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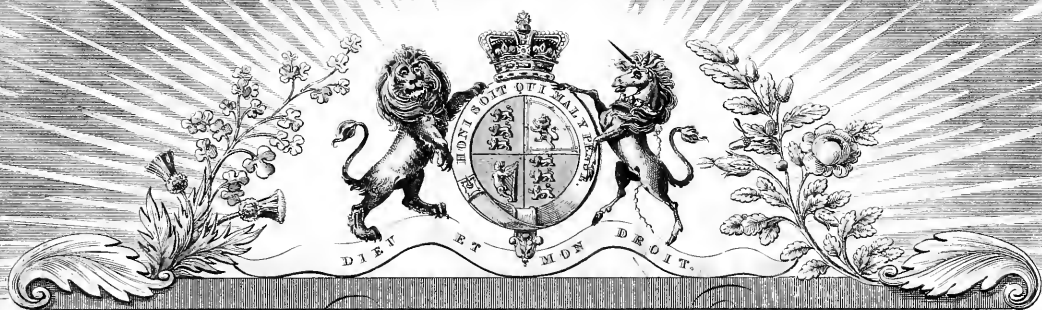




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Queen's Most Excellent Majesty,
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The Gardener plants and cultivates his Flowers, and watches their growth; but the genial rays of the **SUN** alone can give them healthful life and vigor.

With the deepest and most humble reverence
I subscribe myself, Madam,

Your Majesty's

Most devoted Servant,

Carl Czerny

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Let $\mathcal{A} = \{A_1, \dots, A_n\}$ be a family of n subsets of S . Then \mathcal{A} is called a *partition* of S if $A_i \cap A_j = \emptyset$ for all $i \neq j$ and $\bigcup_{i=1}^n A_i = S$. If \mathcal{A} is a partition of S , then the A_i are called the *parts* of the partition.

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1. *Chlorophyll a* (Chl *a*) is the primary photosynthetic pigment in most plants and algae. It is a green pigment that absorbs light energy in the blue and red regions of the visible spectrum.

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Fai simile.

Canon, ou Exercice Des Octaves.

Presto. M.M. 2. = 66 De Charles Gerny

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Presto' and the meter is 'M.M. 2. = 66'. The composer's name 'De Charles Gerny' is written at the end of the first line. The score is characterized by dense, rapid sixteenth-note passages. Dynamic markings include 'sempre f e marcato' on the second staff, 'f' on the fourth and sixth staves, and 'loco' on the eighth staff. A large circular bracket on the bottom staff encloses a section of music, with 'bis' written above and below it. The score concludes with a double bar line and a final cadence.

PREFACE BY THE AUTHOR.

Every succeeding year, Pianoforte playing is more widely cultivated and more highly rated in public estimation. The instrument itself is constantly receiving progressive improvements both as to its tone, and to the manner of treating it. *Melody*, that noblest branch of the art, can now be expressed on it, in the fullest and richest tones, and most varied shades of expression; numerous composers and Virtuosi hourly invite us to practice, by the invention of new passages, and effects, not before thought of; and every day serves more firmly to establish the conviction, that the Pianoforte can never be displaced, nor even thrown into the shade by any other instrument; as also, that it is the only one really adapted for the fair sex, while it is of all others, *that* of which the study is least likely to cause any injury to the health.

This continual advance in its general utility, demands of course a corresponding degree of perfection in the Elementary works written for the instrument; in order to unite the more recent discoveries on the mechanism of fingering, with what was previously known; and which have become necessary in consequence of the increased refinement of our musical taste, which is due to the more modern class of compositions, and to the improvements made in the structure of the instrument itself; all of which causes necessarily exert considerable influence on the style of performance, even of the older and more simple productions.

Much the greater number of those who begin to learn the Piano-forte consist of children of from 8 to 10 years of age; and in truth we ought to commence as early as possible, if we wish to attain to any great degree of proficiency in playing. For this reason, it is necessary to explain the first rudiments, on which in fact every thing depends, in a full, clear, and comprehensive manner; for here any thing like laconic brevity is more particularly misplaced, since the mere untaught child is not capable of unravelling nor comprehending it, nor indeed are many Teachers themselves.

In many Instruction Books, the rules are laid down so concisely, that the Pupil may in a few minutes learn by heart the words in which they are expressed. But it requires months, nay even years, and innumerable repetitions of these rules by the Teacher, before they can accustom themselves to follow those precepts with practical correctness. These reflections every Teacher must have often made. How many Pupils sacrifice years to discover and rectify what was misunderstood or erroneous in their first instructions!

The FIRST PART of the present method is written according to this view of the case; and with the endeavour that beginners of every age, without any waste of time, and in a manner not unpleasant, may obtain a clear, comprehensive, and well-grounded explanation of the elementary principles of music, and of playing on the

Piano-forte; and open to their talent a correct and regular path towards a high degree of refinement in execution; and that Pupils, whose circumstances will not admit of their employing an eminent master, may by a frequent and attentive perusal of each chapter, and an industrious practice of the examples, find all the means requisite to ensure a well-regulated progress; and, lastly, that many young teachers may herein find a desirable and certain guide, to preserve their Pupils from falling into errors, and to accelerate their progress towards perfection.

The **SECOND PART** contains the doctrine of Fingering, established on simple principles, and illustrated by so many practical examples, that by the mere playing of them, the Pupil will acquire, together with a well-digested theoretical knowledge of the subject, all the varied mechanical facility of finger which he can desire, and without which mere theory is fruitless and unprofitable.

The **THIRD PART** has been written with equal attention as to completeness; and I have endeavoured, as far as was possible, to enumerate and explain all the difficulties contained therein, and also to render clear and intelligible, such subjects as for the most part depend on the feelings, ear, fancy, imitative powers, and even caprice of the player.

By a careful and patient elaboration of this Treatise, I have also endeavoured to satisfy a wish, expressed in many quarters, that I should form into a systematic and well-digested whole, the views and principles which I had collected during 30 years practical experience in teaching: and I now dedicate this work to youthful talent, with the wish that they may avail themselves of it, to ensure a well-grounded, and at the same time, easy, and rapid acquirement of an agreeable, widely-spread, and honourable art: for

“As the use, so will be the gain.”

CHARLES CZERNY.

PRELIMINARY OBSERVATIONS.

For the first three months, it is requisite that the Learner should receive one hour's lesson every week-day, or at least four lessons in the week; and in addition to this, that he should daily practise one hour by himself, as it is very necessary to abridge as much as possible the labour of acquiring the first principles of the art.

The subjects to be explained, are distributed into LESSONS, such that the contents of each LESSON may easily be read through and explained at length to a Pupil in one hour's attendance; this calculation will also include the time necessary for him to fix in his mind, and to practise the rules laid down in each Lesson.

It will naturally depend on the age, talent, and industry of the Pupil, as to how far the Teacher may find it necessary to lengthen or curtail the prescribed times. At the end of each month, a couple of days should be devoted to the recapitulation of all what has been already learned, and the Pupil should be made to repeat the principal rules by heart.

The practical exercises must be frequently and diligently played over; and they should not be laid aside, till the Pupil by his progress is enabled to proceed to the study of longer and more difficult compositions.

1st Lesson.

POSITION OF THE BODY, AND OF THE HANDS.

The movements of the body have so great an influence on PIANO-FORTE playing, that a good and graceful position must be the first thing to which the Pupil's attention should be drawn; and the rules on this head must be incessantly repeated, till the exact observance of them shall have grown into a settled habit. In playing, all unnecessary movements must be avoided, for every obliquity of position, every grimace, and every useless gesture, have a disadvantageous influence on the hands and fingers.

Before any thing else, the Pupil must be made acquainted with the following rules:

§ 1. The seat of the player must be placed exactly opposite to the middle of the key-board; and at such a distance from it, that the elbows, when hanging down freely, shall be about four inches nearer the keys than the shoulders; so that the movements of the arms and hands over the whole length of the key-board may not be impeded in any way by the chest.

§ 2. The height of the stool must be so exactly proportioned to the stature of the player, that the ends of the elbows may be about an inch higher than the upper surface of the keys; for a low seat impedes and fatigues the hands.

§ 3. While playing, the stool must never be moved either backwards or forwards; nor must the player wriggle to and fro upon his seat.

§ 4. The position of the head and of the chest should be upright, dignified, and natural; a little inclining towards the key-board, so that the back of the chair or seat may not touch the body. But we must avoid assuming a bent and crooked position, as that is at once unsightly and injurious to the player; and, if persisted in for any length of time, it may even become prejudicial to the health.

§ 5. Let the Pupil, while playing, avoid accustoming himself to nodding, or any other movement of the head. It is only when both hands have to play in the highest octave on the right of the key-board, or in the lowest octave on the left, that the body may follow them by a gentle side-motion, but however without moving on the seat.

§ 6. The feet should rest on the ground, near the PEDALS, but without touching them; children must place their feet on a foot-stool adapted to their height.

§ 7. The arms ought neither to be pressed against the body, nor extended outwards, away from it; but they should hang freely down by their own natural weight, avoiding every perceptible and restless movement.

§ 8. The surface of the fore-arm, from the elbow to the knuckles of the bended fingers, must form an absolutely straight and horizontal line; and the wrists must neither be bent downwards, nor upwards, so as to resemble a ball. The preserving an exactly straight line with the knuckles and the upper surface of the hands is one of the principal requisites towards acquiring a fine style of playing.

§ 9. The fingers must be somewhat bent inwards. As the fingers are of unequal lengths, each finger (not including the thumb) must take such a part in this species of curvature, that all their tips as well as the thumb in its natural outstretched position, may form one straight line, when placed close together. In this case the knuckles will assume nearly the form of a semicircle.

§ 10. In playing, the fingers ought never to be pressed against one another; they must be kept so far apart, that when the hand is at rest, each for itself may freely and independently make the necessary movement upwards or downwards; for it is by this motion that the keys are to be struck.

§ 11. An oblique position of the hands and fingers, either inwards or outwards, is very injurious. In proportion to their lengths, the fingers must form a line with the length of the keys, and it is only in extensions or skips that this rule may be deviated from, so far as it may become necessary.

§ 12. The four fingers of each hand are respectively indicated by the figures 1, 2, 3, 4; the character + is used to indicate the thumb.

§ 13. The percussion of the keys is effected by means of the fleshy tips of the four longer fingers, and with the extreme side of the tip of the thumb, which for this purpose must be somewhat bent inwardly. We must avoid bending the other fingers inwardly, so much that the nails shall fall on the keys. The keys must not be struck near their edge, but at about half an inch from their end nearest the player.

§ 14. The player must keep his nails so short, that they may never project beyond the extremities of the tips of the fingers, as otherwise the clicking of them on the keys will become disagreeably audible.

CONTINUATION OF THE FIRST LESSON.

ON THE NAMES OF THE KEYS.

§ 15. The key-board of a PIANO - FORTE of the most extensive compass in present use, contains 78 keys. Older instruments contain from 5 to 10 keys fewer than that number.

That portion of the key-board intended for the right hand is called the upper,

acute, or **TREBLE** part of the instrument. That portion intended for the left hand is called the lower, grave, or **BASS** part. When we strike several keys in a series proceeding from the left to the right side of the key-board, we *ascend or run up the instrument*; and when we proceed in the same manner from right to left, we *descend or run down the instrument*; these expressions should not be confounded with one another.

§ 16. The greater number of keys consist of the longer, broader, and lower series, called the *white keys*, because they are generally covered at the tops with ivory. The shorter and less numerous row of keys which lie above the former, are called the *black keys*, as they are usually covered with ebony; they are so related that 5 of the upper row are every where distributed between 7 of the lower row.

§ 17. At the first glance the Pupil will perceive, that the black keys are every where separated into two sorts of groups, one containing two and the other three black keys. This unequal distribution of the black keys, is the means by which the player is enabled to gain a rapid oversight of all the keys, and to distinguish each one individually;—this it would be much more difficult to do, if he were to depend solely on the white keys, which appear every where uniform and alike.

THE WHITE KEYS.

§ 18. The 7 white keys between which the 5 black keys are distributed, are named after the 7 alphabetical letters **C, D, E, F, G, A, B**, which are constantly repeated in the very same order, from left to right, that is *in ascending* from the Bass towards the Treble.

§ 19. The key called **C** lies on the left of the *two* black keys, and it occurs as often therefore, as the key-board contains groups of *two* black keys. The Pupil must now try to find out and strike one after another all the **C's** on the instrument, for which purpose the following representation of the key-board will be found of assistance.

After **C** follows (*between the group of two black keys*) the key **D**, which lies next to it on the right. After this comes **E**; next to this **F** (which is placed close to the group of *three* black keys.) Next comes **G**; then **A**, and lastly **B**. After this again comes a **C**, and then all the 7 keys are repeated again and again to the end of the key-board.

§ 20. The Pupil must now diligently look out for all these keys, strike them, and name them aloud; at first all the **C's**, that are to be found on the key-board, then all the **D's**, next all the **E's**, and so on: he must then learn to name readily while striking them, all the white keys in their regular order, first in *ascending*, and afterwards also in *descending*, viz: **C, B, A, G, F, E, D**.

VIEW OF THE KEY-BOARD AND OF THE NOTES, Of a Piano forte of 6 1/2 Octaves, from CC to the highest F in the 6th octave. Modern Pianos with 6 octaves go from F to F.

Notes for the Bass, or left side of the key board.

Notes for the black keys according to their second denomination.

Notes for the black keys according to their first denomination.

Two-fold denomination of the black keys.

Black keys.

Names of the white keys.

Notes for the white keys.

Treble Notes or right side of the key board.

TREBLE from the highest F in the 6th Octave downwards to E in the 2d Octave.

BASS from double C to A in the 3d Octave above.

REMARK. The symmetrical distribution of the black keys into groups of twos and threes, assists in finding more quickly the white keys; for the key C lies always directly on the left of the Two black keys, and the remaining 6 white keys follow in regular order, viz C, D, E, F, G, A, B. The F therefore always lies on the left of the THREE black keys. The keys are distributed into octaves. Each octave contains in all 12 keys, (7 white and 5 black) which are repeated in the same order in every octave. Any key forms a semitone with that which is immediately next to it.

SEAT OF THE PLAYER.
exactly in the middle of the key board, and so close to it, that the elbows when hanging down freely, may be 4 inches nearer to it than the shoulder, when we strike the white keys with the fingers half bent. The stool must be so elevated that the end of the elbow may be 1 inch higher, than the upper surface of the keys.

The two fold denomination of the black keys, arises from this, that they may be represented in notes in two different ways, according as we place on the left of the notes a SHARP (#) or a FLAT (b). The BASS CLEF (C) which stands at the beginning of each staff, shows that we must play the notes on the lower or left side of the key board. The TREBLE CLEF (G) shows that the following notes are all to be taken on the acute or right side of the key board. The notes are written either on or between the lines, or occasionally over or under them, by adding small strokes or additional lines.

It is also to be observed that the notes of the bass clef may be written still higher than the A of the 3d octave, as also that the Treble notes may go lower than the E of the 2d octave: so that the middle notes of the key board may be expressed in both clefs.

DISTRIBUTION OF THE WHITE KEYS.

§ 21. All keys of the same name have also a great similarity in sound; and are only distinguishable from each other by a difference of acuteness or gravity as to their pitch. These similarly named keys, form each one as compared with the one immediately above or below it, what is termed an OCTAVE; they are thus called, because in the space from one to the other inclusive, eight consecutive keys or notes are contained. Thus the interval from any one C to the C nearest to it, is called an *Octave*; the same takes place from one D to the next D, from one E to the next E, &c: &c:

§ 22. To distinguish all these OCTAVES from one another, the *octaves* C, C, are indicated by numbers, with the exception of the lowest *octave*, which is called the **DOUBLE OCTAVE**. Next to this comes the *First* octave, then the *second*, then the 3^d, 4th, and 5th octaves, from C to C, and lastly the notes of the 6th octave, so far as the key board extends. See the Representation of the Piano-forte Key-board. page 4.

In **PIANO FORTES** of less compass, which extend only from F in the bass to F, (six octaves) the **DOUBLE OCTAVE** is not complete, and the deepest double notes consist therefore only of 4 white and 3 black keys.

§ 23. When the Pupil now tries to find the different keys by way of practice; or when they are touched by the Teacher in order that he may name them, he must be taught to know *in what octave* each note lies.

NAMES OF THE BLACK KEYS.

§ 24. The 5 black keys comprised in each *octave*, have a two-fold name, which they derive from the two contiguous white keys by which each is encircled. If the black key is named from the white key contiguous to it on the left, it receives in addition to the name of that key the epithet *sharp*. If it is named according to the contiguous white key on the *right*, it receives in addition to that name, the epithet *flat*. Hence the 5 black keys are named as follows:

The black key between C. and D. is called C sharp or D flat.

_____ D and E _____ D sharp or E flat.

_____ F and G _____ F sharp or G flat.

_____ G and A _____ G sharp or A flat.

_____ A and B _____ A sharp or B flat.

The cause of this two-fold denomination, and the reason why sometimes the one and sometimes the other is applied, will be explained to the Pupil, when he learns the names of the notes.

§ 25. The black keys have also their OCTAVES, like the white ones; as for Ex: C sharp to C sharp, F sharp to F sharp, B flat to B flat, &c: and the Pupil must often practise striking and naming the keys aloud, both backwards and forwards throughout the entire key-board; thus: C, C sharp, D, D sharp, E, F, F sharp, G, G sharp, A, A sharp, B, C, &c: as also according to the second denomination, C, D flat, D, E flat, E, F, G flat, G, &c.

RELATION OF THE SOUNDS OF THE KEYS TO EACH OTHER.

§ 26. From what precedes, it appears that on the PIANO FORTE, and indeed in Music in general, that there exists but 12 sounds; which by their repetition in so many Octaves, and by their *higher* or *deeper* pitch, form the whole range of sounds of which modern music consists.

§ 27. Each Key compared with that *immediately contiguous* to it forms a *half-tone*, that is in respect to its pitch it is distant from it a half-tone, or semitone.

Thus: C to C sharp, D sharp to E, F to F sharp are *half tones*. Similarly the distance from E to F, or from B to C, is also a *half tone*, or semitone; since between these two white keys there occurs no black key.

§ 28. When two keys are separated by *one* intermediate key, they form a *whole tone*; for Ex: C to D, or E to F sharp, or B flat to C, or A flat to B flat, are whole tones.

§ 29. It can at most require but a few days, to indelibly impress on the mind of the Pupil this explanation of the keys; if the Teacher has the patience to employ all the helps here suggested, and if the Pupil himself bestows the proper degree of attention.

2nd Lesson.

PRIMARY FINGER-EXERCISES, and FURTHER RULES on TOUCHING or STRIKING the KEYS.

§ 1. As soon as the Pupil is well acquainted with the keys, the master must teach him to play *by heart* the following exercises.

First with the right hand alone.



Each example must be repeated from 10 to 20 times without intermission.

§ 2. During the practice of these exercises, the Teacher must gradually explain to the Pupil the following additional rules on the position of the fingers, and on striking the keys; taking care that he observes them practically.

§ 3. If we hold the 5 fingers, properly bent, quite close over the 5 keys, C, D, E, F and G, we shall perceive that one finger only is given to each key.

The five fingers must therefore be kept so far apart from one another, that

each finger, when the hand is at rest, may strike its own key *exactly in the middle*; for this purpose the thumb must be extended in an exactly straight line, and the little finger be but a little bent. The end of the thumb must always reach to the middle of the fore or broad part of the white key, and never strike it near to its outer end. For the percussion on the white keys should always be made on the surface of the keys by all the fingers, and nearly in the middle of that part; they must never be struck near the extreme end, nor on the small narrow portions included between the black keys.

§ 4. This position of all the 5 fingers must always remain the same, when in the preceding Exercises any finger strikes its proper key.

§ 5. As each finger, *previous* to its being used, must be held very near to its key, (without however touching it); so, after the stroke, it must again return to its previous situation.

§ 6. **PRINCIPAL RULE.** Each finger must be lifted up exactly at the same moment in which the next finger strikes its key.

This is the most important rule of all for beginners, and it cannot be too often repeated to them.

§ 7. In the first Exercise, intended only for two fingers, the thumb must quit the C at the very same moment that the first finger strikes the D, which in its turn must be quitted, at the same moment that the thumb again strikes the C.

§ 8. The same thing takes place in the 2^d Exercise, with the 3 fingers; then with the 4, and lastly with all the 5 fingers; so that the weight of the hand always rests on the keys, *but on one finger only*, while all the rest are poised in the air.

§ 9. What follows, will serve to explain to the Pupil the reasons of this principal rule.

Two or more immediately contiguous keys, when struck *together*, produce a very disagreeable and dissonant effect; while if the same keys are struck *one after another*, they will sound agreeably enough.

Now, as the strings belonging to any key continue to sound long after it is struck; if the keys be kept down by holding the contiguous keys too long, a very unpleasant discordance will arise, which may be avoided by attending to the foregoing principal rule.

§ 10. The 5th Exercise has for its aim to accustom the beginner to a firm touch and tone, as he must strike one key several times successively with the same finger. The hand must here be held as tranquilly as possible over the 5 keys, so that the re-iterated percussion may be produced by the quiet movement of the single finger.

§ 11. In this Exercise the beginner must accustom himself to a moderately strong touch, so as to press down the keys firmly; he will naturally practise it, at first very slow, accelerating the movement by degrees, as the flexibility of the fingers develops itself, and without any strain upon the nerves.

§ 12. As soon as the fingers of the right hand have had some practice and acquired some degree of independence, the same examples must be tried by the left hand in the following manner.

First Exercises for the Left hand.

Four staves of musical notation for the left hand. Each staff contains two measures of music. The first measure of each staff has a number (1, 2, 3, or 4) above it, indicating a starting point or exercise number. The notation includes various fingerings (1, 2, 3, 4) and accents (+) above the notes. The staves are arranged in a 2x2 grid.

All the rules given for the right hand must be applied with equal strictness to the left; and, above all, the adroitness of the left hand must always keep pace with that of the right.

§ 13. When this is accomplished, the above exercises should be practised with both hands in the following manner.

Four systems of musical notation for two hands. Each system consists of a treble clef staff and a bass clef staff. The notation includes various fingerings (1, 2, 3, 4) and accents (+) above the notes. The systems are arranged in a 4x1 grid. The first system has a number 1 above the first measure of the bass staff. The second system has a number 3 above the first measure of the bass staff. The third system has a number 5 above the first measure of the bass staff. The fourth system has a number 4 above the first measure of the treble staff.

§ 14. Here the Pupil must chiefly observe that each note in both hands is struck exactly *together*. This on the PIANO-FORTE it is not easy to do; for though the stroke of the hammer against the wires is effected with extreme rapidity, its return is somewhat slower; and the smallest keeping back of the blow in either hand, is directly felt, and by it the necessary equality is lost.

§ 15. This equality in the touch can only be acquired, when both hands are kept perfectly still, and all the fingers held up equally high; for those fingers which are removed farther from the keys than the rest, or which are held with stiffness, naturally strike later, by which the perfect equality of the blow is destroyed.

§ 16. All these Exercises must be practised over, daily and patiently, at least 3 or 4 times; each time for about half an hour, so that the Pupil may be able to play them with tolerable quickness, while he proceeds to the following subjects.

§ 17. The continuation and multiplication of these Exercises will follow in the 4th LESSON.

3^d Lesson.

ON THE NAMES of the NOTES.

§ 1. All the different sounds and keys are expressed on paper by characters, called Notes, which consist of a round dot or head, to which is appended a thin stroke drawn upwards or downwards. The round dot or head is the note.

The following example will give a general view of the forms of the notes.

The upper line for the right hand.

The lower line for the left hand.

1st bar.

2^d bar.

3^d bar.

4th bar.

5th bar.

6th bar.

7th bar.

8th bar.

Bar line

Bagge

§ 2. On examining this example the Pupil must be made to observe what follows:

a. The notes are placed on two sets of five lines which are called *Staves*, of which the upper one is intended for the right hand, and the under one for the left.

b. These two staves are tied together at their commencement by a character called a **BRACE**; see $\{$

c. Immediately after the Brace, follows a character called a **CLEF**; (see C) having in the upper stave the form C ; this is called the **TREBLE CLEF**; it implies that all the notes which are placed on this stave are to be played on the right side of the key-board; that is, on the acute or treble portion of the instrument. The Clef in the bottom stave is formed thus C ; it is called the **BASS CLEF**, and it indicates that the notes which are placed on this stave, are to be played on the left side of the key-board, that is on the grave or bass part of the instrument.

d. The character which occurs next in both staves (C), is the **Time-märk** (C), it shews in what manner the notes are divided in respect of the time or measure, by the *bar lines*, which occur at every step; (see the first of them at X .)

e. The space between 2 such bar-lines, as also all the notes included therein, make **ONE BAR**, each of which must be of exactly equal duration throughout the whole movement or composition. The preceding example, as will be seen, consists of 8 such bars.

f. Each stave consists of 5 parallel lines, and the notes are placed partly on these lines and partly between them. See the 1st and 2^d bars in the upper stave; they are also partly placed over the 5 lines by means of little additional lines called *ledger lines*, see the 5th and 6th bars in the top stave; partly also under the 5 lines, as in the 8th bar, upper stave.

g. The notes are sometimes *white*, as in the 1st 2^d and 3^d bars, bottom stave, sometimes *black*, as in all the rest.

h. Sometimes the white notes occur without any thin stroke or *stem*, see the first bar, lower stave. On the contrary, the black notes always have a thin stem attached to them; and in addition to this, they are also often connected together in *groups*, of two, three, or more notes by thick lines drawn across the stems, as in the 3^d 5th 6th and 7th bars, upper stave.

i. These numerous variations indicate the *longer* or *shorter* duration or velocity, with which the notes to be played are to follow one another.

k. A white note without any stem is called a **SEMIBREVE**; this in modern music is comparatively the longest note, as it fills up the whole bar; and in consequence we must firmly hold down the key which it represents, as long as the entire bar lasts.


l. White notes with a stem, called *minims*, last exactly one half the time of the Semibreve.

m. Black notes, standing alone, called *crotchets*, are, as to duration, worth only the half of the Minim.

n. Black notes tied together by one line across their stems, are called *Quavers*.

and they are only one half the duration of the crotchets.

o. And thus, each additional cross-stroke increases the quickness of notes in the same proportion; by this it occurs that one bar every-where lasts as long as another, though in some there may be only a few notes, while in others, on the contrary, there may be a great many.

p. In the five last bars, several characters occur besides the notes; they are called *Rests*, as ; these characters imply, that for a certain time we must not touch any key with our fingers, but that the hand must, as it were, hover in the air just over the keys.

q. Besides this, according to Rule each note must be held down till the following one is struck, because, with the exception of the rests where indicated, no chasm or interruption must take place in the melody which the notes indicate.

r. When *two* or *more* notes in the stave stand over one another with only one single stem to them all, as in the 4th bar, they are to be struck together: these are called *double-notes*, when there are but two; and *Chords*, when several stand over one another in this way.

§3. When the Pupil thoroughly comprehends and observes all these rules, he will find them facilitate and abridge, in a very great degree, the following Elementary Instructions.

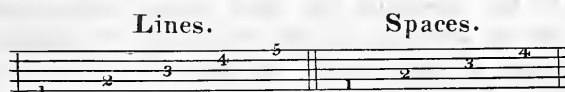
CONTINUATION OF THE 3^d LESSON.

NAMES OF THE TREBLE NOTES.

§4. It is necessary that beginners should first learn the *Treble* notes well, before they attempt the bass-notes.

§5. The five lines of which each stave consists, are always reckoned *upwards*, so that the lowest line is called the *first*, and the highest the *fifth*.

The 4 empty interstices, which occur between the lines, are called *Spaces*.

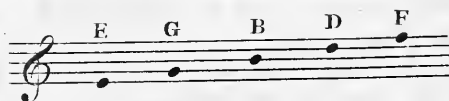


§6. The note on the *first* line in the *Treble* clef is the *E* of the 3^d *Octave*, and therefore it is placed very nearly in the middle of the key-board.

The note on the 2^d line is the *G* next above; on the 3^d line, the following *B*; on the 4th the following *D*, of the 4th *Octave*; and on the 5th the following *F*.

As we ascend from the lower *octave* to the higher, the notes on the paper ascend in like manner.

Treble Notes on the lines.



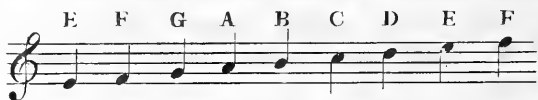
§7. The keys, which are passed over in playing the five notes, namely

F, A, C, E, are indicated by the notes in the intermediate spaces,

Notes in the Spaces.



Consequently the 5 lines include in all, the 9 following notes.



§8. As these notes are not sufficient to indicate the whole of the acute or Treble notes on the key-board; the deeper notes are placed *below*, and the more acute ones *above* the staff; and the additional lines requisite for each note are indicated by short thin cross lines, which are called *ledger lines*, and which either pass through the heads of the notes, or are placed *over* or *under* them.

Notes under the lines.



The D stands under the E in the 3^d Octave, and then follow the notes descending to the E in the 2^d octave.

Notes over the lines.



NB. As the highest notes require too many additional lines to be easily distinguished by the eye; it is usual to write them an *Octave* lower, and to place over them the characters *gva*....., which signify that they must be played an *octave* higher than the notes really appear. This *gva*..... lasts till the word *loco* appears.

§9. In this way, as we may perceive, all the treble keys from E in the 2^d octave to the highest F are clearly and conveniently indicated by notes: here follows the complete series of them.

All the Notes in the Treble Clef.



§10. The chief point is for the Learner, as soon as possible to acquire the power of reading the notes quickly and correctly, and of striking them on their proper keys.

11. Correct *reading* of the notes is the business of the *Eye*; the striking of them correctly on the instrument, that of the *Hands* and *Fingers*. Both must however be impressed on the memory with equal exactness; and the Pupil must make himself master of this two-fold knowledge, so perfectly as never to mistake; for on these points mainly depends the whole art of playing the *Piano-forte*.

§12. To facilitate reading with quickness, the following means will be found of service:

a. Make the Pupil often name the notes aloud, while you point to them, taken at hazard on the paper, with a pen or pencil.

b. In a similar manner, let him look for the notes on the keys, striking them, and at the same time naming them aloud.

c. Strike several keys at hazard, and let the Pupil seek for and point out the corresponding notes on the paper.

d. If the Pupil can use a pen, teach him to write the notes, and dictate various notes to him, by merely striking them, causing him to write them down.

§13. The following little pieces, which must hereafter be studied as practical Exercises, may in the mean time serve to practise reading the notes, by causing the Pupil to name the notes, find them on the keys, and strike them with each hand separately.

The prescribed fingering must be observed as soon as practicable.

By + the Thumb is indicated in both hands, and the other fingers successively by 1, 2, 3, 4, the last standing for the little finger.

** Allegro moderato. **

EX: I.

* REMARK. The Italian words standing at the commencement of each piece indicate how quick or how slow the piece is to be played; this will be explained to the Pupil in the sequel.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in eighth and quarter notes, with various fingerings indicated by numbers 1-4 and '+' signs. The bottom staff is a bass clef, providing a simple harmonic accompaniment with quarter and eighth notes. The piece ends with a double bar line and repeat dots.

Allegretto moderato.

Ex. 2.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to a final cadence. The lyrics "The Rose Tree" are written below the melody.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some chords. The accompaniment consists of a simple bass line with some chords. The score is written in a standard musical notation style.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of a single line of melody with piano accompaniment. The melody is written in a simple, folk-like style. The piano accompaniment features a steady bass line and a treble line with chords and single notes. The score includes a key signature of one flat and a time signature of 4/4. The lyrics are written below the voice staff.

Allegretto.

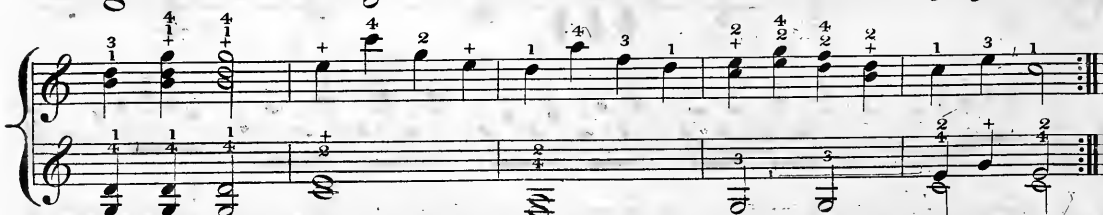
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Ex. 3.

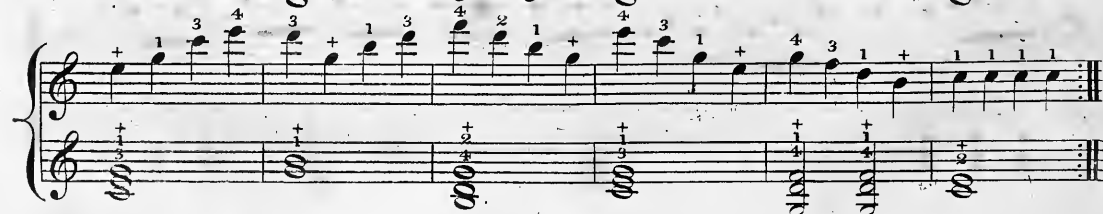
The musical score for Ex. 3 is written in common time (C) and consists of eight systems of staves. Each system typically includes a piano (p) staff and a violin (v) staff. The score is heavily annotated with fingerings (numbers 1-4) and articulations (plus signs). The first system begins with a treble clef and a common time signature. The second system includes a repeat sign. The third system features a 'loco' marking above the violin staff. The fourth system includes a 'gva' (grace) marking above the piano staff. The fifth system includes a 'loco' marking above the violin staff. The sixth system includes a 'gva' (grace) marking above the piano staff. The seventh system includes a 'gva' (grace) marking above the piano staff. The eighth system includes a 'gva' (grace) marking above the piano staff. The score concludes with a double bar line.

Allegro non troppo.

Ex: 4.



Ex: 5.

Allegro.

Allegretto.

EX: 6.

The musical score for EX: 6 is an Allegretto piece. It is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The music is characterized by intricate fingerings and articulations, including slurs, accents, and dynamic markings such as *gva* (grace) and *loco* (loco). The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with finger numbers (1-4) and plus signs indicating specific techniques or accents.

Allegro.

EX: 7.

EX: 7. *Allegro.*

Allegro vivace.

EX: 8.

EX: 8. *Allegro vivace.*

4th Lesson.

19

CONTINUATION OF THE FINGER EXERCISES.

§1. While the Pupil is making the necessary progress in the knowledge of the Treble notes, he may, by way of daily Exercise, add the following studies to those already given in the 2^d Lesson.

§2. These Exercises must also be first practised by each hand separately, and afterwards with both together.

The same tranquil position of the hand over the 5 keys, and moderate movements of the fingers individually, as well as all the other rules on touch which have been explained in the 2^d lesson, must likewise be strictly observed in these new Exercises.

§3. Experience has taught me, that Pupils, even with very feeble memories, are soon able to learn all these Exercises by heart; if we patiently teach them note by note for each hand separately, partly by first playing them over ourselves, and partly by short verbal instructions, drawing their attention at the same time to the similarity as well as to the differences in all these Exercises.

§4. The first Elementary instructions may naturally be divided into two parts, which must proceed together step by step.

a. *First.* Into the learning of the Notes, the distribution of them, the time, &c:

b. *Secondly.* And into the earliest possible development of the free action of the Fingers, by practising passages learned by heart, and properly contrived for the purpose of improvement.

Neither of these divisions must be neglected; for if we wait till the Pupil has

obtained flexibility of finger, by merely reading and finding the notes, much time will be lost, and a stumbling-block be placed in the way of his future progress.

CONTINUATION OF THE PRACTICAL EXERCISES.

First, for learning the *Treble* notes, and afterwards intended to be practised.

Allegro molto.

Ex. 9.

The musical score for Exercise 9 is written for two staves, Treble and Bass. It is in 3/4 time and marked 'Allegro molto'. The exercise is divided into five systems. The first system begins with a key signature change to one sharp (F#) in the Bass staff. The notation includes various note values, rests, and fingerings (1-4) to be practiced. The exercise concludes with a double bar line and repeat dots.

Allegretto.

21

Er. 10.

Allegro moderato.

Ex:

11.

EX: 12

The exercise consists of four systems of piano and bass staves. The first system is marked 'gva' and includes fingerings like 2, 4, 1, 3, 2, 1, 2, 3, 2, 1, 2. The second system also has 'gva' markings and fingerings such as 2, 4, 2, 1, 3, 1, 1, 2, 2, 4, 2, 4, 2. The third system is marked 'loco' and features triplets and slurs. The fourth system has 'gva' markings and fingerings like 4, 2, 4, 2, 1, 1, 3, 1, 3, 1, 3, 4, 4, 2, 1, 3, 1, and ends with 'loco'.

5th Lesson

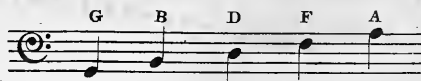
NAMES OF THE BASS - NOTES.

§1. The learning of the Bass-notes is not a matter of difficulty, if we transfer to the bass octaves, in the following manner, the knowledge of the notes already acquired.

§2. The note on the first line in the bass-clef is the G, of the first octave. (see the Representation of the key-board.)

§3. The note on the 2^d line is the following B; that on the 3^d the D; on the 4th the F; and on the 5th the A.

Bass notes on the lines.

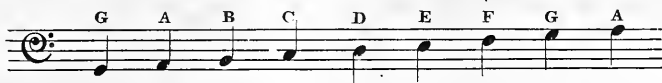


4. The notes in the spaces indicate the intermediate keys; viz:

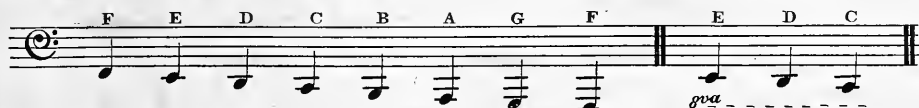
Bass notes in the spaces



Consequently all these notes range between G in the first octave and A in the 2^d octave.



§5. The remaining keys are in like manner indicated by *additional* or *ledger* lines. Namely the bottom notes as far as double C.

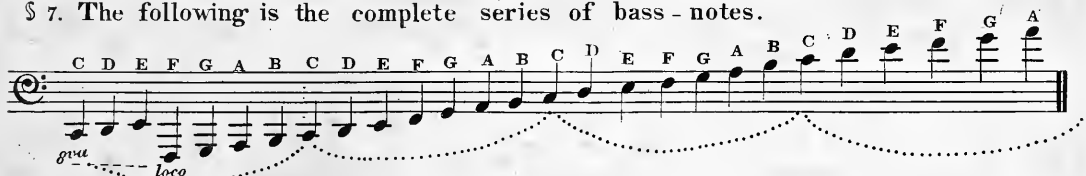


§ 6. The notes written above the stave in the bass clef ascend as high as A in the third octave.

Bass notes above the stave.

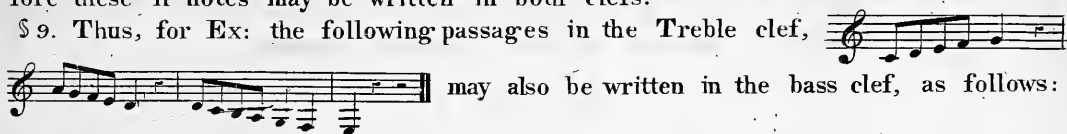


§ 7. The following is the complete series of bass - notes.

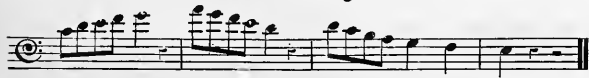


§ 8. The Pupil will remark that a number of the latter notes in the last example, (from E, 2^d octave, to A, 3^d octave) occur also in the Treble clef; and that therefore these 11 notes may be written in both clefs.

§ 9. Thus, for Ex: the following passages in the Treble clef, 



In both cases they are to be played on exactly the same keys.



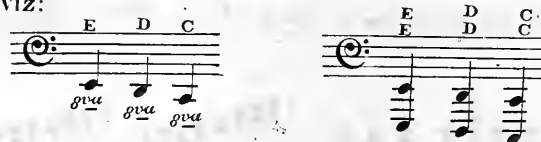
In both cases they are to be played on exactly the same keys.

\$ 10. We shall now give the general notation of all the notes in both clefs, which are met with in modern music.



Generally speaking, compositions do not contain notes lower than *FF*; the latter keys are seldom used.

When the three latter notes appear marked with *gva*, the lower octaves are taken with them. viz:



§11. The Teacher must practise the Pupil in reading quickly the Bass-notes, in the same manner as was before directed for the Treble notes; causing him in the meanwhile to frequently play over the following Exercises.

Allegro.

Ex:

13.

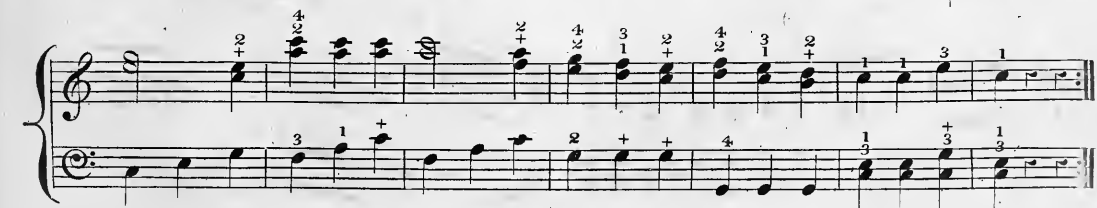
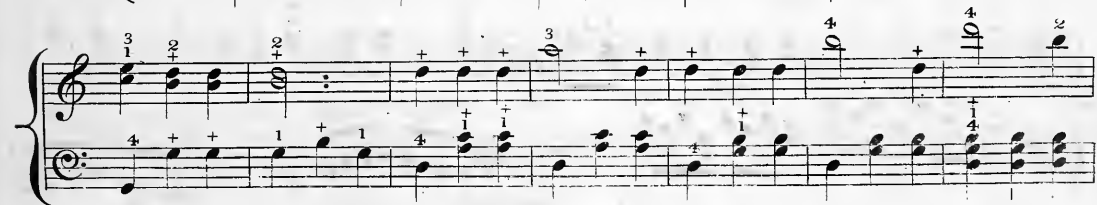
Allegro.

Ex:

14.



Molto All^o



26

Allegretto.

Ex: 16.

Allegro vivace.

Ex: 17.

First system of musical notation, measures 1-8. The music is written for two staves (treble and bass clef). It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingering numbers (1-4) and breath marks (+) are present throughout.

Molto Allegro.

Ex: 18.

Second system of musical notation, measures 9-16. The tempo is marked *Molto Allegro*. The music continues with complex rhythmic patterns and fingering.

Third system of musical notation, measures 17-24. The music continues with complex rhythmic patterns and fingering.

Fourth system of musical notation, measures 25-32. The music continues with complex rhythmic patterns and fingering.

Fifth system of musical notation, measures 33-40. The music continues with complex rhythmic patterns and fingering.

Sixth system of musical notation, measures 41-48. The music continues with complex rhythmic patterns and fingering.

Ex: 19.

So far, the usual routine has been followed in this course of Instructions, according to which the knowledge of the keys precedes the knowledge of the notes.

But it is not less applicable to that method in which it is required that the Pupil, previous to other things, should possess a knowledge of the notes, before he proceeds to that of the key-board, and before he is allowed to seat himself at the *Piano-forte*.

The mode to be pursued is this: Let the Teacher take a page of blank music paper with tolerably wide staves, or if there are several Pupils, a large tablet of this sort, and explain that each stave consists of 5 lines; that the heads of the notes are written either upon or between them; that there are two clefs, the *Treble* and the *Bass*. &c: connected as is explained in the 2^d 5th and 6th Lessons of this work.

When the Pupil is capable of naming and finding in each octave the *Treble* and *Bass*-notes, let him then first be placed at the *Piano-forte*, and be shewn the lessons relating to the position of the body, arms, and hands.

Along with the knowledge of the keys, he must be shewn the notes appropriated to them, and so on with the objects of instruction contained in the rules, particularly with all what relates to the *Finger-Exercises*.

It of course depends on the Teacher which of these two methods he will follow, or will chose to employ for any particular Pupil.

Both lead to the same result, and we have only to endeavour to impart as intelligibly, quickly, and agreeably as possible, to the Pupil these not very tedious rudiments.

With Pupils who are not much advanced in reading and writing, it will be best in all cases to commence with the knowledge of the keys, as the easiest course; because by a lengthened practice of the *Scales*, shakes, and other easy and common passages, they may in the most pleasant manner acquire a certain degree of mechanical facility in the fingers, before they proceed to the more difficult acquisition of a knowledge of the notes.

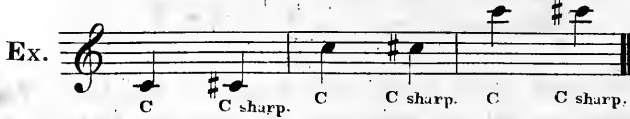
Any Pupil who takes an hours' lesson daily, or at least four times in a week, and who, besides this, practises one hour each day, may in 3 or 4 weeks acquire a tolerably accurate knowledge of all the subjects already spoken of. He must endeavour as soon as possible to obtain a certain facility in reading the notes, and some little flexibility in the fingers, from playing the exercises by heart; that he may be able to pass on, in a natural manner, from these, perhaps not very agreeable preliminary principles, to others more interesting.

6th Lesson.

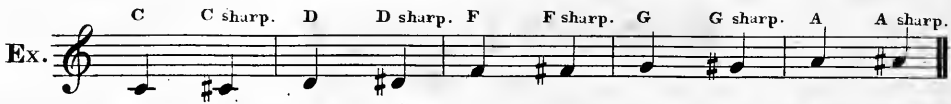
OF THE NOTES WHICH INDICATE THE BLACK KEYS; AND OF THE MARKS
OF TRANSPOSITION (or the #, b, and ♯)

§1. The black keys are indicated on paper, merely by adding to the notes already known, either a *Sharp*, (#), or a *Flat* (b); these characters are always written on the left side of the note, and quite close to it.

§2. A sharp raises the pitch of the note to which it is applied, by the interval of a *half tone*, or, as it is also called a *semitone*. Thus, when a # stands before the note C, we must strike the black key called C sharp, immediately adjacent to the former, because it is the next acute half note from C.



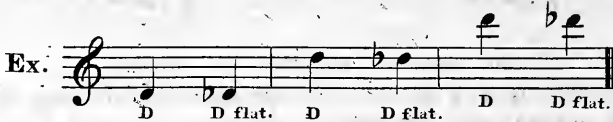
§3. As a consequence of this rule, we may indicate all the five black keys by added sharps, thus:



And so on throughout all the octaves in both clefs.

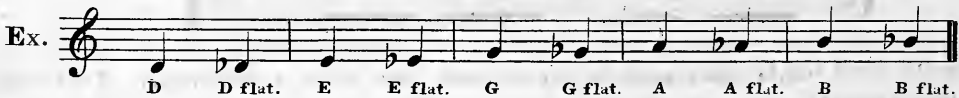
§4. The original or natural notes, when a # is placed before them, receive the names of C sharp, D sharp, &c. and in this case they represent the next keys above their respective natural notes.

§5. The b has an opposite effect, as it depresses the natural notes a semitone, or one key lower. Thus, if a b stands before D, we must strike the next black key on the left, which is then called D flat.



§6. This black key is the same which we have already become acquainted with under the name of C sharp; and the Pupil will now perceive the reason why each black key has a double name, since each may be written in two ways.

§7. For by the addition of a b each note receives the epithet of flat to its usual denomination, as may be seen in the following example.



§8. As a consequence of this rule, the notes in the two following staves are to be played on the very same keys.

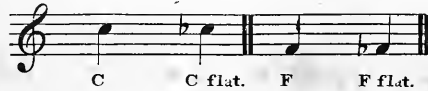


and similarly, in all the octaves, and in both clefs.

§9. As the \sharp raises each note without exception a semitone higher, it must likewise do so, when placed before E or B. Since, however, immediately next to these two white keys no black keys are to be found on the right, we must in these cases, strike F for E sharp, and C for B sharp.



§10. A similar circumstance takes place with regard to the flat. When a \flat is placed before C, we must strike the white key B, calling it C flat. Similarly, F flat must be played on the E key, which however must assume the denomination of F flat.



§11. From all this we perceive, that even some of the white keys may receive a double name by means of the \sharp and \flat ; for the whole series of notes by the addition of \sharp or \flat may be displaced a semitone upwards or downwards. Ex:



and so on throughout all the octaves on the key-board.

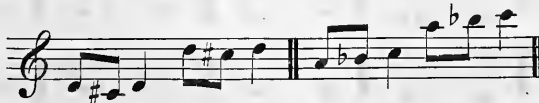
§12. When a note affected by a \sharp or a \flat is repeated several times in the space of any one bar, the \sharp or \flat extends to and affects all these repeated notes, without requiring to be written over again.



Here, in the first bar, G sharp must be struck each time after A, because a \sharp stands before the first G.

The same takes place in the second bar, where because a \flat stands before the first B, all the other B's must be played flat.

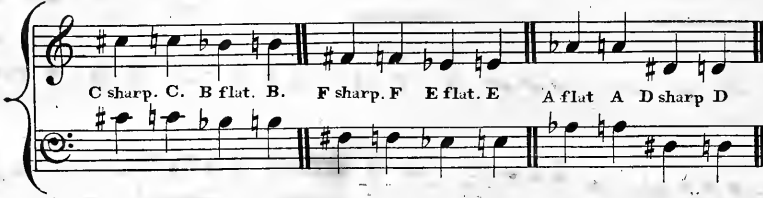
§13. If the same altered note occurs in another octave, the \sharp or \flat is usually, though not always, placed before it.



The sharp or flat applies only to the notes in the staff where it occurs, and not to those in the other staff.

§14. The Pupil must carefully observe this extension of the mark of transposition to the same named notes occurring between one bar-line and the next; and accustom himself to the strict observance of the rule, as it is very easy to fail in the application of it, when reading the notes quickly.

§15. When the \sharp or \flat is not to apply on the repetition of the note in the same bar, we must place before the repeated note the character \natural , called a *natural*; after which it is restored to its original situation. For Ex:



We shall now give a few Exercises to illustrate the preceding rules.

Allegretto moderato.

EX:
20.

NB.

NB. Although the B occurs in another bar, and therefore the preceding \flat before B does not apply to it, yet it is sometimes better to add the \natural to dispel any hesitation in the mind of the player.

Allegretto.

33

Ex:
21.

Musical score for Exercise 21, *Allegretto*. The score is written for two staves (treble and bass) and consists of four systems. The first system is in 3/4 time. The second system is in 3/4 time and includes a 'NB.' marking. The third system is in 3/4 time. The fourth system is in 3/4 time. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and fingerings.

NB. The # which stands before the F in the right hand, does not apply to the F in the left hand.

Allegro.

Ex:
22.

Musical score for Exercise 22, *Allegro*. The score is written for two staves (treble and bass) and consists of three systems. The first system is in C major, 2/4 time. The second system is in C major, 2/4 time. The third system is in C major, 2/4 time. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and fingerings.

§16. Cases sometimes occur in compositions, in which a note must be transposed two semitones, that is, a *whole tone* higher or lower. The following characters have been invented to denote these changes.

a. The *Double sharp* \times , which raises the note two semitones higher. If, for example, a \times stands before C, we must strike the D, which is then called *C double sharp*.

A \times before F makes G, or, more properly, *F double sharp*.

Example.

C sharp. D or C double sharp. D sharp. F sharp. G or F double sharp. G sharp. A or G double sharp. A sharp. B or A double sharp.

b. The *double flat* $\flat\flat$, which depresses a note two semitones.

a $\flat\flat$ before E, produces D, or E double flat.

a $\flat\flat$ before B, produces A, or B double flat.

B flat. A or B double flat. A flat. E flat. D or E double flat. D flat. A flat. A or G double flat. G flat.

§ 17. When a \times or $\flat\flat$ is resolved into a simple mark of transposition, it is usual, for the sake of greater clearness, to place before the note, $\sharp\sharp$, or $\flat\flat$, to indicate that the double mark is resolved into the single one, the latter retaining its usual acceptance.

Ex.

G sharp. F double sharp. F sharp. A flat. B double flat. B flat.

NB. Many Composers omit the $\sharp\sharp$, and write only the single \sharp or \flat , to indicate that the double sign is no longer to take effect.

§ 18. If, however, the double sign is wholly resolved into the original or natural notes, we usually write $\sharp\sharp$.

§ 19. All these marks of transposition, must, to assist in reading more readily, be placed exactly on the same line or in the same space, as the notes themselves are situated.

In double notes and chords, in which several \sharp 's or \flat 's stand one over another, the Pupil must observe most carefully which note each character is meant to affect.

for
Example.

A musical example in C major, 2/4 time. The treble staff contains a series of double notes and chords. The bottom staff contains single notes. The example illustrates how sharps and flats are placed over notes in double notes and chords to affect specific notes.

§20. Although according to the rule, the influence of each \sharp or \flat only lasts till the next bar-line, it is not unusual, for the sake of greater clearness, when the next bar contains the note which was so affected, to place a \sharp before it. for Ex:

A musical example in C major, 2/4 time. The treble staff contains a series of eighth notes with fingerings (1, 2, 3, 4). The bottom staff contains single notes. The example illustrates how sharps and flats are placed before notes in the next bar to indicate their influence.

§21. In old music, it was, formerly the custom to continue the influence of the \sharp or \flat into the next bar, when the one bar ended, and the next began with that note. for Ex:

A musical example in C major, 2/4 time. The treble staff contains a series of eighth notes with fingerings (1, 2, 3, 4). The bottom staff contains single notes. The example illustrates how sharps and flats are placed before notes in the next bar to indicate their influence.

Here the \sharp and \flat affect the minims of the same names in the subsequent bars. At present, it is more usual to write all the marks of transposition over again in the next bar.

CONTINUATION of the 6th LESSON.

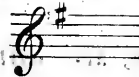
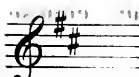







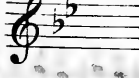

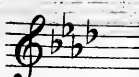
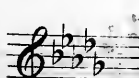
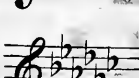
ON SIGNATURES.

§22. The \sharp or \flat are employed in two ways. viz:

- They are either placed before each note when necessary;
- Or, from the commencement of the piece, they are placed at the beginning of each stave, directly after the clef.

§23. A \sharp or \flat , thus indicated at the commencement of a piece, applies to one certain note in all its octaves, without requiring that in the course of the piece, it should be added particularly to that note.

§ 24. Though the Pupil will not, till somewhat farther on, be taught the true principles of the keys and modes, it will nevertheless be useful for him to learn by heart from the following Table, to what note each # or ♭ belongs, when thus prefixed.

- 1 #  This single # applies to all the F's comprised in the compass of the keyboard, and shows that instead of F natural F sharp must always be taken.
- 2 #s  F sharp, and C sharp, to be played, instead of F and C.
- 3 #s  F sharp, C sharp, and G sharp, instead of F, C, G.
- 4 #s  F sharp, C sharp, G sharp, and D sharp, instead of F, C, G, and D.
- 5 #s  F sharp, C sharp, G sharp, D sharp, and A sharp, instead of F, C, G, D, & A.
- 6 #s  F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, instead of F, C, G, D, A, and E.
- 7 #s  F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, and B sharp, instead of F, C, G, D, A, E, and B. (Here every note is sharp.)
- 1 ♭  B flat every where, instead of B natural.
- 2 ♭s  B flat, and E flat, instead of B and E.
- 3 ♭s  B flat, E flat, and A flat, instead of B, E, and A.
- 4 ♭s  B flat, E flat, A flat, and D flat, instead of B, E, A, and D.
- 5 ♭s  B flat, E flat, A flat, D flat, and G flat, instead of B, E, A, D, & G. (All the notes here are flat, except C and F.)
- 6 ♭s  B flat, E flat, A flat, D flat, G flat, and C flat, instead of B, E, A, D, G, and C. (Here all the notes are flat, except F.)
- 7 ♭s  B flat, E flat, A flat, D flat, G flat, C flat, and F flat, instead of B, E, A, D, G, C, and F. (Here every note is flat.)

§ 25. More than 7 sharps or flats cannot be indicated at the beginning of the staff, because there are no more than 7 notes in music.

§ 26. The characters \times , bb , and b , are never placed at the signature; they only occur in the course of the piece, applied to individual notes.

§ 27. The \sharp 's or b 's thus placed at the beginning of each staff, are called *essential*; and those which occur before particular notes in the course of the piece, are called *accidental* marks of transposition.

*FURTHER EXAMPLES and EXERCISES on ACCIDENTAL and
ESSENTIAL MARKS OF TRANSPOSITION.*

Allegro.

EX:
23.

*As nothing is indicated at the commencement, all the marks that appear therein, are *accidental* \sharp 's or b 's.

38.

Allegro moderato.

Ex. 24.

*Every B is to be played flat, as indicated at the beginning of each stave.

Allegro.

Ex. 25.

The prefixed #
applies to every F.

39

loco

Allegro.

Ex. 26.

The 2^b's prefixed apply to every B and E.

40 Allegro vivace.

Ex. 27.

The two ♯'s pre-
fixed apply to
every C and F.

Musical score for Exercise 27, Allegro vivace. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It consists of six systems of two staves each. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1-4) and breath marks (+) are indicated throughout. The piece concludes with a double bar line and repeat dots.

Andante.

Ex. 28.

The three ♯'s pre-
fixed apply to
every B, E and A.

Musical score for Exercise 28, Andante. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, and G#). It consists of two systems of two staves each. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1-3) and breath marks (+) are indicated throughout. The piece concludes with a double bar line and repeat dots.

41

Ex. 29.

The 3#s apply to every F, C, and G.

Ex: 30.

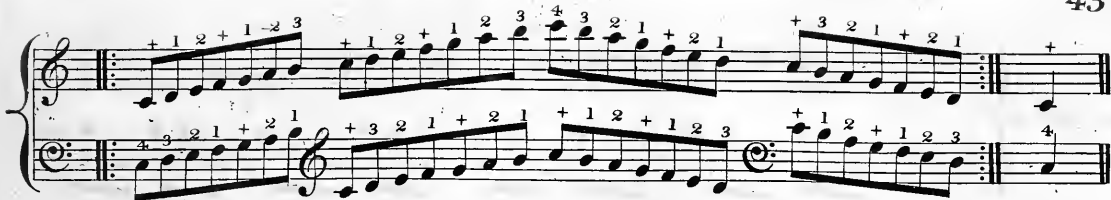
Examples with a greater number of \sharp 's and \flat 's prefixed, will follow hereafter, after the *Lesson* on the *Keys and Modes*.

7th Lesson.

ON PASSING THE THUMB UNDER THE OTHER FINGERS, OR THOSE
FINGERS OVER THE THUMB.

§1. While we are proceeding with these subjects, we must add to the Finger Exercises already given in Lessons 2 and 4, the following Exercises, in which again each hand must first be practised separately, slowly, and with the greatest possible attention.

Each *Repeat* must be played over at least 20 times without stopping.



And lastly the entire Scale in C major.



§2. Before these new Exercises are begun with, we must carefully attend to the following important rules on the use of the Thumb.

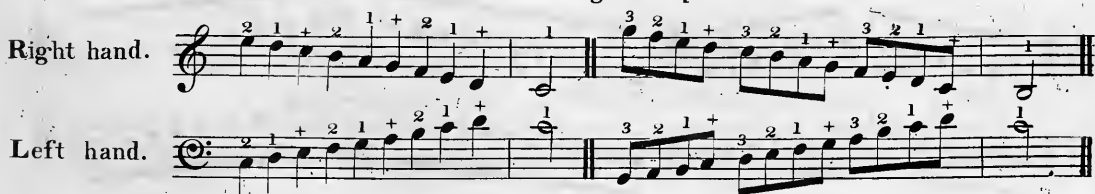
§3. The thumb is in many points of view the most useful of the Fingers, since it is only by properly availing ourselves of it, that we can pass quickly over a series of consecutive keys, in a smooth and easy manner.

§4. The mode of using the Thumb is this: either that it is *passed* under the other fingers, when the right hand has to ascend, or the left hand to descend along the keys; or the other fingers are *turned over* it, when the right hand has to descend, or the left to ascend along the keys.

§5. Most frequently it happens that the thumb is passed under the 2^d or 3^d fingers, as for Ex:



§6. In general also, either the 2^d or the 3^d finger is passed over the thumb. Ex.



Besides these ways, the 1st finger is often, and sometimes, though very seldom, the 4th finger is occasionally passed over the thumb, or the thumb passed under those fingers.

§7. The following rules relating to the passing of the thumb must be most strictly attended to.

FIRST RULE.

At the same moment that the finger under which the thumb is to be passed, strikes its proper key, the thumb must quit its own key, and bend itself a little inwardly, so far only that, while the other fingers in their usual bent position are playing, it may approach beneath them towards that key which it is presently to strike.

SECOND RULE.

This movement under the other fingers must be performed by the thumb over the surface of the white keys; and in effecting this, it must never assume a dangling position either off of or below the key-board.

THIRD RULE.

The finger, which immediately precedes the passage of the thumb, must remain down on its key, till the moment that the thumb actually strikes its own key.

FOURTH RULE.

The remaining 4 fingers must, during the passage of the thumb, remain quite still in their usual bent position, so that the movement of the thumb may be so hidden by them, as to be hardly visible to the eye.

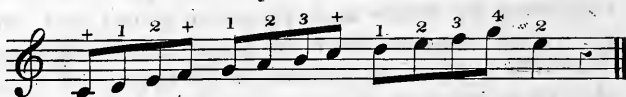
FIFTH RULE.

During the passage of the thumb, the hand must by no means be held obliquely; nor must it make any jerking or upward motion.

SIXTH RULE.

The passage of the thumb under the fingers must not in any wise disturb the tranquil position of the fore-arm; nor must the elbow by any means make the least sideward motion. For the passing of the thumb should depend wholly on the flexibility of the joints.

§8. Example for the right hand.



In this Example the thumb is once passed under the 2^d, and once under the 3^d finger.

§9. At the moment that the 1st finger strikes the D, the thumb relinquishes the first C, and bends itself a little, so that, while the 1st and 2^d fingers successively strike D E, and the hand advances a little forward, in a natural manner, and always preserving its horizontal position, it already hangs close over the F, and is prepared to strike it directly after the E is played.

§10. All these rules apply also, to the left hand when it descends the key-board.

§11. Nothing is more important to the Piano forte player than a facility at correctly passing the thumb; and he cannot commit any greater fault than by stumbling, sticking fast, or losing the natural position of the hand, shaking the elbows to and fro,

or laying the thumb over the other fingers, or by its means forcing these latter out of their place.

§ 12. The passing of the longer fingers over the thumb is less difficult, though equally important, for the hand must be able to run over the keys with equal facility, whether in ascending or in descending.

Example for Right hand.



Here the 3^d finger is passed once over the thumb upon B, and subsequently the 2^d finger upon E.

§ 13. The thumb must keep down its key, till the finger passed over it has struck the one appropriated to it; for if the thumb were to relinquish it sooner than this, it would occasion an interruption in that perfect equality of the run or passage which it is the first duty of the player to maintain, and the end to which all these rules are directed.

§ 14. The tranquility of the hand and arm must be retained as exactly as in passing the thumb under the fingers.

§ 15. The same must likewise be observed with the left hand, in ascending.

§ 16. In the following passage, which must be frequently and assiduously played over, we have an opportunity of putting into practice all these rules with both hands at the same time.



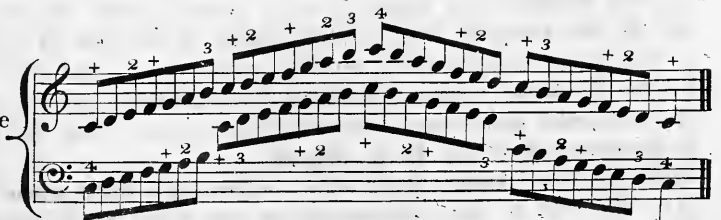
§ 17. The preceding passage, in which the hands proceed in contrary motion, does not occur by any means so often, as that in which both hands ascend or descend in octaves at the same time. In respect to this latter run, the following observations are important.

§ 18. It is established as a rule, that in a run or passage on the white keys, we must first employ 3 and then 4 consecutive fingers, if particular circumstances do not enforce an exception.

§ 19. From this it follows, that in playing an ascending scale commencing with C in the right hand, the thumb must always be placed on C and F; and in descending, the other fingers must be passed over the thumb, so that it may again fall on C and F.

§ 20. The opposite disposition of the fingers of the left hand, as compared with the right, obliges us to place the thumb on C and G.

§ 21. In the following passage



where both hands have to play the same thing; in the middle of the run both thumbs fall on C, but in the middle of the Octave, on the contrary, the thumb of the right hand falls on F, and that of the left hand on G.

§22. This difference in the placing of the fingers, arises from the difference of conformation in the hands; and at first, is the cause of much perplexity to the beginner, who is always naturally inclined to pass both thumbs at the same time.

§23. To ensure to both hands the requisite independence of each other, the Pupil must at first practise the preceding passage with each hand alone, and continue this, till this different placing of the thumb has become a habit. When this is accomplished, he may then practise it with both hands together; at first extremely slow, and afterwards gradually quicker & quicker.

§24. The habitual observance of all these rules exerts an immense influence on the Pupil's performance and future progress; it is for this reason that we have been so diffuse in giving these very necessary instructions.

§25. A few weeks later, we may add the following Exercises to those already given, to accustom the Pupil to the passing of the thumb under, or of the fingers over to more remote keys.



These exercises must be studied in the same manner as those which preceded them, and we must take particular care that in playing them, the Pupil does not lift up, or turn out his arms or elbows.

8th Lesson

PRACTICE OF THE SCALES IN ALL THE MAJOR KEYS.

§1. So soon as the Pupil has attained some knowledge as to the reading of the notes, and some facility in playing the Finger Exercises, he must practise the Scales in all the 12 major keys, and by degrees learn them *by heart*; he must consider them as a perpetual Study, and during the remaining period of his learning the Piano forte, never omit playing them over every day, either wholly or at least in part.

§2. All the rules relating to the position of the arms, hands, fingers, &c. to the touch, to quality of tone, to fingering, to quickness and style of execution, may be developed, explained, repeated and reduced to practice, during the study of the scales; so that at last, the observance of them shall become to the Pupil a confirmed habit.

§3. These Exercises here follow in the same form and order as the experience, acquired during a life devoted to teaching, gradually suggested to me as the *best*; and such as I have placed in the hands of my Pupils with singular advantage. By the connection produced by the *chord of the 7th* they acquire the form of short *Fantasias*, or Preludes; accustom the ear of the Pupil to the effects of modulation, and facilitate the committal of them to memory.

The remarks added to them at the bottom of each page, will assist in rendering evident to the student the almost innumerable applications of which they are capable.

N^o I.

g^{ra} *loco*

(1.)

N^o II.

(2.)

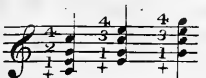
g^{ra} *loco*

(1.) The Exercise in C consists of 5 passages, which must be practised with the right hand alone; while the left hand, not to remain altogether idle, keeps down the lower C, without however re-striking it on the *repetition* of the passages.

All the 5 passages must be played over, without interruption; so that the right hand shall not twice strike either the lowest or the highest C, or remain resting on them for a while, whether we repeat any one passage, or proceed on to the next.

Each passage must be repeated 3 or 4 times, or even much oftener, if any fault or bad habit is to be corrected.

(2.) These are fundamental passages, from which we may gather the fingering for innumerable others.

They consist of 3 positions  and it is only in the first, which begins

with the bass, or fundamental note, (here the C) that we place the 2^d finger on the 3^d note G. In both the other cases, the 3^d finger must be placed on the 3^d note of the chord.

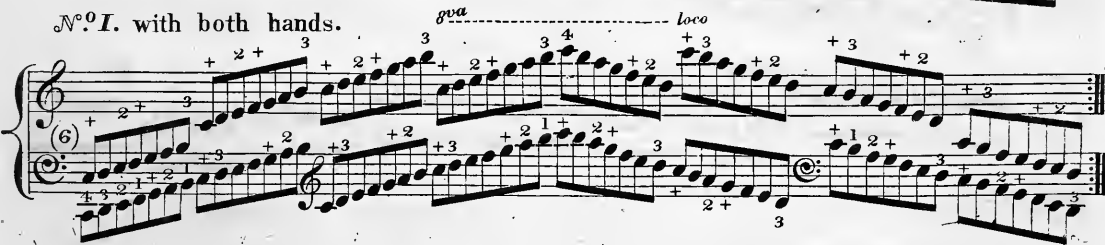
While the other fingers are playing, we must take care that the thumb does not bend outwards, but that it shall glide from one key to another, over the superficies of the white keys, without being taken up from them more than about $\frac{1}{4}$ of an inch. So likewise with the little finger, which must remain down until the thumb has again struck. The 3 middle fingers strike the keys in the centre of the front portion of them. In descending, the thumb must hold down its key, till the little finger has actually struck the one appropriated to it.

(3.) All the rules respecting the Thumb and little finger in passage (2) equally apply here: in both passages we must carefully avoid any drawing back, or vibratory motion of the elbows.

(4.) This passage contains numerous repetitions of the Grace called a *Turn*, in a connected series, that the pupil may from the beginning, acquire an even and distinct style of performing it.

The same tranquil position of the thumb and 3 middle fingers must be maintained, as in N^{os} (2 & 3.) All the notes must be played equally quick, equally loud, and be equal in respect of duration.

In this Exercise the 2^d finger is particularly active, and we must take care to lift it up in proper time, to strike with it again distinctly after the 3^d finger; and again subsequently, so as to make room for the thumb on the same key.



(5.) Here follows that very essential Exercise for the Pupil, the *Chromatic Scale*.

In the Second part of this Method, we shall see that this *Scale* admits of *three* different, though equally, useful modes of fingering: In the mean time, we have here chosen that which is most proper for beginners. The first and second fingers must always be kept half bent, and never stretched out straight.

As the thumb is chiefly employed, its position must be flexible and easy, and we must particularly observe not to strike the keys with it either too hard or too gently, so that no obvious inequality may be felt between it and the other fingers.

On the three highest notes of the scale, the thumb is not used, and therefore the fingering is changed, by employing so many additional fingers as are necessary to reach to the highest note of the passage. In descending, avoid holding the hand obliquely, or projecting the elbow farther from the body than usual.

(6.) We shall now give the same Exercises for both hands. It will not be necessary to practise the left hand alone, as we suppose that the right is already master of its own portion; the left hand has only to strictly follow the rules on equality of touch, already given in the short Exercises, and by practice to attain to an equal degree of quickness.

N^o III.

(7.)


gva

loco

N^o III.

(8.)

gva

(7.) There are also three positions for the left hand, viz:  in which

we must carefully notice, that the 2^d finger is used only in the third position; in the two first the 3^d is made use of.

All the other rules already given for the right hand respecting this Exercise, equally apply to the left hand; viz. the quiet motion of the thumb over the broad superficies of the white keys; the avoiding all shaking of the arm and elbow; the equal and moderate lifting up of the fingers, none of which must hold down their keys, beyond the moment in which the next note is struck. &c. &c.

(8.) When the right hand is able to play these Scales with perfect equality; so that the skip in descending, which occurs after every 8 notes, does not occasion any perceptible chasm or interruption; the left hand has only to imitate it strictly in all these circumstances, till both play with perfect equality.

NB. The Scale of Turns in both hands is *not inserted*, as it very seldom occurs in practice, and would therefore be worse than useless in this place.

The musical score consists of three systems of piano scales, numbered 9. Each system is written for two staves (treble and bass clef). The first system is marked 'gva' and 'loco'. The second system is marked 'N.º IV'. The third system is marked 'gva' and 'loco'. The scales are written in various keys and include fingerings indicated by numbers 1 through 4. The notation includes notes, rests, and various musical symbols such as sharps, flats, and naturals.

(9) When these scales begin so low as in this Example, the left hand usually takes the bottom note with either the 4th or the 3^d finger, as the preceding notes may make it necessary; and then, as soon as possible, we return to the usual and regular mode of fingering.

In the left hand too, the fingers of which should lie half bent above the black keys, all the rules given for the right hand must equally be observed. The slightest inequality in the touch of either hand, produces an effect doubly unpleasant, on account of those scales containing so many dissonant notes.

N.º II.

N^o II.

(12.)

3 *gva*

gva

loco

2 4 3 3 3 3 3 3 2 3 3 2 9 3 4 2 1

N.º III.

Nº.º III.

The musical score for 'Nº.º III.' is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is primarily in the treble staff, starting on a middle C and ascending with various ornaments. The bass staff provides a harmonic accompaniment. The score includes several measures with triplets and other rhythmic figures, indicated by '3' and '+' signs. The piece concludes with a final cadence.

loco
4

(12.) These passages, like those in C, consist of three positions. viz:

and are treated exactly as in C major.

(13.) This scale is repeated in each octave only twice, namely from C and from F; it ends at last with the 3^d finger on F, never with the 4th on the C.

N^o IV.

(14.)

loco

gva

N^o I. with both hands.

(15.)

loco

gva

(14.) Although the chromatic Scale is one and the same thing in all the keys, they are here given in each key individually; because the Pupil cannot repeat it too often, and because he must accustom himself to terminate this scale on every one of the keys.

(15.) In this Scale the thumb of both hands always falls on the same keys, viz. F and C; and therefore it is much easier to play than that of C major. All the other rules as to execution equally apply here.

When the Pupil has in this manner to pass backwards and forwards with both hands over the entire key-board, the upper part of the body must naturally at times incline sideways, as otherwise the arms, by being held obliquely, would be an impediment to the perpendicular striking of the fingers on the keys. Still, however, this sideways inclination must be managed gracefully, quietly, and only in such a degree, that the fingers of both hands may not be obliged to strike the keys obliquely and sideways.

N^o III.

(16.)

loco

N^o III.

(17.)

loco

(16.) All as in C.

(17.) The usual fingering remains in the left hand; in which at first, the 5 fingers are always employed in regular succession, and then the 2^d finger is passed over the thumb.

N^o 4.

Transition from F to B \flat .

(18)

N^o I. in B \flat .

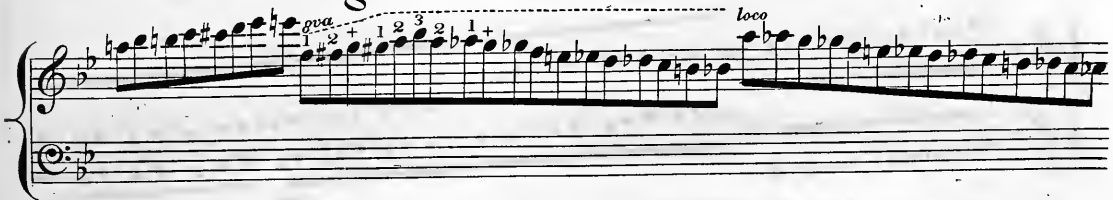
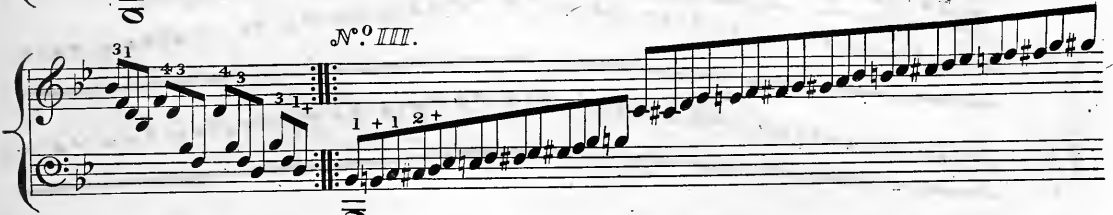
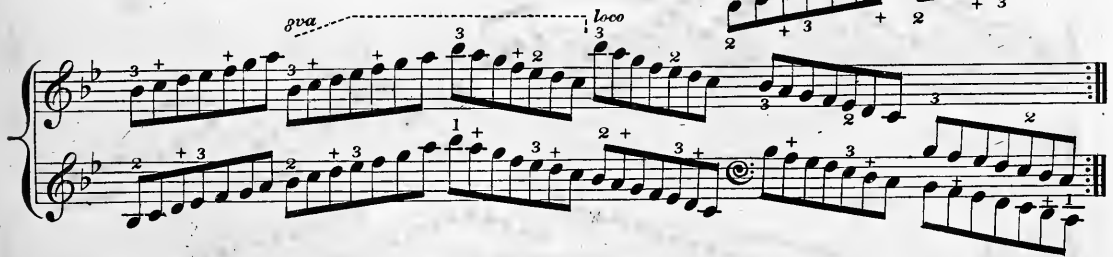
(19)

(18.) Exactly the same manner of playing as in the transition from C to F.

(19.) The scale of B \flat contains two black keys, B \flat and E \flat , and the thumb again falls on C and F, as in the two preceding scales.

The fingers which fall on the black keys, must also be kept bent, to facilitate the passing of the thumb under the other fingers in ascending; and of the latter over the thumb in descending.

We must also preserve the same equality in regard to smooth and connected execution, as in the preceding scales.

N^o II.N^o III.N^o I. with both hands.

(20.) As, in these passages the thumb must not be placed on the black keys, it must necessarily be passed under on to a remote key; this requires great flexibility in the other fingers, which here also must retain their bent position over the black keys; the tranquility of the hand must be preserved, in order to strictly maintain the same degree of equality, and natural style of execution as in the preceding keys.

(21.) In the left hand, the 2^d finger falls on B \flat , and the 3^d on E \flat , and consequently the thumb on D and A. The Pupil must sedulously avoid any oblique position of the fingers, which this scale is very apt to induce. On the highest B \flat , the left hand places the 1st finger, because we should never pass over more fingers than are absolutely necessary.

The fingers of the left hand must also be somewhat bent, when striking the black keys.

84 *loco*

Nº III.

loco

Transition from B \flat into E \flat .

(22)

(23)

(22) In the left hand too, we must avoid any unnatural twisting or shaking of the arms or elbows in these passages; and endeavour to acquire that degree of flexibility, which is equally necessary in passing the thumb under the other fingers, or those fingers over the thumb, and which will be best attained by a light and yet firm touch.

(23) The fingering constantly remains the same, in all the chords of transition which occur here; and the thumb must be made to strictly observe the rules given in the first transition, from C to F, relating to its motion over the superficies of the keys without the least jerk. In the passages above introduced we must carefully observe, that the middle notes D and F shall always be played clear, and well detached from each other.

59

N^o I. in E \flat .

(24)

gva *loco*

N^o II.

(25)

N^o III.

gva *loco*

1 + 1 2 3 4 3. 2 1 + 1 +

N^o I. with both hands.

(26)

gva *loco*

(24.) The scale in E^b contains 3 black keys, E^b , A^b , and B^b ; and the thumb falls on every C and F.

Mode of playing and position of the fingers, as in the earlier scales.

(25) As in these chords two different black keys occur, Bb, and Eb, the interchanged group of notes for each hand alternately, would not be useful to our views; indeed the uninterrupted continuation of the notes of the chord is much more useful in this key, as it often occurs, and assists greatly in imparting an easy flexibility to the arms.

The 2^d finger is not employed in this passage, and the black keys must always be struck with the fingers bent.

(26) In the left hand the 2^d finger falls on every Eb, and 3^d on every Ab, and consequently the thumb always on G and D.

(27) *gva* *loco* N^o III.

loco Transition from *E_b* into *A_b*. (28)

N^o I. in *A_b*. (29)

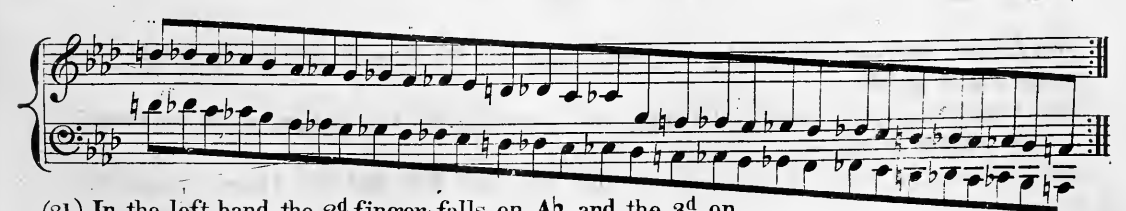
N^o II. N^o III. (30)

(27.) In the left hand, the 2^d finger falls only on the lowest *E_b*; every thing else as in the right hand.

(28.) Fingering, manner of playing, and position of the hands, as in the three preceding chord Exercises.

(29.) *A_b* has 4 black keys, viz: *A_b*, *B_b*, *D_b*, and *E_b*; and the thumb again falls on C and F.

(30.) All exactly as in *E_b*.

N^o. I. with both hands.

(31.) In the left hand, the 2^d finger falls on A^b, and the 3^d on D^b, and consequently the thumb always on C and G.

(32.) All as in E^b.

Transition from Ab into Db.

N^o I. in Db.N^o III.

(33.) All as in the preceding passages of transition.

(34.) Db major contains all the black keys, and only the white keys C and F, on which the thumb must be placed. This key is extremely pleasant to play in, as the thumb may be very conveniently passed under the middle finger, when this latter is properly bent. The 1st finger falls on the highest Db, as it is very useful to the Pupil always to employ his fingers in the established order.

(35.) All as in Eb or Ab. The chord passages in Eb, Ab, and Db, are exactly alike, because in them all the keys to be struck on the instrument are separated from each other by equal distances.

N^o I. with both hands.

Transition from D^b into G^b.

(38.)

(36.) In the left hand, the thumb can fall only on F and C; and on the highest D^b we must again place the 1st finger.

(37.) All as in E^b, or A^b.

(38.) In the chords of Transition the same fingering is employed as before, and also the same manner of execution.

N^o I. in G \flat .

(39)

N^o II.

(40)

N^o III.

(39) Here too, all the black keys are employed, and the thumb falls only on C \flat and F. But as it has to be placed once on a nearer and once on a more remote white key, (since C \flat is nearer to B \flat , than F to E \flat), this in a manner throws a difficulty in the way of correct and equal execution, particularly in a quick movement, and consequently the Pupil should practise this Scale with particular attention.

(40) As these passages fall only on black keys, they are most advantageously played as in C or F major; and the varying disposition of the fingers observed in the 3 positions

as there explained.

They are particularly useful, as the Pupil must maintain a very firm and tranquil position of the hand and fingers, in order that they shall not be drawn down off from the smaller black keys.

N^o. I. with both hands.

(41.)

N^o. II.

(42.)

N^o. III.

loco

(41.) All as in the right hand.

(42.) The left hand as firm and tranquil as the right. The fingering is here likewise

according to the 3 positions.

Transition from G \flat to B \sharp .

The musical score is written for piano and consists of six systems of two staves each. The first system is a transition piece from G \flat to B \sharp . The second system is labeled "Nº I. in B major" and includes a "loco" section and a "gva" section. The third system is labeled "Nº II." and includes a "loco" section and a "gva" section. The fourth system is labeled "Nº III." and includes a "loco" section. The fifth system is labeled "Nº IV." and includes a "loco" section. The sixth system is labeled "Nº V." and includes a "loco" section. The score is written in B major (two sharps) and includes various fingering and articulation markings.

(43.) All the black keys are employed, and the thumb falls on B and E. The Scale in this key is the easiest of all, in respect to equality and beauty of performance in every degree of movement; because the thumb is always passed under on to the next white key, which it can very conveniently effect beneath the middle finger, when this latter is properly bent.

(44.) The uninterrupted manner is here again the more useful, because two different black keys occur in the chord. The 3^d finger is never used here.

N^o. I. with both hands.

gva 4 loco

N^o. II. (45) N^o. III.

gva

loco

Transition from B to E.

N^o. I. in E major. (46) gva 4 loco

(45) In the left hand the 3^d finger is not employed here.

(46) E major includes 4 black keys, C#, D#, F#, and G#; the thumb always falls on E and A.

N^o II.

(47.)

N^o III.

gva

loco

N^o I. with both hands.

(48.)

gva

loco

(47.) As the chord contains only one black key, (the G \sharp), this passage is again played with changes of positions, and the utmost attention must be given as to quickness in passing the thumb; to a quiet position of the hand and arm; and also as to perfect equality of execution.

(48.) In the left hand the 3^d finger always falls on F \sharp and the 2^d on C \sharp , and consequently the thumb always on B and E.

N^o III.

(49)

N^o III.

gva

loco

Transition from E to A.

gva

gva

loco

in A major.

N^o I.

(50)

(49.) In the left hand, the 3^d finger is never used.

(50.) A major, contains 3 black keys C#, F#, and G#; and the thumb always falls on A and D.

N^o II.

N^o III.

N^o I.
with both hands.

gva *iloco*

(51.) All as in E major.

(52.) In the left hand, the thumb always falls on E and A, and consequently the 3^d finger on every B, and the 2^d on every F.

Here we must pay great attention to the manner of playing the descending Scale:

On the first and lowest A we naturally place the 4th finger.

N^o II.

(53.)

N^o III.

Transition from A into D.

(53.) All as in E major.

N^o I. in D major.

(54.) D major contains only 2 black keys, F \sharp and C \sharp , and the thumb always falls on D and G.

(55.) Every thing as in E or A major. The Chord passages in E, A, and D major, are exactly similar.

(56.) In the left hand the thumb falls on A and D, and consequently the 3^d finger on every E, and the 2^d on every B.

Here too we must take great care in descending, as in this case it is easy to fall into an error.

N^o II.

(57.)

gva

loco

N^o III.

gva

loco

Transition from D into G.

gva

loco

(57.) All as in E or A major.

N^o I. in G major.

(58.)

N^o III.

(59.)

N^o III.

N^o I. with both hands.

(60.)

gva loco

- (58.) G major contains only one black key F#, and the thumb always falls on G and C.
- (59.) These passages are exactly similar to those in C or F major; they include the same positions; and have consequently the same fingering.
- (60.) In the left hand the thumb always falls on D and G, and consequently the 3^d finger on every A and the 2^d on every E.

Nº II.

Musical score for Nº II, featuring a piano introduction with a treble and bass staff. The melody is in G major and consists of a series of ascending eighth notes. The bass line provides a steady accompaniment. Fingering numbers (1-4) and plus signs are indicated below the notes.

Nº III.

Musical score for Nº III, continuing the piano introduction. It features a treble and bass staff with a melody of ascending eighth notes. The bass line continues the accompaniment. Fingering numbers and plus signs are present.

Musical score for the first system of the main piece, featuring a treble and bass staff. The melody is in G major and consists of a series of ascending eighth notes. The bass line provides a steady accompaniment. Fingering numbers and plus signs are indicated below the notes.

Musical score for the second system of the main piece, featuring a treble and bass staff. The melody is in G major and consists of a series of ascending eighth notes. The bass line provides a steady accompaniment. Fingering numbers and plus signs are indicated below the notes.

Transition from G into C.

Musical score for the transition from G major to C major, featuring a treble and bass staff. The melody is in G major and consists of a series of ascending eighth notes. The bass line provides a steady accompaniment. Fingering numbers and plus signs are indicated below the notes.

Conclusion.

Musical score for the conclusion of the piece, featuring a treble and bass staff. The melody is in C major and consists of a series of ascending eighth notes. The bass line provides a steady accompaniment. Fingering numbers and plus signs are indicated below the notes.

CONCLUDING REMARKS
ON THE SCALE EXERCISES.

§4. The arrangement which I have here followed, facilitates so much the learning of all these Exercises by heart, that I have constantly found that all my Pupils, without exception, have been able to master them in the space of a month or at most 6 weeks. For when the Pupil has learned the first 5 passages in C major, together with the chords of transition leading into F, it will only be necessary to make him observe, how each subsequent key, compared with the preceding one, contains one additional black key, as far as B major; and that after then, each key relinquishes at each step one black key, till we again return to C major.

In addition to this, he must also observe what keys are to be struck by the thumb, and it will then hardly be possible for him to fall into any error.

§5. Those Pupils who receive 3 lessons per week, will easily study a new key at each lesson; for which purpose more than a quarter of an hour cannot be required, when the Teacher knows how to explain the thing properly; in all cases the keys already acquired must first be played over. The farther practice of what has already been learned must always be left to the Pupil himself, during the intermediate days.

§6. It is as well to remark that in practising, the right hand must always be first exercised *alone*, on all the passages in each key, while the left hand merely holds down the key note; and till the Pupil can do this correctly, both hands must not be tried together.

When all the 12 keys have been well studied, it will not be necessary for the Pupil to play over to the Teacher more than 4 of them at each lesson, in order to save time. For Ex: *Monday*, the 4 first keys from C major as far as the chords of transition into Ab; *Wednesday*, from the transition into Ab, to that in E. *Friday*, the rest to the end. But in the intermediate days the Pupil must practise all the 12.

§7. When the Pupil is able to play through all the 12 keys without stumbling, the practice of them may be said to have really began, and he will soon begin to comprehend their great utility. Nothing can be more erroneous than the belief that they may be dispensed with altogether; or that once learned, they may be laid aside and forgotten without prejudice.

While the Teacher in each lesson causes the Pupil to devote to this study of 4 keys at a time, a quarter, or even half an hour; he has the opportunity of repeating to him all the rules on the position of the body, the hands, the arms, and the fingers; on the equality and firmness of the touch, and the beauty of tone which results therefrom; on the perfect evenness in the succession of the notes, &c: &c: and this so often, and so long, till they become firmly rooted in his mind, and the practical observance of them in playing all future lessons, a sort of second nature.

§8. When these Exercises are perfectly and regularly impressed on the memory of the Pupil, and properly reduced to practice, which will occupy about 3 months, we must then cause the Pupil from day to day to play them a small degree *quicker*. For they are the best means to enable him to acquire the necessary rapidity of fingering; and that even to the highest degree of execution; in this point of view indeed they are as useful to the well practised and long taught Pupil, as to the mere beginner.

In this manner, Pupils who have not received from nature such a conformation of their fingers as is favourable to Piano forte playing; will still acquire all the execution, to which, in this case, it is possible for them to attain.

If we repeat each passage twice without omissions, in a tolerably quick time, the uninterrupted performance of all the 12 keys, in the order prescribed, will occupy from 30 to 35 minutes; and if in this manner these exercises are played through *daily*, they will ensure to the Pupil a high degree of facility and certainty in all the keys, which will ultimately lead to perfect mastery of his instrument.

§9. After the acquirement of considerable rapidity, these exercises must still be practised with reference to the fundamental rules of *style* or *delivery*; for the Pupil must practise them, sometimes *forte*, sometimes *piano*; sometimes strictly *legato*, sometimes freely detached or *Sciolto*; sometimes *Crescendo* in ascending, and *Diminuendo* in descending; sometimes also slow, with a heavy and laboured touch, and sometimes *prestissimo*, and with the utmost possible degree of lightness.

This generally falls in the *second* year of the Pupils learning.

§10. In the 2^d part of this method, which treats on fingering, we shall see that all the fundamental rules of fingering, are founded on these Scale exercises, and that they are entirely developed by their means.

The Pupil must however strictly observe the fingering, which is every-where marked.

9th Lesson.

ON THE VALUE OF THE NOTES AND THEIR SUBDIVISIONS.

§1. In music the notes are sometimes played quickly and sometimes slowly after one another, and this in many various ways and degrees; and on the piano one hand often holds down a long note, while the other hand has to play a certain number of quicker notes.


§2. To indicate in an intelligible manner how long each note must be held down on its key, we employ the following methods:

(a) A different colour and form of the notes. for Ex:



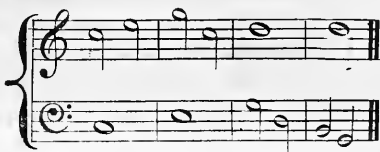
(b) By connecting one, two, three, or more black notes into groups, by means of one or more thick bars, called *tails*, drawn across their stems.




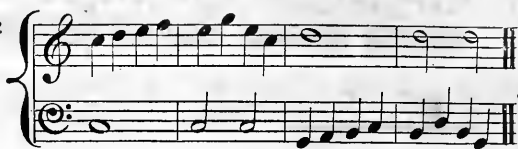
§3. The white note without any stem is called a *Semibreve*, and it is held comparatively longer than any of the rest, as 

White notes with a thin stroke  are called *Minims*;

and they are kept down only one half as long a time as the semibreve, so that 2 minims are exactly as long as one Semibreve. Ex:




Black notes standing alone  are called *Crotchets*; they again are only one half as long in duration as the *Minim*, and consequently 4 crotchets are required to make one *Semibreve*. for Ex:




Black notes with one tail  are to be held down only one half the duration of the crotchet.

They are called *Quavers*, and consequently 2 quavers are played to one crotchet, 4 quavers to one minim, and 8 quavers to one semibreve. Ex:



Notes with two tails  are called *Semiquavers*. They, as the name expresses, are only one half the duration of the Quaver; consequently 2 semiquavers go to one quaver, 4 to one crotchet, 8 to one minim, and 16 to one semibreve. Ex:




Notes with three such tails  are called *Demisemiquavers*.

These again are only to be held down one half the duration of the semiquaver, as indeed their name implies; consequently, 2 demisemiquavers make one semiquaver; 4, one quaver; 8, one crotchet; 16, one minim; and 32, one semibreve. Ex:





Notes with four tails  are called *Semi-demisemi-quavers*, they again are only one-half the duration of the demisemi-quaver; and according to this same ratio all the remaining species of notes are subdivided and proportioned.

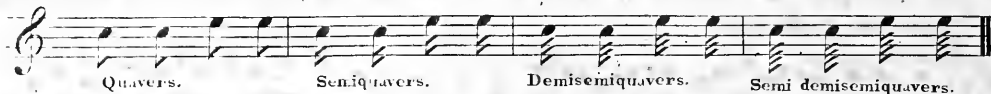
The following Table will give the Pupil a better insight as to these proportions.

TABLE OF THE VALUES and Subdivisions of the different kinds of Notes.

Semibreve	
contains	
2 Minims	
or	
4 Crotchets	
or	
8 Quavers	
or 16 Semi-quavers.	
or 32 Demisemi-quavers	
or 64 Semi-demisemi-quavers.	

From this Table we see, that the different velocities of the notes are by this means capable of being expressed in the clearest and most varied manner; and that the duration or holding down of each single note, is to be found out and determined according to its proportion to the rest, as well by the eye as by the ear.

§4. When one quaver, semiquaver, &c. stands alone, their individual duration is expressed in the following manner.



§5. When two or more notes stand over one another, as in double notes and Chords, and must therefore be struck together, they have nevertheless only the duration of a single note. Ex:



§6. When several quick notes are to be played to one long note, the latter is naturally struck with the first of the shorter notes, and the others follow in succession. Ex:



§7. Every note, or rather the key which it represents, must be firmly held down till the next note follows.

Thus for Ex: in the last of the above examples, the first semibreve, the C in the right hand, must be held down till the following minim, the E in the same hand, is to be struck.

§8. When notes of unequal and dissimilar values follow one another, the Player must gather from their forms and the number of the thick strokes or tails drawn through their stems, to what species of notes they belong, and in what proportion they are to be played, whether quick or slow.



In this example, the first three notes in the right hand have in the aggregate exactly the same value, as the first minim in the bass; and the first crotchet, the G, is to be held twice as long as either of the following two quavers. The following crotchet, the upper G, forms together with the 4 subsequent semiquavers, again the worth of the 2d minim in the left hand. This is every where the case, as there must never be any deficiency in the above described values of the notes.

§9. In the state of perfection to which music-engraving has now arrived, the notes are so exactly placed over one another, that generally speaking, we have no difficulty in discovering which of them in the two hands are to be played together.

But even when, as in written music, the notes are, through carelessness, not correctly placed in one of the hands, the player can and must learn to find from their values the proper mode of distributing them.

We shall here give an example in which the notes are intentionally placed incorrectly with regard to each other.



Here, at the very beginning, the first four semiquavers in the left hand must be given to the crotchet in the right; the 4 following semiquavers, to the 2 quavers; the following 8 semiquavers in the right hand must be distributed between the 2 crotchets below; and in like manner must the remaining bars be analysed and played.

Remark. Every Teacher knows, how long a time it takes to impress most Pupils with a correct idea of the subdivision of the notes. One of the best modes of doing this, is for the Teacher to occasionally bring with him a few lines of music, in which the notes are on purpose incorrectly distributed, in the manner shewn above; so that the Pupil may, at first by word of mouth, and then on the keys, decipher them correctly. In a few weeks he will in this way be taught to attend precisely to the form and value of every note, instead of, as frequently occurs, mechanically playing by ear, without being in a situation to explain the subject clearly.

§10. From this period, the Pupil must begin to practise all the earlier exercises with both hands together, as he must himself in each week endeavour to learn to play at least 3 of them in a *correct and connected* manner.

CONTINUATION OF THE 9th LESSON ON TRIPLETS.

§11. We have already seen, that every slow species of note contains 2 quicker ones, which are known by an additional thick oblique stroke, or tail, drawn through their stems.

In each species of note, however, these two quicker notes, may be changed and increased to *three*, which in this case must occupy exactly the same time as the two former notes, and which therefore must naturally be played somewhat quicker than they.

These are called *Triplets*, and they are generally recognised by their being grouped in 3's or 6's; very frequently also, the number 3 or 6 is placed over them, to distinguish them from the usual description of notes, having the same number of tails. For Ex:



Triplets of Quavers. Semi-quavers of the usual sort. Triplets of Semi-quavers.

Demisemi-quavers as usual. SIXES or double triplets of Demisemi-quavers.

NB. When the figure 6 stands over a group of notes, they are called sixes, or double triplets.

§12. In all these examples, we shall easily perceive how much quicker the *Triplets* ought to be played, as the accompanying notes in the other hand always remain the same.

§13. *Triplets* are sometimes formed of still longer species of notes, as crotchets, and minims, and distributed in the same manner. Ex:

Usual notes. Triplets of Crotchets. Usual Minims. Triplets of Minims.

§14. When notes of the common sort, are written against *Triplets*, so that 3 of the one are to be played against 2 of the other; beginners must, for a time at least, divide them so, that the two common notes shall be struck to the first and third notes of the triplet, so that the middle note of the triplet is played singly.

But we must avoid playing triplets in an unequal and hobbling manner. It would, for Example be altogether bad if we were to play the first bar of the preceding example in the following manner.

It is better therefore to play the *two* common notes somewhat unequal, than to disturb the equality of the *Triplets*.

PRACTICAL EXERCISES

83

on the Subdivision of Notes.

Allegro moderato.

EX. 31.

Allegro.

EX. 32.



*Allegretto
vivace.*



Ex. 34.

Allegretto.

gva

local

Allegretto.

EX. 35.

loco

gva

Andante.

EX. 36.



Allegro.

EX: 37.

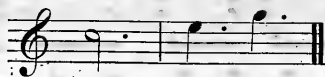
10th Lesson.

CONTINUATION OF THE RULES ON THE SUBDIVISION OF NOTES.

ON THE DOT.

§1. Cases often occur in which we are obliged to protract the value or time of holding down a note.

For this purpose we make use of the dot, which is always placed close beside the note.



§2. A dot of this kind protracts the holding-down of the note by a quantity equal to one-half of its original value. Consequently a minim with a dot is equal to three crotchets; a dotted crotchet to three quavers; a quaver with a dot to three semiquavers, and the same with all other species of notes.

§3. When a dotted note of this kind occurs in one hand, the other hand may have as many notes of all descriptions as will collectively make up its value.

Dotted Minims.

Quavers with dots.

Semiquavers with dots.

§4. Such dotted notes are generally followed by notes of smaller value, which are naturally to be played quicker.

Ex:

Here, after each semiquaver, the next dotted quaver must follow immediately.

§5. When against such unequal notes, one hand has to play notes equal in point of length, one of these latter falls to the dot, and the quick note is to be struck alone.

§6. Two such dots are often added to a note.

Ex:

The second dot lengthens the first dot by the addition of one-half its value or duration. Consequently a minim with 2 dots is as long as 7 quavers; a crotchet with 2 dots is equal to 7 semiquavers. &c.



The semiquavers, marked +, must be played after the bass, because that only contains quavers. The same thing occurs in the following examples, in regard to all the notes which follow the double dots.



§7. Sometimes the dot belonging to a note is not placed till after the bar-line, and consequently it falls in the next bar; still, however, it is equal to the half of the note to which it is attached.



Here the minim in the right hand is continued into the next bar for the duration of a crotchet.

EXAMPLES ON DOTTED NOTES.

Allegro assai.

Ex: 38.

The musical score for Example 38, marked 'Allegro assai', is presented in six systems. Each system contains a treble and a bass staff. The notation includes dotted notes, rests, and various fingerings (1, 2, 3, 4) and accents (+). The key signature is one flat. The piece ends with a double bar line and repeat dots.

Allegretto.

EX: 39.

§ 8. When *Triplets* are to be played against such passages of dotted notes, the note which follows the dot must be played *after* the last note of the triplet.

This is the case only however in slow movements. In very quick times, the note which follows the dot must be played with the third note of the triplet.

Only we must play them quick and with spirit, so as not to approach too near to the manner spoken of in the 14 § of the 8th lesson, when treating on Triplets.

CONTINUATION^o of the 10th LESSON.

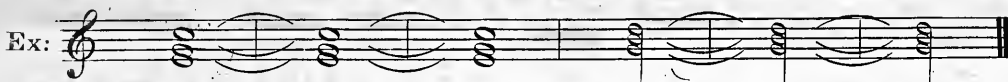
ON THE TIE OR BIND.

§9. The *Ties* — or — form the second means used to protract the holding on of notes.

When between notes indicating the self same key, such a tie is met with, the second note is not to be struck, but to be held on according to its duration. **Ex:**



§10. Such ties may be applied to protract a note or a chord throughout several bars.



§11. We must observe, however, that a tie of this sort has no longer the same signification, when the second note indicates another key on the instrument.

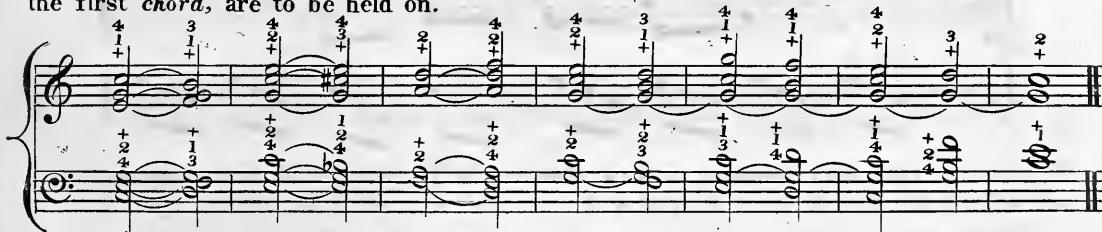


Here, *all* the notes are to be struck.

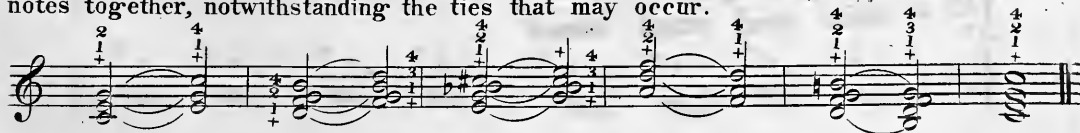
§12. Again when a curve line of this sort is drawn over two or more notes of different names, all of them are to be struck, and the curve line is no longer called a tie; we shall explain its name and signification in this case in a subsequent page.



§13. When ties occur between two *chords*, and that in the second *chord* one or more notes are changed; only the changed notes are to be struck, and all the rest, which were in the first *chord*, are to be held on.



§14. When, however, the same chords follow in another position, we must strike all the notes together, notwithstanding the ties that may occur.



Here follow some Exercises on these ties.

EX. 40.

First system of musical notation for Exercise 40. Treble and bass staves in G major, C major time signature. Fingerings and accents are indicated above and below notes.

Second system of musical notation for Exercise 40. Treble and bass staves in G major, C major time signature. Fingerings and accents are indicated above and below notes.

Third system of musical notation for Exercise 40. Treble and bass staves in G major, C major time signature. Fingerings and accents are indicated above and below notes.

Fourth system of musical notation for Exercise 40. Treble and bass staves in G major, C major time signature. Fingerings and accents are indicated above and below notes.

EX. 41.

First system of musical notation for Exercise 41. Treble and bass staves in B-flat major, C major time signature. Fingerings and accents are indicated above and below notes.

Second system of musical notation for Exercise 41. Treble and bass staves in B-flat major, C major time signature. Fingerings and accents are indicated above and below notes.

Third system of musical notation for Exercise 41. Treble and bass staves in B-flat major, C major time signature. Fingerings and accents are indicated above and below notes.

CONTINUATION of the CHARACTERS relating to the Subdivision of NOTES.

ON RESTS.

§1. The characters hitherto described, have all been invented for the purpose of indicating the precise time of holding down a key, in proceeding from one note to another.

§2. But in playing, it often occurs that one or other hand, and sometimes both, must be taken off the keys for a short time, without however any intentional interruption of the rhythmic flow or equality of measure. These cessations in playing are called *Rests*, and certain characters have been invented, during which for a given time no key is to be held down.

§3. For each species of note there is an equivalent rest, which has the same duration as would the note itself.

	Semibreve Rest.	Minim rest.	Crotchet rest.	Quaver rest.	Semi-quaver rest.	Demisemi-quaver rest.	Semi-demisemi-quaver rest.
Rest lasts as long as							

§4. The semibreve rest a good deal resembles the minim rest; it is however distinguished from it, by its standing *under* a line, and pointing downwards; while the minim rest stands *on* a line, and points upwards.

Semibreve rest.	Minim rest.

§5. A dot or double dot added to a rest, protracts its duration in exactly the same proportion as with the notes themselves.

is equal to 3 Crotchets.	equal to 3 Quavers.	equal to 3 Semi-quavers.	is equal to 7 Quavers.	equal to 7 Semi-quavers.	equal to 7 Demisemi-quavers.

§6. The exact observance of the rests is of great importance to the Pupil; and he must, from the first, be made to attend strictly to them.

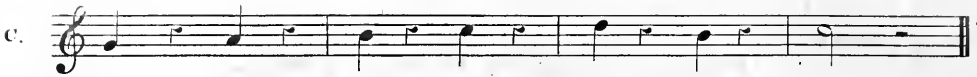
For, as the rule says, that each note must be held down till the following one is actually struck, the rests are particularly useful to indicate where this rule *does not* apply, and where consequently a key is to be quitted some definite period sooner.

A.

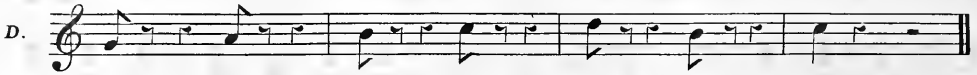
Here each key must be strictly kept down till the following one is struck.

B.

Here each key must be quitted sooner than before, by the $\frac{1}{4}$ of the value of the notes in the former example; that is, by *one quaver*; so that between these 7 notes there is no absolute connection, although each key is kept down for a certain time; since the dot protracts, the sound in proportion to its value.



Here each note is exactly equal to one half the length of those in the first example, at *a*. During the other half, no sound must be heard.



Here the notes are to be struck rather short.



Here, at last, they must be very smartly detached.

The Pupil must also remark, that the measure in which the notes follow one another, is one and the same in all the 5 examples; for the duration of the minims at *a* is every where exactly compensated by the rests.

The difference is made by detaching them more, or less from each other.

Remark. It sometimes occurs that what both hands have to play is written on only one stave, while the other one remains quite empty. The Pupil can generally perceive that he must use both hands, from the circumstance, that in the other stave no rests are to be found, and that the passage is in several parts. *Ex:*

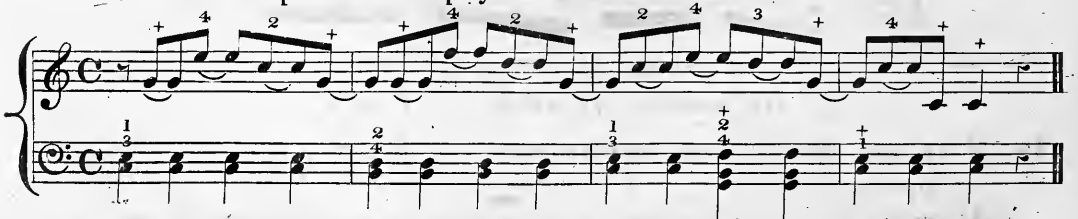


We see that here all the quavers are to be played by the left hand, and that even in the 2 last bars both hands must be employed.

CONTINUATION OF THE *IIth* LESSON.

ON SYNCOPATION, and on PASSAGES in SEVERAL PARTS.

§7. By the appellation of *Syncopated notes*, is to be understood what follows: When the next example is to be played:

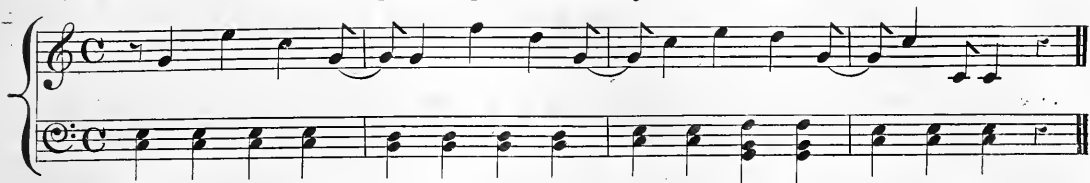


we perceive that according to the doctrine of the *tie* or *bind*, the bass always falls on a note held down or tied, not struck; and that the note which speaks, is to be struck after the former.

As however this notation would be too formal and diffuse, a more convenient one

has been invented for the purpose; and thus the preceding example may be written in the following manner.

Preceding Example in Syncopated Notes.



Here, in the right hand crotchets occur as well as in the bass; but since at the outset there appears a quaver rest, each upper crotchet must, as it were, be *bisected*, (or *Syn-copated*), and at the second half of each of them the bass must be struck, so as to preserve its regular and equal progression. At the end of each bar there occurs a quaver, which is united to the following quaver by a bind or tie, because the duration of any one note should not extend beyond the bar-line.

§8. Syncopation may take place with every species of note.

Syncopations with Minims.

Syncopations with Quavers.

Syncopations with Semiquavers.

We have already given an example of Syncopated crotchets.

ON PASSAGES IN SEVERAL PARTS.

§9. If we play the following passage with both hands;

Right Hand.

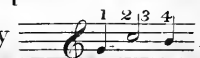
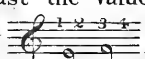
Left Hand.

we shall perceive that each hand proceeds regularly with its own part.

But this passage may also be correctly played by one hand, while the other

plays an accompaniment to it.



The right hand here plays in two parts, and it must distribute these two parts with regard to each other, as if each of them stood in a separate staff. The upper part contains 4 crotchets, or at least the value of them, namely ; the under part contains the same, namely ; and since both parts are to be played at the same time, they both together last no longer than the simple bass-part, which also contains the value of 4 crotchets.

§10. Double notes of this sort are known from the circumstance, that the higher notes are arranged with their stems drawn upwards, and the lower notes with their stems drawn downwards.

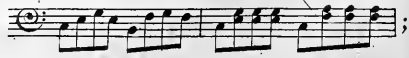
§11. A single note has often a double stem, upwards and downwards, by which means, although it indicates only one key, it is considered as being in *two parts*, and therefore contains a double value. Ex:



In these cases, the first note of each group of notes, whether quaver or semi-quaver, is, by means of its stem drawn upwards, played as quick as all following notes of the same value; but this first note is also to be considered as a minim, crotchet, &c: as the case may be, on account of its other stem; and to be *firmly held down* for that duration, while the other notes of the group are played.

When a dot is placed by the side of any such note, it applies to it only in its nature as a note *held on*, and has therefore no influence on the equality of the quicker notes.

When the notes are written twice, as at the passages marked *, they are, however, only to be struck once. Hence, for example, the two first bars of the preceding Ex-

AMPLE are, as to distribution, played exactly thus ; only that the lowest note is always to be held down during the playing of the next three quavers.

§12. Similar passages frequently occur in the right hand. Ex:



Here, and in all similar cases, the slower of the double notes must be kept down its full time, while the quicker notes must be proceeded with in uninterrupted smoothness and equality.

§13. From all this, the Pupil will again observe, that the holding on of the keys is clearly indicated by the notes, and that therefore the fingers must never be allowed to lie on the keys beyond the prescribed time, and according to mere caprice.

Remark. Sometimes, both in engraved and manuscript music, the semibreve, or also the minim, is placed in the *middle of the bar*, instead of at its commencement; the Player must not however be led astray by this, for the semibreve or minim must always in these cases be struck at the *very beginning* of the bar. Ex:



Hence, in the 1st bar the C semibreves must in both hands be played exactly together with the first G in the right hand, and with the first E in the left; and be held down during the remaining crotchets, and the same in all similar cases.

§14. Further rules on passages in several parts will be given in their proper place in the subsequent pages.

CONTINUATION OF THE 10th LESSON.

ON THE DISTRIBUTION OF NOTES arising from unlike rhythmic subdivisions.

§15. In the 8th LESSON, §14, we have already shewn how the Pupil is to play triplets against notes of equal length, arising from the usual mode of subdividing the notes.

§16. When however he is more advanced, he must try to play such passages in each hand with the most perfect equality, as if the other hand were not there.

The best help for this purpose, is for the Pupil to first practise each hand separately, so long, that the fingers and the ear shall have become so used to a perfect equality of the notes, as hardly to have the power of playing them otherwise. For Ex.

Allegro moderato.

The notes distinguished by the line of dots are to be struck *together* in both hands. The other notes follow with perfect equality, as well with respect to the ordinary quavers, as to the Triplets; without our bestowing any thought as to the distribution of them.

§17. The same means must be employed, when the Pupil has to distribute 4 notes to a triplet.

For this purpose the following exercise must be diligently practised.

Allegro.

The exercise consists of five systems of two staves each. The first system is marked 'Allegro.' The music is in common time (C). The first staff of each system contains a melody with various rhythmic values and fingerings (1, 2, 3, 4, +). The second staff contains a bass line with similar rhythmic complexity. The exercise is divided into measures by vertical bar lines, with repeat signs at the end of each system.

§18. When the Beginner endeavours to study and practise such passages for the first time, he may naturally be allowed to adopt some such distribution as this: Ex:

A short musical example (Ex) showing a distribution of notes for a triplet. It consists of two staves, with the first staff containing a triplet of eighth notes and the second staff containing a triplet of sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs.

For it is much more difficult to play such passages slow than quick.

As soon however as he thoroughly knows the notes and the fingering of them, he must practise them in the manner explained above. For this mode of distribution, is merely a thing of custom; and it would be equally useless and difficult, to try to teach such passages to a Pupil by any computation of the value of the notes.

EX:
42.*Allegro marziale.*

ff

p

ff

fz

Fine

p *dol.*

Da Capo

Allegro.

EX:

43.

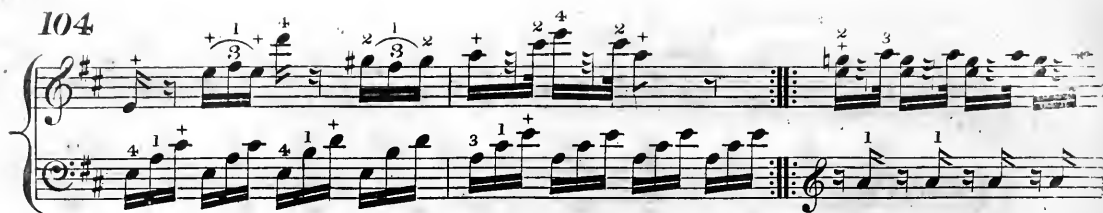
Exercise 43, *Allegro*, is a piece in 2/4 time. It features a treble staff with eighth-note patterns and a bass staff with chords. The piece includes a crescendo marking and a forte (*f*) marking. The exercise is divided into six systems of two staves each.

Allegretto.

EX:

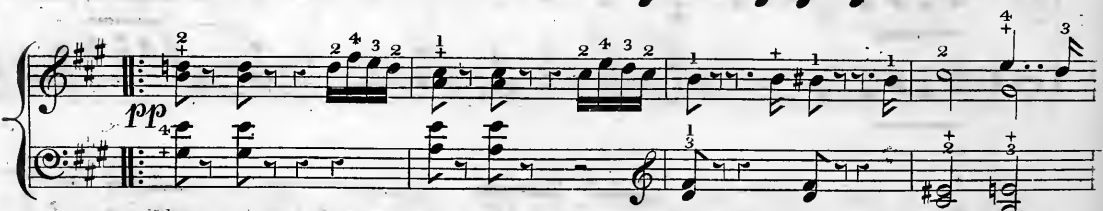
44.

Exercise 44, *Allegretto*, is a piece in 2/4 time. It features a treble staff with eighth-note patterns and a bass staff with chords. The exercise is divided into two systems of two staves each.

*Allegro.*

EX.

45.



Allegretto moderato

EX.

46.

46. *Allegretto moderato*. Musical score for piano and violin. The score is in B-flat major (two flats) and 3/4 time. It consists of three systems of piano and violin staves. The piano part features a steady eighth-note accompaniment with occasional chords. The violin part has a melodic line with many slurs and fingerings (1-4). The piece ends with a double bar line and repeat dots.

Allegro moderato.

EX.

47.

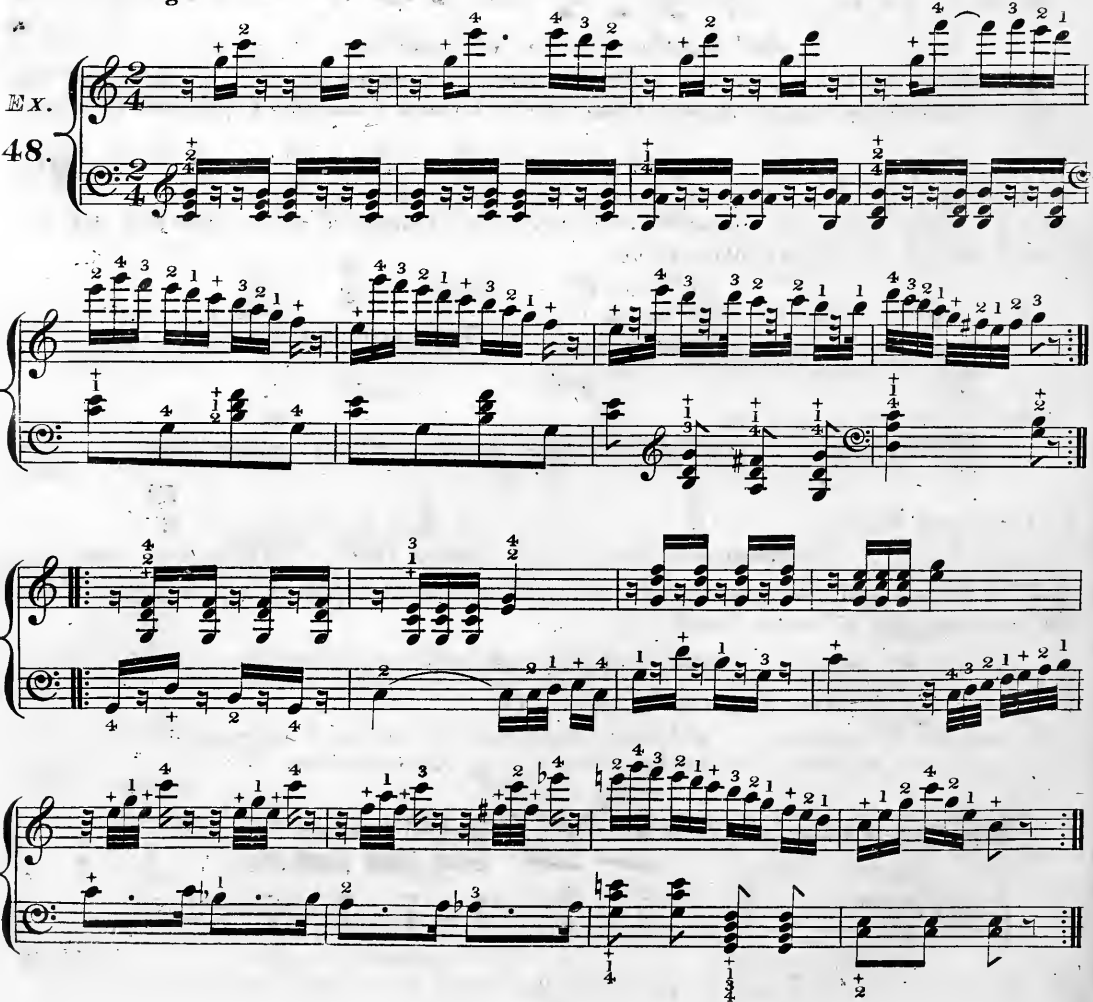
47. *Allegro moderato.* Musical score for piano and violin. The score is in D major (two sharps) and 3/4 time. It consists of three systems of piano and violin staves. The piano part has a more active accompaniment with eighth and sixteenth notes. The violin part features a complex melodic line with many slurs, ties, and fingerings (1-4). The piece ends with a double bar line and repeat dots.



Remarks on Examples 46 and 47.

When the fingering is indicated to tied notes, the note so tied is not to be struck again, but the finger must remain held down.

Allegretto.



12th Lesson.

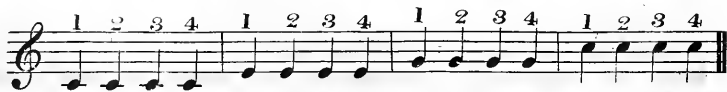
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ON THE DIFFERENT SPECIES OF TIME.

§1. Every piece of music, as the Pupil already knows, is divided into *bars*, which circumstance is indicated by the bar-lines drawn downwards through each stave; each of these bars, whether it contains few or many notes, must last exactly as long as every other.

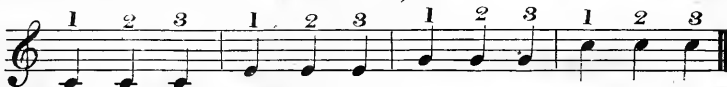
§2. Any number of notes of equal value, may be grouped and divided in the two following manners.

Always as a group of 4 crotchets, for Ex.



And therefore into an *even* number; or

Always as a group of 3 crotchets, for Ex.



And therefore into an *odd* number.

§3. In music there are different kinds of time, represented by *even*, by *odd*, and by *compound* numbers, and which are respectively termed Common, Triple, and Compound Times.

§4. Immediately at the beginning of each piece of music, and directly after the clef and signature, are placed the characters which denote the species of time.

The following Times are those usually met with in modern music, and they are expressed by the characters here given.

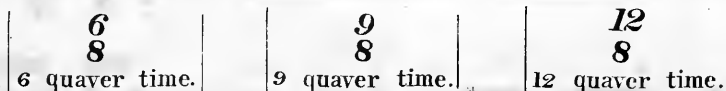
A. Common Times.



B. Triple Times.



C. Compound Times.



§5. The names sufficiently shew, how many parts (whether quavers or crotchets) are contained in each of these bars.

FULLER EXPLANATION OF ALL THE SPECIES OF TIMES.

§6. A. An entire bar (its character is C or C .)

It contains 4 crotchets, or at least so many notes of various lengths, as will exactly make up the value of 4 crotchets. A semibreve will fill up the whole bar.



NB. In the last bars, it will be perceived that when but a few notes occur and that

these are to be played short, the remainder of the time is filled up by other characters called *Rests*, because each bar must contain its 4 crotchets in duration.

B. *Two-crotchet time* (denoted by $\frac{2}{4}$) This contains only one *half* of the preceding time, and a *minim* completely fills up the bar.

Ex: of $\frac{2}{4}$ time.

C. *Three-crotchet time* ($\frac{3}{4}$) contains 3 crotchets; and to fill the bar up by a single note, we must employ a *dotted minim*.

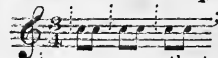

Ex: of $\frac{3}{4}$ time.

D. *Three-quaver time*, ($\frac{3}{8}$) contains only 3 quavers; and a *dotted crotchet* fills up the bar.

Ex: of $\frac{3}{8}$ time.

E. *Six-quaver time* ($\frac{6}{8}$) contains 6 quavers; and a *dotted minim* fills up the bar.

Ex: of $\frac{6}{8}$ time.

NB. We must not confound this time with $\frac{3}{4}$ time, though both contain 6 quavers, and may be filled up by a *dotted minim*; for in $\frac{3}{4}$ time the quavers are distributed into *three* parts or groups, viz: ; and in $\frac{6}{8}$ time, on the contrary, into *two* parts or groups, viz: ; so that $\frac{6}{8}$ time is always divided into 2 equal

halves, and it is therefore much more like $\frac{2}{4}$ time; while $\frac{3}{4}$ time is always subdivided into 3 equal parts. For Ex.

The same passage in $\frac{3}{4}$ time.

Here we see, that although the right hand in both times remains very nearly the same, yet the difference arising from the variation in the groupings of the notes is so considerable, that we appear to listen to quite another idea.

F. *Nine-quaver time* ($\frac{9}{8}$) contains 9 quavers, which are distributed into groups of 3's, by which it resembles $\frac{3}{4}$ time. Since there is no single note which contains 9 quavers, the single sound by which this time may be filled up must be written thus:

Example of $\frac{9}{8}$ time.

G. *Twelve-quaver time* ($\frac{12}{8}$) contains 12 quavers, which are distributed into 4 equal parts or groups. It is filled up by a dotted semibreve, and to the ear resembles 4 crotch et time.

Example of $\frac{12}{8}$ time.

§7. There are some other species of time, which however are now but seldom used. These are:

1. $\frac{3}{2}$ Time, which contains 3 minims, and is in principle merely a doubled $\frac{3}{4}$ time, like which it is divided into 3 parts.

For Example.



- B. $\frac{6}{4}$ Time. A doubled $\frac{6}{8}$ time, and divisible into 2 parts.

Example.



- c. and, lastly, $\frac{2}{8}$ time, which exactly contains the half of $\frac{2}{4}$ time.

For Example.



§8. The character for Common or *four-crotchet* time is sometimes distinguished by a transverse line thus C ; it is then called *Alla breve*, and it indicates that we must play the whole piece as quick again, as we should do if the time was indicated only by C.

§9. It is uncommonly useful in practice to often cause the Pupil to guess the species of time, from inspecting the single bars of any musical piece.

EXAMPLES on all the SPECIES of TIME in USE.

Lento e maestoso.

EX:

49.

Allegro.

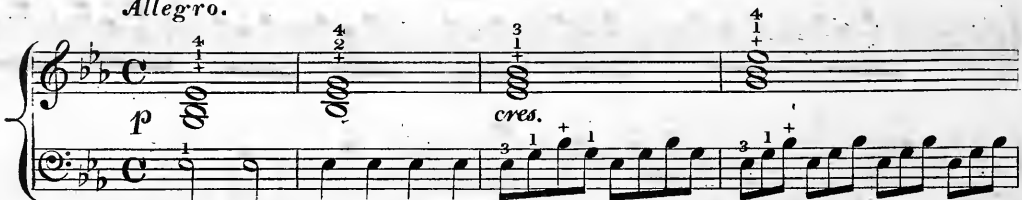
EX:

50.

*Allegro.*

EX.

51.



Molto Allegro.

113

EX.
52.

Exercise 52 is in 2/4 time, key of B-flat major. It consists of four systems of piano accompaniment. The first system has a treble staff with a melody and a bass staff with chords. The second system includes a treble staff with a melody and a bass staff with chords, marked with a forte (f) dynamic. The third system has a treble staff with a melody and a bass staff with chords. The fourth system has a treble staff with a melody and a bass staff with chords. The piece ends with a double bar line.

Allegretto.

EX.
53.

Exercise 53 is in 3/4 time, key of B-flat major. It consists of four systems of piano accompaniment. The first system has a treble staff with a melody and a bass staff with chords. The second system has a treble staff with a melody and a bass staff with chords. The third system has a treble staff with a melody and a bass staff with chords. The fourth system has a treble staff with a melody and a bass staff with chords. The piece ends with a double bar line.

Allegro vivace

EX.

54.

loco

loco

Allegretto.

115

EX.

55.

First system of musical notation for Example 55, marked *Allegretto*. It consists of a treble and bass staff in 6/8 time, key of D major. The treble staff features a melody with many triplets and sixteenth-note patterns, heavily annotated with fingerings (1-4) and accents. The bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation for Example 55. The treble staff continues the melodic line with complex rhythmic patterns and fingerings. The bass staff continues with eighth-note accompaniment, including some triplet figures.

Third system of musical notation for Example 55. The treble staff shows a continuation of the intricate melodic patterns. The bass staff features a mix of eighth notes and some triplet accompaniment.

Allegro.

EX.

56.

First system of musical notation for Example 56, marked *Allegro*. It consists of a treble and bass staff in 3/8 time, key of B-flat major. The treble staff has a melody with eighth-note patterns and fingerings. The bass staff has a simple accompaniment of eighth notes.

Second system of musical notation for Example 56. The treble staff continues the melody with eighth-note patterns and fingerings. The bass staff continues with eighth-note accompaniment.

Third system of musical notation for Example 56. The treble staff shows the final part of the melody. The bass staff continues with eighth-note accompaniment.

Andante.

EX.

57.

Exercise 57, *Andante*, is written for piano and treble clef. It features a melody in the treble staff and accompaniment in the bass staff. The piece is marked with a tempo of *Andante*. The notation includes various fingerings (1-4) and articulation marks (+) to guide the performer.

Allegro.

EX.

58.

Exercise 58, *Allegro*, is written for piano and treble clef. It features a melody in the treble staff and accompaniment in the bass staff. The piece is marked with a tempo of *Allegro*. The notation includes various fingerings (1-4) and articulation marks (+) to guide the performer.

Allegretto.

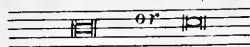
117

EX. 59.

Ancient species of Time containing: 2 Semibreves or 4 Minims.

EX. 60.

This species of Time, used in a former age, consists as we perceive of 2 entire bars of four crotchet or ordinary time. To fill up such a bar with one note, we must employ the *Breve*, marked thus:



ON KEEPING EXACT TIME IN EACH BAR, and on preserving the same degree of movement throughout a musical piece.

§1. By keeping time in every bar, it is to be understood:

- 1st that each note must be held down according to its value;
- 2^{ly} that the notes shall be correctly distributed, and struck at the proper time;
- 3^{ly} that each bar shall last as long as the others; and
- 4^{ly} lastly, that the player shall never stumble, come to a stand still, nor hold down the keys merely according to his caprice.

§2. By preserving the same degree of movement, on the contrary, is to be understood that the rhythmic flow or movement in which a piece is begun, whether quick or slow, shall be strictly kept up during the whole of that piece; and that, consequently, we must not from mere whim, accelerate the movement of a piece which begins in a slow time, and thus cause it to finish in a quicker time; nor in the course of a quick piece, must we slacken the degree of movement so as to finish slower than we began.

§3. To accustom the Pupil to keeping correct time from bar to bar, we may employ the following means:

A. As soon as the Pupil is able to read any little piece without hesitation, or playing wrong notes, the Teacher must not only count the time aloud in its smallest divisions, (as crotchets, quavers, and in slow movements even semiquavers,) but also mark these divisions distinctly and audibly with a pencil, pen, or other small substance.

This *beating of the bar* has the preference over counting both in respect to precision and conciseness; and also the advantage, that the Teacher can at the same time indicate all the changes in expression as they occur. This plan must be pursued during the whole time spent in elementary instructions, and continued even to the highest degree of the pupil's attainment.

B. At first, the pupil will find great advantage in counting aloud himself; particularly in those passages in which many long notes or rests occur. For Example in 4 crotchet time.

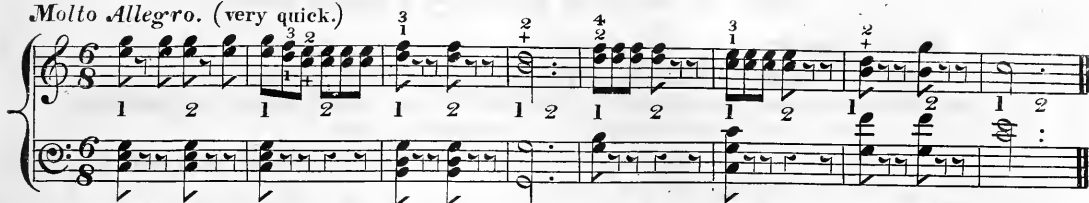
Moderately slow. (*Andante*)

Moderately quick. (*Allegretto*)

Andante. (slow)

When $\frac{6}{8}$ time is to be played in a quicker degree of movement, we must divide the bar into only two parts, and count 1, 2. Example.

Molto Allegro. (very quick.)



In $\frac{2}{4}$ time, if quick, we must count 2 crotchets, and if slow, 4 quavers.

In very slow movements in $\frac{3}{4}$ time, we must count 6 quavers.

In *Alla breve* time, it is usual to count only 2 minims in a bar. Ex:



When the Pupil himself counts the time, the great difficulty is to accustom him to do so *correctly* and *equally*. For when the counting is unequal and uncertain, it is more injurious than beneficial. For this reason the counting and beating of the bar by the *Teacher* is always the best.

C. It is also very useful for the Pupil to occasionally study Duets for 4 hands to be played with the Teacher; in which case he must learn not only the *Primo*, but also the *Secondo* part. If, when a little advanced, he has an opportunity of now and then playing pieces with an accompaniment for a Violin or Flute, he will by this means improve rapidly in keeping time with steadiness.

D. **Maelzel's Metronome* is one of the most useful means to learn to keep time; farther on we shall speak more at length on this subject.

E. Lastly, the Pupil must learn to beat time himself, while the Teacher plays some piece adapted for this purpose. Previous to this, however, the following rules and principles must be well explained to him.

CONTINUATION of the 13th LESSON.

ON THE ACCENTED AND UNACCENTED PARTS OF THE BAR; AND ON BEATING TIME.

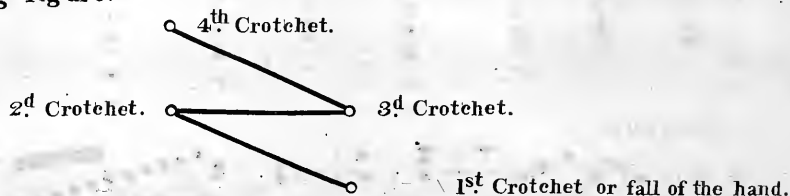
§4. The parts of the bars, (as crotchets in $\frac{4}{4}$ time) are divided into *accented* or strong, and *unaccented* or weak times, and for the following reasons.

§5. Although in the same piece all crotchets are equal in point of duration, yet our feelings and musical ear cause us to lay a peculiar stress or weight (called *Accent*) on the *first* crotchet in each bar; and therefore this is called a *strong* or *accented* time; in beating time this part is indicated by the falling of the hand.

* These very useful Instruments with all the modern improvements are imported only by R. COCKS & CO. sole Agents for MR MAELZEL. Price with the Bell (for marking the first beat in each bar) 2. 12. 6. do. with out the Bell 36/.

§6. The second crotchet, which appears less important or weighty to the ear, is therefore *unaccented* or weak; the third is again *accented*, and the fourth *unaccented*. Even in counting time, we involuntarily lay a stress on the first and third numbers; as *one, two, three, four; one, two, three, four*.

§7. In beating time by the hand, the right hand marks the beginning of the bar by striking on some firm substance, and then proceeds to indicate the other parts of the bar by smart and vigorous movements, and not by such as are doubtful or undulating; thus it proceeds at the 2^d crotchet upwards on the left, at the third horizontally to the right, and at the 4th crotchet again upwards somewhat to the left as shewn in the following figure.



§8. These movements of the hand must be so directed, that at the beginning of each crotchet the hand shall exactly arrive at the extreme points indicated by o. *Ex.*



This marking of the 4 crotchets would naturally remain the same, even if this example were altered so as to contain many quicker notes, and those too of various lengths. *Ex.*



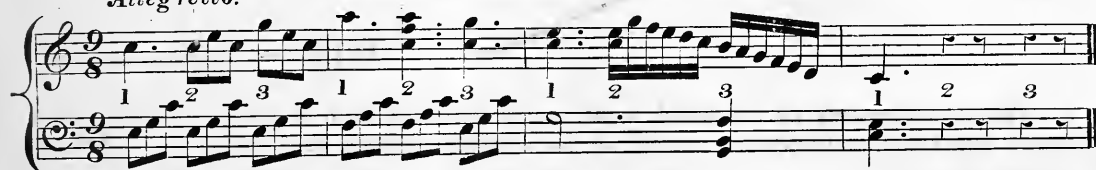
§9. This mode of marking time is observed in all *common times*, as $\frac{4}{4}$, $\frac{12}{8}$, $\frac{2}{4}$, C ; except that in $\frac{2}{4}$ and in *Allabreve*-time, the hand after its *falling* only makes one upward movement, because each bar contains only one unaccented time.

§10. In triple times, as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, the first part of the bar is accented, and the other two unaccented; for Ex: *one, two, three, one, two, three*; consequently the hand falls at *one*, and at both *two* and *three*, it makes a movement upwards, the third time somewhat to the left.

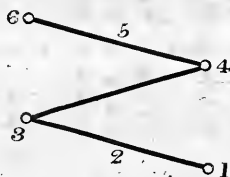
Ex. *All^o mod^{to}*



Allegretto.

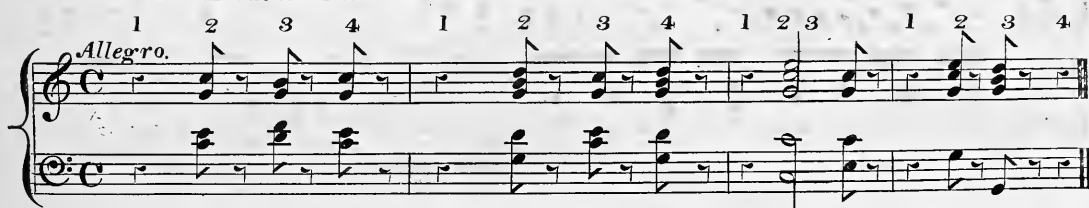


§11. $\frac{6}{8}$ time in slow movements is marked nearly in the same manner as C or 4 crotchet time, so that its first movement falls on 3, the second on 4, and the third on 6; thus:

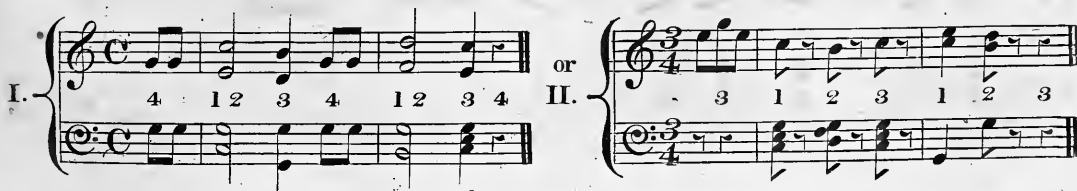


and consequently it corresponds with *one, two, three, four, five, six*. Should, however, the movement be very quick, it is beat like $\frac{2}{4}$ time, so that the rising of the hand falls on 4.

§12. When a piece of music or a single bar begins by a rest in both hands, the player must count this rest in idea. Ex:



§13. Sometimes a piece does not commence with a complete bar, but only with a part of one; in beating time this must be marked by the *rise of the hand*, as the fall of the hand can only take place at the beginning of a bar. Ex:

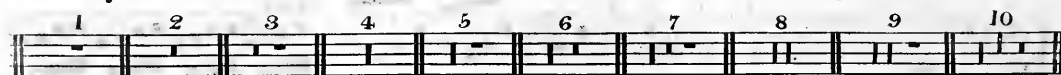


In the first example, at the 2 quavers, the hand must be lifted up, while we say aloud the number 4; for the fall of the hand always, without exception, takes place at the beginning of the bar.


In the second example, we see by the rests below, that the 3 quavers at top do not form a *Triplet*. We therefore play the first quaver unmarked, and raise the hand, saying the number 3, at G, the second quaver.

If there had only been a crotchet rest in the bass, the three quavers would have formed a triplet, and the rise of the hand would have taken place on the first E.


§14. In *Piano-forte* pieces with accompaniments for other instruments, it is frequently necessary to rest for several bars; this is indicated in the following manner.



In this case we must count in idea as many *whole* bars of the species of time, in which the piece is written, as the characters and the numbers placed over them indicate, and recommence playing in strict time with the notes which follow.

The semibreve rest  is used to fill up an entire bar in *every* species of time.

ON THE PAUSE.

§15. When over a note or rest there is placed the following character , the note or rest so distinguished is to be held down much beyond its usual duration; in slow movements, for example, as long as one whole bar, and in quicker movements, as long as two or even more bars.

§16. While such a pause (or *Fermata*, as it is also termed) lasts, no counting or beating of time takes place; and in marking time, when the pause occurs at the beginning of the bar, the hand remains gently resting on its point of repose; or, when it occurs at the rising of the hand, it must remain quietly poised in the air.



§17. The semiquavers in small sized notes which occur in the 3^d bar, are called *grace-notes*, or notes of embellishment.

§18. Pauses, and embellishments, (which latter are sometimes very long, and are then called *Cadenzas*), are the only cases, in which we are allowed to completely abandon the exact movement, and where consequently a sort of caprice may find a place, regarding which we shall speak more fully hereafter.

EXERCISES ON TIME.

§19. The Pupil must practise for several days these Exercises on Time in the following different ways.

1st Both the Pupil and the Teacher must count them together aloud.

2^d The Pupil must count them aloud, while the Teacher marks them with his hand, gently and visibly only.

3^d The Pupil must not count, and the Teacher will count the time, at first aloud, and then softly.

4th. The Pupil must play them without either counting or beating time.

5th. Lastly, The Teacher should himself play these Exercises, while the Pupil counts aloud and also marks the time with his hand.

§20. If the Pupil has got a *Metronome*, he may practise them gradually in the movements indicated by the following numbers, $\text{♩} = 80, 84, 88, 92, 100$, and so on, from number to number, to $\text{♩} = 144$.

Count one, two, three, four. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

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

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

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

II.

Count one, two, 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

III.

Count one, two, three, 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

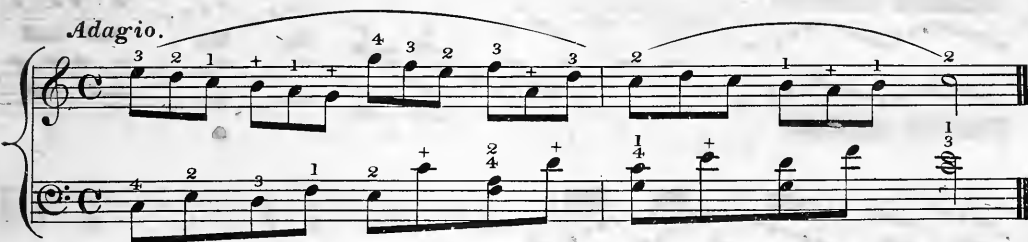
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

In the 10th Lesson we have already explained how the Pupil was to distribute *Trip-lets* against equal notes; and that, properly speaking, in quick movements, each hand being first practised separately, such notes should be played together freely and independently, and without thinking of any strict or formal mode of distribution.

In *slow times*, however, when a triplet is to be divided between two equal notes, correctness of distribution must be attained in the following manner.

Divide in idea each note of the triplet into two equal parts or halves, and therefore the whole triplet into 6 such parts. On the 4th note of these ideally shortened notes will fall the 2^d note in the other hand. Ex:



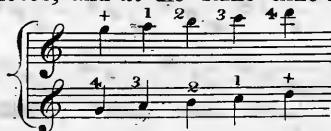
As played.



Hence the 2^d equal note always falls to the 2^d half of the middle note of the Triplet.

We shall add here an Exercise for Two Performers, which has the double object of fixing on the Pupil's memory the differences in the value of the notes, and at the same time of serving as a useful five-finger Exercise.

The upper part intended for the Pupil is every where constructed on the five following notes,



and the fingers here indicated, apply throughout, each for the note prescribed. The lower part or accompaniment, which is intended for the Teacher, contains only the principal times of the bar, as crotchets and quavers.

The Pupil must count 4 crotchets in each bar, at first in a moderately quick time. In the slower movement, which comes afterwards, he must count the crotchets as slow again as before.

The two hands must constantly be held in a tranquil position over the five keys above indicated.

Subsequently the Pupil may occasionally play the under part as a useful practice on time, while the Teacher takes the upper part.

At first the Pupil must count the time aloud, afterward he may do so only in idea, while the Teacher counts aloud,

When this exercise goes tolerably well as to time, the Pupil must attend carefully also to the Terms which apply to the style or manner of execution.

Scholar. *p*

Master. *p*

The first system of the musical score features two parts: 'Scholar.' and 'Master.'. The 'Scholar.' part is written for a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes. The 'Master.' part is written for a grand staff (treble and bass clefs) in the same key and time. It also begins with a piano (*p*) dynamic and features a more complex rhythmic pattern with many beamed sixteenth notes. Both parts conclude with a double bar line and repeat dots.

The second system continues the musical score. The 'Scholar.' part (treble clef) features a series of eighth and sixteenth notes, some beamed together. The 'Master.' part (grand staff) continues with a complex rhythmic pattern of beamed sixteenth notes. Both parts conclude with a double bar line and repeat dots.

The third system continues the musical score. The 'Scholar.' part (treble clef) features a series of eighth and sixteenth notes, some beamed together. The 'Master.' part (grand staff) continues with a complex rhythmic pattern of beamed sixteenth notes. Both parts conclude with a double bar line and repeat dots.

This page of musical notation consists of three systems of staves. The first system features a treble staff and a bass staff. The second system is a grand staff, combining a treble and a bass staff. The third system is also a grand staff. The music is written in G major, indicated by one sharp (F#), and in 4/4 time. The notation includes various musical elements such as notes, rests, and dynamic markings. A forte (f) marking is present in the second system, and another (f) is in the third system. The piece concludes with a double bar line and repeat dots.

A musical score for piano, page 128, featuring three systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The first system shows a complex melodic line in the right hand with many beamed sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The second system introduces a more varied melodic texture with some rests and dynamic markings like 'p' and 'v'. The third system continues the intricate melodic patterns in the right hand, with the left hand providing harmonic support through chords and moving lines. The score concludes with a double bar line and repeat signs.

3192

This musical score is for a piano piece, page 130. It consists of three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The first system has a treble staff with eighth and sixteenth notes, and a bass staff with whole and half notes. The second system features a treble staff with eighth notes and a bass staff with eighth notes. The third system has a treble staff with eighth notes and a bass staff with eighth notes. Dynamics include *f* (forte) and *p* (piano). There are also articulation marks like accents and slurs.

130

f

p

3192

ANDANTE. (As slow again.)

131

The musical score is written for piano and consists of six systems, each with three staves (treble, middle, and bass clef). The key signature is one sharp (F#). The tempo is marked *ANDANTE* with the instruction *(As slow again.)*. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cres.*) marking. The third system includes a forte (*f*) dynamic. The score features various musical notations including sixteenth-note runs, triplets, and slurs. The page number 131 is in the top right corner, and the page number 3192 is at the bottom center.

This page of musical notation consists of four systems, each with three staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). The notation includes various note values, rests, and slurs. The second system features a *V* (crescendo) marking. The third system continues the melodic and harmonic development. The fourth system concludes the piece with a double bar line. The notation is written in a clear, professional style, typical of a musical score.

This page of musical notation is for a piano piece, consisting of six systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings, such as 'f' (forte), are present. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

This page contains six systems of musical notation, each consisting of three staves (treble, middle, and bass clefs). The key signature is one sharp (F#). The first system includes a forte (*f*) dynamic marking. The notation is characterized by dense, arpeggiated chords and rapid sixteenth-note passages. Slurs and ties are used to indicate phrasing and continuity across measures. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

NB. The *Coda* must be played about one third quicker than the preceding *Andante*.

14th Lesson.

ON THE CHARACTERS which indicate REPETITION, ABBREVIATION, &c:

§1. The character \equiv , which the Pupil will have observed in most of the Exercises, is a mark implying Repetition, called a *dotted double bar*. When the dots are placed on both sides of the double bar as above, they indicate that *what* has preceded the double bar must be repeated, as well as that which follows it. If the dots are on the left side, as, $\cdot\equiv$, we must repeat that part only which has already been once played; if they are placed on the right side as $\equiv\cdot$, then we must only repeat the part which follows.

§2. It must be carefully remarked that these *Marks of Repetition* must never interrupt the measure or the degree of movement, even though they should fall in the middle of the bar. Ex:



Here, the notes previous to the first *fall* of the hand consist in 3 quavers, and the 4th bar contains the value of 5 quavers before the dotted double bar; these 8 quavers together make up an entire bar; and on the repetition, all of them must be played so as to form one bar, as strictly in time as any other bar in the piece. The 2^d part is exactly similar; for in every *Composition*, where marks of repetition occur, the number of notes or rests are so computed that they, together with the notes placed at the commencement before the first complete bar, shall collectively form one entire bar, so that no interruption shall take place in beating or counting the time.


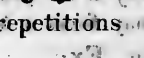


§3. When over the last bar before the *Mark of repetition*, there occurs *1^{mo}*; and over the following bar there is placed *2^{do}*; on the second time of playing; all that stands under *1^{mo}* must be omitted, and consequently we must pass on to the *2^{do}*. Ex:




Here we see that the incipient notes before the 1st complete bar are not to be repeated, because the first mark of repetition does not occur till after them.

The two bars distinguished by having *1^{mo}* placed over them, are to be played the first time; the second time they are to be omitted, and we must go on at once to *2^{do}*. The same is to be observed in the 2^d part.

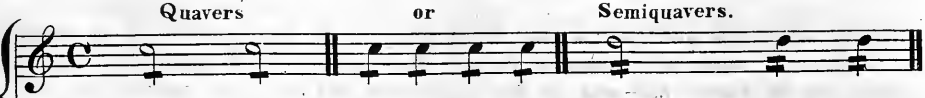
§4. To save space and useless writing; various marks of abbreviation have been invented, which the pupil must now be taught to know.

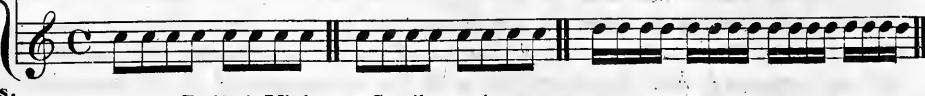
§5. When several notes connected in a group, as for Ex: the following passages  or , are to be repeated several times, successively, instead of these repetitions, it is usual to write so many times the character  or  Ex:

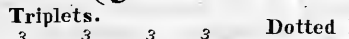



When an entire bar is wholly filled up by *one* such sign, as , the *whole* of the preceding bar must be repeated.

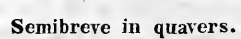
§6. When a note or a chord is to be struck several times in succession and with equal rapidity, the passage may be abbreviated as follows.


Abbreviations. 


As played. 


Triplets. 

Dotted Minim. 

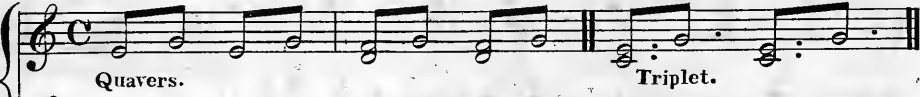
Semibreve in quavers. 


6 


6 


in Quavers. 

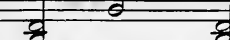
§7. Minims connected in groups, are to be played as follows.

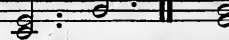
Abbreviations. 

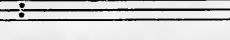
As played. 

Quavers. 

Triplet. 

Semiquavers. 

Quavers. 

Semiquavers. 

When such notes have three tails through their stems, they, of course, imply Demi-semiquavers, and so on.

§8. If over such notes with several tails, there occurs the word *Tremolo*, they must be played as *quick as possible*, so that the notes cannot be counted singly, and that the whole may form a kind of vortex, and yet the prescribed time of the piece must be strictly kept up. Ex:

as Played. 

Tremolo. 

§9. The words *Da Capo* are sometimes placed at the end of a piece, or *dal Segno* ♯; they denote that the actual conclusion of the piece is not there, but that we must return to the beginning of it, or to the sign ♯, and play from there till the word *Fine* indicates the conclusion. Ex:

The musical example consists of two systems of grand staves (treble and bass clef). The first system is marked 'Allegro.' and ends with a dotted double bar line. Above the first staff, there are various fingerings and accents: 2, 3, 1, 2, 3, 2, 3, 1, 2, 2, 4, 4, 2, 1, 1, 4, 3, 4, 3. The second system begins with a repeat sign and the instruction 'Da Capo dal Segno ♯'. The piece concludes with the word 'Fine.'.

NB. Here as the dotted double bar or mark of Repetition is of that sort which applies to both parts of the example, we must repeat the whole of the second part together with the *Da Capo*.

ON ARPEGGIOS.

§10. When chords and double notes are accompanied by the following marks.

The musical example shows two systems of grand staves. The first system contains several chords and double notes, each marked with a wavy line indicating an arpeggio. The second system continues with similar chords and double notes, also marked with wavy lines.

they are *broken* or *sprinkled* into single notes, played one after another, and always proceeding from the bottom note upwards.

Mode of Playing the preceding Examples.

This musical example demonstrates the correct playing technique for the arpeggios. It shows the right hand following the left hand, with notes being played in succession from bottom to top. The notation includes slurs and ties to indicate the sequence of notes.

Here we perceive the right hand must always follow after the left, and consequently both hands should never play such chords at the same time.

§11. When chords, marked as above, consist of long notes, we must still sprinkle or *Arpeggio* them, but the fingers must hold down the keys as they strike the notes in succession. Ex:

The musical example shows two systems of grand staves. The first system is marked 'As Played.' and shows long notes with wavy lines indicating arpeggios. The second system shows the same notes with ties, indicating that the notes are held down while the others are played.

NB. Here the ties denote, that the little notes are to be held down till the duration of the minim is complete, and that consequently they are not to be struck again.

PARTICULAR RULES ON THE DISTRIBUTION of the NOTES
BETWEEN THE TWO HANDS.

§12. When *Arpeggiated* chords, in which the successive notes are actually written, occur in both hands, it sometimes happens, that the rests which seem to be necessary are not always inserted; and the Player must gather from the position of the notes, that they are to be struck one after another. Ex.

Allegro.

§13. When such chords are to be held down, the following mode of notation is made use of in slow movements.

Allegro.

In the two first bars the notes follow one another regularly as crotchets, and in the two last bars, as quavers; the firmly keeping down of the notes as they individually occur, is what renders this notation necessary.

§14. When the notes are quicker, such passages are written as follows.

Allegro
Mod^{to}

The ties apply to the whole of the following chord, which consequently must not be struck, but merely held on.

§15. As from 2 quavers a Triplet may be formed; similarly, from 4 semiquavers, we can also form a group of 6 notes, or *Sextuplet*, if the term may be used.

Alleg^{ro}

(0)
 §16 Where such a group of six notes, is to be played against ordinary quavers, we naturally distribute 3 to each. Ex:



§17. Occasionally, however, such groups are to be played to a triplet of 3 quavers, and then only two are distributed to each. Ex:



§18. Groups often occur which contain an odd number of notes, but which must be introduced into the divisions of the bar, in strict proportion, so as not to affect the time. It is usual in this case to write the number of the notes over the group. Ex:



As 5 notes go here to a crotchet, they must be played somewhat quicker than ordinary semi-quavers, and somewhat slower than a *Sextuplet* or group of 6 semi-quavers.

§19. Sometimes also 7 semi-quavers are written in the time of one crotchet. Ex:



These must therefore be played somewhat quicker than a *Sextuplet* of semi-quavers, and somewhat slower than ordinary demisemi-quavers, for the time of the crotchet must always remain the same.

§20. When a *quick* run of several odd numbers of notes occur, the diversity between the different species of them must not be made too sensible to the ear, by separating them into distinct groups; but they must run on with the greatest possible *equality*. Ex:



Here the velocity of the run must be augmented by degrees, so that the space of the bar may be properly filled up.

§21. In modern Piano-forte music there very frequently occurs, particularly in the right hand, capriciously large numbers of quick notes, which are to be distributed against longer equal notes in the other hand. To distribute and play such odd numbers, as for Ex: 7 to 2, 5 to 4, 10 to 3, &c. without stiffness, hesitation, or inequality, is a work of considerable difficulty; and the Pupil must be spared the attempt, till he has acquired a certain fluency and independence in his fingers, and much readiness at reading the notes.

We shall not therefore speak at large on this subject, till the 3^d Part of this Method, which treats on style and delivery, but merely insert here in the mean time, a couple of Examples.

Andante.

The musical score consists of five systems, each with a right-hand staff and a left-hand staff. The right-hand staves contain rapid runs of notes, while the left-hand staves contain slower, more melodic lines. The runs are numbered 7, 20, 11, 5, 28, 13, 14, 16, 10, and 3. The tempo is marked 'Andante.' and the key signature is one sharp (F#). The notation includes various fingerings and articulations, such as slurs and accents, to guide the performer.

CONTINUATION of the 14th LESSON.

ON CROSSING OVER AND INTERWEAVING THE HANDS.

§22. Passages often occur in which, the hands must cross one over the other; such, for Example, that the left hand must for a short time be held crosswise over the right, so as to play higher up on the instrument; and the reverse, so that the right hand, crossing over the left, takes the bass.

§23. This is done to produce effects which could not be obtained in the ordinary way of playing.

§24. In these cases, that hand which has the skip, must always be held quietly *over* the other, but so that the hands may not touch one another.

§25. Such passages are generally known, from the peculiarity of the notation where the crossing occurs; because there to retain the usual and natural position of the hands would always be more inconvenient and often impossible. Ex:

Crossing of the left hand over the right.

left hand. 4. 3. 1. 1. 2. 4. 1.

right hand. 1. 3. 4. 4.

The notation shows a piano piece in 3/4 time with a key signature of one sharp (F#). The left hand (treble clef) plays a series of chords and single notes, while the right hand (bass clef) plays a bass line. The left hand crosses over the right hand in the middle of the piece.

Right hand crossed over the left.

R.H. 4. 2. 3. 3. 2. 3. 2. 3. 1.

L.H. 1. 1. 1. 1. 1. 1. 1. 1. 1.

R.H. 1. 1. 1. 4. 1.

The notation shows a piano piece in 3/4 time with a key signature of one sharp (F#). The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a bass line. The right hand crosses over the left hand in the middle of the piece.

We must take care that in crossing the hands, the shoulders shall not be unnaturally brought forwards.

§26. It is not uncommon in such cases to write each hand in its own stave. Ex:

I. 1. 3. 2. 4. 1. 2. 4. 1. 4.

II. 3. 1. 2. 4. 1. 2. 4. 1. 4.

The notation shows two separate piano pieces, I and II, each with its own stave. Piece I is in 3/4 time with a key signature of one sharp (F#). Piece II is in 3/4 time with a key signature of one sharp (F#). Both pieces show complex hand crossings and interweaving.

§27. When the notes are to be quick, the necessary rests are occasionally omitted, and the player sees from the stems of the notes according as they are drawn down or up, that the former are to be taken by the left and the latter by the right hand; as also from the number and consecution of them, whether they are to be played as Triplets, Sextuplets, or Semiquavers. &c: Ex.



Here, each single note, which with the 2 that follow form a Triplet, must be played by the left hand, which has to cross quickly over the right. These passages may also be played in the following more natural and easy way, in which the lowest note in each bar is struck by the left hand.



But as the crossing of the hands produces quite another effect, it is necessary to do so, and the Composer never prescribes it without good reasons.

§28. Similar exchanges and crossing of the hands, take place in the following Exercise.



The left hand here plays all the notes of which the stems are drawn downwards, and crosses rapidly over the right hand where necessary, while the latter remains at rest.

§29. It is easily understood, that in such passages the rules relating to the tranquil holding of the hands, cannot be so strictly observed as usual. But even here we must avoid every superfluous movement; and the hand which is to cross over, must be held so lightly, as never to fall with too great weight on the keys; so that even in the quickest movements we may always retain at our disposal every degree of power that may be requisite.

§30. Similar to the crossing of the hands, is the *interweaving* or inserting of the fingers of the one hand, (generally the left), between those of the other hand. The player must here take care that one hand does not touch the other, so as to impede its movements. Ex:



In such passages, each hand must choose such a position and mode of fingering, as may be most convenient for playing them distinctly and intelligibly.

§31. This interweaving of the hands sometimes occurs in passages of mere tranquil melody.



Here the thumb of the left hand must be held between the thumb and 1st finger of the right hand.

§32. In Arpeggio passages, crossing of the hands often takes place. Ex:



Here one hand must cross over the other.

§33. In the last Example L.H. stands for the left and R.H. for the right hand; in foreign music *M.S.* (*man sinistra*), is generally used to imply the left hand, and *M.D.* (*man dritta* or *des-tra*) to indicate the right hand.

In this manner the Composer in doubtful cases shews which hand is to cross over the other.

EX. 61. *Allegro.*

f *p*

cres. *f* *p*

f *p*

p *cres.*

f *p*

f *p* *dol.*

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The first system begins with a treble clef and a key signature of one sharp (F#). It features a *cres.* (crescendo) marking, followed by a *f* (forte) dynamic, and then a *p* (piano) dynamic. The piece is marked *gva* (grave). Fingerings are indicated by numbers 1 through 4.
- System 2:** The second system continues with a *f* (forte) dynamic, followed by a *ff* (fortissimo) dynamic. It is marked *loco* (loco). Fingerings are indicated by numbers 1 through 4.
- System 3:** The third system features a *p* (piano) dynamic and a *dot.* (dotted) marking. It is marked *gva* (grave). Fingerings are indicated by numbers 1 through 4.
- System 4:** The fourth system continues with a *p* (piano) dynamic and a *dot.* (dotted) marking. It is marked *gva* (grave). Fingerings are indicated by numbers 1 through 4.
- System 5:** The fifth system continues with a *p* (piano) dynamic and a *dot.* (dotted) marking. It is marked *gva* (grave). Fingerings are indicated by numbers 1 through 4.
- System 6:** The sixth system continues with a *f* (forte) dynamic. It is marked *gva* (grave). Fingerings are indicated by numbers 1 through 4.

*Andante espressivo.*EX.
62.

This musical score is for Exercise 62, marked 'Andante espressivo'. It is written for piano in a key with two flats (B-flat and E-flat) and common time (C). The score consists of five systems, each with a grand staff (treble and bass clef). The music is characterized by flowing, melodic lines with frequent slurs and fingerings. The first system includes a large slur over the right hand spanning several measures, with fingerings 4, 3, 1, 3, 8, 2, 2, 2, 2, 3, 3, 4, 3, 2, 1, 2, 1, 2. The second system continues the melodic development. The third system features a complex passage with many slurs and fingerings, including 6, 6, 2, 3, 2, 1, 1, 2, 3, 2, 1, 1, 2, 4, 2, 7, 2, 4, 3, 1, 2. The fourth system shows a continuation of the melodic flow with slurs and fingerings like 2, 1, 1, 1, 6, 1, 4, 1, 4, 3, 4, 3. The fifth system concludes the exercise with a final melodic phrase, including a 'pva' (pizzicato) marking over a series of slurred notes, with fingerings 1, 2, 1, 1, 2, 1, 2, 1, 2.

This page contains five systems of musical notation for piano, each consisting of a treble and bass staff joined by a brace. The notation is highly detailed with numerous fingerings (numbers 1-5) and articulations (plus signs, slurs, and accents). The key signature is one flat (B-flat).

- System 1:** The treble staff begins with a *gva* (grace note) and a series of rapid sixteenth-note passages. The bass staff provides a steady accompaniment of eighth notes.
- System 2:** Features first and second endings marked *1st* and *2nd*. The treble staff has a *gva* and complex fingerings. The bass staff continues with eighth-note accompaniment.
- System 3:** Continues the rapid sixteenth-note passages in the treble staff, with increasing complexity in fingerings. The bass staff remains accompanimental.
- System 4:** The treble staff shows a *gva* and further technical challenges with dense sixteenth-note runs. The bass staff has some rests and then resumes accompaniment.
- System 5:** The final system includes first and second endings, with the first ending marked *1st loco* and the second *2nd loco*. The treble staff features a *gva* and complex fingerings. The bass staff concludes with a final accompanimental phrase.

EX. 63.

p

gva

loco

cres.

f

p

cres.

f

Cadenza.

tempo.

gva

The musical score is written for a single melodic line, likely guitar or piano, with a bass line. It features a variety of musical notations including notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece includes a 'Fine' section and a 'Da Capo' instruction.

Key markings and instructions include:

- gva* (guitar/viola)
- cres.* (crescendo)
- f* (forte)
- loco* (loco)
- ff* (fortissimo)
- Fine.* (end of piece)
- p dot.* (piano, dotted)
- gva* (guitar/viola)
- loco* (loco)
- 1st* (first ending)
- 2nd* (second ending)
- R.H.* (Right Hand)
- L.H.* (Left Hand)
- Da Capo senza Repetitione sino al Fine.* (Repeat from the beginning without repetition until the end)

The first strain must be played again, but without repeating its several members.

EX. 64.

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

12 + 1 4 +

3 1 2 3 1 2 4 1st 2nd 4 2 1

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass Clef, in G major (one sharp) and 2/4 time. The melody is in the right hand, featuring a series of eighth notes and a triplet. The left hand provides a simple harmonic accompaniment with quarter notes and rests. The piece concludes with a final chord in the right hand. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The title "The Rose Tree" is written in a decorative font at the top right. The composer's name, "J. S. G.," is written in a small font at the bottom right. The score is marked with "cres." (crescendo) and "pva" (pizzicato).

Musical score for "The Merry Widow" (Act II), featuring a piano and orchestra. The score is in 2/4 time and consists of two systems. The first system includes a piano part (marked *pp*) and an orchestra part. The piano part is written in treble clef with a key signature of one sharp (F#). The orchestra part is written in bass clef with a key signature of one sharp (F#). The piano part includes a melodic line with various ornaments and a bass line. The orchestra part includes a bass line with various ornaments. The score is marked with "viva" and "loco" and includes a "Coda" symbol.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a half note C5. The bass staff provides a rhythmic accompaniment with eighth notes. The piece includes dynamic markings such as *cres.* (crescendo), *fz* (forzando), and *fz* (forzando). The score concludes with a final chord in the treble staff, marked with a double bar line and a repeat sign.

EX. 65.

The musical score is written for piano (p) and is in 6/8 time. It consists of six systems of music, each with a right hand (R.H.) and left hand (L.H.) part. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) and breath marks (+) are indicated throughout. The piece concludes with a double bar line.

System 1: R.H. starts with a quarter note G4, followed by eighth notes. L.H. starts with a quarter note F4, followed by eighth notes.

System 2: R.H. continues with eighth notes. L.H. continues with eighth notes.

System 3: R.H. continues with eighth notes. L.H. continues with eighth notes.

System 4: R.H. continues with eighth notes. L.H. continues with eighth notes.

System 5: R.H. continues with eighth notes. L.H. continues with eighth notes.

System 6: R.H. continues with eighth notes. L.H. continues with eighth notes.

*Allegro.*EX.
66.

The musical score for Example 66 is composed of seven systems of two staves each. The first system is marked 'EX. 66.' and 'Allegro.' The time signature is 4/4. The exercises involve complex sixteenth-note runs, frequently using triplets (indicated by '3' over a group of notes) and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Breath marks are shown as '+' signs. The final system includes labels 'R.H.' and 'L.H.' to denote right and left hand parts. The piece concludes with a double bar line.

Allegro. 24

Ex.

67.

67. *Allegro.*

67. *Allegro.*

68. *dim.*

69. *pva*

70. *loco*

71. *sf*

In the second part of this last Example, in the 3^d 4th 7th and 8th bars the crotchets and minims in the left hand must be held down their full value.

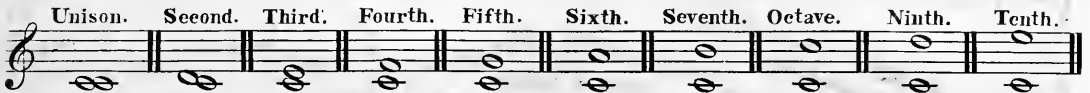
REMARK.

During this lapse of time the Pupil should, as occasion may serve, be made acquainted with the following short sketch of the Intervals and their different denominations.

§1. The Pupil already knows that two keys which are named alike, are called *an octave*, as for Ex: C to C, F to F, &c. But smaller distances between one key and another have also their peculiar denominations, which like the term octave, are borrowed from the Latin language.

§2. If we strike two keys together, the one which is the *deeper as to pitch*, is called the root, bass, or fundamental note in respect to that which lies above it; and the space or interstice between the two, is called an *Interval*; and this latter, according to the less or greater distance from the lower note to the upper, is named in the following manner.

In the following Examples we shall take the C as the lower note or root, and the different intervals will be reckoned upwards from that note.



We perceive that the keys taken with the C, are always those which belong to the *Scale* of that key.

§3. The two last Intervals, the *Ninth* and *Tenth* are in reality only repetitions of the 2nd and 3^d.

When the right hand ascends still higher, we shall again have *Fourths, Fifths, Sixths, &c.*

§4. Any key, either black or white, may be chosen as the bass note or root of such a series of Intervals, if we take the upper notes from the *Scale* which belongs to such root, and which the Pupil already knows from the *Scale Exercises*.



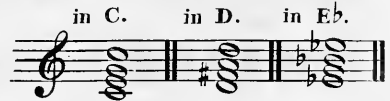
NB. The Unison is not properly an Interval, because no keys occur between.

§5. If we strike a *Second*, there lies between the two keys which form it, only one intermediate key, which besides does not at all belong to the key or scale, as for Ex: C, C#, D.

If we strike a *Third*, there lies between it one intermediate key belonging to the *Scale*, as C, D, E.

In the *Fourth* are to be found two such intermediate notes, as C, D, E, F. In the *Fifth* three such notes occur, as C, D, E, F, G; and so on, always comprising one more note: this circumstance has given rise to the different denominations.

§6. The *Third*, the *Fifth*, and the *Octave* are the most pleasing intervals to the ear; and when they are struck together, they form a chord which is called the *Perfect Common chord*.



If we double this chord ever so often, it still remains the same. for Ex:



And similarly in all keys, and on any key of the instrument, taken as a bass-note or root.

15th Lesson.ON THE TIME OR DEGREE OF MOVEMENT.

\$1. At the very commencement of every musical piece, one or more Italian words are placed, to indicate how fast or how slow it is to be played.

\$2. This prefatory indication has naturally an influence on the single notes and divisions of each bar; thus, for *Ex*: the crotchets and quavers in a slow movement must be kept down much longer than in a quick movement.

In some movements, the quavers must be played so fast, that it would not be possible to employ any quicker sort of note; and on the contrary, there are some times, in which even demi-semiquavers are to be played rather slow than otherwise.

\$3. We shall here give a list of the most usual Italian terms, relating to the degrees of movement, together with their significations.

GRAVE. Extremely slow and sedate; very serious.

LARGO. Broad and lengthened. Nearly the same degree of slowness as *Grave*.

LARGHETTO. Somewhat less slow, yet very extended or spun out.

ADAGIO. Very slow, yet not dragging.

\$4. The indications of the degrees of movement are now often modified by the following adverbial expressions.

MOLTO. Very.

MENO. Less.

PIÙ. More.

NON TROPPO. Not too much.

QUASI. Nearly. Almost.

MODERATO. Moderately.

MODERATISSIMO. With extreme moderation.

GIUSTO. With exact measure.

UN POCO. A little. Somewhat.

COMMODO. Conveniently, Suitably.

CON MOTO. With a certain degree of movement.

MOSSO. Hastily, Quickly.

CON BRIO. Gaily.

CON FUOCO. With fire.

VIVACE. Lively. With warmth.

BRILLANTE. With brilliancy. Splendidly.

CAPRICCIOSO. With fancy. Capriciously.

AGITATO. Touched with anxiety; with emotion.

LENTO. Slow.

ANDANTE. Moving onward slowly; less so however than *Adagio*.

ANDANTINO. Progressing with a tolerably slow pace.

ALLEGRETTO. Somewhat lively, cheerful, yet not hurrying onward.

ALLEGRO. Fast, Lively, with Agility.

PRESTO. Very fast and vivacious.

PRESTISSIMO. As fast as possible.

RISOLUTO. Resolvedly. With powerful determination.

VIVACISSIMO. With extreme vivacity.

FURIOSO. Wildly. Impetuously.

CON SPIRITO. With spirit. With importance & weight.

SCHERZANDO. Playfully. Sportively. Lightly.

CON BRAVURA. With force and effort, overcoming difficulties with distinction.

PIACEVOLE. In a pleasing manner.

MESTO. Mournfully.

AMABILE. Aiming.

DOLENTE

CON DOLORE. } Painfully. With grief.

MAESTOSO. Majestically. With grandeur. With nobleness.

AFFETTUOSO. Impassionedly. Movingly. With emotion.

CANTABILE. In a singing style. Melodiously.

TRANQUILLO. }

QUIETO. } Composedly.

SOSTENUTO. Holding on. Keeping back.

MANCANDO. Failing, losing one self. &c. &c.

§5. We see that by the addition of these adverbs, the different degrees of movement may be determined and limited in the most varied and yet positive manner, whether as to the increase or decrease of their primary signification; and that there are innumerable minute modifications of movement, between the slowest and the quickest times which are equally applicable to every species of measure.

§6. Many of these epithets occasionally occur in the course of a piece, in particular passages; for Ex: *Meno mosso*, (with less movement); *Piu Allegro*, (quicker); *Non tanto lento*, (not so slow.)

§7. The following epithets relating to the *time*, or movement, also occur often in particular passages.

A PIACERE or	} At will.	That is, out of the regular rhythmic flow, and consequently the time is left to the feelings or even fancy of the player.
AD LIBITUM		

A TEMPO. Occurs after some such wilful interruption of the movement; and directs us to return to, and play on in the time originally prescribed.

TEMPO IMO In the time first prescribed, after the occurrence of some deviation from the movement in the course of the piece.

ACCELERANDO. Gradually accelerating the degree of movement.

STRINGENDO. Pressing or hurrying onwards, gradually faster.

SEMPRE PIÙ MOSSO, PIÙ VIVO, PIÙ DI MOTO, PIÙ VIVACE, PIÙ PRESTO.	} Gradually quicker, livelier; more and more hurried; hastening gradually.

DOPPIO MOVIMENTO. Twice as fast as before. A, double degree of movement.

L'ISTESSO MOVIMENTO. The same movement; the same time as that already indicated.

§8. We must also learn the following *Characteristic* indications of Times or degrees of movement which apply to whole pieces.

ALLA POLACCA. In the time of a well known Polish Dance. A moderate and tranquil Allegretto.

TEMPO DI MENUETTO. In Minuet time; that is, slow and graceful.

TEMPO DI WALZE. In Waltz time; quick and lively.

TEMPO DI MARCIA	} The moderate movement of a military march; a quiet Allegro.
MARCIALE.	

PASTORALE. Pastoral, Shepherd like; a tranquil Allegretto.

§9. Any musical piece produces its proper effect only when it is played in the exact degree of movement prescribed by its Author; and any even inconsiderable deviation from that time, whether as to quickness, or slowness, will often totally destroy the sense, the beauty, and the intelligibility of the piece.

§10. But it cannot be expected from a beginner, that he shall at once strictly observe each different degree of movement, particularly the *Allegro* and the *Presto*. He must for some time play *every thing* slow, till he has learned to strike the notes correctly, and to strictly observe the division and distribution of the notes.

Then, and not till then, on each repetition he must gradually quicken the time, as much as the increasing volubility of his fingers will allow him to do it.

CONTINUATION of the FINGER EXERCISES.

While the Pupil is engaged in acquiring the knowledge of which we have spoken, the Teacher should by degrees add to the earlier exercises those which now follow.

NB. The semibreves in each Exercise are to be held down as long as we repeat each bar, and must therefore be struck no more than once.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, treble and bass, with a brace on the left. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. Both staves have a 4/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the piece, with the treble staff ending with a double bar line and repeat dots. The bass staff continues with the accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

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

2 4 2 2 + 1 1 1 + 3

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is highly technical, featuring complex rhythmic patterns and fingerings. The first system shows a treble staff with a 4-measure phrase and a bass staff with a 4-measure phrase. The second system shows a treble staff with a 4-measure phrase and a bass staff with a 4-measure phrase. The third system shows a treble staff with a 4-measure phrase and a bass staff with a 4-measure phrase. The fourth system shows a treble staff with a 4-measure phrase and a bass staff with a 4-measure phrase. The fifth system shows a treble staff with a 4-measure phrase and a bass staff with a 4-measure phrase. The sixth system shows a treble staff with a 4-measure phrase and a bass staff with a 4-measure phrase. The notation includes various rhythmic values, including eighth and sixteenth notes, and complex fingerings indicated by numbers 1-4 and plus signs. The piece concludes with a double bar line and repeat signs.

ON GRACES OR NOTES OF EMBELLISHMENT, AND
THE SIGNS EMPLOYED TO INDICATE THEM.

§1. By *Graces* are to be understood certain little additions which are added to the simple notes of a melody, to impart to it new charms, and without which it would appear too simple and bald.

§2. Such embellishments are either indicated by *small sized notes* or by peculiar characters, standing over the notes.

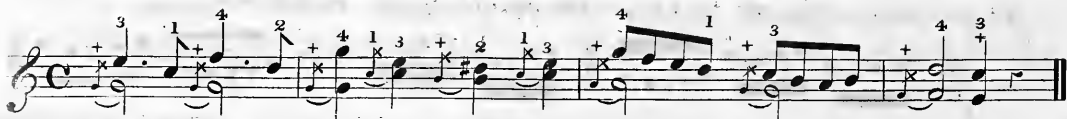
On *GRACES* which are indicated in Notes.

§3. The most simple Grace consists of one small note only, which is called an *Appoggiatura*; of this grace there are two species, one called the short, and one the long Appoggiatura.

According to the Rule, the *short Appoggiatura*, of which we shall treat first, must always be played so quick, that it does not take from the following large note any perceptible portion of its duration; it must therefore never be held down, but the finger which is to play it, must be raised at the very instant that the following large note is struck. Ex:



§4. If the Composer desires that the little note should be held down, he must write it in the following manner.



In this case also, the upper note must quickly follow the Appoggiatura, while the lower one, because of the Tie, must be held down.

§5. When a simple Appoggiatura of this kind stands before a *chord* or a pair of double notes, it belongs only to that note which stands close to it. It must therefore be struck simultaneously with all the other notes; and that note which is next to it must be struck instantly afterwards. Example.



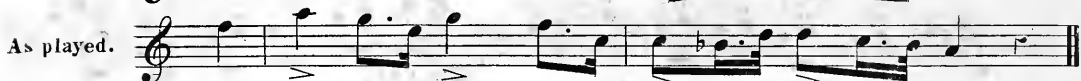
Manner of playing the above example.



§12. When a long Appoggiatura stands before a dotted note (which therefore consists of three parts), it borrows from it two third parts of its value. Ex.



§13. When it stands before a note with two dots, it borrows the value of the note itself, which is then not struck till the commencement of the first dot.



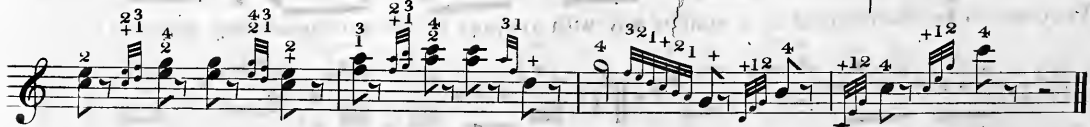
§14. In double notes and chords, we proceed with the long appoggiatura as with the short one; since it is to be struck at the same moment with all the other notes, so that only the principal note close to it must come after it.



§15. At present such passages are generally written in full sized notes only; and as this is much more precise and convenient, the long appoggiatura (borrowed from ancient vocal music) ought in justice to be banished from Piano-forte music altogether.

The short Appoggiatura will always remain useful.

§16. All other Appoggiaturas consisting of several small notes, must always be played so quick, as not to take away from the following large notes, any portion either of their accent or their duration; nor must they in any respect disturb the measure, nor the distribution of the notes. Ex:



NB. The long runs which occur in the 7th 8th and 11th bars, although they pass over very quickly, must however be commenced with, something earlier than where they stand; that is to say, during the counting of the second crotchet of the bar, because the following large Note must fall *exactly* on the third portion of the bar and not afterwards

ON GRACES which are expressed by particular characters.

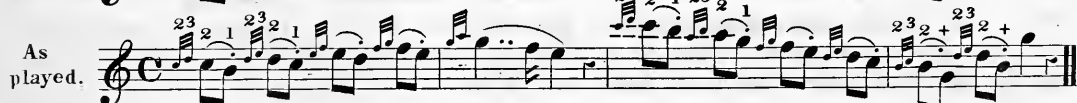
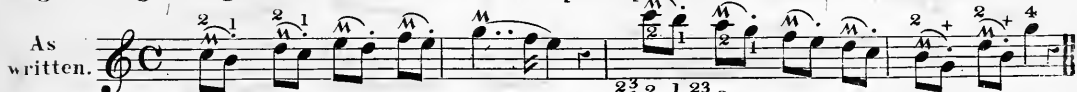
§17. In the music of former days, there are to be found many characters for embellishments. But, as many of those graces have become antiquated and obsolete, and others more convenient and precise, may be, and are usually written in full sized notes, there are now only the following in general use.

a. The *Transient shake*, indicated thus (w or w)

b. The *Turn*, marked thus (v)

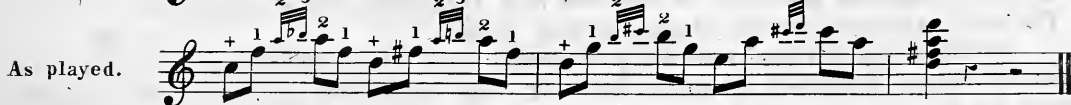
c. The *Shake*, indicated by (h)

§18. The *transient shake* consists of two notes, which are added to the written note, so that this latter is struck twice, but between its repercussion, is placed an added note lying one degree higher in the scale than the principal one itself.

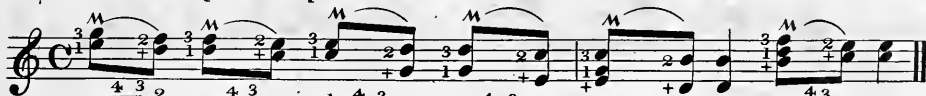


The two little notes must be played extremely quick, and the accent falls on the 3^d or written note.

§19. The higher note of the transient shake must always be borrowed from the scale of that very key in which the passage occurs; and when the Composer has placed a mark of transposition over the character for the shake, it always applies to the upper note.



§20. When the transient shake stands over double notes, the first of the little notes of which it is composed, must be struck together with the lower of the principal notes, and the other grace notes must follow as quick as possible. Ex:

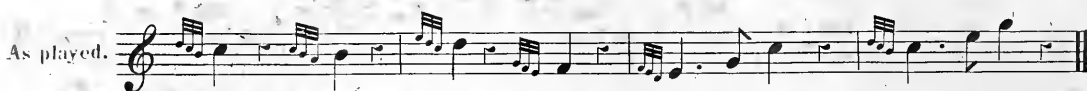


They are to be distributed in a similar way with respect to the accompanying notes in the bass.



§21. The *Turn* is of three kinds, for it may consist of 3, 4, or of 5 notes.

§22. The *simple* or *direct* Turn begins with a note one degree higher than the written or principal note; then follow 2 notes of the descending scale, after which follows the written or principal note itself. Ex:



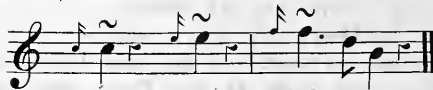
The 3 small notes must be played extremely quick, and the accent falls on the written or principal note.

The distribution as to double notes, and with respect to the bass, is the same as in the Transient shake.

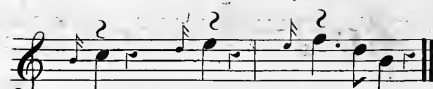
Turn with double notes.



As Played.



As Played.



As Played.

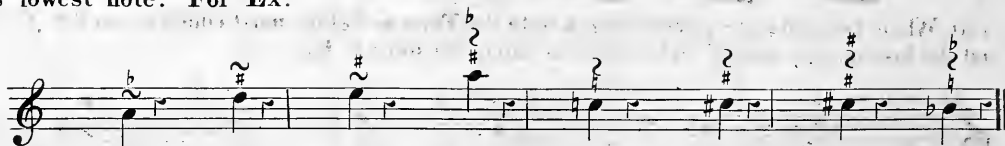


All other rules are the same as in the simple Turn.

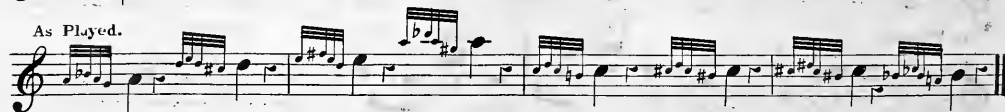
§24. The *triple* Turn begins by a note a degree lower than the double one, and then all follows as in the latter kind.

All the remaining rules are the same.

§25. A mark of transposition over the Turn, applies to its upper note, and below it, to its lowest note. For Ex:



As Played.



§26. Turns are employed in 2 different manners; namely: first as a grace before a note, and 2^{dly} as a grace after the note, or means of connection between two notes.

§27. When the Turn is placed directly over a note, it is played as a grace anticipating the principal, in the manner we have already described, and always as a simple Turn.

§28. But when the Turn is placed between two notes, it is still played as belonging to

the preceding note, but it must be introduced as late as possible, namely, just before the following note.

In this case the *double Turn* is generally most applicable.

As Played.

Here the last note of the Turn must always be the principal note, for it should not conclude with any other.

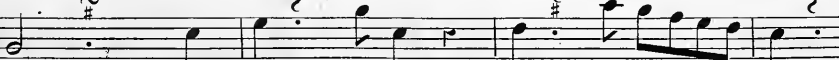
When this Example is played slow, the 4 little notes do not come in till *after* the 4th quaver.

But when the movement is quick we must try to play those little notes to the 4th quaver.

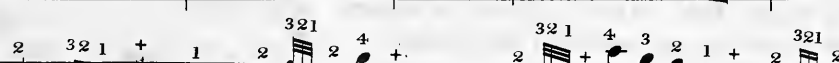
In both cases, the little notes must all be *equally quick*, and we must not dwell on, or keep down *any* of them.

§ 29. When the Turn stands *over a dot*, followed by a quick note, and belonging to one of the divisions of the bar; the Turn must be introduced *just before the dot*, so that the *last* note of the Turn may fall exactly with the dot, and be held down during the whole time of the dot, and till the next note has to come in. **Ex:**

As written.



As Played.



\$30. When two dots are placed after a note, the Turn, as before, must conclude on the *first* dot; and the last note is merely held down so much the longer. **Ex:**

As written. ? ? ? ? ?

As Played. 3 2 1 + 1 2 3 2 1 + 3 2 1 + 3

§31. When the Turn is used as a means of connecting notes, it must never begin by the principal note, because that has already been struck, though it must always conclude with that note.

It commences therefore with the higher *auxiliary note*.

In very slow movements, it may also, as in the *triple Turn*, begin by the auxiliary note below the principal one:

EX: 68.

EX: 69.

3192

MARCIA.

167

EX:

70.

ff

f

gva

loco 2

Fine.

TRIO.

p dol.

p dol.

Andante.

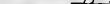
71.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The melody is in the right hand, using a treble clef. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score includes a key signature change from one flat to two flats (B-flat major to D minor) in the middle. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The voice part includes a melody with various ornaments and a final cadence. The score is labeled with the title "The Rose Tree" and the number "1".

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some triplets and sixteenth-note runs. The accompaniment consists of a simple bass line with eighth and sixteenth notes. The score includes a "gtr" (guitar) part indicated by a dashed line and a "piano" (piano) part indicated by a solid line. The title "The Rose Tree" is written in a decorative font at the top right.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single system, featuring a treble and bass staff. The key signature has one sharp (F#). The tempo is marked "gva" (grave). The melody in the treble staff includes a repeat sign and a first ending. The bass staff provides a harmonic accompaniment with chords and single notes.

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The melody features various rhythmic patterns, including eighth and sixteenth notes, and is accompanied by a piano part consisting of chords and single notes. The title "The Rose Tree" is written in a decorative font at the top right of the page.

NB...NB. When over any note there occurs a double fingering, as here , the key must be struck with the 1st of the fingers indicated, here for Ex: by the 3^d finger, and the other finger takes the place of the former, the key being firmly held down all the time.

169

cres *dim.*

gva

f

fz *p* *loco*

170

Allegro.

EX:

72.

170

Allegro.

EX:

72.

Ex. 73. *Allegro.* $\frac{2}{4}$

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

ova ova

[illegible]

171.

§2. The Shake is indicated by the character *hr* or *h~* over the note, and it consists of two contiguous notes, at the distance of a semitone or a tone from one another; namely, of the principal note as written, and that adjacent note which lies at the distance of a tone or a semitone above it in the scale, which latter is called the *accessary* or *auxiliary note*.

Shakes.

As Played.

Though these concluding notes are generally written, yet when this happens not to be the case, they must be added by the Player.

As Played.

A chain of shakes in ascending may, however, be played with the concluding notes. **Ex:**

As Played.

3192

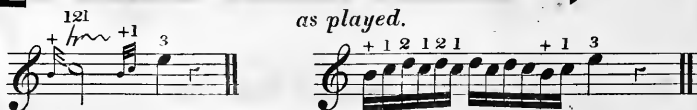
§4. The Shake may begin in three ways, viz: (A) with the principal note itself. This occurs when prior to the shake, either nothing has preceded, or some other note, not the same as the principal note, and which therefore must be taken on another key. Ex.



(B.) With the auxiliary note. This must always be the case when the principal note of the shake immediately precedes the commencement of it.



(C.) With the lower of the concluding notes. viz:



This we may occasionally allow ourselves to employ, when the shake is of some considerable length, and we wish by this means to give it a striking effect.

When, however, the Composer has, by means of a preceding little note, indicated which note shall be taken for the commencement, we must of course, in this as in all other cases, subscribe to his wishes.

§5. The auxiliary note must always be taken according to the key indicated by the signature of the piece, or according to that in which the passage occurs; and it will therefore be at the distance of a semitone or a whole tone, as the scale of the key may determine.

Capricious alterations on this head, must be indicated by the Composer, by marks of transposition, or by little notes. Ex:



§6. Many Composers employ the simple sign of the imperfect shake, or note merely shaken ~ when they wish to indicate, that the shake is not to have the usual termination.



In the first two bars no conclusion can be employed in any case, because the next note is quick and in descending. This note must be played with equal celerity as those forming the shake.

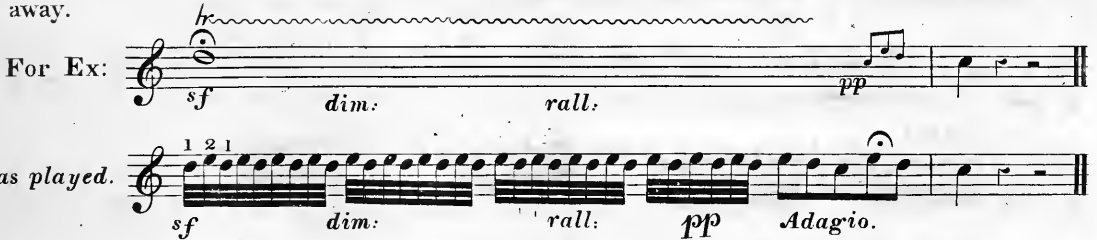
§7. The lower concluding note must always precede the principal note.

It would be a great error, to take that lower note immediately after the auxiliary note.



And the same at the commencement of a shake.

§8. The rapidity of the shake is not limited, supposing that it is played *distinct* and *equal*. Sometimes it must become gradually slower and slower, till, as it were, it seems altogether to die away.



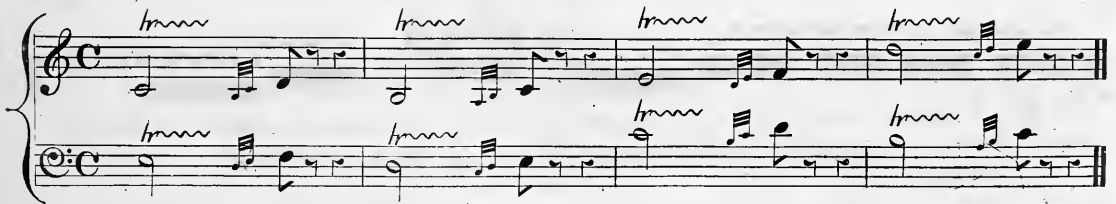
This decrease must be managed in an equal, regular, and well digested manner.

CONTINUATION of the 17th LESSON.

SHAKES WITH BOTH HANDS, AND DOUBLE SHAKES.

§9. When shakes are to be played in both hands at once, the incipient note must be the same in each hand; the shake must proceed with exactly similar rapidity in both hands, and therefore fall *note to note*, so that both the principal notes shall be struck together, as well as both the auxiliary notes.

A wretched effect is produced, when the smallest inequality takes place.



as played.



§10. With like regard to the most perfect equality, must a chain of shakes, and shakes on holding notes be executed. Ex.

as played.

Dim: rall:

We see here that the number of notes in both hands are exactly equal; a single note too many would cause discord and confusion.

§11. When to the shake and in the same hand, long holding notes are added, they must be kept down during the shake, according to their value. Ex.

as played.

Dim: rall:

The long note must always be struck with the principal note of the shake.

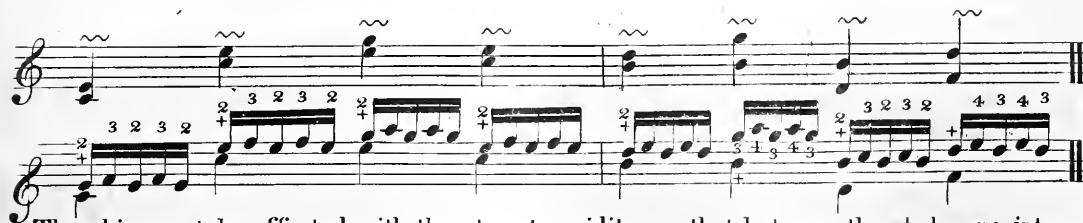
§12. Skips with shakes, following each other quickly, must be played merely as shaken notes, that is, without a formal conclusion; and each must commence with, as well as terminate by the principal note. Ex.

as played.

Dim: rall:

And similarly with double notes. Ex.

175



The skip must be effected with the utmost rapidity, so that between the shakes, no interruption may be perceptible.

§13. Double shakes for one hand are subject to the same rules as those that are single. Ex.



as played.



§14. Sometimes the shake appears in connection with quavers or even semiquavers below it. Ex.



When these quavers or semiquavers consist of the same key, repeated again and again, the whole must be played as follows.



For here the whole is only a facilitated double shake. We therefore always strike the lower note together with the *principal* note of the shake, never with the auxiliary note; and this is done as often as the principal notes occur in the shake, without limiting ourselves to the prescribed numbers given in the examples.

§15. The same thing takes place, when double notes are placed below the shake. Ex.



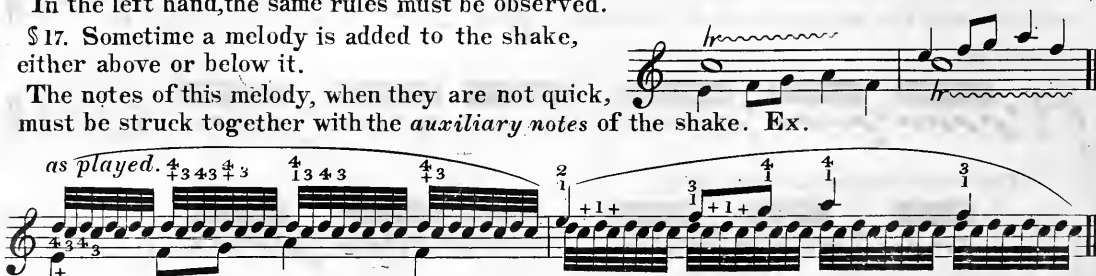
§16. When, however, such notes are placed over the shake, they must always be struck together with the *Auxiliary* note. Ex.



In the left hand, the same rules must be observed.

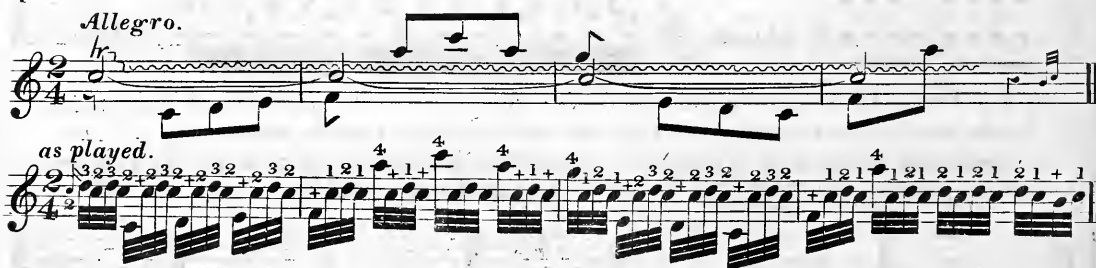
§17. Sometime a melody is added to the shake, either above or below it.

The notes of this melody, when they are not quick, must be struck together with the *auxiliary* notes of the shake. Ex.



When, however, it is difficult to reach these notes of melody, they may be struck *alone*, and the auxiliary note may for that instant be omitted.

§18. In this case, however, the notes of the melody must always be followed by the principal note of the shake. Ex.

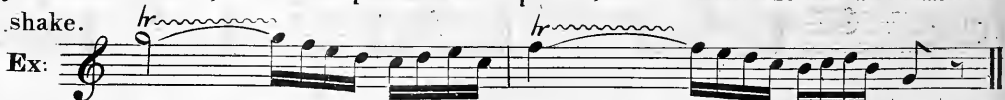


Here, we see that every intermediate portion of the shake must both commence and conclude with the principal note.

The contrary arrangement would be very bad. Ex:



§19. When after a shake there follows its principal note, connected to it by a tie and of short duration, and that the subsequent notes proceed in *descending*; the tied note must be played in strict time, with particular emphasis, and without the usual conclusion to the shake.



as played.



When, however, after the tied note the following notes *ascend*, the lower concluding note of the shake must precede them. Ex.



§ 20. Shakes placed in the middle between double notes sometimes occur.

In these cases the double notes are struck together with the principal note of the shake.



The same, somewhat more easy.



The facilitated passage produces as good an effect in a quick time as the more difficult one; only observing that the double notes must everywhere be struck loud and held down.

§ 21. The following passage requires a peculiar mode of execution.



§ 22. The Pupil should devote much time and attention to the practice of the shake. His hands must be exercised both together and separately on the shake, on all the keys, black and white, with all degrees of rapidity, and alternately with all the fingers; for which purpose the following exercise will be found useful.



Subsequently too, the double shake in the same way.



The position of the Fingers in all shakes, must be the usual one; regularly bent, and no finger must be lifted up higher than another.

PRACTICAL EXERCISES ON THE SHAKE. N^o.

EX. 74. *Andante.*

The exercise is written for piano accompaniment and a single melodic line. The tempo is *Andante.* The piano part consists of chords and single notes, often with fingerings (1, 2, 3, 4) and accents (+). The melodic line features various ornaments, including shakes (hr) and trills (232), and is marked with fingerings and accents. The exercise is divided into sections by repeat signs and first/second endings. The dynamics include *p* (piano).

NB. The finger which stands over a shake-note applies always to the principal note of the shake.

*Allegretto.**gva*

EX.

75.

*gva**loco*

Ex:
76.

180

Andantino.

EX: 76.

Andantino.

EX: 76.

dim. p f

cres.

All? moderato.

181

EX.

77.

The musical score is for a piece in 2/4 time, marked 'All? moderato.' and numbered 77. It consists of six systems of music. The piano part is in the left hand and the violin part is in the right hand. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked 'All? moderato.' and the page number is 181. The score is labeled 'EX. 77.' and '3192' at the bottom.

System 1: The piano part begins with a forte (f) dynamic and a half rest, followed by a series of eighth notes. The violin part starts with a half note, followed by a series of eighth notes. The system ends with a repeat sign.

System 2: The piano part continues with a series of eighth notes. The violin part continues with a series of eighth notes. The system ends with a repeat sign.

System 3: The piano part continues with a series of eighth notes. The violin part continues with a series of eighth notes. The system ends with a repeat sign.

System 4: The piano part continues with a series of eighth notes. The violin part continues with a series of eighth notes. The system ends with a repeat sign.

System 5: The piano part continues with a series of eighth notes. The violin part continues with a series of eighth notes. The system ends with a repeat sign.

System 6: The piano part continues with a series of eighth notes. The violin part continues with a series of eighth notes. The system ends with a repeat sign.

182

Andante.

EX.

78.

78. *p*

Allegro.

EX. 79.

NB.*

EX. 79. *p*

NB. See the rules in § 19.

Lento.

EX.

80.

Allegro.

EX.

81.

NB.

NB. See the rules in § 18.

ON STYLE & EXPRESSION, and the CHARACTERS used to indicate them.

PREFATORY REMARKS.

- §1. Each key, considered individually, may be struck more or less loud or soft.
 §2. Similarly, each individual key may be struck quite short, or held down for a period more or less long.
 §3. The established degree of movement may for a short space, and in particular passages, be changed for one that is slower, or quicker.
 §4. From the combined observance of these three principal rules, consists what is termed *style*, and refined playing in musical performance.

ON THE FORTE AND PIANO.

§5. If we were to play a musical composition quite through with that kind of monotony, with which boys repeat the *multiplication table*, it would produce no effect, even though in itself the piece were ever so charming.

§6. But the mere alternations of *loud* and *soft* will not of themselves be sufficient for the purpose of expressive execution, since each admits of many gradations and degrees, according as we strike the keys; indeed by gradually augmenting the power of each, we are enabled to obtain from each key, a series of sounds increasing from the softest and almost inaudible whisper, to the utmost strength of tone of which the *Piano-forte* is capable.

§7. To express all these degrees of *Loud* and *Soft*, the following *Italian terms* have been introduced; the exact signification of which the *Pupil* must learn both to estimate and carefully observe in practice.

for. (*forte*) loud.

ffo. (*fortissimo*) very loud.

mf. (*mezzo forte*) moderately loud.

p. (*piano*) soft.

pp. (*pianissimo*) very soft.

pf. (*poco forte*) rather loud.

sf, fz, sfz, (sforzate); struck smartly and emphatically; this term is generally applied to single notes only.

fp, (forte e piano) one note loud, all the others soft.

cres: (crescendo) with increasing power, swelling, growing greater,

dim: or dimin: (diminuendo) with decreasing power.

deces: (decrescendo) gradually diminishing, growing less.

dol: (dolce) soft.

dolciss, (dolcissimo) very soft.

delicatamente, with delicacy.

energico, with power and energy.

marcate, each individual note with peculiar emphasis or weight.

§8. Each of these signs is placed, (generally abbreviated), between the two staves; and according to the Rule, applies to both hands at the same time.

Its application begins from the note under which it stands, and lasts till some other mark appears. Ex:

Allegro Moderato.

The musical notation example shows two staves. The first staff (treble clef) contains a series of chords and single notes. The second staff (bass clef) contains a series of chords and single notes. The dynamics are indicated by letters below the staves: *f*, *p*, *ff*, and *p*. The notation is marked with 'Allegro Moderato.' and 'Ex:'.

Here the first bar is to be played loud, the second soft. The 3^d bar and the minim in the 4th bar, very loud. From the quaver in this latter bar, every note is to be played soft, till in the 7th bar, where the first four quavers must increase in loudness, and the E and G in the two hands must be played loud; from thence to the double bar all is *piano*. The 9th bar begins *piano*; a gradual increase of tone must then take place, and this increase must continue through 2 bars, and till the commencement of the 11th bar, where the real *forte* appears; then we must begin to diminish the tone gradually till the commencement of the 13th bar, where the piano again gives place to a *crescendo*, lasting through two bars; subsequent to this, the *sf* in the last bar but one, indicates a marked emphasis on the 1st and 3^d crotchets of the bar; after which follows the last bar, which is to be played with energy to the end of the piece.

§9. To indicate a marked degree of emphasis on single notes, Composers also employ the character $>$ or \wedge which may be placed either over or under the note.

Since the entire passage is to be played piano, the notes marked with $>$ or \wedge must receive a slight degree of emphasis, approaching nearly to *mf*, but not by any means to *sf*. If the passage were to be played loud the emphasis would naturally be much louder.

§10. The *crescendo* is also expressed by the gradually opening angle $<$, as is the *Diminuendo*, by the closing angle $>$ Ex:

§11. As the gentlest *Piannissimo* must still be distinct and intelligible; so on the other hand the *Fortissimo* itself must never degenerate into a mere violent *blow*, by which the note or even the instrument will be put out of tune and spoiled. A good player never strikes with so much force as to injure the *Piano*.

The *Forte* must be produced by a stronger degree of pressure, never by a *blow*, and it therefore never disturbs the tranquil position of the hands and arms.

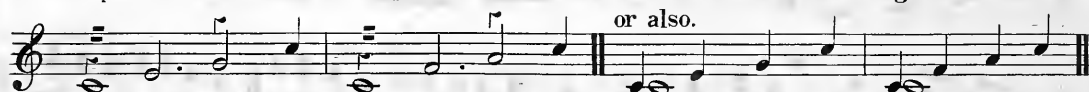
ON THE LEGATO AND STACCATO.

§12. When we hold down a key that we have just struck, it continues to sound while the vibration of the string lasts, and that through a certain time, unless we raise the finger from the key.

§13. If we strike a key and then instantly quit it, the tone is but short, and it is directly damped or extinguished.

§14. It is very important that the Pupil's attention should early be directed to the difference between a *prolonged*, a *connected*, and a *detached* touch; and he must perpetually be reminded as to the exact difference between these three kinds.

§15. The *prolonged* touch consists in this, that one or more keys are held on, while other notes are played to them. This species of touch is indicated in the following manner.

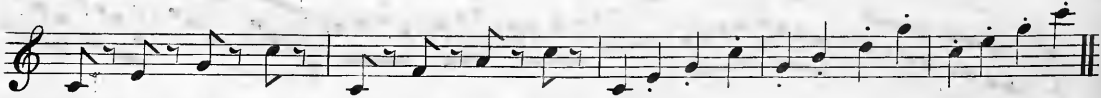


§16. The *connected* touch is that, where we hold down a key till the very instant in which the following one is struck.



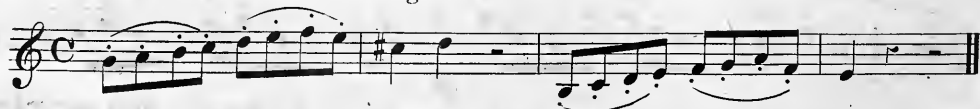
This kind of touch is exactly that which is indicated by the word *Legato* (*tied*); and it is also customary to employ the curve lines — or — which are drawn either over or under the notes to be thus played, to indicate this *Legato*: such marks are called *Slurs*.

§17. In the *detached* species of touch, each key is quitted by the finger *before* the following one is struck; and this is indicated either by *rests* placed between the notes, or by dashes —, or dots . . ., which latter may either be placed under or over the notes. Ex:



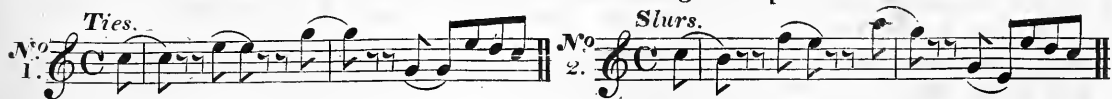
§18. This separation or detaching of the notes is indicated by the term *staccato*; it is effected by a gentle withdrawing of the fingers, and also by lifting up the hand somewhat higher than usual.

§19. Sometimes the slur appears in combination with the dots or dashes over the notes; and it then indicates what may be termed the *lingering staccato* touch, which is as it were, a medium between the *legato* and *staccato*.



Here the fingers must rest on the keys for one half the duration of the notes, and the hand must remain as tranquil as in the *legato*; so that the notes are shortened only by a gentle withdrawing of the tips of the fingers.

§20. As slurs often occur between two notes only, they must not be confounded with the characters called *Ties*, as may be seen from the following examples.



In N^o 1. the tied quaver must not be struck again, but only be held down according to its value; because both quavers belong to one and the same key.

But in N^o 2. all the quavers must be struck, because they indicate different keys, and the Slurs only denote that the one quaver must be connected to the other in the *legato* manner.

§21. In like manner the dots over or under the notes must not be confounded with those which stand by the side of the notes; because, as is well known, the latter only protract the duration of a note, while the former indicate the detaching or separating of them.

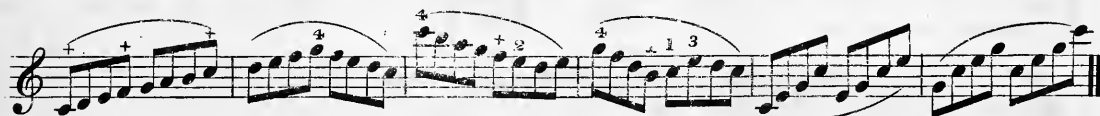
§22. When short slurs are given to groups of 2 or 3 notes, the 2^d or 3^d note is in this case played detached.



§23. This separation of the notes must be still more marked, when a dot stands over the 2^d or 3^d note. Ex:



§24. When, however, slurs are drawn over several notes, although the slurs are not continuous, but are broken into several lines, they are considered as forming but one, and no perceptible separation must take place. Ex:



Here the last note of each bar must not be played short or detached; but it must, on the contrary, be connected with the following one.

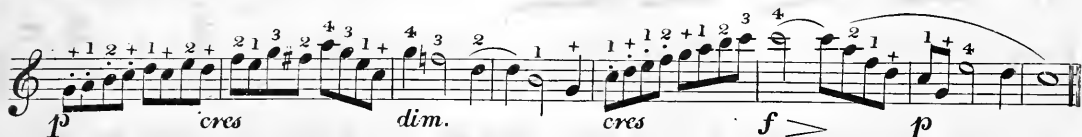
Should the Composer desire to make it detached, he must place a dot or dash over it.

§25. The Tie and Slur are often met with in combination. Ex:



Here the whole must be played *Legato*, and likewise every tie must be held according to its value.

§30. When nothing is placed over the notes, and they are not separated by rests; they are, in compliance with a general rule, always to be played in a smoothly connected manner; for the *Legato* style is the rule, and the *Staccato* the exception. If, however, in a passage consisting of notes all equal in length, several of the first are marked with dots, the *Staccato* lasts till the passage is changed, or till some other character appears. Ex:



Here, the first two bars must be played *Staccato* throughout; the two following *Legato*; the next bar staccato all through, and so on.

Usually, however, the dots are placed over all the notes, or the words *sempre staccato* (always detached), are added to the passage.

TERMS relating to the LEGATO and STACCATO modes of TOUCH.

LEGATO. Gliding one into another; smoothly connected.

LEGATISSIMO }
MOLTO LEGATO. } *Very connected; nearly approaching to the prolonged touch.*

TENUTO. (ten:) Held on, is sometimes placed over single notes, which in that case, must be struck with emphasis, and then be firmly held down.

STACCATO. Detached, separated.

MARCATO. }
BEN MARCATO. } *With peculiar emphasis; generally united with staccato, though also applicable to the Legato.*

LEGGIERMENTE. } *free, light, agile; is most properly employed in quick movements*
LEGGIERO. } *and in the somewhat staccato style or touch; though it may also be*
CON LEGGIEREZZA. } *applied to the Legato as well as to the Staccato.**

MARTELLATO. *Hammered.* The highest degree of *Staccato*; this term is employed but seldom, and but by a few authors; although it certainly deserves to be introduced into general use.

* *Remark.* As the sort of detached touch, indicated by, is not expressed by any Italian term in general use, we shall propose the word **SCIOLTO** for the purpose, as it has the double and equally applicable meanings of *untied or loosened*, and of *free, light, and supple*, (in french *delié* and *agile*), and therefore express this style with perfect correctness.

ON RETARDING and ACCÉLERATING the degree of MOVEMENT or TIME.

§31. Many passages will not produce their intended effect, unless they are played with a certain gradual slackening; holding back, or retarding of the Time: just as others require that the degree of movement shall be gradually accelerated, quickened, or hurried onwards.

§32. As this already belongs to *refined execution*, to which the third part of this method is particularly dedicated, we shall here only explain what is most essential, and that only as far as the Pupil can at present be supposed capable of comprehending it.

Here follows the list of the usual Italian terms applicable to this subject.

RITARDANDO. Always retarding or slackening in the degree of movement, so that each division of the bar gets something slower than that which immediately preceded it. *Ex:*



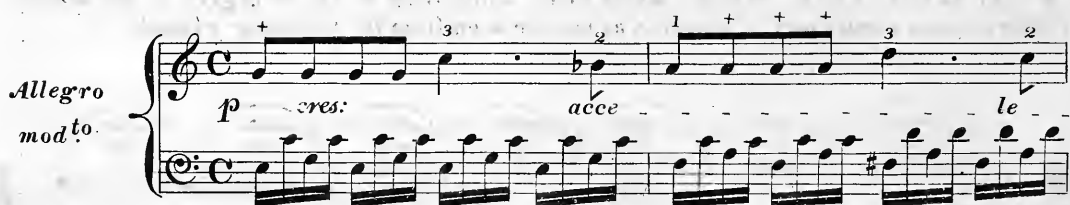
This retarding of the time must proceed by equal degrees, so that the last bar but one must be played with evident slowness (almost *Andante*), till in the last bar the real pause or *Fermata* follows.

RALLENTANDO } Becoming slower and slower. Much the same as *Ritardando*.
SLLENTANDO }

MORENDO. Dying away. Not only becoming gradually slower, but also gradually softer and fainter.

CALANDO. more and more composed, } Refer chiefly to the gradual decrease of power or tone; but
SMORZANDO. gradually becoming extinct, } also imply a holding back in the time or movement.

ACCELERANDO. always hurrying forwards } consequently getting quicker and quicker.
STRINGENDO. hastening more and more }



ANIMATO, CON ANIMA, } moving with spirit, life, and vivacity.
VIVO, VIVACE. }

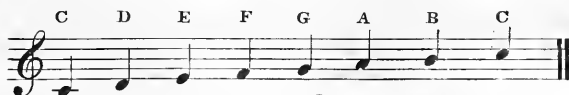
§33. As soon as the Pupil has become familiar with these subjects, he must strictly attend to and reduce to practice all the characters and words relating to execution, in whatever future pieces he may study; and he will find that going once more through the little exercises which he has already learned, will be extremely useful in this respect.

19th Lesson.

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ON THE 24 KEYS or SCALES.

§1. If, beginning from C, the white keys are struck in the following order.



The series of notes which result forms so agreeable a whole, that the ear is perfectly satisfied with it. This series of white notes would sound comparatively imperfect, if we were to commence from any other key than C; and if we add to it some foreign and unconnected notes, as C \sharp , G \sharp , B \flat , it would sound still more strange and discordant.

§2. Consequently the white keys alone, form a *key* or *mode* in which, without the help of the black keys, we may write entire musical pieces, as we have already seen in the first practical exercises in this work.

§3. All the 7 notes belonging to this key, are repeated in each octave; and they form when struck one after another, either in ascending or descending; what is termed a *Scale*; and since this scale sounds most perfect when we begin from C, this note is considered as the *root* or *key-note*, and the key is for this reason said to be that of C.

§4. The notes belonging to this scale and key, are called *degrees*, and therefore C, is the first degree, D the second, E the 3^d, F the 4th, G the 5th, A the 6th, and B the 7th; and in like manner through every octave.

§5. These degrees are not all equally wide apart; for from C to D, the distance amounts to a *whole tone*, (because the black key C \sharp lies between them); from D to E is a whole tone also; but from E to F, (that is from the 3^d to the 4th degree), the distance only amounts to a half tone or *Semitone*, because no black key is comprised between these two notes.

F to G, G to A, A to B are again whole tones; while from B, the 7th degree, to the adjacent C, there again occurs only a *semitone*, as may be seen from the following example.



§6. Consequently the scale of an octave consists of 5 whole tones and 2 semitones, and this is called the *Diatonic Scale*.

§7. We may nevertheless construct such a diatonic scale on any white or black key without exception, if beginning from it, we take one after another the other 7 notes in the same relative situations, as we did when commencing from C.

That is to say, when we look for, and place in succession, the 3 first degrees as *whole tones*, the 3^d to the 4th as a *semitone*, the 3 following degrees as *whole tones*, and, lastly, the 7th to the 8th again a *semitone*.

When for Example, E \flat is taken for the root or key-note, the scale will be as follows.



§8. As there are but twelve notes in music, there are naturally but 12 *keys*, and the like number of *Diatonic Scales*. And as the 7 notes of which musical notation essentially consists, can only be placed in the same order one after another, as in C; the marks of transposition, as the \sharp or \flat merely serve to produce the requisite distances between the degrees in each key.

Here follow all the 12 keys with their diatonic scales; these are called *Major keys*, to distinguish them from the *Minor keys*, which will presently follow.

(1) C major. (2) C \sharp major. (3) D major.

(4) E \flat major. (5) E major. (6) F major.

(7) F \sharp major. (8) G major. (9) A \flat major.

(10) A major. (11) B \flat major. (12) B major.

It must be remembered that C \sharp major and F \sharp major may be written with flat signatures, in which case they are respectively named D \flat major and G \flat major.

(2) D \flat major. (7) G \flat major.

§9. When a musical piece is written in any one of these 12 keys, the requisite \sharp s or \flat s are not always inserted before the notes which they concern, but they are placed at the very commencement of the piece, and afterwards repeated at the beginning of every stave, immediately after the clef.

§10. From the *number* of the \sharp or \flat thus indicated, the player directly knows in *what key* the whole piece is to be played; for the *Signature* applies throughout *all octaves* to those notes which require to be elevated or depressed, in order to satisfy all the rules here laid down.

§11. The prescribed \sharp or \flat always stand on the same lines or spaces as the notes to which they belong, as may be seen from what follows.

SIGNATURES of all the MAJOR KEYS.

C major. G maj: has 1 \sharp . D maj: 2 \sharp s. A maj: 3 \sharp s.

has nothing. \sharp applies to F. \sharp to F and C. \sharp to F, C, G.

E maj: 4 \sharp 's B maj: 5 \sharp 's F \sharp maj: 6 \sharp 's

\sharp to F, C, G, D. \sharp to F, C, G, D, A. \sharp to F, C, G, D, A, E.

G \flat maj: 6 \flat 's C \sharp maj: 7 \sharp 's D \flat maj: 5 \flat 's

\flat to B, E, A, D, G, C. \sharp to F, C, G, D, A, E, B. \flat to B, E, A, D, G.

A \flat maj: 4 \flat 's E \flat maj: 3 \flat 's B \flat maj: 2 \flat 's F maj: 1 \flat .

\flat to B, E, A, D. \flat to B, E, A. \flat to B, E. \flat to B.

§12. These signatures the Pupil must impress upon his memory, and attend to at the commencement of every piece, that he may always apply them to the proper notes, and that he may never be in doubt as to the key.

§13. As in the course of a piece marks of transposition often occur before other notes, which marks in this case are called *accidental*, because they do not belong to the original key; those which form the signature obtain by way of distinction the name of *essential*, and their influence can only be destroyed before individual notes in the course of each bar, by means of the \natural .

ON THE MINOR KEYS.

§14. The 12 keys before described are called *major*, or *greater*, because each note has also a *diatonic scale* which is called *minor* or *less*.

§15. Entire compositions are also written in these minor keys, and they differ from the major keys as follows:

§16. The *third* degree in the scale is taken a semitone *lower* in the minor scale, and it is therefore depressed by a \flat or a \natural .

By this means from the 2^d to the 3^d degree is only a semitone, and from the 3^d to the 4th is a whole tone. Ex:

1st 2^d 3^d 4th 5th 6th 7th 8th
or 1st degree.

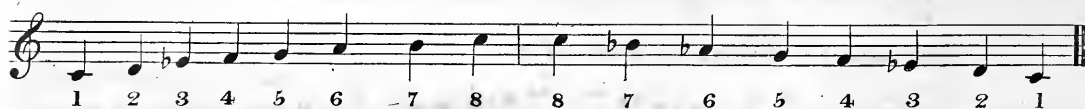
§17. The feeble and even pathetic character which the 3^d degree, thus diminished, gives to the whole piece, serves to distinguish compositions in minor keys, from those more lively and more brilliant ones which are written in major keys.

§18. The other degrees, as we see above, remain unaltered in the *ascending* minor scale.

But in *descending*, these minor scales experience an important alteration. For if we play the preceding scale in C minor backwards, as it stands there, it will sound hard, disagreeable, and unsatisfactory, and it will not possess the properties, that are so striking in those scales which are called *diatonic*.

§19. The experience of the ear, on which in truth all music depends, has taught us, that in *descending*, both the 7th and 6th degrees must be depressed a *semitone*, if these minor scales are to form a satisfactory key.

The complete scale in C minor is therefore as follows.



and in descending the semitones occur between the 6th and 5th and between the 3^d and 2^d degrees.

§20. The signature in these minor scales is determined by the number of #s or b's, which are necessary to form the *descending* scale; and these marks of transposition which are necessary in *ascending*, are on the contrary always added in the course of the piece to each note when requisite, merely as *accidentals*.

§21. Here follow the Scales in all the 12 minor keys with the necessary signatures.

1
C minor. has 3 b's, the same as Eb major.

2
C# minor. has 4 #s, like E major.

3
D minor. has 1 b, like F major.

4
D# minor. has 6 #s, like F# major.

The same key written by flats.

Eb minor. has 6 b's, like Gb major.

5
E minor. has 1 #, like G major.

6
F[#] minor. has 4 b's like A^b major.

7
F[#] minor. has 3 #s like A major.

8
G minor. has 2 b's like B^b major.

9
G[#] minor. has 5 #s like B major.

The same key written by means of b.

A^b minor. has 7 b's; consequently one for every note, like B major, if we were to write it as C^b major by means of flats.

10
A minor. has nothing for its signature, like C major.

11
B^b minor. has 5 b's, like D^b major.

12
B minor. has 2 #s, like D major.

§22. The Pupil will have remarked that 2 keys, one major and one minor, have the self same signature.

Thus, for example, C major and A minor have nothing; B^b major and G minor have 2 b's; A major and F[#] minor have each 3 #s and so on.

§23. This identity of signatures between two such keys forms a sort of harmonic affinity or relation, so that one may easily pass or modulate as it is termed from one to the other.

§24. Among the many different *chords* which are possible in music, there is one which indicates each key to the ear as positively, as the diatonic scale itself: It consists of the 1st 3^d 5th and 8th degrees of these scales, and it is called the *perfect common chord*, or *harmonic triad*, to distinguish it from many other less harmonious chords.

§25. These chords may be either major or minor, according as the 3^d degree is taken major or minor, that is greater or less. Ex:

C major. C minor.

§ 26. Here follow the 24 keys, expressed by these chords, and arranged according to their Affinities; and the Pupil must not only learn by heart these new *Modulation*-scales and play them through daily, but he must also be able to say how many \sharp 's or \flat 's each key has, and to what key, having the same signature, it is related.

have nothing. have 1 \flat . 2 \flat 's

C major. A minor. F maj. D min. B \flat maj. G min.

3 \flat 's 4 \flat 's 5 \flat 's or 7 \sharp 's

E \flat maj. C min. A \flat maj. F min. D \flat or maj. B \flat min.

6 \flat 's or 6 \sharp 's 5 \sharp 's or 7 \flat 's 4 \sharp 's

G \flat or maj. E \flat or min. B maj. G \sharp or min. E maj. C \sharp min.

3 \sharp 's 2 \sharp 's 1 \sharp

A maj. F \sharp min. D maj. B min. G \sharp maj. E min. C maj.

§ 27. In order to know in what mode a composition is written, for example, as to whether in D major or its relative minor key, the Pupil will generally find in the first bars all that is necessary to make the difference intelligible to the ear. But in unusual and doubtful cases, the beginner may discover the truth from the last and concluding note of the whole piece, for every composition must end in the prescribed key. Ex:

Allegro.

I.

Three systems of musical notation for piano. The first system is in Eb major. The second system, labeled 'II.', is in C minor. The third system is in Eb major. Each system consists of a treble and bass staff with various musical notations including notes, rests, and fingerings.

Here the Pupil will soon perceive which of the 2 compositions is written in Eb major, and which in C minor.

§28. Sometimes the key changes in the course of the piece, in this case the altered signature lasts till the original one re-appears.

§29. A piece often ends in major, although it began in the minor of the same key, and the reverse.

§30. We insert here a longer example, and one that must be well practised, in order to explain all the keys and their signatures, scales, and the usual chords.

Two systems of musical notation for piano. The first system is labeled 'C major.' and the second system is labeled 'A minor.' Each system consists of a treble and bass staff with various musical notations including notes, rests, and fingerings.

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F major.

[illegible]

B major.

The musical score is written for piano and guitar. The piano part is in 3/4 time, and the guitar solo is in 4/4 time. The key signature is one sharp (F#), and the time signature is common time (C). The score includes a piano introduction and a guitar solo.

G minor.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The piece is in G minor. The notation includes numerous beamed sixteenth and thirty-second notes, creating a fast, intricate melody. Fingerings are indicated by numbers 1-4 above or below notes. Accents (+) are placed over several notes. The piece concludes with a final cadence in the bass staff.

Ab major.



F minor.



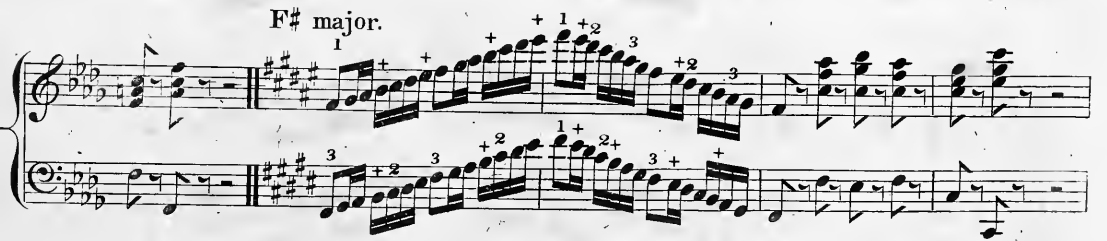
Db major.



Bb minor.



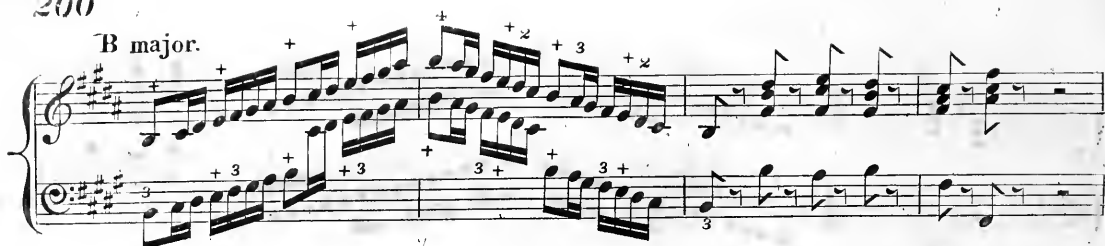
F# major.



D# minor.



B major.



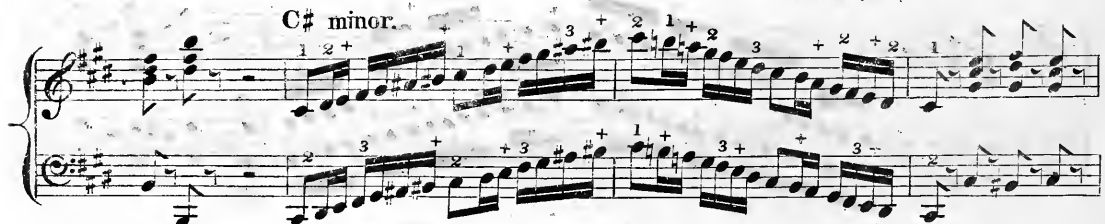
G# minor.



E major.



C# minor.



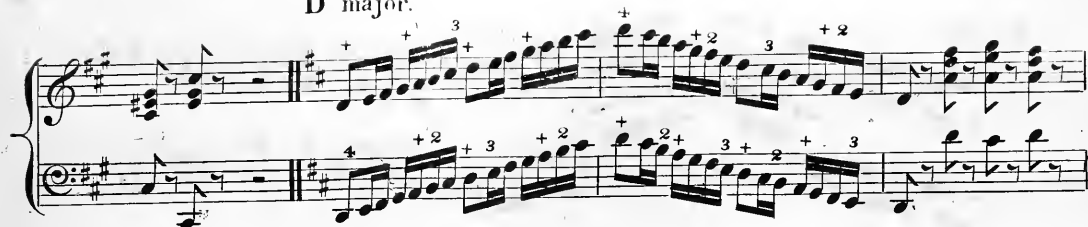
A major.



F# minor.



D major.



B minor. ♭



G major.



E minor.



§31. Many Pupils are so accustomed to play only in the easier keys, that they are startled at any composition which has 4 or 5 #s or b's for its signature.

This is a great fault. For good players must be equally conversant and ready with all the keys. In truth the difficulty lies chiefly in the imagination, and in the want of use; to the *fingers*, one key is as difficult as another, and it is only the *eye* which must try to accustom itself to the greater number of *♯*'s or *b*'s.

As we have already given a sufficient number of pieces in the easier keys, we shall now insert a few Exercises in those which are more difficult.

Allegro vivace.

EX.

82.

Musical score for piano, featuring six systems of music. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various dynamic markings and articulations.

System 1: Treble and Bass staves. Treble staff has a *gva* (glissando) marking over a series of sixteenth-note runs. Bass staff has a *f* (forte) marking.

System 2: Treble staff has a *p dol.* (piano, dolce) marking. Bass staff has a *f* (forte) marking.

System 3: Treble staff has a *loco* marking. Bass staff has a *ff* (fortissimo) marking.

System 4: Treble staff has a *gva* marking. Bass staff has a *ff* marking.

System 5: Treble staff has a *pp* (pianissimo) marking. Bass staff has a *pp* marking.

System 6: Treble staff has a *1st* and *2nd* marking. Bass staff has a *gva* marking.

The score concludes with a double bar line and repeat signs.

gva *cres* *loco* *f* *ff*

Allegro. *gva* *loco* *p*

EX: 83.

gva *loco*

gva *loco*

Allegretto.

EX.

84.

Musical score for piano, marked *Allegretto*. The piece is in 6/8 time and consists of 84 measures. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings.

Key markings and performance instructions include:

- p* (piano) at the beginning.
- stacc.* (staccato) marking.
- gva* (glissando) markings.
- loco* (loco) marking.
- tempo.* (tempo) marking.
- poco ritard.* (poco ritardando) marking.
- cres* (crescendo) marking.
- f* (forte) marking.

The score features numerous fingerings (e.g., 1, 2, 3, 4) and articulation marks (e.g., +, x) throughout. The piece concludes with a double bar line.

Allegro moderato.

EX.

85.

Musical score for piano, numbered 85, in 3/4 time, key of B-flat major. The score consists of five systems of two staves each. It includes various musical notations such as notes, rests, and fingerings. Performance markings include *p* (piano), *gva* (glissando), *loco* (loco), *cres.* (crescendo), and *sf* (sforzando). The piece concludes with a double bar line and repeat signs.

Allegro.

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EX:

86.

The musical score is for a piano piece, labeled 'EX: 86.' and 'Allegro.' It consists of six systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with 'f' (forte) and 'sf' (sforzando). Fingerings and articulations are indicated by numbers and '+' signs above the notes.

System 1: Treble staff has a series of sixteenth-note triplets and sixteenth notes. Bass staff has a simple accompaniment of eighth notes. Markings include 'f' and various fingerings.

System 2: Treble staff continues with complex rhythmic patterns. Bass staff has a simple accompaniment. Markings include 'f' and various fingerings.

System 3: Treble staff has a series of sixteenth-note triplets and sixteenth notes. Bass staff has a simple accompaniment. Markings include 'f' and various fingerings.

System 4: Treble staff continues with complex rhythmic patterns. Bass staff has a simple accompaniment. Markings include 'f' and various fingerings.

System 5: Treble staff has a series of sixteenth-note triplets and sixteenth notes. Bass staff has a simple accompaniment. Markings include 'sf' and various fingerings.

System 6: Treble staff continues with complex rhythmic patterns. Bass staff has a simple accompaniment. Markings include 'sf' and various fingerings.

All^o

EX:

87.

Musical score for exercise 87, *All^o* tempo, in G major, 2/4 time. The score consists of three systems of piano and right-hand parts. The piano part features a steady eighth-note accompaniment. The right hand contains various melodic lines with fingerings and articulations. The first system includes markings for *gva* (grace notes) and *lento* (slow). The second system continues the melodic development. The third system concludes with a repeat sign and a final cadence.

All^o vivace..

EX:

88.

Musical score for exercise 88, *All^o vivace..* tempo, in B-flat major, 3/8 time. The score consists of three systems of piano and right-hand parts. The piano part features a steady eighth-note accompaniment. The right hand contains various melodic lines with fingerings and articulations. The first system includes markings for *p* (piano) and *cres* (crescendo). The second system continues the melodic development. The third system concludes with a repeat sign and a final cadence, marked *p dol.* (piano, dolce).

gva

cres

f

p

Allegro.

EX.

89.

p

cres

f

gva

loco

cres

f

gva

loco

sf

ff

(*) The Pupil must carefully observe on what note the *gva* begins, as also the following *loco*.

gru

f

Andantino sostenuto.

EX. 92.

p legato.

Fine.

p

fz

pp rallen.

Da Capo

Moderato.

EX. 93.

p

1 cres

f

p

212

Non troppo All?

Ex:

94.

Non troppo All?

A musical score for a piece titled "Non troppo All?". The score is written for piano (p) and consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of chords and melodic lines. The treble staff has a series of chords, each marked with a "+" and a number (1, 3, 4) indicating fingerings. The bass staff has a series of chords, each marked with a "+" and a number (1, 2, 4) indicating fingerings. The music is written in a style that suggests a simple, accessible piece for a beginner or intermediate pianist.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is written in a clear, legible font.

Molto All?

Ex:

95.

All^o Mod^{to}

Ex:

96.

All.º Mod.º

f

sf

dim.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, providing a steady harmonic foundation. The piece includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The score concludes with a double bar line and repeat dots.

First system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The tempo/mood is marked *p* (piano). The notation includes various fingerings (e.g., 1 2 4 1 + 1 2 +, 4 3 2 1 +, 4 4, 4 3 2 1 3 2 1) and dynamic markings: *cres.* (crescendo) and *dim.* (diminuendo). The system concludes with a *f* (forte) marking.

Second system of musical notation, continuing the piece. It features a treble and bass staff in the same key signature. The tempo/mood is marked *p*. The notation includes various fingerings (e.g., 2 +, 3 2 1 +, 1 +, 1 4 3 2 +, 4 3 +, 2 +, 4 3 2) and dynamic markings: *cres.* and *f*.

Allegro.

Third system of musical notation, marked *EX: 97.* It features a treble and bass staff in a key signature of three sharps (F#, C#, G#). The tempo is marked *Allegro*. The notation includes various fingerings (e.g., 1 2 1 +, 1 3 4, 1 3 +, 1 2 3 +, 1 2 + 1) and dynamic markings: *p* and *cres.*

Fourth system of musical notation, continuing the piece. It features a treble and bass staff in the same key signature. The notation includes various fingerings (e.g., 1 + 2 1 + 3 2 1 +, 2 1 2 3 2 1 + 1 +, 4 +, 1 + 1 +, 1 3 4, 3 2 3 2, 3 2 1 +, 1) and dynamic markings: *p* and *cres.*

Fifth system of musical notation, continuing the piece. It features a treble and bass staff in the same key signature. The notation includes various fingerings (e.g., 4 3 2 1 +, 3 2 1 +, 1 1 +, 2 1 2, 1 + 2 1 2 + 1 +, 1 2 1 +) and dynamic markings: *cres.*

Sixth system of musical notation, continuing the piece. It features a treble and bass staff in the same key signature. The notation includes various fingerings (e.g., 1 2 1 +, 1 2 4, + 1 2 3 + 1 2 3, 2 1 + 3, 2 1 + 2, 1 3 2 1 +, 4 2 +, 1 3, 1) and dynamic markings: *f* (forte) and *cres.*

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Lento maestoso.

EX:

98.

The musical score is written for piano in E-flat major (three flats) and 2/4 time. It is a funeral march, characterized by its slow, majestic tempo. The score is divided into five systems, each with a treble and bass staff. The key signature remains consistent throughout. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *p* (piano) and *sf* (sforzando) also used. Articulations include slurs, accents, and breath marks. Fingerings are indicated by numbers 1-4. The piece ends with a *Fine.* marking.

To those young persons who are about to become Teachers, the following remarks on the manner of giving Instructions will not be found useless.

1. The Teacher must know by heart all the rules given in the Method or Instruction-book which he proposes to make use of; and that so perfectly, that he shall be able to propound and explain any one of them to the Pupil in a quiet, clear, and satisfactory manner.

2. He must be so far capable of playing, as to be competent to exemplify practically to the Pupil all the rules relating to the right position of the hands, arms, and fingers, to touch, fingering, time, and style; as he ought always to play to him before hand each little exercise and passage.

3. I have uniformly found that a firm, though friendly, warm, and patient manner of giving instruction was the most effective with all Pupils; and that I could always stimulate the most different tempers, from the most soft and pliable to the most lively, nay even wild and morose dispositions to attention and perseverance, because I endeavoured to present to them all that was necessary and useful in a clear and striking manner; taking care never to overload them, and to give to the driest subjects an attractive form. Good temper is as advantageous in Teaching as in life in general.

4. An important means in this respect is a fortunate choice as to the musical pieces to be studied. We shall gain nothing by torturing the young Pupil with Compositions which must appear to him as old fashioned, unintelligible, and tasteless, or as too difficult and troublesome; every Pupil makes much greater progress when he plays all his lessons *willingly* and with satisfaction. That whatever is fundamental and solid in playing may be very well combined with this mode of teaching, I am able to assert from long and extensive experience.

5. Pieces which are adapted from orchestral music, such as Overtures and operatic pieces, as also Waltzes &c. are seldom advantageous to the Pupil. At present however, most of the striking and pleasing melodies even of the most celebrated Composers are arranged in almost countless numbers, as real piano-forte pieces, in the form of Rondos, Variations, Pot pourris, &c: and that in way perfectly suited to the instrument, so that every Teacher has in this respect an inexhaustible choice, from which to select and unite the useful with the agreeable in giving his instructions.

6. From among these compositions let him always choose such as are adapted to the development of execution, and in which therefore the melody frequently alternates with easy passages, and runs. Very often, Pupils are fatigued for years with pieces of an opposite description, because their masters attempt too soon to teach them expression and a knowledge of harmony. But experience shows that this end, if tried too early, will seldom be attained, and that in the mean time, we neglect that which every Pupil possesses sufficient talent to acquire, and what alone will give him facility at every sort of Exercise.

7. Nothing is more important for the Teacher than to form and develop as soon as possible *the taste of his Pupil*. This cannot be accomplished in any way better than by a good choice of pieces. Good taste is always a proof of good sense and a clear understanding; and the Teacher must not allow himself to be led away by pedantic views, to rob his Pupils of their time, by laying before them dull and tasteless pieces, and, thus as too often happens, to give them a distaste for this fine art.

8. Useful as may be the practice of the numerous Exercises or Studies, now published; still the Teacher must not overload his Pupils with them. He must keep in mind, that each musical piece, even a Rondo, or an Air with Variations, &c. is an *Exercise in itself*; and often a much better one, than any professed Study; because it is a complete composition, in which melody is intermixed with passages; and because a Pupil will certainly practise such a Piece more willingly than any studies, which however good they may be in themselves, generally appear to youth dry and tedious. The best and most necessary Exercises will always be the scales and the other passages which are given at length in this part; for they are quite sufficient to develop the execution of the Pupil for the first year, and at the same time they are absolutely indispensable to the formation of any Piano-forte player.

9. When the Pupil has half-studied any piece, he may then begin a new one, always continuing to practise the preceding one, so that it may not be forgotten, but continually go better and better.

It is natural for a new piece to have much more attraction for the Pupil than one that he has played over many times, and that he should therefore study it with more attention and pleasure. But the Pupil must be by times accustomed to find the same attraction in the *more finished style of execution*, even though the piece may already appear old and too often played over. He must be made to understand, that is not of so much importance *what* any one plays, as *how* he plays it; and that a composition unimportant in itself will gain new charms by a correct, appropriate and finished style of execution, and thus do much more credit to the player.

10. Many Teachers lay it down as a rule to require the Pupil to practice a piece, till it goes off quite perfectly, and this sometimes to the neglect of all progress in other things; this frequently runs away with months.

Other Teachers, on the contrary, confine their Pupils to the mere reading, and care nothing about finishing off the execution of any single piece.

Pupils instructed on the first of these plans, may perhaps at last be able to play before others a piece thus laboriously acquired, and by that means gain some little applause; but besides that piece they know little or nothing.

Those, on the contrary, who are taught on the other plan, have indeed some little knowledge and a few practical notions in their heads; but they are not in a condition to play to any one a single line of music with effect.

Both *Extremes* are bad; for when the time of the Pupil is properly employed, we may, and indeed, must unite both.

11. Nothing so much spurs the Pupil on to the attentive and industrious practice of any piece, as the idea that he is to play it before others. Hence the Teacher must contrive that his Pupil shall, as often as may be, play some well-practised piece before his relatives, or friends, and when more advanced even in little parties.

By this means also we shall with certainty conquer that bashfulness and timidity which is so common among young people.

12. One of the greatest difficulties is that of accustoming the Pupil to keep the time correctly. An internal perception or sentiment of time is possessed by many; indeed it is more common than is generally believed. But on the Piano-forte, the keeping exact time is always opposed by the necessity of conquering the important mechanical difficulties of playing; and

because the Pupil is impeded by stumbling; or even occasionally coming to a stand still, by finding the keys, by the fingering, by want of sufficient execution, &c. &c; and therefore, in despite of his correct sentiment of time, he yet plays with hesitation, and often quite out of all measure; and at last, perhaps accustoms himself to this total want of keeping time, merely because some degree of mechanical facility was not gained sufficiently early.

Among the means of permanently fixing in the Pupil's mind this sentiment of time, we may recommend:

a. That the Teacher during the lesson should beat the time steadily and aloud with a pencil or a bit of stick; and by this means compel the Pupil to play the difficult as well as the easy passages in the same measure; the Teacher should also count aloud *as well as beat*. It will not be of any great advantage to oblige the Pupil himself to *count aloud*, or to beat time with his foot; yet he ought to count with the Teacher at least mentally.

b. The practice of pieces for Two performers suited to the Pupils progress. Here the Teacher himself must generally take the bass-part or Secondo, as it is termed: It is, however, advantageous for the Pupil to now and then practise the bass-part also. We must not, however, occupy too much of his time with Duets for two performers, because he would be likely to lose the habit of overlooking the whole key-board at a glance, and because after all Solo-playing is the chief object.

c. When it is possible to procure the Pupil an opportunity to play, accompanied by some other instrument, as for example a Violin, Flute, or Violoncello, the practice of such compositions will be of great service to him. The Pupil may also learn now and then to accompany easy vocal pieces.

d. The use of Maelzel's Metronome may also be recommended, though perhaps somewhat later; it will be spoken of in the 3^d part of this work.

13. It is very common to allow Pupils to play difficult passages slower than the rest of the piece. This is a great fault. When a somewhat difficult passage occurs, it must be considered apart, and practised by itself till it goes correctly and in the same Time as the entire piece; it must then be practised in connection with the rest. When passages occur, which are quite above the Pupil's powers, it will be best to lay the piece aside against some future time.

14. But in selecting pieces we must always advance by very gentle degrees from easy to the more difficult; and the Teacher should form in advance for each Pupil a little plan in this respect.

15. When we take a Pupil who has already been imperfectly taught, and who has therefore contracted many bad habits; as for Ex: a bad position of the hands and fingers, an incorrect mode of fingering, a total want of exactness in keeping time, a habit of striking wrong notes, thumping, &c: — we must first of all forbid his playing over any piece that he has studied before. We may then begin at once with the pieces, easy or difficult, which are to be found in this Part; explaining to him once more, all the elementary principles, and then give him *wholly new* and suitable pieces to be studied.

16. The method of Instruction in the present Treatise is mainly founded on the study of the SCALES. These scales are certainly to be met with in other *Elementary works* for the Piano; — but the applications and consequently the advantages of them will be found to be very different. Generally speaking, they merely serve for learning the notes, the marks of transposi-

tion, the keys, and the most essential rules of fingering; and the Pupil unwillingly occupies himself with them for a time, longs for amusing pieces, and forgets them as soon as possible.

But in the connected order in which they appear in the present work, they may and will fulfill the important purpose of developing and assisting the flexibility and adroitness of the fingers, and lead onwards even to the highest degree of execution.

They are of equally distinguished advantage, not merely to the Beginner, but to the more advanced Pupil, nay even to the formed and skilful Player; and there is no assignable degree of execution, in which the continued practice of them can be altogether dispensed with. How often have we not occasion to remark even of persons who perform in public, that they are not able to play the Scale of C major *perfectly*.

17. That most of the rules of fingering may be deduced from these Scales; as also that the mechanical means for assisting execution may be studied by their help, will be explained and demonstrated in the 2^d and 3^d Parts of this Method.

Hence, a part of these Scale-Exercises, at least 4 keys, should always be that which the Pupil must daily play over before any thing else; and *during* the *playing of them*, the Teacher will have full opportunity to repeat to him again and again, all the rules relating to fine playing; namely; equality of touch, accuracy in keeping time, especially in quick passages, flexibility of fingers, particularly as to the thumb; correctness, propriety of fingering, and so on: and this must be continued, till at last the Pupil will apply them all to every composition which he is called upon to study.

That the Author of this method has been so fortunate in the 30 years which he has devoted to giving instructions, as in a short time, to place in the right path, and in many cases to bring to a very considerable degree of perfection, so great a number of persons of the most different degrees of talent; and among them many, who had before been almost spoiled by bad modes of instruction, he has chiefly to ascribe to the constant employment of the means here given.

18. The choice of pieces is naturally left to the Teacher, who will take what he imagines best suited to his Pupils. As however the Author of this Method has already published a number of works for Pupils of this description, he may perhaps be allowed to add here a catalogue of them in progressive order, indicating the opera or numbers of the works.

END OF PART I.



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