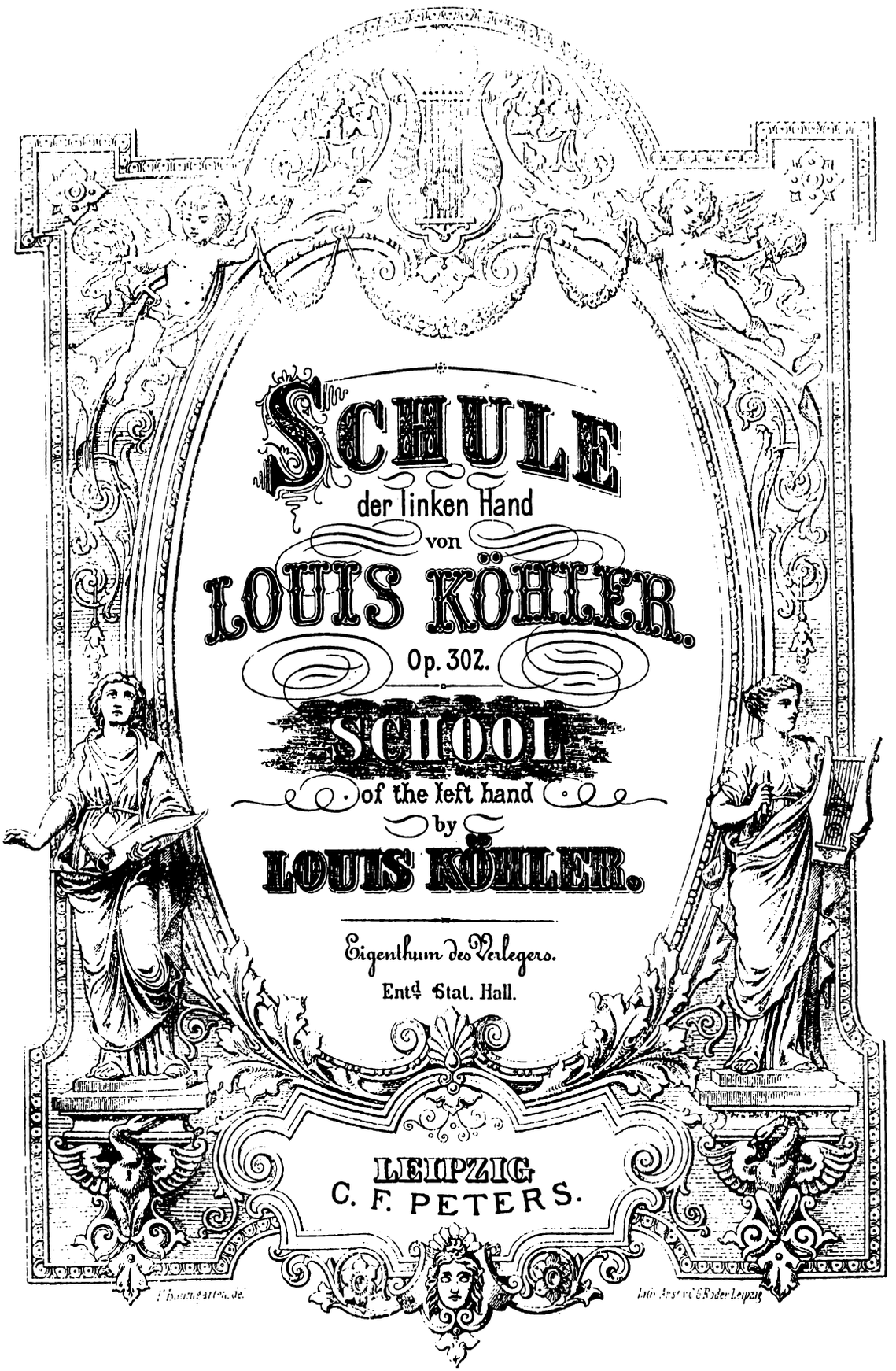

SCHULE
der linken Hand
von
LOUIS KÖHLER.
Op. 302.
SCHOOL
of the left hand
by
LOUIS KÖHLER.
Eigenthum des Verlegers.
Entd Stat. Hall.
LEIPZIG
C. F. PETERS.

Vorwort.

Die linke Hand, von Natur der rechten gleich, wird im Leben vernachlässigt, denn die rechte ist immer die hauptsächlich thätige; dadurch bleibt die linke schwächer. Dieses Verhältniss kann beim Clavierspiel verhängnissvoll werden, insofern dasselbe zwei gleich fähige Hände verlangt; da gilt es dann, die zurück gebliebene Naturkraft der Linken durch Uebung zu heben. Aber wo ist dazu der genügende Uebungsstoff? In der vorhandenen Clavierliteratur, in Musikstücken und Etuden ist die Linke auffallend zurückgesetzt, indem für sie nicht der vierte Theil des obligaten Spielstoffes, welcher die Rechte beschäftigt, vorhanden ist; gleichwohl aber soll die Linke vorkommenden Falls da, wo sie ausnahmsweise Hauptsächliches zu spielen hat, der Rechten nicht nachstehen, zumal die Componisten nur ihre musikalischen Ideen, nicht aber die körperlichen Schwachheiten der Spieler im Sinne haben.

Aus alledem geht die Nothwendigkeit einer besondern Schulung der linken Hand hervor und für diese wird hier das geeignete Material geboten. Die ersten elementaren Uebungen 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 Etuden mit in Rechnung gezogen wurden; in Folge dessen war diese Schule im Stande, in verhältnissmässig beschränktem Raume den weiten Weg etwa von Bertini's Op. **100** oder Op. **29** bis zu Chopin's Etuden zurückzulegen.

Beim Ueben ist stets zu sorgen, dass der Ton normal, wie bei einer allein spielenden Rechten klinge; alles Matte, Unselbstständige, kurz alles „Linkische" ist zu verbannen, um so das für jeden Pianisten nothwendige Ziel zu erreichen, aus der Linken eine zweite rechte Hand zu machen.

Königsberg, **1881** **Louis Köhler.**

Preface.

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

Hence we see the necessity for special t ning of the left hand, and in the following cises we offer the necessary material. The elementary exercises have for their purpos general invigoration of the fingers of the hand, also to prepare the facility of runs well as to develope the power of executing ces in which the melody and the accompani lie in the left hand alone.

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

The chief care in practising is require the tone, which should always be normal, ly, as that of the right hand; nothing wea left handed must be permitted. In to fulfil the purpose for which these ex ses are intended, the pianiste must make left hand a second right hand.

Königsberg, 1881 *Louis Köh*

Uebungen für die linke Hand allein.

Exercises for the left hand alone.

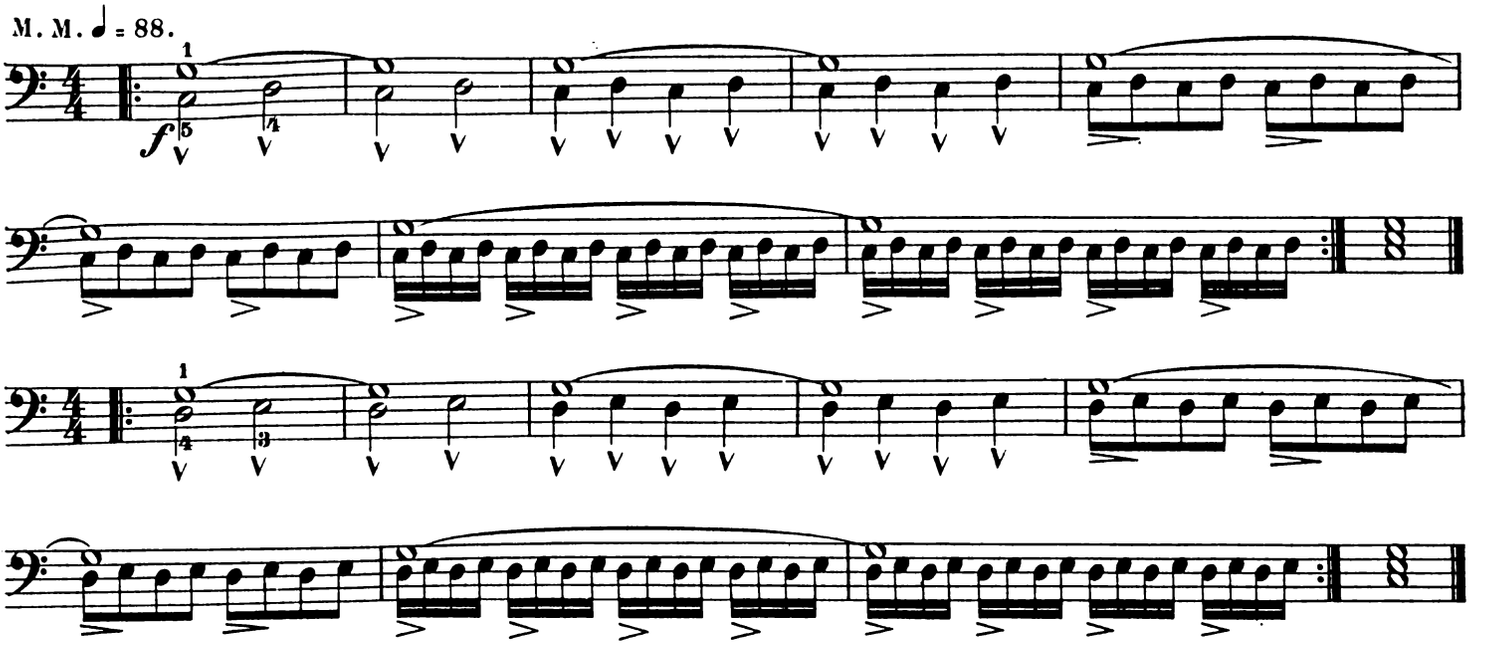
Zur Anschlagbildung.

For learning the touch.

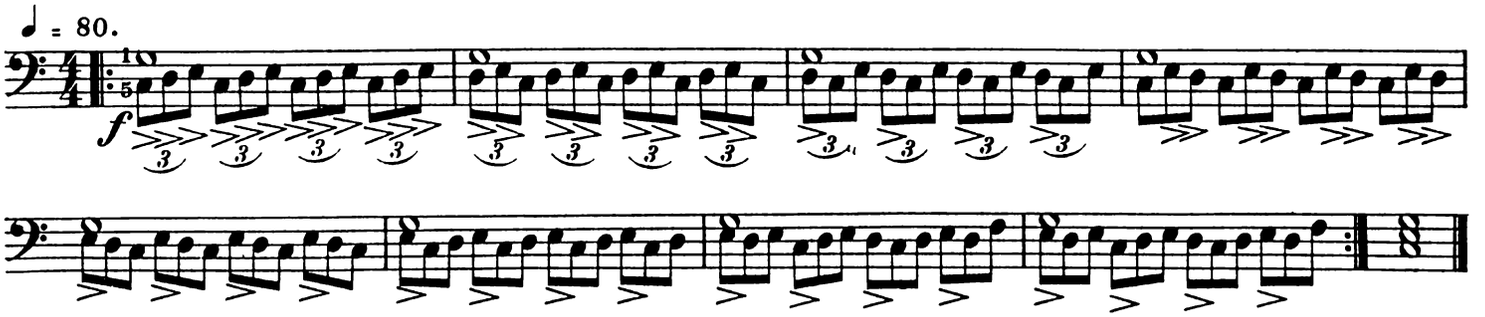
Ruhig mit hoher Hebung und starkem Niederschlag der Finger bei ebener Handstellung. Jeder Theil vier Mal.

Quiet, with highly lifted and strongly pressed down fingers in even position of the hand. Each part four times.

M. M. ♩ = 88.

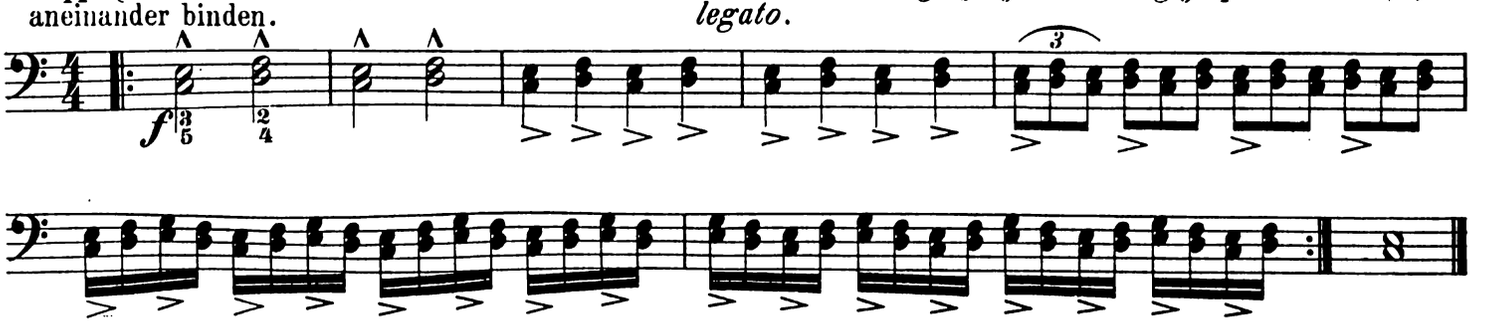


♩ = 80.



Doppelgriffe. Hochheben, stark niederdrücken, aneinander binden.

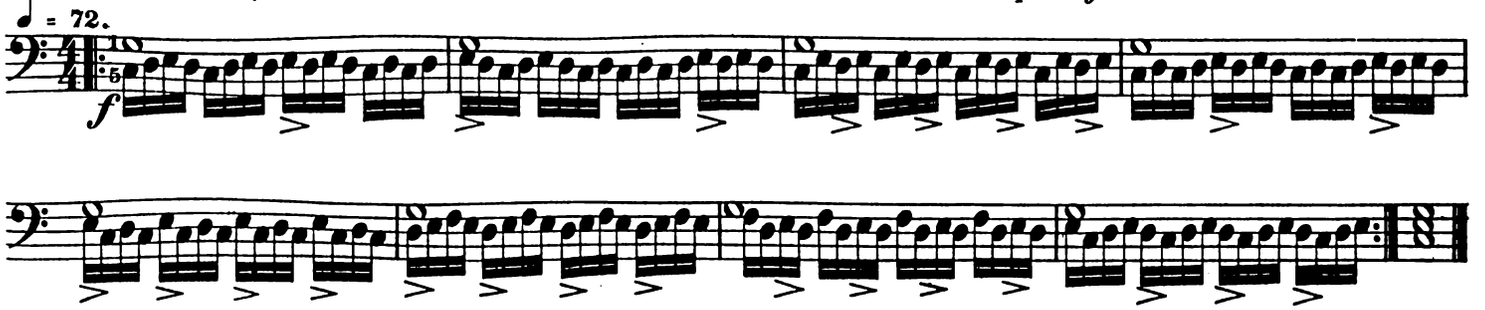
Double notes, highly lifted strongly pressed down, legato.



Belebtere Tonfolge. Jeder Theil fünf Mal.

Quicker successions. Each part five times.

♩ = 72.

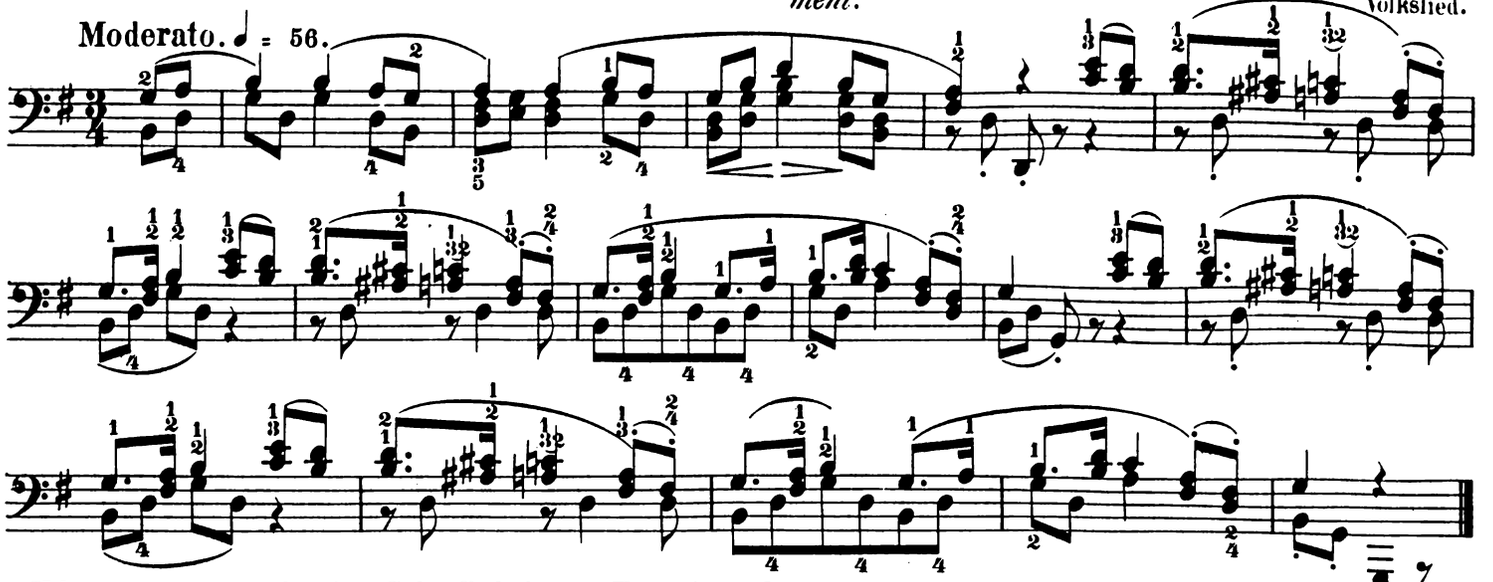


Vortragsstück für die linke Hand allein.

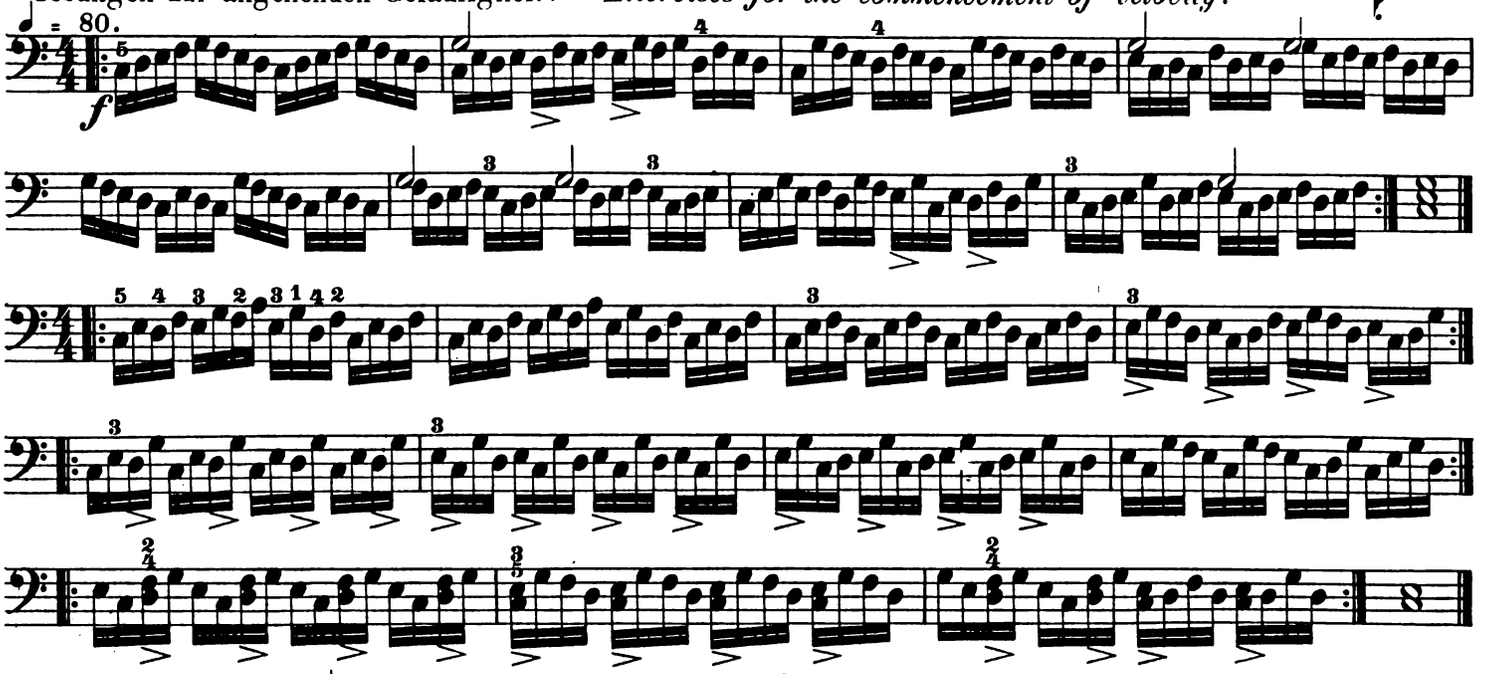
Piece for the left hand alone.

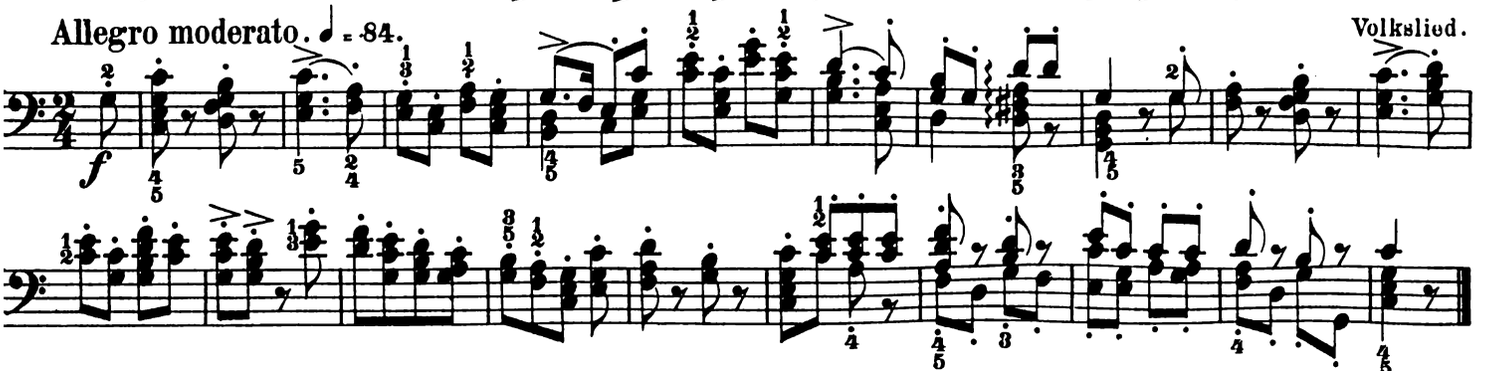
Die Melodie etwas heller klingend als die Begleitung. *The melody must sound clearer than the accompaniment.*

Volkslied.

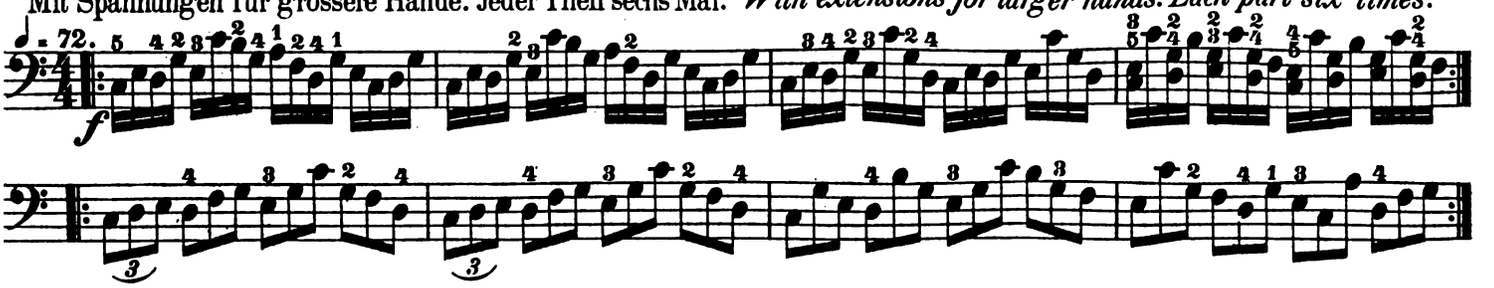


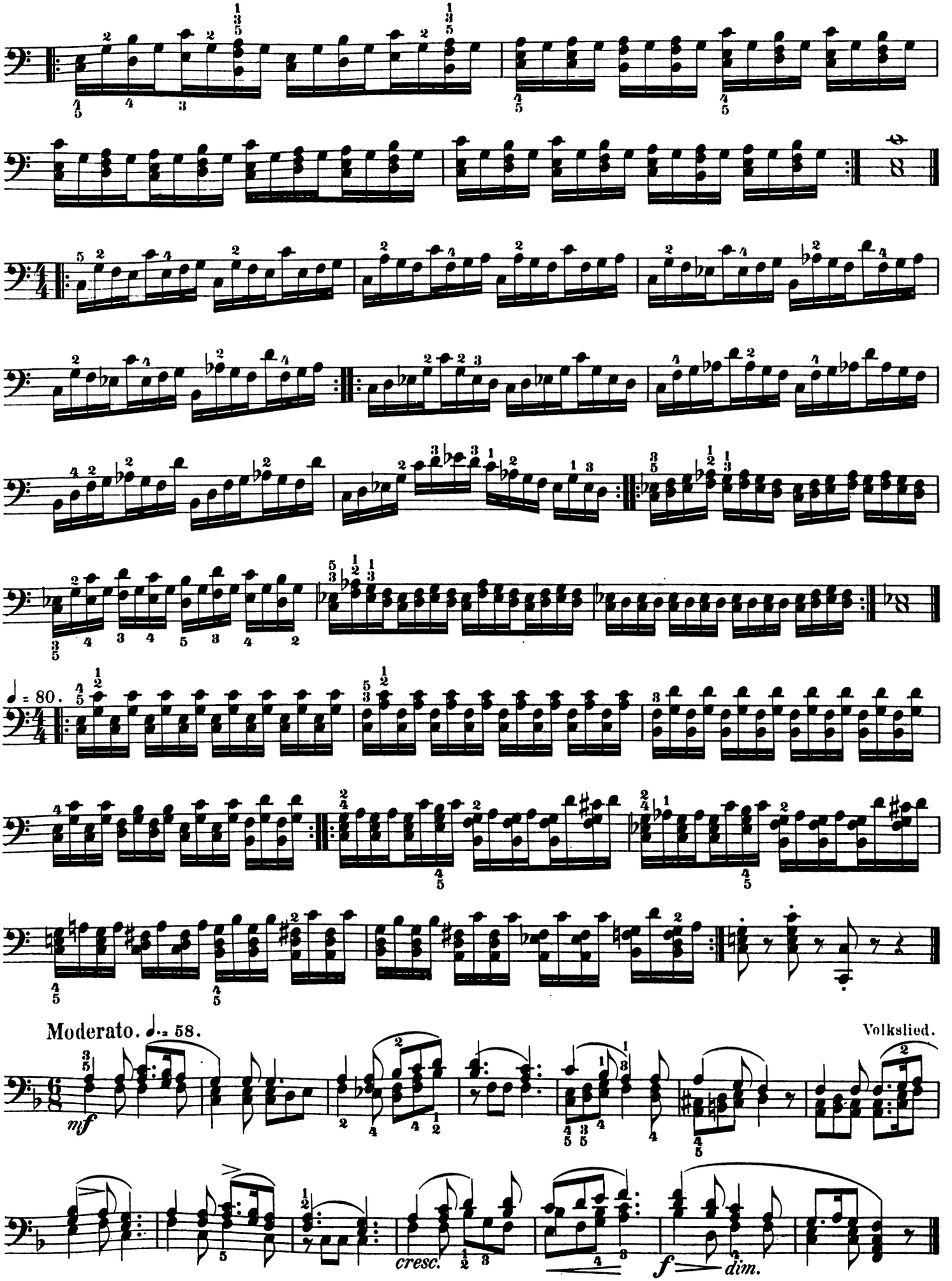
Uebungen zur angehenden Geläufigkeit. *Exercises for the commencement of velocity.*





Mit Spannungen für grössere Hände. Jeder Theil sechs Mal. *With extensions for larger hands. Each part six times.*

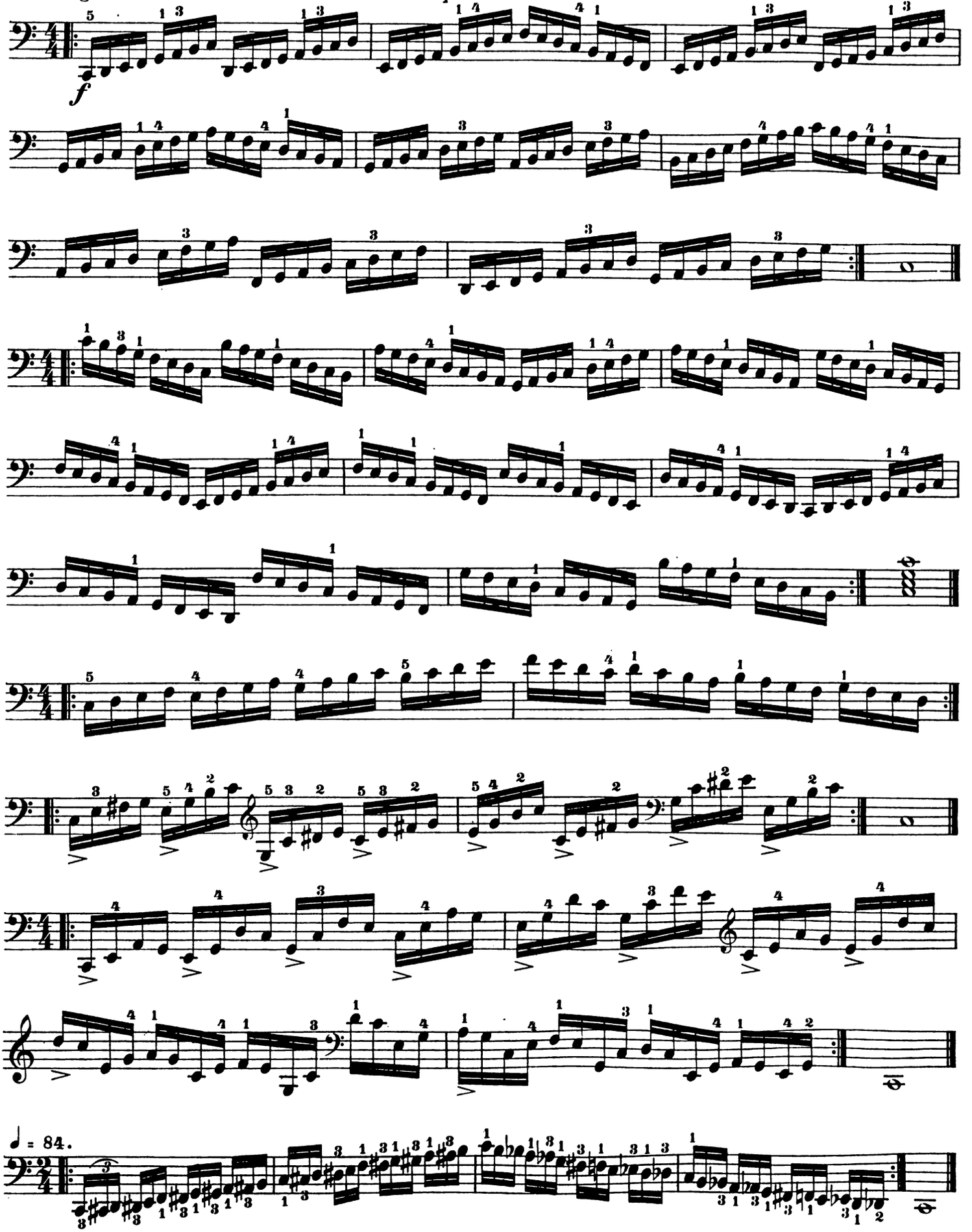


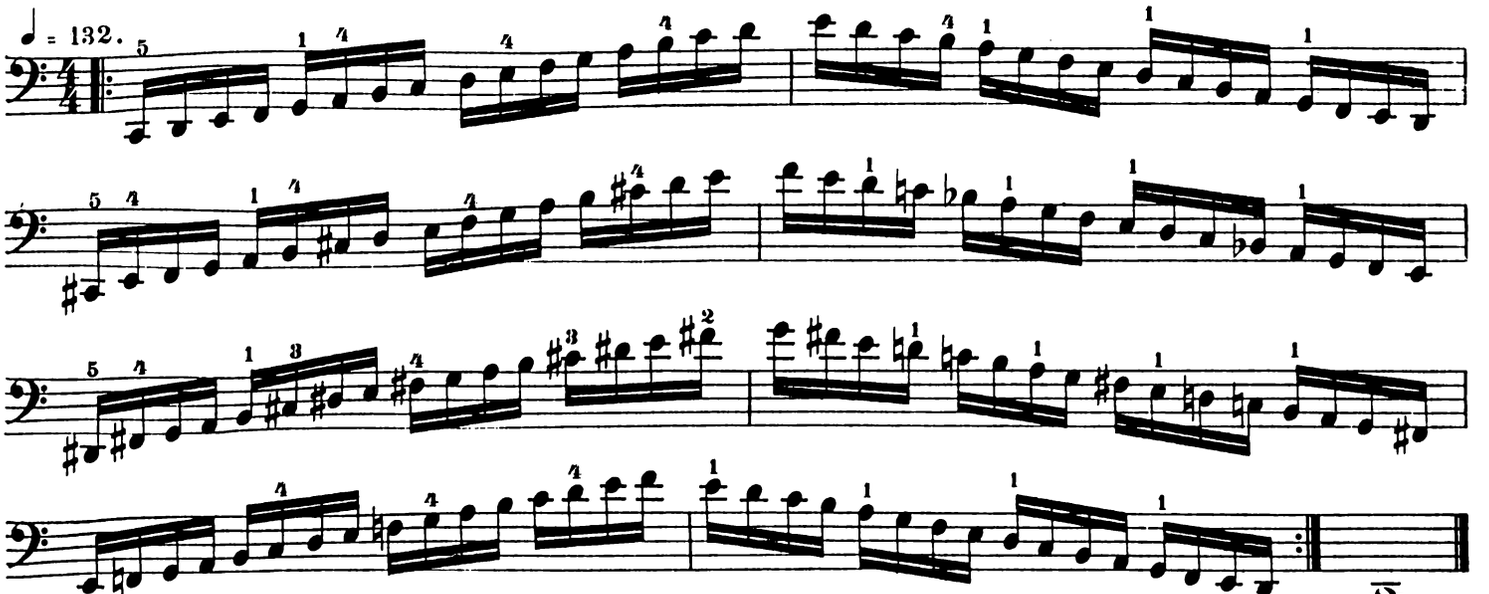

♩ = 80.
Moderato. ♩. = 58.
Volkslied.
mf
cresc.
f
dim.

Geläufigkeits-Uebungen.

Exercises for velocity.

Allegro. ♩ = 126. Jeder Theil sechs Mal. *Each part six times.*

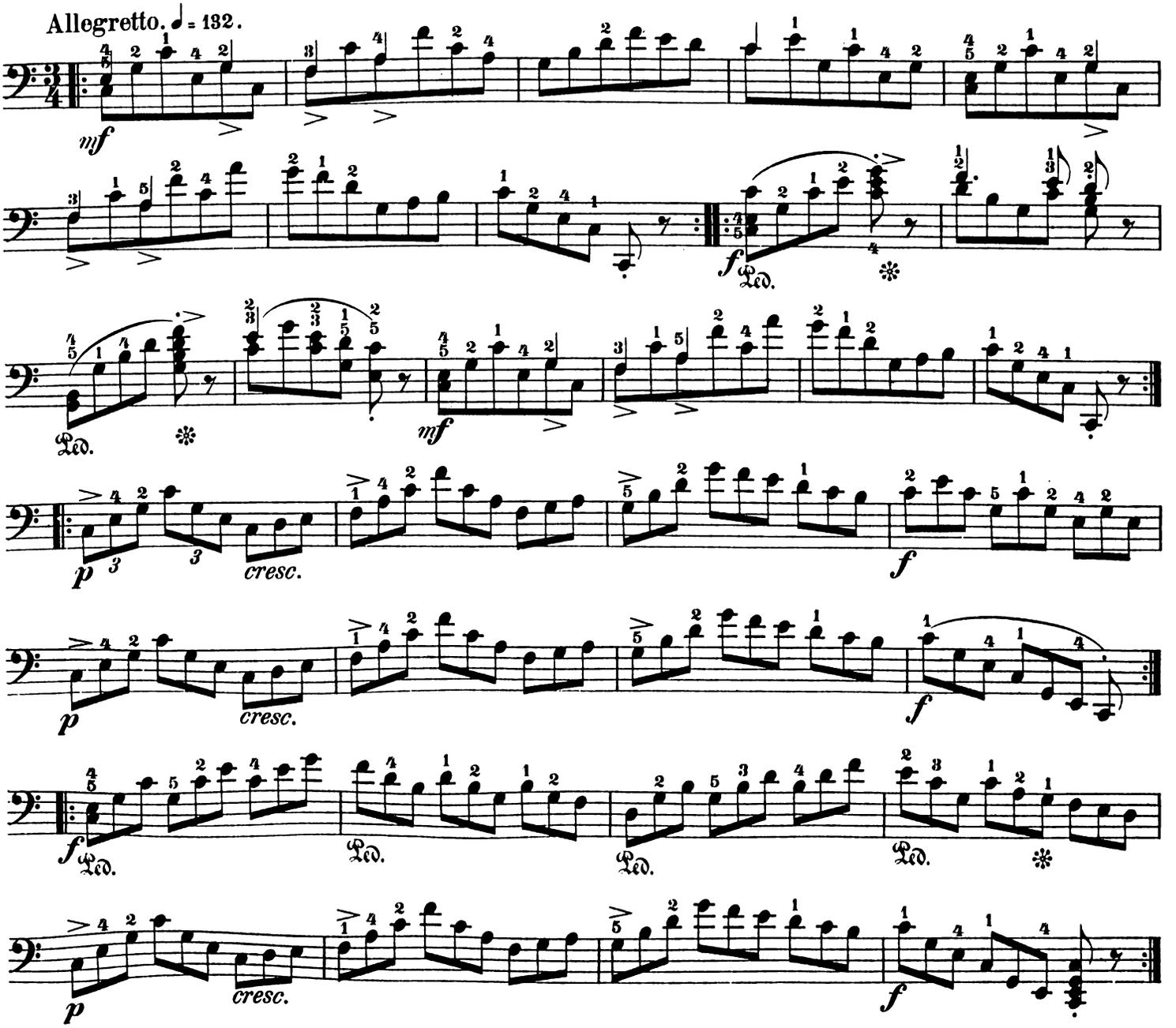




Jetzt hat der Schüler sämmtliche 24 Tonleitern mit der linken Hand allein über 3-4 Octaven zu üben.

The pupil must now practice the twenty four scales with the left hand alone over three or four octaves.

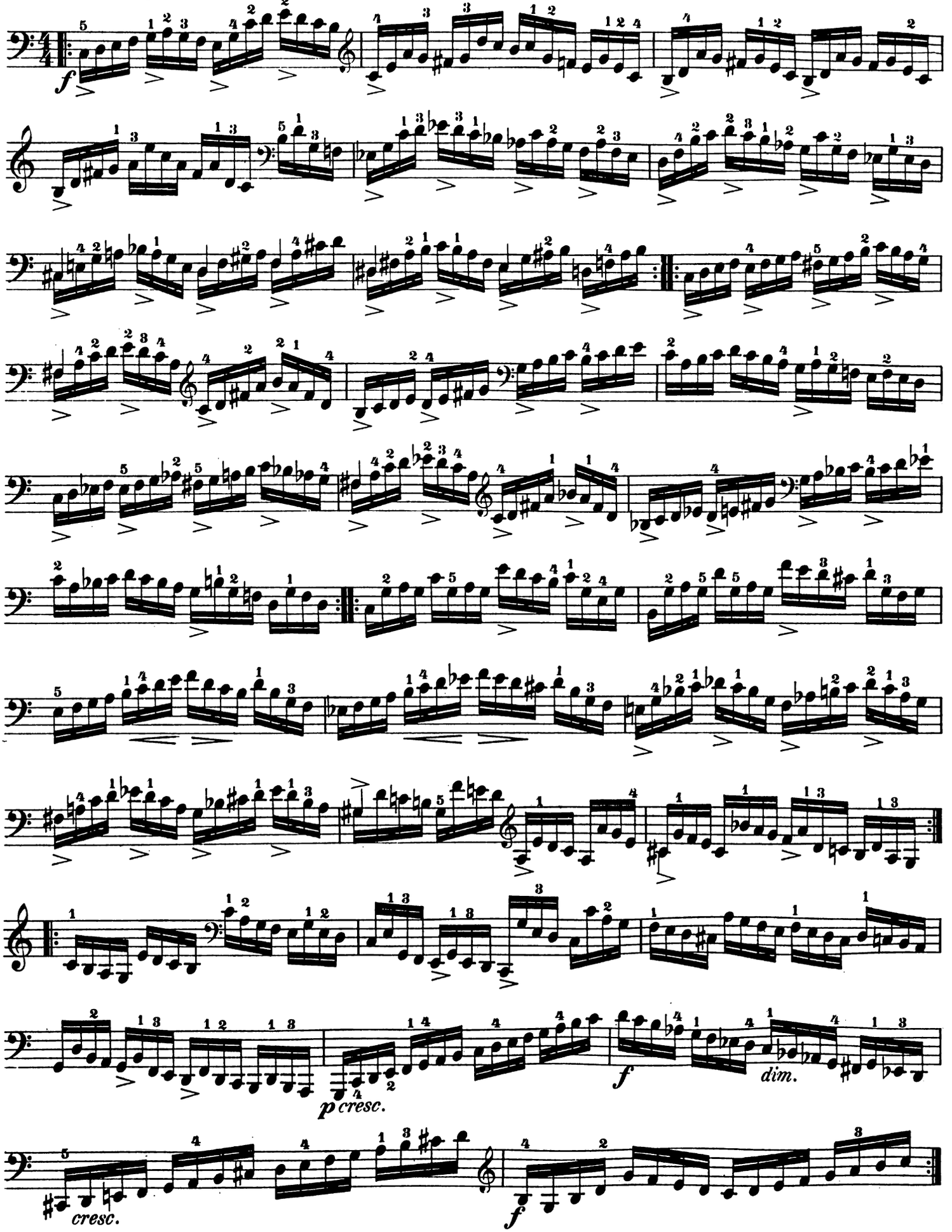
Melodie-Etude.



Passagen-Studien.

Studies for Passages.

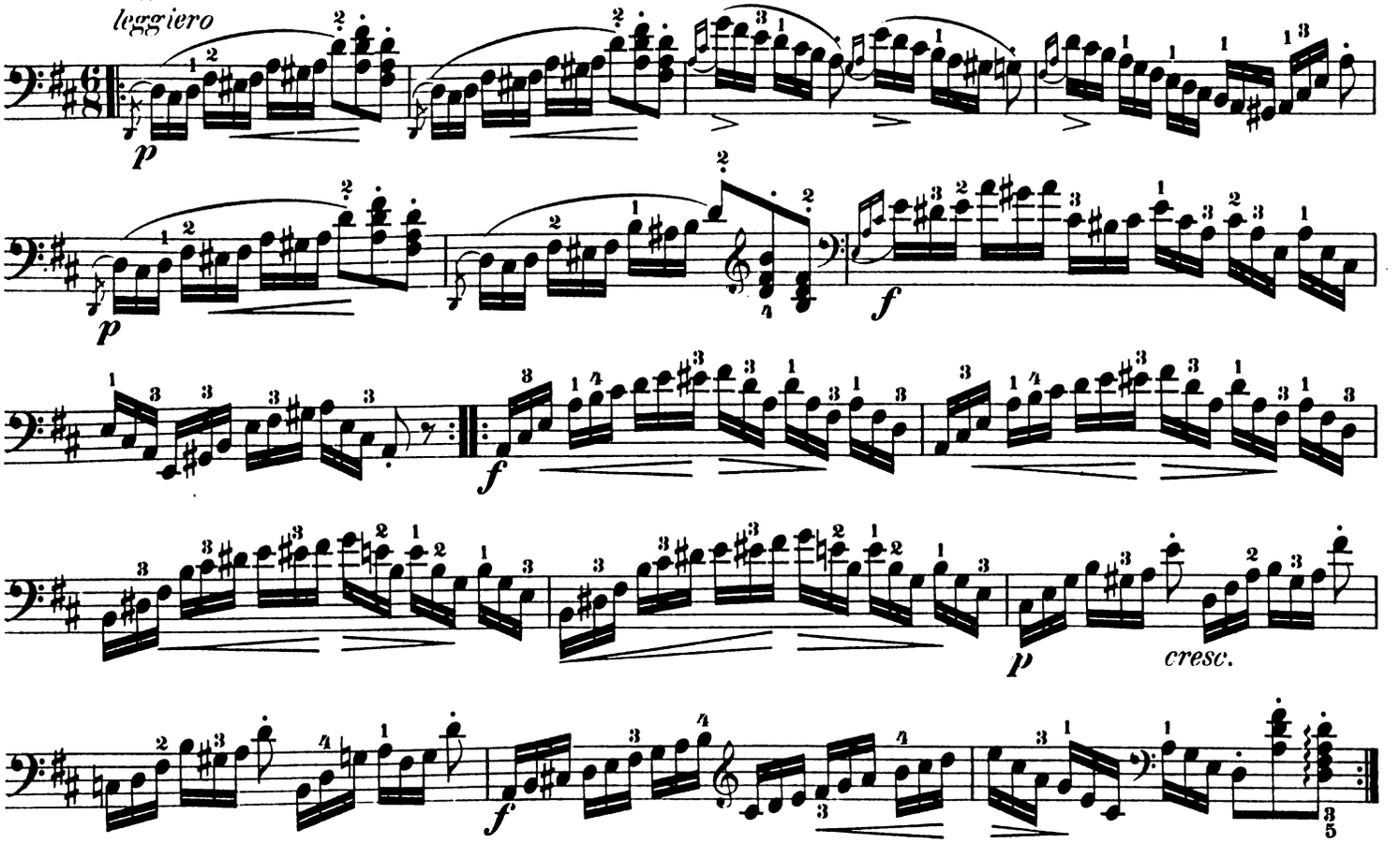
Allegro leggiero. ♩ = 120. Jeder Theil drei Mal. *Each part three times.*



Etude.

Allegretto. ♩. = 58.

leggiero

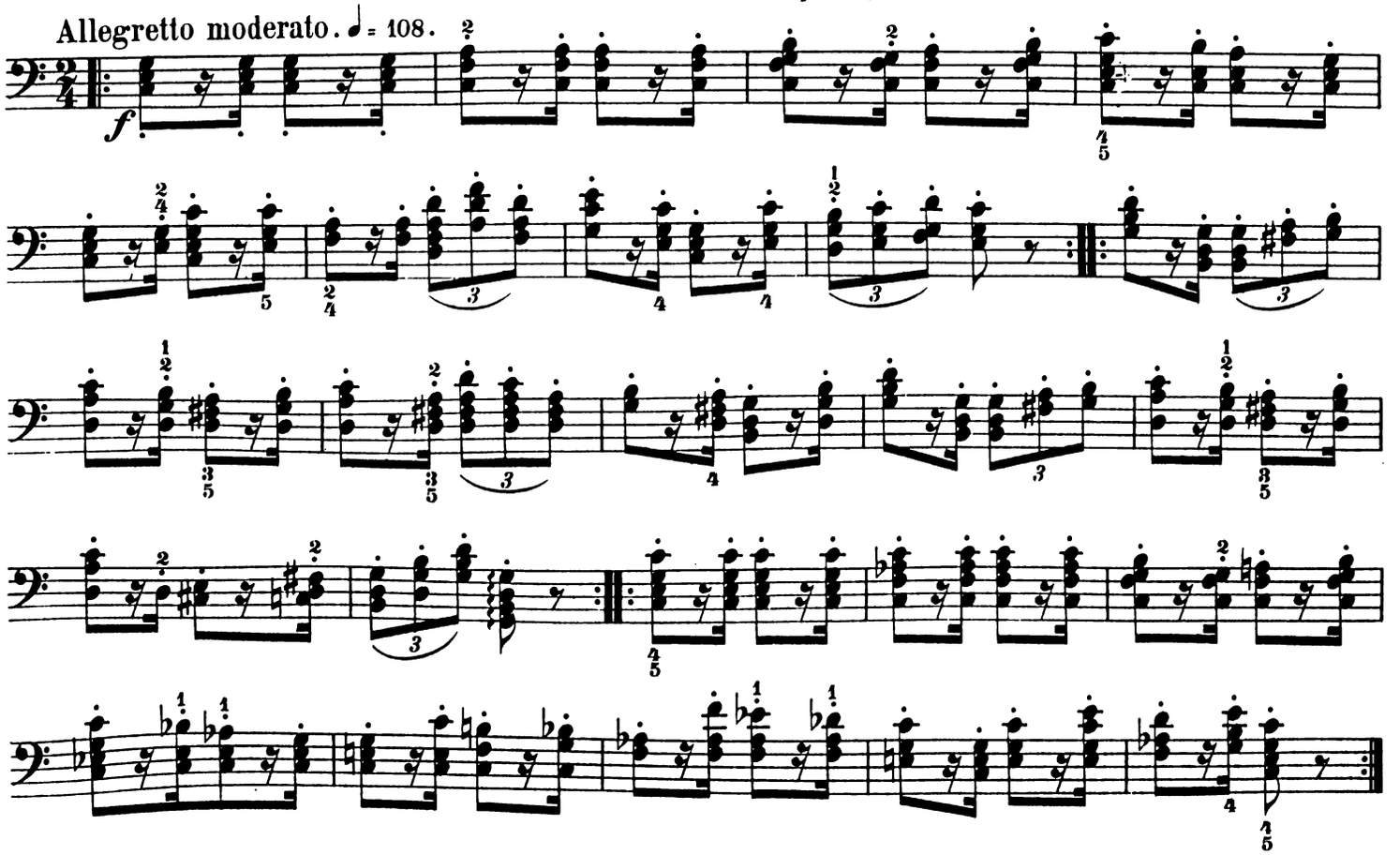


Rhythmische Uebungen.

Study for Rhythm.

Jedes Sechzehntel beinahe so schnell, wie ein Vorschlag. *Each semiquaver nearly as quick as a beat.*
Jeder Theil fünf Mal. *Each part five times.*

Allegretto moderato. ♩ = 108.



Allegretto. ♩ = 96.

f *marcato*

Arpeggirte Accorde.

♩ = 80.

Ped. ✻

Moderato. ♩ = 88. Volkslied.

f

riten.

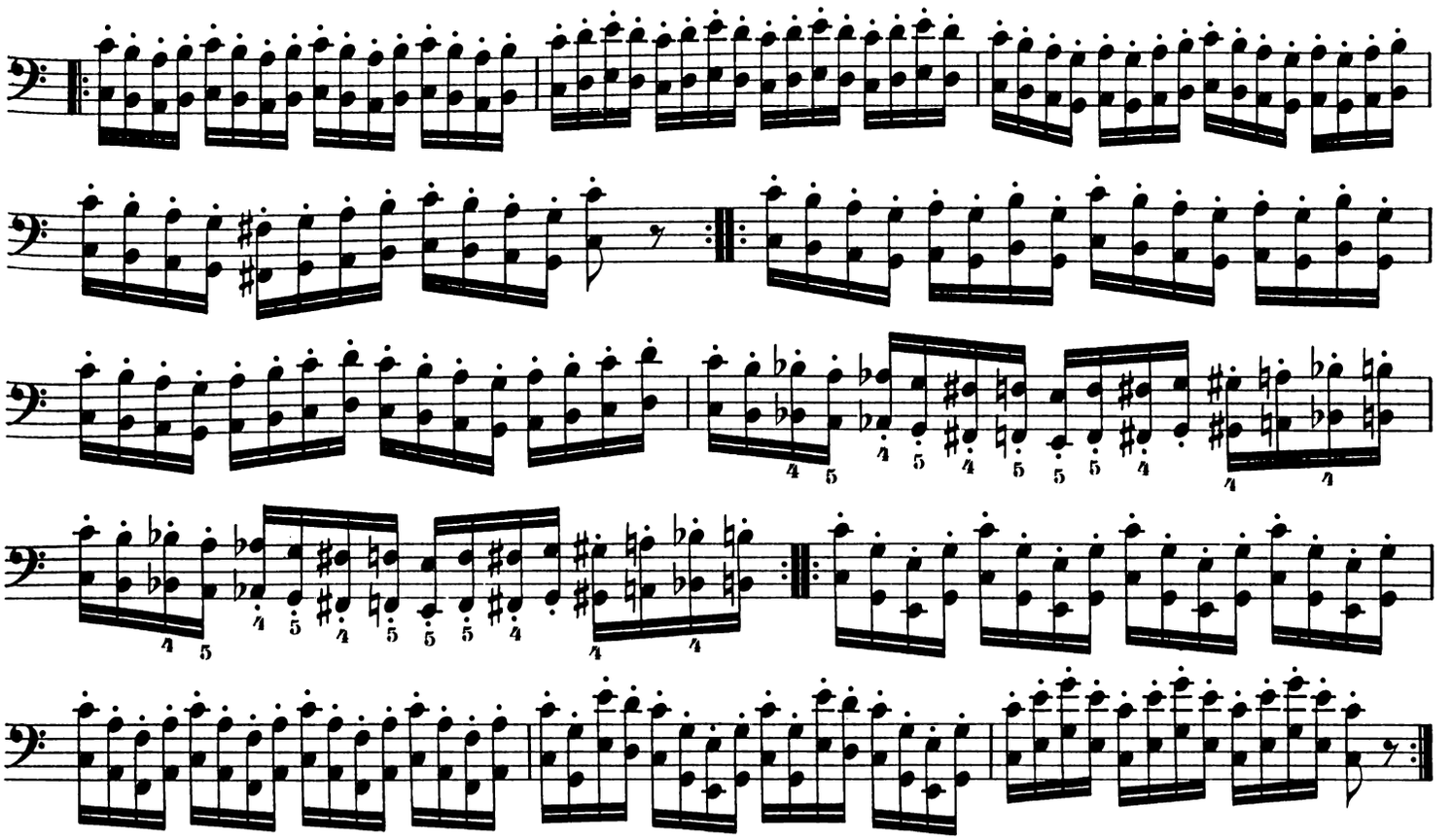
Handgelenk-Studien.

Wrist-Exercises.

Grosses Staccato. Jeder Theil drei Mal. *Great staccato. Each part three times.*

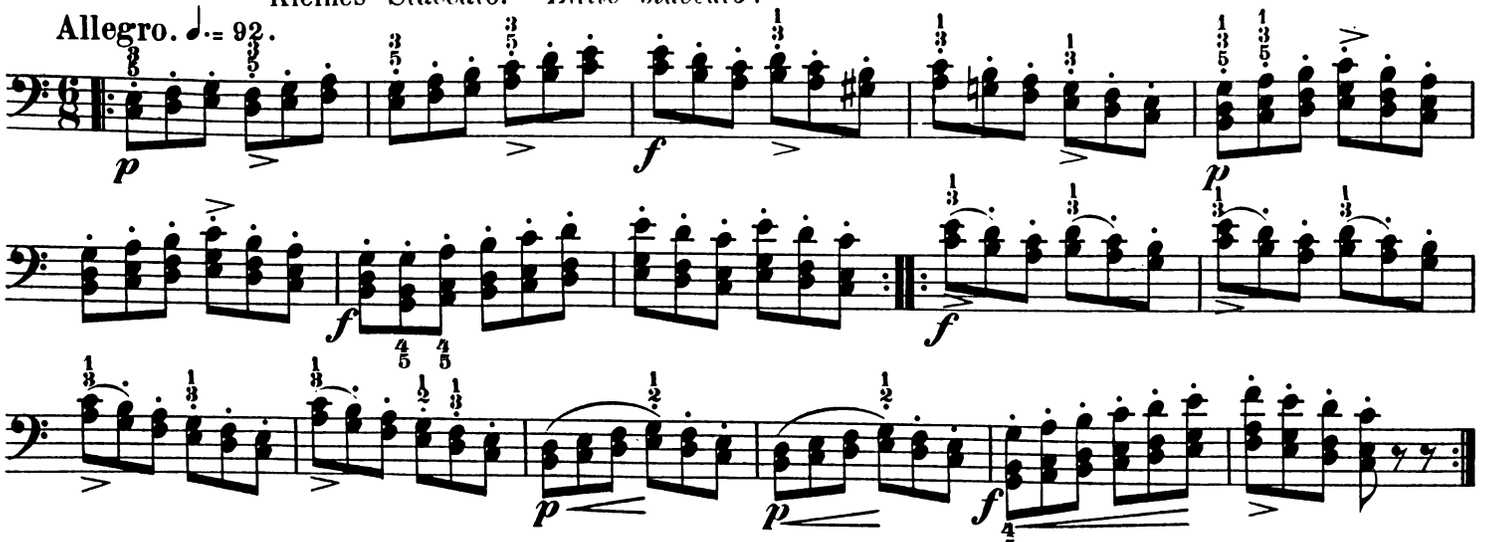
Allegro moderato. ♩ = 84.

f



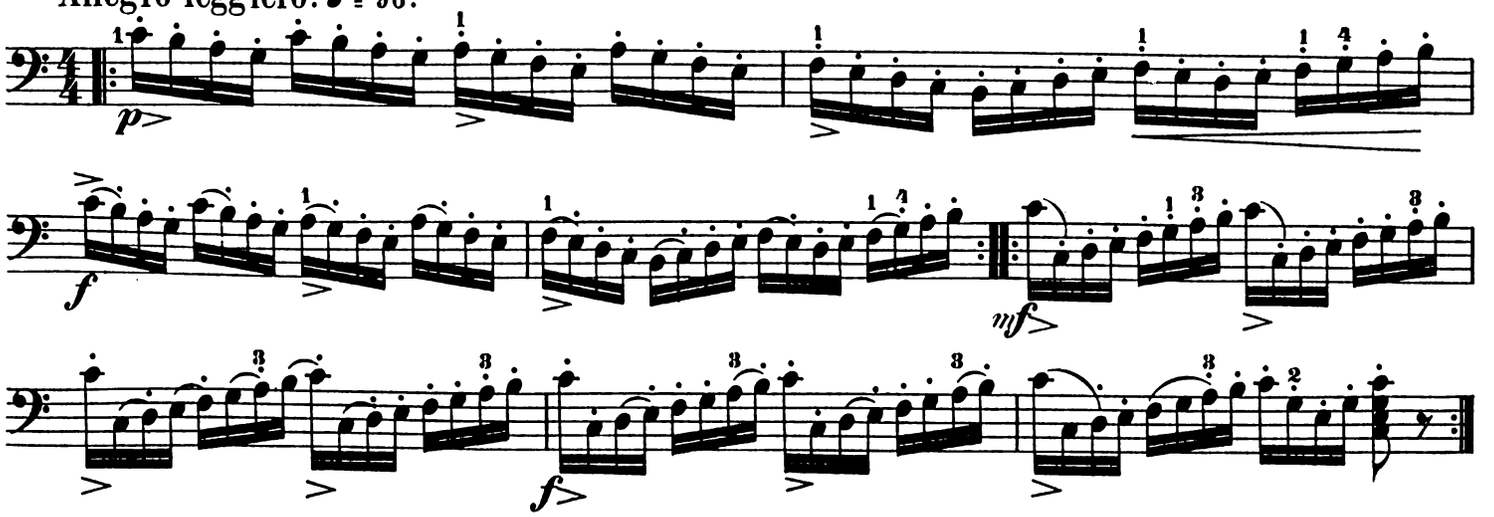
Kleines Staccato. *Little staccato.*

Allegro. ♩.= 92.



Kleines Fingergelenk-Staccato, nebst Legato. *Finger-joint staccato, with legato.*
Jeder Theil vier Mal *Each part four times.*

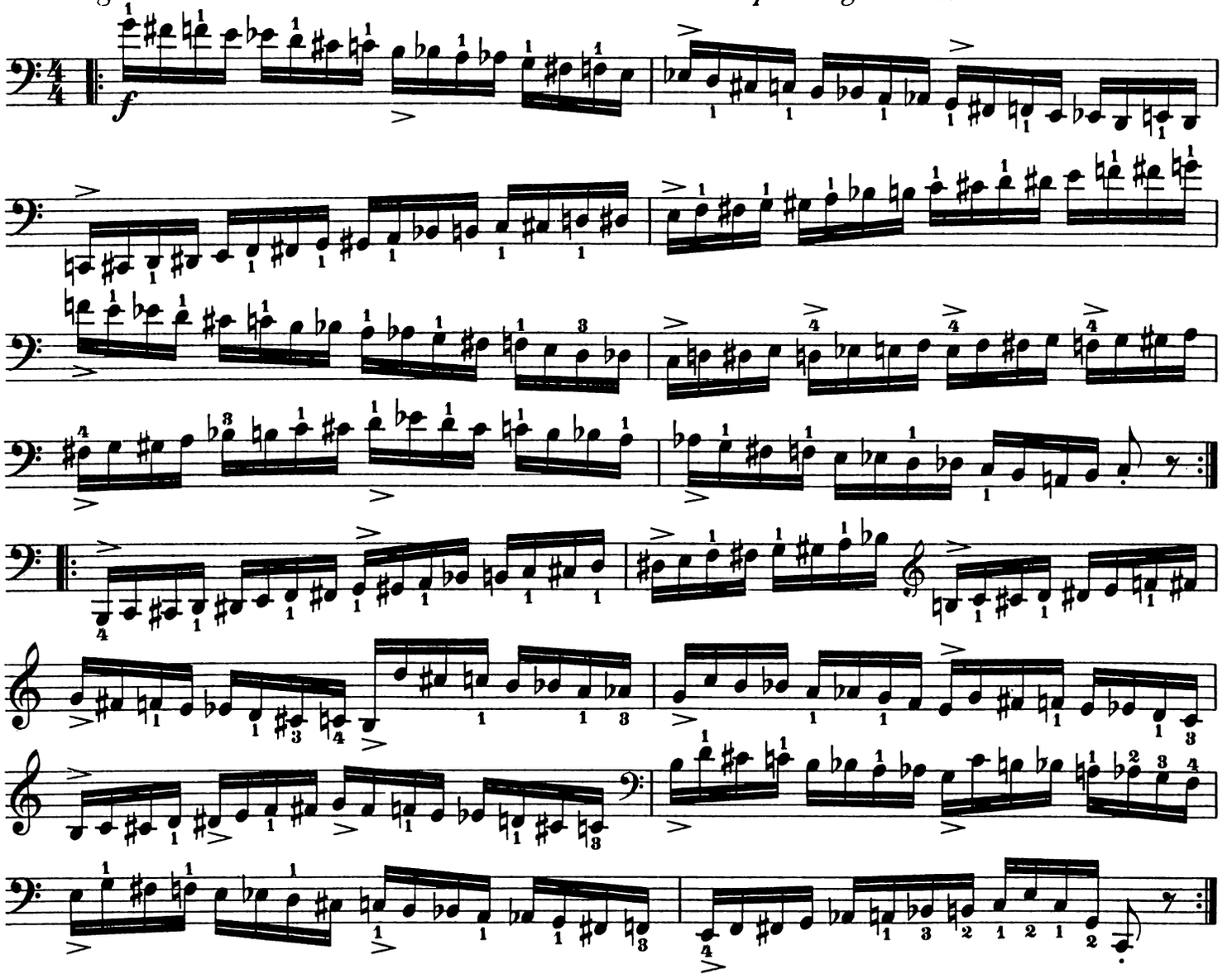
Allegro leggiero. ♩ = 96.



Chromatische Tonleiter-Uebung.

Chromatic scale exercise.

Allegro. ♩=120. Jeder Theil acht Mal. *Each part eight times.*



Pedal bei weiten Griffen.

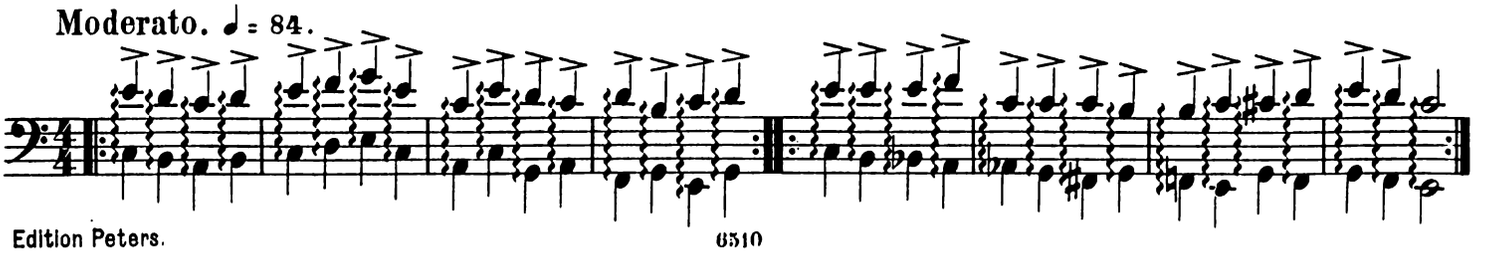
Pedal with widely extended notes.

Die weiten Griffe werden von unten nach oben hin schnell nach einander angeschlagen; die tiefen leiser, die obern stärker. Die untern Töne, welche wegen der weit abgelegenen obern mit den Fingern nicht festzuhalten sind, müssen durch Pedaltritt für ihre Notendauer fortklingend gehalten werden. Zu jedem Griffe ist ein Pedaltritt zu thun und zwischen deren zweien nicht merklich abzusetzen, so, dass die Folgen der Griffe verbunden klingen. Jeder Theil ist sechs Mal 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.

Moderato. ♩ = 84.

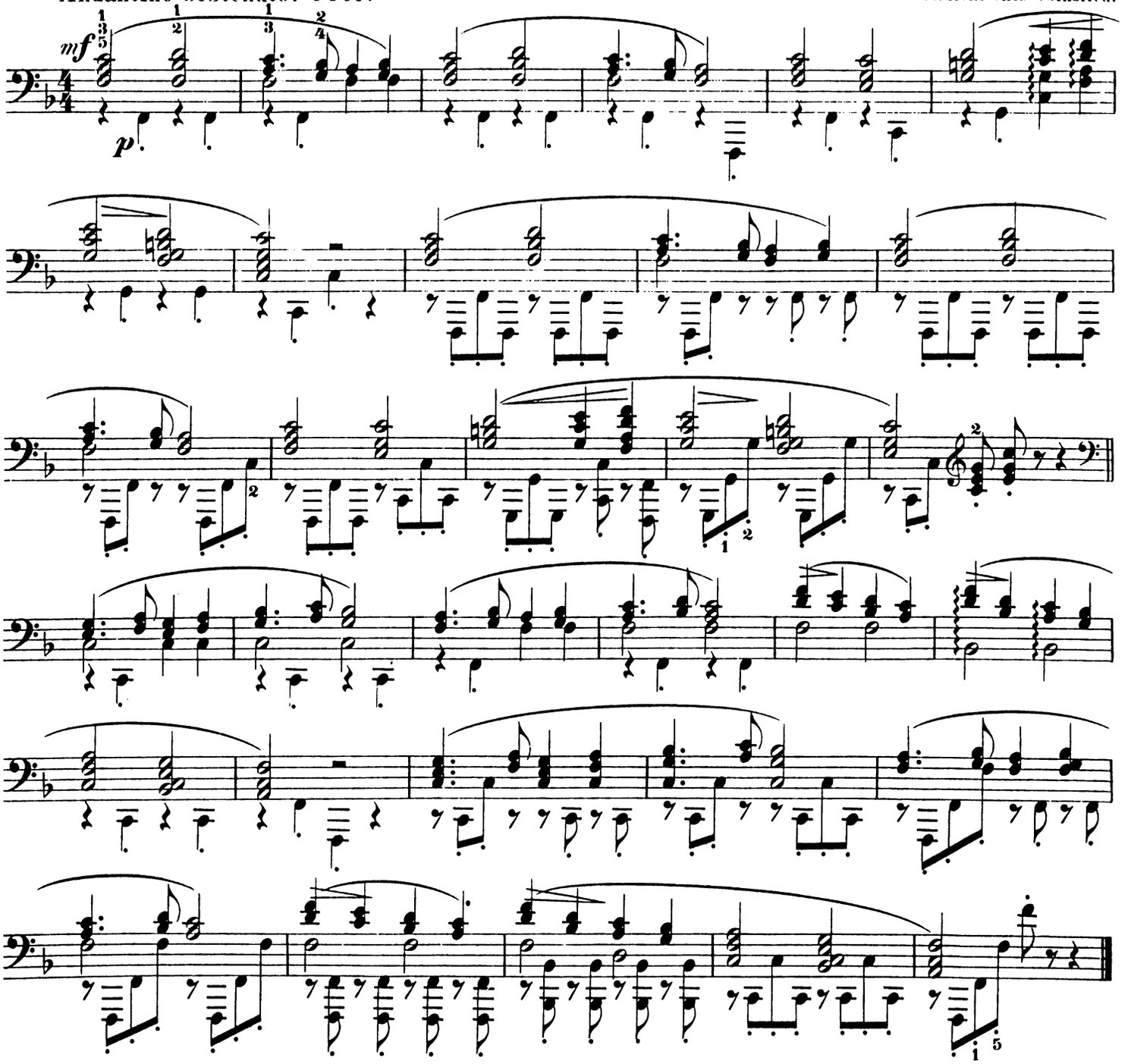


Zu jedem Melodiegriffe einen Pedaltritt, bei gut verbundener Folge der Griffe.

Pedal to each note in the melody, always legato.

Andantino sostenuto. ♩ = 60.

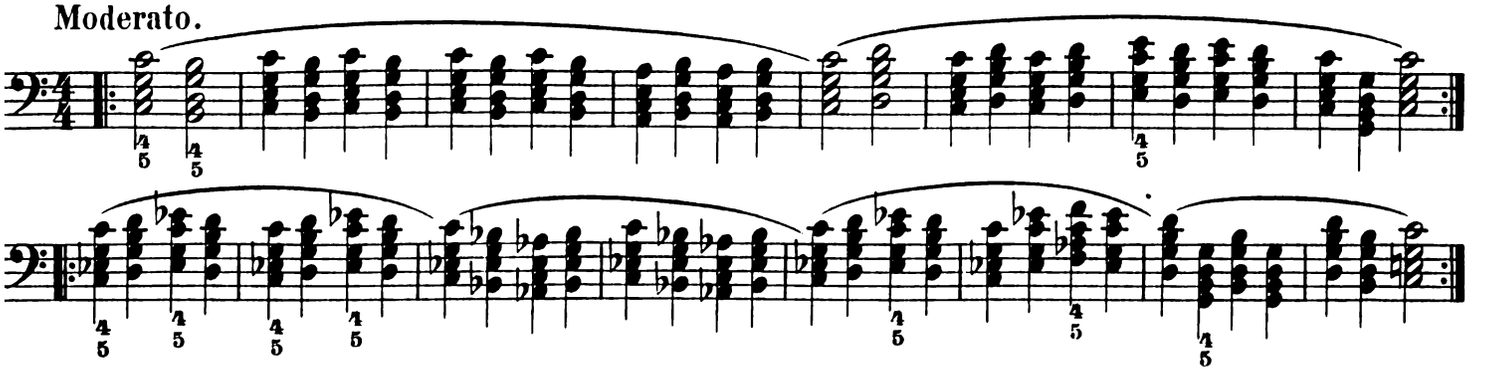
Italienisches Volkslied.



Uebung in gebundenen Griff-Folgen ohne Pedal. Jeder Theil fünf Mal.

Exercise in legato without Pedal. Each part five times.

Moderato.



Uebungen in gebrochenen Accorden.

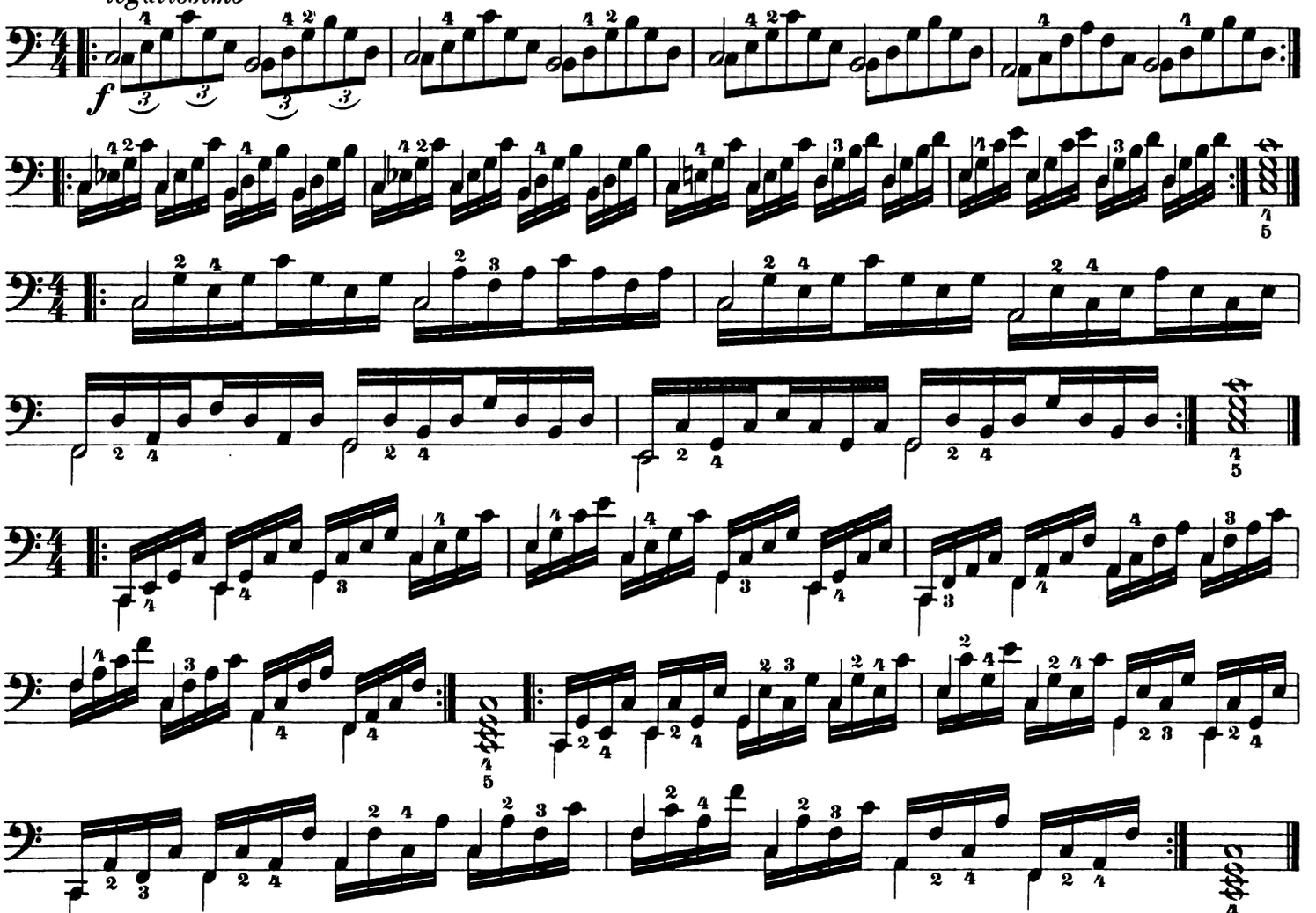
Exercises in Arpeggio (Broken Chords.)

Man lässt die Töne eines Accordes etwas liegen. Jeder Theil sechs Mal.

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

Allegro. ♩ = 66.

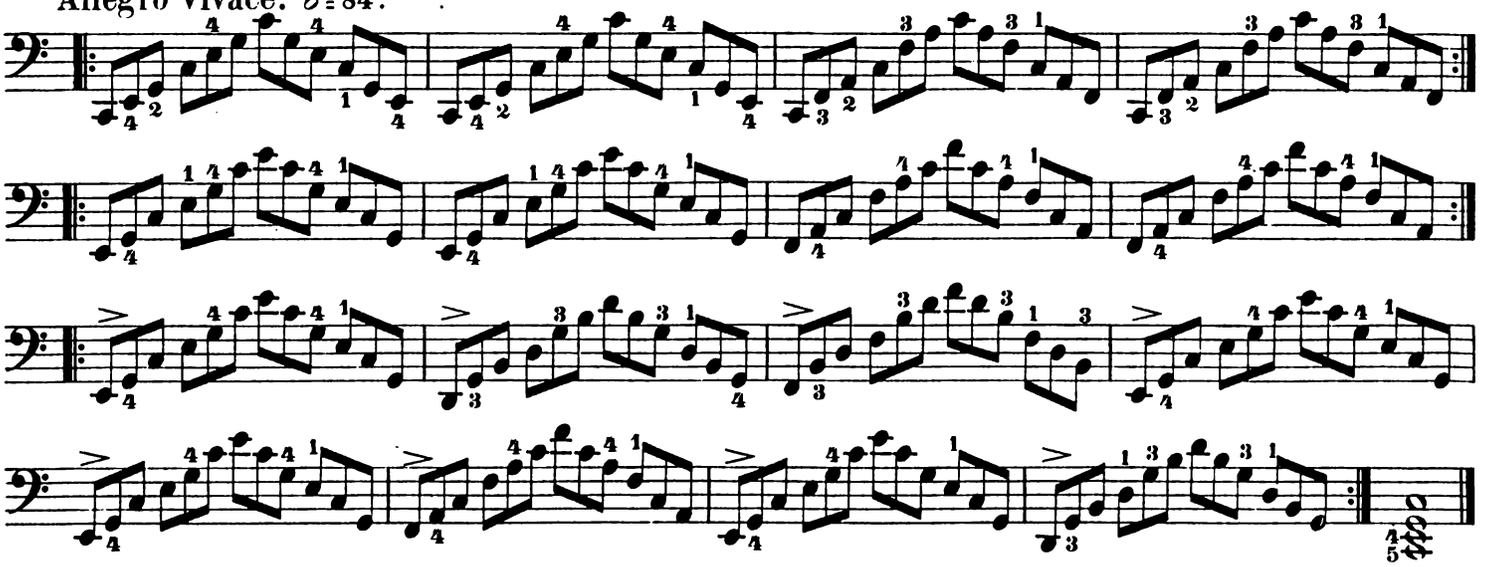
legatissimo



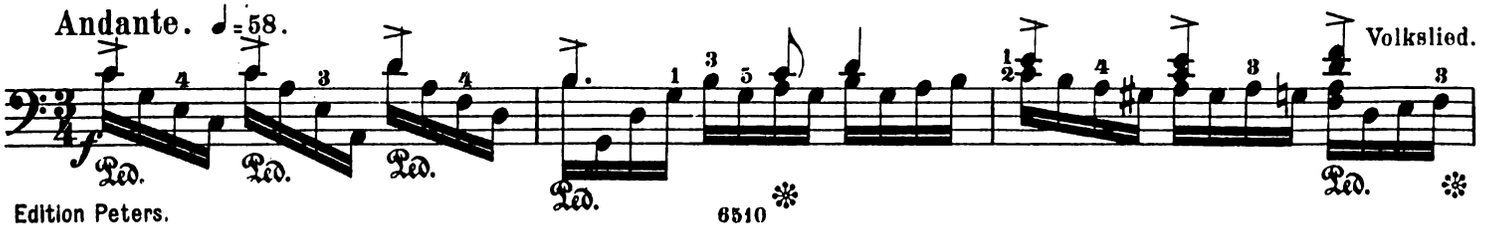
Hier hat der Schüler die Accorde sämmtlicher Tonarten in gleichen Formen zu üben.

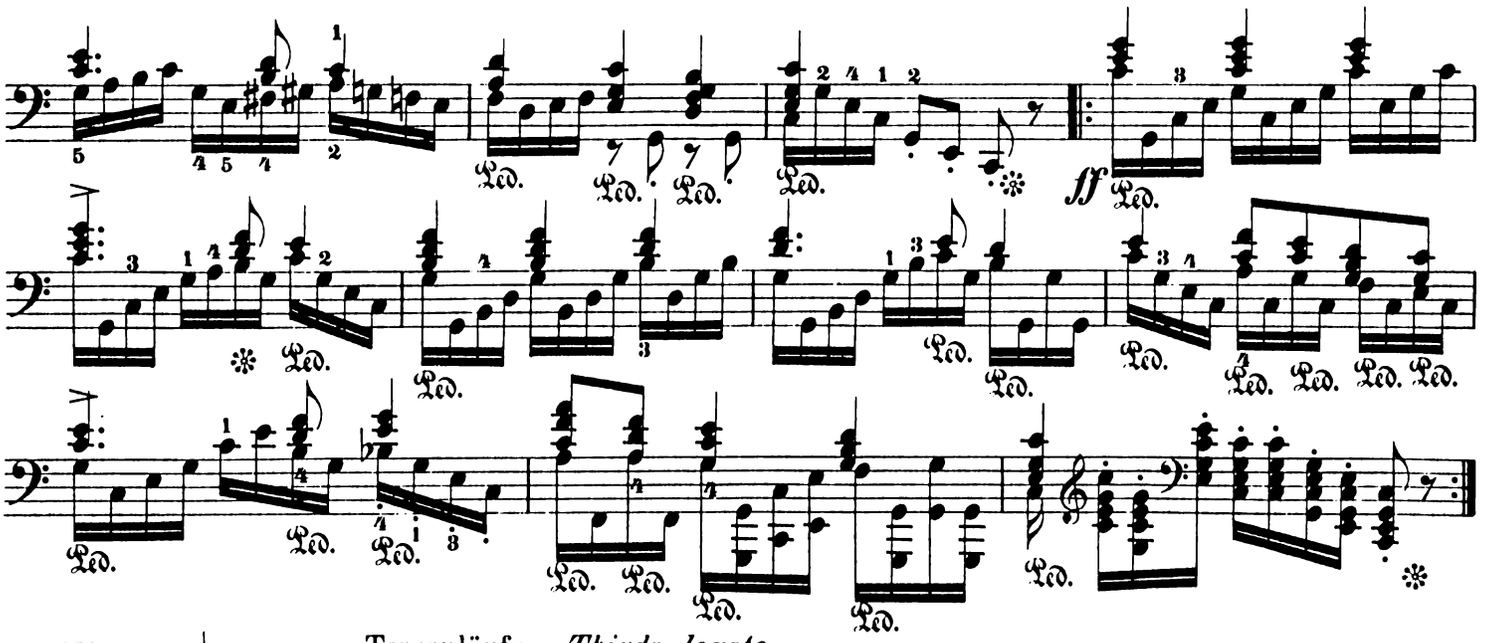
The pupil must practice the chords of all scales after the following manner.

Allegro vivace. ♩ = 84.

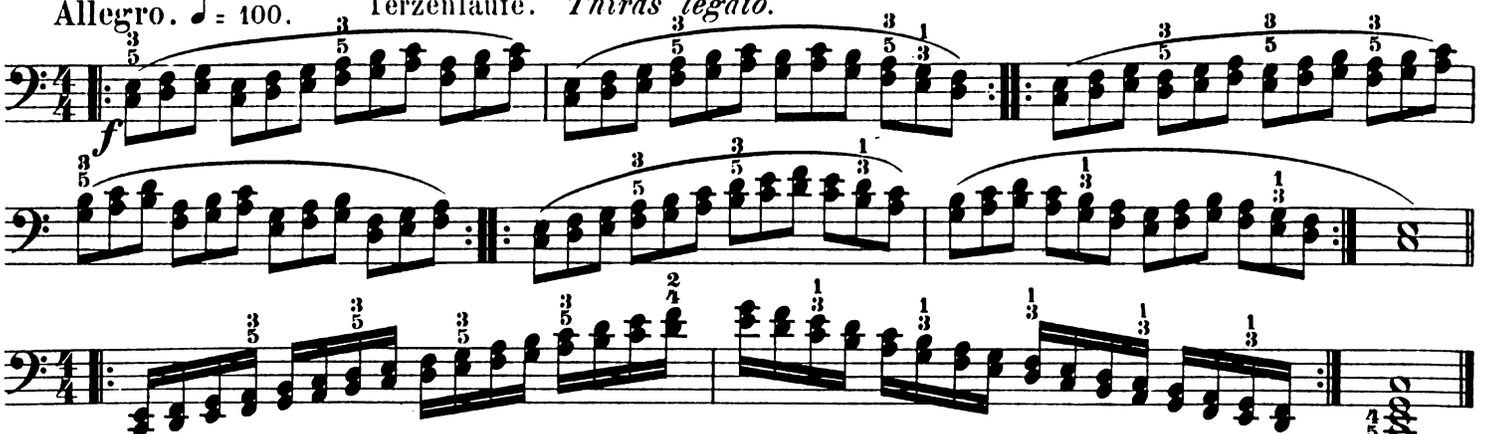


Andante. ♩ = 58.





Allegro. ♩= 100. Terzenläufe. *Thirds legato.*

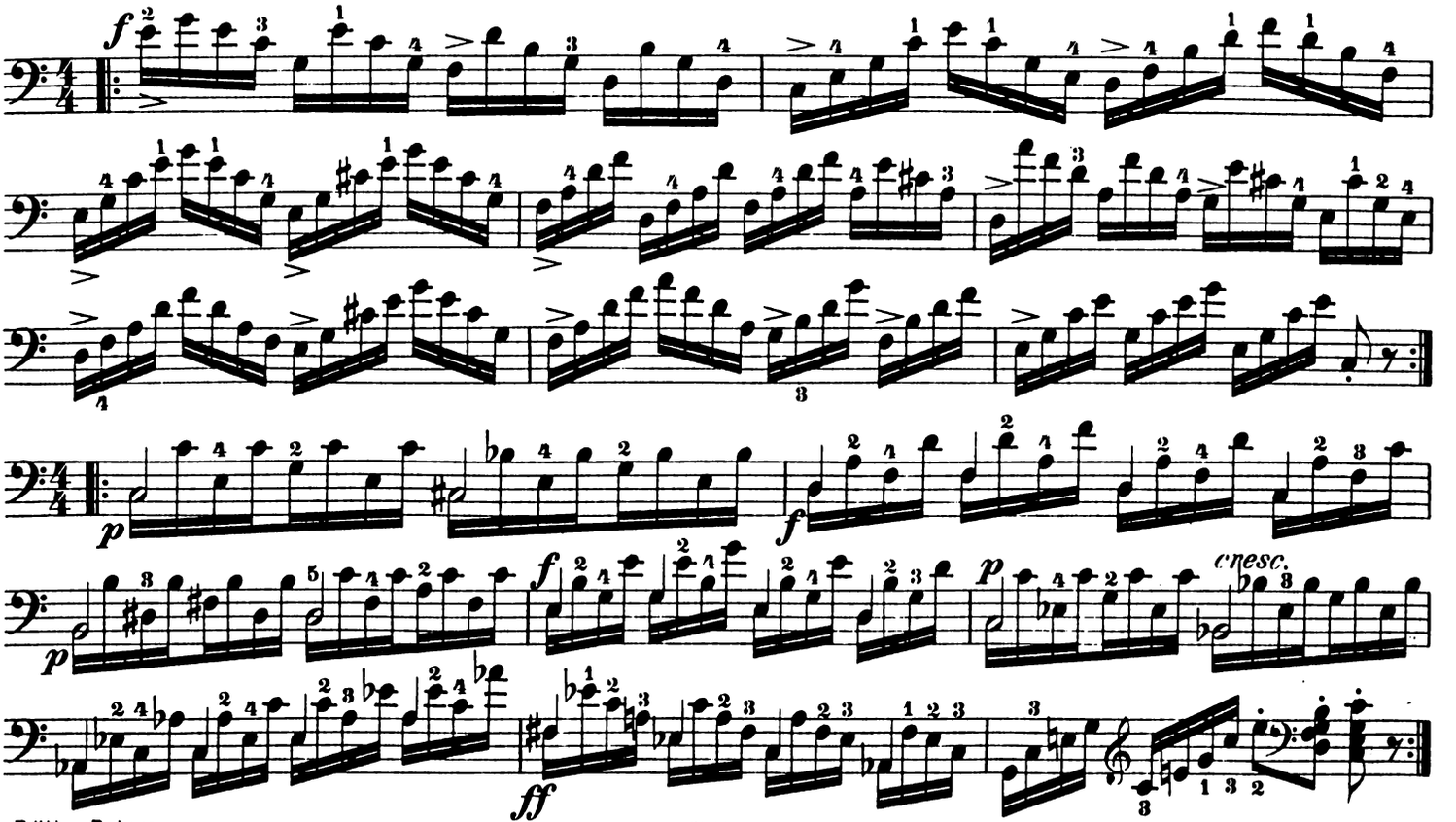


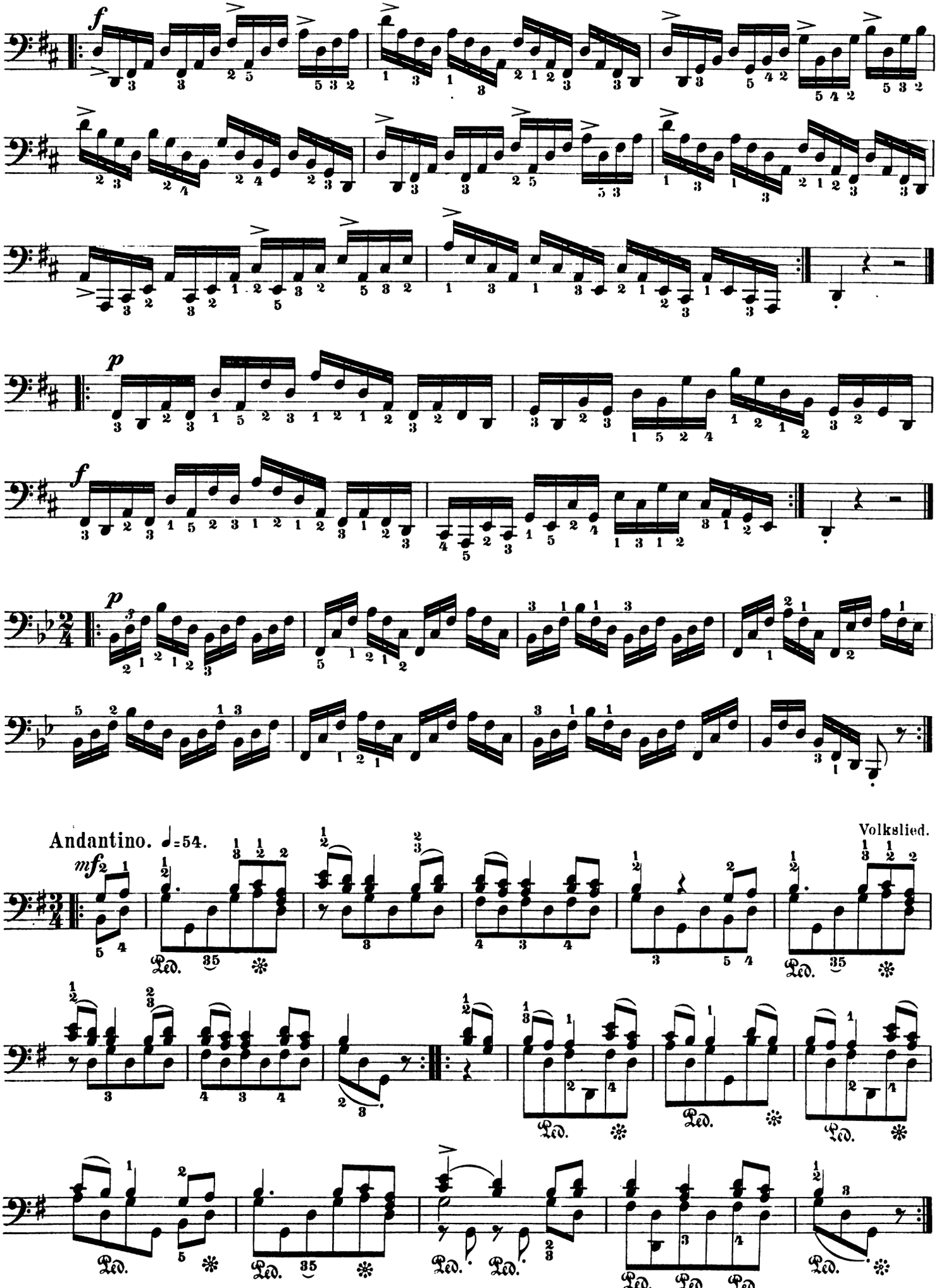
Nun sind sämmtliche Tonleitern mit der Linken in Terzen zu üben. *Now all scales are to be practiced in thirds.*

Weitere accordische Brechungen.

Other arpeggios.

Allegro. ♩=120. Jeder Theil sechs Mal. *Each part six times.*




Andantino. ♩=54.
Volkslied.

Etude.

Andantino. ♩ = 54.

Bertini, Op. 32.

p

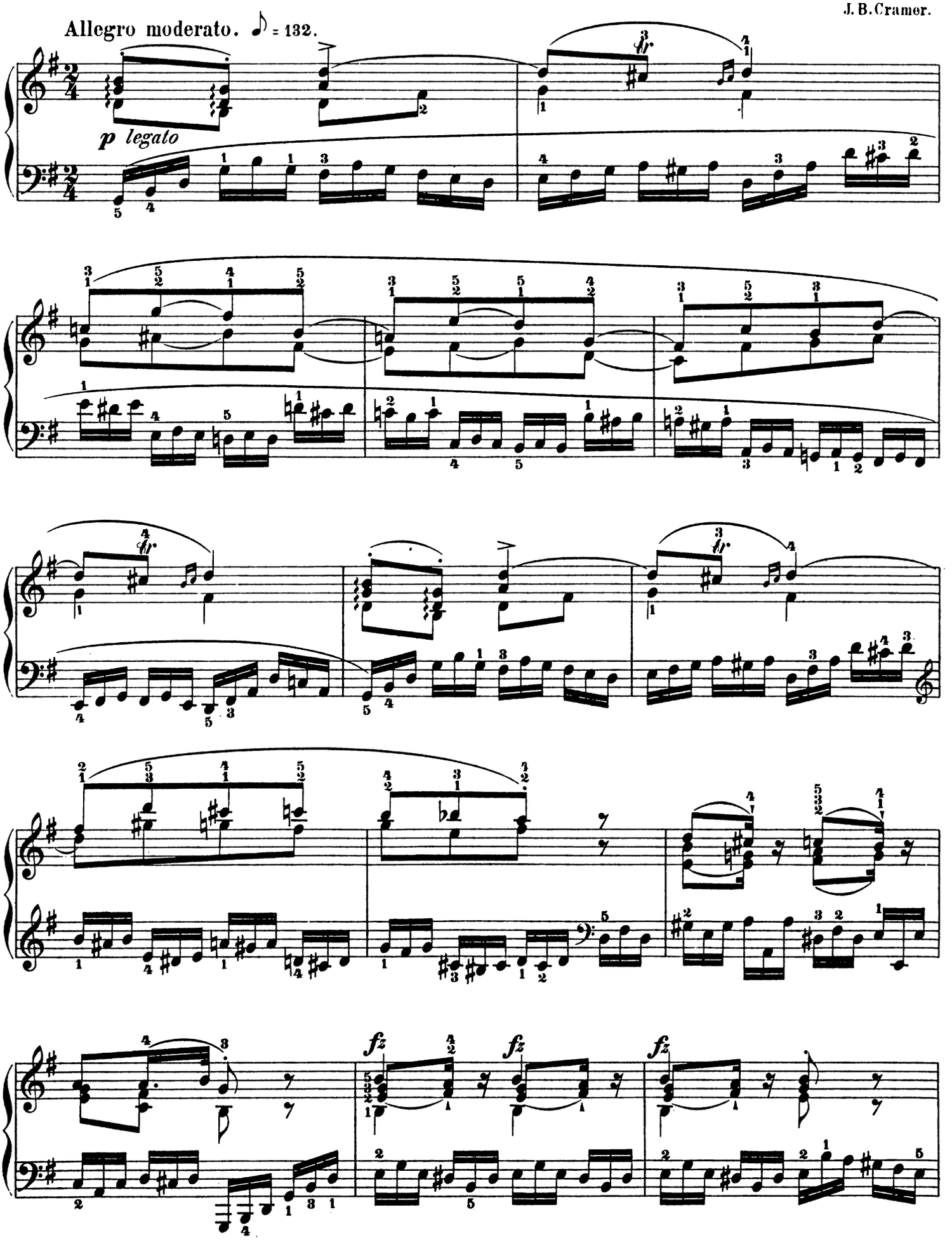
Il basso sempre legato.

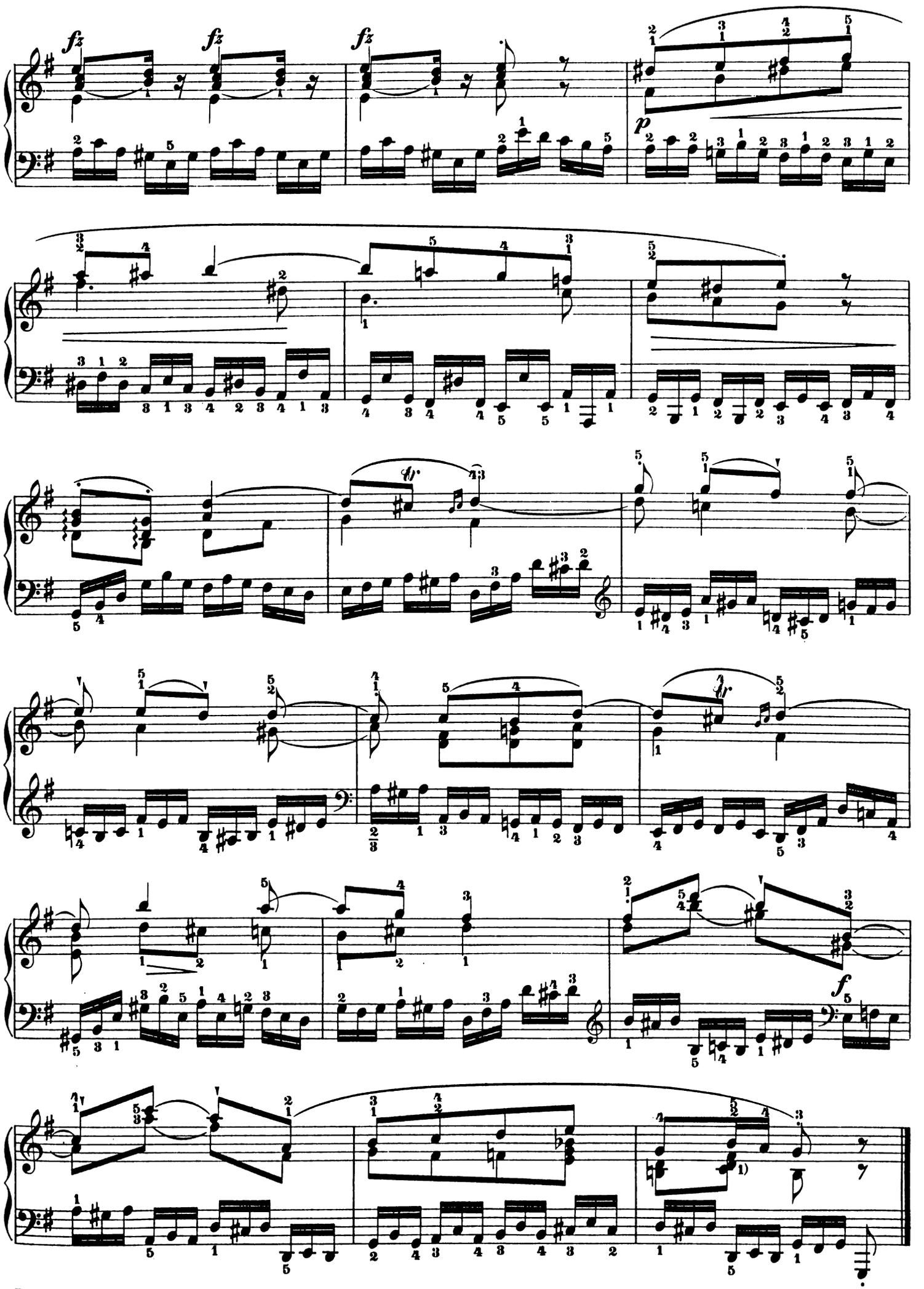
f

f

Etude.

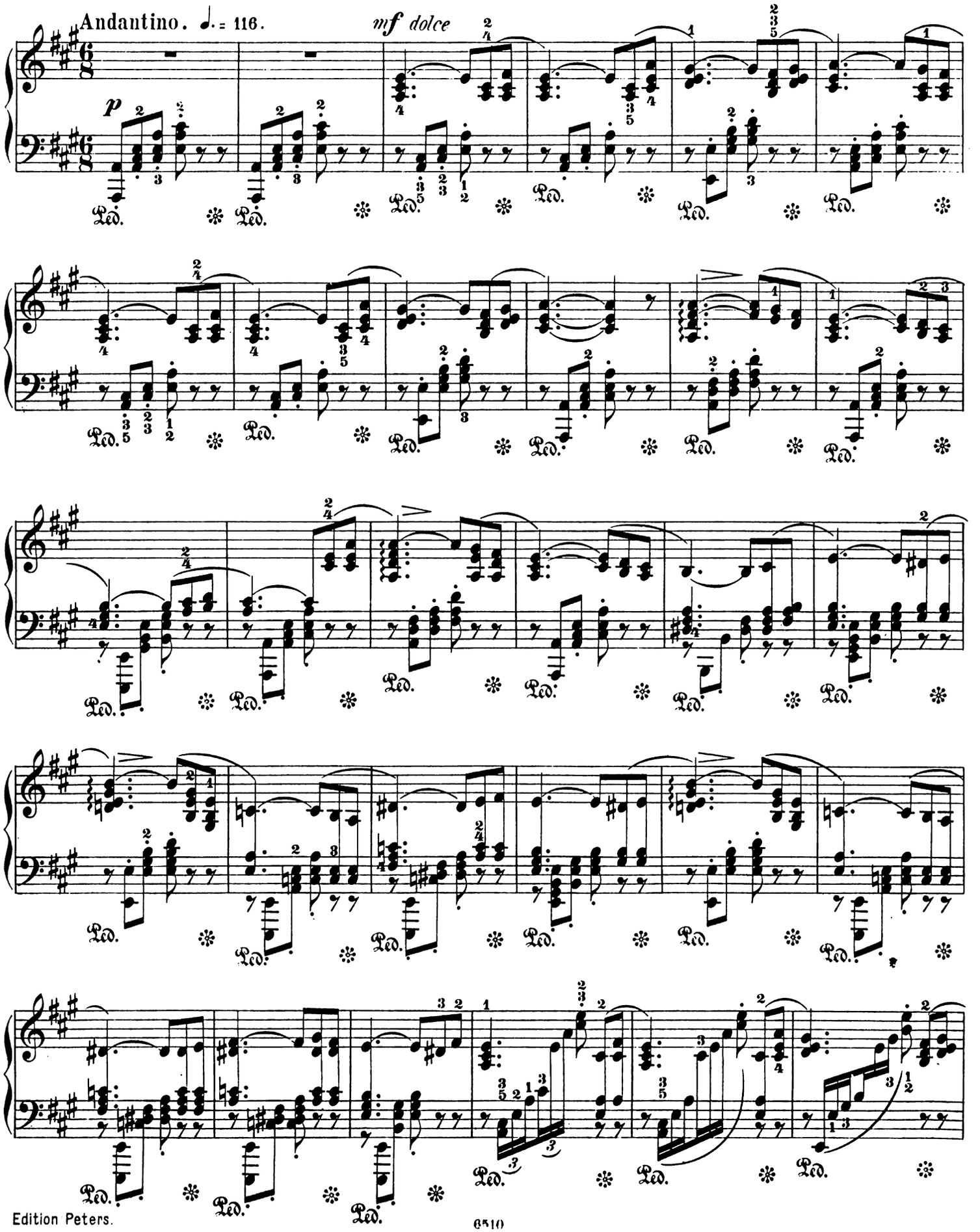
J. B. Cramer.

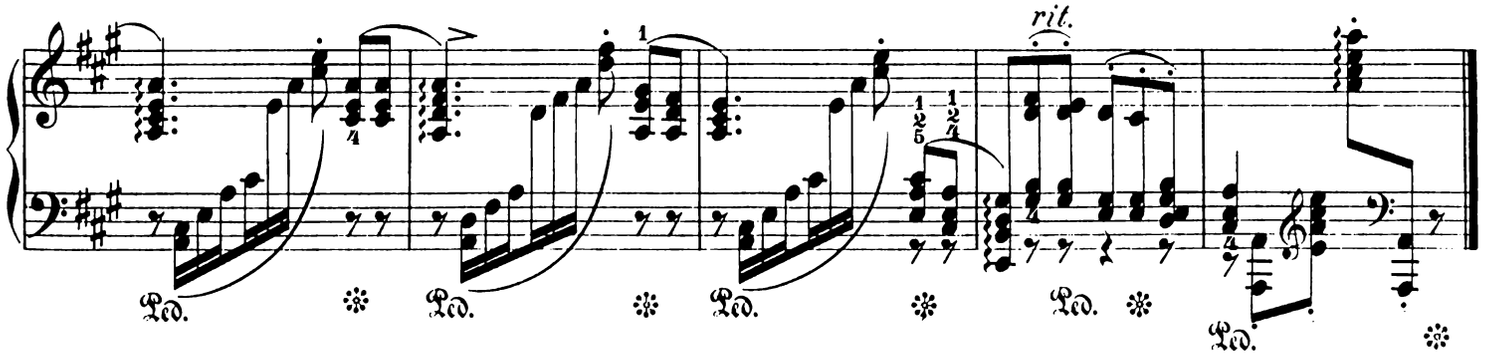



fz
fz
fz
p
ff
f

Melodie von C. M. v. Weber für die linke Hand allein.

Melody by C. M. von Weber, for left hand alone.

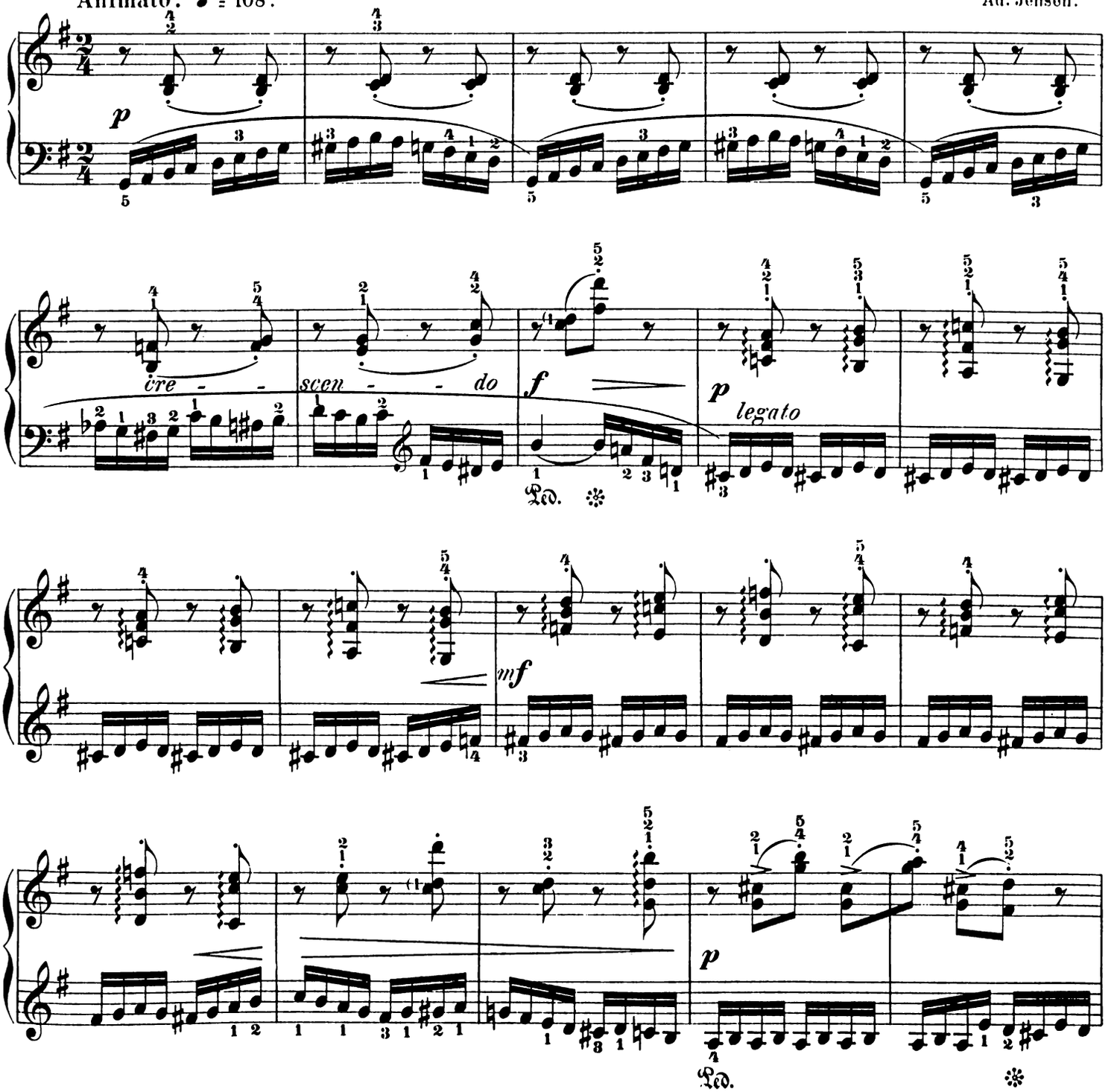


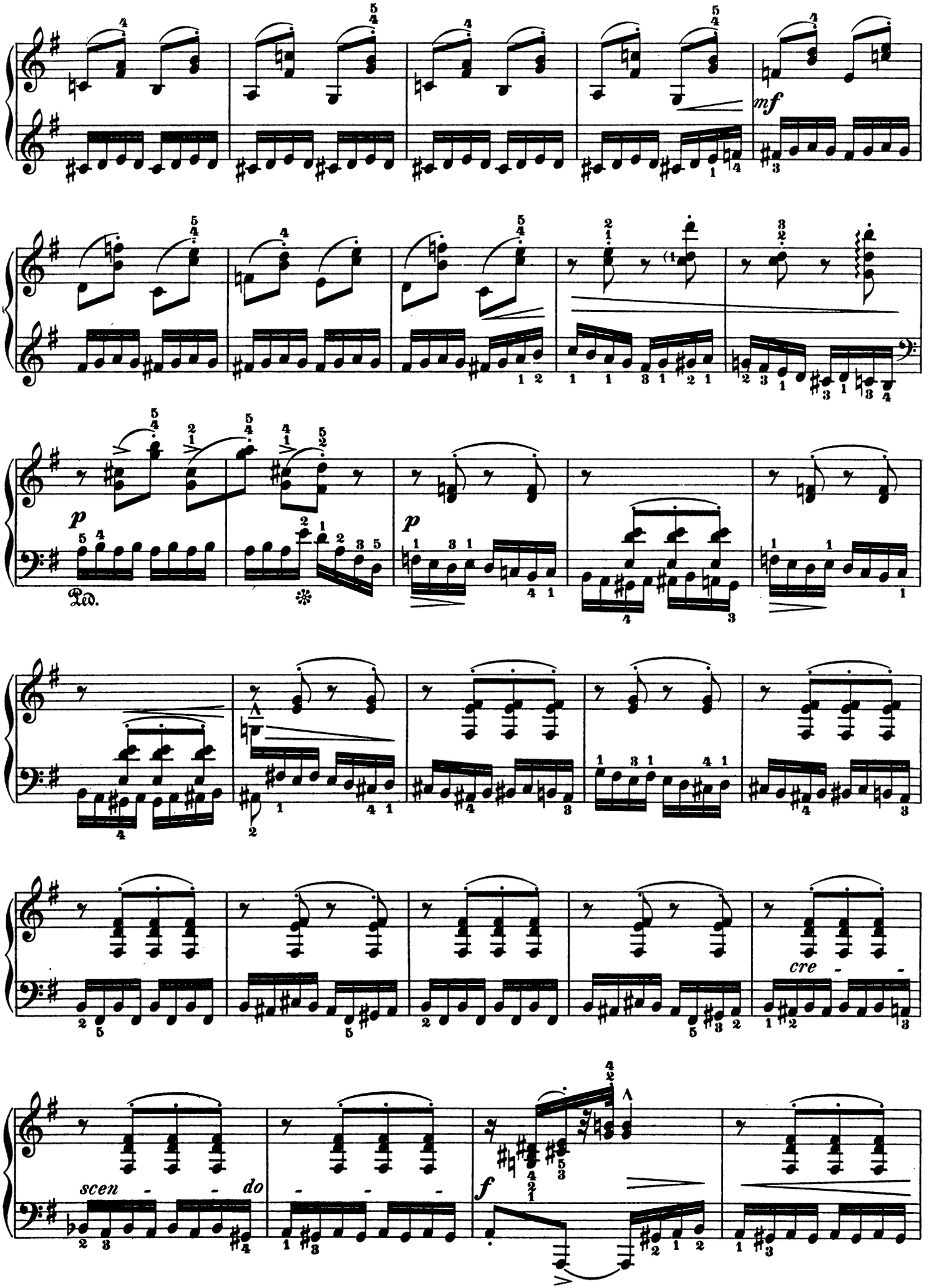


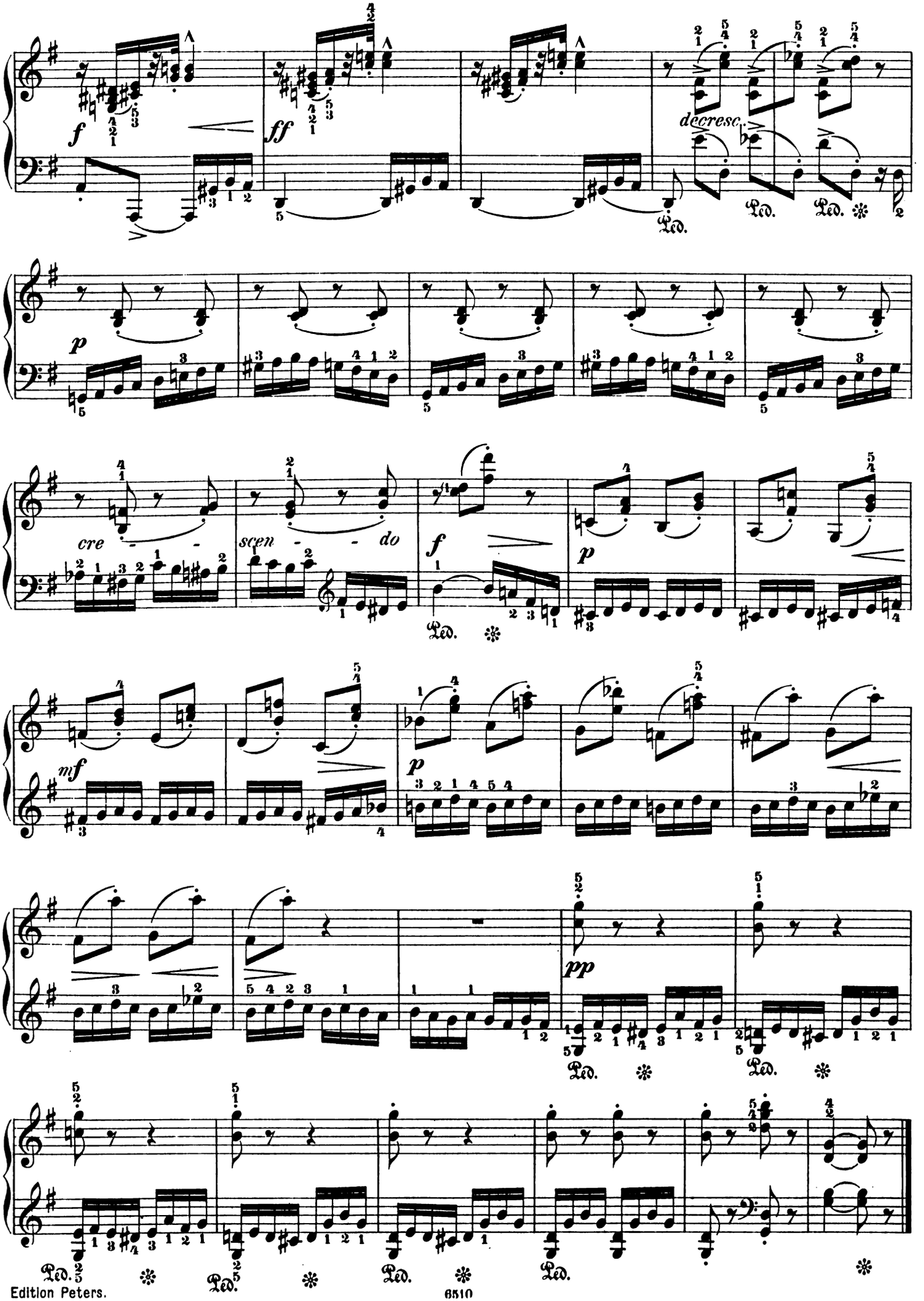
Etude.

Animato. ♩ = 108.

Ad. Jensen.




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


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

Zwei Stücke für die linke Hand allein.

Two pieces for the left hand alone.

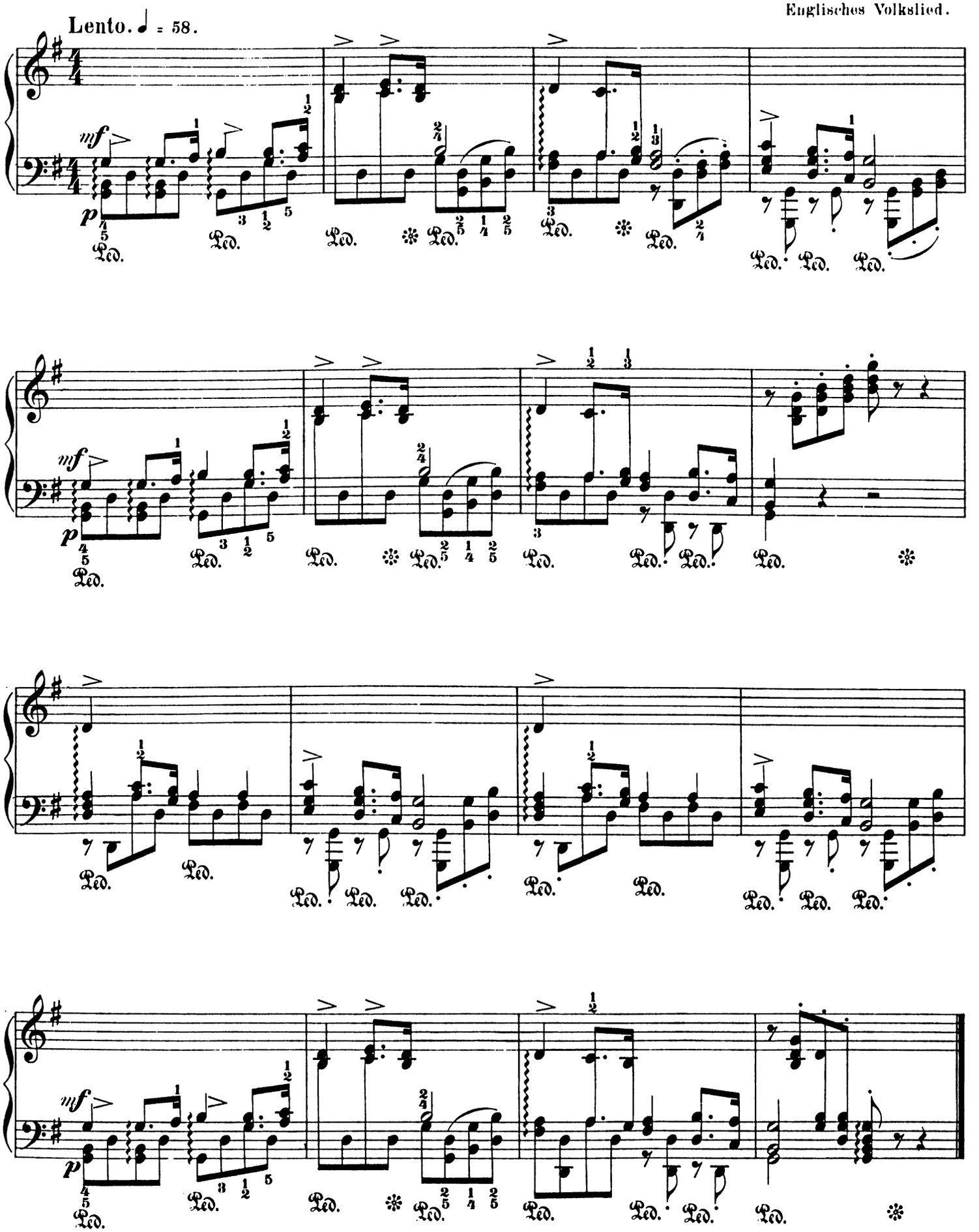
Russisches Volkslied mit Variation.
Russian Volkslied with variations.

Andantino. ♩ = 108.

Allegro.

Variation. Tempo I.

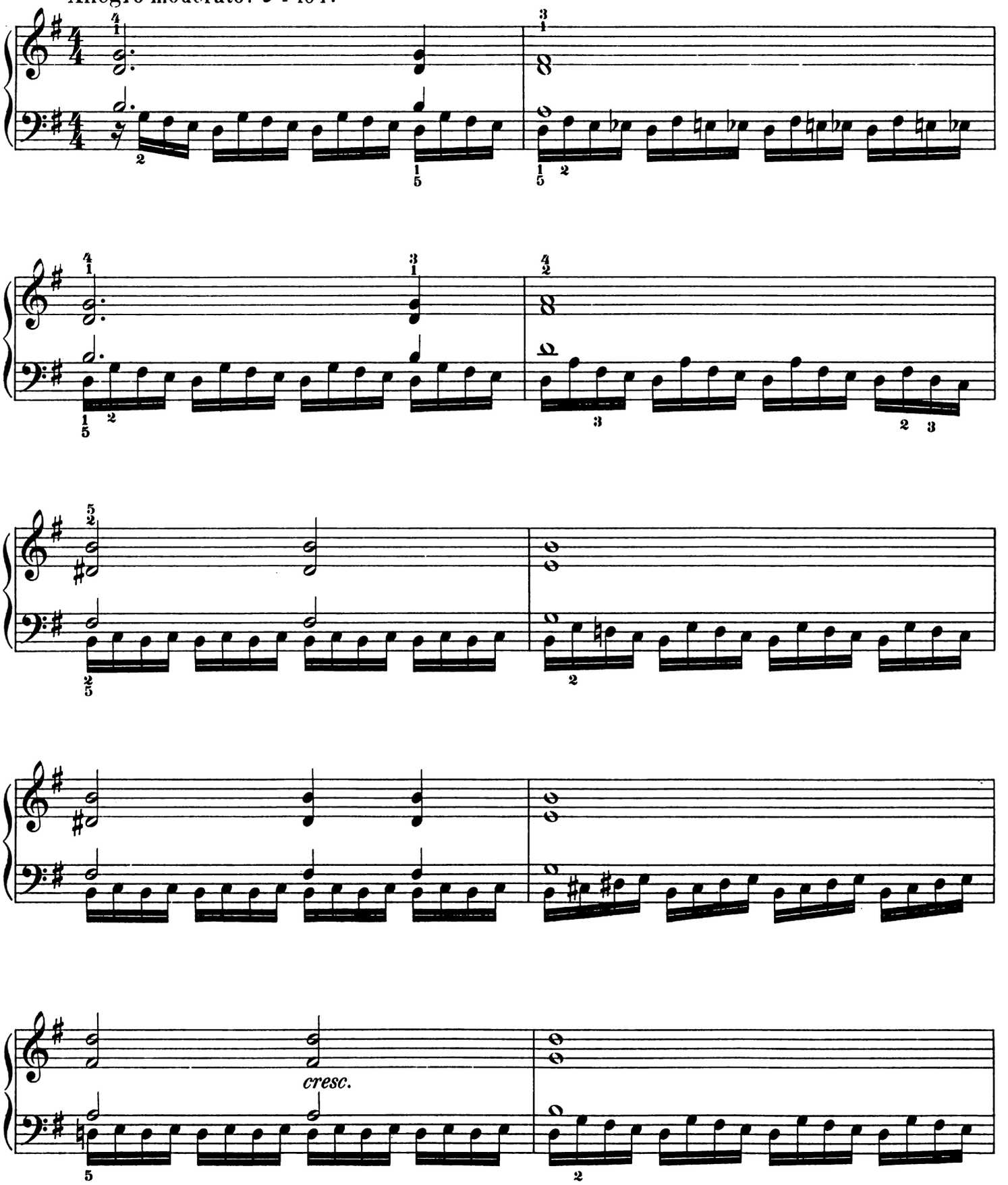
Englisches Volkslied.

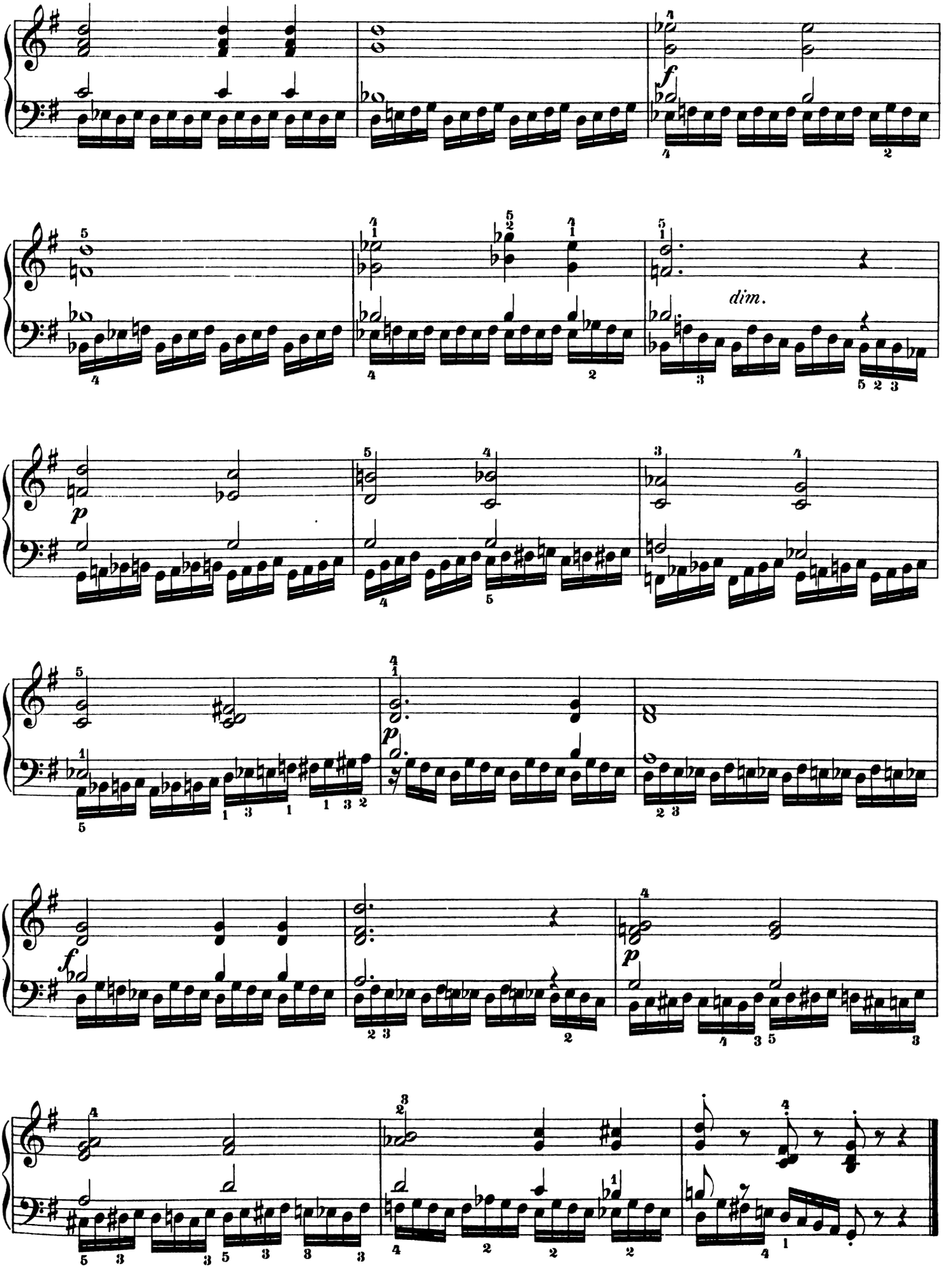


Etude.

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

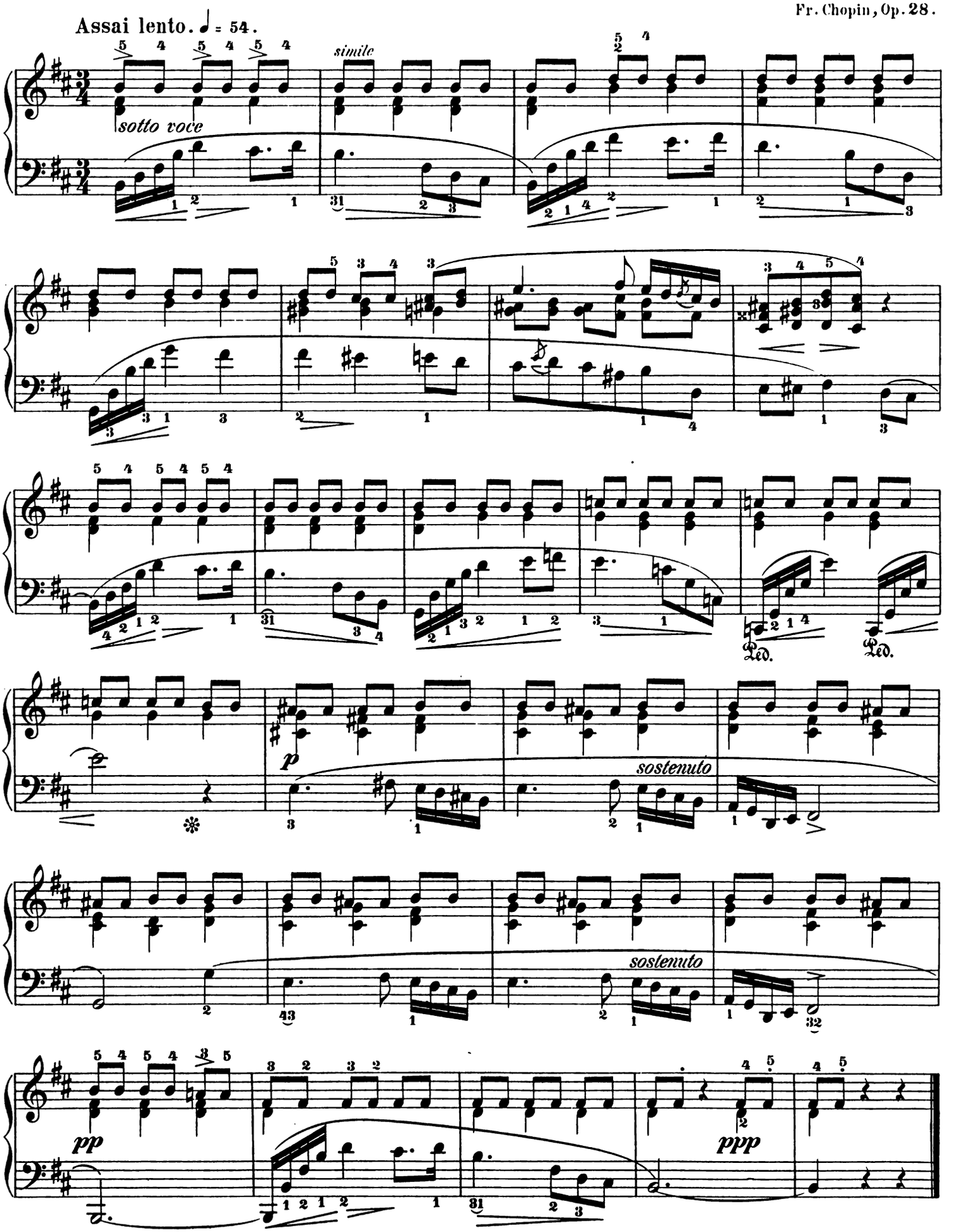
Allegro moderato. ♩ = 104.




f
dim.
p
p
f
p

Prélude.

Fr. Chopin, Op. 28.

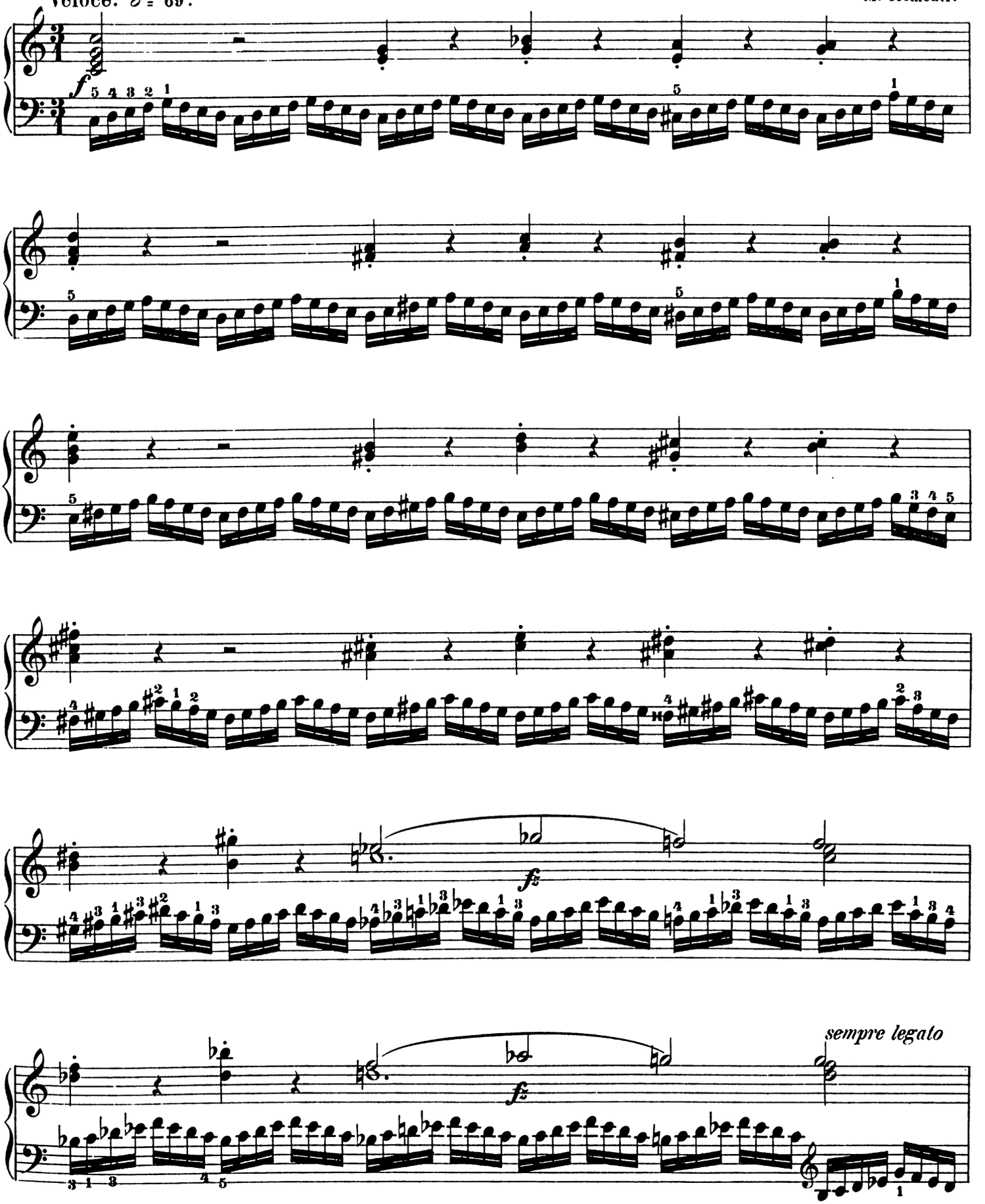


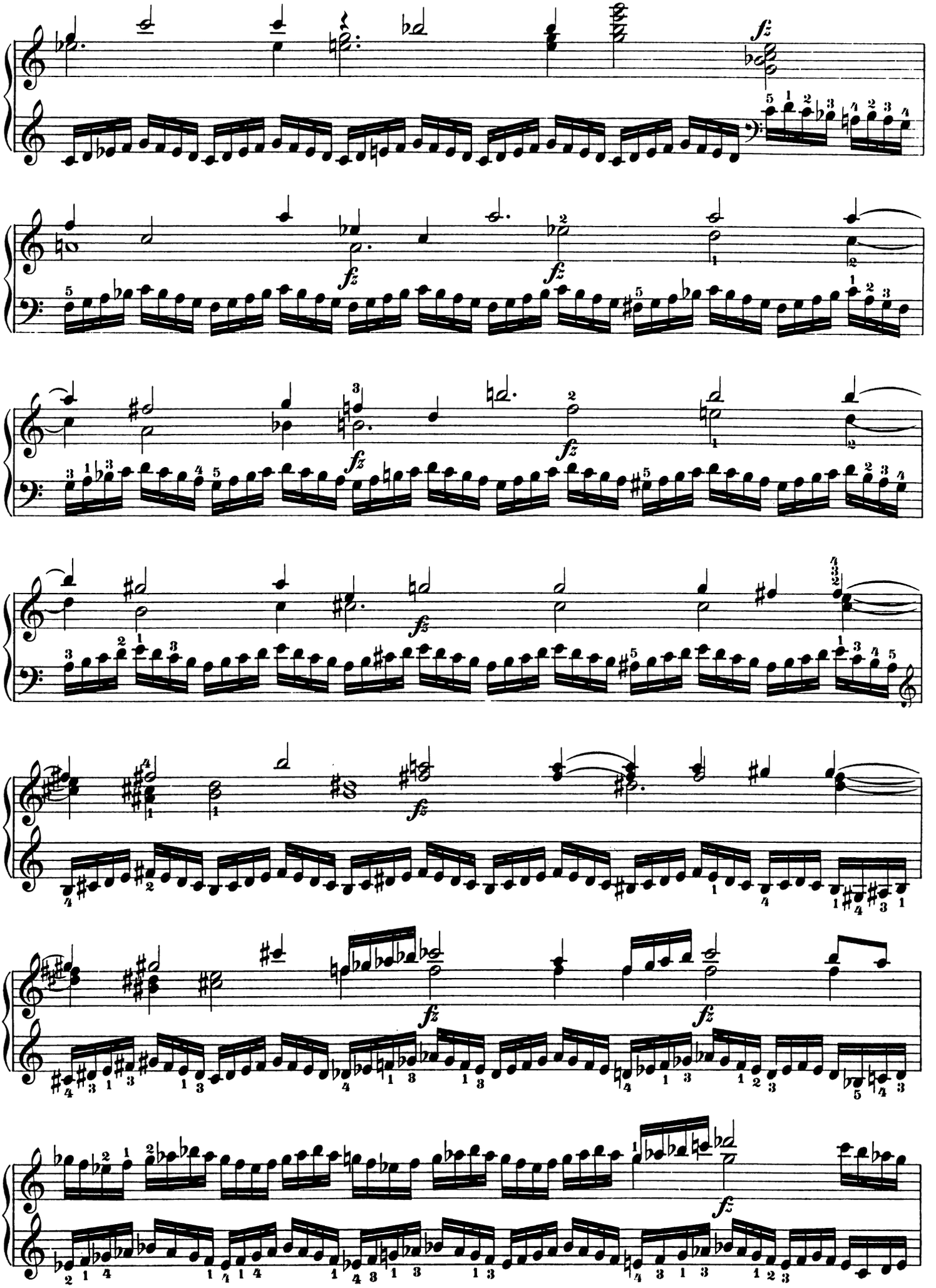
Etude.

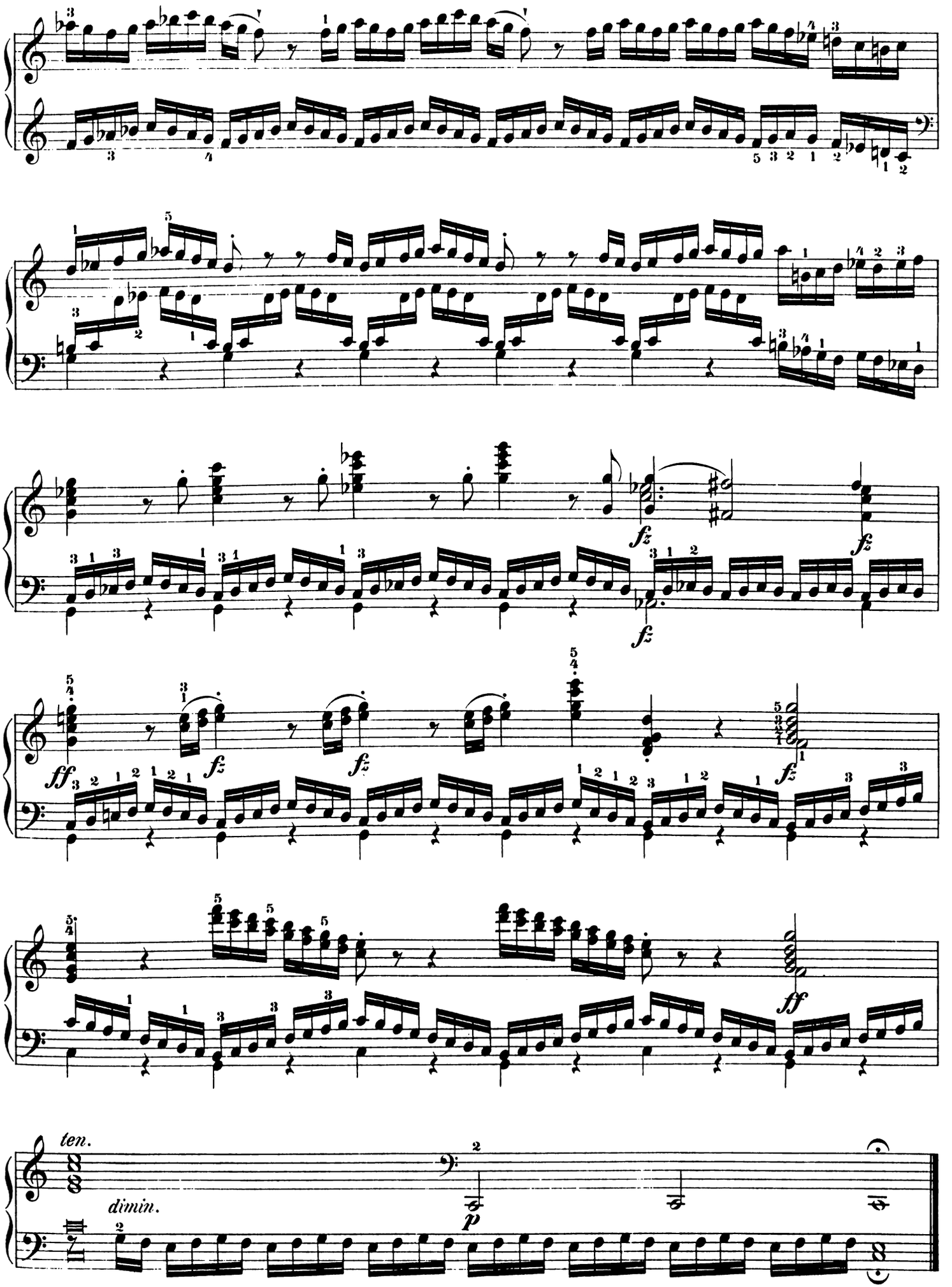
Um den Fingern der linken Hand gleiche Kraft zu geben. *For equalising the power of the fingers of the left hand.*

M. Clementi.

Veloce. ♩ = 69.






fz
fz
fz
ff
fz
fz
fz
ff
ten.
dimin.
p

Etude.

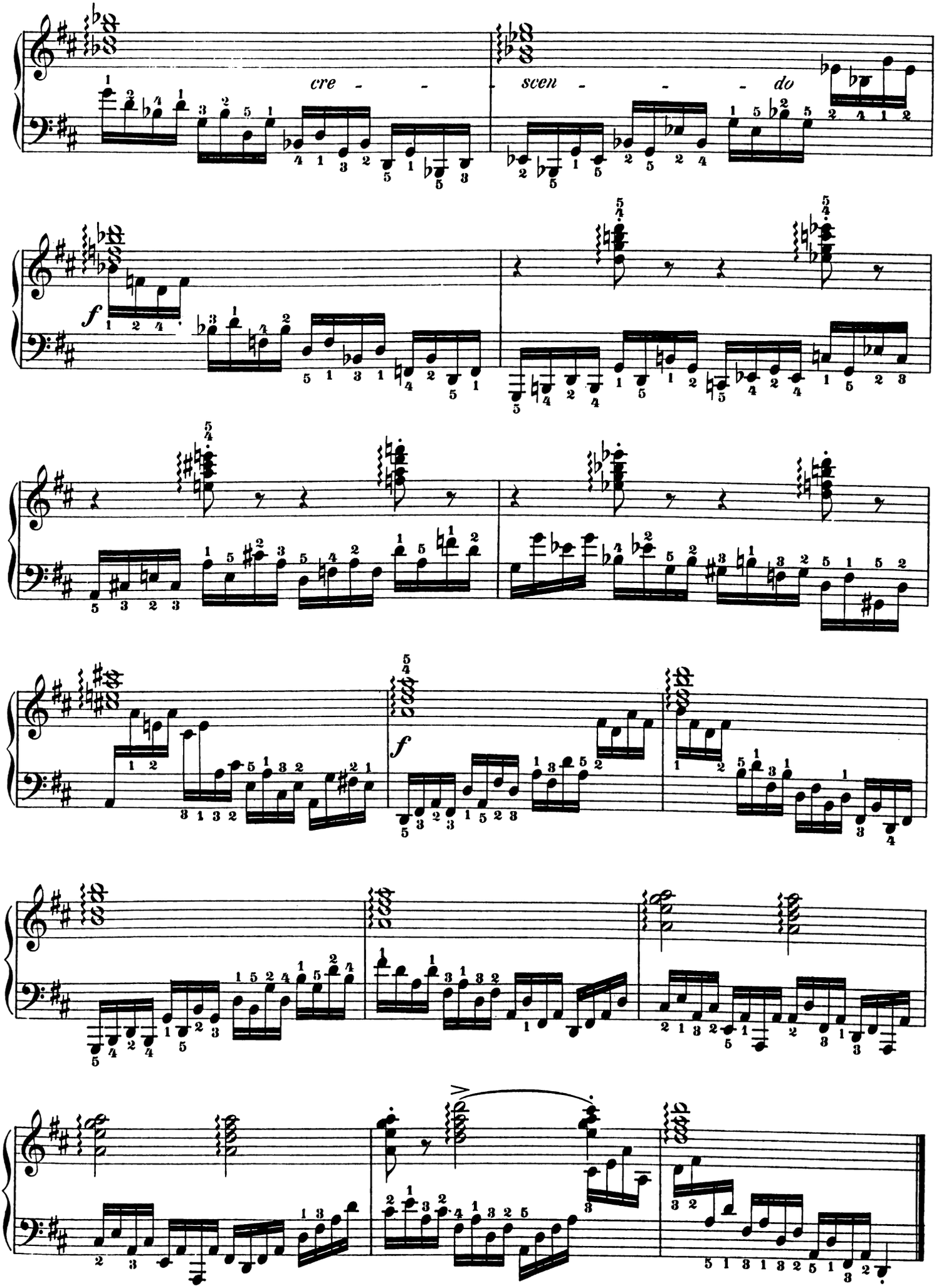
J. B. Cramer.

Allegro. ♩ = 132.

f legatissimo

p

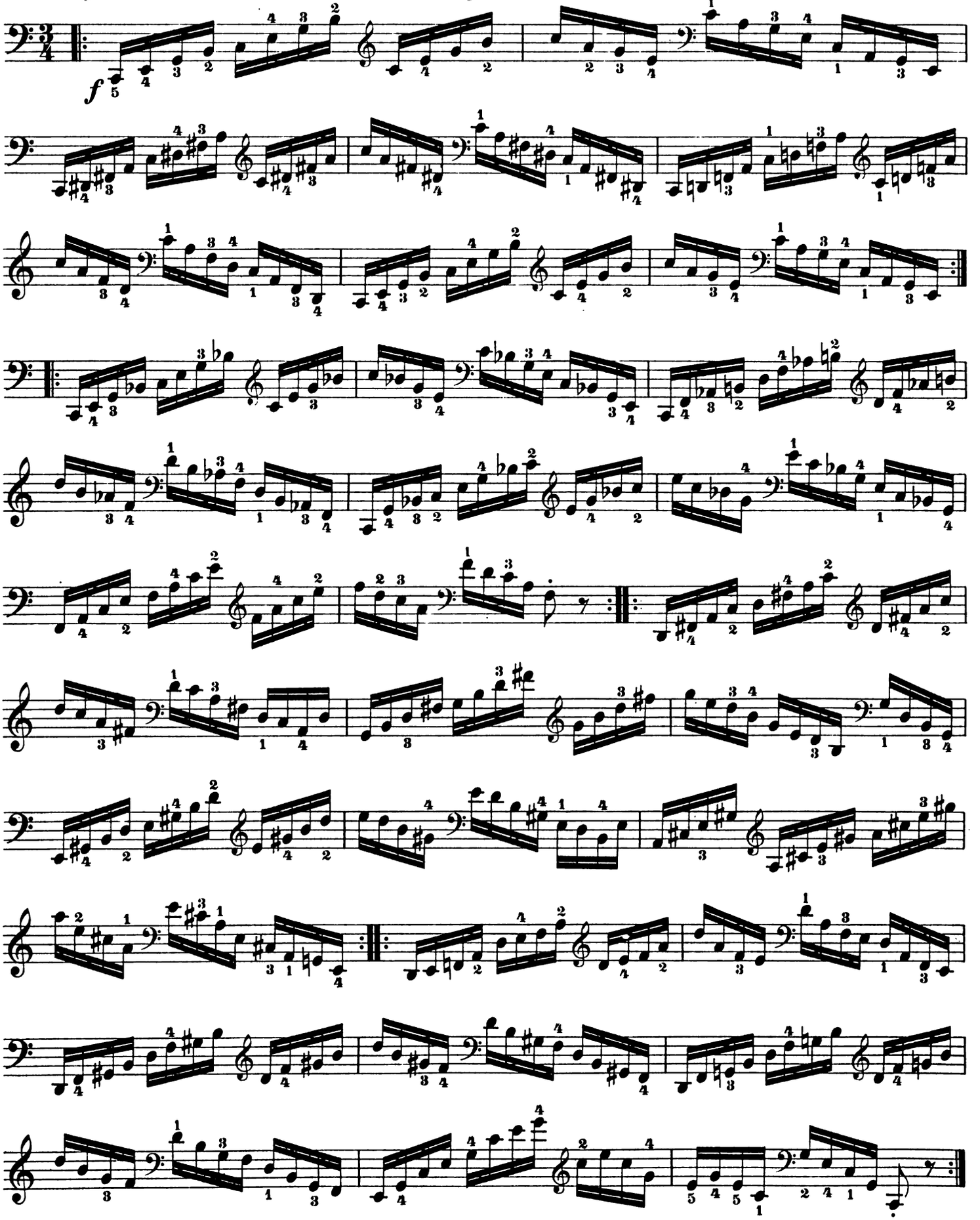
p


cre - - - scen - - - do
f
f

Weitere accordische Passagen-Uebung.

Further arpeggio-passages of chords.

Allegro. ♩ = 108. Jeder Theil sechs Mal. *Each part six times.*

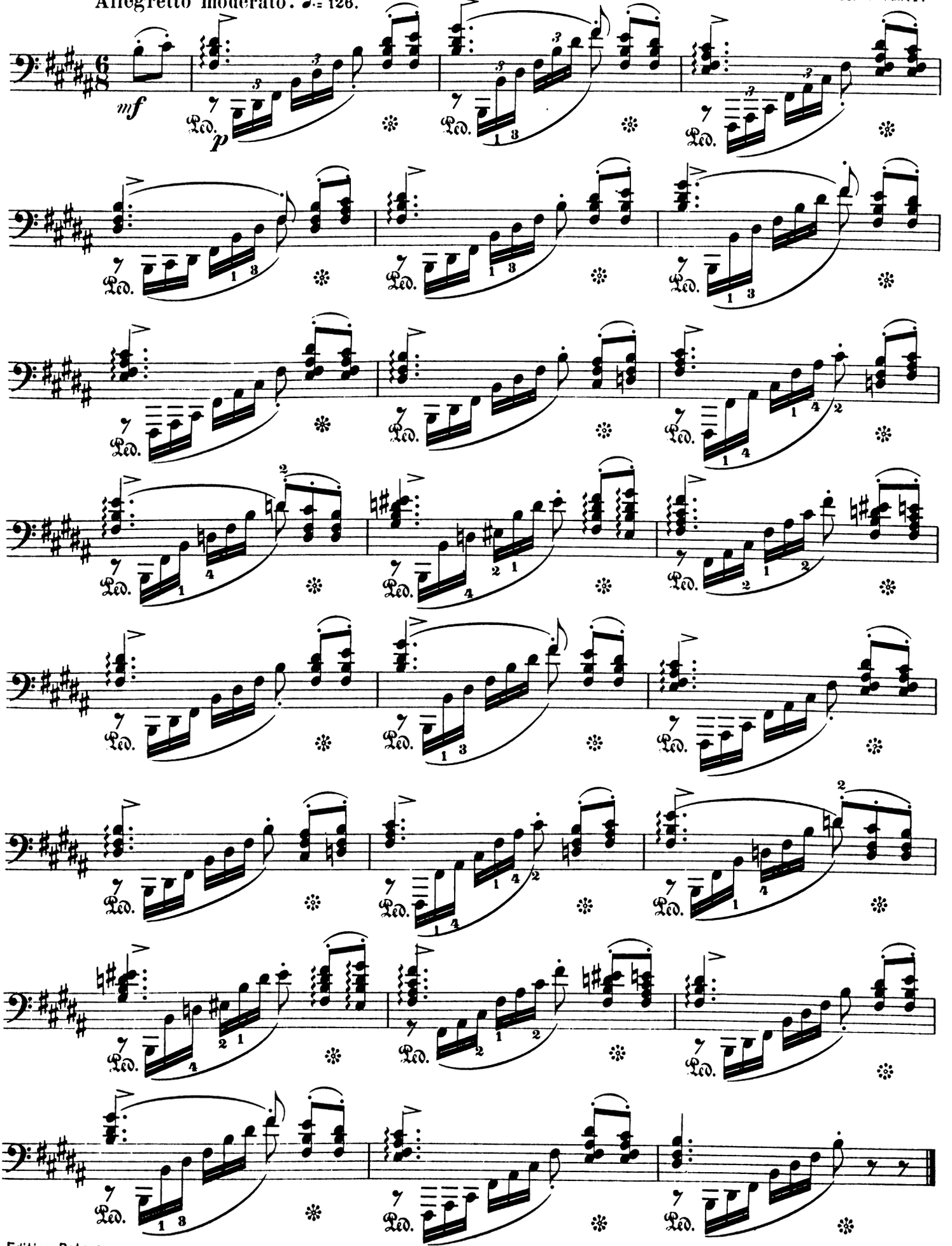


Melodie-Etude für die linke Hand allein.

Melody-Study for the left hand alone.

Allegretto moderato. ♩.= 126.

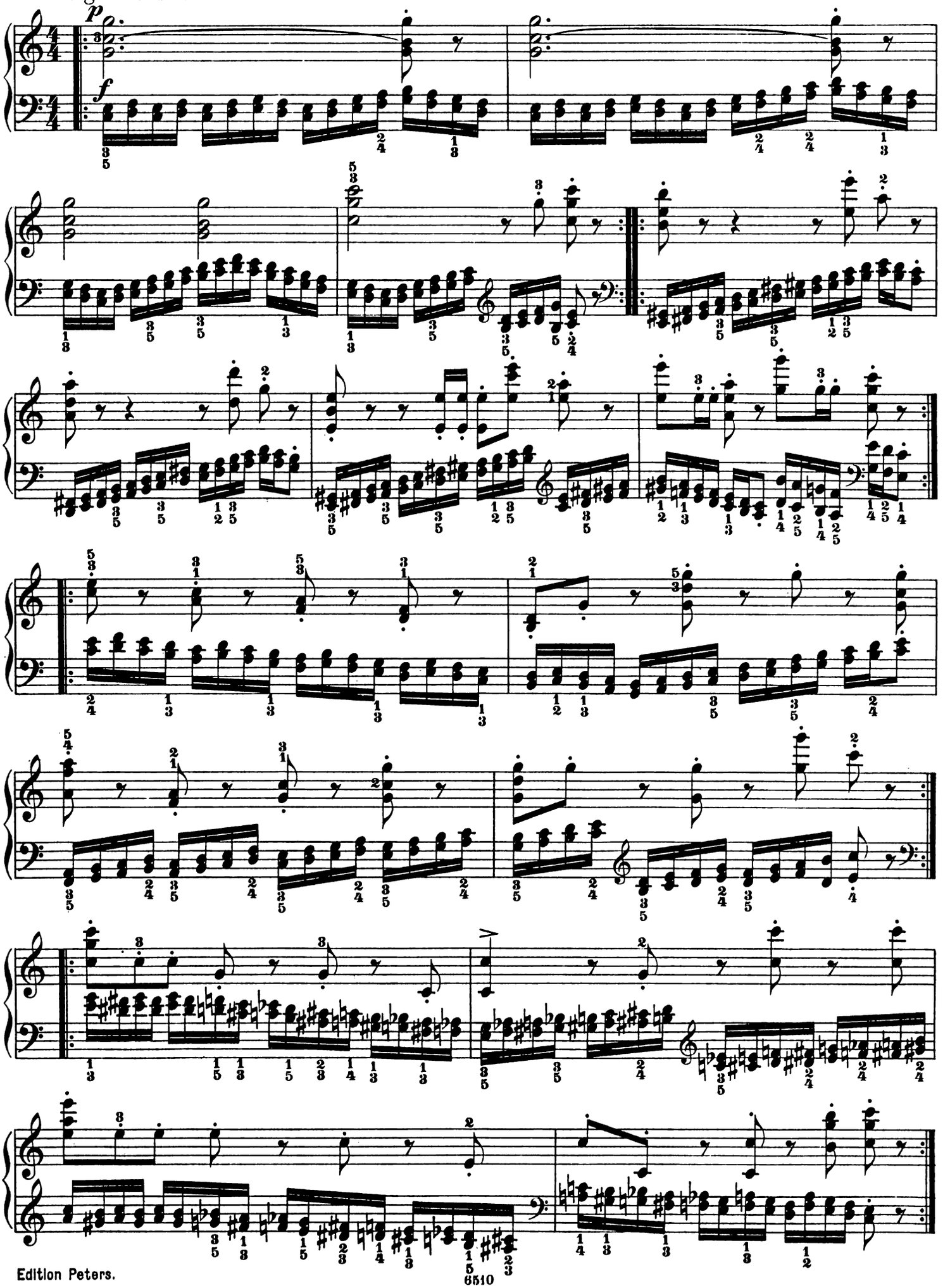
C. M. v. Weber.



Terzenläufer-Etude.

Study of thirds in velocity.

Allegro moderato. ♩ = 88.

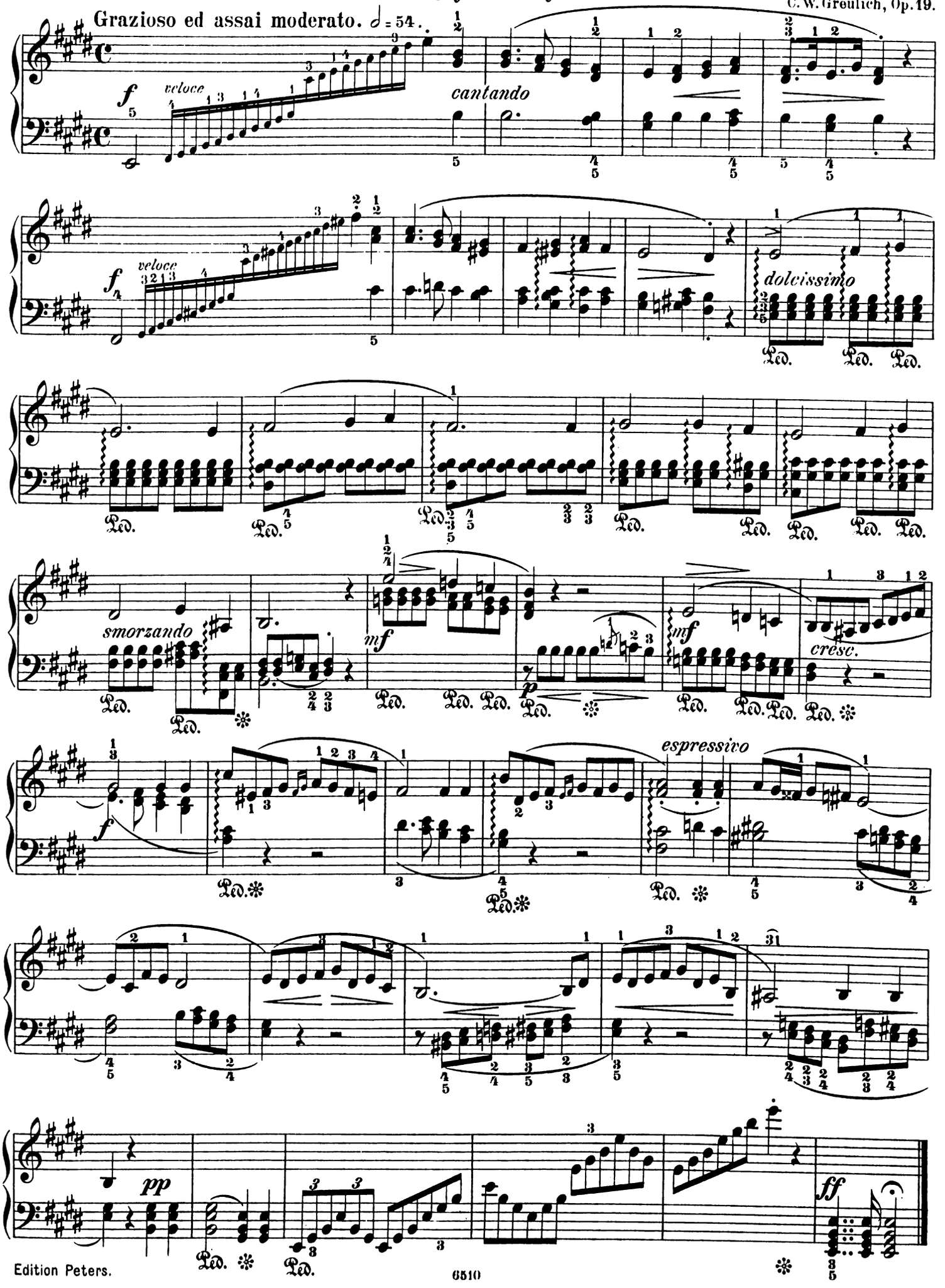


Salon-Etude für die linke Hand allein.

Chamber-Study for the left hand alone.

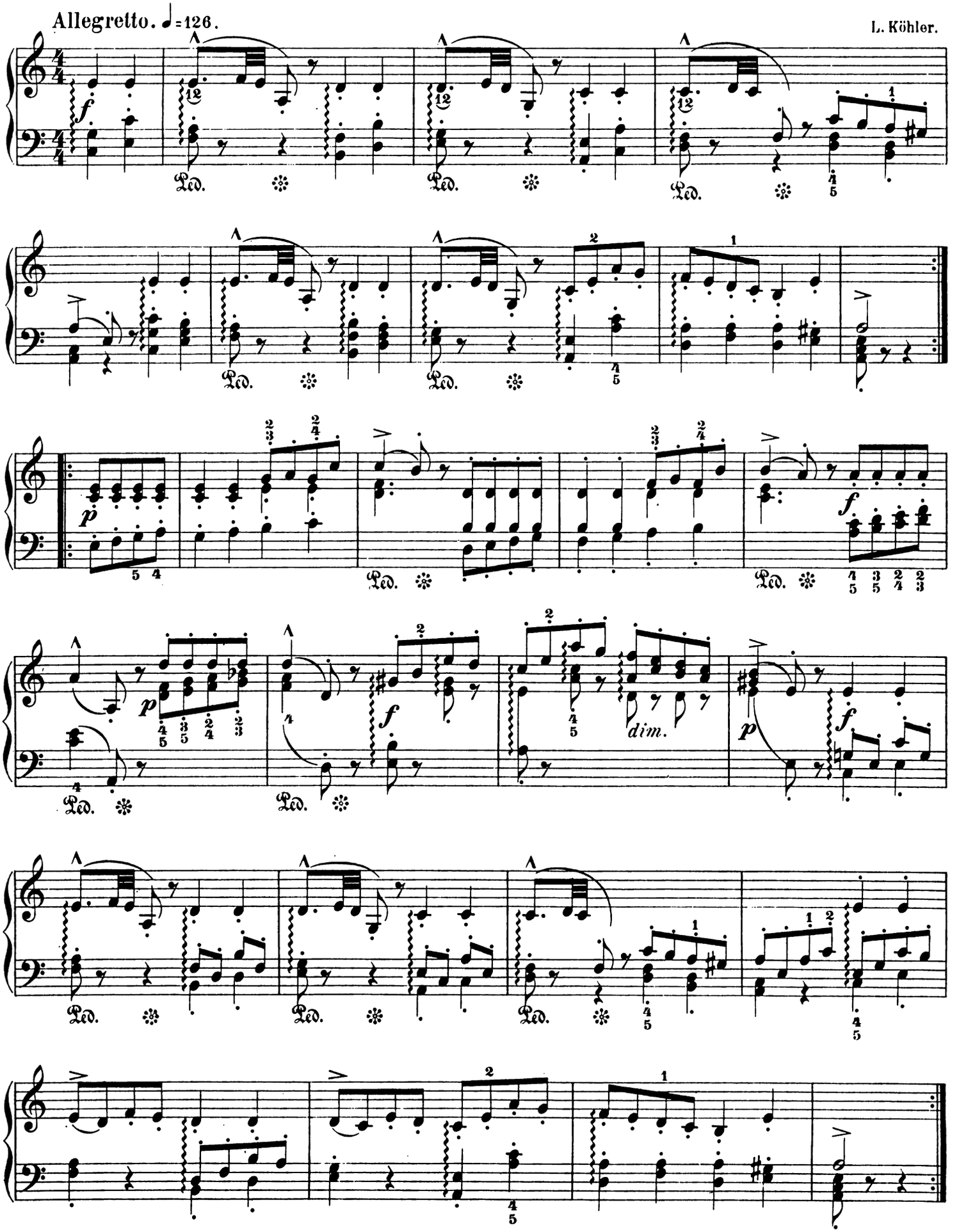
C. W. Greulich, Op. 19.

Grazioso ed assai moderato. ♩ = 54.



Gavotte für die linke Hand allein.

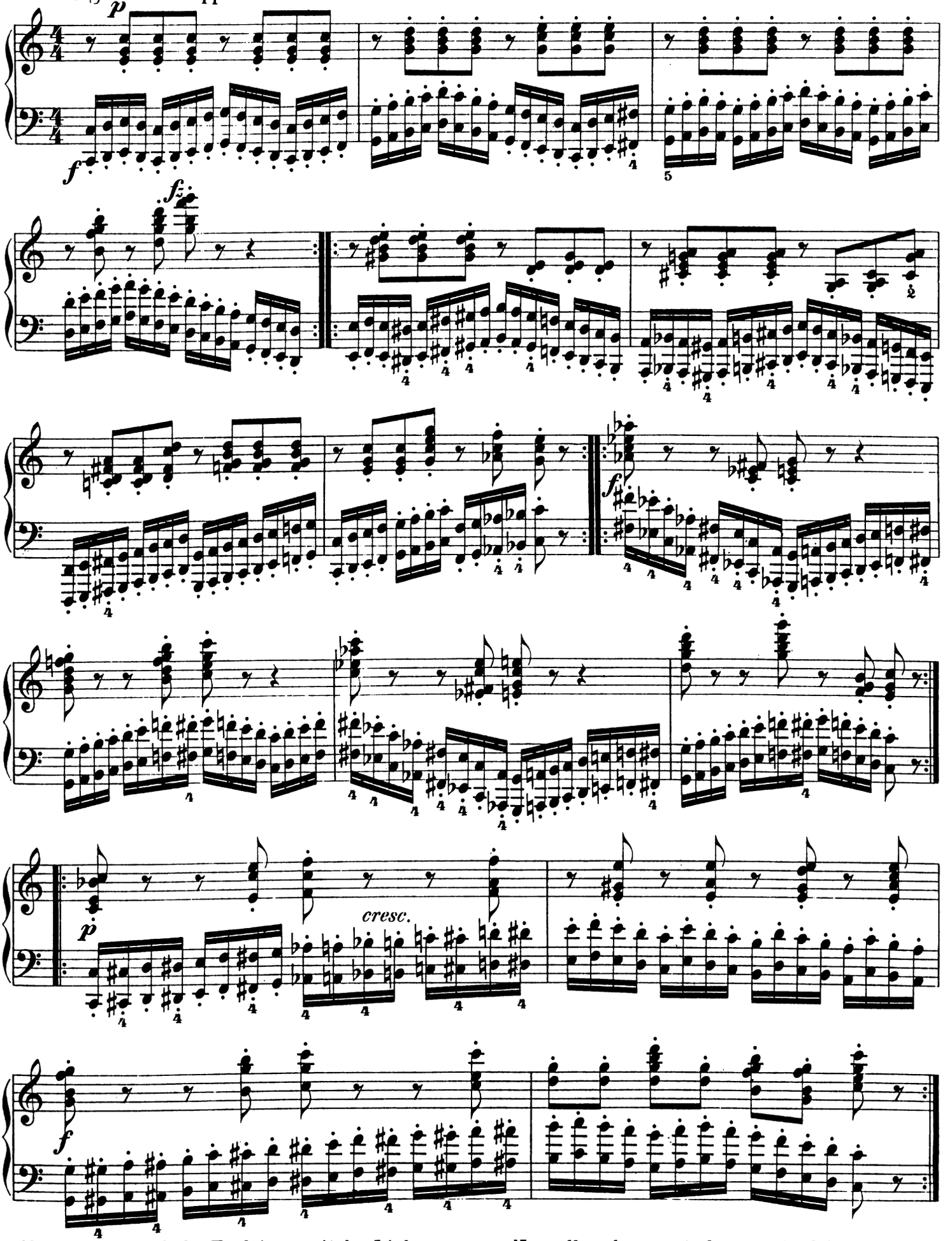
Gavotte for the left hand alone.



Octaven-Etude.

Study for octaves.

Allegro non troppo. ♩ = 76.



Nun sind sämmtliche Tonleitern mit der Linken, staccato wie auch legato, in Octaven zu üben.

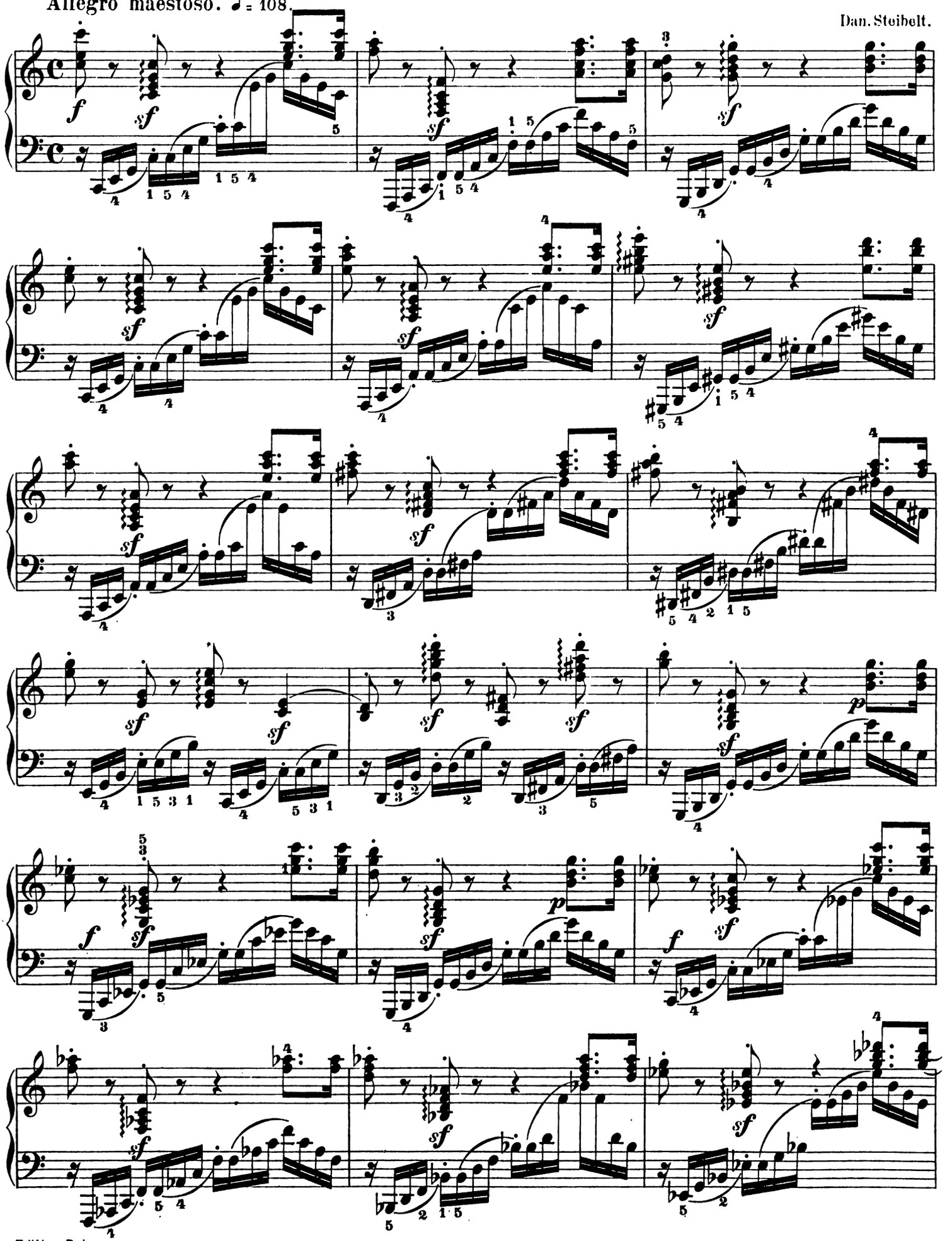
Now all scales are to be practiced in Octaves staccato and legato.

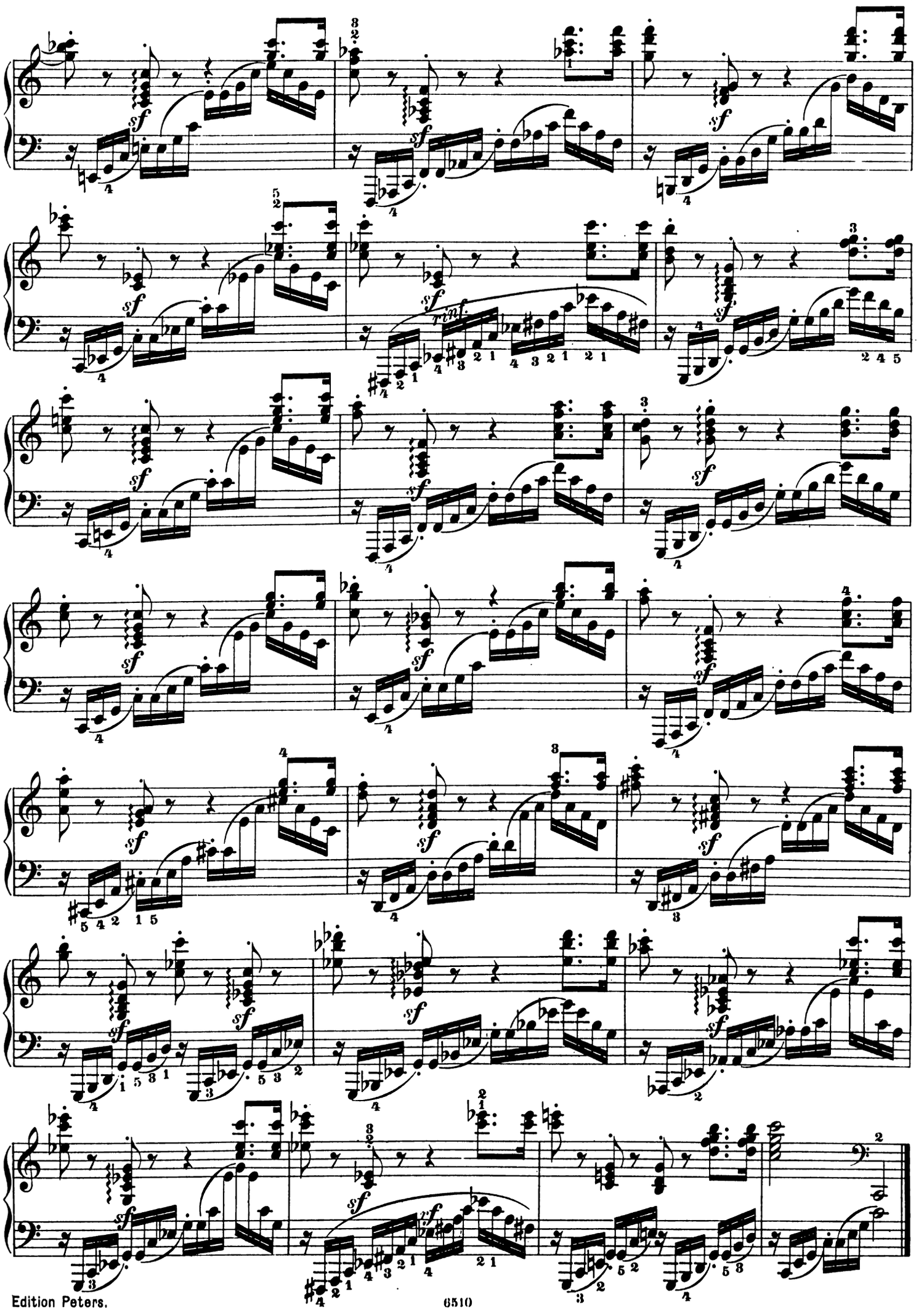
Accordische Etude.

Study for chords.

Allegro maestoso. ♩ = 108.

Dan. Steibelt.



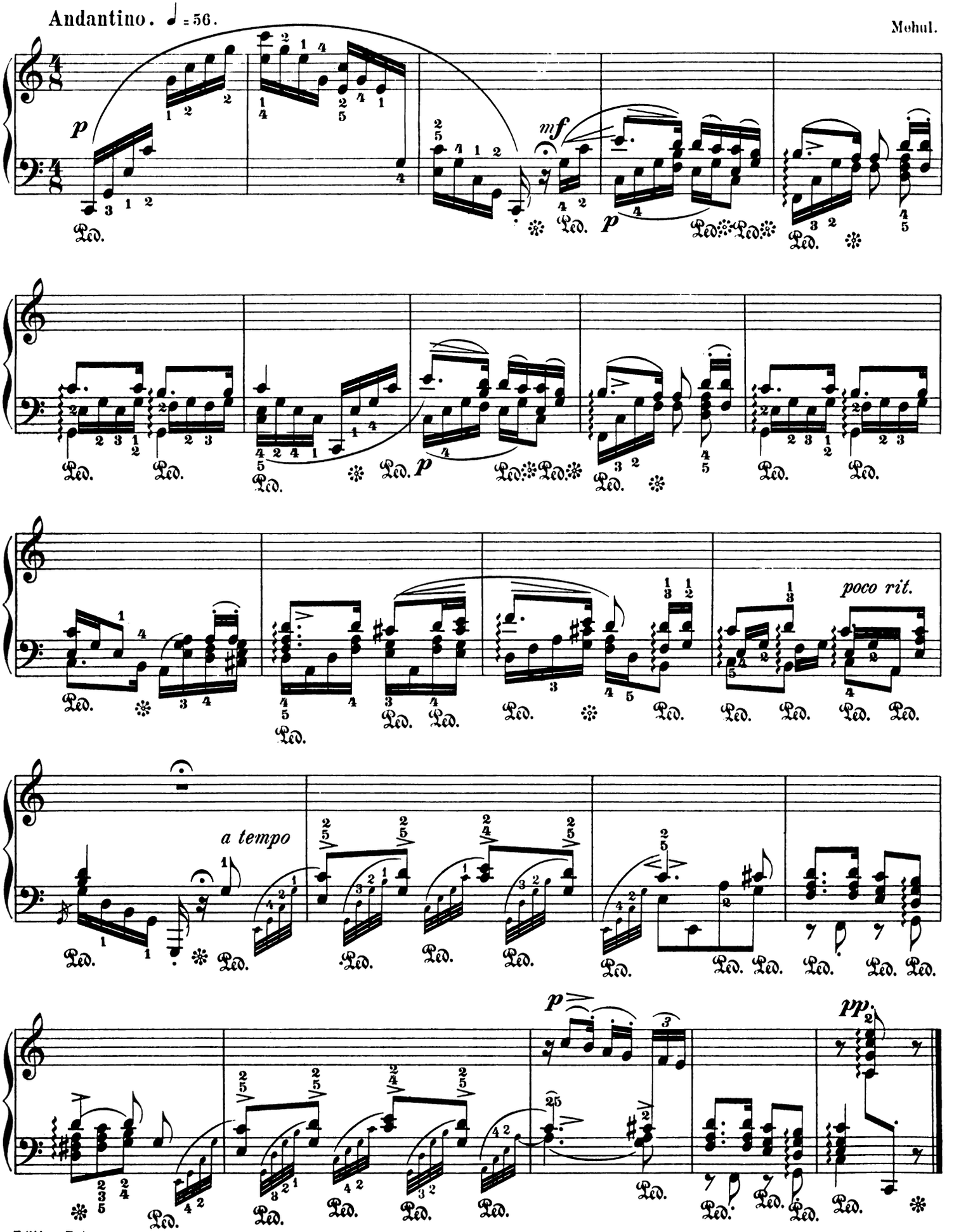


Melodie-Etude für die linke Hand allein.

Melody-Study for the left hand alone.

Andantino. ♩ = 56.

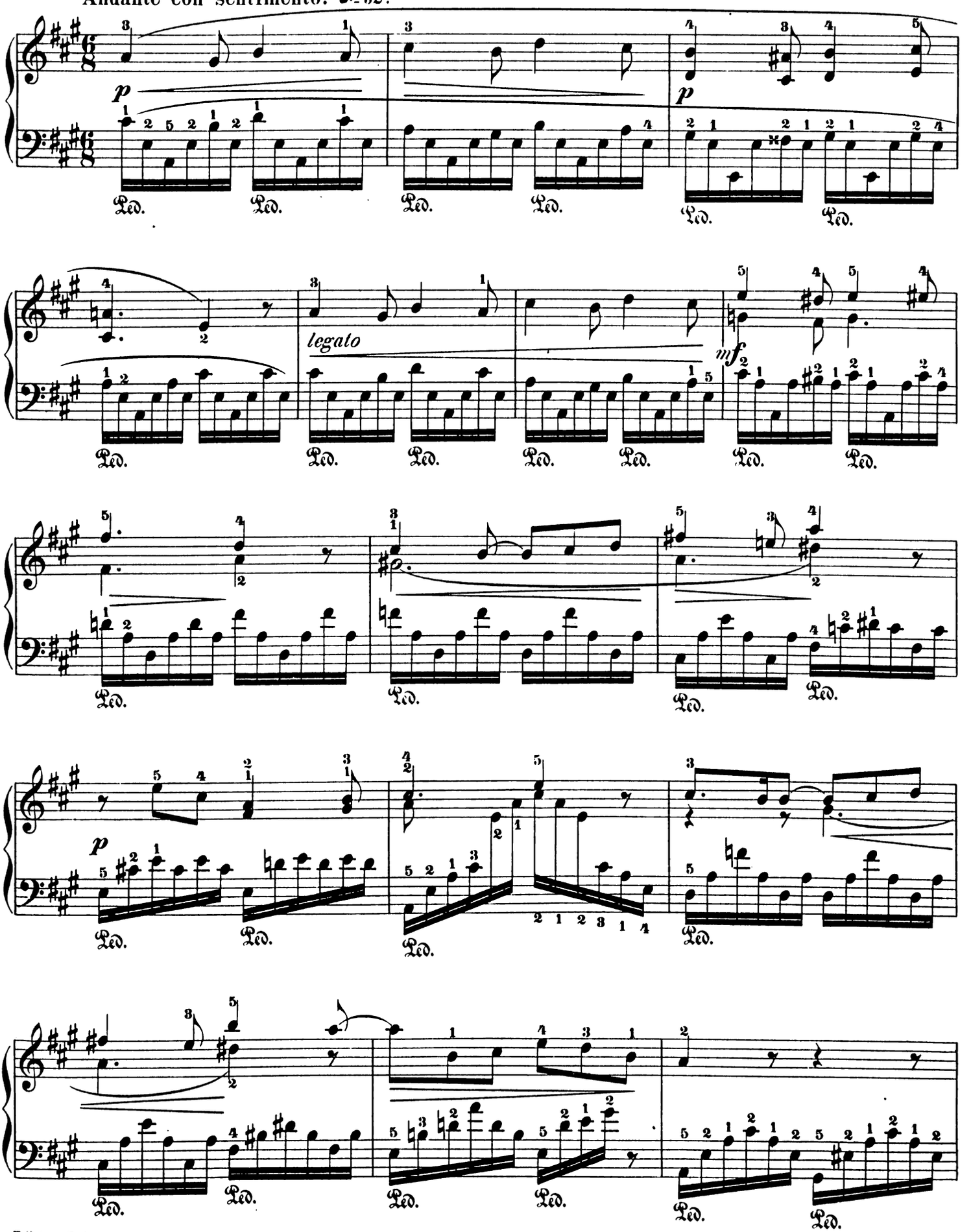
Mehul.

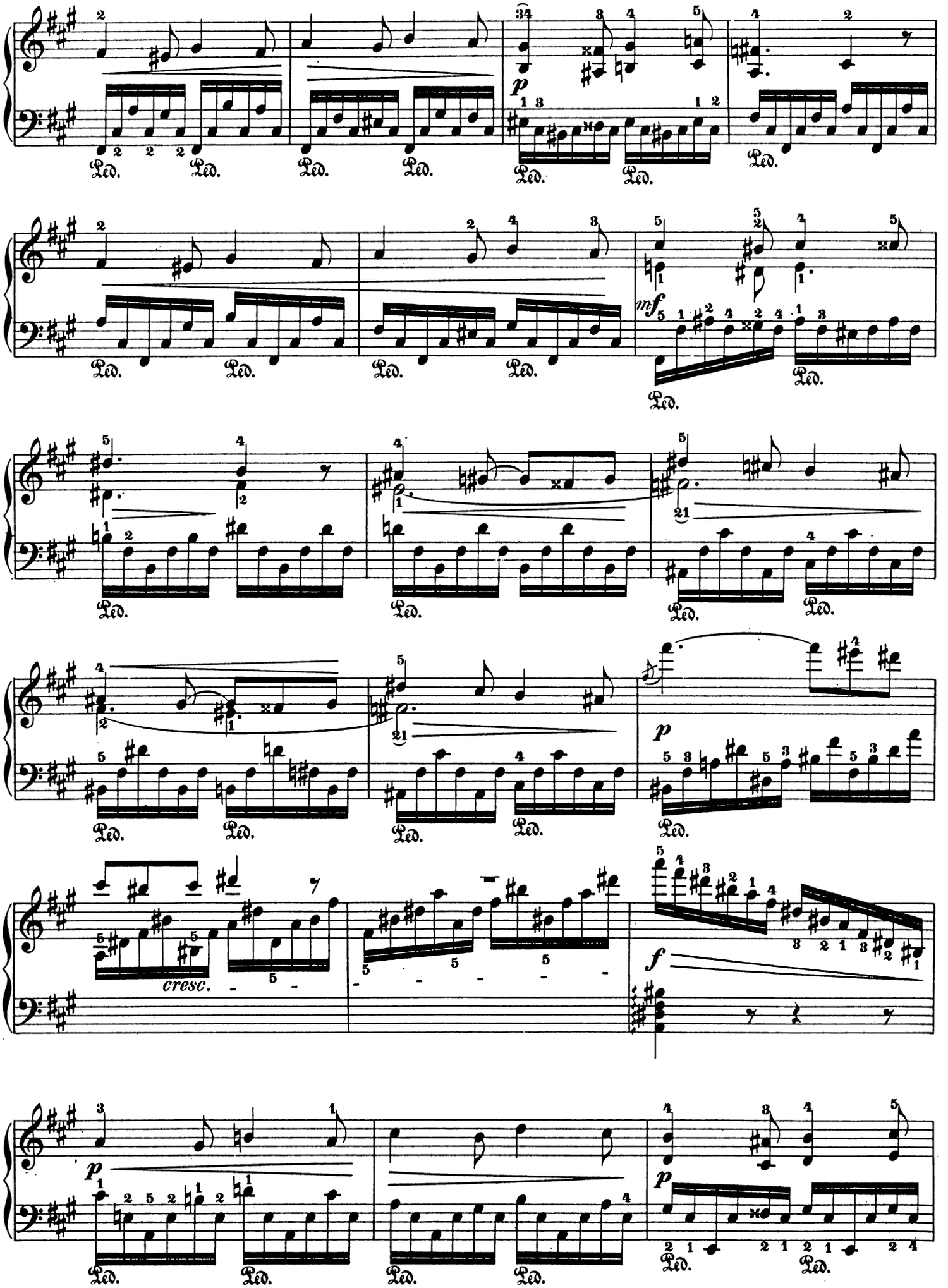


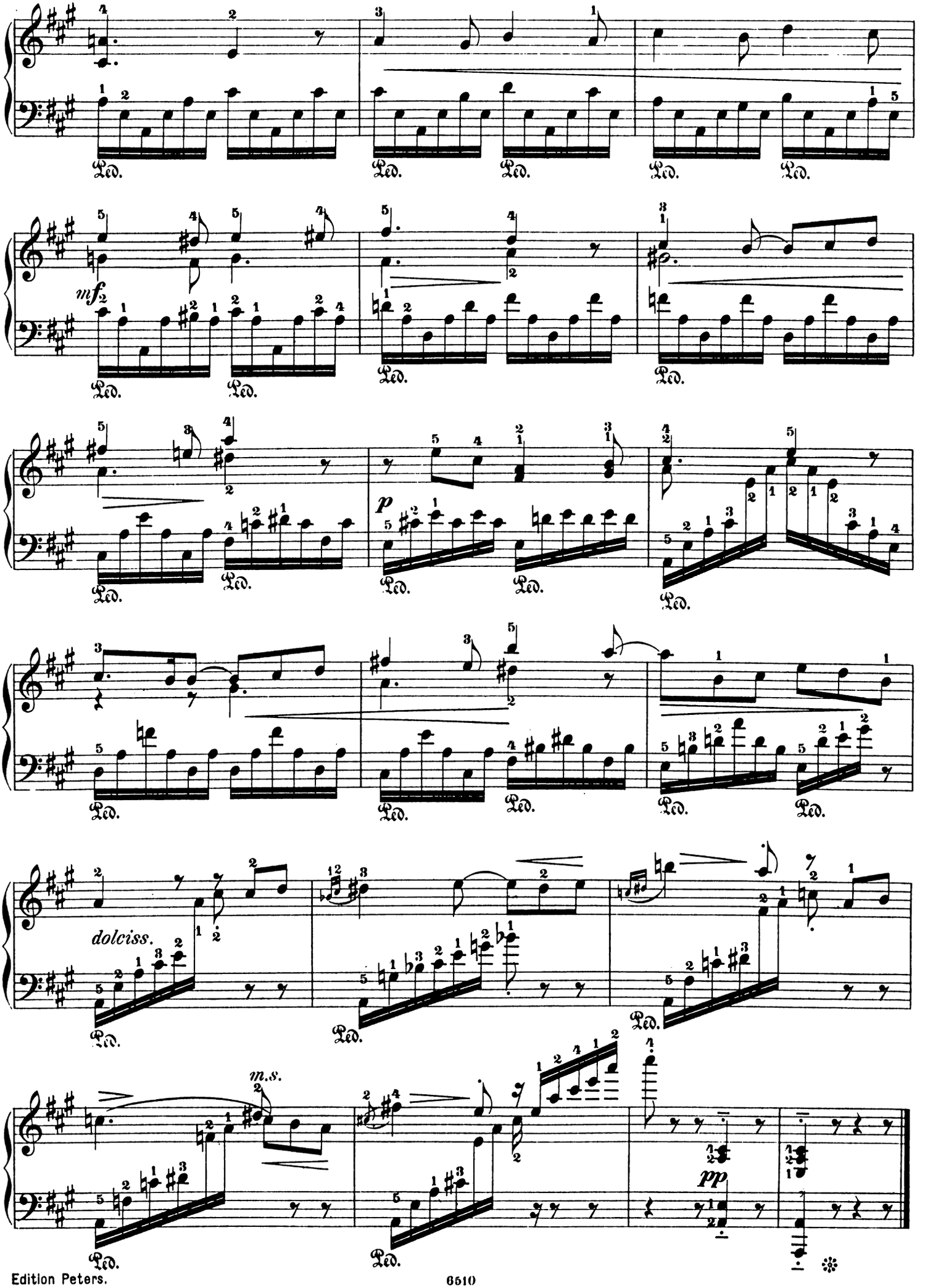
Etude.

Andante con sentimento. ♩.= 52.

Ad. Jensen.




Ped.
p
mf
cresc.
f

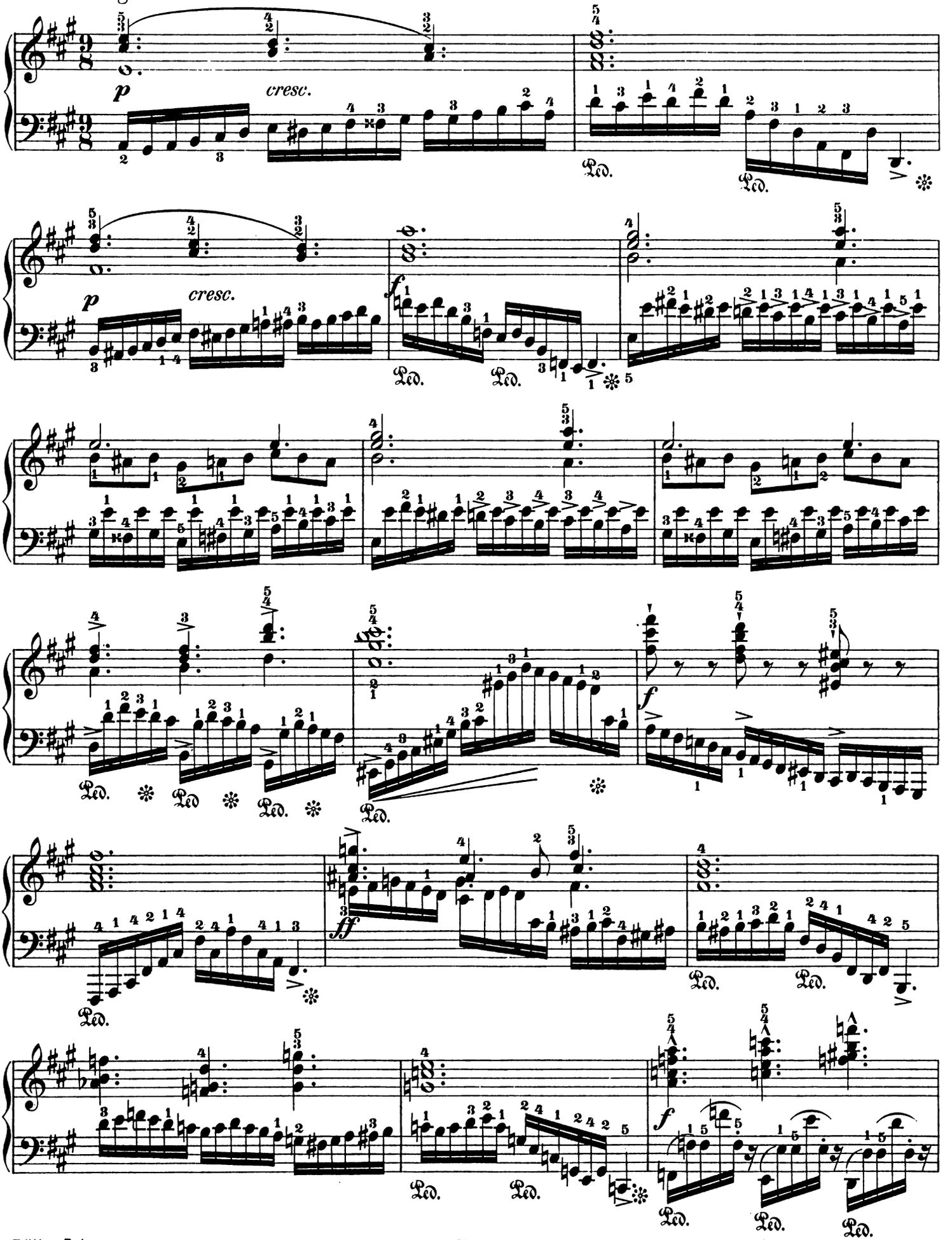

Ped.
mf
p
dolciss.
m.s.
pp

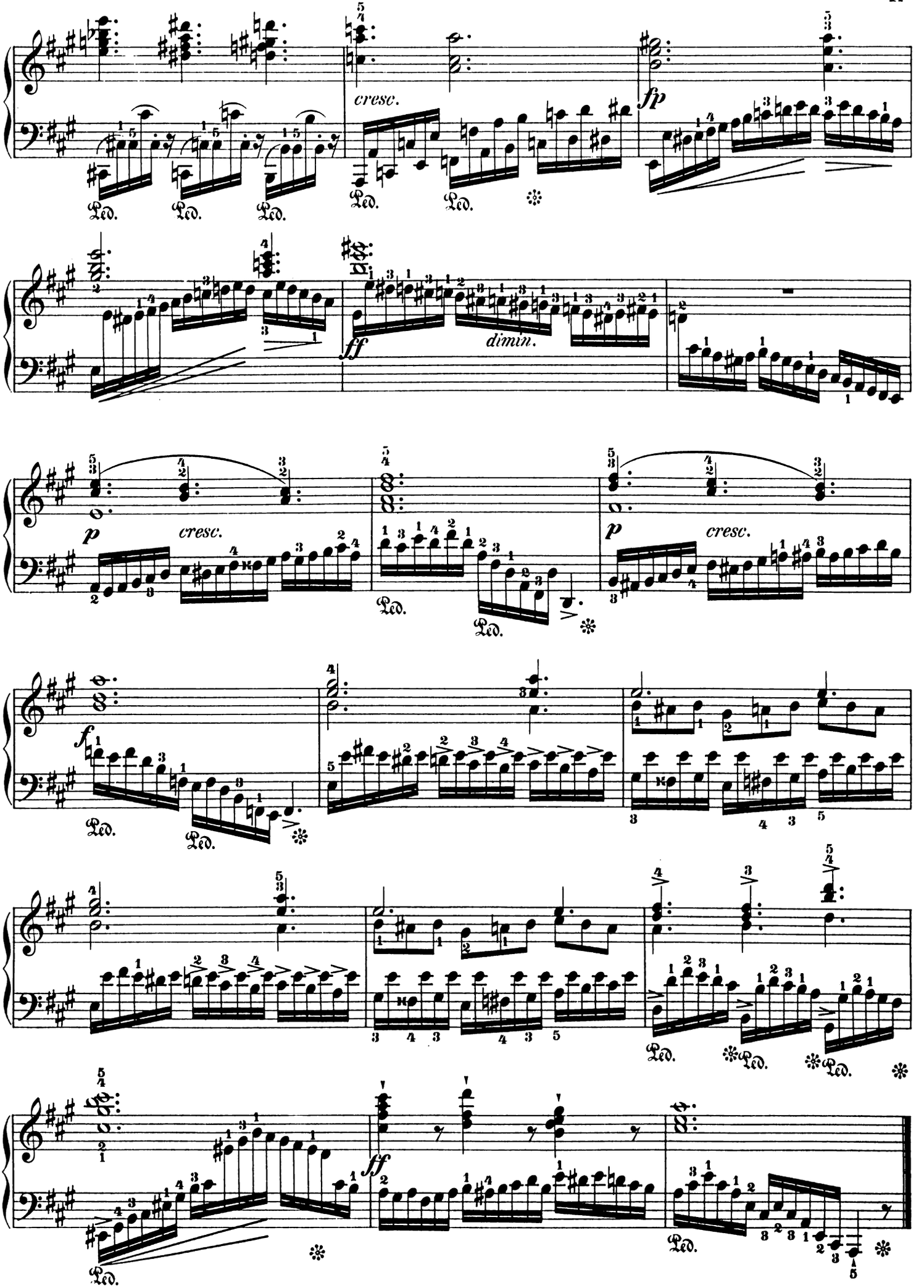
Passagen - Etude.

Study for passages.

Fr. Kalkbrenner.

Allegrissimo. ♩. = 108.



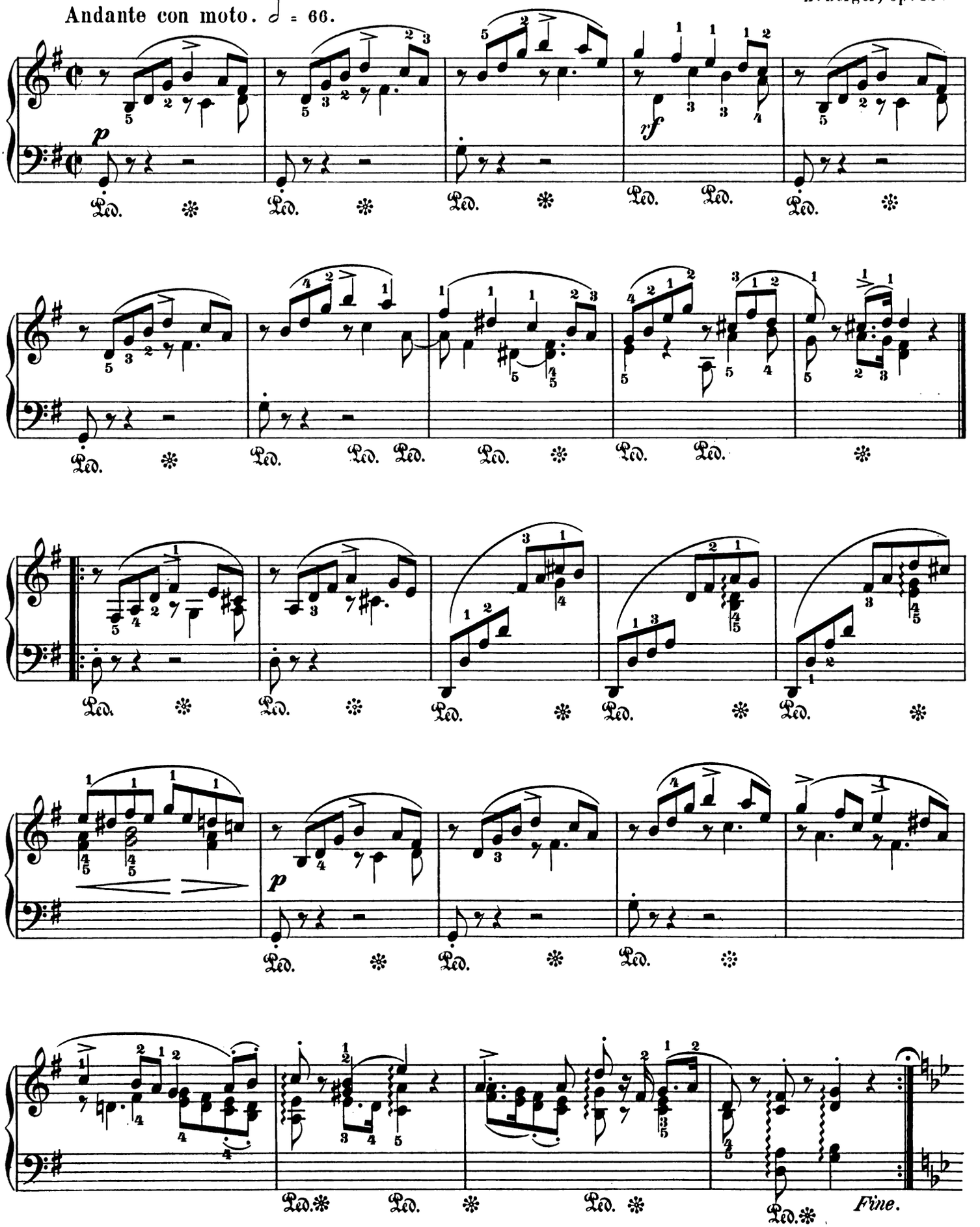

cresc.
fp
ff
dimin.
p
cresc.
p
cresc.
f
ff
Ped.

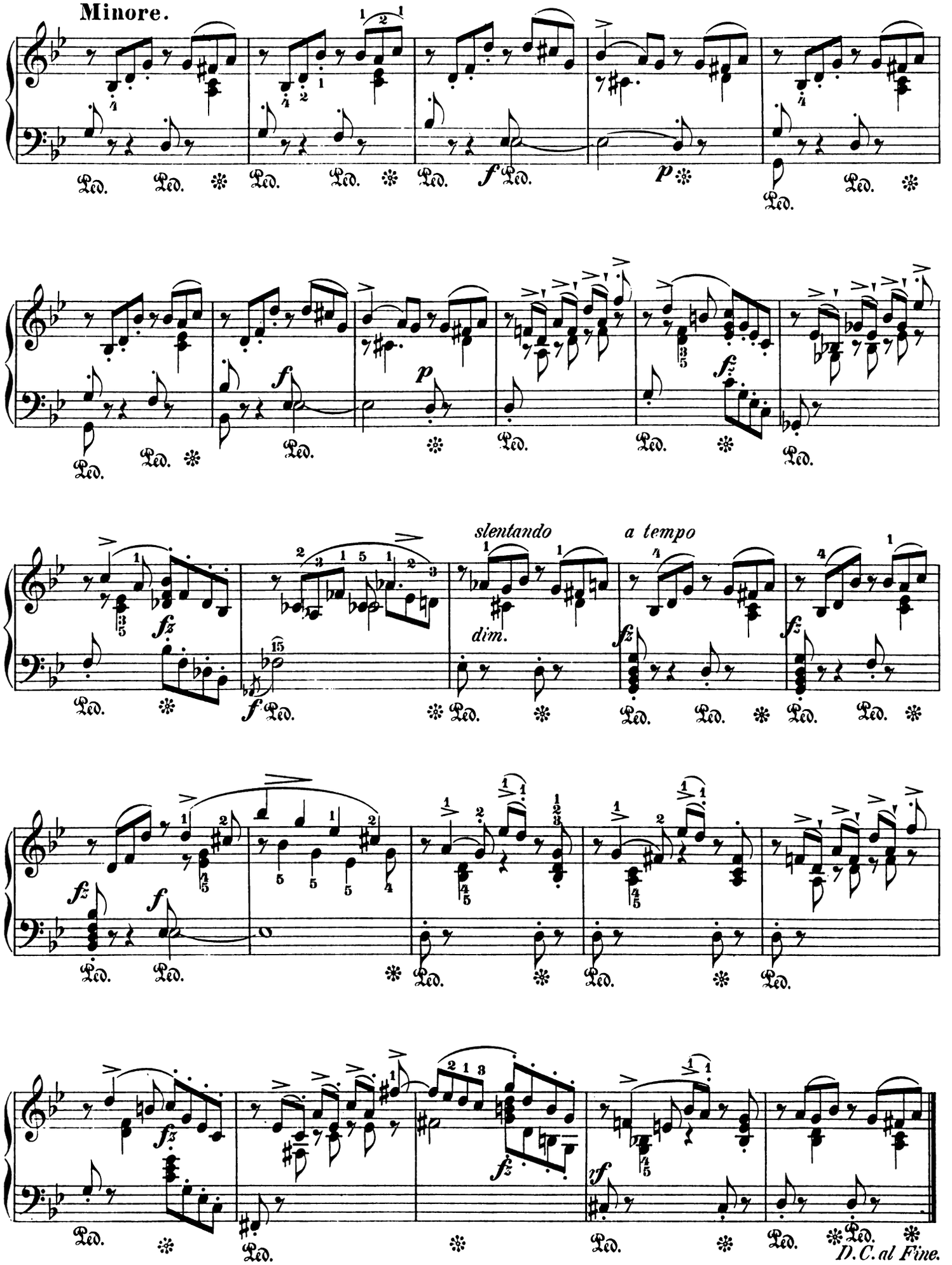
Etude für die linke Hand allein.

Study for the left hand alone.

L. Berger, Op. 12.

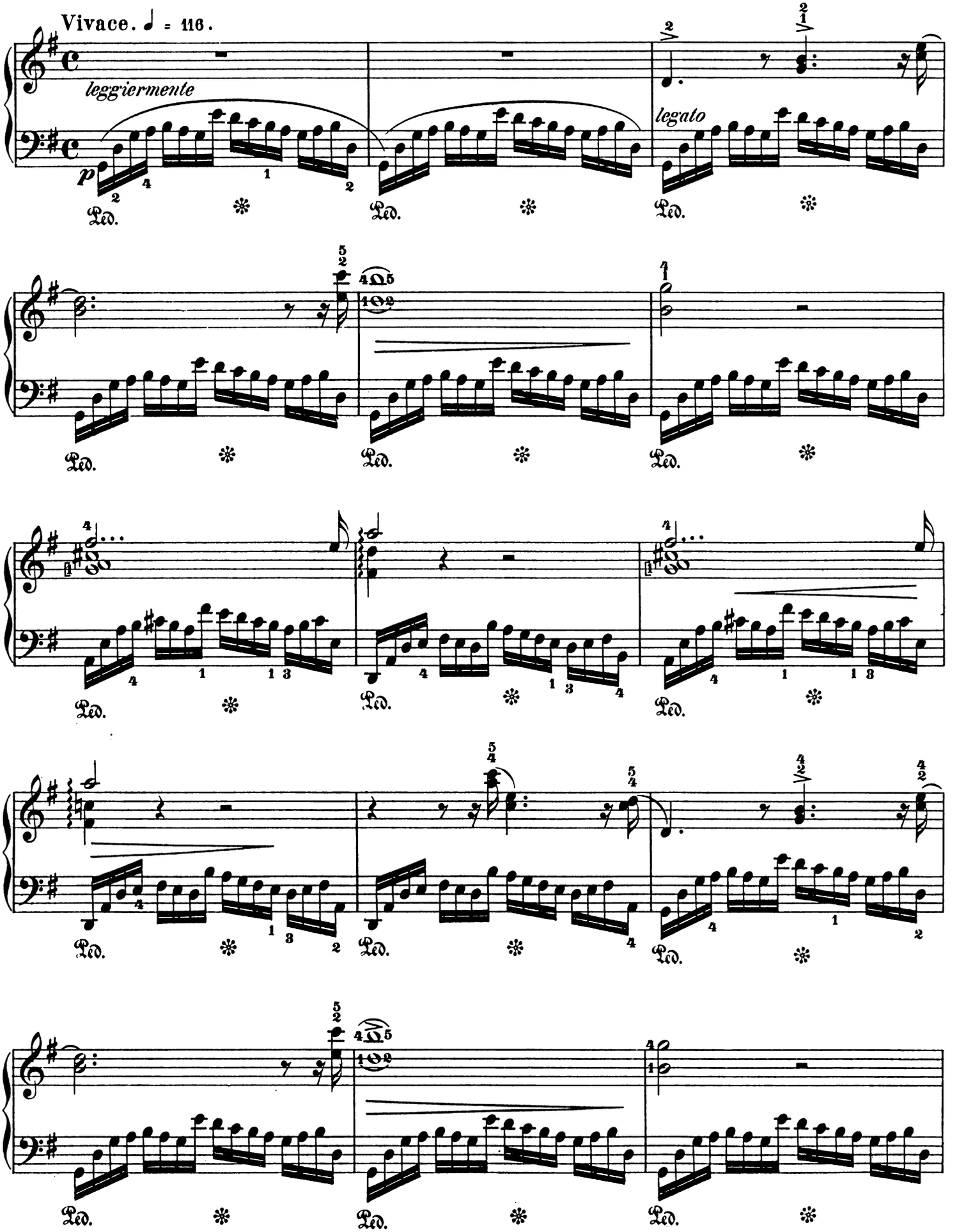
Andante con moto. ♩ = 66.

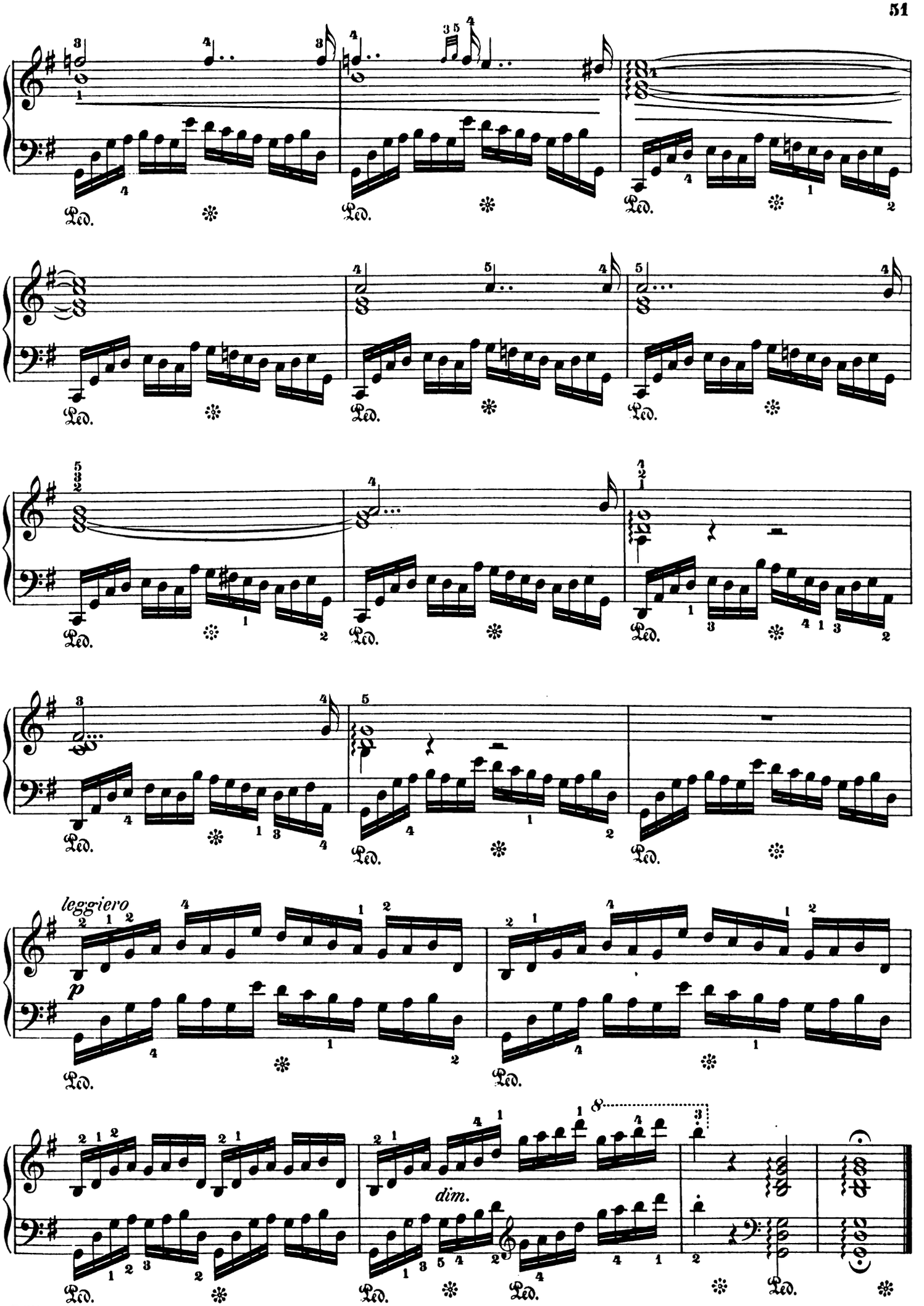



Minore.
slentando
a tempo
dim.
D.C. al Fine.

Prélude.

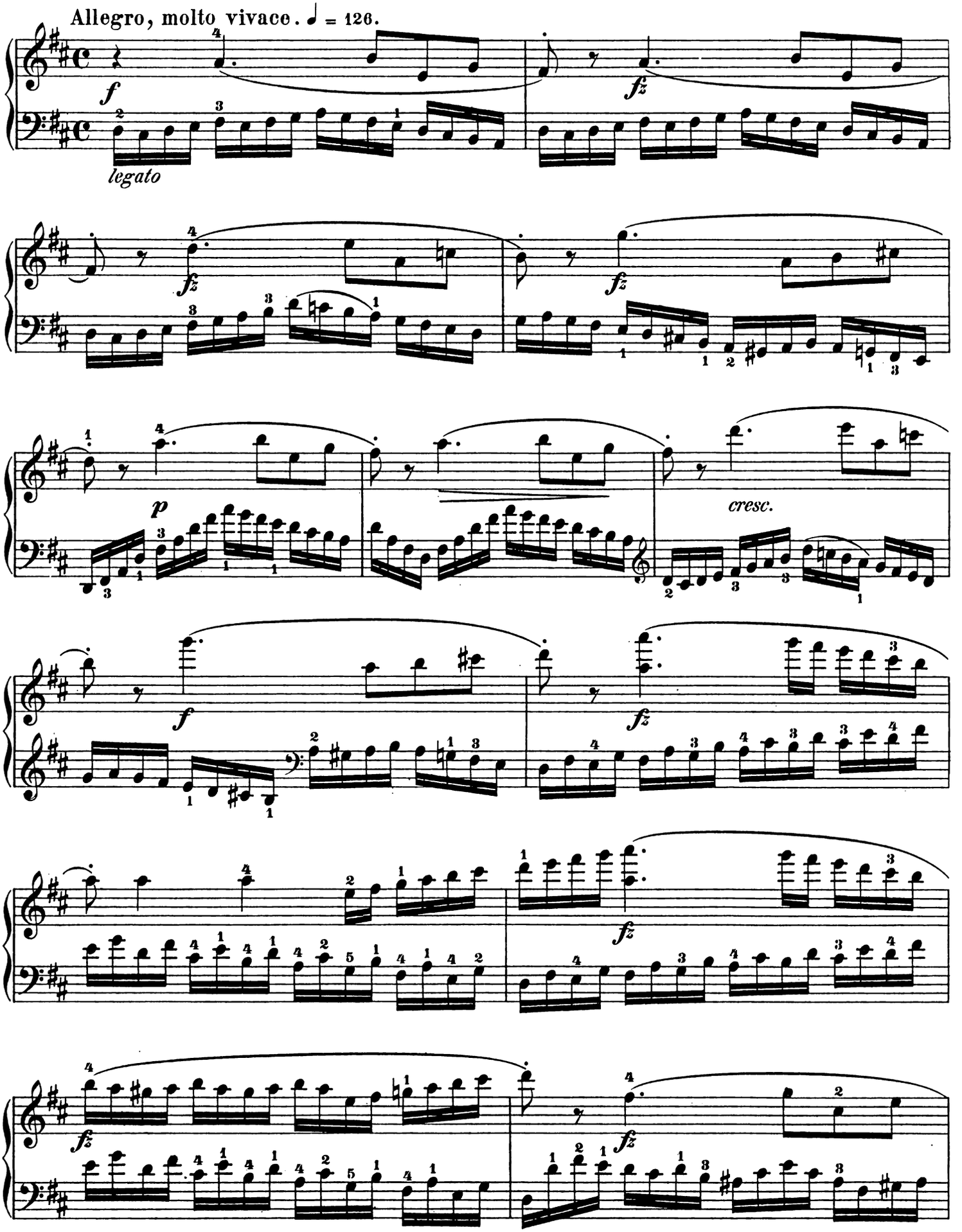
Fr. Chopin, Op. 28.

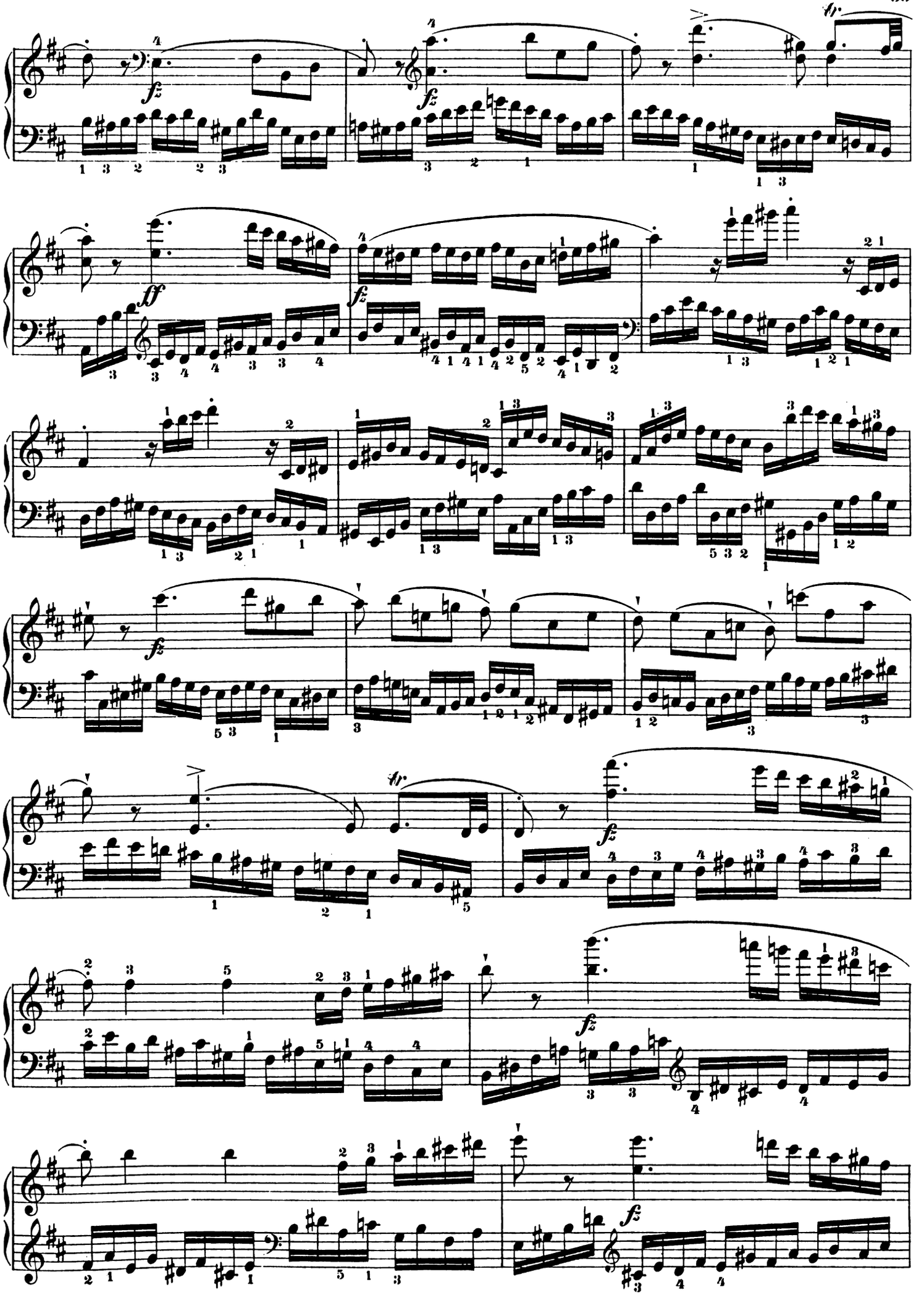


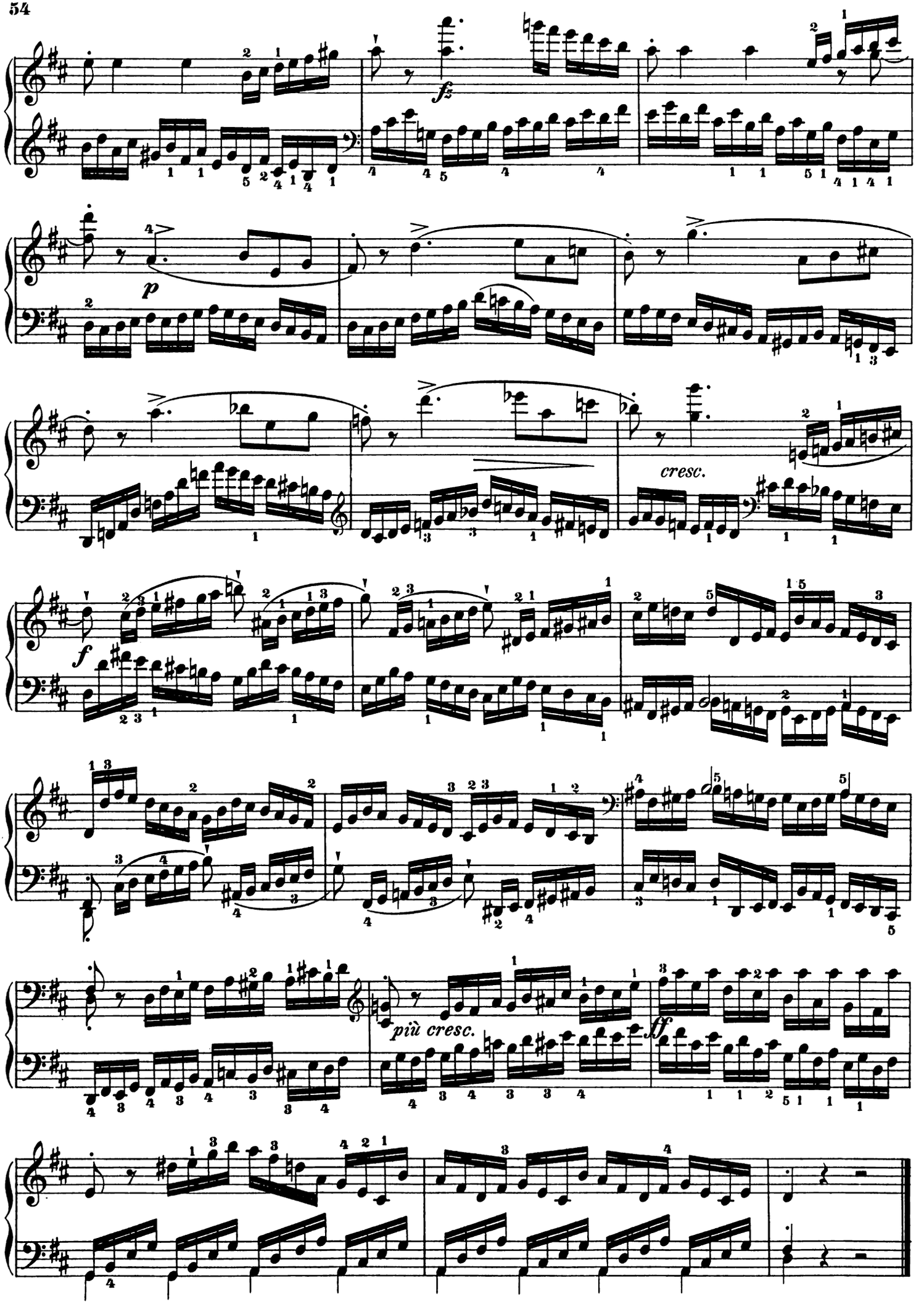

leggiero
p
dim.
Ped.

Etude.

M. Clementi.

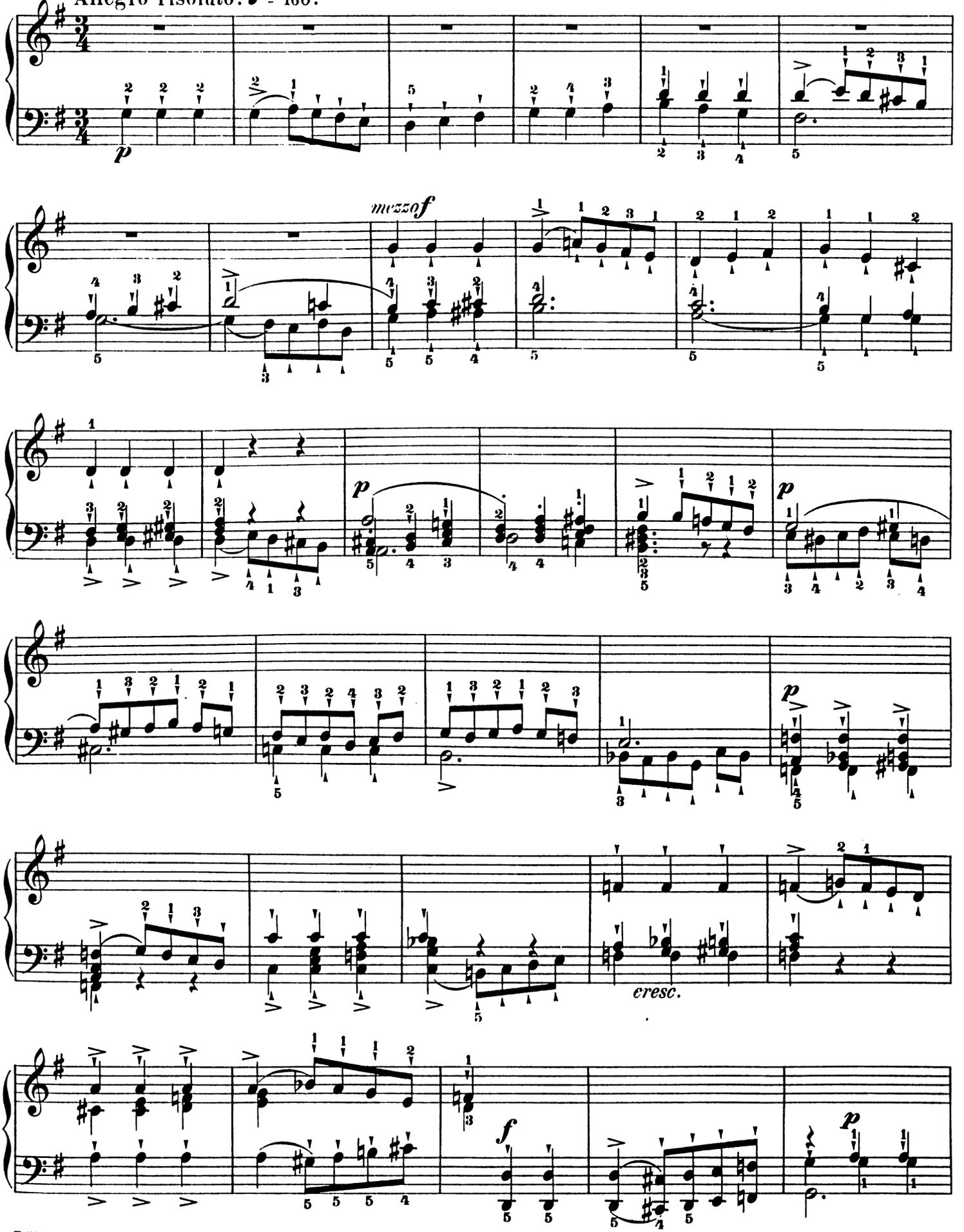


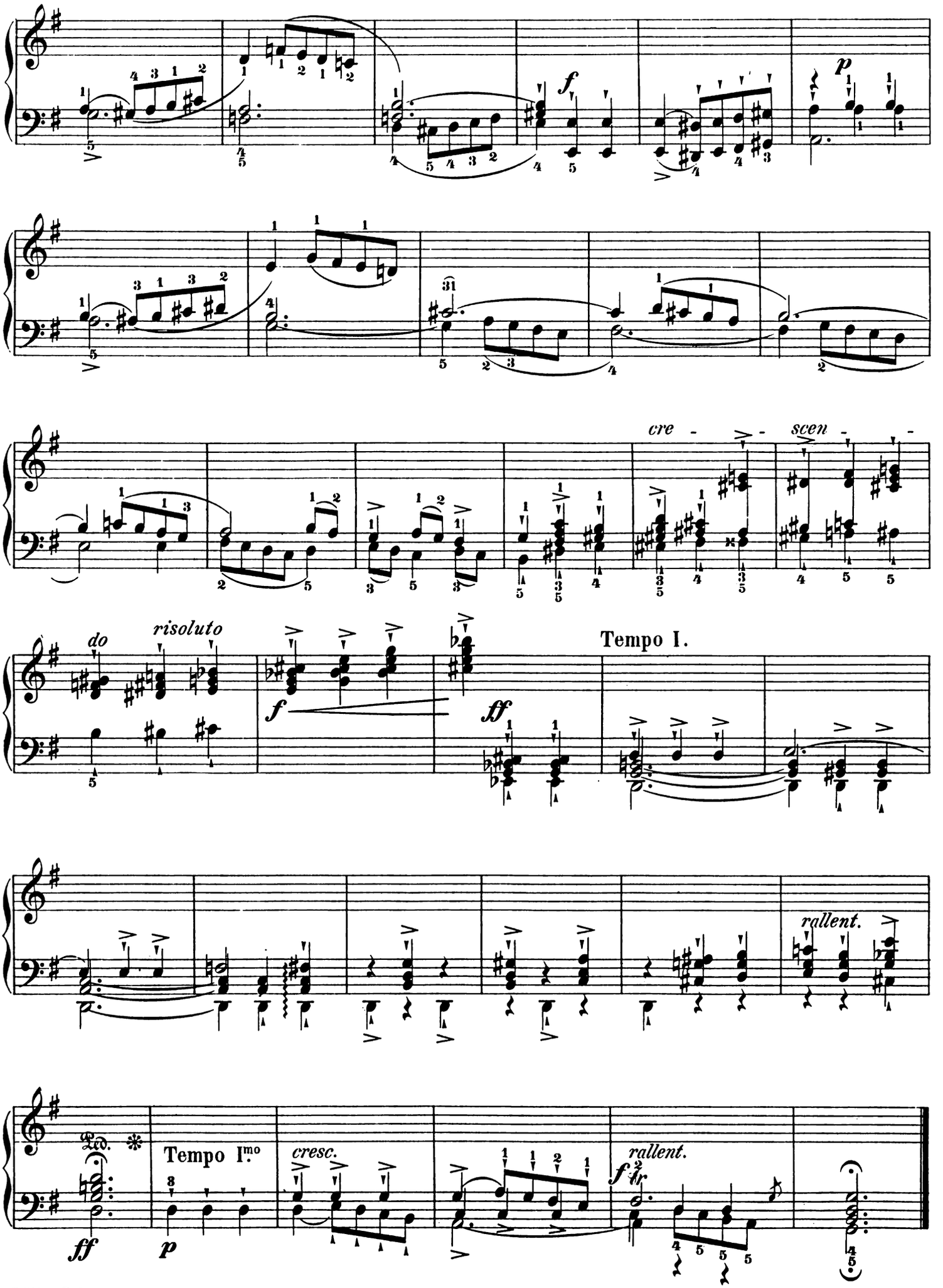



fz
p
cresc.
f
più cresc.
ff

Vierstimmige Fuge für die linke Hand allein.

Four part Fugue for left hand alone.

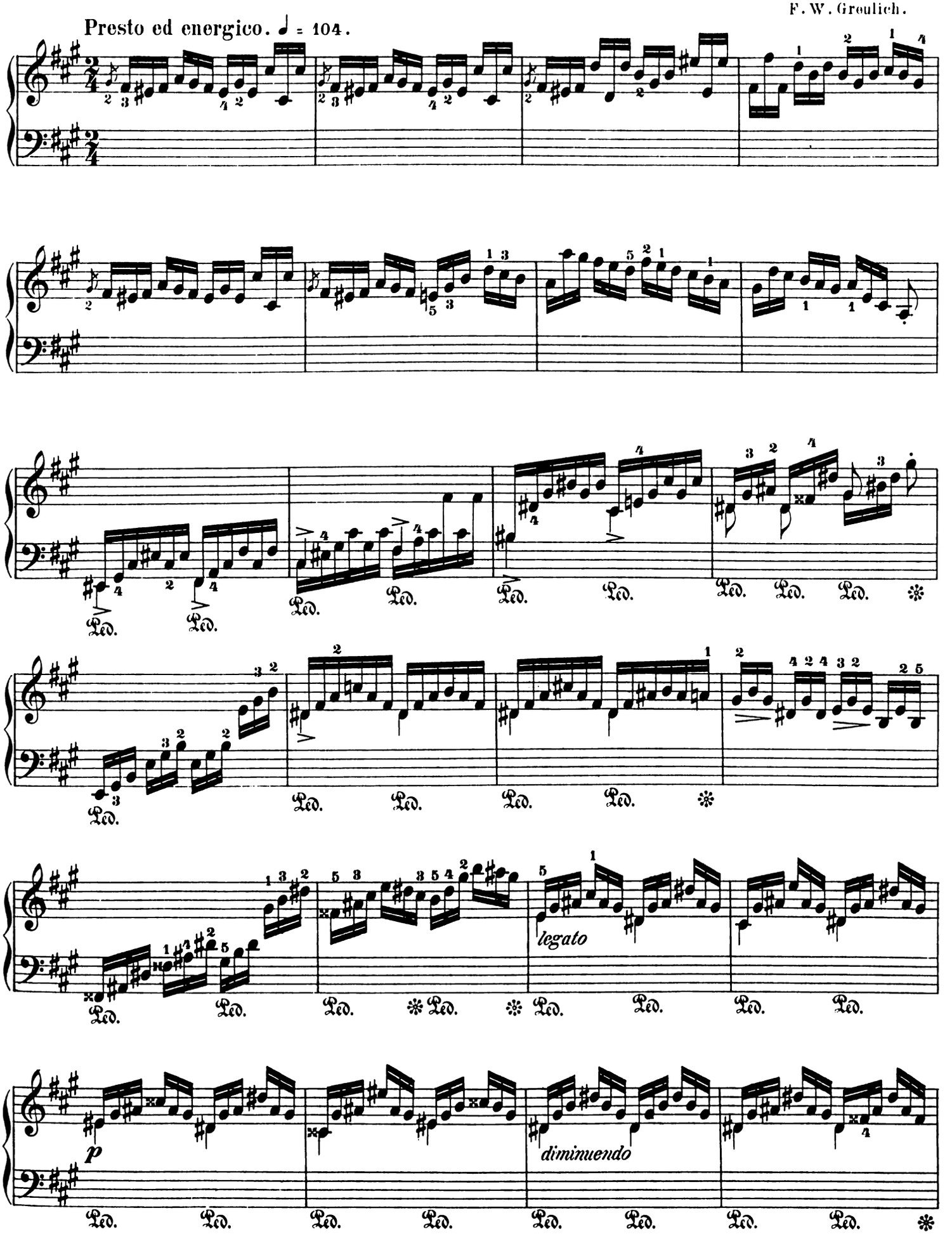


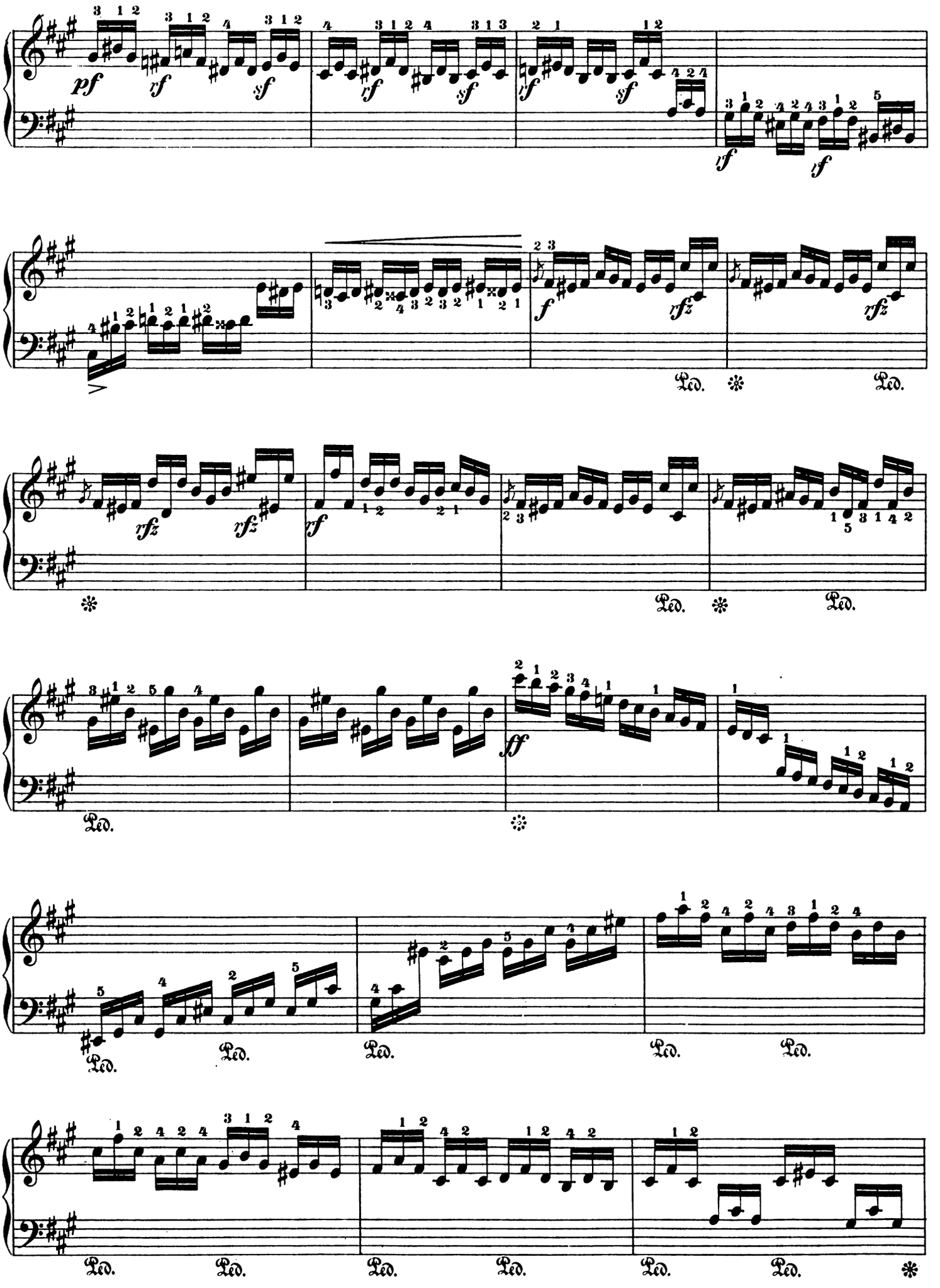

cre - scen - -
do
risoluto
f
ff
Tempo I.
rallent.
Ped. *
Tempo I.mo
cresc.
rallent.
ff
p
f

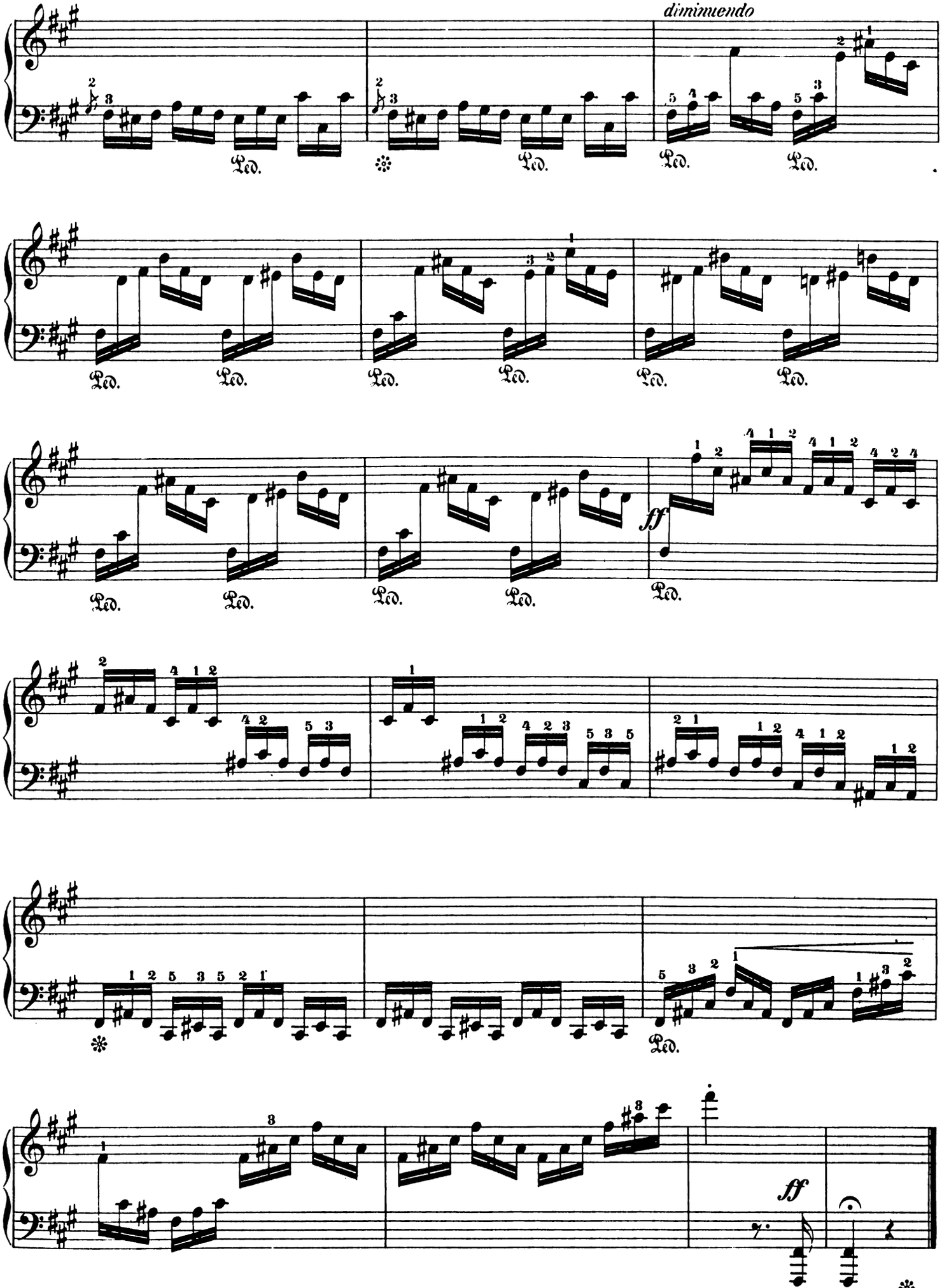
Geläufigkeits-Etude für die linke Hand allein.

Velocity Study for left hand alone.

F. W. Greulich.

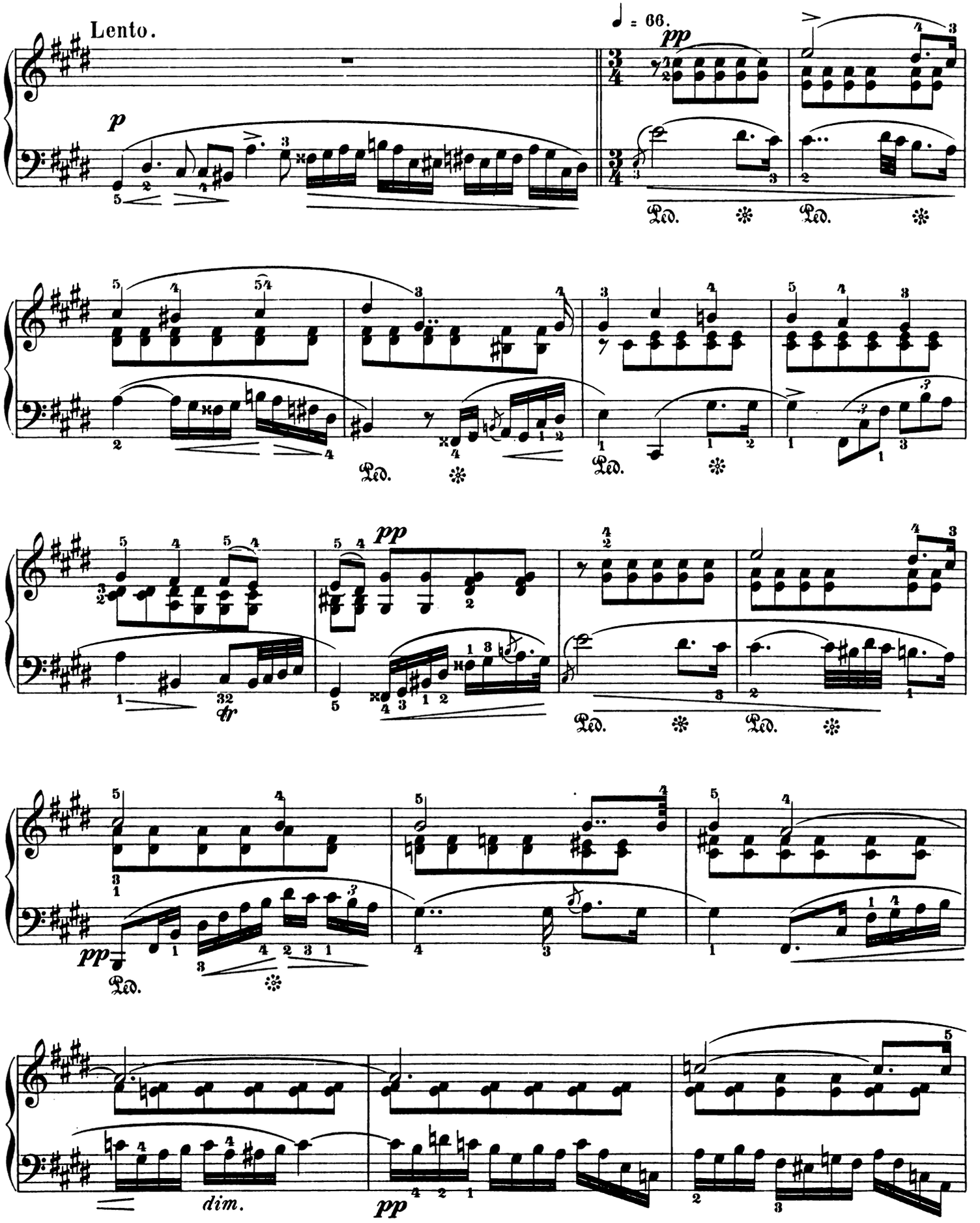


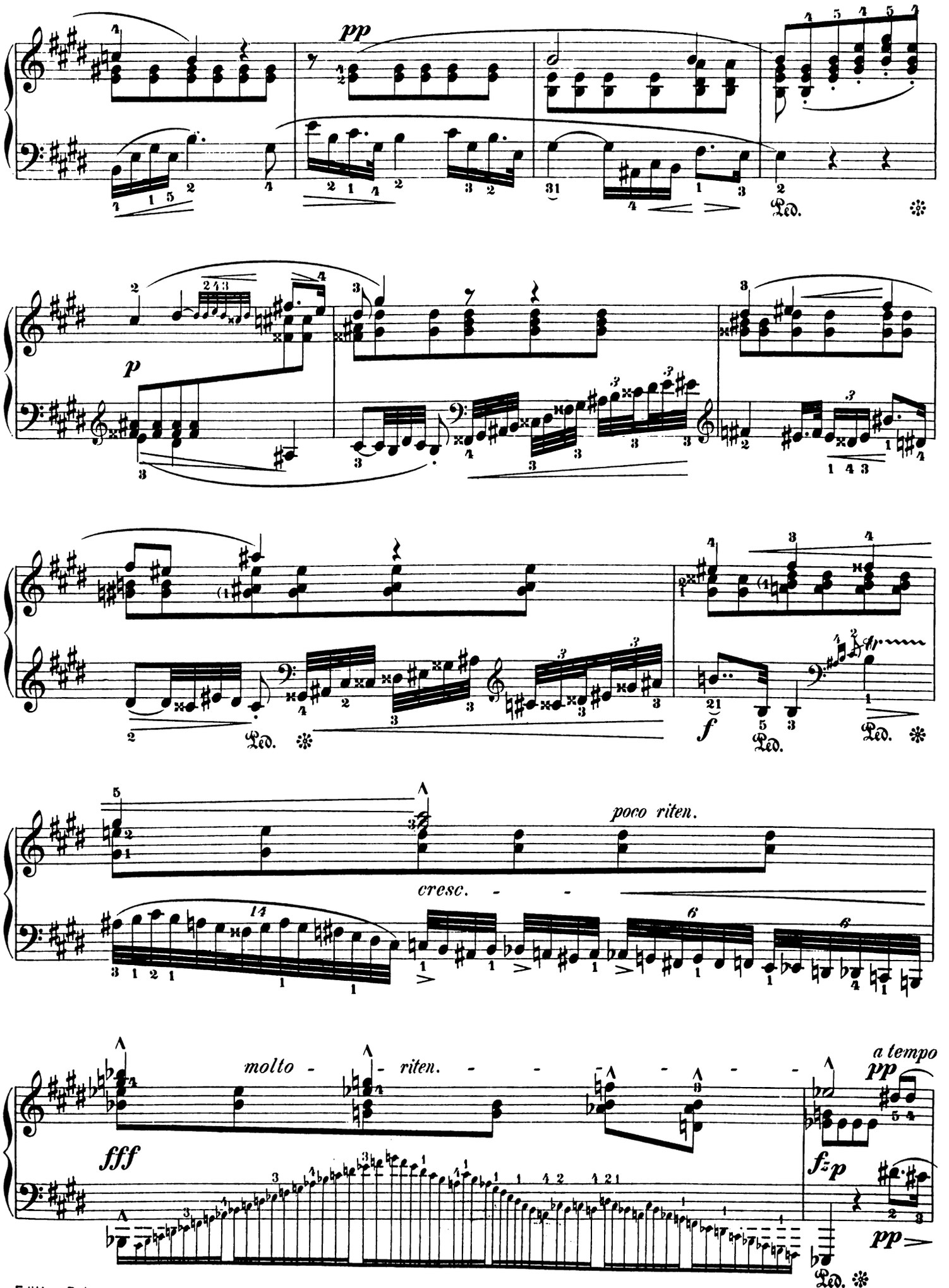

pf
rf
sf
rf
sf
rf
sf
rf
rf
f
rfz
rfz
rfz
rfz
rf
ff
Ped.

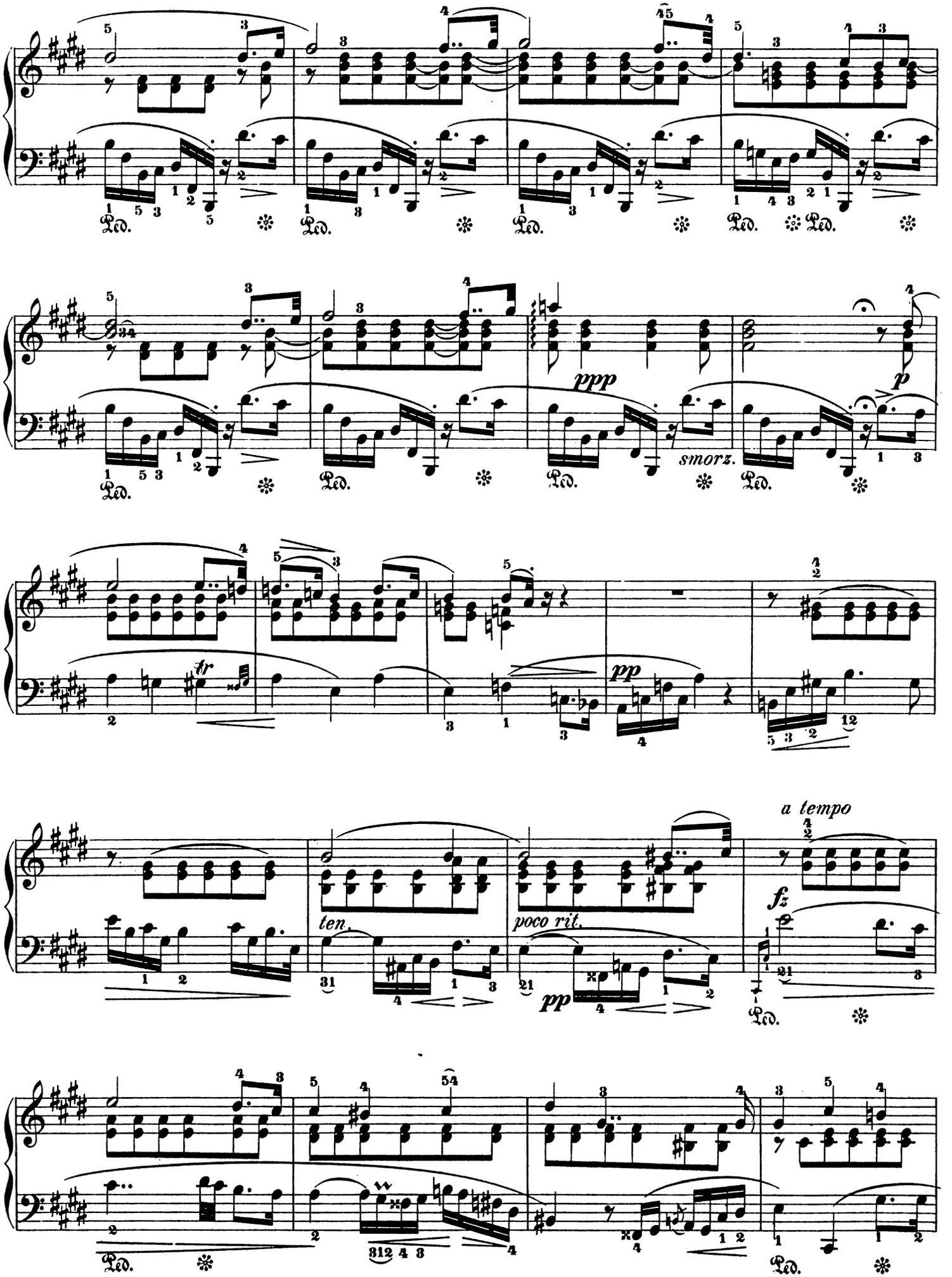

diminuendo
Ped.
ff

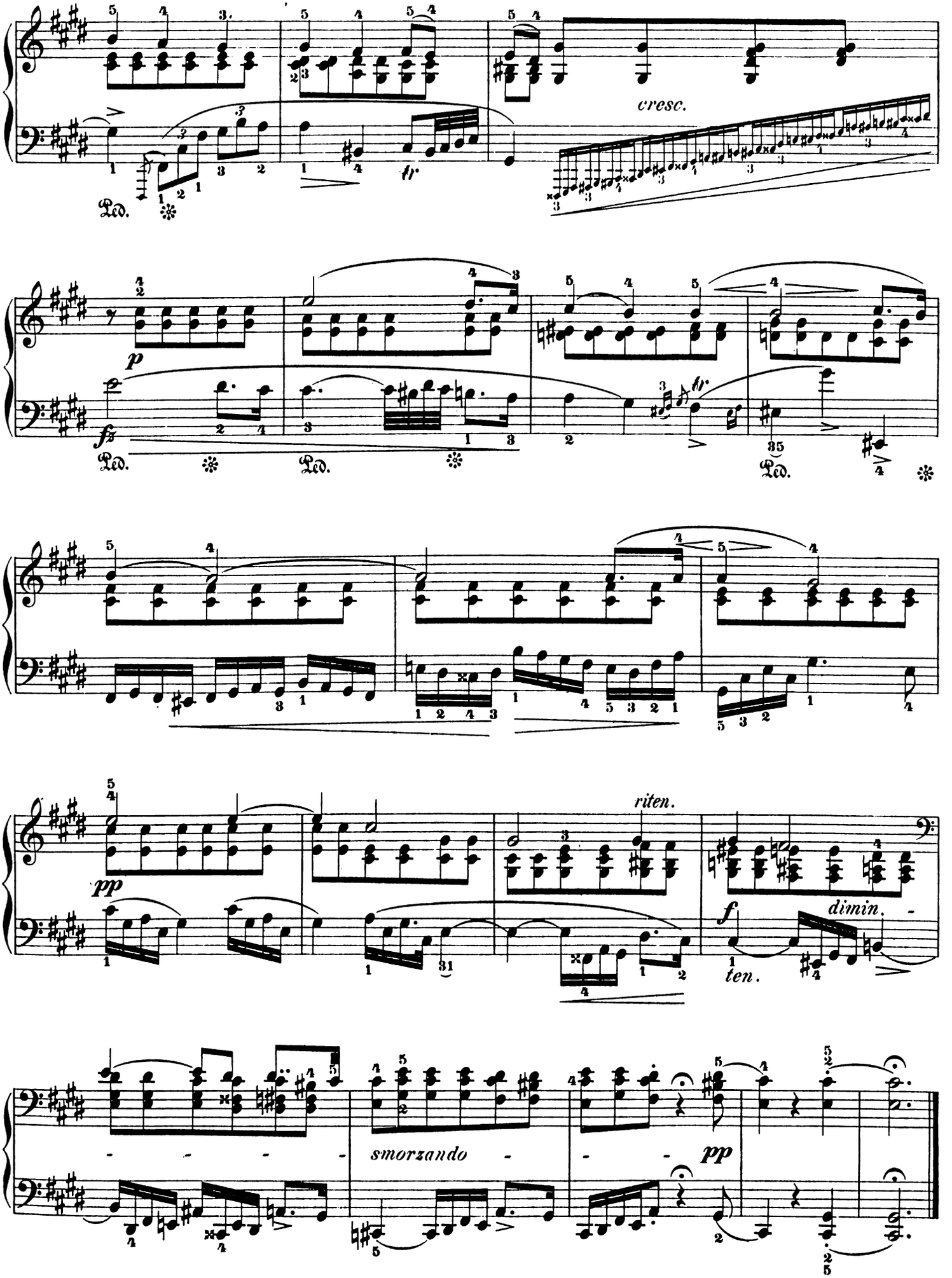
Etude.

Fr. Chopin, Op. 25.




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


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

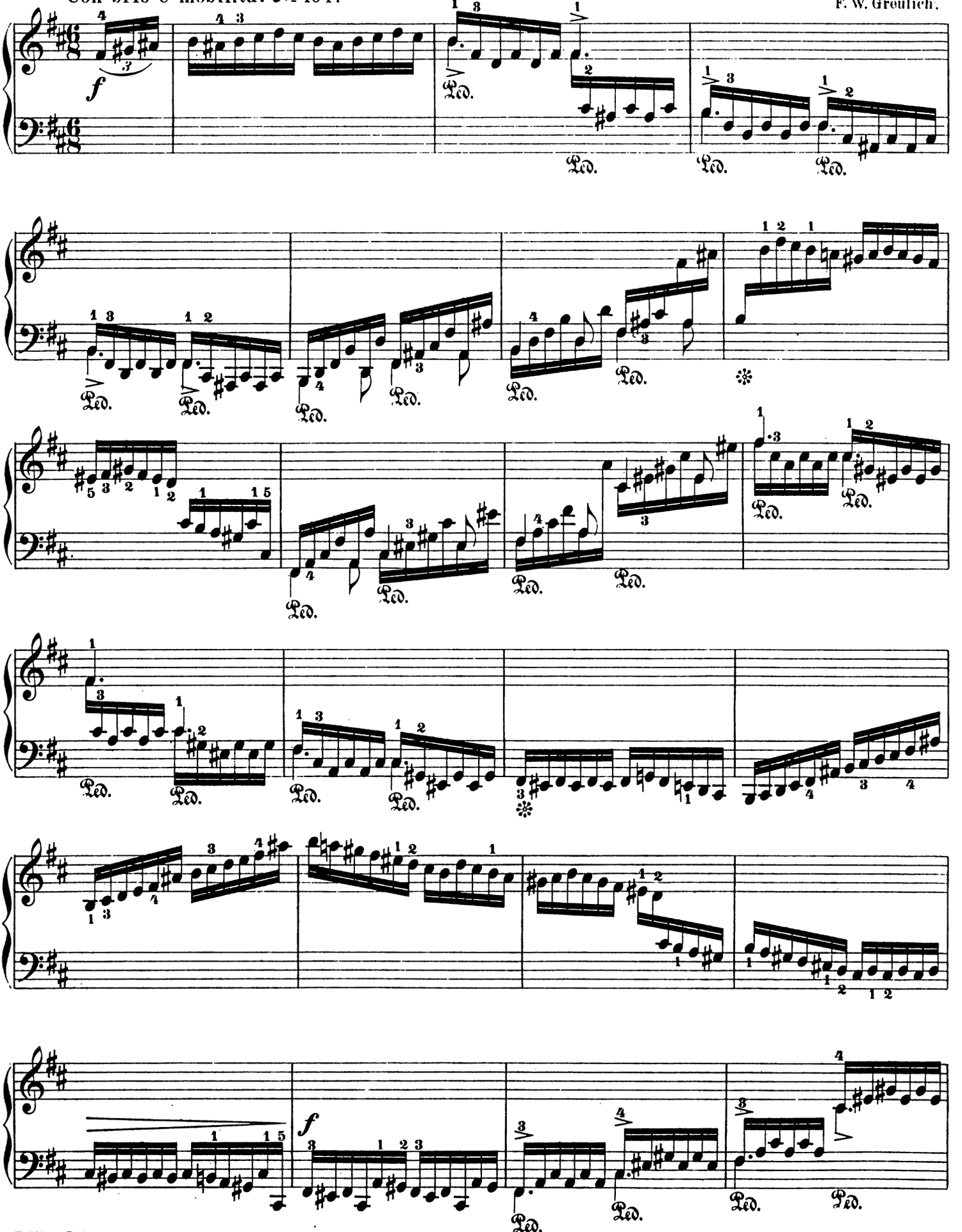

cresc.
riten.
dimin.
smorzando

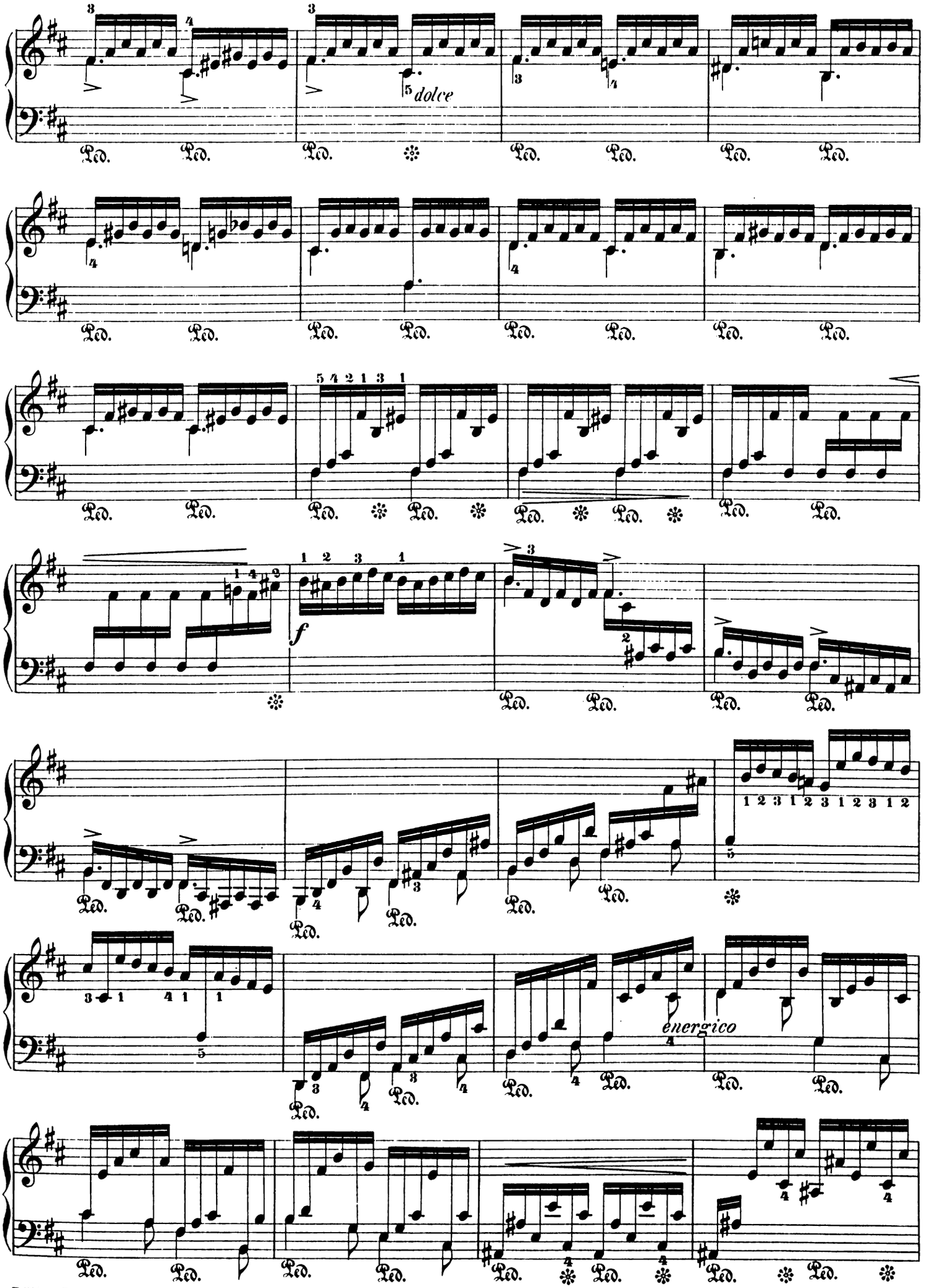
Etude für die linke Hand allein.

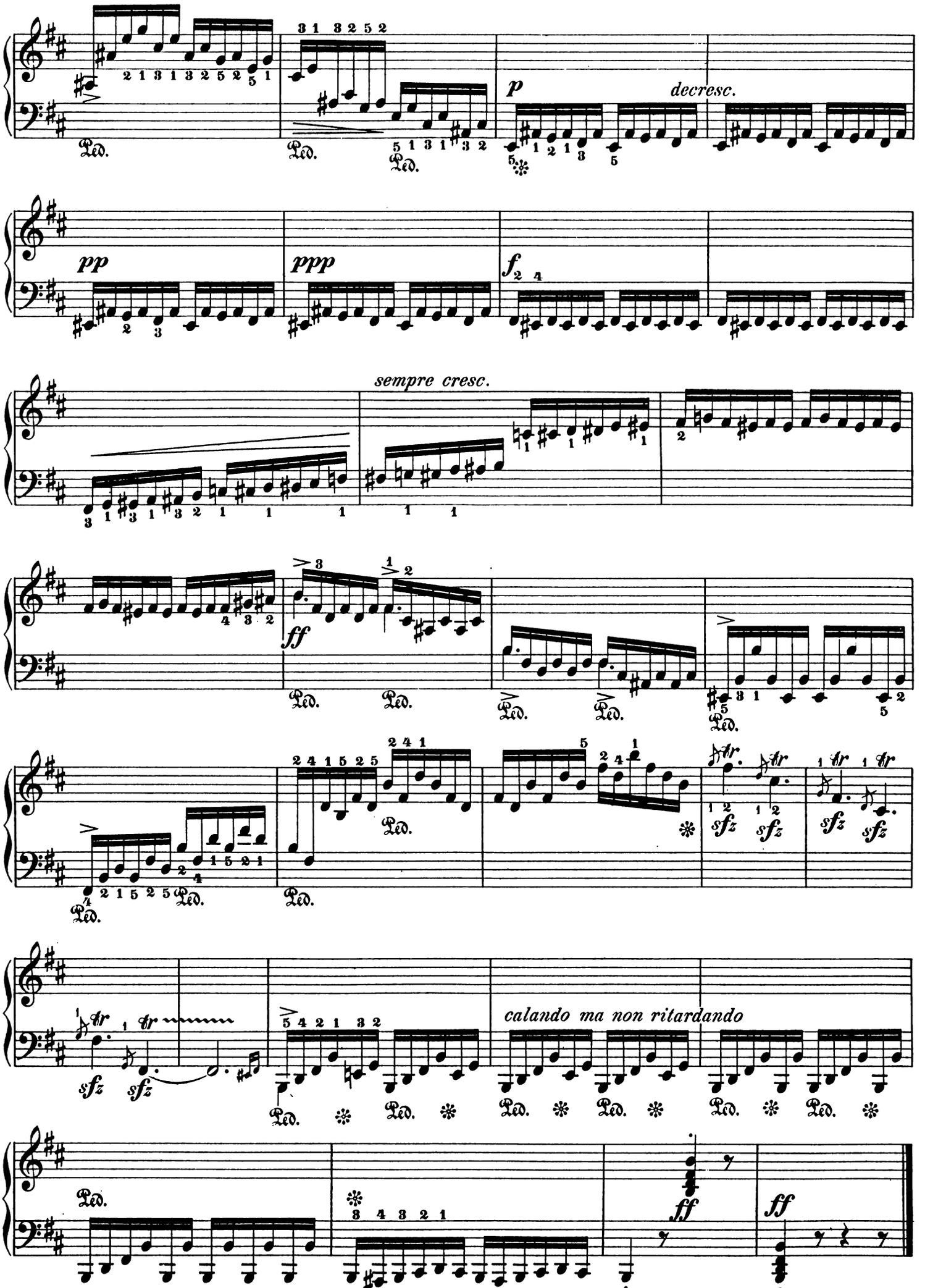
Study for the left hand alone.

Con brio e mobilità. ♩.= 104.

F. W. Greulich.




dolce
f
energico
Ped.


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

Etude.

Allegro con fuoco. ♩ = 160.

Fr. Chopin, Op. 10.

f *legatissimo*

con fuoco

cresc.

f

p

f

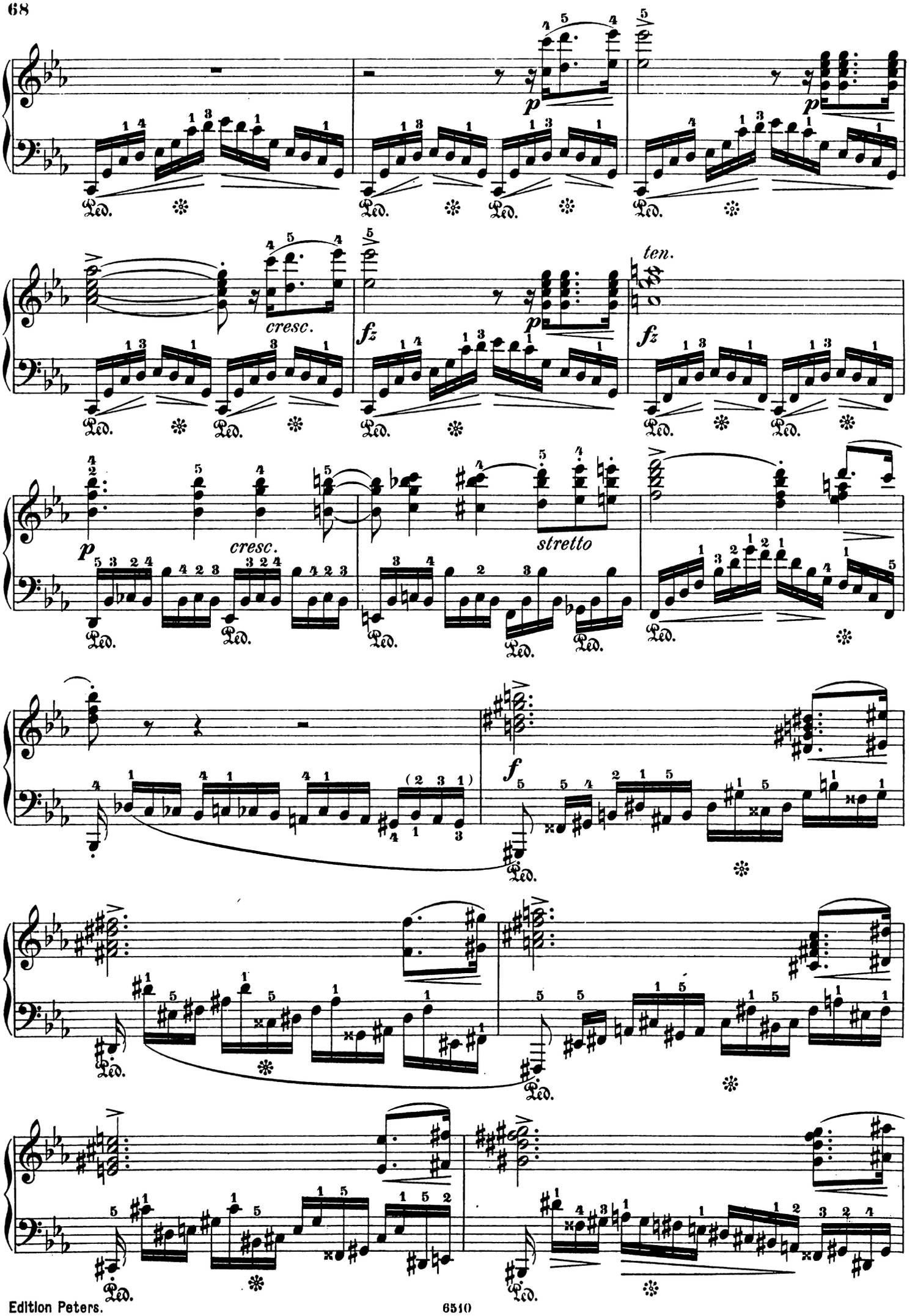
p

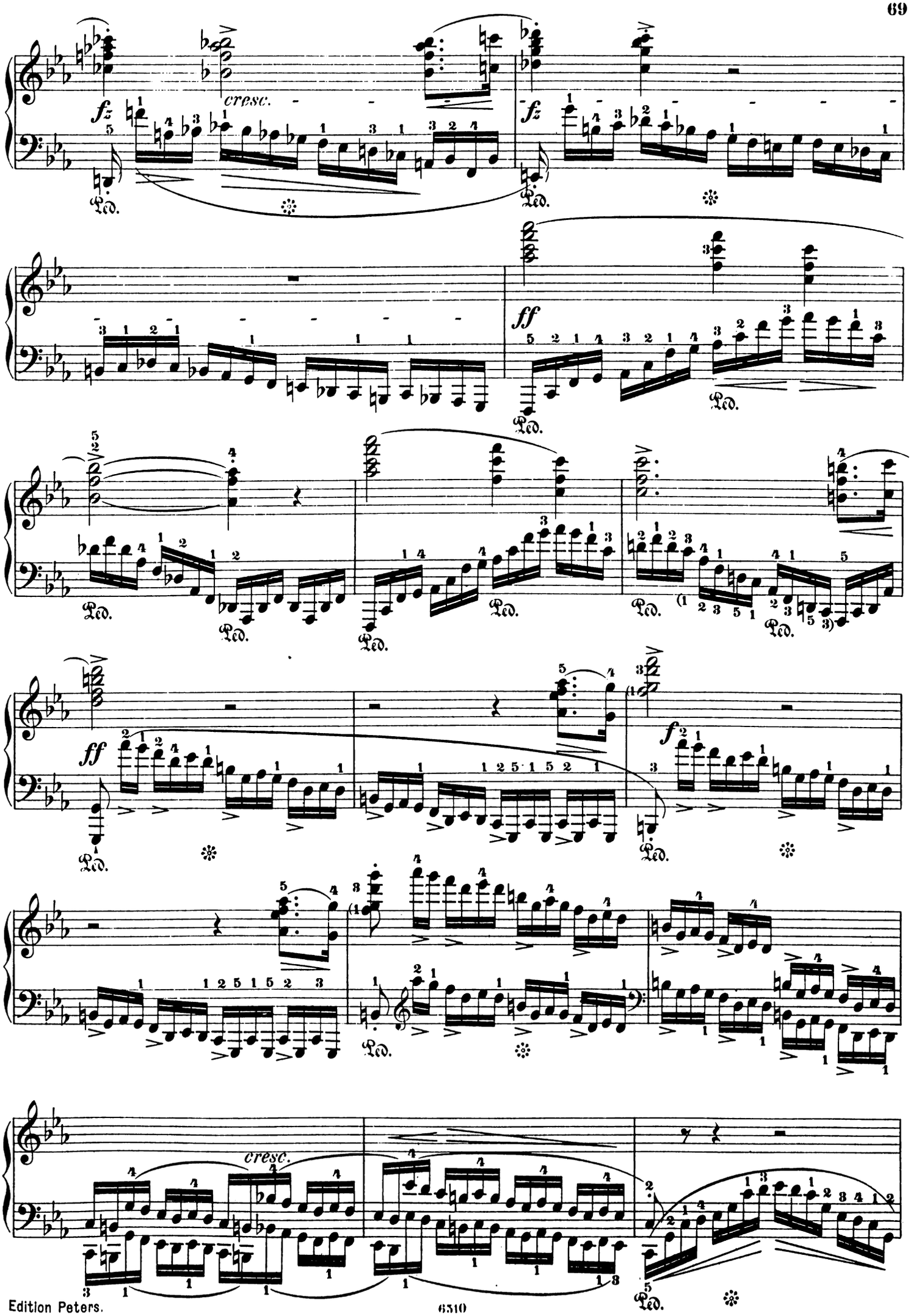
ten.

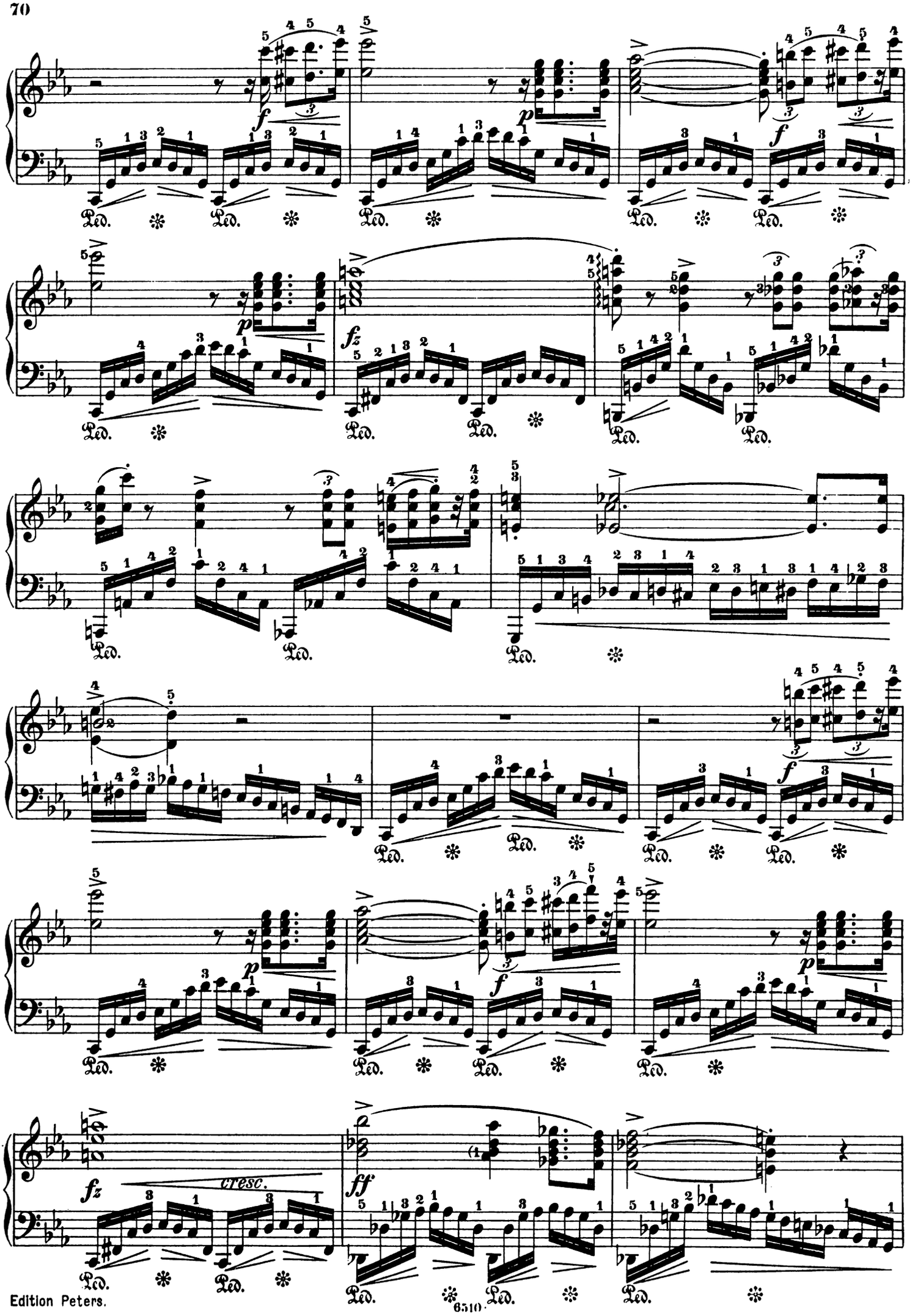
fz

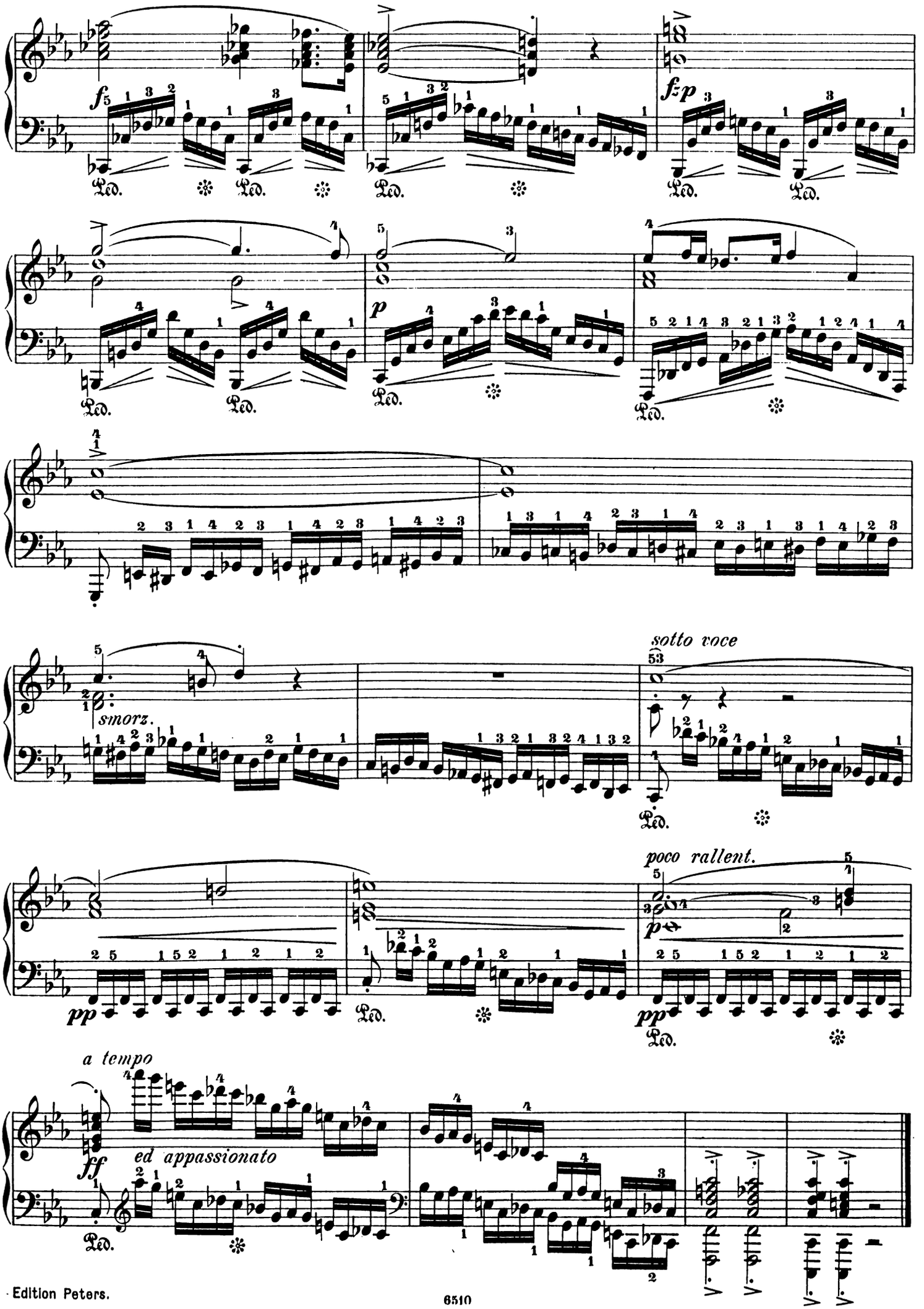
Edition Peters.

6510


p
cresc.
fz
ten.
stretto
f
Ped.

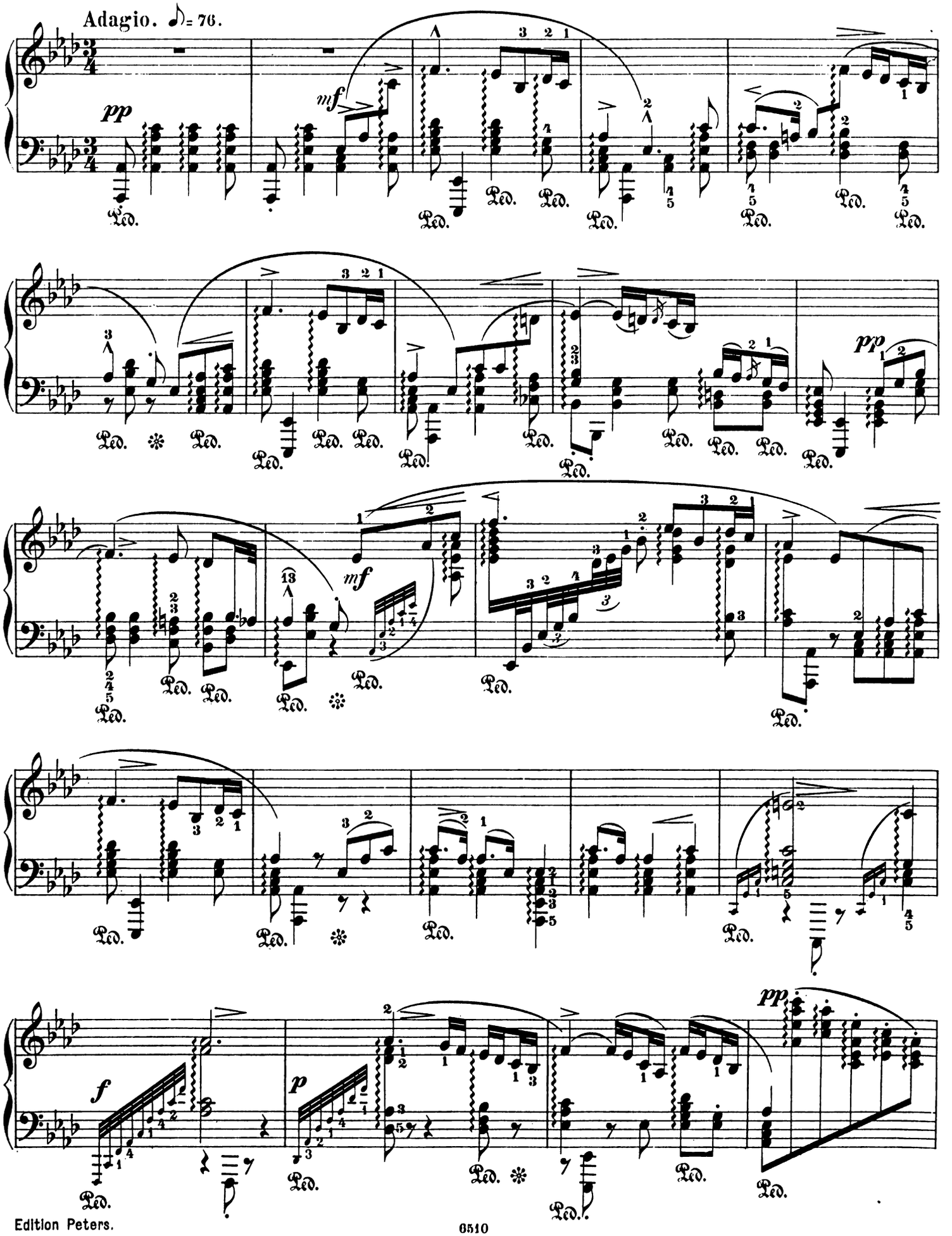

fz
cresc.
fz
ff
Ped.
ff
f
cresc.

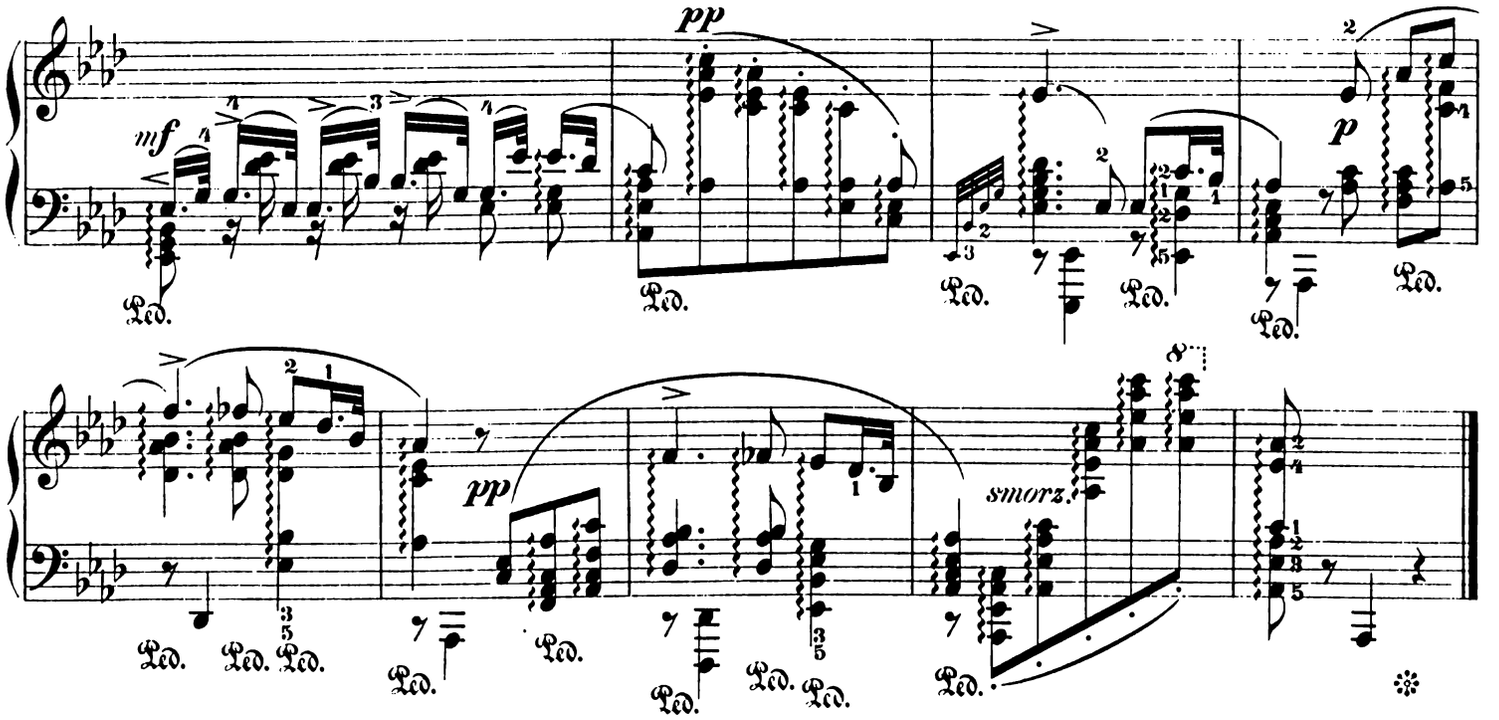

f
p
fz
f
p
f
p
fz
cresc.
ff
Ped.


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

Melodie von C. M. v. Weber für die linke Hand allein.

Song by C. M. von Weber for the left hand alone.





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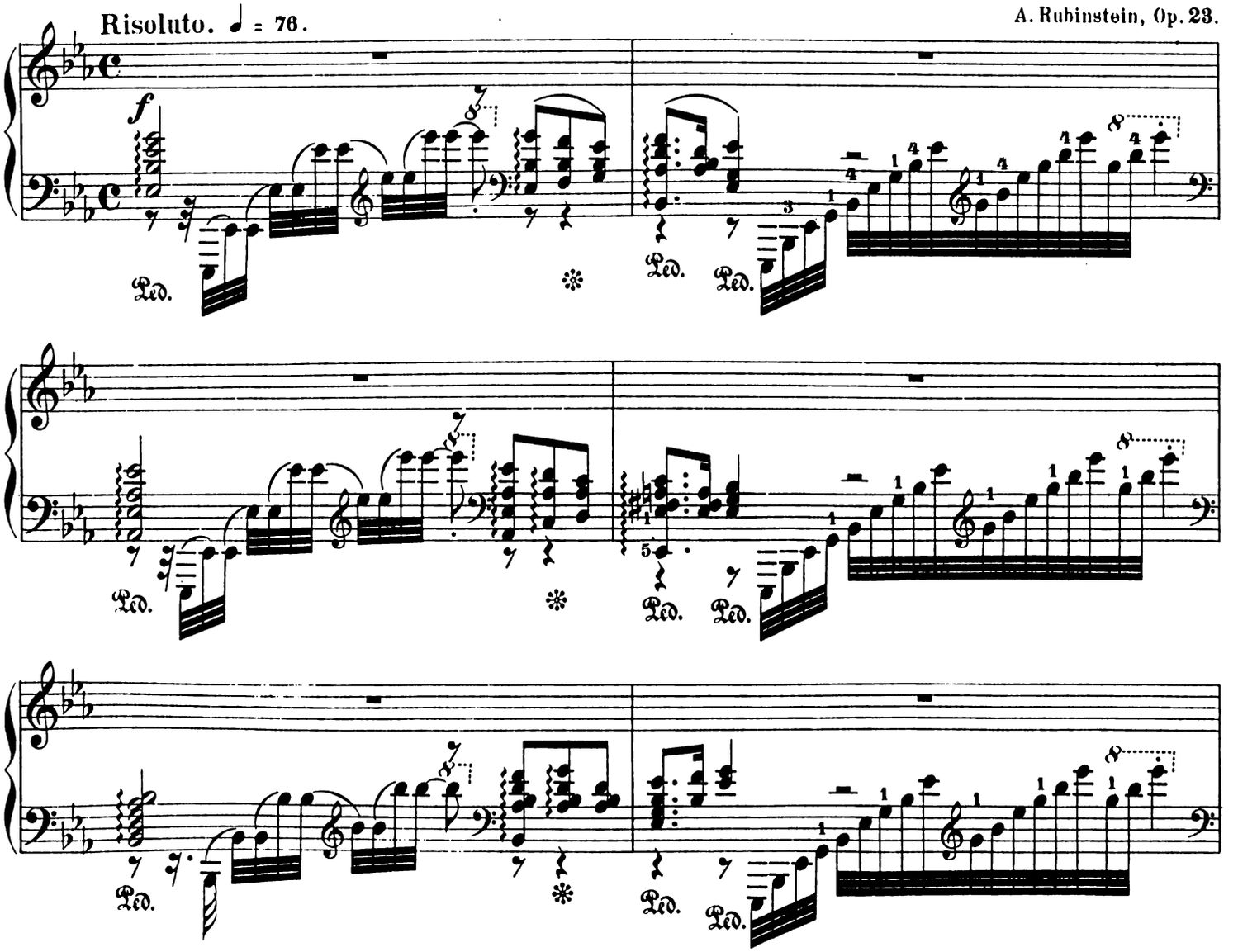

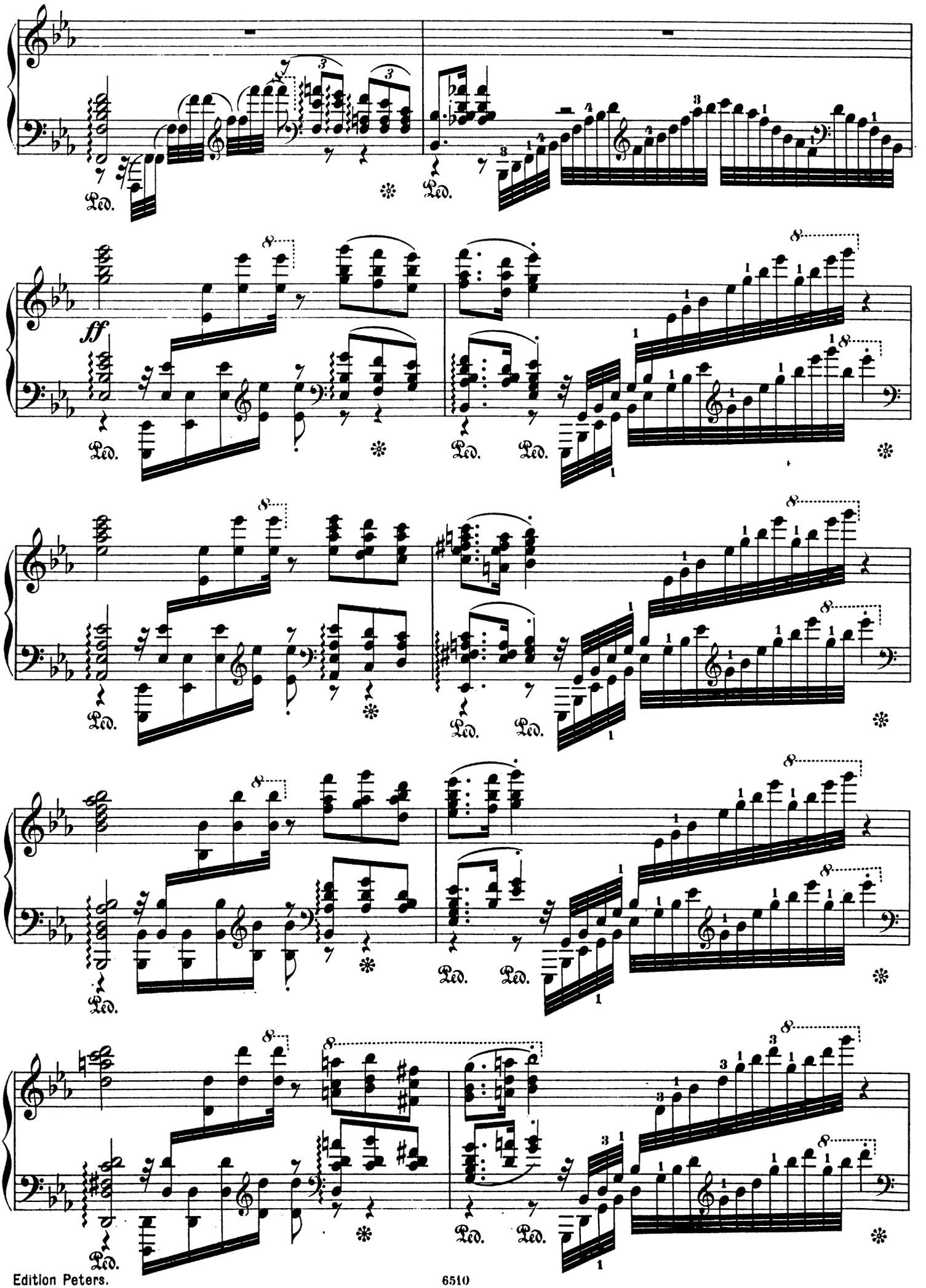
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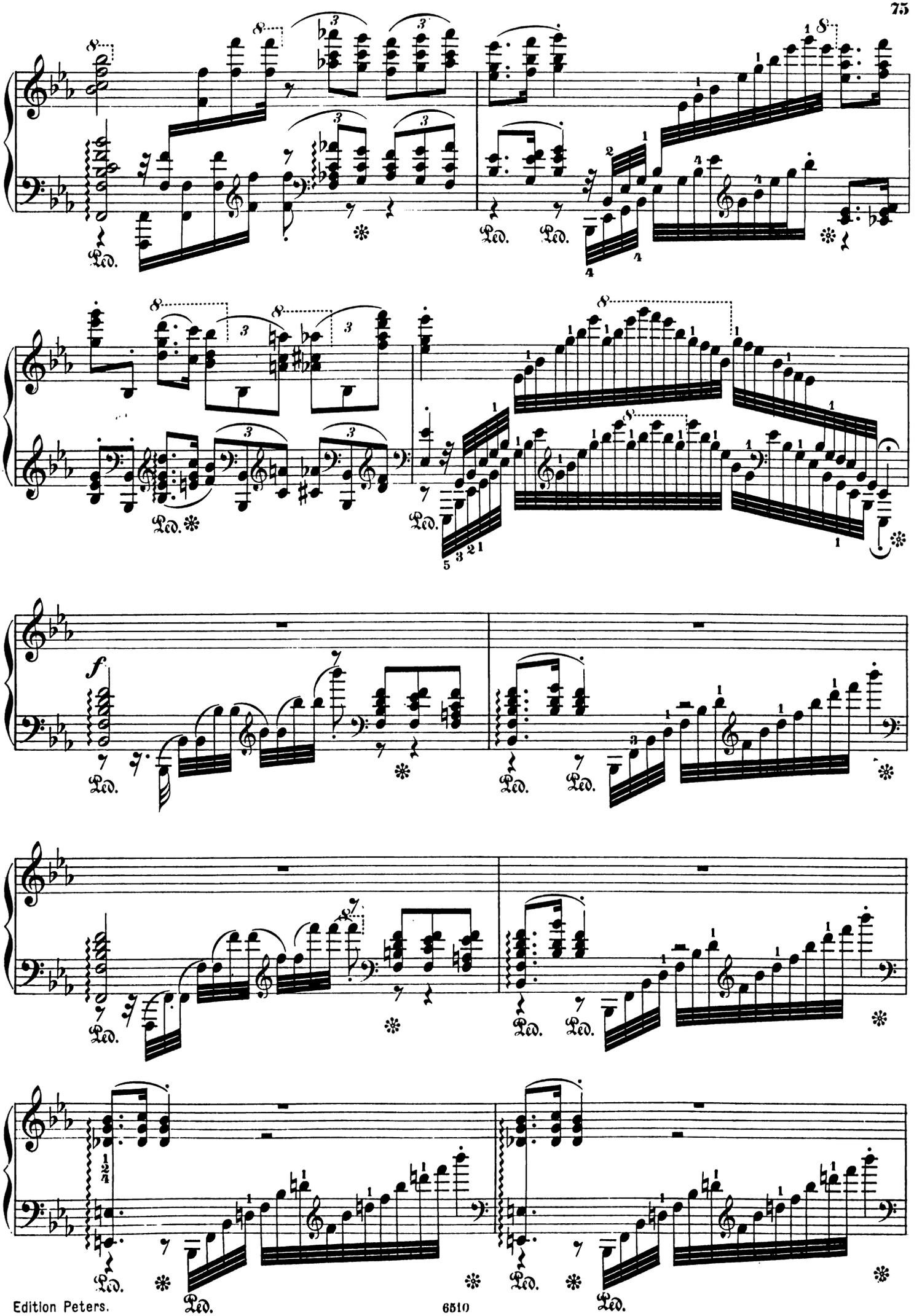
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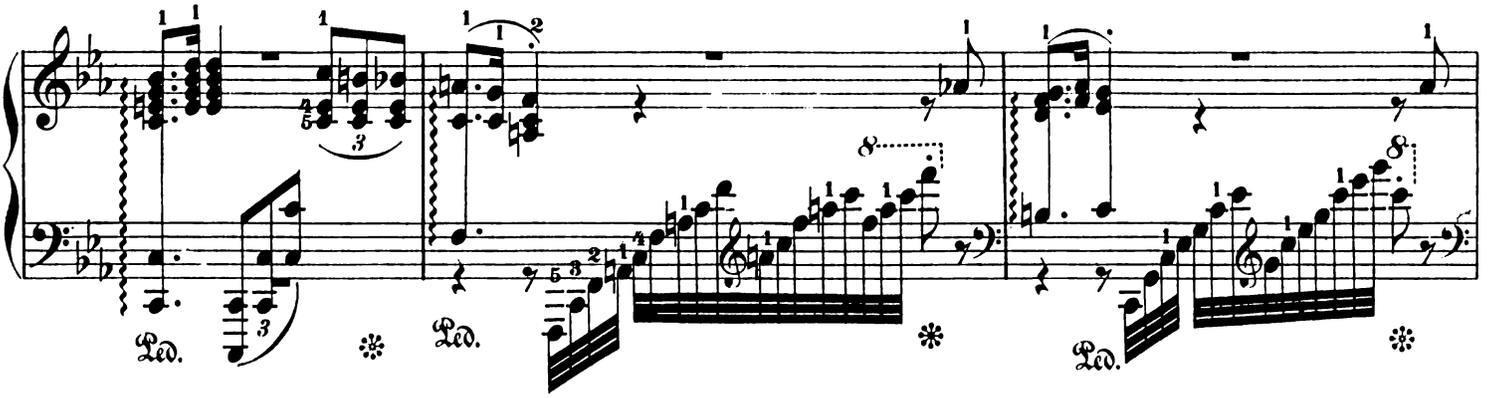
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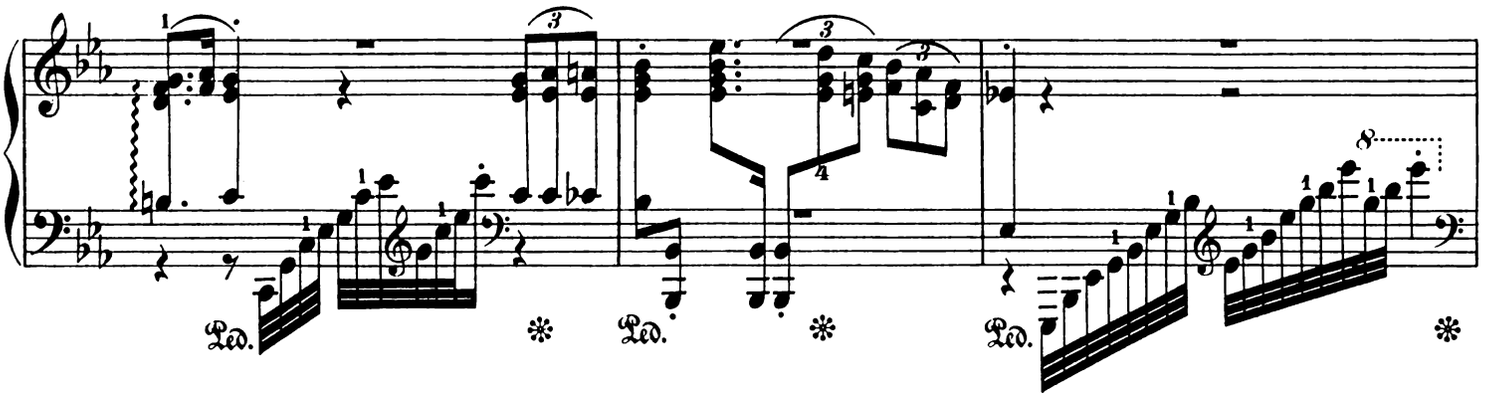
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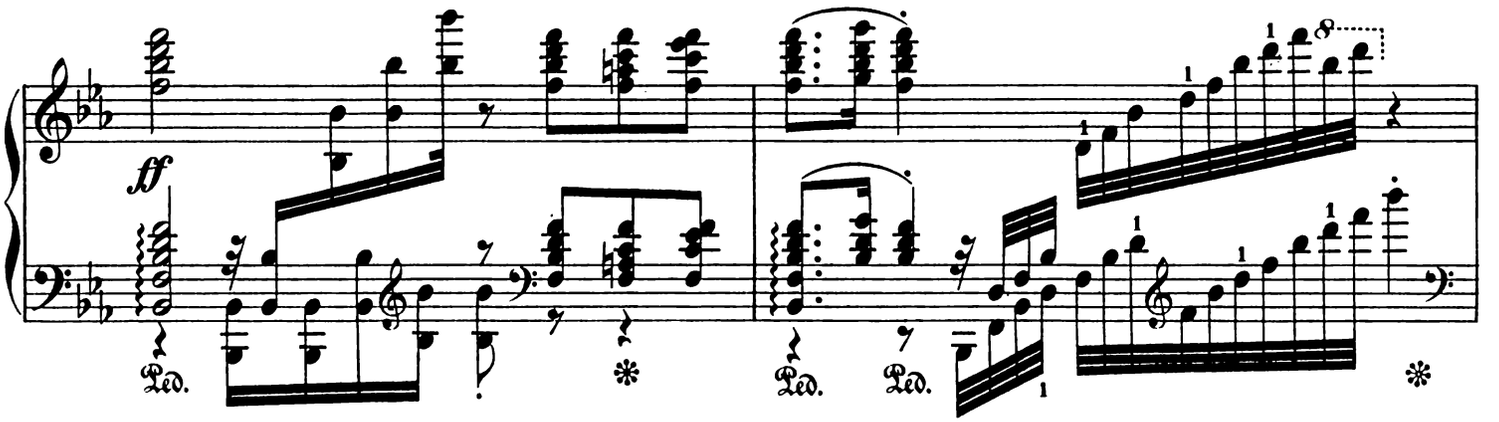
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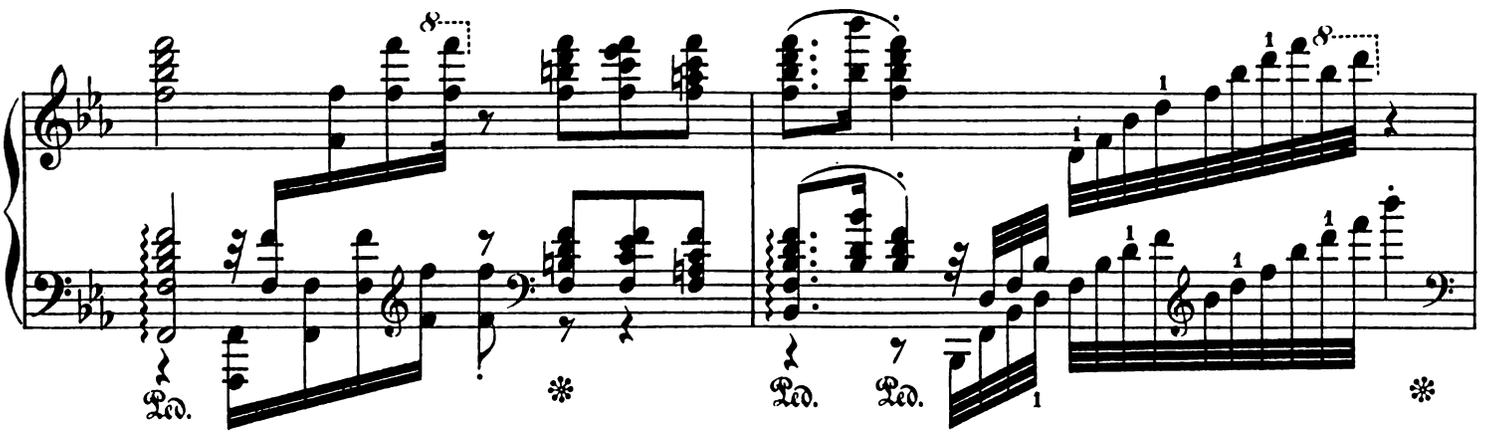
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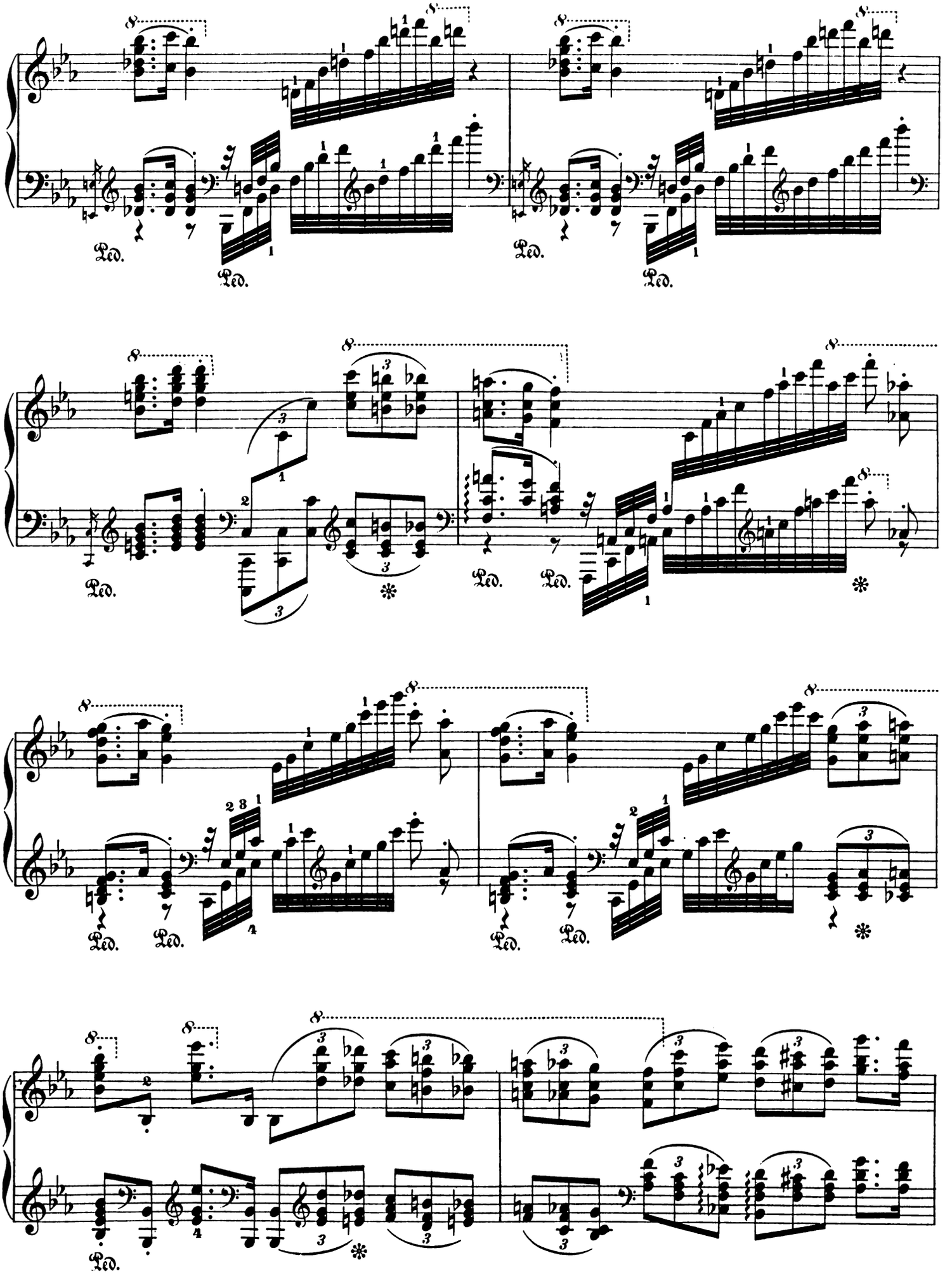
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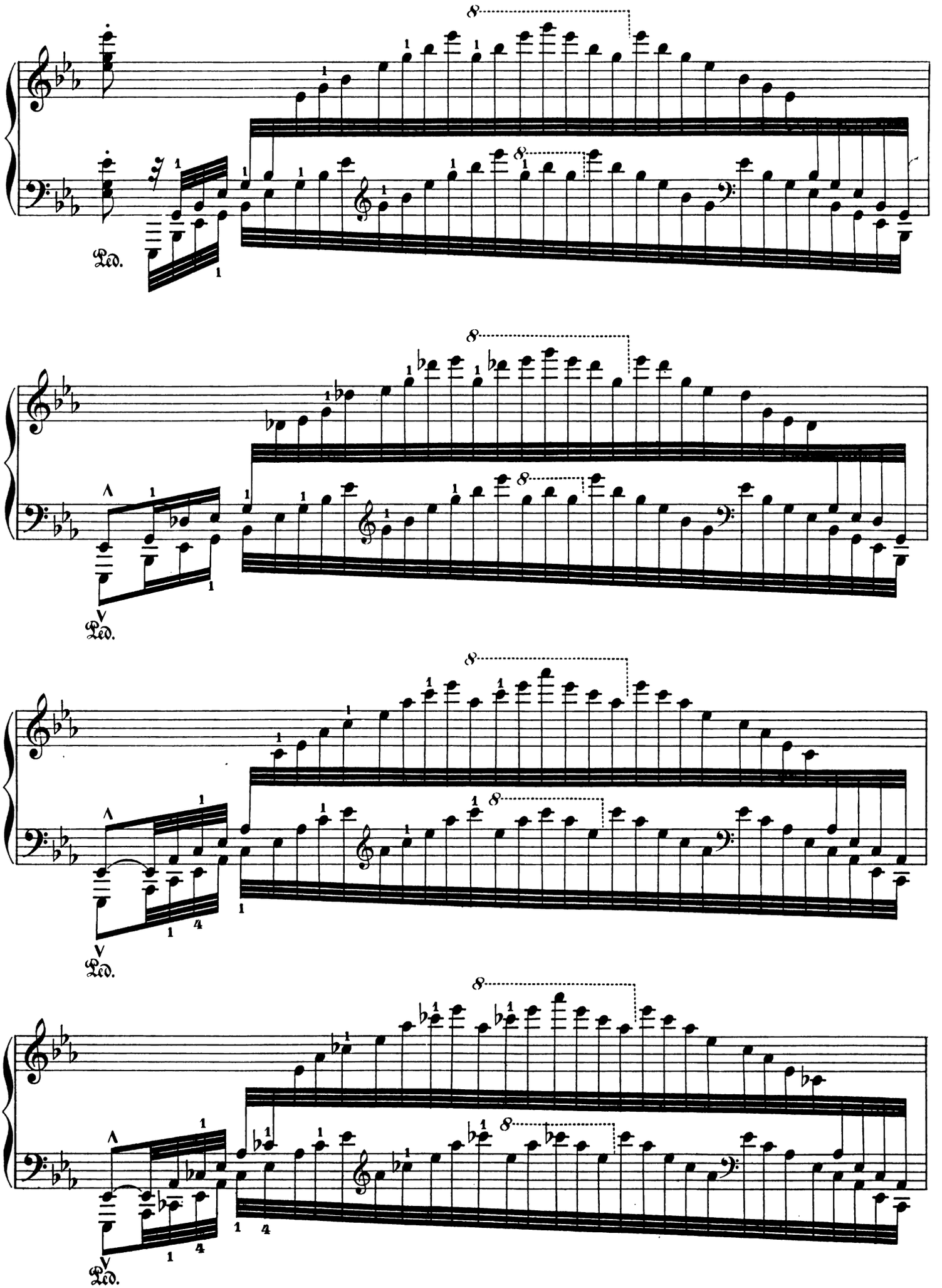
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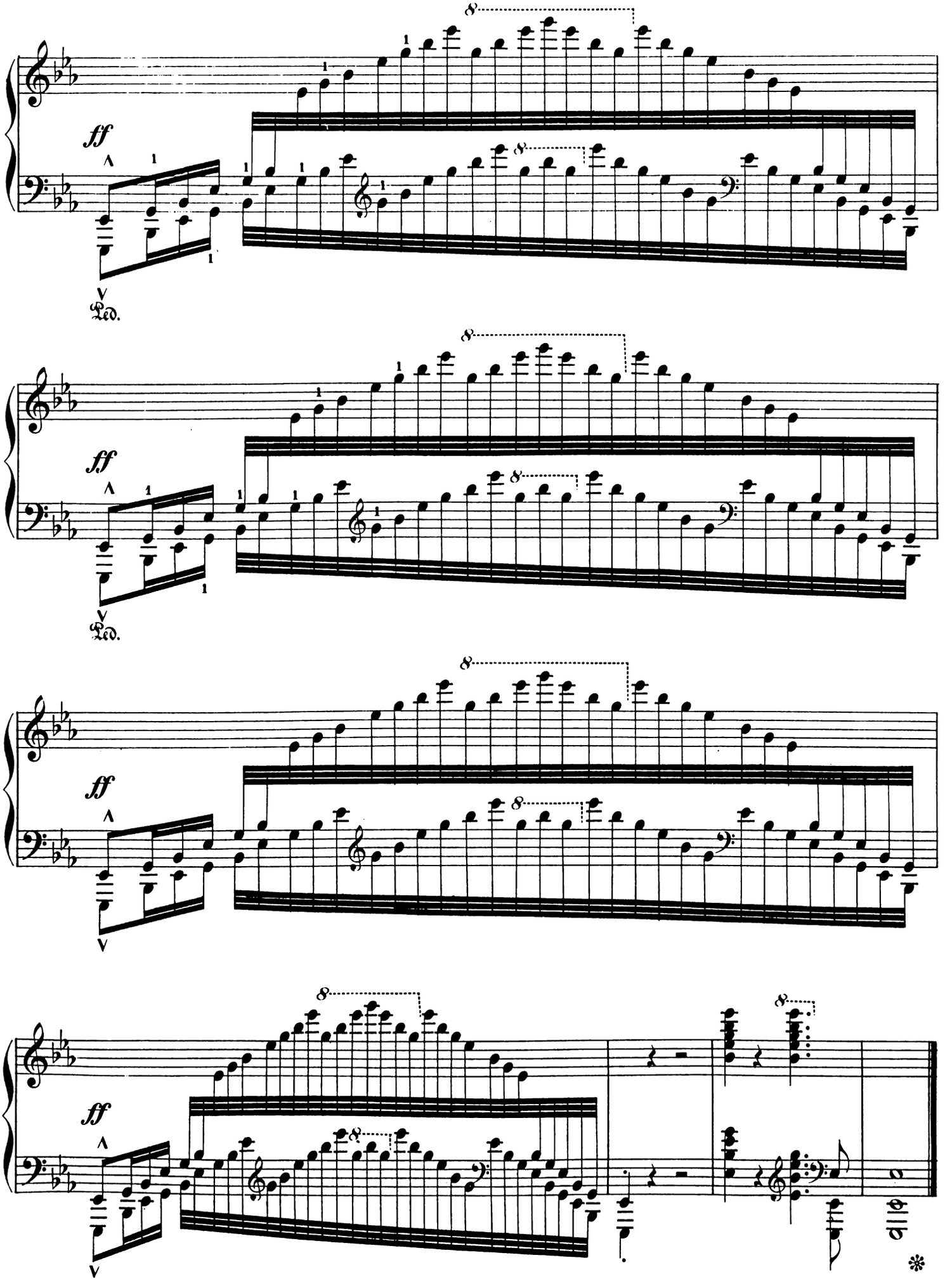
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