

PREFACE

The "New School of Studies" which I publish herewith, comprises in 16 Books a collection of Studies arranged in progressive order, from the lower elementary degree up to the *Etudes* of Chopin, Henselt, and Liszt. From the fulness of available, excellent material, it was by no means easy to make a selection which should not exceed the space at my disposal. I have limited myself to the best Studies which are really valuable both from a technical as well as musical point of view, and I have set aside those which can be learnt far more readily by means of technical exercises specially suited to their particular figuration.

I would strongly advise that technical practice should go hand in hand with the present "New School of Studies," and as works specially appropriate I would recommend:

Plaidy's "Technical Studies."

(Augener's Edition No. 8836.)

E. Pauer's "Technical Exercises, Book of Finger Exercises." (Augener's Edition No. 8825.)

L. Köhler's "Mechanical and technical Piano-forte Studies." Edited by Eric Kuhlstrom. (Augener's Edition No. 6519.)

In the matter of fingering, I have especially followed the principles laid down by Hans von Bülow.

Phrasing is marked by slurs or, where these are not possible, by the comma (,). Slurs when found connected in this manner  indicate that the *legato* must not be interrupted.

With regard to practice I would impress upon the minds of students the oft quoted rule, that each hand should practise its part separately, and indeed at a slow rate, also with equal strength of tone, somewhere about *forte*. Next let the tempo be gradually increased, and the strength of tone changed to about *mezzoforte* or *piano*. Only after each hand has safely mastered its part, should both hands play together. The correct carrying out of the dynamic signs can only take place after all mechanical difficulties have been overcome.

O. THÜMER.

VORWORT

Die "Neue Etüdenschule," welche ich hiermit der Öffentlichkeit übergebe, umfasst in 16 Heften eine Sammlung progressiv geordneter Studien, von der unteren Elementarstufe bis zu den Etüden von Chopin, Henselt und Liszt. Bei der Fülle des verfügbaren, vortrefflichen Materials, war es äusserst schwer, eine Auswahl zu treffen, welche den mir gestatteten Raum nicht überschritt. Ich beschränkte mich darauf, nur die besten, in technischer, sowie musikalischer Beziehung wirklich werthvollen Etüden aufzunehmen, und liess solche unberücksichtigt, deren Figurenwerk schneller durch passende technische Uebungen erlernt werden kann.

Den Gebrauch technischer Studienwerke, Hand in Hand mit vorliegender "Neuen Etüdenschule" möchte ich sehr anrathen, und zwar empfehle ich, als zu diesem Zwecke besonders geeignet:

Plaidy's "Technische Studien."

(Augener's Edition No. 8836.)

E. Pauer's "Technische Studien, Finger-Uebungen" (Augener's Edition No. 8825.)

L. Köhler's "Mechanical and technical Piano-forte Studies." Edited by Eric Kuhlstrom. (Augener's Edition No. 6519.)

Bei der Fingersatzbezeichnung habe ich mich hauptsächlich nach den Grundsätzen Hans von Bülow gerichtet.

Phrasierung ist durch Bogen, oder wo sich diese nicht anbringen liessen, durch Komma (,) bezeichnet. Zusammenlaufende Bogenspitzen  deuten an, dass das *Legato* nicht unterbrochen werden soll.

Betreffs des Uebens präge man sich die wiederholt empfohlene Regel ein, dass jede Hand ihren Part zuerst übe, und zwar in langsamem Zeitmass und in gleicher Tonstärke, etwa *forte*. Danach suche man das Tempo zu beschleunigen und die Tonstärke zu ändern, etwa in *mezzoforte* oder *piano*. Erst nach erlangter Sicherheit jeder einzelnen Hand sollte das Zusammenspiel beider Hände erfolgen. Das Studium des Vortrags, d. h. die richtige Ausführung der dynamischen Vorschriften, geschehe erst nach Überwindung der mechanischen Schwierigkeiten.

O. THÜMER.

New School of Studies.

Book II.

Elementary Grade.

Selected, edited & fingered by O. Thümer.

Köhler.

Allegretto.

1.
PIANO.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Allegretto.' and '1. PIANO.' with a dynamic of 'p'. The second system has dynamics 'cresc.', 'f', and 'dim.'. The third system has dynamics 'p' and 'cresc.'. The fourth system has dynamics 'f' and 'mf'. The fifth system has a dynamic of 'p'. The score includes various musical notations such as treble and bass staves, clefs, time signatures, notes, rests, and fingerings.

First system of musical notation, measures 1-3. The treble clef staff contains a series of eighth notes with fingerings 4 3, 2 4, and 4. The bass clef staff contains a series of eighth notes with fingerings 1, 3, 5, 4, and 2. A dynamic marking *p* is present in measure 3.

Second system of musical notation, measures 4-6. The treble clef staff contains a series of eighth notes with fingerings 4, 1 4, 1 4, 1 4, 1 4, and 3 2. The bass clef staff contains a series of eighth notes with fingerings 21, 3 5, 1, and 3. A dynamic marking *p* is present in measure 5.

Allegretto.

Czerny.

Third system of musical notation, measures 7-9. The treble clef staff contains a series of eighth notes with fingerings 1 5, 5, and 2. The bass clef staff contains a series of eighth notes with fingerings 1 2 and 1 3. A dynamic marking *f* is present in measure 7.

Fourth system of musical notation, measures 10-12. The treble clef staff contains a series of eighth notes with fingerings 2, 4, 8, and 5. The bass clef staff contains a series of eighth notes with fingerings 1 3 5 and 1 2. A repeat sign is present in measure 11.

Fifth system of musical notation, measures 13-15. The treble clef staff contains a series of eighth notes with fingerings 4, 3, 2, 3, 1, 3, 3, and 5. The bass clef staff contains a series of eighth notes with fingerings 1 3 5 and 1 2. A repeat sign is present in measure 14.

Allegretto.

Czerny.

3.

mf

f

mf

f

mf

f

Allegretto.

Köhler.

4. *p*

mf

p *f*

p *f* *mf* *p*

2 3 2 4 1

Allegro.

Czerny.

5.

The sheet music consists of six systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked with a forte 'f' dynamic. The second system has a forte 'f' dynamic. The third system has a forte 'f' dynamic. The fourth system has a forte 'f' dynamic. The fifth system has a forte 'f' dynamic. The sixth system has a fortissimo 'ff' dynamic. The music is in 2/4 time and features complex fingerings and articulations. The key signature is one sharp (F#).

5 3 4 1 5

1 5 1 3

4 2 3 1 1 3 1

5 3 1

5 1 3 4 3 3 2 1 1 3

1 2 4

5 1 1 3 1 1 3 1

4 2 4

5 4 1 3 1 1 3 1

5 4 2 2 1 3

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

3 5 1 3

1 2 5

1 3

Vivace.

Czerny

6.

6. *p* *ff* *f*

SCHERZO.
Allegretto scherzando.

Gurlitt.

7.

7. *mf* *cresc.* *p* *cresc.* *f*

This page contains six systems of musical notation for piano, written in G major (one sharp) and 2/4 time. The notation includes various dynamics, fingerings, and articulations.

- System 1:** Treble and bass staves. Treble staff starts with a *p* dynamic and a 5 2 fingering. Bass staff starts with a 1 5 fingering. The system ends with a 1 3 fingering in the bass.
- System 2:** Treble staff has a *p* dynamic and a 2 1 fingering. Bass staff has a 1 5 fingering. The system includes a *f* dynamic and a 3 2 1 3 2 fingering. It ends with a *mf* dynamic and a 2 4 3 2 1 fingering.
- System 3:** Treble staff has a *cresc.* marking and a 2 4 2 1 fingering. Bass staff has a 2 fingering. The system includes a *ff* dynamic and a 5 2 1 fingering. It ends with a *p* dynamic and a 1 3 fingering.
- System 4:** Treble staff has a *ff* dynamic and a 5 4 5 fingering. Bass staff has a 2 fingering. The system includes a *p* dynamic and a 3 2 1 2 1 fingering. It ends with a *cresc.* marking and a 3 2 4 1 5 fingering.
- System 5:** Treble staff has a *f* dynamic and a 3 1 fingering. Bass staff has a 1 5 fingering. The system includes a *p* dynamic and a 5 3 2 fingering. It ends with a 1 4 fingering.
- System 6:** Treble staff has a *cresc.* marking and a 1 fingering. Bass staff has a 5 fingering. The system includes a *f* dynamic and a 3 2 4 1 fingering. It ends with a 4 2 1 5 fingering.

Allegro moderato.
legatissimo

9
Czerny.

8.

The musical score is divided into six systems, each containing a treble and bass staff. The first system begins with a piano (*p*) dynamic and features a series of eighth-note patterns with fingerings 4, 2, 1, 5, 4, 2, 1, 4, 2. The second system starts with a forte (*f*) dynamic and includes a *dim.* (diminuendo) section. The third system shows a range of dynamics from *mf* to *f* to *p* to *mf*. The fourth system includes a *dim.* section. The fifth system starts with a piano (*p*) dynamic and moves to *mf*. The sixth system begins with a forte (*f*) dynamic and includes a *dim.* section followed by a final *f* section. The score is marked with various fingerings, slurs, and articulation marks.

Gurlitt.

Vivace.

9.

The musical score is written for a piano, featuring a single melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piece is marked "Vivace." and begins with a forte ("f") dynamic. The first system includes a "risoluto" (determined) marking. The second system features a "ff" (fortissimo) dynamic and a "cresc." (crescendo) marking. The third system is marked "a tempo" and "poco riten." (slightly ritardando). The fourth system is marked "ff" (fortissimo). The fifth system is marked "f" (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also some handwritten annotations at the bottom of the page.

First system of musical notation, measures 1-6. Treble and bass staves. Fingerings: 4 2, 4 3 1, 5 3 1, 4 2, 1. 2 1, 2. 2 1. Dynamics: piano.

Second system of musical notation, measures 7-12. Treble and bass staves. Fingerings: 2 4, 1, 1, 2 4, 1. Dynamics: *f*, risoluto.

Third system of musical notation, measures 13-18. Treble and bass staves. Fingerings: 1 2 1 5, 2, 4 3 4 3 2 3, 4. Dynamics: *ff*, *cresc.*, *poco riten.* Ped. marks.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Fingerings: 2 4, 1, 4, 2, 4 1, 4 2. Dynamics: *a tempo*, *ff*.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Fingerings: 2 1, 4 1, 3 1, 3 1. Dynamics: *p*, *dim.*

Moderato.

Czerny.

10.

Musical score for exercise 10 by Czerny, Moderato. The score is in 3/4 time, key of B-flat major. It consists of four systems of piano and bass staves. The first system starts with a forte (*f*) dynamic. The second system also starts with *f*. The third system starts with a mezzo-forte (*mf*) dynamic. The fourth system starts with *f*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings and articulation marks.

11.

Allegro molto.

Gurlitt.

Musical score for exercise 11 by Gurlitt, Allegro molto. The score is in 6/8 time, key of B-flat major. It consists of two systems of piano and bass staves. The first system starts with a mezzo-forte (*mf*) dynamic. The second system also starts with *mf*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings and articulation marks.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a bass line with chords and single notes. Dynamics include *f* and *mf*. Fingering numbers 1, 3, 5, and 8 are present.



Second system of musical notation. The treble clef staff continues the melodic line with various fingerings. The bass clef staff features a *cresc.* marking and a *f* dynamic. Fingering numbers 1, 2, 3, 5, and 8 are visible.



Third system of musical notation. The treble clef staff shows a melodic line with triplets and fingerings. The bass clef staff has a *mf* dynamic and a *p* dynamic. Fingering numbers 3, 4, 5, and 8 are present.



Fourth system of musical notation. The treble clef staff features a melodic line with a *cresc.* marking and a *f* dynamic. The bass clef staff has a *f* dynamic. Fingering numbers 1, 2, 3, 4, and 5 are visible.



Fifth system of musical notation. The treble clef staff contains a melodic line with triplets and fingerings. The bass clef staff has a *f* dynamic. Fingering numbers 1, 2, 3, 5, and 8 are present.

Andantino. (♩. = 88.)

grazioso

Lemoine.

12.

p

cresc. *poco rall.* *a tempo* *p*

poco rall. *Fine.*

f a tempo

p

cresc. *D.C.*

13.

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Mouvement de Valse' with a quarter note equal to 56 beats per minute. The score is divided into six systems. The piano part is characterized by intricate fingerings (e.g., 1 4 3 2 1 5, 3 5 4, 4 2 1) and dynamic markings including *p*, *cresc.*, *f*, and *sf*. The vocal part includes the lyrics 'cre - scen - do' and 'poco a poco'. The piece ends with a 'Fine' marking and a 'D. S. al Fine' instruction. The publisher's information 'Augener's Edition' is at the bottom right.

Presto.

Gurlitt.

14.

14.

f

f

cresc.

ff

Allegro moderato. ($\text{♩} = 80-120$.)

Lemoine.

15.

Musical score for piano, measures 15-24. The score is in G major, 3/4 time. It features a complex right-hand melody with many sixteenth and thirty-second notes, often beamed in groups of four. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include forte (*f*), piano (*p*), crescendo (*cresc.*), and decrescendo (*dim.*). Fingerings are indicated by numbers 1-5. The piece concludes with a "Fine." marking and a "D. C. al Fine." instruction.

Moderato.

Lemoine.

16.

16.

mf

cresc.

f

dim.

p

Fine.

f

f

cresc.

poco rall.

D.C.

17.

Moderato. (♩. = 76.)

Lemoine.

18.

p *mf* *p* *f* *p* *cresc.* *f* *ten.* *ten.* *ff* *p* *f* *f* *p* *mf* *p*

First system of the musical score. The treble clef staff contains a series of eighth-note runs, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The bass clef staff provides harmonic support with chords and single notes. A *cresc.* (crescendo) marking is present in the treble staff.

Second system of the musical score. The treble clef staff continues with eighth-note runs, marked with a forte (*f*) dynamic. The bass clef staff features a more active line with eighth notes. The system concludes with a fortissimo (*ff*) dynamic marking.

Third system of the musical score, labeled with the number 19. The tempo is marked "Allegro comodo." The treble clef staff shows eighth-note runs with a piano (*p*) dynamic. The bass clef staff has a simple harmonic accompaniment. A *cresc.* marking is present in the treble staff.

Fourth system of the musical score. The treble clef staff features eighth-note runs with a forte (*f*) dynamic. The bass clef staff has a simple harmonic accompaniment. A *p>* (piano with accent) marking is present in the treble staff.

Fifth system of the musical score. The treble clef staff shows eighth-note runs with a forte (*f*) dynamic. The bass clef staff has a simple harmonic accompaniment. Dynamics include *cresc.*, *f>*, *dim.*, *p*, and *cresc.*.

Sixth system of the musical score. The treble clef staff features eighth-note runs with a forte (*f*) dynamic. The bass clef staff has a simple harmonic accompaniment. The system concludes with a repeat sign.

Allegro moderato.

Czerny.

20.

Allegro.

Czerny.

21.

INQUIÉTUDE.

Allegro agitato. ($\text{♩} = 138.$)

Burgmüller.

22. *p* *cresc.*

mf

dim. e poco rall.

a tempo *p*

cresc. *f*

dimin. *p*

Allegretto. (♩ = 104.)

Bertini.

23.

Musical score for exercise 23, featuring piano and forte dynamics, a tempo change to "a tempo", and a "rallent." section. The score is in 2/4 time with a key signature of one sharp (F#). It includes fingerings (1-5) and articulation marks (accents, slurs). The first system is marked *p*. The second system includes the lyrics "cre - scen - do" and a *sf* (sforzando) marking, followed by a *rallent.* (rallentando) section. The third system is marked *a tempo* and *p*. The fourth system is marked *sostenuto* and *mf*.

Allegretto.

Bertini.

24.

Musical score for exercise 24, featuring a "simile" section and a "p leggiero" marking. The score is in 2/4 time with a key signature of one sharp (F#). It includes fingerings (1-5) and articulation marks (accents, slurs). The first system is marked *p leggiero*. The second system is marked *simile*. The third system is marked *mf*.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment. Dynamics: *p* (piano).
- System 2:** Treble clef continues the eighth-note pattern. Bass clef has a simple accompaniment. Dynamics: *mf* (mezzo-forte).
- System 3:** Treble clef has a staccato eighth-note pattern. Bass clef has a simple accompaniment. Dynamics: *p* (piano). Articulation: *staccato*.
- System 4:** Treble clef has a staccato eighth-note pattern. Bass clef has a simple accompaniment. Dynamics: *p* (piano). Articulation: *staccato*.
- System 5:** Treble clef has a staccato eighth-note pattern. Bass clef has a simple accompaniment. Dynamics: *a tempo*.
- System 6:** Treble clef has a staccato eighth-note pattern. Bass clef has a simple accompaniment. Dynamics: *mf* (mezzo-forte).

The notation includes various musical elements such as dynamics, articulation, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final measure in the treble clef.

Allegro moderato. ($\text{♩} = 80.$)

Lemoine.

26.

mf leggiero*Ben sostenuto il basso.*

(♩ = 76)

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/8, indicated by the tempo marking (♩ = 76). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The right hand plays a series of chords, while the left hand plays a continuous eighth-note pattern. The dynamic is *f* (forte). Fingerings 1 and 2 are indicated for the left hand.
- System 2:** The right hand continues with chords, and the left hand maintains the eighth-note pattern. Fingerings 1 and 2 are indicated.
- System 3:** The right hand continues with chords, and the left hand maintains the eighth-note pattern. Fingerings 1 and 2 are indicated.
- System 4:** The right hand continues with chords, and the left hand maintains the eighth-note pattern. Fingerings 1 and 2 are indicated.
- System 5:** The right hand continues with chords, and the left hand maintains the eighth-note pattern. Fingerings 1 and 2 are indicated.
- System 6:** The right hand continues with chords, and the left hand maintains the eighth-note pattern. Fingerings 1 and 2 are indicated.

The score concludes with a final system of staves, featuring a *dim.* (diminuendo) marking and a *p* (piano) marking. The final system includes a repeat sign and a *f* (forte) marking.

Andante cantabile.

Loeschhorn.

29.

This musical score consists of six systems of piano music, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Andante cantabile.' and the composer is 'Loeschhorn.' The score begins with a piano (*p*) dynamic and a 'legato' marking in the first system. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues with piano dynamics. The third system introduces a mezzo-forte (*mf*) dynamic in the right hand. The fourth system features a crescendo leading to a mezzo-forte (*mf*) dynamic. The fifth system shows a piano (*p*) dynamic. The sixth system concludes with a mezzo-forte (*mf*) dynamic followed by a piano (*p*) dynamic. The piece ends with a double bar line.

Allegro vivo scherzando.

Czerny.

30. *pp leggiermente*

8

8

mf

dim.

p

8

1. 2.

Andante. (♩ = 96.)

Bertini.

31.

5 5 5 5 *simile*

p

Fine.

mf

f

dimin.

p

cre - - - - -

- scen - - - - -

- do

f

dimin.

cre - - - - -

- scen - - - - -

- do

f

dimin.

D. C.

Allegretto.
il canto grazioso

M. Lee.

32. *p* *legg.*

4 4

8 4 2 4 1

dim. *p*

delicato

2

cresc.

3 1 4

First system of musical notation. The treble clef staff contains a series of eighth notes with fingerings 3, 5, 4, 5, 3, 2, 1. The bass clef staff contains a series of eighth notes with a fingering of 4. A *dim.* (diminuendo) marking is present above the bass staff. A *p* (piano) marking is present below the bass staff.

Second system of musical notation. The treble clef staff contains a series of eighth notes with fingerings 5, 8. The bass clef staff contains a series of eighth notes with a fingering of 4.

Third system of musical notation. The treble clef staff contains a series of eighth notes with fingerings 3, 2. The bass clef staff contains a series of eighth notes with a fingering of 4. A *cresc.* (crescendo) marking is present above the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of eighth notes with fingerings 2, 3, 4. The bass clef staff contains a series of eighth notes with a fingering of 4. A *poco* marking is present above the bass staff. An *a* (accrescendo) marking is present below the bass staff. A *poco* marking is present below the bass staff.

Fifth system of musical notation. The treble clef staff contains a series of eighth notes with fingerings 3, 2, 3, 4. The bass clef staff contains a series of eighth notes with a fingering of 4. A *dim.* (diminuendo) marking is present above the bass staff. A *rit.* (ritardando) marking is present above the bass staff. A *pp* (pianissimo) marking is present below the bass staff. A *Ad.* (Adagio) marking is present below the bass staff. A decorative asterisk is present at the end of the system.

33 *P legato*

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

p *f* *sf* *sf*

Allegretto.

Czerny.

34. *p* *dim.*

f *dim.*

f *p* *f*

p *mf*

f *sf*

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