Ferdinand Beyer

ELEMENTARY INSTRUCTION BOOK for the PIANOFORTE

Revised and Enlarged by
WM. SCHARFENBERG

MÉTODO DE INSTRUCCIÓN ELEMENTAL para PIANO

Revisado y Augmentado por
WM. SCHARFENBERG

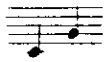
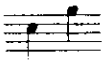
Traducción española de
M.C. BÓVEDA

G. SCHIRMER, *Inc.*

Contents.

First Part.

Page.

Elementary remarks 3
Exercises for the touch, for each hand alone, and both together 6
Air with 12 Variations, for three hands; viz: for the teacher, and the pupil's right hand alone . . . 8
Air with 8 Variations, for three hands; viz: for the teacher, and the pupil's left hand alone . . . 10
Duets for the teacher and the pupil's both hands . 14
Exercises for both hands, within the Intervals of  and  18
Duets for acquiring the knowledge of the notes up to: 24
Exercise for acquiring the knowledge of the notes down to: 26
Duets for acquiring the knowledge of the notes up to: 28
Duets for the exercise of the Value of the notes up to Eighth-Notes 30
Exercises in Eighth-Notes 32
Of the notes in the Bass Clef and their use, with a comparison of the notes of the Treble and Bass Clefs 34
Duets in Eighth-Notes 38

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

Second Part.

Exercises for both hands in the easiest Scales, Double-notes, Triplets, Appogiaturas, etc. 40
Duets for the Exercise of the Value of the notes up to Sixteenth-Notes, and for acquiring fluency in execution 50
Exercises for both hands in Eighth-Notes, dotted Eighth- and Sixteenth-Notes, etc. 52
Chromatic Scale and Exercises for it 62
Six short pieces for Recreation 64

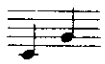
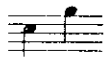
Sequel.

Finger Exercises for each hand alone, and both together 68
24 major and minor Scales 74
Succession of all the keys, and their relationship . . 77

Indice

Primera Parte

Página

Principios elementales 3
Ejercicios de pulsación para ambas manos y cada una separadamente 6
Aire con 12 variaciones, para tres manos, es decir: el maestro y la mano derecha solá del discípulo . . . 8
Aire con 8 variaciones para tres manos. El maestro y la izquierda del discípulo 10
Piezas a cuatro manos, para maestro y discípulo . . . 14
Ejercicios para ambas manos dentro de los intervalos  y  18
Piezas a cuatro manos para conocer las notas hasta 24
Ejercicio para adquirir el conocimiento de las notas hasta 26
Piezas a cuatro manos para conocer las notas hasta 28
Piezas a cuatro manos para conocer el valor de las notas hasta corcheas 30
Ejercicio de corcheas 32
Notas en la Clave de Fa y su uso, comparadas con las de la clave de Sol 34
Piezas a cuatro manos, de corcheas 38

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

Segunda Parte

Ejercicios para ambas manos en las escalas más fáciles, notas dobles, tresillos, apoyaturas, etc. 40
Piezas a cuatro manos para conocer el valor de las notas hasta las doble-corcheas; y adquirir soltura al tocar 50
Ejercicios para ambas manos en corcheas, corcheas con puntillo, doble-corcheas etc. 52
Escala Cromática y ejercicios para la misma 62
Seis piececitas recreaciones 64

Secuela

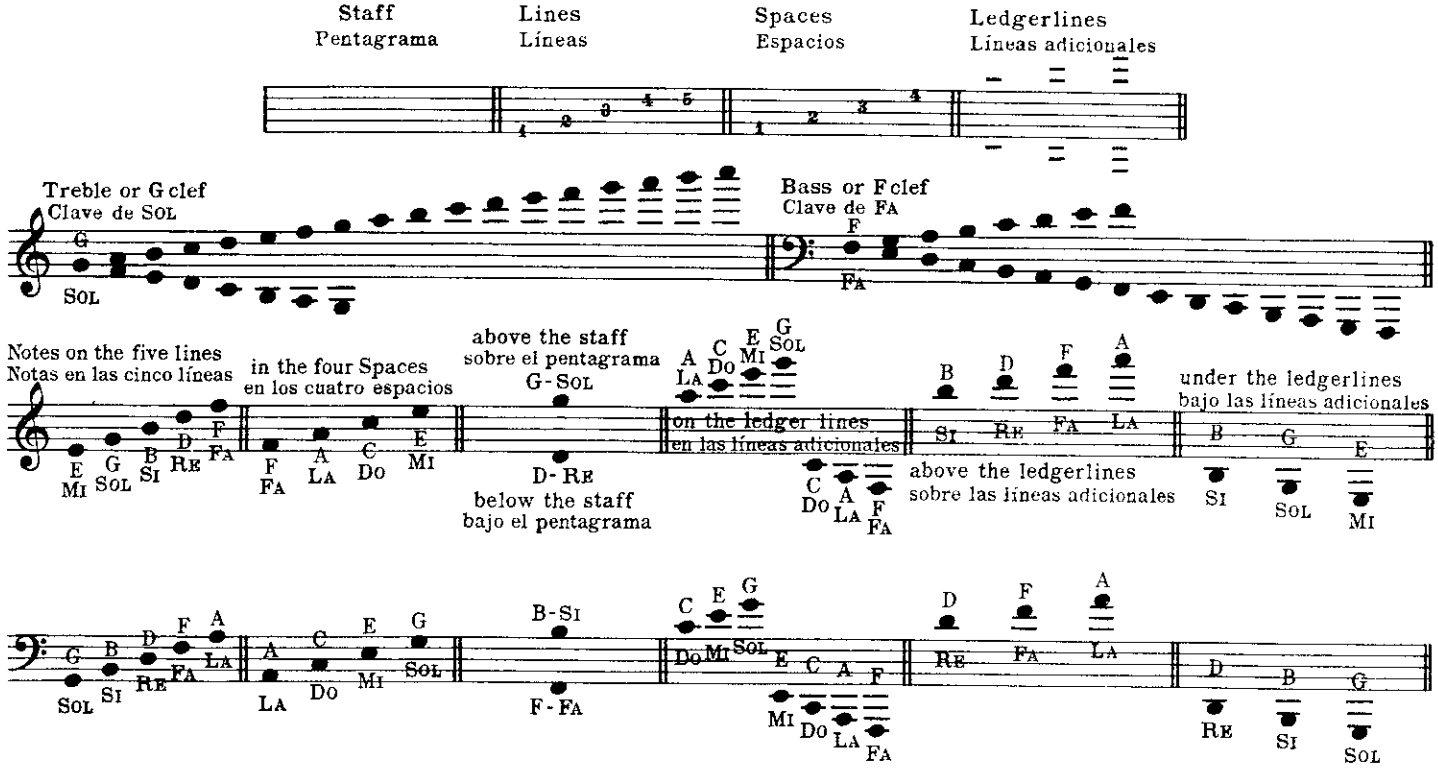
Ejercicios de digitación para ambas manos; y para cada mano por separado 68
Veinte y cuatro escalas mayores y menores 74
Orden sucesivo de los tonos mayores y sus relativos menores 77

First Part

Elementary Principles for the Pianist

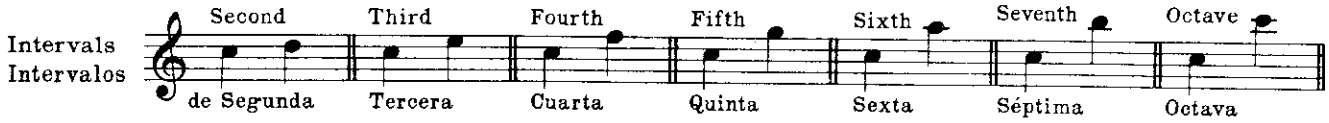
Primera Parte

Estudios Elementales para los Pianistas



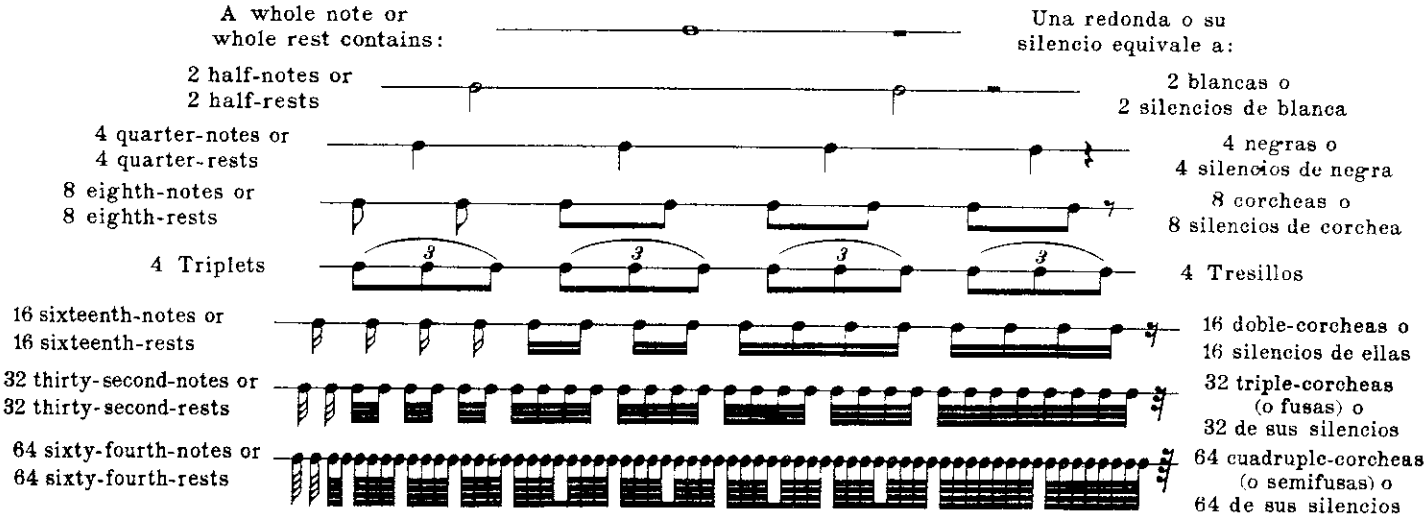
To facilitate the learning of the notes, the pupil must memorize the musical alphabet, *c d e f g a b*, in succession as well as in thirds: *c͡e–g͡b–d͡f–a͡c*, backward and forward; and must apply this to the notes and keys.

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.



Value of the Notes and the Rests

Valor de las Notas y de sus Silencios



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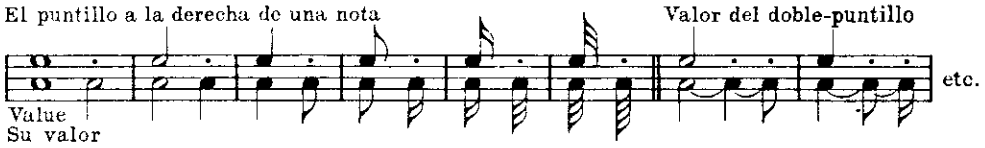
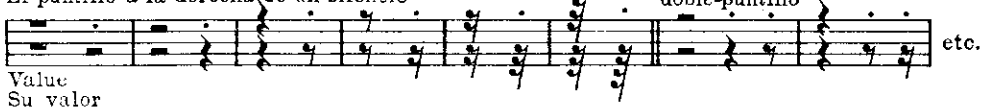
Dot after a note
El puntillo a la derecha de una nota

Two dots after a note
Valor del doble-puntillo

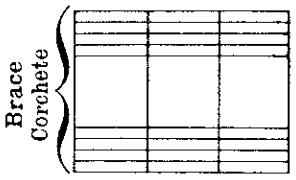


Dot after a rest
El puntillo a la derecha de un silencio

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



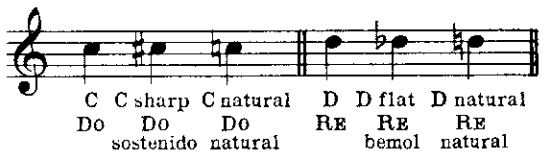
Bars
Líneas Divisorias



Common time / Compases usuales		
	$\frac{C}{}$	Compasillo
	$\frac{2}{4}$	Dos por cuatro
Triple time	$\frac{3}{4}$	Tres por cuatro Ternario
Compound time	$\frac{6}{8}$	Seis por ocho Compuesto
Triple time	$\frac{3}{8}$	Tres por ocho Ternario
Compound time	$\frac{9}{8}$	Nueve por ocho Compuesto

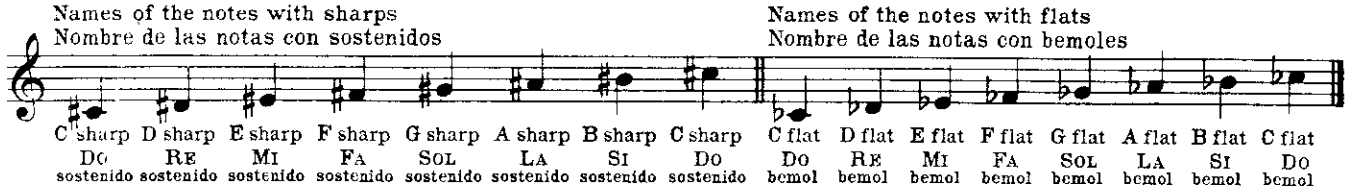
Accidentals | Accidentales

Sharp	Flat	Natural
Sostenido	Bemol	Becuadro o natural

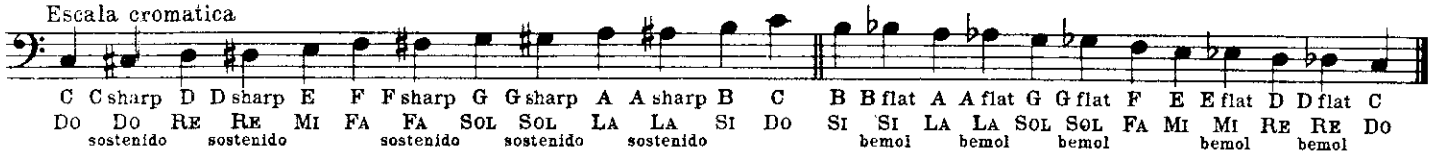


Names of the notes with sharps
Nombre de las notas con sostenidos

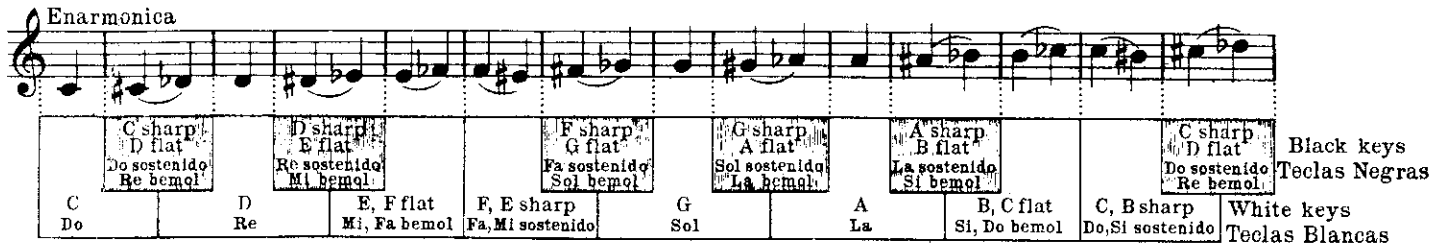
Names of the notes with flats
Nombre de las notas con bemoles



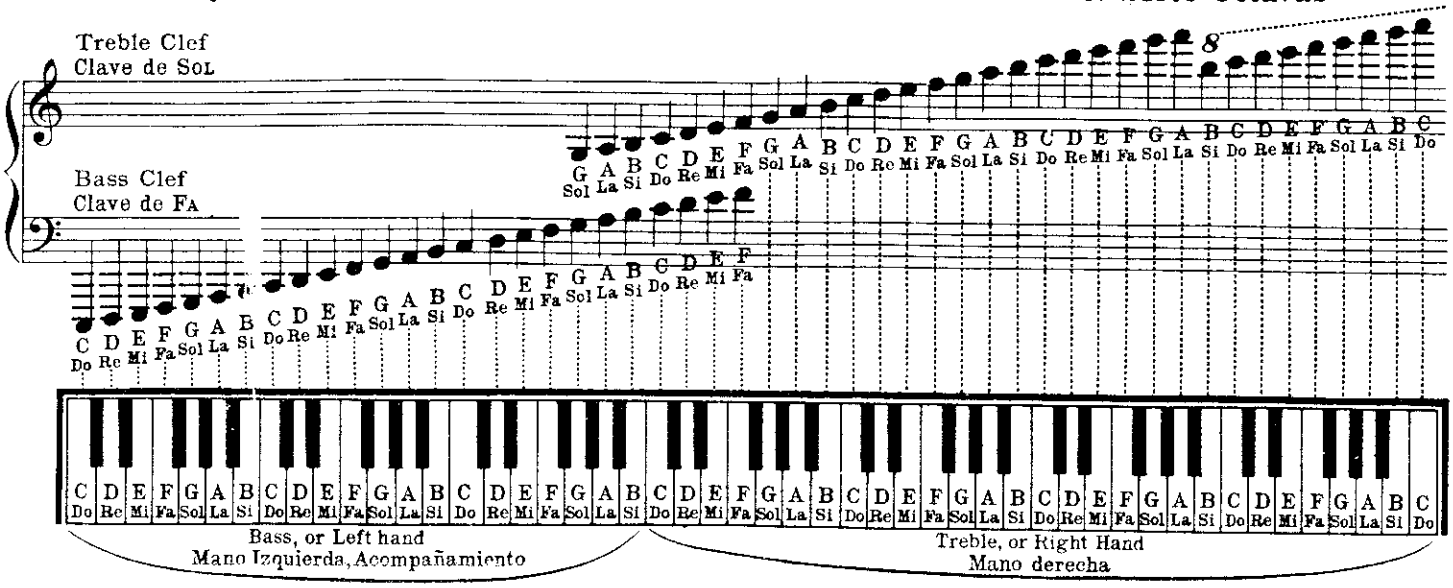
Chromatic Scale
Escala cromatica



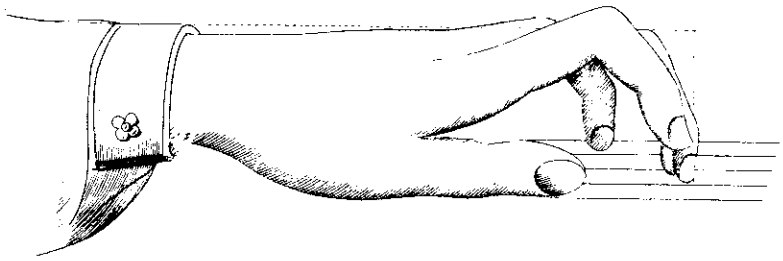
Enharmonic
Enarmonica



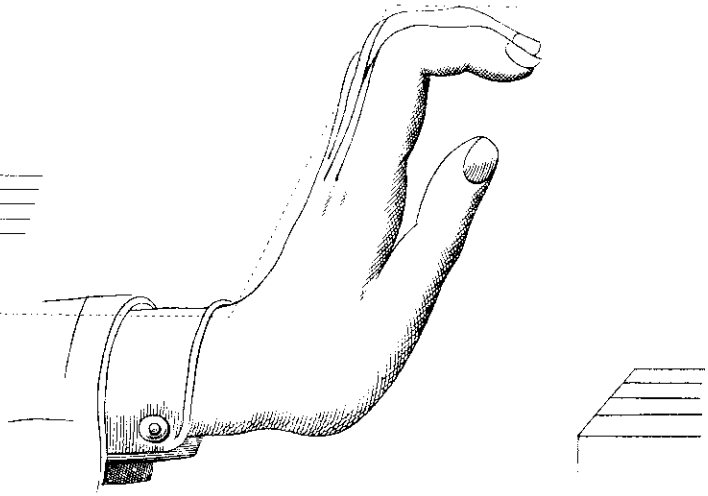
A Keyboard of Seven Octaves | Un Teclado de Siete Octavas



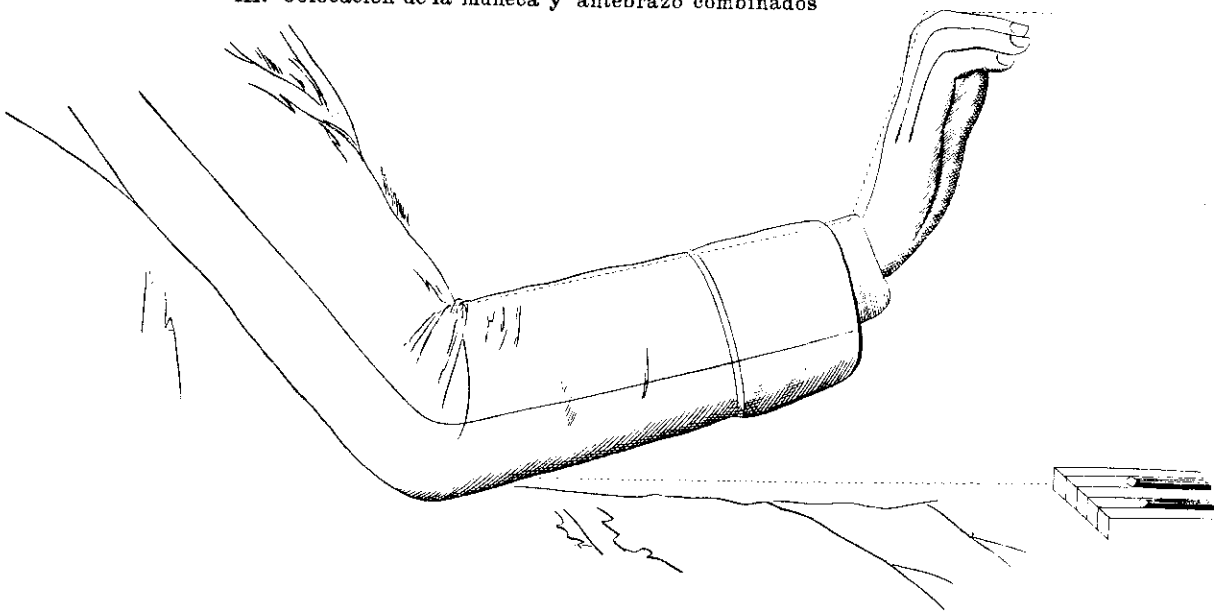
I. Stroke of the First Finger.
I. Ataque del primer dedo



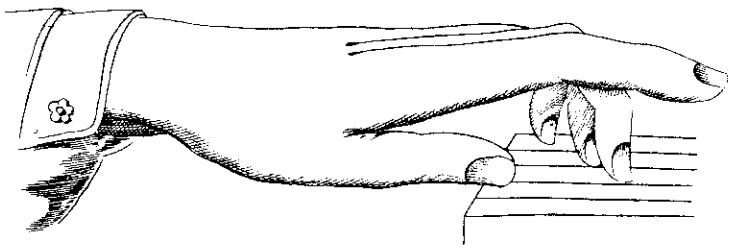
II. Stroke of the Wrist.
II. Postura de la muñeca



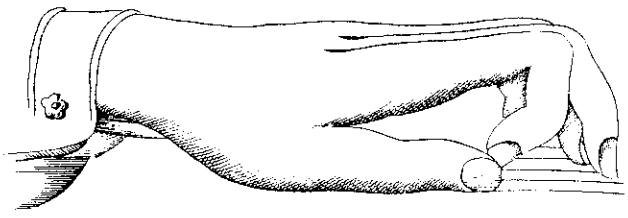
III. Stroke of the Wrist and Forearm combined.
III. Colocación de la muñeca y antebrazo combinados



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 despues 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

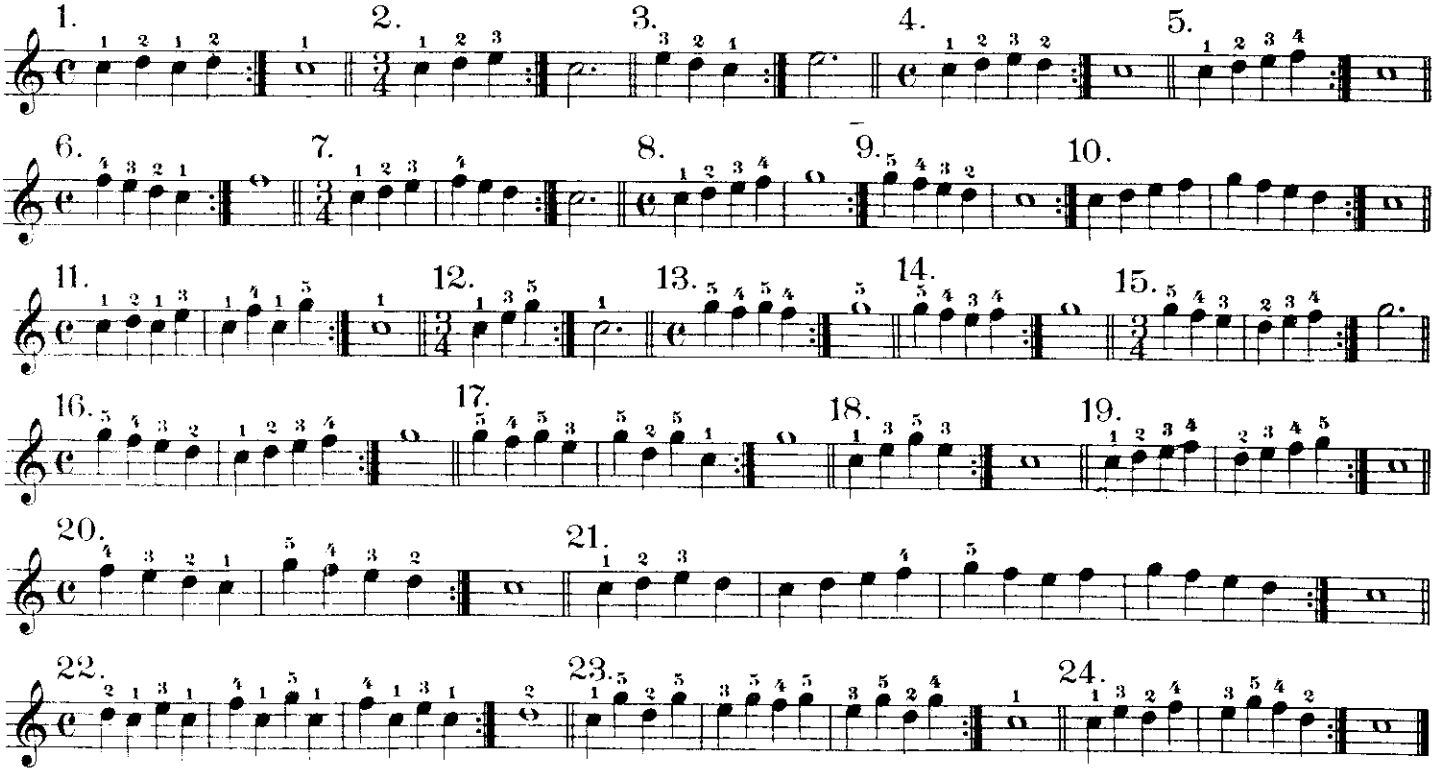
Cada dedo debe levantarse precisamente en el momento en que el próximo toca la nota que le corresponde.

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.

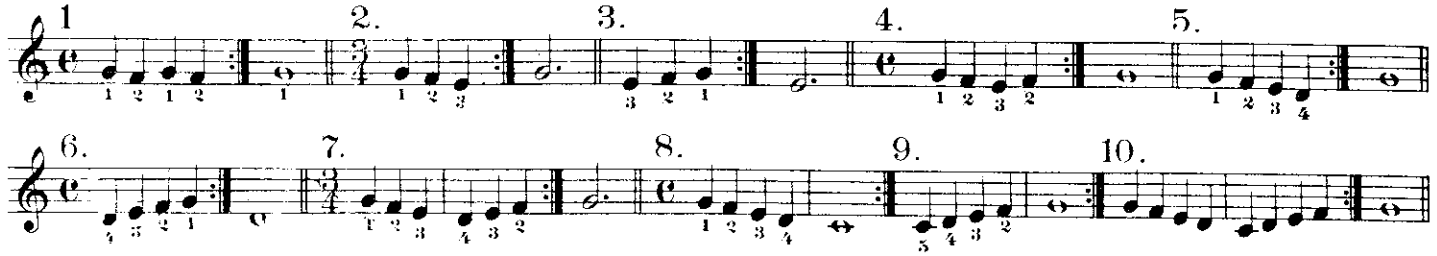
(Véase la página 5 para la posición)

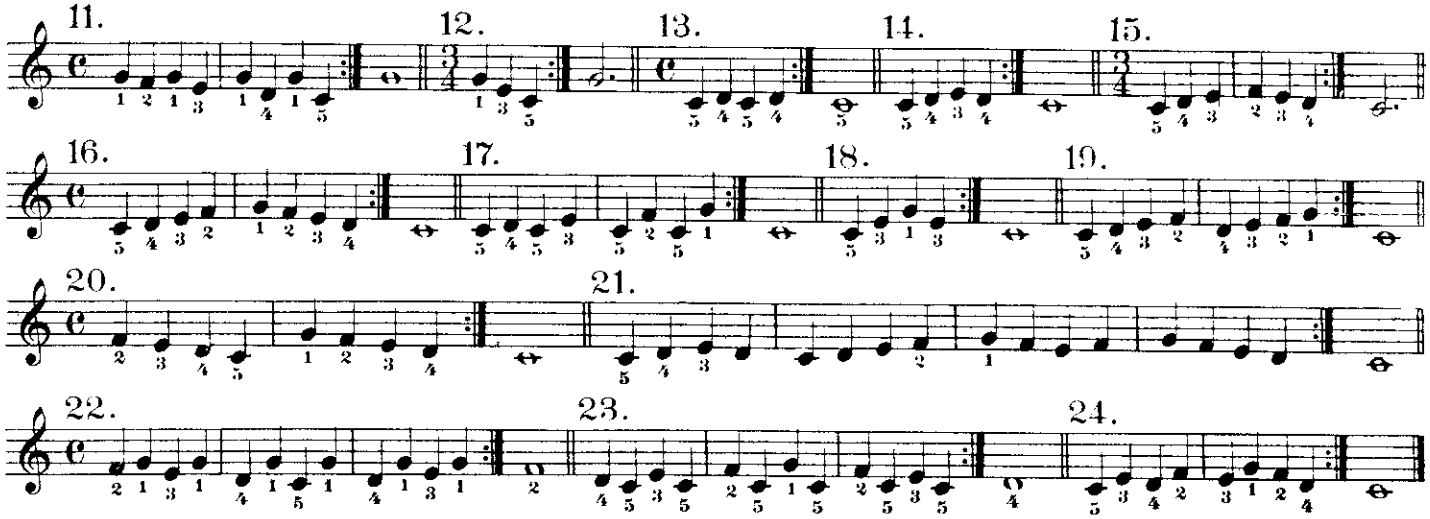
Cada ejercicio se repetirá tantas veces como el maestro indique.



Exercise for the Touch of the Left Hand.

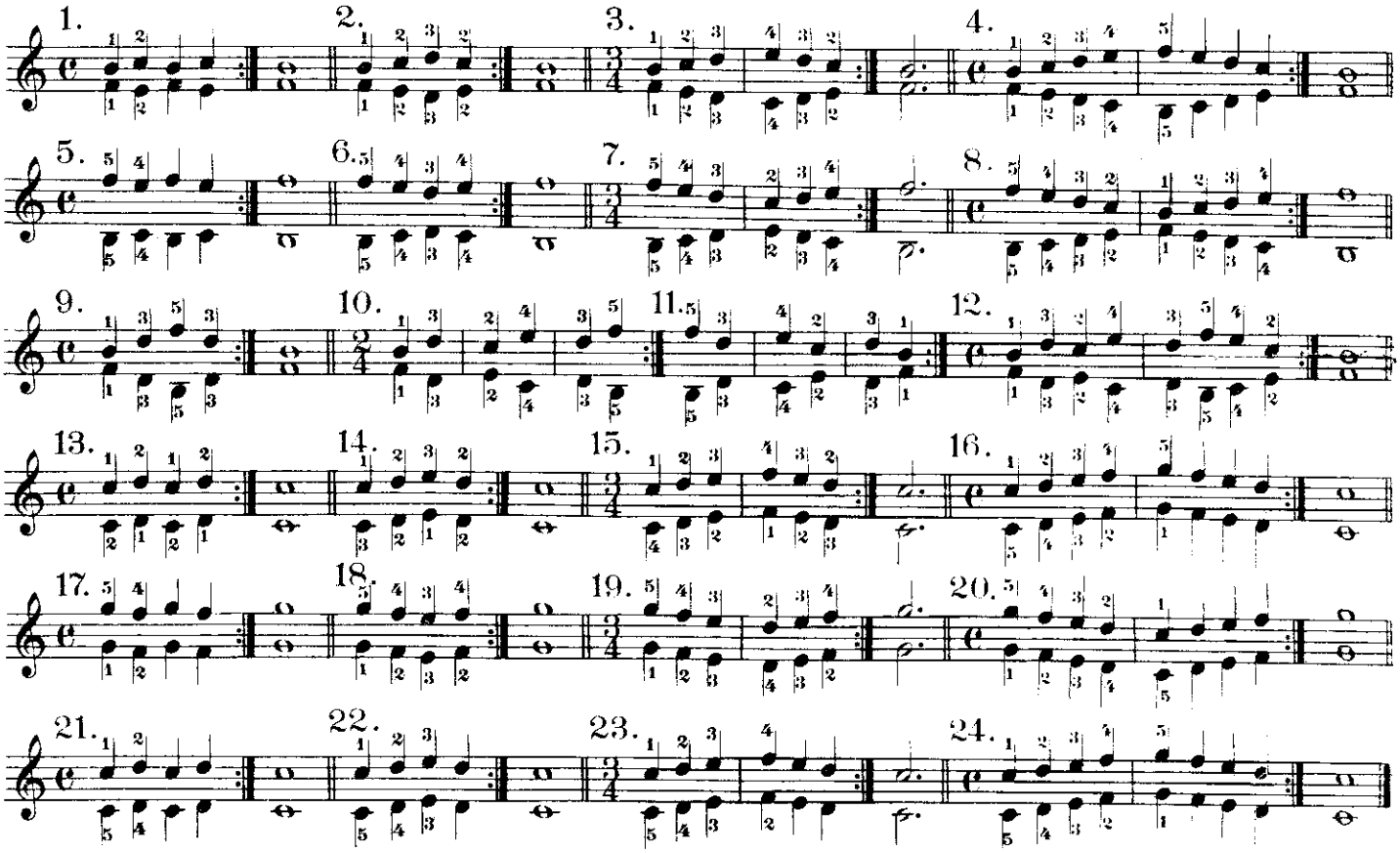
Ejercicios para la Pulsación de la Mano Izquierda





Exercises for both Hands together.

Ejercicios para ambas Manos en Conjunto



The Exercises of these two Pages must be played from memory; when a degree of proficiency is acquirèd, 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 demas ejercicios para que la atención del principiante se dedique a la posición y pulsación correctas.

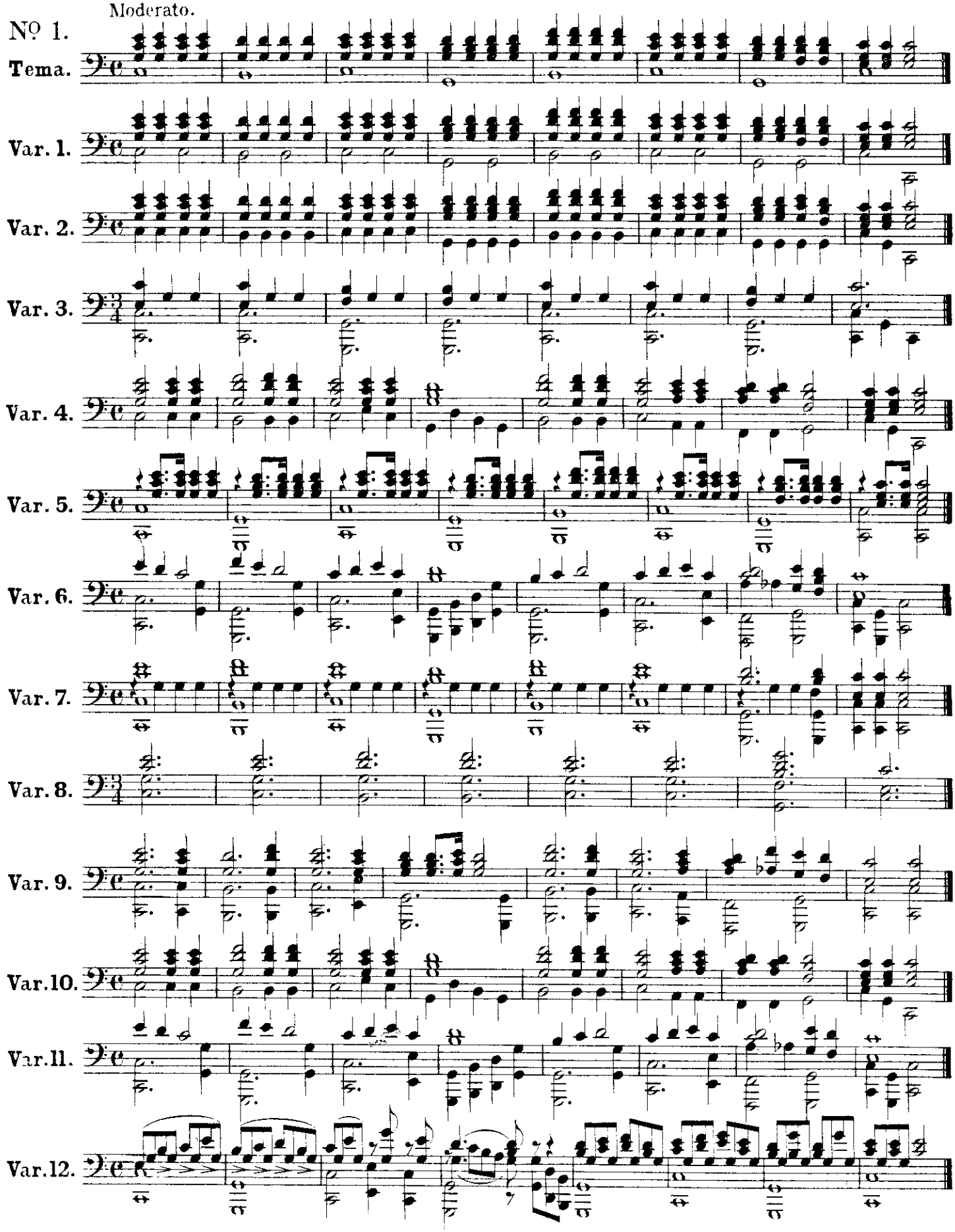
For Three Hands.

The Teacher.

Para Tres Manos

El Maestro

Moderato.



For Three Hands

The Pupil

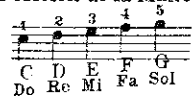
For the Right Hand alone

Para Tres Manos

El Discípulo

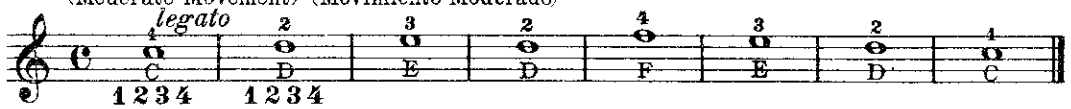
Para la Mano Derecha sola

Position of the Hand
Posición de la Mano



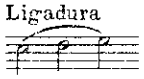
Tempo Moderato
(Moderate Movement) (Movimiento Moderado)

Nº 1
Tema



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

Slur
Ligadura



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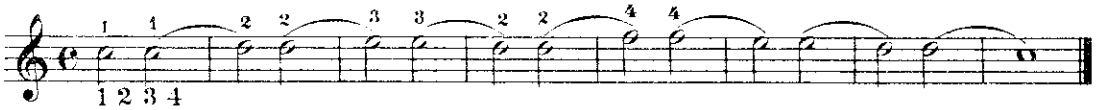

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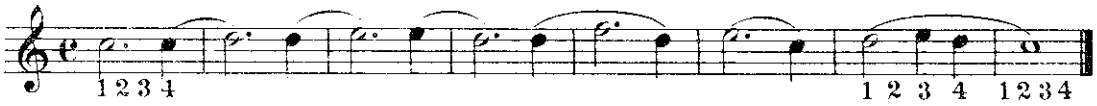

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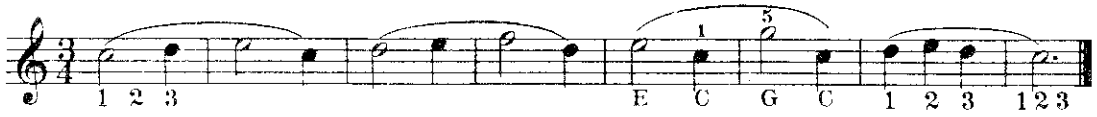

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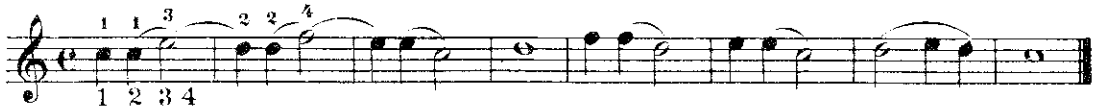

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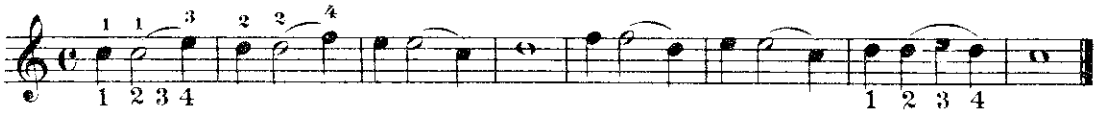

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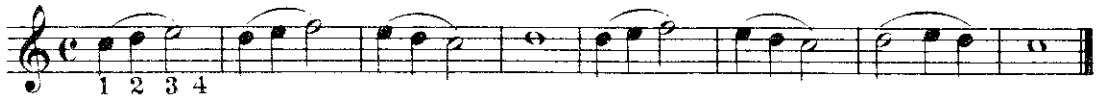

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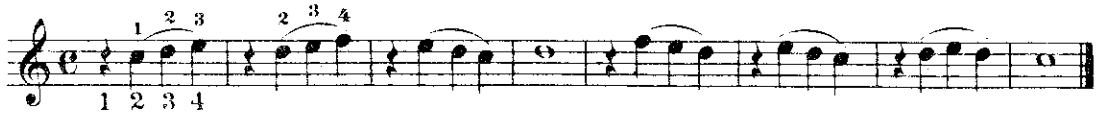

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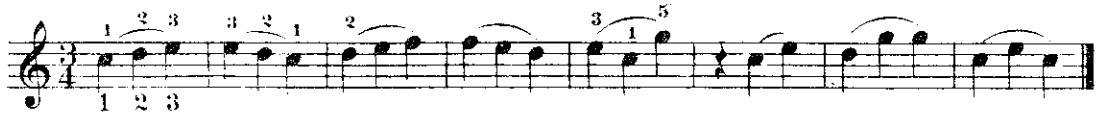

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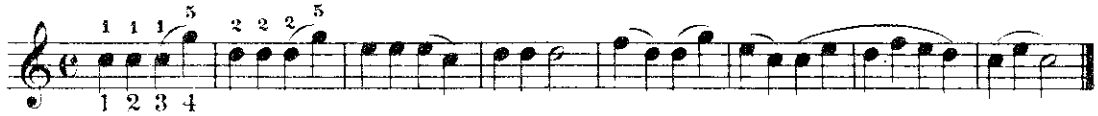

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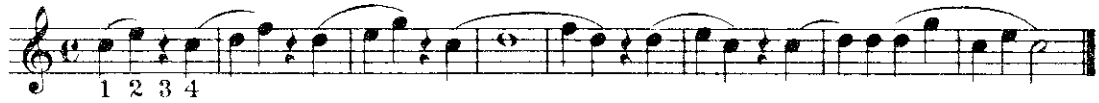

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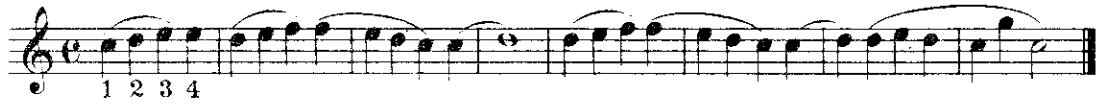

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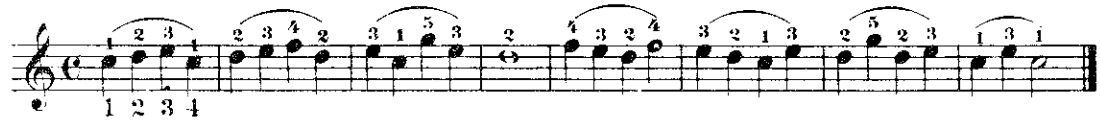
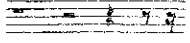


The Tones must be connected without any break between them. This is to be effected by each finger remaining until the next finger strikes. As a general rule, this manner of playing should be followed. If a key is to be struck several times with the same finger, the hand must be raised each time.

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.

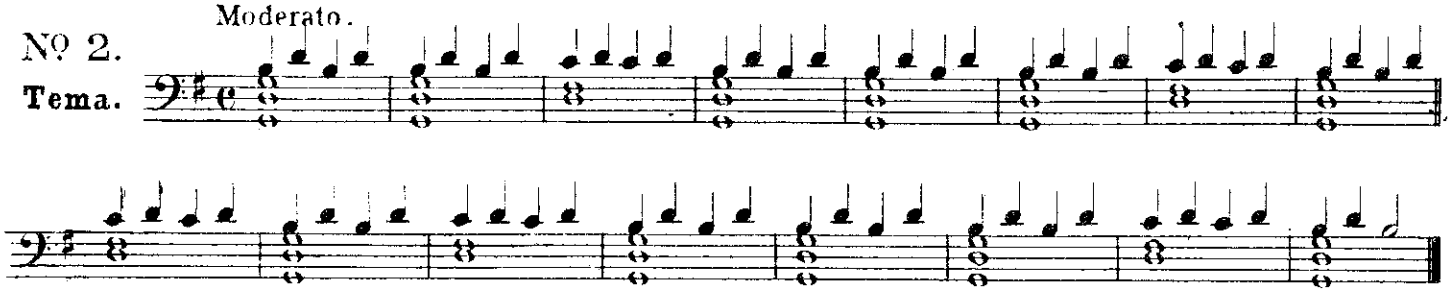
En los silencios el dedo no estará sobre la tecla y la mano se debe levantar.

For Three Hands. | Para Tres Manos

Nº 2.

Moderato.

Tema.



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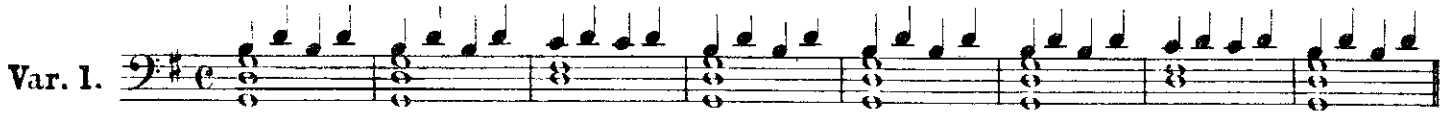

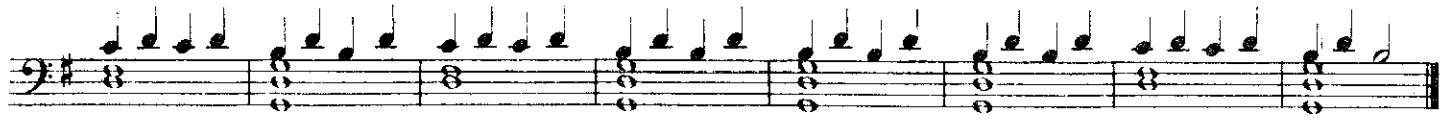

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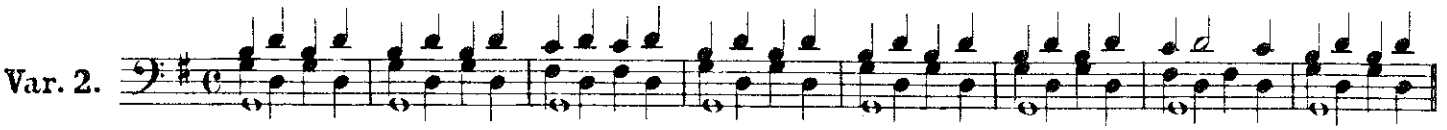

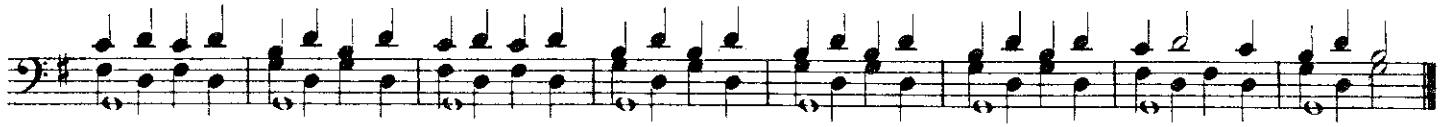

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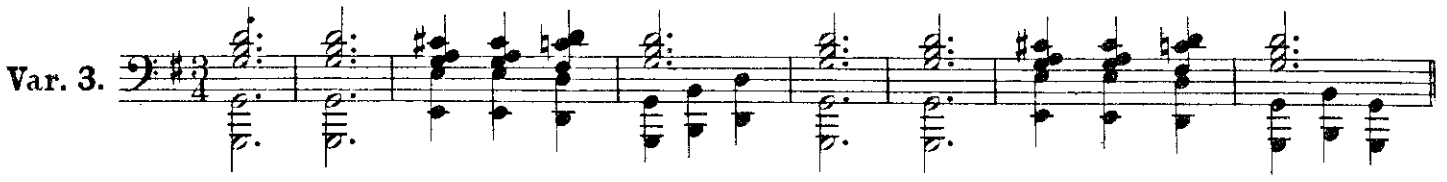
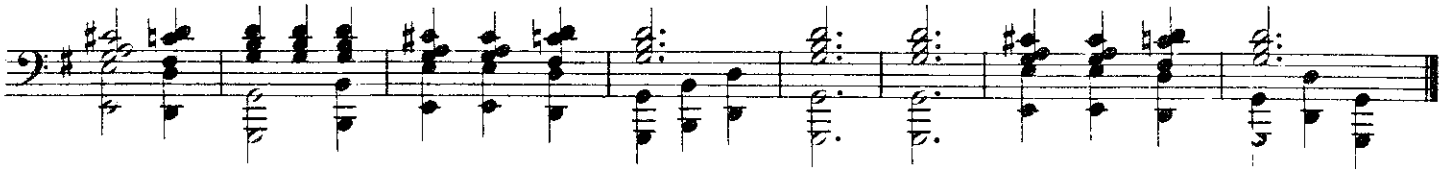
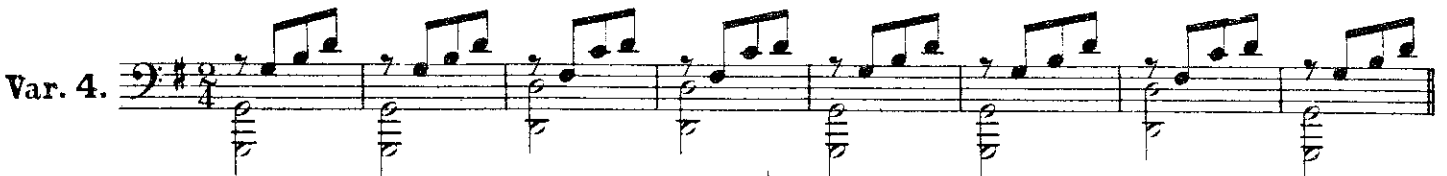
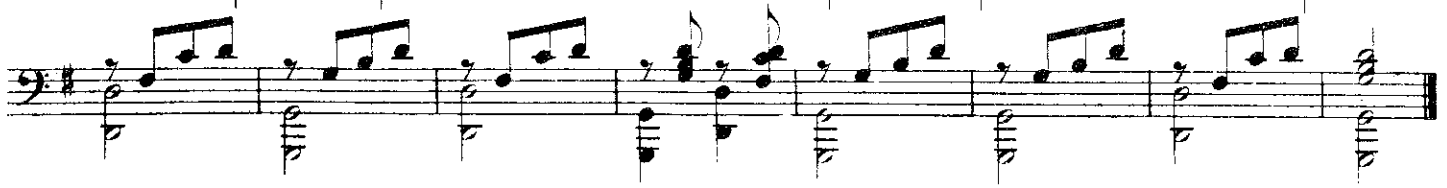




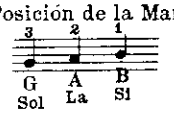
Var. 4.





For Three Hands | Para Tres Manos

Position of the Hand
Posición de la Mano

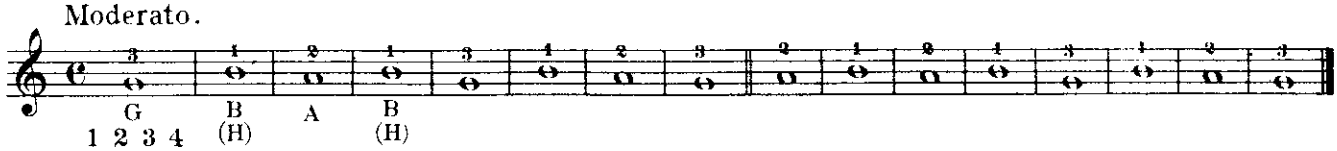


For the left hand alone
Para la mano izquierda sola

Nº 2.

Moderato.

Tema.



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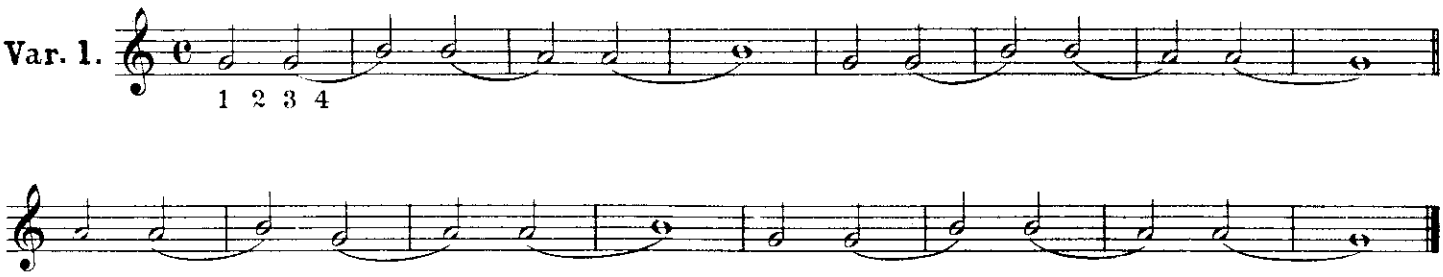

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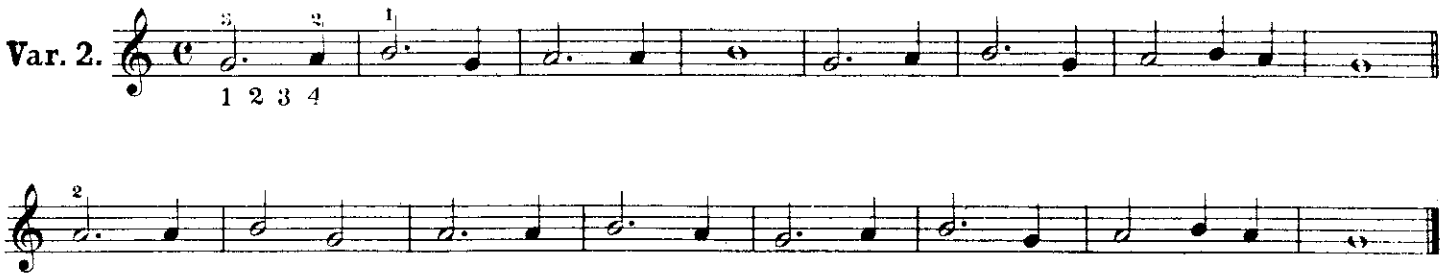

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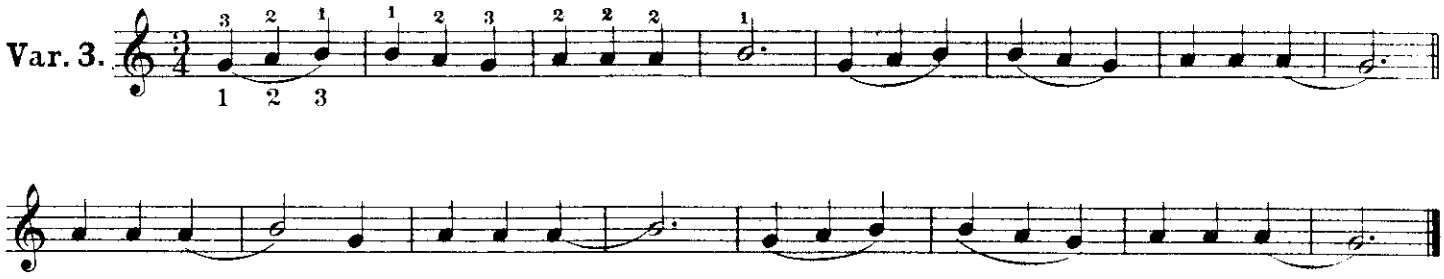

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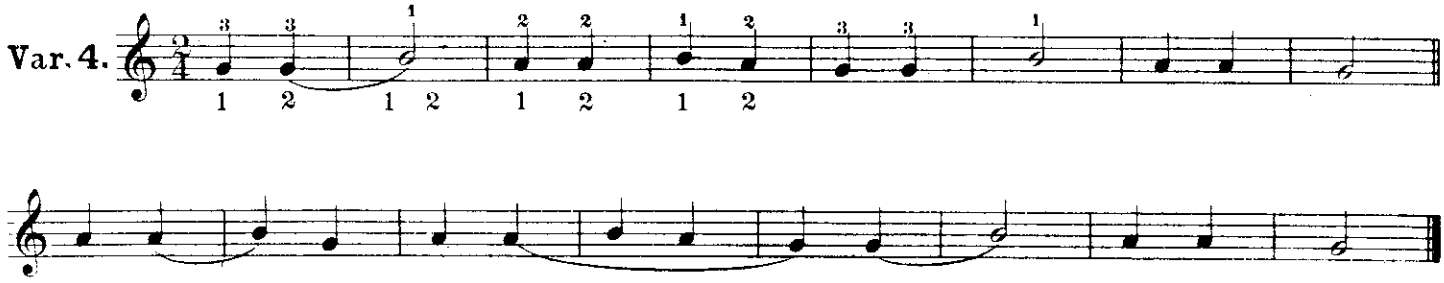
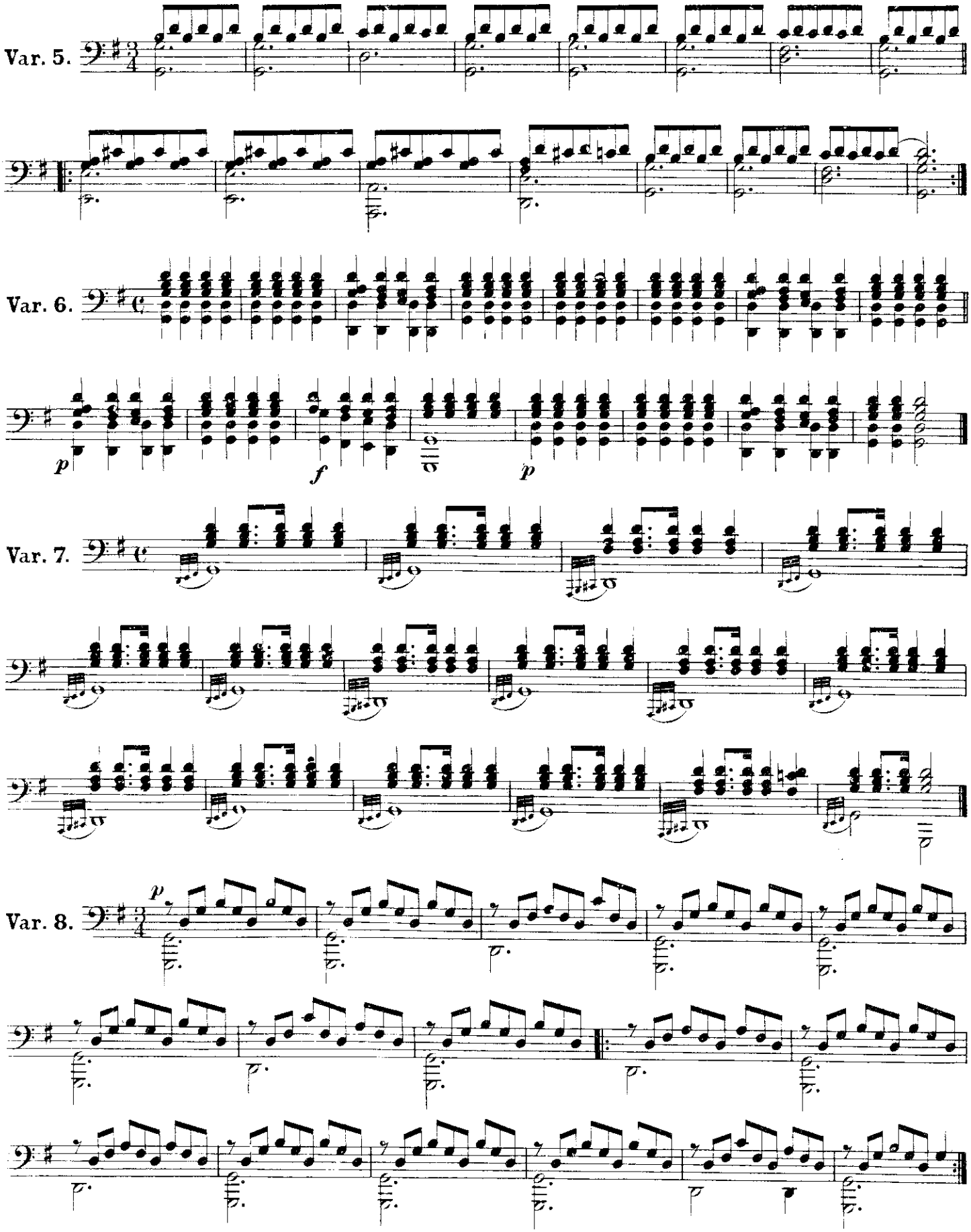
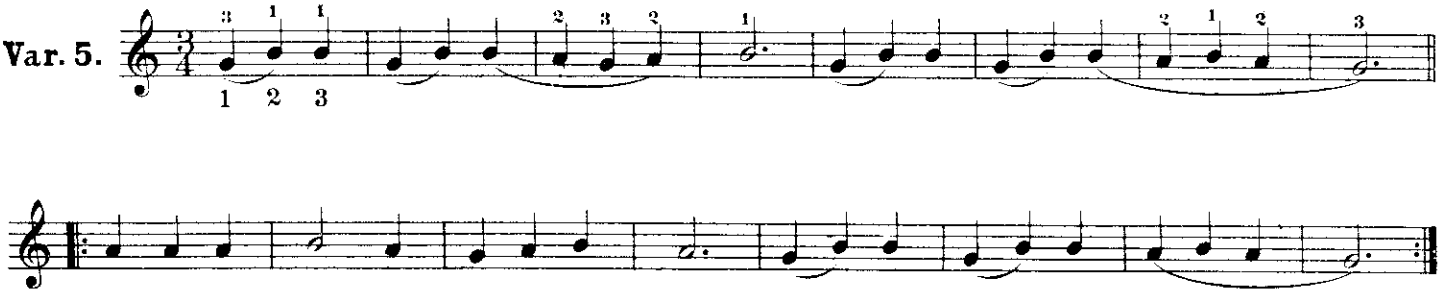


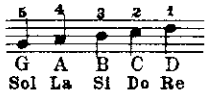

Var. 5.
Var. 6.
p
f
p
Var. 7.
Var. 8.
p

Repeat Signs
Signos de Repetición

Var. 5.



Position of the Hand
Posición de la Mano



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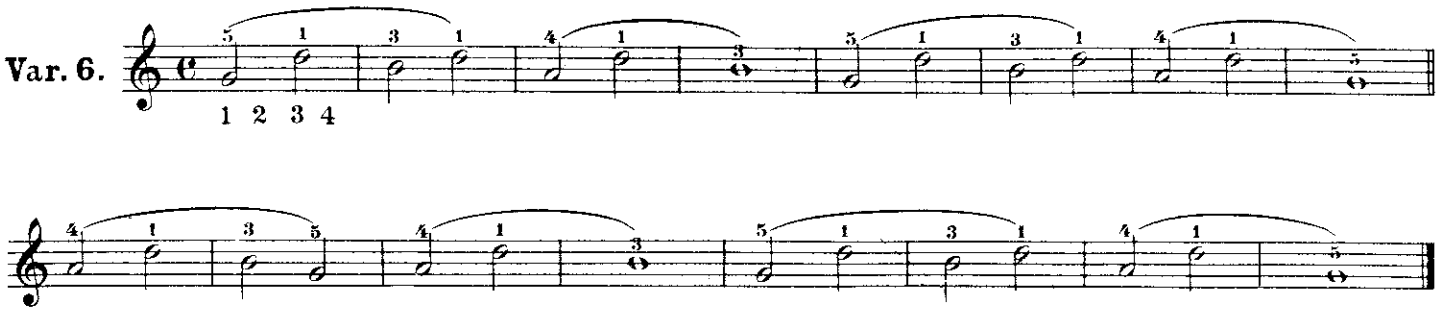

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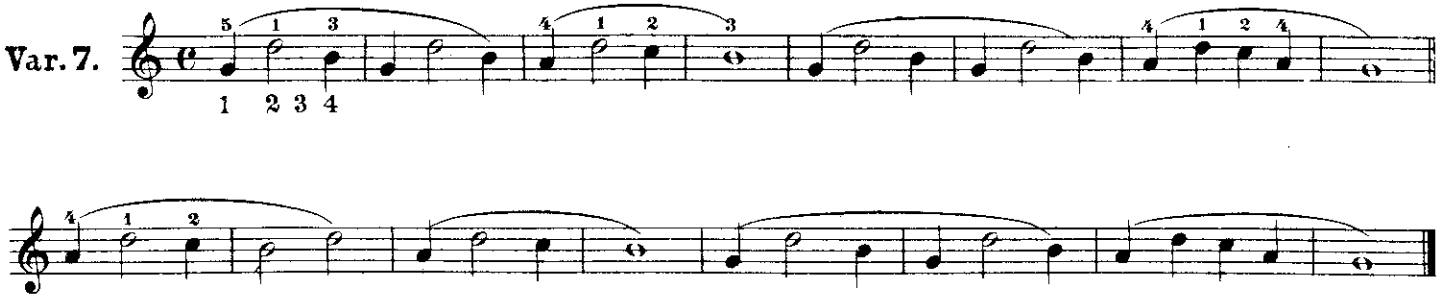

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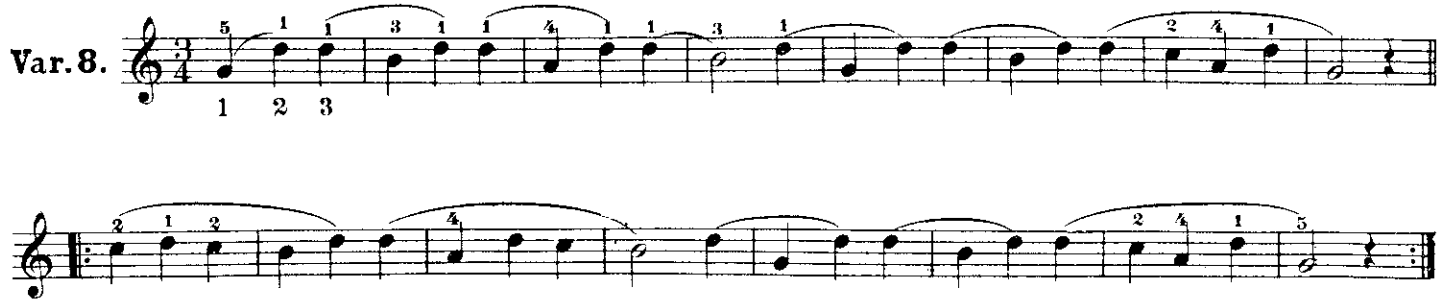


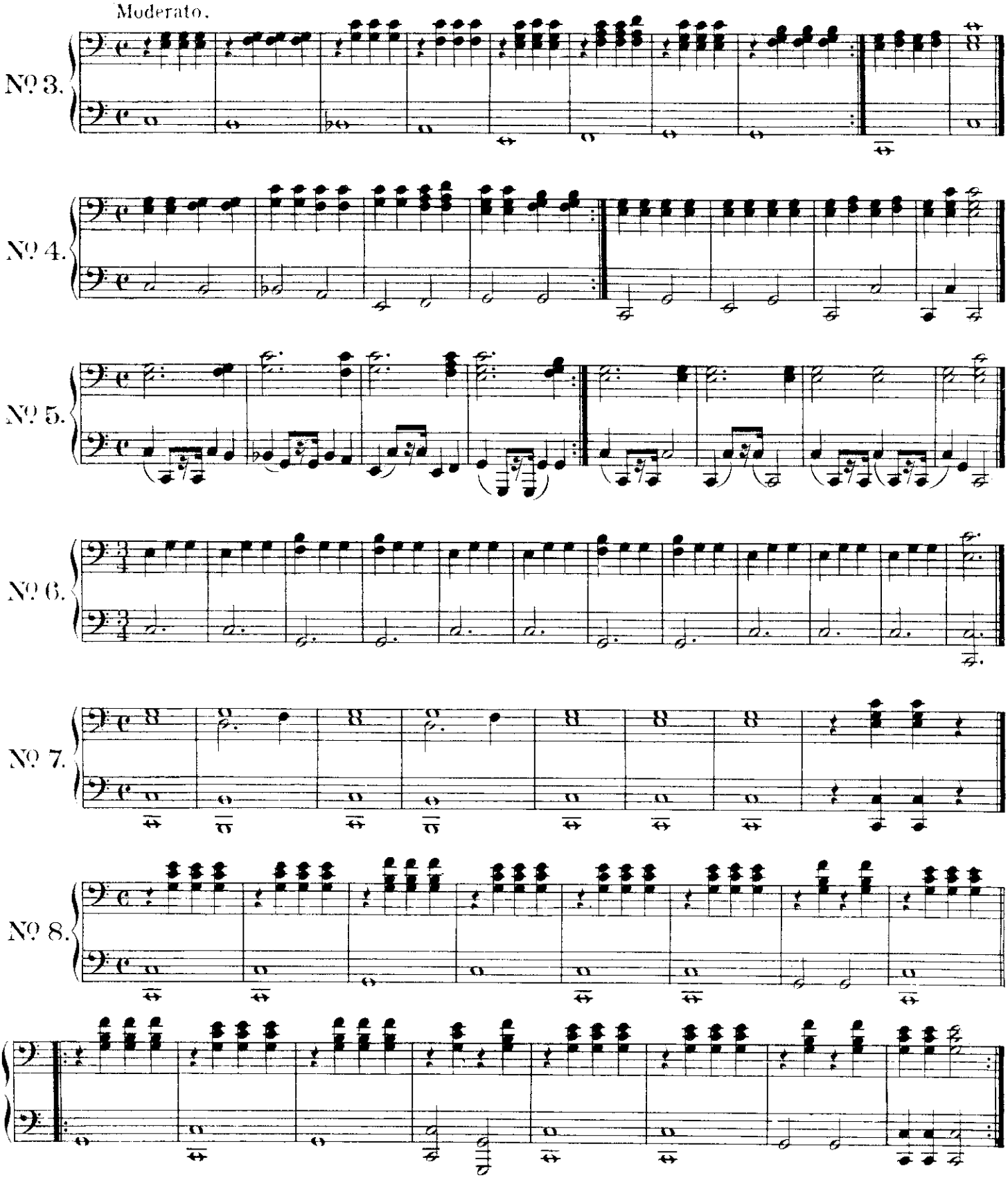
Duets
For Four Hands

Duos
Para Cuatro Manos

Secondo.

Second Part. Segundas Manos.

Moderato.



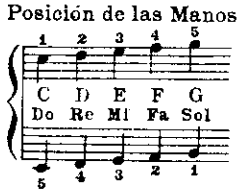
Duets
For Four Hands

Duos
Para Cuatro Manos

Primo

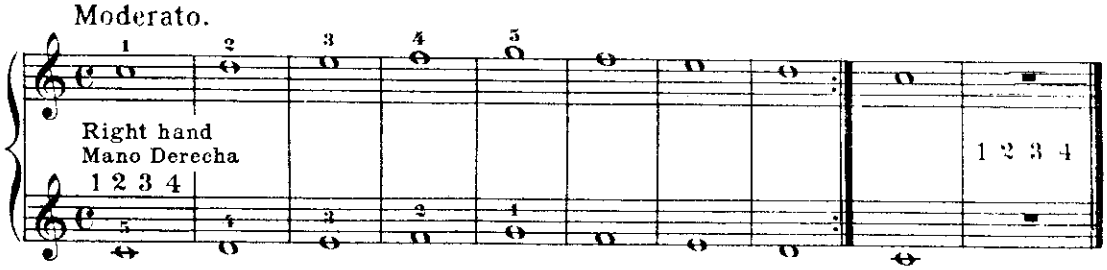
First Part | Primeras Manos

Position of the Hands
Posición de las Manos



Moderato.

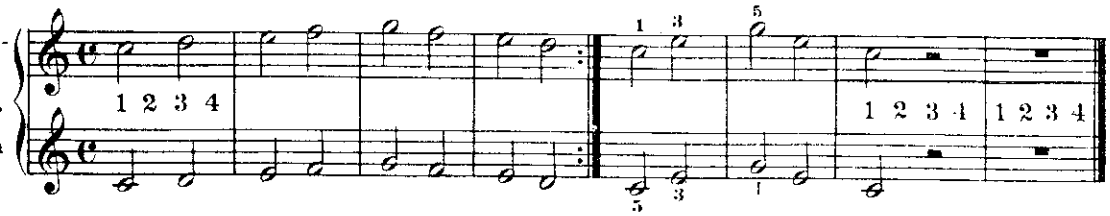
No. 3.



Each finger keeps the key assigned to it.

Cada dedo debe tocar la tecla que se le designa.

No. 4.



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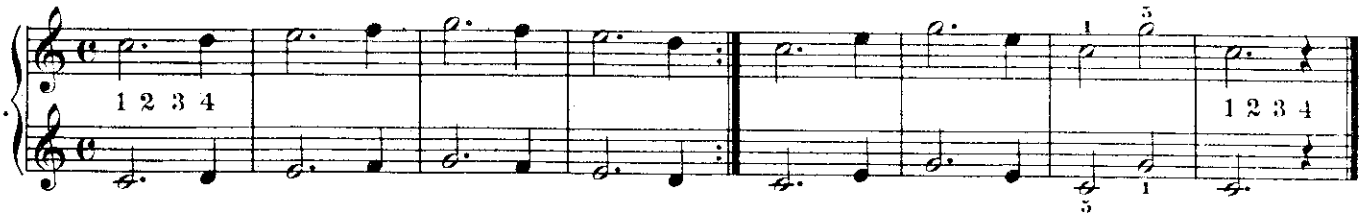

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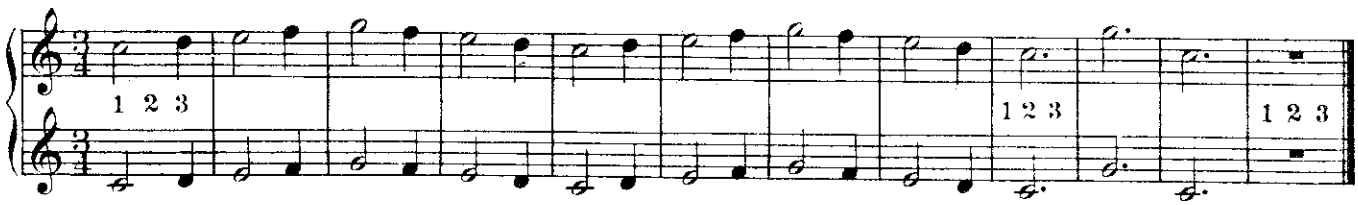

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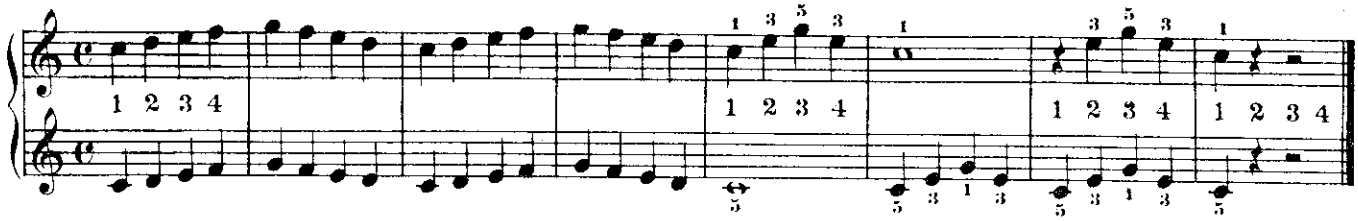

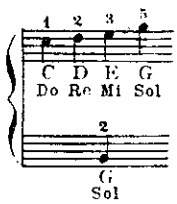

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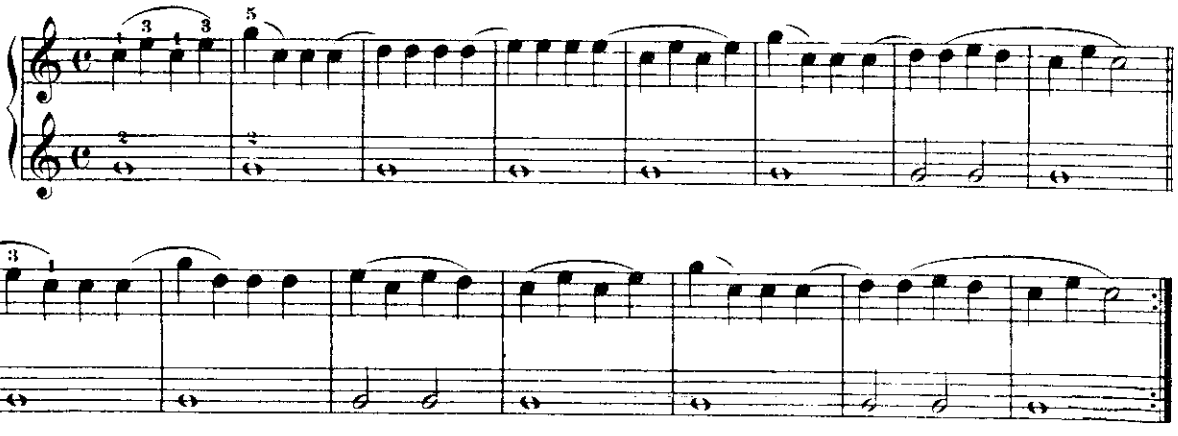
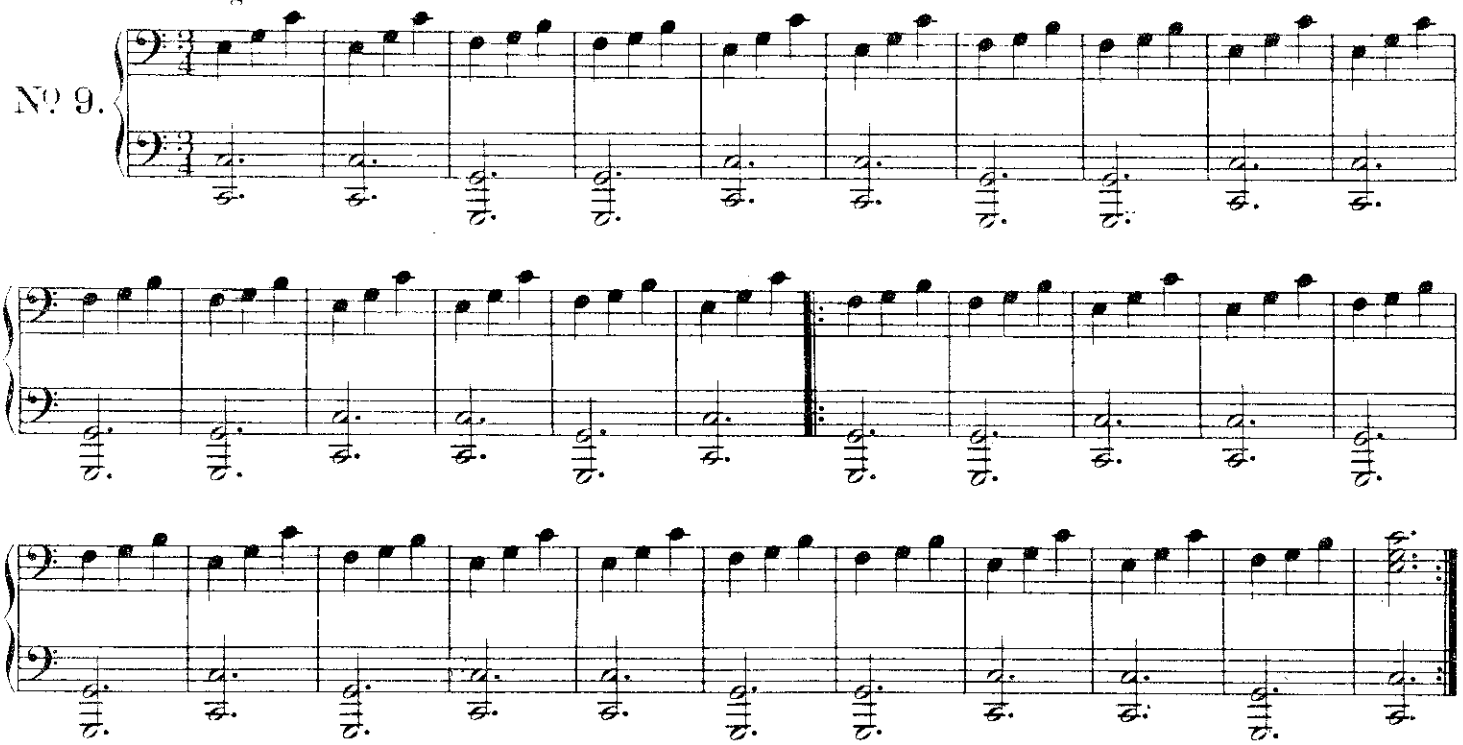


Secondo.

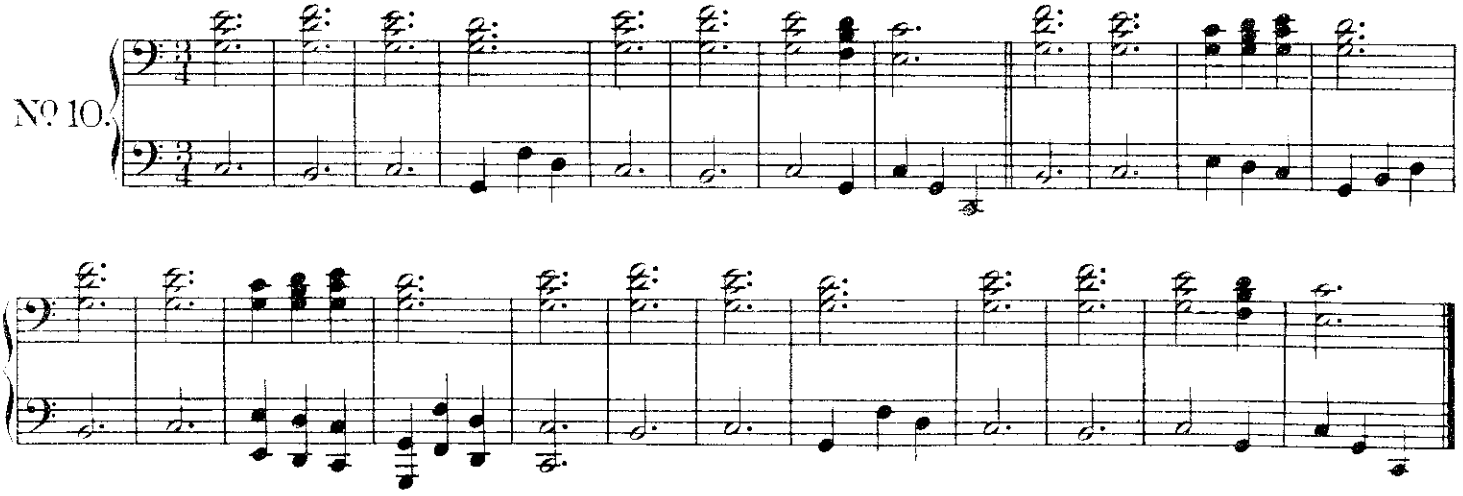
Allegretto.

No 9.



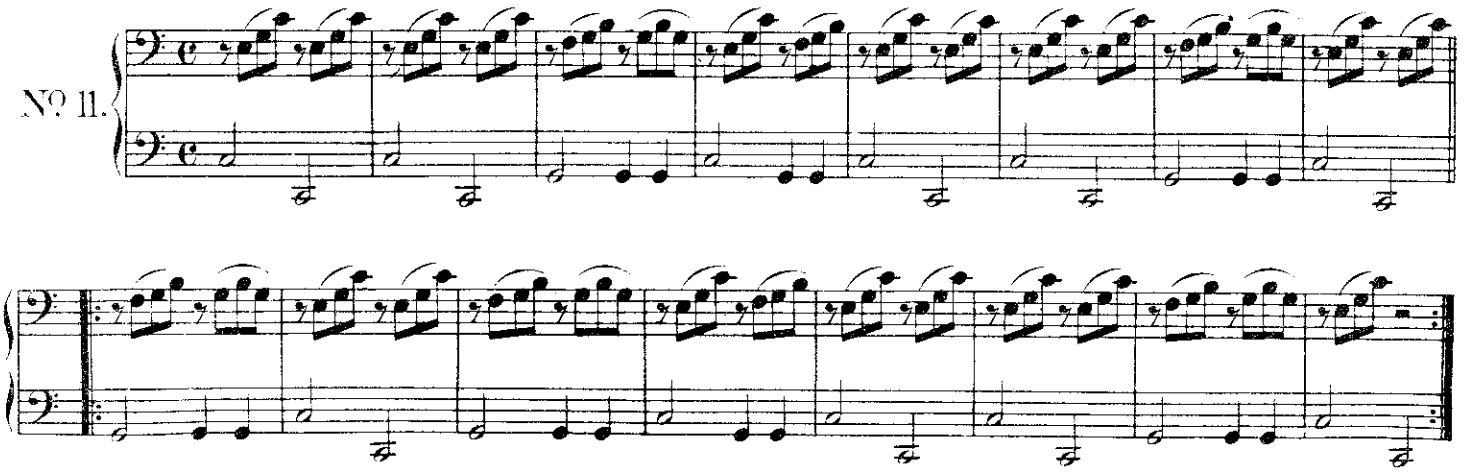
Commodo.

No 10.



Moderato.

No 11.

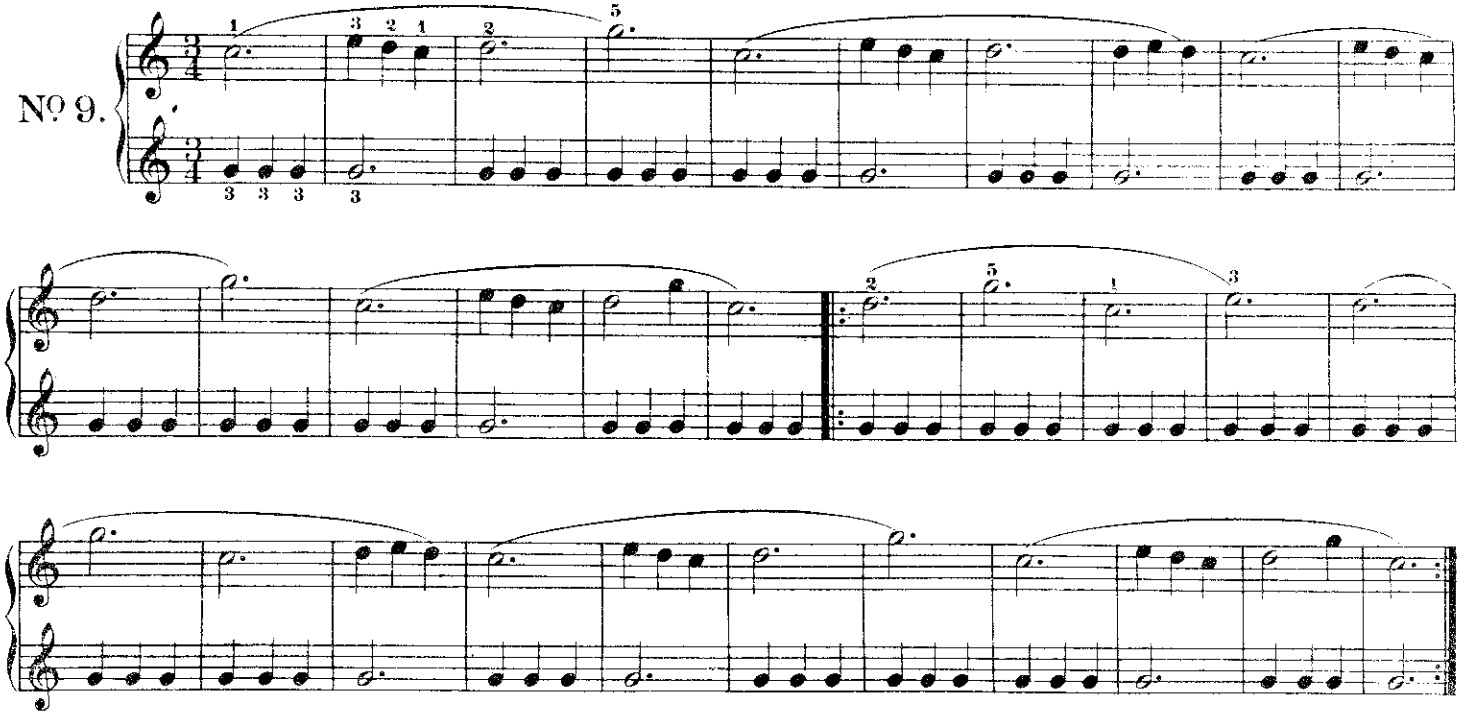


Primo.

Allegretto

(Moderately fast) (Velocidad Moderada)

No 9.

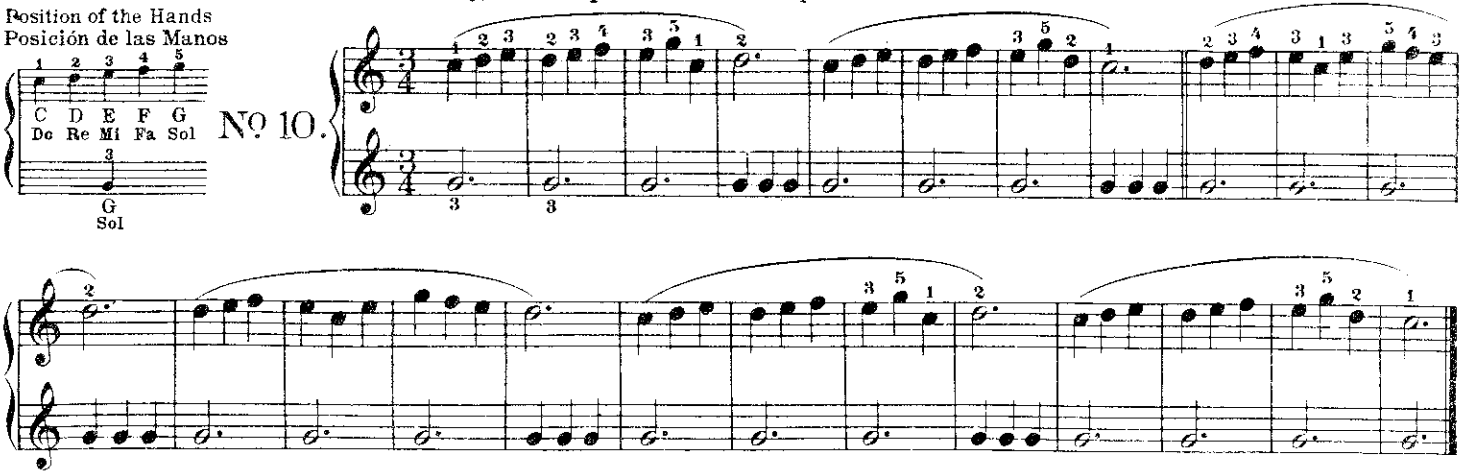


Commodo

(Quietly, with composure) (Aire Tranquilo)

Position of the Hands
Posición de las Manos

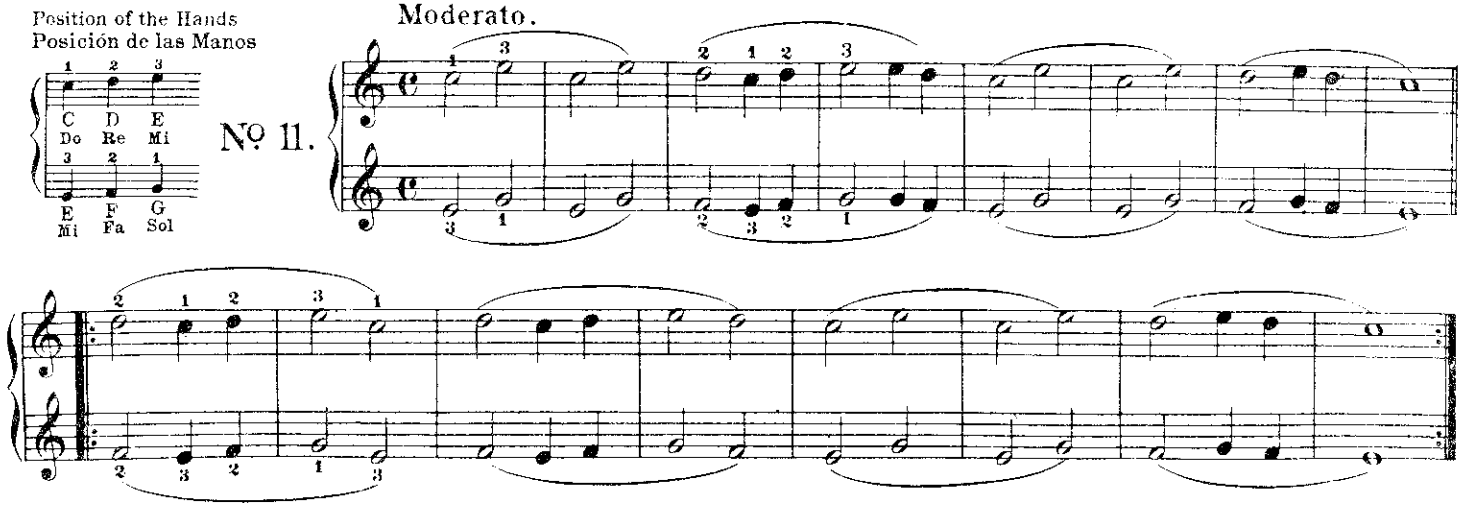
No 10.



Position of the Hands
Posición de las Manos

Moderato.

No 11.

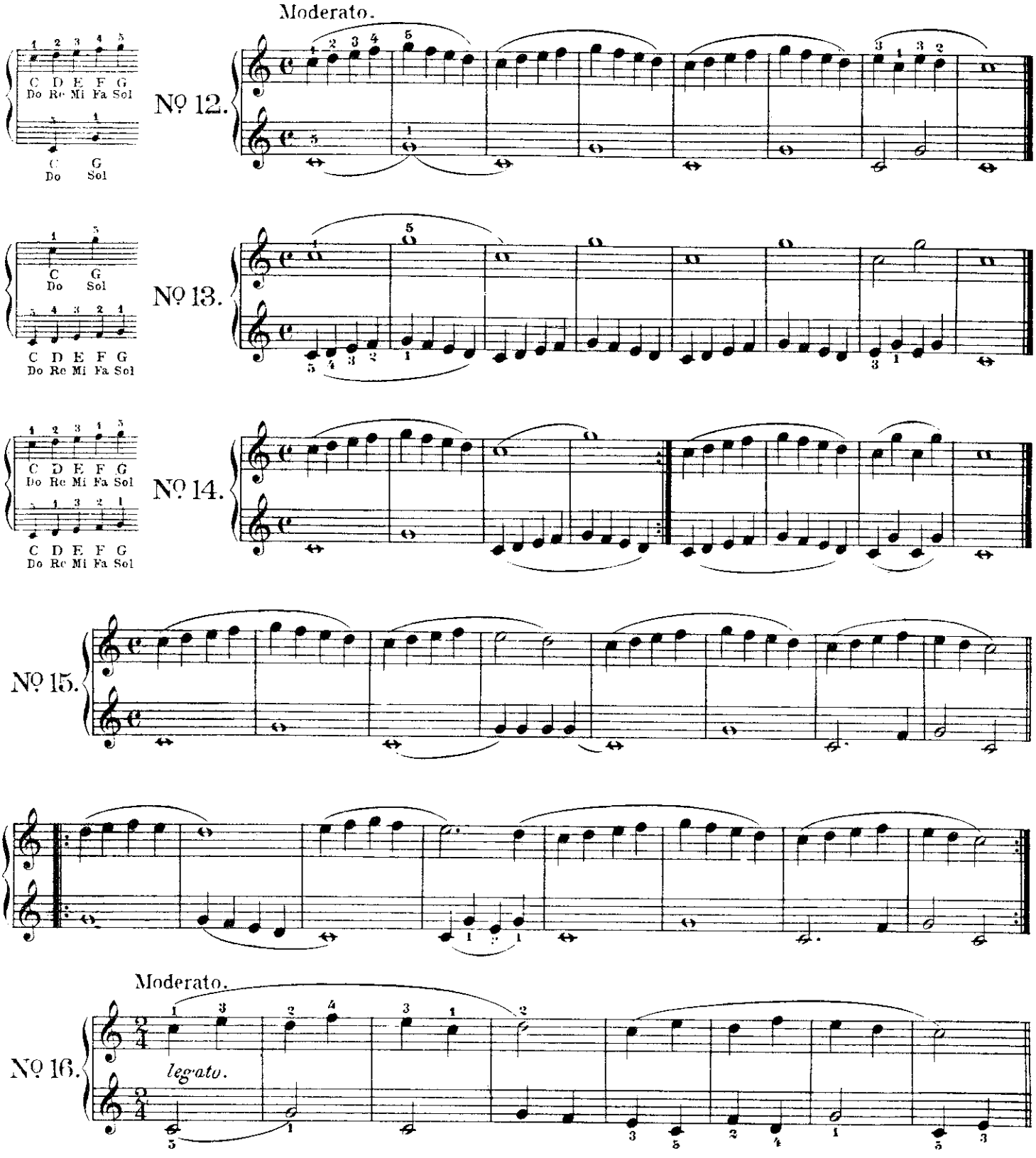


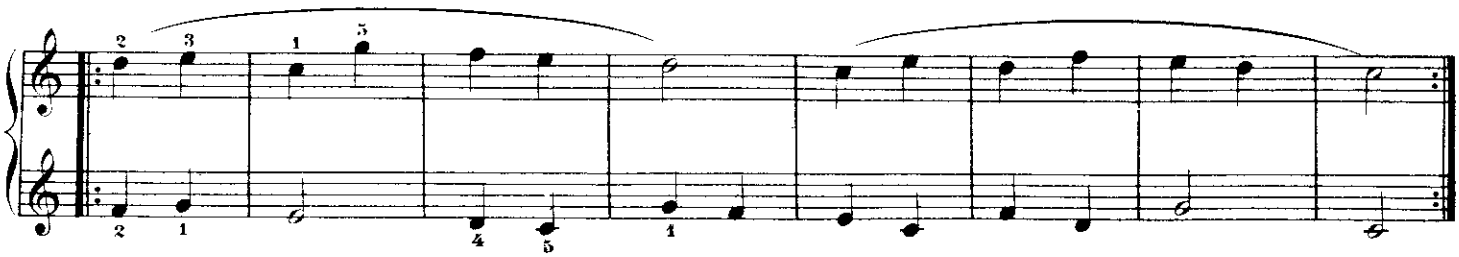
Exercises for Both Hands.

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.

Ejercicios para ambas Manos

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.

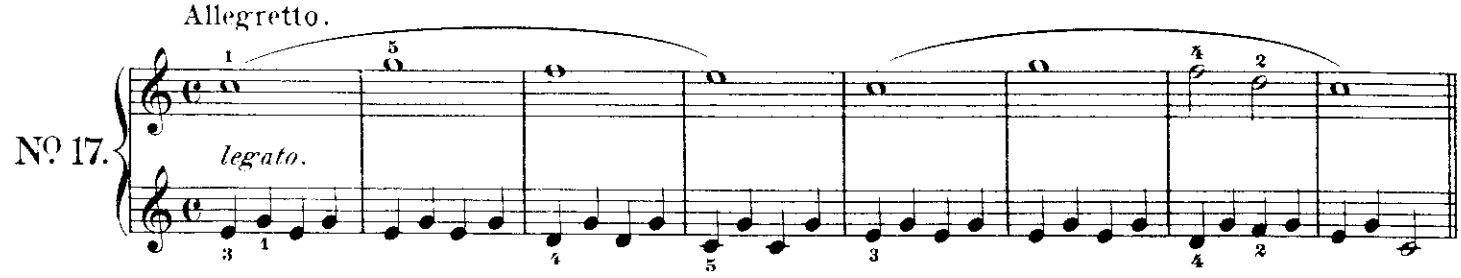


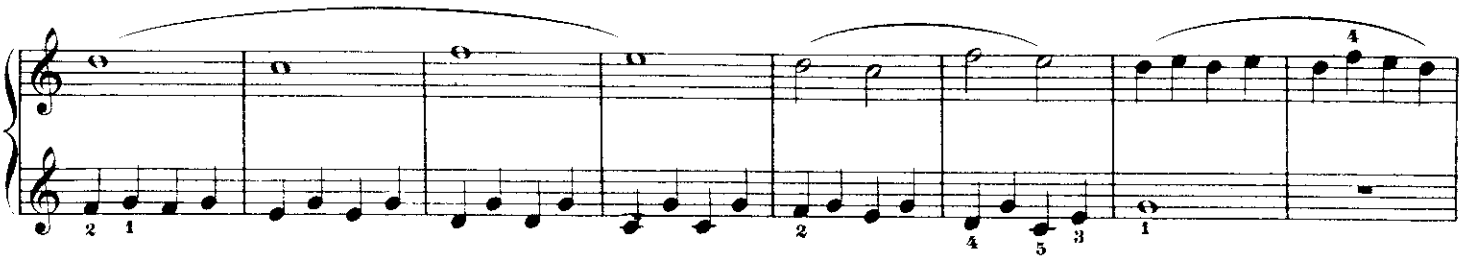


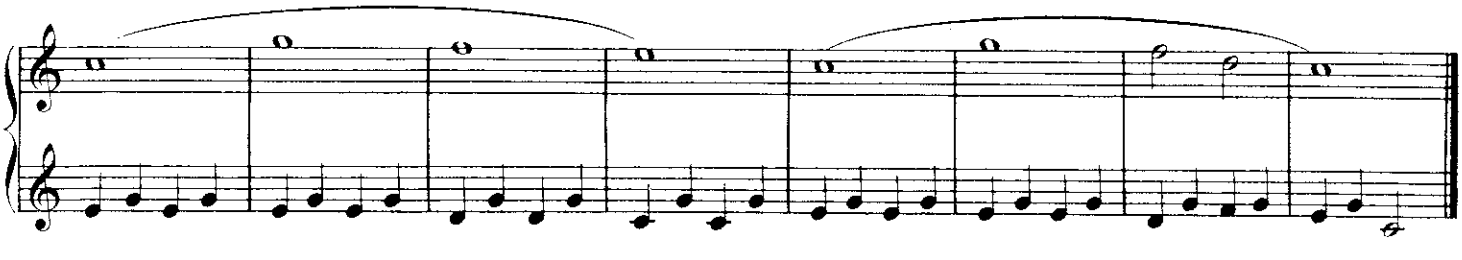
Allegretto.

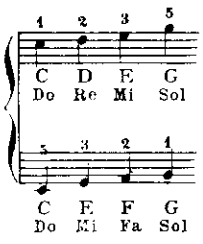
No. 17.

legato.



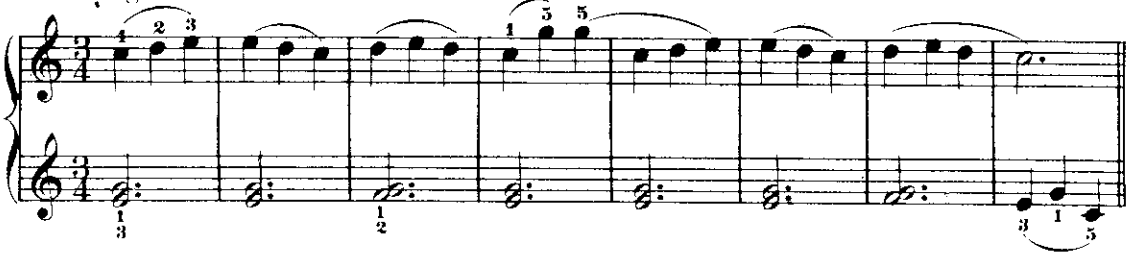


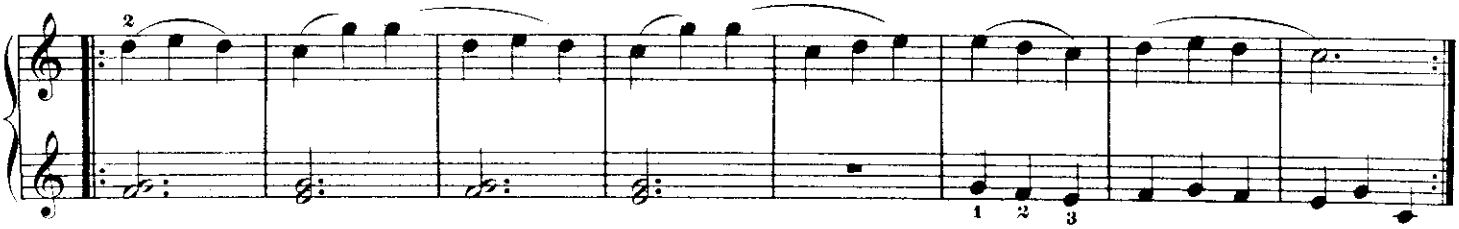


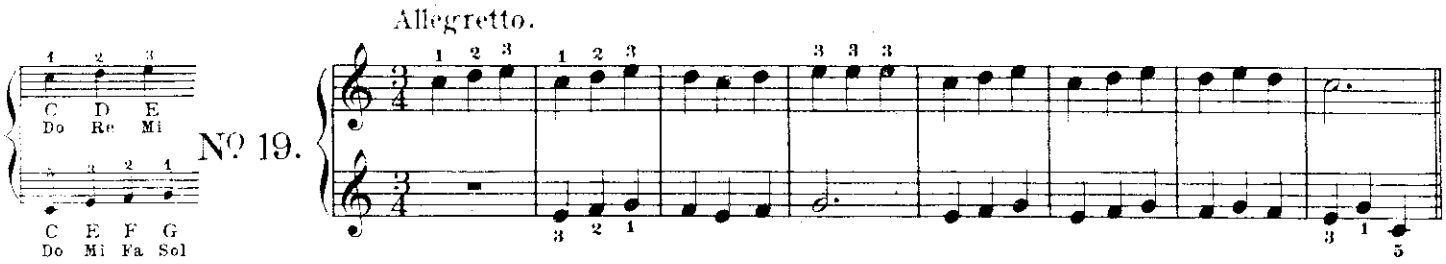


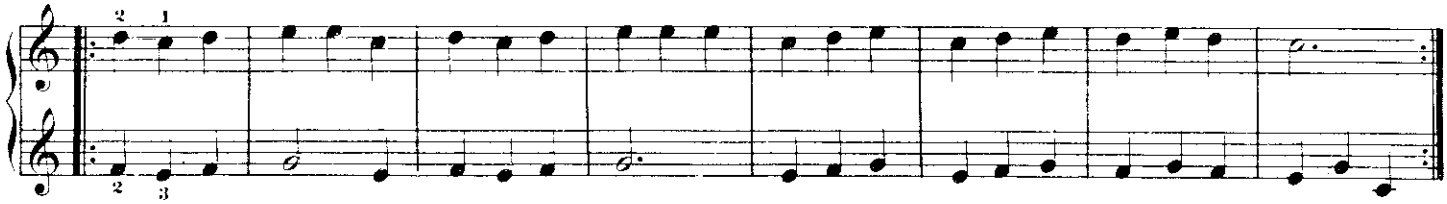
Allegretto.

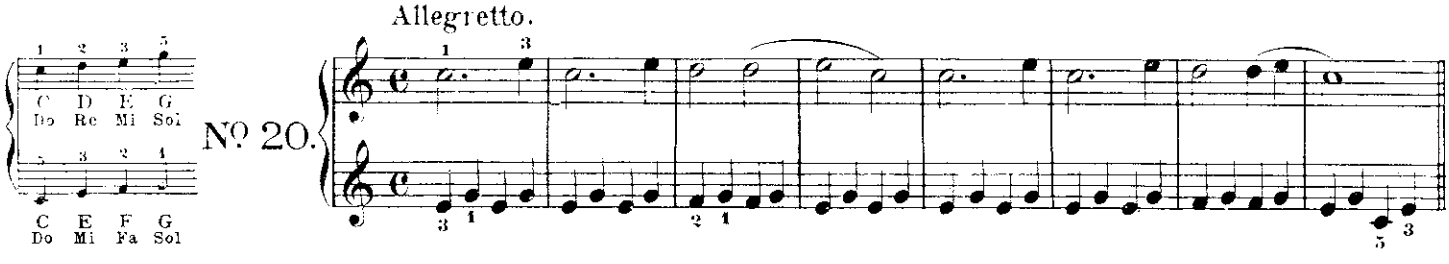
No. 18.

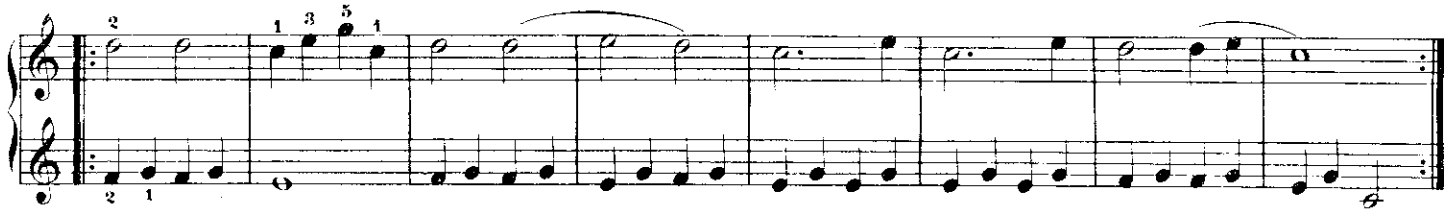


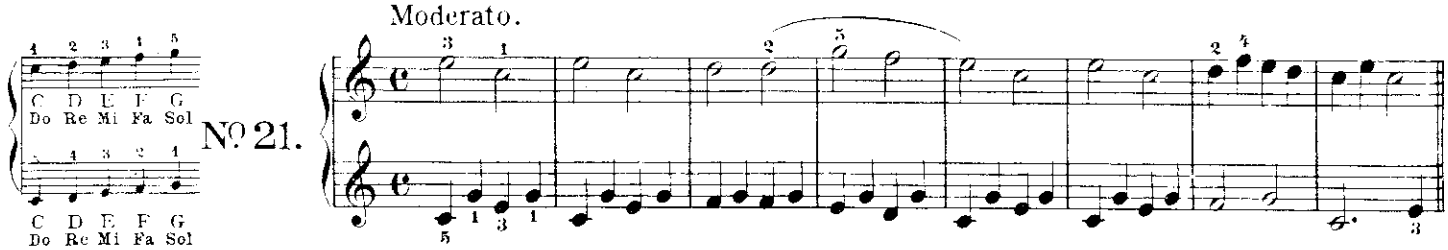


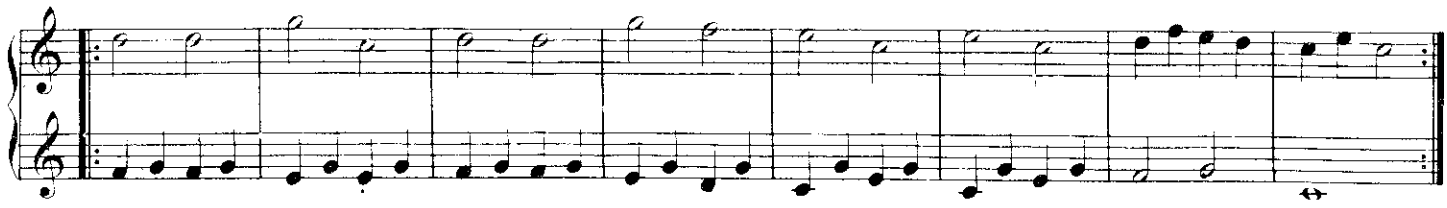

C D E
Do Re Mi
C E F G
Do Mi Fa Sol
Allegretto.
No. 19.

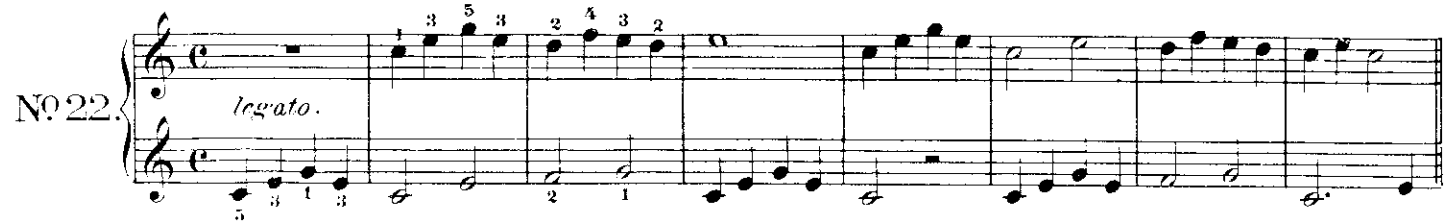


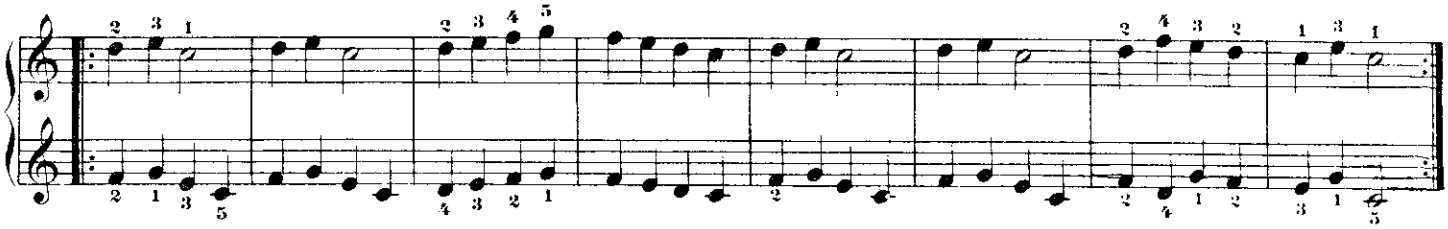

C D E G
Do Re Mi Sol
C E F G
Do Mi Fa Sol
Allegretto.
No. 20.

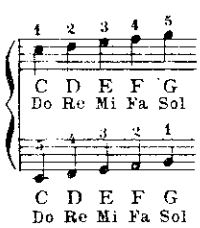



C D E F G
Do Re Mi Fa Sol
C D E F G
Do Re Mi Fa Sol
Moderato.
No. 21.



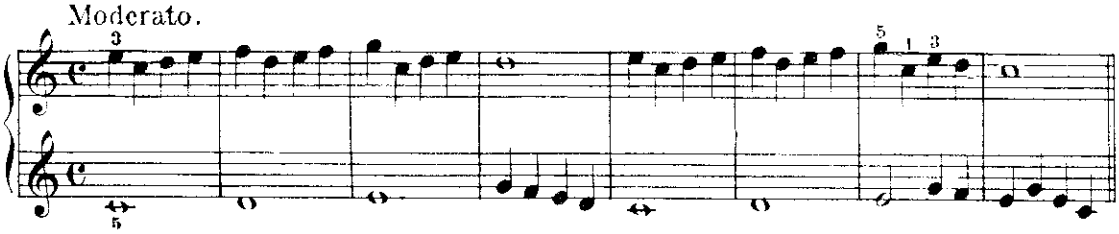

No. 22.
legato.

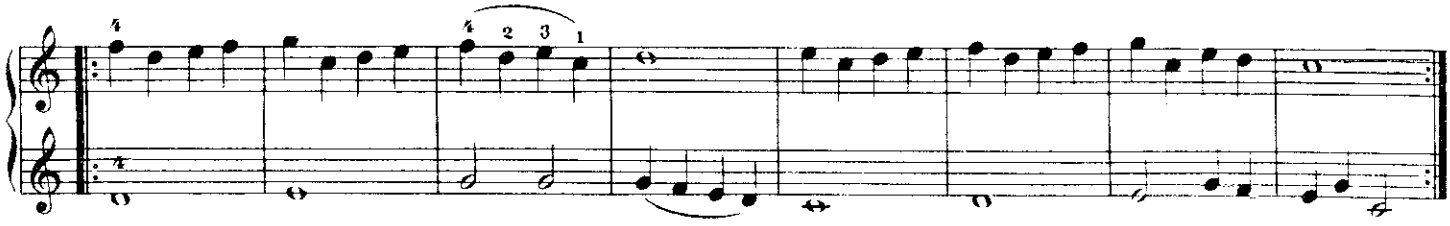




Nº 23.

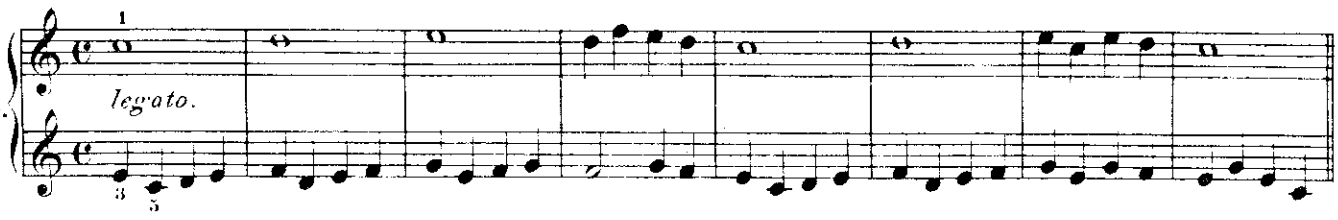
Moderato.

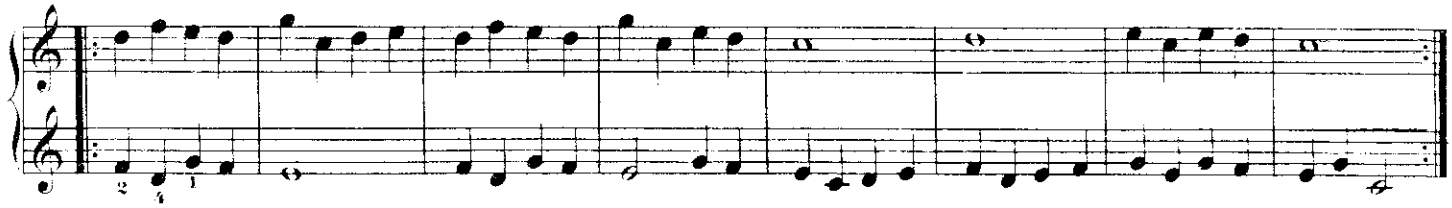




Nº 24.

legato.





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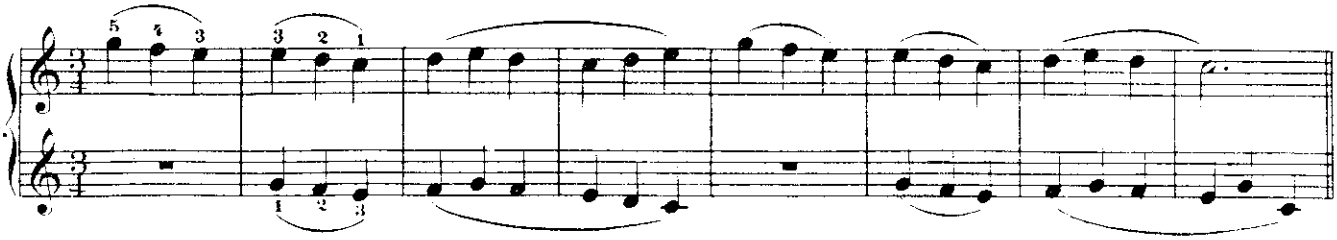
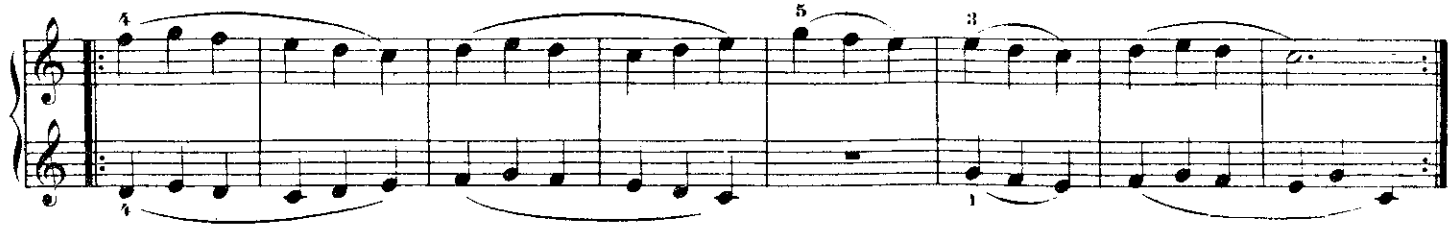
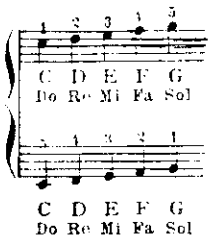
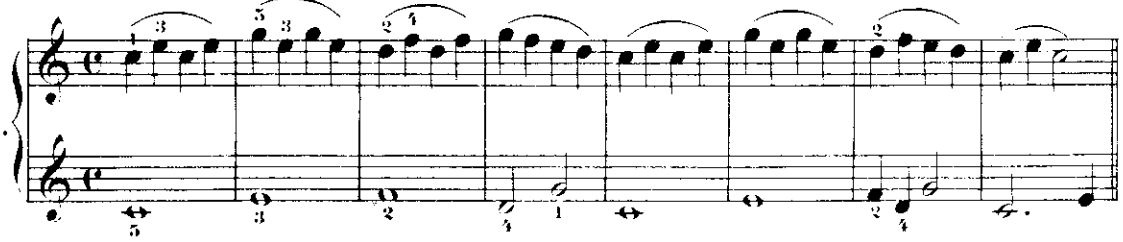


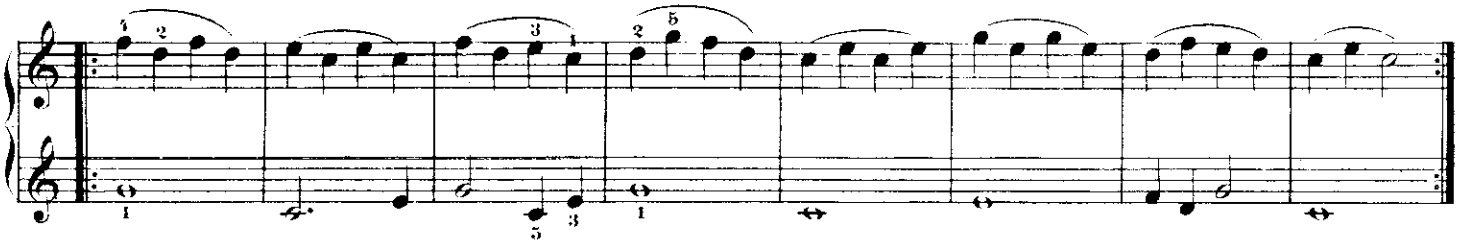




Moderato.

No. 26.





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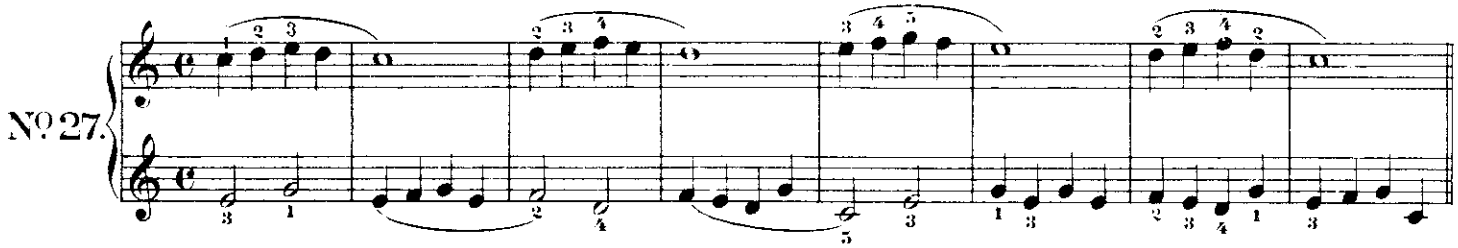

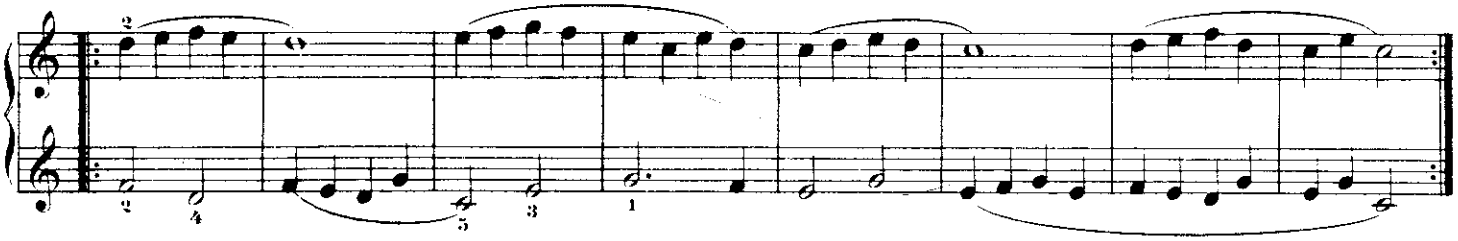

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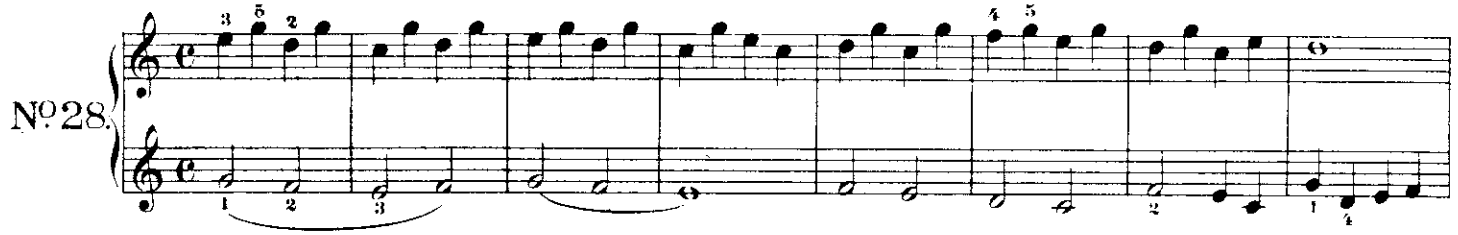

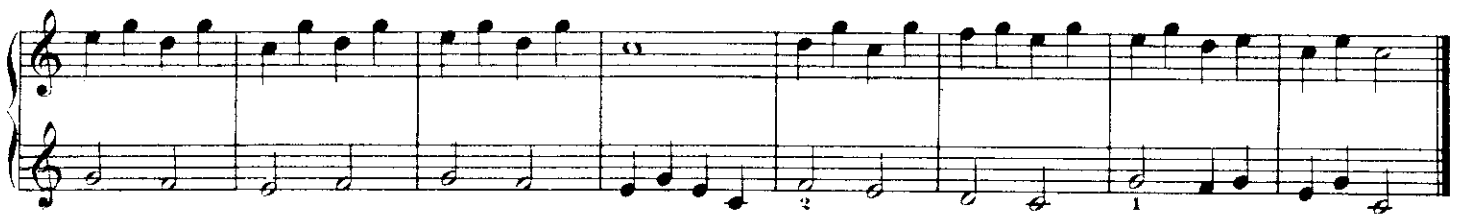

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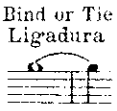


The second note must not be struck, but the finger must be held on the key during the value of the two notes.

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

Nº 30.

legato.

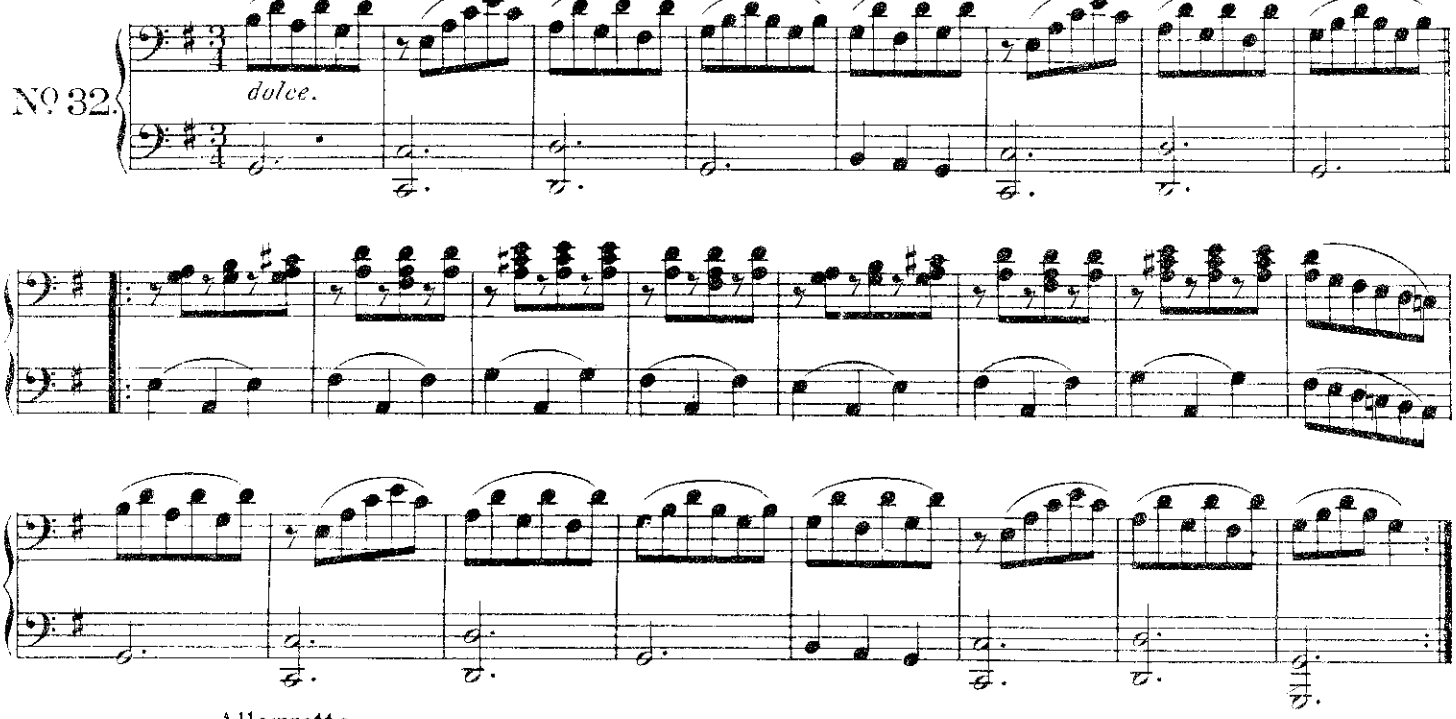
Nº 31.

Secondo.

Andante.

No 32.

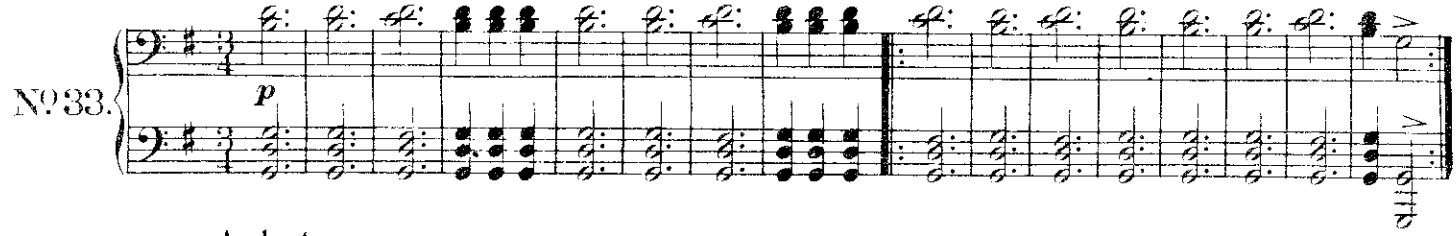
dolce.



Allegretto.

No 33.

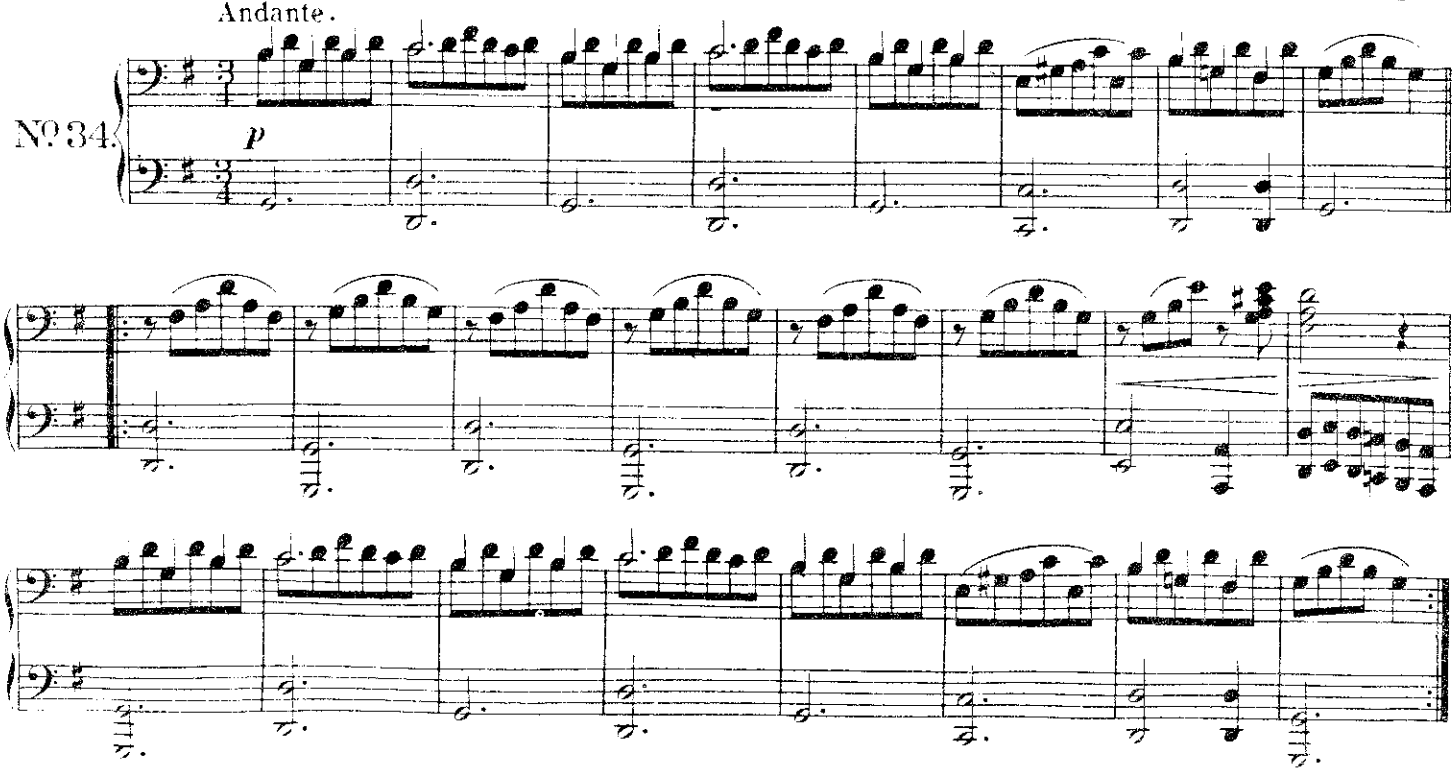
p



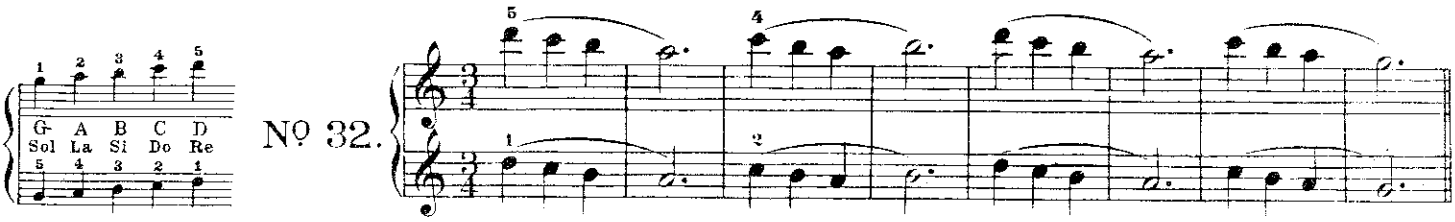
Andante.

No 34.

p



Andante (Slow) (Despacio) **Primo.**



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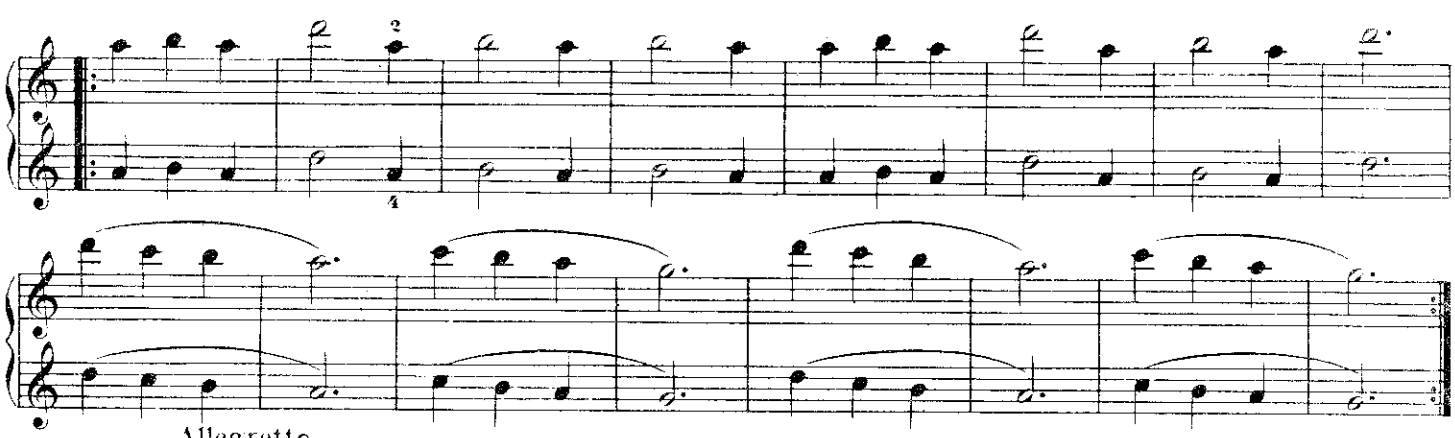
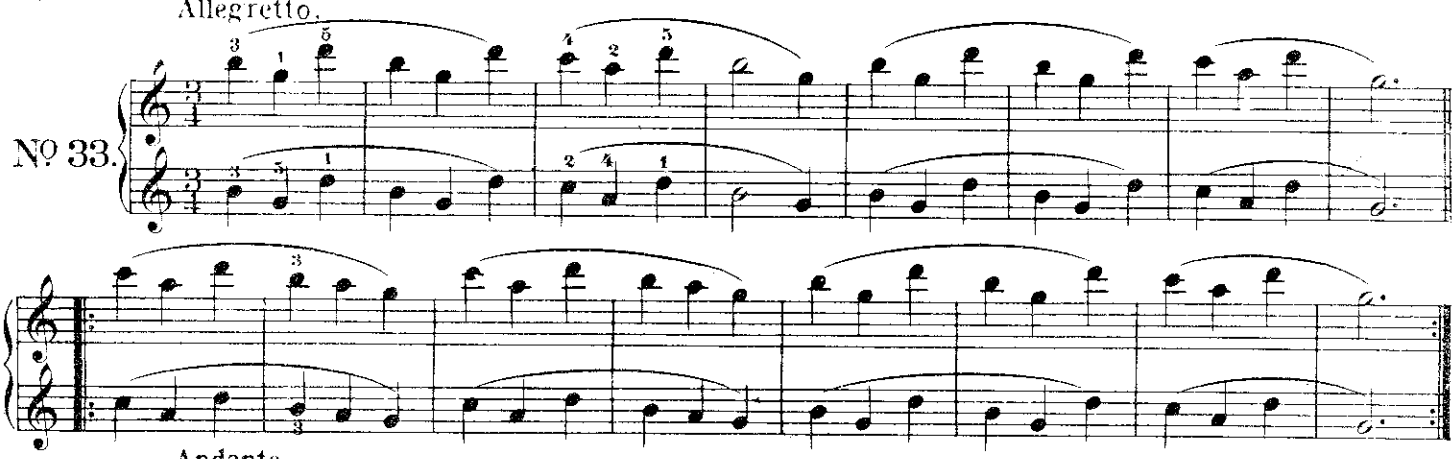


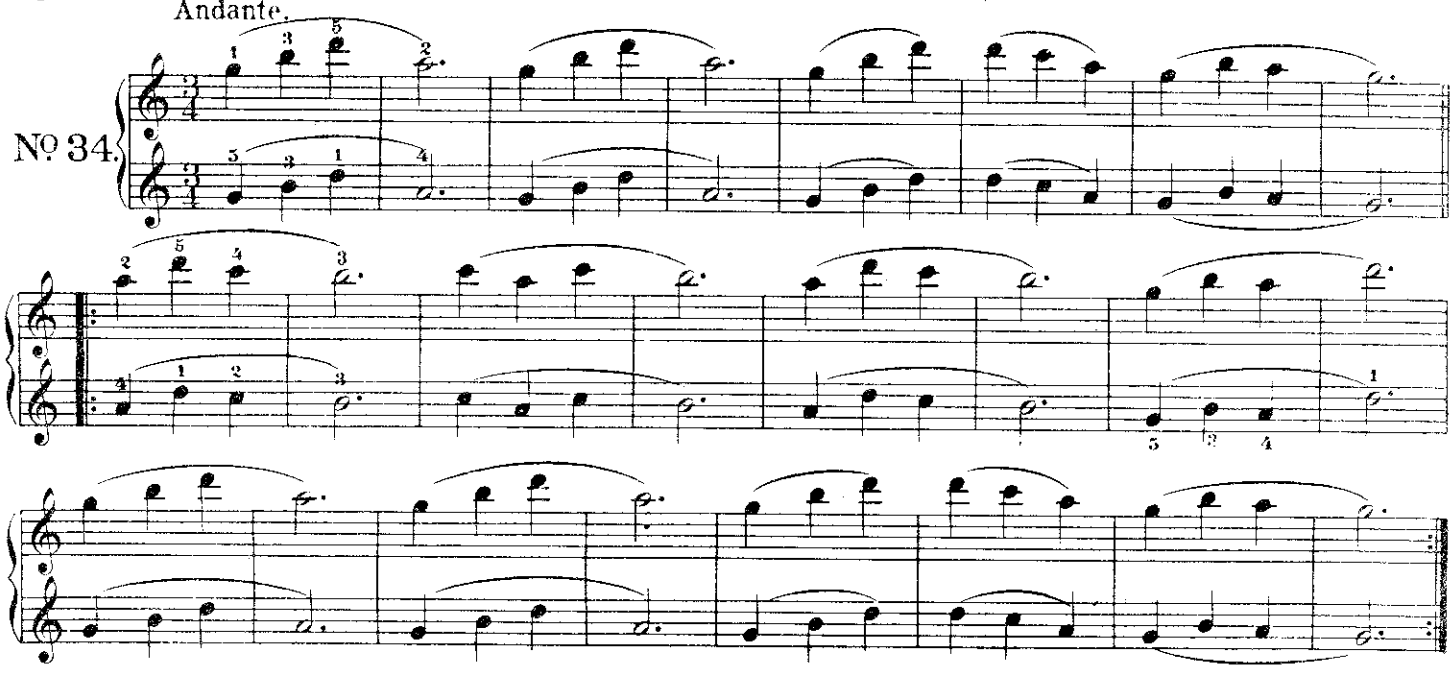
Allegretto.

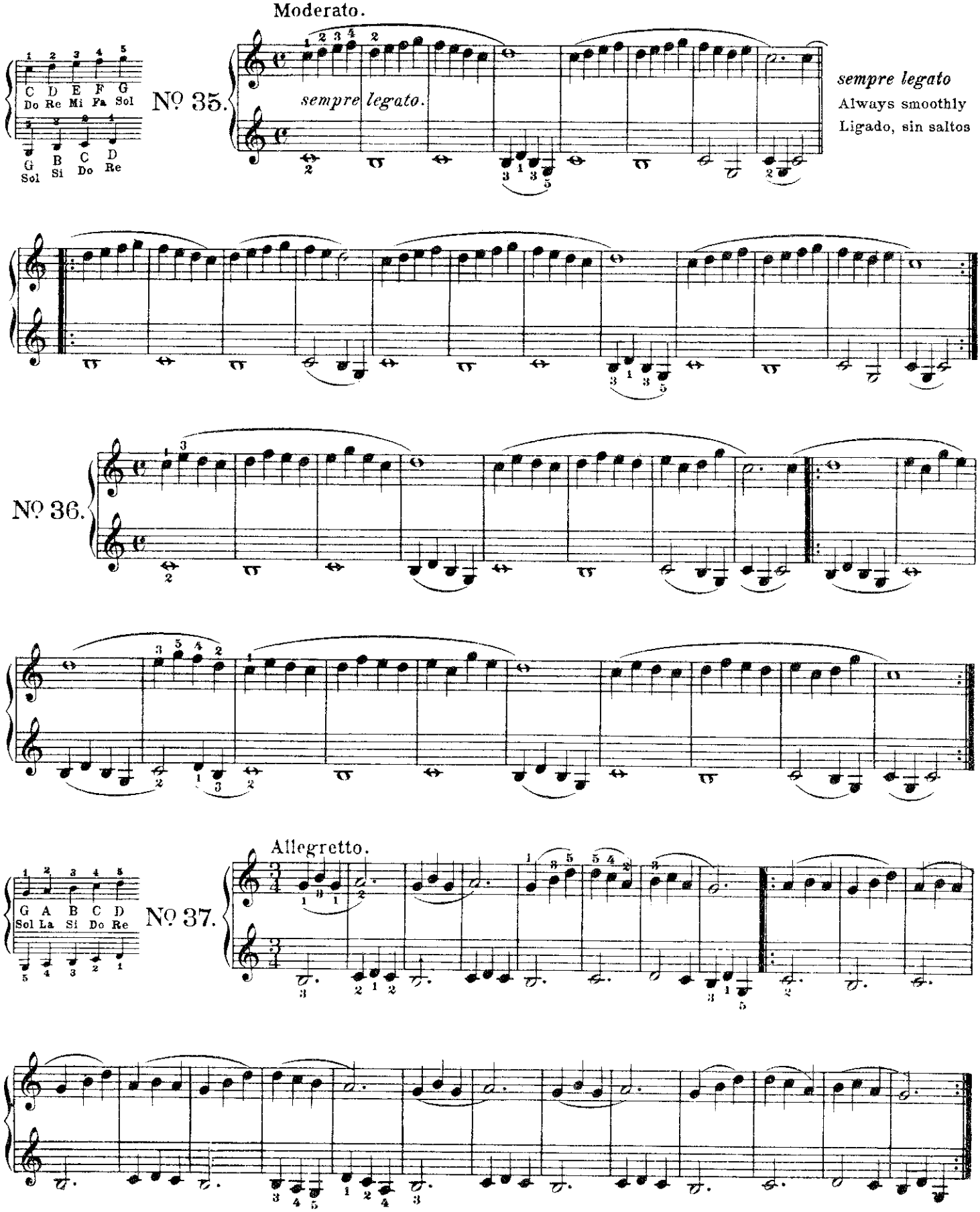
Nº 33.



Andante.

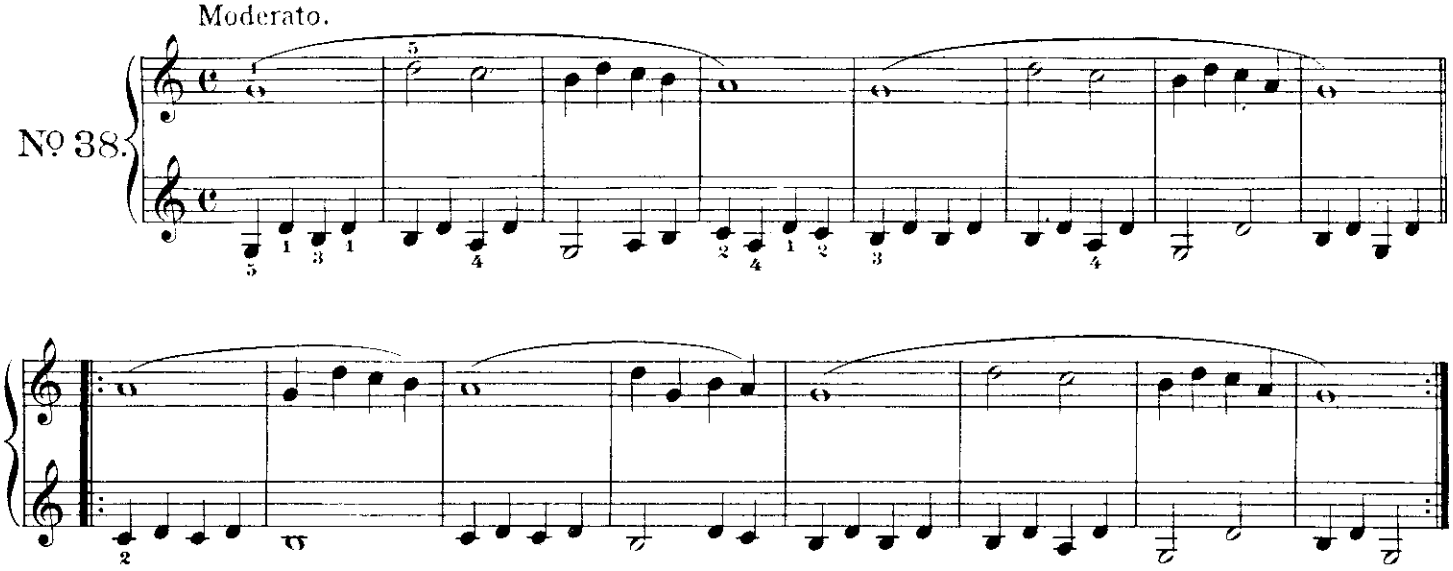
Nº 34.



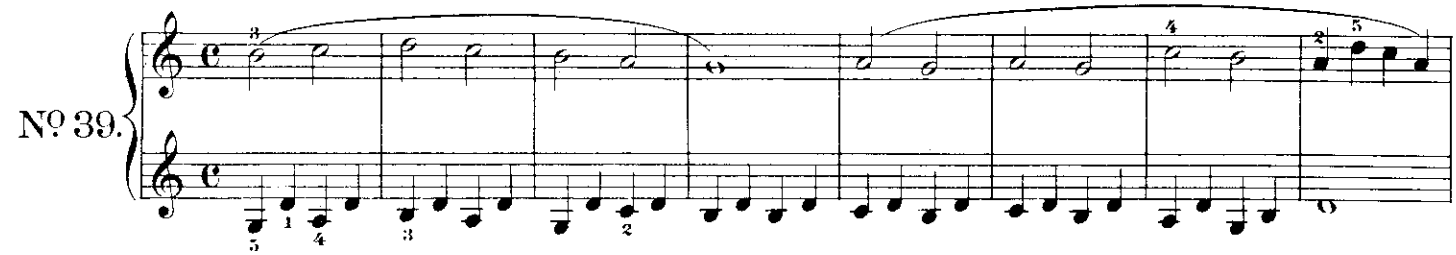

Moderato.
C D E F G
Do Re Mi Fa Sol
G B C D
Sol Si Do Re
Nº 35.
sempre legato.
sempre legato
Always smoothly
Ligado, sin saltos
Nº 36.
Allegretto.
G A B C D
Sol La Si Do Re
Nº 37.

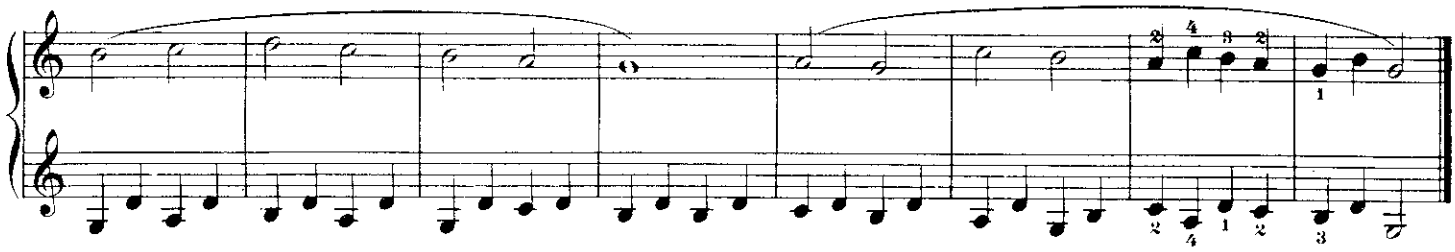
Moderato.

Nº 38.

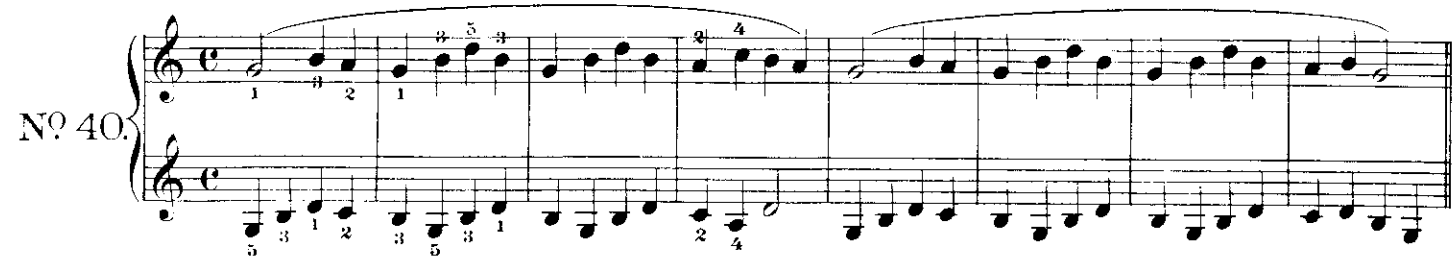


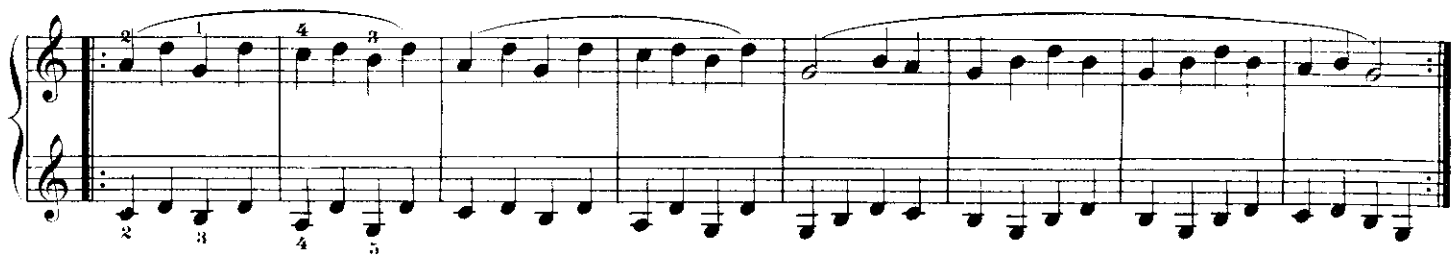
Nº 39.





Nº 40.

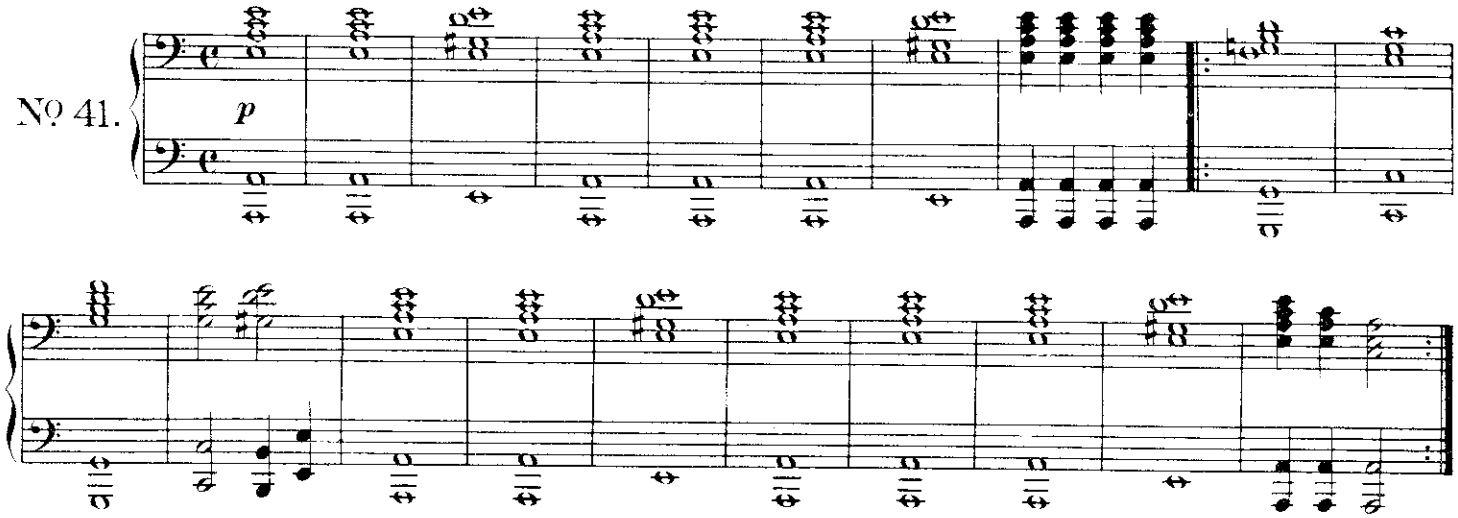




Secondo.

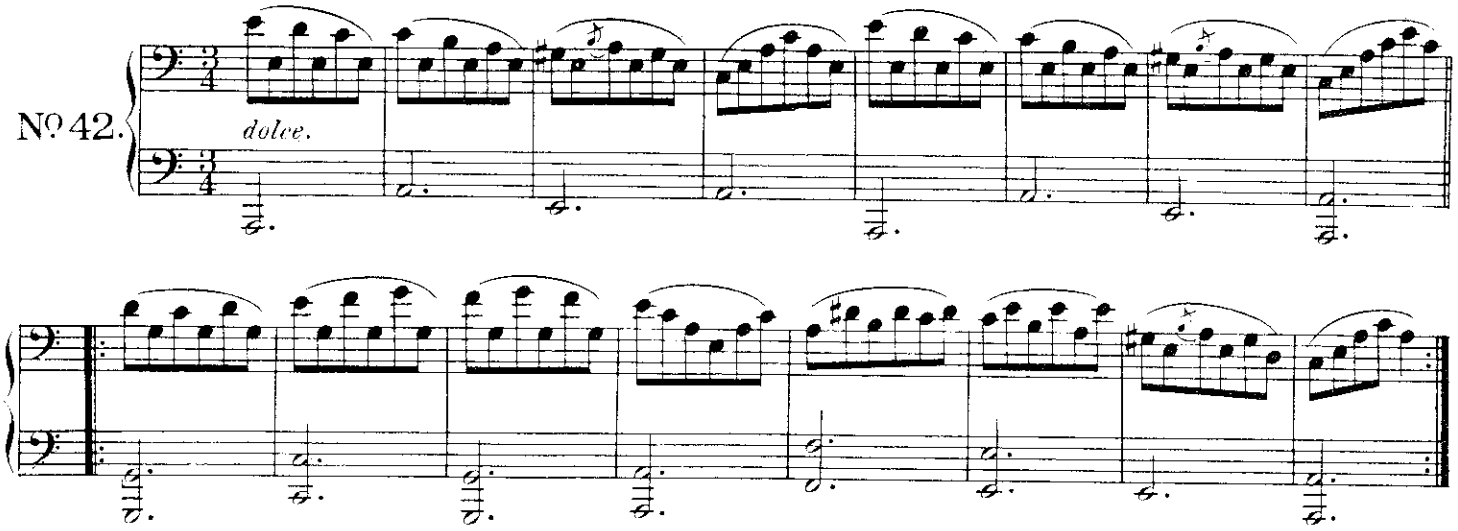
Allegretto.

No 41.



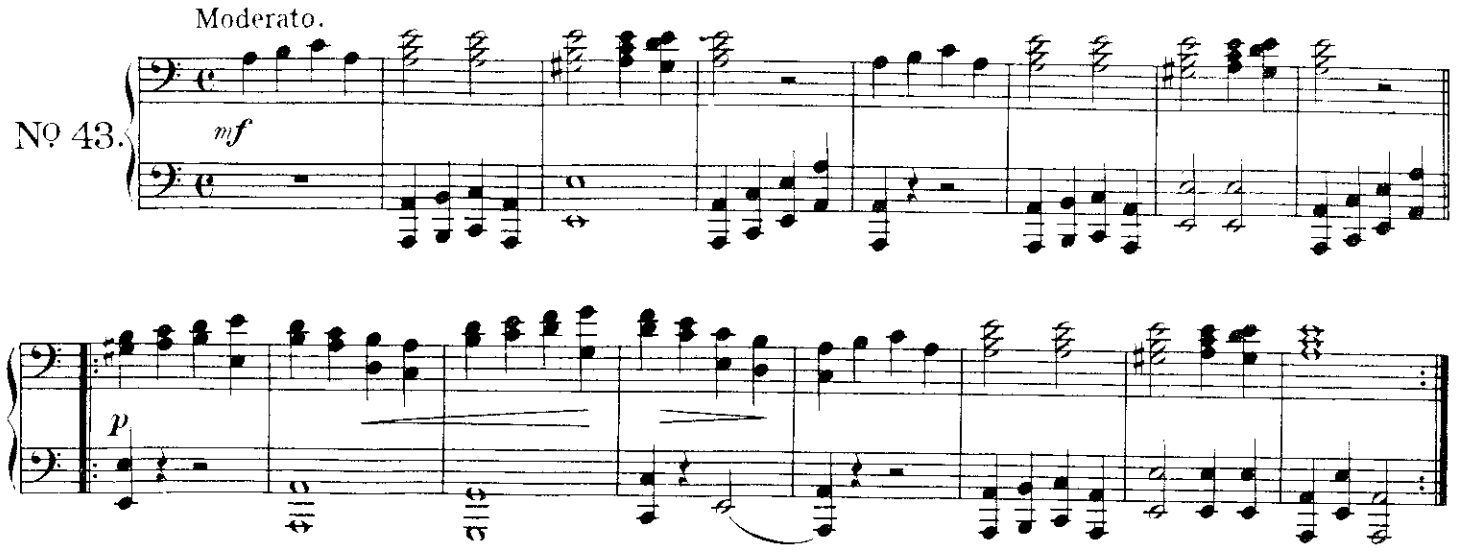
Andante.

No 42.



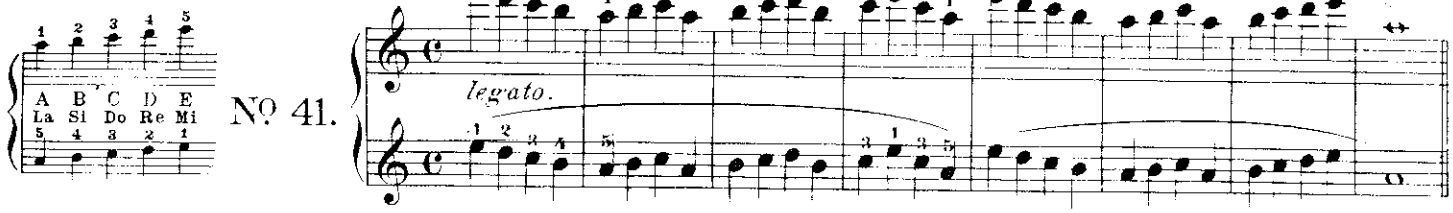
Moderato.

No 43.



Duets. | Duos

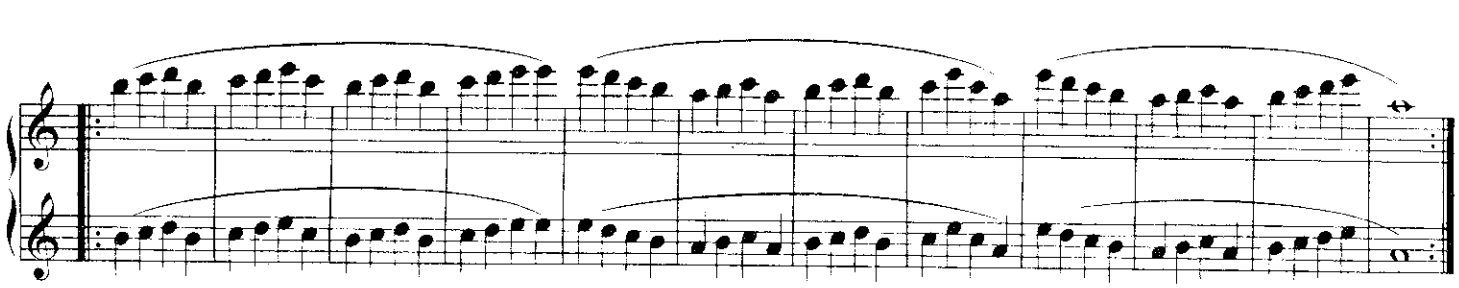
Primo.



Nº 41.

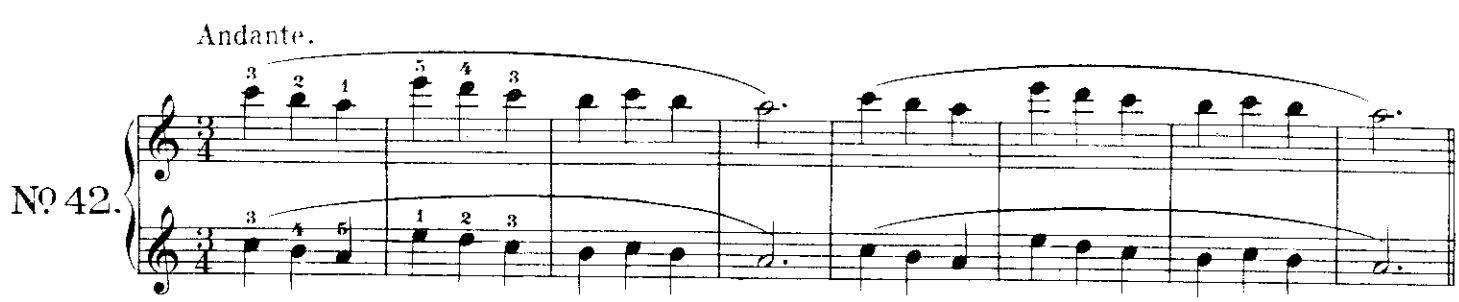
Allegretto.

legato.



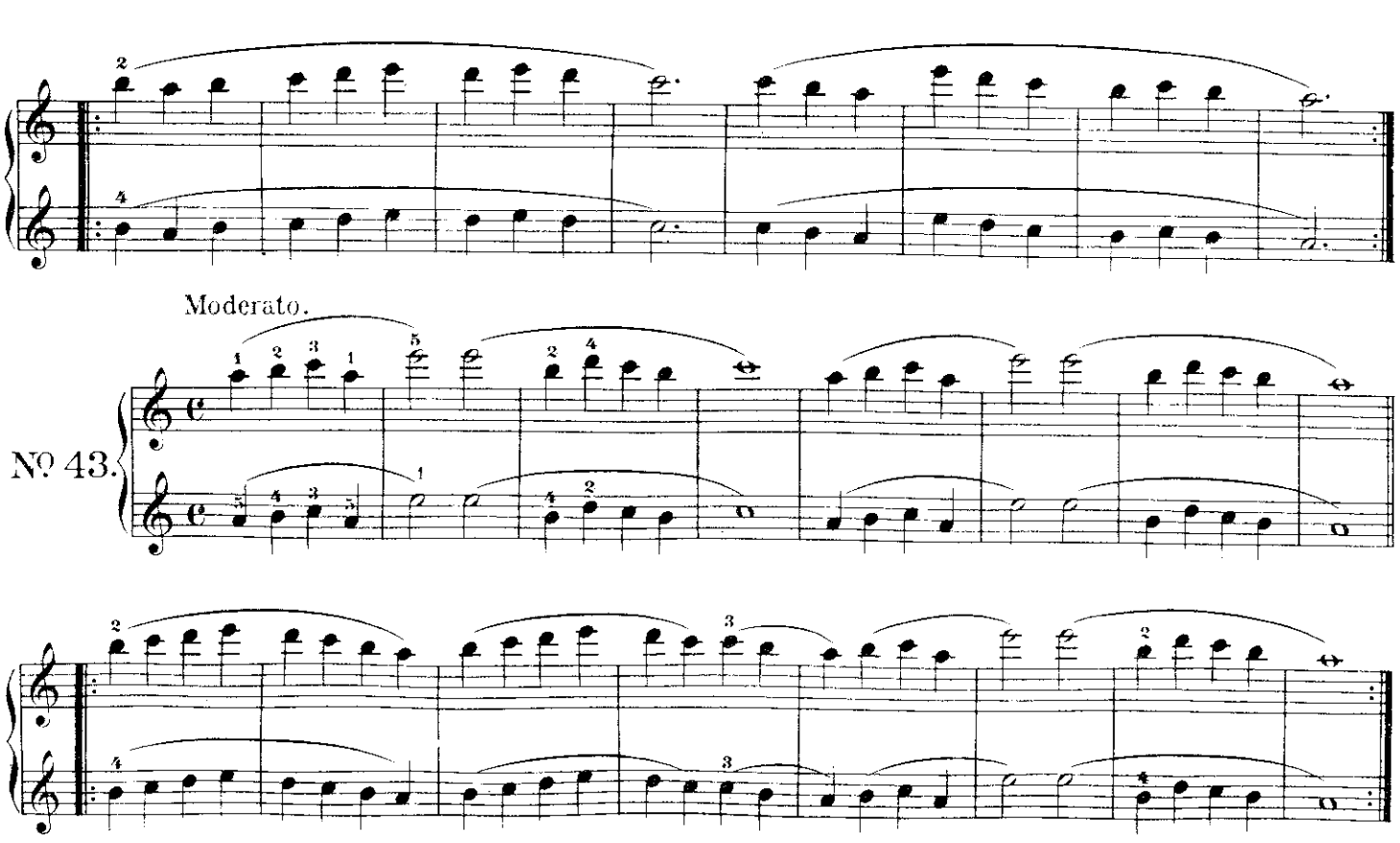
Nº 42.

Andante.



Nº 43.

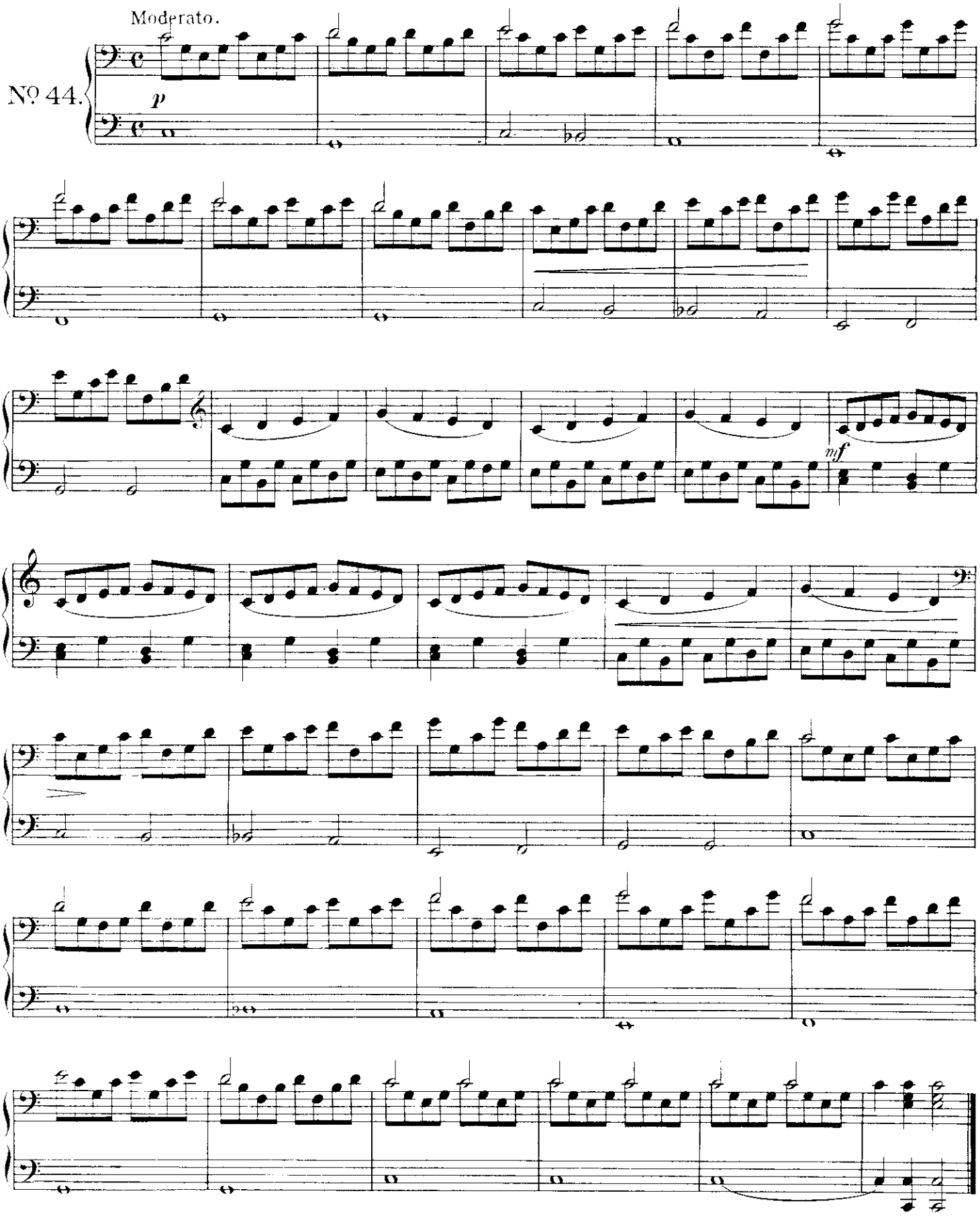
Moderato.



Secondo.

Moderato.

No. 44.



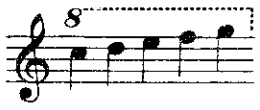
8 (Octave.)

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

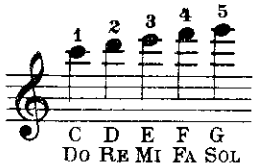
8 (Octava)

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:



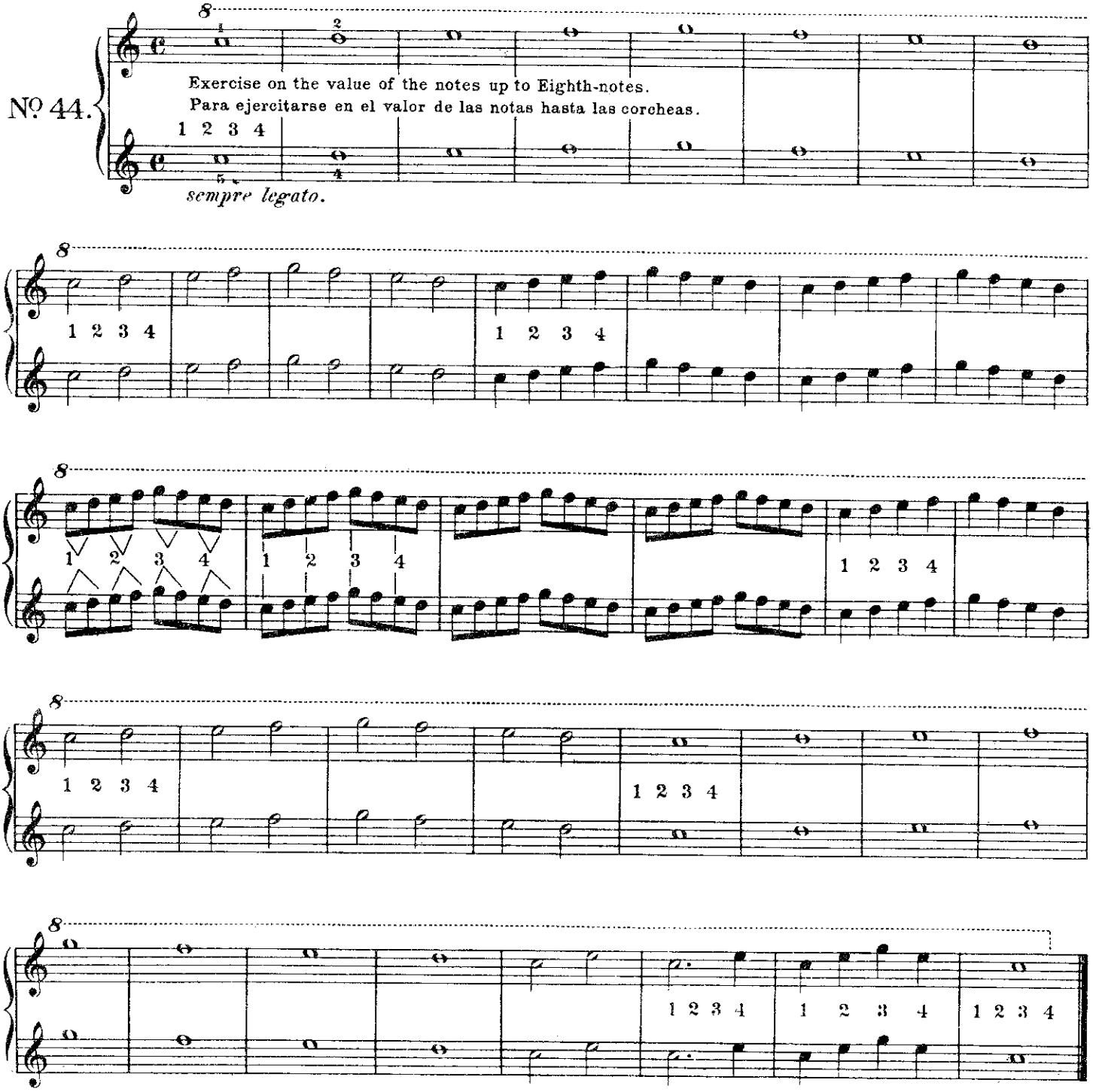
Moderato.

Primo.

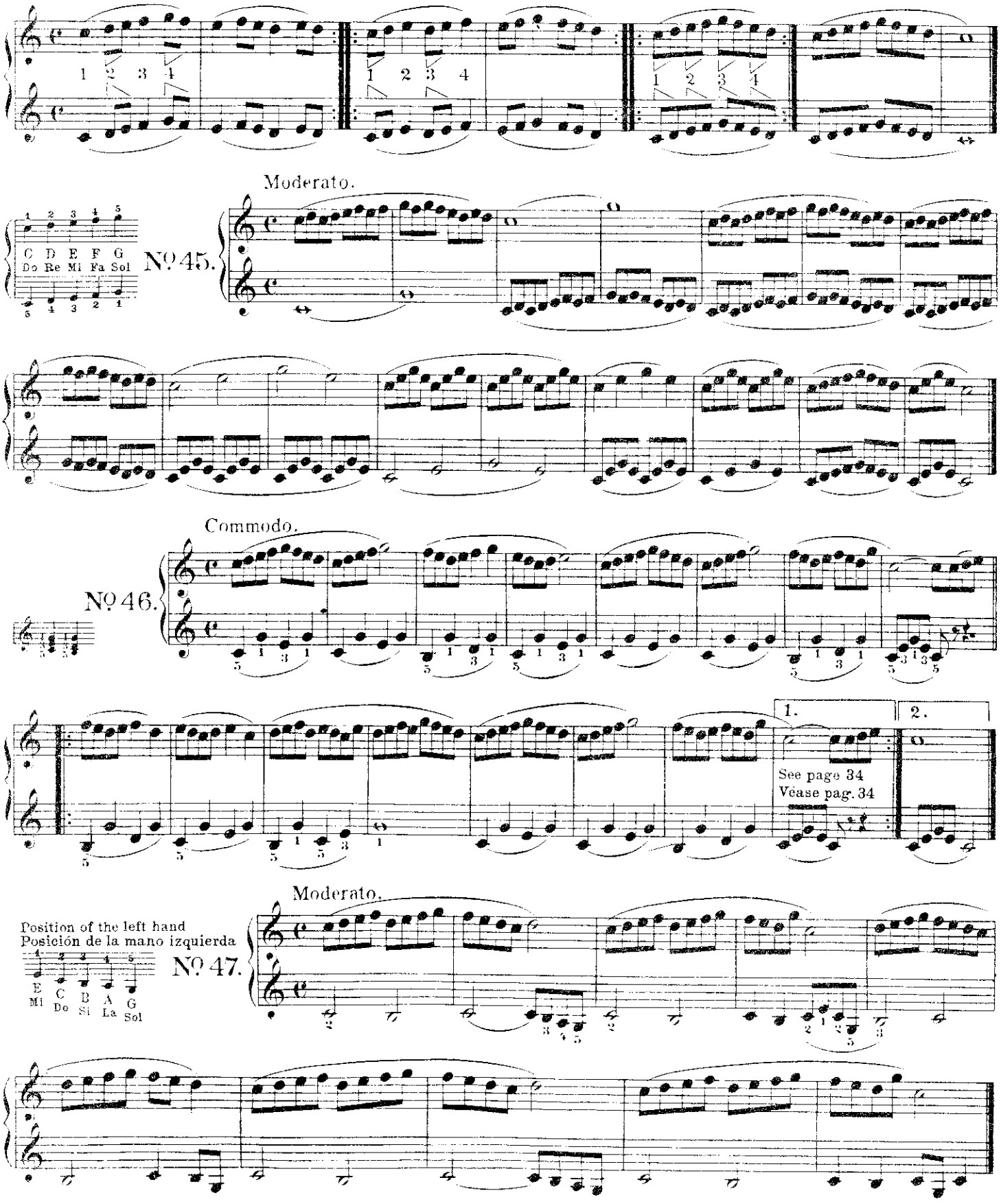
No. 44.

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

sempre legato.



Exercises in Eighth-Notes. | Ejercicios de Corcheas



Allegretto.

№ 48.

1. 2.

See page 34.
Véase pag. 34

Allegretto.

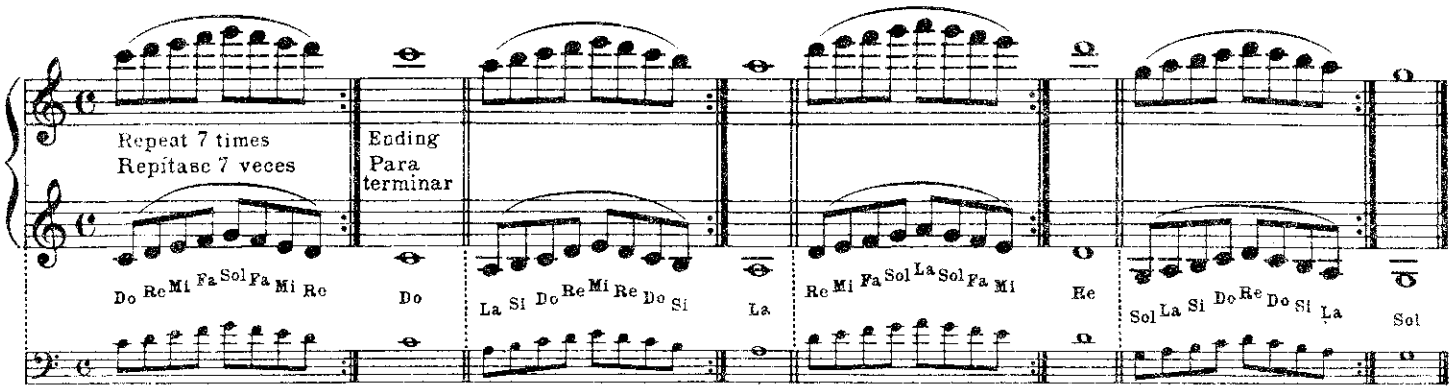
№ 49.

Commodo.

№ 50.

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

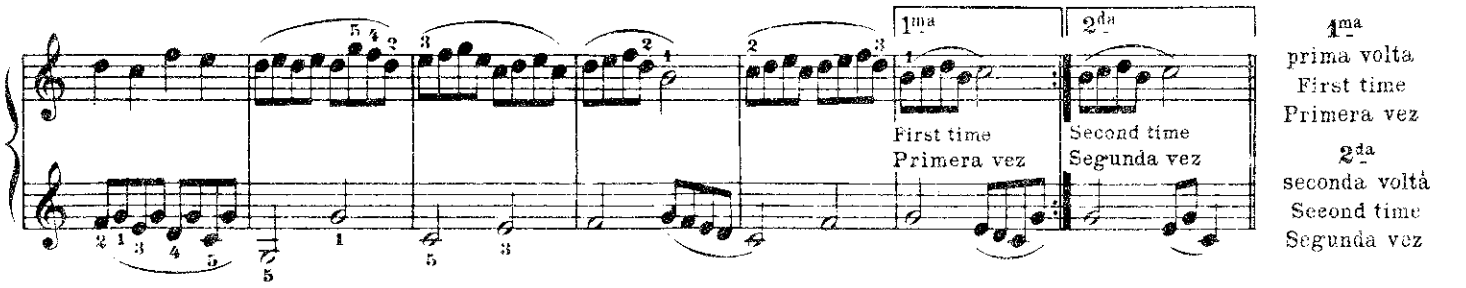
Los codos nunca deben estar separados del cuerpo aunque las manos estén muy distantes.



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.

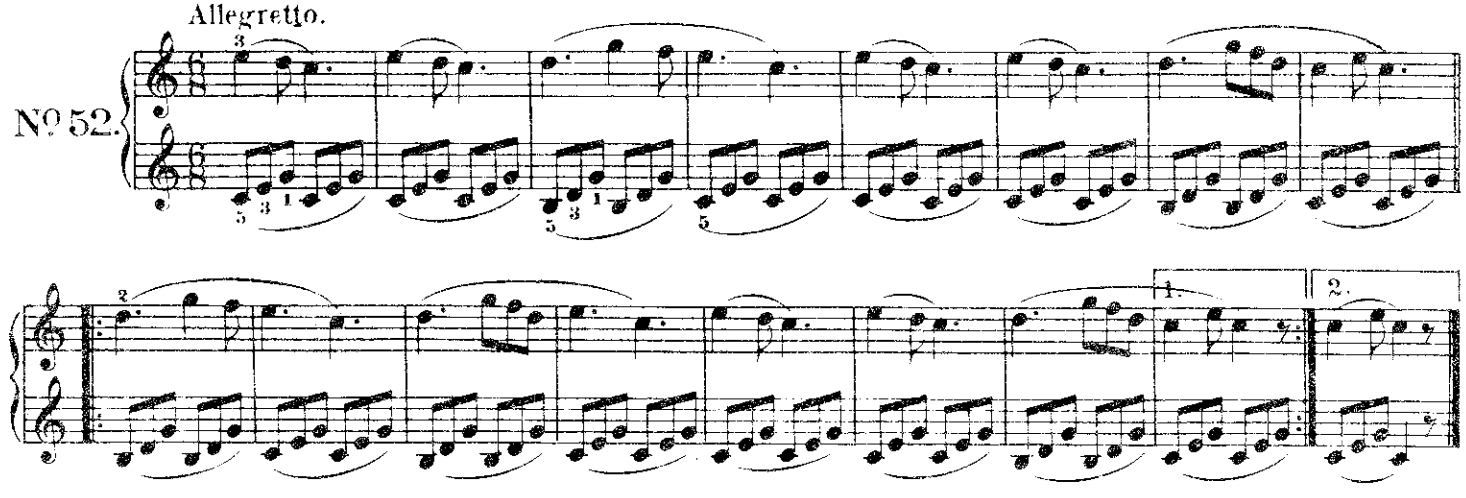


1ma
prima volta
First time
Primera vez

2da
seconda volta
Second time
Segunda vez

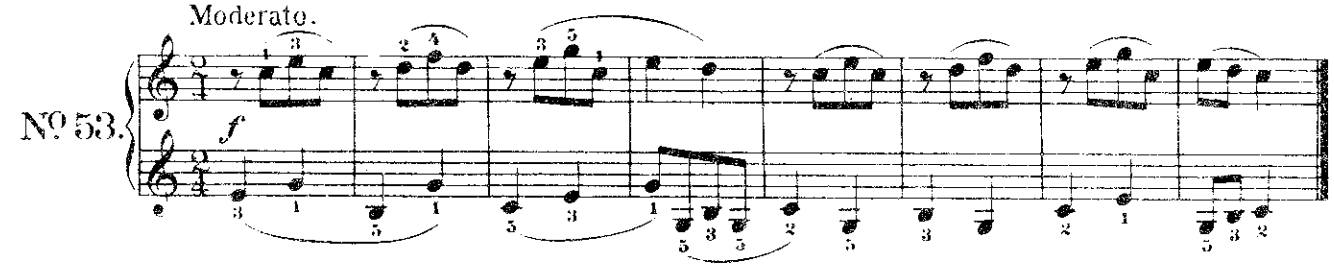
Allegretto.

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

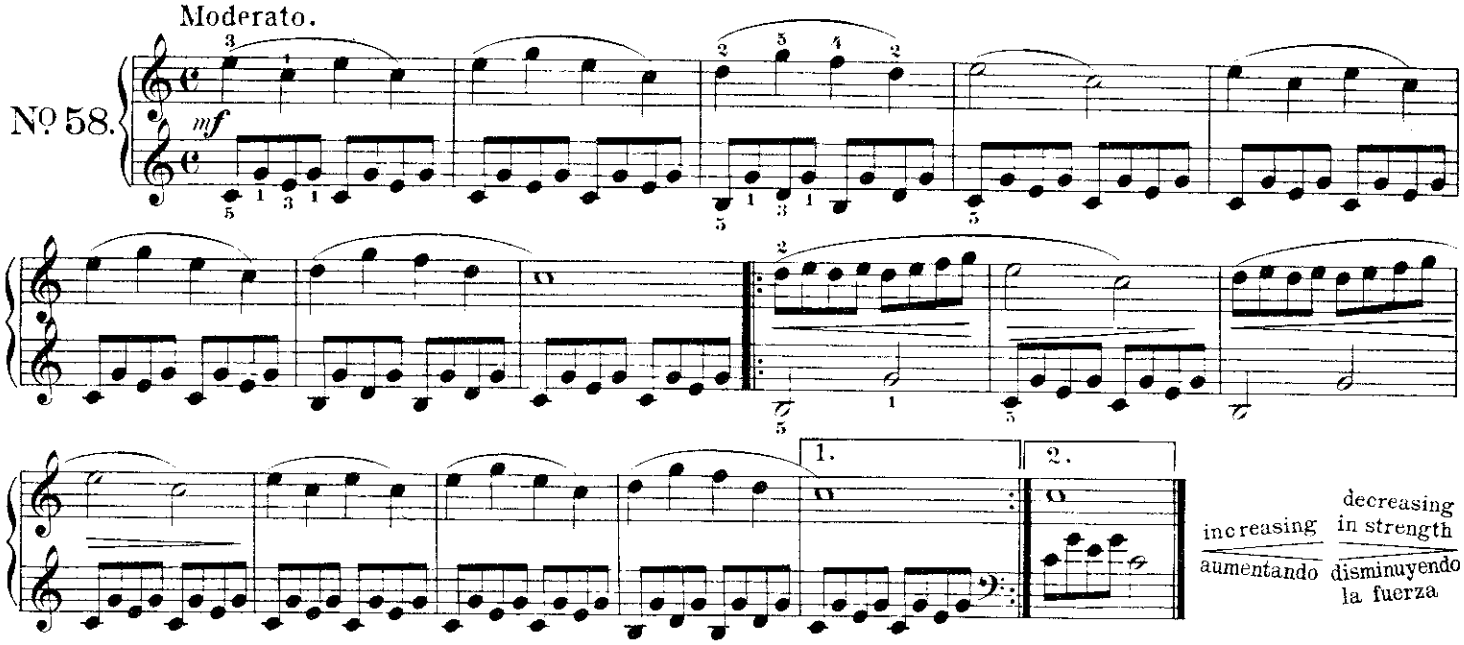
p

f

p, piano
soft
suave

Moderato.

No. 58.

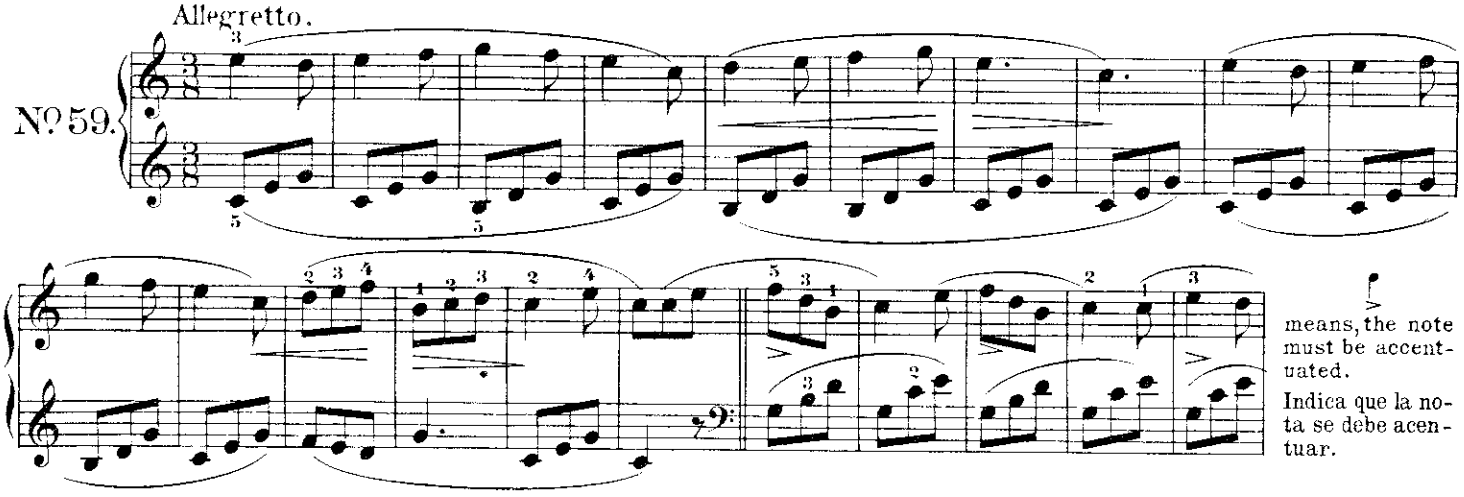


increasing — decreasing in strength

aumentando — disminuyendo la fuerza

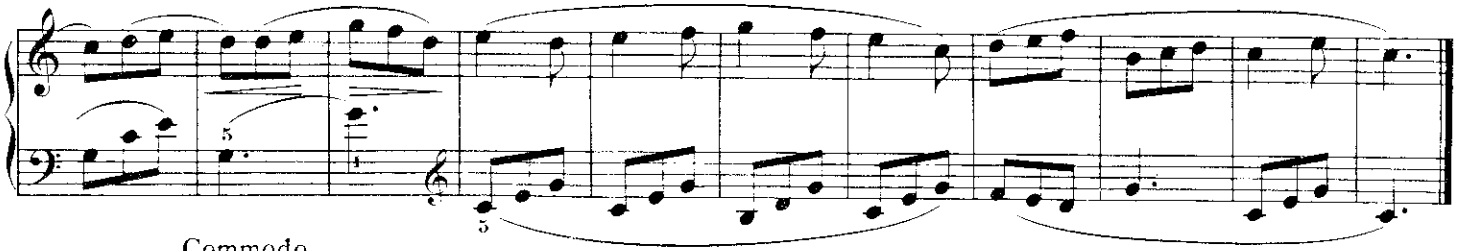
Allegretto.

No. 59.



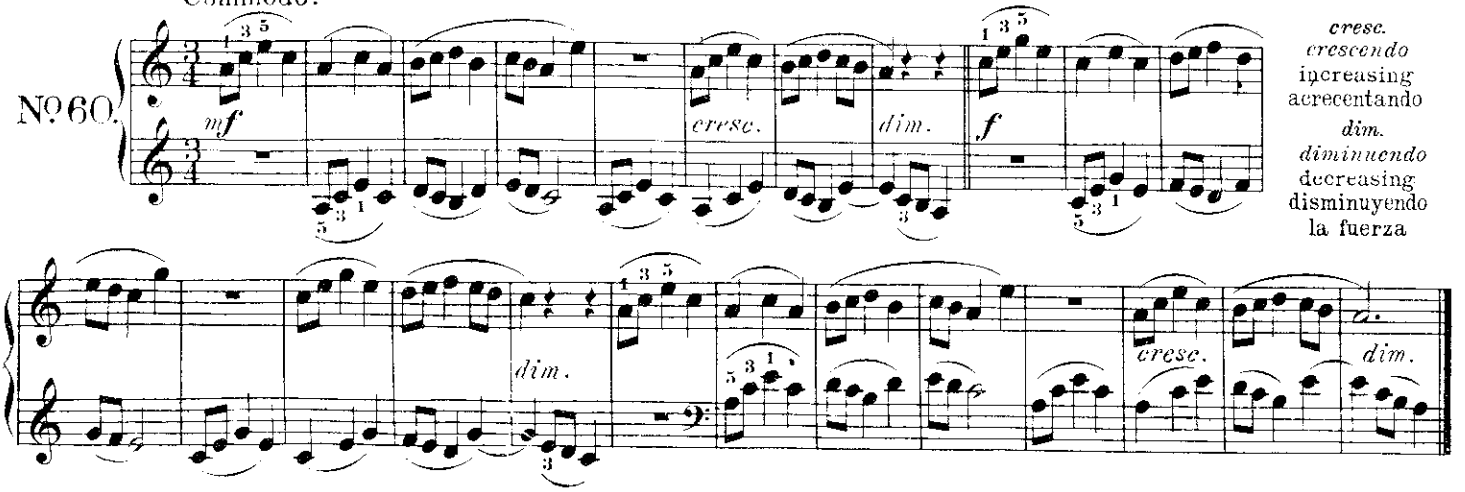
means, the note must be accentuated.

Indica que la nota se debe acentuar.



Commodo.

No. 60.



cresc. *crescendo* increasing acrecentando

dim. *diminuendo* decreasing disminuyendo la fuerza

Allegro moderato
(Moderately fast) (Moderada velocidad)

No 61.

dolce.

dolce
softly, sweetly
dulce, suave

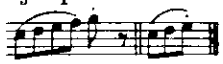
Allegro moderato.

No 62.

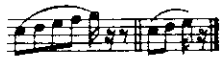
mf

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

Examples:
Ejemplos:



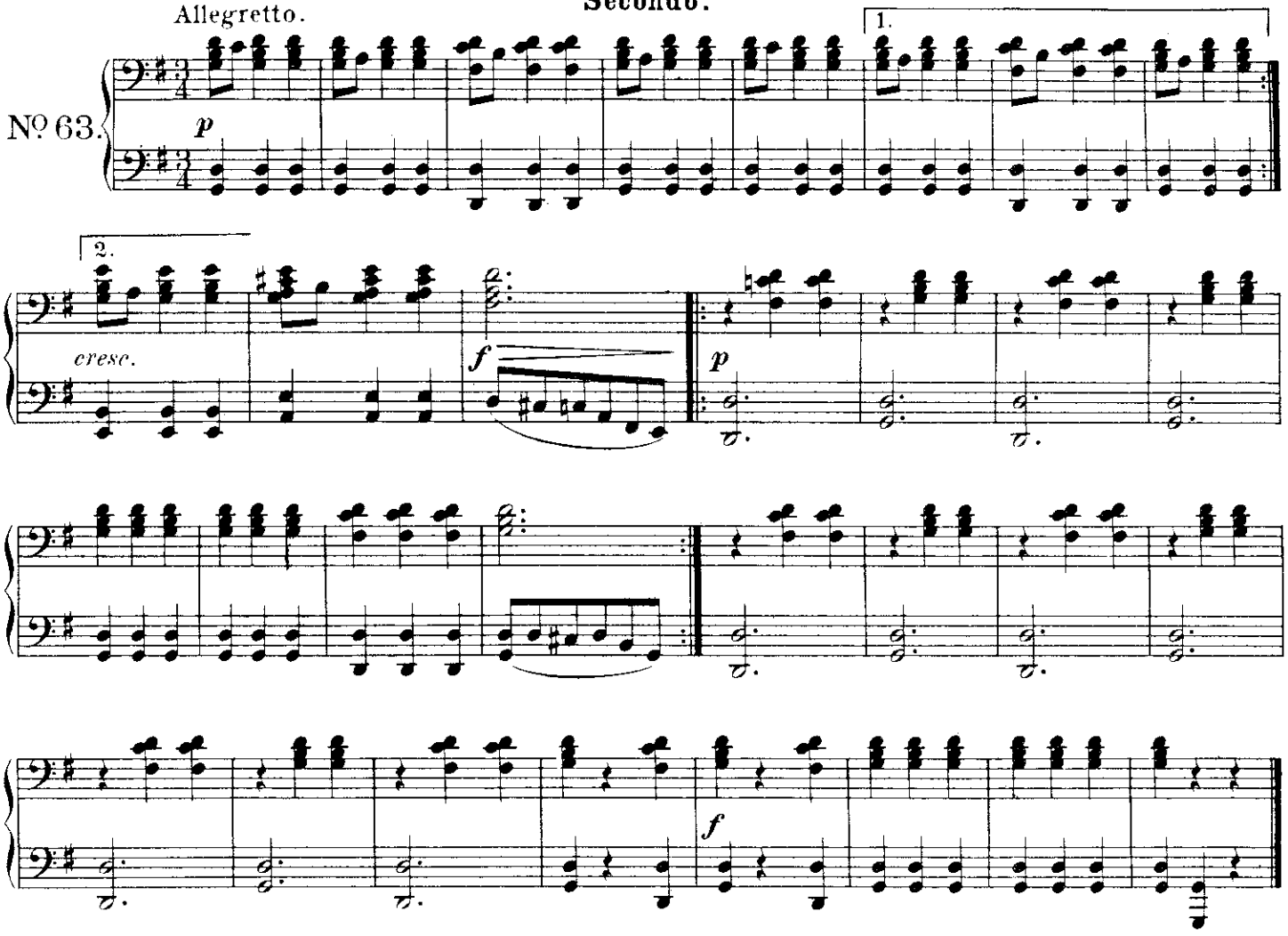
to be played thus:
debe tocarse así:



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

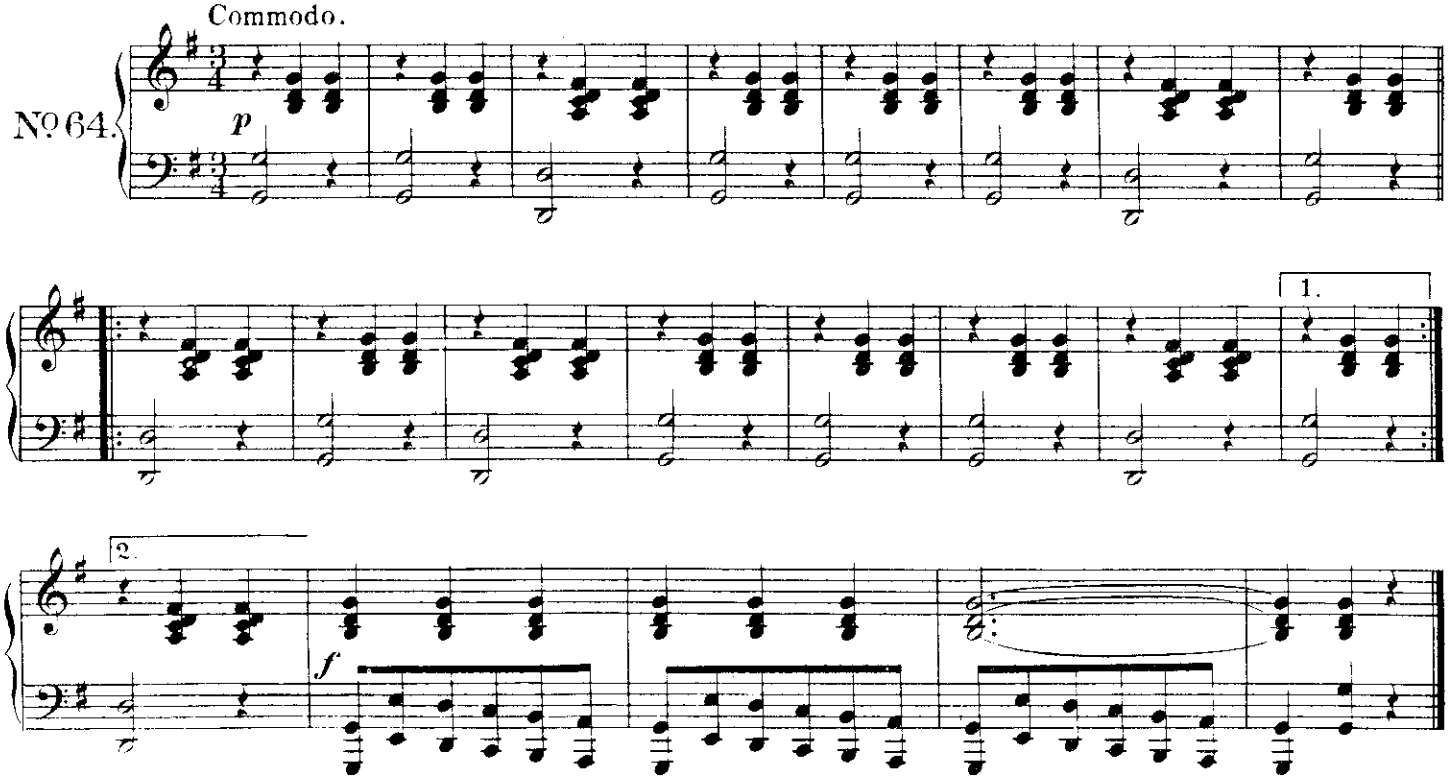
Allegretto.

No. 63.



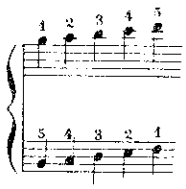
Commodo.

No. 64.

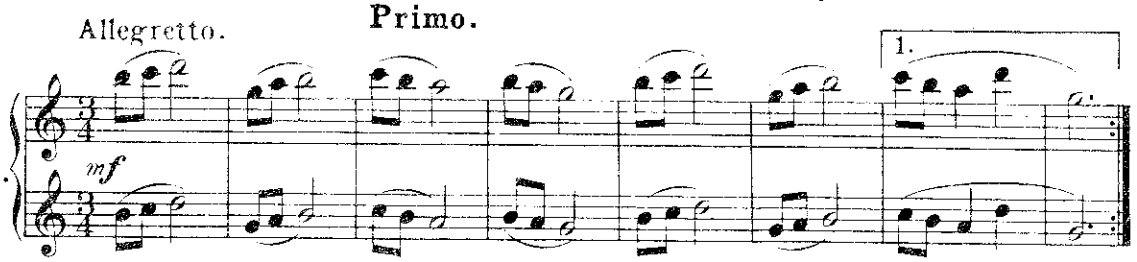


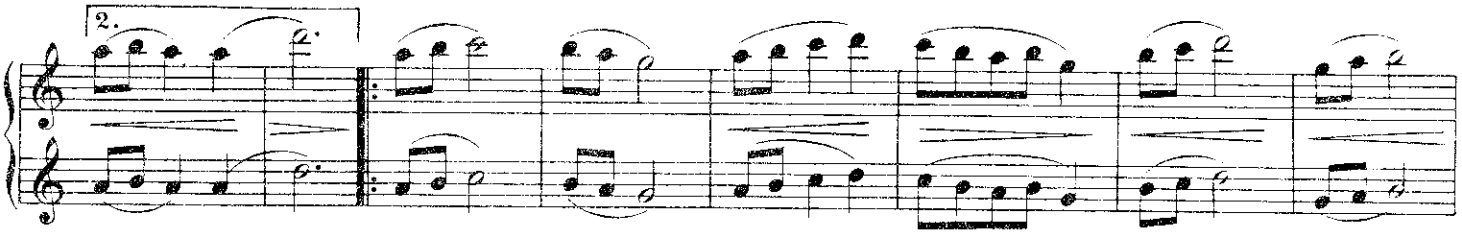
Primo.

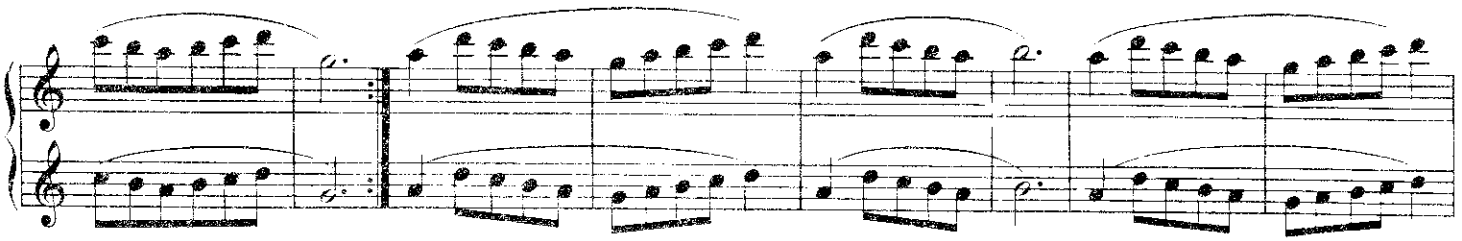
Allegretto.

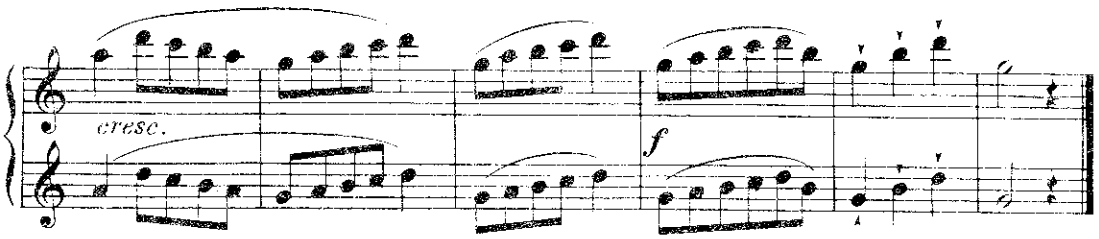


No 63.



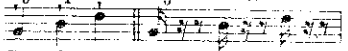






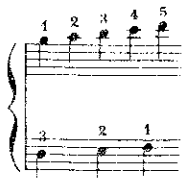
(ɣɣɣ)
Dashes above the notes cause these to be played still shorter than when they are marked with dots.

Example: Execution:
Ejemplo: Ejecución:

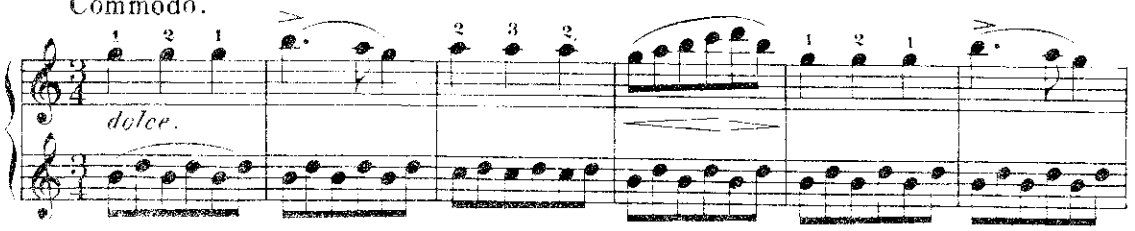


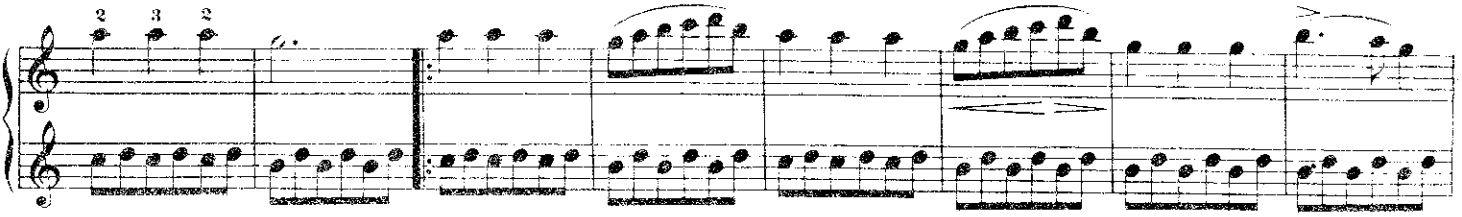
Cuando se encuentran notas sobre las cuales hay tildes, indican que su ejecución es más breve que cuando tienen puntos.

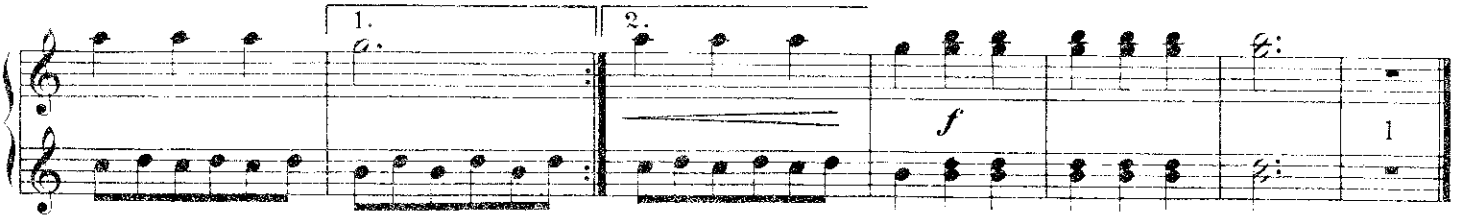
Commodo.



No 64.







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

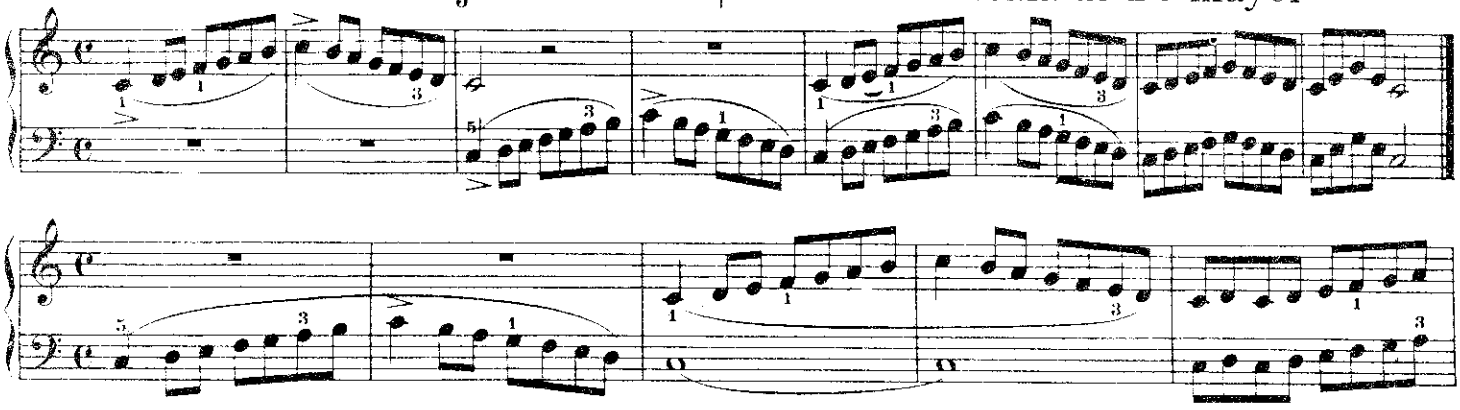
Right hand alone
La mano derecha sola

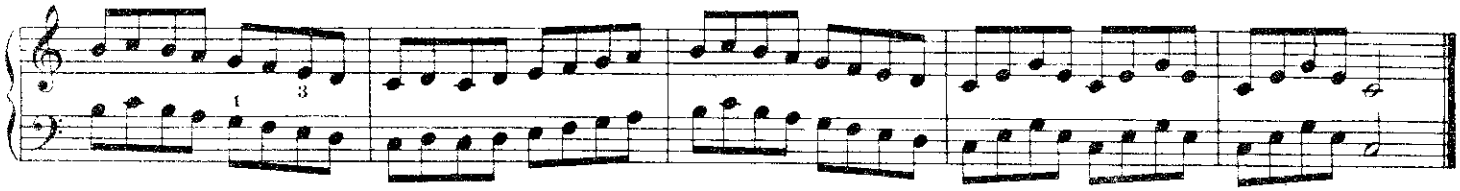
Each exercise at least 8 times.
Cada ejercicio al menos 8 veces.

Ending
Para concluir

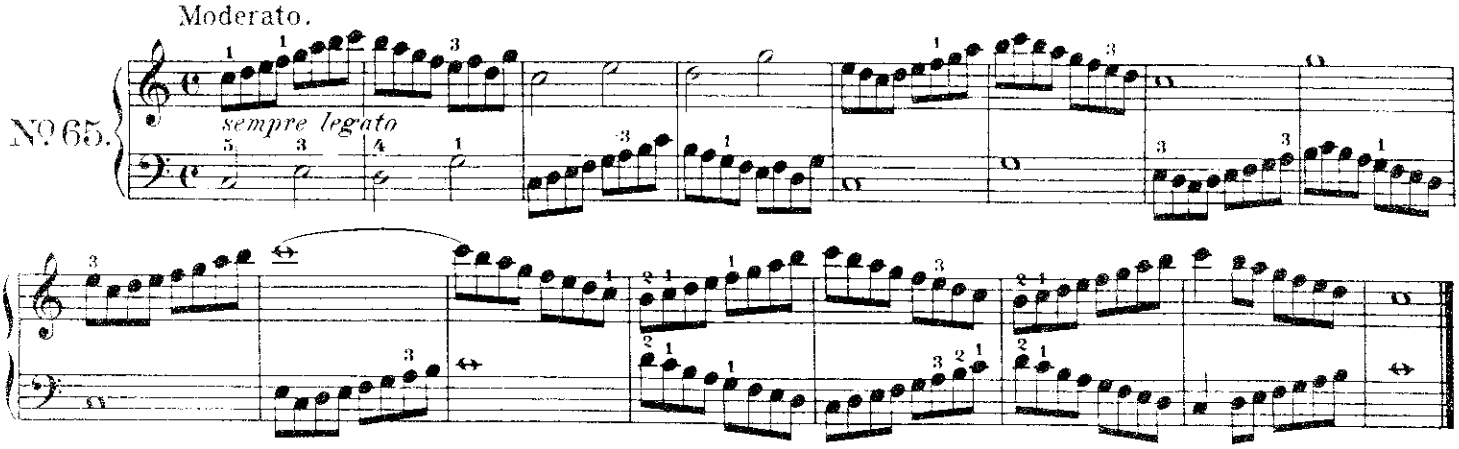
The elbows must remain in a natural position.
Los codos deben permanecer en posición natural.

Left hand alone
La mano izquierda sola





Moderato.

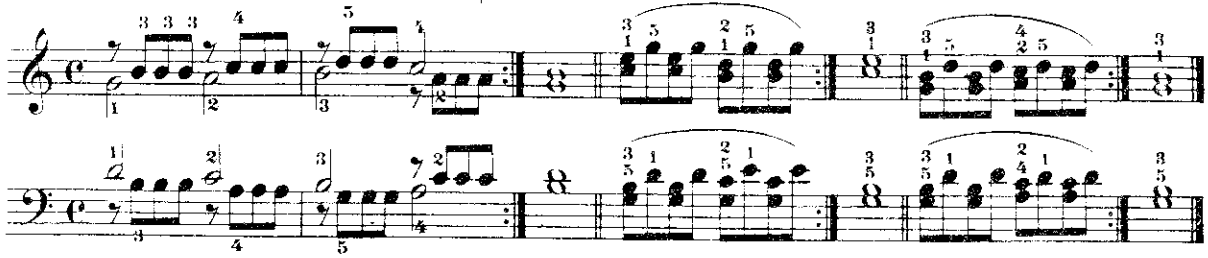


Exercises in Double Notes.

Ejercicios de Notas Dobles

Right hand alone
La mano derecha sola

Left hand alone
La mano izquierda sola



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

Allegretto.

No. 66.

dolce.

Moderato.

No. 67.

mf

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

Moderato.

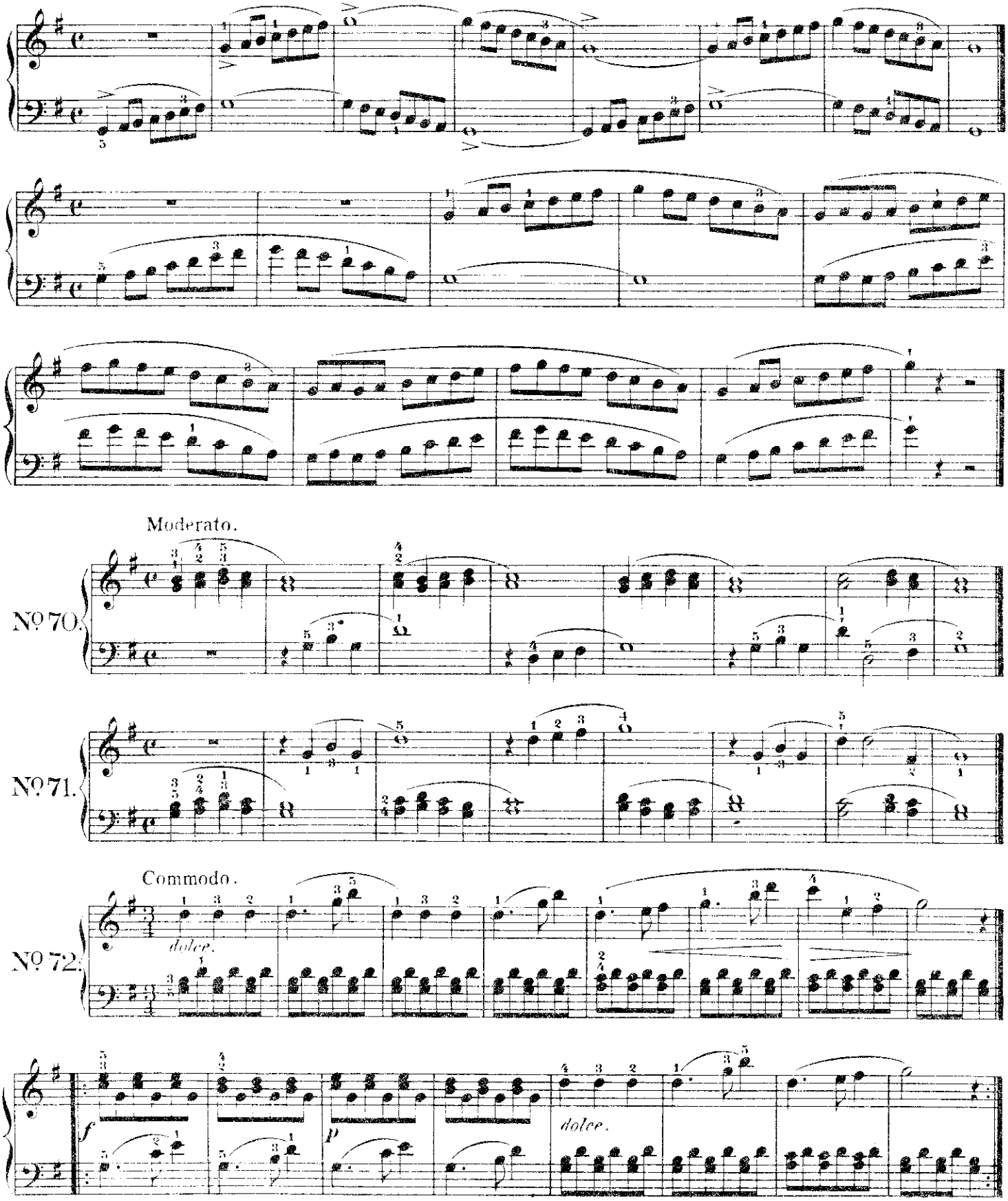
No. 68.

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 terceras suenen, precisamente juntas; y a la vez, estrictamente ligadas.

No. 69.

Scale in G major. | Escala de Sol mayor



Moderato.

Nº 73.

dolce.

Accidentals
Accidentales

Triplets. | Tresillos

Moderato.

Nº 74.

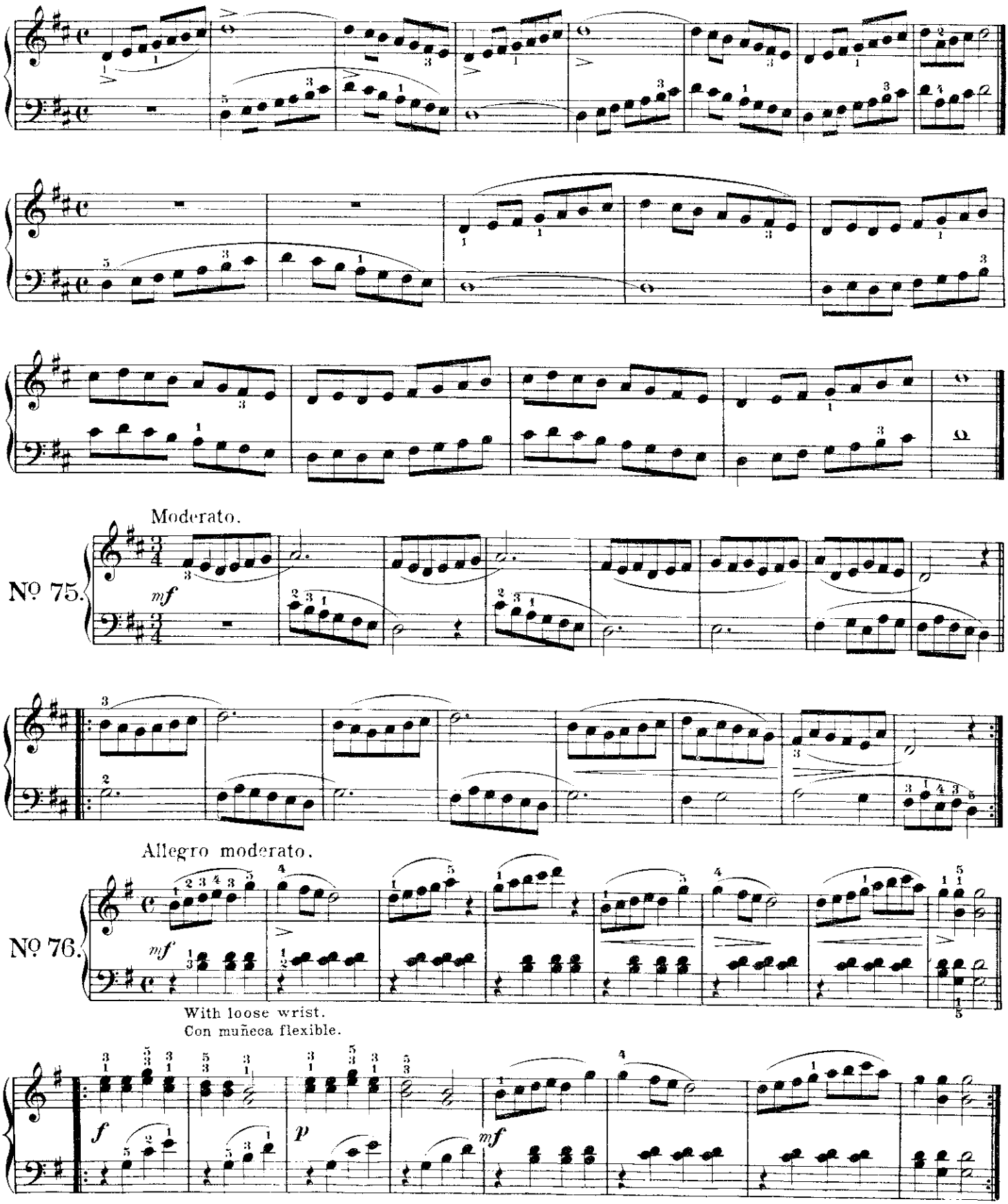
dolce.

f

dolce.

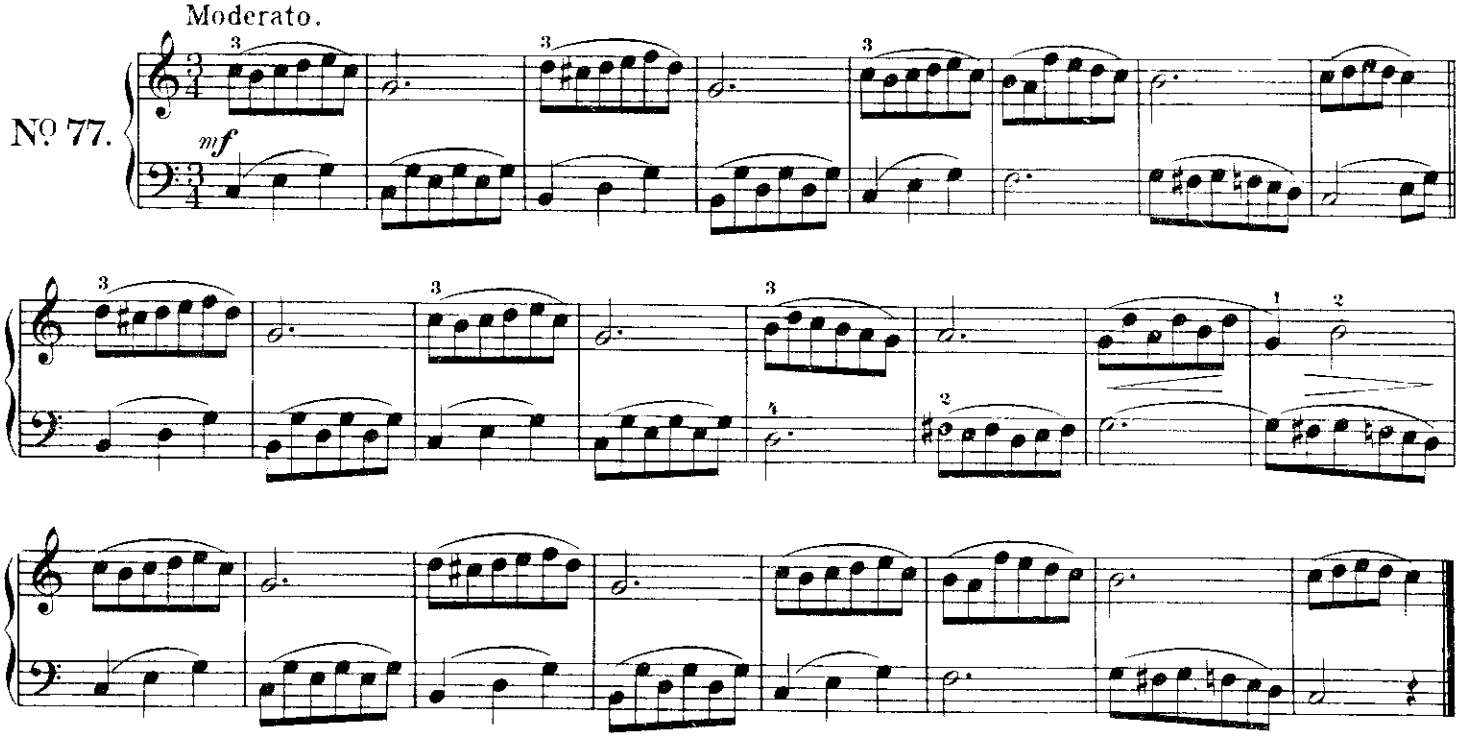
p

Scale in D major. Escala de Re mayor



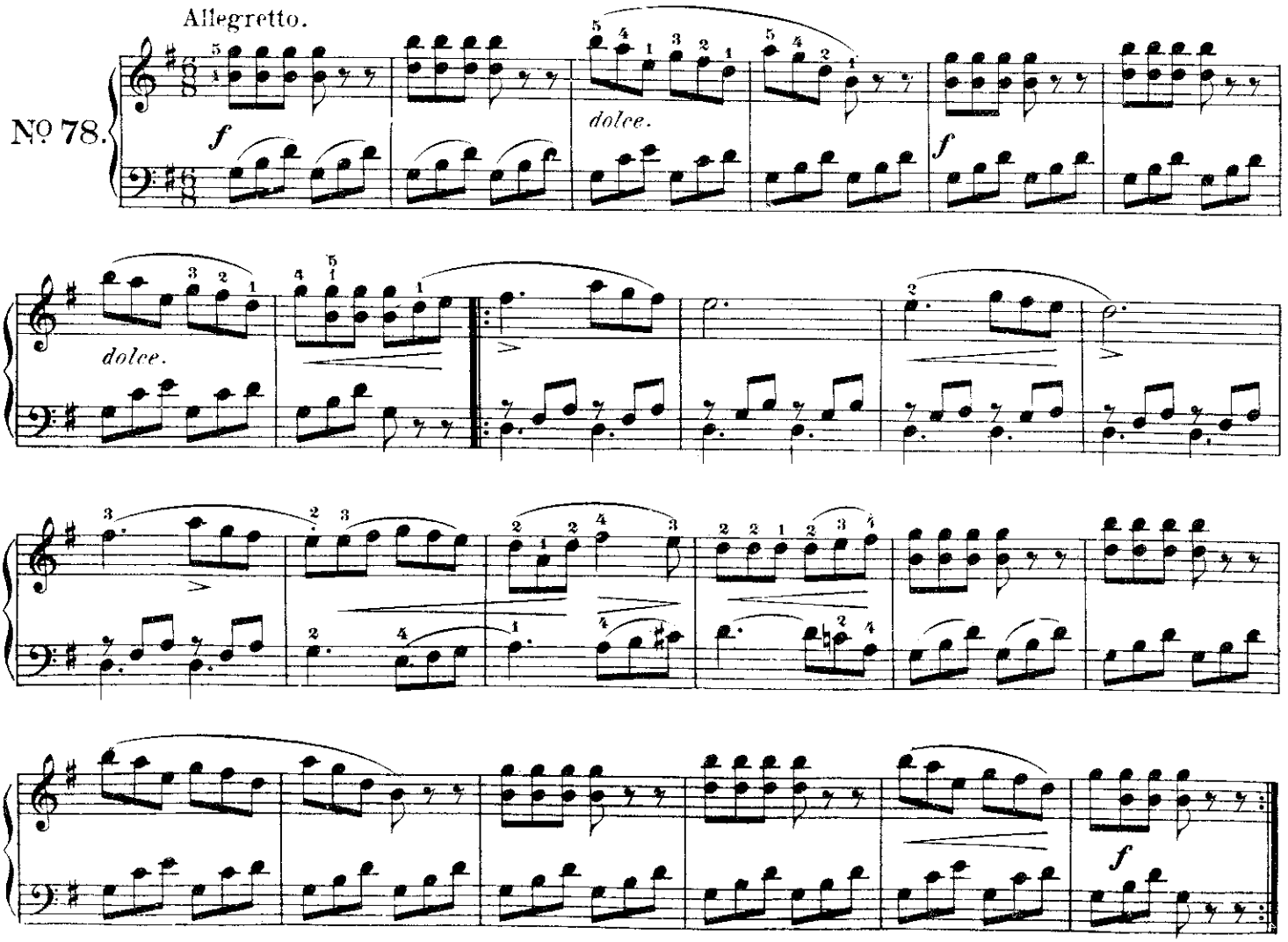
Moderato.

No. 77.

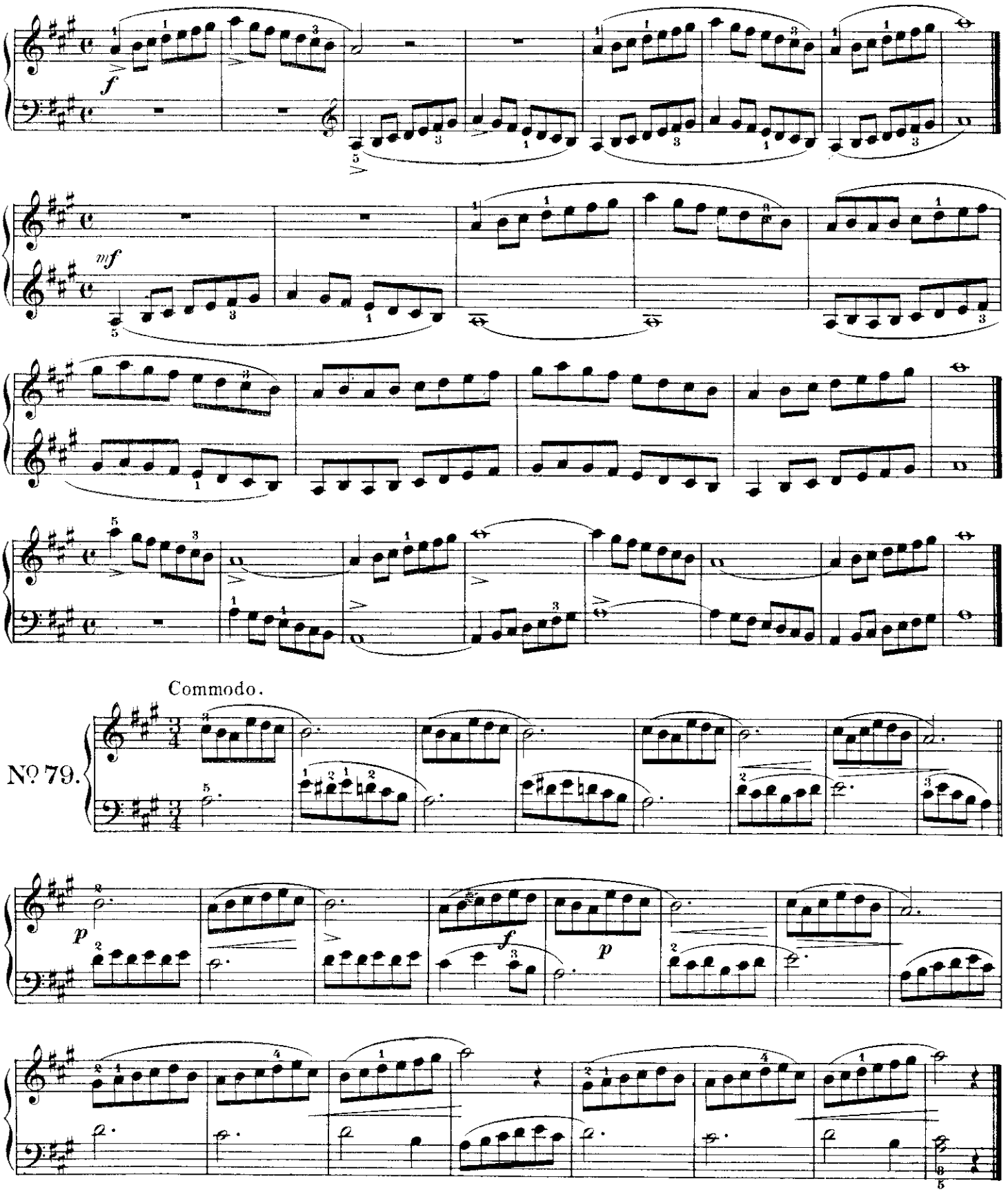


Allegretto.

No. 78.



Scale in A major. | Escala de La mayor



Allegretto.

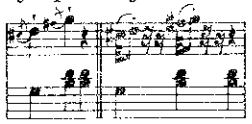
Nº 80.

mf

f *p* *f*

Appoggiatura
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.

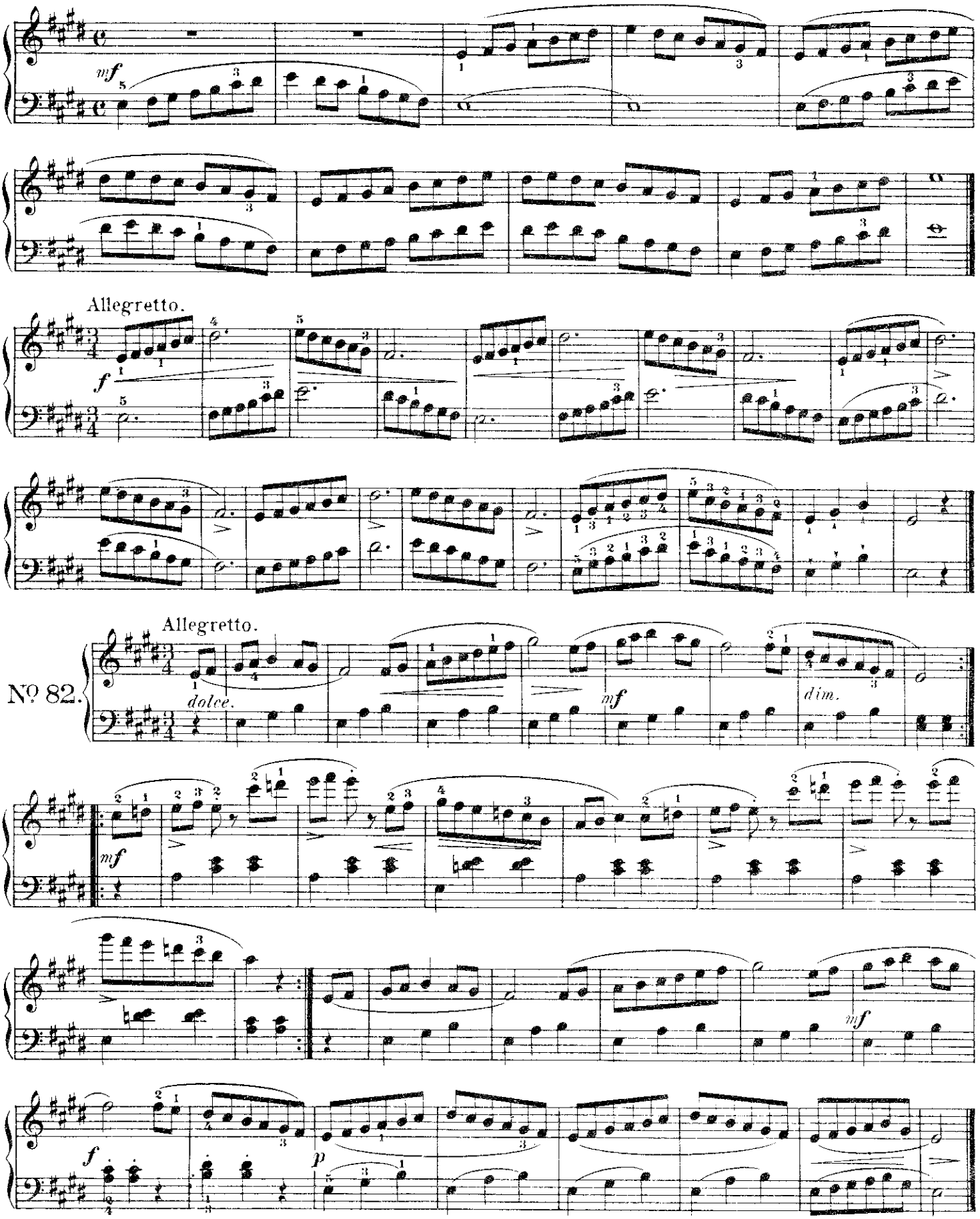
NB. Cuando la nota que sigue a una apoyatura no tiene punto o tilde sobre ella, se sostiene su sonido por el valor que le corresponde.

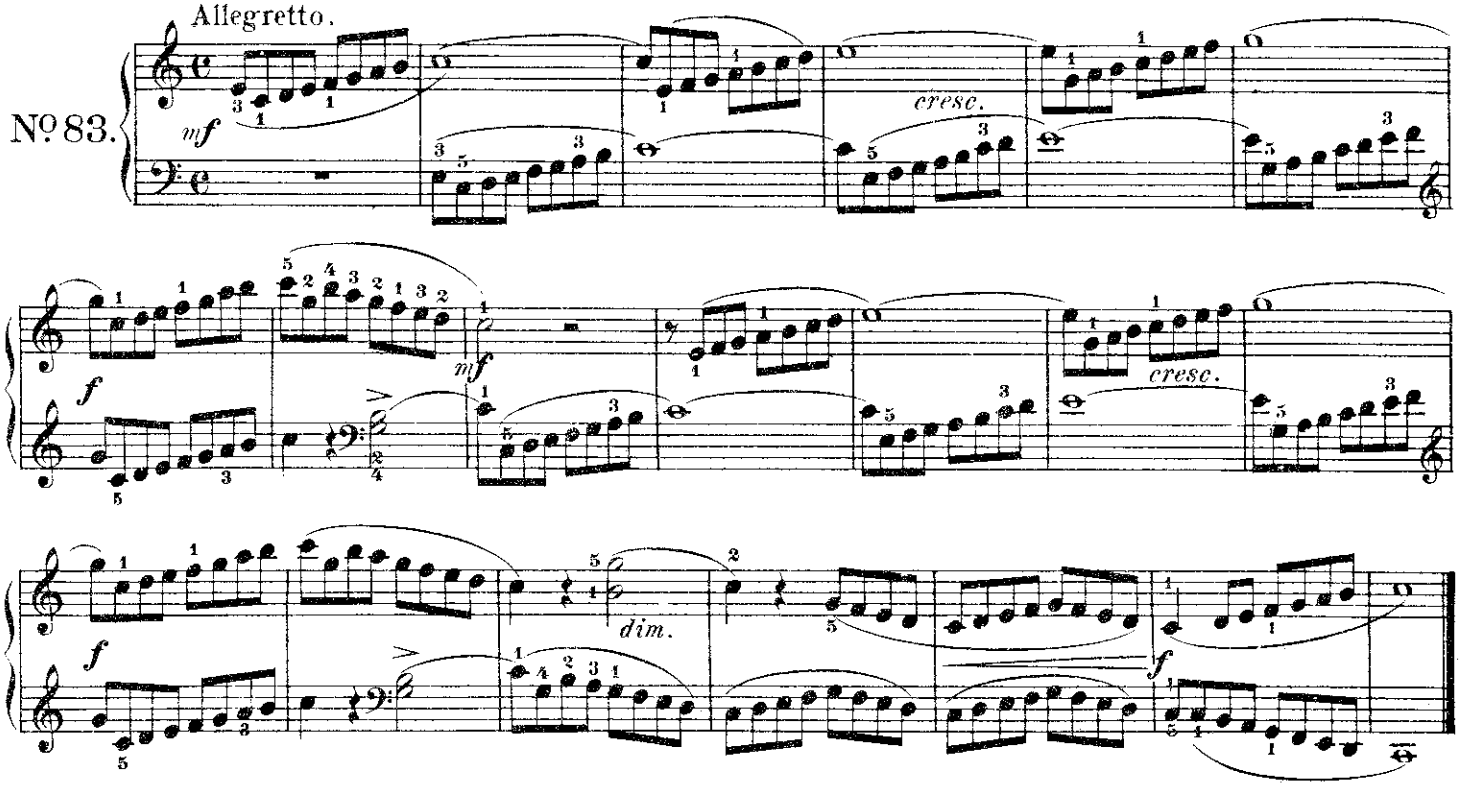
Allegretto.

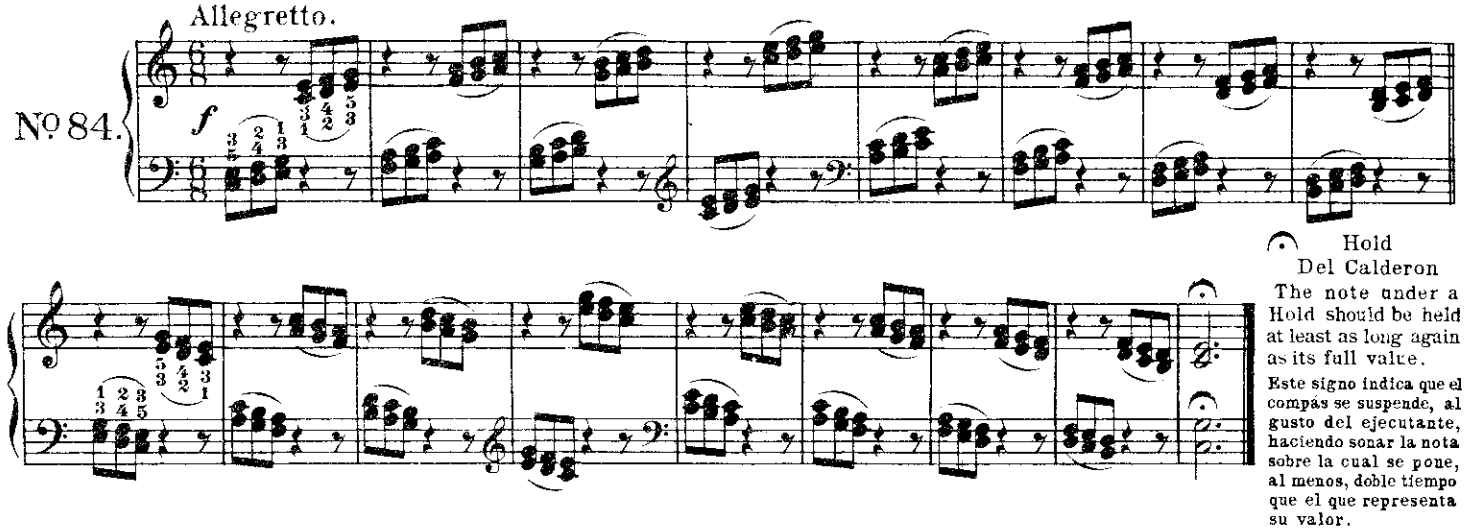
Nº 81.

1. 2.

Scale in E major. | Escala de Mi mayor

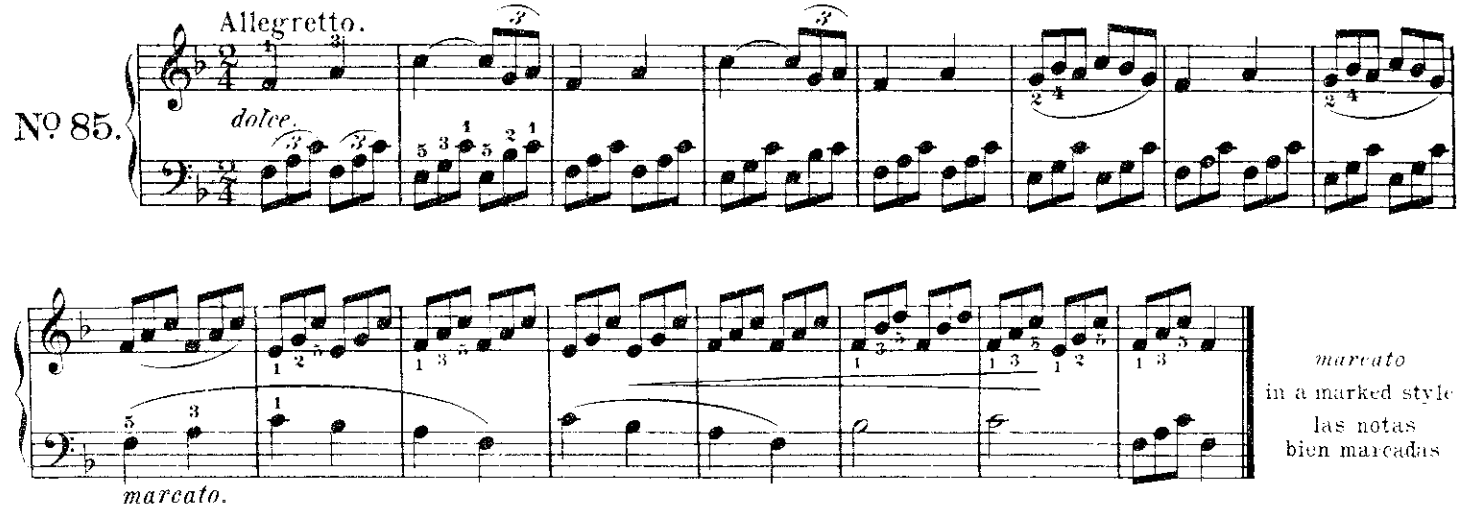






Hold
Del Calderon
The note under a Hold should be held at least as long again as its full value.

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.



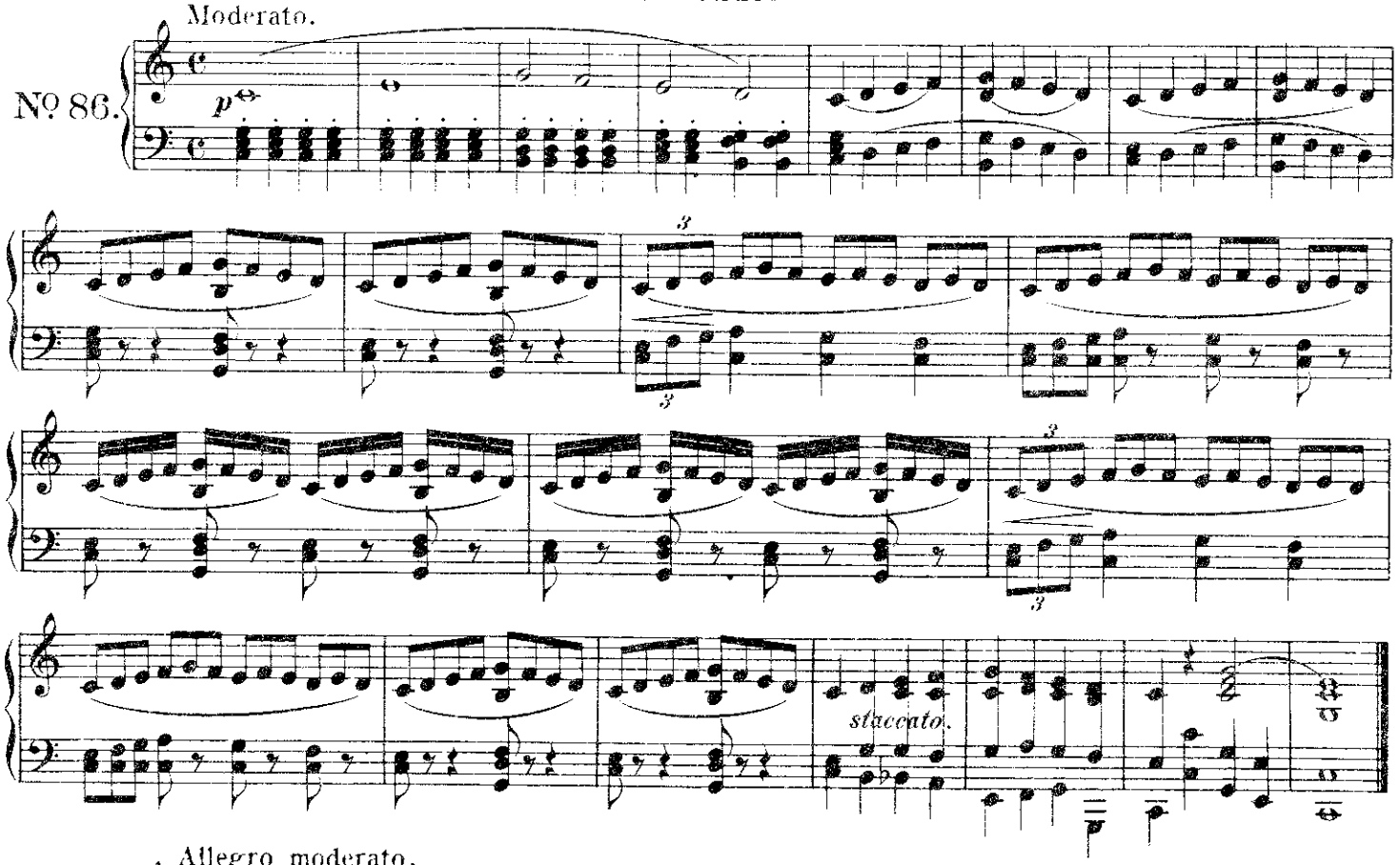
marcato
in a marked style
las notas
bien marcadas

Duets. | Duos

Secondo.

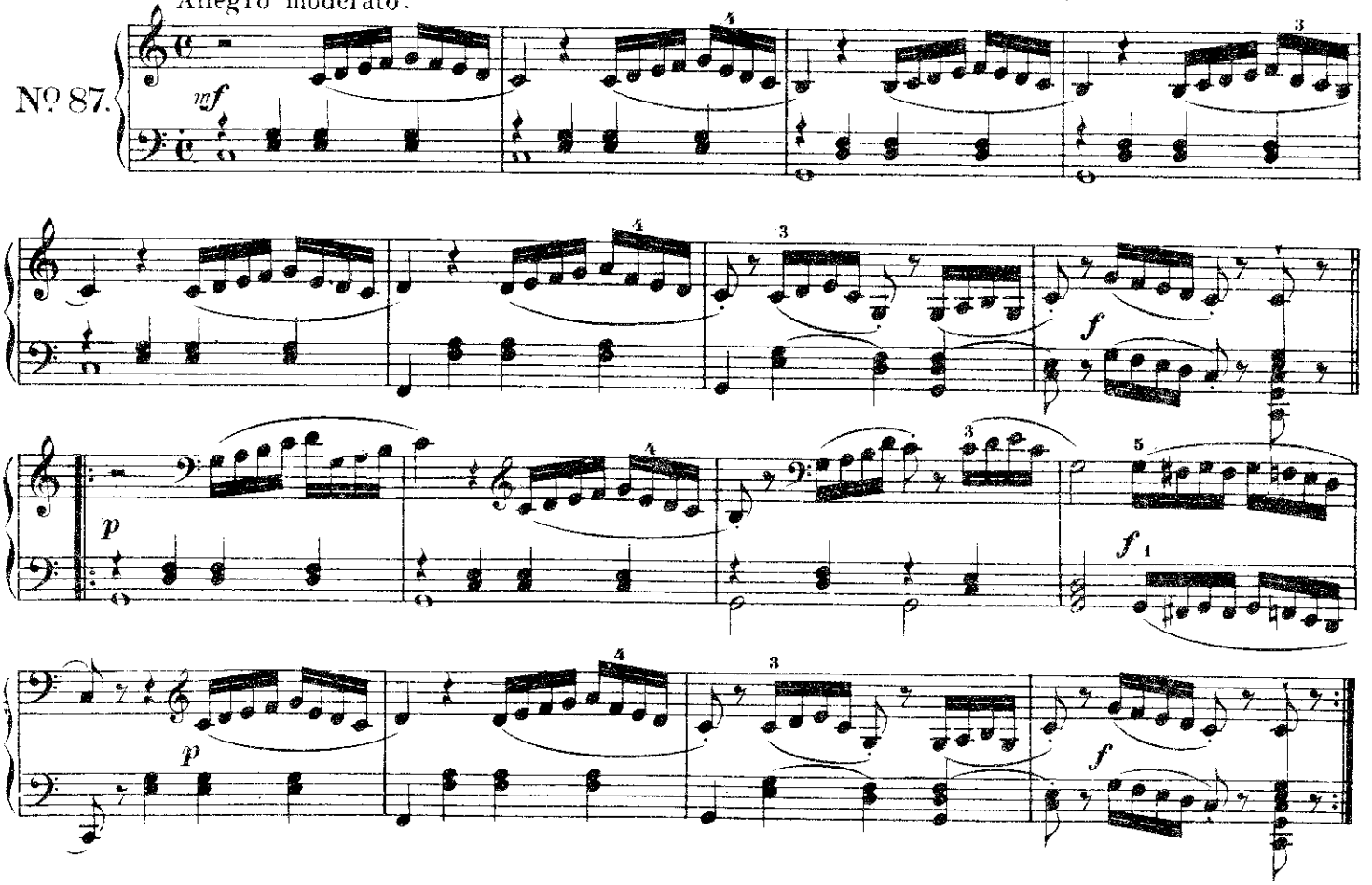
Moderato.

No 86.



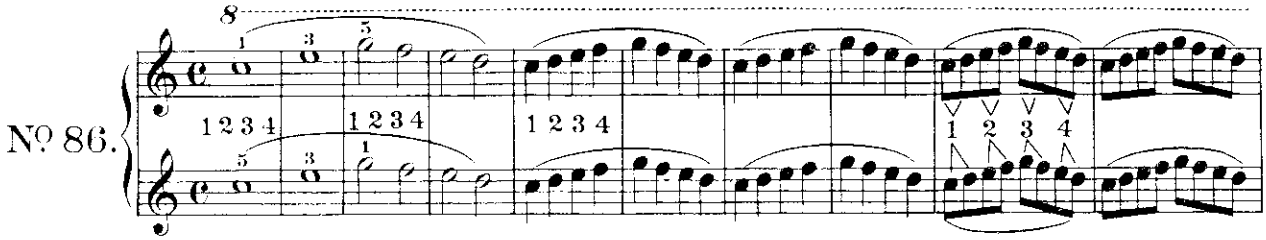
Allegro moderato.

No 87.



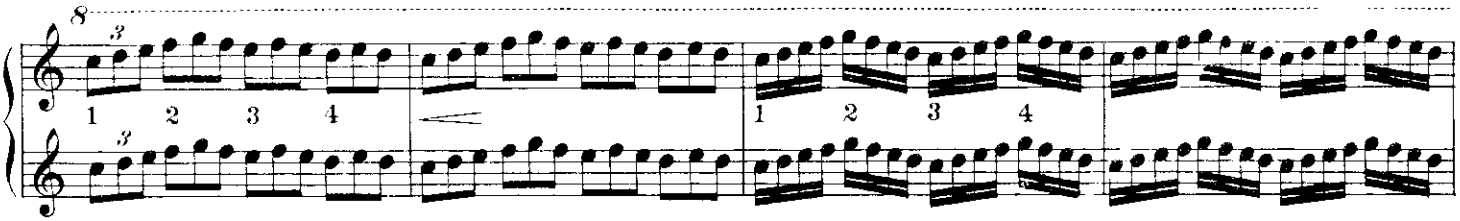
Primo.

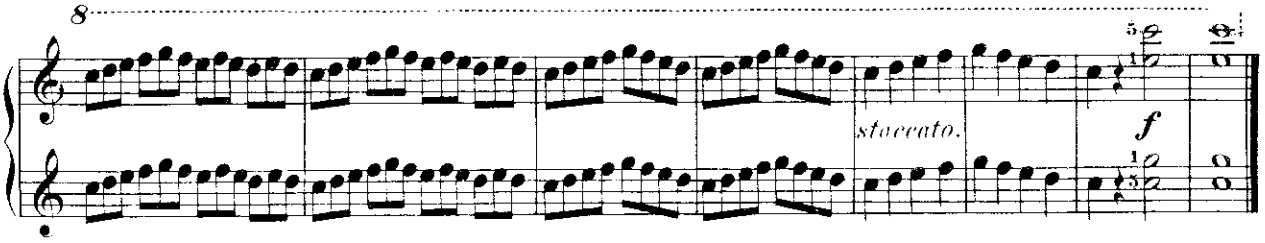
Moderato.



Exercises employing notes of values up to sixteenth notes.

Ejercicios para conocer el valor de las notas hasta las doble-corcheas.

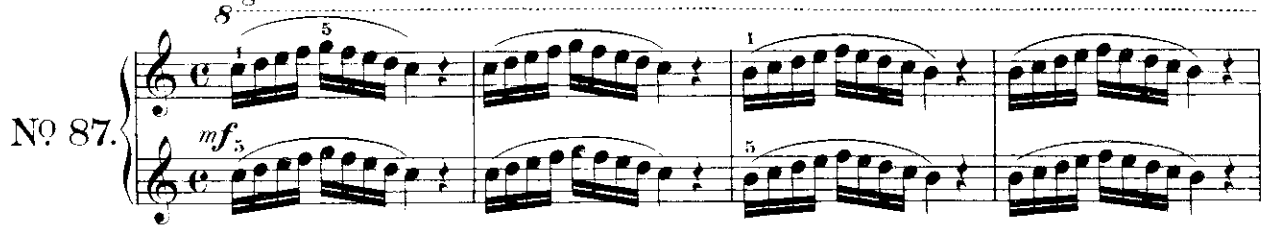




staccato
to separate and play the notes short

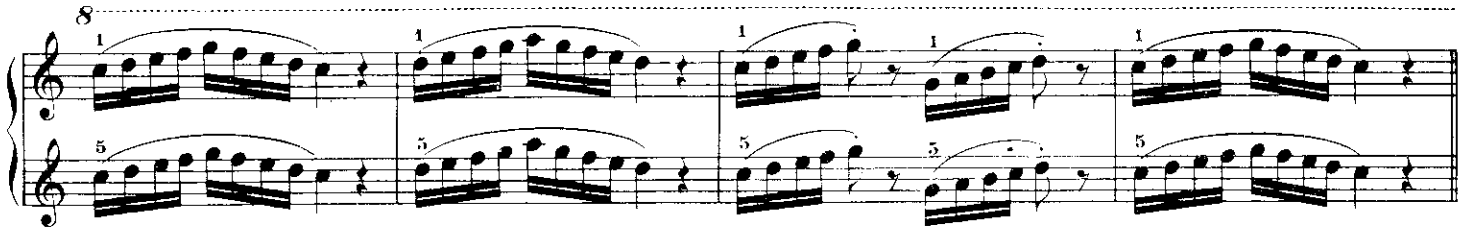
Indica que las notas deben tocarse brevemente, levantando los dedos.

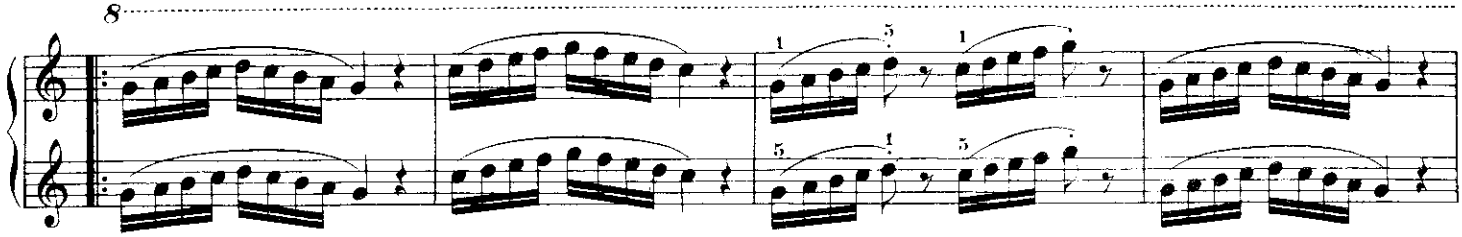
Allegro moderato.

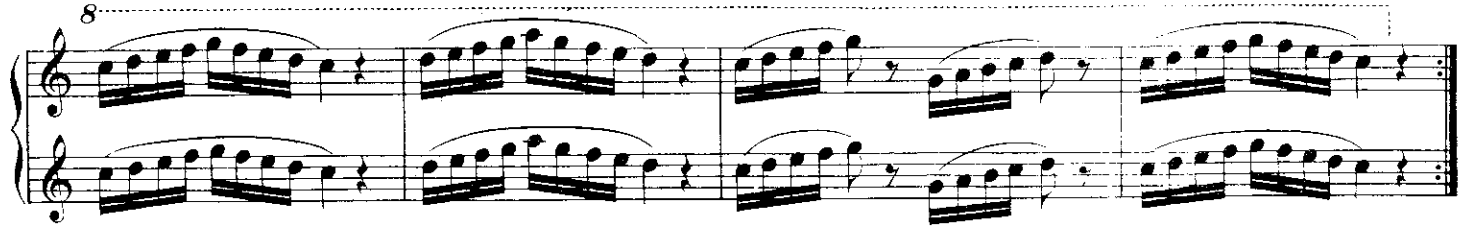


To acquire fluency.

Para adquirir soltura.

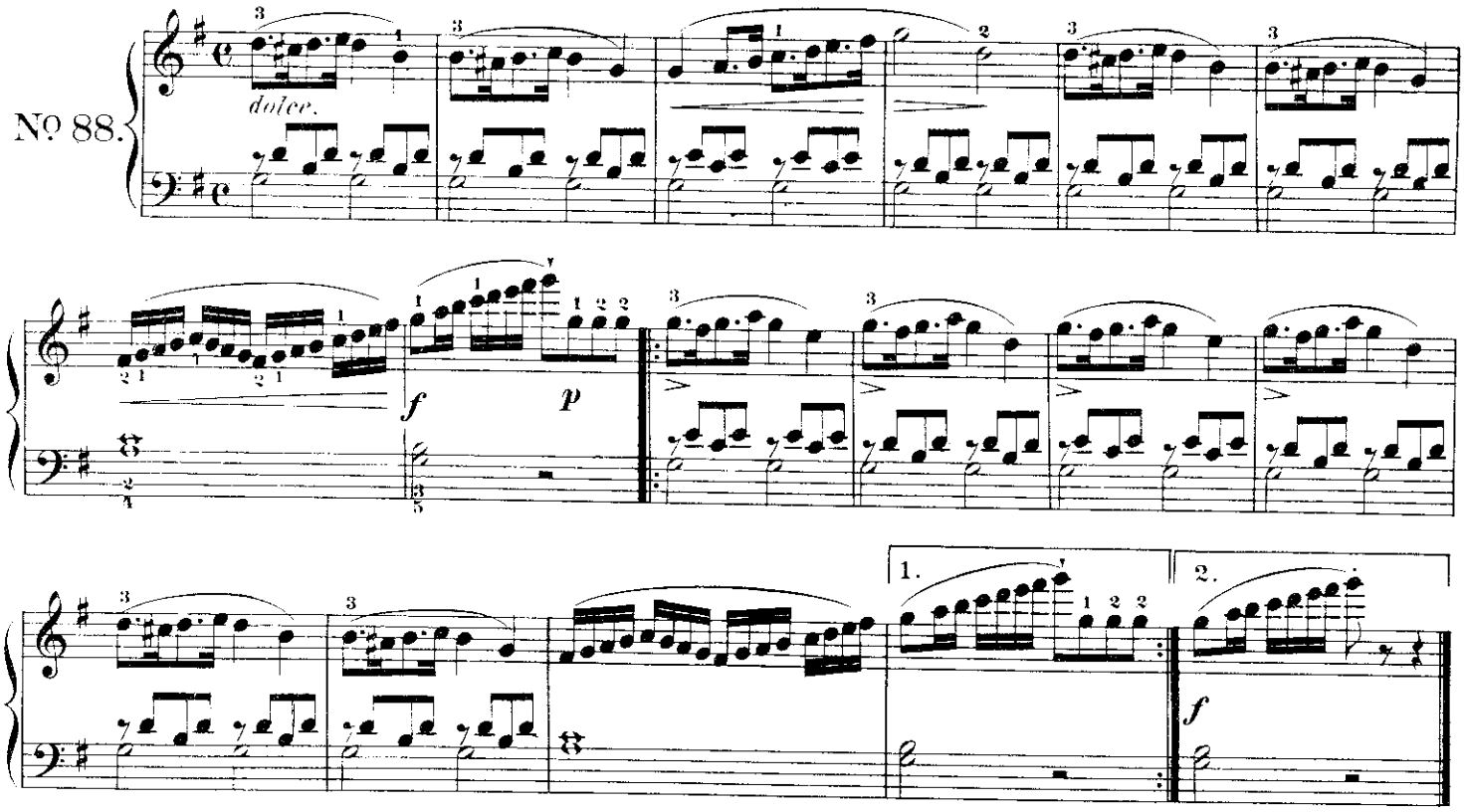






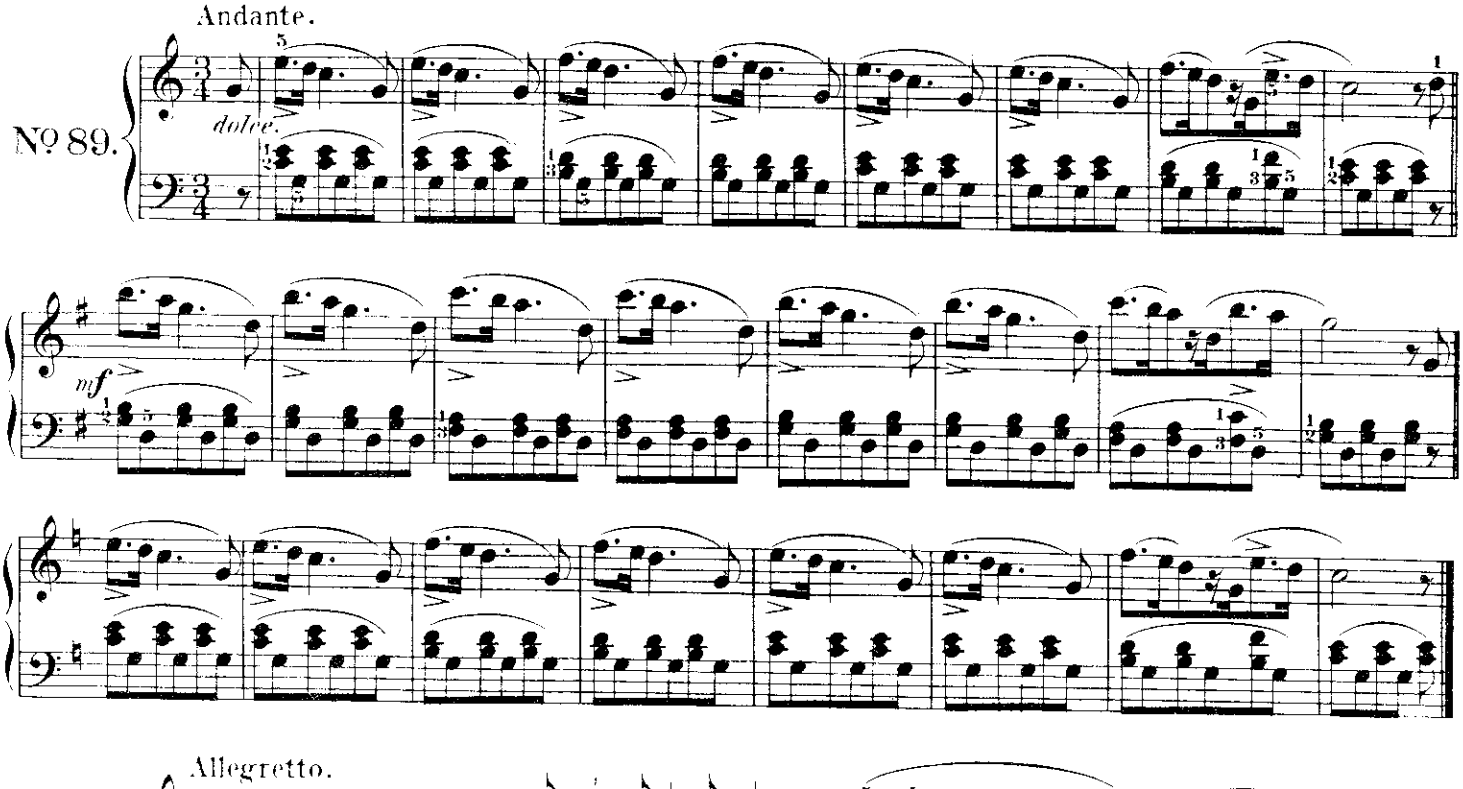
Moderato.

No 88.



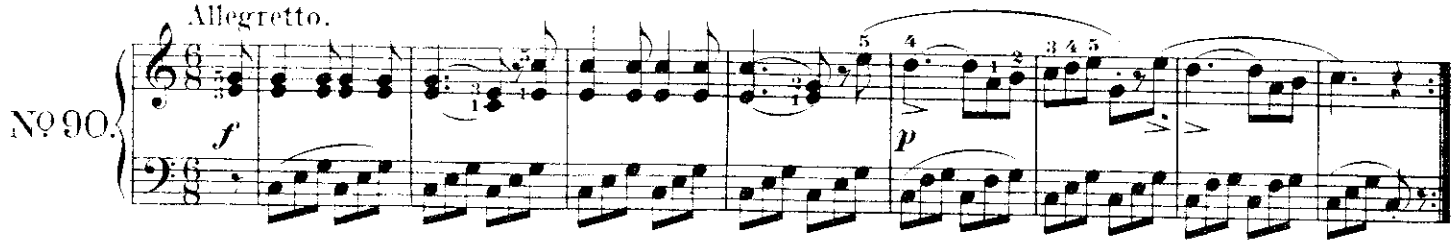
Andante.

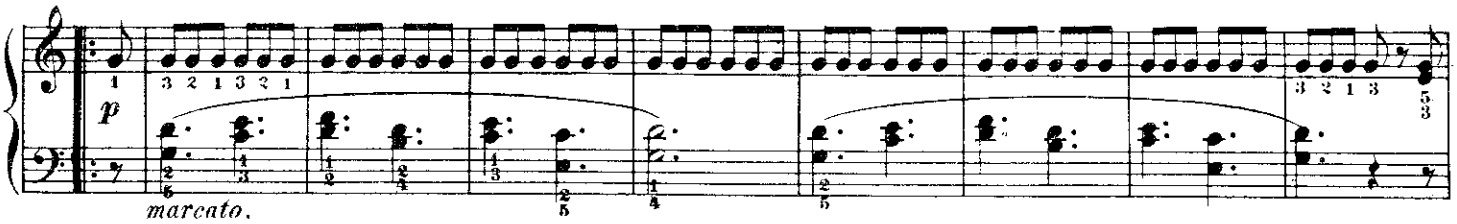
No 89.

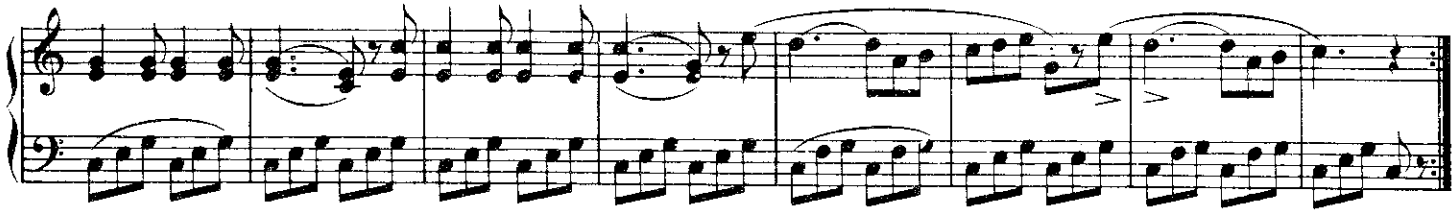


Allegretto.

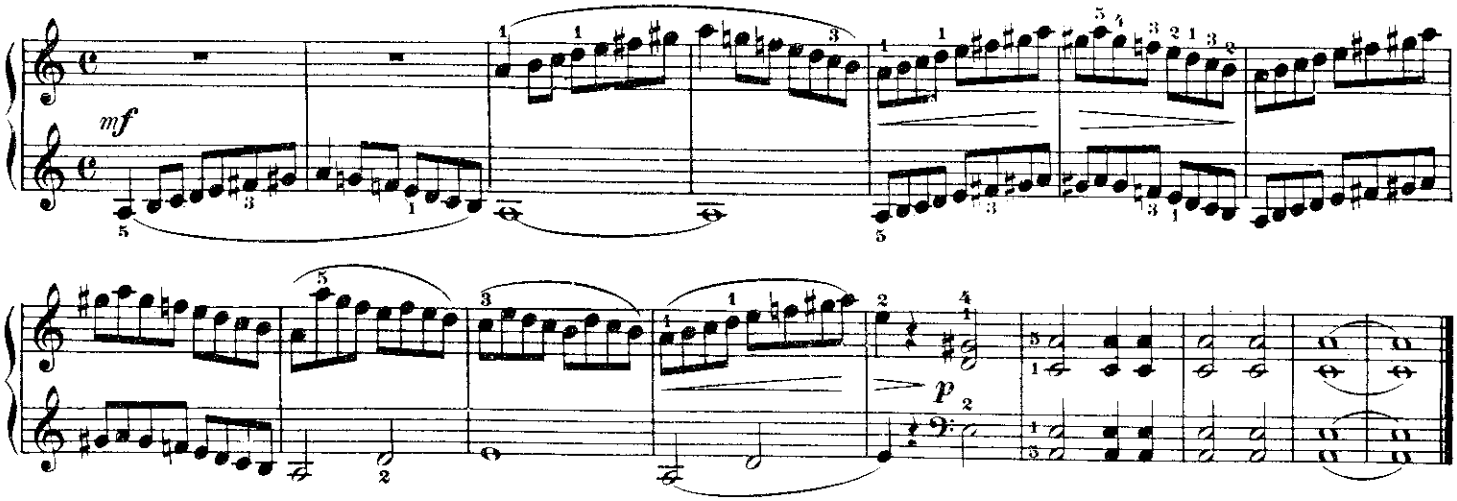
No 90.





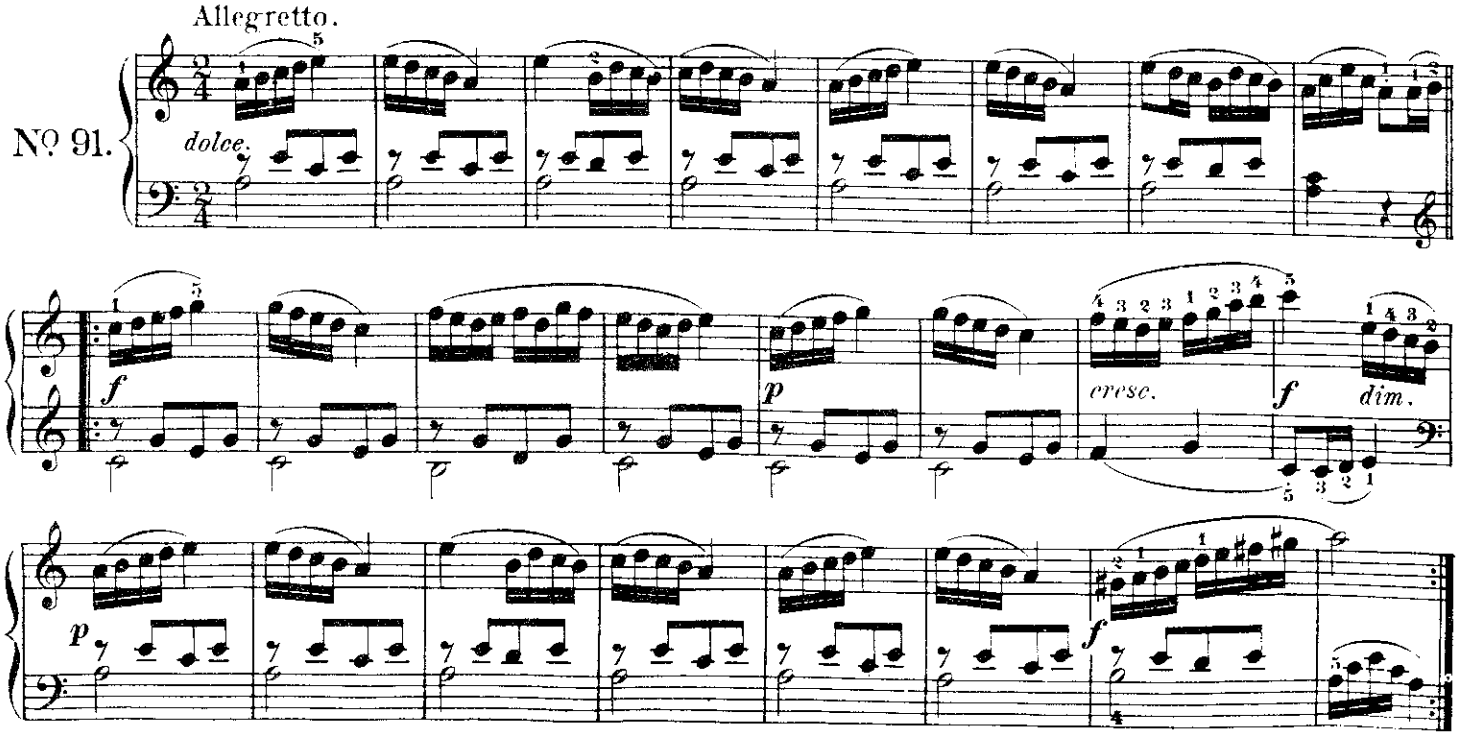


Scale in A minor. | Escala de La menor



Allegretto.

No 91.



Commodo.

No 92.

dolce.

f

p

Moderato.

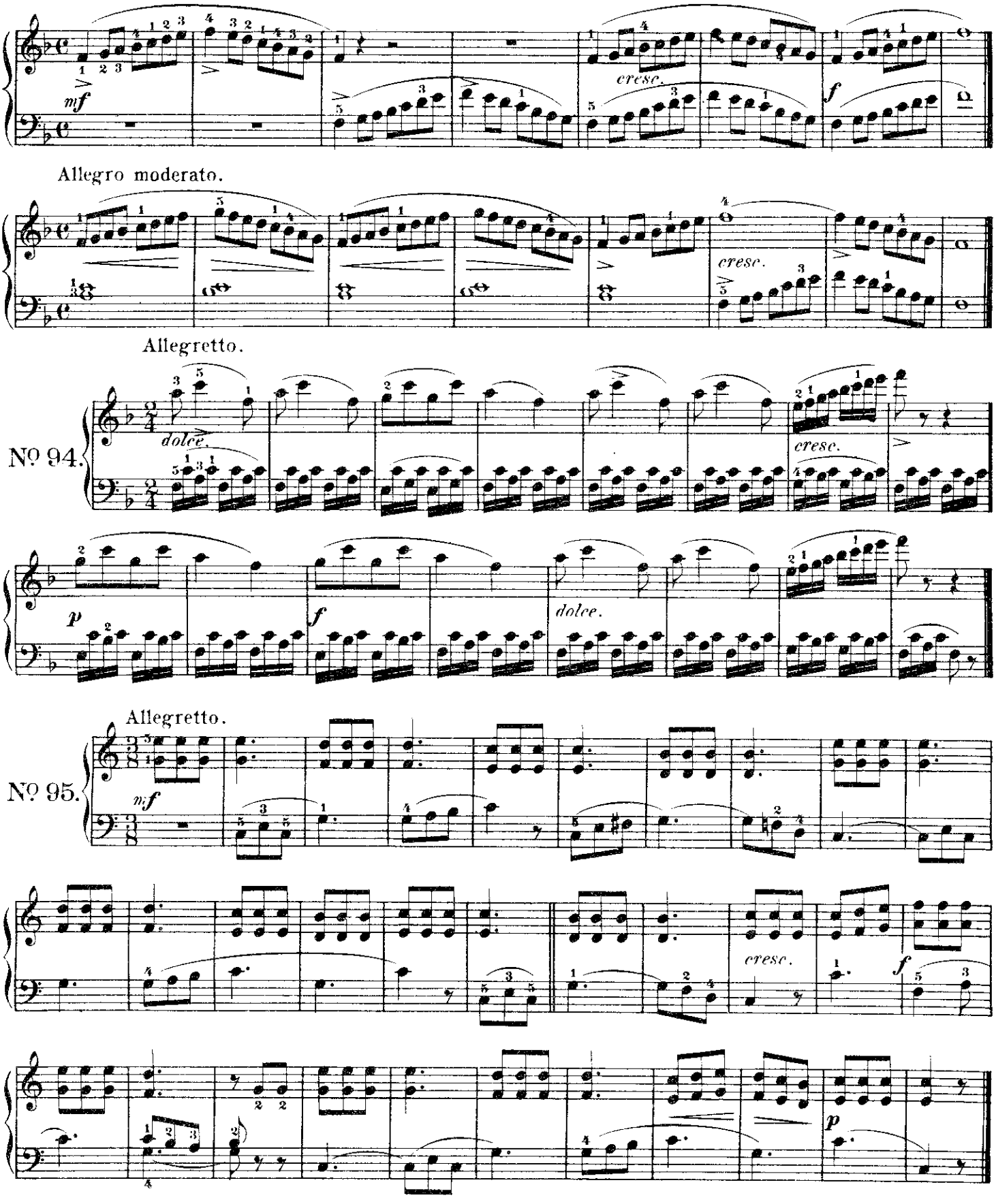
No 93.

mf

marcato.

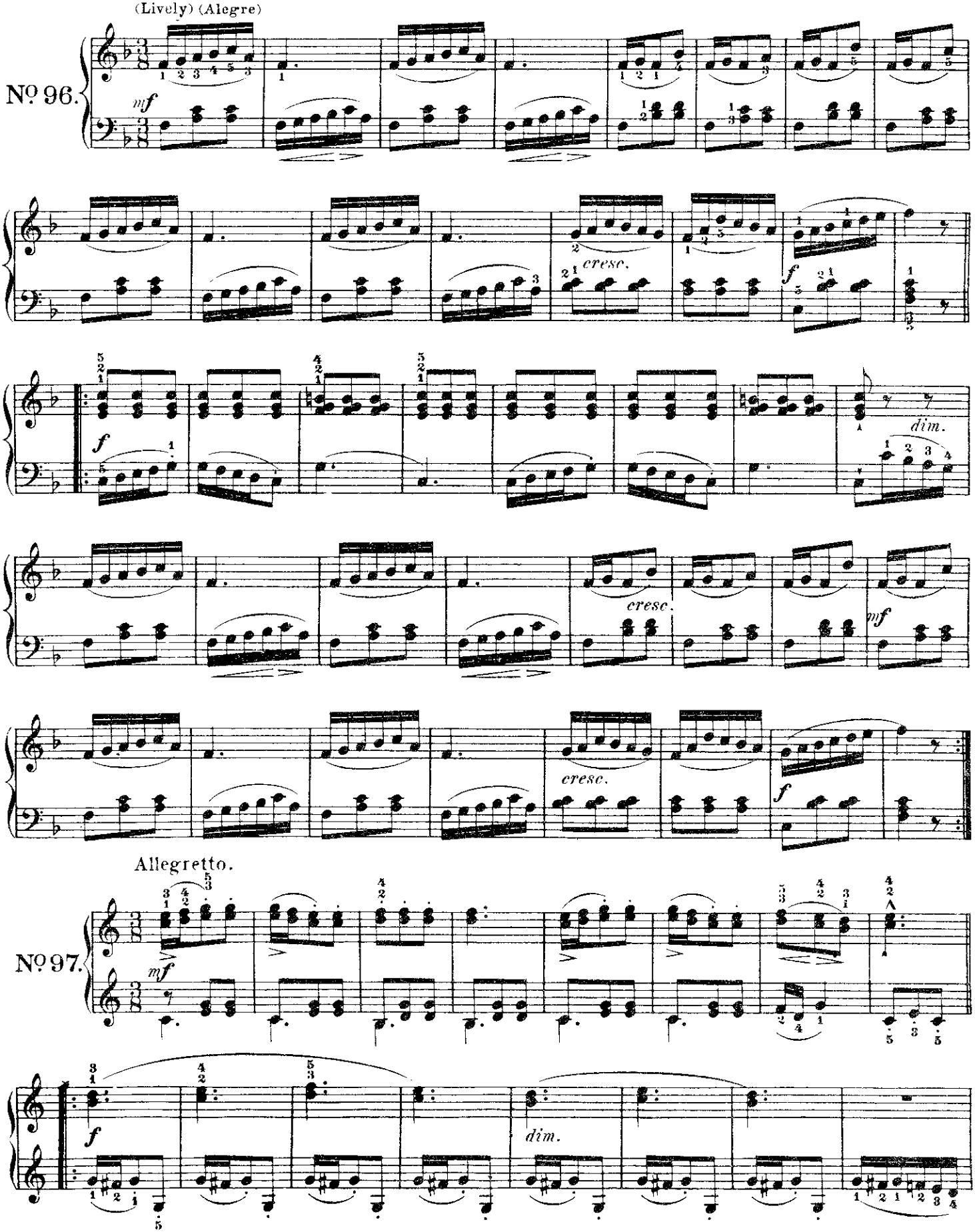
f

Scale in F major. | Escala de Fa mayor



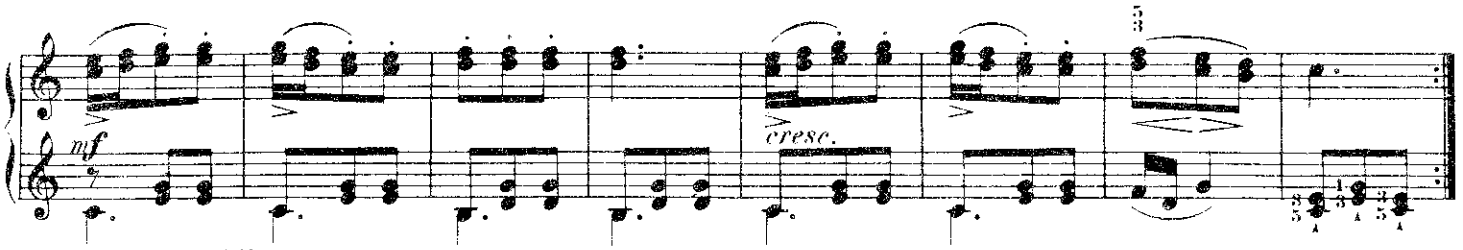
Allegro
(Lively) (Alegre)

No. 96.



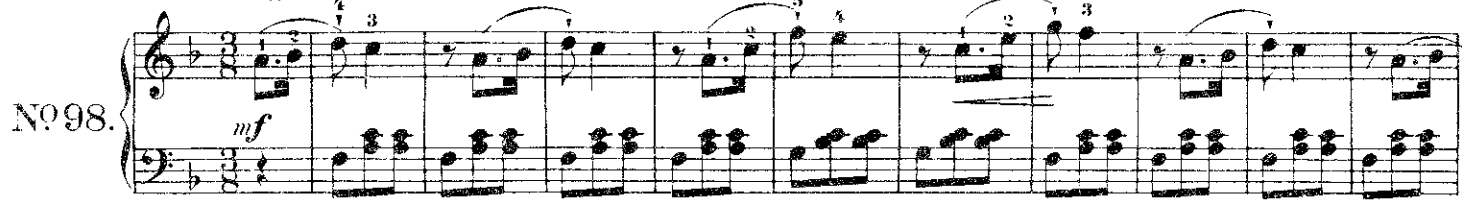
Allegretto.

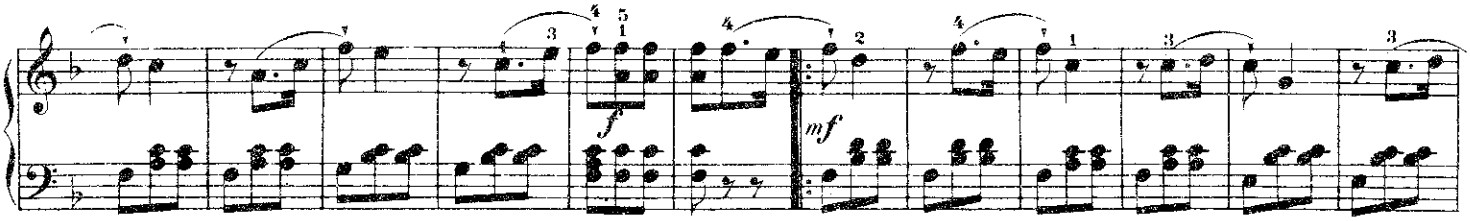
No. 97.

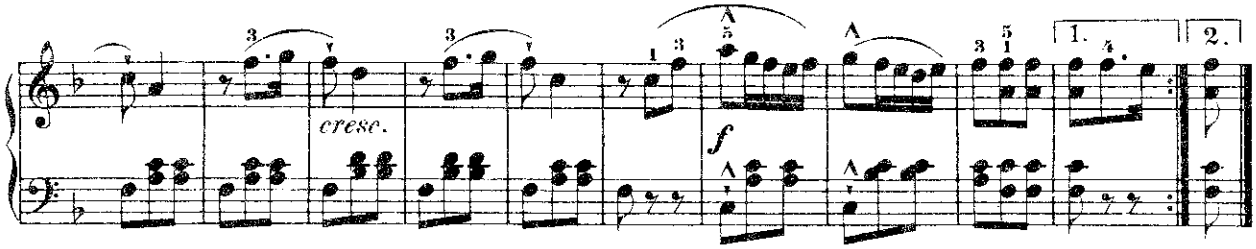


Allegro.

No 98.







^ The notes with this mark above them must be strongly accentuated.

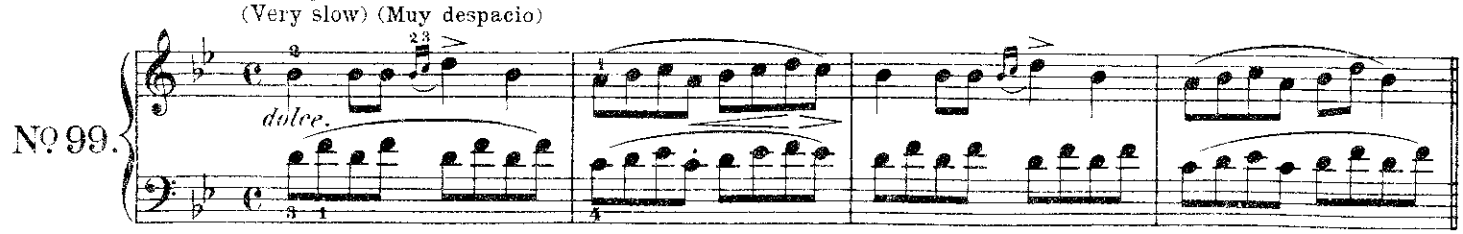
Este signo se llama regulador y la nota sobre que se pone debe acentuarse con fuerza.

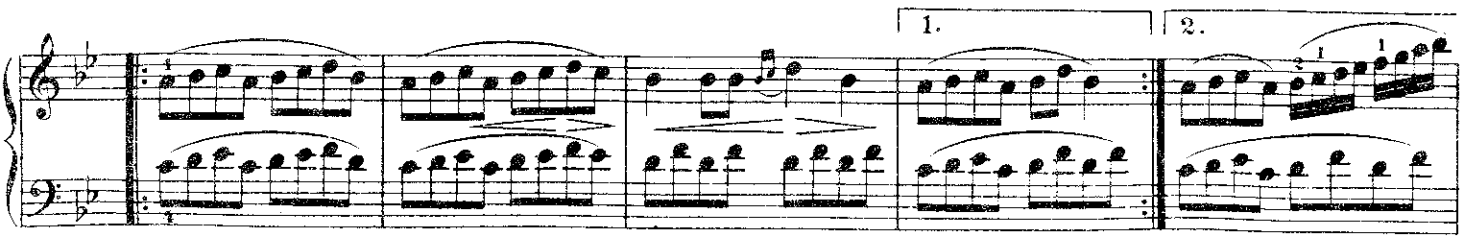
B flat major. | Si bemol mayor

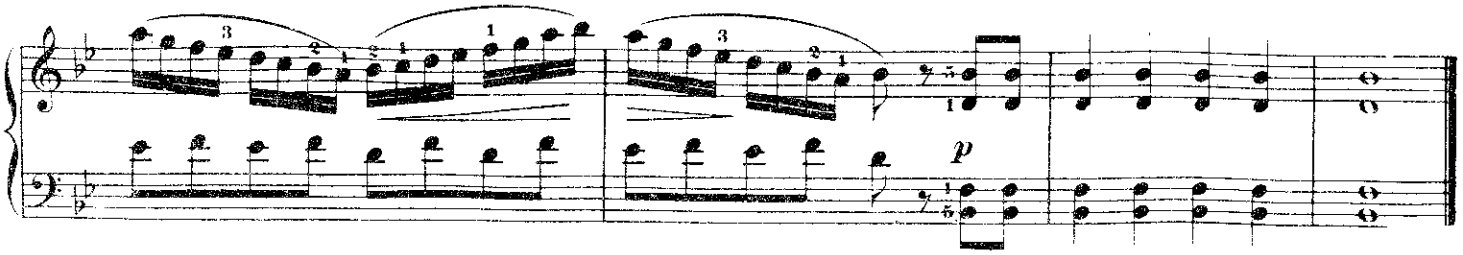
Adagio

(Very slow) (Muy despacio)

No 99.

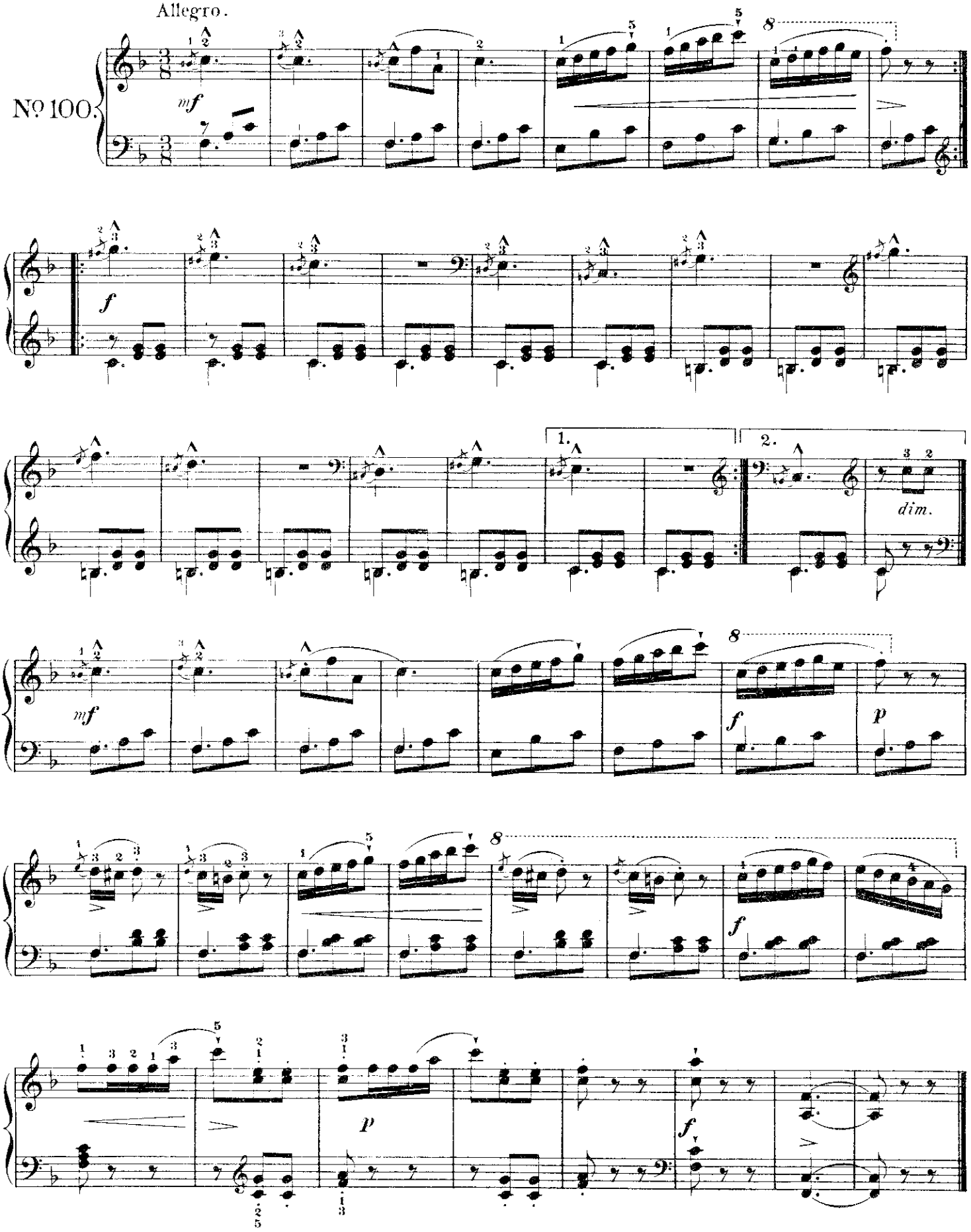






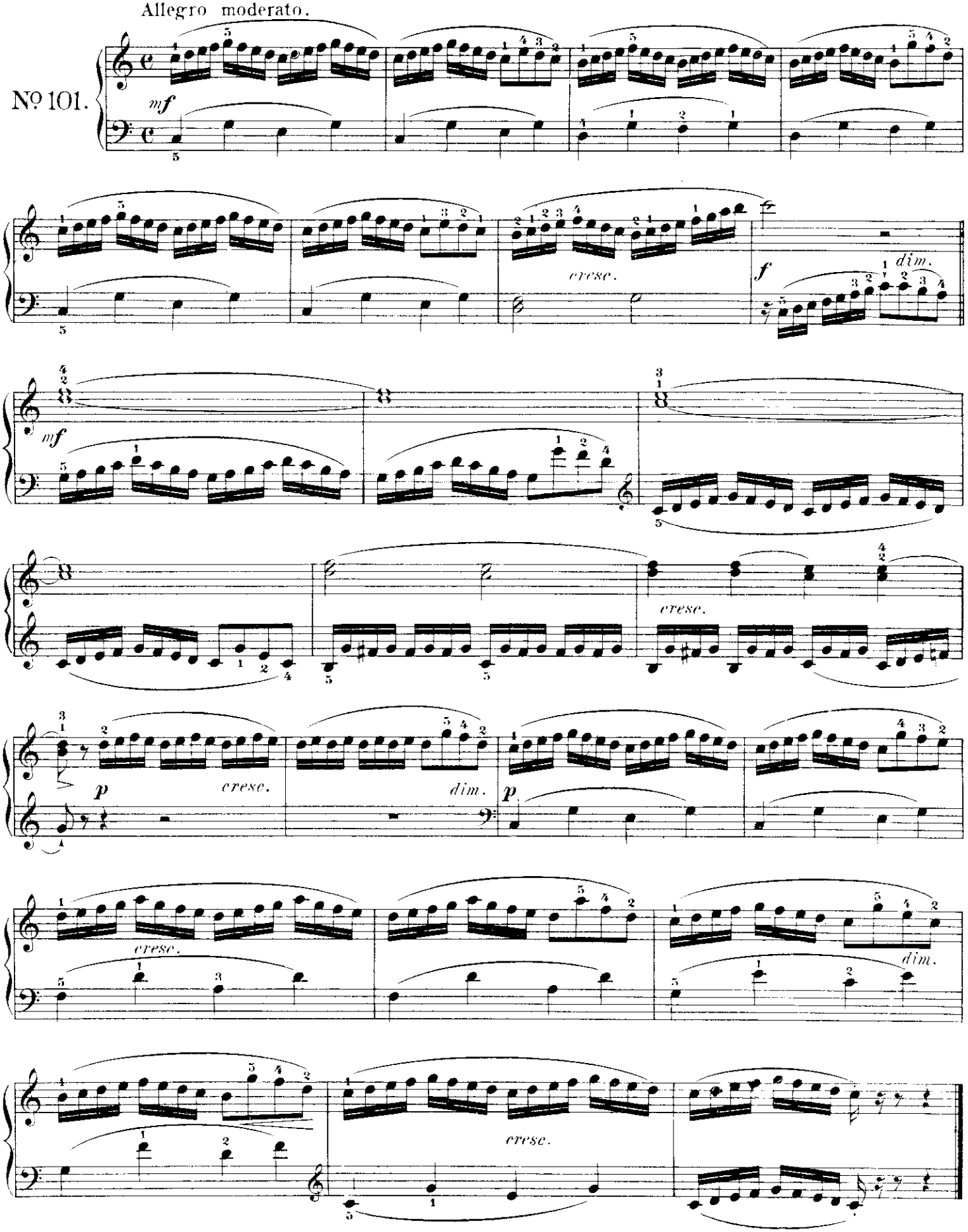
Allegro.

No 100.



Allegro moderato.

No 101.



Moderato.

No. 102.

dolce.

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

cresc. *p* *f*

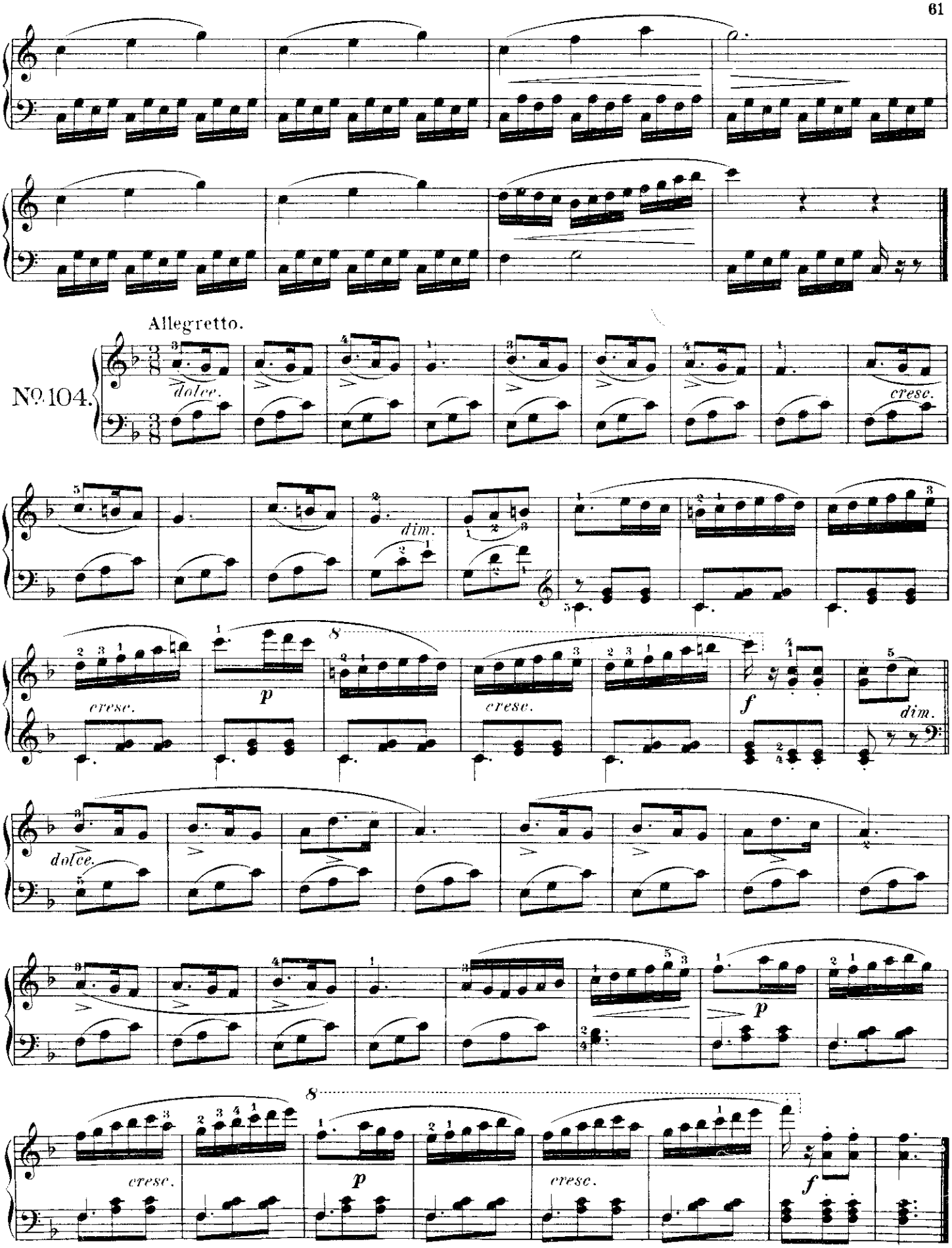
The change of fingers on the same key must be made rapidly, without striking it again.

Este cambio de dedos sobre la misma nota se debe efectuar rapidamente sin que suene ella otra vez.

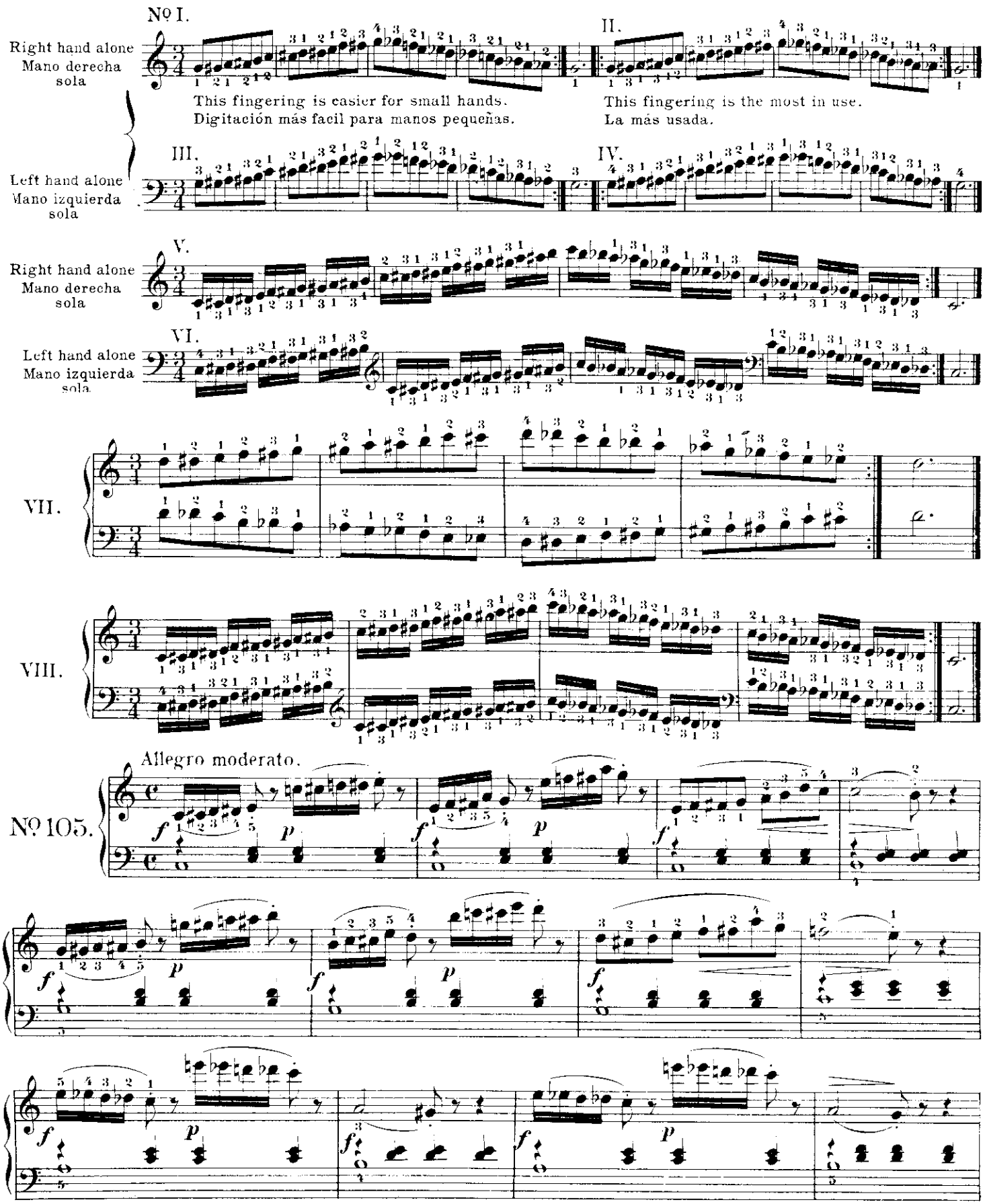
Allegro moderato.

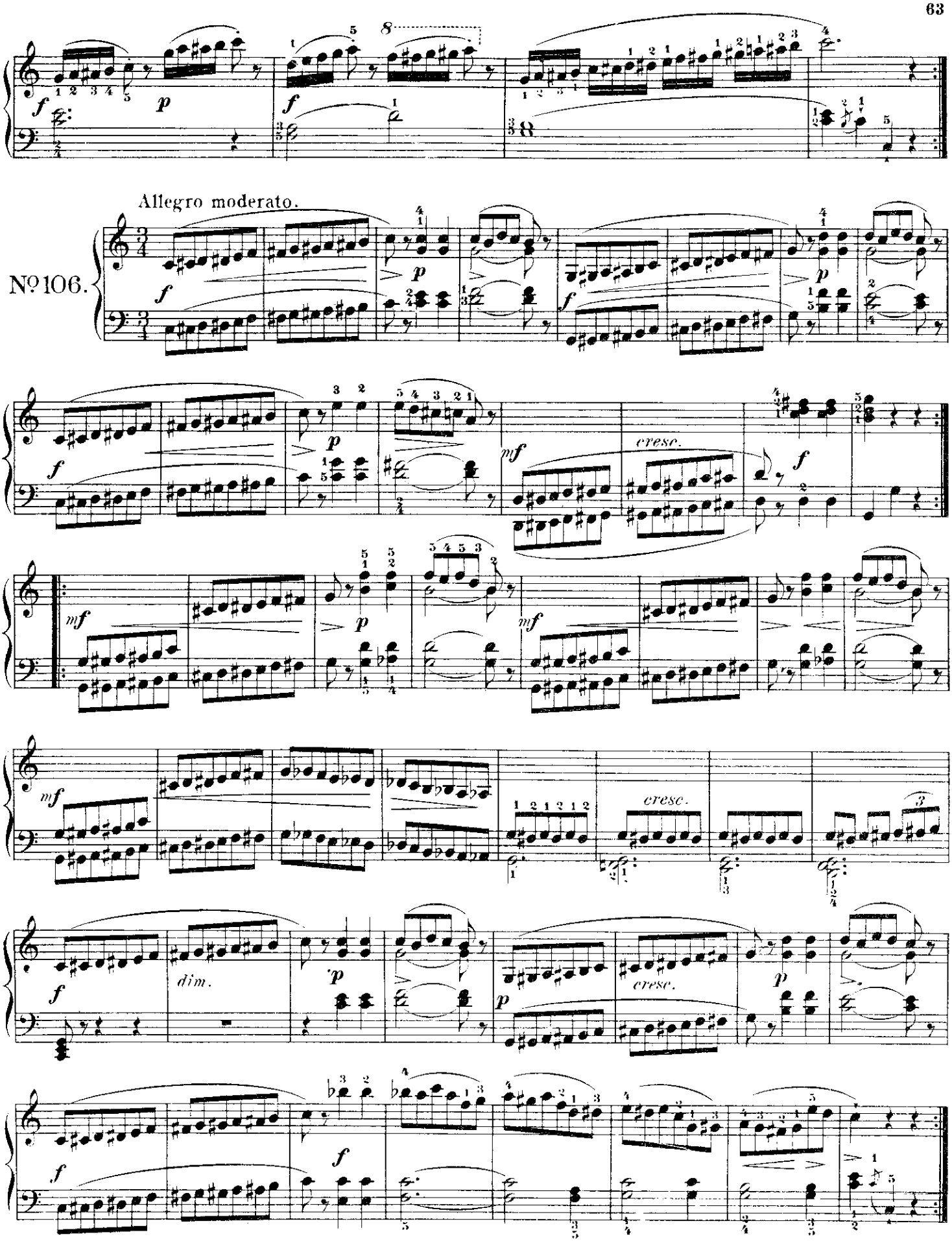
No. 103.

dolce.


Allegretto.
No. 104.
dolce.
cresc.
dim.
cresc.
p
cresc.
f
dim.
dolce.
p
cresc.
p
cresc.
f

Chromatic Scale. | Escala Cromatica




Allegro moderato.
№ 106.
f
p
mf
cresc.
dim.

Six short pieces for Recreation

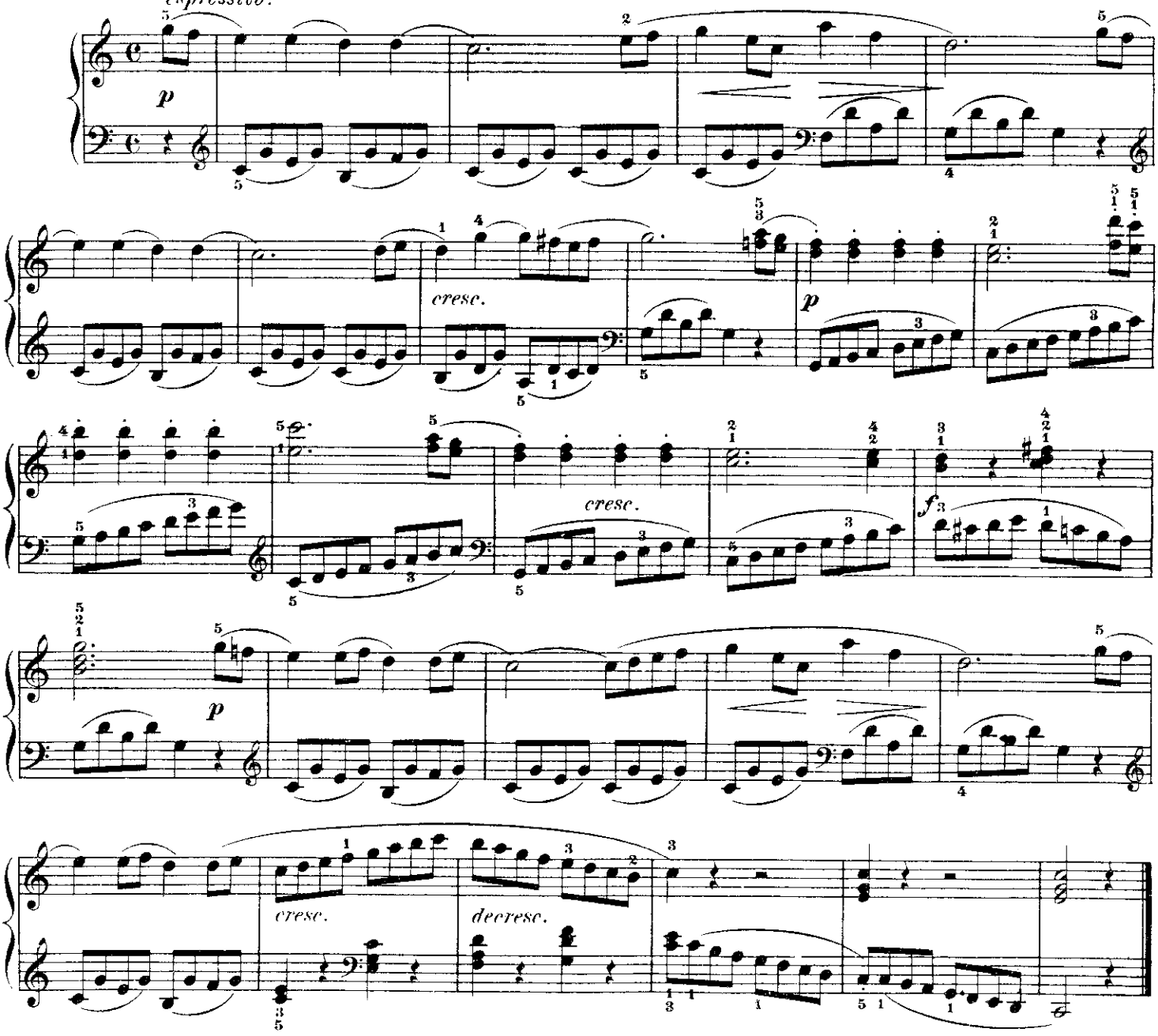
№ 1. A Short Story

Seis piececitas Recreaciones

№ 1. Una pequeña historia

Moderato.
espressivo.

H. LICHNER.

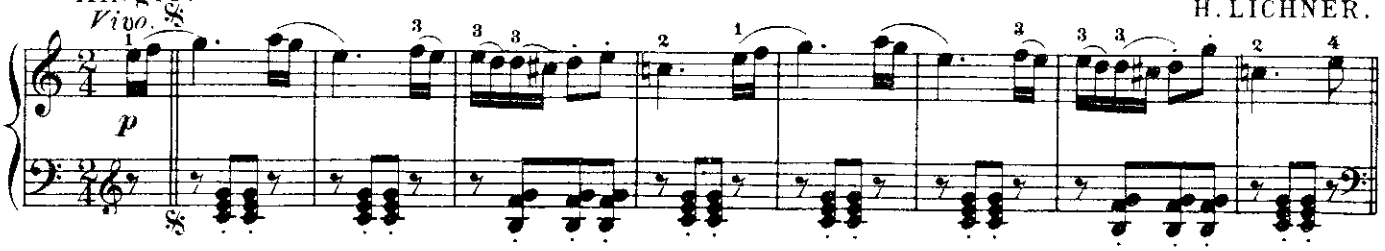


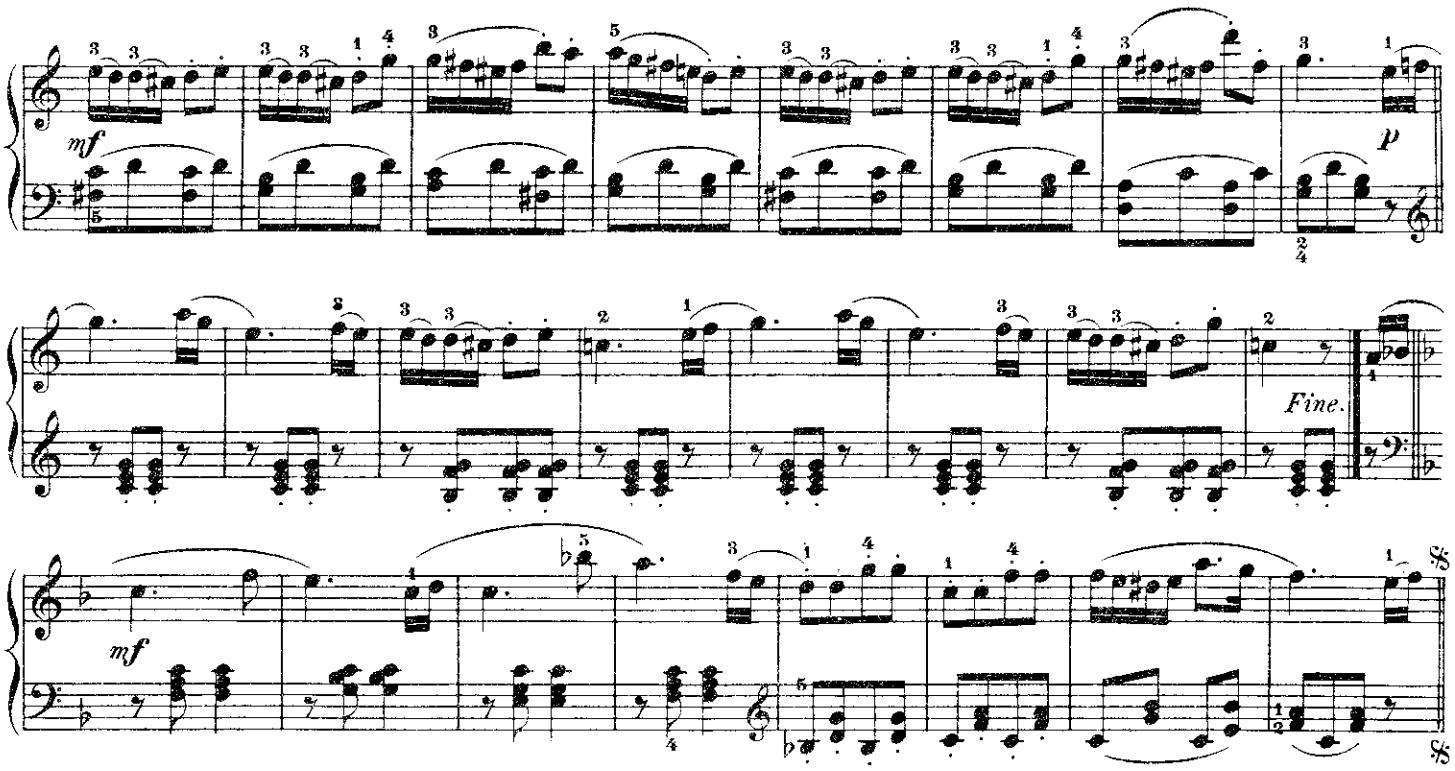
№ 2. On the Playground.

№ 2. En el patio de juego

Allegro.
Vivo.

H. LICHNER.

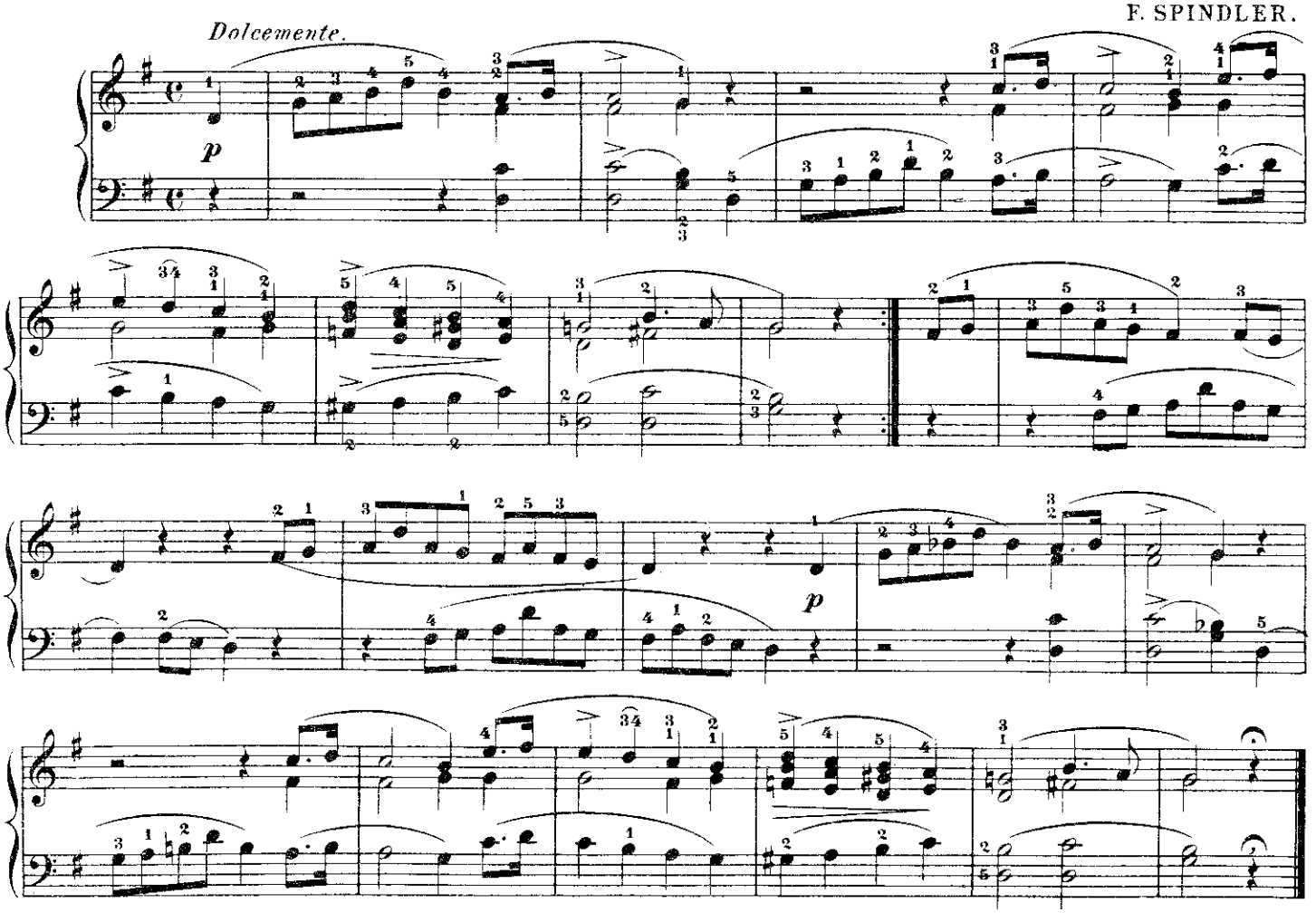




Nº 3. Song without words.

Nº 3. Canción sin palabras

F. SPINDLER.

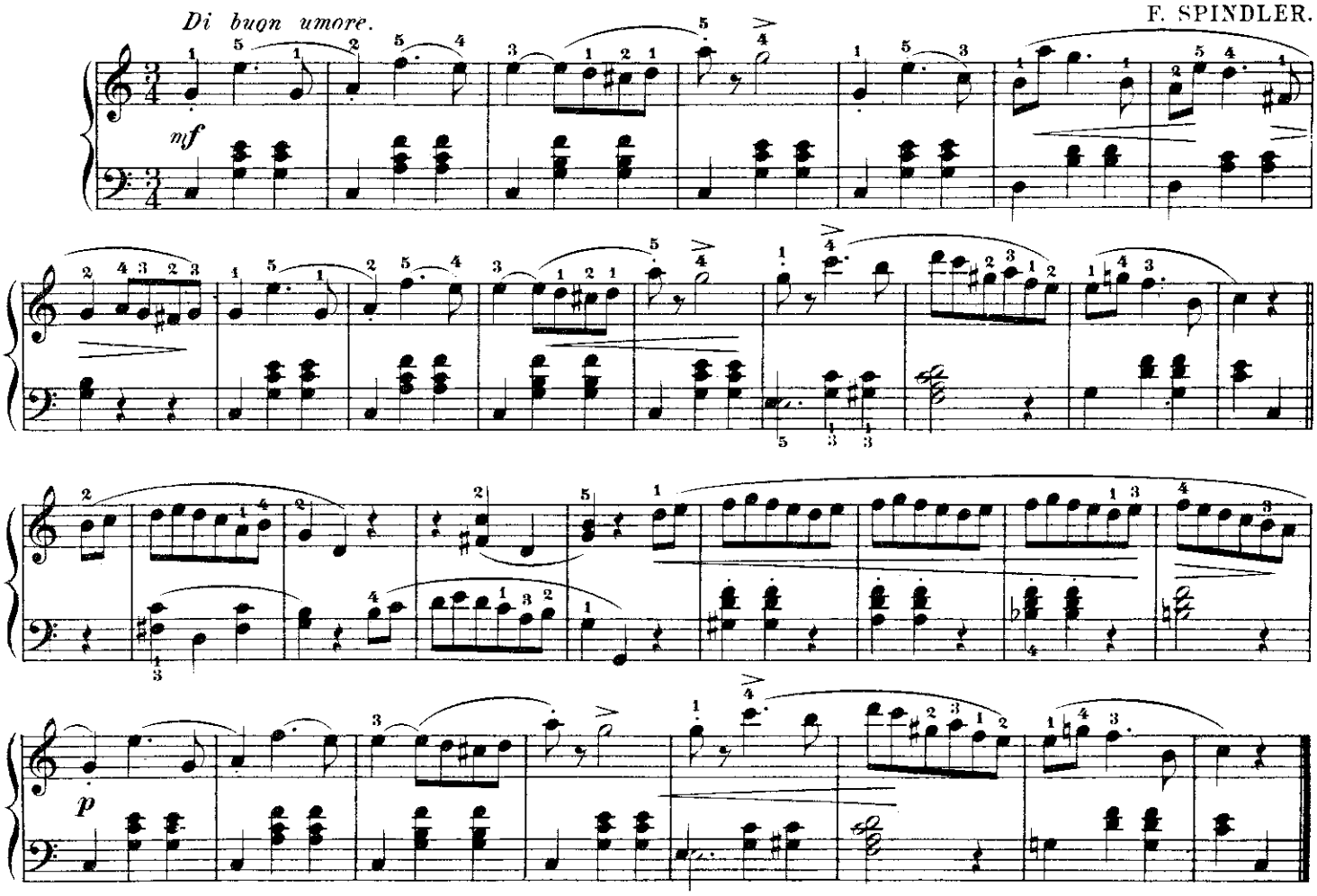


Nº 4. Song without words.

Nº 4. Romanza sin palabras

Di buon umore.

F. SPINDLER.

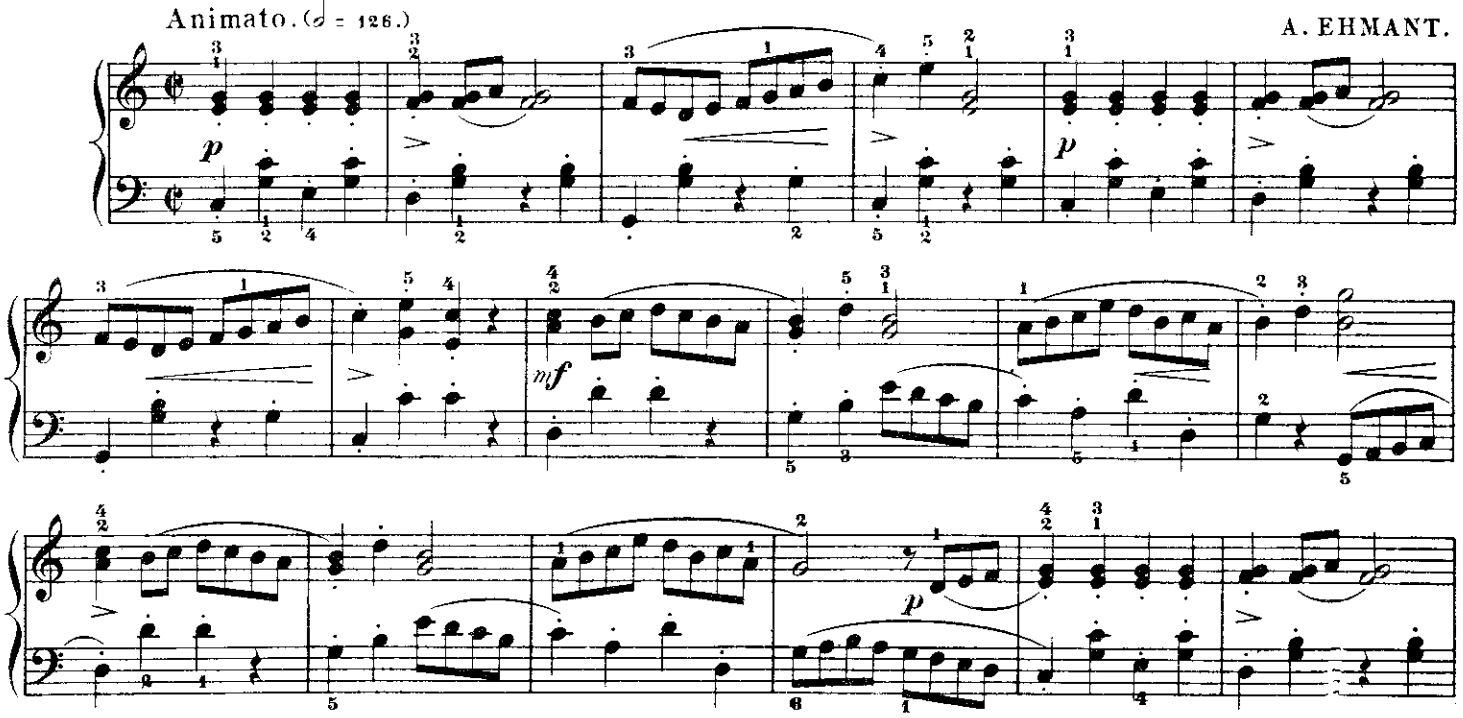


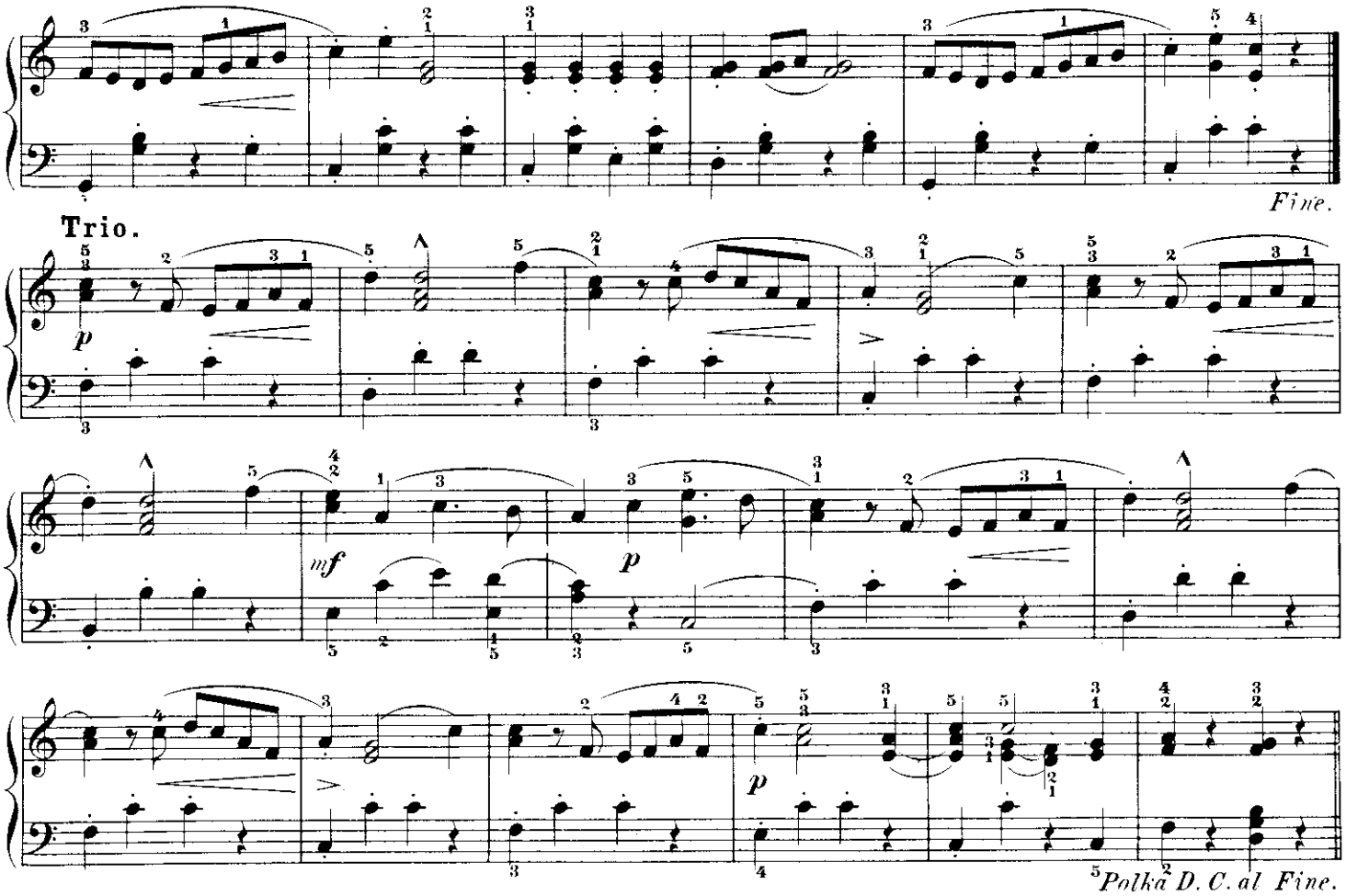
Nº 5. Polka.

Nº 5. Polca

Animato. (♩ = 126.)

A. EHMANT.

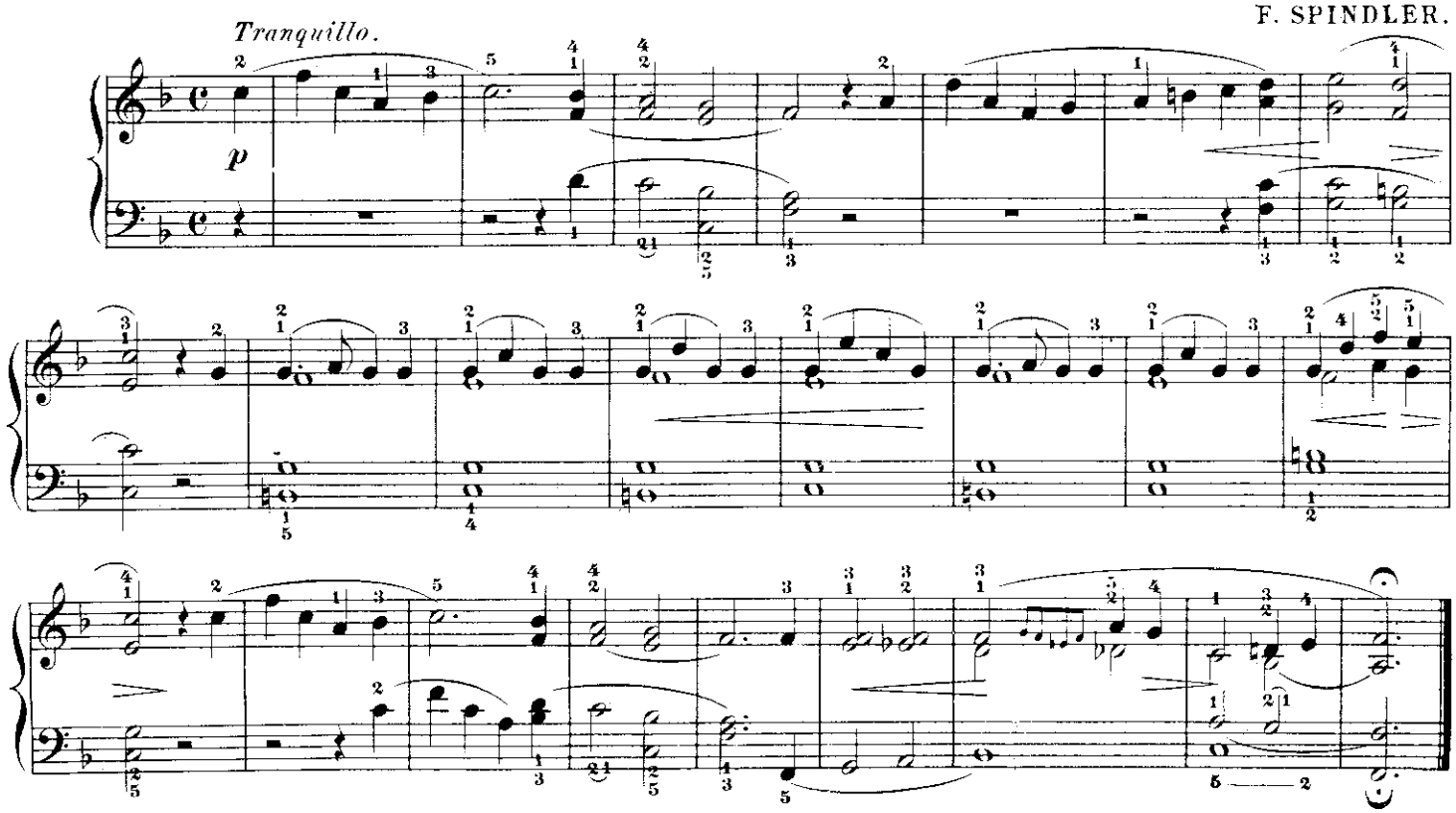




Nº 6. Song without words.

Nº 6. Canto sin palabras

F. SPINDLER.



Sequel.

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

For the Right Hand alone.

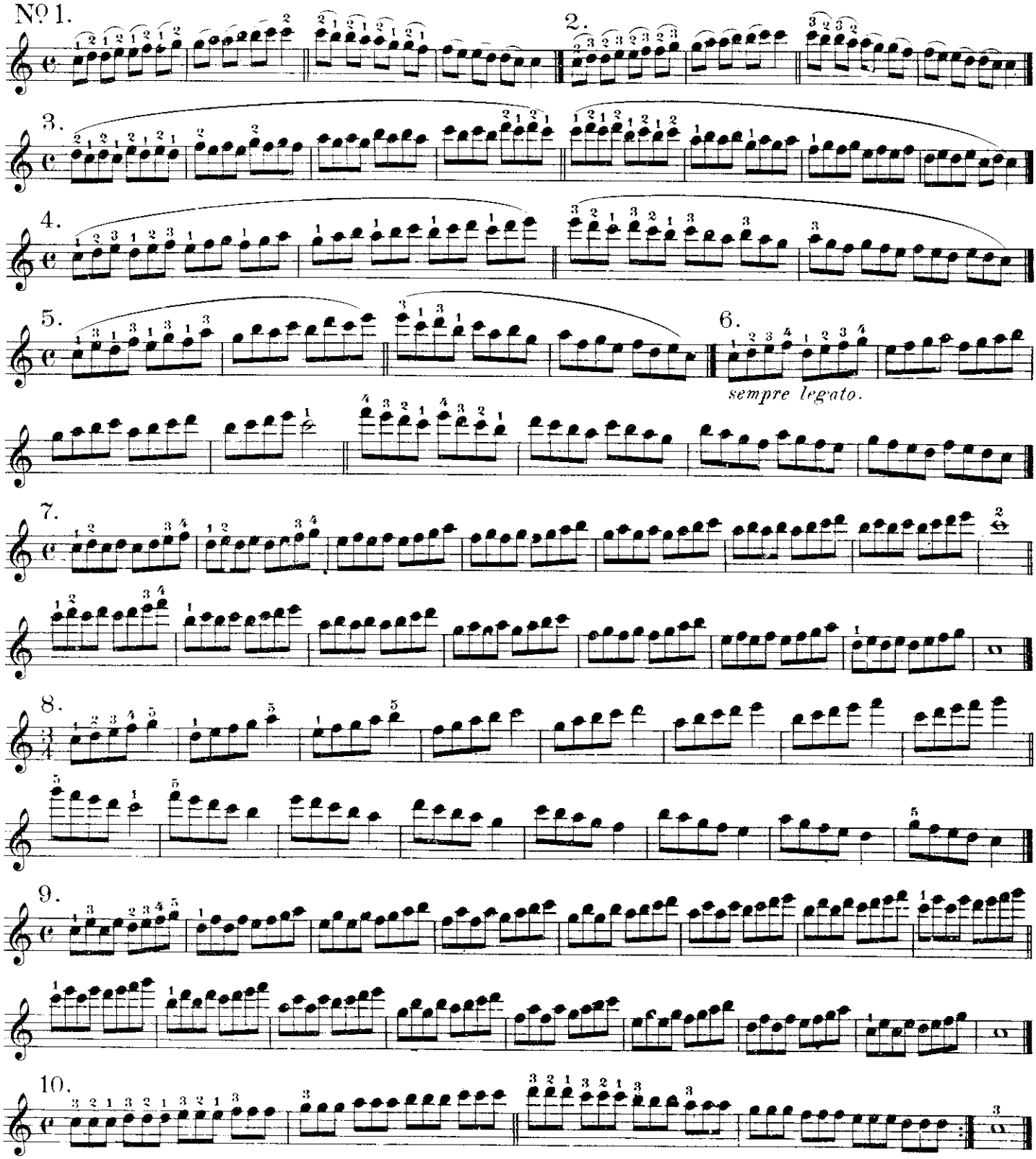
Each Exercise to be repeated several times. They can also be extended to two octaves.

Secuela

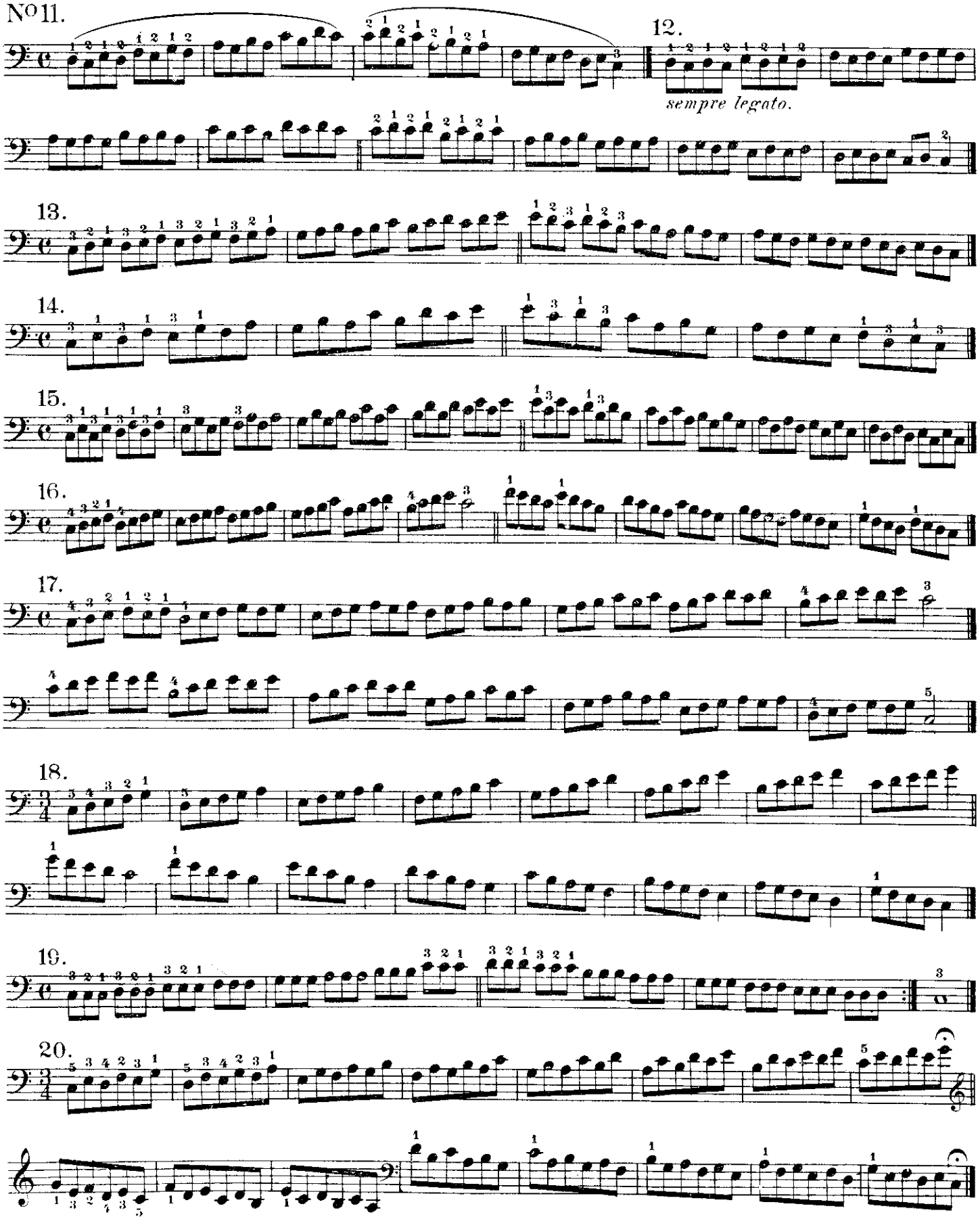
Ejercicios de digitación que deben intercalarse en la parte preliminar de este libro y practicarse mucho.

Para la Mano Derecha sola

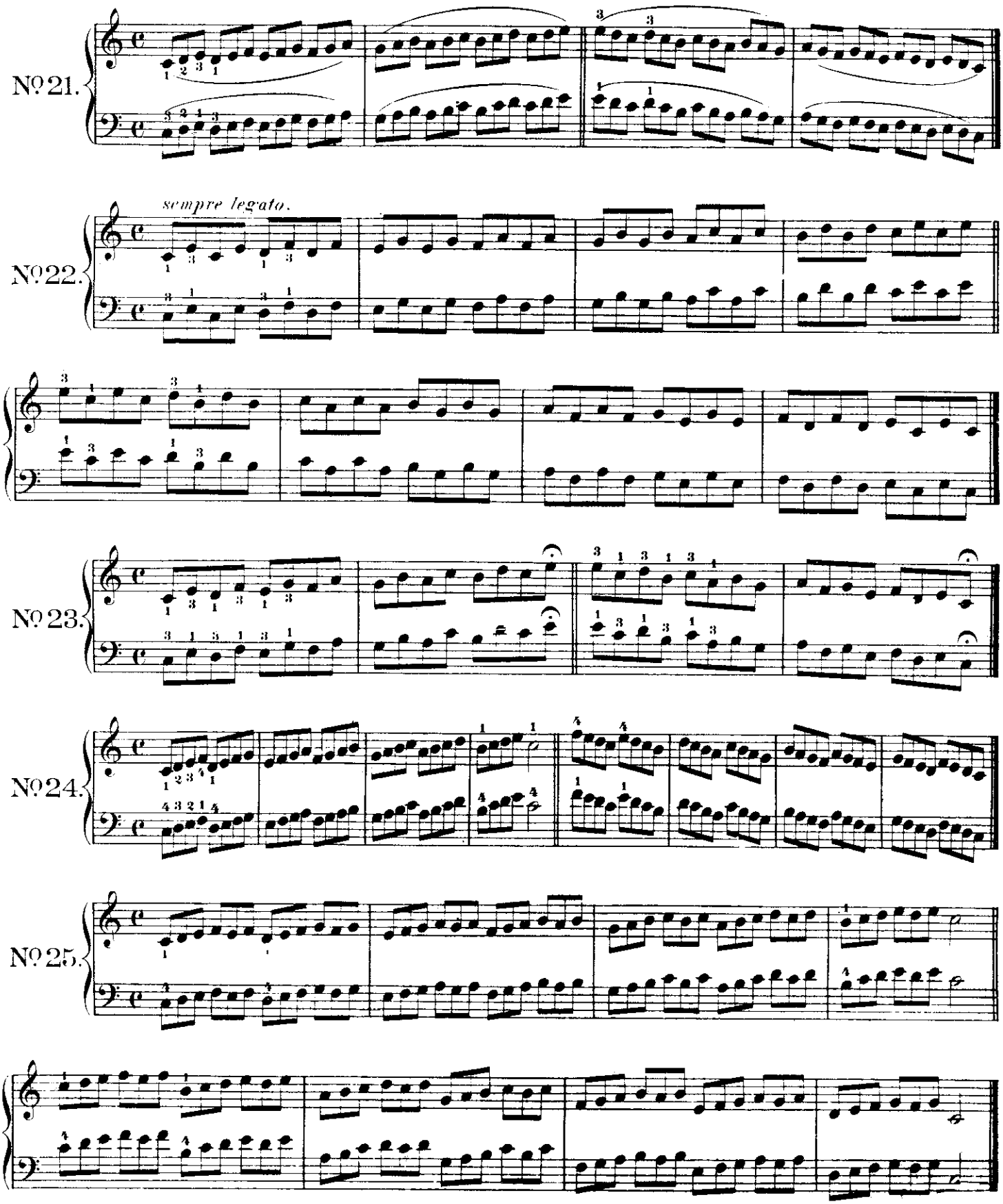
Repítase cada ejercicio varias veces. También puede extenderse a dos octavas.

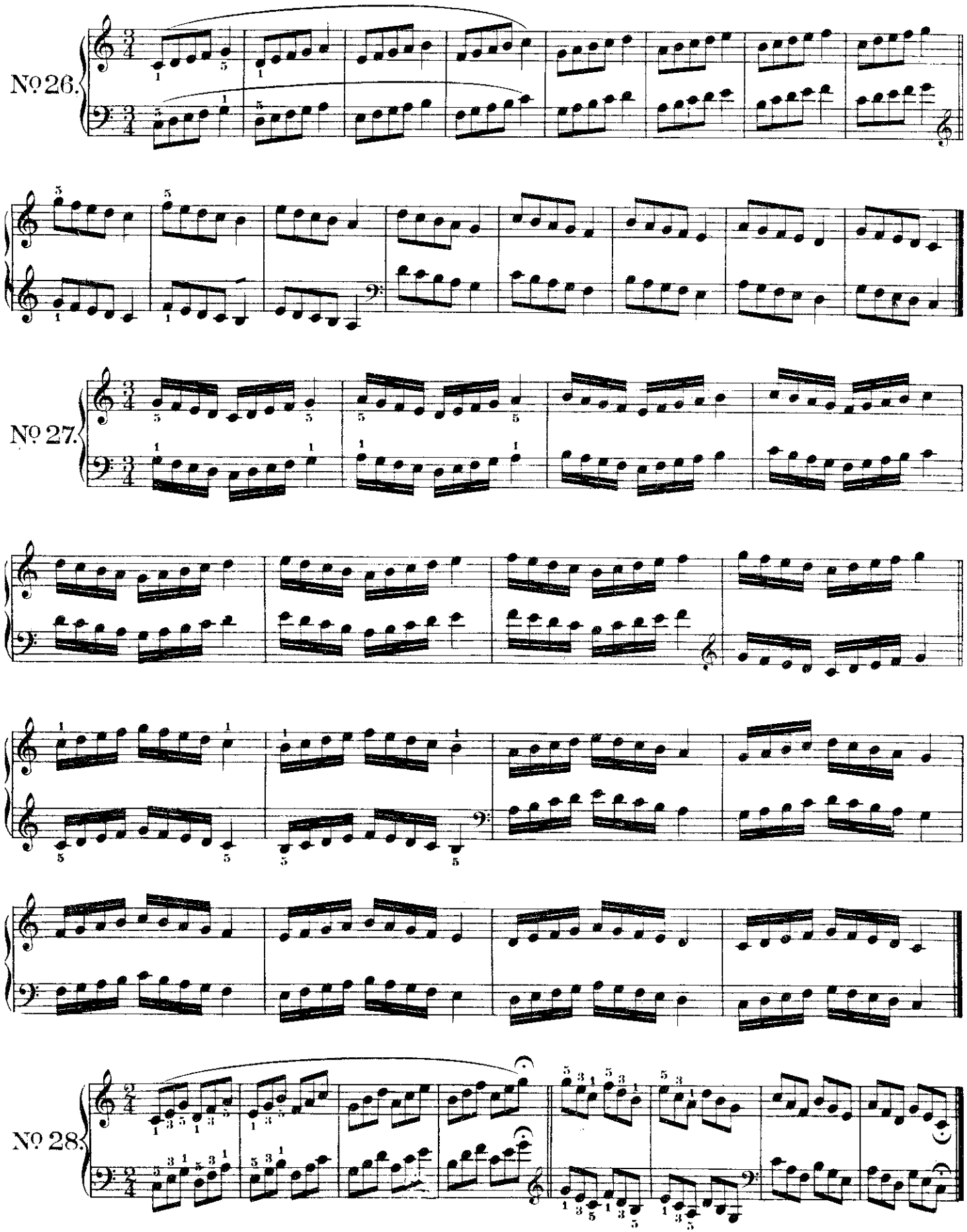


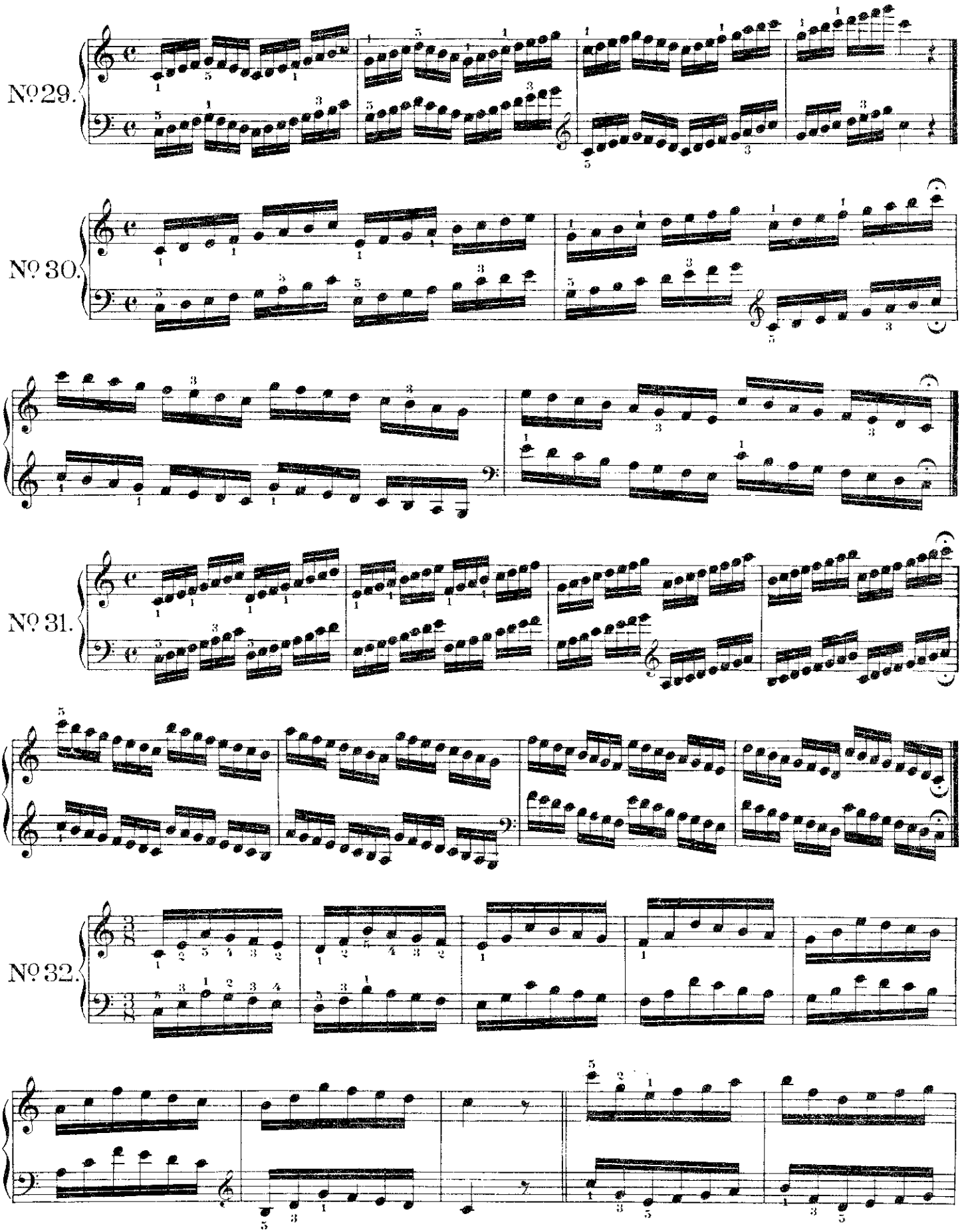
For the left Hand alone. | Para la Mano Izquierda sola

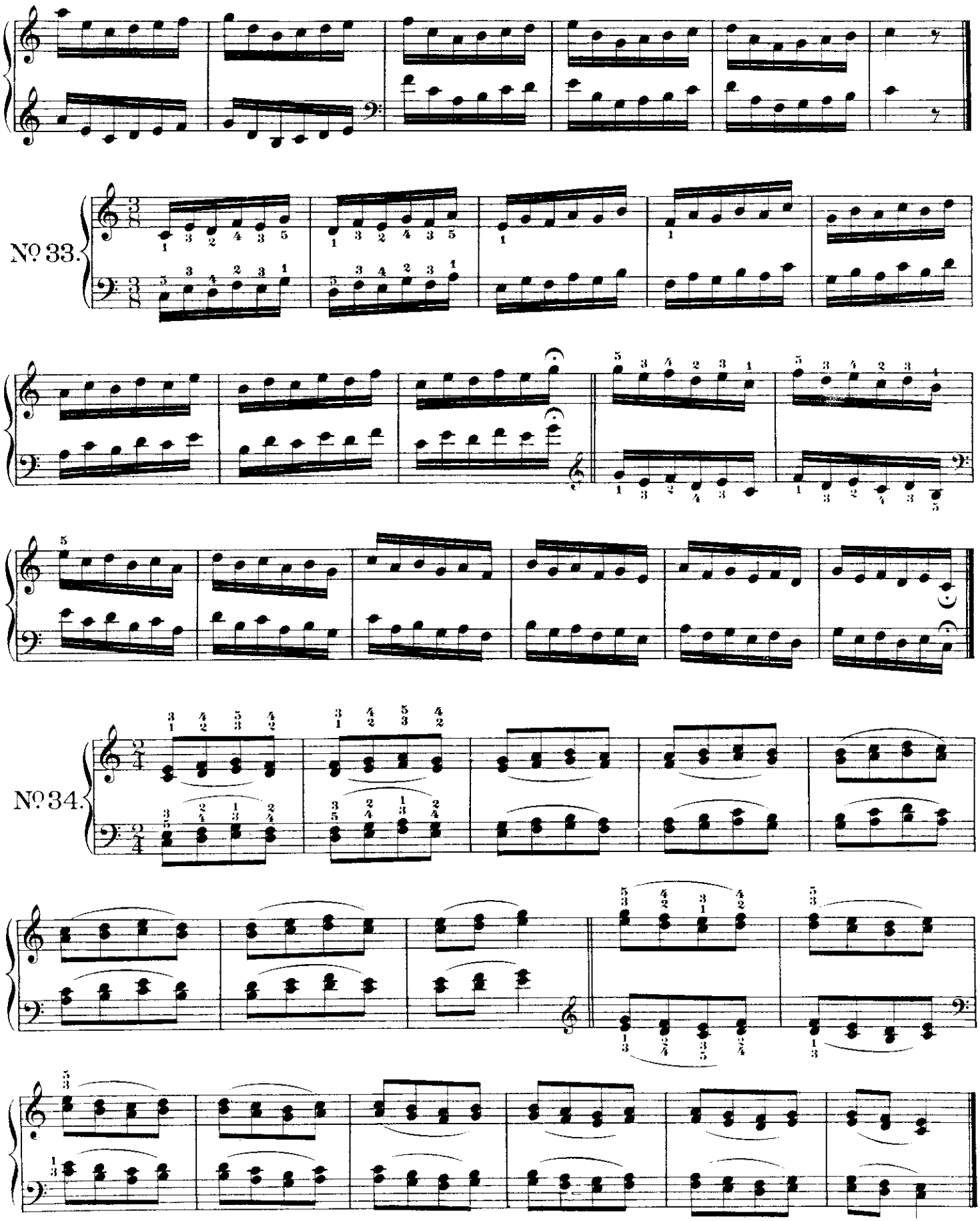


For both Hands together. | Para ambas Manos en conjunto




No 26.
No 27.
No 28.


No 29.
No 30.
No 31.
No 32.


Nº 33.
Nº 34.

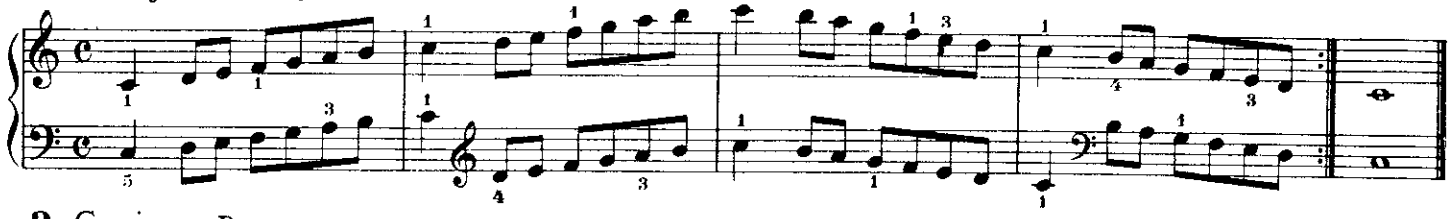
24 Major and Minor Scales

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

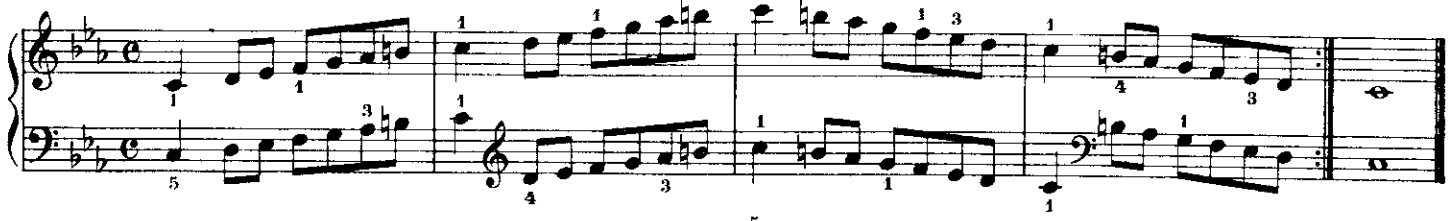
24 Escalas Mayores y Menores

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

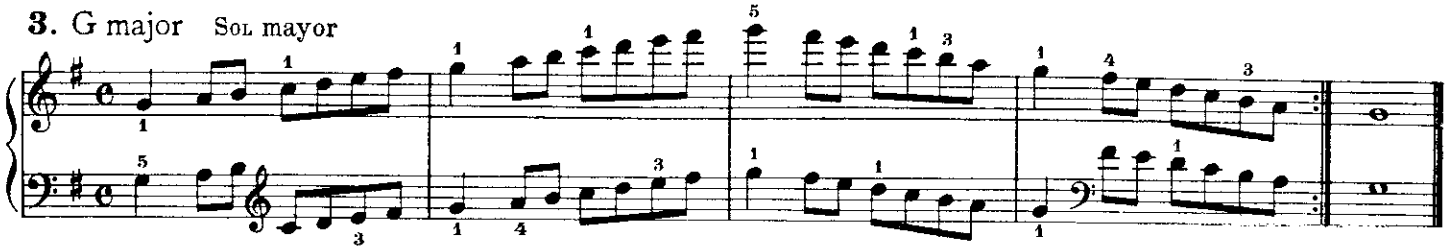
1. C major Do mayor



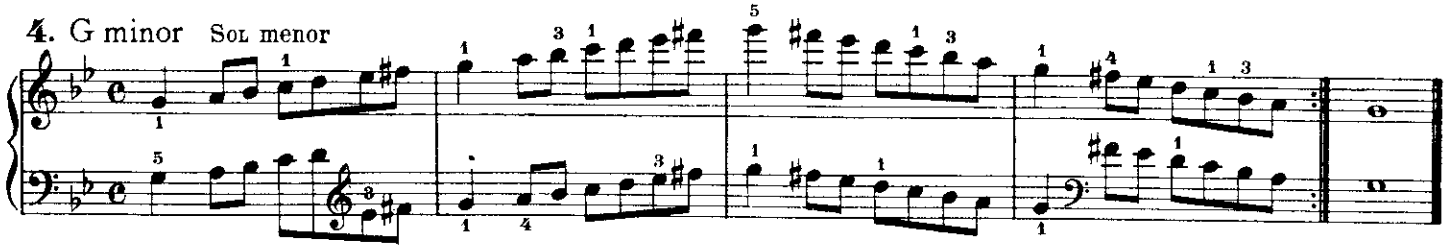
2. C minor Do menor



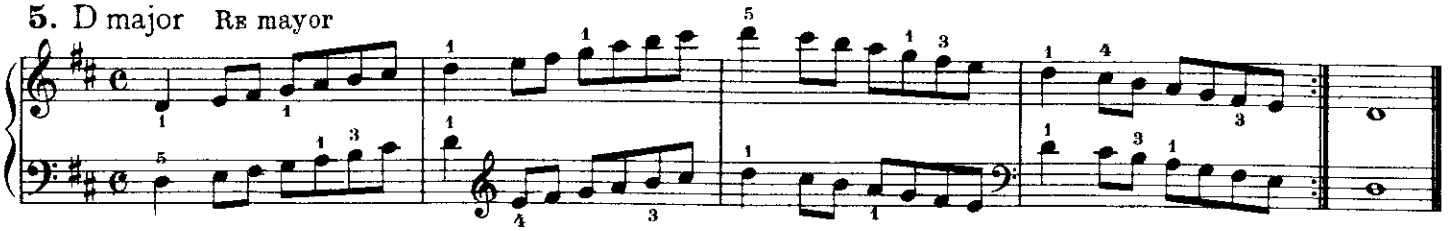
3. G major Sol mayor



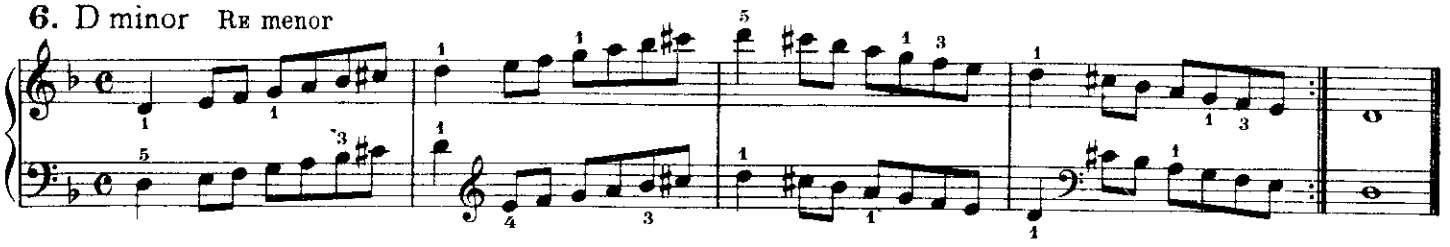
4. G minor Sol menor



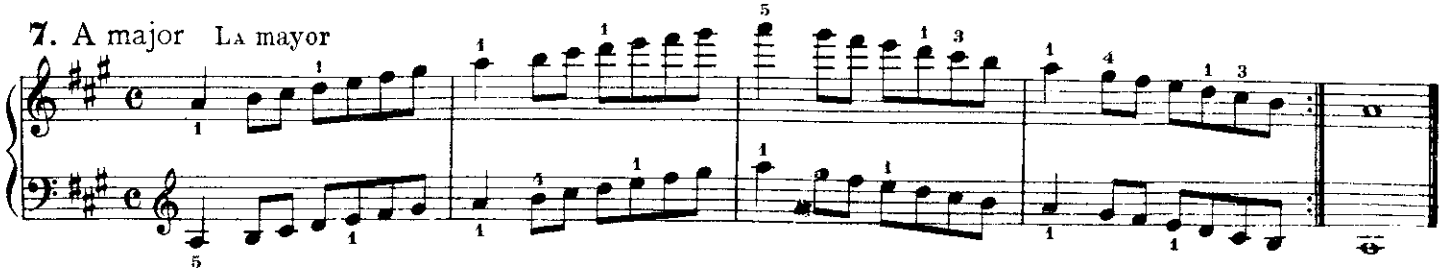
5. D major Re mayor



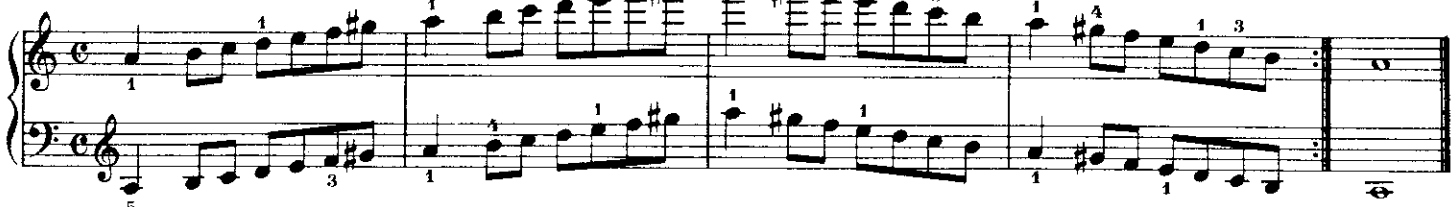
6. D minor Re menor



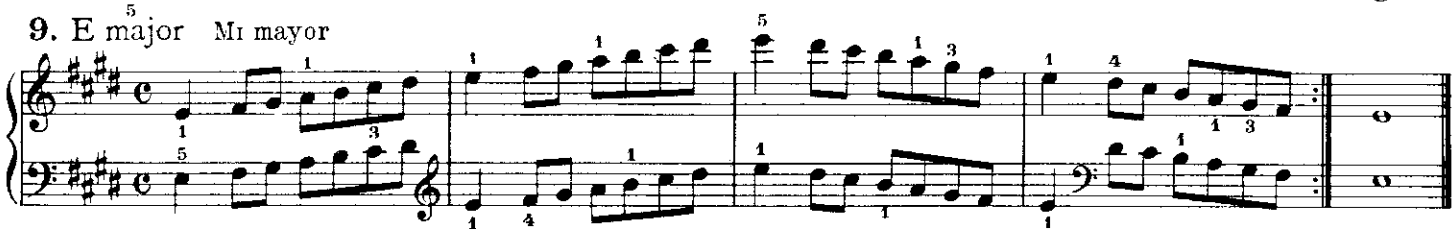
7. A major La mayor



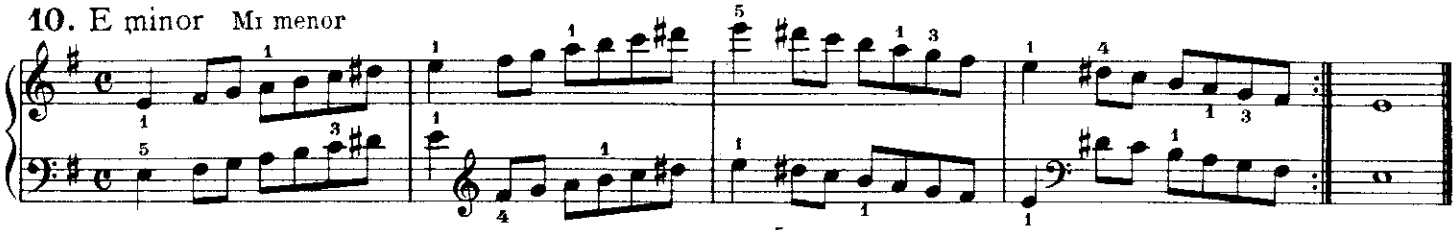
8. A minor La menor



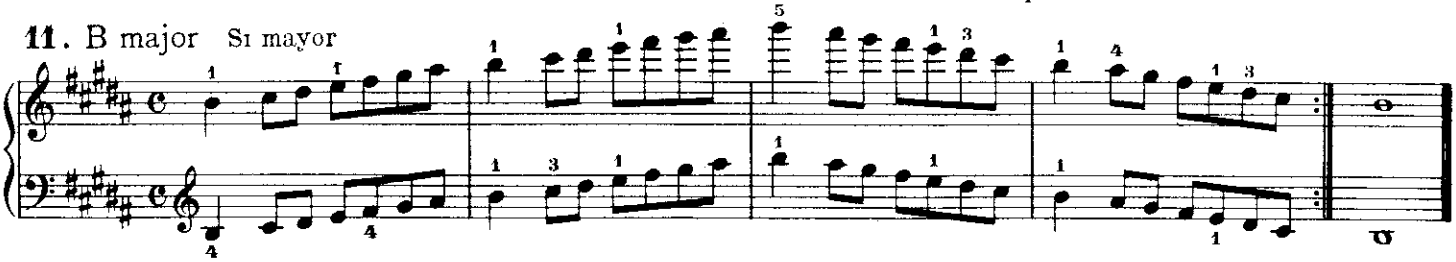
9. E major Mi mayor



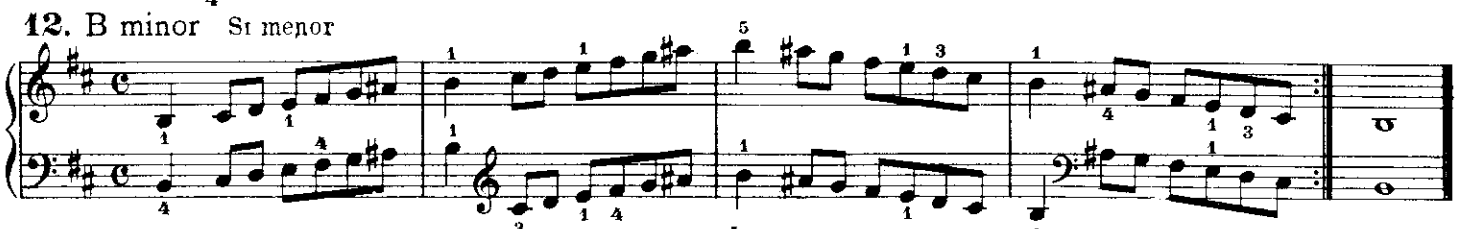
10. E minor Mi menor



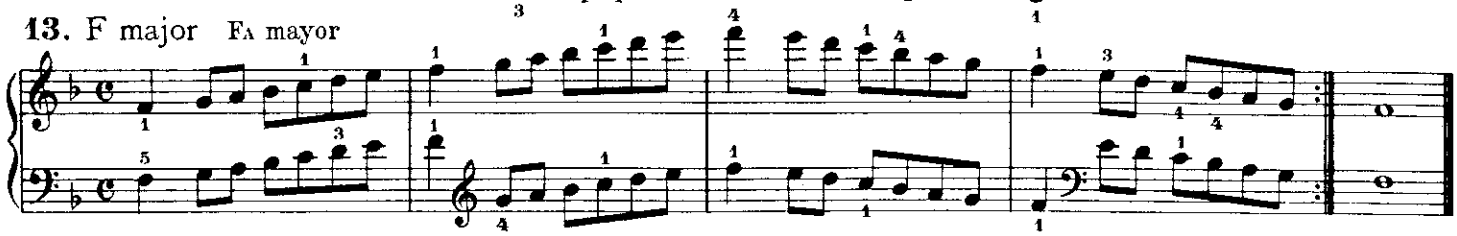
11. B major Si mayor



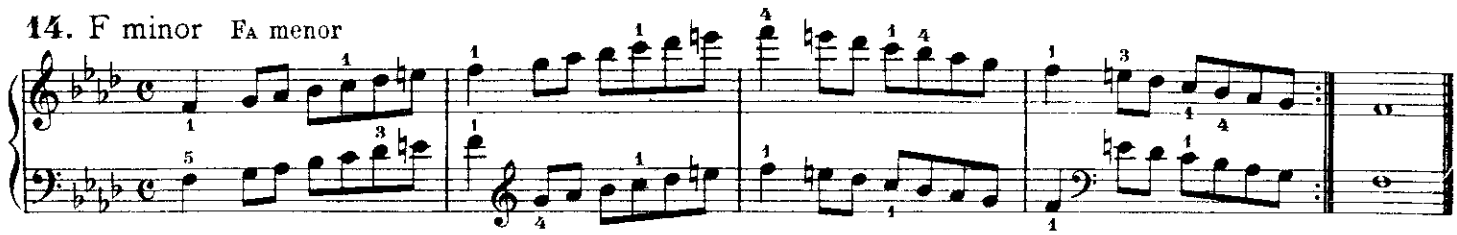
12. B minor Si menor



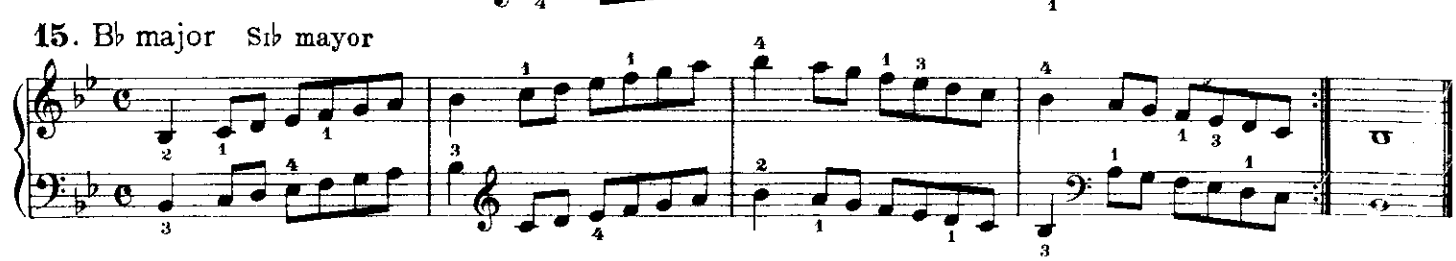
13. F major Fa mayor



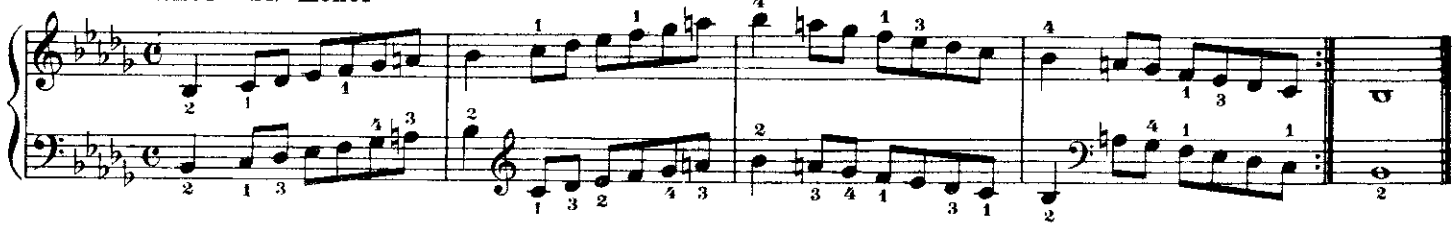
14. F minor Fa menor



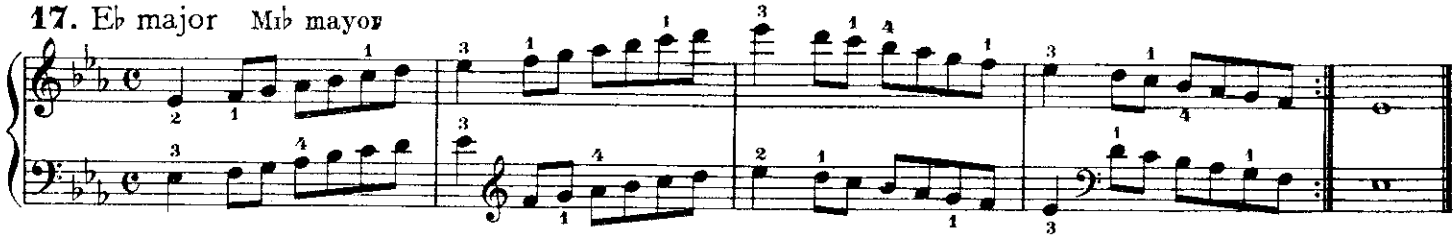
15. B♭ major Si♭ mayor



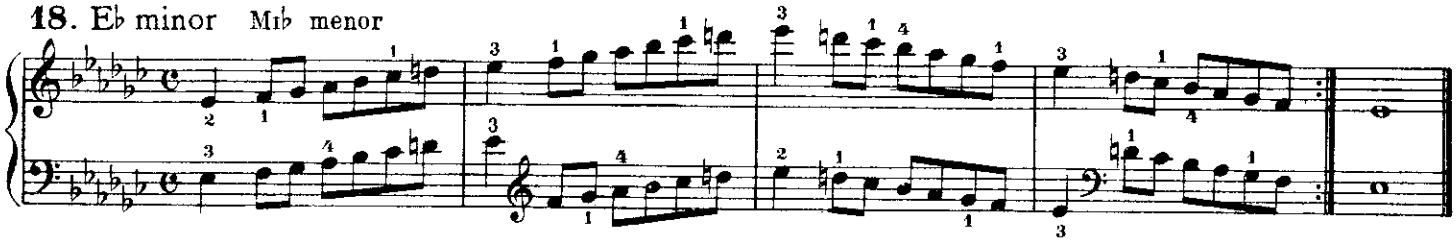
16. B♭ minor Si♭ menor



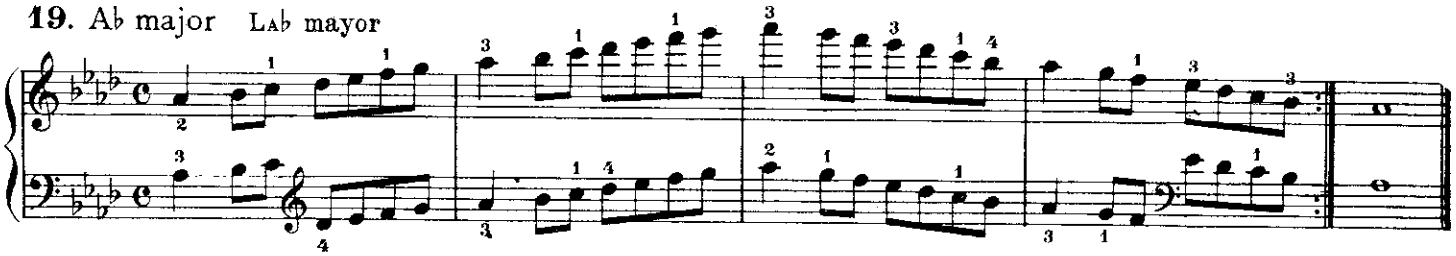
17. E♭ major Mi♭ mayor



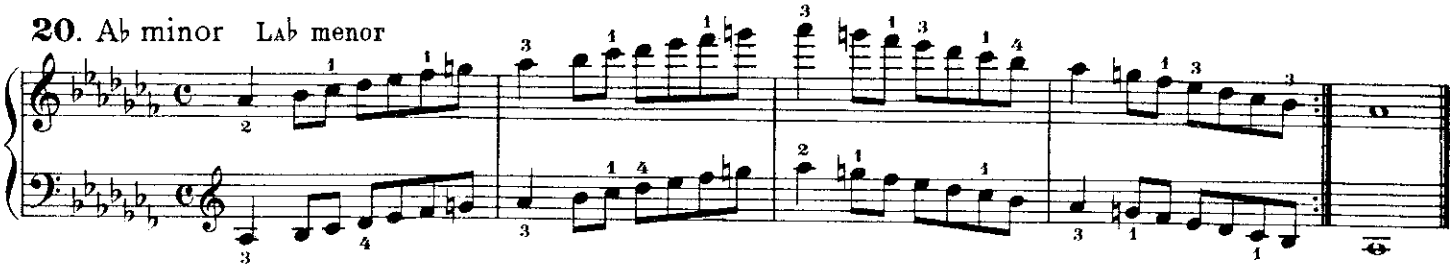
18. E♭ minor Mi♭ menor



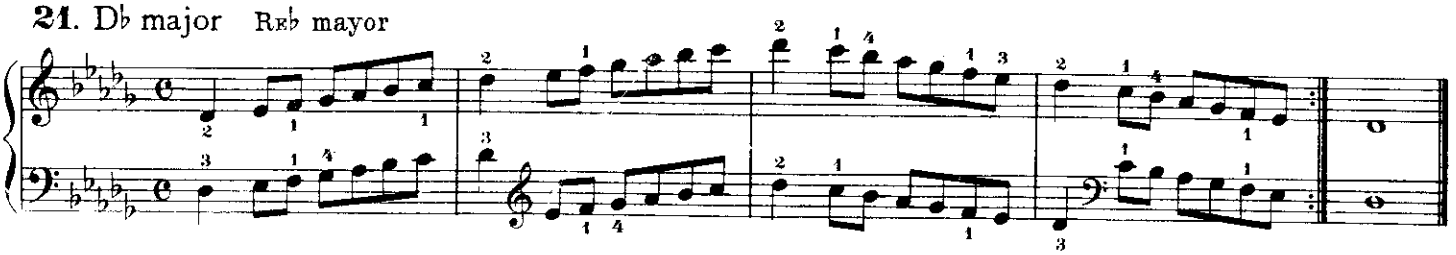
19. A♭ major La♭ mayor



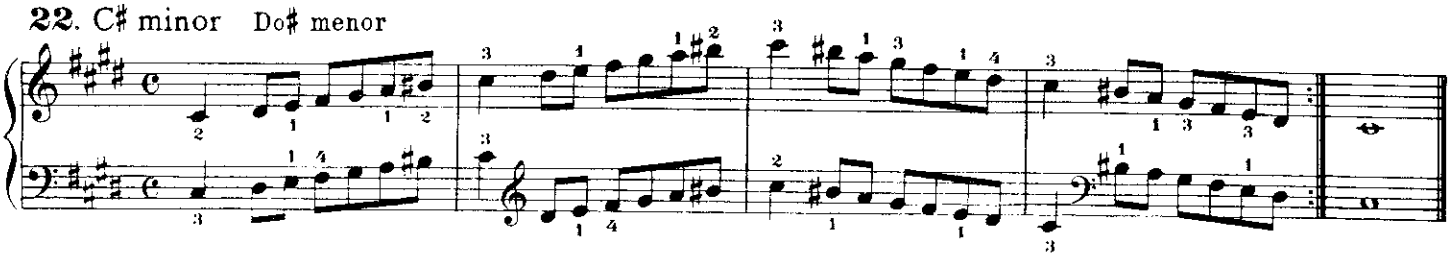
20. A♭ minor La♭ menor



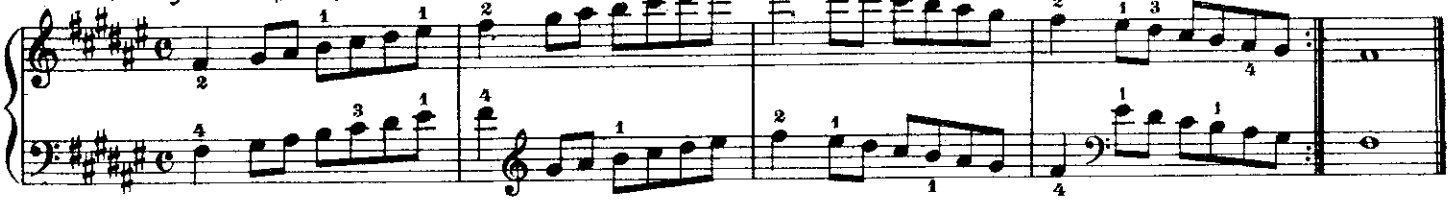
21. D♭ major Re♭ mayor



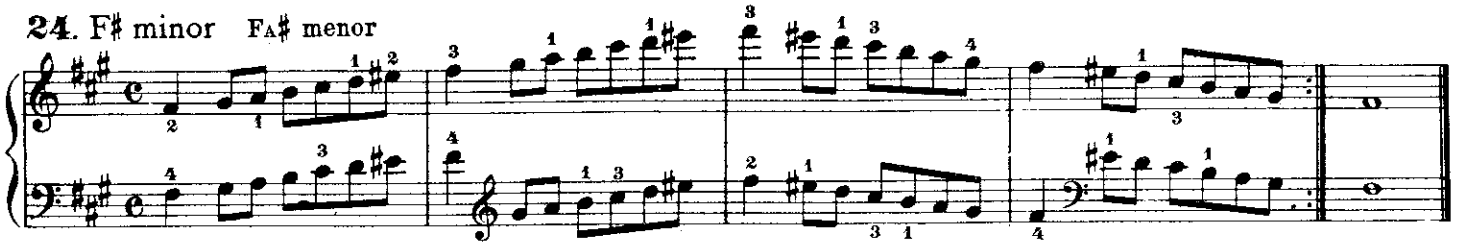
22. C♯ minor Do♯ menor



23. F♯ major Fa♯ mayor



24. F♯ minor Fa♯ menor

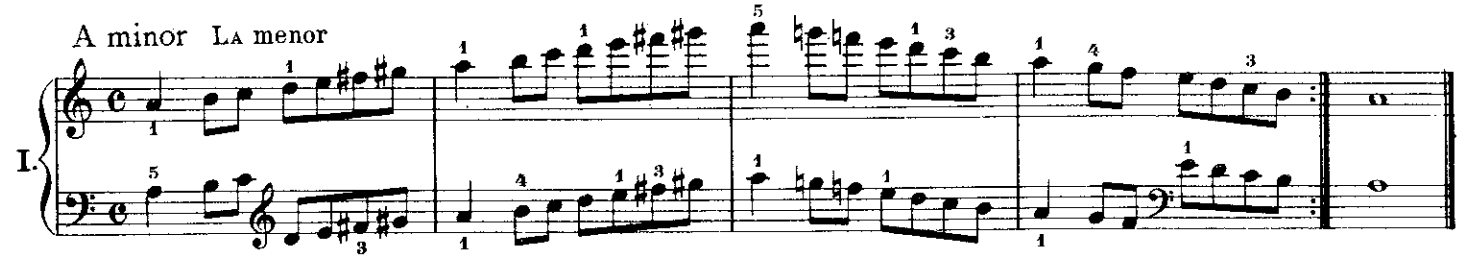


Besides the above Minor Scales the following two kinds are also used.

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

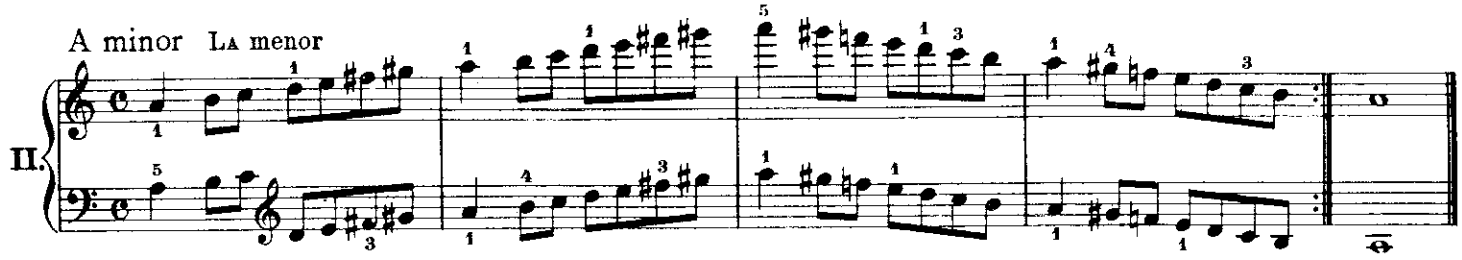
A minor La menor

I.



A minor La menor

II.

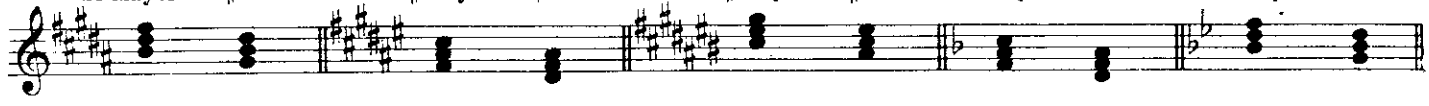
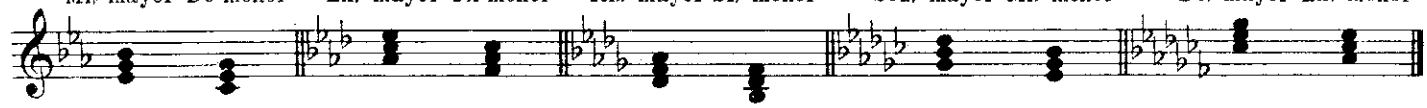


Succession of all the Keys and their relationship

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

B major G♯ minor F♯ major D♯ minor C♯ major A♯ minor F maj. D min. B♭ maj. G min.
Si mayor Sol♯ menor Fa♯ mayor Re♯ menor Do♯ mayor La♯ menor Fa mayor Re menor Si♭ mayor Sol menor



E♭ maj. C min. A♭ maj. F min. D♭ maj. B♭ min. G♭ maj. E♭ min. C♭ maj. A♭ min.
Mi♭ mayor Do menor La♭ mayor Fa menor Re♭ mayor Si♭ menor Sol♭ mayor Mi♭ menor Do♭ mayor La♭ menor