



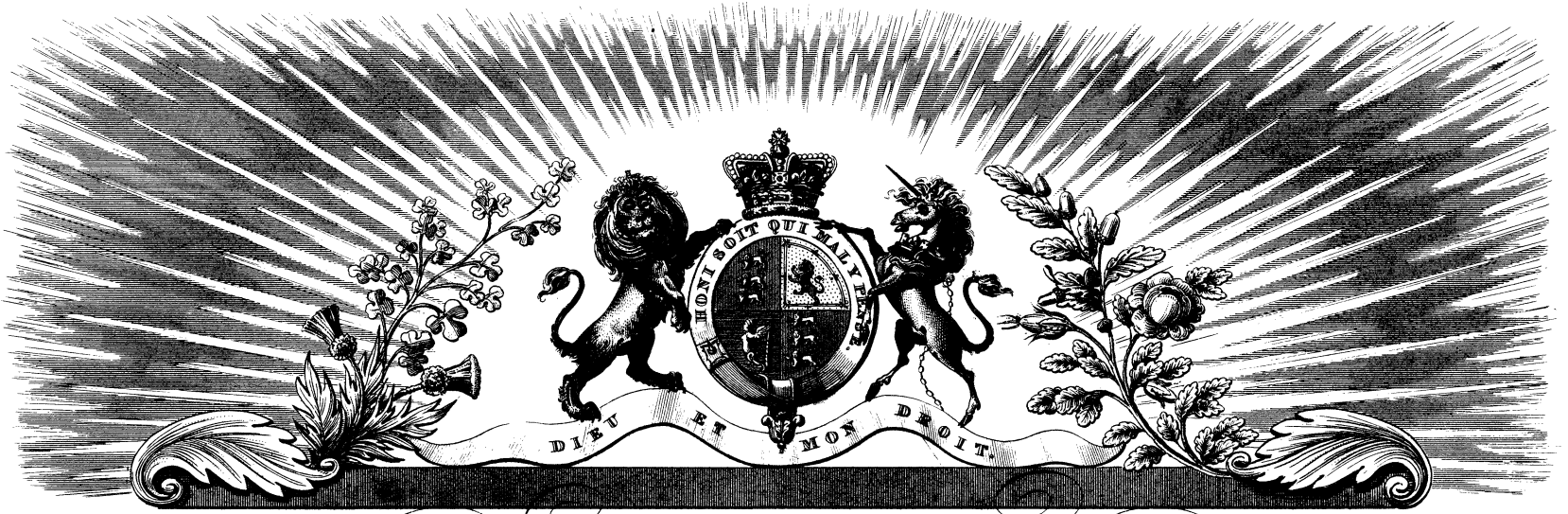


Carl Gerny

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COMPLETE
THEORETICAL AND PRACTICAL
Piano Forte School,
from

The First Rudiments of Playing,
TO THE
Highest and most Refined state of Cultivation;

with
The requisite numerous Examples,

NEWLY AND EXPRESSLY COMPOSED FOR THE OCCASION;
IN

3 VOLUMES.

Written and most humbly Dedicated by Gracious permission to
Her Majesty

Queen of Great Britain

by
CHARLES CZERNY.

Translated from the Original by J. A. HAMILTON, Author of the Musical Catechisms, Grammar, Dictionary, &c.

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MUSIC PUBLISHERS /by special Appointment/ to HER MOST GRACIOUS MAJESTY.

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Engraved by F. Bowker.

To the
Queen's Most Excellent Majesty.
Madam,

The gracious condescension with which Your Majesty, was pleased to accept the Dedication of my **Piano Forte School**, has awakened in me the most heart-felt desire, that this Work may prove not altogether unworthy the exalted and gracious protection which Your Majesty has been pleased to extend towards it.

In this School I have faithfully imparted the results of all the experience which I have gathered during my long career as a Teacher; and I have endeavoured, as far as was possible, to reduce every thing to the clearest fundamental principles, with a view to shorten and facilitate the **Study of Piano Forte Playing**, a study now so widely diffused and which contributes so essentially towards a refined education in every condition of Society.

Most happy shall I esteem myself, if I have not altogether failed in my purpose, and if Your Majesty, as the exalted and intelligent Patroness and Protectress of Music, as well as of all the other Fine Arts, will deign to bestow **Your Gracious** approbation on this humble contribution towards the advancement of the Art which I profess.

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.

Vienna, 1839.

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END OF VOL. I.

Fai simile.

Canon, ou Exercice Des Octaves.

Presto. M.M. d. = 66 de Charles Gerny

The musical score is written in 6/8 time and consists of two staves. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sempre f e marcato*, *ff*, and *lento*. The piece concludes with a *bis* marking and a final flourish.

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**.

§ 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.

§ 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

7
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.

1. 1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 + 2. 2 1 + 1 2 1 + 1 2 1 + 1 2 1 + 1

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

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

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

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.

1. + 1 + 1 + 1 2 1 + 1 2 1 + 1 2 1 + 1

2. 1 + 1 + 1 2 1 + 1 2 1 + 1 2 1 + 1

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

4. 3 2 1 + 3 4 4

5. + + + + 1 1 1 1 2 2 2 2 3 3 3 3

4 4 4 4 3 2 1 +

+ + + + 1 2 3 4

§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.

§ 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 ‡) having in the upper stave the form ; 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 ; 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** () 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 )

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.

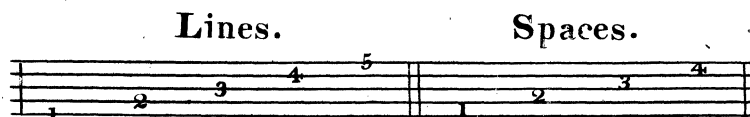
CONTINUATION OF THE 3^d LESSON.

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*.

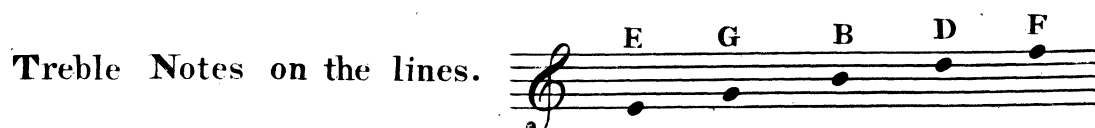
The 4 empty interstices, which occur between the lines, are called *Spaces*.



§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.



§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 *va*....., which signify that they must be played an *octave* higher than the notes really appear. This *va*..... 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.

Allegretto.

Ex: 3.

The musical score for 'Ex: 3' is presented in a multi-system format. It begins with a treble clef and a common time signature (C). The first system consists of a piano part (left hand) and a violin part (right hand). The piano part features a sequence of chords and single notes, while the violin part has a melodic line with numerous fingerings (1-4) and accents (+). The second system continues this pattern, with a repeat sign in the violin part. The third system introduces a 'loco' section in the violin part, marked with a '4' and a '3'. The fourth system features a 'gva' (grace) section in the violin part, indicated by a dashed line. The fifth system continues the 'loco' section. The sixth system features a 'gva' section in the violin part. The seventh system continues the 'loco' section. The eighth system features a 'gva' section in the violin part. The score concludes with a double bar line.

Allegro non troppo.

EX: 4.

Exercise 4 is a piece in common time (C) with a tempo of *Allegro non troppo*. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a double bar line and repeat dots.

Allegro.

EX: 5.

Exercise 5 is a piece in common time (C) with a tempo of *Allegro*. It consists of three systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation. The third system concludes the piece with a double bar line and repeat dots. Fingerings are indicated by numbers 1-4 above notes.

Allegretto.

Ex: 6.

The musical score consists of six systems, each with a piano part (left staff) and a violin part (right staff). The piano part is written in bass clef with a common time signature (C). The violin part is written in treble clef with a common time signature (C). Fingerings are indicated by numbers 1-4 above notes. Dynamics include *gva* (pizzicato) and *loco* (loco). The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The final system ends with a double bar line and repeat dots.

Allegro.

EX: 7.

Musical score for Exercise 7, *Allegro*. It consists of three systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with more complex rhythmic patterns. The third system concludes the exercise with a final cadence. Fingerings and accents are indicated throughout.

Allegro vivace.

EX: 8.

Musical score for Exercise 8, *Allegro vivace*. It consists of three systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with more complex rhythmic patterns. The third system concludes the exercise with a final cadence. Fingerings and accents are indicated throughout.

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.

Right hand.

Left hand.

6.

7.

8.

9.

10.

§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.

Allegretto.

Ex. 10.

Allegro moderato.

Ex. 11.

§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 staff in the bass clef ascend as high as A in the third octave.

Bass notes above the staff.

§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,

may also be written in the bass clef, as follows:

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 3 keys are seldom used.

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

The diagram illustrates the notation for the notes E, D, and C. On the left, a treble clef staff shows the notes E, D, and C. Below each note is the marking 'gva', indicating that the lower octave should be taken. On the right, a bass clef staff shows the notes E, D, and C, representing the lower octave.

§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.

Exercise 13 is an Allegro piece for piano. It consists of two systems of piano accompaniment. Each system has a treble and bass staff. The first system includes fingerings (4, 3, 2, 1, +, 1, 2, 3) and accents (+). The second system includes fingerings (4, 3, 2, 1, +, 4, 3, 2, 1, +, 1, 2, 3, 4) and accents (+).

Allegro.

Ex: 14.

Exercise 14 is an Allegro piece for piano. It consists of two systems of piano accompaniment. Each system has a treble and bass staff. The first system includes fingerings (3, 1, 1, 1, 3, 3, 3, 3, 3, 1, 3, 1, 4, 2, 4, 2, 3, 1, 1, 2, 4, 1, 1, 1, 1) and accents (+). The second system includes fingerings (4, 3, 2, 1, +, 4, 3, 2, 1, +, 4, 3, 2, 1, +, 4, 3, 2, 1, +, 4, 3, 2, 1, +) and accents (+).

25

First system of a musical score, consisting of a grand staff with two staves. The right hand contains a complex sequence of chords and arpeggios, while the left hand provides a rhythmic accompaniment. Fingering numbers (1-4) and plus signs (+) are placed above and below notes to indicate fingerings and accents.

Second system of the musical score. It begins with the tempo marking *gva* (ritardando) and ends with *loco* (ad libitum). The notation continues with intricate chordal textures and rhythmic patterns.

Molto All.^o

Ex: 15.

Third system of the musical score, marked 'Ex: 15.'. It features a grand staff with a 3/4 time signature. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment.

Fourth system of the musical score, continuing the piece with similar chordal and rhythmic elements.

Fifth system of the musical score, showing further development of the musical themes.

Sixth system of the musical score, featuring a variety of chord voicings and rhythmic patterns.

Seventh system of the musical score, concluding the piece with a final cadence.

26

Allegretto.

Ex:

16.

Musical score for exercise 16, *Allegretto*. The score is written for piano and consists of seven systems of two staves each (treble and bass clef). The music features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings (1-4) and accents (+) are indicated throughout. The piece concludes with a double bar line and repeat dots.

Allegro vivace.

Ex:

17.

Musical score for exercise 17, *Allegro vivace*. The score is written for piano and consists of one system of two staves (treble and bass clef). The music features rhythmic patterns with triplets and sixteenth notes. Fingerings (1-4) and accents (+) are indicated throughout.

Molto Allegro.

Ex: 18.

Ex:

19.

The musical score consists of six systems, each with a right-hand staff and a left-hand staff. The right-hand part is primarily chordal, with notes often marked with a '+' sign. The left-hand part features a rhythmic pattern of eighth notes, frequently marked with a '+' sign. Fingerings (1, 2, 3, 4) are indicated above or below notes. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

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 staff 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.

Ex. 

C C sharp. C C sharp. C C sharp.

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

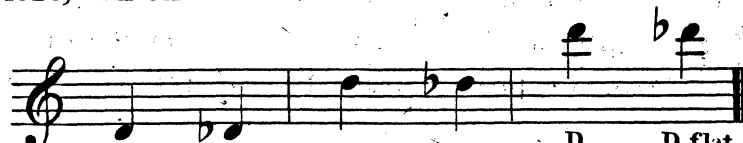
Ex. 

C C sharp. D D sharp. F F sharp. G G sharp. A A sharp.

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

Ex. 

D D flat. D D flat. D 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 ♭ each note receives the epithet of flat to its usual denomination, as may be seen in the following example.

Ex. 

D D flat. E E flat. G G flat. A A flat. B B flat.

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

Ex. 

C C-sharp. D D sharp. F F sharp. G G sharp. A A sharp.

C D flat D E flat F G flat G A flat A B flat

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

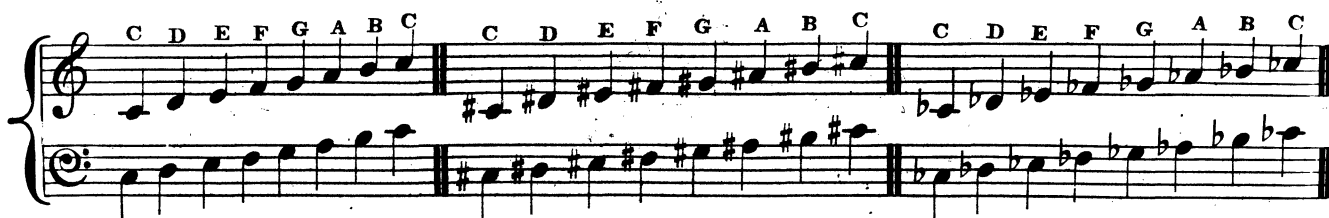
§ 9. As the \sharp raises each note without exception a semitone higher, it must likewise do so, when placed before E or B. Since, however, immediately next to these two white keys no black keys are to be found on the right, we must in these cases, strike F for E sharp, and C for B sharp.



§ 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 # or b is not to apply on the repetition of the note in the same bar, we must place before the repeated note the character ♮, 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.

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

Allegretto.

Ex:
21.

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

Allegro.

Ex:
22.

§ 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. \times D or C double sharp. D sharp. F sharp. \times G or F double sharp. G sharp. \times A or G double sharp. A sharp. \times 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. $\flat\flat$ A, or B double flat. A flat. E flat. $\flat\flat$ D, or E double flat. D flat. A flat. $\flat\flat$ G, or A 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 , to indicate that the double mark is resolved into the single one, the latter retaining its usual acceptance.

Ex.

G sharp. \times F, F sharp. A flat. B. B flat.

double sharp. double flat.

N.B. 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 \natural .

§ 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.

The example shows two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music consists of double notes and chords. Accidentals (sharps and flats) are placed over the notes, and some notes have an 'x' over them, possibly indicating a specific fingering or articulation. The notation illustrates how accidentals affect multiple notes in a chord or double note.

§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 \natural before it. for Ex:

The example shows two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The upper staff contains a sequence of eighth notes with various accidentals and naturals. The lower staff contains a sequence of chords, some with accidentals. The notation illustrates how a sharp or flat in one bar can be followed by a natural in the next bar to indicate that the influence of the sharp or flat has ended.

§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:

The example shows a single staff of music in treble clef, common time (C). It consists of a sequence of chords, each with a sharp or flat. The notation illustrates how the influence of the sharp or flat carries over into the next bar, where the note is repeated without an accidental.

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.

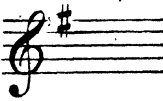
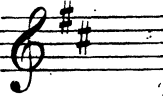





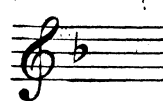
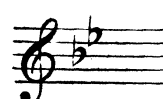
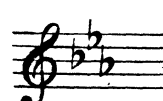
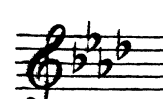
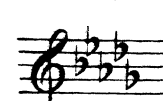
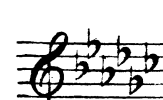
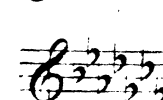
ON SIGNATURES.

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

- a. They are either placed before each note when necessary;
- b. Or, from the commencement of the piece, they are placed at the beginning of each staff, 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 \natural , are never placed at the signature; they only occur in the course of the piece, applied to individual notes.

§ 27. The \sharp 's or \flat '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 \flat 's.

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.

40 Allegro vivace.

Ex. 27.

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

Andante.

Ex. 28.

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

Three systems of piano exercises in G major, 6/8 time. Each system consists of a right-hand staff with chords and a left-hand staff with arpeggiated chords. Fingerings and accents are indicated throughout.

Ex. 29.

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

Ex. 29: A series of piano exercises in G major, 6/8 time. It includes a single staff exercise and three systems of two-staff exercises (right-hand chords and left-hand arpeggios).

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:

Right hand.
 Left hand.

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

Right hand.
 Left hand.

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.



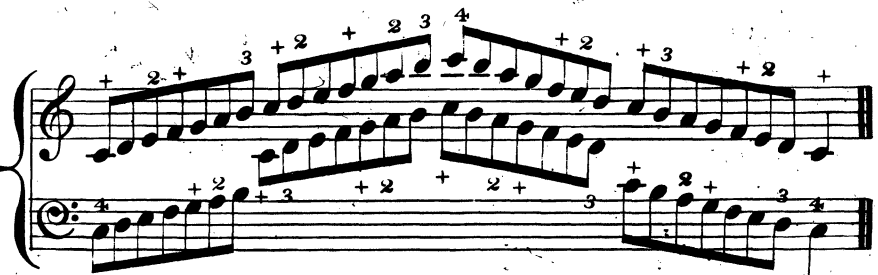
§ 17. The preceding passage, in which the hands proceed in contrary motion, does not occur by any means so often, as that in which both hands ascend or descend in octaves at the same time. In respect to this latter run, the following observations are important.

§ 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.

47

N° 1.

N° 2.

N° 3.

(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.

N^o V.

gva *loco*

N^o I. with both hands. *gva* *loco*

(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 II:

(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.

gva *loco*

N.º IV

(9)

gva

loco

The musical score consists of three systems, each with a treble and bass staff. 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 score includes various musical notations such as notes, rests, and fingerings.

(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.

Transition from C to F.

N^o I. F Major.

(10.) In these passages, which serve as a transition into the next key, *F major*; one hand must take the place of the other on the same 4 keys; and we must be careful that the thumb of the left hand, which is to move from one $B\flat$ to another, shall always perform this movement *across the superficies of the black keys*, as any drawing of the hand inwards towards the body would here be very prejudicial.

In like manner, the thumb of the right hand must always be carried across the superficies of the white keys, at about $\frac{1}{4}$ inch above them, in its movements from one C to another; so that the fingers of both hands, as they pass from octave to octave, shall always retain the same positions.

The two thumbs, which here strike directly one after the other, must be placed on their keys so smoothly, that we shall not hear any difference between the two hands. The same must be observed with respect to the two little fingers. The longer fingers must be kept bent, and all must strike with equal firmness, and without keeping down any one key, after the moment in which the next is struck. The diligent practice of this passage which is of very frequent occurrence, will be found extremely useful to the Pupil.

(11.) The diatonic Scale of *F major*, contains only one black key, the $B\flat$; and the thumb falls on F and C, just as in the key of C major.

The highest F is taken with the 3^d finger. All the rules apply here just as in C major.

N^o II.

(12.)

gva

loco

N^o III.

(13.)

gva

loco

(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.)

gva

loco

N^o V. with both hands.

(15.)

gva

loco

(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 sideway 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.)

N^o III.

(17.)

(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 .

N^o I. in B \flat .

(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.

(20.)

N^o III.

N^o I. with both hands.

(21.)

gva

loco

(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.

N^o I. in E^b.

N^o II. N^o III.

N^o I. with both hands.

(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, B^b, and E^b, 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 E^b, and 3^d on every A^b, and consequently the thumb always on G and D.

N^o I. with both hands.

N^o II.

N^o III.

(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 $A\flat$ into $D\flat$.

(33.)

N° I. in $D\flat$.

(34.)

gva *loco*

N° III.

(35.)

gva *loco*

gva

loco

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

(34.) $D\flat$ 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 $D\flat$, as it is very useful to the Pupil always to employ his fingers in the established order.

(35.) All as in $E\flat$ or $A\flat$. The chord passages in $E\flat$, $A\flat$, and $D\flat$, are exactly alike, because in them all the keys to be struck on the instrument are separated from each other by equal distances.

Musical score for exercise (36). It consists of two staves, Treble and Bass clef, in a key signature of three flats (B-flat major/C minor). The piece is marked with a repeat sign and includes fingering numbers (1, 2, 3) and plus signs (+) indicating finger placement. The tempo/mood is marked 'gva' (grave) and 'loco'. The exercise features a series of ascending and descending eighth-note patterns.

Musical score for exercise (37). It consists of two staves, Treble and Bass clef, in a key signature of three flats. The piece is marked with a repeat sign and includes fingering numbers and plus signs. The tempo/mood is marked 'gva' and 'loco'. The exercise features a series of ascending and descending eighth-note patterns.

Continuation of exercise (37). It consists of two staves, Treble and Bass clef, in a key signature of three flats. The piece is marked with a repeat sign and includes fingering numbers and plus signs. The tempo/mood is marked 'gva' and 'loco'. The exercise features a series of ascending and descending eighth-note patterns.

Continuation of exercise (37). It consists of two staves, Treble and Bass clef, in a key signature of three flats. The piece is marked with a repeat sign and includes fingering numbers and plus signs. The tempo/mood is marked 'gva' and 'loco'. The exercise features a series of ascending and descending eighth-note patterns.

Musical score for exercise (38). It consists of two staves, Treble and Bass clef, in a key signature of three flats. The piece is marked with a repeat sign and includes fingering numbers and plus signs. The tempo/mood is marked 'gva' and 'loco'. The exercise features a series of ascending and descending eighth-note patterns.

Continuation of exercise (38). It consists of two staves, Treble and Bass clef, in a key signature of three flats. The piece is marked with a repeat sign and includes fingering numbers and plus signs. The tempo/mood is marked 'gva' and 'loco'. The exercise features a series of ascending and descending eighth-note patterns.

Transition from D^b into G^b.

- (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 II. with both hands.

N^o III.

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.

66

Transition from G \flat to B \sharp .

Musical notation for the transition from G \flat to B \sharp . The piece is in 3/4 time and features a scale with various fingerings (1, 2, 3, 4) and a 'loco' section. The notation includes a treble and bass clef, a key signature of two sharps (D major), and a common time signature.

N $^{\circ}$ II. in B major.

Musical notation for N $^{\circ}$ II in B major. The piece is in 3/4 time and features a scale with various fingerings (1, 2, 3, 4) and a 'gva' section. The notation includes a treble and bass clef, a key signature of two sharps (D major), and a common time signature.

N $^{\circ}$ III.

Musical notation for N $^{\circ}$ III. The piece is in 3/4 time and features a scale with various fingerings (1, 2, 3, 4) and a 'loco' section. The notation includes a treble and bass clef, a key signature of two sharps (D major), and a common time signature.

N $^{\circ}$ III.

Musical notation for N $^{\circ}$ III. The piece is in 3/4 time and features a scale with various fingerings (1, 2, 3, 4) and a 'loco' section. The notation includes a treble and bass clef, a key signature of two sharps (D major), and a common time signature.

gva

Musical notation for N $^{\circ}$ III. The piece is in 3/4 time and features a scale with various fingerings (1, 2, 3, 4) and a 'gva' section. The notation includes a treble and bass clef, a key signature of two sharps (D major), and a common time signature.

loco

Musical notation for N $^{\circ}$ III. The piece is in 3/4 time and features a scale with various fingerings (1, 2, 3, 4) and a 'loco' section. The notation includes a treble and bass clef, a key signature of two sharps (D major), and a common time signature.

(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 $^{\text{d}}$ finger is never used here.

N^o. I. with both hands.

N^o. III.

Transition from B to E.

N^o. V. in E major.

(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.)

gva

loco

N^o III.

(47.)

gva

loco

gva

loco

gva

loco

N^o I. with both hands.

(48.)

gva

loco

gva

loco

(47.) As the chord contains only one black key, (the G#), 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# and the 2^d on C#, and consequently the thumb always on B and E.

N^o II.

N^o III.

N^o I.

with both hands.

(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 I. in D major.

(54.)

N^o III.

(55.)

N^o III.

(56.)

N^o I. with both hands.

The image shows three systems of piano exercises. Each system consists of a grand staff (treble and bass clefs).
 - System 1: Exercise (54), N° I, in D major. It features a continuous ascending and descending scale with fingerings (1-2-3, 2-1, 3-2-1) and a 'loco' section.
 - System 2: Exercise (55), N° III. It features a continuous ascending and descending scale with fingerings (1-2-3-4, 3-2-1, 4-3-2-1) and a 'gva' section.
 - System 3: Exercise (56), N° I, to be played with both hands. It features a continuous ascending and descending scale with fingerings (1-2-3, 2-1, 3-2-1) and a 'loco' section.

(54.) D major contains only 2 black keys, F[#] and C[#], 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 I. in G major.

- (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.

N^o II.

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

N^o III.

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

4 2 + 1

+ 1 + 2 1 + 1 + 1 2 +

Transition from G into C.

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

Conclusion.

gva *loco* + 1 2 + 2 + 1 3 4 9 1 + 4 3 1 + 4

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 A^b; *Wednesday*, from the transition into A^b, 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

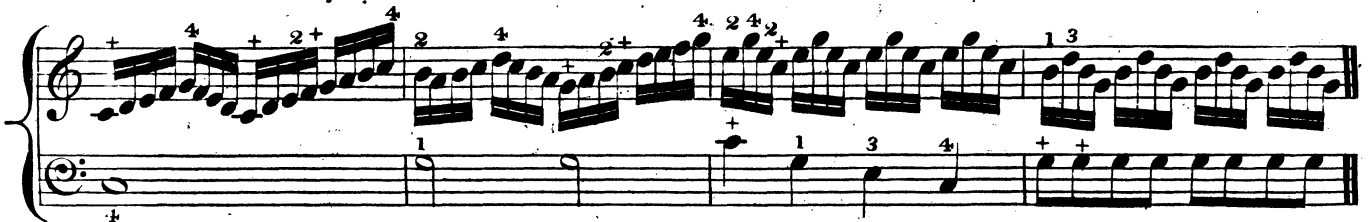
the duration of the crotchet.

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:



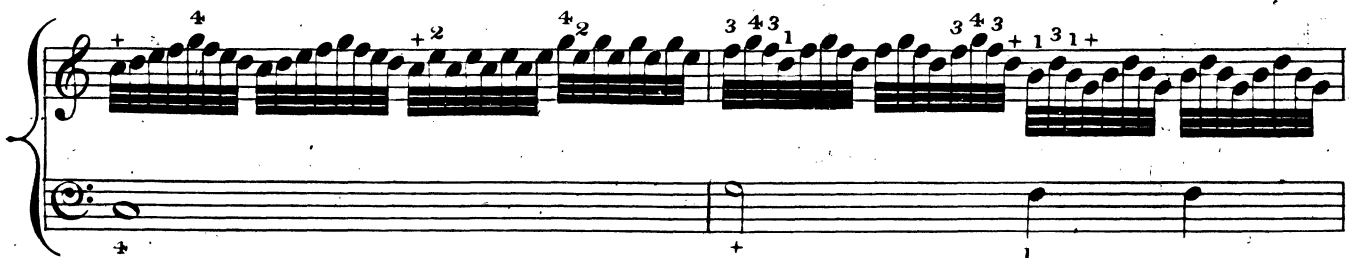
Notes with two tails  are called *Semiquavers*. They, as

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:



A musical exercise for piano, consisting of two staves. The upper staff is in treble clef and contains a series of rhythmic patterns with fingerings indicated by numbers 1-3 and plus signs. The lower staff is in bass clef and contains a corresponding bass line with fingerings 2 and 1. The exercise is divided into measures by vertical bar lines.

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.

A table illustrating the subdivisions of a Semibreve. It consists of seven horizontal staves, each representing a different note value. The labels on the left are: Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semi-quavers, 32 Demi-semiquavers, and 64 Semi-demisemi-quavers. Each staff shows a sequence of notes that fill the duration of the Semibreve, demonstrating how the number of notes doubles as the note value is halved.

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:

Tripletts of Quavers. Semiquavers of the usual sort. Tripletts of Semiquavers.

Tripletts of Quavers. Demisemiquavers as usual. SIXES or double tripletts of Demisemiquavers.

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

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

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

Usual notes. Tripletts of Crotchets. Usual Minims. Tripletts of Minims.

§ 14. When notes of the common sort, are written against *Tripletts*, 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 tripletts in an unequal and hobling 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 *Tripletts*.

on the Subdivision of Notes.

Allegro moderato.

EX. 31.

Allegro.

EX. 32.

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

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

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

gva

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

Allegretto vivace.

Ex. 33.

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

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

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

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

Ex. 34.

Allegretto.

gva 4 4 4 4 *loco* 4

gva

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

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

gva

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

gva

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

2 + 1 4 + 1 4 + 1 3

Allegro.

EX: 37.

The musical score for Example 37 is written in G major and common time. It consists of four systems of music, each with a treble and bass clef staff. The first system shows a treble staff with a whole note chord and a bass staff with a sixteenth-note pattern. The second system continues the sixteenth-note pattern in the bass staff and introduces a dotted quarter note in the treble staff. The third system features a more complex sixteenth-note pattern in the bass staff and a dotted quarter note in the treble staff. The fourth system concludes with a final chord in the bass staff and a dotted quarter note in the treble staff. Fingerings and accents are indicated throughout the score.

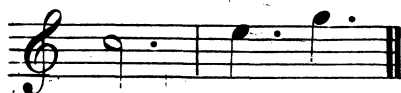
10th Lesson.

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.

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 first system consists of two staves. The upper staff (treble clef) contains a minim note with an accent (+), followed by a crotchet note with a first finger (1) and an accent (+). The lower staff (bass clef) contains a continuous eighth-note accompaniment with various fingerings (3, 1, 1, 4, 2, 3, 1, 3, 1) and accents (+).

The second system also consists of two staves. The upper staff (treble clef) contains a minim note with a third finger (3) and an accent (+), followed by a crotchet note with a second finger (2) and an accent (+). The lower staff (bass clef) contains a continuous eighth-note accompaniment with various fingerings (4, 1, 4, 2, 4, 1, 4, 2, 3, 1, 3, 1) and accents (+).

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.

The first system consists of two staves. The upper staff (treble clef) contains a minim note with an accent (+), followed by a crotchet note with a second finger (2) and an accent (+). The lower staff (bass clef) contains a continuous eighth-note accompaniment with various fingerings (4, 2, 4, 2, 4, 2, 4, 2) and accents (+).

The second system also consists of two staves. The upper staff (treble clef) contains a minim note with a second finger (2) and an accent (+), followed by a crotchet note with a second finger (2) and an accent (+). The lower staff (bass clef) contains a continuous eighth-note accompaniment with various fingerings (4, 2, 4, 2, 4, 2, 4, 2) and accents (+).

§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.

The system consists of two staves. The upper staff (treble clef) contains a minim note followed by a crotchet note. The lower staff (bass clef) contains a continuous eighth-note accompaniment.

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 is presented in two systems, each with a piano accompaniment and a violin part. The piano part is written in C major, 4/4 time, and features a steady eighth-note accompaniment. The violin part is written in C major, 4/4 time, and features a melody with dotted notes and various fingerings. The tempo is marked 'Allegro assai.' The score includes numerous musical notations such as slurs, accents, and fingerings (1-4) for both hands. The piano part includes a section with a 2/4 time signature. The violin part includes a section with a 3/4 time signature. The score is divided into measures by bar lines, and the piano part includes a section with a 2/4 time signature. The violin part includes a section with a 3/4 time signature. The score is divided into measures by bar lines, and the piano part includes a section with a 2/4 time signature. The violin part includes a section with a 3/4 time signature.

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 of the 10th LESSON.

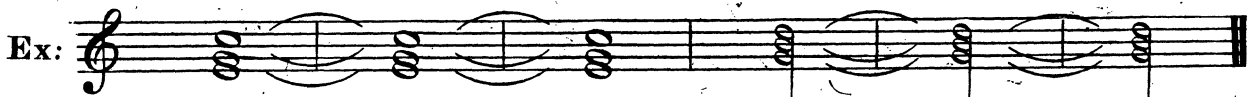
ON THE TIE OR BIND.

§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.

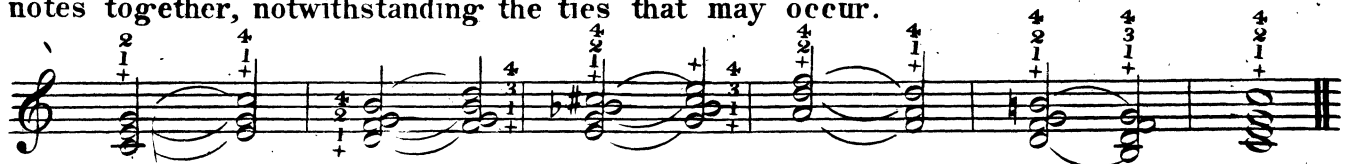
§12. Again when a curve line of this sort is drawn over two or more notes of different names, all of them are to be struck, and the curve line is no longer called a tie; we shall explain its name and signification in this case in a subsequent page.



§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.

EX. 41.

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.	Semiquaver rest.	Demisemiquaver rest.	Semi-demisemiquaver rest.
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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 equal to equal to is equal to equal to equal to

3 Crotchets. 3 Quavers. 3 Semiquavers. 7 Quavers. 7 Semiquavers. 7 Demisemiquavers.

§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 staff, 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 staff 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

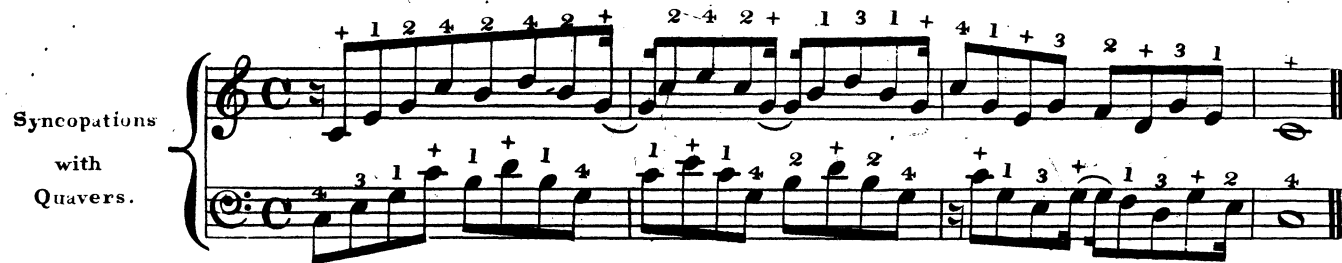
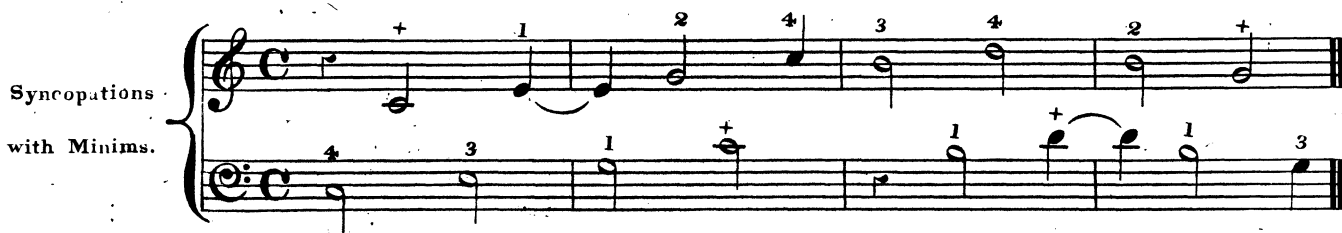
has been invented for the purpose; and thus the preceding example may be written in the following manner.

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.



We have already given an example of Syncopated crotchets.

ON PASSAGES IN SEVERAL PARTS.


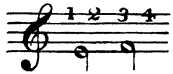
§9. If we play the following passage with both hands;



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:

Left Hand.

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:

Right hand.

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 musical score is written for piano and consists of five systems, each with a treble and bass staff. The tempo is marked *Allegro moderato*. The music is in common time (C). The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Vertical lines of dots connect corresponding notes in both hands, indicating they should be struck together. The score includes various musical notations such as slurs, accents, and repeat signs.

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.

§ 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:

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.

Allegro marziale.

EX:
42.

The musical score consists of eight systems of two staves each. The first system is marked *ff* and includes a treble clef with a sharp sign. The second system is marked *p*. The third system is marked *ff*. The fourth system is marked *fz*. The fifth system is marked *p dol.* and includes a bass clef with a flat sign. The sixth system is in a key with one flat. The seventh system is in a key with two flats. The eighth system is in a key with two flats and ends with a double bar line. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The word 'Fine' appears at the end of the fourth system.

Allegro.

EX. 43.

Allegretto.

EX. 44.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music is highly technical, featuring rapid sixteenth-note passages. Fingerings are indicated by numbers 1-4, and accents are marked with '+' signs. The system concludes with a double bar line and repeat dots.

Allegro.

EX. 45.

Example 45 begins with a piano (pp) dynamic marking. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature remains D major. The system ends with a double bar line and repeat dots.

The second system of Example 45 continues the rhythmic exercise. It includes various fingerings and accents. The system concludes with a double bar line and repeat dots.

The third system of Example 45 continues the rhythmic exercise. It includes various fingerings and accents. The system concludes with a double bar line and repeat dots.

The fourth system of Example 45 continues the rhythmic exercise. It includes various fingerings and accents. The system concludes with a double bar line and repeat dots.

Allegretto moderato

EX.
46.

Allegro moderato.

EX.
47.

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 staff; 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.

C or C a whole bar, or $\frac{4}{4}$ time.	$\frac{2}{4}$ Two crotchet-time.
--	-------------------------------------

B. Triple Times.

$\frac{3}{4}$ Three crotchet time.	$\frac{3}{8}$ Three quaver time.
---------------------------------------	-------------------------------------

C. Compound Times.

$\frac{6}{8}$ 6 quaver time.	$\frac{9}{8}$ 9 quaver time.	$\frac{12}{8}$ 12 quaver time.
---------------------------------	---------------------------------	-----------------------------------

§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:

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 crotchets time.

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

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

These are:

- A. $\frac{3}{2}$ 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.

First system of musical notation for Example 49. It consists of a treble staff and a bass staff. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents (+). The bass staff contains a similar sequence of notes and chords, also with fingerings and accents. The key signature has one flat (B-flat) and the time signature is 3/4.

Second system of musical notation for Example 49. It continues the sequence from the first system, with treble and bass staves showing complex chordal textures and fingerings. The key signature remains one flat and the time signature is 3/4.

Third system of musical notation for Example 49. This system concludes the piece with final chords and notes, including a double bar line at the end. The key signature is one flat and the time signature is 3/4.

Allegro.

EX: 50.

First system of musical notation for Example 50. It features a treble staff and a bass staff. The treble staff has a more active melodic line with many sixteenth notes and fingerings. The bass staff provides a steady accompaniment. The key signature has two sharps (F# and C#) and the time signature is 6/4.

Second system of musical notation for Example 50. It continues the piece with similar rhythmic patterns and fingerings in both staves. The key signature is two sharps and the time signature is 6/4.

Musical notation for the first system, featuring a treble and bass clef with various chords and fingerings. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-4 and '+' signs.

Musical notation for the second system, continuing the piece with complex chordal textures. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-4 and '+' signs.

Allegro.

EX. 51.

Musical notation for the third system, labeled "EX. 51.". It features a treble and bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). Dynamics include *p* and *cres.*. Fingerings are indicated by numbers 1-4 and '+' signs.

Musical notation for the fourth system, including dynamics *f* and *dim.*. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef has a key signature of two flats (Bb, Eb) and a common time signature (C). Fingerings are indicated by numbers 1-4 and '+' signs.

Musical notation for the fifth system, including dynamics *p*. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef has a key signature of two flats (Bb, Eb) and a common time signature (C). Fingerings are indicated by numbers 1-4 and '+' signs.

Musical notation for the sixth system, concluding the piece. The treble clef has a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef has a key signature of two flats (Bb, Eb) and a common time signature (C). Fingerings are indicated by numbers 1-4 and '+' signs.

Molto Allegro.

EX:
52.

First system of musical notation for Example 52. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various fingerings (4, 3, 2, 4) and accents (+). The bass staff contains a rhythmic accompaniment with chords and single notes.

Second system of musical notation for Example 52. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The treble staff includes fingerings (1, 2, 3, 2, 1, 1, 3, 2, 1) and a dynamic marking of *sf*. The bass staff includes fingerings (4, 1, 2, 4, 2, 4) and a dynamic marking of *sf*.

Third system of musical notation for Example 52. It consists of a treble clef staff and a bass clef staff. The treble staff has fingerings (4, 3, 2, 1, 3, 2, 1, 2) and accents (+). The bass staff has fingerings (3, 1, 4, 2, 4, 2, 4, 1, 2, 1) and accents (+).

Fourth system of musical notation for Example 52. It consists of a treble clef staff and a bass clef staff. The treble staff has fingerings (4, 2, 2, 4, 2) and accents (+). The bass staff has fingerings (4, 2, 4, 1, 4, 1, 3, 1, 3) and accents (+).

Allegretto.

EX:
53.

First system of musical notation for Example 53. It consists of a treble clef staff and a bass clef staff. The treble staff is in 3/4 time and contains a melodic line with fingerings (2, 2, 1, 3, 2, 1, 2, 2, 1, 3, 2, 1). The bass staff is in 3/4 time and contains a rhythmic accompaniment with fingerings (3, 4, 3, 4, 3).

Second system of musical notation for Example 53. It consists of a treble clef staff and a bass clef staff. The treble staff has fingerings (4, 3, 2, 1, 2, 1, 1, 1, 2, 1, 2, 3, 3, 2, 1, 4, 2, 1) and accents (+). The bass staff has fingerings (4, 2, 4, 2) and accents (+).

Third system of musical notation for Example 53. It consists of a treble clef staff and a bass clef staff. The treble staff has fingerings (1, 2, 3, 2, 1, 4, 3, 4, 2, 3, 1, 2) and accents (+). The bass staff has fingerings (4, 1, 1, 3) and accents (+).

Allegretto.

EX.

55.

Allegro.

EX.

56.

Andante.

EX. 57.

Musical score for Exercise 57, Andante tempo. It consists of three systems of piano accompaniment. The first system has a treble and bass clef with a 9/8 time signature. The second system continues the piece. The third system concludes with repeat signs. Fingerings and accents are indicated throughout.

Allegro.

EX. 58.

Musical score for Exercise 58, Allegro tempo. It consists of three systems of piano accompaniment. The first system has a treble and bass clef with a 12/8 time signature. The second system features dense chordal textures. The third system continues with complex rhythmic patterns. Fingerings and accents are indicated throughout.

Allegretto.

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EX.

59.

Musical score for Exercise 59, featuring two systems of piano accompaniment. Each system consists of a treble staff and a bass staff. The music is in 2/8 time and includes various rhythmic patterns and fingerings. The first system shows a sequence of eighth notes with fingerings like 2, 3, 2, 1 and 1, 3, 2, 1. The second system continues with similar patterns, including some chords and rests.

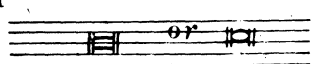
Ancient species of Time containing 2 Semibreves or 4 Minims.

EX.

60.

Musical score for Exercise 60, featuring two systems of piano accompaniment. The first system is in 4/2 time and the second system is in 4/4 time. The music includes various rhythmic patterns and fingerings. The first system shows a sequence of notes with fingerings like 1, 4, 3, 2, 3, 2, 1, 3, 2, 3, 1, 2, 3, 4, 2, 4. The second system continues with similar patterns, including some chords and rests.

This species of Time, used in a former age, consists as we percieve 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.

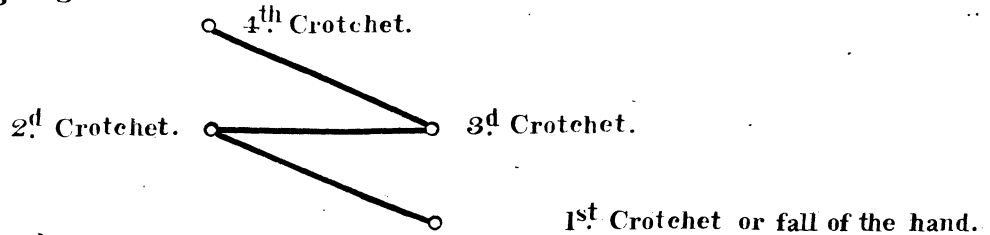
§4. The parts of the bars, (as crotchets in $\frac{4}{4}$ time) are divided into *accented* or strong, and *unaccented* or weak times, and for the following reasons.

§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.*

Allegretto.

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.*

Allegretto.

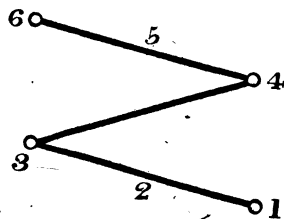
§9. This mode of marking time is observed in all *common times*, as $\frac{4}{4}$, $\frac{12}{8}$, $\frac{2}{4}$, **C**; except that in $\frac{2}{4}$ and in *Allabreve*-time, the hand after its *falling* only makes one upward movement, because each bar contains only one unaccented time.

§10. In triple times, as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, $\frac{3}{2}$, 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^o*

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:

Allegro.

§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:

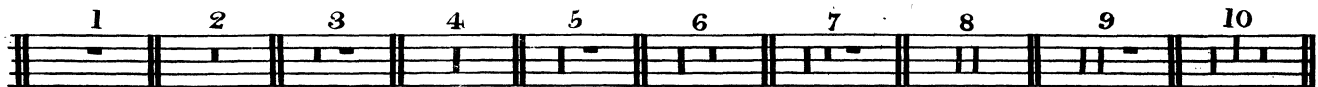
I. or II.

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.



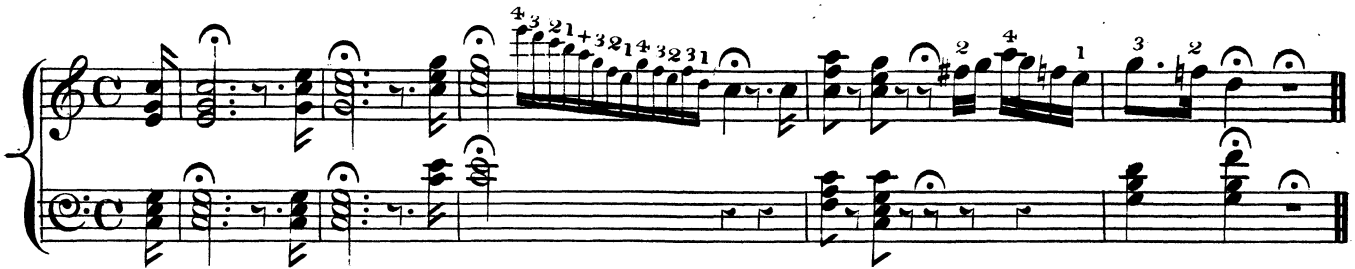
In this case we must count in idea as many *whole* bars of the species of time, in which the piece is written, as the characters and the numbers placed over them indicate, and recommence playing in strict time with the notes which follow.

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

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

4.^{ly} The Pupil must play them without either counting or beating time.

5.^{ly} 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, ♩ = 80, 84, 88, 92, 100, and so on, from number to number, to ♩ = 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

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

And in the same manner with all the Exercises in the IIth Lesson.

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:

Adagio.

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.

ALLEGRO MODERATO.

Scholar.

Master.

The first system of the musical score is divided into two parts: 'Scholar.' and 'Master.'. The 'Scholar.' part consists of two staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The music features a melody of quarter notes and rests, with a dynamic marking of *p* (piano). The 'Master.' part consists of two staves in bass clef, also in the same key and time signature. It features a bass line of quarter notes and rests, with a dynamic marking of *p*. The system concludes with a double bar line and repeat dots.

The second system of the musical score continues the 'Scholar.' and 'Master.' parts. The 'Scholar.' part (two treble staves) features a more active melody with eighth notes and quarter notes. The 'Master.' part (two bass staves) continues with a steady bass line of quarter notes. The system concludes with a double bar line and repeat dots.

The third system of the musical score continues the 'Scholar.' and 'Master.' parts. The 'Scholar.' part (two treble staves) features a melody with eighth notes and quarter notes. The 'Master.' part (two bass staves) continues with a steady bass line of quarter notes. The system concludes with a double bar line and repeat dots.

This musical score is written for piano and consists of eight systems of staves. Each system contains three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass) for the lower register. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. The score concludes with a double bar line and repeat dots. A dynamic marking of *f* (forte) is present in the seventh system.

First system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A double bar line is present at the end of the system.

Second system of musical notation, consisting of four staves. Similar to the first system, it features a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staves. A double bar line is present at the end of the system.

Third system of musical notation, consisting of four staves. This system includes a double bar line with repeat dots, indicating a repeated section of music. The melodic and accompaniment parts continue with similar complexity.

Fourth system of musical notation, consisting of four staves. This system concludes the page with a final melodic flourish in the upper staves and a rhythmic accompaniment in the lower staves. A double bar line is present at the end of the system.

p

p

p

This musical score is for a piano piece, organized into three systems. Each system contains four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The first system features a melodic line in the right hand with slurs and a steady accompaniment in the left hand. The second system continues this texture, with some accents in the right hand. The third system begins with a dynamic marking of *f* (forte) in the right hand, followed by a section marked *p* (piano) with a complex, rapid right-hand texture. The score concludes with a final cadence in both hands.

The musical score is arranged in six systems, each consisting of three staves (treble, alto, and bass clefs). The key signature is one sharp (F#). The tempo is marked *ANDANTE* and the performance instruction is "(as slow again.)".

- System 1:** Starts with a piano (*p*) dynamic. The right hand features sixteenth-note runs with slurs and a '6' fingering. The left hand provides a steady accompaniment.
- System 2:** Continues the sixteenth-note runs in the right hand, maintaining the piano (*p*) dynamic.
- System 3:** The right hand continues with sixteenth-note runs, now including a crescendo (*cres.*) marking. The left hand accompaniment remains consistent.
- System 4:** The right hand continues with sixteenth-note runs, marked with a forte (*f*) dynamic. The left hand accompaniment is also marked *f*.
- System 5:** The right hand features triplet markings ('3') over the sixteenth-note runs. The left hand accompaniment continues with a steady rhythm.
- System 6:** The final system, concluding the piece with a repeat sign at the end of the right hand staff.

This musical score is for a piano piece, consisting of four systems of staves. Each system contains a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a piano (*p*) dynamic. The second system features a crescendo leading to a fortissimo (*V*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a double bar line at the end of the fourth system.




A musical score for piano, consisting of four systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with one sharp (F#) and a common time signature (C). The first system begins with a forte (*f*) dynamic marking. The score features complex textures with dense sixteenth-note passages in the upper registers and sustained chords in the lower registers. The piece concludes with a double bar line and repeat dots.

This musical score is written for piano and consists of eight systems of staves. Each system includes a grand staff (treble and bass clefs) and a single treble clef staff. The music is in a key with one sharp (F#) and a 2/4 time signature. The first system begins with a forte (*f*) dynamic marking. The score features a variety of textures, including dense chordal passages, arpeggiated figures, and melodic lines. The notation includes slurs, ties, and dynamic markings such as *f*. The piece concludes with a double bar line at the end of the eighth 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 , 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, , we must repeat that part only which has already been once played; if they are placed on the right side as , 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.

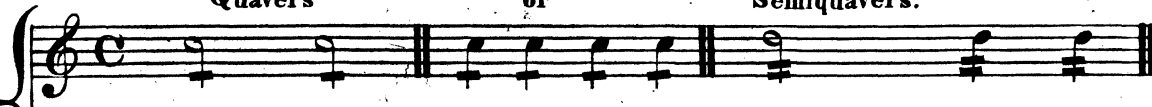
§4. To save space and useless writing, various marks of abbreviation have been invented, which the pupil must now be taught to know.


§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.


Quavers or Semiquavers.

Abbreviations. 


As played. 

Triplets. Dotted Minim. Semibreve in quavers. 6 6


in Quavers.



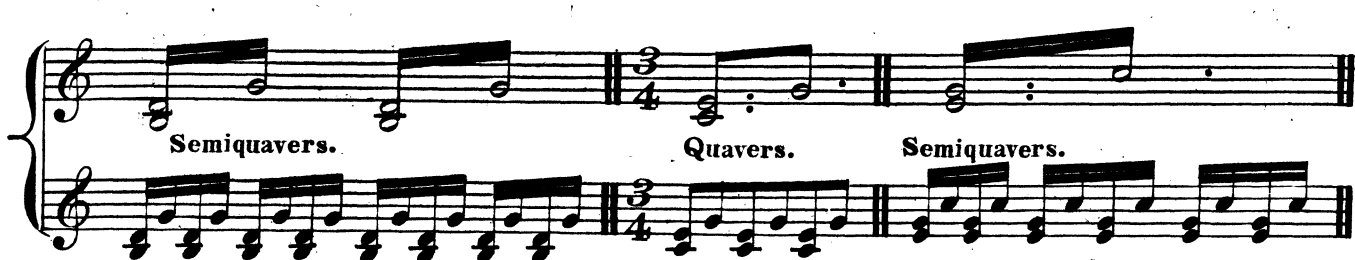
§7. Minims connected in groups, are to be played as follows.

Abbreviations. 

Quavers. Triplet.

As played. 


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:

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.

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.

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:

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^{to}

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

Moderato.

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

Moderato.

§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:

Allegro.

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:

Allegro non troppo.

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:

Allegro.

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 six systems, each with a right-hand staff and a left-hand staff. The right-hand staves contain rapid runs of notes, often with slurs and fingerings indicated above them. The left-hand staves contain accompaniment. The systems are labeled with bar numbers: 7, 20, 11, 5, 28, 13, 14, 4, 3, 16, 10, 3, 1, 2, 3, 4. The tempo is marked 'Andante.' at the beginning of the first system and again in the middle of the fourth system. The key signature is one sharp (F#) throughout.

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.

Musical notation for 'Crossing of the left hand over the right.' The piece is in 3/4 time with a key signature of one sharp (F#). The left hand (L.H.) is written on a treble clef staff, and the right hand (R.H.) is written on a bass clef staff. The L.H. part consists of a sequence of chords and single notes, with fingerings 4, 3, 1, 2, 4, 1 indicated. The R.H. part consists of a sequence of single notes, with fingerings 1, 3, 4, 4, 1 indicated. The L.H. part is positioned higher on the staff than the R.H. part, illustrating the crossing.

Right hand crossed over the left.

Musical notation for 'Right hand crossed over the left.' The piece is in common time (C) with a key signature of one sharp (F#). The right hand (R.H.) is written on a treble clef staff, and the left hand (L.H.) is written on a bass clef staff. The R.H. part consists of a sequence of chords and single notes, with fingerings 4, 2, 3, 3, 2, 3, 3, 2, 3, 1 indicated. The L.H. part consists of a sequence of chords and single notes, with fingerings 1, 1, 1, 4, 1 indicated. The R.H. part is positioned higher on the staff than the L.H. part, illustrating the crossing.

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 staff. Ex:

Musical notation for 'It is not uncommon in such cases to write each hand in its own staff.' The piece is in common time (C) with a key signature of one flat (Bb). It is presented in two versions, I and II. Version I shows the right hand (R.H.) on a treble clef staff and the left hand (L.H.) on a bass clef staff. The R.H. part consists of a sequence of chords and single notes, with fingerings +1 3, +2 4, +2 4, +1 4 indicated. The L.H. part consists of a sequence of chords and single notes, with fingerings 4, 4, 2, 1, 3, 1, 3, 1, 2, 4, 1, 4 indicated. Version II shows the R.H. on a treble clef staff and the L.H. on a bass clef staff. The R.H. part consists of a sequence of chords and single notes, with fingerings 3, 1, 4, 2, 1, 1, 3, 2, 1, 1 indicated. The L.H. part consists of a sequence of chords and single notes, with fingerings +3, +1, +4, +2, +2, 3, 4 indicated.

§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.

Ex.

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.

Allegro.

EX.

61.

The musical score for Exercise 61 is written for piano and treble clef. It consists of six systems of music. The first system begins with a forte (*f*) dynamic and includes a *ppp* marking. The second system features a crescendo (*cres.*) and a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic and a crescendo (*cres.*). The fourth system starts with a piano (*p*) dynamic and includes a crescendo (*cres.*). The fifth system begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The sixth system starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic and a *dol.* marking. The score is heavily annotated with fingerings (1-4), slurs, and accents. The key signature has one sharp (F#).

Andante espressivo.

EX.
62.

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The key signature is one flat (B-flat) and the time signature is common time (C). The score is heavily annotated with fingerings (numbers 1-4) and accents (+). The first system includes a large slur over the treble staff and a sixteenth-note triplet in the piano staff. The second system features a sixteenth-note triplet in the treble staff. The third system has a sixteenth-note triplet in the piano staff. The fourth system includes a sixteenth-note triplet in the piano staff and a slur over the treble staff. The fifth system has a slur over the treble staff. The sixth system includes a slur over the treble staff and a slur over the piano staff. The piece concludes with a *rit.* marking and a *pp* dynamic.

RONDO. All^o vivace.

EX. 63.

p

gva

loco

cres.

f

p

cres.

f

gva

Cadenza.

tempo.

The musical score consists of ten systems of two staves each. The first system begins with a treble staff containing a complex melodic line with many triplets and sixteenth notes, and a bass staff with a steady accompaniment. Dynamics include *cres.* and *f*. The second system features a *gva* (grace) note and *loco* markings. The third system includes *ff* and *Fine. p dol.* markings. The fourth system continues the melodic and accompaniment patterns. The fifth system has a *gva* and *loco* marking. The sixth system includes *1st* and *2nd* endings. The seventh system has a *cres.* and *p* marking. The eighth system includes *R.H.* and *L.H.* markings. The ninth system includes *R.H.* and *L.H.* markings. The tenth system includes *R.H.* and *L.H.* markings. The piece ends with a double bar line and the instruction 'Da Capo senza Repetitione sino al Fine.'

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

Da Capo senza Repetitione sino al Fine.

Moderato.

EX:
64.

The musical score for Example 64 is a piano accompaniment in G major and common time, marked 'Moderato'. It consists of seven systems of music. The first system begins with a treble clef and a common time signature. The second system includes first and second endings. The third system features a 'cres.' marking. The fourth system has 'gva' and 'loco' markings. The fifth system includes 'fp' and 'cres.' markings. The sixth system has 'fz' markings. The seventh system concludes with 'gva' and 'loco' markings. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs, and includes various fingering and articulation instructions.

Ex. 65.

4 3 1 4 3 1 + + 1 2

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

R.H. 2 + 3 2 + 4 2 +

4 2 3 1 + 1 + 3 1

+ 2 1 + 4 3 1 +

R.H. + 2 4 + 1 4 1 2 4 1 2 +

L.H. 1 2 3 + 2 3

R.H. 1 + 2 4 4 1 +

+ 1 3 3 1 + 3 1 +

R.H. 4 2 1 4 2 + 1

R.H. 1 + 1 3

R.H. 4 1 + 4 2 1

L.H. 4 2 1

Allegro.

EX. 67.

The musical score consists of eight systems, each with a piano part (grand staff) and a violin part (single staff). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *dim.* and *sf*. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a '+' sign above them. The violin part features several sixteenth-note passages, some with slurs and accents. The piano part provides a rhythmic accompaniment with various note values and rests. The score concludes with a double bar line and repeat dots.

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.

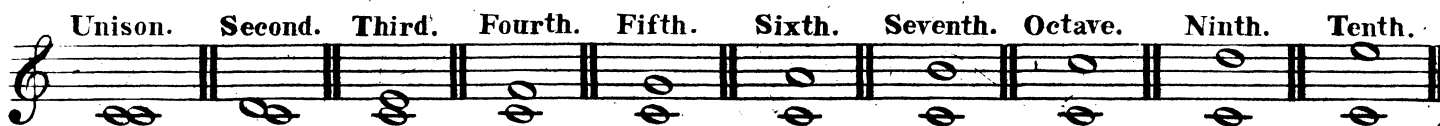
REMARK.

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.

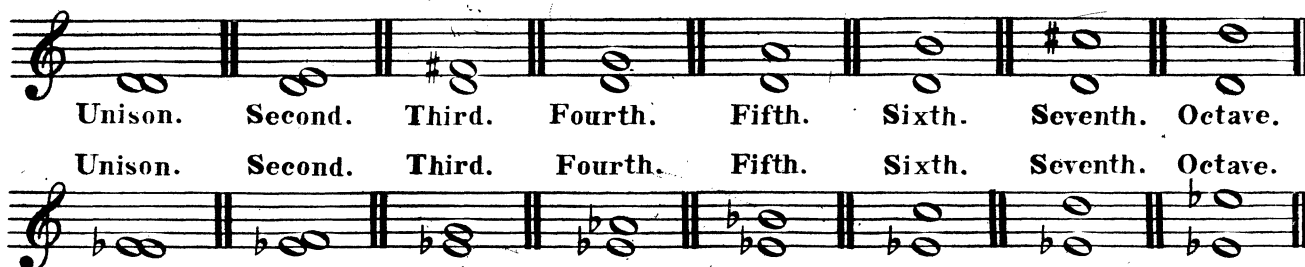
In the following Examples we shall take the C as the lower note or root, and the different intervals will be reckoned upwards from that note.



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.

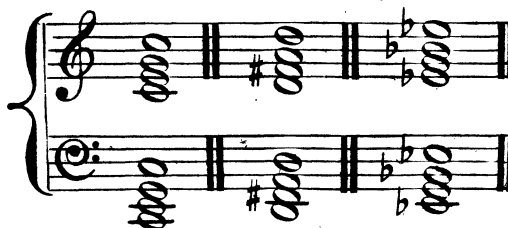
If we strike a *Third*, there lies between it one intermediate key belonging to the *Scale*, as C, D, E.

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.

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. Aimably.

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

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

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^o 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.

System 1: Treble clef, 4/4 time. First bar: 4 + 2 + 2 + 2. Second bar: 1 + 3 1 3 1 3 1 3. Bass clef: First bar: 4 2 4 2 4 2. Second bar: 3 1 3 1 3 1 3.

System 2: Treble clef, 4/4 time. First bar: 2 + 4 2 4 2 4. Second bar: 3 1 4 3 4 3 4. Bass clef: First bar: 4 2 2 2. Second bar: 1 1 1 1.

System 3: Treble clef, 4/4 time. First bar: 2 4 3 2 3 2 3 2 3. Second bar: 1 4 2 1 2 1 2 1 2. Bass clef: First bar: 2 1 2 1 2 1. Second bar: 3 2 3 2 3 2 3 2.

System 4: Treble clef, 4/4 time. First bar: 4 1 + 1 + 1. Second bar: 4 2 1 + 1 3 2 1 + 2 1 + 1 3 2 1. Bass clef: First bar: 4 2 3 4 3 4 3 4 3. Second bar: 4 2 3 4 3 1 2 3 4 2 3 4 3 1 2 3.

System 5: Treble clef, 4/4 time. First bar: 2 4 3 2 1 3 2 1 2 4. Second bar: 1 3. Third bar: 2 4 1 2 + 3 2 3 1 2 1 2 + 3 2 3 1. Bass clef: First bar: 2 1 2 3 1 2 4 2. Second bar: 3 1. Third bar: 2 3 4 1 2 1 3 2 3 2 4 1 2 1 3.

4 4 4 4 4 4
1 3 1 1 1 1 1 1 1 1

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

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

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

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

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

16th Lesson.

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:

Right hand

§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.

Moderato.

Manner of playing the above example.

§6. In a similar way, the Appoggiatura must be struck together with the accompaniment in the other hand. Ex.

Musical notation for Example 6, showing a treble and bass clef staff. The treble staff contains a sequence of notes with various rhythmic markings (3x, 1x, 4x, 3, 4, 4x, 3, 4x, 3) and fingerings (1, 2, 3, 4). The bass staff contains a sequence of notes with rhythmic markings (1x, 1x, 2, 1, 3) and fingerings (1, 2, 3).

As Played.

Musical notation for 'As Played' version of Example 6, showing a treble and bass clef staff. The treble staff has slurs and accents over the notes, and a flat sign (b) is present. The bass staff has slurs and accents over the notes.

§7. From all these Examples the Pupil will perceive, that the small notes do not in the least disturb the measure; since the *Accent*, which each full sized note must receive according to its value, always remains with the large note, just as though the preceding little note was not there at all.

§8. One exception to this rule must be carefully noticed: to wit, when the Appoggiatura stands before the following groups of notes.

Musical notation showing groups of notes with appoggiaturas. The first group has a quarter note with an appoggiatura eighth note. The second group has a quarter note with an appoggiatura eighth note. The third group has a quarter note with an appoggiatura eighth note.

All the four notes are to be played *equally quick*, as follows.

Played thus.

Musical notation showing the notes from the previous block played together. The first group has a quarter note with an appoggiatura eighth note. The second group has a quarter note with an appoggiatura eighth note. The third group has a quarter note with an appoggiatura eighth note.

§9. The Appoggiatura may also be played in quite another manner, which is very often employed in the older class of Compositions, and which must therefore be attended to by the Pupil, since even now many writers occasionally make use of it.

§10. It is here taken for granted, that the little note must be considered as a *suspending note* belonging to the melody, which to distinguish it from the appoggiatura before explained, is called the *long* or *accented Appoggiatura*.

§11. In this case the little note is equal in value to *one-half* of the value of the following large note, and therefore *takes away* from the latter one half of its usual duration.

An Appoggiatura of this kind appears (when exactly written) as a small minim, crotchet, or quaver: Ex.

Long Appoggiatura.

Musical notation for 'Long Appoggiatura' example. The treble staff shows a sequence of notes with appoggiaturas. The first group has a half note with an appoggiatura quarter note. The second group has a half note with an appoggiatura quarter note. The third group has a half note with an appoggiatura quarter note. The fourth group has a half note with an appoggiatura quarter note. The fifth group has a half note with an appoggiatura quarter note. The sixth group has a half note with an appoggiatura quarter note. The seventh group has a half note with an appoggiatura quarter note. The eighth group has a half note with an appoggiatura quarter note. The ninth group has a half note with an appoggiatura quarter note. The tenth group has a half note with an appoggiatura quarter note. The eleventh group has a half note with an appoggiatura quarter note. The twelfth group has a half note with an appoggiatura quarter note. The thirteenth group has a half note with an appoggiatura quarter note. The fourteenth group has a half note with an appoggiatura quarter note. The fifteenth group has a half note with an appoggiatura quarter note. The sixteenth group has a half note with an appoggiatura quarter note. The seventeenth group has a half note with an appoggiatura quarter note. The eighteenth group has a half note with an appoggiatura quarter note. The nineteenth group has a half note with an appoggiatura quarter note. The twentieth group has a half note with an appoggiatura quarter note. The twenty-first group has a half note with an appoggiatura quarter note. The twenty-second group has a half note with an appoggiatura quarter note. The twenty-third group has a half note with an appoggiatura quarter note. The twenty-fourth group has a half note with an appoggiatura quarter note. The twenty-fifth group has a half note with an appoggiatura quarter note. The twenty-sixth group has a half note with an appoggiatura quarter note. The twenty-seventh group has a half note with an appoggiatura quarter note. The twenty-eighth group has a half note with an appoggiatura quarter note. The twenty-ninth group has a half note with an appoggiatura quarter note. The thirtieth group has a half note with an appoggiatura quarter note.

As played.

Musical notation for 'As played' version of the Long Appoggiatura example. The treble staff shows a sequence of notes with appoggiaturas. The first group has a half note with an appoggiatura quarter note. The second group has a half note with an appoggiatura quarter note. The third group has a half note with an appoggiatura quarter note. The fourth group has a half note with an appoggiatura quarter note. The fifth group has a half note with an appoggiatura quarter note. The sixth group has a half note with an appoggiatura quarter note. The seventh group has a half note with an appoggiatura quarter note. The eighth group has a half note with an appoggiatura quarter note. The ninth group has a half note with an appoggiatura quarter note. The tenth group has a half note with an appoggiatura quarter note. The eleventh group has a half note with an appoggiatura quarter note. The twelfth group has a half note with an appoggiatura quarter note. The thirteenth group has a half note with an appoggiatura quarter note. The fourteenth group has a half note with an appoggiatura quarter note. The fifteenth group has a half note with an appoggiatura quarter note. The sixteenth group has a half note with an appoggiatura quarter note. The seventeenth group has a half note with an appoggiatura quarter note. The eighteenth group has a half note with an appoggiatura quarter note. The nineteenth group has a half note with an appoggiatura quarter note. The twentieth group has a half note with an appoggiatura quarter note. The twenty-first group has a half note with an appoggiatura quarter note. The twenty-second group has a half note with an appoggiatura quarter note. The twenty-third group has a half note with an appoggiatura quarter note. The twenty-fourth group has a half note with an appoggiatura quarter note. The twenty-fifth group has a half note with an appoggiatura quarter note. The twenty-sixth group has a half note with an appoggiatura quarter note. The twenty-seventh group has a half note with an appoggiatura quarter note. The twenty-eighth group has a half note with an appoggiatura quarter note. The twenty-ninth group has a half note with an appoggiatura quarter note. The thirtieth group has a half note with an appoggiatura quarter note.

Here the accent falls on the Appoggiatura itself, while in short appoggiaturas, it must be placed on the following note.

§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.

As written. 
 As played. 

§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.

As played. 

§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.

As played. 

§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:

Moderato. 

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 (M or W)

b. The *Turn*, marked thus (~)

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.

As written.

As played.

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.

As played.

§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:

As played.

They are to be distributed in a similar way with respect to the accompanying notes in the bass.

As written.

As played.

MARCIA.

EX:

70.

Musical score for the first system of the Marcia section, measures 70-80. The system consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff with dynamics *ff* and *f*. The third system has a treble and bass staff with dynamics *f* and *gva*. The score includes various musical notations such as notes, rests, and fingerings.

Fine.

TRIO.

Musical score for the Trio section, measures 81-90. The system consists of three systems of staves. The first system has a treble and bass staff with dynamics *p dol.*. The second system has a treble and bass staff. The third system has a treble and bass staff. The score includes various musical notations such as notes, rests, and fingerings.

Andante.

EX: 71.

21+1 31 21+1 32 3212 3 2 + 1 +1 2 1 21+1 2 3

NB. NB.

1 2 1 2 1 3 2 3 1 2 4 2 1 1 2 1 3 21+1 2 1 +

1 4 2 1 1 4 2 3 21+3 2 4 2 2 3 4

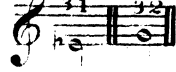
gva

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

gva

3 2 1 4 3 2 13 2 13 2 1 3 2 1 3 2 1 1

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

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.

Allegro.

EX:

72.

EX:

73.

Allegro.

§1. 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.

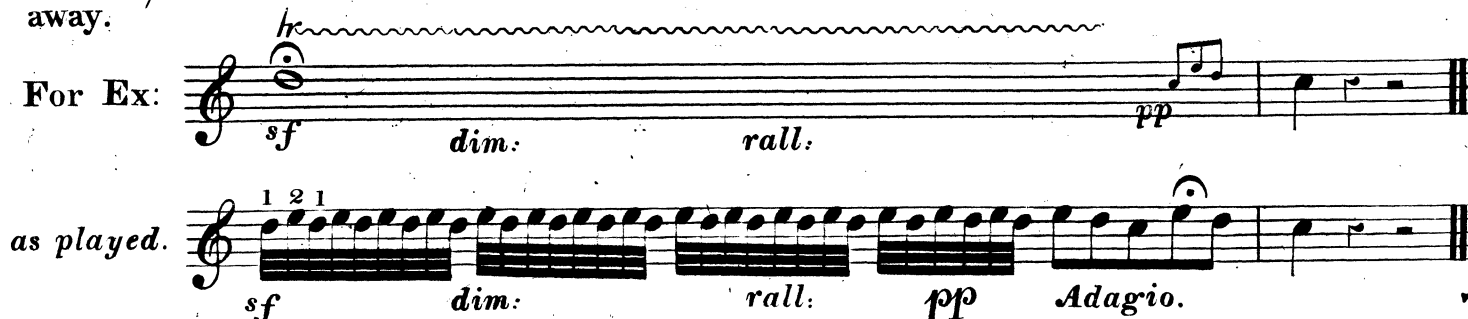
§7. The lower concluding note must always precede the principal note.


It would be a great error, to take that lower note immediately after the auxiliary note.

Ex: 

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.

For Ex: 

as played. 

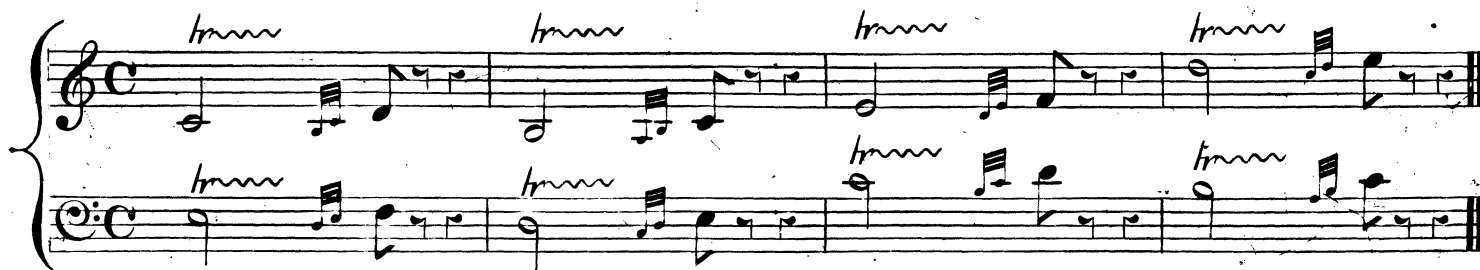
This decrease must be managed in an equal, regular, and well digested manner.

CONTINUATION of the 17th LESSON.

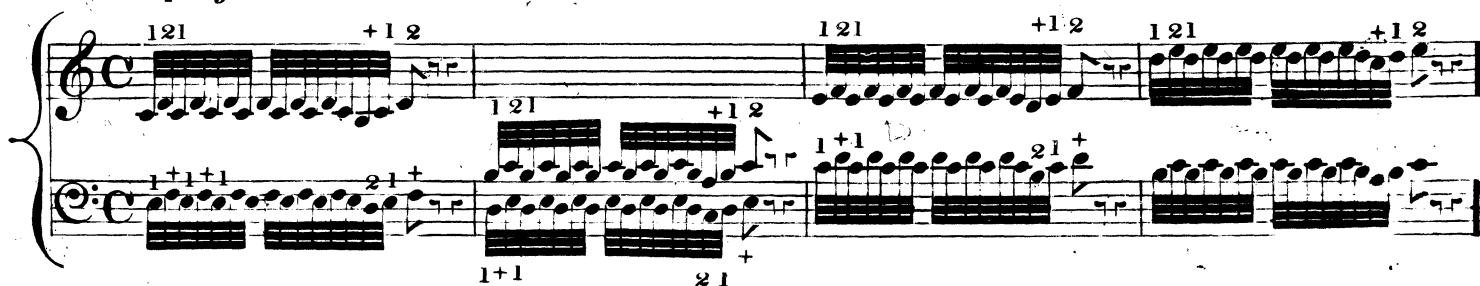
SHAKES WITH BOTH HANDS, AND DOUBLE SHAKES.

§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.

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.

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.

And similarly with double notes. Ex.

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.

Allegro.

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.

Ex:

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.

EX. 74. *Andante.*

gva

gva *loco*

NB. The finger which stands over a shake-note applies always to the principal note of the shake.

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a sequence of notes with fingerings: 1 M, +, 1 M, +, 1 M, +, 1 M, +, followed by a triplet of notes (3), then notes with fingerings 2, 4, 3, 1, +, 1. The bass staff contains a sequence of chords and notes.

Allegretto.

gva

EX.

75.

Musical notation for the second system, labeled 'EX. 75'. The treble staff contains notes with fingerings: 1, +1, 1, +1, 2, 1 2, 1, +1, +, 1, 2, 1, 4, 3, 2. The bass staff contains a sequence of chords and notes.

gva

loco

Musical notation for the third system. The treble staff contains notes with fingerings: 1, +1, 1, +1, 2, 1 2, 1, +1, 4, 3, 2, 1, +, 3, 2, 1, +, 2, 1, +, 1, +, 1, 3. The bass staff contains a sequence of chords and notes.

Musical notation for the fourth system. The treble staff contains notes with fingerings: 2, 1, 2, +, M, +, 2, M, +, 1, 2, 1, M, M, 2. The bass staff contains a sequence of chords and notes.

Musical notation for the fifth system. The treble staff contains notes with fingerings: 1, +1, 4, 3, 2, 1, +, 2, 1, 3, 1, 4, 2, 2, +, 1 2, 4, 3, 2, +, 1, +, 3, 1. The bass staff contains a sequence of chords and notes.

EX:

76.

This musical score is for Exercise 76, marked 'Andantino'. It is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into several systems, each containing two staves. The notation includes a variety of musical elements:

- First System:** Features a melodic line in the treble staff with a wavy line above it, and a bass line with chords and single notes. Fingerings (1, 2, 3, 4) and accents (+) are indicated throughout.
- Second System:** Continues the melodic and bass lines. The bass staff includes a 'cres' (crescendo) marking.
- Third System:** The bass staff begins with a 'dim.' (diminuendo) marking, followed by a 'p' (piano) dynamic. The treble staff has a 'f' (forte) dynamic and a wavy line.
- Fourth System:** Shows a 'fz' (forzando) dynamic in the bass staff. The treble staff continues with complex rhythmic patterns and fingerings.
- Fifth System:** The final system concludes the exercise with a double bar line and repeat dots.

 The score is heavily annotated with fingerings, accents, and dynamic markings to guide the performer.

EX.
77.

The musical score for Example 77 is presented in two systems, each with a piano (p) and guitar (hr) part. The piano part is written in treble clef, and the guitar part is in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. The guitar part includes techniques like harmonics (hr) and specific fretting patterns. The piano part features a variety of rhythmic patterns and dynamics, including *f*, *p*, *fz*, and *cres*. The guitar part includes a section marked *loco* and a section marked *gva* (glissando).

EX. 78.

EX. 78. *Andante.*

First system: Treble clef, melodic line with slurs and accents; Bass clef, chords with *p* dynamic.

Second system: Treble clef, melodic line with slurs and accents; Bass clef, chords.

Third system: Treble clef, melodic line with slurs and accents; Bass clef, chords.

EX. 79.

NB.*

EX. 79. *Allegro.*

First system: Treble clef, melodic line with slurs and accents; Bass clef, chords.

Second system: Treble clef, melodic line with slurs and accents; Bass clef, chords.

Third system: Treble clef, melodic line with slurs and accents; Bass clef, chords.

NB. See the rules in § 19.

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

tr tr

EX. 80. *Lento.*

p tr

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

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

tr 12 tr 12

2 4 1 2 4 4 3 4 3

4 4 4 3

4 4 4 4 3 hr hr 14 3

tr tr tr tr

1 2 1 2 1 4 3 4

4 4 4 4 4 3 1 3

EX. 81. *Allegro.*

p tr

4 4 4 4 4 4 4 4

tr tr tr tr

tr tr tr tr

4 4 4 4 4 4 4 4

13 4

tr tr tr tr

4 4 4 4 4 4 4 4

1 1 1 1 1 1 1 1

1 3 4

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.

decre: (*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 first system of the musical score consists of two staves. The upper staff contains a melodic line with various dynamics: *cres.*, *fp*, *p*, *cres.*, *f*, and *dim.*. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns. Fingerings are indicated by numbers 1-4 above the notes.

The second system continues the piece. The upper staff features a melodic line with dynamics *p*, *cres.*, *sf*, *sf*, and *f*. The lower staff continues the accompaniment. Fingerings are indicated by numbers 1-4 above the notes.

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 ^ which may be placed either over or under the note.

This musical score illustrates the use of emphasis symbols. The upper staff shows a melodic line with notes marked with > or ^ above them. The lower staff provides a harmonic accompaniment. Dynamics include *p*. Fingerings are indicated by numbers 1-4 above the notes.

Since the entire passage is to be played *piano*, the notes marked with > or ^ 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:

This musical score illustrates the use of crescendo and diminuendo symbols. The upper staff shows a melodic line with notes marked with < or > above them. The lower staff provides a harmonic accompaniment. Dynamics include *p*, *sf*, *p*, and *f*. Fingerings are indicated by numbers 1-4 above the notes.

§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 Pupils' 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.

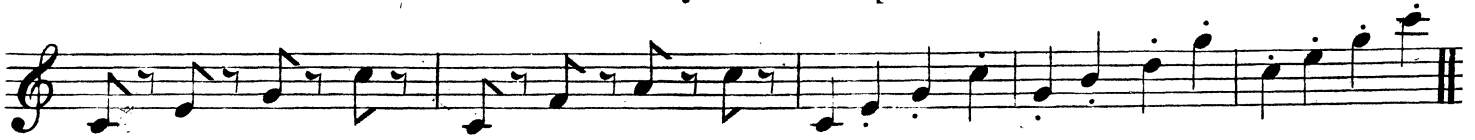


§16. The *connected* touch is that, where we hold down a key till the very instant in which the following one is struck.



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 \frown or \smile , 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.

§26. In passages in many parts, oftentimes the same hand must at the same time *connect* some, and *detach* other notes. Ex:

Musical notation for §26. The piece is in C major, 2/4 time. The right hand features a series of eighth-note patterns with slurs and fingerings (1, 2, 3, 4) above the notes. The left hand plays a bass line with slurs and fingerings (1, 2, 3, 4) below the notes. The notation includes various accidentals and dynamic markings.

§27. Cases sometimes occur, in which some notes are held down, while others are only closely *connected together*,

Musical notation for §27, marked *Lento.* The piece is in C major, 2/4 time. The right hand has notes held down (marked with '+') while others are slurred (marked with '*'). The left hand has a bass line with slurs and fingerings. The notation includes various accidentals and dynamic markings.

Here, all the notes in the right hand are held down, as far as the bar-line, except those marked *, which are only to be slurred according to their value as quavers.

In playing such passages, the pupil must carefully observe the import of the notes and characters indicated; as holding down many of them beyond their proper time, would produce false sounds and detestable harmony.

§28. When dots stand over notes of long duration, these notes must be held exactly one-half of their usual value. Ex:

Musical notation for §28. The piece is in C major, 3/4 time. The right hand has dotted notes with dots over them, indicating they should be held for half their usual value. The left hand has a bass line with slurs and fingerings. The notation includes various accidentals and dynamic markings.

§29. Rests are often placed between staccato-notes with a slur over them. Ex:

Musical notation for §29. The piece is in C major, 2/4 time. The right hand has staccato notes with rests between them, all under a slur. The left hand has a bass line with slurs and fingerings. The notation includes various accidentals and dynamic markings.

In these cases the keys must be struck with more than usual emphasis, and the notes must be held on for *almost more* than their usual value.

To express this peculiar lingering manner of holding down a note, many Composers write $\bar{\quad}$ over the note. Ex:

Musical notation for §29. The piece is in C major, 2/4 time. The right hand has notes with horizontal bars over them, indicating a lingering duration. The left hand has a bass line with slurs and fingerings. The notation includes various accidentals and dynamic markings.

A note of this kind is to be kept down *almost* beyond its full duration.

§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 } *Very connected; nearly approaching to the prolonged touch.*
MOLTO LEGATO. }

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. } With peculiar emphasis; generally united with staccato, though also
BEN MARCATO. } 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*.
SLRNTANDO }

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 }
STRINGENDO. hastening more and more } , consequently getting quicker and quicker.

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.

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#, G#, Bb, it would sound still more strange and discordant.

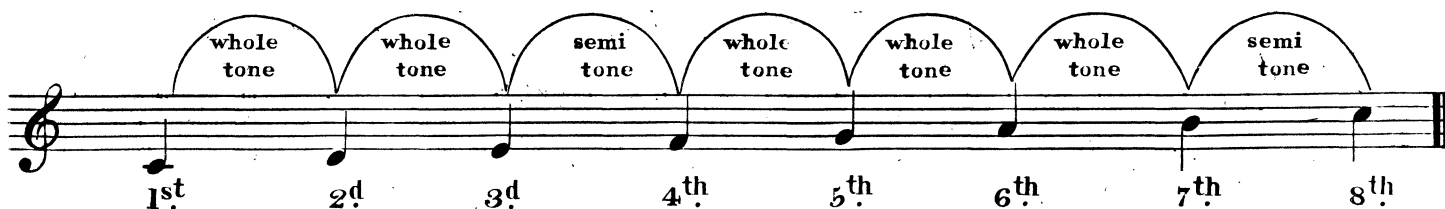
§2. Consequently the white keys alone, form a *key* or *mode* in which, without the help of the black keys, we may write entire musical pieces, as we have already seen in the first practical exercises in this work.

§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# 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.

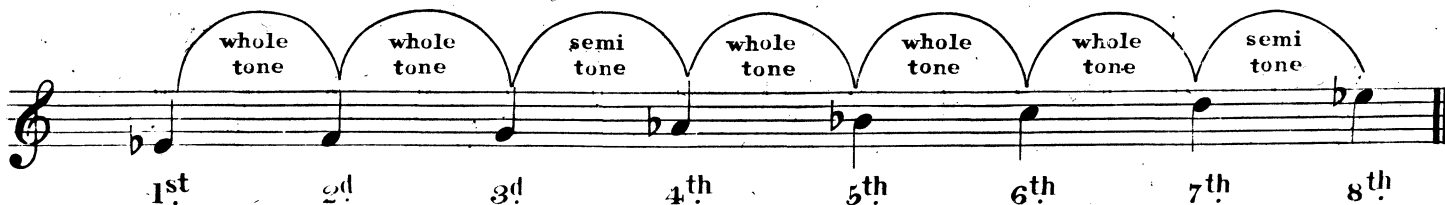


§6. Consequently the scale of an octave consists of 5 whole tones and 2 semitones, and this is called the *Diatonic Scale*.

§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, Eb 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 's or \flat 's 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# major. (3) D major.

(4) Eb major. (5) E major. (6) F major.

(7) F# major. (8) G major. (9) Ab major.

(10) A major. (11) Bb major. (12) B major.

It must be remembered that C# major and F# major may be written with flat signatures, in which case they are respectively named Db major and Gb major.

(2) Db major. (7) Gb 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#. D maj: 2 #s. A maj: 3 #s.

has nothing. # applies to F. # to F and C. # to F, C, G.

E maj: 4 #’s B maj: 5 #’s F# maj: 6 #’s

to F,C,G,D. # to F,C,G,D,A. # to F,C,G,D,A,E.

Gb maj: 6 b’s C# maj: 7 #’s Db maj: 5 b’s

b to B,E,A,D,G,C. # to F,C,G,D,A,E,B. b to B,E,A,D,G.

Ab maj: 4 b’s Eb maj: 3 b’s Bb maj: 2 b’s F maj: 1 b.

b to B,E,A,D. b to B,E,A. b to B,E. b 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 ♯.

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 b or a ♭.

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:

whole tone semi tone whole tone whole tone whole tone whole tone semi tone

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 E^b major.

2
C# minor. has 4 #’s, like E major.

3
D minor. has 1 b, like F major.

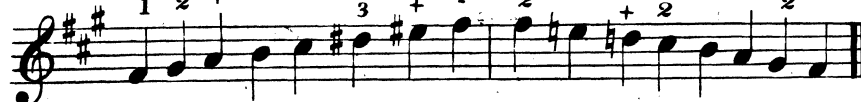
4
D# minor. has 6 #’s, like F# major.

The same key written by flats.

E^b minor. has 6 b’s, like G^b major.

5
E minor. has 1 #, like G major.

6
F minor.  has 4 b's like Ab major.

7
F# minor.  has 3 #s like A major.


8
G minor.  has 2 b's like Bb major.

9
G# minor.  has 5 #s like B major.

The same key written by means of b.

Ab minor.  has 7 b's; consequently one for every note, like B major, if we were to write it as Cb major by means of flats.

10
A minor.  has nothing for its signature, like C major.

11
Bb minor.  has 5 b's, like Db major.

12
B minor.  has 2 #s, like D major.

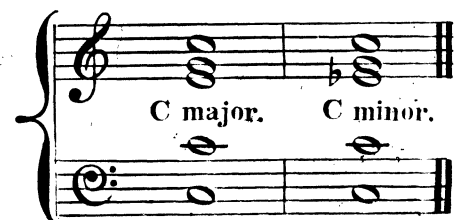
§22. The Pupil will have remarked that 2 keys, one major and one minor, have the self same signature.

Thus, for example, C major and A minor have nothing; Bb 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:



Here the Pupil will soon percieve which of the 2 compositions is written in E^b 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.

C major.

A minor.

F major.

Musical score for F major, featuring a treble and bass clef. The piece includes various fingerings (1-4) and accents (+) throughout the melody and accompaniment.

D minor.

Musical score for D minor, featuring a treble and bass clef. The piece includes various fingerings (1-4) and accents (+) throughout the melody and accompaniment.

B major.

Musical score for B major, featuring a treble and bass clef. The piece includes various fingerings (1-3) and accents (+) throughout the melody and accompaniment.

G minor.

Musical score for G minor, featuring a treble and bass clef. The piece includes various fingerings (1-4) and accents (+) throughout the melody and accompaniment.

E^b major.

Musical score for E^b major, featuring a treble and bass clef. The piece includes various fingerings (1-3) and accents (+) throughout the melody and accompaniment.

C minor.

Musical score for C minor, featuring a treble and bass clef. The piece includes various fingerings (1-4) and accents (+) throughout the melody and accompaniment.

A^b major.

Musical score for A^b major, featuring a grand staff with treble and bass clefs. The piece contains complex rhythmic patterns and fingerings, including triplets and sixteenth-note runs.

F[♭] minor.

Musical score for F[♭] minor, featuring a grand staff with treble and bass clefs. The piece contains complex rhythmic patterns and fingerings, including triplets and sixteenth-note runs.

D^b major.

Musical score for D^b major, featuring a grand staff with treble and bass clefs. The piece contains complex rhythmic patterns and fingerings, including triplets and sixteenth-note runs.

B[♭] minor.

Musical score for B[♭] minor, featuring a grand staff with treble and bass clefs. The piece contains complex rhythmic patterns and fingerings, including triplets and sixteenth-note runs.

F[♯] major.

Musical score for F[♯] major, featuring a grand staff with treble and bass clefs. The piece contains complex rhythmic patterns and fingerings, including triplets and sixteenth-note runs.

D[♯] minor.

Musical score for D[♯] minor, featuring a grand staff with treble and bass clefs. The piece contains complex rhythmic patterns and fingerings, including triplets and sixteenth-note runs.

B major.

Musical score for B major, featuring a treble and bass clef with various fingerings and accents.

G# minor.

Musical score for G# minor, featuring a treble and bass clef with various fingerings and accents.

E major.

Musical score for E major, featuring a treble and bass clef with various fingerings and accents.

C# minor.

Musical score for C# minor, featuring a treble and bass clef with various fingerings and accents.

A major.

Musical score for A major, featuring a treble and bass clef with various fingerings and accents.

F# minor.

Musical score for F# minor, featuring a treble and bass clef with various fingerings and accents.

D major.

Musical score for D major exercise. The piece is in 2/4 time and consists of two staves. The right hand starts with a series of chords and then moves to a melodic line with various fingerings (3, 4, 2, 3, 2). The left hand provides a rhythmic accompaniment with chords and moving lines, including fingerings like 4, 2, 3, 2, 3, 2, 3.

B minor.

Musical score for B minor exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with fingerings such as 3, 2, 4, 2, 3, 2. The left hand has a rhythmic accompaniment with fingerings like 3, 2, 3, 2, 3, 2, 3.

G major.

Musical score for G major exercise. The piece is in 2/4 time and consists of two staves. The right hand has a melodic line with fingerings like 4, 2, 3, 2. The left hand provides a rhythmic accompaniment with fingerings such as 4, 2, 3, 2, 3.

E minor.

Musical score for E minor exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with fingerings like 3, 2, 4, 2, 3, 2. The left hand has a rhythmic accompaniment with fingerings such as 3, 2, 3, 2, 3.

Continuation of the E minor exercise. The right hand has a melodic line with fingerings like 3, 2, 4, 2, 3, 2. The left hand provides a rhythmic accompaniment with fingerings such as 4, 2, 3, 2, 3.

§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.

gva

loco

f

f *mol.*

gva

loco

ff

p *ff* *p*

gva

pp

gva

1st

2nd

gva 20.5

cres

gva *loco*

f

EX: **83.** **Allegro.** *gva* *loco*

p *ff*

gva *loco*

gva *loco*

gva *loco*

The page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-4. Dynamics include *p dol.*, *pp*, *fz*, and *dim.*. Performance instructions include *gva*, *loco*, *rallent.*, and *Tempo.*. The piece concludes with a double bar line and repeat dots.

Allegretto.

EX:
84.

The musical score is written for piano and consists of several systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece begins with a dynamic marking of *p* (piano) and includes various performance instructions: *stacc.* (staccato), *tempo.* (tempo), *poco ritard.* (poco ritardando), *cres* (crescendo), and *f* (forte). The score is heavily annotated with fingerings (numbers 1-4) and accents (+). A section of the score is marked *loco* (loco). The piece concludes with a double bar line and repeat dots.

Allegro moderato.

EX.

85.

Allegro.

207

EX:
86.

The musical score consists of six systems, 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 first system begins with a forte (*f*) dynamic. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingering patterns indicated by numbers 1-4 and plus signs. The second system continues with similar complexity. The third system includes a section marked *f* and features a repeat sign. The fourth system also includes a section marked *f* and contains a triplet with the fingering $\begin{matrix} + \\ 3 \end{matrix} \begin{matrix} 2 \\ 1 \end{matrix} \begin{matrix} 2 \end{matrix}$. The fifth system starts with a *sf* (sforzando) dynamic. The sixth system concludes the piece with a double bar line and repeat dots.

All^o

EX:

87.

Example 87 is a musical exercise in G major, 2/4 time. It consists of a piano accompaniment and a violin part. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The violin part is highly technical, featuring rapid sixteenth-note passages, triplets, and slurs. Key markings include 'loco' (hand position) and 'gva' (ritardando). Fingerings are indicated throughout the piece.

All^o vivace.

EX:

88.

Example 88 is a musical exercise in B-flat major, 3/8 time. It consists of a piano accompaniment and a violin part. The piano part has a simple accompaniment in the right hand and a more active bass line in the left hand. The violin part features eighth-note patterns, slurs, and dynamic markings such as 'p' (piano), 'cres' (crescendo), and 'p dol.' (piano decrescendo). A 'gva' marking is also present. Fingerings are indicated throughout the piece.

First system of musical notation. The upper staff contains a melodic line with various articulations and fingerings (e.g., 3, 4, 3, 2, 3, 1, 4, 1). The lower staff contains a bass line with chords and a *cres* (crescendo) marking. Dynamics include *gva* (glissando) and *f* (forte).

Allegro.

EX:
89.

Second system of musical notation, marked *Allegro*. It features a 2/4 time signature and includes a piano (*p*) dynamic. The upper staff has a melodic line with fingerings and accents. The lower staff has a bass line with chords and a *cres* marking.

Third system of musical notation. The upper staff continues the melodic line with fingerings. The lower staff features a bass line with chords and a *cres* marking.

Fourth system of musical notation. The upper staff includes a *loco* marking and a *f* (forte) dynamic. The lower staff has a bass line with chords and a *p* (piano) dynamic. A footnote reference (*) is present.

Fifth system of musical notation. The upper staff includes a *gva* marking and a *f* dynamic. The lower staff has a bass line with chords and a *cres* marking.

Sixth system of musical notation. The upper staff includes a *gva* marking and a *ff* (fortissimo) dynamic. The lower staff has a bass line with chords and a *s* (sforzando) dynamic.

(*) The Pupil must carefully observe on what note the *gva* begins, as also the following *loco*.

gra

f

Andantino sostenuto.

EX: 92.

p legato.

Fine.

fz pp rallen. Da Capo

Moderato.

EX: 93.

p

cres f

p

Non troppo All^o

Ex:

94.

Musical notation for Exercise 94, first system. Treble and bass clefs, C major, common time. Fingerings: + 1 3 +, + 1 2 +, + 1 2 4.

Musical notation for Exercise 94, second system. Treble and bass clefs, C major, common time. Fingerings: + 4 2 +, + 2 1 +.

Molto All^o

Ex:

95.

Musical notation for Exercise 95, first system. Treble and bass clefs, B-flat major, 9/8 time. Dynamics: *f*. Fingerings: 4 2 +, 3 +.

Musical notation for Exercise 95, second system. Treble and bass clefs, B-flat major, 9/8 time. Dynamics: *cres.*, *fz*. Fingerings: 3 1 +, 2 +, 1 + 1.

All^o Mod^{to}

Ex:

96.

Musical notation for Exercise 96, first system. Treble and bass clefs, B-flat major, common time. Dynamics: *f*, *sf*, *dim.* Fingerings: 4 3 2 1 +, 4 2 1 +, 4 3 2 1 +, 2 1 +.

Musical notation for Exercise 96, second system. Treble and bass clefs, B-flat major, common time. Dynamics: *p*, *f*, *p*. Fingerings: 3 2 1 + 3 4, 3 2 1 + 1 +, 4 3 2 1 2, 1 2 4, 2 1 3 + 1.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), and common time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with various fingerings (e.g., 1 2 4, 1 + 1 2, 4 3 2 1, 4 4, 4 3 2, 1 3 2 1) and accents. The left hand provides harmonic support with chords and single notes. The system concludes with a crescendo (*cres.*) leading to a decrescendo (*dim.*) and a final fortissimo (*f*) chord.

Second system of musical notation. Continues the piece in the same key and time signature. The right hand has a melodic line with fingerings such as 2 + 3 2 1, 1 +, 1 4 3 2, 4 3, 2 + 4 3 2. The left hand continues with harmonic accompaniment. The system ends with a piano (*p*) dynamic.

Allegro.

EX: 97.

Third system of musical notation, marked *Allegro*. The key signature changes to three sharps (F#, C#, G#) and the time signature to 2/4. The piece starts with a piano (*p*) dynamic. The right hand has a rhythmic melody with fingerings like 1 2 1 +, 1 3 4, 1 3 +, 1 2 3 + 1 2 + 1. The left hand has a bass line with chords and single notes. A crescendo (*cres.*) is indicated towards the end of the system.

Fourth system of musical notation. Continues the *Allegro* section. The right hand features a complex melodic line with many notes and fingerings (e.g., + 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). The left hand provides a steady accompaniment. The system ends with a piano (*p*) dynamic.

Fifth system of musical notation. Continues the *Allegro* section. The right hand has a melodic line with fingerings such as 4 3 2 1 +, 3 2 1 +, 1 1 +, 2 1 2, 1 + 2 1 2 + 1 +, 1 2 1 +. The left hand continues with harmonic support. A crescendo (*cres.*) is marked at the end of the system.

Sixth system of musical notation. Continues the *Allegro* section. The right hand has a melodic line with fingerings like 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. The left hand provides accompaniment. The system ends with a fortissimo (*f*) dynamic.

214 *MARCIA FUNEBRE.*

Lento maestoso.

EX:

98.

This musical score is for the 'Morceau de Concert' section of Chopin's 'Marche Funèbre'. It consists of five systems of piano and left-hand parts. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). The tempo is 'Lento maestoso'. The score includes various dynamic markings such as *p*, *sf*, *pp*, *ff*, and *p dol.*, as well as performance instructions like *morendo.* and *Fine.*. Fingerings and articulation marks are indicated throughout the piece.

TRIO.

p dol.

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

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

fp

3 1 + 2 1 3 2 1 3

1st 2nd

*M.D.C. sino al Fine, ma senza Repe-
tizione.*

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

FIRST PART.

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 off 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 **Pupils** 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.

A LIST OF MR. CZERNY'S WORKS

Referred to and recommended by him in page 219, Vol. 1, of his Pianoforte School;

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Letter 4.—On Expression and Graces of Embellishment.
Letter 5.—On the Keys, on Studying a Piece, and on Playing in the Presence of Others.
Letter 6.—On the Selection of Compositions most suitable for each Pianist.
Letter 7.—Rudiments of Thorough-bass.
Letter 8.—On the Formation of Chords.
Letter 9.—Continuation of Thorough-bass.
Letter 10.—On Extemporaneous Performance.

SIX LETTERS, addressed to a Young Lady, on learning Thorough-Bass, (to follow the above work). 4 0

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Letter 2.—On the Regular Progression of the Parts, and the correct Succession of Chords.
Letter 3.—On Modulation.
Letter 4.—On Dispersed Harmony; and on Appoggiaturas, Syncopations, or Protracted Notes, Transient Notes, &c.
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