



FINGER GYMNASTICS

FOR THE PIANOFORTE

BY
I. PHILIPP

OP. 60

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PREFACE

It is a very common error to believe that the quality and power of tone—the *brilliant* quality—depends solely on the perfection of the instrument on which one plays.

On certain pianos the tone is more or less ready-made, say some. How false! Listen to Busoni or Paderewski, Hofmann or Guiomar Novaes, and you will be ready to give due credit to the difference in the quality of the sonority of the virtuoso. No! Each artist has his own sonority, which is, so to speak, the reflection of his own mind, the manifestation of his sensibility. The conformation of his hand: the nature of its bone and muscle; the fineness or hardness of the skin; the form, tapering or large, of the tips of the finger; the temperament of the executant, all have their influence on the quality of tone obtained by the virtuoso.

"Touch" is a matter of great refinement in tone production, which can only be developed to perfection through hard work. The gradation, the variety of tone, is one of the greatest difficulties of the piano, and also one of the qualities which one should seek to acquire if one has the ambition of true talent. Tone, then, is by no means something ready-made. The method employed to make the piano speak under good conditions varies sensibly according to the nature of the keyboard action—whether it is light or heavy, and whether it is prompt or sluggish in the impulsion of the hammers and their return to their point of departure. The finest grand pianos respond in the most docile way to the most delicate pressure of the fingers. But one does not always have perfected instruments.

A too great ease in going down, a too great sluggishness of the keys, the non-flexibility of the mechanism are all to be taken into account equally in playing. It is true that a very clever pianist will find ways and means to deal with an imperfect instrument by modifying its execution. This absolute command of the keyboard is, however, very rare.

Dynamic Signs Have a Relative Not a Positive Value

The signs indicating the accents which modify the tone, augmenting or diminishing the sonority, have not an absolute signification. Their interpretation varies in accordance with the character and movement of the piece, and, above all, the particular expression of each phrase. A *sforzato* in a passage of sweetness will evidently be less forceable than one in a passage of strength.

The signs are the same, but the manner of expressing them varies according to the character of the piece which one interprets, be it tranquil or passionate, sweet or brilliant. We repeat then: Sonority is modified under the intelligent, sensible, reasoning action of the fingers. It can be firm, mellow, energetic or brilliant. The tone can vary its tint infinitely according to the organism of the artist, according to his open-hearted or his dreamy nature, according to his more or less impressionable character, according to his impulsive or reflective temperament. A short, fat hand; a long, fine hand; a hand bony or brutal, have not at all the same tone. But the spirit of observation, coupled with intelligent work, can always modify the native dispositions.

Do Not Force the Tone of the Piano

One should not demand of the piano more than it is able to give. Our modern instruments offer extraordinary and sufficient resources. To play louder than one should is to affect the carrying power of the tone unfavorably. A singer who yells does not make himself heard any better than one who keeps close to the natural volume of his voice. The tone becomes harder—but thrills less and is wanting in intensity. If one allows himself to follow the example of certain virtuosos in giving free rein to what some call "temperament," one may succeed in "making an exhibition of himself," but not an exhibition of fine piano-playing. This is not brilliant playing.

In other respects *nuances* play a most important role. One should submit to the indications of the author whose works he is supposed to interpret. Variety, richness of *nuances*, accentuation which is correct and conforms to the laws of good taste, all contribute to render the play vital and brilliant. The spirit of interpretation denotes an interesting organization in the case of the artist. It is his task to penetrate into the sentiment, the particular expression of each work, to analyze the manner in which the ideas present themselves, succeed each other and develop themselves, are

served by the effects of sonority, harmony and rhythm. It is his to identify himself with the spirit of the composer, without renouncing his own individuality.

Objective Correctness Not Sufficient

The best photographs have one fault which excludes them from the domain of art. They have not been *thought and felt*. Music has also her photographers; they are the pianists who reduce themselves to nothing more than the objective mind which operates in place of the soul which feels, the intelligence which interprets. Playing, which is brilliant without expression, without style, produces no effect. "Style adds a perfume to the work," a certain master has said.

Touch and Tone

But we arrive at length at the manner of working at tone which alone gives the play brilliancy. The nature and intensity of sonorous vibrations is directly *en rapport* with the impulsive force which gives rise to them. Such is the point of departure of the art of sonority. In imitation of the violinist who modifies the strokes of his bow, the pianist should modify his articulation. But in front of the body, the arms must be supple and free, the hands light. Notwithstanding this, the fingers should keep a certain firmness. Prolonged slow practice imparts a perfect sureness. That is the ideal of all executants, as a lack of sureness is something hopeless.

Slow Practice Cannot Last Forever

But this slow practice is not practical for *constant* use. The changes of accent, the modifications of rhythm and modifications of tone going from *ff* to *pp* and passing through the intermediate nuances *mf*—*mp* and *p*, are to acquire rapidity. Reflective and intelligent work will give them this precious result: *tone and rapidity*. The *slower one practices, the more one must articulate*; without violence, of course, but *kneading* the keyboard: *the more one approaches rapidity, the less one must articulate*. One ought to be able to play each technical passage even *faster* than its real movement. One should master the technic for the sake of being able to play musically.

Material for Technical Practice

To acquire brilliancy, the study of scales and arpeggios (both with the regular fingering, and with the fingering of all like the key of C) is absolutely necessary. It will be of benefit to work rhythmically, and with all possible different nuances. I counsel also the practice of thirds; sixths; hands crossing; one *piano* the other *forte*; one hand *staccato*, the other *legato*. In one of my articles, *Essay on the Scale*, I have indicated a rhythmic manner of working which can also be applied to arpeggios and which will give certain results.

Importance of the Pedal

The correct and clever use of the pedal is also of great importance for brilliant playing. The pedal, on the one hand, gives force, glitter, fullness, richness; on the other hand, sweetness, charm and grace. But, on the contrary, to employ the pedal falsely has for its effect the deplorable effacement of clearness, confusing the design of the melody and making trouble with the harmony.

The pedal has been styled the soul of the piano. There is something of truth in this application. The pedal helps to banish from the piano tone its quality of *dryness*. Well employed, it permits one to draw from the piano a series of the most charming and beautiful musical effects. The damper pedal (miscalled "loud pedal"), the soft pedal (*una corda*) alone, or the two used in combination, multiply the nuances which a pianist of talent obtains from the piano. The pedal, properly used, depends on the sensibility of the ear, the taste, the spirit of the virtuoso. In general, one may say that any playing which does not sound very clear has too much pedal. The employment of the pedal is so intimately bound up with the poetic contents of the work interpreted, with the personality of the executant, with the perfection of the instrument, that it is difficult to give absolute rules.

—ISIDOR PHILIPP.

To James Huneker

FINGER GYMNASTICS

I. PHILIPP, Op. 60

In all Keys, major and minor.
Dans tous les tons majeurs et mineurs.

Each measure 4 times.
Chaque mesure 4 fois.

Allegro

1

2

Note. Some of these exercises are taken from works which are neglected at the present time, by such writers as Dreyschock, Pacher, Stamaty, Bertini, etc.

Others are by more modern writers, such as Heller, Saint-Saëns, G. Mathias. Most of them are new.
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Nota. Quelques uns de ces exercices sont pris d'ouvrages tombés aujourd'hui dans l'oubli, tels que ceux de Dreyschöck, Pacher, Stamaty, Bertini, etc.

D'autres viennent de quelques Maîtres modernes tels que Heller, Saint-Saëns, G. Mathias. La plupart sont nouveaux.

F.G. P.-70

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12622

Molto lento

l.h. m.g. * *legatissimo*

3

r.h. m.d. ten.

* To be held down silently
* *Les rondes muettes*

Lenzo e forte

4

5

r.h. m.d.

l.h. m.g.

Extensions

Lento

1

Staff 1: Treble clef, 4/4 time signature. The piece begins with a melodic line in the right hand and a supporting bass line in the left hand. The right hand features a sequence of eighth notes with various slurs and fingerings (e.g., 4, 3, 2, 1, 4, 1, 4, 1, 4, 1). The left hand consists of chords and moving bass notes with fingerings (e.g., 2, 3, 4, 5, 1, 1, 1, 1, 1, 1). A first ending bracket is present over the first six measures.

2

Staff 2: Treble clef. Continuation of the piece. The right hand continues with melodic patterns, including slurs and fingerings (e.g., 5, 1, 5, 1, 5, 1, 5, 1). The left hand provides harmonic support with chords and moving bass notes (e.g., 5, 5, 1, 5, 2, 4).

Staff 3: Treble clef. Continuation of the piece. The right hand features melodic lines with slurs and fingerings (e.g., 3, 2, 1, 4, 1, 4, 1). The left hand continues with chords and moving bass notes (e.g., 1, 1, 5, 2, 4).

Lento

3

Staff 4: Grand staff (treble and bass clefs). Continuation of the piece. The right hand has a melodic line with slurs and fingerings (e.g., 5, 1, 2, 8, 1, 5, 3, 2, 1, 4). The left hand has a bass line with slurs and fingerings (e.g., 1, 1, 2, 3, 4, 1, 3, 4, 5).

Staff 5: Grand staff. Continuation of the piece. The right hand features a melodic line with slurs and fingerings (e.g., 4, 1, 4, 1, 4, 1, 4, 1). The left hand has a bass line with slurs and fingerings (e.g., 1, 3, 4, 5, 1, 3, 4, 5, 1, 5, 4, 3, 2, 1).

Staff 6: Grand staff. Continuation of the piece. The right hand features a melodic line with slurs and fingerings (e.g., 3, 1, 4, 1, 4, 1, 4, 1). The left hand has a bass line with slurs and fingerings (e.g., 12, 5, 4, 2, 1, 3, 4, 5, 12, 5, 4, 3, 1, 3, 4, 5, 12, 5, 4, 3, 4, 5, 4, 5).

Lento

This musical score is for guitar, marked 'Lento'. It consists of three systems of music, numbered 6, 7, and 8. Each system contains three staves of music. The notation includes various musical symbols such as treble clefs, slurs, and dynamic markings like '8' (piano) and 'f' (forte). Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 6, 7, and 8 are placed at the beginning of their respective systems. The music features intricate patterns, including sixteenth-note runs and complex chordal textures. The first system (measures 6-8) includes fingerings like 1 5 3 2 and 1 2 4 3 2 1. The second system (measures 7-9) includes fingerings like 1 4 3 2 and 1 5 4 3 2. The third system (measures 8-10) includes fingerings like 1 5 and 5 1. The score concludes with a double bar line and a fermata.

Lento

This musical score is for guitar, marked 'Lento'. It consists of three systems of two staves each (treble and bass clef).
- **System 6:** The first staff begins with a treble clef and contains a sequence of chords and notes with fingerings: 1 5 3 2, 1, 5, 1, 5. The second staff continues the piece with various chord voicings and melodic lines.
- **System 7:** The first staff continues with fingerings: 1 4 3 2, 16, 3 2 1, 5, 51, 2 8 5, 16, 2 1, 4 3 2. The second staff continues with similar musical notation.
- **System 8:** The first staff includes fingerings: 5, 51, 15, 51, 15, 51. The second staff concludes the piece with a final chord and a fermata.
Dynamics include accents and a crescendo leading to the final measure.

Hold all the notes as long as possible
Les notes tenues le plus possible

9

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

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

10

5 4 3 2 1
1 2 3 4 5 1

5 4 3 2 1
1 2 3 4 5 1

11

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

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

12

12a

Lento

13

13a

Lento

14

5 4 3 2 1
5 2 3 4 3 2
8

Lento

15

1 2 3 4 5
1 2 3 4 5
8

1 2 3 4 5
1 2 3 4 5
8

16 *Lento*

17 *Lento*

18 *Lento*

Lento poi Allegro

19

20

Lento

In all keys

21

mf

pp

Lento

22

tenuto

Hold

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

tenuto

Vivo
ff et pp
legatissimo

23

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

Lento - tenuto

24

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

Hold

Lento e tenuto - poi allegro e p. in all keys

25

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

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

etc.

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

etc.

All the notes held

1 5 2 4 3 4
4 2 4 3
5

1 2 3 5 2 4
3 2 1 2
5

etc.

etc.

2 3 5 4 3 1
4 2 2 3
5

3 4 5 2 1
4 5 3 2 1
5

etc.

5 4 3 2 1
4 3 2 1
5

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

etc.

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

pp

1 5 2 4
5 1 2 3 4 5
5

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

etc.

etc.

3 1 5 4
5 1 4 2
5

5 4 3 2 1
4 3 2 1
5

etc.

etc.

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

R.H. alone

mf

26

5 4 3 2 1
5 4 3 2 1
5

5 4 3 2 1
5 4 3 2 1
5

5 4 3 2 1
5 4 3 2 1
5

ritenuto

5 4 3 2 1
5 4 3 2 1
5

5 4 3 2 1
5 4 3 2 1
5

Lento

l.h.

26b

First system of musical notation for exercise 26b, bass clef, *mf* dynamic. It consists of a single staff with a series of eighth notes and rests, including fingering numbers 1, 2, 3, 4, and 5.

Second system of musical notation for exercise 26b, bass clef. It continues the sequence of eighth notes and rests with various fingering numbers.

Third system of musical notation for exercise 26b, bass clef, ending with a double bar line. It includes some notes with slurs and accents.

Lento, at first. *Lent d'abord*

Musical notation for exercise 27, bass clef. The staff is heavily annotated with fingering numbers (1-5) above and below the notes. The exercise begins with a treble clef and a key signature of one sharp (F#).

Final system of musical notation for exercise 27, showing a treble clef staff and a bass clef staff. The piece concludes with a double bar line and the text *etc...*

Flexibility

Souplesse

Leggiero

*)

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

28

pp

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

*) Also in C#
Aussi en do#

Leggiero

*)

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

29

pp

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

*) Also in C#
Aussi en do#

Vivo e piano

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

30

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

etc.

Chromatic Exercises

Exercices Chromatiques

Allegro

1

Exercise 1 consists of two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of chromatic eighth-note runs, with fingering numbers (1, 2, 3, 4, 5) written below the notes. The lower staff begins with a bass clef and a key signature of one flat (Bb). It also contains chromatic eighth-note runs with corresponding fingering numbers. The exercise concludes with a double bar line and repeat dots.

h. Presto (after Chopin)

2

Exercise 2 is a single-staff piece in treble clef with a key signature of one sharp (F#). It features a rapid chromatic eighth-note scale with intricate fingering patterns (e.g., 2 1 2 3 4 5, 4 5 4 3 2 1) written below the notes.

h.

Exercise 3 is a single-staff piece in treble clef with a key signature of one sharp (F#). It features a rapid chromatic eighth-note scale with complex fingering patterns (e.g., 4 5 4 5, 5 4 5 3 2 1) written below the notes.

Presto *ff. f. p. pp*

3

Exercise 4 is a single-staff piece in treble clef with a key signature of one sharp (F#). It features a series of rhythmic patterns, primarily eighth and sixteenth notes, with various fingering numbers (1-5) written below the notes.

Exercise 5 is a single-staff piece in treble clef with a key signature of one sharp (F#). It features a series of rhythmic patterns, primarily eighth and sixteenth notes, with various fingering numbers (1-5) written below the notes.

Rhythms - Rythmes

Two examples of rhythmic notation are shown: a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note.

non presto

4

Exercise 6 is a single-staff piece in treble clef with a key signature of one flat (Bb). It features a series of rhythmic patterns, primarily eighth and sixteenth notes, with various fingering numbers (1-5) written below the notes.

Exercise 7 is a single-staff piece in treble clef with a key signature of one flat (Bb). It features a series of rhythmic patterns, primarily eighth and sixteenth notes, with various fingering numbers (1-5) written below the notes.

In 12 note groups
Pour 12 notes:



5



In rhythm of 16 notes
Rhythm, pour 16 notes:



6



7



Scales

Gammes

In all Keys
Dans tous les tons
Lento

1

f

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

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

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

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

5 4 3 2 1 3 2 1

In all Keys
Dans tous les tons

Prestissimo f. mf. p. pp

2

3 4 5 1 2 1 5 4 2 3 4 5 1 2 2 3 8 4 5

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

1 2 3 4 5 4 3 2 1 8 1 2 3 4 5

4 2

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

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

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

5 5

5 8 2 3

legatissimo f - poi leggerissimo pp

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

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

5 4 3 2 1 5 4 2 1 5 4

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

2 1 2 3 4 5 2 4 1 2

1 5 1 5 1 5 1 5 1 5 1 5

5 1 5 1 5 1 5 1 5 1 5 1

5 1 5 1 5 1 5 1 5 1 5 1

1 5 1 5 1 5 1 5 1 5 1 5

Prestissimo pp

5

Exercise 5 consists of four measures. The first measure is in the bass clef, and the second is in the treble clef. The third and fourth measures are in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked *Prestissimo pp*.

Prestissimo pp

6

Exercise 6 consists of four measures. The first measure is in the bass clef, and the second is in the treble clef. The third and fourth measures are in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked *Prestissimo pp*.

Prestissimo pp

7

Exercise 7 consists of four measures. The first measure is in the bass clef, and the second is in the treble clef. The third and fourth measures are in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked *Prestissimo pp*.

Prestissimo pp

8

Exercise 8 consists of four measures. The first measure is in the treble clef, and the second is in the bass clef. The third and fourth measures are in the treble clef. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked *Prestissimo pp*.

9

Variations of No 9
Variantes pour le 9

Varied phrasings
Lento; Dissociations rythmiques

10

mf

In all Keys
Dans tous les tons
Leggierissimo *pp*

11

Arpeggios

Arpèges

Allegro mf et pp

1

Musical notation for exercise 1, first system. It consists of four staves of music. The first two staves contain arpeggiated chords with fingerings (1-2-3) and accents. The third and fourth staves show the continuation of the arpeggiated patterns.

2

(♩ = 144)

Musical notation for exercise 2, first system. It consists of four staves of music. The first staff is in 5/4 time and includes a tempo marking '(♩ = 144)'. The second staff continues the exercise with various fingerings and accents. The third and fourth staves show further developments of the arpeggiated patterns.

Presto (Right hand alone)

Legatissimo - f

3

Prestissimo p (♩ = 116)

4

Presto (♩ = 160) (Also in F#)

f and pp 8

5

f to *pp* (Other fingerings: 13; 14·)
f poi pp (Autres doigts: 13, 14:)

M.M. = 144

6

M.M. = 144

7a

Other fingerings: 12; 13; 14; 123; 124; 125; 135; 134; 1235; 1245; 1345; 12345, for slow practice.

Autres doigts: 12; 13; 14; 123; 124; 125; 135; 134; 1235; 1245; 1345; 12345, *à travailler lentement*

7b

7c

7d

8

In all Keys.

Dans tous les tons.

9

Independence

In all the keys
(Dans tous les tons)

Indépendance

This musical score is designed for a grand staff (treble and bass clefs) and contains 16 numbered exercises. The exercises are organized into four groups of four, each starting with a new key signature. The first group (exercises 1-4) is in C major. The second group (exercises 5-8) is in F major. The third group (exercises 9-12) is in B-flat major. The fourth group (exercises 13-16) is in E-flat major. Each exercise consists of a sequence of notes, often with slurs and accents, and includes fingerings indicated by numbers 1-5. The exercises are written in a rhythmic pattern of eighth and sixteenth notes. The page concludes with a double bar line and repeat dots.

17

Musical score for exercise 17, featuring a single melodic line with various fingering and articulation markings. The notation includes slurs, accents, and specific fingerings such as 1, 2, 3, 4, 5, and 2, 4, 3, 4, 3, 2, 5. The exercise is written in a single staff with a treble clef and a common time signature.

18

Musical score for exercise 18, featuring a piano accompaniment with two staves (treble and bass clef) and complex rhythmic patterns. The notation includes slurs, accents, and specific fingerings such as 1, 2, 3, 4, 5, and 2, 4, 3, 4, 3, 2, 5. The exercise is written in a grand staff with a common time signature and includes the word "etc." at the end.

19

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

Musical notation for the first system of exercise 19, measures 1-4. The system consists of two staves (treble and bass clef) with a 3/4 time signature. The melody in the treble clef features eighth-note patterns with fingerings 1 2 3 4 5 4 3 2 5 4 3 5 and 1 2 3. The bass clef accompaniment consists of eighth-note chords.

1 2 3 etc.

Musical notation for the second system of exercise 19, measures 5-8. The system continues with two staves. The treble clef melody has fingerings 1 2 3. The bass clef accompaniment continues with eighth-note chords. The system ends with the word "etc." in the right margin.

1 3 4 5 7 7 7 7 etc.

Musical notation for the third system of exercise 19, measures 9-12. The system consists of two staves with a 3/8 time signature. The treble clef melody has fingerings 3 4 5 7 and 7. The bass clef accompaniment has fingerings 2 1 2 1 2 1 and 7. The system ends with "etc." in the right margin.

2 1 2 1 2 1 7 7 7 7 etc.

Musical notation for the fourth system of exercise 19, measures 13-16. The system consists of two staves with a 3/8 time signature. The treble clef melody has fingerings 2 1 2 1 2 1 and 7. The bass clef accompaniment has fingerings 4 5 4 5 4 5 and 7. The system ends with "etc." in the right margin.

2 1 2 1 2 1 7 7 7 7 etc.

Musical notation for the fifth system of exercise 19, measures 17-20. The system consists of two staves with a 3/8 time signature. The treble clef melody has fingerings 2 1 2 1 2 1 and 7. The bass clef accompaniment has fingerings 2 1 2 1 2 1 and 7. The system ends with "etc." in the right margin.

7 7 7 7

Musical notation for the sixth system of exercise 19, measures 21-24. The system consists of two staves with a 3/8 time signature. The treble clef melody has fingerings 7 and 7. The bass clef accompaniment has fingerings 7 and 7. The system ends with "etc." in the right margin.

3

7 7 7 7 etc.

8 5 4 1 2

7 7 7 7 etc.

8 1 2 1 5 4 5

4

7 7 7 7 etc.

8 3 5 4 5 4 4 4 1 2 1 2 1 2

7 7 7 etc.

8 1 2 1 2 1 2 5 4 5 4 5 4

5

7 7 7 7 etc.

8 3 4 5 3 4 3 2 7 4 3 2

7 7 7 etc.

8 3 4 7 2 3 4 3 2 7 4 3 2

Trills

Trilles

Right Hand
Main droite

1

Left hand
Main gauche

Right Hand
Main droite

2

Left Hand
Main gauche

3

Right Hand (Lent)
Main droite

4

Left Hand
Main gauche

4

5 4

5 4 5 4 5

Vivace

5

5 4 5 4

5 4 5 4

5 4

5 4

5 4

8

In all Keys
Dans tous les tons

tr
pp e sempre crescendo

Left Hand
Main gauche

ff

Double Notes

Doubles notes

In all Keys
Presto *Dans tous les tons*

Other fingerings || 4 5 || 4 5 || 4 5 || 5 4 || 3 4 || 3 5 ||
Autrs doigts || 2 1 || 1 2 || 1 3 || 2 3 || 2 1 || 2 1 ||

First system of musical notation for 'Double Notes'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is marked *ff*. The upper staff contains a series of double notes, with fingerings 3 1 and 5 5 indicated. The lower staff contains a corresponding bass line with fingerings 1 3, 3 5, 3 5, and 1 3.

Second system of musical notation for 'Double Notes'. It continues the grand staff from the first system. The upper staff has fingerings 3 1, 3 1, 5 5, 3 5, and 5 5. The lower staff has fingerings 1 3, 1 3, 1 3, 3 5, and 3 5. The system concludes with a repeat sign and a fermata over the final note.

(2d time *pp*)
(la seconda volta *pp*)

Third system of musical notation for 'Double Notes'. It begins with the tempo marking **Allegro** M.M. ♩ = 126. The upper staff features a sequence of chords with fingerings 4 1, 5 2, 3 1, 4 1, and 5 2. The lower staff has fingerings 2 5, 1 4, 2 5, and 1 3.

Fourth system of musical notation for 'Double Notes'. The upper staff continues with chords and fingerings 4 1, 5 2, 3 1, 4 1, and 5 2. The lower staff has fingerings 2 5, 1 4, 2 5, and 1 3.

Fifth system of musical notation for 'Double Notes'. The upper staff features a sequence of chords with various accidentals (sharps and flats) and fingerings 4 1, 5 2, 3 1, 4 1, and 5 2. The lower staff has fingerings 2 5, 1 4, 2 5, and 1 3. The system ends with the text *etc.*

Allegro M.M. $\text{♩} = 126$

(legatissimo)

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same musical material. The key signature changes from one sharp (F#) to one flat (Bb) in the second system. The tempo is marked 'Allegro M.M.' with a quarter note equal to 126 beats per minute. The instruction '(legatissimo)' is written in the first system.

Allegro M.M. $\text{♩} = 132$

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same musical material. The key signature changes from one flat (Bb) to one sharp (F#) in the second system. The tempo is marked 'Allegro M.M.' with a quarter note equal to 132 beats per minute. The time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. The instruction '(legatissimo)' is written in the first system.

Presto M.M. ♩ = 126

Musical score for the Presto section, measures 1-4. The music is written on a single treble clef staff. It features a series of chords and arpeggiated figures. Fingerings are indicated by numbers 1-5 above or below notes. Measure 1 has fingerings 5 2, 4 1, 3 2, 4 1. Measure 2 has 1 5, 2 4, 1 3, 2 4. Measure 3 has 5 5. Measure 4 has 1 5. The key signature has one sharp (F#).

Moderato M.M. ♩ = 120

Musical score for the Moderato section, measures 1-4. It is a grand staff with treble and bass clefs. The music consists of flowing eighth-note passages in both hands. Fingerings are indicated by numbers 1-5. Measure 1 has fingerings 3 1, 5 2, 4 1, 5 2, 1 3, 2 4, 5 2. Measure 2 has 1 4, 5 2, 1 3, 5 2, 1 4, 5 2. Measure 3 has 1 4, 5 2, 1 3, 5 2. Measure 4 has 1 4, 5 2. The key signature has two flats (Bb, Eb). The section ends with "etc."

Allegro M.M. ♩ = 72

Musical score for the Allegro section, measures 1-4. It is a grand staff with treble and bass clefs. The music features a steady eighth-note accompaniment in the bass and chords in the treble. A forte (f) dynamic marking is present. Fingerings are indicated by numbers 1-5. Measure 1 has 5 2 1, 5 2 1, 5 2 1. Measure 2 has 5 2 1, 5 2 1, 5 2 1. Measure 3 has 5 2 1, 5 2 1, 5 2 1. Measure 4 has 5 2 1, 5 2 1, 5 2 1. The key signature has two flats (Bb, Eb).

Musical score for the Allegro section, measures 5-8. It is a grand staff with treble and bass clefs. The music continues with eighth-note accompaniment and chords. Measure 5 has 1 3, 1 3, 1 3, 1 3. Measure 6 has 1 3, 1 3, 1 3, 1 3. Measure 7 has 1 3, 1 3, 1 3, 1 3. Measure 8 has 1 3, 1 3, 1 3, 1 3. The key signature has two flats (Bb, Eb).

Musical score for the Allegro section, measures 9-12. It is a grand staff with treble and bass clefs. The music continues with eighth-note accompaniment and chords. Measure 9 has 1 3, 1 3, 1 3, 1 3. Measure 10 has 1 3, 1 3, 1 3, 1 3. Measure 11 has 1 3, 1 3, 1 3, 1 3. Measure 12 has 1 3, 1 3, 1 3, 1 3. The key signature has two flats (Bb, Eb). The section ends with "etc."

Presto M.M. ♩. = 152

p

Presto ♩ = 120

Presto - *pp* M.M. ♩ = 132

5 1 4/2 3 1

5

3/5 1/5 1/5 1/5 1/5 1/5 8/5 etc.

Allegro M.M. ♩ = 116

f

etc. etc. etc.

Allegro M. M. $\text{♩} = 120$ (after Saint - Saëns)

Musical score for Allegro M. M. (after Saint-Saëns). The piece is in 2/4 time with a tempo of 120 beats per minute. It features a treble and bass clef. The music is marked with a forte (f) dynamic. The score includes various fingerings and articulations such as slurs and accents. The key signature changes from one sharp (F#) to one flat (Bb) and then to two flats (Bb, Eb). The piece concludes with the word "etc." on the right side.

Continuation of the first musical score. It shows further development of the melodic and harmonic material. The key signature remains two flats. The piece concludes with the word "etc." on the right side.

Vivo M. M. $\text{♩} = 116$

Musical score for Vivo M. M. (after Saint-Saëns). The piece is in 2/4 time with a tempo of 116 beats per minute. It features a treble and bass clef. The music is marked with a fortissimo (ff) dynamic. The score includes various fingerings and articulations such as slurs and accents. The key signature changes from one flat (Bb) to one sharp (F#) and then to two flats (Bb, Eb). The piece concludes with the word "etc." on the right side.

Legato M. M. $\text{♩} = 100$ (after Saint - Saëns)

Musical score for Legato M. M. (after Saint-Saëns). The piece is in 2/4 time with a tempo of 100 beats per minute. It features a treble and bass clef. The music is marked with a forte (f) dynamic. The score includes various fingerings and articulations such as slurs and accents. The key signature changes from one flat (Bb) to one sharp (F#) and then to two flats (Bb, Eb). The piece concludes with the word "etc." on the right side.

Allegro M. M. $\text{♩} = 120$

Musical score for Allegro M. M. (after Saint-Saëns). The piece is in 2/4 time with a tempo of 120 beats per minute. It features a treble and bass clef. The score includes various fingerings and articulations such as slurs and accents. The key signature changes from one flat (Bb) to one sharp (F#) and then to two flats (Bb, Eb). The piece concludes with the word "etc." on the right side.

A single melodic line on a treble clef staff. The key signature has one sharp (F#). The rhythm is a series of eighth notes. Fingerings are indicated by numbers 1-5 above the notes. There are slurs over groups of notes. The piece ends with "etc.".

Presto M.M. ♩ = 76 (after E. M. Delaborde)

Piano accompaniment for the first system, marked *fp*. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment of eighth notes.

Piano accompaniment for the second system, continuing the two-staff format from the first system.

Piano accompaniment for the third system, marked *pp*. It includes fingerings (5 1, 4 2, 3 1, 4 2, 5 1, 4 2, 5 1, 3 1) above the treble staff and bass clef staves.

Piano accompaniment for the fourth system, ending with "etc.". It includes fingerings (5 1, 5 3) above the treble staff and bass clef staves.

Leggierissimo M.M. ♩ = 126

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

Andante M.M. ♩ = 112 (after Schumann)

3 3 1 4 2
 1 2 4 1 3 5

f

cresc.

etc.

Presto (after Rubinstein)

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

p

cresc.

f

dim.

etc.

Lento (after Rubinstein)

Musical score for 'Lento (after Rubinstein)'. It consists of two staves, treble and bass clef, with a brace on the left. The music is in a minor key and features a complex, arpeggiated texture with many accidentals. The tempo is marked 'Lento'.

Prestissimo - *pp* M. M. $\text{♩} = 144$

Musical score for 'Prestissimo - pp'. It is a single staff in treble clef. The tempo is marked 'Prestissimo' and the dynamics are 'pp'. The metronome marking is 'M. M. ♩ = 144'. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-5.

Musical score for 'Prestissimo - pp'. It is a single staff in treble clef, continuing the piece. It features a series of chords and melodic lines with fingerings indicated by numbers 1-5.

Musical score for 'Prestissimo - pp'. It is a single staff in treble clef, continuing the piece. It features a series of chords and melodic lines with fingerings indicated by numbers 1-5.

Musical score for 'Prestissimo - pp'. It is a single staff in treble clef, continuing the piece. It features a series of chords and melodic lines with fingerings indicated by numbers 1-5.

Musical score for 'Prestissimo - pp'. It is a single staff in treble clef, continuing the piece. It features a series of chords and melodic lines with fingerings indicated by numbers 1-5.

Musical score for 'Prestissimo - pp'. It is a single staff in treble clef, continuing the piece. It features a series of chords and melodic lines with fingerings indicated by numbers 1-5.

Musical score for 'Prestissimo - pp'. It is a single staff in treble clef, continuing the piece. It features a series of chords and melodic lines with fingerings indicated by numbers 1-5. The piece ends with the word 'etc.'.

Presto

Presto (after G. Mathias)

Vivo M.M. ♩ = 160 (after Busoni)

Musical notation for the first piece, featuring a treble clef and a complex sequence of notes with numerous fingerings indicated below the staff.

Continuation of the first piece's musical notation, ending with "etc."

Fortissimo - pp M.M. ♩ = 132

Musical notation for the second piece, featuring a treble clef and a sequence of notes with fingerings.

Continuation of the second piece's musical notation, ending with a double bar line.

Presto - f (after Saint-Saëns)

Musical notation for the third piece, featuring a treble clef and a sequence of notes with fingerings.

Vivo M.M. ♩ = 160

Musical notation for the fourth piece, featuring a grand staff with treble and bass clefs and a sequence of notes with fingerings.

Continuation of the fourth piece's musical notation, ending with a double bar line.

Octaves and Chords

Octaves et accords

(Also in A#)
(Aussi en do#)

Wrist work
Travail du poignet

Presto M.M. ♩ = 160

4

Presto M.M. ♩ = 120

2

Presto *ff*

3

(In all major and minor Keys)
(Dans tous les tons majeurs et mineurs)

Allegro M.M. ♩ = 120

4

***ff* (poi *pp*)**

(In all major and minor Keys)
(Dans tous les tons majeurs et mineurs)

M. M. ♩ = 108

5a

5b

5c

M.M. ♩ = 120-132 - *f* - *pp*

6

(In all Keys)
(Dans tons les tons)

7a

7b

M.M. ♩ = 112

8

M.M. ♩ = 72

9

10

(Also in F#)
(Aussi en fa#)

11

Presto *ff*

♩ = 138

12

(In all Keys)
(Dans tons les tons)**Allegro-*f* poi *pp***

13a

13b

(Also in F#)
 ♩ = 132 (*Aussi en fa#*)

14

(Also in A^b minor)
 ♩ = 152 (*Aussi en la^b mineur*)

15

Leggiero - presto M.M. ♩ = 120 (after Litolf)

16

M.M. ♩ = 112

17

Musical notation for measures 17-19. The piece is in 3/4 time. The first system shows measures 17-19. The music is marked with a forte (*f*) dynamic. The right hand features a complex rhythmic pattern with many beamed notes, while the left hand plays a steady accompaniment of eighth notes.

Musical notation for measures 20-22. The right hand continues with its intricate rhythmic texture, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 23-25. The first system (measures 23-24) is marked with pianissimo (*pp*), and the second system (measure 25) is marked with piano (*p*). The dynamics are clearly indicated by the change in the density and volume of the notes.

Musical notation for measures 26-28. The music is marked with mezzo-forte (*mf*). The rhythmic patterns in both hands continue, with the right hand showing some melodic movement within the texture.

Musical notation for measures 29-31. The first system (measures 29-30) is marked with forte (*f*), and the second system (measure 31) is marked with fortissimo (*ff*). A crescendo (*cresc.*) is indicated between the systems. The music reaches its peak volume in the final measure.

All^o mod^{to} M.M. $\text{♩} = 108$

18

ff

This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The music is written in common time (C) and marked *ff* (fortissimo). The first system (measures 18-21) features a dense texture of chords and arpeggiated figures. The second system (measures 22-25) continues with similar textures, including some sixteenth-note patterns. The third system (measures 26-29) shows a more rhythmic pattern with eighth notes in the bass clef. The fourth system (measures 30-31) features a series of chords in the right hand and a more active bass line. The fifth system (measures 32-35) has a similar chordal texture. The sixth system (measures 36-39) concludes with a final chordal texture and a fermata over the final notes.

Presto
r.h.
m.d.
19 a. *pp*

l.h.
m.g.
19 b. *pp*

Hands together
2 mains ensemble
19 c. *pp*

20^a

Musical notation for exercise 20a, piano part. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two flats. The piece is marked with a repeat sign at the end. Fingerings are indicated with numbers 1-5. There are slurs and accents throughout.

20^b

Musical notation for exercise 20b, piano part. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two flats. The piece is marked with a repeat sign at the end. Fingerings are indicated with numbers 1-5. There are slurs and accents throughout.

(Also in C#)
(Aussi en do#)

21

ff

Musical notation for exercise 21, piano part. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two flats. The piece is marked with a repeat sign at the end. The dynamic marking *ff* is present. There are slurs and accents throughout.

(Also in C#)
Allegro (Aussi en do#)
one hand only.
une seule main.

22

Musical notation for exercise 22, piano part. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two flats. The piece is marked with a repeat sign at the end. There are slurs and accents throughout.

Presto

23

Musical notation for exercise 23, piano part. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two flats. The piece is marked with a repeat sign at the end. The dynamic marking *etc.* is present. There are slurs and accents throughout.

(In all Keys)
(Dans tons les tons)

24

Musical notation for exercise 24, piano part. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The time signature is 2/4. The key signature has two flats. The piece is marked with a repeat sign at the end. The dynamic marking *etc.* is present. There are slurs and accents throughout.

(Also in C#)
(Aussi en do#)

Prestissimo

crescendo sempre

25

Presto

cresc. sempre

26

Other fingering: 4 = 4 = 5 = 5 = 5 = 3 = 2 = 3 = 4.
Autres doigts: 2 = 3 = 3 = 1 = 2 = 2 = 1 = 1 = 1.

Repeated Notes

Notes répétées

(Also in C#)
(Aussi en do#)

Presto M.M. ♩ = 144

The musical score is written for piano in 2/4 time, marked Presto with a metronome of 144. It consists of five systems of two staves each. The first system includes fingering numbers (4, 3, 2, 1) and a dynamic marking of *pp*. The piece features repeated eighth-note patterns in both hands, with various articulations and dynamics throughout.

Daily Exercises

Exercices journaliers

Lento

1

The musical score is organized into two systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a *Lento* tempo marking and includes dynamic markings of *f* and *pp*. It features intricate fingering patterns such as 5 4 3, 4 5 4 5 4 3, and 5 4 3 4 3 4 5 4 5 4 3 4 5 4. The second system continues the exercise with similar patterns and includes a *ff* dynamic marking at the end. The score concludes with a double bar line and a final *ff* dynamic marking.

To be played *f*, then *mf*, and *pp*.
D'abord f puis mf et p.

The musical score is organized into five systems, each with a treble and bass staff. The first system begins with a treble clef, a common time signature, and a forte (*f*) dynamic. It features a series of sixteenth-note runs in both hands, with fingerings such as 5 4 3 2 3 4 5 4 and 5 4 3 2. The second system continues with similar patterns, including a double bar line and a fermata. The third system introduces a mezzo-forte (*mf*) dynamic and includes a section with a fermata and a forte (*f*) dynamic. The fourth system features a piano (*p*) dynamic and includes a section with a fermata. The fifth system concludes with a piano (*pp*) dynamic and includes a section with a fermata. The notation is dense with sixteenth-note runs and includes various musical symbols such as slurs, ties, and dynamic markings.

One note repeated twice, thus;
Une note répétée, ainsi:



3 *f* (*puis pp et vite*)

Practice also in B
Travailler aussi en Si

The same exercise quickly, each note twice, *pp*
Même exercice: Vite, en répétant chaque note 2 fois, pp

mf 2d and 3d joined on the same note.
Le même exercice: en doublant le trille pp.

l.h.

The same exercise in triplets.
Le meme exercice en triplets

7 *r.h.* *f*

l.h. 2

8 *r.h.* *f*

l.h.

r.h.
4
5 4 3 2 1
f

l.h.
1 2 3 4
5 4
1 2 3 4
5 4

r.h.
4
5 4
f

5 4
4 5
5 4
4 5
4 5
5 4
4 5
5 4
4 5
l.h.
1
5 4
4

11

Practice at first the upper part of each double note passage alone, holding all the notes as long as possible.
Travailler d'abord la partie supérieure des doubles notes seule, en tenant toutes les notes le plus possible.

Preparatory fingerings: 12;13,14,15,23,24,25,34,35,45 || 123,234,345,135,135,125,145 ||
Doigtés préparatoires: 1234, 2345, 1345, 1235, 1245 || 12345

12

r.h.

l.h.

Same preparatory fingerings.

Mêmes doigts préparatoires:

Thumb under the third finger.

Passage du pouce après le 3^e doigt.

ff-f-mf-p-pp M.M. ♩=160

13

Thumb under the fourth finger.

Passage du pouce après le 4^e doigt.

ff-f-mf-p-pp M.M. ♩=160

14

Thumb under the fifth finger.
Passage du pouce après le 5^e doigt.

ff-f-mf-p-pp M.M. ♩=160

15

16

ff-f-mf-p-pp M.M. ♩=160

l.h.

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

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

5 2 3 4 4 2

mf puis *pp* et *presto* M.M. ♩=144

18

staccato

1 5 1 1 4 1

4 3 1 2

1 1 2 2 4 4 4 4

8

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

1 4 1 3 1 1 8 1 5 1

l.h.

19 *Lento*

Uniform fingerings to be used:

Doigtes uniformes à employer:

for two thirds: 45 45 45 34 35 45 35 34 45 23 34 45 53 52 15 15 54
 pour deux tierces: 31; 21; 12; 21; 21; 13; 12; 12; 23; 12; 23; 31; 31; 31; 34; 23; 23

for three thirds: 345 345
 pour trois tierces: 123; 213;

for four thirds: 2345 3455
 pour quatre tierces: 1123; 2134;

20

Legatissimo e f

An excellent preparatory exercise is to practice this short study with a single fingering for each third:
Un excellent exercice préparatoire sera de travailler cette petite étude avec le doigt unique pour une tierce:

2 3 4 5 3 4 5 4 5 5
 1; 1; 1; 1; 2; 2; 2; 3; 3; 4.

Variations

Practice with the usual fingering each part of the thirds slowly, faster and always *legatissimo*.

Practice also with the following variations:

*Travailler avec le doigt normal chaque partie de la tierce
 séparément lentement puis Vite et toujours legatissimo:*

Travailler aussi avec les variantes suivantes:

Uniform fingering for two sixths: Repeat each group of two sixths, three times. Practice sustaining all the tones, thus:
Doigts uniformes pour deux Sixtes: Repetez chaque groupe de deux Sixtes, trois fois. Travailler en tenant toutes les notes, ainsi:

23 34 45 35 35 45 54
 11; 11; 11; 11; 12; 21; 21.

Variation



21 *r.h.*
legatissimo e mf

l.h.

On several octaves

22 b

22 a

4 5 4 3
1 2 1 2

5 2 1 3 4
1 2 1 2 3 4

etc. etc.

Practice the higher note with 1 and 5 on the same key

Travailler la note supérieure avec la pouce et le 5e doigt sur la même touche

Presto M.M. ♩ = 120

23

8

r.h. *p*

5 4 3 5 4 — 3 5 4 — 5 4 5 4 — 5

4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

8

8

4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

l.h.

4 4 5 4 4 5 4 — 5 4 — 5 4

5 4 5 5 5 5 5 4 5 4

4 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

4 — 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

Practice thus:
Travailler ainsi:

f legato
p staccato *ten. ten. ten.*

This musical notation shows a practice exercise on a single staff. It begins with a series of sixteenth-note chords marked *f legato*. This is followed by a section of eighth-note chords marked *p staccato*. The exercise concludes with a series of eighth-note chords marked *ten. ten. ten.* (tenuto).

24

Presto

f

This section is marked **Presto** and *f*. It consists of two systems of piano accompaniment, each with a treble and bass clef. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The first system contains four measures, and the second system contains four measures. The key signature is one flat, and the time signature is 3/4.

This system continues the piano accompaniment from the previous system, consisting of two staves (treble and bass clef) with eighth-note accompaniment and chords.

This system continues the piano accompaniment, featuring eighth-note accompaniment and chords in both hands.

This system concludes the piano accompaniment section, ending with a final chord and a fermata over the final notes.