

GRÜNDE DER  
KUHRPFÄLZISCHEN  
TONSCHULE IN  
BEISPIELEN

—————

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**GRÜNDE**

*der*

*Kurpfälzischen Tonschule*

*in*

**Beyspielen**

*als*

**VORBEREITUNG**

*zur*

*Mannheimer Monatschrift,*

*und zu den*

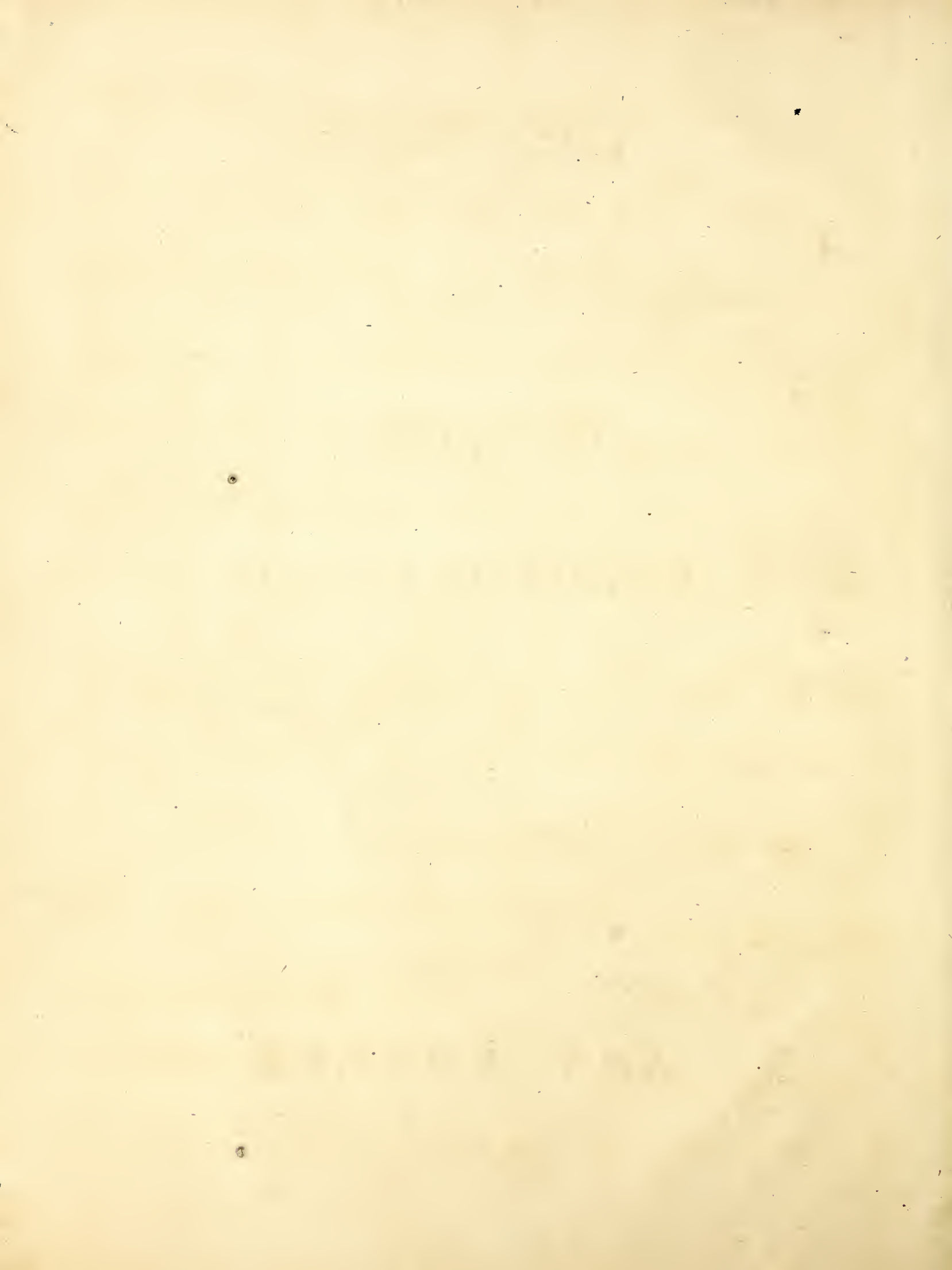
*Herausgaben*

*des*

*öffentlichen Tonlehrers*

126.

**ABT VOGLER.**





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# Schlüssel der Tonkunst.

fig: 1

<i>Französischer Violin Schlüssel</i>		<u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u>
<i>Gewöhnlicher Violin Schlüssel</i>		<u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u>
<i>Gewöhnlicher Discant Schlüssel</i>		<u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u>
<i>Halb Discant Schlüssel</i>		<u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u>
<i>Alt Schlüssel</i>		<u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u>
<i>Tenor Schlüssel</i>		<u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u>
<i>Halb Bass Schlüssel</i>		<u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u>
<i>Gewöhnlicher Bass Schlüssel</i>		<u>C</u> <u>D</u> <u>E</u> <u>F</u> <u>G</u> <u>A</u> <u>H</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>h</u> <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u>

fig: 2.

fig: 3.

fig: 4.

<i>Noten</i>	<i>Pausen</i>
ganze	
halbe	
viertel	
achtel	
sechzehntel	
zwei und dreisigstel	
von zwei von vier	

*Schlägen*

fig: 5.

*Tacte*

*Ganzer Tact*

*Allabreve*

*Zwei Viertels*

*Sechs Achtels*

*Knöf Achters*

*Drei Viertels ungrade*

*Drei Achtels*

*Neun Achtels*

*Zwölf harte Tonarten*

f.1.

C

G

D

A

E

H

F

B

Es

As

Des

Ges

f.2.

f.3.

f.4. 2121 4 f.5. 212 4

# Zwölf Weiche hinauf

f.1.

A

E

H

Fis

Cis

Gis

D

G

C

F

B

E<sub>s</sub>

f.2.      f.3.

gut.      schlecht      gut

Tonarten  
herunter

f.1

This section contains ten systems of guitar tablature. Each system consists of a treble clef staff with notes and a bass clef staff with notes. Fret numbers are written below the notes. The music is in a key with one sharp (F#) and a 4/4 time signature. The first system starts with a treble clef and a key signature of one sharp. The second system has a treble clef and a key signature of two sharps (F# and C#). The third system has a treble clef and a key signature of two sharps. The fourth system has a treble clef and a key signature of two sharps. The fifth system has a treble clef and a key signature of two sharps. The sixth system has a treble clef and a key signature of two sharps. The seventh system has a treble clef and a key signature of two sharps. The eighth system has a treble clef and a key signature of two sharps. The ninth system has a treble clef and a key signature of two sharps. The tenth system has a treble clef and a key signature of two sharps.

f.2.

gut.

schlecht.

gut.

f.3.

This section contains musical notation for f.2 and f.3. f.2 consists of a treble clef staff with notes and a guitar tablature staff with fret numbers. The music is in a key with one sharp (F#) and a 4/4 time signature. f.3 consists of a treble clef staff with notes and a guitar tablature staff with fret numbers. The music is in a key with one sharp (F#) and a 4/4 time signature.

Erste Singleiter  
hinauf

f.1.

ut = re re = mi mi = fa fa = sol ut = re re mi mi = fa

Grund- und Hauptklänge

herunter

fa = mi mi = re re = sol sol = fa fa = mi mi = re re = ut

f.2 Zwischenakt

f.3 Vorschläge

f.5.

f.6.

f.7.

gellende Töne  
Nächtschläge

f.8. Mordeanten

f.9.

f.10.

f.11.

Schnelzer

f.12.

f.13. Triller

f.17.

f.18.

f.14.

f.19.

f.15.

f.20. Bindungen

einfache doppelte dreifache

f.16.

f.21

f.22

Zweite Songleiter

Tab. VII

f. 1. *gr* *hinauf*

ut - re re - mi mi - fa fa sol ut re re mi mi - fa

*herunter*

fa - mi mi - re re - ut - sol - fa fa - mi mi - re re - ut

f. 2. f. 3. ut re mi fa sol la  
ut re mi fa

f. 4. O lass mich hier zu dei - nen füßen

f. 9. *Hauptkl.*

f. 10. *Hauptkl.*

Tab: VIII

Dritte  
hinauf

f.1

ut re re mi mi

Hauptkt:

fa fa sol ut

7b

re re mi mi fa

f.2. f.3. f.4. f.5. f.6. f.7.

ist dieses wahr

Hauptkt:

f.8. f.9. f.10. f.11. f.12. f.13.



Singleiter  
hin auf

C.I.

fa mi mi re re

fa mi mi re re

6 6# 7 5 6 7 6# 6 5# 5# 6  
4 4# 3# 3# 4 4 4# 4 3# 3# 4

Claythel: p # 17#

sol sol fa fa

sol sol fa fa

7 6 6 5 5 6 7 6 6 5 5 6 7 6  
5# 4# 4 3 3 4 3# 4 4 3 3 4 3# 4

mi mi re re ut

mi mi re re ut

w 7 3# 5# 6 7 6 5 5 6 7 6 7 5#  
3# 3# 4 4 3 4 3 4 3# 4 3# 4 5#

f.2. f.3. f.4. f.5. f.6.

6 5 4 5 3

# Übungen für

f. 1. *i l k m k m i k m k m*

Jah - re Wö - chen Tä - ge Stun - den Au - gen bli - ke gehn vor bei

f. 2. *n p n p n p n p* *Hauptkl*

Jah - re wo - chen Tä - ge Stun - den Au - gen bli - ke

f. 3. *s y x y x s y x v y x r t s*

Jah - re Wö - chen Tä - ge

f. 4. *x ii kk mm ll ii*

ge Jah - re Wö - chen Stun - den gehn vorbei Wö - chen Tä - ge Au - gen

*z kk ll nn mm kk*

bli - cke Jah - re gehn, au - gen bli - ke gehn vorbei

die Stimm

f.1. 99 00 pp rr  
Jah-re cher gehn vorbei gehn vorbei Au...

34 62 6 6# 6 6# 3# 6 5 6 7# 7 3# 5# 6 5 4 3 2 1

f.2. 3pp  
geblickte gehn vorbei A men

3# 6# 6 5 4 3# 6 6 5 3# 6# 5 6# 6 5 4# 2 6 6# 6 7# 7 3# 7 3# 7 5# 6# 6 7# 7 3# 7 3#

f.3.  
Hal - telu - ja  
Hal telu - ja  
Hal - telu - ja  
Hal telu - ja  
Hal le - tu ja

7 13 12 11 13 5 7# 5 7# 3#

f.4. f.5. f.6.  
7# 7 13 12 11 10 7  
f.7. f.8. f.9.  
6 6 6 4 6 4  
f.10. f.11. f.12.  
6 6 5 5 7  
f.13.

7# 7 13 12 11 10 7 6 6 6 4 6 4 6 6 5 5 7 6 5 5 7

f.14. f.15. f.16. f.17. f.18. f.19. f.20. f.21.  
lass mich küssen

6 7 3# 7 6# 6 6 6 4 6 6 7 6

Adagio

Arie

Sing  
Stimm

ausgewähl-  
te Zierdenknoten.

rechte  
linke  
Hauptklänge.

O laß mich hier zu Dei = nen Füßsen den

1 2 3 4

Staub o Du Ge = salb = ter küßsen der Dich des

5 6 7 8 9

To = des Sie = ger trägt Ge = salb =

10 11 12 13 14

ter den Staub, o lass, o lass mich küssen, der Dich des

ter den Staub, o lass, o lass mich kü = sen, der Dich des

ter den Staub, o lass, o lass mich kü = sen, der Dich des

15 16 17 18 19

To = des Sie = ger trägt: o lass mich

To = des Sie = ger trägt: o lass mich

To = des Sie = ger trägt: o lass mich

20 21 22 23 24

hier zu Dei = nen Füßen den Staub o Du Ge =

hier zu Dei = nen Füßen den Staub o Du Ge =

hier zu Dei = nen Füßen den Staub o Du Ge =

25 26 27 28 29

Three systems of musical notation for measures 30-35. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "salb = ter küssen, der Dich des To = des Sie = ger trägt. Ge =". The piano part features chords and fingerings (e.g., 5, 3, 6, 4, 5, 3, 6, 4, 7, 6, 4, 5, 3).

Three systems of musical notation for measures 36-40. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "salb = ter den Staub, o laß mich". The piano part features chords and fingerings (e.g., 7, 6, 7, 2, 6, 4, 6#).

Three systems of musical notation for measures 41-47. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "küssen, der Dich des To = des Sie = ger trägt, des To =". The piano part features chords and fingerings (e.g., 2, 6, 6, 6, 6, 4, 5, 3, 7, 6, 4).

des Sie =

M D K G H E M K K

*Allegretto.*

ger trägt Mein Auge ströme Freuden Zähren Freuden Zähren das Du um

ger trägt Mein Auge ströme Freuden Zähren Freuden Zähren das Du um

K M K K 6 4 5 3# 6 6

einst mich zu ver = klären um einst mich zu ver klä = ren Dich sel = ber

einst mich zu ver klä = ren Dich sel = ber

K K K 6 5 7 3 6 5 3# 6 5 3# 3# 3# 6 5 3# 3#

in den Staub ge = legt Dich sel = ber in den Staub ge = legt.

in den Staub ge = legt Dich sel = ber in den Staub ge = legt.

K M K K K K K 6 5 3# 7 3# 5 3 7 3# 6 6 6 5 3# 3# 6 4 5 3# 3#

f. 1.

die kl. 6.  
die kl. 3.  
die Gr. 6.  
die kleine vierte.  
Grose Stänfle  
die Achte  
Zwei Fäden im Einklang

Kürzer. Ausführung eines Satzes, der mit dem Einklange anfängt

f. 2

Austheilung der Töne für hohe und niedrige Stimmen.

f. 3.

Gut Schlecht am Schlechtesten

Schöpfung der Tonleiter

I K L M N O P Q R  
S T U V X Y Z II KK LL MM  
NN OO PP QQ RR SS TT UU VV XX

f. 6. Tonprüfung für das Clavierstimmen durch Harmonien

1 2 3 4 5 6 7 8  
9 10 11 12  
f. 7. f. 8. f. 9.  
f. 10. f. 11.  
c d e f g a  
1 1/5 1/5 1/8 1/9 1/10 1/11 1/12 1/13  
Hauptkl.: 11 10 9 8



f. 1. *Unterhaltungs.* *Anwendung der Siebente* *verminderten*

*Hauptkl:* f. 3 *Anw: der Siebente des siebenten Tones der harten Leiter* f. 4 f. 5

f. 6. *der harten* *Anwendung der Siebente des zweiten Tones und* *der weichen Leiter*

f. 7. *der kleinen* *Siebente* *des dritten und sechsten, des ersten und vierten Tones.* *der grossen*

f. 8. *Fehler gegen die Auflösung.*

Anwendung der Uebklänge.

f.1.

f.2.

f.3 f.4 f.6 f.7 f.8.

f.5.

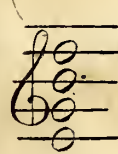
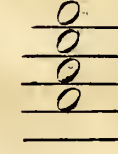
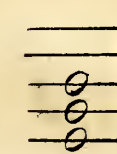
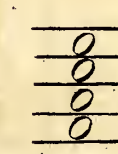
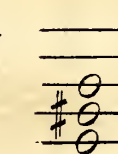
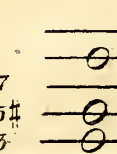
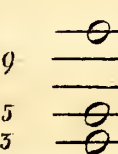
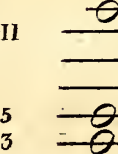
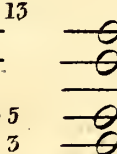
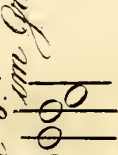
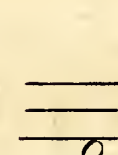
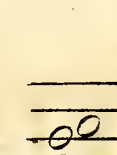
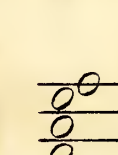
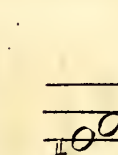
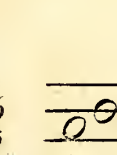
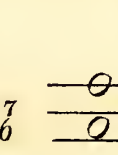
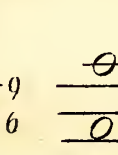
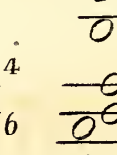
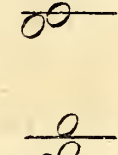

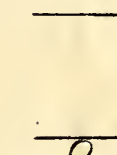

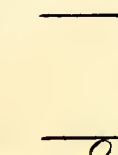
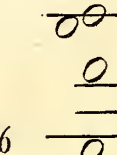
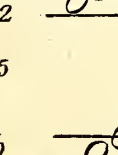
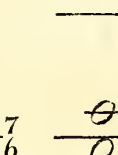
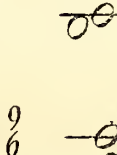
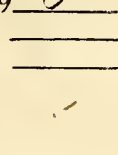
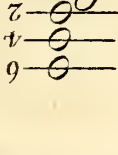
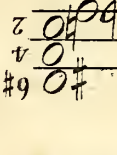
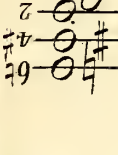
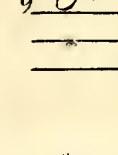
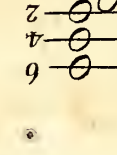
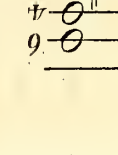
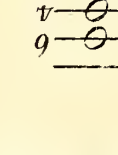
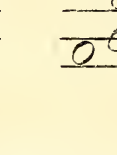
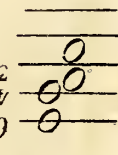
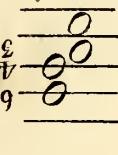
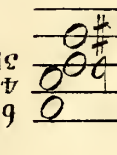
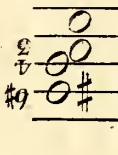
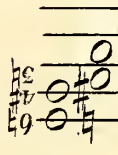
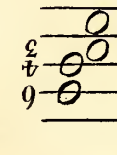
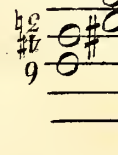
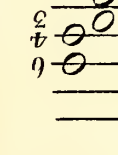
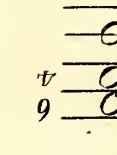
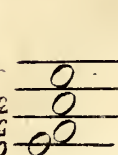
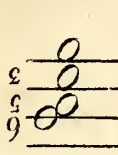
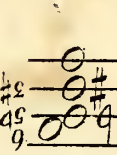
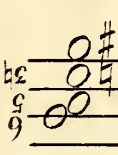
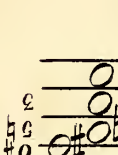
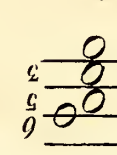
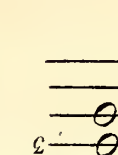
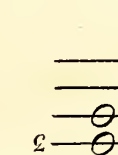
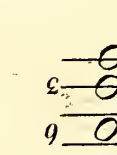
f.9. f.10. f.11. f.12. f.13. f.14. f.15. f.16. f.18. f.19. f.20 f.21 f.22

f.17.

f.23 f.24 f.25 f.26.

Herleitung derselben vom einfachsten Grundsatz

Ursprung aller möglichen Harmonien

<p>                       7 5 3                      XI                 </p>	<p>                       7 5 3                      IIIA                 </p>	<p>                       7 5 3 2#                      IIA                 </p>	<p>                       7 5 3 2#                      VIA                 </p>	<p>                       7 5 3 2#                      VA                 </p>	<p>                       7 5 3 2#                      VIA                 </p>	<p>                       7 5 3 2#                      III                 </p>	<p>                       7 5 3 2#                      II                 </p>	<p>                       7 5 3 2#                      I                 </p>
<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>
<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>
<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>
<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>
<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>	<p>                       6 4 2                      3 5 6                      6                 </p>

Hauptklinge die 3. im Grund. die 5.   
 Nebenklänge des Grund.

Hauptklinge die 3. im Grund. die 5.   
 Nebenklänge

X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII

Größe 5  
kleine 4  
kl. 5  
überm 5  
Gr. 3  
kl. 3  
verm 3  
kl. 7  
Gr. 7  
verm 7

*Einleitung. rechte Gr.* kl. Gr. kl. Gr. kl.  
f.1 f.2 f.3 f.4  
*Fehlerhafte Lage der Noten.* f.5 f.6 *Verbeserung.*  
*Sonderung der uneigentlichen Töne von den Ubelklängen.* f.7  
M N I I K K L M N O P P  
R R S

überm 2.

Fehler gegen die Auflösung

f.1

Hauptkl

f.2

f.3

f.4

Zehn Schlussfälle

V I IV I I V

VII I IV V

VII I IV V II V

f.6.

f.7.

Schlussfallmäßige Verwirrung der rechten Seite

f. 1. Fehler ihre Verbesserung.

Hauptkl.

Opern Stil.

Kirchen Stil.

Grund und Hauptklänge.

# Ausweichungen

ins harte Des. ins weiche Cis. h. D w. D. h. Es. w. Es. h. F.

Musical notation for measures 1-7. Each measure is labeled with its number (1-7) and a key signature (e.g., h. D, w. D, h. Es, w. Es, h. F). The notation includes treble and bass staves with notes and fingerings.

w. E h. F. w. F. h. Fis. w. Fis. h. G. w. G.

Musical notation for measures 8-14. Each measure is labeled with its number (8-14) and a key signature (e.g., w. E, h. F, w. F, h. Fis, w. Fis, h. G, w. G). The notation includes treble and bass staves with notes and fingerings.

h. Aa. w. As. h. A. w. A. h. B. w. B.

Musical notation for measures 15-20. Each measure is labeled with its number (15-20) and a key signature (e.g., h. Aa, w. As, h. A, w. A, h. B, w. B). The notation includes treble and bass staves with notes and fingerings.

h. H. w. H.

Musical notation for measures 21-22. Each measure is labeled with its number (21-22) and a key signature (h. H, w. H). The notation includes treble and bass staves with notes and fingerings.

ins harte Des. ins weiche Cis

Musical notation for measures 23-24. Each measure is labeled with its number (23-24) and a key signature (ins harte Des, ins weiche Cis). The notation includes treble and bass staves with notes and fingerings.

h. D. w. D. h. Ea. w. Es. h. E. w. E.

Musical notation for measures 25-30. Each measure is labeled with its number (25-30) and a key signature (e.g., h. D, w. D, h. Ea, w. Es, h. E, w. E). The notation includes treble and bass staves with notes and fingerings.

h. F. w. F. h. Geo. w. Fis. h. G. w. G. h. As.

Musical notation for measures 31-37. Each measure is labeled with its number (31-37) and a key signature (e.g., h. F, w. F, h. Geo, w. Fis, h. G, w. G, h. As). The notation includes treble and bass staves with notes and fingerings.

w. Aa. h. A. w. A. h. B. w. B. h. H. w. H.

Musical notation for measures 38-44. Each measure is labeled with its number (38-44) and a key signature (e.g., w. Aa, h. A, w. A, h. B, w. B, h. H, w. H). The notation includes treble and bass staves with notes and fingerings.

# Ausweichungen vom harten E

*ins harte F. ins weiche F. h. Fis. w. Fis. h. G. w. G. h. Gis.*

*w. Gis. h. A. w. A. h. B. w. Ais. h. H. w. H.*

*h. C. w. C. h. Cis. w. Cis. h. D. w. D.*

*h. Fis. w. Es. Vom weichen E. ins harte F. ins weiche F.*

*h. Fis. w. Fis. h. G. w. G. h. As. w. As.*

*h. A. w. A. h. B. w. B. h. H. w. H. h. C.*

*w. C. h. Cis. w. Cis. h. D. w. D. h. Es. w. Es.*



# Ausweichungen

vom harten Cis oder As

ins harte A ins weiche A h. B. w. B. h. H. w. H. h. C.

Musical notation for measures 1-7. The system consists of a treble and bass staff. Measure numbers 1 through 7 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from one sharp (F#) to two sharps (F#, C#).

w. C. h. Des. w. Cis h. D. w. D. h. Es. w. Es.

Musical notation for measures 8-14. The system consists of a treble and bass staff. Measure numbers 8 through 14 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from two sharps (F#, C#) to one sharp (F#).

h. E. w. E h. F w. F h. Fis w. Fis.

Musical notation for measures 15-19. The system consists of a treble and bass staff. Measure numbers 15 through 19 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from one sharp (F#) to no sharps or flats (C major).

h. G. w. G.

Musical notation for measures 21-22. The system consists of a treble and bass staff. Measure numbers 21 and 22 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from no sharps or flats (C major) to one sharp (F#).

Vom weichen Cis oder As ins harte A: ins weiche A.

Musical notation for measures 23-24. The system consists of a treble and bass staff. Measure numbers 23 and 24 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from one sharp (F#) to two sharps (F#, C#).

h. B. w. B. h. H. w. H. h. C. w. C.

Musical notation for measures 25-30. The system consists of a treble and bass staff. Measure numbers 25 through 30 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from two sharps (F#, C#) to one sharp (F#).

h. Cis. w. Cis. h. D. w. D. h. Es. w. Es. h. E.

Musical notation for measures 31-37. The system consists of a treble and bass staff. Measure numbers 31 through 37 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from one sharp (F#) to no sharps or flats (C major).

w. E. h. F w. F h. Fis. w. Fis. h. G. w. G.

Musical notation for measures 38-44. The system consists of a treble and bass staff. Measure numbers 38 through 44 are printed below the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The key signature changes from no sharps or flats (C major) to one sharp (F#).

Widrige Bewegung in der harten in der weichen Tonart

f.1.

f.2.

f.4.

Vom h.C. ins w. vom w.C. ins h. vom h.E. ins w. vom w.E. ins h. vom h.G. ins w. vom w.G. ins h.

f.5.

# Die vier entscheidende schluss fallmässige Töne

Tab. 22 VII

Der fünfte von beiden  
Tonarten

Der siebente,  
vierte, in der weichen Leit.  
zweite,



Der Lage zu gefallen steht

der Siebente der harten  
der Zweite der harten  
der Zweite der weichen

Leiter

bisweilen auch der fünfte Schlussfallmässige in der Mitte.

*Rückelmasige Fortschreitungen.  
von einem willkürlichen Tone in alle andere Fünftensweis vorwärts.*

f. 1

A circular musical diagram titled "harten Tonarten" (hard tonalities). The center contains the text "harten Tonarten". Surrounding this are two concentric rings of notes. The outer ring shows the notes of the twelve major and minor keys: C, G, D, A, E, H, F, C, G, D, A, E. The inner ring shows the notes of the twelve minor keys: C, G, D, A, E, H, F, C, G, D, A, E. The diagram is divided into 12 segments, each representing a key. Each segment contains a musical staff with notes and accidentals, illustrating the progression of notes in that key. The notes are arranged in a circular pattern, with the outer ring showing the notes of the key and the inner ring showing the notes of the minor key. The diagram is labeled "f. 1" at the top left.

f. 2.

A circular musical diagram titled "weiche Tonarten" (soft tonalities). The center contains the text "weiche Tonarten". Surrounding this are two concentric rings of notes. The outer ring shows the notes of the twelve major and minor keys: C, G, D, A, E, H, F, C, G, D, A, E. The inner ring shows the notes of the twelve minor keys: C, G, D, A, E, H, F, C, G, D, A, E. The diagram is divided into 12 segments, each representing a key. Each segment contains a musical staff with notes and accidentals, illustrating the progression of notes in that key. The notes are arranged in a circular pattern, with the outer ring showing the notes of the key and the inner ring showing the notes of the minor key. The diagram is labeled "f. 2." at the top left.

f.1.

A circular musical diagram titled "harten Tonarten" (hard keys). The center contains the text "harten Tonarten". The diagram is divided into 12 segments, each representing a key signature: A, D, G, C, F, B, E, A<sup>s</sup>, D<sup>s</sup>, F<sup>is</sup>, H, and E. Each segment contains a scale of notes and a set of numbers (fingerings) for the right hand. The notes are arranged in a circle, and the numbers are placed below them. The diagram is surrounded by a series of musical staves with notes and clefs, likely representing the scales in a linear format.

f.2.

A circular musical diagram titled "weiche Tonarten" (soft keys). The center contains the text "weiche Tonarten". The diagram is divided into 12 segments, each representing a key signature: A, D, G, C, F, B, E, A<sup>s</sup>, D<sup>s</sup>, F<sup>is</sup>, H, and E. Each segment contains a scale of notes and a set of numbers (fingerings) for the right hand. The notes are arranged in a circle, and the numbers are placed below them. The diagram is surrounded by a series of musical staves with notes and clefs, likely representing the scales in a linear format.

*Kirkelmaße Fortschreitungen  
 von einem willkürlichen Tone in alle andre Tonarten zurück*

*Zirkelmäßige Fortschreitungen*

*mit der im Grunde liegenden vermischten Tonleiter*

*von einer willkürlichen Tonart in alle andere harte und weiche.*

f. 1.

f. 2.

The image contains two circular musical diagrams, labeled f. 1 and f. 2, each consisting of multiple concentric staves.

**f. 1:** This diagram shows a chromatic scale in the center, labeled "Des Ges H". The notes are arranged in a circle: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#. The outer staves contain musical notation with various accidentals and fingerings (e.g., 6, 5, 4, 3, 2, 1) indicating the sequence of notes.

**f. 2:** This diagram illustrates "Drei Harmonien mit der verminderten Siebente" (Three harmonies with the diminished seventh). The central text is surrounded by notes: "d f gis h" at the top, "b" on the left, and "gis fis a c" on the right. The diagram shows how these notes relate to the three harmonies mentioned.













