

ON THE PASSAGE OF THE THUMB UNDER THE OTHER FINGERS,
AND OF THE FINGERS OVER THE THUMB.

These two natural means serve, as it were, to multiply the number of our fingers, and to enlarge the narrow bounds within which we should otherwise be confined. As a well adapted application of these means is the foundation of the whole system of fingering, so any superfluous or unsuitable employment of them easily becomes obstructive and prejudicial.

ON THE PASSAGE OF THE THUMB UNDER THE OTHER FINGERS.

§ I.

The passage of the thumb underneath the other fingers takes place in ascending with the right hand, and in descending with the left, as well in a series of notes in gradual succession (A.) as in notes following one another by skips. (B.)

in ascending:

(A.) BY DEGREES.

The musical notation consists of two staves. The top staff is in treble clef and shows an ascending scale from C4 to C5 with a '+' sign under the first note. The bottom staff is in bass clef and shows a descending scale from C5 to C4 with a '+' sign under the first note. Both staves feature a series of slurs over groups of notes, indicating the passage of the thumb under the fingers.

(B.) BY SKIPS, with the hand extended.

The musical notation consists of two staves. The top staff is in treble clef and shows an ascending scale from C4 to C5 with fingerings (1, 2, 3, 4) and a '+' sign under the first note. The bottom staff is in bass clef and shows a descending scale from C5 to C4 with fingerings (4, 3, 2, 1) and a '+' sign under the first note. Both staves feature a series of slurs over groups of notes, indicating the passage of the thumb under the fingers.

§ 2.

Let the Pupil accustom himself betimes to keep the thumb of both hands always a little bent (yet not cramped) under the fore finger; so that it shall be prepared for passing under the fingers, even before this becomes absolutely necessary, and so that no separation of the sounds shall be perceptible. Any motion or twisting of the hands or arms, either in passing the fingers over or the thumb under, is to be most carefully avoided.

§ 3.

In a series of notes succeeding by degrees, the thumb must never be used on a black key; but must be disposed so as to fall on the white key following the black one, in ascending with the right hand or in descending with the left.

instead of

As circumstances require, the thumb may be passed under the 1st 2^d 3^d or even under the 4th finger.

After the 1st

After the little finger, with the hand extended.

instead of

§ 4.

In passages where the notes of chords are taken in succession by skips, (a) and in arpeggios (b) the thumb may dwell somewhat longer on the key than the strict time of the note would require, while the other fingers play on; by this means the hand is kept more steady, the performer has a more certain point of support, and the execution becomes richer and more harmonious.

(a.)

Chords which also are roots of the passage.

as played

(b.)

chords being the roots.

roots as played

§ 8.

In scales with several # or b, it is particularly to be observed, that the 2^d finger must be passed over the thumb on the *first* of two consecutive black keys (a); and the 3^d finger over on the first of the three consecutive black keys (b); because passing the fingers over on the black keys is more convenient than on the white.

§ 9.

What was intimated in § 4, about the thumb dwelling something longer than usual on the key, applies here equally to the little finger.

As a well adapted practice for both hands on passing the thumb under the fingers, and the fingers over the thumb, no exercises can be devised more eminently suitable, than the Scales in all their varieties and movements.

ON THE SCALES.

§ 10.

(a) All major and minor scales commencing with a *white key*, are to begin with the *thumb* in ascending with the right hand; and, including the octave, they require a succession of three and then five fingers; the scale of F is the only exception, in this the thumb is passed after the 3^d finger instead of after the second. *

§ 11.

(b) In the left hand in ascending; they begin with the little finger and require a succession of 5 and then 3 fingers; the scale of B, which begins with the 3^d finger, forms the only exception. **

§ 12.

(c) In descending, the succession of the fingers in both hands is the same as in Ascending.

ON SCALES WITHIN THE COMPASS OF AN OCTAVE, BEGINNING WITH A WHITE KEY.

C. MAJOR. ascending. descending. C. MINOR.

D. MAJOR. D. MINOR.

E. MAJOR. E. MINOR.

F. MAJOR. * exception. F. MINOR.*

G. MAJOR. G. MINOR.

A. MAJOR. A. MINOR.

B. MAJOR. B. MINOR.

§ 13.

All major and minor scales commencing with a *black key* (a.) begin with the 1st finger in ascending with the *right hand*; but in ascending with the *left*, they begin with the 2^d finger, except E^b and B^b minor, which commence with the 1st finger,* and the two scales of F[#] which begin with the 3^d finger. **

§ 14.

As in some of the descending minor scales beginning with a black key, the arrangement of the fingers is changed because of the alterations demanded by the laws of melody on the 6th and 7th degrees; and as an analysis of each case would become tedious, the fingering marked in the examples must be considered as equivalent to express rules.

(a) D^b. MAJOR. C[#]. MINOR. deviation in descending.

E^b. MAJOR. E^b. MINOR. (*) Exception.

F[#]. MAJOR. F[#]. MINOR. (**) Exception. (**)

A^b. MAJOR. G[#]. MINOR.

B^b. MAJOR. B^b. MINOR. (*) Exception. 3 2 +

Detailed description of the musical examples: The page contains ten pairs of musical staves, each representing a major and minor scale. Each pair is labeled with its key signature. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes, and '+' signs above notes. Annotations include 'deviation in descending' for C# minor, '(*) Exception' for Eb minor, '(**) Exception' for F# major and F# minor, and '(*) Exception. 3 2 +' for Bb minor. The scales are: (a) Db major and C# minor; Eb major and Eb minor; F# major and F# minor; Ab major and G# minor; Bb major and Bb minor.

SCALES RUNNING THROUGH SEVERAL OCTAVES.

§ 15.

In continuing any one of the scales commencing with a *white key* through two or more octaves, if we ascend with the *right hand*, instead of terminating on the first octave with the little finger, we must place the *thumb* on that note, and then proceed with the same succession of fingers as before. (a.)

Similarly, in *ascending with the left hand*, after the first octave the 3^d finger is to be passed over the thumb,** except in the scale of B, where only the second is to be used (b.)

In *descending*, the thumb in both hands falls on the same keys as in ascending.

(a) C. MAJOR.

D. E. F. G. A. Major and Minor, fingered in a similar way.

C. MINOR.

B. MAJOR.

B. MINOR. (b.)

§ 16.

Scales beginning with a black key and running through several octaves, observe, in the *right hand* the same disposition of fingers as in § 13, with the exception of the scales of F#, where in lieu of terminating on the octave with the little finger, the thumb must be passed under immediately before the octave (*). In the left hand the *second finger* must be placed on the octave instead of the first finger; (a.) except in the scales of F#, in which the 3^d finger, and in those of B \flat Minor, and E \flat Minor, in which the first finger must be passed over the thumb. (**)

Db. MAJOR.

Exception.

E♭. MINOR.

F# MAJOR.

B♭. MINOR.

C# Minor,
E♭ Major,
A♭ Major and
Minor,
B♭ Major,
fingered in a
similar way.

E♭ Minor,
fingered in a
similar way.

SCALES IN THE COMPASS OF A NINTH.

§ 17.

If the scale ascends *one* note above the octave, that is to the ninth, and then returns from this note; then in all scales beginning from a white key in the *right hand*, the thumb is passed under after the 3^d finger instead of after the 2^d (a.) and in the *left hand* the 3^d finger is passed over instead of the 2^d (b.) except in the scales of E and B in the *right hand* *, and in that of E in the *left* **, where the customary fingering remains unchanged.

C. MAJOR. *in the compass of a ninth.*

(a.)

(b.)

§ 18.

Should the scale run through two or more octaves to the ninth, the usual fingering must be retained in the first octaves, and that just explained must be resorted to only in the last octave. (c.)

Through several octaves to the ninth. (c.)

Similarly with the major and minor scales of D, F, G, A.

B. MAJOR.

§ 19.

In scales commencing with a *black key* and ascending to the ninth, the fingering remains the same as in § 13 and 17; except only that in the minor scales of C# and F#, because of the greater convenience of passing over the finger from a white to a black key, the following fingering, in which is an omission of the first finger, is to be preferred in ascending with the right hand.

C# MINOR.

F# MINOR.

SCALES RUNNING TO THE TENTH THROUGH 2 OCTAVES.

20.

For the accommodation of the hand, these scales deviate occasionally from the usual mode of disposing the fingers, as will be seen in the following examples.

C. MAJOR. COMMENCING FROM A WHITE KEY.

Handwritten musical notation for the C Major scale, two octaves. The piece is written in treble and bass clefs. Fingerings are indicated by numbers 1-5 above or below notes. Accents are marked with '+' above notes. The scale runs from C4 to C6 in both directions.

Handwritten musical notation for the C Minor scale, two octaves. The key signature has two flats (Bb and Eb). Fingerings and accents are indicated as in the C Major example. The scale runs from C4 to C6 in both directions.

Handwritten musical notation for the D Major scale, two octaves. The key signature has two sharps (F# and C#). Fingerings and accents are indicated. The scale runs from D4 to D6 in both directions.

Handwritten musical notation for the D Minor scale, two octaves. The key signature has one flat (Bb) and one sharp (F#). Fingerings and accents are indicated. The scale runs from D4 to D6 in both directions.

Handwritten musical notation for the E Major scale, two octaves. The key signature has three sharps (F#, C#, and G#). Fingerings and accents are indicated. The scale runs from E4 to E6 in both directions.

Handwritten musical notation for the E Minor scale, two octaves. The key signature has one sharp (F#). Fingerings and accents are indicated. The scale runs from E4 to E6 in both directions.

F. MAJOR.

Musical notation for F. MAJOR. The piece is in F major (one flat). It features a treble and bass staff. The melody in the treble staff consists of eighth-note runs with various fingerings (1, 2, 3) and accents (+). The bass staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

MINOR.

Musical notation for F. MINOR. The piece is in F minor (two flats). It features a treble and bass staff. The melody in the treble staff consists of eighth-note runs with various fingerings (1, 2, 3) and accents (+). The bass staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

G. MAJOR.

Musical notation for G. MAJOR. The piece is in G major (two sharps). It features a treble and bass staff. The melody in the treble staff consists of eighth-note runs with various fingerings (1, 2, 3) and accents (+). The bass staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

MINOR.

Musical notation for G. MINOR. The piece is in G minor (two sharps and one flat). It features a treble and bass staff. The melody in the treble staff consists of eighth-note runs with various fingerings (1, 2, 3) and accents (+). The bass staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

A. MAJOR.

Musical notation for A. MAJOR. The piece is in A major (three sharps). It features a treble and bass staff. The melody in the treble staff consists of eighth-note runs with various fingerings (1, 2, 3) and accents (+). The bass staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

MINOR.

Musical notation for A. MINOR. The piece is in A minor (three sharps and one flat). It features a treble and bass staff. The melody in the treble staff consists of eighth-note runs with various fingerings (1, 2, 3) and accents (+). The bass staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

B. MAJOR.

Musical score for B. MAJOR. The piece is written in treble and bass clefs. It features a series of ascending and descending runs with various rhythmic patterns, including triplets and slurs. The key signature has two sharps (F# and C#).

MINOR.

Musical score for MINOR. The piece is written in treble and bass clefs. It features a series of ascending and descending runs with various rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

BEGINNING WITH A BLACK KEY.

D \flat MAJOR.

Musical score for D \flat MAJOR. The piece is written in treble and bass clefs. It features a series of ascending and descending runs with various rhythmic patterns, including triplets and slurs. The key signature has two flats (B \flat and E \flat).

C# MINOR.

Musical score for C# MINOR. The piece is written in treble and bass clefs. It features a series of ascending and descending runs with various rhythmic patterns, including triplets and slurs. The key signature has three sharps (F#, C#, G#).

E \flat MAJOR.

Musical score for E \flat MAJOR. The piece is written in treble and bass clefs. It features a series of ascending and descending runs with various rhythmic patterns, including triplets and slurs. The key signature has three flats (B \flat , E \flat , and A \flat).

MINOR.

Musical score for MINOR. The piece is written in treble and bass clefs. It features a series of ascending and descending runs with various rhythmic patterns, including triplets and slurs. The key signature has four flats (B \flat , E \flat , A \flat , and D \flat).

F# MAJOR.

Handwritten musical notation for F# Major. The piece is written for piano in treble and bass clefs. It features a series of ascending and descending eighth-note runs. The right hand starts with a single eighth note followed by a triplet of eighth notes, then continues with eighth-note pairs and triplets. The left hand follows a similar pattern with eighth-note pairs and triplets. Fingerings are indicated by numbers 1, 2, and 3. Plus signs (+) are placed above certain notes to indicate accents.

MINOR.

Handwritten musical notation for F# Minor. The notation is similar to the F# Major exercise, featuring eighth-note runs in both hands. The right hand includes a triplet of eighth notes and eighth-note pairs. The left hand consists of eighth-note pairs and triplets. Fingerings (1, 2, 3) and accents (+) are used throughout the piece.

A \flat MAJOR.

Handwritten musical notation for A-flat Major. The piece is written in treble and bass clefs. It features eighth-note runs with accents (+) and fingerings (1, 2, 3). The right hand starts with a triplet of eighth notes followed by eighth-note pairs. The left hand follows with eighth-note pairs and triplets.

G# MINOR.

Handwritten musical notation for G# Minor. The notation includes eighth-note runs in both hands with accents (+) and fingerings (1, 2, 3). The right hand features a triplet of eighth notes and eighth-note pairs. The left hand consists of eighth-note pairs and triplets.

B MAJOR.

Handwritten musical notation for B Major. The piece is written in treble and bass clefs. It features eighth-note runs with accents (+) and fingerings (1, 2, 3). The right hand includes a triplet of eighth notes and eighth-note pairs. The left hand follows with eighth-note pairs and triplets.

MINOR.

Handwritten musical notation for B Minor. The notation includes eighth-note runs in both hands with accents (+) and fingerings (1, 2, 3). The right hand features a triplet of eighth notes and eighth-note pairs. The left hand consists of eighth-note pairs and triplets.

§ 21.

In chromatic scales, ascending or descending, it must be carefully observed with regard to the position of the fingers, that in both hands the second finger should lie almost horizontally over the thumb; for Ex:

RUN IN OCTAVES.

termination

RUN IN THIRDS OR TENTHS.

RUN IN SIXTHS BELOW.

RUNS IN CONTRARY MOTION.

§ 22.

The practice of the ascending and descending scales for both hands together, in different intervals and movements, will be found of singular utility to the Pupil. The insertion of them here in all the keys would occupy too large a space; I shall therefore give a few Examples of each sort, and leave to the Pupil the task of transposing them into the other keys.

Nº 1 IN THIRDS OR TENTHS IN SIMILAR MOTION.

C. MAJOR.

MINOR.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats (B-flat and E-flat). The music features a series of chords and arpeggios. Above the first staff, there are fingerings: 1+, 2 1+ 3 2+ 3, 1+, 4, 2 1+, 1+, 4, 2. Above the second staff, there are fingerings: 4, 2, 3, 3, 3, 2, 3, 1+, 3, 1+, 2.

The second system of musical notation consists of two staves. The upper staff has fingerings: 2 3+, 2, 2, 4, 3, 4, 2. The lower staff has fingerings: 1+ 3, 2 1 2+, 2, 3, 1+, 3, 3, 3, 3, 3.

FROM THE THIRD IN CONTRARY MOTION.

The third system of musical notation consists of two staves. The upper staff has fingerings: 4, 3, 4, 3, 4, 3, 4, 3. The lower staff has fingerings: 4, 3, 4, 3, 4, 3, 4, 3.

The fourth system of musical notation consists of two staves. The upper staff has fingerings: 4, 3, 4, 3, 4, 3, 4, 3. The lower staff has fingerings: 4, 3, 4, 3, 4, 3, 4, 3.

The fifth system of musical notation consists of two staves. The upper staff has fingerings: 3+ 1 2 1+ 3, 1+, 3, 3 2 1+ 1, 2 4, 2. The lower staff has fingerings: 4, 3, 3, 3, 1+, 2, 3, 2.

The sixth system of musical notation consists of two staves. The upper staff has fingerings: 1 2+, 2, 2, 4, 3, 4, 2. The lower staff has fingerings: 1 2+, 1+ 3, 2, 1+, 2, 3, 1, 3, 3.

The first system consists of two staves. The treble staff begins with a 4-measure phrase, followed by a 2-measure phrase with a '+' sign, then another 4-measure phrase, a 2-measure phrase with a '+' sign, and finally a 4-measure phrase. The bass staff mirrors this structure with 4, 3, 3, 3, and 3-measure phrases, each containing '+' signs.

The second system continues the piece. The treble staff has 4, 2, 3, 3, 3, and 3-measure phrases. The bass staff has 3, 4, 4, 2, 2, and 2-measure phrases.

The third system introduces a key signature change to two flats. The treble staff features 2, 3, 4, 2, 3, and 4-measure phrases. The bass staff features 4, 2, 3, 3, 3, and 2-measure phrases.

The fourth system continues in two flats. The treble staff has 2, 2, 2, 1+2, 2, 4, and 3-measure phrases. The bass staff has 1+3, 2, 2, 1, 3, 3, 3, 3, 3, 3, and 3-measure phrases.

No. 2. IN THE SIXTH BELOW IN SIMILAR MOTION.

The fifth system, labeled 'No. 2', starts with a treble staff containing 4, 3, 4, 3, 4, and 3-measure phrases. The bass staff contains 4, 2, 3, 3, 3, 3, 3, and 3-measure phrases.

The sixth system continues 'No. 2'. The treble staff has 3, 3, 4, 3, 4, 3, and 3-measure phrases. The bass staff has 3, 3, 4, 2, 4, 2, 2, and 2-measure phrases.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (+) above the notes.

Second system of musical notation, continuing the piece. It features complex fingering patterns such as 1+2, 3+1, 2+1, and 3+1+3, along with accents (+) and slurs.

FROM THE SIXTH IN CONTRARY MOTION.

Third system of musical notation, starting the section titled "FROM THE SIXTH IN CONTRARY MOTION." It features a treble and bass clef with eighth notes and various fingerings (1, 2, 3, 4) and accents (+).

Fourth system of musical notation, continuing the section. It features a treble and bass clef with eighth notes and various fingerings (1, 2, 3, 4) and accents (+).

Fifth system of musical notation, continuing the section. It features a treble and bass clef with eighth notes and various fingerings (1, 2, 3, 4) and accents (+).

Sixth system of musical notation, concluding the section. It features a treble and bass clef with eighth notes and various fingerings (1, 2, 3, 4) and accents (+).

First system of musical notation, consisting of a treble staff and a bass staff. The music features a series of ascending and descending eighth-note patterns. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes to indicate accents. The key signature is one flat (Bb).

Second system of musical notation, continuing the patterns from the first system. It includes treble and bass staves with similar rhythmic and fingering structures.

Third system of musical notation, introducing more complex rhythmic figures such as triplets and sixteenth-note runs. Fingerings and accents are clearly marked throughout.

Fourth system of musical notation, further developing the technical exercises with intricate rhythmic patterns and fingerings.

FROM THE THIRD OR TENTH TO THE NINTH, ASCENDING IN CONTRARY MOTION.

1+123+12321+321+123+ 321+1+123 3+12+123
 +12+12+121+21+21+12+ 21+212+12+ 12+12+123

Fifth system of musical notation, corresponding to the first set of rhythmic patterns listed in the text above. It shows the application of these patterns in a musical context.

Sixth system of musical notation, corresponding to the second set of rhythmic patterns listed in the text above. It shows the application of these patterns in a musical context.

First system of musical notation. The treble staff begins with a 4-measure rest, followed by a series of eighth-note chords and single notes. The bass staff follows with similar rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4, and accents are marked with '+'.

Second system of musical notation. The treble staff continues with eighth-note chords and single notes. The bass staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and accents are clearly marked.

ASCENDING FROM THE SIXTH BELOW TO THE NINTH, IN CONTRARY MOTION.

Third system of musical notation. The treble staff begins with a 4-measure rest, followed by a series of eighth-note chords and single notes. The bass staff follows with similar rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and accents are clearly marked.

Fourth system of musical notation. The treble staff begins with a 4-measure rest, followed by a series of eighth-note chords and single notes. The bass staff follows with similar rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and accents are clearly marked.

Fifth system of musical notation. The treble staff begins with a 4-measure rest, followed by a series of eighth-note chords and single notes. The bass staff follows with similar rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and accents are clearly marked.

Sixth system of musical notation. The treble staff begins with a 4-measure rest, followed by a series of eighth-note chords and single notes. The bass staff follows with similar rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and accents are clearly marked.

No. 4. MAJOR AND MINOR SCALES IN DOUBLE NOTES.

R.H.
L.H.

C. MAJOR.

G. MAJOR.

D. MAJOR.

A. MAJOR.

E. MAJOR.

B. MAJOR.

F# MAJOR.

Db MAJOR.

Ab MAJOR.

Eb MAJOR.

Bb MAJOR.

F. MAJOR.

A. MINOR.

Musical notation for the A minor scale in treble clef, common time. The scale consists of the notes A, B, C, D, E, F, G, A. The notation includes fingerings (1-4) and breath marks (+) above the notes.

E MINOR.

Musical notation for the E minor scale in treble clef, common time. The scale consists of the notes E, F, G, A, B, C, D, E. The notation includes fingerings (1-4) and breath marks (+) above the notes.

B MINOR.

Musical notation for the B minor scale in treble clef, common time. The scale consists of the notes B, C, D, E, F, G, A, B. The notation includes fingerings (1-4) and breath marks (+) above the notes.

F# MINOR.

Musical notation for the F# minor scale in treble clef, common time. The scale consists of the notes F#, G, A, B, C, D, E, F#. The notation includes fingerings (1-4) and breath marks (+) above the notes.

C# MINOR.

Musical notation for the C# minor scale in treble clef, common time. The scale consists of the notes C#, D, E, F, G, A, B, C#. The notation includes fingerings (1-4) and breath marks (+) above the notes.

G# MINOR.

Musical notation for the G# minor scale in treble clef, common time. The scale consists of the notes G#, A, B, C, D, E, F, G#. The notation includes fingerings (1-4) and breath marks (+) above the notes.

D# MINOR.

Musical notation for the D# minor scale in treble clef, common time. The scale consists of the notes D#, E, F, G, A, B, C, D#. The notation includes fingerings (1-4) and breath marks (+) above the notes.

Bb MINOR.

Musical notation for the Bb minor scale in treble clef, common time. The scale consists of the notes Bb, C, D, Eb, F, G, Ab, Bb. The notation includes fingerings (1-4) and breath marks (+) above the notes.

F MINOR.

Musical notation for the F minor scale in treble clef, common time. The scale consists of the notes F, G, Ab, Bb, C, D, Eb, F. The notation includes fingerings (1-4) and breath marks (+) above the notes.

C MINOR.

Musical notation for the C minor scale in treble clef, common time. The scale consists of the notes C, D, Eb, F, G, Ab, Bb, C. The notation includes fingerings (1-4) and breath marks (+) above the notes.

G MINOR.

Musical notation for the G minor scale in treble clef, common time. The scale consists of the notes G, Ab, Bb, C, D, Eb, F, G. The notation includes fingerings (1-4) and breath marks (+) above the notes.

D MINOR.

Musical notation for the D minor scale in treble clef, common time. The scale consists of the notes D, Eb, F, G, Ab, Bb, C, D. The notation includes fingerings (1-4) and breath marks (+) above the notes.

IN SIXTHS.

CHROMATIC SCALES.

CHROMATIC SCALES.

Now follow the Exercises referring to this Chapter.

PASSING THE THUMB UNDER OTHER FINGERS, and
PASSING OTHER FINGERS OVER THE THUMB.

COMPASS OF A SECOND.

The first staff of music shows a melodic line in treble clef with a 2/4 time signature. It starts with a fermata over the first note, then proceeds with eighth-note patterns. Fingerings are indicated by numbers 1-3 and 2-3. Accents are placed over certain notes. Fingerings include: 1+2+2+, 2+2+, 1+1+, 2+2+, 2+2+, 2+2+, 2+3+1+, 1+1+, 1+2+1+2+3.

the hand steady, the fingers close together.

The second staff continues the exercise with various fingering techniques. It includes patterns like 1+2+3, 3, 1+2+3, 3+4, 1+3+4, 1+3+4, and 1+3+4. Fingerings include: 2+1+, 2+, 1+, 2+, 1+, 3+, 1+, 3, 1, 2+, 1, 3+, 1.

as above, only when required, the fingers somewhat separated.

The third staff features more complex fingering patterns such as 1+3+4, 1+3+4, 1+2+3, 2+3, and 2+1+2+3. Fingerings include: 3+, 1, 3+, 1, 2+, 2+, 2+1.

fingers closed.

The fourth staff continues with patterns like 3+2, 1+2+3, 1, and 1+1+2+3. Fingerings include: +1, +2, +2, +2, 3, 3+2, 1+1+3+2, 1+.

The fifth staff includes patterns like 3+2+3, 1+3, and 1+3. Fingerings include: 3, 3, +1, 2+, 2+, 2+, 2+.

The sixth staff continues with patterns like 1+3+2+2+2 and 3+2+2+2. Fingerings include: 3, +1, 2+, 2+, 2+.

The seventh staff shows patterns like 1+1+2+1, 2+1+, and 1+2+1. Fingerings include: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.

(a.) The thumb kept bent under the other fingers.

The eighth staff shows patterns like 4+3+4, 1+2+4, and 1+2+4. Fingerings include: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.

The ninth staff continues with patterns like 1+2+1, 1, and 1. Fingerings include: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.

The tenth staff shows patterns like 2+1+2, 1, 2+1, 2+1, and 1. Fingerings include: +2, 1+1+, 2, +1+1+, +2+2+, +2+2+, +2+2+, 2+, 1, 2+1, 2+1, 2+1+1, 2+1, 2+1, 2+1.

Five staves of musical notation. Each staff contains a melodic line with various fingerings and articulations. The first staff has accents (Λ) over groups of notes and fingerings like 2 1+3 1+ 3 1+ 3. The second staff has fingerings like 2 1+ 3 3 3 3 4 4 4 4 2 1+ 3 4 4 4 4. The third staff has fingerings like 2 1+ 3 2 1+ 2 2 2 2 2 2 1 2+1 1+ 1+. The fourth staff has fingerings like 4 1 2 1+ 2 1+ 2 1+ 1+ 1 2 2 2 2 4 2 1 2+ 1. The fifth staff has fingerings like 4 1 2 1 2 3+ 2 1 2 4 3+ 2 1+ 2 1 2 1+ 3 2 3.

4. L.H.

Two staves of musical notation for the left hand. The first staff has accents (Λ) and fingerings like 3 4 1+ 3 4 1+ 3 4. The second staff has fingerings like 2 1+ 3 4 1+ 3 4 4 4 3 3 3 2 3 3 2 2 1 3.

the hand steady, but extended.

COMPASS OF A THIRD.

5.

Three staves of musical notation for a compass exercise. The first staff has fingerings like 2+2+ 2+2+ 1 3+ 2+ 2. The second staff has fingerings like 1 3 2 4 3 1 2+ 3 1 2+ 3 1 2 2 3 3 2 4+ 2+ 2 1 3. The third staff has fingerings like 1 1 1 1 1 1 2 2 3 + 2 1 3 + 1 + 1 + 1 + 1 3 1 2+ 3+ 2 1 3 + 3 1 3 + 2+ 3 1 2+ 3+ 2 1 3 1 2 1 3 + 2+.

hand steady, fingers close.

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

3 1 2+ 4 1 2+ + 2 1 3 13+4 2+ 10 4+

10 3 1 2+ 10 4 10 3 1 10 4+ 10 3 1

6.

hand closed.

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

extended.

4 3 4 1 4 1

7.

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

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

Musical notation for the first system, consisting of three staves. The notation includes various rhythmic patterns, fingerings, and dynamic markings such as accents (^) and breath marks (V).

(a) here the hand skips backwards, but without being lifted up.

Musical notation for the second system, consisting of seven staves. It begins with a measure labeled '8.' and contains complex rhythmic and fingering patterns.

Musical notation for the third system, consisting of two staves. It begins with a measure labeled '9.' and continues with rhythmic and fingering notation.

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

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

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

+ 1 2 + 1 2 3 + 1 1 V 2 3 2 + V 1 2 1 3 V 1 2 1 3 1 2 #

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

+ 2 + 2 + 1 + 1 + 1 + + 2 + 2 + 2

10.

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

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

Λ^* Λ^* Λ^* 2 + 1 + 2 + 1 + 1 3 4 3 + 1 3 2 + 1 3 2 + 1 3 3 4

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

11.

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

V 2 + 2 + 2 + 2 X 1 + 2 2 + 2 1 + 2 + 2 3 2 1 +

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

1 + 2 + 2 + 2 1 + 2 + 2 + 2 1 + 1 + 2 + 2 + 2

12.

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

V 1 + 1 2 + 2 + 1 1 1 + 1 2 + 2 +

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

1 2 + 1 1 2 + 1 2 + 1 2 + 1 2 + 1 2 +

+ 3 3 3 2 1 + 3

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

R.H.
13.

L.H.

14.

15.

COMPASS OF A FOURTH.

16.

(a.) here the hand skips forward, without being lifted up.

17.

18.

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

19.

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

20.

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

21.

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

22.

Exercise 22 consists of three staves of music in 6/8 time. The first staff begins with a 4-measure phrase marked with an accent (^) and contains the fingering sequence: 4 1 + 1 2 3 4. The second staff continues with similar rhythmic patterns and includes fingerings such as 4 1 + 1 2 3 4 + and + 1 2 3 + 1 + 1 2 3. The third staff concludes the exercise with complex rhythmic groupings and fingerings like 3 + 2 3, 1 + 3 2 1 + 1, and 4 3 2 + 1 + 3 2 + 2 1 + 3.

23.

Exercise 23 consists of two staves of music in 2/4 time. The first staff starts with a 2-measure phrase marked with an accent (^) and contains the fingering sequence: 2 3 1 + 2 + 2. The second staff continues with rhythmic patterns and includes fingerings such as 1 + 3 2 + 2 1, 2 + 2 1, and 2 + 2 1 + 4 1 3 2 1 +.

24.

Exercise 24 consists of four staves of music in common time (C). The first staff begins with a 2-measure phrase marked with an accent (^) and contains the fingering sequence: 2 3 2 1 + 2 1 + 2. The second staff continues with rhythmic patterns and includes fingerings such as 1 + 1 2 1 + 1 2 1 and 3 + 1 2 1. The third and fourth staves further develop the exercise with complex rhythmic groupings and fingerings like 2 + 1 + 2, 2 + 1 2 3 2, and 1 2 3 2 4 1 1 4 2.

25.

Exercise 25 consists of two staves of music in common time (C). The first staff begins with a 4-measure phrase marked with an accent (^) and contains the fingering sequence: 4 2 1 2 3 2 1 + 4. The second staff continues with rhythmic patterns and includes fingerings such as + 1 2 1 + 1 2 1 + and + 2 3 2 1 2 3 2 +.

26.

Exercise 26 consists of one staff of music in common time (C). It begins with a 4-measure phrase marked with an accent (^) and contains the fingering sequence: 1 2 1 2 4 2 1 +. The exercise continues with rhythmic patterns and includes fingerings such as 2 1 2 1 + 1 2 + and 2 + 2 + 1 + 2 +.

2

27.

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

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

28.

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

4 + 4 + 4 + 4 + 3 4 3 4 3 4

29.

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

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

30.

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

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

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

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

31.

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

29. 30. 31. Musical notation in treble clef, 2/4 time signature. Includes fingerings (1, 2, 3, 4) and accents (^).

32. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

33. 34. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

35. 36. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

37. 38. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

39. 40. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

41. 42. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

43. 44. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

45. 46. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

47. 48. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

49. 50. Musical notation in treble clef, 2/4 time signature. Includes fingerings and accents.

1 + 1 3 1 + 1 3 3 3 4

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

36.

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

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

37.

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

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

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

38.

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

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

COMPASS OF A FIFTH.

39.

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

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

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

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

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

4 3 + 1 4 3 4 4 4

40.

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

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

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

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

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

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

41.

First system of exercise 41, featuring a treble clef and a key signature of one sharp (F#). The notation includes a complex melodic line with numerous slurs and ties. Fingerings are indicated by numbers 1-4. The rhythm is a mix of eighth and sixteenth notes. The first line of notation includes the following fingering sequence: 2 3 2 1 2 + 1 + 3.

Second system of exercise 42, featuring a treble clef and a key signature of one sharp (F#). The notation includes a complex melodic line with numerous slurs and ties. Fingerings are indicated by numbers 1-4. The first line of notation includes the following fingering sequence: 4 2 1.

Third system of exercise 43, featuring a treble clef and a key signature of one sharp (F#). The notation includes a complex melodic line with numerous slurs and ties. Fingerings are indicated by numbers 1-4. The first line of notation includes the following fingering sequence: 2 3 2 1 + 1 2 3.

Fourth system of exercise 44, featuring a bass clef and a key signature of two flats (Bb, Eb). The notation includes a complex melodic line with numerous slurs and ties. Fingerings are indicated by numbers 1-4. The first line of notation includes the following fingering sequence: 2 3 2 1 + 1 2 4.

Fifth system of exercise 45, featuring a treble clef and a key signature of one sharp (F#). The notation includes a complex melodic line with numerous slurs and ties. Fingerings are indicated by numbers 1-4. The first line of notation includes the following fingering sequence: 4 3 2 1 + 1 2 4.

54. * *

55.

56.

Two staves of musical notation. The first staff contains exercises 56 and 57. Exercise 56 is in 2/4 time and features a complex sequence of eighth and sixteenth notes with numerous fingerings (1, 2, 3, 4) and accents (+). Exercise 57 is in 4/4 time and continues the melodic line with similar rhythmic patterns and fingerings.

Exercise 58 is presented in three staves. It begins in 6/8 time and transitions to 2/4 time. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, along with complex fingerings and accents.

Exercise 59 is shown in two staves. It starts in 2/4 time and moves to 6/8 time. The piece is characterized by a steady eighth-note pattern with occasional sixteenth-note accents and specific fingerings.

Exercise 60 is presented in two staves. It begins in 6/8 time and changes to 2/4 time. The notation features a mix of eighth and sixteenth notes with various fingerings and accents.

Exercise 61 is shown in two staves. It starts in 6/8 time and transitions to 3/4 time. The exercise includes a variety of rhythmic patterns and fingerings, with some notes marked with asterisks (*).

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

62.

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

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

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

63.

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

64.

2 3 4 + 1 + 2 * 2 3 4 1 + 1 2
V 2 1 + 3 4 3 1 + 1 3 + 2 1 3 + 1 + 3 2 1 + 3 2 1 # 3 X

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

65.

3 4 1 + 2 4 1 3 + 1 3 4 1 4 1 + 2 4
V * 1 + 4 3 1 + 1 V * 1 + # 4 1 3 + 1 3 4 1 1 #

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

66.

4 + 1 + 1 3 4 1 + 1 2 3 4 1 + 1 2 3 4 + 1 + 1 3 4 1 2 3 4 + 1 + 1 3 4 + 1 + 2 4
+ 3 * 1 3 # * + 2 1 3 + 1 + 3 2 1 + 3 1 + 1 3 + 1 + 3 + 1 3 +

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

73.

74.

75.

76.

77.

86.

Musical notation for exercise 86, first system. Treble clef, C major, 4/4 time. Includes fingering numbers (1-4), slurs, and breath marks (*).

87.

Musical notation for exercise 87, first system. Treble clef, C major, 4/4 time. Includes fingering numbers, slurs, and breath marks (*).

COMPASS OF A SEVENTH.

88.

Musical notation for exercise 88, first system. Treble clef, C major, 4/4 time. Includes fingering numbers, slurs, and breath marks (*).

89.

Musical notation for exercise 89, first system. Treble clef, C major, 4/4 time. Includes fingering numbers, slurs, and breath marks (*).

Musical notation for exercise 89, second system. Treble clef, C major, 4/4 time. Includes fingering numbers, slurs, and breath marks (*).

Musical notation for exercise 89, third system. Treble clef, C major, 4/4 time. Includes fingering numbers, slurs, and breath marks (*).

Musical staff with notes and rhythm markings: 3 + 1 4, 3 + + 3, 4 + 1 4, 4, 4, 4, 4, 3, 4, 3, 3

Musical staff with notes and rhythm markings: 4, 3 4, 4 - 4, 3 4, 4, 4, 3 + 4 1, 4, 3, 3 + 1 4, 3, + 1 4

Musical staff with notes and rhythm markings: 4, 4 3, 3 4, 4, 2 + 1 4, 2, 4, + 3 4 1, + 3 4 1, + 3 4 1, + 4 3 + 4 + 3 1

Musical staff with notes and rhythm markings: 4 + 1 3 4, + 1 3 4, 3, 4, 3, 1 + 4, 3 + 1 4, 3 + 1 4, 3 +

109.

Musical staff with notes and rhythm markings: 1 4 3 + 1, 1, 1, 1, 1, 1, 1

110.

Musical staff with notes and rhythm markings: 3 1 + 1 2 3, 4 2 + 1 2 3 4, 1, 4 1 + 1 2 3, 4 2 + 1, 4, + 1 2 3

Musical staff with notes and rhythm markings: + 2 4, 1 + 1, + 2 4 1 + 1, + 1 1 +, 2 1 + 1, 1 + 1, + 1 2 1 +, 1, 1 + 1, 1 + 1, 4 3 1 + 3 1 + 4 1 + 1 3

III.

Musical staff with notes and rhythm markings: 2 4 + 1 2 4, 2 4 + 1 2 4, 3 + 1, 3 1 +, 2 4 + 1 2 4 2 4 + 1 2 4 3 + 1, 3 1 +, 1 + 3 4 1 +

Musical staff with notes and rhythm markings: 2, 1 + 2, 2, 1 + 3, 1 +, 3, 3 + 1, 2, 1 + 1 3, 2, 3, + 4 1 + 1 3, 2, + 1 3, 1 + 3 4 1 +, 1 + 3 4 1 +, 2 + 3 4 1 +, 1 + 3 4 1 +

Musical staff with notes and rhythm markings: + 3 + 1 3 4, 2 4 1 + 3, + 3 + 1 3 4 2, 1 3, 1 3 + 1 3 +, 2 + 3, 1 +, 1 + 3 4 1 +, 2 +, 1 + 2 +, 1 +, 1 +, 3, 1 + 3, 1 +, 1 2 + 1 +, 4, 2

116 112.

COMPASS OF AN OCTAVE.

Exercise 112, measures 1-4. The notation is in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes with various fingerings and accents. Measure 1 has a fingering of +4+ 141+ and an accent on the first note. Measure 2 has a fingering of 1 and an accent on the first note. Measure 3 has a fingering of 3 4 3 4 3 and an accent on the first note. Measure 4 has a fingering of 3 4 3 4 3 and an accent on the first note.

Exercise 113, measures 1-2. The notation is in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes with various fingerings and accents. Measure 1 has a fingering of 4 3 and an accent on the first note. Measure 2 has a fingering of 4 2 + 1 3 + and an accent on the first note.

Exercise 114, measures 1-2. The notation is in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes with various fingerings and accents. Measure 1 has a fingering of 4 1 + 1 2 3 4 and an accent on the first note. Measure 2 has a fingering of 3 4 and an accent on the first note.

Exercise 115, measures 1-2. The notation is in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes with various fingerings and accents. Measure 1 has a fingering of 4 3 2 3 1 + 1 + and an accent on the first note. Measure 2 has a fingering of 4 3 1 2 + 1 3 + and an accent on the first note.

Exercise 116, measures 1-2. The notation is in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes with various fingerings and accents. Measure 1 has a fingering of 1 3 4 and an accent on the first note. Measure 2 has a fingering of 1 3 4 2 and an accent on the first note.

Exercise 116, measures 3-4. The notation is in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes with various fingerings and accents. Measure 3 has a fingering of 4 4 3 1 + and an accent on the first note. Measure 4 has a fingering of 4 1 + 4 and an accent on the first note.

Exercise 116, measures 5-6. The notation is in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes with various fingerings and accents. Measure 5 has a fingering of 4 1 + 4 3 + and an accent on the first note. Measure 6 has a fingering of + 3 4 + 1 and an accent on the first note.

117.

Exercise 117 consists of two staves of music. The first staff is in treble clef with a 6/8 time signature. It features eighth-note patterns with various fingerings (e.g., 4 3 1, 2 1) and accents. The second staff is in bass clef and continues the eighth-note patterns with similar fingerings and accents.

118.

Exercise 118 consists of two staves of music. The first staff is in treble clef with a 3/8 time signature. It features eighth-note patterns with various fingerings (e.g., 1 3 2 1, 4 2) and accents. The second staff is in bass clef and continues the eighth-note patterns with similar fingerings and accents.

119.

Exercise 119 consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features eighth-note patterns with various fingerings (e.g., 4 3 2 4, 4 1 4 3) and accents. The second staff is in bass clef and continues the eighth-note patterns with similar fingerings and accents.

120.

Exercise 120 consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features eighth-note patterns with various fingerings (e.g., 1 3 4, 3 1) and accents. The second staff is in bass clef and continues the eighth-note patterns with similar fingerings and accents.

121.

Exercise 121 consists of three staves of music. The first staff is in treble clef with a 2/4 time signature. It features eighth-note patterns with various fingerings (e.g., 3 2 1 2, 4 3 2 3) and accents. The second and third staves are in bass clef and continue the eighth-note patterns with similar fingerings and accents.

122. Musical notation for exercise 122, consisting of two staves. The first staff includes fingerings such as $+2\ 1\ 3\ 2+2\ 1\ 3\ 2+3\ 2\ 1+1$ and $V_3\ 1\ 2+1\ 4^*\ 2+2+1\ 2+1$. The second staff includes fingerings such as $1\ +\ 1\ 4\ 3\ 2\ 1\ +\ 2\ 1+2\ 1\ +\ 3$.

123.

123. Musical notation for exercise 123, consisting of two staves. The first staff includes fingerings such as $+4+1\ +$ and $4V^*\ +4\ 3\ 4$. The second staff includes fingerings such as $2+2\ 3\ 4+2\ 3\ 4+2\ 3\ 4+3\ 4\ 3+4\ 3\ 2\ 4$.

124.

124. Musical notation for exercise 124, consisting of one staff. It includes fingerings such as $4\ 1+3\ \wedge$ and $+4\ 3\ +4\ 3\ +$.

125.

125. Musical notation for exercise 125, consisting of one staff. It includes fingerings such as $1+1\ 2\ 3\ 2\ 1\ +(a)\ b$ and $3\ 4\ 3\ 1\ +1\ 2\ 3\ .+$.

(a). Passage of the little finger over the thumb.

Musical notation for exercise 125, consisting of one staff. It includes fingerings such as $1\ +\ b\ 4$ and $3\ 4\ 1\ +$.

COMPASS OF A NINTH.


126.

126. Musical notation for exercise 126, consisting of one staff. It includes fingerings such as $1\ +\ 1\ +$ and $\wedge\ 1+4\ +\ \wedge\ * \ \wedge\ *$.

Musical notation for exercise 126, consisting of one staff. It includes fingerings such as $1\ +$ and $4\ 3\ +4$.

Musical notation for exercise 126, consisting of one staff. It includes fingerings such as $\wedge\ 1\ +\ *$ and $\wedge\ * \ \wedge\ *$.

Musical notation for exercise 126, consisting of one staff. It includes fingerings such as $1\ +$ and $1\ +$.


127. 



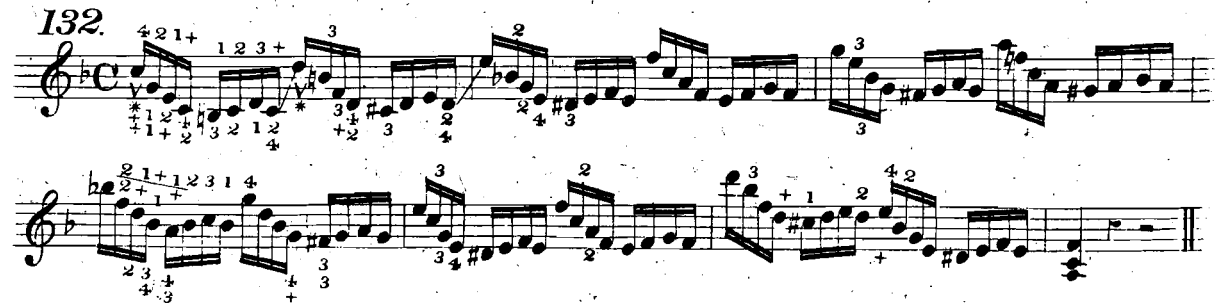
128. 

129. 

130. 

131. 

(a) Here it is much better that the hand should glide backwards over the thumb from F, to F#, than that it should be lifted up between these notes.

132. 

133.

Exercise 133 consists of two staves of music. The first staff is in treble clef and contains a sequence of eighth and sixteenth notes with various fingerings (e.g., 2 1 2 3, 3 1 +, 2, 3, 4, 2, 4, 3, 1 +, 2) and accents. The second staff continues the piece with similar rhythmic patterns and fingerings, including a triplet of eighth notes.

134.

Exercise 134 consists of two staves of music. The first staff is in treble clef and features a complex rhythmic pattern with many sixteenth notes and fingerings (e.g., +1+1 2 4 3 4, 3 + 1 +, 2, 3, 1 + 2 + 3, + 1 2 + 3, + 1 2 +, + 1 2 +, + 1 2 +). The second staff continues with similar patterns and fingerings, including a triplet of eighth notes.

135.

Exercise 135 consists of two staves of music. The first staff is in treble clef and contains a sequence of eighth notes with fingerings (e.g., 4 - 4 - 1 +, + 4 + 1 + 4 + 1, V + 3 + 4 + 3 + 3 2 + 3, 2 4 3, 4 2 3, 4 3, 4 2 4 3). The second staff continues with similar patterns and fingerings, including a triplet of eighth notes.

136.

Exercise 136 consists of two staves of music. The first staff is in treble clef and contains a sequence of eighth notes with fingerings (e.g., 1 + 1 +, 3 4 3 1 + 2 1 +, 3, + 2 1 +). The second staff continues with similar patterns and fingerings, including a triplet of eighth notes.

137.

Exercise 137 consists of two staves of music. The first staff is in treble clef and contains a sequence of eighth notes with fingerings (e.g., 4 2 1 +, 1 2 3 2 3 2 1 +, 4 3 + 1 +, 1 + 1, 2 4 3, V, +). The second staff continues with similar patterns and fingerings, including a triplet of eighth notes.

138.

Exercise 138 consists of two staves of music. The first staff is in treble clef and features a complex rhythmic pattern with many sixteenth notes and fingerings (e.g., 2 + 1 + 4 3 2 3 2 1 + 2 1, 1 3 + 3 + 1 2 + 1 2 + 1 + 3, 1 + 1 2 3, 2 + 1 2 + 1 + 3, 2 +, + 2 3, +). The second staff continues with similar patterns and fingerings, including a triplet of eighth notes.

COMPASS OF A TENTH.

145

146

147

148

149

150.

Exercise 150 consists of three staves of music. The first staff is in 6/8 time and features a complex rhythmic pattern with many sixteenth notes and slurs. It includes fingerings such as 1+1 3 4+ 1+ 2+ and 1 2+ 1. The second staff is in 4/4 time and continues the rhythmic pattern with slurs and fingerings like 1+ 1 3 4+ 1+ and 2 1+ 2+. The third staff is in 3/4 time and concludes the exercise with slurs and fingerings such as 1+ 1 1+ and 3+ 1+.

151.

Exercise 151 consists of two staves of music in 6/8 time. The first staff begins with a slur and includes fingerings like 4+ 1+ 1 3. The second staff continues the pattern with slurs and fingerings such as 3 4+ 1+ 2+.

152.

Exercise 152 consists of three staves of music in 4/4 time. The first staff features a complex rhythmic pattern with slurs and fingerings like 1+ 4 3 2 1+ 2 1+ 2 1 and 2+. The second staff continues with slurs and fingerings such as 3+ 2+ 2 1+ and 3 4 1+. The third staff concludes the exercise with slurs and fingerings like 1+ 1+ 2+ 3 1+ and 4 1+.

153.

Exercise 153 consists of two staves of music in 3/4 time. The first staff begins with a slur and includes fingerings like 1+ 1+ 1+ 1+. The second staff continues the pattern with slurs and fingerings such as 4 4+ 1+ 4 4+ and 4 4+.

154.

Exercise 154 consists of one staff of music in 2/4 time. It features a rhythmic pattern with slurs and fingerings such as 4 2 1+ 4 4+ and 4 4+.

124

155.

Exercise 155 consists of two staves of music in treble clef and 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Accents are marked with a small 'v' above notes. The second staff continues the melody and includes a double bar line at the end.

156.

Exercise 156 consists of two staves of music in treble clef and 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). The melody features eighth and sixteenth notes with various fingerings and accents. The second staff continues the piece and ends with a double bar line.

157.

Exercise 157 consists of two staves of music in treble clef and 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). The melody is written in eighth and sixteenth notes with detailed fingerings and accents. The second staff continues the exercise and concludes with a double bar line.

158.

Exercise 158 consists of two staves of music in alto clef and 2/4 time. The first staff begins with an alto clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is primarily composed of eighth notes with some sixteenth notes. Fingerings and accents are clearly marked. The second staff continues the exercise and ends with a double bar line.

159.

Exercise 159 consists of two staves of music in alto clef and 2/4 time. The first staff begins with an alto clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with fingerings and accents. The second staff continues the exercise and ends with a double bar line.

160.

Exercise 160 consists of two staves of music in treble clef and 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes with fingerings and accents. The second staff continues the exercise and ends with a double bar line.

161.

162.

163.

164. The fingers extended, and then closed again.

165.

175.

176.

(a) must, as it were, be caught at by the finger.

177.

178.

179.

180.

181.

Exercise 181 consists of three staves of music. The first staff is in C major and 2/4 time, featuring a series of eighth-note patterns with fingerings such as 4+3 1+ and 13+. The second staff continues the pattern with similar fingerings like 4 4 and 13+. The third staff concludes the exercise with fingerings like 2+ and 3 1.

182

Exercise 182 consists of two staves of music. The first staff is in C major and 2/4 time, with fingerings like +1 2 3 and 3 1+. The second staff continues with fingerings like +1 and 3 1.

183.

Exercise 183 consists of two staves of music in D major (two sharps). The first staff has fingerings like 4 3 1+ and 4 2 1+. The second staff continues with fingerings like 4+ and 1+ 1 2 3.

184.

Exercise 184 consists of one staff of music in B-flat major (two flats). It features fingerings like 4 2 3 and +1 +2.

185.

Exercise 185 consists of two staves of music. The first staff is in C major and 2/4 time, with a specific fingering technique marked (a). The second staff continues with fingerings like +1 2 4 and 4 3 1+.

(a) Passing the thumb after the little finger.

This block shows the continuation of exercise 185, featuring two staves of music with fingerings like +1 2 4 and 4 3 1+.

186.

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

187.

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

188.

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

189.

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

190.

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

191.

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

192.

192. Musical notation for exercise 192, consisting of two staves of music in C major, 4/4 time. The first staff contains two measures of music with various fingerings and accents. The second staff continues the exercise with similar notation.

193.

193. Musical notation for exercise 193, consisting of four staves of music in D major, 2/4 time. The first staff includes a note marked with an asterisk and the instruction "(a) the hand moved freely."

194.

194. Musical notation for exercise 194, consisting of one staff of music in D major, 2/4 time, featuring a series of descending eighth notes.

195.

195. Musical notation for exercise 195, consisting of one staff of music in D major, 3/4 time, featuring a series of descending eighth notes.

196.

196. Musical notation for exercise 196, consisting of one staff of music in D major, 3/4 time, featuring a series of descending eighth notes.

197.

197. Musical notation for exercise 197, consisting of one staff of music in D major, 4/4 time, featuring a series of descending eighth notes.

198.

Musical notation for exercise 198, consisting of two staves. The first staff is in treble clef, C major, and 2/4 time. It features a complex melodic line with numerous fingerings (1-4) and accents (+) above the notes. The second staff continues the melody with similar fingerings and accents.

199.

Musical notation for exercise 199, consisting of one staff in treble clef, C major, and 2/4 time. The melody is characterized by slurs over groups of notes and includes various fingerings and accents.

200.

Musical notation for exercise 200, consisting of two staves. The first staff is in bass clef, E-flat major, and 2/4 time. The second staff continues the melody. Fingerings and accents are indicated throughout.

201.

Musical notation for exercise 201, consisting of two staves. The first staff is in treble clef, D major, and 2/4 time. The second staff continues the melody. The notation includes slurs and specific fingerings.

202.

Musical notation for exercise 202, consisting of two staves. The first staff is in treble clef, B-flat major, and 2/4 time. The second staff continues the melody. The notation includes slurs and specific fingerings.

203.

Musical notation for exercise 203, consisting of two staves. The first staff is in treble clef, 6/8 time. The second staff is in bass clef, 6/8 time. The notation includes slurs and specific fingerings.

A musical score for a piece in G major. It features a treble and bass staff. The melody is highly rhythmic with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. There are several slurs and accents. The bass line provides a steady accompaniment with a mix of eighth and quarter notes.

204.

Exercise 204 in G major, 4/4 time. It consists of two staves. The top staff has a melody with frequent slurs and accents. The bottom staff has a bass line with many slurs. Fingerings are clearly marked throughout.

A continuation of exercise 204, showing the final measures of the piece. The melody and bass line conclude with a final chord.

205.

Exercise 205 in B-flat major, 3/4 time. It consists of two staves. The top staff has a melody with slurs and accents. The bottom staff has a bass line with slurs. Fingerings are indicated by numbers 1-3.

206.

Exercise 206 in G major, 3/4 time. It consists of two staves. The top staff has a melody with slurs and accents. The bottom staff has a bass line with slurs. Fingerings are indicated by numbers 1-4.

207.

Exercise 207 in G major, 3/4 time. It consists of two staves. The top staff has a melody with slurs and accents. The bottom staff has a bass line with slurs. Fingerings are indicated by numbers 1-4.

208.

Exercise 208 in G major, 3/4 time. It consists of two staves. The top staff has a melody with slurs and accents. The bottom staff has a bass line with slurs. Fingerings are indicated by numbers 1-4.

209.

Exercise 209: Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $+3\ 1+3\ 1\ 3\ 4+4\ 3\ 2+$, $+3\ 1+3\ 1\ 3\ 4+4\ 3\ 2+$, $+3\ 1+3\ 1\ 3\ 4+4\ 3\ 2+$, and $+2+1\ 4\ 1\ 3\ 4$.

210.

Exercise 210: Treble clef, 2/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $+1\ 4\ 1$, $+2\ 1+$, $+1\ 2+$, $+1\ 2+$, and $+1\ 2+$.

211.

Exercise 211: Treble clef, 2/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $1\ 2\ 1+1\ 3\ 2\ 4$, $3\ 1+2\ 1\ 2\ 1\ 2$, $+1\ 2\ 3+$, and $2\ 3\ 1+$. The instruction *in gva* is written above the staff.

Exercise 211: Treble clef, 2/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. The instruction *loco* is written above the staff. Fingering patterns below the staff include: $+2\ 1+$, $+2\ 1+2\ 1+1+1\ 2\ 3\ 4$, $3\ 1\ 2+$, $1\ 4\ 3\ 2\ 3+3\ 1+$, 3 , $3\ 1\ 2+1\ 4$, $3+3\ 1+$, and 3 .

Exercise 211: Treble clef, 2/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $3\ 2$, $1\ 4$, $+3\ 2$, $1\ 4\ 3\ 2\ 3\ 4$, $4\ 3+2\ 3\ 4$, $4\ 3+3\ 2\ 3$, $4\ 3+2\ 3\ 1+1$, and $3\ 1+1$.

Exercise 211: Treble clef, 2/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. The instruction *in gva* is written above the staff. Fingering patterns below the staff include: $+1\ 3$, $2\ 4$, and 4 .

212.

Exercise 212: Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $2\ 1\ 2\ 3\ 2$, 3 , 3 , and 3 .

Exercise 212: Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $3+$, $4+$, and $4+$.

213.

Exercise 213: Treble clef, C major, common time. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $+1\ 2+2+$, $1\ 2\ 3+2\ 3$, $1\ 2+$, $1\ 2+2+$, $1\ 2\ 3\ 4$, $1+1$, $2+2+2+$, and $2\ 3\ 4$.

Exercise 213: Treble clef, C major, common time. The melody consists of eighth and quarter notes with various accidentals. Fingerings are indicated by numbers 1-4. A dynamic marking of $\hat{\Lambda}$ is present. Fingering patterns below the staff include: $+1\ 2$, $3+$, $1\ 2+$, $1\ 2\ 3\ 4$, $1+1\ 3$, 4 , $4\ 3\ 1+1\ 4$, and $+$.

214. R.H. in 8^{va} *alta.*

Musical notation for exercise 214, Right Hand in 8va alta. The piece is in C major with a treble clef and a common time signature. It consists of two staves. The first staff contains the main melody with various fingerings (1, 2, 3, 4) and accents. The second staff is the left hand accompaniment, featuring a bass clef and a common time signature, with fingerings and accents. The music includes several triplet figures and slurs.

215.

Musical notation for exercise 215. It consists of two staves in C major with a treble clef and a common time signature. The first staff contains the main melody with fingerings and accents. The second staff is the left hand accompaniment with fingerings and accents. The piece features several triplet figures and slurs.

216.

Musical notation for exercise 216. It consists of two staves in C major with a treble clef and a common time signature. The first staff contains the main melody with fingerings and accents. The second staff is the left hand accompaniment with fingerings and accents. The piece features several triplet figures and slurs.

217. R.H. in 8^{va} *alta.*

Musical notation for exercise 217, Right Hand in 8va alta. The piece is in C major with a treble clef and a common time signature. It consists of two staves. The first staff contains the main melody with fingerings and accents. The second staff is the left hand accompaniment with fingerings and accents. The music includes several triplet figures and slurs.

218.

Musical notation for exercise 218. It consists of three staves in C major with a treble clef and a common time signature. The first staff contains the main melody with fingerings and accents. The second and third staves are the left hand accompaniment with fingerings and accents. The piece features several triplet figures and slurs.

219.

219. Musical notation for exercise 219, measures 1-4. Treble clef, C major. Includes fingerings and slurs.

220.

220. Musical notation for exercise 220, measures 1-6. Treble clef, D major. Includes fingerings, slurs, and dynamic markings.

221.

221. Musical notation for exercise 221, measures 1-2. Treble clef, C major. Includes fingerings and slurs.

222.

222. Musical notation for exercise 222, measures 1-2. Treble clef, C major. Includes fingerings and slurs.

223.

223. Musical notation for exercise 223, measures 1-2. Treble clef, C major. Includes fingerings and slurs.

Musical notation for exercise 223, featuring a treble clef and a key signature of one sharp (F#). The piece consists of a single melodic line with various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1 through 4 above or below notes. Rhythmic values are indicated by numbers 2, 3, 4, and 8 below the notes. The exercise concludes with a double bar line.

224.

Musical notation for exercise 224, consisting of two staves in treble clef with a key signature of one sharp (F#). The notation includes complex rhythmic patterns and fingerings. The first staff begins with an accent (^) over the first measure. The second staff continues the melodic line with various rhythmic values and fingerings. The exercise ends with a double bar line.

225.

Musical notation for exercise 225, consisting of three staves in treble clef with a key signature of one sharp (F#). The notation features a mix of eighth and sixteenth notes with various rhythmic patterns and fingerings. The first staff starts with an accent (^) and includes a 4-measure rest. The second and third staves continue the melodic development with triplets and other rhythmic figures. The exercise concludes with a double bar line.

226.

L.H.

Musical notation for exercise 226, consisting of two staves in bass clef with a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns and fingerings, with some notes marked with a 'V' (trill or grace note). The exercise ends with a double bar line.

227.

Musical notation for exercise 227, consisting of two staves in bass clef with a key signature of one sharp (F#). The notation features complex rhythmic patterns and fingerings, including a 4-measure rest in the first staff. The exercise concludes with a double bar line.

228.

Exercise 228 consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various rhythmic groupings. Fingerings are indicated by numbers 1-4, and accents are marked with an asterisk (*). The second staff continues the exercise, featuring a change in key signature to one flat (Bb) and ending with a double bar line.

229.

Exercise 229 is a single staff of music in a treble clef with a key signature of one flat (Bb). It features a complex rhythmic pattern of eighth and sixteenth notes. Fingerings and accents are clearly marked throughout the piece.

230.

Exercise 230 is a single staff of music in a treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various rhythmic groupings. Fingerings and accents are clearly marked throughout the piece.

This block continues the musical notation for exercise 230, showing the second half of the single staff with its complex rhythmic patterns and fingerings.

231.

Exercise 231 is a single staff of music in a treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of eighth and sixteenth notes. Fingerings and accents are clearly marked throughout the piece.

This block continues the musical notation for exercise 231, showing the second half of the single staff with its complex rhythmic patterns and fingerings.

This block continues the musical notation for exercise 231, showing the final part of the single staff with its complex rhythmic patterns and fingerings.

232.

Exercise 232 is a single staff of music in a treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of eighth and sixteenth notes. Fingerings and accents are clearly marked throughout the piece.

237.

Exercise 237 consists of three staves of music in treble clef. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings (1-4) and accents. The second staff continues the pattern with similar rhythmic values and includes some flats in the key signature. The third staff concludes the exercise with a double bar line.

238. L.H.

Exercise 238 consists of two staves of music. The first staff starts with a common time signature (C) and a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes with fingerings and accents. The second staff continues the exercise, ending with a double bar line.

239. R.H.

Exercise 239 consists of two staves of music. The first staff begins with a common time signature (C) and a key signature of two sharps (F# and C#). It contains eighth and sixteenth notes with fingerings and accents. The second staff continues the exercise, ending with a double bar line.

240.

Exercise 240 consists of two staves of music. The first staff starts with a common time signature (C) and a key signature of one sharp (F#). It features eighth and sixteenth notes with fingerings and accents. The second staff continues the exercise, ending with a double bar line.

241.

Exercise 241 consists of a single staff of music. It begins with a common time signature (C) and a key signature of two sharps (F# and C#). The exercise is composed of eighth and sixteenth notes with complex fingerings and accents, ending with a double bar line.

First system of musical notation for exercise 242, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The notation includes various rhythmic values and fingerings, with some notes marked with a '+' sign. Fingerings are indicated by numbers 1-4 above or below notes.

242.

Second system of musical notation for exercise 242, continuing the piece with similar rhythmic and fingering patterns. It includes slurs over groups of notes and various articulation marks.

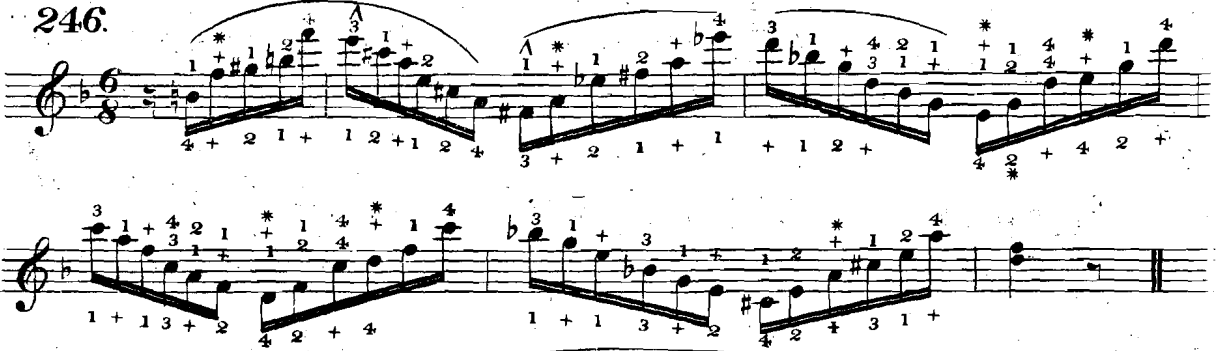
243.

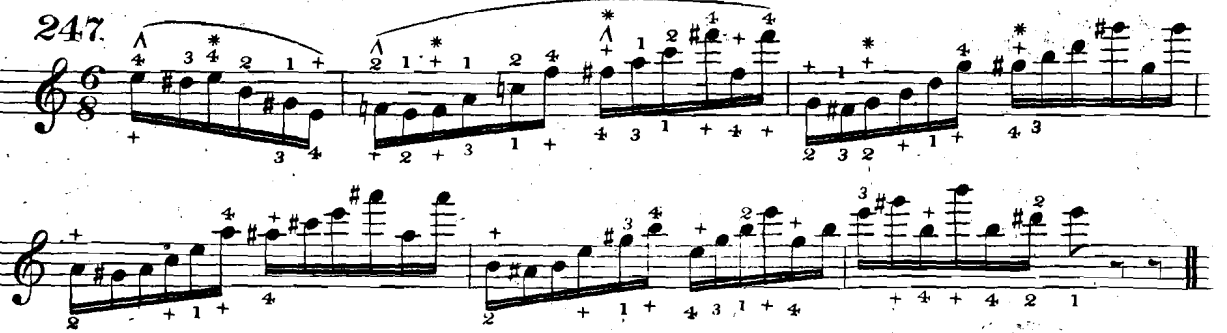
First system of musical notation for exercise 243, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation is dense with sixteenth and thirty-second notes, including slurs and fingerings.

244.

First system of musical notation for exercise 244, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation is highly technical, involving many beamed sixteenth and thirty-second notes with complex fingerings.

245. 

246. 

247. 

248. 

249. 

Musical notation for the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is highly rhythmic and technical, with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4, and accents are marked with '+' signs. Rhythmic values are indicated by numbers below the notes.

Musical notation for the second system, continuing the piece. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The piece includes a key signature change to one sharp (F#) and a common time signature (C). It contains complex rhythmic patterns and fingerings.

Musical notation for the third system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes complex rhythmic patterns and fingerings.

Musical notation for the fourth system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes complex rhythmic patterns and fingerings.

Musical notation for the fifth system, continuing the piece. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes complex rhythmic patterns and fingerings.

250.

Musical notation for exercise 250, first system. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The exercise is highly rhythmic and technical, with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4, and accents are marked with '+' signs. Rhythmic values are indicated by numbers below the notes.

Musical notation for exercise 250, second system. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The exercise is highly rhythmic and technical, with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4, and accents are marked with '+' signs. Rhythmic values are indicated by numbers below the notes.

251

Musical notation for exercise 251, first system. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The exercise is highly rhythmic and technical, with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4, and accents are marked with '+' signs. Rhythmic values are indicated by numbers below the notes.

Musical notation for exercise 251, second system. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The exercise is highly rhythmic and technical, with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4, and accents are marked with '+' signs. Rhythmic values are indicated by numbers below the notes.

252.

IN DOUBLE NOTES.

253.

254.

256.

Exercise 256 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a common time signature. It features a melodic line with eighth and sixteenth notes, accented with 'A' and '1+'. Fingering numbers (1, 2, 3, 4) and plus signs are placed above the notes. The second staff continues the melody with similar rhythmic patterns and fingering. The third and fourth staves show the continuation of the exercise, with some notes beamed together and various fingering instructions.

257.

Exercise 257 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a common time signature. It features a melodic line with eighth and sixteenth notes, accented with 'A' and '1+'. Fingering numbers (1, 2, 3, 4) and plus signs are placed above the notes. The second staff continues the melody with similar rhythmic patterns and fingering. The third and fourth staves show the continuation of the exercise, with some notes beamed together and various fingering instructions.

258.

Exercise 258 consists of four staves of music in 6/8 time. The first staff begins with a treble clef and a common time signature. It features a melodic line with eighth and sixteenth notes, accented with 'A' and '1+'. Fingering numbers (1, 2, 3, 4) and plus signs are placed above the notes. The second staff continues the melody with similar rhythmic patterns and fingering. The third and fourth staves show the continuation of the exercise, with some notes beamed together and various fingering instructions.

259.

Exercise 259 consists of four staves of music in 2/4 time. The first staff begins with a treble clef and a common time signature. It features a melodic line with eighth and sixteenth notes, accented with 'A' and '1+'. Fingering numbers (1, 2, 3, 4) and plus signs are placed above the notes. The second staff continues the melody with similar rhythmic patterns and fingering. The third and fourth staves show the continuation of the exercise, with some notes beamed together and various fingering instructions. The word *legato tutto.* is written below the first staff.

260.

Exercise 260 consists of three staves of music in 2/4 time, key of D major. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a rhythmic pattern of eighth notes with various fingering techniques indicated by numbers 1-4 and plus signs. The first staff has a 'V' marking under the first measure. The second staff has an 'X' marking under the eighth measure. The third staff has a 'V' marking under the ninth measure.

261.

Exercise 261 consists of two staves of music in 2/4 time, key of D major. The first staff contains measures 1-6, and the second staff contains measures 7-12. The music features a rhythmic pattern of eighth notes with various fingering techniques indicated by numbers 1-4 and plus signs. The first staff has an 'A' marking above the first measure. The second staff has an 'A' marking above the seventh measure.

262.

Exercise 262 consists of three staves of music in 2/4 time, key of D major. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a rhythmic pattern of eighth notes with various fingering techniques indicated by numbers 1-4 and plus signs. The first staff has an 'A' marking above the first measure. The second staff has a 'V' marking under the first measure. The third staff has a 'V' marking under the first measure.

263.

Exercise 263 consists of two staves of music in 2/4 time, key of D major. The first staff contains measures 1-6, and the second staff contains measures 7-12. The music features a rhythmic pattern of eighth notes with various fingering techniques indicated by numbers 1-4 and plus signs. The first staff has a 'V' marking under the first measure. The second staff has a 'V' marking under the first measure.

148

264.

First system of exercise 264, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and accents (+) above the notes.

265.

First system of exercise 265, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes eighth and sixteenth notes with fingering numbers and accents.

266.

First system of exercise 266, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes eighth and sixteenth notes with fingering numbers and accents.

267.

First system of exercise 267, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes eighth and sixteenth notes with fingering numbers and accents.

268.

First system of exercise 268, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with fingering numbers and accents.

269.

First system of exercise 269, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with fingering numbers and accents.

270.

Musical notation for exercise 270, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs. There are two accents (^) above the first and third measures.

271.

Musical notation for exercise 271, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs. There are two accents (^) above the first and fifth measures.

272.

Musical notation for exercise 272, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs. There are two accents (^) above the first and third measures.

273.

Musical notation for exercise 273, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs. There are two accents (^) above the first and eighth measures.

Continuation of exercise 273, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs.

274.

Musical notation for exercise 274, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs. There are two asterisks (*) above the first and third measures.

275.

Musical notation for exercise 275, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs. There are two accents (^) above the first and fifth measures.

Continuation of exercise 275, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs.

276.

Musical notation for exercise 276, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs.

Continuation of exercise 276, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The exercise consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and '+' signs.

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277.

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278.

279.

280.

281.

282.

Musical notation for exercise 282, featuring two staves with treble clefs and a common time signature. The music consists of eighth and sixteenth notes with various fingerings and accents.

283.

Musical notation for exercise 283, featuring two staves with treble clefs and a 2/4 time signature. The music consists of eighth and sixteenth notes with various fingerings and accents.

284.

Musical notation for exercise 284, featuring two staves with treble clefs and a 4/4 time signature. The music consists of eighth and sixteenth notes with various fingerings and accents.

285.

Musical notation for exercise 285, featuring two staves with treble clefs and a 4/4 time signature. The music consists of eighth and sixteenth notes with various fingerings and accents.

286.

IN THREE PARTS.

Musical notation for exercise 286, featuring three staves with treble clefs and a 4/4 time signature. The music consists of eighth and sixteenth notes with various fingerings and accents.