

Job. Nep. Hummel

A Complete
Theoretical and Practical
COURSE OF INSTRUCTIONS,

on the
Art of Playing the Piano Forte.

Commencing with the
SIMPLEST ELEMENTARY PRINCIPLES,

and including every information requisite to the
Most finished Style of Performance.

Written and

Most Humbly Dedicated to

His Majesty George IV.

BY

J. N. HUMMEL.

*Chapel Master to the Grand Duke of Saxe Weimar, Knight of the Royal French
Legion of Honor, and Member of Various Academical Societies*

Ent Sta Hall.

LONDON,

T. Boosey & Co. Importers and Publishers of Foreign Music.

28. Holles Street, Oxford Street.

Impromptu in Canone.

Moderato.

2
2^{da} p. tutto legato
p.

The first system of the score is written in G major, 2/4 time. It features a treble and bass clef. The treble staff begins with a series of eighth-note chords, while the bass staff provides a steady accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamics include '2^{da} p. tutto legato' and 'p.'.

The second system continues the piece with similar rhythmic patterns and harmonic structure, maintaining the 'Moderato' tempo.

The third system shows the continuation of the canon, with the treble and bass staves moving in parallel motion.

The fourth system continues the piece, with the treble and bass staves moving in parallel motion.

The fifth system continues the piece, with the treble and bass staves moving in parallel motion.

cres - cendo
fmo.
fmo.
ffmo.

The sixth system concludes the piece with a 'crescendo' marking and a final 'fmo.' (fortissimo) dynamic. The notation includes a double bar line and a fermata over the final notes.

Fac simile
von
Joh. Nep. Hummel

The signature 'Joh. Nep. Hummel' is written in a large, elegant cursive script, followed by a decorative flourish.

To the King.

Sire,

MUSIC may now be considered as holding the most distinguished rank among the *Fine Arts*, since it is every where admitted to form an essential branch of polite Education. Nor is it undeserving of this distinction, for by its benign and powerful influence upon the taste and feelings it greatly assists and promotes both intellectual and moral cultivation.

Of all instruments upon which it may be practised, the *Piano-Forte* has for some time become the one most generally in use.

Many elementary works for this instrument have appeared in print; but with a very few exceptions, they may be considered rather as epitomes, in which generally speaking, what had already been said, is repeated in a condensed form, though in other words and with a different arrangement; without any particular attention being paid to improvement and progress, or to the extended compass and increased capabilities of the instrument; so that even down to the present day, not a few points have remained doubtful and unsettled.

Many years experience in teaching, combined with a wish to supply this deficiency as far as possible, have induced me to write this *Complete course of Instructions*.

Attending less to any idea of limitation as to extent, than desiring to produce a work, which should be adapted to the present era, and prove of utility, not only to the *Learner*, but also to many *Teachers*; I have endeavoured to consider and to treat of every thing under the most extensive point of view.

Your Majesty constantly disposed to favour the improvements and progress in every department of knowledge with Your encouraging approval and participation; has most graciously condescended to honour my undertaking with particular attention, and has deigned to permit me to prefix to this work *Your Most August Name*.

Thus emboldened to appropriate to myself the good fortune of this exalted privilege, I cherish no other wish than that this my work, may appear worthy of such distinction; and enjoy *Your Majesty's* gracious approbation.

With the deepest and most inviolable respect and veneration, I remain,

Your Majesty's
Most devoted Servant
J. N. Hummel.

Chapel-master to the Court of Saxony, Knight of the Legion of Honour &c.

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Dedicated to His Majesty.

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P R E F A C E .



The Piano Forte is at present more generally cultivated than any other musical instrument, and with reason, for it is the least likely of any to prove injurious to the health of even the feeblest individual, and has besides, this important advantage, that the performer does not require the co-operation of any other instrument to produce the fullest and most perfect harmony.

These valuable qualities, added to the extensive compass which it has acquired within these 20 years, have contributed to introduce it into such universal favor and use, and have given birth to that high degree of execution upon it, now so generally diffused.

In the course of this progressive improvement, the style of writing for this instrument has by degrees assumed a totally different form and direction, and the great and increasing difficulties daily presented to the player, have rendered necessary a considerable change in the principles hitherto established, more particularly with regard to the system of fingering.

At the request of many friends and music-masters, I have been induced to write a course of instructions, adapted to the present newly commenced epoch of this instrument.

That I now offer to the Public an introduction to playing the Piano-forte, does not proceed from any presumptuous feeling, but from a wish to testify my respect for the confidence which has been reposed in my love of the art, and from an endeavour to be perhaps by this means useful to it.

My view has always been less to write a preceptor for those who, in the strict sense of the word, desire to learn to play in the *shortest* manner, than for those who wish to combine with the practical part, the theoretical knowledge connected with it, and who aspire to the rank of well-grounded performers.

Let no one imagine that I have every where aimed at being *new, original,* and *erudite;* on the contrary, I have, as far as possible, endeavoured to retain and turn to account, all the *good,* and the *useful,* which men of sense have written on the subject, during more than half a century, and after mature

consideration and long experience; and have added only what I found appropriate and suited to the present style of writing and playing; and on the other hand, have omitted that only, which, at this time, appeared to me to be superfluous.

I have also endeavoured, as far as possible, to observe a gradual and progressive arrangement, to establish many points hitherto remaining doubtful, to be as concise, clear, and intelligible in the execution as was practicable, and to let there be found no want of sufficient practical examples.

If, by means of this treatise, I should succeed in rendering myself useful, not to the present time only, but also to posterity, I shall consider this as the best and brightest recompence of my endeavours.

WEIMAR. December, 1827.

J. N. HUMMEL.

PRELIMINARY OBSERVATIONS.

addressed to

PARENTS AND TO TEACHERS OF MUSIC.

Since the whole Edifice of instruction depends upon the first principles laid down as a foundation, Parents, in the choice of a master, should direct their attention less towards cheapness of instruction, than to ascertaining that he:

1) is a man thoroughly conversant with the principles of his art, and one who has himself received the best instructions; because evil habits, arising in the commencement through neglect, are not to be laid aside at a later period without great difficulty, and sometimes continue altogether incurable.

2) that his method of instruction is good and intelligible; that he conducts himself towards children with patience and kindness, and employs severity only where it becomes necessary.

Parents, alas! are often so weak as to require that their children, in order to attract attention, should play all sorts of little tunes before their tuition is well begun; not considering that this leads to nothing advantageous, and that it only steals so much away from that expensive time, requisite to a complete course of elementary instructions, which is so necessary to fix the first rudiments firmly on the mind, and which alone can produce any regular and useful result.

When, however, the Pupil has attained a certain degree of improvement, I should myself advise him to play occasionally before others, for this will stimulate his industry and give him courage and certainty.

For the first half year, and, if possible, for even the first entire year, every beginner requires one hour daily instruction; because the pupil is as yet incapable of assisting himself, and if left too long alone, it is to be feared that, by contracting bad habits, he will rather injure than benefit himself.

Many entertain the erroneous opinion that to arrive at excellence, it is necessary to practice for at least 6 or 7 hours every day; but I can assure

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them, that a *regular, daily, attentive* study, of at most three hours, is sufficient for this purpose; any practice beyond this, damps the spirits, produces a mechanical, rather than an expressive and impassioned style of playing; and is generally disadvantageous to the performer, inasmuch as when compelled to play aside this incessant exercise, if called upon to play any piece on a sudden, he cannot regain his usual powers of execution without having some days previous practice.

I am of opinion that, in general, girls should not be taught music before 7 years of age, nor boys before 8; unless they should display a very remarkable degree of talent for it, and, in a manner, be led to it by the peculiar inclination arising therefrom.

What are the chief qualities that a good master should possess, have been explained above. I shall further remark:

- 1) That the master should feel the most zealous interest in all that relates to his pupils' progress in the art.
- 2) That he must not allow him to contract any bad habits,
- 3) That as soon as the pupil has acquired the preliminary knowledge absolutely necessary, he should not exclusively occupy him with merely dry examples, but should occasionally intermingle with them, short and pleasing pieces, composed for the Piano-forte and for this express purpose, that the Pupils' amusement and his desire of learning may be encouraged.

The custom of many masters of tormenting beginners with difficult compositions, is absolutely injurious.

- 4) That he should accustom the pupil betimes to direct his eyes to the notes only, and to find the keys by the feel of the fingers, according to their distance from one another. Many pupils, particularly children, endeavour at first to play from memory, by which means they never attain to any

readiness in reading the notes; let the master by all means use them to name aloud the notes quickly, one after the other; if he should observe that the pupil has committed a piece too much to memory, let him proceed no further with it, but at once give him something new, that he may be compelled to play by note and not by ear.

5) Let him never allow the pupil to play too fast; for this is the first step towards an unintelligible and incorrect style of performance.

6) Let him endeavour, from the very outset, to give the pupil a clear and correct manner of marking time by his touch, and a strict and well-measured observance of it.

7) Let the master, as far as possible, attend to the proper tuning of the instrument, that the ear of the pupil may not be spoiled but rather improved, and refined.

If he wishes to see his Pupil make a rapid progress, he must demonstrate the warmest interest in his so doing; must treat him with indulgence, and not urge him too quickly forward, but nevertheless be strict in his instructions. From the first, he must not allow the pupil to keep his fingers on the keys, either a longer or shorter time than is necessary; he must accustom him to hold out syncopated notes, and to play short ones lightly and detached, that he may have his hands and fingers under controul, and avoid a lame and heavy style of performance. Let the master also, from the very commencement, habituate the pupil to the strict observance of time, and to count while playing; let him shew the pupil how he should play a passage, and cause him to imitate and practise it, till he can perform it with perfect correctness. _____ By this method the pupil will play well what he attempts, and in the end reap the best fruits from his labours.

2

PART I.

SECTION FIRST.

ELEMENTARY INSTRUCTIONS.

CHAP. I.

ON SITTING AT THE PIANO-FORTE.

§ 1.

The Pupil must sit opposite to the middle of the key-board, at a distance of from 6 to 10 inches, according to his stature, and the length of his arms; so that the right hand may conveniently reach the highest, and the left hand the lowest keys, without altering the position of the body.

§ 2.

The seat must neither be too high nor too low, and such that both hands may rest on the keys, naturally and without effort. Children should have their feet supported, that their seat may be steady and secure.

CHAP. II.

ON HOLDING THE BODY, THE ARMS, THE HANDS,
AND THE FINGERS.

From the outset, particular attention must be directed to these points, since any negligence on this head, drags in its train the most disadvantageous results, such indeed as are scarcely to be amended at a future period; and facility, gracefulness, neatness, expression, and strength of performance will thereby suffer materially.

§ 1.

The *body* must be *held* upright, neither bending forwards nor sideways, and the elbows rather turned, towards the body, yet without pressing against it.

§ 2.

The *muscles* of the arms and hands must act without any stiffness, and with so much force only, as is necessary to move the hands and fingers without languor.

§ 3.

The *hands* must be held in a somewhat rounded position, and turned rather outwards, like the feet, yet freely and without effort; by this means the employment of the thumb on the black keys will be much facilitated. Their position must not be either higher or lower than is necessary to bend the *finger-joints*, so as to strike the keys with the middle of the tips of the fingers, and so that the thumb may form a horizontal line with the little finger on the key-board.

Extending the fingers flat on the keys, and, as it were, boring into them, by letting the hands hang downwards, are altogether faulty positions, and give rise to a lame and heavy manner of playing.

§ 4.

Excepting in extensions, the fingers must neither stand too far apart, nor be drawn too close together; each finger should lie naturally over its proper key. They ought not likewise to rest longer on the keys than the prescribed time, as a habit of so doing greatly diminishes the clearness of the performance.

The *thumb* touches lightly the surface of the keys with the edge of its top joint. As it is the shortest of the fingers, the pupil must accustom himself to hold it somewhat bent and inclining towards the first finger, that it may always be ready to pass under the fingers; but it must not be pressed against the other fingers, nor be allowed to drop below the keys.

In general, to attain the necessary facility, steadiness, and certainty in playing, we must avoid every violent movement of the elbows and hands; and the mus-

must not be exerted, beyond what a free and quiet position of the hand requires. The quickness of motion lies only in the joints of the fingers, which should move with lightness and freedom, and not be lifted up too high from the keys.

§ 5.

The *touch*, or mode of striking the key, must be decisive and equal; all pressure and thumping are to be avoided; neither hands nor fingers should change their naturally bent position; and the keys must be struck rather forwards than backwards on the key-board, that the tone may be more powerful, and the passages delivered with more roundness and finish.

§ 6.

Lastly, unbecoming habits should be carefully avoided, as: holding the face too near the book, biting the lips, nodding the head to mark the time, opening or distorting the mouth, &c. &c. as they are prejudicial to the health, and contrary to gracefulness of demeanour.

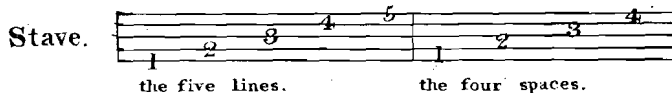
CHAP. III.



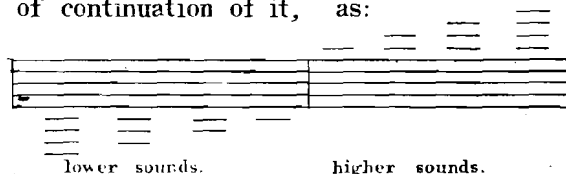
ON THE STAVE AND CLEFS.

§ I.

The system of lines on which musical sounds are represented by signs called *notes*, is termed the *Stave*; its five lines and four included spaces, are counted upwards, as:

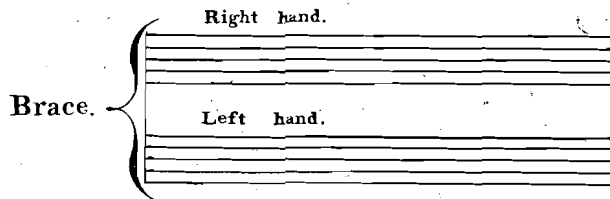


To designate higher and lower sounds, short horizontal lines called *ledger lines* are added to the notes; these are drawn above or below the stave, and are a sort of continuation of it, as:



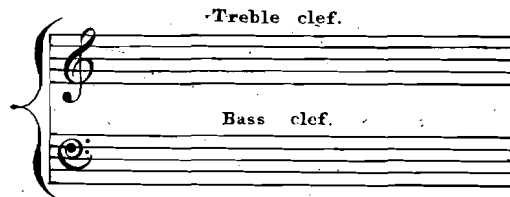
§ 2.

Two staves are required for the Piano forte; these are placed over one another, the upper for the right, the under for the left hand; a single one of these not unfrequently serves for both hands at once. Both staves are connected together at their commencement by a *brace*, as:



§ 3.

For the Piano forte we at present employ the *Treble* or Violin clef for the high, and the *Bass* clef for the low notes*. To the former, belong the notes running upwards from the C, situated in the middle of the instrument; to the latter, those running downwards from the same note. Both clefs are written immediately after the brace.



C H A P. I V.

ON THE KEY BOARD AND THE NOTES.

How laborious and difficult a task it is, to familiarize children with the key-board and the notes, without exhausting their patience, and diminishing their desire of learning, every Teacher must have experienced; the methods usually employed are not always satisfactory, as they often become difficult and tedious to children, even those most anxious to learn. From my own experience in teaching, I am led to recommend the following two methods, recently introduced, as the best and most certain for this purpose.

*The professional Piano forte player will find it absolutely necessary to acquaint himself thoroughly with the Soprano, Counter tenor, and Tenor clefs, they being indispensable for accompanying, reading from score, and studying composition.

§ 1.

In the first place, let the Pupil be taught that music consists of seven primary and independent notes, which, naming them in an ascending succession, are called C, D, E, F, G, A, B; and which, including the C, returning again directly after B, forms what is termed an octave.

§ 2.

Then shew him on the piano forte, the seven notes from C, to C, in the middle of the instrument; directing his attention to the C being situated directly below the group of two black keys, and to the F lying below the three black keys, and let him point out these two notes throughout the whole key-board: then teach him the names of the keys lying between C and F, and of those between F and the C, next above it; and, similarly, let him discover these and point them out through all the octaves.

§ 3.

When he is well acquainted with the key-board, explain to him the distribution of it into different octaves, as: the upper, middle, and lower octaves of the bass, and the lower, middle, and upper, octaves of the treble.

§ 4.

Now combine a knowledge of the notes with that of the keys, and this according to one of the two following methods, as may be best adapted to the temperament of the Pupil.

If the child be lively and not much disposed to reflection, choose the first method, (a.) which of the two is more mechanical and striking to the eye, — but if he be of a solid and somewhat thinking turn, I should rather employ the second method, (b.) founded more upon his own comparison and judgement respecting the succession of notes by degrees: — this I should also recommend in teaching grown persons.

FIRST METHOD. (a.)

Let the Pupil begin with learning the seven notes of the lower octave of the treble, and of the upper octave of the bass, and let him play the notes as he proceeds; this will amuse him, and prepare his fingers for striking the notes correctly.

The head of the note indicates its name and sound, as:

(lower octave in the treble.)

(upper octave in the bass.)

proceed in the same manner with the succeeding octave in treble and bass;

middle octave in the treble.

middle octave in the bass.

and, similarly, with the notes of the succeeding octave, up to G in the treble and down to F (usually called double F.) in the bass.

upper octave in the treble.

SECOND METHOD. (b.)

Teach the pupil, both on the staves and on the key board, the place of all the C's, and of the first and fifth lines in both bass and treble, for Ex:

lower octave. middle octave. upper octave.
C E (1st line) C (5th line) C

C G (1st line) C A

middle octave. top line upper octave.

Then explain to him the relations of the degrees of the notes lying between them, and let him find them out, both on the staff and on the piano forte. As soon as he is familiarised with this, question him respecting notes taken out of order and at hazard; this practice indeed I should recommend with regard to the first method, as it will prove of essential assistance to him hereafter in reading quickly.

C H A P . V .

ON THE FORM OF THE NOTES, THEIR VALUE, AND ON THE RESTS EQUIVALENT TO THEM IN DURATION.

§ I.

The various forms of the notes determine their *value*, *time*, or *duration*, and the *rests* bear a certain fixed relation to them. These latter direct the performer to cease playing for a longer or shorter period; and, in many cases, to let one of the hands play on alone, for such time as is equivalent to their value.

TABLE of NOTES and RESTS.

To a Semibreve belong

A Semibreve or whole bar rest.

Here it may be seen that during the time of one semibreve, two minims must be played; similarly, in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c: &c; in order to fill up the time of the longer notes by the increased number of notes of the smaller value.

§ 2.

Frequently three equal notes are required to be played in the time that two of the same kind would naturally be; these notes are called triplets, and are usually distinguished by the figure 3.

The following examples, lying within the compass of five notes, will accustom the fingers to a uniform progression and touch, and bring the pupil more fully acquainted with the notes and keys. Let him at first play them slowly and with each hand separately, then with both together, and continue this practice till by degrees they become familiar to him.

* The Author here observes, that in English and French musical publications, the crotchet rest bears so great a resemblance to that of the quaver, as often to deceive the eye and induce mistakes; he therefore recommends Composers of these Countries to adopt and introduce the German crotchet rest, formed thus (♩)

Several fingers must not remain lying on the keys at one time; for this gives rise to a heavy mode of playing, which, at a later period, it is difficult to overcome; let each finger therefore quit the key as soon as the following note is struck.

The thumb is every where denoted by a cross +, and the other four fingers by 1, 2, 3, 4, respectively. *

PREPARATORY EXERCISES.

N^o I.

and so on,
repeated.

* The Germans and French indicate the fingers by 1, 2, 3, 4, 5, beginning from the thumb; and this mode the Author prefers on the grounds "that the thumb is not only one of the five fingers, but, in the present style of playing, that it is the one which could least conveniently be dispensed with," to me, however, it certainly appears more natural to indicate that finger, universally called the first, by the figure 1 than by the figure 2, and the same may be said with regard to the other fingers. T.

No II.

First system of musical notation for No II. Treble clef: + 1 2 3 4 3 2 1 2 3 4 3 2 1 +. Bass clef: + 3 2 1 + 1 2 3 2 3 4 3 2 1 +. Accents are placed over the first note of each measure.

Second system of musical notation for No II, continuing the melody and accompaniment.

Third system of musical notation for No II, featuring more complex rhythmic patterns.

Fourth system of musical notation for No II, concluding the piece with a final cadence.

No III.

First system of musical notation for No III. Treble clef: + 1 2 3 2 1 2 3 4 3 2 3 2 1 +. Bass clef: + 1 2 3 2 3 2 1 + 1 2 1 2 3 4. Accents are placed over the first note of each measure.

Second system of musical notation for No III, continuing the melody and accompaniment.

No IV.

First system of musical notation for No IV. Treble clef: + 1 2 1 2 3 2 3 4 3 2 3 2 1 +. Bass clef: 4 3 2 3 2 1 2 1 + 1 2 1 2 1 +.

as before,
likewise beginning
from G, D, and A.

No V.

First system of musical notation for No V. Treble clef: + 1 2 + 1 2 3 1 2 3 4 2 3 2 1 +. Bass clef: 4 3 2 4 3 2 1 3 2 1 + 2 1 2 3 4. Includes the notation "&c." at the end of the first measure.

Nº VI.

2 + 1 2 3 1 2 3 + 2 3 + 3 2 1 +
 2 4 3 2 1 3 2 1 + 2 1 + 1 2 3 4 &c.

Nº VII.

+ 2 1 + 1 3 2 1 2 4 3 2 3 2 1 +
 4 2 3 4 3 1 2 3 2 + 1 2 1 2 3 4 &c.

Nº VIII.

+ 2 1 3 2 4 1 3 2 4 1 3 + 2 1 3
 4 2 3 1 2 + 3 1 2 + 3 1 4 2 3 1 &c.

Nº IX.

2 + 3 1 4 2 3 1 4 2 3 1 2 + 3 1
 2 4 1 3 + 2 1 3 + 2 1 3 2 4 1 3 &c.

Nº X.

IN TRIPLETS.

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

+ 1 2 3
 4 3 2 1

Nº XI.

+ 1 2 3 2 1 2 3 4 3 2 1
 4 3 2 1 2 3 2 1 + 1 2 3 and so on

Nº XII.

2 1 + 1 2 3 4 3 2 1 2 3
 2 3 4 3 2 1 + 1 2 3 2 1 &c.

Nº XIII.

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

Nº XIV.

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

Nº XV.

PREPARATION FOR A SHAKE.

+ 1
 4 3 &c.

2 1
 2 3 &c.

1 2
3 2

3 2
1 2

2 3
2 3

4 3
4 1

Nº XVI.

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

Nº XVII.

+ 1 2 3 1 2 3 4 2 3 1 2 &c.

Nº XVIII.

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

Termination of the shake.

PRACTICAL EXAMPLES WITH VARIATIONS, RELATING

TO THE VALUE AND SUBDIVISION OF THE NOTES.

Nº XIX.

THEMA.

VAR: I.

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

VAR. II.

Musical notation for Variation II, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with fingerings 1, 2, 1, 2, 3, 2 and a '+' sign. The bass staff contains a simple accompaniment of quarter notes.

VAR. III.

Musical notation for Variation III, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with fingerings 1, 2, 1, 2, 3, 2 and a '+' sign. The bass staff contains a simple accompaniment of quarter notes.

VAR. IV.

Musical notation for Variation IV, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with fingerings 1, 2, 1 and a '+' sign. The bass staff contains a simple accompaniment of quarter notes.

Musical notation for Variation IV (continued), featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with fingerings 3, 2 and a '+' sign. The bass staff contains a simple accompaniment of quarter notes.

VAR. V.

Musical notation for Variation V, featuring a treble and bass staff. The treble staff contains a melodic line with quarter notes and rests, marked with fingerings 1, 2, 1, 2, 3, 1 and a '+' sign. The bass staff contains a simple accompaniment of quarter notes, marked with fingerings 1, 2, 4, 1, 2, 1, 3, 2, 4, 1, 2, 4, 1, 3, 2, 1, 4, 1.

VAR. VI.

Musical notation for Variation VI, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with fingerings 1, 2, 1, 2, 3, 2 and a '+' sign. The bass staff contains a simple accompaniment of quarter notes, marked with fingerings 1, 2, 4, 1, 3, 4, 1.

VAR. VII.

Musical notation for Variation VII, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with fingerings 1, 2, 1, 2, 3, 2 and a '+' sign. The bass staff contains a simple accompaniment of quarter notes.

VAR. VIII.

First system of Variation VIII. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a simple accompaniment of quarter notes. Fingering numbers 1 and 2 are indicated above the right hand notes.

Second system of Variation VIII. The right hand continues the sixteenth-note arpeggiated pattern. The left hand accompaniment includes some eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated.

VAR. IX.

First system of Variation IX. The right hand has a melody of quarter notes with a '+' sign above the first note. The left hand has a melody of eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated.

Second system of Variation IX. The right hand melody continues with quarter notes and '+' signs. The left hand accompaniment consists of eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated.

VAR. X.

First system of Variation X. The right hand has a melody of quarter notes with '+' signs. The left hand has a melody of eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated.

First system of Variation XI. The right hand features a sixteenth-note arpeggiated pattern. The left hand has a melody of eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated.

VAR. XII.

First system of Variation XII. The right hand features a sixteenth-note arpeggiated pattern. The left hand has a melody of eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated.

The first system of music consists of two staves. The upper staff (treble clef) contains a complex melodic line with many sixteenth notes and some triplets, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a simpler accompaniment with quarter and eighth notes, marked with fingerings 1, 2, 3, and 4.

VAR: XIII.

VAR: XIII. The second system of music consists of two staves. The upper staff (treble clef) contains a simple melodic line with quarter notes, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a complex accompaniment with many sixteenth notes and some triplets, marked with fingerings 1, 2, 3, and 4.

VAR: XIV.

VAR: XIV. The third system of music consists of two staves. The upper staff (treble clef) contains a simple melodic line with quarter notes, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a complex accompaniment with many sixteenth notes and some triplets, marked with fingerings 1, 2, 3, and 4.

VAR: XV.

VAR: XV. The fourth system of music consists of two staves. The upper staff (treble clef) contains a simple melodic line with quarter notes, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a complex accompaniment with many sixteenth notes and some triplets, marked with fingerings 1, 2, 3, and 4.

VAR: XVI.

VAR: XVI. The fifth system of music consists of two staves. The upper staff (treble clef) contains a simple melodic line with quarter notes, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a complex accompaniment with many sixteenth notes and some triplets, marked with fingerings 1, 2, 3, and 4.

VAR: XVII.

VAR: XVII. The sixth system of music consists of two staves. The upper staff (treble clef) contains a simple melodic line with quarter notes, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a complex accompaniment with many sixteenth notes and some triplets, marked with fingerings 1, 2, 3, and 4.

The final system of music consists of two staves. The upper staff (treble clef) contains a simple melodic line with quarter notes, marked with fingerings 1, 2, 3, and 4. The lower staff (bass clef) contains a complex accompaniment with many sixteenth notes and some triplets, marked with fingerings 1, 2, 3, and 4.

EXAMPLES, to familiarize the pupil with the upper and lower notes of the scale, with the scale, and with extensions and contractions of the hands and fingers.

N^o XX.

Musical notation for Example No. XX, showing a scale exercise with fingerings and accents. The exercise is written for both hands on a grand staff. The right hand starts with a plus sign (+) above the first note. The left hand starts with a plus sign (+) below the first note. The exercise consists of ascending and descending scales with various fingerings and accents.

N^o XXI.

Musical notation for Example No. XXI, showing a scale exercise with fingerings and accents. The exercise is written for both hands on a grand staff. The right hand starts with a plus sign (+) above the first note. The left hand starts with a plus sign (+) below the first note. The exercise consists of ascending and descending scales with various fingerings and accents.

N^o XXII.

Musical notation for Example No. XXII, showing a scale exercise with fingerings and accents. The exercise is written for both hands on a grand staff. The right hand starts with a plus sign (+) above the first note. The left hand starts with a plus sign (+) below the first note. The exercise consists of ascending and descending scales with various fingerings and accents.

N^o XXIII.

Musical notation for Example No. XXIII, showing a scale exercise with fingerings and accents. The exercise is written for both hands on a grand staff. The right hand starts with a plus sign (+) above the first note. The left hand starts with a plus sign (+) below the first note. The exercise consists of ascending and descending scales with various fingerings and accents.

N^o XXIV.

One hand after the other.

Musical notation for Example No. XXIV, showing a scale exercise with fingerings and accents. The exercise is written for both hands on a grand staff. The right hand starts with a plus sign (+) above the first note. The left hand starts with a plus sign (+) below the first note. The exercise consists of ascending and descending scales with various fingerings and accents.

N^o XXV.

One hand placed over the other.

Musical notation for Example No. XXV, showing a scale exercise with fingerings and accents. The exercise is written for both hands on a grand staff. The right hand starts with a plus sign (+) above the first note. The left hand starts with a plus sign (+) below the first note. The exercise consists of ascending and descending scales with various fingerings and accents.

SECTION SECOND.

CHAP. I.

ON THE MARKS OF TRANSPOSITION, OR THE SHARP, FLAT, AND NATURAL.

§ I.

Each of the 7 primary notes C, D, E, F, G, A, B, mentioned in Chap. IV. § 4. may be depressed or elevated by *marks of transposition*. When this takes place, instead of the white keys, we commonly employ the next black keys above or below; each of which forms the interval of a semitone with the white key immediately adjacent; for this reason, we consider the notes of the black keys as arising out of the natural or primary notes, and call them dependant or accessory notes. The difference between the *major* or *diatonic* semitone, and the *minor* or *chromatic* semitone is not perceived by the ear, but is rather addressed to the eye, as will be explained in Chap. III.

§ 2.

Both *single* and *double* marks of transposition are used. 1) The single sharp (#) *elevates* the note before which it stands, a minor or chromatic semitone, which on the piano-forte is played on the next key above. Ex:



2.) The single flat (b) *depresses* it a minor semitone, which falls on the next key below. Ex:



§ 3.

The natural (♮) totally contradicts the sharp, (a.) and the flat (b), and restores to the note its former name, sound, and place on the instrument. Ex:



ON DOUBLE MARKS OF TRANSPOSITION.

§ 4.

(a.) The double sharp (\times) *elevates*, and (b.) the double flat (bb) or (\flat^*) *depresses* the note a whole tone, that is, two succeeding keys, either ascending or descending: Ex:

(a.) C double sharp. &c.

played on the piano forte as

D, E, &c.

Detailed description: This musical example shows a treble clef staff with a key signature of one sharp (F#). The melody consists of notes marked with 'x' (double sharps) and natural notes. The notes marked with 'x' are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes without 'x' are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The bass clef staff shows the equivalent natural notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The text 'played on the piano forte as' is written between the staves, and 'D, E, &c.' is written below the bass staff.

(b.) C double flat.

as

B, C, &c.

Detailed description: This musical example shows a treble clef staff with a key signature of two flats (Bb, Eb). The melody consists of notes marked with 'bb' (double flats) and natural notes. The notes marked with 'bb' are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes without 'bb' are B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The bass clef staff shows the equivalent natural notes: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The text 'as' is written between the staves, and 'B, C, &c.' is written below the bass staff.

EXAMPLES.

Detailed description: This section contains two musical examples. The first example shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The melody in the treble staff consists of notes marked with 'x' (double sharps) and natural notes. The notes marked with 'x' are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes without 'x' are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The bass staff shows the equivalent natural notes: D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The second example shows a treble clef staff with a key signature of two flats (Bb, Eb) and a bass clef staff with a key signature of two flats (Bb, Eb). The melody in the treble staff consists of notes marked with 'bb' (double flats) and natural notes. The notes marked with 'bb' are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes without 'bb' are B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The bass staff shows the equivalent natural notes: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

§ 5.

(a.) The \flat also totally contradicts the double sharp and double flat, and restores to the note its original name, pitch, and place on the instrument.

(b.) If, therefore, we desire to change the \times or \flat^* into a single sharp or flat,

* As the character for the double flat hitherto in use, is apt to confuse the eye, particularly in chords with several flats placed over each other, and as we have already an appropriate and simple mark for the double sharp (\times) it were to be wished that the double flat should also be expressed by a single character. I venture to propose for this purpose the mark employed above; should any person invent and introduce a character still more convenient, the musical world will be indebted to him for doing so.

to obviate all doubt, we must expressly add to the \sharp the single \sharp or \flat : Ex:

Two musical staves, (a) and (b), illustrating transposition marks. Staff (a) shows a sequence of notes with various accidentals and a plus sign (+) indicating a sharp sign. Staff (b) shows a similar sequence with different accidentals and a plus sign (+) indicating a flat sign.

§ 6.

The marks of transposition are either *essential* or *accidental*.

(1) *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which it is written; in this case they transpose throughout the *entire* piece, those notes whose place they occupy on the staff.

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence only throughout that one bar; unless during the course of it, they should be again contradicted by a natural. However, if an accidental \sharp or \flat stands before the last note of a bar, and if the next begins with the same note, the mark of transposition (a.) extends its influence to that bar also, if it be not again contradicted by a natural, (b.) or if the natural note be not altered by some other mark of transposition. Ex:

Two musical staves, (a) and (b), illustrating accidental transposition marks. Staff (a) shows a sequence of notes with various accidentals and a plus sign (+) indicating a sharp sign. Staff (b) shows a similar sequence with different accidentals and a plus sign (+) indicating a flat sign.

A few short examples follow, in which the marks of transposition appear both as *accidental*, before the notes, and as *essential*, at the commencement of the piece.

No I.

Accidental.

Musical notation for No I. Accidental. The piece is written in a grand staff with treble and bass clefs. The melody in the treble clef consists of eighth notes with fingerings + 1 2 3 +. The bass clef accompaniment features a steady eighth-note pattern with fingerings + 3 2 1 +.

No II.

Musical notation for No II. The melody in the treble clef has fingerings + 1 2 + 1 2 3. The bass clef accompaniment has fingerings 4 3 2 4 3 2 1.

Continuation of the musical notation for No II. The treble clef continues with eighth-note patterns, and the bass clef continues with its accompaniment.

No III.

Musical notation for No III. The treble clef melody includes fingerings 4 2 1 + b 3 1 b + 1. The bass clef accompaniment includes fingerings 4 + b 2 b + 2 b.

No IV.

Musical notation for No IV. The treble clef melody includes fingerings 1. + 3 2 1 + 1. The bass clef accompaniment includes fingerings 2 2 1 3 +.

Continuation of the musical notation for No IV. The treble clef melody includes fingerings + 1 2 3. The bass clef accompaniment includes fingerings 4 3 2 1.

No V.

Musical notation for No V. The treble clef melody includes fingerings + 2 1 3 2 4 1 3 2 1 + 1. The bass clef accompaniment includes fingerings 4 2 3 1 2 + 3 1 2 3 4 3. The piece concludes with the instruction '&c.' on both staves.

Nº VI.

Nº VII.

Two systems of musical notation. The first system contains exercise Nº VI, and the second system contains exercise Nº VII. Each system consists of a treble clef staff and a bass clef staff. The exercises feature eighth and sixteenth notes, often grouped in pairs or triplets, with various accidentals (sharps, flats, naturals) and fingerings (1-3) indicated above the notes. Some notes have a '+' sign above them, possibly indicating an accent or breath mark. The exercises conclude with a whole rest (w).

Nº VIII.

A system of musical notation for exercise Nº VIII, consisting of a treble clef staff and a bass clef staff. The exercise features eighth and sixteenth notes with various accidentals and fingerings (1-4). It concludes with a whole rest (w).

Nº IX.

A system of musical notation for exercise Nº IX, consisting of a treble clef staff and a bass clef staff. The exercise features eighth and sixteenth notes with various accidentals and fingerings (1-4). It concludes with a whole rest (w).

Nº X.

A system of musical notation for exercise Nº X, consisting of a treble clef staff and a bass clef staff. The exercise features eighth and sixteenth notes with various accidentals and fingerings (1-4). It concludes with a whole rest (w).

Nº XI.

A system of musical notation for exercise Nº XI, consisting of a treble clef staff and a bass clef staff. The exercise features eighth and sixteenth notes with various accidentals and fingerings (1-4). It concludes with a whole rest (w).

A system of musical notation for exercise Nº XI (continued), consisting of a treble clef staff and a bass clef staff. The exercise features eighth and sixteenth notes with various accidentals and fingerings (1-4). It concludes with a whole rest (w).

Nº XII.

Essential.

A system of musical notation for exercise Nº XII, consisting of a treble clef staff and a bass clef staff. The exercise features eighth and sixteenth notes with various accidentals and fingerings (1-4). It concludes with a whole rest (w).

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and '+' signs.

Second system of musical notation, including a treble and bass clef. The music features complex rhythmic patterns with many sixteenth notes and various fingerings.

N^o XIII.

Third system of musical notation, labeled "N^o XIII.", with a treble and bass clef. The music includes detailed fingerings and some accidentals.

Fourth system of musical notation, showing a treble and bass clef with various notes and fingerings.

Fifth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and fingerings.

Sixth system of musical notation, including a treble and bass clef with various notes and fingerings.

Sometimes the original sharps or flats placed at the beginning of a composition (3), and which, collectively taken, form what is called the *Signature*, are contradicted and replaced by a *new Signature*. The following examples will render this more intelligible.

Essential marks of transposition, as the Signature
by which the principal key is determined.

(2) accidental marks of transposition.

(1)

(3.) new Signature.

Return into the original key, and Signature as at first.

CHAP. II.

ON THE DOT AFTER NOTES AND RESTS; ON THE TIE OR BIND, AND ON
VARIOUS SUBDIVISIONS of NOTES.

This Chapter which is closely connected with Chap. 5. of the preceding section, demands the particular attention of the pupil, as it has an important influence on the accurate perception of time, and on the correct division of the notes.

§ 1.

The *dot*, as well as the *tie* or *bind*, lengthens the value of a note. One dot lengthens the note behind which it is placed by *one half* of its natural value; consequently a minim with a dot is equal to three crotchets. &c. Ex:

a minim with a dot is equivalent to
 a crotchet with a dot
 a quaver.
 a semiquaver.
 a demisemiquaver.

three crotchets
 three quavers.
 three semiquavers.
 three demisemiquavers.
 three semi. demi. semiquavers.

1. 2. 3. 1. 2. 3.

as played.

If *two* dots are placed after a note, the first is equal to the half of it, and the second to the half of the first dot. Ex:

Behind a minim the 1st dot is a crotchet.
 a quaver
 a semiquaver.
 a demisemiquaver.

the 2^d dot
 a quaver.
 semiquaver.
 a demi-semiquaver.
 a semi. demi. semiquaver.

as played.

§ 2.

Dots after rests have a similar power to those after notes. Ex:

one dot after a quaver rest
 after a semiquaver rest
 after a demisemiquaver rest

is equal to a semiquaver.
 to a demisemiquaver.
 to a half demisemiquaver.

In like manner, the second dot after a rest, as after a note, is equal to one half the first.



one demisemiquaver.
 half demisemiquaver.



§ 3.

The tie or bind (—) is employed to connect two notes standing on the same degree, when the value of the second falls short of one half of that of the first, and which therefore cannot be expressed by a dot.

The second or tied note must not be struck, but must be held down during its value. Ex:

It usurps the place of the *dot* only when (a.) the bar at the end of the line is not completed, and the following line commences with the second half of the bar, where the dot should have stood; or (b.) when the note to be kept down is interrupted by a bar; thus:


(a.)  instead of, 

(b.)  for 

§ 4.

In passages of several parts, we meet with rests *over* or *under* the notes; these indicate the entrance of the parts, and the value according to which they are to be held down. Ex:

enters at the 1, 2, 3, 4th crotchet. at the 1, 2, 3, 4th quaver.



§ 5.

Notes are termed syncopated, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

§ 6.

To what has been said already respecting triplets, I shall add, that they (a.) sometimes occur in notes of longer value; and that they are also occasionally (b.) combined with rests; in these cases they are distinguished by the figure 3.

(a.)
right hand.
left hand.

(b.)

Three such notes are sometimes played by one hand against two by the other; but since playing them together strictly as written with regard to time, will be found too difficult for beginners, we must allow them to strike the second note of the one hand along with the third note of the other; as

When the Pupil becomes a better timeist, and his fingers have gained power, this inequality in the value of the notes opposed to each other, will of itself disappear in the performance.

§ 7.

Groups of 6 notes, arising from the division of one note into six equal parts instead of four, are altogether different from triplets, but are often confounded with them by a faulty junction of two triplets.

The performance of these groups of six notes (a.) divides itself into 3 parts of two members each; but that of triplets (b.) into two parts, each of three members. Ex:

(a.)



(b.)

§ 8.

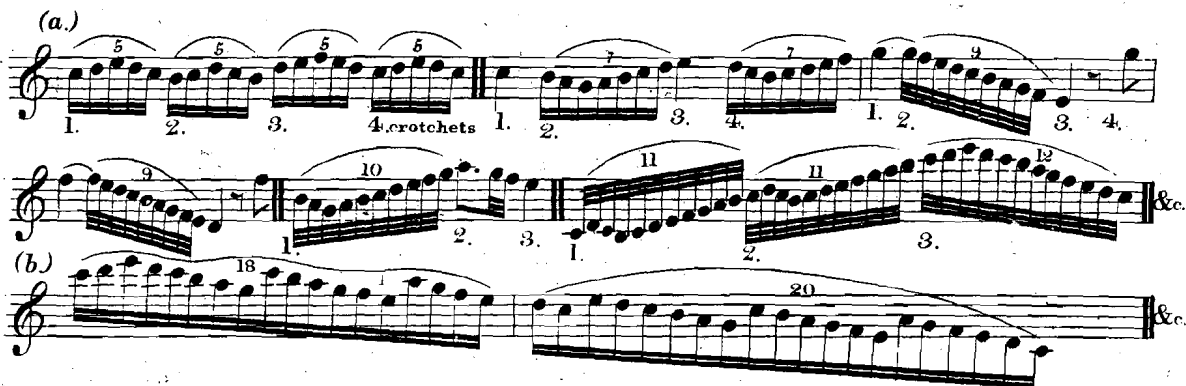
In the present style of writing, particularly in embellished Adagios and similar productions, we meet with many groups of capricious numbers of notes, as 5, 7, 9, 10, 11, 13, 15, &c: the performance of which, according to the strict divisions of the bar, would not correspond to the intentions of the Composer; for Ex; if we wished to distribute according to strict rule 7 notes between one or two parts


of the bar, the performance, instead of being neatly rounded off and finished, would appear halting, stiff, and unequal; thus

This passage  would sound as,

 or as 



To avoid this inconvenience, Composers group together as many notes as are to be played in the time of one or more divisions of the bar, (a.) or even in the time of a whole bar (b.) and write the number over them; these notes must be played in a manner, so perfectly equal, rounded off, and connected, that not the least separation or pause shall be perceptible, and the performer must not finish the group sooner or later than the time required.


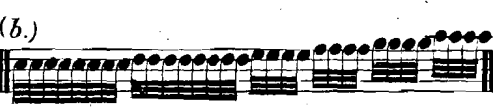
(a.) 


(b.) 

§ 9.

We sometimes meet with *abbreviations** indicated by means of a single note (a.) or a single group of notes (b.) and which are to be repeated as often as is pointed out by the quaver, semiquaver, &c. strokes or marks of abbreviation, and as the value of the parts of the bar require.

(a.) as written.  (b.) 

as played. (a.)  (b.) 

(*) 

(*) Note for Musical Publishers.

All abbreviations ought to be banished from engraved piano-forte music, and each group to be repeated, ought to be engraved at length.

EXAMPLES FOR THE ELUCIDATION OF THIS CHAPTER.

No I. One dot after the note. see § 1. (a.)

divided into 1. 2. 3. 4. Crotchet.

2 + 1 2 + 2 4 + 1 3

No II.

in 1. 2. 3. Quavers.

4 + 1 1 2 3 + + + +

No III. One dot after a rest. § 2.

in 1. 2. 3. 4. Crotchets.

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

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

No IV. Two dots after a note. § 1. (b)

in 1. 2. 3. 4. Crotchets.

No V. Two dots after a rest. § 2.

in 1. 2. 3. 4. Crotchets.

No VI. The Tie or Bind § 3.

No VII.

No VIII.

in 1 2 3 4 5 6 Quavers.

First system of musical notation for exercise No IX. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various rhythmic values and fingerings (1, 2, 3, 4) indicated above the notes. The bass staff contains a supporting line with similar rhythmic values and fingerings. The system concludes with a double bar line.

No IX. Rests over the notes, mixed with the tie or bind. § 4.

Second system of musical notation for exercise No IX. It consists of two staves. The treble staff has a melodic line with rests over notes, tied notes, and various fingerings (1, 2, 3, 4) indicated above. The bass staff has a supporting line with fingerings (1, 2, 3, 4) indicated below. The system concludes with a double bar line.

Third system of musical notation for exercise No IX. It consists of two staves. The treble staff has a melodic line with rests over notes, tied notes, and various fingerings (1, 2, 3, 4) indicated above. The bass staff has a supporting line with fingerings (1, 2, 3, 4) indicated below. The system concludes with a double bar line.

Fourth system of musical notation for exercise No IX. It consists of two staves. The treble staff has a melodic line with rests over notes, tied notes, and various fingerings (1, 2, 3, 4) indicated above. The bass staff has a supporting line with fingerings (1, 2, 3, 4) indicated below. The system concludes with a double bar line.

Fifth system of musical notation for exercise No IX. It consists of two staves. The treble staff has a melodic line with rests over notes, tied notes, and various fingerings (1, 2, 3, 4) indicated above. The bass staff has a supporting line with fingerings (1, 2, 3, 4) indicated below. The system concludes with a double bar line.

No X. Syncopated notes. § 5.

Musical notation for exercise No X. It consists of two staves. The treble staff has a melodic line with syncopated notes and various fingerings (1, 2, 3, 4) indicated above. The bass staff has a supporting line with fingerings (1, 2, 3, 4) indicated below. The system concludes with a double bar line.

in 1. 2. 3. 4. Quavers.

This system shows a musical exercise in quavers. The treble clef part includes fingerings such as 1, 2, 3, 4 and accents (+). The bass clef part includes fingerings like 4, 3, 2, 4, 3, 1.

This system continues the quaver exercise with fingerings like 1, 2, 3, 4 in the bass clef and 3, 4, 2, 1, 4, 3, 1, 4, 3, 1, 4 in the treble clef.

This system continues the quaver exercise with fingerings like 1, 2, 3, 4 in the bass clef and 3, 1, 4, 3, 4, 1, 3, 4, 1, 4 in the treble clef.

Nº XI. Various kinds of Triplets § 6.

intol. 2. Minims.

This system introduces triplet exercises. The treble clef part shows triplet markings (3) and fingerings like 1, 4, 4, 1, 4, 1. The bass clef part shows triplet markings and fingerings like 4, 3, 2.

Nº XII.

intol. 2. 3. 4. Crotchets.

This system introduces triplet exercises in crotchets. The treble clef part shows triplet markings (3) and fingerings like 1, 4, 2, 3, 4, 2, 4, 1, 3, 2, 4, 3. The bass clef part shows triplet markings and fingerings like 4, 3, 1, 1, 3, 2, 1, 2, 4, 3.

This system continues the crotchet triplet exercise with fingerings like 1, 3, 4, 1, 2, 3, 1, 2, 4, 4, 4, 3, 1, 2, 4 in the bass clef and 4, 3, 1, 4, 3, 4, 1, 4, 3, 1, 4, 3, 1, 2, 4 in the treble clef.

Nº XIII.

into 1. 2. 3. 4. Quavers.

This exercise consists of two staves of music. The top staff is in treble clef and contains four measures of quaver patterns. The bottom staff is in bass clef and contains four measures of corresponding quaver patterns. Fingerings are indicated by numbers 1-4 and '+' signs. The piece concludes with a double bar line.

Nº XIV. a triplet played against two equal notes.

into 1. 2. 3. 4. Crotchets.

This exercise consists of two staves of music. The top staff is in treble clef and contains four measures of crotchet patterns, including a triplet. The bottom staff is in bass clef and contains four measures of corresponding crotchet patterns. Fingerings are indicated by numbers 1-4 and '+' signs. The piece concludes with a double bar line.

Nº XV.

This exercise consists of two staves of music. The top staff is in treble clef and contains four measures of crotchet patterns. The bottom staff is in bass clef and contains four measures of corresponding crotchet patterns. Fingerings are indicated by numbers 1-4 and '+' signs. The piece concludes with a double bar line.

Nº XVI.

1. 2. 3. 4. Crotchets.

This exercise consists of two staves of music. The top staff is in treble clef and contains four measures of crotchet patterns. The bottom staff is in bass clef and contains four measures of corresponding crotchet patterns. Fingerings are indicated by numbers 1-4 and '+' signs. The piece concludes with a double bar line.

Nº XVII. The preceding example as groups of 6 notes. § 7.

1. 2. 3. 4. Crotchets.

This exercise consists of two staves of music. The top staff is in treble clef and contains four measures of groups of six notes. The bottom staff is in bass clef and contains four measures of corresponding groups of six notes. Fingerings are indicated by numbers 1-4 and '+' signs. The piece concludes with a double bar line.

Groups of odd numbers of notes, § 8.

N^o XVIII.

1. 2. 3. 4. Crotchets.

Detailed description: This exercise consists of two staves. The upper staff contains four groups of notes, each with a slur and a number below it: 5, 5, 3, and 4. The first group is a five-note ascending scale. The second is a five-note descending scale. The third is a three-note ascending scale. The fourth is a four-note descending scale. The lower staff provides a bass line accompaniment with various rhythmic values and accidentals.

N^o XIX.

Detailed description: This exercise consists of two staves. The upper staff contains four groups of notes with slurs and numbers below: 4, 7, 4, and 3. The first group is a four-note ascending scale. The second is a seven-note ascending scale. The third is a four-note ascending scale. The fourth is a three-note ascending scale. The lower staff provides a bass line accompaniment.

Detailed description: This is the second system of the exercise for No. XIX, continuing the two-staff format with groups of 2, 4, 1, and 4 notes in the upper staff.

N^o XX.

2 1 + 2 1
3 2 1 + 1

Detailed description: This exercise consists of two staves. The upper staff contains four groups of notes with slurs and numbers below: 3, 4, 9, and 3. The first group is a three-note ascending scale. The second is a four-note ascending scale. The third is a nine-note ascending scale. The fourth is a three-note ascending scale. The lower staff provides a bass line accompaniment.

Detailed description: This is the second system of the exercise for No. XX, continuing the two-staff format with groups of 4, 9, 3, 4, 4, 3, and 4 notes in the upper staff.

Examples of groups consisting of a still greater numbers of notes, will be introduced in the sequel, as the performance of them would at present be too difficult for the Pupil.

For the purpose of training all the fingers of both hands to an equal degree of power and independence of action, I have added the following collection of examples, which consist of short groups of notes within the compass of a *fifth*, the hand remaining always in one fixed position. These must be practiced at first with each hand separately, and then with both hands together, till they are played without effort and with the requisite roundness and finish. Particular attention must be given to the rules which direct, that the hands should be held perfectly still, the fingers moved with freedom and facility, without being lifted up from the keys, and that they should not be allowed to dwell longer upon them than is necessary.*

* Logier's Chiroplast or Hand-guide may be employed here, and should be recommended to pupils, particularly in the absence of the Master, as conducive towards maintaining a correct and tranquil position of the hands.

* Chords being the roots of the passage.) *N^o 1.* beginning with the lower note.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

* The finger marks over the notes are for the right hand, those underneath, for the left, which must play the passages an octave lower down than they are written

55.

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86.

87. 88. 89.

90. 91. 92.

93. 94. 95.

96. 97. 98.

99. 100. 101.

102. 103. 104.

105. 106. 107.

108. 109. 110.

111. 112. 113.

114. 115. 116.

117. 118. 119.

120. 121. 122.

123.

124.

125.



126.

127.

128.



129.

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131.



132.

133.

134.



135.

136.



137.

138.



139.



140.

141.



142.



143.

144.



145.



146.

147.



within the compass of a sixth and seventh, in which the fifth is always played in the right hand with the 3^d and in the left with the 1st finger.

N^o 1. beginning with the bottom note. 2.

3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. beginning with the second. 28. 29. 30. 31. 32. beginning with the third.

33. 34. 35.

36. 37. 38.

39. 40. 41.

42. 43. 44.

45. 46. 47.

48. 49. 50.

51. 52. 53.

54. 55. 56.

57. 58. 59.

60. with the Fourth. 61. 62.

63. 64. 65.

66. 67. 68.

69. 70. 71.

72. with the fifth. 73. 74.

75. 76. 77.

78. 79. 80.

81. 82. 83.

84. 85. 86.

87. 88. 89.

90. 91. 92.

93. 94. 95.

96. 97. 98.

99. 100. 101.

102. 103. 104.

105. with the Sixth.

106.

107.

108.

109.

110.

111.

112.

113.

114.

115.

116.

117.

118.

119.

120.

121.

122.

123.

124.

125.

126.

127.

128.

129.

130.

131.

132.

133.

134.

135.

136.

137.

138.

139. 4 in several parts

140.

141. 3 4 3 3 4 3 142. 3 4 3 4 3 143. 4 3 4 3 4 3

144. 2 3 4 3 1 2 3 4 145. 4 3 2 1 4 3 2 1 4 3 2 1

COMPASS OF A SEVENTH.

Nº 1. beginning with the bottom note.

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

3. 3 4 1 3 4 1 3 4 1 3 4 1

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

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

6. 3 1 2 4 3 1 2 4 3 1 2 4 3 1

7. 3 1 4 2 3 1 4 2 3 1 4 2 3 1

8. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

II. beginning with the second.

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

10. 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

11. 1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 1

12. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

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

14. 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1

15. with the third. 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 1

16. 3 1 2 4 3 1 2 4 3 1 2 4 3 1

17. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

18. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

19. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

20. 3 1 2 4 3 1 2 4 3 1 2 4 3 1 2 4 3 1

21. 2 4 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

22. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

23. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

24. 2 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1

25. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

26. 1 3 2 4 1 3 2 4 1 3 2 4 1 3 2 4

27. 28. 29. *with the Fourth.*

30. 31. 32.

33. *with the Fifth.* 34. 35.

36. 37. 38.

39. 40. 41.

42. 43. *with the Sixth.* 44.

45. 46. *with the Seventh.* 47.

48. 49. 50.

51. 52. 53.

54. *in several parts.* 55. 56. 57.

58. 59.

60.

46 EXERCISES within the Compass of an octave, in which the fifth is played in the right hand with the 2nd finger, and in the left with the first.

No 1. beginning with the bottom note.

The image displays a musical score for 35 exercises, numbered 1 through 35, arranged in a single staff. Each exercise is a short melodic phrase, typically consisting of 4 to 8 notes. The exercises are designed to be played within the compass of an octave, with the fifth degree of the scale played in the right hand with the second finger and in the left hand with the first finger. The exercises are numbered 1 through 35, and each is accompanied by fingerings (1-4) and accents (+) to guide the performer. The exercises are arranged in a single staff, with each exercise starting on a new line of the staff. The exercises are numbered 1 through 35, and each is accompanied by fingerings (1-4) and accents (+) to guide the performer. The exercises are arranged in a single staff, with each exercise starting on a new line of the staff. The exercises are numbered 1 through 35, and each is accompanied by fingerings (1-4) and accents (+) to guide the performer.

36. 37. *beginning with the third.* 38.

39. 40. 41.

42. 43. 44.

45. 46. 47.

48. 49. 50.

51. 52. 53.

54. 55. 56.

57. 58. 59.

60. 61. 62.

63. 64. 65.

66. 67. 68.

69. *beginning with the Fourth.* 70. 71.

48

with the *Fifth*.

72. 1 1 1 1 73. 2 1 2 1 74. 2 2

75. 2+1 2 76. 2 1 4 77. 2 1 2

78. 2 4 1 2 79. 2 1 2 1 80. 2 1 2

81. 2 1 2 1 82. 2 1 3 2 1 3 83. 2 1 2 1

84. 2 1 85. 2 3 1 2 86. 2 1 2

87. 2 1 3 2 1 3 88. 2 1 1 3 89. 2 1 2 1

90. 2 2 91. 2 1 92. 2 1 2 1 4 2

93. 2 3 1 2 1 2 94. 2 1 95. 2 1 3 2 3

96. 2 1 97. 2 1 98. 2 1 2

99. 2 1 100. 2 101. 2 1 3 2

102. 2 1 103. 2 1 104. 2 1 2

105. 2 1 106. 2 1 107. 2 1 3 2 1 3

108. 109. 110.

111. 112. 113.

114. 115. 116.

117. 118. 119.

120. 121. 122.

123. 124. 125.

126. 127. 128.

129. 130. 131.

132. 133. 134.

135. 136. 137.

138. 139. 140.

141. 142. 143.

144. 145. with the Sixth. 146.

147. 148. 149. with the Octave.

150. 151. 152.

153. 154. 155.

156. 157. 158.

159. 160. 161.

162. 163. 164.

165. 166. 167.

168. 169. 170.

171. 172. 173.

174. 175. 176.

177. 178. 179.

213.

214.

215.

213. 214. 215.

216.

217.

218.

216. 217. 218.

219.

220.

221.

219. 220. 221.

222.

223.

224.

222. 223. 224.

225.

226.

227.

225. 226. 227.

228.

229.

in several parts.

230.

231.

228. 229. 230. 231.

232.

233.

234.

235.

232. 233. 234. 235.

236.

237.

238.

236. 237. 238.

239.

240.

241.

239. 240. 241.

SECTION THIRD.

CHAP. I.

ON THE SCALES, KEYS, SIGNATURES, AND INTERVALS.

§ 1.

Every musical composition is founded upon one or other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece; consequently there are as many keys as there are different notes. The character of the key depends upon the scale, that is, upon the correct and orderly succession of the notes by degrees.

§ 2.

By the word *scale* is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

§ 3.

Semitones are of two sorts, major and minor; a knowledge of the distinction between them is not necessary to the Amateur, though as connected with composition, it is of importance to the Musician, as determining the nature and relation of the intervals entering into the harmony.

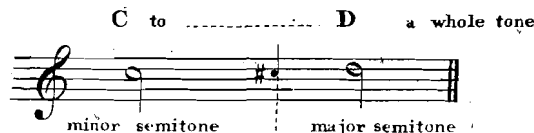
(a.) the *minor*, or, as it is also termed, the *chromatic* semitone, is formed by a \sharp , \flat , or \natural , and stands always on the same degree of the staff as the preceding note, as:



(b.) the *major* or *diatonic* semitone, on the contrary, stands always on the next degree above or below; as



(c.) It follows, therefore, that a *whole* tone always comprises one major and one minor semitone; and that, between the two keys which form the whole tone, there is always a key in the middle.



§ 4.

The scale is termed *diatonic* (natural), when it is composed of tones and semitones; *chromatic*, (artificial) when it consists of semitones only.

§ 5.

Each of the 12 principal keys already mentioned, may be either *major* (greater) or *minor*, (less); the former is determined by the *major* third, and the latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys.

§ 6.

To render the Pupil familiar with, and certain as to the succession of notes in the 24 diatonic scales, I should advise the master to explain to him the regular succession of tones and semitones in both the major and minor scale, and to take care that he be thoroughly grounded in them. For this purpose, the scales of C major and A minor should be selected as models, they being the most simple.

§ 7.

The major scale contains 5 whole tones and 2 major semitones; in ascending, the latter fall between the 3^d and 4th, and 7th and 8th degrees.

Scale of C major as a model.

Degrees. 1 2 3 4 5 6 7 8

maj: semitone

maj: semitone (*)

3 whole tones

2 tones

2 whole tones

3 whole tones

maj: semitone

maj: semitone

* In descending, the succession of notes remain the same as in ascending, though the order is inverted.

§ 8.

The minor scale differs from the major in ascending (a.) merely by the *minor third*, since here the major semitone lies between the second and third degrees; (b.) in descending, on the contrary, the succession of whole tones and semitones is very different.

Scale of A minor as a model.

(a.)

Degrees. 1 2 3 4 5 6 7 8 (b.) 8 7 6 5 4

maj: semitone

maj: semitone

maj: semitone

maj: semitone

whole tone

4 tones

2 tones

2 tones

1 whole tone

From the model, we perceive that in descending, the two major semitones lie between the 6th and 5th, and the 3^d and 2^d degrees; The Pupil should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

In descending minor scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note. as:

§ 9.

As a practical exercise in all the keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition of each key belong; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major and A minor, given as models in § 7 and 8. By this means he will acquire a knowledge of the signature proper to any given key, and will abstain from employ in a false succession of notes through the want of a correct ear.

NB. These relative minor keys all originate from the major keys having the same common signature; the minor third below the major key note, is always the root of the relative minor key.

Hence it will be seen, that the keys which are indicated to the performer at the commencement of a piece by signatures, containing more or fewer marks of transposition, originate from and have a practical relation to the scales.

* The indistinct ideas which I have observed in many persons (not unfrequently excellent players), with regard to a correct knowledge of the scales, have induced me to treat largely on this subject, and to impart a method for acquiring it which I have found successful. The Pupil may now take as a practical exercise, the more easy scales given in Part 2. Chap. 2.

as C. G. D. A. F. B^b. E^b } major.
and A. E. F. D. G. C. } minor.

§ 10

Interval signifies the distance of one note from another given note, which may be termed the *root* or *bass-note*. as:

The diagram illustrates intervals on a treble clef staff, starting from a given note (C) on the first line. The intervals and their components are as follows:

- Second:** from C to D, contains (1 tone)
- Third:** from C to E, contains (2 tones)
- Fourth:** from C to F, contains (2 $\frac{1}{2}$ tones)
- Fifth:** from C to G, contains (3 $\frac{1}{2}$ tones)
- Sixth:** from C to A, contains (4 $\frac{1}{2}$ tones)
- Seventh:** from C to B, contains (5 $\frac{1}{2}$ tones)
- Octave:** from C to C, contains (5 tones 2 maj. semitones.)

C is here the *given* note or *root*, and the greater or less distance of the other notes from it, gives the interval its name.

To facilitate to the Pupil the correct naming of intervals computed from other roots, direct his attention, according to the above example, to the number of tones and semitones which each interval contains, and to the order in which they succeed one another. A further analysis belongs less to this place than to the theory of chords.

§ II.

To learn how many # or b are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of fifths; thus, seek from C, as a root, the fifth above, and again from this latter, the fifth, &c, till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupil their signatures, let him compare them with the scales as filled up by *himself* according to § 9.

Upon the comparison he will find, that G major has only one #, and that, in ascending, this falls on the 7th degree before the F; that in D major, a second # comes before C, also on the 7th degree from the tonic; that F major has only one b, which falls, in ascending, on the 4th degree B; and that in the key of Bb, a second b comes before E, likewise the 4th degree of the scale, &c: and again, that from G major, D major, &c, are deduced the minor keys, E minor, B minor, &c, which are related to them and have the same signature; and that from F major and Bb major are deduced the relative minor keys, D minor, and G minor. &c:

C maj: G maj: D maj: A maj: E maj: B maj: G^b maj: D^b maj: A^b maj: E^b maj: B^b maj: F maj: C

1st sharp. (3^d) (5th) (5th) (3^d) (1st)

A min: E min: B min: F# min: C# min: G# min: E^b min: B^b min: F min: C min: G min: D min: A min:

2^d (4th) 6th flat (4th) (2^d)

§ 12.

To a Pupil yet unacquainted with harmony, it is often difficult, from the signature alone, to distinguish the relative minor from the major key; for greater certainty, he may be taught to ascertain this from the last and lowest bass note of the composition.*

§ 13.

Before the Pupil attempts a piece, I advise him to play over the scale of the key in which it is written, that his ear may be accustomed to it, and that he may fix more firmly in his memory the # or b contained in the signature.

§ 14.

The gradual progression through all the white and black keys contained in the compass of an octave, forms what is called the *Chromatic* or artificial scale. Ex:

consisting of 5 minor

and 7 major semitones.

§ 15.

In addition to these scales, there are also *enharmonic* mutations of notes; these are of importance to composers on the score of orthography, rather than to Piano forte players; as, though they alter the notes to the eye, their pitch and place on the instrument remain unchanged, as:

C#

B^b

* Exceptions are to be met with in church music, as also in modern instrumental music in the keys of B^b and E^b minor, which, occasionally and for greater facility, are marked by 2 or 3 flats as in major, and the remaining flats are added in the course of the piece, as accidental.

CHAP. II.

ON TIME AND ON THE BAR.

§ 1.

Time is that rhythmic and equal movement in music, which our feelings naturally resolve into short and equal measures or portions of duration, and which measures they again subdivide into a constantly equal number of elements or units.

§ 2.

These elements we shall call *parts*, and the constantly equal number of them which concur to form a *whole* or measure of duration, make what is called a *bar*.

§ 3.

From this we see, that whatever is rhythmical in music is comprised under the idea of *time*, and that the term *bar*, as compared with time, is only a subordinate division of this rhythmic and equable movement.

§ 4.

Accordingly, *time* includes

- 1.) the determination of those rhythmic numbers of equal parts by marks or figures, which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece:
- 2.) the determination by means of words, of the quicker or slower degree of movement (*il tempo*); and, lastly,
- 3.) the constant, equable, and strict preservation of this fixed degree of movement, usually called *keeping the time*.

§ 5.

On the other hand, by the word *Bar* is to be understood a group of notes which, according to the time fixed upon, are separated from the following notes by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer the rhythmic divisions of the time.

Hence, all the space contained between two such strokes, together with the notes contained therein, form what is called a *bar*. Ex:



§ 6.

The different species of time are, with one or two exceptions, indicated by two figures in the form of a fraction; the bottom figure shews the value, and the top figure the number of parts of the bar, contained within the bar itself. Before the Pupil begins to learn any musical composition, let him, in addition to the signature, attend to the marks of time, that by their means he may also learn the rhythmic movement of the piece.

Allegro. Allegretto. Andante.

C major. 4 Crotchet time. B \flat maj: $\frac{2}{4}$, or 4 quaver time. D maj: $\frac{3}{8}$ or 3 quaver time.

§ 7.

The *parts* of the bar, are divided into *accented* and *unaccented*. By the former are to be understood those parts upon which our feelings naturally bestow a certain degree of *weight* or *stress*. The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant.

In beating or marking time by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

§ 8.

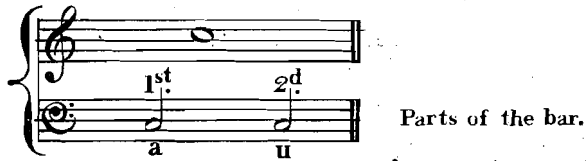
There are three kinds of time, *Common* (even, equal,) *Triple* (odd, unequal,) and *Compound*.

I. *Common* times are those which contain an even number of parts, of each pair of which, the 1st is always accented and the 2^d unaccented. To *Common* times belong

(1.) Four crotchet time ($\frac{4}{4}$), usually called *common time* and marked by a C; this, strictly speaking, is a doubled ($\frac{2}{4}$) time, divisible by the number 2 into twice 2 parts, of which the former is always accented and the second unaccented; consequently each bar of four crotchet time contains 2 accented and 2 unaccented parts as.



2. The less Allabreve, or 2 minim time ($\frac{2}{2}$), generally indicated by C , contains two parts or beats, each of which is a minim. Ex:



(3.) Two crotchet time ($\frac{2}{4}$) differs from the less Allabreve only in this, that in the latter the parts of the bar are minims, in this crotchets. Ex:



II. Triple times are those of which the bars may be divided into 3 equal parts, of which the first is accented and the other two unaccented.

To Triple times belong:

(1.) Three minim time ($\frac{3}{2}$), the bar of which consists of 3 minims. As this time does not contain any groups of three notes, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part by means of a dot. Ex:



2. Three crotchet time ($\frac{3}{4}$), as well as three quaver time ($\frac{3}{8}$), differ from the foregoing only by the alteration in the kind of notes; as:



III. Compound Times, are those in which the parts of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them, thus, for Ex:

| | | | | |
|----------------|------------------|---------------|---|-------|
| $\frac{6}{4}$ | is a doubled.... | $\frac{3}{4}$ | } | Time. |
| $\frac{6}{8}$ | ----- | $\frac{3}{8}$ | | |
| $\frac{9}{4}$ | a tripled..... | $\frac{3}{4}$ | | |
| $\frac{9}{8}$ | ----- | $\frac{3}{8}$ | | |
| $\frac{12}{8}$ | a quadrupled | $\frac{3}{8}$ | | |
| $\frac{12}{8}$ | | $\frac{3}{8}$ | | |

Although these compound times may be divided into 3 parts, yet because of their multiple nature, they always admit of being divided by the numbers 2, 3, or 4, into 2, 3, or 4 *principal divisions* or aggregates of parts, and thereby, with regard to their accent, possess a certain resemblance to the simple common and triple times. Thus

(1.) $\frac{6}{4}$ time may be divided into twice three crotchets, of each of which the first part is accented and the other two unaccented.

Now since this time is a duplication of these 3 parts of a bar, the three crotchets together make up one capital division; and since the 6 crotchets appear as 2 capital divisions, we readily perceive the resemblance to the common time of 2 minims in a bar; as:

The image shows two staves of music for 6/4 time. The top staff is in treble clef with a 6/4 time signature. It contains two capital divisions, each consisting of three crotchets. The first crotchet of each division is accented (marked with a vertical line) and contains the vowel 'a'. The other two crotchets are unaccented and contain the vowel 'u'. The bottom staff is in bass clef with a 6/4 time signature. It contains six crotchets, each with a vowel: 'a', 'u', 'u', 'a', 'u', 'u'. The first and fourth crotchets are accented. Labels 'Capital divisions.' and 'Parts of the bar.' are placed to the right of the staves.

(2.) Six quaver time ($\frac{6}{8}$), except as to the species of the notes, is in a similar situation to ($\frac{6}{4}$), and in its principal divisions, it resembles ($\frac{2}{4}$) time.

The image shows two staves of music for 6/8 time. The top staff is in treble clef with a 6/8 time signature. It contains two principal divisions, each consisting of three quavers. The first quaver of each division is accented and contains the vowel 'a'. The other two quavers are unaccented and contain the vowel 'u'. The bottom staff is in bass clef with a 6/8 time signature. It contains six quavers, each with a vowel: 'a', 'u', 'u', 'a', 'u', 'u'. The first and fourth quavers are accented.

(3.) Twelve quaver time ($\frac{12}{8}$) is a quadrupled ($\frac{3}{8}$) time, in which the first quaver is accented and the two others not; since it may be divided into 4 principal divisions of three members each, it resembles 4 crotchet time, as:

The image shows two staves of music for 12/8 time. The top staff is in treble clef with a 12/8 time signature. It contains four principal divisions, each consisting of three crotchets. The first crotchet of each division is accented and contains the vowel 'a'. The other two crotchets are unaccented and contain the vowel 'u'. The bottom staff is in bass clef with a 12/8 time signature. It contains twelve crotchets, each with a vowel: 'a', 'u', 'u', 'a', 'u', 'u', 'a', 'u', 'u', 'a', 'u', 'u'. The first, fourth, seventh, and tenth crotchets are accented.

(4.) Nine crotchet time ($\frac{9}{4}$), and

Nine quaver time ($\frac{9}{8}$), are triple times, as well in regard to their three-fold nature, as from their composition consisting of 3 principal divisions: for as the first of the three crotchets or quavers (parts of the bar) is accented, and the other two unaccented, so, likewise, the first of the principal divisions is accented, and the other two unaccented, whence arises their

conformity with the $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$ times.

Principal divisions

Parts of the Bar

§ 9.

The remaining times, as the greater allabreve ($\frac{4}{2}$, $\frac{2}{1}$), $\frac{2}{8}$, $\frac{2}{16}$, $\frac{3}{1}$, $\frac{3}{16}$, $\frac{12}{4}$, &c. I shall omit, as, according to the present style of writing, they are useless and obsolete.

§ 10.

Besides all these, we find in J.S. Bach's 30 variations and in Mozart's Don Juan, *mixed*, in the works of the older Authors, *doubled*, in Beethoven and others, in the course of a composition, *variable* or *changing times*, and in Gassman, entire pieces without the marks necessary to divide music into bars.

In my Sonatas Op. 83 and 106 will also be found *interpolations* of half bars, introduced with a view, partly not to interrupt the current of ideas by rests, useless and merely serving to fill up the bars, and so enfeebling the effect; and partly, to avoid the error of many older Authors, of terminating the cadence of the period, contrary to all rhythmic feeling, on the unaccented portion of the bar.

CHAP. III.

ON THE METHOD OF GIVING OUT OR MARKING THE TIME BY THE HAND.

It will now be of great utility to the Pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rhythm in general.

§ I.

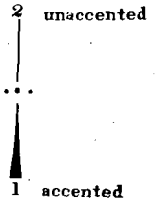
The time may be given out or beat by the hand, without difficulty, and with an equable movement in the following manner.*

* Some even clever Musicians do not know how to give out the time in an appropriate way, but by awkward habits render it unintelligible to those who play with them. Let the time be given out naturally, and so as to be visible to every one; the hand should be lifted up to about the height of the head, with a movement neither too weak nor too strong, but composed and precise.

EXAMPLES.

Observation. The subjoined diagrams and numbers shew how the hand is to be conducted in giving out the time, and which beat or stroke is accented or unaccented.

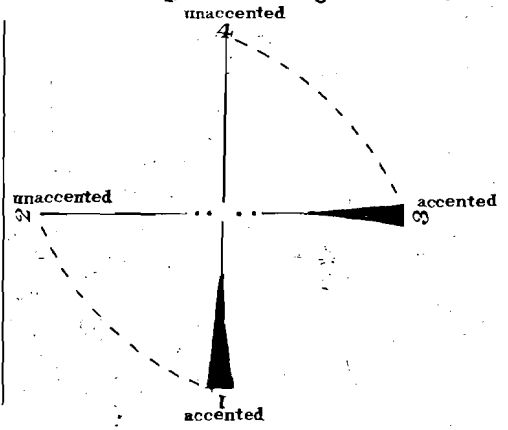
(a.) By two beats are to be given out the $\frac{2}{2}$, or **C**, and $\frac{2}{4}$ times.



(b.) The times to be given out by four beats are the $\frac{4}{4}$ or **C**, $\frac{12}{8}$, $\frac{6}{4}$, $\frac{6}{8}$.

TIME
common
compound

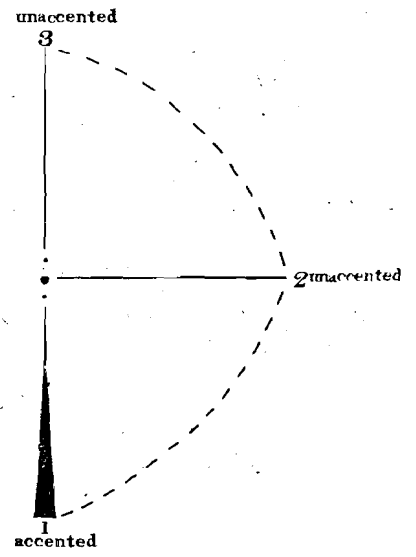
TIME
simple
triple



(c.) By three beats are to be given out $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{4}$, $\frac{9}{8}$ times.

TIMES
simple
triple

triple
compound.



** Should the time be so quick, as not to admit conveniently of the hand beating four times in the bar, we must employ only 2 equal beats, as in $\frac{2}{4}$ time.

§ 2.

To render the Pupil steady in his time, from the very outset, the master will find it advantageous to count *aloud* to his playing, and after a while to accustom him to repeat the numbers himself. In slow movements, it must be understood that not the parts of the bar, but the *numbers* or *subdivisions* of these parts are to be given out.

(1.) Here the 4 parts of the bar are subdivided into 8 members, as at (2) the three parts into 6 members; our internal feelings shew us that here the *first* of the two members is always accented and the *second* unaccented.

CHAP. IV.

ON CHARACTERS which indicate REPETITION and other important peculiarities in the PERFORMANCE.

§ 1.

Marks indicating repetition were more numerous formerly than at present. The character now in use serves to denote the repetition of *both* parts of a theme or composition, as: \parallel ; or of the *first* part only, as \parallel , or of the second only, as \parallel ; according as the little dots or dashes are placed on the one side or on the other.*

§ 2.

Should one or more bars at the end of a strain which is marked for repetition, be played the 2^d time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression *1^{ma} volta* (*first time*) and *2^{da} volta* (*the second time*); and the bars to be *skipped*, are inclosed by a curved line drawn over them, and omitted on the (*2^{da} volta*) or repetition. Ex:

The same case occurs in quick $\frac{3}{4}$ or $\frac{3}{8}$ times; as for Ex. in Beethoven's Scherzi, and similar movements. In giving the time, it will here be best only to distinguish the first or accented time.

(*) The repeat \parallel ; Bars inclosed with a sort of bracket and dotted on each side, or having a curve line drawn over them with the word *bis* (twice); the direct *W*; the *Da Capo* (except in dance tunes or very short pieces), are altogether superfluous, now that engraved music is generally introduced; such repetitions should be engraved at length, and every Publisher should instruct his Engraver to that effect.

1ma volta. 2da volta. &c.

1ma volta.

2da volta. w &c.

§ 3.

The *Slur* (—), which is similar in form to the bind or tie explained in Sect. 2. Chap 2. § 4. occurs sometimes over and sometimes under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without lifting up the hand.

The word *legato* (*tied*) indicates also that the whole musical period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

§ 4.

Marks indicating that the notes are to be perceptibly detached from one another, as (... or |||) occur both over and under the notes (*a.*) The keys are to be struck smartly by the fingers and quitted immediately, without lifting up the hand too far: this style of playing is called the *Staccato*.

When these marks appear over a series of quick notes, (*b.*) the hand must not be taken up at all; but the fingers must be hurried away from the keys, very lightly and in an inward direction. The greater the lightness with which these detached notes are played, the more pleasing the effect which they will produce.

(a.)

(b.)

When a curve line is drawn over the dots $\dots\dots$, which generally takes place in passages of a singing character, the notes must, as it were, be gently detached by the fingers, and each, for itself, receive a certain increasing degree of emphasis. Ex:



§ 6.

The *Arpeggio mark* (ξ) or ($\text{}$), shews that the notes of a chord are not to be struck together, but played *one after the other*, from the bottom note upwards, with the utmost possible rapidity. It occurs in passages (a.) in which the fingers are to remain lying on the keys; and (b.) in others, where, as indicated by the *staccato* marks, they must be instantly taken up; this must also be done where a short rest follows the chord. (c.)

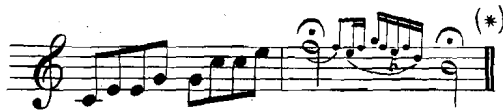


§ 7.

The *Pause* ($\text{}$) occurs at the beginning, as well as during the course of, and at the end of a piece; it indicates a point of repose to the performer. If it stands over the notes, as at (a.), the fingers must dwell some little time upon the keys; but if it stands over a rest, as at (b.), they must quit the keys, and wait out the pause in silence.



Should 2 pauses occur one after the other, separated only by a few notes of embellishment, the player must dwell on the former a shorter time than on the latter, because, properly speaking, with this the pause commences. Ex:



* The *Pause* denoting that an extemporaneous embellishment was to be introduced, appeared formerly in concertos &c. generally towards the conclusion of the piece, and under favor of it, the player endeavoured to display his chief powers of execution; but as the Concerto has now received another form, and as the difficulties are distributed throughout the composition itself, they are at present but seldom introduced. When such a pause is met with in Sonatas or variations of the present day, the Composer generally supplies the player with the required embellishment.

§ 8.

The *crescendo* (◀) shews by its form that the quantity of tone or force required in playing, constantly increases from the point where the lines meet, towards the opening; as in the *decrescendo* (▶) it gradually diminishes. Ex:

Two staves of musical notation. The first staff begins with a piano (*pp*) dynamic and features a crescendo (*cres*) marking. The second staff begins with a fortissimo (*ff*) dynamic and features a decrescendo (*decres*) marking. Both staves conclude with a *&c.* marking.

§ 9.

The mark of emphasis (\wedge or \succ) is used both in piano and in forte passages; it, in a slight degree, distinguishes from the rest, the note over which it stands.

A single staff of musical notation with several notes marked with emphasis symbols (\wedge or \succ).

§ 10.

The word *tremulo* denotes the quick and tremulous motion of two single notes (a.), or of several standing over one another in a chord. (b.) In executing such passages, less attention is paid to the value of the notes, (c.) than to the filling up of and strict preservation of the time.

Three examples of tremulo passages labeled (a.), (b.), and (c.). (a.) shows two single notes with a tremolo line above them. (b.) shows a chord with a tremolo line above it. (c.) shows a sequence of four chords labeled 1, 2, 3, 4. The tempo is marked *Adagio*.

§ 11.

(a.) Passages which have over them the expression *8^{va} alta*, are to be played an octave higher than they are written; the word *loco* restores the following notes to their usual situation.

(b.) The terms *con 8^{va}* imply that the single notes are to be played as octaves; in very high notes, this serves to avoid the many ledger lines which would otherwise be required, and which are inconvenient to the eye.

Two staves of musical notation. The first staff is labeled (a.) and shows a passage marked *8^{va} alta* followed by a section marked *loco*. The second staff is labeled (b.) and shows a passage marked *con 8^{va}*.

§ 12.

For *taking off* the dampers, the character \oplus is generally used, to which the word *Pedale* is often added; and for *restoring them*, a character resembling a star *. — More on this subject will be found in the third part of this work.

CHAP. V.

ON WORDS which relate to the quicker or slower degrees of movement, to the effect or character of a piece, and to the different degrees of loudness or softness required in the performance.

To indicate the movement of a piece, and the effect which predominates throughout it, it is usual to employ certain Italian words, which, when they denote the degree of loudness or softness of individual notes, or even of whole periods, are generally abbreviated to single letters.* I advise the Pupil to attend betimes to these latter in particular; by so doing, his fingers will insensibly acquire the power of delicate and refined expression, combined with such a degree of strength as will greatly contribute towards forming a fine style of playing.

WORDS WHICH INDICATE THE DEGREES OF MOVEMENT.

VERY SLOW, and the more sedate and measured movements.

| | | | | | | |
|-----------|---|------------|--|--------------|---|--|
| GRAVE | } | assai | \| | very | } | slow, solemn, serious, measured. |
| LARGO | | | | | | |
| LARGHETTO | } | assai | \| | very | } | not so slow, yet rather dragging. |
| LENTO |  |  |  |  |  |  | sostenuto | sustained |
| ADAGIO, | | non troppo | \| | not too much | } | slow, but full of soul and expression. |

* As many terms are in reality synonymous, as far as regards the performance, for the purpose of simplification, I have inserted such only as the player must necessarily become acquainted with.

| | | | |
|------------|---|------------------------|---------------------------|
| ANDANTINO* | ..... | gently moving onwards. | |
| ANDANTE | {
maestoso
non troppo
affettuoso
grazioso
pastorale
con moto
} | | majestically. |
|  |  | ..... | not very. |
|  |  | ..... | affectingly. |
|  |  | ..... | gracefully |
|  |  | ..... | pastorally |
|  |  | ..... | with emotion |
| | | | advancing, going onwards. |

QUICKER, and rapid movements.

| | | | |
|------------|---|---------------------------------------|----------------------|
| ALLEGRETTO | ..... | rather cheerful, light, and pleasing. | |
| ALLEGRO | {
maestoso
moderato
giusto
un poco
non troppo
comodo
} | | lofty, majestic. |
|  |  | ..... | moderate. |
|  |  | ..... | cheerful and |
|  |  | ..... | lively. |
|  |  | ..... | with strict measure. |
|  |  | ..... | a little. |
| | | not too much. | |
| | | conveniently, without hurry. | |

| | | | |
|---------|--|----------------------|--------------------------|
| ALLEGRO | ..... | cheerful and lively. | |
| ALLEGRO | {
con moto
con brio (or brillante)
con spirito (or spiritoso)
con fuoco
vivace
agitato
furioso
molto
assai
} | | with greater movement. |
|  |  | ..... | with brilliancy. |
|  |  | ..... | with spirit, boldly. |
|  |  | ..... | cheerful and |
|  |  | ..... | with fire. |
|  |  | ..... | with more warmth. |
|  |  | ..... | lively. |
|  |  | ..... | anxiously, with emotion. |
|  |  | ..... | but |
|  |  | ..... | furiously. |
| | | much. | |
| | | very. | |

| | | |
|-------------|-------|--------------------------------------|
| VIVACISSIMO | ..... | very lively, and fiery. |
| PRESTO | ..... | yet quicker, and with more rapidity. |
| PRESTISSIMO | ..... | as rapidly as possible. |

CHARACTERESTIC MOVEMENTS.

| | | | |
|-------------------|-------|--|--------------------------|
| TEMPO DI MINUETTO | ..... | in minuet time | moderately, measuredly. |
| ALLA POLLACCO | ..... | in the polonaise or polish dance time. | } still more moderately. |
| ALLA SICILIANA | ..... | imitating the dance of the Sicilian shepherds. | |

* Many Authors assign a quicker degree of movement to the Andantino, than to the Andante; but this is incorrect, for it is evident that Andantino is the diminutive of the original word Andante, and therefore that it implies a less degree of movement than it.

WORDS which in the course of a piece relate to the time.

A piacere, at pleasure, is played without regard to the time, and is left to the feelings, not to say whim of the Performer.

Meno vivo, with less spirit

Accelerando, constantly accelerating in speed

Stringendo, pressing, hurrying on;

| | | | | | |
|---------------|---|---------------------|--|-------------|---|
| SEMPRE | { | piu mosso, | \| | quicker; | } |
| | | piu vivo, | | livelier; | |
| | | piu stretto, always | | hurried on, | |
| | | piu presto, | | faster: | |

These expressions indicate that the time or degree of movement must become gradually slower or quicker.

Imo tempo, in the first time; occurs when the time has been changed in the course of a piece, and that afterwards the former time must be restored.

Doppio, or Pistesso movimento (doubled, similar movement) is sometimes met with in the course of a composition, and shews that, notwithstanding the former mark of time is now doubled, the rhythmic movement, bar for bar, remains unaltered.

WORDS which relate to the greater or less degree of tone required in the performance.

pp. (pianissimo) very soft;

p. (piano) soft;

dot. (dolce) sweetly;

cres. (crescendo) gradually louder;

mf. (mezzo forte) rather loud;

f. (forte) loud;

ff. (fortissimo) very loud;

sf. (sforzato) played with emphasis;

fp. (forte e piano) played loud and then diminished to softness;

ten. (tenuto) held down or on.

These abbreviations collectively relate to the greater or less degree of tone required in the performance; their influence continues till some new modification is indicated.

These only apply to the single notes against which they are placed.

Marcato more strongly marked

This term sometimes relates to a whole series of notes which are to be more forcibly marked than usual.

| | | |
|----------------------------|---------------------|---|
| deccres. (decrecendo)..... | decreasing; | } These words imply a gradual diminution in the quantity of tone. |
| calando | sinking, subsiding; | |
| diminuendo | diminishing; | |
| perdendosi | losing itself; | |
| smorzando | becoming extinct; | } These not only imply a diminution in the intensity of sound, but likewise a simultaneous decrease in the speed of the movement. |
| ritardando | retarding; | |
| rallentando | dragging; | |
| morendo | dying away. | |

TERMS of various significations.

| | |
|---|---|
| m. d. (mano dritta or main droite) for the right hand. | } are used in passages in which one hand is to cross over the other. |
| m. s. (mano sinistra or main gauche) for the left hand. | |
| s'attacca subito (proceed directly) | } is placed at the end of one movement, when another is to follow it immediately. |

Da Capo (from the beginning); — most frequently occurs in dance times, Scherzi, &c. and shews, that after the termination of a succeeding Trio, or alternativo, the first piece is to be repeated.

Senza replica, (without repetition), occurs when a movement, repeated in the first instance, must on the Da Capo be played *throughout* without repetition; this term is now but seldom met with, as the movement intended for repetition is usually inserted again.

Coda, (adjunct) signifies the concluding passage, which is sometimes superadded to the natural termination of a piece: it seldom occurs but in dance-music.

Sempre (always) is often added to other words as

| | |
|---|------------------------------|
| } | sempre <i>p</i> or <i>pp</i> |
| | _____ <i>f</i> or <i>ff</i> |
| | _____ legato |
| | _____ staccato |
| | _____ cresc. |
| | _____ decres: &c. |

solo (alone) generally occurs in Concertos, and points out to the Performer where he is to begin.

tutti (all) this term is connected with the foregoing, and shews where the orchestra commences playing.

WORDS which are placed at the commencement, to denote the character of the composition, or occasionally in the course of the piece, to point out the effect of a single period.

| | | |
|-------------------|-------|-----------------------------------|
| mesto, lugubre, | ..... | sadly, mournfully. |
| patetico, | ..... | pathetically, earnestly. |
| con dolore, | ..... | sorrowfully. |
| languido, | ..... | languidly. |
| con anima, | ..... | full of soul, impassioned. |
| cantabile, | ..... | full of song, melodiously. |
| {espressivo, or | ..... | expressively. |
| {con espressione, | ..... | with feeling. |
| {dolce, or | ..... | sweetly, with softness. |
| {con dolcezza, | ..... | delicately. |
| arioso, | ..... | in a singing manner. |
| amabile, | ..... | amiably. |
| con tenerezza, | ..... | tenderly. |
| innocente, | ..... | innocently, unpretendingly. |
| con grazia, | ..... | gracefully, pleasingly. |
| leggiero, or | ..... | lightly, with facility. |
| leggierissimo, | ..... | with much lightness and facility. |
| scherzando, | ..... | playfully, jocosely. |
| risoluto, | ..... | boldly, resolutely. |

Notwithstanding Authors labour to explain both the time and the character of their compositions by words, yet their endeavours are but seldom completely successful; because this depends too much on the individual feelings and ideas of the player, which sometimes make it difficult for him to gather correctly from the character of a piece, the time in which it should be performed. For this purpose Maelzel's Métronome is an invention of undeniable utility, since by it the player or conductor instantly discovers the exact time in which the Composer, of whatever country, desires that his composition shall be performed.

On the use of the Métronome consult Part 3^d

PRATICAL PIECES

In which are exemplified the rules contained in the 1st Part.

N^o 1. Allegro moderato.

N^o 2. Allegro moderato.

N^o 3. Moderato

N^o 4. Allegro moderato

(*) The tie or hind; Rub. 53, Chap. 2 Section 2.

AIR RUSSE.

Nº 5. Un poco Adagio.

Musical score for No. 5, Un poco Adagio. It consists of two systems of piano and bass staves. The first system includes dynamic markings *p*, *f*, and *p*, and fingerings 1, 2, 3, 4. The second system includes dynamic markings *f* and *p*, and fingerings 1, 2, 3, 4. A circled asterisk (*) is placed above the first measure of the second system.

Nº 6. Moderato.

Musical score for No. 6, Moderato. It consists of two systems of piano and bass staves. The first system includes dynamic markings *p* and *f*. The second system includes dynamic markings *p* and *f*. Fingerings 1, 2, 3, 4 are indicated throughout.

Nº 7. Moderato.

Musical score for No. 7, Moderato. It consists of two systems of piano and bass staves. The first system includes dynamic markings *p* and *f*. The second system includes dynamic markings *p* and *f*. Fingerings 1, 2, 3, 4 are indicated throughout.

Nº 8. Allegro.

Musical score for No. 8, Allegro. It consists of two systems of piano and bass staves. The first system includes dynamic markings *p* and *f*. The second system includes dynamic markings *p* and *f*, and a *cres* marking. Fingerings 1, 2, 3, 4 are indicated throughout.

Nº 9. Moderato.

Musical score for No. 9, Moderato. It consists of two systems of piano and bass staves. The first system includes dynamic markings *p* and *p*. The second system includes dynamic markings *p* and *p*, and a *dol.* marking. Fingerings 1, 2, 3, 4 are indicated throughout.

(*) The 1th finger quickly takes the place of the 2^d, without striking the Key a second time.

(*)

f *p* *dot.* *dot.*

Nº 10. Allegretto.

p *fz* *p* *dot.* *p*

Nº 11. Andante maestoso. GOD SAVE THE KING.

f *f*

f *f*

Nº 12. Allegretto.

f *f*

Nº 13. Allegretto.

p *f* *p* *f* *p*

(*) Gliding down with the same finger.

N^o 17. Moderato.

N^o 18. Allegretto

N^o 19. Allegro

N^o 20. Moderato.

(*) Employment of the same finger on two different but adjacent Keys.

N^o 25.

f *sf* *p*

N^o 26. *Andante con affetto.*

p *f*

p *cres.* *f*

p *p*

N^o 27. *Allegro.*

f *f*

(*) dotted notes; Rule § 2, 3, 5, Chap. 2. Sect. 2.

a movement like this, consisting entirely of dotted notes, must be played with a good deal of point.

N.º 28. *Allegro maestoso.*

ff

p

N.º 29. *Un poco Adagio.*

p

3 legato assai.

f

N.º 30. *Moderato.*

p

cres

ff

morendo

p

(*) Passage a long finger over a shorter.

Nº 31. Moderato.

Musical score for exercise Nº 31, Moderato. It consists of four systems of piano and bass staves. The first system starts with a piano (*p*) dynamic and includes fingerings like +1 3 4 and 2. The second system continues with similar patterns and fingerings. The third system features more complex rhythmic patterns with fingerings such as +4 2 3 1 2+. The fourth system concludes with a *ritardando* marking and a piano (*p*) dynamic, with fingerings like 1 4 3 1 2+.

Nº 32. Allegro.

Musical score for exercise Nº 32, Allegro. It consists of two systems of piano and bass staves. The first system starts with a forte (*f*) dynamic and includes fingerings like 4+1 3 and 4 1 3 4. The second system continues with similar patterns and fingerings, ending with a *cres* and forte (*f*) dynamic, with fingerings like 4 3 1 + 3 2 1 4.

First system of musical notation. Treble clef contains a melodic line with slurs and fingering numbers (1, 2, 3, 4). Bass clef contains a supporting line with simple notes and fingering numbers (1, 2, 3). Dynamics include piano (*p*).

Second system of musical notation. Treble clef continues the melodic line with slurs and fingering numbers. Bass clef includes a *cresc.* marking and simple notes with fingering numbers (1, 2, 3, 4).

Third system of musical notation. Treble clef includes a vocal line with the syllable "do" and dynamic markings (*f*, *p*). Bass clef continues with notes and slurs, including a *f* marking.

No. 33 Allegro risoluto.

Fourth system of musical notation. Treble clef begins with a forte (*f*) dynamic and a *cresc.* marking. Bass clef contains notes with slurs and fingering numbers.

Fifth system of musical notation. Treble clef contains notes with slurs and fingering numbers. Bass clef includes a piano (*p*) dynamic and notes with slurs.

Sixth system of musical notation. Treble clef contains notes with slurs and fingering numbers. Bass clef includes a forte (*f*) dynamic and notes with slurs.

N^o 34. *Molto Andante.*

Musical score for No. 34, *Molto Andante*. The score is written for piano and bass. It consists of four systems of staves. The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic. The third system begins with piano (*p*) and ends with forte (*f*). The fourth system begins with piano (*p*) and ends with pianissimo (*pp*). The music features complex rhythmic patterns with many fingerings and accents.

N^o 35. *Allegro.*

Musical score for No. 35, *Allegro*. The score is written for piano and bass. It consists of three systems of staves. The first system begins with a forte (*f*) dynamic. The second system begins with piano (*p*). The third system begins with piano (*p*) and ends with forte (*f*). The music is more rhythmic and includes many fingerings and accents.

N^o 36. Allegretto.

Musical score for No. 36, Allegretto. The score is written for piano and consists of three systems. The first system begins with a forte (*f*) dynamic. The second system continues with various fingerings and accents. The third system ends with a piano (*p*) dynamic. The music is in 3/4 time and features intricate sixteenth-note patterns in both hands.

N^o 37 Adagio non troppo.

Musical score for No. 37, Adagio non troppo. The score is written for piano and consists of three systems. The first system begins with a piano (*p*) dynamic. The second system features groups of six notes marked with an asterisk (*). The third system ends with a pianissimo (*pp*) dynamic. The music is in 3/4 time and features groups of six notes.

(*) Groups of six notes Rule § II. Chap: 2. Sect: 2.

No. 40. *Allegro non troppo.*

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 12/8 time. The key signature has one sharp (F#). The piece is marked *Allegro non troppo*. The score is divided into six systems, each with a treble and bass staff. Dynamics include *f* (forte), *p* (piano), and *cres* (crescendo). Fingering numbers 1, 2, 3, and 4 are indicated throughout. Articulation marks (+) are used to indicate where notes should be re-struck. Specific techniques are marked with (*), (**), (a), and (b). The piece concludes with a double bar line.

(*) Changing the finger upon re-striking the note.

(**) Employ of the same finger by skip

(a) Passing one finger under another. (b) One finger over another.

Nº 41. Allegro moderato.

First system of N° 41. Treble clef, bass clef, 12/8 time signature. Dynamics include *f*. Fingerings are indicated by numbers 1-4 and '+' signs.

Second system of N° 41. Treble clef, bass clef, 12/8 time signature. Fingerings are indicated by numbers 1-4 and '+' signs.

Third system of N° 41. Treble clef, bass clef, 12/8 time signature. Dynamics include *ff* and *p*. Ends with a double bar line and a 40-measure rest.

Nº 42. Moderato.

First system of N° 42. Treble clef, bass clef, common time signature. Dynamics include *f*. Fingerings are indicated by numbers 1-4 and '+' signs.

Second system of N° 42. Treble clef, bass clef, common time signature. Fingerings are indicated by numbers 1-4 and '+' signs.

Third system of N° 42. Treble clef, bass clef, common time signature. Dynamics include *ff* and *cres*. Ends with a double bar line and a 4-measure rest.

(*) 2 equal notes against a triplet, § 9. Chap. Sect 3.

No 43. Moderato.

This musical score is for a piece titled "No. 43. Moderato." It is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4, and articulation marks like '+' are used throughout. The dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cres*) section. The piece concludes with a double bar line.

System 1: Treble clef starts with a slur over a series of eighth notes. Fingerings 1, 2, 3, 4 are indicated. Dynamic *p*. Bass clef has chords with fingerings 1, 2, 3, 4. Dynamic *p*.

System 2: Treble clef continues the melodic line with slurs and fingerings. Dynamic *cres*. Bass clef has chords with fingerings 1, 2, 3, 4. Dynamic *p*.

System 3: Treble clef has a slur over a series of eighth notes. Fingerings 1, 2, 3, 4 are indicated. Dynamic *p*. Bass clef has chords with fingerings 1, 2, 3, 4. Dynamic *f*.

System 4: Treble clef has a slur over a series of eighth notes. Fingerings 1, 2, 3, 4 are indicated. Bass clef has chords with fingerings 1, 2, 3, 4.

System 5: Treble clef has a slur over a series of eighth notes. Fingerings 1, 2, 3, 4 are indicated. Dynamic *p*. Bass clef has chords with fingerings 1, 2, 3, 4. Dynamic *p*.

System 6: Treble clef has a slur over a series of eighth notes. Fingerings 1, 2, 3, 4 are indicated. Dynamic *cres*. Bass clef has chords with fingerings 1, 2, 3, 4. Dynamic *f*.

Nº 44. Allegro.

First system of musical notation for No. 44, Allegro. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The right hand plays a continuous eighth-note pattern with various fingering numbers (1, 2, 4, 1, 2, 1, 1+3, 2) and accents (+). The left hand plays a simple accompaniment of quarter notes.

Second system of musical notation for No. 44, Allegro. The right hand continues the eighth-note pattern with fingering numbers (2, 1, 4, 3, 1, 1) and accents (+). The left hand continues with quarter notes.

Third system of musical notation for No. 44, Allegro. The right hand features more complex fingering (2, 4, 2, 1, 2, 1, 1, 3, 4) and accents (+). The left hand continues with quarter notes.

Fourth system of musical notation for No. 44, Allegro. The right hand has intricate fingering (4, 3, 1, 4, 3, 1, 4, 3, 1, 1, 2, 4, 2, 4, 1, 3, 4) and accents (+). A dynamic marking of *p* (piano) is present. The left hand continues with quarter notes.

Nº 45. Scherzo con brio.

First system of musical notation for No. 45, Scherzo con brio. It is in 3/8 time. The right hand has a dotted eighth-note pattern with fingering (1, 2, 3, 1, 2, 4, 2) and accents (+). The left hand has a dotted eighth-note accompaniment with fingering (4, 2, 1, 2, 4) and accents (+). A dynamic marking of *p* (piano) is present.

Second system of musical notation for No. 45, Scherzo con brio. The right hand continues with a dotted eighth-note pattern and fingering (1, 2, 4, 3, 1, 2). The left hand continues with a dotted eighth-note accompaniment and fingering (4, 3, 2, 1, 3, 2, 1, 4, 3, 1, 2). A dynamic marking of *p* (piano) is present, and a *cres* (crescendo) marking is also visible.

This page of musical notation is for a piano piece, likely in the key of D major (two sharps). It consists of seven systems of staves, each with a treble and bass clef. The notation is highly detailed, including numerous fingerings, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). The piece features complex rhythmic patterns, including triplets and sixteenth-note runs. The first system begins with a *p* dynamic and includes markings for *cres* and *f*. The second system includes a *loco* marking and a *3^{va}* (triple octave) marking. The third system features a *loco* marking and a *cres* marking. The fourth system includes a *cres* marking. The fifth system includes a *mf* (mezzo-forte) marking. The sixth system includes a *mf* marking. The seventh system begins with a *pp* marking and ends with a *pp* marking. The notation is dense and technical, typical of a classical piano exercise or a piece by a composer like Liszt or Chopin.

Nº 46. Allegretto grazioso.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The piece is in a 3/4 time signature and features a variety of rhythmic patterns and dynamics. Fingerings are indicated by numbers 1-4, and breath marks are shown as '+' signs. The dynamics range from piano (*p*) to fortissimo (*sf*) and forte (*f*). The score includes several crescendos and a *calando* section. The piece concludes with a *Fine* marking and a *Da Capo* instruction.

N.º 47. Allegretto.

Musical score for N.º 47. Allegretto. The score consists of four systems of piano and right-hand parts. The first system starts with a piano (*p*) dynamic. The second system has a forte (*f*) dynamic. The third system has a piano (*p*) dynamic. The fourth system has a forte (*f*) dynamic. The music features intricate fingerings and articulation marks throughout.

N.º 48. Un poco Allegretto.

Musical score for N.º 48. Un poco Allegretto. The score consists of two systems of piano and right-hand parts. The first system starts with a piano (*p*) dynamic and includes a crescendo (*cres*) marking. The second system has a forte (*f*) dynamic. The music features complex rhythmic patterns and fingerings.

Three systems of piano music. Each system consists of a treble staff and a bass staff. The first system starts with a piano (*p*) dynamic. The second system also starts with *p* but includes a fortissimo (*f*) dynamic later. The third system includes piano (*p*), pianissimo (*pp*), and fortissimo (*f*) dynamics. The music features complex rhythmic patterns with many fingerings and accents indicated above the notes.

N^o 52 Marcia Allegro maestoso.

Three systems of piano music for 'Marcia Allegro maestoso'. The music is in 2/4 time with a key signature of one sharp (F#). It features a prominent use of chords, many of which are marked with a double fortissimo (*ff*) dynamic. The first system includes a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic and a crescendo (*cres*) marking. The third system includes a mezzo-forte (*mf*) dynamic, a crescendo (*cres*), and a double fortissimo (*ff*) dynamic. The music is characterized by rhythmic complexity and frequent use of chords.

(*) Chords played in urpeggio; Rule § 8. Chap:4. Sect: 3.

First system of musical notation. Treble clef (top) and bass clef (bottom). The key signature has one sharp (F#). The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. Dynamics include *ff* (fortissimo) in the bass clef.

Second system of musical notation. Treble clef (top) and bass clef (bottom). The key signature has one sharp (F#). The music continues with eighth and sixteenth notes, including triplets and various fingerings. Dynamics include *p* (piano) in the bass clef.

Third system of musical notation. Treble clef (top) and bass clef (bottom). The key signature has one sharp (F#). The music features dynamic changes from *rf* (ritardando fortissimo) to *p* (piano) and back to *rf*. It includes complex rhythmic patterns with many sixteenth notes. Dynamics include *ff* (fortissimo) in the bass clef.

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). The key signature has one sharp (F#). The music includes a variety of note values, including quarter and eighth notes, and rests. Dynamics include *p* (piano) in both staves.

N^o 53. *Alla Polacca.*

Fifth system of musical notation, starting a new piece. Treble clef (top) and bass clef (bottom). The key signature has two flats (Bb, Eb). The time signature is 3/4. The music begins with a piano (*p*) dynamic and includes triplets and various fingerings. Dynamics include *sf* (sforzando) in the bass clef.

Sixth system of musical notation, continuing the piece. Treble clef (top) and bass clef (bottom). The key signature has two flats (Bb, Eb). The time signature is 3/4. The music features complex rhythmic patterns with many sixteenth notes and triplets. Dynamics include *sf* (sforzando) in the bass clef.

The musical score consists of six systems of grand staff notation. The key signature is one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often grouped in triplets or sixteenth-note runs. Performance markings include *cres* (crescendo), *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *dol.* (dolce). Fingerings (1-4) and articulation (+) are indicated throughout. A specific performance instruction is marked with an asterisk (*).

(*) Synchronism: Rule § 5, Chap. 2, Sect. 2.

First system of a piano piece. The right hand features a melodic line with triplets and slurs, starting with a *p* dynamic and moving to *sf*. The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of the piano piece. The right hand continues with intricate melodic patterns, including slurs and accents. The left hand maintains the accompaniment with some chordal textures.

Third system of the piano piece. This system includes dynamic markings such as *cres*, *p*, and *sf*. The right hand has a more active melodic line with many slurs and accents.

Fourth system of the piano piece. The right hand features a melodic line with various slurs and accents. The left hand continues with a steady accompaniment.

N^o 54. Tyrolienne Grazioso.

First system of the piece "Tyrolienne Grazioso". It is in 3/4 time and begins with a *p* dynamic. The right hand has a simple, folk-like melody, and the left hand has a rhythmic accompaniment.

Second system of the piece "Tyrolienne Grazioso". The right hand continues with the melody, and the left hand provides accompaniment. The system ends with a double bar line.

Var: 1^{ma}

The first system of music for 'Var: 1^{ma}' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. The dynamic marking *p* (piano) is present at the beginning of both staves.

The second system continues the piece. It features a repeat sign (double bar line with dots) in the middle of the system. The notation includes various rhythmic values and fingerings, with the dynamic *p* maintained.

The third system concludes the first variation. It contains several measures of music with intricate fingerings and a final cadence. The dynamic *p* is still indicated.

Var: 2^{da}

The first system of 'Var: 2^{da}' begins with a treble clef and bass clef. The key signature remains two flats, and the time signature is 3/4. The music is characterized by wide intervals and a more melodic line than the first variation. Fingerings are clearly marked. The dynamic *p* is used.

The second system of 'Var: 2^{da}' continues with similar melodic and rhythmic patterns. It includes a repeat sign and various fingerings. The dynamic *p* is maintained throughout.

The third system of 'Var: 2^{da}' concludes the second variation. It features a mix of melodic lines and rhythmic patterns, ending with a final cadence. The dynamic *mf* (mezzo-forte) is indicated in the lower staff.

Var: 3^{za}

Musical score for 'Var: 3^{za}' in 3/4 time, featuring piano (*p*) dynamics and various fingering and articulation markings. The score consists of three systems of two staves each. The first system includes a *p* dynamic marking. The second system includes a *p* dynamic marking. The third system includes a *cres* (crescendo) marking. The music is characterized by intricate sixteenth-note patterns and slurs.

N^o 55. *Lento un poco.*

Musical score for 'N^o 55. *Lento un poco.*' in 3/4 time, featuring piano (*p*) dynamics and various fingering and articulation markings. The score consists of four systems of two staves each. The first system includes a *p* dynamic marking. The second system includes a *p* dynamic marking. The third system includes a *p* dynamic marking. The fourth system includes a *f* (forte) dynamic marking. The music is characterized by intricate sixteenth-note patterns and slurs. A change of signature is indicated by an asterisk (*) in the third system.

(*) Change of signature: Rule § 8, Chap. I, Sect. 2.

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and sixteenth-note patterns. The left hand (bass clef) provides harmonic accompaniment with chords and moving lines. Dynamics include *f*, *p*, *fz*, and *p*. Fingering numbers (1-4) are indicated throughout.

Second system of musical notation. The right hand continues with melodic development. The left hand features a more active bass line. Dynamics include *ff* and *ff*. Fingering numbers are present.

Third system of musical notation. The right hand has a more rhythmic, eighth-note pattern. The left hand has a dense, chordal texture. Dynamics include *sf*. Fingering numbers are present.

Fourth system of musical notation. The right hand features a complex sixteenth-note pattern. The left hand has a steady accompaniment. Dynamics include *p* and *p*. Fingering numbers are present.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *pp* and *mf*. Fingering numbers are present.

Sixth system of musical notation. The right hand features a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p* and *p*. Fingering numbers are present.

N^o 59. *Andantino espressivo.*

(*) Delivery; When 2 notes are connected by a slur, the 2^d must be played short.

Musical score for the first system, featuring a vocal line and piano accompaniment. The score includes various ornaments (trills, grace notes) and dynamic markings such as *p*, *pp*, and *cres.*. The piano part features complex rhythmic patterns and fingerings.

cres. - cen - do

Nº 60. Andante con moto.

Musical score for the second system, titled "Nº 60. Andante con moto." The score includes a vocal line and piano accompaniment. The piano part features complex rhythmic patterns and fingerings.

Var: 1^{ma}

The first system of music for 'Var: 1^{ma}' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, starting with a piano (*p*) dynamic. It features a melodic line with eighth-note patterns and fingerings (1, 2, 3) and accents. The lower staff is in bass clef with a 2/4 time signature, providing a harmonic accompaniment of chords and eighth notes, also marked with a piano (*p*) dynamic.

The second system continues the piece. The upper staff shows a melodic line with eighth-note runs and fingerings (1, 2, 3). The lower staff continues the harmonic accompaniment with chords and eighth notes.

The third system of music. The upper staff features a melodic line with eighth-note patterns, including a triplet of eighth notes, and fingerings (2, 3, 2, 1, 3, 2, 1, 3, 2). The lower staff provides the harmonic accompaniment.

Var: 2^{da}

The first system of 'Var: 2^{da}' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, starting with a piano (*p*) dynamic. It features a melodic line with eighth-note patterns and fingerings (4, 3, 2, 1, 1, 2, 1, 2, 3, 4, 3, 2, 1, 2, 1). The lower staff is in bass clef with a 2/4 time signature, providing a harmonic accompaniment of chords and eighth notes.

The second system of 'Var: 2^{da}'. The upper staff continues the melodic line with eighth-note patterns and fingerings (1, 2, 3, 4, 2, 3, 1, 2, 3, 4, 1, 3, 2). The lower staff continues the harmonic accompaniment.

The third system of 'Var: 2^{da}'. The upper staff continues the melodic line with eighth-note patterns and fingerings (3, 1, 3, 1, 2, 3, 4, 1, 2, 4, 1, 2, 1, 2). The lower staff continues the harmonic accompaniment, ending with a *cres* (crescendo) marking and a final piano (*p*) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (+) indicated above the notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingerings as the first system.

Var: 3^{za}

Third system of musical notation, marked *mf* (mezzo-forte). It features a 7/4 time signature and complex rhythmic patterns with many sixteenth notes and fingerings.

Fourth system of musical notation, continuing the *Var: 3^{za}* section with intricate rhythmic figures and fingerings.

Fifth system of musical notation, showing further development of the *Var: 3^{za}* theme with complex rhythmic patterns.

Sixth system of musical notation, concluding the *Var: 3^{za}* section. It includes dynamic markings *p* (piano) and *f* (forte) at the end of the system.

SUPPLEMENTARY CHAPTER.

As the uninterrupted study of the foregoing exercises and lessons, might somewhat abate the energy of the Beginner, I should advise the Master to mix with them, from time to time, compositions of a light and pleasing character; avoiding only flimsy extracts from Operas, ballets, overtures, dances, &c: because they are not suited to the Piano forte, form neither the hands nor the fingers, employ the left hand too little, spoil the taste for genuine Piano forte music, and interrupt the progress of a serious and rational study of music.

I conceive, therefore, that it will not be unacceptable to the master if, upon this opportunity; and as a termination to this part of the work, I add a select list of compositions, known to me; which, suited to the increasing powers of the Pupil; begin with pieces purposely written for him, and advance gradually towards the highest stage of execution and refinement.

SELECTION FOR THE BEGINNER.

- A. C. MÜLLER'S, instructive Lessons 6 books.
 _____ 3 Sonatines progressives. Op: 18.
- HUMMEL, 6 pieces faciles.
- PLEYEL, 18 pieces faciles.
- WANHALL'S, works for beginners.
- DUSSEK'S 6 Sonatines progressives. Op 20. Books 1 & 2.
- KUHLAU, little Rondos.
- CLEMENTI'S Sonatinas fingered. Op 36, 37, 38.
- C. CZERNY _____
- GELINEK, Sonatine facile, 1 & 2.
- LIKL, Sonatines, Nos: 1. 2. 3. with Violin Acc^t
- HASLINGER'S Youth's Musical friend.
- HÄSER, little pieces for beginners in all the keys.
- _____ musical diversions.

IN A MORE ADVANCED STAGE,

PLEYEL,

KOZELUCH,

HUMMEL,

HAYDN,

MOZART, and

CLEMENTI'S easier works, with or without accompaniments.

When the Pupil shall have attained a still greater power of execution, place before him

MOZART,

CLEMENTI,

DUSSEK,

BEETHOVEN, and

CRAMER'S, more difficult compositions; and if, in the mean while, he has sufficiently studied the practical examples contained in the second part of this school, then

CLEMENTI'S Preludes and Exercises,

————— Gradus ad Parnassum

CRAMER'S Studies &c.

and the more difficult compositions of distinguished composers, ancient and modern. And, as a termination to the whole, as a practice in the strict or fugue style of composition, and as a means of forming the taste for the loftiest departments of the art.

J. S. BACH and HANDEL'S WORKS.

END OF PART THE FIRST.
