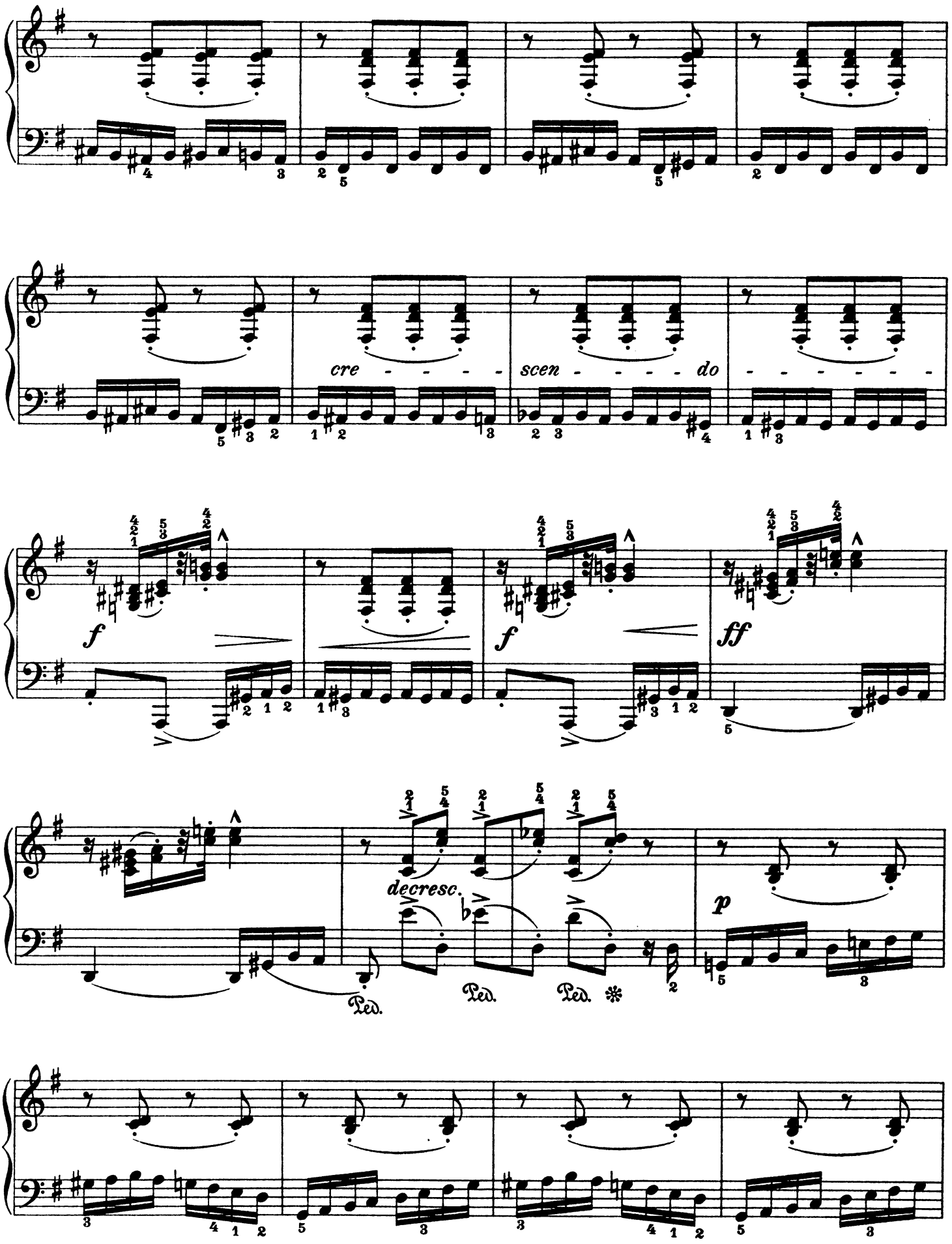
Etüde.

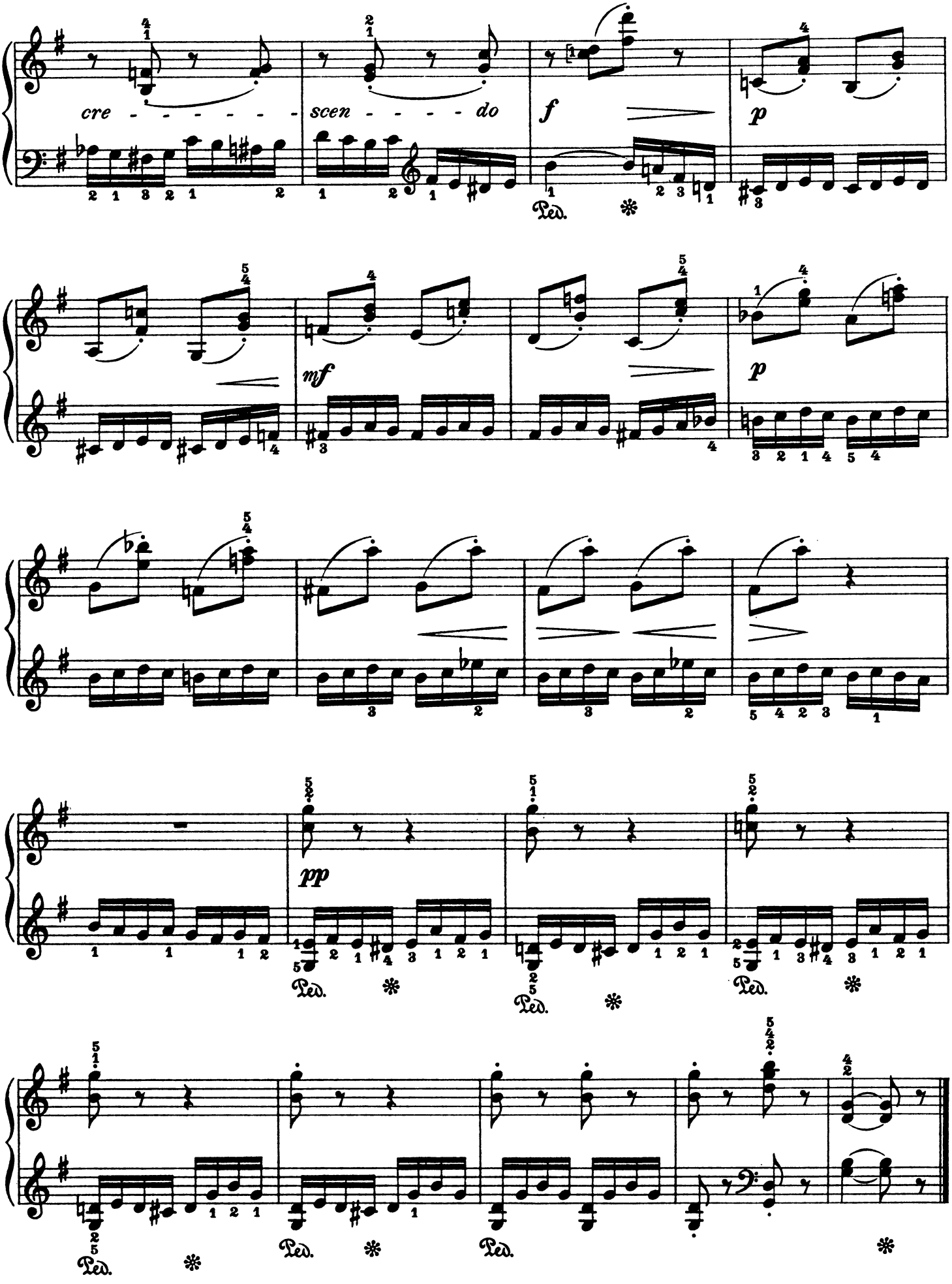
Animato. ♩ = 108.

Ad. Jensen, Op. 32. Nº 3.




mf
p
Ped.
p


cre - - - - -
scen - - - - - do - - - - - - -
f
f
ff
decresc.
p
Ped.
Ped.
Ped. *

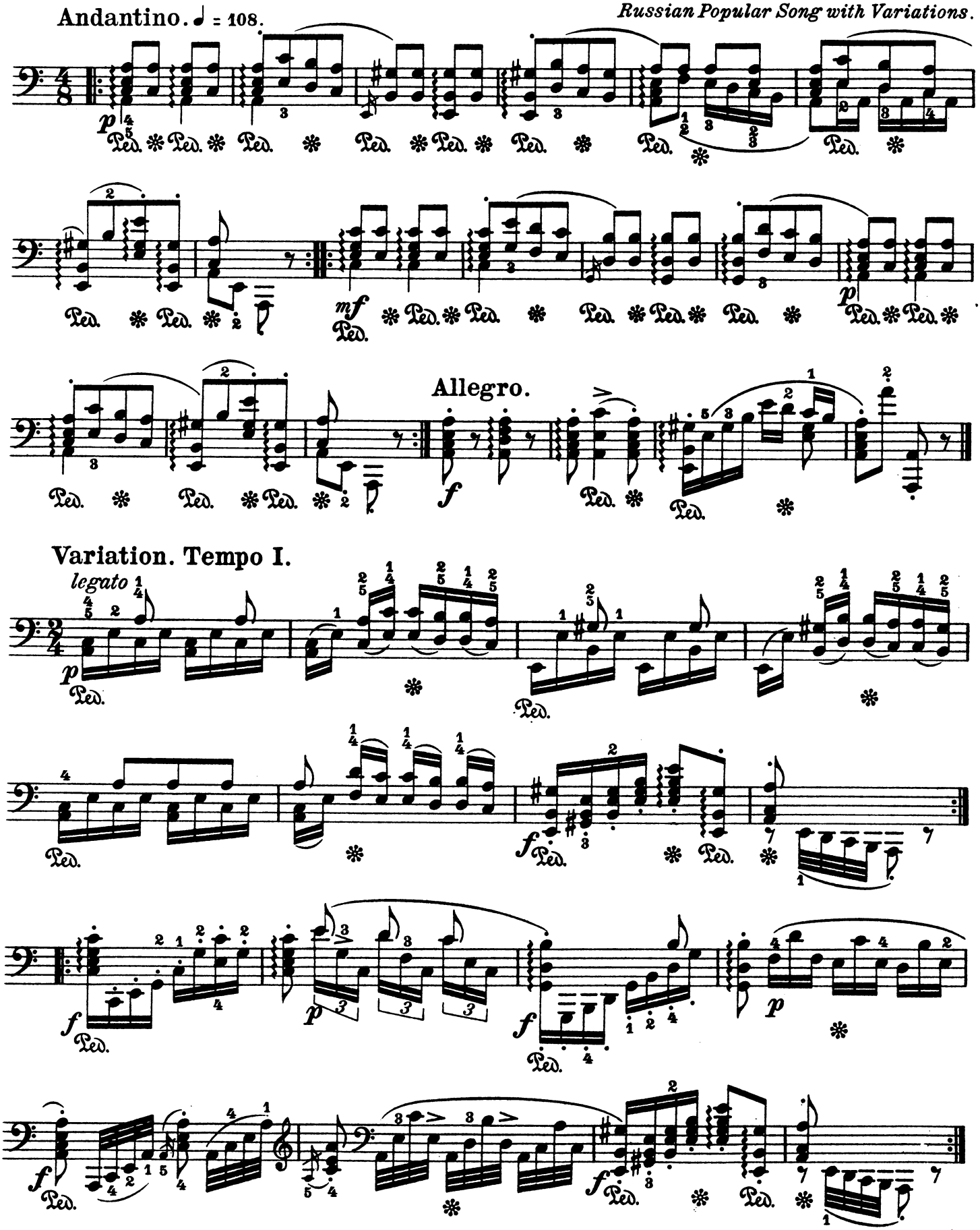

cre - - - - - - - -
scen - - - - do
f
p
Ped.
mf
p
pp
Ped.

Zwei Stücke für die linke Hand allein.

Two Pieces for the left hand alone.

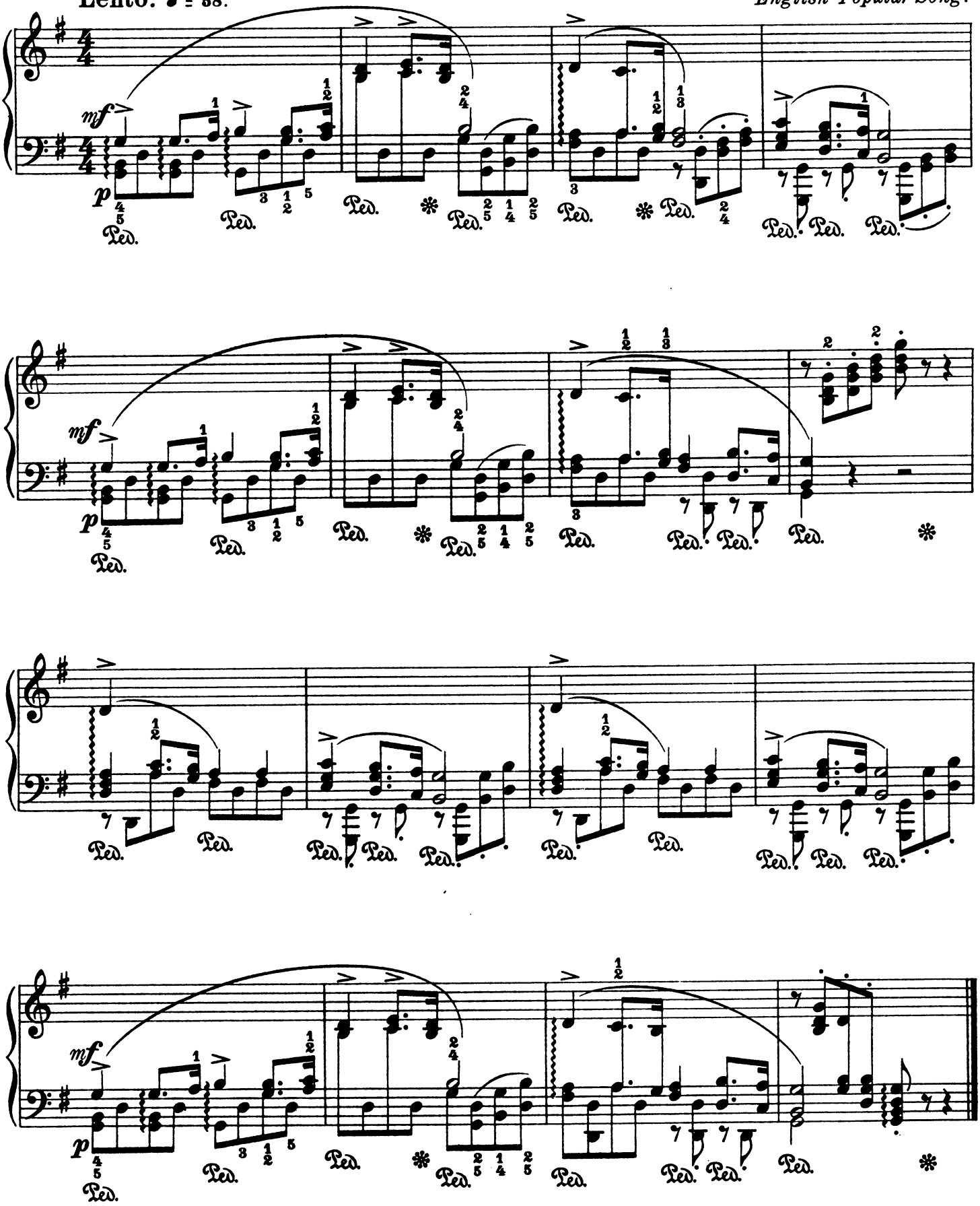
Russisches Volkslied mit Variation.

Russian Popular Song with Variations.



Englisches Volkslied.
English Popular Song.

Lento. ♩ = 58.

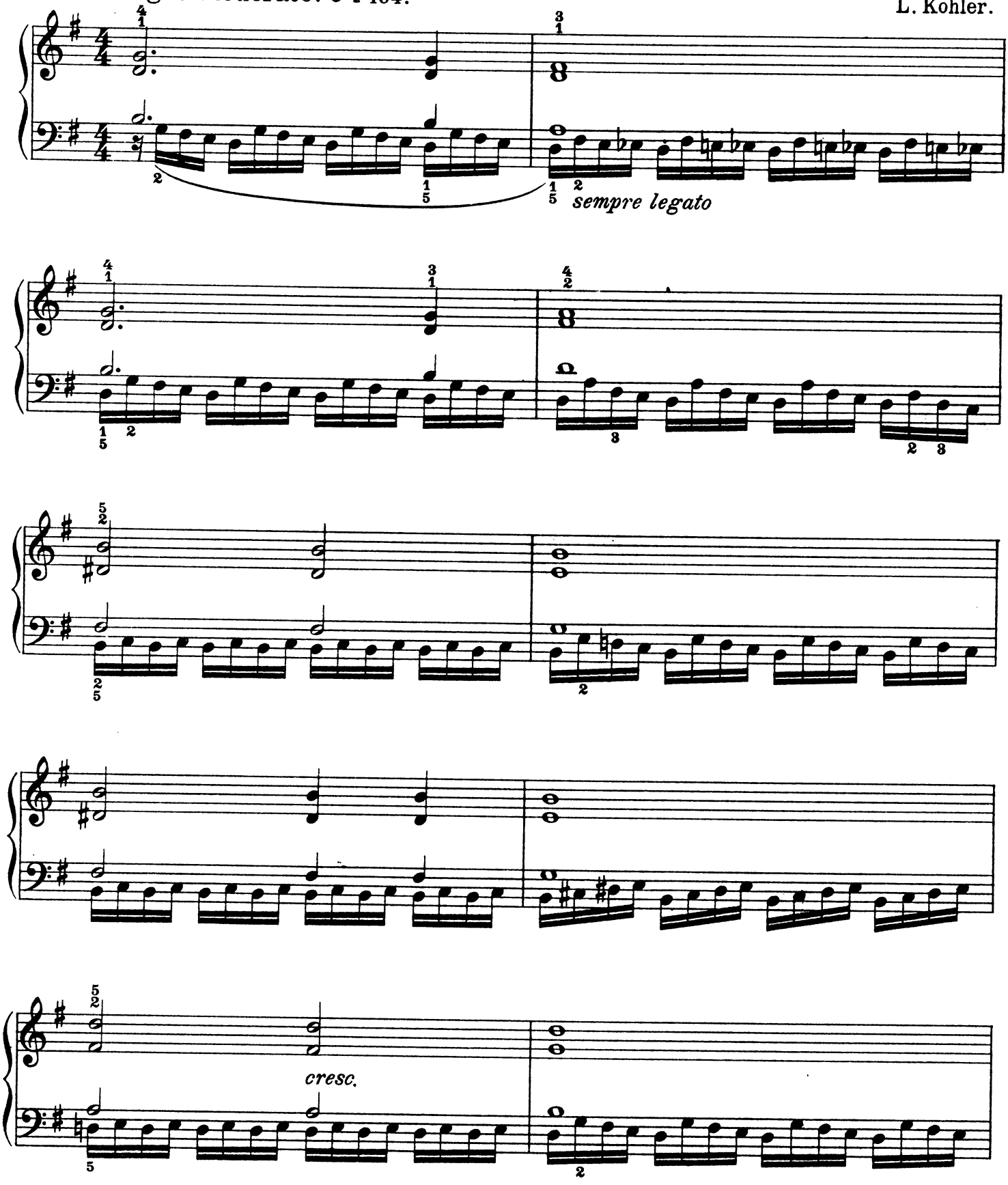


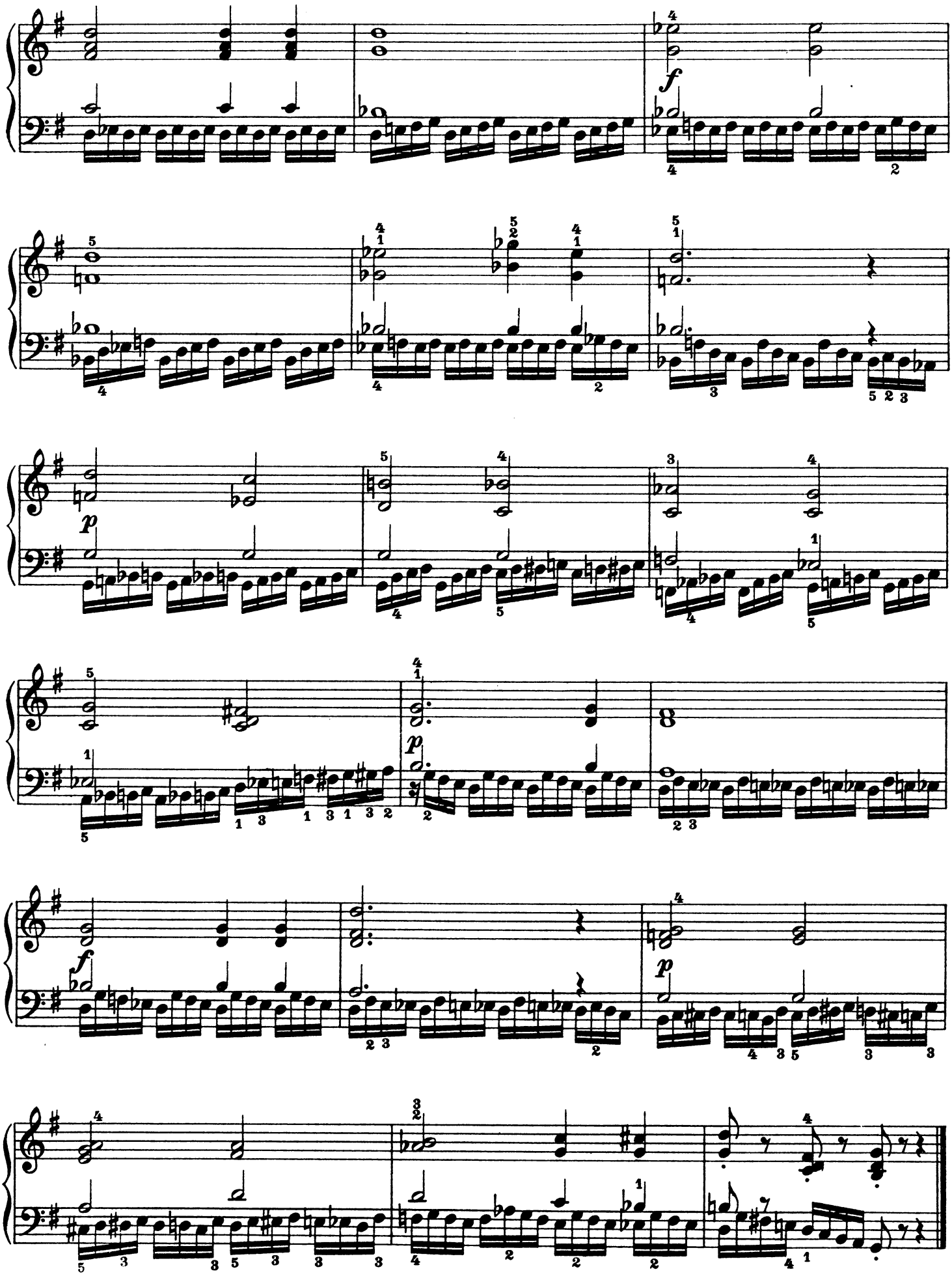
Etüde.

Zur Geläufigkeit der schwächern Finger. — *For velocity with the weaker fingers.*

Allegro moderato. ♩ = 104.

L. Köhler.

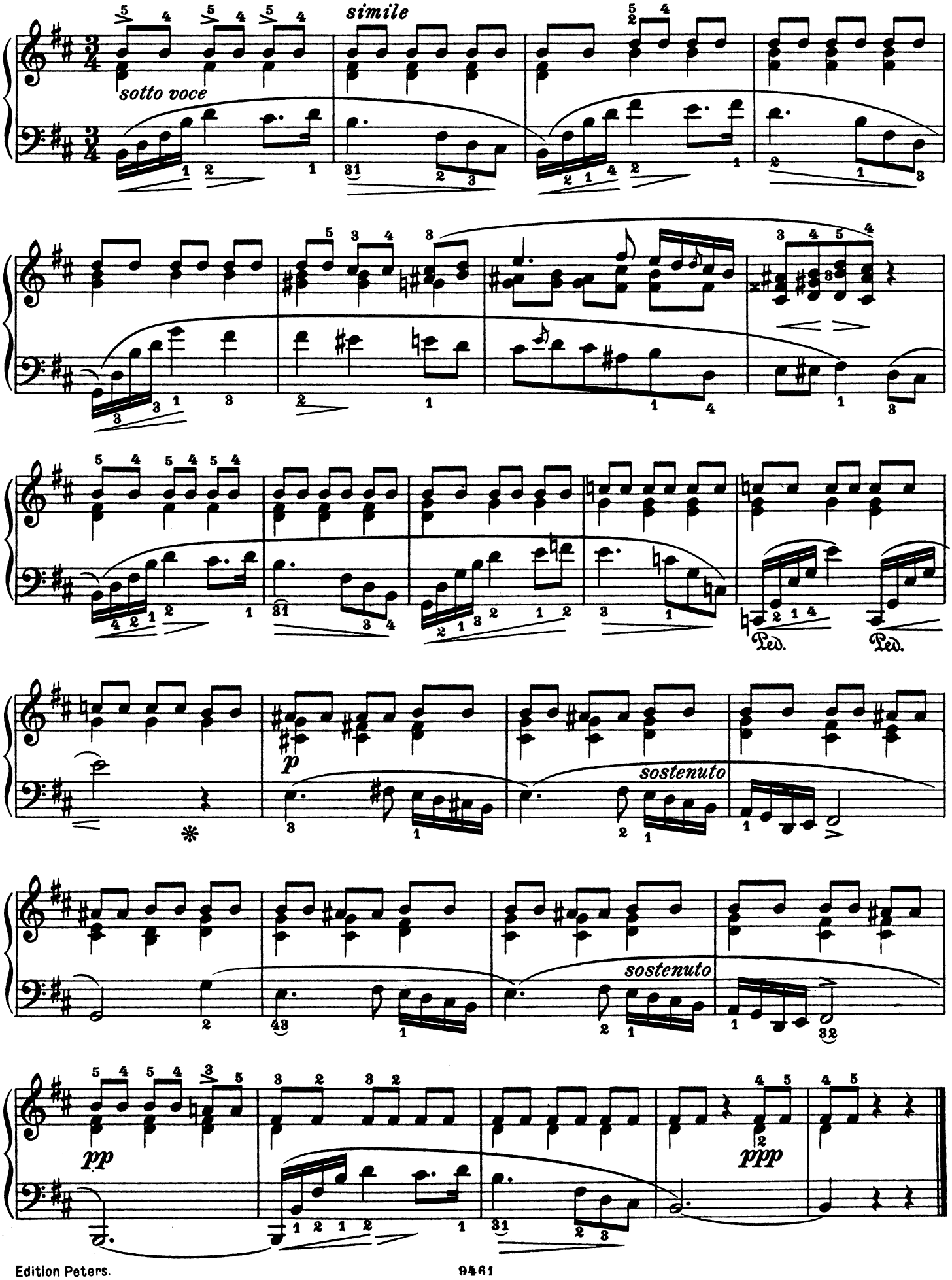



f
p
p
f
p

Prélude.

Assai lento. ♩ = 54.

Fr. Chopin, Op. 28. Nº 6.

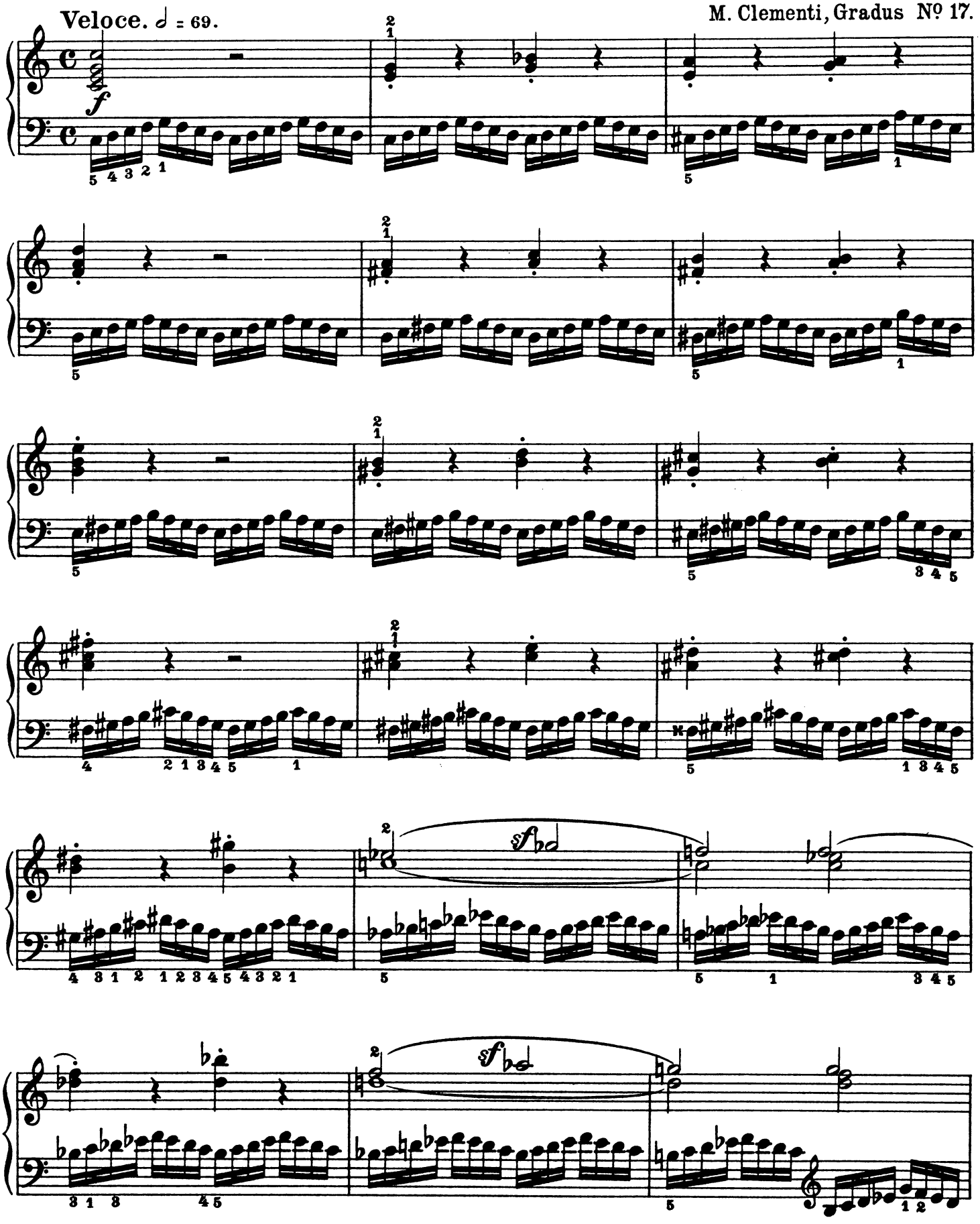


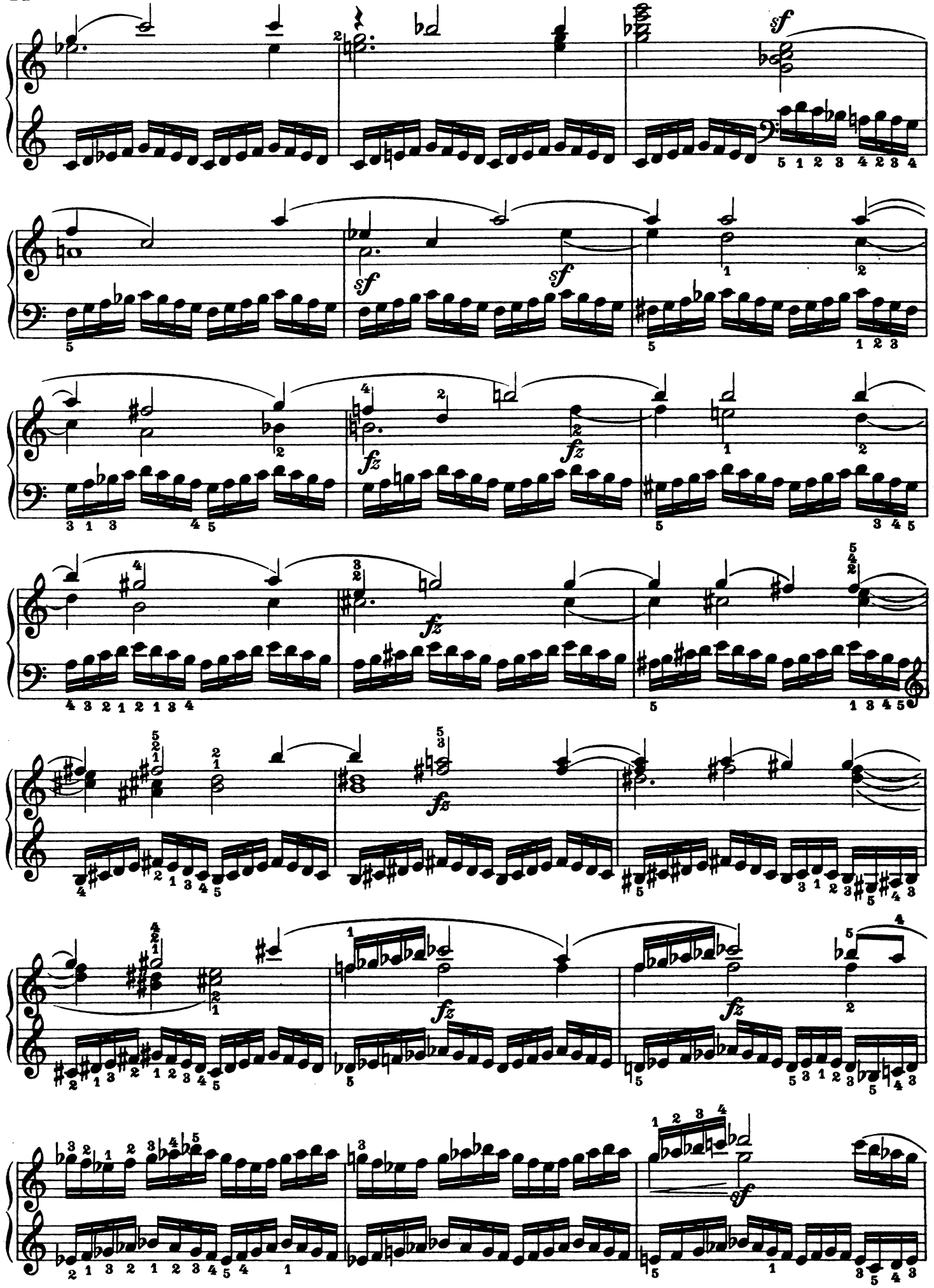
Etüde.

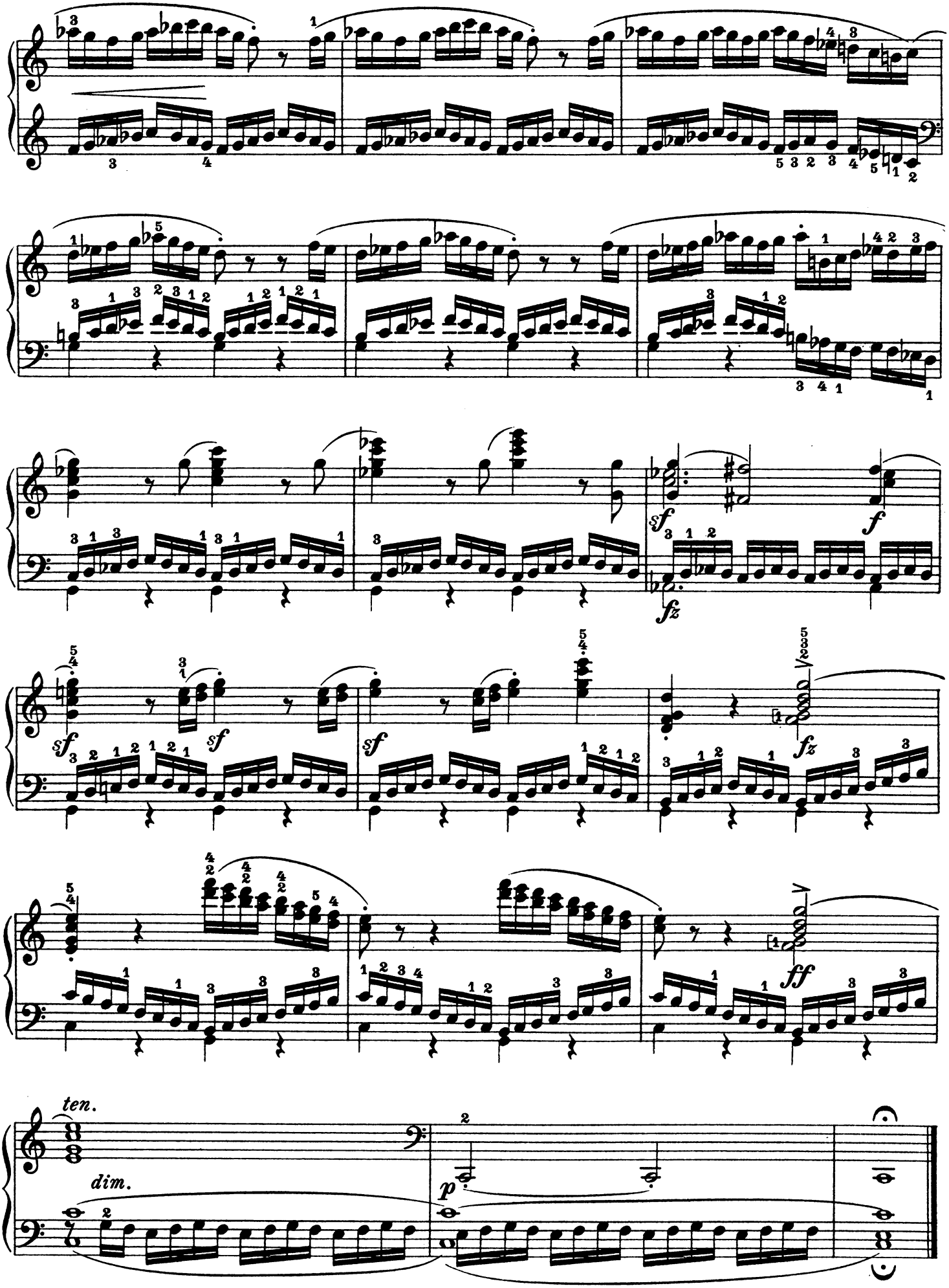
Um den Fingern der linken Hand gleiche Kraft zu geben.

For equalising the power of the fingers of the left hand.

M. Clementi, Gradus Nº 17.



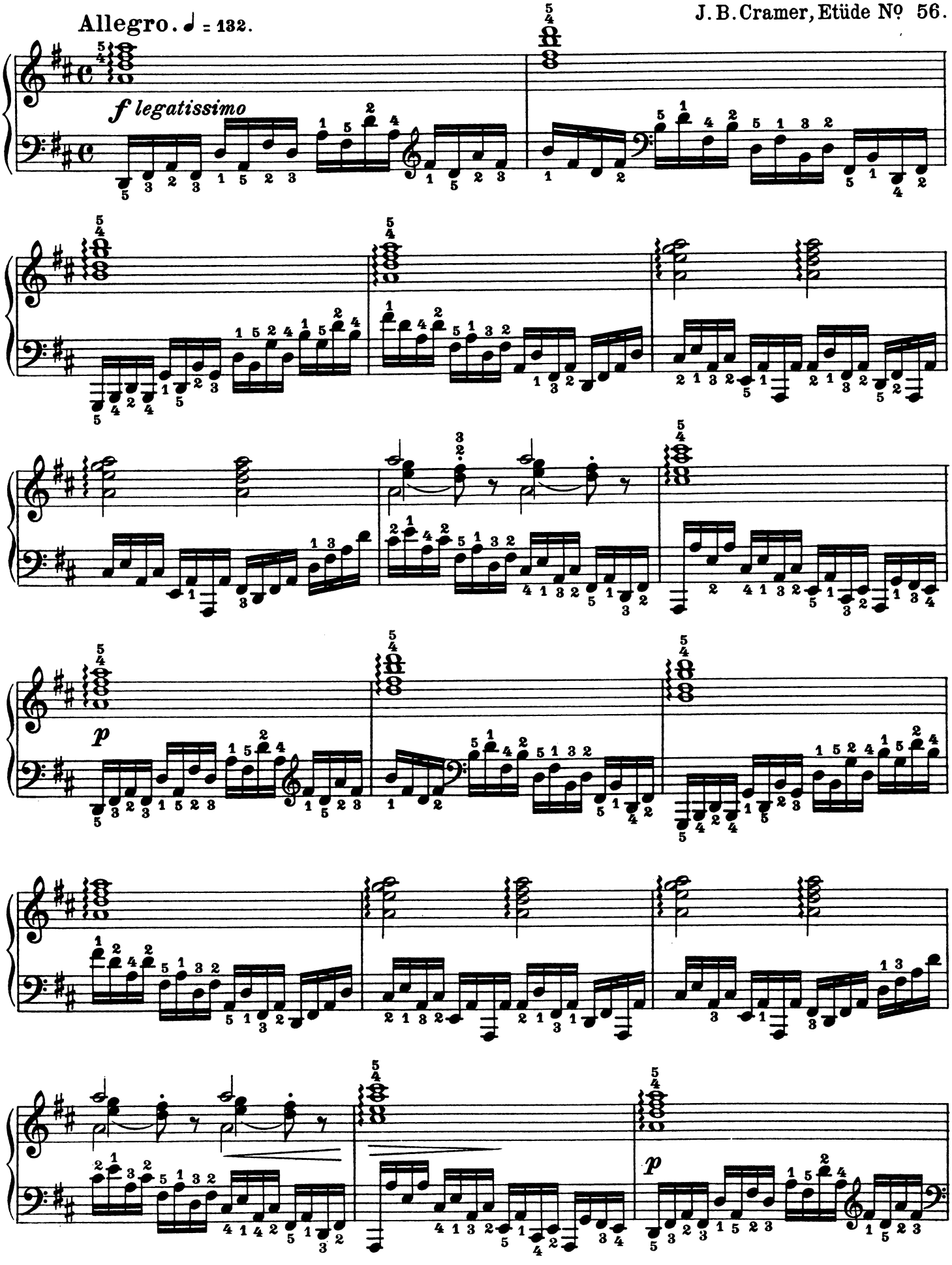

sf
sf
sf
fz
fz
fz
fz
fz
sf

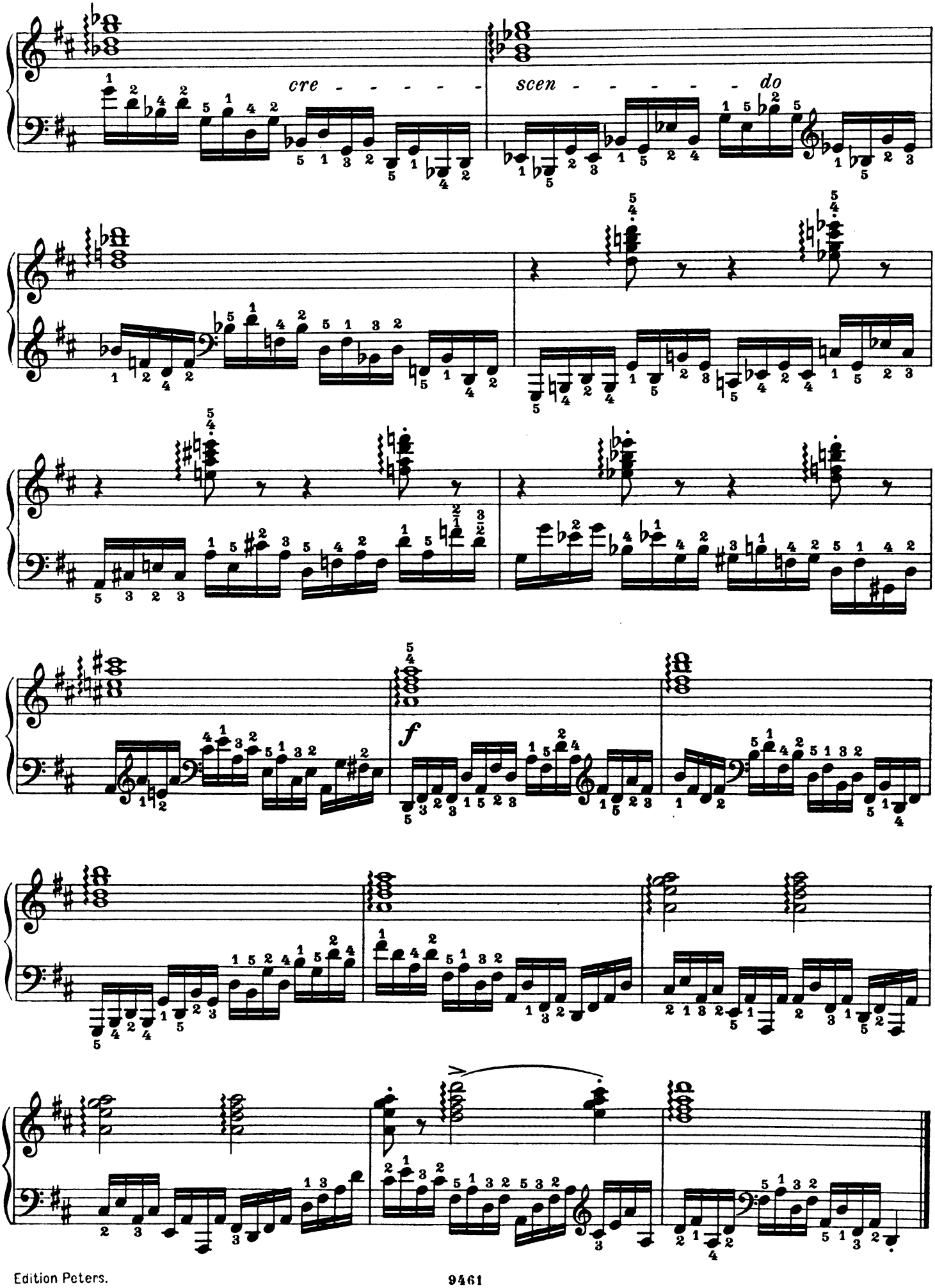

sf
f
fz
sf
sf
sf
fz
ff
ten.
dim.
p

Etüde.

Allegro. ♩ = 132.

J. B. Cramer, Etüde № 56.

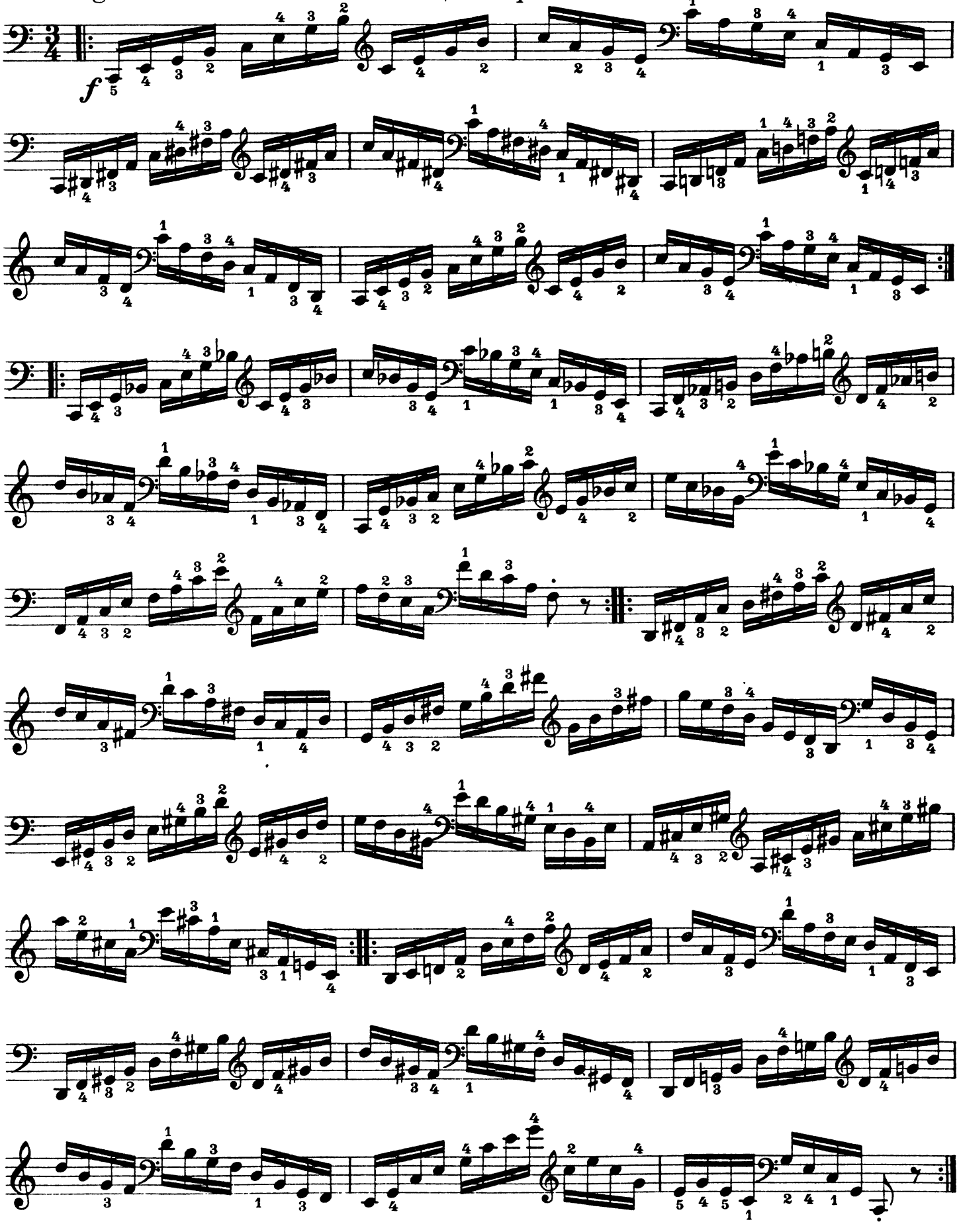



cre - - - - - -
scen - - - - - - - do
f

Weitere akkordische Passagen-Übung.

Further Arpeggio-Passages of Chords.

Allegro. ♩ = 108. Jeder Teil sechsmal. | *Each part six times.*

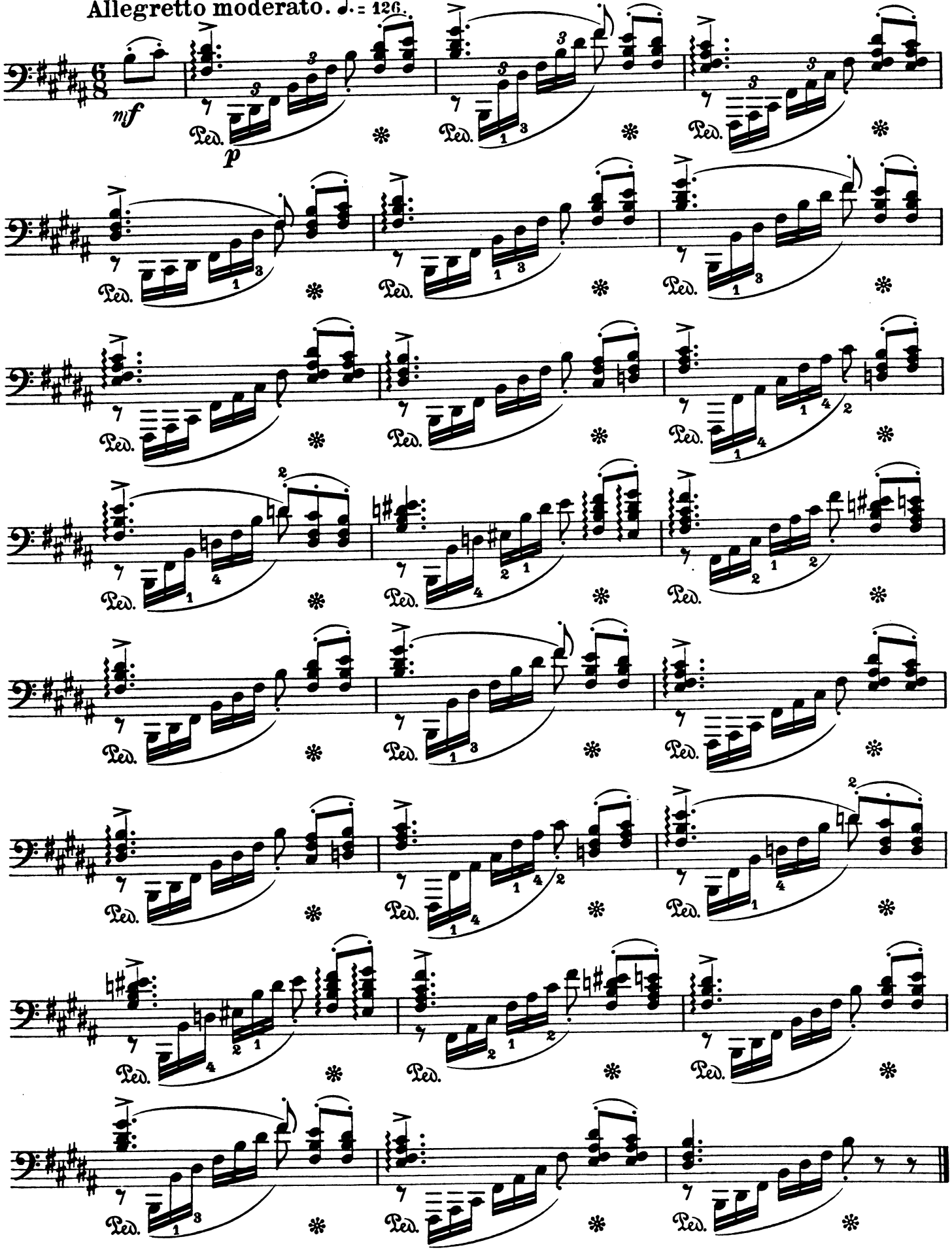


Melodie aus Webers Freischütz für die linke Hand allein.

Melody from Weber's Freischütz for the left hand alone.

L. Köhler.

Allegretto moderato. ♩. = 126.

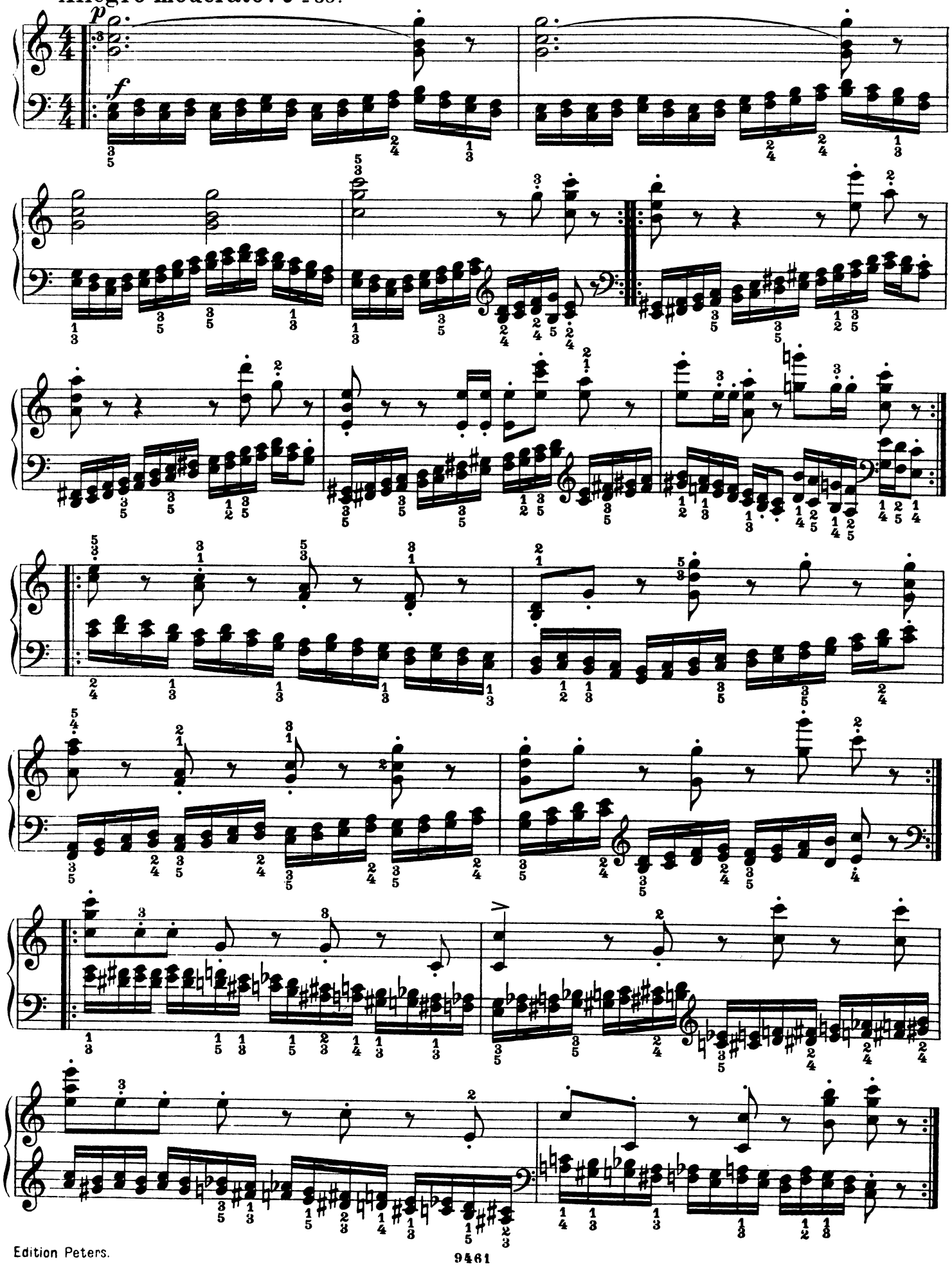


Terzenläufer - Etüde.

Study of Thirds in velocity.

L. Köhler.

Allegro moderato. ♩ = 88.

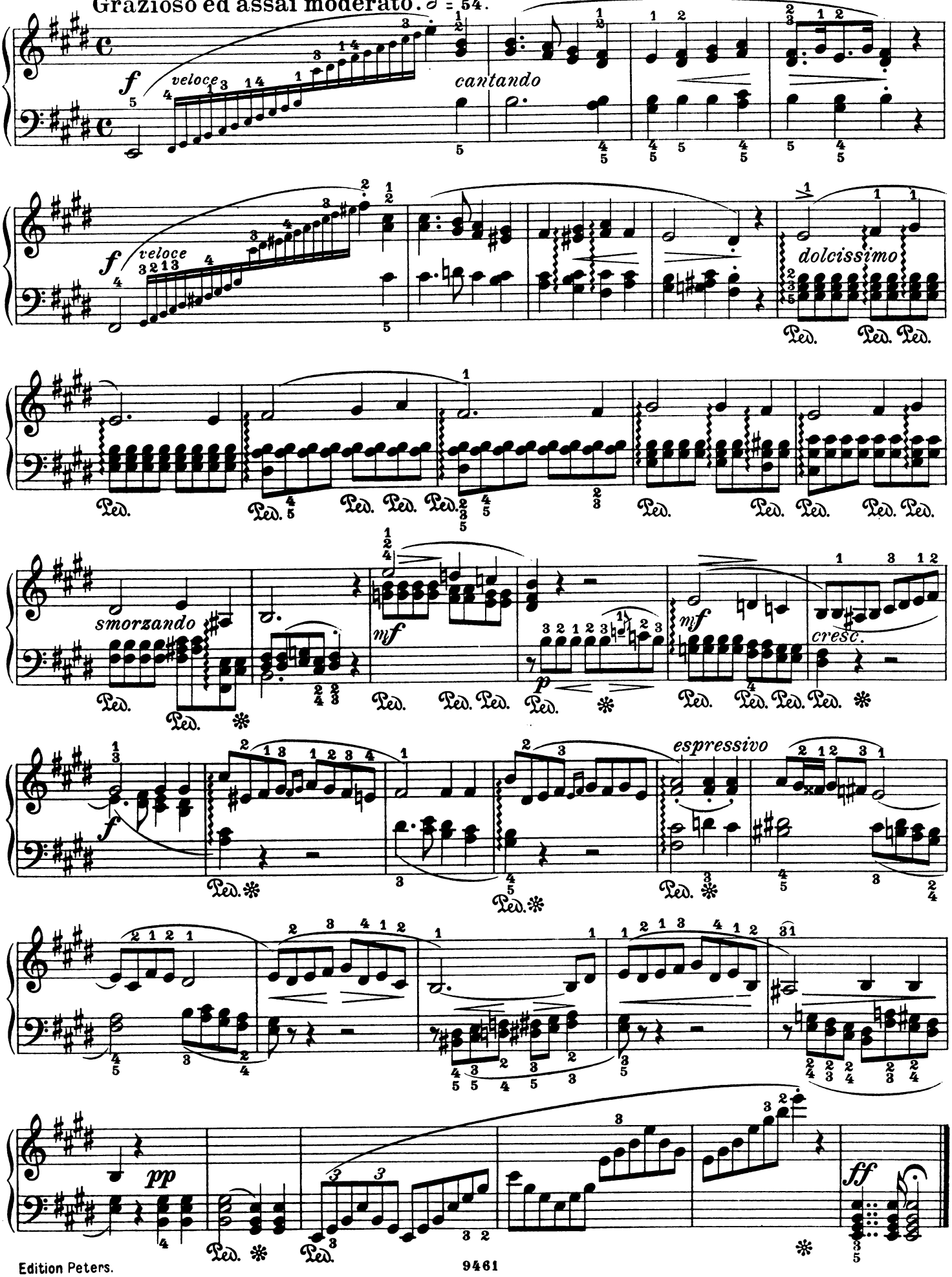


Salon - Etüde für die linke Hand allein.

Chamber - Study for the left hand alone.

C.W. Greulich, Op. 19.

Grazioso ed assai moderato. ♩ = 54.

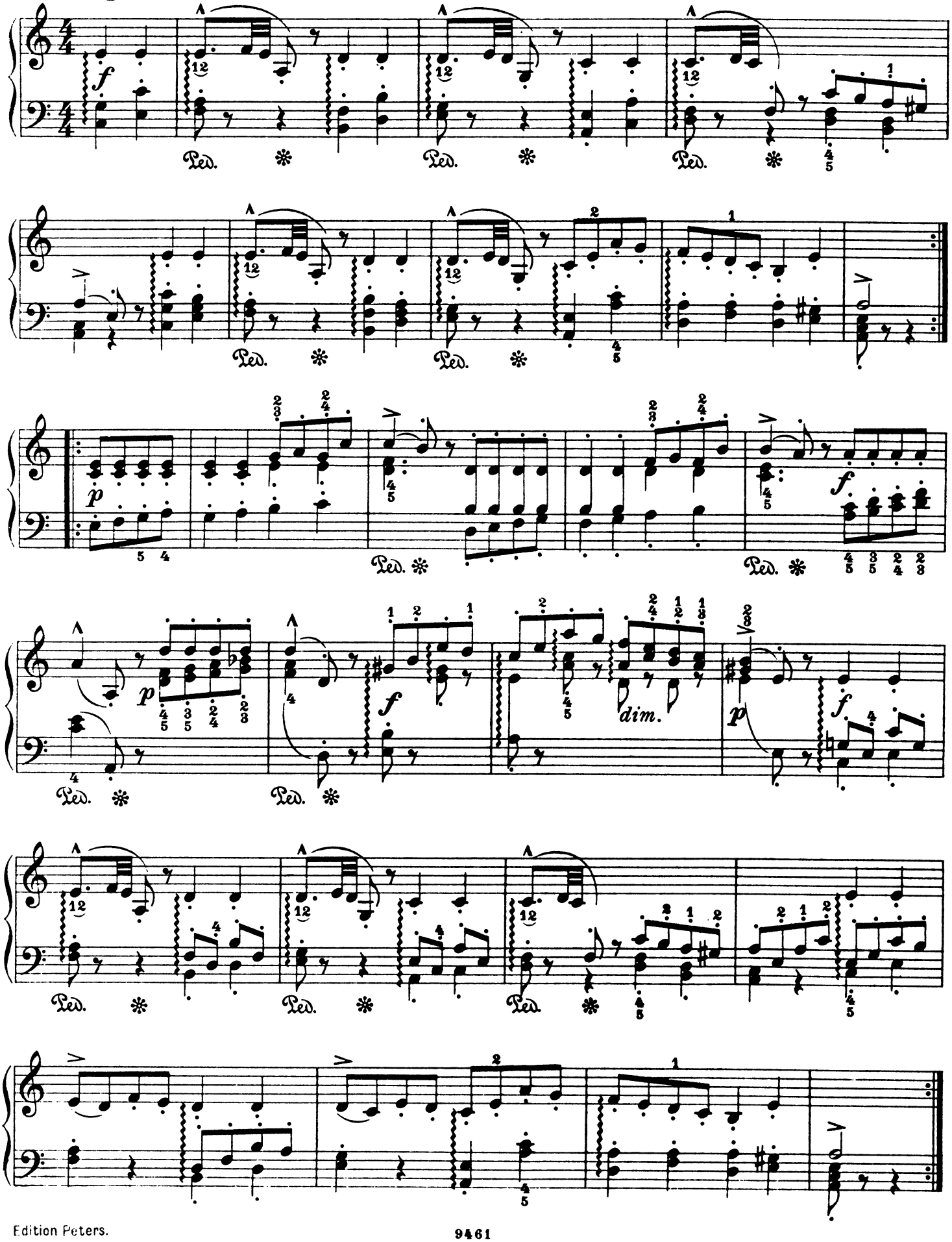


Gavotte für die linke Hand allein.

Gavotte for the left hand alone.

Allegretto. ♩ = 126.

L. Köhler.

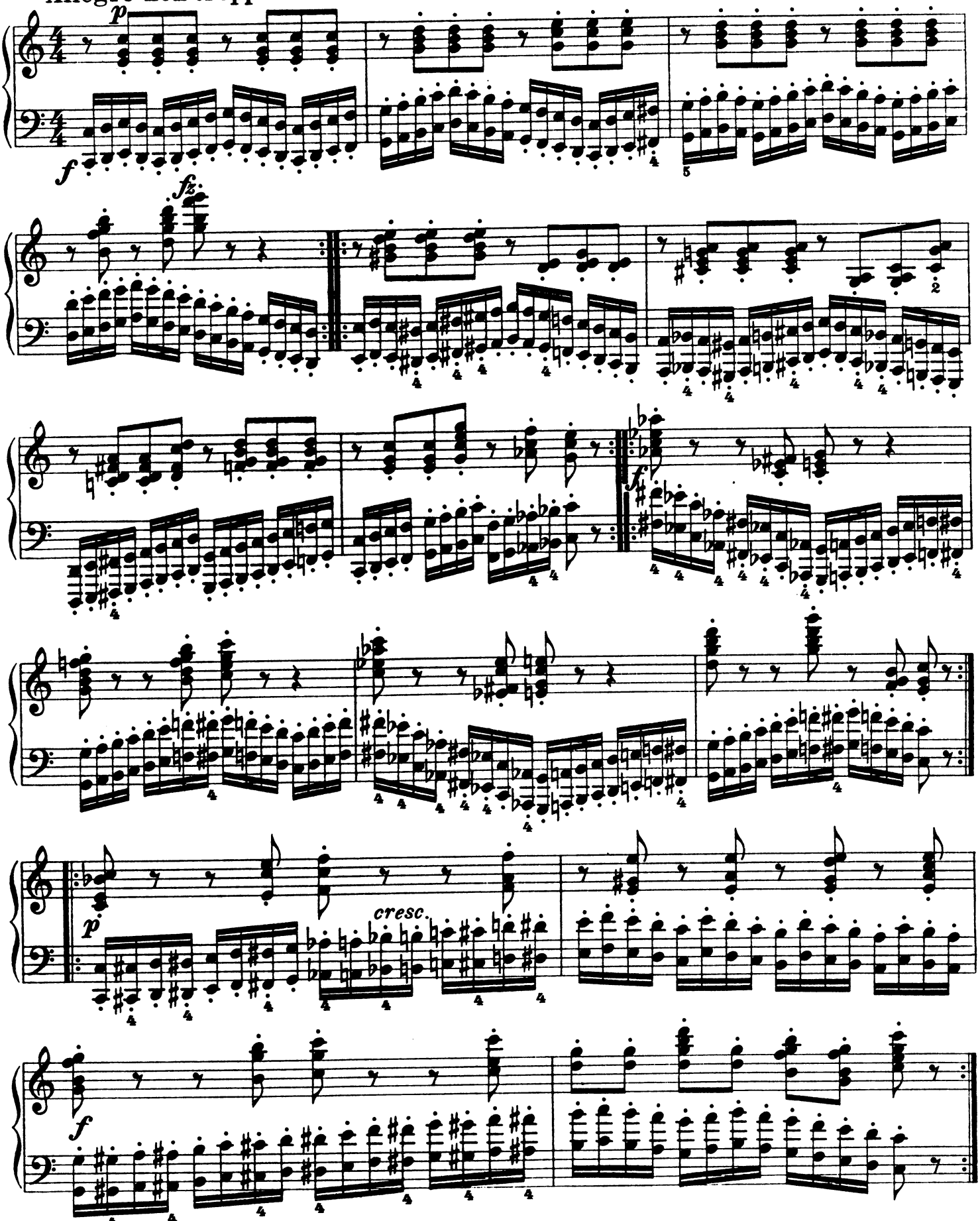


Oktaven - Etüde.

Study of Octaves.

L. Köhler.

Allegro non troppo. ♩ = 76.



Nun sind sämtliche Tonleitern mit der Linken, staccato wie auch legato, in Oktaven zu üben.

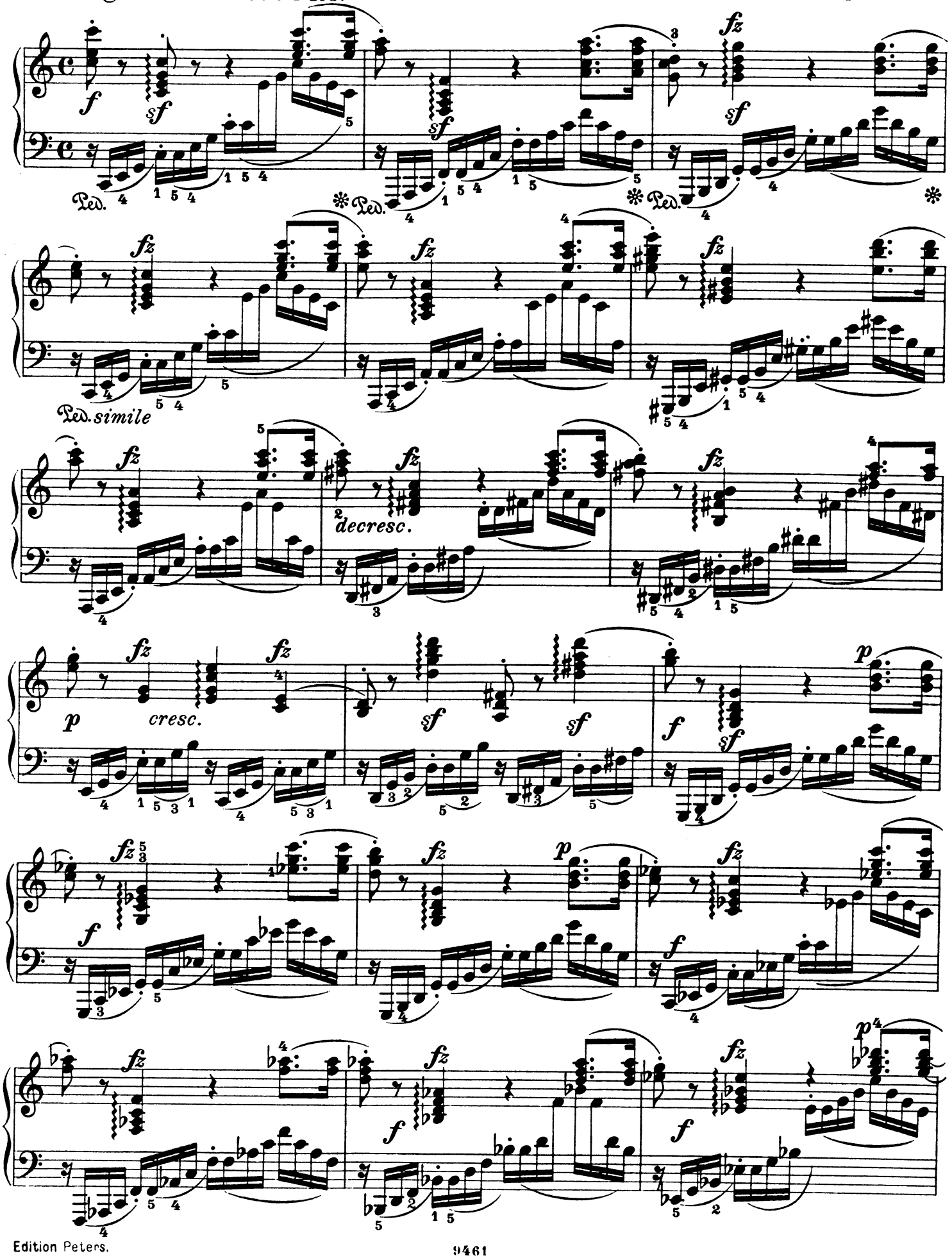
Now all scales are to be practiced in Octaves staccato and legato.

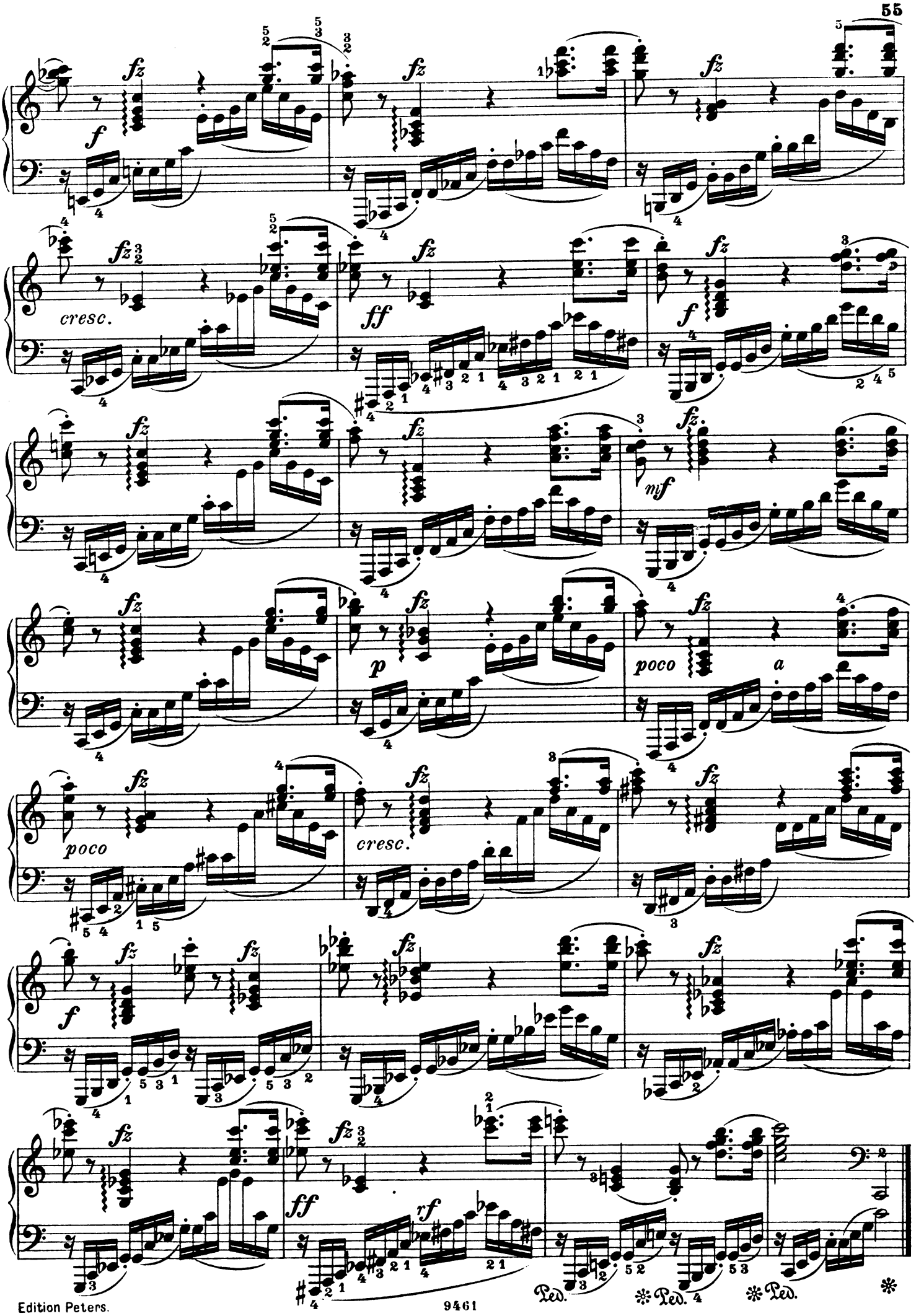
Akkordische Etüde.

Study for Chords.

Allegro maestoso. ♩ = 108.

D. Steibelt, Op. 78. No 14.



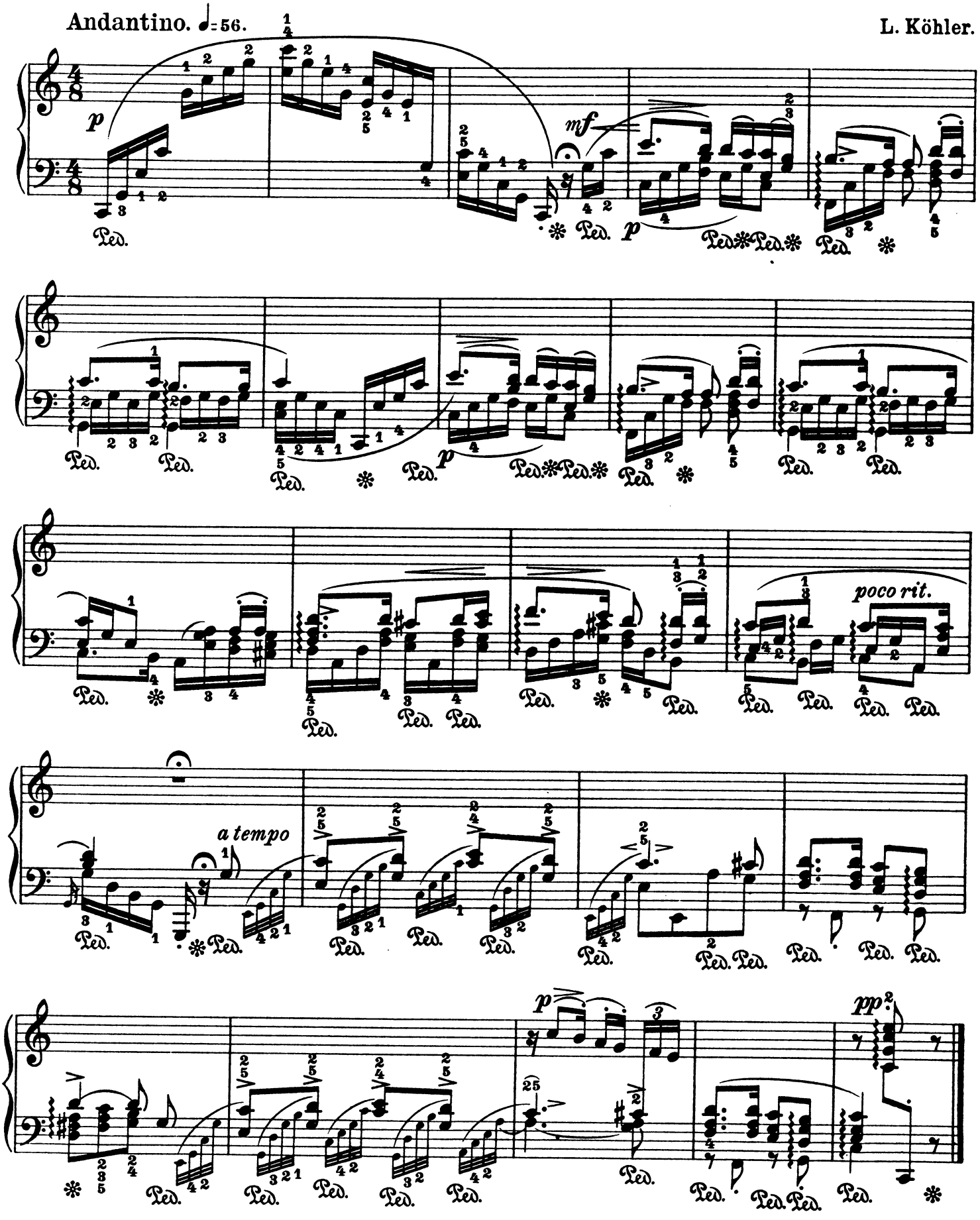

fz
f
cresc.
ff
mf
p
poco
a
rf
Ped.
Ped.
Ped.

Melodie aus Méhuls Joseph für die linke Hand allein.

Melody from Méhul's Joseph for the left hand alone.

Andantino. ♩=56.

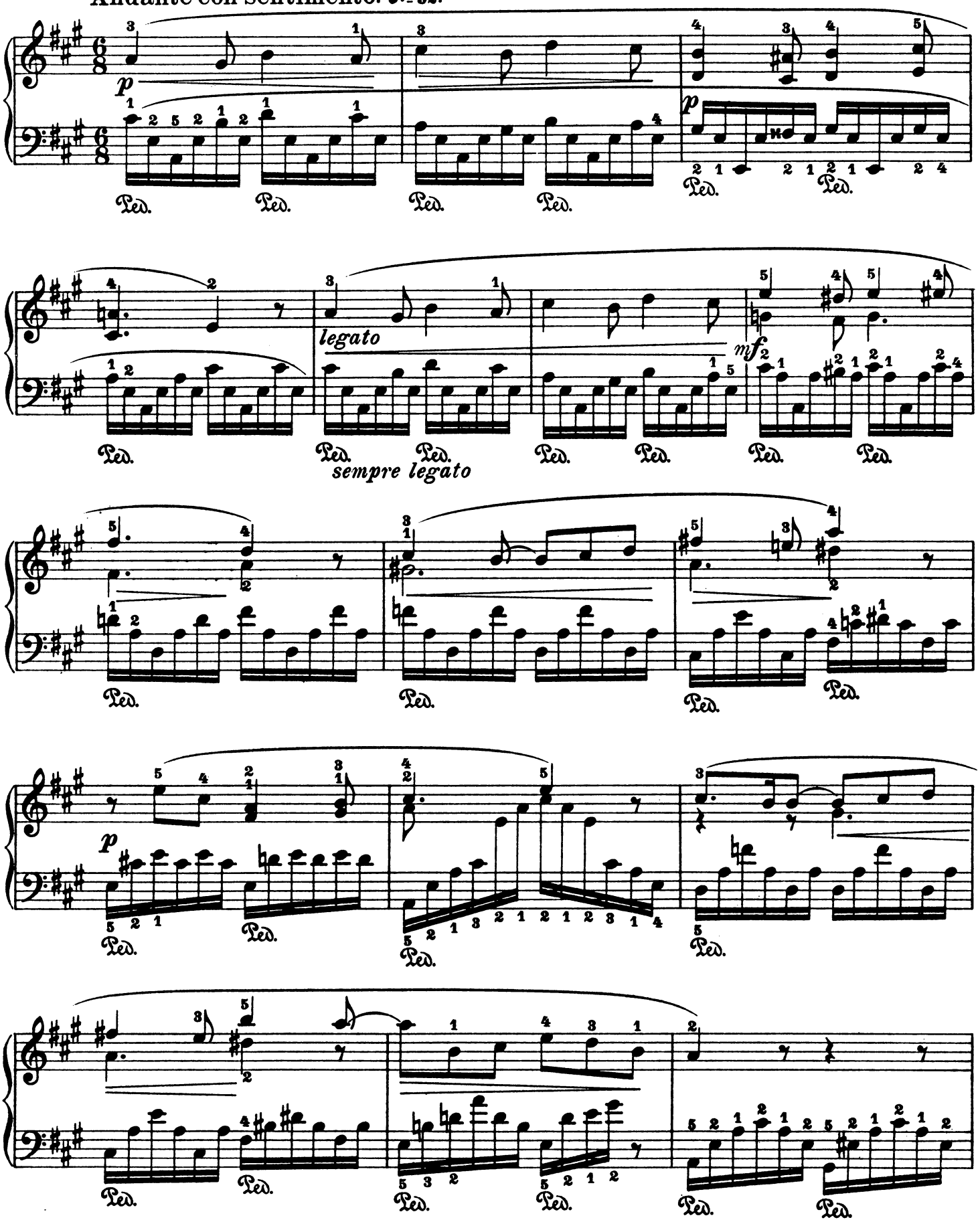
L. Köhler.

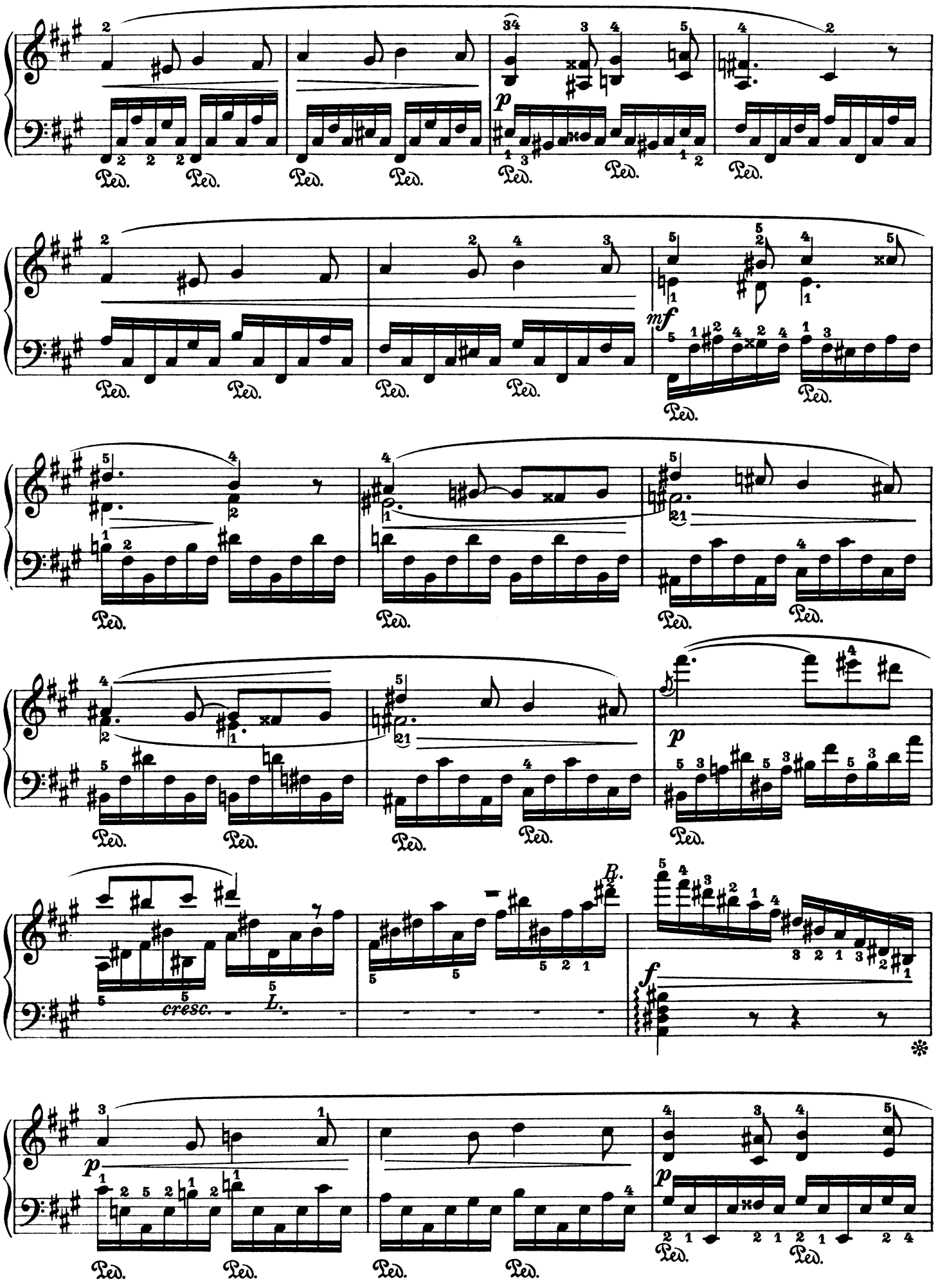


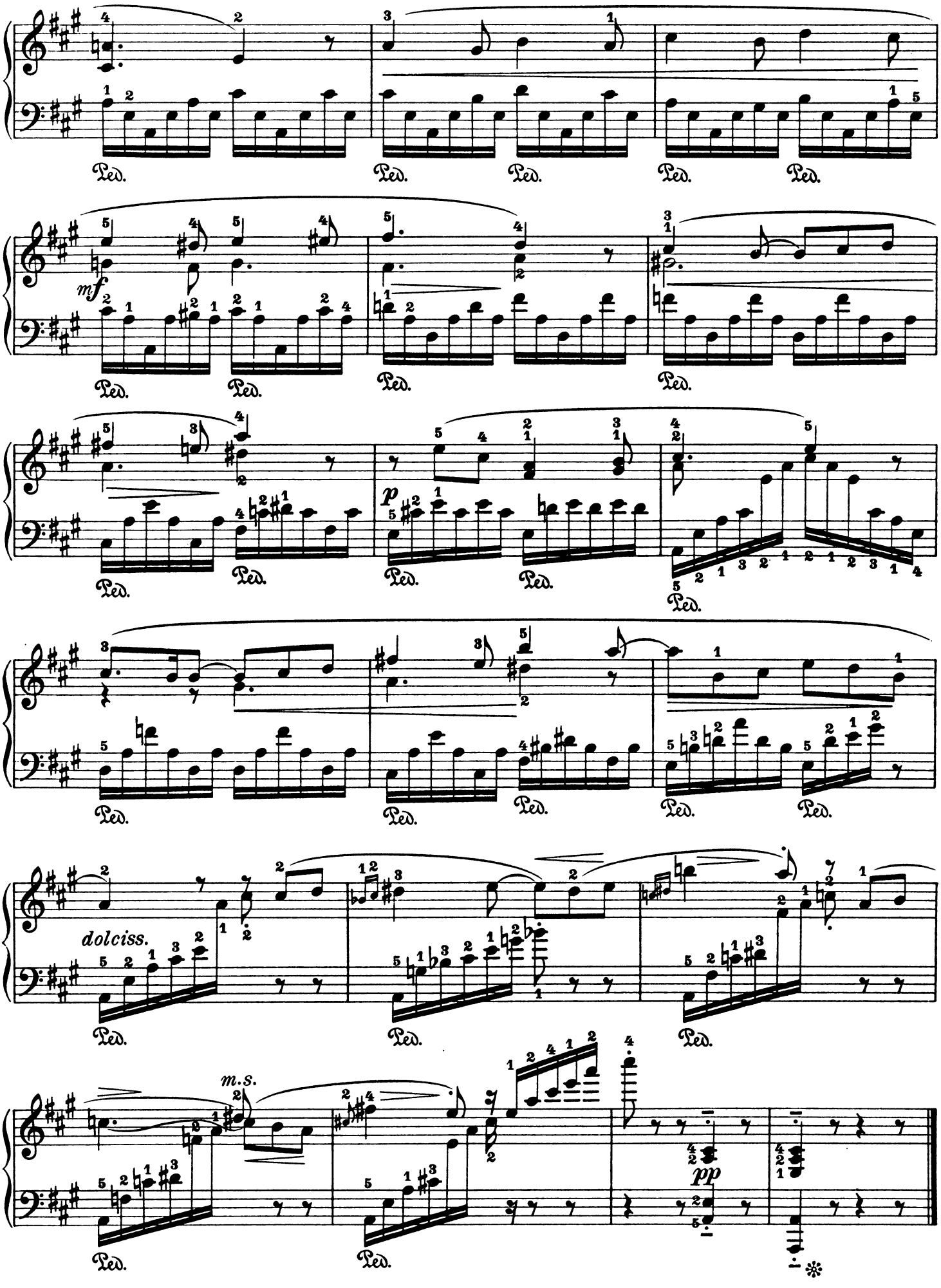
Etüde.

Ad. Jensen, Op. 32 No 7.

Andante con sentimento. ♩.= 52.




Ped.
p
mf
cresc.
L.
R.
f

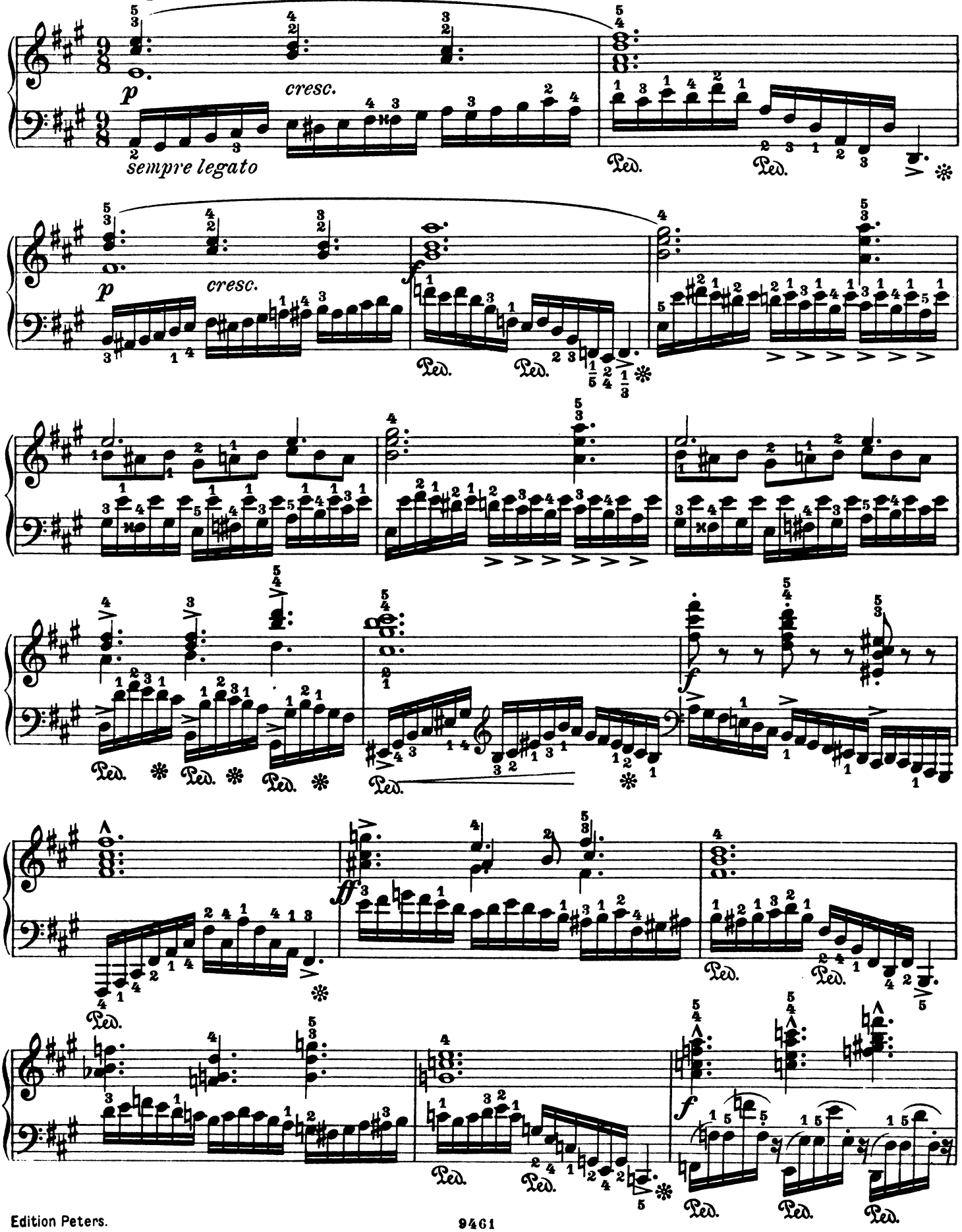

Ped.
mf
p
dolciss.
m.s.
pp

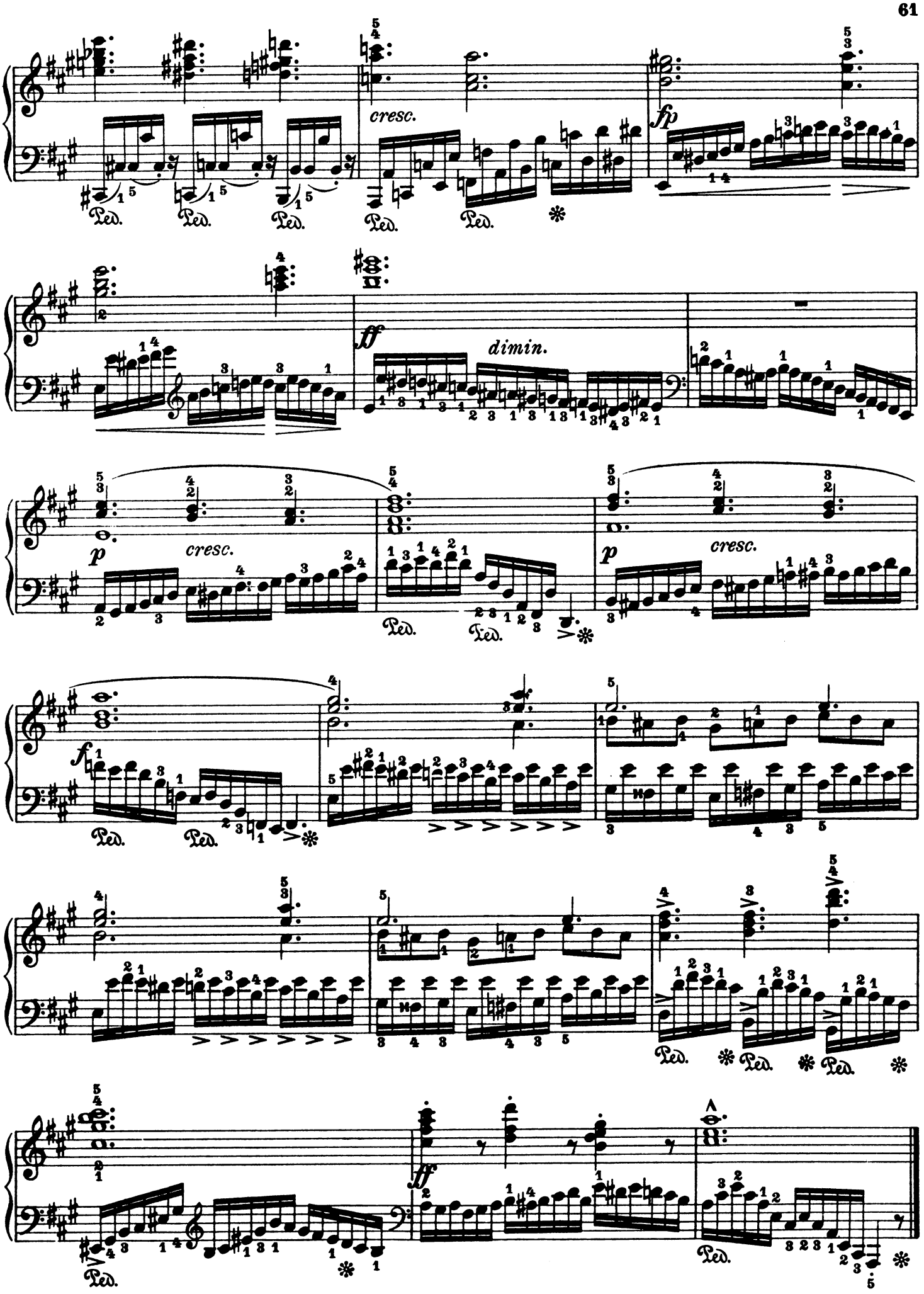
Zwei Passagen-Etüden.

Two Studies for passages.

I.

Allegrissimo. ♩.=108. Fr. Kalkbrenner.

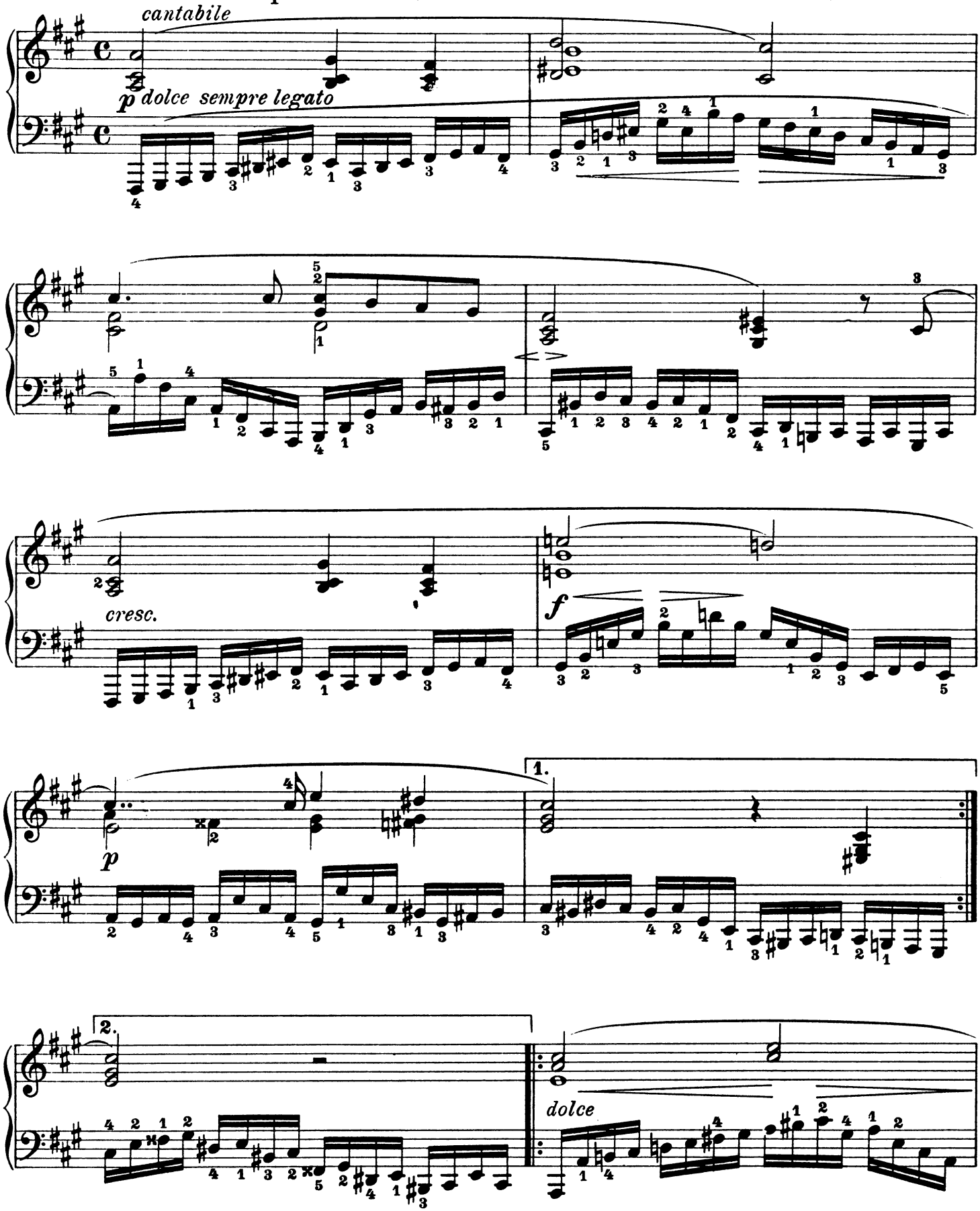


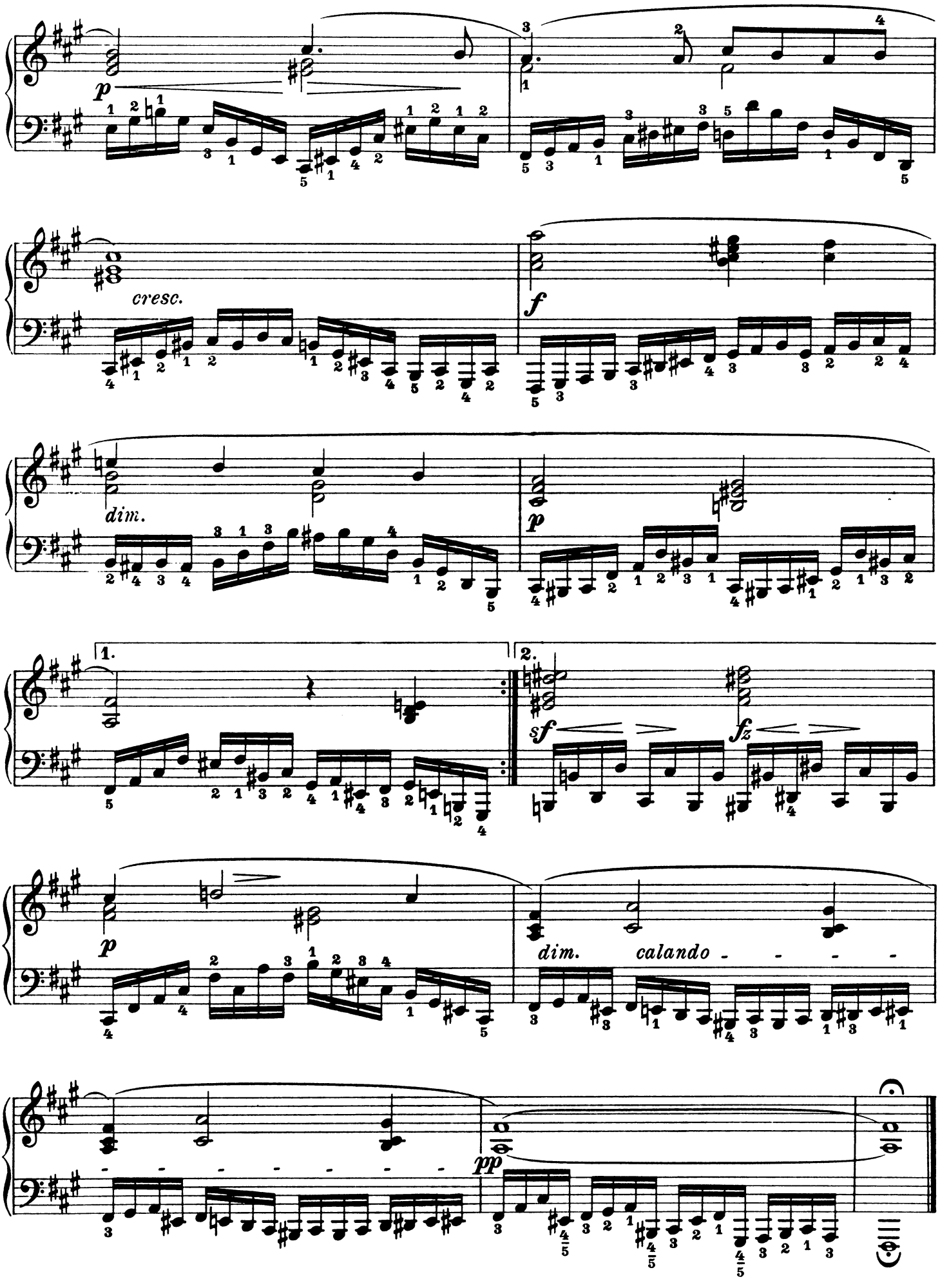

cresc.
fp
ff
dimin.
p
cresc.
p
cresc.
f
ff

II.

Moderato ed espressivo. ♩= 92.

C. Czerny, Op. 399 Nº 4.

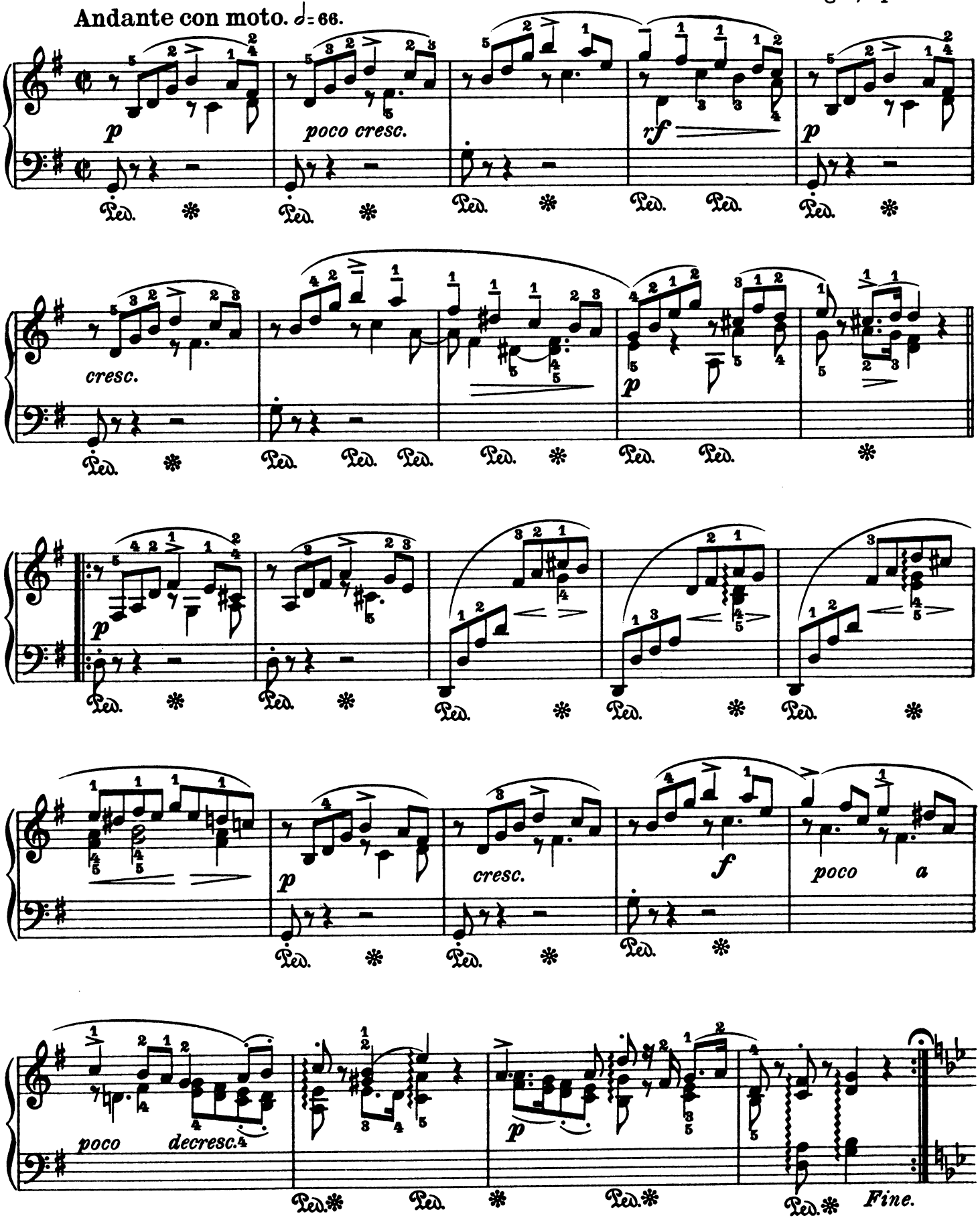


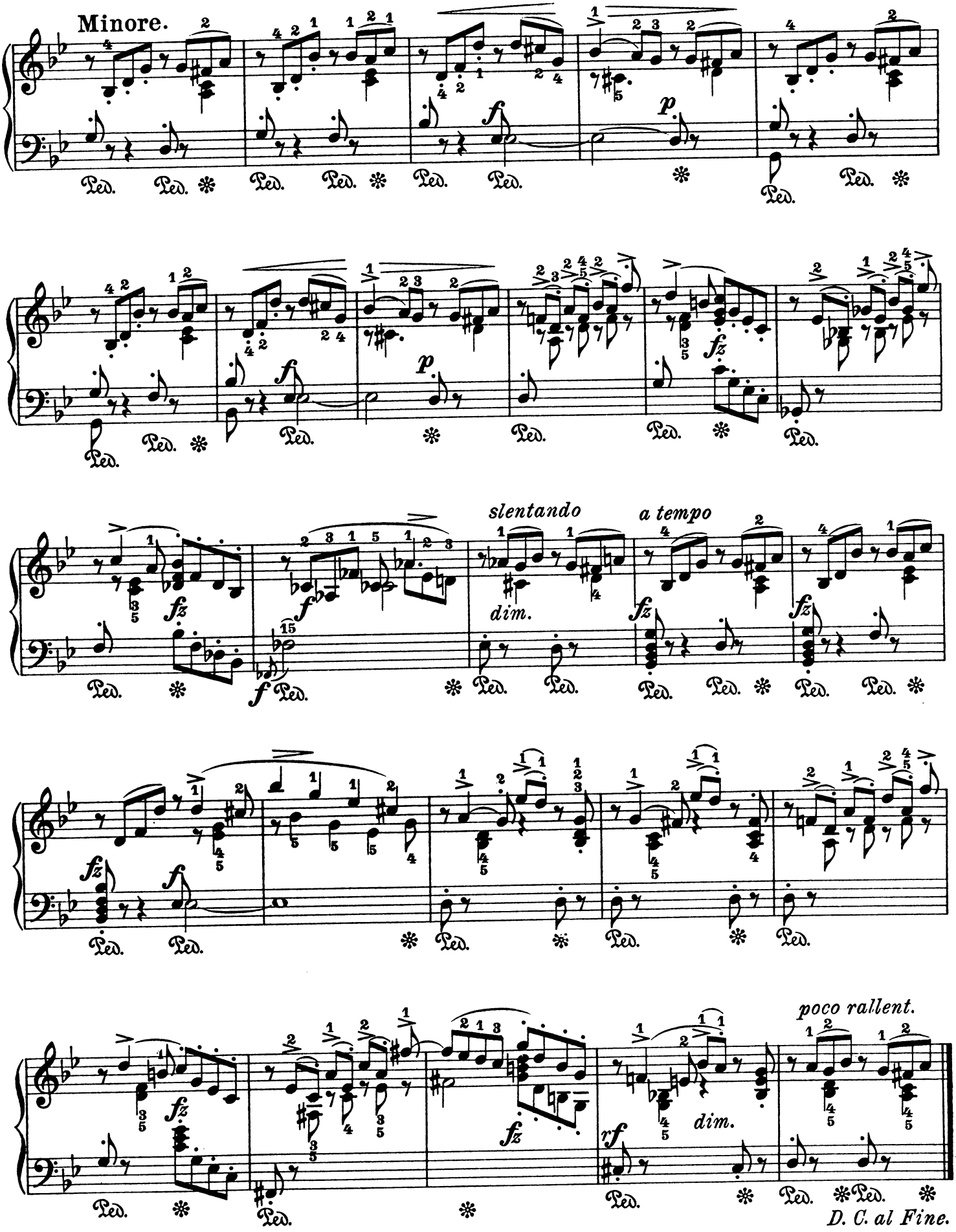

p
cresc.
f
dim.
p
1.
2.
sf
fz
p
dim.
calando
pp

Etüde für die linke Hand allein.

Study for the left hand alone.

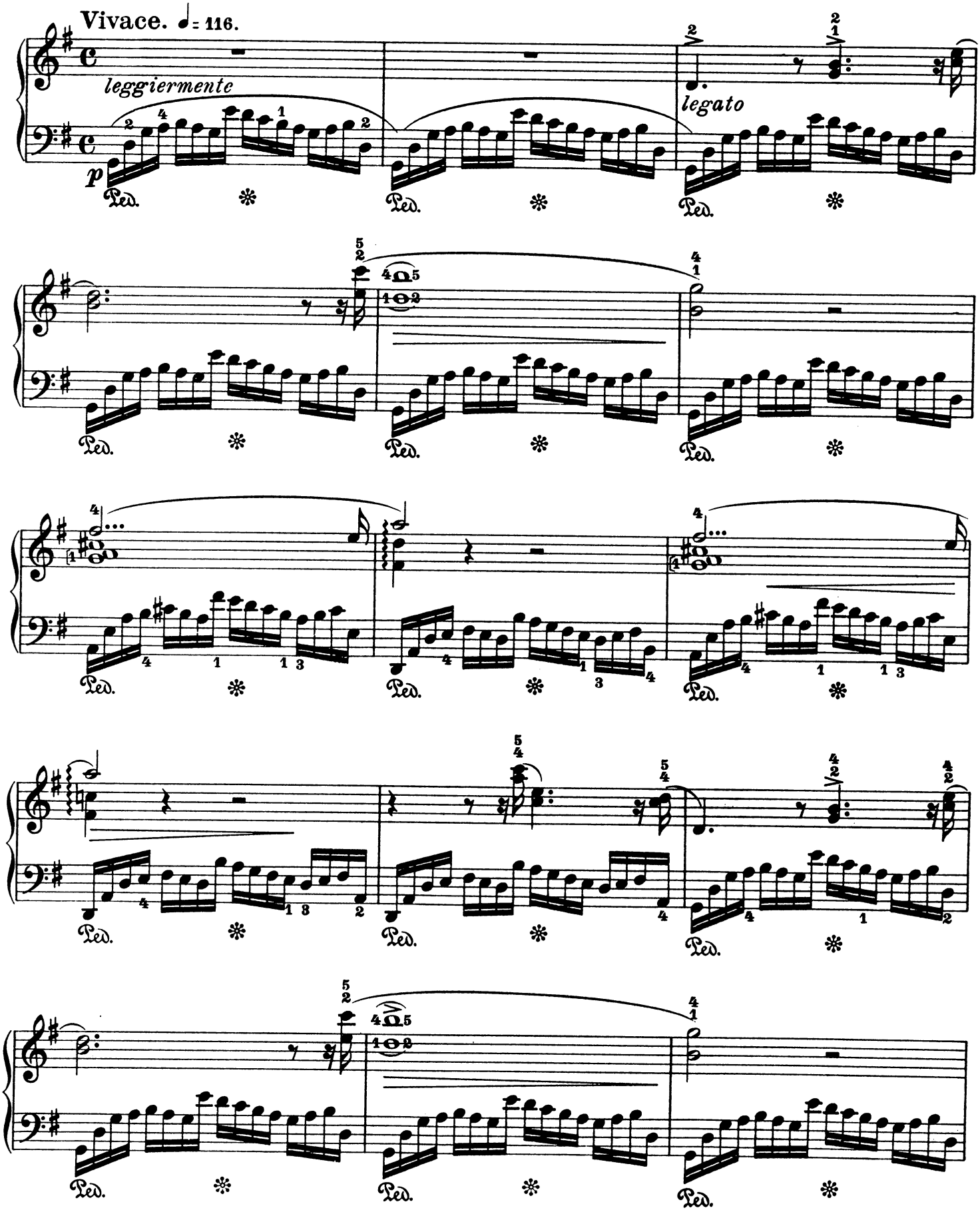
L. Berger, Op. 12 No 9.

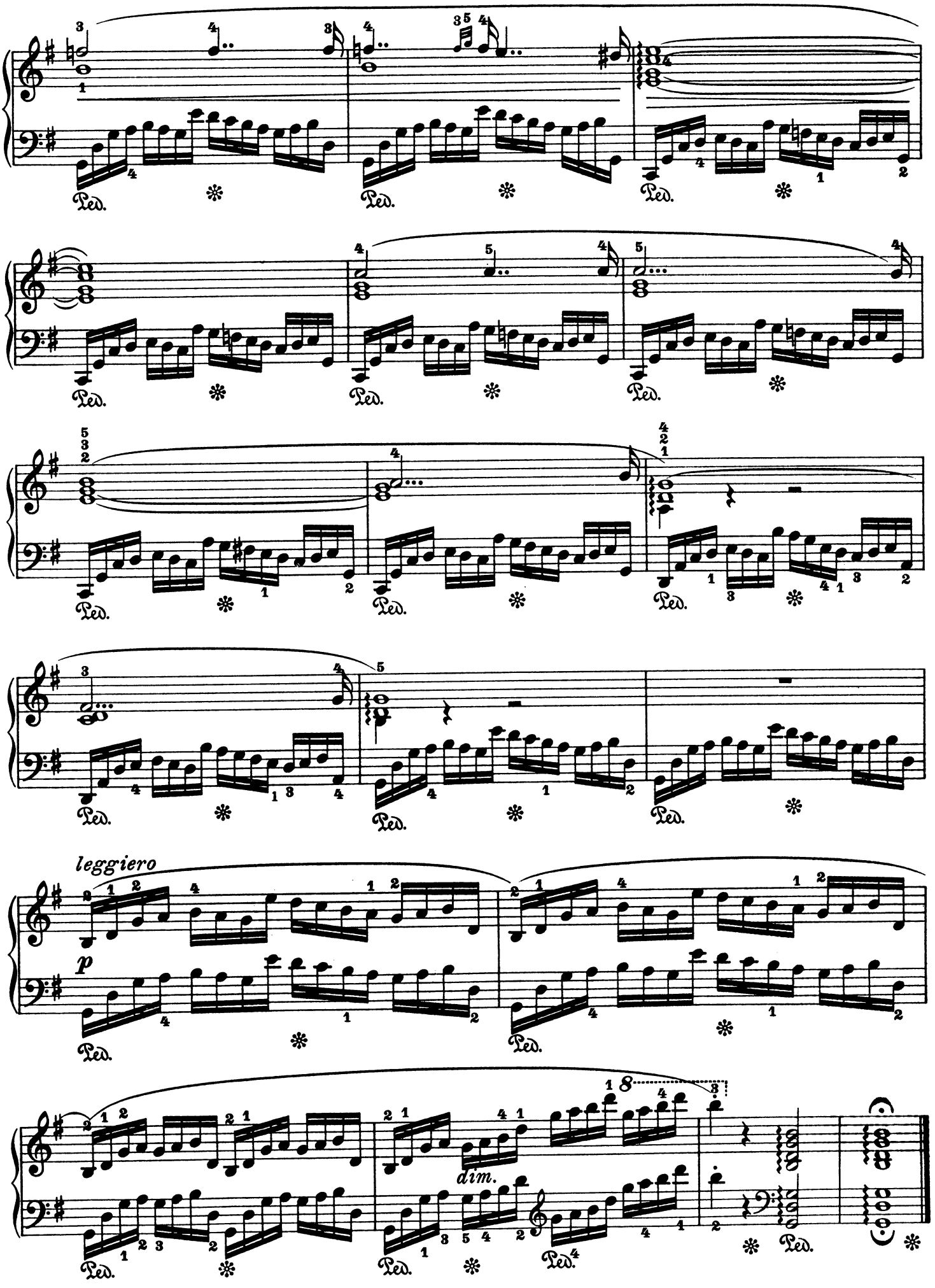



Minore.
slentando
a tempo
dim.
poco rallent.
dim.
D. C. al Fine.

Prélude.

Fr. Chopin, Op. 28 No 3.

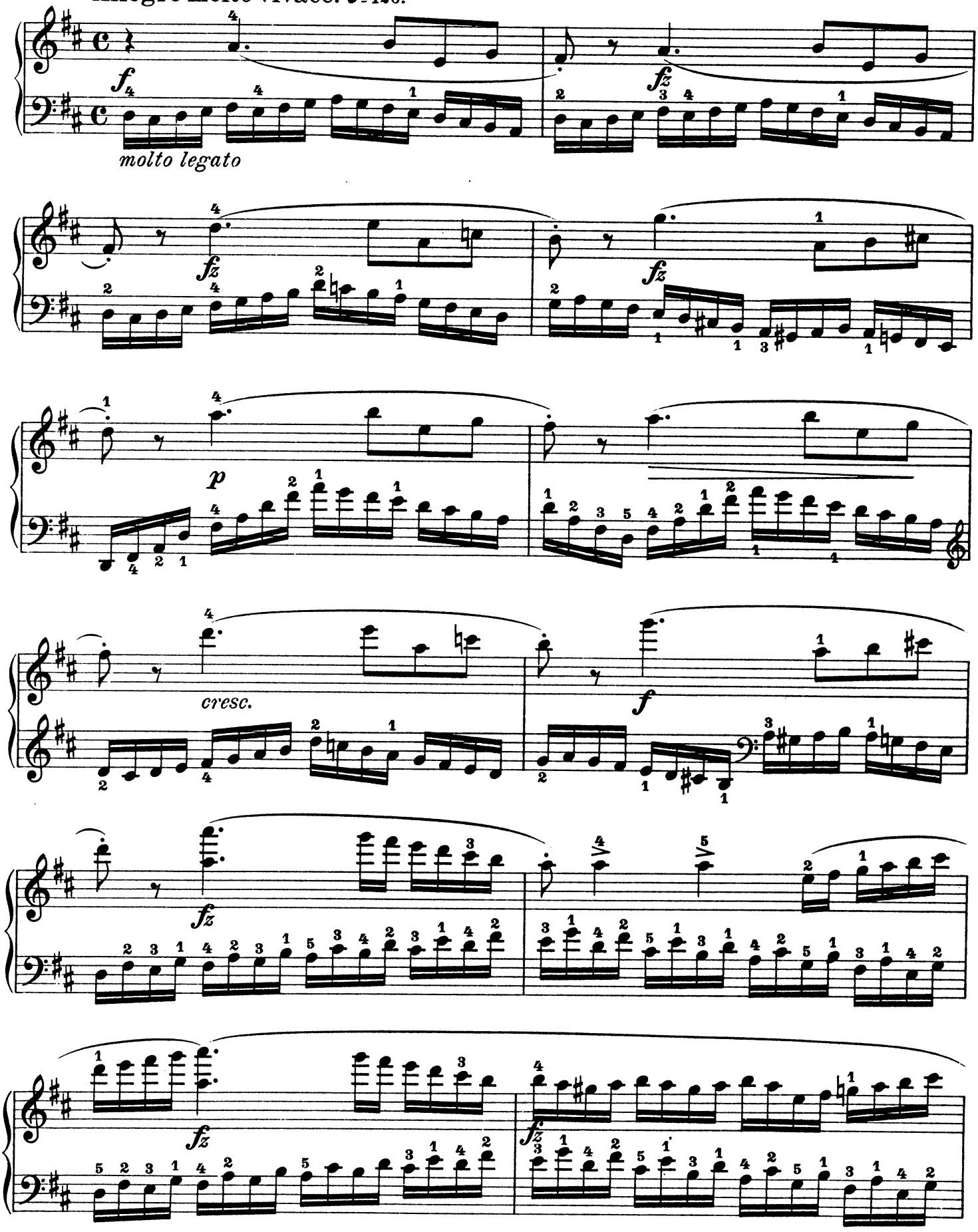


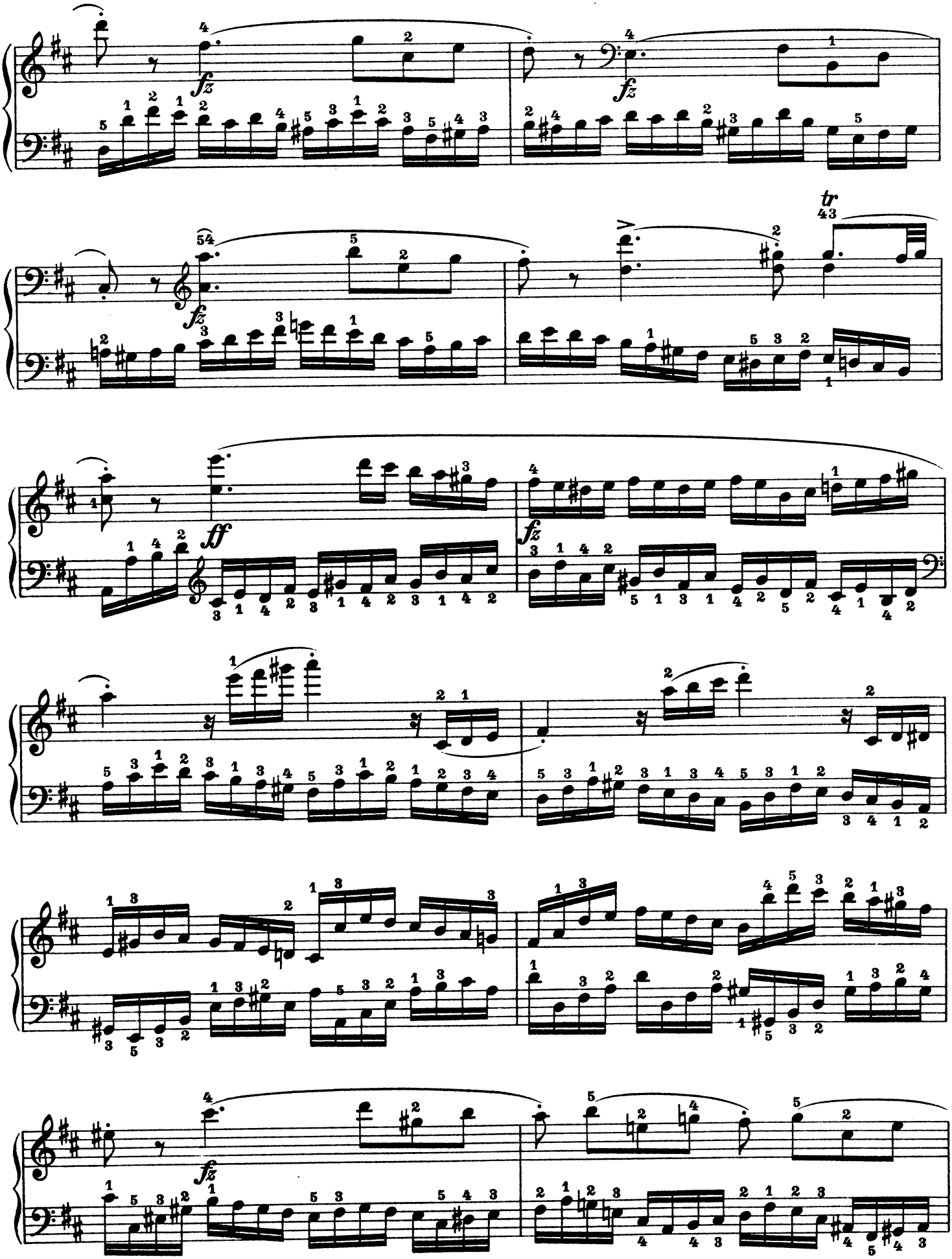

leggiero
p
dim.
Ped.

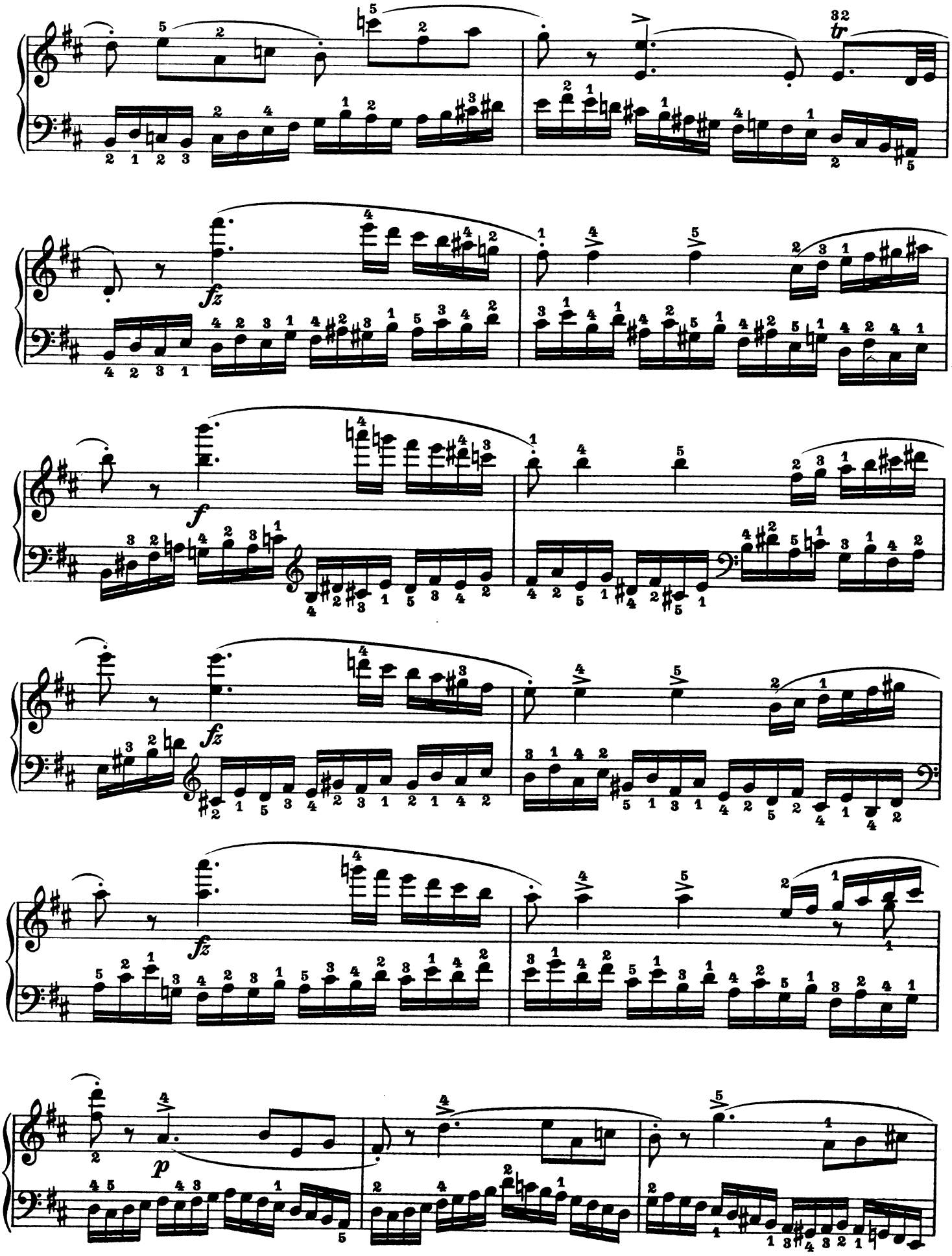
Etüde.

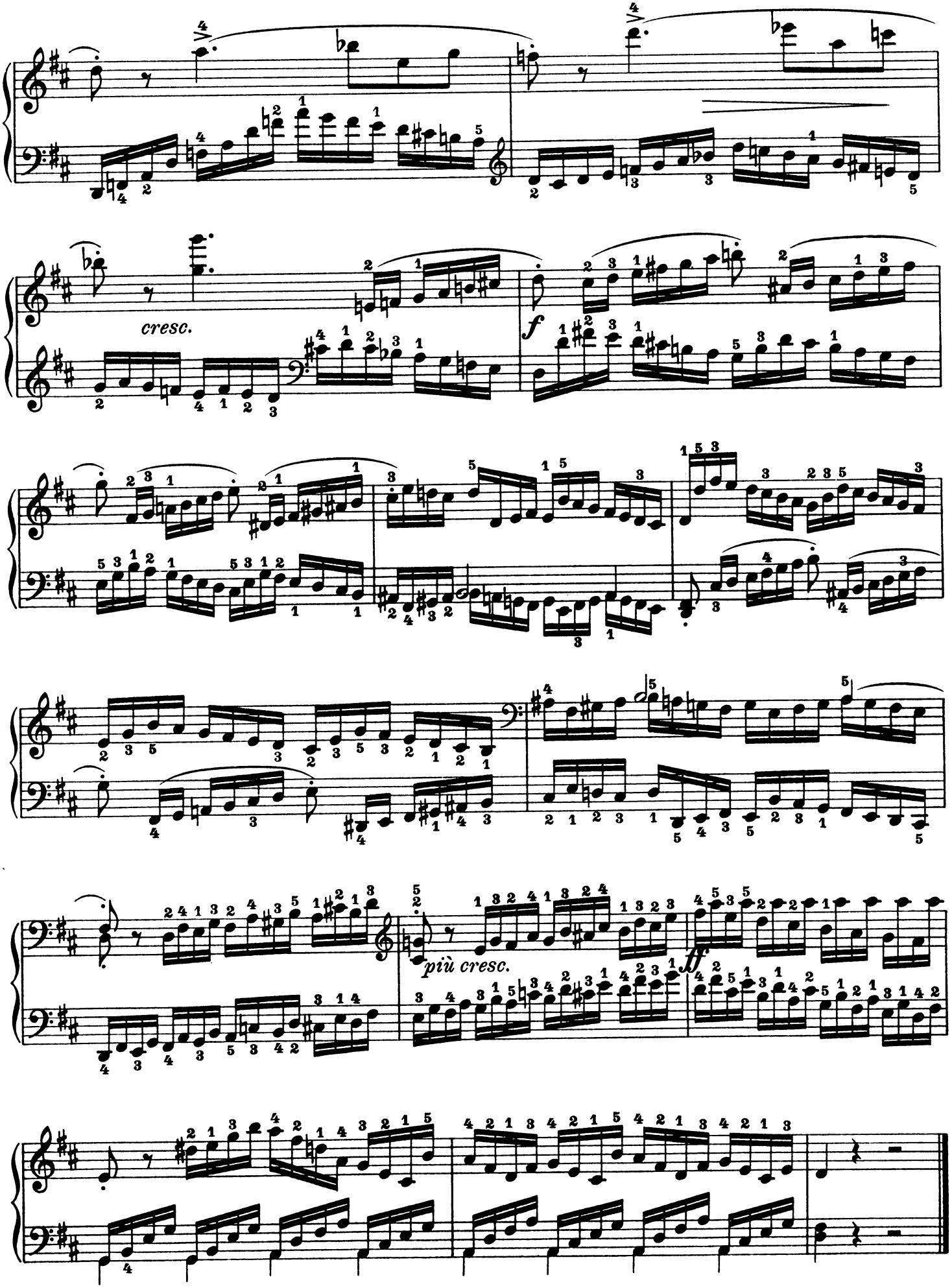
M. Clementi, Gradus № 87.

Allegro molto vivace. ♩= 126.




fz
fz
fz
tr
ff
fz
fz

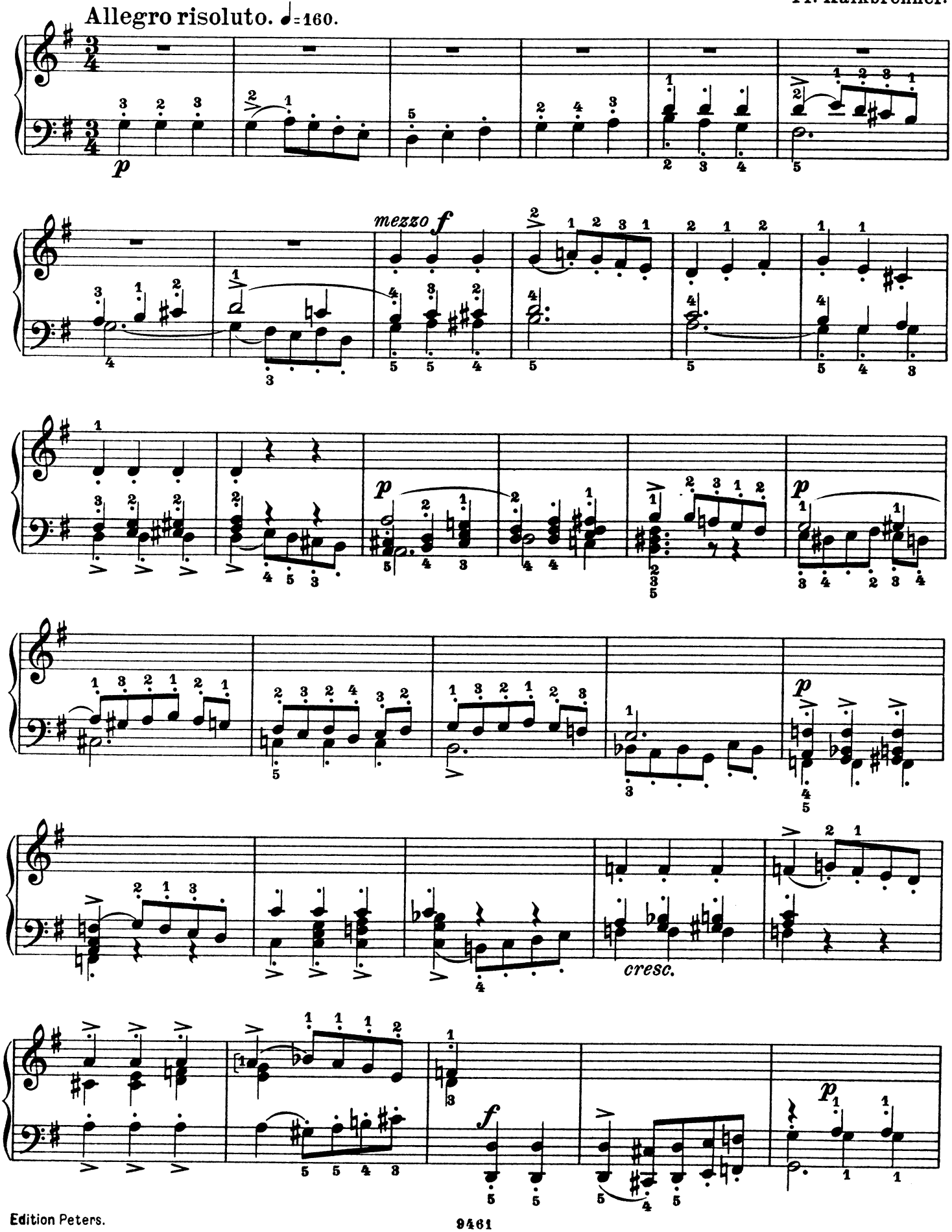

tr
fz
f
fz
fz
p

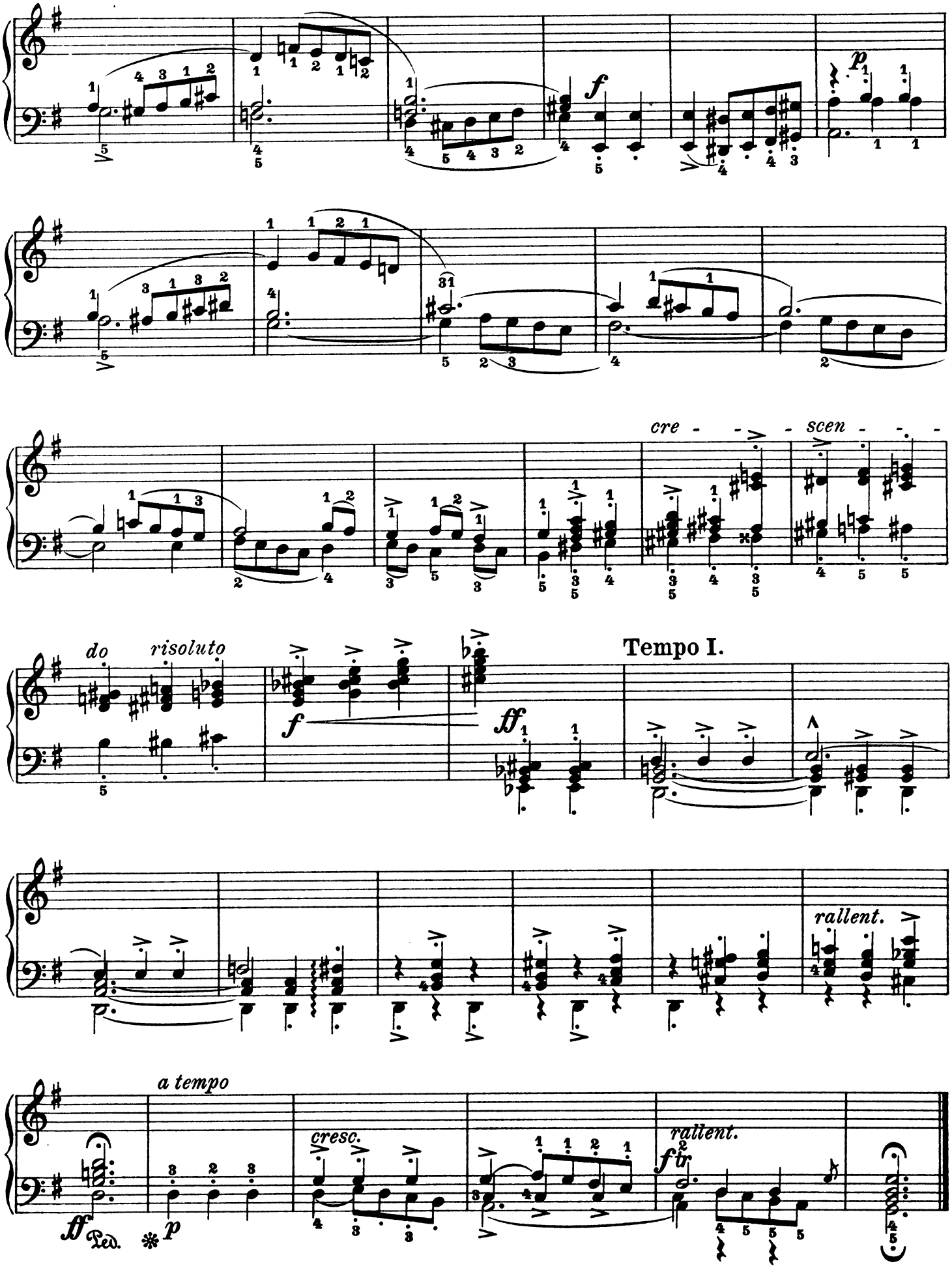

cresc.
f
più cresc.
ff

Vierstimmige Fuge für die linke Hand allein.

Four part Fugue for left hand alone.

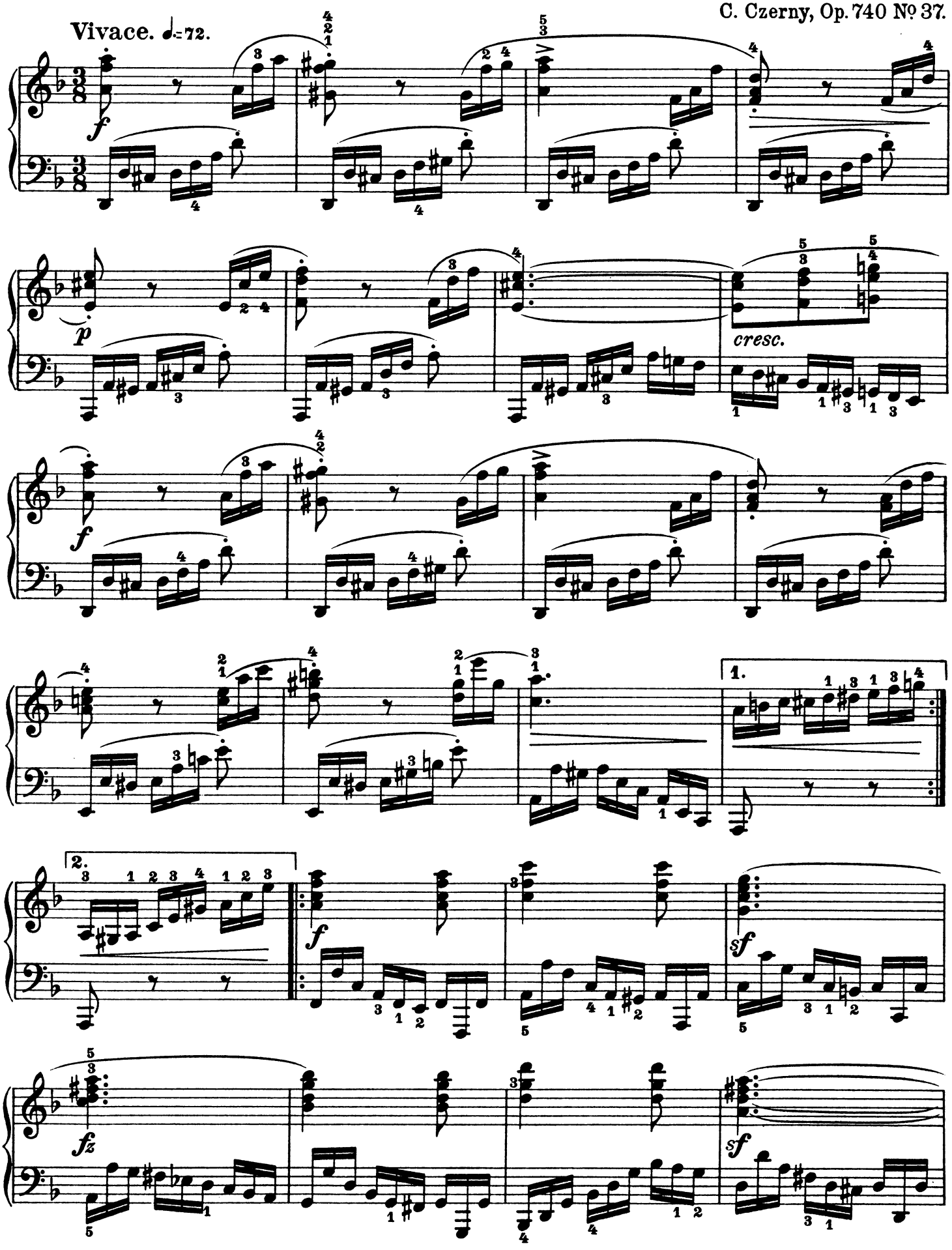
Fr. Kalkbrenner.

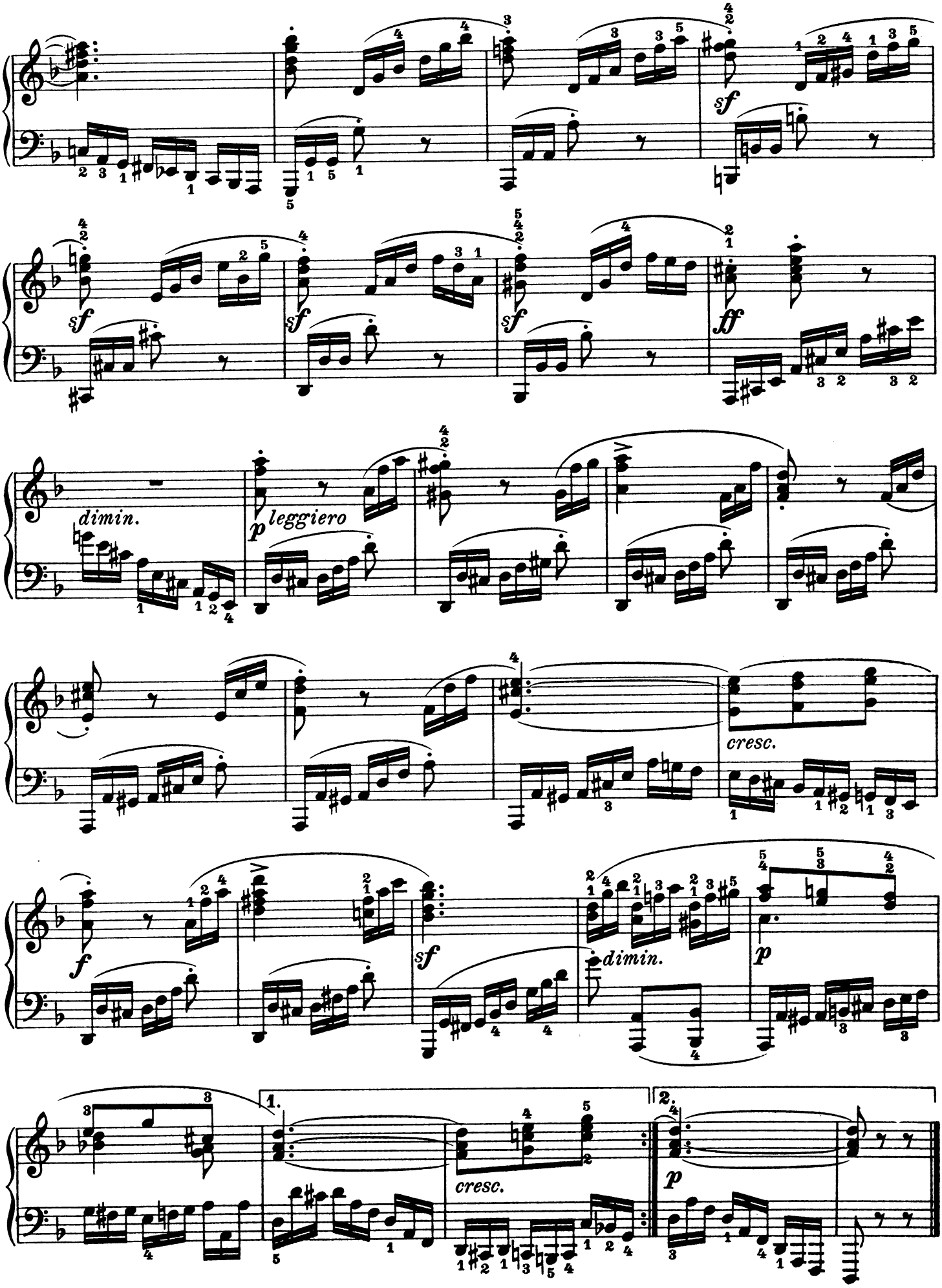



cre - - - scen - - -
do risoluto
Tempo I.
rallent.
a tempo
cresc.
rallent.
Ped.

Etüde.

C. Czerny, Op. 740 № 37.

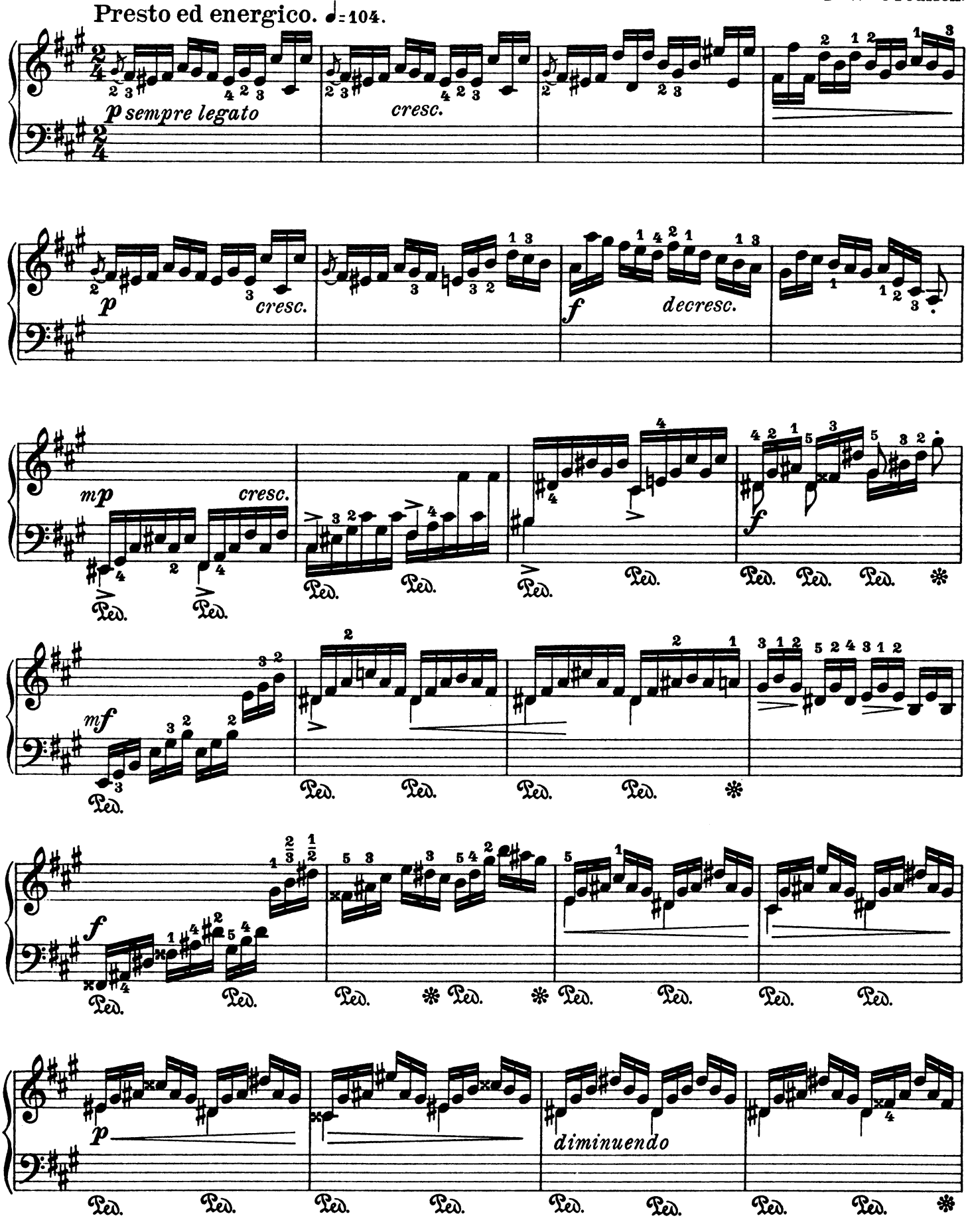


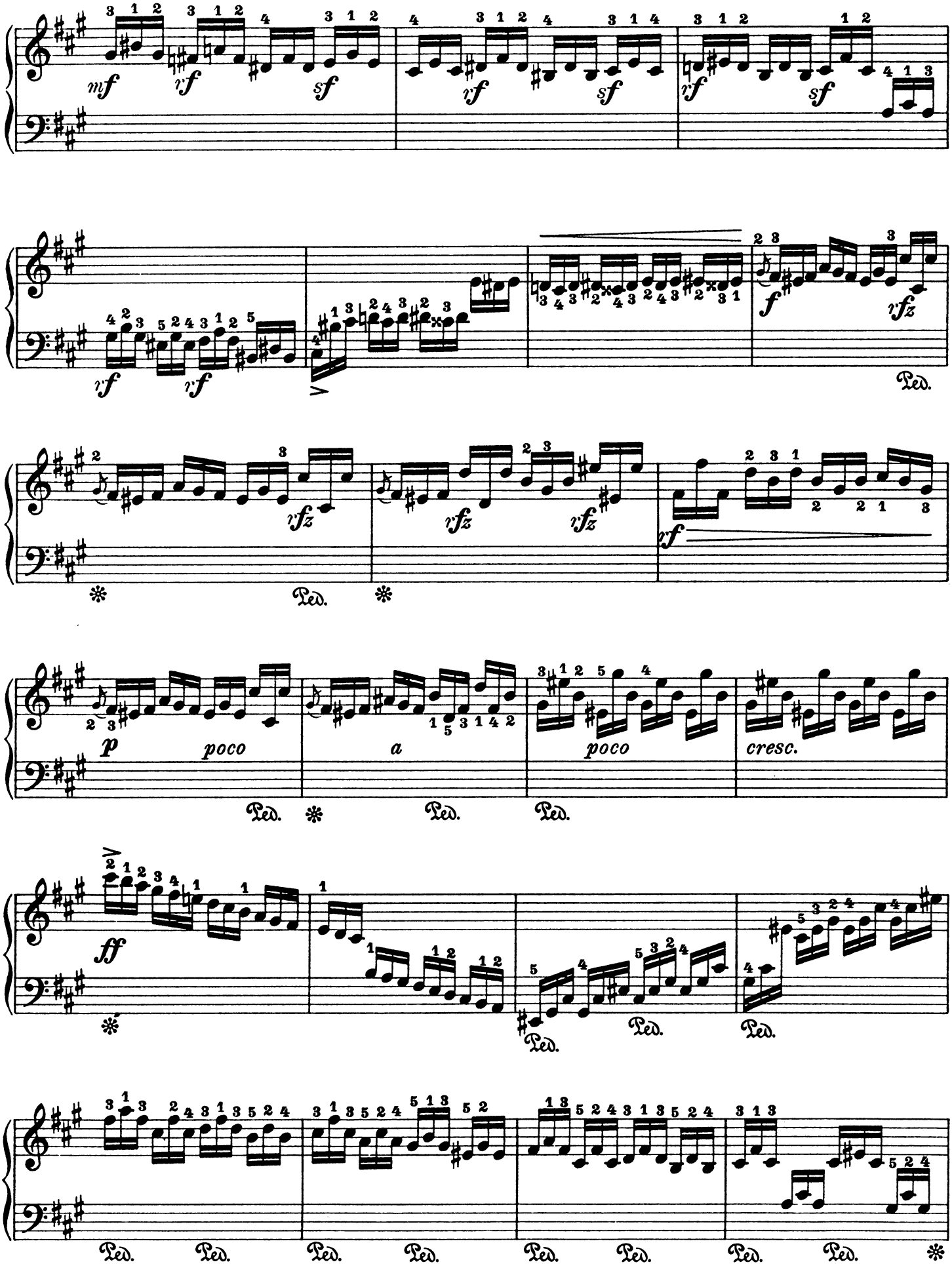

sf
sf
sf
sf
ff
dimin.
p leggiero
cresc.
f
sf
dimin.
p
1.
cresc.
2.
p

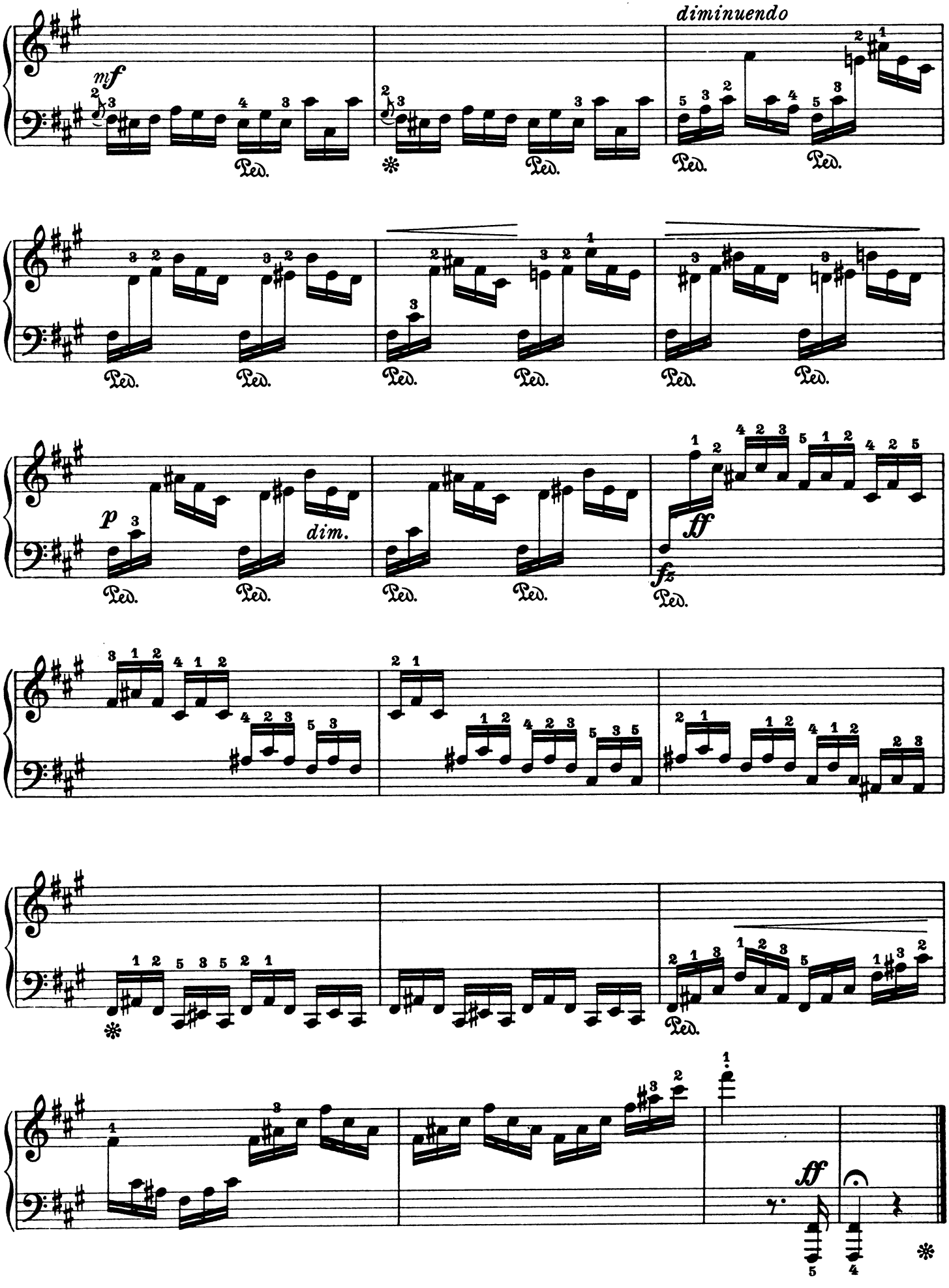
Geläufigkeits-Etüde für die linke Hand allein.

Velocity Study for left hand alone.

F. W. Greulich.

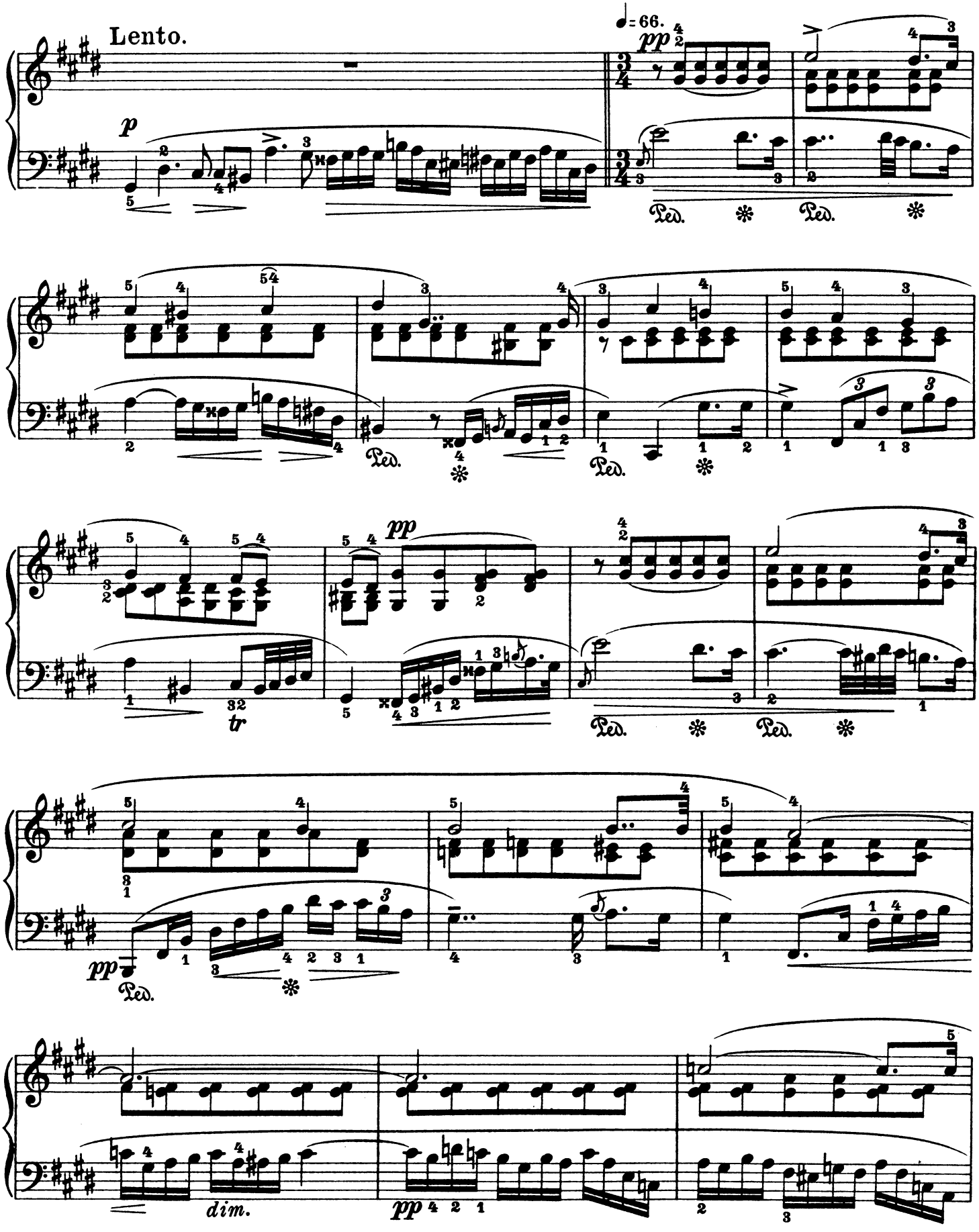


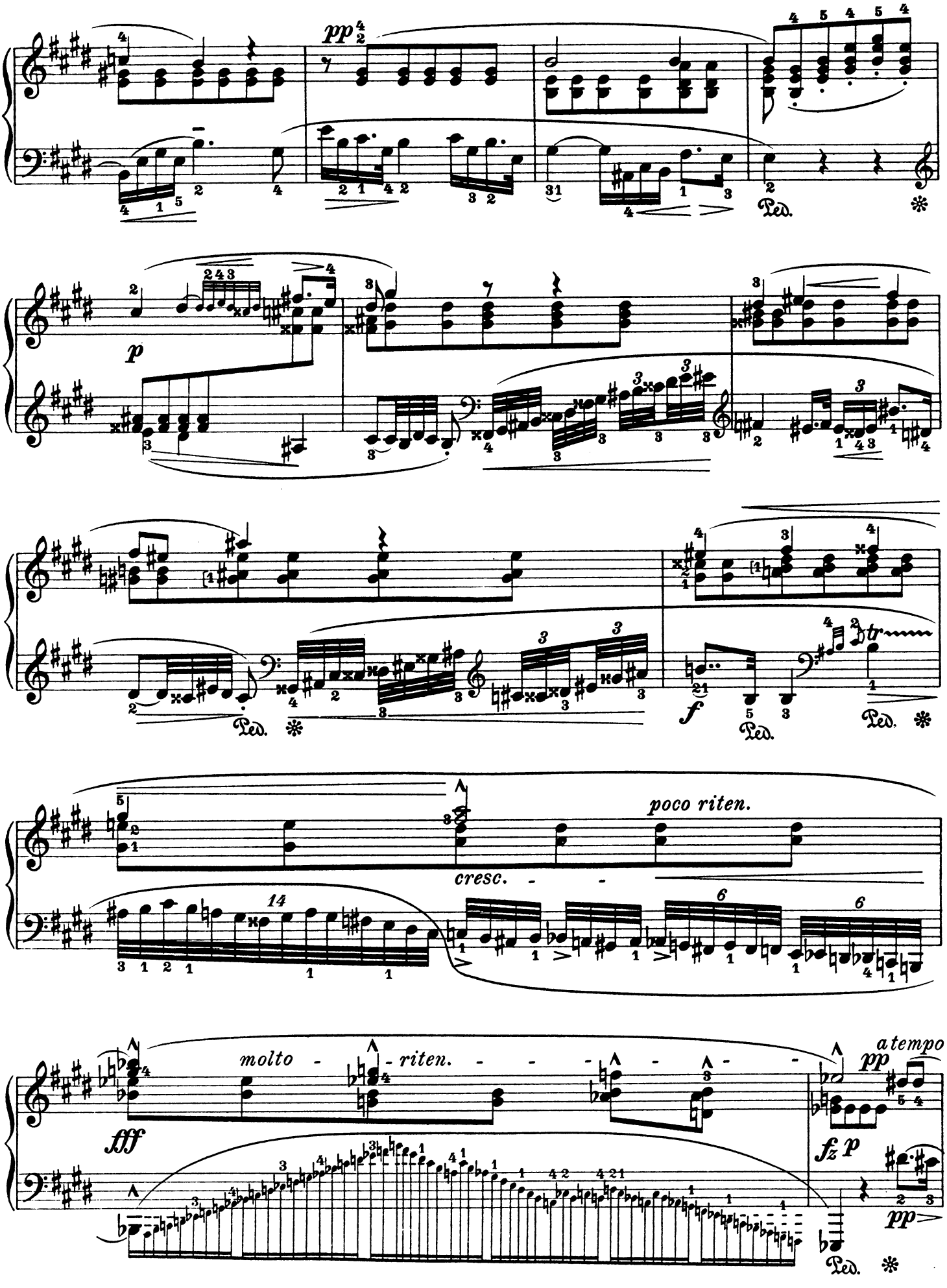

mf
sf
f
poco
a
cresc.
ff
Ped.

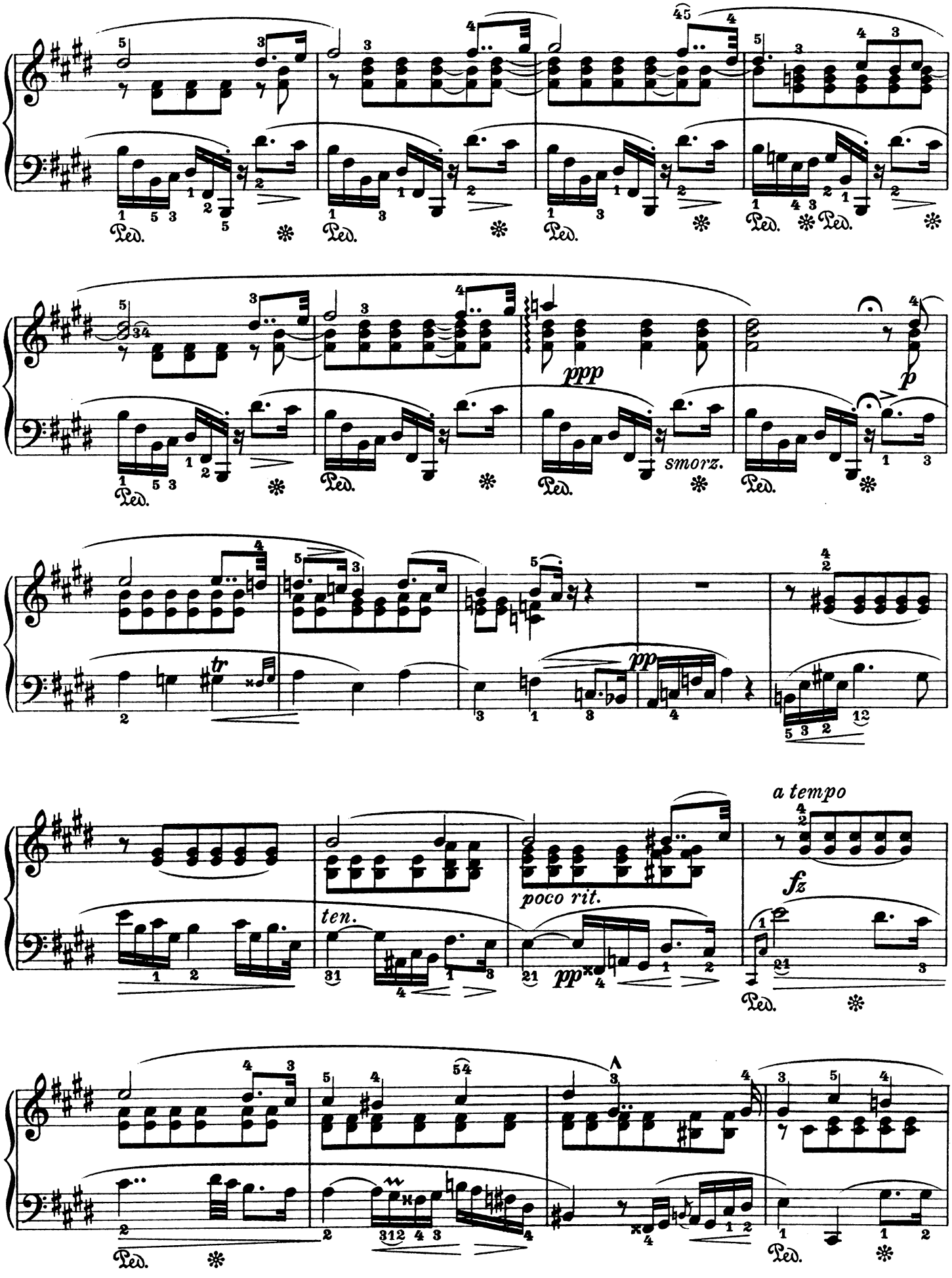

diminuendo
mf
Ped.
dim.
p
ff
fz

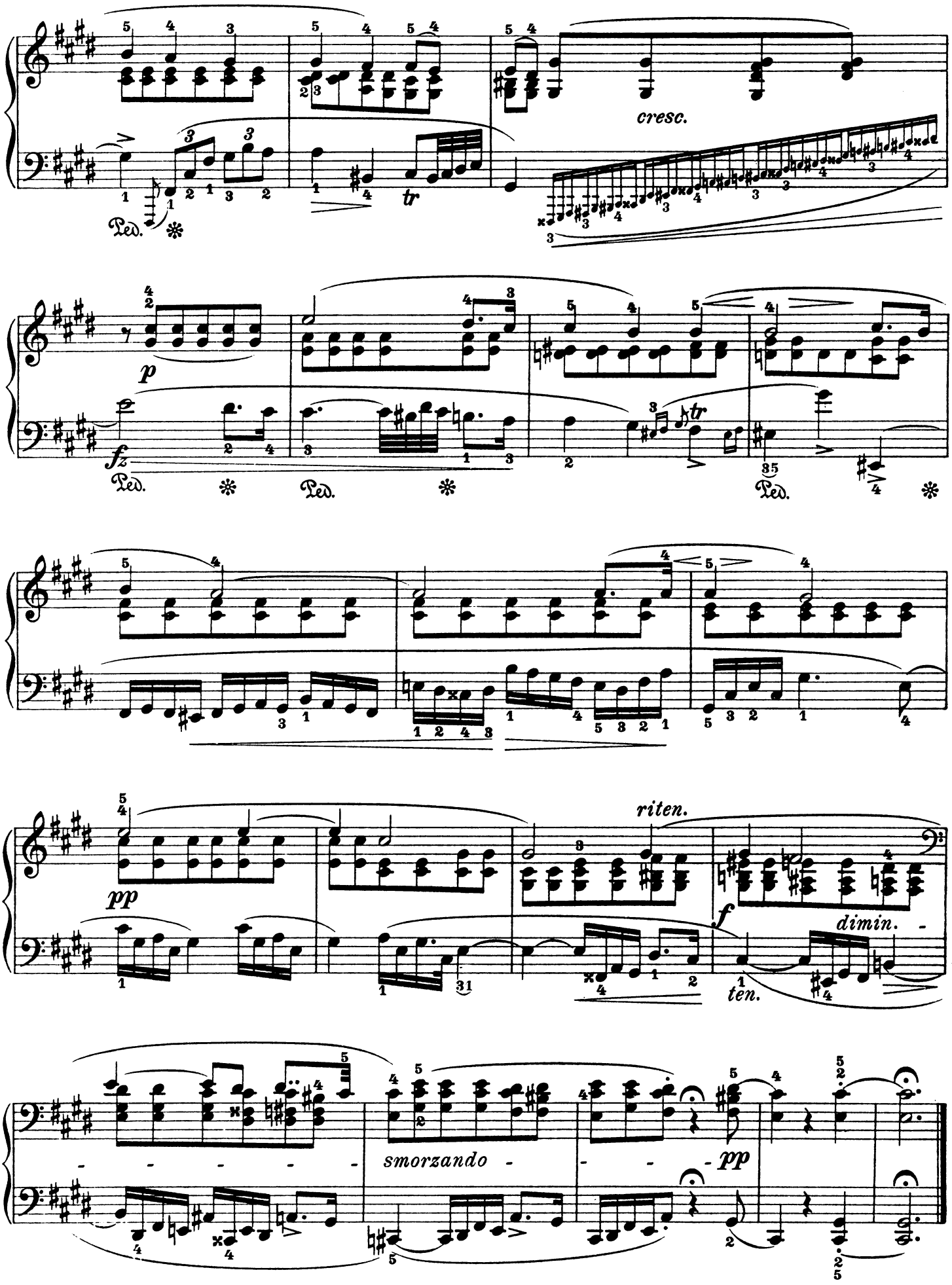
Etüde.

Fr. Chopin, Op. 25 No 7.




pp
p
f
poco riten.
cresc.
molto - riten.
fff
a tempo
pp
fz p
pp

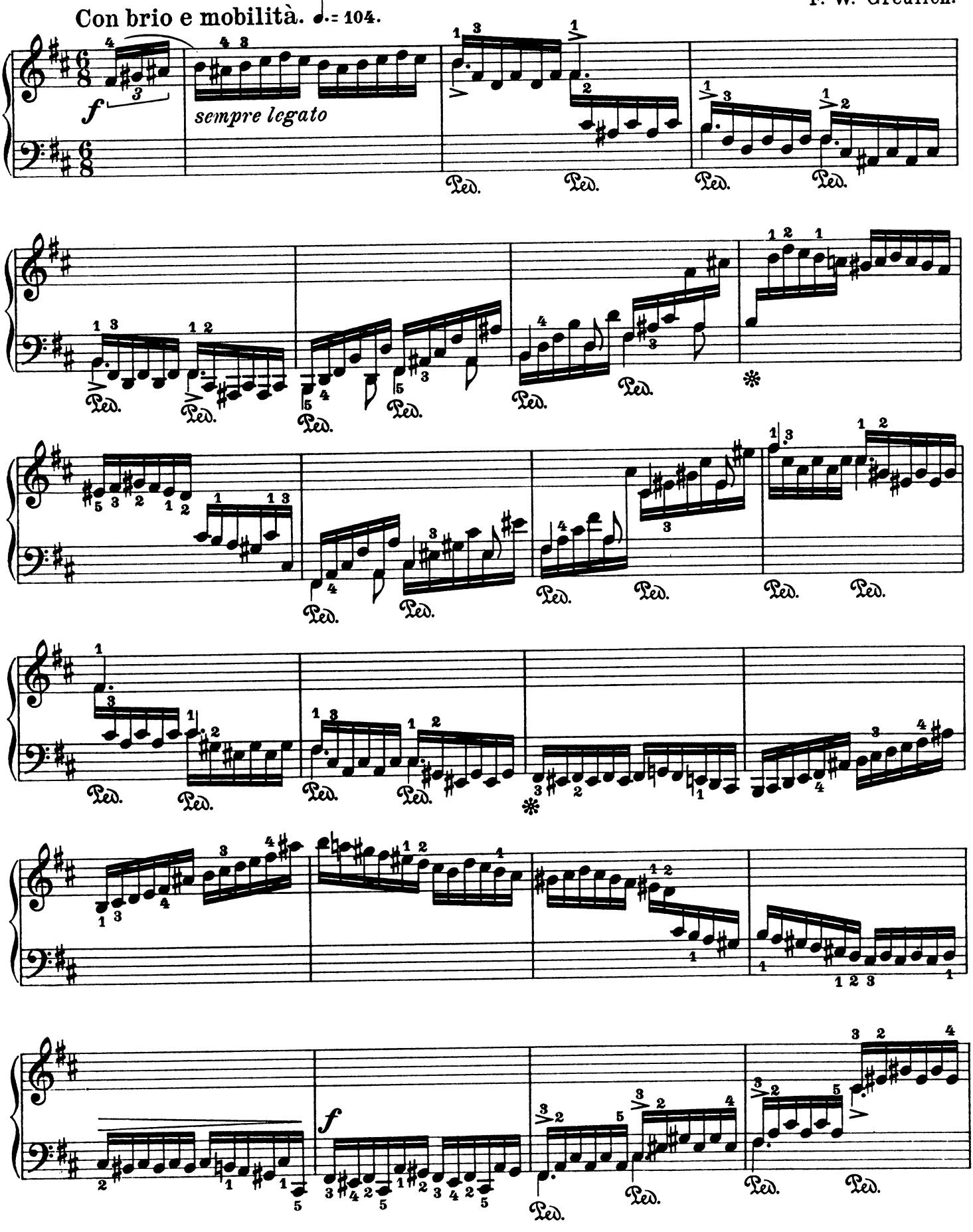

Ped.
ppp
smorz.
p
tr
pp
a tempo
fz
poco rit.
ten.
pp

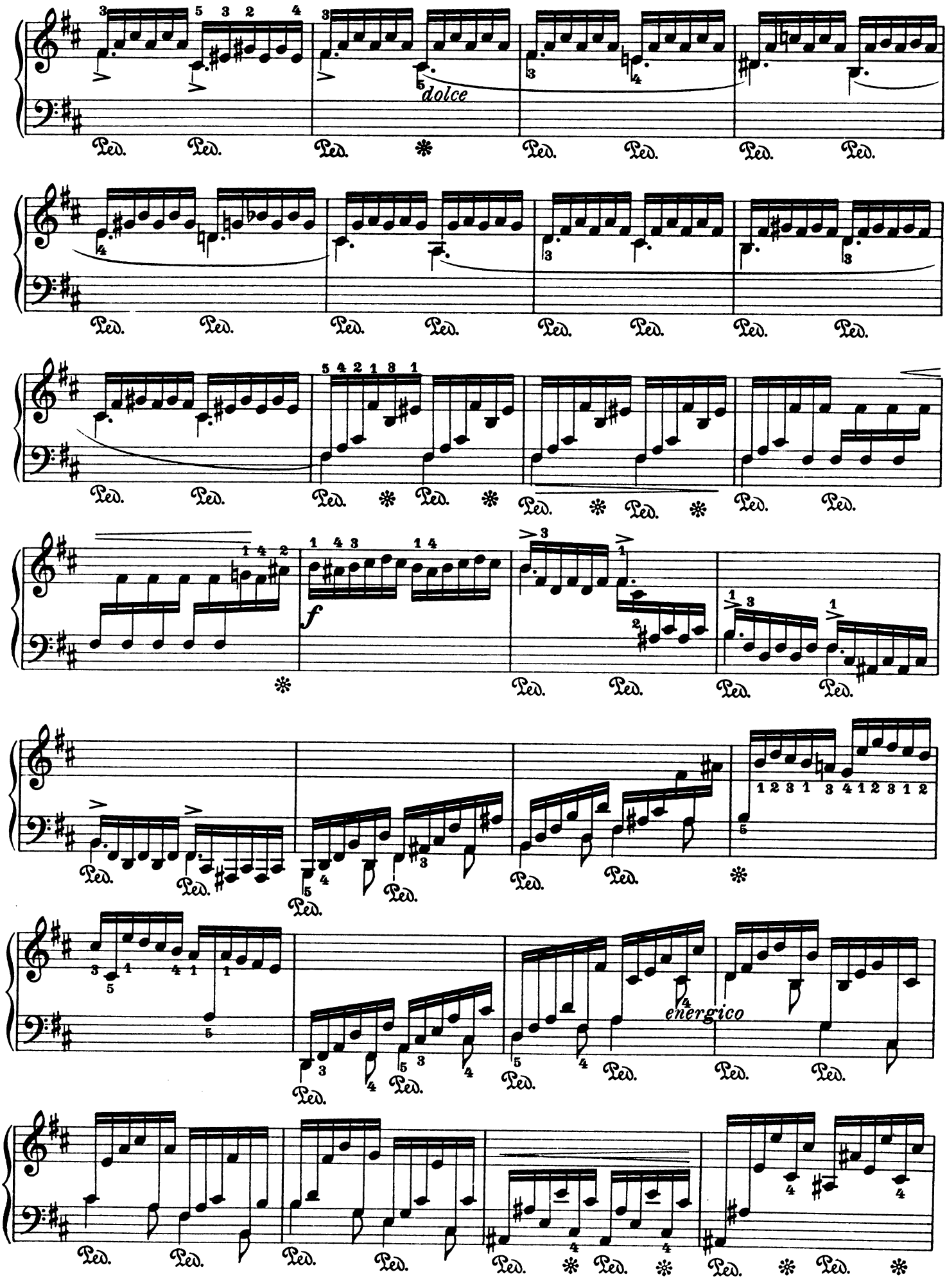

cresc.
p
fz
riten.
pp
f
dimin.
ten.
smorzando
pp

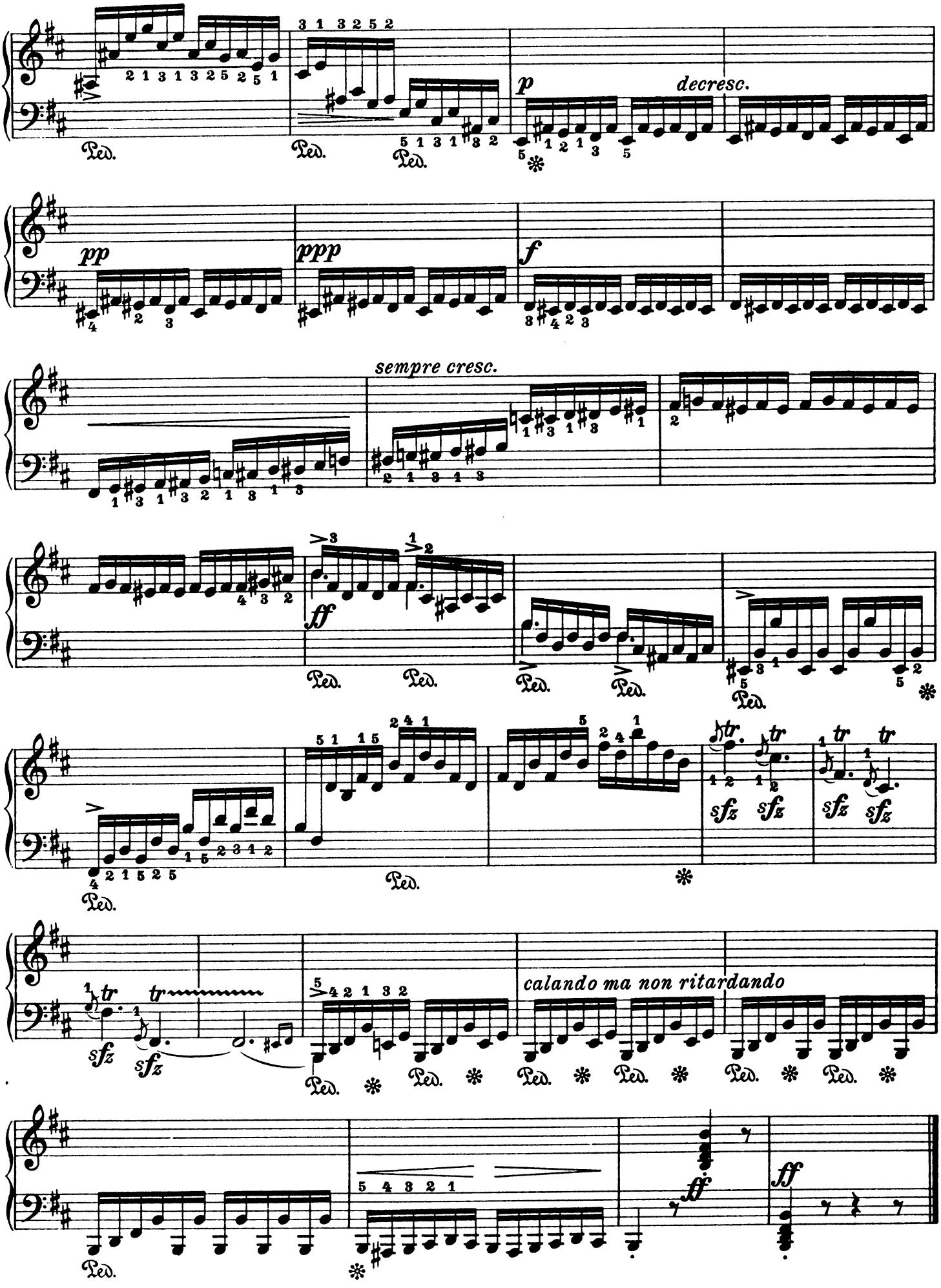
Etüde für die linke Hand allein.

Study for the left hand alone.

F. W. Greulich.



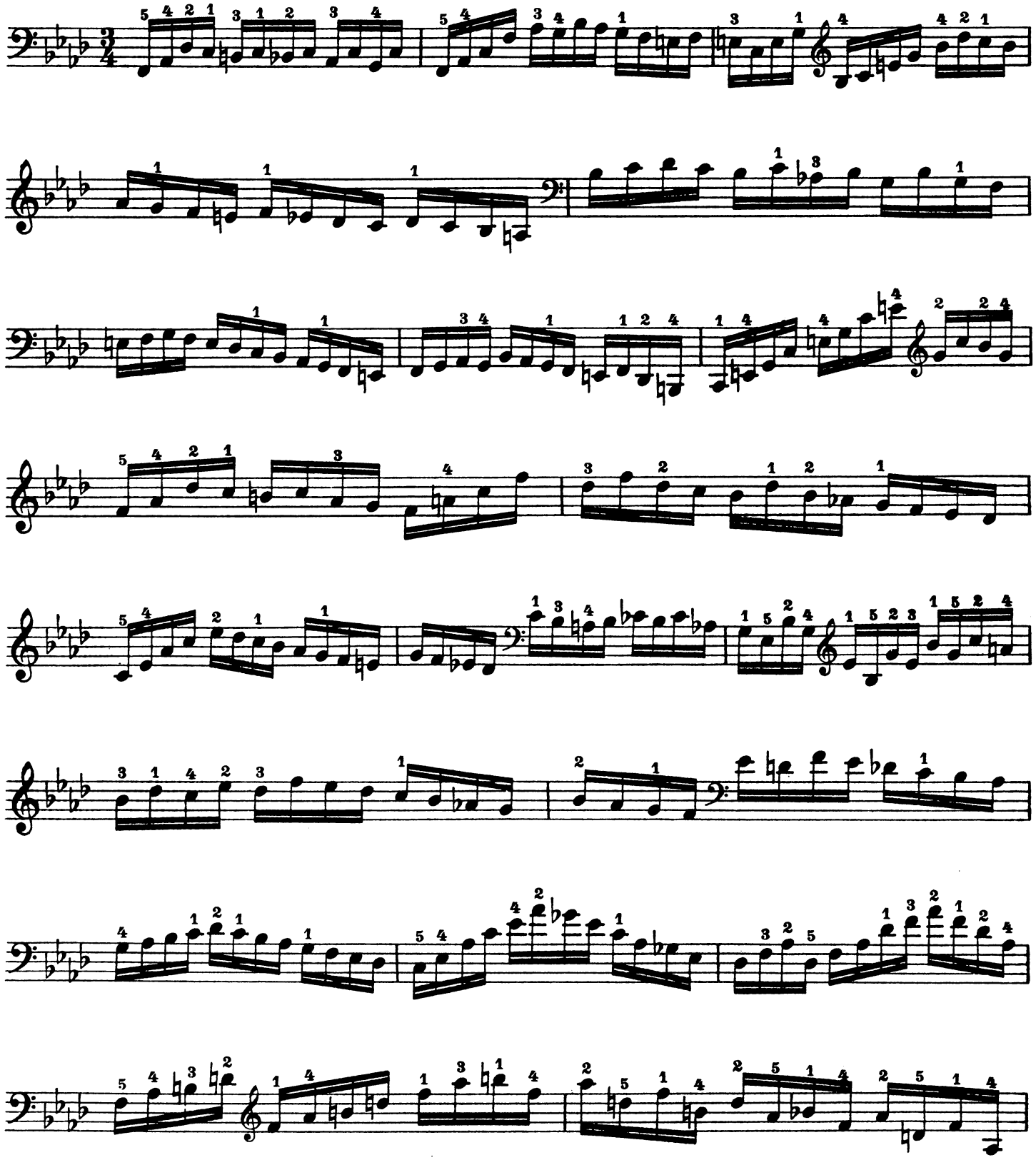

dolce
f
energico


p
decresc.
pp
ppp
f
sempre cresc.
ff
sfz
calando ma non ritardando
ff
Ped.

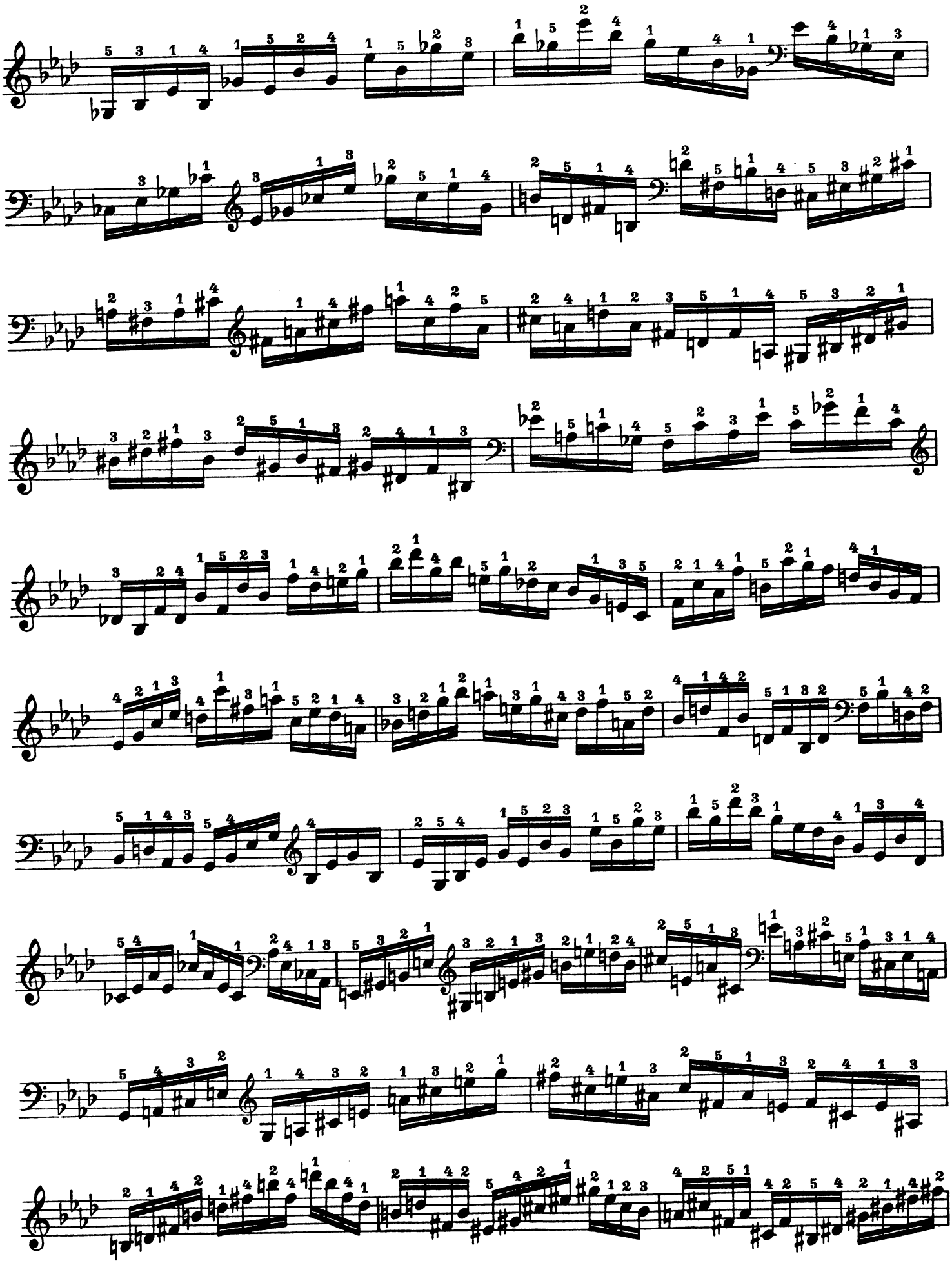
Etüde.*)

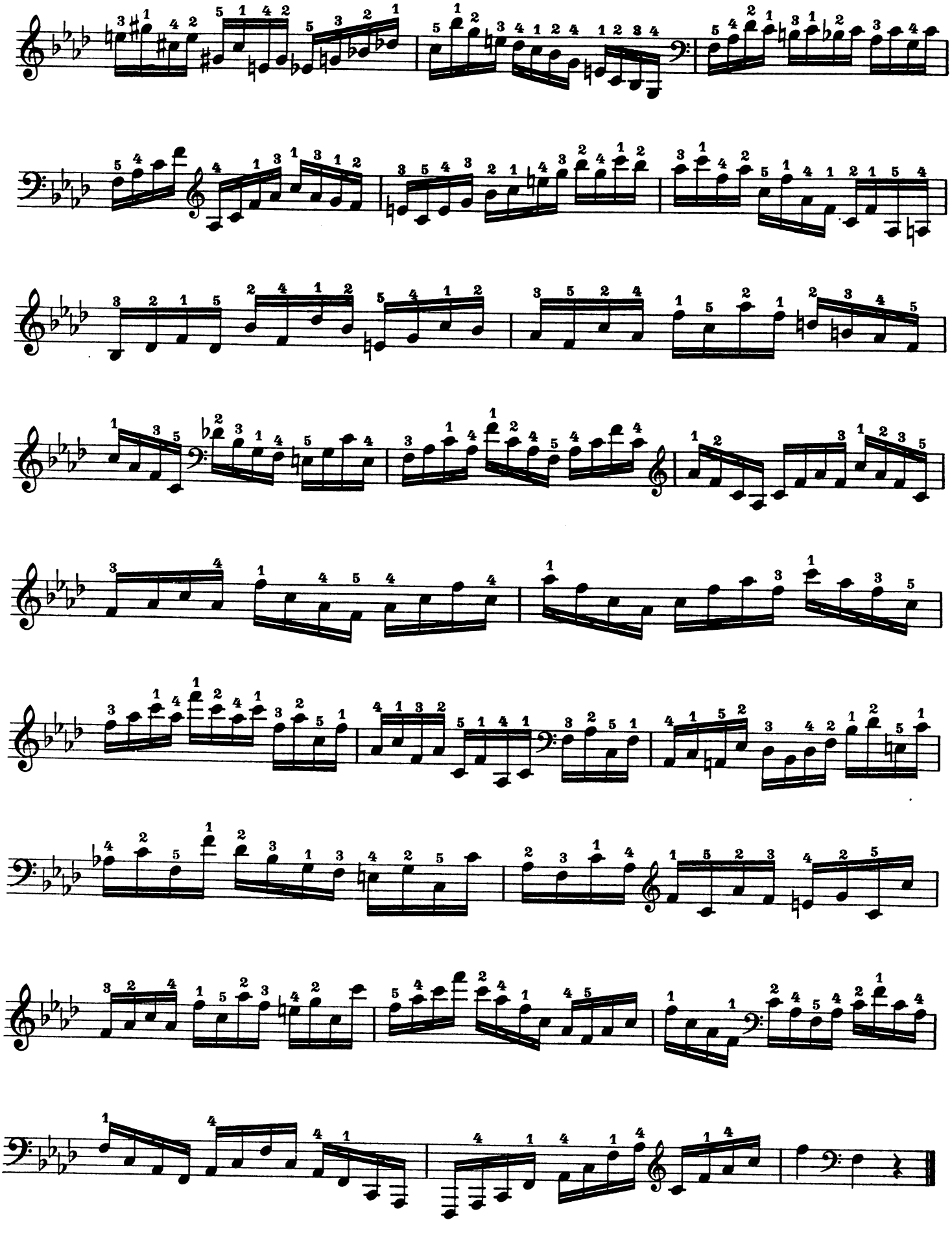
J. C. Keßler, Op. 20. Nº 2.

Allegrissimo e con brio. ♩= 144.



*) Im Original spielt die rechte Hand dasselbe eine Oktave höher. Die Etüde ist sowohl *f (legatissimo)* als *p (staccato)* zu üben.

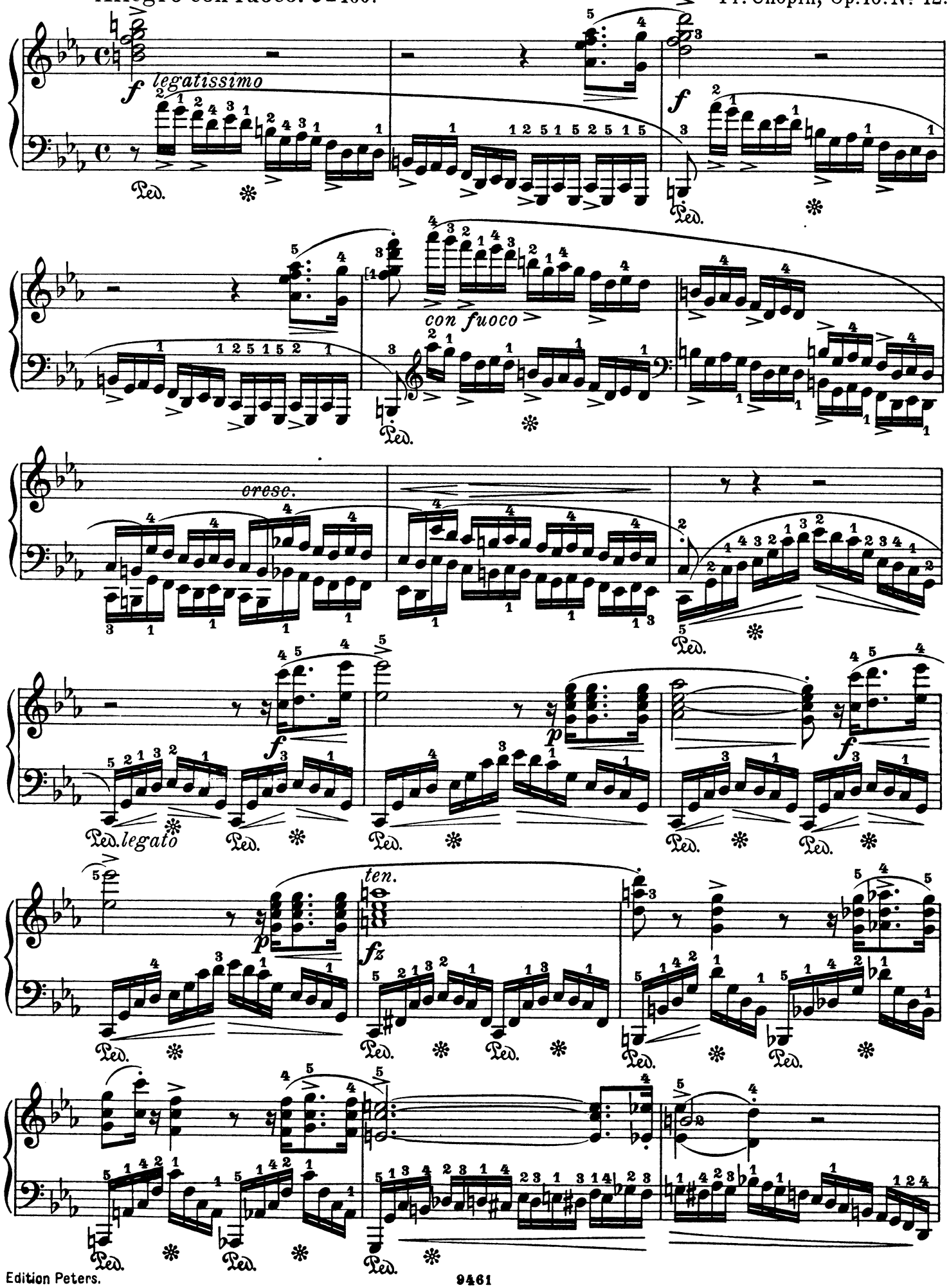


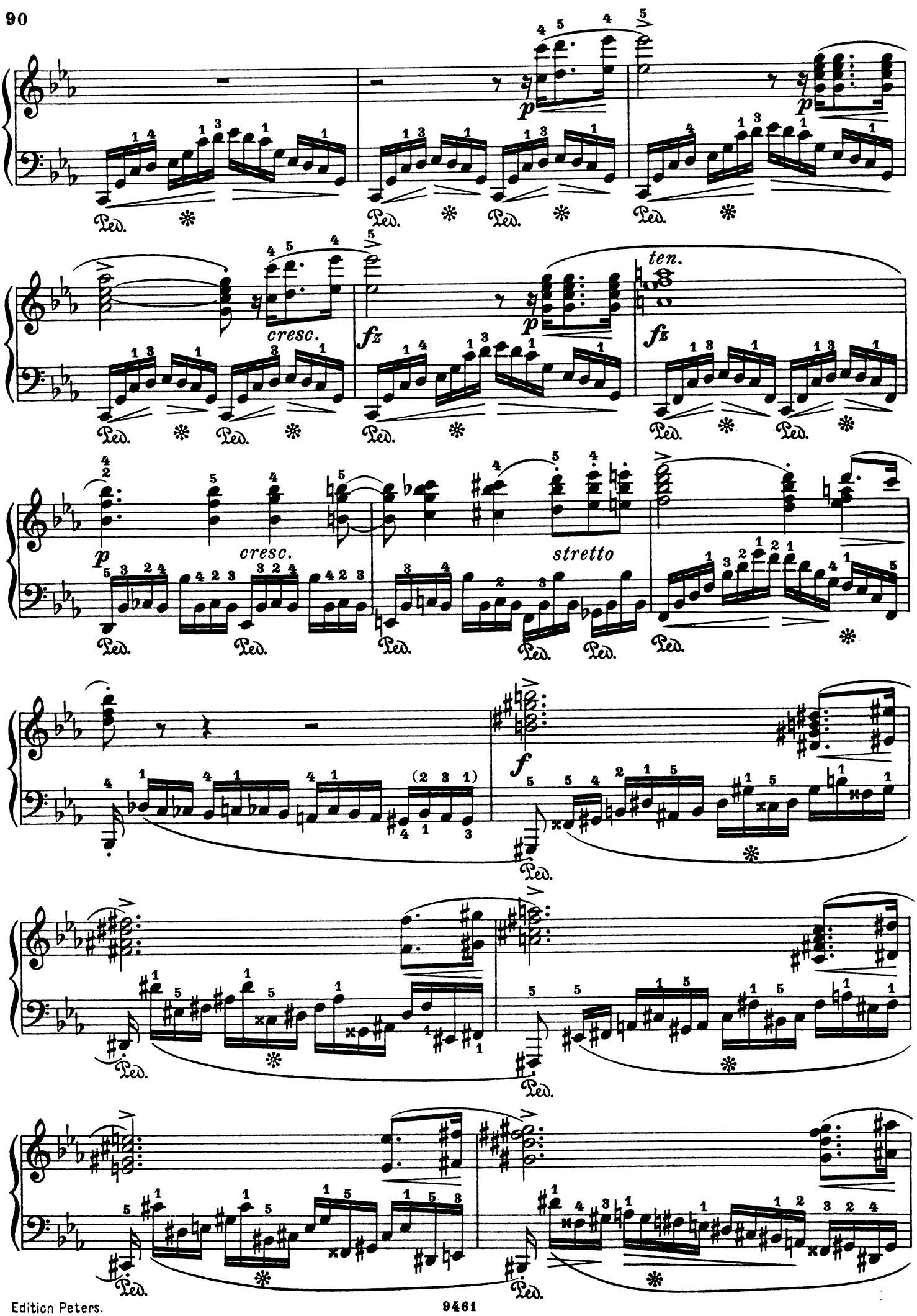


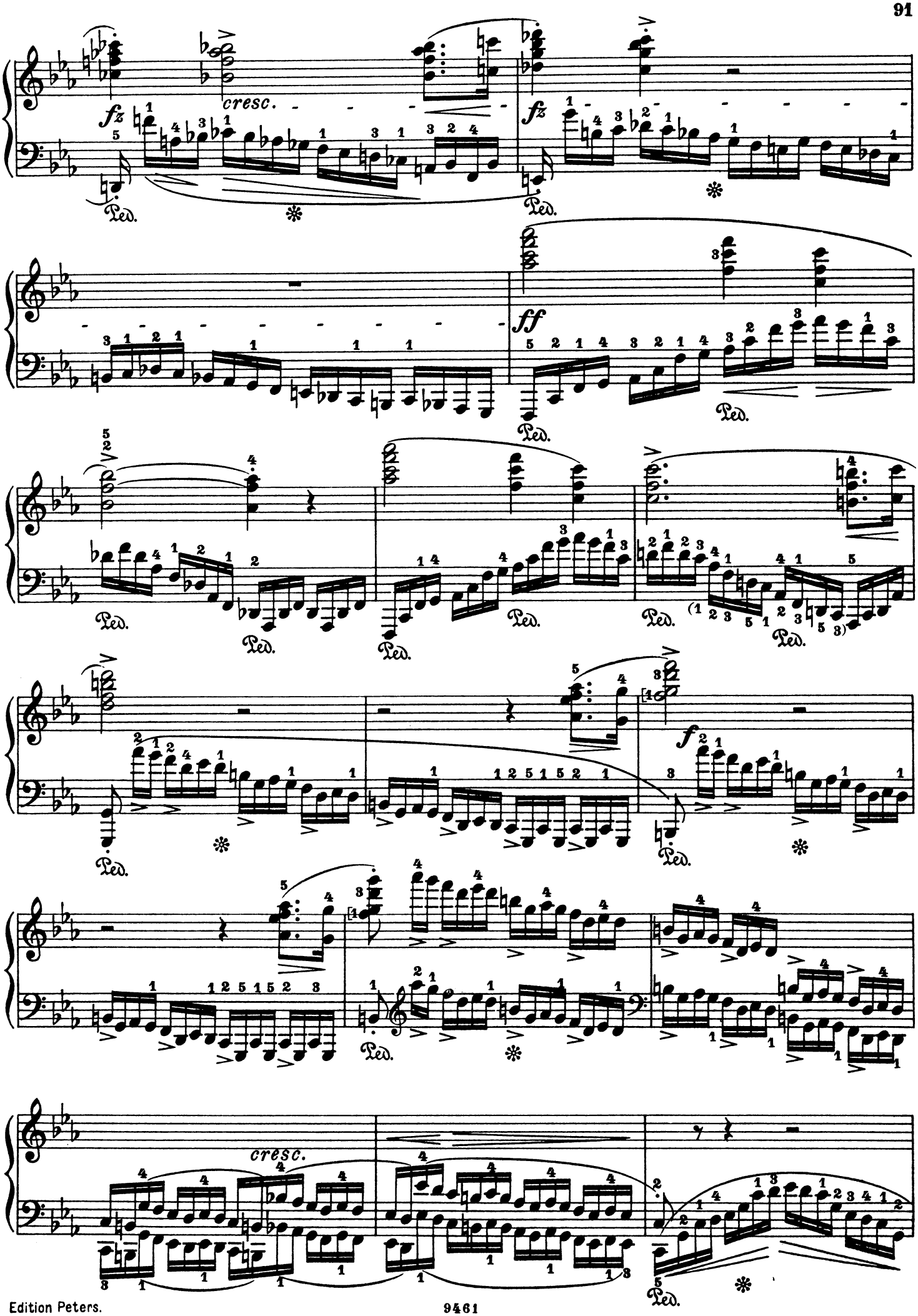
Etüde.

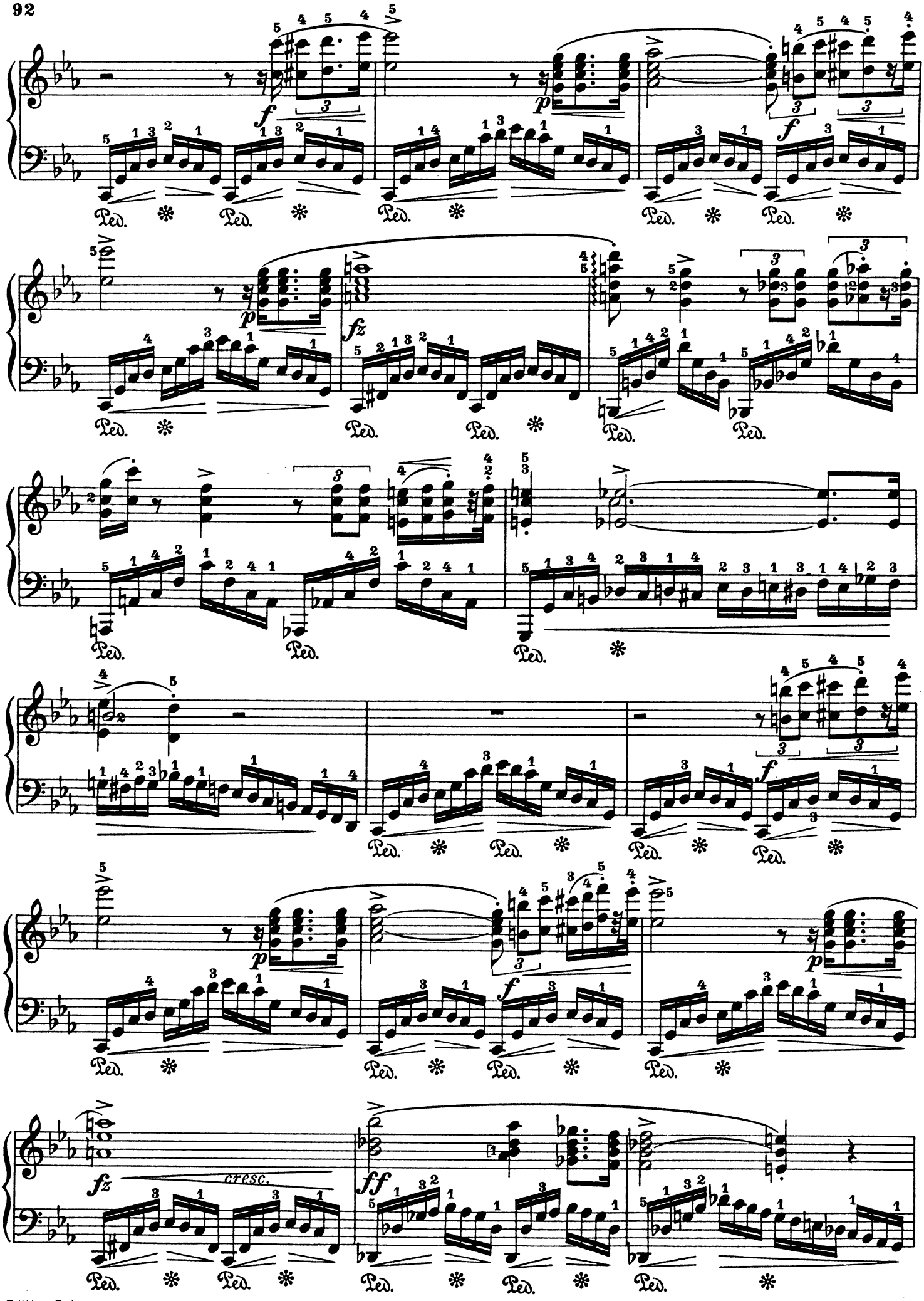
Allegro con fuoco. ♩= 160.

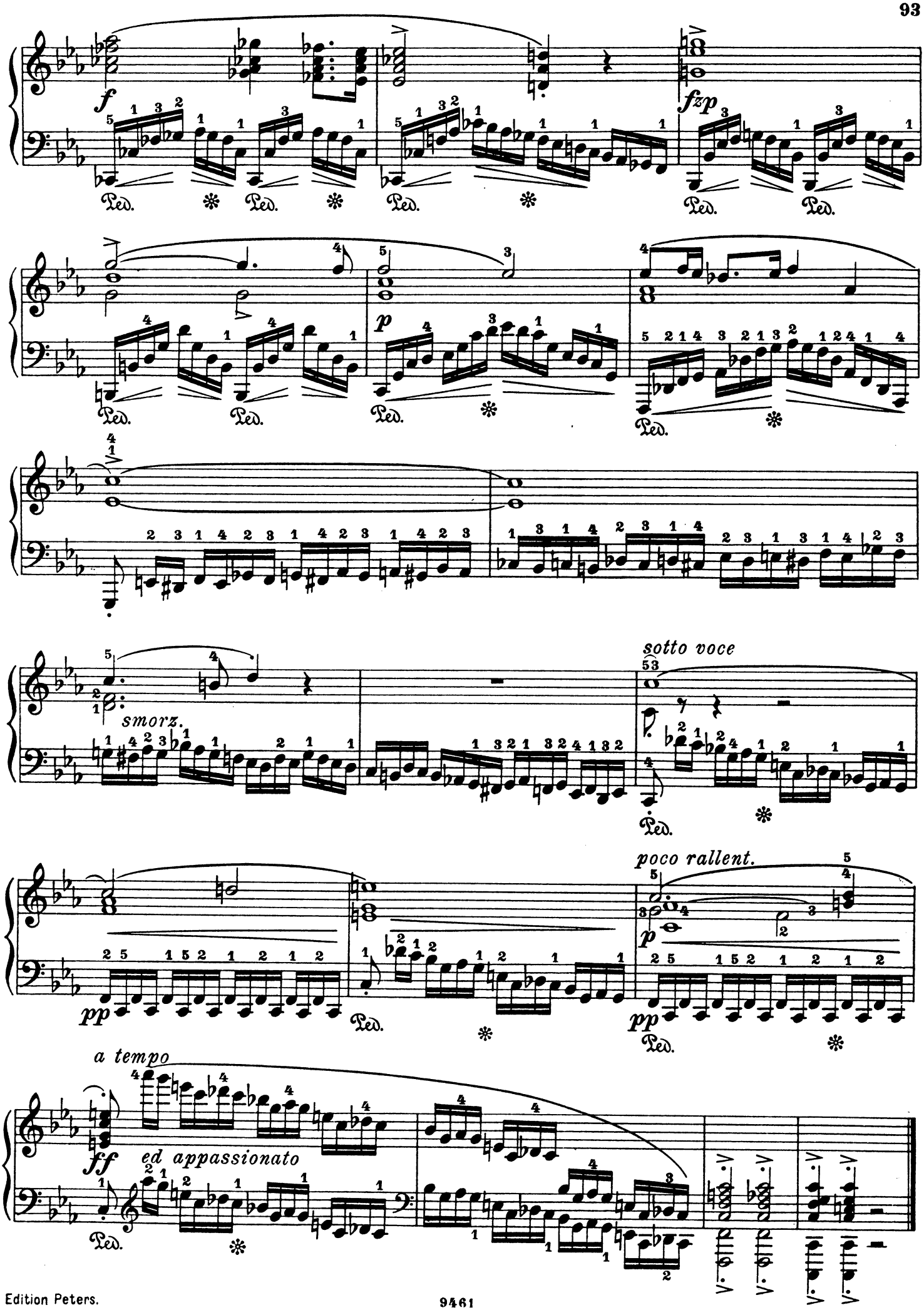
Fr. Chopin, Op. 10. Nº 12.




p
cresc.
fz
ten.
fz
p
cresc.
stretto
f


fz
cresc.
fz
ff
f
cresc.
Ped.

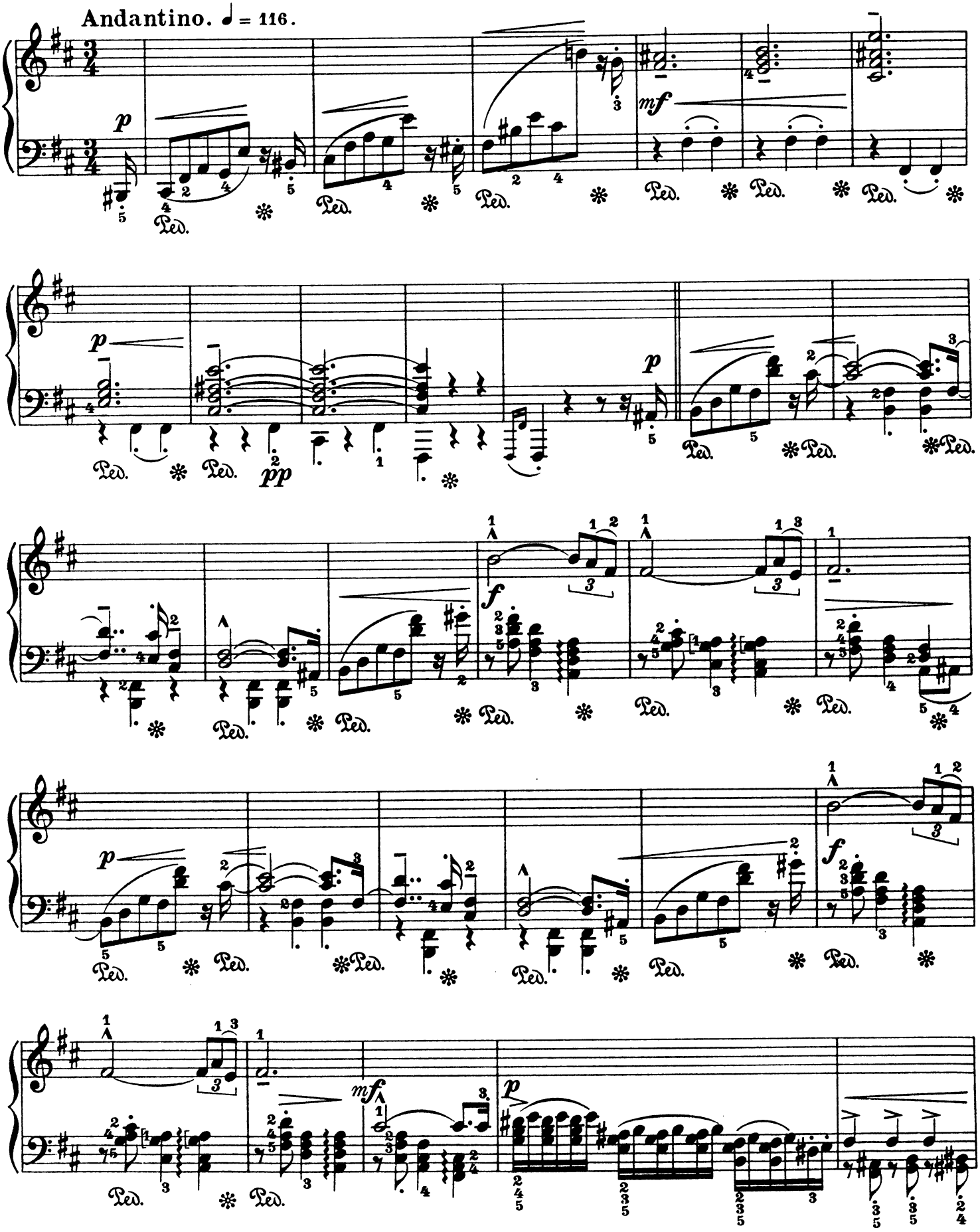

f
p
fz
cresc.
ff
Ped.

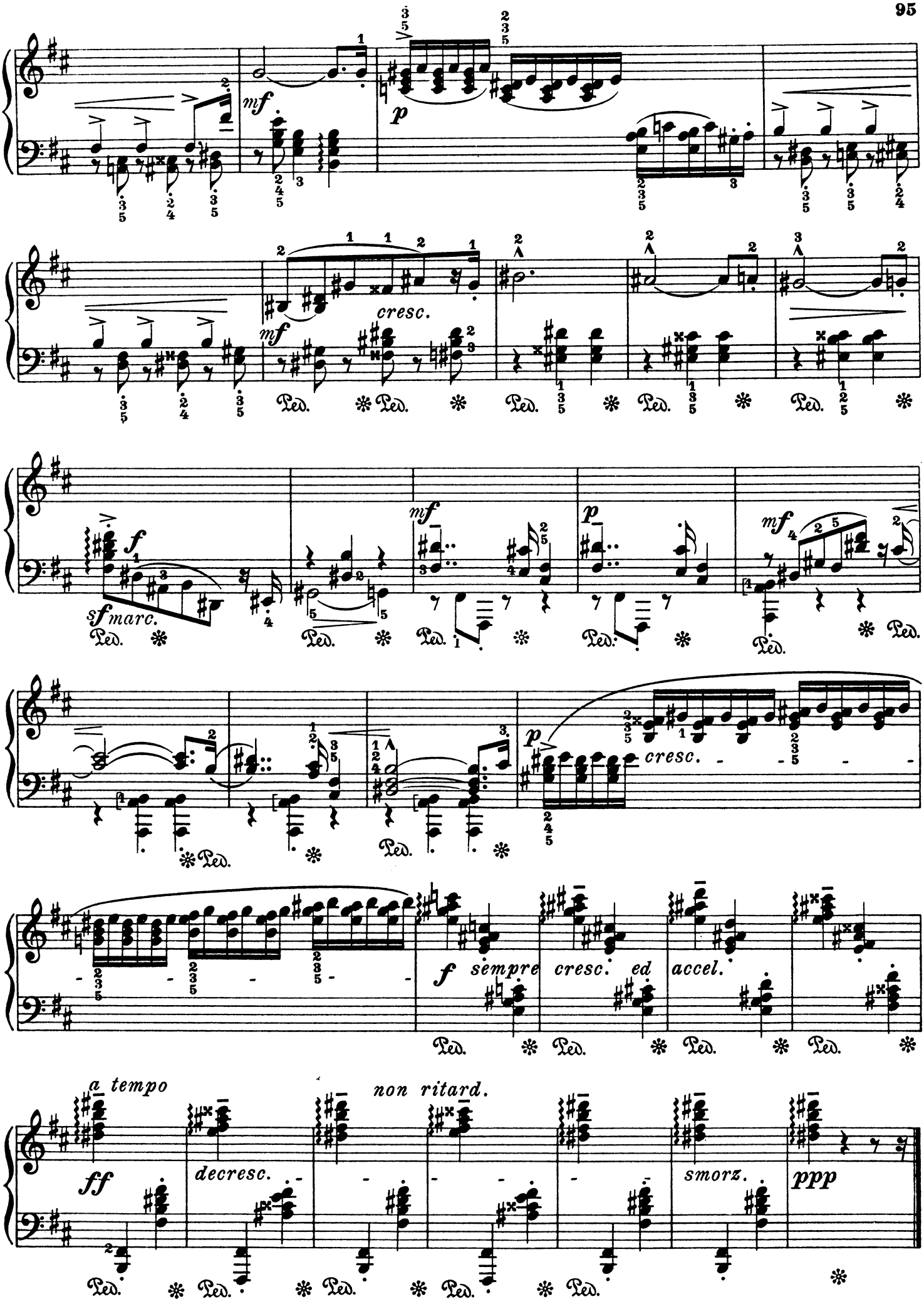

f
fzp
p
smorz.
sotto voce
poco rallent.
pp
a tempo
ff
ed appassionato
Ped.

Kleine Ballade für die linke Hand allein.

Short Ballad for the left hand alone.

Ad. Ruthardt.

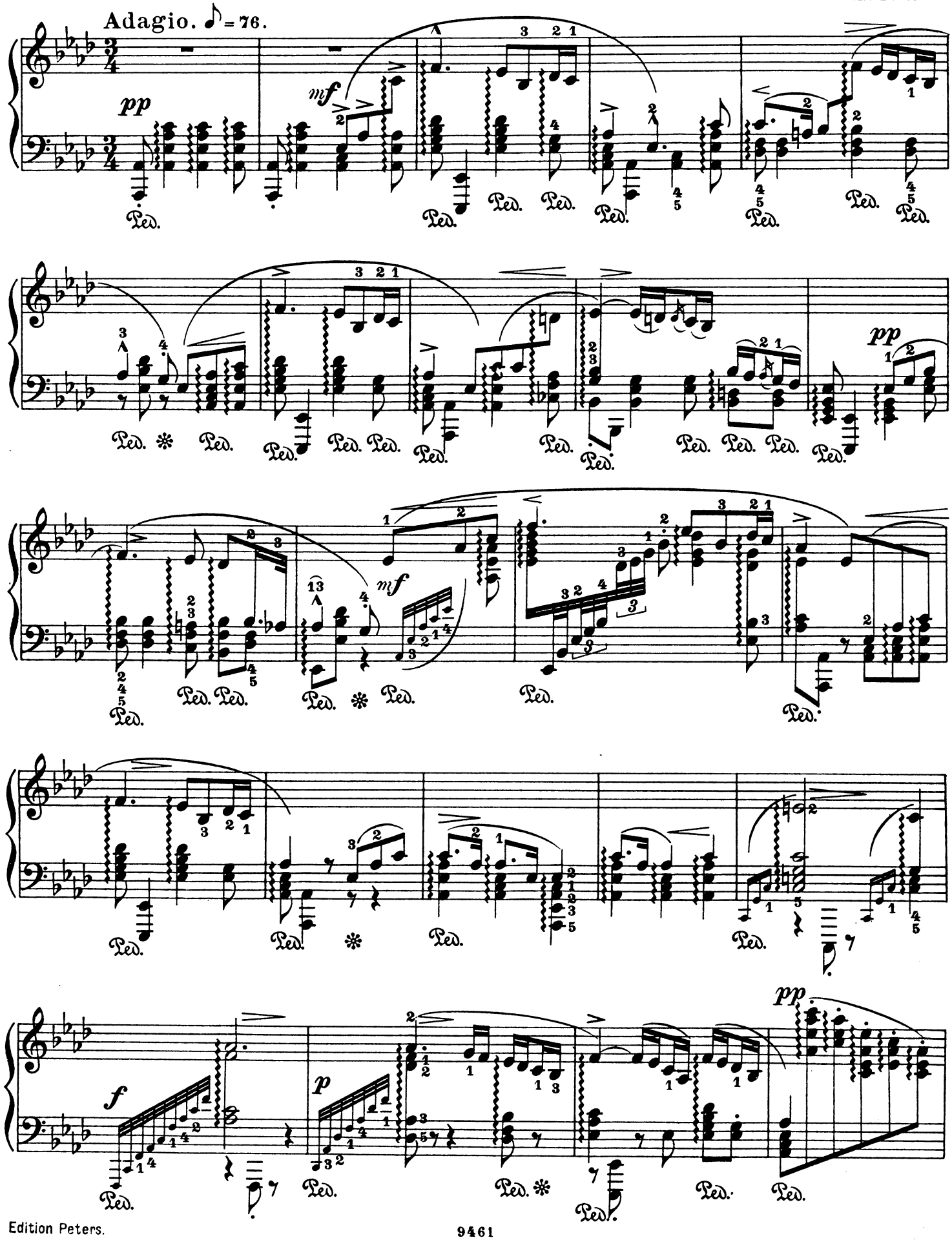


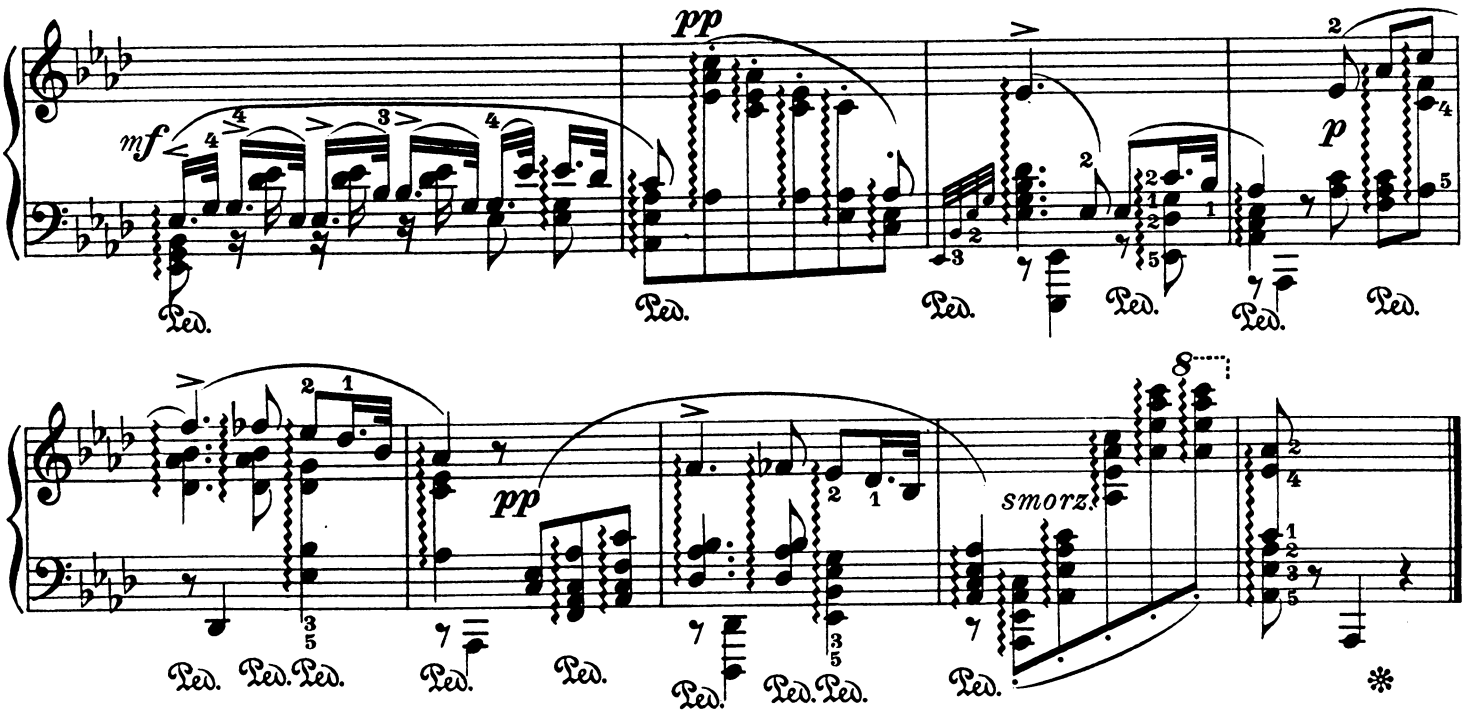

mf
p
cresc.
mf
Ped.
f
sf marc.
mf
p
mf
cresc.
f sempre cresc. ed accel.
a tempo
non ritard.
ff
decresc.
smorz.
ppp

Melodie aus Webers Freischütz für die linke Hand allein.

Melody from Weber's Freischütz for the left hand alone.

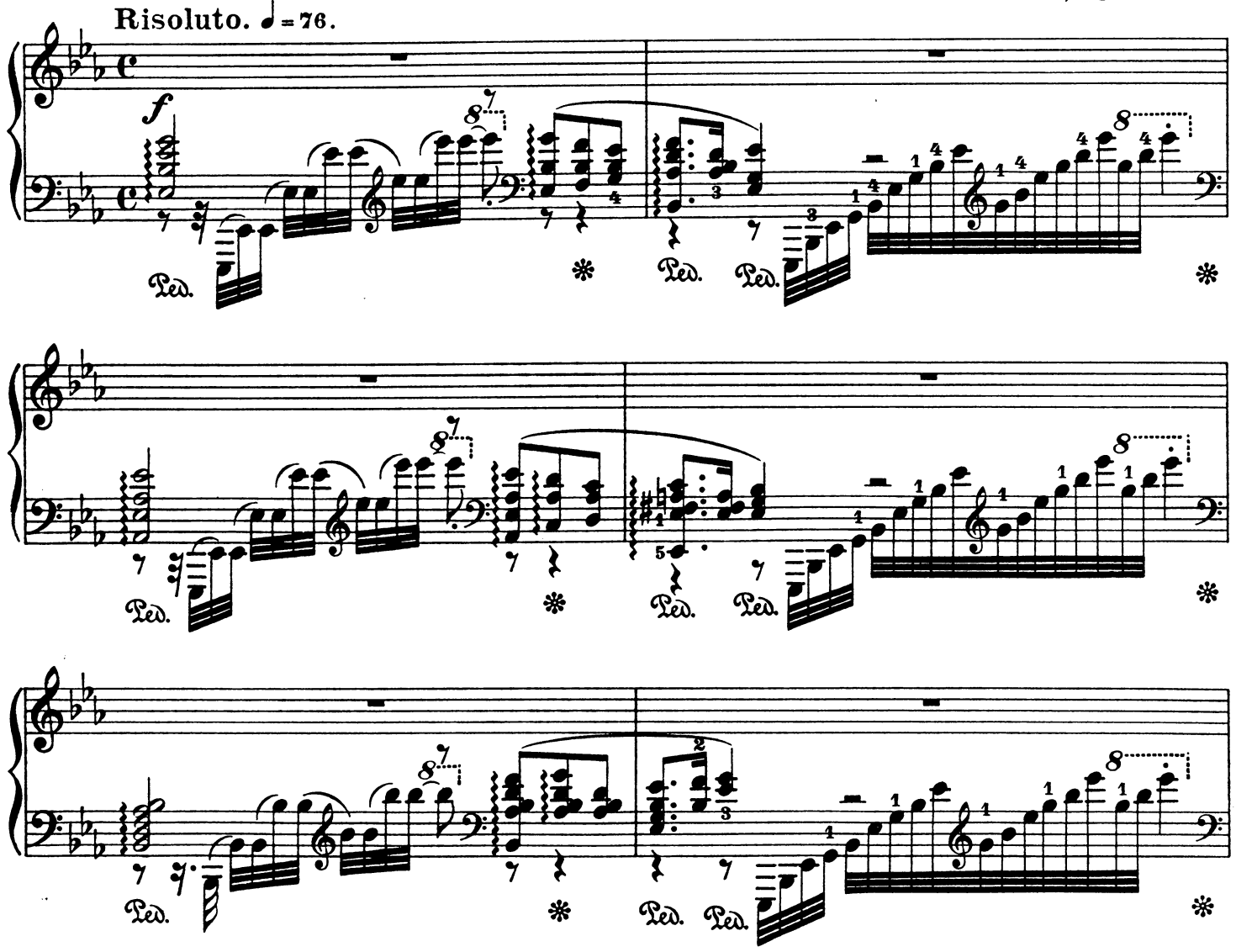
L. Köhler.

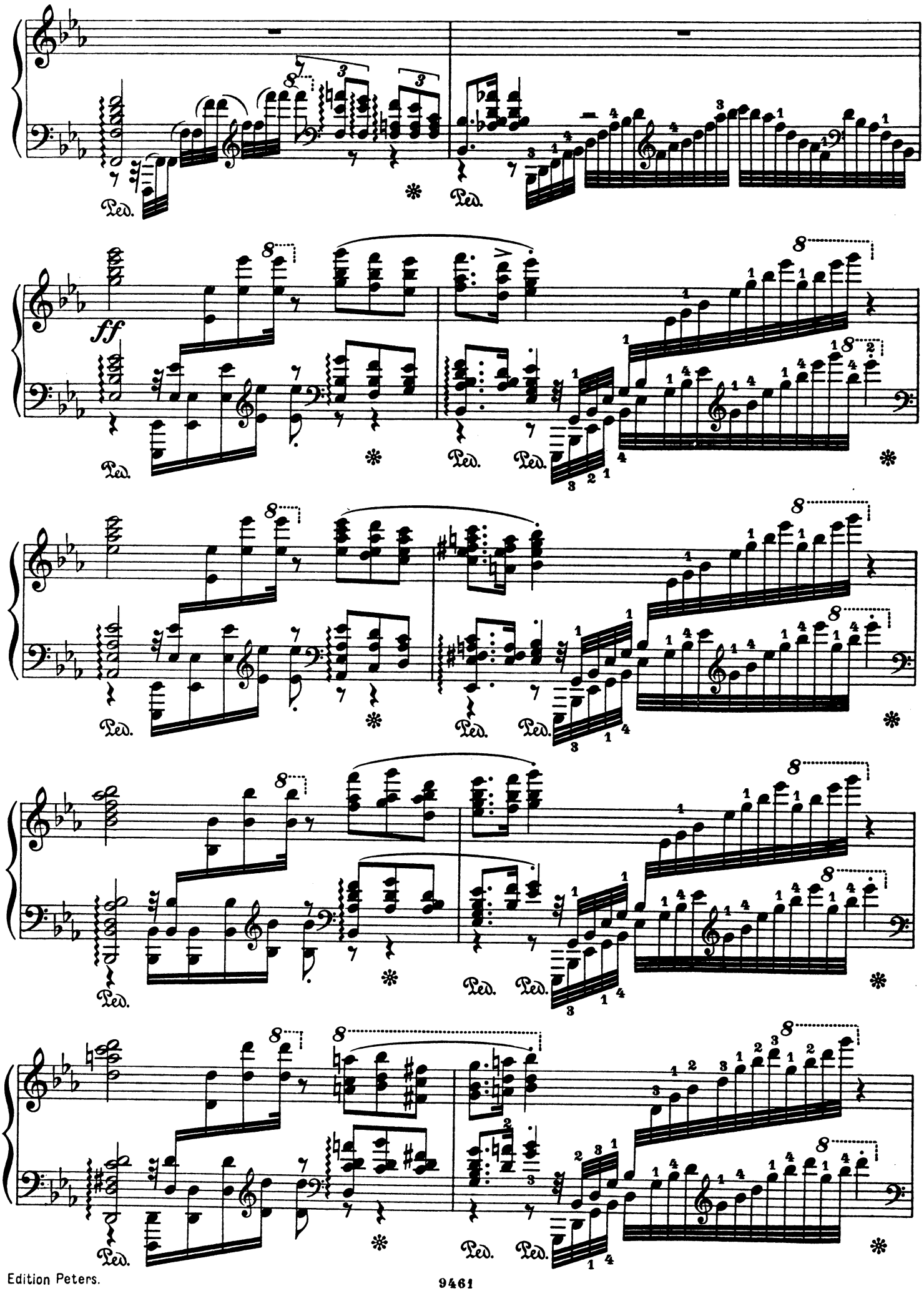


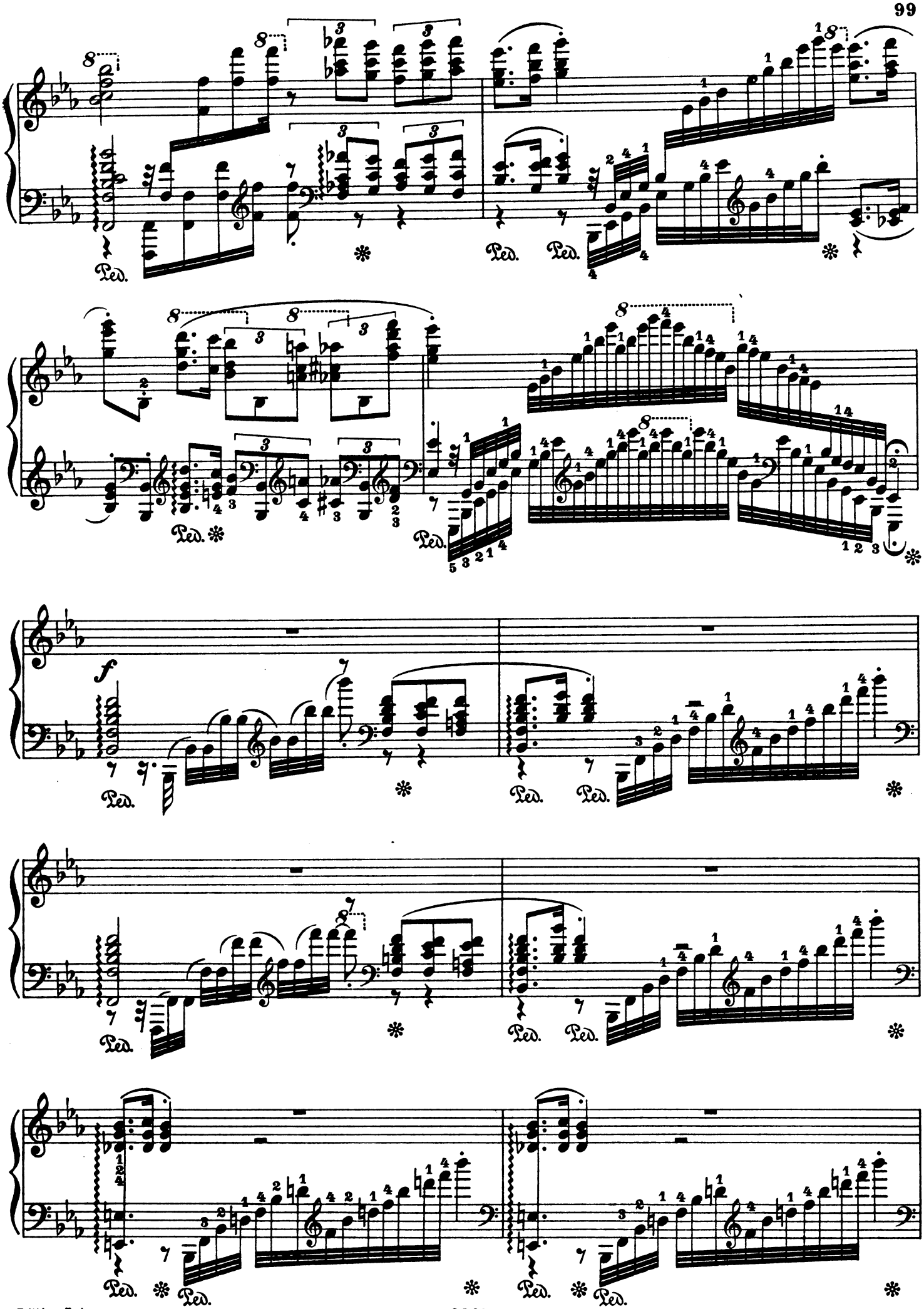


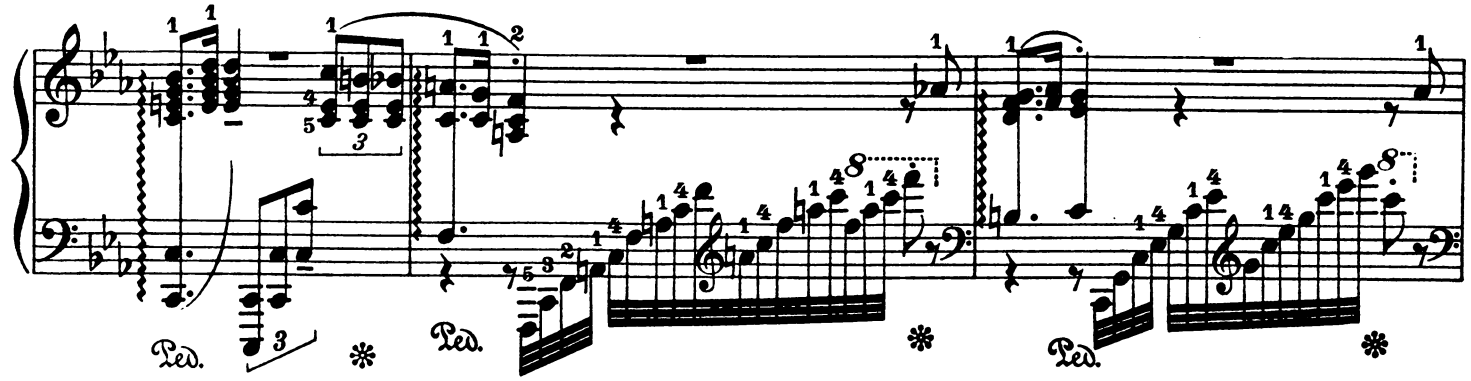
Etüde.

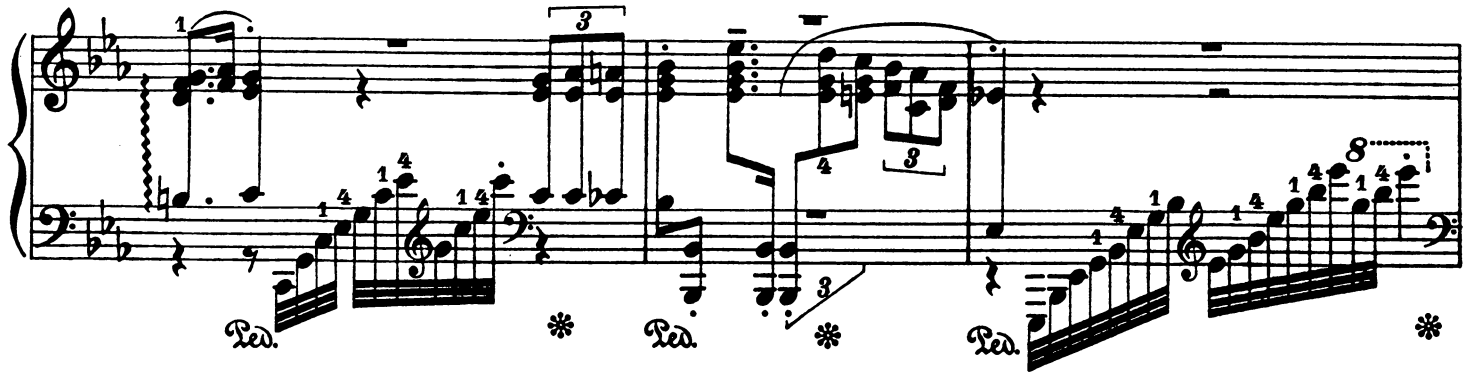
A. Rubinstein, Op. 23. № 4.

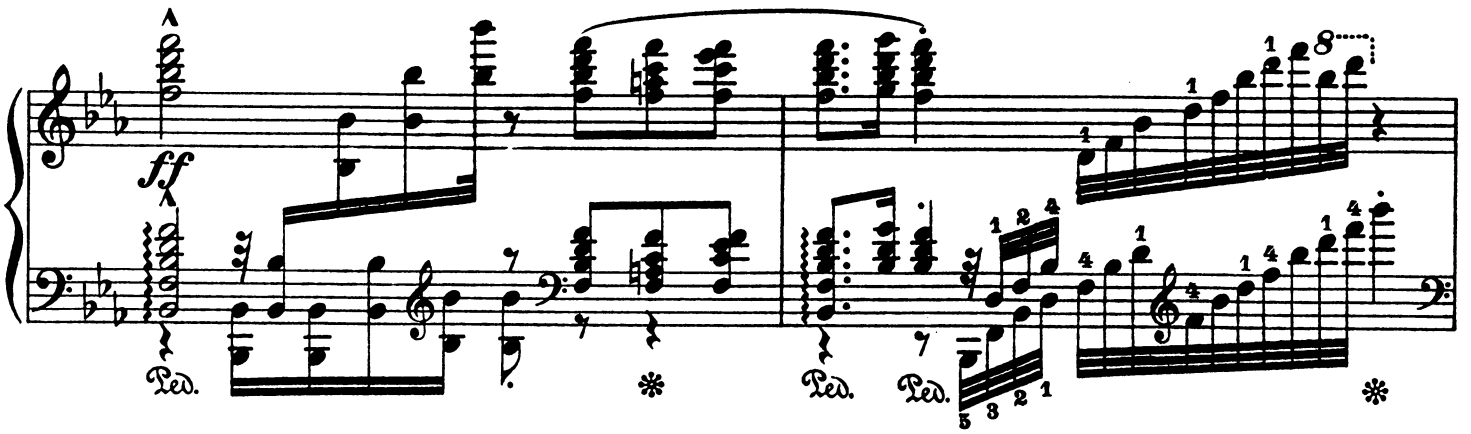


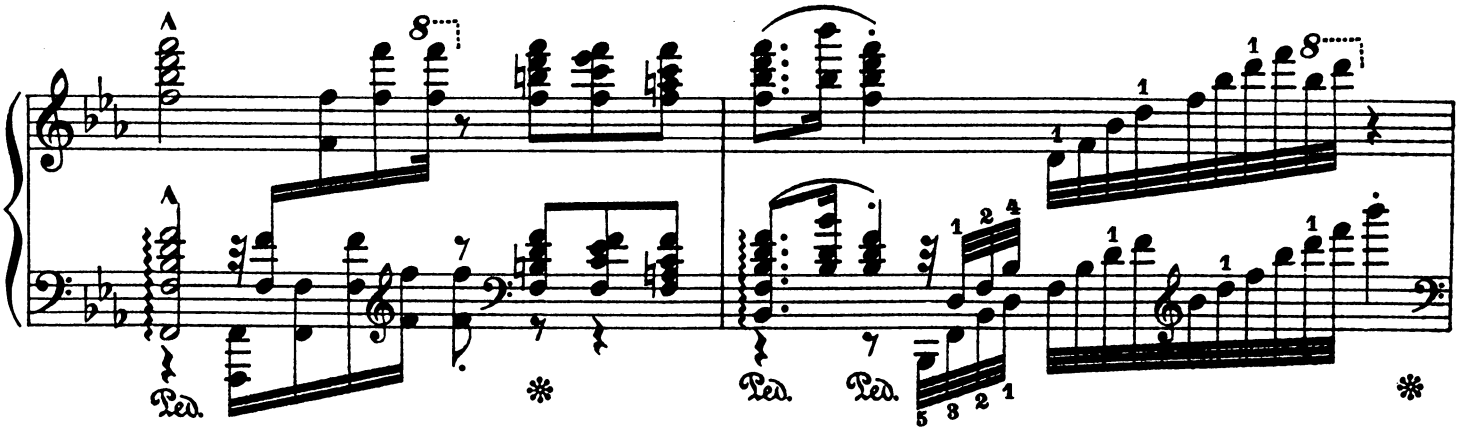

ff
Ped.
*


Ped.
f


Ped.
Ped.
Ped.


Ped.
Ped.
Ped.


ff
Ped.
Ped.
Ped.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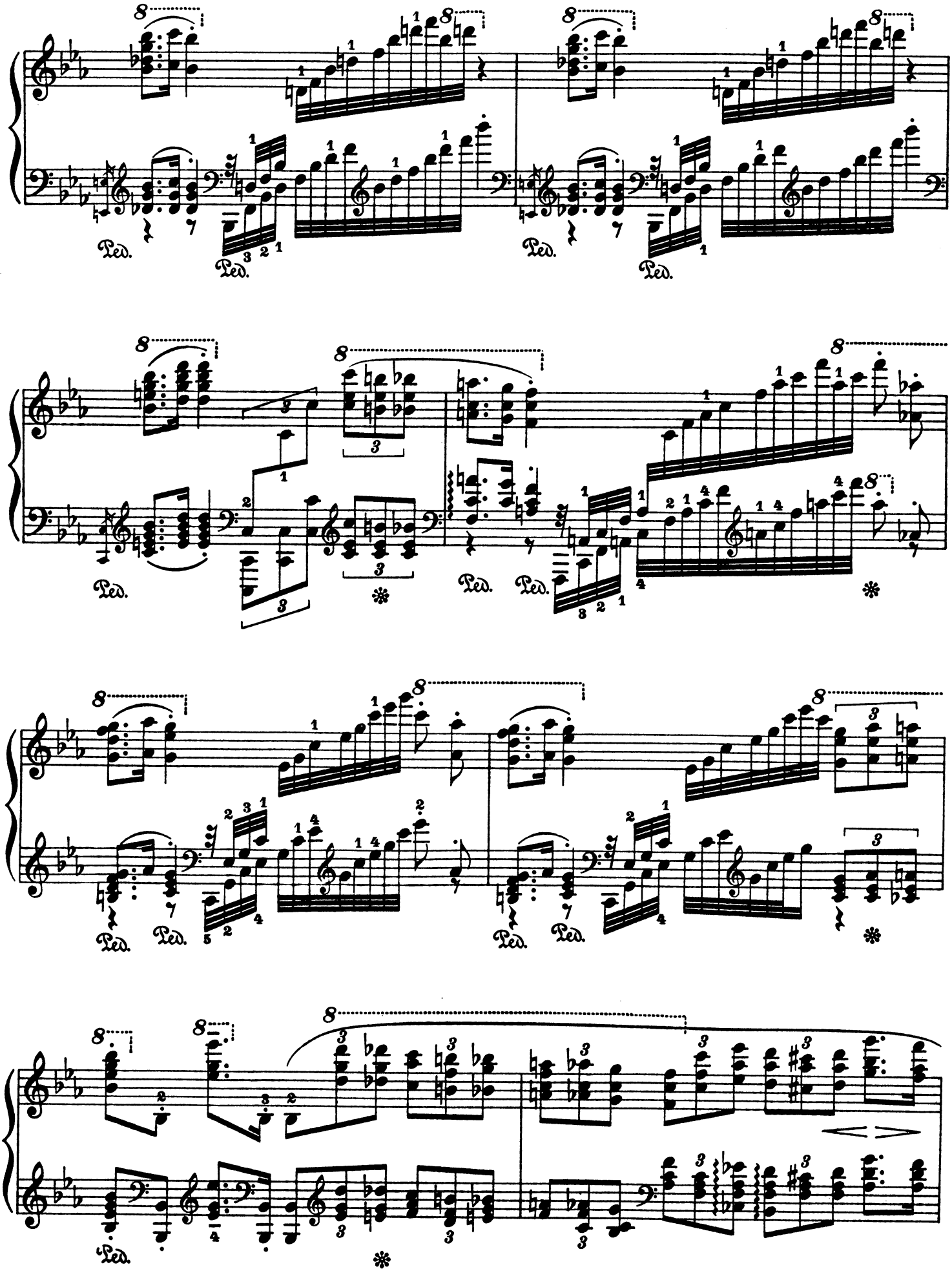
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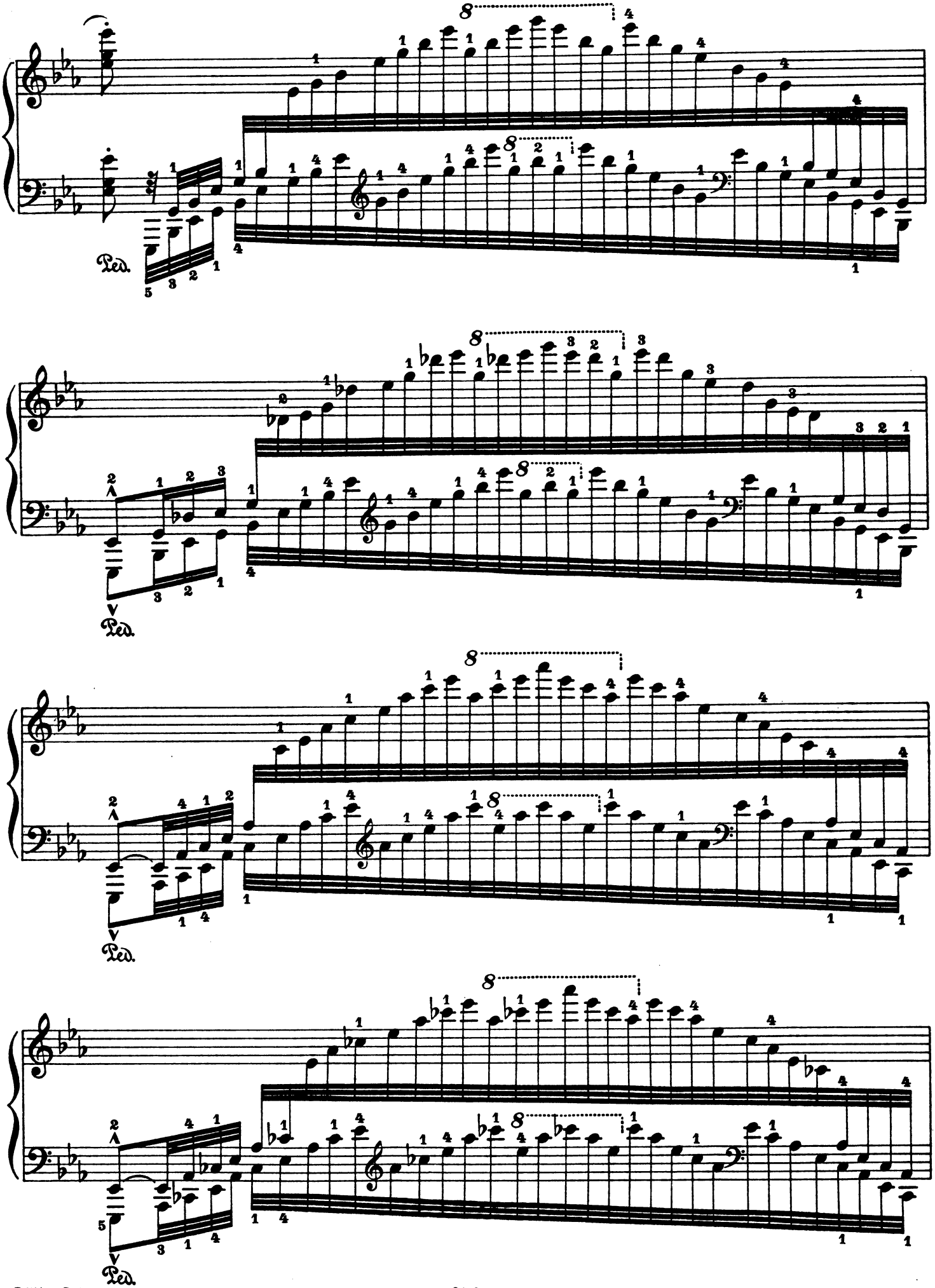
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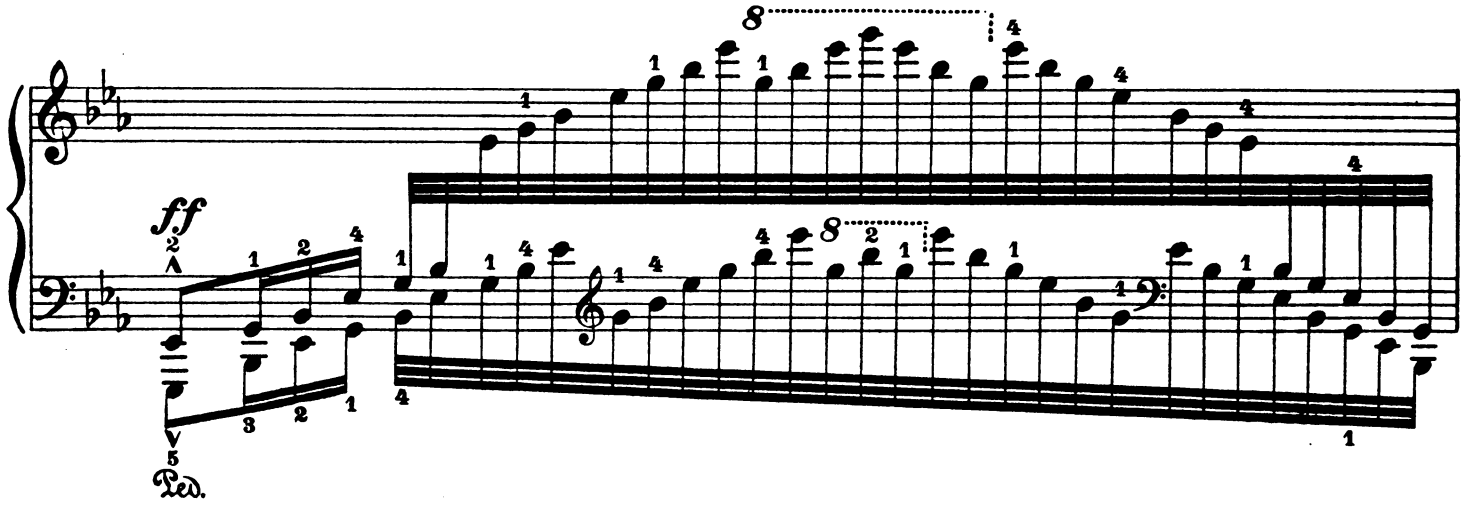

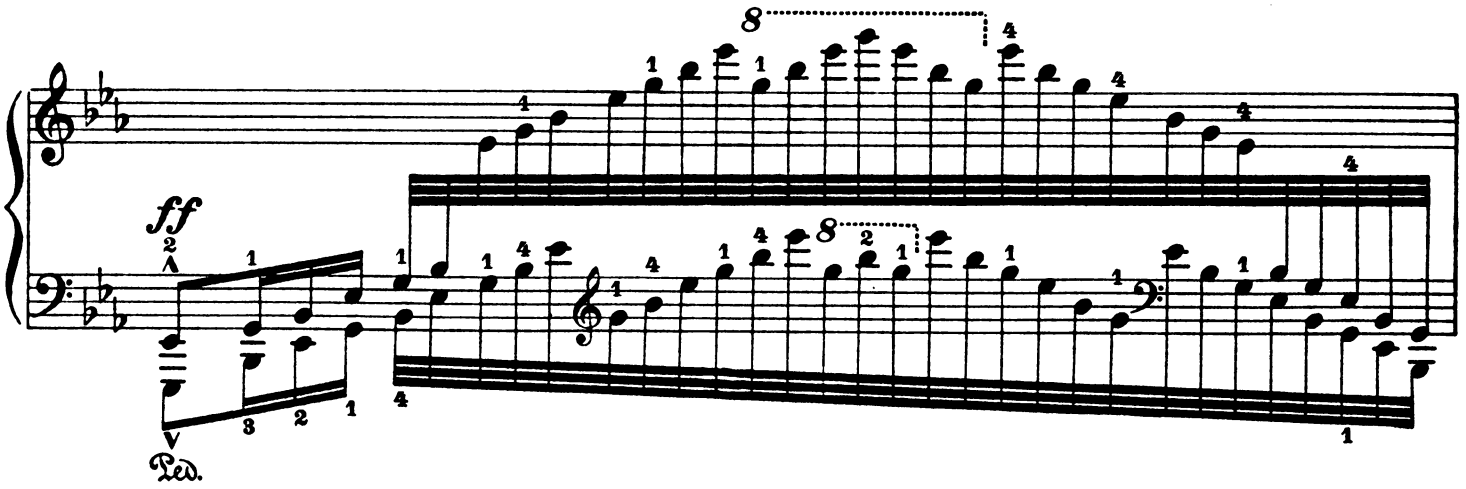

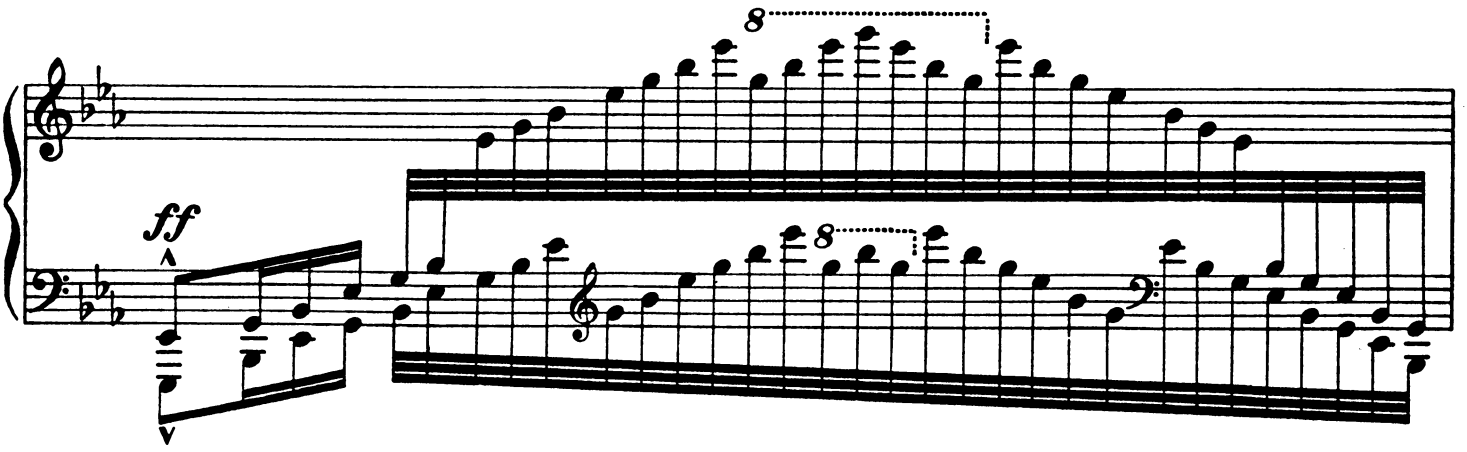

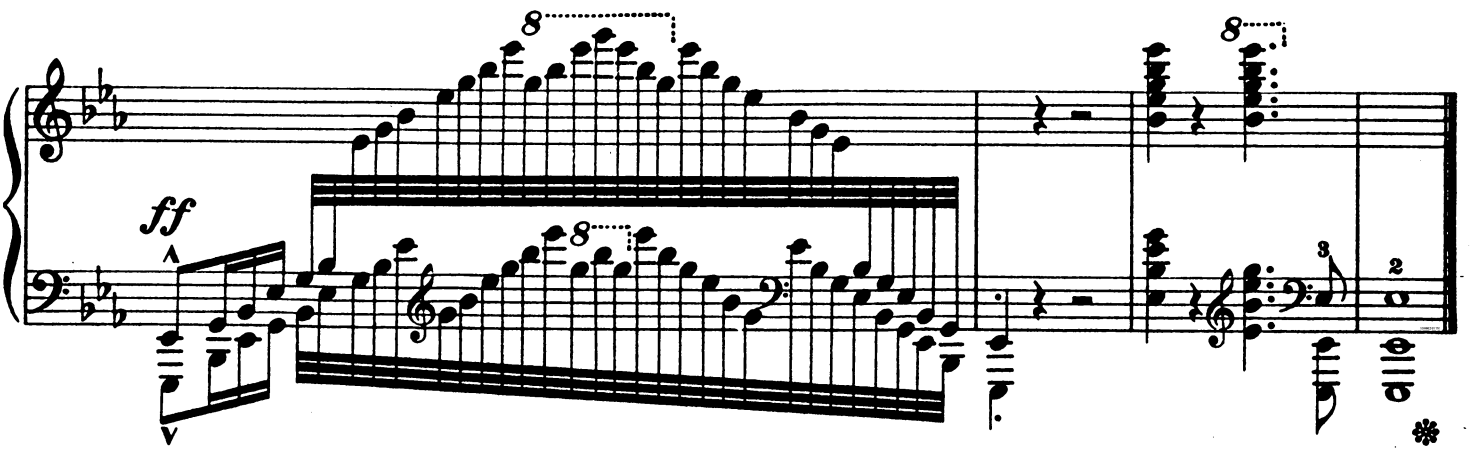

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