

## **Hochschule für Musik und Tanz Köln - Hochschulbibliothek**

### **Neue praktische Klavierschule für Kinder, nach einer bisher ungewöhnlichen sehr leichten Methode**

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Sechszehnte Lection. Die Taktübungen für beyde Hände zugleich.

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## Sechszehnte Lection.

## Die Taktübungen für beyde Hände zugleich.

The musical score consists of two systems of two staves each. The first system is marked with a '1' above the first staff and a '2' above the second staff. The second system is marked with a '5' above the first staff and a '4' above the second staff. The notation includes treble clefs, a common time signature, and various rhythmic patterns such as eighth and sixteenth notes, and rests.

Diese Lection steht in harmonischer Verbindung mit der eilften und zwölften des ersten Bändchens, so wie mit der vorhergegangenen funfzehnten. Was also in den Erklärungen der ebengenannten Lectionen gesagt worden ist, das gilt auch bey dieser gegenwärtigen.

Unter allen diesen Aufgaben ist keine, welche den Umfang von fünf Tönen überschreitet, und das Ueber- und Untersetzen der Finger, welches gemeiniglich den ersten Reihe prakttsche Klavierschule 2. Bändchen.

Anfängern schwer wird, ist bey diesen Uebungen vermeidlich.

Die Applikatur oder Fingersezung ist auch bey diesen Aufgaben nicht durch Ziffern über den Noten angezeigt, weil schon der kleine Klavierspieler soll und auch kann gewöhnt werden, die schicklichen Finger selbst zu finden, und weil die Einrichtung dieser Säge so beschaffen ist, daß er sie leicht finden kann.

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The image displays six pairs of musical staves, numbered 5 through 12. Each pair consists of a treble clef staff and a bass clef staff, connected by a brace on the left. The exercises are written in a common time signature (C). Exercises 5, 7, 9, and 11 feature a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Exercises 6, 8, 10, and 12 feature a melodic line in the bass clef and a rhythmic accompaniment in the treble clef. Each exercise is divided into two measures by a double bar line, with the exercise number placed above the first measure of each pair.

The image shows a page of musical notation with five systems of two staves each. The exercises are numbered 13 through 20. Each system contains two staves of music, with the first staff in treble clef and the second in bass clef. The exercises consist of rhythmic patterns of eighth and sixteenth notes. Exercise 13 starts with a treble staff containing a sequence of eighth notes and a bass staff with a corresponding rhythmic accompaniment. Exercise 14 continues with similar patterns. Exercise 15 introduces a first finger (1) on the final note of the treble staff. Exercise 16 continues the pattern. Exercise 17 shows a more complex treble staff pattern. Exercise 18 continues. Exercise 19 continues. Exercise 20 ends with a treble staff pattern and a bass staff pattern. At the bottom of the page, there is a common time signature 'C' with a '2' below it, indicating a 2/4 time signature.

The image displays six systems of musical notation, each consisting of a grand staff with a treble and bass clef. The exercises are numbered 21 through 28. Exercises 21, 23, 25, 27, and 28 are marked with a '2' above the first measure, indicating a two-measure rest. Exercises 22, 24, and 26 are marked with a '4' above the first measure, indicating a four-measure rest. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests, designed for hand coordination.

The image displays six exercises, numbered 29 through 36, arranged in three pairs. Each exercise is written for two staves, one for the right hand (treble clef) and one for the left hand (bass clef), with a brace on the left side. Exercises 29, 31, and 33 are grouped together, as are 30, 32, and 34, and 35, 36, and 38. Each exercise consists of two measures, with a double bar line separating them. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The paper is aged and shows some wear at the edges.

The image displays six pairs of musical staves, each pair representing an exercise. Each exercise is numbered at the beginning of its first staff. The exercises are:

- Exercise 37: Treble clef, quarter notes and eighth notes.
- Exercise 38: Treble clef, quarter notes and eighth notes.
- Exercise 39: Treble clef, quarter notes and eighth notes.
- Exercise 40: Treble clef, quarter notes and eighth notes.
- Exercise 41: Treble clef, quarter notes and eighth notes.
- Exercise 42: Treble clef, quarter notes and eighth notes.
- Exercise 43: Treble clef, quarter notes and eighth notes.
- Exercise 44: Treble clef, quarter notes and eighth notes.

Each exercise consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The notation includes various rhythmic patterns such as quarter notes, eighth notes, and sixteenth notes, often beamed together. The exercises are arranged in four groups of two staves each, with a double bar line separating the exercises within each group.

The image displays six pairs of musical staves, each pair representing an exercise. Each exercise is numbered at the beginning of its first staff: 45, 46, 47, 48, 49, and 51. The second staff of each pair is numbered with the exercise number plus two: 46, 48, 50, and 52. The exercises are written in a common time signature (C) and feature a variety of rhythmic patterns, including eighth and sixteenth notes, often with beamed pairs. The notation is clear and typical of 18th-century pedagogical music.

## Sechszehnte Lection. Die Taktübungen für beyde Hände zugleich.

The image displays six exercises, numbered 53 through 60, arranged in three pairs. Each exercise is written for two staves, with the right hand on the upper staff and the left hand on the lower staff. The exercises are in a common time signature and consist of rhythmic patterns. Exercises 53, 55, 57, and 59 are grouped together on the left side of the page, while exercises 54, 56, 58, and 60 are grouped on the right side. The notation includes various note values, rests, and bar lines, with repeat signs at the end of each exercise.