

# 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

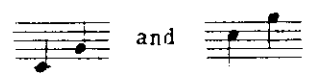
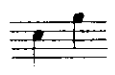



Traducción española de  
M. C. BÓVEDA

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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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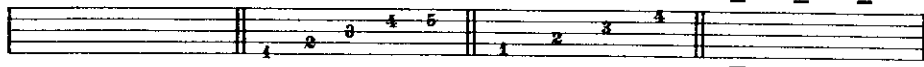
# First Part

## 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

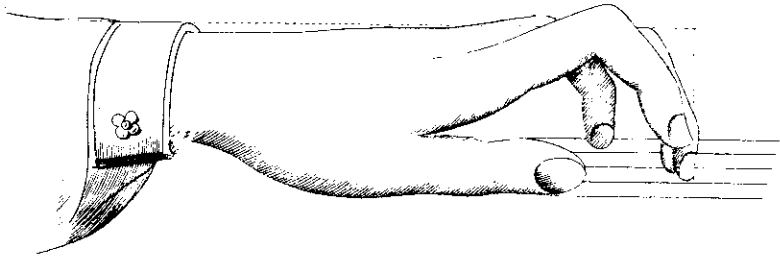
### Value of the Notes and the Rests

### Valor de las Notas y de sus Silencios

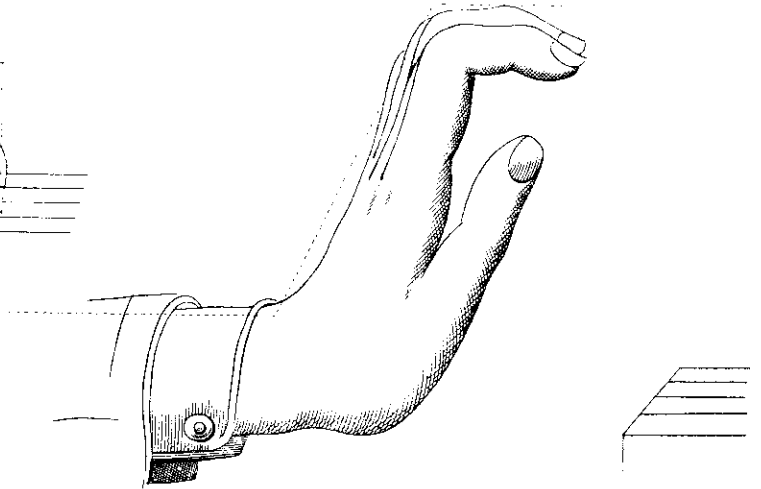
|  |  |   |
|--|--|---|
| A whole note or whole rest contains:             |  | Una redonda o su silencio equivale a:                     |
| 2 half-notes or 2 half-rests                     |  | 2 blancas o 2 silencios de blanca                         |
| 4 quarter-notes or 4 quarter-rests               |  | 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 |



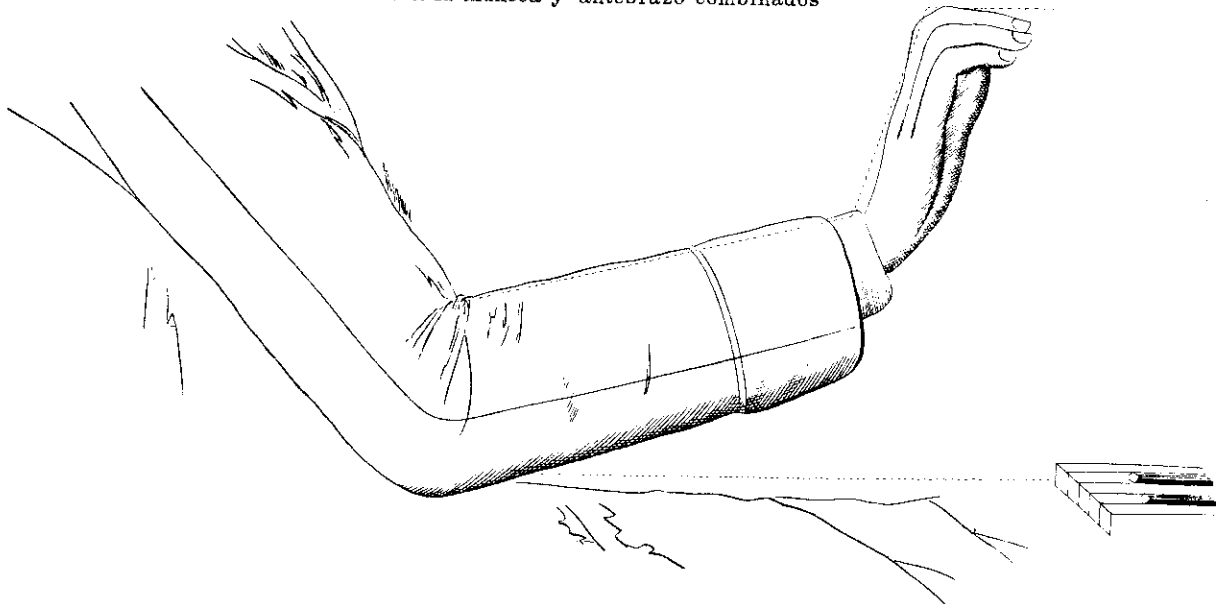
I. Stroke of the First Finger.  
I. Ataque del primer dedo



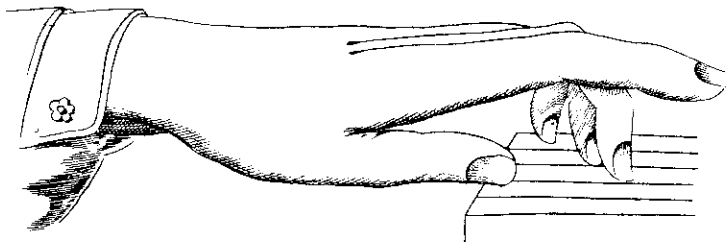
II. Stroke of the Wrist.  
II. Postura de la muñeca



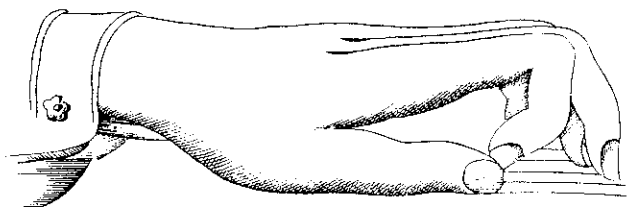
III. Stroke of the Wrist and Forearm combined.  
III. Colocación de la muñeca y antebrazo combinados



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

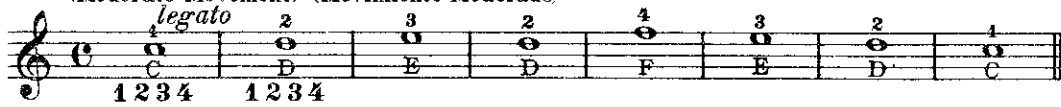
# Para Tres Manos El Discípulo Para la Mano Derecha sola

Position of the Hand  
Posición de la Mano

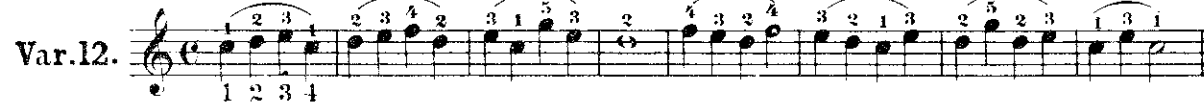
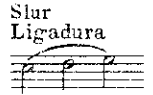


Tempo Moderato  
(Moderate Movement) (Movimiento Moderado)

## Nº 1 Tema

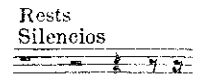


The pupil should count the time-beats aloud, at first  
Al principio el discípulo marcará en alta voz el tiempo



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.



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.

The main theme is written in G major (one sharp) and 3/4 time. It consists of two staves. The upper staff features a melody of eighth notes, while the lower staff provides a harmonic accompaniment of chords. The melody is: G4-A4-B4-C5-D5-E5-F#5-G5 (quarter), G5-A5-B5-C6-D6-E6-F#6-G6 (quarter), G6-A6-B6-C7-D7-E7-F#7-G7 (quarter), G7-A7-B7-C8-D8-E8-F#8-G8 (quarter), G8-A8-B8-C9-D9-E9-F#9-G9 (quarter), G9-A9-B9-C10-D10-E10-F#10-G10 (quarter), G10-A10-B10-C11-D11-E11-F#11-G11 (quarter), G11-A11-B11-C12-D12-E12-F#12-G12 (quarter).

Var. 1 is in G major and 3/4 time. The upper staff has a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5 (quarter), G5-A5-B5-C6-D6-E6-F#6-G6 (quarter), G6-A6-B6-C7-D7-E7-F#7-G7 (quarter), G7-A7-B7-C8-D8-E8-F#8-G8 (quarter), G8-A8-B8-C9-D9-E9-F#9-G9 (quarter), G9-A9-B9-C10-D10-E10-F#10-G10 (quarter), G10-A10-B10-C11-D11-E11-F#11-G11 (quarter), G11-A11-B11-C12-D12-E12-F#12-G12 (quarter). The lower staff has a harmonic accompaniment of chords.

Var. 2 is in G major and 3/4 time. The upper staff has a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5 (quarter), G5-A5-B5-C6-D6-E6-F#6-G6 (quarter), G6-A6-B6-C7-D7-E7-F#7-G7 (quarter), G7-A7-B7-C8-D8-E8-F#8-G8 (quarter), G8-A8-B8-C9-D9-E9-F#9-G9 (quarter), G9-A9-B9-C10-D10-E10-F#10-G10 (quarter), G10-A10-B10-C11-D11-E11-F#11-G11 (quarter), G11-A11-B11-C12-D12-E12-F#12-G12 (quarter). The lower staff has a harmonic accompaniment of chords.

Var. 3 is in G major and 3/4 time. The upper staff has a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5 (quarter), G5-A5-B5-C6-D6-E6-F#6-G6 (quarter), G6-A6-B6-C7-D7-E7-F#7-G7 (quarter), G7-A7-B7-C8-D8-E8-F#8-G8 (quarter), G8-A8-B8-C9-D9-E9-F#9-G9 (quarter), G9-A9-B9-C10-D10-E10-F#10-G10 (quarter), G10-A10-B10-C11-D11-E11-F#11-G11 (quarter), G11-A11-B11-C12-D12-E12-F#12-G12 (quarter). The lower staff has a harmonic accompaniment of chords.


Var. 4 is in G major and 3/4 time. The upper staff has a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5 (quarter), G5-A5-B5-C6-D6-E6-F#6-G6 (quarter), G6-A6-B6-C7-D7-E7-F#7-G7 (quarter), G7-A7-B7-C8-D8-E8-F#8-G8 (quarter), G8-A8-B8-C9-D9-E9-F#9-G9 (quarter), G9-A9-B9-C10-D10-E10-F#10-G10 (quarter), G10-A10-B10-C11-D11-E11-F#11-G11 (quarter), G11-A11-B11-C12-D12-E12-F#12-G12 (quarter). The lower staff has a harmonic accompaniment of chords.



Var. 5. 

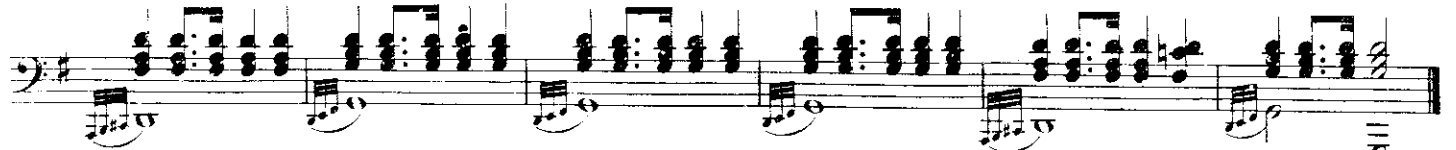


Var. 6. 



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.



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

Nº 11.

Moderato.

### 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.

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  
5 4 3 2 1 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 clef with various notes and fingerings.

**Nº 17.** *Allegretto.* *legato.*

Musical notation for exercise Nº 17, including the tempo and articulation markings.

Musical notation for the second system of exercise Nº 17.

Musical notation for the third system of exercise Nº 17.

**Nº 18.** *Allegretto.*

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

|    |    |    |     |
|----|----|----|-----|
| 5  | 3  | 2  | 4   |
| C  | F  | F  | G   |
| Do | Mi | Fa | Sol |

Musical notation for exercise Nº 18, including a scale and chord progression.

Musical notation for the fourth system of exercise Nº 18.

Allegretto.

4 2 3  
C D E  
Do Re Mi

2 2 4  
C E F G  
Do Mi Fa Sol

No 19.

1 2 3 1 2 3 3 3 3

3 2 1 3 1 5

2 1

2 3

Allegretto.

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

3 2 4  
C E F G  
Do Mi Fa Sol

No 20.

1 3

3 1 2 1 5 3

2 1 3 5 4

2 1

Moderato.

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

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

No 21.

3 1 2 5 2 4

5 3 1 3 2 1 5 3

No 22.

legato.

1 3 5 4 2 4 3 2

5 3 1 3 2 1 5 3

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.

C D E F G  
Do Re Mi Fa Sol

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 (5, 1, 3, 1, 4, 2, 4, 1, 2, 3, 4) are placed below the left-hand notes.

Second system of exercise Nº 38. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment continues. Fingering numbers (2, 5) are visible at the beginning of the system.

Nº 39.

First system of exercise Nº 39. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes fingering numbers (5, 1, 4, 3, 2).

Second system of exercise Nº 39. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment includes fingering numbers (2, 4, 1, 2, 3).

Nº 40.

First system of exercise Nº 40. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes fingering numbers (5, 3, 1, 2, 3, 5, 3, 1, 2, 4).

Second system of exercise Nº 40. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment includes fingering numbers (2, 3, 4, 5).

Duets.

Duos

Allegretto.

Secondo.

Nº 41.

Andante.

Nº 42.

Moderato.

Nº 43.

Allegretto. Primo.

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

Nº 41.

*legato.*

Andante.

Nº 42.

*legato.*

Moderato.

Nº 43.

*legato.*

Secondo.

No 44. *Modrato.*

*p*

*mf*

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:

Nº 44. Moderato. Primo.

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

*sempre legato.*

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.

6 4 3 2 1

Commodo.

Nº 46.

5 1 3 1

5 1 3 1

5 1 3 1

5 1 3 1

1.

2.

See page 34  
Véase pag. 34

5

5

5

5

1

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

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.

increasing *decreasing*  
 aumentando *disminuyendo*  
 la fuerza *la fuerza*

Allegretto.

Nº 59.

means, the note must be accented.  
 Indica que la nota se debe acentuar.

Commodo.

Nº 60.

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

Allegro moderato  
(Moderately fast) (Moderada velocidad)

No 61.

*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.

*cresc.* *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. *f* 1





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

**Nº 69.**

Scale in G major.

Escala de Sol mayor

The first system of the scale in G major consists of two staves. The right hand (treble clef) plays the ascending scale: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand (bass clef) plays the descending scale: G5, F#5, E5, D5, C5, B4, A4, G4. The piece is in 2/4 time and includes various articulations such as slurs, accents, and fingerings (1-5).

Nº 70.

Moderato.

Exercise Nº 70 is in 2/4 time and consists of two staves. The right hand plays a series of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, C5-E5-G5, D5-F#5-A5, E5-G5-B5, F#5-A5-C6, G5-B5-D6. The left hand plays a descending scale: G5, F#5, E5, D5, C5, B4, A4, G4. Fingerings and slurs are indicated throughout.

Nº 71.

Exercise Nº 71 is in 2/4 time and consists of two staves. The right hand plays a series of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, C5-E5-G5, D5-F#5-A5, E5-G5-B5, F#5-A5-C6, G5-B5-D6. The left hand plays a descending scale: G5, F#5, E5, D5, C5, B4, A4, G4. Fingerings and slurs are indicated throughout.

Nº 72.

Commodo.

*dolce.*

Exercise Nº 72 is in 3/4 time and consists of two staves. The right hand plays a series of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, C5-E5-G5, D5-F#5-A5, E5-G5-B5, F#5-A5-C6, G5-B5-D6. The left hand plays a descending scale: G5, F#5, E5, D5, C5, B4, A4, G4. The piece is marked *dolce.* and includes fingerings and slurs.

The second system of exercise Nº 72 continues the chords and scale from the first system. The right hand plays: G4-B4-D5, A4-C5-E5, B4-D5-F#5, C5-E5-G5, D5-F#5-A5, E5-G5-B5, F#5-A5-C6, G5-B5-D6. The left hand plays: G5, F#5, E5, D5, C5, B4, A4, G4. The piece is marked *dolce.* and includes fingerings and slurs.

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 and slurs.

Second system of the D major scale exercise, featuring treble and bass clefs with various fingerings and slurs.

Third system of the D major scale exercise, featuring treble and bass clefs with various fingerings and slurs.

Nº 75.

Moderato.

*mf*

Exercise No. 75, marked Moderato and *mf*, featuring treble and bass clefs with various fingerings and slurs.

Fourth system of the D major scale exercise, featuring treble and bass clefs with various fingerings and slurs.

Nº 76.

Allegro moderato.

*mf*

Exercise No. 76, marked Allegro moderato and *mf*, featuring treble and bass clefs with various fingerings 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 various fingerings and slurs, including dynamic markings *f*, *p*, and *mf*.

No. 77. Moderato. *mf*

No. 78. Allegretto. *f* *dolce.* *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

mf 5

Allegretto.

f

Nº 82.

Allegretto.

dolce.

mf

dim.

mf

f

p



Nº 83. Allegretto.

Nº 84. Allegretto.

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.

*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*

*f*

Andante.

No 89.

*dolce.*

*mf*

*f*

Allegretto.

No 90.

*f*

*p*



Commodo.

Nº 92.

The first system of exercise No. 92 consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with a 'dolce.' marking. The bass staff begins with a bass clef, the same key signature, and a common time signature. It contains a rhythmic accompaniment of eighth notes. Fingerings are indicated with numbers 1-5 above or below notes.

The second system of exercise No. 92 continues the two-staff format. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment.

The third system of exercise No. 92 continues the two-staff format. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment. A dynamic change from *f* (forte) to *p* (piano) is indicated in the bass staff.

The fourth system of exercise No. 92 continues the two-staff format. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment.

Moderato.

Nº 93.

The first system of exercise No. 93 consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a melodic line with a 'mf' marking. The bass staff begins with a bass clef, the same key signature, and a 6/8 time signature. It contains a rhythmic accompaniment of eighth notes. Fingerings are indicated with numbers 1-5 above or below notes.

The second system of exercise No. 93 continues the two-staff format. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment. A 'marcato.' marking is present in the bass staff.

The third system of exercise No. 93 continues the two-staff format. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment. A dynamic change to *f* (forte) is indicated in the bass staff.

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 half note F4, followed by quarter notes G4, A4, B4, C5, D5, E5, and F5. The bass staff begins with a half note F3, followed by quarter notes G3, A3, B3, C4, D4, E4, and F4. Fingerings are indicated above the notes. Dynamics include *mf* and *f*. The system concludes with a double bar line.

Allegro moderato.

The second system continues the scale in F major. The treble staff has quarter notes G4, A4, B4, C5, D5, E5, and F5. The bass staff has quarter notes G3, A3, B3, C4, D4, E4, and F4. Fingerings are indicated. Dynamics include *cresc.* and *f*. The system concludes with a double bar line.

Allegretto.

The third system, labeled "No 94.", continues the scale in F major. The treble staff has quarter notes G4, A4, B4, C5, D5, E5, and F5. The bass staff has quarter notes G3, A3, B3, C4, D4, E4, and F4. Fingerings are indicated. Dynamics include *dolce.* and *cresc.*. The system concludes with a double bar line.

The fourth system continues the scale in F major. The treble staff has quarter notes G4, A4, B4, C5, D5, E5, and F5. The bass staff has quarter notes G3, A3, B3, C4, D4, E4, and F4. Fingerings are indicated. Dynamics include *p* and *dolce.*. The system concludes with a double bar line.

Allegretto.

The fifth system, labeled "No 95.", continues the scale in F major. The treble staff has quarter notes G4, A4, B4, C5, D5, E5, and F5. The bass staff has quarter notes G3, A3, B3, C4, D4, E4, and F4. Fingerings are indicated. Dynamics include *mf*. The system concludes with a double bar line.

The sixth system continues the scale in F major. The treble staff has quarter notes G4, A4, B4, C5, D5, E5, and F5. The bass staff has quarter notes G3, A3, B3, C4, D4, E4, and F4. Fingerings are indicated. Dynamics include *cresc.* and *f*. The system concludes with a double bar line.

The seventh system continues the scale in F major. The treble staff has quarter notes G4, A4, B4, C5, D5, E5, and F5. The bass staff has quarter notes G3, A3, B3, C4, D4, E4, and F4. Fingerings are indicated. Dynamics include *p*. The system concludes with a double bar line.





mf *cresc.*

**Nº 98.** *mf*

*Allegro.*

*f* *mf*

*cresc.* *f*

1. 2.

^  
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 features a treble and bass clef. The treble clef part begins with a melodic line marked *mf* (mezzo-forte), including fingerings 1, 2, 3, 4, 5 and a dynamic marking of 8. The bass clef part provides a rhythmic accompaniment with eighth notes.

The second system continues the piece with a treble clef part marked *f* (forte) and a bass clef part with a steady eighth-note accompaniment. Fingerings 2, 3, 4, 5 are indicated in the treble part.

The third system includes first and second endings. The first ending leads to a section marked *dim.* (diminuendo). The treble clef part has fingerings 1, 2, 3, 4, 5, and the bass clef part continues with eighth notes.

The fourth system features a treble clef part with dynamics *mf*, *f*, and *p* (piano), and a bass clef part with eighth notes. Fingerings 1, 2, 3, 4, 5 and a dynamic marking of 8 are present.

The fifth system shows a treble clef part with a melodic line and a bass clef part with eighth notes. Fingerings 1, 2, 3, 4, 5 and a dynamic marking of 8 are indicated.

The sixth system concludes the piece with a treble clef part marked *p* and *f*, and a bass clef part with eighth notes. Fingerings 1, 2, 3, 4, 5 and a dynamic marking of 8 are shown.

Allegro moderato.

Nº 101.

The first system of music features a treble and bass clef with a common time signature. The treble staff contains a series of sixteenth-note runs with fingerings 5, 1 4 3 2, 1 5, and 1 5 4 2. The bass staff has a single note with a fingering of 5.

The second system continues the sixteenth-note runs in the treble staff. The bass staff has notes with fingerings 5, 1, 2, 1. The system concludes with a treble staff flourish marked *f* and *dim.*, with fingerings 1, 2, 3, 4.

The third system shows a change in the treble staff to a dotted quarter note with a fingering of 4. The bass staff continues with sixteenth-note runs and fingerings 1, 2, 4, 5, 3, 1.

The fourth system features a treble staff with a dotted quarter note and a fingering of 4. The bass staff has sixteenth-note runs with fingerings 1, 2, 4, 5, 5, 5.

The fifth system includes a treble staff flourish with fingerings 3, 1, 2, 5, 4, 2, 1, 4, 3, 2. The bass staff has notes with fingerings 1, 2, 1, 5. Dynamics include *p*, *crese.*, *dim.*, and *p*.

The sixth system continues the sixteenth-note runs in the treble staff. The bass staff has notes with fingerings 1, 3, 5, 4, 2, 1, 2. Dynamics include *crese.* and *dim.*

The seventh system features sixteenth-note runs in the treble staff. The bass staff has notes with fingerings 1, 2, 5, 1. The system concludes with a treble staff flourish and a bass staff flourish with a fingering of 5.



Two systems of piano music. The first system has two staves with a treble and bass clef. The second system also has two staves with a treble and bass clef. The music consists of flowing sixteenth-note patterns in the bass and eighth-note patterns in the treble.

No. 104. *Allegretto.*

*dolce.* *cresc.*

*dim.* *f*

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

*dolce.*

*p*

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



First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*. Fingerings: 1 2 3 4 5, 1, 5, 8, 1, 2, 1, 1, 2, 1, 2, 3, 4.

№106.

Allegro moderato.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *p*. Fingerings: 4, 1, 1, 2, 1, 2, 1, 2, 3, 4.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *mf*, *cresc.*, *f*. Fingerings: 3, 2, 5, 4, 3, 2, 1, 4, 5, 1, 2.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *p*, *mf*. Fingerings: 5, 1, 5, 2, 5, 4, 5, 3, 1, 5, 4.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *cresc.*. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 3, 4.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *dim.*, *p*, *cresc.*, *p*. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 3, 4.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *f*, *f*. Fingerings: 3, 2, 4, 1, 3, 4, 2, 1, 3, 4, 3, 2, 1, 3, 4, 5, 1, 2, 3, 4, 5.

# 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 in 3/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a tempo marking of Moderato, *espressivo*. The score features a variety of musical techniques, including slurs, ties, and fingerings (e.g., 5, 2, 5, 4, 5, 1, 4, 5, 3, 2, 1, 5, 5, 1, 5). Dynamics range from piano (*p*) to crescendo (*crese.*) and decrescendo (*decresc.*). The piece concludes with a final cadence.

## 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 in 2/4 time. It consists of one system of two staves. The tempo is marked Allegro, *Vivo*. The score is characterized by rhythmic patterns, including triplets and sixteenth-note runs. Fingerings (e.g., 1, 3, 3, 2, 1, 3, 3, 2, 4) and dynamics (starting with *p*) are clearly indicated. The piece ends with a final chord.



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 steady 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 with melodic patterns, and the left hand maintains the accompaniment. The system concludes with a *Fine.* marking.

Third system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand continues the accompaniment. Dynamics include *mf*. The system ends with a double bar line and a repeat sign.

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 accents, and the left hand provides a steady accompaniment. Dynamics include *p* and *Dolcemente.*

Second system of the piano score. The right hand continues with melodic patterns, and the left hand maintains the accompaniment. Dynamics include *p*.

Third system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand continues the accompaniment. Dynamics include *p*.

Fourth system of the piano score. The right hand continues with melodic patterns, and the left hand maintains the accompaniment. Dynamics include *p*.

Nº 4. Song without words.

Nº 4. Romanza sin palabras

F. SPINDLER.

*Di buon umore.*

Nº 5. Polka.

Nº 5. Polca

A. EHMANT.

*Animato.* (♩ = 126.)

3 1 2 1 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*

*mf* *p*

*p*

*Polka D. C. al Fine.*

Nº 6. Song without words.

Nº 6. Canto sin palabras

F. SPINDLER.

*Tranquillo.*

*p*

## 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.

3.

4.

5.

6. *sempre legato.*

7.

8.

9.

10.

## 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 a slur over the first two measures. Exercise 12 is a single staff of music. The instruction *sempre legato.* is written below the first staff of exercise 12. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 13 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 14 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 15 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 16 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 17 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Continuation of exercise 17 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 18 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Continuation of exercise 18 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 19 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Exercise 20 in bass clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 above the notes.

Continuation of exercise 20 in treble clef, consisting of two staves of music. Fingerings are indicated by numbers 1-5 below the notes.

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 2 1 3. The left hand plays eighth-note patterns with fingerings 5 4 3 2 and 3 2 1 3. 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 and 1 3. The left hand plays eighth-note patterns with fingerings 1 3 and 1 3. The exercise is marked *sempre legato.* and is divided into four measures.

Exercise Nº 23 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 3 1 and 1 3. The left hand plays eighth-note patterns with fingerings 3 1 and 1 3. 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 2 3 1. The left hand plays eighth-note patterns with fingerings 4 3 2 1 and 4 3 2 1. 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 and 1. The left hand plays eighth-note patterns with fingerings 4 and 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 4 and 1. The left hand plays eighth-note patterns with fingerings 4 and 1. The exercise is divided into four measures.

No 26.

1 5 1 5

5 1 5 1

No 27.

5 1 5 1

5 1 5 1

5 1 5 1

5 1 5 1

No 28.

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





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 treble clef.

Third system of musical notation for No. 33, including fingerings (5, 3, 4, 2, 3, 1) and a treble clef.

Fourth system of musical notation for No. 33, including a treble clef and a final note with a fermata.

No. 34.

First system of musical notation for No. 34, in 2/4 time, with chords and fingerings (3 1, 4 2, 5 3, 4 2).

Second system of musical notation for No. 34, including fingerings (5 3, 4 2, 3 1, 4 2) and a treble clef.

Third system of musical notation for No. 34, including fingerings (5 3, 4 2, 3 1, 4 2) and a treble clef.

## 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

Handwritten musical notation for the C major scale (Do mayor). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has no sharps or flats. The time signature is common time (C). The notation shows the first four measures of the scale, with fingerings indicated by numbers 1-5. The first measure starts on middle C (C4) in the treble clef and C3 in the bass clef. The scale ascends in the first two measures and descends in the last two. The piece ends with a double bar line and repeat dots.

## 2. C minor Do menor

Handwritten musical notation for the C minor scale (Do menor). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The time signature is common time (C). The notation shows the first four measures of the scale, with fingerings indicated by numbers 1-5. The first measure starts on middle C (C4) in the treble clef and C3 in the bass clef. The scale ascends in the first two measures and descends in the last two. The piece ends with a double bar line and repeat dots.

## 3. G major Sol mayor

Handwritten musical notation for the G major scale (Sol mayor). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is common time (C). The notation shows the first four measures of the scale, with fingerings indicated by numbers 1-5. The first measure starts on G4 in the treble clef and G2 in the bass clef. The scale ascends in the first two measures and descends in the last two. The piece ends with a double bar line and repeat dots.

## 4. G minor Sol menor

Handwritten musical notation for the G minor scale (Sol menor). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is common time (C). The notation shows the first four measures of the scale, with fingerings indicated by numbers 1-5. The first measure starts on G4 in the treble clef and G2 in the bass clef. The scale ascends in the first two measures and descends in the last two. The piece ends with a double bar line and repeat dots.

## 5. D major Re mayor

Handwritten musical notation for the D major scale (Re mayor). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is common time (C). The notation shows the first four measures of the scale, with fingerings indicated by numbers 1-5. The first measure starts on D4 in the treble clef and D2 in the bass clef. The scale ascends in the first two measures and descends in the last two. The piece ends with a double bar line and repeat dots.

## 6. D minor Re menor

Handwritten musical notation for the D minor scale (Re menor). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is common time (C). The notation shows the first four measures of the scale, with fingerings indicated by numbers 1-5. The first measure starts on D4 in the treble clef and D2 in the bass clef. The scale ascends in the first two measures and descends in the last two. The piece ends with a double bar line and repeat dots.

## 7. A major La mayor

Handwritten musical notation for the A major scale (La mayor). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, and G#). The time signature is common time (C). The notation shows the first four measures of the scale, with fingerings indicated by numbers 1-5. The first measure starts on A4 in the treble clef and A2 in the bass clef. The scale ascends in the first two measures and descends in the last two. The piece ends with a double bar line and repeat dots.



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

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

A minor LA menor

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. Bb maj. G min.  
Si mayor Sol# menor FA# mayor RE# menor Do# mayor LA# menor FA mayor RE menor Sib mayor SOL menor

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