

# Ferdinand Beyer

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## ELEMENTARY INSTRUCTION BOOK for the PIANOFORTE

Revised and Enlarged by  
WM. SCHARFENBERG

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## MÉTODO DE INSTRUCCIÓN ELEMENTAL para PIANO

Revisado y Augmentado por  
WM. SCHARFENBERG

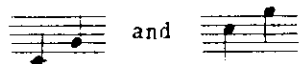
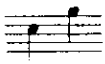



Traducción española de  
M. C. BÓVEDA

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G. SCHIRMER, *Inc.*

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(Up to here chiefly with the hand in the same position.)

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(Hasta aquí principalmente con la mano en la misma posición)

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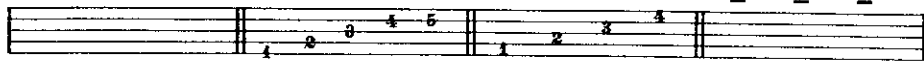
# First Part

## Elementary Principles for the Pianist

# Primera Parte

## Estudios Elementales para los Pianistas

Staff Pentagrama      Lines Líneas      Spaces Espacios      Ledgerlines Líneas adicionales



Treble or G Clef Clave de SOL      Bass or F Clef Clave de FA

Notes on the five lines in the four Spaces above the staff on the ledger lines below the staff under the ledgerlines

Notas en las cinco líneas en los cuatro espacios sobre el pentagrama en las líneas adicionales bajo el pentagrama bajo las líneas adicionales

MI SOL SI RE FA      FA LA DO MI      D-RE      C A F      SI RE FA LA      B G E

SOL SI RE FA LA DO MI      F-FA      Do Mi SOL E C A F      RE FA LA      D B G

RE SI      C E G      D F A      RE FA LA      D B G

MI DO LA FA      DO LA FA      MI DO LA FA      RE SI SOL

To facilitate the learning of the notes, the pupil must memorize the musical alphabet, *c d e f g a b*, in succession as well as in thirds: *ċe-ġb-ḋf-ȧv*, backward and forward; and must apply this to the notes and keys.

El aprendizaje de las notas se facilita estudiando de memoria el nombre y colocación de ellas en el pentagrama, tanto seguidas, *Do, Re, Mi, Fa, etc.*; como alternadas, *Re-Sol, Si-Mi, etc.* Este mismo orden debe aplicarse al conocimiento de las teclas en el piano.

Intervals      Second      Third      Fourth      Fifth      Sixth      Seventh      Octave

Intervalos      de Segunda      Tercera      Cuarta      Quinta      Sexta      Séptima      Octava

### Value of the Notes and the Rests

### Valor de las Notas y de sus Silencios

A whole note or whole rest contains:		Una redonda o su silencio equivale a:
2 half-notes or 2 half-rests		2 blancas o 2 silencios de blanca
4 quarter-notes or 4 quarter-rests		4 negras o 4 silencios de negra
8 eighth-notes or 8 eighth-rests		8 corcheas o 8 silencios de corchea
4 Triplets		4 Tresillos
16 sixteenth-notes or 16 sixteenth-rests		16 doble-corcheas o 16 silencios de ellas
32 thirty-second-notes or 32 thirty-second-rests		32 triple-corcheas (o fusas) o 32 de sus silencios
64 sixty-fourth-notes or 64 sixty-fourth-rests		64 cuádruple-corcheas (o semifusas) o 64 de sus silencios

Dot after a note  
El puntillo a la derecha de una nota

Two dots after a note  
Valor del doble-puntillo

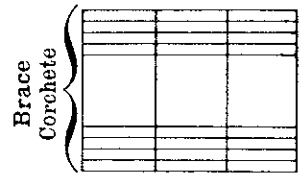
Value  
Su valor

Dot after a rest  
El puntillo a la derecha de un silencio

Two dots after a rest  
Valor del silencio con doble-puntillo

Value  
Su valor

Bars  
Líneas Divisorias



Accidentals

Accidentales

Sharp  
Sostenido

Flat  
Bemol

Natural  
Becadro  
o natural

C C sharp C natural D D flat D natural  
Do Do Do RE RE RE  
sostenido natural bemol natural

Common time		Compasillo
Compass usuales		Dos por cuatro
Triple time		Tres por cuatro
		Ternario
Compound time		Seis por ocho
		Compuesto
Triple time		Tres por ocho
		Ternario
Compound time		Nueve por ocho
		Compuesto

Names of the notes with sharps  
Nombre de las notas con sostenidos

Names of the notes with flats  
Nombre de las notas con bemoles

C sharp D sharp E sharp F sharp G sharp A sharp B sharp C sharp C flat D flat E flat F flat G flat A flat B flat C flat  
Do RE MI FA SOL LA SI DO Do bemol RE bemol MI bemol FA bemol SOL bemol LA bemol SI bemol Do

Chromatic Scale  
Escala cromatica

C C sharp D D sharp E F F sharp G G sharp A A sharp B C B flat A A flat G G flat F E E flat D D flat C  
Do Do RE RE MI FA FA SOL SOL LA LA SI DO SI SI LA LA SOL SOL FA MI MI RE RE DO  
sostenido sostenido sostenido sostenido sostenido sostenido sostenido sostenido bemol bemol bemol bemol bemol bemol bemol

Enharmonic  
Enarmonica

C sharp Do sostenido Re bemol	D sharp E flat Re sostenido Mi bemol	F sharp G flat Fa sostenido Sol bemol	G sharp A flat Sol sostenido La bemol	A sharp B flat La sostenido Si bemol	C sharp D flat Do sostenido Re bemol			
C Do	D Re	E, F flat Mi, Fa bemol	F, E sharp Fa, Mi sostenido	G Sol	A La	B, C flat Si, Do bemol	C, B sharp Do, Si sostenido	White keys Teclas Blancas

A Keyboard of Seven Octaves

Un Teclado de Siete Octavas

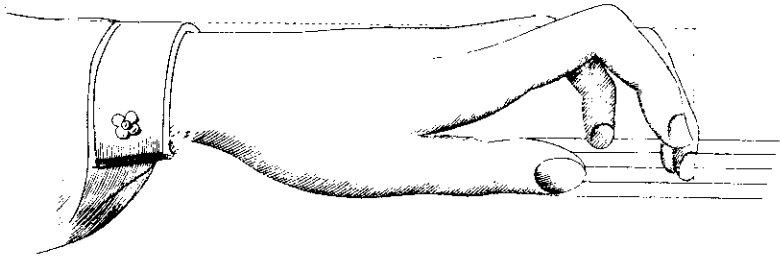
Treble Clef  
Clave de Sol

Bass Clef  
Clave de Fa

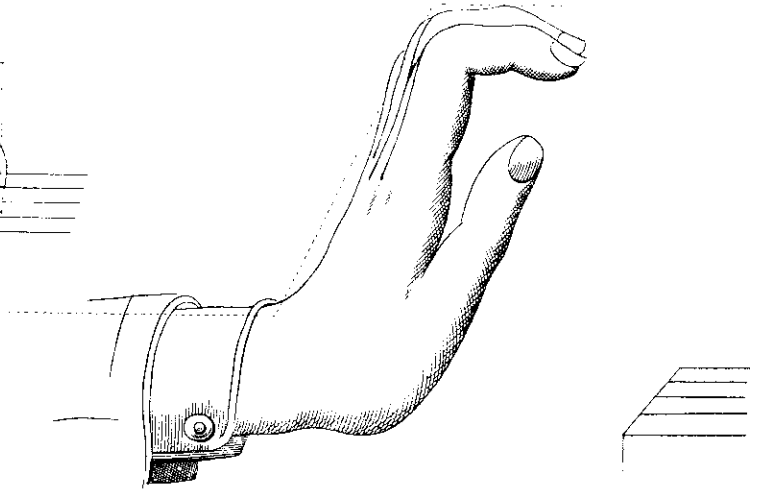
Bass, or Left hand  
Mano Izquierda, Acompañamiento

Treble, or Right Hand  
Mano derecha

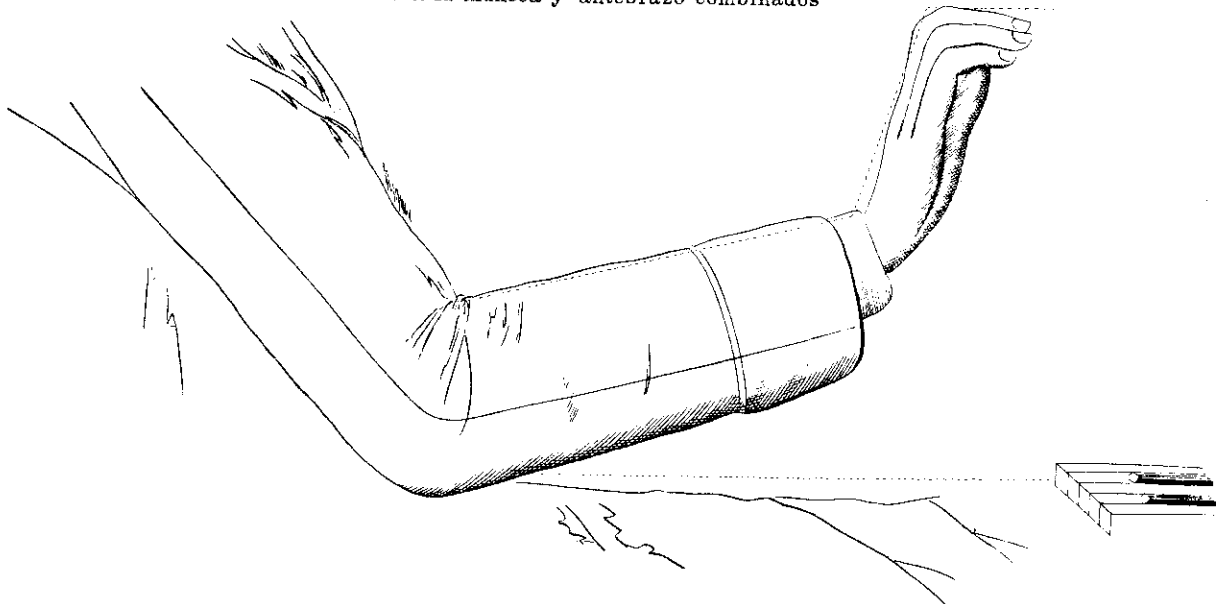
I. Stroke of the First Finger.  
I. Ataque del primer dedo



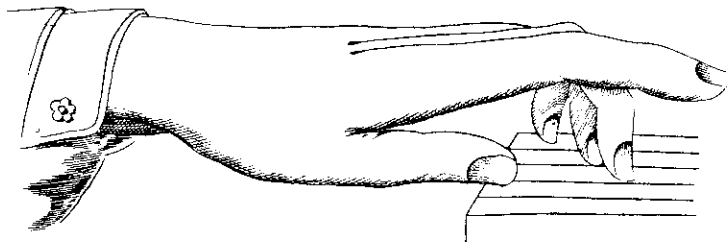
II. Stroke of the Wrist.  
II. Postura de la muñeca



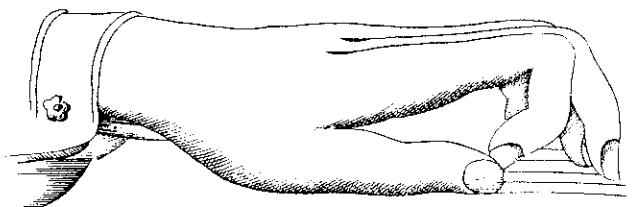
III. Stroke of the Wrist and Forearm combined.  
III. Colocación de la muñeca y antebrazo combinados



IV. Position of the First Finger for Staccato Stroke.  
IV. Posición del primer dedo para la ejecución del Staccato



V. Position after the Stroke.  
V. Como debe quedar la mano después de ejecutarlo



## Exercise for the Touch of the Right Hand.

Each finger must be raised exactly at that moment, when the next finger touches the key.

The movement of the fingers must be equal, firm, and in the beginning slow.

The touch must not be too strong, in order to avoid a forced straining of the muscles of the hand and arm, which causes a hard and unpleasant touch.

(For the position, see page 5.)

Each Exercise must be repeated as often as the teacher requires.

## Ejercicio para la Pulsación de la Mano Derecha

Cada dedo debe levantarse precisamente en el momento en que el próximo toca la nota que le corresponde.

Debe ser igual el movimiento de los dedos; al principio lento, pero firme.

Para no forzar los músculos de la mano y del brazo, la pulsación debe ser suave, a fin de evitar que se adquiera una ejecución ruda y poco agradable.

(Véase la página 5 para la posición)

Cada ejercicio se repetirá tantas veces como el maestro indique.

1. 2. 3. 4. 5.  
6. 7. 8. 9. 10.  
11. 12. 13. 14. 15.  
16. 17. 18. 19.  
20. 21. 22. 23. 24.

## Exercise for the Touch of the Left Hand.

## Ejercicios para la Pulsación de la Mano Izquierda

1. 2. 3. 4. 5.  
6. 7. 8. 9. 10.

11. 12. 13. 14. 15.  
16. 17. 18. 19.  
20. 21.  
22. 23. 24.

This section contains 14 numbered musical exercises (11-24) for both hands together. Each exercise is written on a single treble clef staff with a common time signature (C). The exercises consist of various rhythmic patterns and fingerings, often including repeat signs and double bar lines. Fingerings are indicated by numbers 1-5 below the notes.

Exercises for both Hands  
together.

Ejercicios para ambas  
Manos en Conjunto

1. 2. 3. 4.  
5. 6. 7. 8.  
9. 10. 11. 12.  
13. 14. 15. 16.  
17. 18. 19. 20.  
21. 22. 23. 24.

This section contains 24 numbered musical exercises (1-24) for both hands together. Each exercise is written on a single treble clef staff with a common time signature (C). The exercises consist of various rhythmic patterns and fingerings, often including repeat signs and double bar lines. Fingerings are indicated by numbers 1-5 below the notes.

The Exercises of these two Pages must be played from memory; when a degree of proficiency is acquired, the pupil may proceed to the following pages. The same remarks apply to the Finger-Exercises in the Sequel of this work, so that the pupil may bestow all his attention on a correct position and touch.

Estos ejercicios deben tocarse de memoria y retener en ella los dedos que se usan para acostumbrarse a observar la digitación en el primer transcurso de esta obra. Cuando adquiera el discípulo cierto grado de adelanto, podrá pasar a las páginas siguientes. Así mismo se procederá en todos los demás ejercicios para que la atención del principiante se dedique a la posición y pulsación correctas.

# For Three Hands.

# Para Tres Manos

The Teacher.

El Maestro

Moderato.

Nº 1.

Tema.

Musical staff for the main theme, featuring a bass clef, a common time signature (C), and a series of chords and notes.

Var. 1.

Musical staff for Variation 1, featuring a bass clef, a common time signature (C), and a series of chords and notes.

Var. 2.

Musical staff for Variation 2, featuring a bass clef, a common time signature (C), and a series of chords and notes.

Var. 3.

Musical staff for Variation 3, featuring a bass clef, a 3/4 time signature, and a series of notes and rests.

Var. 4.

Musical staff for Variation 4, featuring a bass clef, a common time signature (C), and a series of chords and notes.

Var. 5.

Musical staff for Variation 5, featuring a bass clef, a common time signature (C), and a series of chords and notes.

Var. 6.

Musical staff for Variation 6, featuring a bass clef, a common time signature (C), and a series of notes and rests.

Var. 7.

Musical staff for Variation 7, featuring a bass clef, a common time signature (C), and a series of notes and rests.

Var. 8.

Musical staff for Variation 8, featuring a bass clef, a 3/4 time signature, and a series of notes and rests.

Var. 9.

Musical staff for Variation 9, featuring a bass clef, a common time signature (C), and a series of notes and rests.

Var. 10.

Musical staff for Variation 10, featuring a bass clef, a common time signature (C), and a series of notes and rests.

Var. 11.

Musical staff for Variation 11, featuring a bass clef, a common time signature (C), and a series of notes and rests.

Var. 12.

Musical staff for Variation 12, featuring a bass clef, a common time signature (C), and a series of notes and rests.



# For Three Hands The Pupil For the Right Hand alone

# Para Tres Manos El Discípulo Para la Mano Derecha sola

Position of the Hand  
Posición de la Mano

C D E F G  
Do Re Mi Fa Sol

Tempo Moderato  
(Moderate Movement) (Movimiento Moderado)

## Nº 1 Tema

*legato*

1 2 3 4 1 2 3 4

The pupil should count the time-beats aloud, at first  
Al principio el discípulo marcará en alta voz el tiempo

Slur  
Ligadura

Var. 1.

1 2 3 4

Var. 2.

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

Var. 3.

1 2 3 E C G C 1 2 3 1 2 3

Var. 4.

1 2 3 4

Var. 5.

1 2 3 4 1 2 3 4

Var. 6.

1 2 3 4

Var. 7.

1 2 3 4

Var. 8.

1 2 3

Var. 9.

1 2 3 4

Var. 10.

1 2 3 4

Var. 11.

1 2 3 4

Var. 12.

1 2 3 4

The Tones must be connected without any break between them. This is to be effected by each finger remaining until the next finger strikes. As a general rule, this manner of playing should be followed. If a key is to be struck several times with the same finger, the hand must be raised each time.

Como los sonidos deben estar conectados sin interrupción entre ellos, los dedos quedarán sobre las teclas correspondientes hasta que el siguiente dedo toque su nota respectiva. Esta manera de ejecutar debe ser regla general. Cuando una tecla tenga que tocarse varias veces con el mismo dedo, la mano se levantará cada vez.

Rests  
Silencios

During the value of a Rest, the finger must not remain on the key, and the hand must be raised.

En los silencios el dedo no estará sobre la tecla y la mano se debe levantar.

## For Three Hands.

## Para Tres Manos

No. 2. Moderato.

Tema.

Musical notation for the main theme (Tema) in G major, 3/4 time. The notation consists of two staves. The upper staff contains a series of chords, each with an eighth note above it. The lower staff contains a series of chords, each with an eighth note below it. The tempo is marked 'Moderato'.

Musical notation for Variation 1 (Var. 1) in G major, 3/4 time. The notation consists of two staves. The upper staff contains a series of chords, each with an eighth note above it. The lower staff contains a series of chords, each with an eighth note below it.

Musical notation for Variation 2 (Var. 2) in G major, 3/4 time. The notation consists of two staves. The upper staff contains a series of chords, each with an eighth note above it. The lower staff contains a series of chords, each with an eighth note below it.

Musical notation for Variation 3 (Var. 3) in G major, 3/4 time. The notation consists of two staves. The upper staff contains a series of chords, each with an eighth note above it. The lower staff contains a series of chords, each with an eighth note below it.

Musical notation for Variation 4 (Var. 4) in G major, 3/4 time. The notation consists of two staves. The upper staff contains a series of chords, each with an eighth note above it. The lower staff contains a series of chords, each with an eighth note below it.

## For Three Hands

## Para Tres Manos

Position of the Hand  
Posición de la Mano



For the left hand alone

Para la mano izquierda sola


Nº 2. Moderato.  
Tema.



Var. 5. 

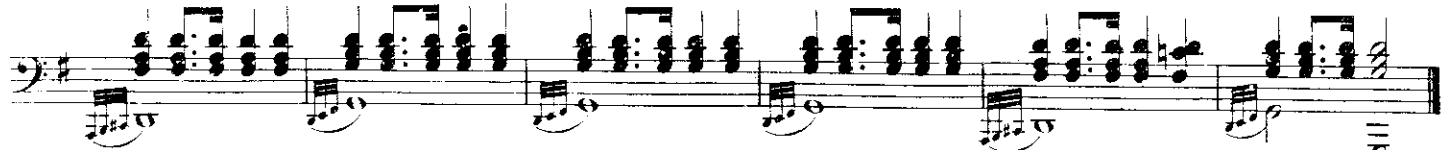


Var. 6. 



Var. 7. 






Var. 8. 





Repeat Signs  
Signos de Repetición 

Var. 5.    
 1 2 3



Position of the Hand   
Posición de la Mano   
G A B C D  
Sol La Si Do Re

Var. 6.    
 1 2 3 4



Var. 7.    
 1 2 3 4



Var. 8.    
 1 2 3



Duets  
For Four Hands

Duos  
Para Cuatro Manos

Secondo.

Second Part

Segundas Manos

Moderato.

Nº 3.

Musical score for No. 3, featuring a complex texture with many beamed notes in the upper voice and a simple bass line.

Nº 4.

Musical score for No. 4, featuring a complex texture with many beamed notes in the upper voice and a simple bass line.

Nº 5.

Musical score for No. 5, featuring a complex texture with many beamed notes in the upper voice and a simple bass line.

Nº 6.

Musical score for No. 6, featuring a complex texture with many beamed notes in the upper voice and a simple bass line.

Nº 7.

Musical score for No. 7, featuring a complex texture with many beamed notes in the upper voice and a simple bass line.

Nº 8.

Musical score for No. 8, featuring a complex texture with many beamed notes in the upper voice and a simple bass line.

Musical score for No. 9, featuring a complex texture with many beamed notes in the upper voice and a simple bass line.

# Duets For Four Hands

# Duos Para Cuatro Manos

Primo

First Part | Primeras Manos

Moderato.

Position of the Hands  
Posición de las Manos

1 2 3 4 5  
C D E F G  
Do Re Mi Fa Sol

5 4 3 2 1

No 3.

Right hand  
Mano Derecha  
1 2 3 4

Left hand  
Mano Izquierda

Each finger keeps the key assigned to it.

No 4.

Cada dedo debe tocar la tecla que se le designa.

1 2 3 4

5 4 3 2 1

1 2 3 4

5 4 3 2 1

1 2 3

5 4 3 2 1

1 2 3 4

5 4 3 2 1

1 2 3 4 5  
C D E F G  
Do Re Mi Sol

2  
G  
Sol

No 8.

1 2 3 4 5

2 1 2 3 4 5

5 4 3 2 1

5 4 3 2 1

Secondo.

Allegretto.

Nº 9.

Commodo.

Nº 10.

Moderato.

Nº 11.



Primo.

Allegretto  
(Moderately fast) (Velocidad Moderada)

Nº 9.

Commodo  
(Quietly, with composure) (Aire Tranquilo)

Position of the Hands  
Posición de las Manos

C D E F G  
Do Re Mi Fa Sol

G  
Sol

Nº 10.

Position of the Hands  
Posición de las Manos

E F G  
Mi Fa Sol

Nº 11.

Moderato.

### Exercises for Both Hands.

### Ejercicios para ambas Manos

The pupil should never forget, that a good position of the body, the arms, the hands and fingers, as well as a good touch, and keeping strict time, are the foundation of good playing.

El fundamento de la buena ejecucion lo constituyen: la buena posición del cuerpo, los brazos, las manos y los dedos; la buena pulsación y la observación estricta del compás. El discípulo nunca debe descuidar ninguna de estas reglas, ni olvidar que de todas ellas dependen sus adelantos.

Moderato.

1 2 3 4 5  
C D E F G  
Do Re Mi Fa Sol  
3 1  
C G  
Do Sol

Nº 12.

1 2 3 4 5  
3 1 3 2

1 5  
C G  
Do Sol  
4 3 2 1  
C D E F G  
Do Re Mi Fa Sol

Nº 13.

5 4 3 2 1 3 1

1 2 3 4 5  
C D E F G  
Do Re Mi Fa Sol  
1 3 2 1  
C D E F G  
Do Re Mi Fa Sol

Nº 14.

Nº 15.

Moderato.

Nº 16.

1 3 2 4 3 1 2  
*legato.*  
5 1 3 5 2 4 1 5 3

Musical notation for the first system, featuring a treble and bass staff with a melodic line in the treble and a bass line in the bass. Fingerings are indicated by numbers 1-5.

Nº 17. *Allegretto.*  
*legato.*

Musical notation for exercise Nº 17, starting with the tempo and articulation markings. It shows a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated.

Musical notation for the second system of exercise Nº 17, continuing the melodic and bass lines with fingerings.

Musical notation for the third system of exercise Nº 17, continuing the melodic and bass lines with fingerings.

Nº 18. *Allegretto.*

Musical notation for exercise Nº 18, including a key signature and tempo marking. It shows a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated.

Musical notation for the fourth system of exercise Nº 18, continuing the melodic and bass lines with fingerings.

1	2	3	5
C	D	E	G
Do	Re	Mi	Sol
5	3	2	4
C	F	F	G
Do	Mi	Fa	Sol

Allegretto.

4 2 3  
C D E  
Do Re Mi

Nº 19.

C E F G  
Do Mi Fa Sol

Allegretto.

1 2 3 5  
C D E G  
Do Re Mi Sol

Nº 20.

C E F G  
Do Mi Fa Sol

Moderato.

4 2 3 4 5  
C D E F G  
Do Re Mi Fa Sol

Nº 21.

C D E F G  
Do Re Mi Fa Sol

Nº 22.

*legato.*

1 3 5 3 2 4 3 2

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

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

Moderato.

Nº 23.

1 2 3 4 5  
C D E F G  
Do Re Mi Fa Sol

5 1 3

4 4 2 3 1

Nº 24.

*legato.*

1 3 5

2 4 1

Nº 25.

5 4 3 3 2 1 1 2 3

4 5 3 1

Moderato.

1 2 3 3 1 5  
C D E F G  
Do Re Mi Fa Sol

2 1 3 2 1  
C D E F G  
Do Re Mi Fa Sol

No 26.

No 27.

No 28.

Nº 29.

Bind or Tie  
Ligadura



The second note must not be struck, but the finger must be held on the key during the value of the two notes.

La segunda nota no se toca. El dedo debe estar sobre la tecla todo el tiempo que representa el valor de las dos figuras.

Nº 30.

*legato.*

Nº 31.

Duets.

Duos

Secondo.

Andante.

Nº 32.

*dolce.*

Allegretto.

Nº 33.

*p*

Andante.

Nº 34.

*p*



Andante Primo.  
(Slow) (Despacio)

1	2	3	4	5
G	A	B	C	D
Sol	La	Si	Do	Re
5	4	3	2	1

Nº 32.

Allegretto.

Nº 33.

Andante.

Nº 34.

Moderato.

1 2 3 4 5  
 C D E F G  
 Do Re Mi Fa Sol

G B C D  
 Sol Si Do Re

Nº 35.

*sempre legato.*

*sempre legato*  
 Always smoothly  
 Ligado, sin saltos

Nº 36.

Allegretto.

1 2 3 4 5  
 G A B C D  
 Sol La Si Do Re

5 4 3 2 1

Nº 37.

Moderato.

Nº 38.

First system of exercise Nº 38. The right hand features a melodic line with a slur over the first four measures and a fermata in the fifth. The left hand plays a steady eighth-note accompaniment. Fingering numbers are present below the left hand notes.

Second system of exercise Nº 38. Continuation of the melodic and accompanimental lines from the first system.

Nº 39.

First system of exercise Nº 39. Similar structure to Nº 38, with a slur and fermata in the right hand and eighth-note accompaniment in the left hand.

Second system of exercise Nº 39. Continuation of the musical exercise.

Nº 40.

First system of exercise Nº 40. The right hand has a more complex melodic line with slurs and a fermata. The left hand accompaniment includes some chords and eighth notes.

Second system of exercise Nº 40. Continuation of the musical exercise.

Duets.

Duos

Allegretto.

Secondo.

Nº 41.

First system of musical notation for No. 41. It consists of two staves. The upper staff is in bass clef with a common time signature 'C'. It begins with a piano dynamic marking 'p'. The lower staff is also in bass clef with a common time signature 'C'. The music features a series of chords and arpeggiated figures.

Second system of musical notation for No. 41. It consists of two staves. The upper staff is in bass clef with a common time signature 'C'. The lower staff is also in bass clef with a common time signature 'C'. The music continues with various chordal textures and melodic lines.

Andante.

Nº 42.

First system of musical notation for No. 42. It consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a 'dolce.' dynamic marking. The lower staff is in bass clef with a 3/4 time signature. The music features a slow, flowing melody with arpeggiated accompaniment.

Second system of musical notation for No. 42. It consists of two staves. The upper staff is in bass clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues with the same slow, flowing character.

Moderato.

Nº 43.

First system of musical notation for No. 43. It consists of two staves. The upper staff is in bass clef with a common time signature 'C'. It begins with a mezzo-forte dynamic marking 'mf'. The lower staff is in bass clef with a common time signature 'C'. The music features a moderate tempo with complex chordal textures.

Second system of musical notation for No. 43. It consists of two staves. The upper staff is in bass clef with a common time signature 'C'. The lower staff is in bass clef with a common time signature 'C'. The music continues with the same moderate tempo and complex textures.

Allegretto. Primo.

1 2 3 4 5  
A B C D E  
La Si Do Re Mi

Nº 41.

5 4 3 2 1 3 2 1

*legato.*

1 2 3 4 5 3 2 1

Andante.

Nº 42.

3 2 1 5 4 3

Moderato.

Nº 43.

1 2 3 1 5 2 4

Secondo.

No 44. *Modrato.*

The musical score for No 44, titled "Secondo", is written in 2/4 time and marked "Modrato." The piece is in a minor key, indicated by the presence of a flat in the bass line. The score is presented in seven systems, each consisting of two staves (treble and bass clef). The first system is marked with a piano (*p*) dynamic. The second system continues the eighth-note pattern in the right hand. The third system is marked with a mezzo-forte (*mf*) dynamic and features a change in the right-hand melody, moving from eighth notes to a more melodic line with slurs. The fourth system continues this melodic line. The fifth system returns to the eighth-note pattern in the right hand. The sixth system continues the eighth-note pattern. The seventh system concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

8 (Octave.)

The notes which have this mark above them, must be played an octave (eight notes) higher, as far as the mark goes.

8 (Octava)

Las notas que tienen este signo sobre sí, seguido de una serie de puntos así, se tocan una octava más alta (ocho notas) hasta que termine la marca de los puntos.

Example:  
Ejemplo:

To be played:  
Debe tocarse así:

C D E F G  
Do Re Mi Fa Sol

Moderato.

Primo.

Nº 44.

Exercise on the value of the notes up to Eighth-notes.  
Para ejercitarse en el valor de las notas hasta las corcheas.

1 2 3 4

1 2 3 4

*sempre legato.*

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

1 2 3 4

1 2 3 4

Exercises in Eighth-Notes.

Ejercicios de Corcheas

1 2 3 4

1 2 3 4

1 2 3 4

Moderato.

1 2 3 4 5

C D E F G  
Do Re Mi Fa Sol

Nº 45.

Commodo.

Nº 46.

5 1 3 1

5 1 3 1

5 1 3 1

5 1 3 1

5 5 5 5 1

1. 2.

See page 34  
Véase pag. 34

Moderato.

Position of the left hand  
Posición de la mano izquierda

Nº 47.

E C B A G  
Mi Do Si La Sol

2 3 4 5

2 3 4 5

2 3 4 5



*Allegretto.*

Nº 48.

1. 2.

See page 34.  
Véase pag. 34

*Allegretto.*

Nº 49.

*Commodo.*

Nº 50.

The elbows must not stand off from the body, even though the hands may be far apart.

Los codos nunca deben estar separados del cuerpo aunque las manos estén muy distantes.

Repeat 7 times  
Repítase 7 veces

Ending  
Para terminar

Do Re Mi Fa Sol Fa Mi Re  
Do La Si Do Re Mi Re Do Si La Re Mi Fa Sol La Sol Fa Mi Re Sol La Si Do Re Do Si La Sol

NB. To compare the notes in the G Clef with those in the F Clef, which are played on the same keys.  
NB. Para comparar las notas de la Clave de SOL con las de la Clave de FA que se tocan en las mismas teclas.

Moderato.

Nº 51.

1<sup>ma</sup> First time Primera vez  
2<sup>da</sup> Second time Segunda vez

1<sup>ma</sup> prima volta First time Primera vez  
2<sup>da</sup> seconda volta Second time Segunda vez

Allegretto.

Nº 52.

Moderato.

Nº 53.

*f*, forte  
loud  
fuerte

Commodo.

Nº 54. *f*

Moderato.

Nº 55. *mf*

*mf, mezzo forte*  
moderately loud  
mediana fuerza

Allegretto.

Nº 56. *f*

Allegretto.

Nº 57. *f*

*p, piano*  
soft  
suave

Moderato.

Nº 58.

3  
mf  
5 1 3 1  
5 1 3 1  
5  
1. 2.  
increasing *crescendo* decreasing *diminuendo*  
in strength *disminuyendo*  
la fuerza

Allegretto.

Nº 59.

3  
mf  
5  
5  
2 3 4 1 2 3 2 4 5 3 1 2 1 3  
means, the note must be accentuated.  
Indica que la nota se debe acentuar.

Commodo.

Nº 60.

3 5  
mf  
5 3 1  
cresc. dim. f  
1 3 5  
5 3 1  
dim. cresc. dim.

*cresc.* *crescendo* *increasing* *acrecentando*  
*dim.* *diminuendo* *decreasing* *disminuyendo*  
la fuerza

Allegro moderato  
(Moderately fast) (Moderada velocidad)

No 61.

*dolce.*

*dolce*  
softly, sweetly  
dulce, suave

No 62.

Allegro moderato.

*mf*

If a dot is placed above a note, the finger, which plays the note, must be raised immediately after striking the key.

Examples:  
Ejemplos:

to be played thus:  
debe tocarse así:

Quando se ve un punto sobre una nota, quiere decir que el dedo que la toque se levante inmediatamente de la tecla.

No 63.

Allegretto.

No 64.

Commodo.

1 2 3 4 5  
5 4 3 2 1

Nº 63.

*Allegretto.* *mf*

2.

*crese.* *f*

(YYY)  
Dashes above the notes cause these to be played still shorter than when they are marked with dots.

Example: Execution:  
Ejemplo: Ejecución:

Quando se encuentran notas sobre las cuales hay tildes, indican que su ejecución es más breve que cuando tienen puntos.

1 2 3 4 5  
3 2 1

Nº 64.

*Commodo.* *dolce.*

1. 2.

### Second Part

Exercises for passing the thumb under the fingers and the fingers over the thumb

### Segunda Parte

Ejercicios para pasar el dedo pulgar bajo los otros dedos y éstos sobre el pulgar

Scale in C major — Escala de Do mayor

Right hand alone  
La mano derecha sola

Each exercise at least 8 times.  
Cada ejercicio al menos 8 veces.

Ending  
Para concluir

The elbows must remain in a natural position.  
Los codos deben permanecer en posición natural.

Left hand alone  
La mano izquierda sola

Scale in C major.

Escala de Do mayor

Moderato.

No. 65.

*sempre legato*

Exercises in Double Notes.

Ejercicios de Notas Dobles

Right hand alone  
La mano derecha sola

Left hand alone  
La mano izquierda sola

Each exercise at least 4 times.  
Tóquase cada ejercicio al menos 4 veces.



**Nº 66.** Allegretto.  
*dolce.*

**Nº 67.** Moderato.  
*mf*

NB. The wrist must not be held stiffly.  
NB. La muñeca debe estar flexible.

**Nº 68.** Moderato.

The Pupil must be careful to strike the two notes of the thirds precisely together, and play strictly legato, (smoothly.)

Tenga cuidado el discípulo que las dos notas de las tercias suenen, precisamente juntas; y a la vez, estrictamente ligadas.

**Nº 69.**

Scale in G major.

Escala de Sol mayor

Three systems of musical notation for a scale in G major. Each system consists of two staves (treble and bass clef). The first system shows the ascending and descending scales. The second system shows the ascending and descending scales with fingerings. The third system shows the ascending and descending scales with fingerings and slurs.

Moderato.

Nº 70.

Exercise Nº 70, Moderato. It consists of two staves with chords and fingerings.

Nº 71.

Exercise Nº 71. It consists of two staves with chords and fingerings.

Commodo.

Nº 72.

*dolce.*

Exercise Nº 72, Commodo. It consists of two staves with chords and fingerings.

Exercise Nº 72, Commodo. It consists of two staves with chords and fingerings.

Moderato.

Nº 73.

*dolce.*

Accidentals  
Accidentales

Triplets.

Tresillos

Moderato.

Nº 74.

*dolce.*

*f*

*dolce.*

*p*

Scale in D major.

Escala de Re mayor

First system of the D major scale exercise, featuring treble and bass clefs with various fingerings (1, 3, 1, 3, 1, 3) and slurs.

Second system of the D major scale exercise, featuring treble and bass clefs with fingerings (5, 3, 1, 3, 1, 3) and slurs.

Third system of the D major scale exercise, featuring treble and bass clefs with fingerings (3, 1, 3) and slurs.

Nº 75.

Moderato.

*mf*

Exercise No. 75, marked Moderato and mezzo-forte (mf), featuring treble and bass clefs with fingerings (3, 2, 3, 1) and slurs.

Fourth system of the D major scale exercise, featuring treble and bass clefs with fingerings (3, 2, 3, 1, 4, 3, 2) and slurs.

Nº 76.

Allegro moderato.

*mf*

Exercise No. 76, marked Allegro moderato and mezzo-forte (mf), featuring treble and bass clefs with complex fingerings (1, 2, 3, 4, 3, 2, 4, 5, 4, 3, 2, 1, 5) and slurs.

With loose wrist.  
Con muñeca flexible.

*f* *p* *mf*

Fifth system of the D major scale exercise, featuring treble and bass clefs with fingerings (3, 1, 3, 5, 3, 1, 5, 3, 1, 5, 4, 1) and slurs, with dynamic markings *f*, *p*, and *mf*.

№ 77. Moderato. *mf*

№ 78. Allegretto. *f* *dolce.* *f*

Scale in A major.

Escala de La mayor

First system of the A major scale exercise. The right hand plays a sixteenth-note scale starting on A4, with fingerings 1-2-3-4-5-4-3-2-1. The left hand plays a sixteenth-note scale starting on A3, with fingerings 3-2-1-2-3-4-5-4-3-2-1. The dynamic is *f*.

Second system of the A major scale exercise. The right hand continues the scale with fingerings 1-2-3-4-5-4-3-2-1. The left hand continues with fingerings 3-2-1-2-3-4-5-4-3-2-1. The dynamic is *mf*.

Third system of the A major scale exercise. The right hand continues the scale with fingerings 1-2-3-4-5-4-3-2-1. The left hand continues with fingerings 3-2-1-2-3-4-5-4-3-2-1. The dynamic is *mf*.

Fourth system of the A major scale exercise. The right hand continues the scale with fingerings 1-2-3-4-5-4-3-2-1. The left hand continues with fingerings 3-2-1-2-3-4-5-4-3-2-1. The dynamic is *mf*.

Commodo.

Nº 79.

First system of exercise Nº 79. The right hand plays a sixteenth-note scale starting on A4, with fingerings 1-2-3-4-5-4-3-2-1. The left hand plays a sixteenth-note scale starting on A3, with fingerings 1-2-3-4-5-4-3-2-1. The tempo is *Commodo*.

Second system of exercise Nº 79. The right hand continues the scale with fingerings 1-2-3-4-5-4-3-2-1. The left hand continues with fingerings 1-2-3-4-5-4-3-2-1. Dynamics include *p* and *f*.

Third system of exercise Nº 79. The right hand continues the scale with fingerings 1-2-3-4-5-4-3-2-1. The left hand continues with fingerings 1-2-3-4-5-4-3-2-1. Dynamics include *p* and *f*.

Allegretto.

Nº 80.

Apoggiatura  
Grace-note  
La Apoyatura

Example: Execution:  
Ejemplo: Ejecución:

NB. If the note after the Grace-Note has no dot over it, it must be held to the end of its full value.

NB. Cuando la nota que sigue a una apoyatura no tiene punto o tilde sobre ella, se sostiene su sonido por el valor que le corresponde.

Allegretto.

Nº 81.

Scale in E major.

Escala de Mi mayor

First system of the scale in E major. The music is written in treble and bass staves. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The first measure is marked *mf* and contains a five-finger pattern in the bass. The rest of the system shows ascending and descending eighth-note patterns in both hands.

Second system of the scale in E major, continuing the ascending and descending eighth-note patterns from the first system.

Allegretto.

Third system of the scale in E major, marked *Allegretto*. The time signature changes to 3/4. The music features sixteenth-note patterns in both hands, with dynamic markings *f* and *mf*.

Fourth system of the scale in E major, continuing the sixteenth-note patterns with various fingering indications (1, 2, 3, 4, 5).

No 82.

Allegretto.

Fifth system of the scale in E major, marked *No 82* and *Allegretto*. The time signature is 4/4. It begins with a *dolce.* marking and includes dynamic markings *mf* and *dim.*

Sixth system of the scale in E major, featuring chords and arpeggiated patterns in both hands, marked *mf*.


Seventh system of the scale in E major, continuing the arpeggiated patterns, marked *mf*.

Eighth system of the scale in E major, concluding with ascending and descending eighth-note patterns, marked *f* and *p*.



Nº 83. Allegretto. *mf*

Nº 84. Allegretto. *f*

 Hold  
Del Calderon  
The note under a Hold should be held at least as long again as its full value.  
Este signo indica que el compás se suspende, al gusto del ejecutante, haciendo sonar la nota sobre la cual se pone, al menos, doble tiempo que el que representa su valor.

Nº 85. Allegretto. *dolce*

*marcato*  
in a marked style  
las notas bien marcadas

Secondo.

Nº 86. Moderato. *p*

Nº 87. Allegro moderato. *mf*

Primo.

Moderato.

No 86.

Exercises employing notes of values up to sixteenth notes.  
Ejercicios para conocer el valor de las notas hasta las doble-corcheas.

*staccato*  
to separate and play the notes short  
Indica que las notas deben tocarse brevemente, levantando los dedos.

Allegro moderato.

No 87.

To acquire fluency.  
Para adquirir soltura.

Moderato.

No 88.

*dolce.*

*f* *p*

1. 2. *f*

Andante.

No 89.

*dolce.*

*mf*

Allegretto.

No 90.

*f* *p*

*p*  
*marcato.*

Scale in A minor.

Escala de La menor

*mf*

*p*  
*p<sub>2</sub>*

*Allegretto.*

*dolce.*

*f*  
*p*  
*cresc.*  
*f*  
*dim.*

*p*

Commodo.

No 92.

*dolce.*

*f* *p*

Moderato.

No 93.

*mf* *marcato.* *f*

Scale in F major.

Escala de Fa mayor

The first system of the scale in F major consists of two staves. The treble staff begins with a melodic line starting on F4, moving up stepwise to C5, then descending. Fingerings are indicated with numbers 1-5. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte). A *cresc.* (crescendo) marking is present in the middle of the system.

Allegro moderato.

The second system continues the scale in F major. The treble staff shows the continuation of the melodic line with various fingerings. The bass staff continues with accompaniment. Dynamics include *cresc.* and *f*.

Allegretto.

Nº 94.

Exercise Nº 94 is in 2/4 time. The treble staff features a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Dynamics include *dolce* (dolce) and *cresc.*.

The second system of exercise Nº 94 continues the melodic and accompaniment lines. Dynamics include *p* (piano) and *dolce*.

Allegretto.

Nº 95.

Exercise Nº 95 is in 3/8 time. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Dynamics include *mf*.

The second system of exercise Nº 95 continues the melodic and accompaniment lines. Dynamics include *cresc.* and *f*.

The final system of exercise Nº 95 concludes the piece. Dynamics include *p*.

Allegro  
(Lively) (Alegre)

No 96.

Musical score for No. 96, Allegro. It consists of six systems of two staves each. The first system starts with a treble clef and a 3/8 time signature. The music is in G major. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *f*. The second system includes a *cresc.* marking. The third system includes a *dim.* marking. The fourth system includes another *cresc.* marking. The fifth system includes another *cresc.* marking. The sixth system ends with a double bar line.

Allegretto.

No 97.

Musical score for No. 97, Allegretto. It consists of two systems of two staves each. The first system starts with a treble clef and a 3/8 time signature. The music is in G major. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *f*. The second system includes a *dim.* marking.



mf *cresc.*

**No. 98.** *Allegro.* *mf*

*f* *mf*

*cresc.* *f*

^  
The notes with this mark above them must be strongly accented.  
Este signo se llama regulador y la nota sobre que se pone debe acentuarse con fuerza.

**B flat major.**

**Si bemol mayor**

**Adagio**  
(Very slow) (Muy despacio)

**No. 99.** *dolce.*

1. 2.

*p*

Allegro.

Nº 100.

The first system of music for 'Nº 100' consists of a grand staff with a treble and bass clef. The tempo is marked 'Allegro.' and the dynamic is 'mf'. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. The right hand has a series of chords with fingerings (2, 3, 1, 2, 3). The left hand continues with eighth-note accompaniment. The dynamic is marked 'f'.

The third system includes first and second endings. The right hand has slurs and fingerings. The left hand continues with eighth-note accompaniment. The dynamic is 'dim.'.

The fourth system continues with the right hand having slurs and fingerings. The left hand continues with eighth-note accompaniment. Dynamics are marked 'mf', 'f', and 'p'.

The fifth system features more complex right-hand passages with slurs and fingerings (1, 3, 2, 1, 3, 5, 2, 1, 3, 1). The left hand continues with eighth-note accompaniment. The dynamic is 'f'.

The sixth system concludes the piece. The right hand has slurs and fingerings (1, 3, 2, 1, 3, 5, 2, 1, 3, 1). The left hand continues with eighth-note accompaniment. Dynamics are marked 'p' and 'f'.

Allegro moderato.

Nº 101.

mf

f

cresc.

cresc.

p

cresc.

dim.

p

cresc.

dim.

cresc.

Moderato.

Nº 102.

*dolce.*

23

The change of fingers on the same key must be made rapidly, without striking it again.  
 Este cambio de dedos sobre la misma nota se debe efectuar rapidamente sin que suene ella otra vez.

Allegro moderato.

Nº 103.

*dolce.*

No. 104. *Allegretto.*

Chromatic Scale.

Escala Cromatica

No. I.

II.

Right hand alone  
Mano derecha  
sola

This fingering is easier for small hands.  
Digitación más facil para manos pequeñas.

This fingering is the most in use.  
La más usada.

Left hand alone  
Mano izquierda  
sola

Right hand alone  
Mano derecha  
sola

Left hand alone  
Mano izquierda  
sola

VII.

VIII.

Allegro moderato.

No. 105.

1 2 3 4 5 *p* *f* 1 5 8 1 2 1 1 2 1 2 3 4

Nº106. *Allegro moderato.*

*f* *p* *f* *p*

*f* *p* *mf* *cresc.* *f*

*mf* *p* *mf*

*mf* *p* *cresc.*

*f* *dim.* *p* *f* *cresc.* *p*

*f* *f*

# Six short pieces for Recreation

## Nº 1. A Short Story

# Seis piececitas Recreaciones

## Nº 1. Una pequeña historia

Moderato.  
*espressivo.*

H. LICHNER.

The musical score for "A Short Story" is written for piano and bass. It features a variety of musical techniques including slurs, accents, and dynamic markings. The piece is characterized by its expressive and moderate tempo. The notation includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks such as slurs and accents.

## Nº 2. On the Playground.

## Nº 2. En el patio de juego

Allegro.  
*Vivo.*

H. LICHNER.

The musical score for "On the Playground" is written for piano and bass. It is characterized by its lively and fast tempo. The piece features a rhythmic bass line and a melodic line in the right hand. The notation includes slurs, accents, and articulation marks.



First system of the piano score for 'No. 3. Song without words'. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *p*. A 2/4 time signature is visible at the end of the system.

Second system of the piano score. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment remains consistent. The system concludes with a *Fine.* marking.

Third system of the piano score. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes some chords and moving lines. Dynamics include *mf*. The system ends with a double bar line and repeat signs.

No. 3. Song without words.

No. 3. Canción sin palabras

F. SPINDLER.

First system of the piano score for 'No. 3. Canción sin palabras'. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment is simple. Dynamics include *p* and *Dolcemente.*

Second system of the piano score. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes some chords and moving lines. Dynamics include *p*.

Third system of the piano score. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes some chords and moving lines. Dynamics include *p*.

Fourth system of the piano score. The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes some chords and moving lines. Dynamics include *p*.

Nº 4. Song without words.

Nº 4. Romanza sin palabras

F. SPINDLER.

*Di buon umore.*

Musical score for 'Song without words' by F. Spindler, measures 1-16. The score is in 3/4 time and consists of two systems of grand staff notation (treble and bass clefs). The first system (measures 1-4) is marked *mf* and includes the instruction *Di buon umore.* The second system (measures 5-8) continues the melody. The third system (measures 9-12) features a more active bass line. The fourth system (measures 13-16) is marked *p* and concludes the piece. Fingerings and articulation marks are clearly indicated throughout.

Nº 5. Polka.

Nº 5. Polca

A. EHMANT.

*Animato.* (♩ = 126.)

Musical score for 'Polka' by A. Ehmant, measures 1-12. The score is in 2/4 time and consists of two systems of grand staff notation. The first system (measures 1-4) is marked *p* and includes the instruction *Animato.* with a tempo marking of 126 beats per minute. The second system (measures 5-8) is marked *mf*. The third system (measures 9-12) is marked *p* and concludes the piece. The music features characteristic polka rhythms and includes various fingerings and articulation marks.

3 1 2 3 3 1 3 1 5 4

*Fine.*

**Trio.**

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

*p*

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

*mf* *p*

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

*p*

*Polka D. C. al Fine.*

Nº 6. Song without words.

Nº 6. Canto sin palabras

F. SPINDLER.

*Tranquillo.*

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

*p*

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

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

## Sequel.

Finger Exercises to be interspersed in the preliminary part of the Instruction Book, and to be well practiced.

## For the Right Hand alone.

Each Exercise to be repeated several times. They can also be extended to two octaves.

Nº 1.

1. *sempre legato.*

2. *sempre legato.*

3. *sempre legato.*

4. *sempre legato.*

5. *sempre legato.*

6. *sempre legato.*

7. *sempre legato.*

8. *sempre legato.*

9. *sempre legato.*

10. *sempre legato.*

## Secuela

Ejercicios de digitación que deben intercalarse en la parte preliminar de este libro y practicarse mucho.

## Para la Mano Derecha sola

Repítase cada ejercicio varias veces. También puede extenderse a dos octavas.

For the left Hand alone.

Para la Mano Izquierda sola

Nº11.

Exercise 11 and 12 in bass clef. Exercise 11 consists of two staves of music with fingerings 1 2 1 2, 2 1 2 1, 2 1 2 1, and 2 1 2 1. Exercise 12 starts with a slur and fingerings 1 2 1 2, 1 2 1 2, and 1 2 1 2, followed by the instruction *sempre legato.*

13.

Exercise 13 in bass clef with fingerings 3 2 1 3 2 1 3 2 1 3 2 1 and 1 2 3 1 2 3.

14.

Exercise 14 in bass clef with fingerings 3 1 3 1 3 1 and 1 3 1 3.

15.

Exercise 15 in bass clef with fingerings 3 1 3 1 3 1 and 1 3 1 3.

16.

Exercise 16 in bass clef with fingerings 4 3 2 1 4 and 1 2 3 4 1 2 3 4.

17.

Exercise 17 in bass clef with fingerings 4 3 2 1 2 1 and 4 3 2 1.

Continuation of exercise 17 in bass clef with fingerings 4 3 2 1 2 1 and 4 3 2 1.

18.

Exercise 18 in bass clef with fingerings 5 4 3 2 1 and 5 4 3 2 1.

Continuation of exercise 18 in bass clef with fingerings 5 4 3 2 1 and 5 4 3 2 1.

19.

Exercise 19 in bass clef with fingerings 3 2 1 3 2 1 3 2 1 3 2 1 and 3 2 1 3 2 1.

20.

Exercise 20 in bass clef with fingerings 5 3 4 2 3 1 and 5 3 4 2 3 1.

Continuation of exercise 20 in treble clef with fingerings 1 3 2 4 3 5 and 1 3 2 4 3 5.

For both Hands together.

Para ambas Manos  
en conjunto

Nº 21.

Exercise Nº 21 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 1 2 3 1 and 3 1 3 1. The left hand plays eighth-note patterns with fingerings 5 4 3 2 and 3 1 3 1. The exercise is divided into four measures.

Nº 22.

*sempre legato.*

Exercise Nº 22 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 1 3 1 3 and 1 3 1 3. The left hand plays eighth-note patterns with fingerings 1 3 1 3 and 1 3 1 3. The exercise is divided into four measures and is marked *sempre legato*.

Exercise Nº 23 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 3 1 3 1 and 1 3 1 3. The left hand plays eighth-note patterns with fingerings 1 3 1 3 and 3 1 3 1. The exercise is divided into four measures.

Nº 23.

Exercise Nº 23 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 1 3 1 3 and 3 1 3 1. The left hand plays eighth-note patterns with fingerings 3 1 3 1 and 1 3 1 3. The exercise is divided into four measures.

Nº 24.

Exercise Nº 24 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 1 2 3 1 and 1 1 1 1. The left hand plays eighth-note patterns with fingerings 4 3 2 1 and 4 4 4 4. The exercise is divided into four measures.

Nº 25.

Exercise Nº 25 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 1 1 1 1 and 1 1 1 1. The left hand plays eighth-note patterns with fingerings 4 4 4 4 and 4 4 4 4. The exercise is divided into four measures.

Exercise Nº 25 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 1 1 1 1 and 1 1 1 1. The left hand plays eighth-note patterns with fingerings 4 4 4 4 and 4 4 4 4. The exercise is divided into four measures.

No 26.

Musical score for No 26, first system. Treble and bass clefs, 3/4 time signature. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Fingerings 1 and 5 are indicated in both hands.

Musical score for No 26, second system. Treble and bass clefs, 3/4 time signature. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Fingerings 1 and 5 are indicated in both hands.

No 27.

Musical score for No 27, first system. Treble and bass clefs, 3/4 time signature. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Fingerings 1 and 5 are indicated in both hands.

Musical score for No 27, second system. Treble and bass clefs, 3/4 time signature. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Fingerings 1 and 5 are indicated in both hands.

Musical score for No 27, third system. Treble and bass clefs, 3/4 time signature. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Fingerings 1 and 5 are indicated in both hands.

Musical score for No 27, fourth system. Treble and bass clefs, 3/4 time signature. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Fingerings 1 and 5 are indicated in both hands.

No 28.

Musical score for No 28, first system. Treble and bass clefs, 3/4 time signature. Treble clef has a slur over the first six measures. Bass clef has a slur over the first six measures. Fingerings 1, 3, 5 and 5, 3, 1 are indicated in both hands.

Nº 29.

Musical score for exercise Nº 29. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features complex sixteenth-note patterns. The treble staff begins with a series of ascending sixteenth notes, while the bass staff has a descending pattern. Fingering numbers (1, 3, 5) are indicated throughout the piece.

Nº 30.

Musical score for exercise Nº 30. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features sixteenth-note patterns. The treble staff has an ascending line, and the bass staff has a descending line. Fingering numbers (1, 3, 5) are indicated throughout the piece.

Musical score for exercise Nº 31. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features sixteenth-note patterns. The treble staff has an ascending line, and the bass staff has a descending line. Fingering numbers (1, 3) are indicated throughout the piece.

Nº 31.

Musical score for exercise Nº 31. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features complex sixteenth-note patterns. The treble staff begins with a series of ascending sixteenth notes, while the bass staff has a descending pattern. Fingering numbers (1, 3) are indicated throughout the piece.

Musical score for exercise Nº 32. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features sixteenth-note patterns. The treble staff has an ascending line, and the bass staff has a descending line. Fingering numbers (1, 3, 5) are indicated throughout the piece.

Nº 32.

Musical score for exercise Nº 32. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features sixteenth-note patterns. The treble staff has an ascending line, and the bass staff has a descending line. Fingering numbers (1, 2, 3, 4, 5) are indicated throughout the piece.

Musical score for exercise Nº 33. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features sixteenth-note patterns. The treble staff has an ascending line, and the bass staff has a descending line. Fingering numbers (1, 3, 5) are indicated throughout the piece.



First system of musical notation for No. 33, consisting of a treble and bass clef with a series of eighth notes.

No. 33.

Second system of musical notation for No. 33, including fingerings (1, 2, 3, 4, 5) and a 3/8 time signature.

Third system of musical notation for No. 33, including fingerings (5, 3, 4, 2, 3, 1) and a 3/8 time signature.

Fourth system of musical notation for No. 33, including a 5th finger marking and a 3/8 time signature.

No. 34.

First system of musical notation for No. 34, including fingerings (3, 4, 5, 4, 2, 3, 4) and a 2/4 time signature.

Second system of musical notation for No. 34, including fingerings (5, 3, 4, 2, 3, 4) and a 2/4 time signature.

Third system of musical notation for No. 34, including fingerings (3, 4, 5, 4, 2, 3, 4) and a 2/4 time signature.

## 24 Major and Minor Scales

arranged according to the similarity of the fingering,  
and for the comparison of major and minor.

## 24 Escalas Mayores y Menores

Arregladas según la similitud de su digitación; y para  
comparar el tono mayor con el menor.

## 1. C major Do mayor

## 2. C minor Do menor

## 3. G major Sol mayor

## 4. G minor Sol menor

## 5. D major Re mayor

## 6. D minor Re menor

## 7. A major La mayor

## 8. A minor La menor

Musical score for exercise 8, A minor (La menor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3. The left hand (bass clef) plays a sequence of eighth notes: A2, G2, F2, E2, D2, C2, B1, A1. Fingerings are indicated by numbers 1-5.

## 9. E major Mi mayor

Musical score for exercise 9, E major (Mi mayor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: E3, F#3, G#3, A3, B3, C#4, D#4, E4. The left hand (bass clef) plays a sequence of eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2. Fingerings are indicated by numbers 1-5.

## 10. E minor Mi menor

Musical score for exercise 10, E minor (Mi menor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: E3, F#3, G#3, A3, B3, C#4, D#4, E4. The left hand (bass clef) plays a sequence of eighth notes: E3, D3, C3, B2, A2, G2, F#2, E2. Fingerings are indicated by numbers 1-5.

## 11. B major Si mayor

Musical score for exercise 11, B major (Si mayor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: B2, C#3, D#3, E3, F#3, G#3, A3, B3. The left hand (bass clef) plays a sequence of eighth notes: B2, A2, G2, F#2, E2, D2, C#2, B1. Fingerings are indicated by numbers 1-5.

## 12. B minor Si menor

Musical score for exercise 12, B minor (Si menor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: B2, C#3, D#3, E3, F#3, G#3, A3, B3. The left hand (bass clef) plays a sequence of eighth notes: B2, A2, G2, F#2, E2, D2, C#2, B1. Fingerings are indicated by numbers 1-5.

## 13. F major Fa mayor

Musical score for exercise 13, F major (Fa mayor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: F3, G3, A3, B3, C4, D4, E4, F4. The left hand (bass clef) plays a sequence of eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Fingerings are indicated by numbers 1-5.

## 14. F minor Fa menor

Musical score for exercise 14, F minor (Fa menor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: F3, G3, A3, B3, C4, D4, E4, F4. The left hand (bass clef) plays a sequence of eighth notes: F3, E3, D3, C3, B2, A2, G2, F2. Fingerings are indicated by numbers 1-5.

## 15. Bb major Sib mayor

Musical score for exercise 15, Bb major (Sib mayor). The piece is in 4/4 time and consists of four measures. The right hand (treble clef) plays a sequence of eighth notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. The left hand (bass clef) plays a sequence of eighth notes: Bb2, Ab2, G2, F2, Eb2, D2, C2, Bb1. Fingerings are indicated by numbers 1-5.

16. B $\flat$  minor S $\flat$  menor

17. E $\flat$  major M $\flat$  mayor

18. E $\flat$  minor M $\flat$  menor

19. A $\flat$  major L $\flat$  mayor

20. A $\flat$  minor L $\flat$  menor

21. D $\flat$  major R $\flat$  mayor

22. C $\sharp$  minor Do $\sharp$  menor

23. F# major FA# mayor

Musical notation for F# major scale, measures 1-4, with fingerings.

24. F# minor FA# menor

Musical notation for F# minor scale, measures 1-4, with fingerings.

Besides the above Minor Scales the following two kinds are also used.

Además de las escalas menores mencionadas también se usan las dos clases siguientes.

A minor LA menor

Musical notation for A minor scale, first version (I), measures 1-4, with fingerings.

A minor LA menor

Musical notation for A minor scale, second version (II), measures 1-4, with fingerings.

Succession of all the Keys and their relationship

Orden sucesiva de cada tono mayor y su relativo menor

C major A minor G major E minor D major B minor A major F# minor E major C# minor  
Do mayor LA menor SOL mayor MI menor RE mayor SI menor LA mayor FA# menor Mi mayor Do# menor

Musical notation showing the first row of key signatures: C major, A minor, G major, E minor, D major, B minor, A major, F# minor, E major, C# minor.

B major G# minor F# major D# minor C# major A# minor F maj. D min. Bb maj. G min.  
Si mayor Sol# menor FA# mayor RE# menor Do# mayor LA# menor FA mayor RE menor Sib mayor SOL menor

Musical notation showing the second row of key signatures: B major, G# minor, F# major, D# minor, C# major, A# minor, F major, D minor, Bb major, G minor.

Eb maj. C min. Ab maj. F min. Db maj. Bb min. Gb maj. Eb min. Cb maj. Ab min.  
Mib mayor Do menor Lab mayor FA menor Reb mayor Sib menor Solb mayor Mib menor Dob mayor Lab menor

Musical notation showing the third row of key signatures: Eb major, C minor, Ab major, F minor, Db major, Bb minor, Gb major, Eb minor, Cb major, Ab minor.