

Technische Studien

Etudes techniques Technical Studies

Volume II

I

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1. $\text{1 2 4 0 1 1 2 4 0 1 0 2 4 2 1 1 0 2 4 1 0 2 4 1}$

2. $\text{1 1 2 4 2 0 1 3 4 3 0 1 1 2 4 1 2 4 1 2 3 2 1 3 2 0 4 2 0 4 2 3}$

3. $\text{4 0 1 2 4 2 0 1 1 2 4 2 0 1 2 1 3 4 2 0 4 2 0 4 2 4 0}$

4. $\text{1 1 2 4 2 0 1 1 3 4 0 1 1 2 4 2 0 1 1 0 4 2 0 4 2 0 4 2 3}$

5. $\text{2 1 3 4 0 1 1 3 4 0 1 1 2 4 1 2 3 2 0 2 1 2 0 2 4 1}$

6. $\text{0 1 3 4 0 1 3 4 1 3 4 0 1 1 1 3 4 3 1 2 0 2 4 1 0 2 4 1}$

7. $\text{2 4 0 1 3 4 0 1 1 2 1 1 2 4 1 0 2 4 1}$

8. $\text{1 0 1 1 0 1 1 3 4 1 0 2 4 1 0 2 4 1}$

9. $\text{1 1 1 1 1 1 1 2 4 1 3 4 2 4 2 3 2 4 2 2}$

10. $\text{4 0 1 0 1 1 1 1 2 1 3 4 2 3 2 4 2 4 2 4 0}$

11. $\text{1 1 1 1 1 1 2 4 1 3 4 2 3 2 2 2 2 2}$

II^a II^a I^a I^a I^a I^a I^a I^a I^a I^a III^a II^a I^a

12. Musical staff 12: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 1 1, 1, 1 1, 0 1 2 3, 1 2 4, 1 2 3, 2 3, 2, 2, 2, 2. Position: IIª.

13. Musical staff 13: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 2 4 1, 1, 1, 1, 1 3, 4, 2, 1, 2, 4, 4. Position: IIIª, IIª, Iª.

14. Musical staff 14: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 1 1, 1, 1, 0 1 2 3, 1 2 4, 1 2 3, 1 2 4, 1 2 4, 1 2 4, 3. Position: IIª, Iª.

15. Musical staff 15: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 2 4 1, 1, 1, 1, 1 2 4, 1 2 3, 2, 3, 4, 2, 4, 2, 2, 4. Position: IIIª, Iª, Iª.

16. Musical staff 16: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 1 1, 1, 1, 1, 1 3, 4, 3, 2, 4, 2, 2, 2, 3. Position: IIª, Iª, Iª, IIª.

17. Musical staff 17: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 2 4 1, 1, 1, 1 2 4, 0 1 3, 4, 1 3, 1 0 3, 4, 2 4, 2, 2, 4. Position: IIIª, IIª.

18. Musical staff 18: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 1 1, 1, 1, 1, 1 3, 4, 3, 2, 4, 2 4, 2 4, 2 4, 2 3. Position: IIIª, IIª, IIª.

19. Musical staff 19: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 1 1, 0, 1, 0 1, 1 2 4, 1 2 3, 2, 3, 0, 4, 2, 0 4, 2. Position: IIIª, IIª.

20. Musical staff 20: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 2 4 1 2, 1 2 3, 2 4, 1 2, 1, 0 1, 1 3, 4, 3, 0 4, 2, 0 4, 2, 4. Position: IIIª, IIª.

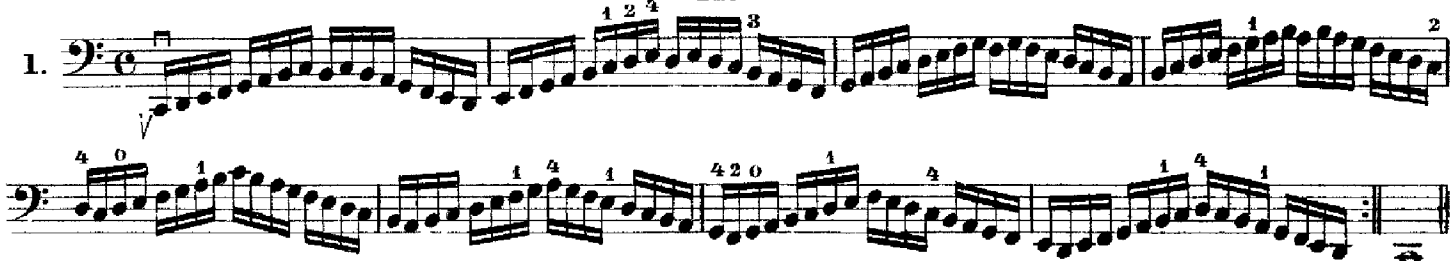
21. Musical staff 21: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 1 1, 0 1, 1, 0 1, 1, 0 1 3, 4, 0 4, 3, 0 4, 2, 0 4, 2. Position: IIIª, IIª.

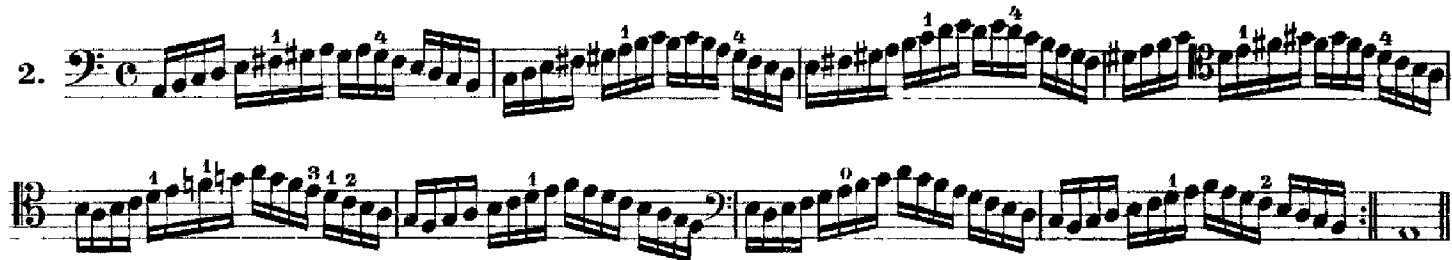
22. Musical staff 22: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 2 4 0, 1 2 3, 2 4, 1, 1, 1 2, 1 3, 4, 3, 2, 1, 0 2, 1, 0 4. Position: Iª.

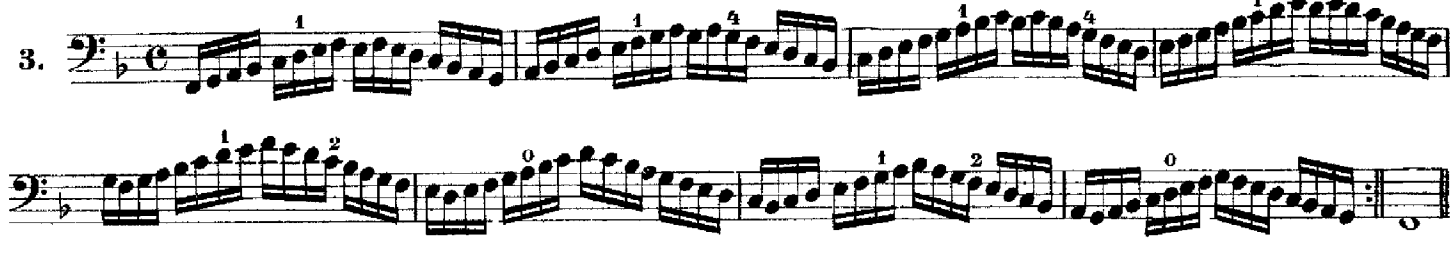
23. Musical staff 23: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 1 2 4, 0 1, 1, 0 1, 1, 2, 1, 2, 0 2, 1 3, 0 2, 1. Position: Iª.

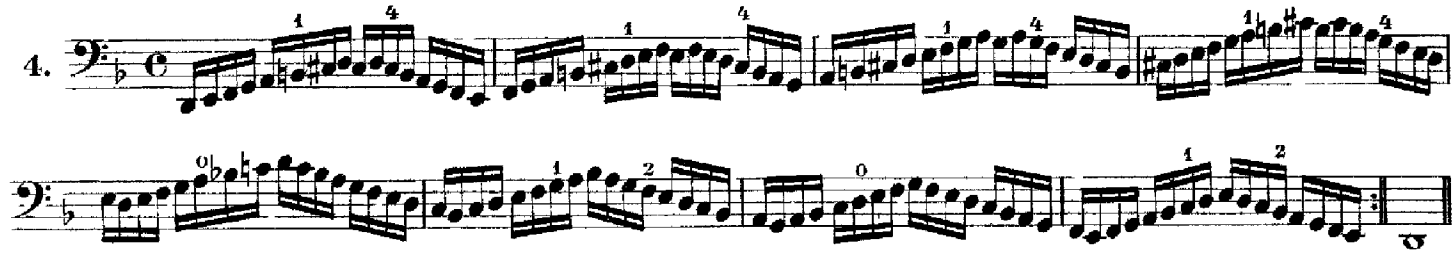
24. Musical staff 24: Bass clef, C major, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings: 2 4, 1 2 3, 2 4, 1, 1, 2 4, 0 1, 1 3, 4, 1 2, 0 2, 1 3, 0 2, 1, 0 4. Position: Iª.

II.

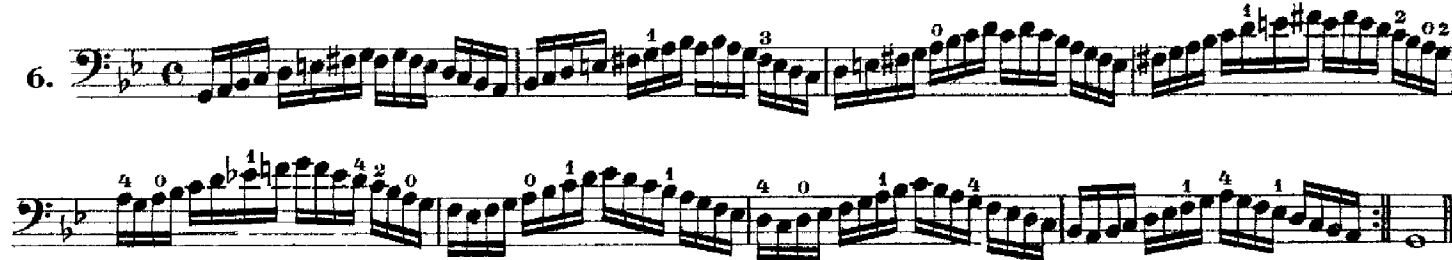
1. 

2. 

3. 

4. 

5. 

6. 

7. Musical notation for exercise 7, first staff. Bass clef, common time, key signature of two flats. The exercise consists of a single line of music with various fingering numbers (1, 2) and a trill-like figure at the end. **II^a**

Musical notation for exercise 7, second staff. Bass clef, common time, key signature of two flats. Continuation of exercise 7 with various fingering numbers (1, 2, 4, 0) and a trill-like figure at the end. **II^a**

8. Musical notation for exercise 8, first staff. Bass clef, common time, key signature of two flats. The exercise consists of a single line of music with various fingering numbers (1, 3, 2, 2) and a trill-like figure at the end. **II^a**

Musical notation for exercise 8, second staff. Bass clef, common time, key signature of two flats. Continuation of exercise 8 with various fingering numbers (4, 0, 1, 1, 4, 0, 4, 1, 1, 1) and a trill-like figure at the end. **II^a**

9. Musical notation for exercise 9, first staff. Bass clef, common time, key signature of two flats. The exercise consists of a single line of music with various fingering numbers (1, 1, 3, 4, 4, 1, 3, 4, 1, 1, 3, 2, 1, 4, 1, 1, 2, 4, 1, 1, 2, 4) and a trill-like figure at the end. **II^a III^a II^a I^a**

Musical notation for exercise 9, second staff. Bass clef, common time, key signature of two flats. Continuation of exercise 9 with various fingering numbers (4, 1, 1, 4, 4, 2, 4, 3, 1, 1, 4, 3, 1, 4, 3, 1, 1, 4, 4) and a trill-like figure at the end. **I^a II^a III^a III^a**

10. Musical notation for exercise 10, first staff. Bass clef, common time, key signature of two flats. The exercise consists of a single line of music with various fingering numbers (4, 0, 1, 4, 1, 1, 1, 1, 1, 1, 1, 4, 1) and a trill-like figure at the end. **II^a**

Musical notation for exercise 10, second staff. Bass clef, common time, key signature of two flats. Continuation of exercise 10 with various fingering numbers (3, 1, 1, 4, 3, 1, 4, 1, 1, 4, 4, 3, 1, 1, 4, 4, 1, 1, 4, 1) and a trill-like figure at the end. **II^a II^a III^a**

11. Musical notation for exercise 11, first staff. Bass clef, common time, key signature of two flats. The exercise consists of a single line of music with various fingering numbers (1, 1, 3, 4, 1, 1, 3, 1, 4, 1, 3, 4, 1, 1, 3, 2, 1, 1, 2, 1, 1, 4, 1, 1, 2, 3, 1, 2, 4) and a trill-like figure at the end. **III^a IV^a III^a II^a**

Musical notation for exercise 11, second staff. Bass clef, common time, key signature of two flats. Continuation of exercise 11 with various fingering numbers (4, 1, 1, 4, 4, 3, 1, 1, 4, 3, 1, 4, 1, 1, 4, 4, 3, 1, 1, 4, 4) and a trill-like figure at the end. **II^a III^a IV^a**

12. Musical notation for exercise 12, first staff. Bass clef, common time, key signature of two flats. The exercise consists of a single line of music with various fingering numbers (1, 3, 4, 1, 2, 1, 2, 4, 1, 1, 0, 1, 2, 3, 1, 0, 1, 4, 2, 4, 2, 0, 1, 1, 1, 2, 2) and a trill-like figure at the end. **II^a**

Musical notation for exercise 12, second staff. Bass clef, common time, key signature of two flats. Continuation of exercise 12 with various fingering numbers (1, 1, 1, 2, 3, 2, 1, 4, 1, 1, 2, 3, 3, 4, 2, 1, 1, 2, 3, 4, 1, 1, 3, 4) and a trill-like figure at the end. **II^a**

13.

14.

15.

16.

17.

18.

19. 



20. 



21. 



22. 



23. 



24. 



III.

1. 

2. 

3. 

4. 

5. 

6. 

7. Musical notation for exercise 7. It consists of two staves: a bass staff and a treble staff. The key signature is C major and the time signature is 2/4. The exercise features sixteenth-note patterns with various fingering numbers (1, 2, 4, 0) and a first ending bracket labeled *I^a*.

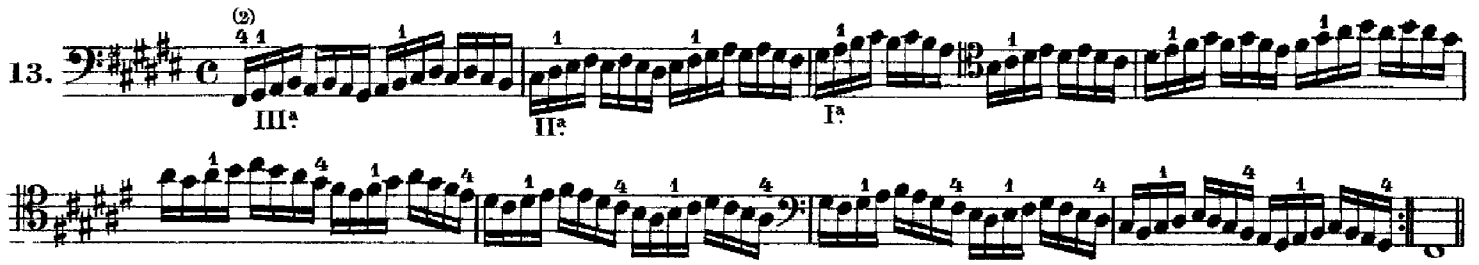
8. Musical notation for exercise 8. It consists of two staves: a bass staff and a treble staff. The key signature is C major and the time signature is 2/4. The exercise features sixteenth-note patterns with various fingering numbers (1, 4).


9. Musical notation for exercise 9. It consists of two staves: a bass staff and a treble staff. The key signature is C major and the time signature is 2/4. The exercise features sixteenth-note patterns with various fingering numbers (1, 3, 4, 1, 2, 3, 4) and two first ending brackets labeled *II^a* and *I^a*.

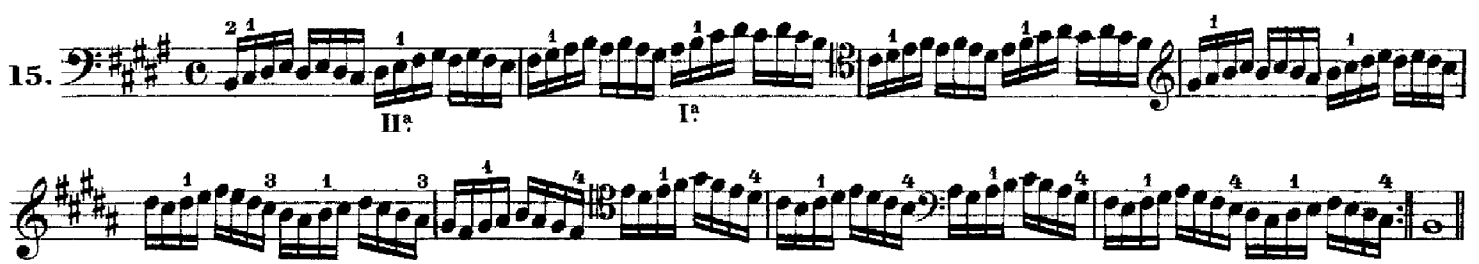
10. Musical notation for exercise 10. It consists of two staves: a bass staff and a treble staff. The key signature is C major and the time signature is 2/4. The exercise features sixteenth-note patterns with various fingering numbers (1, 0, 4) and a first ending bracket labeled *I^a*.

11. Musical notation for exercise 11. It consists of two staves: a bass staff and a treble staff. The key signature is C major and the time signature is 2/4. The exercise features sixteenth-note patterns with various fingering numbers (1, 1, 2, 4) and three first ending brackets labeled *III^a*, *II^a*, and *I^a*.

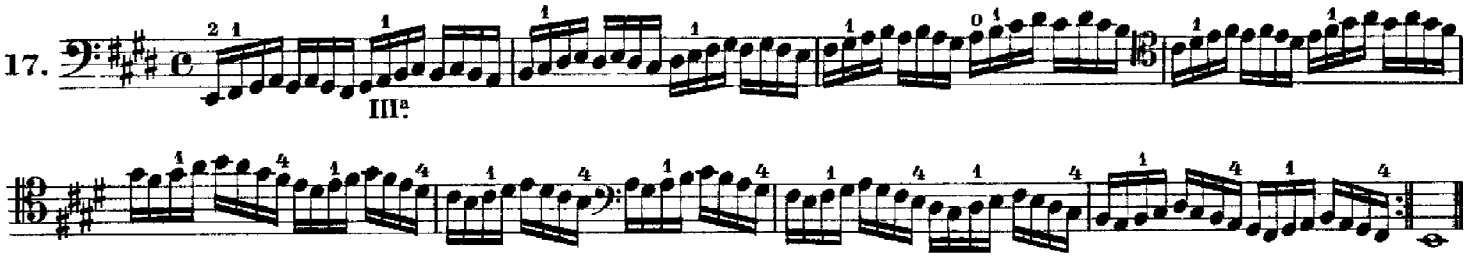
12. Musical notation for exercise 12. It consists of two staves: a bass staff and a treble staff. The key signature is C major and the time signature is 2/4. The exercise features sixteenth-note patterns with various fingering numbers (2, 1, 1, 0, 1) and a first ending bracket labeled *II^a*.

13. 

14. 

15. 

16. 

17. 

18. 

19.

20.

21.

22.

23.

24.

VI.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

13. 



14. 



15. 



16. 



17. 



18. 



19. 



20. 



21. 



22. 



23. 



24. 



V.

1. Musical notation for exercise 1, first system. Bass clef, C major, 4/4 time. Includes a 'V' marking below the staff.

2. Musical notation for exercise 2, first system. Bass clef, C major, 4/4 time.

3. Musical notation for exercise 3, first system. Bass clef, B-flat major, 4/4 time.

4. Musical notation for exercise 4, first system. Bass clef, B-flat major, 4/4 time.

5. Musical notation for exercise 5, first system. Bass clef, B-flat major, 4/4 time.

6. Musical notation for exercise 6, first system. Bass clef, B-flat major, 4/4 time.

7. 
8. 
9. 
10. 
11. 
12. 

13. III^a - - - II^a I^a

14. IV^a III^a II^a I^a

15. II^a I^a

16. II^a I^a

17. I^a

18. I^a

19. I^a

20. III^a II^a

III^b

21. I^a

22. II^b

23. I^a

24. I^a

VI.

1. 







2. 







II^a III^a

3. 







II^a

4.

III^a IV^a 6

5.

6.

7.

II^a
I^a
II^a

8.

II^a

9.

III^a II^a II^a
I^a
II^a III^a

10. 









11. 









12. 







13.

13.

14.

14.

15.





15.

16.    

Exercise 16 is a 16-measure piece in 2/4 time with a key signature of two sharps (F# and C#). The notation is arranged in four systems. The first system contains the first two measures with fingering 1 2 2 and fret markers III^a and II^a. The second system contains measures 3-4 with fret marker I^a. The third system contains measures 5-6 with fingering 1 2 2 and fret marker III^a. The fourth system contains measures 7-8 with fingering 2 2 1 and fret marker III^a.

17.    

Exercise 17 is a 16-measure piece in 2/4 time with a key signature of two sharps. The notation is arranged in four systems. The first system contains measures 1-2 with fingering 2 2 and fret markers IV^a and III^a. The second system contains measures 3-4 with fret marker II^a. The third system contains measures 5-6 with fingering 1 2 2 and fret marker II^a. The fourth system contains measures 7-8 with fingering 2 2 1 and fret markers III^a and IV^a.

18.    

Exercise 18 is a 16-measure piece in 2/4 time with a key signature of two sharps. The notation is arranged in four systems. The first system contains measures 1-2 with fingering 1 2 2 and fret markers IV^a and III^a. The second system contains measures 3-4 with fret markers II^a and I^a. The third system contains measures 5-6 with fingering 1 2 2 and fret marker II^a. The fourth system contains measures 7-8 with fingering 2 2 1 and fret markers III^a and IV^a.

19.

20.

21.

Bowings for part I

1-24.

a. b.

e. d. e. f.

g h. i. k.

l m.

n o.

p. q.

Bowings for part II

1-24.

a. b.

c. d.

e. f.

Bowings for part III

1-24.

a. b.

G.B.

c. d.

First staff of music for part IV, measures c. d. It features a bass clef, a common time signature, and a series of eighth notes with slurs and accents.

e. f

Second staff of music for part IV, measures e. f. It continues the eighth-note pattern with slurs and accents.

Bowings for part IV
1 - 24.

a. b.

Third staff of music for part IV, measures a. b. It shows a sequence of eighth notes with slurs and accents, ending with "etc.".

c. d.

Fourth staff of music for part IV, measures c. d. It continues the eighth-note pattern with slurs and accents, ending with "etc.".

e. f

Fifth staff of music for part IV, measures e. f. It continues the eighth-note pattern with slurs and accents, ending with "etc.".

Bowings for part V
1 - 24.

a. b.

First staff of music for part V, measures a. b. It shows a sequence of eighth notes with slurs and accents, ending with "etc.".

c. d.

Second staff of music for part V, measures c. d. It includes a dynamic marking 'v' (pizzicato) and continues the eighth-note pattern with slurs and accents, ending with "etc.".

e. f

Third staff of music for part V, measures e. f. It continues the eighth-note pattern with slurs and accents, ending with "etc.".

Bowings for part VI
1 - 24.

a. b.

First staff of music for part VI, measures a. b. It shows a sequence of eighth notes with slurs and accents, ending with "etc.".

c. d.

Second staff of music for part VI, measures c. d. It continues the eighth-note pattern with slurs and accents, ending with "etc.".

e. f.

Third staff of music for part VI, measures e. f. It continues the eighth-note pattern with slurs and accents, ending with "etc.".

VII.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

VIII.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

IX.

1. 


2. 


3. 


4. 


5. 


6. 


7.

 8.

 9.

 10.

 11.

 12.

13. *Iª*

IIª

14. *p*

p

15. *p*

p

16. *Iª*

p

17. *p*

p

18. *IIª* *Iª*

p

X.

1. 

2. 

3. 

4. 

5. 

6. 

1. 

2. 

3. 

4. 

5. 

6. 

1. 

2. 

7. Musical notation for exercise 7, featuring bass and treble clefs, a key signature of two flats, and a common time signature. The exercise includes fingering numbers (1, 2, 4) and dynamic markings (p). It is divided into two parts labeled II^a and I^a.

8. Musical notation for exercise 8, featuring bass and treble clefs, a key signature of two flats, and a common time signature. The exercise includes fingering numbers (1, 2, 4, 0) and dynamic markings (p).

9. Musical notation for exercise 9, featuring bass and treble clefs, a key signature of two flats, and a common time signature. The exercise includes fingering numbers (1, 2, 4) and dynamic markings (p). It is divided into two parts labeled I^a.

10. Musical notation for exercise 10, featuring bass and treble clefs, a key signature of two flats, and a common time signature. The exercise includes fingering numbers (1, 2, 4) and dynamic markings (p). It is divided into two parts labeled I^a.

11. Musical notation for exercise 11, featuring bass and treble clefs, a key signature of two flats, and a common time signature. The exercise includes fingering numbers (1, 2, 4) and dynamic markings (p). It is divided into two parts labeled II^a and I^a.

12. Musical notation for exercise 12, featuring bass and treble clefs, a key signature of two flats, and a common time signature. The exercise includes fingering numbers (1, 2, 4) and dynamic markings (p).

13. 13. C I^{a}

II^{a} I^{a}

14. 14. II^{a} I^{a}

II^{a} I^{a}

15. 15. C I^{a}

II^{a} I^{a}

16. 16. II^{a} I^{a}

II^{a} I^{a}

17. 17. C I^{a}

II^{a} I^{a}

18. 18. II^{a} I^{a}

II^{a} I^{a}

XI.

1. 



2. 



3. 



4. 



5. 



6. 





7. I^a

8. I^a

9. I^a

10. II^a I^a

11. II^a I^a

12. I^a


13. 



14. 



15. 



16. 



17. 



18. 



19. 



20. 



21. 



22. 



23. 



24. 



XII.

1.

2.

3.

4. Musical score for exercise 4, measures 1-12. It consists of four staves: Bass, Treble, Treble, and Bass. The piece is in 6/8 time with a key signature of one flat. It features complex sixteenth-note patterns and fingerings (1-4). A double bar line with a repeat sign is at measure 6, and another double bar line with a repeat sign is at measure 12. The marking "IIª" appears below the first and last staves.

5. Musical score for exercise 5, measures 1-12. It consists of four staves: Bass, Treble, Treble, and Bass. The piece is in 6/8 time with a key signature of two flats. It features complex sixteenth-note patterns and fingerings (1-4). A double bar line with a repeat sign is at measure 6, and another double bar line with a repeat sign is at measure 12.

6. Musical score for exercise 6, measures 1-12. It consists of four staves: Bass, Treble, Treble, and Bass. The piece is in 6/8 time with a key signature of one flat. It features complex sixteenth-note patterns and fingerings (1-4). A double bar line with a repeat sign is at measure 6, and another double bar line with a repeat sign is at measure 12.

7. II^{a} I^{a}

 II^{a} II^{a}

8.

 II^{a} II^{a}

9.

10.

II^a I^a

II^a

Detailed description: This exercise is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four staves. The first staff is in bass clef and contains two measures of sixteenth-note runs, with fingerings 2, 1, 1, 4, 4, 1 and 1, 1, 1, 4, 4, 1. The second staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 1, 1, 3, 1, 1, 3 and 1, 1, 3, 1, 1, 3. The third staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 2, 4, 2, 2, 2, 4 and 2, 2, 2, 4, 2, 2. The fourth staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 2, 4, 2, 1, 3, 2 and 1, 4, 2, 4, 2, 4. The exercise concludes with a double bar line and a fermata.

11.

II^a

Detailed description: This exercise is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four staves. The first staff is in bass clef and contains two measures of sixteenth-note runs, with fingerings 2, 1, 1, 4, 4, 1 and 1, 1, 1, 4, 4, 1. The second staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 1, 1, 4, 1, 3, 1 and 1, 1, 3, 1, 1, 3. The third staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 2, 4, 2, 2, 2, 4 and 2, 2, 2, 4, 2, 2. The fourth staff is in bass clef and contains two measures of sixteenth-note runs, with fingerings 2, 1, 4, 2, 1, 4 and 2, 1, 4, 2, 1, 4. The exercise concludes with a double bar line and a fermata.

12.

Detailed description: This exercise is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four staves. The first staff is in bass clef and contains two measures of sixteenth-note runs, with fingerings 1, 1, 4, 1, 1, 4 and 1, 1, 1, 4, 1, 1. The second staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 1, 1, 3, 1, 1, 3 and 1, 1, 3, 1, 1, 3. The third staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 2, 4, 2, 2, 2, 4 and 2, 2, 2, 4, 2, 2. The fourth staff is in treble clef and contains two measures of sixteenth-note runs, with fingerings 2, 4, 2, 2, 2, 4 and 2, 2, 2, 4, 2, 2. The exercise concludes with a double bar line and a fermata.

13.

14.

15.

16. Musical score for exercise 16, measures 1-8. Bass clef, 2/4 time, key of D major. Fingerings: 1, 2, 4, 1, 1, 4, 1, 4. Hand positions: IIª, Iª. Treble clef staves show melodic lines with fingerings 1, 3, 1, 3, 1, 3, 1, 3. A second treble clef staff shows a more complex melodic line with fingerings 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2.

17. Musical score for exercise 17, measures 1-8. Bass clef, 2/4 time, key of D major. Fingerings: 1, 1, 4, 1, 0, 1, 1, 3, 1, 1, 4, 1, 1, 4. Hand position: IIª. Treble clef staves show melodic lines with fingerings 1, 3, 1, 3, 1, 3, 1, 3. A second treble clef staff shows a complex melodic line with fingerings 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2. A third treble clef staff shows a complex melodic line with fingerings 2, 1, 4, 3, 4, 1, 0, 1, 3, 4, 0, 3, 0, 1, 0, 4.

18. Musical score for exercise 18, measures 1-8. Bass clef, 2/4 time, key of D major. Fingerings: 2, 4, 1, 1, 2, 1, 1, 4, 1, 1, 4. Hand positions: IIIª, IIª, Iª. Treble clef staves show melodic lines with fingerings 1, 3, 1, 3, 1, 3, 1, 3. A second treble clef staff shows a complex melodic line with fingerings 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2, 2, 4, 2. A third treble clef staff shows a complex melodic line with fingerings 3, 1, 4, 1, 1, 3, 1, 0, 3, 0, 1, 0, 4, 2, 1, 4.

19.

20.

21.

22. 

23. 

24. 

Bowings for part VII

1 - 24.

a. b.



c. d. e. f.



g. h. i. k.



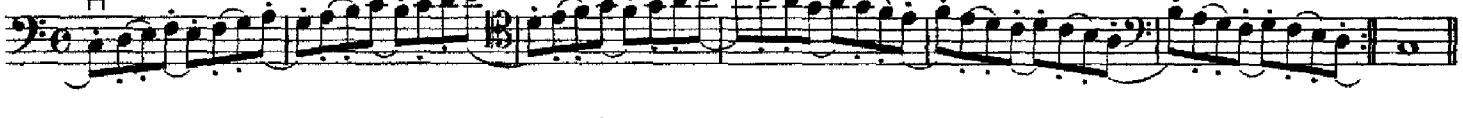
l. m.



n. o.



p. q.



Bowings for part VIII

1 - 24.

a. b.



c. d.



e. f.



Bowings for part IX

1 - 24.

a. b.



c. d.



e. f.



Bowings for part X
1 - 24.

a. b.



c. d.



e. f.



Bowings for part XI
1 - 24.

a. b.



c. d.



e. f.



Bowings for part XII
1 - 24.

a. b.



c. d.



e. f.

