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SCALES AND ARPEGGIOS

FOR THE PIANOFORTE

WITH

PREPARATORY EXERCISES

DESIGNED TO FACILITATE THEIR EXECUTION

BY

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PART I.—SCALES.

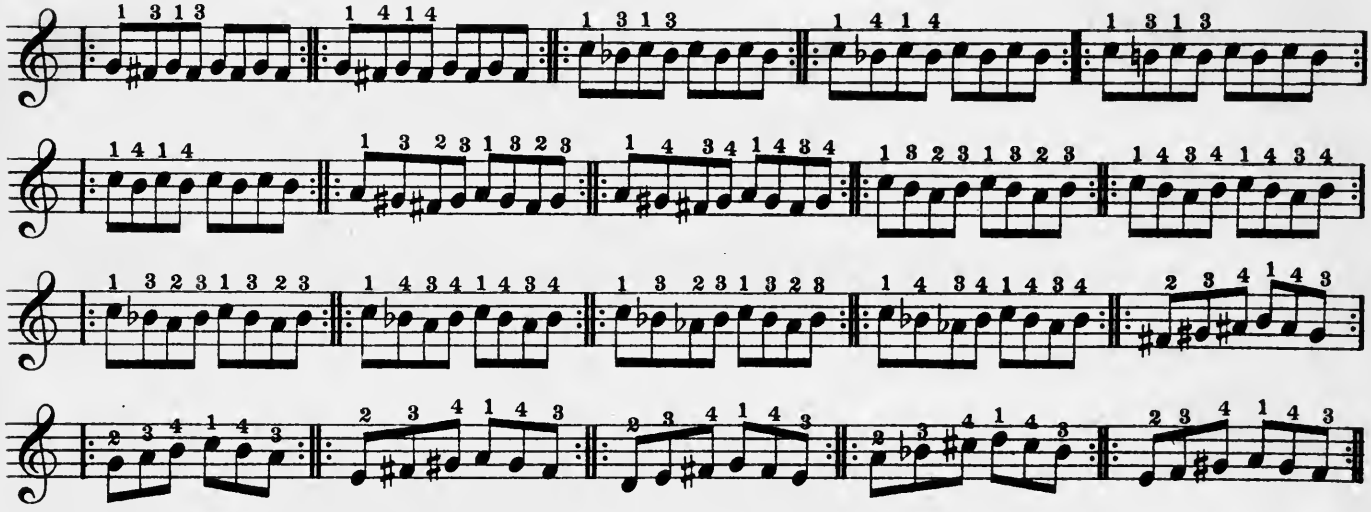
The peculiarity which distinguishes scale-playing from other kinds of pianoforte technique is the passing of the thumb under the fingers, or, in the reverse direction, of the fingers over the thumb. The following Preparatory Exercises will be of service, as facilitating the acquirement of the necessary movements.

The Exercises are arranged in order of progressive difficulty.

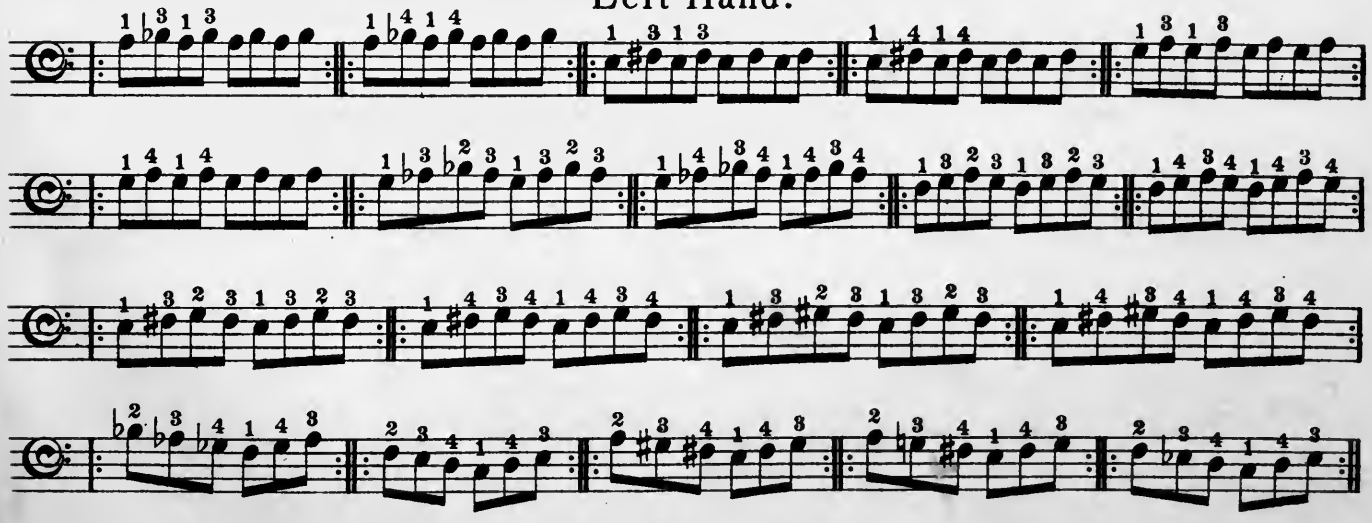
PREPARATORY EXERCISES.

I. The thumb rises vertically from its key, and remains in the same position underneath the fingers, until again required.

Right Hand.

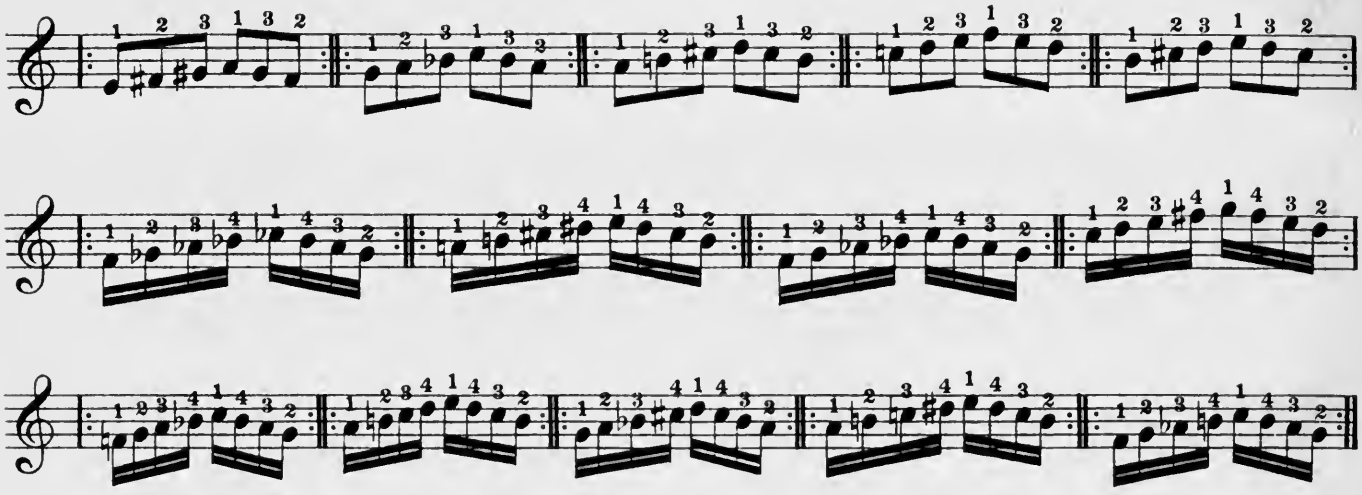


Left Hand.

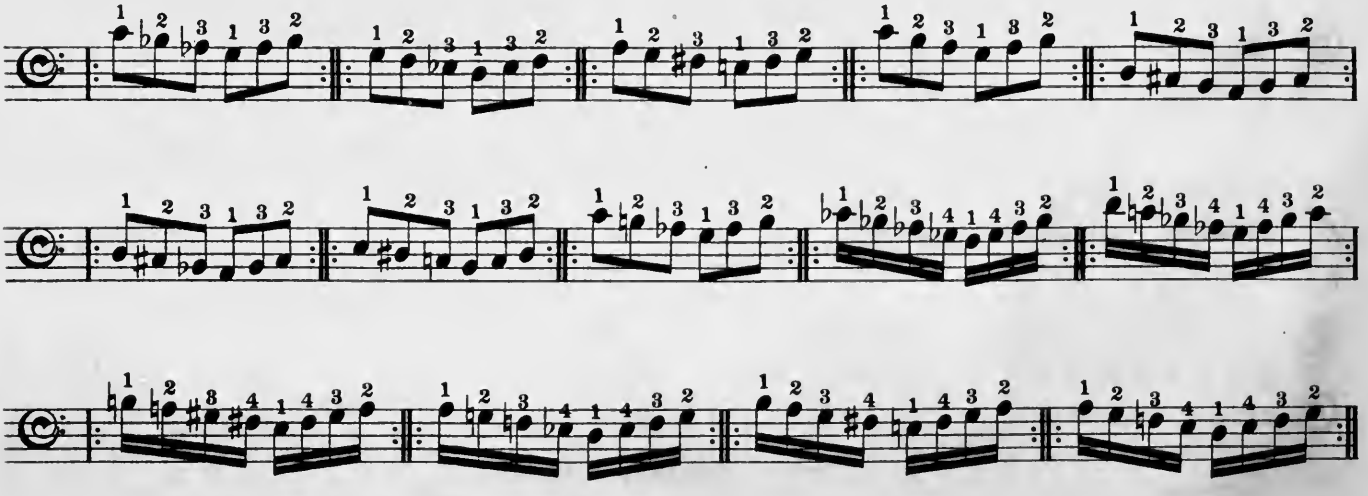


II. In ascending with the right hand, at the moment of striking a key with any one of the fingers engaged, the thumb passes underneath and a little beyond it, so as to arrive above its own key in time to fall upon it vertically. In descending, the thumb first rises vertically from its key, as the one immediately below it is struck, and then passes freely outwards at the moment of striking the next after this. Consequently, the thumb arrives above its own key *before* it is wanted, when playing descending groups of *four* notes. The movements for the left hand correspond to those for the right, but in the opposite direction, the ascending movements of one hand being the same as the descending movements of the other.

Right Hand.

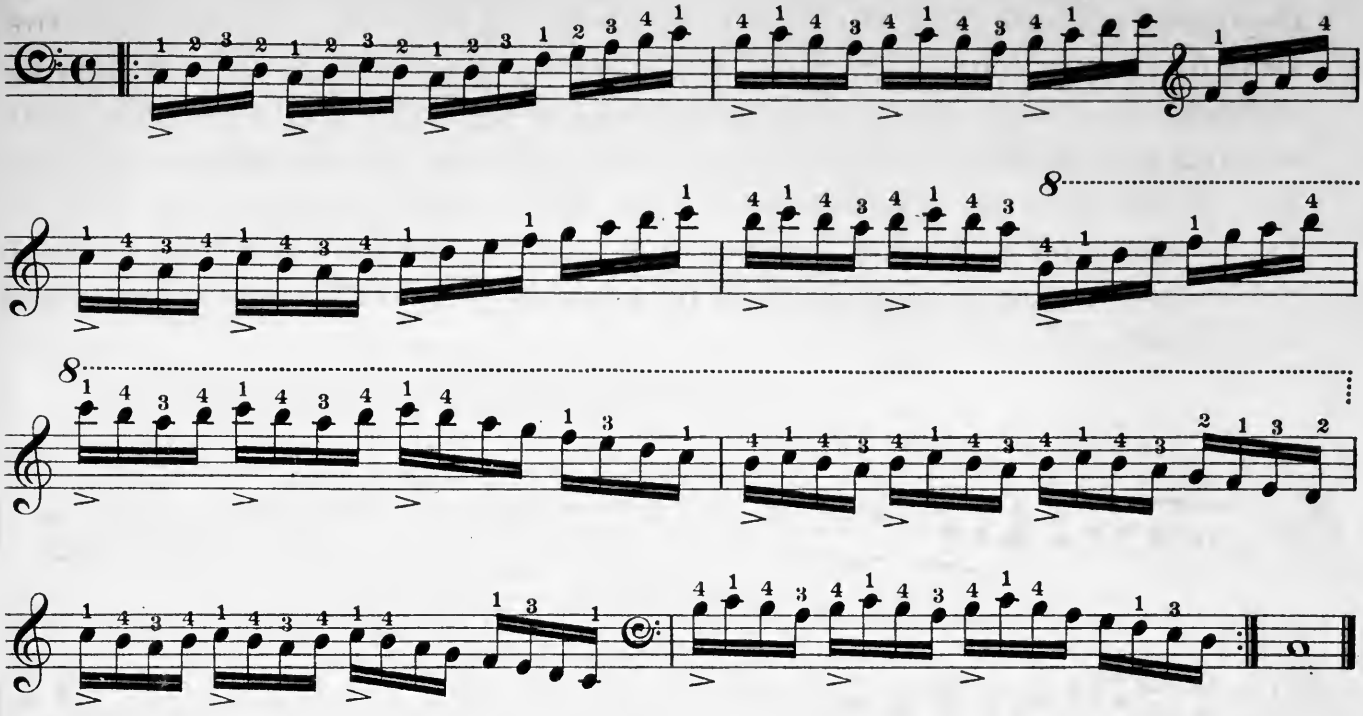


Left Hand.

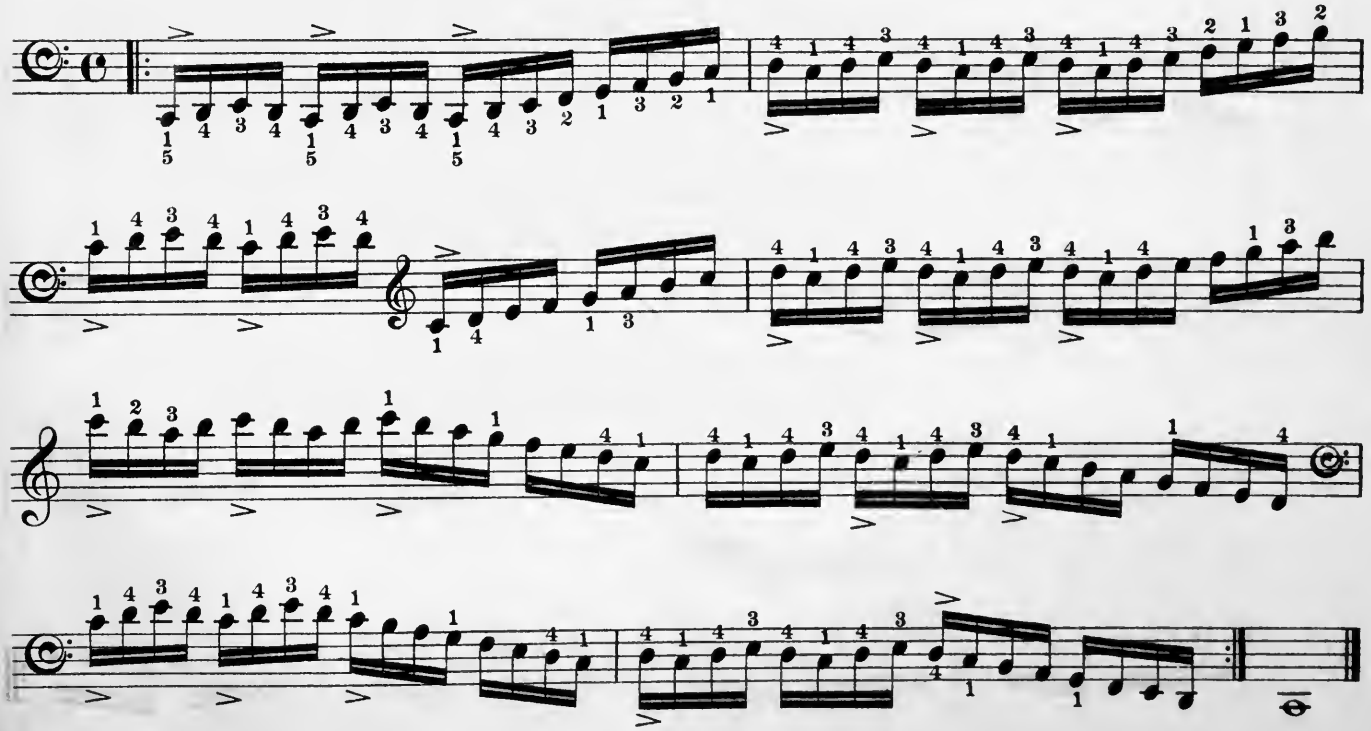


III. To be practised with strong accent.

Right Hand.



Left Hand.

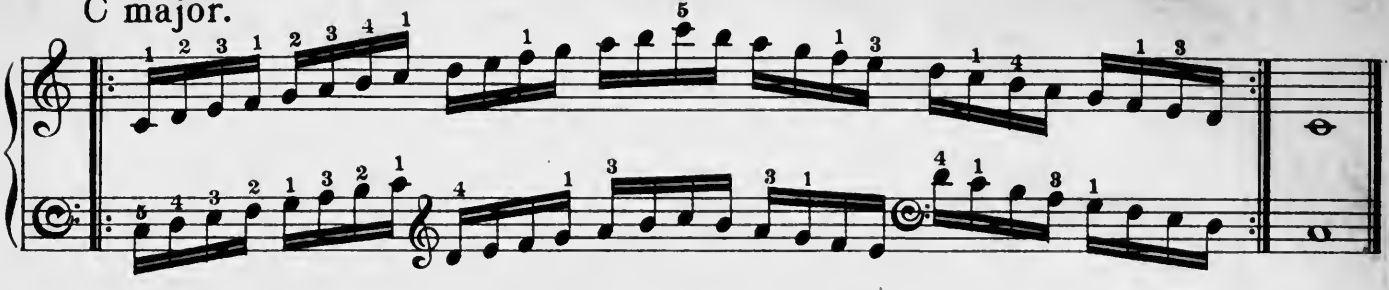


MAJOR, MINOR, AND CHROMATIC SCALES.

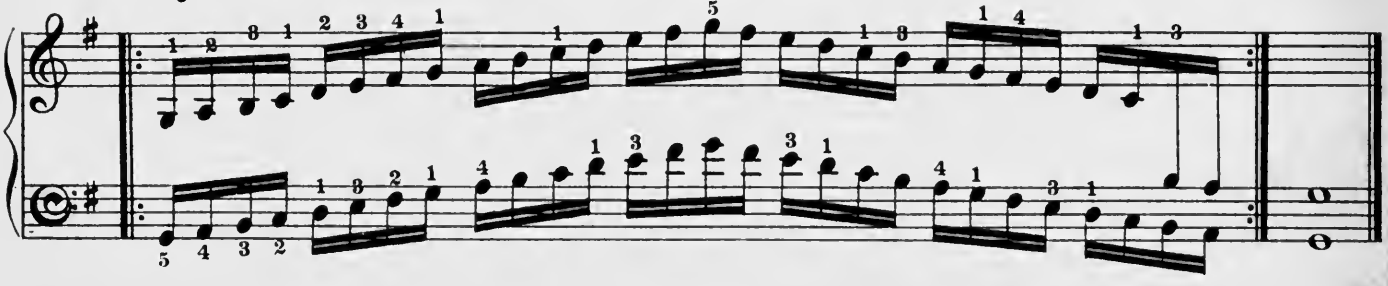
vements are the same as those studied in the Preparatory Exercises. The Compass ales should be extended to three, afterwards four, octaves.

MAJOR SCALES.

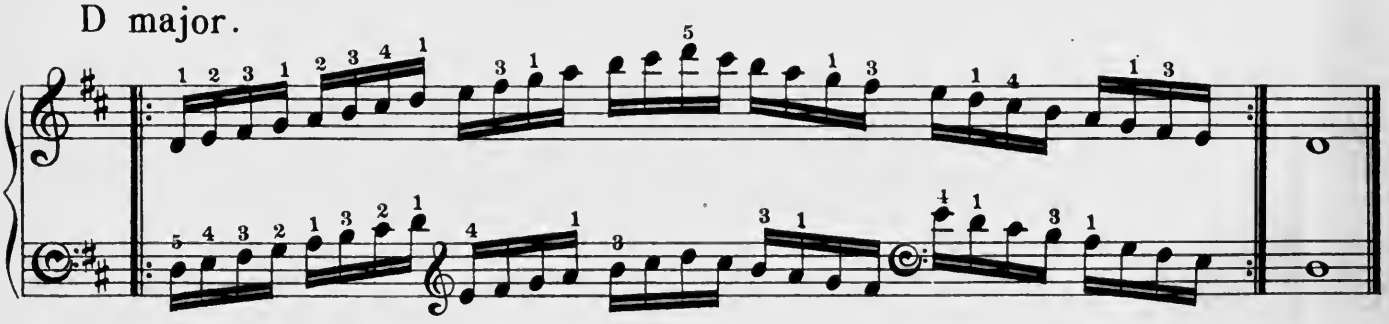
C major.



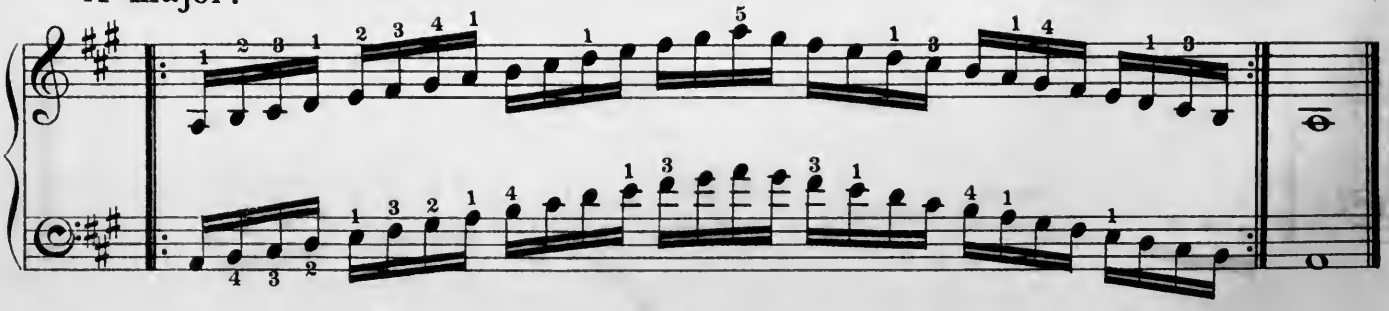
G major.



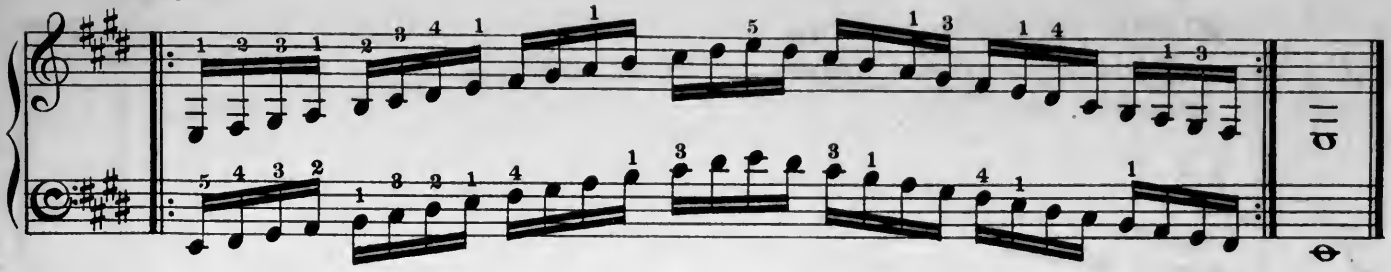
D major.



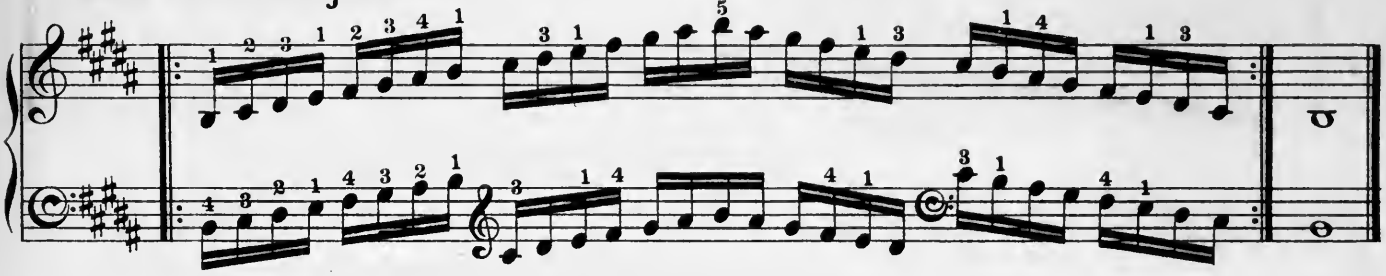
A major.



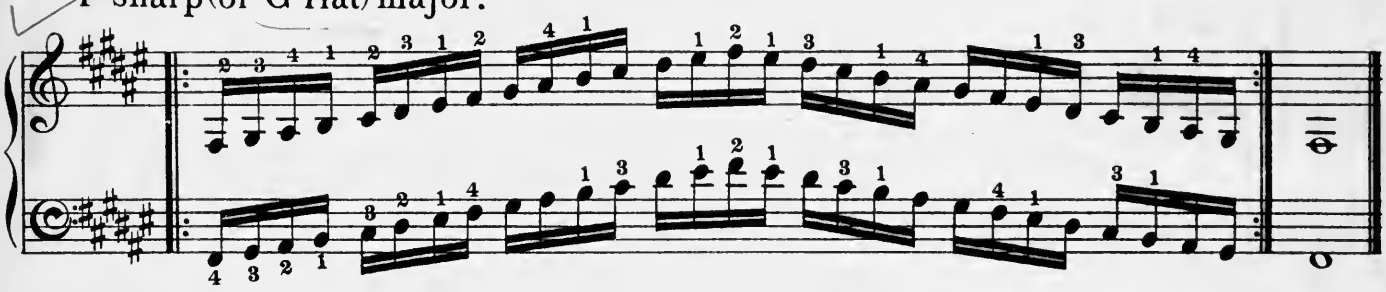
E major.



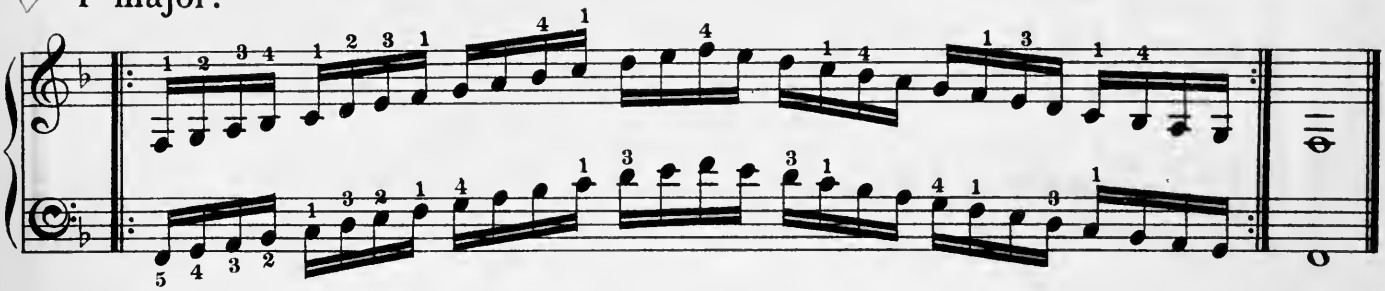
B (or C flat) major.



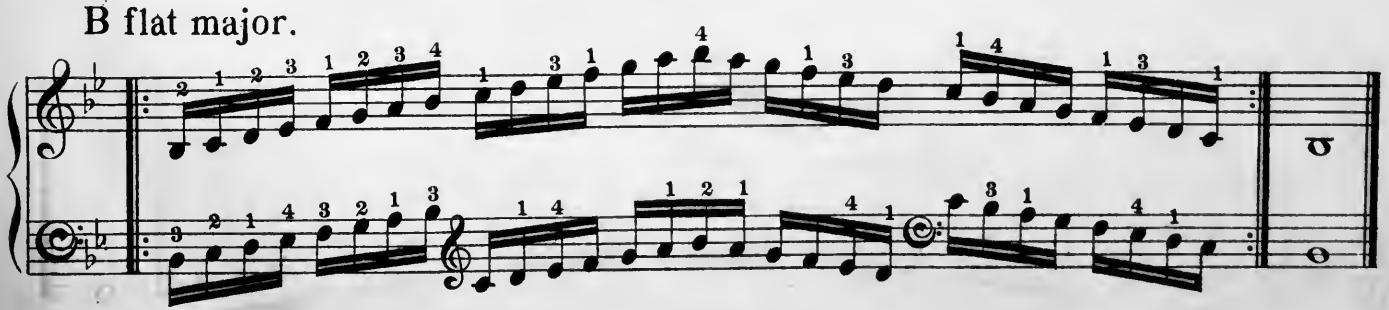
F sharp (or G flat) major.



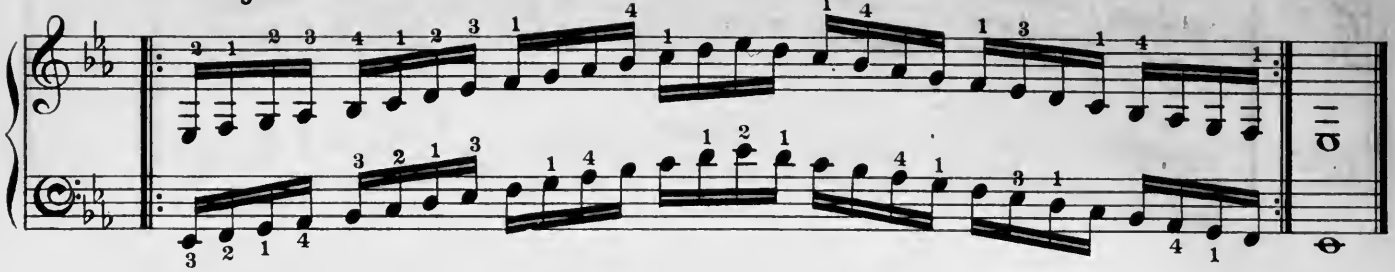
F major.



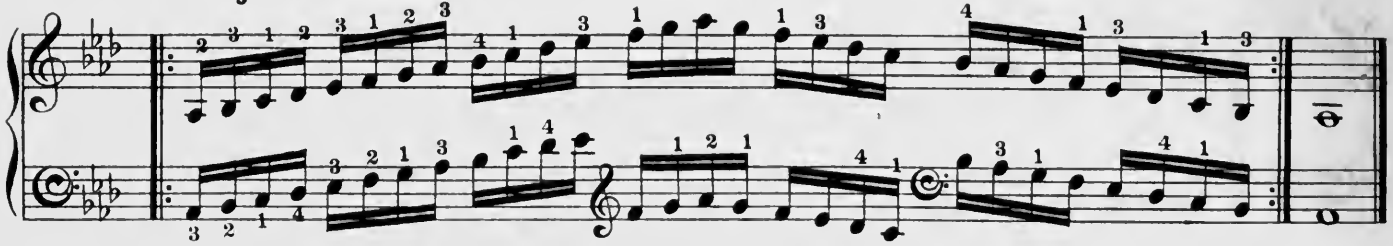
B flat major.



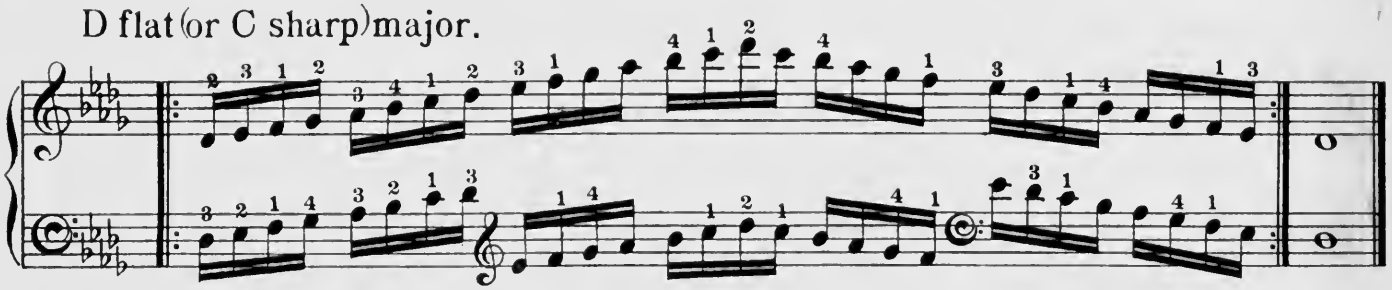
E flat major.



A flat major.



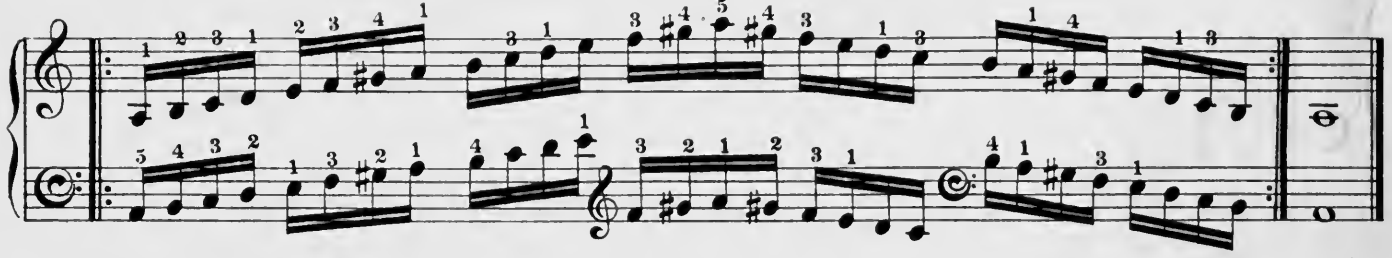
D flat (or C sharp) major.



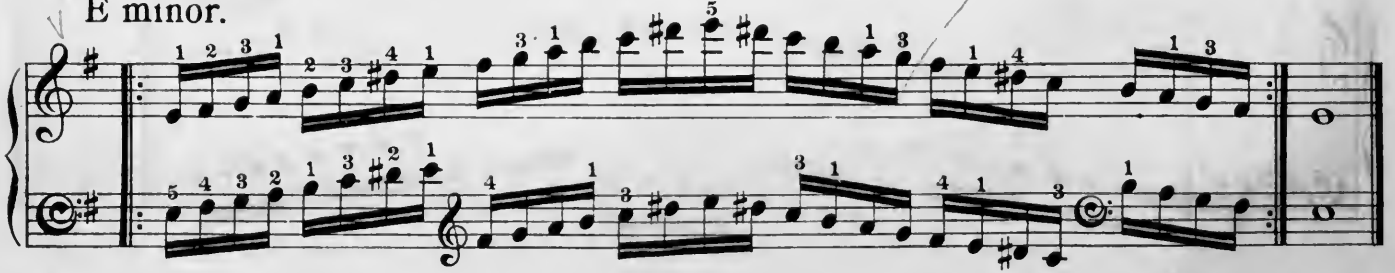
MINOR SCALES.

Harmonic Form.

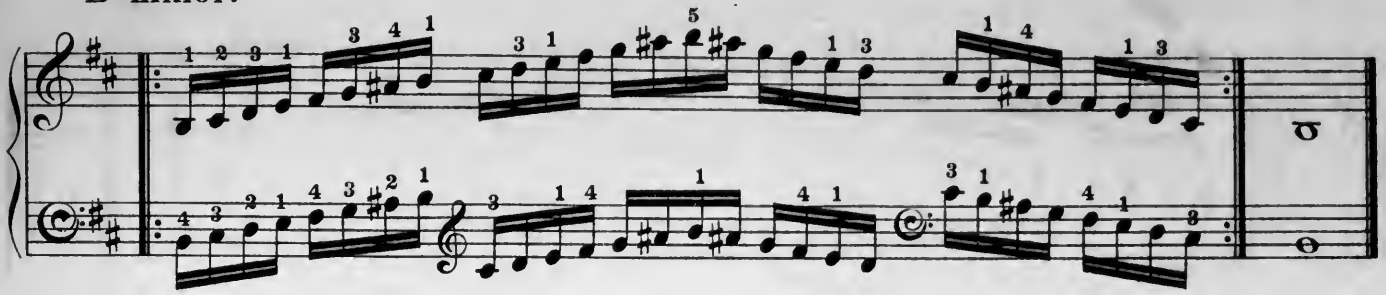
A minor.



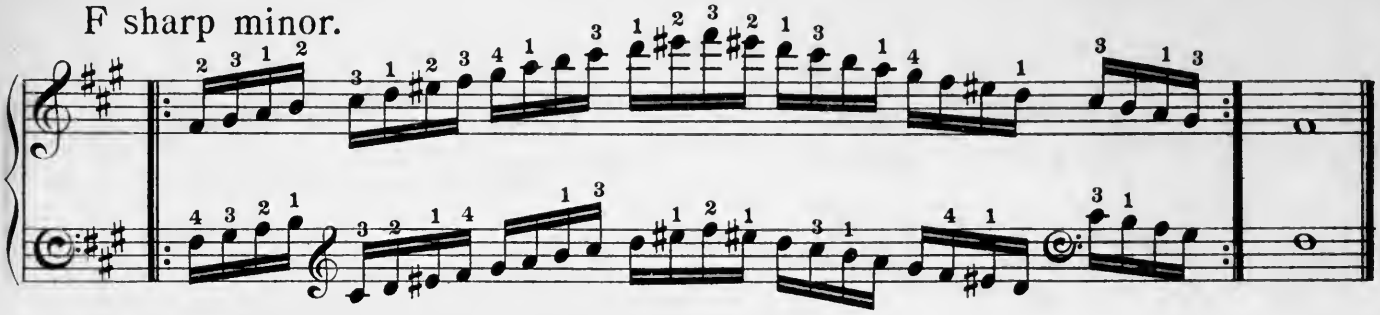
E minor.



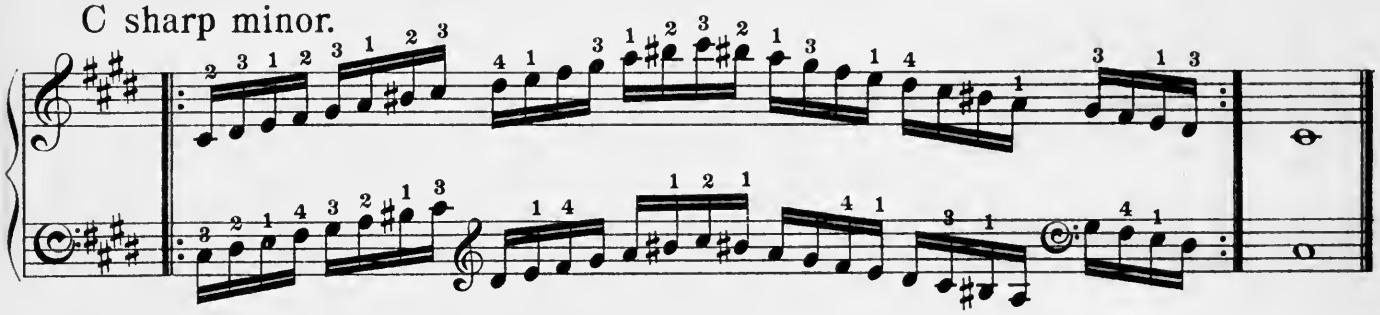
B minor.



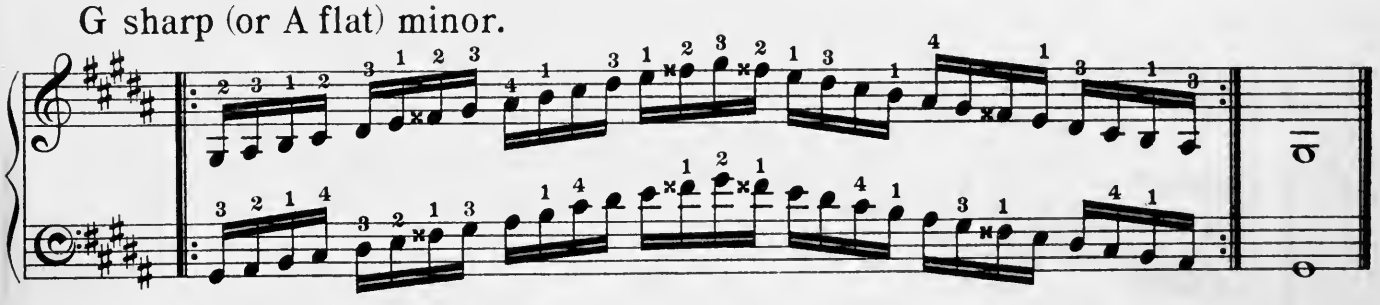
F sharp minor.



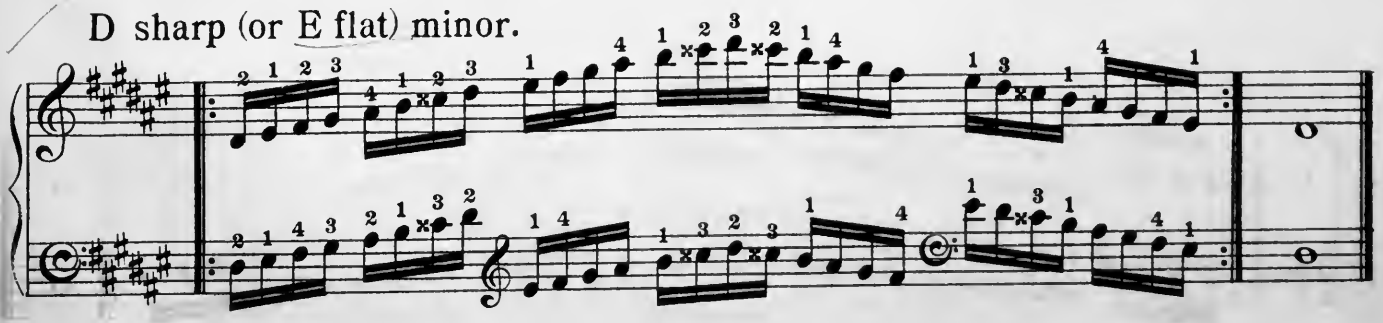
C sharp minor.



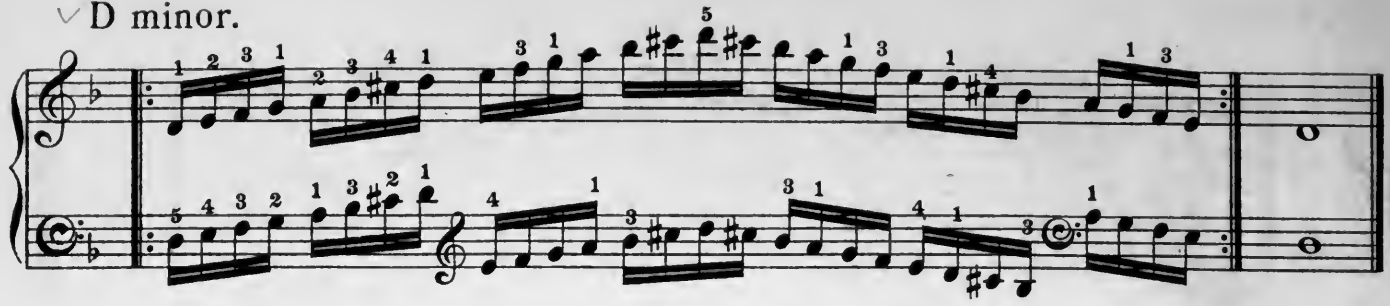
G sharp (or A flat) minor.



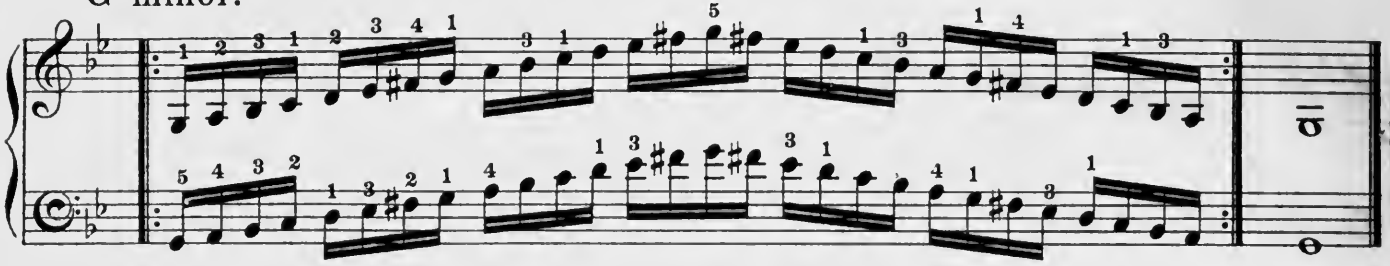
D sharp (or E flat) minor.



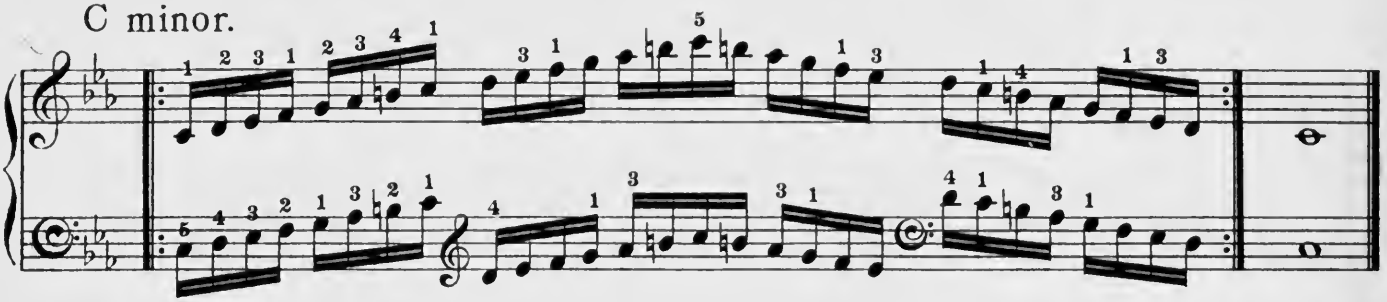
D minor.



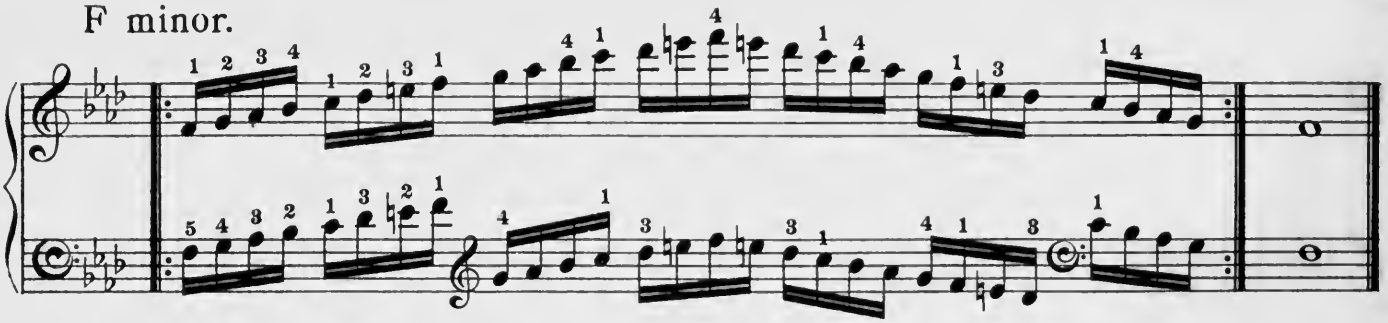
G minor.



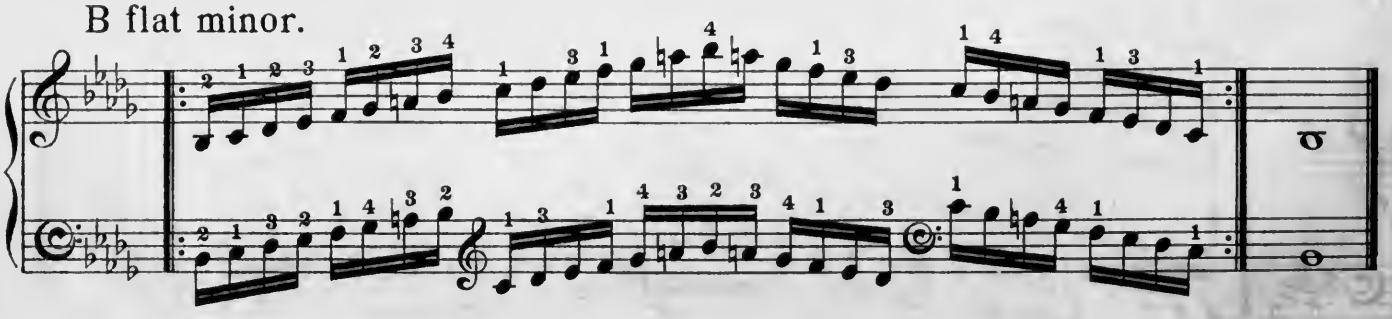
C minor.



F minor.



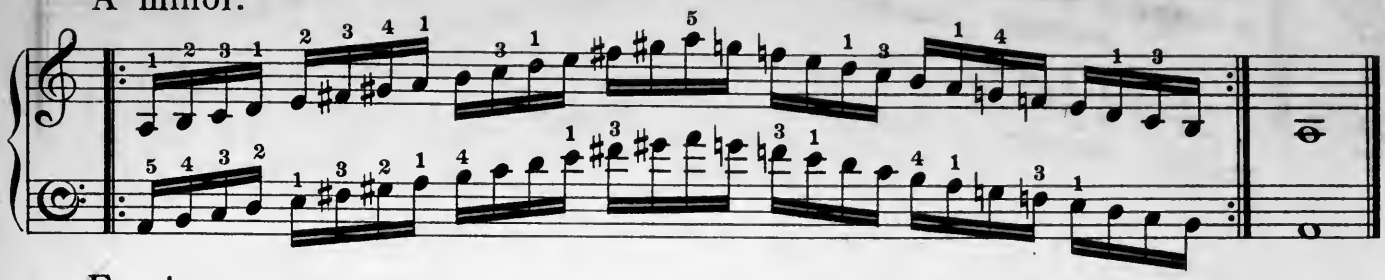
B flat minor.



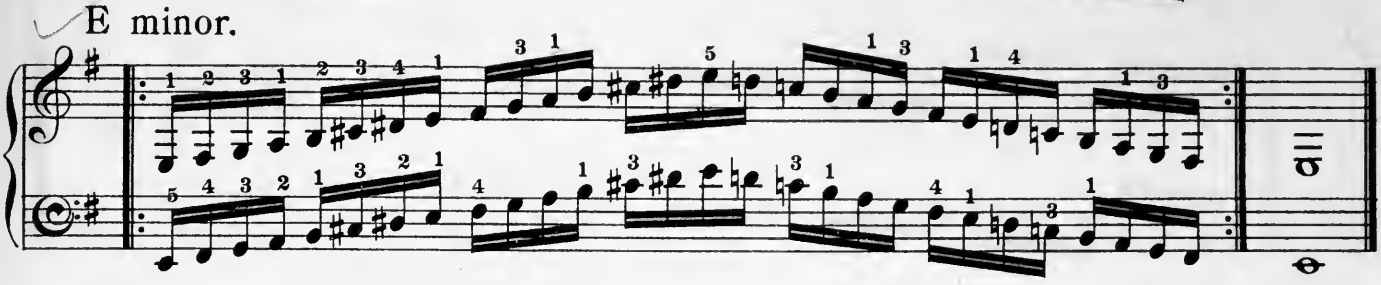
MINOR SCALES.

Melodic Form.

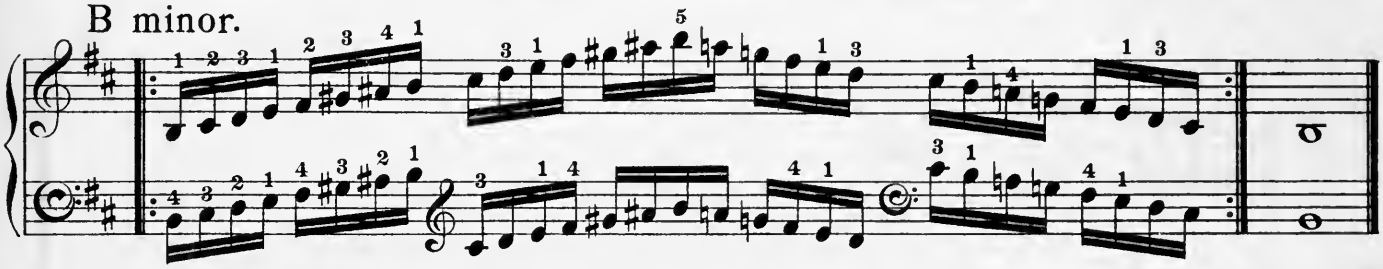
A minor.



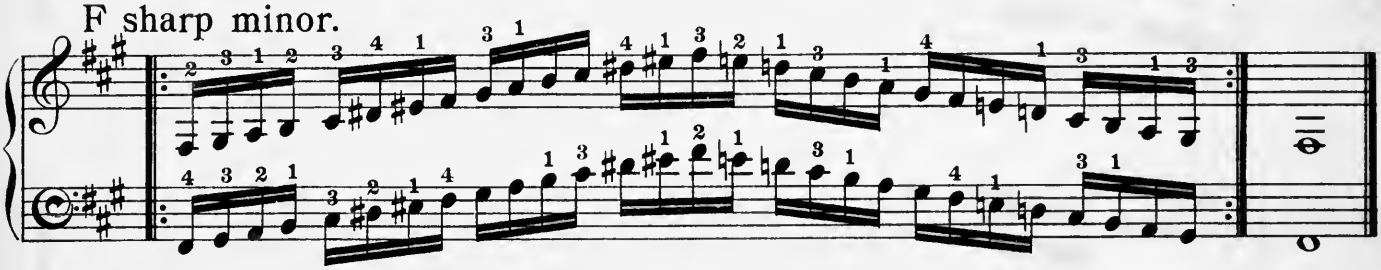
E minor.



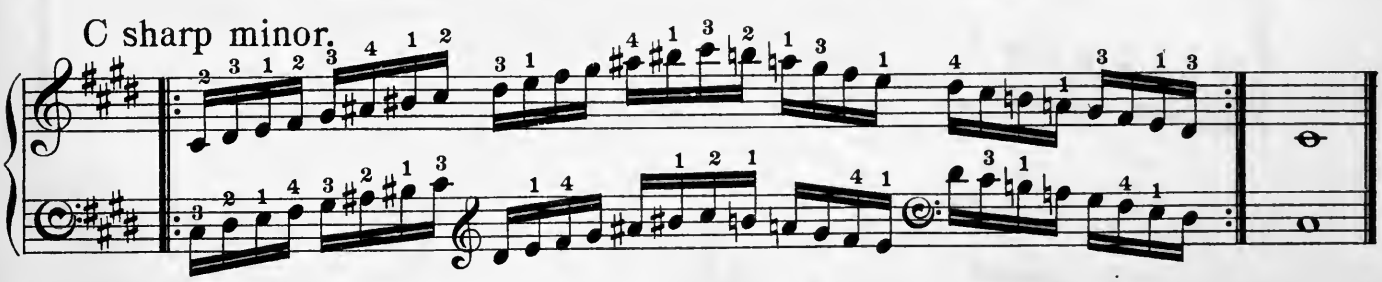
B minor.



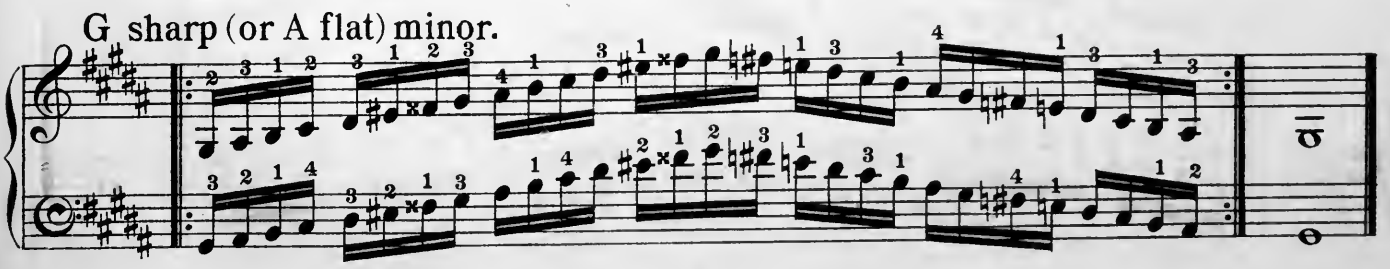
F sharp minor.



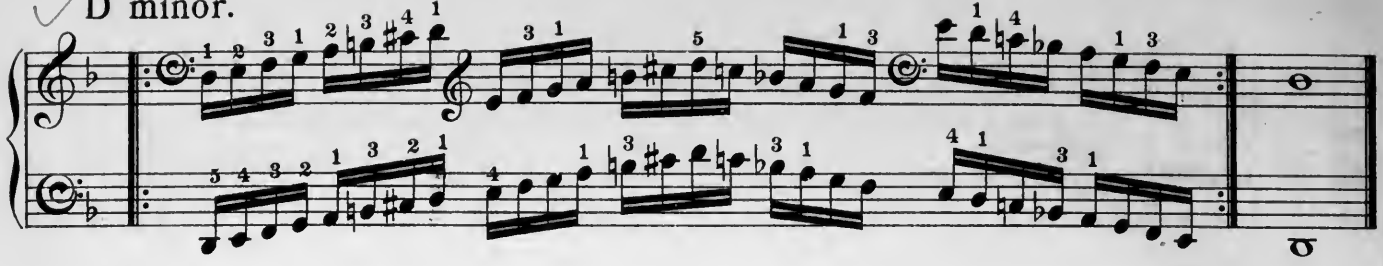
C sharp minor.



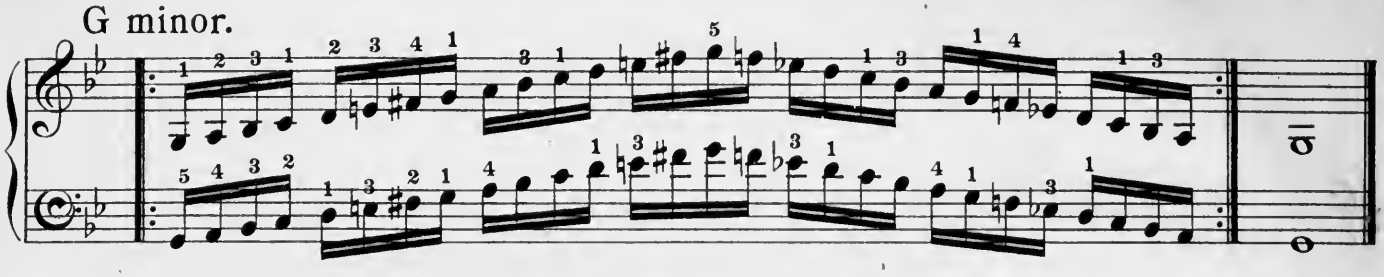
G sharp (or A flat) minor.



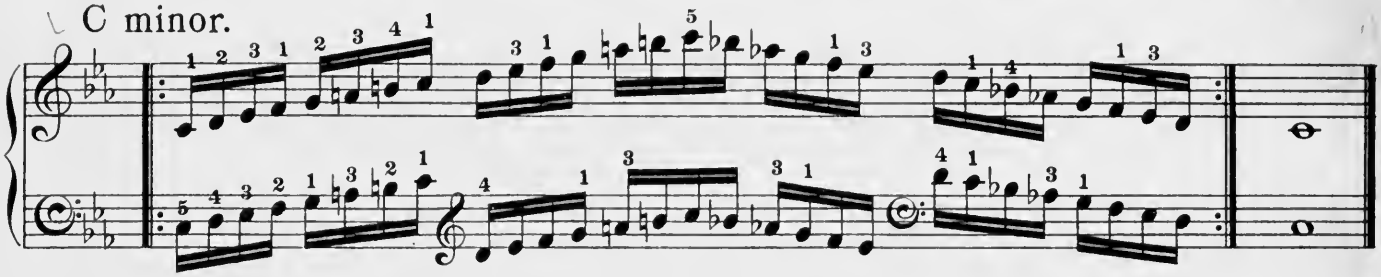
D minor.



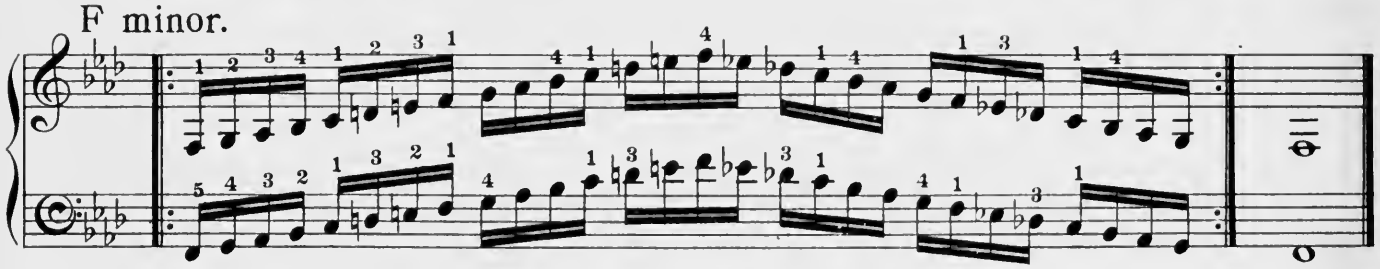
G minor.



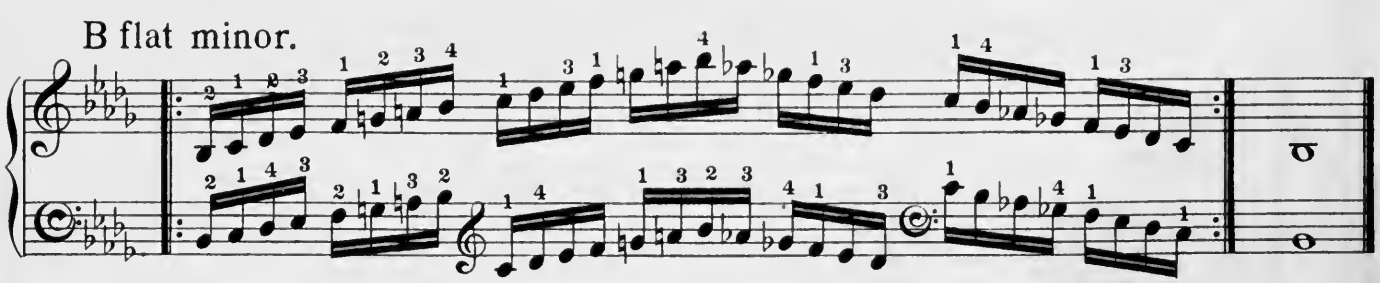
C minor.



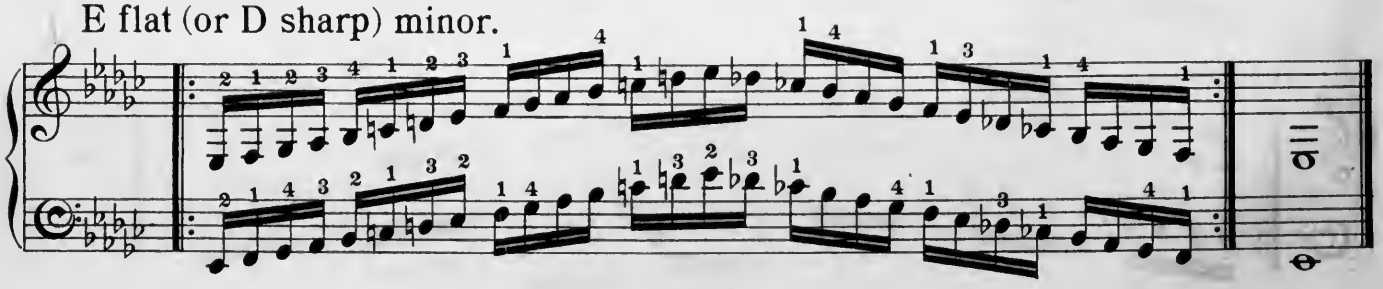
F minor.



B flat minor.

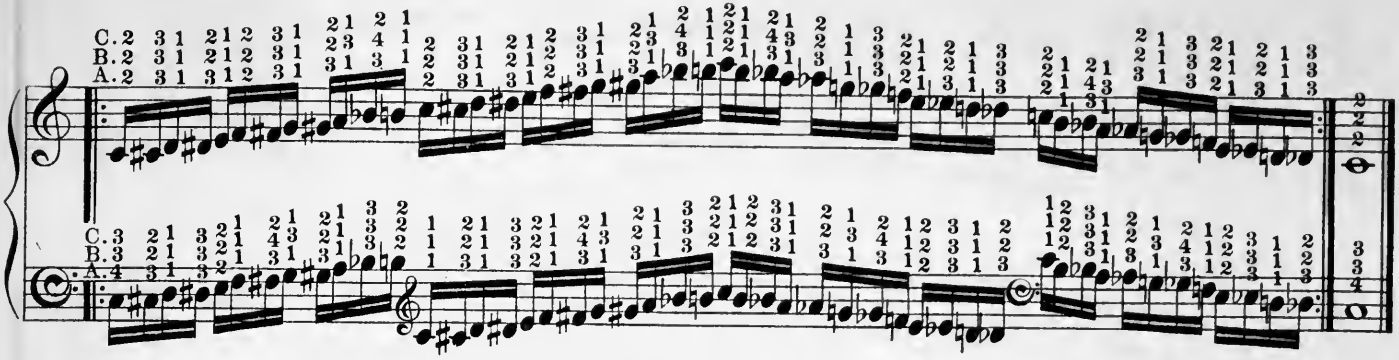


E flat (or D sharp) minor.



CHROMATIC SCALES.

There are three methods of fingering the Chromatic Scale, besides a special method which will be found on page 36. Of the three methods given below, that marked A is best adapted for rhythmical and vigorous scales, at a moderate rate of speed, while that marked B is suitable for lighter and more rapid passages. The fingering marked C possesses no particular advantage, and is not often used.



The above methods of fingering are used for all chromatic scales, on whatsoever note they may begin. Thus, an ascending scale from C sharp, fingered according to method A, would begin with the 3rd finger, and one from D with the thumb, in both hands, while a scale commencing on E would require the thumb in the right hand and 2nd finger in the left, and so on.

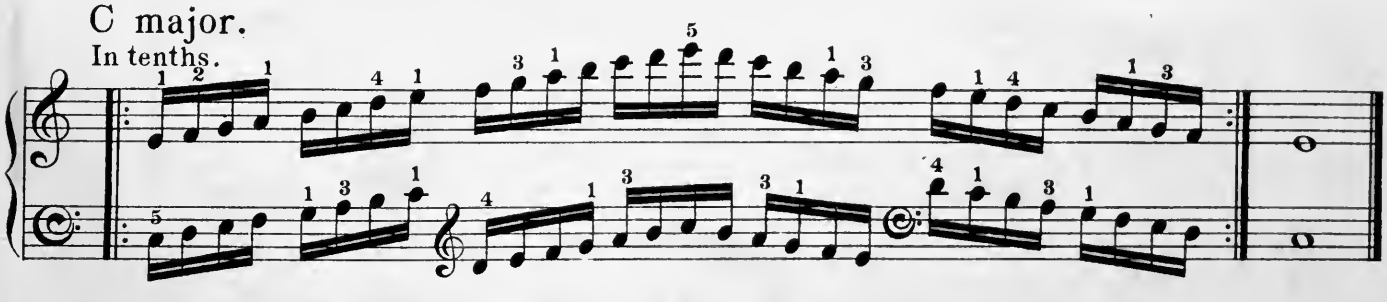
SCALES IN TENTHS, SIXTHS AND THIRDS.

The fingering of scales in Thirds is identical with that of scales in Tenths, the hands being nearer to each other by one octave.

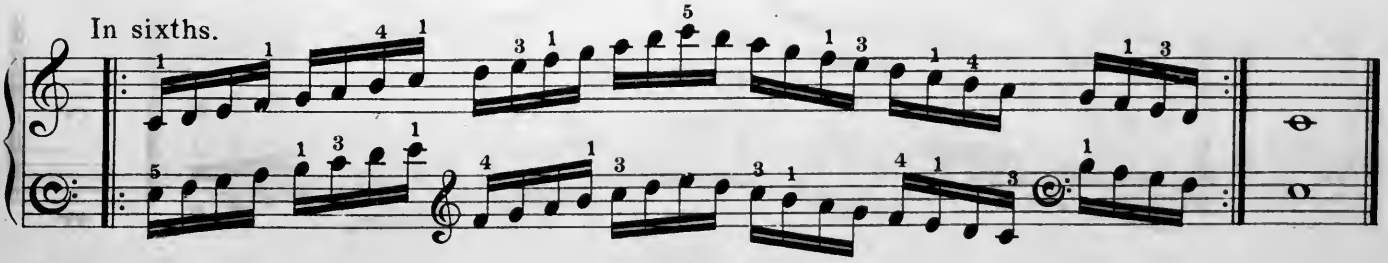
MAJOR SCALES IN TENTHS (OR THIRDS) AND SIXTHS.

C major.

In tenths.

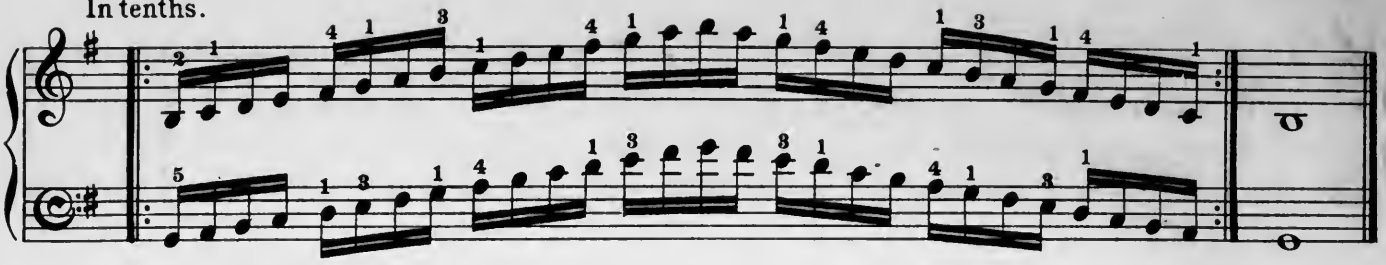


In sixths.

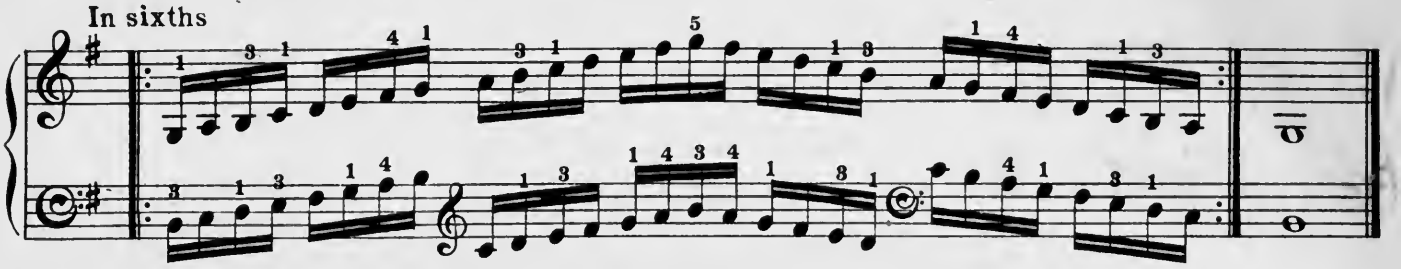


G major.

In tenths.

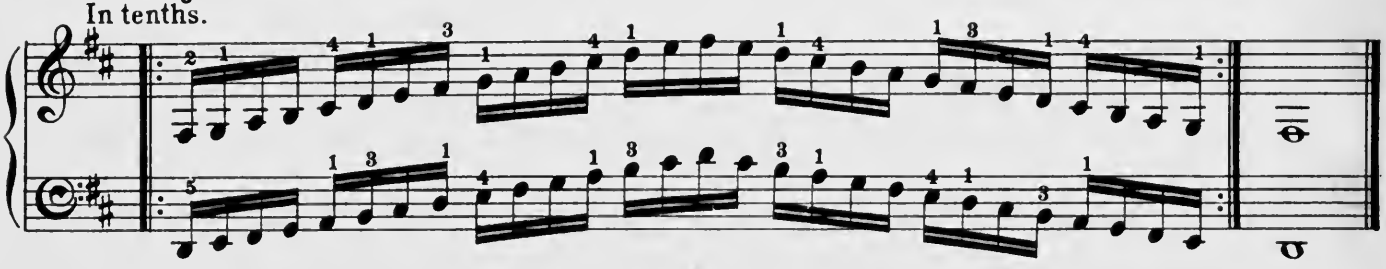


In sixths

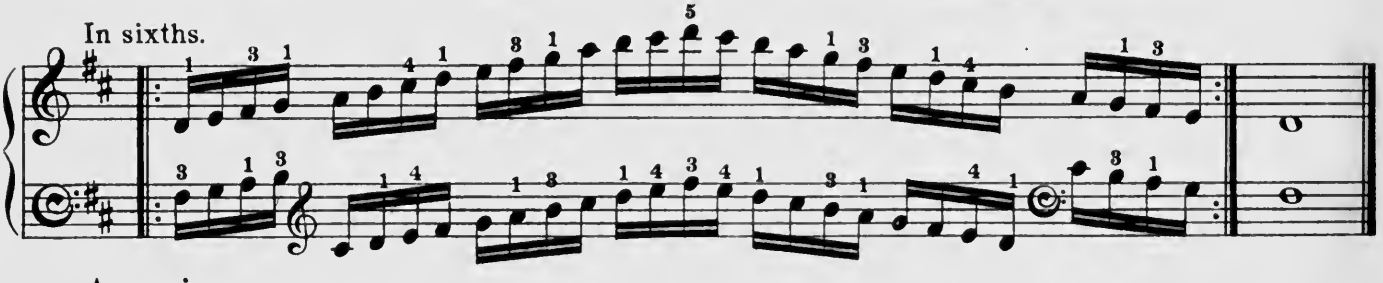


D major.

In tenths.

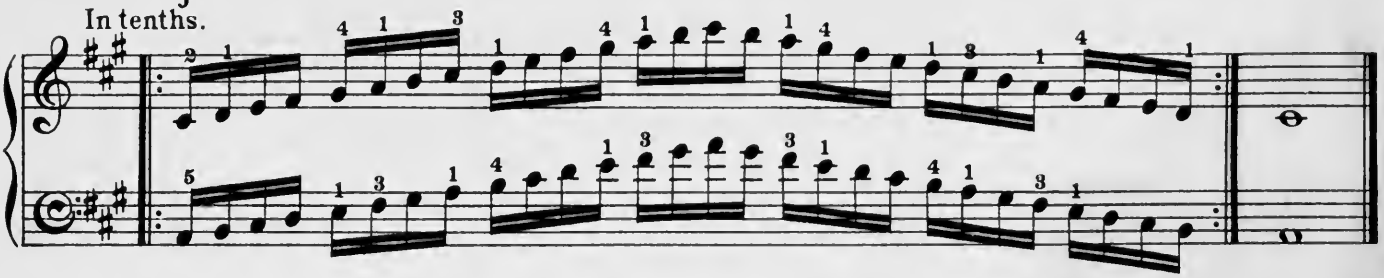


In sixths.

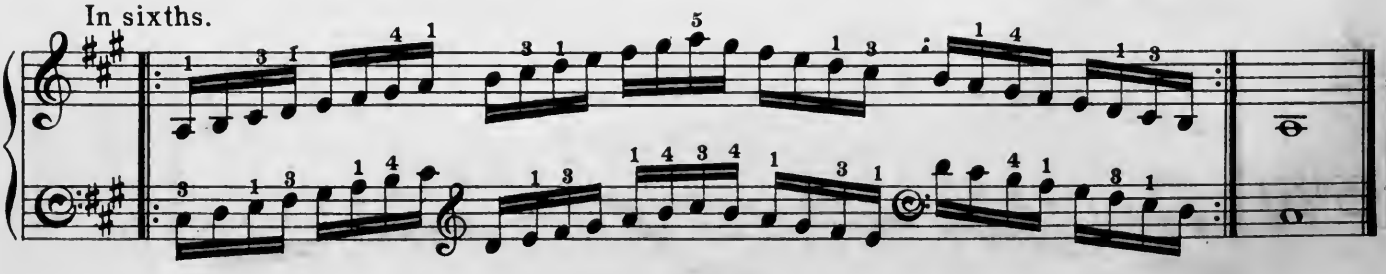


A major.

In tenths.

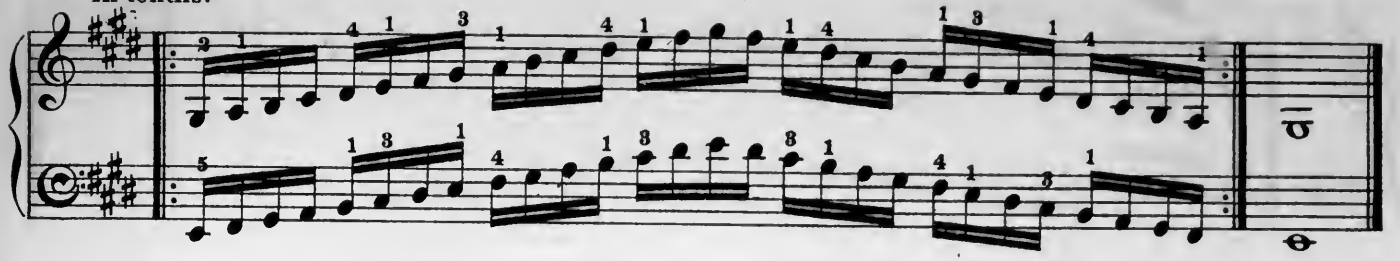


In sixths.

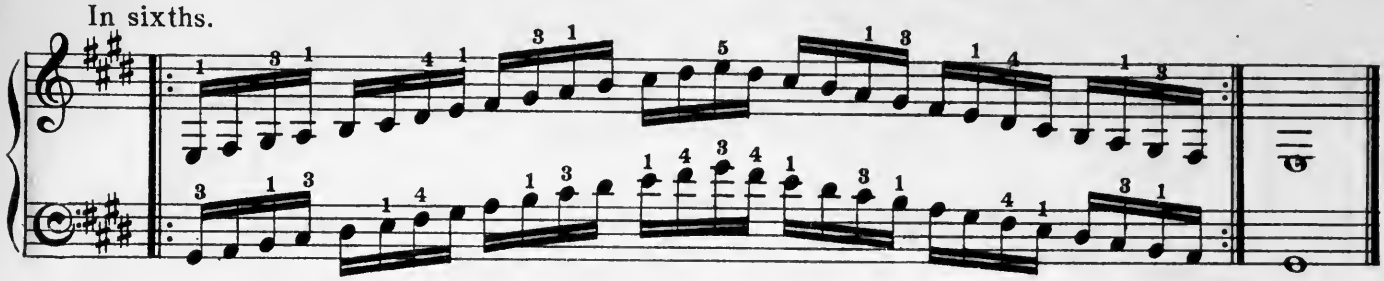


E major.

In tenths.

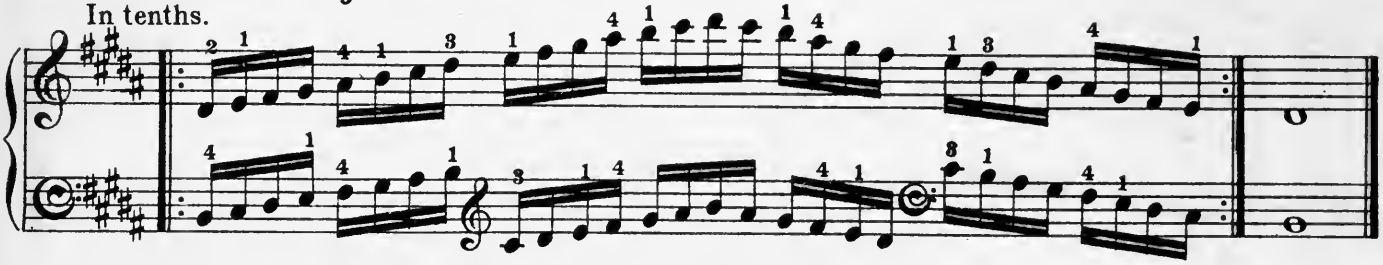


In sixths.

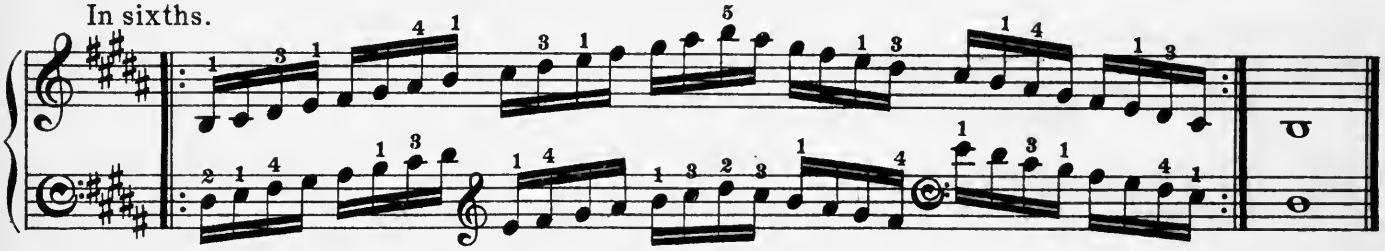


B (or C flat) major.

In tenths.

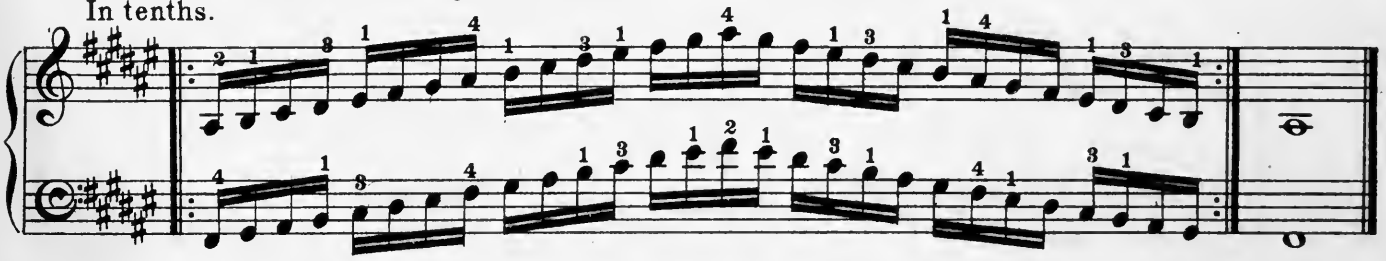


In sixths.

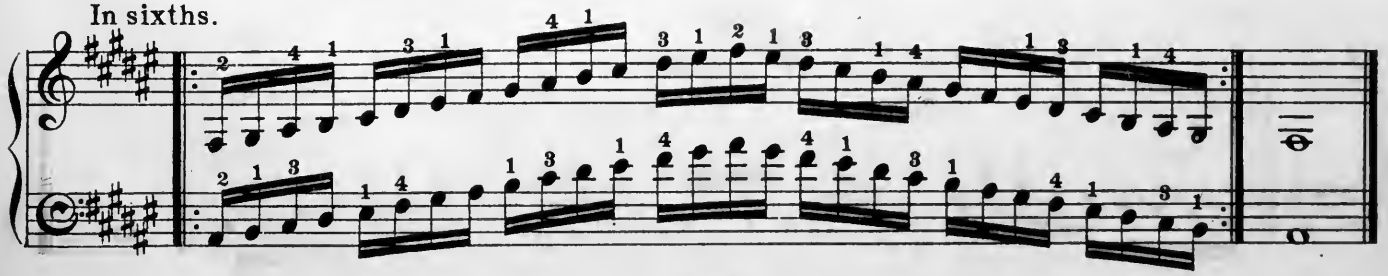


F sharp (or G flat) major.

In tenths.

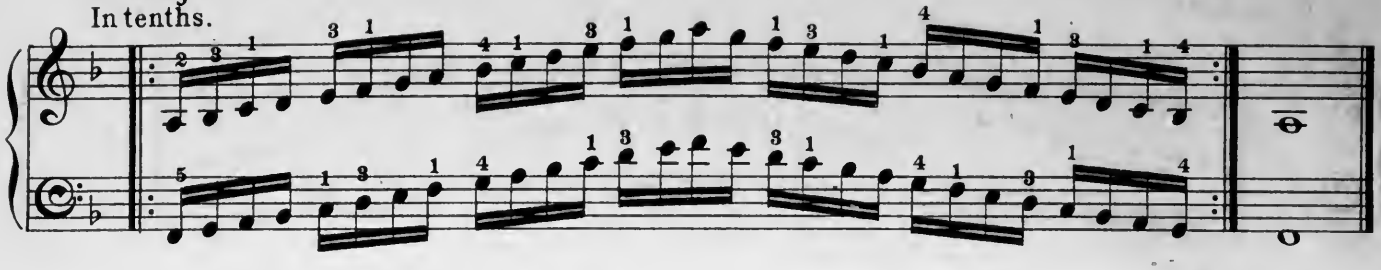


In sixths.

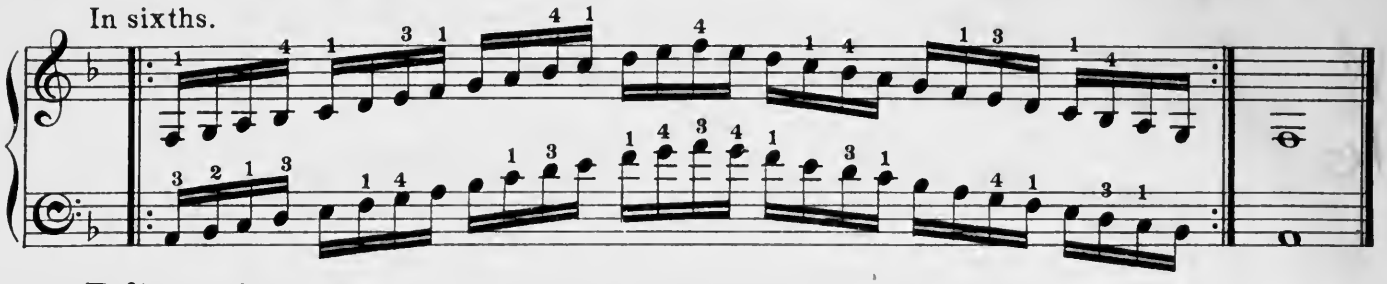


F major.

In tenths.

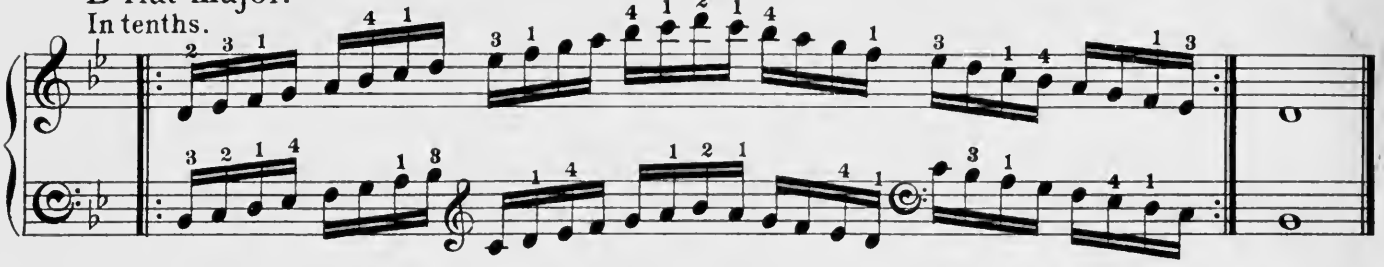


In sixths.

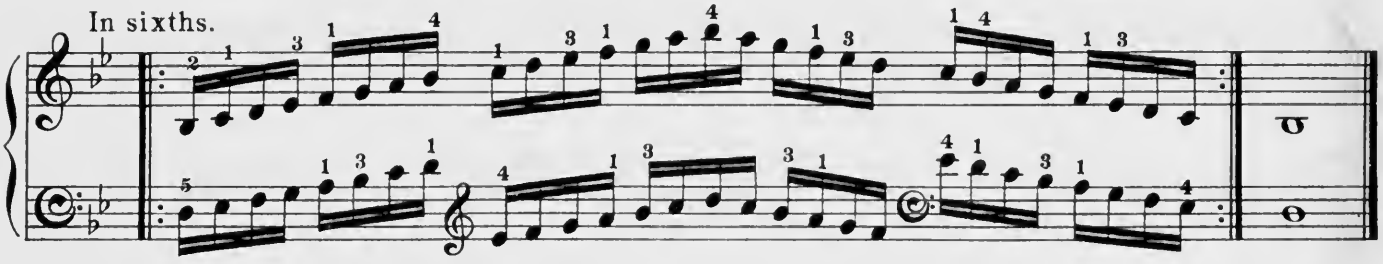


B flat major.

In tenths.

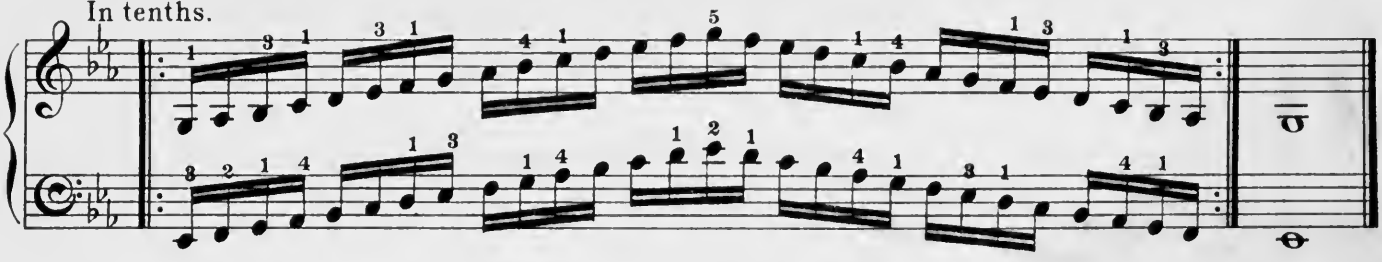


In sixths.

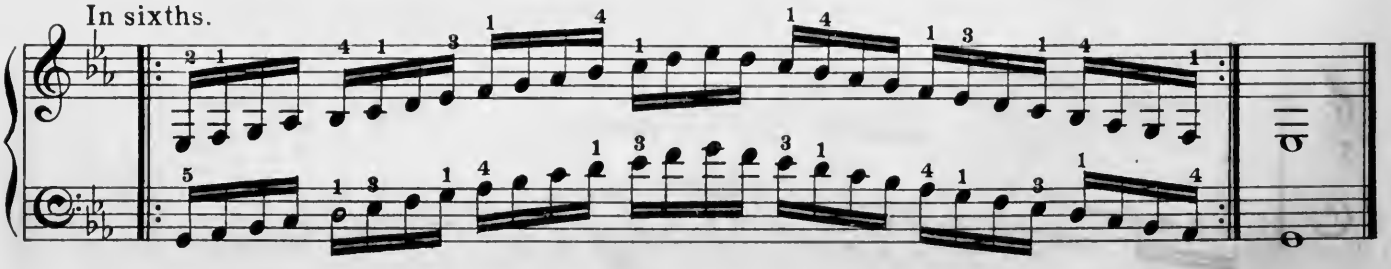


E flat major

In tenths.

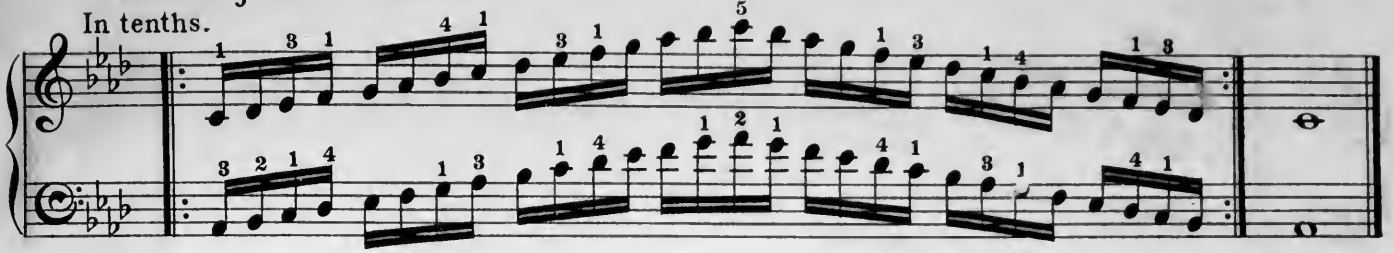


In sixths.

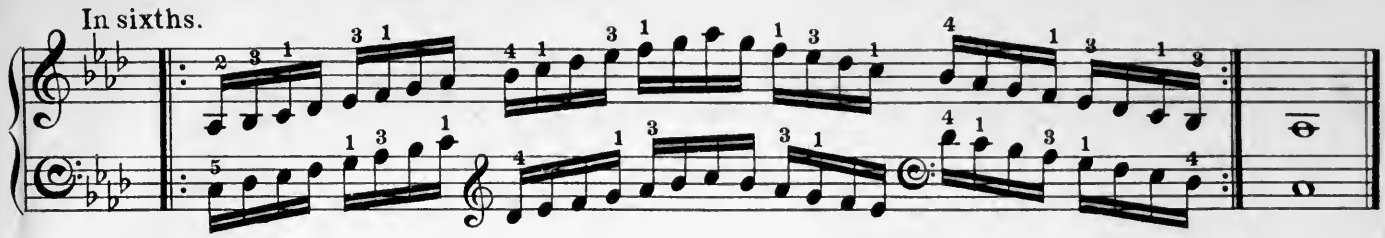


A flat major.

In tenths.

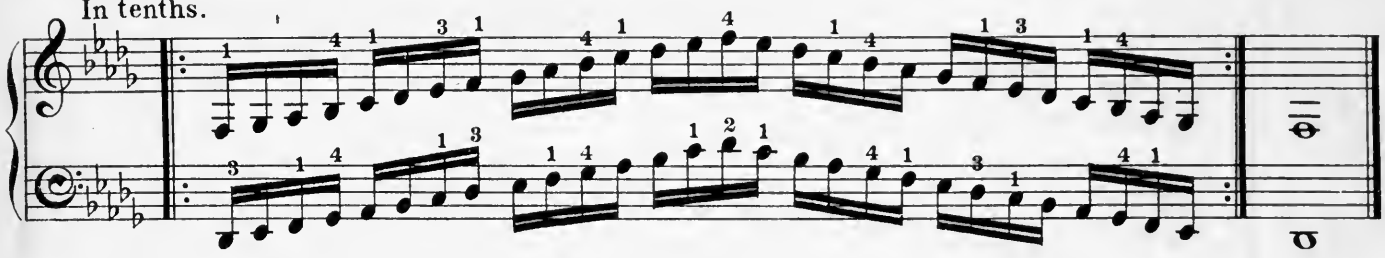


In sixths.

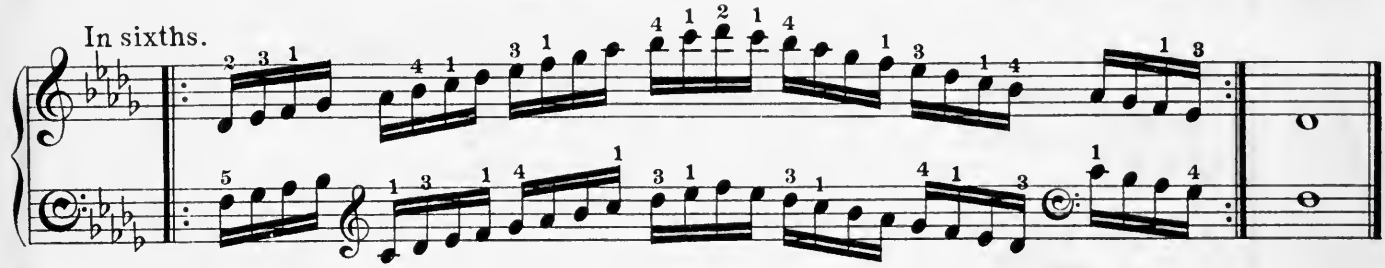


D flat (or C sharp) major.

In tenths.



In sixths.

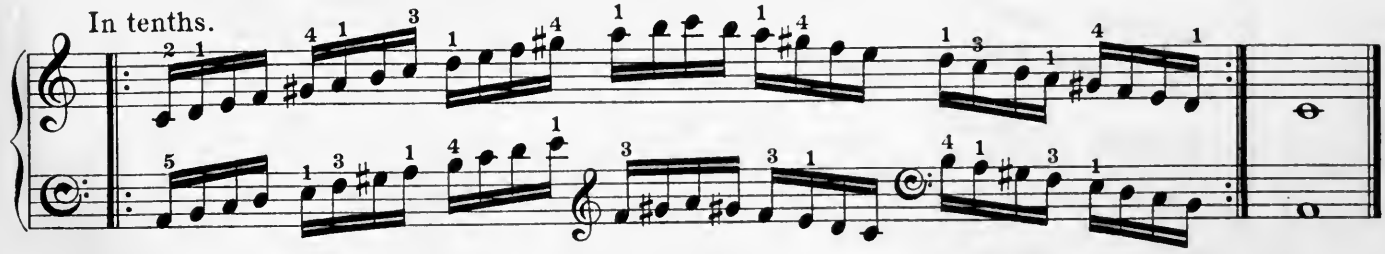


MINOR SCALES IN TENTHS (OR THIRDS) AND SIXTHS.

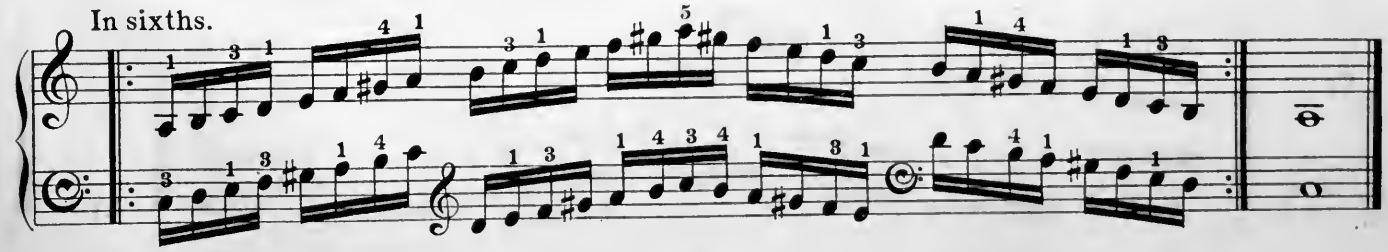
Harmonic Form.

A minor.

In tenths.

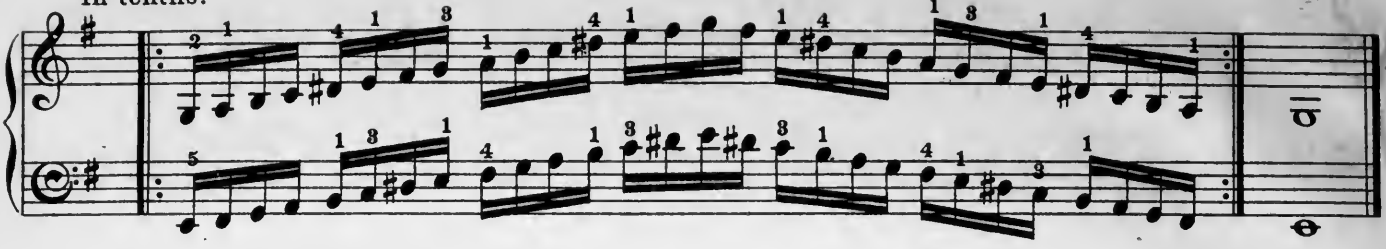


In sixths.

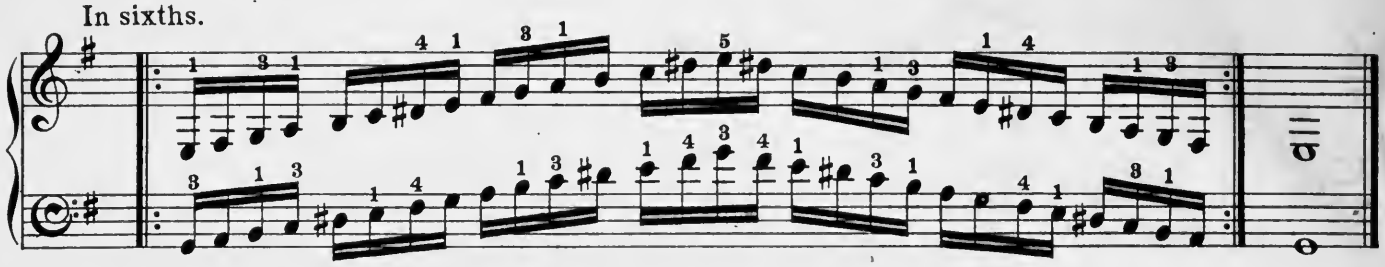


E minor.

In tenths.

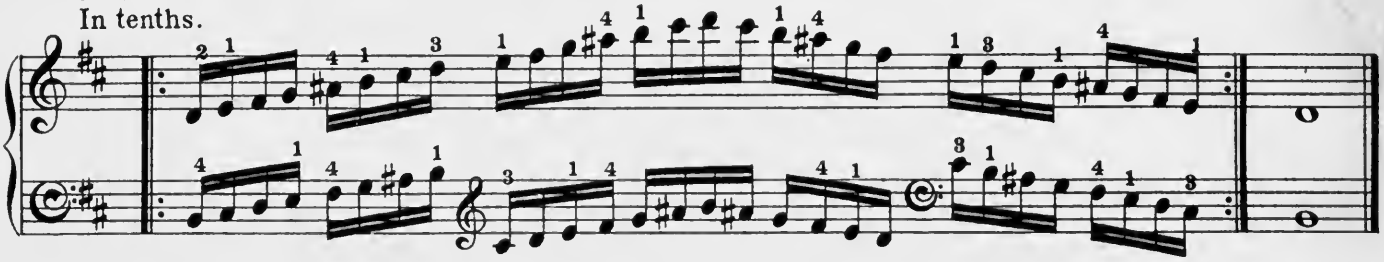


In sixths.

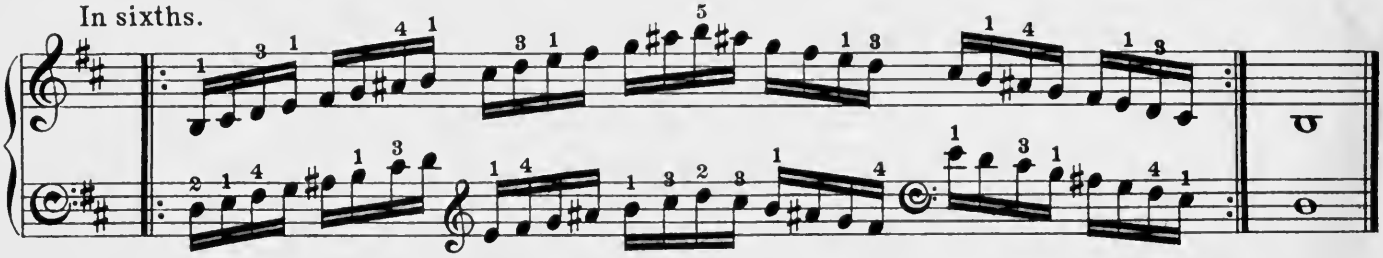


B minor.

In tenths.

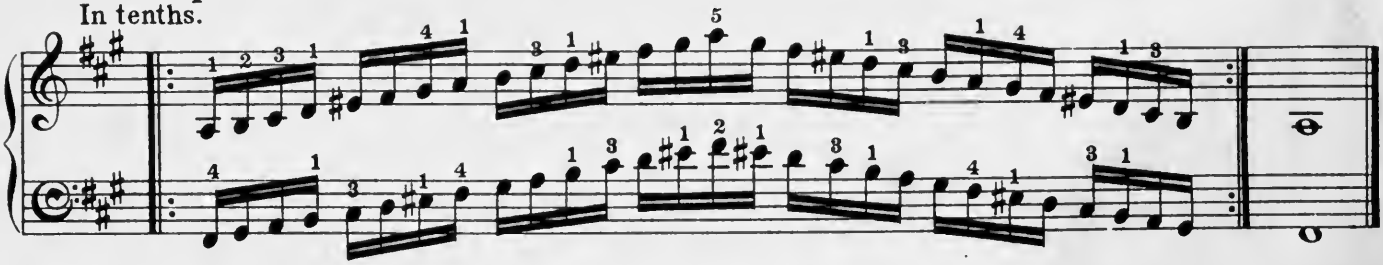


In sixths.

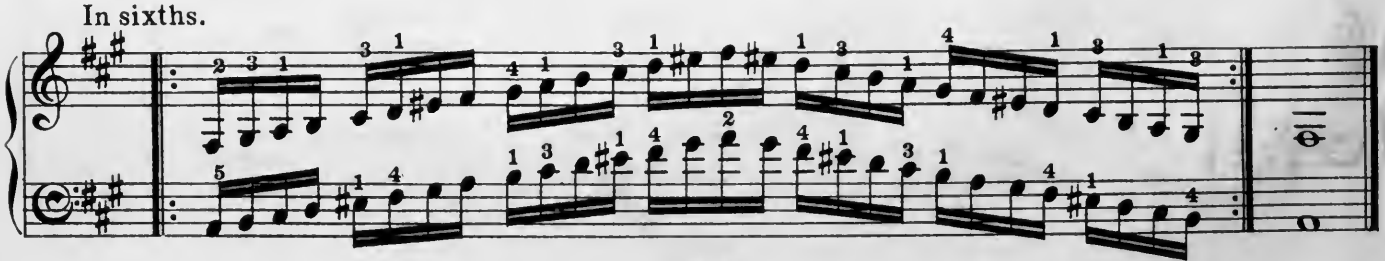


F sharp minor.

In tenths.

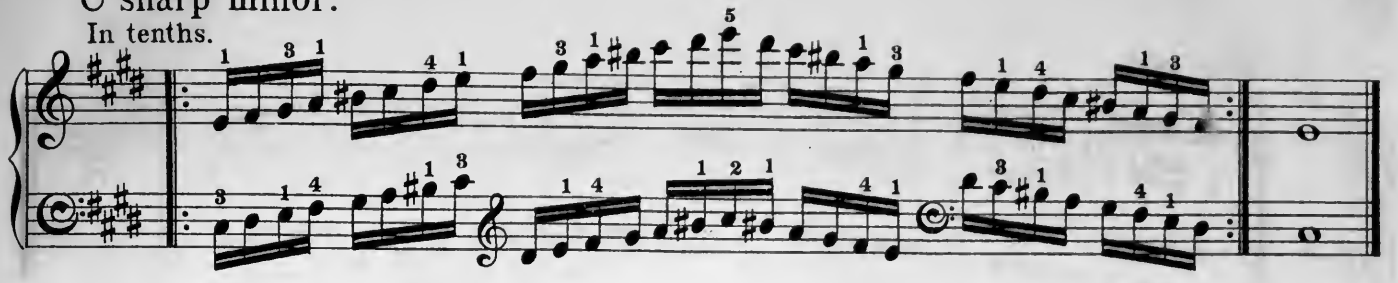


In sixths.

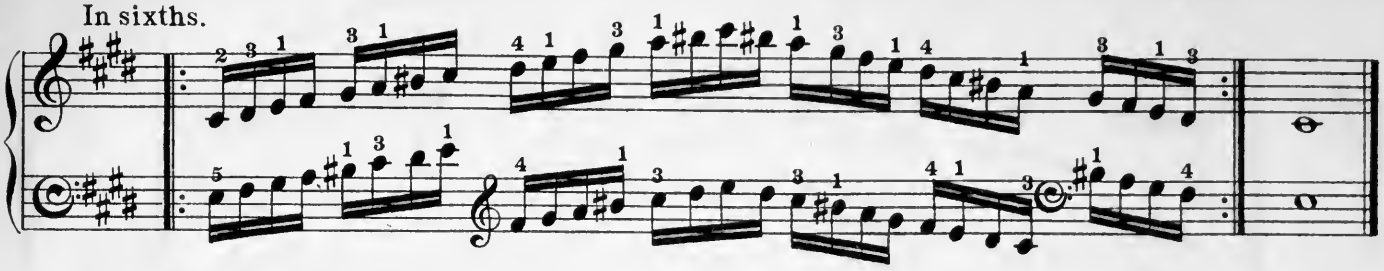


C sharp minor.

In tenths.

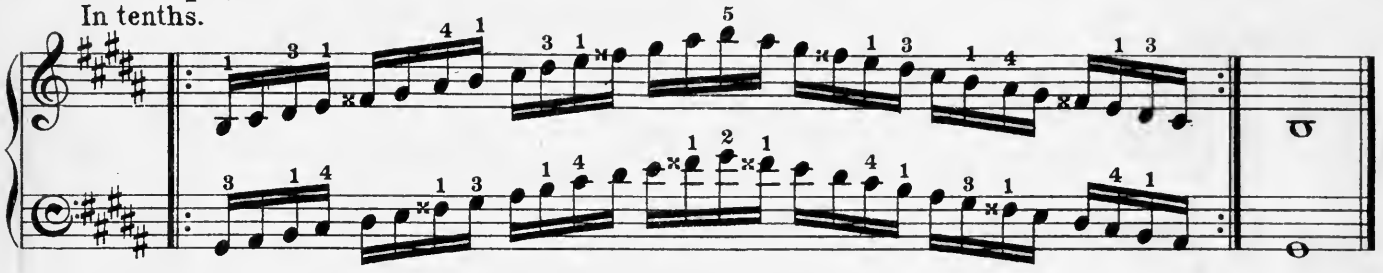


In sixths.

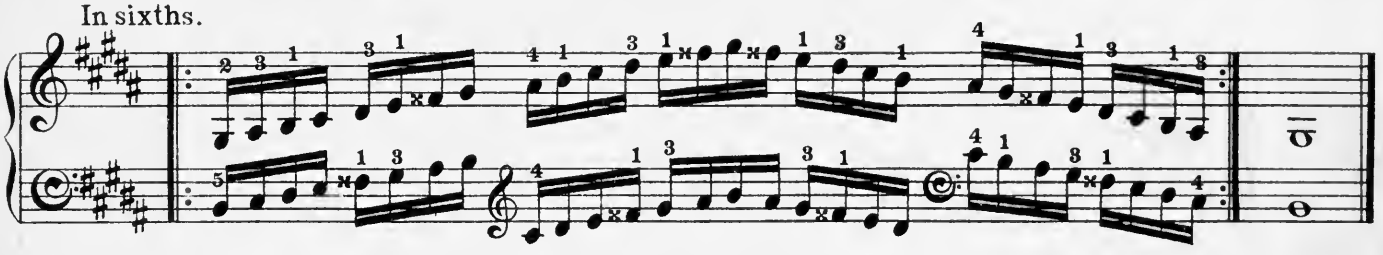


G sharp (or A flat) minor.

In tenths.

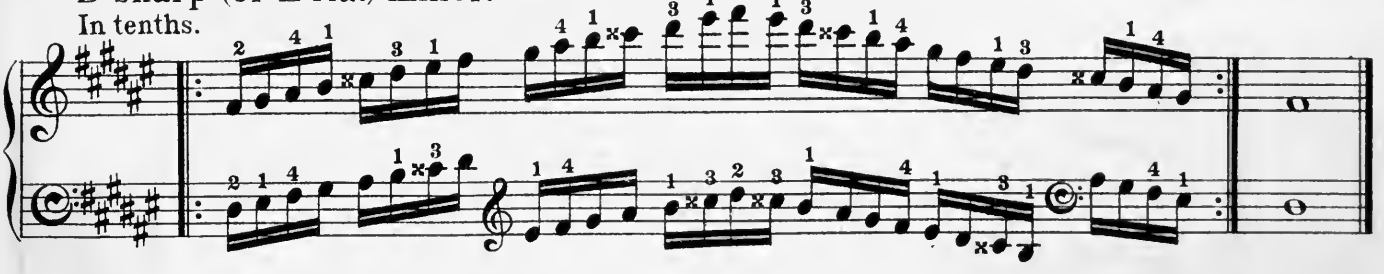


In sixths.

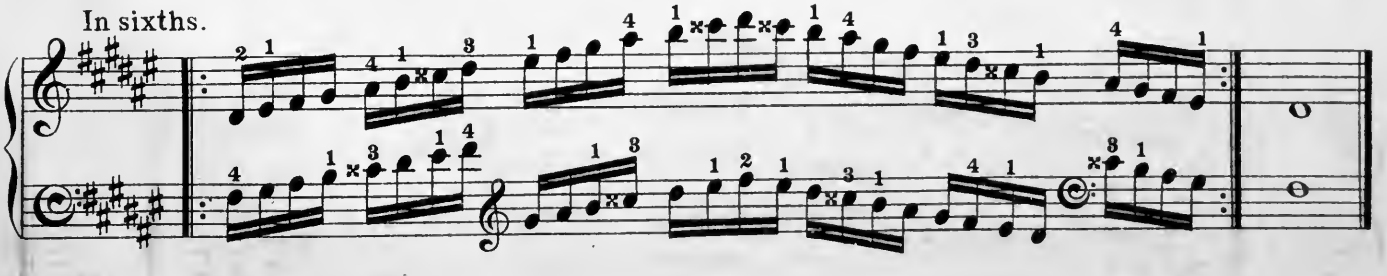


D sharp (or E flat) minor.

In tenths.

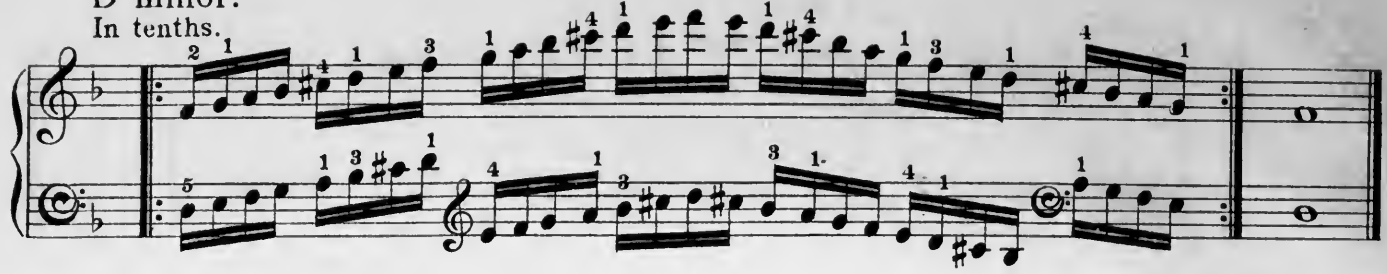


In sixths.

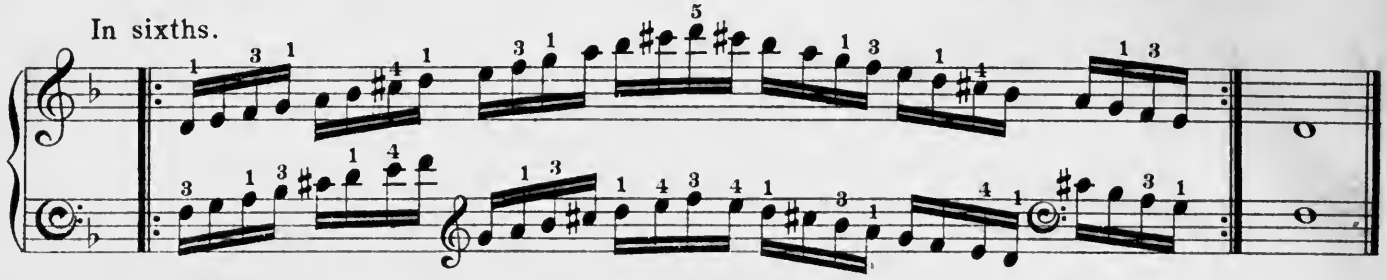


D minor.

In tenths.

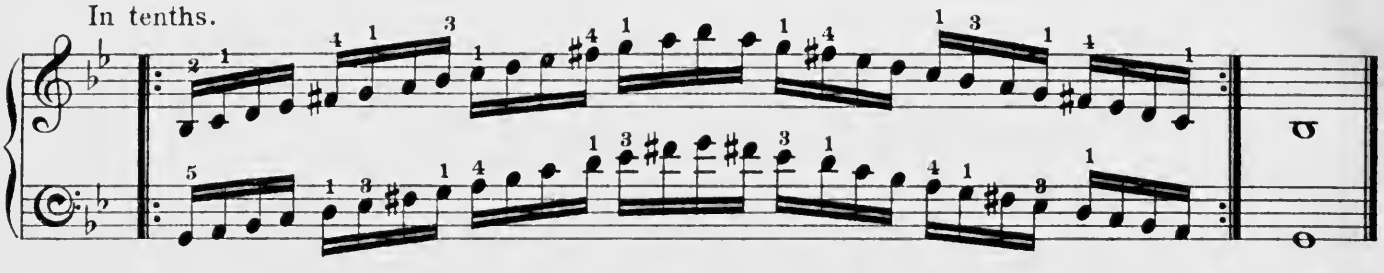


In sixths.

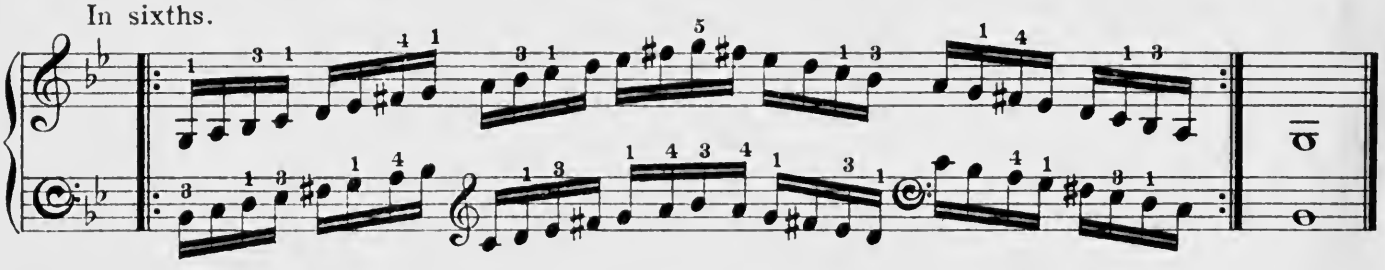


G minor.

In tenths.

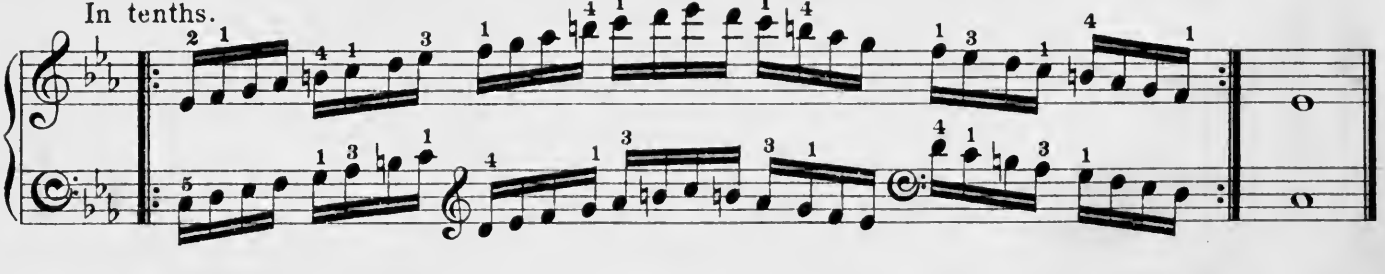


In sixths.

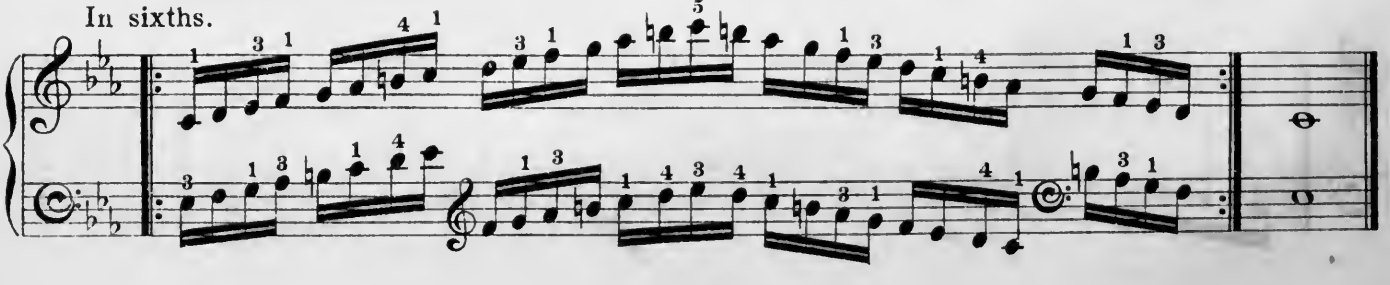


C minor.

In tenths.

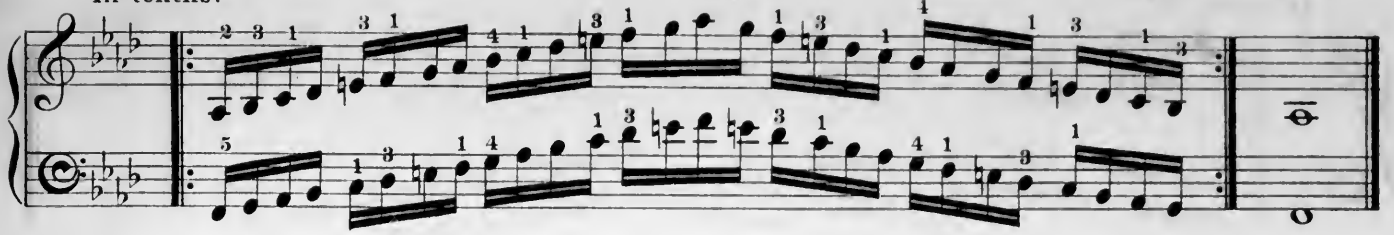


In sixths.

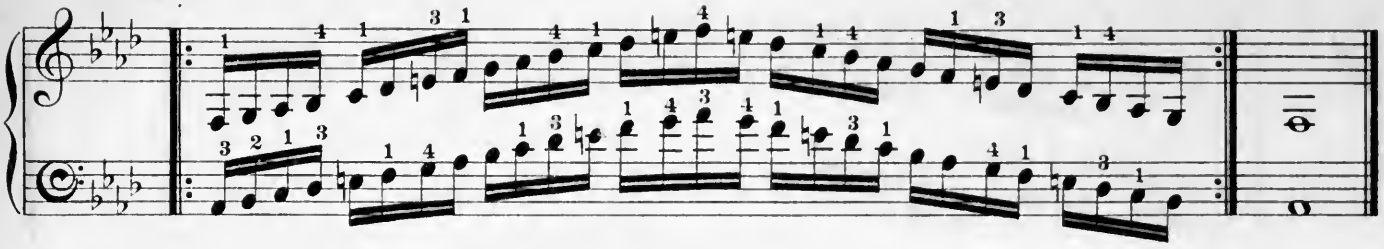


F minor.

In tenths.

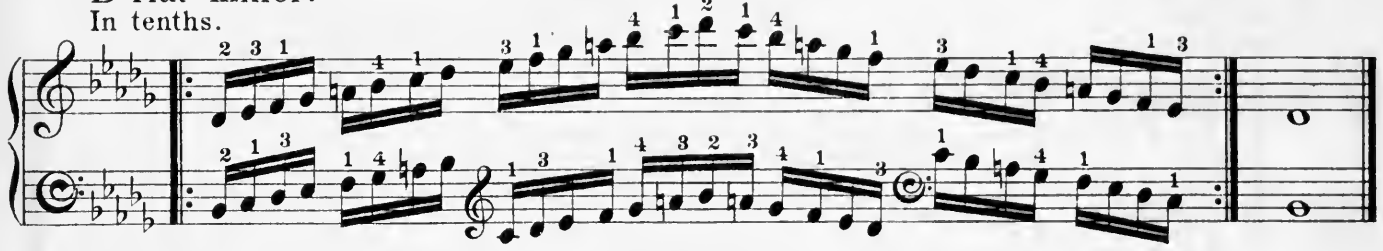


In sixths.

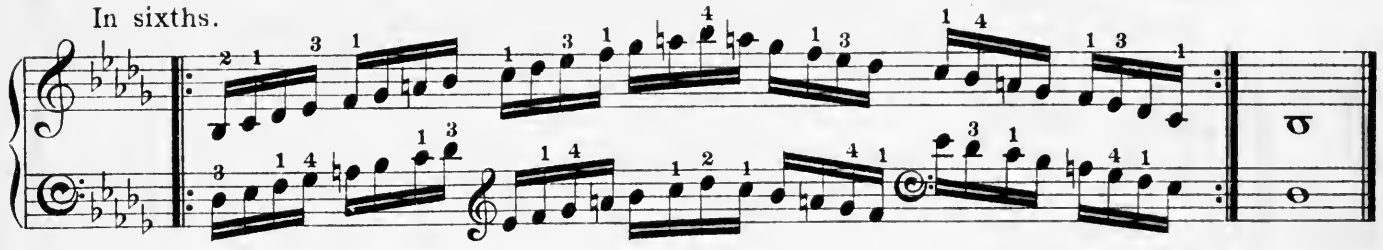


B flat minor.

In tenths.



In sixths.

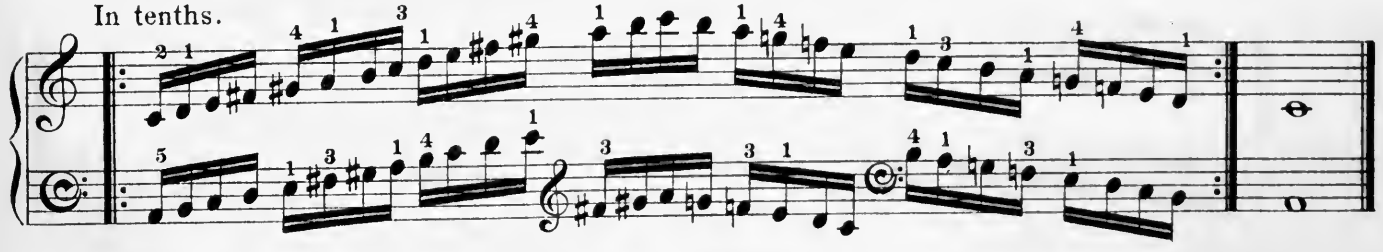


MINOR SCALES IN TENTHS (OR THIRDS) AND SIXTHS.

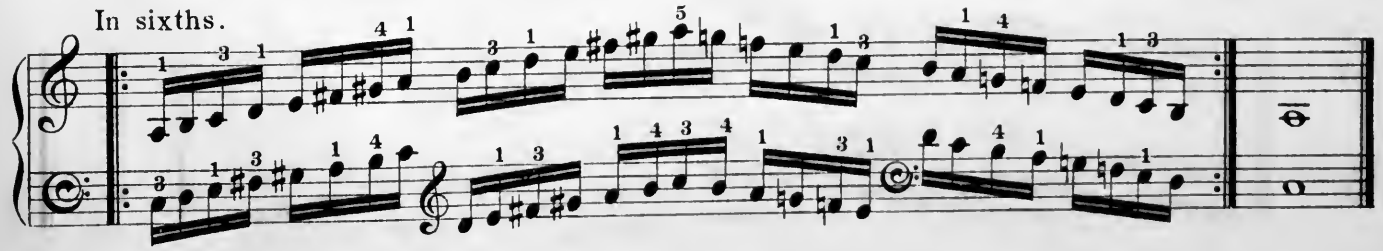
Melodic Form.

A minor.

In tenths.

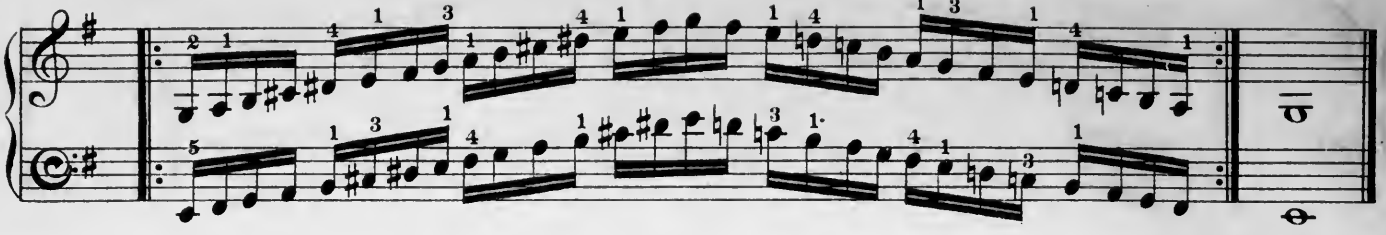


In sixths.

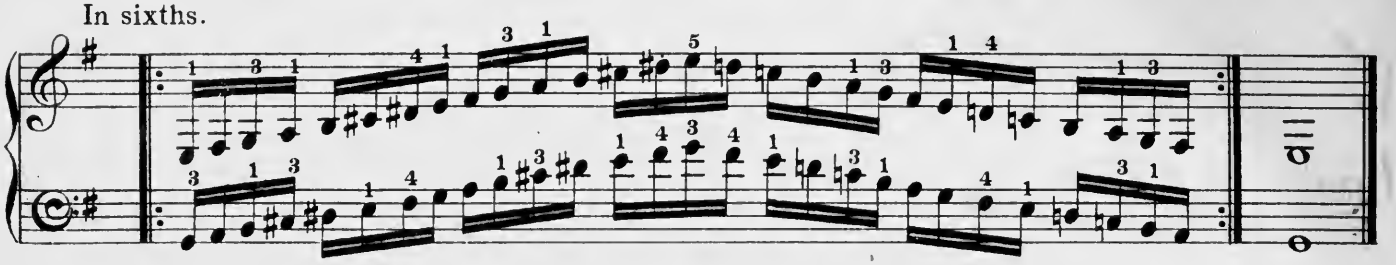


E minor.

In tenths.

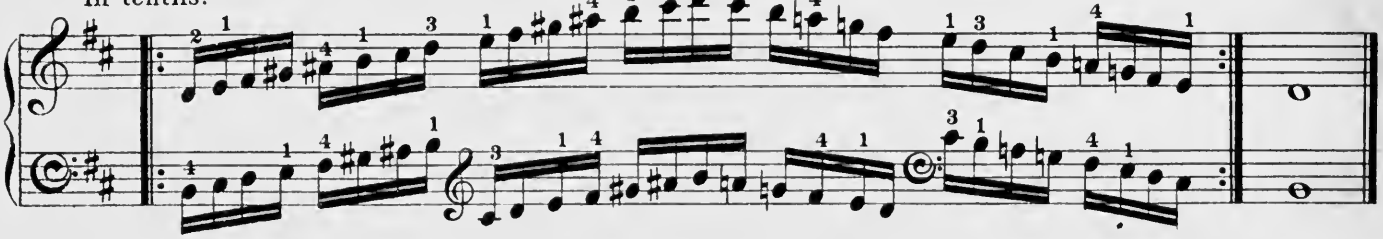


In sixths.

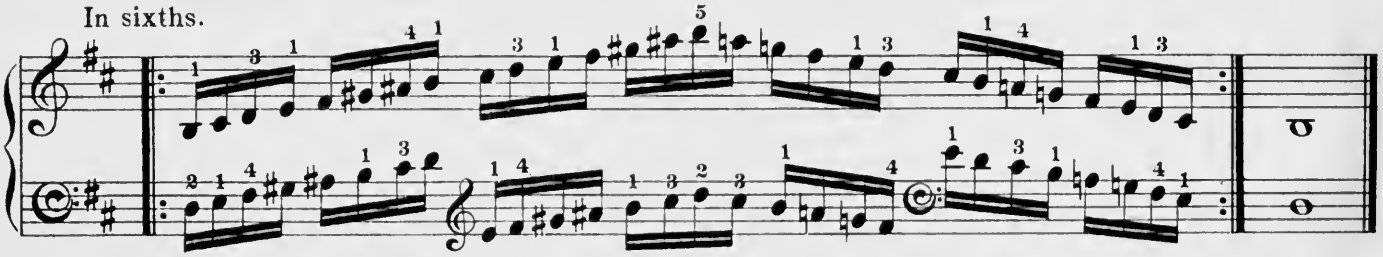


B minor.

In tenths.

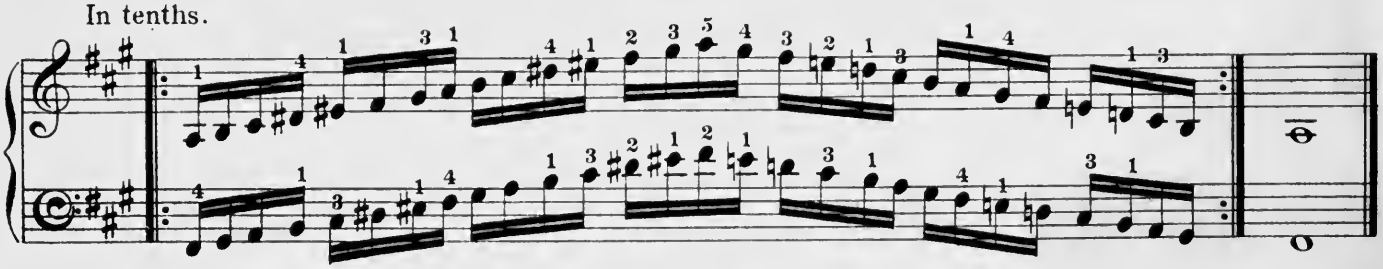


In sixths.

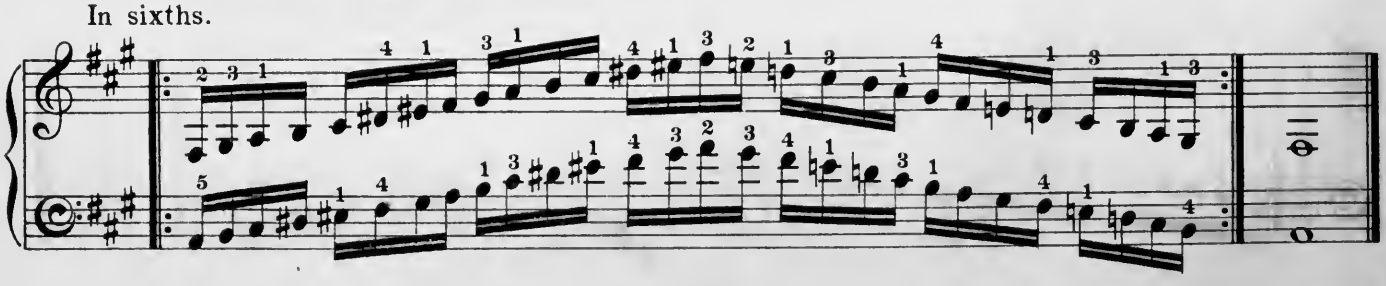


F sharp minor.

In tenths.

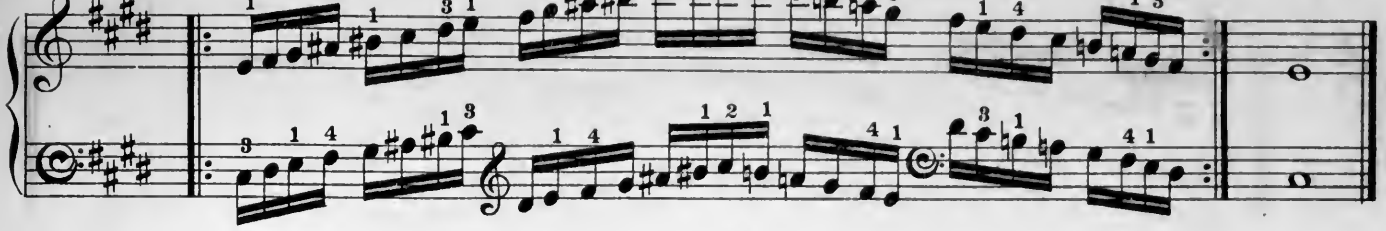


In sixths.

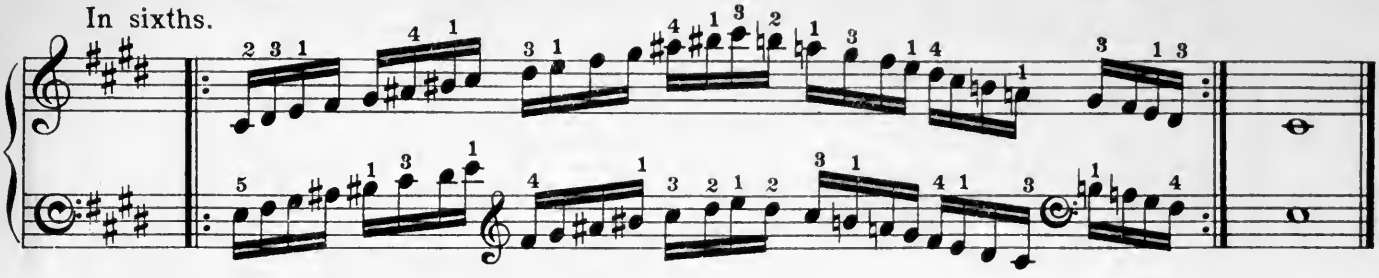


C sharp minor.

In tenths.

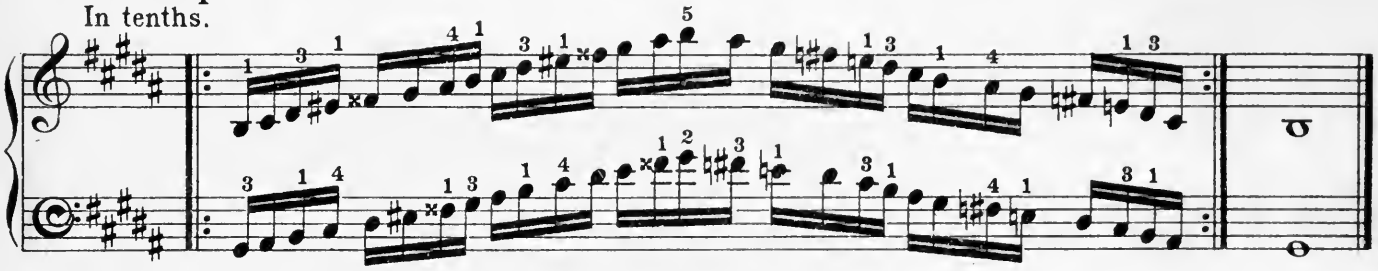


In sixths.

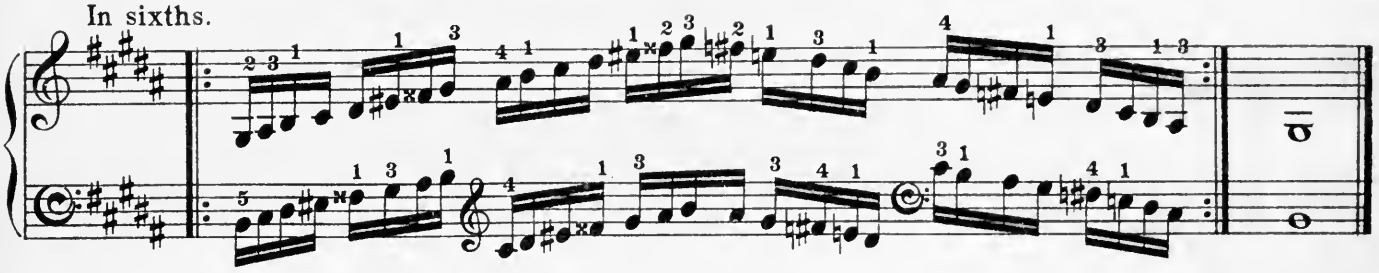


G sharp (or A flat) minor.

In tenths.

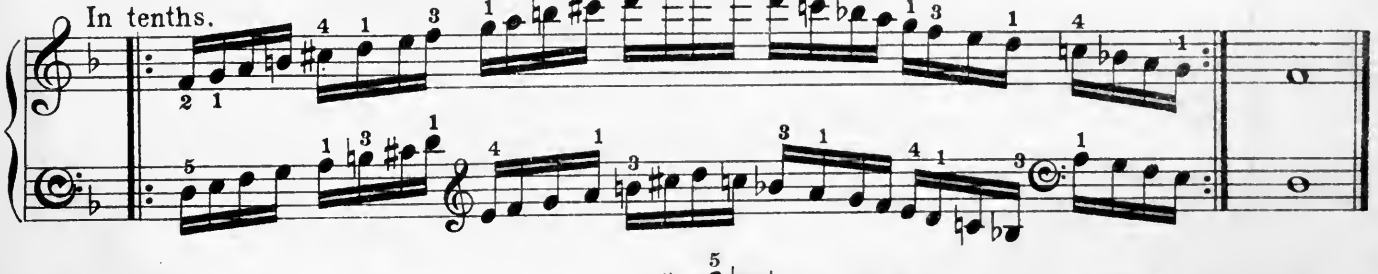


In sixths.

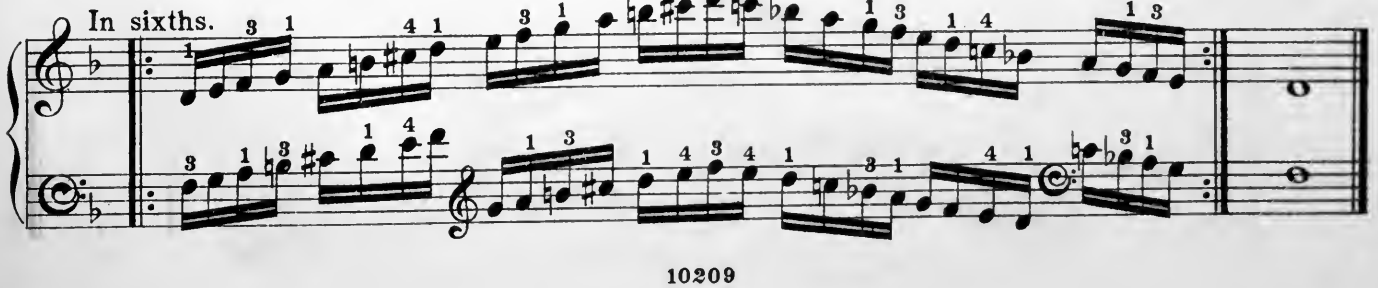


D minor.

In tenths.

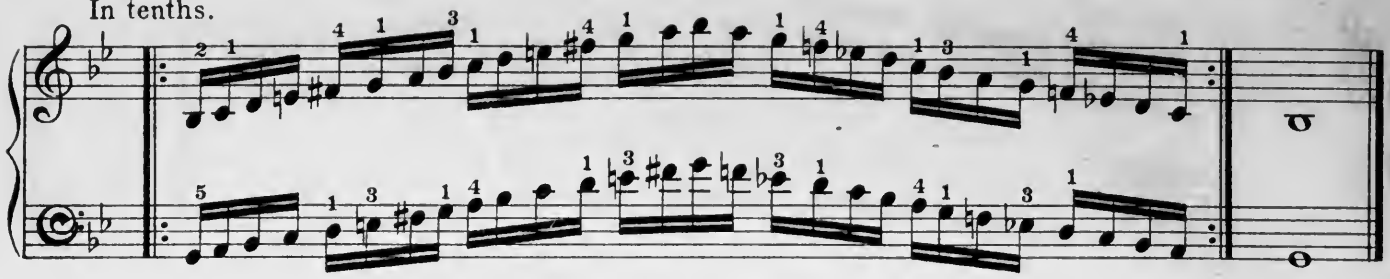


In sixths.

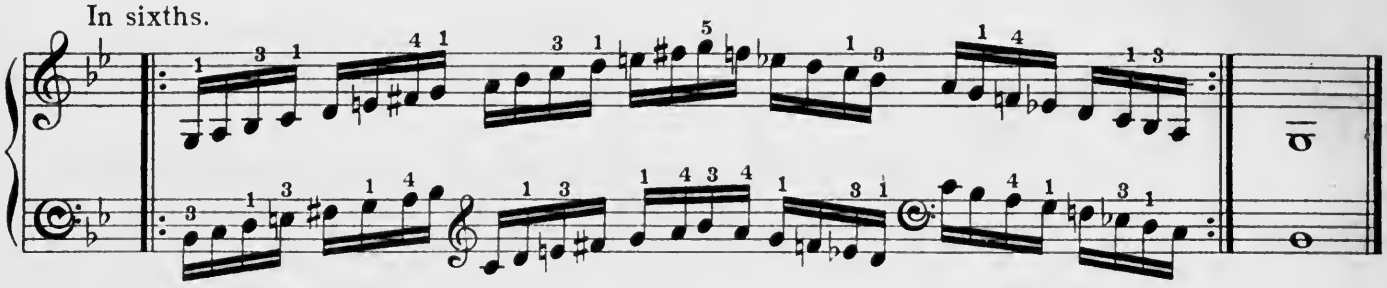


G minor.

In tenths.

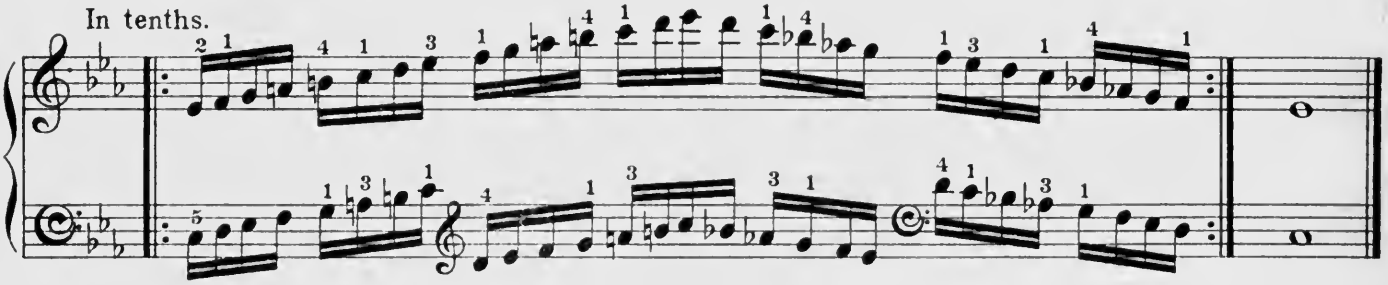


In sixths.

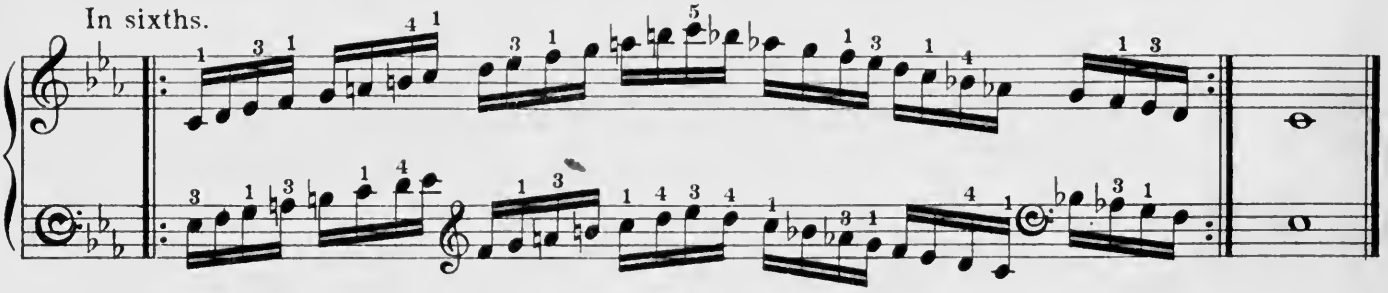


C minor.

In tenths.

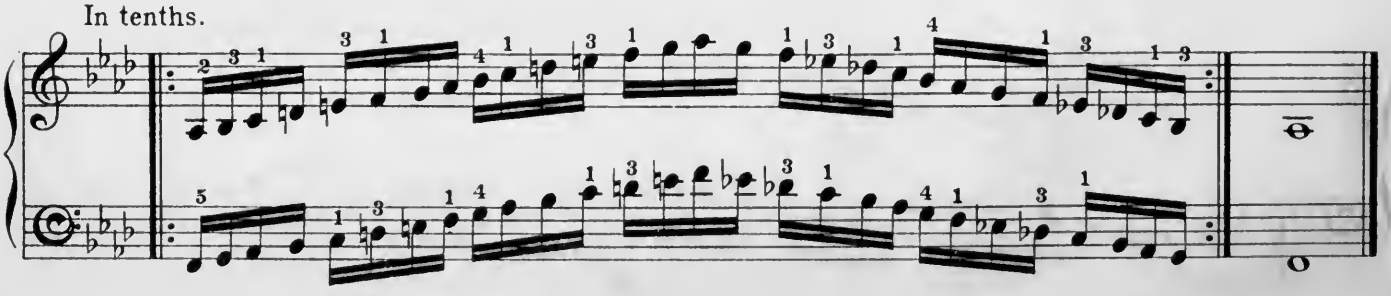


In sixths.

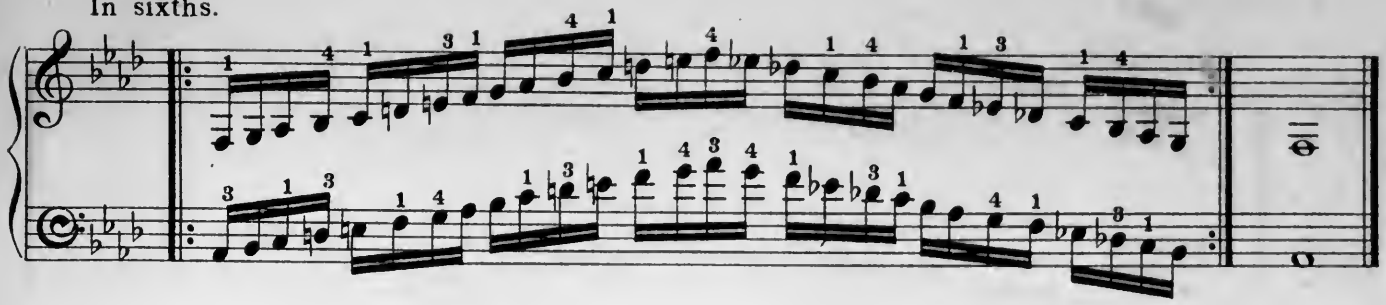


F minor.

In tenths.

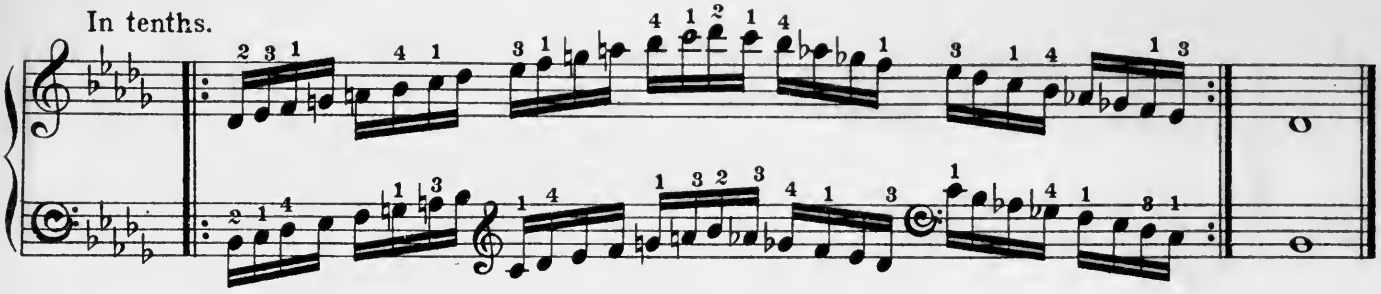


In sixths.

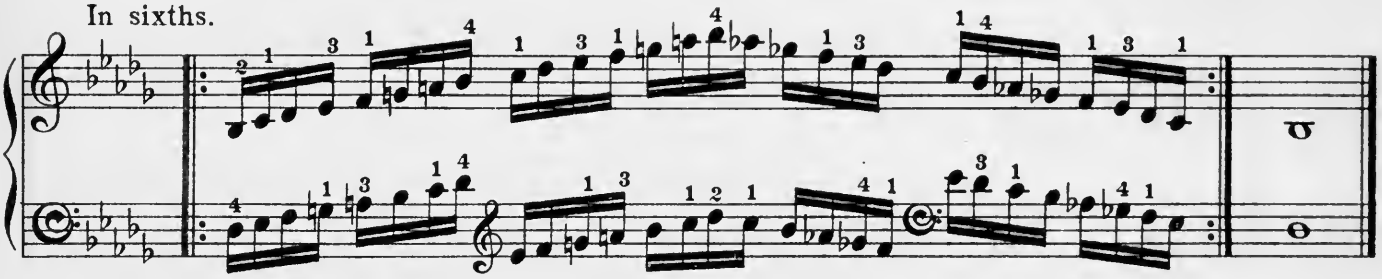


B flat minor.

In tenths.

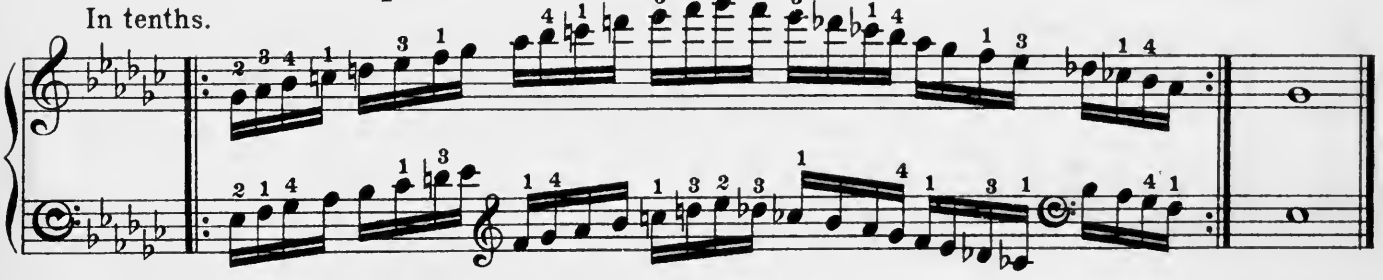


In sixths.

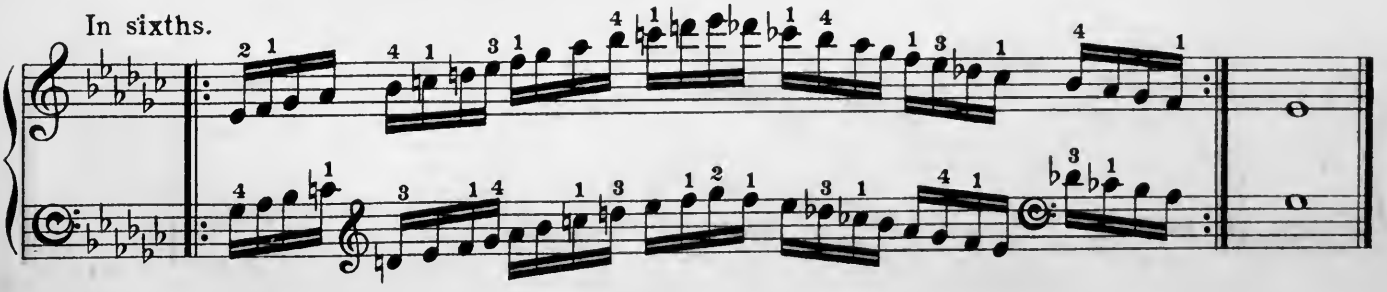


E flat (or D sharp) minor.

In tenths.

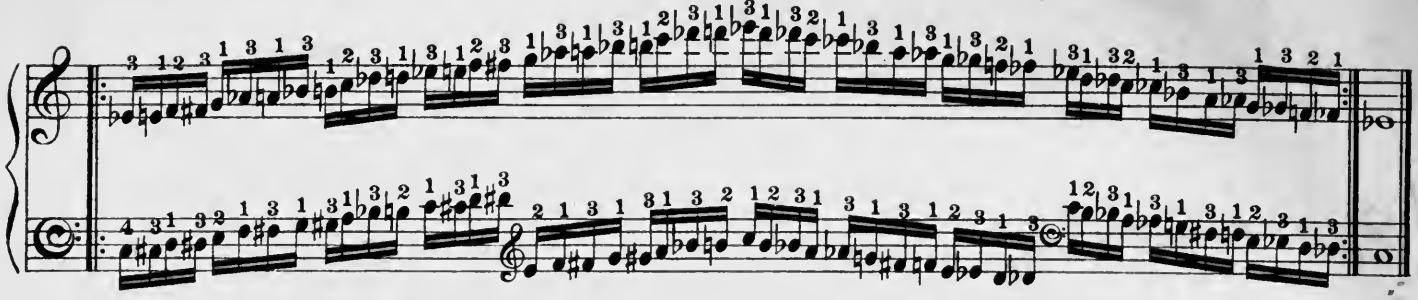


In sixths.

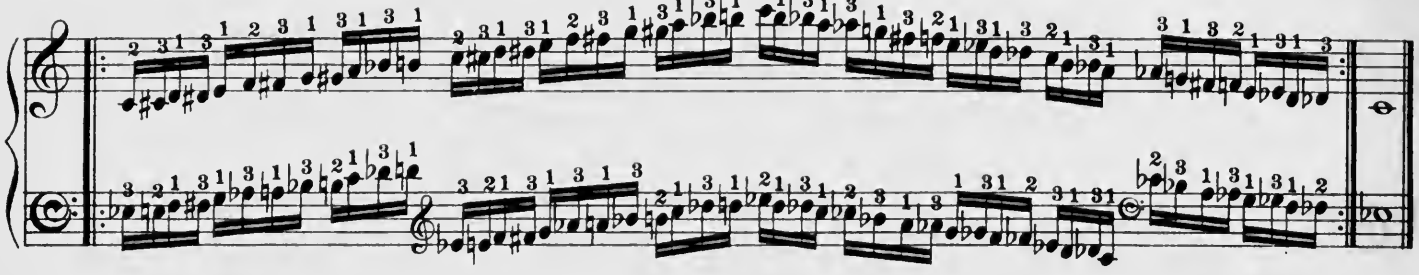


CHROMATIC SCALES IN TENTHS (OR THIRDS) AND SIXTHS.

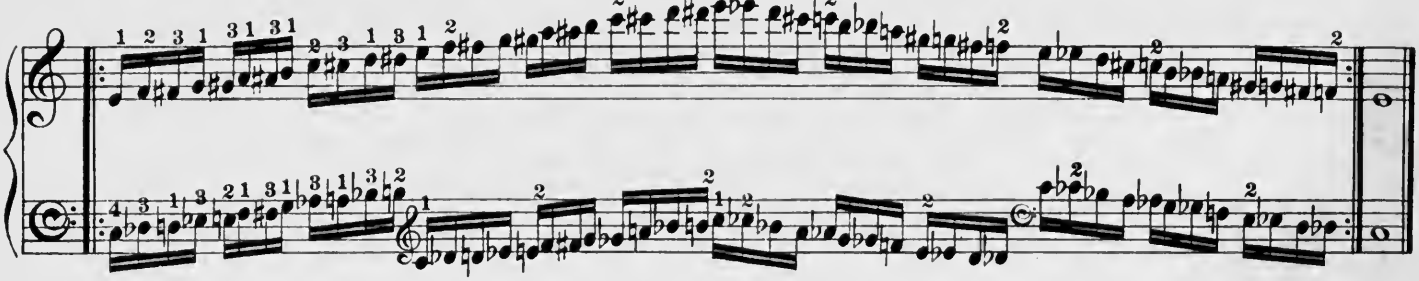
In minor tenths (or thirds.)



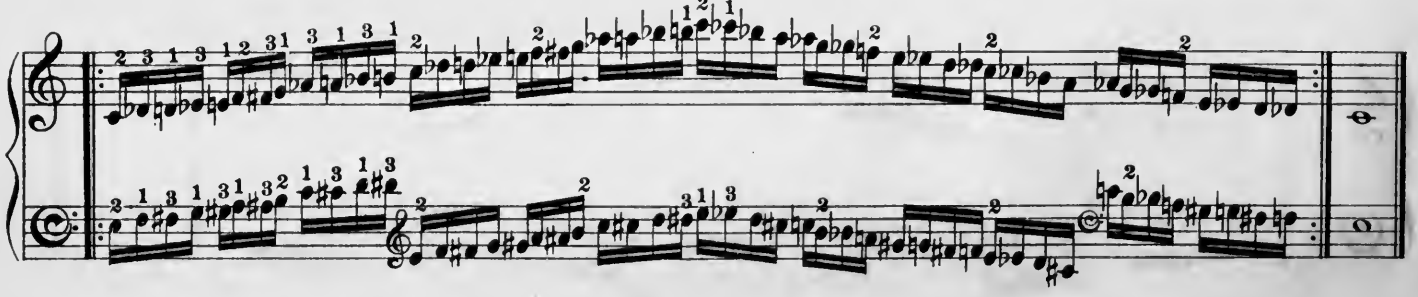
In major sixths.



In major tenths (or thirds.)



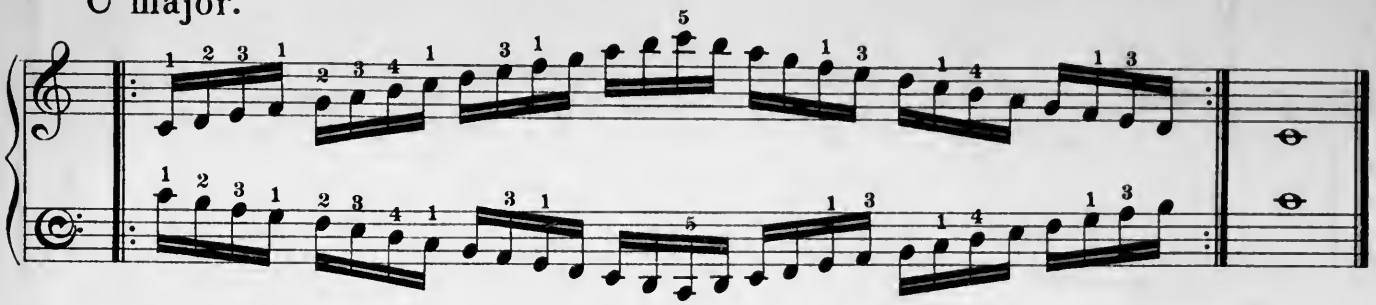
In minor sixths.



SCALES IN CONTRARY MOTION.

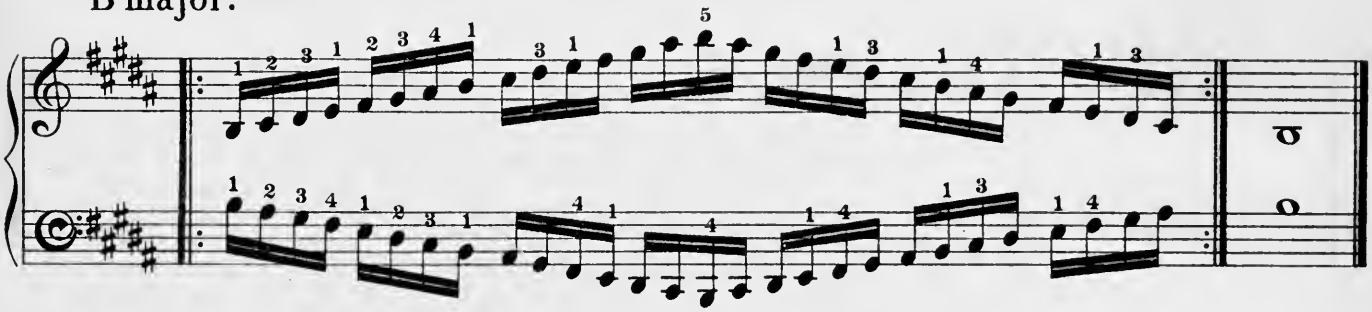
Major Scales beginning with the first degree.

C major.

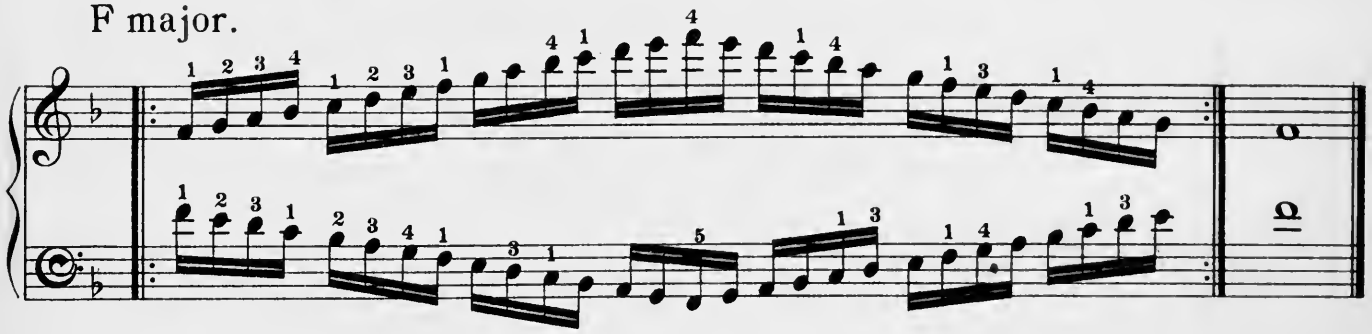


The above fingering serves for the scales of G, D, A and E major.

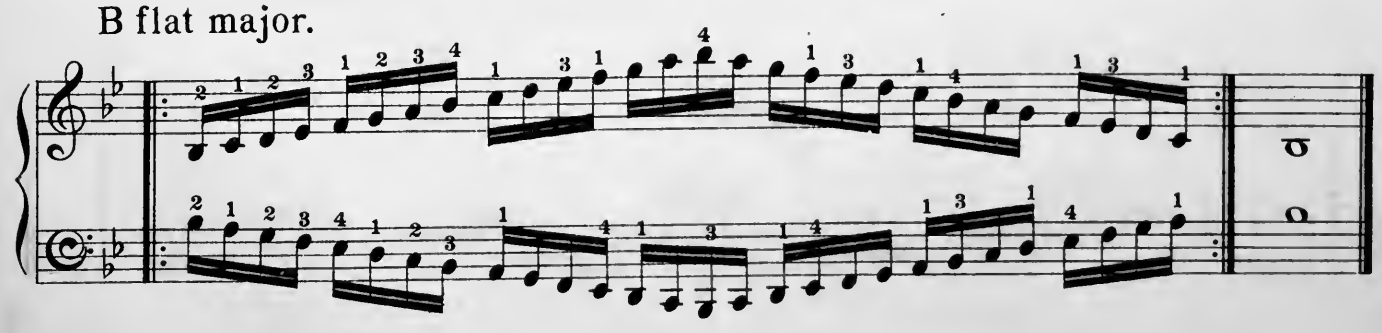
B major.



F major.

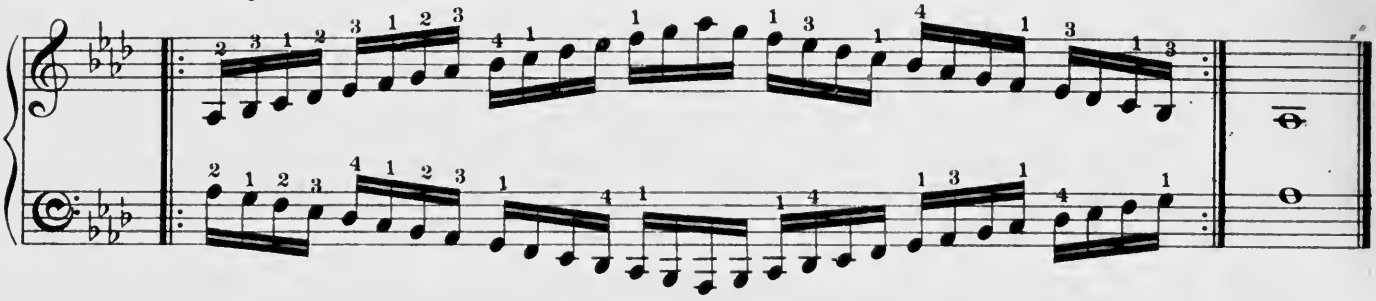


B flat major.

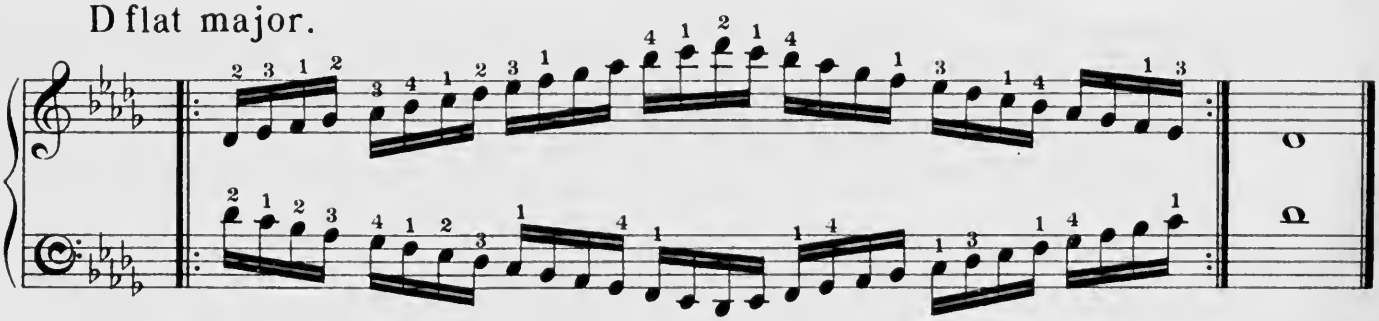


E flat major.

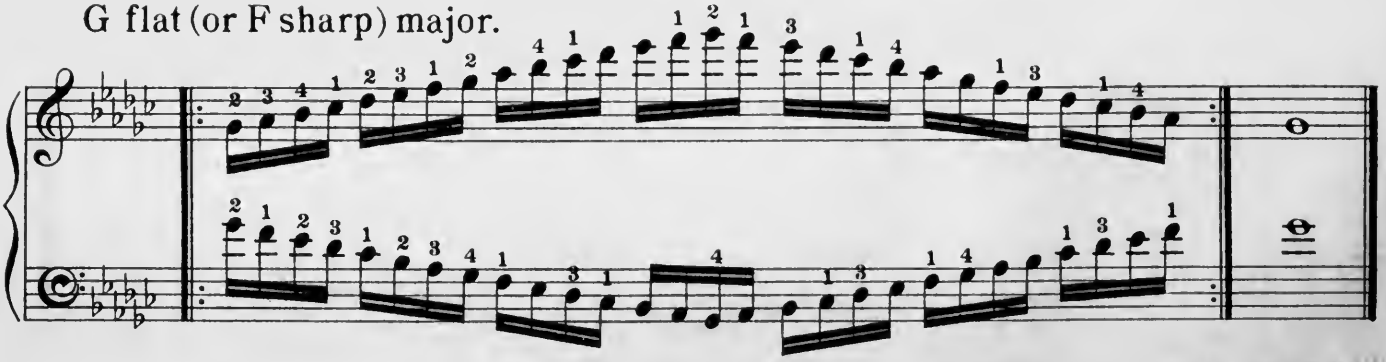
A flat major.



D flat major.

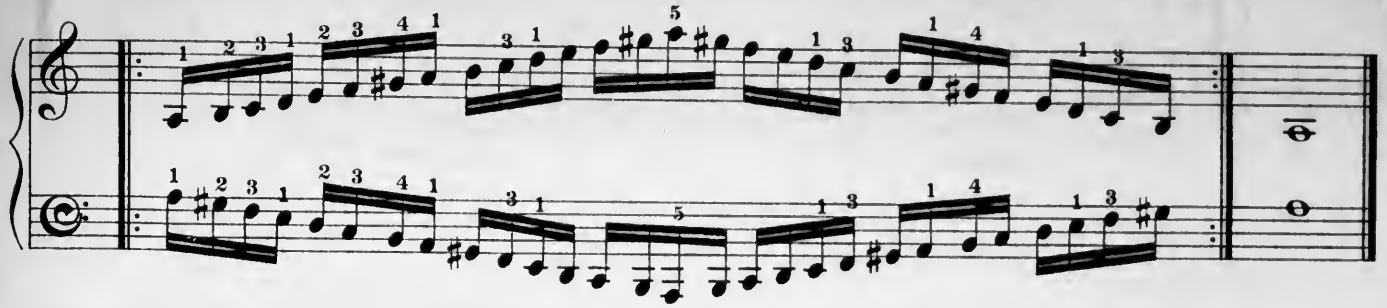


G flat (or F sharp) major.



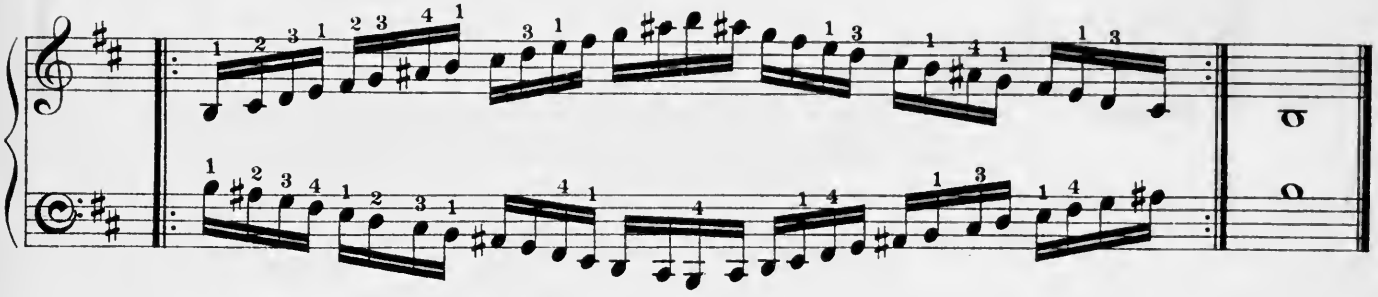
Minor Scales (harmonic) beginning with the first degree.

A minor.

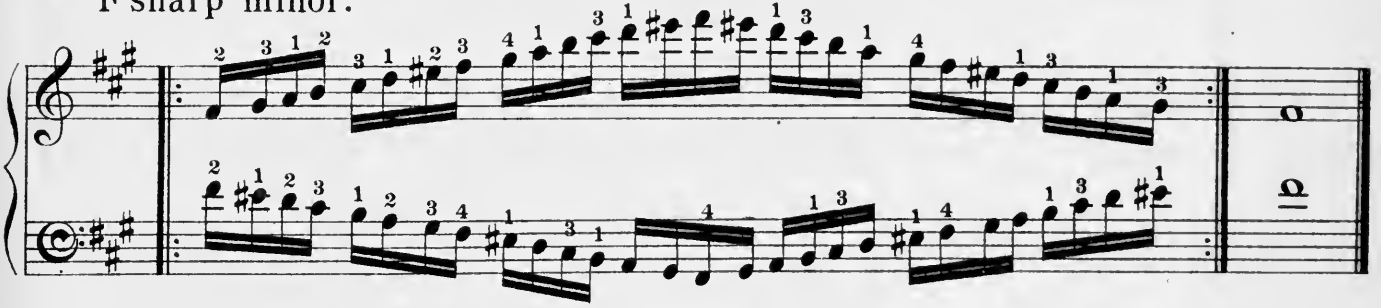


The same fingering serves for the scales of E, D, G, and C minor.

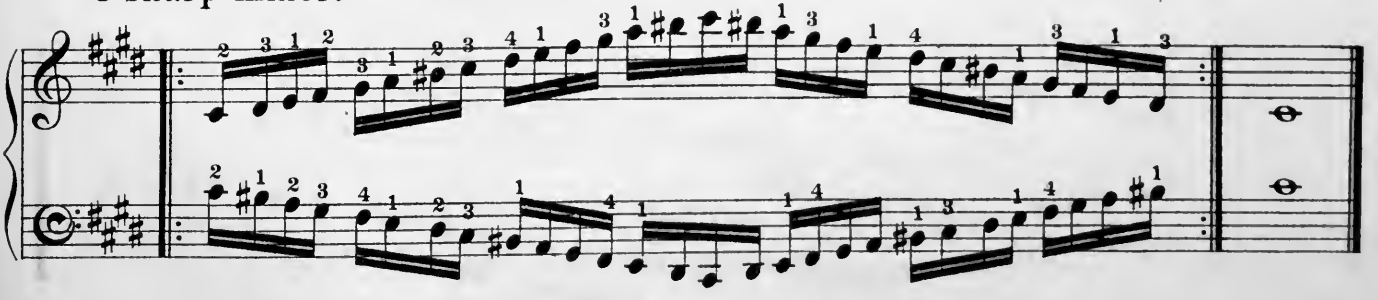
B minor.



F sharp minor.

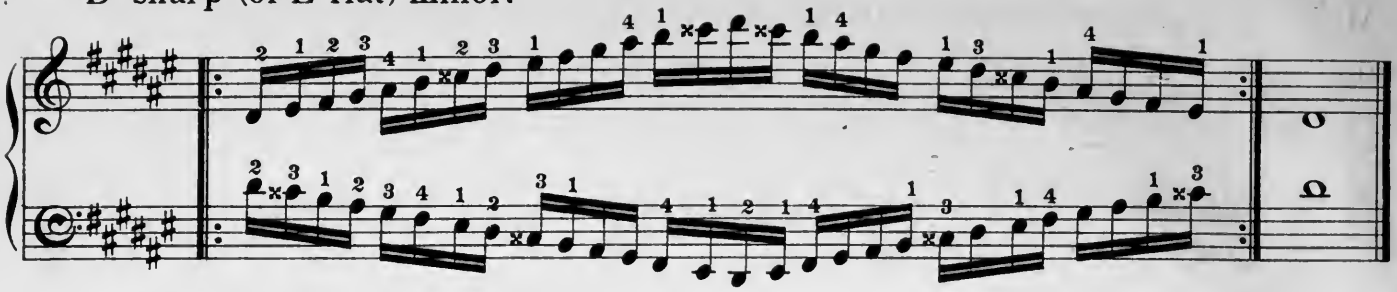


C sharp minor.

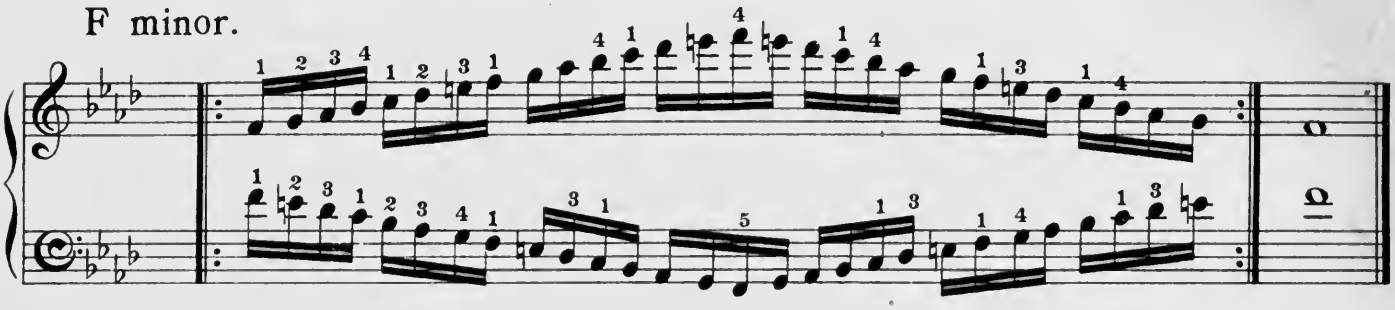


The same fingering serves for the scale of G sharp minor.

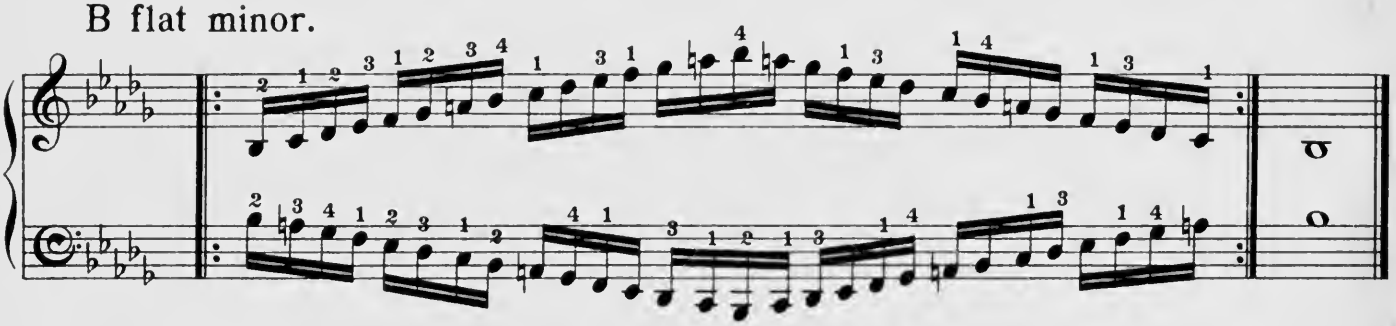
D sharp (or E flat) minor.



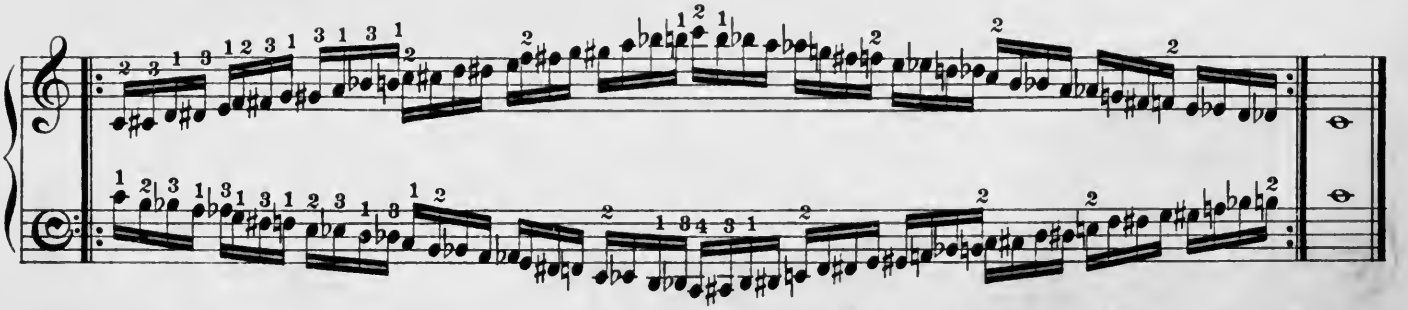
F minor.



B flat minor.



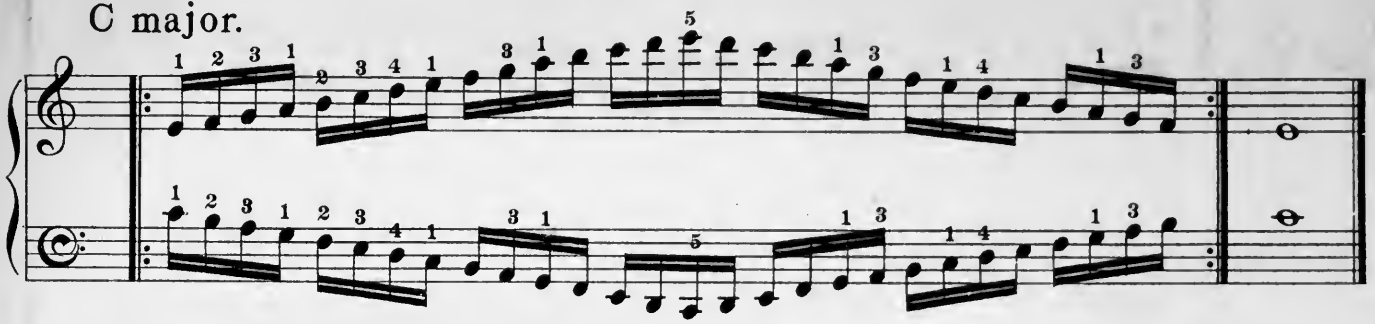
Chromatic Scale, beginning in unison.

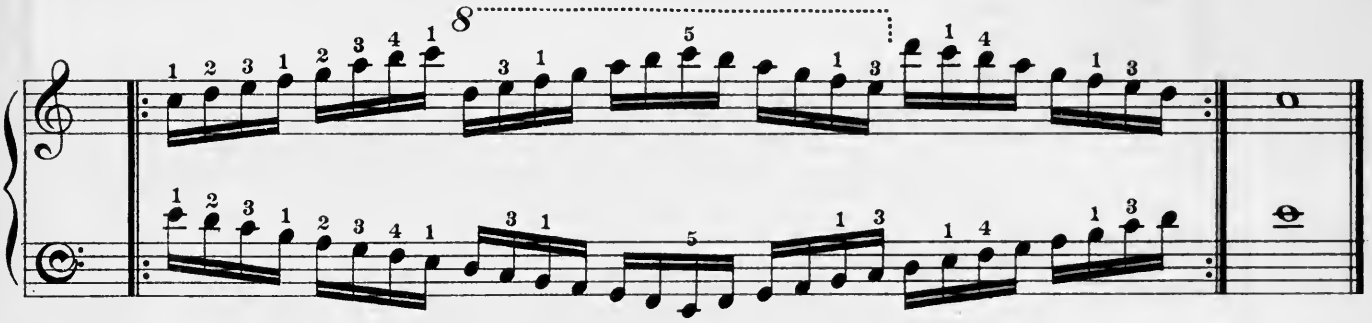


This chromatic scale may begin on any note, without the fingering being affected thereby. In all chromatic scales, the 2nd finger is used on C and F in the right hand, and on E and B in the left.

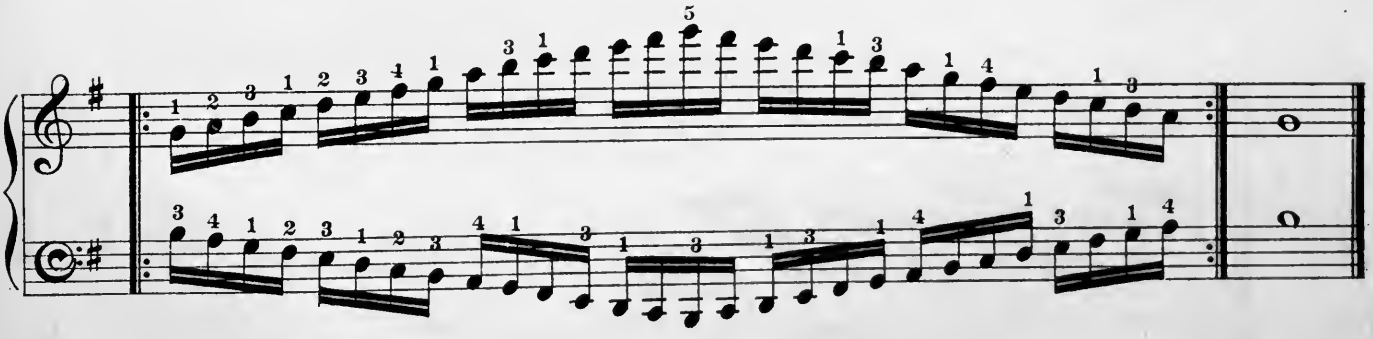
Major Scales beginning with the first degree in one hand, and the third in the other.

C major.



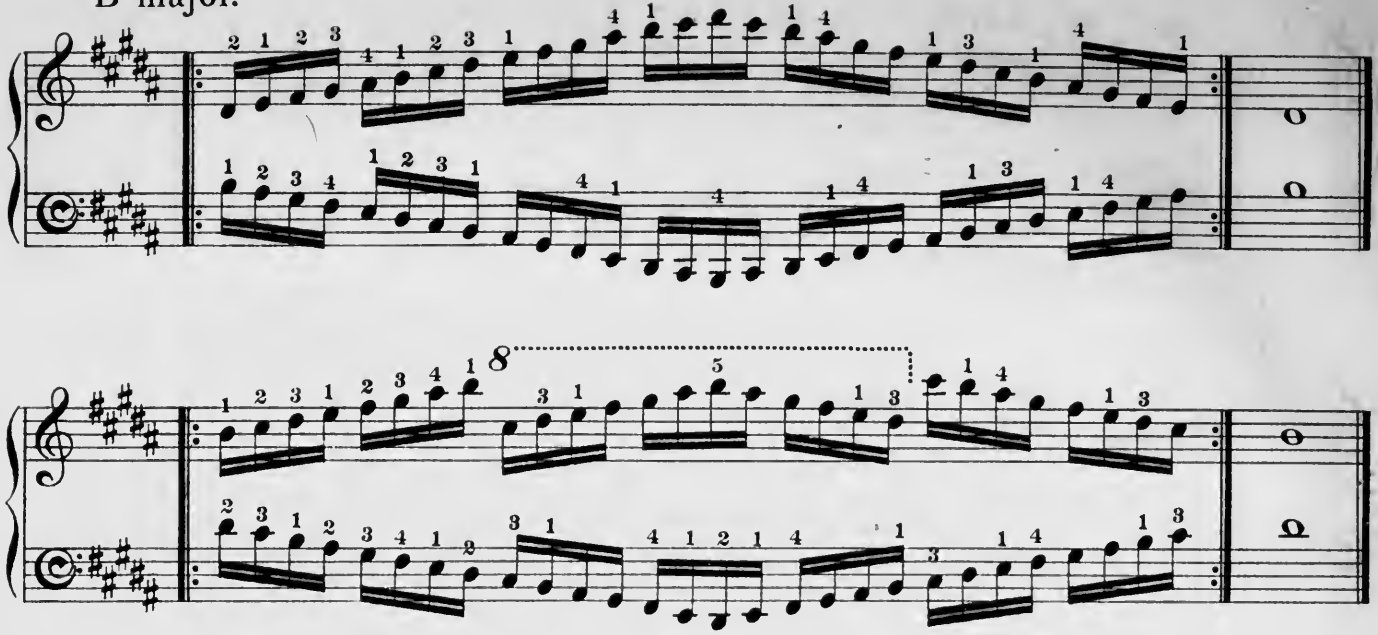


G major.

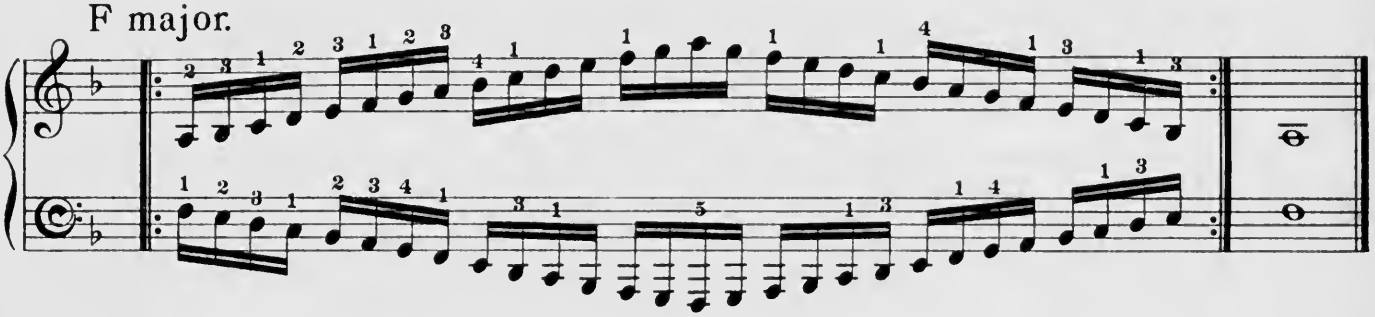


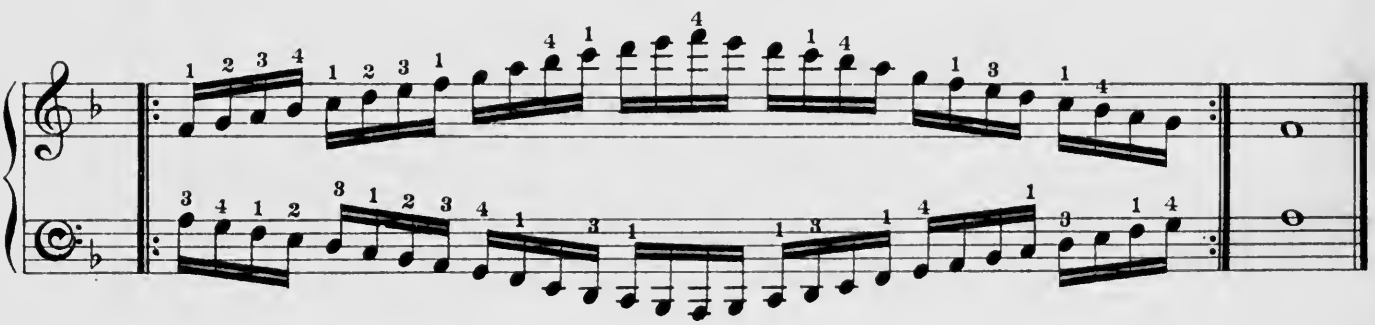
The same fingering serves for the scales of D, A and E major.

B major.

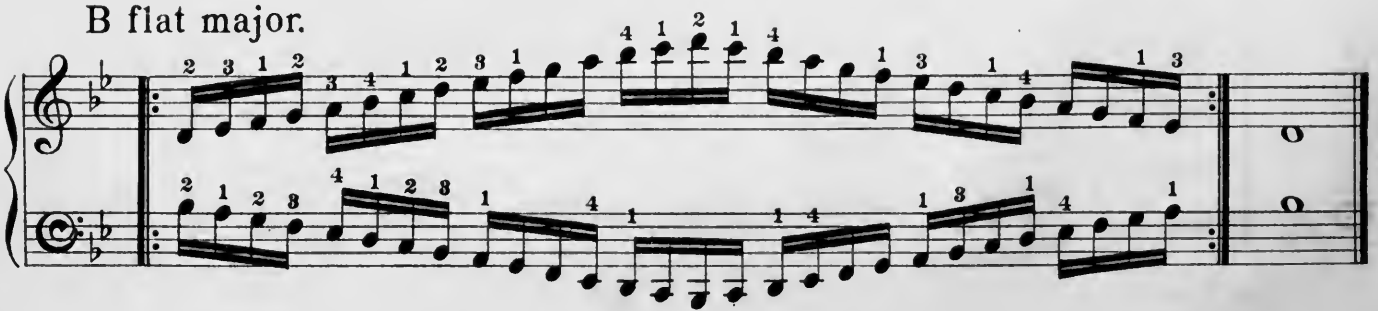


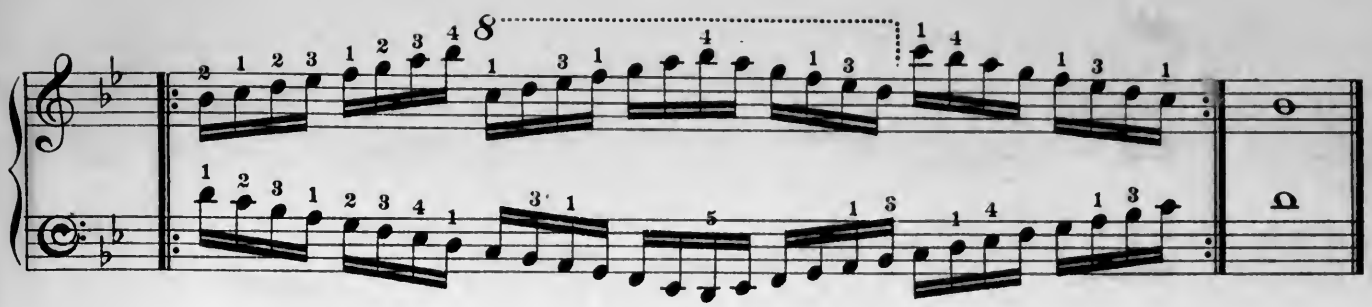
F major.



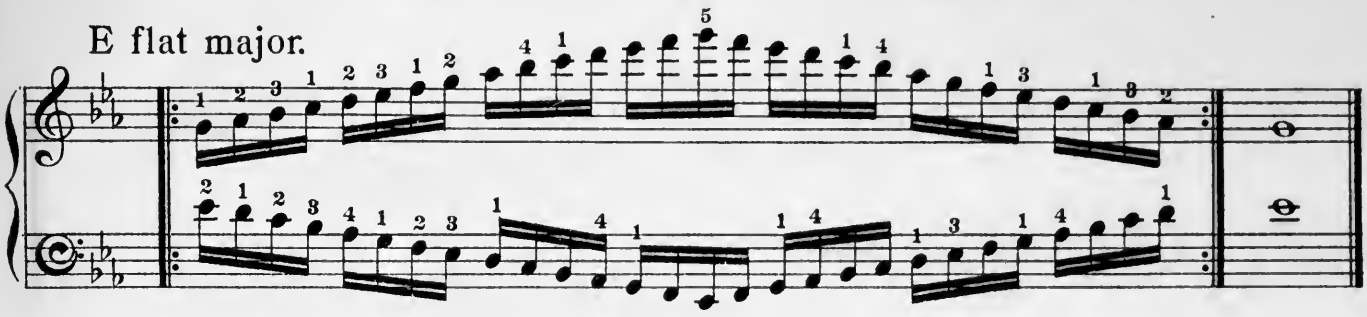


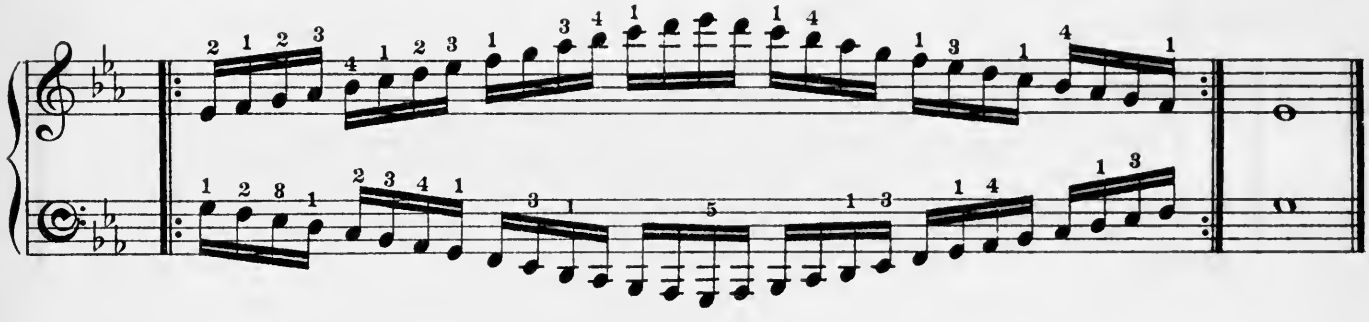
B flat major.



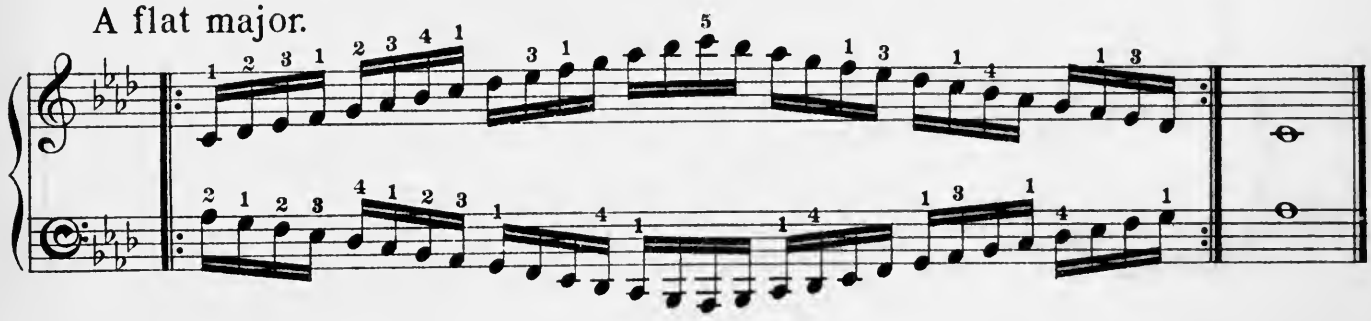


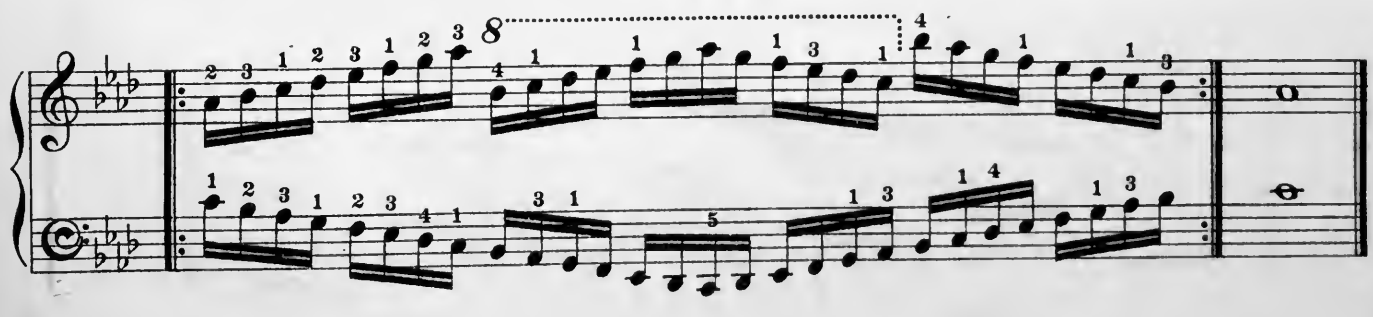
E flat major.



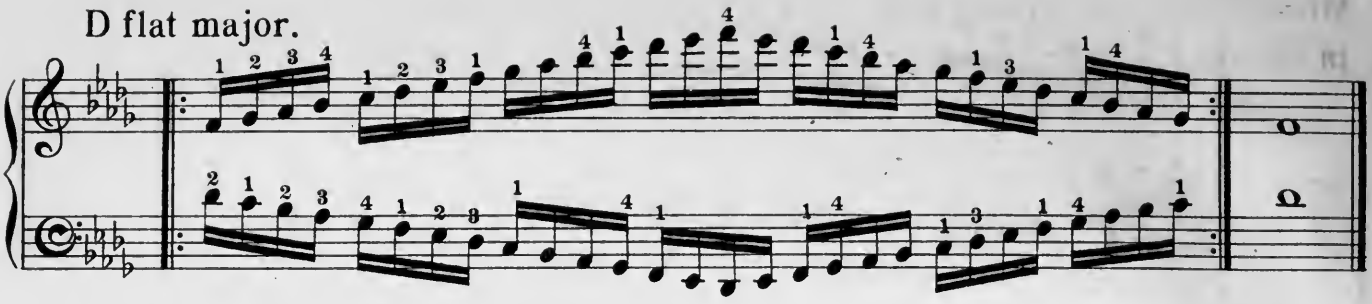


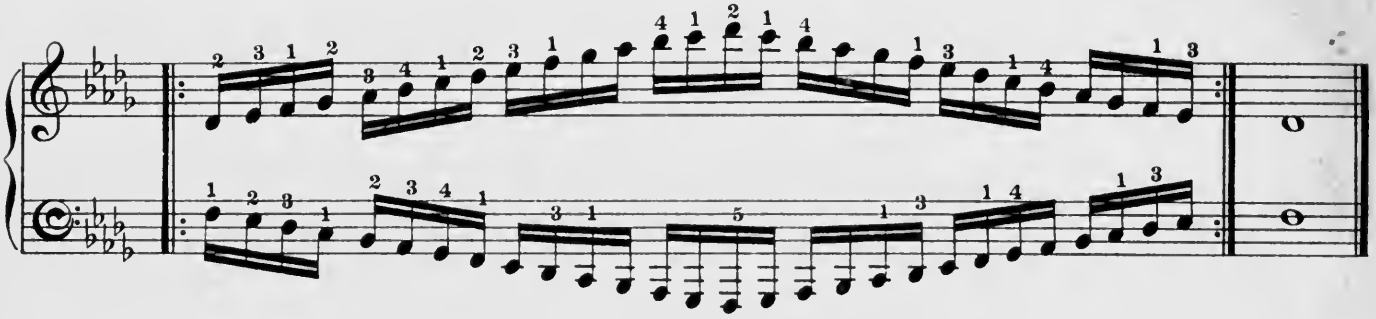
A flat major.



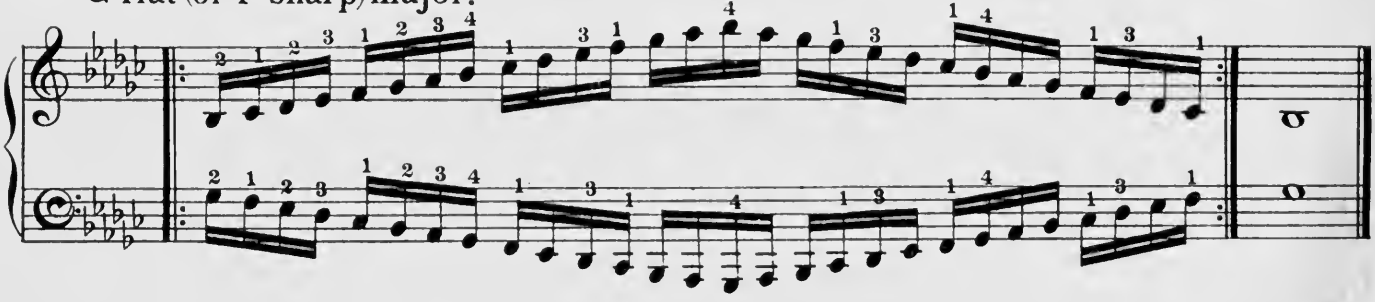


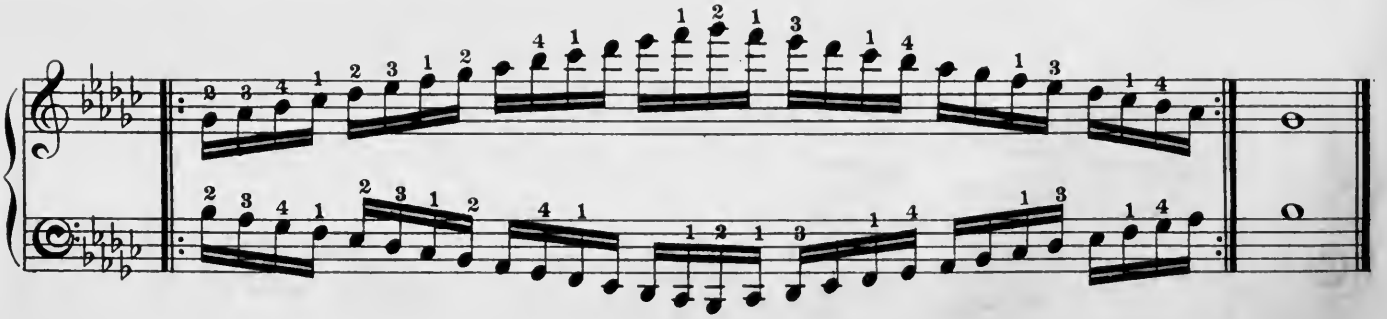
D flat major.





G flat (or F sharp) major.





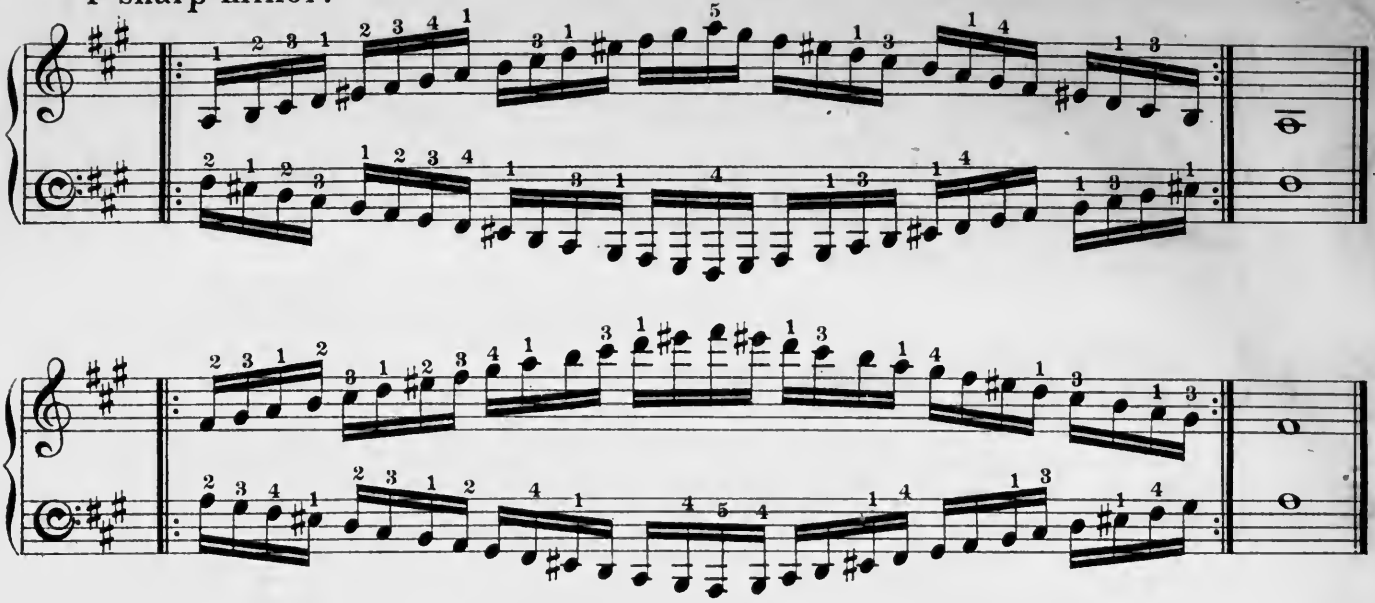
Minor Scales (harmonic) beginning with the first degree in one hand, and the third in the other.

A minor.

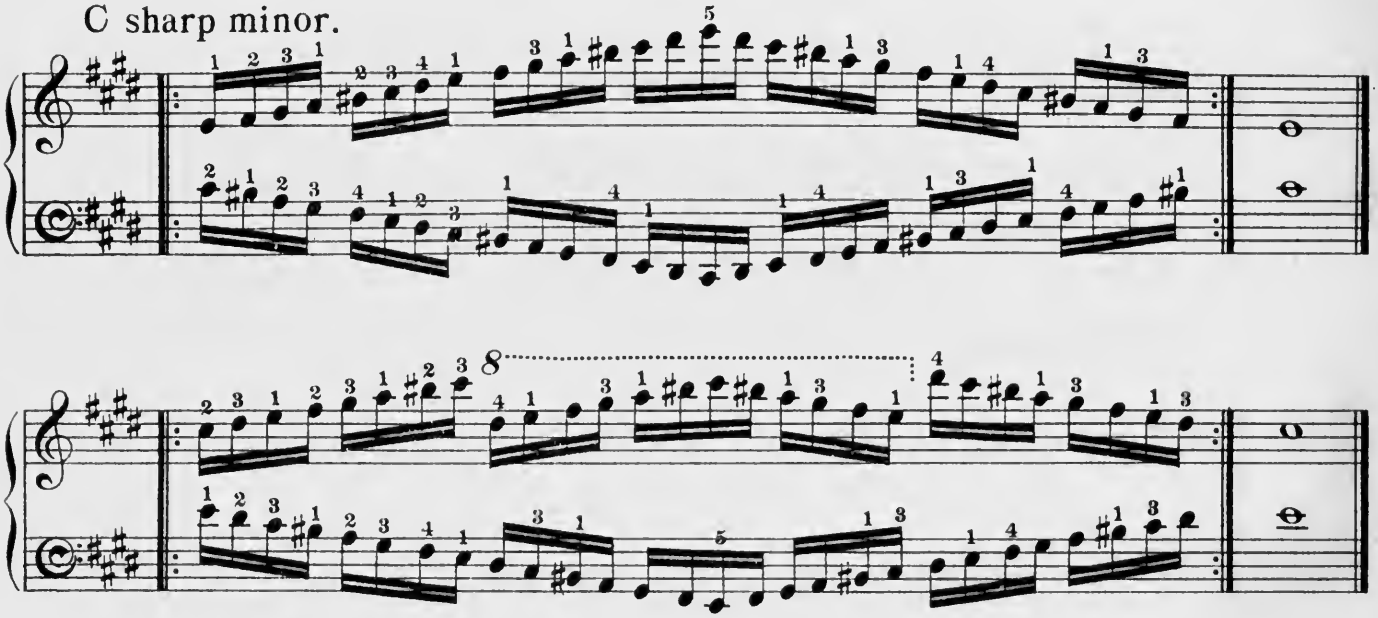
The same fingering serves for the scales of E, D, G, and C minor.

B minor.

F sharp minor.

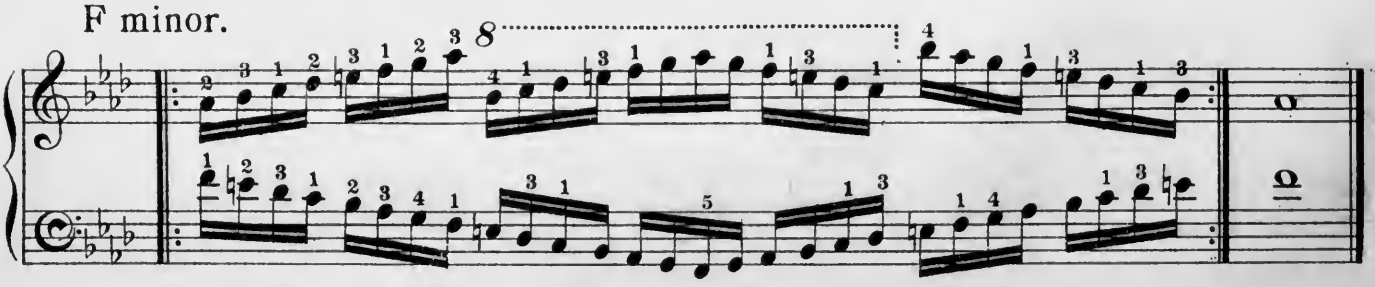


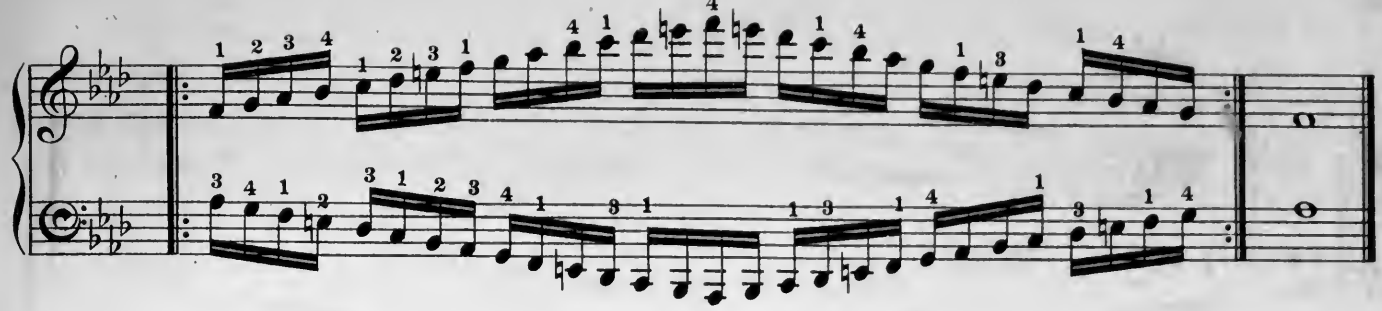
C sharp minor.



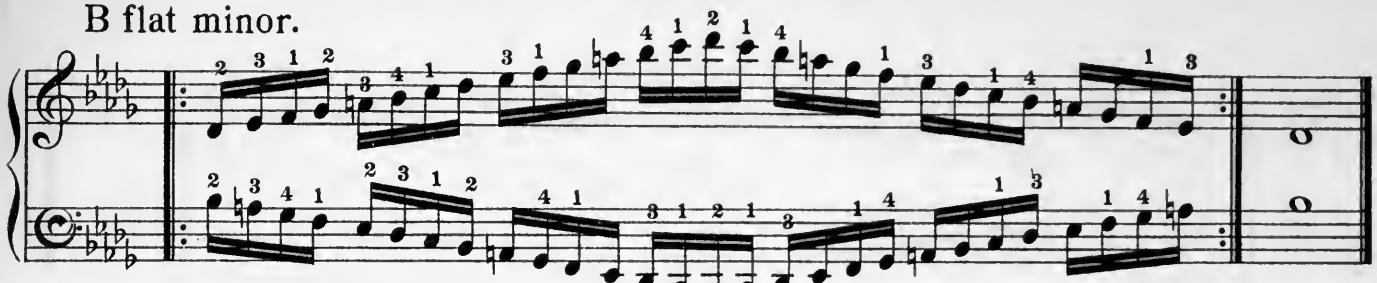
The same fingering serves for the scale of G sharp minor.

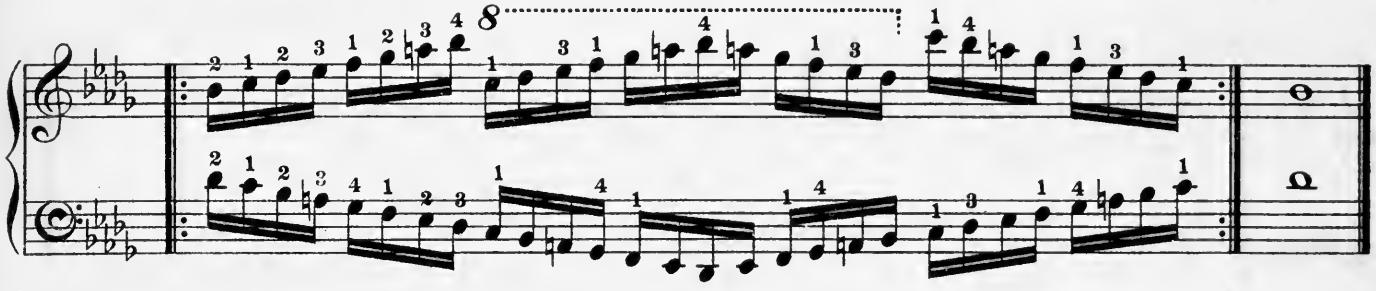
F minor.



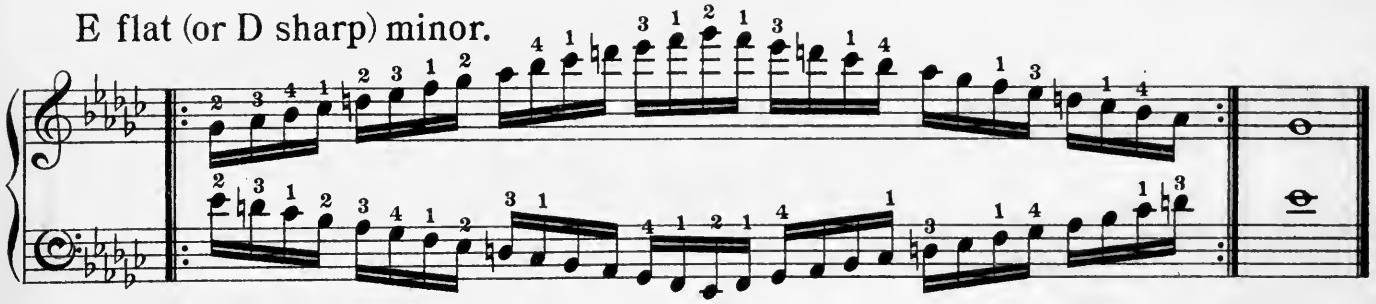


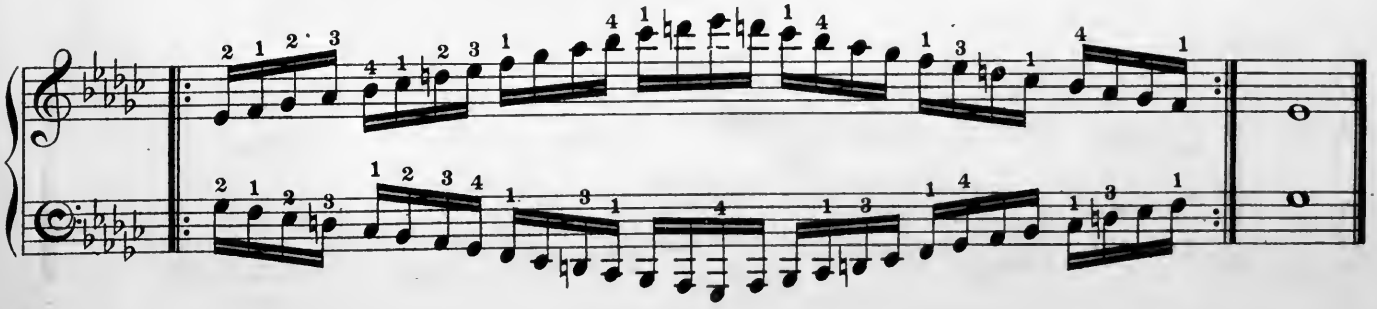
B flat minor.





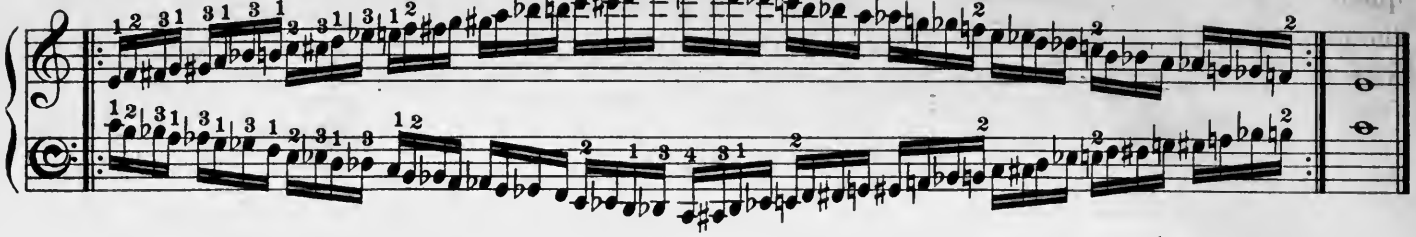
E flat (or D sharp) minor.



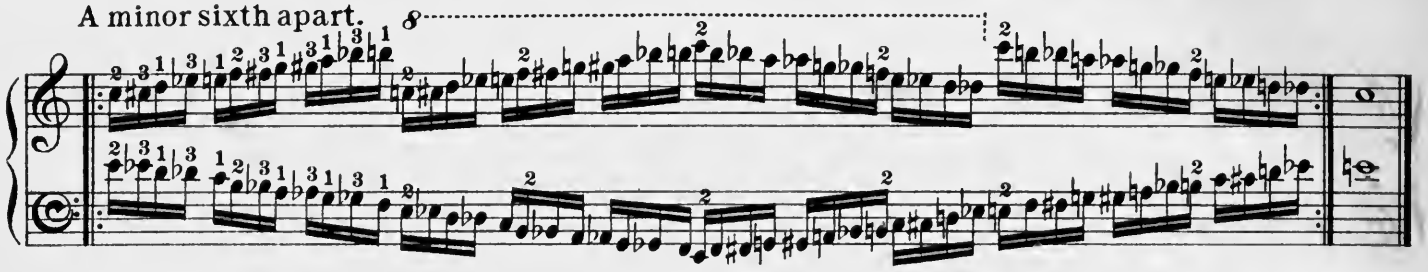


Chromatic Scales beginning with the hands a Third or a Sixth apart.

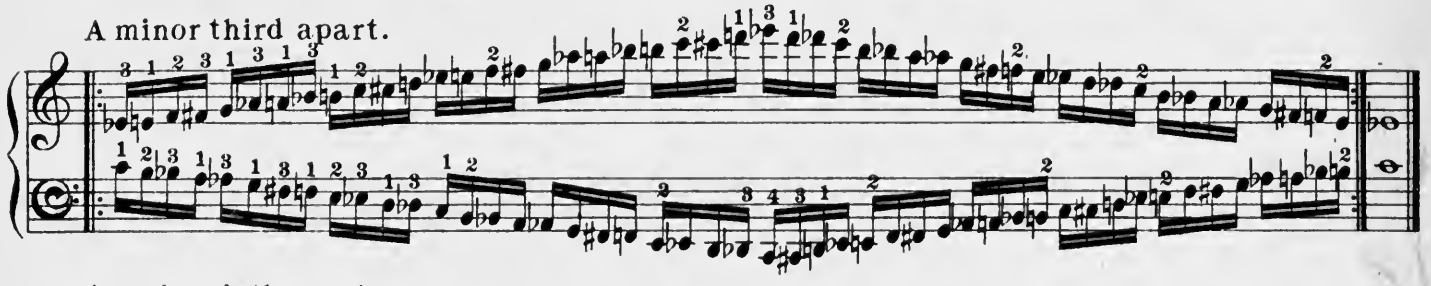
A major third apart.



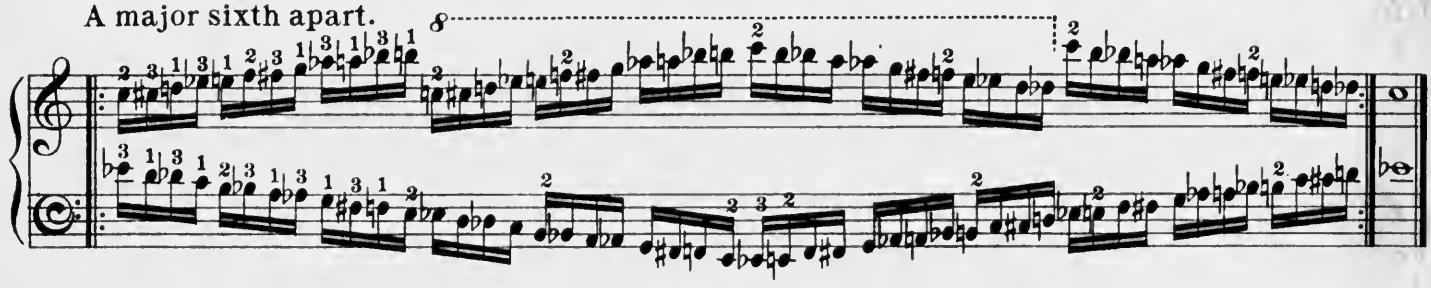
A minor sixth apart.



A minor third apart.



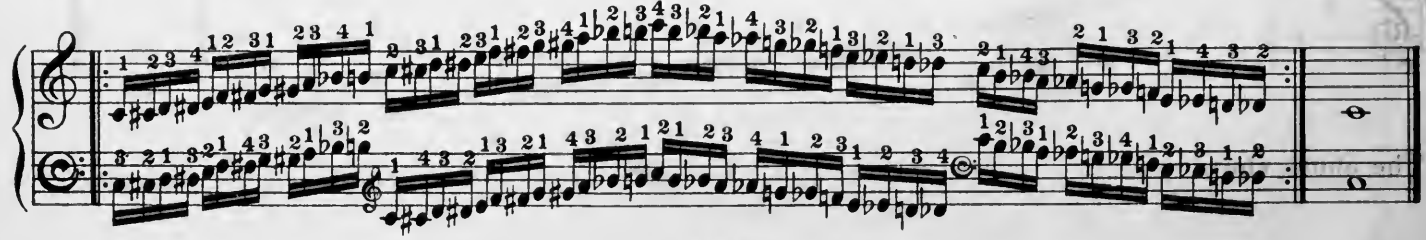
A major sixth apart.



Similar Chromatic scales may be commenced on any two notes which are separated by the required interval, without any alteration of the fingering. The 2nd finger always falls on C and F in the right hand, and on E and B in the left.

SPECIAL FINGERING FOR CHROMATIC SCALE.

This method of fingering gives greater velocity than any other, but it should not be attempted until the methods A and B, as described on page 11, have been made perfect.



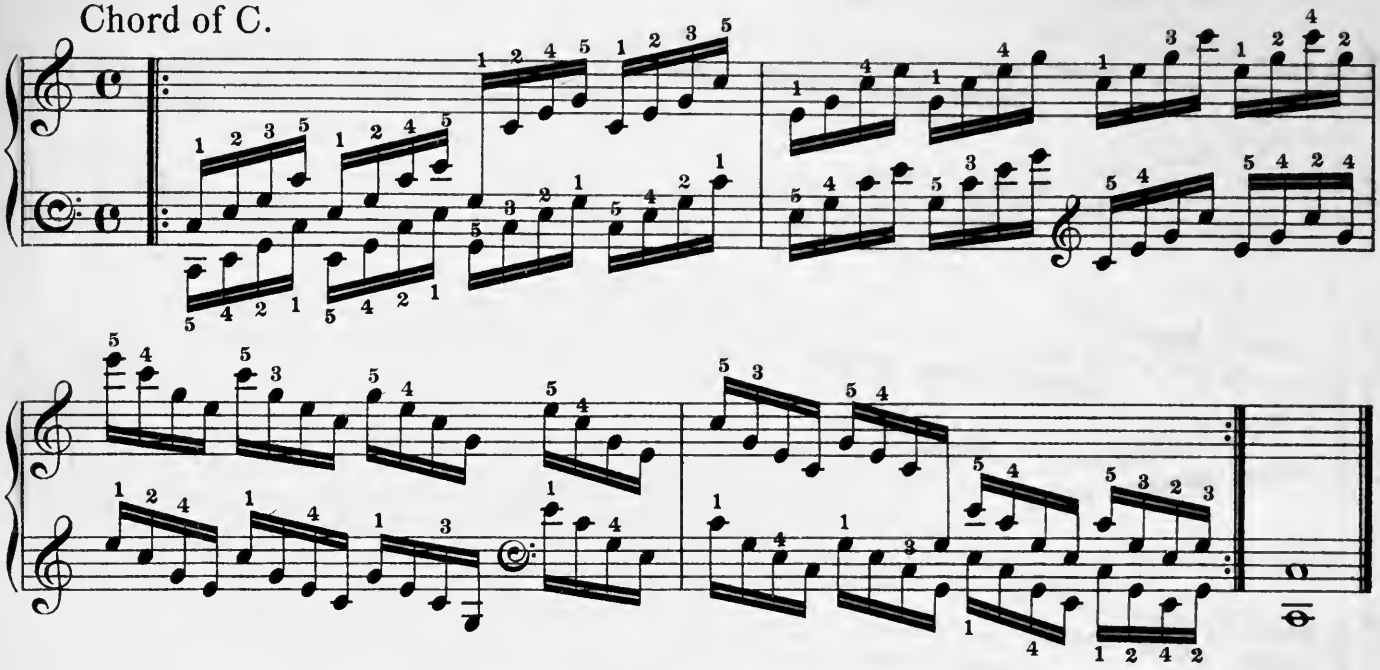
PART II—ARPEGGIOS.

The term Arpeggio, though frequently limited to the particular form given on page 44 and subsequent pages, properly includes all the various passages which are formed of broken chords, or chords the notes of which are struck separately. Of such passages, the following are the most important, and are indeed indispensable for daily practice.

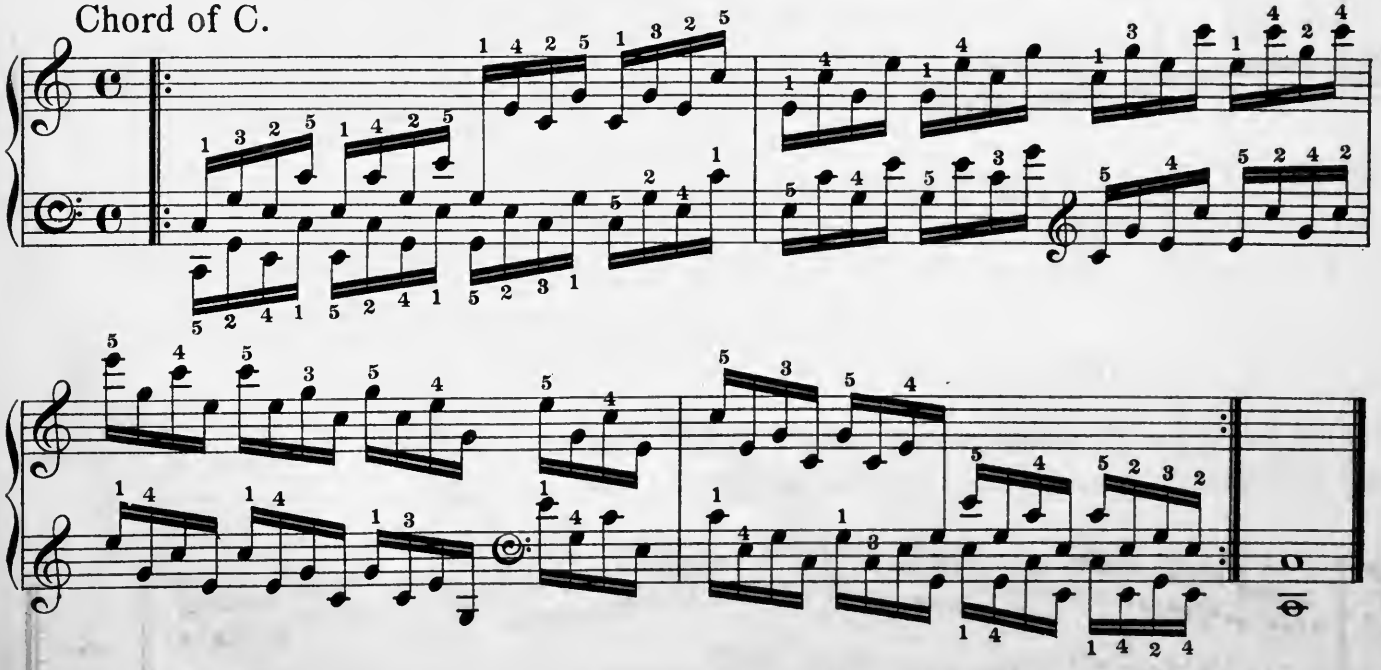
CHORD-PASSAGES.

ARPEGGIOS IN WHICH THE THUMB DOES NOT PASS UNDER THE FINGERS.

Chord of C.

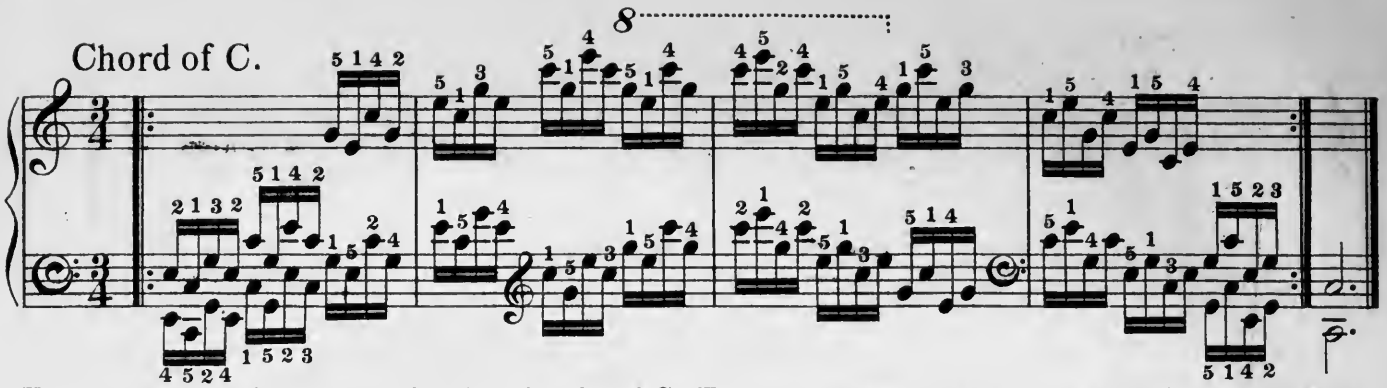


Chord of C.



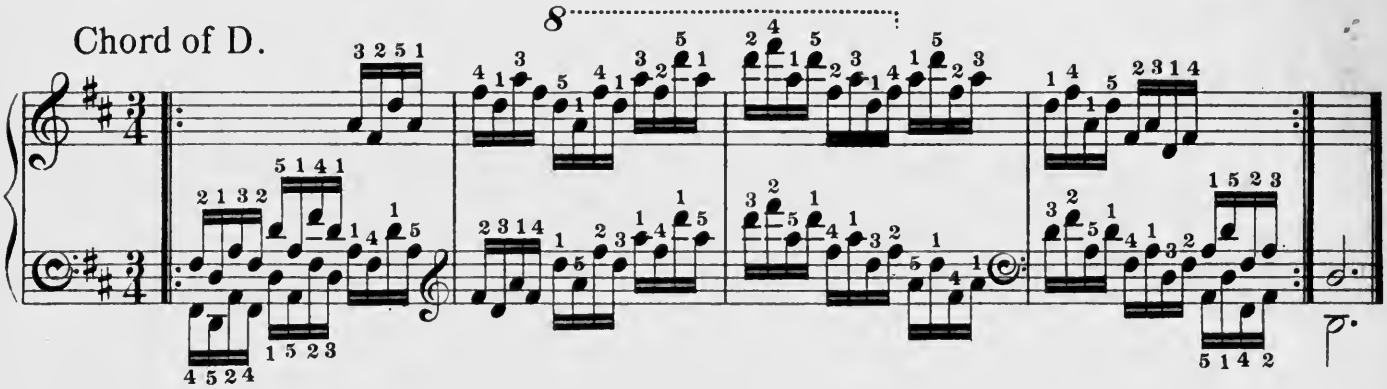
The above chord-passages to be practised in all keys, major and minor, with the same fingering.

Chord of C.



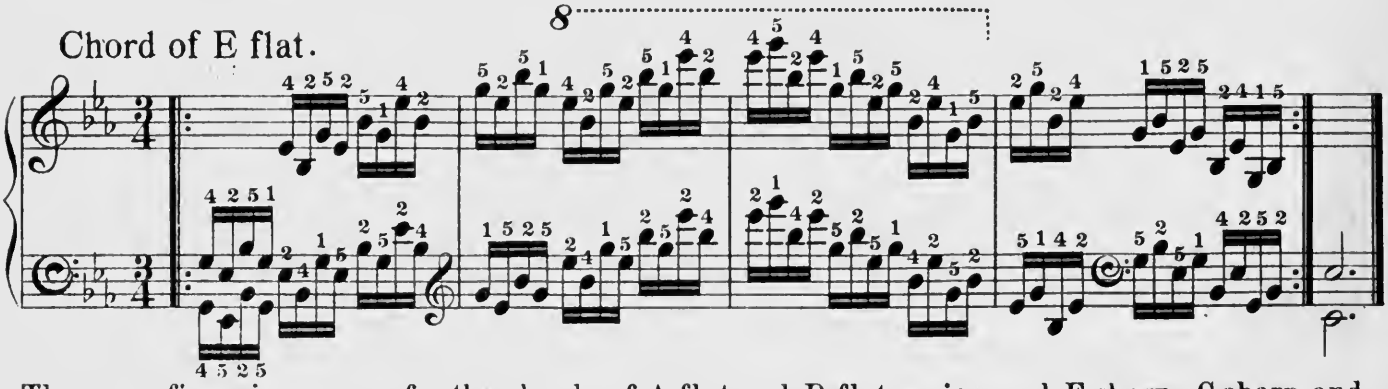
The same fingering serves for the chords of G, F, and F sharp major, and A, E, D, and E flat minor.

Chord of D.



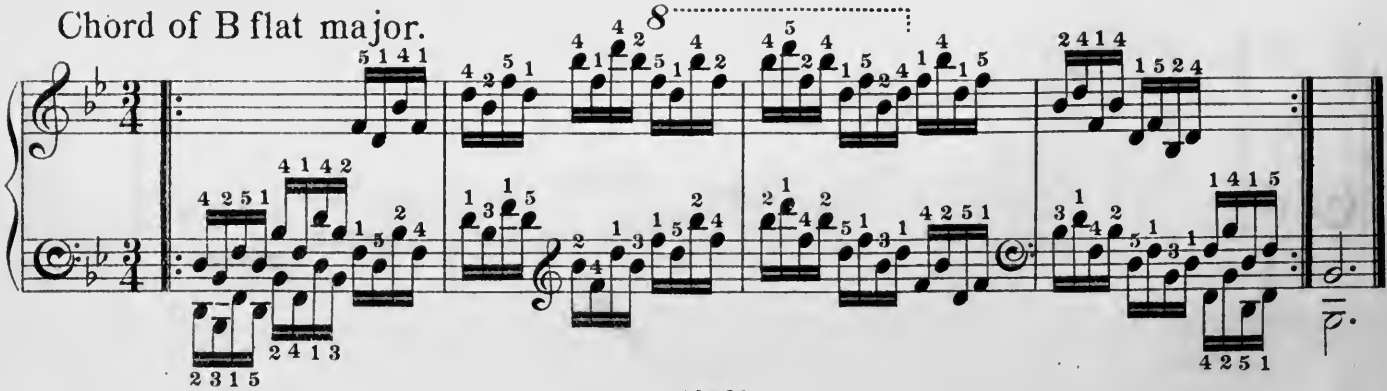
The same fingering serves for the chords of A and E major, and G, C, and F minor.

Chord of E flat.

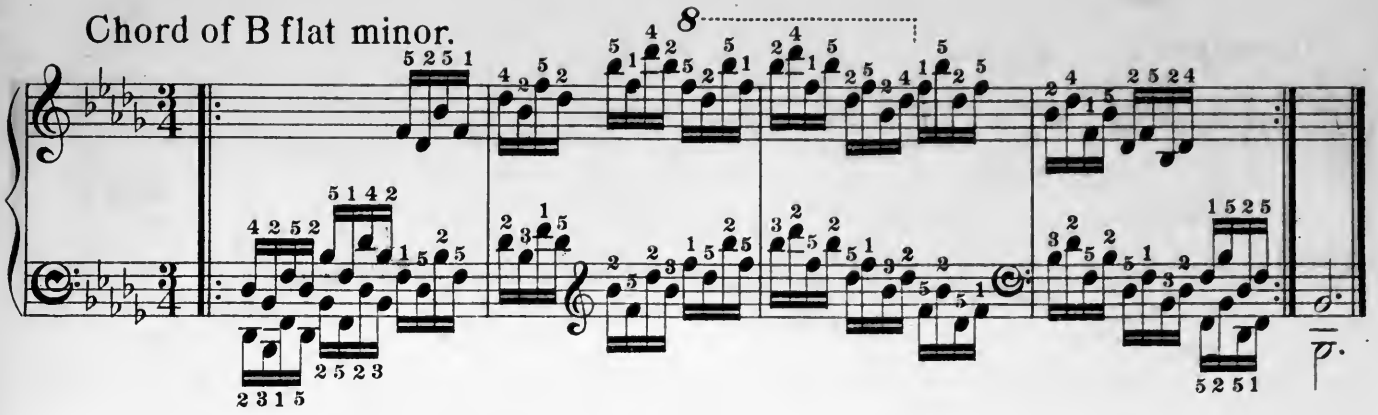


The same fingering serves for the chords of A flat and D flat major, and F sharp, C sharp and G sharp minor.

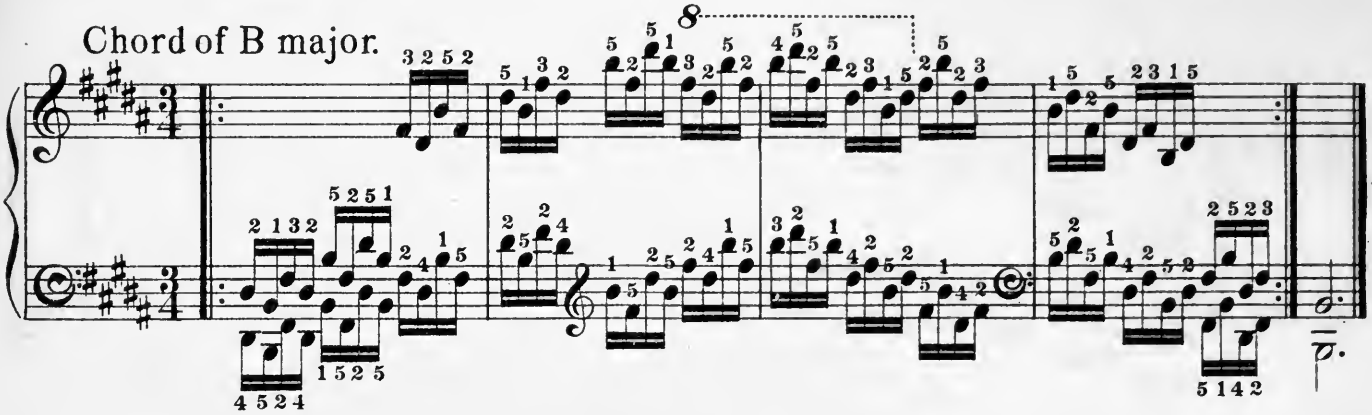
Chord of B flat major.



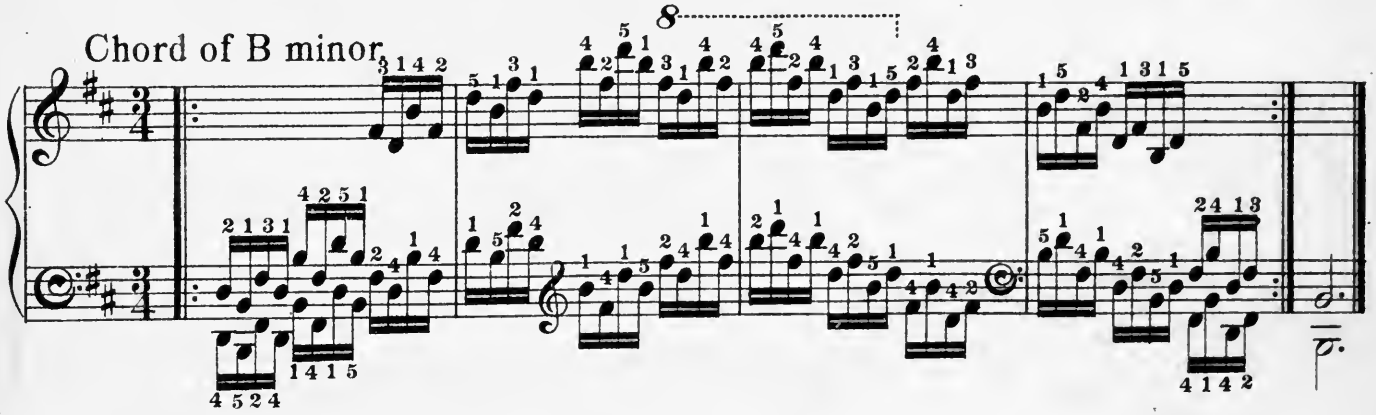
Chord of B flat minor.



Chord of B major.

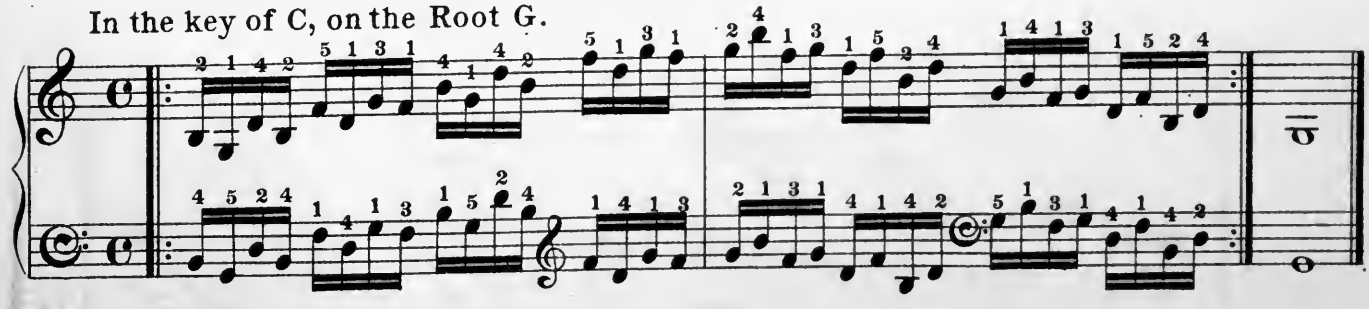


Chord of B minor.

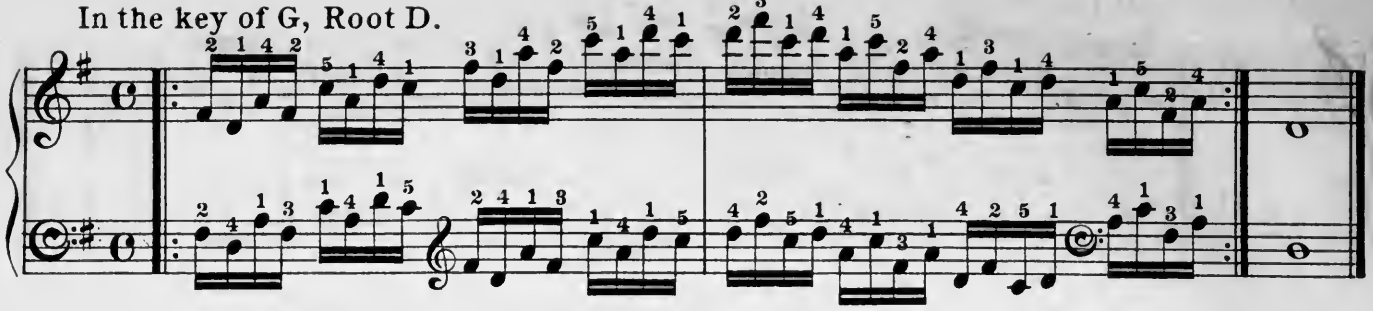


CHORDS OF THE DOMINANT SEVENTH.

In the key of C, on the Root G.

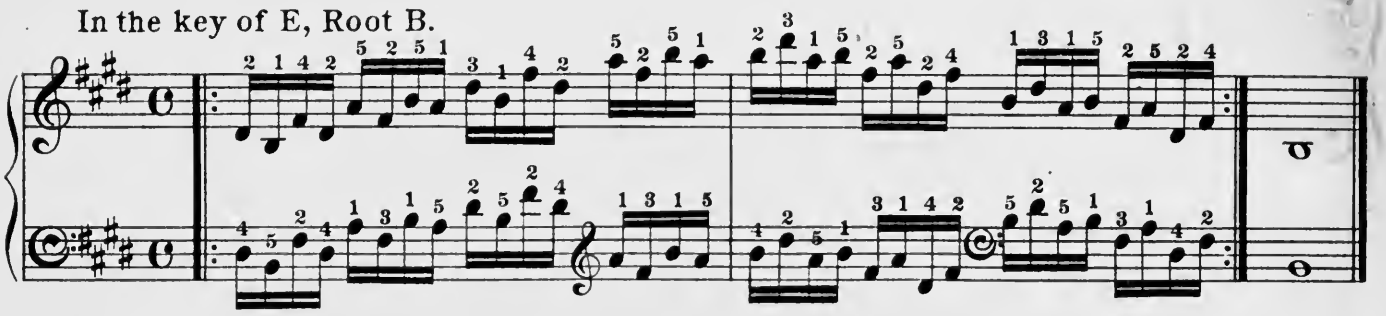


In the key of G, Root D.

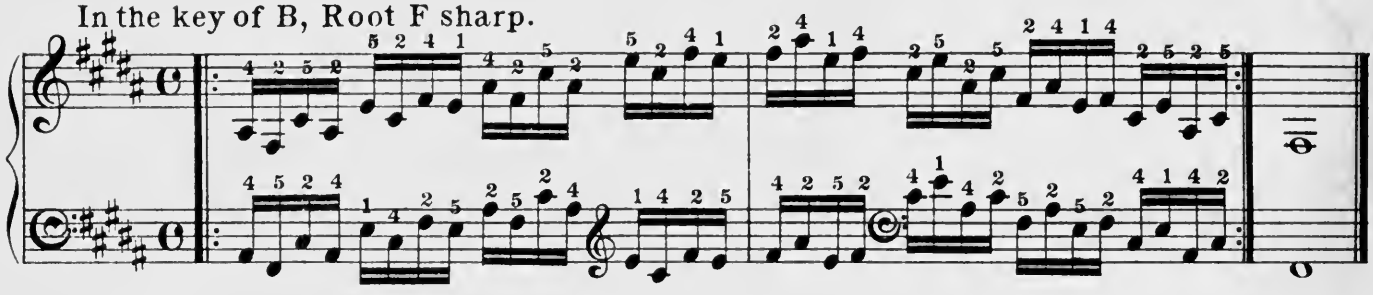


The same fingering serves for the chord of dominant seventh in the key of D, on the root A, and in the key of A, on the root E.

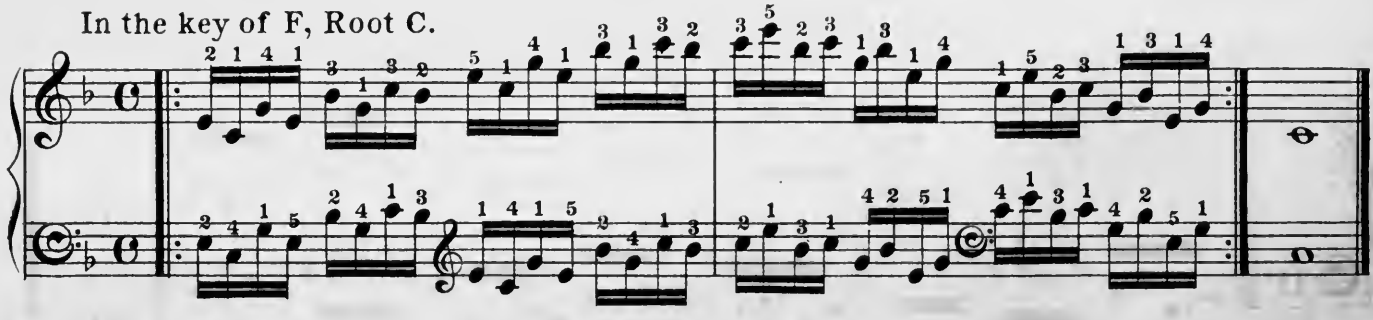
In the key of E, Root B.



In the key of B, Root F sharp.

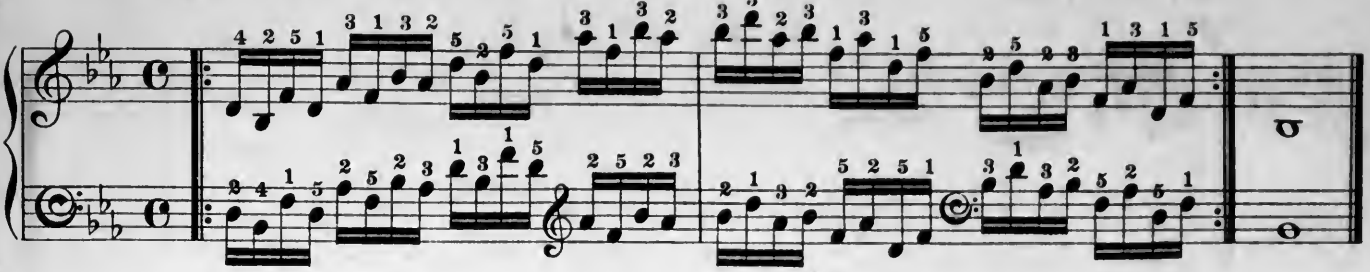


In the key of F, Root C.

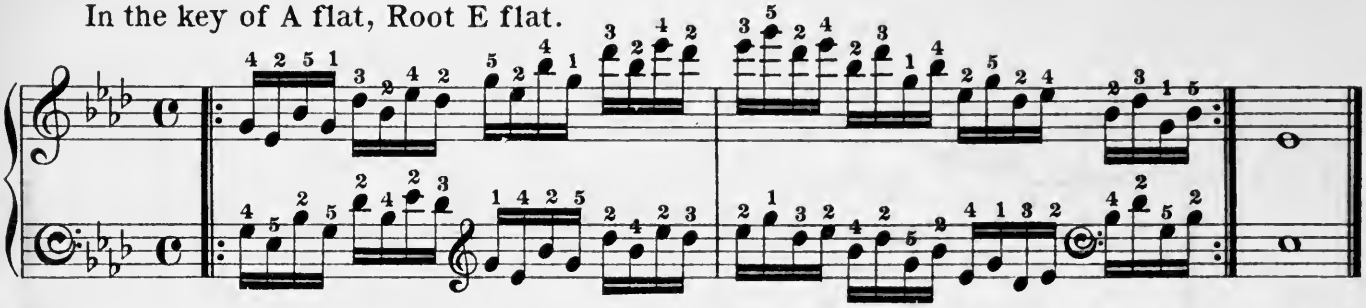


The same fingering serves for the chord of dominant seventh in the key of B flat, on the root F.

In the key of E flat, Root B flat.

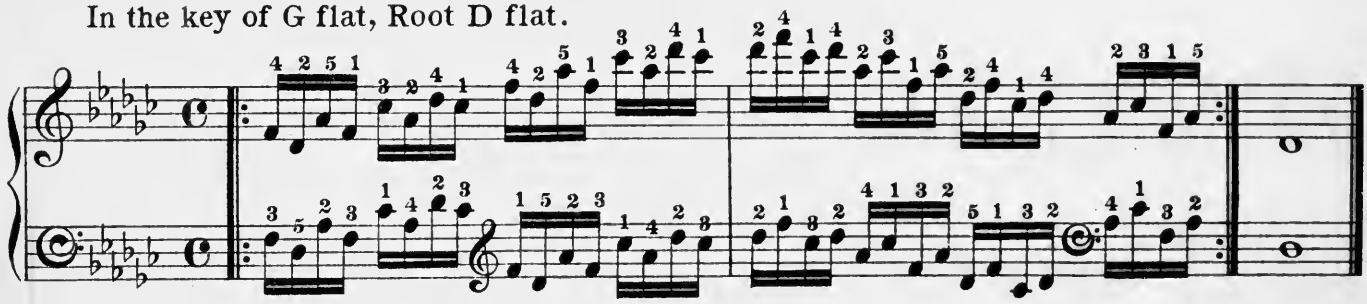


In the key of A flat, Root E flat.



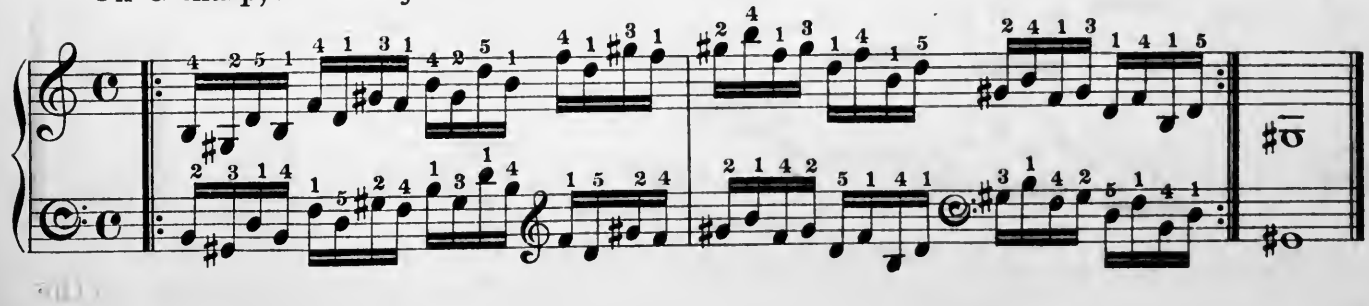
The same fingering serves for the chord of dominant seventh in the key of D flat, on the root A flat.

In the key of G flat, Root D flat.

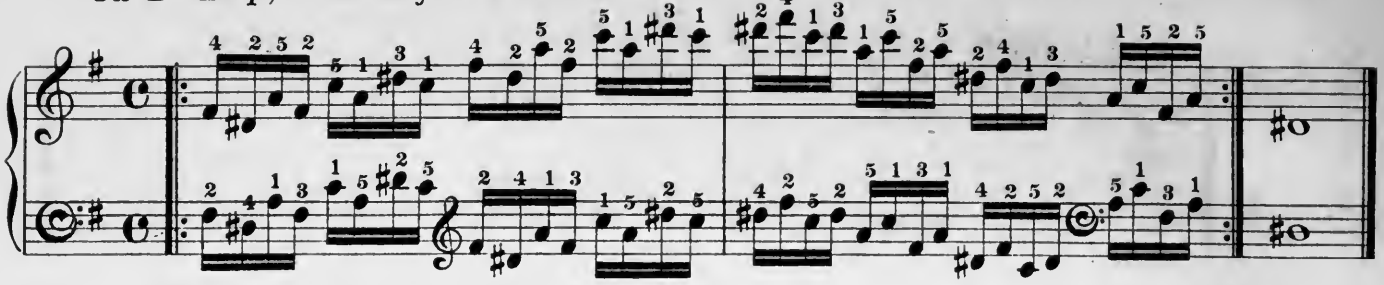


CHORDS OF THE DIMINISHED SEVENTH.

On G sharp, in the key of A minor.

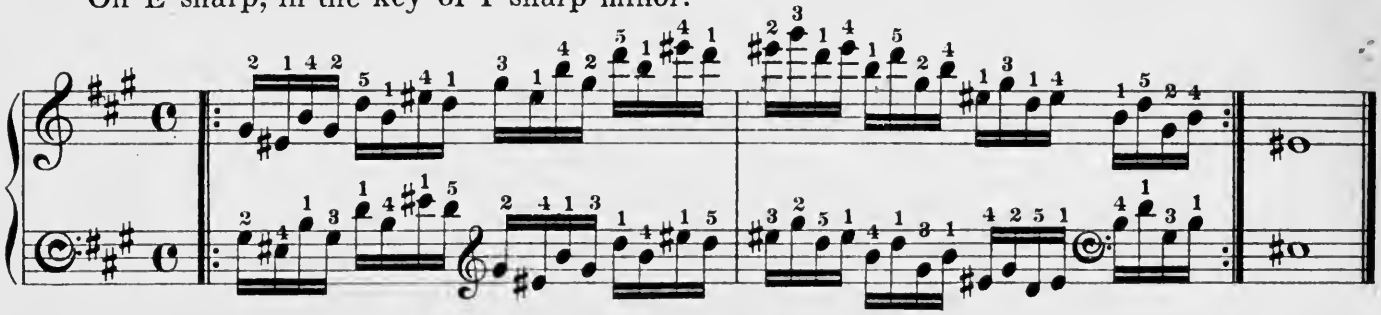


On D sharp, in the key of E minor.

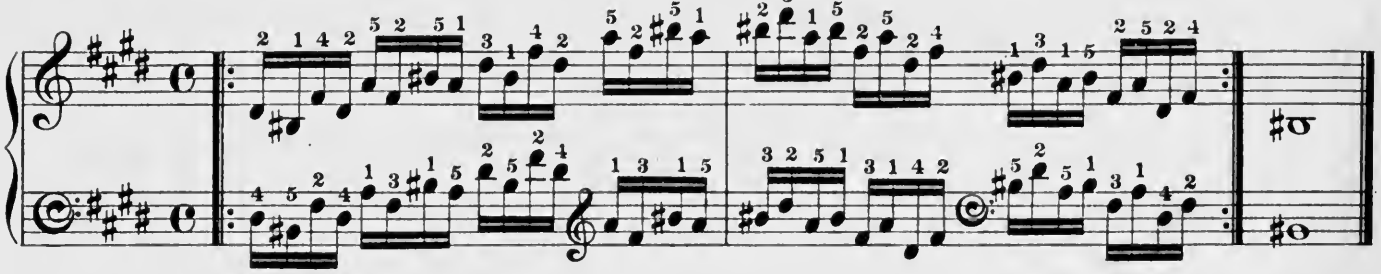


The same fingering serves for the chord of diminished seventh on A sharp, in the key of B minor.

On E sharp, in the key of F sharp minor.

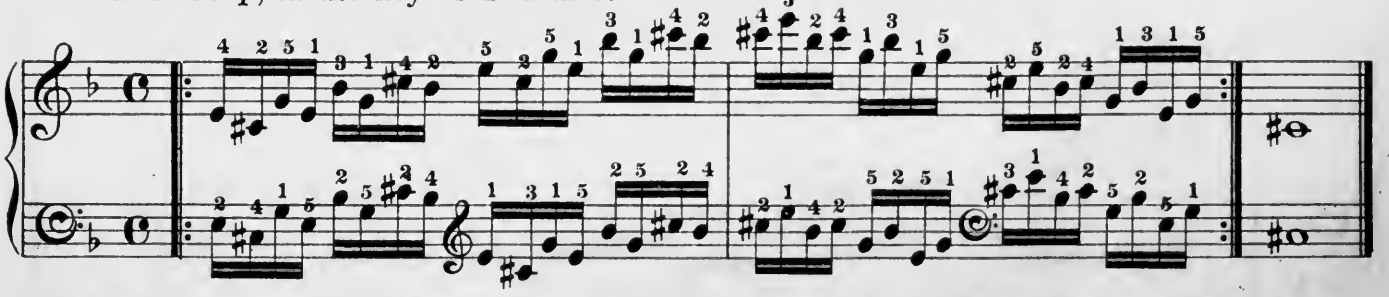


On B sharp, in the key of C sharp minor.



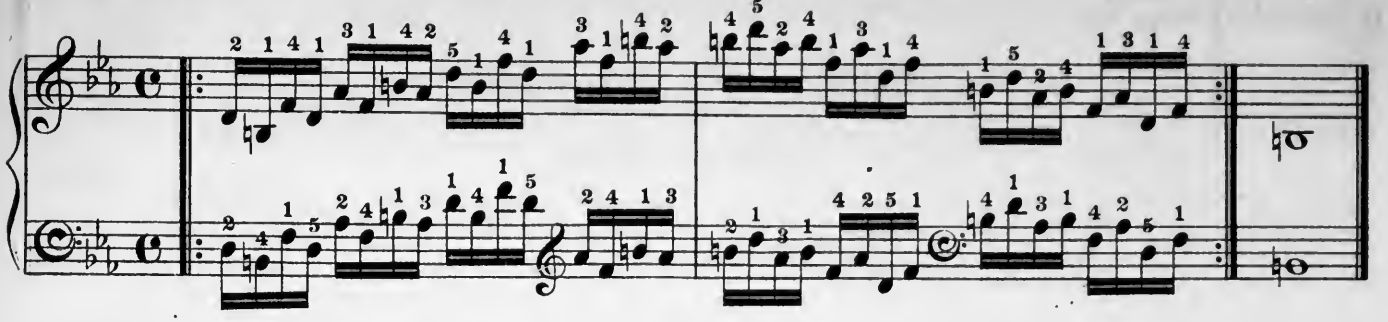
The same fingering serves for the chord of diminished seventh on F double sharp (or G natural), in the key of G sharp (or A flat) minor.

On C sharp, in the key of D minor.

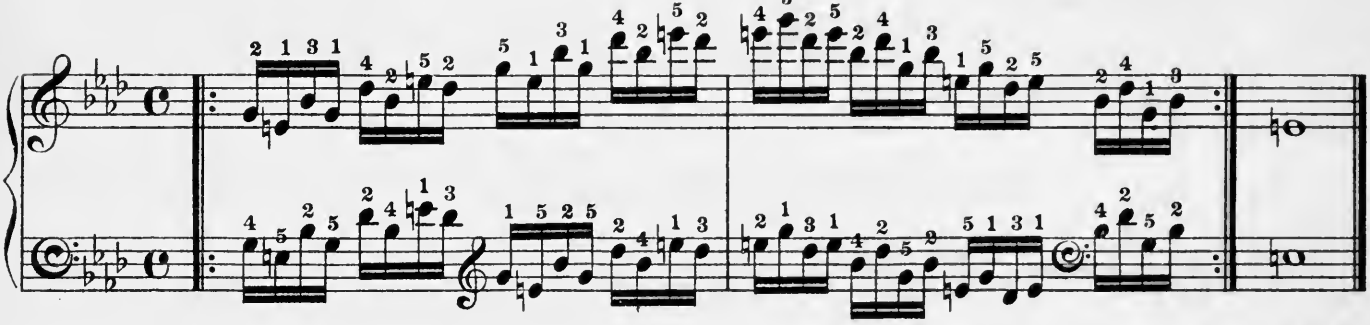


The same fingering serves for the chord of diminished seventh on F sharp, in the key of G minor.

On B natural,in the key of C minor.

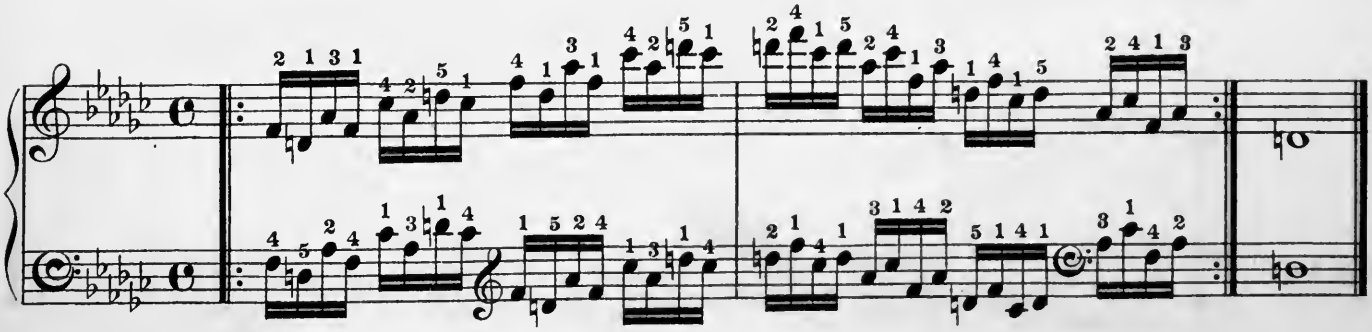


On E natural, in the key of F minor.



The same fingering serves for the chord of diminished seventh on A natural, in the key of B flat minor.

On D natural (or C double sharp) in the key of E flat (or D sharp) minor.



ARPEGGIOS.

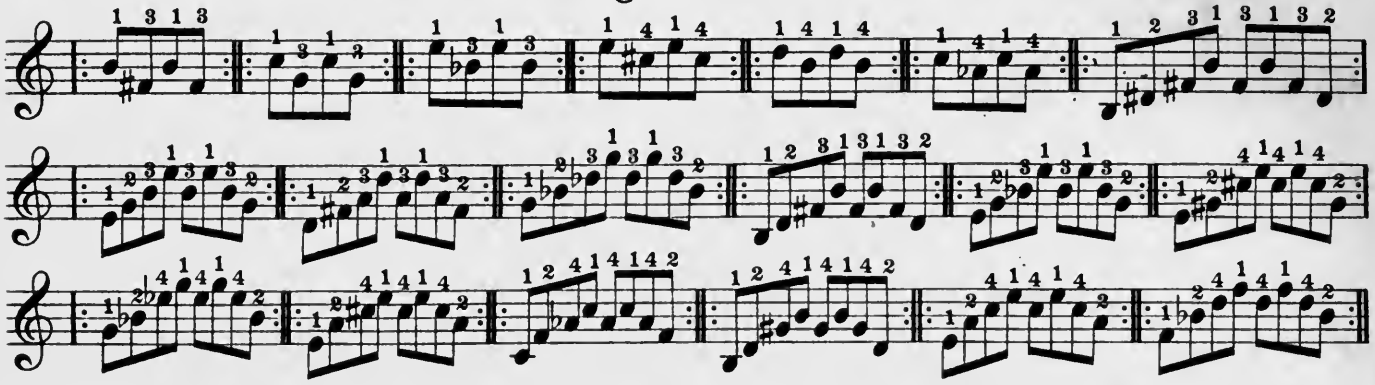
ARPEGGIOS WHICH REQUIRE THE PASSING OF THE THUMB.

The movements are similar to those employed in scale-playing, except that the hand is held in a slightly more oblique direction, and the thumb must pass a little farther at each movement, in order to reach its proper key.

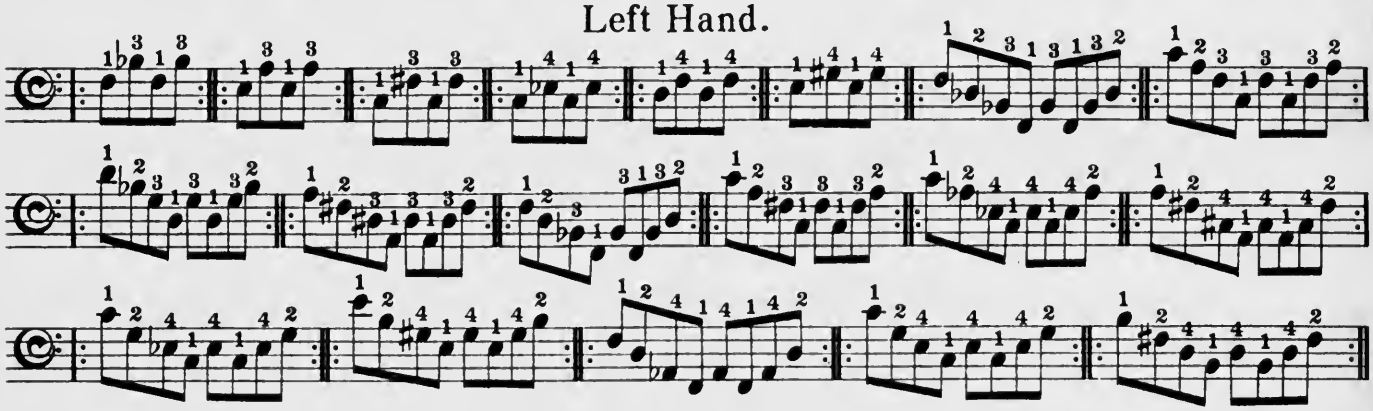
PREPARATORY EXERCISES.

I.

Right Hand.

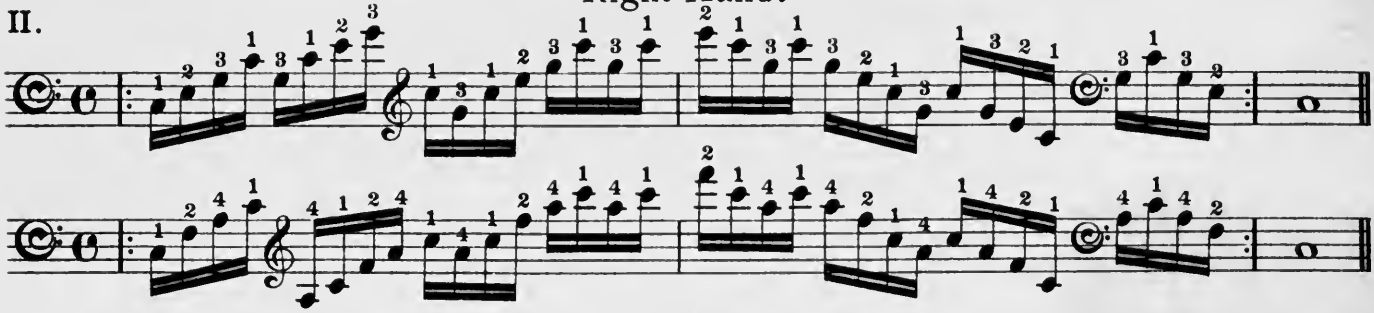


Left Hand.

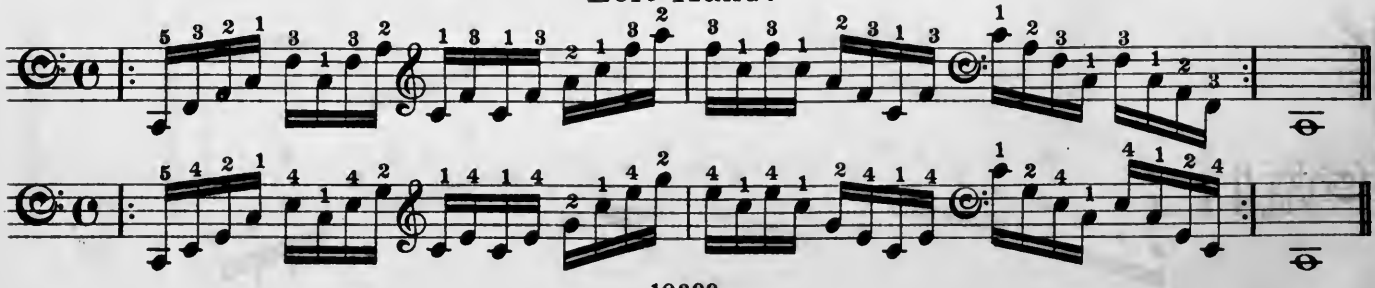


II.

Right Hand.

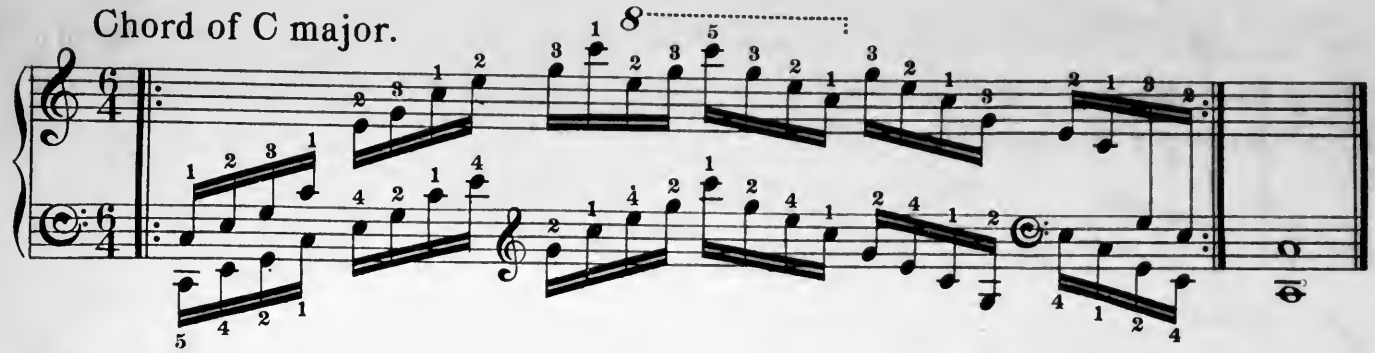


Left Hand.



COMMON CHORDS.

Chord of C major.

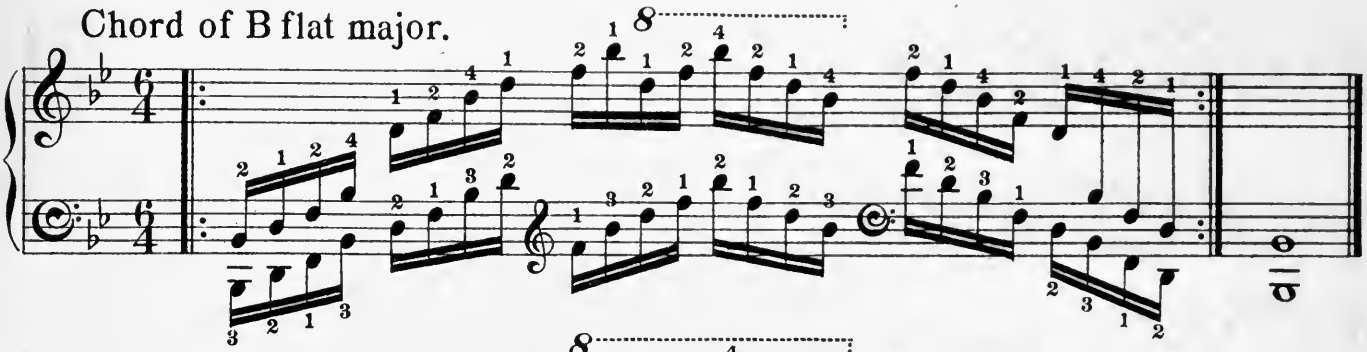


The common chords of

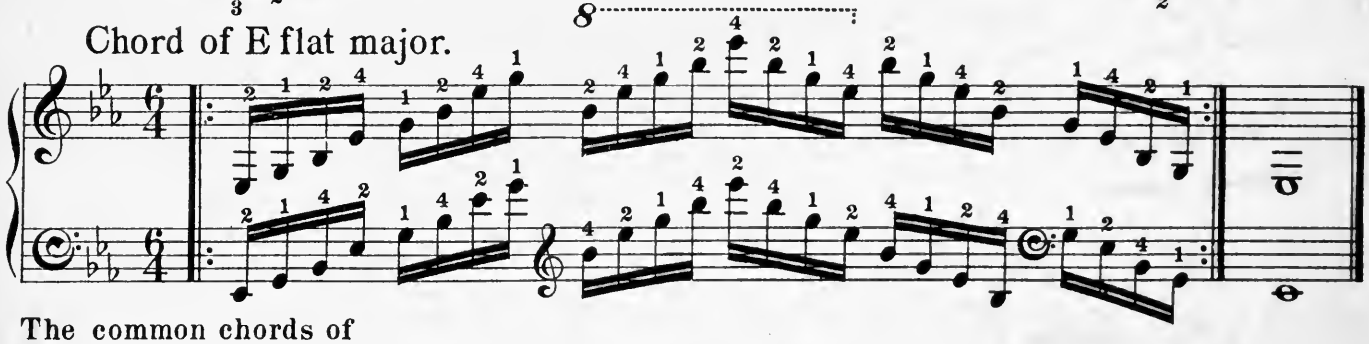
G, D, A, E, B, F and F sharp (or G flat) major,
F, C, G, D, A, E, B and E flat (or D sharp) minor,

employ the same fingering.

Chord of B flat major.



Chord of E flat major.

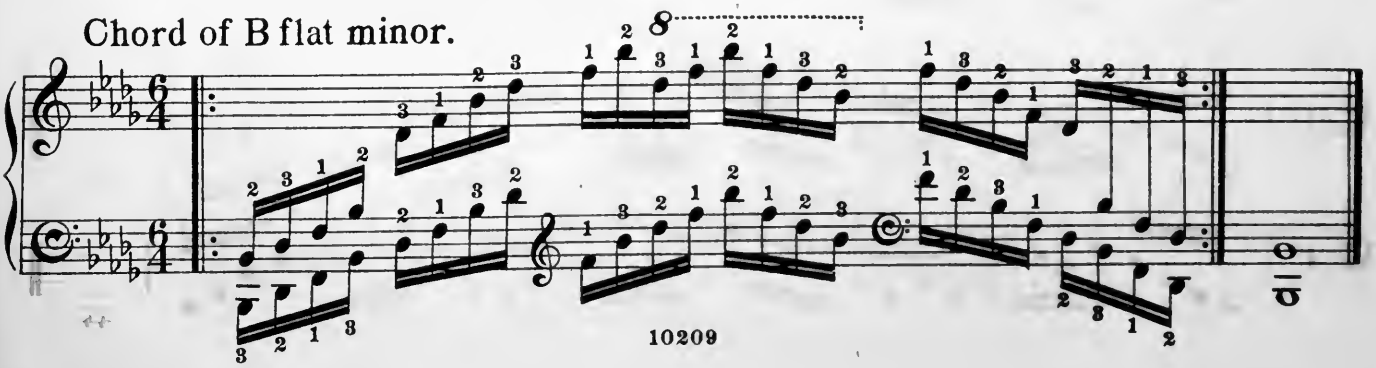


The common chords of

A flat and D flat (or C sharp) major,
F sharp, C sharp and G sharp (or A flat) minor,

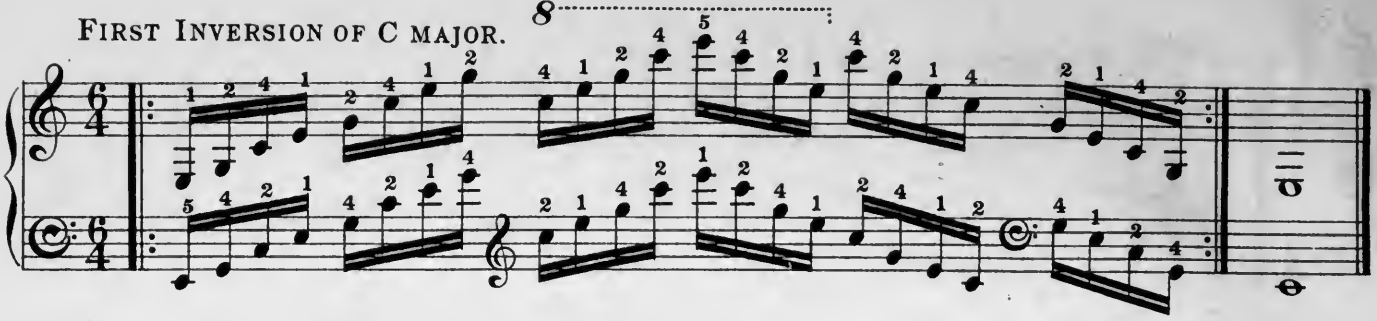
employ the same fingering.

Chord of B flat minor.



INVERSIONS OF COMMON CHORDS.

FIRST INVERSION OF C MAJOR.

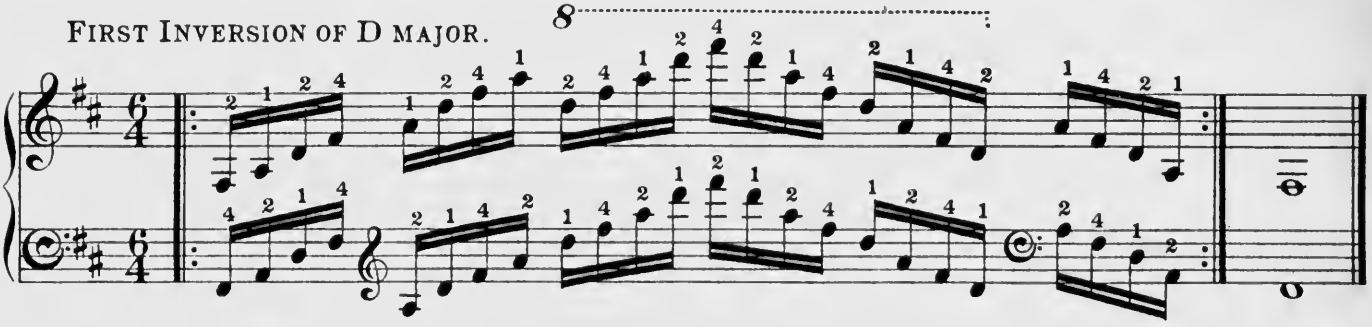


The first Inversions of

G, F, B flat, E flat, A flat, D flat (or C sharp) and G flat (or F sharp) major,
A, E, B, F sharp, C sharp, G sharp (or A flat), D, and E flat (or D sharp) minor,

employ the same fingering.

FIRST INVERSION OF D MAJOR.

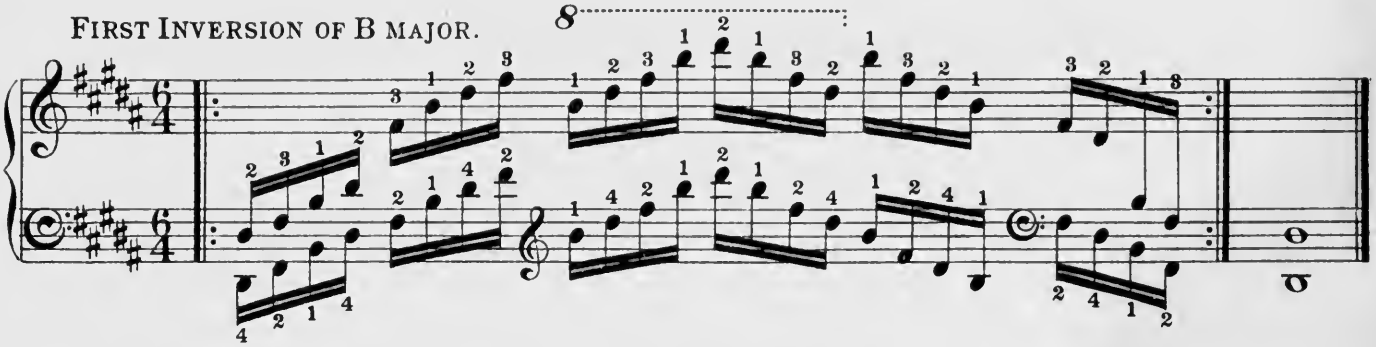


The first Inversions of

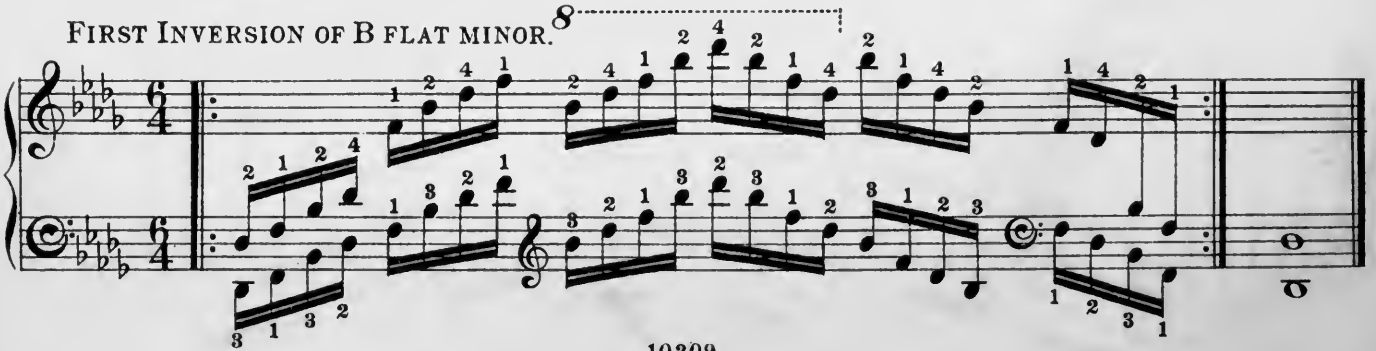
A and E major,
C, G and F minor,

employ the same fingering.

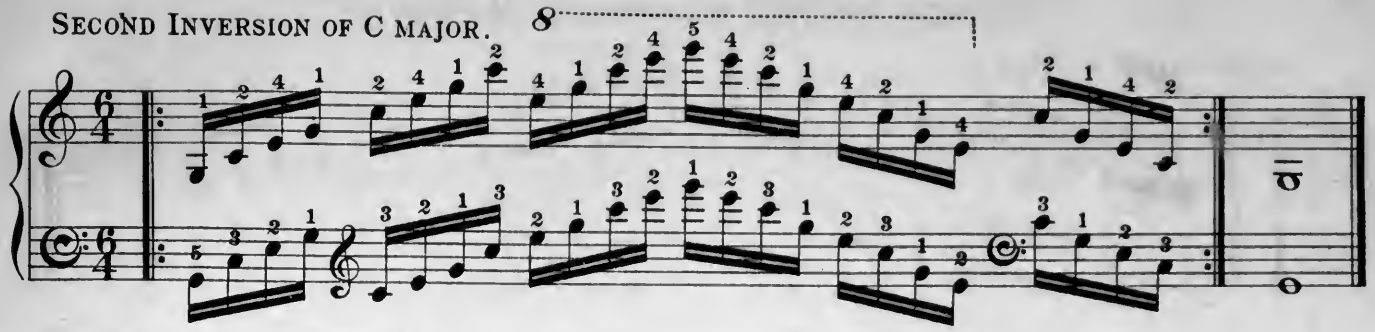
FIRST INVERSION OF B MAJOR.



FIRST INVERSION OF B FLAT MINOR.

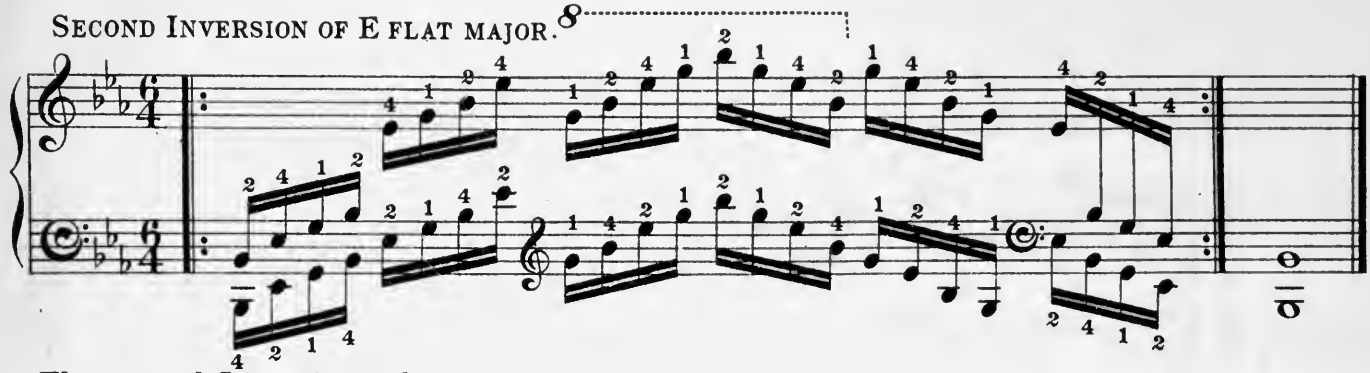


SECOND INVERSION OF C MAJOR.



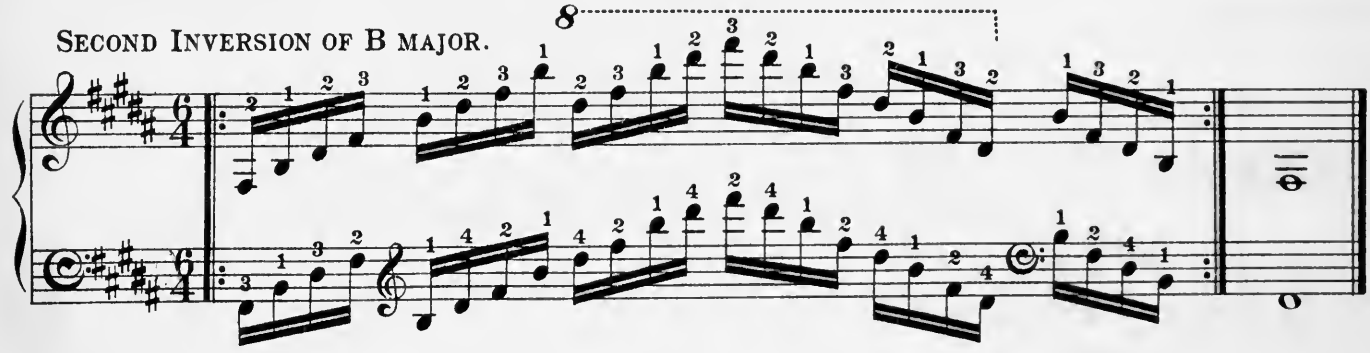
The second Inversions of
G, D, A, E, F, B flat, and G flat (or F sharp) major,
A, E, E flat (or D sharp) B flat, F, C, G, and D minor,
employ the same fingering.

SECOND INVERSION OF E FLAT MAJOR.

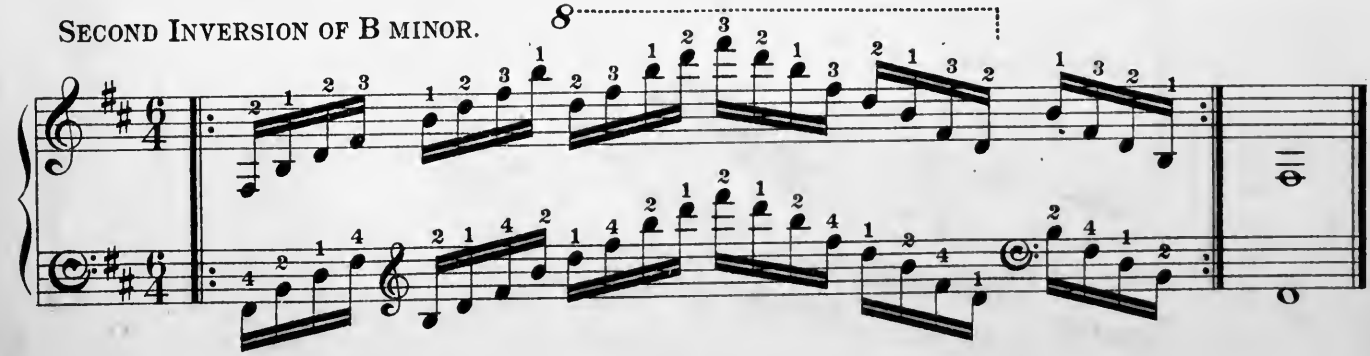


The second Inversions of
A flat and D flat (or C sharp) major,
F sharp, C sharp, and G sharp (or A flat) minor,
employ the same fingering.

SECOND INVERSION OF B MAJOR.

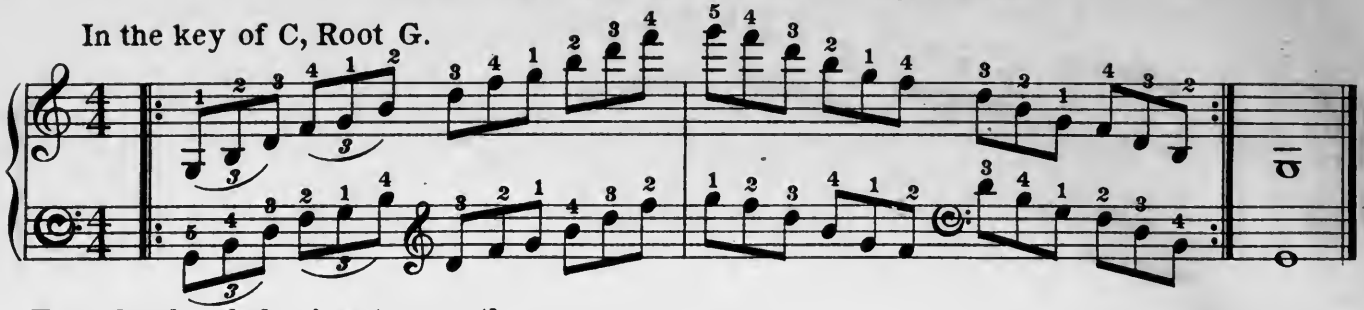


SECOND INVERSION OF B MINOR.



CHORDS OF THE DOMINANT SEVENTH.

In the key of C, Root G.

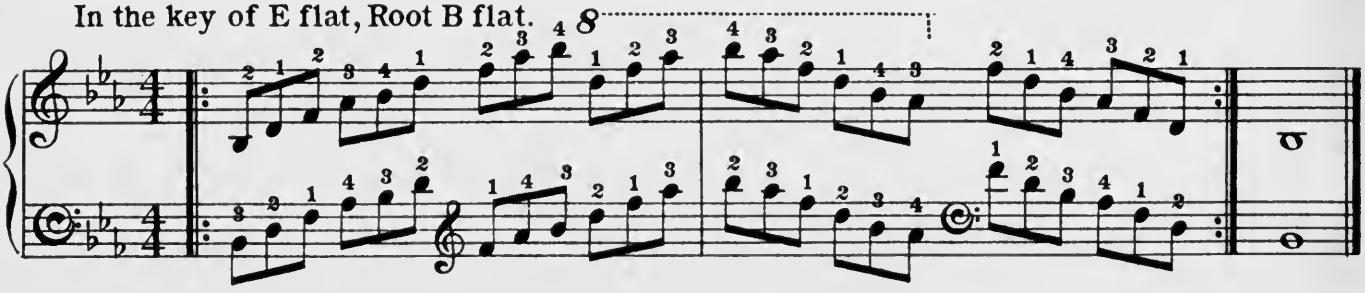


The chords of dominant seventh

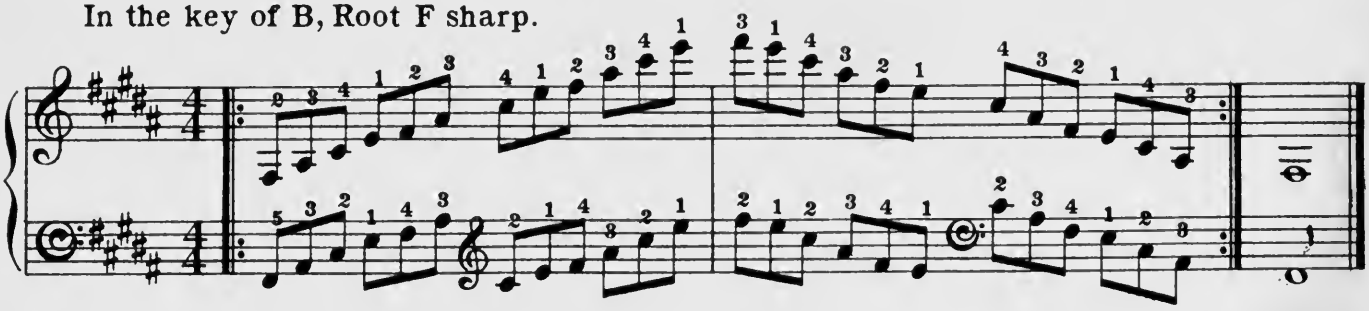
in the key of	G				on the Root	D
”	”	”	”	D	”	”	”	A
”	”	”	”	A	”	”	”	E
”	”	”	”	E	”	”	”	B
”	”	”	”	F	”	”	”	C
”	”	”	”	B flat	”	”	”	F

employ the same fingering.

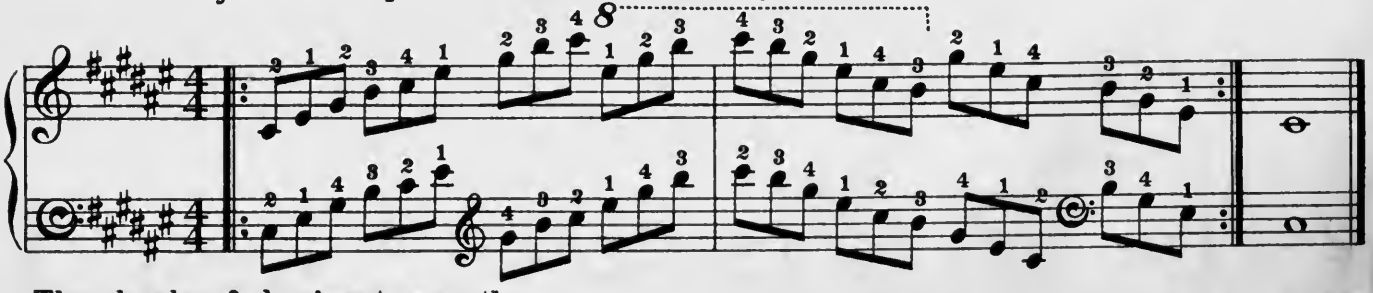
In the key of E flat, Root B flat.



In the key of B, Root F sharp.



In the key of F sharp (or G flat) Root C sharp (or D flat.)

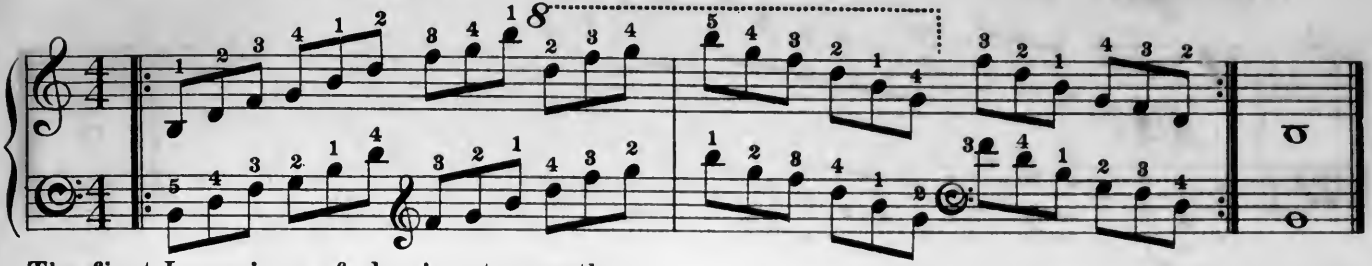


The chords of dominant seventh

in the key of	A flat				on the Root	E flat
”	”	”	”	D flat (or C sharp)	”	”	”	A flat (or G sharp)

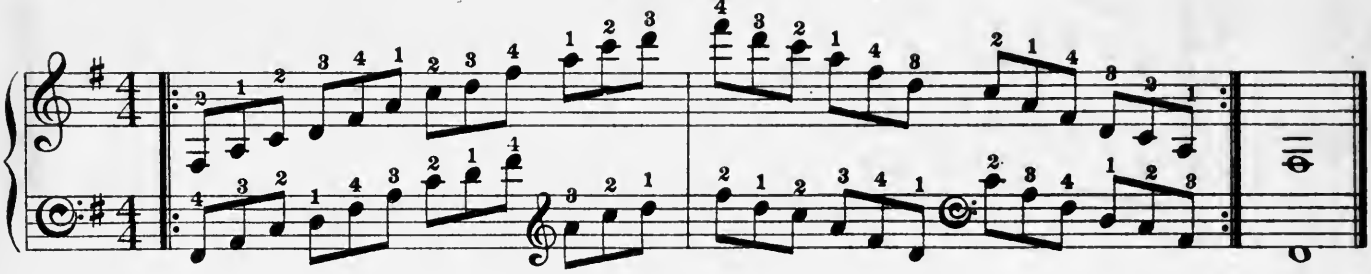
employ the same fingering.

FIRST INVERSION OF DOMINANT SEVENTH IN C, ROOT G.



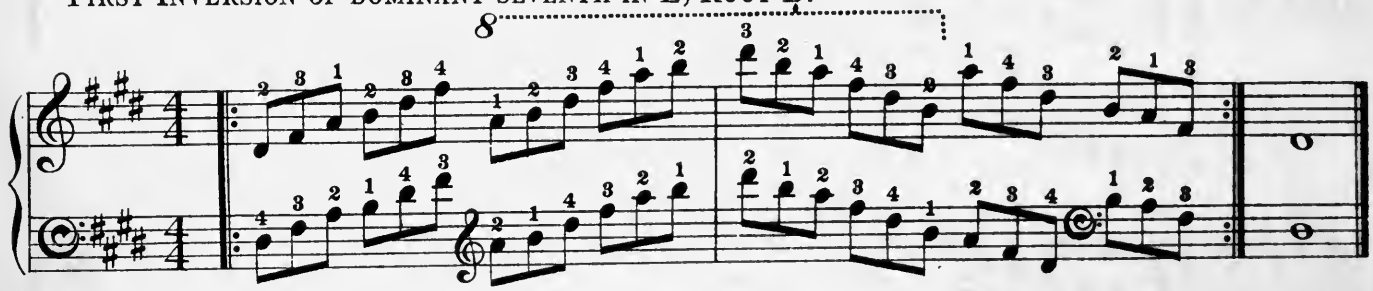
The first Inversions of dominant sevenths
in the key of F „ „ „ on the Root C
„ „ „ „ B flat „ „ „ „ „ F
„ „ „ „ E flat „ „ „ „ „ B flat
„ „ „ „ A flat „ „ „ „ „ E flat
„ „ „ „ D flat (or C sharp) „ „ „ A flat (or G sharp)
„ „ „ „ G flat (or F sharp) „ „ „ D flat (or C sharp)
employ the same fingering.

FIRST INVERSION OF DOMINANT SEVENTH IN G, ROOT D.

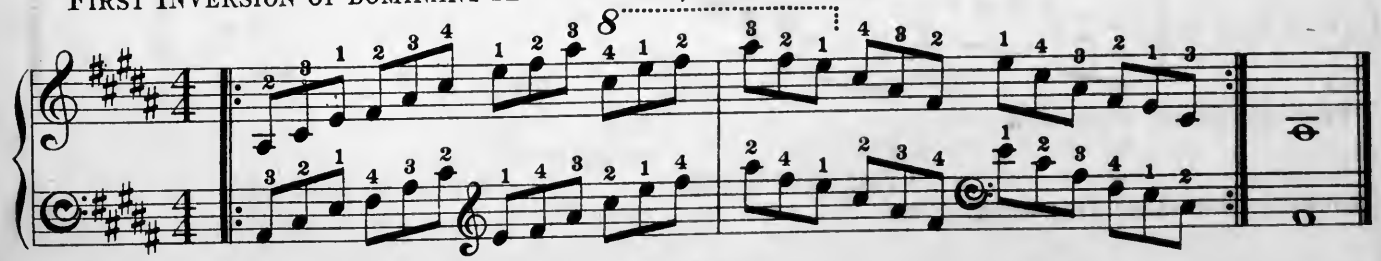


The first Inversions of dominant sevenths
in the key of D on the Root A
„ „ „ „ A „ „ „ E
employ the same fingering.

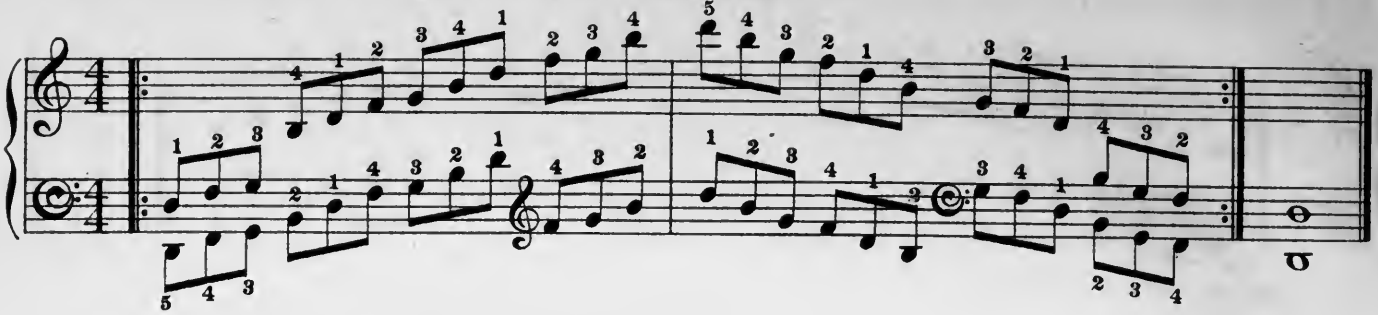
FIRST INVERSION OF DOMINANT SEVENTH IN E, ROOT B.



FIRST INVERSION OF DOMINANT SEVENTH IN B, ROOT F SHARP.



SECOND INVERSION OF DOMINANT SEVENTH IN C, ROOT G.

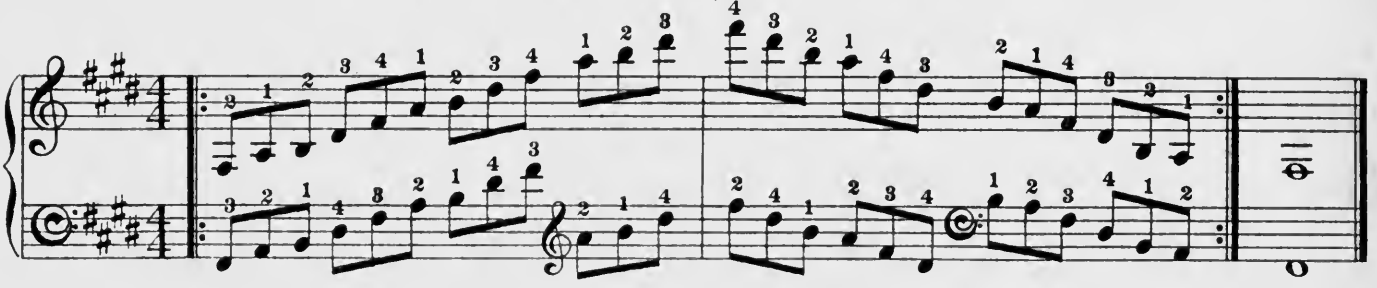


The second Inversions of dominant sevenths

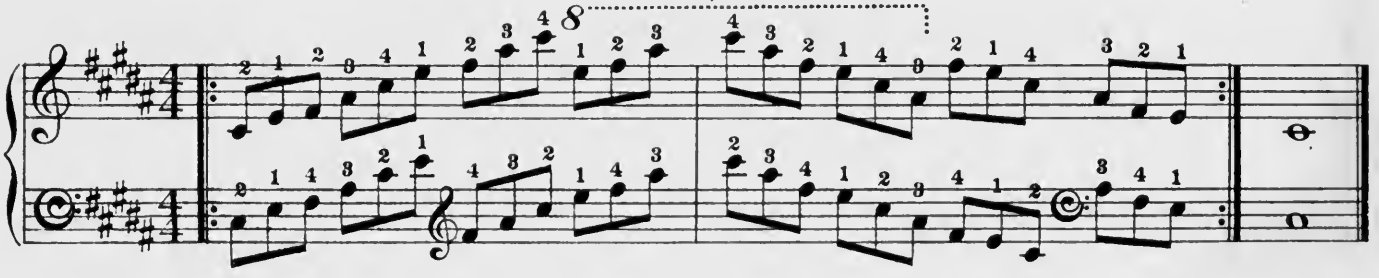
in the key of	G	on the Root	D
,, ,, ,, ,,	D	,, ,, ,,	A
,, ,, ,, ,,	A	,, ,, ,,	E
,, ,, ,, ,,	F	,, ,, ,,	C
,, ,, ,, ,,	B flat	,, ,, ,,	F
,, ,, ,, ,,	E flat	,, ,, ,,	B flat

employ the same fingering.

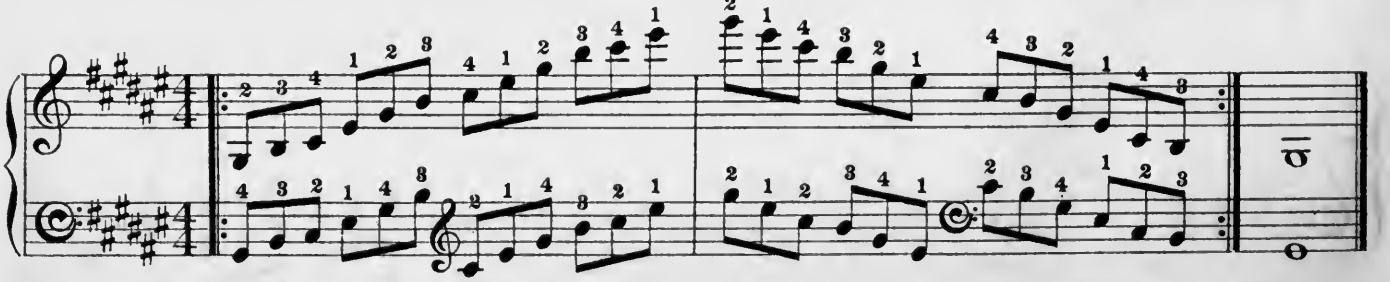
SECOND INVERSION OF DOMINANT SEVENTH IN E, ROOT B.



SECOND INVERSION OF DOMINANT SEVENTH IN B, ROOT F SHARP.



SECOND INVERSION OF DOMINANT SEVENTH IN F SHARP (OR G FLAT), ROOT C SHARP (OR D FLAT).

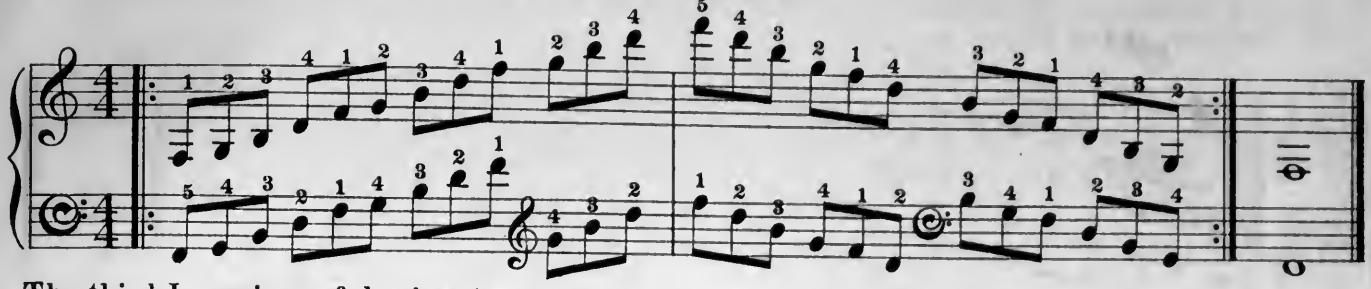


The second Inversions of dominant sevenths

in the key of	A flat	on the Root	E flat
,, ,, ,, ,,	D flat (or C sharp)	,, ,, ,,	A flat (or G sharp)

employ the same fingering.

THIRD INVERSION OF DOMINANT SEVENTH IN C, ROOT G.

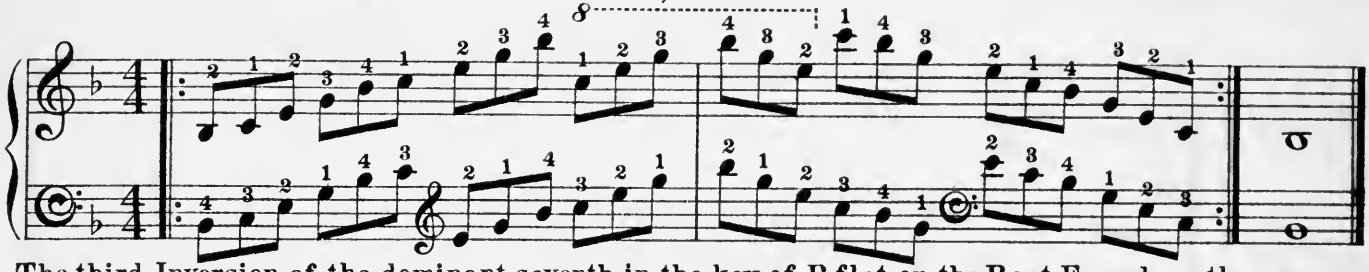


The third Inversions of dominant sevenths

in the key of G	on the Root D
" " " " D	" " " A
" " " " A	" " " E
" " " " E	" " " B
" " " " B	" " " F sharp
" " " " F sharp (or G flat)	" " " C sharp (or D flat)

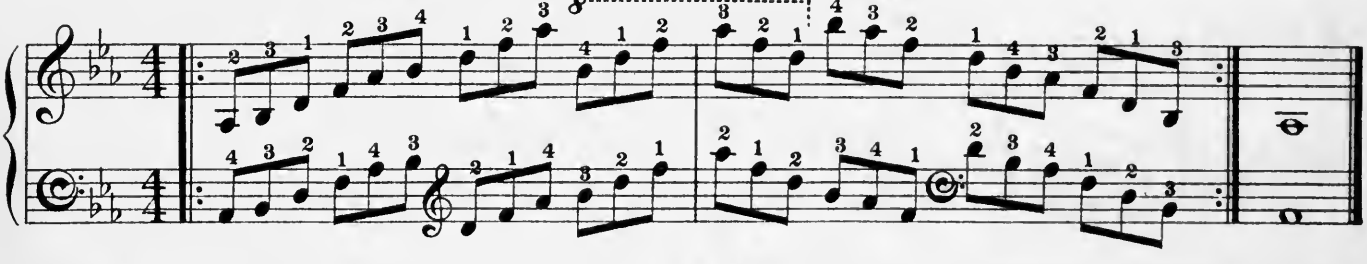
employ the same fingering.

THIRD INVERSION OF DOMINANT SEVENTH IN F, ROOT C.

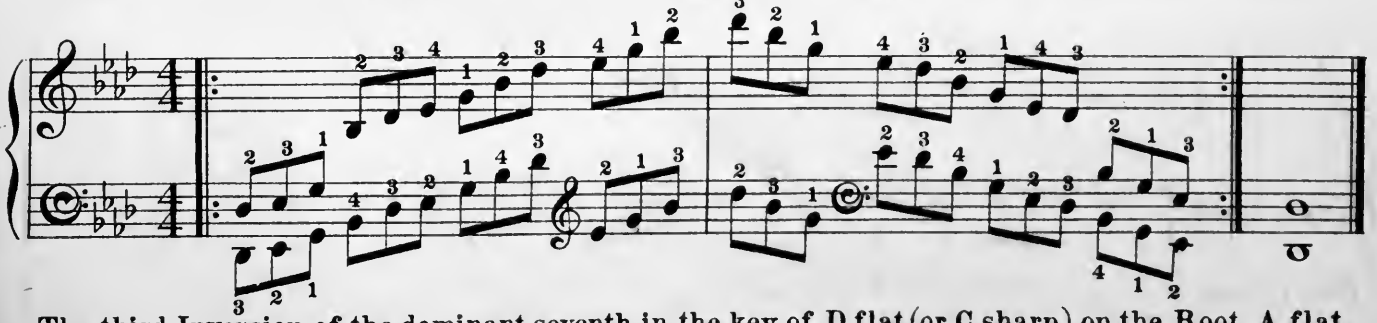


The third Inversion of the dominant seventh in the key of B flat on the Root F employs the same fingering.

THIRD INVERSION OF DOMINANT SEVENTH IN E FLAT, ROOT B FLAT.



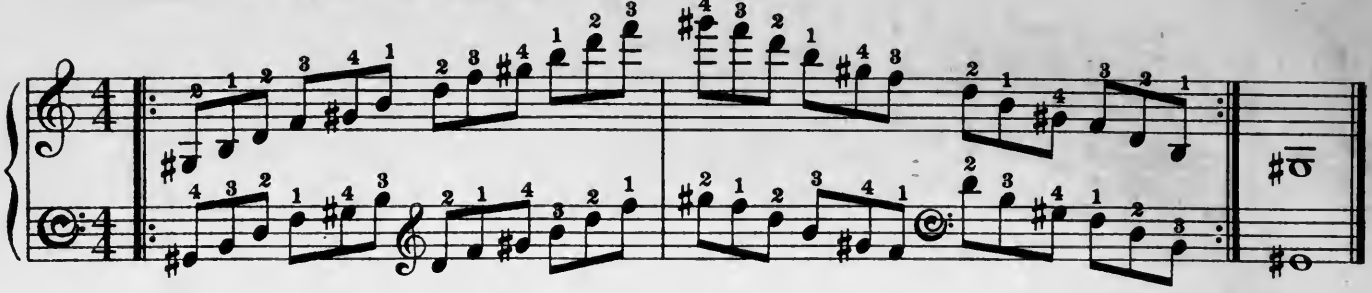
THIRD INVERSION OF DOMINANT SEVENTH IN A FLAT, ROOT E FLAT.



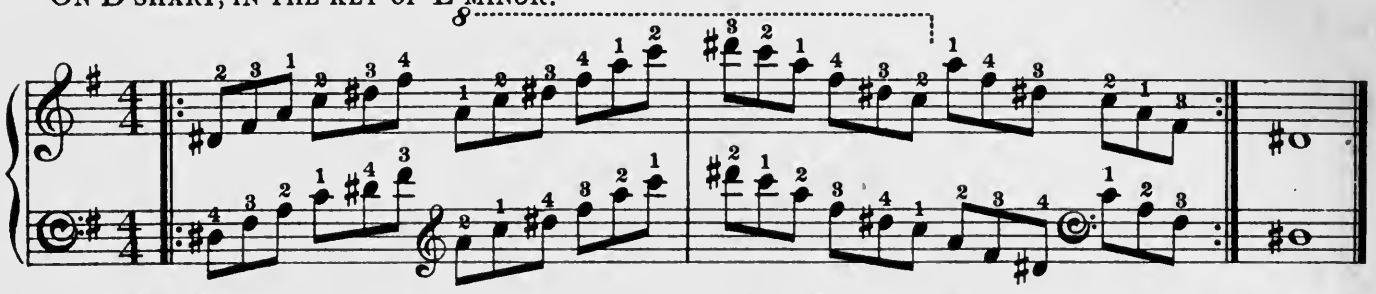
The third Inversion of the dominant seventh in the key of D flat (or C sharp) on the Root A flat (or G sharp) employs the same fingering.

CHORDS OF THE DIMINISHED SEVENTH.

ON G SHARP, IN THE KEY OF A MINOR.

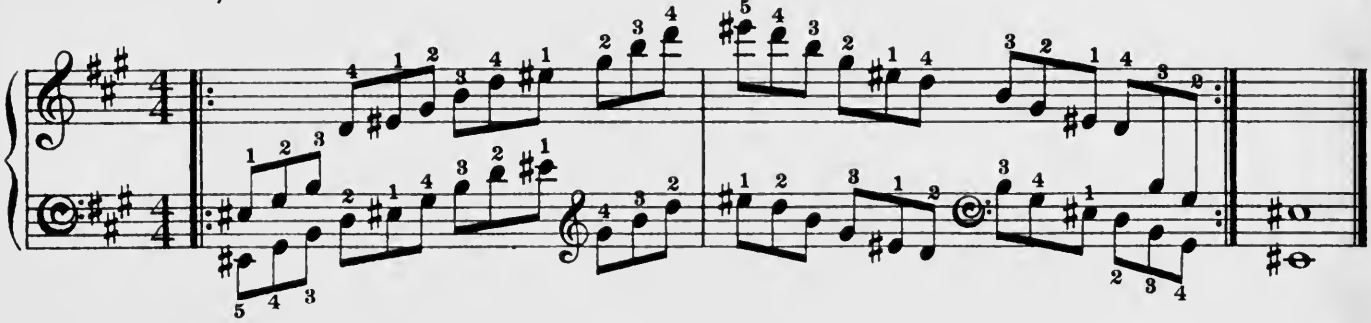


ON D SHARP, IN THE KEY OF E MINOR.



The chord of diminished seventh on A sharp, in the key of B minor, employs the same fingering.

ON E SHARP, IN THE KEY OF F SHARP MINOR.

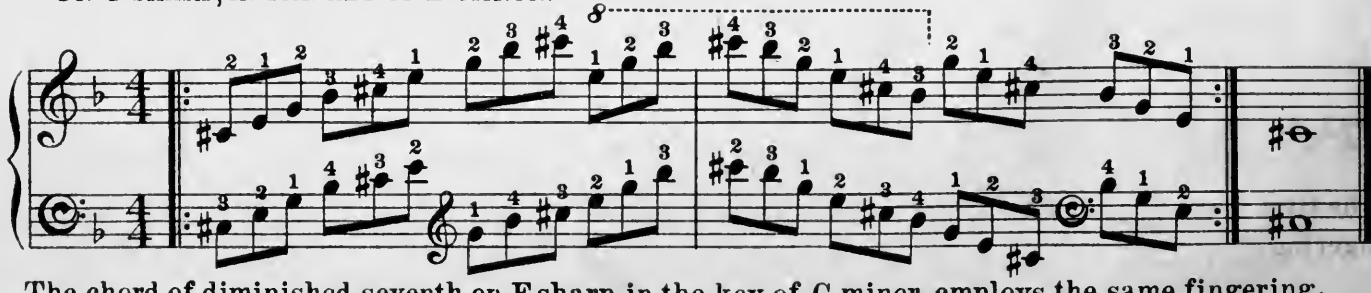


The chords of diminished seventh

on	B sharp	in the key of	C sharp	minor
,,	F double sharp (or G natural)	,, ,, ,, ,,	G sharp (or A flat)	,,
,,	B natural	,, ,, ,, ,,	C	,,
,,	E natural	,, ,, ,, ,,	F	,,
,,	A natural	,, ,, ,, ,,	B flat	,,
,,	D natural (or C double sharp)	,, ,, ,, ,,	E flat (or D sharp)	,,

employ the same fingering.

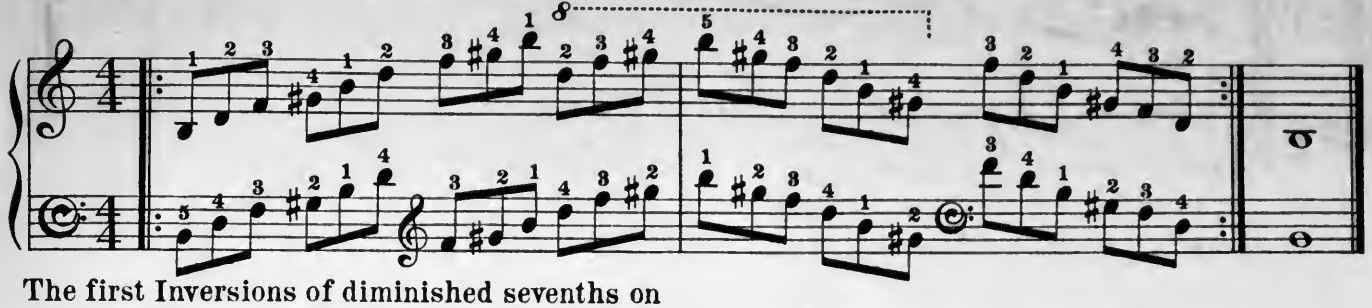
ON C SHARP, IN THE KEY OF D MINOR.



The chord of diminished seventh on F sharp, in the key of G minor, employs the same fingering.

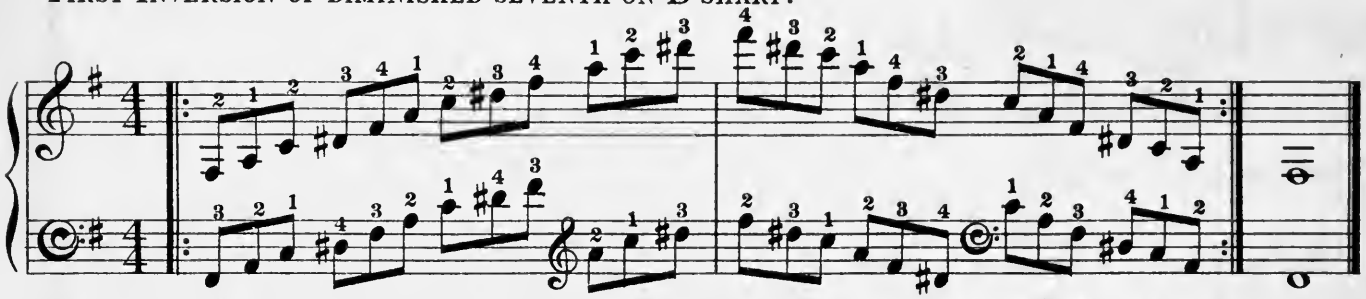
INVERSIONS OF THE DIMINISHED SEVENTH.

FIRST INVERSION OF DIMINISHED SEVENTH ON G SHARP.



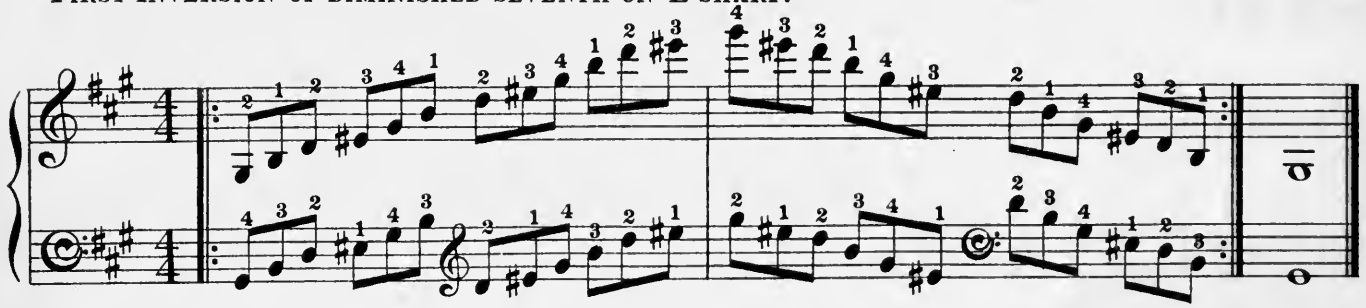
The first Inversions of diminished sevenths on
C sharp, F sharp, B natural, E natural, A natural and D natural (or C double sharp)
employ the same fingering.

FIRST INVERSION OF DIMINISHED SEVENTH ON D SHARP.

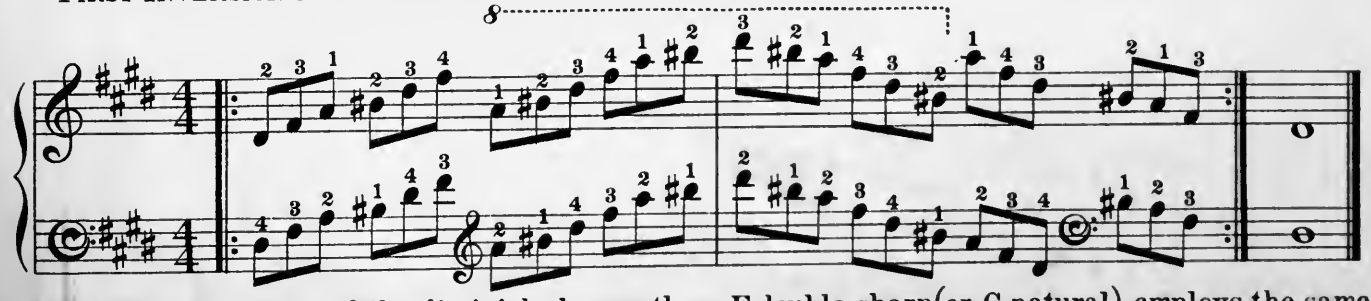


The first Inversion of the diminished seventh on A sharp employs the same fingering.

FIRST INVERSION OF DIMINISHED SEVENTH ON E SHARP.

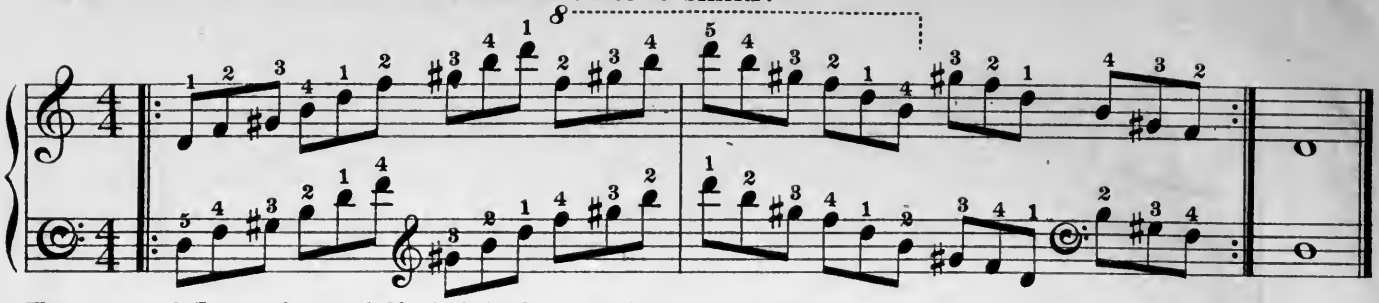


FIRST INVERSION OF DIMINISHED SEVENTH ON B SHARP.



The first Inversion of the diminished seventh on F double sharp (or G natural) employs the same fingering.

SECOND INVERSION OF DIMINISHED SEVENTH ON G SHARP.

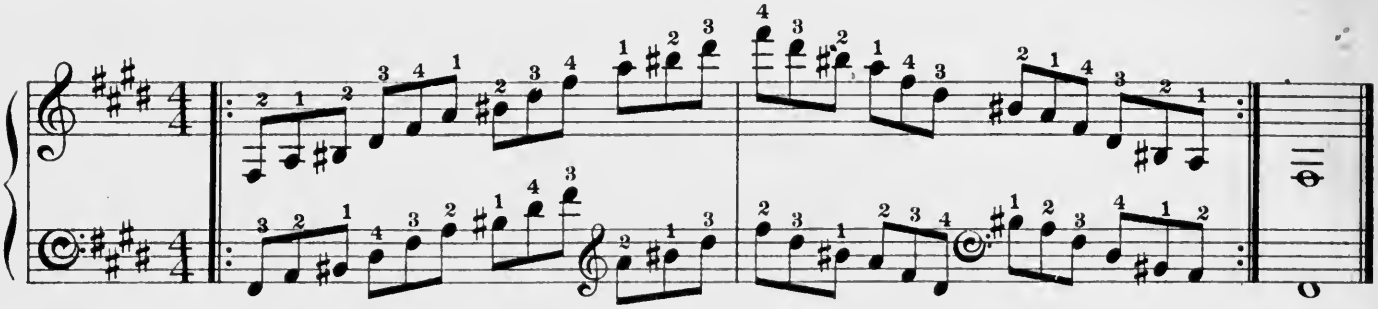


The second Inversions of diminished sevenths on

D sharp, A sharp, E sharp, C sharp, F sharp and B natural

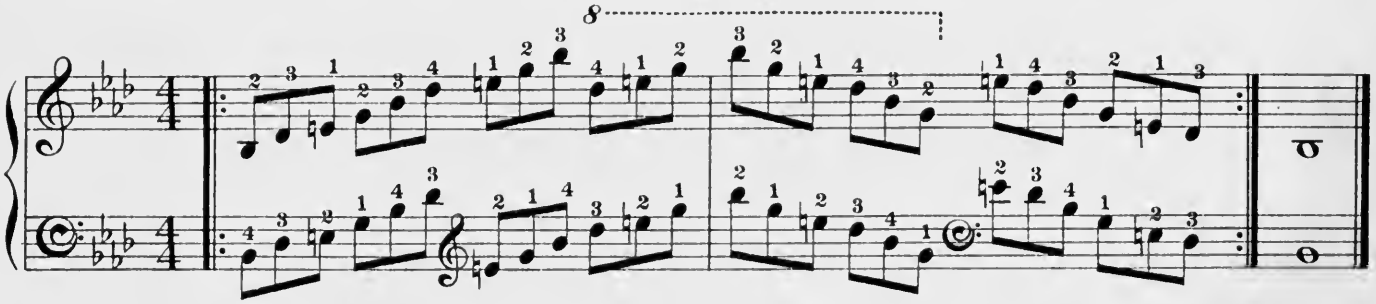
employ the same fingering.

SECOND INVERSION OF DIMINISHED SEVENTH ON B SHARP.



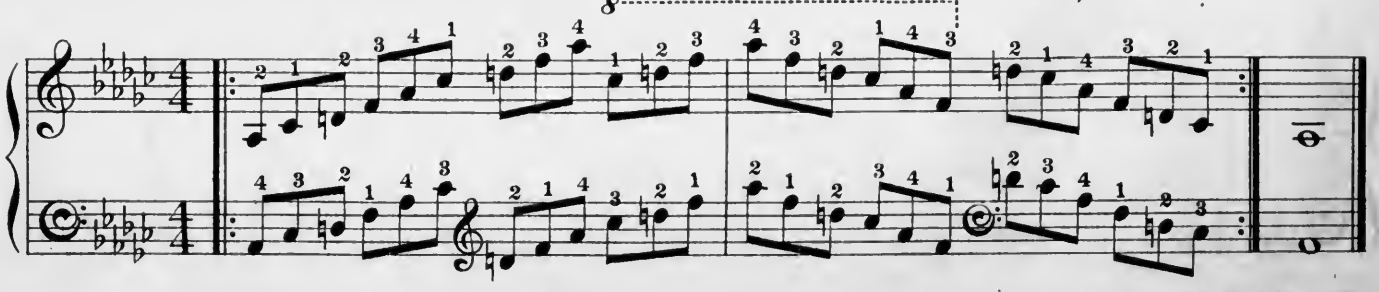
The second Inversion of the diminished seventh on F double sharp (or G natural) employs the same fingering.

SECOND INVERSION OF DIMINISHED SEVENTH ON E NATURAL.

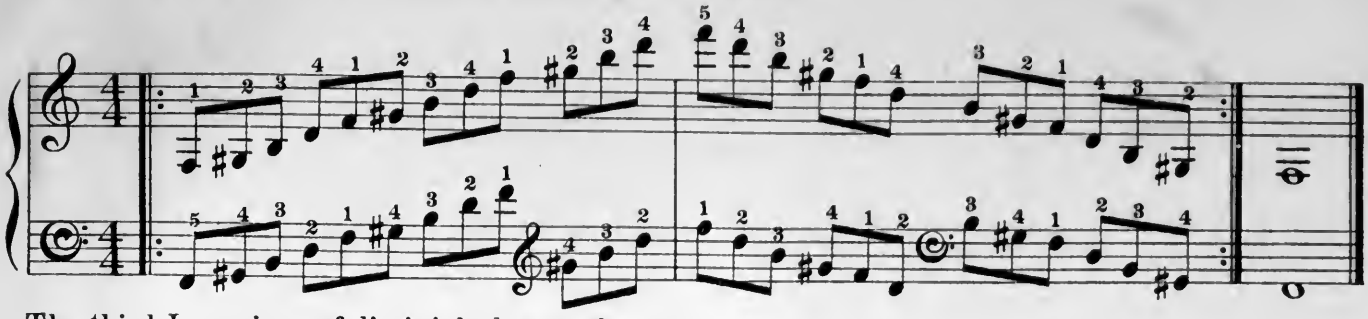


The second Inversion of the diminished seventh on A natural employs the same fingering.

SECOND INVERSION OF DIMINISHED SEVENTH ON D NATURAL (OR C DOUBLE SHARP).



THIRD INVERSION OF DIMINISHED SEVENTH ON G SHARP.

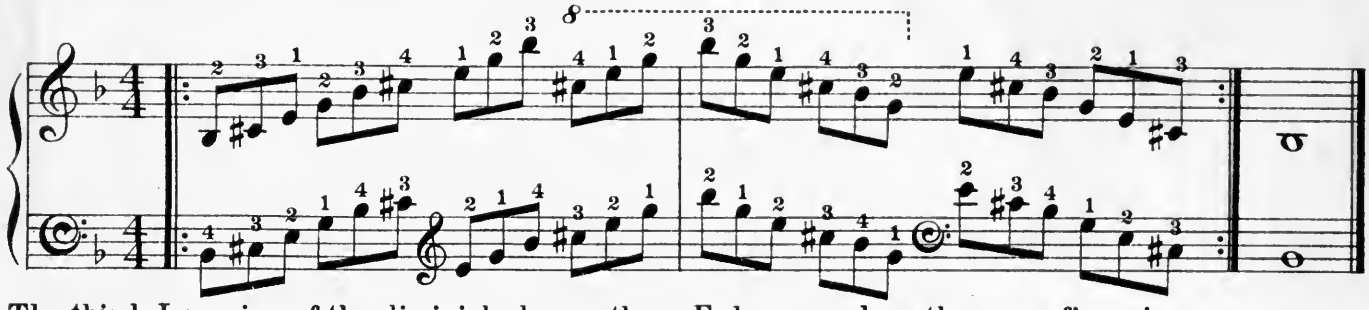


The third Inversions of diminished sevenths on

D sharp, A sharp, E sharp, B sharp, F double sharp (or G natural), and D natural (or C double sharp)

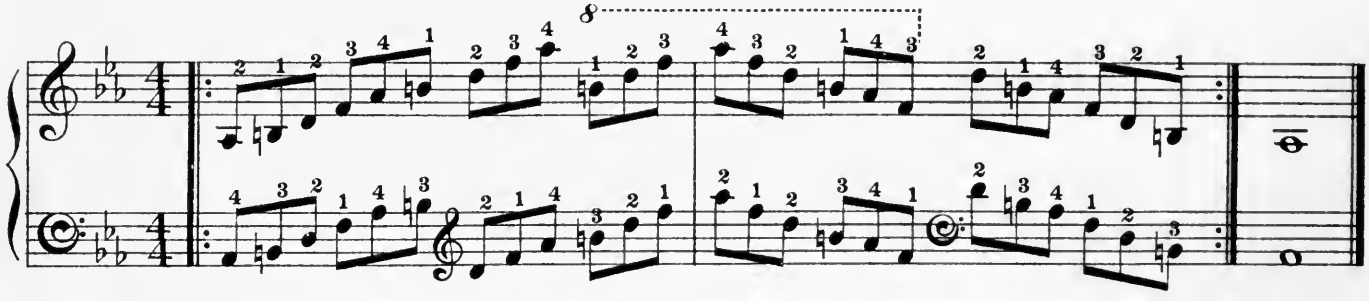
employ the same fingering.

THIRD INVERSION OF DIMINISHED SEVENTH ON C SHARP.

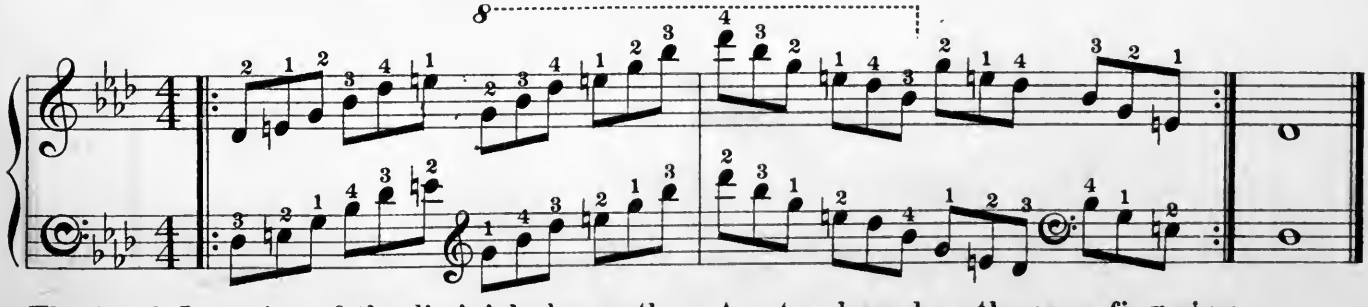


The third Inversion of the diminished seventh on F sharp employs the same fingering.

THIRD INVERSION OF DIMINISHED SEVENTH ON B NATURAL.



THIRD INVERSION OF DIMINISHED SEVENTH ON E NATURAL.



The third Inversion of the diminished seventh on A natural employs the same fingering.

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