CHAP. II.

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.

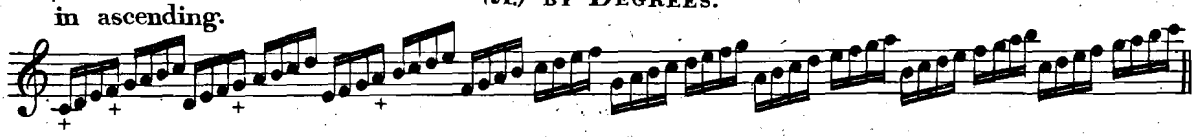
ON THE PASSAGE OF THE THUMB UNDER THE OTHER FINGERS.

§ *1.*

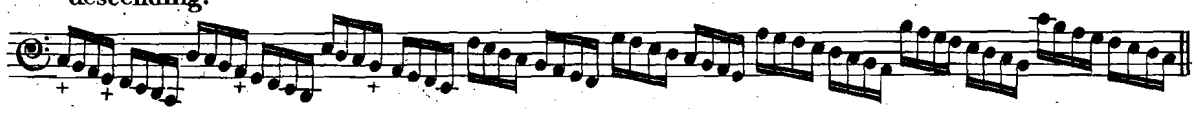
The passage of the thumb underneath the other fingers takes place in ascending with the right hand, and in descending with the left, as well in a series of notes in gradual succession *(A.)* as in notes following one another by skips. *(B.)*

(A.) BY DEGREES.

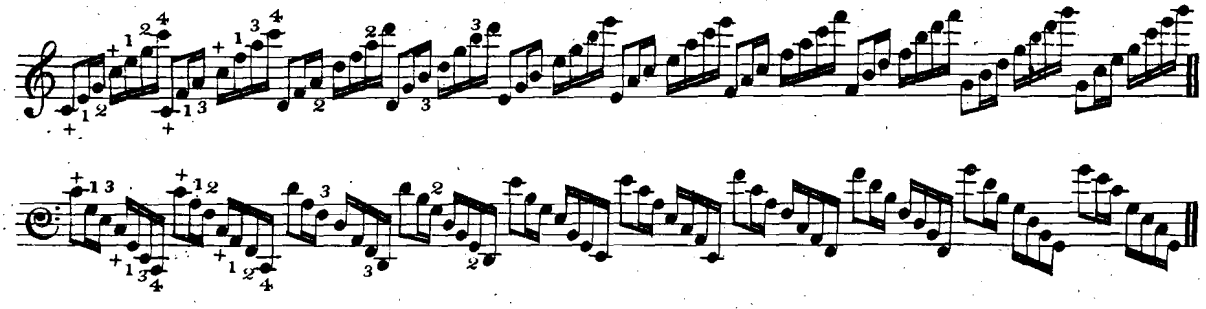
in ascending.



descending.



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

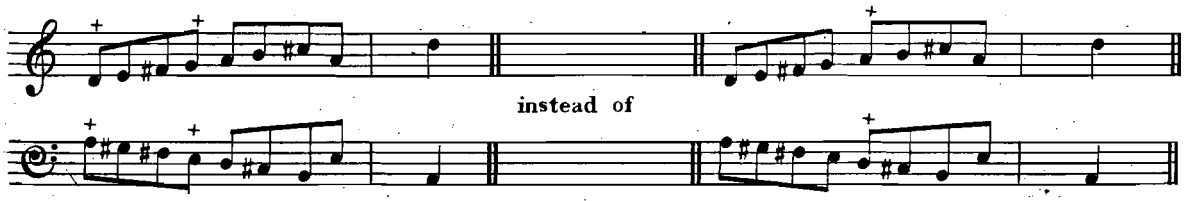


§ *2.*

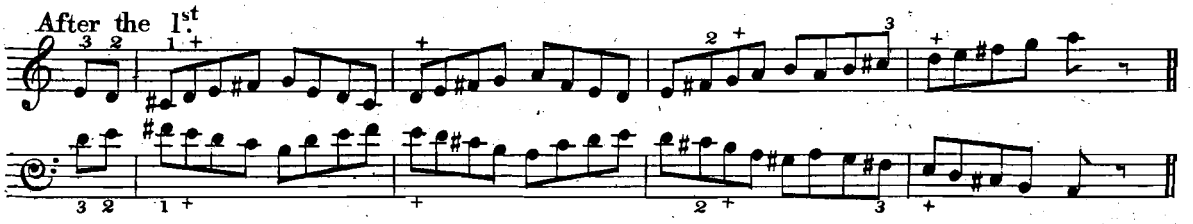
Let the Pupil accustom himself betimes to keep the thumb of both hands always a little bent (yet not cramped) under the fore-finger; so that it shall be prepared for passing under the fingers, even before this becomes absolutely necessary, and so that no separation of the sounds shall be perceptible. 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.*

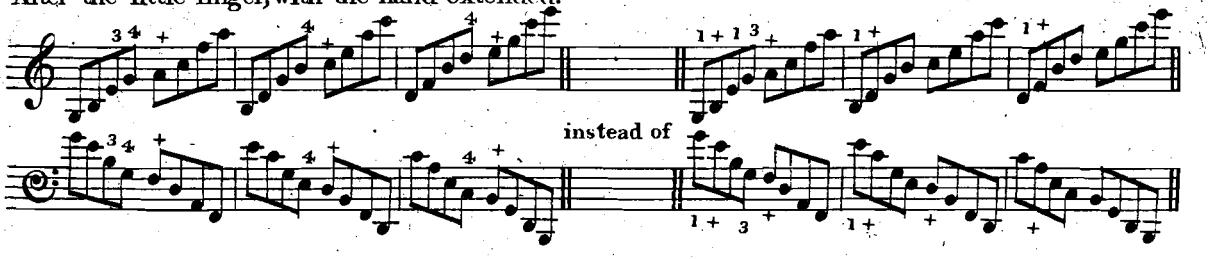
In a series of notes succeeding by degrees, the thumb must never be used on a black key; but must be disposed so as to fall on the white key following the black one, in ascending with the right hand or in descending with the left.



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

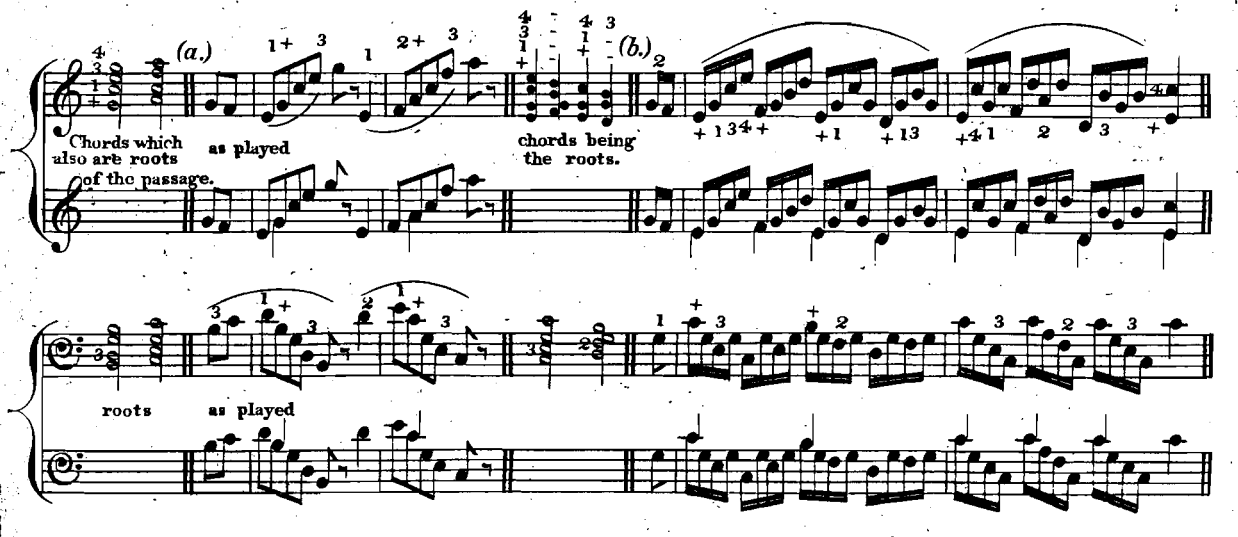


After the little finger, with the hand extended.



§ 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.



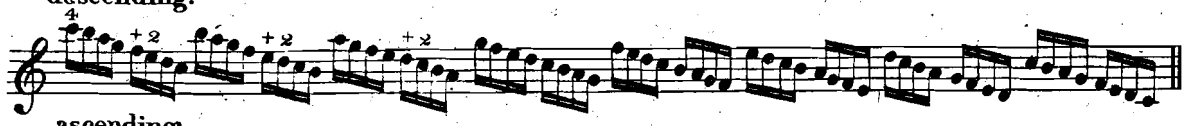
On the passage of the fingers over the thumb.

§ 5.

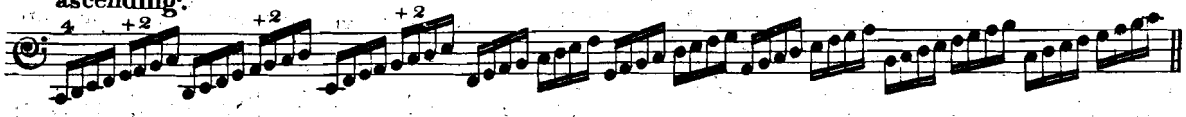
The passage of the fingers over the thumb also takes place in a series of notes following in diatonic succession *(a.)* as well as in those where the notes succeed by skips; *(b.)* and this in descending with the right hand and in ascending with the left.

(a.) BY DEGREES.

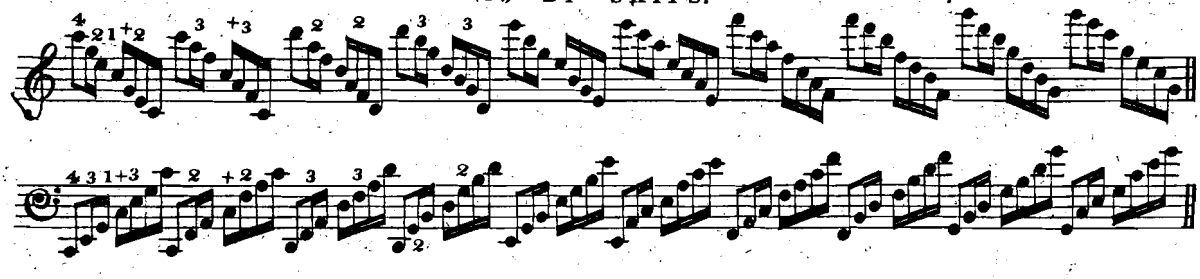
descending.



ascending.



(b.) BY SKIPS.

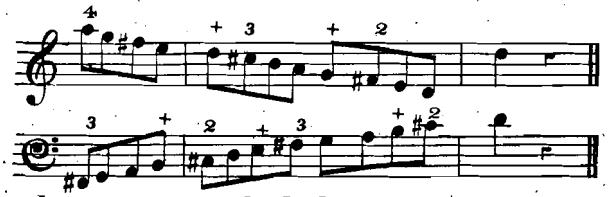


§ 6.

Here the hand must be much contracted, so that the finger about to be passed over, (particularly in proceeding from one white key to another,) may be ready, almost before the thumb has absolutely struck the note appropriated to it. Here too, all twisting and contortion of the hand and arm must be avoided.

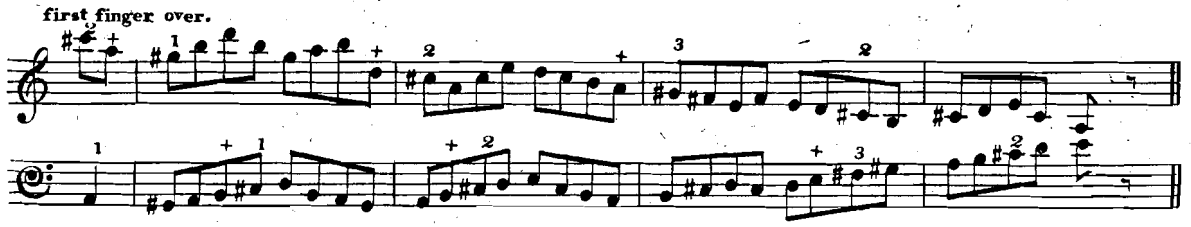
§ 7.

In diatonic series of notes ascending in the right hand, or descending in the left, the thumb should fall *before* the black key; as



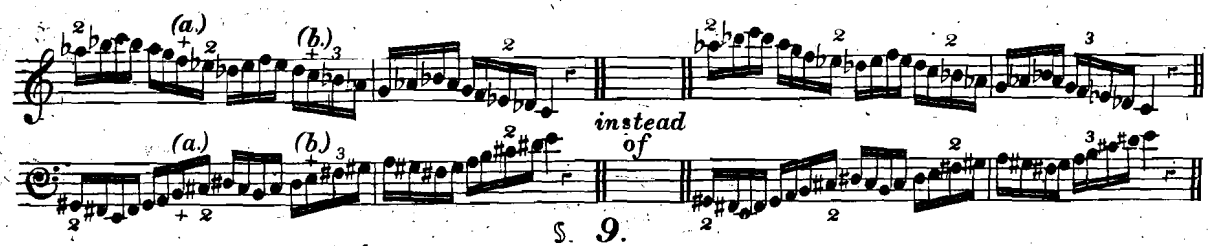
here also, the 1st 2d 3d and in some cases, the little finger may pass over the thumb:

first finger over.



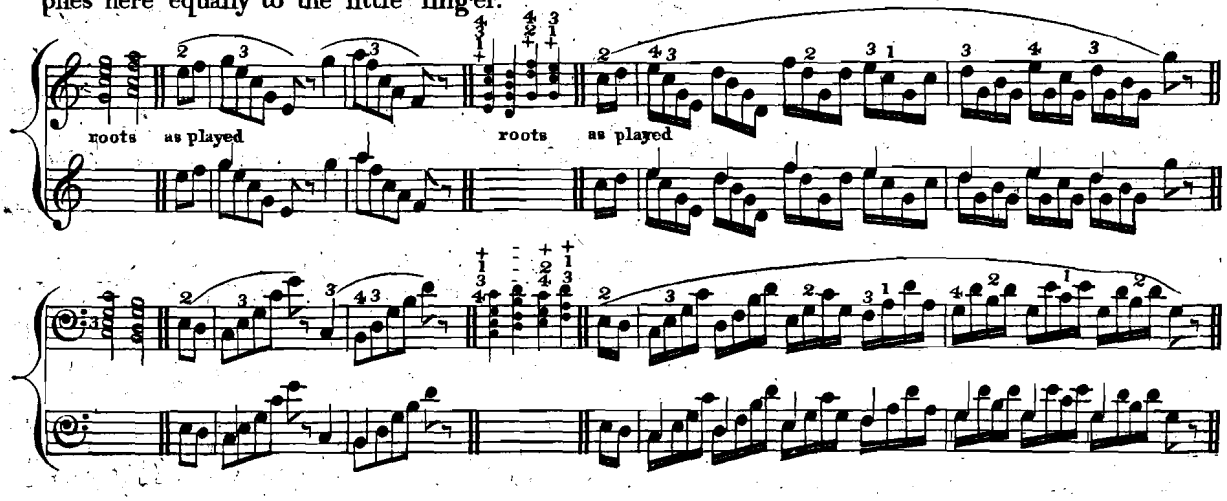
§ 8.

In scales with several ♯ or ♭, it is particularly to be observed, that the 2d. finger must be passed over the thumb on the *first* of two consecutive black keys *(a.)*; and the 3d. 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 3d. finger instead of after the second. *

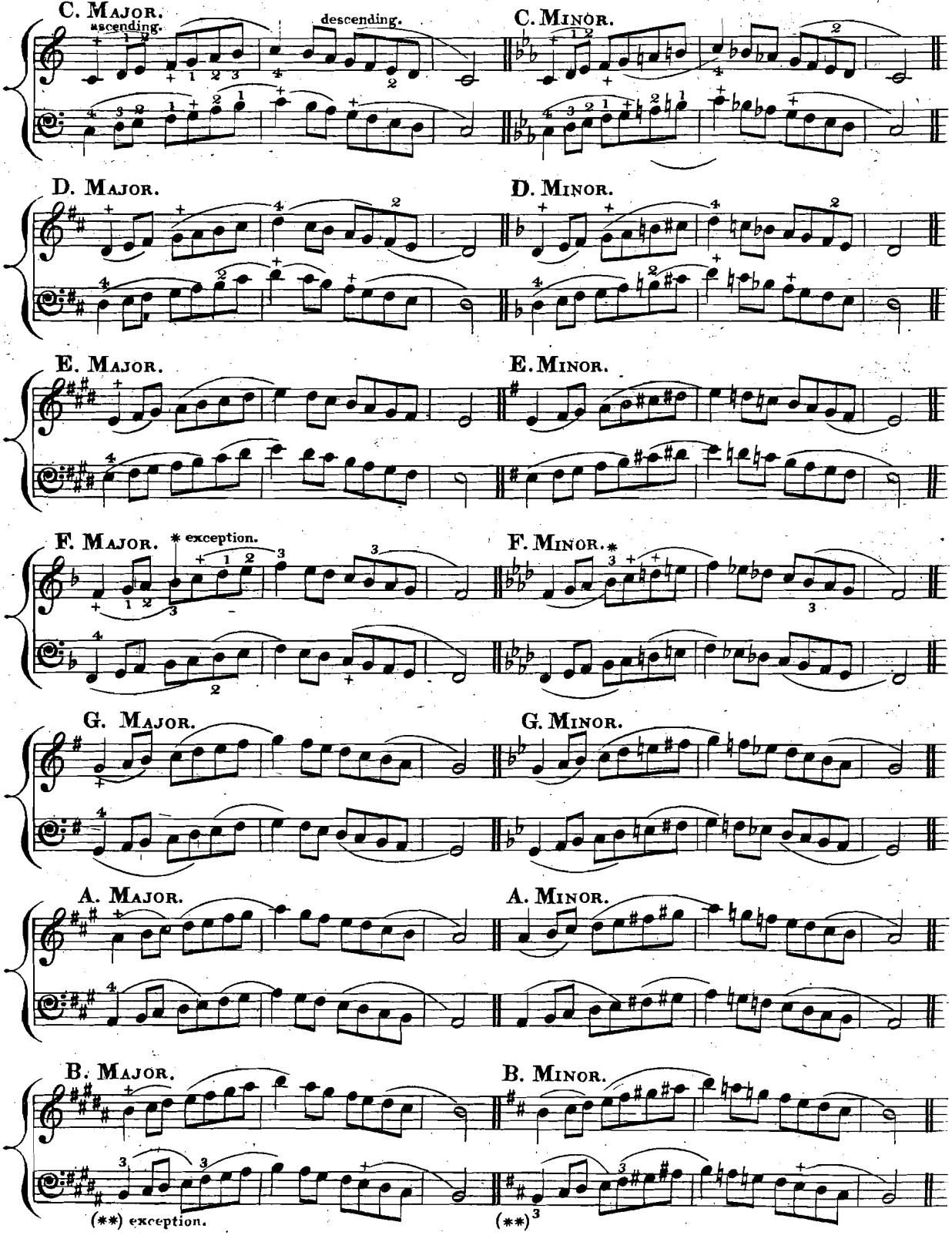
§ 11.

(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 3d. 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.

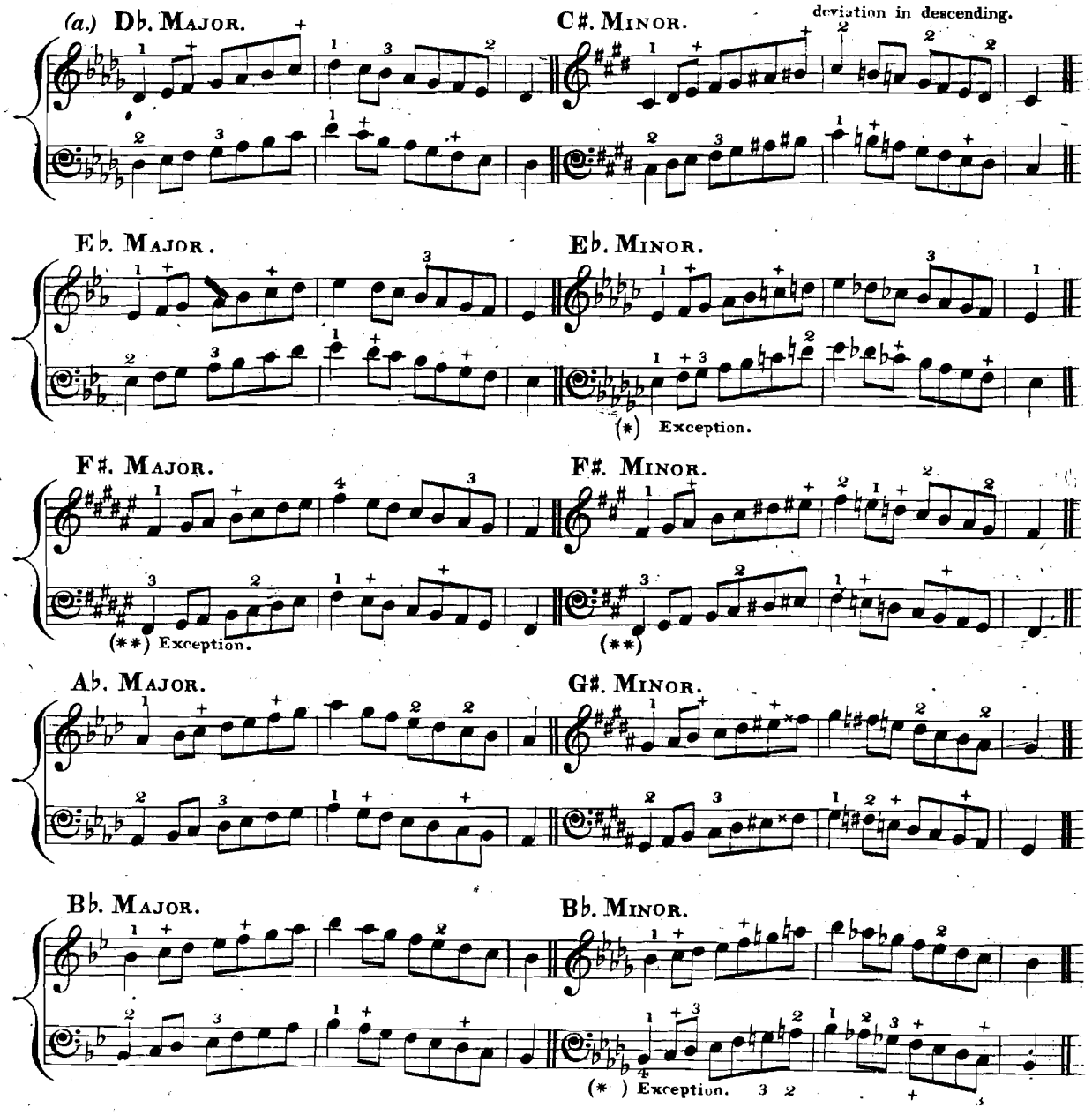


§ 13.

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 2d finger, except Eb and Bb minor, which commence with the 1st finger,* and the two scales of F# which begin with the 3d 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.



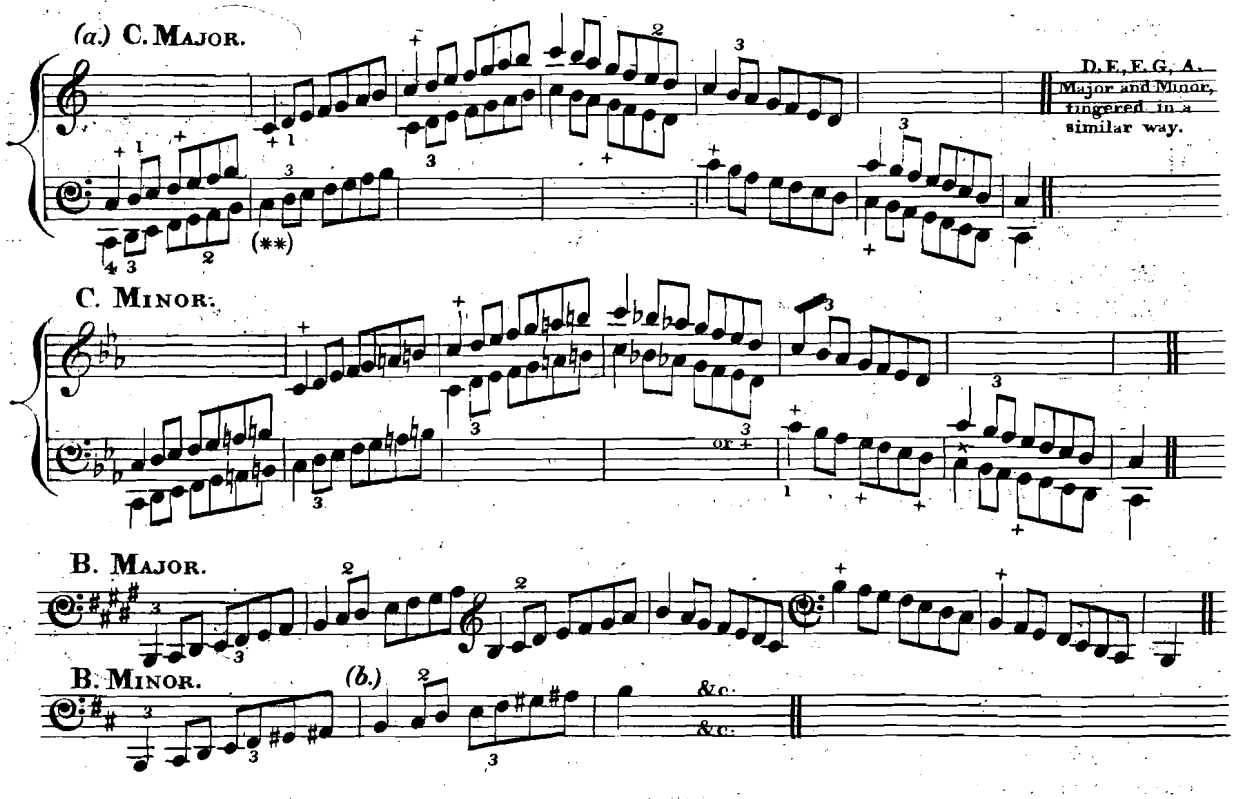
SCALES RUNNING THROUGH SEVERAL OCTAVES.

§ 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.)*

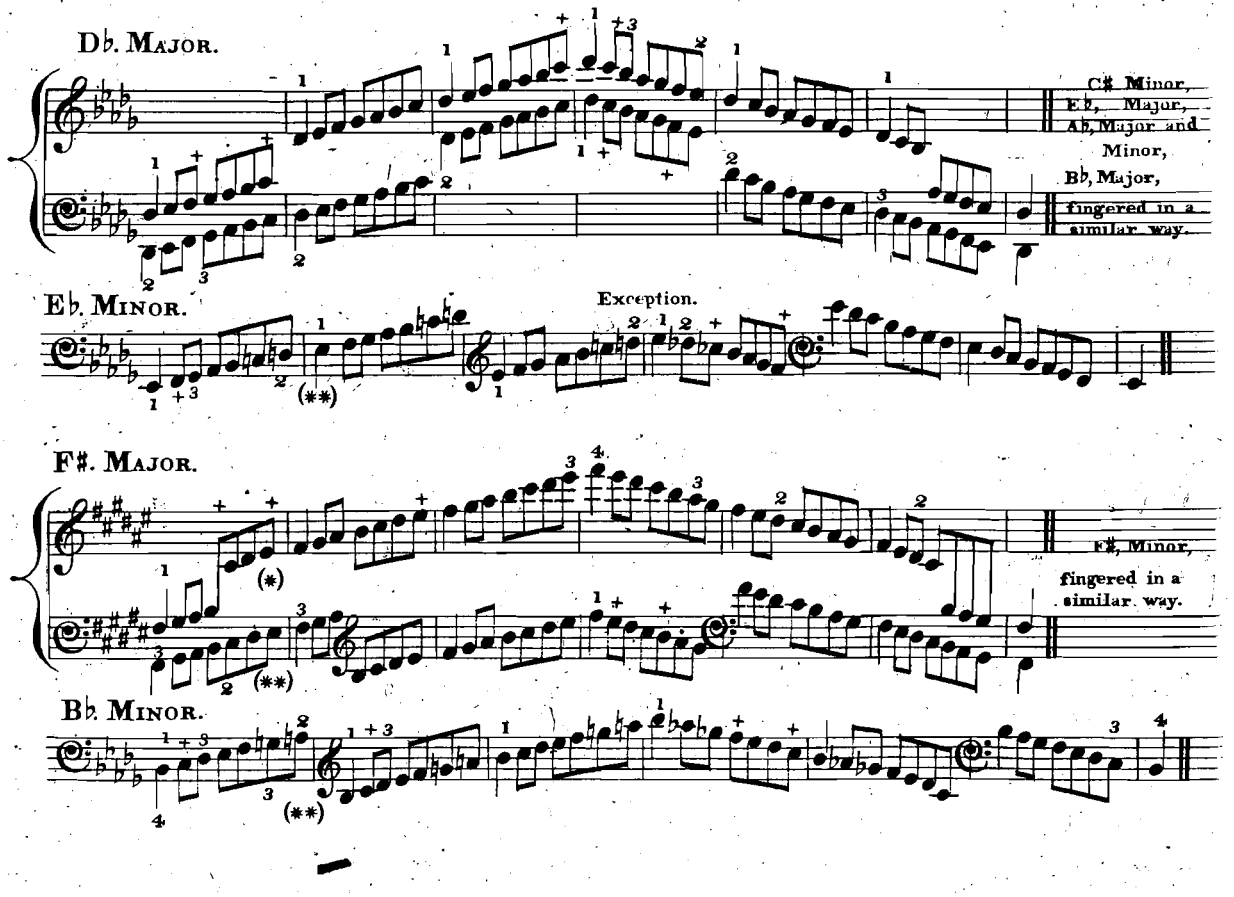
Similarly in *ascending with the left hand*, after the first octave the 3d finger is to passed over the thumb,** except in the scale of B, where only the second is to be used *(b.)*

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



§ 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 3d finger, and in those of B♭ Minor, and E♭ Minor, in which the first finger must be passed over the thumb. (**)

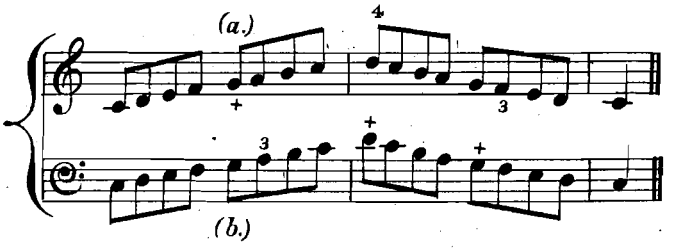


SCALES IN THE COMPASS OF A NINTH.

§ 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 3d finger instead of after the 2d *(a.)* and in the *left hand* the 3d finger is passed over instead of the 2d *(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.

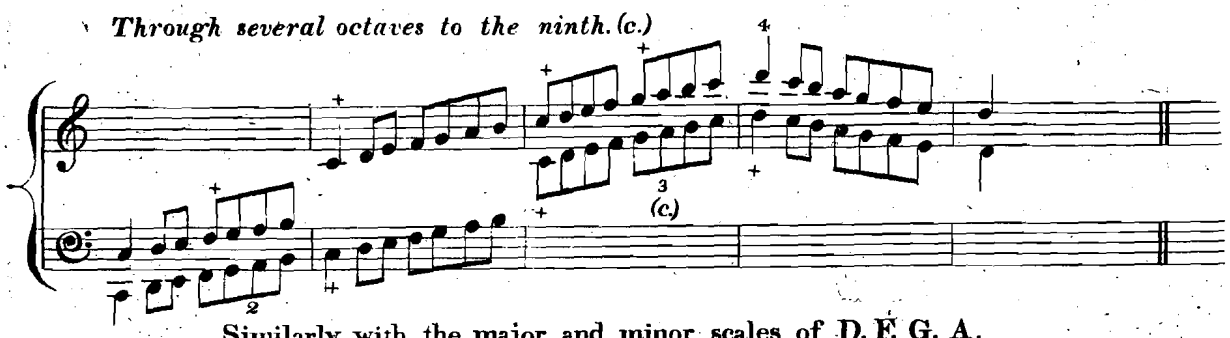
C. Major. *in the compass of a ninth.*



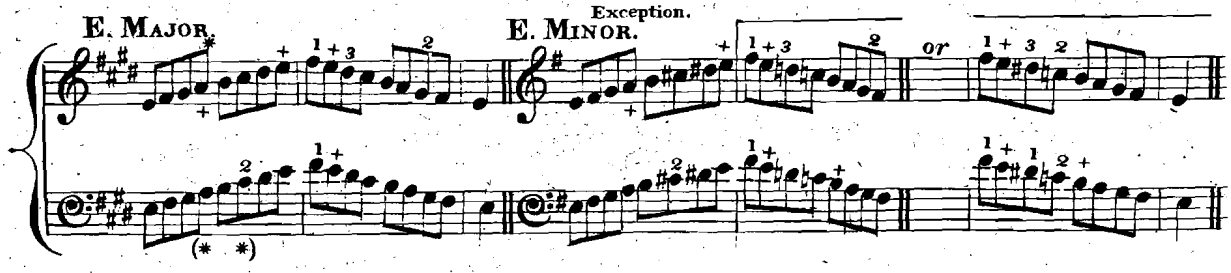
§ 18.

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.)*

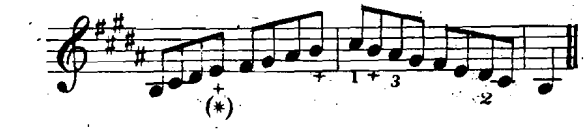
Through several octaves to the ninth.(c.)



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



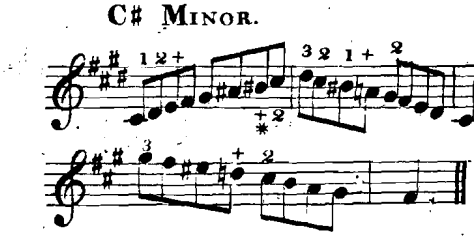
B. Major.



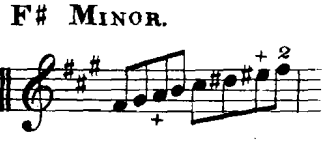
§ 19.

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.



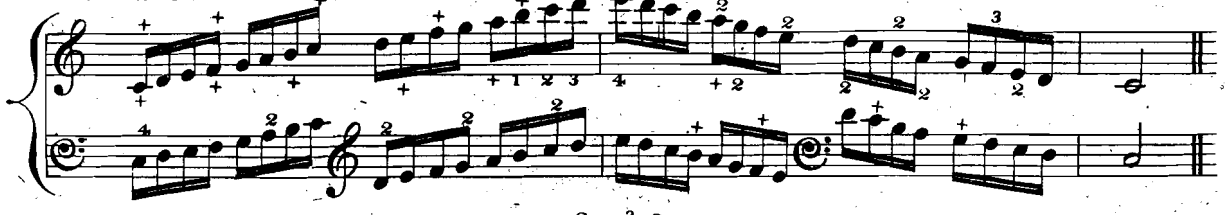
Scales running to the Tenth through 2 Octaves.

20.

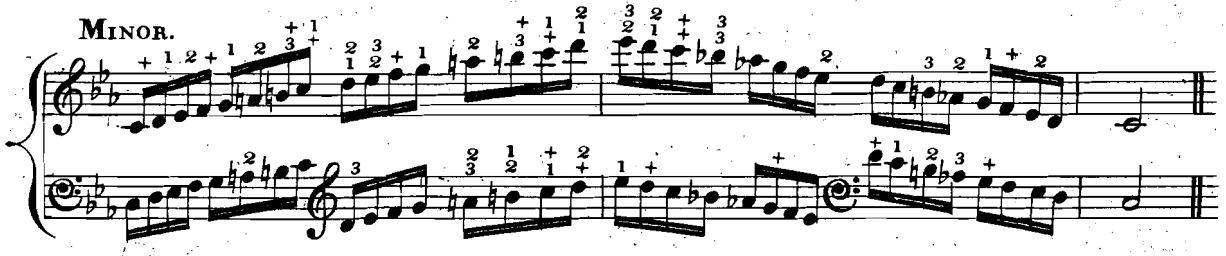
For the accommodation of the hand, these scales deviate occasionally from the usual mode of disposing the fingers, as will be seen in the following examples.

Commencing from a white key.

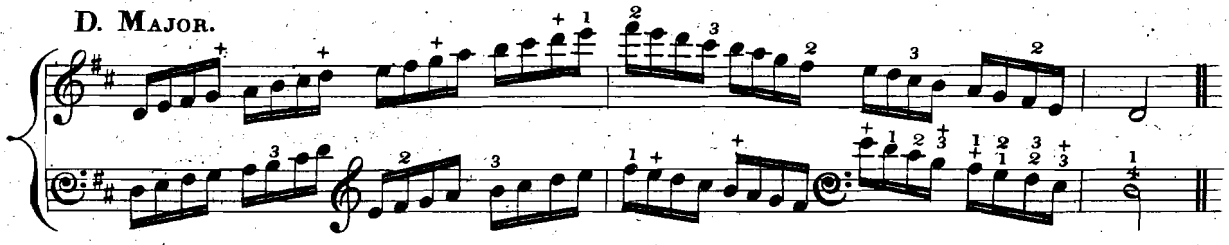
C. Major.



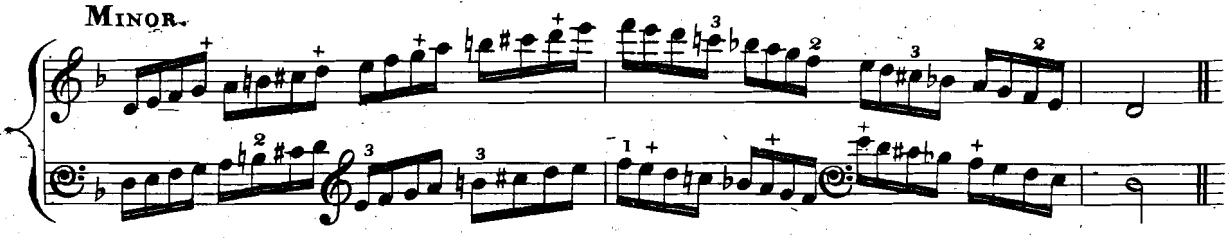
Minor.



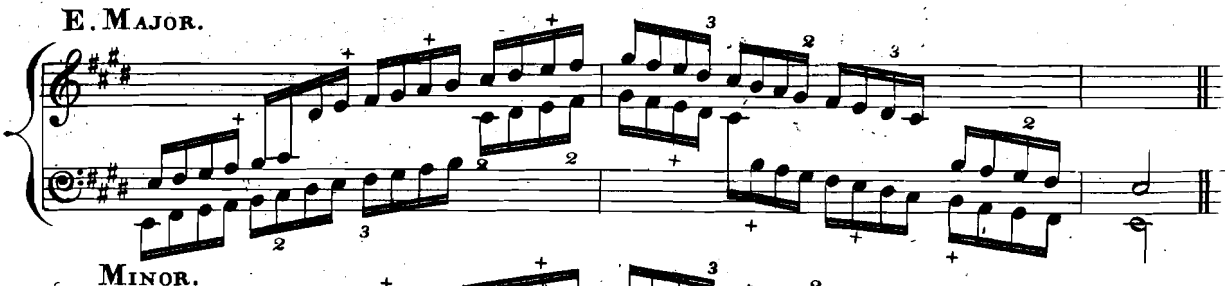
D. Major.



Minor.



E. Major.



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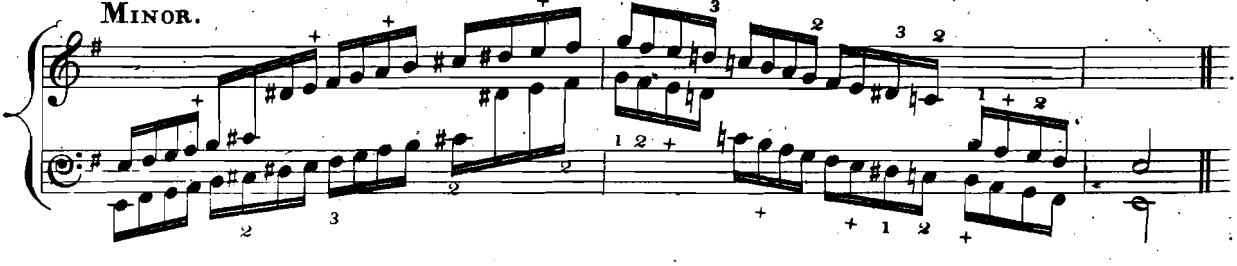
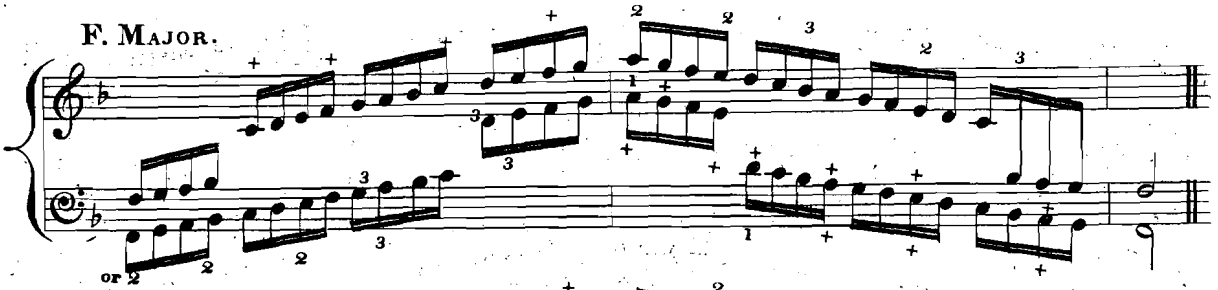
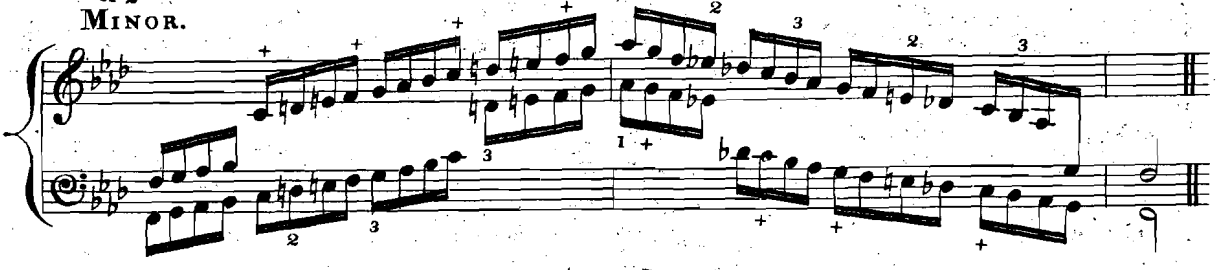


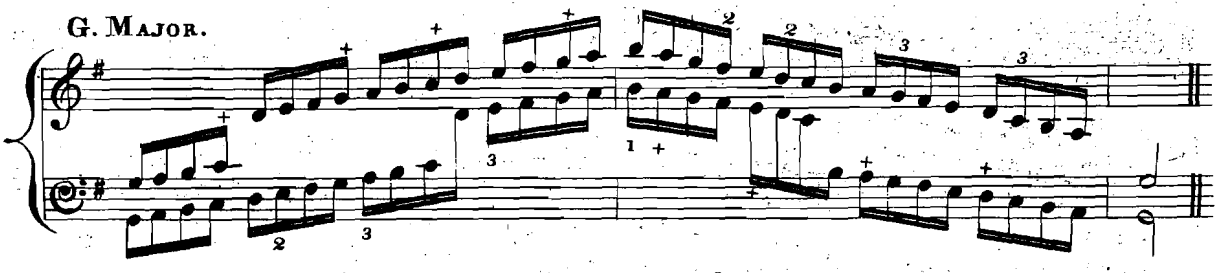
F. Major.



Minor.



G. Major.



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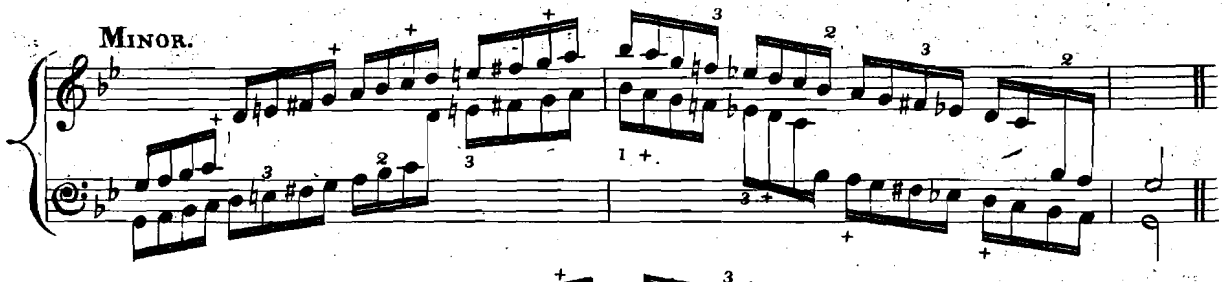
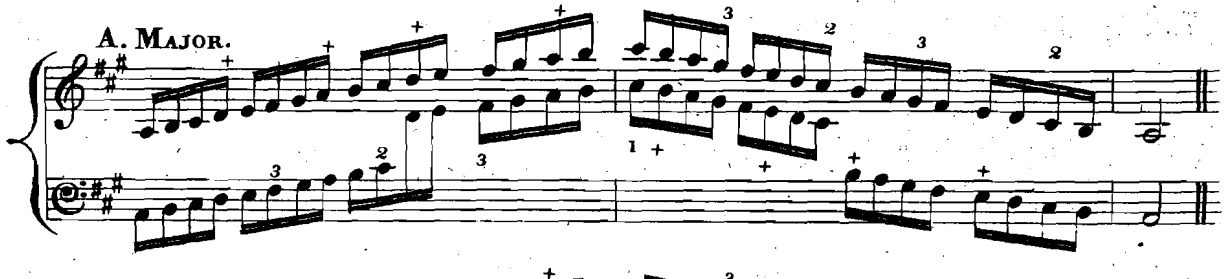


A. Major.



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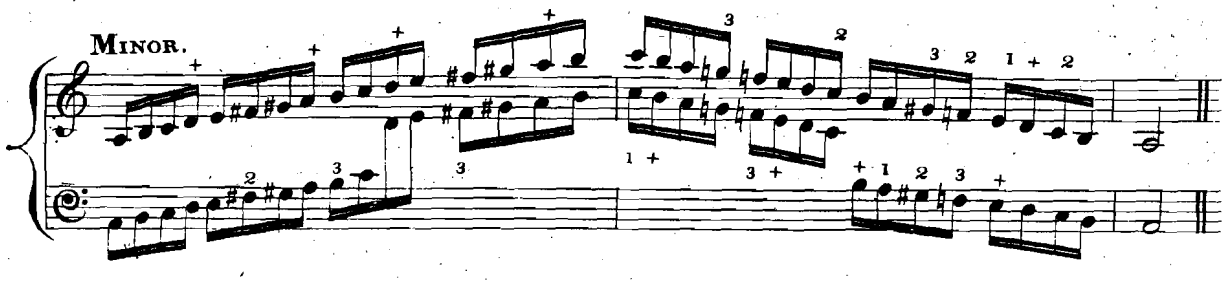
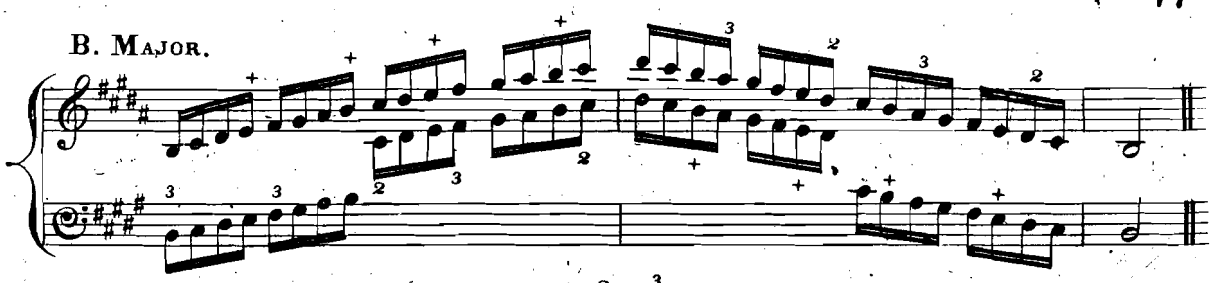


B. Major.



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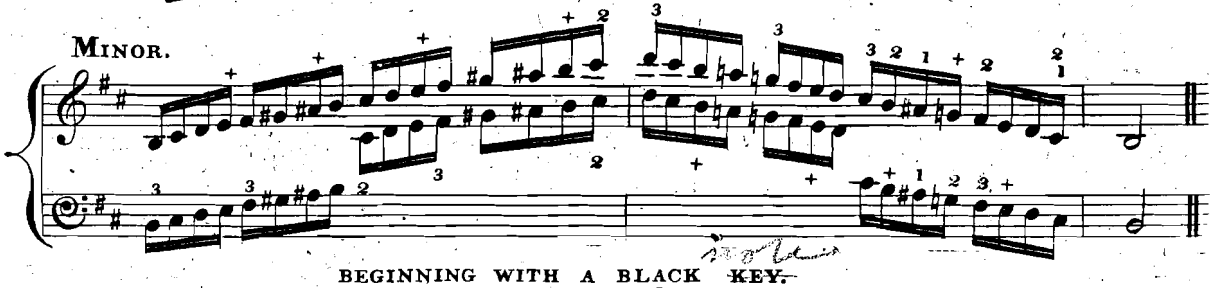
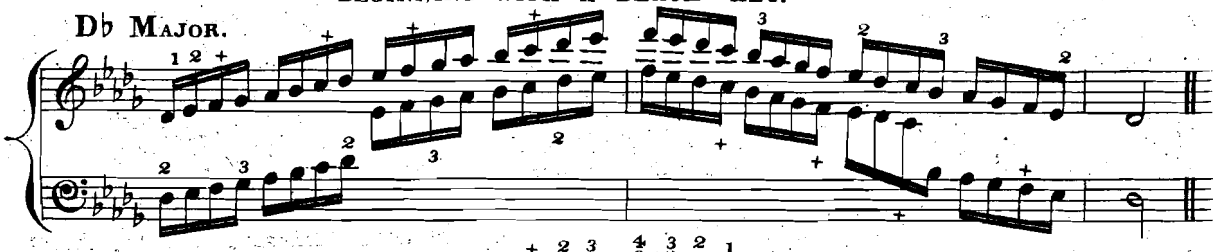
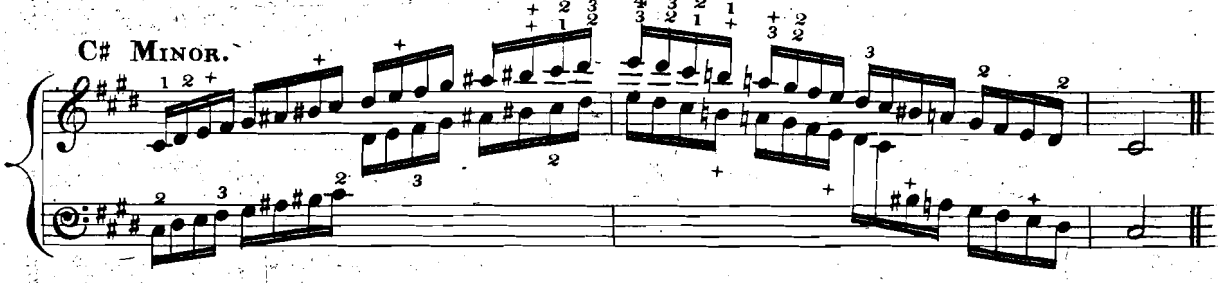


BEGINNING WITH A BLACK KEY.

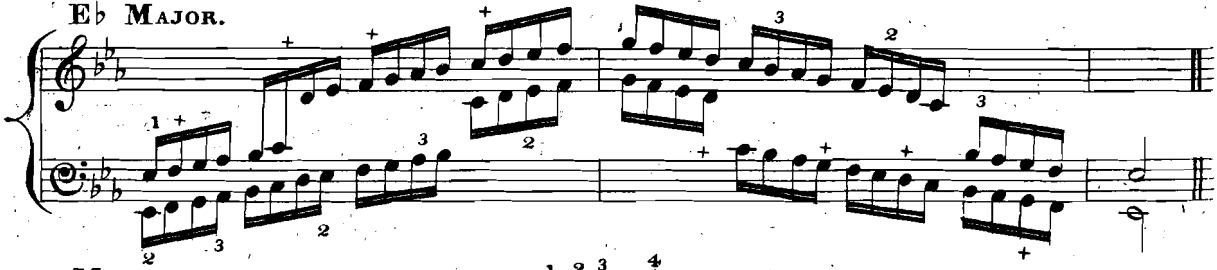
Db Major.



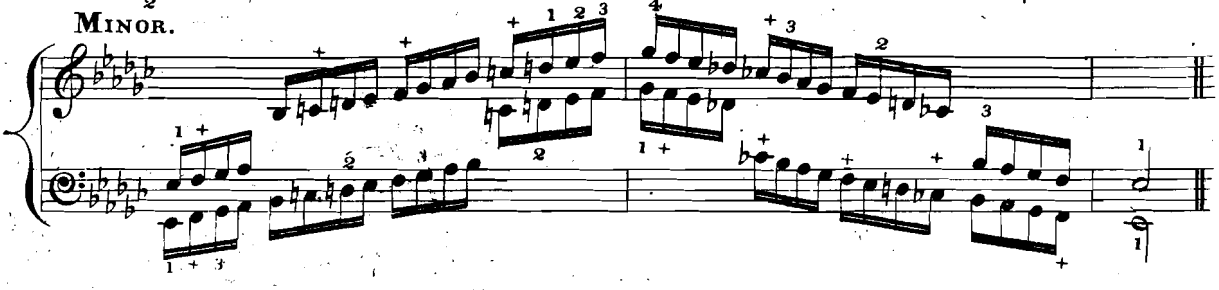
C# Minor.



Eb Major.



Minor.



F♯ Major.

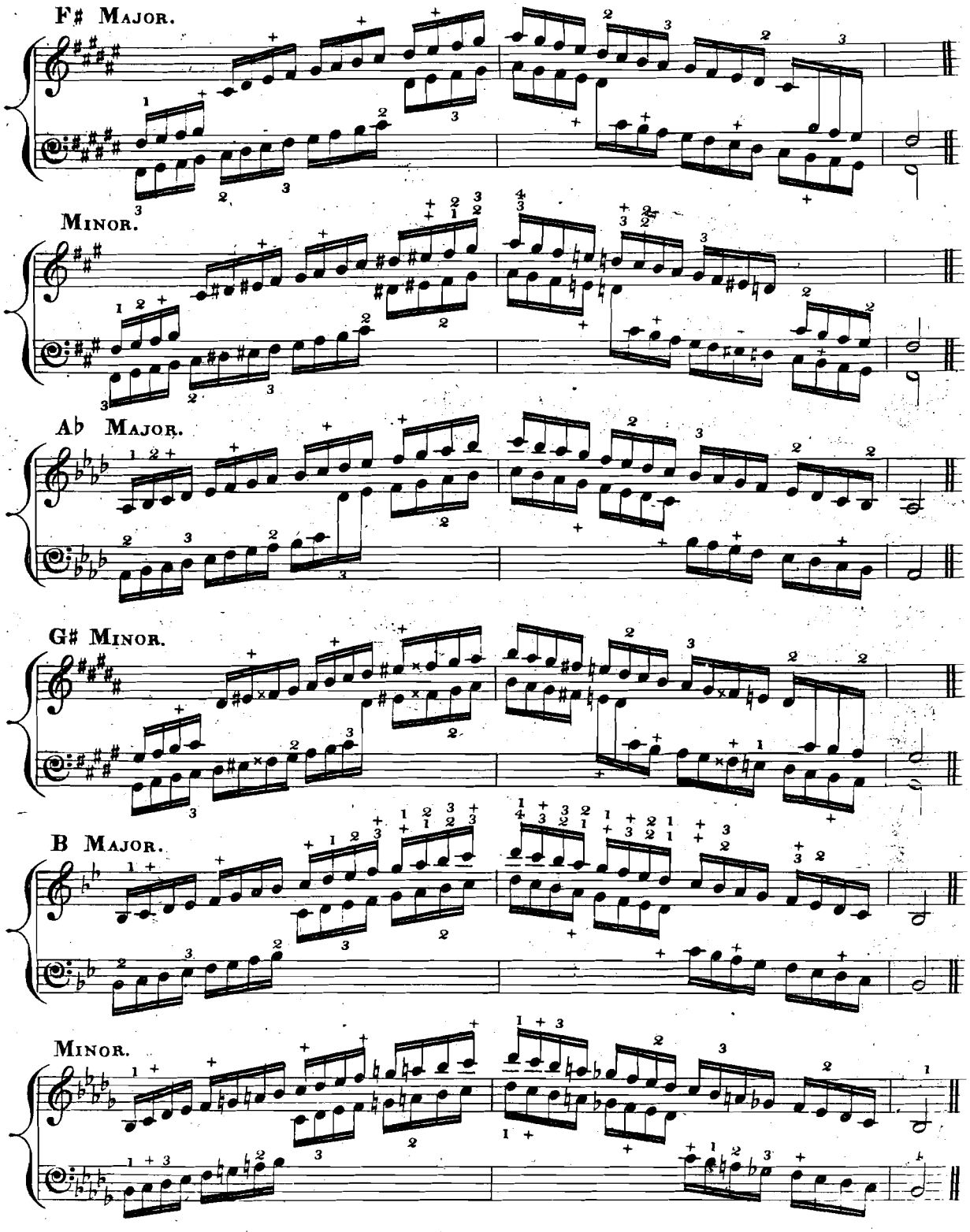
Minor.

A♭ Major.

G♯ Minor.

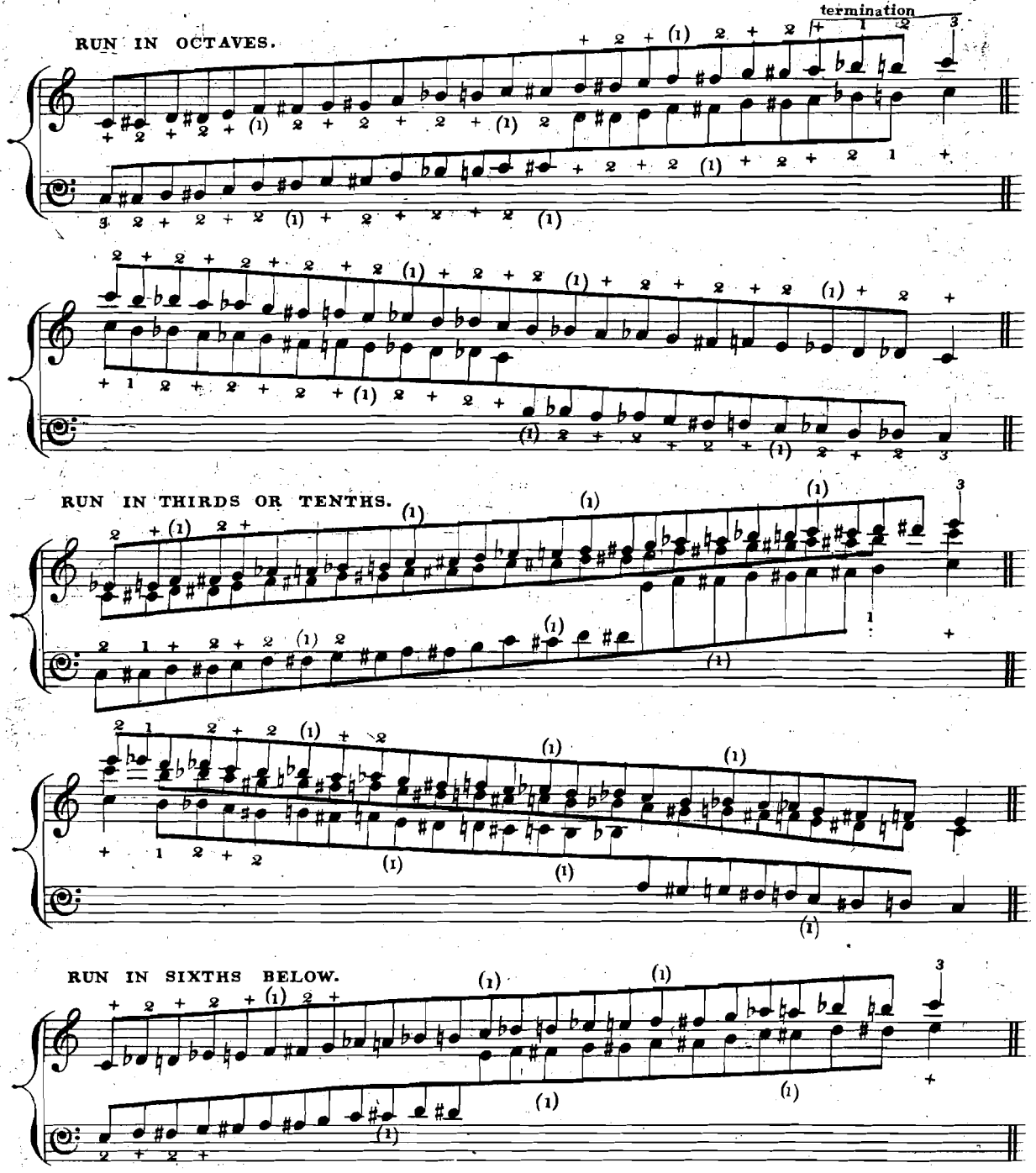
B Major.

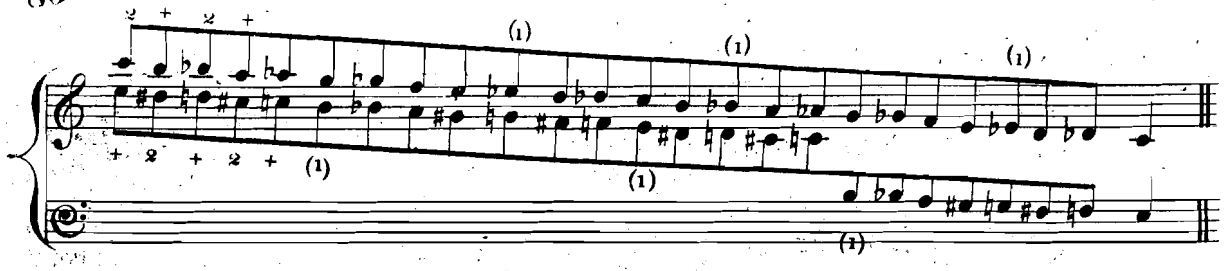
Minor.



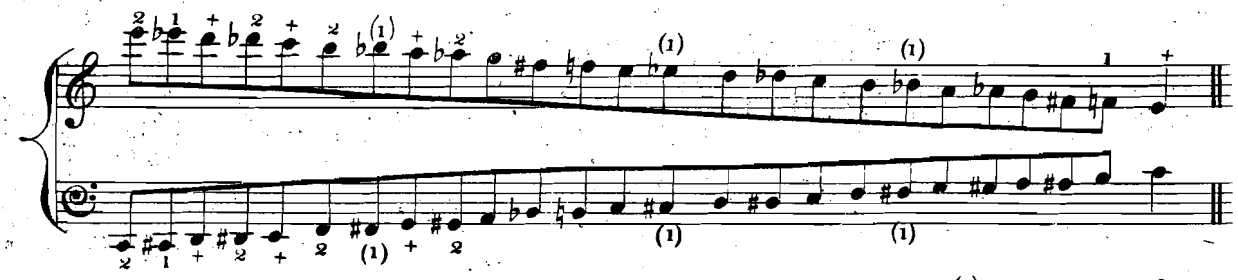
§ 21.

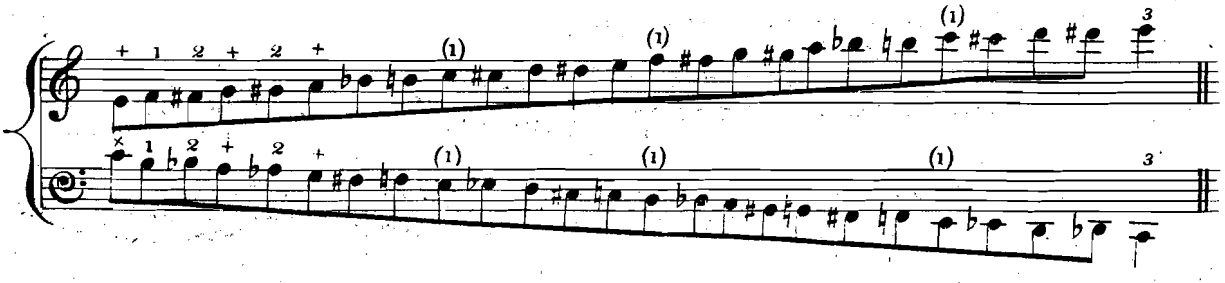
In chromatic scales, ascending or descending, it must be carefully observed with regard to the position of the fingers, that in both hands the second finger should lie almost horizontally over the thumb; for Ex:





RUNS IN CONTRARY MOTION.



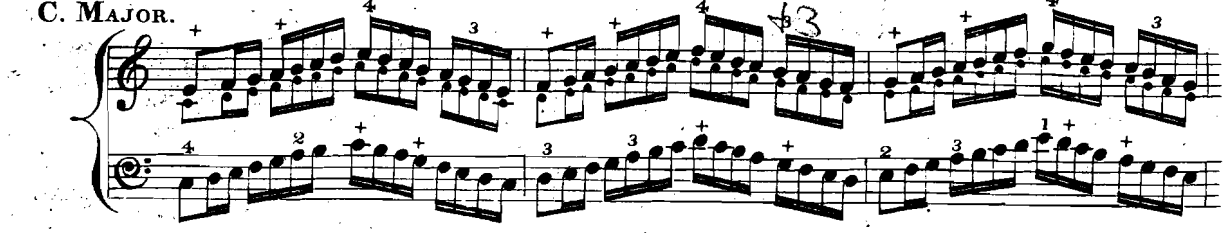


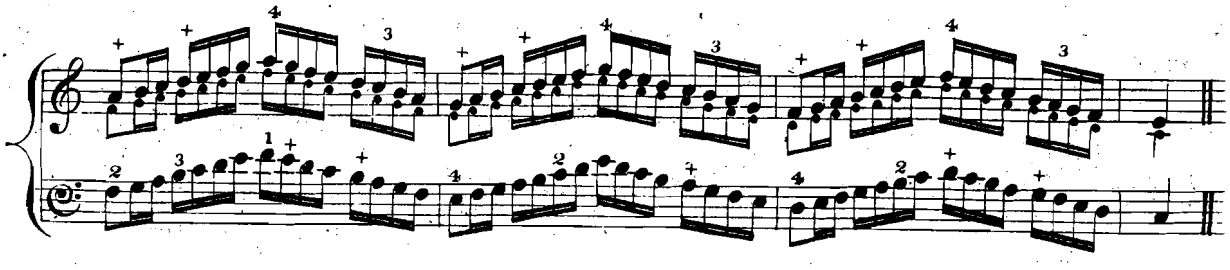
§ 22.

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.

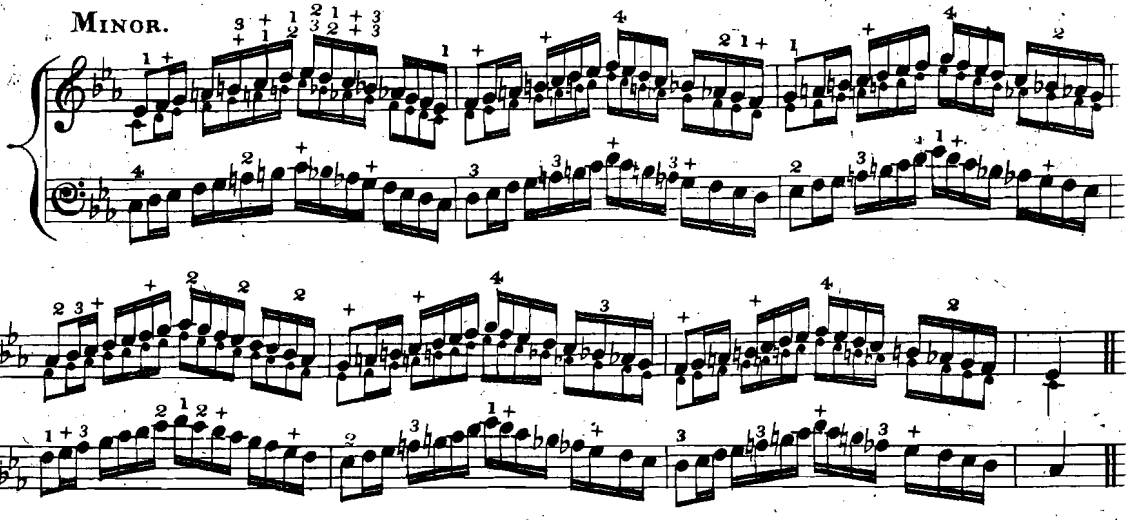
№1 IN THIRDS OR TENTHS IN SIMILAR MOTION.

C. MAJOR.

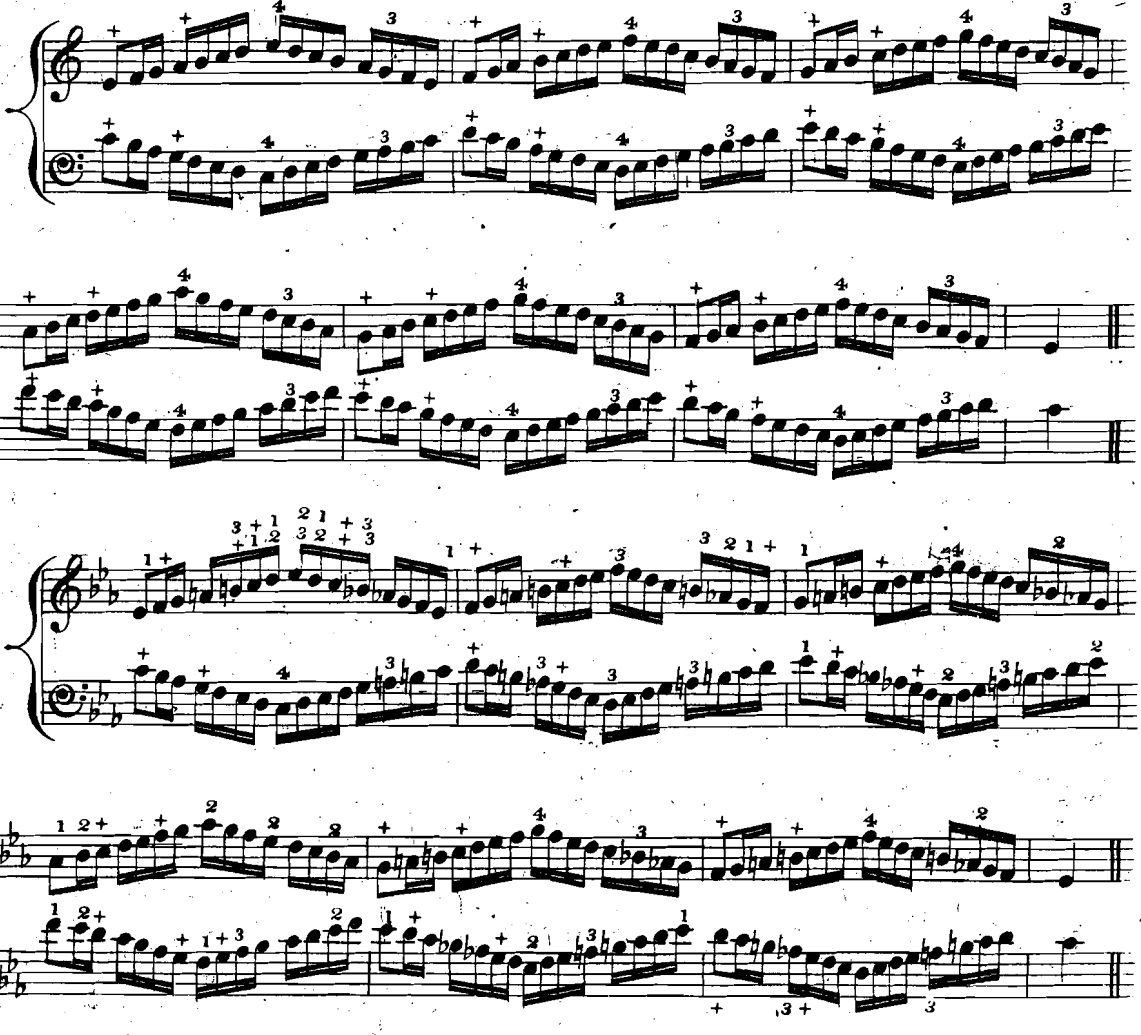


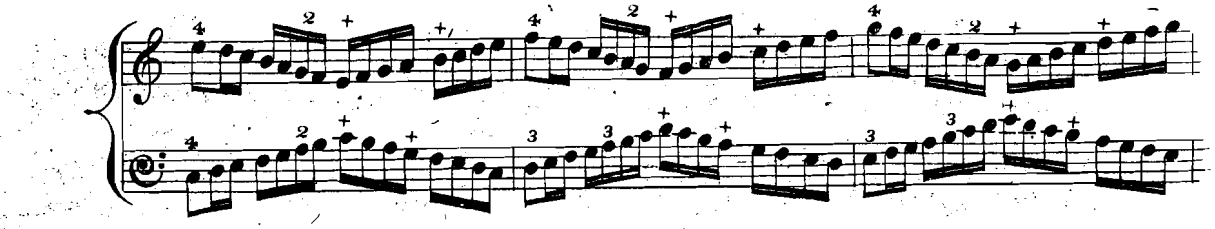


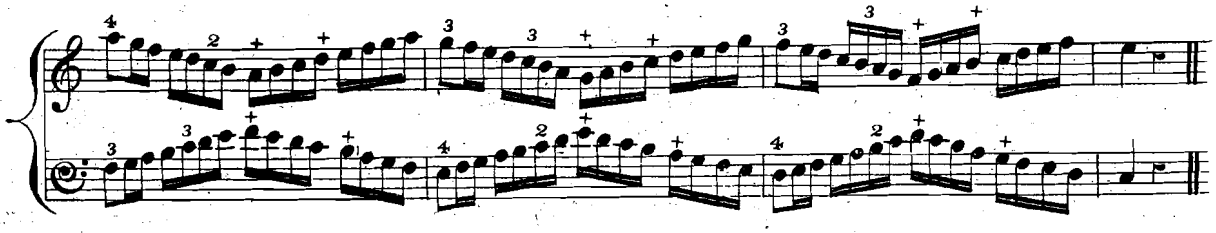
MINOR.

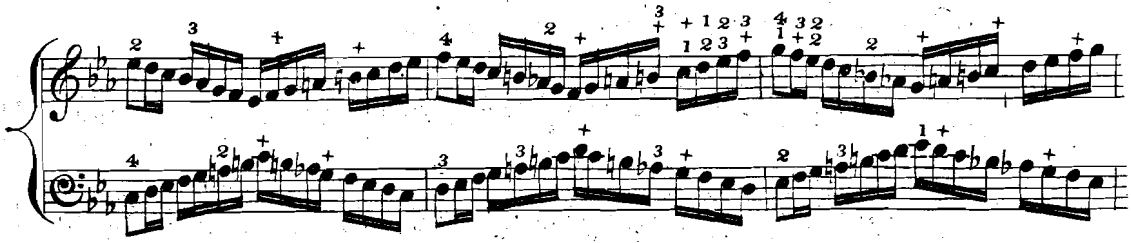


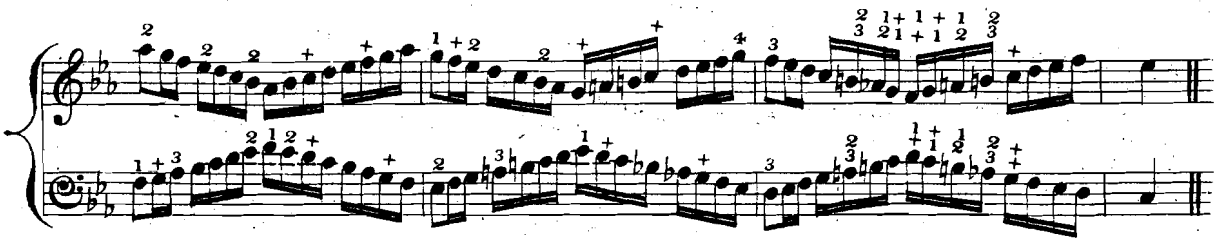
FROM THE THIRD IN CONTRARY MOTION.



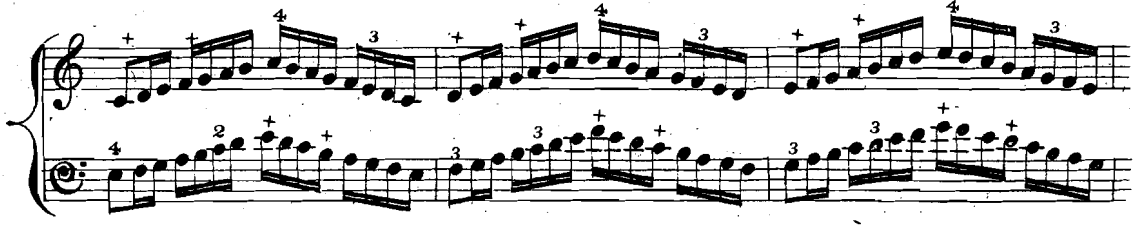


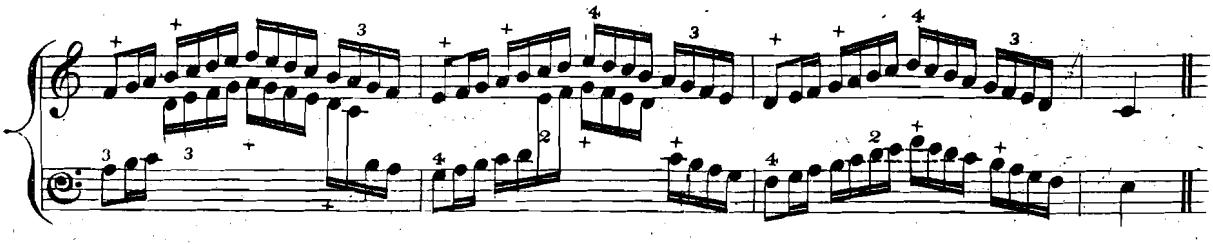


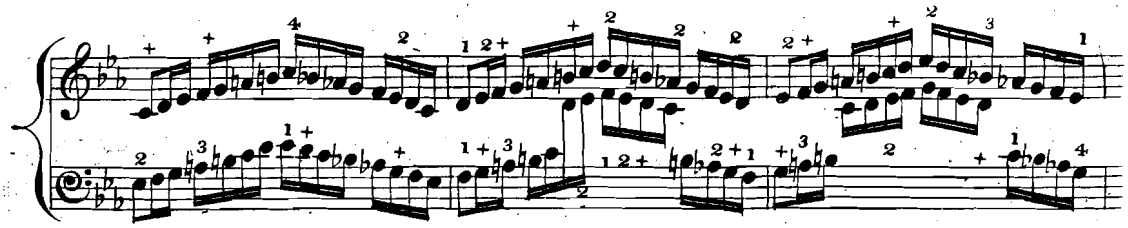


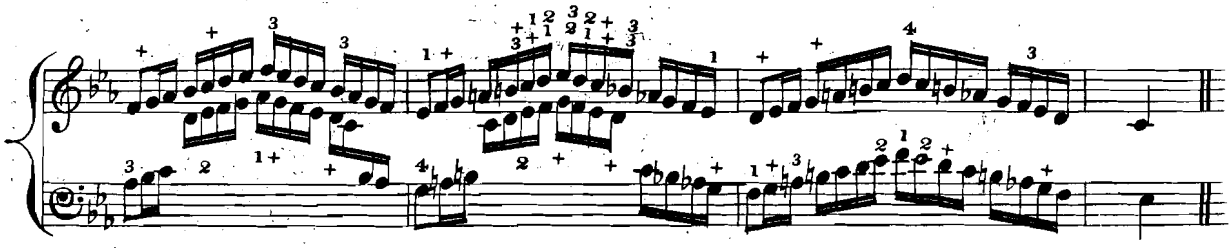


Nº 2. IN THE SIXTH BELOW IN SIMILAR MOTION.

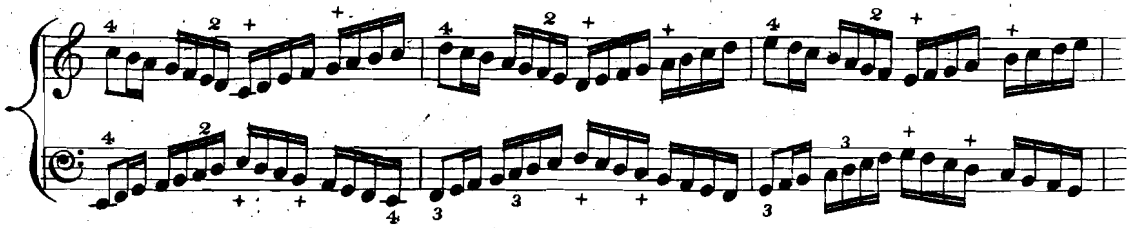


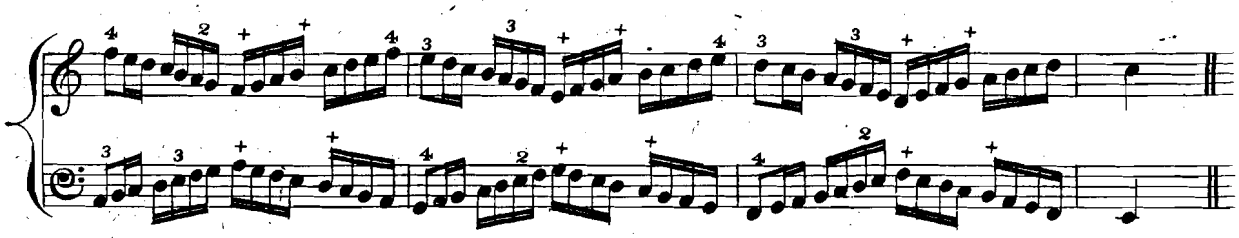


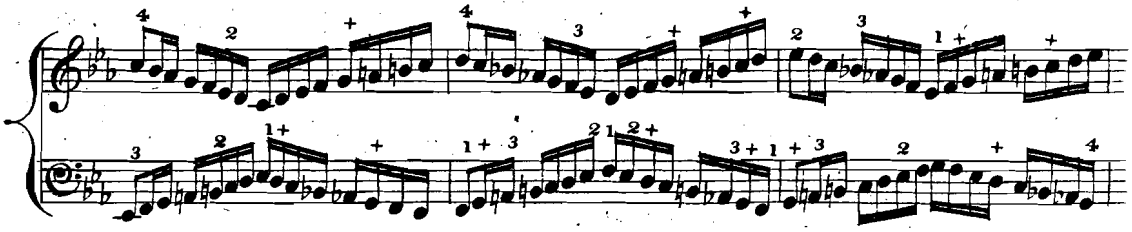


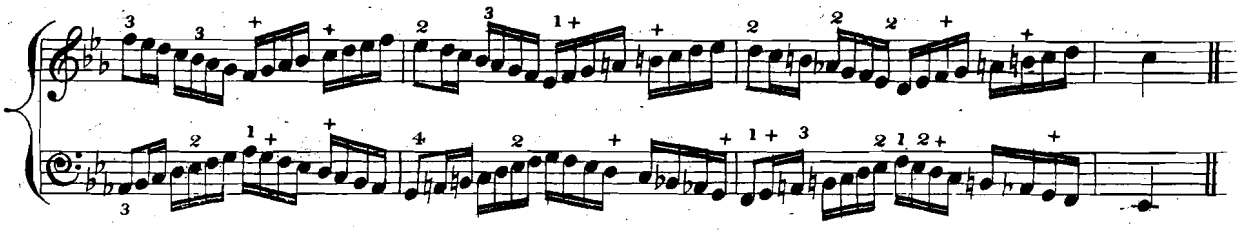


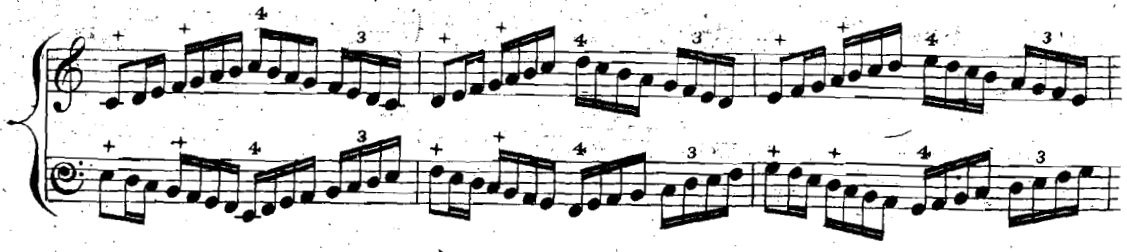
FROM THE SIXTH IN CONTRARY MOTION.

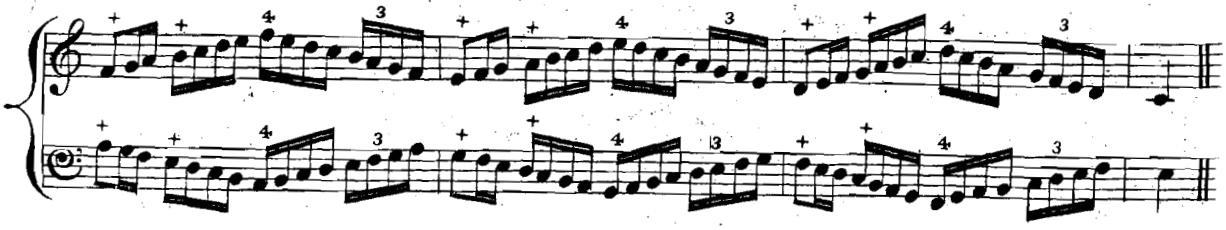


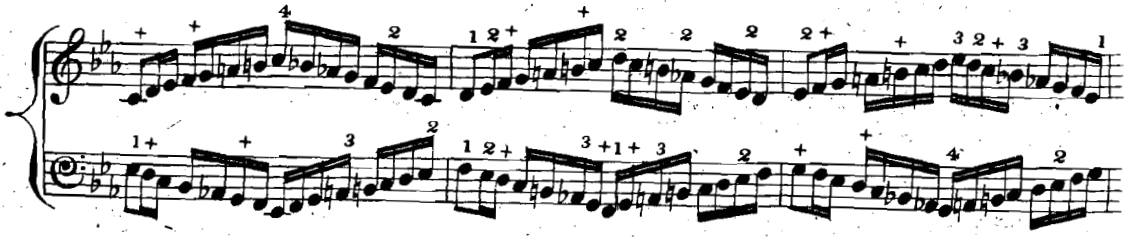


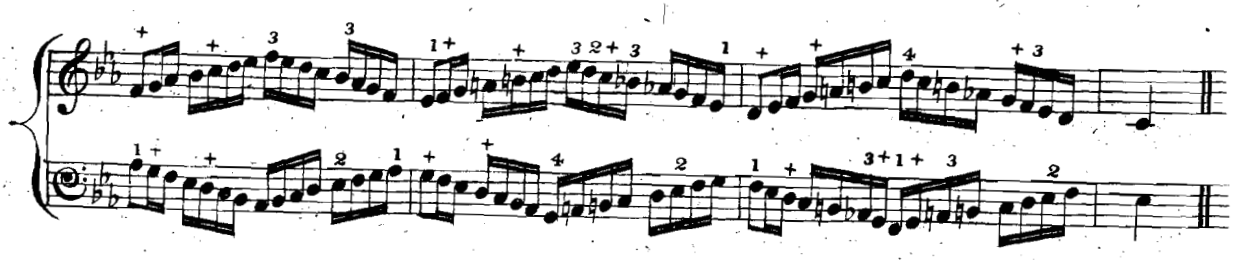




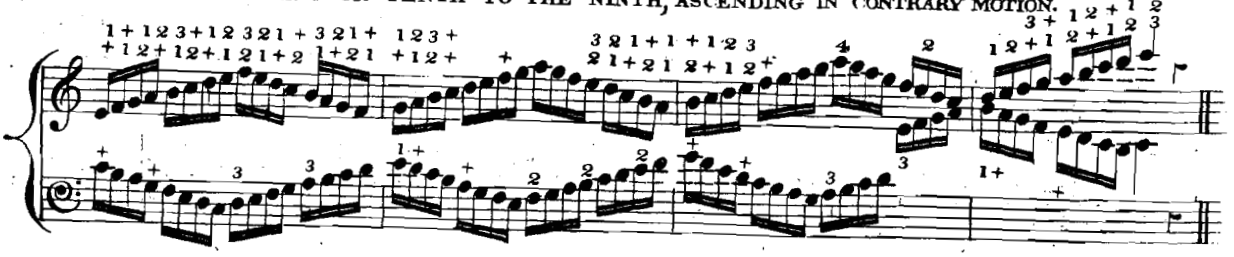


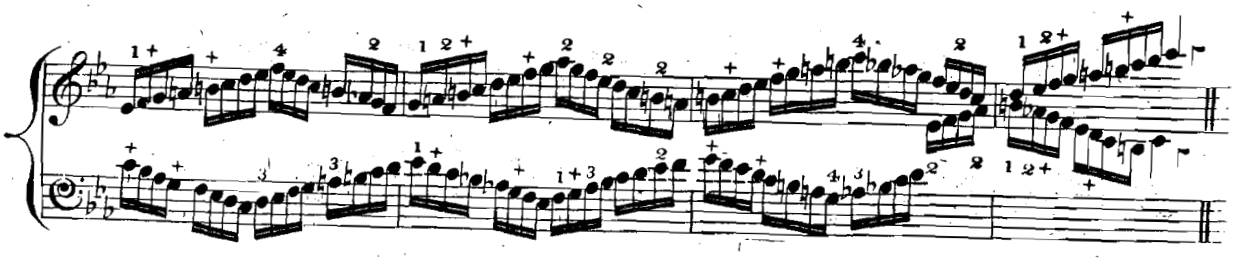


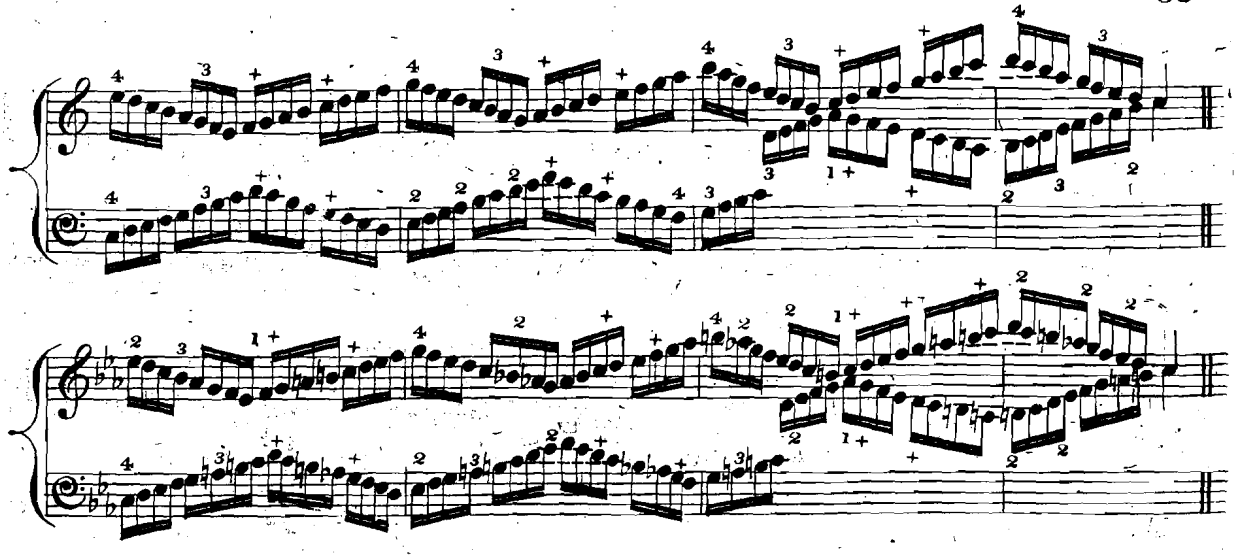




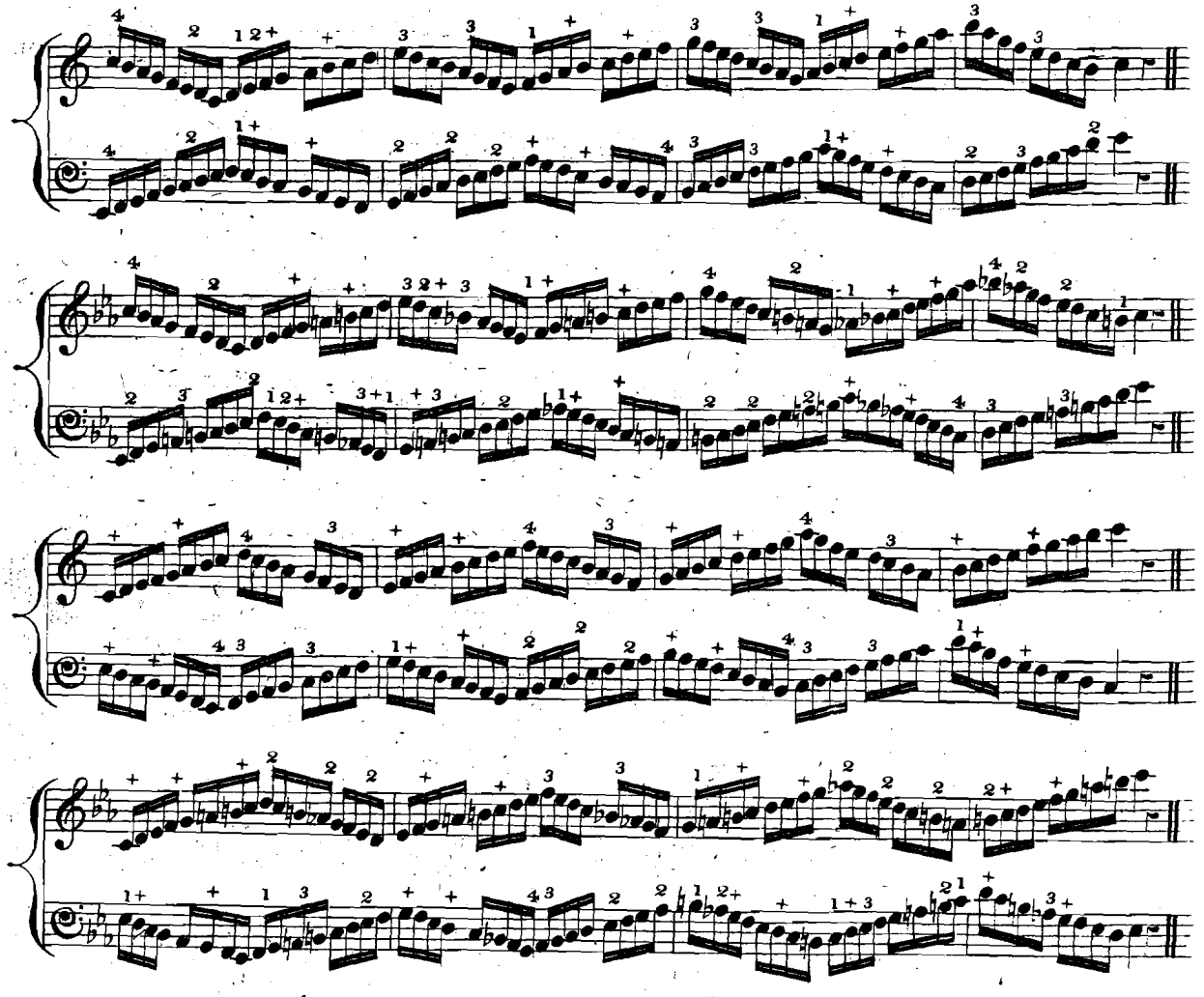
FROM THE THIRD OR TENTH TO THE NINTH, ASCENDING IN CONTRARY MOTION.



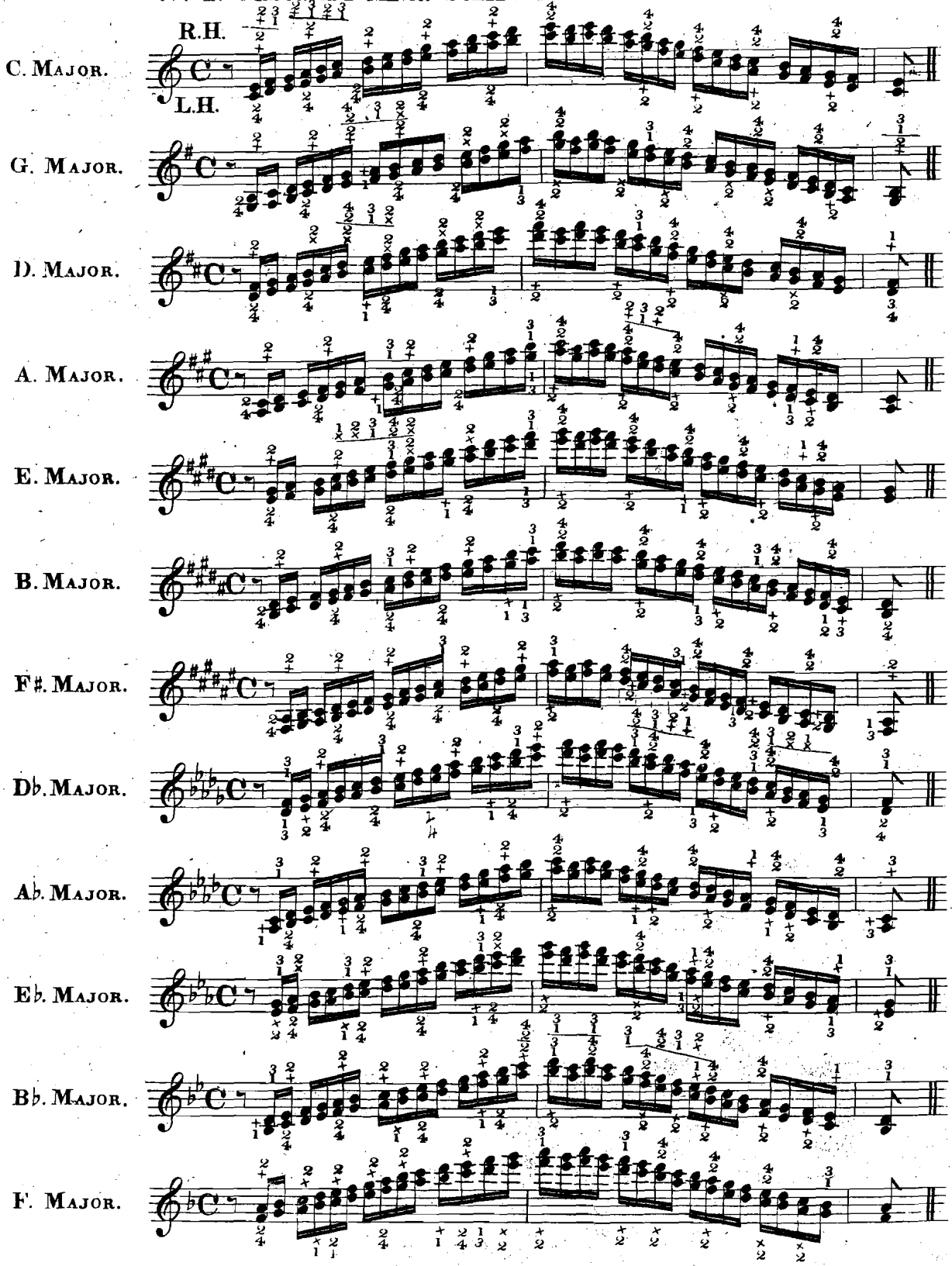




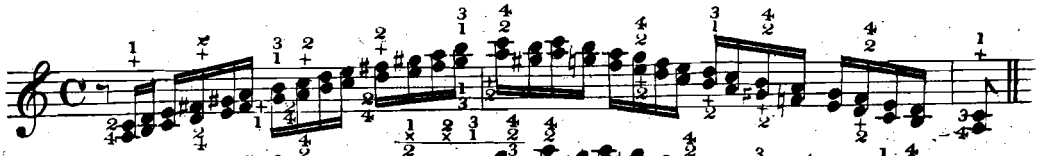
ASCENDING FROM THE SIXTH BELOW TO THE NINTH, IN CONTRARY MOTION.



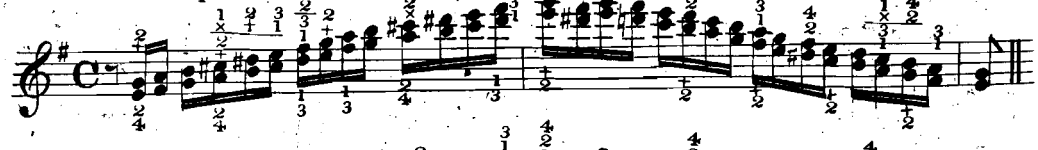
No. 4. Major and Minor Scales in double notes.



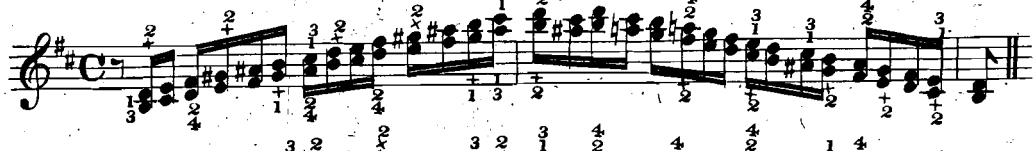
A. Minor.



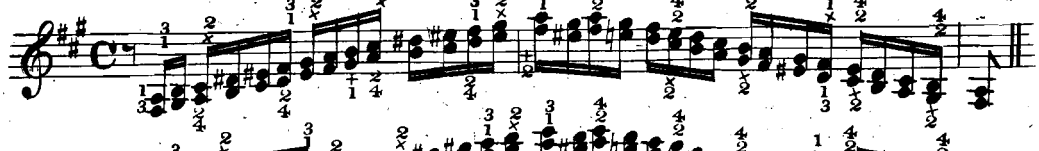
E Minor.



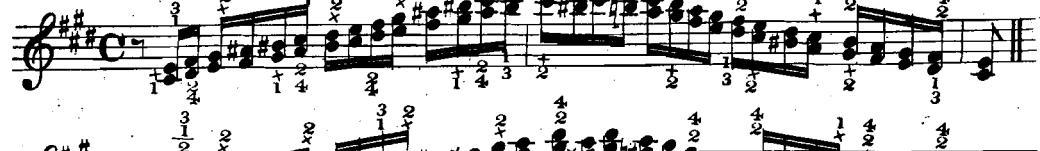
B Minor.



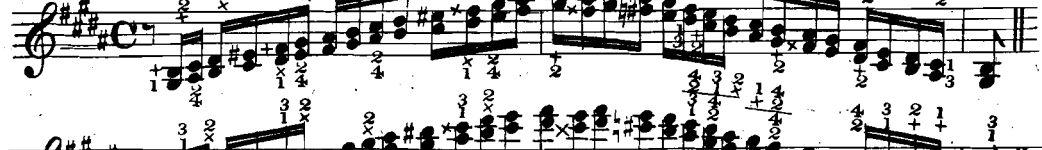
F♯ Minor.



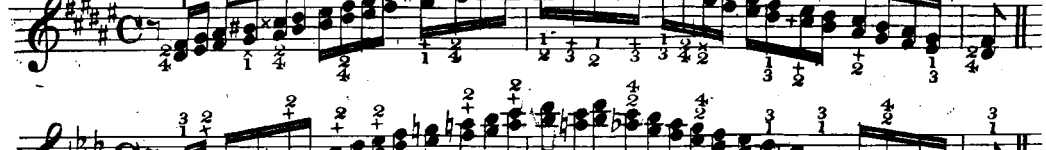
C♯ Minor.



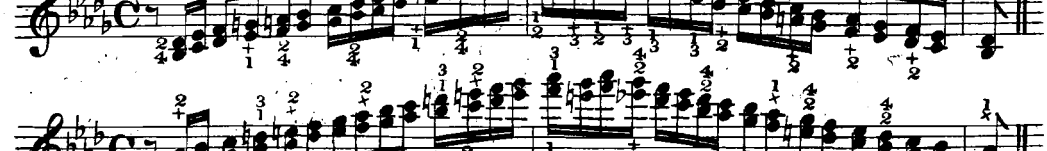
G♯ Minor.



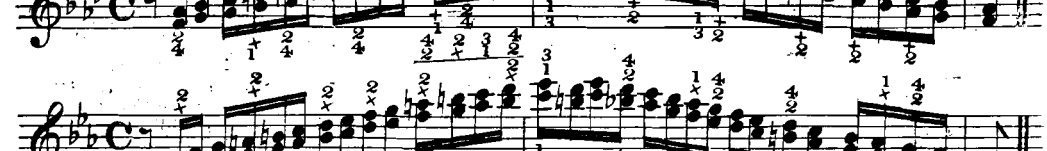
D♯ Minor.



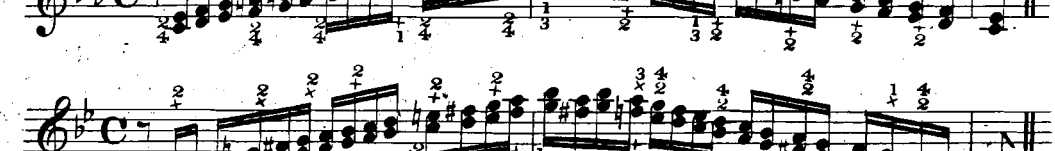
B♭ Minor.



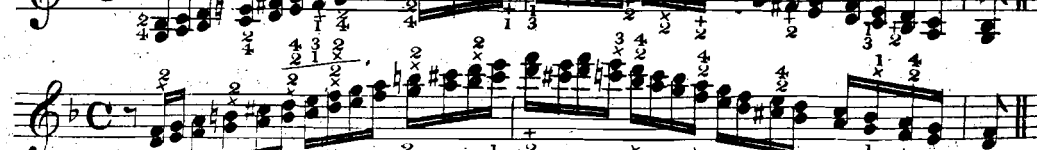
F Minor.



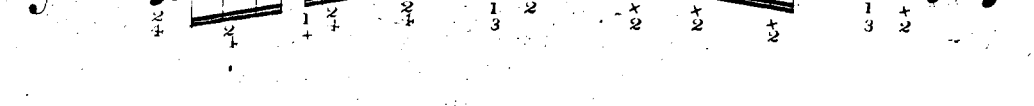
C Minor.

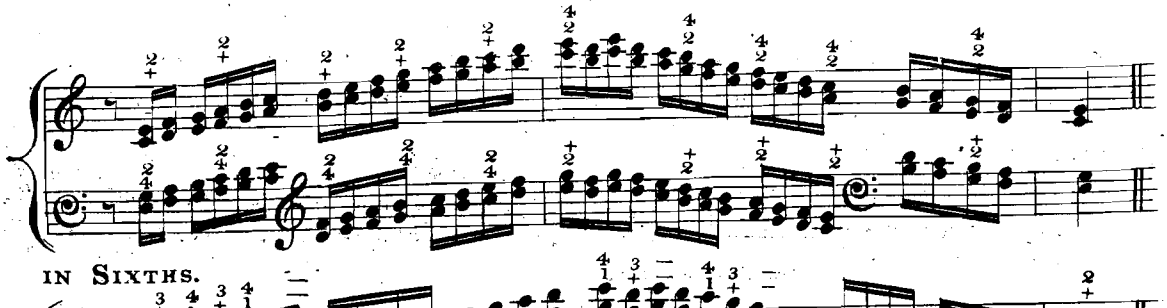


G Minor.

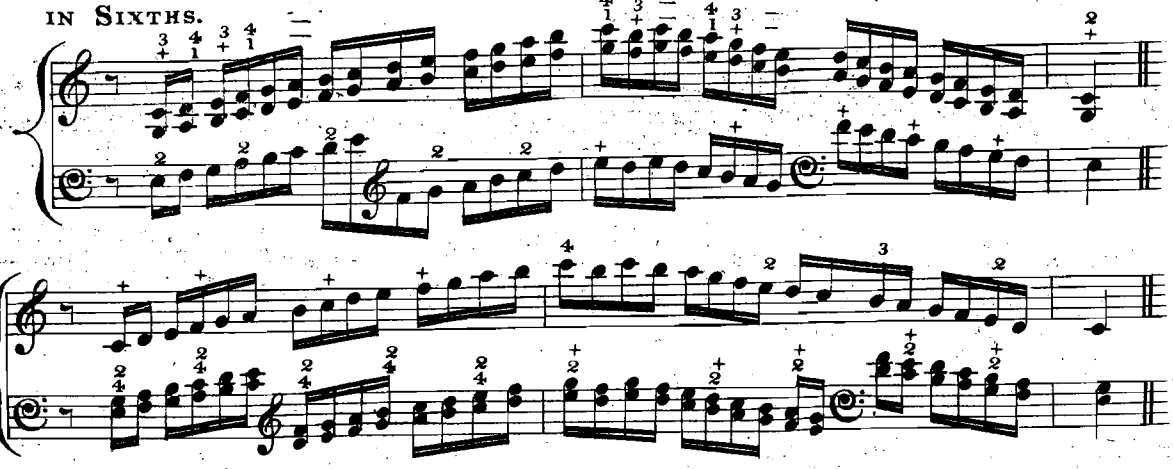


D Minor.

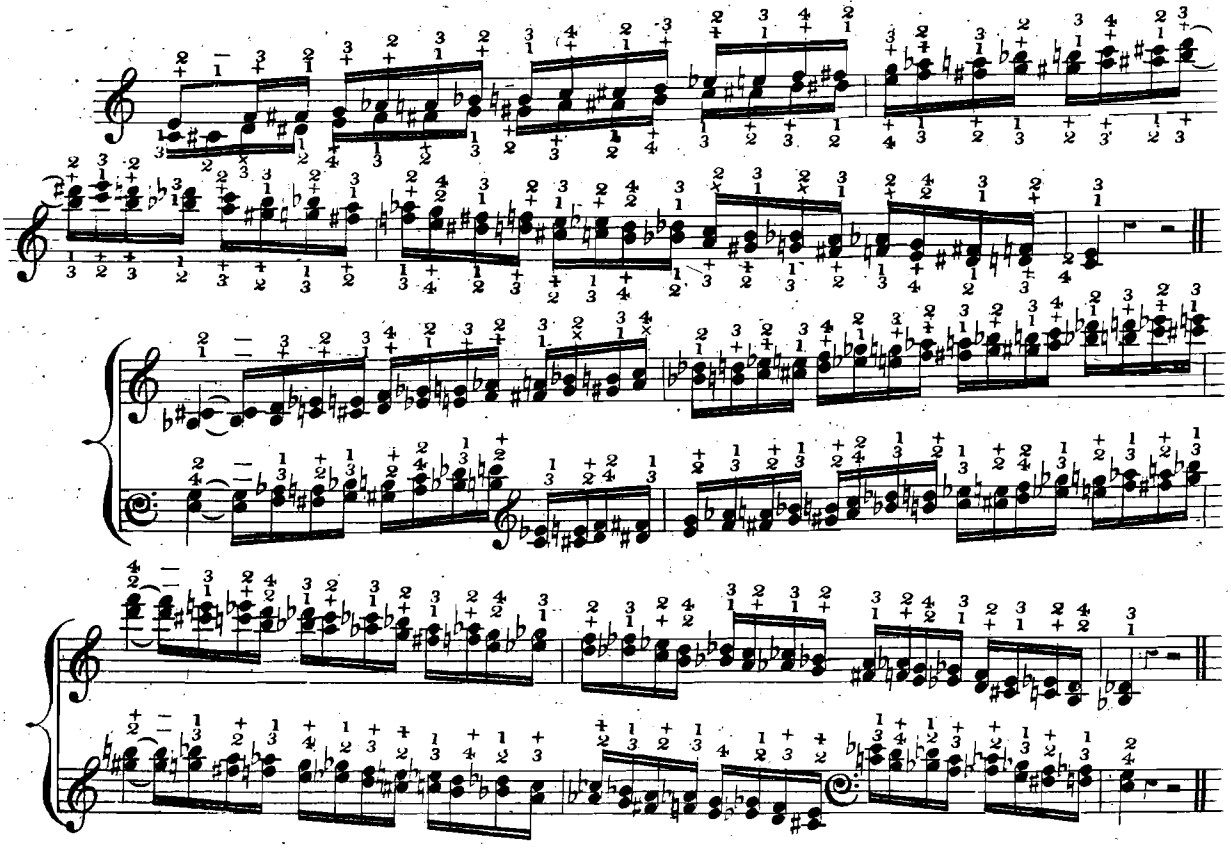




IN SIXTHS.



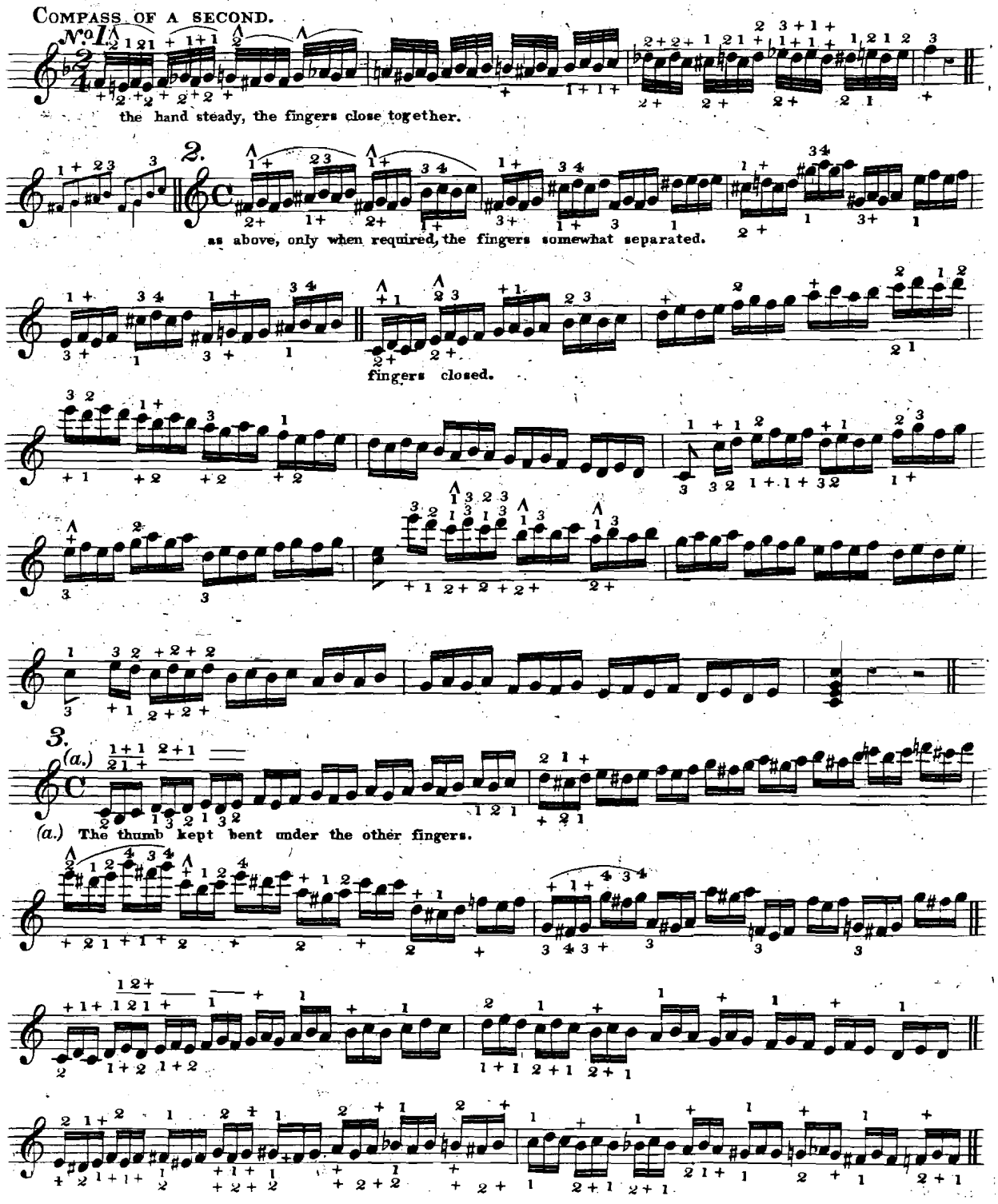
CHROMATIC SCALES.

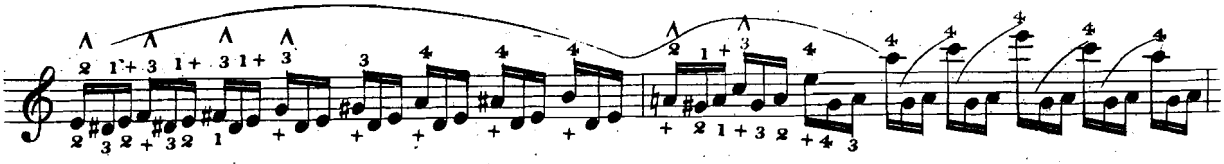


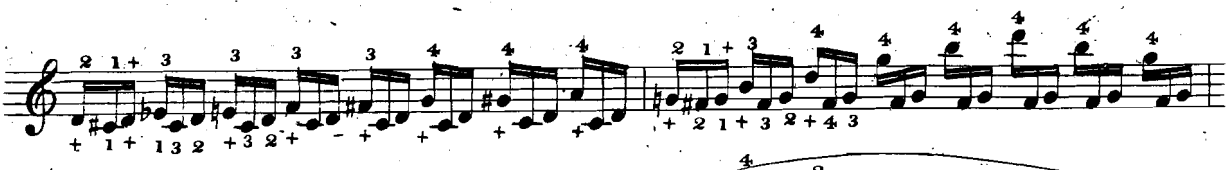
Now follow the Exercises referring to this Chapter.

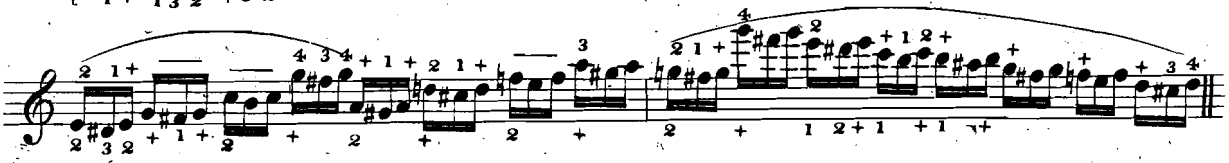
Passing the thumb under other fingers, and Passing other fingers over the thumb.

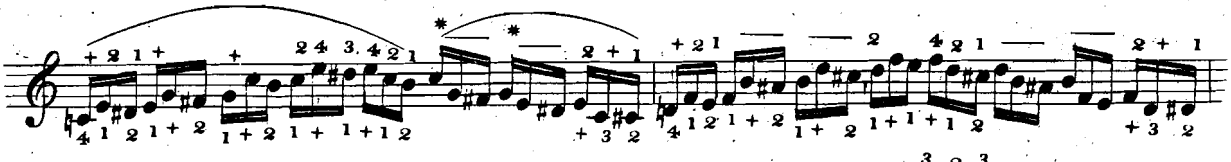
Compass of a second.

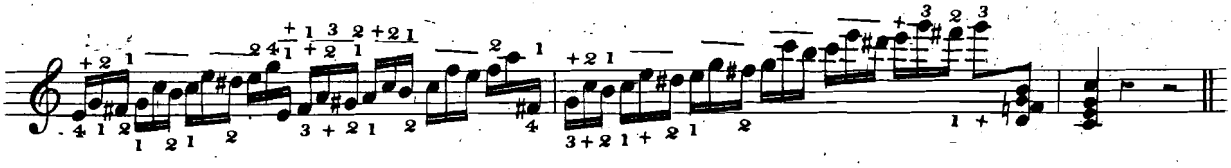




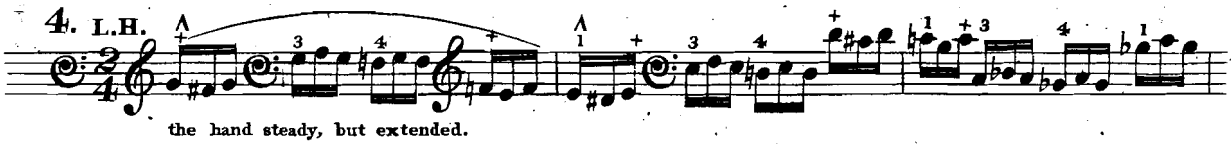




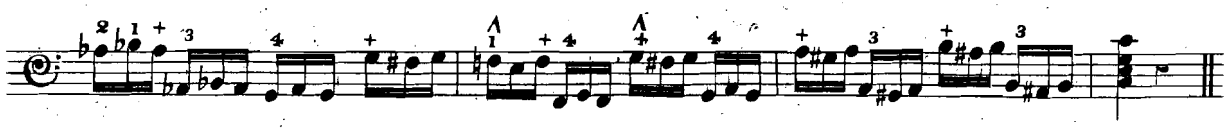




4. L.H.

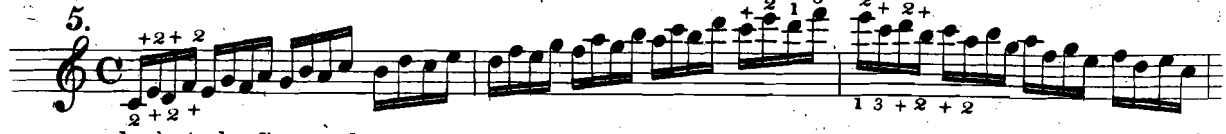


the hand steady, but extended.

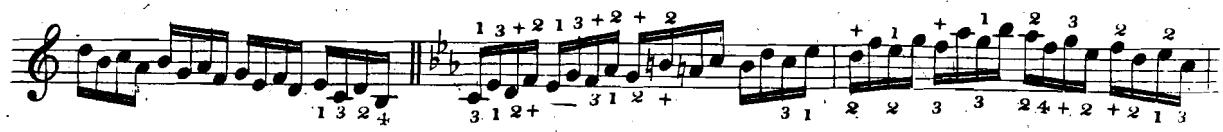


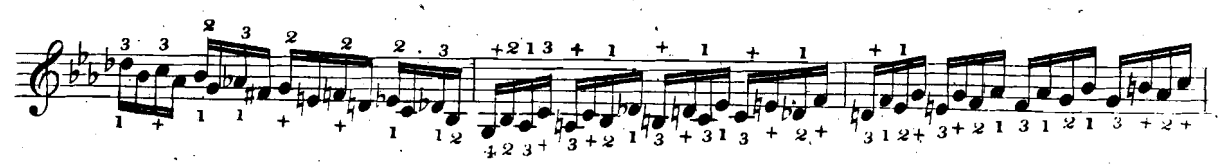
COMPASS OF A THIRD.

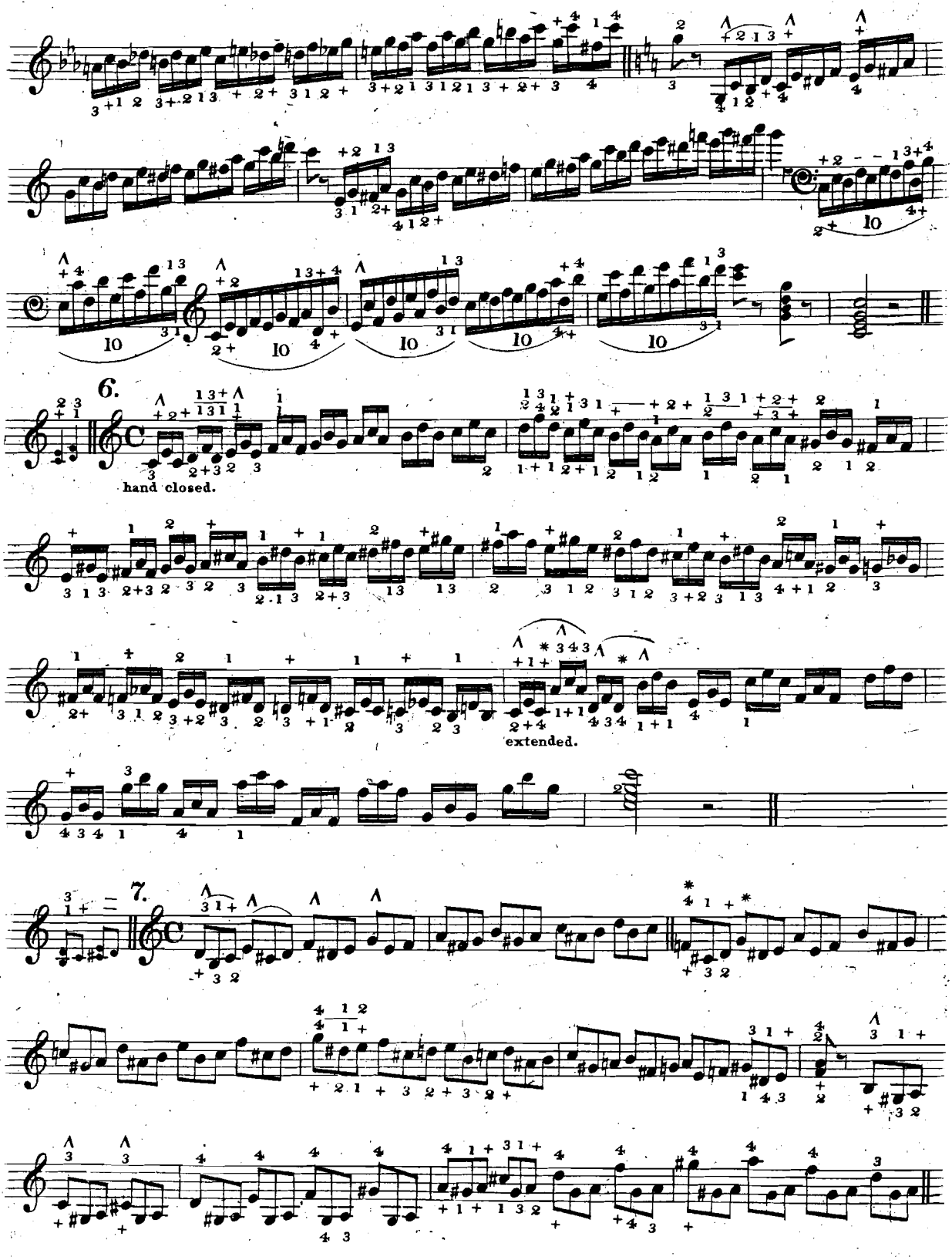
5.

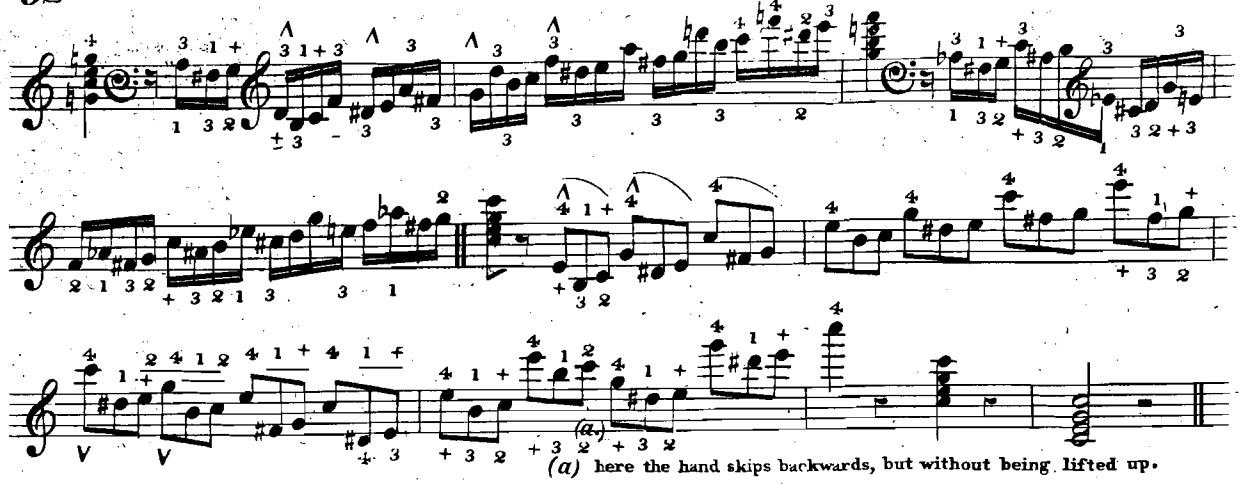


hand steady, fingers close.



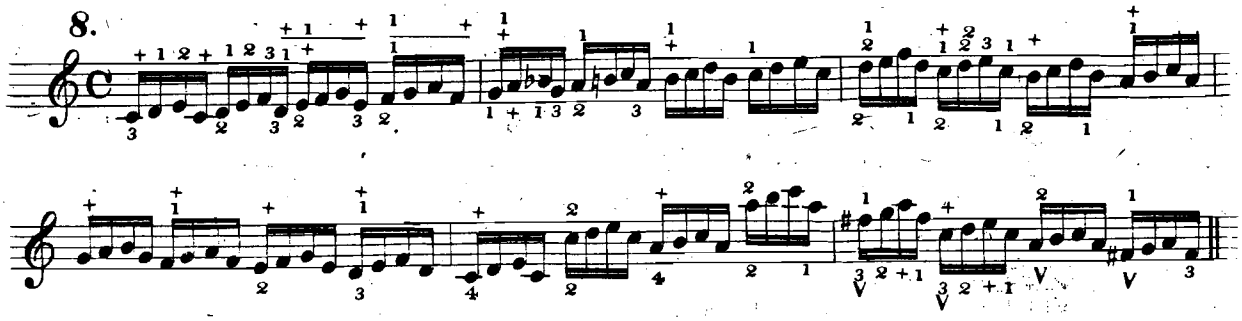


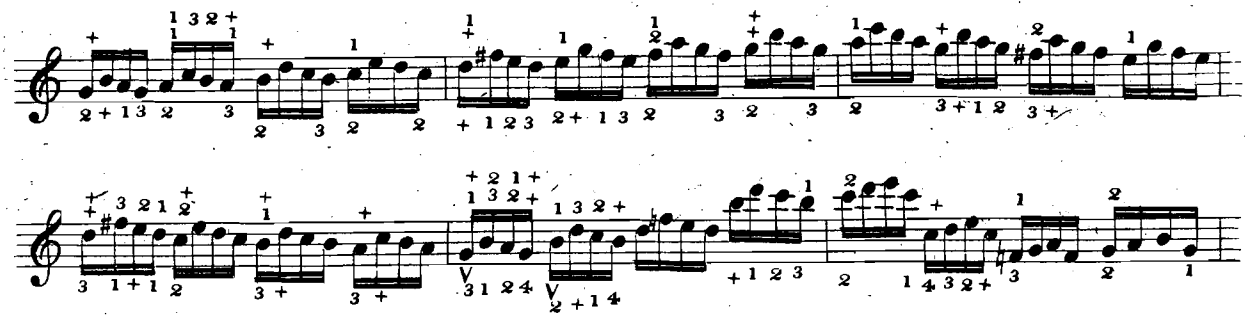

6.
hand closed.
extended.
7.

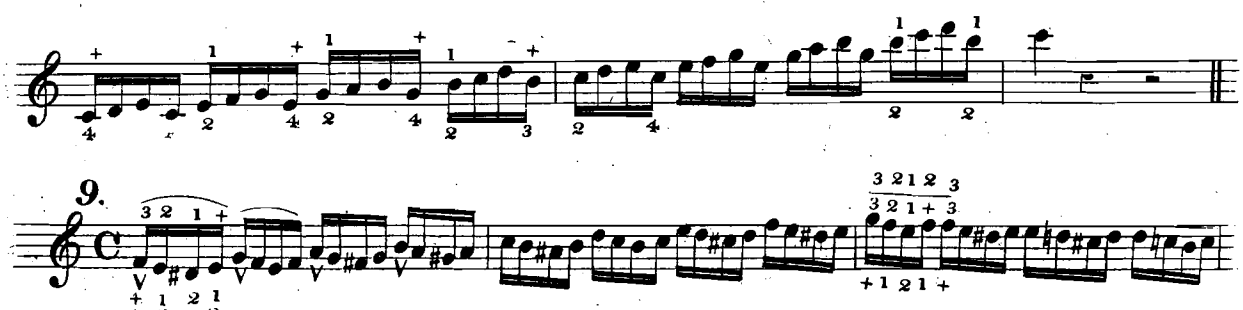


(a) here the hand skips backwards, but without being lifted up.

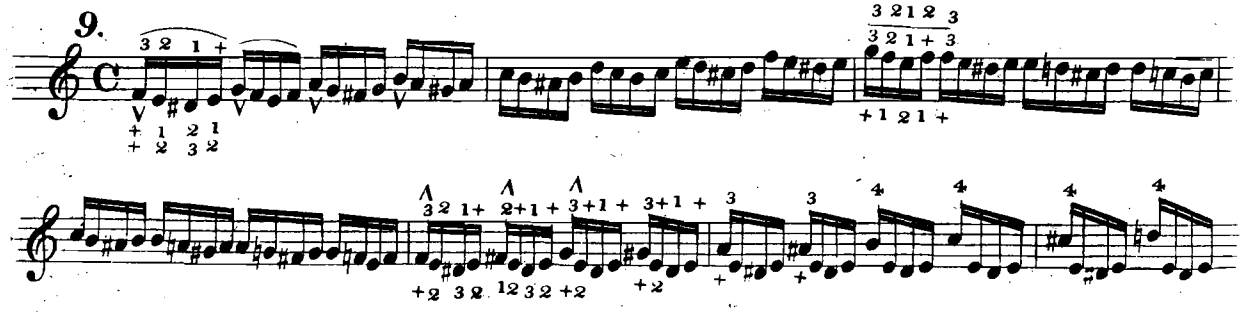
8.

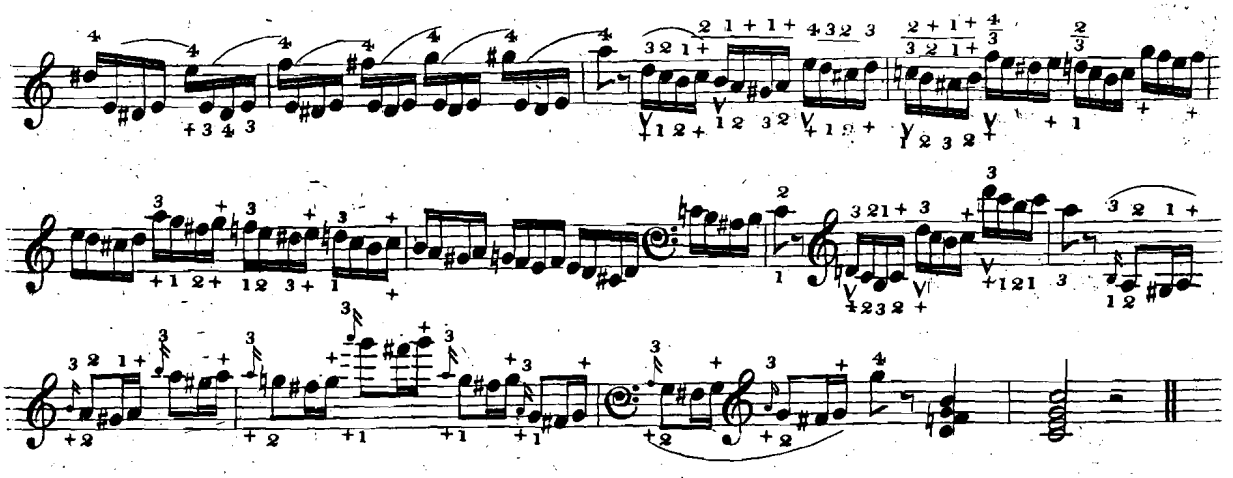




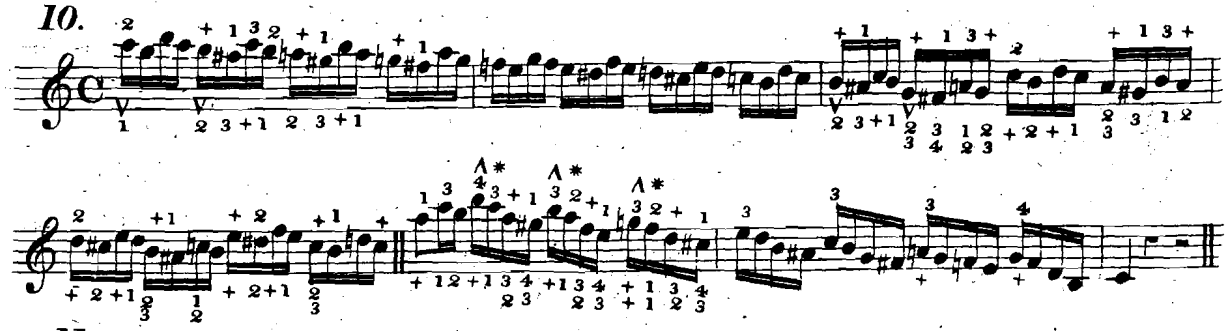


9.

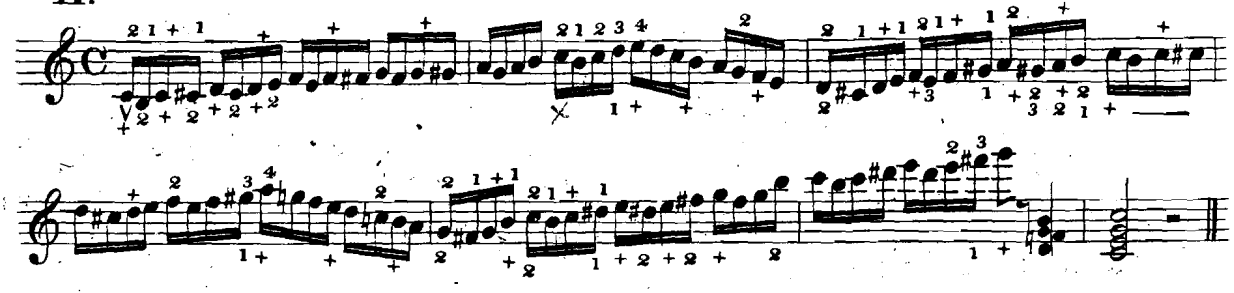




10.



11.



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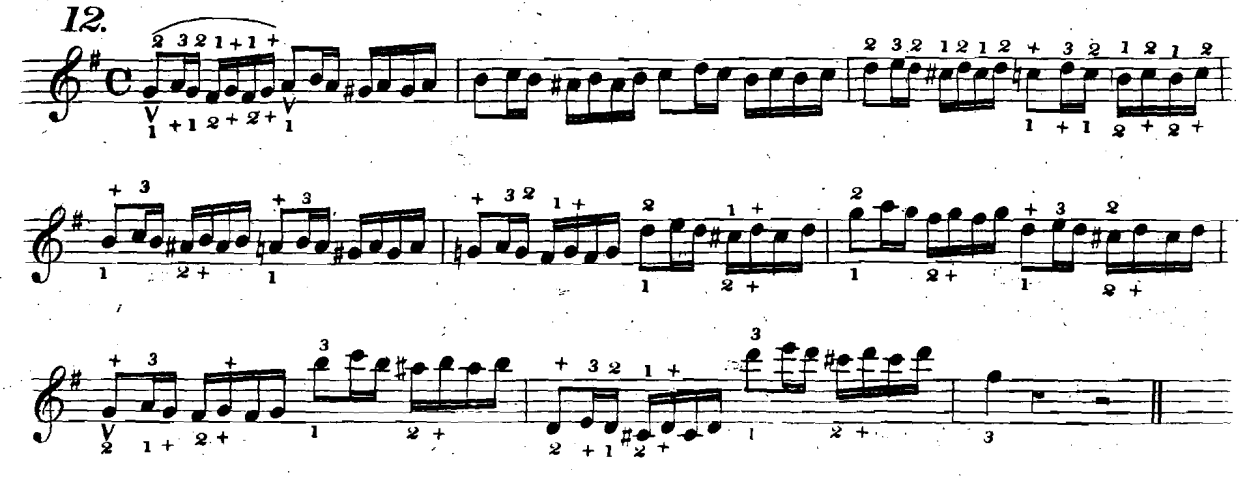
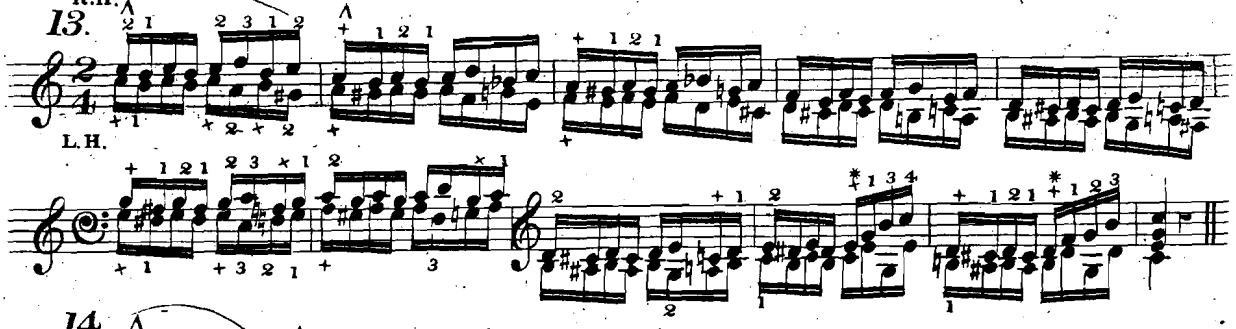


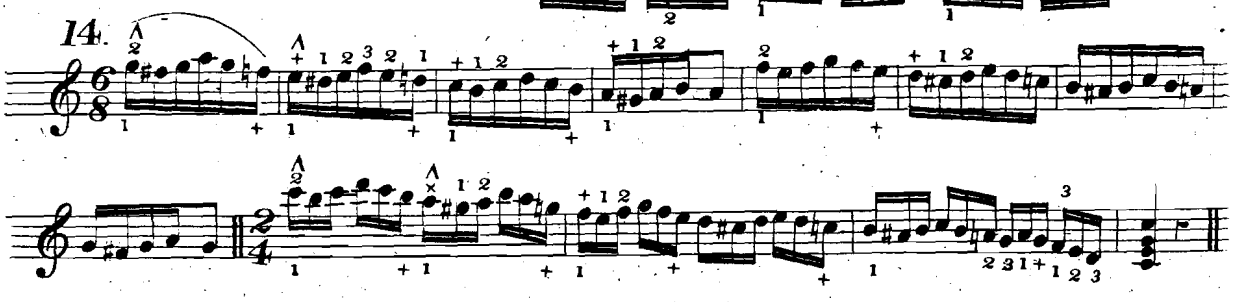
R.H.

13.

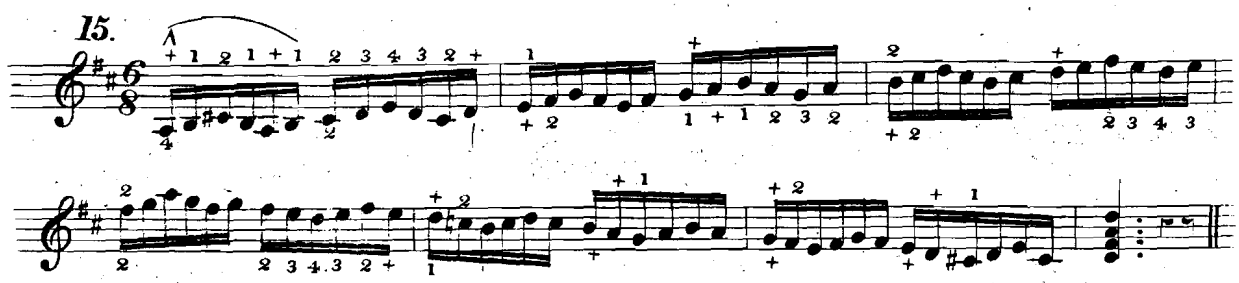


L.H.

14.

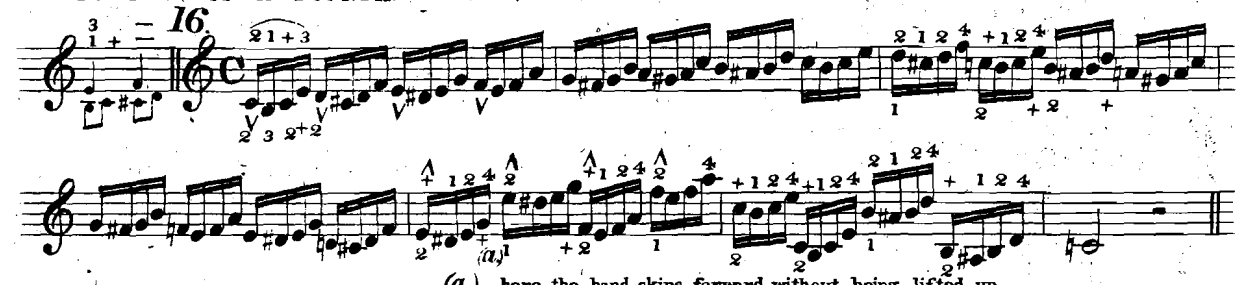


15.



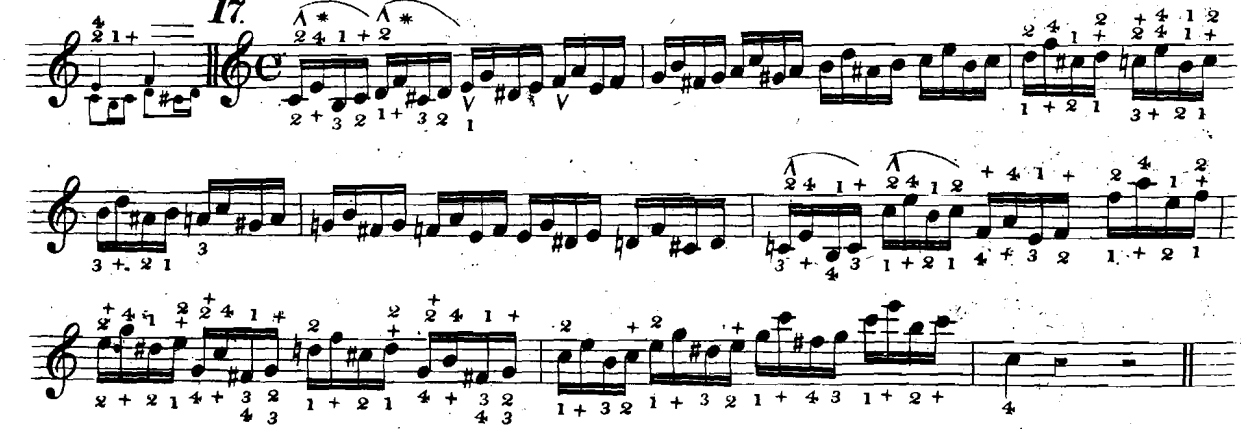
COMPASS OF A FOURTH.

16.



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

17.



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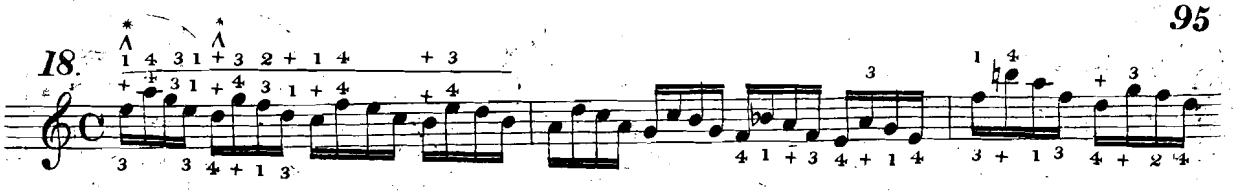

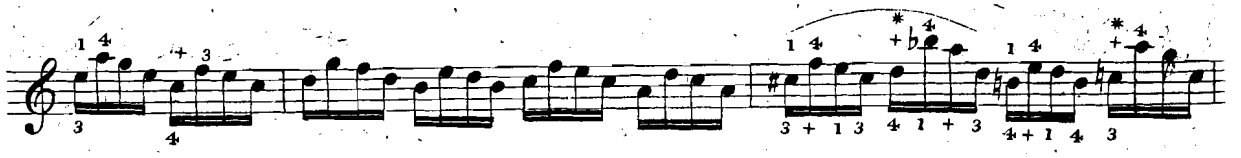

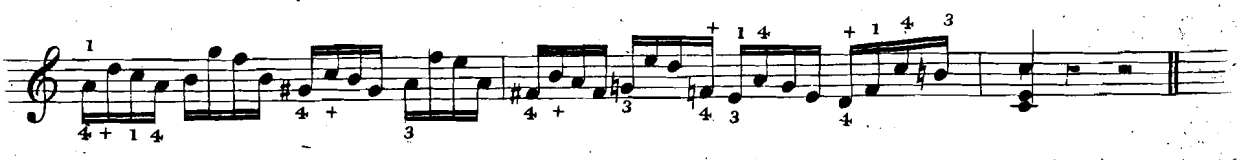

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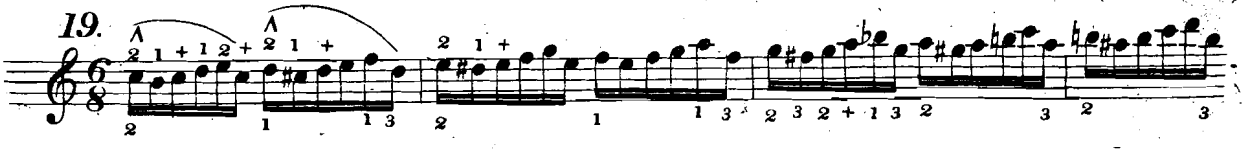

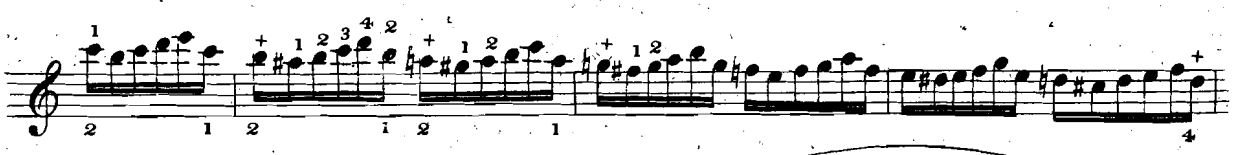

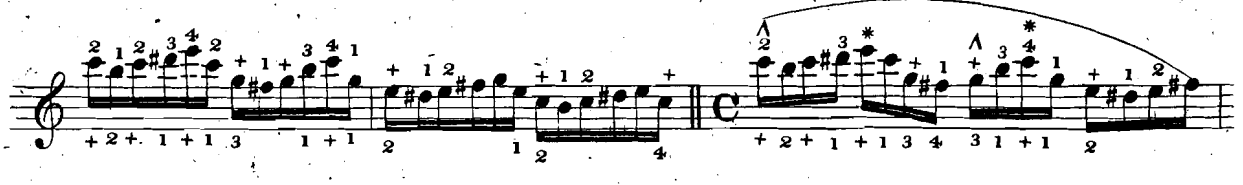

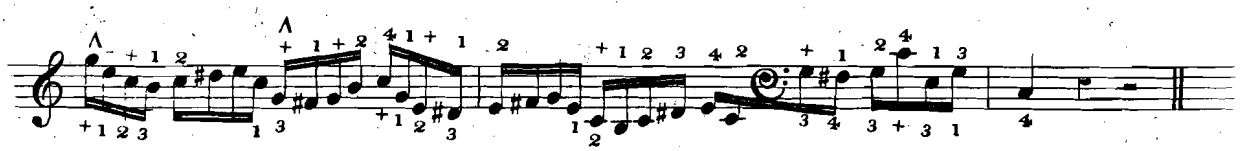

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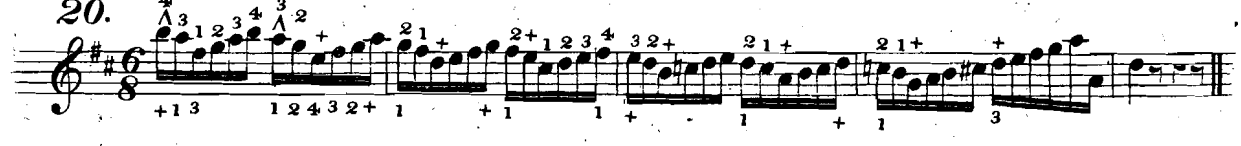

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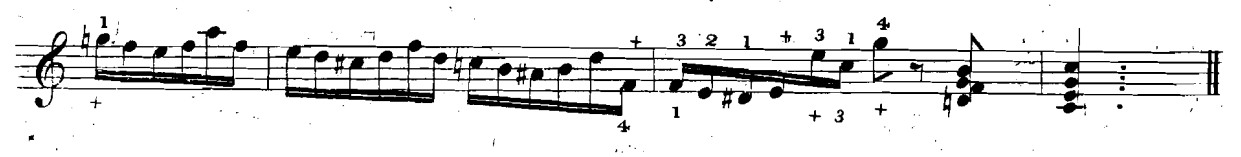

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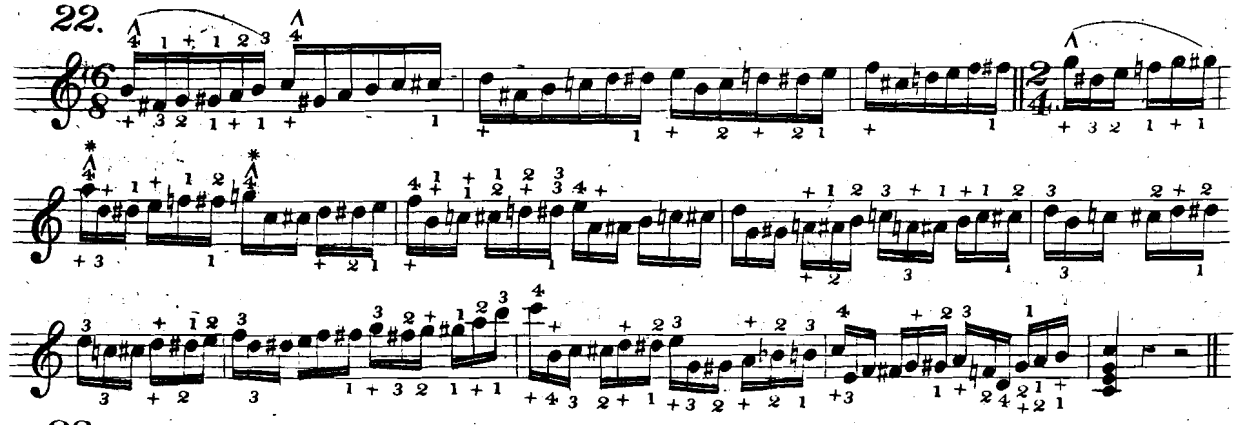

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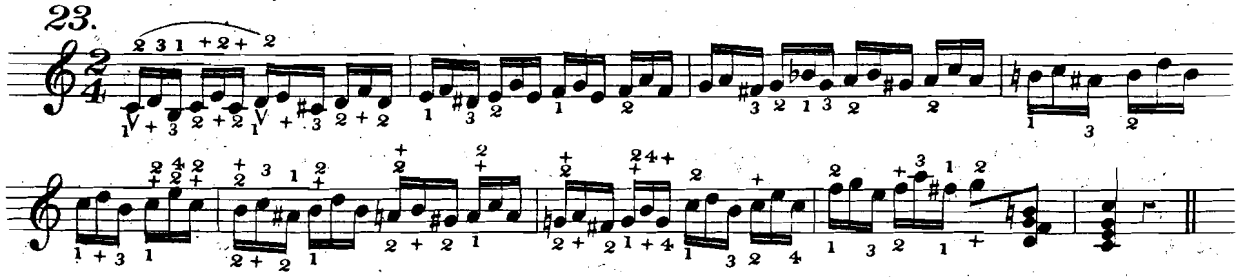

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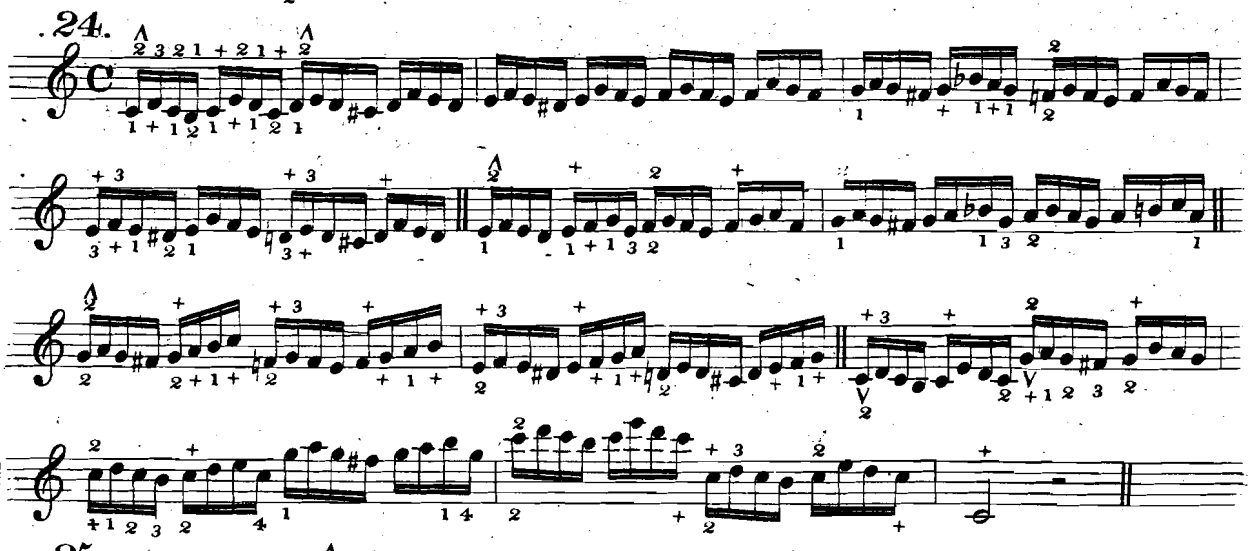

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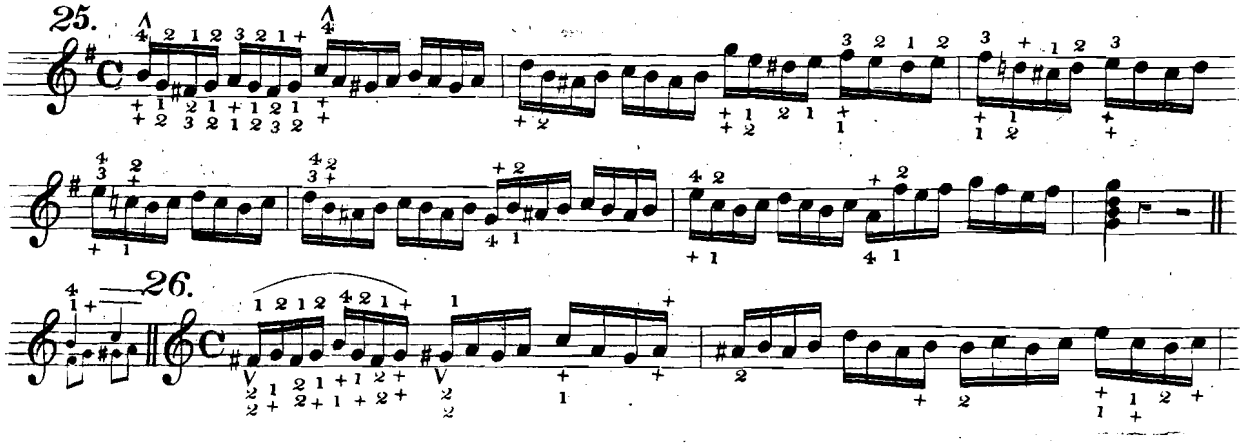

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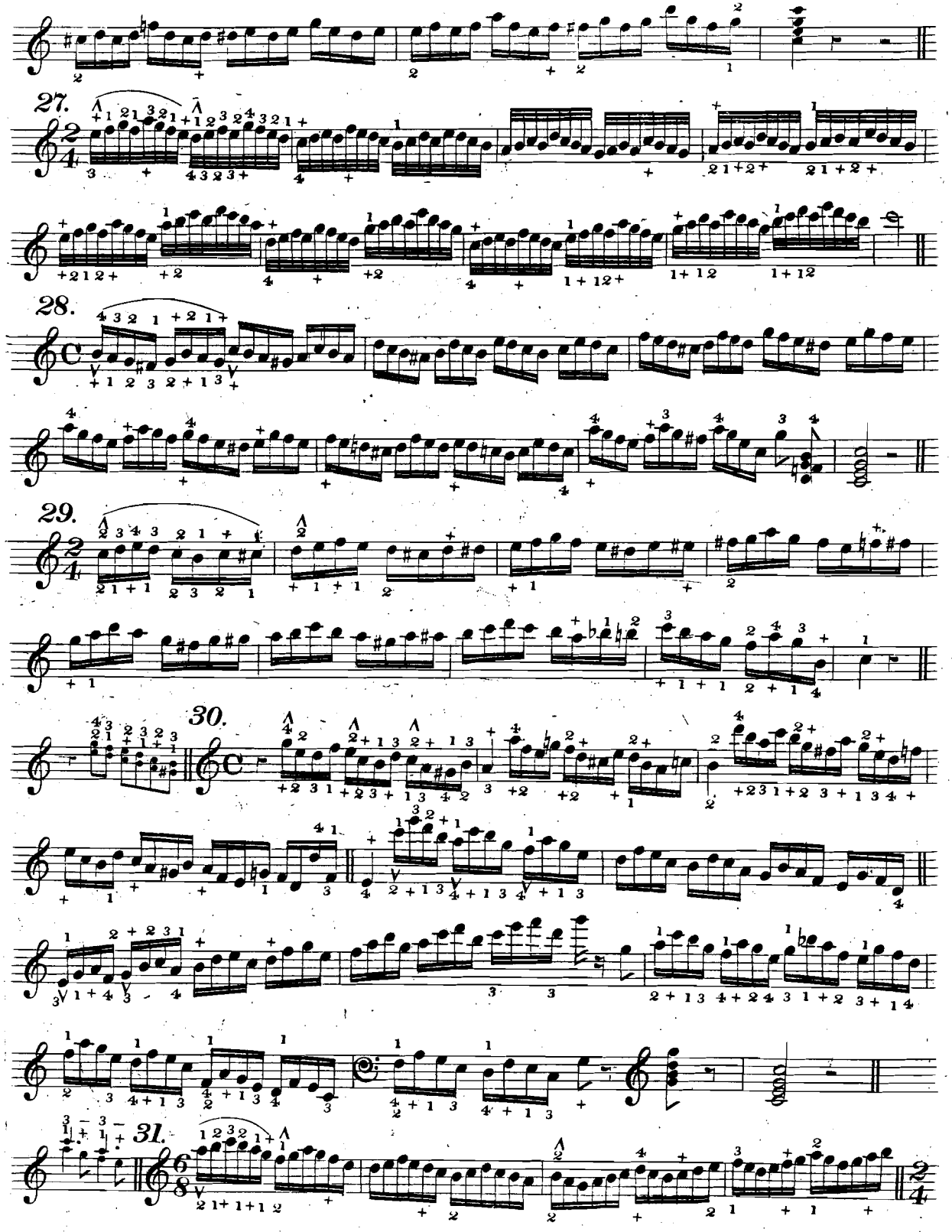
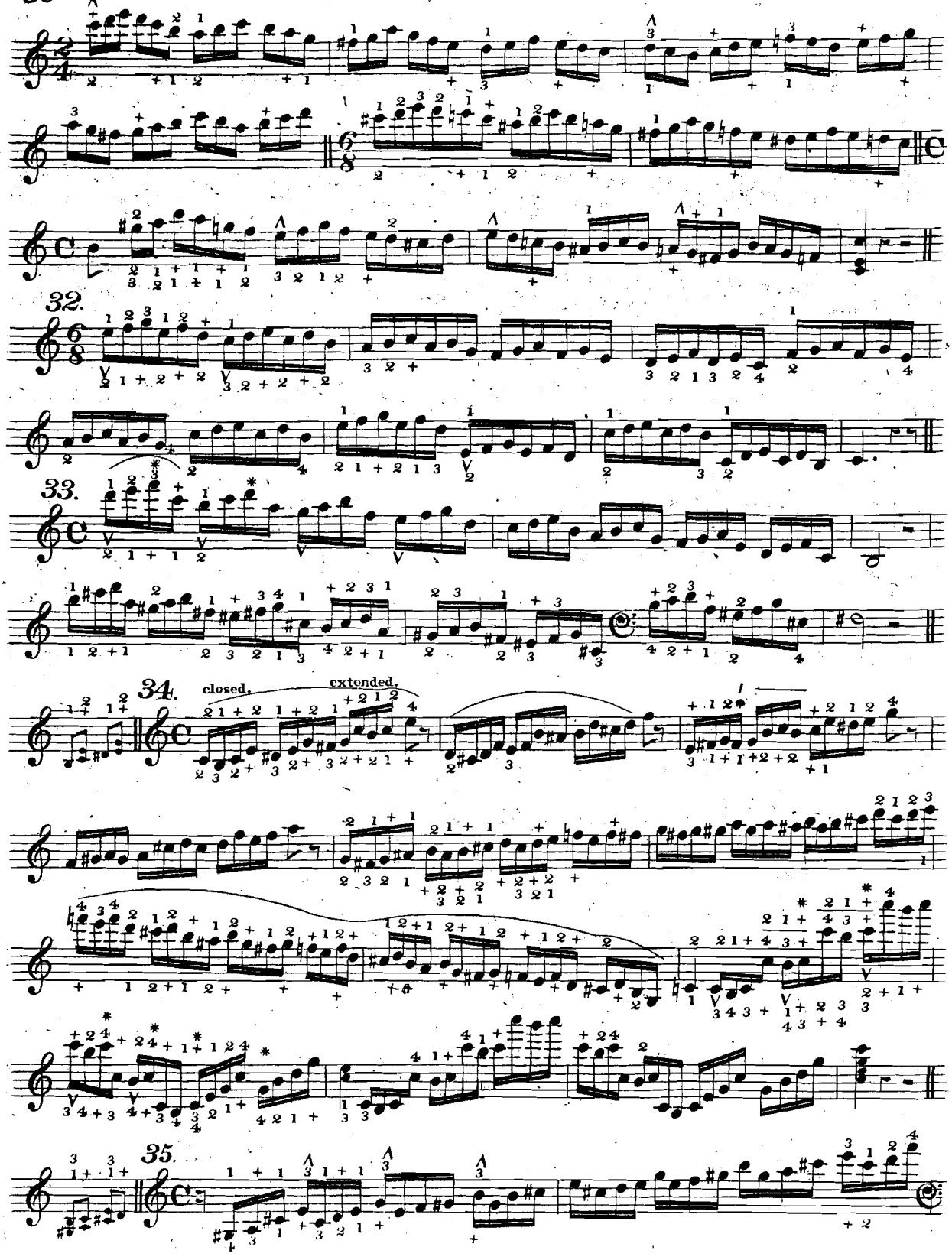
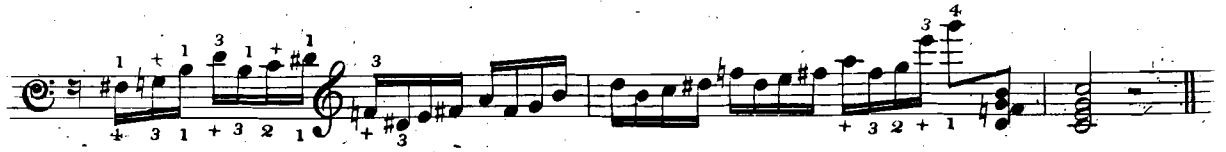

27.
28.
29.
30.
31.


32.
33.
34.
closed.
extonded.
35.



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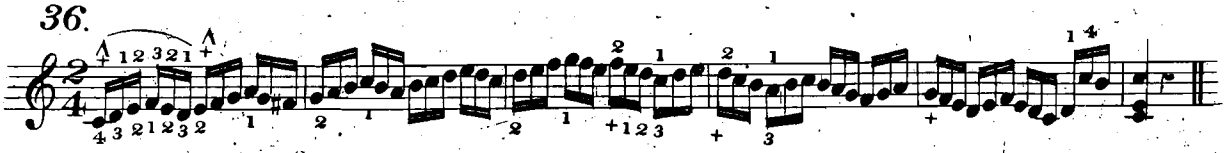

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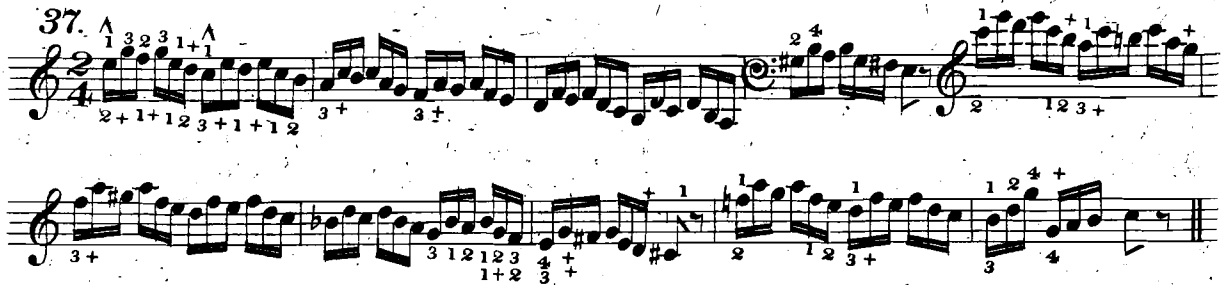

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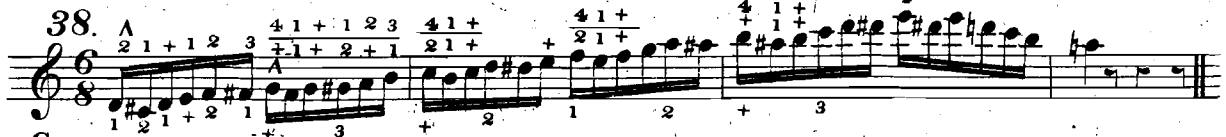
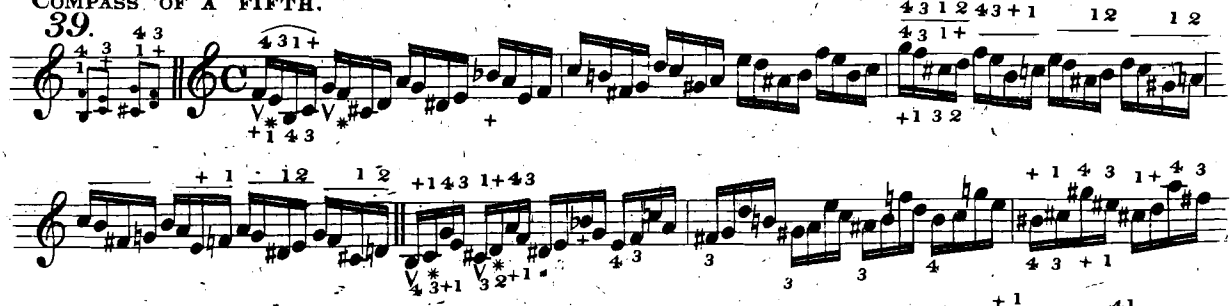
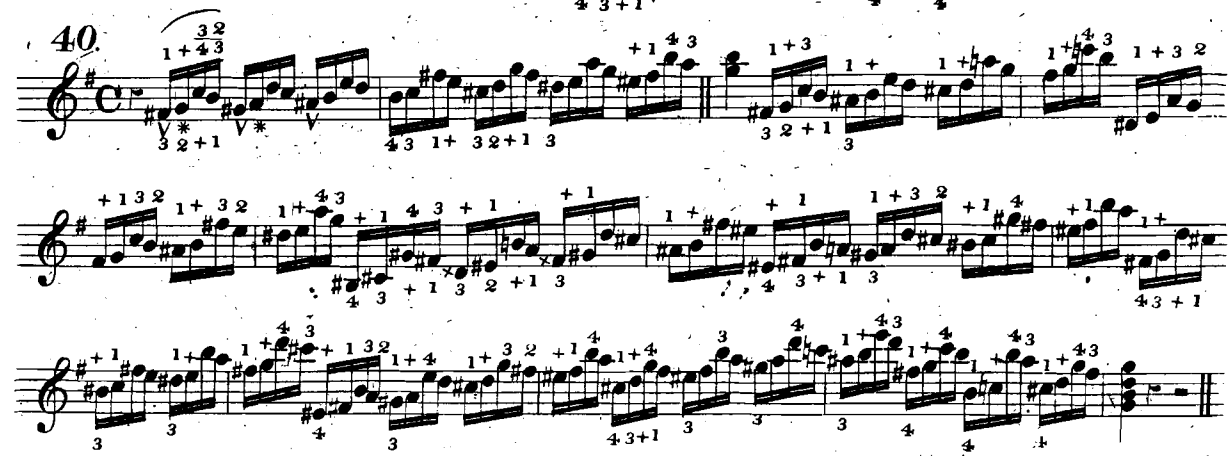


COMPASS OF A FIFTH.

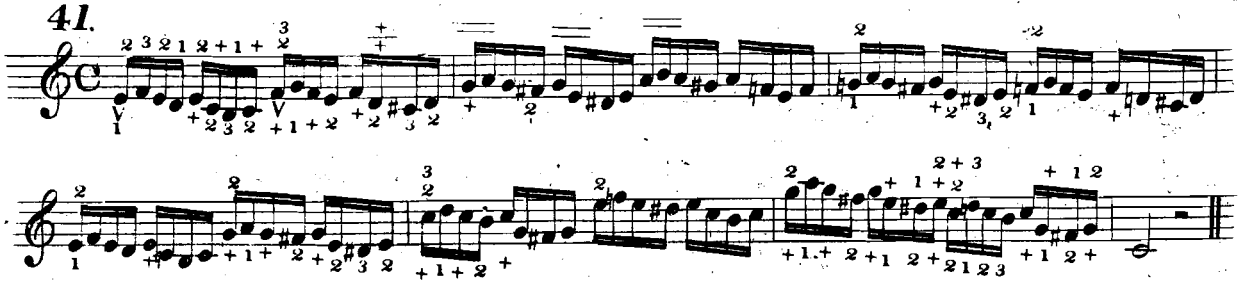
39.



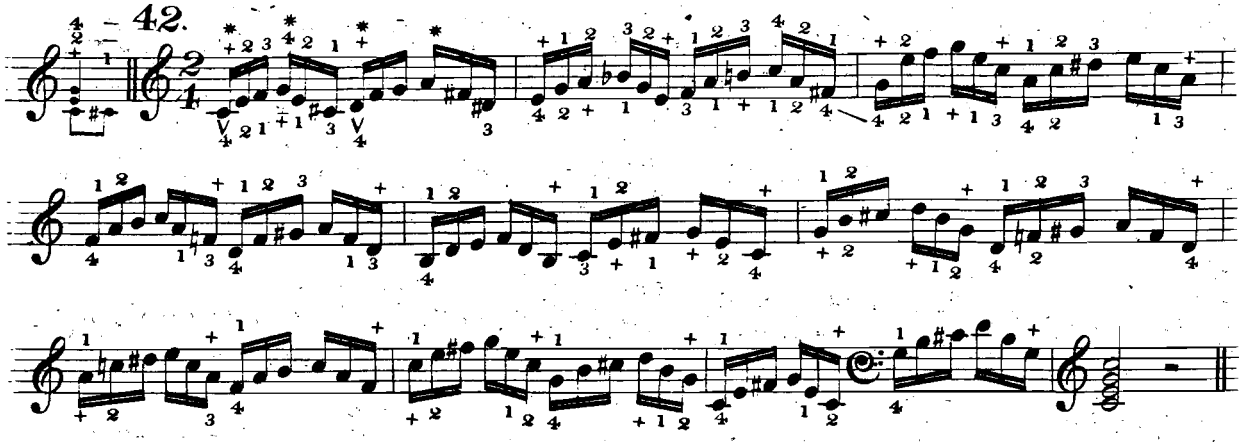
40.



41.



42.



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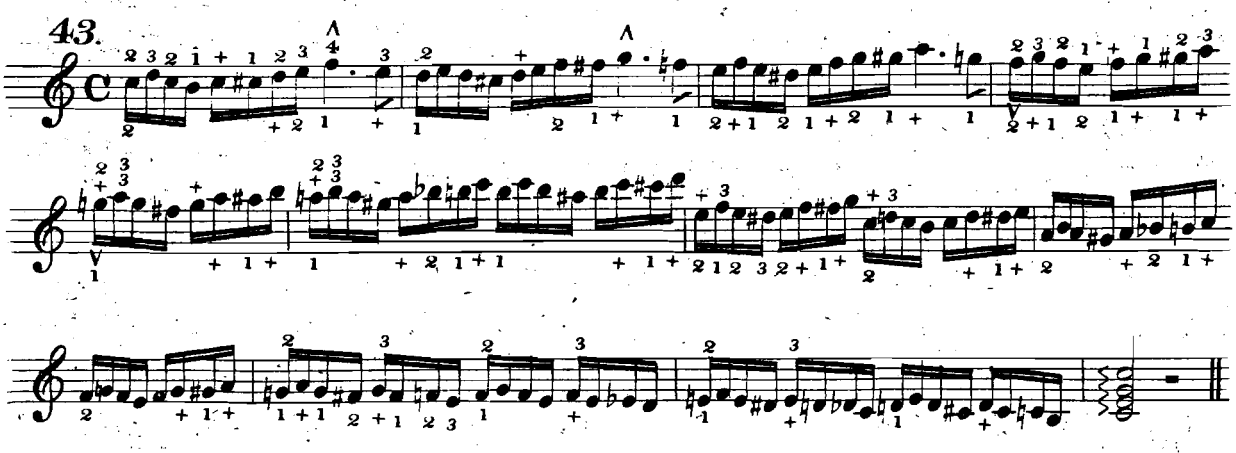
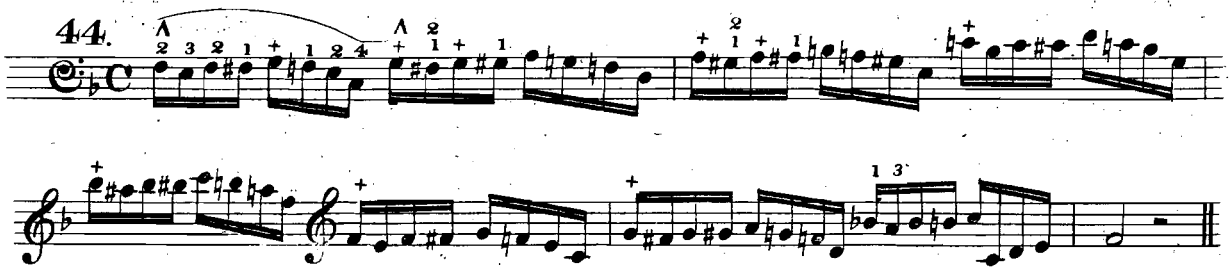
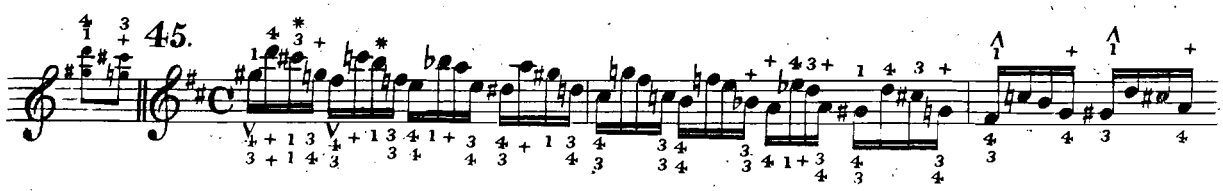
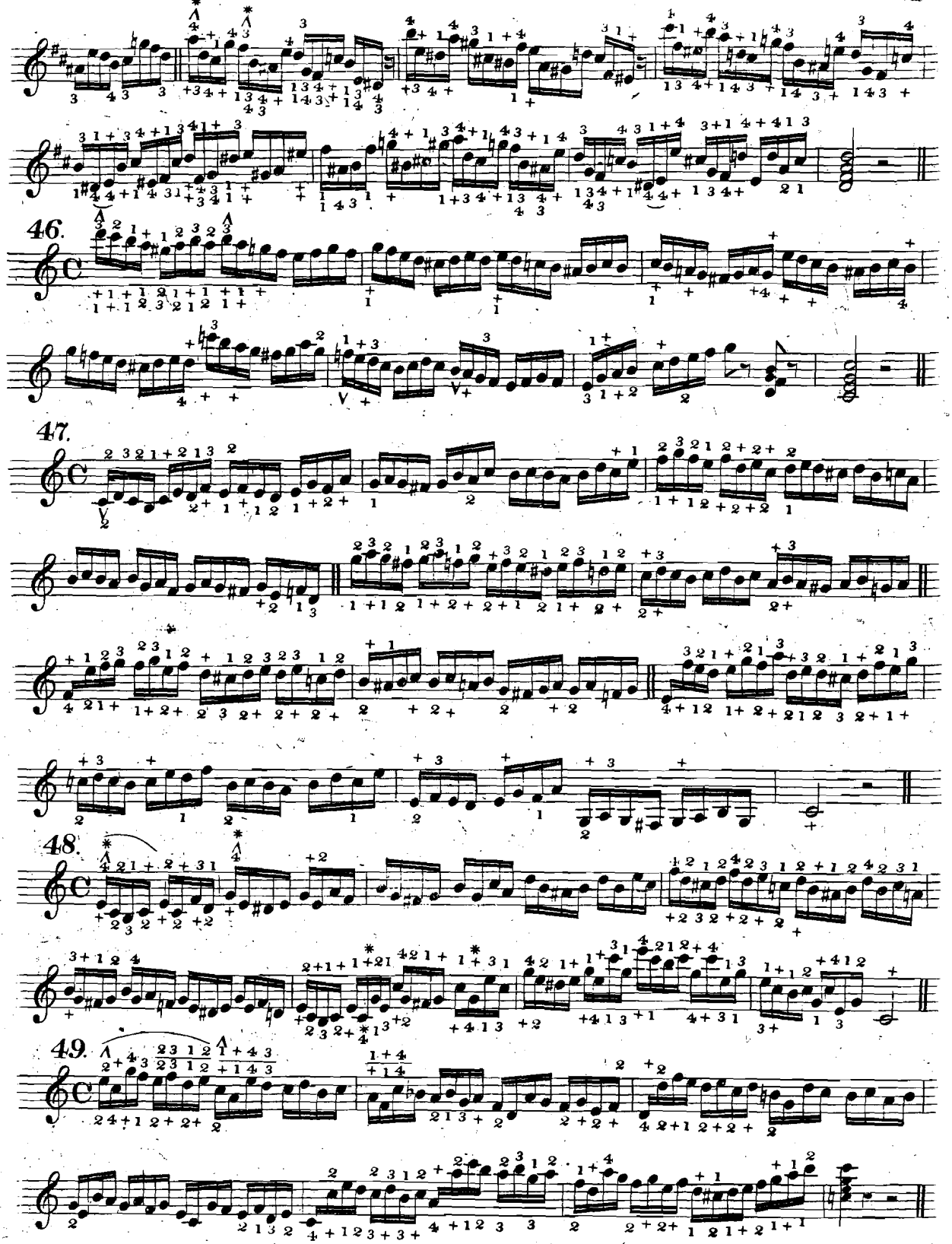


44.

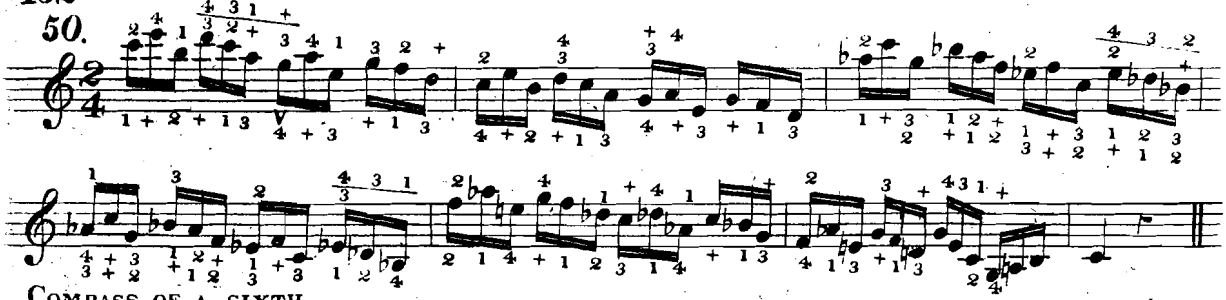


45.



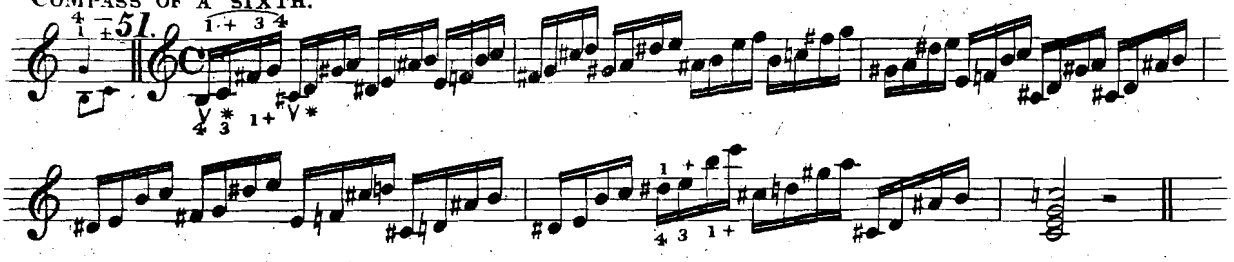

46.
47.
48.
49.

50.

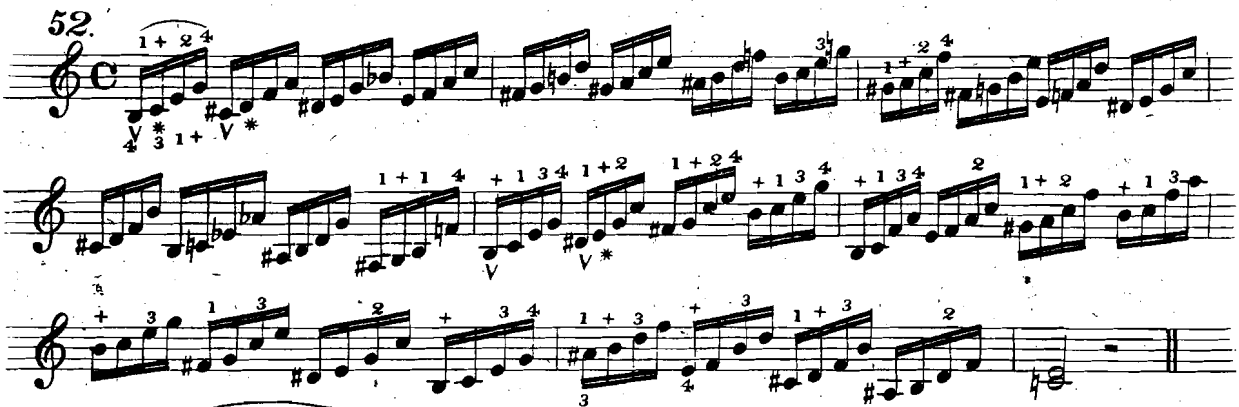


COMPASS OF A SIXTH.

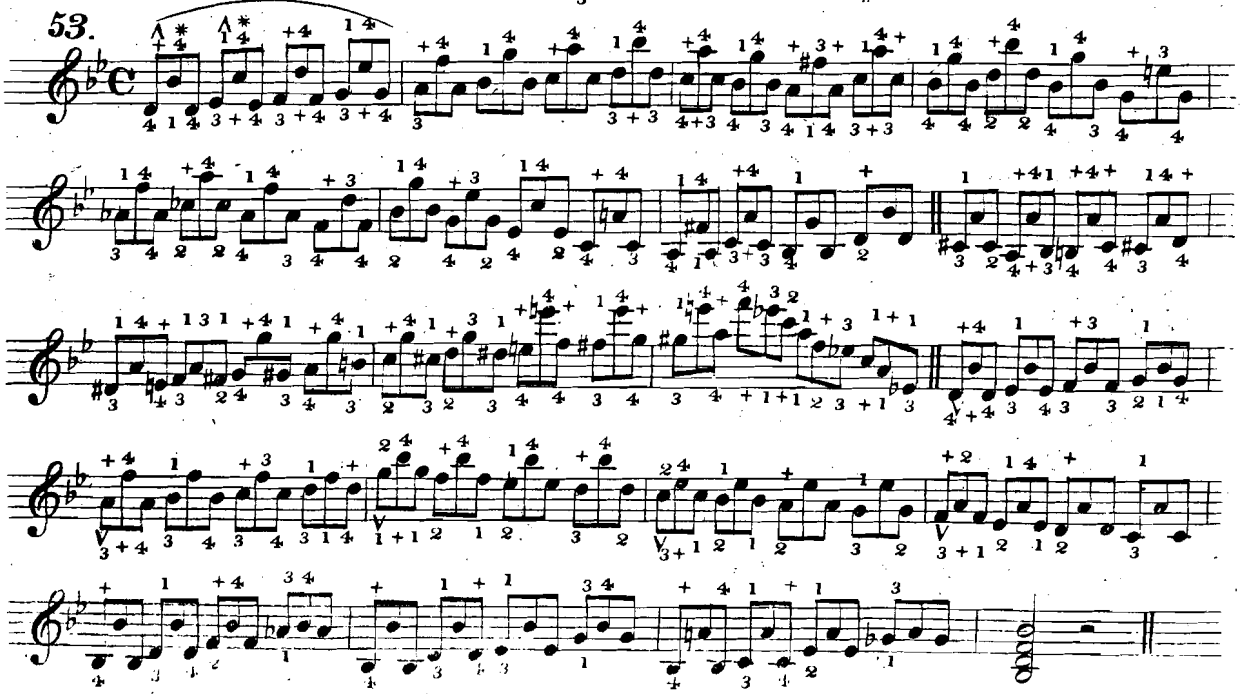
51.

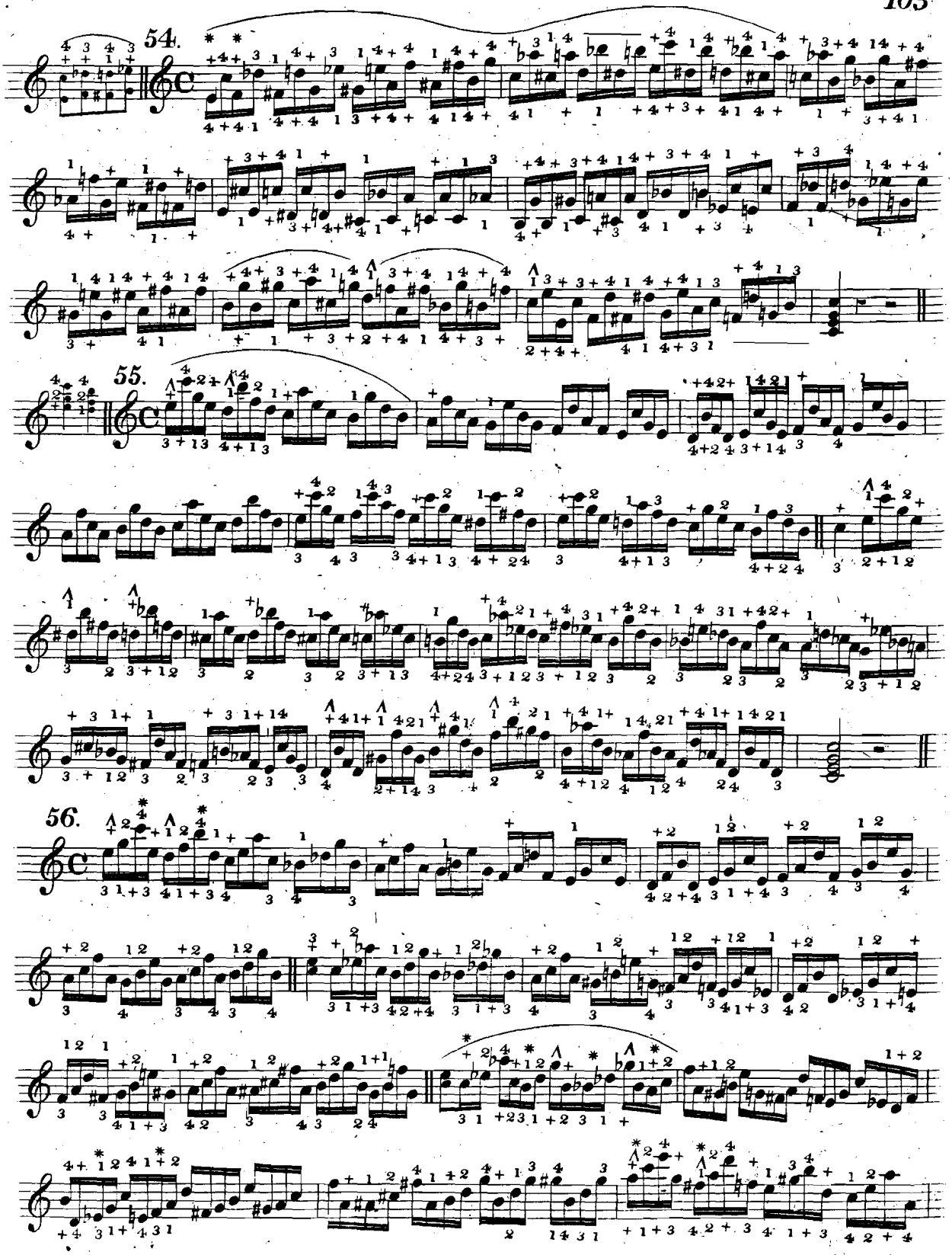


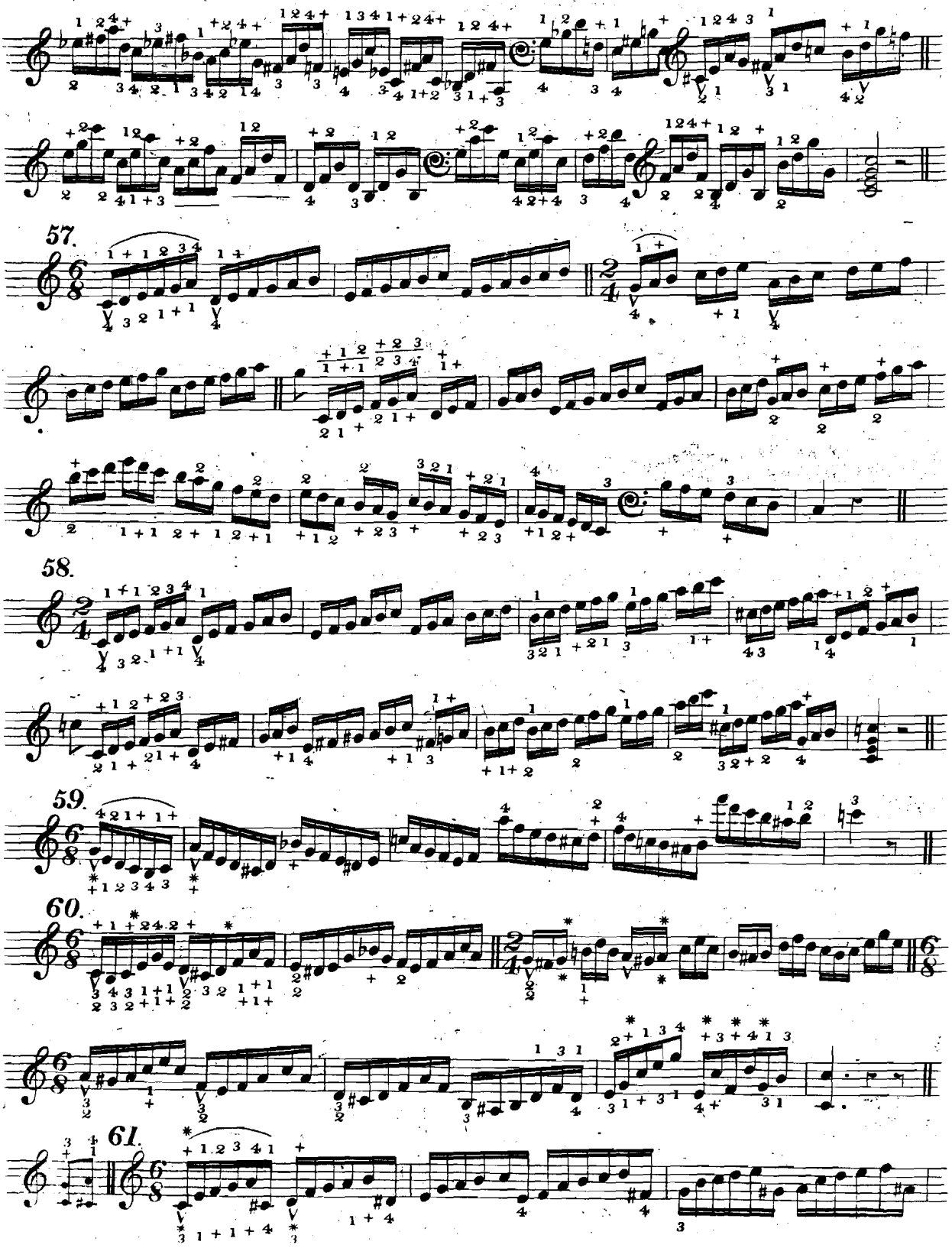
52.

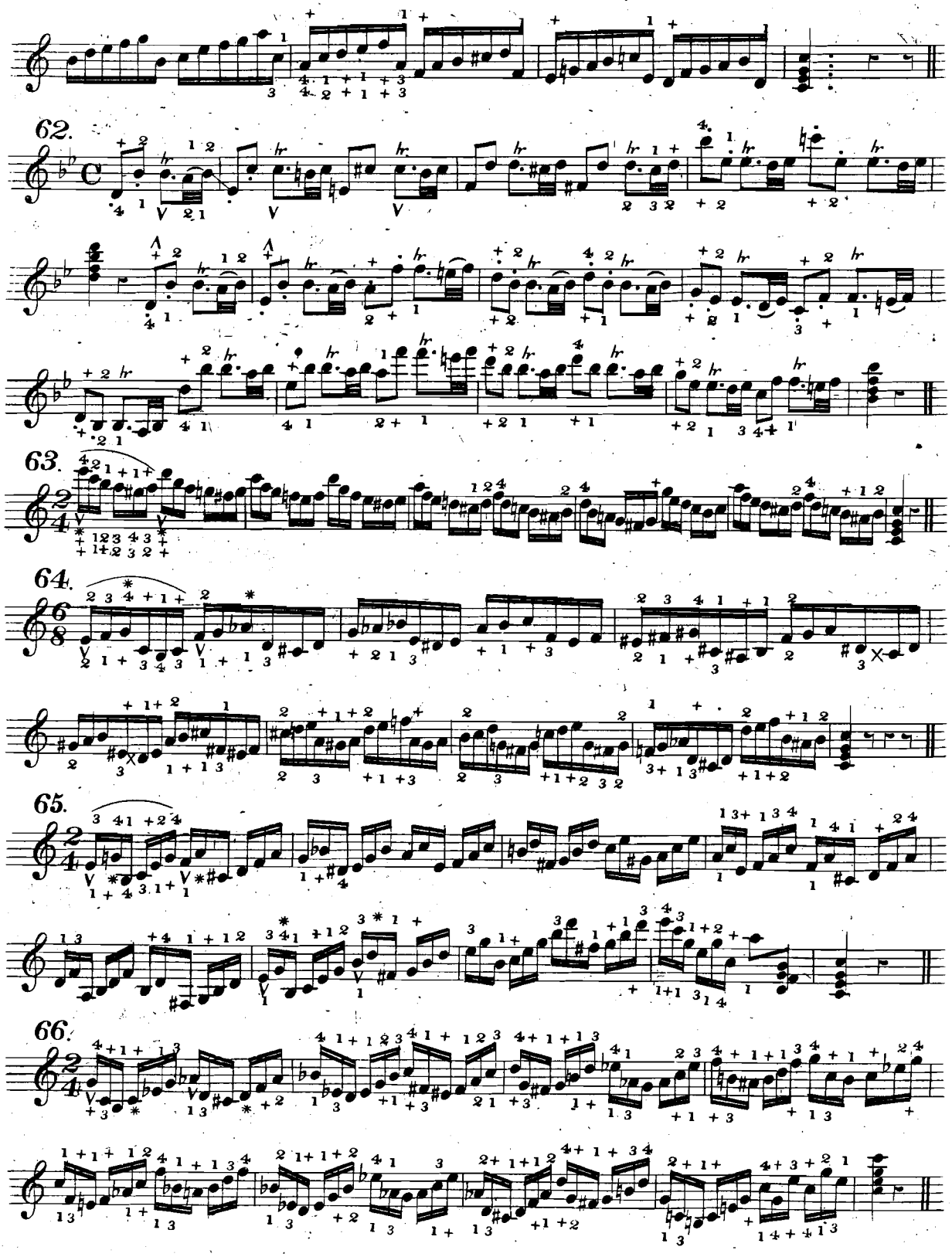


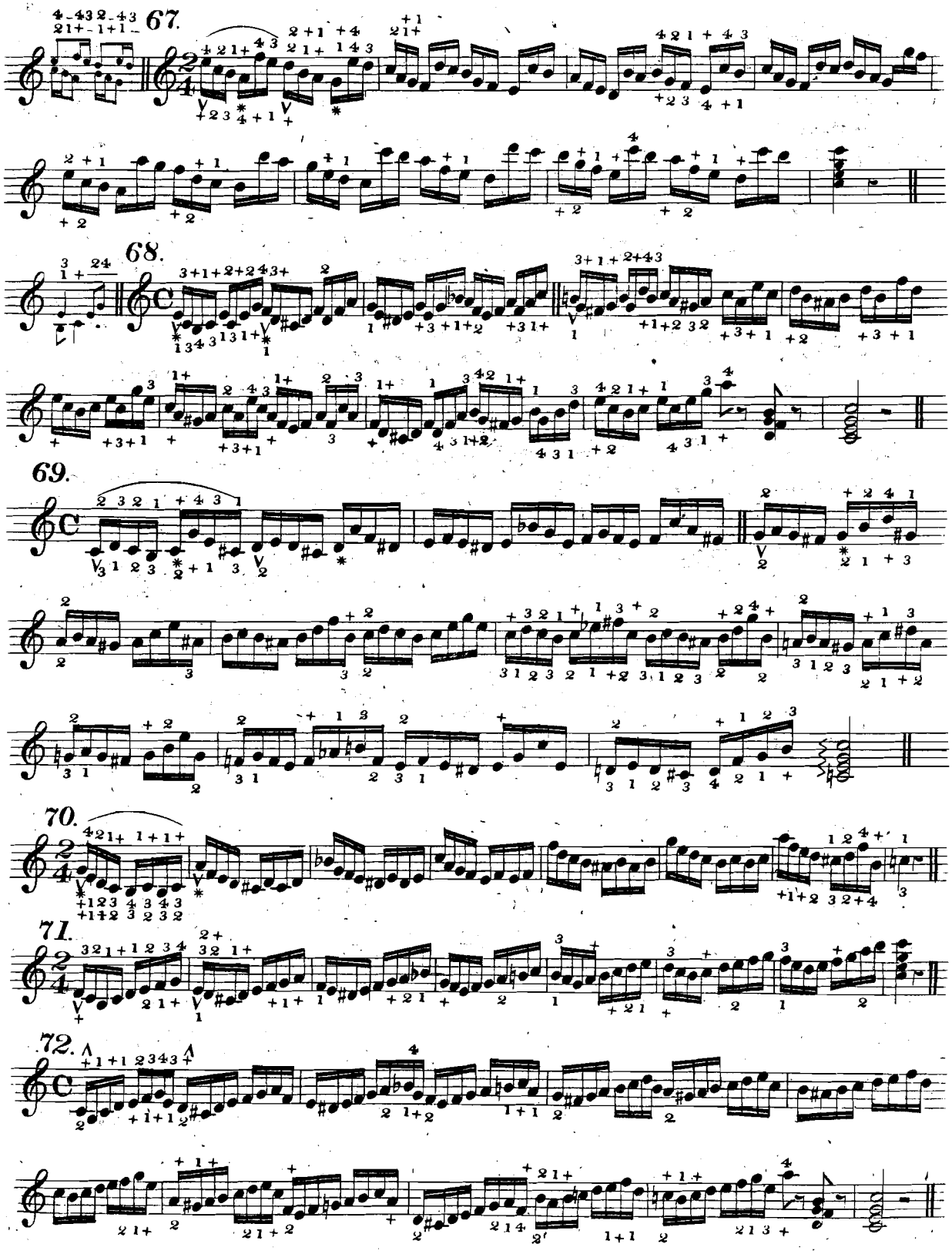
53.



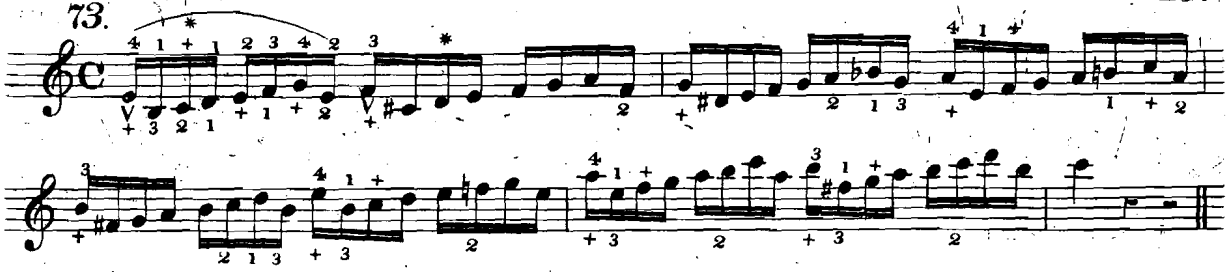

54.
55.
56.


57.
58.
59.
60.
61.

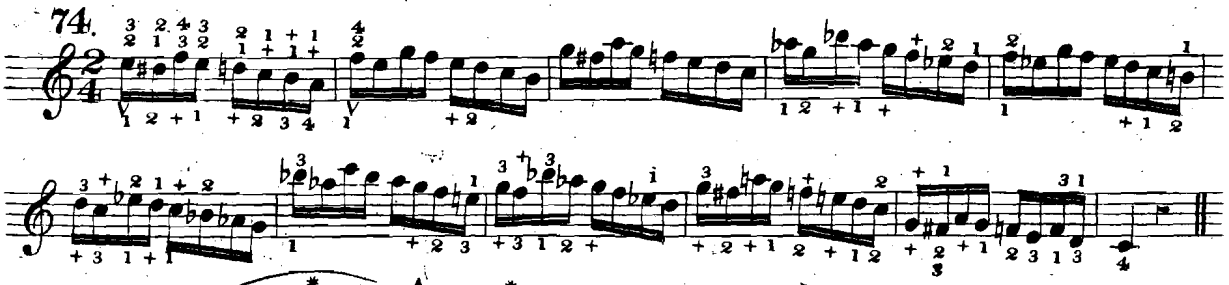

62.
63.
64.
65.
66.


67.
68.
69.
70.
71.
72.

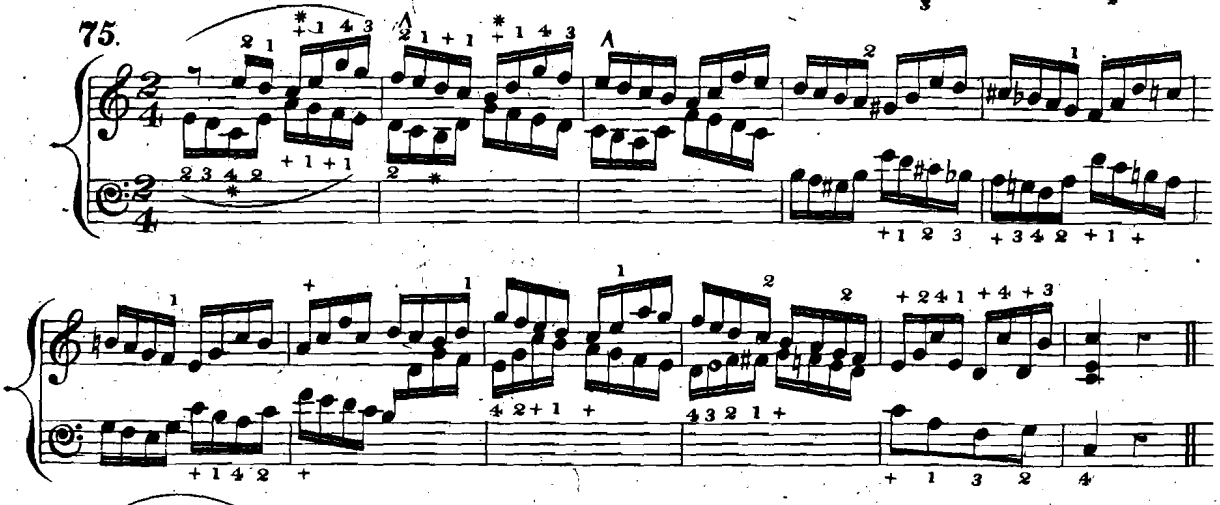
73.



74.



75.



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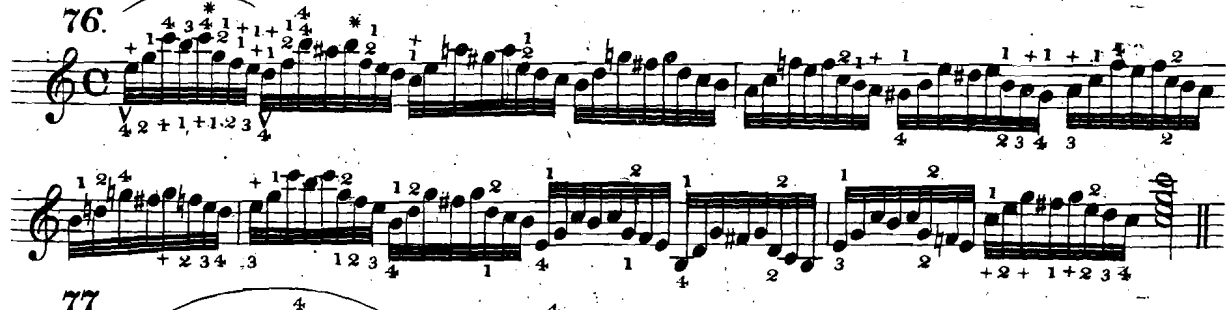

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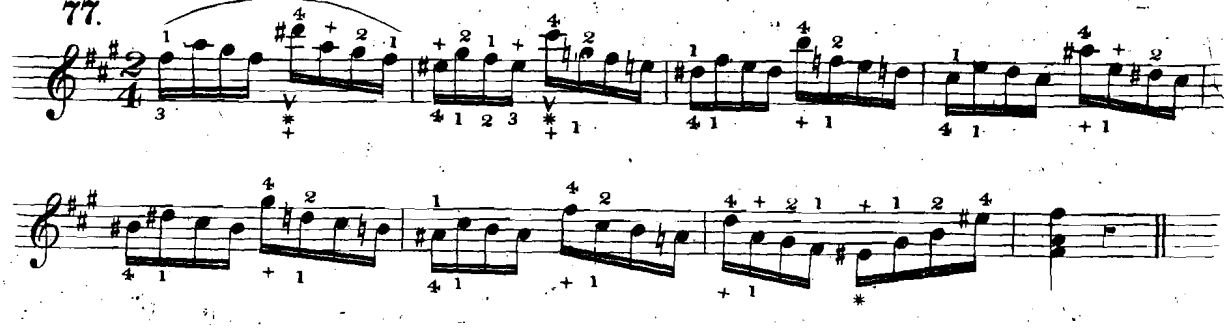

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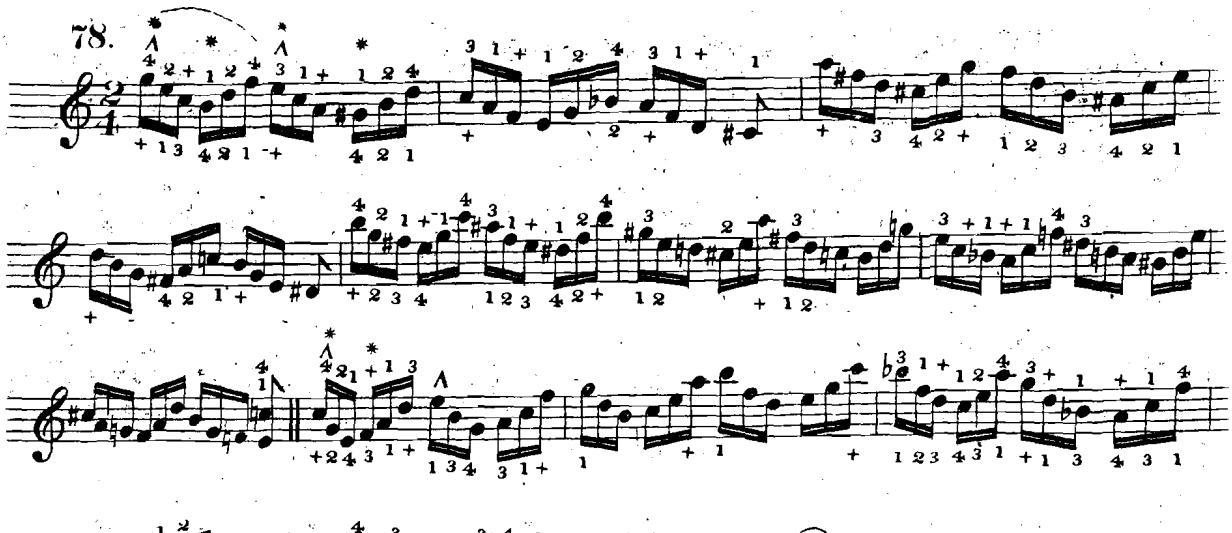

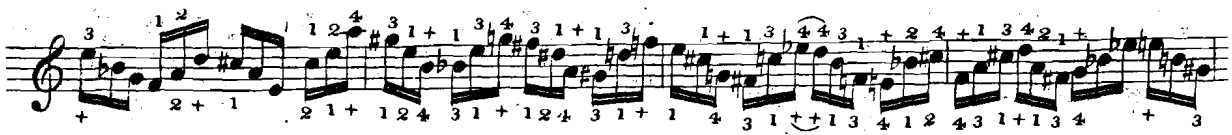

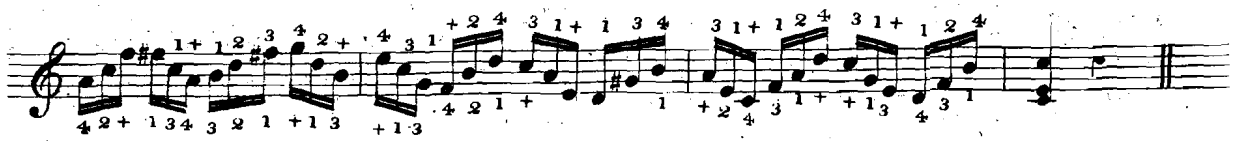

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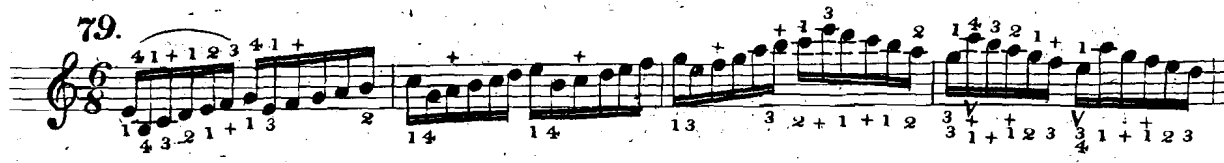

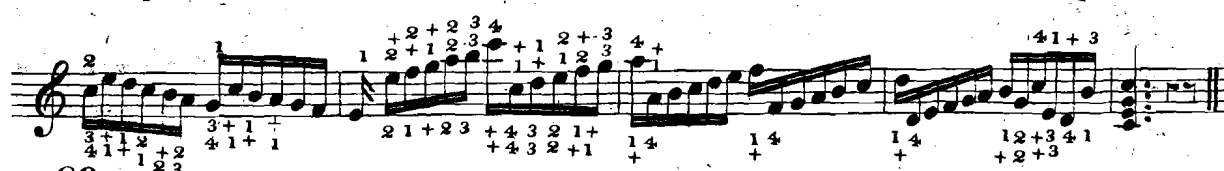

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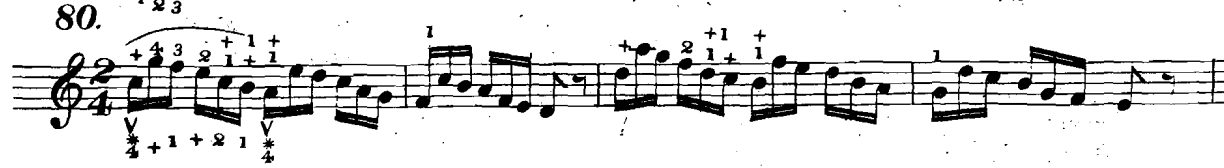

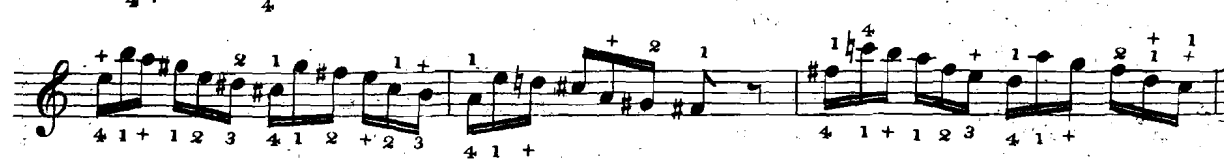

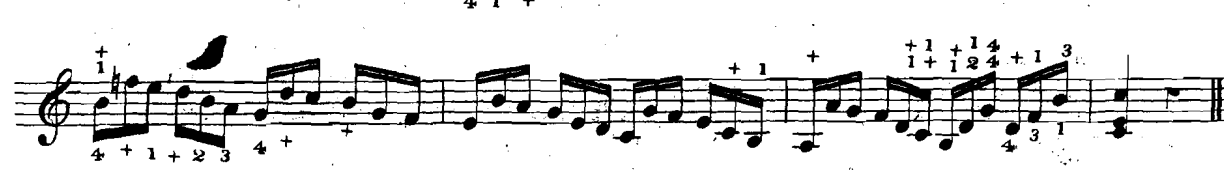

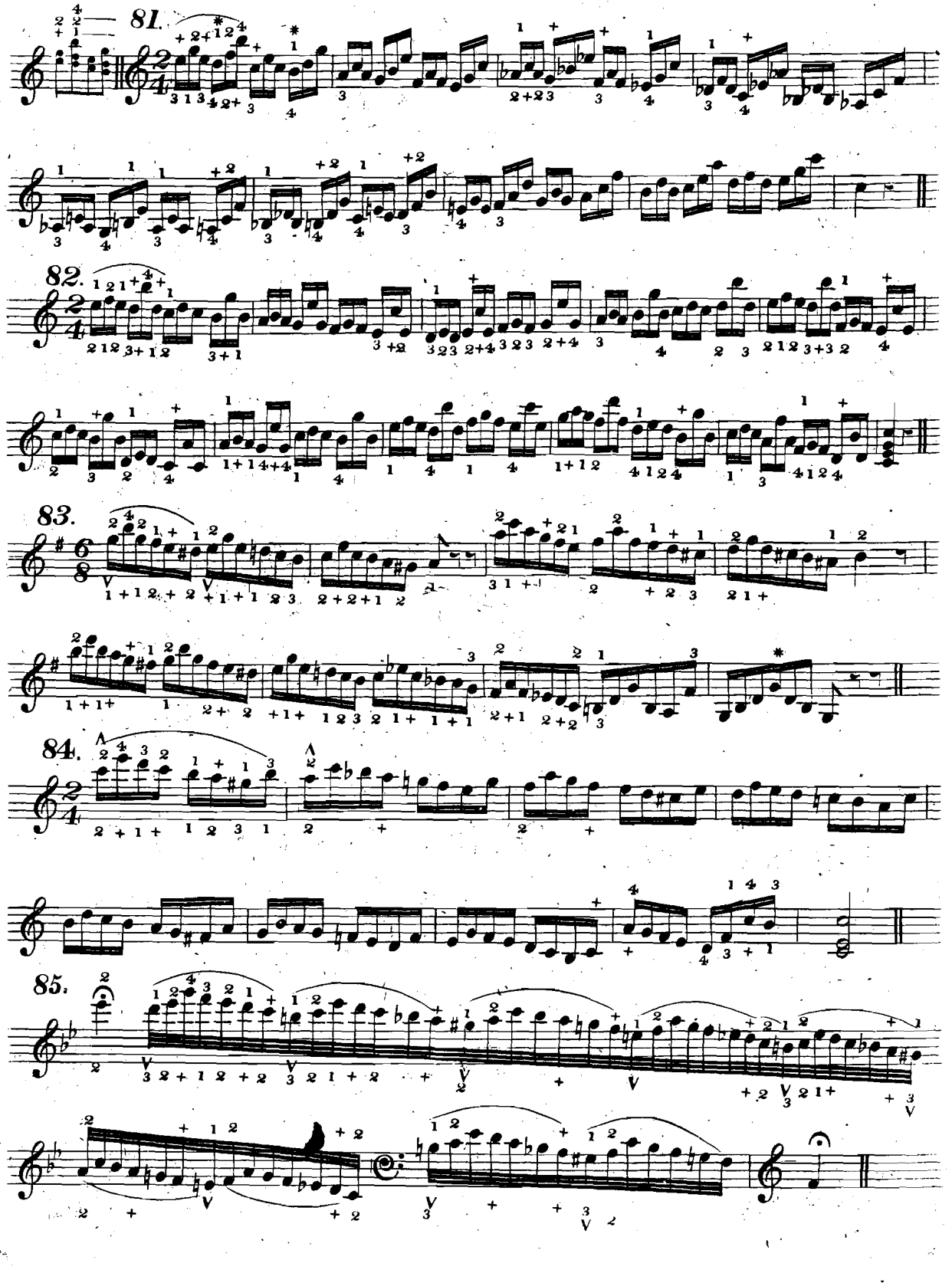
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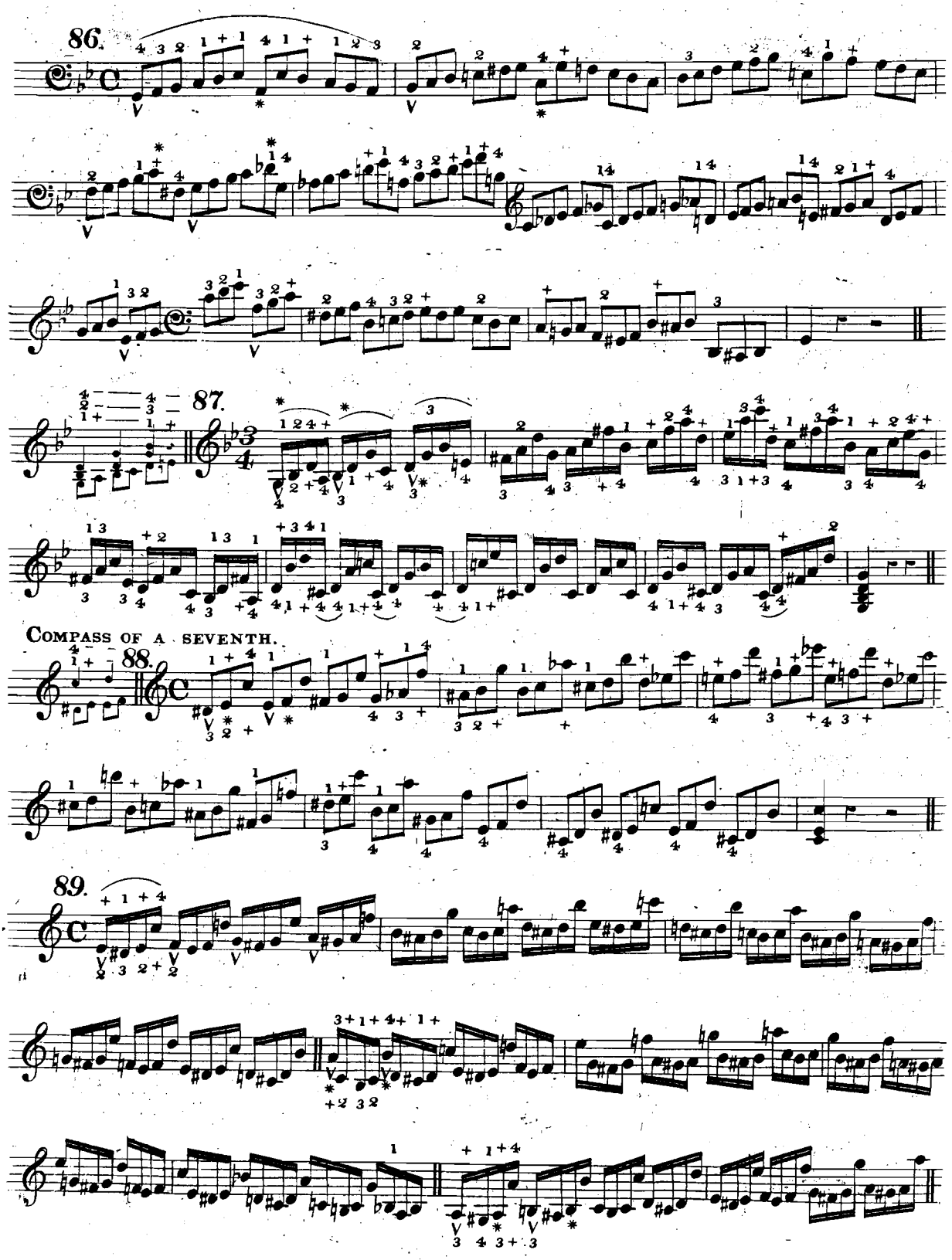
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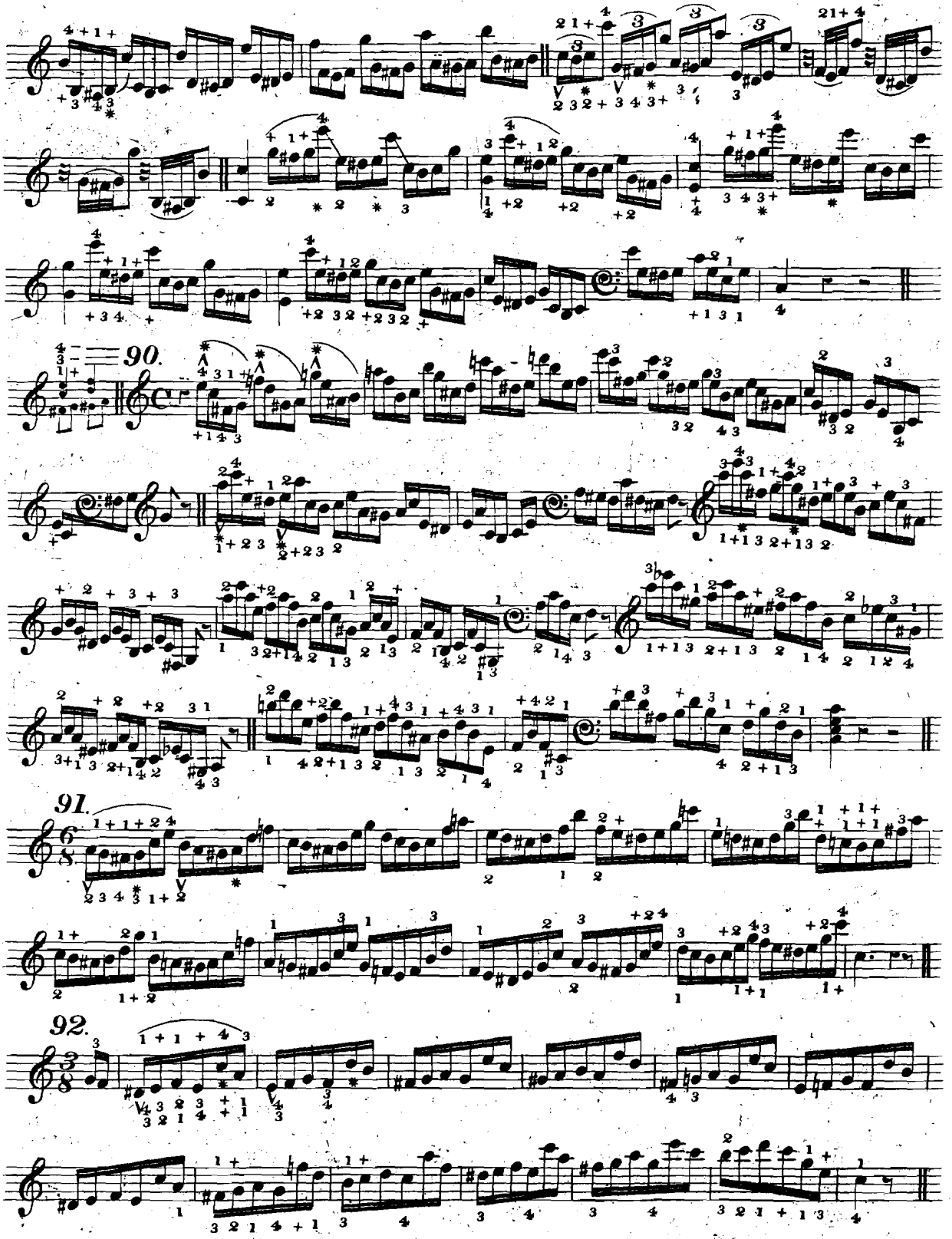
87.
COMPASS OF A SEVENTH.
88.
89.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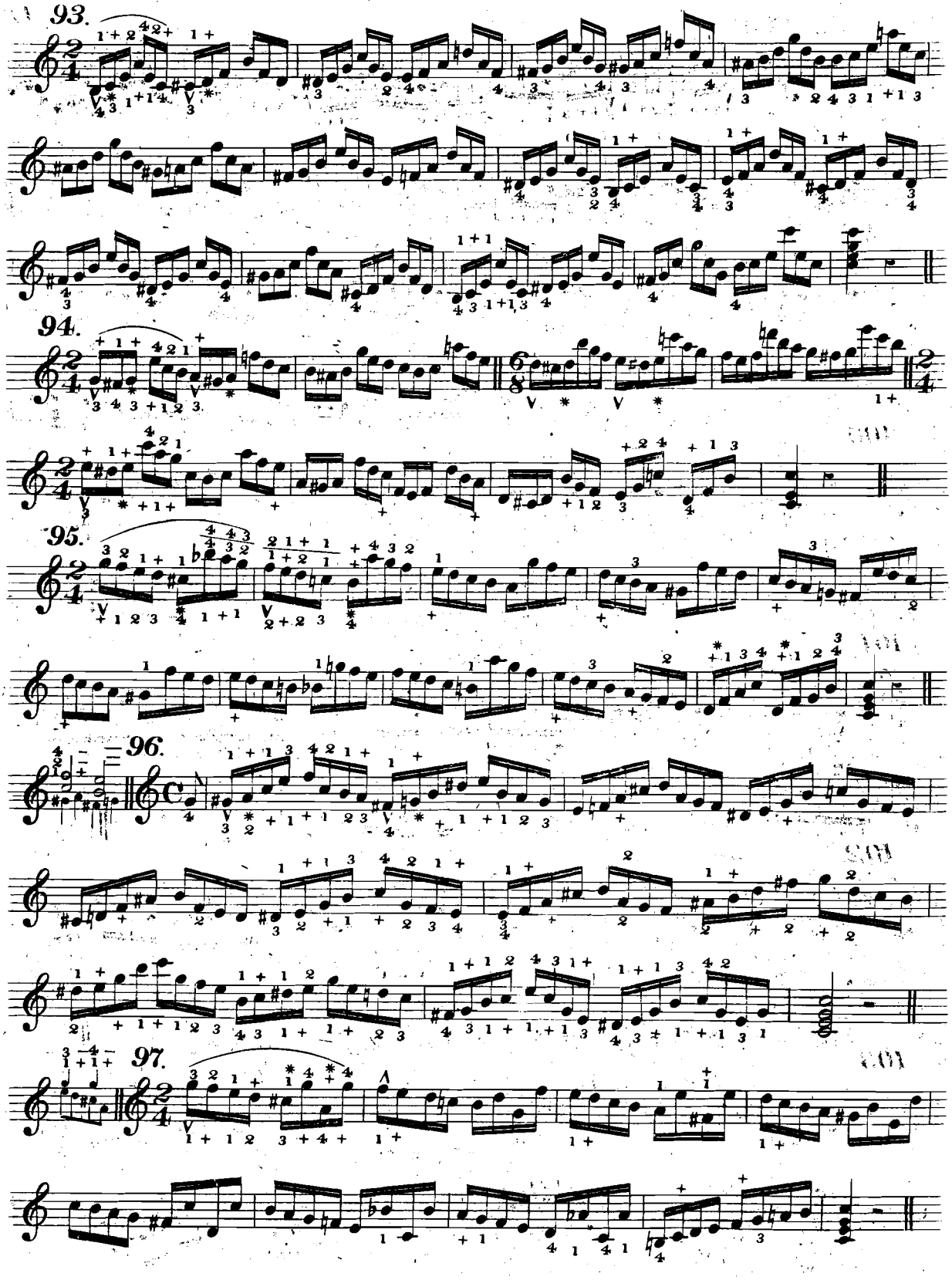
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97.

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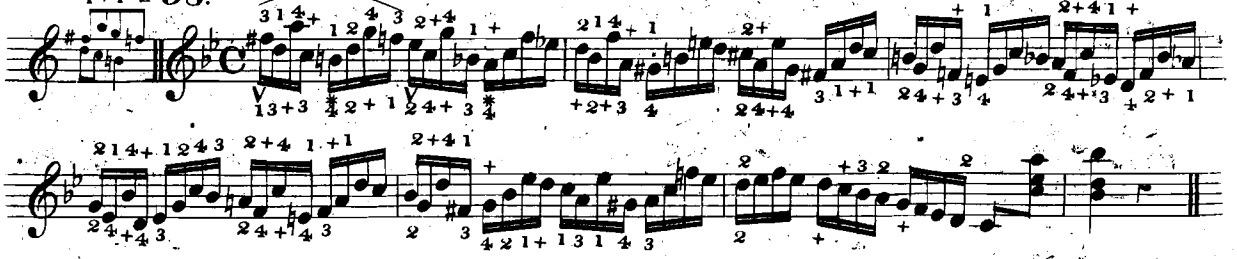

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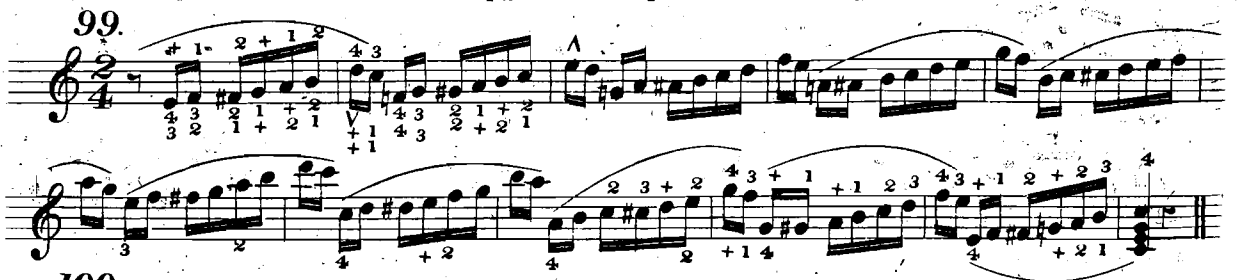

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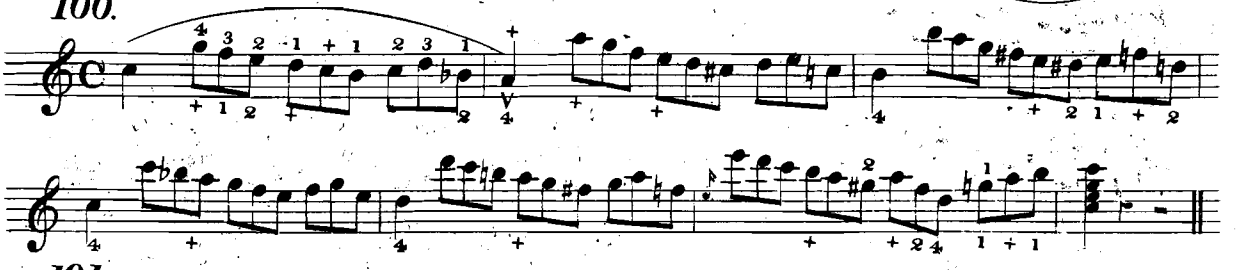

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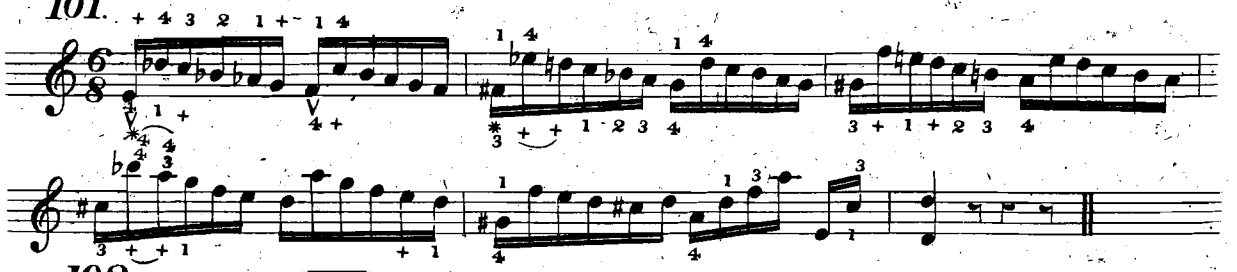

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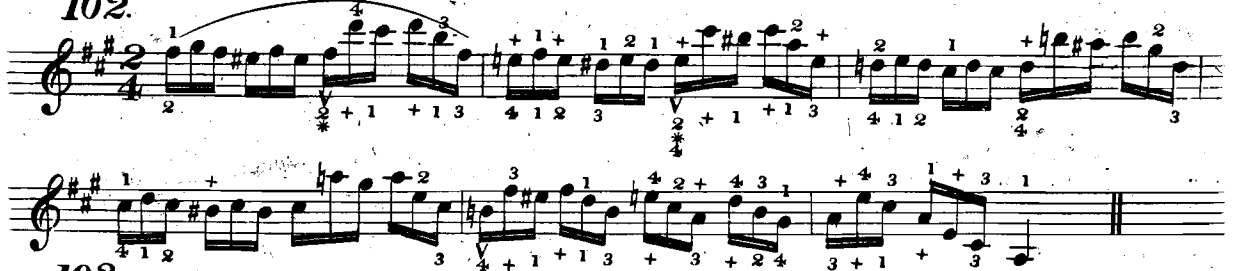

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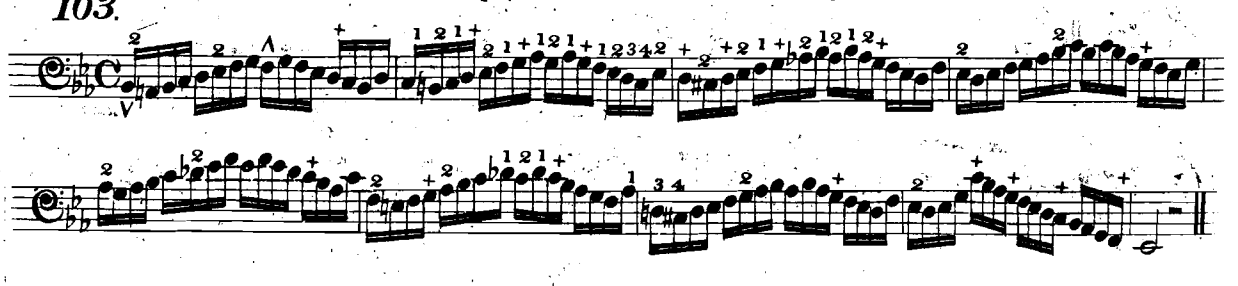

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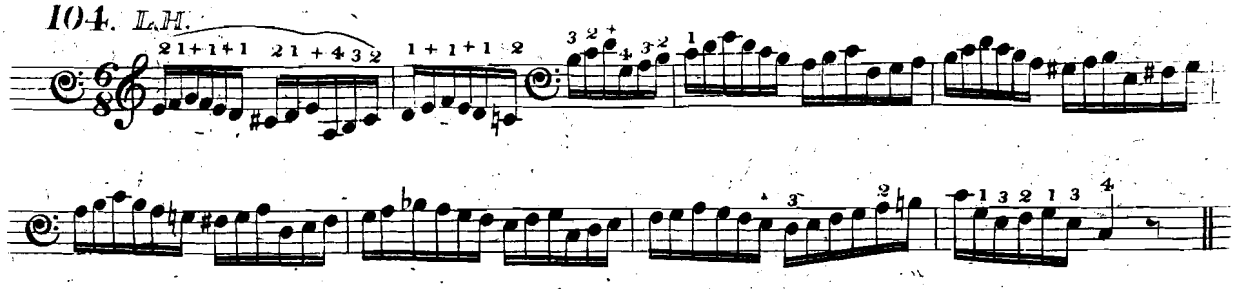

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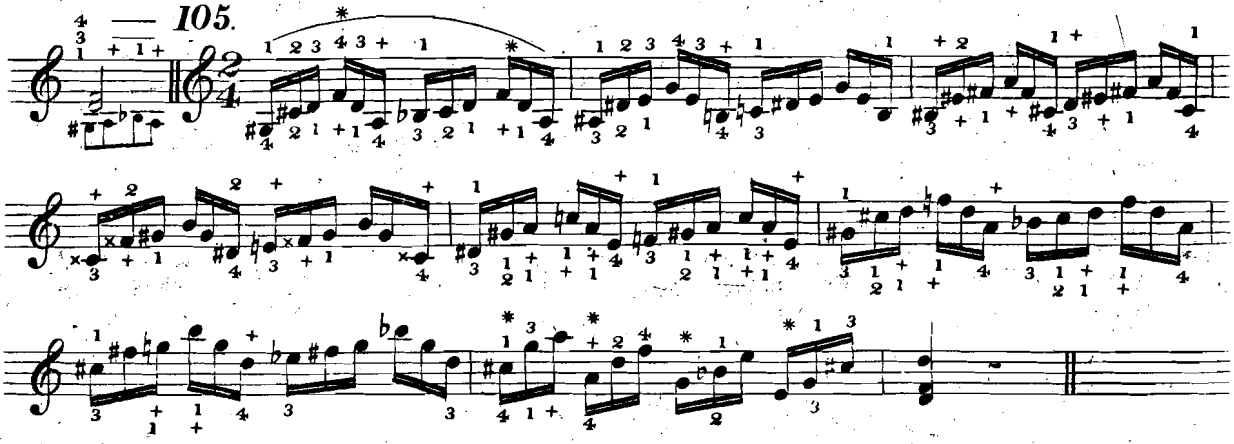

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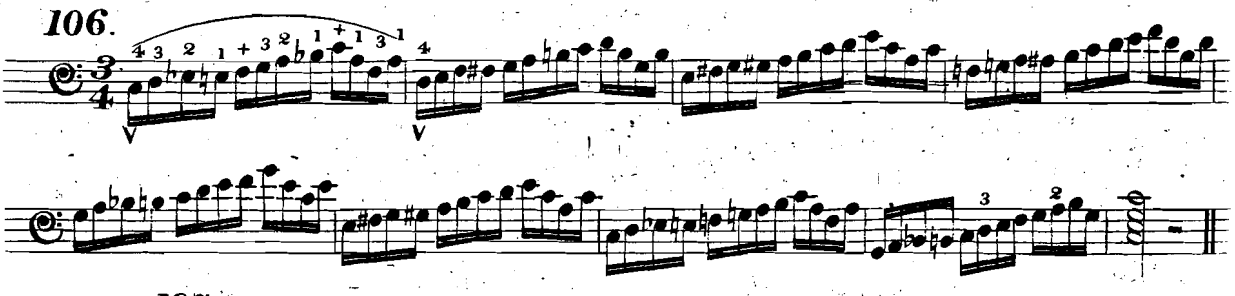

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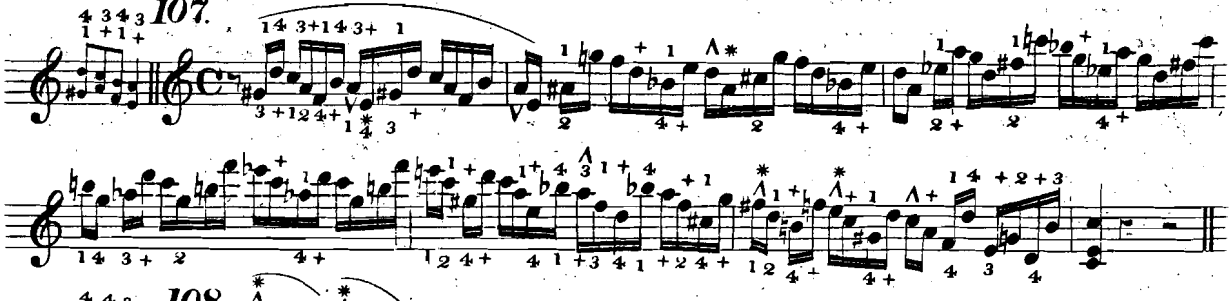

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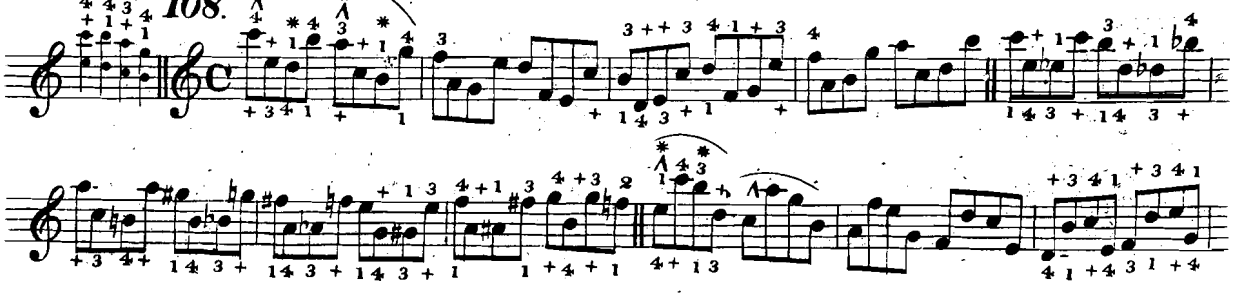
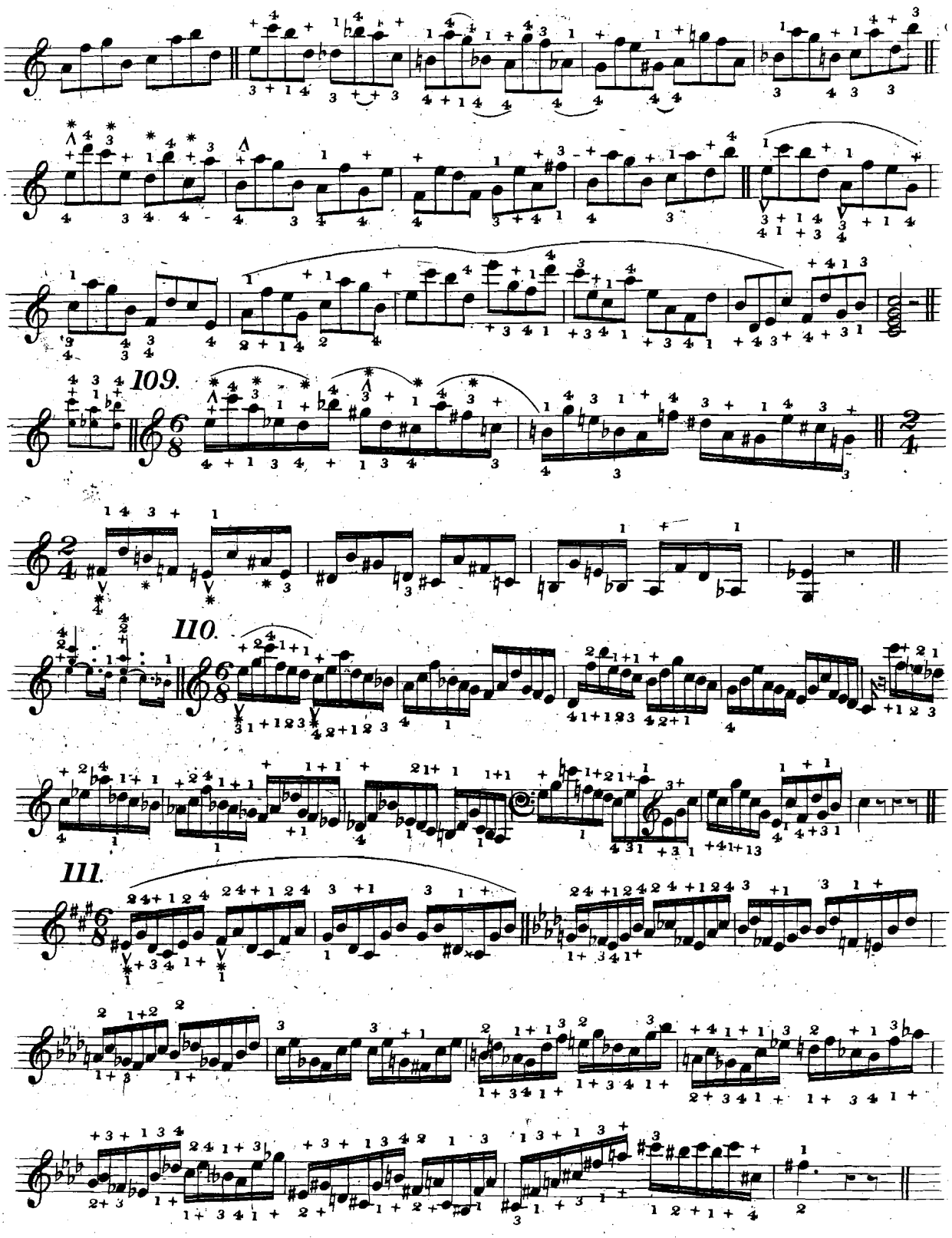
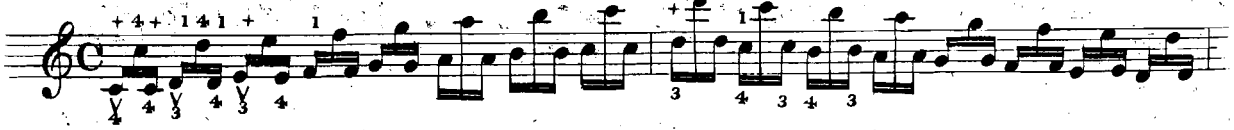
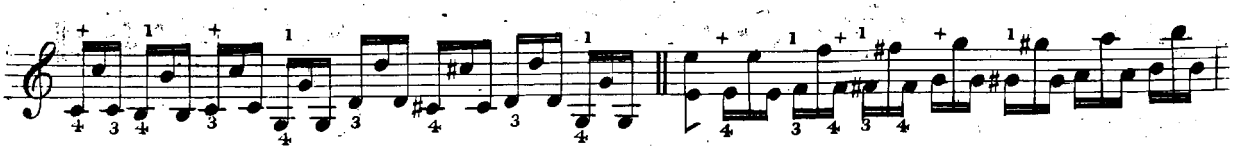


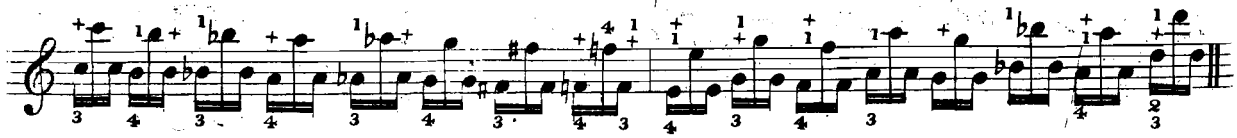

109.
110.
111.

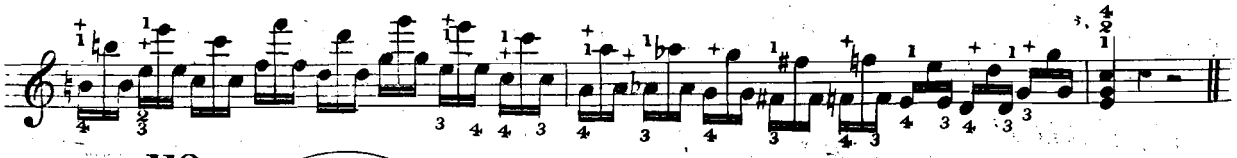
112.

COMPASS OF AN OCTAVE.









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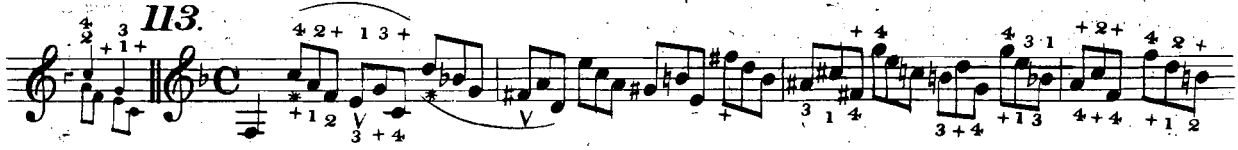

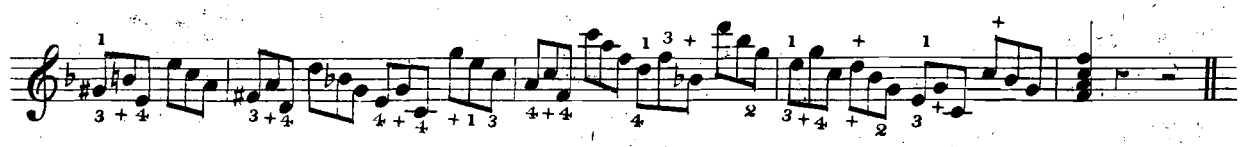

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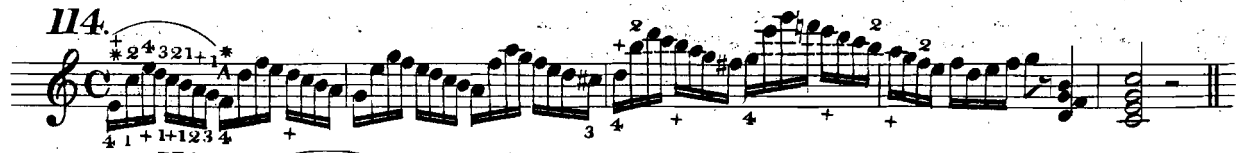

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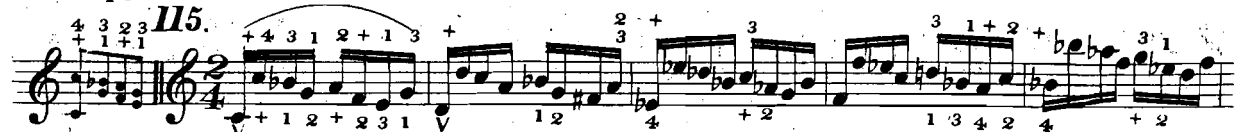

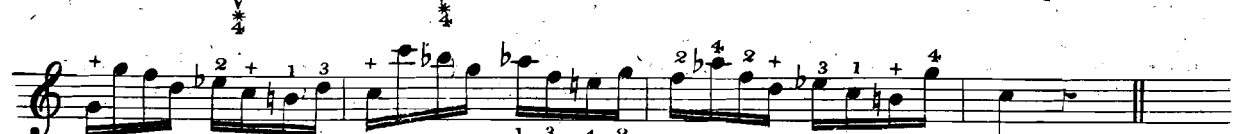

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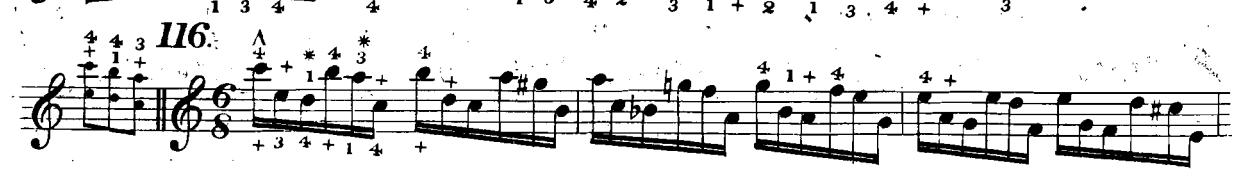

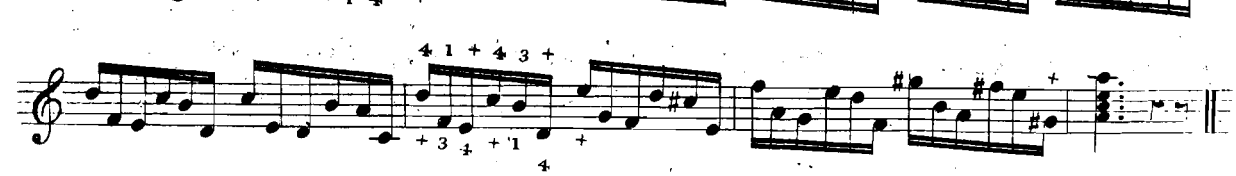

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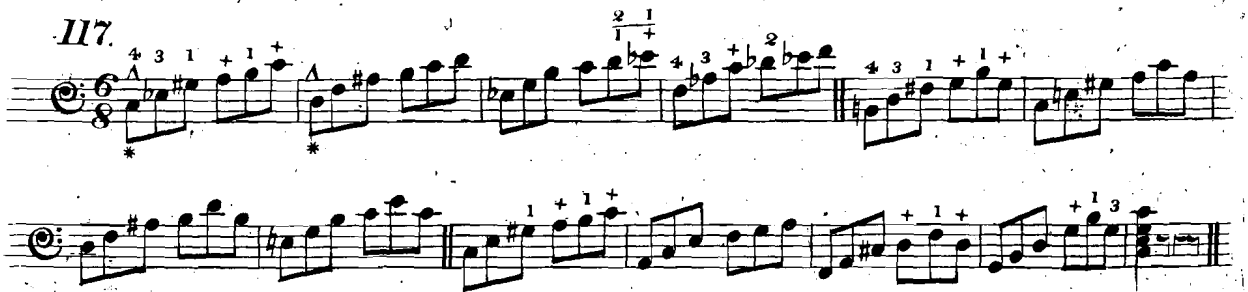

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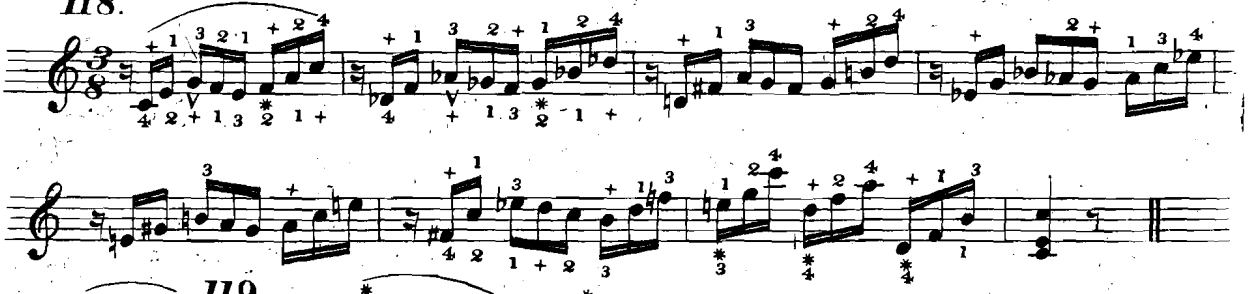

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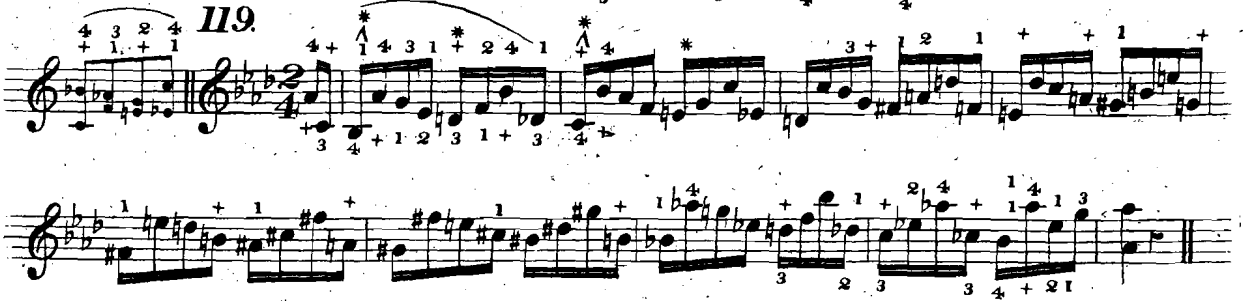

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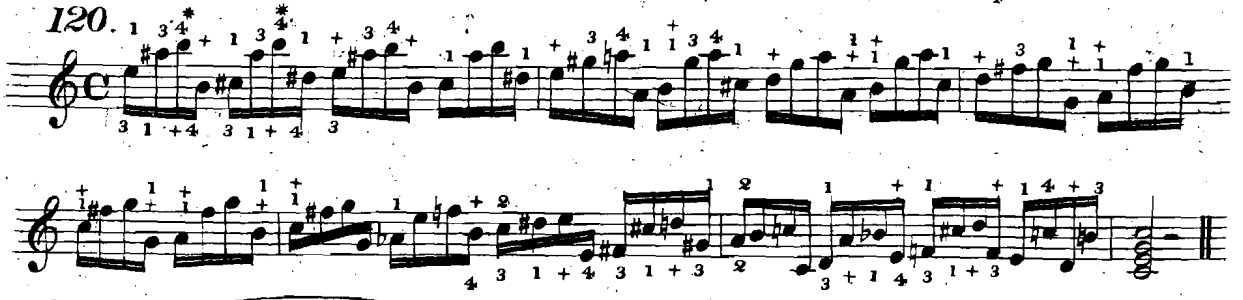

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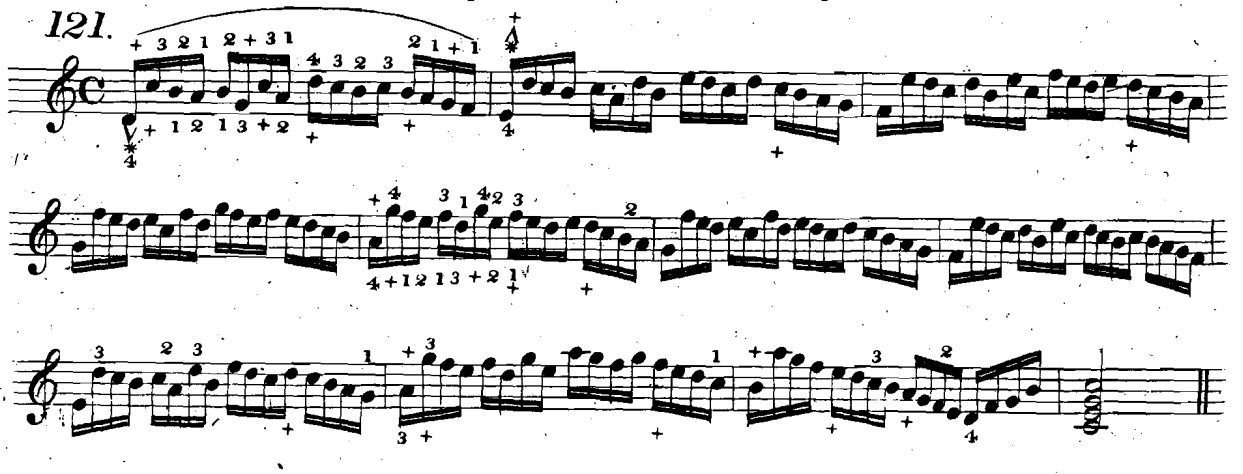

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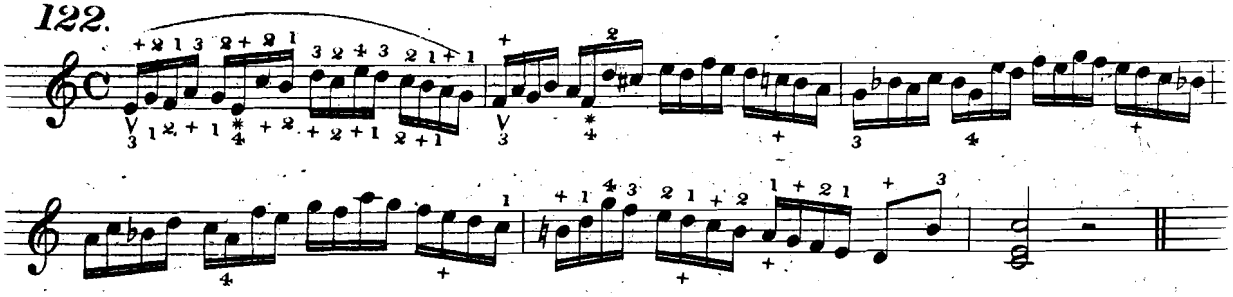

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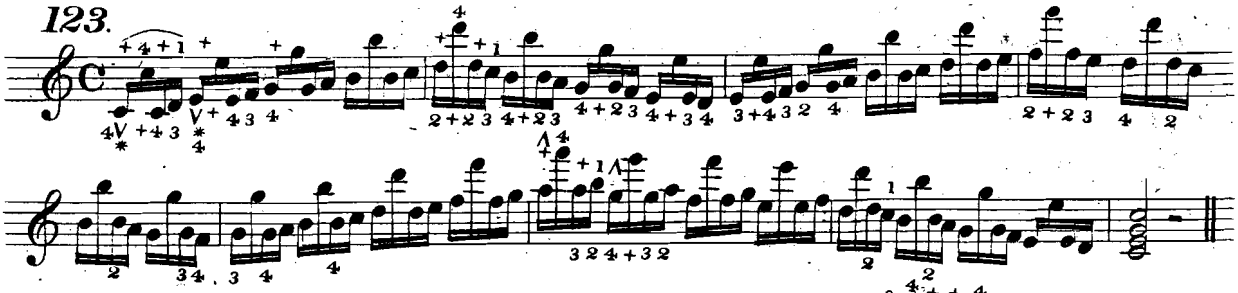

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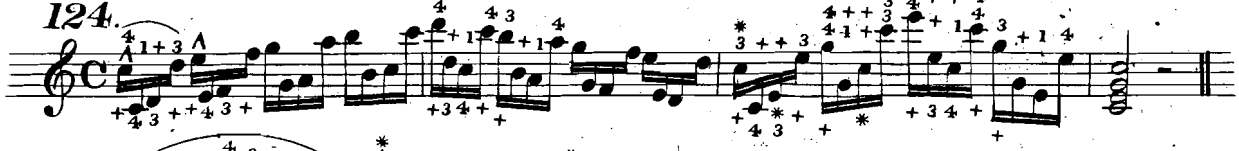

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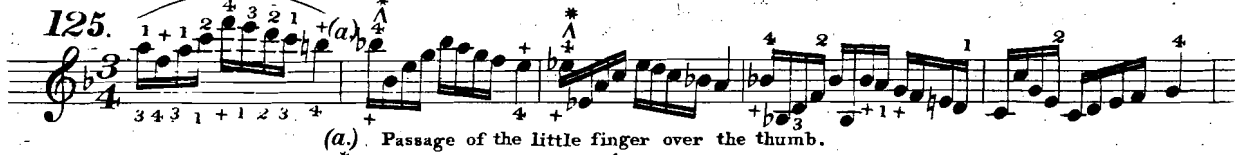
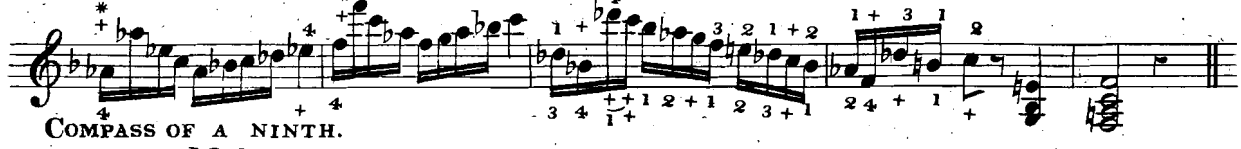
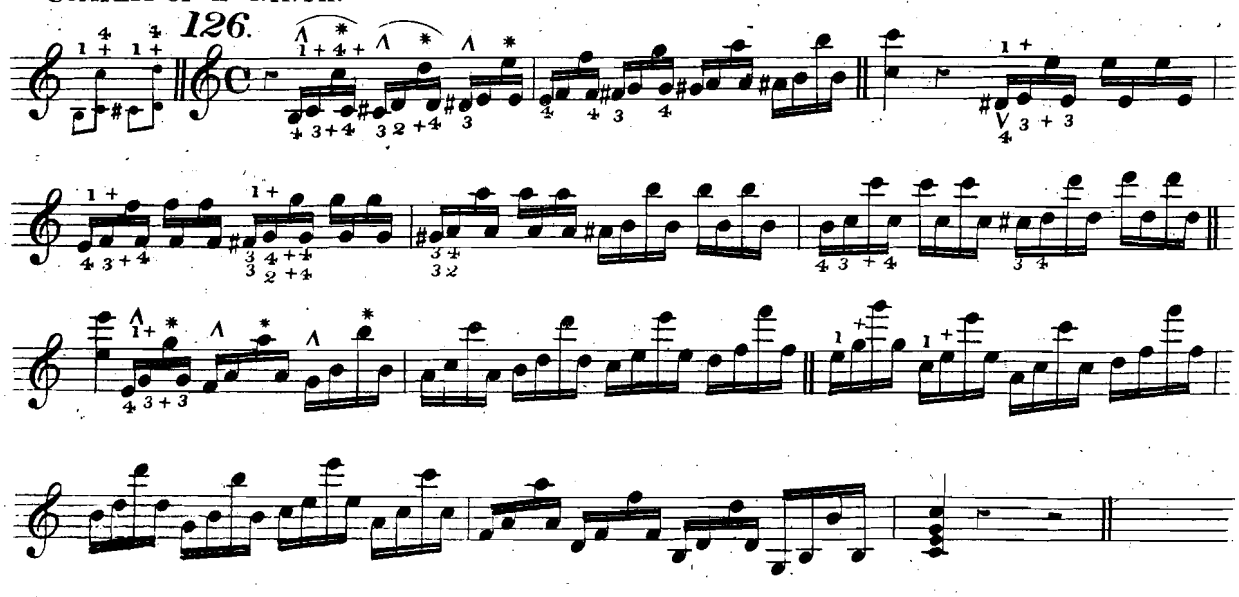


(a.) Passage of the little finger over the thumb.

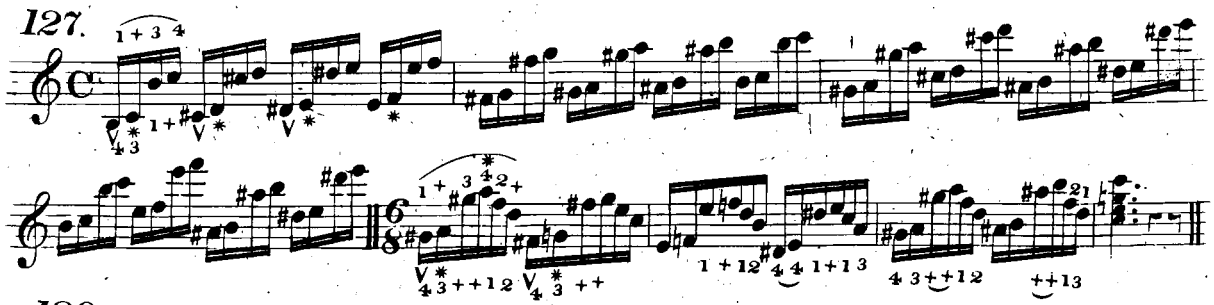


COMPASS OF A NINTH.

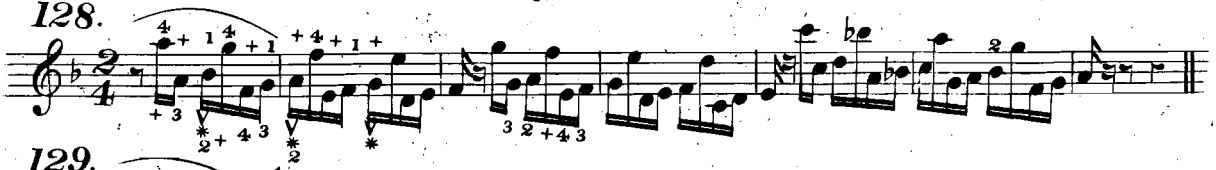
126.



127.



128.



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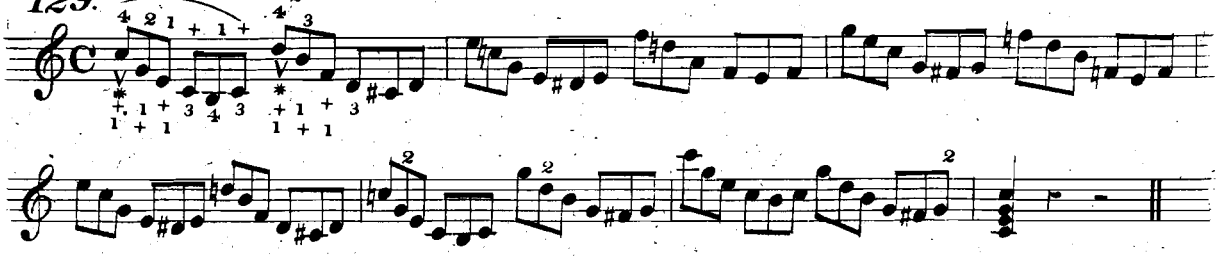

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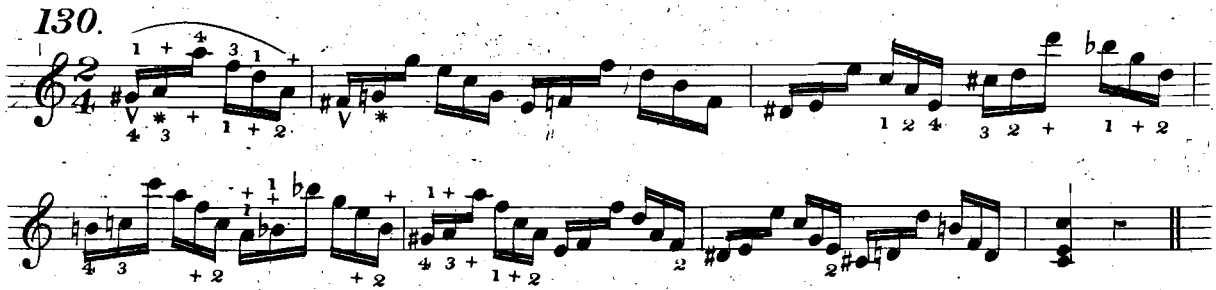

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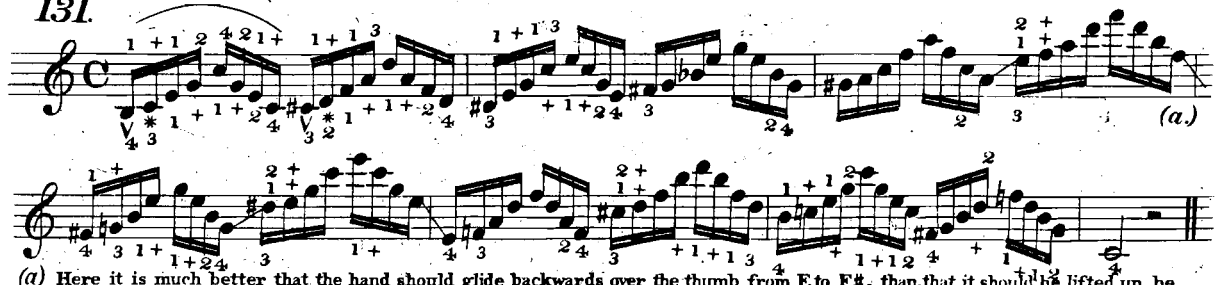
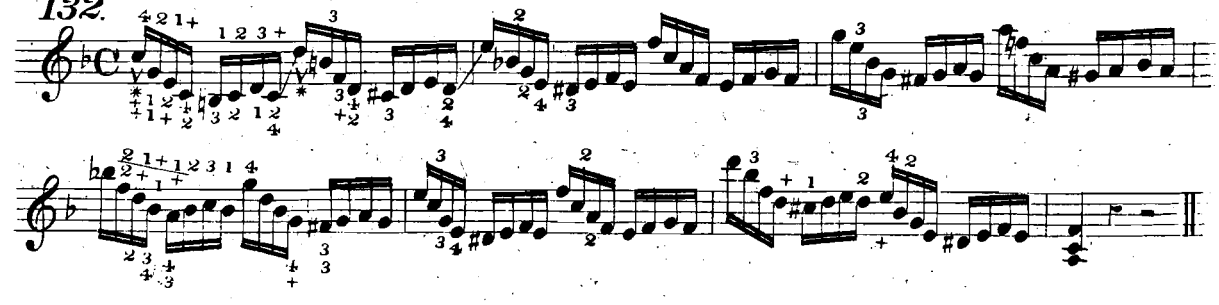


(a) Here it is much better that the hand should glide backwards over the thumb from F, to F♯, than, that it should be lifted up between these notes.

132.



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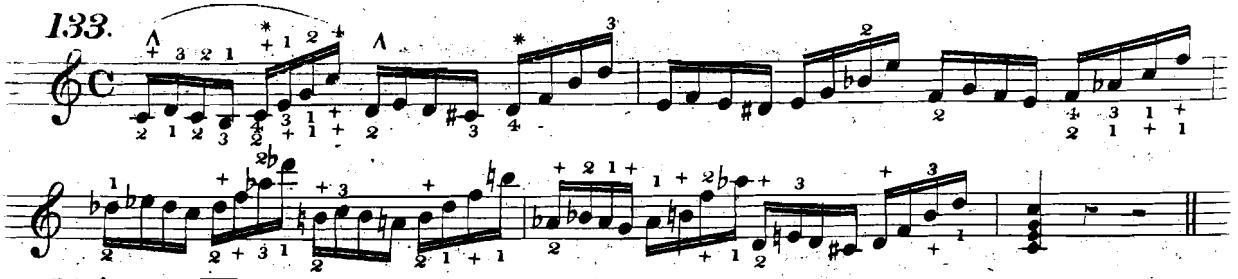

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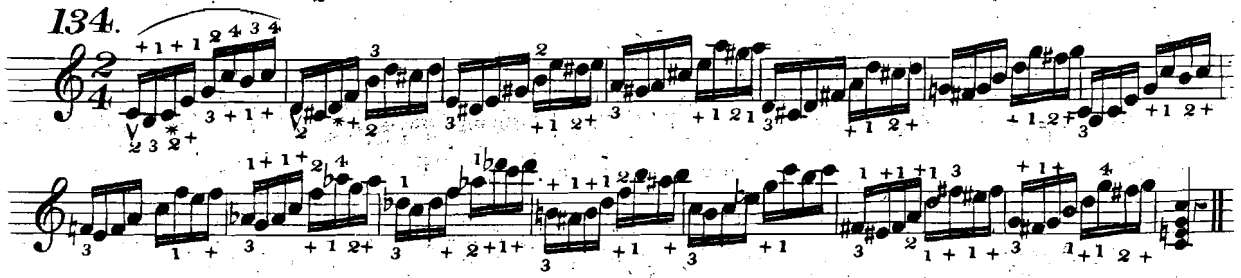

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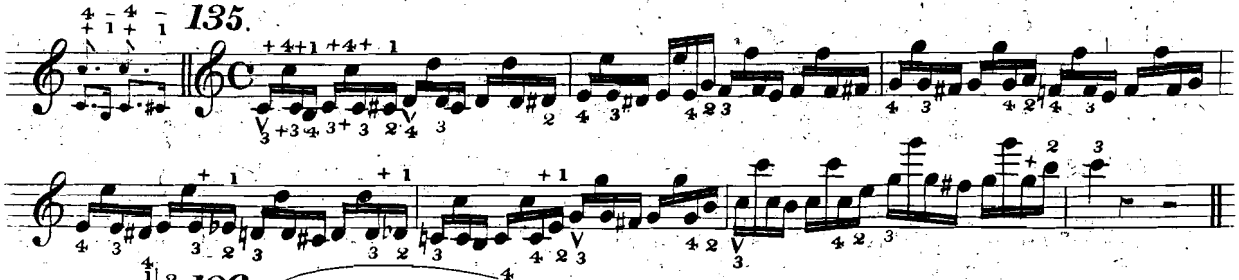

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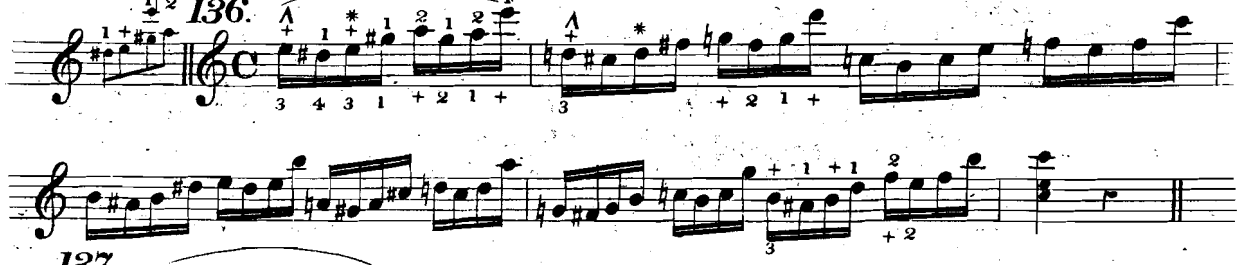

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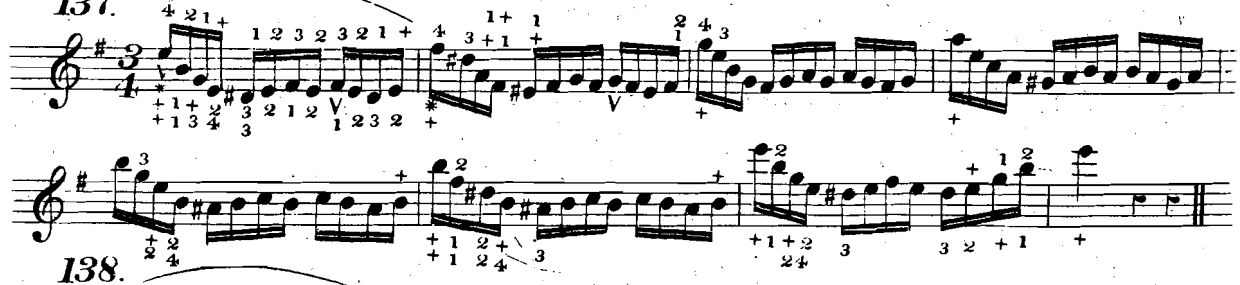

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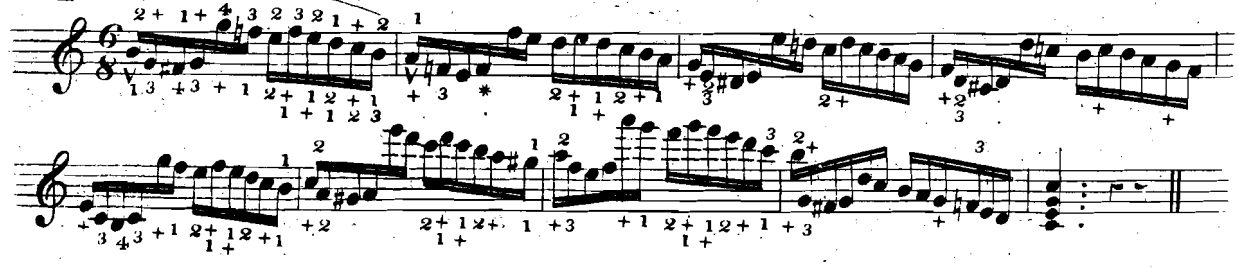

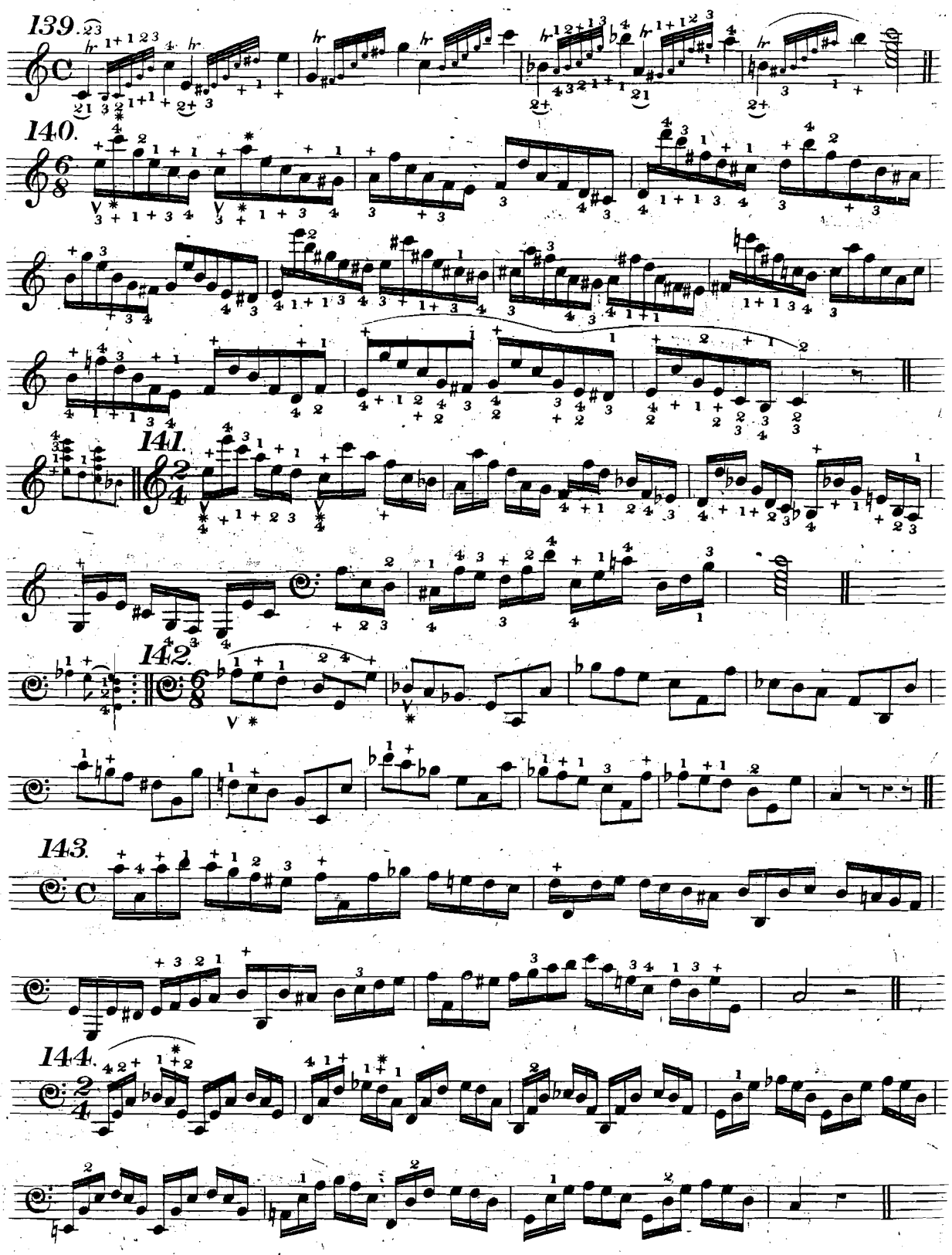
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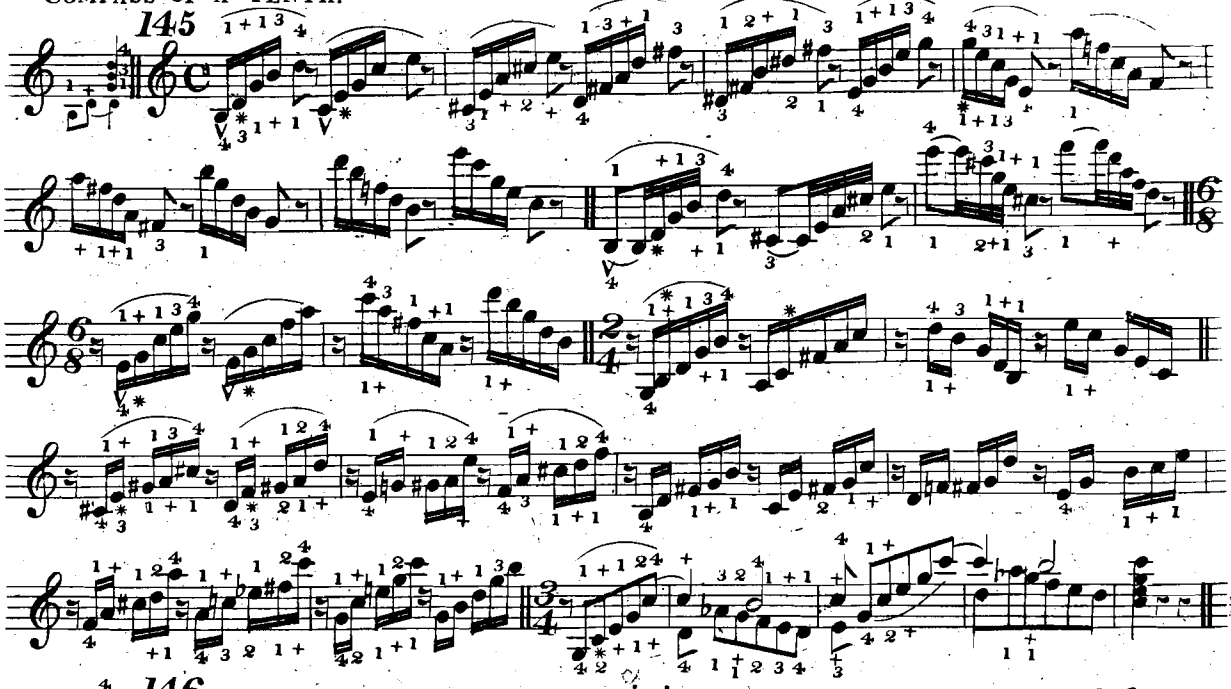
141.
142.
143.
144.

COMPASS OF A TENTH.

145



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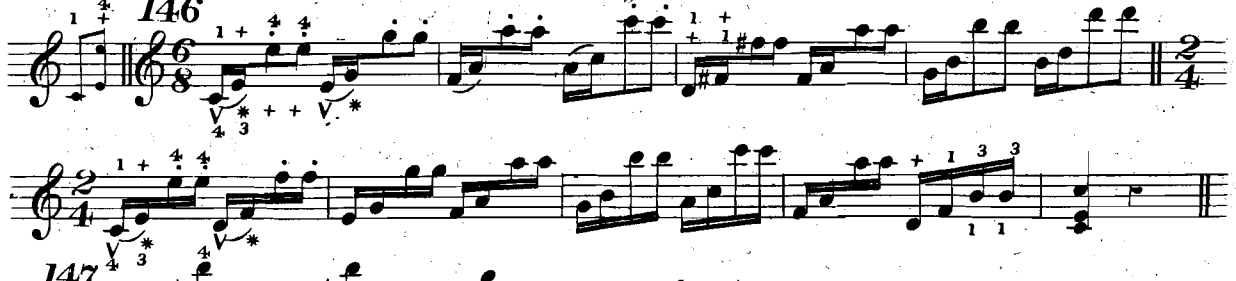

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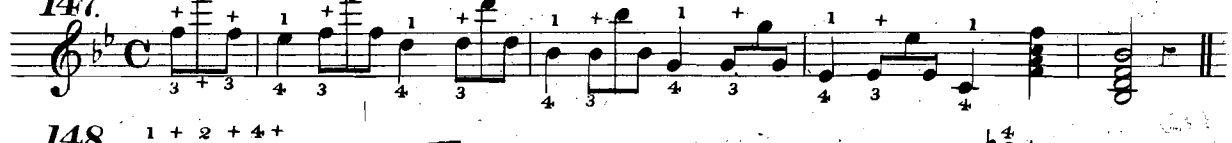

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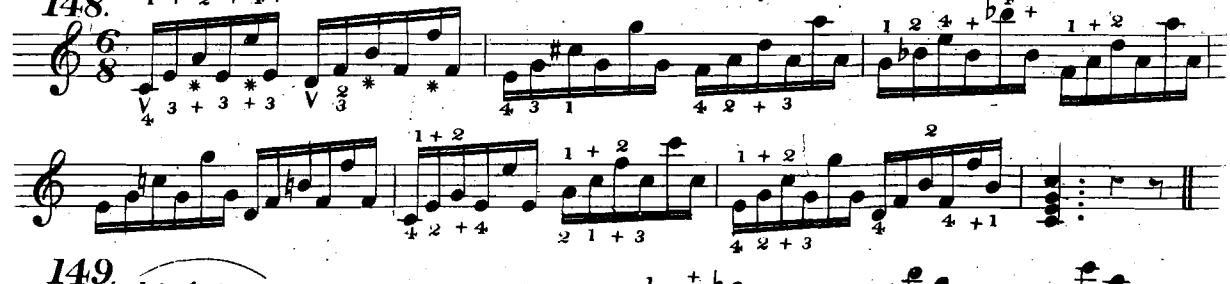

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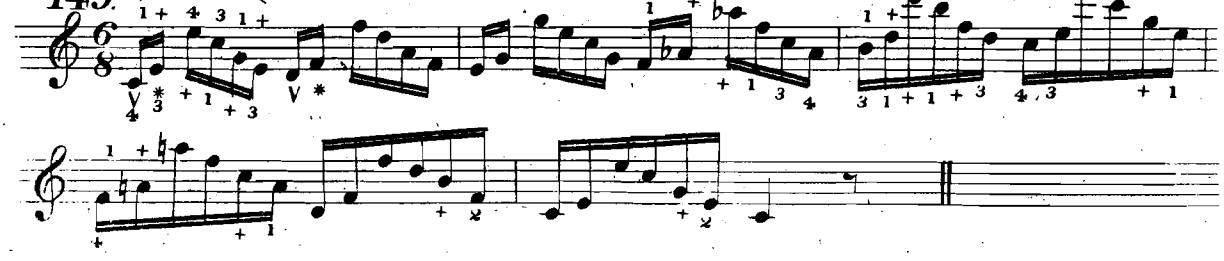

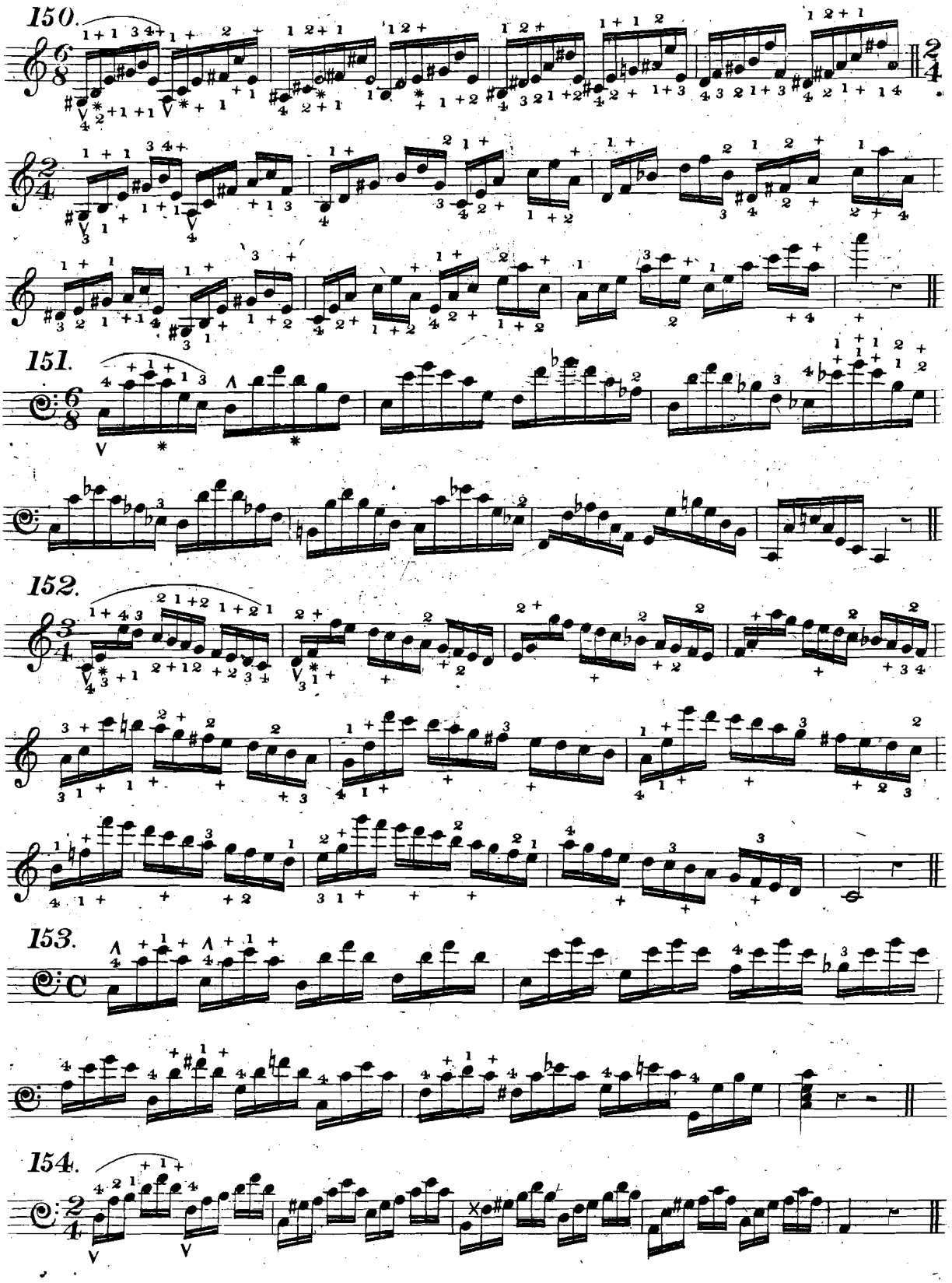
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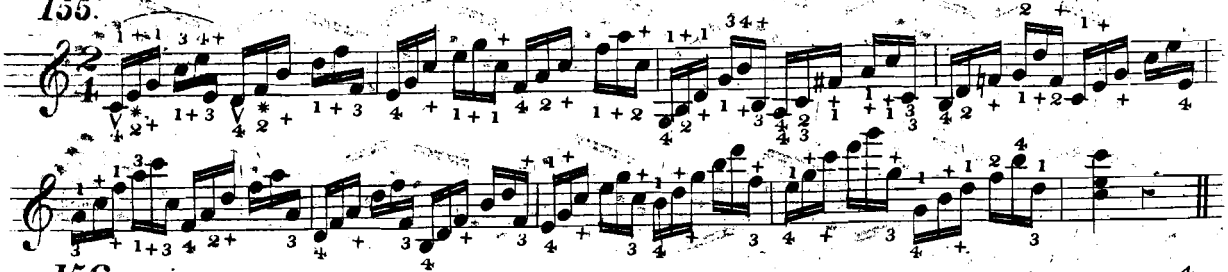
155.



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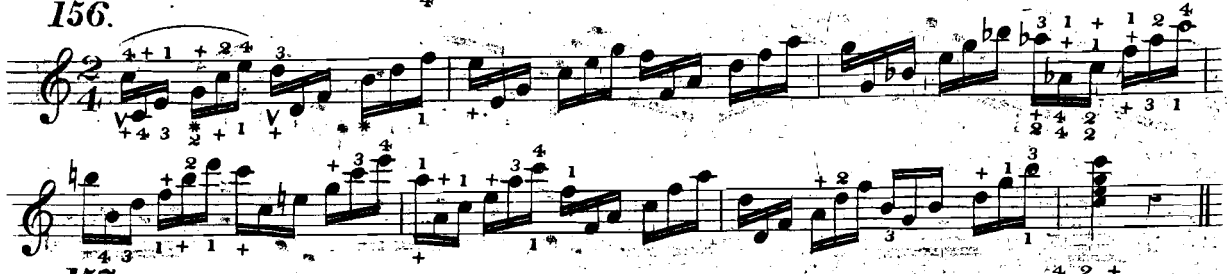

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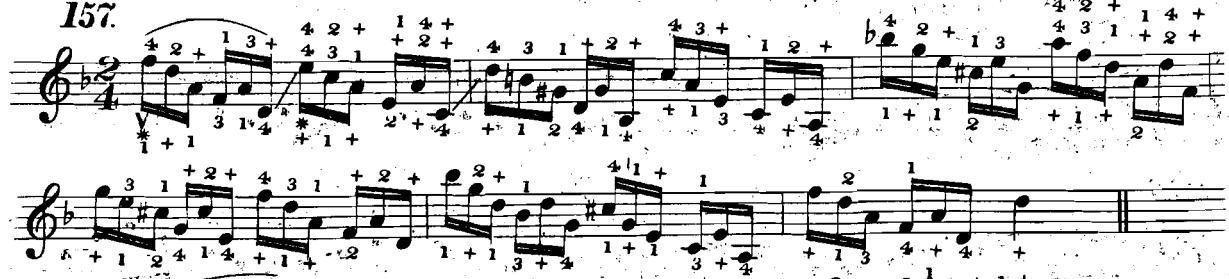

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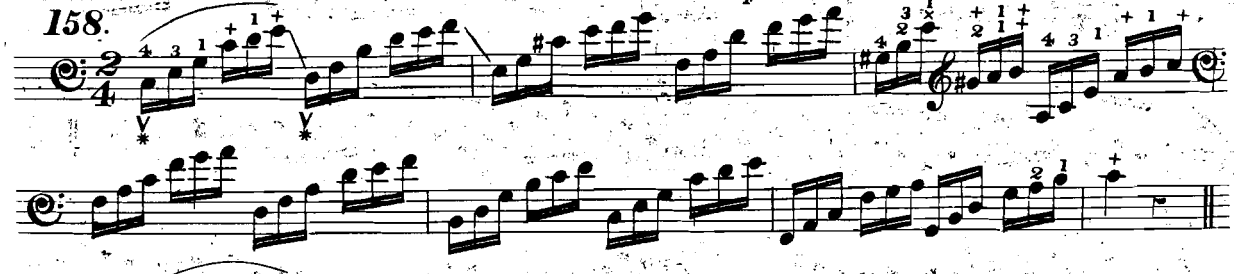

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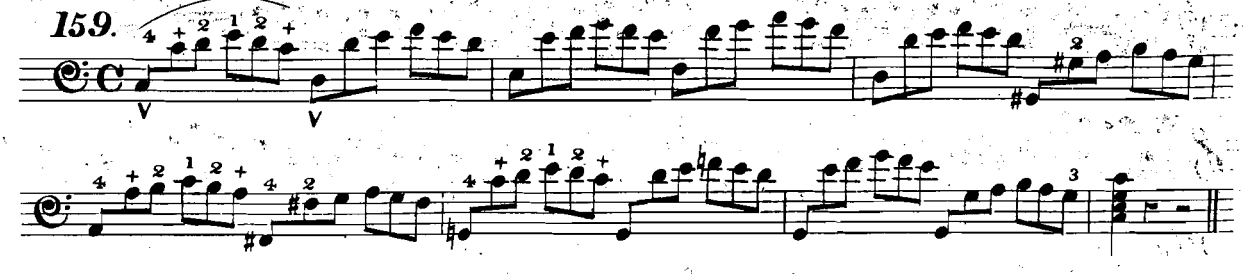

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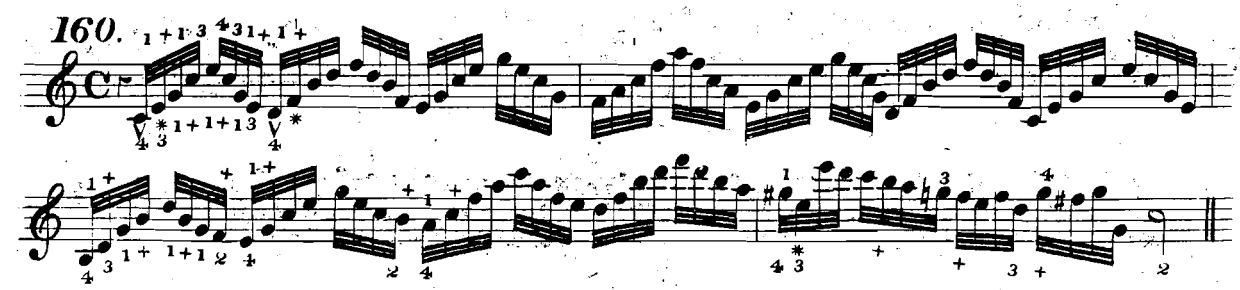

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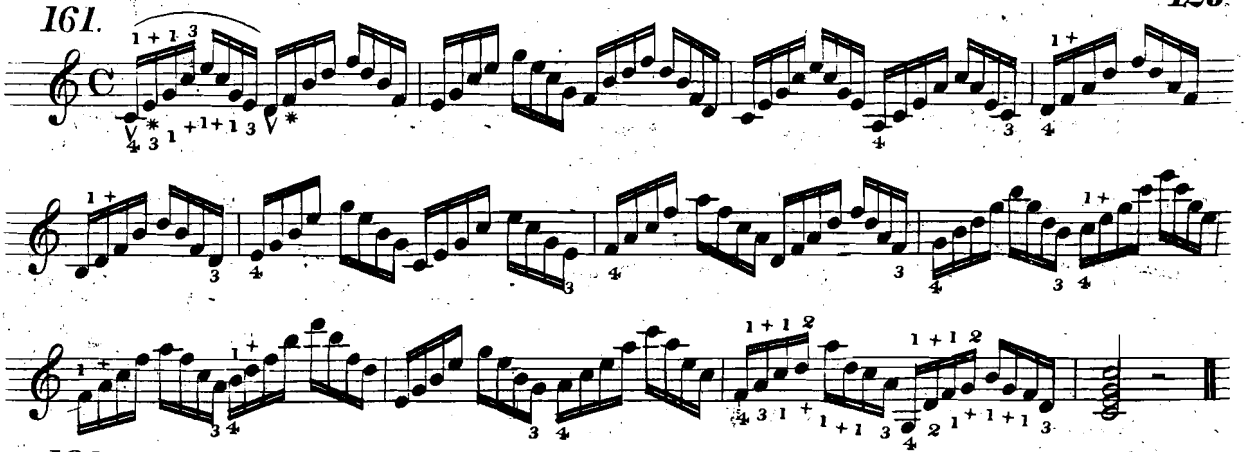

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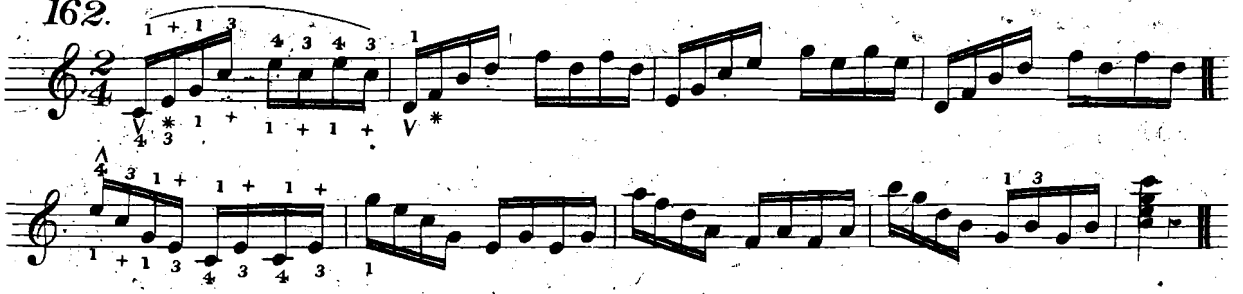

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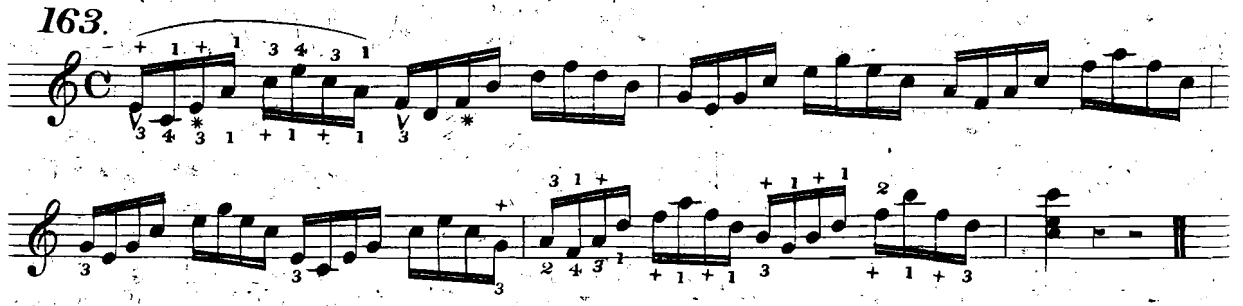
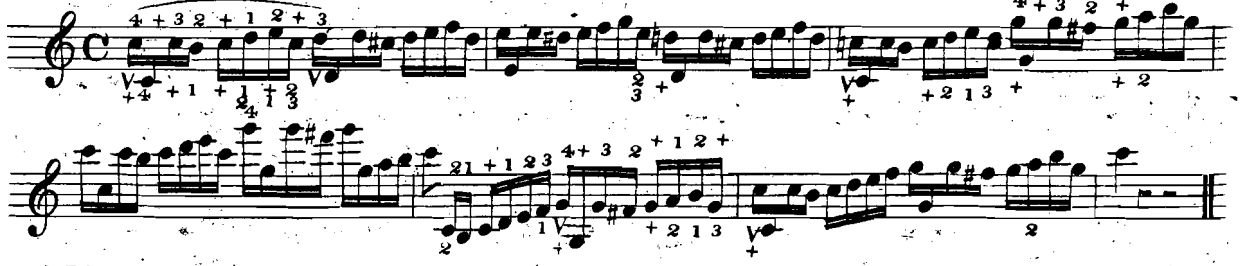


164. The fingers extended, and then closed again.



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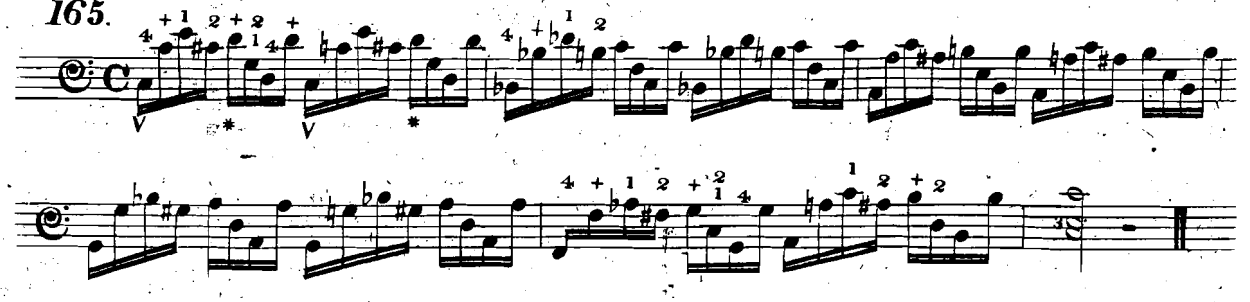
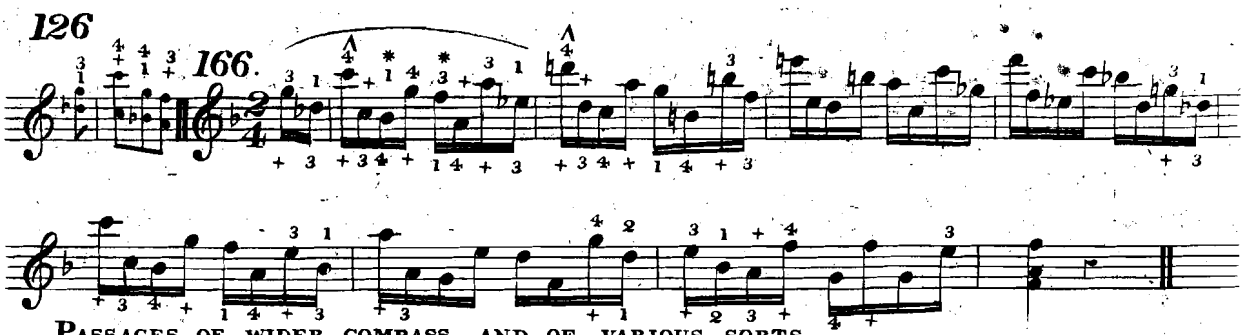


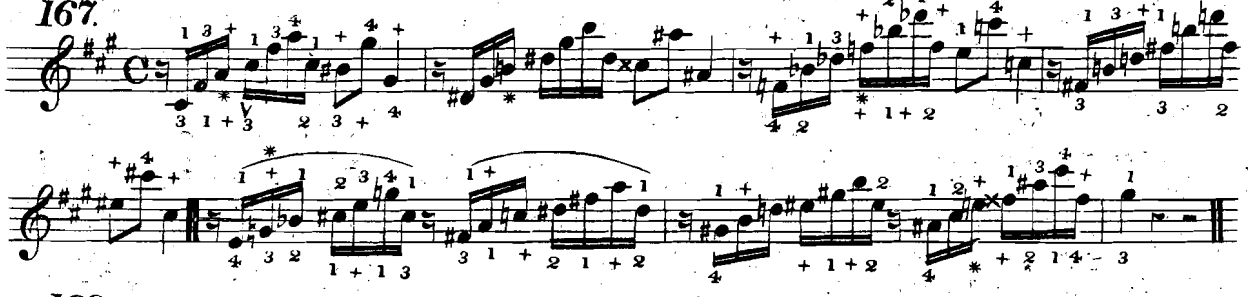
126

166.



PASSAGES OF WIDER COMPASS, AND OF VARIOUS SORTS.

167.



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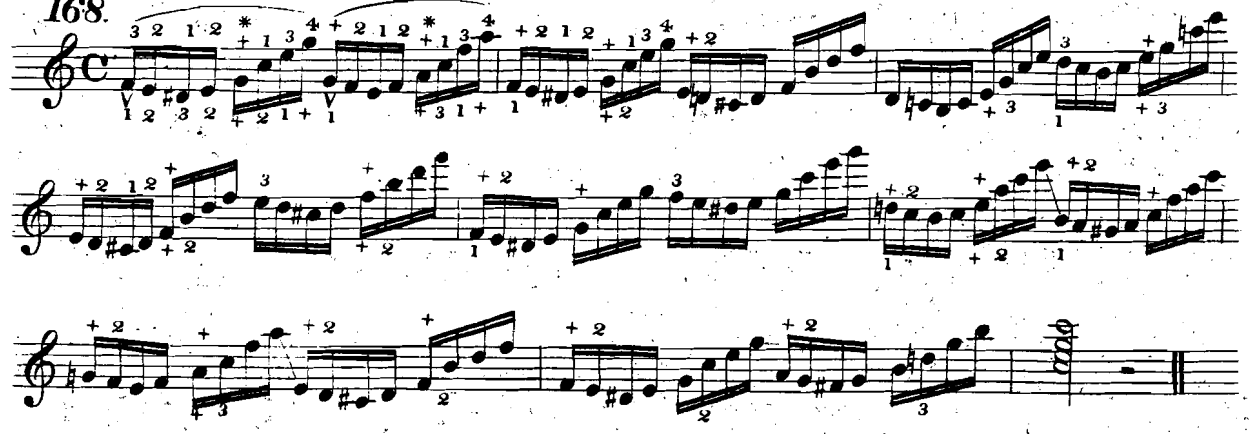
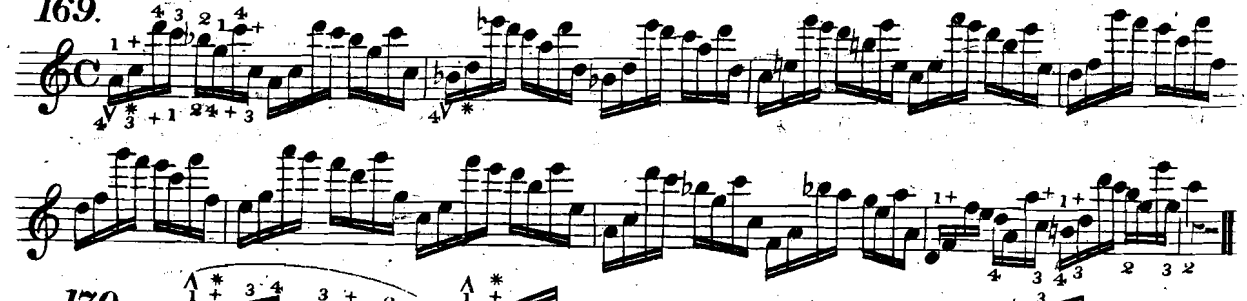


169.



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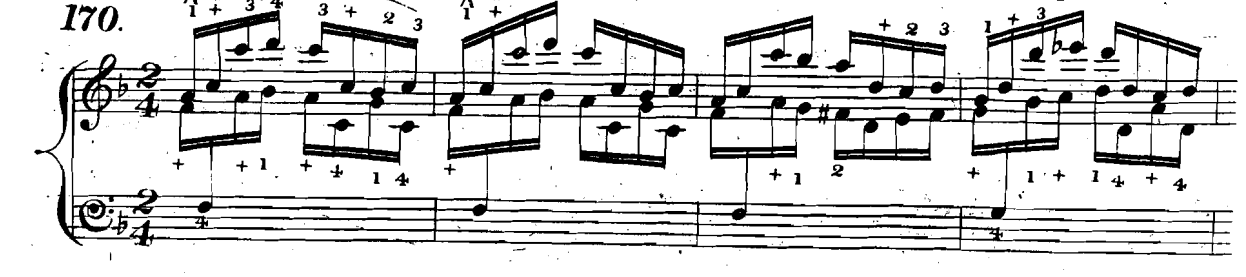

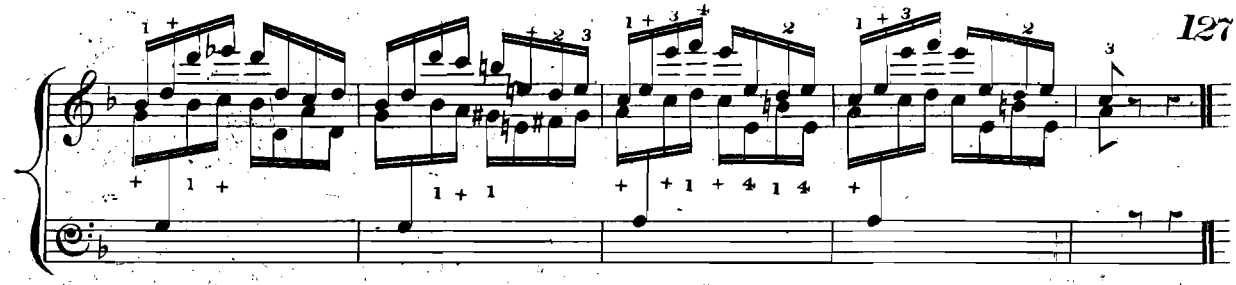

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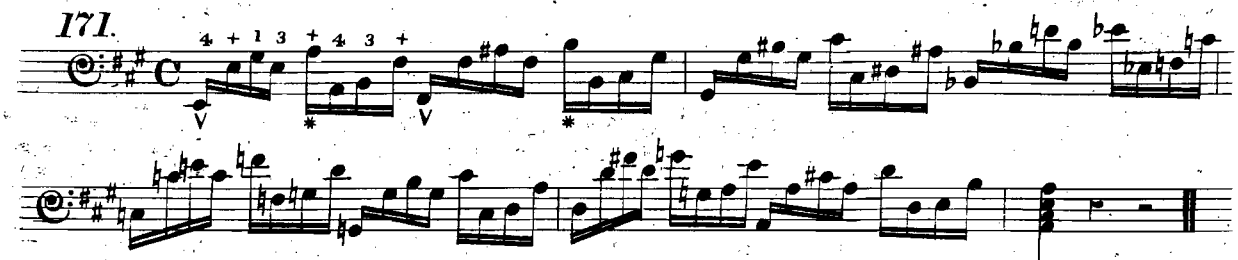
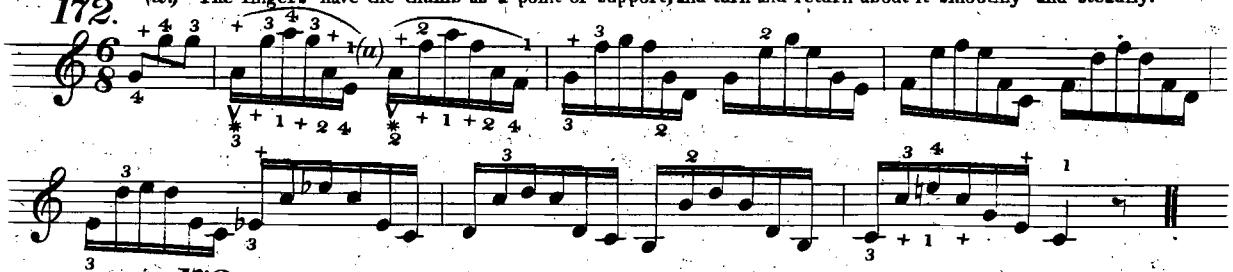
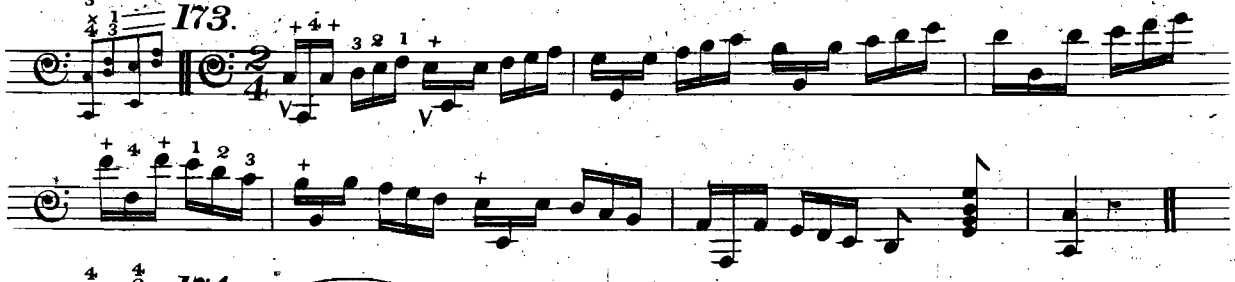


172.

(a.) The fingers have the thumb as a point of support, and turn and return about it smoothly and steadily.

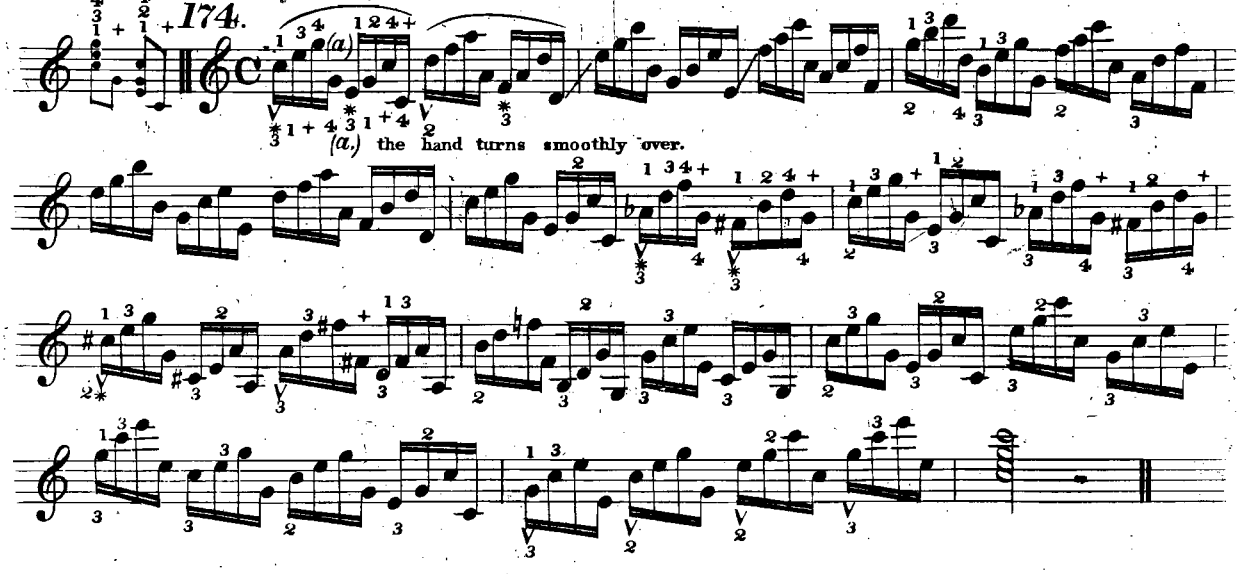


173.



174.

(a.) the hand turns smoothly over.



175.

176.

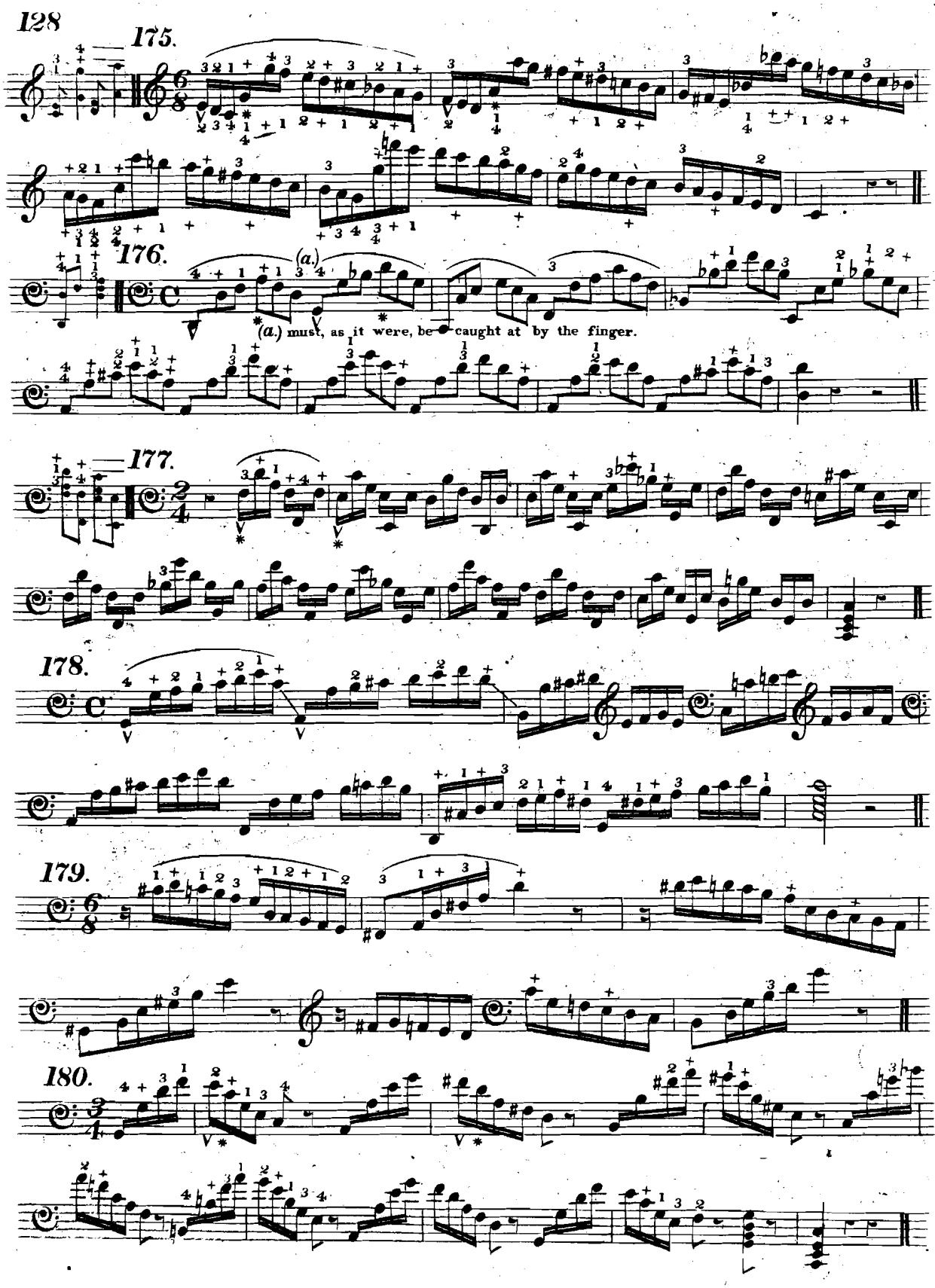
(a.) must, as it were, be caught at by the finger.

177.

178.

179.

180.



181.

182.

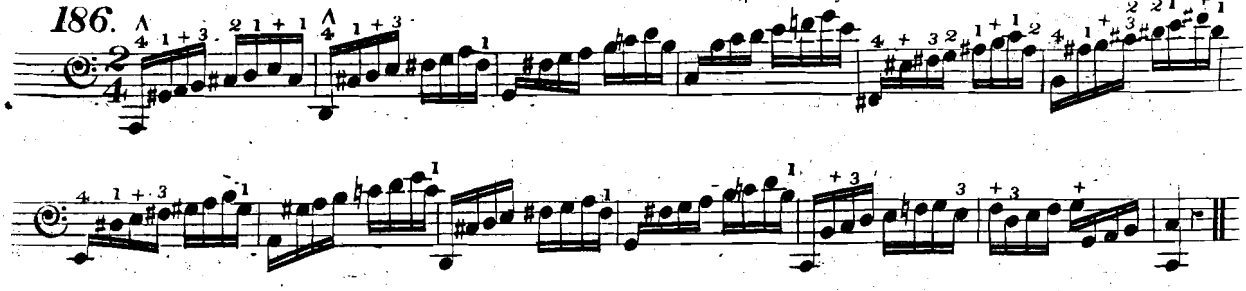
183.

184.

185.

(a.) Passing the thumb after the little finger.

186.



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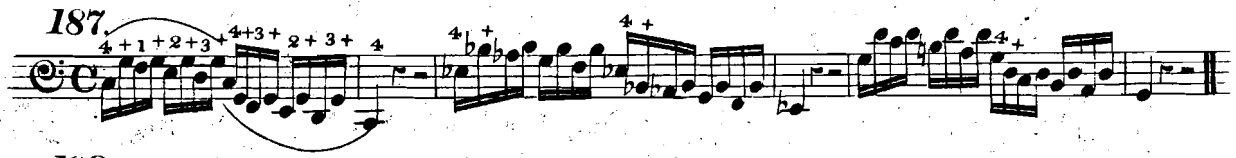
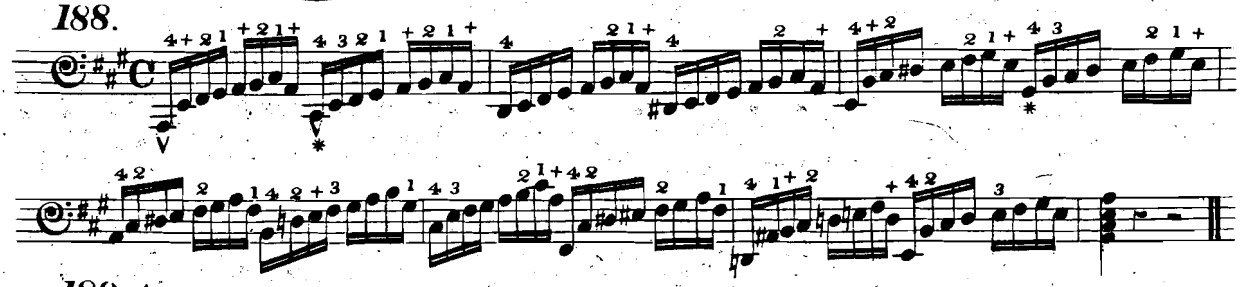
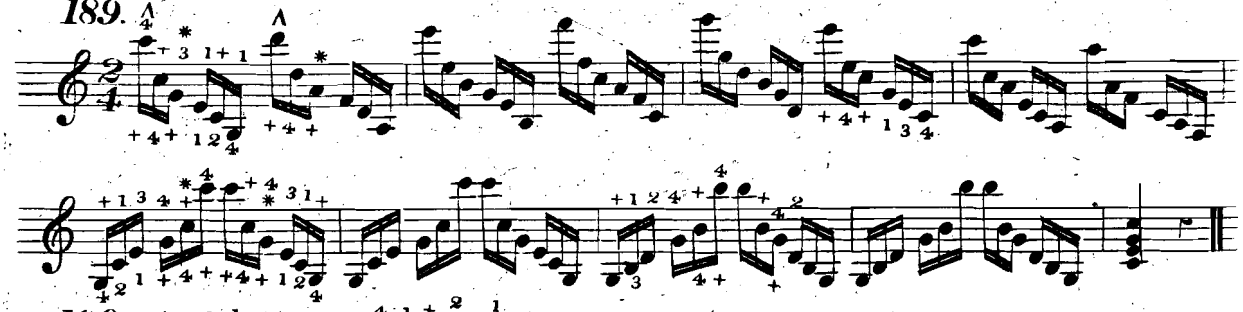


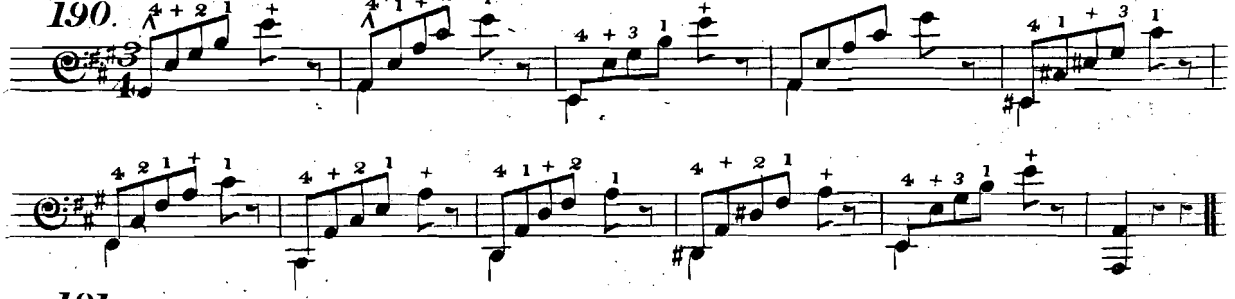
188.



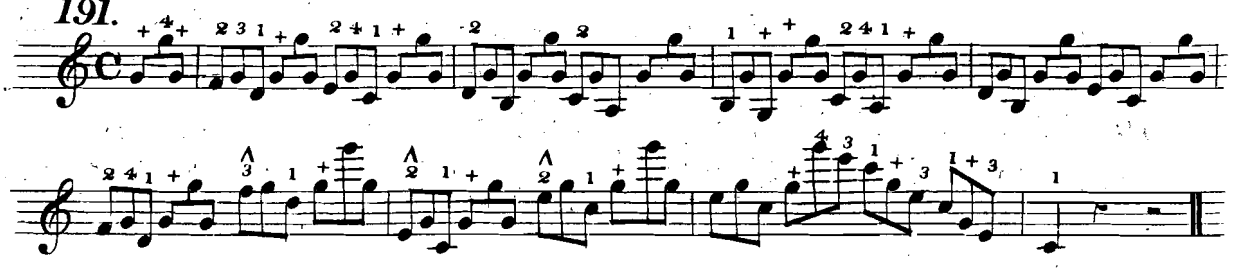
189.



190.



191.



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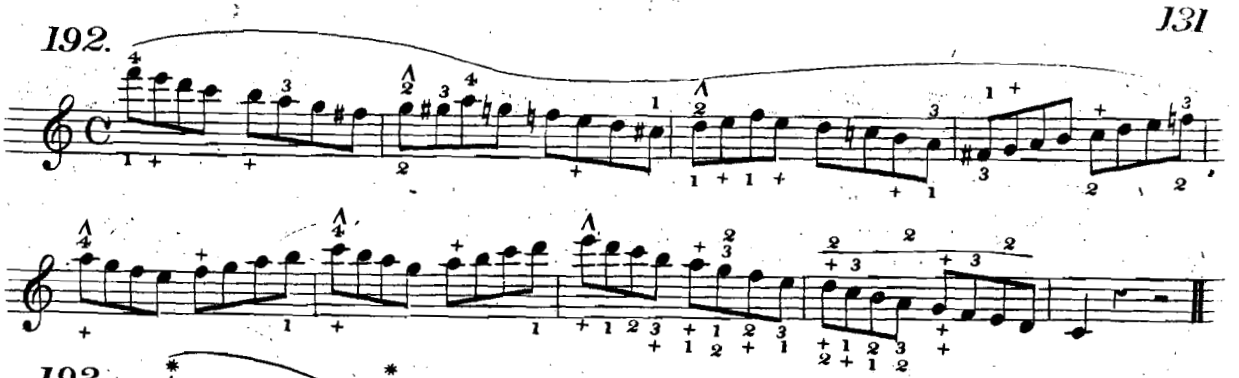
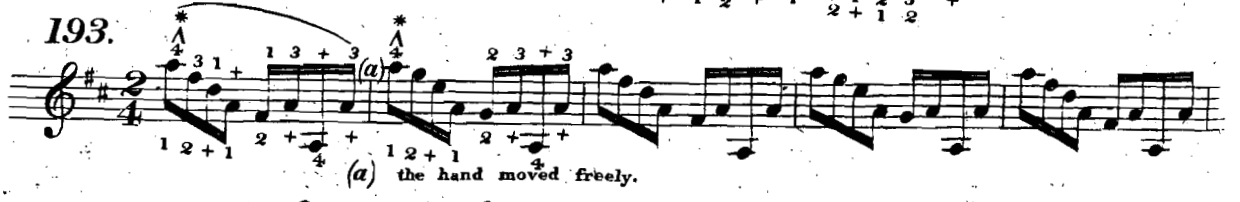
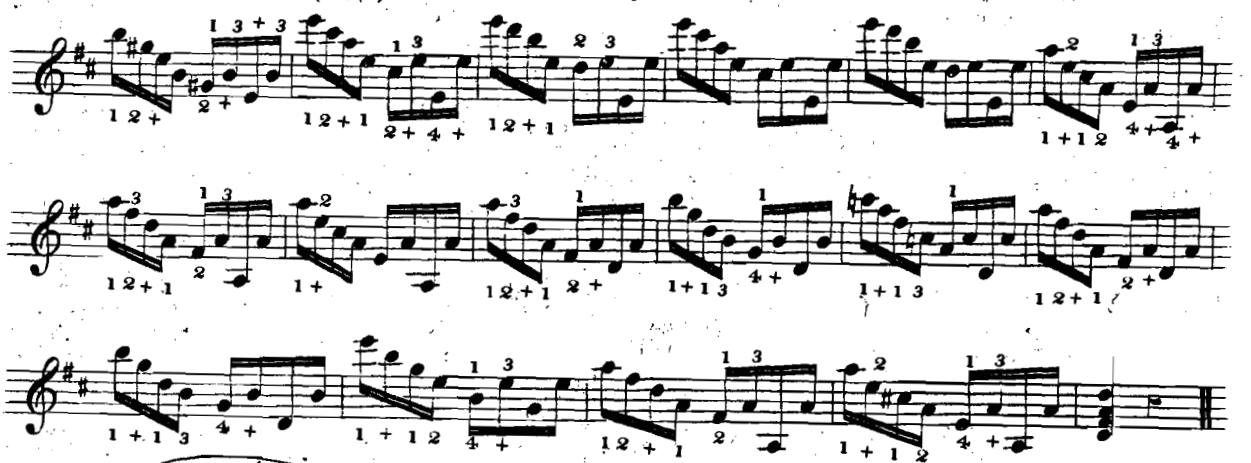


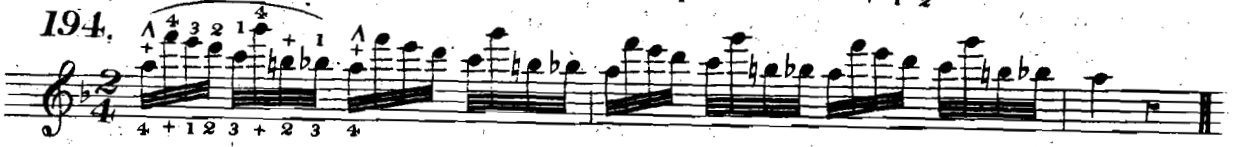
193.



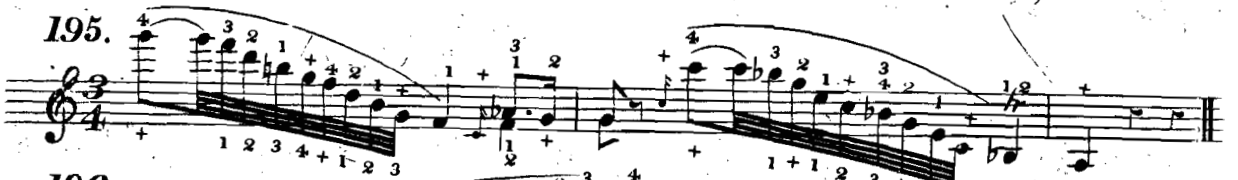
(a) the hand moved freely.



194.

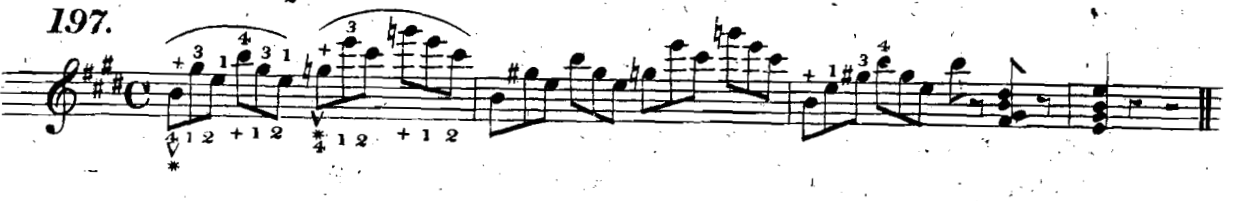


195.



196.

197.



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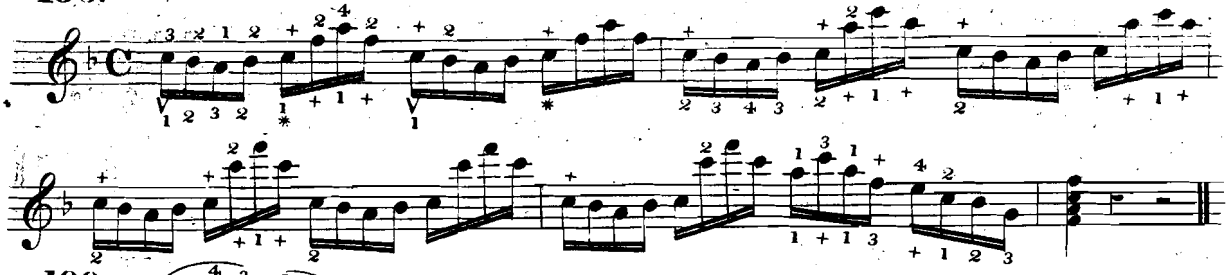

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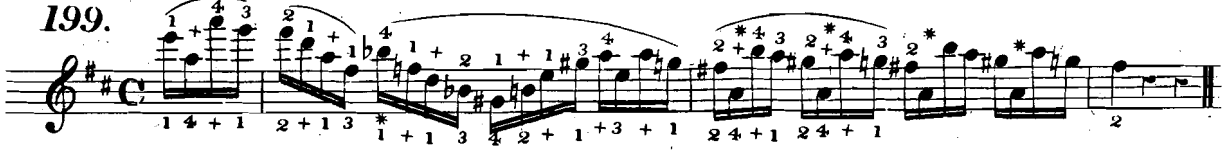

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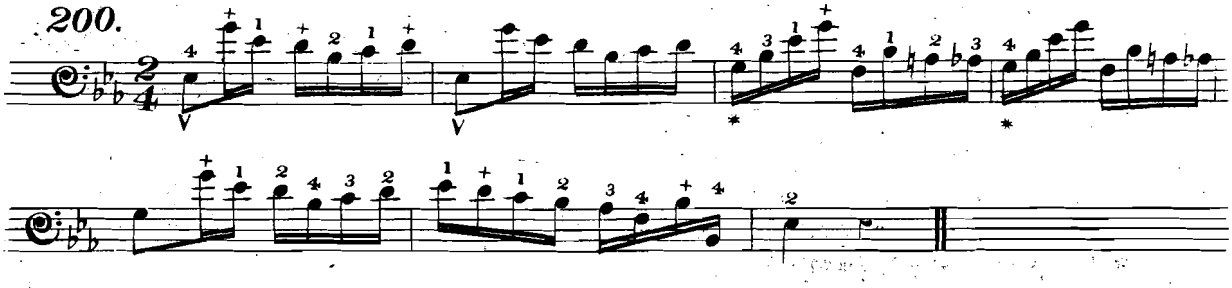

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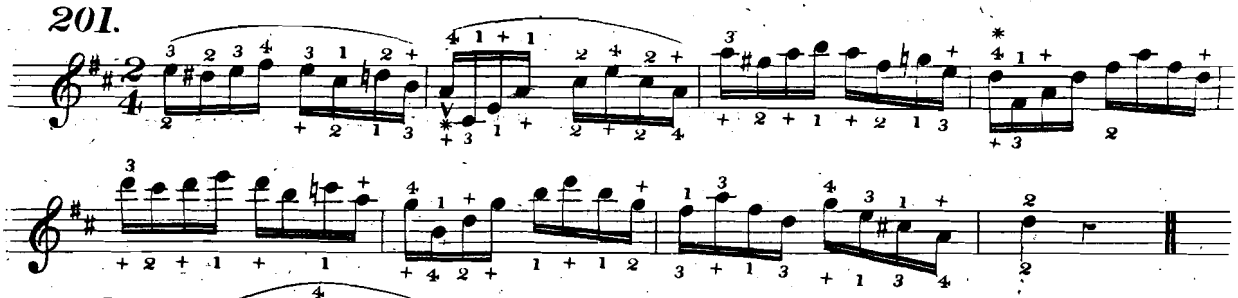
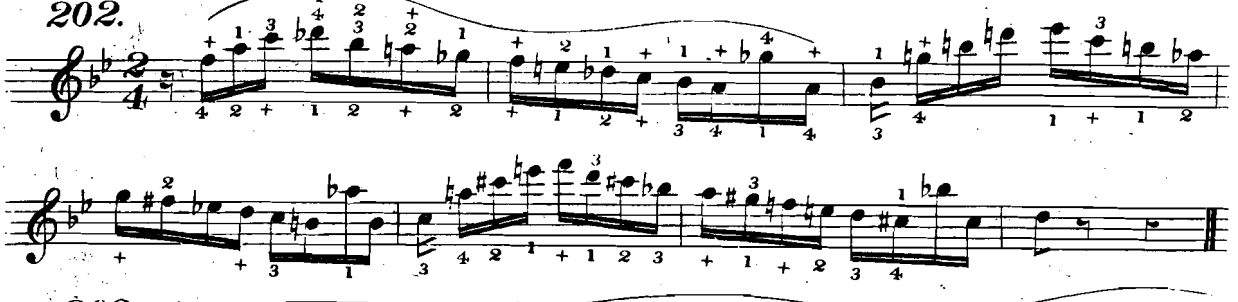
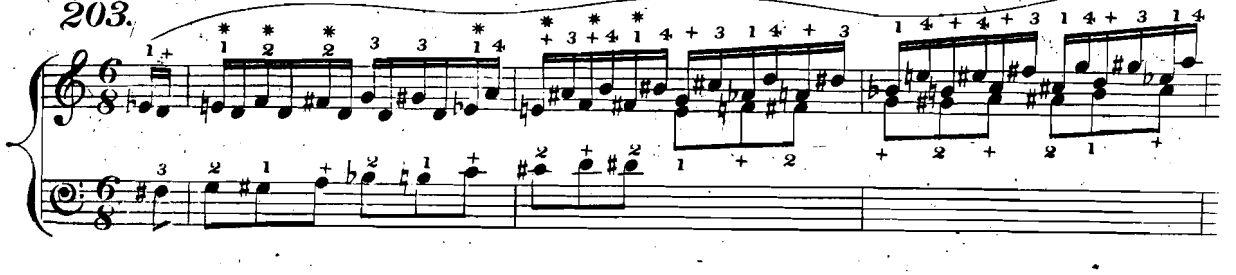
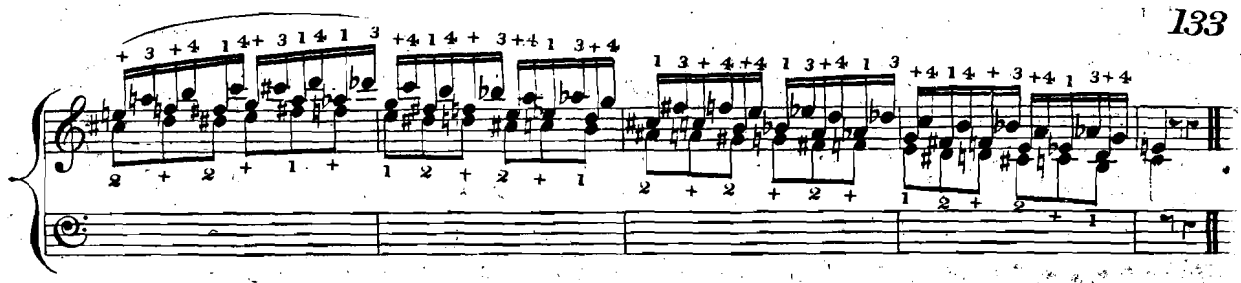


202.

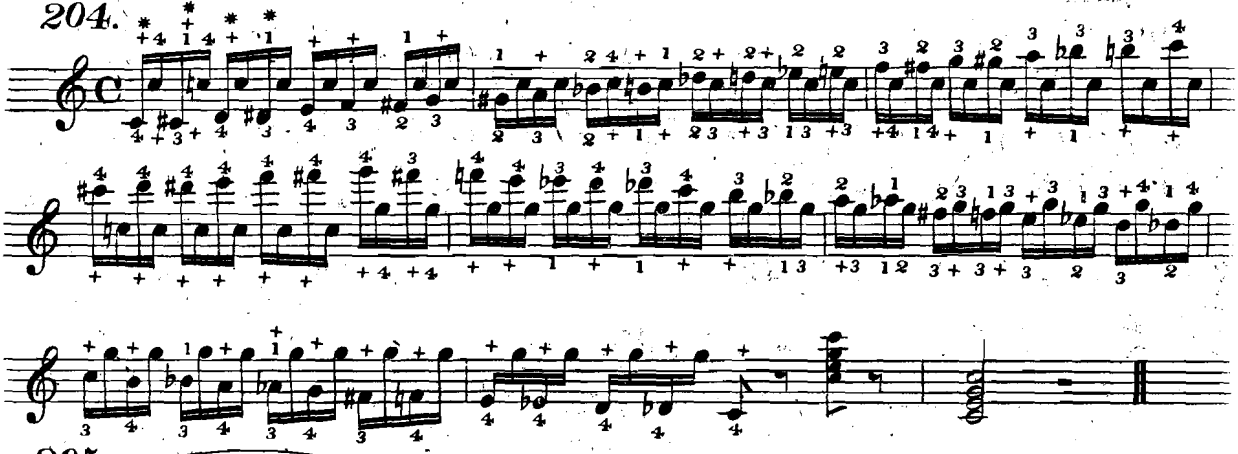


203.





204.



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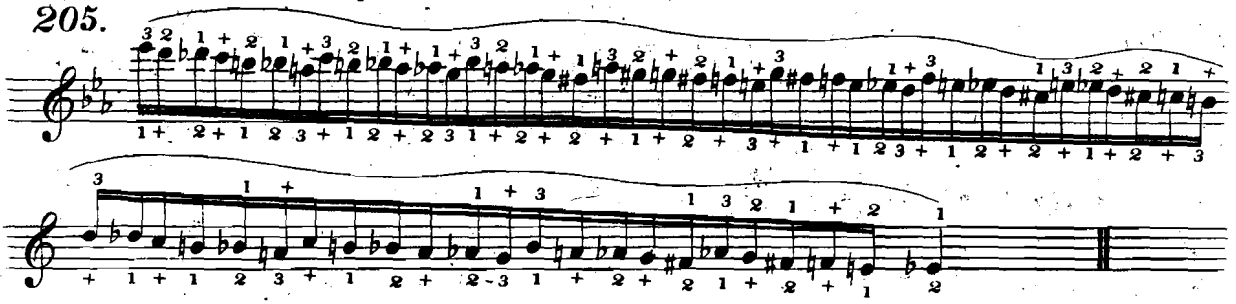

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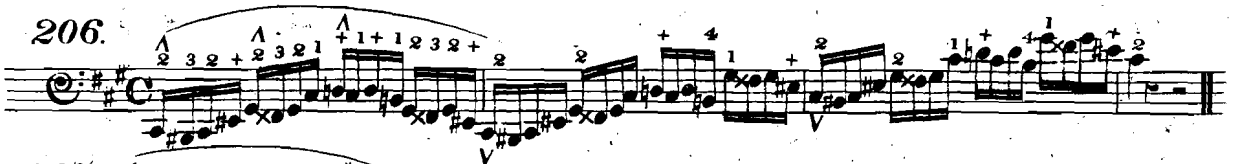

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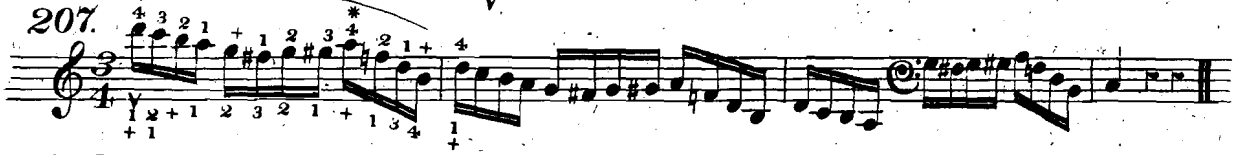

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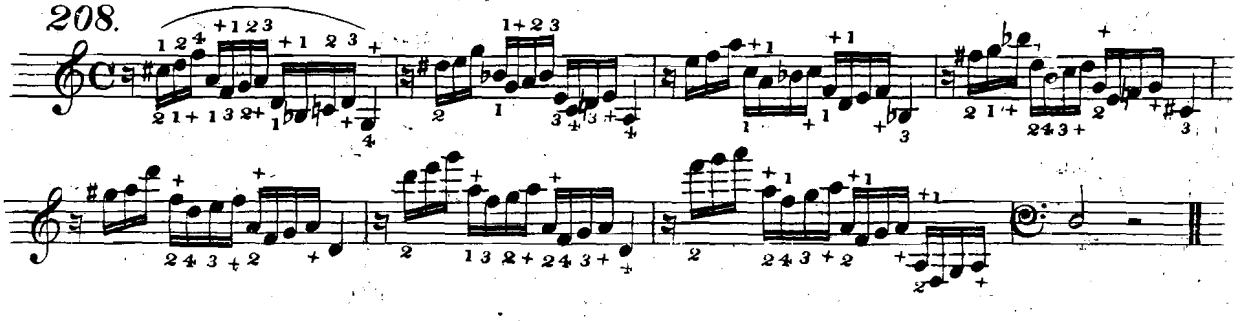

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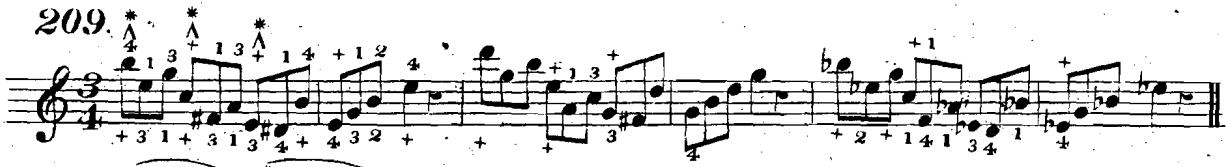

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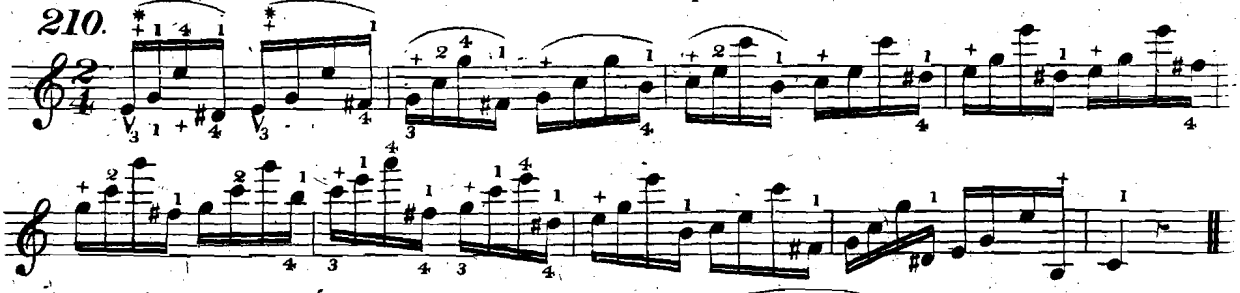

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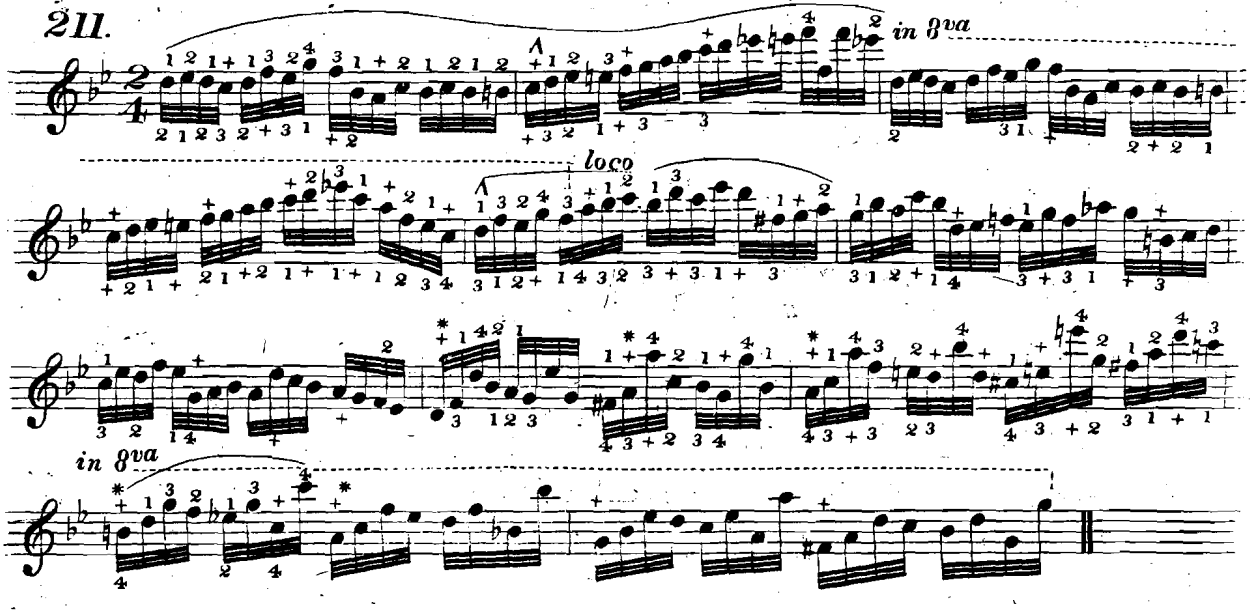

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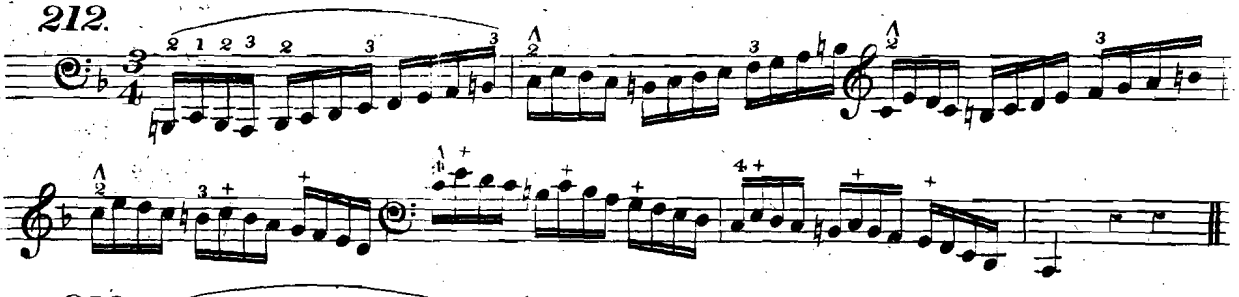

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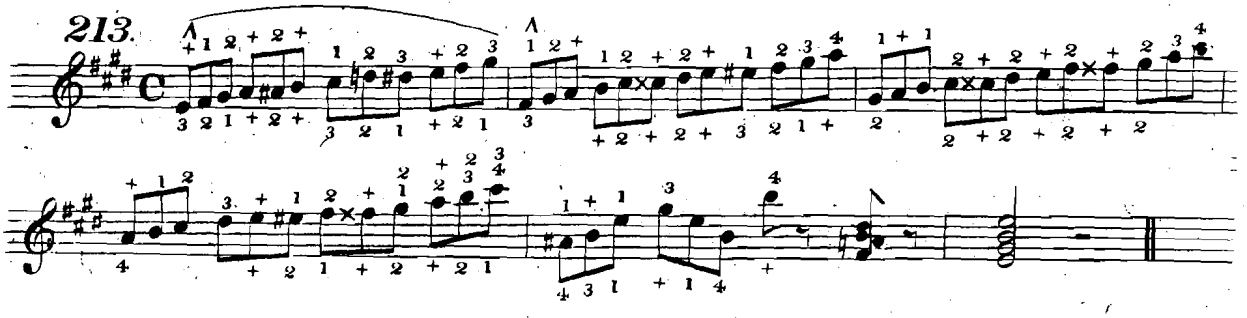
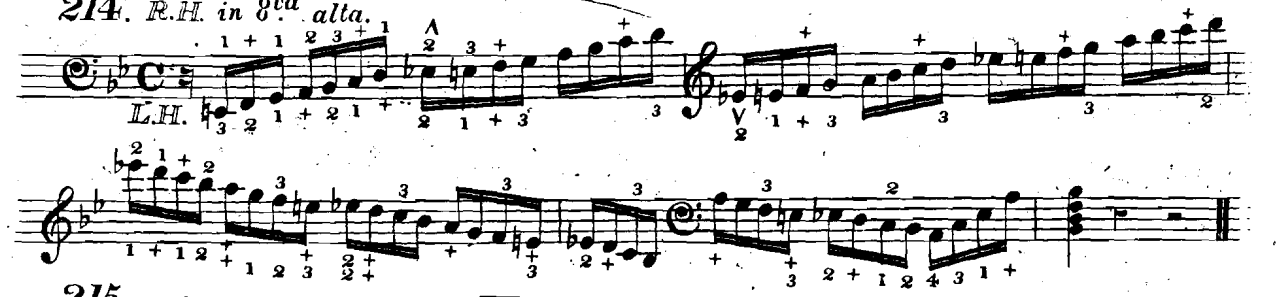


214. *R.H. in 8va alta.*

L.H.



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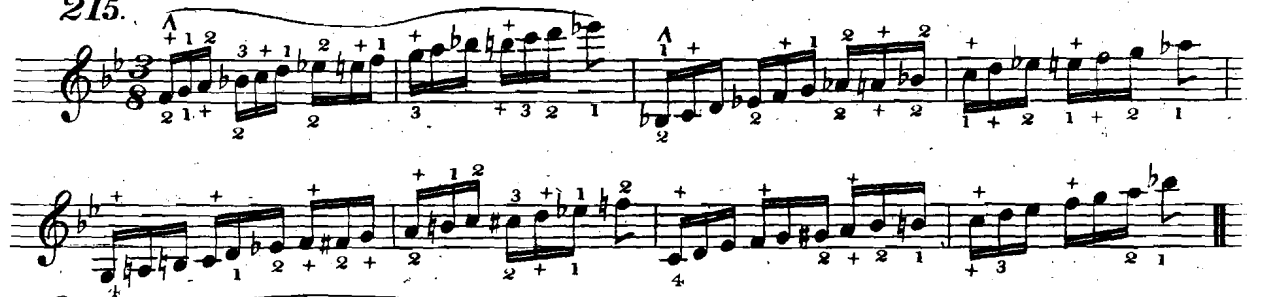

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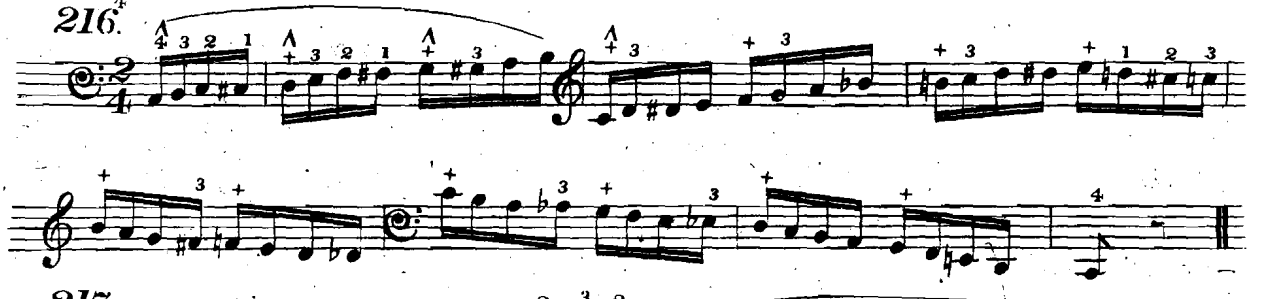
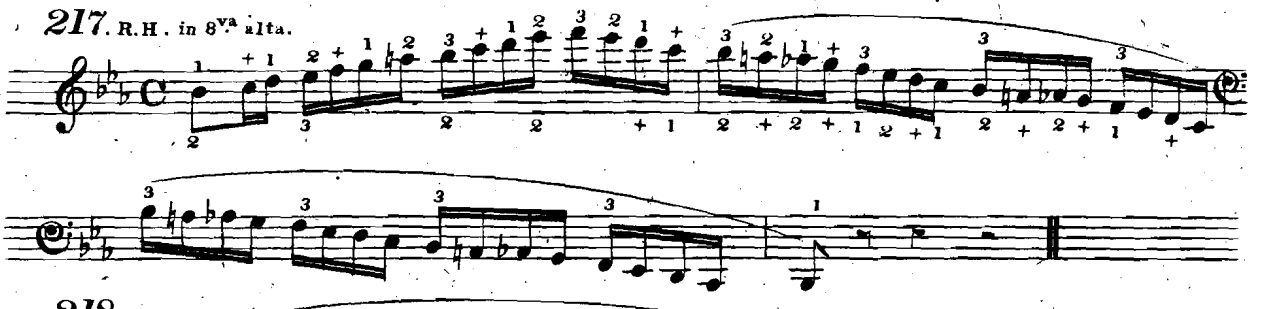


217. R.H. in 8va alta.



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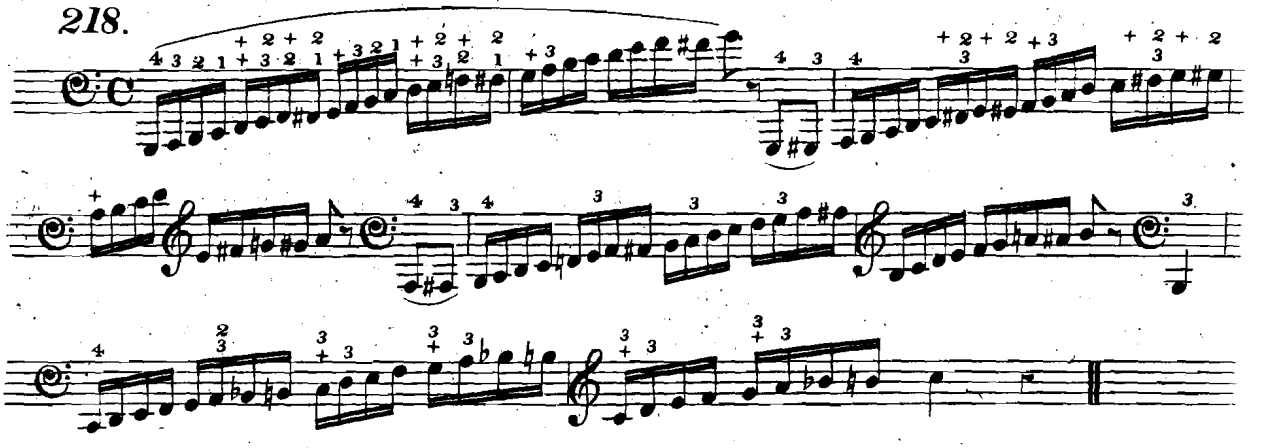

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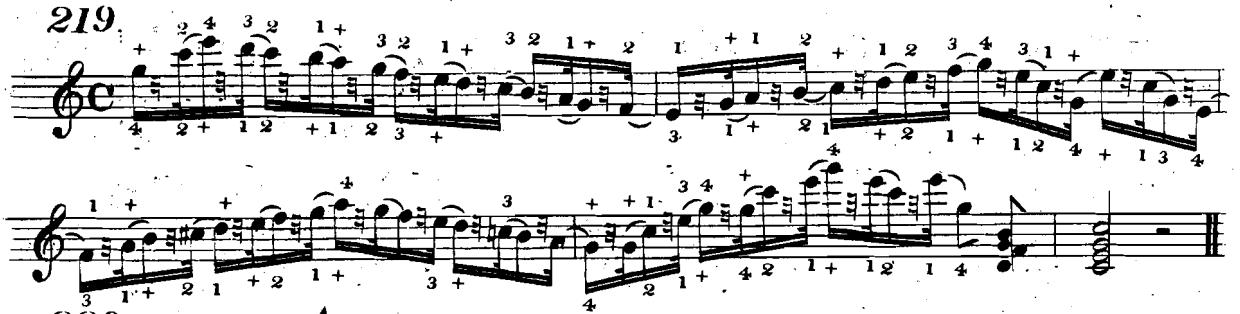

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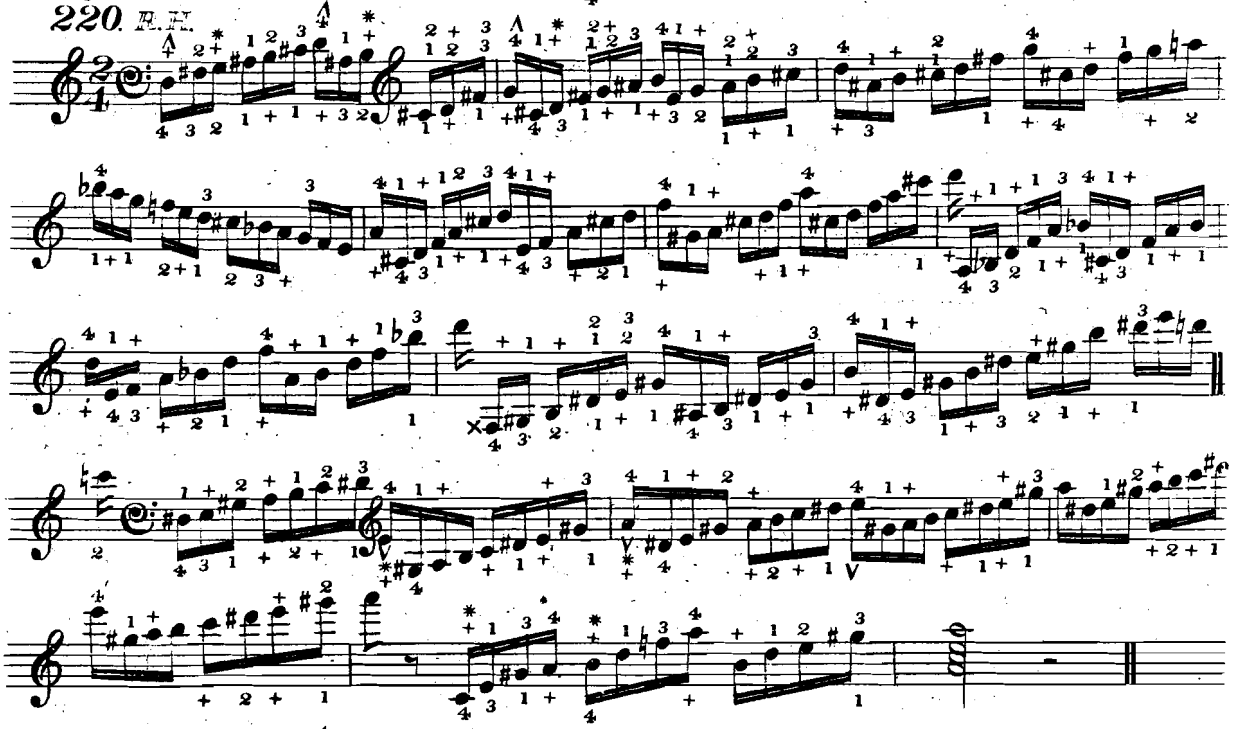

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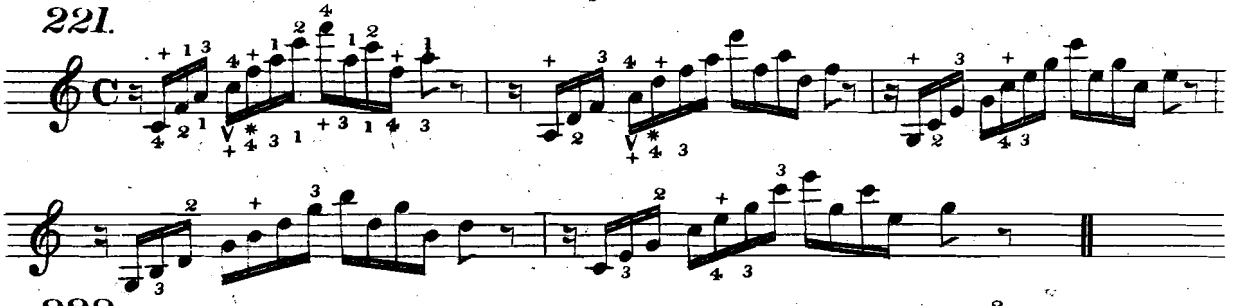

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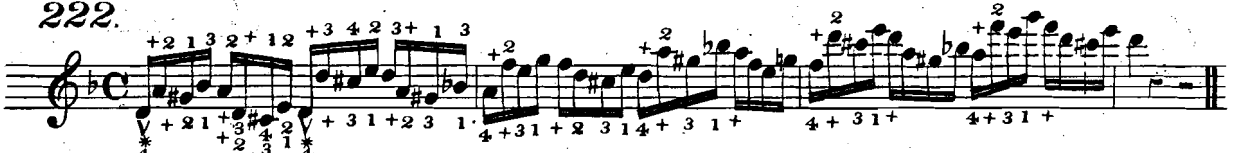

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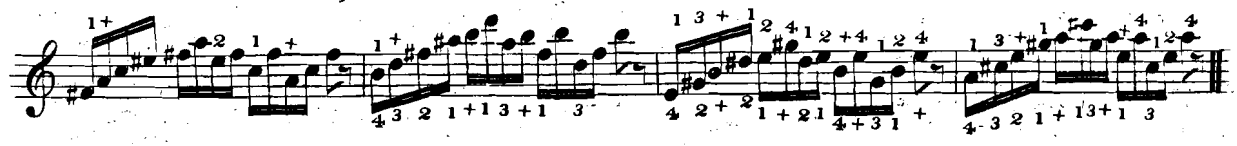

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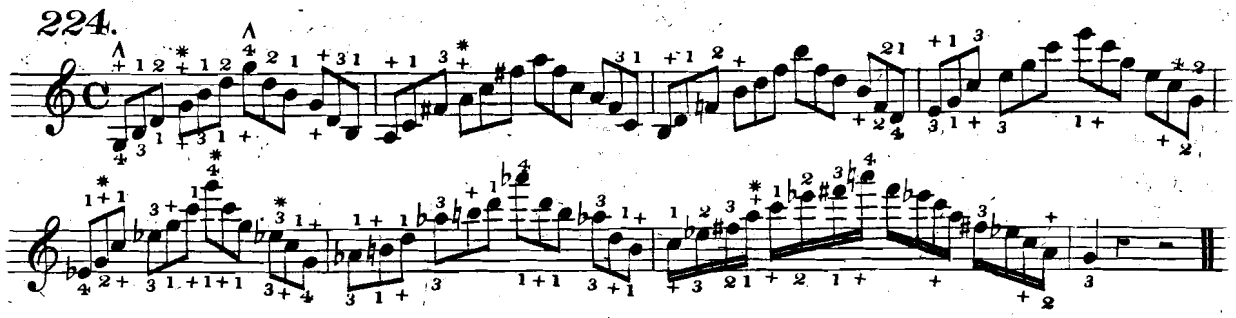

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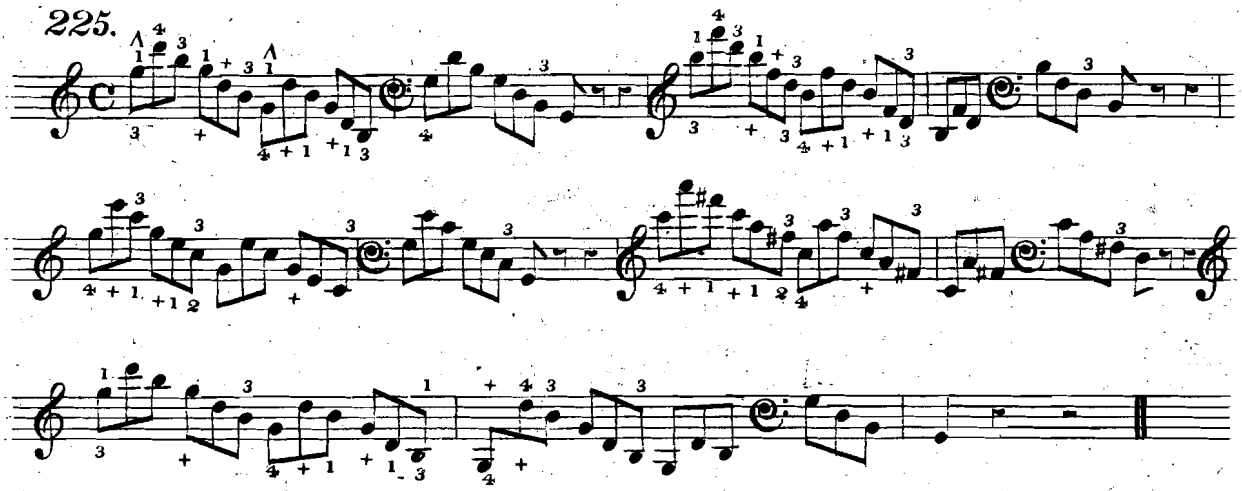
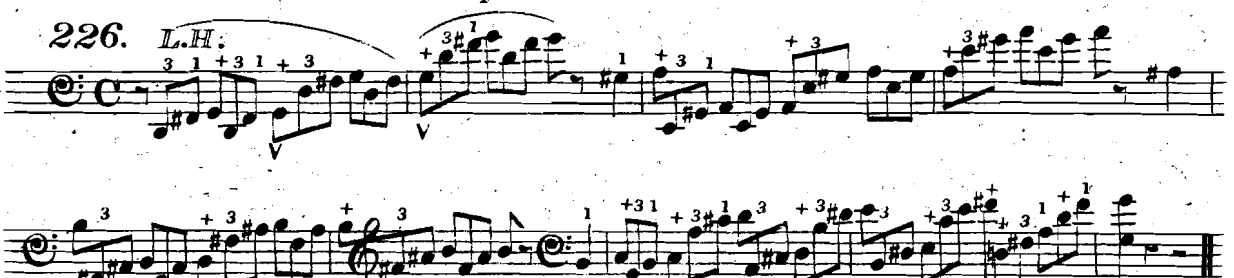


226. L.H.



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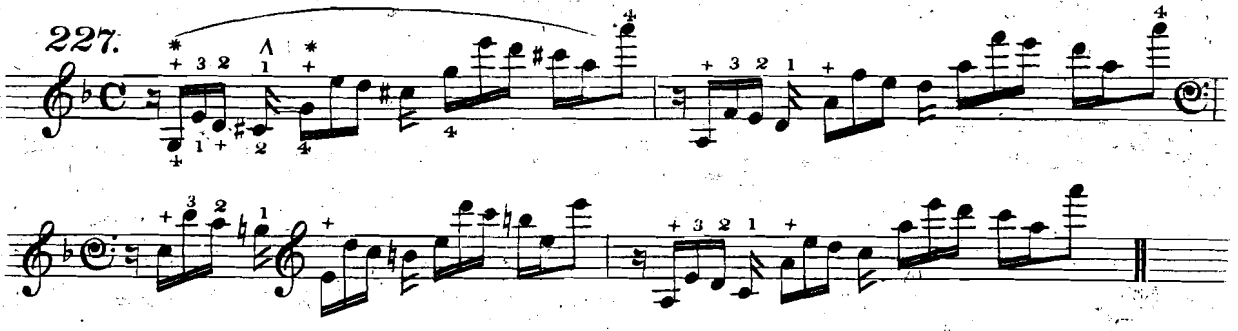

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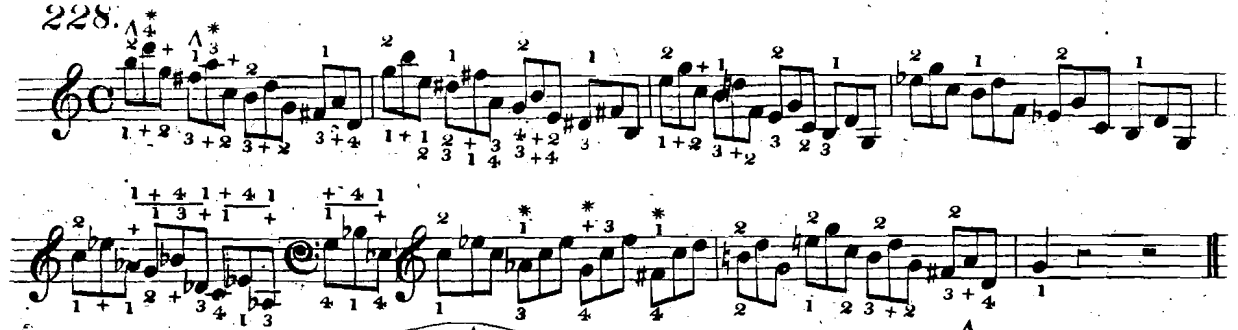

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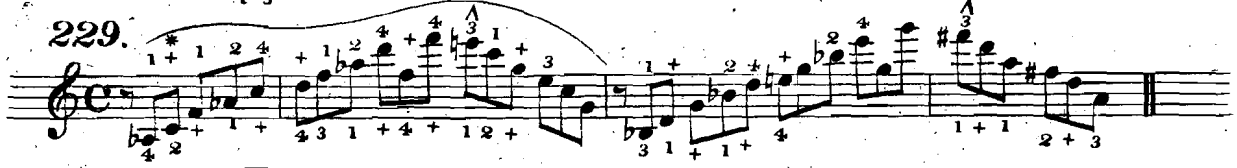

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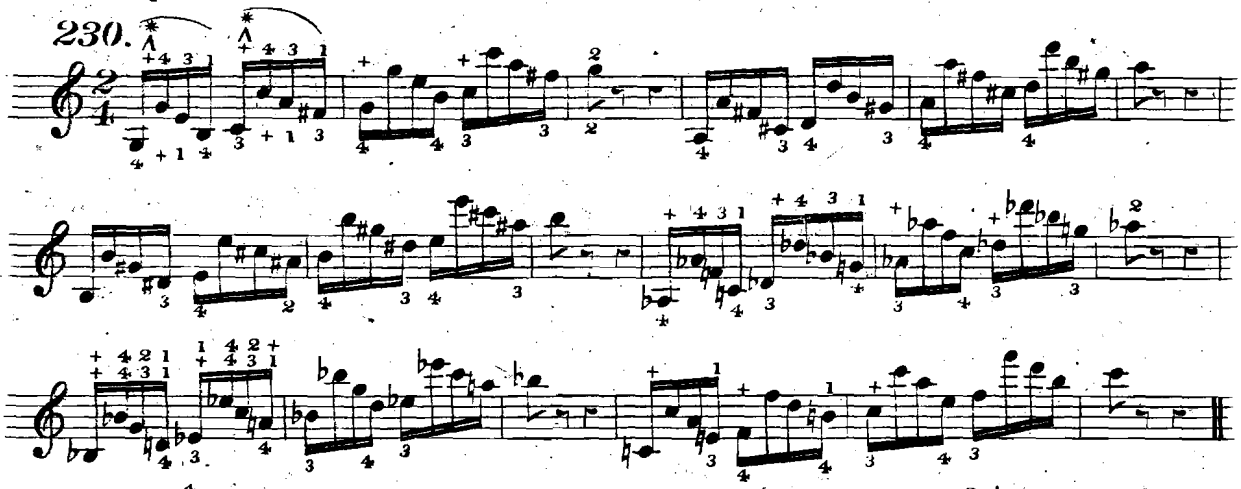

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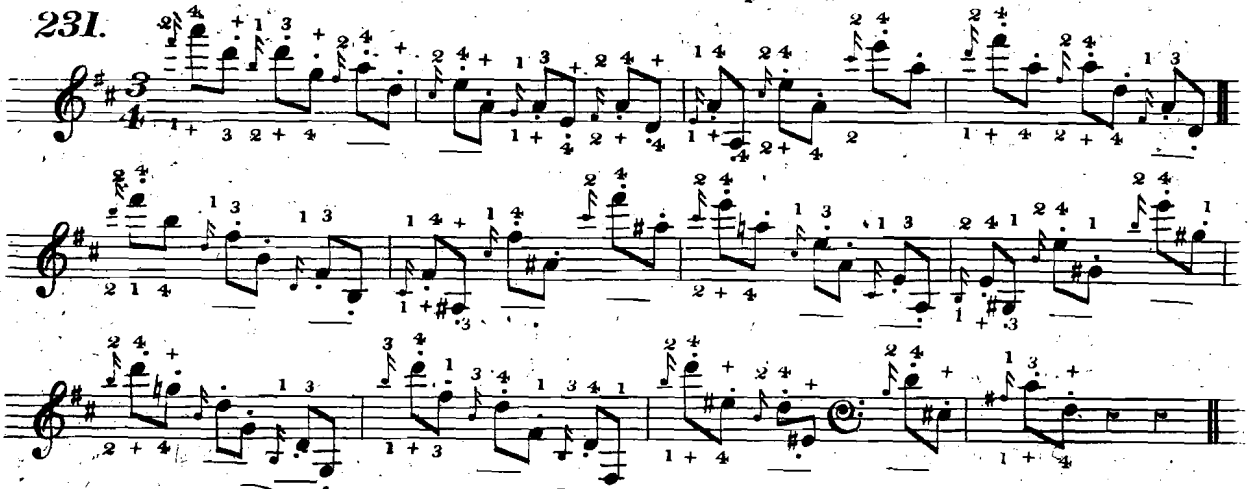

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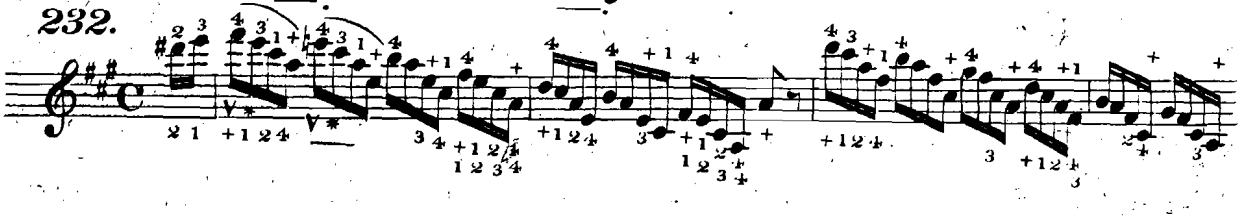
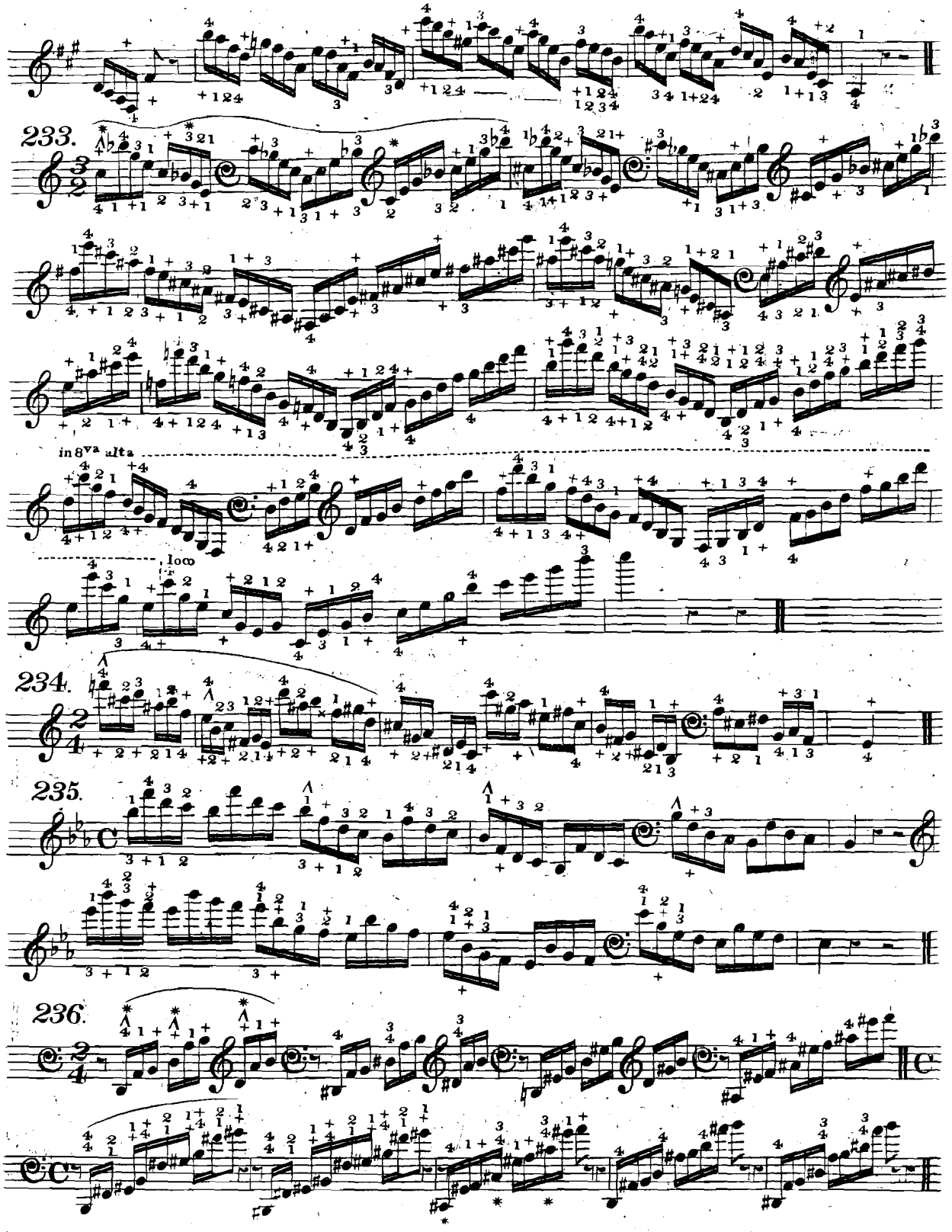
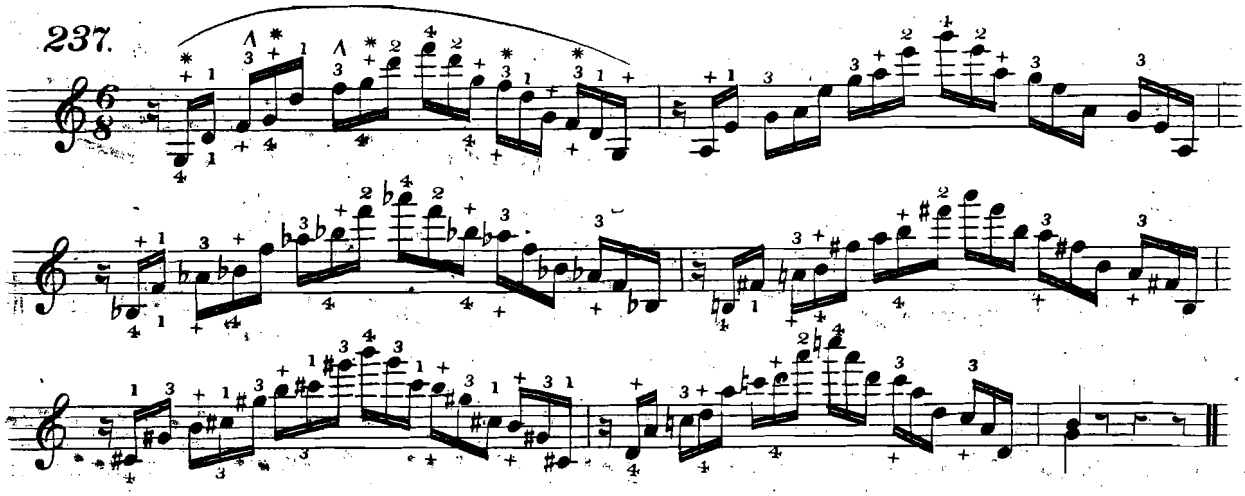
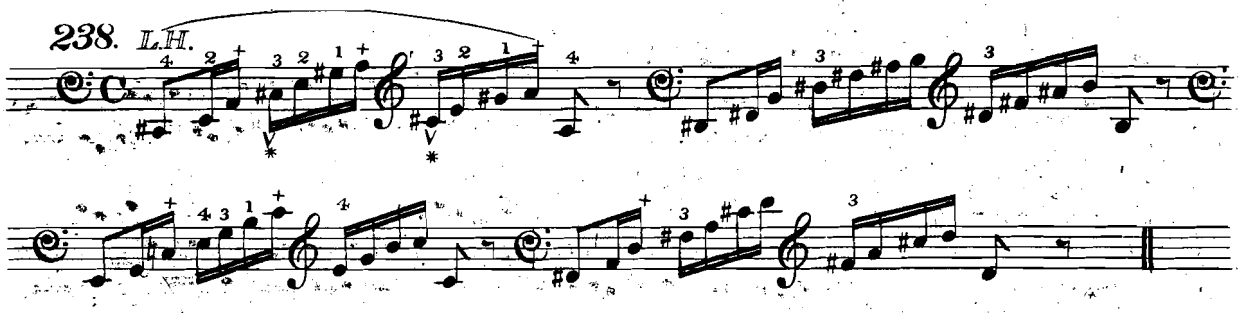



233.
in 8va alta
loco
234.
235.
236.

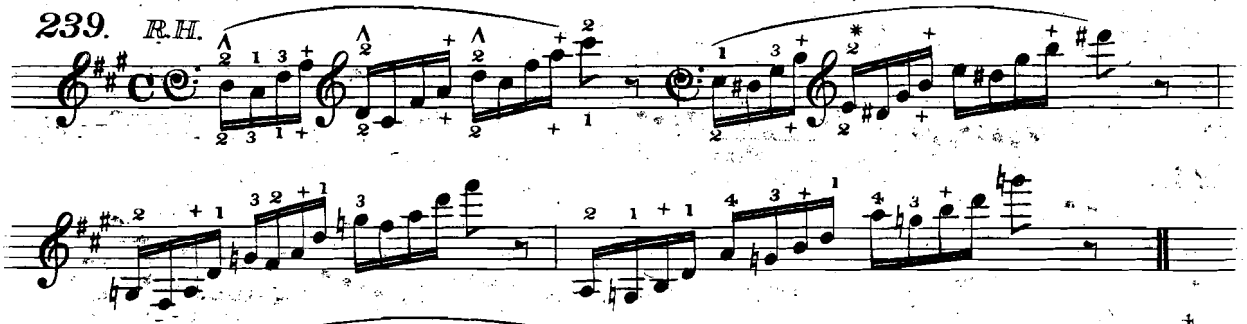
237.



238. L.H.



239. R.H.



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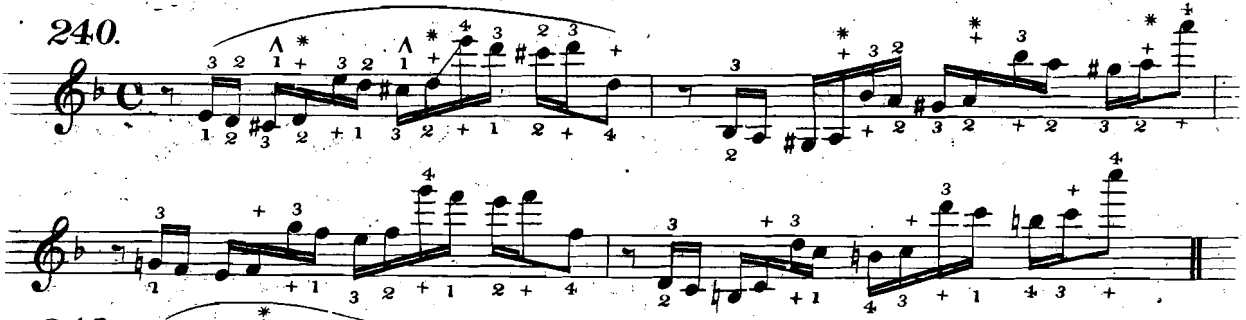

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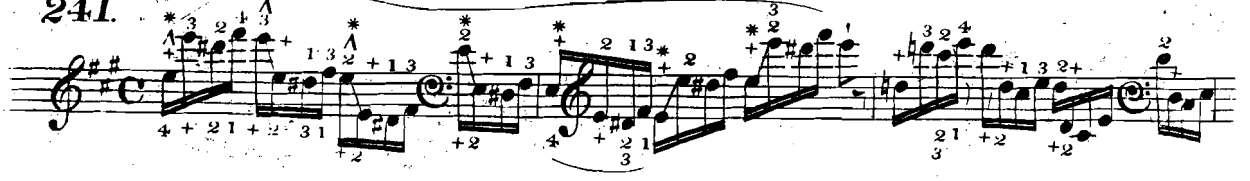

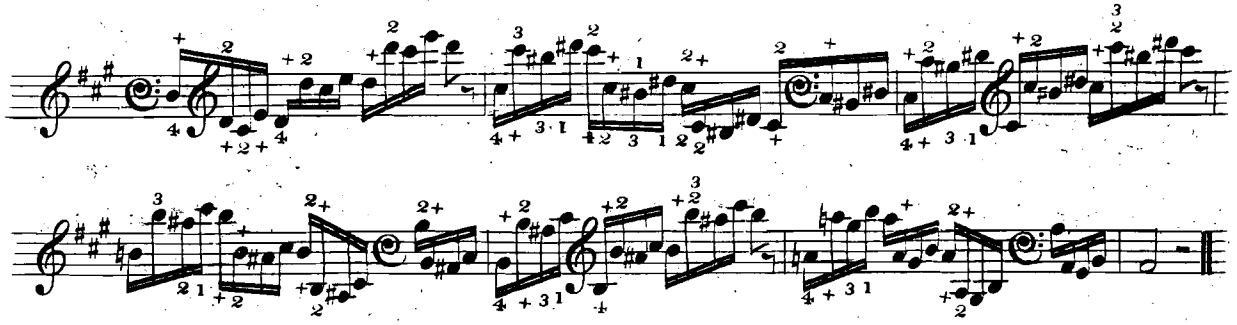

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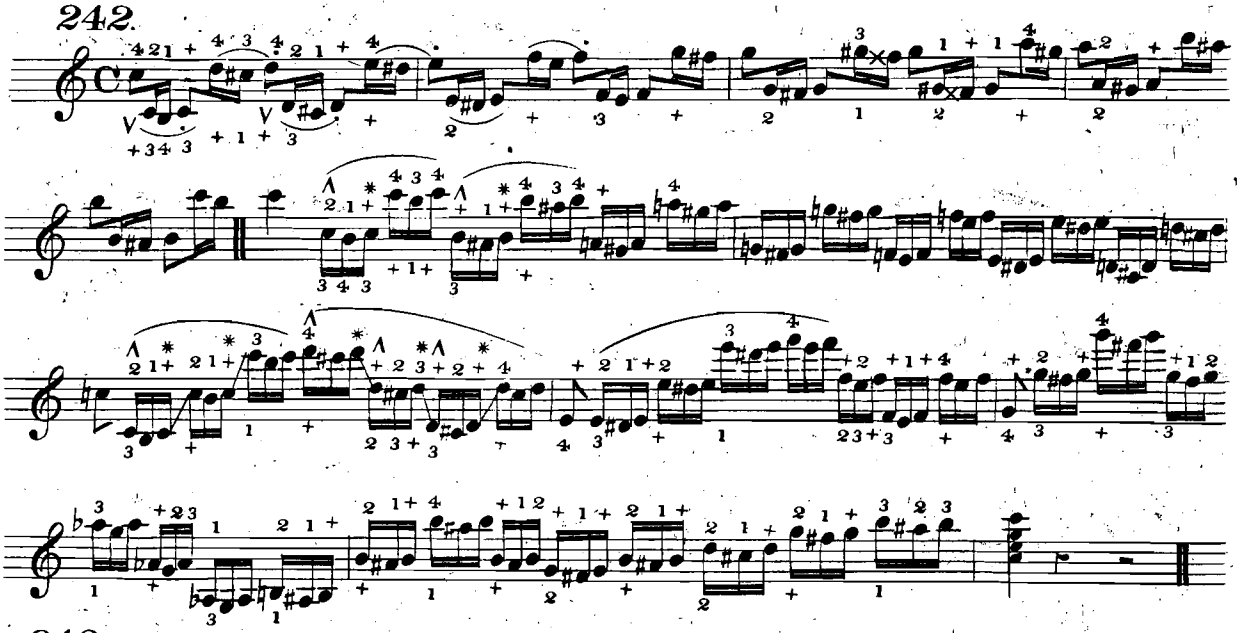

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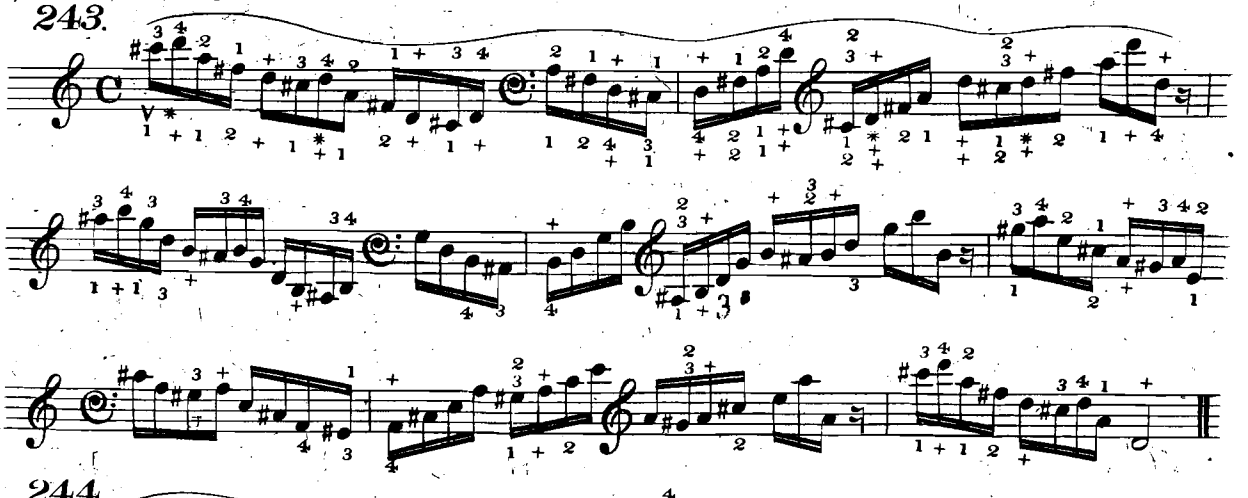

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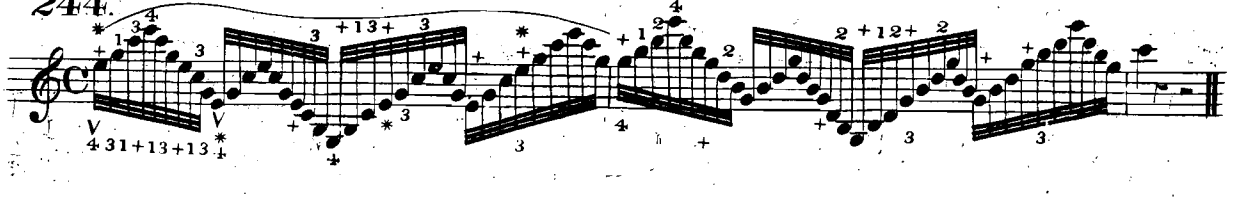

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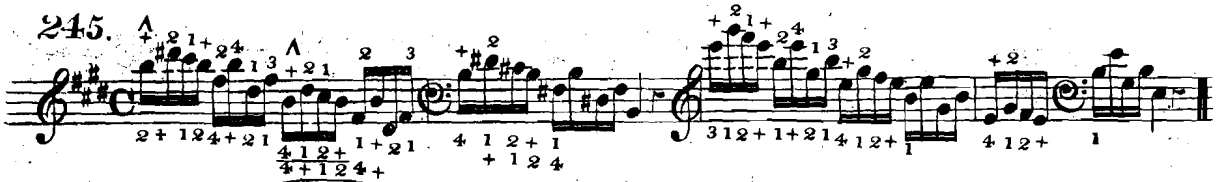

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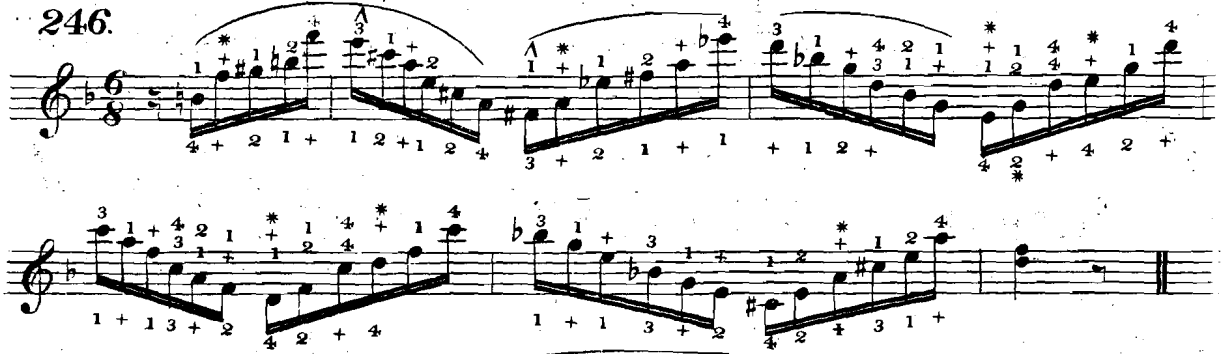

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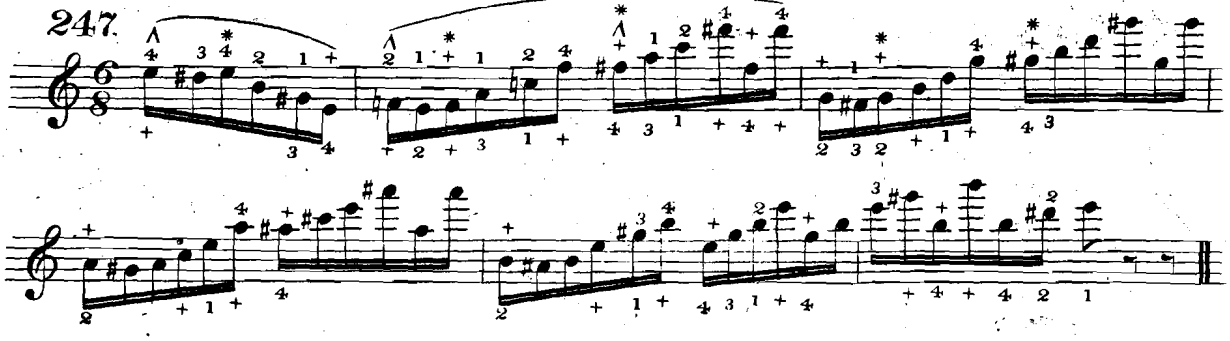

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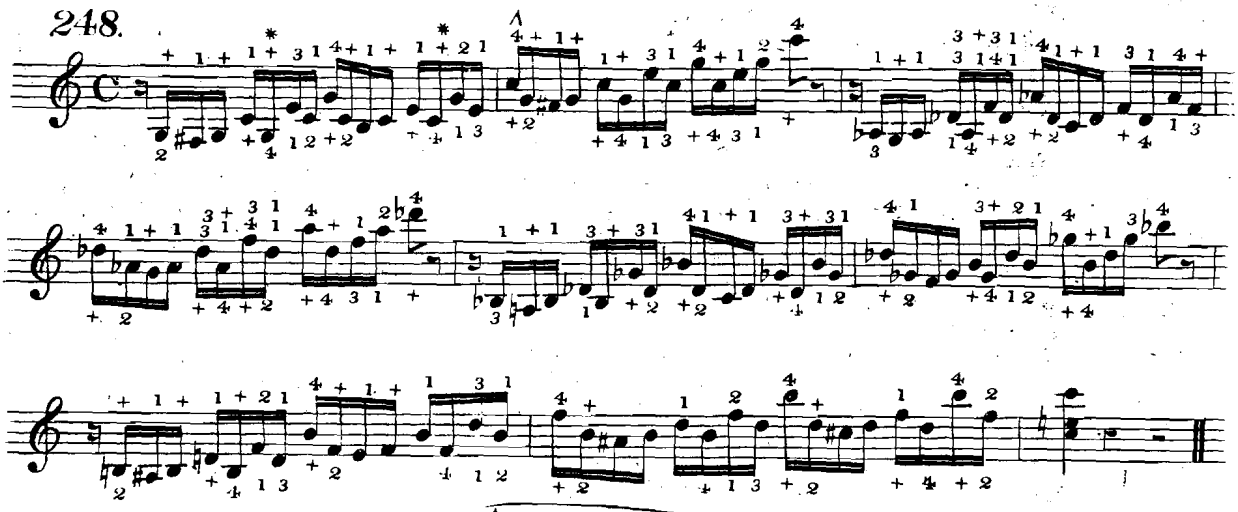

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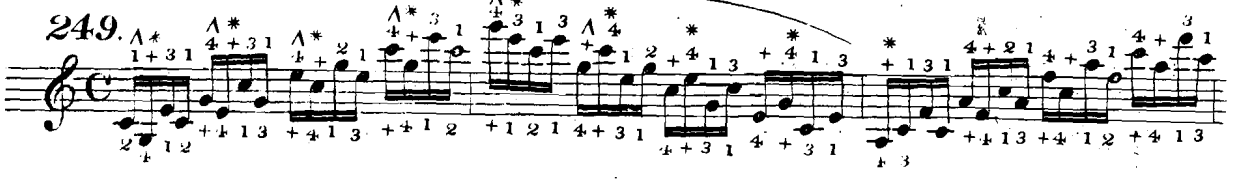

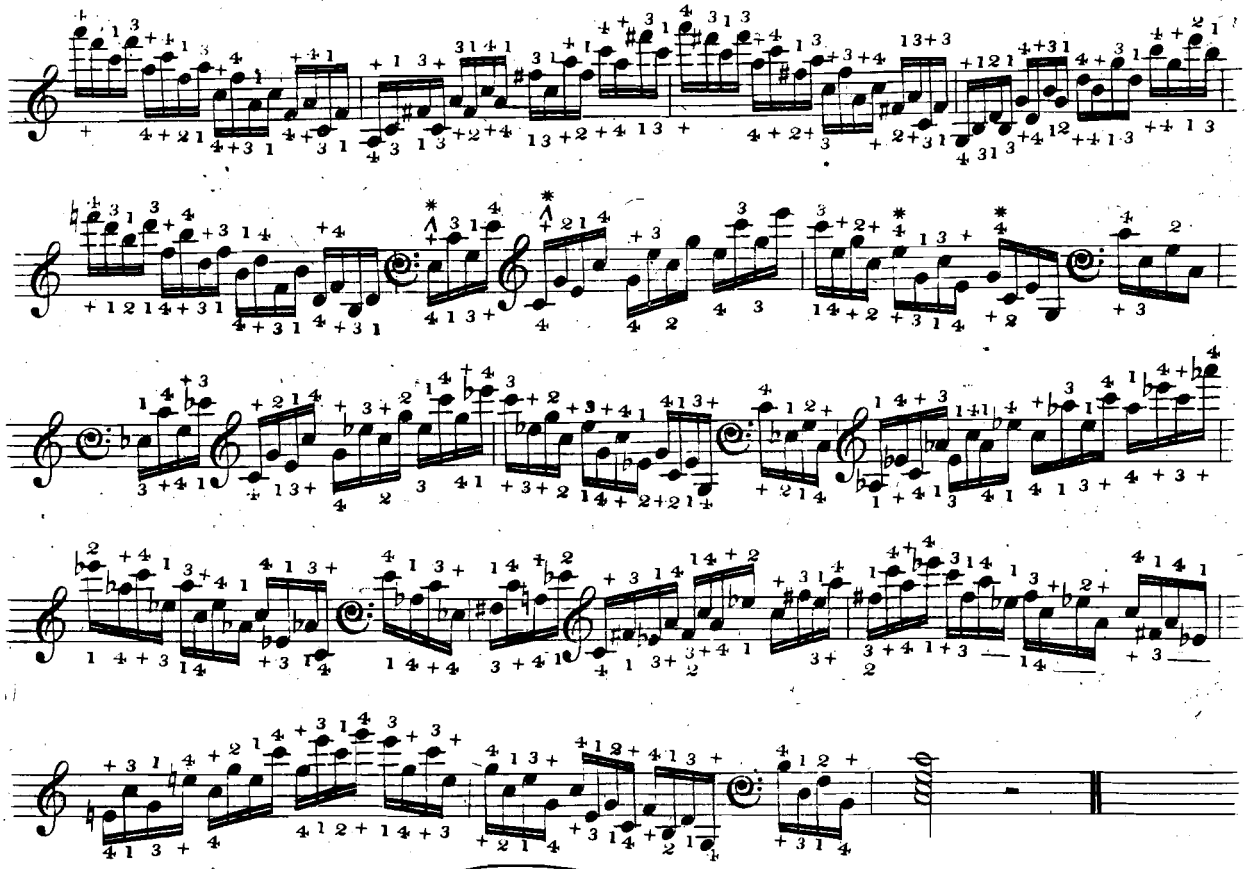

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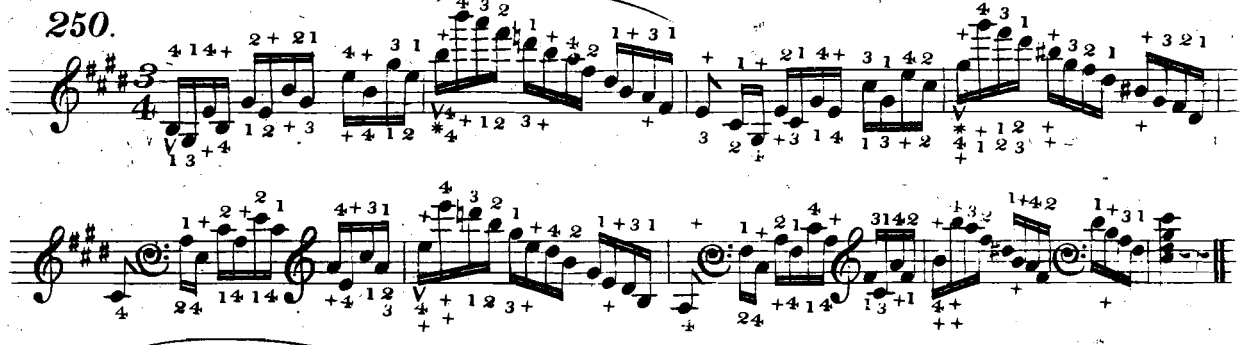

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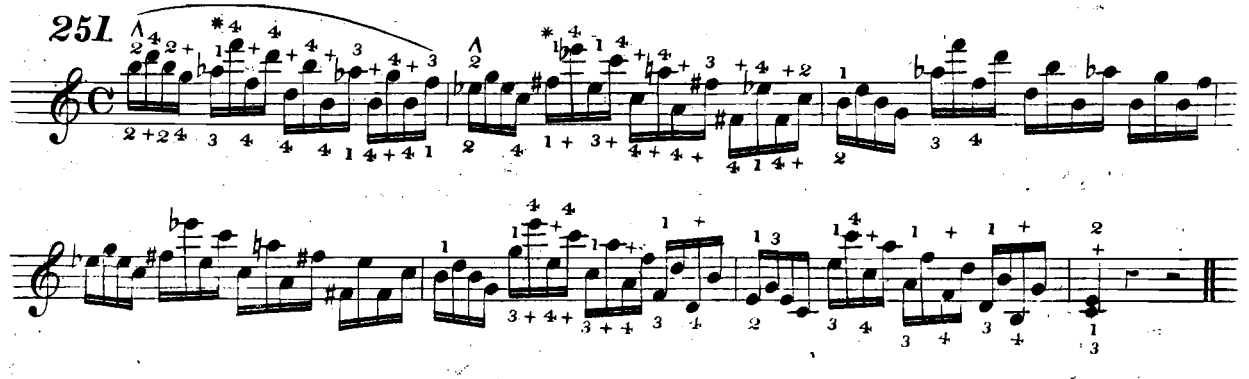

IN DOUBLE NOTES.

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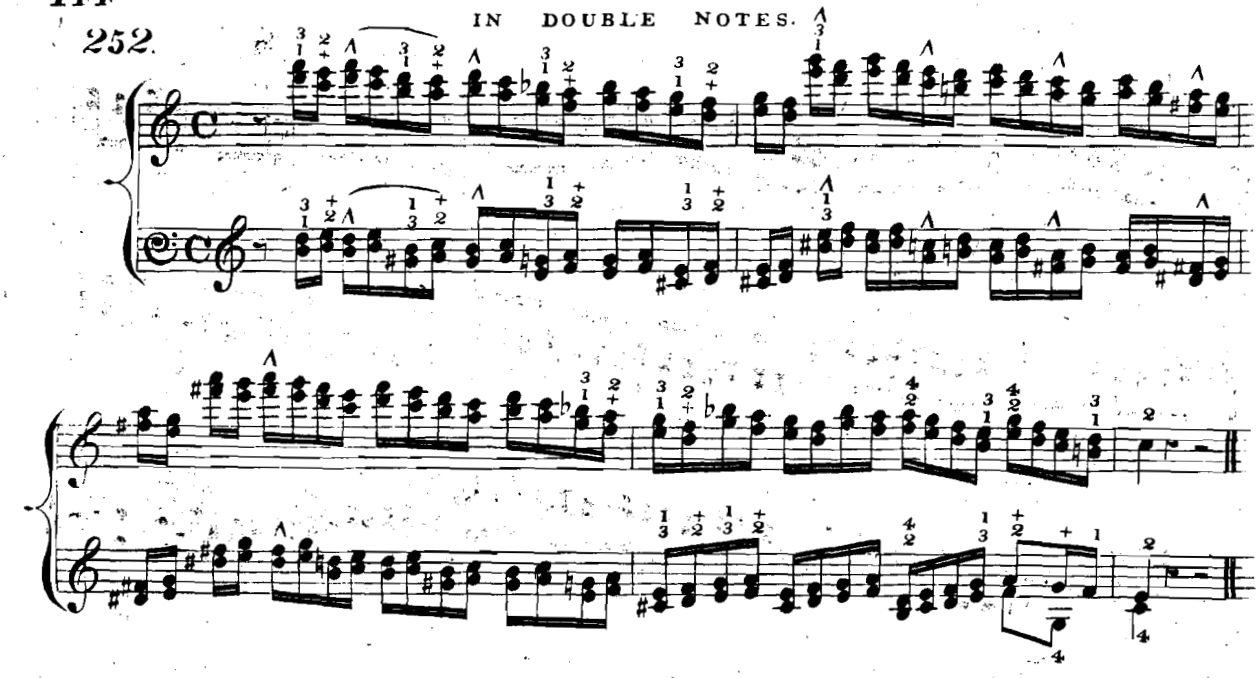

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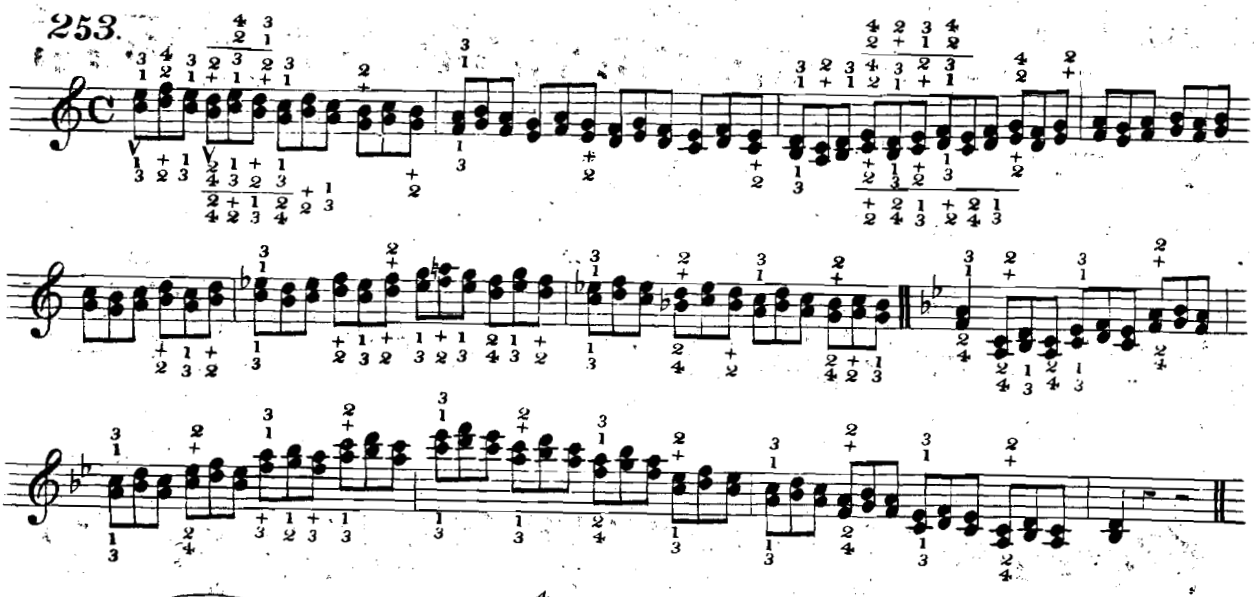

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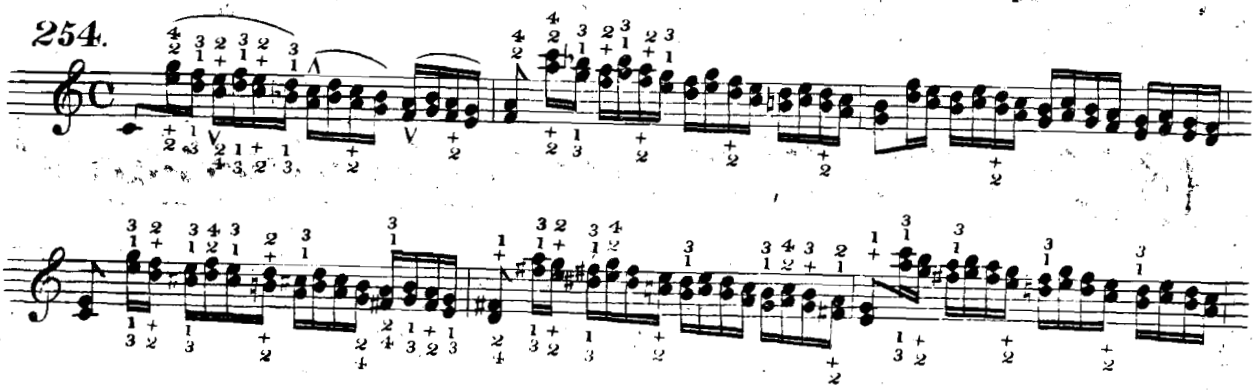
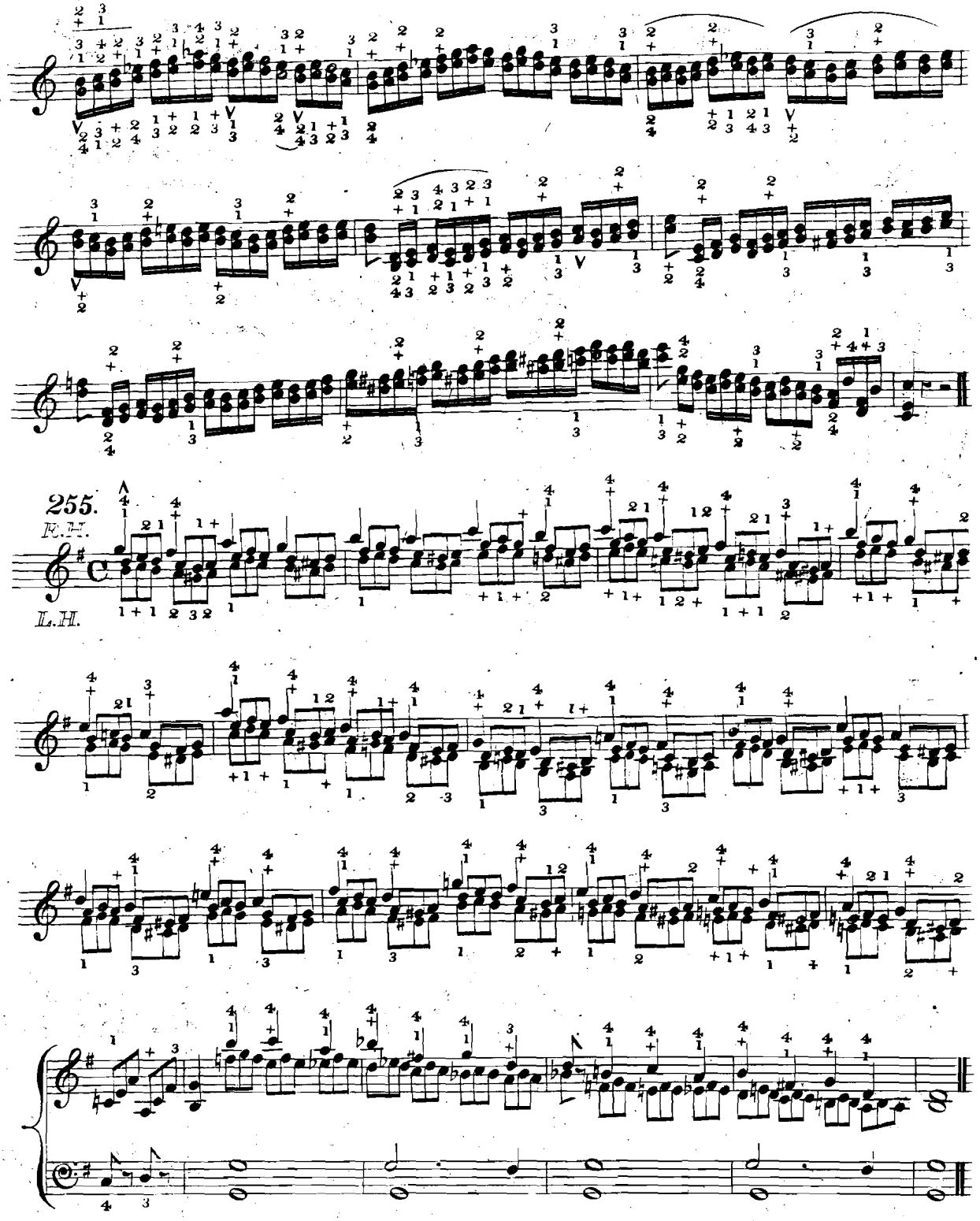



255.
R.H.
L.H.

256.

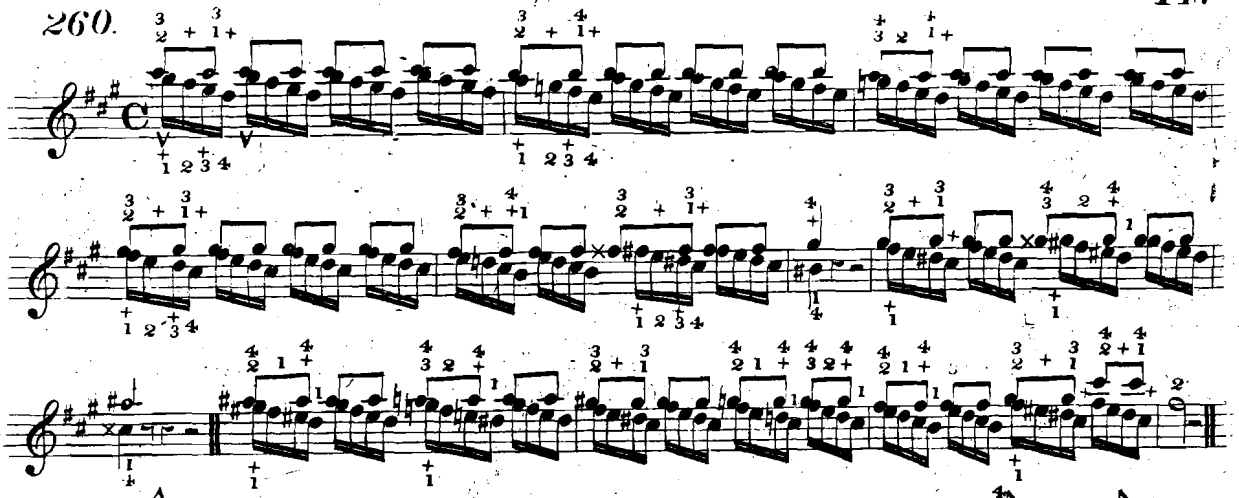
257.

258.

259.

legato tutto.

260.



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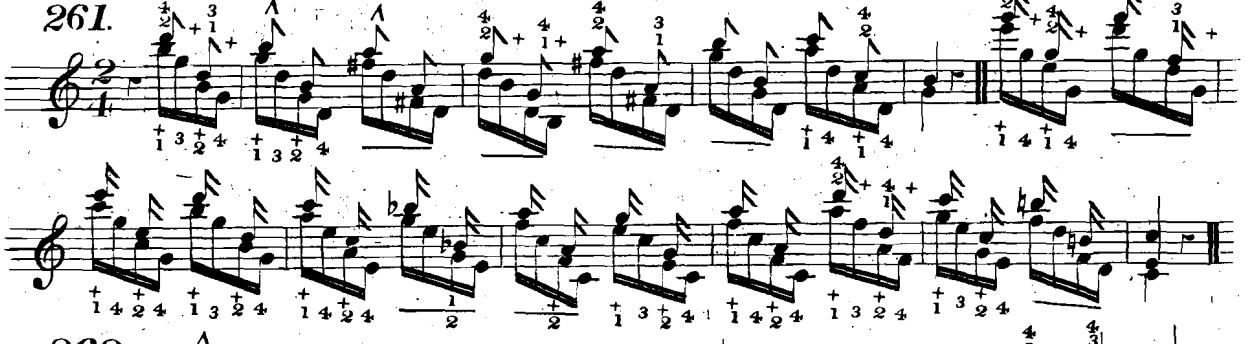

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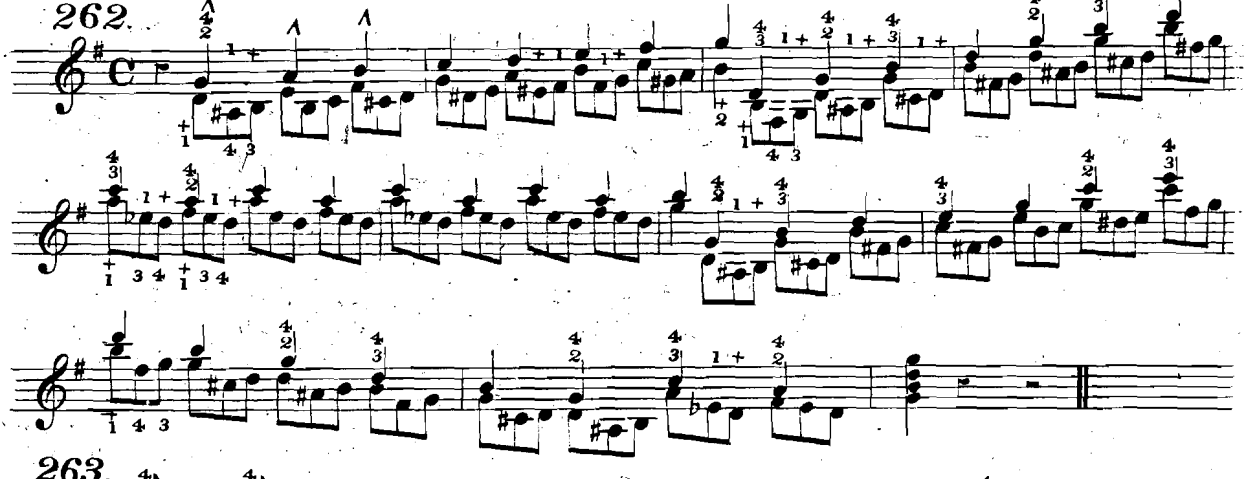

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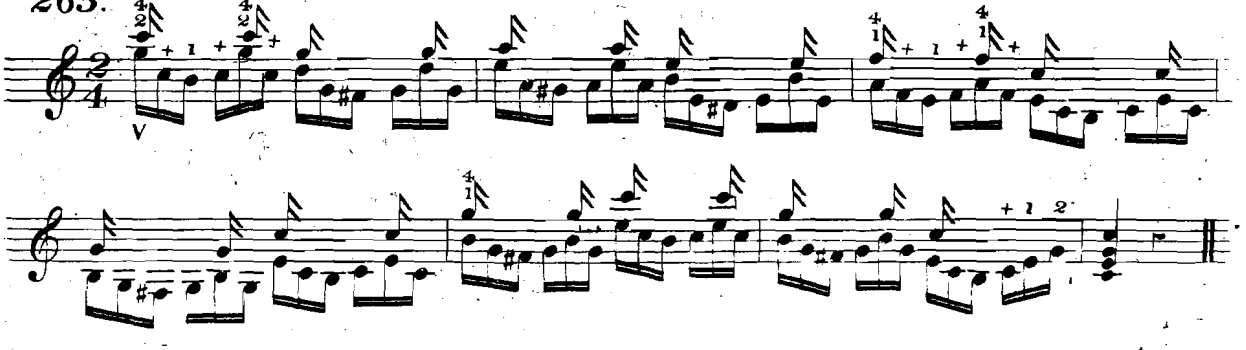

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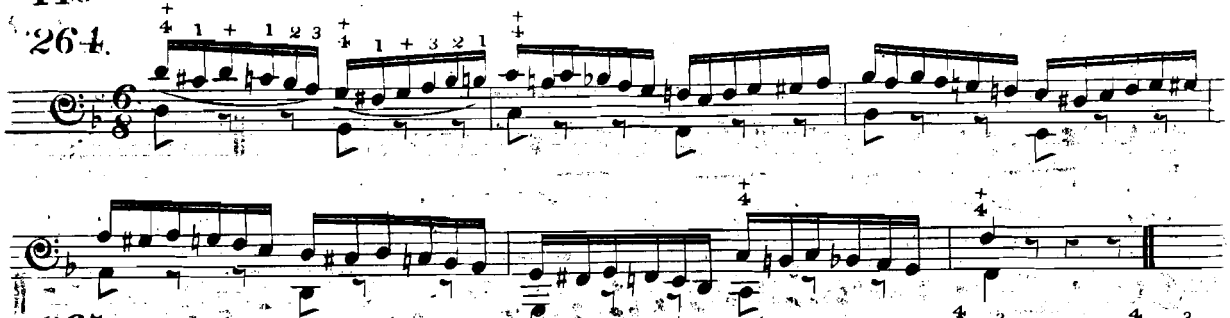

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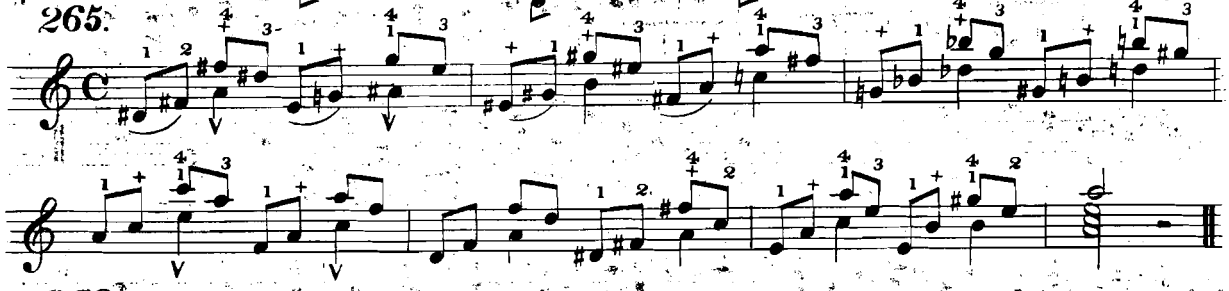

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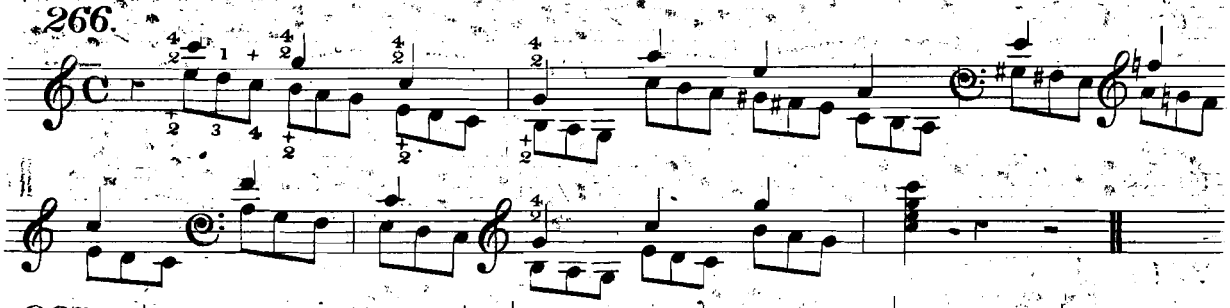

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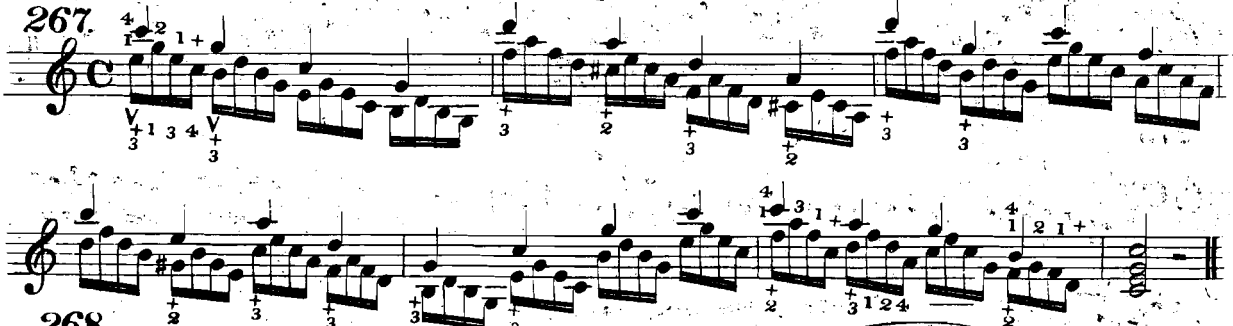

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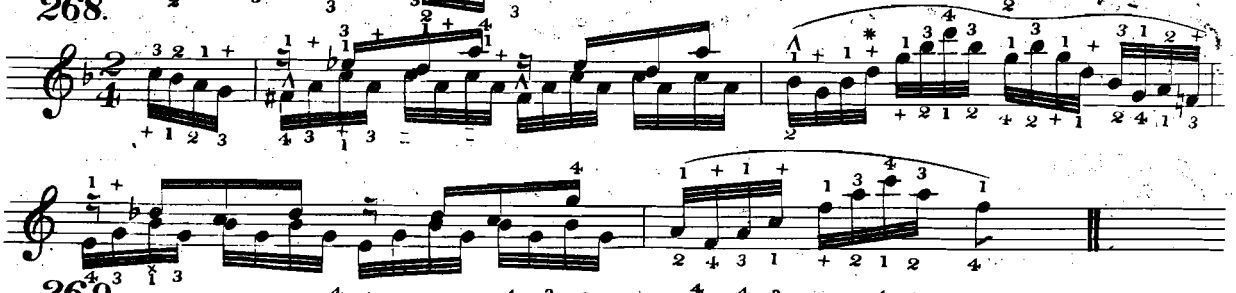

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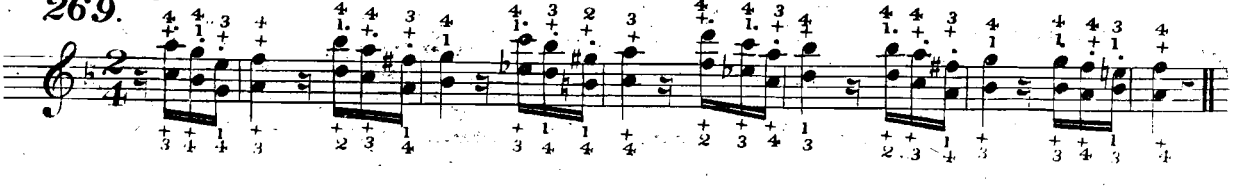

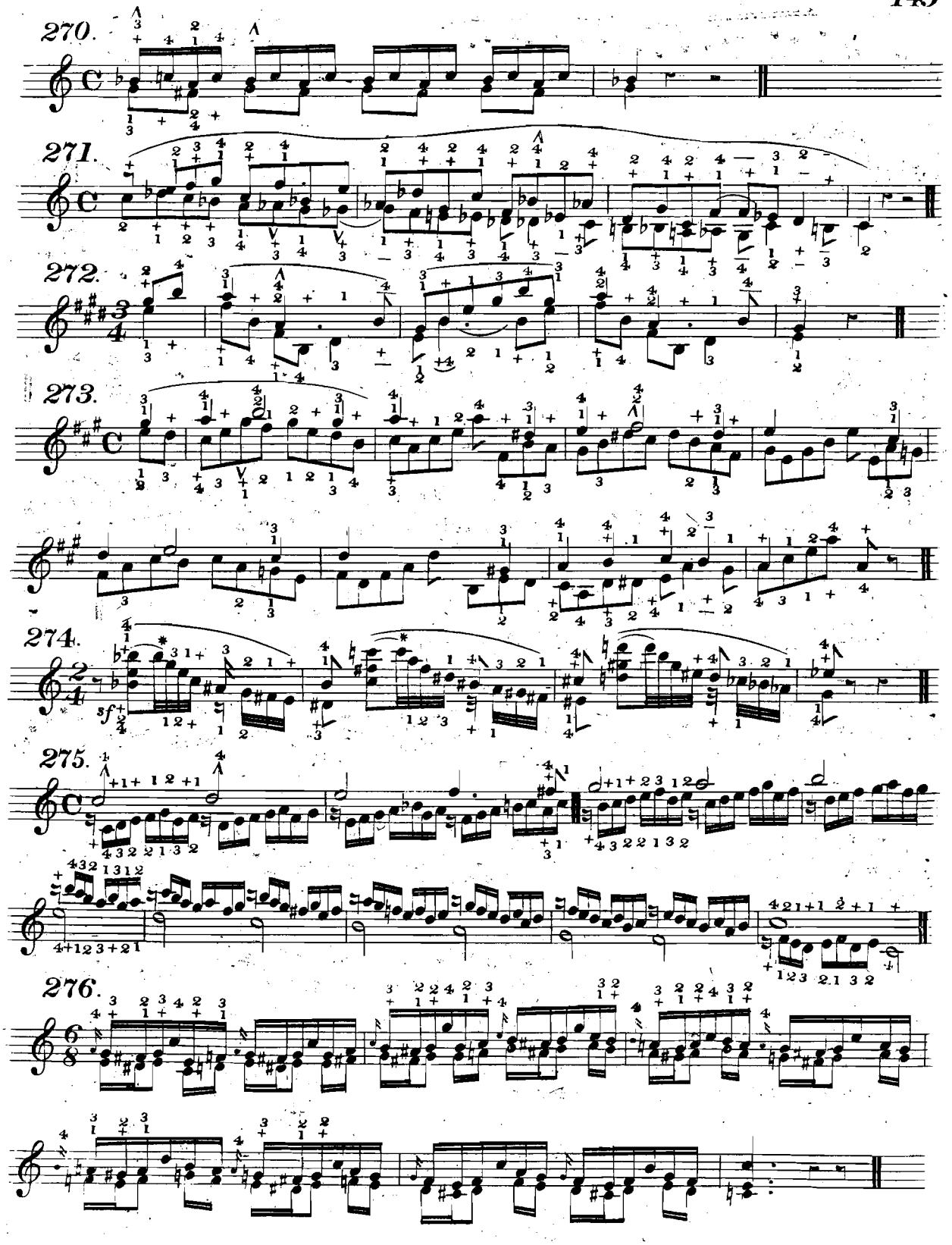
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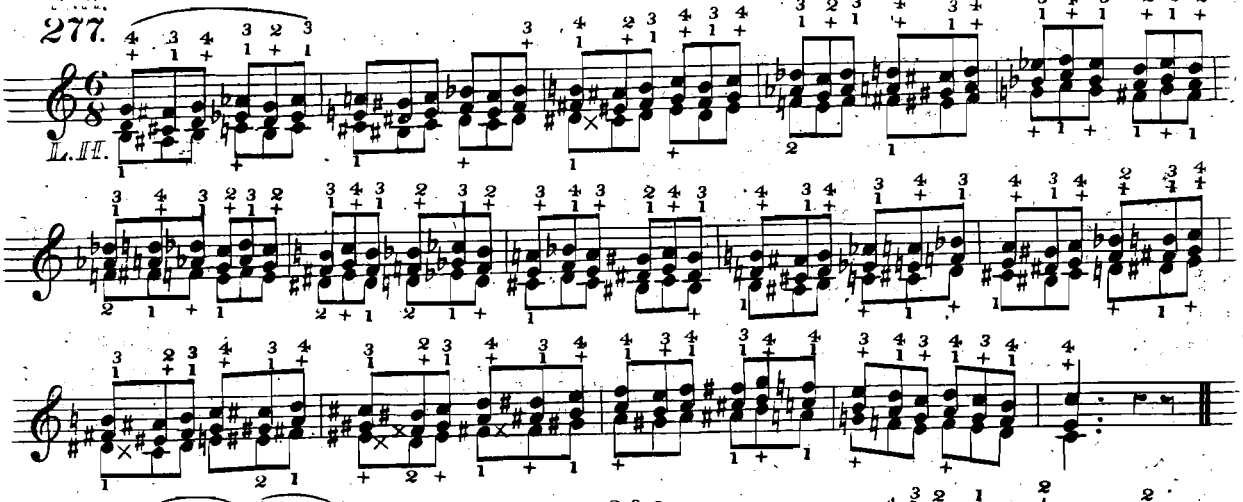

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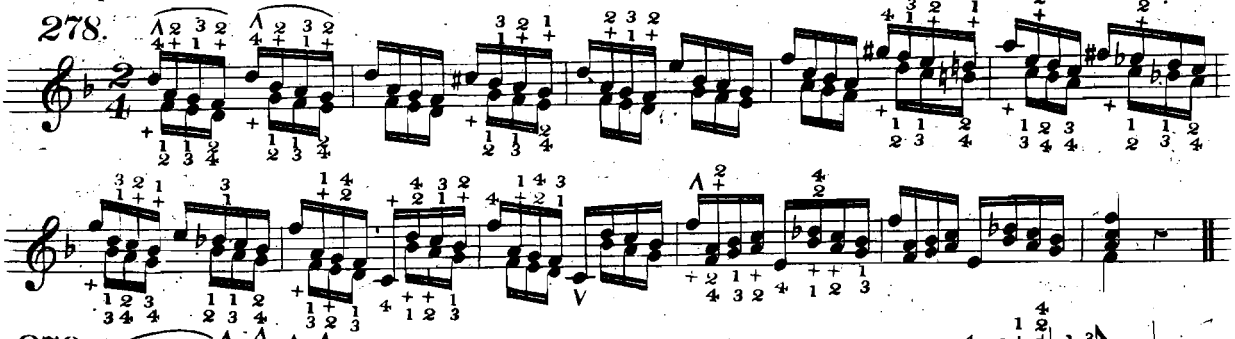

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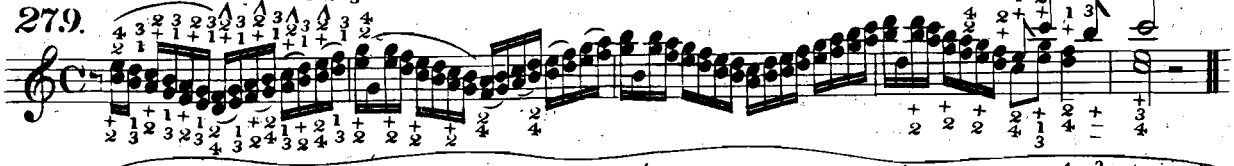

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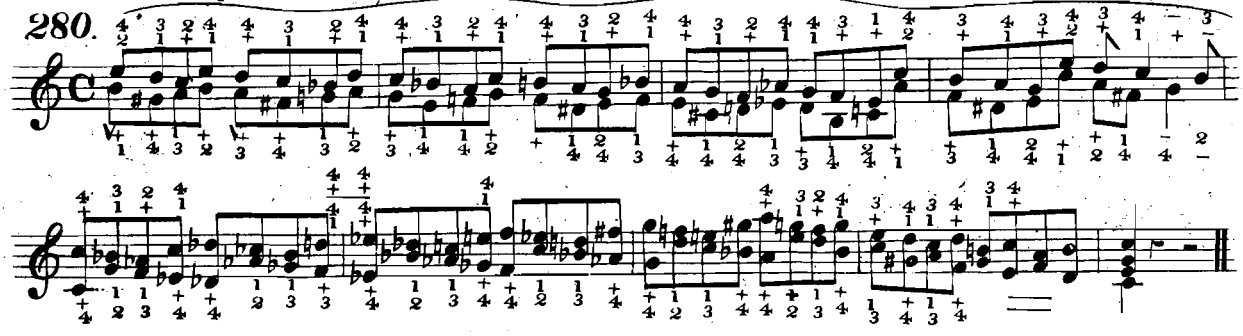

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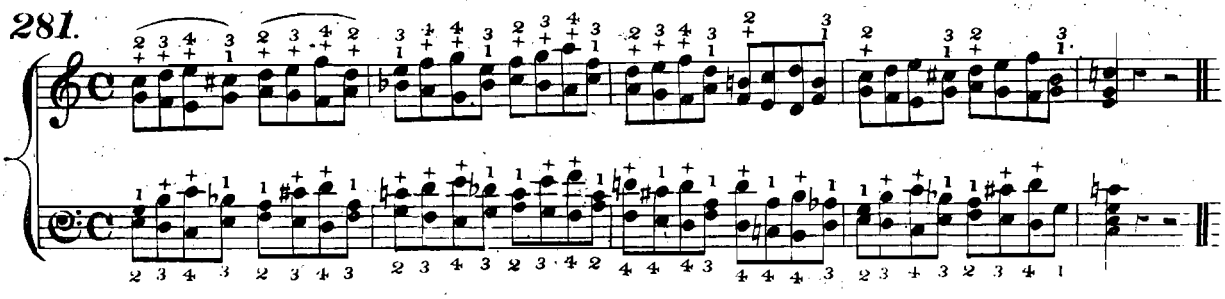

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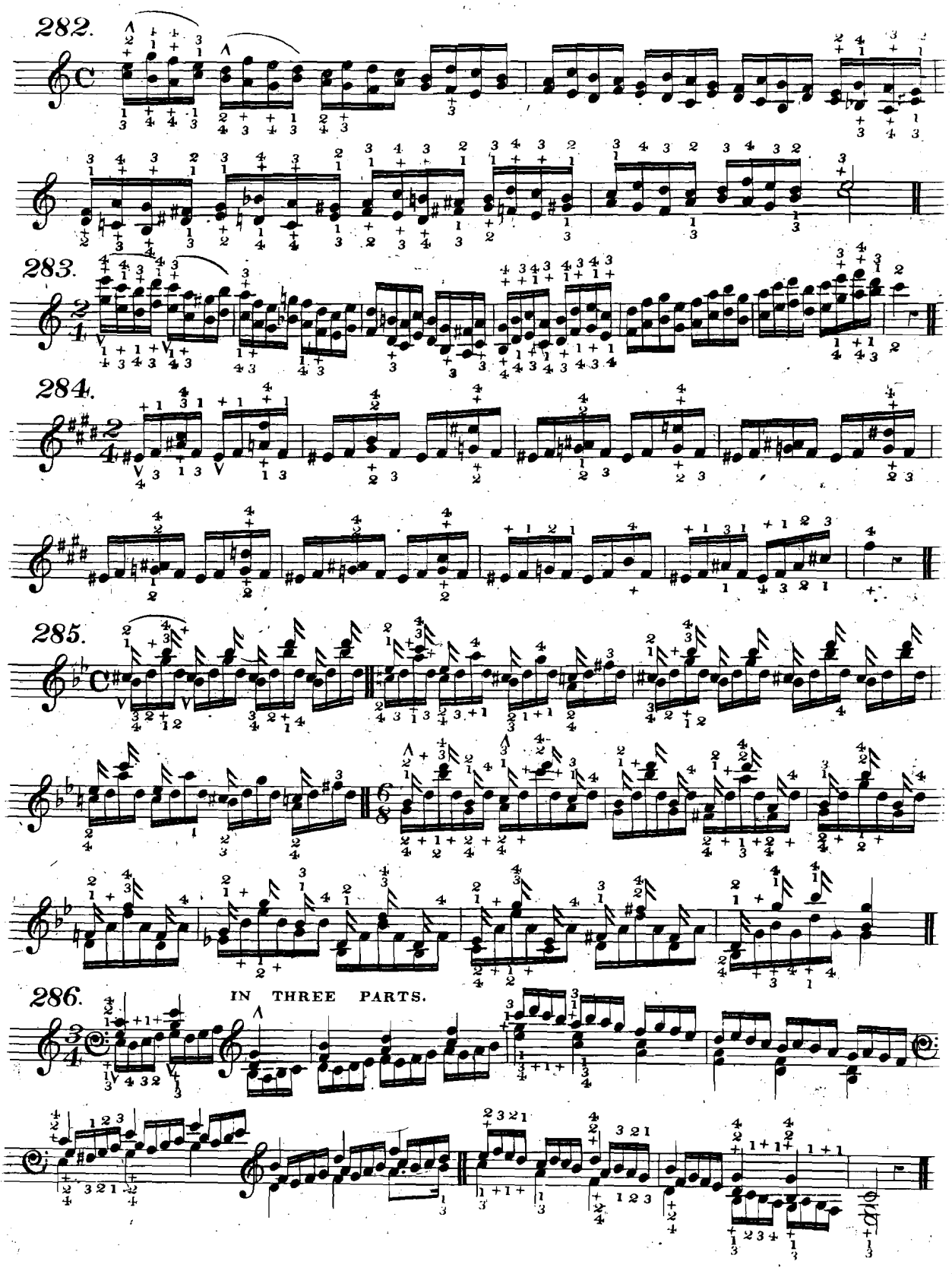
IN THREE PARTS.