

ON THE USE OF THE THUMB AND LITTLE FINGER
ON THE BLACK KEYS.

§ 1.

Before Bach, and even since his time, the thumb was scarcely ever, and the little finger but seldom used on the black keys; for which reason the compositions of that day, though easy in comparison with ours, presented great difficulties to the performer.

The present style of writing renders their employment on the black keys absolutely indispensable; and by this use of them, we often avoid unnecessarily passing the thumb under the fingers or the fingers over the thumb, and in many passages thereby arrive at a more convenient, certain, and connected performance. But we must take care that some real advantage is gained by resorting to this process, as any abuse of it would give rise to fresh inconveniences by introducing faulty modes of fingering.

§ 2.

With regard to the position of the hand, it must be observed, that, in passages where both the thumb and little finger are frequently employed on the black keys, the white keys are to be struck with the fingers, not in front of, but *between* the black keys. (a.)

(a.)

Exercise (a) consists of two staves of music in a key with two flats (B-flat and E-flat). The notation includes various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-4 and '+' signs above or below notes. Some notes have an 'X' above them, possibly indicating a specific fingering or articulation. The exercise demonstrates the use of the thumb and little finger on black keys while the other fingers play white keys between them.

In passages, however which lie altogether on the black keys, the whole hand is elevated over them (b.) This position of the hand is then to be considered, as if the passage were played on white keys only.

(b.)

Exercise (b) consists of two staves of music in a key with three sharps (F#, C#, G#). The notation includes various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-4 and '+' signs above or below notes. The exercise demonstrates a technique for playing passages on black keys where the hand is elevated, treating the black keys as if they were white keys.

(d.)

Two staves of musical notation for exercise (d). The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and '+' signs. There are two measures in each staff, separated by a double bar line.

(c.)

Four staves of musical notation for exercise (c). The top two staves are in treble clef and the bottom two are in bass clef. The key signature has two sharps. The music features eighth and sixteenth notes with complex fingerings and '+' signs. There are four measures in total, with a double bar line after the second measure.

VII.

USE OF THE THUMB AND LITTLE FINGER ON THE BLACK KEYS.

Exercise No. 1. Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music starts with a treble clef and a 2/4 time signature. It features eighth and sixteenth notes with fingerings and '+' signs. There are two measures in each staff, separated by a double bar line.

As much as possible, the white keys are to be struck close to, and even between the black keys, that the latter may be more conveniently got at, and that the hand may remain in its natural steady position.

Exercise 2. Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music features eighth and sixteenth notes with fingerings and '+' signs. There are two measures in each staff, separated by a double bar line.

Here, the hand elevates itself altogether over the black keys, and the white keys are to be struck between them.*

Exercise 3. Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music features eighth and sixteenth notes with fingerings and '+' signs. There are two measures in each staff, separated by a double bar line.

Exercise 4. Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music features eighth and sixteenth notes with fingerings and '+' signs. There are two measures in each staff, separated by a double bar line.

Continuation of Exercise 4. Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps. The music features eighth and sixteenth notes with fingerings and '+' signs. There are two measures in each staff, separated by a double bar line.

The above two observations apply generally to all cases where the black keys are often used.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

(a.) The hand lies altogether over the black keys.

8va

loco

12.

Exercise 12, first staff: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various fingering numbers (1-4) and accents (+) above them. A slur covers the first half of the exercise.

13.

Exercise 13, first staff: Treble clef, 2/4 time signature. Similar to exercise 12, it features eighth and sixteenth notes with fingering and accents. A slur covers the first half.

14.

Exercise 14, first staff: Treble clef, 2/4 time signature. Includes eighth and sixteenth notes with fingering and accents. A slur covers the first half.

15.

Exercise 15, first staff: Treble clef, 2/4 time signature. Includes eighth and sixteenth notes with fingering and accents. A slur covers the first half.

(a.)

Exercise 15, second staff: Treble clef, 2/4 time signature. Continuation of exercise 15 with eighth and sixteenth notes, fingering, and accents.

(a.) The hand elevates itself gently above the black keys.

16.

Exercise 16, first staff: Treble clef, 6/8 time signature. Features eighth and sixteenth notes with fingering and accents. A slur covers the first half.

17.

Exercise 17, first staff: Treble clef, 2/4 time signature. Includes eighth and sixteenth notes with fingering and accents. A slur covers the first half.

18.

Exercise 18, first staff: Treble clef, 2/4 time signature. Includes eighth and sixteenth notes with fingering and accents. A slur covers the first half.

Exercise 18, second staff: Treble clef, 2/4 time signature. Continuation of exercise 18 with eighth and sixteenth notes, fingering, and accents.

19.

19. Musical notation for exercise 19, first system. Treble clef, C major, 2/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4.

20.

20. Musical notation for exercise 20, first system. Treble clef, D minor, 2/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4.

21.

21. Musical notation for exercise 21, first system. Treble clef, D major, 2/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4.

21.

21. Musical notation for exercise 21, second system. Treble clef, D major, 2/4 time. Continuation of the first system with slurs and accents.

21.

21. Musical notation for exercise 21, third system. Treble clef, D major, 2/4 time. Continuation of the first system with slurs and accents.

22.

22. Musical notation for exercise 22, first system. Treble clef, D major, 2/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4.

23.

23. Musical notation for exercise 23, first system. Treble clef, D minor, 2/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4.

23.

23. Musical notation for exercise 23, second system. Treble clef, D minor, 2/4 time. Continuation of the first system with slurs and accents.

24.

24. Musical notation for exercise 24, first system. Treble clef, C major, 2/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4.

24.

24. Musical notation for exercise 24, second system. Treble clef, C major, 2/4 time. Continuation of the first system with slurs and accents.

25. *Λ* 4 4 3 1 4 (a.)

(a.) The 2^d finger must be placed in a bent position, about the middle of the black key, so that the thumb, which must be held behind it in readiness, may immediately and conveniently assume its place.

26. *Λ* 4 3 2 1 + 1 2 3 1 + 4 3 1 2 3 2 1 +

27. *Λ* 4 3 1 + 3 4 1 3 4 1 3

28. *Λ** 14 + 1 + 4 3 2 *Λ* + 1 +

29. *Λ** 1 3 4 3 1 *Λ* 1 3 * 1 3 1 * 1 3 +

30. *Λ* 2 3 2 1 + 1 + 1 *Λ* + 1 + 2 3 2 3 2 + 2 3 4 3 4 3 3

31. 

32. 



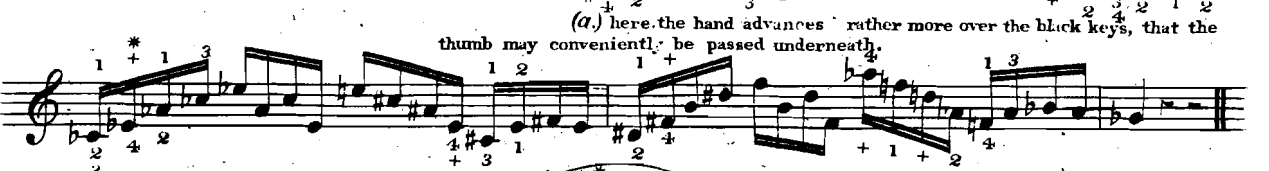
33. 



34. 

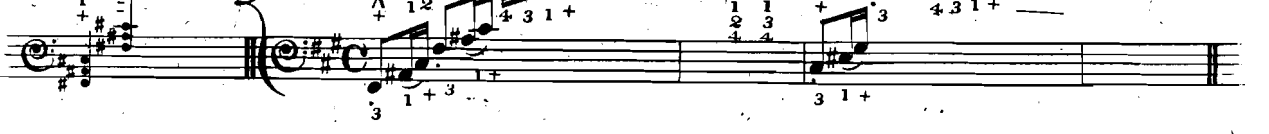


35. 



(a.) here the hand advances rather more over the black keys, that the thumb may conveniently be passed underneath.

36. 



37.

38.

39.

40.

41.

42.

43.

Staff 1: Musical notation with notes, rests, and fingerings (1, 2, 3, 4). Includes a flat sign (b) and a plus sign (+).

Staff 2: Musical notation with notes, rests, and fingerings. Includes a measure number '44.' and various fingerings like '4 3 1 +', '1 2 1 3 2 1', and '4 3 2 1 3'.

Staff 3: Musical notation with notes and rests, including a plus sign (+) and a first finger (1).

Staff 4: Musical notation with notes, rests, and fingerings. Includes a measure number '45.' and various fingerings like '4 3 1 +', '2 1 + 4', and '4 3 2 1 3'.

Staff 5: Musical notation with notes, rests, and fingerings. Includes a measure number '46.' and various fingerings like '4 3 1 +', '2 1 + 4', and '4 3 2 1 3'.

Staff 6: Musical notation with notes and rests, including a plus sign (+) and a first finger (1).

Staff 7: Musical notation with notes, rests, and fingerings. Includes a measure number '47.' and various fingerings like '1 2 4', '3 2 1 +', and '4 3 1 + 1'.

Staff 8: Musical notation with notes, rests, and fingerings. Includes a measure number '48.' and various fingerings like '1 2 + 1 3', '4 + 1', and '3 + 1'.

Staff 9: Musical notation with notes, rests, and fingerings. Includes a measure number '49.' and various fingerings like '1 2', '3 + 1 3', and '4 2 1 + 4 2 +'.

Staff 10: Musical notation with notes and rests, including a plus sign (+) and a first finger (1).

Staff 11: Musical notation with notes, rests, and fingerings. Includes a measure number '50.' and various fingerings like '1 2 + 1 2 3 + 2', '3 1 4 2 + 3', and '4 3 1 3 2 1 + 1 2 + 1'.

51.

Exercise 51 is written in treble clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with numerous slurs and fingering numbers (1-4) and plus signs (+). The second staff continues the melody with similar markings. The key signature has one sharp (F#).

52.

Exercise 52 is written in treble clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has one sharp (F#).

53.

Exercise 53 is written in bass clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has two flats (Bb, Eb).

54.

Exercise 54 is written in bass clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has two flats (Bb, Eb).

55.

Exercise 55 is written in bass clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has two flats (Bb, Eb).

56.

Exercise 56 is written in bass clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has two flats (Bb, Eb).

57.

Exercise 57 is written in treble clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has three sharps (F#, C#, G#).

58.

Exercise 58 is written in treble clef with a 2/4 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has three sharps (F#, C#, G#).

59.

Exercise 59 is written in bass clef with a 6/8 time signature. It consists of two staves of music. The first staff contains a melodic line with slurs, fingering numbers, and plus signs. The second staff continues the melody. The key signature has two flats (Bb, Eb).

60.

61.

62.

63.

64.

65.

66.

67.

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

2 3 2 3
+ 1 + 1

4 2
3 1

2 4 2 3
+ + 1 1

2 + 2 1
4 4 3

68.

4 1 2 1 2
+ + + +

4 1 3 4 3
+ + + +

2 4
+ 1 + 1
2 4 2 4

2 4
+ 2 4

69.

2 1 4 3
+ + + +

4 3 4 3
+ + + +

2 2 1 +

3 1

70.

ova

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

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

1 3 3 4

71.

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

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

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

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

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

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

3 1
+ + + + + + + +

1 3 1

CHAP: VII.

ON PASSING A LONG FINGER OVER A SHORTER,
and
PASSING A SHORT FINGER UNDER A LONGER ONE.

Both are to be considered as subsidiary means of accommodating the hand, by occasionally saving the too frequent passage of the thumb under the fingers; but they must not be anxiously sought after, and must always be employed in the right place.

§ 1.

The 2^d 3^d and 4th fingers are best suited to the cases falling under this head.

§ 2.

In passing over, the long finger bends itself over the shorter, during which the latter gently disengages itself from underneath; as for Ex: the 2^d over the 3^d, the 3^d over the 4th, and this in ascending with the right hand from a white key to an adjoining black one (a.), and, similarly, in descending with the left hand. (b.)

§ 2. Musical notation for exercises (a) and (b). Exercise (a) is in treble clef, showing ascending passages with the 2^d over the 3^d and the 3^d over the 4th. Exercise (b) is in bass clef, showing descending passages with the 4th over the 3^d and the 3^d over the 2^d. Fingerings and accents are indicated throughout.

§ 3.

In passing the fingers under each other, the rule is inverted; the shorter finger is turned under the longer, as the 4th under the 3^d, and the 3^d under the second; and this in descending with the right hand from a black to a white key (a.) and, similarly, with the left ascending. (b.)

§ 3. Musical notation for exercises (a) and (b). Exercise (a) is in treble clef, showing descending passages with the 4th under the 3^d and the 3^d under the 2^d. Exercise (b) is in bass clef, showing ascending passages with the 2^d under the 3^d and the 3^d under the 4th. Fingerings and accents are indicated throughout.

§ 4.

Occasionally, both methods succeed each another immediately.

Musical notation for § 4, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with various fingering numbers (1-4) and accidentals (sharps, flats, naturals). The bass staff contains a similar sequence of notes with fingering numbers and accidentals. The notation is complex, with many slurs and ties.

§ 5.

Cases occur in which, when employing the mode of fingering just explained, one or more fingers are omitted, and the 1st or 2^d finger is crossed over the little finger; or *inversely*, the little finger is passed under the 2^d or 1st; a process which partly saves the too frequent passage of the thumb under the other fingers, and partly supersedes the exchanging of fingers, treated of in the next chapter; it must therefore be considered as a gentle movement of the hand, which thereby changes its position.

Musical notation for § 5, consisting of a treble staff and a bass staff. The treble staff contains a sequence of notes with various fingering numbers (1-4) and accidentals (sharps, flats, naturals). The bass staff contains a similar sequence of notes with fingering numbers and accidentals. The notation is complex, with many slurs and ties.

§ 6.

There is another species of fingering analogous to the present, which repeats a similar order of fingers in a succession of similar groups of notes; this takes place both in ascending and descending, and differs from that explained in this chapter, only inasmuch, as that this progressive movement on each repetition is separated by the interposition of a short rest (*a.*), or by a slight abstraction of the finger from the key. (*b.*)

Musical notation for § 6, showing two examples of fingering patterns. Example (a) is on a treble staff and shows a sequence of notes with fingering numbers (1, 3, 2, +1) and a short rest. Example (b) is on a treble staff and shows a sequence of notes with fingering numbers (1, 2, 1, 2, 1, 3) and a slight abstraction of the finger from the key.

PASSAGE OF A LONG FINGER OVER A SHORTER ONE.

N^o 1.

a. The finger to be passed over, advances somewhat farther on the key. The whole is to be played legato.

(a.) the detached note is played lightly, without lifting up the hand too much.

(a.) This is, as it were, a sort of springing forward with the hand.

6.

Exercise 6 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents. The bass staff includes a section labeled '7. L.H.' with a C-clef and a key signature of one flat.

This section continues the bass clef staff from exercise 6, showing further note sequences and fingerings.

8.

Exercise 8 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents.

9.

Exercise 9 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents.

10.

Exercise 10 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents.

11. R.H.

Exercise 11 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff is labeled '11. R.H.' and features a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents.

This section continues the bass clef staff from exercise 11, showing further note sequences and fingerings.

12.

Exercise 12 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents.

This section continues the bass clef staff from exercise 12, showing further note sequences and fingerings.

13.

Exercise 13 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a sequence of eighth and sixteenth notes with various fingerings (1-4) and accents.

3 4 3 4 14. Λ^* Λ^* Λ^*

This exercise is written in treble clef with a key signature of one sharp (F#). It consists of three systems of notation. The first system begins with the number '14.' and contains a treble staff with notes, a guitar-style staff with fingering numbers (1-4), and a bass staff. The second system continues the melody in the treble staff and guitar staff. The third system concludes the exercise with a final cadence in the treble staff and guitar staff. Breath marks (Λ*) are placed above the first, second, and third measures of the first system. Fingering numbers are written below the notes throughout.

4 3 1 15. * * * Λ^*

This exercise is written in treble clef with a key signature of one flat (F). It consists of three systems of notation. The first system begins with the number '15.' and contains a treble staff with notes, a guitar-style staff with fingering numbers, and a bass staff. The second system continues the melody in the treble staff and guitar staff. The third system concludes the exercise. Breath marks (Λ*) are placed above the first, second, and third measures of the first system. Fingering numbers are written below the notes throughout.

1 2 3 2 16. 4 + 1 2 + 3 4 * Λ^*

This exercise is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of three systems of notation. The first system begins with the number '16.' and contains a treble staff with notes, a guitar-style staff with fingering numbers, and a bass staff. The second system continues the melody in the treble staff and guitar staff. The third system concludes the exercise. Breath marks (Λ*) are placed above the first and second measures of the first system. Fingering numbers are written below the notes throughout.

17. Λ Λ

This exercise is written in treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. It consists of three systems of notation. The first system begins with the number '17.' and contains a treble staff with notes, a guitar-style staff with fingering numbers, and a bass staff. The second system continues the melody in the treble staff and guitar staff. The third system concludes the exercise. Breath marks (Λ) are placed above the first and second measures of the first system. Fingering numbers are written below the notes throughout.

18. Λ Λ Λ

This exercise is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of one system of notation. The system begins with the number '18.' and contains a treble staff with notes, a guitar-style staff with fingering numbers, and a bass staff. Breath marks (Λ) are placed above the first, second, and third measures. Fingering numbers are written below the notes throughout.

19.

20.

21.

22.

23.

24.

PASSING A SHORT FINGER UNDER A LONGER ONE.

25.

(a) here the shorter finger draws itself behind the other, to be ready for striking its note.

26.

(a) here the hand moves forward.

A single staff of music with a treble clef and a key signature of one flat. It contains a sequence of eighth and quarter notes with various fingerings (1, 2, 3, 4) and an accent mark (^) above a measure.

27.

Musical staff for exercise 27. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes eighth and quarter notes with many fingerings and an accent mark (^) above a measure.

28.

Musical staff for exercise 28. It starts with a treble clef and a key signature of two flats, then changes to a 2/4 time signature. The notation includes eighth and quarter notes with fingerings and an accent mark (^) above a measure.

A single staff of music with a treble clef and a key signature of one flat. It contains a sequence of eighth and quarter notes with various fingerings and an accent mark (^) above a measure.

29.

Musical staff for exercise 29. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes eighth and quarter notes with many fingerings and an accent mark (^) above a measure.

A single staff of music with a treble clef and a key signature of two sharps. It contains a sequence of eighth and quarter notes with various fingerings and an accent mark (^) above a measure.

30.

Musical staff for exercise 30. It features a bass clef, a key signature of two sharps, and a common time signature. The notation includes eighth and quarter notes with fingerings and an accent mark (^) above a measure.

31.

Musical staff for exercise 31. It features a bass clef, a key signature of two sharps, and a common time signature. The notation includes eighth and quarter notes with many fingerings and an accent mark (^) above a measure.

32. L.H.

Musical staff for exercise 32, labeled "L.H.". It features a bass clef, a key signature of one flat, and a common time signature. The notation includes eighth and quarter notes with many fingerings and an accent mark (^) above a measure.

A single staff of music with a treble clef and a key signature of one flat. It contains a sequence of eighth and quarter notes with various fingerings and an accent mark (^) above a measure.

A single staff of music with a bass clef and a key signature of one flat. It contains a sequence of eighth and quarter notes with various fingerings and an accent mark (^) above a measure.

33.

 Musical notation for exercise 33, first staff. Treble clef, G major key signature, 2/4 time. Notes include quarter, eighth, and sixteenth notes. Fingerings 1-4 and accents are indicated.

Musical notation for exercise 33, second staff. Continuation of the first staff's melody.

34.

 Musical notation for exercise 34, first staff. Treble clef, G major key signature, 2/4 time. Includes trills and slurs. Fingerings 1-4 and accents are indicated.

Musical notation for exercise 34, second staff. Continuation of exercise 34.

35.

 Musical notation for exercise 35, first staff. Treble clef, G major key signature, 4/8 time. Features rapid sixteenth-note passages. Fingerings 1-4 and accents are indicated.

Musical notation for exercise 35, second staff. Continuation of exercise 35.

36.

 Musical notation for exercise 36, first staff. Treble clef, G major key signature, 4/4 time. Features eighth-note runs. Fingerings 1-4 and accents are indicated.

Musical notation for exercise 36, second staff. Continuation of exercise 36.

37.

 Musical notation for exercise 37, first staff. Treble clef, G major key signature, 2/4 time. Includes slurs and accents. Fingerings 1-4 are indicated.

Musical notation for exercise 37, second staff. Continuation of exercise 37.

38.

 Musical notation for exercise 38, first staff. Treble clef, G major key signature, 2/4 time. Includes slurs and accents. Fingerings 1-4 are indicated.

Musical notation for exercise 38, second staff. Continuation of exercise 38.

39.

 Musical notation for exercise 39, first staff. Treble clef, G major key signature, 2/4 time. Includes slurs and accents. Fingerings 1-4 are indicated.

Musical notation for exercise 39, second staff. Continuation of exercise 39.

Musical notation for exercise 39, third staff. Continuation of exercise 39.

Musical notation for exercise 39, fourth staff. Continuation of exercise 39.

40. *4 1 2 3 4* *4 1 3 2 4* *1 2 3 4* *4 1 3 2 4*

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

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

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

41. *1 2 3 4* *4 3 2 1* *1 2 3 4* *4 3 2 1*

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

42. *4 3 4 3 1* *4 3 1 3 4* *3 4* *3* *3* *3* *3* *3*

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

1 3 1 *+* *1* *+* *1* *+* *1* *+* *1* *+* *1* *+* *1* *+* *1* *+* *1* *+*

43. *4 3 4 3* *1 2 3 4* *4 3 2 1* *1 2 3 4* *4 3 2 1* *1 2 3 4* *4 3 2 1*

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

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

PASSING UNDER AND OVER OF THE FINGERS.

44. *4 4 4 3* *4 3 2 1* *1 2 3 4* *4 3 2 1* *1 2 3 4* *4 3 2 1* *1 2 3 4* *4 3 2 1*

+ 1 + *4 2 +* *2 1 4 * 4 * 4 3 2* *(a) 4 4 3 2 1* *+ 1 3 4 3* *(b) 4 3 2 1*

(a) the finger draws itself behind the others; and
 (b) the longer finger crosses over the shorter

45. *1 3 4* *3 4* *3 4* *3 4* *3 4* *3 4* *3 4* *3 4*

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

3 4 *3 4* *3 4* *3 4* *3 4* *3 4* *3 4* *3 4*

1 1 + *1 +* *1 +* *1 +* *1 +* *1 +* *1 +* *1 +*

46.

(a.) the hand moves gently sideways.

47.

48.

49.*

EXAMPLES IN SEVERAL PARTS.

50.

51.

52.

53.

54.

55.

56.

57.

58.

Exercise 58 consists of two staves. The top staff is in treble clef with a 3/4 time signature, and the bottom staff is in bass clef with a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. There are also plus signs (+) indicating specific rhythmic accents or breath marks.

59.

Exercise 59 is written on a single treble clef staff in C major and common time (C). It features a sequence of eighth and sixteenth notes with various fingerings. A dynamic marking of *B^{va}* (bravissimo) is present at the beginning. There are several accents (^) and plus signs (+) throughout the piece.

a. here, the 2^d finger bends itself over the first.

This block shows the first part of exercise 60, written on a single treble clef staff in C major and common time. It continues with eighth and sixteenth note patterns and includes fingerings and plus signs.

60.

This block shows the second part of exercise 60, continuing the rhythmic patterns from the previous section. It includes various fingerings and plus signs.

This block shows the third part of exercise 60, with more complex rhythmic figures and fingerings.

This block shows the fourth part of exercise 60, continuing the sequence of notes and fingerings.

This block shows the fifth part of exercise 60, with further development of the rhythmic patterns.

61.

Exercise 61 is written on a single treble clef staff in C major and 3/4 time. It features a sequence of eighth and sixteenth notes with various fingerings and plus signs.

62.

63.

In passages of octaves played staccato, the hand is lifted up almost imperceptibly, and the fingers strike the notes lightly and detached.

64.

65.

66.

Exercise 66 consists of two staves of music in treble clef. The first staff begins with an accent (^) over the first note. Fingerings are indicated by numbers 1-4 above or below notes. The second staff continues the piece, ending with a double bar line.

67.

Exercise 67 consists of two staves of music in treble clef. The first staff has a 3/4 time signature. It features various fingerings and accents. The second staff continues the piece, ending with a double bar line.

68.

Exercise 68 consists of two staves of music in treble clef. The first staff has a common time signature (C). It features various fingerings and accents. The second staff continues the piece, ending with a double bar line.

69.

Exercise 69 consists of two staves of music in treble clef. The first staff has a common time signature (C). It features various fingerings and accents. The second staff continues the piece, ending with a double bar line.

70.

Exercise 70 consists of one staff of music in treble clef. It has a 2/4 time signature and a dynamic marking of *sf* (sforzando). It features various fingerings and accents, ending with a double bar line.

71.

Exercise 71 is written in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a quarter note G2, followed by quarter notes F2, E2, and D2. Fingerings are indicated by numbers 1-4 above or below notes. Accents (^) are placed over the first and fourth notes of the first measure in both staves.

72.

Exercise 72 is written in 2/4 time with a key signature of one sharp (F#). It consists of a single staff. The piece is characterized by a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4 above or below notes. Accents (^) are placed over the first and fourth notes of the first measure.

73.

Exercise 73 is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of three staves. The piece features a complex sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4 above or below notes. Accents (^) are placed over the first and fourth notes of the first measure.

74.

Exercise 74 is written in common time (C) with a key signature of one sharp (F#). It consists of a single staff. The piece features a complex sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4 above or below notes. Accents (^) are placed over the first and fourth notes of the first measure.

(a.) fresh position of the fingers taken.

This section continues the musical exercise from exercise 74, showing further chordal and arpeggiated patterns with fingerings and accents.

75.

Exercise 75 is written in common time (C) with a key signature of one sharp (F#). It consists of a single staff. The piece features a complex sequence of chords and arpeggiated figures. Fingerings are indicated by numbers 1-4 above or below notes. Accents (^) are placed over the first and fourth notes of the first measure.

ON CHANGING ONE OR MORE FINGERS ON THE SAME KEY WITH OR WITHOUT THE REPETITION OF THE NOTE; & INVERSELY, ON THE SUCCESSIVE APPLICATION OF THE SAME FINGER TO TWO OR MORE DIFFERENT KEYS.

(a.) ON CHANGING THE FINGERS.

§ 1.

This takes place in two ways; either without *restriking* the note, or with the actual reiteration of it.

§ 2.

The change of finger without striking the note again, happens usually *before* or *after* an extension, and serves, during the holding down of the note, to prepare for advancing in the performance by a fresh position of the fingers. The fingers must draw very closely together, and that which first strikes the note, must not quit it, till the one to be substituted has already taken its place; this must be managed with quickness, and so that the note may be heard but once. for Ex:

The musical notation consists of three staves. The first staff is in treble clef and shows a sequence of notes with fingerings 4, 2, 4, and 4. The second staff is also in treble clef and shows a sequence of notes with fingerings 2, 4, 2, 1, and 3. The third staff is in bass clef and shows a sequence of notes with fingerings 4, 3, 4, and 4. The notation includes various accidentals (sharps, flats) and articulation marks (plus signs) above the notes.

§ 3.

By changing fingers on the actual repetition of a note, we partly gain a fresh position of the fingers, and partly an increased degree of facility in re-striking the note; the frequent repetition of a note with the same finger, would too much fatigue the hand.

§ 4.

In such quick reiterations of a note, the fingers required must be held over each other, almost in a perpendicular position, and hurried from the key, one after the other, in a direction from the little finger toward the thumb, seldom in the reverse order.

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

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

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

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

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

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

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

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

3 2 1 + 4 2 1 + 2 1 +

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

4 3 + or thus 4 4 +

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

3 2 1 + 4 3 2 1 +



(b.) ON THE SUCCESSIVE APPLICATION OF THE SAME FINGER
TO TWO OR MORE KEYS.

§ 5.

This process also in part supplies the place of the passage of the thumb under the fingers and of the fingers over the thumb, facilitates the performance of many passages, and gives to the delivery of them a greater degree of roundness and connexion.

§ 6.

It is employed:

- (a.) in passages where the same finger *glides* from a black key down to the white one immediately adjacent, either above or below;
- (b.) in *passages in several parts*, on occasion of extensions and syncopations, where the same finger is *drawn* from one white key to another, without being lifted up between them;
- (c.) on two *different keys*, separated by a rest, in which case the fingers are to be but slightly lifted up;
- (d.) on notes played *staccato*;
- (e.) after a skip without an intermediate rest, where it is to be considered as a new position of the hand; and lastly,
- (f.) in scales of *double or triple notes* on the white keys, where a whole series of notes are to be played, either *staccato*, or by drawing the hand along.

The image shows a musical exercise labeled (a) consisting of three staves. The top staff is in treble clef and the middle staff is in bass clef. Both staves contain a sequence of notes with various fingerings indicated by numbers 1-4. Above the notes, there are plus signs (+) indicating accents or specific fingerings. The exercise concludes with a measure marked 'Or this' with a fingering of +1+1 above and 3 2 1 below. Below the first two staves, there is a third staff labeled 'R.H.' (Right Hand) which contains a sequence of notes with various fingerings indicated by numbers 1-4. Above the notes, there are plus signs (+) indicating accents or specific fingerings. The exercise concludes with a measure marked 'Or this' with a fingering of +1+1 above and 3 2 1 below.

(b.)

(c.)

with both hands

Musical notation for exercise (c) in treble and bass clefs. The piece is in 2/4 time and features a key signature of one flat. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Accents are marked with '+' above notes. The exercise concludes with a double bar line and a repeat sign.

(d.)

Musical notation for exercise (d) in treble and bass clefs. The piece is in 2/4 time and features a key signature of one flat. The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Accents are marked with '+' above notes. The exercise concludes with a double bar line and a repeat sign.

(e.)

Musical notation for exercise (e) in treble and bass clefs. The piece is in 2/4 time and features a key signature of two flats. The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Accents are marked with '+' above notes. The exercise concludes with a double bar line and a repeat sign.

(f.)

Musical notation for exercise (f) in treble and bass clefs. The piece is in 2/4 time and features a key signature of one flat. The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Accents are marked with '+' above notes. The exercise concludes with a double bar line and a repeat sign.

CHANGING ONE OR MORE FINGERS ON THE SAME KEY UPON THE REITERATION OF THE NOTE.

No 1

The 1st and 2^d finger must stand perpendicularly over the thumb, which itself must be somewhat bent.

In changing fingers, the finger must be lifted from the key, lightly, and so far only, that the one to be substituted may be able to take its place, and restrike the key.

(a) The 3^d finger glides away from the key, while the 2^d takes its place.

(a) The 3^d finger gently drawn away, without the hand being much lifted up from the keys.

6.

Exercise 6 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth-note patterns with fingerings such as 1 2 3 1, 3 2 1 3, and 4 3 2 3 2 1 3. The second staff continues with similar eighth-note patterns, including fingerings like 1 2 1 2 3 1, 1 2 1 2 3 2 1, and 1 + 1 2 + 1 2. The third staff concludes the exercise with patterns like + 1 2 1 2 3 +, 1, + 1 2, 3 2 1 2 1 +, 3, 2, and 1.

7.

Exercise 7 consists of two staves of music. The first staff is in 2/4 time and features eighth-note patterns with fingerings like 1 + 1 2 3 2, 1 2 3 4, 1 + 1 2 3 2, 1, 2, 1, 1, 1, 1, 2, 4. The second staff continues with patterns like 1, 1, 2, 3 2 1 2 1 + 2, 2, 1, 1, 1, 3.

8.

Exercise 8 consists of one staff of music in a key signature of two sharps (D major). It features eighth-note patterns with fingerings like 1, 2 1, 2 +, 1 1, 2, 1, +.

9.

Exercise 9 consists of three staves of music in a key signature of two sharps (D major). The first staff features patterns like 3 2 1 2 3, + 1 2 1 +, 1 2 3 2 1, 2 1, +, 1. The second staff continues with patterns like 1, 1, 1, 3 2 3, +, 1 +, 1. The third staff concludes with patterns like 3, 2, 3, 1, +, 1 +, 1.

10.

Exercise 10 consists of two staves of music in a key signature of two sharps (D major). The first staff features patterns like 1 2 1 3 +, 2 1, 3 1, 4 +, 2 1, 3 +, 2 1, 4 +, 2. The second staff continues with patterns like 2, 3, 4, 3, +, 2, 1, 3, 2, 1, 3.

11.

Exercise 11 consists of two staves of music. The first staff is in treble clef with a common time signature. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 1, 2, 1) and accents (^). The second staff continues the exercise with similar rhythmic patterns and fingerings, including triplets and a final measure with a fermata.

12.

Exercise 12 consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features a series of eighth and sixteenth notes with various fingerings (2, 1, 2, 3, 2, 1, 2, 1) and accents (^). The second staff continues the exercise with similar rhythmic patterns and fingerings, including triplets and a final measure with a fermata.

13.

Exercise 13 consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 2, 1, 2, 3) and accents (^). The second staff continues the exercise with similar rhythmic patterns and fingerings, including triplets and a final measure with a fermata.

Exercise 13 (continued) consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 2, 1, 3, 2) and accents (^). The second staff continues the exercise with similar rhythmic patterns and fingerings, including triplets and a final measure with a fermata.

14.

Exercise 14 consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 1, 2, 3) and accents (^). The second staff continues the exercise with similar rhythmic patterns and fingerings, including triplets and a final measure with a fermata.

15.

Exercise 15 consists of two staves of music. The first staff is in treble clef with a 2/4 time signature. It features a series of eighth and sixteenth notes with various fingerings (2, 1, 2, 4, 2) and accents (^). The second staff continues the exercise with similar rhythmic patterns and fingerings, including triplets and a final measure with a fermata.

16.

Exercise 16 consists of three staves of music. The first staff is in treble clef with a 6/8 time signature. It features a series of eighth and sixteenth notes with various fingerings (2, 3, 1, 2, 3) and accents (^). The second and third staves continue the exercise with similar rhythmic patterns and fingerings, including triplets and a final measure with a fermata.

17.

18.

19.

20.

21.

22.

23.

24.

Exercise 24, first system. Treble clef, 2/4 time signature. The notation consists of a single staff with a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Accents (Λ) are placed above several notes. The rhythm is a steady eighth-note pattern.

25.

Exercise 25, first system. Treble clef, 2/4 time signature. The notation features a mix of eighth and sixteenth notes with various fingerings and accents. The melody is more complex than exercise 24.

26.

Exercise 26, first system. Treble clef, 2/4 time signature. The notation includes eighth and sixteenth notes with fingerings and accents. The exercise appears to be in a key with one sharp (F#).

27.

Exercise 27, first system. Treble clef, 3/4 time signature. The notation consists of eighth and sixteenth notes with fingerings and accents. The tempo is slower due to the 3/4 time signature.

28.

Exercise 28, first system. Treble clef, 2/4 time signature. The notation features eighth and sixteenth notes with fingerings and accents. The exercise is in a key with one sharp (F#).

36.

Musical notation for exercise 36, consisting of three staves. The notation includes fingerings (1-4), accents (^), and various rhythmic patterns. The first staff has a 4/4 time signature. Fingerings include sequences like 1 2 1 4, 2 1 + 4, + 1 + 3, 1 2 1 4, 1 2 + 4, +, + 1 + 4, 2 1 + 4. Accents are placed over several notes.

37.

Musical notation for exercise 37, consisting of three staves. The notation includes fingerings (1-4), accents (^), and various rhythmic patterns. The first staff has a 4/2 time signature. Fingerings include sequences like 4 2 4 2, 3 1 2 1 2 1 + 2, 4 2, 1 1 2, + + 1, 4 2, + 2. Accents are placed over several notes.

38.

Musical notation for exercise 38, consisting of two staves. The notation includes fingerings (1-4), accents (^), and various rhythmic patterns. The first staff has a 4/4 time signature. Fingerings include sequences like 3 4 1 4 2 +, 1 3 1 4 + 2 4 + 1, + 4 2, + 4 1 + 4 2 + 3 1, + 4 1 + 3 1 + 4, 4 1 2 3 + 1. Accents are placed over several notes.

39.

Musical notation for exercise 39, consisting of one staff. The notation includes fingerings (1-4), accents (^), and various rhythmic patterns. The first staff has a 4/4 time signature. Fingerings include sequences like 3 1 2 +, 1 2 3 2 +, 3 2 1 2 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3. Accents are placed over several notes.

40.

Musical notation for exercise 40, consisting of one staff. The notation includes fingerings (1-4), accents (^), and various rhythmic patterns. The first staff has a 4/4 time signature. Fingerings include sequences like + 1 2 4, + 4, + 4, + 1 3 4, + 4, + 4. Accents are placed over several notes.

(a.) The thumb approaches constantly towards the other fingers, to be in readiness when next required.

Musical notation for exercise 40, consisting of one staff. This is a continuation of the exercise from the previous block, showing further rhythmic patterns and fingerings. Fingerings include sequences like + 1 3, + 4, + 4, + 1 2 4, + 4, + 3, 2, + 4.

47.

48.

49.

50.

51.

52.

53.

Exercise 53, first system. Treble clef, 4/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4. A first ending bracket is present at the end of the system.

54.

Exercise 54, first system. Treble clef, 4/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4. A first ending bracket is present at the end of the system.

55.

Exercise 55, first system. Treble clef, 4/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4. A first ending bracket is present at the end of the system.

56.

Exercise 56, first system. Treble clef, 4/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4. A first ending bracket is present at the end of the system.

57.

Exercise 57, first system. Treble clef, 4/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4. A first ending bracket is present at the end of the system.

58.

Exercise 58, first system. Treble clef, 4/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4. A first ending bracket is present at the end of the system.

59.

Exercise 59, first system. Treble clef, 4/4 time. Features a melodic line with slurs and accents, and a bass line with rhythmic patterns. Fingerings are indicated by numbers 1-4. A first ending bracket is present at the end of the system.

59.

Exercise 59 consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth-note patterns with fingerings such as 4 3 1 3, 4 3 1 3, and 4 3 1 3. There are accents (^) and plus signs (+) above several notes. The second staff continues the pattern with similar fingerings and accents, ending with a double bar line.

60.

Exercise 60 consists of two staves of music. The first staff is in 3/4 time and features a treble clef. It contains eighth-note patterns with fingerings like 4 3 2 3 1, 2 1 4 3 2, and 1 4 1 1. There are accents (^) and plus signs (+) above notes. The second staff continues the exercise with similar rhythmic and fingering patterns, ending with a double bar line.

61.

Exercise 61 consists of two staves of music. The first staff is in common time (C) and features a treble clef. It contains eighth-note patterns with fingerings like 4 3 2 1, 4 3 2 1, and 4 3 2 1. There are plus signs (+) above notes. The second staff continues the exercise with similar patterns, ending with a double bar line.

62. R.H. L.H.

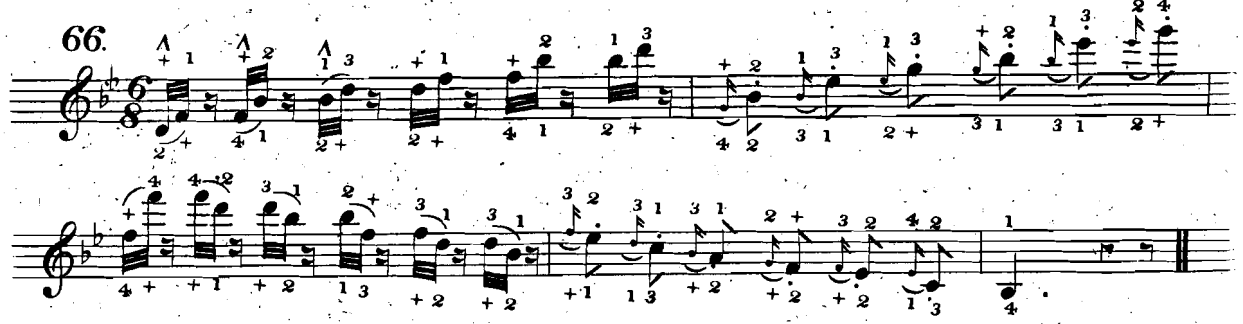
Exercise 62 consists of two staves of music. The first staff is in common time (C) and features a treble clef. It contains eighth-note patterns with fingerings like 2 1, 2 1, and 2 1. There are plus signs (+) above notes. The second staff continues the exercise with similar patterns, ending with a double bar line.

63.

Exercise 63 consists of three staves of music. The first staff is in common time (C) and features a treble clef. It contains eighth-note patterns with fingerings like 2 1 2 1 2 1, 2 1 2 1 2 1, and 2 1 2 1 2 1. There are accents (^) and plus signs (+) above notes. The second staff continues the exercise with similar patterns, ending with a double bar line. The third staff continues the exercise with similar patterns, ending with a double bar line.

64. 

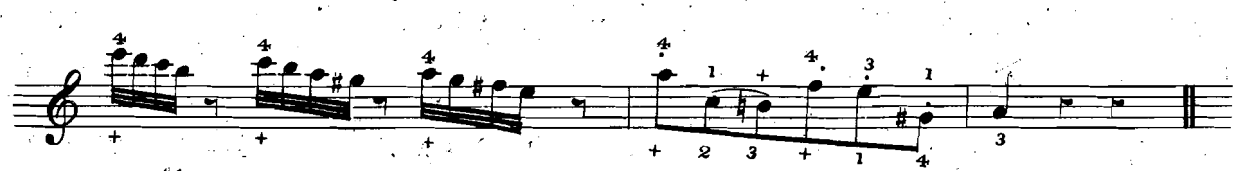
65. 

66. 

67. 



68. 



69. 



(a.) the hand placed freely, that is, without reference to the preceding notes.

70. *(a.)*

Change of finger on a note, without restriking it.

71. *(a.)*

(a.) the first finger must not quit the key, till the next finger has actually taken possession of it.

72. *(a.)*

73. *(a.)*

74. *(a.)*

Employment of the same finger, on restriking the same note.

75. *(a.)*

(a.) the 2^d finger must be lifted up lightly and in a small degree only.

76. *(a.)*

77. *(a.)*

83.

Musical score for exercise 83, consisting of four staves of music in treble clef. The music features various rhythmic patterns and fingerings, with accents (^) and slurs. Fingerings are indicated by numbers 1-4. The key signature has one flat (B-flat).

84. L.H.

Musical score for exercise 84, consisting of two staves of music in treble clef. The music is marked *sf* (sforzando). It features a series of eighth notes and quarter notes with various fingerings and accents.

85. R.H.

Musical score for exercise 85, consisting of two staves of music in treble clef. The music features various rhythmic patterns and fingerings, with accents (^) and slurs. Fingerings are indicated by numbers 1-4.

86. R.H.

Musical score for exercise 86, consisting of two staves of music in treble clef. The music features various rhythmic patterns and fingerings, with accents (^) and slurs. Fingerings are indicated by numbers 1-4.

87.

Musical score for exercise 87, consisting of one staff of music in treble clef. The music features various rhythmic patterns and fingerings, with accents (^) and slurs. Fingerings are indicated by numbers 1-4.

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

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

4 4 + + 1 2 4 4 +

4 3 4 4 4 4 4 4

88. \wedge + 4 4 + \wedge + + + +

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

+ 4 4 + + 4 4 +

4 3 4 3 4 3 4 3

Sliding with the same finger, from a black key to the adjacent white key, above or below.

89. \wedge

(a) 4 3 2 1 + 2 1 4

+ 1 1 2 +

a. the finger, in gliding down is, drawn somewhat backwards

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

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

1 + + +

91. 4 3 1 + 4 3 2 1 + 2 1 + 4 4 4 4 2 1 4 3 + 1 4 3

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

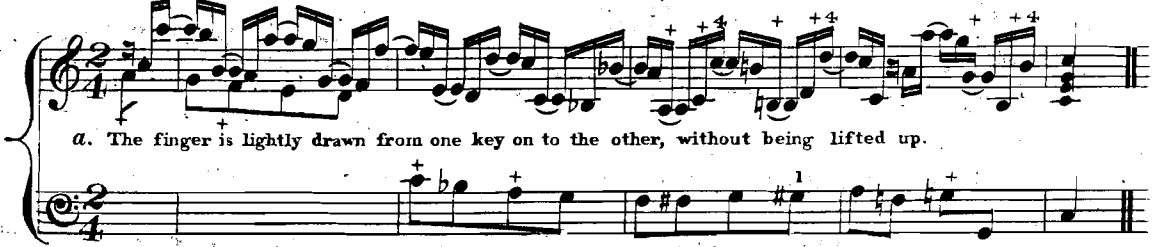
92. \wedge 2 3 4 3 2 1 + 2 1 + 1 2 + 1 4 3 3 1 2 + 1 4 3 3 1 2 + 1 4 3 3 2

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

93. * \wedge 4 3 3 2 1 + 4 * 3 3 3 3 1 4 3 3 3 3 2 1 4 1

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

94. ^(a.)
*^ *^ *^
+4 43+ -+4 *+ +



a. The finger is lightly drawn from one key on to the other, without being lifted up.

95.




96.




97.




98.




99.

Successive application of the same finger on two or more different keys.

100.

101.

(a.) the finger skips with all the lightness possible from one key on to the other.

102.

8^{va}

103.

104.

105.

106.

107.

108.

109.

110.

III.

Exercise III consists of two staves of treble clef music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a series of eighth and sixteenth notes with various fingerings (1-4) and articulations (accents, slurs). The second staff continues the exercise with similar rhythmic patterns and fingerings.

III2.

Exercise III2 is written in treble clef with a key signature of two sharps (D major). It includes a specific fingering instruction labeled '(a.)' above the first staff. The notation shows a sequence of notes with fingerings and articulations, including a key signature change indicated by a double sharp sign.

(a.) The finger is imperceptibly lifted up, and, as it were, slid over to the other key. The hand must avoid all unnecessary movement.

This block shows the continuation of exercise III2 across two staves. The music maintains the rhythmic and melodic patterns established in the previous section, with detailed fingerings and articulations.

III3.

Exercise III3 is written in treble clef with a 2/4 time signature and a key signature of two flats (B-flat major). It features a variety of rhythmic patterns, including eighth and sixteenth notes, with specific fingerings and articulations throughout the two staves.

III4.

Exercise III4 is in treble clef with a 2/4 time signature and a key signature of two flats. It includes a specific fingering instruction labeled '(a.)' above the first staff. The notation shows a sequence of notes with fingerings and articulations.

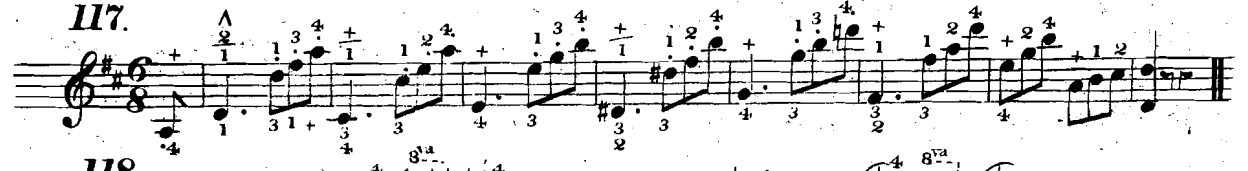
a. The finger placed freely. Avoid lifting the hand far from the keys. Practice gives certainty in the performance.

This block shows the continuation of exercise III4 across two staves. The music maintains the rhythmic and melodic patterns established in the previous section, with detailed fingerings and articulations.

III5.

Exercise III5 is written in bass clef with a 4/4 time signature and a key signature of one flat. It features a variety of rhythmic patterns, including eighth and sixteenth notes, with specific fingerings and articulations throughout the two staves.

116. 

117. 

118. 

119. 



120. 



Moving forwards with the same finger on two different keys.

121. 

(a.) The finger to be moved forwards, must hardly be lifted up, but rather made to glide onto the other key.



122. 

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various accidentals. Fingering numbers (1-4) and plus signs (+) are placed below the notes to indicate fingerings and breath marks.

123. Musical notation on a single staff, treble clef, 2/4 time. The piece begins with a dynamic marking of Λ . The melody is composed of eighth and sixteenth notes with frequent accidentals. Fingering and breath markings are present throughout.

Continuation of exercise 123 on a single staff, treble clef, 2/4 time. The notation continues with eighth and sixteenth notes, maintaining the key signature and time signature.

124. Musical notation on a single staff, treble clef, 2/4 time. The piece starts with a dynamic marking of Λ . The melody features eighth and sixteenth notes with various accidentals and fingering/breath markings.

Continuation of exercise 124 on a single staff, treble clef, 2/4 time. The notation continues with eighth and sixteenth notes, maintaining the key signature and time signature.

125. Musical notation on a single staff, treble clef, 2/4 time. The piece begins with a dynamic marking of Λ . The melody consists of eighth and sixteenth notes with various accidentals and fingering/breath markings.

Continuation of exercise 125 on a single staff, treble clef, 2/4 time. The notation continues with eighth and sixteenth notes, maintaining the key signature and time signature.

126. Musical notation on a single staff, treble clef, 2/4 time. The piece starts with a dynamic marking of Λ . The melody features eighth and sixteenth notes with various accidentals and fingering/breath markings.

Continuation of exercise 126 on a single staff, treble clef, 2/4 time. The notation continues with eighth and sixteenth notes, maintaining the key signature and time signature.

127. Musical notation on a single staff, treble clef, 3/4 time. The piece begins with a dynamic marking of Λ . The melody consists of eighth and sixteenth notes with various accidentals and fingering/breath markings.

Continuation of exercise 127 on a single staff, treble clef, 3/4 time. The notation continues with eighth and sixteenth notes, maintaining the key signature and time signature.

128.

129.

Examples in several parts.

Changing fingers on the same notes upon restriking them.

130.

131.

132.

136.

Musical notation for exercise 136, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The piece consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

137.

Musical notation for exercise 137, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The piece consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

138.

Musical notation for exercise 138, featuring a treble clef, key signature of two sharps (F# and C#), and a 6/8 time signature. The piece consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

139.

Musical notation for exercise 139, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The piece consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

140.

Musical notation for exercise 140, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The piece consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

(a) the hand must be lifted up quite imperceptibly.

141.

Musical notation for exercise 141, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The piece consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

142.

Musical notation for exercise 142, featuring a treble clef, key signature of two sharps (F# and C#), and a 6/8 time signature. The piece consists of two staves of music with various rhythmic patterns and fingerings indicated by numbers 1-4 and '+' signs.

4 4 3 4 3
2 + 2 1 2 1

143.

144.

145.

146.

Musical staff 146, Treble clef, C major, 4/4 time. Features a sequence of chords and melodic lines with fingering numbers (1-4) and accents above notes.

147.

Musical staff 147, Treble clef, C major, 4/4 time. Features a sequence of chords and melodic lines with fingering numbers (1-4) and accents above notes.

148.

Musical staff 148, Treble clef, C major, 4/4 time. Features a sequence of chords and melodic lines with fingering numbers (1-4) and accents above notes.

149.

Musical staff 149, Treble clef, C major, 4/4 time. Features a sequence of chords and melodic lines with fingering numbers (1-4) and accents above notes.

150.

Exercise 150 consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth-note patterns with various fingering numbers (1-4) and plus signs (+) indicating accents. The second staff continues the exercise with similar patterns, including some sixteenth-note runs. The exercise is marked with 'A' and 'C' above certain measures, and 'legato' is written below the first staff.

Repeated and successive use of the same finger on different keys.

151.

Exercise 151 consists of two staves of music in 2/4 time. The first staff is in a treble clef with a key signature of one flat (F major or D minor). It features a series of eighth-note patterns where the same finger is used repeatedly on different keys. The second staff continues the exercise with similar patterns, including some sixteenth-note runs. The exercise is marked with 'A' above certain measures.

152.

Exercise 152 consists of three staves of music in 3/4 time. The first staff is in a treble clef with a key signature of one sharp (F# major or C# minor). It features a series of eighth-note patterns with various fingering numbers (1-4) and plus signs (+) indicating accents. The second and third staves continue the exercise with similar patterns, including some sixteenth-note runs. The exercise is marked with 'A' above certain measures.

153.

Exercise 153 consists of one staff of music in 3/4 time. It is in a treble clef with a key signature of one flat (F major or D minor). It features a series of eighth-note patterns with various fingering numbers (1-4) and plus signs (+) indicating accents. The exercise is marked with 'A' above certain measures.

154.

Exercise 154 consists of two staves of music in 3/4 time. The first staff is in a treble clef with a key signature of one flat (F major or D minor). It features a series of eighth-note patterns with various fingering numbers (1-4) and plus signs (+) indicating accents. The second staff continues the exercise with similar patterns, including some sixteenth-note runs. The exercise is marked with 'A' above certain measures.

155.

Exercise 155, first system. Treble clef, C major. The melody consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and '+' signs. The bass line is a simple accompaniment of eighth notes.

156.

Exercise 156, first system. Treble clef, C major. The melody features chords and sixteenth-note patterns. The bass line is a simple accompaniment of eighth notes.

Exercise 156, second system. Treble clef, C major. Continuation of the melody and bass line from the first system.

157.

Exercise 157, first system. Treble clef, C major. The melody is a simple eighth-note pattern with fingerings. The bass line is a simple accompaniment of eighth notes.

Exercise 157, second system. Treble clef, C major. Continuation of the melody and bass line from the first system.

158.

Exercise 158, first system. Treble clef, C major. The melody is a complex sixteenth-note pattern with many fingerings. The bass line is a simple accompaniment of eighth notes.

Exercise 158, second system. Treble clef, C major. Continuation of the complex melody and bass line from the first system.

159.

Musical notation for exercise 159, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs. An accent (^) is placed over the first measure.

160.

Musical notation for exercise 160, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs. An accent (^) is placed over the first measure.

161.

Musical notation for exercise 161, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs. An accent (^) is placed over the first measure.

Continuation of exercise 161, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs.

162.

Musical notation for exercise 162, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs.

Continuation of exercise 162, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs.

163.

Musical notation for exercise 163, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs. An accent (^) is placed over the first measure.

Continuation of exercise 163, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs.

164.

Musical notation for exercise 164, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs.

Continuation of exercise 164, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece consists of a single staff with a melody of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs.

165.

Musical notation for exercise 165, treble clef, 2/4 time signature. The exercise consists of a single staff with a series of eighth-note patterns. Fingerings are indicated by numbers 1-4 above the notes. There are several slurs and accents throughout the piece.

166.

Musical notation for exercise 166, treble clef, 2/4 time signature. The exercise consists of a single staff with eighth-note patterns. It includes slurs, accents, and a dynamic marking of *mf*. Fingerings are indicated by numbers 1-4.

167.

Musical notation for exercise 167, treble clef, 2/4 time signature. The exercise consists of a single staff with eighth-note patterns. It includes slurs, accents, and dynamic markings of *f* and *mf*. Fingerings are indicated by numbers 1-4.

168.

Musical notation for exercise 168, treble clef, 2/4 time signature. The exercise consists of a single staff with eighth-note patterns. It includes slurs, accents, and dynamic markings of *f* and *mf*. Fingerings are indicated by numbers 1-4.

169.

Musical notation for exercise 169, treble clef, 2/4 time signature. The exercise consists of a single staff with eighth-note patterns. It includes slurs, accents, and dynamic markings of *f* and *mf*. Fingerings are indicated by numbers 1-4.

R.H.

Musical notation for exercise 169, right hand part (R.H.), treble clef, 2/4 time signature. This part shows a more complex rhythmic pattern with slurs and accents. Fingerings are indicated by numbers 1-4.

L.H.

Musical notation for exercise 169, left hand part (L.H.), treble clef, 2/4 time signature. This part shows a rhythmic pattern with slurs and accents. Fingerings are indicated by numbers 1-4.

170.

Musical notation for exercise 170, treble clef, 2/4 time signature. The exercise consists of a single staff with eighth-note patterns. It includes slurs, accents, and dynamic markings of *f* and *mf*. Fingerings are indicated by numbers 1-4.

171.

Musical notation for exercise 171, treble clef, 2/4 time signature. The exercise consists of a single staff with eighth-note patterns. It includes slurs, accents, and dynamic markings of *f* and *mf*. Fingerings are indicated by numbers 1-4.

Musical notation for exercise 171, treble clef, 2/4 time signature. This part shows a rhythmic pattern with slurs and accents. Fingerings are indicated by numbers 1-4.

172.

Musical score for exercise 172, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The piece features a melodic line with various ornaments and a bass line with chords and triplets.

173.

Musical score for exercise 173, consisting of two staves in 2/4 time with a key signature of two flats (Bb, Eb). The piece is heavily ornamented with many trills and grace notes.

174.

Musical score for exercise 174, consisting of three staves in common time with a key signature of one sharp (F#). The piece is highly technical, featuring complex rhythmic patterns and many ornaments.

175.

Musical score for exercise 175, consisting of two staves in 3/4 time with a key signature of two flats (Bb, Eb). The piece features a melodic line with many trills and grace notes.

176.

Musical score for exercise 176, consisting of two staves in common time with a key signature of one sharp (F#). The piece is a grand staff with a complex, flowing melodic line in the right hand and a supporting bass line in the left hand.

CHAP. IX.

ON CHANGING AND CROSSING OVER THE HANDS, AND ON PLACING
THEM ONE UNDER THE OTHER.

These modes of fingering occur at the present day much seldomer than formerly, as they may often be accomplished by one hand only, and are rather a slight of hand addressed to the eye, than a difficulty for the fingers. However, as the Pupil must necessarily become acquainted with these varieties, I shall not omit giving an explanation of them.

§ 1.

The changing, crossing over, and placing of the hands under each other, is generally indicated by the notation; for in such passages, it is to be considered as a rule, that the notes of which the tails are drawn downwards belong to the left hand, and those with the tails drawn upwards, to the right; though in placing the hands under each other, such is not always the case, as this sometimes gives rise to confusion, particularly when the notes of both hands are written on the same stave.

§ 2.

We also frequently recognise passages of this description by the omission of rests in the stave; or, the necessity of crossing hands is shewn by the impossibility of playing the passage otherwise; or, lastly, for greater clearness, the hands to be crossed over are indicated by the terms:

Mano dritta right hand, or abbreviated R.H.

Mano sinistra left hand, L.H.

The Germans use rechte hand, linke hand; and the French main droite, main gauche, respectively for the same purpose.

CHANGING, CROSSING OVER, & PLACING THE HANDS UNDER EACH OTHER.

N^o 1.

Distributed between both Hands.

The notes are played lightly and detached, without lifting the hands far from the keys. Throughout these examples, one hand must not remain on the keys while the other acts.

2.

as before.

3.

Changing hands.

The single notes for the left hand must be played detached and lightly, and the whole produce the same effect, as if the four semiquavers were played smoothly with one hand only.

4. Changing hands and placing one over the other.

(a.) the left hand is placed before the right.

5. Changing hands.

(a.) while the left hand exchanges with the right, the one must, as it were, make room for the other.

6. One hand placed over the other.

(a.) here the left hand places itself over the right.

7. Hands placed over and under one another.

(a.) the left hand places itself under the right.

(a.) here the left is placed over the right.

8. One hand over the other.

a. the left hand over the right.

9. *(a.)*
 Changing hands and placing them over each other.

a. here the right hand is placed over the left.

10. *(a.)* *(b.)*
(a.) the right hand over the left. *(b.)* the left over the right.

11.
 One hand struck after the other.

Although the chords written in small notes stand over each other, yet the notes must nevertheless, as in sprinkled chords, be played rapidly one after the other from the lowest to the highest, and the upper note must be struck short.

Placing the hands within each other.

12. (a.)

(a.) the left hand is placed before the right, and the latter acts under it.

13. (a.)

(a.) the left hand over the right.

14. (a.)

(a.) the left hand placed over the right.

(a.) the hands lifted from the keys as little as possible.

15.

as before.

16.

(a.) Here, the first finger of the left hand crosses over the thumb of the right hand, which latter is somewhat drawn back, that the left may have more room for acting within it. The left hand is constantly kept in an extended position.

17.

(a.) the left hand placed over the right.

18.

(a.)

(a.) as before

19.

as before.

20.

Crossing the hands.

(a.)

(a.) here the left hand crosses over the right.

21.

First system of exercise 21, showing a treble and bass clef with various fingerings (1, 2, 3, 4) and accents (+) throughout the piece.

as before

Second system of musical notation for exercise 21, continuing the piece with similar fingerings and accents.

Third system of musical notation for exercise 21, continuing the piece with similar fingerings and accents.

Fourth system of musical notation for exercise 21, continuing the piece with similar fingerings and accents.

Fifth system of musical notation for exercise 21, continuing the piece with similar fingerings and accents.

Sixth system of musical notation for exercise 21, ending with a double bar line. The piece concludes with a *fr.* (forzando) marking.

22.

First system of exercise 22, starting with a 2/4 time signature. It features a treble and bass clef with various fingerings and accents.

in like manner.

First system of musical notation. Treble clef: + 3 4, 2, 1, 2, 1, + 2 4, + 1 4, 3. Bass clef: 4, 2, +, 1, 2, 4, 1, 1, 3, 4, 4.

23.

Second system of musical notation. Treble clef: 2 1, 1, 1, 2 1, 1, 2 1, 2 1, 2 1. Bass clef: p, 4, 3, +, 4, 4, 3, 4, 4, 3, 4, 3, 4, 3. *same manner.*

Third system of musical notation. Treble clef: 2 1, 1, 1, 2 1, 2 1, 1, 2 1, 2 1. Bass clef: 4, 4, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3.

Fourth system of musical notation. Treble clef: 2 1, 4 1, 2 1, 4 1, 2 1, sf, sf. Bass clef: fr, 4, 4, 4, 4, sfr, 4, sf, 4.

24.

Fifth system of musical notation. Treble clef: R.H., 1, 1, 2 1, 2 1, 3 4, R. Bass clef: L.H., 4, L., 3 4. *L.H. here the hands cross alternately.*

Sixth system of musical notation. Treble clef: R, 1, 2 1, 1, 3 4, R. Bass clef: L, 4, L, 3 4, 1 2.

CHAP. X.



ON THE DISTRIBUTION OF PARTS BETWEEN THE TWO HANDS, AND ON
LICENCES OF FINGERING IN THE STRICT STYLE.

§ 1.

In the strict style of composition, all kinds of fingering may be said to take place; whoever desires to play a fugue properly, must before hand be intimately acquainted with them, and have the entire mechanism of fingering perfectly at his command.

§ 2.

In the following examples, a peculiar mark is made use of to direct the pupil in the performance of the different parts, that he may at once know how to divide them properly, and to distribute the inner parts between the two hands. He must not suffer the fingers to dwell on the keys, either longer or shorter than the exact time of the notes; otherwise he will introduce a number of sounds, false and not appertaining to the harmony, and which, particularly in playing on the organ, produce at all times an injurious, and sometimes even an intolerable effect.

§ 3.

The performance must throughout be connected and flowing; and the entrances of the subjects must be somewhat forcibly marked, that they may not escape the observation of the ear.

IN THE STRICT STYLE.

J. S. BACH.

FUGA. I.

The musical score for Fuga I by J.S. Bach is presented in five systems. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. The right-hand part is marked 'right hand.' and the left-hand part is marked 'left hand.'. The score is divided into sections by 'R.' (Right) and 'L.' (Left) markings. The first system shows the beginning of the piece with a right-hand part starting on a whole note and a left-hand part starting on a half note. The second system continues the right-hand part with a melodic line and the left-hand part with a bass line. The third system shows the right-hand part with a melodic line and the left-hand part with a bass line. The fourth system shows the right-hand part with a melodic line and the left-hand part with a bass line. The fifth system shows the right-hand part with a melodic line and the left-hand part with a bass line.

Observation. — R right, or L left, points out to which hand the parts are assigned, and with which they are to be played.

This page contains six systems of musical notation for a piano piece. Each system consists of a right-hand staff and a left-hand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various musical elements such as notes, rests, slurs, and fingerings. The right hand (RH) often plays eighth-note patterns, while the left hand (LH) provides a steady accompaniment. A 'R.' marking is present in the second system. The page is numbered 299 in the top right corner.

First system of a piano piece in G major. The right hand features complex melodic lines with triplets and slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes. Fingerings are indicated by numbers 1-4. The system includes a repeat sign (R.) and various fingerings such as 4, 3, 1, 2, 3, 4.

Second system of the piano piece. It continues the melodic and rhythmic patterns. Fingerings like 1, 2, 3, 4 are clearly marked. The left hand has a steady eighth-note accompaniment. The system ends with a fermata-like note in the right hand.

Third system of the piano piece. It features more intricate melodic runs in the right hand. A trill or oscillation is marked with 'I.. 3' in the right hand. The left hand continues its accompaniment. Fingerings 1, 2, 3, 4 are used throughout.

Fourth system of the piano piece. The right hand has a series of eighth-note chords and single notes. The left hand accompaniment is consistent. A trill is marked with 'L. 2 R.' in the left hand. Fingerings 1, 2, 3, 4 are indicated.

Fifth system of the piano piece. It shows a continuation of the eighth-note accompaniment in the left hand and the melodic line in the right hand. Fingerings 1, 2, 3, 4 are used. The system includes various musical notations like slurs and ties.

Sixth system of the piano piece. The final system on the page, showing the conclusion of the piece. The right hand has a final melodic flourish. The left hand ends with a sustained chord. Fingerings 1, 2, 3, 4 are used. The system includes various musical notations like slurs and ties.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble staff contains a melodic line with triplets and slurs, while the bass staff provides a rhythmic accompaniment with chords and fingerings. Fingerings are indicated by numbers 1-4, and accents are marked with '+'.

Second system of musical notation, continuing the piece. It includes a treble staff with a melodic line and a bass staff with accompaniment. The notation features various rhythmic patterns, slurs, and fingerings. A 'L' marking is present in the treble staff.

Third system of musical notation. The treble staff shows a melodic line with a 'R' marking. The bass staff continues the accompaniment. The system includes slurs, accents, and detailed fingering instructions.

Fourth system of musical notation. This system features a treble staff with a melodic line and a bass staff with accompaniment. It includes slurs, accents, and fingerings throughout.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides accompaniment with chords and fingerings.

Sixth system of musical notation, the final system on the page. It shows a treble staff with a melodic line and a bass staff with accompaniment, concluding with a double bar line. The notation includes slurs, accents, and fingerings.

Allegro.

G. F. Handel.

FUGA II.

This musical score for FUGA II by G.F. Handel is presented in a grand staff format, consisting of two staves joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The piece is marked *Allegro*. The notation is highly detailed, featuring a variety of rhythmic values, including eighth and sixteenth notes, often grouped in beams. The score is heavily annotated with fingerings (numbers 1-4) and breath marks (plus signs). The left hand (L.) and right hand (R.) parts are clearly delineated, with the right hand often playing more complex, melodic lines while the left hand provides a rhythmic accompaniment. The piece is characterized by its intricate polyphonic texture and rapid passages.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a complex melodic line with many sixteenth notes and eighth notes. Numerous fingerings are indicated by numbers 1-4. There are several slurs and ties. The right hand (R.) and left hand (L.) are clearly marked. Above the staff, there are several groups of rhythmic or fingering numbers: + 4 3 +, 1 4 3 +, 1 + 3 2, 3 4 2 4, 3 1 4, 3, 2 1 + 4, 2, 4, 2, 3. The bass staff has a more rhythmic accompaniment with quarter and eighth notes, also with fingerings and slurs.

The second system continues the piece. The upper staff shows intricate melodic patterns with frequent slurs and ties. Fingerings are meticulously placed throughout. The lower staff provides a steady accompaniment with various rhythmic values. The notation includes many slurs and ties, indicating phrasing and articulation. The right and left hands are clearly delineated.

The third system features a continuation of the melodic and rhythmic motifs. The upper staff has many slurs and ties, with some notes marked with 'R.' or 'L.'. The lower staff continues with its rhythmic accompaniment, including some rests and ties. The overall texture is dense and technically demanding.

The fourth system shows further development of the musical ideas. The upper staff has a series of slurs and ties, with some notes marked with 'R.' or 'L.'. The lower staff continues with its rhythmic accompaniment, including some rests and ties. The overall texture is dense and technically demanding.

The fifth system continues the piece. The upper staff has a series of slurs and ties, with some notes marked with 'R.' or 'L.'. The lower staff continues with its rhythmic accompaniment, including some rests and ties. The overall texture is dense and technically demanding.

The sixth system is the final one on the page. It features a continuation of the melodic and rhythmic motifs. The upper staff has many slurs and ties, with some notes marked with 'R.' or 'L.'. The lower staff continues with its rhythmic accompaniment, including some rests and ties. The overall texture is dense and technically demanding.

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

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

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

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

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

R. I.

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

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with numerous slurs and fingerings (1-4). The lower staff is in bass clef, providing harmonic support with chords and single notes, also featuring fingerings (1-4) and some slurs.

Tempo Giusto

J. N. Hummel.

FUGA III.

The second system is labeled "FUGA III." and is in 3/4 time with a key signature of one sharp. The upper staff features a rhythmic pattern of eighth and sixteenth notes with slurs and fingerings. The lower staff provides a steady bass line with some chordal textures.

The third system continues the fugue. The upper staff has a melodic line with slurs and fingerings, including a dynamic marking of *br* (bristato). The lower staff has a more active bass line with slurs and fingerings.

The fourth system shows further development of the fugue. The upper staff includes slurs, fingerings, and a dynamic marking of *br*. The lower staff has a complex bass line with many slurs and fingerings.

The fifth system concludes the fugue. It features intricate melodic and harmonic lines in both staves, with many slurs and fingerings. The lower staff includes some dynamic markings like *R.* and *L.*

1 4 4 3 2 1 4 2 4 4 R. 4 2 4 2+ 3 2 1 3+ 1 2 4 2 4+ 1 2 4

L. 3 1+ 1 2 3 1+ 1 2 3+ 1 2+ 3 4 L. 1+ 1 2

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

L. 2 1+ 3 4 2 1 2+ 3 4 2 1 2 3 4 4 2 3 4+ 1 2 1 3

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

L. 2 1+ 1 2 1 1 1 1 1 4 3 1 1 3 4 2+ 1 2 4

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

L. 2 1+ 1 3 2 3 2 2 4 3 4 4 3 1 1 3 4 2+ 1 2 4

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

L. 2 1+ 3 4+ 1 3 1 3+ 1 2 1+ 1 1 3+ 1 3 4

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

L. 1 3 4 2 1 2+ 3 4 1+ 1+ 3 4 1 3 3 1 3 4+ 1 2 3 1 3 4 2 1

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various rhythmic values and fingerings. Above the staff, there are fretboard diagrams for the right hand (R.) and left hand (L.), showing fingerings such as 3 1 + 1 3 and 3 + 1 2 3. The lower staff is in bass clef and contains a bass line with similar rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-4 and '+' signs.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with a 'R+' marking. Above the staff, there are fretboard diagrams showing fingerings like 3 4 3 4 3 and 4 3 4 3 2 4. The lower staff is in bass clef and contains a bass line with fingerings such as 4 + 2 3 1 + 2 and 2 3 + 1 2 3 2. Fingerings are indicated by numbers 1-4 and '+' signs.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with a 'R' marking. Above the staff, there are fretboard diagrams showing fingerings like 4 3 2 3 4 3 2 3 4 and 1 3 4 1 2 4. The lower staff is in bass clef and contains a bass line with fingerings such as 1 + 2 1 + and 1 + 1 + 1 +. Fingerings are indicated by numbers 1-4 and '+' signs.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with a '1' marking. Above the staff, there are fretboard diagrams showing fingerings like 4 3 2 + 3 and 3 2 + 3 + 1 4. The lower staff is in bass clef and contains a bass line with fingerings such as 2 1 + and 4 3 1 + 1 3 1 +. Fingerings are indicated by numbers 1-4 and '+' signs.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with a '3' marking. Above the staff, there are fretboard diagrams showing fingerings like 4 3 2 + 3 and 3 2 + 3. The lower staff is in bass clef and contains a bass line with fingerings such as 1 2 + and 4 + 1 +. Fingerings are indicated by numbers 1-4 and '+' signs.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with a '3 R.' marking. Above the staff, there are fretboard diagrams showing fingerings like 1 3 + 1 2 4 and 2 3 4. The lower staff is in bass clef and contains a bass line with fingerings such as 3 + and 2 + 1 2 3. Fingerings are indicated by numbers 1-4 and '+' signs.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand features a complex melodic line with many slurs and ties. The left hand provides a steady accompaniment. Fingering numbers (1-4) are placed above and below notes. Plus signs (+) are used to indicate specific rhythmic accents or phrasing. The system concludes with a double bar line.

Second system of musical notation. Continues the piece with similar melodic and accompanimental lines. Includes dynamic markings such as *mf* and *f*. The right hand has a prominent melodic line with slurs and ties. The left hand continues with a consistent accompaniment. Fingering and plus signs are used throughout.

Third system of musical notation. Features a melodic line in the right hand with slurs and ties. The left hand has a more active accompaniment. Includes dynamic markings *R.* (ritardando) and *L.* (legato). Fingering and plus signs are present.

Fourth system of musical notation. Continues the melodic and accompanimental development. Includes dynamic markings *L.* and *f*. The right hand has a melodic line with slurs and ties. The left hand provides a steady accompaniment. Fingering and plus signs are used.

Fifth system of musical notation. Features a melodic line in the right hand with slurs and ties. The left hand has a more active accompaniment. Includes dynamic markings *f* and *sf*. Fingering and plus signs are present.

Sixth system of musical notation. The piece concludes with a melodic line in the right hand and a steady accompaniment in the left hand. Includes dynamic markings *f* and *sf*. The system ends with a double bar line. The word *rallentando.* is written below the system.