

THE VIRTUOSO-PIANIST

Part I.

Preparatory Exercises for Acquiring Flexibility, Strength, Independence
and Perfect Evenness in the Fingers

No. 1

For stretching between the 5th and 4th fingers of the left hand in ascending, and the 5th and 4th fingers of the right hand in descending.(1)

The 20 exercises of this 1st part should be studied to begin with, at the rate of M.M. $\text{♩} = 60$, increasing gradually to $\text{♩} = 108$. This is the meaning of the double indication of the movement of the metronome at the beginning of each exercise.

The fingers should be well separated and raised so that each note be heard very distinctly.

M. M. $\text{♩} = 60$ to 108

(1) For brevity we shall hereafter indicate by their numbers only the fingers which are to be specially exercised in each lesson, exercise: No. 1, the 4th and 3d; No. 2, the 2d and 3d; No. 3, the 1st, 2d and 3d.

It should be noted that in this volume both hands are occupied continually with the same difficulties: therefore the left hand should become as efficient as the right. Besides, the same difficulties which are encountered by the left hand in ascending are reproduced by the corresponding fingers of the right hand in descending. This method of study will cause the

Preface

The study of the Piano is so universal at the present time, and good pianists are so numerous, that mediocrity on this instrument is no longer tolerated; the result being that it is necessary to study the piano eight or ten years before attempting to play a piece of moderate difficulty, even before amateurs.

How few people are able to devote so many years to the study of this instrument! It often happens that for want of sufficient practice the execution is uneven and faulty; the left hand is impeded by many of the more difficult passages; the 4th and 5th fingers are almost useless, for want of special exercises, these fingers being always weaker than the others; and, if the pupil comes across any passages, with octaves, shakes or trills, they are executed with difficulty and fatigue; the result being that the rendering is incorrect and lacking in expression.

For some years, we have been seeking to obviate this state of things, by trying to collect in one work, special exercises, which will enable the pupils to complete their pianistic studies in a much shorter time.

To attain this object, it was necessary to solve the following problem: *If the five fingers of each hand were equally developed they would be able to execute anything that has been written for the piano, and the only remaining difficulty would be that of the fingering, which could be overcome readily.*

The solution of this problem is to be found in "*Le Pianiste Virtuose*" in 60 exercises, etc. etc.

In this volume are given the exercises necessary for the acquirement of flexibility, strength, perfect independence and equality of the fingers, as well as suppleness of the wrists; all these qualities being indispensable to the acquisition of a fine execution; moreover these exercises are calculated to make the left hand as capable as the right. These studies are interesting and do not tire the student as do most five-finger exercises, which are so monotonous that the perseverance and courage of a great artist are required to practice them.

These exercises are written in such a manner that, after having seen them a few times, it is possible to play them rapidly enough to render them excellent practice for the fingers without the loss of time in studying them.

If desired all these exercises may be played by several performers, on a number of pianos simultaneously, creating a spirit of emulation among the students and accustoming them to ensemble playing.

In this book are found all sorts of difficulties, so arranged that in each successive exercise the fingers find rest from the fatigue of the preceding one. The result of this combination is that, without extra effort or fatigue, all mechanical difficulties may be surmounted, and after such practice a surprising improvement is shown.

This work is intended for all students of the piano. After the student has spent one year in study he may take it up with success. As for more advanced students, they will master it in a very short time and at its completion will no longer suffer from stiffness in fingers or wrists; this will enable them to overcome the greatest mechanical difficulties.

Pianists or teachers who have not had sufficient time to practice, in order to keep up their execution need only to play these exercises for some hours in order to regain the flexibility of their fingers. The whole of this volume can be played through in one hour, and, as soon as it is mastered well and practiced daily for some time, difficulties will disappear as if by enchantment and the result will be the crisp, light, delicate touch which is the secret of great artists.

To sum up we present this work as supplying a key to all difficulties of execution.

We therefore believe that we are rendering a real service to young pianists, to teachers, and to directors of schools in proposing that they adopt our work; "*Le Pianiste Virtuose*."

Staccato

5

As soon as this exercise is mastered the second should be taken up without stopping on this note.

No. 2

(3-4) As soon as this exercise is mastered, the preceding one and this one should be recommenced and played four times without interruption. By practicing these and the following exercises in this manner, the fingers will be strengthened considerably.

(1)

2

5 3

(1) 5

5 2 1

5 2

(1) As the 4th and 5th fingers are naturally weak it should be observed that this exercise and the following up to No. 31 are designed to render them as strong as the 1st and 2d fingers.
H. V. P. 115

No. 3

(2-3-4) Before beginning to practice No. 3, the two preceding exercises should be played through once or twice without stopping. As soon as No. 3 is mastered, No. 4 should be practiced, then No. 5; and as soon as they are mastered, all three should be played through at least four times without interruption, not stopping until the last note on page 8. This entire work should be studied in the same manner. Therefore, in this 1st part, stops should be made only on the last note of pages 5, 8, 11, 14, 17, 20, 23.

The sheet music for Exercise No. 3 is divided into five staves. The first staff begins with a treble clef and a bass clef, followed by a treble clef. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. Each staff contains six measures of music. Fingerings are indicated above the notes in each measure. The music concludes with a repeat sign at the end of the fifth staff.

No. 4

(3-4-5) A special exercise for the 3d, 4th and 5th fingers of the left hand.

4

No.5

(1-2-3-4-5) We repeat that it is necessary to raise the fingers well in these exercises, until the entire volume is mastered.

(1) Preparatory lesson for the trill, with the 4th and 5th fingers of the right hand.
H.V.P. 115

No. 6

(5) To attain the best results, promised to students of this work, it is indispensable to play at least once daily the exercises already learned.

No. 7

(3-4-5) This exercise is of the greatest importance for 3d, 4th and 5th fingers.

No. 8

(1-2-3-4-5) This exercise is very important for all five fingers.

The sheet music consists of five staves of piano music. The first staff is in 2/4 time, treble and bass clefs, with a dynamic of 8. It shows fingerings for the right hand: 1 2 4 5 3 4 2 3, 1 2 4 5 3, 1 2 4, 1 2 4, and 1 2 4. The second staff continues in 2/4 time with fingerings 1 2 4, 1 2 4, 1 2 4, 1 2 4, and 1 2 4. The third staff begins in 2/4 time with fingerings 1 2 4, 1 2 4, 1 2 4, 1 2 4, and 1 2 4. The fourth staff begins in 2/4 time with fingerings 1 2 4, 1 2 4, 1 2 4, 1 2 4, and 1 2 4. The fifth staff begins in 2/4 time with fingerings 1 2 4, 1 2 4, 1 2 4, 1 2 4, and 1 2 4.

No. 9

Stretching between the 3d and 4th, and exercise for all five fingers.

The sheet music consists of five staves of musical notation for piano. The first four staves are in common time (indicated by '2') and the last staff is in common time (indicated by '4'). The notation uses eighth notes and sixteenth notes. Fingerings are indicated above the notes. The first staff (measures 1-5) shows hands playing eighth-note patterns with fingerings: 1 2 3 2 4 3 5 4, 1 2 3 2 4 3 5 4, 1 2, 1 2, 1 2. The second staff (measures 6-10) shows hands playing eighth-note patterns with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2. The third staff (measures 11-15) shows hands playing eighth-note patterns with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2. The fourth staff (measures 16-20) shows hands playing eighth-note patterns with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2. The fifth staff (measures 21-25) shows hands playing eighth-note patterns with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2.

No. 10

(3-4) Preparatory lesson for the trill with the 3d and 4th fingers of the left hand in ascending (1) and 3d and 4th fingers of the right hand descending. (2)

No. 11

(3-4-5) Another preparatory lesson for the trill, with the 4th and 5th fingers.

11

The music consists of five staves of piano notation. Staff 1 (top) has a treble clef and a bass clef, with a key signature of two sharps and a time signature of 2/4. It contains five measures of eighth-note patterns with fingerings: 1 2 5 4 5 4 3 4, 1 2 5, 1 2 5, 1 2 5, and 1 2 5. Measures 4 and 5 end with sixteenth-note patterns. Staff 2 has a treble clef and a bass clef, with a key signature of one sharp and a time signature of 2/4. It contains six measures of eighth-note patterns with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2, and 1 2. Measures 4-6 end with sixteenth-note patterns. Staff 3 has a treble clef and a bass clef, with a key signature of one sharp and a time signature of 2/4. It contains six measures of eighth-note patterns with fingerings: 1 2, 1 2, 1 2, 1 2, 1 2, and 1 2. Measures 4-6 end with sixteenth-note patterns. Staff 4 has a treble clef and a bass clef, with a key signature of one sharp and a time signature of 2/4. It contains six measures of eighth-note patterns with fingerings: 5 3, 5 3, 5 3, 5 3, 5 3, and 5 3. Measures 4-6 end with sixteenth-note patterns. Staff 5 has a treble clef and a bass clef, with a key signature of one sharp and a time signature of 2/4. It contains six measures of eighth-note patterns with fingerings: 1 2 5, 1 2 5, 1 2 5, 1 2 5, 1 2 5, and 1 2 5. Measures 4-6 end with sixteenth-note patterns.

No. 12

Expansion between the thumb and 5th finger, and exercise for the 3d, 4th and 5th fingers.

No. 13

(3-4-5)

13 { 13 { 13 { 13 { 13 {

3 1 4 2 5 3 4 5 3 1 4 2 5 3 4 5 3 1 4 2 5 3 1 3 1
3 5 2 4 1 3 2 1 3 5 2 4 1 3 2 1 3 5 2 4 1 3 5 3 5

3 1 3 1 3 1 3 1 3 1
3 5 3 5 3 5 3 5 3 5

3 1 3 1 3 1 3 1 3 1
3 5 3 5 3 5 3 5 3 5

3 1 4 2 5 3 4 5 3 1 4 2 5 3 4 5 3 1 4 2 5 4 3 1 3 4 3 1 5 2 4 3 1 3 4 3 1 5 2 4 3 1 3 4 3 1 5
3 5 2 4 1 3 2 1 3 5 2 4 1 3 2 1 3 5 2 4 1 3 2 1 3 5 2 4 1 3 2 1 3 5 2 4 1 3 2 1 3 5 2 4 1 3 2 1

3 1 4 2 5 3 4 5 3 1 4 2 5 3 4 5 3 1 4 2 5 4 3 2 3 5 3 2 3 1 4 2 5 3 2 3 5 3 2 3 1 4 2 5 3 2 3 5 3 2 3 1 4 2 5 3 2 3 5 3 2

3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4
3 1 5 3 2 3 1 5 3 2 3 1 5 3 2 3 1 5 3 2 3 1 5 3 2 3 1 5 3 2

3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4 3 5 2 4 1 3 4
3 1 5 3 2 3 1 5 3 2 3 1 5 3 2 3 1 5 3 2 3 1 5 3 2 3 1 5 3 2

4 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4
5 3 2 5 3 2 5 3 2 5 3 2 5 3 2 5 3 2

No.14

(3-4) Another preparation for the Trill, 3d and 4th fingers.

The sheet music for Exercise No. 14 consists of five staves of musical notation. The first staff (treble clef) starts with a measure of eighth-note pairs (1 2), followed by measures of sixteenth-note patterns (1 2 4 3 4 3 5 4) with fingerings below: 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3. The second staff (bass clef) has a similar pattern of sixteenth-note pairs and groups, with fingerings: 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3. The third staff (treble clef) shows a sequence of eighth-note pairs (1 2), sixteenth-note pairs (5 4), and sixteenth-note groups (1 2 3). The fourth staff (bass clef) continues the sixteenth-note patterns with fingerings: 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3. The fifth staff (treble clef) features sixteenth-note pairs (5 4), sixteenth-note pairs (5 4), sixteenth-note pairs (5 3), sixteenth-note groups (5 4 2 3 2 3 1 3), sixteenth-note pairs (5 4 2), and sixteenth-note pairs (5 4 2 3 2 3 1 3). The sixth staff (bass clef) follows a similar pattern of sixteenth-note pairs and groups. The seventh staff (treble clef) shows sixteenth-note pairs (5 4), and sixteenth-note pairs (5 4). The eighth staff (bass clef) continues the sixteenth-note patterns with fingerings: 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3. The ninth staff (treble clef) features sixteenth-note pairs (5 4), and sixteenth-note pairs (5 4). The tenth staff (bass clef) continues the sixteenth-note patterns with fingerings: 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3; 5 4 2 3 2 3 1 3.

No. 15

Expansion of the thumb and 2d finger, and exercise for all five fingers.

15

The sheet music contains five staves of musical notation for piano. The top staff is in treble clef and 2/4 time. The subsequent staves are in bass clef. Fingerings are indicated above the notes. The music consists of six measures per staff, with the first measure of each staff showing a different pattern of eighth-note chords. The patterns involve various combinations of fingers (1, 2, 3, 4, 5) and include both vertical and horizontal strokes. The music is designed to expand the use of the thumb and second finger while锻炼 all five fingers.

No. 16

Expansion of the 3d and 5th fingers, and exercise for 3d, 4th and 5th.

No. 17

Expansion of the thumb and 2d, 3d and 4th, 4th and 5th fingers, and exercise for the 3d, 4th and 5th.

17

The sheet music contains five staves of musical notation for piano. The first four staves are in common time (indicated by '2') and the last staff is in 3/4 time (indicated by '3'). The music consists of various fingerings (e.g., 1, 2, 3, 4, 5) and includes a small piece of paper stuck to the page near the center of the third staff.

No.18

(1-2-3-4-5)

18

H.V. P. 145

(1-2-3-4-5)

No. 20

Expansion of 2d and 4th, 4th and 5th, and exercise for the 2d, 3d and 4th.

20

The music is divided into six systems. The first system starts with a treble clef, 2/4 time, and a bass clef. The second system starts with a bass clef. The third system starts with a treble clef. The fourth system starts with a bass clef. The fifth system starts with a treble clef. The sixth system starts with a bass clef. Measures are indicated by vertical bar lines. Fingerings are shown above or below the notes, such as 1 2 4 5 4, 1 2 4 5 4 3 4 2, etc. Measure numbers are also present above some measures.

End of Part I.

After this 1st Part has been mastered, it should be played through daily, once or twice, for some time; before taking up the 2d Part, which is more difficult.

Thorough mastery of this part will serve as a key to the difficulties which will be found in the next Part.

Part II

Transcendent Exercises in Preparation for Virtuosity

No. 21

It will be observed that the work of the 3d, 4th and 5th fingers of the left hand at the first beat of each measure, (A) is reproduced inversely by the corresponding fingers of the right hand at the third beat of the same measure, (B)

(M.M. $\text{♩} = 60 \text{ to } 108$)

21

The sheet music consists of five staves of piano exercises. The top staff shows two measures of sixteenth-note patterns on the treble and bass staves, labeled (A) and (B). Subsequent staves show more complex sixteenth-note patterns, primarily on the treble staff, with fingerings like 1, 2, 3, 4, 5 and 5, 4, 3, 2.

The exercises in Part II, like those in Part I, should be practiced at M.M. $\text{♩} = 60$, and the speed should be increased gradually to 108. All the following exercises which are not marked, should be played thus. When there is any need to change this time, it will be indicated at the head of the exercise.

When this exercise
is mastered, it should
be repeated often without
stopping on this
note.

Same object as No. 21, (3-4-5)

22

The score consists of five staves of music for two hands. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. Each staff has six measures. Fingerings are written above the notes. Measures 1-3 show simple eighth-note chords. Measures 4-6 show more complex patterns involving sixteenth-note chords and specific fingerings.

All the exercises of Part II should be practiced as directed for Part I; therefore, in these exercises, stops should be made only at the last note of pages 27, 29, 31, 33, 35, 37, 39 and 41.



Sheet music page 27, measures 4-6. Treble and bass staves show eighth-note patterns with fingerings: 5-5-4-3-2-1-3-1; 5-5-4-1-1; 5-5-4-1-1.

Sheet music page 27, measures 7-9. Treble and bass staves show eighth-note patterns with fingerings: 5-5-4-1-1; 5-5-4-1-1; 5-5-4-1-1; 1-1-2-5-5; 1-1-2-5; 1-1-2-5; 1-1-2-5.

Sheet music page 27, measures 10-12. Treble and bass staves show eighth-note patterns with fingerings: 5-5-4-1-1; 5-5-4-1-1; 5-5-4-1-1; 1-1-2-5; 1-2; 1-2.

Sheet music page 27, measures 13-15. Treble and bass staves show eighth-note patterns with fingerings: 5-5-4-1-1; 5-5-4-1-1; 5-5-4-1-1; 1-2; 1-2; 2.

No. 23

(3-4-5)

23

Measures 5-8:

Treble clef, common time. Fingerings: 1, 5; 1, 5; 1, 5; 1, 5.

Bass clef, common time. Fingerings: 5; 5, 1; 5; 5, 1.

Measures 9-12:

Treble clef, common time. Fingerings: 1, 5; 1, 5; 1, 5; 1, 5.

Bass clef, common time. Fingerings: 5; 5, 1; 5; 5, 1.

Measures 13-16:

Treble clef, common time. Fingerings: 1, 5; 1, 5; 1, 5; 1, 5.

Bass clef, common time. Fingerings: 5; 5, 1; 5; 5, 1.

Measures 17-20:

Treble clef, common time. Fingerings: 1, 5; 1, 5; 1, 5; 1, 5.

Bass clef, common time. Fingerings: 5; 5, 1; 5; 5, 1.



No. 24

(3-4-5)

24

24

3 2 3 1 3 3 5 3 4 2 3 2 3 1 5 3 4 2

3 4 3 5 3 3 1 3 2 4 3 4 3 5 1 3 2 4

3 2 3 1 5 3 4 2 3 5 3 4 2 3 5

3 4 3 5 1 3 2 4 3 1 3 2 4 3 1

3 5 3 5 3 5 1

3 1 3 1 3 1 1

3 3 3 3 3 3 1

3 1 3 1 3 1 1

3 5 3 5 3 5 1

3 5 4 5 3 5 4 5 3 5
3 1 2 1 5 3 4 2 3 1 2 1 5 3 4 2 3 1

3 5 3 5 3 5
3 1 5 3 3 1 5 3 3 1

3 5 3 5 3 5
3 1 5 3 3 1 5 3 3 1

1 3
3 5 1 3
5 3 3 1 1 3
5 3 3 1 1 3
5 3

3 5 1 3
3 1 5 3 3 1 5 3

No. 25

(1-2-3-4-5)

25

H.V.P. 115

Sheet music for two staves (treble and bass) showing six measures of eighth-note patterns. The treble staff uses a 5/4 time signature, while the bass staff uses a 1/2 time signature. The music consists of six measures, each starting with a measure repeat sign.

Sheet music for two staves (treble and bass) showing six measures of eighth-note patterns. The treble staff uses a 5/4 time signature, while the bass staff uses a 1/2 time signature. The music consists of six measures, each starting with a measure repeat sign.

Sheet music for two staves (treble and bass) showing six measures of eighth-note patterns. The treble staff uses a 5/4 time signature, while the bass staff uses a 1/2 time signature. The music consists of six measures, each starting with a measure repeat sign.

Sheet music for two staves (treble and bass) showing six measures of eighth-note patterns. The treble staff uses a 5/4 time signature, while the bass staff uses a 1/2 time signature. The music consists of six measures, each starting with a measure repeat sign.

Sheet music for two staves (treble and bass) showing six measures of eighth-note patterns. The treble staff uses a 5/4 time signature, while the bass staff uses a 1/2 time signature. The music consists of six measures, each starting with a measure repeat sign.

No. 26

(1-2-3-4-5)

26

The music consists of five staves of piano notation. The top staff uses both treble and bass clefs. The subsequent four staves use only treble clefs. Measure numbers 1-5 are indicated above the first staff. The first staff contains a measure of eighth-note chords followed by a vertical bar line. The second staff begins with a measure of eighth notes, followed by a vertical bar line. The third staff begins with a measure of eighth notes, followed by a vertical bar line. The fourth staff begins with a measure of eighth notes, followed by a vertical bar line. The fifth staff begins with a measure of eighth notes.

Sheet music for piano, two staves. Treble staff: 5 3 4 5 4 2, 3 4 2 1. Bass staff: 1 3 2 1 2 4 3 2 3 5 4 5.

Treble staff: 5 3 4, 3 1 2 1. Bass staff: 1 3 2 4 3 5 4 5.

Treble staff: 5 4 3 2 1. Bass staff: 1 2 3 4, 1 2 3 4, 1 2 3 4.

Treble staff: 5 4 3 2. Bass staff: 1 2 3 4, 1 2 3 4, 1 2 3 4.

Treble staff: 5 4 3 2. Bass staff: 1 2 3 4, 1 2 3 4, 3 2 3 2. Measures 14 and 15 end with a repeat sign and a bass clef, followed by a bass note.

No. 27

(1-2-3-4-5) To prepare for the Trill with the 4th and 5th fingers.

27

The music consists of five staves of piano notation. The top staff is in treble clef, and the bottom staff is in bass clef. Fingerings are indicated above the notes in each measure. The first measure shows a sequence of eighth notes with fingerings: 3 4 2 3 1 2 3 4, followed by 5 4, and then 5 4 3 2. The second measure shows 3 4 2 3 1 2, followed by 5 4, and then 5. The third measure shows 3 4 1 2, followed by 5 4, and then 3 1 2 5. The fourth measure shows 3 1 2, followed by 5, and then 3 1 2 5. The fifth measure shows 3 1 2, followed by 5, and then 3 1 2 5. The sixth measure shows 3 1 2 5, followed by 3 1 2 5, and then 3 1 2 5. The seventh measure shows 3 1 2 5, followed by 3 1 2 5, and then 3 1 2 5.

No. 28

(3-4-5)

28

No. 29

(1-2-3-4-5) Preparatory to the trill, for all five fingers.

29

The sheet music consists of five staves of musical notation for piano. The first staff uses treble and bass clefs. It features a series of eighth-note patterns with fingerings: 1 2 1 3 2 3 2 4, 3 3 4 5, 1 2, 3 4 5, and 1 2 3 4 5. The subsequent four staves show variations of these patterns across the keyboard, with different fingerings such as 1 2, 3 4 5, 1 2 3 4 5, and 1 2 3 4 5. The notation is primarily eighth notes, with some sixteenth-note patterns.

Trill alternating between 1-2 and 4-5.

The sheet music contains five staves of musical notation for two hands (two treble staves and three bass staves). The music is in common time. Fingerings are indicated above the notes. The first three staves begin with a treble clef, and the last two staves begin with a bass clef. The notation consists of six measures per staff, with each measure containing a series of eighth-note trills alternating between the specified fingerings.

Staff 1 (Treble):

- Measure 1: 1 2, 1 2, 5 4, 5 3
- Measure 2: 1 2, 1 2, 5 4, 5 3
- Measure 3: 1 2, 1 2, 5 4, 5 3
- Measure 4: 1 2, 1 2, 5 4, 5 3
- Measure 5: 1 2, 1 2, 5 4, 5 3
- Measure 6: 1 2, 1 2, 5 4, 5 3

Staff 2 (Treble):

- Measure 1: 1 2, 1 2, 5 4, 5 3
- Measure 2: 1 2, 1 2, 5 4, 5 3
- Measure 3: 1 2, 1 2, 5 4, 5 3
- Measure 4: 1 2, 1 2, 5 4, 5 3
- Measure 5: 1 2, 1 2, 5 4, 5 3
- Measure 6: 1 2, 1 2, 5 4, 5 3

Staff 3 (Bass):

- Measure 1: 5 4, 5 3, 1 2, 1 3
- Measure 2: 5 4, 5 3, 1 2, 1 3
- Measure 3: 5 4, 5 3, 1 2, 1 3
- Measure 4: 5 4, 5 3, 1 2, 1 3
- Measure 5: 5 4, 5 3, 1 2, 1 3
- Measure 6: 5 4, 5 3, 1 2, 1 3

Staff 4 (Bass):

- Measure 1: 1 2, 1 2, 5 4, 5 3
- Measure 2: 1 2, 1 2, 5 4, 5 3
- Measure 3: 1 2, 1 2, 5 4, 5 3
- Measure 4: 1 2, 1 2, 5 4, 5 3
- Measure 5: 1 2, 1 2, 5 4, 5 3
- Measure 6: 1 2, 1 2, 5 4, 5 3

Staff 5 (Bass):

- Measure 1: 5 4, 5 3, 1 2, 1 3
- Measure 2: 5 4, 5 3, 1 2, 1 3
- Measure 3: 5 4, 5 3, 1 2, 1 3
- Measure 4: 5 4, 5 3, 1 2, 1 3
- Measure 5: 5 4, 5 3, 1 2, 1 3
- Measure 6: 5 4, 5 3, 1 2, 1 3



Sheet music for piano, two staves. Treble staff: eighth-note patterns with fingerings 5-3-1 and 5-3-1-3. Bass staff: eighth-note patterns with fingerings 1-2 and 5-3-1-3. Measures 3-4.

Sheet music for piano, two staves. Treble staff: eighth-note patterns with fingerings 5-3-1 and 5-3-1. Bass staff: eighth-note patterns with fingerings 1-2 and 5. Measures 5-6.

Sheet music for piano, two staves. Treble staff: eighth-note patterns with fingerings 5-3-1 and 5-3-1. Bass staff: eighth-note patterns with fingerings 1-2 and 5. Measures 7-8.

Sheet music for piano, two staves. Treble staff: eighth-note patterns with fingerings 5-3-1 and 5-3-1. Bass staff: eighth-note patterns with fingerings 1-2 and 5. Measures 9-10.



Sheet music for piano, page 43, measures 3-4. Treble and bass staves show eighth-note patterns with fingerings: 5-3-1-8 and 1-2-5-3.

Sheet music for piano, page 43, measures 5-6. Treble and bass staves show eighth-note patterns with fingerings: 5-3-1 and 1-2-5.

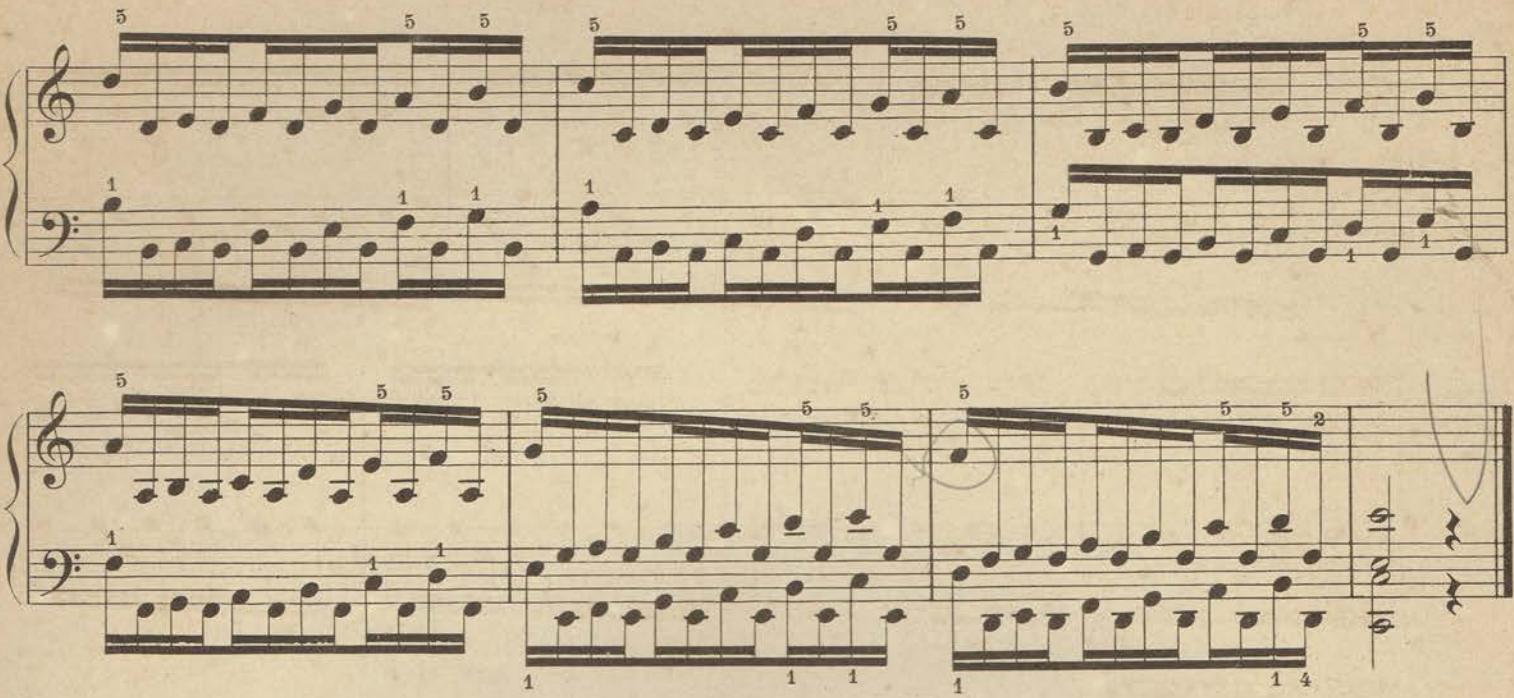
Sheet music for piano, page 43, measures 7-8. Treble and bass staves show eighth-note patterns with fingerings: 3-1 and 1-2-5.

Sheet music for piano, page 43, measures 9-10. Treble and bass staves show eighth-note patterns with fingerings: 5-3-1 and 1-2-5.

No. 31

(1-2-3-4-5) Expansions

31



No. 32
Passing of the Thumb

Passing the thumb under the 2d finger.

M.M. ♩ = 40 to 72

32

Repeat this measure 4 times

No. 33

Passing the thumb under the 3d finger.

M.M. ♩ = 40 to 72

33 { To be repeated 4 times.

Passing the thumb under the 4th finger.

M.M. $\frac{2}{4}$ = 60 to 108

Repeat this measure 10 times. :

34

The sheet music contains ten staves of musical notation for piano. The music is in common time (indicated by '2/4') and has a tempo of 60 to 108 BPM. The notation consists of eighth-note patterns primarily in the treble and bass clefs. Fingerings are indicated below the notes, such as '1 2 3 4' and '1 4'. Measure numbers 1 through 10 are present at the beginning of each staff. The music is divided into sections by vertical bar lines and repeat signs. The first section ends with a repeat sign and 'measure 10 times.' The subsequent sections follow this pattern, with the final section ending with a single bar line and a repeat sign.

Passing the thumb under the 5th finger, this exercise is of the highest importance.

M.M. $\text{♩} = 40 \text{ to } 72$

35 Repeat this measure 10 times.

Fingerings for the first staff (measures 1-10):

- Measure 1: 1 2 3 4 5 1 5 4 3 2
- Measure 2: 1 5 1 5 4 3 2 1 2 3 4 5
- Measure 3: 1 2 5 1 5 4 3 2
- Measure 4: 1 5 1 5 4 3 2
- Measure 5: 1 5 1 5 4 3 2 1
- Measure 6: 1 5 1 5 4 3 2 1 5 2
- Measure 7: 1 5 1 5 4 3 2 1 5 2
- Measure 8: 1 5 1 5 4 3 2 1 5 2
- Measure 9: 1 5 1 5 4 3 2 1 5 2
- Measure 10: 1 5 1 5 4 3 2 1 5 2

Fingerings for the second staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the third staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the fourth staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the fifth staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the sixth staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the seventh staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the eighth staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the ninth staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Fingerings for the tenth staff (measures 1-10):

- Measure 1: 1 5 1 5 4 3 2 1 5
- Measure 2: 1 5 1 5 4 3 2 1 5
- Measure 3: 1 5 1 5 4 3 2 1 5
- Measure 4: 1 5 1 5 4 3 2 1 5
- Measure 5: 1 5 1 5 4 3 2 1 5
- Measure 6: 1 5 1 5 4 3 2 1 5
- Measure 7: 1 5 1 5 4 3 2 1 5
- Measure 8: 1 5 1 5 4 3 2 1 5
- Measure 9: 1 5 1 5 4 3 2 1 5
- Measure 10: 1 5 1 5 4 3 2 1 5

Another example of passing the thumb.

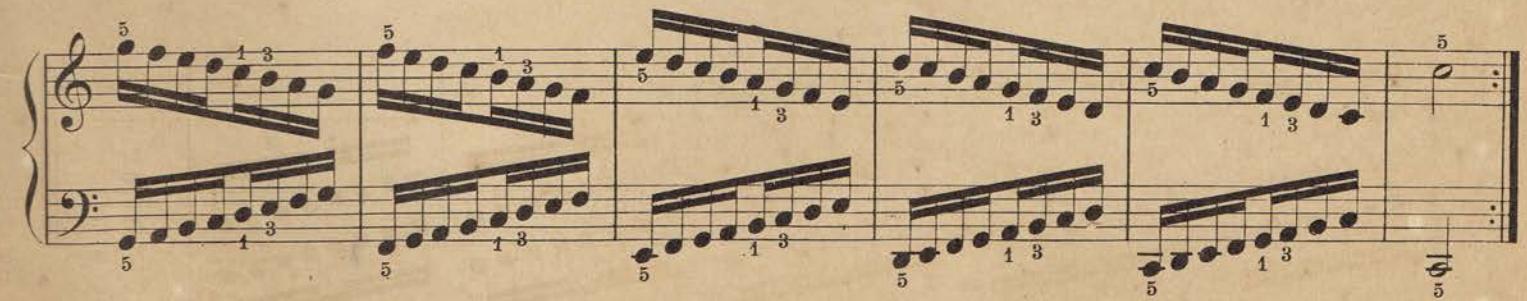
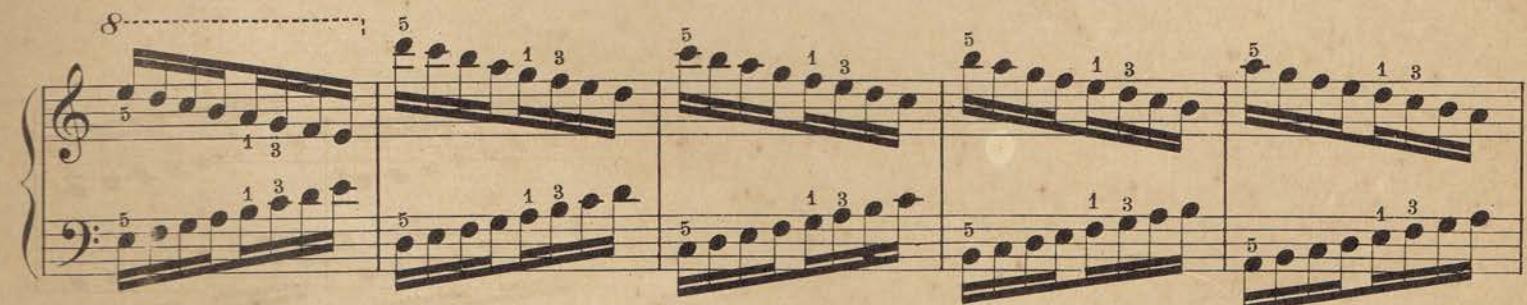
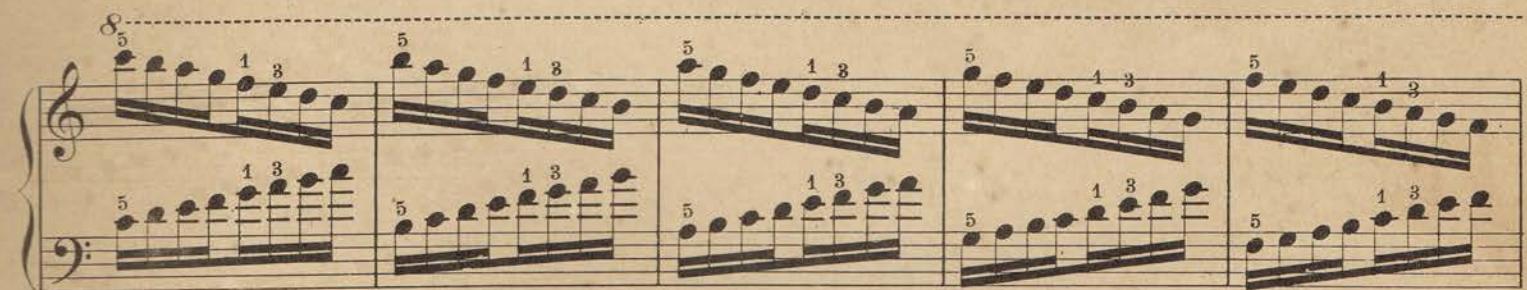
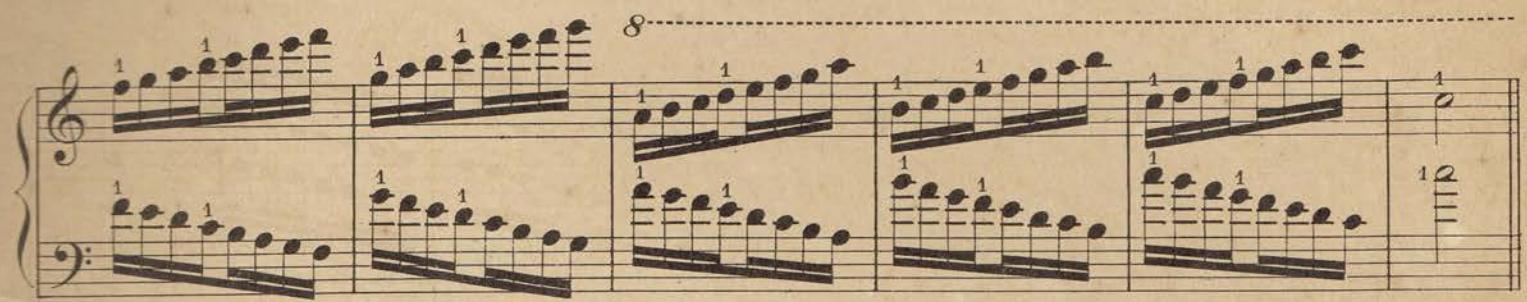
Special exercise in passing the thumb.

This exercise must be played with the two thumbs only.

(1) Hold down these three notes with each hand without striking them, while executing these 12 measures.
H.V.P.115

Preparatory to the study of scales.

38



The 12 Major and 12 Minor Scales

Each major scale is followed by its relative minor

There are two ways of playing a minor scale; we have thought it best to give them here after each major scale, so as to enable the teacher to use whichever he prefers.

We have marked with a figure 1 the Harmonic Minor Scale and with a figure 2 the Melodic Minor Scale. The Modern or Harmonic Minor Scale has a minor 6th with the leading note in ascending and in descending; while the Ancient or Melodic Minor Scale has a major 6th and the leading note in ascending; and the minor 6th without the leading note in descending.

C major

M.M. = 60 to 120

39

1. A minor, relative to C major

2. A minor, relative to C major

F major

1. D minor

2. D minor

B♭ major

1. G minor

2. G minor

E♭ major

Sheet music for E♭ major, 2/4 time. The top staff uses a treble clef and a bass clef, both in E♭ major (two flats). The bottom staff uses a bass clef, also in E♭ major. The music consists of two staves with various note patterns and fingerings (1, 2, 3, 4) indicated above the notes.

8-----:

Continuation of the E♭ major section, starting with an 8th note. The music continues with two staves of notes and fingerings, ending with a measure of whole notes.

1. C minor

Sheet music for 1. C minor, 2/4 time. The top staff uses a treble clef and a bass clef, both in C minor (no sharps or flats). The bottom staff uses a bass clef, also in C minor. The music consists of two staves with various note patterns and fingerings (1, 2, 3, 4, 5) indicated above the notes.

8-----:

Continuation of the 1. C minor section, starting with an 8th note. The music continues with two staves of notes and fingerings, ending with a measure of whole notes. A blue arrow points from the 5th finger of the 1st staff to the 5th finger of the 2nd staff in the last measure.

2. C minor

Sheet music for 2. C minor, 2/4 time. The top staff uses a treble clef and a bass clef, both in C minor (no sharps or flats). The bottom staff uses a bass clef, also in C minor. The music consists of two staves with various note patterns and fingerings (1, 2, 3, 4, 5) indicated above the notes.

8-----:

Continuation of the 2. C minor section, starting with an 8th note. The music continues with two staves of notes and fingerings, ending with a measure of whole notes.

A♭ major

1. F minor

2. F minor

D_b major

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

8-----1 4

4 1 3 2 1 4
1 3 4 4 1

1. B-flat minor

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

3 1 4 4 1
1 3 4 4 1

2. B-flat minor

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

3 1 4 4 1
1 3 4 4 1

G♭ major

Sheet music for G-flat major, measures 1-4. Treble and bass staves. Fingerings: 2 3 4 1 2, 4 1 3 1, 4 1 3 1, 4 1 3 1, 1 3 2 1 4, 1 3, 1 4.

8

Sheet music for G-flat major, measures 5-8. Treble and bass staves. Fingerings: 1 4 1 3 1, 4 1 3 1 4, 4 1 3 1 4, 4 1 3 1 4, 1 3 2 1 4, 1 3, 1 4.

1. E♭ minor

Sheet music for 1. E-flat minor, measures 1-4. Treble and bass staves. Fingerings: 2 4 2 3 4 1 3, 1 4 1 3 1, 2 1 3, 1 4 1 3 1 4, 1 3 2 3 1.

8

Sheet music for 1. E-flat minor, measures 5-8. Treble and bass staves. Fingerings: 1 3 1 4, 4 1 3 1, 4 1 3 1 4, 1 3 1 4, 1 3 1 4, 1 3 1 4, 1 3 1 4.

2. E♭ minor

Sheet music for 2. E-flat minor, measures 1-4. Treble and bass staves. Fingerings: 2 1 2 3 4 1 2 3, 1 4 1 3 1, 2 1 3 2, 1 4 1 3 1 4, 1 3 2 3 1.

8

Sheet music for 2. E-flat minor, measures 5-8. Treble and bass staves. Fingerings: 1 4, 4 1 3 1 4, 4 1 3 1 4, 1 3 1 4 4, 1 3 1 4, 1 3 1 4, 1 3 1 4.

B major

Sheet music for B major (G# minor). The top two staves show melodic patterns with fingerings such as 1, 2, 3, 4 and 4, 3, 2, 1.

Continuation of the melodic patterns in B major (G# minor) from the previous section.

1. G# minor

Sheet music for 1. G# minor. The top two staves show melodic patterns with fingerings such as 2, 3, 1, 2, 3, 4 and 4, 1, 3, 4.

8-----1 4 3

Continuation of the melodic patterns in 1. G# minor from the previous section.

2. G# minor

Sheet music for 2. G# minor. The top two staves show melodic patterns with fingerings such as 2, 3, 1, 2, 3, 4 and 4, 1, 3, 4.

8-----1 4 3

Continuation of the melodic patterns in 2. G# minor from the previous section.

E major

Sheet music for E major, measures 1-4. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Fingerings: 1 2 3 4, 2 3 4, 3 1 4, 4 1, 1 3 4, 1 4, 1 3 4, 3 1 4.

Sheet music for E major, measures 5-8. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Fingerings: 1 3 4, 4 1, 3 1, 4 1, 3 1, 4 1, 3 1, 5.

1. C♯ minor

Sheet music for 1. C♯ minor, measures 1-4. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Fingerings: 2 3 4, 2 3 1 2 3, 4 1, 3 2 1 2 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3.

8-----, 1 3

Sheet music for 1. C♯ minor, measures 5-8. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Fingerings: 4 1, 3 1, 4, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3.

2. C♯ minor

Sheet music for 2. C♯ minor, measures 1-4. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Fingerings: 2 3 1 2 3 4, 4, 3 1 2 3 4, 1 4, 3 2 1 3, 1 4, 3 2 1 3, 1 4, 3 2 1 3, 1 4, 3 2 1 3.

8-----, 1

Sheet music for 2. C♯ minor, measures 5-8. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Fingerings: 4 1, 3 1, 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3, 1 4, 1 3.

A major

Sheet music for A major, measures 1-4. Treble and bass staves. Key signature: A major (no sharps or flats). Time signature: 2/4. Fingerings: 1 2 3 1 2 3 4 4; 3 4; 4 1; 3 1 4; 4 3; 1 4; 5 - 4 3 - 2 - 1; 1 3 2 1; 4; 1 3; 1 4.

1. F# minor

Sheet music for 1. F# minor, measures 1-4. Treble and bass staves. Key signature: F# minor (one sharp). Time signature: 2/4. Fingerings: 2 3 1; 3 1; 4 1 3 1; 4; 1 3; 1 4; 1 3; 1 4; 1 3; 2 1 3.

2. F# minor

Sheet music for 2. F# minor, measures 1-4. Treble and bass staves. Key signature: F# minor (one sharp). Time signature: 2/4. Fingerings: 2 3 1 2 3 4 1; 3 1 4 1 3; 4; 1 3 1 4; 1 3 1 4; 1 3 1 4; 1 3 1 4; 1 3 1 4.

8 - 1 1 3

Sheet music for 2. F# minor, measures 5-8. Treble and bass staves. Key signature: F# minor (one sharp). Time signature: 2/4. Fingerings: 1 4; 1 3 1; 4; 1 4 1 3 1; 4 1 3 1; 4; 1 3 1 4; 1 3 1 4; 1 3 1 4; 1 3 1 4.

D major

1. B minor

2. B minor

G major

1. E minor

2. E minor

Chromatic Scales

M. M. $\text{♩} = 60 \text{ to } 120$

At an octave.

40

8

At a minor third.

At a major sixth.

At a major sixth.

3/4

Treble Staff:

Bass Staff:

At a minor sixth.

66 In contrary motion, beginning on the octave.

In contrary motion, beginning on the minor third.

In contrary motion, beginning on the major third.

Another fingering, which the author particularly recommends for legato passages.

Arpeggios of Common Chords, in All Keys

67

41

C major

M.M. = 60 to 108

Sheet music for C major arpeggios, measures 1-4. The music is in common time (indicated by '3/4') and M.M. = 60 to 108. The treble and bass staves show arpeggios for the I chord (C-E-G). Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measure 1: Treble staff - 1, 2, 3, 4; Bass staff - 5, 4, 2, 1. Measure 2: Treble staff - 1, 4; Bass staff - 1, 4. Measure 3: Treble staff - 5, 3, 2, 1; Bass staff - 2, 4, 1. Measure 4: Treble staff - 3, 1, 3; Bass staff - 4, 1.

A minor
relative to C major

Sheet music for A minor (relative to C major) arpeggios, measures 1-4. The music is in common time (indicated by '3/4') and M.M. = 60 to 108. The treble and bass staves show arpeggios for the I chord (A-C-E). Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measure 1: Treble staff - 1, 2, 3, 4; Bass staff - 5, 4, 2, 1. Measure 2: Treble staff - 1, 4; Bass staff - 4, 4. Measure 3: Treble staff - 1, 2, 4, 4; Bass staff - 5, 3, 2, 1. Measure 4: Treble staff - 4, 4; Bass staff - 4, 1.

F major

Sheet music for F major arpeggios, measures 1-4. The music is in common time (indicated by '3/4') and M.M. = 60 to 108. The treble and bass staves show arpeggios for the I chord (F-A-C). Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measure 1: Treble staff - 1, 2, 3, 4; Bass staff - 5, 4, 2, 1. Measure 2: Treble staff - 1, 4; Bass staff - 1, 4. Measure 3: Treble staff - 1, 2, 4, 4; Bass staff - 5, 3, 2, 1. Measure 4: Treble staff - 4, 1; Bass staff - 4, 1.

D minor

Sheet music for D minor arpeggios, measures 1-4. The music is in common time (indicated by '3/4') and M.M. = 60 to 108. The treble and bass staves show arpeggios for the I chord (D-F-A). Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measure 1: Treble staff - 1, 2, 3, 4; Bass staff - 5, 4, 2, 1. Measure 2: Treble staff - 1, 4; Bass staff - 1, 4. Measure 3: Treble staff - 1, 2, 4, 4; Bass staff - 5, 3, 2, 1. Measure 4: Treble staff - 4, 1; Bass staff - 4, 1.

B♭ major

Sheet music for B-flat major arpeggios, measures 1-4. The music is in common time (indicated by '3/4') and M.M. = 60 to 108. The treble and bass staves show arpeggios for the I chord (B-flat-D-F). Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measure 1: Treble staff - 2, 1, 2, 4; Bass staff - 1, 3. Measure 2: Treble staff - 1, 4; Bass staff - 1, 3. Measure 3: Treble staff - 2, 1, 2, 3; Bass staff - 4, 2, 1, 4. Measure 4: Treble staff - 1, 4; Bass staff - 3, 1.

G minor

Sheet music for G minor arpeggios, measures 1-4. The music is in common time (indicated by '3/4') and M.M. = 60 to 108. The treble and bass staves show arpeggios for the I chord (G-B-D). Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measure 1: Treble staff - 1, 2, 3, 4; Bass staff - 5, 4, 2, 1. Measure 2: Treble staff - 1, 4; Bass staff - 1, 4. Measure 3: Treble staff - 1, 2, 4, 1; Bass staff - 5, 3, 2, 4. Measure 4: Treble staff - 4, 1; Bass staff - 4, 1.

E♭ major

C minor

A♭ major

F minor

D♭ major

B♭ minor

G \flat major

E \flat minor

B major

G \sharp minor

E major

C \sharp minor

A major

F# minor

D major

B minor

G major

E minor

EXTENSION

Chords of the diminished seventh, in arpeggios

Repeat this measure
4 times.

Repeat this measure
4 times.

This image shows a page of sheet music for piano, numbered 42. The music is arranged for two staves: treble clef (right hand) and bass clef (left hand). The key signature changes throughout the page, indicated by various sharps and flats. The time signature is mostly common time (indicated by '4'). The music consists of eight measures, each starting with a vertical bar line and ending with a double bar line. Measure 1 starts with a treble clef and a bass clef. Measures 2 through 7 start with a bass clef. Measure 8 starts with a treble clef again. Each measure contains five groups of notes, separated by vertical bar lines. The first group of notes in each measure is labeled with the numbers 1, 2, 3, 4, 5 from left to right. The second group is labeled 5, 4, 3, 2, 1. The third group is labeled 1, 2, 3, 4, 1. The fourth group is labeled 1, 4, 1, 4. The fifth group is labeled 1, 4, 5, 4. Measure 8 ends with a bass clef and a treble clef, followed by a dotted line and a bass clef, indicating a change in key or section. The page is filled with musical notation, including note heads, stems, and bar lines. There are also some numerical markings above the notes, such as '1 2 3 4 1' and '1 4 1 4', which likely correspond to fingerings or specific playing techniques. The overall layout is typical of early 20th-century piano sheet music.

4 times.

81

EXTENSION
Chords of the dominant seventh, in arpeggios

(M. M. $\text{♩} = 60 \text{ to } 120$)
Repeat this measure 4 times.

43

4 times

4 times

4 times

4 times

4 times

4 times

8-----;

8-----;

5 2 1
down

End of Part II.

1

Parts I and II of this work being a key to the difficulties of Part III, it is very important to master them thoroughly before taking the Virtuoso Exercises of Part III.

Part III

Virtuoso Exercises for Mastering the Greatest Mechanical Difficulties

The notes to be repeated in groups of three without raising the hand or the wrist. After the first four measures are mastered, the remainder of the exercise should be taken up.

(M.M. $\text{♩} = 60 \text{ to } 120$)

44

simile

simile

H.V. P.115

The notes to be repeated in pairs by all five fingers

The first fingering should be practiced until it is mastered, then, each of the five following fingerings; finally, the whole exercise without stopping.

The first note of each pair to be accented.

simile

1 2

45

1st fingering

2d fingering

3d fingering

4th fingering

simile

5th fingering

simile

6th fingering

simile

Trill exercises for all five fingers

The first six measures are to be practiced until they can be taken at a fairly rapid p̄ce; then, the remaining measures should be taken up. Care should be taken to play the passages with changes of fingering with perfect evenness.

It is interesting to observe that Mozart used this exercise for the practice of the trill.

Trill used by Thalberg.

Repeated notes in groups of four

In this exercise the fingers should be lifted well without raising hand or wrist. When the first line is mastered, the remainder may be taken up.

M. M. ♩ = 60 to 120

47

H. V. P. 145

Wrist Exercise
Detached Thirds and Sixths

81

The hand should be raised from the wrist after each stroke, the arm remaining quiet. The wrists should be held loosely and the fingers firm without stiffness. The first four measures should be practiced until they can be played with ease and freedom; then the remainder of the exercise should be taken up.

M. M. ♩ = 40 to 84

48

Detached Sixths

Same remarks as for the thirds.
M.M. ♩ = 40 to 84

Extension exercises for the 1st and 4th fingers, and the 2d and 5th fingers.

This is very useful for increasing the stretch.

M.M. ♩ = 60 to 108

49

Continuation of the preceding exercise.

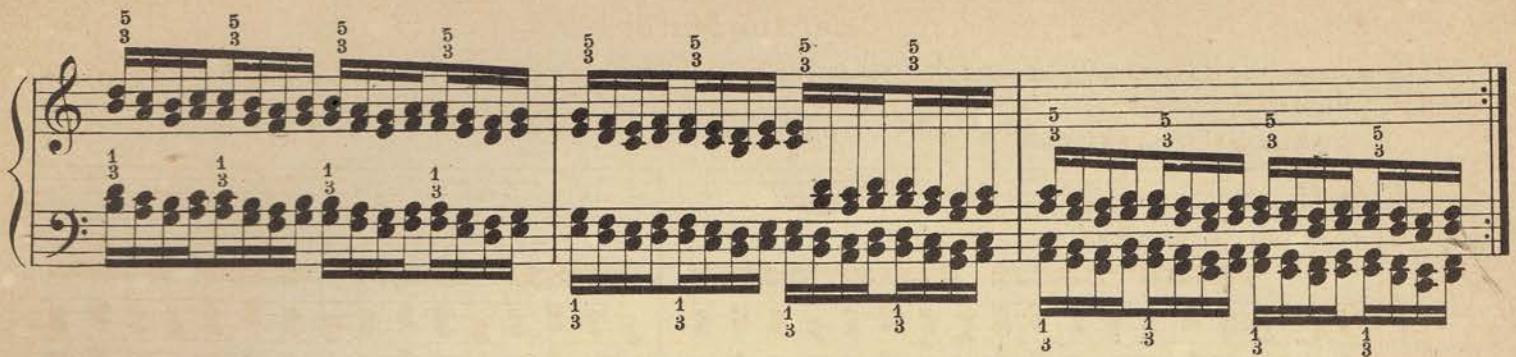
M.M. ♩ = 60 to 108

Legato Thirds

This exercise should be practiced carefully, for thirds occupy an important place in difficult music. Each note should be equal and distinct.

M. M. $\text{♩} = 40 \text{ to } 84$

50



Scales in Legato Thirds. Practice of these is indispensable. To obtain a legato keep the 5th finger of the right hand on its key for an instant while the thumb and 3d finger are passing to the next third; in the left hand, hold the thumb for an instant on the corresponding key, while a similar movement is executed by the 3d and 5th fingers. White notes indicate the keys to be held. The same plan should be carried out for the following chromatic scales, and all the scales in thirds.

M.M. $\text{♩} = 40 \text{ to } 84$

Chromatic scales in minor thirds.

M.M. $\text{♩} = 40 \text{ to } 84$

Preparatory Exercise for the Scales in Octaves

The wrists should be very supple, the fingers which take the octave firm without stiffness, and the unoccupied fingers rounded slightly.

The first three lines should be repeated slowly until the wrists have become supple; then the movement should be accelerated, continuing the exercise without interruption. If the wrists become fatigued, the pace should be slackened until the fatigue has passed, then the former pace may be regained by degrees. See the remarks to No. 48.

M. M. ♩ = 40 to 84

51

The musical score consists of six systems of two measures each. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The notation is as follows:

- Measure 1:** Treble staff: Dotted eighth note followed by an eighth note. Bass staff: Quarter note followed by an eighth note.
- Measure 2:** Treble staff: Quarter note followed by an eighth note. Bass staff: Quarter note followed by an eighth note.
- Measure 3:** Treble staff: Eighth note followed by a sixteenth note. Bass staff: Eighth note followed by a sixteenth note.
- Measure 4:** Treble staff: Eighth note followed by a sixteenth note. Bass staff: Eighth note followed by a sixteenth note.
- Measure 5:** Treble staff: Eighth note followed by a sixteenth note. Bass staff: Eighth note followed by a sixteenth note.
- Measure 6:** Treble staff: Eighth note followed by a sixteenth note. Bass staff: Eighth note followed by a sixteenth note.

8

8

8

8

8

8

Scales in Thirds, in the Keys Most Used.

These scales should be practiced with great evenness, and the ties observed. It is of the utmost importance to know them thoroughly. See the observations on No. 50

C major

M. M. = to 84

52

G major

D major

A major

Sheet music for A major, 2/4 time. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. Fingerings are indicated above the notes. Measures 1-4: Treble staff: 3 4 5 2 3 4 2 5 3 1; Bass staff: 3 2 1 3 5 4 1 2 3 5. Measures 5-8: Treble staff: 5 2 1 3 5 3 1 5 3; Bass staff: 3 3 1 2 4 1 2. Measures 9-12: Treble staff: 3 5 3 1 5 3 1 5 2; Bass staff: 1 2 4 2 1 3 3 5 3. Measures 13-16: Treble staff: 2 1 5 3 3 1 5 3; Bass staff: 3 5 1 3 5 3 1 3 5.

E major

Sheet music for E major, 2/4 time. The treble staff has a key signature of three sharps. The bass staff has a key signature of one sharp. Fingerings are indicated above the notes. Measures 1-4: Treble staff: 8 4 5 2 3 1 4 2 5 3 1; Bass staff: 3 5 2 4 1 3 5 2 1 3 5. Measures 5-8: Treble staff: 5 2 1 3 5 3 1 5 3; Bass staff: 1 3 5 1 2 4 2 1 2. Measures 9-12: Treble staff: 3 1 5 3 1 5 3 1 5 2; Bass staff: 3 5 1 3 5 3 1 3 5. Measures 13-16: Treble staff: 2 1 5 3 3 1 5 3; Bass staff: 3 5 1 3 5 3 1 3 5.

F major

Sheet music for F major, 2/4 time. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Fingerings are indicated above the notes. Measures 1-4: Treble staff: 3 4 5 2 1 3 4 5 2 1 3 5; Bass staff: 3 2 1 3 5 2 1 3 5. Measures 5-8: Treble staff: 3 1 5 3 1 5 3 1 5 3; Bass staff: 4 3 2 5 1 3 2 5 1 3. Measures 9-12: Treble staff: 3 5 3 1 5 3 1 5 3; Bass staff: 1 2 4 3 1 2 4 3. Measures 13-16: Treble staff: 2 1 5 3 3 1 5 3; Bass staff: 3 5 1 3 5 3 1 3 5.

B♭ major

Musical score page 10, measures 5-6. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat. Measure 5 starts with a measure rest followed by a sixteenth-note pattern. Measure 6 starts with a measure rest followed by a sixteenth-note pattern.

E♭ major

The image shows a page of sheet music for E-flat major (two flats) and 2/4 time. The music is divided into two staves by a brace. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature continuous sixteenth-note patterns. Above the music, the key signature is indicated as E-flat major (two flats). The time signature 2/4 is also present. The music is annotated with various numbers (e.g., 1, 2, 3, 4, 5, 8) and dashes, likely indicating fingerings or specific performance techniques.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one flat. Measure 11 starts with a forte dynamic. The right hand plays eighth-note chords with fingerings: (5,3), (3,1), (5,3), (2,1), (3,1), (3,2). The left hand provides harmonic support. Measure 12 begins with a piano dynamic. The right hand continues with eighth-note chords: (8,3), (3,1), (5,3), (1,3). The left hand provides harmonic support. The score concludes with a repeat sign and a double bar line.

A♭ major

A \flat major
2/4

1 2 3 4 5 3 4 5
2 1 1 2 3 1 2 3
2 3 1 5 3 1 5 3
2 1 3 5 3 1 2 1
2 1 3 5 3 1 2 1
2 1 3 5 3 1 2 1

3 2 1 5 4 3 2 1
3 4 3 2 5 4 3 2
3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1

3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1
3 2 1 5 4 3 2 1

A page of sheet music for piano, featuring two staves. The top staff is treble clef and the bottom is bass clef. The music is in common time and has a key signature of four flats. The left hand provides harmonic support with sustained notes and chords, while the right hand plays a melodic line. Fingerings are indicated above the notes, such as '5 3' and '2 1' for the left hand and '3 5' for the right hand.

A minor

Sheet music for A minor, 2/4 time. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Fingerings are indicated above the notes: 2 3 4 5 3 4 2 3 5 1, 3 5 3 1 5 3 1 5 3, 3 1 5 3 2 5 1 3 5 3, 3 1 5 3 2 5 1 3 5 3, 3 1 5 3 2 5 1 3 5 3, 3 1 5 3 2 5 1 3 5 3.

Continuation of the sheet music for A minor, 2/4 time. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Fingerings are indicated above the notes: 3 4 5 3 2 1 3 5 3 1 5 3, 3 4 5 3 2 1 3 5 3 1 5 3, 3 4 5 3 2 1 3 5 3 1 5 3, 3 4 5 3 2 1 3 5 3 1 5 3, 3 4 5 3 2 1 3 5 3 1 5 3, 3 4 5 3 2 1 3 5 3 1 5 3.

D minor

Sheet music for D minor, 2/4 time. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). Fingerings are indicated above the notes: 4 5 2 3 1 4 2 3 5 3 1, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5.

Continuation of the sheet music for D minor, 2/4 time. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). Fingerings are indicated above the notes: 3 4 5 3 1 3 5 2 1 3 5, 3 4 5 3 1 3 5 2 1 3 5, 3 4 5 3 1 3 5 2 1 3 5, 3 4 5 3 1 3 5 2 1 3 5.

G minor

Sheet music for G minor, 2/4 time. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). Fingerings are indicated above the notes: 3 4 5 2 1 3 4 2 3 5 1, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5, 3 2 1 3 5 2 4 1 2 3 5.

Continuation of the sheet music for G minor, 2/4 time. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). Fingerings are indicated above the notes: 3 4 5 2 1 3 5 2 1 3 5, 3 4 5 2 1 3 5 2 1 3 5, 3 4 5 2 1 3 5 2 1 3 5, 3 4 5 2 1 3 5 2 1 3 5.

Scales in Octaves in the 24 Keys

Each of these scales should be practiced until it can be executed with ease; then the 24 should be played without interruption.

We cannot insist too strongly on the absolute freedom of the wrist; it is only through this condition that octaves can be played without stiffness and with flexibility, brilliance and force. See remarks on Nos. 48 and 51.

M. M. ♩ = 40 to 84

C major

53

A minor

(1)

F major

G minor

H. V. P. 415

(1) In the scales in octaves, all the black keys should be taken with the 4th finger of either hand.

E♭ major



C minor



A♭ major



F minor



D♭ major



B♭ minor



G_b majorE_b minor

B major

G[#] minor

E major

C[#] minor

A major



F# minor



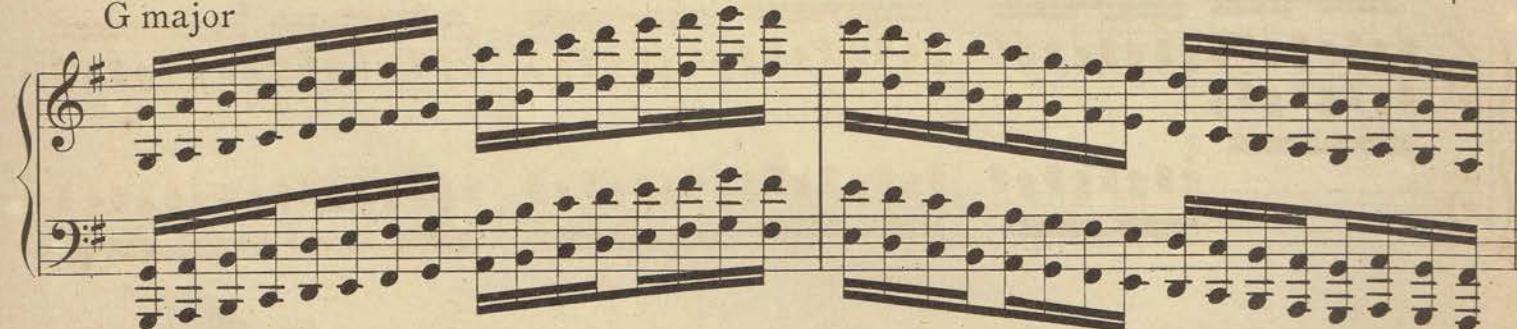
D major



B minor



G major



E minor



The Quadruple Trill in Thirds

For all Five Fingers

This exercise should be executed very evenly, each third being enunciated distinctly.

M.M. ♩ = 40 to 92

54

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92

The image shows four staves of piano sheet music. The top two staves are in treble clef, and the bottom two are in bass clef. Fingerings are indicated above the notes in various patterns such as 3-1-2, 2-4-3, and 3-4. The middle section contains exercises with fingerings like 3-1, 2-4-3, and 2-3-1. The bottom section contains exercises with fingerings like 3-1-2, 2-4-3, 5-3-2, and 5-3.

The Triple Trill

The same remark as for No. 54.

M.M. $\text{♩} = 40 \text{ to } 92$

55

ben marcato

The image shows a single staff of piano sheet music. It features a treble clef and a bass clef. The music consists of a series of eighth-note chords. Fingerings above the notes include 4-1-5-2, 4-1-5, 4-1-5-2, 5-4, and 5-4. The dynamic marking *ben marcato* is written below the staff.

ben marcato

Special fingerings for the Quadruple Trill
legato

another fingering.

Scales in Broken Octaves in all Keys

These should be played through without stop.

This exercise, which is very important, prepares the wrist for the tremolo.

M. M. ♩ = 60 to 120

C major

56

A minor

F major

D minor

B♭ major

G minor

* Throughout this exercise, the black keys should be taken with the 4th finger of either hand.

E♭ major

C minor

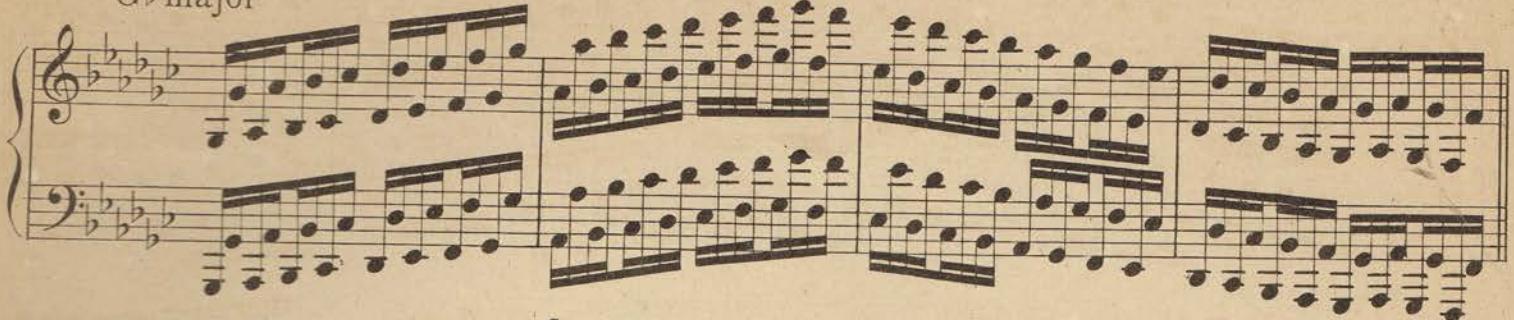
A♭ major

F minor

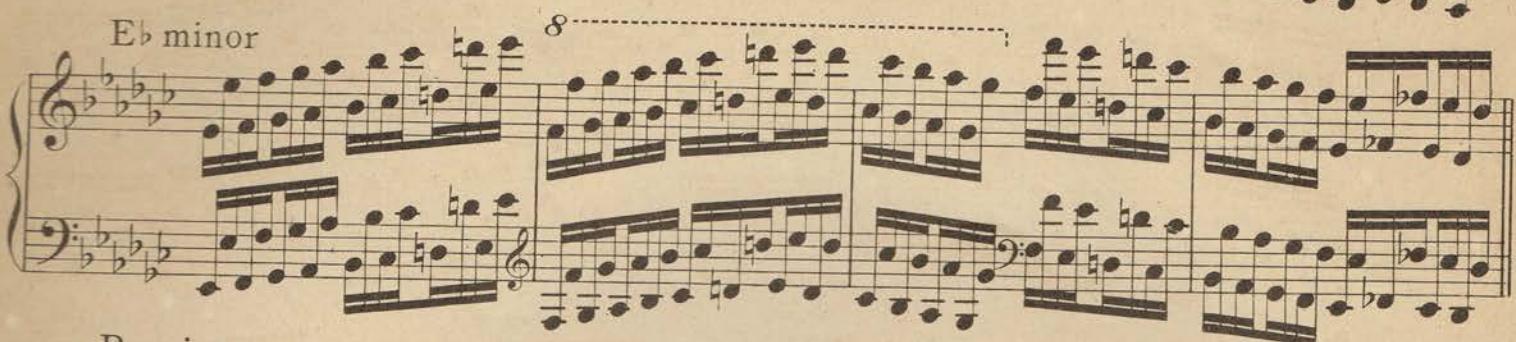
D♭ major

B♭ minor

G♭ major



E♭ minor



B major



G♯ minor



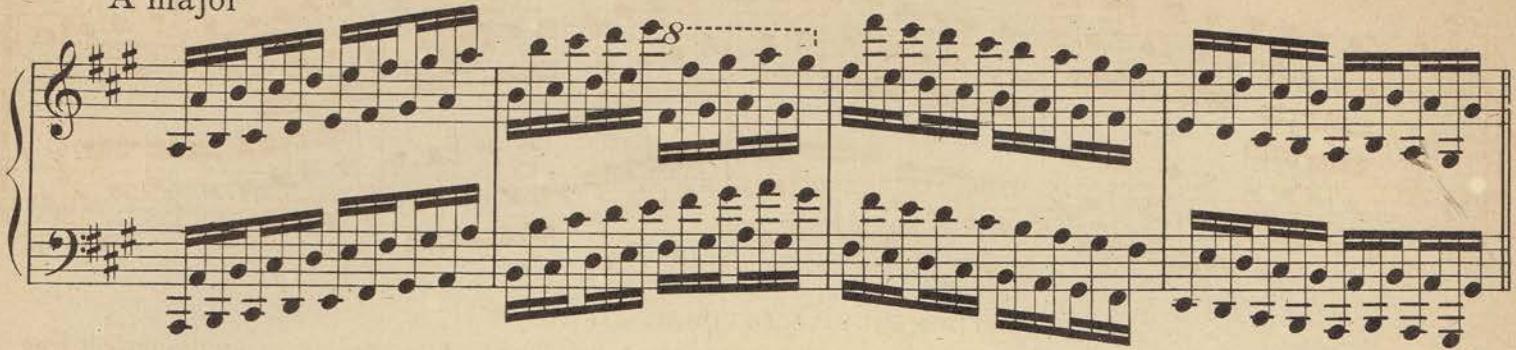
E major



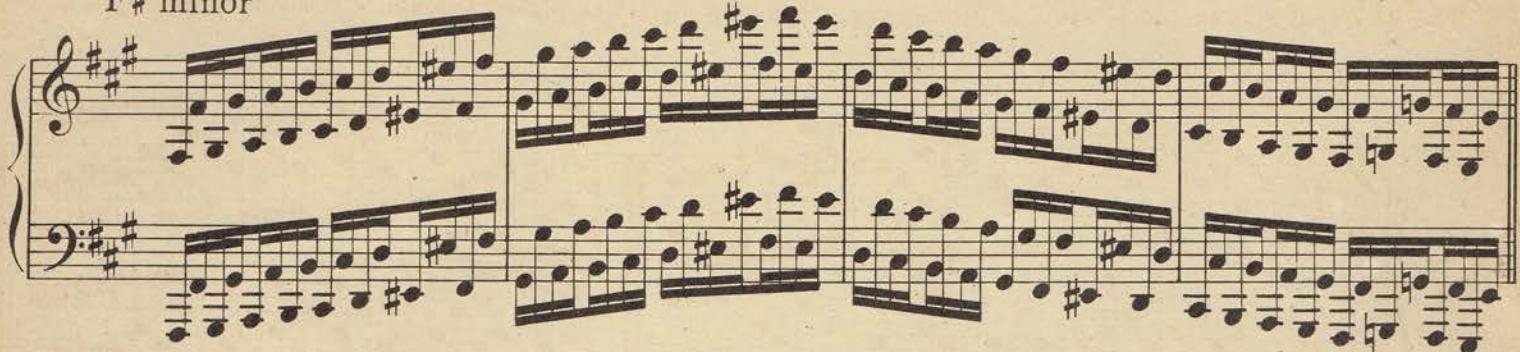
C♯ minor



A major



F♯ minor



D major



B minor



G major





Arpeggios, Octaves, in all Keys

The arpeggio in C should be practiced first; and only when it can be played easily, clearly, and with perfect freedom of the wrist, should the pupil pass to the following one in A minor.

The 24 Arpeggios should be studied in this way; then they should be played through without interruption.

M.M. $\text{♩} = 40 \text{ to } 72$

C major

A minor

57

F major

D minor

B♭ major

G minor

E♭ major

C minor



(a) Throughout this exercise, the black keys should be taken with the 4th finger of either hand.

H. V. P. 115

A musical score page featuring two staves of music. The top staff is in A-flat major (indicated by a treble clef and three flats in the key signature) and the bottom staff is in F major (indicated by a bass clef and one flat in the key signature). The music consists of six measures. Measures 1-3 show eighth-note patterns in A-flat major. Measure 4 begins a transition, indicated by a bracket above the staff and the number '8'. Measures 5-6 show eighth-note patterns in F minor (indicated by a treble clef and one flat in the key signature). The bass staff continues its eighth-note pattern throughout.

A musical score for piano, featuring two staves. The top staff is in D-flat major (three flats) and the bottom staff is in B-flat minor (one flat). Both staves begin with a forte dynamic (indicated by the number 8). The music consists of eighth-note patterns, primarily sixteenth-note chords and single-note runs.

A musical score for piano, featuring two staves. The top staff is in B major, indicated by a treble clef and a key signature of four sharps. The bottom staff is in G sharp minor, indicated by a bass clef and a key signature of one sharp. Both staves show eighth-note patterns with sixteenth-note grace notes. The music is divided into measures by vertical bar lines.

(a) Since this arpeggio, and the one following in E♭ minor, comprise only black keys, either the 4th or 5th finger may be employed.

E major

C♯ minor

A major

F♯ minor

D major

B minor

G major

E minor

Sustained Octaves,
With Accompaniment of Detached Notes

These octaves should be taken firmly and sustained without moving the wrists; and the intermediate notes should be taken with a brisk finger movement.

M.M. $\text{♩} = 60 \text{ to } 92$

ten. *simile*

58

8

8

H. V. P. 115

8

8

8

8

8

8va bassa

Quadruple Trill in Sixths,

Exercise for Combining the Thumb and 4th Finger, and the 2d and 5th Fingers of Either Hand

No movement of the hand or wrist should be made while playing this exercise.

M. M. $\text{♩} = 40$ to 84

59

M.M. ♩ = 40 to 84 *simile*

simile

8

simile

8

8

The Tremolo

To play the tremolo properly, it should be executed with the rapidity of a drum roll.

It should be practiced slowly at first, gradually increasing the speed until it reaches M.M. $\text{♩} = 72$. Finally by oscillatory motions of the wrist the rapidity should be further increased until the drum roll effect is attained. This study is tedious and difficult, but the excellence of the result attained will compensate the pianist for the trouble and fatigue undergone in its pursuit. Steibelt used to make his audience shiver by means of his tremolo.

M. M. $\text{♩} = 48 \text{ to } 72$

60

51

p

$\frac{2}{4} 1$ $\frac{3}{5} 1$ $\frac{2}{4} 1$ $\frac{21}{5}$ $\frac{21}{4}$

$\frac{5}{3} 1$ $\frac{5}{2} 1$ $\frac{5}{2} 1$

$\frac{2}{5} 4$

p pp

$\frac{4}{2} 1$ $\frac{4}{2} 1$ $\frac{5}{2} 1$ $\frac{2}{4}$ f

p $\frac{2}{4} 1$ $\frac{2}{4}$ $\frac{5}{2} 1$ $\frac{5}{5}$

$\frac{5}{2} 1$ $\frac{4}{2} 1$ $\frac{5}{2} 1$ p

$\frac{2}{5} 5$ $\frac{2}{5}$ $\frac{3}{5} 1$

$\frac{5}{4} 2$ $\frac{5}{4} 2$ $\frac{5}{4} 2$ $\frac{5}{4} 2$ ff

f *cresc.* $\frac{2}{5} 1$ $\frac{2}{5}$ $\frac{2}{1}$ $\frac{3}{5} 1$

The image shows a page of sheet music for a piece titled "The Four Seasons" by Vivaldi. The music is arranged for six staves, likely for a string quartet or similar ensemble. The staves are organized into two groups of three. The top group consists of a treble clef staff, a bass clef staff, and another treble clef staff. The bottom group also consists of a treble clef staff, a bass clef staff, and another treble clef staff. Each staff contains six measures of music, indicated by vertical bar lines. The music features various dynamics, including "dim.", "cresc.", "f", "ff", and "p". Fingerings are also present, such as "1", "2", "3", "4", "5", and "2 1", "3 1", "4 1", "5 1", "3 1 2 1", "3 1 5", and "4 1". The notation includes both common time (indicated by a 'C') and 5/4 time (indicated by a '5'). The overall style is characteristic of Baroque instrumental music.

4/2 5/2 4/2 5/2 5/2
 p 2/4 5/2 4/2 5/2

 5/1 4/2 5/2 4/2
 p_1 2/4 5/1 2/4

 4/2 5/2 4/2 5/2
 p 3/4 5/2 5/2

 5/1 5/2 5/3 5/2
 $poco rit.$ a tempo pp p

 3/4 3/2 5/4 5/3
 p 2/5 3/5 2/4

 5/2 5/4 5/2 5/3

 2/4 2/5

 3/4 3/2 5/4 5/3

 2/5 3/5

 5/2 5/3

 2/4

 8

 pp perdendosi

4 2 1 4 3 1 4 2 1 5 3 1

5 3 1 5 1 5 2 1 2 1

4 2 1 4 2 1 5 2 1 2 1

5 2 1 4 2 1 5 3 1 2 1

5 4 2 5 4 2 5 4 2 5 4 2

2 4 1 2 4 1 2 4 1 2 4 1

5 4 2 5 4 2 5 3 2 3 1

dim. 2 3 1 2 3 2 2 4 1

2 3 1 2 3 2 2 3 1 2 3 1

Conclusion

Now that the student has completed this volume, he is acquainted with the chief mechanical difficulties; but, if he wishes to obtain the reward of his toil and become a real artist, he should play this entire book through during a certain period of time each day; then only will these great difficulties become familiar to him.

One hour is required to play this work through, this is very little in comparison with the great advantages which will result. The great artists are obliged to practice exercises for several hours each day in order merely to keep up their execution. It is not too much to ask then, that these studies should be played through at least once daily.

THE END

