

C O N T E N T S .

PART. II.

	Page
INTRODUCTION: On fingering in general .....	1
CHAP. 1. On repeating the same succession of fingers, when a passage consists of a progression of similar groups of notes, with the requisite examples for practice .....	3
2. On the passage of the thumb under the other fingers, and of the fingers over the thumb, with Exercises .....	66
3. On the omission of one or more fingers, with Exercises .....	152
4. On the substitution of one finger for another on the same note, with Exercises .....	186
5. On Extensions and Skips, with Exercises .....	209
6. On the use of the thumb and little finger on the black keys, with Exercises .....	224
7. On passing a long finger over a shorter, and passing a short finger under a longer one, with Exercises .....	237
8. On changing one or more fingers on the same key, with or without the repetition of the note; and, inversely, on the successive application of the same finger on two or more different keys; with Exercises .....	252
9. On changing and crossing over the hands, and on placing them one under the other, with Exercises .....	258
10. On the distribution of parts between the two hands, and on licences of fingering admitted in the strict style, with Examples of Fugues .....	297

# PART II.

## INTRODUCTION.

### ON FINGERING IN GENERAL.

The diffusion of an increased facility of execution on the Piano Forte, and the invention of new passages and combinations of notes, have given rise to a more varied application of the fingers, and have rendered necessary a system of fingering more adequate to the modern and improved style of playing on this instrument. This we shall here endeavour to develop and explain with all the clearness of which it is susceptible; as without a correct and convenient method of fingering, no person can become a good and ready performer.\*

By fingering is understood the correct and appropriate *application* of the fingers of both hands. This is founded on convenience, and neatness or elegance of appearance, on which again depends, in a great degree, precision and certainty of performance.

*Convenience* supposes the choice of those fingers by which all the notes of a given passage may be most easily got at and most intelligibly performed. *Elegance* depends upon convenience, and forbids all unpleasant contortion or grimace. A passage is often considered as difficult, because the player employs a false or ill-adapted method of fingering, or impedes the facility of the fingers by violent movements of the body.

As some passages admit of several dispositions of the fingers, and others of a *single one* only; to preclude all doubt and hesitation, I have, in most cases, chosen only *one* method, and that the best and most convenient.

The *Thumb* is the most important of the fingers, it is the pivot or point of support about which, whether the hand is to contract or to expand, the other fingers must turn, and direct themselves with the utmost possible facility and quickness, and without the least audible separation of the sounds. To exhibit to the Pupil all the cases of fingering which may occur, I have distributed the whole system of fingering under various heads, and have treated each division singly; as:

1. *Proceeding* with the same succession of fingers when a passage consists of a progression of similar groups of notes.
2. *Passage* of the thumb *under* the other fingers, and of other fingers *over* the thumb.
3. *Omission* of one or more fingers.
4. *Substitution* of one finger for another on the recurrence of the same note.
5. *Extensions* and *Skips*.

---

\* I consider this subject, therefore, as one of the most important of my treatise, and have endeavoured to elucidate it in every possible case, rather by numerous examples than by words.

6. Use of the *thumb* and *little finger* on the black keys.

7. *Crossing* a long finger *over* a shorter one, and *passing* a short finger *under* a longer one.

8. Changing one or more fingers on the same key upon the immediate repetition of a note; and the successive application of *one* finger to two or more different keys.

9. *Placing* the hands *under* each other, so that the fingers of one hand fall between those of the other; and *crossing* one hand over the other.

10. *Distribution of several parts* between the two hands; and *licences* of fingering allowable in the strict or fugue style.

These different divisions of the system of fingering can only refer strictly and exclusively to passages for the right hand, as the place of the hand is fixed by the notation: the same cases of fingering may certainly occur for the left hand; but less frequently, and not in the order here prescribed for the right hand in particular.

Although the plan of the exercises contained in this Part is chiefly grounded on regular, and generally diatonic successions of similar groups of notes, yet I have not neglected to place before the Pupil more varied applications of it; for Ex: by intermixing the black keys, by skips of larger intervals, and by extensions. The exercises are marked with fingering for the right hand, and in most cases for the left also; They must be practised at first, with each hand singly, and then with both together. For the greater part, they are arranged according to the compass or interval,\* included between the extreme notes of the group or passage which serves as a model; yet they are not so limited to this point, but that other groups, bearing some similitude, but of wider compass, are occasionally introduced.

I have also considered it necessary to add, from time to time, short remarks on the examples, calculated to assist the Pupil and facilitate the performance: as 1<sup>st</sup> how the hand should be held in playing the passage; 2<sup>dly</sup> whether the fingers are to be contracted; 3<sup>dly</sup> what note, on account of the better connexion and more certain performance of the group, must occasionally be held something longer than its strict time;\*\* and 4<sup>th</sup> particularly, what note of a group or passage must receive a slight additional pressure or *emphasis*, in order to render the passage more intelligible to the ear.\*\*\*

As the passages or groups of notes which serve as models, may be considered as various modes of distributing the notes of certain chords, they, for the most part, admit of the same fingering as the chords themselves; where it appeared necessary, I have placed

\* That is, according to the compass of a third, fourth, fifth, &c: with a view to facilitate finding the method of fingering similar passages, when they occur in other compositions.

\*\* In the examples, this is indicated by a star. (\*)

\*\*\* This emphasis must not be forced and unnatural; it supposes merely a little additional stress as compared with the other notes, it assists the player in keeping the exact time, and gives his fingers more precision and more power of refined expression. I have constantly indicated this by (A)

the chords which are the roots of the groups together with their fingering before the examples. To conclude, these short examples consist of melodical groups and passages, some simple, others complex; some following in regular succession, like the succeeding links of a chain, some in several parts, and all selected, either from my own works or those of celebrated Masters.

CHAP. I.

ON PROCEEDING WITH THE SAME SUCCESSION OF FINGERS WHEN A PASSAGE CONSISTS OF A PROGRESSION OF SIMILAR GROUPS OF NOTES.

§ 1.

Indispensable as is the passage of the thumb under the other fingers, and that of the other fingers over the thumb, throughout the whole system of fingering, yet the too frequent employment of it is injurious, particularly when it recurs too speedily. To avoid this, we must employ the same succession of fingers when a passage consists of a progression of similar groups of notes. See Example (A.)

§ 2.

By this more simple disposition of the fingers, passages may be performed with greater certainty and connexion; for the hand here moves along with the utmost steadiness, and the fingers, which are but little lifted up, glide equably from key to key.

§ 3.

The intervention of the black keys changes the symmetrical progression of the fingers, so far only as the rule in passages of single notes forbids the use of the thumb on the black keys; as soon as it returns to its previous position on the white keys, the original disposition of the fingers must again be resorted to. Ex: B. passages of double notes however form an exception. C.

A. right hand.

B.

C.

The following short exercises will familiarise the Pupil with many passages and groupings of notes, which depend on the mode of disposing the fingers explained in this chapter; and the assiduous practise of them will facilitate much of what follows in the course of this work.

PRACTICAL EXERCISES.



Proceeding with same succession of Fingers in progressions of similar groups of notes.

Compass of a Third. NB. Fingering for the right hand.

Root of the Passage. *N<sup>o</sup> 1* *Diatonic succession of groups.*

NB. Fingering for the left hand, to be played an octave lower.

(B) EXTENSIONS.

(C) with SKIPS.

(A.) The first of the three notes receives a little stress, as compared with the two that follow; the hand remains steady, without being lifted from the keys; the notes are to be equally and closely connected with one another.

(B.) In Extensions the finger must not quit the previous key, till the key taken by extension is absolutely struck.

(C.) Even in skips, the hand should scarcely be lifted up from the keys, but rather glide smoothly forwards or backwards on their surface.\*

by DEGREES.

EXTENSIONS.

by SKIPS.

\*.These rules apply generally to the whole of the second part.

First musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It features a complex melodic line with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4, and accents are marked with '+' above notes.

Second musical staff, continuing the melodic line. It includes a section marked with a '3.' and contains various rhythmic patterns and fingerings.

Third musical staff, showing further development of the melodic theme with intricate sixteenth-note passages.

Fourth musical staff, continuing the piece with similar rhythmic complexity and fingerings.

Fifth musical staff, featuring a section marked with a '4.' and containing various rhythmic patterns and fingerings.

Sixth musical staff, continuing the melodic line with intricate sixteenth-note passages.

Seventh musical staff, showing further development of the melodic theme.

Eighth musical staff, continuing the piece with similar rhythmic complexity and fingerings.

Ninth musical staff, featuring a section marked with a '3' and containing various rhythmic patterns and fingerings.

Tenth musical staff, continuing the melodic line with intricate sixteenth-note passages.

Eleventh musical staff, the final staff on the page, concluding the piece with a melodic flourish.

5. 1 3 2 1 2 3 1

First system of exercise 5, featuring a treble clef, 2/4 time signature, and a series of eighth-note patterns with various fingerings and accents.

Second system of exercise 5, continuing the eighth-note patterns with more complex rhythmic groupings.

Third system of exercise 5, showing further development of the eighth-note exercises.

Fourth system of exercise 5, introducing some sixteenth-note patterns alongside the eighth notes.

Fifth system of exercise 5, featuring more intricate rhythmic patterns.

Sixth system of exercise 5, continuing the sequence of rhythmic exercises.

Seventh system of exercise 5, concluding the exercise with a final cadence.

Compass of a Fourth.

First system of exercise 6, starting with a treble clef and 2/4 time signature, featuring a sequence of notes with a '4 3 1' fingering.

Second system of exercise 6, continuing the 'Compass of a Fourth' exercise.

Third system of exercise 6, showing further rhythmic and fingering variations.

Fourth system of exercise 6, concluding the exercise with a final cadence.

8.

9.

10.

(a) On the repetition of the note, the finger must be lifted up almost imperceptibly, the hand remaining perfectly at rest.







16.  $\overset{2}{\wedge} 1 \overset{3}{2} 1 + \wedge$

1 2 + 1 2 3 + 2 + 1 2 3 + 2 +

2 1 2 3 + 2 + 2 + 2 + 2 + 1 2 + 1 2 + 1 x 1 3

17.  $\overset{2}{\wedge} 3 \overset{2}{2} 1 \overset{2}{2} + \wedge$

1 + 1 2 1 4 1

1 4 1

See the rules relating to the performance of Triplets, and groups of six notes in Part I.

1 + 1 3 + 1 2 4 1 + 3 + 1 2 4

1 4 1 + 2 1 + 2 1 3 1

18.  $\overset{2}{\wedge} 1 \overset{2}{2} \overset{2}{2} \overset{2}{2} \overset{2}{2} \wedge$

2 3 2 + 2 + 2

2 3 2 + 2 + 2

1 2 1 + 2 + 1

2 + 3 1

19.  $\overset{2}{\wedge} 1 \overset{2}{2} \overset{2}{2} \overset{2}{2} \overset{2}{2} \wedge$

1 2 1 3 + 3 1

+ 1 + 3 + 3

4 2

+ 1

20.  $\overset{2}{\wedge} 3 \overset{2}{2} 1 \overset{2}{2} \overset{2}{2} \wedge$

+ 1 2 1 + 3

4 + 3 4 3 4

1 4 1 4 8 + 4 4 4

21.

22.

23.

24.

25.

26.

26.

Exercise 26 consists of three staves of sixteenth-note runs. The first staff starts with an accent (^) and includes fingerings like 3 2 1 2 3 2 1 + and 4 1 4. The second staff has an accent (^) and fingerings like 1 2 1 2 3 2 1 + and 2 1 2 1 + 1 2 4 2. The third staff includes fingerings like 1 3 2, 4 +, and 2.

27.

Exercise 27 consists of two staves of sixteenth-note runs in a key signature of two flats. The first staff starts with an accent (^) and includes fingerings like 3 2 1 + 1 3 2 1 and 1 2 3 4 3 1 2 3 +. The second staff includes fingerings like 1 3 and +.

28.

Exercise 28 consists of two staves of sixteenth-note runs in a 2/4 time signature. The first staff starts with an accent (^) and includes fingerings like 2 1 2 3 2 1 2 and 3 1 2 1 + 1 2 1 3. The second staff includes fingerings like 4 + 2 1 + and 4 + 2 1 +.

29. R.H.\*

Exercise 29, Right Hand (R.H.), consists of two staves of sixteenth-note runs. It starts with an accent (^) and includes fingerings like 3 2 3 and 3 1 + 1 3. The second staff includes fingerings like 4 2 3 and 1 4.

L.H.

Exercise 29, Left Hand (L.H.), consists of one staff of sixteenth-note runs. It includes fingerings like 3 1 + 4 and 3 + 1 4.

*Accompaniment.*

The accompaniment for exercise 29 consists of two staves of sixteenth-note runs. The first staff includes fingerings like 4 + 1 + 3 1 and 4 + 3. The second staff includes fingerings like 1 + + 4 3 1 + 4 and 3 + + 4.

COMPASS OF A-FIFTH.

30

30

IN CONTRARY MOTION.

31.

31.

The little finger held down longer than the strict time.

32.

33.

34.

35.

3 2 4 3 1+  
1 2 + 1 3 4 1  
1 13 4

1 1 + 1 2 4  
1 + 1 + 3 4  
1 + 1 + 1 3  
4 2  
2 4 3  
1 + 1 + 1 3  
4 2 2

(A.) The finger to be withdrawn very gently from the

3 1 + 1 + 1 3  
4 2  
2 3 1 + 1 + 1 3 4  
2 3 +  
3  
+ 1 + 1 3 4

key, without lifting up the hand, which merely moves gently forward.

+ 2 + 1 3 4  
1  
1 3 1 + 1 3 4

36.  
1 + 3 4 3 2  
2 4 1 + 1 2  
3 4 1  
3  
+ 2 4 + 1 + 1  
2 4 1

3 4 1  
1  
+ 1 + 1 2 4 +  
2 4 +

37.  
+ 1 3 2 + 1 3 2  
2  
2  
2  
1  
2  
+  
1  
2  
+  
1

2 + 1 3 2  
1  
2  
1  
+ 1 2 4  
3  
4 2  
4 2

38.  
+ 1 2 3 1  
4 2 + 1 2 3 4  
1 + 1 2  
+ 1 3 4 3 1  
4 3 1 + 1 2

4 3 + 1 + 3 4 3 1 +  
4 3  
4 3 1 +  
4 2 + 1 + 2  
2 3  
4 2 1 +  
4

39.  
4 3 2 1 2 +  
+ 1 2 3 2 4

1 + 1 2 1 3  
4  
+



40.

41.

42.

43.

44. L.H.

45. R.H.

46. L.H.

3 + 3 + 2 2 +

47.  $\overset{*}{\wedge}$  4 +1 2 3 2 +1  $\overset{*}{\wedge}$

+ 3 2 1 + 1 2 3 +

4 + 3

1 2 3 4 4 + 4

4 + 4 3 2 1 1 4 3 2 + 1 2 3

+ 3 + 3 + 4

48. 3 2 3 4 3 2 1 +

1 2 1 + 1 2 3 4 1

+ 2 + 1 + 1 2 3 +

+ 1 + 1 + 1 2 1 + 1 2 + 1 2 3 2 + 1 2 + 1 2 3 + 2 4 3 + 1

49.  $\overset{\wedge}{+}$  1 2 + 2 3 2 1  $\overset{\wedge}{+}$  + 2 1 + 2 3 2 1 3

1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 + 1 + 1

1 3 3 + 2 + 1 4 1 3 4 1 3 4 1 + 1 + + 2 + 2 1 + 2 1 +

1 + 3 2 1 + 1

50.  $\overset{*}{\wedge}$  4 2 1 2 + 2 1 2

+ 1 2 1 3 1 2 1 + 3 4

+ 2 1 2 4 2 1 2 4 1 2 1 + 1 2 1 4

4 1 + 1 4 2 + 1 4 1

51. (A)  $\overset{*}{\wedge}$  4 3 1 +  $\overset{*}{\wedge}$  4 1  $\overset{*}{\wedge}$  + 1 4 2 + 1 4 1

+ 1 2 3 3 4 2 3

(A) The hand glides gently downwards without being lifted off the keys.

COMPASS OF A SIXTH.

52.

Exercise 52 consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The first staff includes a circled '1 4' with an asterisk above it. The second staff has a circled '4 2 1' with an asterisk above it. The third staff has a circled '4 1' with an asterisk above it. The fourth staff has a circled '1 4' with an asterisk above it. The fifth staff has a circled '3 1' with an asterisk above it. The sixth staff has a circled '4 1' with an asterisk above it. The seventh staff has a circled '1 3 4' with an asterisk above it. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes have accidentals (sharps and flats).

53.

Exercise 53 consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The first staff includes a circled '3 2' with an asterisk above it. The second staff has a circled '4 3' with an asterisk above it. The third staff has a circled '4 3' with an asterisk above it. The fourth staff has a circled '1 4 3' with an asterisk above it. The fifth staff has a circled '4 3' with an asterisk above it. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes have accidentals (sharps and flats).

54.

\* + 4 \*

4 + 3 4 4 4 4

\* + 4 \*

1 4 + 4 + + + + 3 + 4. 4 1

55.

4 3 1 + 1 3 4

\* + 3 4 \*

2 4 1 + 2 3

3 4 1 + 3

\* + 1 4 2 \*

4 2 + 1 4 4

1 + 4 3 2 1 4 3 2 + 4 3

+ 1 3 2 4 + 1 2 4 + 1 2

1 + 4 3 \*

3 4 + 1 4 3 1 + 4 3 1 +

(A) BY EXTENSION.

1 + 3 4 \* + 1 4 2 \* 1 + 4 3 \* 3 4 + 1

(A) NEW POSITION OF THE HAND.

4 2 + 1 + 1 2 3 + 1 2 4 + 1 3 4 + 1 2 1 + 2 1 + 1 3 4 2 1 + 4 2 4 3 3

56.

1 + 3 4 \*

3 4 1 + 1 \*

3 4 1 +

1 + 3 4

This page contains ten staves of musical notation for guitar. The notation is written in treble clef with a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns and melodic lines. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one flat. It contains rhythmic markings such as  $3+2+$ ,  $1+1+$ ,  $4\ 3\ 1+$ , and  $+1\ 3\ 4$ .
- Staff 2:** Continues the rhythmic patterns with markings like  $4\ 3\ 1+$  and  $+1\ 3\ 4$ .
- Staff 3:** Includes markings such as  $4\ 3\ 1+$ ,  $+1\ 3\ 4$ , and  $1+3\ 4$ .
- Staff 4:** Features markings like  $1+3\ 4$ ,  $+1\ 3\ 4$ ,  $+1\ 2\ 4$ , and  $3\ 2$ .
- Staff 5:** Contains markings such as  $+1\ 3\ 4$ ,  $2\ 3\ 1+$ ,  $3\ 4\ 1+$ ,  $3\ 2$ ,  $3$ ,  $1+2\ 4$ ,  $3\ 4$ ,  $2$ ,  $3$ ,  $1\ 3$ ,  $2$ , and  $4$ .
- Staff 6:** Labeled with the number 57. It includes markings like  $4\ 3$ ,  $4+3\ 1$ ,  $4+1\ 3$ , and  $4+1\ 3$ .
- Staff 7:** Contains markings such as  $3\ 1+2$ ,  $3$ ,  $3$ ,  $+$ ,  $1\ 4$ ,  $2+$ ,  $2+1\ 4$ ,  $2+$ ,  $2\ 3$ , and  $3$ .
- Staff 8:** Includes markings like  $4+1\ 2$ ,  $4$ ,  $4$ ,  $3\ 1+$ ,  $+$ ,  $4+1\ 3$ ,  $4$ , and  $2$ .
- Staff 9:** Features markings such as  $3$ ,  $1$ ,  $3\ 1+2$ ,  $2$ ,  $2$ ,  $1\ 2\ 4+$ ,  $1\ 3$ ,  $1\ 3$ ,  $2$ , and  $3$ .
- Staff 10:** Contains markings like  $1\ 4\ 2+$ ,  $2+1\ 4$ ,  $3+1\ 4\ 3$ ,  $3$ ,  $3$ ,  $4+1\ 2$ ,  $4+1\ 3$ ,  $4+1\ 3$ , and  $4$ .
- Staff 11:** Labeled with the number 58. It includes markings such as  $4\ 2$ ,  $4+2\ 1$ ,  $4+1\ 2$ , and  $4+2\ 1$ .
- Staff 12:** Contains markings like  $4\ 1\ 2+$ ,  $+$ , and  $+2\ 1\ 4$ .

4 1 3+ 4 1 2+ 4 3 2 3+ 2 3

+ 2 1 4 3 2 2

2 3 2 3 4 2 3+ 3 1 2+ \* \*

+ 2 3 2 + 3 + 2 1 4

4 2 3+ 4 3 4 2 1 2+ 4 \*

+ 1 4 + 2 1 4 +

1 + 3 1 4+ 2 1 4 + 2 1 4 +

\* 4 1 2 \* 4 1 2+ \*

4+ 2 1 + 2 1 4

4 3 4+ 2 1 + 1 2+ 4 1

+ 1 2 4 2 1 4 + 2

59.

\* 4 1 4 \* 3 1+ 4+ 2+ 4+ 2 4 + 3 1 3

4+ 2 +

\* 1 4+ 4 3 4 3 4 3 4

+ 4 2 4 2+ 4 + 1 4 2 1 4 1 4

1 3 2 4 2 1+ 4+ 2+ 4+ 4 1

1 3/4 2+ 4+ 1 4+ 4 1

1 3+ 3 1 4+ 3 1 4+ 3

+ 4 1 3 1 4+ 3

1 4+ 3 2+ 4 1 3+ 4 1 3

+ 4 1 3 4+ 3 1 4

4+31    +413

4+31    4+31    4+2+    4+31    4+    3    4+31    4+3+    413+    4+3+    413+

+414    2+8    +4    31    42    41    213    14    2    2    +1    4+2+    4+1+    3+1+    4+2+    424    424    424    +313    4+4+    1    1    3    #24+

2    2    413    2    +14    2    313+    4+31    4+1+    4+2+    2    1    2    3    1

60.    313+    424+    313+    424+    31    42    42    +42    4    3    4

3    13+    24+4    23+4    23+4    312+    412+    214    214    214    23    23    23    23

121+    21+    1-2    1    21+    1    41    3

12+3    43    43    12+3    4    1    34    43    43    3

1    41    34    34    34    34    1+13    4

61.    4323    4+1+

41    4+    12+4    1+    4    3

+1+4    323+3    3    42++    431+

3 1 + + 4 2 + +

3 1 4 3 + + + 14 4 + 2 4 4 4 3 4 2 1 1 3 1 + + 4 2 + 1 + 1 3 3 + 1 4 4 3

3 1 4 1 + + 4 + 2 + 4 + \* + 1 + \* 3 + 4 3 + 4

1 4 \* 3 1 4 - + 1 + 4 3 2 1 + 1 2 1 4 + 1 3

3 4 1 4 + 4 3 2 1 + 3 1 3 + 4 2

62. \* 2 1 3 2 4 + \* 4 1 2 + 2 + 4 1

1 + 3 1 4 2 \* 3 2 4 + 2 1 3 2 4 + 2 1 3 2 4

4 1 2 + 1 + 4 2 4 + 3 1 + 3 4 1 3 + 1 3 1 + 1 3 4 1 2 + 2 +

4 1 4 1 2 + 1 + 4 1 + 1 + 1 3 4 3 1 2

4 1 4 1 2 + 1 + 4 1 + 1 + 1 3 4 1 3 + 1 3 4 1 3 + 1

63. 2 3 4 + 1 2 4 + 1 2 3 4 + 4 + 1 2 3 4 1 4 1 4 1 2 3 4 + 4 + 1 2 3 4 2 1 +

4 + 4 3 2 1 4 1 + 4 3 4 3

64. 4 3 4 1 + 1 \* 4 3 4 3 2 1 4 +

1 3 1 + 2 1 2 3 1 4 2 1 2 4 4 2

65. \* 1 3 4 3 4 \* 3 1 + 1 +



(a.) The hand is gently moved from side to side as required, but not lifted up.

(a.) When the interval of a third or fourth is taken with the 2<sup>d</sup> and 3<sup>d</sup> or 3<sup>d</sup> or 4<sup>th</sup> fingers extended, the angular position of these fingers somewhat resembles a fork, this in many cases, as here for example, saves passing the fingers over the thumb, and facilitates the performance.

3 4 3  
1 2 + 1 2 + 1 2 + 1 2

69  
4 2 3  
+ 4 2 1 4 3  
+ 1 3 + 1 4 3  
3 3 4

2 3  
+ 3 1 + 2 1 3 2

4 + 2 1  
3 + 1 4 + 2 3 1 2 4 + 2

1 b e  
3 1 2 4 + 2 3 1 2 4 + 2 3 3 2

70  
3 1 2 4 + 2 3 1 2 4 + 2 3 3 2  
1 + 4 1 + 3 1 + 4 1 + 3 4 3 4 2 1 + 4 2 + 4 1 2

# b e  
1 + 2 1 + 2 1 2 3 1 2

71  
\* + 1 2 3 4 3 2 1 \*  
4 2 1 + 1 + 1 2 3 1 + 2 1 2 + 1 2 + 2 1 + 4 3

4 2 1 + 1 + 1 2 3 1 + 1 + 4 3 + 1 + 1 2 1

72  
\* + 1 + 2 + 1 + \*  
+ 4 2 4 1 4 2 4 + 3 1 3 + 3 1 3

1 2 1 2 3 2 4 1 2  
+ 4 2 1 2 + 3 1 + 1 + 4 2 1 2 + 3 1 + 1

1 2 1  
4 2 4 2



78. L.H.

Musical notation for exercise 78, L.H. The piece is in 2/4 time. It begins with a treble clef and a key signature of one flat. The notation includes a variety of rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) and fingerings with pluses (+) are provided throughout. A 'v' marking is present under the first measure. The exercise concludes with a double bar line.

COMPASS OF A SEVENTH.

79.

Musical notation for exercise 79, titled 'COMPASS OF A SEVENTH'. It is in 2/4 time and starts with a treble clef and a key signature of one flat. The exercise is characterized by frequent intervallic leaps of a seventh, indicated by asterisks (\*). Fingering numbers and fingerings with pluses (+) are used extensively to guide the performer. The notation includes various rhythmic values like eighth and sixteenth notes. A 'gva' (grace) marking is used for a note in the seventh measure. The piece ends with a double bar line.

80.

Musical notation for exercise 80. It is in 2/4 time and begins with a treble clef and a key signature of one flat. The exercise features a mix of eighth and sixteenth notes with various rhythmic patterns. Fingering numbers and fingerings with pluses (+) are provided. The notation concludes with a double bar line.

81.

4 3 4 2 1+    4 3 4 2 1+    \*

3 4 3 2 1+    \*

3    3 1+

82.

4 2 1+ 4 3    \*

3    3

4 2 1+ 4

83.

4 1+    \*

4 1 2 4    4    1    3 4    3

84.

4 3 1+    \*

4 3+ 4+ 4+ 2+ 2    3    1 4+    1 4 1+ 3+ 1    4    1    1+    4 3

4 3 1 3    4    2    3 1 3    2+ 2    4+ 4 2    4    2    4

4 3+ 4+ 1+ 1 4    1    4    1    4    1    2    1 4 1+ 4    1 4    + 3

85. R.H.\*

1 3 4 + 4

L.H. 4 3 1 + 4 +

86.

1 3 1 4 1 3 1

4 2 + 2 + 2 + 2

4 3 1 3 + 1

87.

2 1 4 + 1 2 3 1

1 2 3 + 3 2 1 + 1 2 3 3

88.

3 + 1 4 2 3 1 +

1 4 3 + 1 + 3 4 + 4 2 + 1 + 2 4 2 3 3

89.

2 1 + 1 4 3 1 2 + 1 4

+ 2 1 4 3 + 1 2 + 4 3 + 1 2 1 4 3 + 1 2 1 4 3 + 1 + 1 + 1 2 1 3 1 3 4

90.

4 3 3 1 1 + + 4

+ + 1 1 3 3 4 4 +

91.

Musical staff with notes and fingerings: 1 2 3 4 3 2 1, 4 3 1 + 1 + 1 3 4 + 1 # 4 3 + 1 + 1 2 3

Musical staff with notes and fingerings: 4 3 1 + 4 2 1 + 1 + 4 2 3

92.

Musical staff with notes and fingerings: 4 3 1 2 + 4 1 3 2 3 + 1 4 + 3 + 2 1 4 2 3 1 + 1 2 4 3 1 4 2 1 +

Musical staff with notes and fingerings: 3 + 2 1 3 2 3 + 1 + 3 1 2 + 4 2 4 + 3 + 2 1 4 2

Musical staff with notes and fingerings: 3 + 2 1 4 2 4 + 3 1 2 + 4 2 4 + 2 + 4 1 2 4 + 2 +

93.

Musical staff with notes and fingerings: 4 3 1 + 4 3 1 + 1 1 + 2 1 + 3 4 1 3 4

Musical staff with notes and fingerings: 2 4 3 4 3 4 3 2

Musical staff with notes and fingerings: 4 3 4 3 4 3 4 3 4

94.

Musical staff with notes and fingerings: 3 1 4 + 3 1 4 + 1 3 + 4 4 + 3 + 4 4 + 1 + 4

Musical staff with notes and fingerings: 3 + 4 + 3 + 4 3 + 4 1 4 + 4 + 1 4 + 1 2 4 + 1 2 4 - 3 1

COMPASS OF AN OCTAVE.

95.

This musical score, titled "Compass of an Octave" and numbered 95, consists of ten staves of music in treble clef. The piece is characterized by a series of eighth-note patterns that ascend and descend across an octave. The notation includes various rhythmic groupings such as triplets, pairs, and groups of four, often marked with asterisks (\*). Fingerings are indicated by numbers 1-4, and accents are shown with ^ symbols. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#) across the staves. The exercise concludes with a final cadence on the tenth staff.



Musical staff 1: Treble clef, 4/4 time signature. Contains a sequence of eighth and sixteenth notes with various accidentals. Fingerings are indicated by numbers 1-4. Includes markings such as '+ 3 4', '+ 1+', and '\* + 2'.

Musical staff 2: Treble clef, 4/4 time signature. Continuation of the melodic line with slurs and dynamic markings. Includes markings like '+ 4 3 2', '4 + 1', and '+ 4 3'.

Musical staff 3: Treble clef, 4/4 time signature. Features more complex rhythmic patterns with slurs and fingerings. Includes markings such as '+ 4 2', '3 1 +', '4 3 1', '\* # 3 4', '4 1 +', and '4 2 + 3'.

Musical staff 4: Treble clef, 4/4 time signature. Includes a double bar line and a repeat sign. Contains slurs and fingerings. Includes markings like '4 1 +', '3', '2', '1 + 4', '2 4 +', '2', '2', '1 1 + 4', and '1'.

Musical staff 5: Treble clef, 4/4 time signature. Continuation of the melodic line with slurs and fingerings. Includes markings like '1 4 +', '4 1 +', '4 2', '1', '1', '3 +', '4 2', '3', '3', '1 + 3 4', and '2'.

Musical staff 6: Treble clef, 4/4 time signature. Includes a double bar line and a repeat sign. Contains slurs and fingerings. Includes markings like '2', '+ 1 4', '1', '2', '1', '2', '1 +', '1', and '3'.

Musical staff 7: Treble clef, 4/4 time signature. Starts with measure number 97. Contains slurs and fingerings. Includes markings like '4 3', '97.', '\* 4 + 3', '\* 3 + 4', '+ 4', '1 4 +', and '1'.

Musical staff 8: Treble clef, 4/4 time signature. Continuation of the melodic line with slurs and fingerings. Includes markings like '\* 1 2 \* 3 4 \*', '4 1 + 4 1 +', '1 3 + 4 3', and '4'.

Musical staff 9: Bass clef, 4/4 time signature. Starts with measure number 98. Includes 'L.H.' (Left Hand) marking. Contains slurs and fingerings. Includes markings like '98.L.H.', '\* 1 + 4', '\* 1 2 \* 3 4 \*', and '4'.

Musical staff 10: Bass clef, 4/4 time signature. Continuation of the bass line with slurs and fingerings.

99. R.H.

This musical score consists of ten staves of music in treble clef. The notation is highly technical, featuring a variety of rhythmic patterns and fingerings. The first staff begins with a tempo marking of 4/4 and includes a vertical sequence of numbers: 4, 3, 1, 1, 1, 1. The score is characterized by frequent use of triplets, doublets, and sixteenth-note runs. Asterisks (\*) are placed above certain notes to indicate accents. Fingerings are indicated by numbers 1-4 below the notes. The key signature changes from C major to D major and back to C major. The piece concludes with a final double bar line on the tenth staff.

100.

Exercise 100 consists of five staves of music in treble clef. The first staff begins with a 4/4 time signature and includes fingerings such as  $\frac{1}{4} \frac{2}{4} \frac{3}{4}$  and  $\frac{1}{3} \frac{2}{3}$ . It features rhythmic patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{2}{4} \frac{2}{4}$ . The second staff continues with patterns like  $\frac{2}{4} \frac{2}{4} \frac{2}{4}$  and  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$ . The third staff includes patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{1}{3} \frac{2}{3}$ . The fourth staff has patterns like  $\frac{2}{4} \frac{2}{4}$  and  $\frac{1}{4} \frac{1}{4}$ . The fifth staff concludes with patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{1}{3} \frac{2}{3}$ .

101.

Exercise 101 consists of five staves of music in treble clef. The first staff begins with a 4/4 time signature and includes fingerings such as  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{2}{4} \frac{2}{4}$ . It features rhythmic patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{2}{4} \frac{2}{4}$ . The second staff continues with patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{2}{4} \frac{2}{4}$ . The third staff includes patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{2}{4} \frac{2}{4}$ . The fourth staff has patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{2}{4} \frac{2}{4}$ . The fifth staff concludes with patterns like  $\frac{1}{4} \frac{1}{4} \frac{1}{4}$  and  $\frac{2}{4} \frac{2}{4}$ .

Handwritten musical notation on a treble clef staff. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are several triplets marked with a '3'. A measure with an asterisk contains a triplet of eighth notes. Below the staff, rhythmic patterns are written: + 2 1 4, + 1 3 +, + 1 3 +, 2, 3, 2, 3, 3, 4 1 3 + 4, 2, 2.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. A measure with an asterisk contains a triplet of eighth notes. Below the staff, rhythmic patterns are written: + 2 1 4 + 3 1 4, 2, b, 3, 2, b, b, b, 2, + 2 b.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: 4 + 1 +, 4 2 4, b, b, 1 4 + 4, 2 + 4 +.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: 4 + 3 +, + 4 1 4.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: 1 4 + 3 2, 2, 4, 4 2 3 +, 4 1 2 +, 1 4 + 1 2 4 + 1 2, + 1, + 2 1 4.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: 4 1 2 +.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: + 1 2 4 +, 4 2 1 +, 3, 4, 4, 4.

102.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: 4 + 1 3, 4 + 1 3, 2, 3.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: 4 + 1 2 4, 3, 2, 3, 3, 4, 3, 2, 4 + 1 3, 2, 3, 3, 2.

Handwritten musical notation on a treble clef staff. The melody continues with eighth and sixteenth notes. Fingerings and triplets are present. Below the staff, rhythmic patterns are written: 3, 4 + 1 3, 2, 2, 3, 2, 4 + 1 2, 4 + 1 2 +.

103.

Exercise 103 consists of five staves of music in treble clef. The first staff begins with a treble clef and a common time signature (C). It features a series of eighth-note patterns with accents and slurs. Fingerings are indicated by numbers 1-4. The second staff continues the pattern with more complex rhythmic groupings. The third staff introduces a key signature change to one flat (B-flat). The fourth and fifth staves further develop the rhythmic and melodic ideas, ending with a double bar line.

104.

Exercise 104 consists of two staves of music in treble clef. The first staff starts with a treble clef and a common time signature (C), then changes to 6/8 and back to C. It features eighth-note patterns with accents and slurs. The second staff continues the exercise with similar rhythmic patterns and time signature changes, ending with a double bar line.

105.

Exercise 105 consists of two staves of music in treble clef. The first staff starts with a treble clef and a common time signature (C), then changes to 6/8 and back to C. It features eighth-note patterns with accents and slurs. The second staff continues the exercise with similar rhythmic patterns and time signature changes, ending with a double bar line.

106.

Exercise 106 consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. The music features eighth-note patterns with accents and slurs. Fingerings are indicated by numbers 1-4. The exercise ends with a double bar line.

107.

Exercise 107, first system. Treble clef, key signature of two flats (Bb, Eb), common time (C). The notation includes a melodic line with various rhythmic values and fingerings. Fingerings are indicated by numbers 1, 2, 3, 4. There are also '+' signs above some notes. A first ending bracket is present over the first few measures.

108.

Exercise 108, first system. Treble clef, key signature of two flats (Bb, Eb), 6/8 time. The notation includes a melodic line with various rhythmic values and fingerings. Fingerings are indicated by numbers 1, 2, 3, 4. There are also '+' signs above some notes. A first ending bracket is present over the first few measures.

109.

Exercise 109, first system. Treble clef, key signature of two flats (Bb, Eb), 6/8 time. The notation includes a melodic line with various rhythmic values and fingerings. Fingerings are indicated by numbers 1, 2, 3, 4. There are also '+' signs above some notes. A first ending bracket is present over the first few measures.

110.

Exercise 110, first system. Treble clef, key signature of two flats (Bb, Eb), 6/8 time. The notation includes a melodic line with various rhythmic values and fingerings. Fingerings are indicated by numbers 1, 2, 3, 4. There are also '+' signs above some notes. A first ending bracket is present over the first few measures.

III.

\* 4 3 1+ 4 3  $\wedge$

+ 1 2 4 + 1 +

3

2 4 3 2 4 3 2

3 4 3 2

4 2 4 3 2 + 13 +

\* 1 2

\* +

4 3 1+ 4 2 4 3 2 4 3 4 2 4 3 4 2 4 3 4

4 2 + 13 4 + 3 + 3 + 3

4 1 4 3 4 II2.

+ 1 -

1 4 3 1 4 3

+ 1 3 + 1

4 + 1 3

II3.

4 2 + 3 1

$\wedge$  \* + 4 2 3 1  $\wedge$  \*

+ 4 + 2 1 3

1 2 + 4 2 b

II4.

3 4 2 + 1

3 1 2 3 b 4

1 3 2 1 + 4

+ 3 + 3 + 3 1+ + 2 3 +

II5.

4 2 1 +

\* 4 2 1 + 1 + \*

+ 1 2 3 2 4

4 2 1 + b





120.

Exercise 120 is written in 2/4 time and consists of four staves. The first staff begins with a 4-measure phrase marked with an asterisk and a hat (^), containing the rhythmic sequence 4 1 2 4 3 4 and fingerings 4 3 1 + 1 +. The second staff continues with a 4-measure phrase marked with an asterisk and a hat (^), containing the sequence 4 2 1 + 2 1 + 1 3 and fingerings 4 2 1 + 2 1 + 1 3 4 3 4. The third staff contains a 4-measure phrase with fingerings 4 3 1 + 1 + and 4 3 1 + 1 +. The fourth staff contains a 4-measure phrase with fingerings 4 3 1 + 3 1 and 4 3 1 + 3 1.

121.

Exercise 121 is written in 2/4 time and consists of three staves. The first staff begins with a 4-measure phrase marked with an asterisk and a hat (^), containing the rhythmic sequence 4 3 1 + 4 2 1 + 1 2 and fingerings 4 3 1 + 4 2 1 + 1 2. The second staff contains a 4-measure phrase with fingerings 3 2 1 + and 3 2 1 +. The third staff contains a 4-measure phrase with fingerings 3 1 + 1 2 4 3 1 + 1 2 4 3 and 4 3.

122.

Exercise 122 is written in 2/4 time and consists of two staves. The first staff begins with a 4-measure phrase marked with an asterisk and a hat (^), containing the rhythmic sequence 4 3 1 + 2 1 4 2 and fingerings 4 3 1 + 2 1 4 2. The second staff contains a 4-measure phrase with fingerings 4 3 1 + 2 1 and 4 3 2 3 2 4 1 2 + 3.

123.

Exercise 123 is written in 2/4 time and consists of two staves. The first staff begins with a 4-measure phrase marked with an asterisk and a hat (^), containing the rhythmic sequence 4 1 2 3 + 4 + and fingerings 4 1 2 3 + 4 +. The second staff contains a 4-measure phrase with fingerings 4 1 + 4 + and 4 1 +.

124.



125.



126.



127.



128.



129.\*

130.

131.

132.

133.

134.

Exercise 134 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with fingerings such as 4 + 1, 2 3, and 4. The second staff continues the pattern with similar fingerings and includes a triplet of eighth notes.

135.

Exercise 135 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with fingerings such as 1 + 2, 1 + 4, and 1 + 2. The second staff continues the pattern with similar fingerings and includes a triplet of eighth notes.

136.

Exercise 136 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with fingerings such as 4 + 1 + 2, 4 + 3, and 2 1 2. The second staff continues the pattern with similar fingerings and includes a triplet of eighth notes.

137.

Exercise 137 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with fingerings such as 4 3 2 1, 4 3 2 1, and 4 3 2 1. The second staff continues the pattern with similar fingerings and includes a triplet of eighth notes.

(a.) with the five fingers extended, and succeeding one another in regular order.

138.

Exercise 138 consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with fingerings such as 2 4 2 + 1, 4 + 2, and 3 +. The second staff continues the pattern with similar fingerings and includes a triplet of eighth notes. The third staff continues the pattern with similar fingerings and includes a triplet of eighth notes.

139.

Exercise 139 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes with various fingerings and accents. The second staff continues the piece with similar rhythmic patterns and includes some triplet markings. Fingerings are indicated by numbers 1-4, and accents are marked with a wedge symbol (^).

140.

Exercise 140 consists of two staves of music. The first staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains eighth and sixteenth notes with complex fingerings and accents. The second staff continues the exercise with similar rhythmic structures and includes some triplet markings. Fingerings and accents are clearly marked throughout the piece.

141.

Exercise 141 consists of two staves of music. The first staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It features eighth and sixteenth notes with various fingerings and accents. The second staff continues the exercise with similar rhythmic patterns and includes some triplet markings. Fingerings and accents are clearly marked throughout the piece.

142.

Exercise 142 consists of two staves of music. The first staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It features eighth and sixteenth notes with various fingerings and accents. The second staff continues the exercise with similar rhythmic patterns and includes some triplet markings. Fingerings and accents are clearly marked throughout the piece.

143.

Exercise 143 is presented as a grand staff with both treble and bass clefs. The key signature is one flat (Bb) and the time signature is 2/4. The music consists of eighth and sixteenth notes with various fingerings and accents. The piece is divided into two systems, with the second system continuing the rhythmic patterns from the first.

This block shows the continuation of exercise 143, still in a grand staff format. It features eighth and sixteenth notes with various fingerings and accents. The piece concludes with a final cadence in the bass clef staff.

144.

$\wedge$  1 2 4 2 1 2 + 2  $\wedge$  | \*  
3 1 + 1 3 1 4 1 3 3 1 4 1 3

145.

$\wedge$  1 3 + 3 + 1 3 4  $\wedge$  \*  
2 + 3 + 4 3 1 + 2 4 3 4 1 3 + 1 3 4

146.

$\wedge$  1 2 4 3 2 1 +  $\wedge$  \*  
3 1 + 1 + 1 3 4 1 1 4 2 1 + 1 2

147.

\*  $\wedge$  1 3 4 3 4 1 3  $\wedge$  \*  
4 3 1 + 1 + 2 1 2 + 4 2 + 2 1 4 3 1 +

148.

$\wedge$  \* 4 + 1 3 4 3 1 +  $\wedge$  \*  
+ 4 3 1 + 1 3 4 2 3 2 2 2 2 3

149.

$\wedge$  \* 4 + 1 2 1 2 +  $\wedge$  \*  
2 + 1 2 2 3 2 4 2 + 1 4 + 2 1

150.

3 2 +  
+ 1 +  
+ 1 +  
+ 1 +

3 2 1 2 4 + +  
4 + 1 2 1 + 4 +

+ 3  
3  
+ 4  
1 + 3

+ 4 + 4 2 + 1 3 2 1 + 1 2 3 2 1 +

151.

4 - 3  
+ 2 + 1  
+ 1 + 4 2  
+ 2 1 3  
2 +  
3 1 3 2 4  
2 2 + 2 1 3

1 4 + 1 3 1 2 + 1 3 + 3 1 - 4 + 1 3 1 2 + 1 3 2

3 + 3 1 + 4 + 3 + 3 1 + 4 + 1 3 + 3 1 + 4 + 1 3 1 2 + 4 3 + 1 + 1

152.

4 3 1 +  
+ 1 2 4  
+ 3 1 4  
+ 3 1 4  
4 2 1 + 4 1 3 + 4 1 3 + 1 4 1 3 + 4 1 3 +

4 1 3 + 4 1 3 + 2 4 1 3 + 4 1 3 + 4 1 3 +

153.

4 3 1 2  
+ 4 1 + 1 4 2 1 + 4 1 + 4 2 1 + 4 1 + 1 2 1 1 2

3 4 3 4 3 4 3 + 1 4 3 3 4  
1 + 1 + 2 1 + 4 1 + 2 + 1 3 + 1 3 1

154.

4 3 2 1  
+ 1 + 1 2 +  
4 + 1 1 2 +  
4 + 1 1 2 +

4 3 4 2 4 1 4  
4 + 1 + 1 2 +  
4 + 1 + 1 2 +

4 + 1 + 2 1 4 2 2 + 4 2  
+ 1 3 4  
2 + 3 1 4 3 1 + 4 3 + 1

155.

Musical score for exercise 155, featuring a treble clef, key signature of one flat, and 4/4 time signature. It consists of three staves of music with various rhythmic patterns and fingerings.

156.

Musical score for exercise 156, featuring a treble clef, key signature of three sharps, and 4/4 time signature. It consists of three staves of music with various rhythmic patterns and fingerings.

157.

Musical score for exercise 157, featuring a treble clef, key signature of two sharps, and 4/4 time signature. It consists of three staves of music with various rhythmic patterns and fingerings.

158.

Musical score for exercise 158, featuring a treble clef, key signature of one flat, and 3/4 time signature. It consists of three staves of music with various rhythmic patterns and fingerings.



159.

Exercise 159 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1-4) and accents. The second staff continues the piece with similar rhythmic complexity, including triplets and slurs. Fingerings are indicated by numbers 1-4, and accents are marked with a triangle symbol.

160.

Exercise 160 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F), and a 3/4 time signature. It features a sequence of eighth and sixteenth notes with intricate fingerings and accents. The second staff continues the exercise with similar rhythmic patterns, including slurs and accents.

161.

Exercise 161 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F), and a 3/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings and accents. The second staff continues the piece with similar rhythmic complexity, including slurs and accents.

162.

Exercise 162 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a sequence of eighth and sixteenth notes with intricate fingerings and accents. The second staff continues the exercise with similar rhythmic patterns, including slurs and accents.

163.

Exercise 163 consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings and accents. The second staff continues the piece with similar rhythmic complexity, including slurs and accents.



COMPASS OF A NINTH.

164.



(a.) The thumb remains constantly extended.



165.



166.



167. L.H.

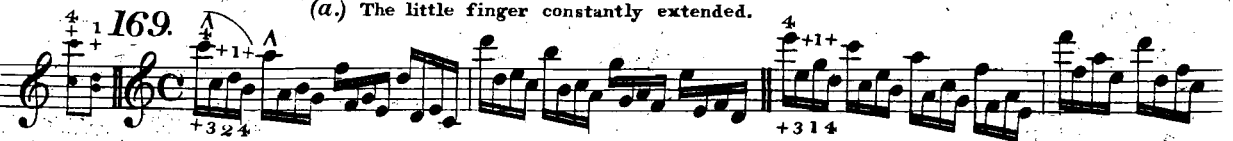


168.



(a.) The little finger constantly extended.

169.



170.

171.

172.

173.

174.

175.

Fork like position.

176.

Exercise 176 (Measures 1-10) is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Accents are placed above measures 1, 3, 5, and 7. A repeat sign is at the end of measure 10.

177.

Exercise 177 (Measures 1-10) is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Accents are placed above measures 1, 3, and 5. A repeat sign is at the end of measure 10.

178.

Exercise 178 (Measures 1-10) is written in grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Accents are placed above measures 1, 3, and 5. A repeat sign is at the end of measure 10.

179.

Exercise 179 (Measures 1-10) is written in grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Accents are placed above measures 1, 3, 5, and 7. A repeat sign is at the end of measure 10.

COMPASS OF A TENTH.

180.

181.

182.

COMPASS OF AN ELEVENTH.

183.

183. Musical notation for exercise 183, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The exercise consists of three staves of music with various rhythmic patterns and fingerings indicated by numbers and symbols like '+' and '\*'.

184. L.H.

184. L.H. Musical notation for exercise 184, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The exercise consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers and symbols like '\*' and 'A'.

185. IN DOUBLE NOTES.

185. IN DOUBLE NOTES. Musical notation for exercise 185, featuring a treble clef, 2/4 time signature, and a key signature of one flat (Bb). The exercise consists of two staves of music with double notes and various rhythmic patterns and fingerings indicated by numbers and symbols like '+' and 'A'.

186.

186. Musical notation for exercise 186, featuring a treble clef, 2/4 time signature, and a key signature of one flat (Bb). The exercise consists of one staff of music with double notes and various rhythmic patterns and fingerings indicated by numbers and symbols like '+' and 'A'.

187.

187. Musical notation for exercise 187, featuring a treble clef, 2/4 time signature, and a key signature of one flat (Bb). The exercise consists of three staves of music with double notes and various rhythmic patterns and fingerings indicated by numbers and symbols like '+' and 'A'.

188.

Musical score for exercise 188, featuring a treble clef and a series of rhythmic patterns with fingerings. The notation includes various note values and rests, with fingerings indicated by numbers 1-4 and '+' signs. The exercise is divided into several measures across four staves.

189.

Musical score for exercise 189, featuring a treble clef and a series of rhythmic patterns with fingerings. The notation includes various note values and rests, with fingerings indicated by numbers 1-4 and '+' signs. The exercise is divided into several measures across four staves.

190.

Musical score for exercise 190, featuring a treble clef and a series of rhythmic patterns with fingerings. The notation includes various note values and rests, with fingerings indicated by numbers 1-4 and '+' signs. The exercise is divided into several measures across two staves.

191.

Exercise 191 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a C-clef, followed by a key signature of one flat (B-flat). It contains several measures of eighth-note and sixteenth-note patterns, with fingerings such as 1 2 1 3 and 4 3 4 2. A dynamic marking of  $\lambda$  (accent) is present. The second staff continues the rhythmic patterns, including a triplet of eighth notes and a measure with a 4/2 time signature. The third staff concludes the exercise with a double bar line and repeat dots.

192.

Exercise 192 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a C-clef, followed by a key signature of one flat (B-flat). It features eighth-note patterns with fingerings like 1 3 2 1 2 3 and 4 + 1 2 1 +. A dynamic marking of  $\lambda$  is present. The second staff continues the exercise with similar rhythmic motifs and fingerings, ending with a double bar line and repeat dots.

193.

Exercise 193 consists of one staff of music in 3/4 time. It begins with a treble clef and a C-clef, followed by a key signature of one flat (B-flat). The music features eighth-note and quarter-note patterns with fingerings such as 3 4 3 2 and 4 3 2 1. A dynamic marking of  $\lambda$  is present. The exercise concludes with a double bar line and repeat dots.

194.

Exercise 194 consists of four staves of music in 2/4 time. It begins with a treble clef and a C-clef, followed by a key signature of one flat (B-flat). The music is highly rhythmic, featuring eighth-note and sixteenth-note patterns with complex fingerings such as 4 + 1 and 4 3 2 1. A dynamic marking of  $\lambda$  is present. The exercise concludes with a double bar line and repeat dots.



195.

195. Musical score for exercise 195, first system. Treble and bass clefs. Fingerings and accents are indicated above and below notes.

(a) The hand moves along the surface of the keys without being lifted up from them.

196.

196. Musical score for exercise 196, first system. Treble and bass clefs. Includes fingerings and accents.

197.

197. Musical score for exercise 197, first and second systems. Treble clef. Includes fingerings and accents.

198.

198. Musical score for exercise 198, first system. Treble clef. Includes fingerings and accents.

Musical notation for exercise 198, consisting of two staves. The first staff begins with a treble clef and a key signature of one flat. It contains a complex melodic line with numerous slurs and accents. Fingerings are indicated by numbers 1-4 above the notes. Rhythmic values are shown as 4/3 and 3/4. The second staff continues the melody with similar slurs and accents.

Musical notation for exercise 199, consisting of two staves. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with slurs and accents. Fingerings are marked with numbers 1-4. Rhythmic values include 3/4 and 2/4. The second staff continues the exercise with similar notation.

Musical notation for exercise 200, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is characterized by slurs and accents. Fingerings are indicated by numbers 1-4. Rhythmic values include 2/4 and 3/4.

Musical notation for exercise 200, consisting of two staves. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It continues the melodic line from the previous block with slurs and accents. Fingerings are marked with numbers 1-4. Rhythmic values include 2/4 and 3/4.

Musical notation for exercise 201, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody includes slurs and accents. Fingerings are indicated by numbers 1-4. Rhythmic values include 3/4 and 2/4. The second staff continues the exercise with similar notation.

Musical notation for exercise 201, consisting of two staves. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It continues the melodic line with slurs and accents. Fingerings are marked with numbers 1-4. Rhythmic values include 3/4 and 2/4.

202.

Musical score for exercise 202, consisting of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by a steady eighth-note accompaniment with a melodic line in the upper voice. Fingerings are indicated by numbers 1-4, and accents are marked with an 'A' above notes. The second staff continues the piece, showing a change in the melodic line. The third staff features a key signature change to one flat (Bb) and a 3/4 time signature. The fourth staff returns to a 4/4 time signature and includes a key signature change to two flats (Bb, Eb). The fifth staff continues with the 4/4 time signature and two flats. The sixth staff concludes the exercise with a key signature of two flats and a 4/4 time signature, ending with a double bar line.

203.

Musical score for exercise 203, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/3 time signature. The music features a complex rhythmic pattern with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-4, and accents are marked with an 'A' above notes. The second staff continues the piece, showing a change in the melodic line. The third staff features a key signature change to one flat (Bb) and a 3/4 time signature. The music concludes with a double bar line.

204.

Musical score for exercise 204, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The music features a complex rhythmic pattern with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-4, and accents are marked with an 'A' above notes. The second staff continues the piece, showing a change in the melodic line. The music concludes with a double bar line.

205.

Exercise 205 is written in 6/8 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff contains a melodic line with numerous fingerings (e.g., 4 2 4 1, 3 2 3, 4 3 4, 2 4 2) and accents. The second staff provides a harmonic accompaniment with similar fingerings and accents. The piece concludes with a double bar line.

206.

Exercise 206 is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves of music. The first staff contains a melodic line with fingerings (e.g., 4 1 3 1, 4 3 4, 3 4 3) and accents. The second staff provides a harmonic accompaniment with similar fingerings and accents. The piece concludes with a double bar line.

207.

Exercise 207 is written in common time (C) with a key signature of one sharp (F#). It consists of two staves of music. The first staff contains a melodic line with fingerings (e.g., 4 2 4, 4 2 4) and accents. The second staff provides a harmonic accompaniment with similar fingerings and accents. The piece concludes with a double bar line.

208.

Exercise 208 is written in common time (C) with a key signature of one sharp (F#). It consists of two staves of music. The first staff contains a melodic line with fingerings (e.g., 2 4 1, 3 1, 2 1, 3 1, 2 1, 3 1, 2 1, 3 1) and accents. The second staff provides a harmonic accompaniment with similar fingerings and accents. The piece concludes with a double bar line.

209.

Exercise 209 is written in 3/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff contains a melodic line with fingerings (e.g., 4 2 4, 3 1 2, 4 2 4) and accents. The second staff provides a harmonic accompaniment with similar fingerings and accents. The piece concludes with a double bar line.

210.

Exercise 210 is written in common time (C) with a key signature of one flat (Bb). It consists of two staves of music. The first staff contains a melodic line with fingerings (e.g., 4 3 1, 4 3 1, 4 3 1) and accents. The second staff provides a harmonic accompaniment with similar fingerings and accents. The piece concludes with a double bar line.

211.

211. Musical score for exercise 211, featuring treble clef, common time, and various rhythmic patterns with fingerings and accents.

212.

212. Musical score for exercise 212, featuring treble clef, common time, and various rhythmic patterns with fingerings and accents.

213

213. Musical score for exercise 213, featuring treble clef, common time, and various rhythmic patterns with fingerings and accents.

214.

214. Musical score for exercise 214, featuring treble clef, 2/4 time, and various rhythmic patterns with fingerings and accents.

Musical score for exercise 215, first system. It consists of two staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Fingerings are indicated by numbers 1-4 and plus signs (+) above or below the notes.

215.

Musical score for exercise 215, second system. It continues the two-staff format from the first system. The rhythmic patterns and fingerings are consistent with the previous system.

216.

Musical score for exercise 216, first system. It consists of two staves of music in a 3/4 time signature. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Fingerings are indicated by numbers 1-4 and plus signs (+) above or below the notes.

217.

R.H.

L.H.

Musical score for exercise 217, second system. It consists of two staves of music in a 3/4 time signature. The top staff is labeled 'R.H.' and the bottom staff is labeled 'L.H.'. Both staves have a treble clef and a key signature of two flats (Bb and Eb). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Fingerings are indicated by numbers 1-4 and plus signs (+) above or below the notes.

218.

Exercise 218 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of eighth-note patterns with various fingerings (e.g., 3 2 1+, 4 2 1 2+) and accents. The second staff continues the piece, ending with a double bar line. Fingerings and accents are indicated throughout the score.

219.

Exercise 219 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of eighth-note patterns with various fingerings (e.g., 4 1 4 3, 3 2 1) and accents. The second staff continues the piece, ending with a double bar line. Fingerings and accents are indicated throughout the score.

220.

Exercise 220 consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of eighth-note patterns with various fingerings (e.g., 3 1 2, 4 2) and accents. The second and third staves continue the piece, ending with a double bar line. Fingerings and accents are indicated throughout the score.

221.

Exercise 221 consists of one staff of music in 3/4 time. It begins with a bass clef and a key signature of two flats (Bb). The piece contains several measures of eighth-note patterns with various fingerings (e.g., 2 1 2 3 1, 4 3 1 2 3 1) and accents. The score ends with a double bar line.

222.

Exercise 222 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb). It contains several measures of eighth-note patterns with various fingerings (e.g., 4 1 3+, 1 4) and accents. The second staff continues the piece, ending with a double bar line. Fingerings and accents are indicated throughout the score.

(a) The hand preserves the utmost steadiness possible, and is to be little, if at all, lifted up from the keys.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some chords. There are some fingerings indicated above the notes.

223.

Exercise 223, first system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features chords and single notes. A piano (*p*) dynamic marking is present. Fingerings are indicated with numbers 1-4.

Exercise 223, second system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features chords and single notes. Dynamic markings include *rf* and *ff*. Fingerings are indicated with numbers 1-4.

TRIPLE NOTES. or three struck together.

224.

Exercise 224, first system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features triplets of eighth notes. Dynamic markings include *sf* and *ff*. Fingerings are indicated with numbers 1-4.

225.

Exercise 225, first system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features triplets of eighth notes. Dynamic markings include *sf* and *ff*. Fingerings are indicated with numbers 1-4.

Exercise 225, second system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features triplets of eighth notes. Dynamic markings include *sf* and *ff*. Fingerings are indicated with numbers 1-4.

Exercise 225, third system. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features triplets of eighth notes. Dynamic markings include *sf* and *ff*. Fingerings are indicated with numbers 1-4.



226.

Exercise 226, measures 1-4. Treble clef, 3/4 time signature. The first staff shows a melodic line with accents (^) and fingerings (1, 2, 3, 4). The second staff shows a bass line with fingerings (3, 1, 1, 2, 3, 4, 1, 2, 3, 4, 1, 1, 2, 3, 4).

227.

Exercise 227, measures 1-4. Treble clef, 2/4 time signature. The first staff shows a melodic line with accents (^) and fingerings (1, 2, 3, 4). The second staff shows a bass line with fingerings (1, 2, 3, 2, 4, 3, 4, 3, 4, 2, 3, 2, 4, 3, 2, 3, 4, 1, 2).

228.

Exercise 228, measures 1-2. Treble clef, 2/4 time signature. The first staff shows a melodic line with accents (^) and fingerings (1, 2, 3, 4). The second staff shows a bass line with fingerings (4, 1, 2, 3, 4, 1, 2, 3, 4).

229.

Exercise 229, measures 1-4. Treble clef, 3/4 time signature. The first staff shows a melodic line with accents (^), slurs, and fingerings (1, 4, 1, 2, 3, 4, 1, 2, 3, 4). The second staff shows a bass line with fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4).

230. R.H.

Exercise 230, measures 1-4. Treble clef, common time signature. The first staff shows a melodic line with accents (^) and fingerings (1, 2, 3, 4, 1, 2, 3, 4). The second staff shows a bass line with fingerings (4, 1, 2, 3, 4, 1, 2, 3, 4).

Movement of the fingers when one or more parts are held down.

231.

(a.) The fingers are to be lifted up as gently as possible, and so far only from the keys as is absolutely requisite to strike again the note to be repeated.

232.

233.

DISTRIBUTION OF THE PARTS BETWEEN THE TWO HANDS.

234.