CHAP. III.

ON THE OMISSION OF ONE OR MORE FINGERS.

§ 1.

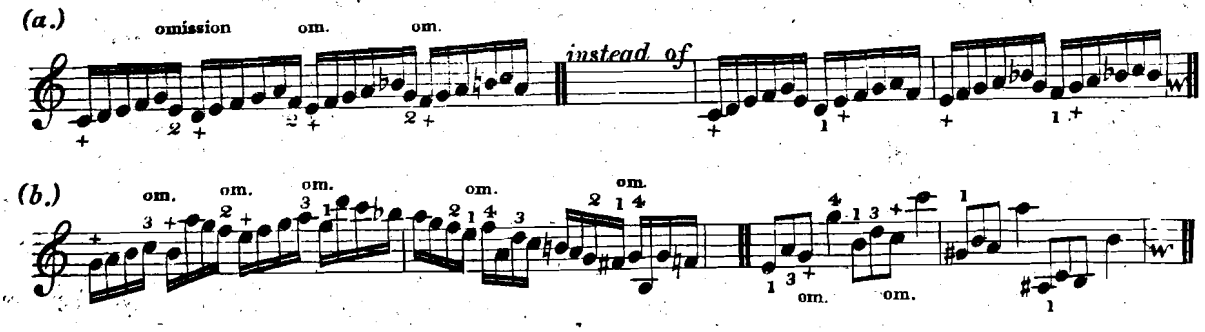
The omission of one or more fingers, and the consequent *substitution* of another finger, offers an advantageous means of dispensing with the too frequent passage of the thumb under the fingers, and of the fingers over the thumb. The process is more simple, the hand remains quieter, is less fatigued, and the performance is rendered more certain.

§ 2.

Omission of fingers may be employed with advantage in all passages consisting of a series of symmetrical groups of notes, either ascending or descending *(a.)*; as also in skips *(b.)*; all the five fingers, as occasion serves, are equally applicable for the purpose of substitution.

§ 3.

Here, as circumstances require, the fingers must sometimes be drawn together more closely, and at other times separated more widely asunder than usual; while the finger to be substituted must be brought to hang over the key, even before it is about to strike.

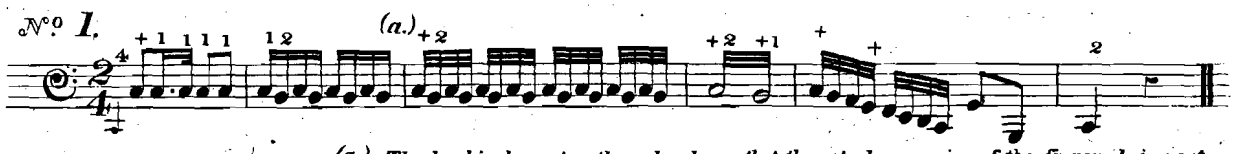


III.

Omission of one or more fingers.

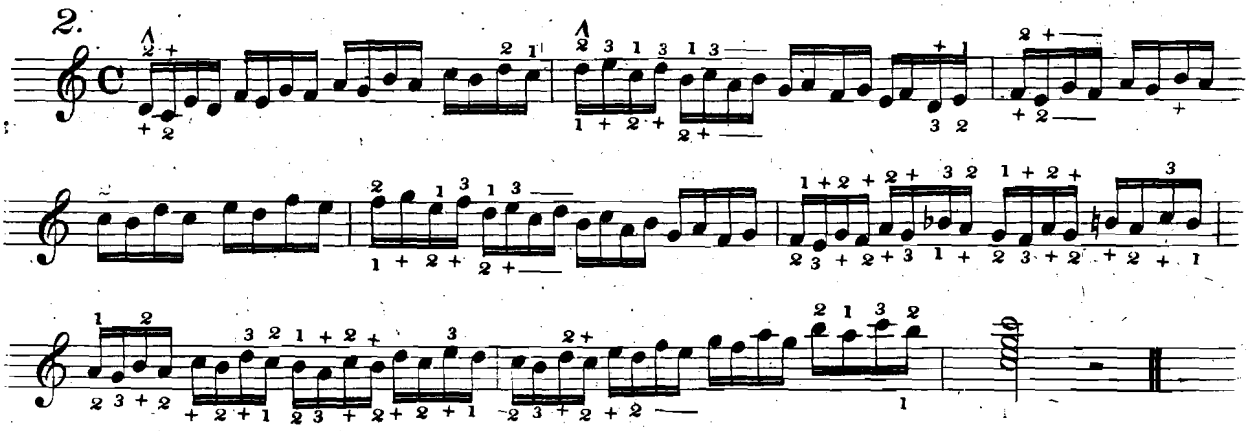
Compass of a second.

N°. 1.



(a.) The hand is drawn together closely, so that the actual percussion of the finger lying out of its natural order, and about to be substituted for the one omitted, may take place with facility and certainty.

2.



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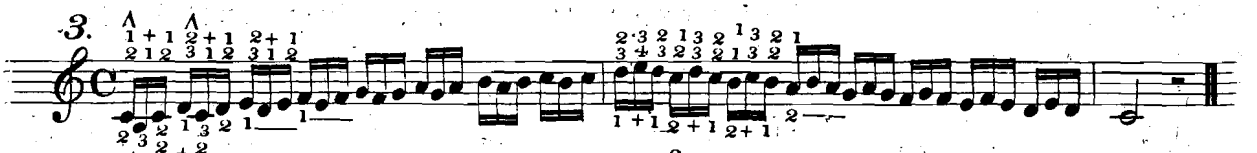

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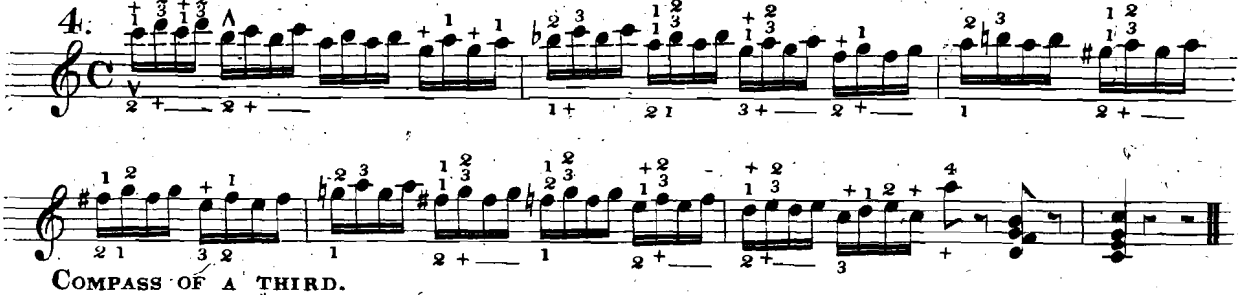
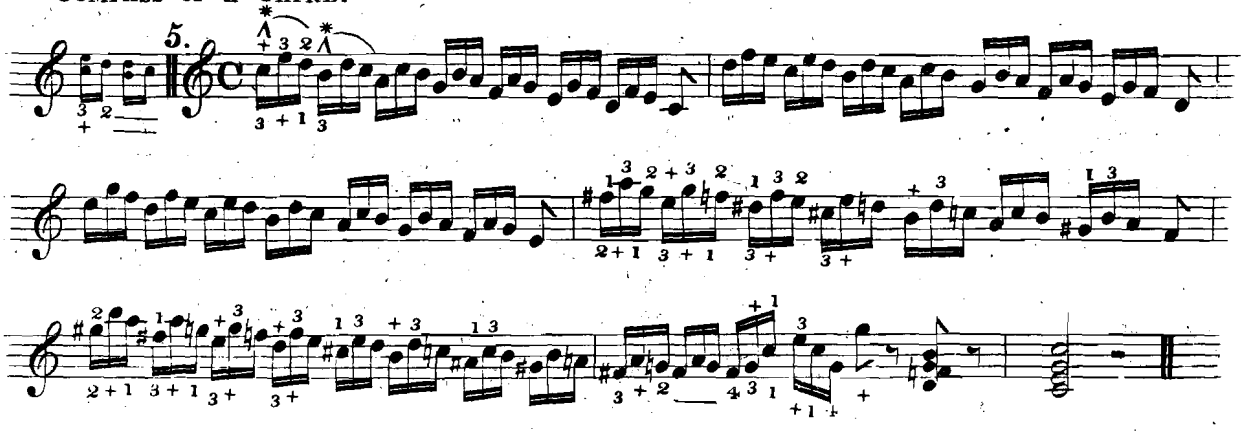
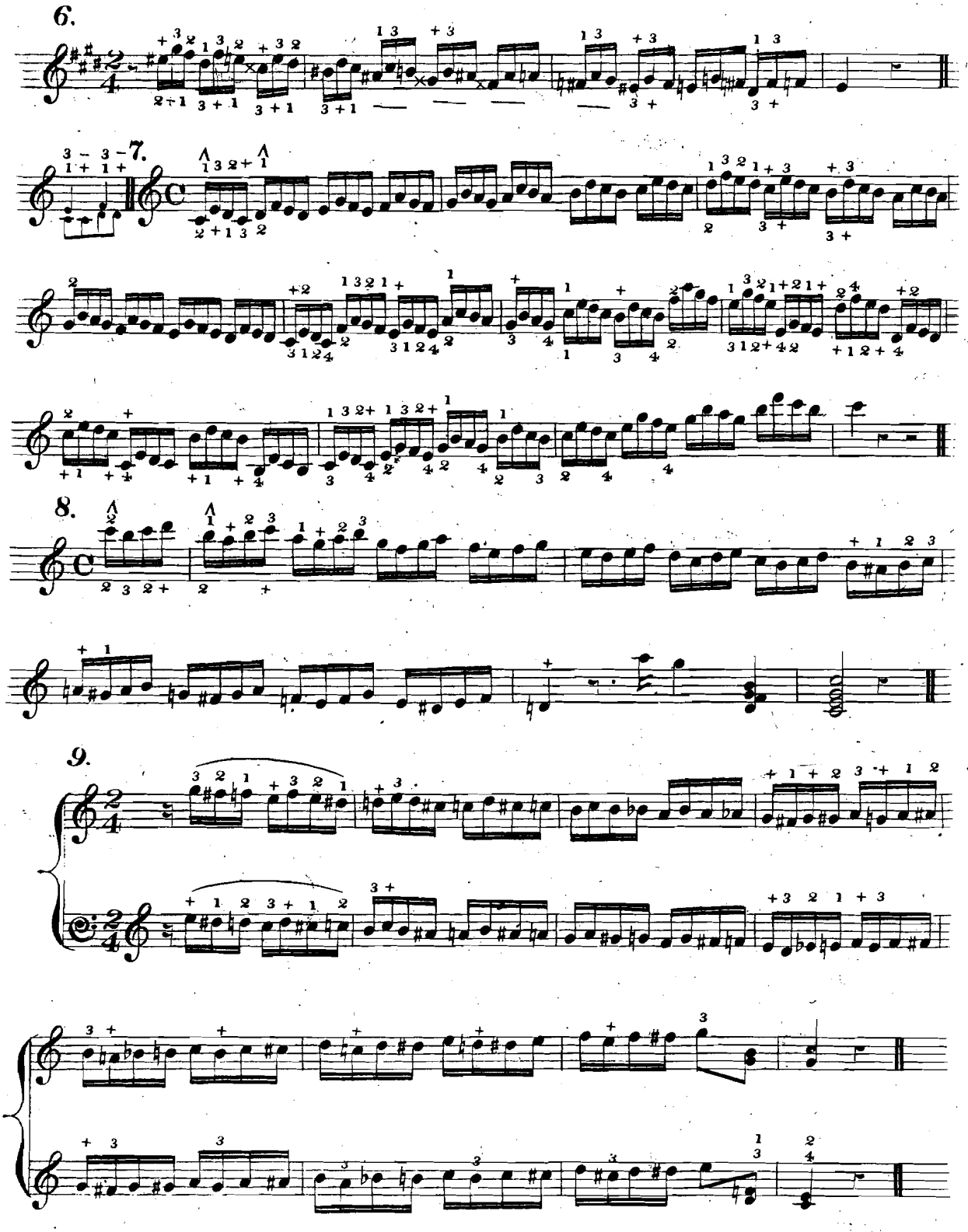


Compass of a third.

5.




6.
7.
8.
9.

10. (a.)

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

11.

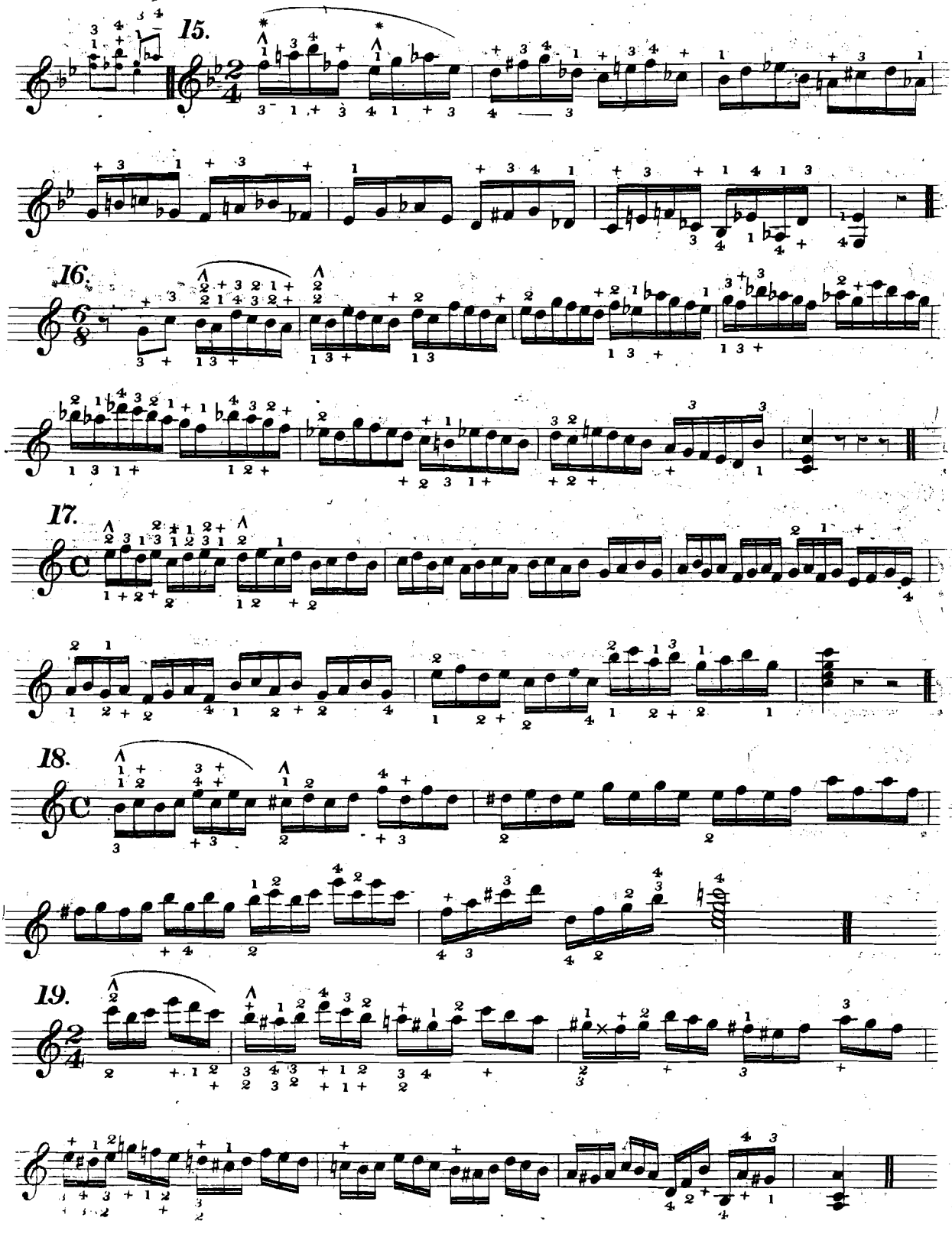
12.

13.

COMPASS OF A FOURTH.

14.

The fingers held very closely together.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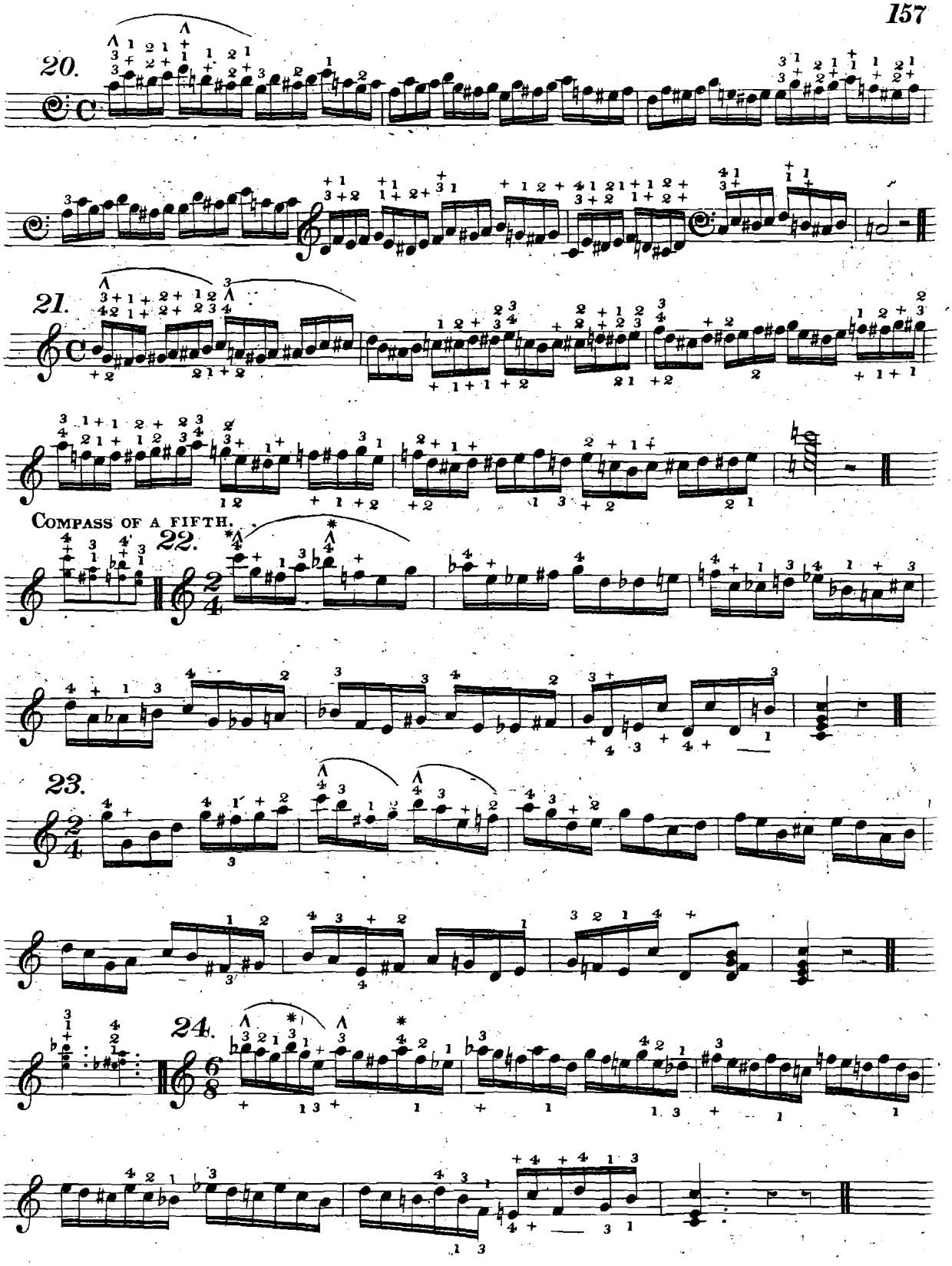
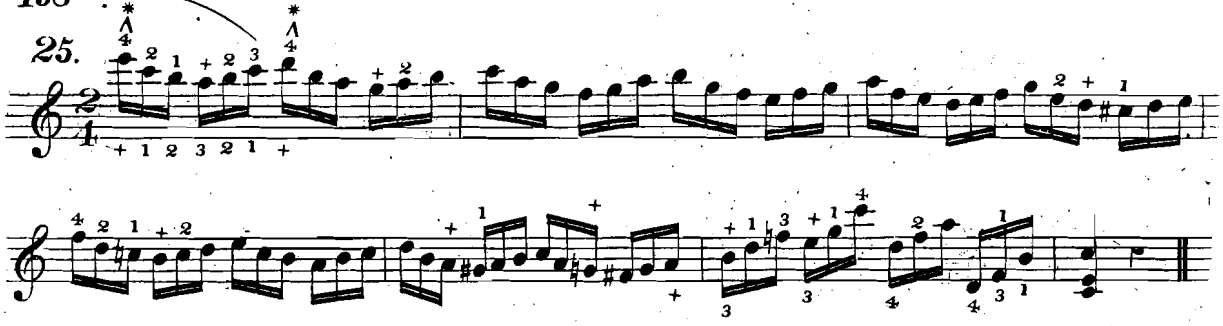
17.
18.
19.


20.
21.
COMPASS OF A FIFTH.
22.
23.
24.

25.



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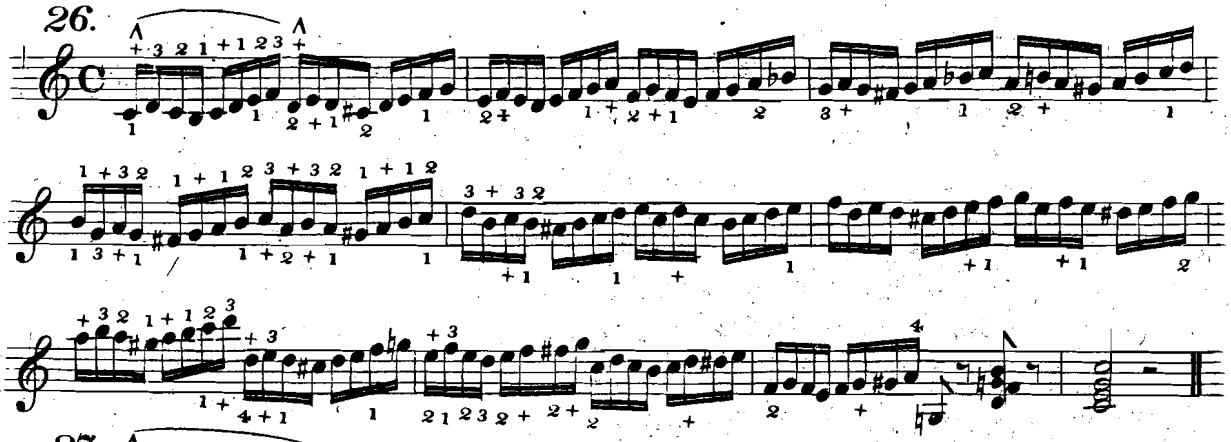

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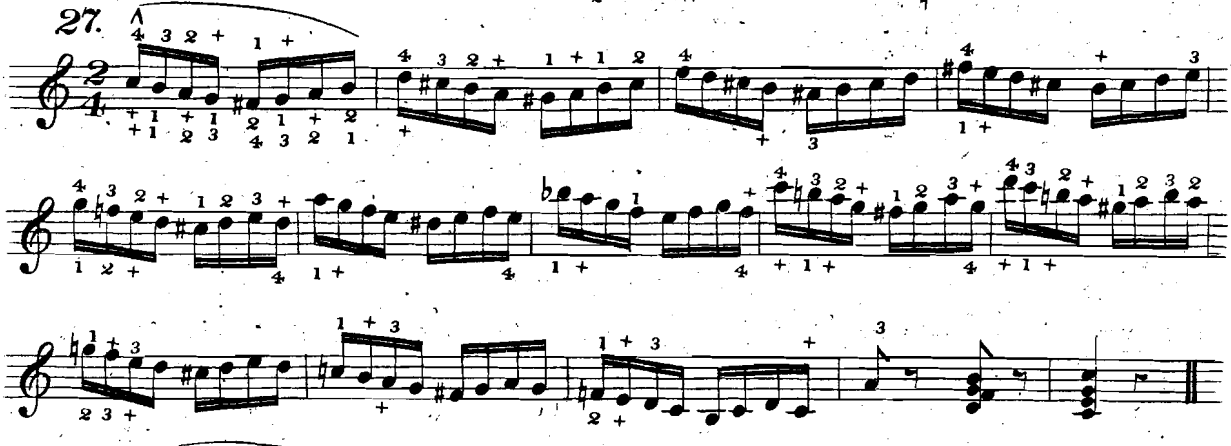

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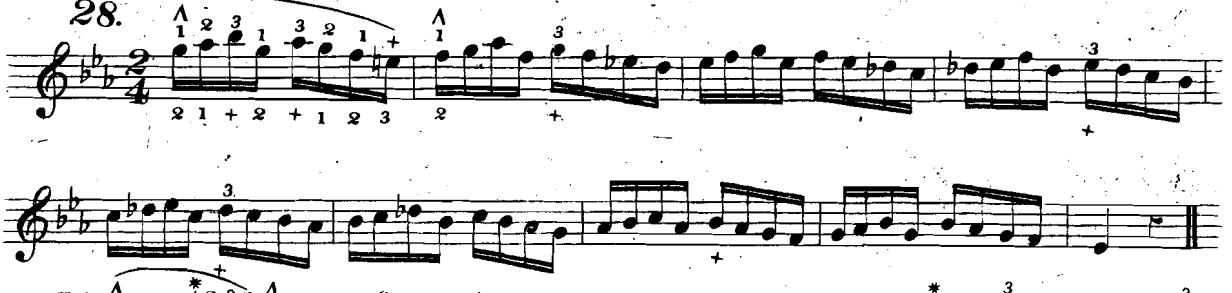

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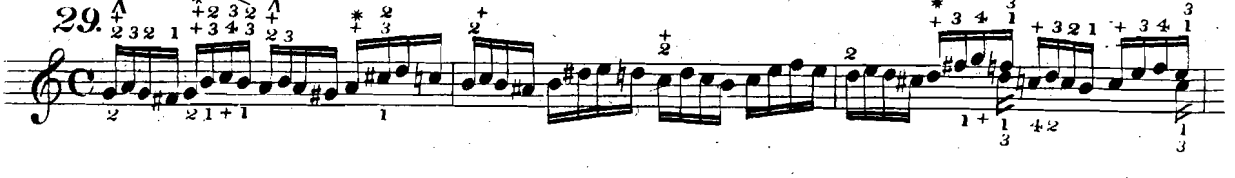
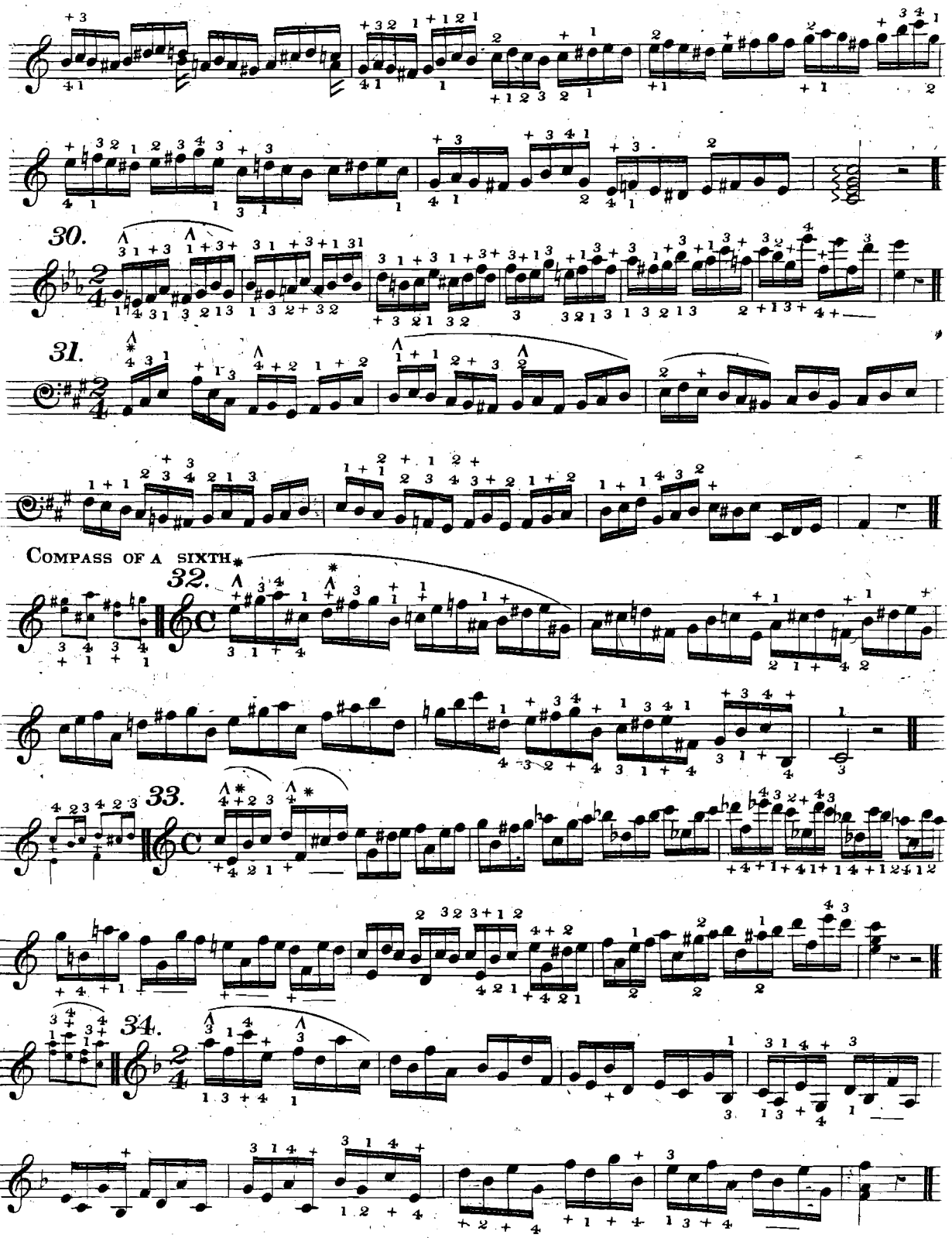
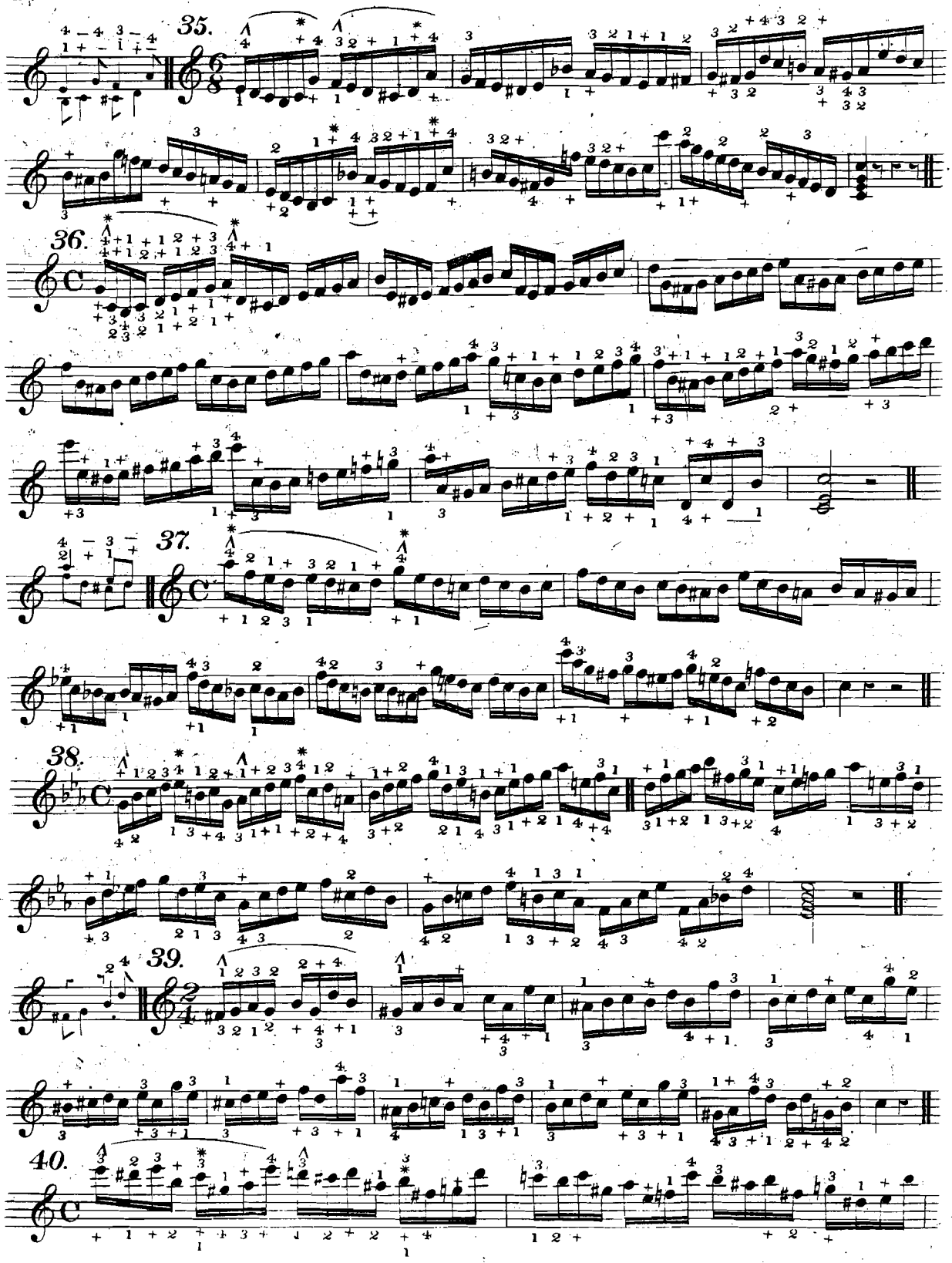



30.
31.
COMPASS OF A SIXTH.
32.
33.
34.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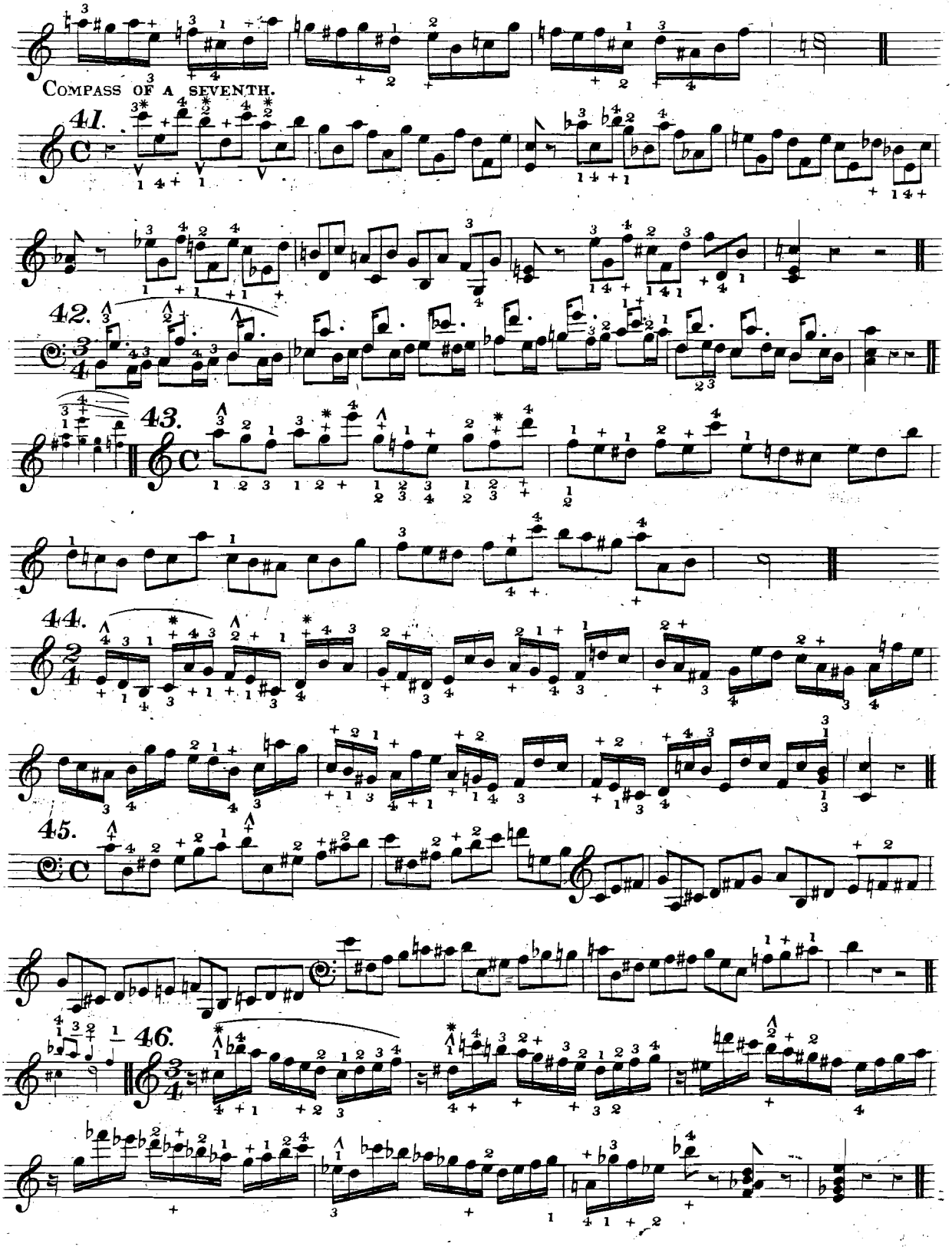
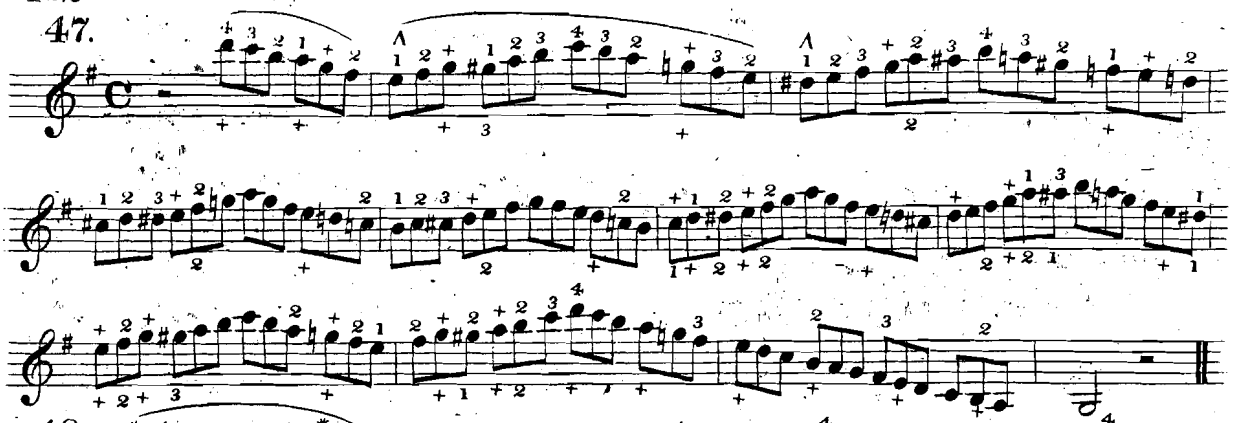
40.


COMPASS OF A SEVENTH.
41.
42.
43.
44.
45.
46.

47.



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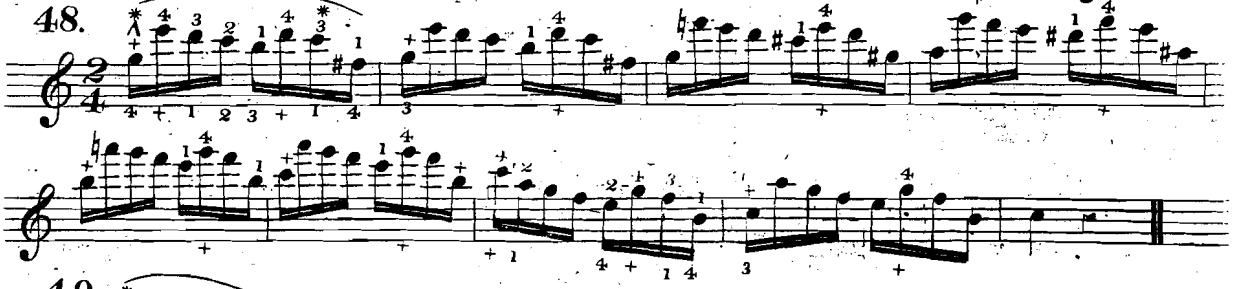

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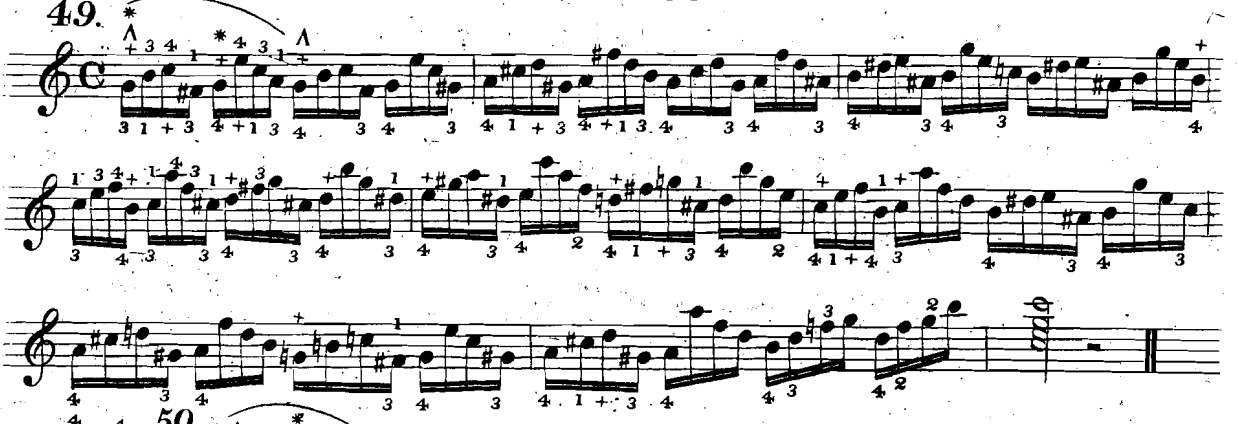

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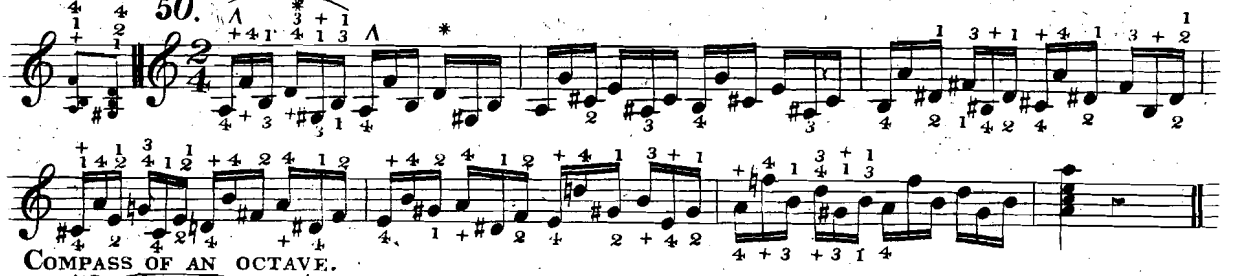
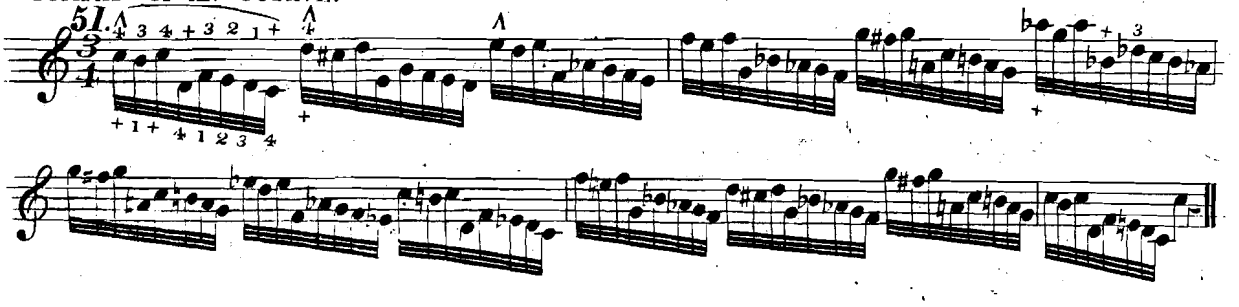


COMPASS OF AN OCTAVE.

51.



52.

53.

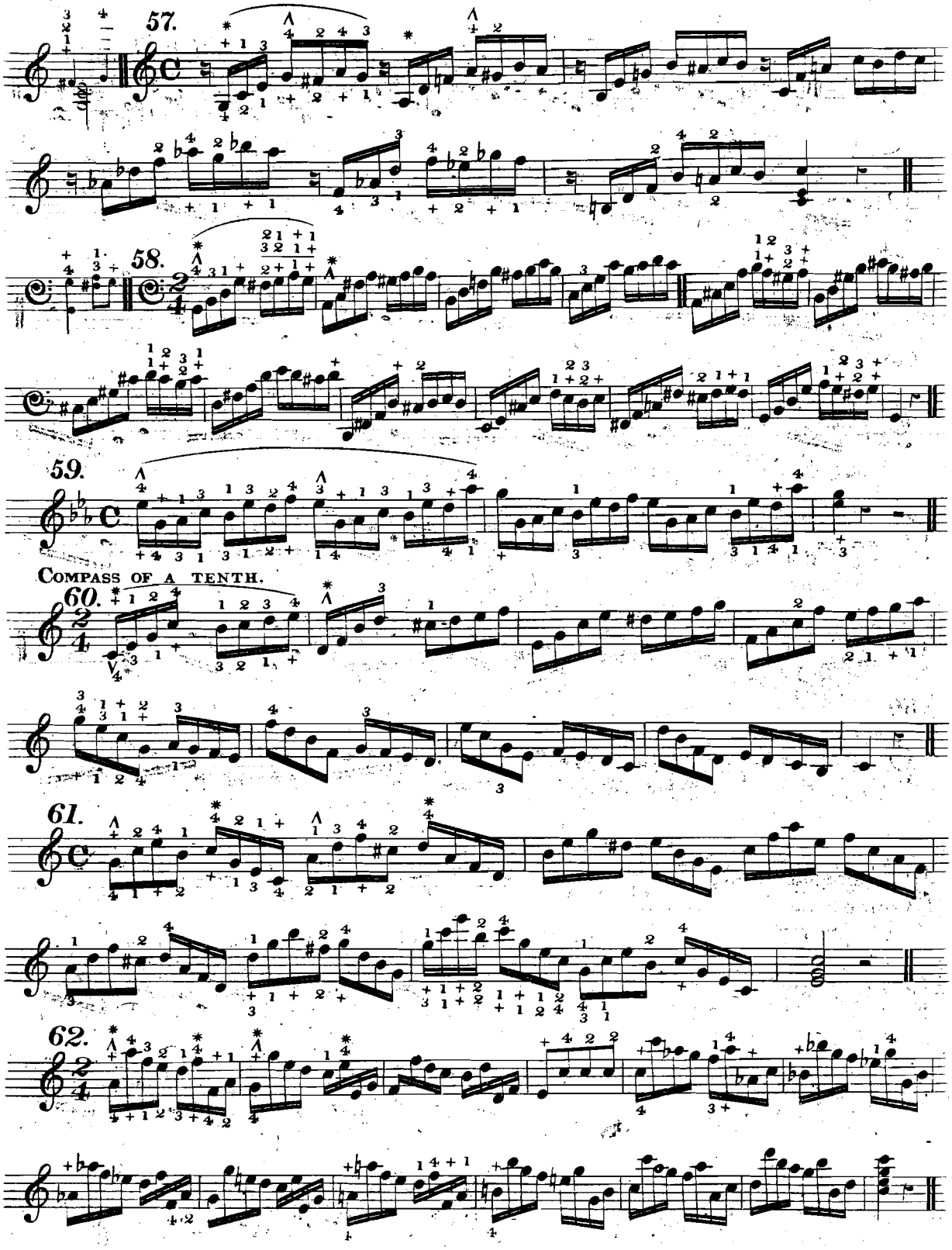
54.

55.

COMPASS OF A NINTH.

56.

Here the hand contracts and then extends.


57.
58.
59.
COMPASS OF A TENTH.
60.
61.
62.

63.

64.

COMPASS OF AN ELEVENTH.

65.

Here the hand moves gently downwards.

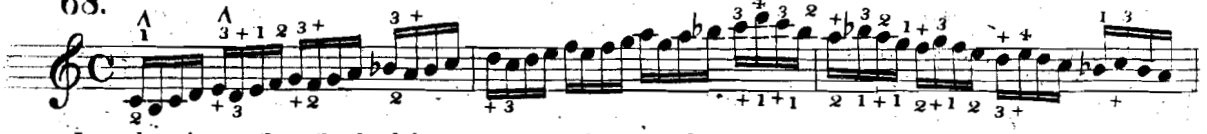
66.

COMPASS OF A TWELFTH.

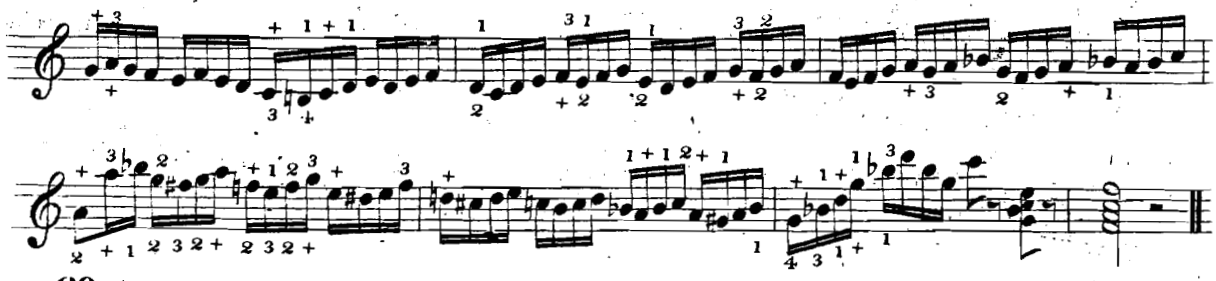
67.

CHAIN-LIKE SERIES OF GROUPS.

68.



In such series as these, the hand always moves gently forward in the direction required.



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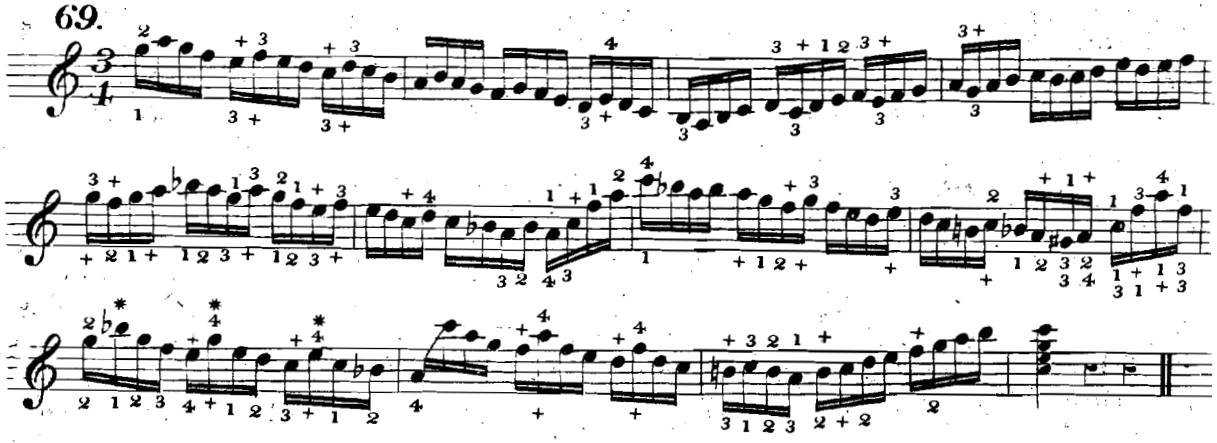

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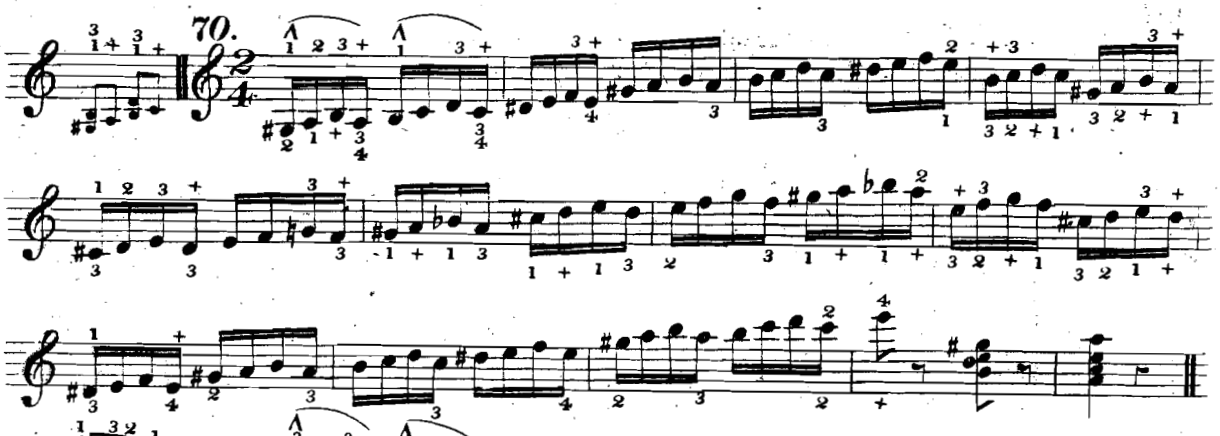

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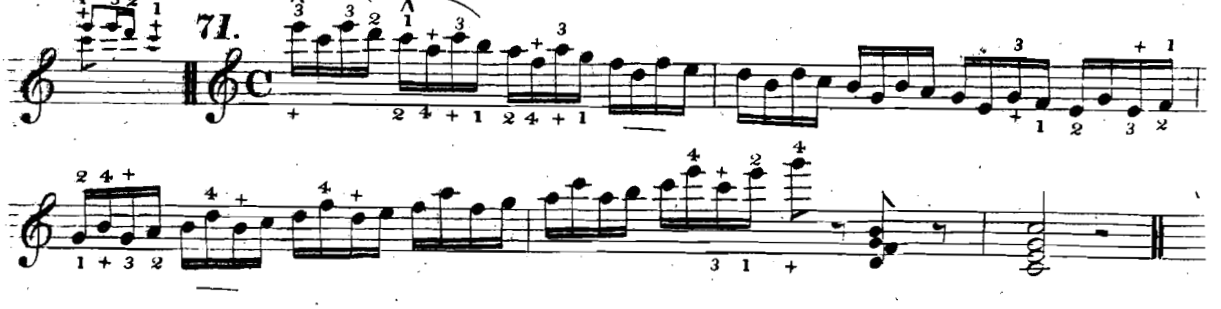

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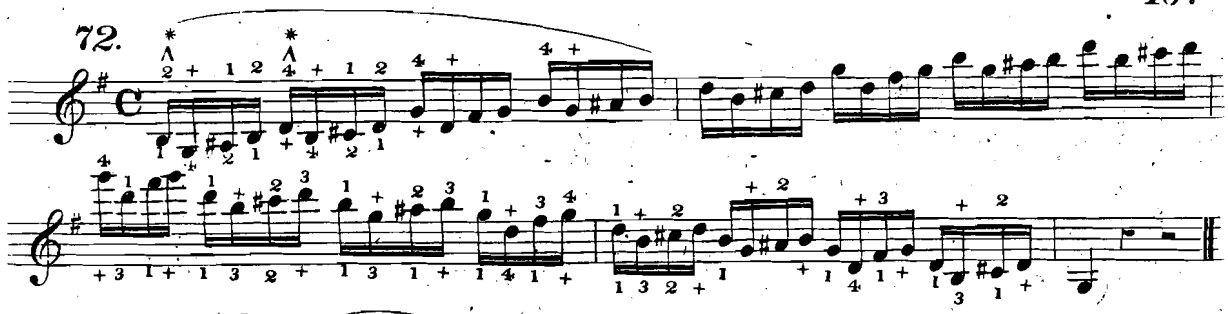

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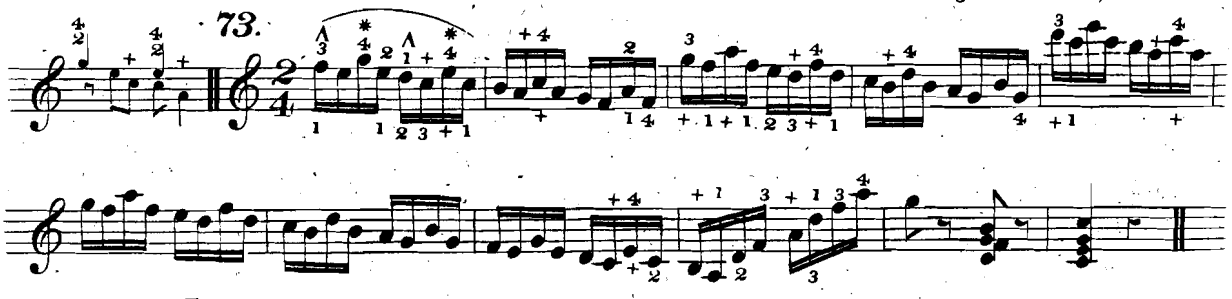

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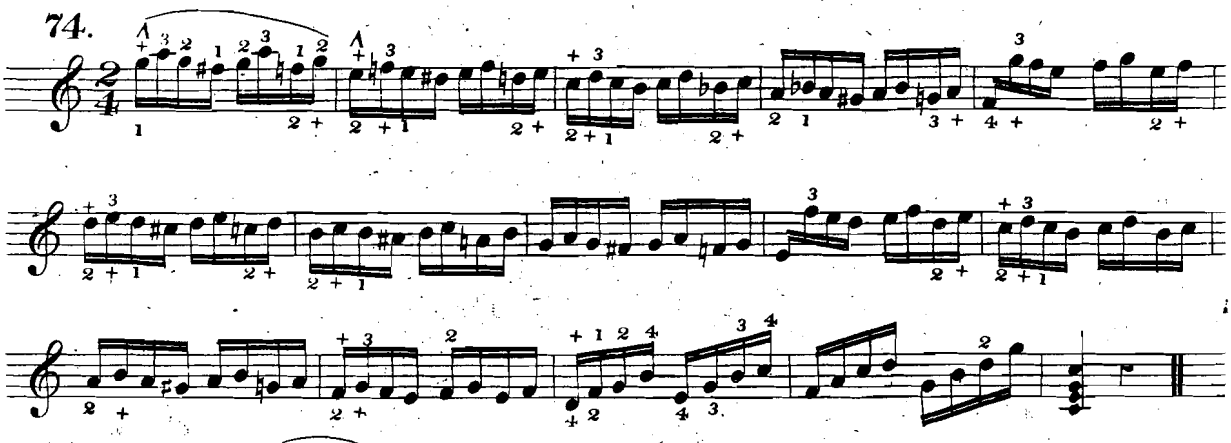

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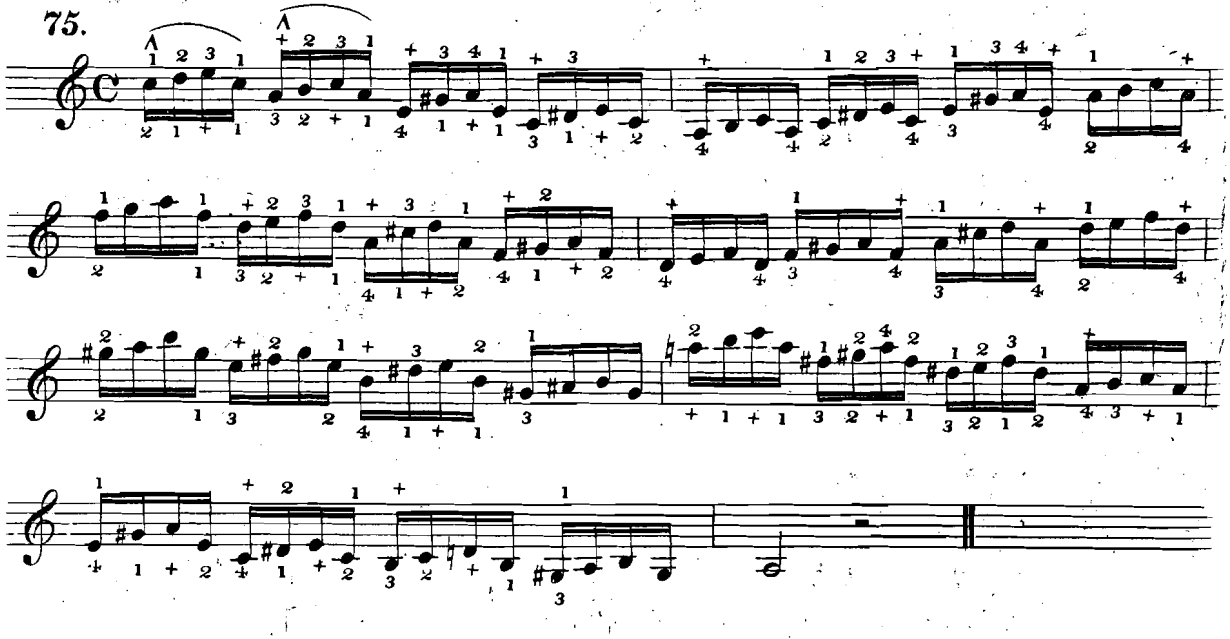

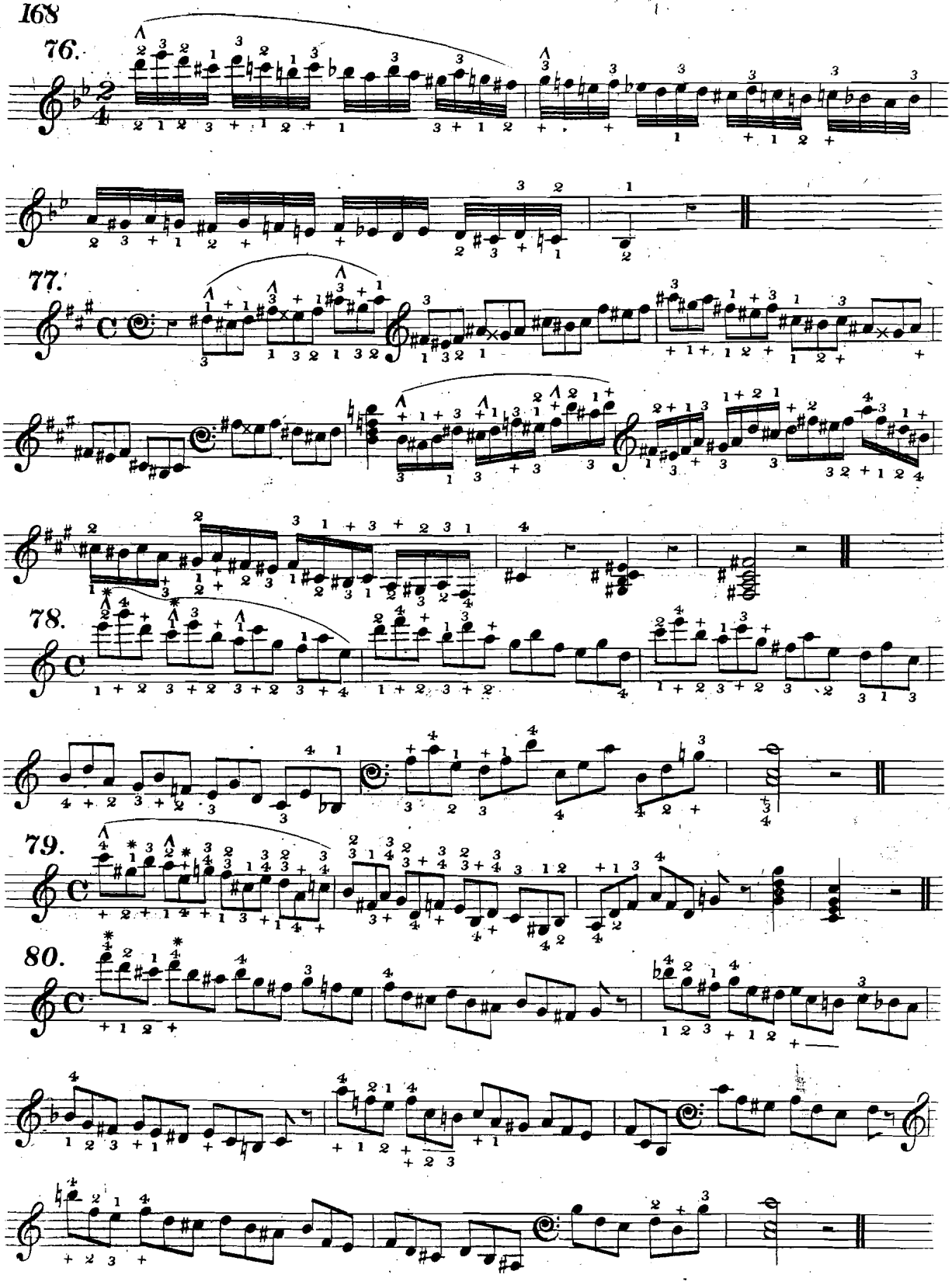
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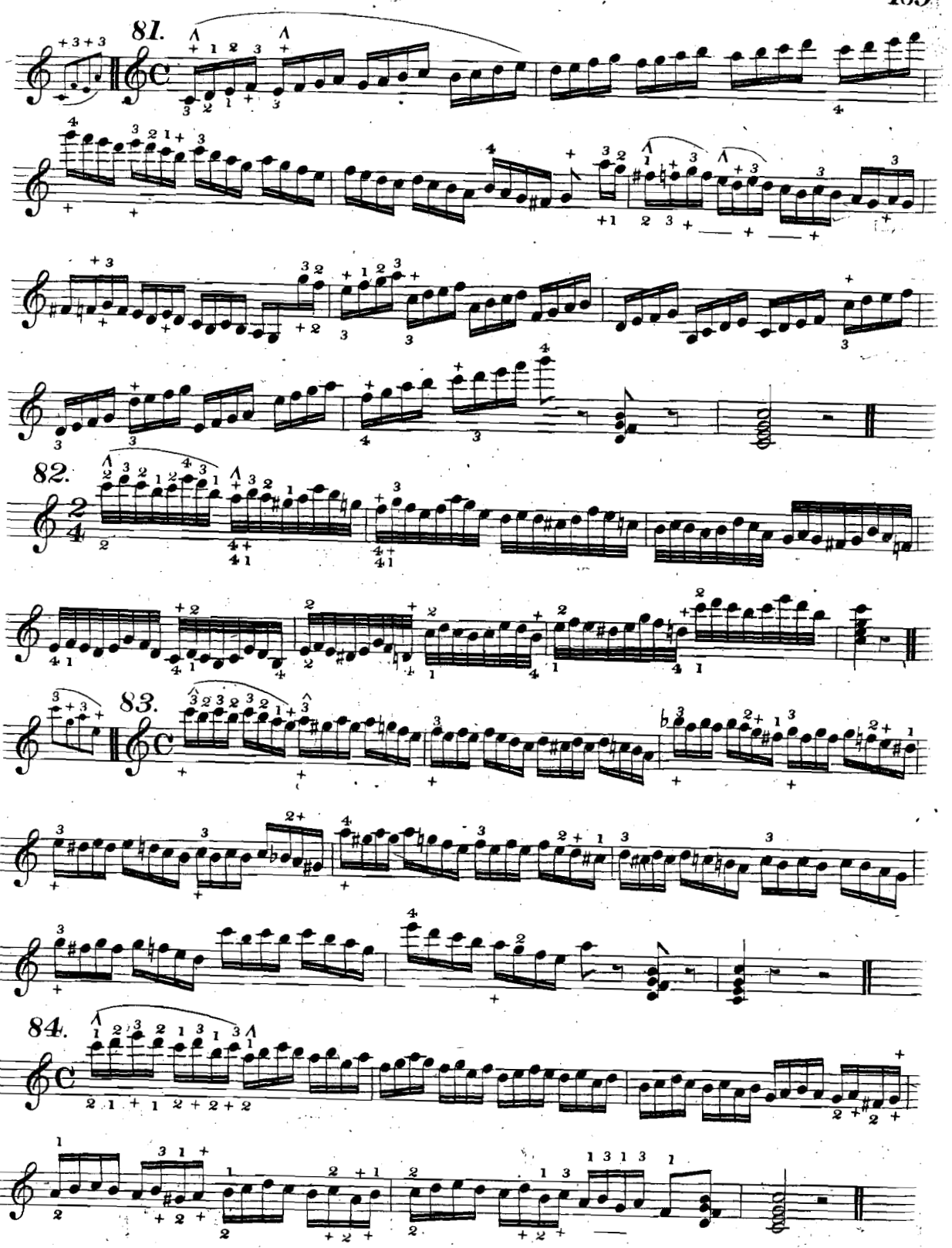
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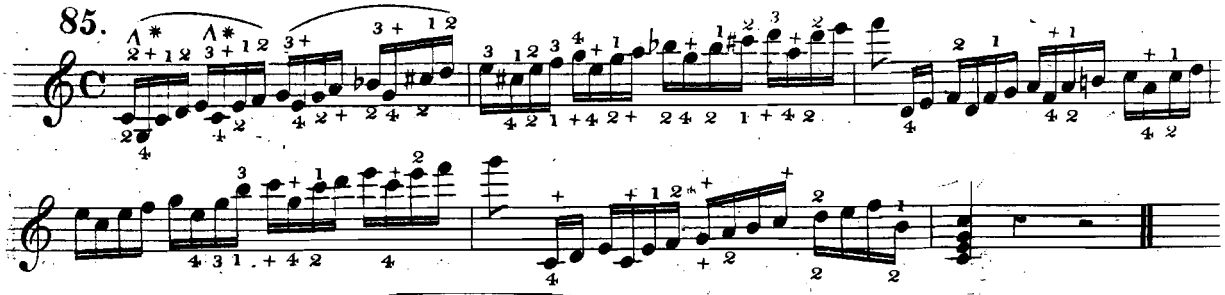

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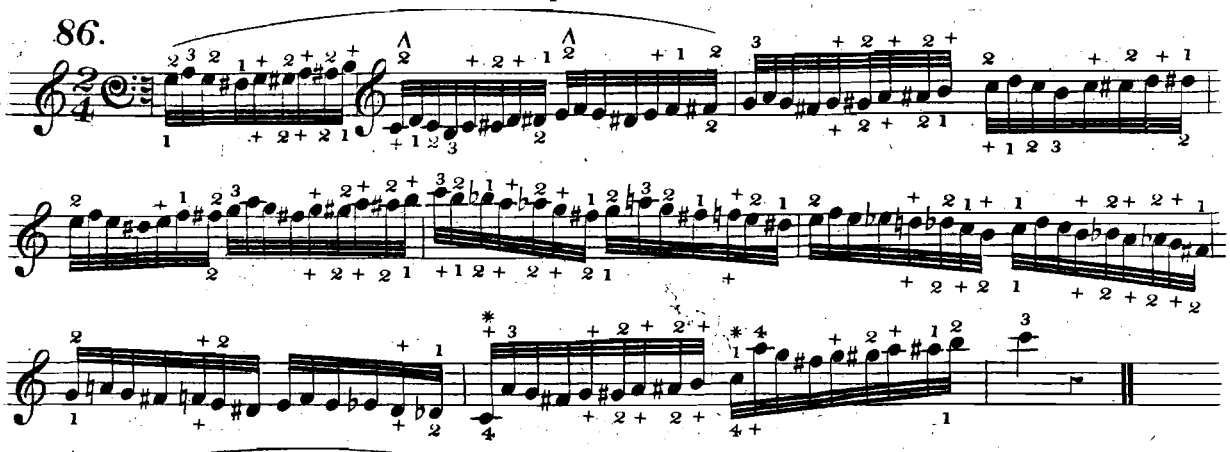

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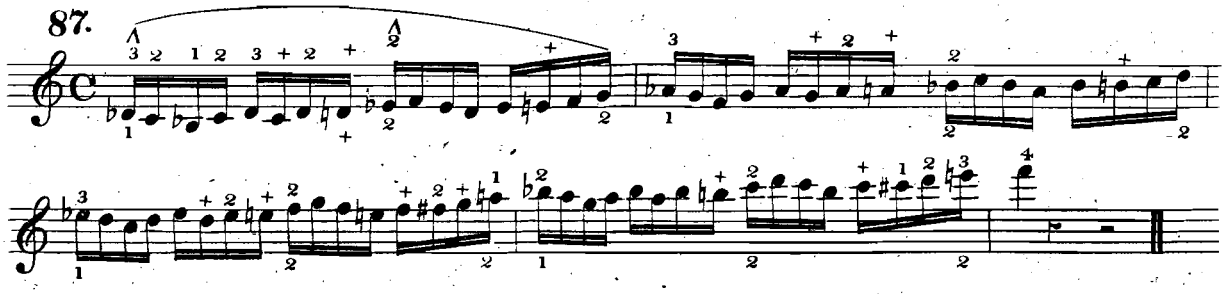

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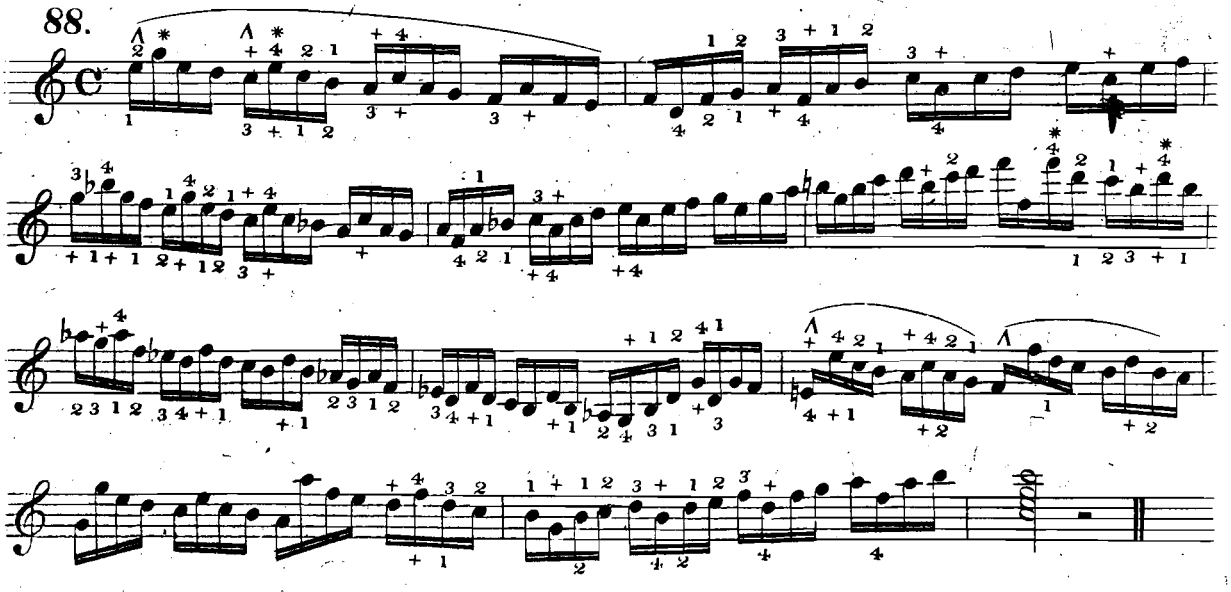

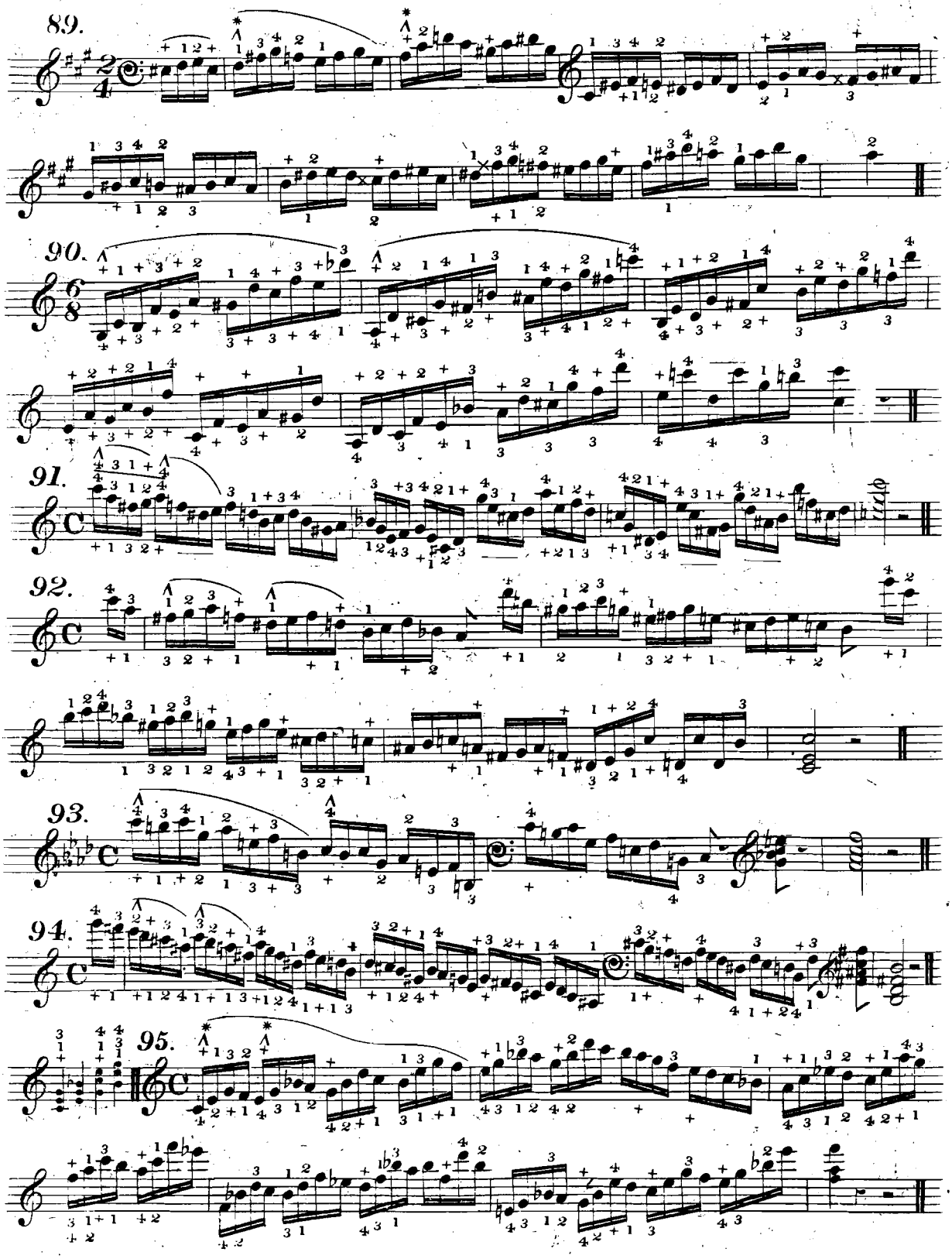
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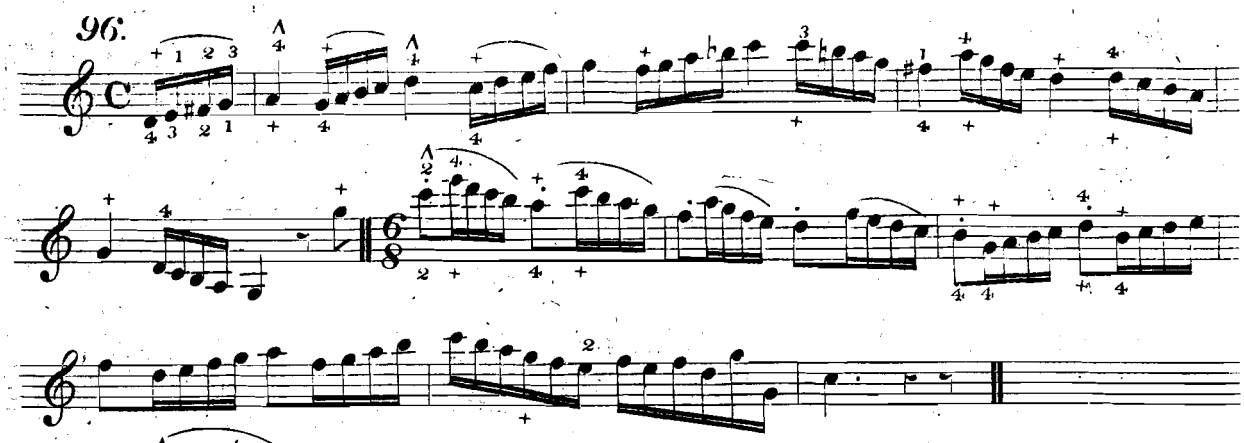

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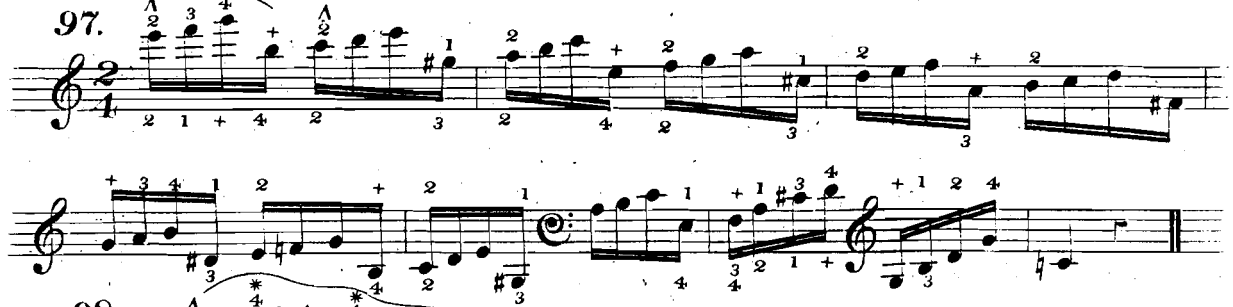

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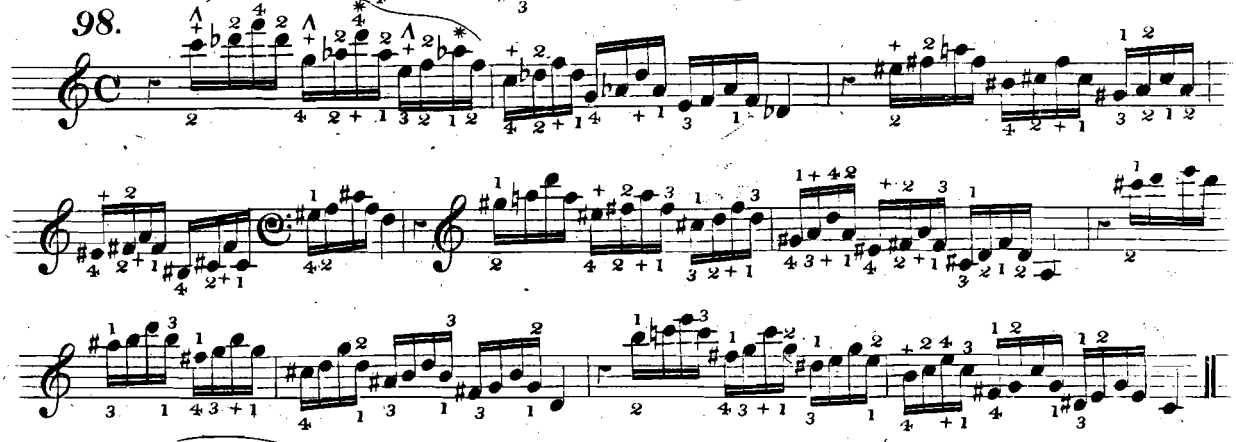

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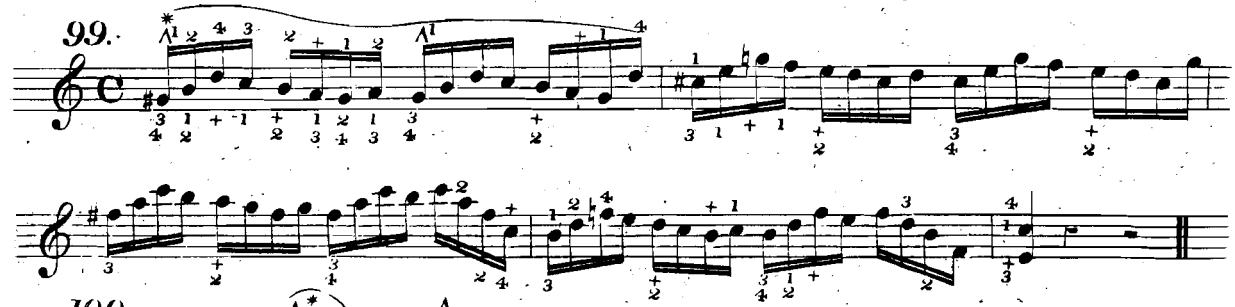

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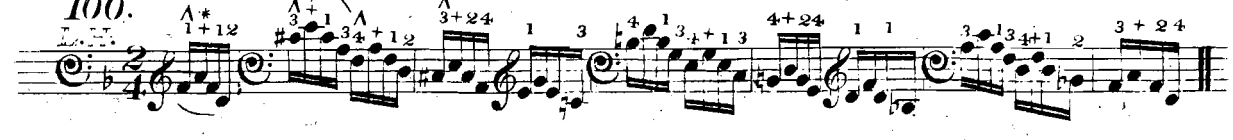

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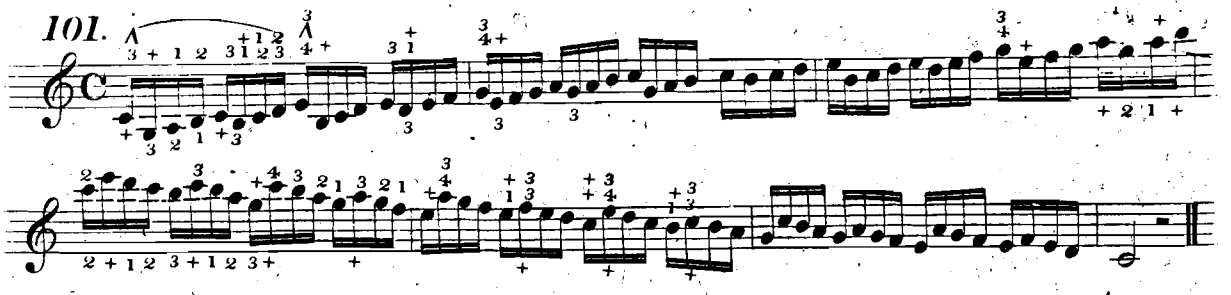

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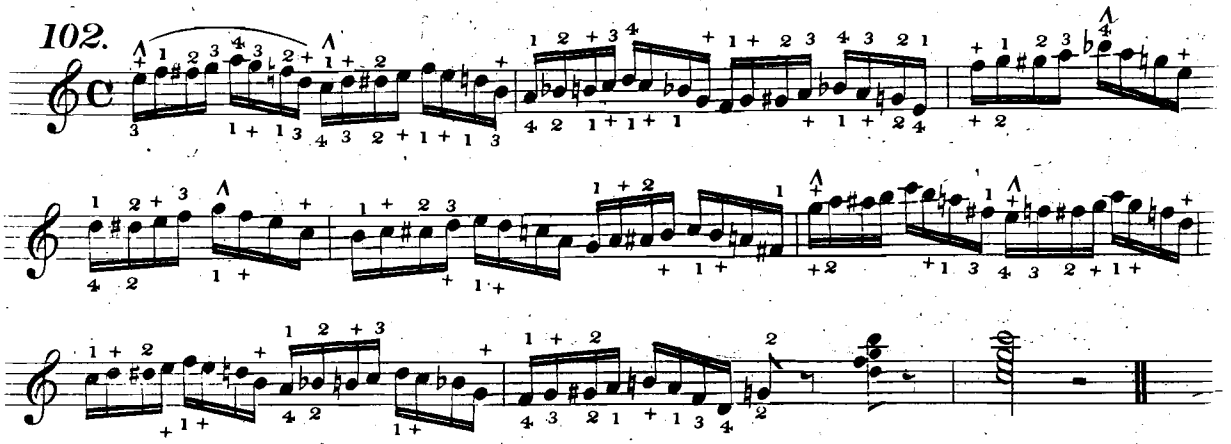

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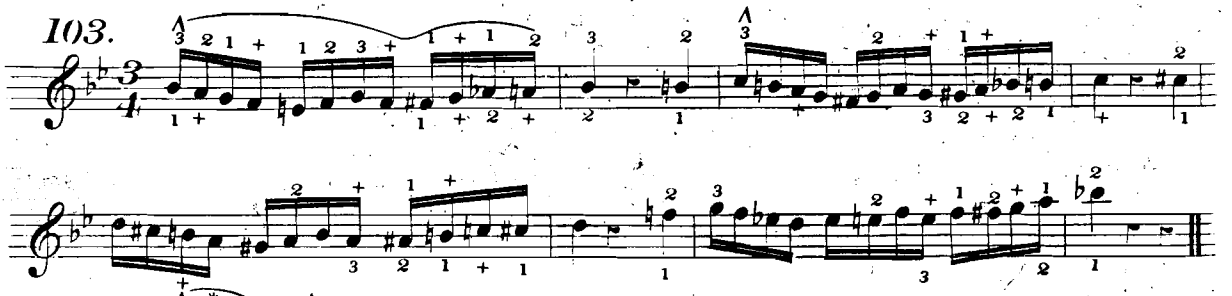

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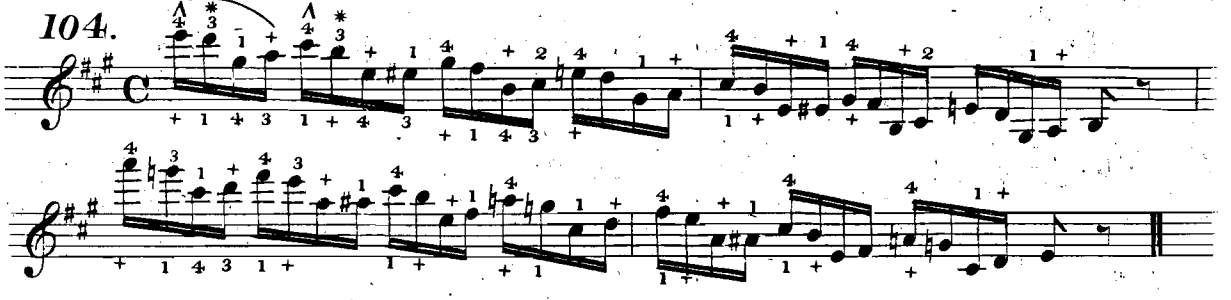

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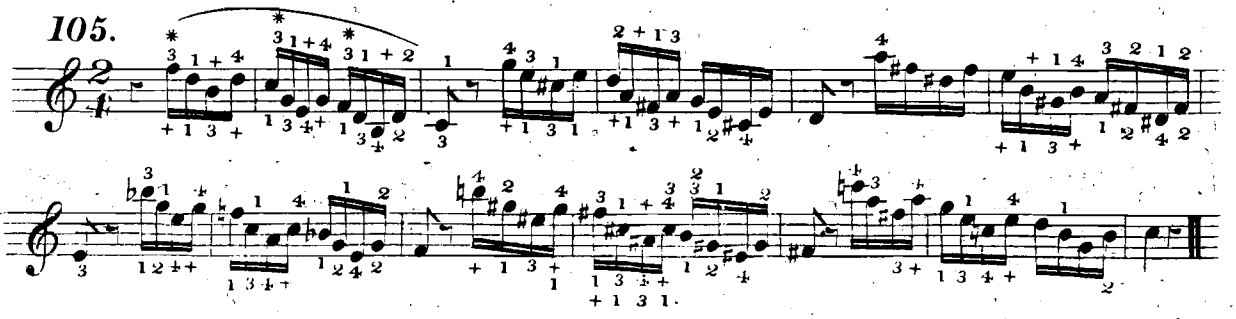

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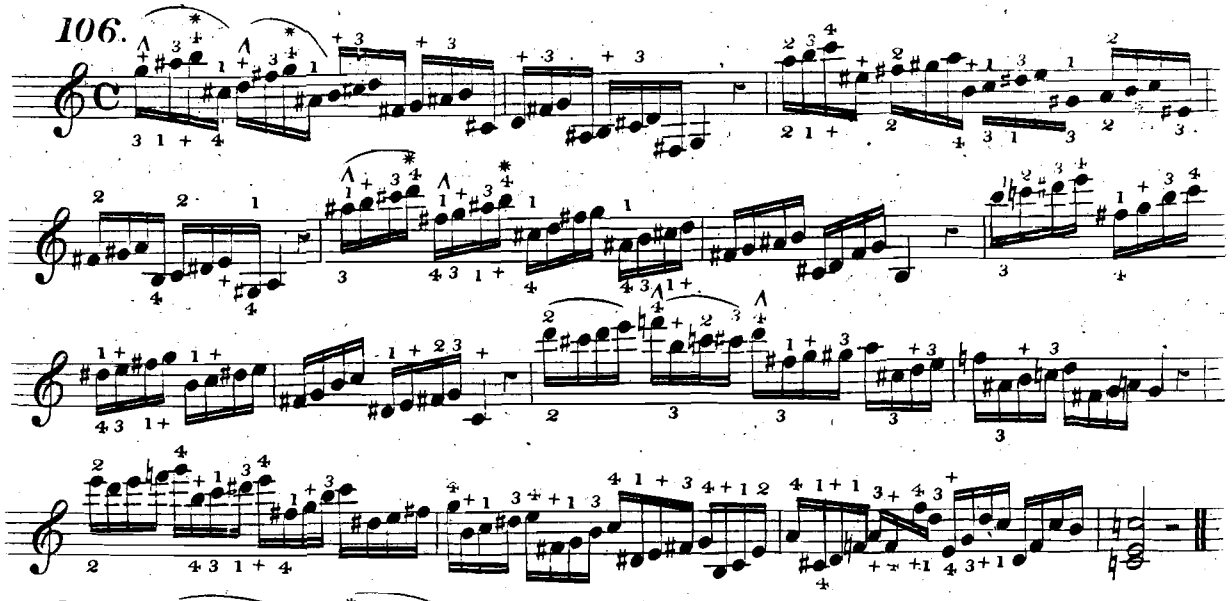

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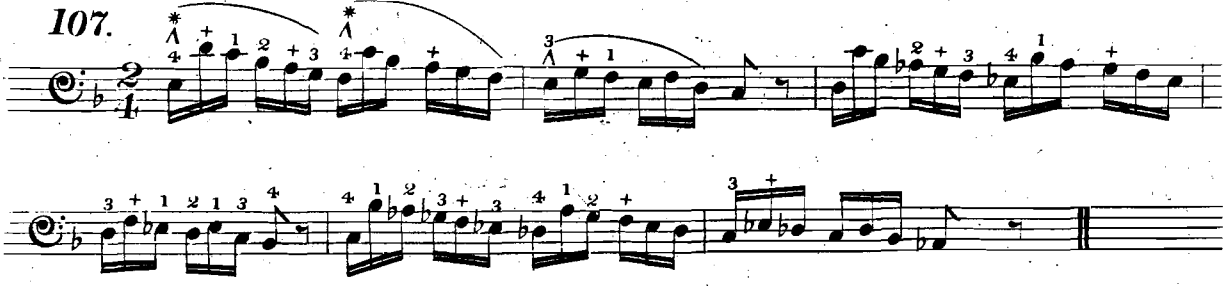

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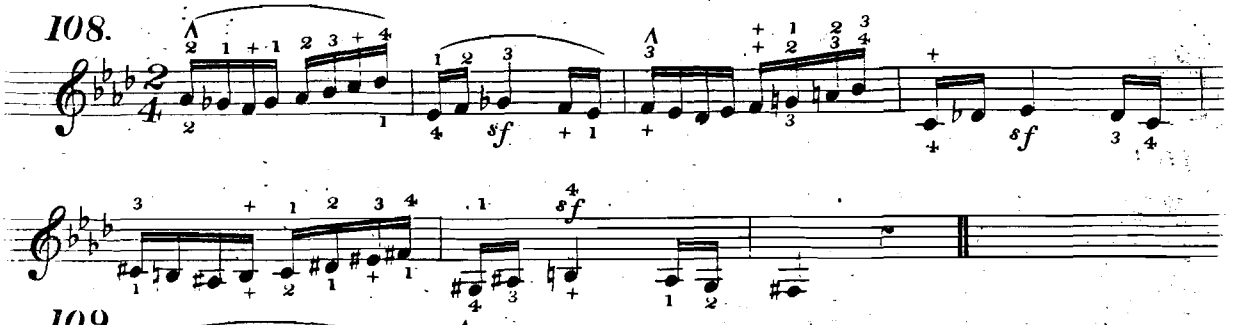

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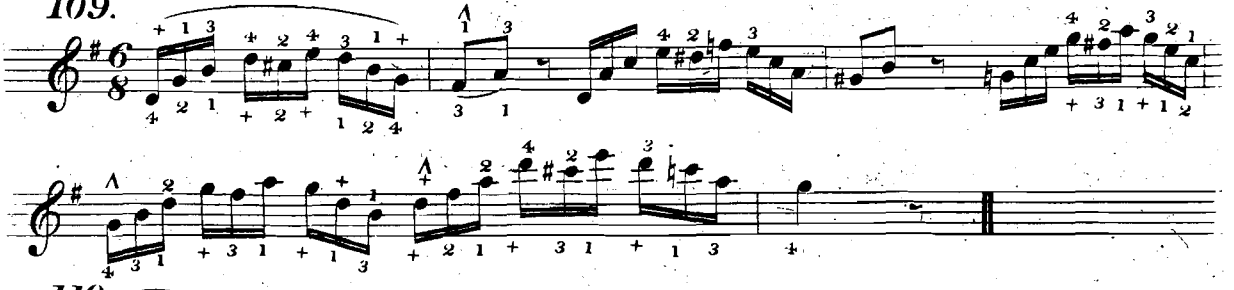

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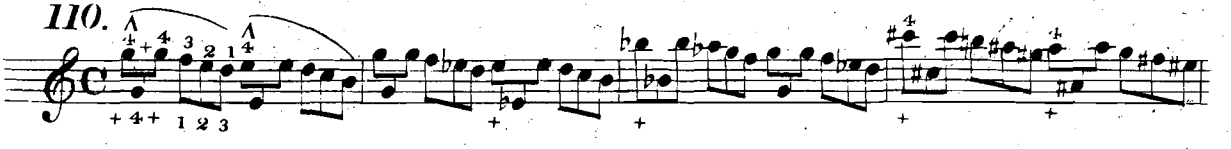

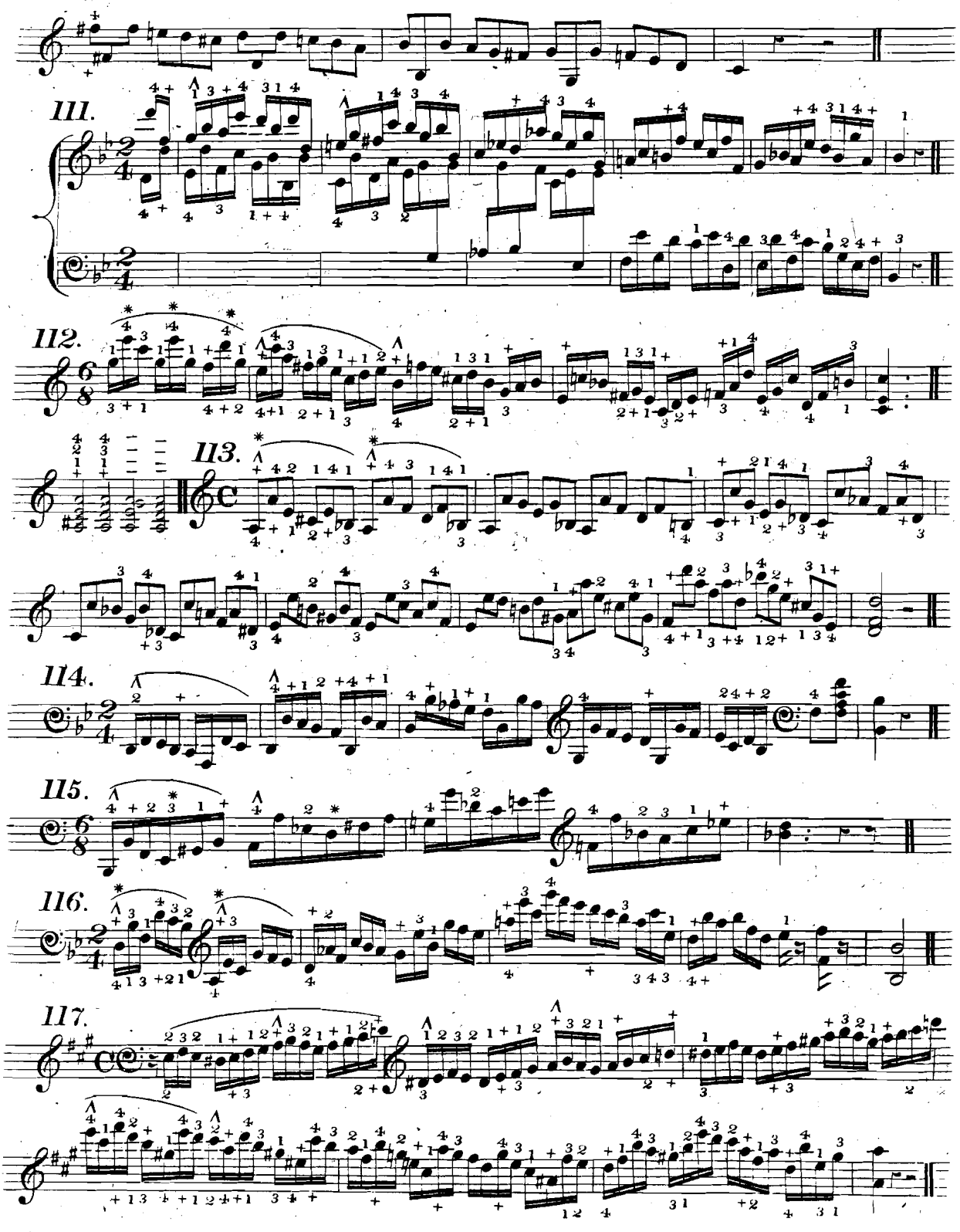
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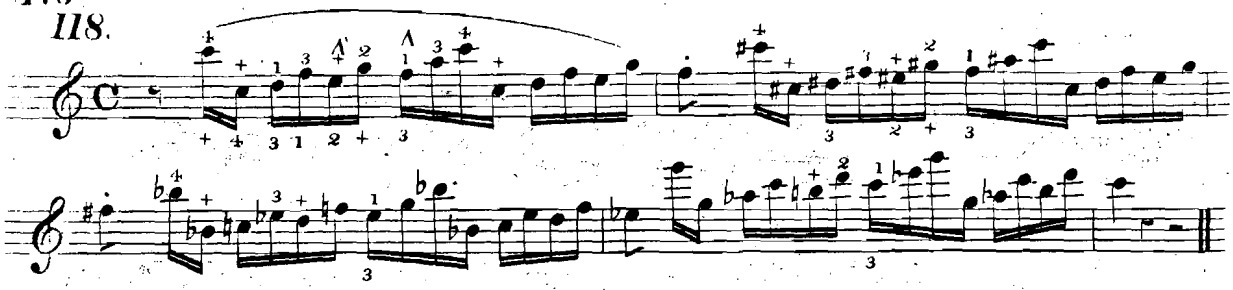

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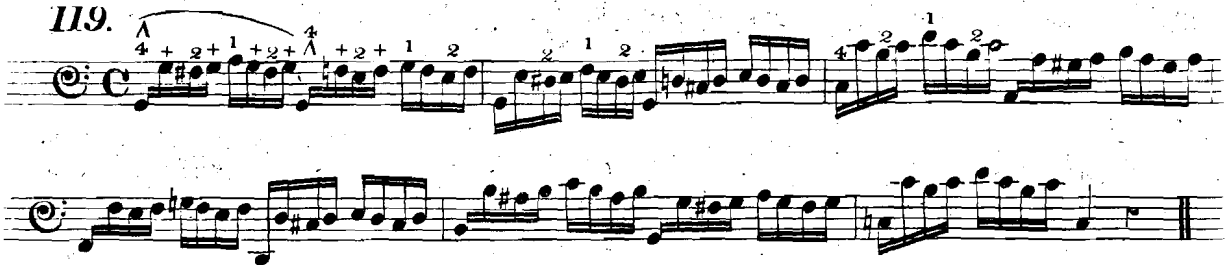

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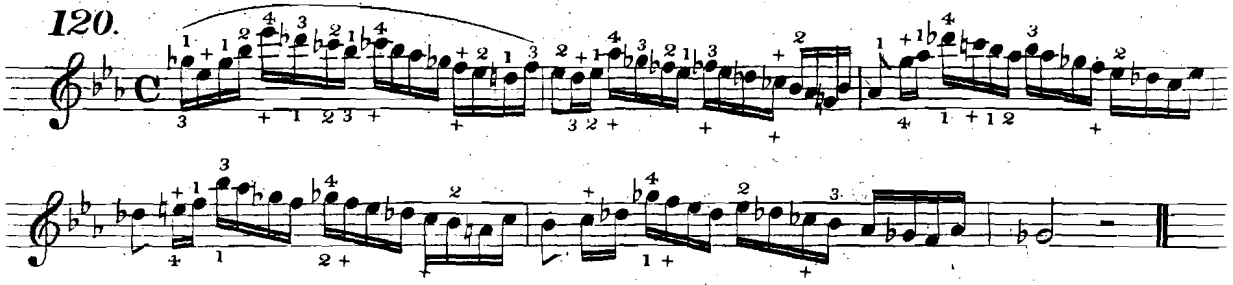

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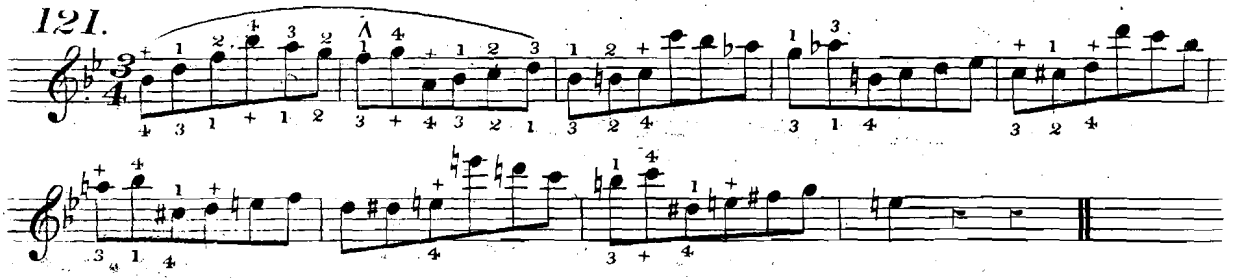

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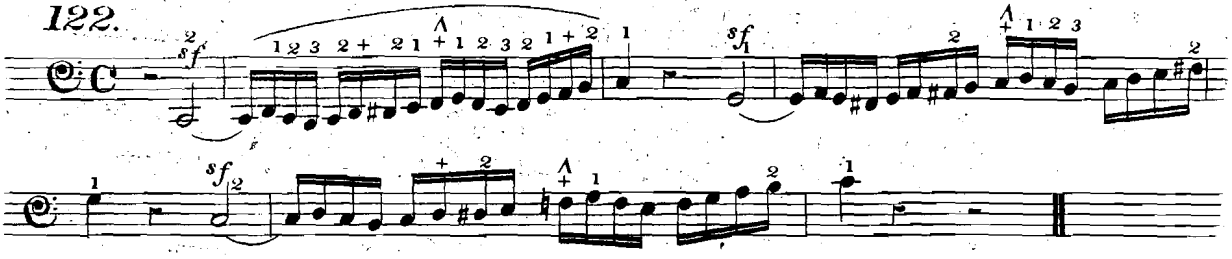

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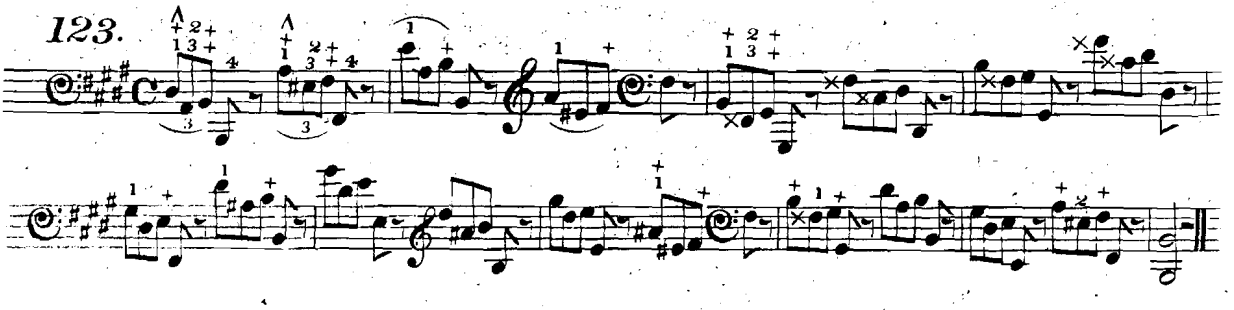

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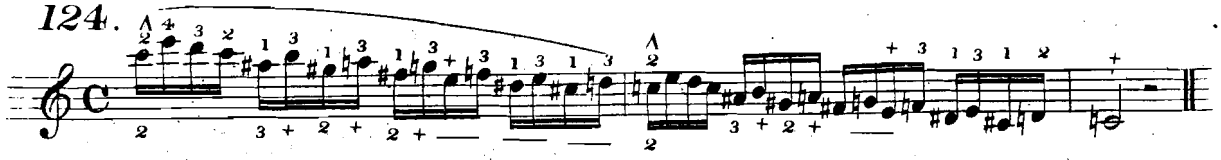

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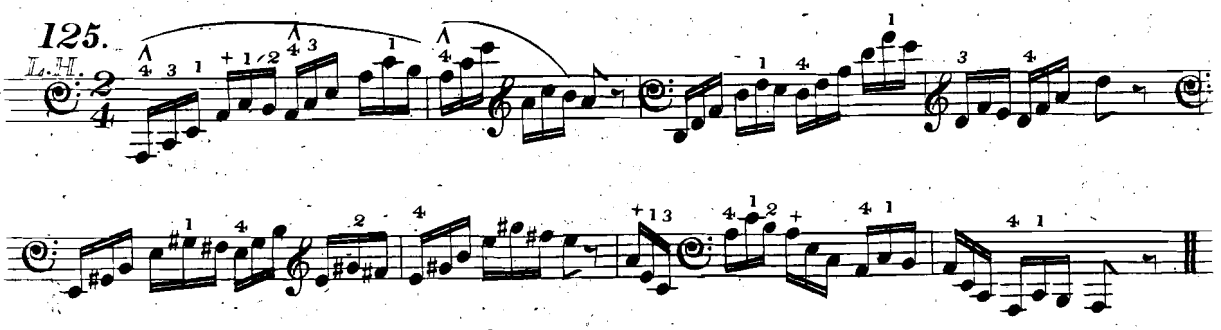

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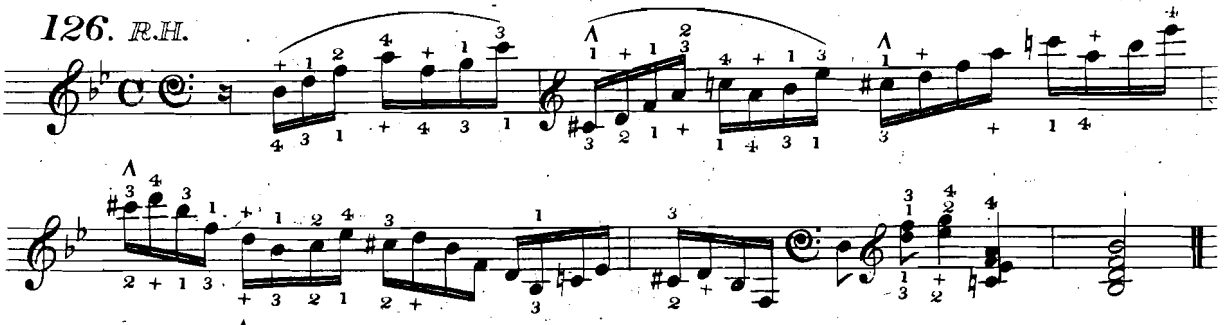

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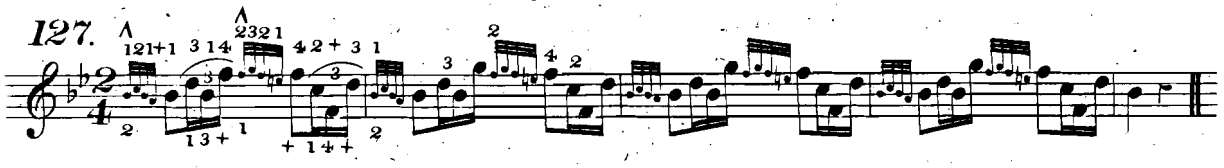

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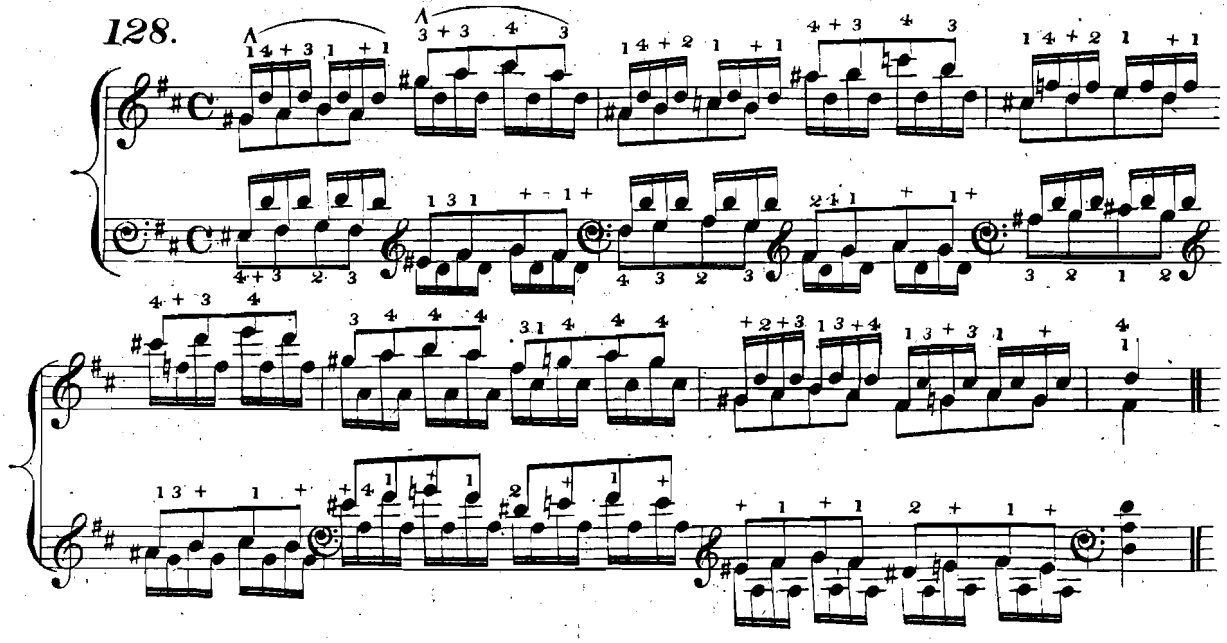

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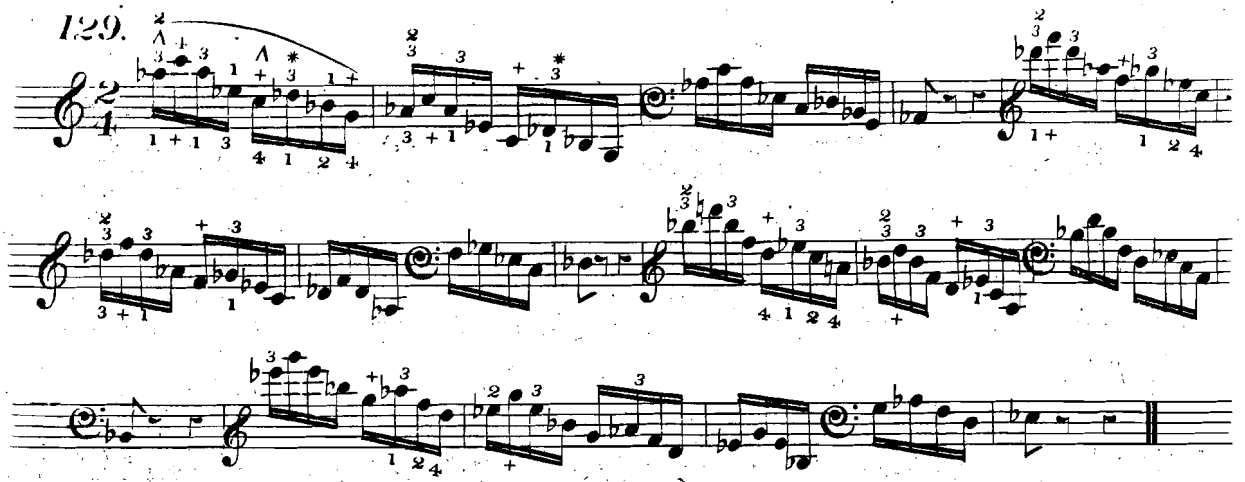

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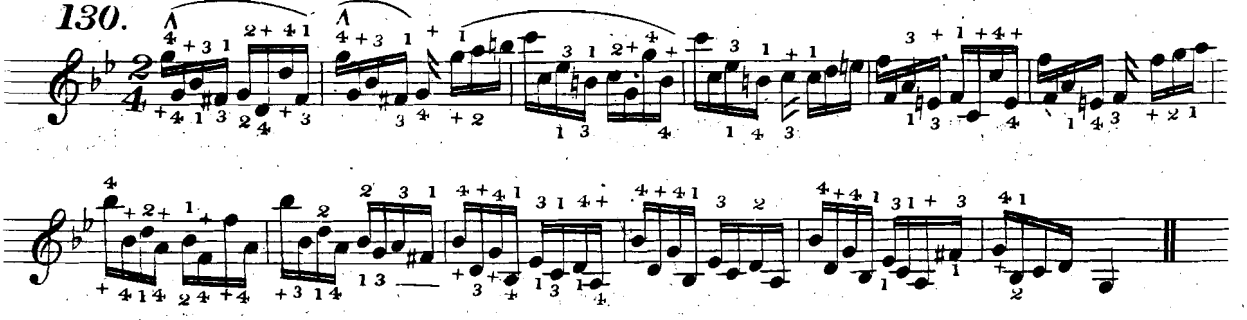

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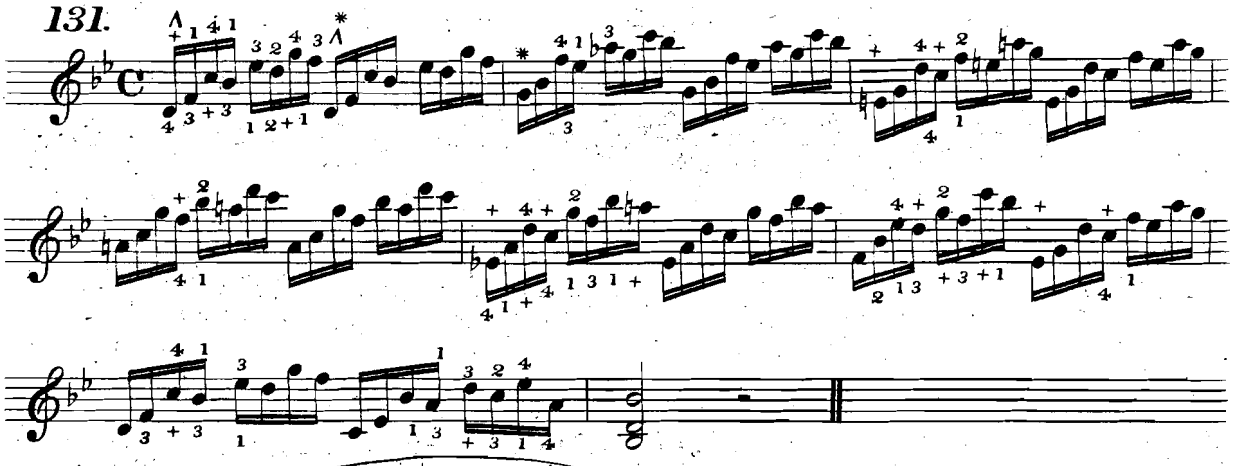

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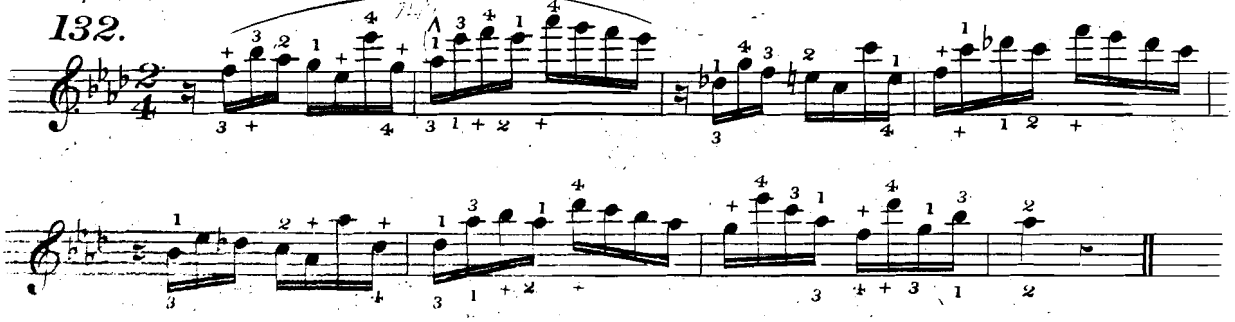

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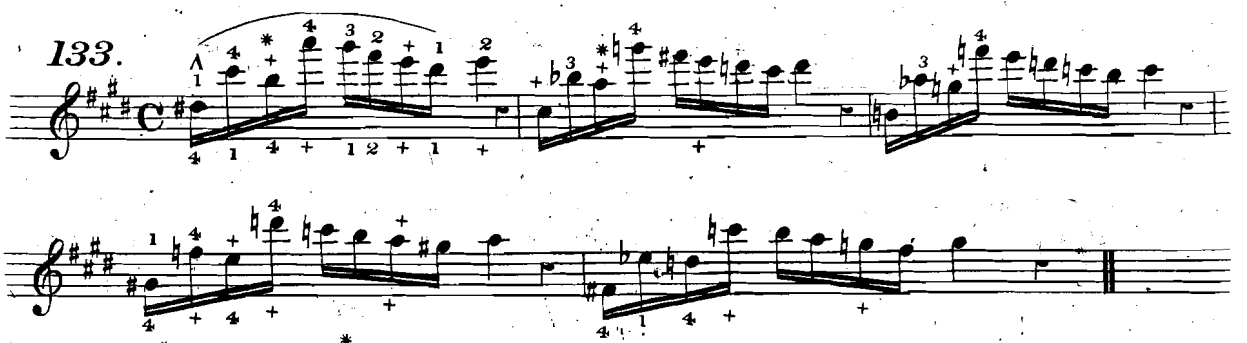

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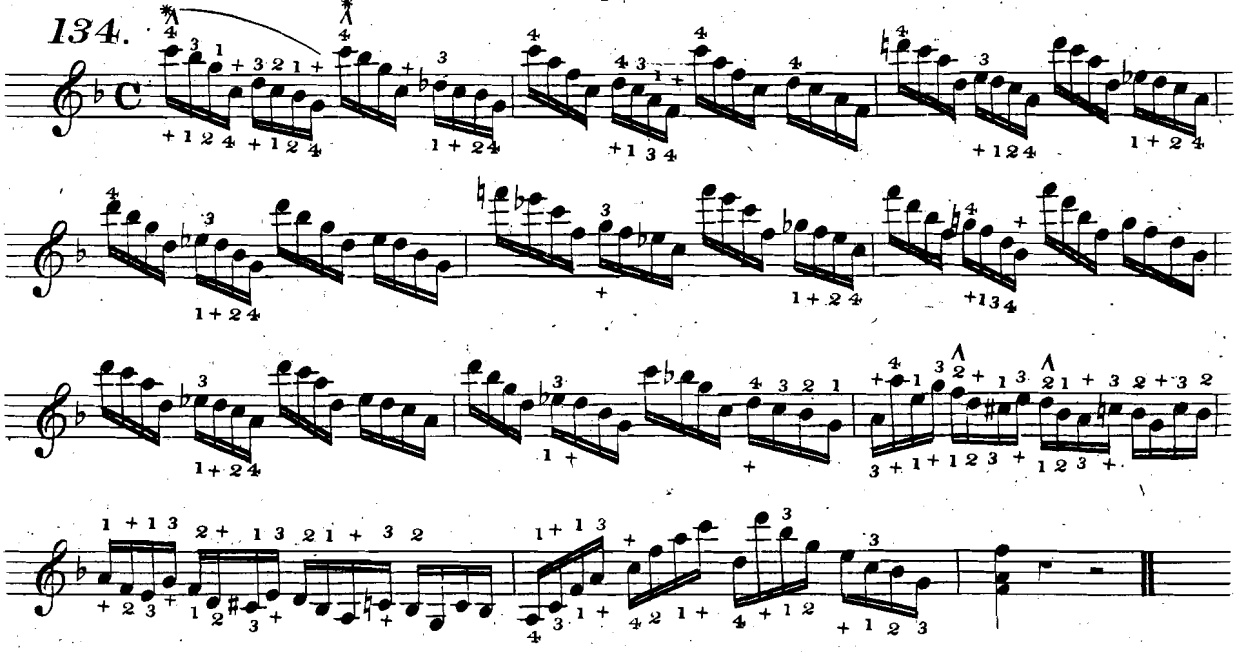

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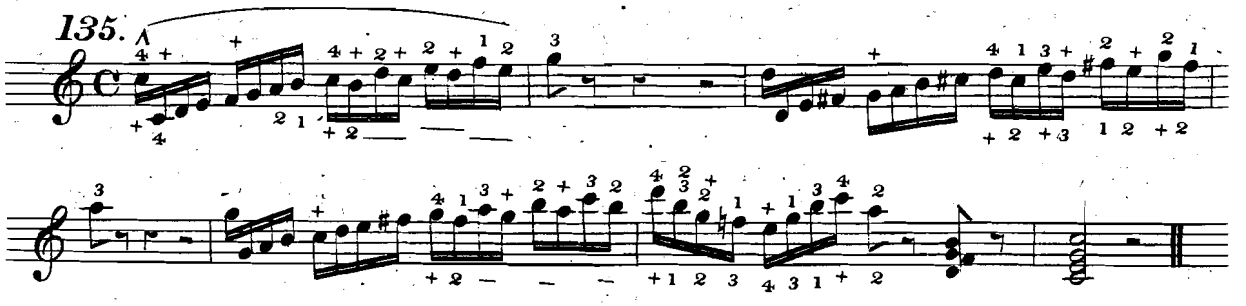

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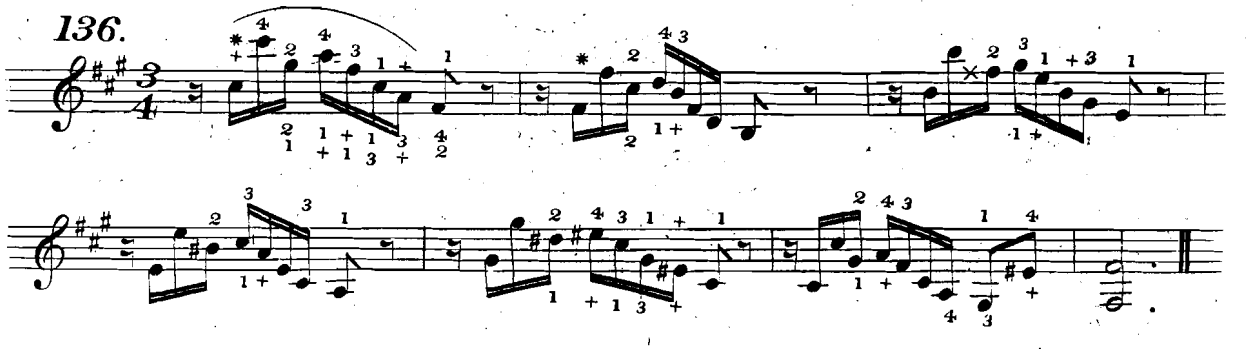

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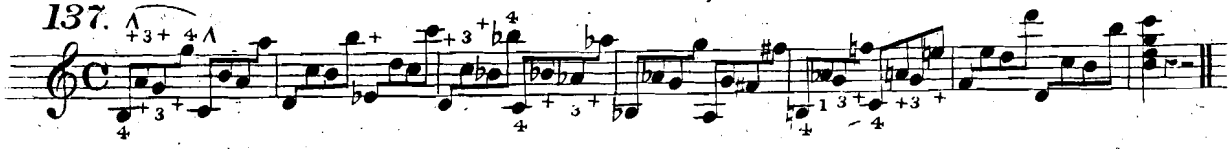

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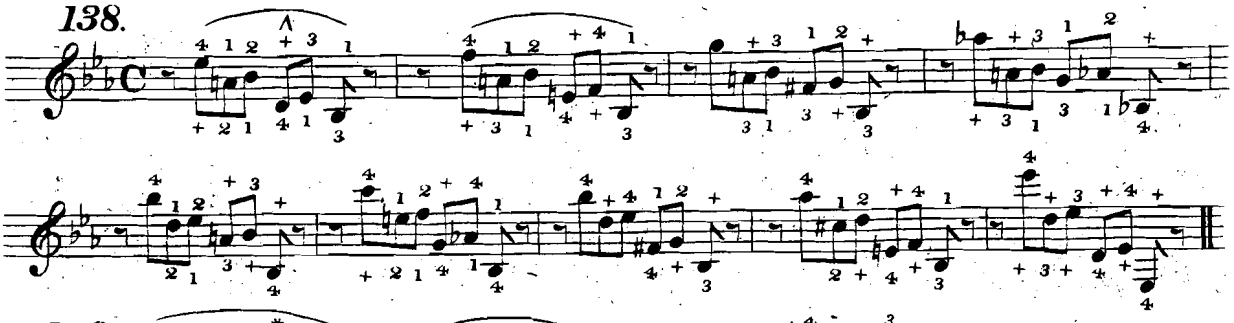

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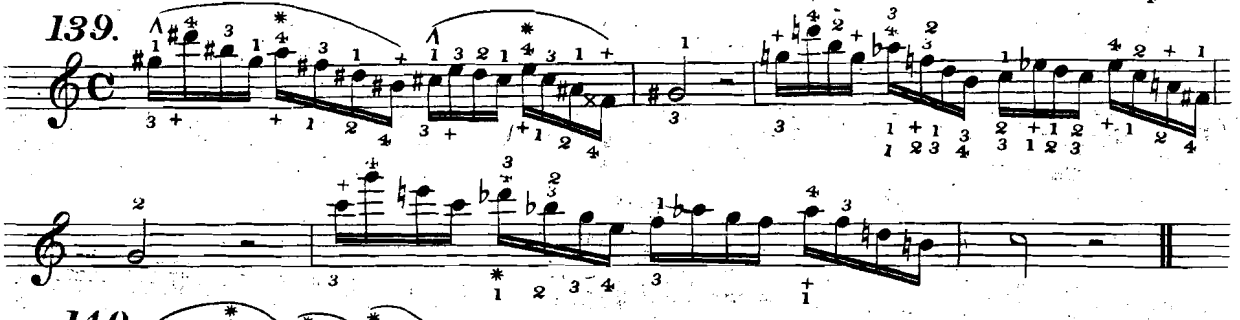

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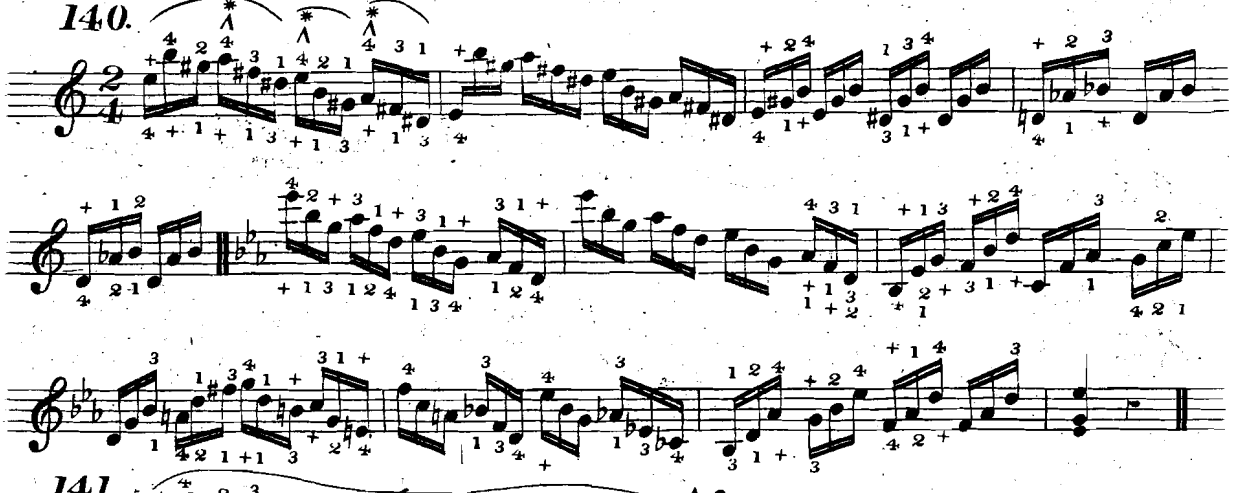

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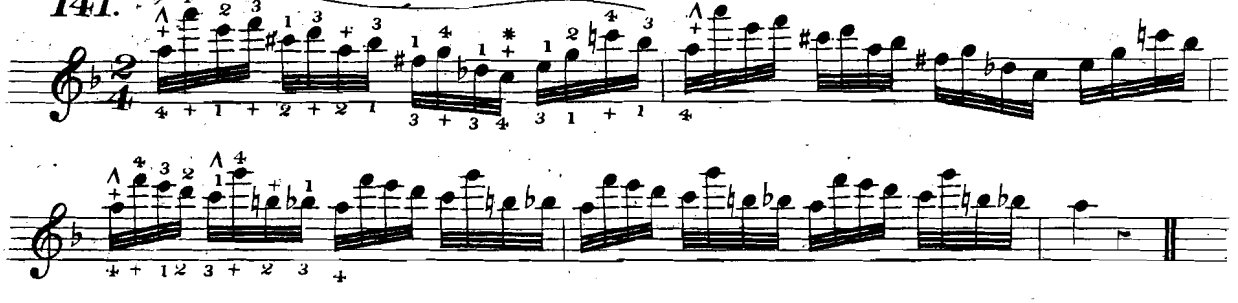

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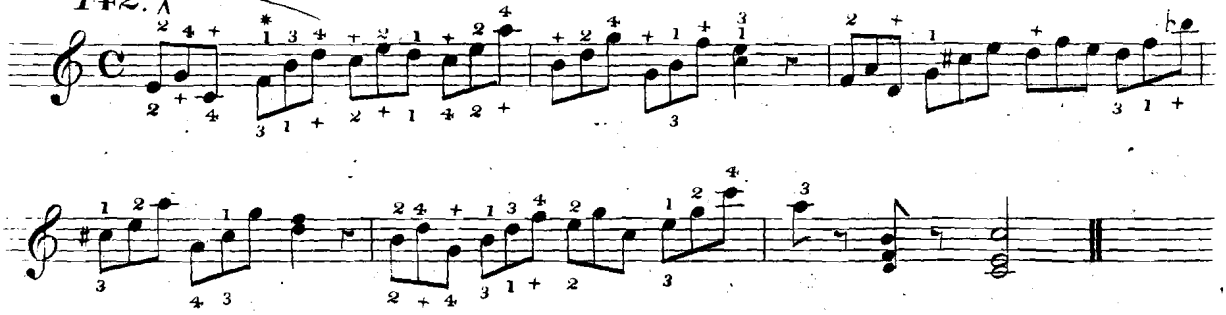

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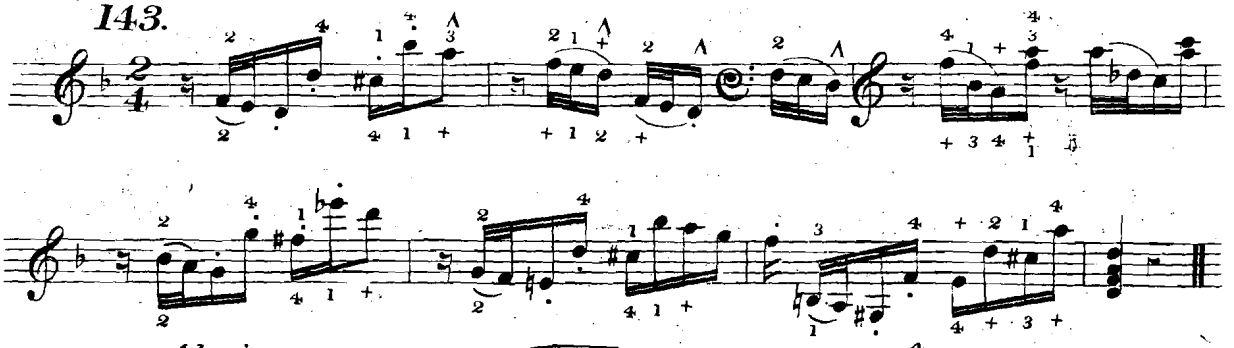

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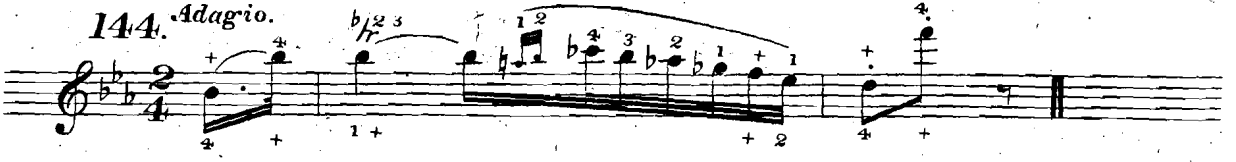

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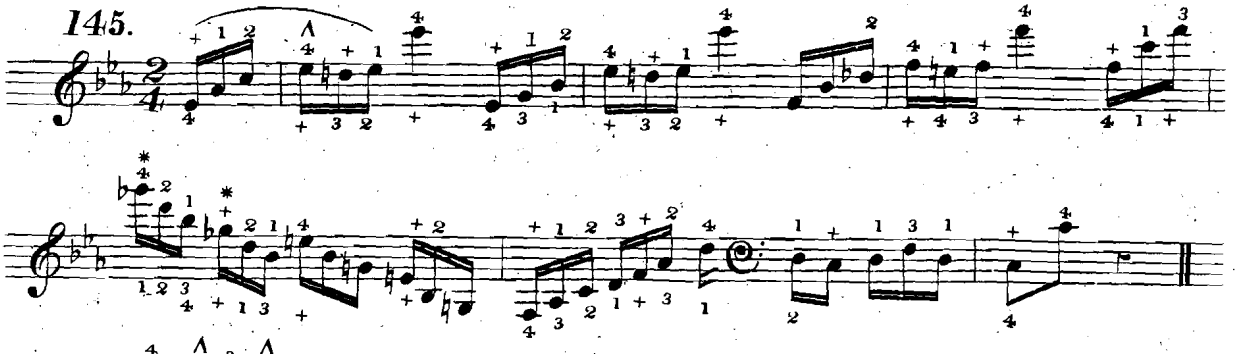

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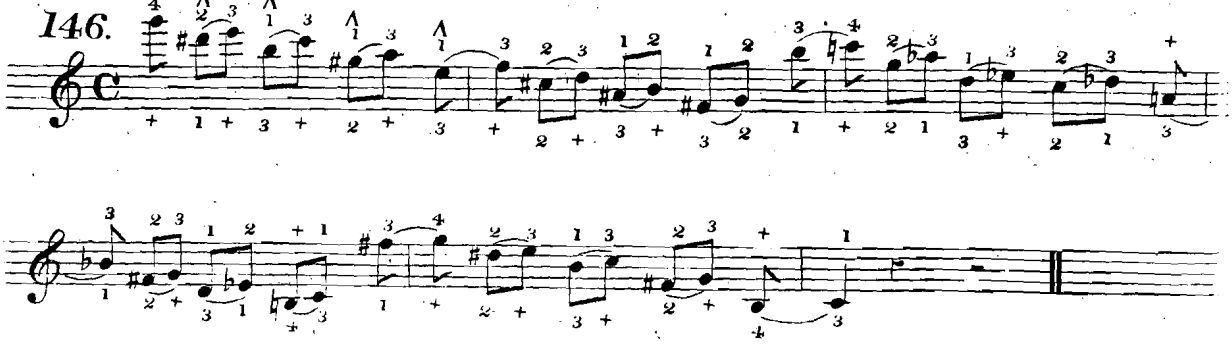

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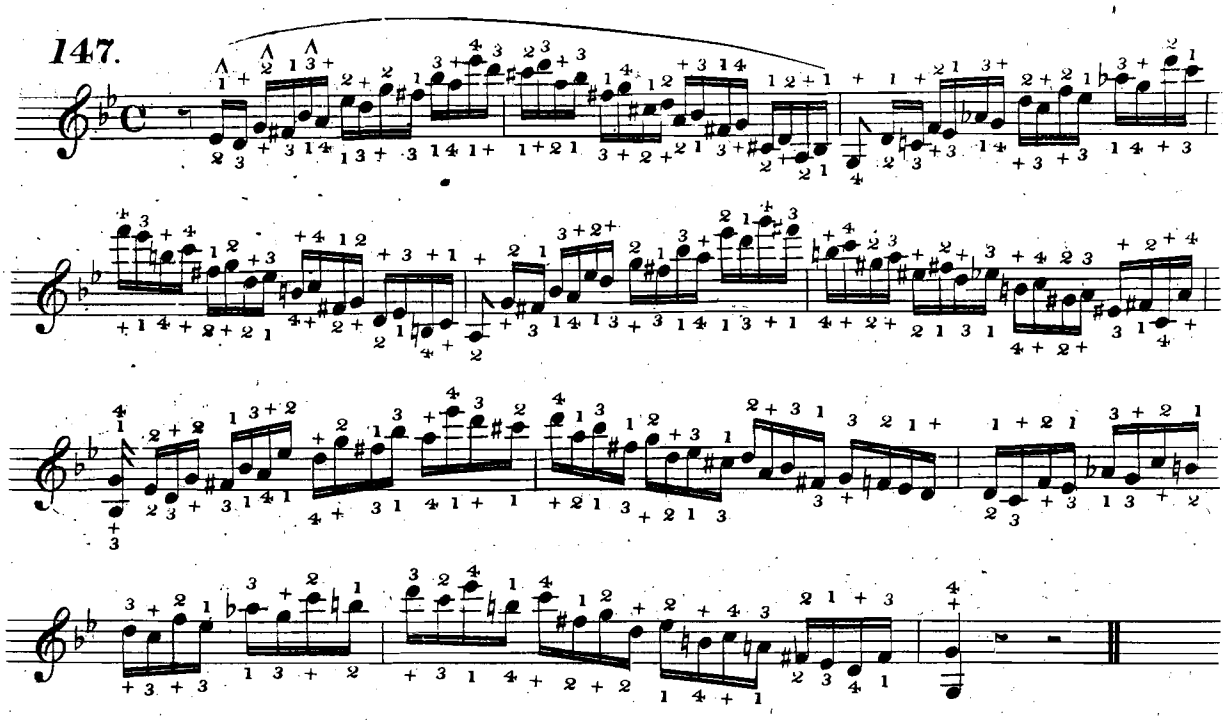

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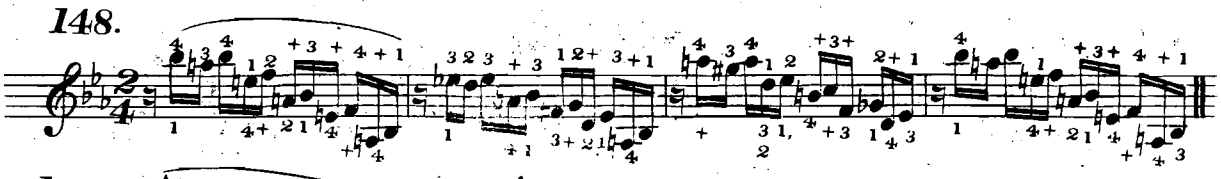

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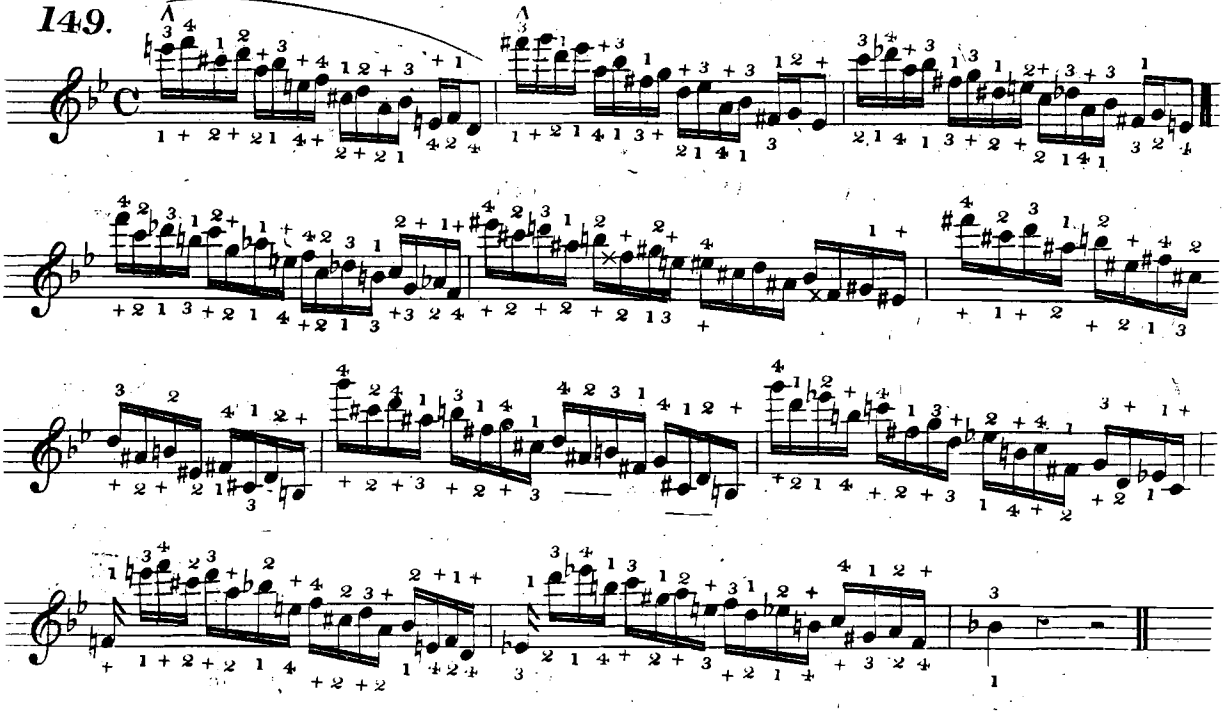

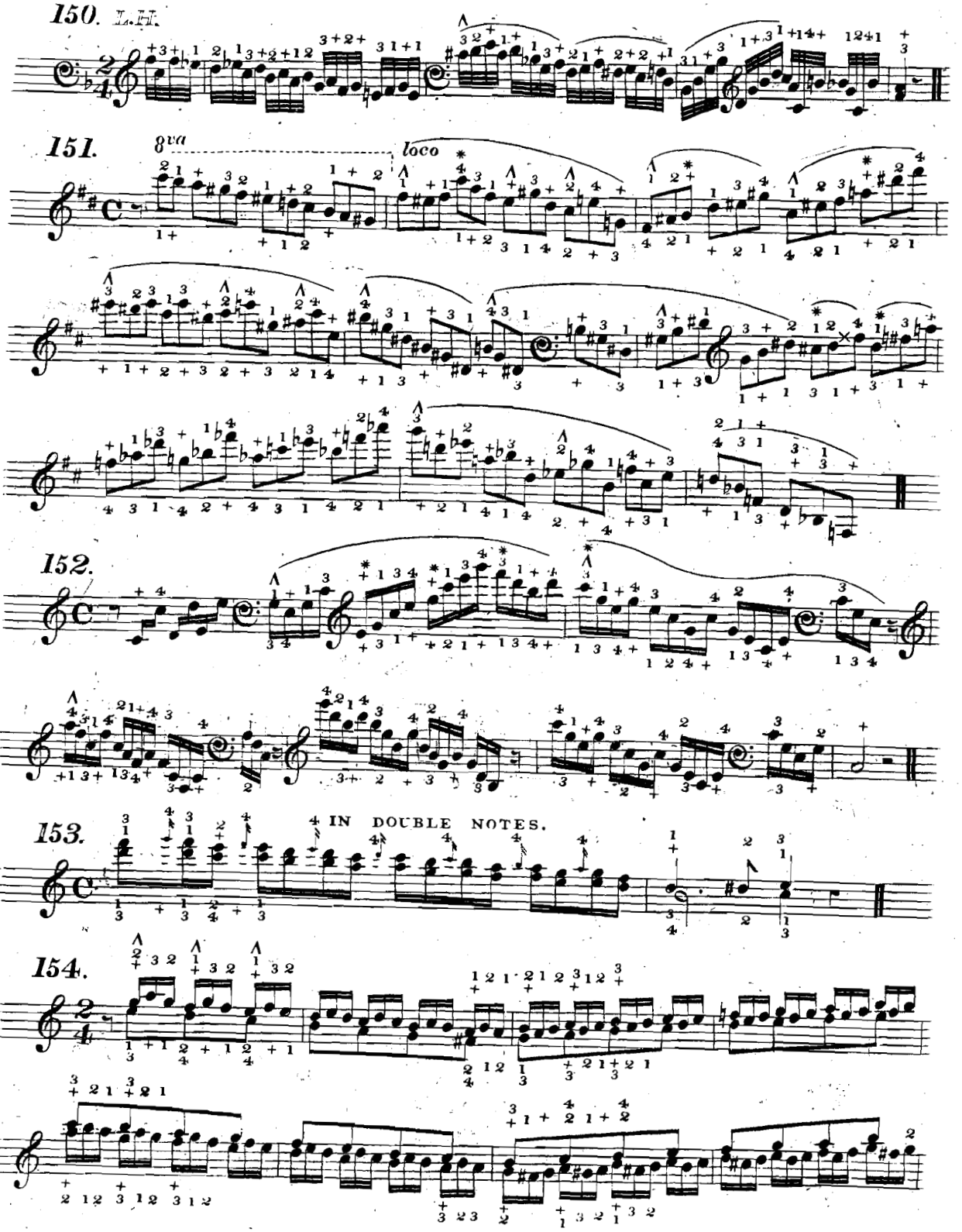
150. L.H.
151.
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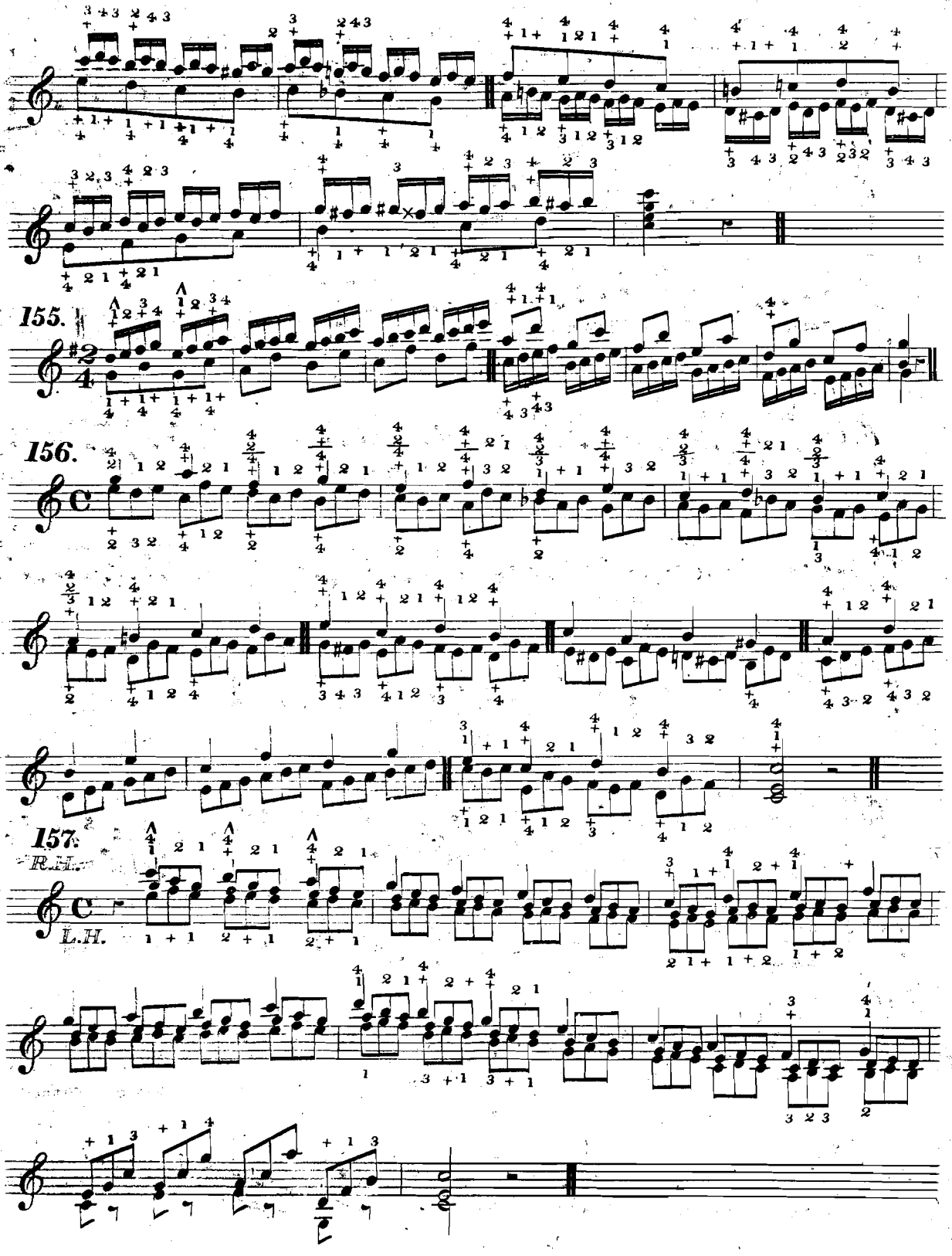
153.
IN DOUBLE NOTES.
154.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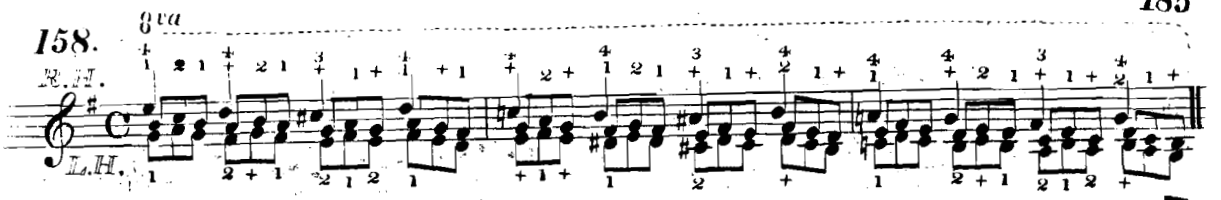
R.H.
L.H.

158.



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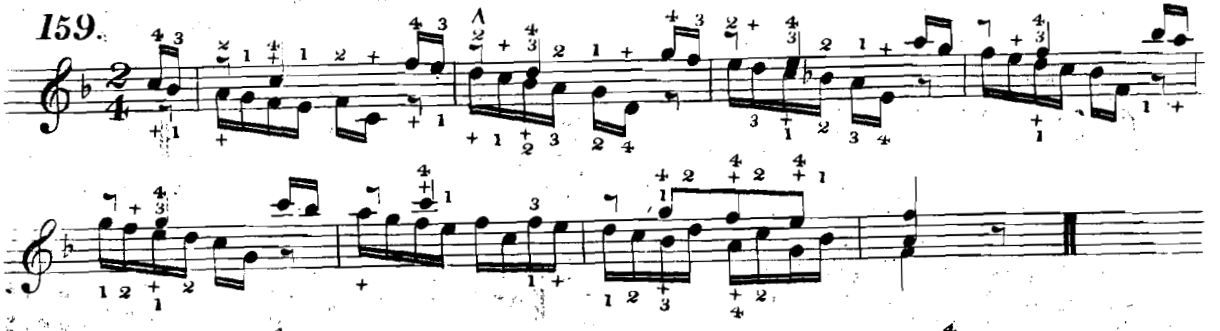

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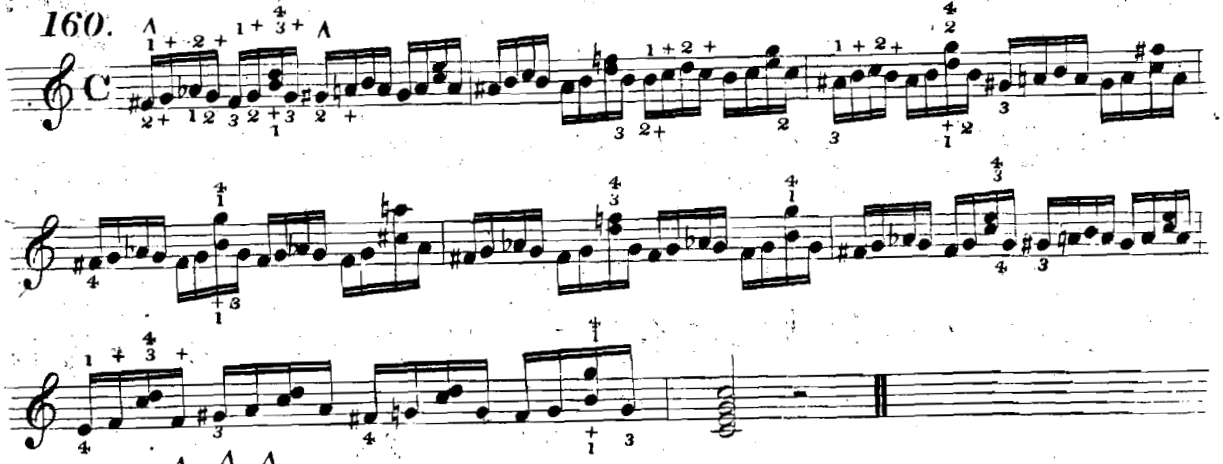

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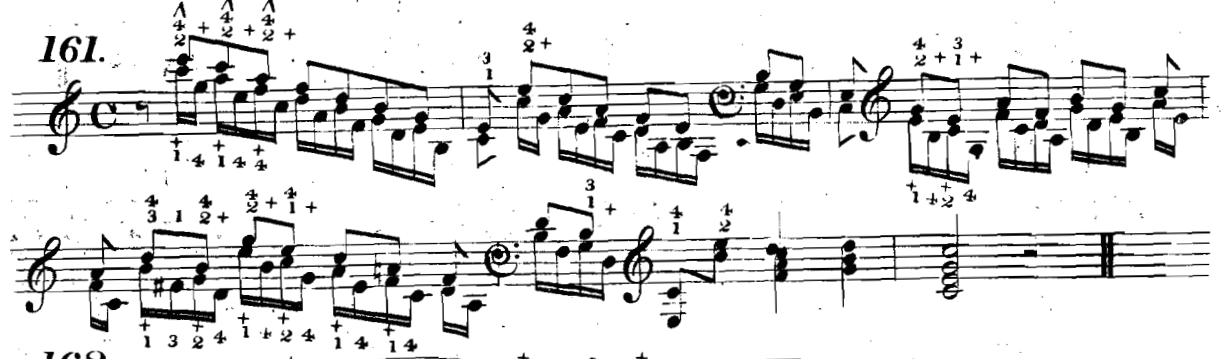

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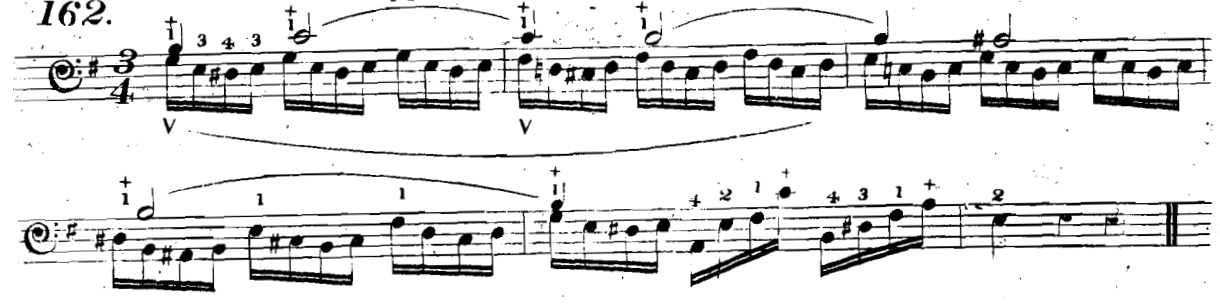


CHAP. IV.

ON THE SUBSTITUTION OF ONE FINGER FOR ANOTHER ON THE SAME NOTE.

§ 1.

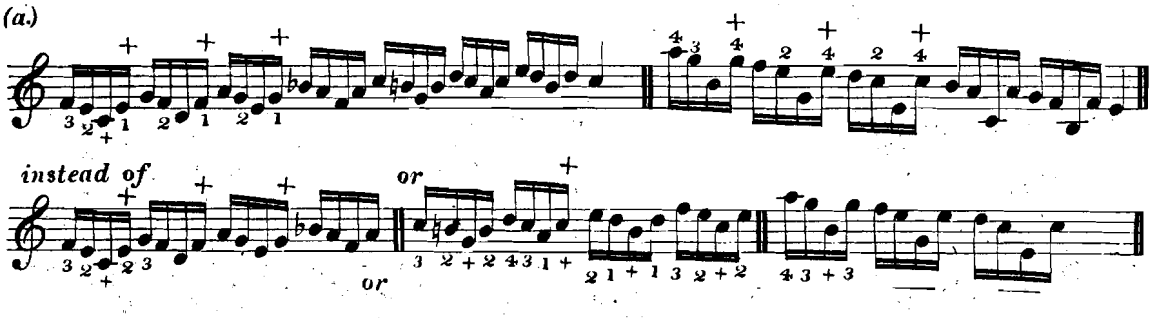
Because of the frequent omission of a finger, this chapter bears some resemblance to the one preceding it; the process however is of quite another kind, because here the substitution of the finger always takes place upon the very same key. *(a)*

§ 2.

In many cases, this also is a means of avoiding the superfluous passage of the thumb under other fingers, or of the fingers over the thumb, and of facilitating the execution to the performer.

§ 3.

The finger to be substituted, must take the key left by the previous finger, with facility and without any separation of the sounds; and the hand must give the requisite connexion to the performance, by a gentle corresponding movement.

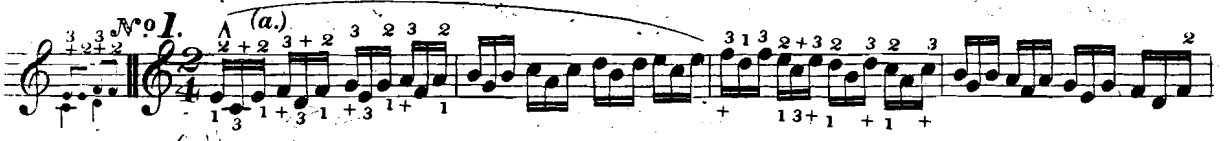


IV.

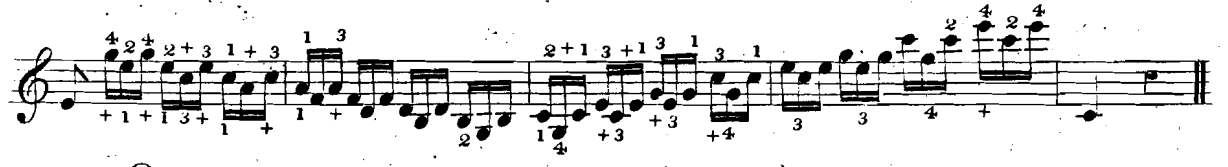
SUBSTITUTION OF ONE FINGER FOR ANOTHER ON THE SAME NOTE.

COMPASS OF A THIRD.

No 1.



(a.) Here the finger to be substituted, must gently and easily take the place of the one previously used on the same note; and any violent motion of the arm must be avoided.



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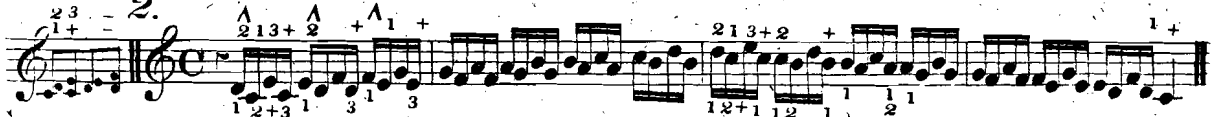
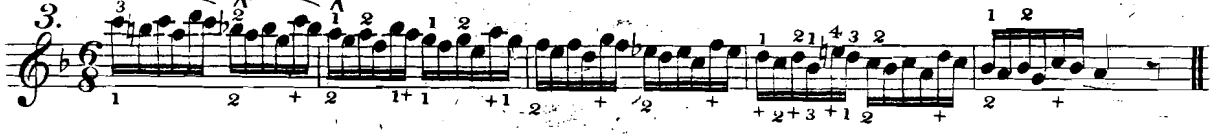


COMPASS OF A FOURTH.

3.



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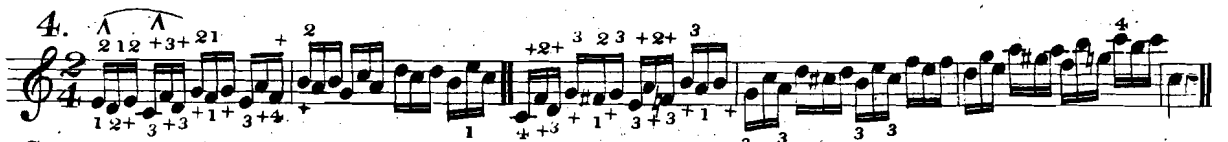
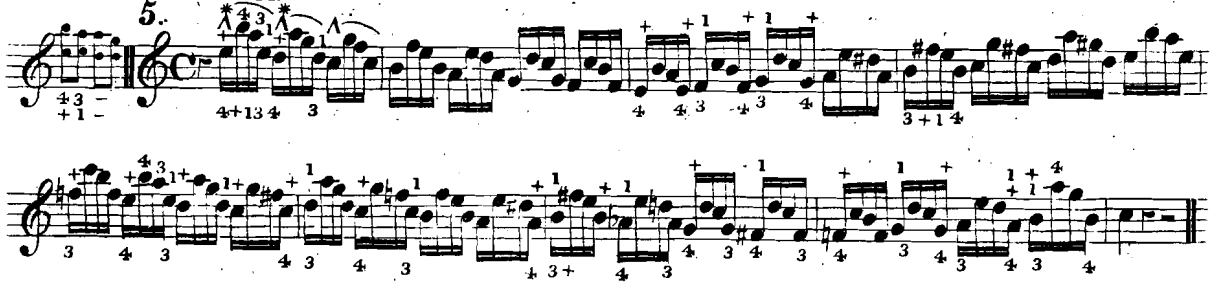


COMPASS OF A FIFTH.

5.



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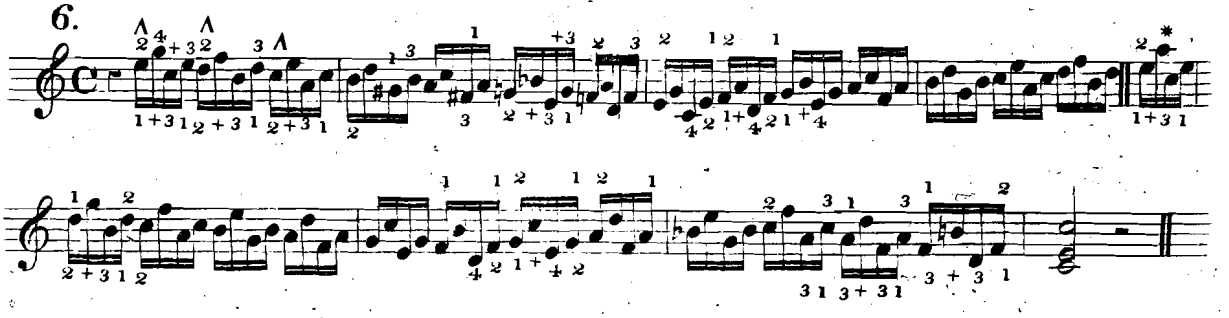

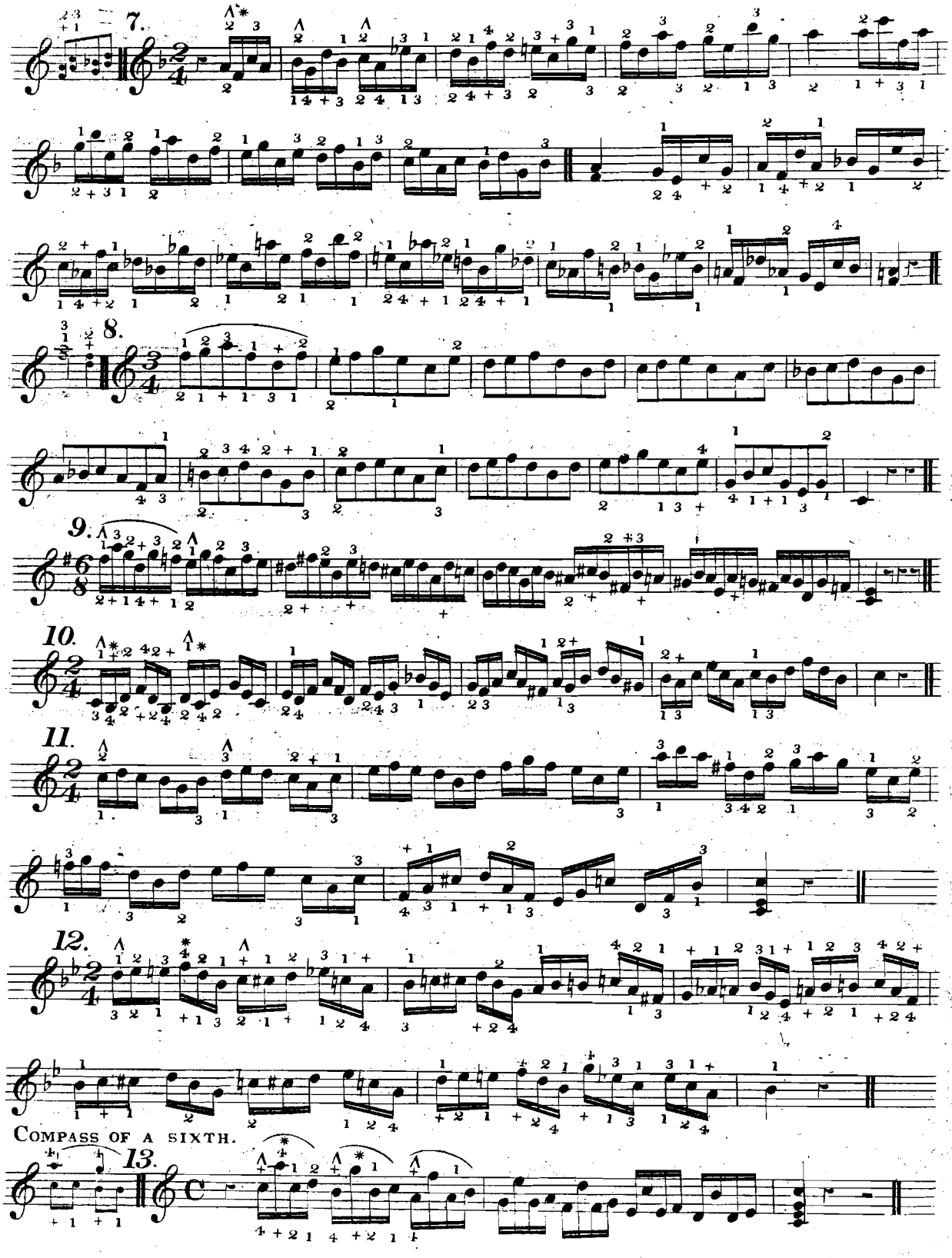
7.
8.
9.
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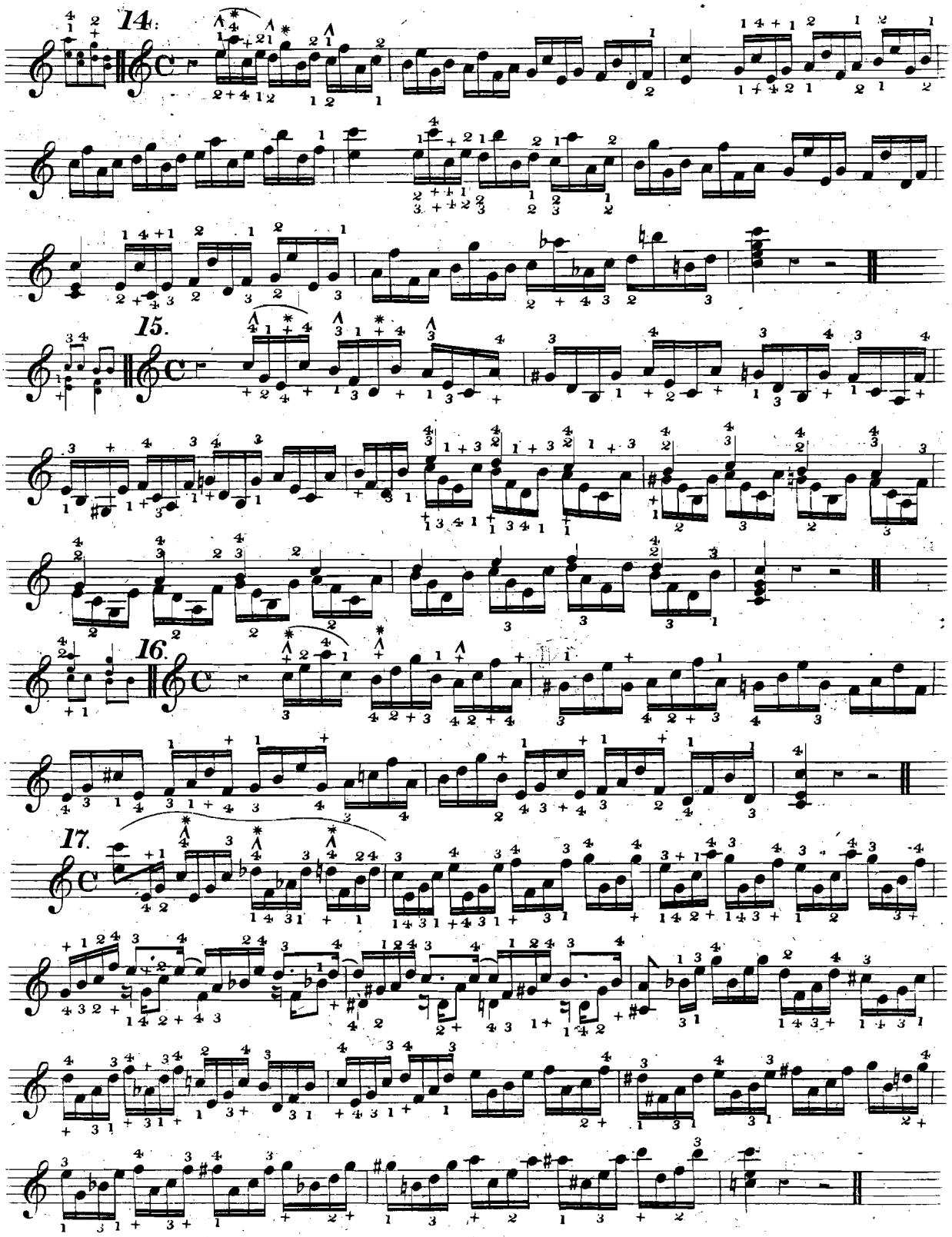
11.
12.
COMPASS OF A SIXTH.
13.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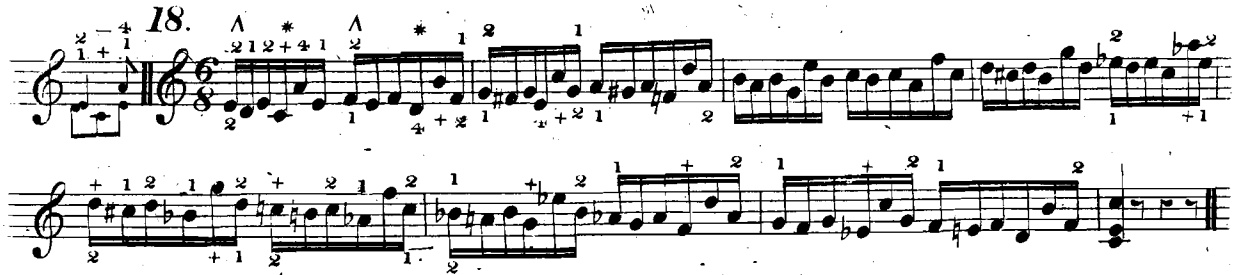

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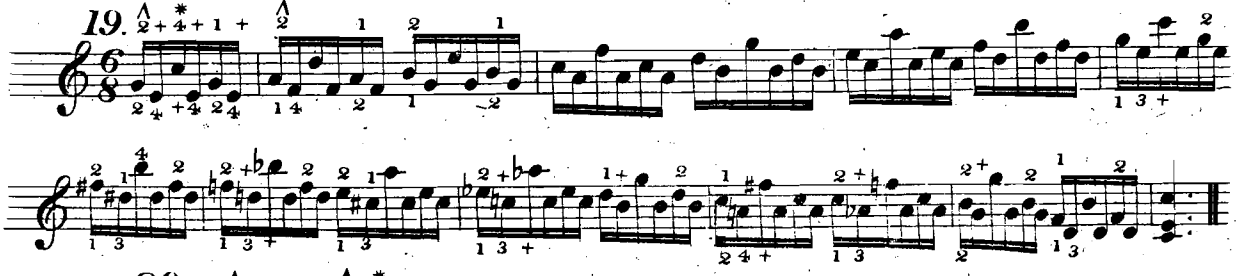

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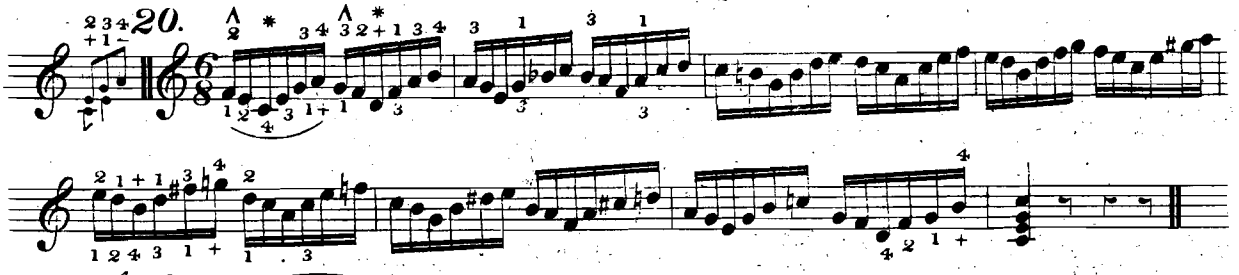

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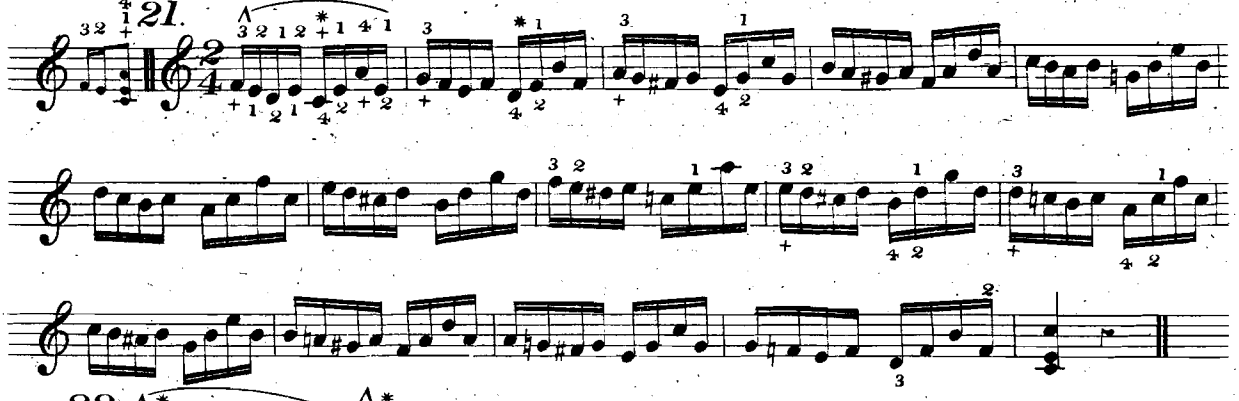

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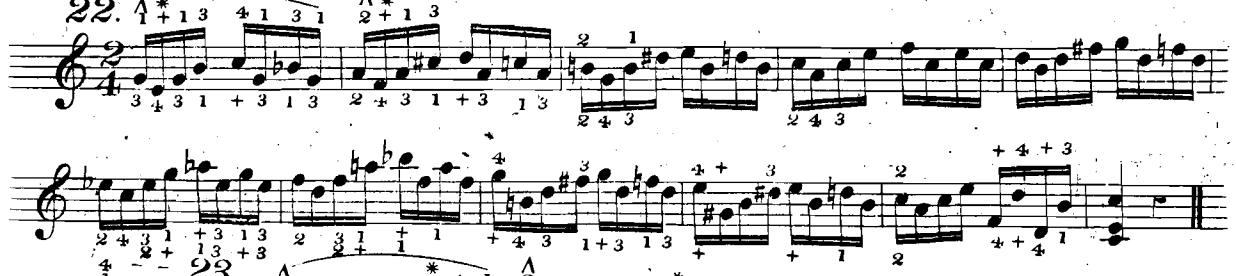

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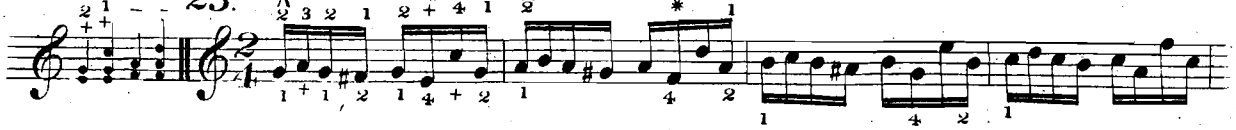

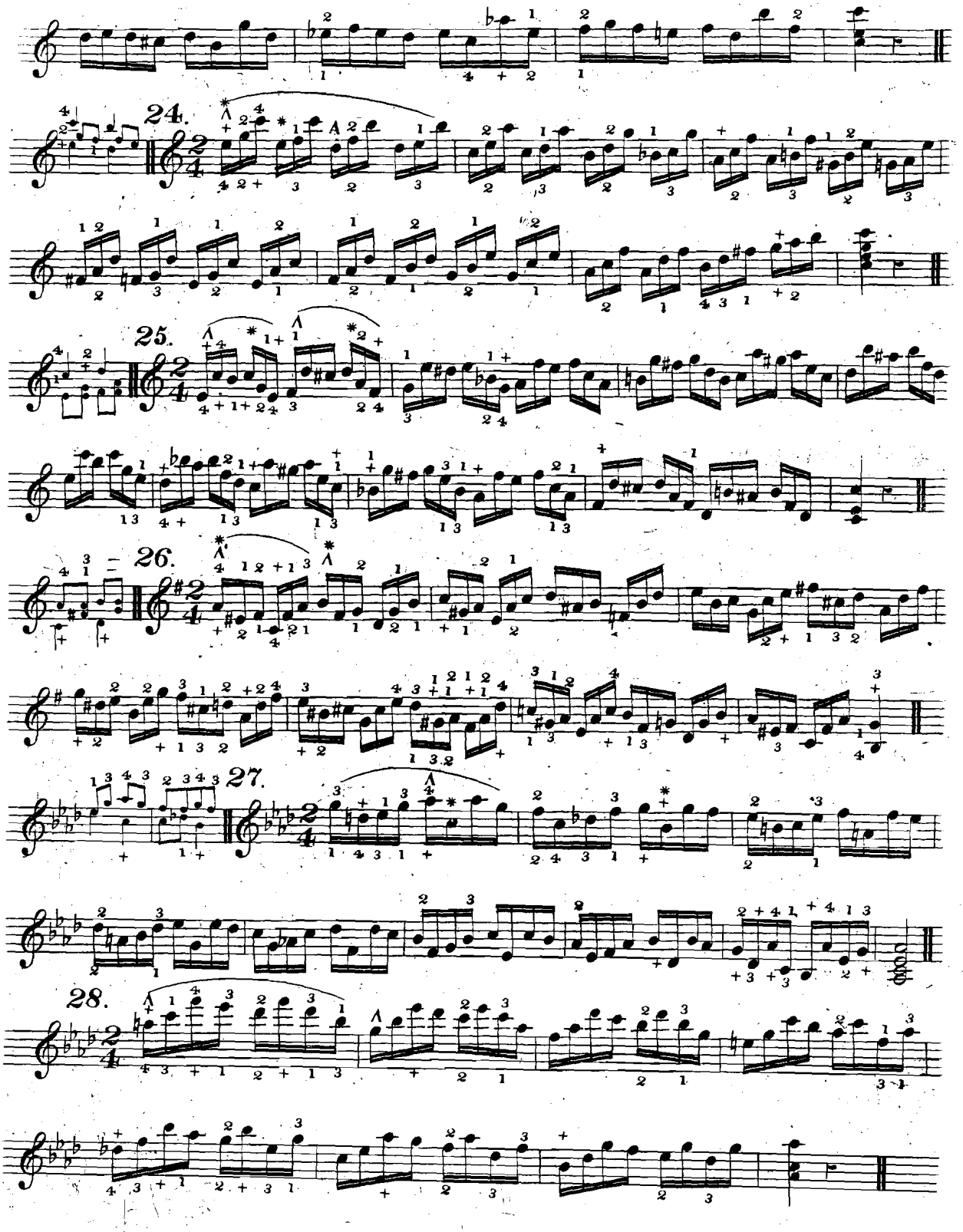
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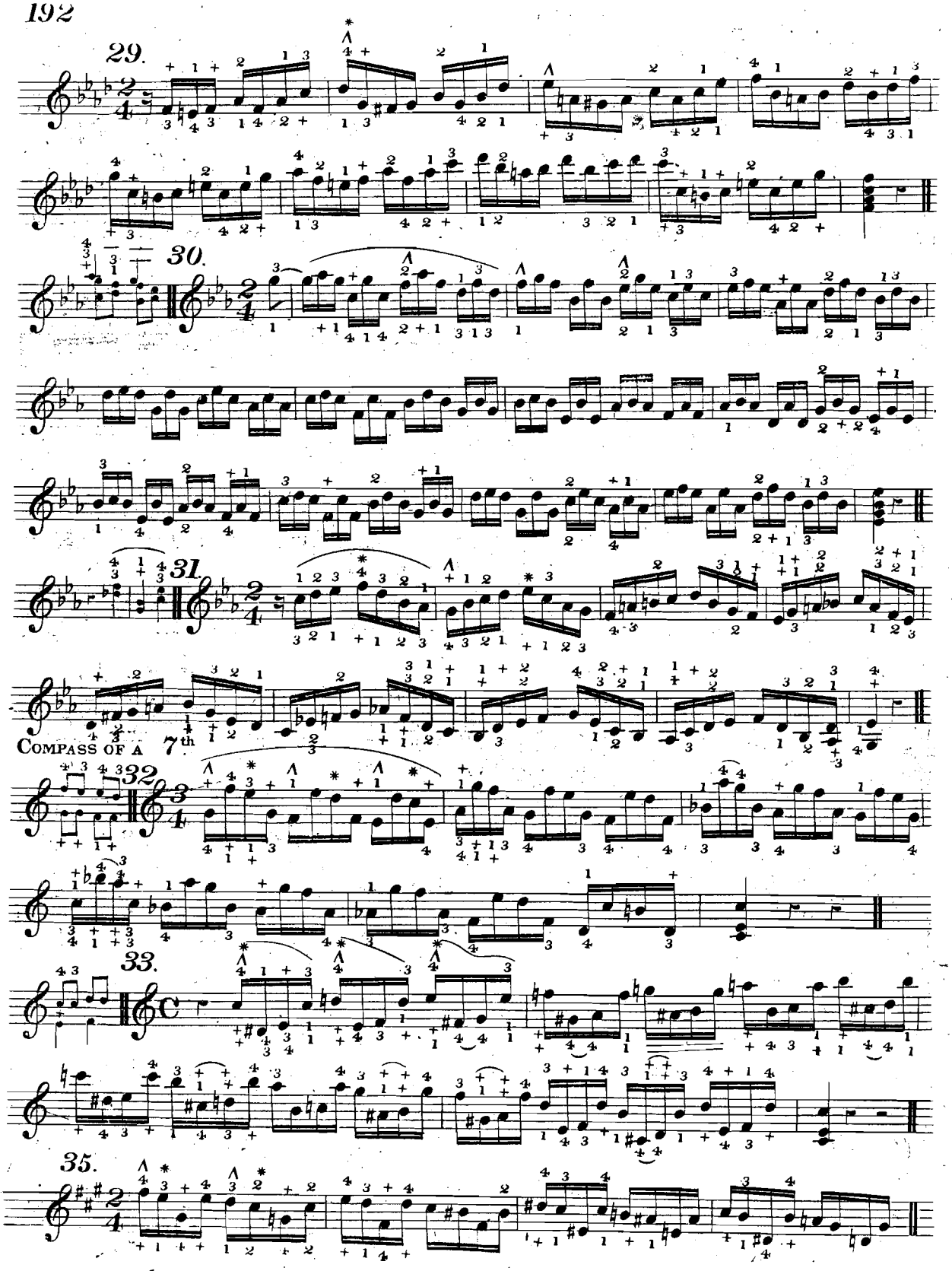
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COMPASS OF A 7th
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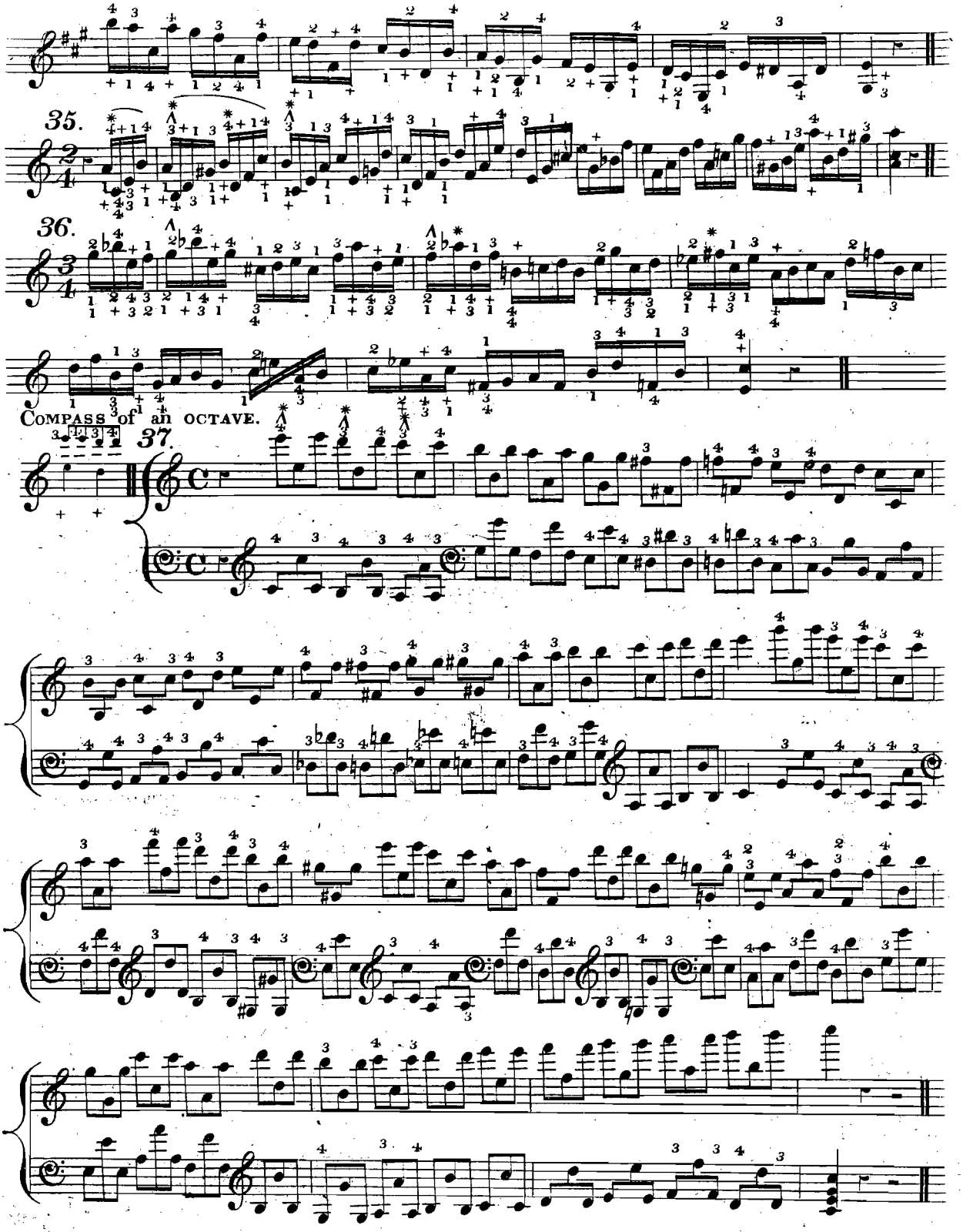
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COMPASS of an OCTAVE.
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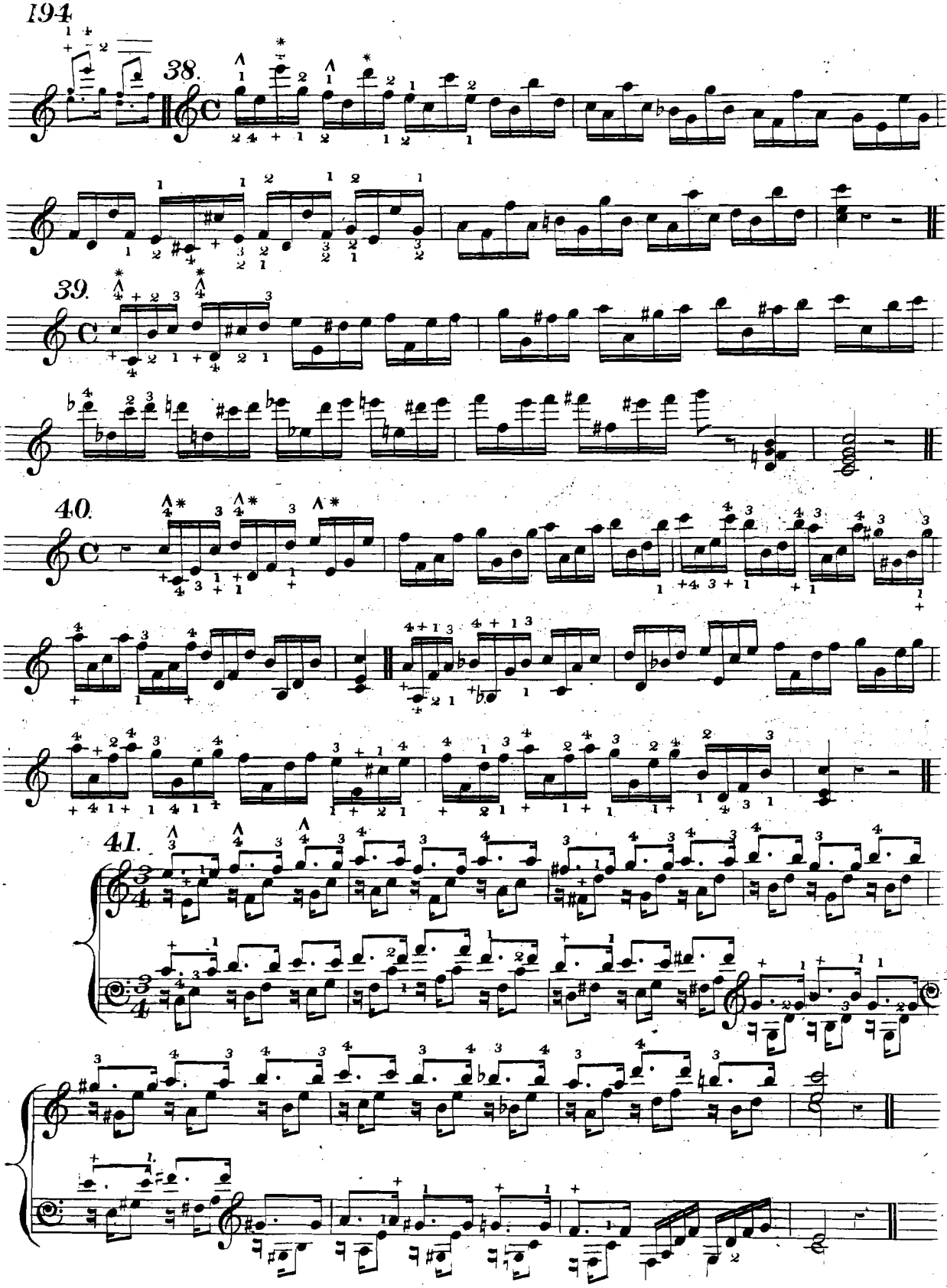
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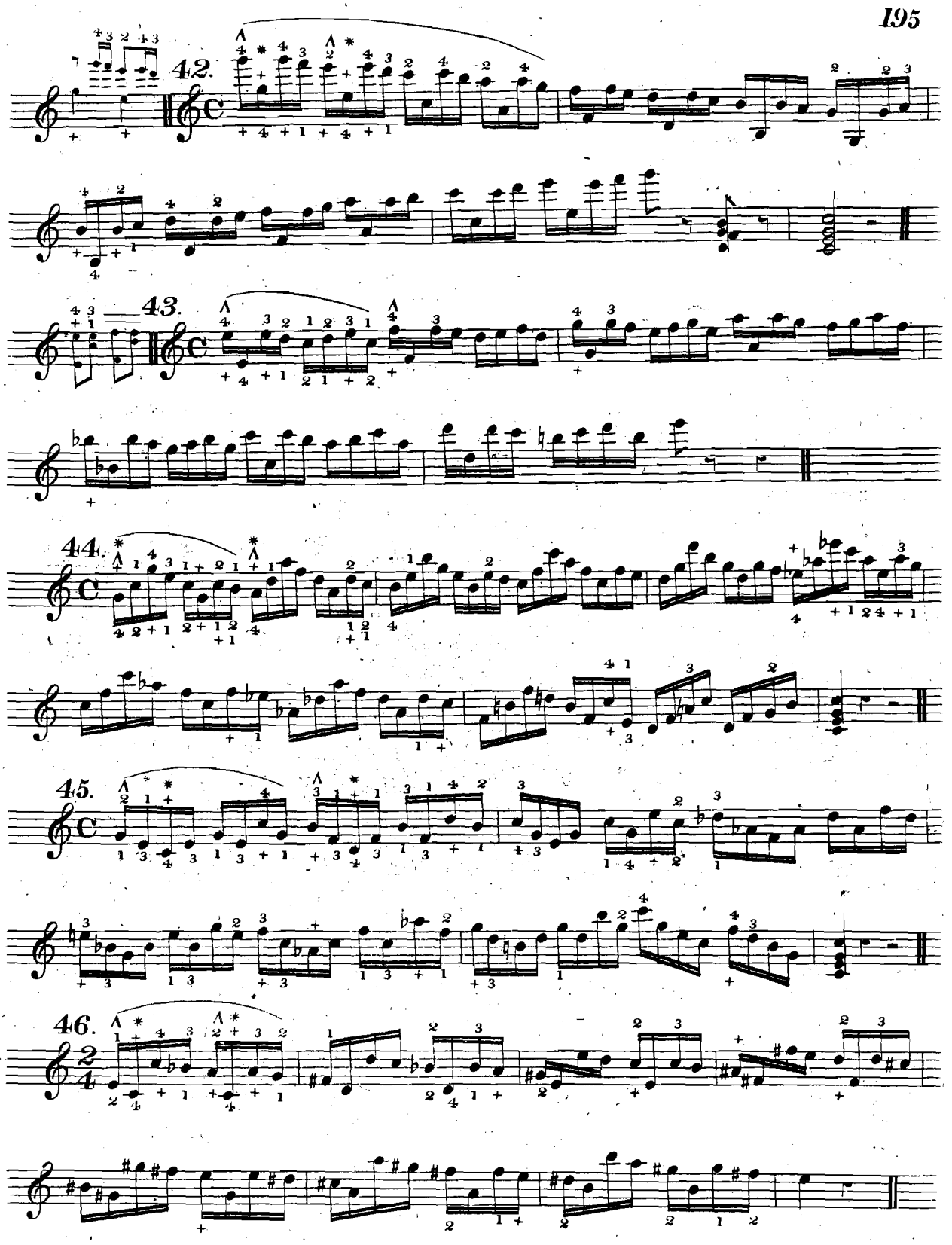
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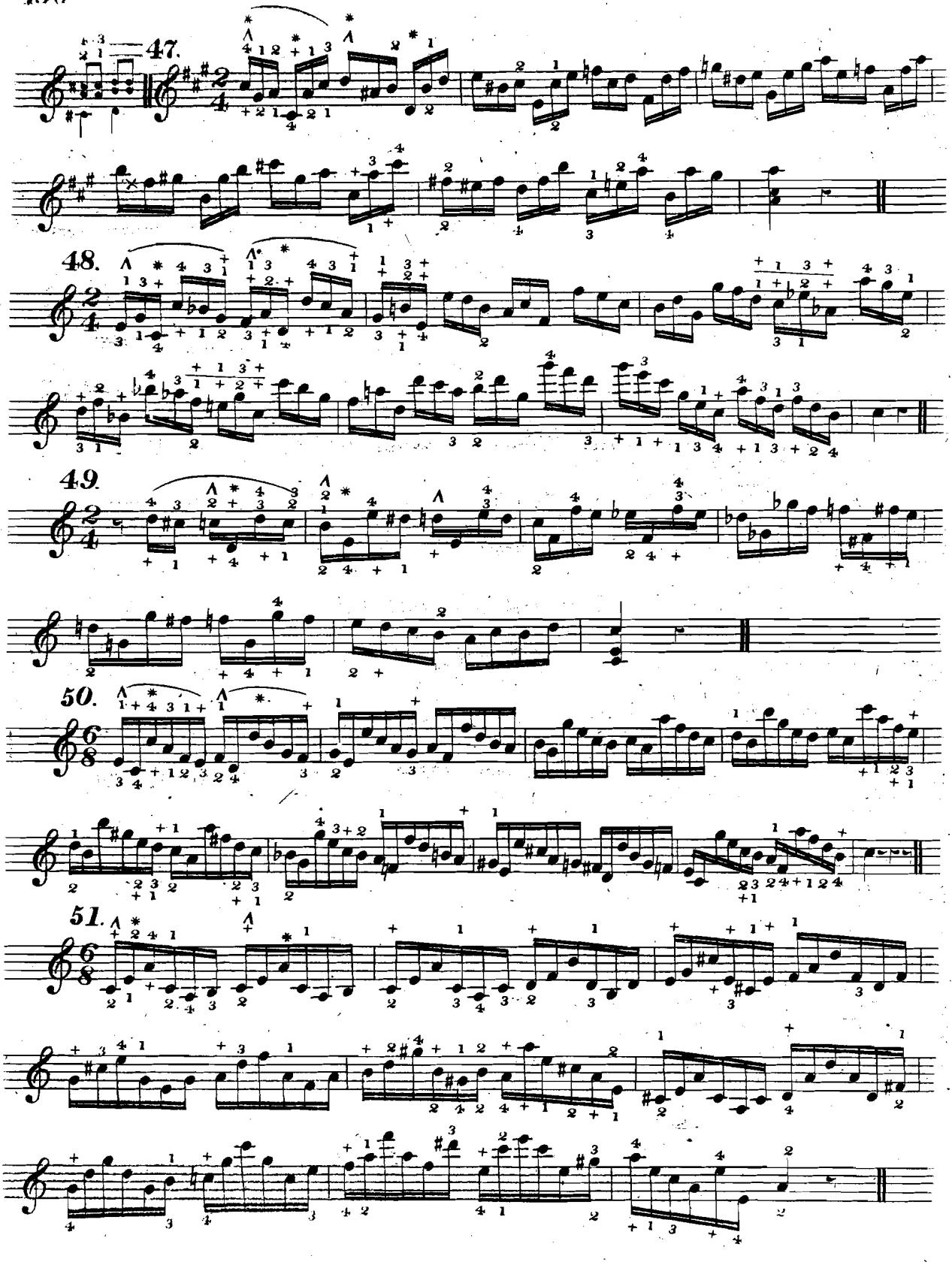
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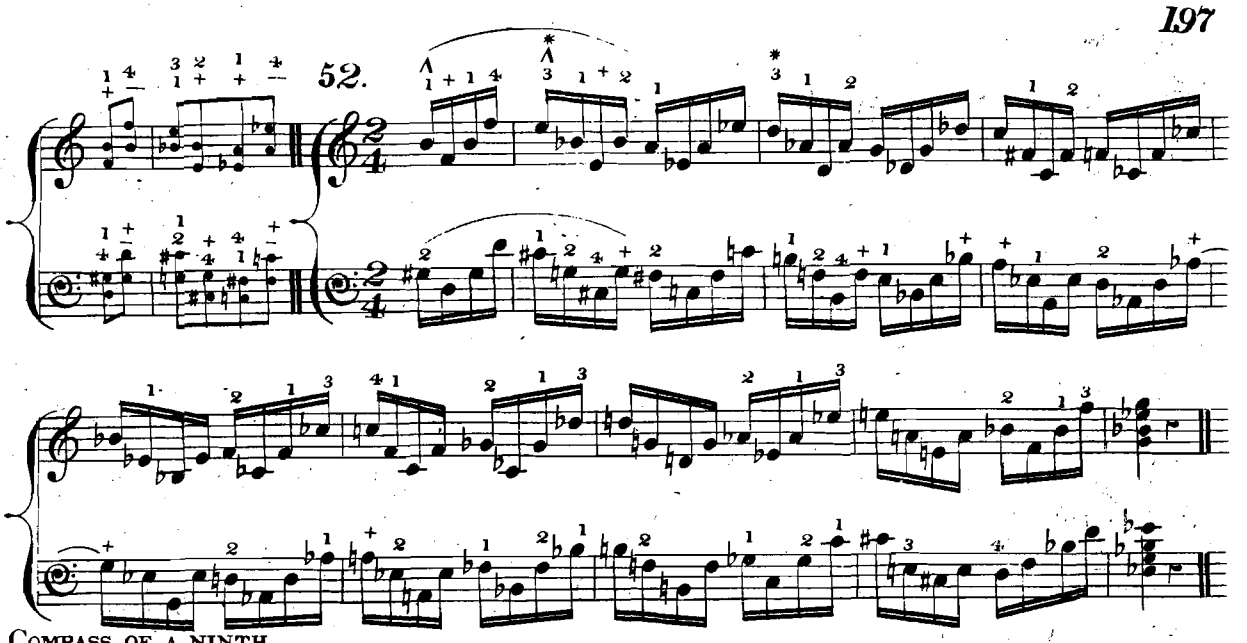

COMPASS OF A NINTH.

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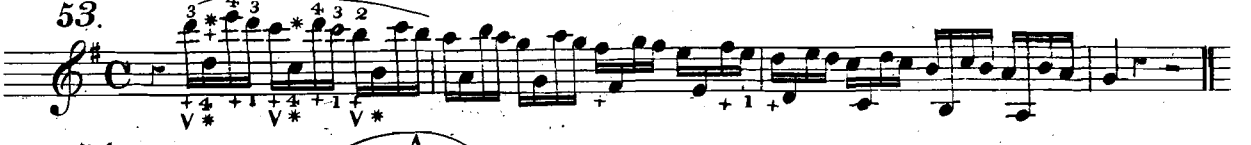

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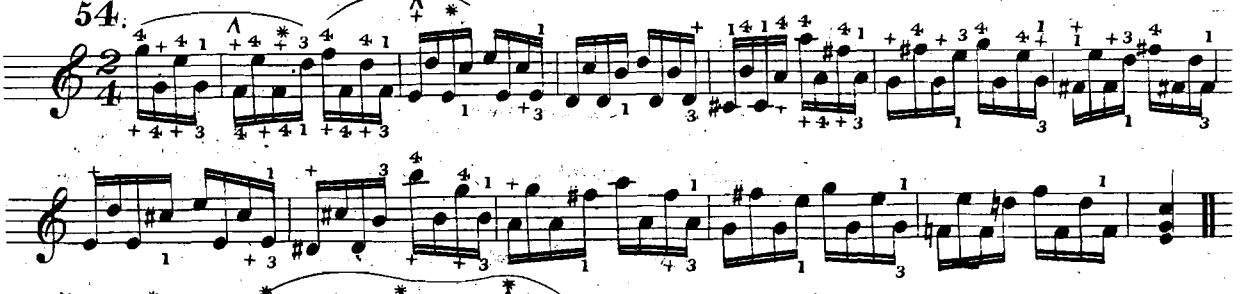

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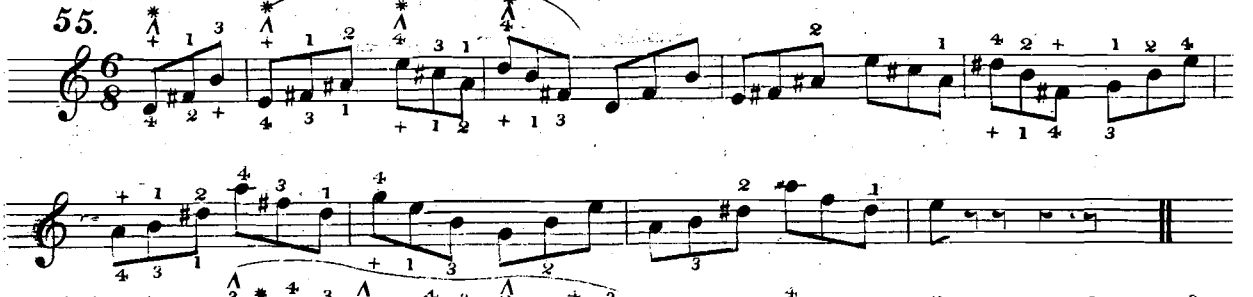

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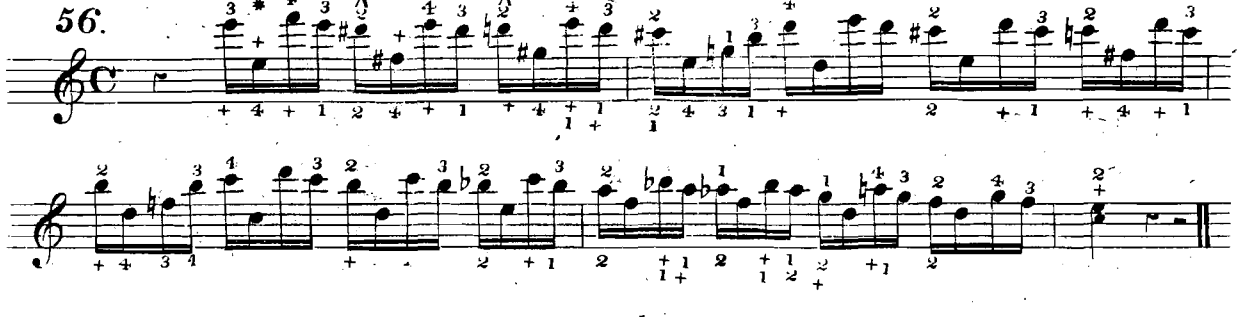

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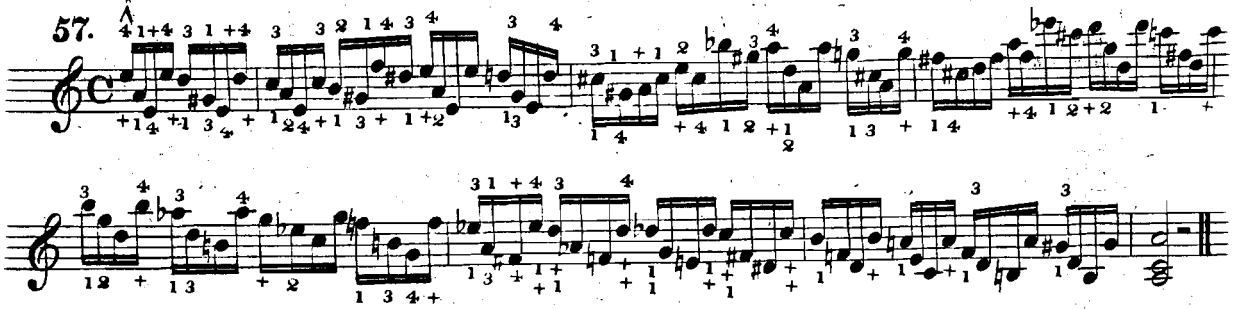

COMPASS OF A TENTH.

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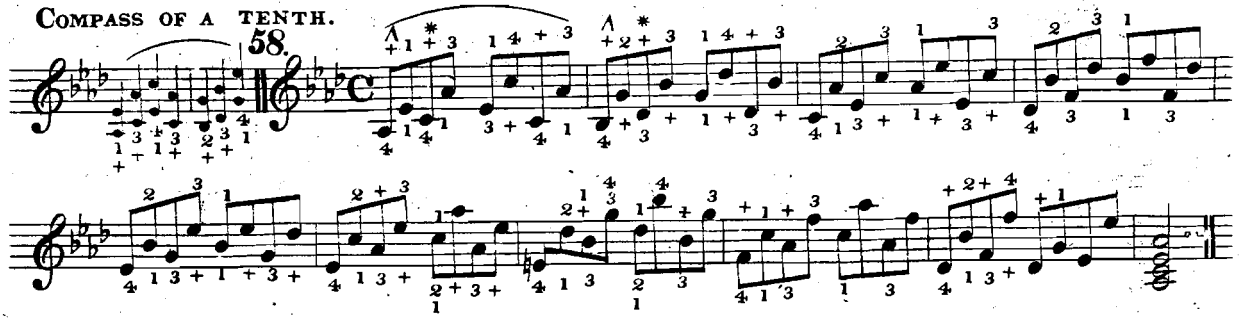

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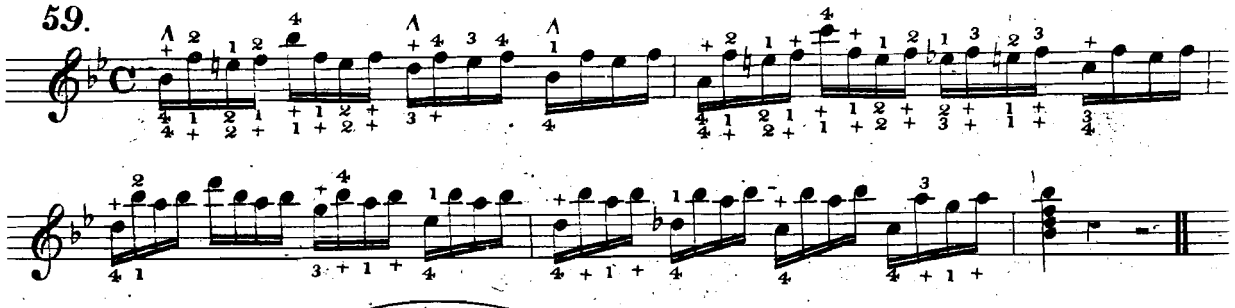

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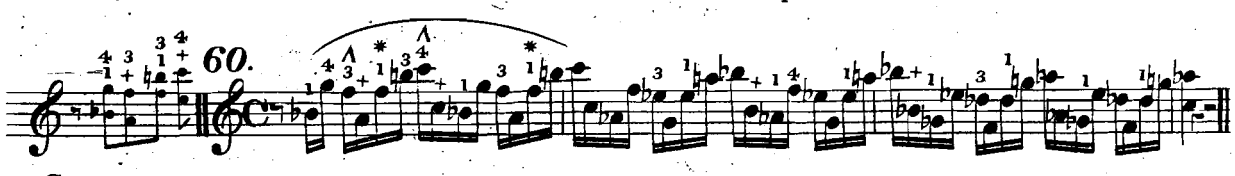

COMPASS OF AN ELEVENTH.

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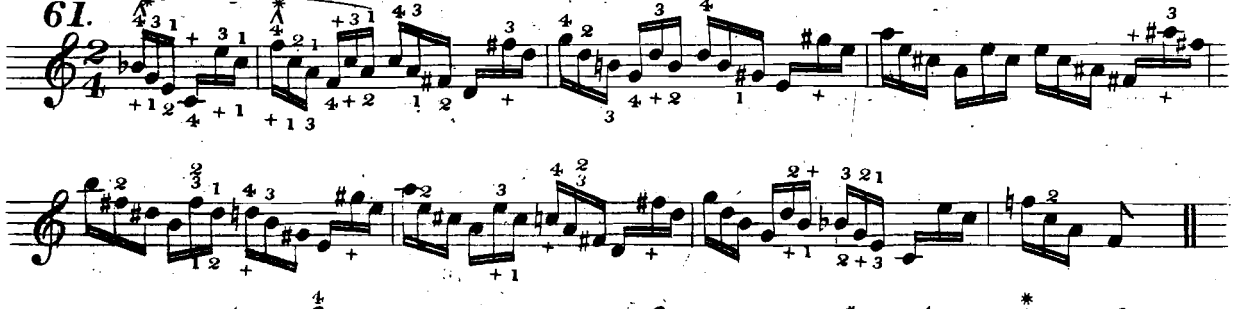

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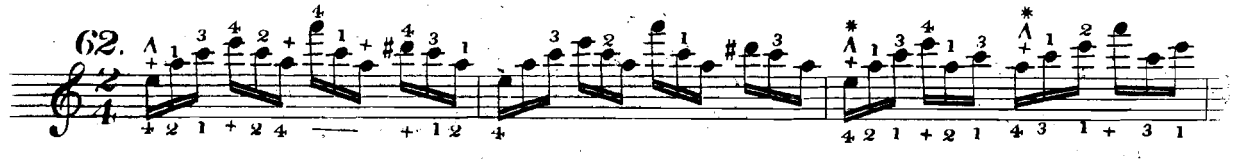

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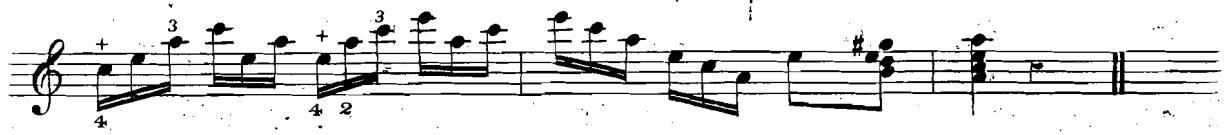

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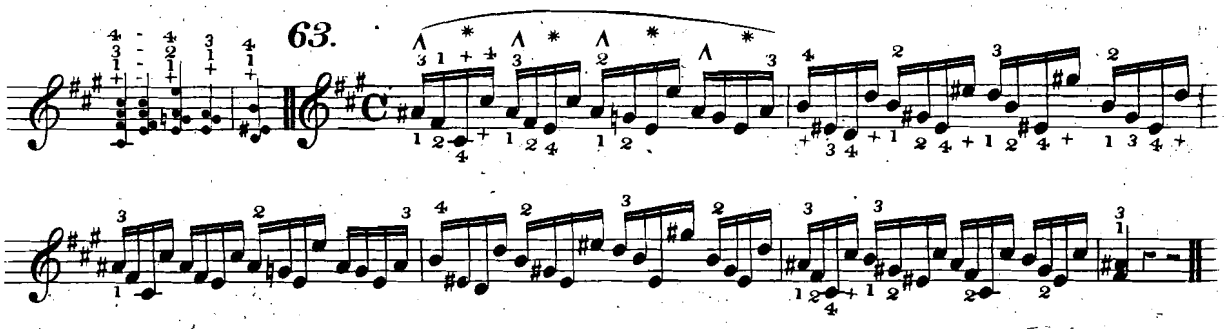

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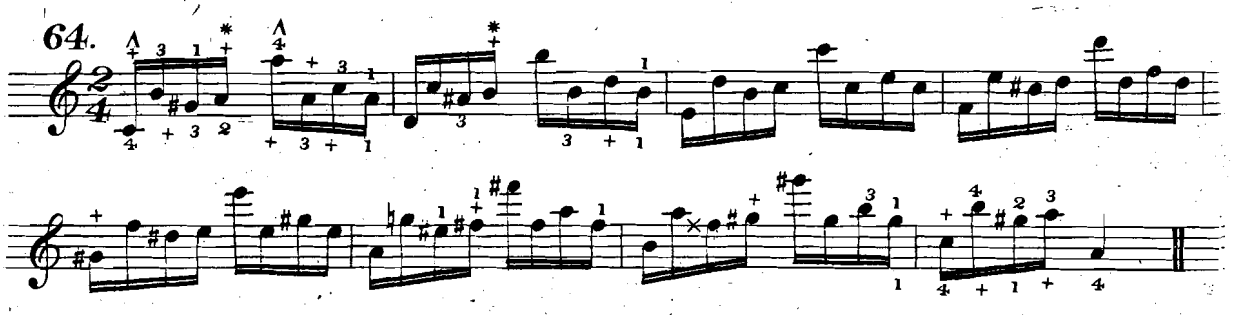

CHAIN-LIKE SERIES OF GROUPS.

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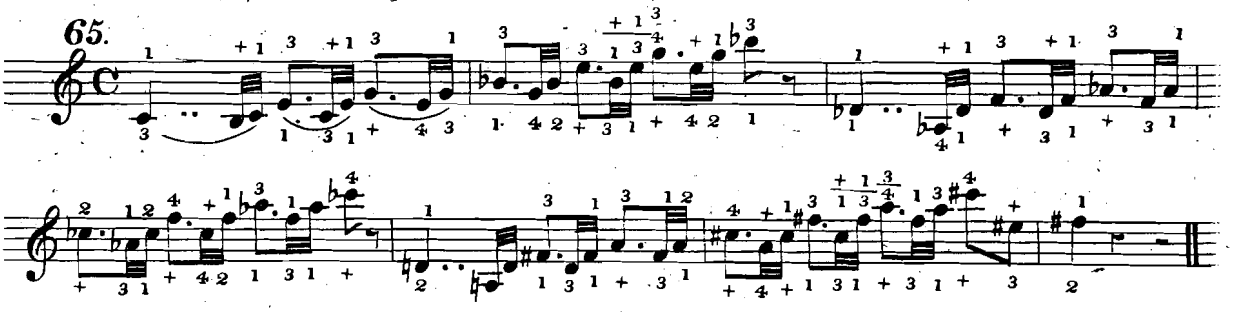

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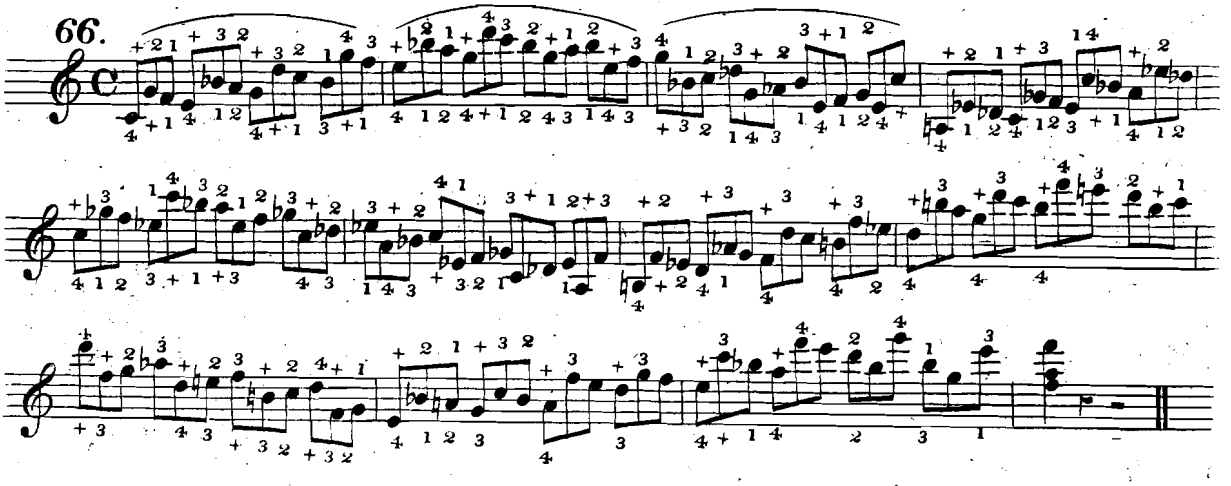

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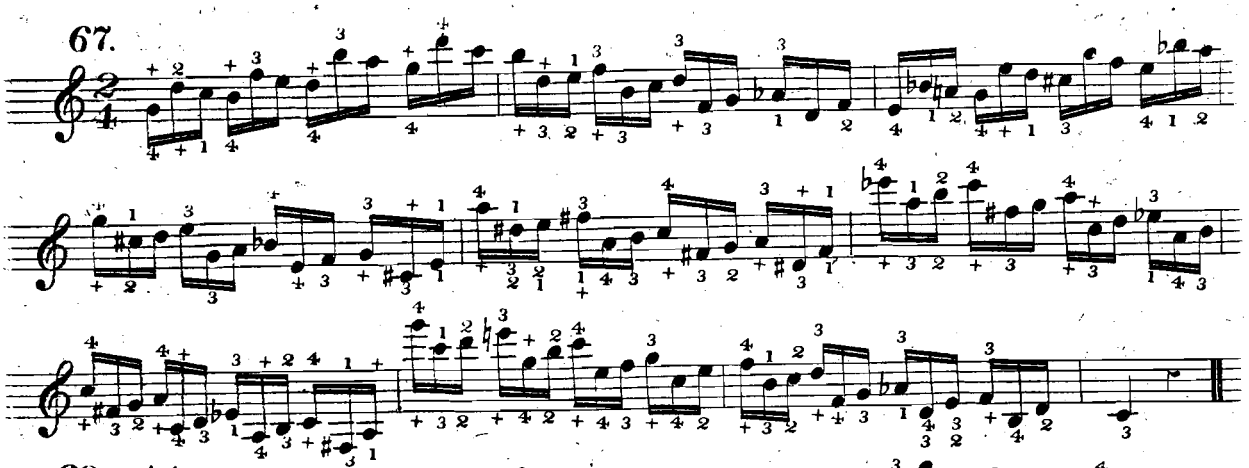

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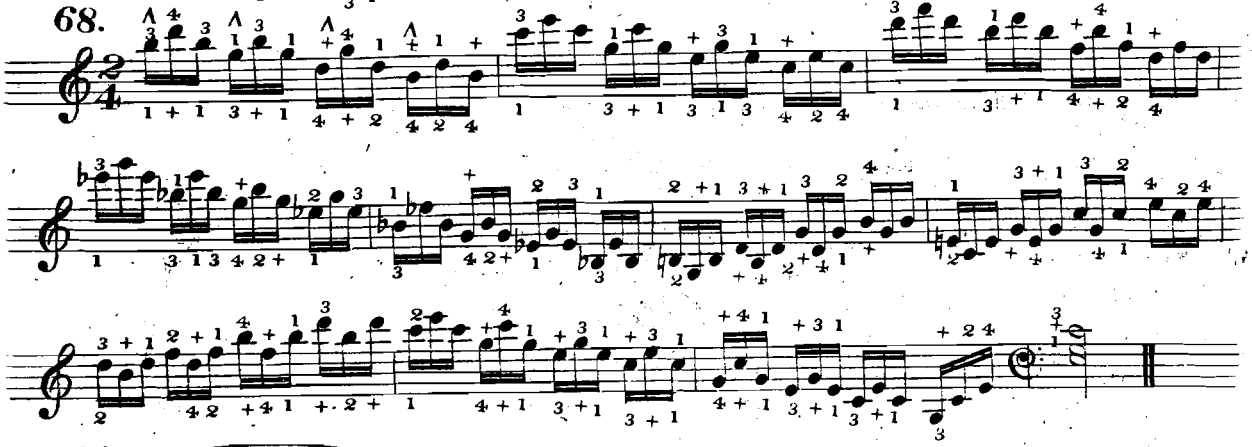

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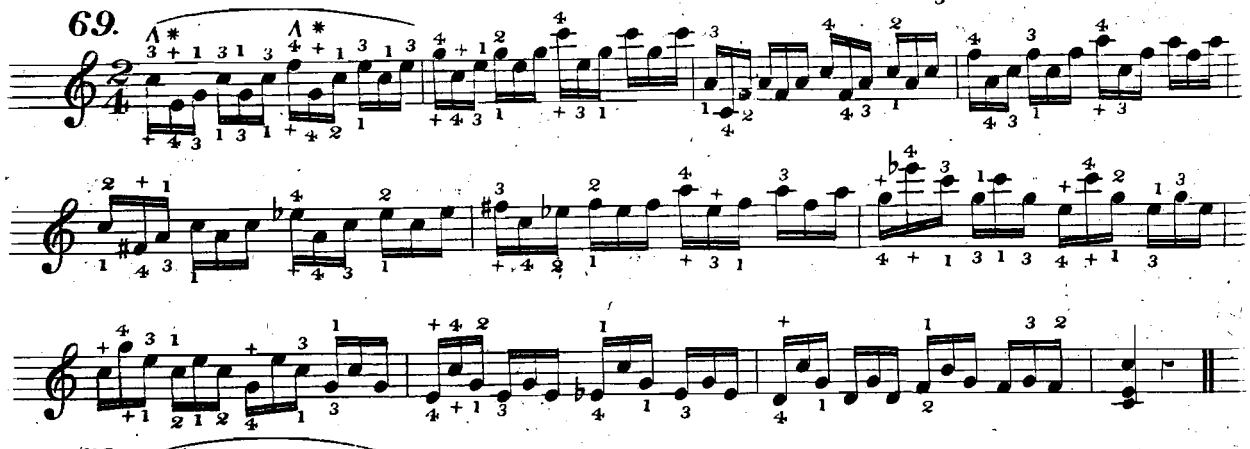

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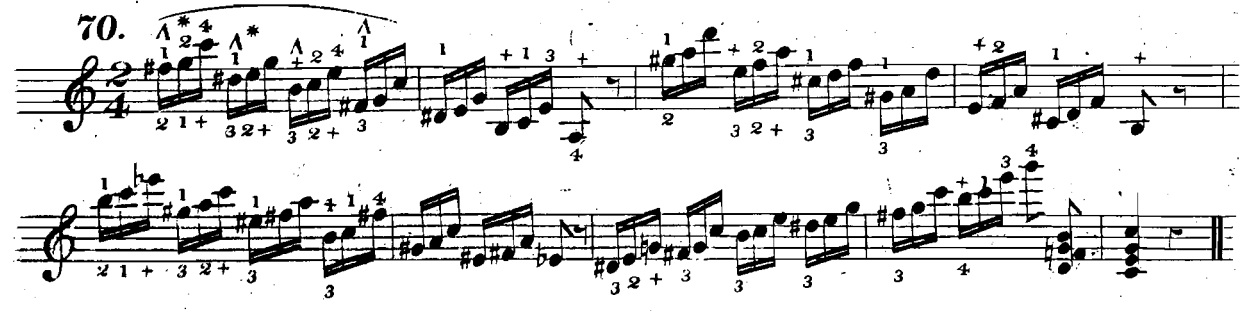

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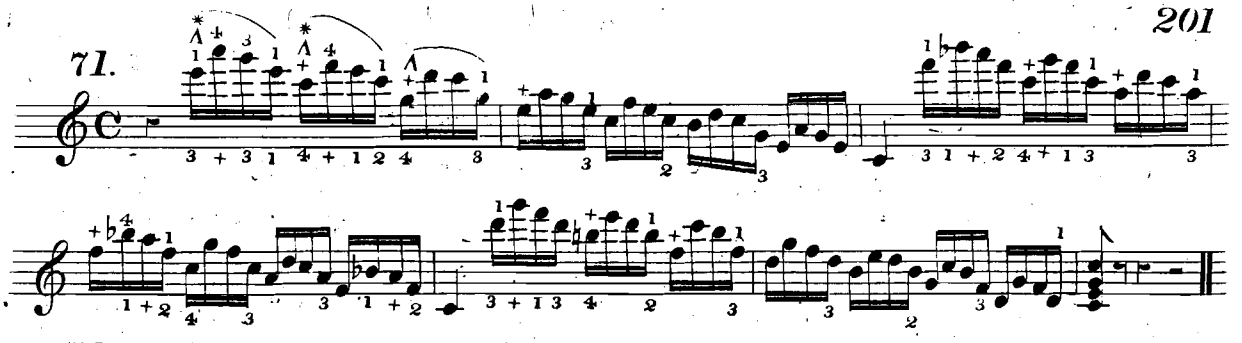

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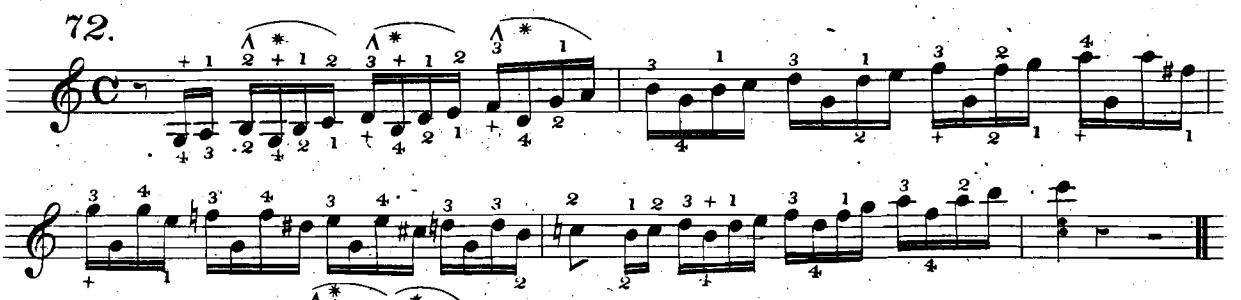

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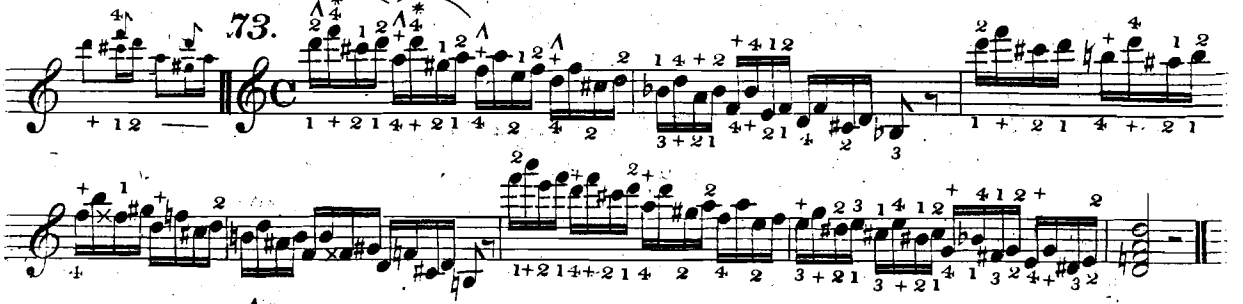

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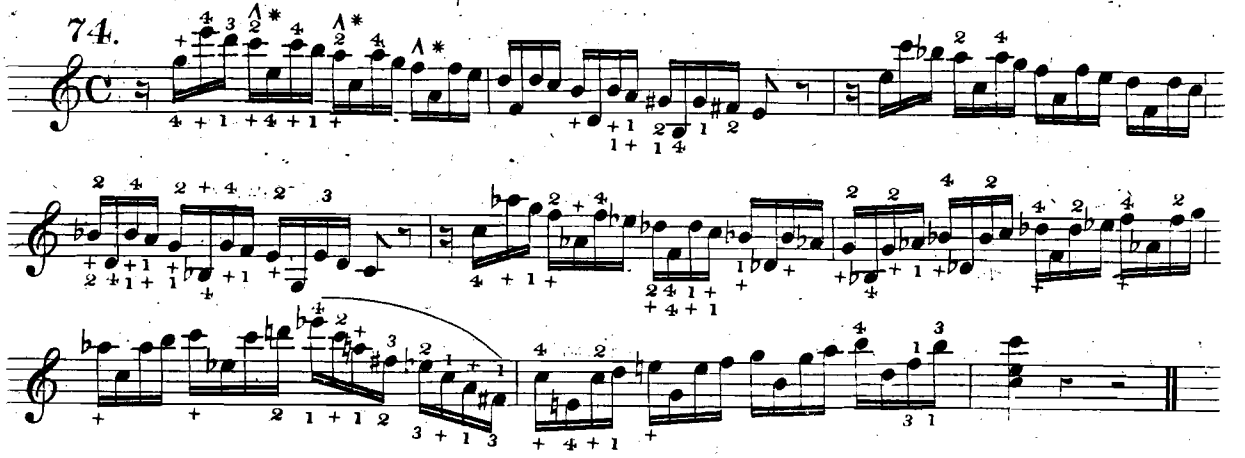

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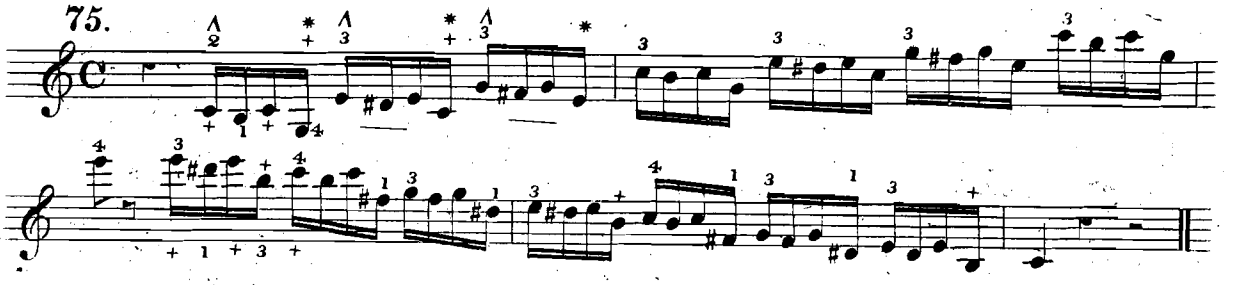

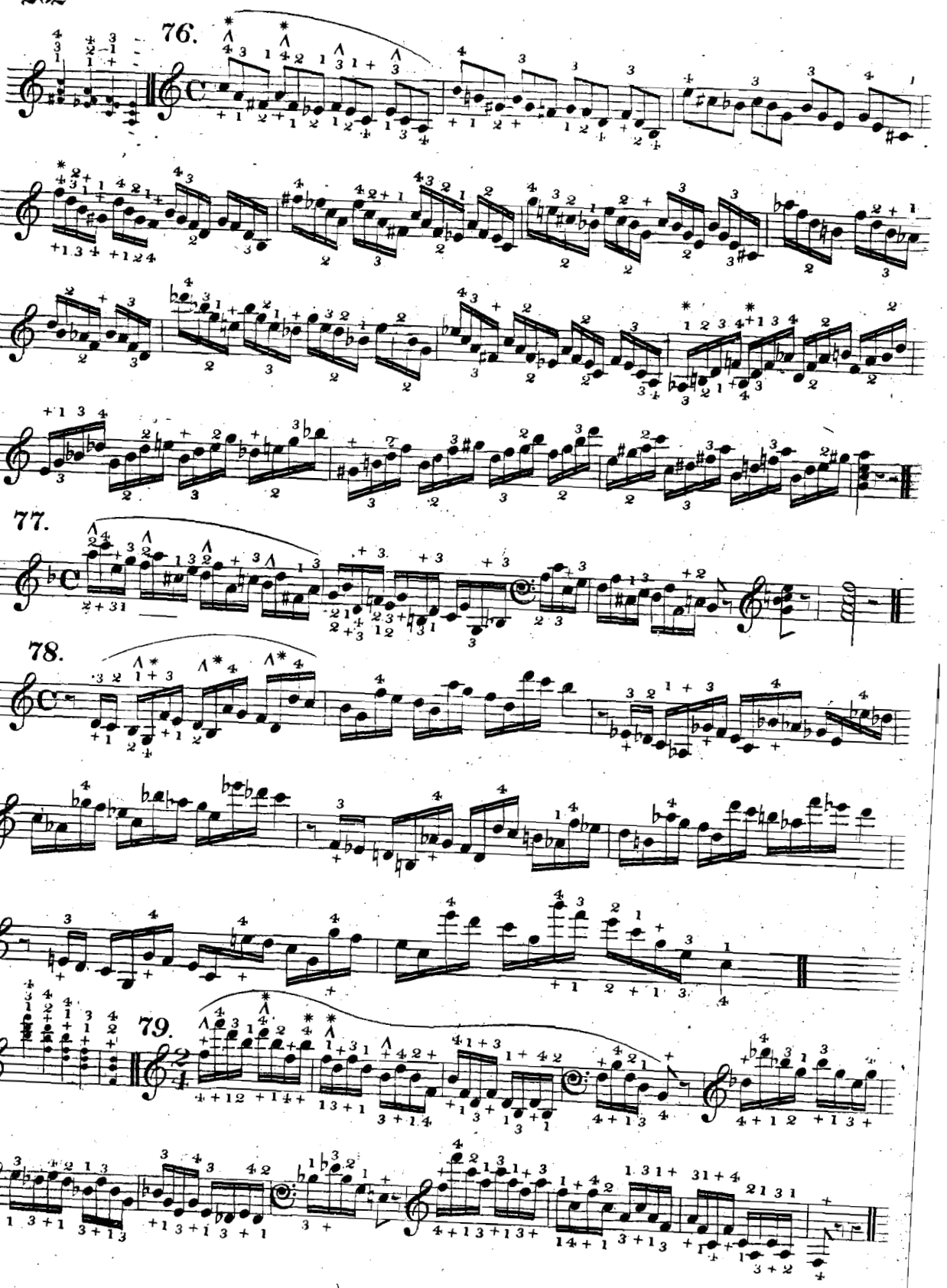
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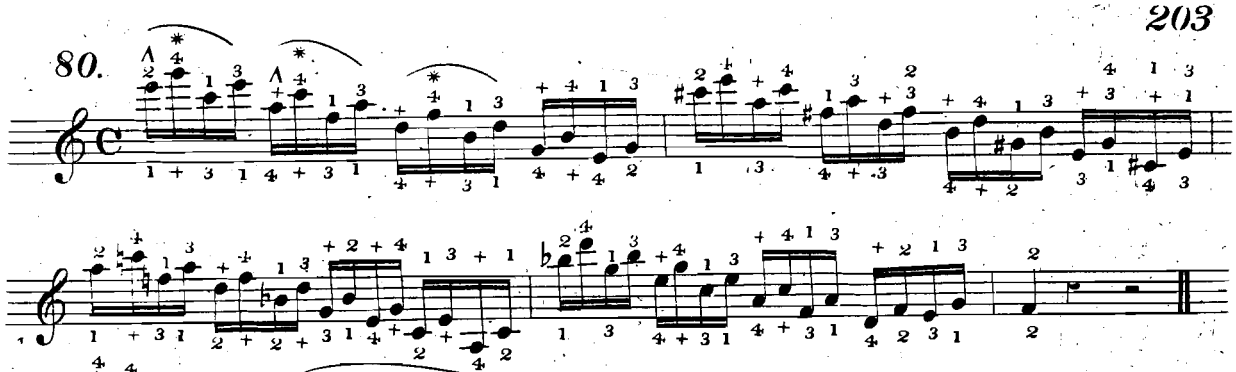

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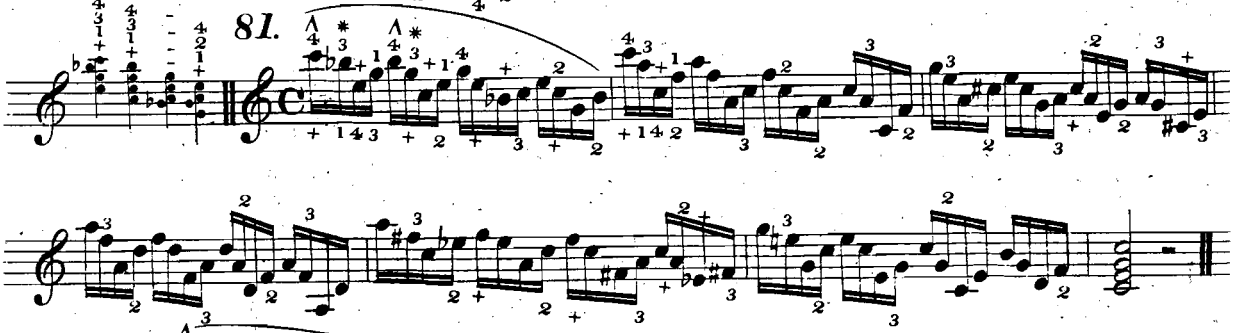

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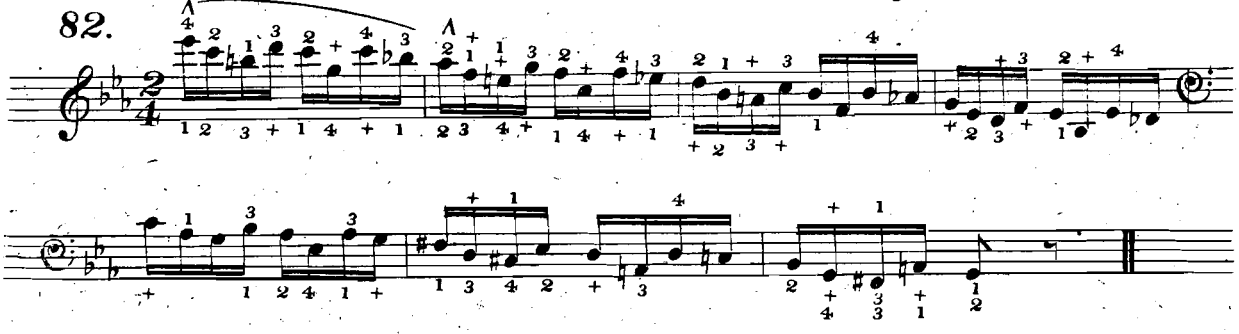

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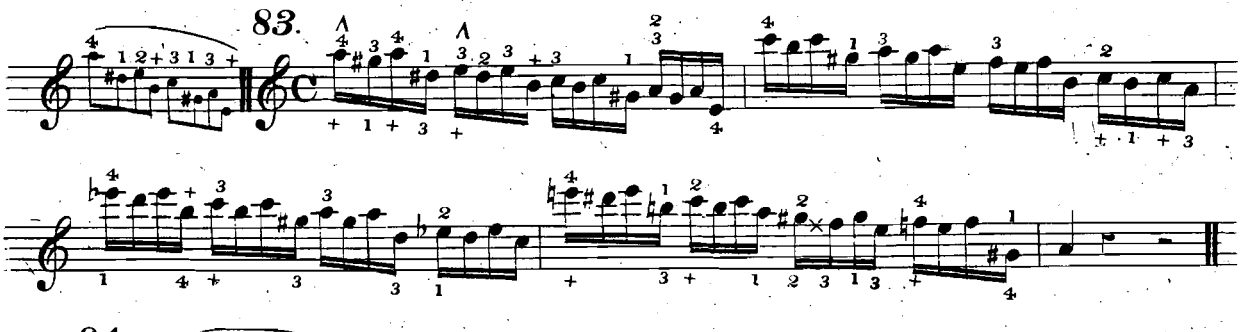

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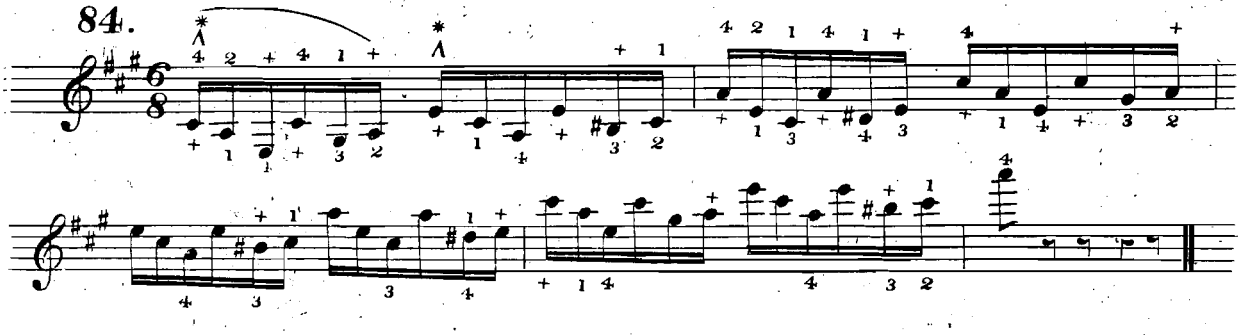

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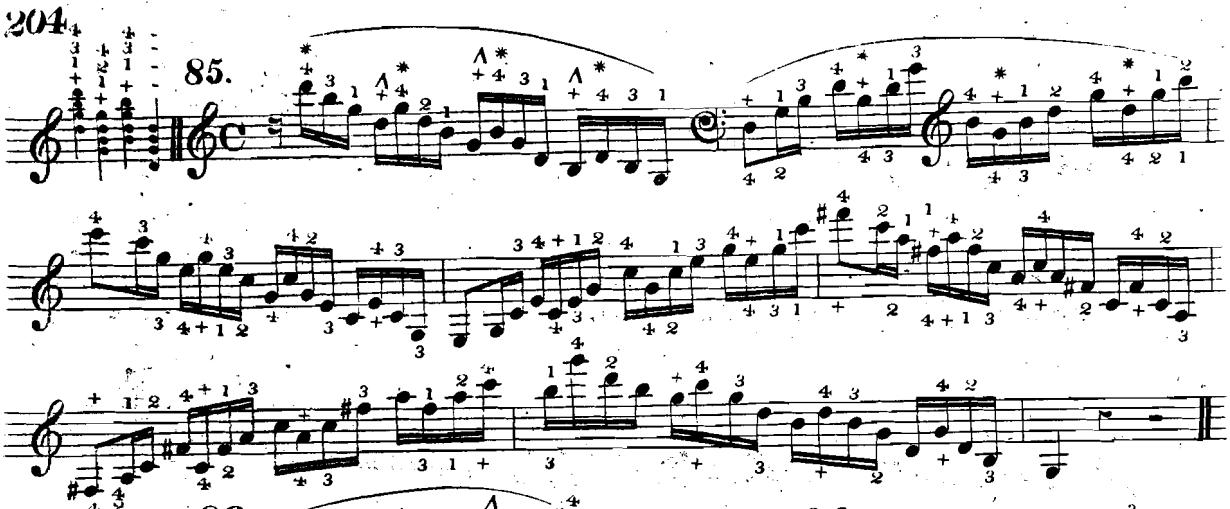

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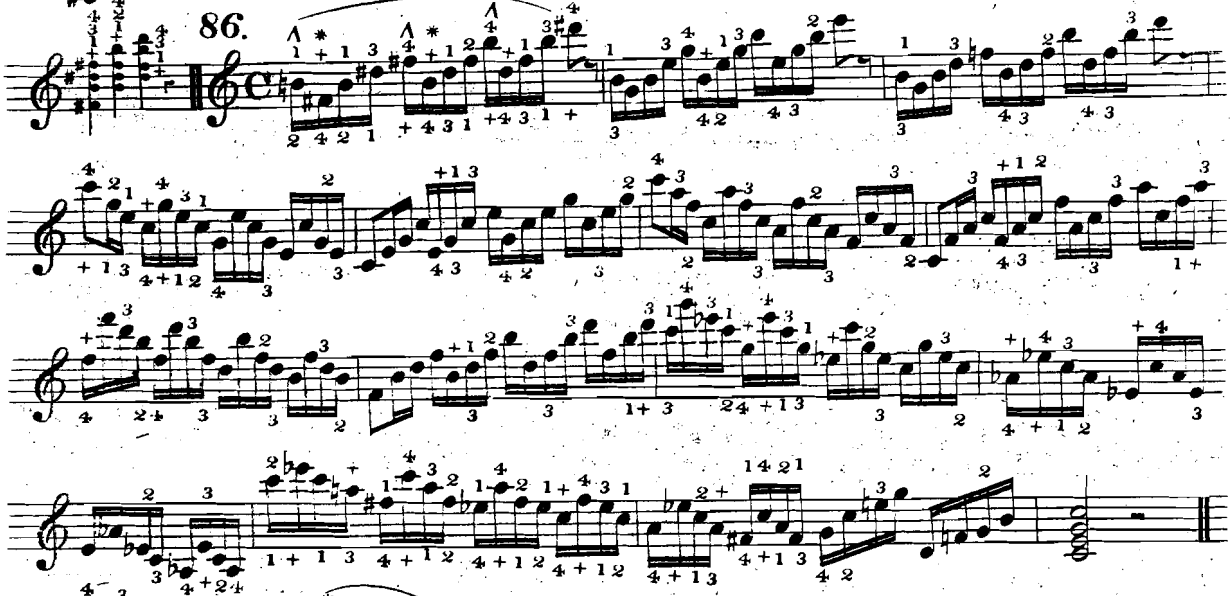

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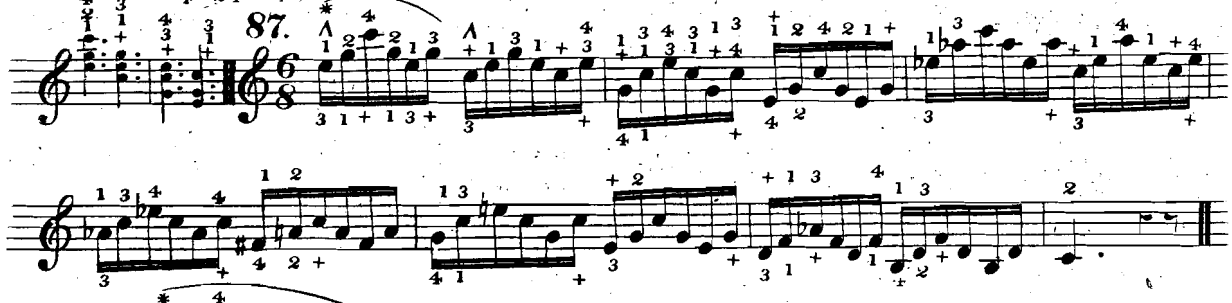

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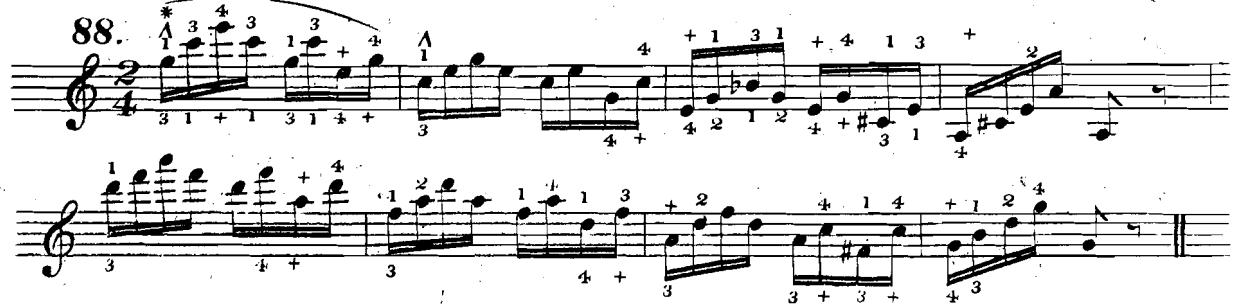

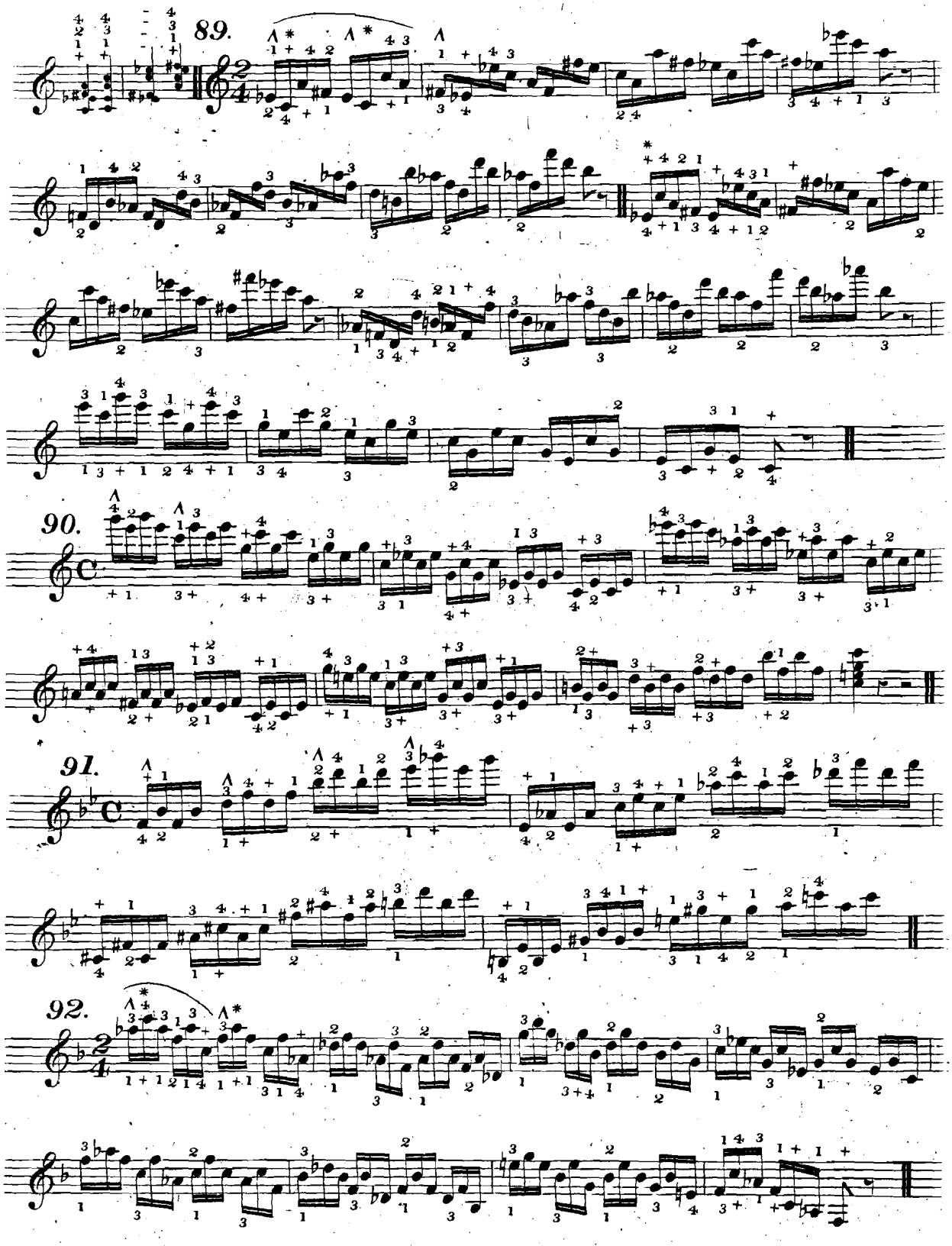
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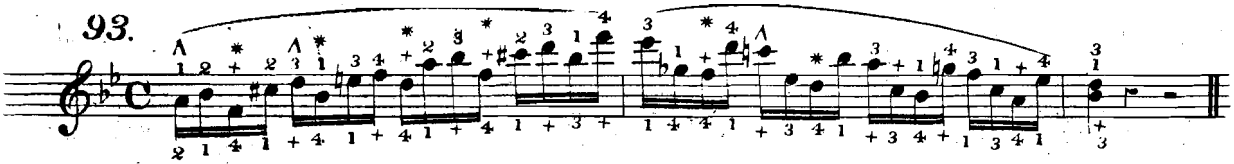

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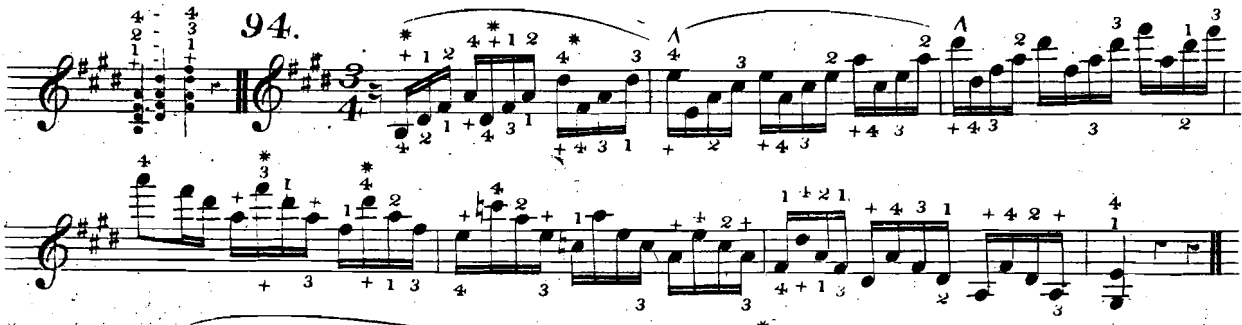

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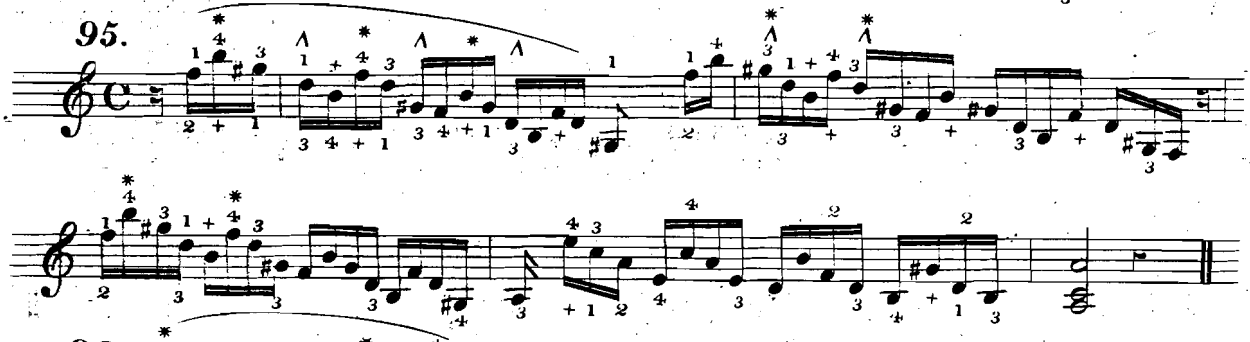

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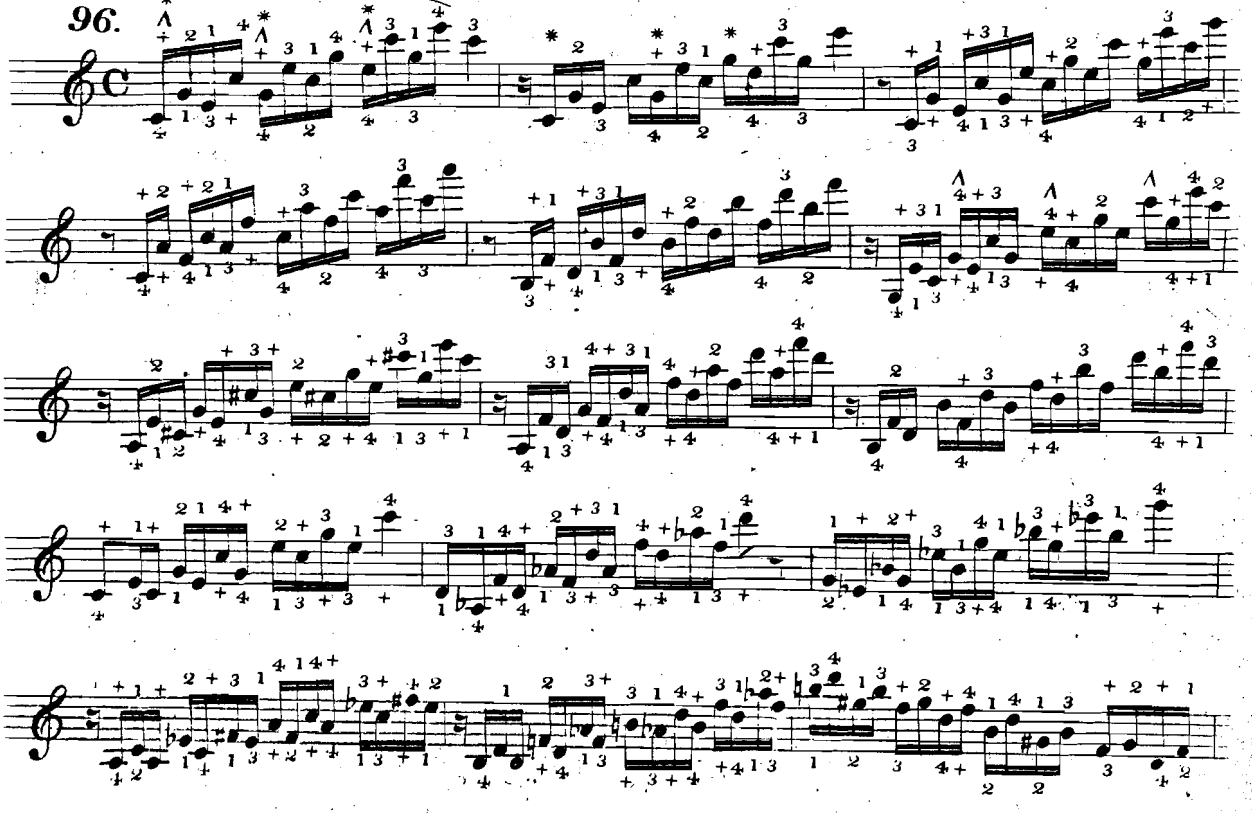

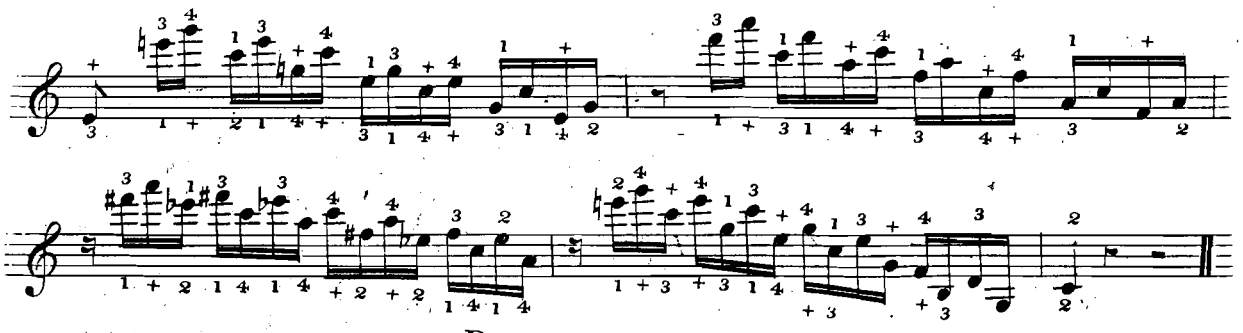

Double - notes.

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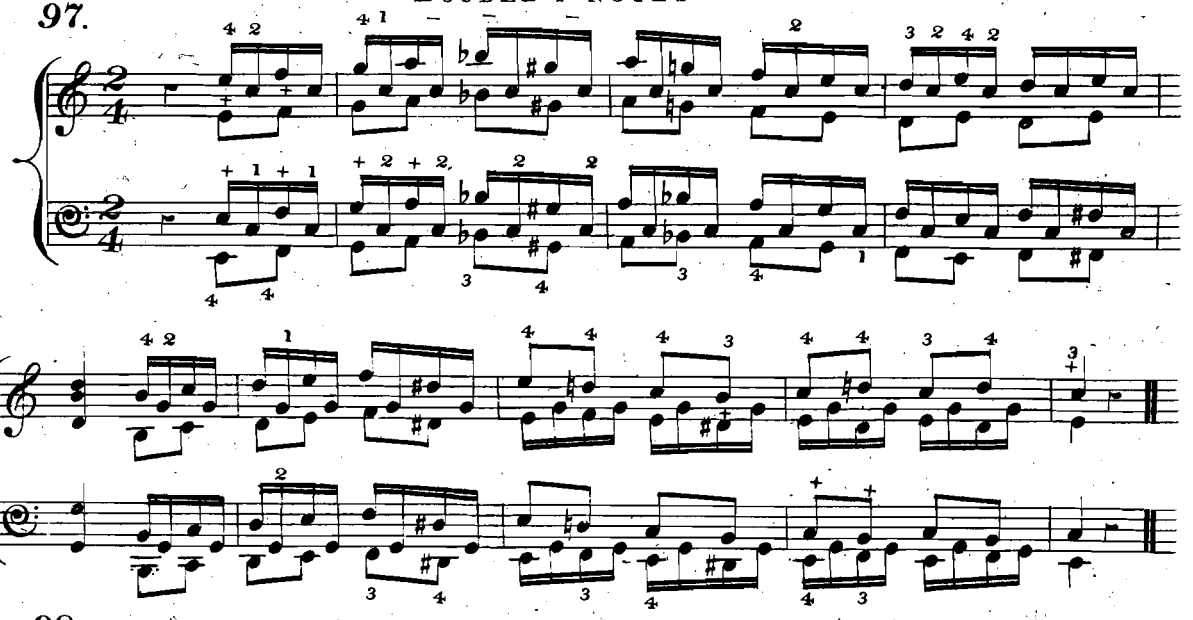

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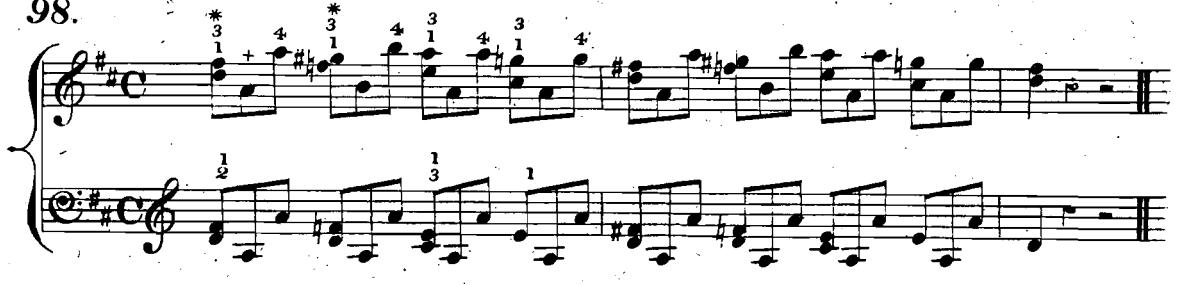

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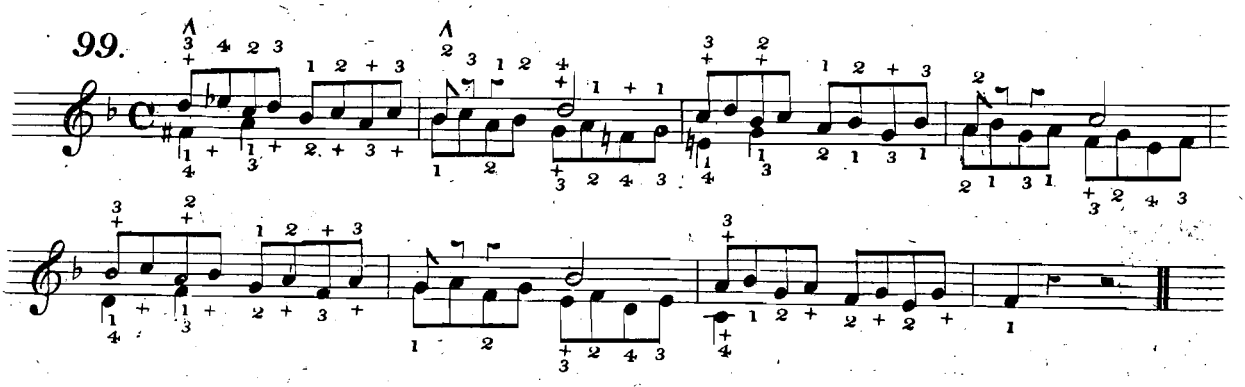

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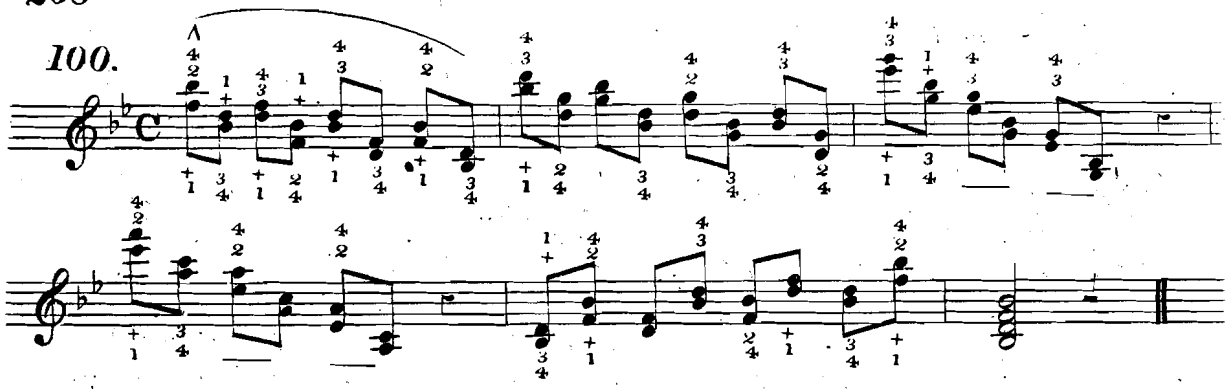

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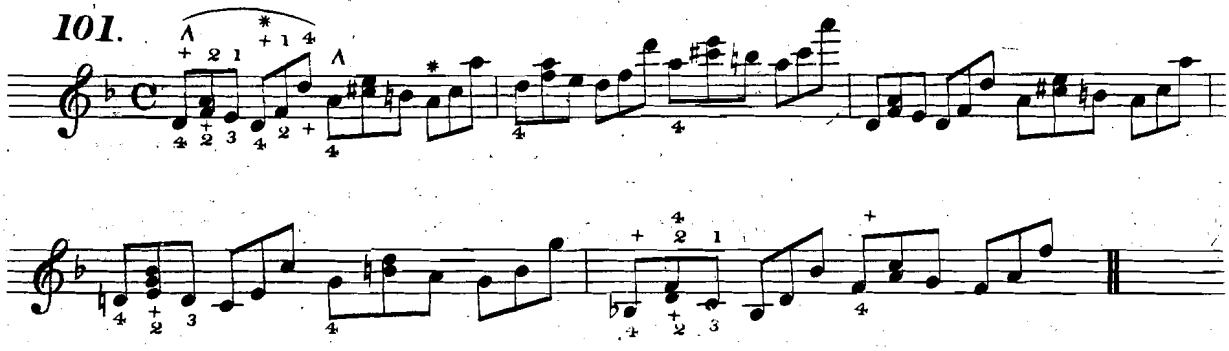

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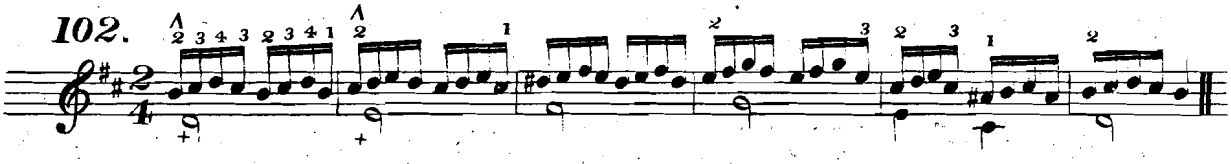

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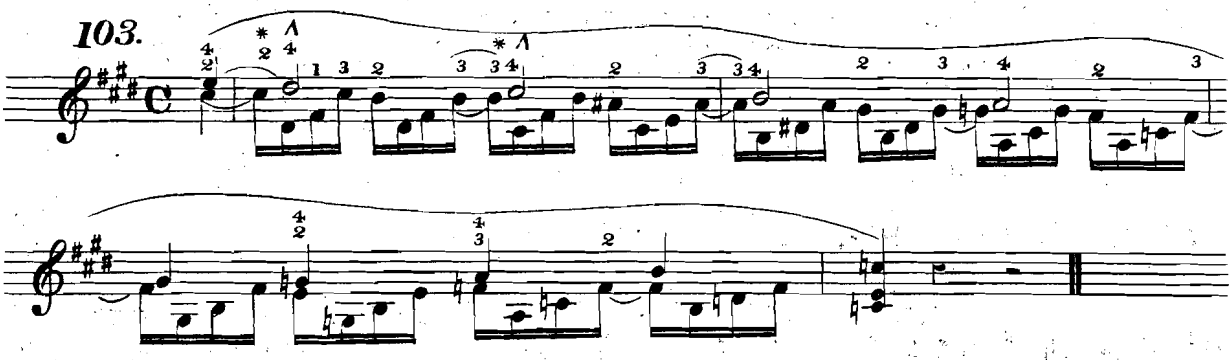

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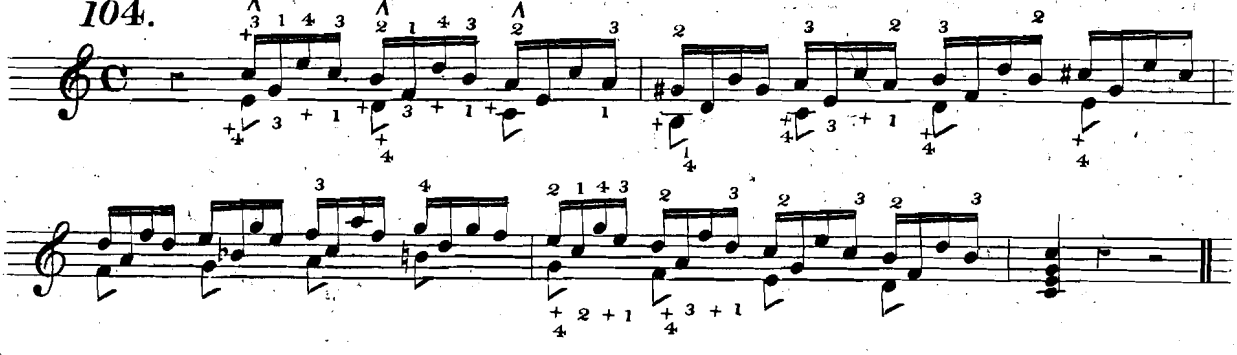


CHAP. V.

ON EXTENSIONS AND SKIPS.

1. EXTENSIONS.

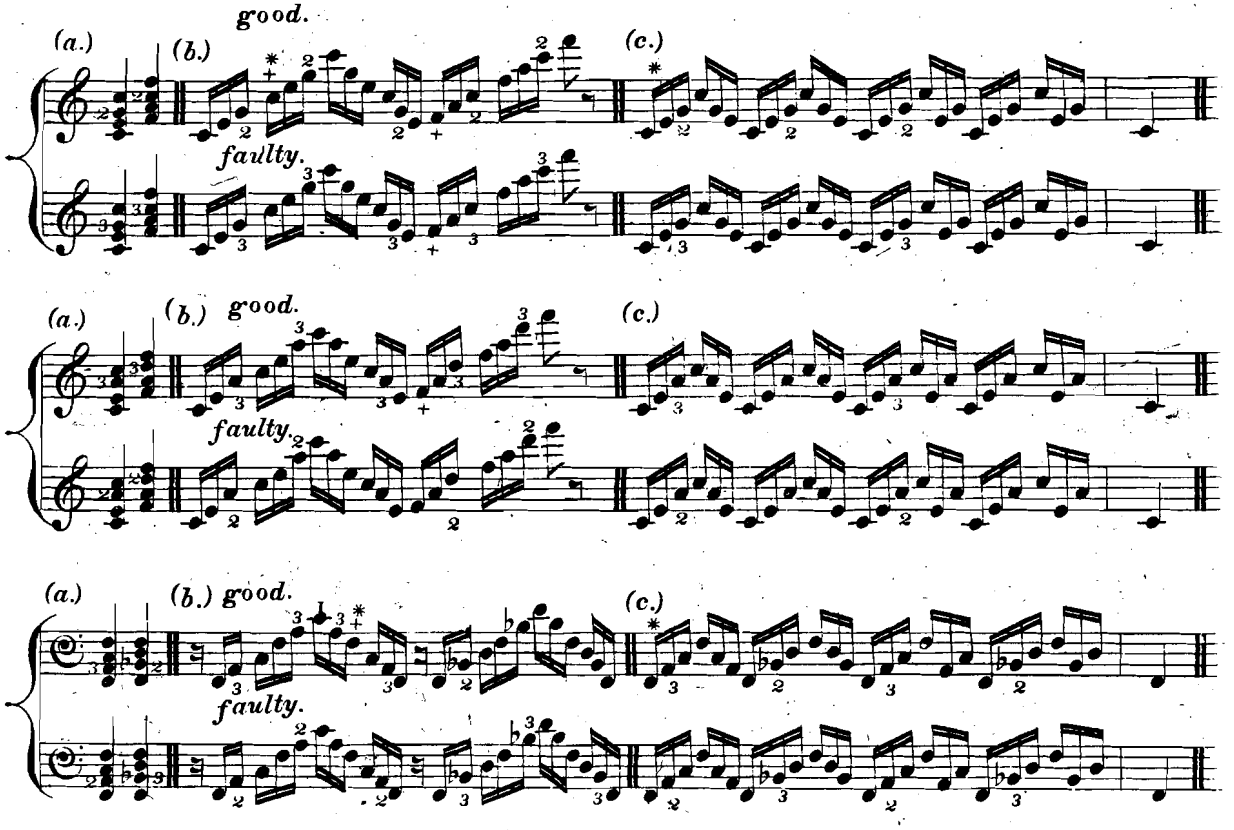
§ 1.

This term comprehends in its signification the stretching asunder of the fingers, and the expansion of the hand; a process which must be resorted to the earlier, as, except in diatonic series of notes, it is a principal requisite of Piano-forte playing.

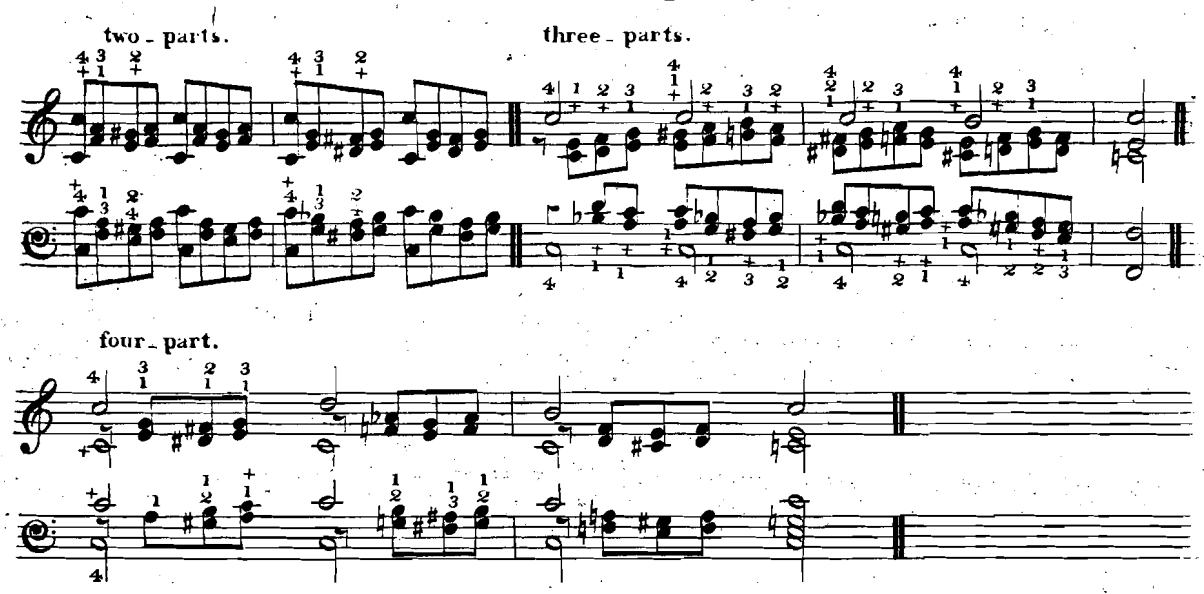
§ 2.

The natural power of extension between the thumb and fore-finger, and between the first and second fingers, is just as great, as that between the 2d and 3d, and 3d and 4th is limited.

These last are therefore confined to the extension of a third, whether in chords struck freely *(a)*, in transitions *(b)*, or in arpeggio passages *(c)*; and only the most urgent necessity can warrant an exception.



In 2, 3, and 4 part-passages, the want of fingers prescribes an exception, as;

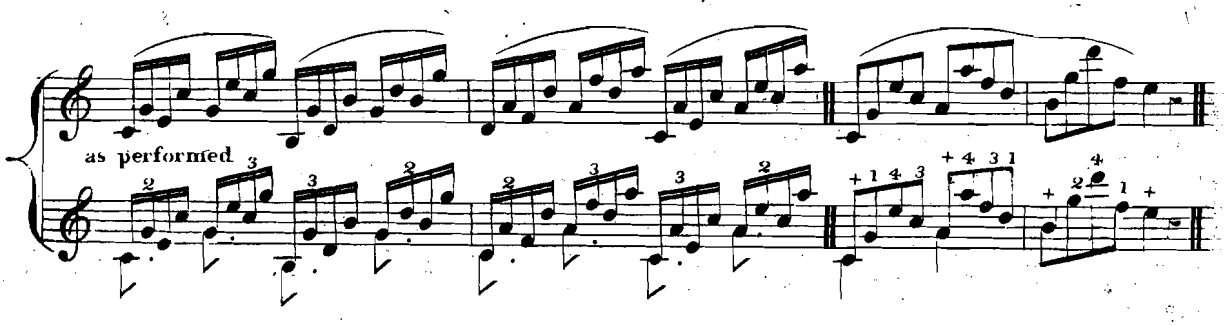


§ 3.

That in extensions the hands must be held flatter, and the fingers spread wider apart, than in diatonic progressions of notes, is sufficiently obvious, but the first joints of the fingers must still hang somewhat over the keys. The hand remains so long only in its outstretched position, as the passage to be executed requires the aid of extension; as soon as notes lying near together appear, the hand must be restored to its natural position, and the fingers re-assume their usual bent configuration.

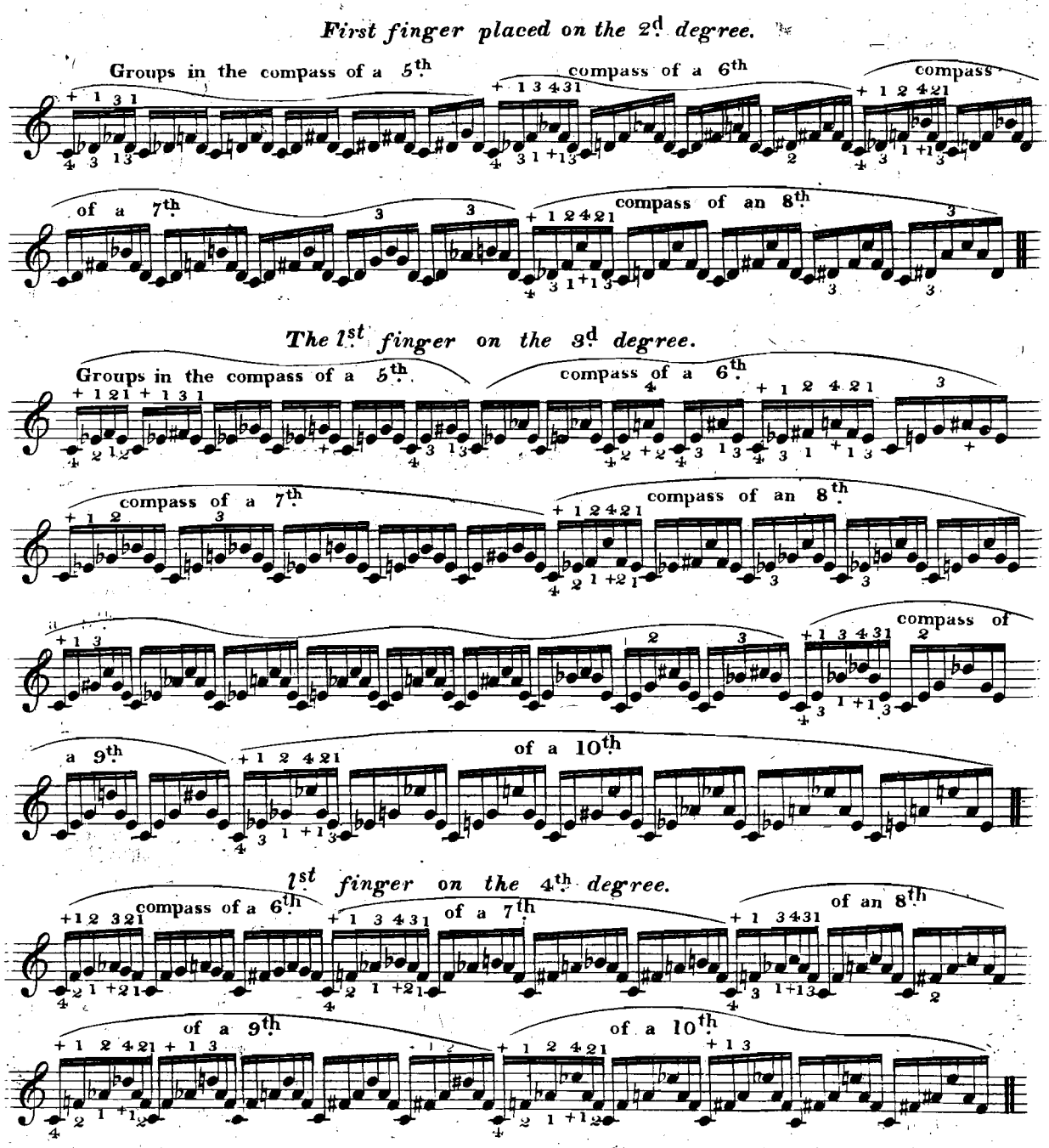
§ 4.

Here also, in many cases, may be employed the licence explained in the first chapter, of allowing the thumb to hold down the key something longer than usual, for the sake of assuring the position of the hand.

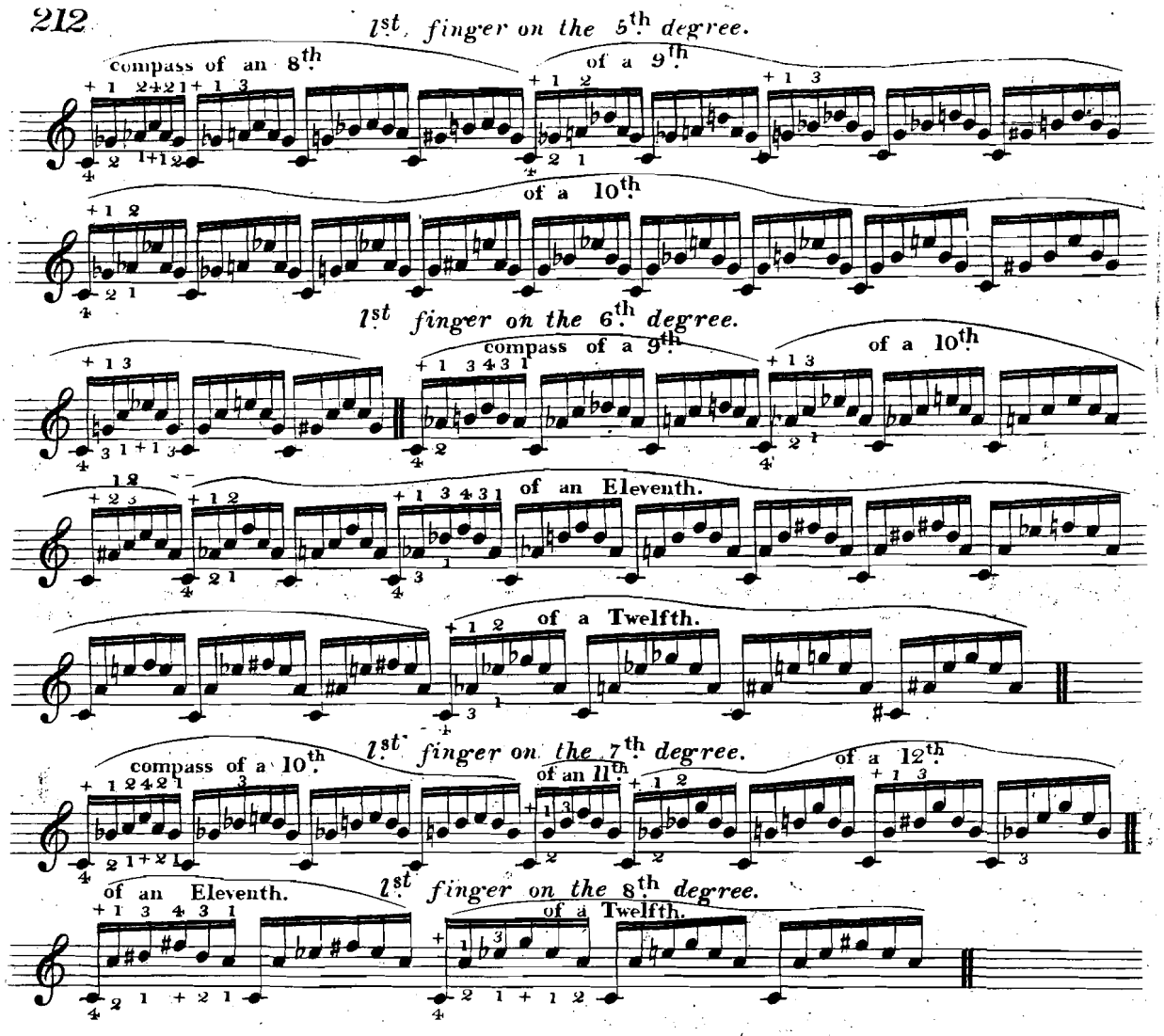


§ 5.

The following example, in which the first finger is separated from the thumb through all intervals up to an octave, may serve as a key to the arrangement of the fingers from the *least* to the widest extensions.*



OBSERVATION. That groups exceeding the limits of an octave are only intended for grown Pupils, is self evident.



Greater extensions are left to the individual powers of the performer.

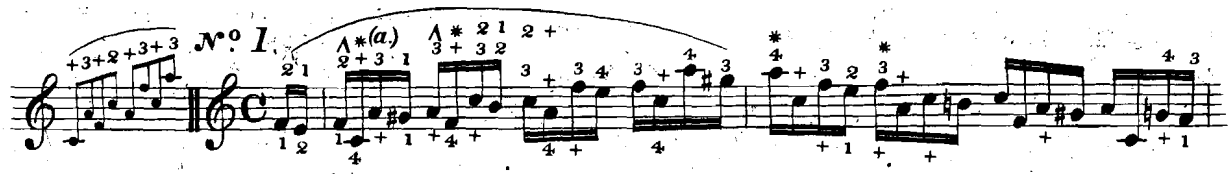
11 SKIPS.

§ 6.

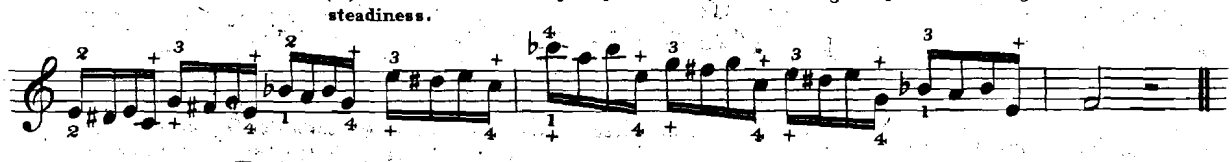
In extensions, the hand stretches itself out towards some distant note, in skips this also takes place; with this difference only, that in the first case the notes are drawn, or, as it were, connected together, while in the latter, on the contrary, they are detached from each other. The arm must not move too much, nor must the hands be lifted up too far from the key-board; as otherwise the certainty of the performance will be greatly diminished, and the player stop short of, or pass beyond the proper note.

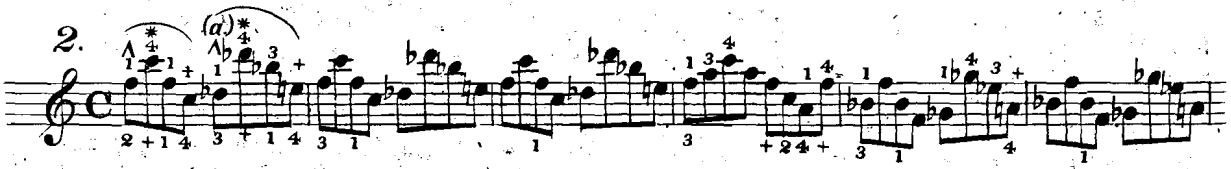
V.

Extensions and Skips.

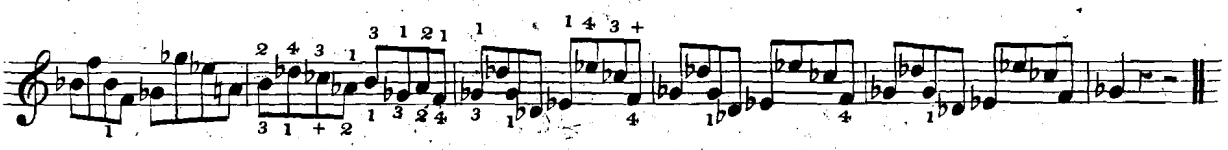


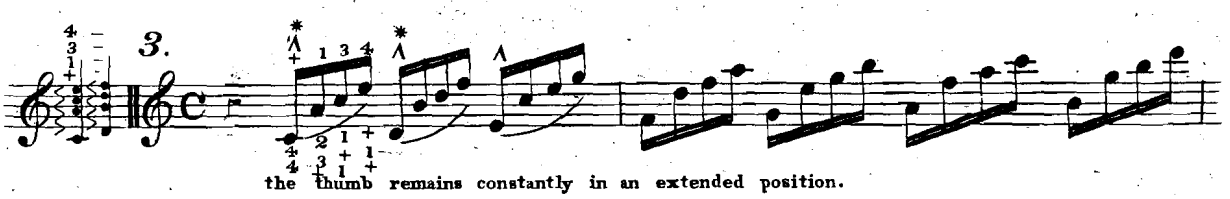
(a.) The hand constantly expands itself, and in doing so, preserves the greatest possible steadiness.



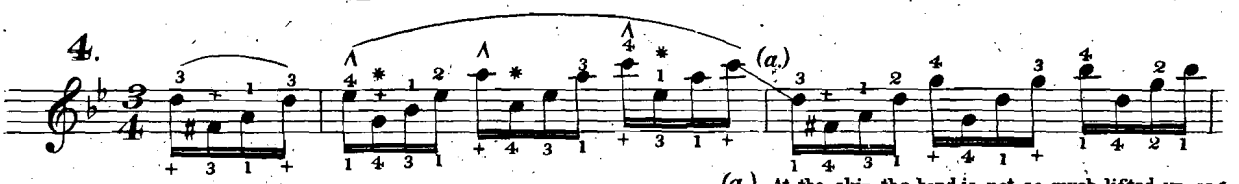


(a.) The fingers must stretch themselves apart.

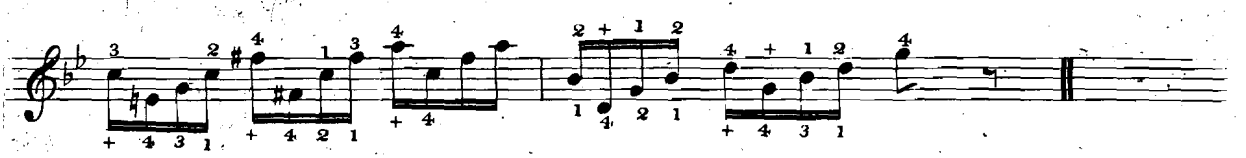


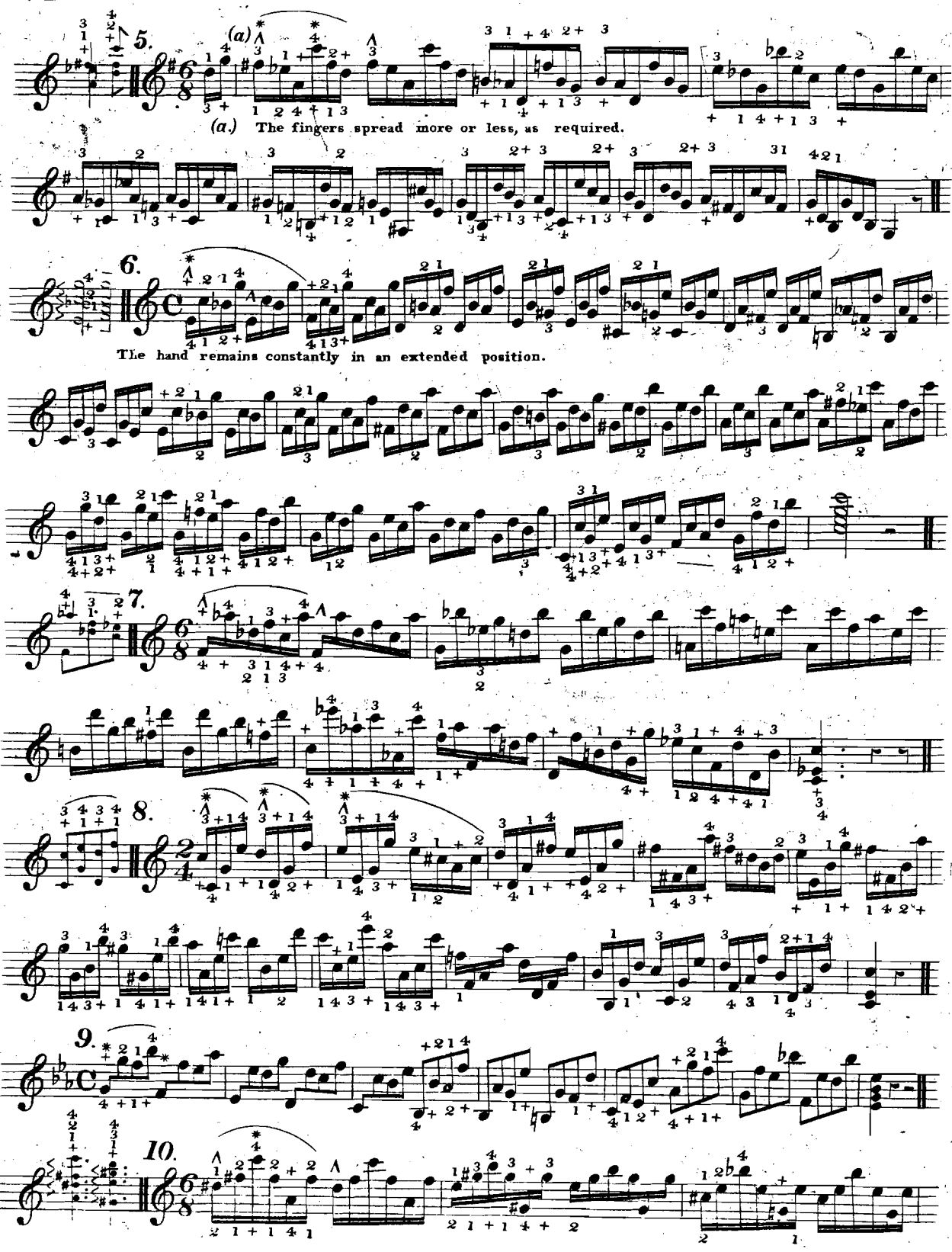


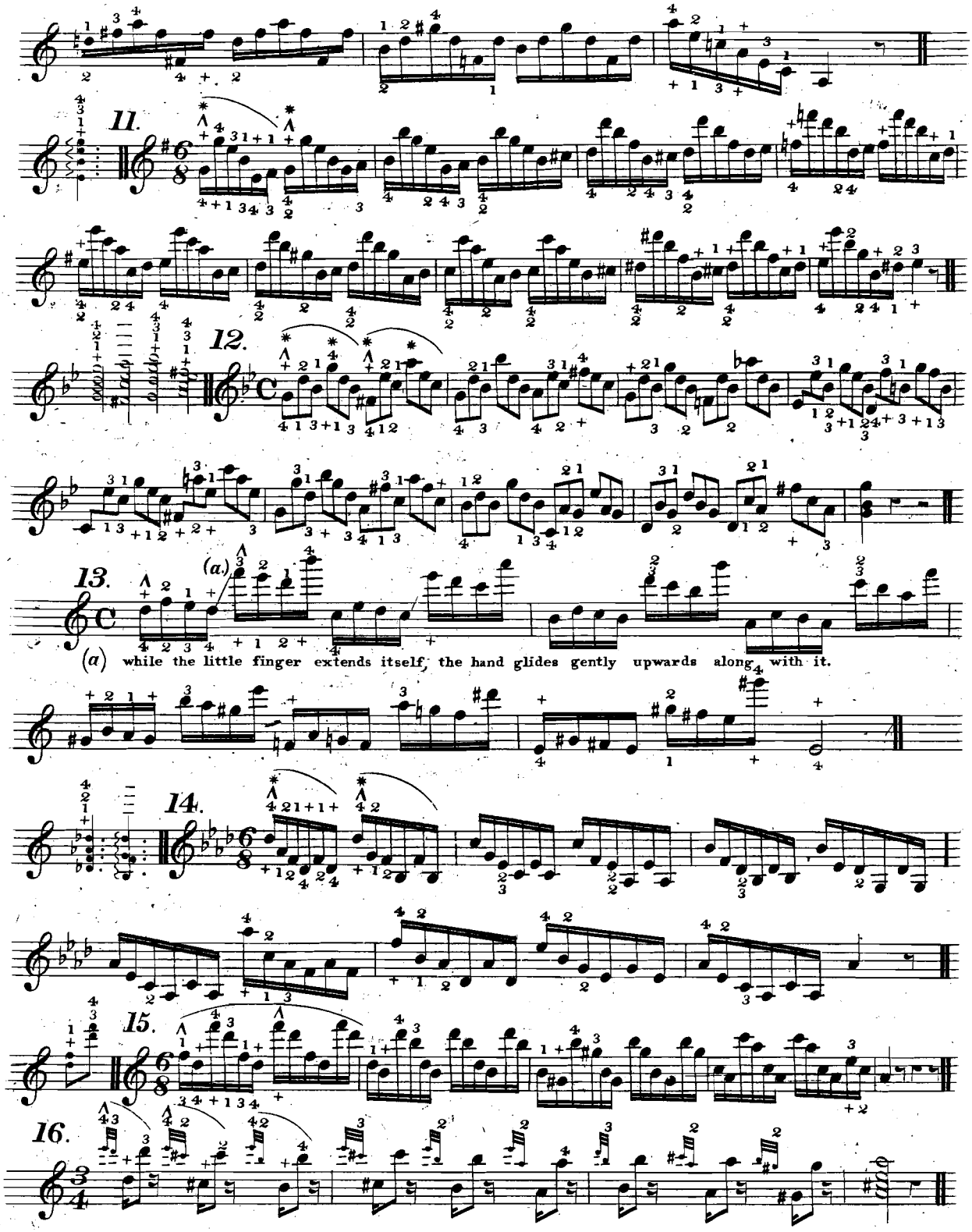
the thumb remains constantly in an extended position.



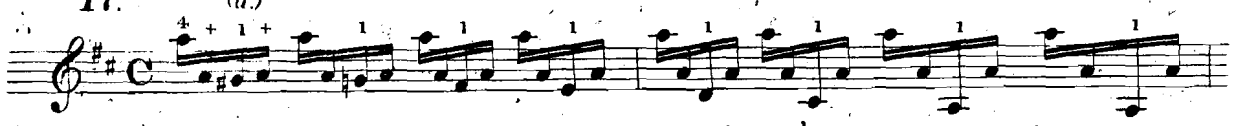
(a.) At the skip, the hand is not so much lifted up as moved lightly downwards, and the note must be taken at once, to avoid any separation of the sounds.



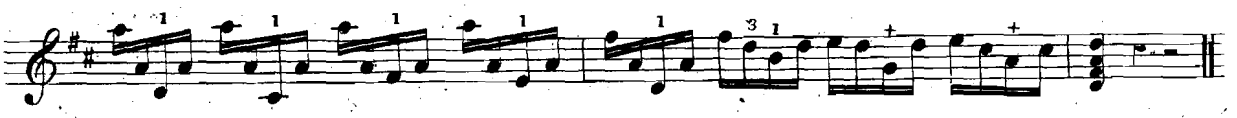

5.
(a)
(a.) The fingers spread more or less, as required.
6.
The hand remains constantly in an extended position.
7.
8.
9.
10.


11.
12.
13.
(a)
(a) while the little finger extends itself, the hand glides gently upwards along with it.
14.
15.
16.

17. (a.)



(a.) The thumb is the point of support, about which the 1st and 2d fingers turn over and return.



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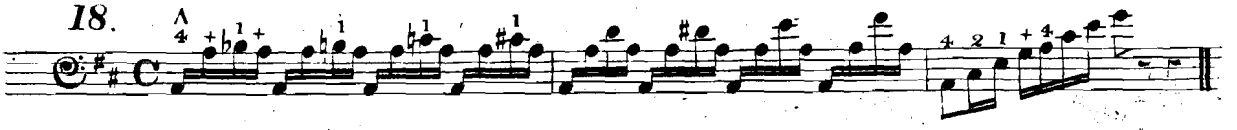

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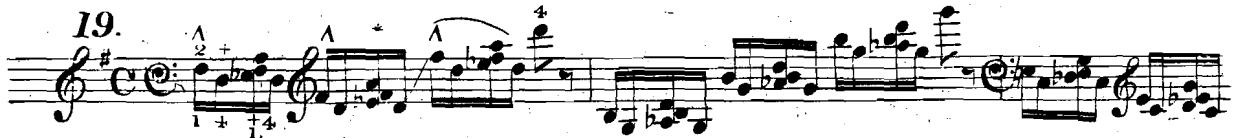
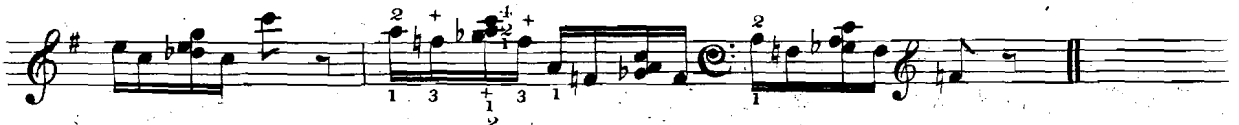


(a.) The hand moves upwards, without being lifted up from the keys.



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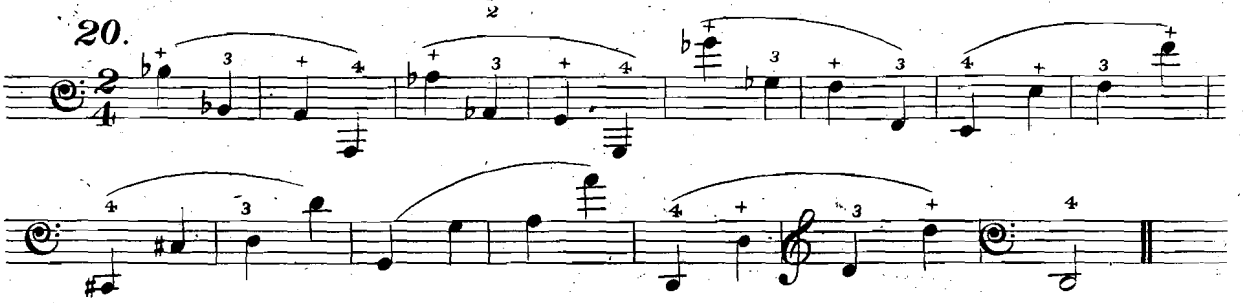

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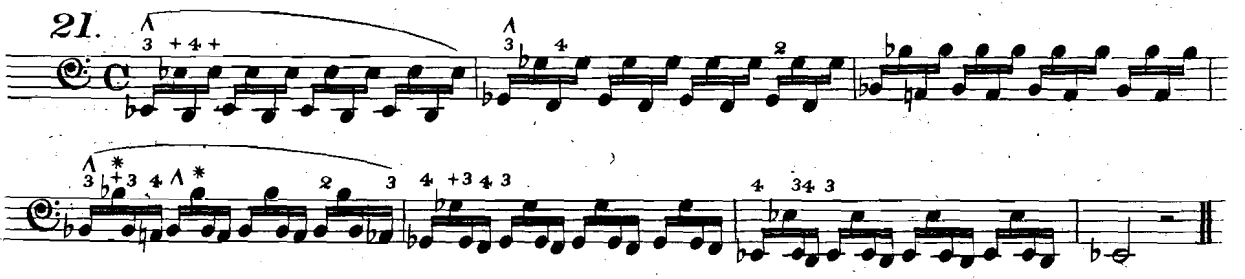

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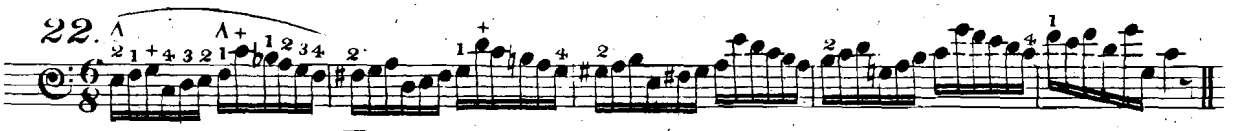

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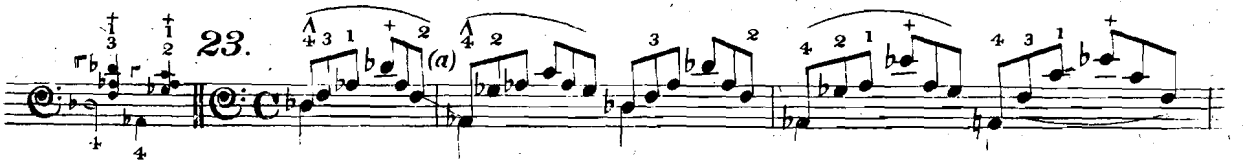
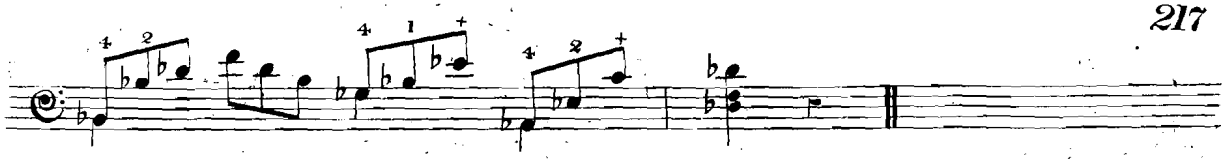


(a.) The bottom note must, as it were, be caught at, and played short or staccato.



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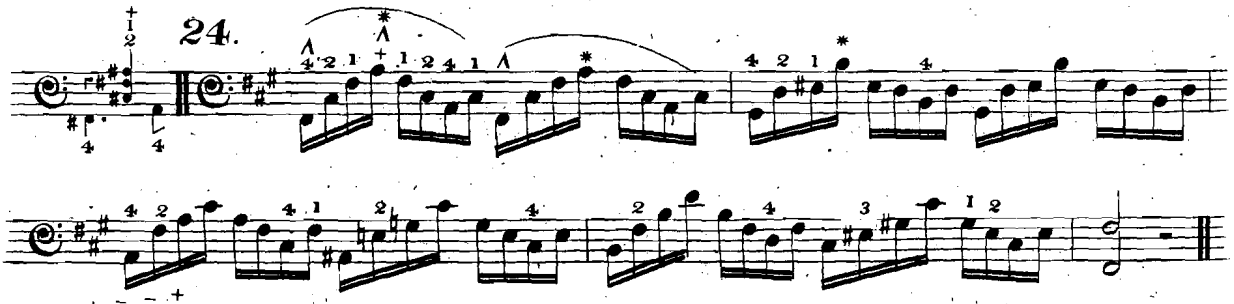

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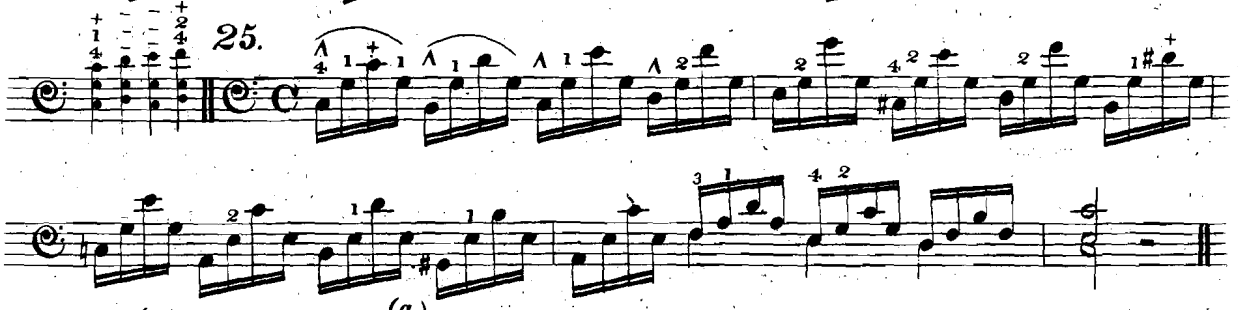

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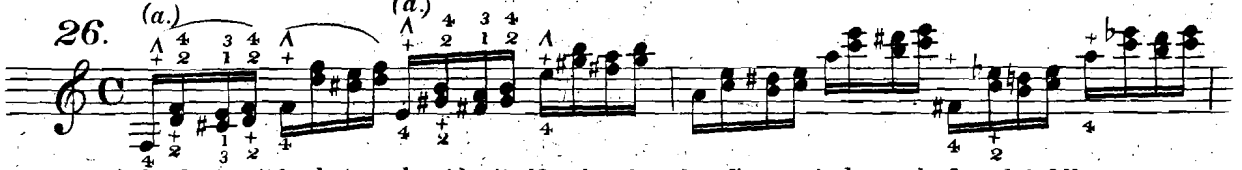
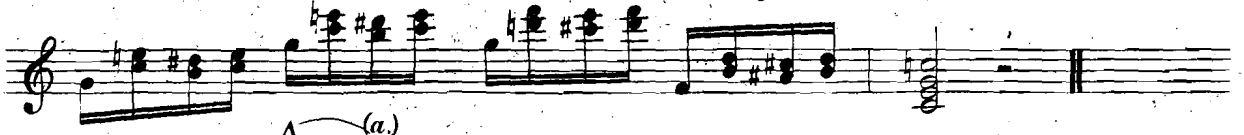


a. The thumb, when it has been used must draw itself under the other fingers to be ready for what follows.



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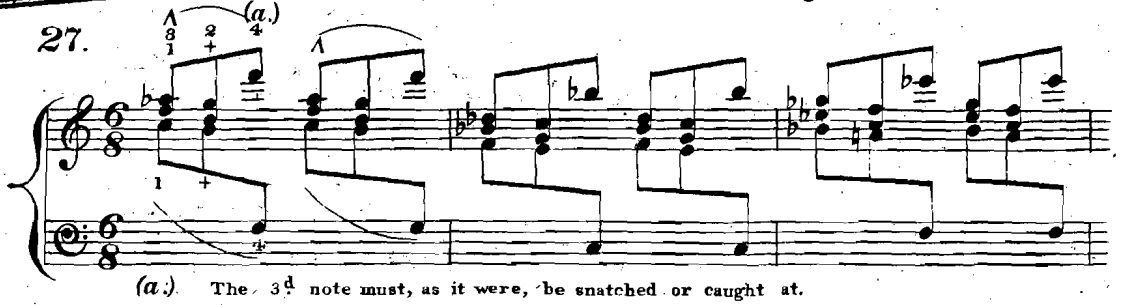
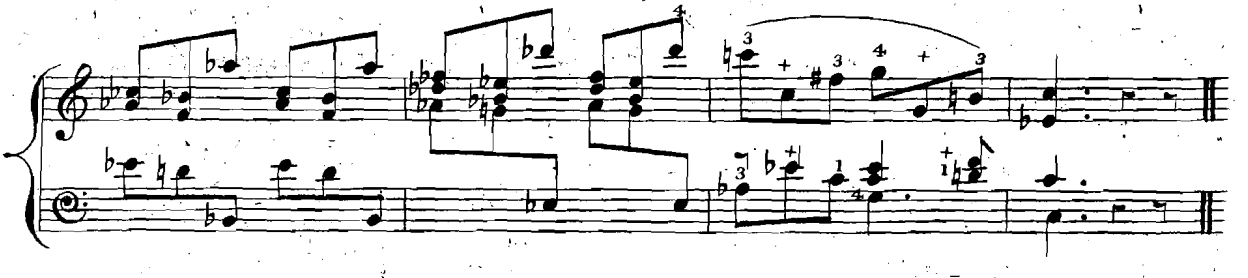


(a.) The 3d note must, as it were, be snatched or caught at.



28. (a.)

a. The 1st finger is turned over the thumb with the utmost possible velocity.

29.

30.

31.

32.

33.

34.

35.

36. R.H.

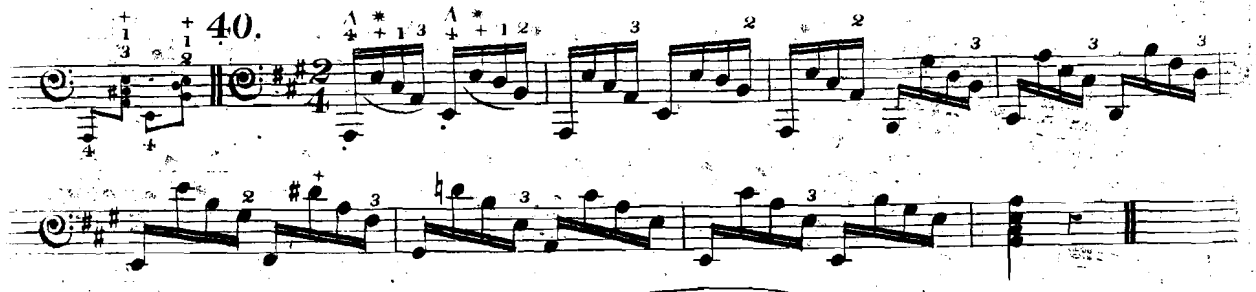
L.H.

37.

38.

39.

40.



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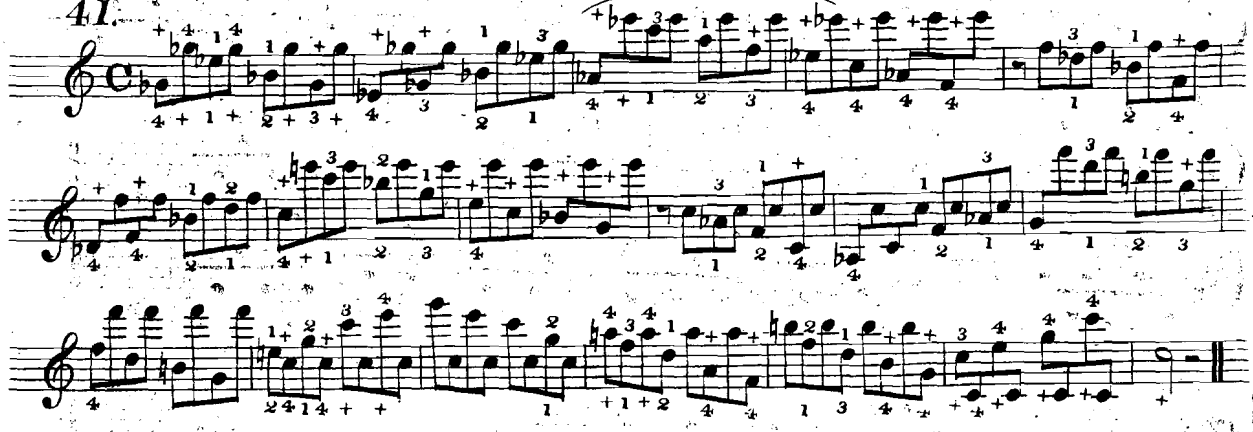

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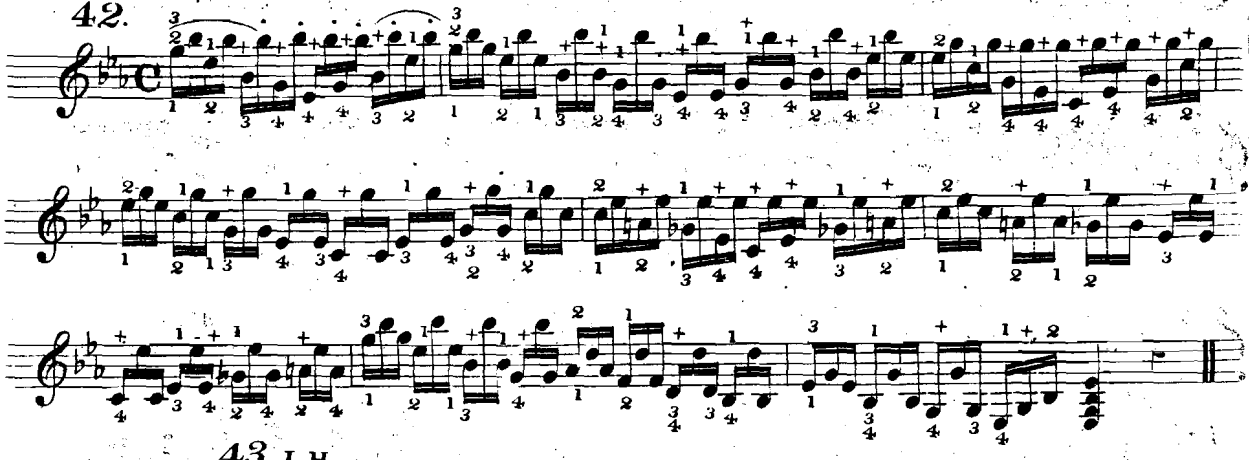
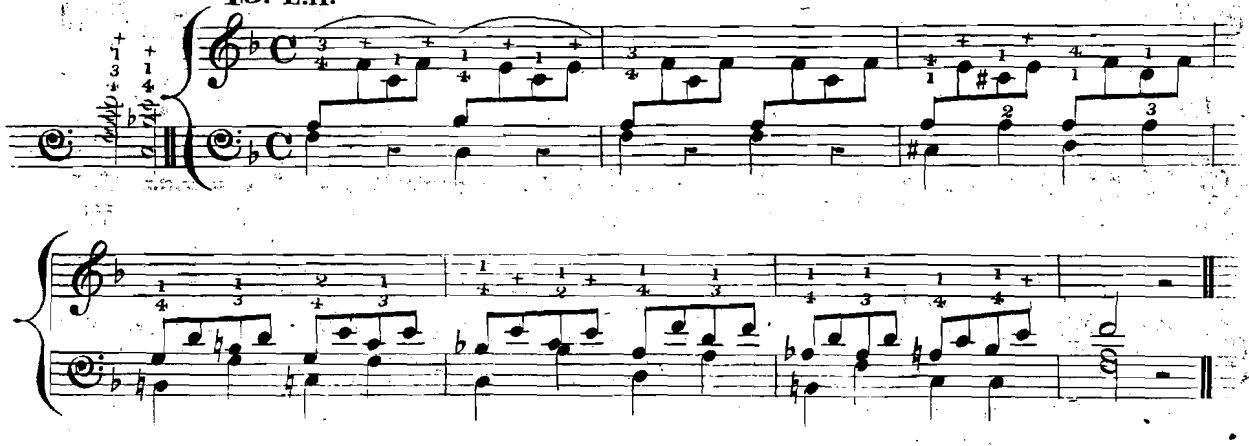
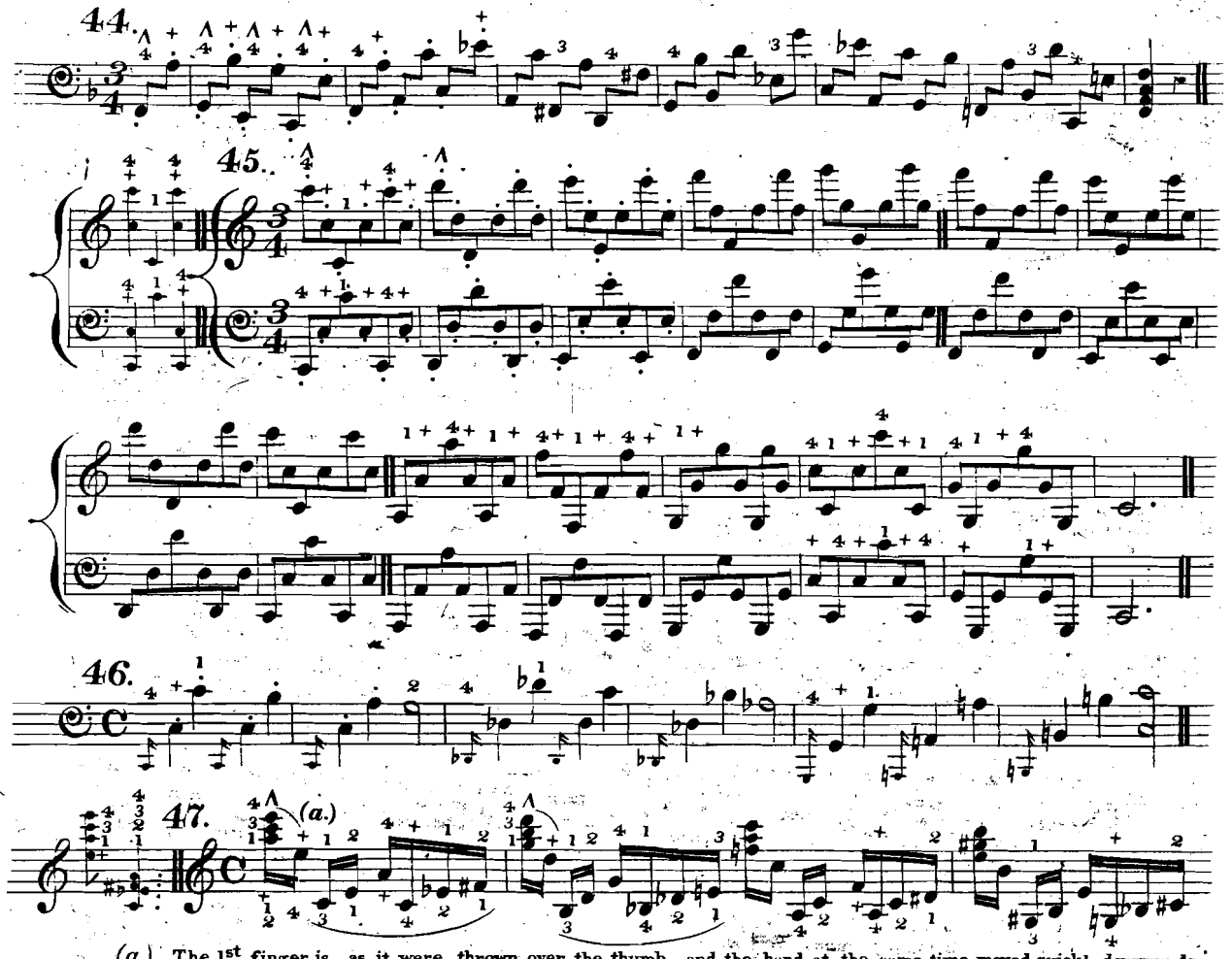
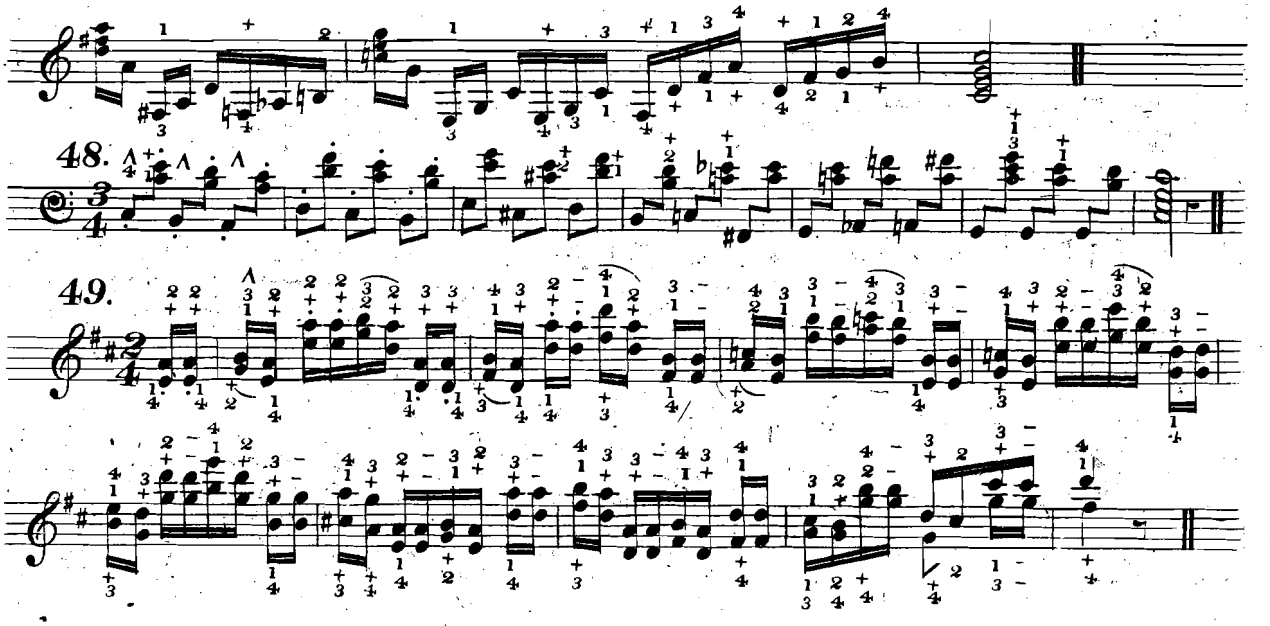


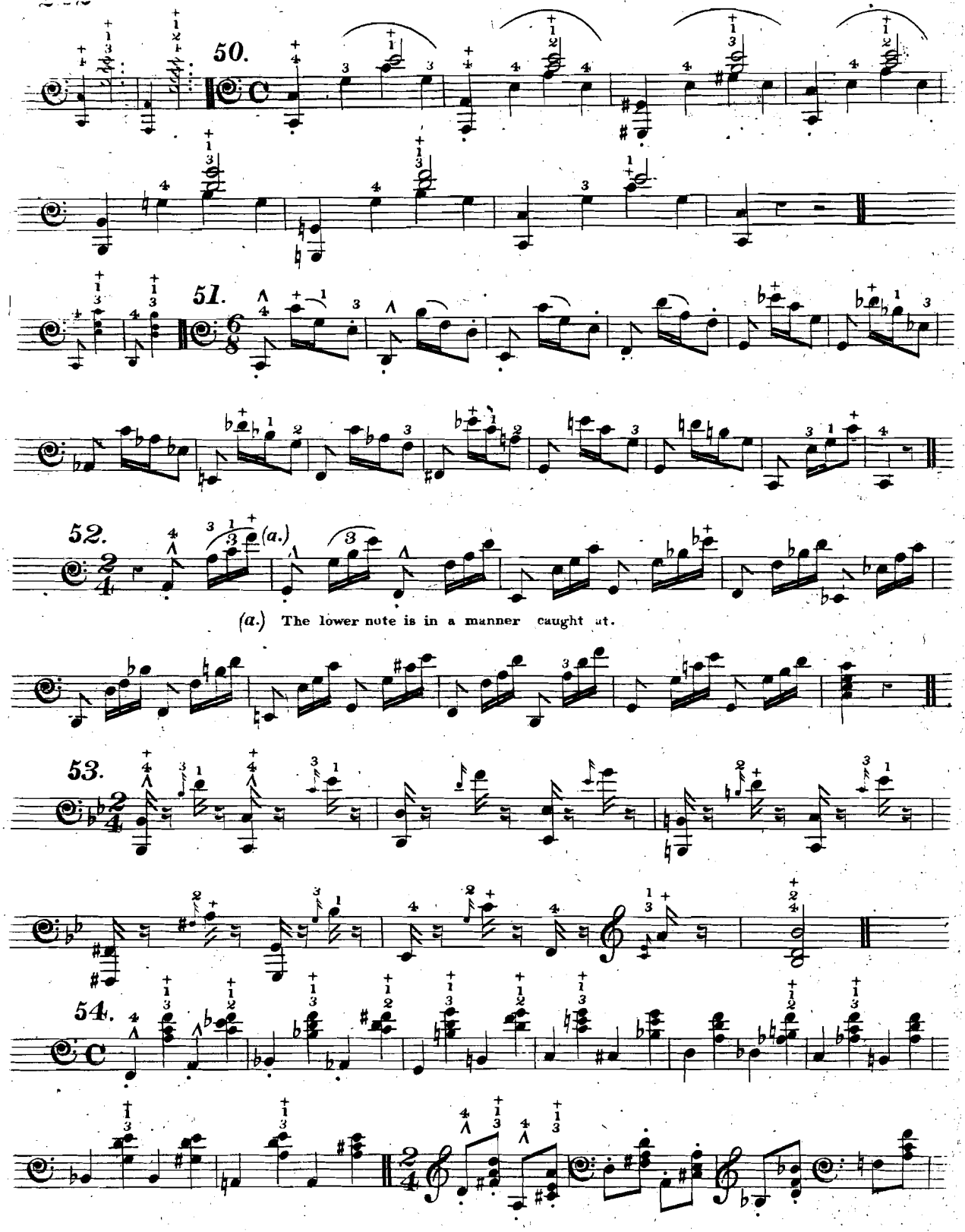
43. L.H.

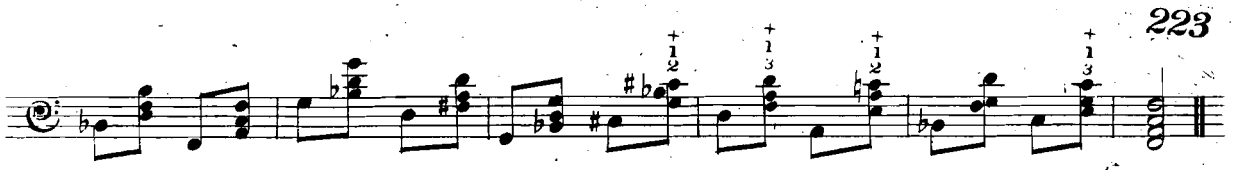




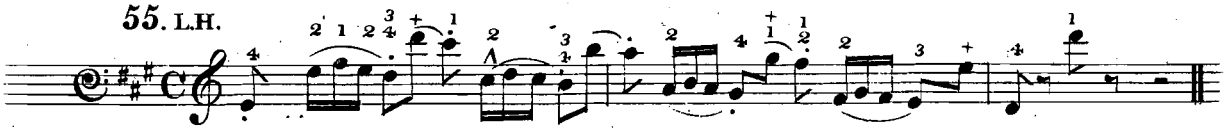
(a.) The 1st finger is, as it were, thrown over the thumb, and the hand at the same time moved quickly downwards.




50.
51.
52.
(a.) The lower note is in a manner caught at.
53.
54.



55. L.H.



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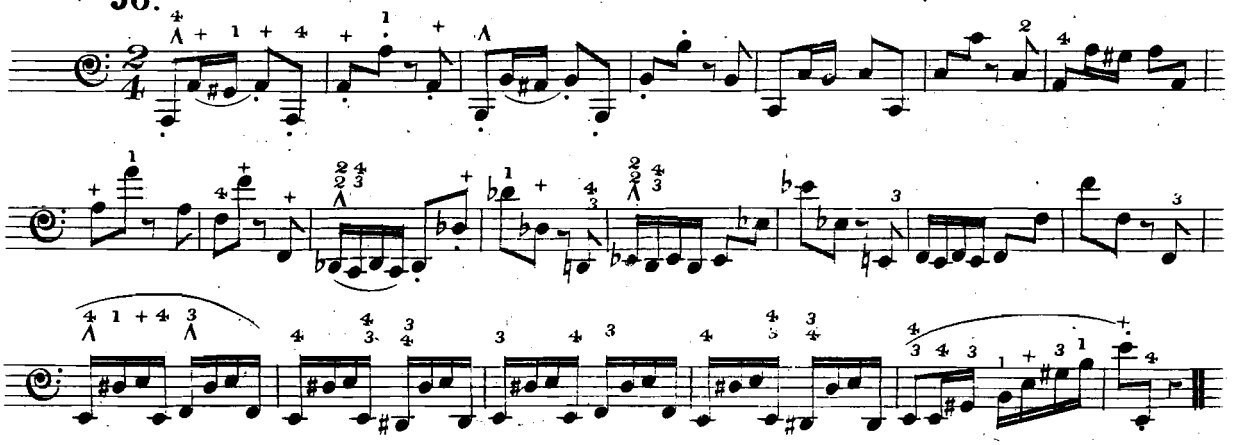

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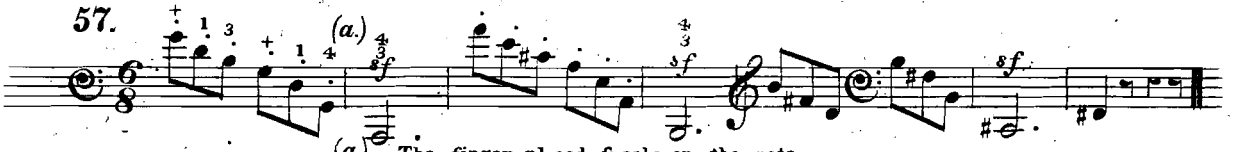
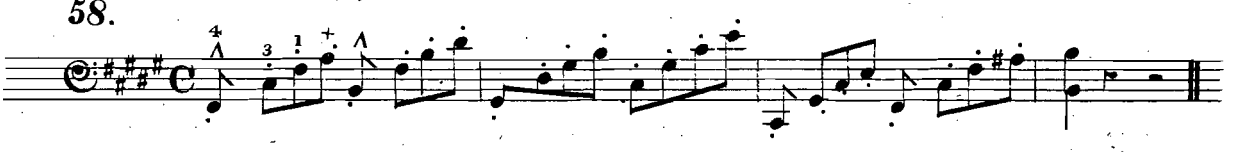
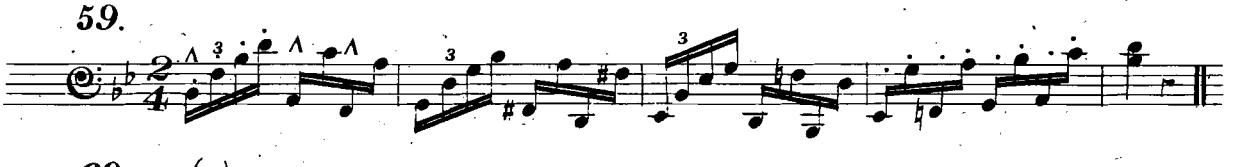


(a.) The finger placed freely on the note.

58.



59.



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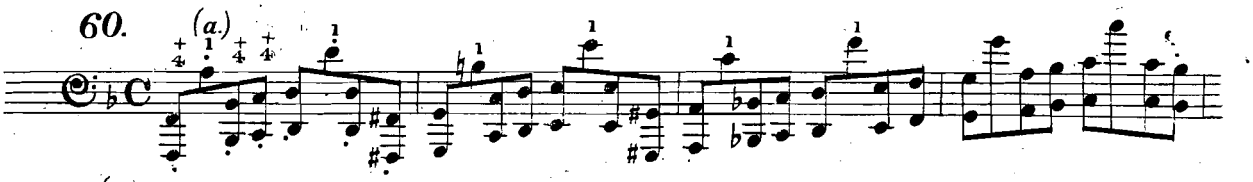
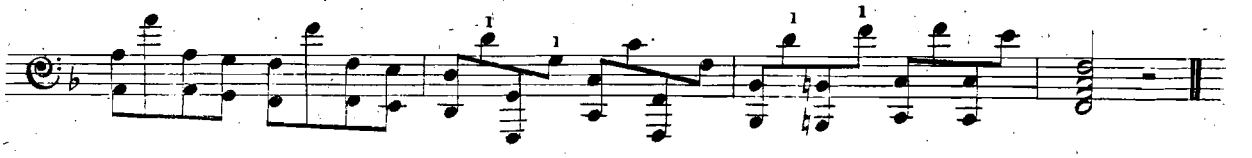
(a.) The 1st finger thrown over the thumb.