

# PAUL WITTGENSTEIN

## School for the Left Hand

### Schule für die linke Hand

**I. Exercises**  
Fingerübungen

**II. Etudes**  
Etüden

**→ III. Transcriptions**  
Bearbeitungen

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# ERRATA

## PREFACE

In the preface to all volumes last paragraph, end of 1st. line, read: **in Vol. II** (not: in Vol. III)

The excerpts from classical compositions in Vol. I start with an excerpt from Beethoven Kreuzer Sonata on page 77 and up to the end of this volume are by mistake printed there instead of at the start of the second volume. They belong to the same group as excerpts from Beethoven Sonatas op. 10 No. 3 and op. 57, printed in Vol. II

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### VOLUME III

- 9 Bar 29 bassclef, 1st note, insert : **♯ before F.**  
 10 Bar 14, trebleclef : **extend slur to include 1st crotchet (E).**  
 10 Bar 20, 2nd crotchet, chord, insert : **♯ 3 times to G's.**  
 11 Bar 41, trebleclef, 1st note, insert : **♯ before D.**  
 12 Bar 60, 1st quaver, 2nd beat, fingering, read : **1** (not : 3).  
 14 Bar 7, 4th quaver, fingering of chord :  $\frac{2}{5}$  (not :  $\frac{2}{4}$ ).  
 14 Bar 8, 3rd chord, notes  $\frac{B}{G}$  : **add dots to notes.**  
 17 Bar 81, 3rd beat, quaver A, fingering : read **2** (not : 5).  
 17 (\*b) VAR., 2nd alternative, bassclef, lower 1st note, read : **G** (not : F).  
 18 Bar 8, 1st beat, insert fingering above 1st note :  $\frac{1}{2}$ .  
 19 Bar 36, variant, bassclef, insert : **♭ before 2nd G.**  
 19 Bar 44, trebleclef, fingering to G read : **2, 1** (not : 1, 2).  
 20 Bar 60, trebleclef, 1st beat, fingering, insert :  $\frac{1}{2}$ .  
 20 Bar 60 bassclef, 1st beat, fingering read :  $\frac{1}{5}$  (not :  $\frac{1}{5}$ ).  
 20 Bar 62, treble clef, 1st minim, read : **B** (not : D).  
 20 Footnote, VAR. (a), trebleclef, 1st beat, fingering, read :  $\frac{2}{5}$  (not :  $\frac{1}{5}$ ).  
 21 Bar 75, 2nd quavers of the 1st and 2nd crotchet, fingerings, read :  $\frac{2}{5}$  (not :  $\frac{2}{5}$ ).  
 23 Bar 48, 1st chord, insert : **♭ before D.**  
 24 Bar 15, last grace note, insert : **♭ before D.**  
 25 Bar 23, trebleclef, top-note of chord, 1st beat, read : **G** (not : A).  
 26 Bar 7, 3rd crotchet, fingering 1st demi-semi-quaver, read : **1** (not : 2). 2nd demi-semi-quaver : **2** (not : 1).  
 26 Bar 10, trebleclef, last quaver D : **delete fingering 4.**  
 27 Bar 25, bassclef, 1st semi-quaver, fingering, read :  $\frac{4}{5}$  (not :  $\frac{2}{4}$ ).  
 27 Bar 28, bassclef, 2nd crotchet, 4th semi-quaver, read : **E** (not : F).  
 28 Bar 7, trebleclef last quaver, read : **1** (not : 5).  
 28 Bar 22, 2nd pedal : **move under 3rd quaver.**  
 32 Bar 72, 2nd triplet, 1st quaver, read :  $\frac{1}{2}$  (not :  $\frac{1}{3}$ ).


## EINLEITUNG


In der Einleitung zu allen Bänden, letzter Absatz, Anfang der 1. Zeile : **im 2. Heft** (nicht : im 4. Heft)

Die Stellen aus klassischen Kompositionen im 1. Band, angefangen von der Stelle aus Beethoven's Kreuzer Sonate S. 77 bis zum Schluss des Bandes sind irrtuemlicherweise dort, statt am Anfang des 2. Bandes, abgedruckt. Sie gehoeren in dieselbe Gruppe, wie die Stellen aus Beethoven's Sonaten op. 10 No. 3 and op. 57 im 2. Band.

### BAND III

- Takt 29 Bassschlüssel, 1. Note : **♯ vor f.**  
 Takt 14, Violinschlüssel : **Bogen bis einschliesslich 1. Viertel (e) verlaengern.**  
 Takt 20, 2. Viertel, Akkord : **♯ zu allen drei g.**  
 Takt 41, Violinschlüssel, 1. Note : **♯ vor d.**  
 Takt 60, 1. Achtel des 2. Viertels, Fingersatz : **1** (nicht : 3).  
 Takt 7, 4. Achtel, Fingersatz des Akkords :  $\frac{2}{5}$  (nicht :  $\frac{2}{4}$ ).  
 Takt 8, 3. Akkord  $\frac{h}{g}$  : **Punkte zu den Viertelnoten.**  
 Takt 81, 3. Viertel, Achtel a, Fingersatz : **2** (nicht : 5).  
 (\*b) VAR., Alternative, Bassschlüssel, 1. untere Note : **g** (nicht : f).  
 Takt 8, 1. Achtel, Fingersatz ueber 1. Note :  $\frac{1}{2}$ .  
 Takt 36, Variante, Bassschlüssel : **♭ fehlt vor zweitem g.**  
 Takt 44, Violinschlüssel, Fingersatz ueber g : **2, 1** (nicht : 1, 2).  
 Takt 60, Violinschlüssel, 1. Akkord, Fingersatz ueber b-es :  $\frac{1}{2}$ .  
 Takt 60, Bassschlüssel, 1. Akkord, Fingersatz :  $\frac{1}{5}$  (nicht :  $\frac{1}{5}$ ).  
 Takt 62, Violinschlüssel, 1. Halbe : **b** (nicht : d).  
 Fussnote, VAR. (a), Violinschlüssel, 1. Akkord, Fingersatz :  $\frac{2}{5}$  (nicht :  $\frac{1}{5}$ ).  
 Takt 75, 2. Achtelnoten im 1. und 2. Viertel, Fingersaetze :  $\frac{2}{5}$  (nicht :  $\frac{2}{5}$ ).  
 Takt 48, 1. Akkord : **♭ fehlt vor d.**  
 Takt 15, letzter Vorschlag : **♭ fehlt vor d.**  
 Takt 23, Violinschlüssel, oberste Note des 1. Akkords : **g** (nicht : a).  
 Takt 7, 3. Viertel, Fingersatz zum 1. 32tel : **1** (nicht : 2). Zum 2. 32tel : **2** (nicht : 1).  
 Takt 10, Violinschlüssel letztes Achtel d : **Fingersatz 4 zu streichen.**  
 Takt 25, Bassschlüssel, 1. 16tel, Fingersatz, lies :  $\frac{4}{5}$  (nicht :  $\frac{2}{4}$ ).  
 Takt 28, Bassschlüssel, 2. Viertel, 4. 16tel : **e** (nicht : f).  
 Takt 7, Violinschlüssel, letztes Achtel, Fingersatz : **1** (nicht : 5).  
 Takt 22, 2. Pedal gehoert **unter 3. Achtel.**  
 Takt 72, 2. Triole, 1 Achtel, Fingersatz :  $\frac{1}{2}$  (nicht :  $\frac{1}{3}$ ).

- 32 Bar 78, fingering : insert **4** under 1st chord.
- 34 Bar 115, small note systems, read : **Execution** (not : VAR. I), and : **VAR.** (not VAR. II)
- 38 Bar 8, 2nd pedal : **move under 4th quaver.**
- 39 Title "Bunte Blaetter" read : **Op. 99 No. 1** (not : No. 7).
- 39 Bar 8, bassclef, minim insert : accent > .
- 41 Bar 5, trebleclef, last quaver, lowest note of chord, read : **F** (not : E).
- 41 Bar 18, trebleclef, 3rd quaver, fingering, read :  $\frac{2}{3}$  (not :  $\frac{5}{3}$ ).
- 42 Bar 24, trebleclef, last beat, 1st quaver : **delete h before G.**
- 48 Bar 34, last quaver, insert : **h before A.**
- 50 Bar 21 : **pedal missing** at end of bar.
- 51 Bar 32, insert : **rit.** before 2nd crotchet.
- 51 Bar 34 : **pedal missing** at end of bar.
- 51 Bar 36, trebleclef, 2nd note, read : **semi-quaver** (not : quaver).
- 53 Bar 16, trebleclef, 3rd beat, insert : **semi-quaver rest.**
- 59 Bar 57, bass clef, fingering : delete **1** under dotted minim.
- 60 End of 1st bar, delete : \* **ped.**
- 61 Bar 31, 4th quaver, fingering read :  $\frac{1}{5}$  (not :  $\frac{3}{5}$ ).
- 64 Bar 11, bassclef, 3rd beat, read : **demi-semi-quavers**, instead of hemi-demi-semi-quavers.
- 66 Bar 30, 1st crotchet, 7th hemi-demi-semi-quaver, fingering : insert **1**.
- 66 Bar 30, 3rd crotchet, 7th hemi-demi-semi-quaver, read : **A** (not : G).
- 66 Bar 31, 3rd crotchet, 8th hemi-demi-semi-quaver, read : **G** (not : A).
- 67 Bar 39 : last 4 notes should be **semi-quavers** (not : demi-semi-quavers).
- 69 Bar 54 : **move pedal to right under 3rd note of triplet.**
- 72 Bar 72, semibreve chord read : **B-E-B** (not : D $\sharp$ -G-B).
- 72 Bar 81, trebleclef, semibreve chord, fingering must be put exactly next to its note, therefore from top to bottom : 1 to F $\sharp$ , 2 to B, 4 to F $\sharp$ , 5 to D $\sharp$ , 1 to B, none to F $\sharp$ , 3 to D $\sharp$ .
- 72 Bar 83 : **delete F** above lowest note **B.**
- 73 Bar 27 : **move 2nd \* to right under semi-quaver D.**
- 75 Bar 57, 1st quaver : insert fingering  $\frac{1}{2}$ .
- 76 Bar 81, 4th semi-quaver of 2nd crotchet, lower note : **G $\sharp$**  (not : A $\flat$ ).
- 78 Bar 110, 2nd crotchet, 1st demi-semi-quaver, read : **E** (not : D).
- 80 Bar 125 : **move 2nd pedal to right under B.**
- 82 Bar 169, 1st semi-quaver, fingering, insert **1**.
- 82 Bar 191 : **delete 3rd pedal.**
- 85 Bar 255 : **move point of sign**  **to right, under 3rd semi-quaver E.**
- 86 **CONTENTS**  
2nd line, read : **Prelude 3** (not : Prelude 1).

- Takt 78, Fingersatz : **4** unter **1**. **Akkord** hinzufuegen.
- Takt 115, kleine Noten, lies : **Ausfuehrung** (nicht : VAR. I), und : **VAR.** (nicht : VAR. II).
- Takt 8, 2. Pedal gehoert **unter 4. Achtel.**
- Ueberschrift "Bunte Blaetter" : **Op. 99 No. 1** (nicht : No. 7).
- Takt 8, Bassschluessel : Akzent > zur halben Note.
- Takt 5, Violinschluessel letztes Achtel, unterste Note des Akkords : **f** (nicht : e).
- Takt 18, Violinschluessel, 3. Achtel, Fingersatz :  $\frac{2}{3}$  (nicht :  $\frac{5}{3}$ ).
- Takt 24, Violinschluessel, 4. Viertel, 1. Achtel : **kein h vor g.**
- Takt 34, letztes Achtel : **h fehlt vor a.**
- Takt 21 : **Pedal** fehlt am Ende des Taktes.
- Takt 32 : **rit.** vor 2. Viertel.
- Takt 34 : **Pedal** fehlt am Ende des Taktes.
- Takt 36, 2. Note : **Sechzehntel** (nicht : Achtel).
- Takt 16, Violinschluessel, 3. Viertel : **16tel Pause** hinzufuegen.
- Takt 57, Bassschluessel : **Fingersatz 1** unter der **punktierten Halben** streichen.  
Ende des 1. Taktes : \* **ped.** zu streichen.
- Takt 31, 4. Achtel, Fingersatz :  $\frac{1}{5}$  (nicht :  $\frac{3}{5}$ ).
- Takt 11, Bassschluessel, 3. Viertel : **32tel** statt **64tel.**
- Takt 30 : **Fingersatz 1** zum 7. 64tel des 1. Viertels **hinzufuegen.**
- Takt 30, 3. Viertel, 7. 64tel : **a** (nicht : g).
- Takt 31, 3. Viertel, 8. 64tel : **g** (nicht : a).
- Takt 39, letzte 4 Noten sollen **16tel** (nicht : 32tel) sein.
- Takt 54 : **Pedal** nach rechts unter **3. Achtelnote** der **Triole** zu verschieben.
- Takt 72, Ganztonakkord : **h-e-h** (nicht : dis-g-h).
- Takt 81, Violinschluessel, Ganztonakkord, Fingersatz genau zu den zugehoerigen Noten, also (von oben nach unten) : 1 zu fis, 2 zu h, 4 zu fis, 5 zu dis, 1 zu h, keiner zu fis, 3 zu dis.
- Takt 83 : **f ueber tiefster Note h** zu streichen.
- Takt 27 : **2. \* nach rechts** unter **16tel d** zu verschieben.
- Takt 57 : Ueber 1. Achtel **fehlt Fingersatz**  $\frac{1}{2}$ .
- Takt 81, 4. 16tel des 2. Viertels, untere Note : **gis** (nicht : as).
- Takt 110, 2. Viertel, 1. 32tel : **e** (nicht : d).
- Takt 125 : **2. Pedal** nach rechts unter **h** verschieben.
- Takt 169, 1. 16tel : **Fingersatz 1** hinzufuegen.
- Takt 191 : **3. Pedal** weglassen.
- Takt 255 : **Spitze** des Zeichens  nach rechts unter **3. 16tel e** zu verschieben.
- INHALT**  
2. Zeile lies : **Prelude 3** (nicht : Prelude 1).

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# SCHOOL FOR THE LEFT HAND SCHULE FÜR DIE LINKE HAND

## III. TRANSCRIPTIONS

## BEARBEITUNGEN

### PRELUDE I

“Wohltemperiertes Klavier”

Moderato

J. S. BACH

PIANO

Pedal bei jedem Harmoniewechsel  
Pedal at each change of harmony

1 2 1 5      20      3 1 3       $\frac{4}{3}$  1

1 2 1 3      1 2 1 3      1 2 1 3

*dim.*      *pp*      *poco rit.*

25      4 1 4      1 2 1 5      1 2 1 4

*a tempo*      *cres.*      *cen.*      *do.*      *poco*

1 2 1 4      1 2 1 4      30      1 2 1 5

*a*      *poco*      *ff*

4      4      4 1

*p*

35

*rit.*

*ped.*      \*      *ped.*      \*      *ped.*      *ped.*

PRELUDE, No. 3  
from the "Small Preludes for Beginners"

PRÄLUDIUM, No. 3  
aus den "Kleinen Präludien für Anfänger"

J. S. BACH

*Con moto* *simile*

PIANO *p*

5 2 4 5 3

5

2 1 2 1 2 1 2 1 1

5 4 4

2 1 2 1 2 2 10 1 3 2 3 5 3 1 1 3 2 3 5 3 1

*mf*

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

*dim.*

2 3 2 4 2 4 5 3 4

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

*p poco a poco cresc.*

5 2 3 2 4 5 5 4

Detailed description: This is a musical score for a piano prelude in G minor, 3/4 time. It consists of five systems of music. The first system starts with a piano (p) dynamic and includes the tempo marking 'Con moto' and the instruction 'simile'. The second system includes a first ending bracket labeled '5'. The third system includes a second ending bracket labeled '10'. The fourth system includes a third ending bracket labeled '15' and a 'dim.' (diminuendo) marking. The fifth system includes a 'p poco a poco cresc.' (piano poco a poco crescendo) marking. The score is heavily annotated with fingerings (numbers 1-5) and includes a 'Ped.' (pedal) marking in the first system. The bass line is simple, often consisting of single notes or dyads, while the treble line features intricate sixteenth-note patterns.



20  $\frac{4}{1}$

25 *dimin.*

30

35 *p* *cresc.*

*dimin.*

40 *rit.* *p* *rit.*

*Red.* 8

# GIGUE

from the Partita in B flat

# GIGUE

aus der B dur Partita

J. S. BACH

*Allegretto con moto ed espressivo*

PIANO

*ped. 3 5 ped. ped. simile*

*ped. (ped.) ped. (ped.)*

25

*Red. Red. Red. Red. Red. Red. Red. Red. Red.*

30

*poco rit. p a tempo f*

*Red. Red. (Red.) Red. Red. Red.*

35

*dim. poco a poco*

*Red.*

40

*pp*

45

*cresc. poco a poco f*

45

*dim. poco a poco p pp*

8

SICILIENNE (G minor)

SICILIENNE (G moll)

from the 2nd Sonata for Flute and Piano (Eflat major) | aus der 2. Sonate für Flöte und Klavier (Es dur)

J. S. BACH

Andantino quasi allegretto

PIANO

The musical score is written for piano in G minor, 6/8 time. It consists of five systems of music. Each system contains a treble and bass staff. Fingerings are indicated by numbers 1-5. Pedal markings include 'Ped.', '\* Ped.', and 'poco rit.'. Measure numbers 5, 10, and 15 are boxed. The score includes various ornaments and dynamic markings like 'p' and 'pp'.

\* Pedal between G and C; if this proves unsuccessful, pedal on the third quaver and half-pedal (∧) on the fourth, so that the G of the middle voice disappears and the Eb of the melody remains.

\* Pedal zwischen G und C. Sollte das nicht gelingen, muss das Pedal auf das 3. Achtel genommen und auf 4 eine halbe Unterbrechung (∧) gemacht werden, damit das G der Mittelstimme verschwinde, das Es der Melodie aber dennoch gehört werde.

First system of the musical score. It features a treble and bass clef with a key signature of one flat. The music is marked *piu f* and includes various fingerings and slurs. The bass line contains several *Red.* markings. The system concludes with a measure marked *p* and a *Red.* marking.

Second system of the musical score, starting at measure 20. It includes a *rit.* marking and a *pp* dynamic. The bass line contains several *Red.* markings. The system concludes with a measure marked *rit.* and a *Red.* marking.

Third system of the musical score, starting at measure 25. It includes a *ritardando poco a poco* marking. The bass line contains several *Red.* markings. The system concludes with a measure marked *ritardando poco a poco* and a *Red.* marking.

Fourth system of the musical score. It includes a *menop* marking and a *poco f* dynamic. The bass line contains several *Red.* markings. The system concludes with a measure marked *rubato* and a *Red.* marking.

Fifth system of the musical score, starting at measure 30. It includes a *ten.* marking and a *p* dynamic. The bass line contains several *Red.* markings. The system concludes with a measure marked *tr* and a *Red.* marking.

*a* VAR.

*b* VAR. etc. U.S.W.

\* Die Ligatur Ad lib.  
\* The tie ad lib.

\*\* If this C, not in the original, is played, it should be almost inaudible.

\*\* Wenn dieses C gespielt wird (im Original nicht enthalten), dann beinahe unhörbar.

ADAGIO  
from the Sonata in A flat

ADAGIO  
aus der AS-Dur Sonate

J. HAYDN

**PIANO**

*p*

senza Ped.

112 *tr*

5

10

112 *tr*

112 *tr*

15

112 *tr*

20

*cresc. accel.*

*rit.*

ten.

\* Silent touch with the 5th finger.

\* Mit dem 5. Finger stumm nachschlagen.

45 *rubato* *Presto* *sognando* *Lento*

*pp una corda* *pp una corda*

*ped.* *ped.* *ped.* *ped.*

50 *più f risvegliato* *a tempo*

*ped.* *\* ped.*

55

*accel. e cresc.* *rit.*

60 *a tempo* *f* *p*

*ped.* *\* ped.* *ped.* *\* ped.* *ped.*



Musical score system 1, measures 56-65. Treble and bass staves. Dynamics: *f*, *p*. Includes fingering numbers (1, 2, 3, 4, 5) and a first ending bracket labeled [6.] at the end.

Musical score system 2, measures 66-70. Treble and bass staves. Dynamics: *cresc.*. Includes fingering numbers and a first ending bracket labeled [70] at the end.

Musical score system 3, measures 71-75. Treble and bass staves. Dynamics: *poco rit.*. Includes fingering numbers and a first ending bracket labeled [75] at the end.

Musical score system 4, measures 76-80. Treble and bass staves. Dynamics: *fp distinto*, *cresc. poco - a - poco*, *cresc.*. Includes fingering numbers and a first ending bracket labeled [80] at the end.

Musical score system 5, measures 81-85. Treble and bass staves. Dynamics: *f*, *mp a tempo*, *p rit.*. Includes markings for *trm*, *allarg.*, and *Red.*. Includes fingering numbers and a first ending bracket labeled [85] at the end.

(a) Ausführung Execution

Musical score system 6, measures 86-90. Treble staff. Includes fingering numbers and the word *etc.*

(b) VAR.

Musical score system 7, measures 91-95. Treble and bass staves. Includes fingering numbers and a first ending bracket labeled [95] at the end.

2nd Movement from the  
QUARTET, Op. 64, No. 5

Zweiter Satz aus dem  
QUARTETT, Op. 64, No. 5

J. HAYDN

Adagio cantabile

PIANO

The musical score is for the 2nd movement of a quartet by J. Haydn, Op. 64, No. 5. It is in 3/4 time and G major. The tempo is Adagio cantabile. The score is for piano. The right hand plays a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand provides harmonic support with chords and single notes, also with fingerings. Dynamics include piano (p) and piano-forte (piu f). There are performance markings such as 'red.' and '5' indicating specific techniques or fingering changes. The score is divided into systems, with measure numbers 10, 15, 20, and 25 marked.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a 4/4 time signature. The first measure is marked with a box containing the number 30. Dynamics include *pp* and *p*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures. The word *una corda* is written below the first measure.

Second system of the musical score. It continues the grand staff notation. The first measure is marked with a box containing the number 35. Dynamics include *p* and *mf*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures. The word *una corda* is written below the first measure. The system ends with a double bar line and a fermata.

Third system of the musical score. It continues the grand staff notation. The first measure is marked with a box containing the number 45. Dynamics include *ten.* and *p*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures. The word *una corda* is written below the first measure.

Fourth system of the musical score. It continues the grand staff notation. The first measure is marked with a box containing the number 50. Dynamics include *mf* and *p*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures. The word *una corda* is written below the first measure. The instruction *con suono ed espressivo* is written above the first measure.

Fifth system of the musical score. It continues the grand staff notation. Dynamics include *legato*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures, and another slur covers the last two measures. The word *una corda* is written below the first measure.

(a) VAR. Musical notation for variation (a), showing a short melodic phrase in the treble clef and its accompaniment in the bass clef.

(b<sup>1</sup>) VAR. Musical notation for variation (b<sup>1</sup>), showing a short melodic phrase in the treble clef and its accompaniment in the bass clef, ending with "etc.".

(b<sup>2</sup>) VAR. Musical notation for variation (b<sup>2</sup>), showing a short melodic phrase in the treble clef and its accompaniment in the bass clef, ending with "etc.".

\*\* Der triller hort mit dem Bass G-auf  
 \*\* The trill ends at G in the bass

\* If you phrase according to upper slur, use the upper fingering.

\* Wenn nach dem oberen Bogen phrasiert wird, nehme man den oberen Fingersatz; den unteren zwei Bögen entspricht der untere Fingersatz.

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*p* *piu f*

(a) VAR.

(\* a) } Siehe Varianten auf Seite 17  
 (\* b) } See Variants on page 17