

Ferdinand Beyer

ELEMENTARY INSTRUCTION BOOK for the PIANOFORTE

Revised and Enlarged by
WM. SCHARFENBERG

MÉTODO DE INSTRUCCIÓN ELEMENTAL para PIANO

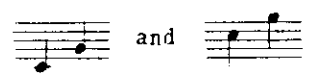
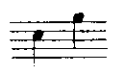



Revisado y Augmentado por
WM. SCHARFENBERG

Traducción española de
M. C. BÓVEDA

G. SCHIRMER, *Inc.*

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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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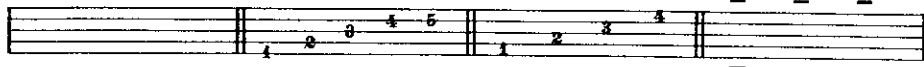
First Part

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

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

MI DO LA FA SI SOL MI

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

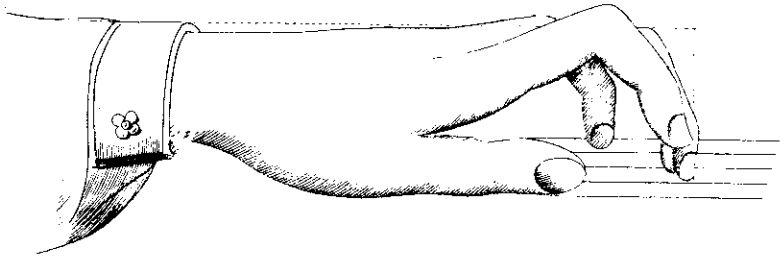
Intervalos de Segunda Tercera Cuarta Quinta Sexta Séptima Octava

Value of the Notes and the Rests

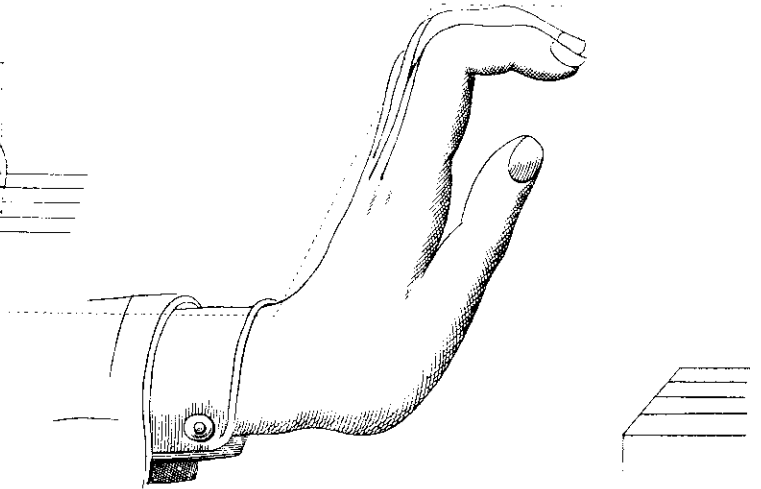
Valor de las Notas y de sus Silencios

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

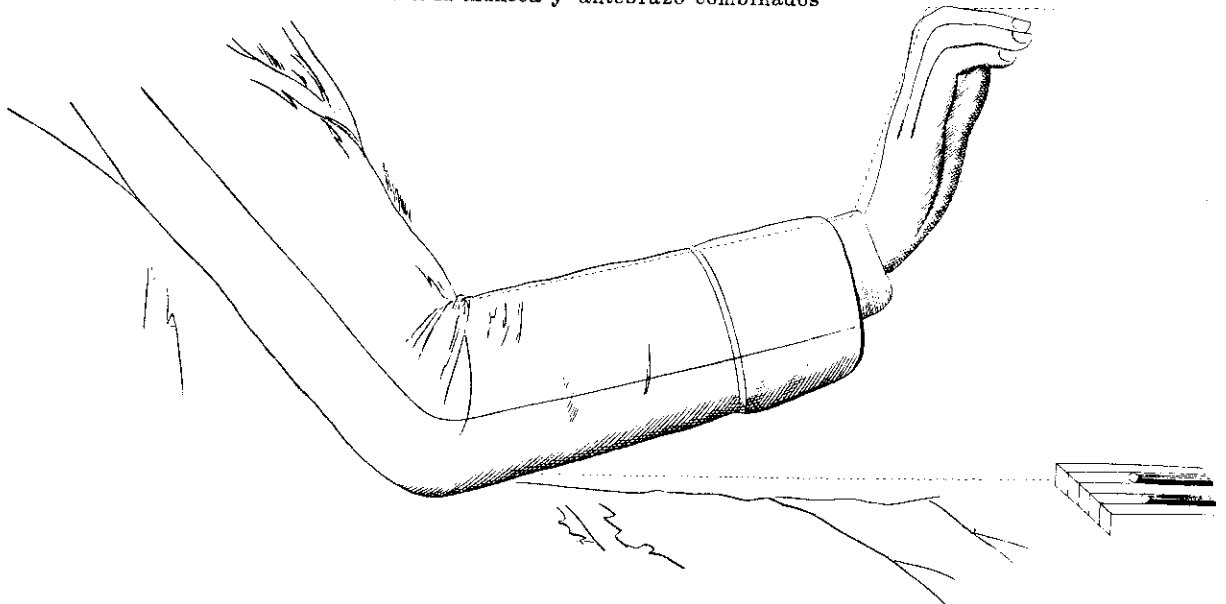
I. Stroke of the First Finger.
I. Ataque del primer dedo



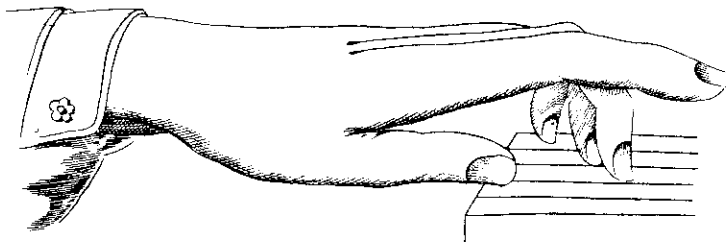
II. Stroke of the Wrist.
II. Postura de la muñeca



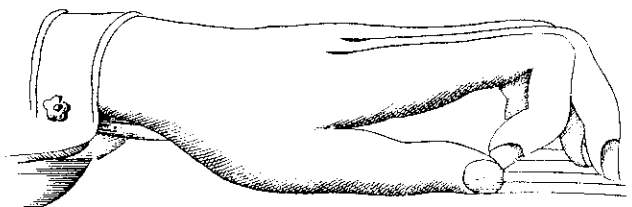
III. Stroke of the Wrist and Forearm combined.
III. Colocación de la muñeca y antebrazo combinados



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 adquiriera 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 Tema, featuring a bass clef, common time signature, and a series of chords and notes.

Var. 1.

Musical staff for Var. 1, featuring a bass clef, common time signature, and a series of chords and notes.

Var. 2.

Musical staff for Var. 2, featuring a bass clef, common time signature, and a series of chords and notes.

Var. 3.

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

Var. 4.

Musical staff for Var. 4, featuring a bass clef, common time signature, and a series of chords and notes.

Var. 5.

Musical staff for Var. 5, featuring a bass clef, common time signature, and a series of chords and notes.

Var. 6.

Musical staff for Var. 6, featuring a bass clef, common time signature, and a series of notes.

Var. 7.

Musical staff for Var. 7, featuring a bass clef, common time signature, and a series of notes.

Var. 8.

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

Var. 9.

Musical staff for Var. 9, featuring a bass clef, common time signature, and a series of notes.

Var. 10.

Musical staff for Var. 10, featuring a bass clef, common time signature, and a series of notes.

Var. 11.

Musical staff for Var. 11, featuring a bass clef, common time signature, and a series of notes.

Var. 12.

Musical staff for Var. 12, featuring a bass clef, common time signature, and a series of notes.

For Three Hands The Pupil For the Right Hand alone

Para Tres Manos El Discípulo Para la Mano Derecha sola

Position of the Hand
Posición de la Mano

C D E F G
Do Re Mi Fa Sol

Tempo Moderato
(Moderate Movement) (Movimiento Moderado)

Nº 1 Tema

legato

1 2 3 4 1 2 3 4

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

Slur
Ligadura

Var. 1.

1 2 3 4

Var. 2.

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

Var. 3.

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

Var. 4.

1 2 3 4

Var. 5.

1 2 3 4 1 2 3 4

Var. 6.

1 2 3 4

Var. 7.

1 2 3 4

Var. 8.

1 2 3

Var. 9.

1 2 3 4

Var. 10.

1 2 3 4

Var. 11.

1 2 3 4

Var. 12.

1 2 3 4

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

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

Rests
Silencios

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

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

For Three Hands

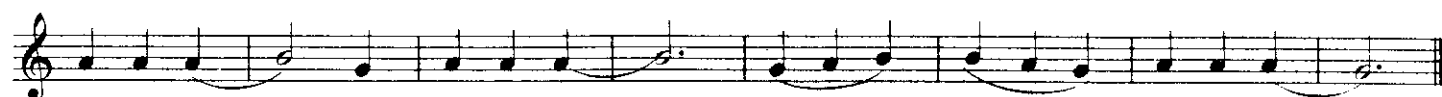
Para Tres Manos

Position of the Hand
Posición de la Mano

For the left hand alone

Para la mano izquierda sola


Nº 2. Moderato.
Tema.



Var. 5. 

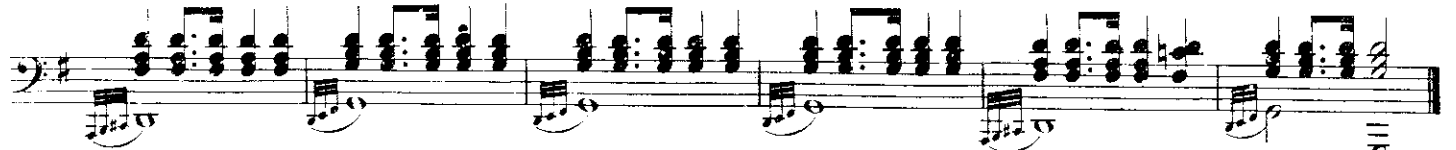


Var. 6. 



Var. 7. 






Var. 8. 





Repeat Signs
Signos de Repetición 

Var. 5. 
 3 1 1 2 3 2 1 2 1 2 3



Position of the Hand 
Posición de la Mano 
5 4 3 2 1
G A B C D
Sol La Si Do Re

Var. 6. 
 5 1 3 1 4 1 3 1 4 1 5



Var. 7. 
 5 1 3 4 1 2 3 4 1 2 4



Var. 8. 
 5 1 1 3 1 1 4 1 1 3 1 2 4 1



Duets
For Four Hands

Duos
Para Cuatro Manos

Secondo.

Second Part

Segundas Manos

Moderato.

Nº 3.

Two staves of music. The upper staff features a complex, rhythmic pattern of eighth and sixteenth notes with many beamed notes. The lower staff consists of a simple bass line with quarter and eighth notes.

Nº 4.

Two staves of music. The upper staff has a dense texture of beamed eighth notes. The lower staff has a simple bass line with quarter notes.

Nº 5.

Two staves of music. The upper staff has a melodic line with some grace notes. The lower staff has a bass line with eighth notes and some triplets.

Nº 6.

Two staves of music. The upper staff has a steady eighth-note pattern. The lower staff has a simple bass line with quarter notes.

Nº 7.

Two staves of music. The upper staff has a series of chords and rests. The lower staff has a simple bass line with quarter notes.

Nº 8.

Two staves of music. The upper staff has a dense texture of beamed eighth notes. The lower staff has a simple bass line with quarter notes.

Two staves of music. The upper staff has a dense texture of beamed eighth notes. The lower staff has a simple bass line with quarter notes.

Duets For Four Hands

Duos Para Cuatro Manos

Primo

First Part | Primeras Manos

Moderato.

Position of the Hands
Posición de las Manos

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

No 3.

Right hand
Mano Derecha
1 2 3 4

Left hand
Mano Izquierda

Each finger keeps the key assigned to it.

No 4.

Cada dedo debe tocar la tecla que se le designa.

No 5.

No 6.

No 7.

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

No 8.

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 5
C G
Do Sol

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

Nº 13.

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.

legato.

2 3 1 5 4 5 1

Nº 17. *Allegretto.*
legato.

3 1 4 5 3 4 2

2 1 2 4 5 3 1

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

3 1 2 3 1 5 5 3 1 5

1 2 3

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

2 1

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

2 1 3 5 4

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

No 22.

legato.

1 3 5 4 2 4 3 2

5 3 1 3 2 1

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

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

Moderato.

Nº 23.

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

5 1 3

4 4 2 3 1

Nº 24.

legato.

1 3 5

2 4 1

Nº 25.

5 4 3 3 2 1 1 2 3

4 5 3 1

Moderato.

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

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

Nº 26.

Nº 27.

Nº 28.

Nº 29.

Bind or Tie
Ligadura



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

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

Nº 30.

legato.

Nº 31.

Duets.

Duos

Secondo.

Andante.

Nº 32.

dolce.

Allegretto.

Nº 33.

p

Andante.

Nº 34.

p

Andante Primo.
(Slow) (Despacio)

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

Nº 32.

Allegretto.

Nº 33.

Andante.

Nº 34.

Moderato.

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

G B C D
 Sol Si Do Re

Nº 35.

sempre legato.

sempre legato
 Always smoothly
 Ligado, sin saltos

Nº 36.

Allegretto.

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

5 4 3 2 1

Nº 37.

Moderato.

Nº 38.

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

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

Nº 39.

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

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

Nº 40.

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

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

Duets.

Duos

Allegretto.

Secondo.

Nº 41.

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

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

Andante.

Nº 42.

First system of musical notation for No. 42. It consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a 'dolce.' dynamic marking. The lower staff is in bass clef with a 3/4 time signature. The music features a melodic line with slurs and a bass line with dotted notes.

Second system of musical notation for No. 42. It consists of two staves. The upper staff is in bass clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues with melodic lines and dotted notes.

Moderato.

Nº 43.

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

Second system of musical notation for No. 43. It consists of two staves. The upper staff is in bass clef with a common time signature 'C'. The lower staff is in bass clef with a common time signature 'C'. The music continues with chords and arpeggiated figures.

Allegretto. Primo.

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

Nº 41.

Andante.

Nº 42.

Moderato.

Nº 43.

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:

Moderato.

Primo.

Nº 44.

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

6 1 3 2 1

Nº 45.

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

Moderato.

Position of the left hand
Posición de la mano izquierda

1 2 3 4 5

E C B A G

Mi Do Si La Sol

Nº 47.

2

3 4 5

2

2 1 2 3 4 5

Allegretto.

Nº 48.

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^{ma} First time Primera vez
2^{da} Second time Segunda vez

1^{ma} prima volta First time Primera vez
2^{da} 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.

mf

1. 2.

increasing
aumentando

decreasing
in strength
disminuyendo
la fuerza

Allegretto.

Nº 59.

mf

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

Commodo.

Nº 60.

mf

cresc.

dim.

f

cresc.
crescendo
increasing
aumentando

dim.
diminuendo
decreasing
disminuyendo
la fuerza

dim.

cresc.

dim.

Allegro moderato
(Moderately fast) (Moderada velocidad)

No 61.

dolce.

dolce
softly, sweetly
dulce, suave

No 62.

Allegro moderato.

mf

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

Examples:
Ejemplos:

to be played thus:
debe tocarse así:

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

No 63.

Allegretto.

No 64.

Commodo.

1 2 3 4 5
5 4 3 2 1

Nº 63.

Allegretto. *mf*

2.

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

Second Part

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

Segunda Parte

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

Scale in C major — Escala de Do mayor

Right hand alone
La mano derecha sola

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

Ending
Para concluir

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

Left hand alone
La mano izquierda sola

Scale in C major.

Escala de Do mayor

Moderato.

No. 65.

sempre legato

Exercises in Double Notes.

Ejercicios de Notas Dobles

Right hand alone
La mano derecha sola

Left hand alone
La mano izquierda sola

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

Nº 66. Allegretto.
dolce.

Nº 67. Moderato.
mf

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

Nº 68. Moderato.

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

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

Nº 69.

Scale in G major.

Escala de Sol mayor

Musical score for Scale in G major, measures 1-12. The score is written for piano in G major (one sharp) and common time. It consists of two systems of grand staff notation. The first system contains measures 1-4, and the second system contains measures 5-8. The third system contains measures 9-12. The melody is primarily in the right hand, with the left hand providing harmonic support through chords and moving lines. Fingerings are indicated by numbers 1-5. Dynamic markings include accents (>) and hairpins (> and <).

Nº 70.

Moderato.

Musical score for exercise Nº 70, measures 1-5. The exercise is in G major and common time, marked 'Moderato'. It is written for piano in grand staff notation. The right hand plays a series of chords, while the left hand plays a moving bass line. Fingerings are indicated by numbers 1-5. Dynamic markings include accents (>) and hairpins (> and <).

Nº 71.

Musical score for exercise Nº 71, measures 1-5. The exercise is in G major and common time. It is written for piano in grand staff notation. The right hand plays a series of chords, while the left hand plays a moving bass line. Fingerings are indicated by numbers 1-5. Dynamic markings include accents (>) and hairpins (> and <).

Nº 72.

Commodo.

dolce.

Musical score for exercise Nº 72, measures 1-5. The exercise is in G major and 3/4 time, marked 'Commodo'. It is written for piano in grand staff notation. The right hand plays a series of chords, while the left hand plays a moving bass line. Fingerings are indicated by numbers 1-5. Dynamic markings include accents (>) and hairpins (> and <). The word 'dolce.' is written in the first measure.

Musical score for exercise Nº 72, measures 6-10. The exercise continues from the previous system. The right hand plays a series of chords, while the left hand plays a moving bass line. Fingerings are indicated by numbers 1-5. Dynamic markings include accents (>) and hairpins (> and <). The word 'dolce.' is written in the sixth measure.

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 fingering numbers (1, 3, 1, 3, 1, 3).

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

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

Nº 75.

Moderato.

mf

Exercise No. 75, marked Moderato and *mf*, featuring treble and bass clefs with various fingering numbers (3, 2, 3, 1, 2, 3, 1).

Fourth system of the D major scale exercise, featuring treble and bass clefs with various fingering numbers (3, 2, 3, 1, 3, 1, 3).

Nº 76.

Allegro moderato.

mf

Exercise No. 76, marked Allegro moderato and *mf*, featuring treble and bass clefs with various fingering numbers (1, 2, 3, 4, 3, 2, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 1).

With loose wrist.
Con muñeca flexible.

f *p* *mf*

Fifth system of the D major scale exercise, featuring treble and bass clefs with various fingering numbers (3, 5, 3, 5, 3, 1, 3, 5, 3, 5, 3, 1, 4, 1, 3, 5, 1, 1).

№ 77. Moderato. *mf*

№ 78. Allegretto. *f* *dolce.* *f*

Scale in A major.

Escala de La mayor

The first system of the A major scale exercise consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and A major. The upper staff begins with a forte (*f*) dynamic and contains six measures of eighth-note runs with fingerings 1, 2, 3, 1, 2, 3. The lower staff contains six measures of eighth-note runs with fingerings 3, 1, 2, 3, 1, 2.

The second system of the A major scale exercise consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and A major. The upper staff begins with a mezzo-forte (*mf*) dynamic and contains six measures of eighth-note runs with fingerings 1, 2, 3, 1, 2, 3. The lower staff contains six measures of eighth-note runs with fingerings 3, 1, 2, 3, 1, 2.

The third system of the A major scale exercise consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and A major. The upper staff contains six measures of eighth-note runs with fingerings 1, 2, 3, 1, 2, 3. The lower staff contains six measures of eighth-note runs with fingerings 3, 1, 2, 3, 1, 2.

The fourth system of the A major scale exercise consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and A major. The upper staff contains six measures of eighth-note runs with fingerings 5, 3, 1, 2, 3, 1. The lower staff contains six measures of eighth-note runs with fingerings 1, 2, 3, 1, 2, 3.

Commodo.

Nº 79.

The first system of exercise Nº 79 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and A major. The upper staff contains six measures of quarter-note runs with fingerings 1, 2, 3, 1, 2, 3. The lower staff contains six measures of quarter-note runs with fingerings 5, 1, 2, 3, 1, 2.

The second system of exercise Nº 79 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and A major. The upper staff contains six measures of quarter-note runs with fingerings 2, 3, 1, 2, 3, 1. The lower staff contains six measures of quarter-note runs with fingerings 2, 3, 1, 2, 3, 1. Dynamics include piano (*p*) and forte (*f*).

The third system of exercise Nº 79 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and A major. The upper staff contains six measures of quarter-note runs with fingerings 2, 1, 4, 1, 2, 3. The lower staff contains six measures of quarter-note runs with fingerings 2, 1, 4, 1, 2, 3. Dynamics include piano (*p*).

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.

Nº 83. Allegretto.

mf cresc. f mf cresc. f dim.

Nº 84. Allegretto.

f

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

Nº 85. Allegretto.

dolce marcato. marcato.

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.

Andante.

No 89.

Allegretto.

No 90.

p
marcato.

Scale in A minor. | Escala de La menor

mf

p

Allegretto.
dolce.
No 91.

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

p

Commodo.

No 92.

Musical score for No 92, Commodo. The score consists of four systems of piano accompaniment. The first system is marked *dolce.* and includes fingerings (3, 5, 3, 1, 5, 2, 1, 4, 2) and accents. The second system continues the piece. The third system is marked *f* and *p*. The fourth system concludes the piece.

Moderato.

No 93.

Musical score for No 93, Moderato. The score consists of three systems of piano accompaniment. The first system is marked *mf* and includes fingerings (1, 2, 3, 3, 4, 5, 3, 2, 3, 4, 1, 3, 2, 1). The second system is marked *marcato.* and includes fingerings (5, 3, 1, 5, 4, 2, 1, 2, 3, 4, 1, 3). The third system is marked *f* and includes fingerings (2, 3, 1, 2, 3, 1, 2, 5, 3, 1, 2, 3, 4, 5).

Allegro
(Lively) (Alegre)

No 96.

1 2 3 4 5 3 1

mf

1 2 1

1 2 1

1 2 3 4 5 3

2 1 *cresc.*

1 2 1

5 2 1

4 2 1

5 2 1

f

1

dim.

1 2 3 4

cresc.

mf

cresc.

f

Allegretto.

No 97.

3 4 3

4 2

3 3 4 2 3 1

4 2 1

mf

f

dim.

1 2 1

5

1 2 1 2 3 4

mf *cresc.*

No. 98. *Allegro.* *mf*

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 for 'Nº 100' consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains six measures of music with various fingerings (1, 2, 3, 4, 5) and accents. The bass staff begins with a bass clef and contains six measures of music, primarily consisting of eighth notes. The dynamic marking *mf* is placed in the first measure of the treble staff.

The second system of music consists of two staves. The treble staff begins with a treble clef and contains six measures of music with fingerings (2, 3, 4, 5) and accents. The bass staff begins with a bass clef and contains six measures of music, primarily consisting of eighth notes. The dynamic marking *f* is placed in the first measure of the treble staff.

The third system of music consists of two staves. The treble staff begins with a treble clef and contains six measures of music with fingerings (1, 2, 3, 4, 5) and accents. The bass staff begins with a bass clef and contains six measures of music, primarily consisting of eighth notes. The system includes first and second endings in the treble staff, marked with '1.' and '2.'. The dynamic marking *dim.* is placed in the final measure of the treble staff.

The fourth system of music consists of two staves. The treble staff begins with a treble clef and contains six measures of music with fingerings (1, 2, 3, 4, 5) and accents. The bass staff begins with a bass clef and contains six measures of music, primarily consisting of eighth notes. The dynamic markings *mf*, *f*, and *p* are placed in the first, fifth, and sixth measures of the treble staff, respectively.

The fifth system of music consists of two staves. The treble staff begins with a treble clef and contains six measures of music with fingerings (1, 2, 3, 4, 5) and accents. The bass staff begins with a bass clef and contains six measures of music, primarily consisting of eighth notes. The dynamic marking *f* is placed in the fifth measure of the treble staff.

The sixth system of music consists of two staves. The treble staff begins with a treble clef and contains six measures of music with fingerings (1, 3, 2, 1, 3, 5, 2, 1, 3) and accents. The bass staff begins with a bass clef and contains six measures of music, primarily consisting of eighth notes. The dynamic markings *p* and *f* are placed in the second and fifth measures of the treble staff, respectively.

Allegro moderato.

Nº 101.

The first system of music features a treble and bass clef. The treble clef part begins with a series of sixteenth-note runs, marked with a *mf* dynamic. The bass clef part provides a simple accompaniment. Fingerings are indicated with numbers 1-5.

The second system continues the piece. The treble clef part shows a *cresc.* (crescendo) and a *f* (forte) dynamic. The bass clef part includes a *dim.* (diminuendo) marking. The system concludes with a double bar line.

The third system is marked *mf*. The treble clef part features a 3/8 time signature and a 3/8 note. The bass clef part continues with sixteenth-note runs. The system ends with a double bar line.

The fourth system continues with a *cresc.* marking. The treble clef part has a 3/8 time signature and a 3/8 note. The bass clef part features sixteenth-note runs. The system ends with a double bar line.

The fifth system is marked *p* (piano) and includes *cresc.* and *dim.* markings. The treble clef part has a 3/8 time signature and a 3/8 note. The bass clef part features sixteenth-note runs. The system ends with a double bar line.

The sixth system includes *cresc.* and *dim.* markings. The treble clef part has a 3/8 time signature and a 3/8 note. The bass clef part features sixteenth-note runs. The system ends with a double bar line.

The seventh system includes a *cresc.* marking. The treble clef part has a 3/8 time signature and a 3/8 note. The bass clef part features sixteenth-note runs. The system ends with a double bar line.

Nº 102. Moderato.

dolce.

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

23

cresc. *p*

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

f

Nº 103. Allegro moderato.

dolce.

f

f

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. Both systems feature a melody in the treble clef and a rhythmic accompaniment in the bass clef. The music is in a minor key and includes various articulations and dynamics.

No. 104.

Allegretto.

dolce.

cresc.

Piano system with two staves. The treble clef staff contains a melody with various articulations and dynamics, including 'dim.'. The bass clef staff provides a rhythmic accompaniment. The music is in a minor key and includes various articulations and dynamics.

Piano system with two staves. The treble clef staff contains a melody with various articulations and dynamics, including 'cresc.', 'p', 'cresc.', 'f', and 'dim.'. The bass clef staff provides a rhythmic accompaniment. The music is in a minor key and includes various articulations and dynamics.

Piano system with two staves. The treble clef staff contains a melody with various articulations and dynamics, including 'dolce.'. The bass clef staff provides a rhythmic accompaniment. The music is in a minor key and includes various articulations and dynamics.

Piano system with two staves. The treble clef staff contains a melody with various articulations and dynamics, including 'p'. The bass clef staff provides a rhythmic accompaniment. The music is in a minor key and includes various articulations and dynamics.

Piano system with two staves. The treble clef staff contains a melody with various articulations and dynamics, including 'cresc.', 'p', 'cresc.', and 'f'. The bass clef staff provides a rhythmic accompaniment. The music is in a minor key and includes various articulations and dynamics.

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, 1, 2, 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 includes fingerings such as 5, 2, and 5. The second system features a crescendo (*crese.*) and a piano (*p*) dynamic, with fingerings like 1, 4, 5, 3, 2, 1, and 5. The third system also includes a crescendo (*crese.*) and a forte (*f*) dynamic, with fingerings such as 4, 5, 3, 2, 1, 4, 3, 2, 1, and 4. The fourth system starts with a piano (*p*) dynamic and includes fingerings like 5, 4, 3, 2, 1, and 4. The fifth system features a crescendo (*crese.*) followed by a decrescendo (*decresc.*), with fingerings such as 1, 3, 2, 3, 1, 3, 1, 5, 1, and 1.

Nº 2. On the Playground.

Nº 2. En el patio de juego

Allegro.
Vivo. f.

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 piece begins with a piano (*p*) dynamic and includes fingerings such as 1, 3, 3, 2, 1, 3, 3, 2, and 4. The bass line features a steady eighth-note accompaniment.

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 intricate melodic patterns, and the left hand maintains its 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 has a rhythmic accompaniment. Dynamics include *mf*. The system ends with a double bar line and repeat signs.

No. 3. Song without words.

No. 3. Canción sin palabras

F. SPINDLER.

First system of the piano score for 'No. 3. Canción sin palabras'. The tempo is marked *Dolcemente.* and the dynamics are *p*. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment.

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

Fourth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic 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 3 3 1 3 1 5 4

Fine.

Trio.

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

p

3 3

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

mf *p*

5 2 1 5 3 5 3

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

p

3 4 2 1

Polka D. C. al Fine.

Nº 6. Song without words.

Nº 6. Canto sin palabras

F. SPINDLER.

Tranquillo.

p

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

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

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

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

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

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.

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 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 a similar pattern with fingerings 3 2 1 3 and 1 2 3 1. The exercise is divided into four measures.

Nº 22.

sempre legato.

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

Nº 23.

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

Exercise Nº 26 consists of two staves in common time. The right hand plays eighth-note patterns with fingerings 1 2 3 4 and 4 3 2 1. The left hand plays a similar pattern with fingerings 4 3 2 1 and 1 2 3 4. The exercise is divided into four measures.

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

2. C minor Do menor

3. G major Sol mayor

4. G minor Sol menor

5. D major Re mayor

6. D minor Re menor

7. A major La mayor

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