

Nº 24

BSS



24

ELEGANT STUDIES,

ON

National Scotch Airs.

Dedicated to

MASTER J. R. LUNN.

of Birmingham.

Nº 1. ON LIGHT AND DELICATE EXPRESSION.

2. ON EMBELLISHMENTS.

3. FOR THE ACQUIREMENT OF VOLUBILITY OF FINGER.

4. FOR HOLDING THE HANDS LIGHTLY.

5. ON THE REPETITION OF A NOTE WITH DIFFERENT FINGERS.

6. ON OCTAVES.

7. ON VARIOUS BRILLIANT PASSAGES.

8. ON CHORDS.

9. FOR THE DEVELOPEMENT OF EXECUTION.

10. FOR THE EXPRESSION OF SIMPLE MELODY & SCALES.

11. ON GRACE NOTES.

12. FOR HOLDING THE HANDS LIGHTLY.

Nº 13. FOR PRESERVING A TRANQUIL POSITION OF THE HANDS.

14. ON TURNS.

15. FOR EXERCISING THE HANDS TOGETHER IN SIMILAR PASSAGES.

16. ON THE LEGATO STYLE IN SEVERAL PARTS.

17. ON THE USE OF THE PEDAL.

18. ON THE LEGATO STYLE.

19. ON DELICACY.

20. ON TRIPLETS & TURNS.

21. ON CHASTE EXPRESSION.

22. ON VARIOUS USEFUL PASSAGES.

23. ON EXPRESSION

24. ON THIRDS AND SHAKES.

AND COMPOSED

As an inducement for Pupils to practise.

CHARLES CZERNY.

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Ent. Sta. Hall.



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QUEEN VICTORIA I.

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MUS-ETA

EXERCISE ON THIRDS AND SHAKES

C. CZERNY.

"MY AIN FIRESIDE"

ALLEGRETTO

MODERATO

The musical score is written for piano and guitar. The piano part is in 6/8 time, starting with a forte (*f*) dynamic and a tempo marking of *Allegretto*. The guitar part is in 6/8 time, starting with a forte (*f*) dynamic and a tempo marking of *Moderato*. The score includes various musical notations such as slurs, ties, and fingerings. The tempo changes from *Allegretto* to *Moderato* in the second system. The score ends with a *ritard.* (ritardando) marking and a *tempo* marking.

608975

Dol. legato

Cres. *f* *p*

gva *lr*

5061

gva
lr

loco
f
lr

lr
p
p

Cres.

f
fz

Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble and Bass staves. Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with fingerings (3, 2, 1, 2, 3) and articulation marks (hr). A dynamic marking *p* is present. The Bass staff begins with a bass clef and a common time signature, featuring a series of eighth notes. A dynamic marking *p* is present. A crescendo marking *Cres.* is indicated.

System 2: Treble and Bass staves. Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with fingerings (3, 2, 1, 2, 3) and articulation marks (hr). A dynamic marking *f* is present. The Bass staff begins with a bass clef and a common time signature, featuring a series of eighth notes. A dynamic marking *f* is present.

System 3: Treble and Bass staves. Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with fingerings (3, 2, 1, 2, 3) and articulation marks (hr). A dynamic marking *f* is present. The Bass staff begins with a bass clef and a common time signature, featuring a series of eighth notes. A dynamic marking *f* is present.

System 4: Treble and Bass staves. Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with fingerings (3, 2, 1, 2, 3) and articulation marks (hr). A dynamic marking *f* is present. The Bass staff begins with a bass clef and a common time signature, featuring a series of eighth notes. A dynamic marking *f* is present.

System 5: Treble and Bass staves. Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth notes with fingerings (3, 2, 1, 2, 3) and articulation marks (hr). A dynamic marking *f* is present. The Bass staff begins with a bass clef and a common time signature, featuring a series of eighth notes. A dynamic marking *f* is present.

5

gva

lr

lr

lr

Cres.

gva

gva

f

gva

loco

ff

