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AMERICAN FINGERING

RICHARDSON'S NEW METHOD.

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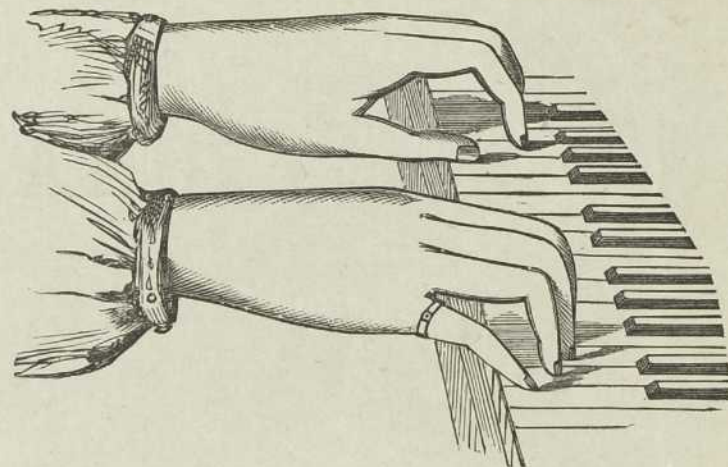
RICHARDSON'S NEW METHOD.

14 January 1889

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Correct Position of the Hands.



POSITION AT THE PIANO.

RICHARDSON'S NEW METHOD

FOR THE

PIANOFORTE

AN IMPROVEMENT UPON ALL OTHER INSTRUCTION BOOKS IN

PROGRESSIVE ARRANGEMENT, ADAPTATION AND SIMPLICITY;

FOUNDED UPON A NEW AND ORIGINAL PLAN, AND

ILLUSTRATED BY A SERIES OF PLATES, SHOWING THE POSITION OF THE HANDS AND FINGERS;

TO WHICH IS ADDED

Rudiments of Harmony and Thorough-Bass,

CZERNY'S LETTERS TO YOUNG LADIES ON THE ART OF PLAYING THE PIANO,

SCHUMANN'S RULES FOR YOUNG MUSICIANS,

Rules and Remarks by Bach, Mozart, Clementi, Cramer, Hummel, Moschelles, Kalkbrunner, Czerny & Thalberg.

BY

NATHAN RICHARDSON.



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PREFACE.

A correct and practical knowledge of music is, at the present day, admitted to be an important element of a liberal education the public should therefore receive with indulgence every endeavour made to extend or facilitate it.

Since the publication of the Modern School, I have consulted many eminent composers and professors, in relation to its plan or system While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Pianoforte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Pianoforte instruction books, at the same time many new and important ideas are introduced, which I trust will be favourably received, and tend to give the New Method a wide popularity.

Specimens of the compositions of celebrated composers, such as Hunten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg, and others, are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of these eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *etudes* of one particular author.

As it was found expedient to abridge and otherwise alter some of the selections, in order to make them conform to the plan of the work, it is not thought advisable to affix the authors' names to their respective compositions, which would, in a manner, be making them responsible for the alterations; it is therefore deemed unnecessary to give other credit to contributors than is contained in this preface.

I have endeavoured to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Pianoforte playing I have avoided all unnecessary exercises, lengthy studies, and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

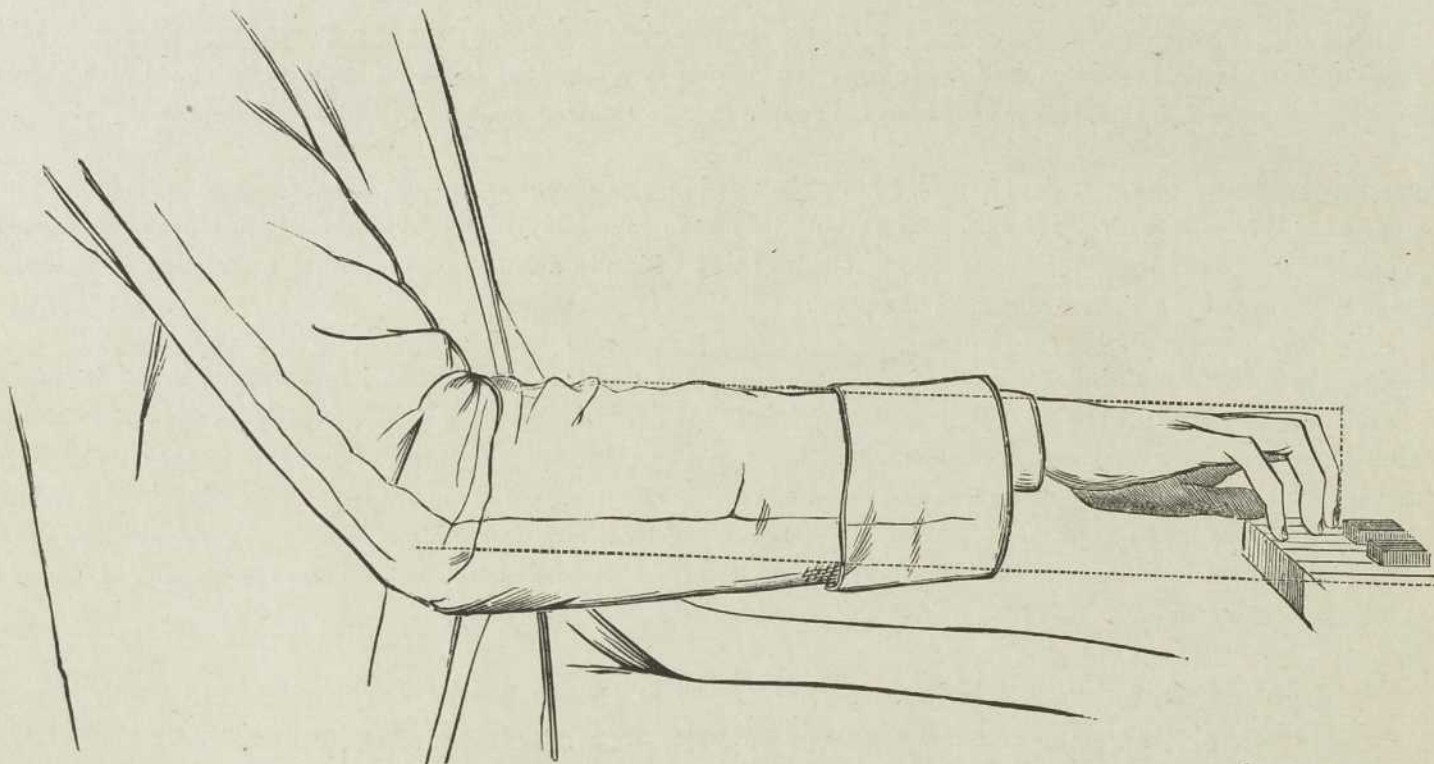
The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L KOHLER, one of the highest authorities among the modern professors of Germany.

At the conclusion of the work a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises, and explanations here given, will be found simple, interesting, and instructive; by their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

NATHAN RICHARDSON.

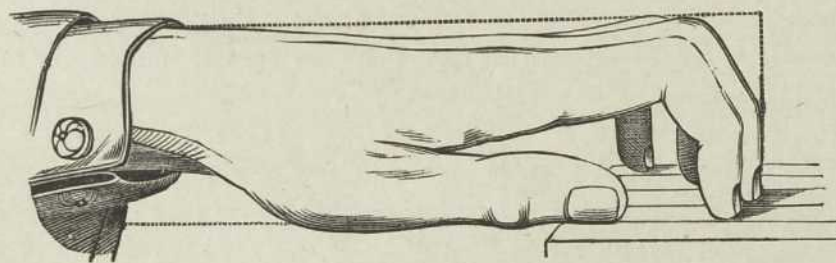
ILLUSTRATED POSITIONS OF THE HANDS.

No. 1.—CORRECT POSITION OF THE RIGHT HAND AND ARM WHILE PLAYING THE PIANO.

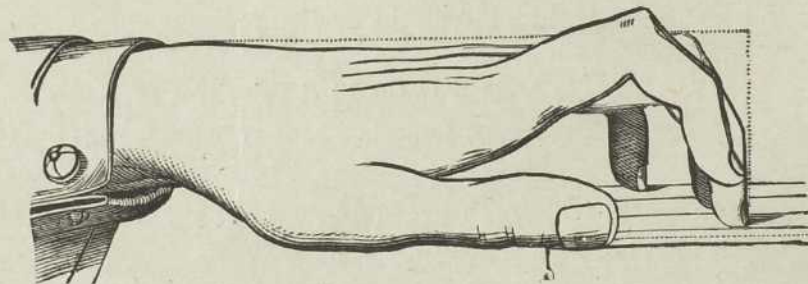


No. 2.

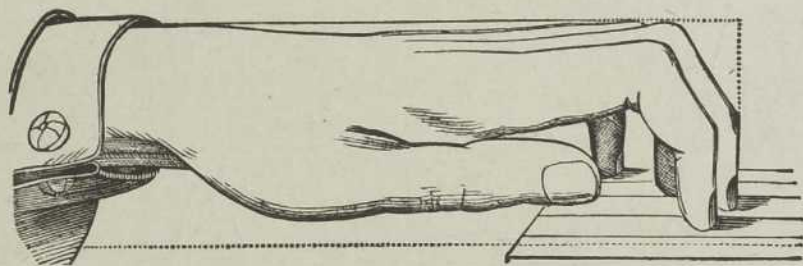
VIEW OF THE LEFT HAND FROM THE RIGHT SIDE.



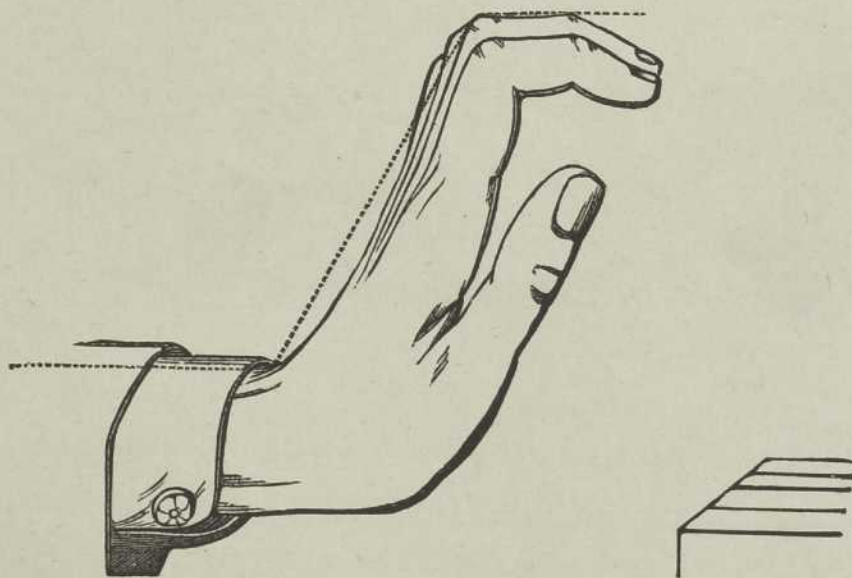
No. 3.—POSITION OF THE HAND WITH THE FINGER RAISED FROM THE KNUCKLES.



No. 4.—POSITION OF THE HAND WITH THE THUMB RAISED BEFORE STRIKING.

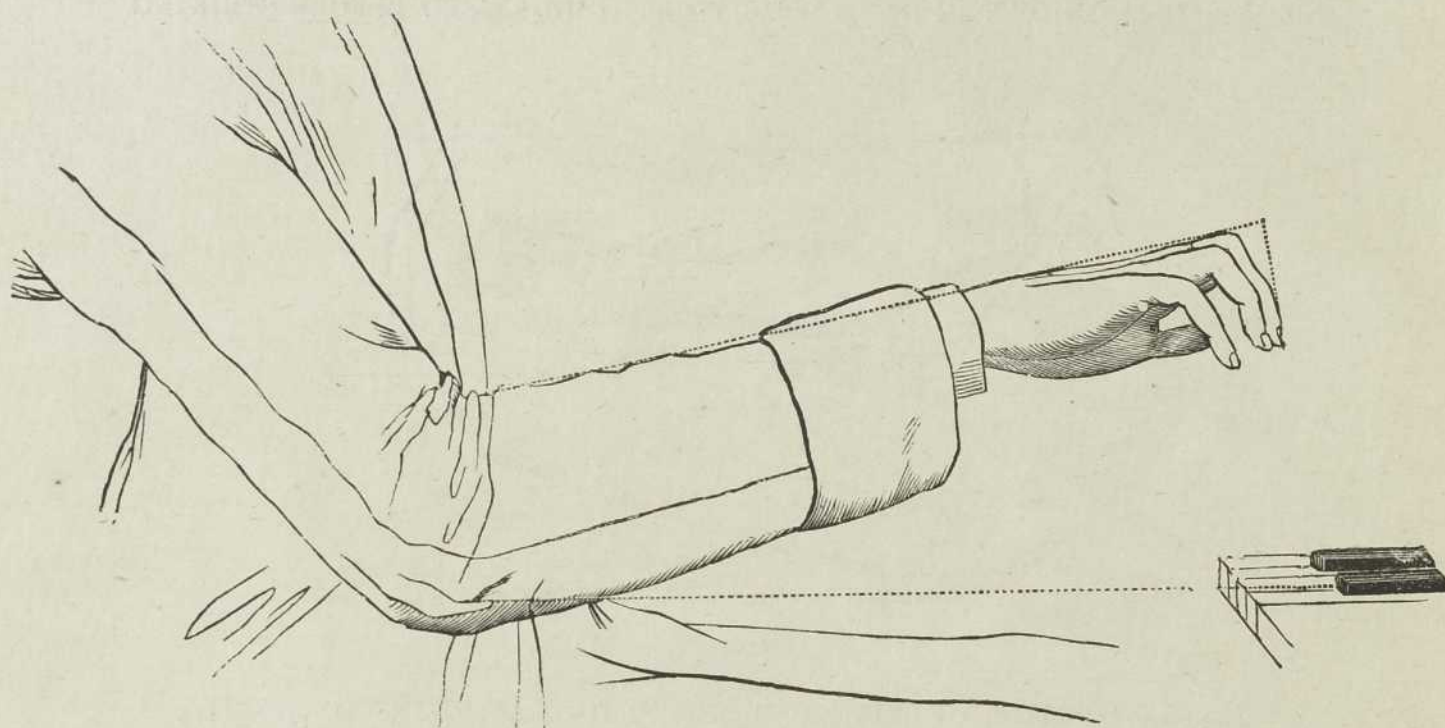


No 5.—POSITION OF THE HAND RAISED TO PLAY FROM THE WRIST.

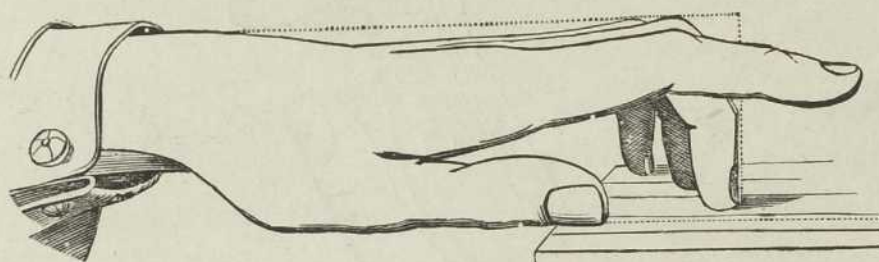


ILLUSTRATED POSITIONS OF THE HANDS.

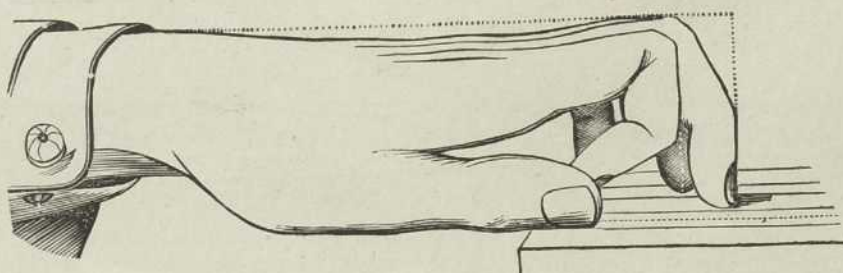
No. 6.—POSITION OF THE HAND AND ARM RAISED FROM THE ELBOW.



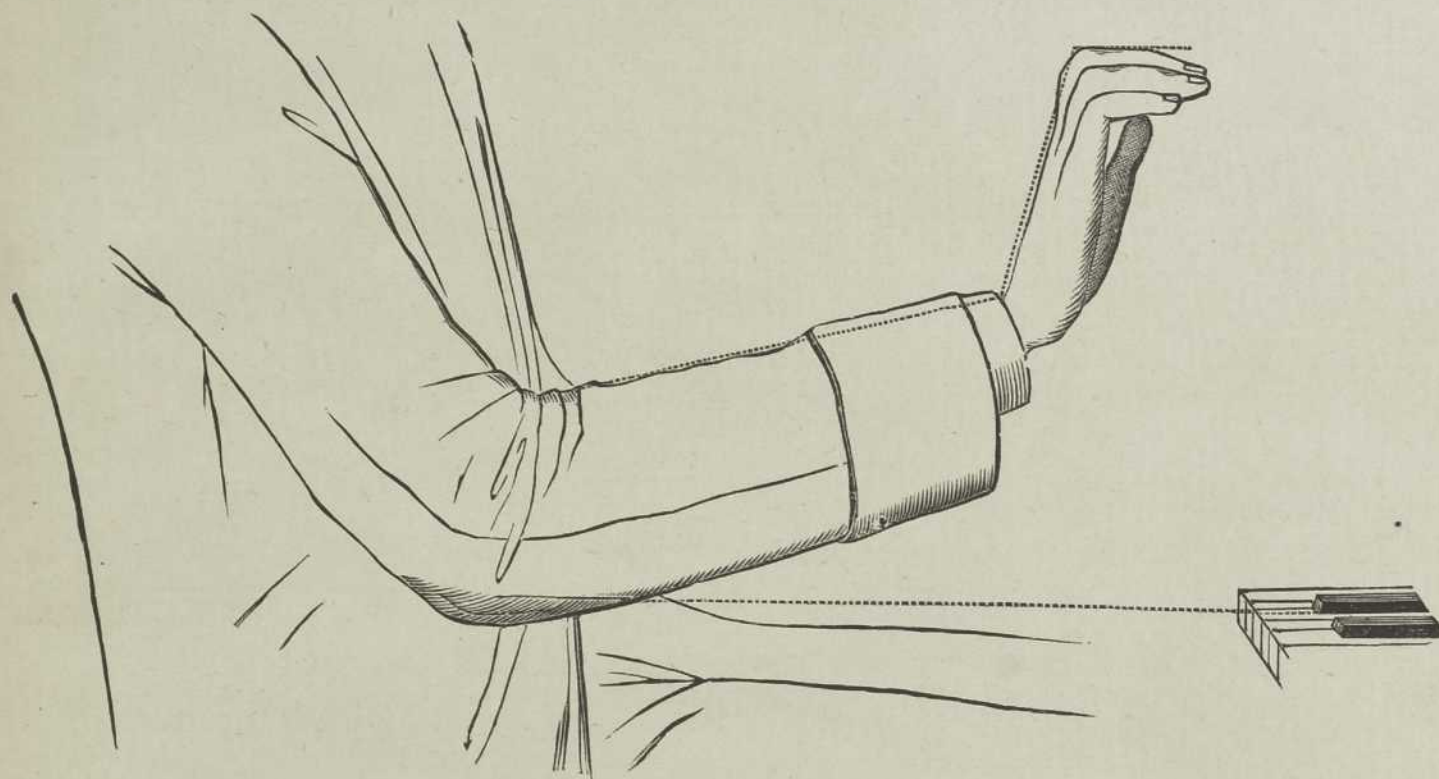
No. 7.—POSITION OF THE FINGER RAISED TO STRIKE FROM THE SECOND JOINT.



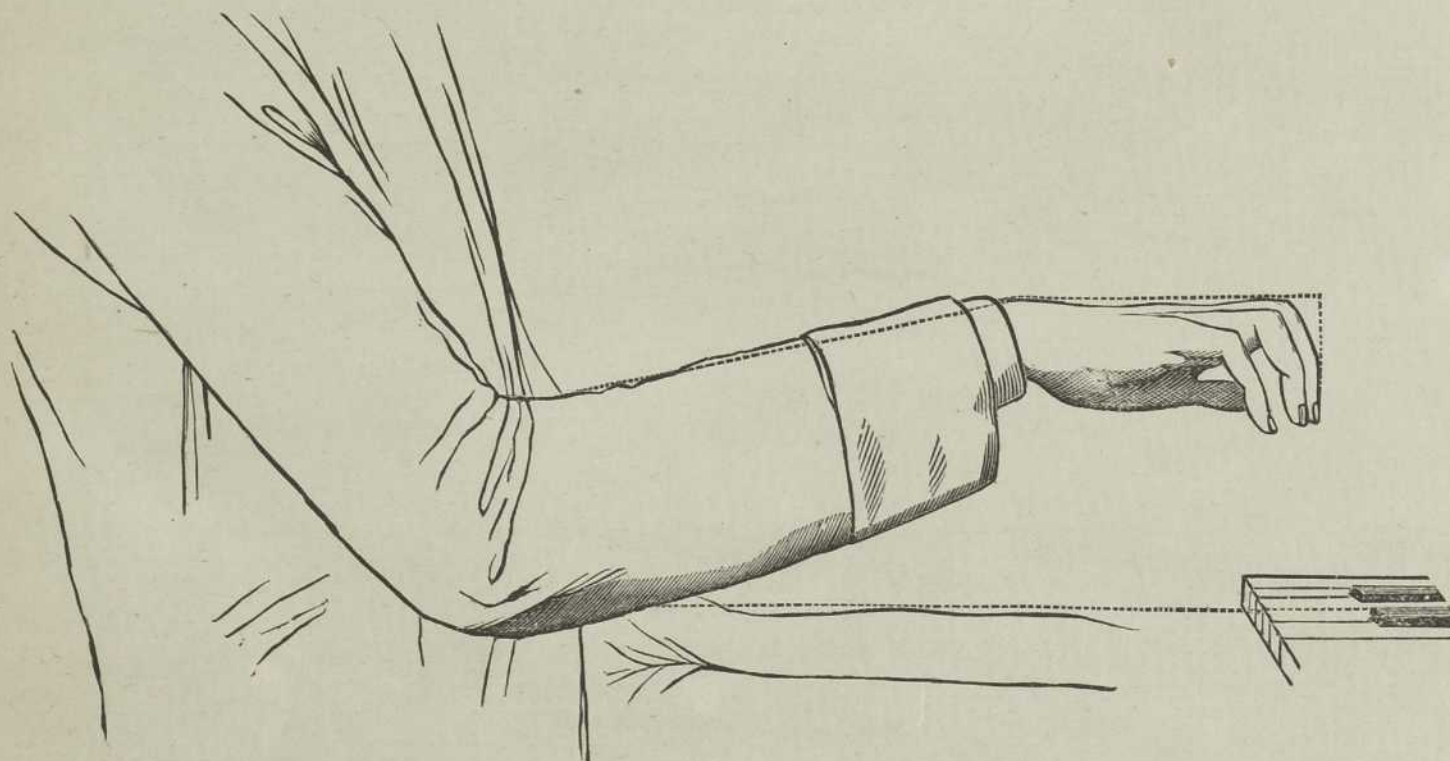
No. 8.—POSITION OF THE FINGER AFTER THE KEY HAS BEEN STRUCK.



No. 9.—COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE WRIST.



No. 10.—COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE ELBOW.



RICHARDSON'S NEW METHOD.

RUDIMENTS OF MUSIC.

REMARKS. The first principles of Piano-forte playing, which inculcate aknowledge of the Keys, and the notes, are the only dry and unpleasant features in learning this instrument; but when they have been once thoroughly mastered and fixed in the mind the pupil will daily derive more amusement as the study progresses.

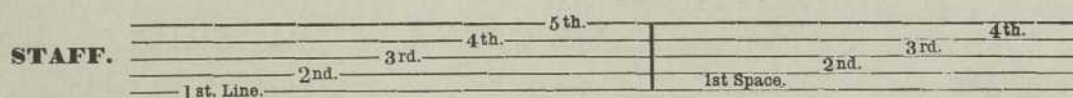
It is these first principles, therefore, that the teacher should dwell upon, and insist that the pupil should have perfectly established in the memory. Those who from the first, manifest a desire and love for the acquirement of the first principles, and apply themselves to the subject with a determination to succeed, will obtain a perfect knowledge of the notes, keys, etc., in a very few weeks, and their progress will be rapid; while others, discouraged at the tediousness of the labor, often spend many months in attaining the same object, and finally lose their interest. Music is a branch of education, and the pupils who desire to understand this very important study, should apply themselves with the same interest and zeal they would devote to the pursuit of any other branch of education.

THE NOTES AND THE STAFF.

NOTES are the written and printed signs of *tones* or *sounds*. Of these only seven are used, and the first seven letters of the alphabet are applied to them, viz.: A, B, C, D, E, F, G. When a musical passage extends *upwards* to eight or more notes, the foregoing letters are repeated in the same order. When the melody or a musical passage *descends*, the letters are named backwards, thus: G, F, E, D, C, B, A.

Five horizontal and parallel lines and four spaces constitute what is called a **STAFF**, and musical notes are placed on these lines and in the spaces.

EXAMPLE.



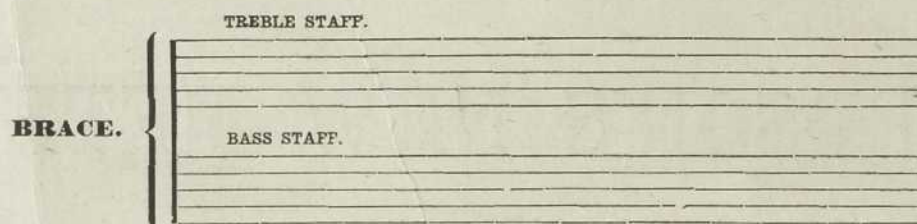
When notes are placed above or below the Staff, short lines are added which are called *leger lines*. On and between these lines notes are placed, thus:

ILLUSTRATION.

See the Leger Lines Above and Below the Staff.



Music for the Piano-forte is written upon two Staves, which are connected by a Brace. The upper staff being for the TREBLE, which is the highest part, and the lower for the BASS, which is the lowest part. See Example :

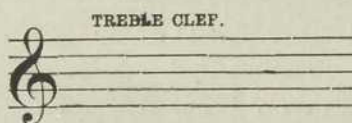


1st REMARK. The right hand oftentimes plays notes written upon the Bass Staff, and the left hand notes written upon the Treble Staff.

2nd. REMARK. I will here suggest that it would be well for the pupil to *write out* either upon a slate or a black board, the Elementary illustrations, such as the staff, notes, and all other musical characters belonging to the rudimental department, in order to impress them more deeply on the mind.

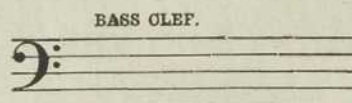
It becomes necessary to have some sign or character by which we can ascertain the names of the notes and their places on the Staff, (See Key-board, page 21 ;) this necessity has been supplied by what is called a Clef, which is placed at the beginning of each Staff, there are two Clefs used in music for the Piano-forte, one shaped thus :  and placed upon the second line of the Staff, is called the Treble Clef, and is used to designate the highest or treble part.

EXAMPLE.



The Bass or F Clef is placed upon the fourth line of the Staff and is used for the lowest or Bass part.

EXAMPLE.

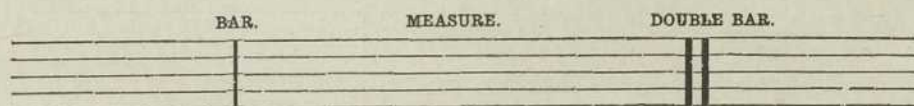


As the pupil is now supposed to have become familiar with the Staff and Clefs, we shall advance another step, by introducing

THE BAR AND MEASURE.

A Bar is a perpendicular line drawn across the Staff, and divides it into Measures. When two perpendicular lines are drawn across the Staff, they are called a Double Bar, and indicate the end, or close of a musical strain or sentence.

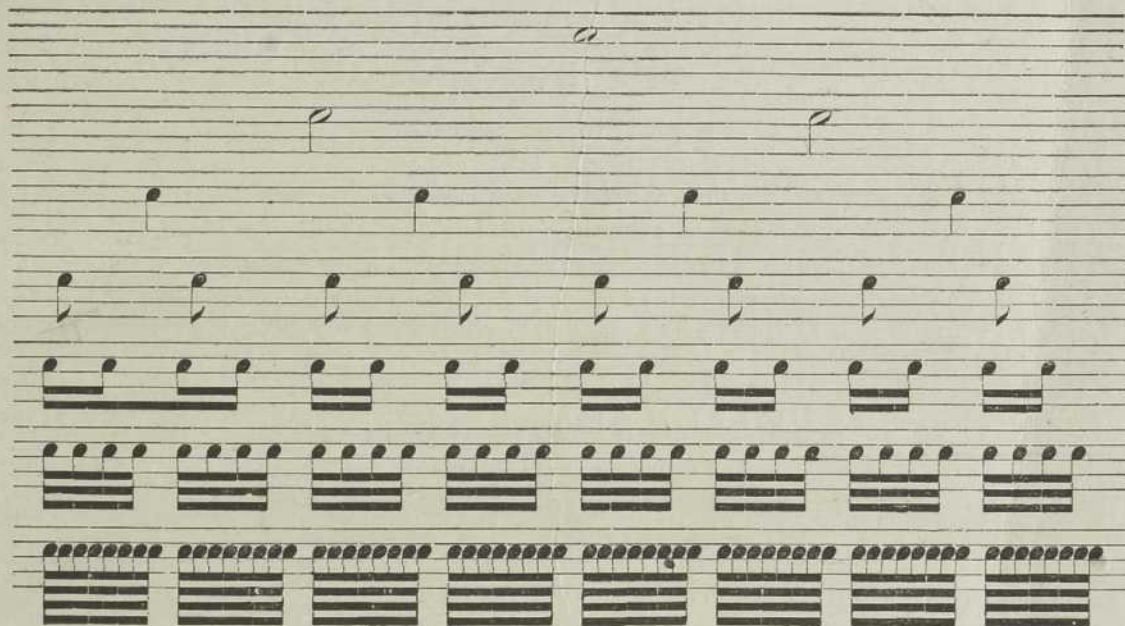
EXAMPLE.



NOTES.

Characters used in music to denote the length of sounds are called notes, of which there are seven different kinds, viz. : A white note without any stem () is called a whole note. A white note with a stem () is called a half note. A black note with a stem () is called a quarter note. A black note having one mark at the end of the stem () is called an eighth note. One with two marks () is called a sixteenth note. One with three marks () is called a thirty-second note, and one with four marks () is called a sixty-fourth note.

VALUATION OF NOTES.



NAMES OF THE NOTES ON THE STAFF.

TREBLE STAFF.

N. B.—Because it bears
a Treble Clef.



NAMES OF NOTES ON THE LINES.

E G B D F

NAMES OF NOTES IN THE SPACES.

F A C E

BASS STAFF.

N. B.—Because it bears
a Bass Clef.



NAMES OF NOTES ON THE LINES.

G B D F A

NAMES OF NOTES IN THE SPACES.

A C E G

ADDED OR LEGER LINES AND SPACES.



RESTS.

Characters indicating silence in music are called Rests; each and every note has a corresponding rest.

EXAMPLE.

NOTES. CORRESPOND- ING RESTS.	{	 A whole Rest.	 A half Rest.	 A quarter Rest.	 An eighth Rest.	 A sixteenth Rest.	 A thirty-second Rest.	 A sixty-fourth Rest.

See remark next page.

REMARK. Notes are indicative of sound. Rests are signs of silence, and of course cannot be played, but indicate that the music must be kept silent until the time of the Rest expires, as for example, should we play a **WHOLE NOTE** in the time of counting four, a corresponding Rest would require to be kept silent the same length of time.

THE DOT.

EXAMPLE. (•).

A musical character called a Dot, placed after either a note or rest, increases the value or length of that note or rest one half, for example: we play a whole note in the time of counting four, but should a dot be added, thus, (•) we add one half more, which is two, making six thus, (1 2 3 4 5 6). Sometimes two dots are placed after a note or rest; in such a case, the second dot is valued one half of the first, hence, if we count four to a whole note, and two to one dot, making six, and one to the second dot, which is half the value of the first, the whole number counted to the white note and two dots would be seven. Example, (1 2 3 4 5 6 7).

VALUE OF THE DOT.

DOTTED NOTES.

EQUAL IN VALUE TO

This block contains two staves. The top staff, labeled 'DOTTED NOTES.', shows a sequence of notes: a half note, a quarter note, an eighth note, a sixteenth note, and a dotted eighth note. The bottom staff, labeled 'EQUAL IN VALUE TO', shows the equivalent undotted notes: a half note, a quarter note, an eighth note, a sixteenth note, and a dotted eighth note.

VALUE OF TWO DOTS.

NOTES WITH TWO DOTS.
1 2 3 4 5 6 7

EQUAL IN VALUE TO
1 2 3 4 5 6 7

This block contains two staves. The top staff, labeled 'NOTES WITH TWO DOTS.', shows a sequence of notes: a half note, a quarter note, an eighth note, a sixteenth note, and a dotted eighth note. The bottom staff, labeled 'EQUAL IN VALUE TO', shows the equivalent undotted notes: a half note, a quarter note, an eighth note, a sixteenth note, and a dotted eighth note.

EXAMPLE OF RESTS WITH ONE DOT.

RESTS WITH ONE DOT.
1 2 3 4 5 6

VALUE IN RESTS.
1 2 3 4 5 6

This block contains two staves. The top staff, labeled 'RESTS WITH ONE DOT.', shows a sequence of rests: a half rest, a quarter rest, an eighth rest, a sixteenth rest, and a dotted eighth rest. The bottom staff, labeled 'VALUE IN RESTS.', shows the equivalent undotted rests: a half rest, a quarter rest, an eighth rest, a sixteenth rest, and a dotted eighth rest.

RESTS WITH TWO DOTS.

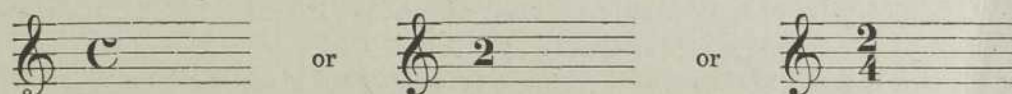
RESTS WITH TWO DOTS.
1 2 3 4 5 6 7

VALUE IN RESTS.
1 2 3 4 5 6 7

This block contains two staves. The top staff, labeled 'RESTS WITH TWO DOTS.', shows a sequence of rests: a half rest, a quarter rest, an eighth rest, a sixteenth rest, and a dotted eighth rest. The bottom staff, labeled 'VALUE IN RESTS.', shows the equivalent undotted rests: a half rest, a quarter rest, an eighth rest, a sixteenth rest, and a dotted eighth rest.

TIME.

There are two kinds of time in music, called COMMON, and TRIPLE, which are subdivided into what is called Simple and Compound time. The characters used to express SIMPLE COMMON TIME, are C , C , 2, and $\frac{2}{4}$; these are placed at the commencement of the piece immediately after the cleff, thus :



The following figures $\frac{6}{8}$ or $\frac{6}{4}$ or $\frac{12}{8}$, express COMPOUND TIME. SIMPLE TRIPLE TIME is expressed by $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{9}{4}$, or $\frac{9}{8}$ express COMPOUND TRIPLE TIME. It will be observed that when two figures are used to express time, they are written like fractions, one figure at the top (the numerator) indicates how many notes of the kind indicated by the denominator fill each measure. For example, $\frac{2}{4}$ shows that two quarter notes fill the measure. It makes no difference whether quarter, eighth, or sixteenth notes are used, the quantity of miscellaneous notes in each measure must be exactly equal to two quarter notes, or two fourths (or one half) of a whole note.

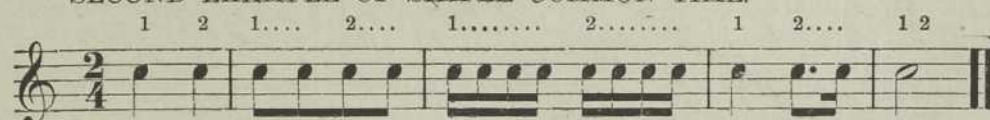
EXAMPLES OF VARIOUS KINDS OF TIME.

FIRST EXAMPLE. SIMPLE COMMON TIME.

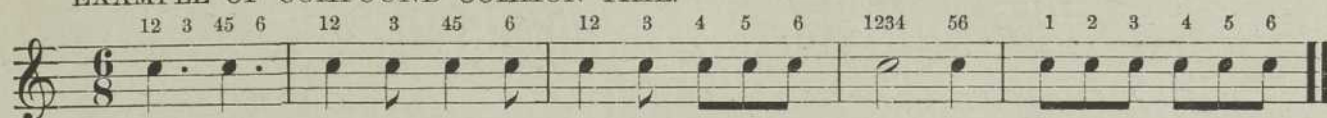


REMARK.—It will be observed in the above example, that there is a sufficient number of notes, of their relative value, to equal four quarter notes in each measure.

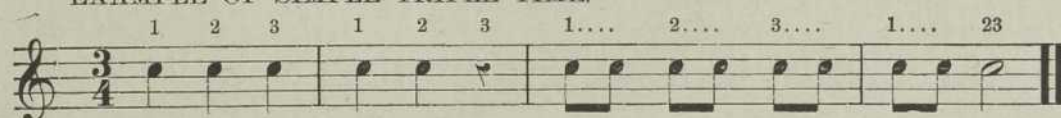
SECOND EXAMPLE OF SIMPLE COMMON TIME.



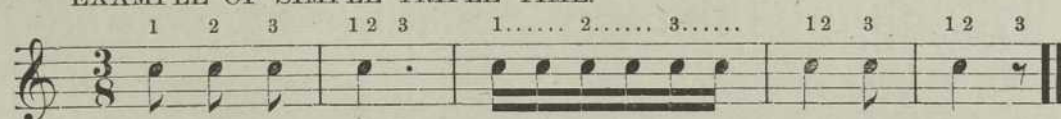
EXAMPLE OF COMPOUND COMMON TIME.



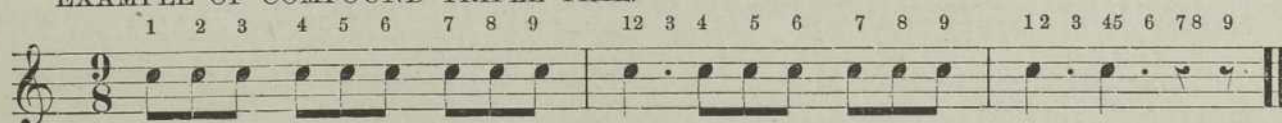
EXAMPLE OF SIMPLE TRIPLE TIME.



EXAMPLE OF SIMPLE TRIPLE TIME.



EXAMPLE OF COMPOUND TRIPLE TIME.



THE SCALE.

The seven musical notes, namely: A, B, C, D, E, F, G, written in a series ascending or descending, form what is called the scale. It may be a Diatonic or Chromatic Scale. The natural scale is called Diatonic, and consists of five whole tones, and two semitones, which vary in position according as the scale is Major or Minor.

The Chromatic Scale ascends and descends by a series of twelve semitones, alternately Major or Minor. A Minor semitone is between two notes bearing the same name, as for example: C $\sharp$, C, D $\flat$, D, (See explanation of flats and sharps, page 16.) A Major semitone is between two notes of different names, which take different places on the staff, as for example: C, D $\flat$, or C $\sharp$, D.

REMARK.—The pupil should thoroughly understand the difference between *whole tones* and *semitones*, and also fix in his mind in what part of the scale the semitones occur.

In the Major Scale the semitones are between the third and fourth, and seventh and eighth notes, and the remainder of the notes are a whole tone distant from each other.

The distance from one key to the next, whether black or white, is called a semitone, for example, from C to C $\sharp$, or from C to D $\flat$. (See Piano Key-board.)

THE DIATONIC MAJOR SCALE OF C



The Minor Scale differs widely from the Major Scale; in ascending, the sixth is *sometimes*, and the seventh *always*, raised a semitone (by accidentals). The raising of the seventh is indispensable in order to make it acceptable to the ear. It may be here remarked, that the Minor Scale is of a melancholy character.

As there are various Minor Scales in use, no invariable rule can be given for its formation. Subjoined are examples of the two most generally used. In the first example, the semitones occur between the second and third, fifth and sixth, and seventh and eighth degrees. In the second example, between the second and third and seventh and eighth.

EXAMPLE OF A TRUE MINOR SCALE.



THE MINOR SCALE COMMONLY USED IN PIANO MUSIC.



REMARK.—In this method there will be found many instances, particularly in scale exercises, where the *Harmonic Minor Scale* is used instead of the usual Minor Scale.

KEYS AND THEIR MODES.

The KEY NOTE or TONIC is the first note of any Scale. Every musical composition is written in a particular key, which is ascertained by the so-called SIGNATURE, which will be hereafter exemplified.

The Natural Scale is in the Key of C, and has neither FLATS nor SHARPS. The Major and Minor Scales have already been illustrated and explained.

Every Scale except the Scale of C, which is natural (because it has no flats nor sharps) must introduce flats or sharps to bring the SEMITONES into their proper places; we therefore give every scale and piece of music a SIGNATURE, which is always formed at the beginning, or, in other words, it precedes the scale or piece. This signature decides which notes throughout the piece are *sharped* or *flatted*. For Example: it will be seen below that the Key of G has one sharp, which is placed upon the fifth line, and is called F sharp; this indicates that every F, throughout the piece, is to be made *sharp*, unless the sharp is cancelled by the introduction of a NATURAL, thus, (♮).

THE SIGNATURES OF THE TWELVE MAJOR KEYS.

Natural Key of C Major. | Key of G Major. | Key of D Major. | Key of A Major. | Key of E Major. | Key of B Major. | Key of F# Major. | Key of F Major. | Key of Bb Major. | Key of Eb Major. | Key of Ab Major. | Key of Db Major.

THE SIGNATURES OF THE TWELVE MINOR KEYS.

Key of A Minor relative of C Major. | Key of E Minor. | Key of B Minor. | Key of F# Minor. | Key of C Minor. | Key of G Minor. | Key of D Minor. | Key of Ab Minor. | Key of G Minor. | Key of C Minor. | Key of F Minor. | Key of Bb Minor.

REMARK. There are oftentimes additional sharps and flats introduced in musical compositions, besides those indicated by the signature; in such cases, they are called accidentals. The natural (♮) is used to cancel a flat or a sharp. The DOUBLE SHARP (×) is introduced to sharp again a note which has already been made sharp. The Double Flat (♭♭) is used to depress still lower a note which has already been flatted, or in other words, a double sharp indicates that a whole tone higher should be played, and a double flat indicates that a whole tone lower should be played.

TRIPLETS.

When the figure 3 is placed over or under a group of three notes, such groups are called Triplets, and are to be played in the time of two. See Example:

WRITTEN.

TRUE TIME OF PLAYING.

SEXTOLETS.

When groups of six notes occur, having the figure 6 over or under them, such groups are called **SEXTOLETS**, and should be played in the time of four of the same kind of notes. SEE EXAMPLE.



We have also other groups of nine notes, called **NONOLETS**, and groups of twelve notes are called **DUODECELETS**.

EXAMPLE.



There are also irregular divisions of one note into 5, 7, 9, 10, 11, 13, and even more parts; the numbers should always accompany these groups.

EXAMPLES.

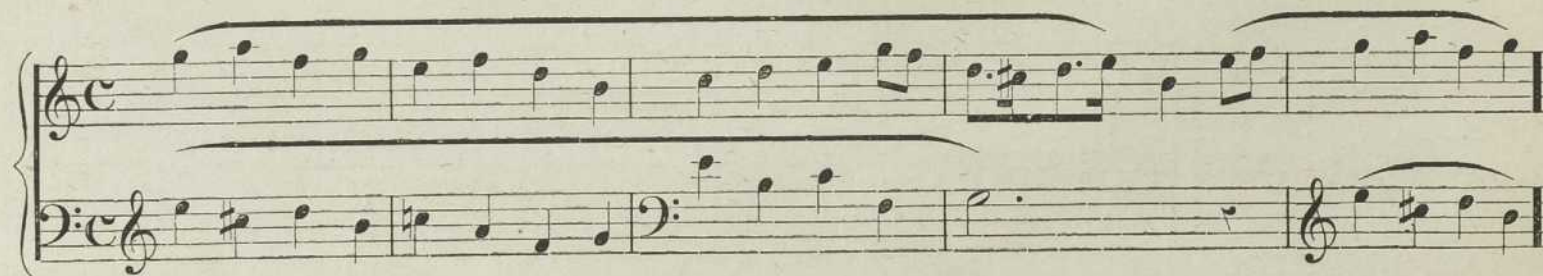


SIGNS OF EXPRESSION.

THE SLUR AND TIE.

When several notes are to be played *very legato*, and held out their full value of time, and closely connected to each other, they are, or should be, marked by a **SLUR**, or curved line.

EXAMPLE.

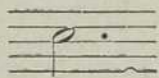


THE TIE.

The TIE, or BIND, is a curved line drawn from one note to the next, and indicates that the second note should not be struck, therefore the sound is prolonged the length of the two notes together.

EXAMPLES.



The tie has sometimes the same effect as the dot; for instance,  sounds as if written thus, 
and  like  &c.

STACCATO MARKS.

When points, or dots, are placed over or under notes, they indicate that such notes should be played *staccato*, that is, *short* and detached.

EXAMPLE.



SYNCOPIATION.

The word syncopation is used in music to express certain peculiarly accented passages; *i. e.*, when the accent is brought upon those parts of the measure which are usually unaccented.

EXAMPLE.



ABBREVIATION.

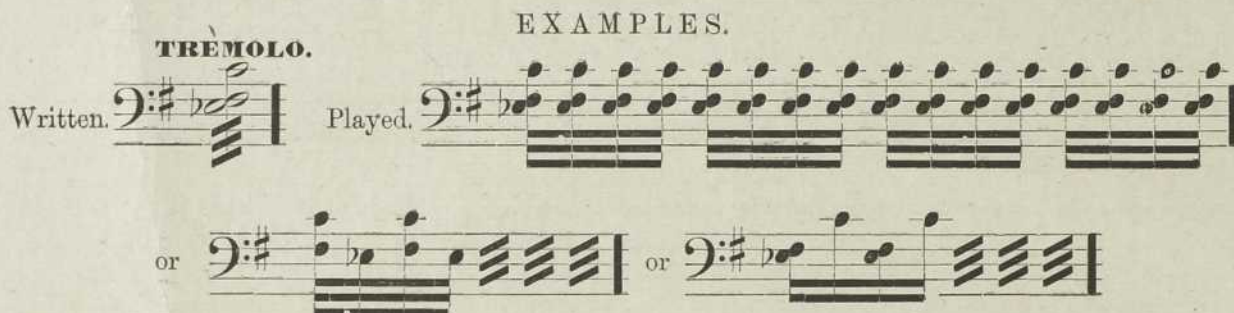
When we wish to avoid the necessity of writing out at full length, notes and passages of the same identical character, the following signs are used to abbreviate them, thus:

EXAMPLES.



TREMOLLO.

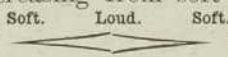
When notes are written to be played in a tremulous, rolling style, the word tremolo is used to indicate the movement, thus:



N. B.—The two last examples are the most simple, and therefore are more often used.

MISCELLANEOUS SIGNS AND MUSICAL CHARACTERS.

The marks or letters of expression in music to indicate loud, are (*f*) and (*ff*), the latter meaning very loud. (*mf*), (*mp*), also (*mz*), signify neither loud nor soft, but medium. (*fp*) signifies that the note over or under which it is placed must be played loud, and the following ones soft; (*pf*) signifies the contrary, that is, the first note soft and the following ones loud.

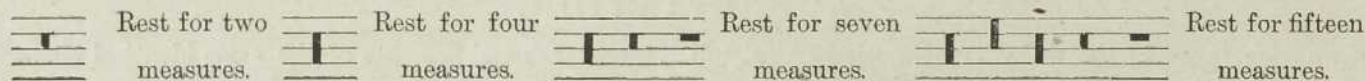
Single notes to be played with emphasis, are marked by ($\wedge$) or ($>$) thus  or ; the letters *sf* and *rfz* signify the same thing. The character  signifies crescendo, *i. e.*, increasing from soft to loud. The character  signifies decrescendo, *i. e.*, decreasing from loud to soft. This character  is called a swell; it indicates that the music commences soft and increases to loud, and diminishes again to soft.

When a piece is to be repeated from a certain place, a sign thus:  is made use of. D. S. [Dal Segno, or Da Capo], signifies from the beginning. A PAUSE or HOLD is written thus,  and indicates that the note or rest over which it is placed must be sustained. The Double Bar with two or four dots on its left side, thus,  or  signifies that the passage just played should be repeated. When the dots are on the right side, thus,  or  the following part should be repeated. When dots are placed on both sides of the Bar, thus,  or  both the preceding and following parts are to be repeated. When a chord of several notes is to be played like a broken chord, that is one note after the other, this character,  is used, or thus  for example,



When a passage is to be played an octave higher, it is marked thus: *Sva.* or *Sva* .

When the performer is to rest through several measures, the following signs are used. Example:



EXAMPLES OF EMBELLISHMENTS.

Embellishments are notes added to a melody, to render its tones more impressive, or to connect them more gracefully with one another. They are marked by small-sized notes, or by peculiar characters. Of Embellishments indicated by small-sized notes, there may be mentioned the Appoggiatura and the After-notes. These small-sized notes are merely additional, and not included in the regular beats of the measure. The Appoggiatura always deducts its value in time from the following large note with which it must be closely connected. There are *short* and long Appoggiaturas. The *short* Appoggiatura consists of one or more notes, and without any regard to the value of the next note, it is always played quickly, although more or less so, according to the character of the piece or passage in which it occurs, examples in illustration may be seen upon the next page. It is written either in small eighth or sixteenth notes, with cross-marks through their stems; or without this cross-mark, it is

written as a note considerably shorter than the following large note; for instance, as a sixteenth-note before a quarter note, or as an eighth before a half-note, thus:

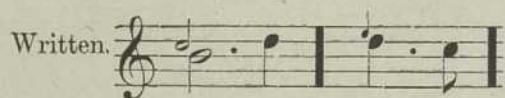


The long Appoggiatura is a single note forming a part of the melody, and its length is distinctly settled by the value of the succeeding note. To distinguish it from short Appoggiaturas, it is always expressed by a small note of half the value of the following large note.

It borrows half the length of the next large note, and is always accented.



In modern music the long Appoggiatura is seldom used before a dotted note. In this case, it borrows two-thirds of the value of the dotted note; for instance:—



When it occurs before a note with two dots, it is held the full length of the note itself, which only comes in at the commencement of the first dot; for instance:—



The Appoggiatura must always be played together with the notes of the accompaniment which correspond to the note before which the Appoggiatura is written. It must never be played before them.

SHORT APOGGIATURAS.

EXAMPLE.

Written.

Played.

LONG APPOGGIATURAS.

Written.

Played.

The After-note deducts its duration in time from that of the preceding large note, to which it must always be closely connected. It consists of one or more notes, and is always to be played softer than the principal note to which it belongs, since it occurs on unaccented parts of the measure.

Written.

Played.

As the After-note on paper closely resembles the Appoggiatura, the player's own feeling must distinguish it from that. In most cases, however, the After-note is written in large notes, to make it more apparent to the understanding, (as it appears in the above after the word "Played.")

Among the Embellishments indicated by particular marks expressly invented for them, we may notice the Mordent, the Turn, and the Trill.

The Mordent is expressed by the mark $\sim$, and is in reality only an Appoggiatura of two notes, to be played as rapidly as they can be with distinctness, and without interrupting the connection of the piece; for instance,—

Written.

Played.

Written.

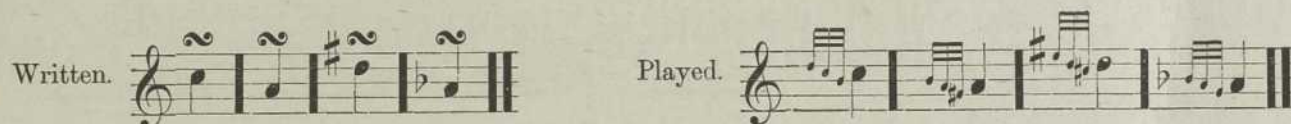
Played.

From these examples it appears that the Mordent is treated in the same manner as an Appoggiatura, and comes in together with the notes of accompaniment. The Mordent is sometimes inaccurately marked in engraved music like a Trill, when the movement is so fast as to make it impossible to play a Trill.

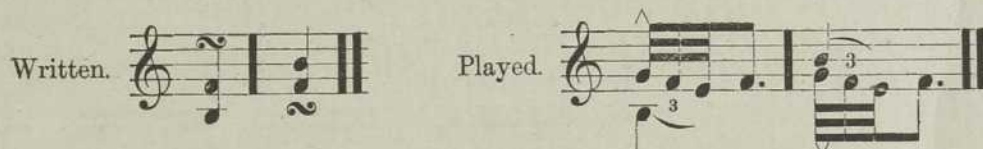
The Turn, (or Gruppetto), one of the most attractive embellishments in singing, is written thus $\sim$, and is used before or after the tone to which it belongs. In either case, the main tone is embellished by two assistant tones, situated on the next degree above and below the main tone.

The assistant tone above is generally indicated by the signature. The one below is more dependent upon the taste of the performer, who may sometimes choose a Major in the place of a Minor second.

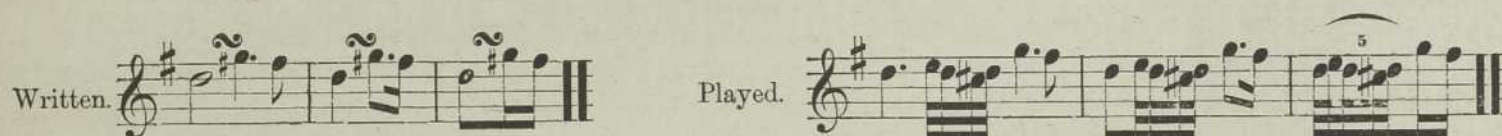
EXAMPLE.



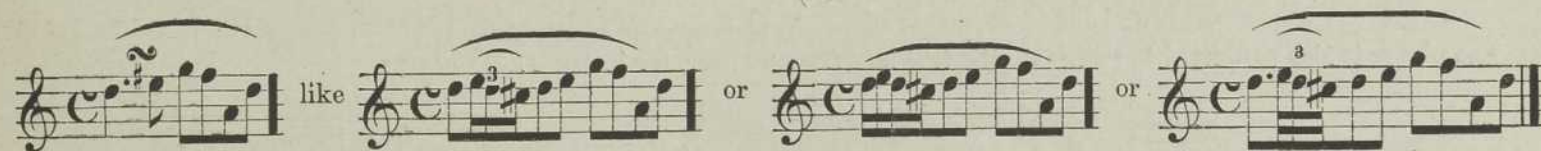
For the sake of greater certainty, a $\sharp$, $\flat$, or $\natural$ is frequently placed over or under the $\sim$. The Turn upon a note, is, as the preceding examples show, an appoggiatura of three notes, to be accented, and always to be played together with the notes of the accompaniment; for instance:—



The turn after a note (between two notes), however, is an after-note of four tones, and like that, always to be played soft and lightly. It depends upon the movement of the piece as to its greater or less rapidity, always forms a distinct part of the measure, and must never be played hurriedly; for instance:—



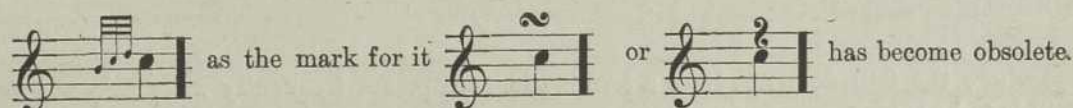
When a Turn follows a dotted note, the final tone of the turn should always fall on the dot, so that the following note may come out distinctly. The taste of the player must decide in which of these three ways to play an example like the following:



NOTE.—As $\dot{\cdot}$ and $\sim$ are equivalent, the above example might be written also thus:—



The inverted Turn is now generally written out in little notes, thus:—



The Trill is the most brilliant, but at the same time most difficult embellishment, and one above all others in which every player must acquire perfection. It is generally marked by the abbreviation, *tr*, and consists of two contiguous tones, viz.: the principal note, (which is written), and the next note above. These two tones are struck in rapid alternation, and with perfect equality as to time, as long as the value of the principal note requires:

EXAMPLE.



NOTE.—The auxiliary note may be a minor, or a major second, according as the Key in which the piece is written may require.

It is not necessary that the trill should begin with the principal note, (as in the example of the preceding section); it may commence just as well with the auxiliary note, or with a note added from below; for instance:



The conclusion of the trill is played with the same rapidity as the trill itself, and is always closely connected to the principal note. In playing connected concerted pieces with accompaniment of other instruments, it is well to make it more prominent by playing it slower; thus making it the sign for coming in accurately with the Tutti, for instance:



The player is also permitted to terminate the trill in a freer manner, for instance:



The trill has no termination when the next note descends.

EXAMPLE.



NOTE.—In cases where the trill does not have a termination, composers frequently write only the mark  over the note upon which the trill is to be made.

Trills succeeding one another in skips, are likewise played without a termination, as the time allowed for their execution is too short, for instance ;

Written.  Played. 

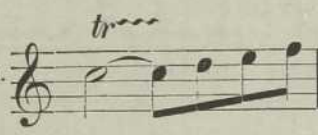
Written.  Played. 

Descending chain trills in a diatonic series, cannot receive terminations, as that would render the beginning of each new trill less prominent, for instance :

Written.  Played. 

As to ascending chains of trills, there is no particular rule in this respect. When the trill is followed by the same note tied to it, it receives a termination, if the next following notes go upward ; but none if they go downward.

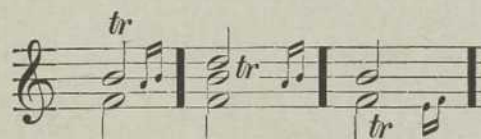
EXAMPLE.

Written.  Played. 

Written.  Played. 

When other notes are played along with the trill, the place of the mark indicates the note to which it belongs.

EXAMPLE.

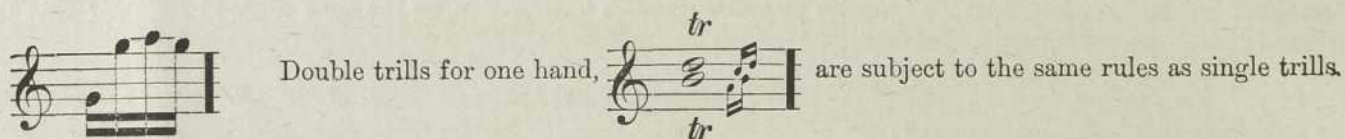


In cases when a trill accompanies a melody above or below it, to be played by the same hand, it is best to distribute it regularly over the beats of the measure, for instance :

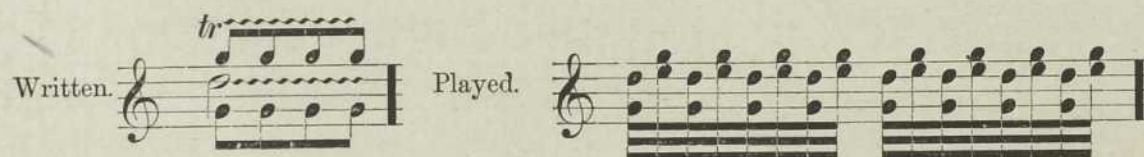
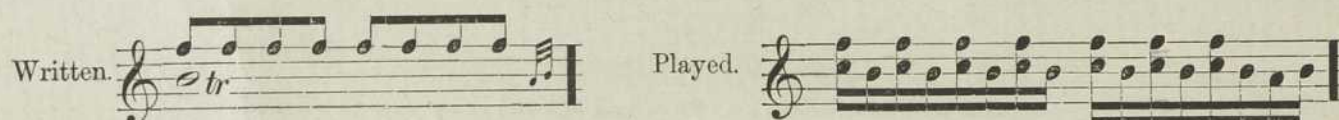
Written.  Played. 

N.B.

When a tone of the melody is too far from the trill notes, as in the preceding example, that which is marked N. B. the auxiliary note may be left out, in order to facilitate the execution. The principal note, however, must immediately succeed, for instance :



As a conclusion to the rules of the trill, it is well to enumerate some abbreviations, and the manner in which they are to be played.



Longer embellishments serve to make a simple melody more significant. They do this with more effect on the Piano, as this instrument is not so well adapted for rendering melodies effectively, as other instruments, and particularly the human voice. They must be played quite lightly and delicately, just as if they had originated at the very moment in the feelings or fancy of the player.



THE KEY-BOARD.

Piano-fortes are now made with a key-board extending all the way from 6 to $7\frac{1}{4}$ octaves. We give below a drawing of a Piano-forte key-board, containing seven octaves. The notes and names below the key-board correspond with the keys and names above.

NAMES OF ALL THE BLACK KEYS, FLATS AND SHARPS.

Diagram illustrating the names of all the black keys, flats, and sharps on a piano keyboard, showing seven octaves. The keys are labeled with their corresponding letter names and accidentals (sharps or flats) above the keyboard. Below the keyboard, the letters C through C are written for each octave. At the bottom, a musical staff shows the treble and bass clefs with notes corresponding to the letters C through C. To the left of the staff, the letters D through C are written for the bass clef. To the right, the letters C through C are written for the treble clef. The text "Larger Lines Above" is on the right, and "Larger Lines Below" is on the left.

REMARK.—We have already explained the Scale, and it is understood that the semi-tones in the Major Scales are between the third and fourth, and seventh and eighth notes; hence in the Natural Scale of C, the semi-tones are between E and F, and B and C, therefore, it being only a half, or semi-tone from one of these letters or tones to the other, we use one to sharp, and the other to flat. For Example: to sharp E you would play F, to sharp B you would play C. To Flat F you would play E, to Flat C you play B. With the use of the Black Keys we make the entire Key-board into half-tones, as seen above.

POSITION AT THE PIANO.

It is necessary to acquire a graceful and appropriate position when sitting at the Piano-forte. The seat which is used ought to be just high enough, so that the elbows, when hanging down freely, may be a very little lower than the upper surface of the keys; and if the feet cannot reach the floor, have a stool made of a proper height to place them upon. Always seat yourself exactly facing the middle of the key-board, and at such a distance from it that the tips of the elbows may be a little nearer to the keys than the shoulders.

Equally important is a graceful position and carriage of the head and upper part of the chest; it must neither be stiff nor bent. Particular pains should be taken to control the muscles of the face, so as to avoid making a disagreeable appearance. It is not merely that an awkward position is disagreeable and ridiculous, but it also impedes, if not prevents, the development of a free and elegant style of playing. The fore-part of the arm (from the elbow to the fingers) should form a perfectly straight, horizontal line; the hand must neither rise upward nor be bent so as to slope downwards. The fingers are to be so bent, that the tips of them, together with that of the thumb, when extended may nearly form one right-line; and so that the keys may always be struck with the soft and fleshy tips of the fingers, and that neither the nails nor the flat surface of the fingers shall touch the keys. In striking the black keys, the fingers must be stretched out a little more; but even in this case they must always remain sufficiently bent. The percussion on the keys should be effected

solely by the fingers, which, with a light quick blow, must press each key firmly down; and in doing this, neither the hand nor the arm must be allowed to make any unnecessary movements. The thumb should always strike the key with its external narrow surface, and in so doing it must be but very little bent.

The white keys are to be struck on the middle of their anterior broad surfaces, and the black keys pretty close to their nearest extremities or ends. Great care must be taken not to strike any key sideways or obliquely; as otherwise, a contiguous and wrong key may chance to be touched, and, in music, nothing is worse than playing wrong notes.

While one finger strikes, the other fingers must be kept near to the keys, but always bent, and raised somewhat in the air; for we must not touch any key before the moment in which it is to be struck.

The most important of the fingers, is the thumb: it must never be allowed to hang down below the key-board; but, on the contrary, it should always be held over the keys, in such a way that its tip may be elevated a little higher than the upper surface of the black keys; and it must strike from this position.

To observe all these rules exactly, it is requisite that the elbows should never be too distant from the body; and that the arms, from the shoulder downwards, should hang freely, without being pressed against the body.

REMARKS TO THE PUPIL. The knowledge of the notes is a mere affair of memory; and for every note you must endeavor to find and strike the proper key, on the instant, and without the least hesitation. In music this constitutes what is called reading the notes; and when you have acquired this readiness, you will have overcome the most difficult thing which the elementary portion of music will be likely to present.

At first you will naturally learn only the notes in the treble clef; and for this purpose you may employ the following means. FIRST. When you look at a note, name it aloud, and then strike the key which belongs to it. SECONDLY. When you strike at hazard any white key on the treble side of the key-board, you should name it aloud, and look directly for the note belonging to it. THIRDLY. After having struck any white key at hazard, you should describe aloud, in words, on what line, or in what space the note belonging to it is written. FOURTHLY. You must often play slowly through the easiest pieces, note by note, and with great attention, naming each note as you proceed.

When you have learned to know all the notes perfectly in the treble clef, and are able to play slowly, but correctly, with both hands, all the following pieces which are written for both hands in the treble clef, then take those with the bass notes, and proceed with them in the same manner. You must practice each piece, paying the strictest attention to the fingering indicated, until you are able to execute it without stopping or stumbling. Each day you should read through a couple of fresh little pieces, to accustom the eye and the fingers to the various, and ever new passages, which are formed by means of the notes.

At first: after each note you may also look at the key which is to be struck; but afterwards, when you have attained a tolerable degree of certainty in finding the keys, it is better to fix the eye on the notes, rather than on the keys.

FINGERING.

In general, that mode of fingering must be chosen by which we may most easily, and naturally be able to maintain a tranquil and graceful position of the hands, a firm and perpendicular percussive, as well as a correct holding down of the keys, and a beautiful, and connected performance of the melody, and of the scales and runs. There are two methods of designating the thumb and fingers, namely: The English or American, and Foreign. The American characters are made thus, $\times 1\ 2\ 3\ 4$, the cross is intended to designate the thumb, and the $1\ 2\ 3\ 4$ the fingers. The Foreign characters are $1\ 2\ 3\ 4\ 5$, No. 1 designating the thumb, and $2\ 3\ 4\ 5$ the fingers. In this edition the American fingering is adopted.

HOURS OF PRACTICE.

It is highly important to practice regularly, every day, a length of time that will not be fatiguing, either to the mind or fingers. The time of practice should be divided, that is, a certain length of time should be occupied in the morning, and then again as much in the afternoon. From two to four hours a day of regular practice,—health, convenience, etc., to be consulted.

FIRST LESSON.

EXERCISE No. 1.

Exercise in Whole notes, for the right hand alone.

Name the notes aloud as they are played.

Names of notes. C D E F G F E D C

TREBLE STAFF.

FINGERING. x 1 2 3 4 3 2 1 x 4 3 2 1 x 1 2 3 4

EXERCISE No. 2.

Exercise in Half notes, count four to each measure.

C D E F G F E D C C E D F E C D F E G C F E D C

COMMON TIME.
See Table of Time.

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

EXERCISE No. 3.

Exercise in Quarter notes, count four to each measure, strike each note firmly; name these notes to the teacher.

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

EXERCISE No. 4.

Exercise in Whole notes for the left hand.

Name the notes aloud as they are played.

N. B. It will be seen that the Bass notes of the same name are written a third lower on the Staff.

C D E F G F E D C G F E D C D E F G

BASS STAFF.

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

EXERCISE No. 5.

Count four in each measure

Name these notes to the teacher.

C D E F G F E D C

4 3 2 1 x 1 2 3 4

EXERCISE No. 6.

Exercise in Quarter notes for the left hand.

Name these notes to the teacher.

BASS NOTES

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

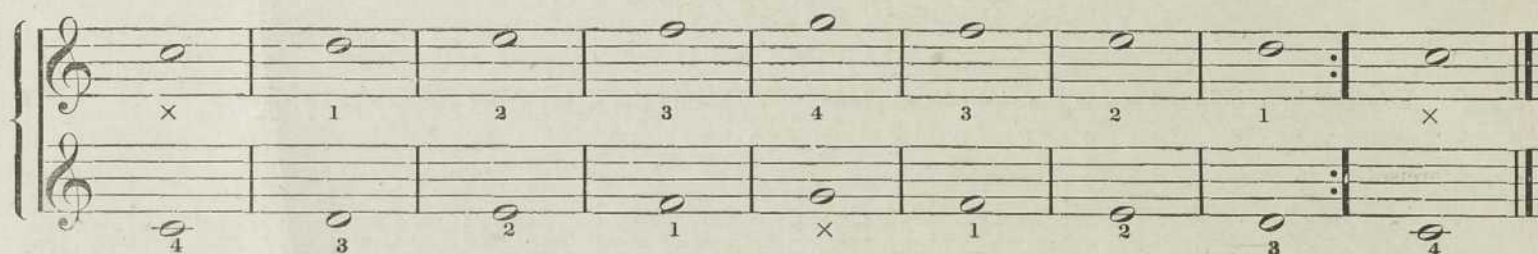
EXERCISES FOR BOTH HANDS IN UNISON.

(THAT IS, THE SAME NOTES TO BE PLAYED WITH BOTH HANDS, BUT AN OCTAVE APART, IN THE TREBLE CLEF.)

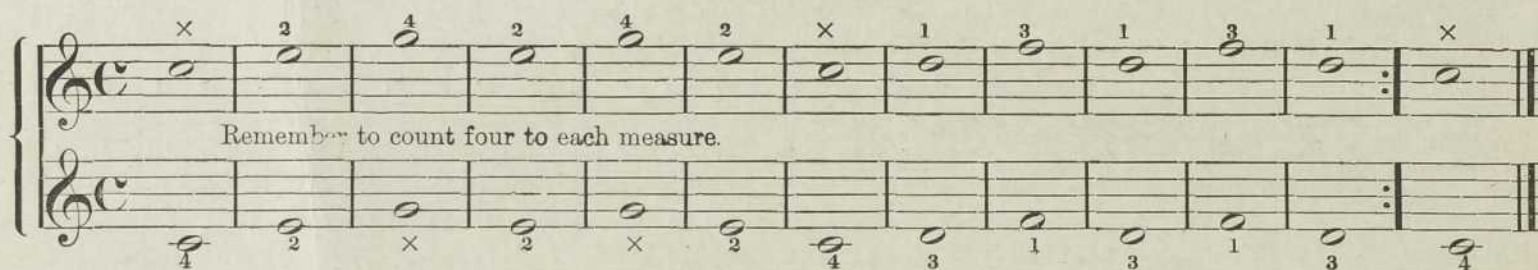
(See Next Page.)

REMARK. The fingers must be raised high and brought down on the notes with a firm touch. Let the finger be removed from one key the moment the next takes its place upon the following, and in all cases the time should be distinctly counted aloud. The pupil must be accustomed to count while playing from the very first, as by so doing much time will be saved hereafter. Let the Lesson be learned well, as the pupil proceeds, otherwise much time will be lost, and discouragement, and loss of interest will follow. Practice slow, and learn well, and make the lessons a source of amusement, rather than a matter of labor.

EXERCISE No. 7.



EXERCISE No. 8.



EXERCISE FOR BOTH HANDS IN HALF NOTES.

REMARK. Raise the fingers high, and strike strong, to get strength.

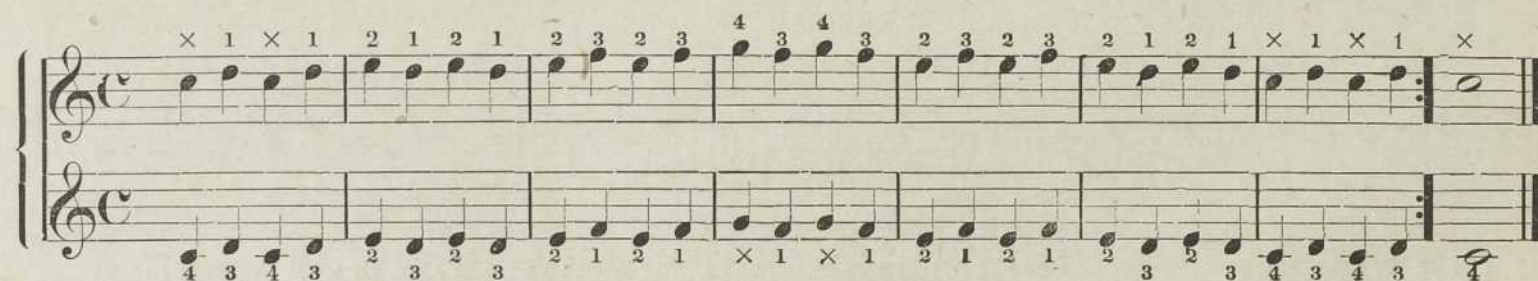
EXERCISE No. 9.



EXERCISE FOR BOTH HANDS IN QUARTER NOTES.

REMARK. Let the strength come from the hand alone, do not contract the muscles of the arm; let the fingers fall with ease.

EXERCISE No. 10.



A VARIETY OF EXERCISES IN DIFFERENT KINDS OF NOTES.

(See next page.)

REMARK. Be very careful and play the notes clearly and distinctly, and in good time. Separate the fingers well, and be sure that two fingers of the same hand are not down at the same time. Avoid all stiffness, and make as little exertion as possible, in order to make an easy and graceful appearance at the Piano.

EXERCISE No. 11



EXERCISE No. 12.



EXERCISE No. 13.



EXERCISE No. 14.



EXERCISE No. 15.



EXERCISE No. 16.

Count 1 2 3 4.
Introduction of the Dot. See explanation, in the Rudiments.
Count 1 2 3 4.

REMARKS.—By this time it is supposed that the pupil has thoroughly learned the preceding Lessons. We shall now proceed another step, and introduce a few melodies, with a Bass written in the F, or Bass Clef. Much attention must be given to *time* and correct fingering. The greatest care should be exercised, particularly in the first stages of progress, in order to lay a perfect foundation.

FIRST AMUSEMENT.

Moderato.
Legato.

SECOND AMUSEMENT.

Give the dotted notes their valuation of time. Count the time aloud.

THIRD AMUSEMENT.

Give each note its full time, and do not hurry. Count three in each measure.

FIVE FINGER EXERCISES.

REMARKS TO THE PUPIL. A thorough knowledge of the notes and their places, &c., avails us but very little, if at the same time the fingers do not begin to develop that degree of flexibility which is requisite for striking the keys, and for playing in general. The daily practise of Five Finger Exercises with untiring diligence, and the greatest attention is therefore most earnestly recommended. You will thus speedily acquire flexibility, independence, and volubility, which are so indispensable to a good performer on the Piano-forte. You not only gain rapid execution and equality of touch, through the practise of Five Finger Exercises, but you gain great strength in the fingers, which is very essential. It is impossible to play the Piano-forte *well*, with weak, stiff, untractable fingers. Flexibility of fingers is one of the chief requisites in playing the Piano-forte.

RULES. Practise with each hand separately at first, and very slowly. Raise the fingers high, and strike with a firm blow. Avoid having two fingers of the same hand down at the same time. Play even and in strict time. Be careful to strike the notes with equal force. Avoid all stiffness, and play each exercise at least twenty-five times before proceeding to the next.

EXERCISE No. 17.

The page contains six systems of musical notation, each consisting of a treble and bass staff. The notation is as follows:

- System 1:** Treble staff starts with a repeat sign and a finger number 1. Bass staff starts with a repeat sign and a finger number 1. Both staves have a sequence of five measures, each with a repeat sign and finger numbers 1 2, 2 3, 3 4, and X 1.
- System 2:** Treble staff starts with a finger number 1 2. Bass staff starts with a finger number 3 2. Both staves have a sequence of five measures, each with a repeat sign and finger numbers 2 3, 3 4, 4 2, and 3 1.
- System 3:** Treble staff starts with a finger number 2 X. Bass staff starts with a finger number 2 X. Both staves have a sequence of five measures, each with a repeat sign and finger numbers 4 2, 3 1, 2 X, and X 2.
- System 4:** Treble staff starts with a finger number 1 3. Bass staff starts with a finger number 1 3. Both staves have a sequence of five measures, each with a repeat sign and finger numbers 2 4, X 2, 1 3, and 2 4.
- System 5:** Treble staff starts with a finger number 4 1. Bass staff starts with a finger number 4 1. Both staves have a sequence of five measures, each with a repeat sign and finger numbers 3 X, 4 1, 3 X, and X 3.
- System 6:** Treble staff starts with a finger number 1 4. Bass staff starts with a finger number 1 4. Both staves have a sequence of seven measures, each with a repeat sign and finger numbers X 3, 1 4, 4 X, X 4, X 4, and 4 X.

FOURTH AMUSEMENT.

The following little piece is in $\frac{3}{8}$ time, therefore you will be careful to count three in each measure. Play as legato as possible, at the same time separate the fingers well, and be sure that one rises the moment the next falls. Play slowly, in order to strike the right notes; when there is a rest, let the hand be entirely removed from the instrument.

ALLEGRO

The musical score for 'Fourth Amusement' is written in 3/8 time. It consists of three systems of two staves each. The right hand (treble clef) plays a melody with various fingerings (1-4) and rests (marked with 'x'). The left hand (bass clef) plays a steady eighth-note accompaniment. The piece is marked 'ALLEGRO' and begins with a piano 'p' dynamic. The score ends with a double bar line.

FIFTH AMUSEMENT.

More variety of notes, marks of expression, etc., will be found in the following piece; therefore it will require more attention. If there should be any unfamiliar marks, or characters, look them out in the fore-part of the book.

The musical score for 'Fifth Amusement' is written in common time (C). It consists of two systems of two staves each. The right hand (treble clef) plays a melody with various fingerings (1-4) and rests (marked with 'x'). The left hand (bass clef) plays a steady eighth-note accompaniment. The piece ends with a double bar line.

FIVE FINGER EXERCISES.

In the preceding Five Finger Exercises we employed but two fingers in each Exercise, in the following we employ three. Each Exercise should be studied a sufficient length of time to commit it to memory.

REMARK. It must never be supposed that Five Finger Exercises are learned not to be played any more; they must always be played. It should be the first morning exercise of advanced players to play five finger exercises.

EXERCISE No. 18.



FIRST STUDY.

The following is a simple study intended more particularly for exercising the left hand. It has but little variation, but requires a steady movement, in strict legato style, in the left hand, while the movement of the right hand varies somewhat. Particular attention should be paid to the few staccato points in the treble part. Do not fail to count the time, and persevere and learn the entire piece well. Play very slowly until the hands are thoroughly trained to the piece, and the fingers strike the right notes

ALLEGRO VIVACE.

p

3 x 1 x

4 x 2 x 4 x 2 x

3

1 1 1

x

2 4

3 1

2 4 1 4

x

1 3 3

4 x 1 x

2 4

x

1 3 2 x 4

2 4 1 4

x 2 x

SIXTH AMUSEMENT.

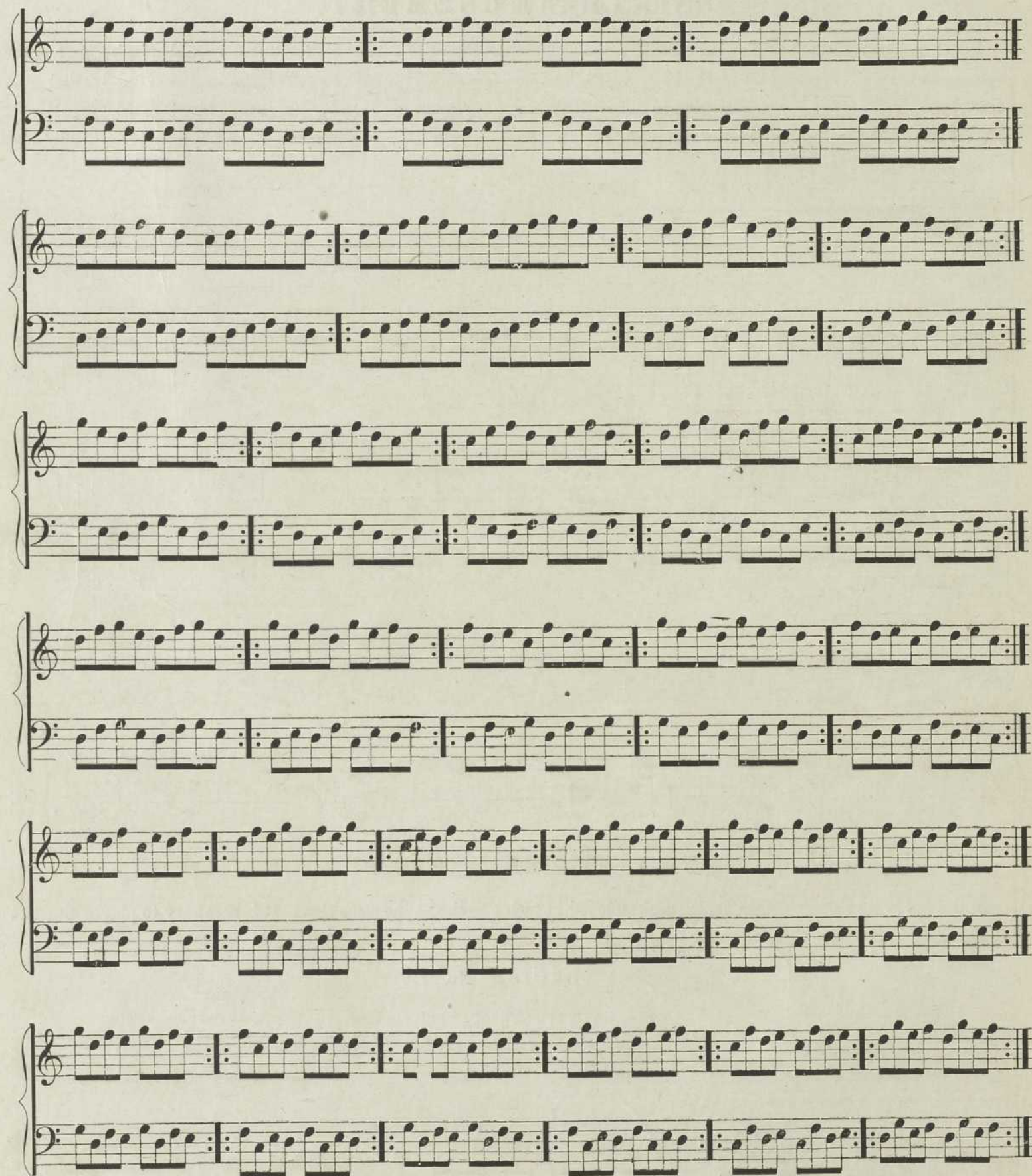
It will be observed in the following piece that the CLEFS change several times. You will find yourself playing part of the time in TREBLE CLEFS, and part of the time in both Bass and Treble. This is to accustom you to changes early, that at a later period you may give your attention to difficulties without any great annoyance. (It is my object to lead you step by step, and so progressively that you will soon be astonished at your own performance. The pupil must faithfully and thoroughly learn every page.)

ALLEGRETTO

FIVE FINGER EXERCISES.

In the following Exercises *four fingers* are employed in each exercise at the same time. It is necessary to play with exact evenness, and practise with great patience.

EXERCISE No. 19.



SEVENTH AMUSEMENT.

In playing any Exercise or piece, care should be taken to strike the keys in the middle, to give a clear effect to the music.

ALLEGRETTO.

mf

Count three in each measure.

p *mf*

EIGHTH AMUSEMENT.

Give each note its full value of time, and do not hurry. Play *slow* and *sure*, and your progress will be more rapid.

ALLEGRETTO.

p *f*

p

NINTH AMUSEMENT.

All Exercises in double notes or chords should be practised with great care. The chief difficulty found by beginners is in striking the several notes together, one finger is liable to fall before another; let all the fingers drop at once.

MOLTO ALLEGRO.

p

p

This page contains three systems of musical notation for a three-part setting of "The Rose Tree". Each system consists of a treble staff and a bass staff, with a grand staff bracket on the left. The notation includes various musical symbols such as notes, rests, and fingerings, along with a key signature of one flat and a common time signature.

FIVE FINGER EXERCISES.

The importance of Five Finger Exercises is so great that it becomes necessary to introduce them in every possible shape ; the pupil cannot give too much time to the practise of them, as they give equal strength to the fingers, and form an elegant touch, which is so requisite to a fine performance.

EXERCISE No. 20.

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written on four staves (two systems of two staves each) in treble and bass clefs. It features a complex melody with many sixteenth and thirty-second notes, and a bass line with similar rhythmic patterns. The piece is in 3/8 time and consists of 16 measures.



TENTH AMUSEMENT.

In the following piece we introduce an accidental; that is, F is sharped, thus (F#) in one or two instances; and in one instance it is again made natural, by a character made thus, (F). When an accidental is introduced in a measure, it holds good for the notes before which it is placed throughout the measure, unless it is cancelled by a natural.





ELEVENTH AMUSEMENT.

In the following piece the Dot is introduced. The half notes in the Bass should be held down through the measure, because there is a dot placed after them, which adds to the note one half of its value. Several marks of expression are also introduced, which must be looked out, if they are not thoroughly understood. This piece is in the key of G, and the Signature is one sharp, (F#) consequently all the F's must be sharpened.



ON PLAYING CORRECTLY.

REMARKS. In Piano-forte playing the two following points are most essential, and must not be overlooked. First, *Strictness in taking the right notes.* For every false note is also a dissonant note, which sounds very disagreeably, and strikes unpleasantly on the ear. Secondly, *Correctness in keeping time;* for without time music is unintelligible, and becomes mere jargon.

To *correctness in playing* belong attention, tranquility, a good position of the hands, correct fingering, and the requisite habit of striking every key in the middle of its breadth, so as not to touch any contiguous key. To *keeping time* belong also the following points. At the first deciphering of a new musical piece, the beginner cannot of course easily play in time, since great attention must be bestowed to *striking the notes correctly*, and on the fingering; and each wrongly played note must be corrected immediately. As soon, however, as this is amended, the piece should be played through at first slowly indeed, and then the practise continued until it can be gone through with as quickly as the composer has indicated, and in strict time.

TWELFTH AMUSEMENT.

When there are rests after the notes, as in the third measure, the hand must leave the Piano entirely; let it rise from the wrist in an easy manner. (See Plates, Position No. 5.) Avoid all stiffness in such passages.

ALLEGRO MODERATO

FIVE FINGER EXERCISES.

Another variety of Exercises which will be found exceedingly useful. They should be practised very slowly, with a firm touch, lifting the fingers immediately after they have struck the key. All five finger Exercises should be played with the fingers alone; let them rise from the knuckles. (See plate No. 3.) All motion of the arm must be avoided. The arms should hang loose and easy from the shoulders.

EXERCISE No. 21.



SECOND STUDY:

A Theme with variations in a variety of movements is given below, which should be practised with care and learned well. Different kinds of notes and rests are introduced, also Syncopation in the right hand.

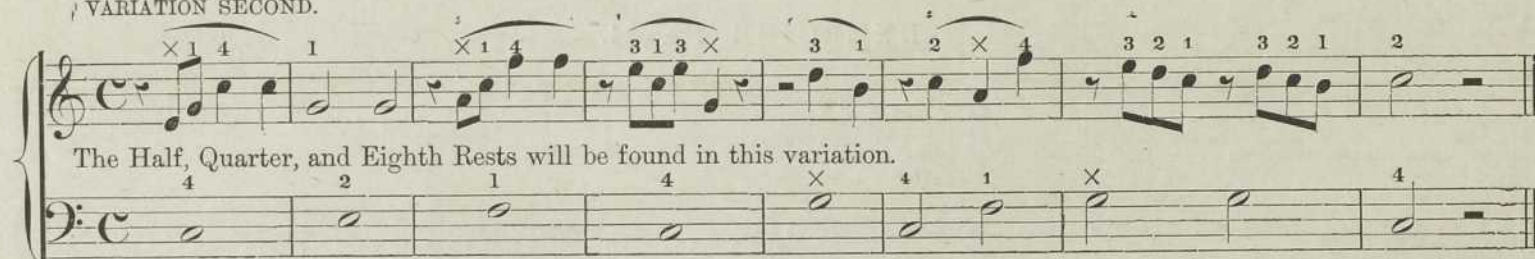
THEME.



VARIATION FIRST.



VARIATION SECOND.



VARIATION THIRD.



FIVE FINGER EXERCISES.

Below are given two different kinds of Five Finger Exercises. The first are all sixteenth notes to be played in time; count four in each measure. After these, another kind of Exercise is introduced, which will be found excellent to give independence to the fingers; four fingers are held down while one is striking. Lift the fingers high, and gain all possible strength in such exercises.

EXERCISE No. 22.

THIRTEENTH AMUSEMENT.

The introduction of the Grace Notes, or the Appoggiatura. Before attempting to play these notes, see explanation in the fore-part of the book.

First system of musical notation for the first exercise, featuring a treble and bass staff with various fingerings and staccato markings.

Second system of musical notation for the first exercise, continuing the piece with similar notation.

FOURTEENTH AMUSEMENT.

Introduction of the Staccato notes. When playing such notes let the hand rise from the wrist.

MODERATO.

First system of musical notation for the 'FOURTEENTH AMUSEMENT' exercise, marked MODERATO. and including a piano (p) dynamic.

Second system of musical notation for the 'FOURTEENTH AMUSEMENT' exercise.

Third system of musical notation for the 'FOURTEENTH AMUSEMENT' exercise, marked RALLENT.

RALLENT.

FIRST STEP TOWARDS THE SCALES.

We have now arrived at a very important period, that is, Exercises preparatory to the practice of the Scales. The great difficulty in playing the Scales is in passing the thumbs under the fingers, and the fingers over the thumbs in a smooth and undetected manner. These are the chief difficulties in all running passages in rapid movements. In order to overcome these difficulties it requires a certain kind of practise to make the thumb joints flexible. Some examples of exercises are given below, which the pupil is recommended to practise slowly, and with quiet diligence and patience, as they are intended to prepare the hands for the practise of all the Scales which will be introduced hereafter. Take particular notice of the fingering.

EXERCISE No. 23.

For the Right Hand alone.

The image shows three staves of musical notation for the waltz 'The Merry Widow'. The notation is in treble clef and includes notes, rests, and fingerings. Some notes are marked with an 'X', likely indicating a specific fingering or a note to be played with a certain technique. The first staff contains four measures, the second staff contains four measures, and the third staff contains four measures. The notation is written in a style typical of early 20th-century musical publications.

These Exercises should be so thoroughly learned that they can be played with great rapidity. In order to do this, practise very slow and with great attention.

EXERCISE No. 24.

For the Left Hand alone.

For the Left Hand alone

The image shows three staves of musical notation for the left hand. The first staff contains four measures of music with fingerings 1 1, 1 1, 2 2, 2 2, 3 3, 3 3, and a sequence of 'X' marks. The second staff contains two measures with a sequence of 'X' marks and fingerings 1 2 3, 1 2 3, 4 3 2 1, 2, 1. The third staff contains four measures with a sequence of 'X' marks and fingerings 1 2 3 4, 3 2, 1 2 3, 2 3, 2 3, 2 3, 3, 3, 3, 3.

EXERCISE No. 25.

Simple Scale of C, in Similar Motion.

Simple Scale of C, in Contrary Motion.

The musical score for 'The Merry Widow' waltz is presented in a two-staff format. The treble staff (top) and bass staff (bottom) both use a 2/4 time signature. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The score is divided into two systems, each containing two measures. The first system of each measure is marked with a repeat sign (double bar line with two dots). The second system of each measure is marked with a repeat sign (double bar line with two dots). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. Articulations are marked with 'x' and 'v' symbols. The key signature is one flat (B-flat), and the tempo is marked 'Moderato'.

INTRODUCTION TO THE GRAND SCALES.

EXERCISE No. 26.

INTRODUCTION TO THE GRAND SCALES.

EXERCISE No. 27.

N. B.—The above is a very important Exercise, which the pupil ought to learn perfectly, and to the satisfaction of the teacher. The great secret in making rapid progress is in learning well the first lessons.

FIFTEENTH AMUSEMENT.

In the following piece we make use of a Flat, to flat certain notes; in such instances they are called accidentals.

ANDANTINO

Handwritten musical score for 'FIFTEENTH AMUSEMENT'. The piece is in C major, 4/4 time, and marked 'ANDANTINO'. It consists of three systems of two staves each (treble and bass clef). The first system begins with a piano (p) dynamic. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). There are several 'x' marks above notes, indicating flats. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line.

SIXTEENTH AMUSEMENT.

ANDANTINO

CANTANDO

Handwritten musical score for 'SIXTEENTH AMUSEMENT'. The piece is in C major, 4/4 time, and marked 'ANDANTINO'. It consists of three systems of two staves each (treble and bass clef). The first system begins with a piano (p) dynamic. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). There are several 'x' marks above notes, indicating flats. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line. The word 'CANTANDO' is written above the second staff of the first system, and 'CRES' is written above the second staff of the third system.

FIVE FINGER EXERCISES.

EXERCISE No. 28.

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

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

FIVE FINGER EXERCISES.

In the following Exercises three fingers are held down, while the others are kept in constant motion. Such exercises give great flexibility to the fingers.

EXERCISE No. 29.

Exercise No. 29 consists of three systems of piano exercises. Each system contains a treble and bass staff. The exercises are designed to improve finger flexibility by moving three fingers while the other two are held down. The notation includes various fingerings and rests to guide the student.

THIRD STUDY.

The Third Study begins with a prelude marked *mf*. The prelude consists of a series of chords and single notes in the treble staff, with the bass staff providing a simple accompaniment. The notation includes fingerings and rests to guide the student.

Lift the hand lightly, in a springing style, at all the Rests.

The Third Study continues from the prelude. It is marked *CRESO.* and *DIM.* and features a series of chords and single notes in the treble staff, with the bass staff providing a simple accompaniment. The notation includes fingerings and rests to guide the student.

The first system consists of two staves. The upper staff contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The lower staff contains four measures, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The music is marked with various fingerings and dynamics, including *p* (piano) and *f* (forte).

FOURTH STUDY.

Give the Rests and Notes their full value of time, and observe all the marks of Expression. Count the time, and play each note clear and distinct. Practise slow at first, and gradually increase the time, until the proper movement is acquired.

MODERATO.

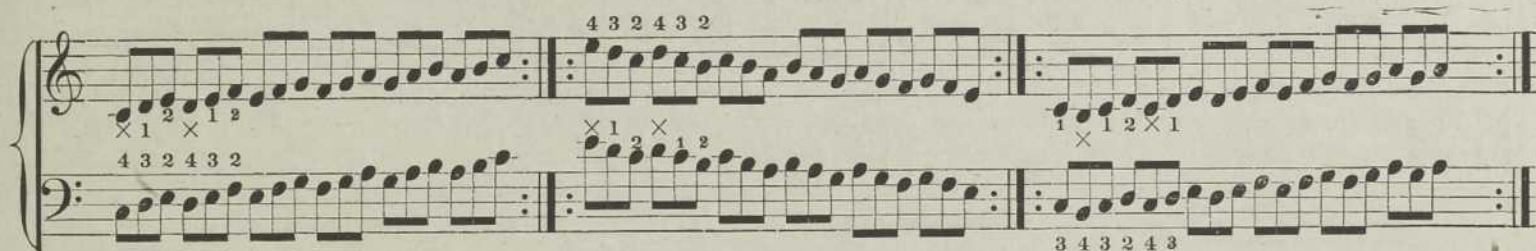
The Fourth Study consists of two staves. The upper staff contains four measures of music, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The lower staff contains four measures, each starting with a half note followed by a quarter note, then a half note, and finally a quarter note. The music is marked with various fingerings and dynamics, including *mf* (mezzo-forte) and *f* (forte).



FIVE FINGER EXERCISES.

The following Exercises may be played up and down, at least two octaves, and then repeated many times. From five to ten minutes should be given to each Exercise of this character, in order to do them justice.

EXERCISE No. 30.



FIFTH STUDY.

A modulation into the key of A Major takes place in the ninth measure, and then it goes into A Minor in the twelfth measure, and returns to the original key in the seventeenth measure.

ALLEGRO

The musical score for the Fifth Study is presented in five systems, each consisting of a treble and bass staff. The tempo is marked **ALLEGRO**. The key signature is C major, with a modulation to A major in the ninth measure and back to C major in the seventeenth measure. The score includes various fingerings (1-4), articulations (accents, slurs), and dynamic markings (f, f^o). The notation is in 4/4 time, with a common time signature 'C' at the beginning of the first system. The piece concludes with a double bar line in the final measure of the fifth system.

THE GRAND PRACTICE OF THE SCALES.

IMPORTANT REMARKS.—From every musical instrument we may produce either a fine or a bad tone, according as we play it. The same violin, for instance, which in the hands of a clever player is so delightful, will, when used by one who does not know how to play, sound most disagreeably. It is the same with the piano-forte. * If it is not properly played, or if we merely thump and bang the keys, the best instrument will sound hard and unpleasant. So, also, if we employ too little force, or do not know how to use this power in a proper manner, the tone will be poor and dull, and the performance unintelligible, and without soul or expression.

The interior mechanism of this instrument is such that the strings will only sound well when, in the first place, we strike each key perpendicularly; that is, straight downwards, and exactly in the middle, and therefore not sideways nor obliquely. Secondly,—When, after the percussion, each key is so firmly pressed down as to cause the full tone of the instrument to be audible. Thirdly,—When, before the percussion, we do not raise the finger too high; as, in that case, with the tone, there will be heard the blow on the key. Fourthly,—When the hand and arm, even when striking with considerable force, do not make any jumping, chopping or oscillating movement; for it will be found that the fingers cannot play pleasantly and tranquilly when the hands and arms are unsteady. Fifthly,—When the player observes all these directions, in rapid runs, or even in skips and extensions, as strictly as in slow and quiet passages.

All the finger exercises, and particularly the scales, are intended to accustom the fingers to the application of these rules so thoroughly, that the player shall practice all that he studies in future strictly in accordance with the principles we have laid down. *The scales are the most necessary of all*, not only for beginners, but even for pupils who are much advanced; and, indeed, the most expert players *do*, and constantly *must*, have recourse to the scales and practice them.

The passing of the thumb *under* the other fingers, and of the three middle fingers *over* the thumb, is absolutely necessary, and it is the only means by which we are enabled to strike a long series of keys quickly one after the other.

But this passing of the thumb and fingers, even in the most rapid passages, must be effected in a manner so natural, equal, and unlabored, that the hearer shall not be able to distinguish the smallest interruption or inequality. This, however, is one of the greatest difficulties in piano-forte playing; and is possible only when neither the arm nor the hand make the slightest movement upwards or sideways; and when the joints of all the fingers have attained, by gradual and long practice, so great a degree of flexibility and address, that in a rapid run over the *key-board, one is almost tempted to think that the player has as many fingers as there are keys. To attain this highly necessary faculty, there is no other way than the *most diligent, uninterrupted, daily practice of the scales in all the keys*, as you will find them given in this method, and illustrated by the requisite explanations.

But the scales have many other uses. There are few musical compositions in which they are not introduced by the author in some shape or other. In every piece, whether written to-day or one hundred years ago, they are the principal means by which every passage and every melody is formed. The diatonic scales, or the chords broken into arpeggios, are universally employed.

You will now easily imagine what an advantage a player has who is perfectly acquainted, in all the keys, with these fundamental passages, from which so many others are derived; and what a command over the entire key-board, and what an easy insight into any musical piece is thereby gained.

Furthermore, no faculty is more necessary and important to the player than a well-developed *flexibility, lightness, and volubility* of the fingers. This cannot be acquired in any way so quickly as by the practice of the scales. For, if we were

to try to acquire those qualities by merely studying different musical compositions, we should spend whole years to accomplish our purpose.

Many beautiful pieces require to be executed with a very quick movement, and with great dexterity of fingering. But how tiresome and disagreeable would these same pieces sound, if played slow, stiff, and unequal! And even those compositions which are slow on the whole, still contain many occasional runs and embellishments which require great rapidity of playing. All these difficulties are already conquered by whoever is able to play the scales well and with sufficient quickness.

The pupil, no doubt, already perceives that correct fingering is a very important part of piano-forte playing, and one which costs every pupil a good deal of labor. Now, the scales contain all the principle rules of fingering, and in themselves are sufficient, in nearly every case, to show the pupil the right fingering.

RULES.—It is now proper that the pupil should be informed in what way the scales ought to be practised. For, if studied in a wrong manner, they may prove as injurious as they are capable of being serviceable when properly practised. It is well known that the thumb and fingers are by no means equal to each other in natural strength. Thus, for example, the thumb is much stronger than either of the fingers; the finger next the thumb is much stronger than the little finger; and the finger next the little finger is, with almost every person, the weakest of all. The pianist, however, must know how to employ these various degrees of power, so that in playing the scales all the fingers may strike their appropriate keys with *perfect equality of strength*; for the scales sound well only when they are played, in every respect, with the most exact equality—*namely: Equality of strength, equality in point of quickness, and equality in holding the notes down*. No one note ought to sound louder than another, even in the smallest degree, with whatever finger it may be struck. Each note must follow the preceding one strictly in the same degree of movement, whether we play the scales slow or quick. No key must be held down for a longer or shorter time than the rest; that is, each finger must only keep its key pressed down till the following one is struck, and it must then be taken up exactly at the very moment that the next finger comes in contact with its key. This, of course, must also be observed in passing the thumb under the middle fingers, or in passing the latter over the thumb.

If we only offend against even one of these three principal rules, the equality and beauty of the run is destroyed, and the utility of the practice lost. Each scale, therefore, must be practised in the following prescribed order: first, with the right hand only, and then with both hands; at first extremely slow, always consulting the judgment of your teacher, or taking counsel of your own ear, whether the fingers sufficiently observe all the rules.

From week to week you must increase the degree of rapidity, till at last all the fingers are in a condition to fly over the keys with lightness, firmness, and distinct and beautiful execution. Every day, when you seat yourself at the pianoforte, let the scales be, for one half-hour, the first thing which you attack; as by this means the fingers will be got in readiness for everything else.

SCALE OF C MAJOR, IN SIMILAR MOTION.

The musical notation shows a scale exercise in C major, marked 'C' for common time. The right hand part (treble clef) consists of two lines of music. The first line shows an ascending scale from C4 to C5 with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The second line shows a descending scale from C5 to C4 with fingerings 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4. The left hand part (bass clef) also consists of two lines. The first line shows an ascending scale from C3 to C4 with fingerings 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4. The second line shows a descending scale from C4 to C3 with fingerings 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4. Above the first line of the right hand, there is a note: 'N.B.—Observe strictly the fingering.' Various 'x' marks are placed above certain notes in both hands, likely indicating specific fingering points or accents.

*Scale of C Major, in Simple Sixths.**

Scale of C Major, in Contrary Motion.

Musical score for "The Merry Widow" (No. 10). The score is written for piano in common time (C). It consists of two staves, Treble and Bass. The melody is primarily in the Treble staff, with the Bass staff providing a harmonic accompaniment. The piece is marked with various fingerings (1, 2, 3, 4) and includes several trills (marked with 'x'). The score is divided into two measures by a double bar line. The first measure ends with a repeat sign, and the second measure ends with a final double bar line.

Scale of C Major, commencing from E, the Third.

Handwritten musical score for "The Bird Song" by C. Mayer. The score is written on two staves, Treble and Bass clef, in common time (C). The music features complex fingerings (1-3, 2-1, etc.) and slurs, indicating a technical exercise or a piece designed for finger dexterity. The notation includes many slurs and fingerings, suggesting a highly technical piece. The piece ends with a double bar line and repeat dots.

Scale of C Major, commencing from G, the Fifth.

Scale of C Major, commencing from C the First, in the Right Hand, and E the Third, in the Left Hand.

8va.

TREBLE AN OCTAVE HIGHER.

TREBLE AN OCTAVE HIGHER.

The musical score is written for piano and includes a treble staff (labeled 'TREBLE AN OCTAVE HIGHER') and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems, each with four measures. The notation includes eighth and sixteenth notes, rests, and various fingerings indicated by numbers 1 through 4. There are also 'X' marks above certain notes, likely indicating specific articulation or performance techniques. The piece concludes with a double bar line and repeat dots.

* For the convenience of pupils desirous of practising the Scales, they will be found together at the end of the book.

Scale of C Major, commencing from C, the First in the Right Hand, and G, the Fifth in the Left Hand.



Scale of C Major, commencing from E, the Third in the Right Hand, and C, the First in the Left Hand.



Scale of C Major, commencing from G, the Fifth in the Right Hand, and C, the First in the Left Hand.



Scale of C Major, commencing from G, the Fifth in the Right Hand, and E, the Third in the Left Hand.



Scale of C Major, commencing from E, the Third in the Right Hand, and G, the Fifth in the Left Hand.



PRACTICE OF THE SCALE OF C MAJOR, IN SIMPLE THIRDS.

REMARKS.—It will be observed that the same fingering is used in very different movements of the Scale. We do not leave the rule for fingering the Scale of C. By learning to play the Scales from each note as is here laid down, the pupil becomes so familiar with the Scales and fingering, that he is at all times ready to strike into the right fingering in every running passage at first sight; therefore, a thorough practice of all the Scales commencing from each note, with the finger that belongs to that note of the Scale, cannot be too strongly recommended, as one of the great difficulties in playing is correct fingering.

Scale of C Major, in Simple Thirds.*Scale of C Major, in Simple Thirds, commencing on the Second and Fourth of the Scale.**Scale of C Major, in Simple Thirds, commencing on the Third and Fifth of the Scale.**Scale of C Major, in Simple Thirds, commencing on the Fourth and Sixth of the Scale.*

Scale of C Major, in Simple Thirds, commencing from the Fifth and Seventh of the Scale.



Scale of C Major, in Simple Thirds, commencing from the Sixth and Eighth of the Scale.



Scale of C Major, in Simple Thirds, commencing from the Seventh and Second of the Scale.



SEVENTEENTH AMUSEMENT.

REMARK.—The difficulty which the observance of the $\sharp$, $\flat$, causes will soon disappear if the pupil firmly applies the memory to this point, and constantly takes notice of, and quickly apprehends the marks of transposition, which are indicated at the beginning of each piece, as well as those which occur accidentally in the bar.

In the following piece will be found several accidentals, with various marks of expression, and triplets, which are introduced for the purpose of exercising the mind as well as the fingers.



SIXTH STUDY.

Particular attention should be given, in playing the following piece, to the value of the notes and rests.

REMARKS.—The Sub-division of the notes in music is a thing so certain, and so positively determined, that we cannot well commit a fault against it if we give to each note and rest its exact value, and if in so doing we consult the eye rather than the ear. For the eye always sees aright, when it is supported by the memory; but the ear by itself may very often be deceived, particularly in beginners.

This page of musical notation is for a piano piece in G major, featuring a single melodic line and a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

FIVE FINGER EXERCISES.

EXERCISE No. 31.

Repeat each measure at least twenty-five times.

The musical score is for a waltz in 3/4 time, marked 'Moderato'. It consists of two systems, each with a piano (p) and violin (v) part. The piano part is written in treble clef, and the violin part is written in treble clef. The score includes fingerings (1-4) and bowings (X for up-bow, 1 for down-bow) for the piano part. The violin part is written in a single staff. The score is divided into three measures per system, with repeat signs at the end of each system.





ON PLAYING OUT OF TIME.

REMARKS.—Some players have a great fault of playing their pieces either too slow or too fast, or perhaps commence slow, and play quietly for a while, and then becoming excited, go on, and play quicker and quicker, and at last finish with such rapidity as to destroy all proper effect. To avoid this, the pupil must practise even those pieces which have been already played well, as composedly and attentively as when they first began to be studied, and in so doing, the fingers must not be allowed to indulge their own fancies, or to be in the least degree inattentive, for the fingers are disobedient creatures if they are not kept well under subjection; and they are apt to run riot as soon as they have gained some degree of fluency. The opposite fault of *hanging back*, or dragging in the time, generally proceeds from having begun too fast, and by that means stumbling against difficulties which cannot be overcome in that quick degree of movement. Hence the rule: *never begin a piece quicker than you can with certainty go through it to the very end.*

EIGHTEENTH AMUSEMENT.

Count the time aloud, and give full value to all the notes and rests, and observe the marks of expression. This piece requires an easy and elastic touch to give it the proper effect.

INTRODUCTION

BARCAROLLE ALLEGRETTO

LEGATO DOLCE.

Con Espress.



EXERCISE IN DOUBLE THIRDS.

Great care should be taken when practising exercises in double thirds, to be sure that both fingers of each hand strike the keys at the same time, and with equal force and strength. In order to learn to separate the fingers well, and in the shortest time, they should be raised as high as possible when practising. The practice of one hand at a time is recommended, to enable the pupil to see the fingers when they rise and fall. Let each of the following Exercises be played twenty-five times before proceeding to the next.

EXERCISE No. 31.

LENTO

SEVENTH STUDY.

Count the time, and remove the hands from the piano at all the rests.

ALLEGRETTO.

f

EXERCISE IN REPEATING NOTES.

When playing Repeating Notes let the fingers strike the keys and *slip* away from them in an easy manner. It will not be necessary to raise the hand at all from the wrist. (See Example in Plates, No. 7 and 8.)

EXERCISE No. 32.

Exercise No. 32 consists of three systems of music. Each system has a treble and bass staff. The first system includes fingerings (2 1, 2 1, 2 1, 2 1) and slurs over groups of notes. The second system continues with similar patterns, including a triplet of eighth notes (3 2 1). The third system shows a more complex pattern with slurs and fingerings (3 2 1, 3 2 1).

NINETEENTH AMUSEMENT.

ALLEGRO.

Nineteenth Amusement consists of three systems of music. Each system has a treble and bass staff. The first system includes fingerings (2 1, 2 1, 2 1) and slurs over groups of notes. The second system continues with similar patterns, including a triplet of eighth notes (3 2 1). The third system shows a more complex pattern with slurs and fingerings (3 2 1, 3 2 1).

Let the chords marked staccato be played light. (See Plates, No. 7.)

Two systems of musical notation for piano and forte exercises. The first system has two staves (treble and bass clef) with various notes, rests, and fingerings (1, 2, 3, 4). The second system also has two staves with similar notation, including some trills and slurs.

EXERCISE PREPARATORY TO THE PRACTICE OF ARPEGGIOS.

Strike each note with a firm blow, and with equality of touch.

EXERCISE No. 33.

Three systems of musical notation for Exercise No. 33, featuring arpeggios and fingerings. Each system has two staves (treble and bass clef) with notes, rests, and fingerings (1, 2, 3, 4). The notation includes many slurs and repeat signs.

Be careful in passing the thumbs under and the fingers over, not to make any break in the sound.

EIGHTH STUDY.

Remember the remarks already made. Practice of Triplets, with reference to raising the hands at the rests.

ALLEGRO NON TROPPO.

SIMPLE OCTAVE PRACTICE.

Be sure that the notes are produced with clearness, and let the hand rise from the wrist. (See Plates, No. 5.)

SCALE OF C MAJOR IN OCTAVES.

TWENTIETH AMUSEMENT.
IN OCTAVES.

TWENTY-FIRST AMUSEMENT.

IN OCTAVES.

ALLEGRO.
p

This musical score is for a piece in octaves, marked ALLEGRO and piano (p). It consists of three systems of two staves each. The first system includes a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff with a 2/4 time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff features a continuous pattern of eighth notes. The second and third systems follow a similar structure, with the treble staff continuing the melodic line and the bass staff providing a steady accompaniment. The piece concludes with a double bar line and repeat dots.

TWENTY-SECOND AMUSEMENT.

The only difficulty in playing the following piece is in the left hand; that is to give each note its full duration of time, and at the same time not give them more time than they require.

ANDANTINO.
DOLCE.

This musical score is for a piece marked ANDANTINO and DOLCE. It consists of two systems of two staves each. The first system includes a treble staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass staff with a 3/4 time signature. The melody in the treble staff is composed of quarter and eighth notes, while the bass staff features a continuous pattern of eighth notes. The second system follows a similar structure, with the treble staff continuing the melodic line and the bass staff providing a steady accompaniment. The piece concludes with a double bar line and repeat dots.

4 3

Riten. A Tempo.

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

GRAZIOSO.

GRAZIOSO.

TWENTY-THIRD AMUSEMENT.

MODERATO.

TIME OF WALTZ.
VOICE.

Cresc.

En ralen tiesant.

TEMPO 1

DOLCE

FIVE FINGER EXERCISES.

The great importance of the practice of Five Finger Exercises, to acquire that beautiful touch, and equality of strength of the fingers, so essential in perfecting the execution of the Pianist, induces me to introduce another short series of Exercises, different from those already given. In the following, one finger is kept constantly down upon the keys, while the others are in motion.

EXERCISE No. 34.

A handwritten musical score for a piece titled "The Merry Widow". The score is written on four systems of staves, each with a treble and bass staff joined by a brace. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in black ink on aged, slightly yellowed paper. The first system includes fingerings (1-4) and a cross symbol (X) above a note in the bass staff. The second system has a double bar line with repeat dots. The third and fourth systems continue the melodic and harmonic development. The title "The Merry Widow" is written in a cursive hand at the top right of the page.



ON THE HABITS OF PLAYERS.

Many, when they wish to strike a note with peculiar emphasis, have the bad habit of elevating their knuckles so much that the hand seems to form waves, like troubled waters. Others endeavour to manifest their feelings by widely jerking out their elbows, or they mark the commencement of every bar by making a low bow with their head and chest, as if they were desirous of showing reverence to their own playing; others suddenly take up their hands as far from the keys, after each short note, as if they had touched a red-hot iron.

Many, while playing, put on a fierce and excited countenance; others, again, assume a perpetual simper. One of the worst faults is carrying the *ritardando* and *accelerando* to excess, so that we are often left in doubt for some time whether the piece is written in triple or common time. This produces nearly the same effect as if some one were addressing us in a strange and unintelligible language. To all these faults we may accustom ourselves, in the zeal of practice, *without knowing it*; and when, to our mortification, we are made to observe them, it is often entirely too late to leave them off. The pupil, however, must not suppose that he is to sit at the piano as stiff and cold as a wooden image. Some graceful movements are *necessary* while playing; it is only the *excess* that must be avoided.

When we have to play in the highest or lowest octave a gentle inclination of the body is at once necessary and appropriate. When we have to play difficult passages, chords struck loud and short, or skips, the hands are and must be allowed a moderate degree of movement. As we must sometimes look at the notes, and sometimes at the hands, a slight movement of the head is, if not necessary, at least very excusable. Still, however, the pupil should accustom himself to look at the notes, rather than at the fingers. The elegant deportment of polished life must always be transferred to the art; and the rule applies, generally, "that every movement which conduces really and essentially to our better playing is allowed;" here, however, we must avoid all that is unnecessary and superfluous.

TWENTY-FOURTH AMUSEMENT.

FOR ACQUIRING A GOOD STYLE OF PERFORMANCE.

INTRODUCTION.
ALLEGRETTO.

DOLCE



ELEGANTE.





First system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3) and accents (x). The bass staff contains a series of eighth notes. The word "DELICATO." is written above the bass staff.



Second system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (x). The bass staff contains a series of eighth notes. The words "RALLENT UN POCO. SEMPRE RALLENT" are written above the bass staff.



Third system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (x). The bass staff contains a series of eighth notes. The words "A TEMPO." are written above the treble staff, and "sf" is written above the bass staff.



Fourth system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (x). The bass staff contains a series of eighth notes. The word "CRES." is written above the bass staff, and "f" is written above the treble staff.



Fifth system of musical notation. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (x). The bass staff contains a series of eighth notes. The words "PIU PRESTO." are written above the bass staff, and "ff" is written above the treble staff.

SCALE OF C MINOR.

Scale of C Minor, in Similar Motion.

To be repeated twenty times.

Scale of C Minor, in Simple Sixths.
Scale of C Minor, in Contrary Motion.
Scale of C Minor, in Contrary Motion, commencing from E, the Third.

Observe, the same fingering is applied to each exercise.

Scale of C Minor, commencing from G, the Fifth.

Scale of C Minor, commencing from C, the First in the Right Hand, and E, the Third in the Left.

8va.

TREBLE AN OCTAVE HIGHER.

Scale of C Minor, commencing from C, the First in the Right Hand, and G, the Fifth in the Left.

8va.

Scale of C Minor, commencing from E, the Third in the Right Hand, and C, the First in the Left.

Scale of C Minor, commencing from G, the Fifth in the Right Hand, and C, the First in the Left.

Scale of C Minor, commencing from G, the Fifth in the Right Hand, and E, the Third in the Left.

Scale of C Minor, commencing from E, the Third in the Right Hand, and G, the Fifth in the Left.



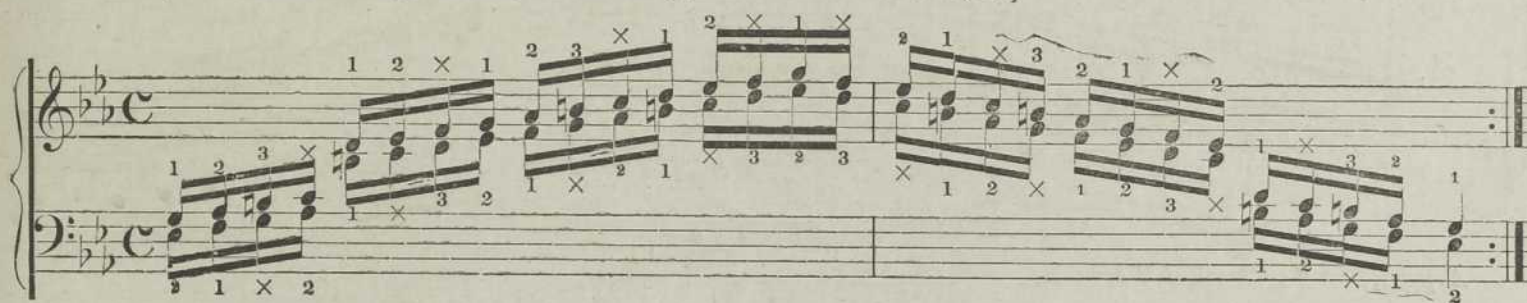
Scale of C Minor, in Simple Thirds, in Similar Motion.



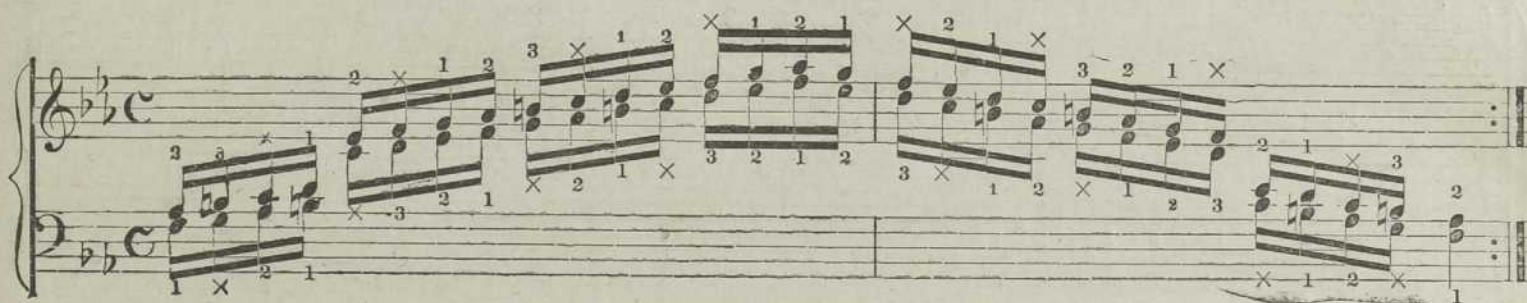
Scale of C Minor, in Simple Thirds, commencing from the Second and Fourth.



Scale of C Minor, in Simple Thirds, commencing from the Third and Fifth.



Scale of C Minor, in Simple Thirds, commencing from the Fourth and Sixth.



Scale of C Minor, in Simple Thirds, commencing from the Fifth and Seventh.



Scale of C Minor, in Simple Thirds, commencing from the Sixth and Eighth.



Scale of C Minor, in Simple Thirds, commencing from the Seventh and Second.



Scale of C Minor, in Octaves, Played in Similar Motion.



Arpeggio on the Chord of C Minor.



TWENTY-FIFTH AMUSEMENT.

Exercise in C Minor, in legato style, which consequently requires smooth execution.

MODERATO. *p* BEN LEGATO.

The musical score is written for piano and bass. The key signature is C Minor (three flats). The tempo is marked 'MODERATO.' and the style is 'BEN LEGATO.' (Benign Legato). The piece begins with a piano (*p*) dynamic. The first system shows the piano part with a melodic line starting on G4, moving through A4, Bb4, and C5, with various slurs and fingerings. The bass part provides a harmonic foundation with chords and single notes. The second system continues the melodic development in the piano part. The third system introduces a forte (*f*) dynamic in the piano part, which plays a series of chords. The fourth system continues the chordal texture in the piano part. The fifth system features a 'Dim.' (diminuendo) marking in the piano part. The sixth system concludes the piece with a final cadence.



NINTH STUDY.

For exercising one finger while the other fingers are playing a melody.



TENTH STUDY.

ALLEGRO.

Strict attention must be paid to the fingering, and various marks of expression.

ff BEN MARCATO IL BASSO.

The musical score is written for piano and bass. The treble staff contains the main melody, which is characterized by eighth-note patterns and various fingering indications (1, 2, 3, 4). The bass staff provides a simple accompaniment, often using chords and single notes. The piece includes several dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *CRES.* (crescendo), and *sf* (sforzando). The tempo is marked 'ALLEGRO'. The piece concludes with a final chord in the bass staff.

FIVE FINGER EXERCISES.

In the following Exercises, two fingers are kept down upon the keys while the others are in constant motion.

EXERCISE No. 35.

The musical score for Exercise No. 35 consists of six systems, each with a treble and bass staff. The first system includes specific fingering instructions: Treble (3, 2, 1x1, 2, 1x1, 2, 1x1, 2, 1x1) and Bass (1x, 2, 3, 4, 3, 2, 3, 4, 3, 2, 3, 4, 3). The exercise involves continuous sixteenth-note patterns in both hands, with the first system featuring a 3/4 time signature and subsequent systems in common time. The notation includes various rests and repeat signs to indicate the structure of the exercise.



SCALE OF G MAJOR.

REMARKS.—When practising the scales the pupil should play them in every possible manner, as, for instance, loud and soft, slow and quick, commencing loud and ending soft, commencing soft and ending loud; and also in staccato movement. It will be observed that all the movements in the following scales are not written out, for want of space, but the importance of practising all the scales in all the different movements, as written out in the scales of C Major and C Minor, should be impressed on the mind of the pupil. They are played in the following order:

RULE OR REGULAR ORDER OF THE MOVEMENTS OF ALL THE SCALES.

FIRST.—In similar motion, up and down the key-board, from two to four octaves.

SECOND.—Contrary motion, both hands commencing from the same note.

THIRD.—Commencing with both hands from the *third* of the scale.

FOURTH.—Commencing with both hands from the *fifth* of the scale.

FIFTH.—Commencing with the right hand from the *first*, and left hand from the *third* of the scale.

SIXTH.—Commencing with the right hand from the *first*, and left hand from the *fifth* of the scale.

SEVENTH.—Commencing with the right hand from the *third*, and the left hand from the *first* of the scale.

EIGHTH.—Commencing with the right hand from the *fifth*, and the left hand from the *first* of the scale.

NINTH.—Commencing with the right hand from the *fifth*, and the left hand from the *third* of the scale.

TENTH.—Commencing with the right hand from the *third*, and the left hand from the *fifth* of the scale.

The pupil will become perfectly familiar with all the scales by practising them in the above order. It will be noticed that the fingering does not change throughout all the different movements of the scales.

Scale of G Major, in Similar Motion.

Handwritten musical notation for the Scale of G Major in Similar Motion. The piece is in G major (one sharp) and common time (C). It consists of two staves, Treble and Bass. The Treble staff begins with a G4 and ascends stepwise to G5, while the Bass staff begins with a G3 and descends stepwise to G2. Fingering numbers (1-4) and 'X' marks are placed above or below notes to indicate fingerings and breath marks. The piece concludes with a double bar line and repeat dots.

Scale of G Major, in Simple Sixths.

Handwritten musical notation for the Scale of G Major in Simple Sixths. The piece is in G major and common time. It features two staves where the Treble and Bass parts move in parallel motion, maintaining a constant interval of a sixth. Fingering and breath marks are included throughout the scale.

Scale of G Major, in Contrary Motion.

Handwritten musical notation for the Scale of G Major in Contrary Motion. The piece is in G major and common time. The Treble and Bass staves move in opposite directions, with the Treble part ascending and the Bass part descending. This exercise includes complex fingering and breath marks.

Scale of G Major, in Simple Thirds.

Handwritten musical notation for the Scale of G Major in Simple Thirds. The piece is in G major and common time. The Treble and Bass staves move in parallel motion, maintaining a constant interval of a third. Fingering and breath marks are present.

Scale of G Major, in Octaves.

Handwritten musical notation for the Scale of G Major in Octaves. The piece is in G major and common time. The Treble and Bass staves move in parallel motion, maintaining an interval of an octave. This exercise is characterized by wide intervals and includes fingering and breath marks.

Arpeggio on the Chord of G Major.

TWENTY-SIXTH AMUSEMENT.

A CHORAL WITH A VARIATION.

Variation. To be played in a light style, hands up at all the rests.



TWENTY-SEVENTH AMUSEMENT.

REMARKS.—The following piece requires great care in giving each note its proper duration of time. Duration of notes is effected by the fingers being *held down* on the keys; that of the *rests*, on the contrary, by the fingers *being kept off the keys and free*. It is necessary to take care not to *confound* these two important things, for each note must be held exactly as long as its prescribed value requires, and the key must not be quitted either sooner or later.

Simple and easy as this rule appears to be, it is often sinned against by many who style themselves good players. This arises from the fact that most persons are neglectful on this point when they are first taught; partly by carelessness, and partly also because the holding down of keys appears tiresome and inconvenient; or, on the contrary, sometimes because the fingers are too unapt and sluggish to quit the key at the right moment. Those who hold down the keys *too long* accustom themselves to a lingering, adhesive, indistinct, and often discordant manner of playing. Those who quit the keys *too soon* fall into an unconnected broken style of playing, which is without melody, and which degenerates into mere hacking and thumping the keys. So it will be easily seen that both modes will conduct the pupil into wrong paths. The above remarks should be thoroughly comprehended and remembered.



The first system shows a series of eighth-note patterns in the right hand and quarter-note patterns in the left hand, with fingerings 1-4 and 2-3. The second system includes a **RALENT.** marking in the left hand and a **A TEMPO.** marking in the right hand. The third system features a **CRES.** (Crescendo) and **DIM.** (Diminuendo) marking across the middle of the system.

SCALE OF G MINOR.

Scale of G Minor, in Similar Motion.

This exercise consists of two systems of eighth-note patterns in the right hand and quarter-note patterns in the left hand, with fingerings 1-2-3 and 2-1-3. The first system ends with a repeat sign.

Scale of G Minor, in Simple Sixths.

This exercise consists of two systems of eighth-note patterns in the right hand and quarter-note patterns in the left hand, with fingerings 1-2-3 and 2-1-3. The first system ends with a repeat sign.

Scale of G Minor, in Contrary Motion.*Scale of G Minor, in Simple Thirds.**Scale of G Minor, in Octaves.**Arpeggio on the Chord of G Minor.***FIVE FINGER EXERCISES.**

In the following Exercises two fingers are kept down upon the keys while the others are in constant motion. These Exercises differ from the preceding inasmuch as the whole notes (held down) are a third distance from each other.

EXERCISE No. 36.



ELEVENTH STUDY.

An example and exercise in Syncopation in G Minor. Count the time aloud, and be sure to give each note its true value. (See explanation of Syncopation in the fore-part of the book.)

The Eleventh Study consists of two systems of musical notation. The first system is marked *f* (forte) and the second is marked *p* (piano). Both systems are in G minor (one flat) and 2/4 time. The first system features a melody in the right hand with syncopated rhythms and triplets, and a bass line with chords and single notes. The second system continues the exercise with similar syncopated patterns and fingerings indicated by numbers 1-4.

TWENTY-EIGHTH AMUSEMENT.

Allegro Moderato.

The Twenty-Eighth Amusement consists of two systems of musical notation, both marked *p* (piano). The first system is in G major (one sharp) and 2/4 time, featuring a melody in the right hand with various rhythmic patterns and fingerings, and a bass line with chords and single notes. The second system continues the exercise with similar rhythmic patterns and fingerings indicated by numbers 1-4. The notation includes many 'x' marks above notes, likely indicating specific fingerings or accents.



TWELFTH STUDY.

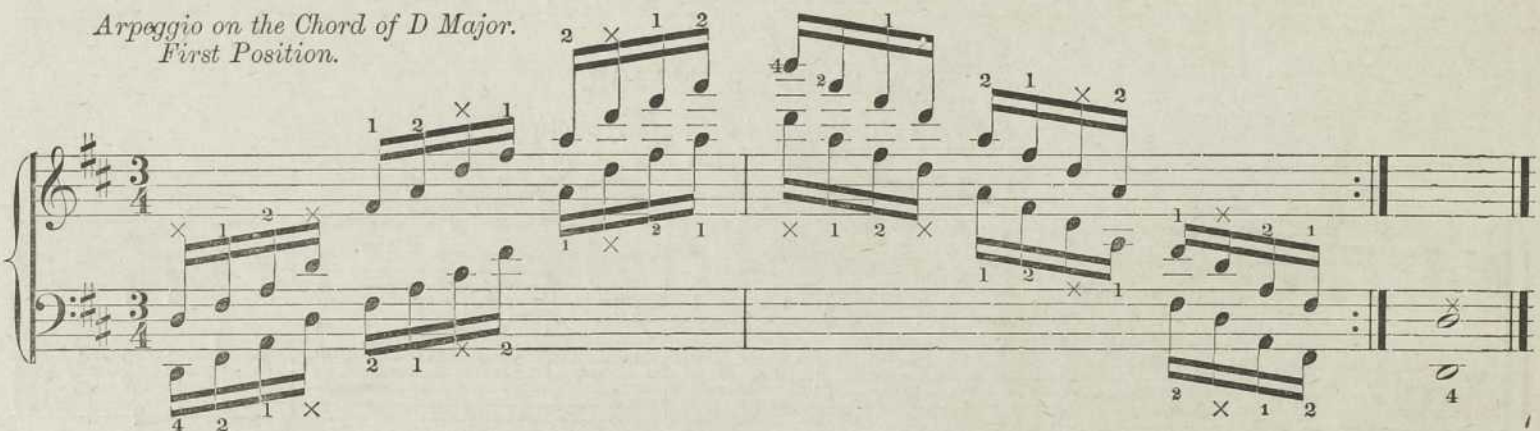
Exercise for learning to bind the notes together in a legato style.



SCALE OF D MAJOR.

Scale of D Major, in Similar Motion.



Scale of D Major, in Contrary Motion.*Scale of D Major, in Simple Thirds.**Scale of D Major, in Simple Sixths.**Scale of D Major, in Octaves.**Arpeggio on the Chord of D Major.
First Position.*

Arpeggio on the Chord of D Major, Second position.

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time, key of D major, and consists of 8 measures. The waltz section is in 3/4 time, key of D major, and consists of 8 measures. The score includes fingerings, slurs, and a repeat sign. The piano introduction is marked with a piano (p) dynamic. The waltz section is marked with a waltz (V) dynamic. The score is written for piano and includes a repeat sign at the end of the waltz section.

Arpeggio on the Chord of D Major, Third Position.

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time, key of D major, and features a series of eighth and sixteenth notes with various fingerings and slurs. The waltz section begins with a double bar line and a repeat sign, followed by a series of eighth and sixteenth notes with various fingerings and slurs. The score is written for piano and includes a variety of musical notations such as slurs, accents, and fingerings.

TWENTY-NINTH AMUSEMENT.

PRELUDE.

PRELUDE.

f

ALLEGRETTO.

ALLEGRETTO.

p

The image shows a page of a musical score for Frédéric Chopin's 'L'Espresso', Op. 10, No. 3. The score is written for piano and is in D major (two sharps) and 3/4 time. The piece begins with a piano introduction marked 'DOLCE.' (Dolce). The introduction consists of a series of chords and single notes, with a 'CRESC.' (Crescendo) marking. The main body of the piece is marked 'f' (forte) and features a series of chords and single notes, with a 'CRESC.' (Crescendo) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

SCALE OF D MINOR.

Scale of D Minor, in Similar Motion.

State of D. Arthur, in London

Handwritten musical score for a piece titled "State of D. Arthur, in London". The score is written on two staves, Treble and Bass, in common time (C). The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with an 'X'. The piece concludes with a double bar line and repeat dots.

Scale of D Minor, in Contrary Motion.

Handwritten musical score for 'The Rose Tree' in C major, 2/4 time. The score is written on two staves, Treble and Bass. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece consists of 16 measures, ending with a double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, and fingerings.

Scale of D Minor, in Simple Thirds.

Scale of D Major, No. 1

Handwritten musical score for a scale exercise in D Major, No. 1. The score is written on two staves, Treble and Bass, in common time (C). The key signature has one sharp (F#). The notation includes eighth and sixteenth notes, rests, and various fingerings (1-4) and breath marks (X). The piece concludes with a double bar line and repeat dots.

Scale of D Minor, in Simple Sixths.*Scale of D Minor, in Octaves.**Arpeggio on the Chord of D Minor.***THIRTIETH AMUSEMENT.**

Exercise for the prolongation of the tones or notes; to be played in strictly legato style, and in perfect time.



THIRTY-FIRST AMUSEMENT.

Exercise for learning a *singing* effect, or what is often termed the *Singing Tone*, on the Piano.

ANDANTE.

p DOLCISSIMO.

p DOL. *f*

p DOL.

DOL.

This musical score is for a piano exercise in 3/4 time, marked 'ANDANTE'. It consists of four systems of two staves each. The key signature has one sharp (F#). The first system begins with a piano (*p*) and 'DOLCISSIMO' instruction. The second system includes a crescendo leading to a forte (*f*) dynamic. The third system starts with a piano (*p*) and 'DOL.' instruction. The fourth system ends with a 'DOL.' instruction and a final flourish. The notation includes various note values, rests, and dynamic markings to achieve a 'singing effect'.

SCALE OF A MAJOR.

Scale of A Major, in Similar Motion.

This musical score is for a scale exercise in A major, 2/4 time. It consists of two systems of two staves each. The key signature has three sharps (F#, C#, G#). The first system shows the ascending scale with fingerings (1, 2, 3, 4, 3, 2, 1) and accents (X) on specific notes. The second system shows the descending scale with fingerings (2, 1, 2, 3, 4, 3, 2, 1) and accents (X) on specific notes. The notation includes various note values and rests to facilitate learning the scale in similar motion.

Scale of A Major, in Contrary Motion.*Scale of A Major, in Simple Thirds.**Scale of A Major, in Simple Sixths.**Scale of A Major, in Octaves.**Arpeggio on the Chord of A Major.*

Broken Arpeggios on the Chord of A Major.

The image displays two systems of musical notation for a piano piece in D major (two sharps) and 3/4 time. Each system consists of a treble staff and a bass staff. The first system shows the first two measures, and the second system shows the next two measures. The notation includes various musical symbols such as notes, rests, and fingerings. The first system's first measure has a treble staff with a quarter note D5 (fingering 1), an eighth note E5 (fingering 2), and a quarter note F#5 (fingering 4), with a bass staff accompaniment of quarter notes D4 (fingering 4), E4 (fingering 2), and F#4 (fingering 1). The second system's first measure has a treble staff with a quarter note G5 (fingering 1), an eighth note A5 (fingering 2), and a quarter note B5 (fingering 4), with a bass staff accompaniment of quarter notes G4 (fingering 4), A4 (fingering 3), and B4 (fingering 1). The notation is complex, with many slurs and fingerings, indicating a technically demanding piece.

THIRTEENTH STUDY.

Introducing the Scale of A Major practically. Great care should be exercised in giving all the notes their right effect, also to regard all the marks of expression.

The musical score is divided into four systems, each with a treble and bass staff. The first system concludes with the word "FINE.". The second system features various fingerings (e.g., 2, 3, 4, 1, 2, 3, 1, 2, 3, 4) and a forte (f) dynamic. The third system includes a piano (p) dynamic and the instruction "LEGGIERO.". The fourth system ends with the instruction "D.C." (Da Capo).

N. B.—D. C. signifies to return to the beginning and play to the word "fine," where the piece ends.

SCALE OF A MINOR.

The scale exercise is presented in two systems, each with a treble and bass staff. The first system includes fingerings (e.g., 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1) and a forte (f) dynamic. The second system includes fingerings (e.g., 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1) and a piano (p) dynamic.

Scale of A Minor, in Contrary Motion.

Two staves of music in common time (C). The treble staff starts on A4 and descends to A3, while the bass staff starts on A3 and ascends to A4. The scales are played in contrary motion. Fingering numbers (1-4) and 'X' marks indicating breath or articulation points are present throughout the piece.

Scale of A Minor, in Simple Thirds.

Two staves of music in common time (C). The treble and bass staves move in parallel motion, playing simple thirds. The treble staff starts on A4 and the bass staff starts on A3. Fingering numbers and 'X' marks are included.

Scale of A Minor, in Simple Sixths.

Two staves of music in common time (C). The treble and bass staves move in parallel motion, playing simple sixths. The treble staff starts on A4 and the bass staff starts on A3. Fingering numbers and 'X' marks are included.

Scale of A Minor, in Octaves.

Two staves of music in common time (C). The treble and bass staves move in parallel motion, playing octaves. The treble staff starts on A4 and the bass staff starts on A3. Fingering numbers and 'X' marks are included.

Arpeggio on the Chord of A Minor.

Two staves of music in 3/4 time. The treble and bass staves play arpeggiated chords of A minor. The treble staff starts on A4 and the bass staff starts on A3. Fingering numbers and 'X' marks are included.

FOURTEENTH STUDY.

Exercise expressly for the left hand. Join the notes well together, at the same time prevent two fingers of the same hand from being on the keys at once, excepting when the music requires it.

ALLEGRO.

f **IL CANTO BEN TENUTO.**

p **SOTTO VOCE.**

THIRTY-FIRST AMUSEMENT.

Exercise for Staccato practice for the left hand, while at the same time the right hand must play perfectly legato.

ANDANTE CANTABILE.

p **mol.**



SCALE OF E MAJOR.

Scale of E Major, in Similar Motion.



Scale of E Major, in Contrary Motion.



Scale of E Major, in Simple Thirds.
Scale of E Major, in Simple Sixths.
Scale of E Major, in Octaves.
Arpeggio on the Chord of E Major.
FIFTEENTH STUDY.Exercise for the *third finger and thumb* of the right hand, which should be played with smoothness.**MODERATO.**

The first system of the exercise consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music. The first measure has a sequence of eighth notes with fingerings 3, 1, 4, 3, 1, 4, 3, 1, and an 'x' above the final note. The second measure has a sequence of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, and an 'x' above the final note. The left staff is in bass clef and contains two measures of music. The first measure has a sequence of eighth notes with fingerings 1, 2, 1, 3, 4, 1, and an 'x' above the final note. The second measure has a sequence of eighth notes with fingerings 1, 2, 1, 3, 4, 1, and an 'x' above the final note. The first measure of the right staff is marked with a piano (*p*) dynamic.

SIXTEENTH STUDY.

Exercise for giving independence to the fingers of the right hand. Give the half notes their full value of time.

ANDANTINO.

The second system of the exercise consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music. The first measure has a sequence of eighth notes with fingerings 4, 2, 1, and an 'x' above the final note. The second measure has a sequence of eighth notes with fingerings 4, 1, 2, and an 'x' above the final note. The left staff is in bass clef and contains two measures of music. The first measure has a sequence of eighth notes with fingerings 4, 1, 2, and an 'x' above the final note. The second measure has a sequence of eighth notes with fingerings 4, 1, 2, and an 'x' above the final note. The first measure of the right staff is marked with a piano (*p*) dynamic.

SCALE OF E MINOR.

Scale of E Minor, in Similar Motion.

Handwritten musical notation for the Scale of E Minor in Similar Motion. The piece is in E minor (one sharp, F#) and common time (C). It consists of two staves. The right hand plays a scale starting on E4, moving up and then down, with fingerings 1-2-3-4-3-2-1-2-3-4-3-2-1. The left hand plays a scale starting on E3, moving up and then down, with fingerings 4-3-2-1-2-1-2-3-4-3-2-1. There are 'X' marks above certain notes in the right hand, indicating specific fingering or articulation points.

Scale of E Minor, in Contrary Motion.

Handwritten musical notation for the Scale of E Minor in Contrary Motion. The piece is in E minor (one sharp, F#) and common time (C). It consists of two staves. The right hand plays a scale starting on E4, moving up and then down, with fingerings 1-2-3-4-3-2-1-2-3-4-3-2-1. The left hand plays a scale starting on E3, moving up and then down, with fingerings 4-3-2-1-2-1-2-3-4-3-2-1. There are 'X' marks above certain notes in the right hand, indicating specific fingering or articulation points.

Scale of E Minor, in Simple Thirds.

Handwritten musical notation for the Scale of E Minor in Simple Thirds. The piece is in E minor (one sharp, F#) and common time (C). It consists of two staves. The right hand plays a scale starting on E4, moving up and then down, with fingerings 1-2-3-4-3-2-1-2-3-4-3-2-1. The left hand plays a scale starting on E3, moving up and then down, with fingerings 4-3-2-1-2-1-2-3-4-3-2-1. There are 'X' marks above certain notes in the right hand, indicating specific fingering or articulation points.

Scale of E Minor, in Simple Sixths.

Handwritten musical notation for the Scale of E Minor in Simple Sixths. The piece is in E minor (one sharp, F#) and common time (C). It consists of two staves. The right hand plays a scale starting on E4, moving up and then down, with fingerings 1-2-3-4-3-2-1-2-3-4-3-2-1. The left hand plays a scale starting on E3, moving up and then down, with fingerings 4-3-2-1-2-1-2-3-4-3-2-1. There are 'X' marks above certain notes in the right hand, indicating specific fingering or articulation points.

Scale of E Minor, in Octaves.

Handwritten musical notation for the Scale of E Minor in Octaves. The piece is in E minor (one sharp, F#) and common time (C). It consists of two staves. The right hand plays a scale starting on E4, moving up and then down, with fingerings 1-2-3-4-3-2-1-2-3-4-3-2-1. The left hand plays a scale starting on E3, moving up and then down, with fingerings 4-3-2-1-2-1-2-3-4-3-2-1. There are 'X' marks above certain notes in the right hand, indicating specific fingering or articulation points. The notation includes '8va.' and 'loco.' markings above the right hand staff, indicating octave transposition and a change in fingering.

Arpeggio on the Chord of E Minor.

SEVENTEENTH STUDY.

Exercise for keeping the fingers together, and also to separate them by constantly allowing one or more to move a fifth, sixth, and even an octave from the others, without destroying the connection of the music.

2 1 2 3

p

EIGHTEENTH STUDY.

Exercise for the *wrist*, to be played in a very marked and detached manner,

ALLEGRO ENERGICO.

f **CON MOLTA FORZA.**

sfzp *f*

sfzp **CRES.** *f*

f

SCALE OF B MAJOR.

Scale of B Major, in Similar Motion.*Scale of B Major, in Contrary Motion.**Scale of B Major, in Simple Thirds.**Scale of B Major, in Simple Sixths.**Scale of B Major, in Octaves.*

Arpeggio on the Chord of B Major.

Musical score for 'Arpeggio on the Chord of B Major' in 3/4 time, key of B major (three sharps). The piece consists of two staves, treble and bass. The right hand plays a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-4 and 'X' marks. The piece ends with a repeat sign and a final chord.

NINETEENTH STUDY.

Exercise for changing the place of the thumb, for the third finger of the right hand.

ALLEGRO.

Musical score for 'NINETEENTH STUDY' (Allegro) in 3/4 time, key of B major. The right hand plays a continuous eighth-note arpeggio pattern. The left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic marking.

Leggiero.

Delicatamente.

Musical score for 'NINETEENTH STUDY' (Leggiero/Delicatamente) in 3/4 time, key of B major. The right hand plays a continuous eighth-note arpeggio pattern. The left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic marking.

Musical score for 'NINETEENTH STUDY' (Crescendo) in 3/4 time, key of B major. The right hand plays a continuous eighth-note arpeggio pattern. The left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic marking and includes a crescendo (*CRES*) marking.

Musical score for 'NINETEENTH STUDY' (Crescendo/Do) in 3/4 time, key of B major. The right hand plays a continuous eighth-note arpeggio pattern. The left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic marking and includes a crescendo (*CRES*) marking. The right hand part ends with a final chord marked 'Do'.

THIRTY-SECOND AMUSEMENT.

Exercise for the display of the musical taste of the pupil. To be rendered with as good effect as possible.

A WALTZ.

p **ANDANTE.** *Dolce.*

FINE.

DOLCE.

D.C.

SCALE OF B MINOR.

Scale of B Minor, in Similar Motion.

Scale of B Minor, in Contrary Motion.

Handwritten musical notation for the Scale of B Minor in Contrary Motion. The piece is in B minor (two sharps) and common time (C). It consists of two staves. The right hand (treble clef) plays an ascending scale: B2, C3, D3, E3, F#3, G3, A3, B3. The left hand (bass clef) plays a descending scale: B4, A4, G4, F#4, E4, D4, C4, B3. Fingering numbers (1-4) and 'X' marks are placed above the notes to indicate fingerings and breath marks.

Scale of B Minor, in Simple Thirds.

Handwritten musical notation for the Scale of B Minor in Simple Thirds. The piece is in B minor and common time. It consists of two staves. The right hand (treble clef) plays an ascending scale in simple thirds: B2, D3, E3, F#3, G3, A3, B3. The left hand (bass clef) plays a descending scale in simple thirds: B4, A4, G4, F#4, E4, D4, C4, B3. Fingering numbers and 'X' marks are present.

Scale of B Minor, in Simple Sixths.

Handwritten musical notation for the Scale of B Minor in Simple Sixths. The piece is in B minor and common time. It consists of two staves. The right hand (treble clef) plays an ascending scale in simple sixths: B2, G3, A3, F#3, E3, D3, C3, B2. The left hand (bass clef) plays a descending scale in simple sixths: B4, C4, D4, E4, F#4, G4, A4, B4. Fingering numbers and 'X' marks are present.

Scale of B Minor, in Octaves.

Handwritten musical notation for the Scale of B Minor in Octaves. The piece is in B minor and common time. It consists of two staves. The right hand (treble clef) plays an ascending scale in octaves: B2, B3, B4, B5, B6, B7, B8. The left hand (bass clef) plays a descending scale in octaves: B4, B3, B2, B1, B0, B-1, B-2. Fingering numbers and 'X' marks are present.

Arpeggio on the Chord of B Minor.

Handwritten musical notation for the Arpeggio on the Chord of B Minor. The piece is in B minor and 3/4 time. It consists of two staves. The right hand (treble clef) plays an ascending arpeggio: B2, D3, E3, F#3, G3, A3, B3. The left hand (bass clef) plays a descending arpeggio: B4, A4, G4, F#4, E4, D4, C4, B3. Fingering numbers and 'X' marks are present.

THIRTY-THIRD AMUSEMENT.

Exercise for giving the practical effect of Triplets.

ALLEGRETTO.

Musical score for 'THIRTY-THIRD AMUSEMENT' in 2/4 time, marked ALLEGRETTO. The piece consists of four systems of piano and forte staves. The first system includes fingerings (1, 2, 3, 4) and accents (X) over triplet figures. The second system features a piano (p) dynamic marking and continues the triplet exercises. The third system includes a piano (p) dynamic marking and further triplet patterns. The fourth system concludes the exercise with final triplet figures and a repeat sign.

SCALE OF F# MAJOR.

Scale of F# Major in Similar Motion.

Musical score for the 'SCALE OF F# MAJOR' in 2/4 time. The scale is presented in both ascending and descending directions across two systems of piano and forte staves. Fingerings (1, 2, 3, 4) and accents (X) are indicated for each note to guide the performer. The key signature is two sharps (F# and C#).

Scale of F# Major, in Contrary Motion.

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

Scale of F $\sharp$ Major, in Simple Thirds.

Scale of F# Major, in Simple Sixths.

The image shows a musical score for a piece titled "The Merry Widow". The score is written for piano and consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The music is a waltz, indicated by the 3/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. The treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The music is written in a waltz style, with a 3/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. The treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The music is written in a waltz style, with a 3/4 time signature. The score includes various musical notations such as notes, rests, and fingerings.

Scale of F# Major, in Octaves.

A musical score for a piano piece titled 'The Rose Tree'. The score is written for two staves, Treble and Bass, in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a melody in the Treble staff and a supporting bass line in the Bass staff. The piece is marked with a tempo of 'Allegretto' and a dynamic of 'p' (piano). The score includes a repeat sign and a double bar line. The music is written in a style typical of 19th-century piano music, with a focus on melody and harmonic support. The notation includes eighth and sixteenth notes, rests, and a key signature change from three sharps to two sharps (F#, C#) in the final measure.

Arpeggio on the Chord of F# Major

THIRTY-FOURTH AMUSEMENT.

ANDANTE.

p

dolce.

f

pp

p Sostenuito.

dolce.

SCALE OF F# MINOR.

Scale of F# Minor, in Similar Motion.*Scale of F# Minor, in Contrary Motion.**Scale of F# Minor, in Simple Thirds.**Scale of F# Minor, in Simple Sixths.**Scale of F# Minor, in Octaves.*

Arpeggio on the Chord of F# Minor.

TWENTIETH STUDY.

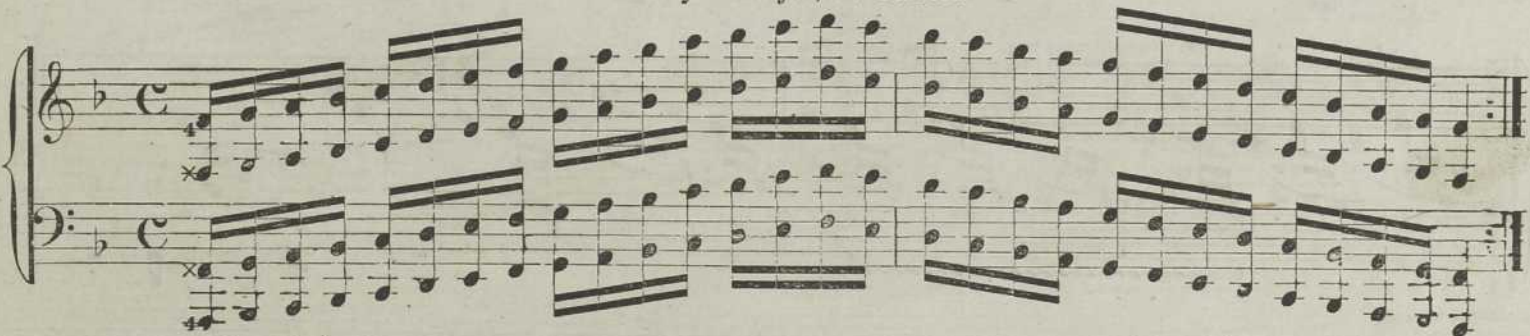
Exercise for learning how to play two separate parts, with the same hand, at the same time. Give full time to all the notes, and do not hurry the time.

ALLEGRETTO MODERATO.

Musical score for 'TWENTIETH STUDY'. The piece is in 2/4 time and F# minor. It consists of two staves, Treble and Bass. The melody is played in the Treble staff, and the bass line is in the Bass staff. The piece is marked with fingerings (1-4) and breath marks (X). The key signature has two sharps (F# and C#). The piece is divided into four systems, each with two staves. The piece ends with a double bar line and repeat dots.

SCALE OF F MAJOR.

N. B.—In most other instruction books the Scales of F $\sharp$ Major and Minor, are followed by the higher flat Scales, commencing with D $\flat$, (Signature of five flats), and ending with the Scale of F natural, but I consider this Scale easier than the Scales with more flats than five. I commence with the most simple Scales first, and arrive at the more difficult ones as they come in turn.

Scale of F Major, in Similar Motion.*Scale of F Major, in Contrary Motion.**Scale of F Major, in Simple Thirds.**Scale of F Major, in Simple Sixths.**Scale of F Major, in Octaves.*

Arpeggio on the Chord of F Major.

Musical score for 'Arpeggio on the Chord of F Major' in 3/4 time. The piece is written for piano and features arpeggiated chords in both hands. The right hand starts with a treble clef and the left with a bass clef. The key signature has one flat (B-flat). The score includes fingerings (1-4) and accents (X) for specific notes. The piece concludes with a repeat sign and a final chord marked with an 'X' and the number 4.

TWENTY-FIRST STUDY.

Exercise in Arpeggios for both hands, that is, one hand playing one part, and the other hand playing the other part. This may be called one kind of Arpeggio.

ALLEGRO MODERATO.

First system of the 'TWENTY-FIRST STUDY' in 3/4 time. The tempo is marked 'ALLEGRO MODERATO'. The piece begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note arpeggios, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat.

Second system of the 'TWENTY-FIRST STUDY'. The right hand continues with eighth-note arpeggios, and the left hand continues with eighth-note accompaniment. A crescendo (*Cres.*) is indicated by a wavy line below the staff.

Third system of the 'TWENTY-FIRST STUDY'. The right hand continues with eighth-note arpeggios, and the left hand continues with eighth-note accompaniment. A piano (*p*) dynamic is marked, followed by the instruction 'Sotto voce.'.

Fourth system of the 'TWENTY-FIRST STUDY'. The right hand continues with eighth-note arpeggios, and the left hand continues with eighth-note accompaniment. A piano (*p*) dynamic is marked, followed by a crescendo (*Cres.*) indicated by a wavy line below the staff.

SCALE OF F MINOR.

Scale of F Minor, in Similar Motion.*Scale of F Minor, in Contrary Motion.**Scale of F Minor, in Simple Thirds.**Scale of F Minor, in Simple Sixths.**Scale of F Minor, in Octaves.*

Arpeggio on the Chord of F Minor.

Musical score for 'Arpeggio on the Chord of F Minor'. The piece is in 3/4 time and F minor. It consists of two staves. The right hand plays a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-4, and breath marks (X) are placed above certain notes. The piece concludes with a final chord in the right hand.

THIRTY-FIFTH AMUSEMENT.

The following piece is from one of Clementi's Sonatas, and it is hoped will be appreciated, and played with taste and finish, which are necessary to give the required effect to such compositions. Let the notes be heard clear and distinct. Let also the time be perfect, and not hurried.

Musical score for 'THIRTY-FIFTH AMUSEMENT'. The piece is in 3/4 time and F minor. It consists of four systems of two staves each. The right hand features various melodic lines, including trills (tr), triplets, and slurs. The left hand provides a consistent eighth-note accompaniment. Dynamics include *ANDANTE*, *CRESC*, *p*, *f*, *fz*, and *Dol.* (Dolcissimo). Fingerings are indicated by numbers 1-4, and breath marks (X) are used throughout. The piece ends with a trill in the right hand.

SCALE OF B♭ MAJOR.

Scale of B♭ Major, in Similar Motion.

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time, key of B-flat major, and consists of 8 measures. The waltz section is in 3/4 time, key of B-flat major, and consists of 16 measures. The score is written for piano and includes fingerings and breath marks for both treble and bass staves.

Introduction:

- Measure 1: Treble staff has a half note B-flat (fingering 3, breath mark X) and a quarter note D (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 2: Treble staff has a half note E (fingering 2, breath mark X) and a quarter note G (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 3: Treble staff has a half note F (fingering 2, breath mark X) and a quarter note A (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 4: Treble staff has a half note G (fingering 2, breath mark X) and a quarter note B-flat (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 5: Treble staff has a half note A (fingering 2, breath mark X) and a quarter note C (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 6: Treble staff has a half note B-flat (fingering 2, breath mark X) and a quarter note D (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 7: Treble staff has a half note C (fingering 2, breath mark X) and a quarter note E (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 8: Treble staff has a half note D (fingering 2, breath mark X) and a quarter note F (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).

Waltz Section:

- Measure 9: Treble staff has a half note E (fingering 2, breath mark X) and a quarter note G (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 10: Treble staff has a half note F (fingering 2, breath mark X) and a quarter note A (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 11: Treble staff has a half note G (fingering 2, breath mark X) and a quarter note B-flat (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 12: Treble staff has a half note A (fingering 2, breath mark X) and a quarter note C (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 13: Treble staff has a half note B-flat (fingering 2, breath mark X) and a quarter note D (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 14: Treble staff has a half note C (fingering 2, breath mark X) and a quarter note E (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 15: Treble staff has a half note D (fingering 2, breath mark X) and a quarter note F (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).
- Measure 16: Treble staff has a half note E (fingering 2, breath mark X) and a quarter note G (fingering 1). Bass staff has a half note B-flat (fingering 2) and a quarter note D (fingering 1).

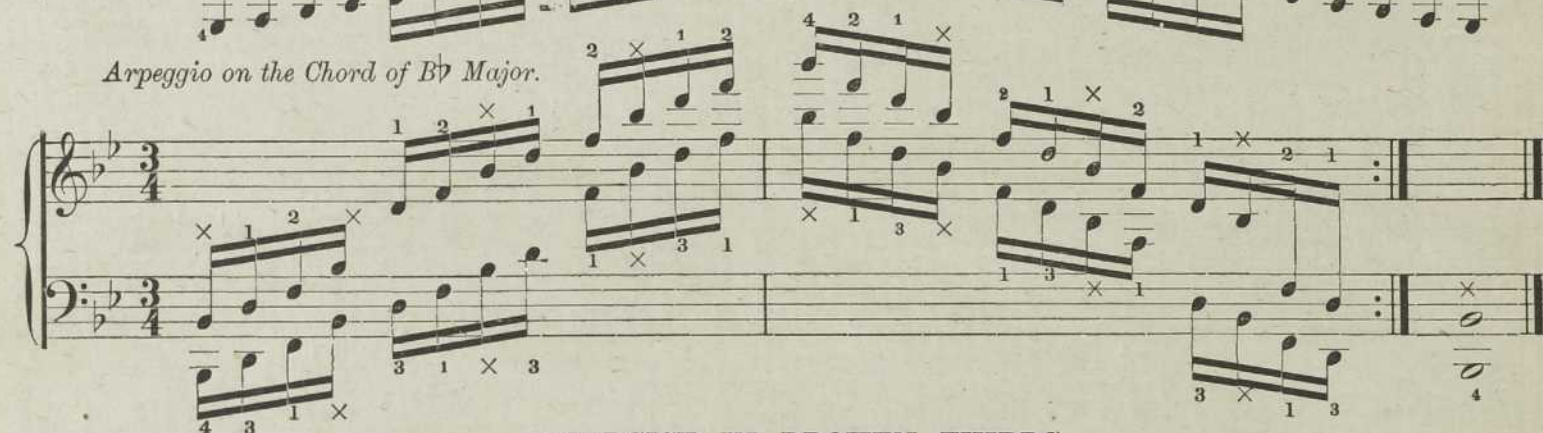
Scale of B♭ Major, in Contrary Motion.

Scale of B $\flat$ Major, in Simple Thirds.

The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat (B-flat) and a common time signature (C). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, and 3 above or below notes. Some notes are marked with an 'X' above them. The piece concludes with a double bar line and repeat dots.

Scale of B♭ Major, in Simple Sixths.

The image shows a musical score for a piano introduction. It consists of two staves, a treble staff and a bass staff, both in 3/4 time. The key signature has one flat (B-flat). The treble staff contains a complex melody with many eighth and sixteenth notes, including triplets and slurs. It is heavily annotated with fingerings (numbers 1-3) and breath marks (X). The bass staff provides a harmonic accompaniment with fewer notes, also including fingerings and breath marks. The piece concludes with a double bar line and repeat dots.

Scale of B $\flat$ Major, in Octaves.*Arpeggio on the Chord of B $\flat$ Major.***EXERCISE IN BROKEN THIRDS.**

I will here remark that all the Scales in Broken Thirds are fingered precisely like those in Double Thirds; that is, the same fingers come on the same notes (See Double Thirds.)

EXERCISE No. 37.**MISCELLANEOUS EXERCISES.**

N. B.—It would be well to practise the following Exercise with one hand at a time.

EXERCISE No. 48.

THIRTY-SIXTH AMUSEMENT.

CON ESPRESSO.

ANDANTE. *p*

f *Cresc.* *f* *Cresc.*

p *Dol.* *f*

pp *Dol.*

Cresc. *f* *Cresc.* *ff*

SCALE OF B $\flat$ MINOR.*Scale of B $\flat$ Minor, in Similar Motion.**Scale of B $\flat$ Minor, in Contrary Motion.**Scale of B $\flat$ Minor, in Simple Thirds.**Scale of B $\flat$ Minor, in Simple Sixths.**Scale of B $\flat$ Minor, in Octaves.*

Arpeggio on the Chord of B♭ Minor.

TWENTY-SECOND STUDY.

The right hand part of the following piece will be found to be composed mostly of triplets, also the running passages for the left hand.

THIRTY-SEVENTH AMUSEMENT.

Exercise for the practice of the Tremolo, or repeated notes.

IL CANTO SOSTENUTO.

The page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#).

- System 1:** Treble staff has a whole note chord, followed by a half note chord, and then a whole note chord. Bass staff has a continuous eighth-note pattern. Dynamics: *Dolce.* (above the first treble staff), *Con. Espress.* (above the last treble staff).
- System 2:** Treble staff has a half note chord, followed by a half note chord, and then a half note chord. Bass staff has a continuous eighth-note pattern. Dynamics: *p* (below the first treble staff), *p* (below the second treble staff), *p* (below the third treble staff). A repeat sign with a double bar line and a repeat sign is at the end of the system. A note: "Signifies repeat." with a repeat sign symbol.
- System 3:** Treble staff has a half note chord, followed by a half note chord, and then a half note chord. Bass staff has a continuous eighth-note pattern. Dynamics: *p* (below the first treble staff), *Cresc.* (below the first treble staff), *Cresc.* (below the second treble staff).
- System 4:** Treble staff has a half note chord, followed by a half note chord, and then a half note chord. Bass staff has a continuous eighth-note pattern. Dynamics: *f* (below the first treble staff), *Dim.* (below the first treble staff), *p* (below the second treble staff), *p* (below the third treble staff).
- System 5:** Treble staff has a half note chord, followed by a half note chord, and then a half note chord. Bass staff has a continuous eighth-note pattern. Dynamics: *p* (below the first treble staff).
- System 6:** Treble staff has a half note chord, followed by a half note chord, and then a half note chord. Bass staff has a continuous eighth-note pattern. Dynamics: *p* (below the first treble staff), *1* (below the first treble staff), *p* (below the second treble staff).

Arpeggio on the Chord of E♭ Major.

HINTS TO PLAYERS.

REMARKS.—One of the most necessary acquirements for a pianist is to be *equally practised and ready in all the keys*. There are many who are very much startled at a piece having four or five sharps or flats for its signature, but in reality, to the *fingers*, all keys are of equal difficulty; for there are as difficult compositions in C Major, as in C Sharp Major, and it is only necessary that the eye and memory be early accustomed to those keys with numerous flats or sharps for their signature, in order to become familiar with them. As in such musical keys the black keys must be principally employed, and as they are narrower than the white, and therefore less certain to be struck, it is absolutely requisite, on the part of the player, that the hands should be kept particularly firm, and somewhat higher than usual over the keys, and a very decided touch employed, in order to acquire the same degree of certainty as on the white keys.

THIRTY-EIGHTH AMUSEMENT.

ALLEGRO MODERATO.



TWENTY-THIRD STUDY.

Exercise in Double Notes; to be played even and legato.

[illegible]

SCALE OF D $\sharp$ MINOR.

Scale of D $\sharp$ Minor, in Similar Motion.

Scale of D $\sharp$ Minor in Contrary Motion.

Scale of D $\sharp$ Minor, in Simple Thirds.

Scale of D# Minor, in Simple Sixths.*Scale of D# Minor, in Octaves.**Arpeggio on the Chord of D# Minor.***MISCELLANEOUS EXERCISES.**

Practise the following Exercises slowly, and play them as legato as possible.

EXERCISE No. 39.

EXERCISE No. 40.

8va

The first system of Exercise No. 40 is marked with a wavy line above the treble staff and the number '8va'. It consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The second system of Exercise No. 40 consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes.

EXERCISE No. 41.

Exercise No. 41 consists of two systems of piano and forte parts. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The second system of Exercise No. 41 consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes.

EXERCISE No. 42.

Exercise No. 42 consists of two systems of piano and forte parts. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The second system of Exercise No. 42 consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes.

EXERCISE No. 43.

Exercise No. 43 consists of two systems of piano and forte parts. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The second system of Exercise No. 43 consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The treble staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes. The bass staff contains two measures of music, each with a triplet of eighth notes and a quarter note, followed by a series of eighth notes.

EXERCISE No. 44.

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time, key of B-flat major, and consists of 16 measures. The waltz section is in 3/4 time, key of B-flat major, and consists of 16 measures. The score includes fingerings and articulation marks.

THIRTY-NINTH AMUSEMENT.

For the practice of the dotted eighth note.

For the purpose of this exercise, the following musical score is provided, which is a transcription of the 'The Bird Song' from the 'Bird Songs' collection by J. S. Ziehe.

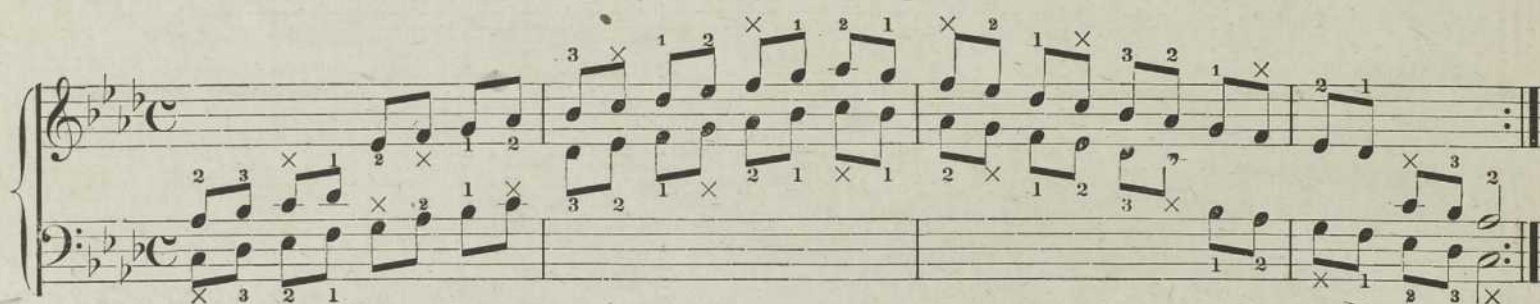
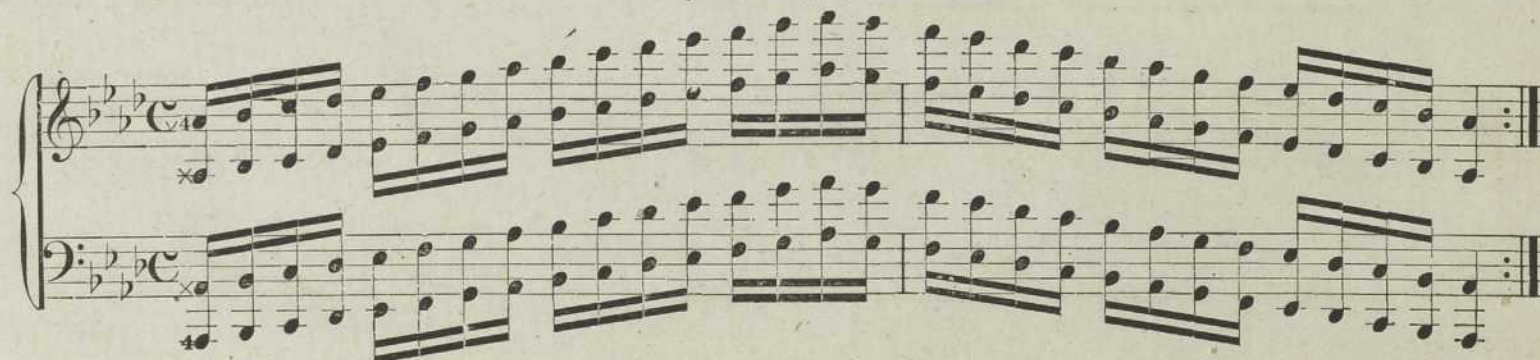
The score is in 3/4 time and consists of two staves. The upper staff is marked 'LEGATO.' and the lower staff is marked 'ALLEGRETTO. Dol.'.

The upper staff (treble clef) begins with a series of eighth notes, followed by a quarter note, and then a series of eighth notes. The lower staff (bass clef) begins with a series of eighth notes, followed by a quarter note, and then a series of eighth notes. The music is characterized by its light, playful nature, typical of a bird song.

The score includes various musical notations such as eighth notes, quarter notes, and rests, with fingerings and breath marks indicated below the notes.

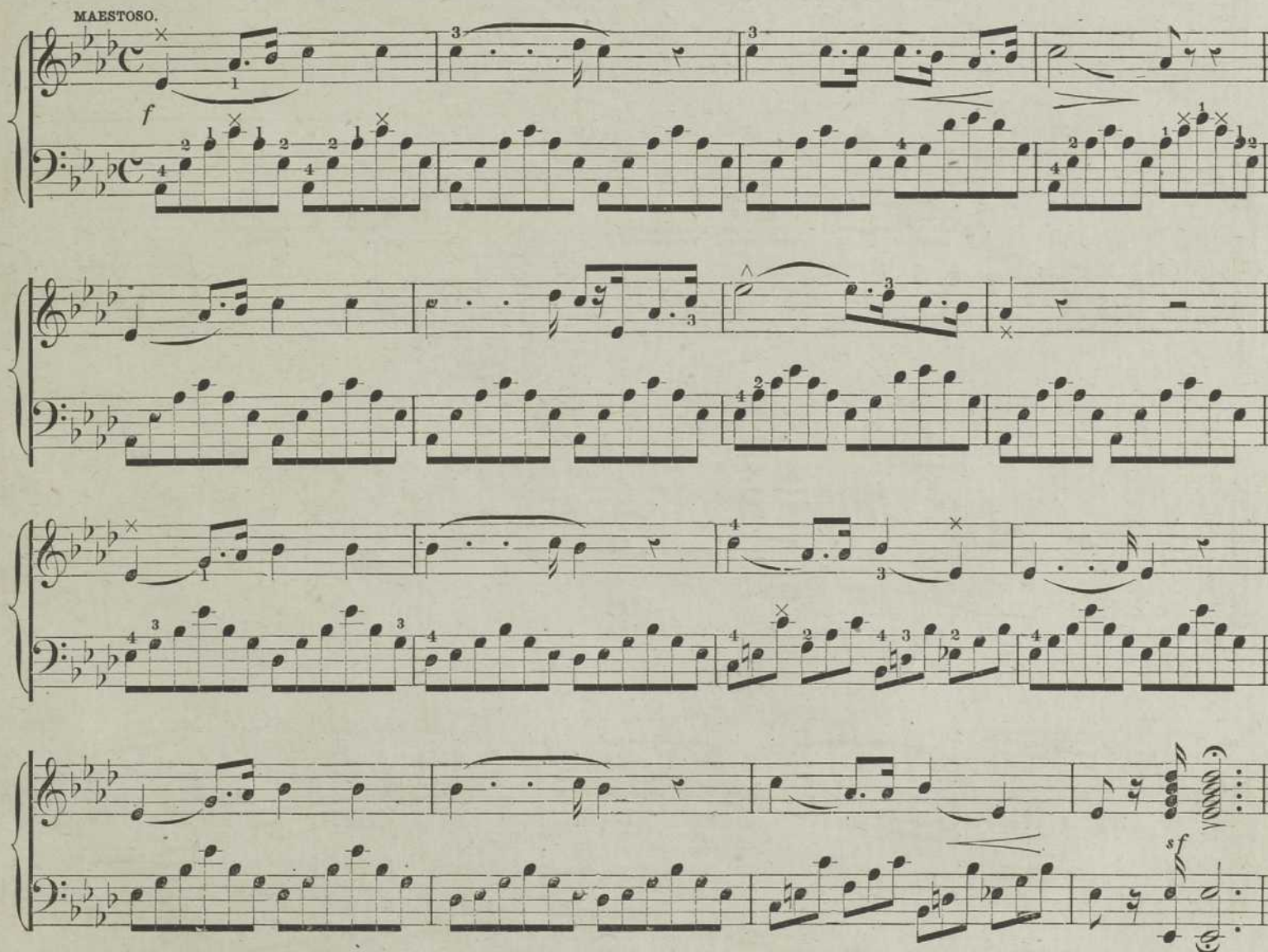
Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a vocal melody with lyrics and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The melody is primarily in the treble staff, with the bass staff providing accompaniment. Dynamics include *fz* (forzando), *p* (piano), and *fz* (forzando). There are various musical notations such as eighth notes, sixteenth notes, and rests. The score is for a single melodic line with accompaniment.

SCALE OF A $\flat$ MAJOR.*Scale of A $\flat$ Major, in Similar Motion.**Scale of A $\flat$ Major, in Contrary Motion.**Scale of A $\flat$ Major, in Simple Thirds.**Scale of A $\flat$ Major, in Simple Sixths.**Scale of A $\flat$ Major, in Octaves.*

Arpeggio on the Chord of A Major.**FORTIETH AMUSEMENT.**

For the exercise of the fingers of the left hand on extended chords.

MAESTOSO.

TWENTY-FOURTH STUDY.

Exercise in Broken Octaves.—The pupil is recommended to play each strain at least twenty-five times in slow time, with a firm touch. After each strain is thoroughly learned separately, then let the entire piece be played without repeating each strain.

ALLEGRO MODERATO.

p EQUALMENTO E SOSTENUTO

p

f

p

Cresc.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties, marked with a forte *f* dynamic. Bass staff has a supporting line with slurs and ties, also marked with a forte *f* dynamic. The system concludes with repeat signs.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and ties. Bass staff continues the supporting line with slurs and ties. The system concludes with repeat signs.



Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and ties, marked with a piano *p* dynamic. Bass staff features a supporting line with slurs and ties, also marked with a piano *p* dynamic. The system concludes with repeat signs.



Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and ties, marked with a piano *p* dynamic. Bass staff features a supporting line with slurs and ties, also marked with a piano *p* dynamic. The system concludes with repeat signs.



Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and ties, marked with a forte *f* dynamic. Bass staff features a supporting line with slurs and ties, marked with a mezzo-forte *mf* dynamic. The system concludes with repeat signs.

Two systems of musical notation for piano and forte exercises in G minor. The first system features a piano exercise with a crescendo (Cresc.) and a forte exercise marked *ff*. The second system features a piano exercise and a forte exercise marked *f*, *ff*, and *ff*. The piano exercises are in G minor (two flats), and the forte exercises are in G major (one sharp).

SCALE OF G[#] MINOR.*Scale of G[#] Minor, in Similar Motion.*

Musical notation for the G[#] minor scale in similar motion. The scale is written in G[#] minor (three sharps) and C major (no sharps or flats). The notation includes fingerings (1, 2, 3) and breath marks (X) for both the treble and bass staves.

Scale of G[#] Minor, in Contrary Motion.

Musical notation for the G[#] minor scale in contrary motion. The scale is written in G[#] minor (three sharps) and C major (no sharps or flats). The notation includes fingerings (1, 2, 3) and breath marks (X) for both the treble and bass staves.

Scale of G[#] Minor, in Simple Thirds.

Musical notation for the G[#] minor scale in simple thirds. The scale is written in G[#] minor (three sharps) and C major (no sharps or flats). The notation includes fingerings (1, 2, 3) and breath marks (X) for both the treble and bass staves.

Scale of G# Minor, in Simple Sixths.*Scale of G# Minor, in Octaves.**Arpeggio on the Chord of G# Minor.***FORTY-FIRST AMUSEMENT.**

Exercise in strict legato style.

ANDANTE CANTABILE.

p Dol. *Ores - - - cen - - - do.*

p

pp Morendo. *ppp*

TWENTY-FIFTH STUDY.

For the practice of a melody and accompaniment for the right hand.

ANDANTE. *p*

p p



First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1-4). It transitions to a fortissimo (*sf*) section with sixteenth-note runs and trills. The bass staff features a low register accompaniment with a four-measure rest marked 'x4'.



Second system of musical notation. Treble staff continues with eighth-note patterns, alternating between forte (*f*) and piano (*p*) dynamics. The bass staff has a four-measure rest marked 'x4' at the beginning.



Third system of musical notation. Treble staff features a forte (*f*) section with sixteenth-note runs, followed by a fortissimo (*sf*) section. The word "Calando." is written below the treble staff. The bass staff has a forte (*f*) section with a four-measure rest marked 'x4'.



Fourth system of musical notation. Treble staff begins with a piano (*p*) section marked "In Tempo." and contains measures with fingerings (1-4). The bass staff has a four-measure rest marked 'x4'.



Fifth system of musical notation. Treble staff continues with piano (*p*) and fortissimo (*sf*) sections, including trills and sixteenth-note runs. The bass staff has a four-measure rest marked 'x4'.

SCALE OF D $\flat$ MAJOR.

Scale of D $\flat$ Major, in Similar Motion.

This musical score is for a waltz from 'The Merry Widow'. It features a treble and bass staff in 3/4 time with a key signature of three flats. The melody in the treble staff is highly ornate, with numerous fingerings (1-3) and ornaments (marked with 'X') indicating trills or grace notes. The bass staff provides a simple harmonic accompaniment, often using double notes and simple fingerings. The piece concludes with a repeat sign and a final cadence.

Scale of D $\flat$ Major, in Contrary Motion.

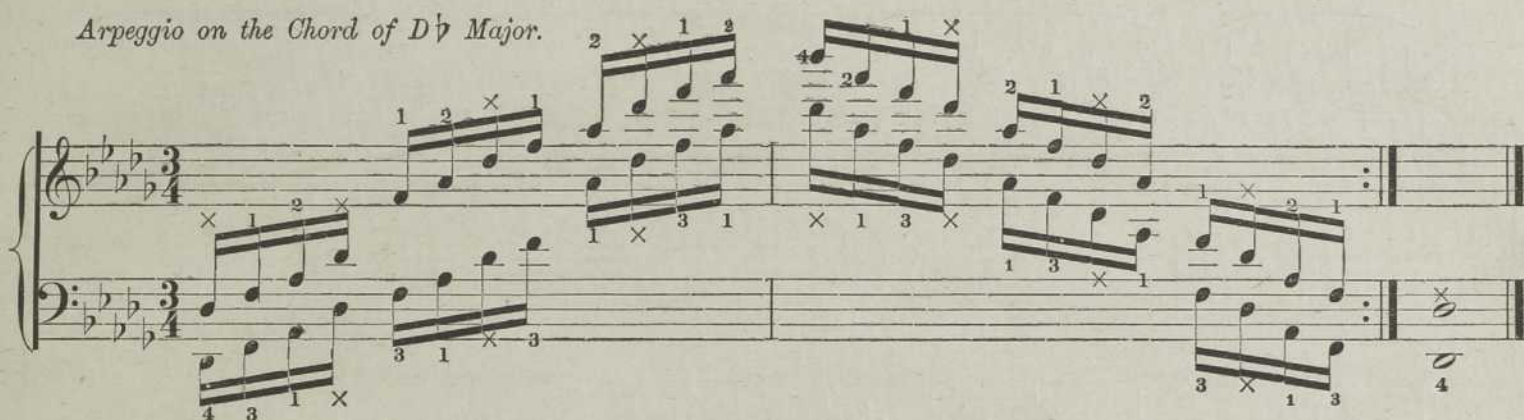
Scale of D^b Major, in Simple Thirds.

Scale of D $\sharp$ Major, in Simple Sixths.

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The piece is characterized by its fast tempo and intricate rhythmic patterns, including many sixteenth and thirty-second notes. Fingerings (1-3) and breath marks (X) are indicated throughout the score. The piece concludes with a double bar line and repeat dots.

Scale of D $\flat$ Major, in Octaves.

Arpeggio on the Chord of D $\flat$ Major.



HOW TO LEARN A PIECE.

REMARKS.—There are pupils who study attentively enough, it is true, but so slowly and with such frequent interruptions, that pieces become tedious and disagreeable to them before they are half learned. Such pupils often take half a year to learn a few pieces tolerably, and by this wasteful expenditure of time **always** remain in the background; others, on the contrary, try to conquer everything by force, and imagine that they shall succeed in this by practising for hours, laboriously indeed, but in an inattentive and thoughtless manner, and by hastily playing over all kinds of difficulties innumerable times. These persons play till their fingers are lamed; but how? confusedly, over-hastily, and without expression; or, what is still worse, *with a false expression*. We may escape all this by preserving the right medium between these two ways. When, therefore, one begins a new and somewhat difficult piece, the first hours must be devoted to deciphering the notes strictly and correctly in slow time. The fingering to be employed must also be determined, and a general insight gained into the whole; this, in a single piece, can at most require but a few days. After this the whole piece must be played over quietly and composedly, but at the same time attentively, and without any distraction of mind, till it can be executed without trouble, and in the exact time indicated by the author. Single passages of great difficulty may be practised apart; still, however, they ought to be often repeated in connection with the rest of the piece. All this, too, may be completed in a few days; but now the time comes when we must also learn to *play it with beauty and elegance*. All the marks of expression, therefore, must be observed with redoubled attention; and we must endeavor to seize on the correct character of the composition, and to enforce it in our performance according to its total effect. To this belongs the very important quality, *that the player should know how to listen properly to himself, and to judge of his own performance with accuracy*. He who does not possess this gift is apt, in practising alone, to spoil all that he has acquired correctly in the presence of his teacher.

FORTY-SECOND AMUSEMENT.

Let each Strain be practised separately until learned, and then let the entire piece be played without interruption.

ALLEGRETTO MODERATO.





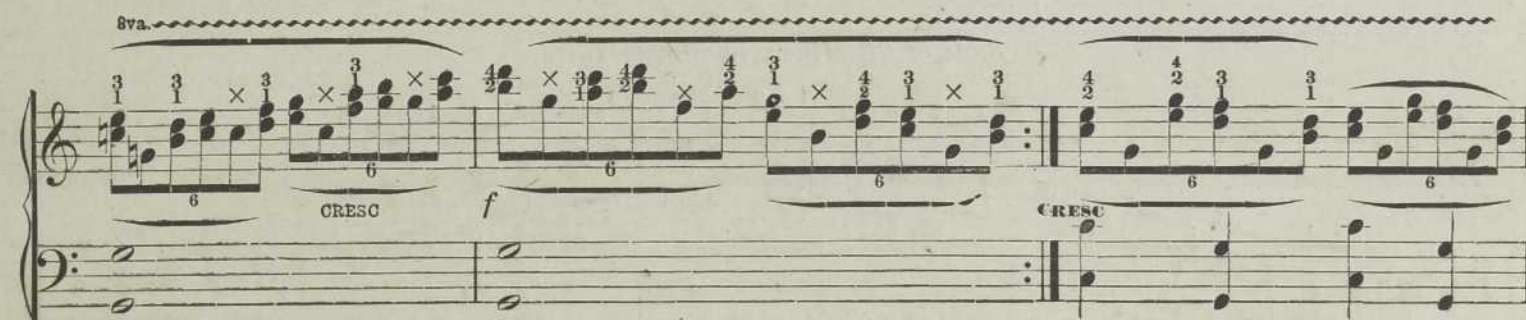


First system of musical notation. The treble clef staff contains a series of chords, each marked with a '6' below it, indicating a sixth. The chords are grouped by a large bracket. The bass clef staff contains a single note, a whole rest, and another single note.

N. B.—Change in the right hand by the introduction of Sextolets.



Second system of musical notation. The treble clef staff continues the sequence of chords marked with '6'. The bass clef staff contains a single note, a whole rest, and another single note. The word "CRESO." is written below the bass staff.



Third system of musical notation. The treble clef staff contains a series of chords, some marked with '6' and others with 'x'. The bass clef staff contains a single note, a whole rest, and another single note. The word "CRESO" is written below the bass staff, followed by a dynamic marking *f*. The word "CRESO" is also written below the treble staff.



Fourth system of musical notation. The treble clef staff contains a series of chords, some marked with '6' and others with 'x'. The bass clef staff contains a single note, a whole rest, and another single note. The word "SEGUE." is written above the treble staff, followed by a dynamic marking *ff*.



Fifth system of musical notation. The treble clef staff contains a series of chords, some marked with '6' and others with 'x'. The bass clef staff contains a single note, a whole rest, and another single note. The word "SEGUE." is written above the treble staff, followed by a dynamic marking *ff*. The word "SEGUE." is also written below the bass staff.

SCALE OF C# MINOR.

Scale of C# Minor, in Similar Motion.*Scale of C# Minor, in Contrary Motion.**Scale of C# Minor, in Simple Thirds.**Scale of C# Minor, in Simple Sixths.**Scale of C# Minor, in Octaves.*

Arpeggio on the Chord of C# Minor.

Musical score for 'Arpeggio on the Chord of C# Minor'. The piece is in 4/4 time and C# minor. It consists of two systems of music. The first system has four measures, and the second system has two measures. The right hand plays a series of eighth-note arpeggios, while the left hand plays a series of quarter-note arpeggios. Fingering numbers (1, 2, 3, 4) and 'X' marks are placed above and below the notes to indicate fingerings and specific notes to be played.

TWENTY-SIXTH STUDY.

Exercise on the repeated note with broken octaves; a very useful practice. Each strain may first be learned separately, afterwards the entire piece may be played without repeating.

Musical score for 'TWENTY-SIXTH STUDY'. The piece is in 4/4 time and C# minor. It consists of four systems of music. The first system is marked 'AMABLE' and 'p' (piano). The second system is marked 'f' (forte). The third system is marked 'f' and 'Con vigore'. The fourth system is marked 'f' and 'Ardito'. The right hand plays a series of eighth-note arpeggios, while the left hand plays a series of quarter-note arpeggios. Fingering numbers (1, 2, 3, 4) and 'X' marks are placed above and below the notes to indicate fingerings and specific notes to be played. The piece ends with a double bar line and a repeat sign.

SEMPRE. *f*

Cresc.

f Rit.

1 $\times$ 4 $\times$ 1 $\times$ 4 $\times$

1 $\times$ 1 $\times$ 1 $\times$

Cresc.

f

8va. ~~~~~

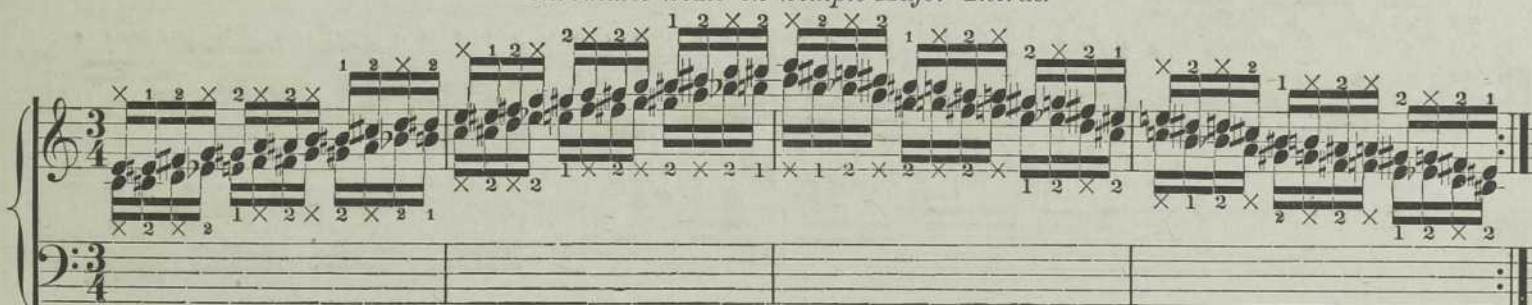
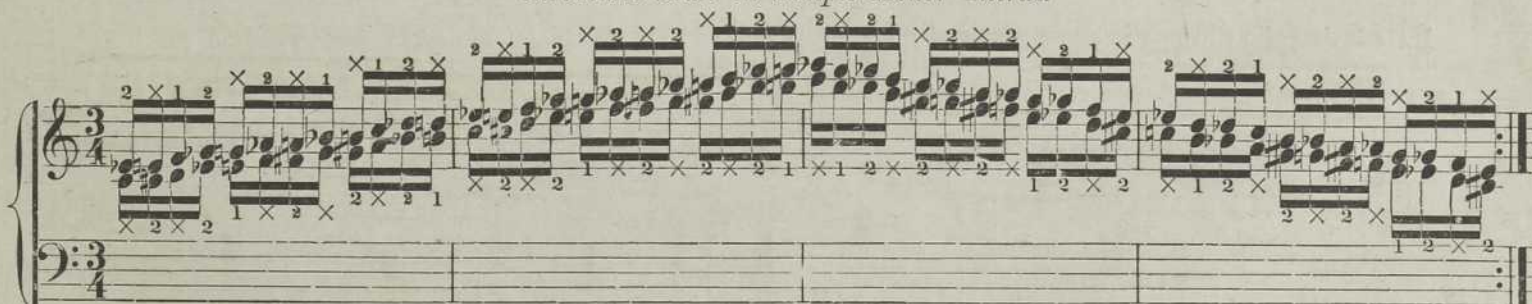
Cresc. *ff*

f

THE CHROMATIC SCALE.

This scale is of great utility, and it will be found an excellent practice. At present eight different movements are given which must be practised very diligently by the pupil, and in every possible form.

It is not only necessary to simply learn to play the notes in their order, but they must be played with taste and style, introducing various expressions. Let each scale be played Loud, Soft, Legato, Staccato, with Crescendo and Diminuendo, also in Slow Time as well as Quick. The pupil should become perfectly familiar with this scale, and be able to play it in every possible manner required by the teacher.

Chromatic Scale in Similar Motion.*Chromatic Scale in Contrary Motion.**Chromatic Scale in Simple Major Thirds.**Chromatic Scale in Simple Minor Thirds.*

Chromatic Scale in Simple Major Sixths.
Chromatic Scale in Simple Minor Sixths.
Chromatic Scale in Broken Thirds.

TWENTY-SEVENTH STUDY.

Introducing the Chromatic Scale practically for both hands.

ALLEGRO BRILLANTE.

8va

p 2 1

8va

1st. time. 2nd. time.

3 2 1 2

8va

3 2 x 2 1 x

8va

3 2 x

8va

f

3 2 x

1 x

cresc

The musical score consists of four systems of staves. The first system has a treble and bass staff with a piano (p) dynamic. The second system includes a wavy line labeled '8va' above the treble staff and a piano (p) dynamic. The third system shows a treble and bass staff with a piano (p) dynamic. The fourth system shows a treble and bass staff with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

HINTS TO THE PUPIL.

REMARKS.—The end of all the simple scales has now been reached; but it becomes a duty to charge the pupil not to neglect the continual practice, with equal or even greater zeal, in the finger exercises, and scales in all the keys. The utility of this accessory practice is infinite; the Diatonic and Chromatic Scales in particular, possess peculiar properties, which even the most skillful players have yet to fathom. And it is most earnestly hoped that while the pupil is studying new pieces, those already learned will not by any means be forgotten, not even the earliest ones.

New pieces serve but little good purpose if, on their account, the preceding ones are forgotten. For the adroitness and expertness of the fingers, the eyes, and the ears, must of necessity repose firmly and fundamentally on the experience which has been already gained: while these qualities are to be enlarged and refined by more acquisitions. If, for example, a piece which it took three weeks to learn, is forgotten, those three weeks are as good as lost. The pupil should therefore retain, as a sort of absolute property, all the pieces that have ever been learned; keep them safely, and never lend or give them away. If with a fixed determination to excel on the piano-forte, the pupil dedicates to it *daily, but three hours only*, of which about half an hour shall be appropriated to the Exercises, as much more to playing over the old pieces, and the remaining time to the study of new compositions, this will assuredly be sufficient, step by step, to attain a very commanding degree of excellence, without necessarily causing a neglect of other pursuits.

COMMON CHORDS IN ALL THE KEYS.

REMARK.—The following are all the Common Chords in all the Major and Minor keys, with their different positions, including the Octave. They will be found fingered, and the pupil will find it very easy to make Arpeggios from these Chords, which are recommended for practice. They may be all played as Arpeggios. (See example of Arpeggios below.)

First Position with Octave. Second Position. Third Position.

Common Chord of C Major. Chord of C Minor. Chord of G Major. Chord of G Minor. Chord of D Major. Chord of D Minor.

Chord of A Major. Chord of A Minor. Chord of E Major. Chord of E Minor. Chord of B Major. Chord of B Minor.

Chord of F# Major. Chord of F# Minor. Chord of D# Major. Chord of C# Minor. Chord of A# Major. Chord of G# Minor.

Chord of Eb Major. Chord of D# Minor. Chord of Bb Major. Chord of Bb Minor. Chord of F Major. Chord of F Minor.

EXAMPLES OF ARPEGGIOS.

Double Chord.

The Chord.

Arpeggio.

OR

Arpeggio.

Chord.

1st. Position. 2nd. Position. 3rd. Position.

The Chords.

N. B.—It will be seen by the above the construction of the Arpeggio from Chords.

STUDY OF ARPEGGIOS.

Arpeggio on the Chord of C Major, Second Position.

Handwritten musical score for the C Major arpeggio in second position. The piece is in 3/4 time and consists of two staves. The right hand plays a series of ascending and descending eighth-note arpeggios, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1, 2, 3, 4) and 'X' marks are placed above the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and a repeat sign.

Arpeggio on the Chord of G Major, Second Position.

Handwritten musical score for the G Major arpeggio in second position. The piece is in 3/4 time and consists of two staves. The right hand plays a series of ascending and descending eighth-note arpeggios, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1, 2, 3, 4) and 'X' marks are placed above the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and a repeat sign.

Arpeggio on the Chord of A Major, Third Position.

Handwritten musical score for the A Major arpeggio in third position. The piece is in 3/4 time and consists of two staves. The right hand plays a series of ascending and descending eighth-note arpeggios, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1, 2, 3, 4) and 'X' marks are placed above the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and a repeat sign.

Arpeggio on the Chord of D^b Major, Second Position.

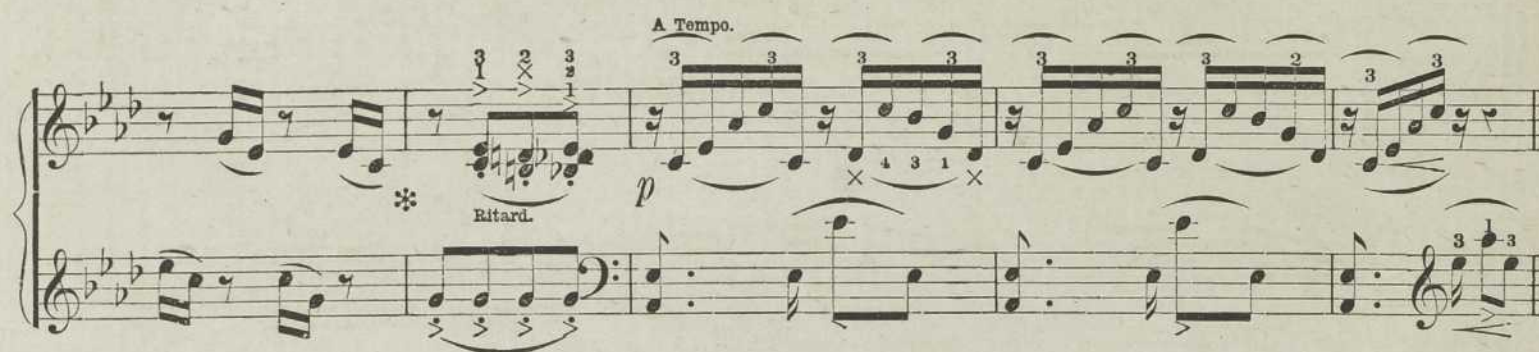
Handwritten musical score for the D-flat Major arpeggio in second position. The piece is in 3/4 time and consists of two staves. The right hand plays a series of ascending and descending eighth-note arpeggios, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1, 2, 3, 4) and 'X' marks are placed above the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and a repeat sign.

Arpeggio on the Chord of F# Minor, Second Position.
Arpeggio on the Chord of Bb Major, Second Position.

In the following Amusement the melody (indicated by the notes with double stems) is principally sustained by the thumb, and should be rather prominently articulated.

FORTY-THIRD AMUSEMENT.

ANDANTE.



BROKEN ARPEGGIOS.

EXERCISE No. 45.

Broken Arpeggios on the Chords of D and G Major.

First system of musical notation for Broken Arpeggios on the Chords of D and G Major. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is common time (C). The piece begins with a forte (f) dynamic. The notation includes various fingerings (1-4) and accents (x) over notes. The first staff (treble) contains several measures of broken arpeggios, while the second staff (bass) contains corresponding patterns. The system concludes with a double bar line.

Broken Arpeggios on the Chords of D and A Major.

Second system of musical notation for Broken Arpeggios on the Chords of D and A Major. It continues the grand staff from the first system. The notation includes various fingerings and accents. The system concludes with a double bar line.

Third system of musical notation for Broken Arpeggios on the Chords of D and A Major. It continues the grand staff. The notation includes various fingerings and accents. The system concludes with a double bar line.

Broken Arpeggios on the Chords of A and E Major,

Fourth system of musical notation for Broken Arpeggios on the Chords of A and E Major. It continues the grand staff. The notation includes various fingerings and accents. The system concludes with a double bar line.

Fifth system of musical notation for Broken Arpeggios on the Chords of A and E Major. It continues the grand staff. The notation includes various fingerings and accents. The system concludes with a double bar line.

ALL THE CHORDS OF THE DOMINANT SEVENTH.

(WITH THE OCTAVE.)

First Position. Second Position. Third Position. Fourth Position.

Chord of G Major, with the 7th. Chord of C Major, with the 7th. F with the 7th. Eb with the 7th. E $\flat$ with the 7th. G $\sharp$ with the 7th.

C $\sharp$ with the 7th. F $\sharp$ with the 7th. B with the 7th. E with the 7th. A with the 7th. D with the 7th.

ARPEGGIOS ON THE DOMINANT SEVENTH CHORDS.

N.B.—All the following Arpeggios may also be practised in octaves, as great benefit may be derived therefrom.

Arpeggio on the Chord of G, with the Seventh.

FIRST POSITION.

Arpeggio on the Chord of G, with the Seventh.

SECOND POSITION.

Arpeggio on the Chord of G, with the Seventh.

THIRD POSITION.

4 3 2 1

Arpeggio on the Chord of G, with the Seventh.

FOURTH POSITION.

4 3 2 1

Arpeggio on the Chord of C, with the Seventh.

4 3 2 1

Arpeggio on the Chord of C, with the Seventh.

SECOND POSITION.

4 3 2 1

Arpeggio on the Chord of C, with the Seventh.

THIRD POSITION.

Handwritten musical notation for the third position of the arpeggio on the chord of C with the seventh. The piece is in C major, 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a C4 (middle C) and ascends through D4, E4, F4, G4, A4, and B4. The bass staff begins with a C3 and ascends through D3, E3, F3, G3, A3, and B3. The notation includes fingerings (1, 2, 3, 4) and a final double bar line with repeat dots. The piece is marked with a '4' at the end of the bass staff.

Arpeggio on the Chord of B $\flat$, with the Seventh.

SECOND POSITION.

Handwritten musical notation for the second position of the arpeggio on the chord of B-flat with the seventh. The piece is in B-flat major, 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a B-flat4 and ascends through C5, D5, E5, F5, G5, and A5. The bass staff begins with a B-flat3 and ascends through C4, D4, E4, F4, G4, and A4. The notation includes fingerings (1, 2, 3, 4) and a final double bar line with repeat dots. The piece is marked with a '4' at the end of the bass staff.

Arpeggio on the Chord of B $\flat$, with the Seventh.

THIRD POSITION.

Handwritten musical notation for the third position of the arpeggio on the chord of B-flat with the seventh. The piece is in B-flat major, 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a B-flat4 and ascends through C5, D5, E5, F5, G5, and A5. The bass staff begins with a B-flat3 and ascends through C4, D4, E4, F4, G4, and A4. The notation includes fingerings (1, 2, 3, 4) and a final double bar line with repeat dots. The piece is marked with a '4' at the end of the bass staff.

Arpeggio on the Chord of E $\flat$, with the Seventh.

FIRST POSITION.

Handwritten musical notation for the first position of the arpeggio on the chord of E-flat with the seventh. The piece is in E-flat major, 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with an E-flat4 and ascends through F4, G4, A4, B4, C5, and D5. The bass staff begins with an E-flat3 and ascends through F3, G3, A3, B3, C4, and D4. The notation includes fingerings (1, 2, 3, 4) and a final double bar line with repeat dots. The piece is marked with a '4' at the end of the bass staff.

Arpeggio on the Chord of C $\sharp$ with the Seventh.

FIRST POSITION.

Arpeggio on the Chord of B, with the Seventh.

SECOND POSITION.

FORTY-FOURTH AMUSEMENT.

Exercise on the practical use of the Arpeggio.

LARGAMENTO.



First system of musical notation. Treble and bass staves. Treble staff contains a series of ascending and descending eighth-note runs. Pedal markings (Ped.) are placed below the bass staff at the beginning of each run. Asterisks (*) are placed between the staves at the end of each run. Fingering numbers (1, 2, 3, 4) are visible above the notes.



Second system of musical notation. Treble and bass staves. Treble staff contains a series of ascending and descending eighth-note runs. Pedal markings (Ped.) are placed below the bass staff at the beginning of each run. Asterisks (*) are placed between the staves at the end of each run. Fingering numbers (1, 2, 3, 4) are visible above the notes.



Third system of musical notation. Treble and bass staves. Treble staff contains a series of ascending and descending eighth-note runs. Pedal markings (Ped.) are placed below the bass staff at the beginning of each run. Asterisks (*) are placed between the staves at the end of each run. Fingering numbers (1, 2, 3, 4) are visible above the notes.



Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of ascending and descending eighth-note runs. Pedal markings (Ped.) are placed below the bass staff at the beginning of each run. Asterisks (*) are placed between the staves at the end of each run. Fingering numbers (1, 2, 3, 4) are visible above the notes. The system concludes with the marking *Ped. p* *Leggiero.*



Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of ascending and descending eighth-note runs. Pedal markings (Ped.) are placed below the bass staff at the beginning of each run. Asterisks (*) are placed between the staves at the end of each run. Fingering numbers (1, 2, 3, 4) are visible above the notes. The system begins with the marking **GRANDIOSO.** and *f* *Ped.*

Ped.

f Ped.

Ped.

Ped.

Ped.

f Ped.

Grandioso.

f Ped.

Ped.

Ped.

f Ped.

ff

Fine.

rf

rf

rf

rf

BROKEN CHORDS AND ARPEGGIOS.

EXERCISE No. 46.

rf

rf

rf

rf

The page contains five systems of musical notation, each consisting of a treble and bass staff. The notation is a technical exercise, likely a scale or arpeggio study, designed to improve piano technique. The key signature changes from B-flat major to C major and then to D major. The music is characterized by extensive fingerings and articulation marks (crosses and numbers) placed above and below the notes. The systems are arranged vertically, with the first system at the top and the fifth at the bottom. The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive fingerings and articulation marks (crosses and numbers). The music is a technical exercise, likely a scale or arpeggio study, designed to improve piano technique.

FORTY-FIFTH AMUSEMENT.

NOCTURNO.

CANTABILE.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 12/8. The first system is marked 'NOCTURNO.' and 'CANTABILE.' The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of each system contains melodic lines with slurs and fingerings (1, 2, 3, 4). The second staff contains a continuous bass line with frequent pedaling ('Ped.') and asterisks (*) indicating specific techniques or accents. The score concludes with a 'CRES.' (crescendo) marking in the final system.



First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes marked with an 'x' and the numbers '1 3'. The bass staff features a continuous eighth-note accompaniment. Pedal markings include 'Ped.' with 'sf' and 'sf*' above it, and 'p' below it. Fingering '4 1 2 x' is indicated under the bass staff.



Second system of musical notation. The treble staff has a melodic line with a triplet of eighth notes marked with an 'x' and the number '1'. The bass staff continues the eighth-note accompaniment. Pedal markings include 'Ped.' with '*' above it, and 'Ped.' with 'x' above it. Fingering '4 1 2 x' is indicated under the bass staff.



Third system of musical notation. The treble staff has a melodic line. The bass staff continues the eighth-note accompaniment. Pedal markings include 'Ped.' with '*' above it, and 'Ped.' with 'x' above it. Fingering '4 1 2 x' is indicated under the bass staff.



Fourth system of musical notation. The treble staff has a melodic line. The bass staff continues the eighth-note accompaniment. Pedal markings include 'Ped.' with '*' above it, and 'Ped.' with 'x' above it. Fingering '4 1 2 x' is indicated under the bass staff.



Fifth system of musical notation. The treble staff has a melodic line. The bass staff continues the eighth-note accompaniment. Pedal markings include 'Ped.' with '*' above it, and 'Ped.' with 'x' above it. Fingering '4 1 2 x' is indicated under the bass staff. The word 'CRES.' is written at the end of the system.

A musical score for a piano exercise in G minor. The piece begins with a series of arpeggiated chords in the right hand, while the left hand plays a steady eighth-note accompaniment. The right hand then plays a descending scale. The piece concludes with a trill in the right hand and a final cadence in the left hand. Performance markings include a piano (*p*) dynamic, a *Ritard.* (ritardando), and a *Ped.* (pedal) instruction with an asterisk.

THE DIMINISHED CHORDS.

A musical score showing the diminished chords of C major and G minor. The chords are listed in two rows: C major (C, E, G, Bb) and G minor (G, Bb, D, F). The chords are shown in both treble and bass clefs, with fingerings indicated by numbers 1, 2, 3, and 4. The chords are labeled as Dim. Chord of C and G.

ARPEGGIOS ON THE DIMINISHED CHORDS

Arpeggio on the Diminished Chord of E.

A musical score for arpeggios on the diminished chord of E. The piece consists of a series of arpeggiated chords in the right hand, with the left hand playing a steady eighth-note accompaniment. The arpeggios are shown in both treble and bass clefs, with fingerings indicated by numbers 1, 2, 3, and 4. The piece concludes with a final cadence in the left hand.

Arpeggio on the Diminished Chord of C.

A musical score for arpeggios on the diminished chord of C. The piece consists of a series of arpeggiated chords in the right hand, with the left hand playing a steady eighth-note accompaniment. The arpeggios are shown in both treble and bass clefs, with fingerings indicated by numbers 1, 2, 3, and 4. The piece concludes with a final cadence in the left hand.

Arpeggio on the Diminished Chord of B.

Handwritten musical notation for the arpeggio on the diminished chord of B. The piece is in C major, 2/4 time. It consists of two staves, Treble and Bass. The melody in the Treble staff is: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line in the Bass staff is: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Fingering numbers 1, 2, 3, 4 are written above the notes. The piece ends with a repeat sign and a final double bar line.

Arpeggio on the Diminished Chord of D.

Handwritten musical notation for the arpeggio on the diminished chord of D. The piece is in C major, 2/4 time. It consists of two staves, Treble and Bass. The melody in the Treble staff is: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The bass line in the Bass staff is: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half). Fingering numbers 1, 2, 3, 4 are written above the notes. The piece ends with a repeat sign and a final double bar line.

Arpeggio on the Diminished Chord of F.

Handwritten musical notation for the arpeggio on the diminished chord of F. The piece is in C major, 2/4 time. It consists of two staves, Treble and Bass. The melody in the Treble staff is: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half). The bass line in the Bass staff is: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (half). Fingering numbers 1, 2, 3, 4 are written above the notes. The piece ends with a repeat sign and a final double bar line.

Arpeggios on the Diminished Chord of A $\flat$.

Handwritten musical notation for the arpeggios on the diminished chord of A flat. The piece is in C major, 2/4 time. It consists of two staves, Treble and Bass. The melody in the Treble staff is: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). The bass line in the Bass staff is: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (half). Fingering numbers 1, 2, 3, 4 are written above the notes. The piece ends with a repeat sign and a final double bar line.

MISCELLANEOUS EXERCISES.

N. B.—Play each exercise through twenty-five times.

EXERCISE No. 47.

[illegible]

First system of musical notation for 'Forty-Sixth Amusement'. It consists of two staves, treble and bass, in G major (one sharp). The treble staff begins with a triplet of eighth notes (F#, G, A) marked with fingerings 4, 3, 2, followed by a quarter note B (finger 1), an eighth note G (finger 2), and a quarter note F# (finger 3). The bass staff begins with a quarter note F# (finger 3), an eighth note G (finger 1), and a quarter note A (finger 2). The piece concludes with a double bar line.

FORTY-SIXTH AMUSEMENT.

Second system of musical notation. The treble staff is labeled 'MAZURKA.' and the bass staff is labeled 'ANDANTINO.' with a handwritten signature 'Schuloff' above it. The treble staff begins with a triplet of eighth notes (F#, G, A) marked with fingerings 3, 2, 1, followed by a quarter note B (finger 1), an eighth note G (finger 2), and a quarter note F# (finger 3). The bass staff begins with a quarter note F# (finger 3), an eighth note G (finger 1), and a quarter note A (finger 2). The piece concludes with a double bar line.

Third system of musical notation. The treble staff begins with a triplet of eighth notes (F#, G, A) marked with fingerings 3, 2, 1, followed by a quarter note B (finger 1), an eighth note G (finger 2), and a quarter note F# (finger 3). The bass staff begins with a quarter note F# (finger 3), an eighth note G (finger 1), and a quarter note A (finger 2). The piece concludes with a double bar line.

Fourth system of musical notation. The treble staff begins with a triplet of eighth notes (F#, G, A) marked with fingerings 3, 2, 1, followed by a quarter note B (finger 1), an eighth note G (finger 2), and a quarter note F# (finger 3). The bass staff begins with a quarter note F# (finger 3), an eighth note G (finger 1), and a quarter note A (finger 2). The piece concludes with a double bar line.

Fifth system of musical notation. The treble staff begins with a triplet of eighth notes (F#, G, A) marked with fingerings 3, 2, 1, followed by a quarter note B (finger 1), an eighth note G (finger 2), and a quarter note F# (finger 3). The bass staff begins with a quarter note F# (finger 3), an eighth note G (finger 1), and a quarter note A (finger 2). The piece concludes with a double bar line.

8va. *f* *p* *f* *p*

Ped. *f* *Ped.* *p* *pp*

Ped. *pp* *Ped.* *Ped.*

Cresc. *p* *pp* *Dol.* *p*

mf

First system of musical notation. The treble staff features a series of chords and a triplet. The bass staff has a melodic line. Dynamics include *ff* (fortissimo), *rit.* (ritardando), and *p* (piano). Pedal markings (*Ped.*) with asterisks (*) are present.

Second system of musical notation. The treble staff includes a triplet and a crescendo (*Cresc.*). The bass staff has a melodic line. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). Pedal markings (*Ped.*) with asterisks (*) are present.

Third system of musical notation. The treble staff has a melodic line. The bass staff features a series of chords and a crescendo (*Cresc.*). Pedal markings (*Ped.*) with asterisks (*) are present.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff features a series of chords and a crescendo (*Cresc.*). Pedal markings (*Ped.*) with asterisks (*) are present.

Fifth system of musical notation. The treble staff includes a triplet and a crescendo (*Cresc.*). The bass staff has a melodic line. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). Pedal markings (*Ped.*) with asterisks (*) are present. The system concludes with a *Sva.* (Sforzando) marking.

ON EMBELLISHMENTS.

REMARKS.—The *Graces*, namely, the Shake, the Turn, the Appoggiatura, etc., are the flowers of music; and the clear, correct, and delicate execution of them, embellishes and exalts every melody and every passage. But when they are played stiff, hard, or unintelligibly, they may be compared rather to blots of ink or spots of dirt.

The shake is peculiarly important; and, to a pianist, its elegant, equal, and rapid execution is as indispensable as a smooth and sparkling execution of the scales. In the right hand, at least, it ought to be played equally well *with all the fingers*; and the equality of the Shake can only be attained by lifting up both fingers to the *same height*, and striking the keys with equal force. The pupil should devote a few minutes daily to this particular practice.

STUDY OF THE TRILL.

First system of trill study, featuring two staves. The right staff contains seven trill patterns with fingerings: X1X1, X2X2, 1212, 1313, 2323, 2424, and 3434. The left staff contains seven trill patterns with fingerings: 1X1X, 2X2X, 2121, 3131, 3232, 4242, and 4343.

Second system of trill study, featuring two staves. The right staff contains two trill patterns: 23232323232X1 2323 and X1 2323. The left staff contains two trill patterns: 1X2X2X2X232 1X2X and 32 1X2X.

Third system of trill study, featuring two staves. The right staff contains two trill patterns: X323232323231 and X323. The left staff contains two trill patterns: 312X2X2X2X2X2 and 312X2X.

Fourth system of trill study, featuring two staves. The right staff contains six trill patterns with fingerings: 4, 3, 4, 3, 4, and 3. The left staff contains six trill patterns with fingerings: 1X1X, 4, 3, 4, 3, and 4.

Musical score for "The Merry Widow" waltz, measures 1-8. The score is in 3/4 time and features a piano introduction with a waltz rhythm. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The score includes trills and triplets. The first measure has a piano (p) marking. The second measure has a forte (f) marking. The third measure has a piano (p) marking. The fourth measure has a forte (f) marking. The fifth measure has a piano (p) marking. The sixth measure has a forte (f) marking. The seventh measure has a piano (p) marking. The eighth measure has a forte (f) marking.

The musical score for 'The Rose Tree' is presented in a single system. The treble clef staff contains a continuous melody of eighth notes, with a rhythmic pattern of 3 1 2 x 3 1 2 x indicated above the first measure. The bass clef staff provides a harmonic accompaniment, starting with a piano (p) dynamic and a 4/4 time signature. The bass line includes various notes, rests, and a crescendo (Cresc.) marking. The score is written in a traditional musical notation style with a key signature of one flat (B-flat).

8va ~~~~~ loco.

8va ~~~~~ loco.

8va ~~~~~ loco.

LENTO. *mf*

[illegible]

tr 3 4 3

tr tr tr tr

Plu f

tr 1x1

4 3 2 4 4 4 4 4 2 2

The musical score consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as trills (tr), ornaments (x), and dynamic markings (f, p, cresc., marc.). The first system includes a trill marked 'ESPR.' and a trill marked '121'. The second system includes a trill marked 'tr' and a trill marked '1x1'. The third system includes a trill marked 'f MARC.' and a trill marked '1x1'. The fourth system includes a trill marked 'CRES.' and a trill marked '1x1'. The score is written in a style typical of 18th-century musical notation, with a focus on technical exercises and expression.

ON EXPRESSION.

Expression, feeling, and sensibility, are the soul of music, as well as of every other art. If we were to play a piece of music with exactly the same degree of forte or piano throughout, it would sound as devoid of expression as if we were to recite a beautiful poem in the same monotonous tone in which we are used to repeat the multiplication table. In every composition the marks of expression, *f.*, *p.*, *cres.*, *dim.*, *legato*, *staccato*, *acceler.*, *ritard.*, &c., are so exactly indicated by the composer, that the performer can never be in doubt where to play loud or soft, increasing or decreasing as to tone, connected, or detached, and hurrying onwards in the time, or holding it back. The same exactitude with which you are obliged to observe the notes, the marks of transposition, the fingering, and the time, must likewise be employed with regard to the marks of expression. But the most difficult part of all is, *always to observe the proper medium* at each mark of expression; for there is great diversity in the shades and degrees of forte, piano, legato, staccato, accelerando, and ritardando. The utmost fortissimo should never degenerate into mere hammering and thumping, or into maltreating the instrument. For the same reasons, the most gentle pianissimo ought never to become indistinct and unintelligible.

FORTY-SEVENTH AMUSEMENT.

ALLEGRETTO. quasi. ANDANTE.

p *pp* *pp* *mf*

p *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *p* *

pp *pp*

Ped. *

ritenuto. *p* *a tempo.* *ritenuto.* *p* *a tempo.*

Delicatamente. *ten.* *ten.* *ppp* *ritenuto.*

pp *p* *p* *ppp* *ppPed.*

Ped. * *Ped.* * *ppPed.* *

SCALES IN DOUBLE THIRDS.

In practising the Scales in double thirds, the fingers should be kept as close to the keys as possible, and the hands very quiet. The Pupil should exercise great care in practising the double thirds to render them even and Legato.

Scale of C Major, in Double Thirds, in Similar Motion.

Handwritten musical notation for the C Major scale in double thirds, similar motion. The piece is written for piano (indicated by a grand staff with treble and bass clefs) in common time (C). The right hand (treble clef) and left hand (bass clef) play double thirds. The notation includes fingerings (1-4) and breath marks (X) above the notes. The scale is divided into two systems, each containing two measures. The first system covers the range from C4 to G5, and the second system covers the range from F5 down to C4. The piece concludes with a double bar line and repeat dots.

Scale of C Major, in Double Thirds, in Contrary Motion.

Handwritten musical notation for the C Major scale in double thirds, contrary motion. The piece is written for piano (indicated by a grand staff with treble and bass clefs) in common time (C). The right hand (treble clef) and left hand (bass clef) play double thirds in contrary motion. The notation includes fingerings (1-4) and breath marks (X) above the notes. The scale is divided into two systems, each containing two measures. The first system covers the range from C4 to G5, and the second system covers the range from F5 down to C4. The piece concludes with a double bar line and repeat dots.

Scale of C Minor, in Double Thirds, in Similar Motion.

Handwritten musical notation for the C Minor scale in double thirds, similar motion. The piece is written for piano (indicated by a grand staff with treble and bass clefs) in common time (C). The right hand (treble clef) and left hand (bass clef) play double thirds. The notation includes fingerings (1-4) and breath marks (X) above the notes. The scale is divided into two systems, each containing two measures. The first system covers the range from C4 to G5, and the second system covers the range from F5 down to C4. The piece concludes with a double bar line and repeat dots.

Scale of C Minor in Double Thirds, in Contrary Motion.

Handwritten musical notation for the C Minor scale in double thirds, contrary motion. The piece is written for piano (indicated by a grand staff with treble and bass clefs) in common time (C). The right hand (treble clef) and left hand (bass clef) play double thirds in contrary motion. The notation includes fingerings (1-4) and breath marks (X) above the notes. The scale is divided into two systems, each containing two measures. The first system covers the range from C4 to G5, and the second system covers the range from F5 down to C4. The piece concludes with a double bar line and repeat dots.

Scale of G Major, in Double Thirds, in Similar motion.

Handwritten musical score for the G Major scale in double thirds, similar motion. The score is written for piano (Piano-Forte) in G major (one sharp) and common time (C). It consists of two staves, Treble and Bass. The melody is played in the Treble staff, and the bass is played in the Bass staff. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece ends with a double bar line and repeat dots.

Scale of G Major, in Double Thirds, in Contrary motion.

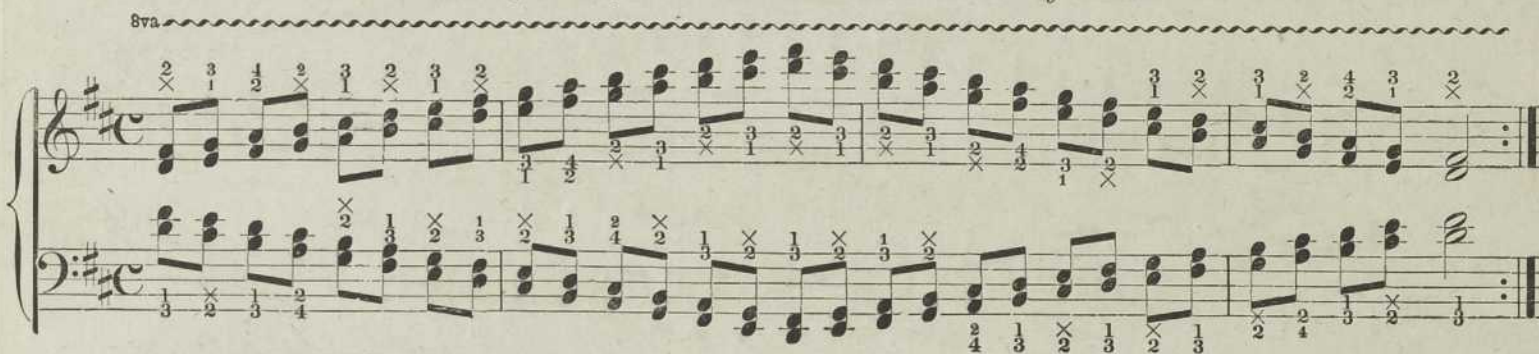
Handwritten musical score for the G Major scale in double thirds, contrary motion. The score is written for piano (Piano-Forte) in G major (one sharp) and common time (C). It consists of two staves, Treble and Bass. The melody is played in the Treble staff, and the bass is played in the Bass staff. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece ends with a double bar line and repeat dots.

Scale of G Minor, in Double Thirds, in Similar motion.

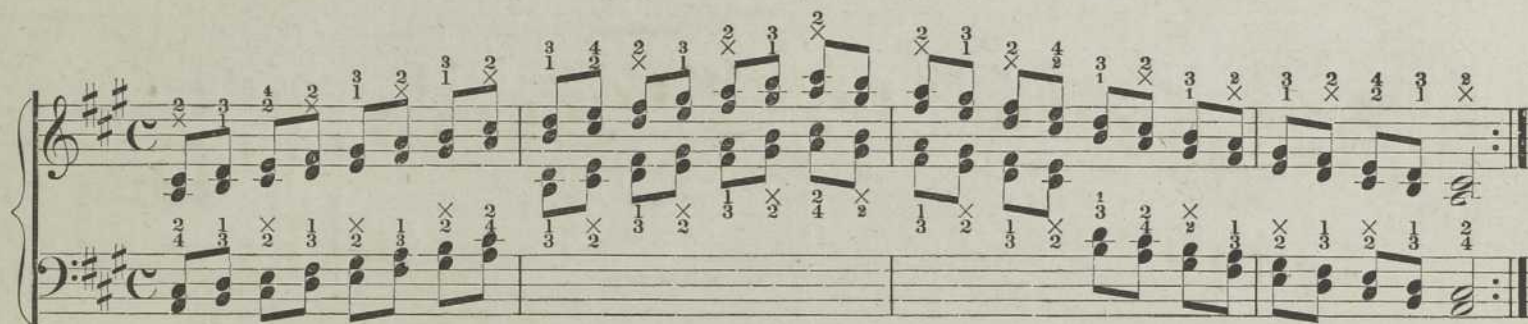
Handwritten musical score for the G Minor scale in double thirds, similar motion. The score is written for piano (Piano-Forte) in G minor (two flats) and common time (C). It consists of two staves, Treble and Bass. The melody is played in the Treble staff, and the bass is played in the Bass staff. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece ends with a double bar line and repeat dots.

Scale of G Minor, in Double Thirds, in Contrary motion.

Handwritten musical score for the G Minor scale in double thirds, contrary motion. The score is written for piano (Piano-Forte) in G minor (two flats) and common time (C). It consists of two staves, Treble and Bass. The melody is played in the Treble staff, and the bass is played in the Bass staff. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece ends with a double bar line and repeat dots.

Scale of D Major, in Double Thirds, in Similar motion.*Scale of D Major, in Double Thirds, in Contrary motion.**Scale of D Minor, in Double Thirds, in Similar motion.**Scale of D Minor, in Double Thirds, in Contrary motion.*

Scale of A Major, in Double Thirds, in Similar motion.



Scale of A Major, in Double Thirds, in Contrary motion.



Confidence

FORTY-EIGHTH AMUSEMENT.

SONG WITHOUT WORDS.

No. 4 Mendelssohn

MODERATO.



Three systems of musical notation for piano and forte exercises in A major. The first system shows a piano exercise with dynamics *p*, *sf*, *p*, *Cresc.*, and *Cresc.* The second system shows a forte exercise with dynamics *ff*, *Dim.*, *p*, and *pp*, with tempo markings *Ritard.* and *A Tempo.* The third system shows a piano exercise with dynamics *p* and *Ped.*

Scale of A Minor, in Double Thirds, in Similar motion.

Musical notation for the A minor scale in double thirds, similar motion. The notation includes fingerings and articulation marks (x) for both hands.

Scale of A Minor, in Double Thirds, in Contrary motion.

Musical notation for the A minor scale in double thirds, contrary motion. The notation includes fingerings and articulation marks (x) for both hands. A wavy line above the staff indicates a "loco" section.

Scale of E Major, in Double Thirds, in Similar motion.

Handwritten musical score for the E Major scale in double thirds, similar motion. The score is written for piano and features two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff begins with a bass clef and the same key signature. The music is in common time (C). The scale is played in double thirds, with the right hand moving up and the left hand moving down. Fingering numbers (1-4) and 'X' marks are placed below the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and repeat dots.

Scale of E Major, in Double Thirds, in Contrary motion.

Handwritten musical score for the E Major scale in double thirds, contrary motion. The score is written for piano and features two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff begins with a bass clef and the same key signature. The music is in common time (C). The scale is played in double thirds, with the right hand moving up and the left hand moving down. Fingering numbers (1-4) and 'X' marks are placed below the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and repeat dots.

Scale of E Minor, in Double Thirds, in Similar motion.

Handwritten musical score for the E Minor scale in double thirds, similar motion. The score is written for piano and features two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The music is in common time (C). The scale is played in double thirds, with the right hand moving up and the left hand moving down. Fingering numbers (1-4) and 'X' marks are placed below the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and repeat dots.

Scale of E Minor, in Double Thirds, in Contrary motion.

Handwritten musical score for the E Minor scale in double thirds, contrary motion. The score is written for piano and features two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The music is in common time (C). The scale is played in double thirds, with the right hand moving up and the left hand moving down. Fingering numbers (1-4) and 'X' marks are placed below the notes to indicate fingerings and breath marks. The piece concludes with a double bar line and repeat dots.

Scale of B Major, in Double Thirds, in Similar Motion.

Scale of B Major, in Double Thirds, in Contrary Motion.

This musical score is for a waltz from 'The Merry Widow'. It is written for piano and consists of two staves, treble and bass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is characterized by its complex, syncopated rhythms and the use of many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 and crosses (X) for breath or phrasing. The piece concludes with a double bar line and repeat dots.

Scale of B Minor, in Double Thirds, in Similar Motion.

Scale of B Minor, in Double Thirds, in Contrary Motion.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with many triplets and some chords. The voice part has a melody with many triplets and some chords. The lyrics are written below the piano part.

Scale of F# Major, in Double Thirds, in Similar motion.

Handwritten musical score for the F# Major scale in double thirds, similar motion. The score is written for piano (Piano-Forte) in treble and bass clefs, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is played in the right hand, and the bass line is played in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale of F# Major, in Double Thirds, in Contrary Motion.

Handwritten musical score for the F# Major scale in double thirds, contrary motion. The score is written for piano (Piano-Forte) in treble and bass clefs, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is played in the right hand, and the bass line is played in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale of F# Minor, in Double Thirds, in Similar Motion.

Handwritten musical score for the F# Minor scale in double thirds, similar motion. The score is written for piano (Piano-Forte) in treble and bass clefs, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is played in the right hand, and the bass line is played in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale of F# Minor, in Double Thirds, in Contrary motion.

Handwritten musical score for the F# Minor scale in double thirds, contrary motion. The score is written for piano (Piano-Forte) in treble and bass clefs, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is played in the right hand, and the bass line is played in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

FORTY-NINTH AMUSEMENT.

ANDANTE ESPRESSIVO.

mf

sf

p

sf

sf

Cresc.

cen - do.

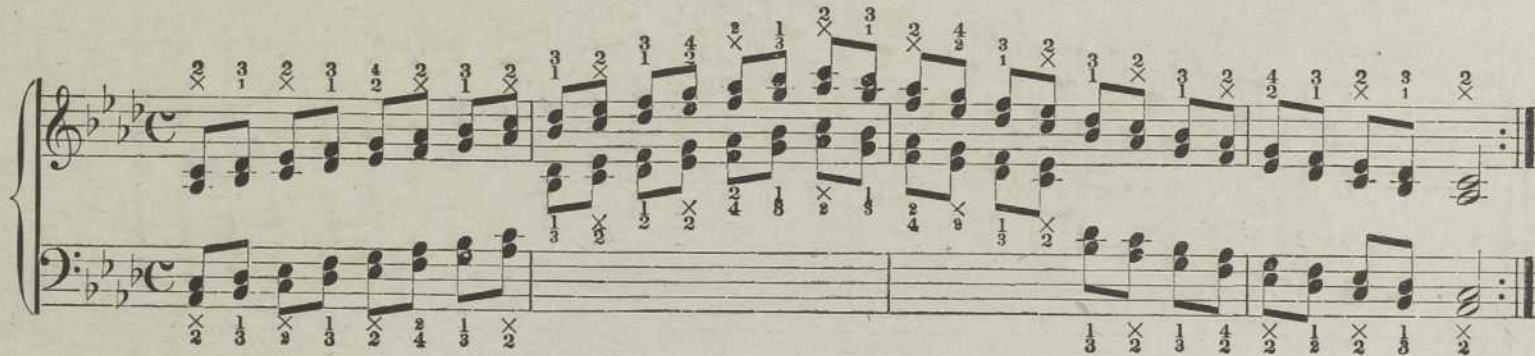


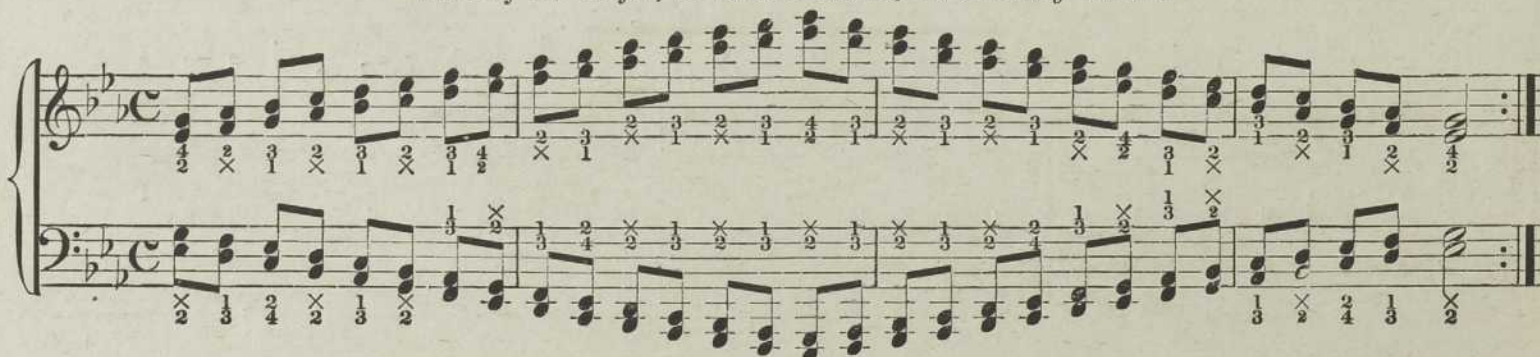
p *Cresc.* *sf* *Dim.*

sf *sf* *Dim.* *Ral* *pp*

Scale of D $\flat$ Major, in Double Thirds, in Similar Motion.

Scale of D $\flat$ Major, in Double Thirds, in Contrary Motion.

Scale of C# Minor, in Double Thirds, in Similar Motion.*Scale of C# Minor, in Double Thirds, in Contrary Motion.**Scale of A♭ Major, in Double Thirds, in Similar Motion.**Scale of A♭ Major, in Double Thirds, in Contrary Motion.*

Scale of G $\sharp$ Minor, in Double Thirds, in Similar motion.*Scale of G $\sharp$ Minor, in Double Thirds, in Contrary motion.**Scale of E $\flat$ Major, in Double Thirds, in Similar motion.**Scale of E $\flat$ Major, in Double Thirds, in Contrary motion.*

Scale of D# Minor, in Double Thirds, in Similar Motion.
Scale of D# Minor, in Double Thirds, in Contrary Motion.

8va. ~~~~~

FIFTIETH AMUSEMENT.

ALLEGRO vivace.

8va. ~~~~~

8va

8va. ~~~~~ loco.

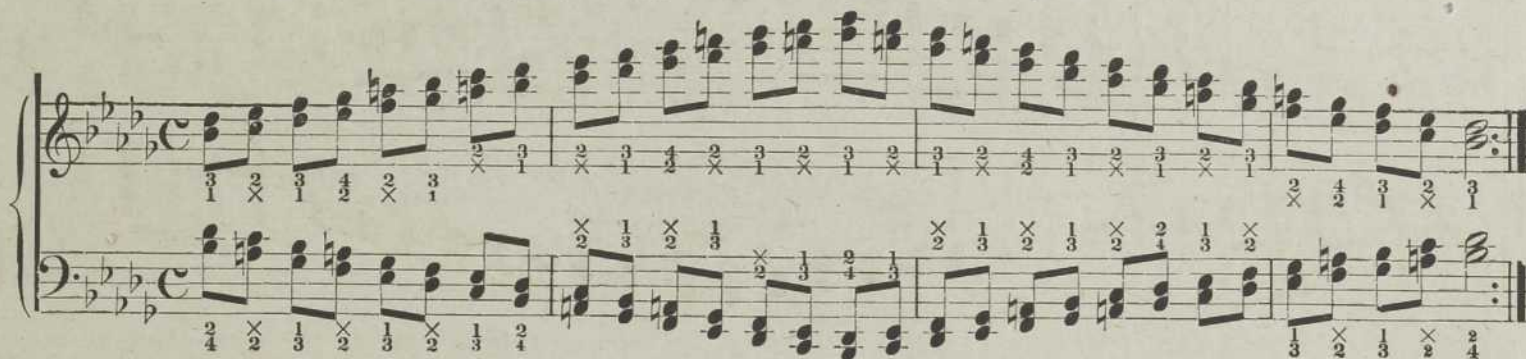
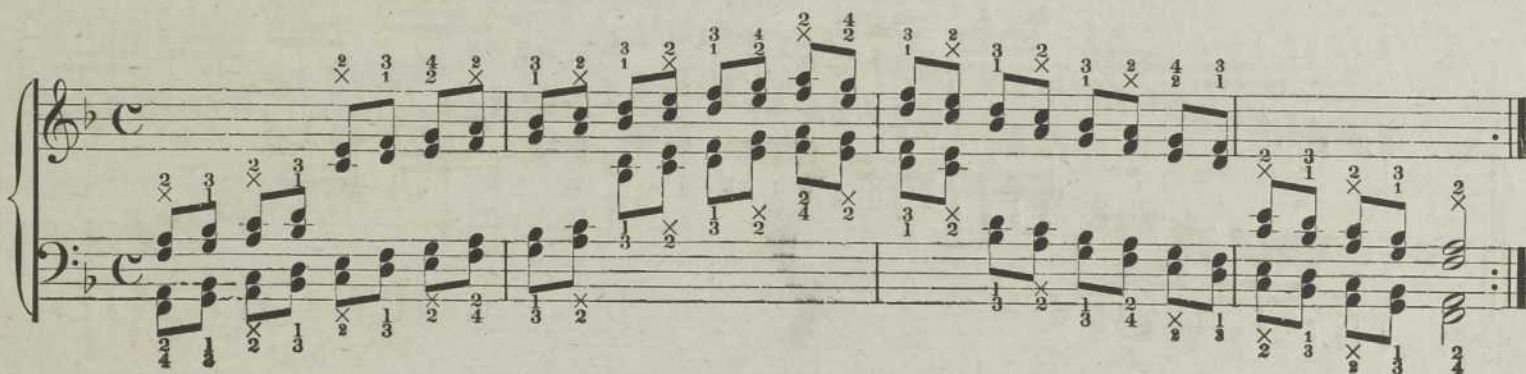
Cresc. ~~~~~

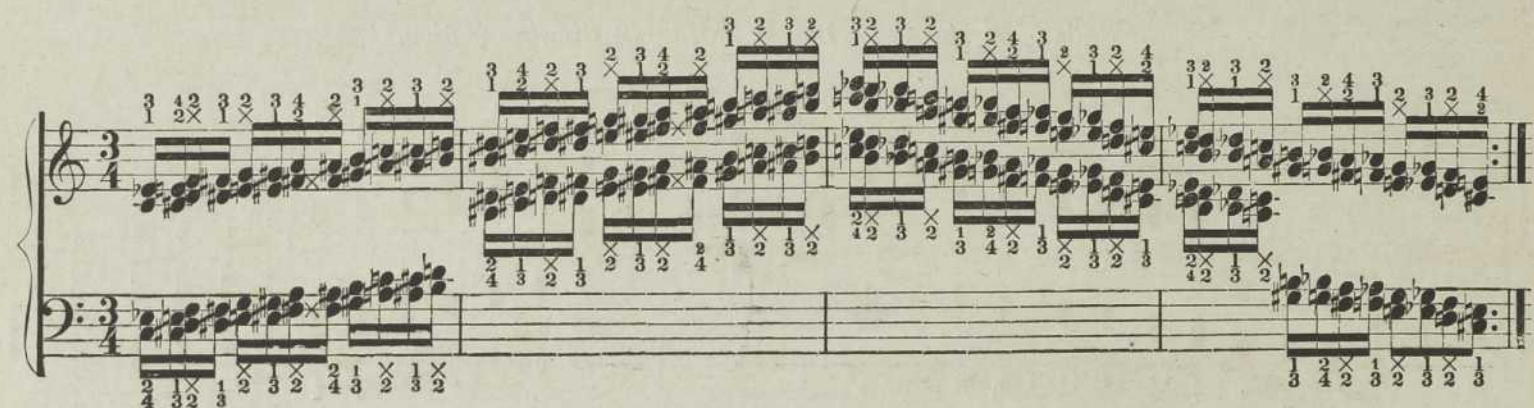
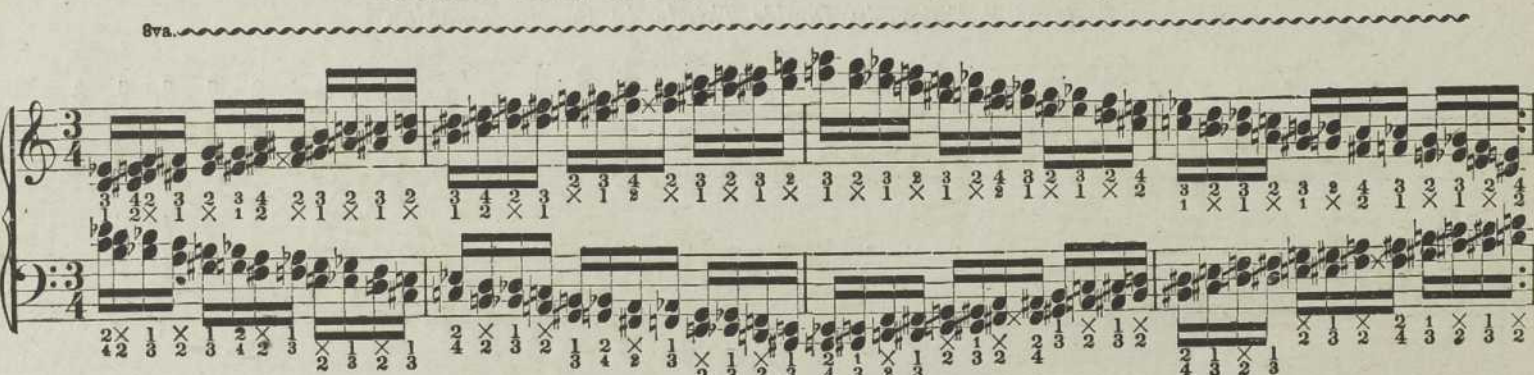
Ped.

fz

Scale of B $\flat$ Major, in Double Thirds, in Similar Motion.

Scale of B $\flat$ Major, in Double Thirds, in Contrary Motion.

Scale of B $\flat$ Minor, in Double Thirds, in Similar motion.*Scale of B $\flat$ Minor, in Double Thirds, in Contrary motion.**Scale of F Major, in Double Thirds, in Similar motion.**Scale of F Major, in Double Thirds, in Contrary motion.*

Scale of F Minor, in Double Thirds, in Similar Motion.*Scale of F Minor, in Double Thirds, in Contrary Motion.**Chromatic Scale, in Double Minor Thirds, in Similar motion.**Chromatic Scale, in Double Minor Thirds, in Contrary motion.*

TO PLAY BEFORE OTHERS.

REMARKS.—There is no higher satisfaction than in being able to distinguish one's self before a large company, and in receiving an honourable acknowledgment of one's diligence and talent. But to arrive at this point, we must be perfectly sure of our business, for want of success is, on the contrary, vexatious, tormenting, and disgraceful. Above all, for this purpose, such compositions should be selected as are fully within the powers of the performer, and respecting the good effect of which no doubt can be entertained. Every difficult piece becomes doubly difficult when we play it before others, because the natural diffidence of the performer impedes the free development of the abilities. Many half-formed players imagine that everything will be right, if they do but step forward at once with a difficult piece by some celebrated composer. By this means, however, they neither do honor to the composition nor to themselves, but merely excite ennui, and, at best, are applauded from politeness and compassion, while they are in danger of being blamed and laughed at behind their backs; for, even with regard to amateurs, persons avail themselves of the right to blame when they have not received any pleasure; and, in fact, who can take their doing so in bad part? Many, otherwise very good players, have in this manner, by an unsuitable choice of pieces, lost both their musical reputation and all future confidence in themselves.

When playing before others a performer should especially endeavor to execute *well-studied* pieces, with tranquillity and self-possession, without hurrying, without allowing the mind to wander, and *above all, without coming to a stand-still*; for this last is the most unpleasant fault which we can commit before an audience. Before commencing, the fingers must be kept quite warm; any inconvenient mode of dress must be avoided, and if possible the player should always play on a piano-forte with the touch of which he is familiar, for an instrument having a much lighter or heavier touch than that which one is accustomed to, may very much confuse a player.

But, besides professedly playing before others, it may often happen that one is suddenly required, in the company of intimate acquaintances, to play over some trifle to them. It is very necessary, therefore, that one should study and commit to memory a good number of little, easy, but tasteful pieces; so that, on such occasions, they may be played *by heart*; for it appears rather childish to be obliged, for every trifle, to turn over one's collection of music; or, when in a strange place, to be always obliged to draw back, with an excuse such as "I cannot play anything without the notes." For this purpose short rondos, pretty airs with variations, melodies from operas, even dance tunes, waltzes, quadrilles, marches, &c., &c., are perfectly suitable; for *everything does credit to the player which is well played*. Playing before others has the great advantage that it compels one to study with unusual zeal. For the idea that we must play before an audience, spurs us on to a much greater measure of diligence than if we play only to ourselves, or to senseless walls.

MISCELLANEOUS EXERCISES, FOR THE PRACTICE OF INTERLOCKING THE HANDS.

EXERCISE No. 48.

25



THE SCALES IN DOUBLE SIXTHS.

(IN SIMILAR AND CONTRARY MOTION.)

Scale of C Major, in Double Sixths, in Similar Motion.

Handwritten musical score for the C Major scale in double sixths, similar motion. The score is written for piano (Piano-Forte) in C major, using a grand staff (treble and bass clefs). The key signature has one sharp (F#). The scale is played in double sixths, with the right hand moving up and the left hand moving down. The notation includes fingerings (1-4) and breath marks (X) above the notes. The piece concludes with a double bar line and repeat dots.

Scale of C Major, in Double Sixths, in Contrary Motion.

Handwritten musical score for the C Major scale in double sixths, contrary motion. The score is written for piano (Piano-Forte) in C major, using a grand staff. The key signature has one sharp (F#). The scale is played in double sixths, with the right hand moving down and the left hand moving up. The notation includes fingerings (1-4) and breath marks (X) above the notes. A wavy line with 'Sva' and 'loco.' markings is present above the right-hand staff. The piece concludes with a double bar line and repeat dots.

Scale of C Minor, in Double Sixths, in Similar motion.

Handwritten musical score for the C Minor scale in double sixths, similar motion. The score is written for piano (Piano-Forte) in C minor, using a grand staff. The key signature has two flats (Bb, Eb). The scale is played in double sixths, with the right hand moving up and the left hand moving down. The notation includes fingerings (1-4) and breath marks (X) above the notes. The piece concludes with a double bar line and repeat dots.

Scale of C Minor, in Double Sixths, in Contrary motion.

Handwritten musical score for the C Minor scale in double sixths, contrary motion. The score is written for piano (Piano-Forte) in C minor, using a grand staff. The key signature has two flats (Bb, Eb). The scale is played in double sixths, with the right hand moving down and the left hand moving up. The notation includes fingerings (1-4) and breath marks (X) above the notes. A wavy line with 'Sva' and 'loco.' markings is present above the right-hand staff. The piece concludes with a double bar line and repeat dots.

Scale of G Major, in Double Sixths, in Similar motion.

Handwritten musical score for the G Major scale in double sixths, similar motion. The piece is written for piano and features two staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in parallel motion, maintaining a constant interval of a double sixth. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed below the notes to indicate specific fingerings or articulation points. The piece concludes with a double bar line and repeat dots.

Scale of G Major, in Double Sixths, in Contrary motion.

Handwritten musical score for the G Major scale in double sixths, contrary motion. The piece is written for piano and features two staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in opposite directions, maintaining a constant interval of a double sixth. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed below the notes. A wavy line labeled 'Sya' is positioned above the first staff. The piece concludes with a double bar line and repeat dots.

Scale of G Minor, in Double Sixths, in Similar motion.

Handwritten musical score for the G Minor scale in double sixths, similar motion. The piece is written for piano and features two staves. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in parallel motion, maintaining a constant interval of a double sixth. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed below the notes. The piece concludes with a double bar line and repeat dots.

Scale of G Minor, in Double Sixths, in Contrary motion.

Handwritten musical score for the G Minor scale in double sixths, contrary motion. The piece is written for piano and features two staves. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in opposite directions, maintaining a constant interval of a double sixth. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed below the notes. A wavy line labeled 'Sya' is positioned above the first staff. The piece concludes with a double bar line and repeat dots.

Scale of D Major, in Double Sixths, in Similar motion.
Scale of D Major, in Double Sixths, in Contrary motion.
Scale of D Minor, in Double Sixths, in Similar motion.
Scale of D Minor, in Double Sixths, in Contrary motion.

FIFTY-FIRST AMUSEMENT.

Drayschack

NOCTURNE.

ANDANTE CON ESPRESSIONE.

NOCTURNE.

ANDANTE CON ESPRESSIONE.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

* pp Ritenuto.

Ped. * Ped. * Ped. *

ff sf

421x321x

24

pp

Ped. * Ped. *

Parlando.

sf *Ped.* Ped.* Ped.* sf* *Ped.**

Ad libitum. *p* Ritenuto. A Tempo.

p *f* Ritardando. do. Ritenuto. Leggeramento. *Ped.**

1 *p* *Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.**

pp *Ped.** Ritenuto. *Fine.*

Ped. Ped.* Ped.* Ped.**

Scale of A Major, in Double Sixths, in Similar motion.

This musical exercise is for the A Major scale in double sixths, performed in similar motion. It is written for piano and forte on a grand staff (treble and bass clefs) in the key of A major (three sharps: F#, C#, G#) and common time (C). The piece consists of 16 measures. The right hand plays a series of ascending and then descending double sixths, while the left hand plays a corresponding series of double sixths. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed below the notes to indicate where the hands cross. The exercise concludes with a repeat sign.

Scale of A Major, in Double Sixths, in Contrary motion.

This musical exercise is for the A Major scale in double sixths, performed in contrary motion. It is written for piano and forte on a grand staff in the key of A major and common time. The piece consists of 16 measures. The right hand plays an ascending scale of double sixths, while the left hand plays a descending scale of double sixths. Fingering numbers and 'x' marks are used to guide the performer. The exercise concludes with a repeat sign.

Scale of A Minor, in Double Sixths, in Similar motion.

This musical exercise is for the A Minor scale in double sixths, performed in similar motion. It is written for piano and forte on a grand staff in the key of A minor (no sharps or flats) and common time. The piece consists of 16 measures. The right hand plays a series of ascending and then descending double sixths, while the left hand plays a corresponding series of double sixths. Fingering numbers and 'x' marks are used to guide the performer. The exercise concludes with a repeat sign.

Scale of A Minor, in Double Sixths, in Contrary motion.

This musical exercise is for the A Minor scale in double sixths, performed in contrary motion. It is written for piano and forte on a grand staff in the key of A minor and common time. The piece consists of 16 measures. The right hand plays an ascending scale of double sixths, while the left hand plays a descending scale of double sixths. Fingering numbers and 'x' marks are used to guide the performer. The exercise concludes with a repeat sign.

Scale of E Major, in Double Sixths, in Similar Motion.

Handwritten musical score for the E Major scale in double sixths, similar motion. The score is written for piano (Piano-Forte) and consists of two staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef and the bass line is in the bass clef. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4 and crosses (X) above or below the notes. The piece concludes with a double bar line and repeat dots.

Scale of E Major, in Double Sixths, in Contrary Motion.

Handwritten musical score for the E Major scale in double sixths, contrary motion. The score is written for piano (Piano-Forte) and consists of two staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef and the bass line is in the bass clef. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4 and crosses (X) above or below the notes. The piece concludes with a double bar line and repeat dots.

Scale of E Minor, in Double Sixths, in Similar Motion.

Handwritten musical score for the E Minor scale in double sixths, similar motion. The score is written for piano (Piano-Forte) and consists of two staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef and the bass line is in the bass clef. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4 and crosses (X) above or below the notes. The piece concludes with a double bar line and repeat dots.

Scale of E Minor, in Double Sixths, in Contrary Motion.

Handwritten musical score for the E Minor scale in double sixths, contrary motion. The score is written for piano (Piano-Forte) and consists of two staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef and the bass line is in the bass clef. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4 and crosses (X) above or below the notes. The piece concludes with a double bar line and repeat dots.

Scale of B Major, in Double Sixths, in Similar Motion.*Scale of B Major, in Double Sixths, in Contrary Motion.**Scale of B Minor, in Double Sixths, in Similar Motion.**Scale of B Minor in Double Sixths, in Contrary Motion.*

FIFTY-THIRD AMUSEMENT.

Andante.

p *f* *p*

The first system of the musical score for 'The Swan' by Maurice Strakosky. It begins with a piano introduction in 3/4 time, marked 'f' (forte) and 'p' (piano). The score includes a treble and bass staff with various musical notations such as triplets, slurs, and dynamic markings.

Musical score for "The Merry Widow" (Act II), featuring a piano and vocal parts. The score is written in 2/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). The piano part is in the upper staff, and the vocal part is in the lower staff. The score includes a key signature of one sharp (F#) and a common time signature (C). The piano part features a complex melodic line with many beamed eighth and sixteenth notes, while the vocal part consists of a single melodic line. The score is divided into measures by vertical bar lines, and the piano part includes a trill (tr) in the final measure.

Musical score for "The Merry Widow" (Act II), featuring a piano introduction. The score is written for piano (p) and includes a trill (tr) in the right hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into measures, with dynamic markings (f, p) and articulation (tr) indicated.





Scale of F# Major, in Double Sixths, in Similar Motion.

Handwritten musical score for the F# Major scale in Double Sixths, Similar Motion. The piece is written for piano (Piano-Forte) in treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is played in the right hand, and the bass line is in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale of F# Major, in Double Sixths, in Contrary Motion.

Handwritten musical score for the F# Major scale in Double Sixths, Contrary Motion. The piece is written for piano (Piano-Forte) in treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is played in the right hand, and the bass line is in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale of F# Minor, in Double Sixths, in Similar Motion.

Handwritten musical score for the F# Minor scale in Double Sixths, Similar Motion. The piece is written for piano (Piano-Forte) in treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is played in the right hand, and the bass line is in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale of F# Minor, in Double Sixths, in Contrary Motion.

Handwritten musical score for the F# Minor scale in Double Sixths, Contrary Motion. The piece is written for piano (Piano-Forte) in treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is played in the right hand, and the bass line is in the left hand. The scale is composed of eighth notes, with fingerings indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Scale of D $\flat$ Major, in Double Sixths, in Similar Motion.

Handwritten musical score for the D $\flat$ Major scale in double sixths, similar motion. The piece is written for piano and features two staves. The key signature has two flats (B $\flat$ and E $\flat$), and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in parallel motion, with intervals of a double sixth. Fingering numbers (1-4) and breath marks (X) are indicated throughout the score.

Scale of D $\flat$ Major, in Double Sixths, in Contrary Motion.

Handwritten musical score for the D $\flat$ Major scale in double sixths, contrary motion. The piece is written for piano and features two staves. The key signature has two flats (B $\flat$ and E $\flat$), and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in opposite directions, with intervals of a double sixth. Fingering numbers (1-4) and breath marks (X) are indicated throughout the score.

Scale of C $\sharp$ Minor, in Double Sixths, in Similar Motion.

Handwritten musical score for the C $\sharp$ Minor scale in double sixths, similar motion. The piece is written for piano and features two staves. The key signature has three sharps (F $\sharp$, C $\sharp$, and G $\sharp$), and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in parallel motion, with intervals of a double sixth. Fingering numbers (1-4) and breath marks (X) are indicated throughout the score.

Scale of C $\sharp$ Minor, in Double Sixths, in Contrary Motion.

Handwritten musical score for the C $\sharp$ Minor scale in double sixths, contrary motion. The piece is written for piano and features two staves. The key signature has three sharps (F $\sharp$, C $\sharp$, and G $\sharp$), and the time signature is common time (C). The melody in the treble clef and the bass line in the bass clef move in opposite directions, with intervals of a double sixth. Fingering numbers (1-4) and breath marks (X) are indicated throughout the score.

Scale of A $\flat$ Major, in Double Sixths, in Similar motion.

Handwritten musical score for the A $\flat$ Major scale in double sixths, similar motion. The piece is written for piano in C major (two flats) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on A $\flat$ and ascending to E $\flat$. The left hand plays a series of double sixths, starting on A $\flat$ and ascending to E $\flat$. The notation includes fingerings (1-4) and breath marks (X) above the notes.

Scale of A $\flat$ Major, in Double Sixths, in Contrary motion.

Handwritten musical score for the A $\flat$ Major scale in double sixths, contrary motion. The piece is written for piano in C major (two flats) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on A $\flat$ and ascending to E $\flat$. The left hand plays a series of double sixths, starting on A $\flat$ and descending to E $\flat$. The notation includes fingerings (1-4) and breath marks (X) above the notes. A wavy line labeled "8va" is above the first staff.

Scale of G $\sharp$ Minor, in Double Sixths, in Similar motion.

Handwritten musical score for the G $\sharp$ Minor scale in double sixths, similar motion. The piece is written for piano in G major (two sharps) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on G $\sharp$ and ascending to D $\sharp$. The left hand plays a series of double sixths, starting on G $\sharp$ and ascending to D $\sharp$. The notation includes fingerings (1-4) and breath marks (X) above the notes.

Scale of G $\sharp$ Minor, in Double Sixths, in Contrary motion.

Handwritten musical score for the G $\sharp$ Minor scale in double sixths, contrary motion. The piece is written for piano in G major (two sharps) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on G $\sharp$ and ascending to D $\sharp$. The left hand plays a series of double sixths, starting on G $\sharp$ and descending to D $\sharp$. The notation includes fingerings (1-4) and breath marks (X) above the notes. A wavy line labeled "8va" is above the first staff.

FIFTY-FOURTH AMUSEMENT.

ALLEGRETTO GRAZIOSO.





First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The melody in the treble staff includes dynamic markings *sf*, *DIM.*, and *p*. The bass staff has accents (>) under the final two notes. Above the treble staff, the lyrics "CRES . . . CEN . DO." are written.



Second system of musical notation. Treble and bass staves. The melody in the treble staff includes dynamic markings *p* and *sf*. Above the treble staff, the lyrics "DOUCE . . . CRES . . . CEN . . . DO . . . AL . . ." are written.



Third system of musical notation. Treble and bass staves. The melody in the treble staff includes dynamic markings *p*, *DIMIN.*, and *GRAZIOSO.*. Above the treble staff, the lyrics "DI . . . MI . NU . EN . DO." are written.



Fourth system of musical notation. Treble and bass staves. The melody in the treble staff includes dynamic markings *pp* and *Ped.* with asterisks. The bass staff also includes *Ped.* with asterisks.



Fifth system of musical notation. Treble and bass staves. The melody in the treble staff includes dynamic markings *CRES* and *CEN*. Above the treble staff, the lyrics "CRES . . . CEN . . ." are written.



First system of musical notation. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line. Dynamics include *f* and *sf*. A *DIM* marking is present in the treble staff. The words "DO" and "AL" are written below the first two measures of the bass staff.



Second system of musical notation. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line. Dynamics include *Dim.*, *p*, and *Cresc.*.



Third system of musical notation. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line. Dynamics include *Dolce.*, *Cresc.*, *p*, *p Dolce.*, and *Grazioso.*.



Fourth system of musical notation. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line. Dynamics include *pp*.



Fifth system of musical notation. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a bass line. Dynamics include *Leggiero.* and *Fine.* with a star symbol.

Scale of E $\flat$ Major, in Double Sixths, in Similar Motion.

Handwritten musical score for the E $\flat$ Major scale in double sixths, similar motion. The piece is written for piano (Piano-Forte) in C major (one flat) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on C4 and ascending to C5. The left hand plays a series of double sixths, starting on C3 and ascending to C4. The notation includes fingerings (1-4) and accents (X) above the notes. The piece ends with a double bar line and repeat dots.

Scale of E $\flat$ Major, in Double Sixths, in Contrary Motion.

Handwritten musical score for the E $\flat$ Major scale in double sixths, contrary motion. The piece is written for piano (Piano-Forte) in C major (one flat) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on C4 and ascending to C5. The left hand plays a series of double sixths, starting on C3 and descending to C2. The notation includes fingerings (1-4) and accents (X) above the notes. The piece ends with a double bar line and repeat dots.

Scale of D $\sharp$ Minor, in Double Sixths, in Similar Motion.

Handwritten musical score for the D $\sharp$ Minor scale in double sixths, similar motion. The piece is written for piano (Piano-Forte) in D major (two sharps) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on D4 and ascending to D5. The left hand plays a series of double sixths, starting on D3 and ascending to D4. The notation includes fingerings (1-4) and accents (X) above the notes. The piece ends with a double bar line and repeat dots.

Scale of D $\sharp$ Minor, in Double Sixths, in Contrary Motion.

Handwritten musical score for the D $\sharp$ Minor scale in double sixths, contrary motion. The piece is written for piano (Piano-Forte) in D major (two sharps) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on D4 and ascending to D5. The left hand plays a series of double sixths, starting on D3 and descending to D2. The notation includes fingerings (1-4) and accents (X) above the notes. The piece ends with a double bar line and repeat dots.

Scale of B♭ Major, in Double Sixths, in Similar Motion.

Handwritten musical score for the B♭ Major scale in double sixths, similar motion. The piece is written for piano and features two staves. The key signature has two flats (B♭ and E♭), and the time signature is common time (C). The melody in the right hand consists of eighth notes, while the bass line in the left hand consists of quarter notes. The piece concludes with a double bar line and repeat dots. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed above certain notes in both hands.

Scale of B♭ Major, in Double Sixths, in Contrary Motion.

Handwritten musical score for the B♭ Major scale in double sixths, contrary motion. The piece is written for piano and features two staves. The key signature has two flats (B♭ and E♭), and the time signature is common time (C). The melody in the right hand consists of eighth notes, while the bass line in the left hand consists of quarter notes. The piece concludes with a double bar line and repeat dots. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed above certain notes in both hands.

Scale of B♭ Minor, in Double Sixths, in Similar Motion.

Handwritten musical score for the B♭ Minor scale in double sixths, similar motion. The piece is written for piano and features two staves. The key signature has three flats (B♭, E♭, and A♭), and the time signature is common time (C). The melody in the right hand consists of eighth notes, while the bass line in the left hand consists of quarter notes. The piece concludes with a double bar line and repeat dots. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed above certain notes in both hands.

Scale of B♭ Minor, in Double Sixths, in Contrary Motion.

Handwritten musical score for the B♭ Minor scale in double sixths, contrary motion. The piece is written for piano and features two staves. The key signature has three flats (B♭, E♭, and A♭), and the time signature is common time (C). The melody in the right hand consists of eighth notes, while the bass line in the left hand consists of quarter notes. The piece concludes with a double bar line and repeat dots. Fingering numbers (1-4) are indicated above the notes, and 'x' marks are placed above certain notes in both hands.

Scale of F Major, in Double Sixths, in Similar Motion.

Handwritten musical score for the F Major scale in double sixths, similar motion. The piece is written for piano in C major (one flat) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on F4 and ascending to F5. The left hand plays a series of double sixths, starting on F3 and ascending to F4. The notation includes fingerings (1-4) and breath marks (X) above the notes. The piece ends with a double bar line and repeat dots.

Scale of F Major, in Double Sixths, in Contrary Motion.

Handwritten musical score for the F Major scale in double sixths, contrary motion. The piece is written for piano in C major (one flat) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on F4 and ascending to F5. The left hand plays a series of double sixths, starting on F3 and descending to F2. The notation includes fingerings (1-4) and breath marks (X) above the notes. The piece ends with a double bar line and repeat dots.

Scale of F Minor, in Double Sixths, in Similar Motion.

Handwritten musical score for the F Minor scale in double sixths, similar motion. The piece is written for piano in F minor (three flats) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on F4 and ascending to F5. The left hand plays a series of double sixths, starting on F3 and ascending to F4. The notation includes fingerings (1-4) and breath marks (X) above the notes. The piece ends with a double bar line and repeat dots.

Scale of F Minor, in Double Sixths, in Contrary Motion.

Handwritten musical score for the F Minor scale in double sixths, contrary motion. The piece is written for piano in F minor (three flats) and common time. It consists of two staves. The right hand plays a series of double sixths, starting on F4 and ascending to F5. The left hand plays a series of double sixths, starting on F3 and descending to F2. The notation includes fingerings (1-4) and breath marks (X) above the notes. The piece ends with a double bar line and repeat dots.

Chromatic Scale in Double Major Sixths, in Similar Motion.

This musical exercise is written for piano in 3/4 time. It consists of two systems, each with a treble and bass staff. The first system contains four measures, and the second system contains four measures. The exercise is performed in double major sixths, with both hands moving in the same direction (upward in the first system, downward in the second). Fingerings are indicated by numbers 1-4 above or below the notes. Some notes are marked with an 'x' to indicate specific fingerings or articulation. The key signature has one flat (B-flat).

Chromatic Scale in Double Major Sixths, in Contrary Motion.

This musical exercise is written for piano in 3/4 time. It consists of two systems, each with a treble and bass staff. The first system contains four measures, and the second system contains four measures. The exercise is performed in double major sixths, with the hands moving in opposite directions (one hand up, the other down). Fingerings are indicated by numbers 1-4 above or below the notes. Some notes are marked with an 'x'. The key signature has one flat (B-flat).

THE SELECTION OF THE MOST SUITABLE COMPOSITIONS.

REMARKS.—In the choice of musical pieces the following points should always be borne in mind:—

First,—That we ought always to proceed from the more easy to the more difficult as to execution.

Second,—That, as far as possible, we should make ourselves acquainted with the works of *all* the great composers, and not by any means tie ourselves down to any favorite authors.

Third,—That by degrees we should also thoroughly learn the classical and truly valuable works of the earlier composers. Every distinguished composer requires to be played in a style peculiar to himself. With many, a brilliant, showy, and strongly-marked manner predominates; with others, an expressive, quiet, connected, and gentle style of playing is most generally called for; others, again, require a characteristic, impassioned, or even fantastic or humorous expression; and, in many compositions, a tender, warm, playful, and pleasing mode of execution is most suitable.

Lastly,—There are pieces which include all these different styles, and which, therefore, compel the player to adopt corresponding alterations of manner in his performance.

Thus, for example: *Hummel's* compositions require an extraordinary and pearl-like mode of execution, which is produced by a light *dropping* of the keys. In *Beethoven's* works this style will seldom be suitable; as, in them, great characteristic energy, deep feeling, often capricious humor, and sometimes a very *legato*, and at others a very marked and emphatic style of playing are requisite. A piece which is played too fast or too slow loses all its effect, and becomes quite disfigured. When the time is not marked according to Maelzel's metronome, the player must look to the Italian words which indicate the degree of movement; as *allegro*, *moderato*, *presto*, &c., and likewise to the character of the composition, and gradually learn by experience to know their real significations. No less important is the proper mode of treating the *pedals*; by a proper employment of the forte or damper pedal, the player is enabled to produce effects which would seem to require that he should have two pair of hands at his command. But, used at an improper time, the pedal causes an unpleasant and unintelligible noise, which falls disagreeably on the ear. It has been already explained how important to the pupil is a gradual and easy progression, as to difficulty, in the selection of pieces, and a few more words on this head will now be added. All composers, as well as all players, found their art and their science on what their *predecessors* have already done, adding to that the inventions of their own talent. By these natural steps in advance it is evident that the compositions of the present distinguished pianists are in many respects much more difficult than those of times gone by, and that whoever desires to study them must already possess great knowledge of music, and a very considerable degree of execution. Many pupils, however, as soon as their fingers have acquired some little facility, led astray by the charms of novelty, run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales respectably, and who ought for years to practise *studies* and easy and appropriate pieces, have the presumption to attempt *Hummel's concertos*, or *Thalberg's fantasias*. The natural result of this over-haste is, that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner. This is the true cause why, although so many talented youth devote themselves to the pianoforte, we are still not so over and above rich in good players, as, beyond all doubt, was the case formerly; and why so many, with the best dispositions, and often with enormous industry, still remain but mediocre and indifferent performers. Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner, often coming to a stand-still, on false and discordant harmonies, missing the time, etc., etc.

For the execution of pieces written in the strict fugue style, such as those from *Bach*, *Handel*, and others, and of such single passages in the same style as we often meet with in the most modern compositions, there are required a strict *legato*, and a very firm and equal touch, and also a clear enunciation of each single part; and for the attainment of all this, a peculiar mode of fingering has to be adopted, which, in general, deviates very much from the usual one, and which chiefly consists in quickly and adroitly substituting one finger for another on the same key, while it is held down, and without sounding it anew. By this substitution the fingers are in a manner multiplied *ad infinitum*, and we are enabled to play each of the four parts, of which such passages in general consist, as smoothly, connectedly, and in a manner as singing as though we had so many hands.

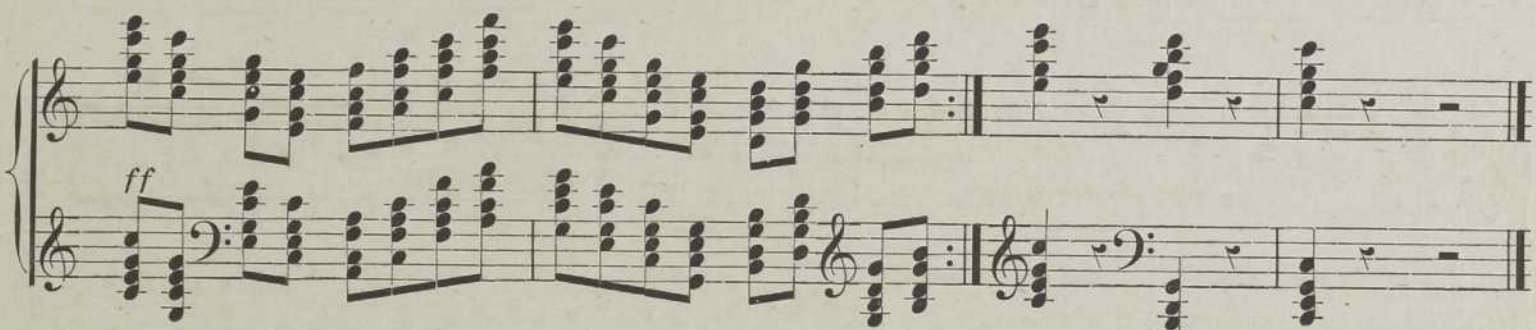
OCTAVES.

The practice of Octaves is of great importance, and in order to learn to play them well and rapidly, much depends upon the manner they are practised. They should at first be played slow, letting the hand rise from the wrist, (See plate of positions,) and care should be taken that the keys are struck directly in their centre.



The page contains five systems of musical notation for piano-forte, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a wavy line above the first staff labeled "Sva" and "loco." The music is in a key with two flats (B-flat and E-flat) and common time. The first staff has a forte (*ff*) marking. The second staff has a forte (*ff*) marking.
- System 2:** Features a wavy line above the first staff labeled "Sva" and "loco." The music is in a key with two flats (B-flat and E-flat) and common time. The first staff has a forte (*ff*) marking. The second staff has a forte (*ff*) marking.
- System 3:** Features a wavy line above the first staff labeled "Sva" and "loco." The music is in a key with two flats (B-flat and E-flat) and common time. The first staff has a forte (*ff*) marking. The second staff has a forte (*ff*) marking.
- System 4:** Features a wavy line above the first staff labeled "Sva" and "loco." The music is in a key with two flats (B-flat and E-flat) and common time. The first staff has a forte (*ff*) marking. The second staff has a forte (*ff*) marking.
- System 5:** Features a wavy line above the first staff labeled "Sva" and "loco." The music is in a key with two flats (B-flat and E-flat) and common time. The first staff has a forte (*ff*) marking. The second staff has a forte (*ff*) marking.



TWENTY-EIGHTH STUDY.



8va ~~~~~ loco.

Dim. A Tempo. ff Poco Riten. Pianissimo e sempre.

Ritenuto. A Tempo. p

mf f Sempre Più Cresc.

ff mf Poco a

Poco. Cresc. f ff

The musical score is written for a piano-forte instrument, featuring six systems of grand staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The piece includes a variety of musical textures, including arpeggiated figures and block chords. The dynamics range from pianissimo (pp) to fortissimo (ff). The tempo markings include 'A Tempo', 'Ritenuto', and 'Cresc.' (Crescendo). The piece concludes with a final fortissimo (ff) chord.

8va ~~~~~ loco.

mf

Ancora Piu Cresc.

fff

8va ~~~~~

pp SEMPRE.

~~~~~ loco.

Ritenu.

A Tempo.

*p*

Sempre piu Cresc.

*ff*

*fz*

*fz*

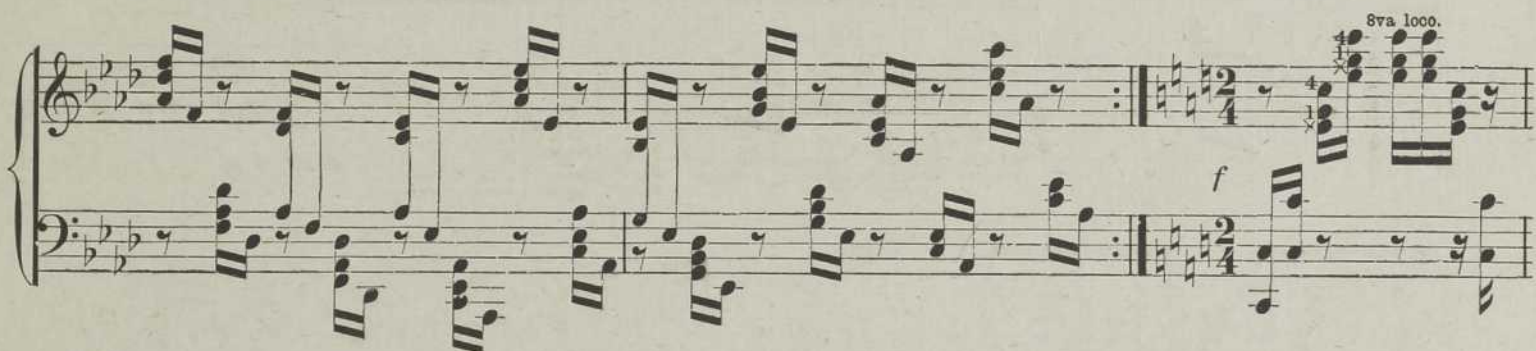


## EXERCISES IN SKIPS, &c.

EXERCISE No. 49.

The image shows a page of a musical score, likely for a piano. It consists of four systems of staves, each with a treble and bass clef. The first system is in 6/8 time and features a key signature of three sharps (F#, C#, G#). It includes complex rhythmic patterns with many triplets and slurs. The second system continues in 6/8 time. The third system changes to 2/4 time and includes the tempo marking "Allegretto. Dol. staccato." The fourth system continues in 2/4 time. The score includes various musical notations such as triplets, slurs, and dynamic markings like "f".







## GRANDE FINALE.

PRESTO ALLEGRAMENTE.

TUTTA LA FORZA.

Sempre.

ff Un Poco Ritenuto.

f Staccato.

Dimin. ~~~~~

Ritard.



*A Tempo.*

*p*

*Cresc.*

*f*

*8va.*

*ff*

*fff*

*8va.*

*13*

*Ped.*

*13*

*Fino.*



## ON EXTEMPORANEOUS PLAYING.

CONCLUDING REMARKS.—Music in some measure is a species of language, by which may be expressed those passions and feelings with which the mind is burthened or affected, and we are able to play on any musical instrument, *more particularly on the pianoforte*, much which has neither been written down before, nor previously prepared or studied, but which is merely the fruit of a momentary and incidental inspiration.

This is called *extemporizing*. Such extemporaneous performances cannot naturally, and indeed ought not to assume the strict forms of written compositions; on the contrary, the very freedom and inartificial nature of such productions give them a peculiar charm; and many celebrated masters, such as Beethoven, Hummel, and Mendelssohn have particularly distinguished themselves in this art.

Although, for this purpose, and indeed for music in general, a certain share of natural talent is required, still extemporizing may be studied and practised according to certain principles; and it may be assumed as a fact, that anybody, who has attained to more than moderate skill in *playing*, is also capable, at least to a certain degree, of acquiring the art of playing extemporaneously.

But for this purpose it is requisite to commence this sort of practice at an early period, (which, alas! most players neglect;) and that we should learn to indefatigably apply the experience which we have gained by studying the compositions of others, to our own extemporaneous performances.

To learn to extemporize, one should commence connecting together easy chords, short melodies, passages, scales, chords in arpeggios, or what is much better, leave it to the fingers to effect this connection at their will and pleasure; for extemporizing possesses this singular and puzzling property, that reflection and attention are of scarcely any service in the matter.

At first, *this* will appear difficult, and what is played will seem unconnected, or even incorrect; and one is apt to lose that courage and confidence which are so necessary to this purpose. If the pupil does not become frightened by this, and will repeat these attempts day after day, the power will become more developed from week to week; and with a more extended knowledge of thorough-bass, faults against harmony will soon be avoided. At first short movements only, somewhat similar to preludes or cadences, must be extemporized.

By degrees these should be extended and interwoven with longer melodies, brilliant passages, chords in arpeggios, &c. In default of original ideas readily offering themselves, the player should take advantage of such as have been learned from other compositions, such assistance is always very excusable.

The scale-passages, and the chords of transition which connect them, are a good means of filling up any little chasm, when no melodious ideas happen to strike the player. All music may be reduced to simple chords, and conversely, simple chords serve as the ground-work on which to invent and play all sorts of melodies, passages, skips, embellishments, &c.

When one has devoted a considerable time to a rational practice in the way here pointed out, it will be a matter of astonishment to observe the great improvement, and variety of applications of which the talent for extemporizing is capable. It will be found that nearly all the forms usual in composition are applicable to extempore-playing. For instance, we may extemporize variations on themes, chosen by ourselves or given for the purpose.

We may put together very interesting potpourris or fantasias from favorite operas, &c., combining them with brilliant passages, so as to form a striking ensemble. We may also distinguish ourselves by extemporizing in strict four-part compositions, or in the fugue style, &c., &c. But for the attainment of all this, great and highly-cultivated facility and rapidity of finger, together with a perfect command of all the scales, and a mastery of every mechanical difficulty are requisite; for it may be easily imagined that the happiest and most fertile mental talent avails nothing when the fingers are incapable of following and obeying its dictates.

Another important requisite which must not be overlooked, is an intimate acquaintance with the compositions of all the great composers; for by this means only can one's own talent be awakened, cultivated, and strengthened, so as to enable us to produce music of our own invention.

To this must be added a thorough knowledge of harmony; and lastly—our own indefatigable and rationally-applied industry. Courageous and cheerful perseverance in this very honorable branch of the art, are therefore most earnestly recommended. If the labor is great the pleasure and reward which one may gain thereby are still greater.



## RUDIMENTS OF HARMONY AND THOROUGH-BASS.

Harmony and Thorough-Bass, form a very necessary and interesting department of Musical Science. I will endeavor, by the following explanations, to give as clear an idea as possible, what Thorough-Bass or Harmony is, and what purpose it serves.

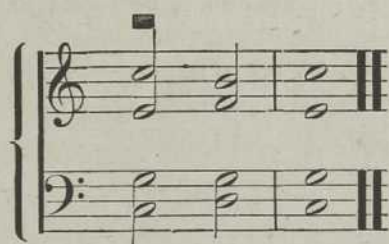
Music consists of *melody*, and *harmony*. When, for example, a person sings alone, without any accompaniment, the song is pure, simple melody. When another person sings with the first, in such a way as to produce chords, this will form music in *two parts*, which may be called two-part harmony.

When to these two voices a third is added, there arises a harmony in *three parts*. And lastly, if a fourth voice be added, we shall have a harmony in *four parts*, in which each part sings a different melody, but, nevertheless, the whole together sounds harmonious and pleasing to the ear. It will easily be imagined that the singers do not sing at hazard, and without any agreement, for that would produce discordance. The chords of which harmony consists, are arranged by the composer according to certain rules, and those rules constitute the theory and basis of harmony, consequently, by this theory is shown;—First. *What chords are possible in music*; and Second. *How these chords must succeed each other in regular progression, so as to give to each melody the necessary harmonic ground-work, or accompaniment.*

The pupil may say that in the pieces he plays, whole lines, often occur, in which there are no chords, and nothing but running, or skipping passages in one hand, while the other strikes single notes; or there are like passages in both hands.

He asks if all this arises from thorough-bass? I reply yes; for all these passages are nothing but varied or arpeggiated chords; and, in all music, no phrase occurs which does not repose on this foundation.

Even the fullest chords, which often consist of ten, nay even of twenty or thirty notes, are for the most part formed from four essential, that is, really different notes; the rest are only *duplications* of them. If we consider the following example in four parts.



and afterwards this:



we shall readily perceive that the second example is only an extended duplication of the first, that it consists of the same chords, and consequently contains only four *real* parts.



We shall now give some examples in which these chords are varied and broken into arpeggios.



It is easy, as may be seen, to form from these chords innumerable passages, and even entire melodies, while the harmony on which they are founded still remains the same. And it is the same with all the other chords which are practicable in music.

A composer must have studied thorough-bass well; otherwise, he would, in every composition, entangle himself in irregular, and therefore irresolvable discords. And, even to the *player* and *practical musician*, this science ought not to remain unknown; for it is equally useful and pleasant to be able to determine scientifically how far each composition may justly lay claim to intrinsic merit; and because thorough-bass is of the greatest assistance in *extemporizing*, *playing at sight*, and *accompanying*. But before we learn to know the chords, we must see *from what* they are constructed. Each chord must consist of at least three notes, sounded together. When we strike only two notes together, it is not a chord, but merely an interval. There are *ten* such intervals in music which here follow; C being taken as the lower note or root.



With respect to these intervals, the following remarks are to be made: 1st. Any key which we choose to fix upon, may serve as a root or bottom note to all these intervals; and consequently they may occur in all keys and in all octaves. 2dly. They receive their names from the greater or less distance from their root, according to the number of degrees by which they are removed from it.

Thus, for example, the third is distant three degrees of the diatonic scale from the lower note or root; the fifth, five degrees; the sixth, six degrees; and so on.

3dly. The unison (or same sound) is no interval; but it must be so considered in thorough-bass, because two different parts occasionally take one and the same note.

4thly. When we strike intervals separated by still wider distances, then the tenth, as, for example:



such intervals are merely fourths, fifths, sixths, sevenths, &c., taken one or more octaves higher; and the same is true even of the most remote distances, extending through all the octaves. The tenth itself is nothing but a third taken an octave higher.



5thly. The ninth is also, in truth, but a second taken an octave higher; in thorough-bass, however, it is used in a different manner in both forms; and it is, therefore, sometimes named in the one way, sometimes in the other.

6thly. All intervals are computed and sought for from the lowest note *upwards*—that is, in the direction from the bass to the treble—and never in the opposite, or from the upper note downwards. Their inversions will be explained afterwards.

7thly. The above scheme of intervals is constructed on C as a root, and is therefor in the key of C major; the subsequent examples will also be given in one key only, generally that of C major or A minor.

It is, however, of the greatest importance that one should transpose all these examples into all the other keys, and that too in *writing*, for which purpose, it is very useful to be able to copy music. It should be remembered here, that all the examples in a major key can only be transposed into major keys; and similarly, all the examples in minor, only into minor keys. Thus as the proceeding scheme of intervals is formed from the diatonic scale of C major, it can only be written in this way in all the rest of the major keys; and the key-note of the scale selected must always be taken as the root from which all the intervals must be sought for in ascending.

By way of illustration, I here give a similar diagram in A $\flat$  major.



And similarly in all other major keys.

Every note may be raised or depressed by means of the  $\sharp$ ,  $\flat$ ,  $\natural$ ,  $\times$ ,  $\flat\flat$ . And as this is naturally possible also with respect to every interval, each of them admits of *three* kinds; and this difference is indicated and determined by the epithets *diminished*, *minor* (or smaller,) *major*, (or larger,) and *augmented*, as may be seen in the following table:

Unison is twofold. Seconds threefold. Thirds threefold. Fourths threefold. Fifths threefold. Sixths threefold. Sevenths threefold. Octaves threefold. Ninths twofold.

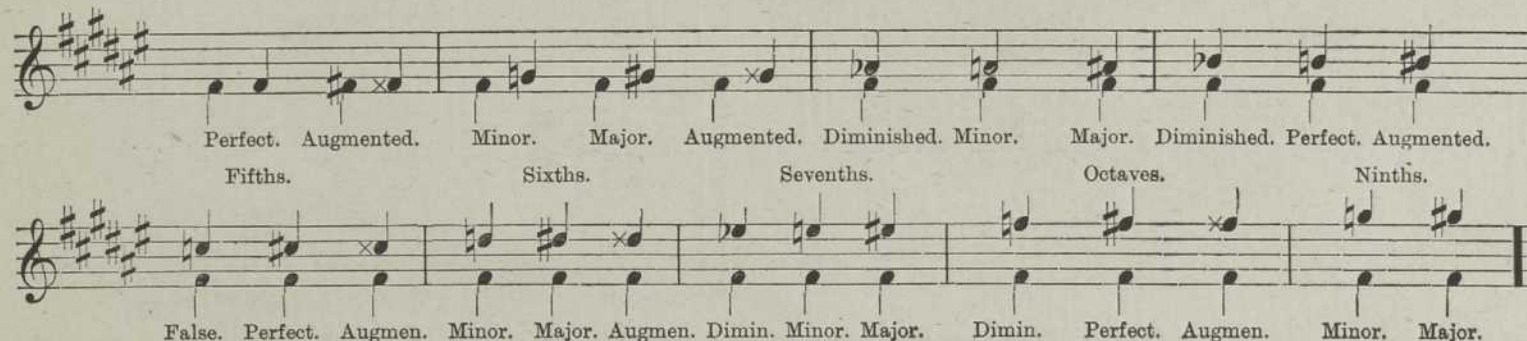


The tenth is the same as the third.

It will be observed that many different intervals, when struck, are taken on the very same keys. For example, the augmented second and the minor thirds; or the augmented fourth and the minor fifth, etc. But, in thorough-bass, these intervals are distinguished from one another in two ways; 1st. Because each of them requires for its accompaniments, quite different notes, which therefore form different chords; and 2dly, because each is resolved in a different manner.

It may also be further remarked, that, in each species of interval the notes retain the same alphabetical names, whether it is minor, major, or augmented; the difference is produced merely by the marks of transposition, whether  $\sharp$  or  $\flat$ . Here follows the same scheme of intervals in two more keys.

In F sharp. Unisons. Seconds. Thirds. Fourths.





In D flat.

Unisons. Seconds. Thirds. Fourths.

Perfect. Augmen. Minor Major. Augmen. Dimin. Minor. Major. Dimin. Perfect. Augmen.

Fifths. Sixths. Sevenths. Octaves. Ninths.

False. perfect. Augmen. Minor. Major. Augmen. Dimin. Minor. Major. Dimin. Perfect. Augmen. Minor. Major.

### ON THE FORMATION OF CHORDS.

The Pupil, no doubt, has already discovered, that among intervals, many sound agreeably, and many others very much the reverse. For this reason, intervals are divided into such as are *consonant* (or agreeable to the ear,) and *dissonant* (or disagreeable to the ear.)

Consonant intervals are

- |                                  |                                  |
|----------------------------------|----------------------------------|
| (a.) The perfect unison ;        | (d.) The major and minor sixth ; |
| (b.) The major and minor third ; | (e.) The perfect octave ;        |
| (c.) The perfect fifth ;         | (f.) The major and minor tenth.  |

All others are dissonant.

Consonant intervals are still further divided into *perfect* and *imperfect*. The perfect are the perfect fifth and perfect octave. The imperfect are the major and minor third, and the major and minor sixth. Concords are distinguished from discords, among other properties, by the latter requiring a *resolution* ; that is to say, that the dissonant interval must be resolved into a consonant one ; and this resolution must therefore naturally at last take place on a concord. Among all the concords practicable in music, there is only one in each key which is called the *perfect common chord*, or *perfect triad*.

It consists of a bass note or root, its third, its fifth, and, when in four parts, the octave, also :

viz. or

The third may be either major or minor, according as the key is major or minor ; but the fifth and octave must be perfect. The pupil must bear in mind that all the intervals in each chord are always computed and sought for from the *lowest* note upwards. In the two preceeding examples, the octave is the highest part.

But as the third or the fifth may also be the highest part, it follows that the perfect common chord admits of *three positions*, which may be named according to the interval occupying the top or highest part : Ex.

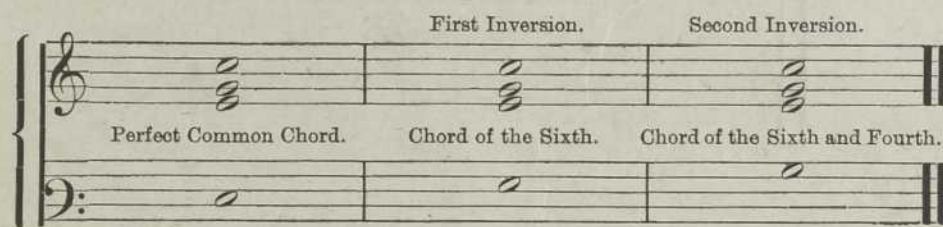
| Octave Position. | Third Position. | Fifth Position. | Octave Position. | Third Position. | Fifth Position. |
|------------------|-----------------|-----------------|------------------|-----------------|-----------------|
|                  |                 |                 |                  |                 |                 |

For the different changes or duplications of the *middle parts*, do not, in any way, change the chord.

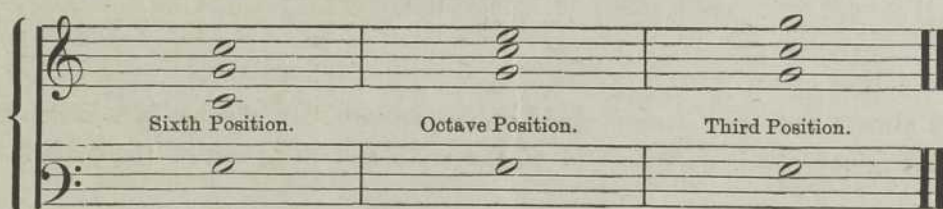


All this occurs also in the minor mode; that is, when the minor third is taken in place of the major third. But the perfect common chord admits also of two *inversions*, by which two less perfect, though still consonant chords originate.

The inversion of a chord occurs when the bass, instead of the root, takes one of the other notes, of which the chord consists. For example :

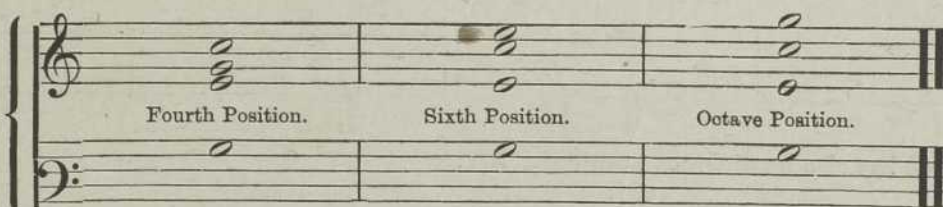


The chord of the sixth, so called because its principal interval is the sixth, has also its three positions, like the perfect common chord. Example :



Just so it is with the chord of the sixth and fourth, which derives its name from its containing those intervals.

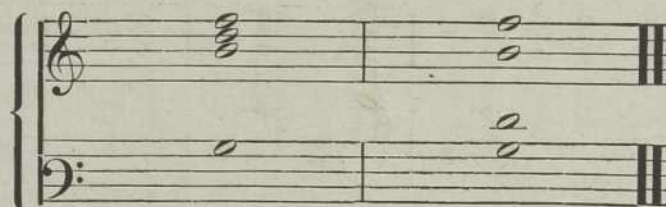
Example :



It is very necessary to know all these chords readily in their different forms. All this applies equally to minor keys, if instead of  $E\sharp$ , we everywhere take  $E\flat$ .

These two chords are less perfect than the common chord, because, although they are tolerably agreeable, they do not sound so satisfactorily as to enable us to make a close cadence by means of them. The second PRINCIPAL CHORD in thorough-bass ; is the *chord of the dominant seventh*. It consists of a bass note, its major third, perfect fifth, and minor seventh, and consequently of *four* essential parts ; so that it requires no duplication of notes in four parts. It takes place on the fifth degree, or dominant note of every scale ; and therefore, in C major or minor, it falls upon G.

Example :



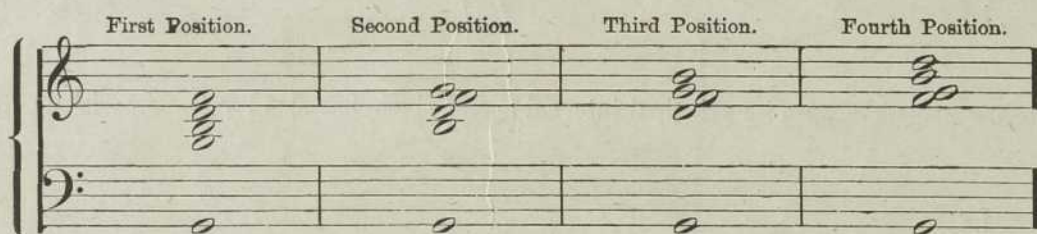


It has the property of requiring a natural, and to the ear, desirable, resolution into the perfect common chord.

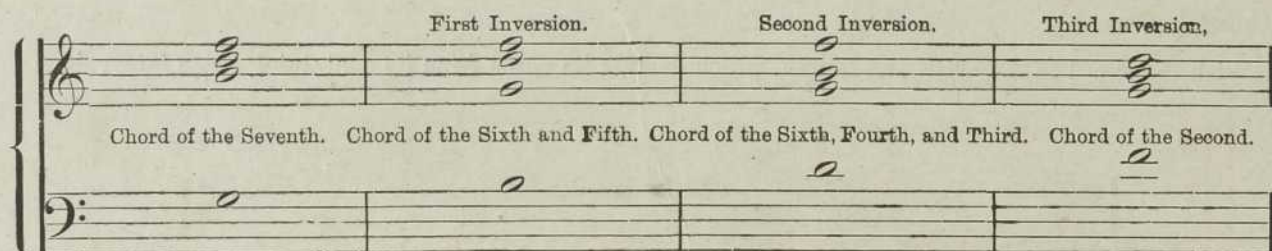
Example:



It has four different positions; viz.:



In all these positions, it always remains the same chord of the seventh. It also has in addition to this, three inversions, by which different chords originate; namely, the chord of the sixth and fifth, that of the sixth, fourth, and third, and the chord of the second.



Each of these new chords has also its different positions. Ex.:



The natural resolution of these chords also is into the perfect common chord. The chord of the second, however, is resolved by one of the inversions of that chord. Example.





In the chord of the second, it will be observed that the discordant interval, viz, the second, though rather harsh in itself, sounds pleasing enough in this application of it.

When the chord of the seventh is played on other degrees of the scale, it is very dissonant, though still capable of being employed.

Ex.



If, in the first of these four chords, we were to make the seventh minor, it would certainly sound much better; but it would no longer be in C major, but in F.

Ex.

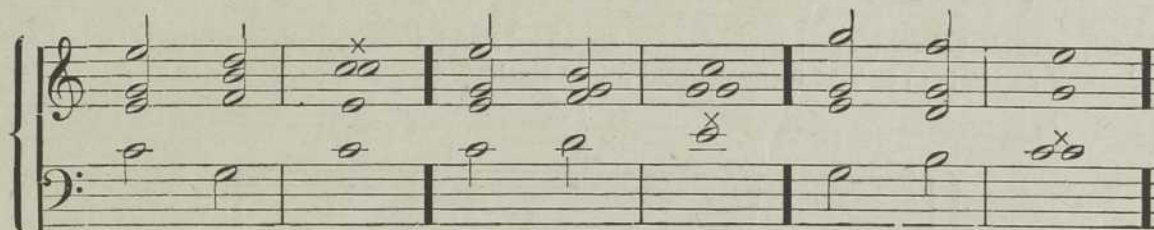


If you give yourself the trouble to transpose these chords into other keys, you will speedily be able to trace them out in every composition, under whatever forms they may occasionally be hidden.

Each interval assists in the formation of some particular chord; and if, therefore, we go through all the intervals in this way, the pupil will become acquainted with all the chords which can be employed in music.

The PERFECT UNISON is no real interval; but two different parts are often obliged to meet on the very same note, by which means the unison is formed.

Ex.



The x, shows where the above interval occurs.

The AUGMENTED UNISON is a harsh discord, which is occasionally employed as a *passing note*.



The SECONDS are all discords, and like all other dissonant combinations, generally require to be *prepared*, as well as *resolved*. Preparation occurs when we previously take a concord suitable to the purpose. To the *minor second* there is required, to make it a chord in four parts, the perfect fourth, and the minor sixth. Ex.





To the *Major Second* is required the perfect fourth, and the major sixth.



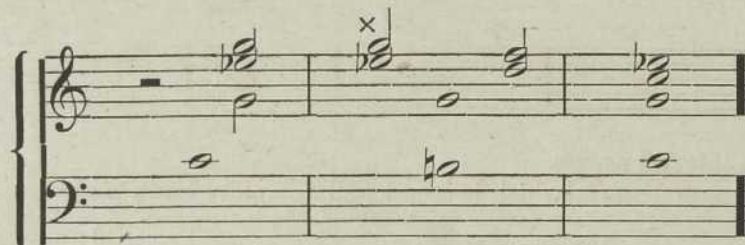
To the *Augmented Second* belong the augmented fourth, and the major sixth.



To the *Diminished Third*, which is a harsh discord, belong the false fifth, and the diminished seventh. Ex.



The *Minor and Major third*, belong to the perfect common chord; and these chords we have already become acquainted with. To the *diminished fourth* is to be added the doubled minor sixth.



To the *perfect fourth* may be added either the perfect fifth, or the major or minor sixth.

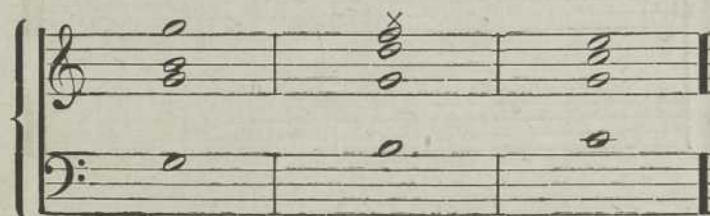


To the *augmented fourth* belong the major second, and major sixth, or, in lieu of the second, occasionally the minor third.

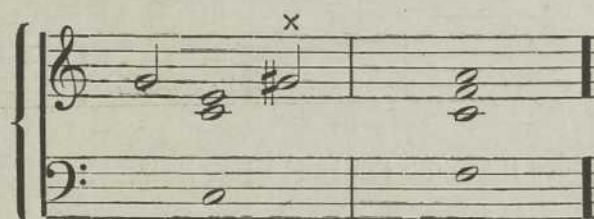




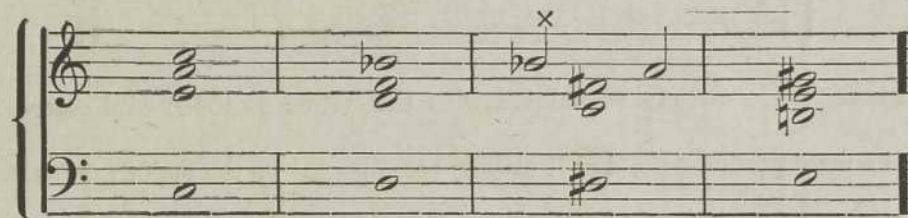
To the *diminished* or *false fifth*, is generally added the minor third and sixth. It then forms the chord of the sixth and fifth, which we already know.



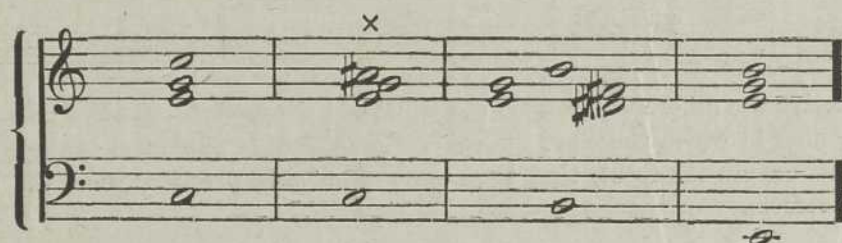
The *perfect fifth* we know already, from the common chord. To the *augmented fifth* belong the major third and perfect octave.



The *diminished sixth* is accompanied by the minor third and diminished seventh.

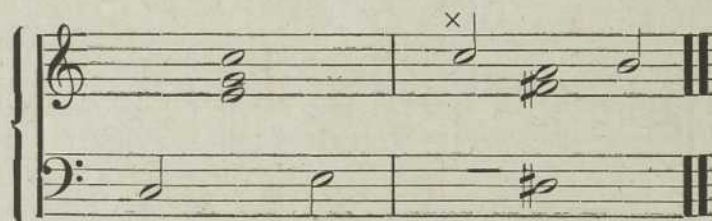


To the *major* or *minor sixth*, we usually add the major or minor third and octave; and we already know this chord as the first inversion of the *perfect* common chord. To the *augmented sixth*, belongs either the doubled major third, or the major third with the *augmented* fourth. Instead of this latter interval, the *perfect fifth* may also be taken.





To the *diminished seventh* belong the minor third and the false fifth.



With the *minor seventh* we are already familiar. To the *major seventh* belong the major second and the perfect fourth, to which, as a fifth part, the perfect fifth may also be added.

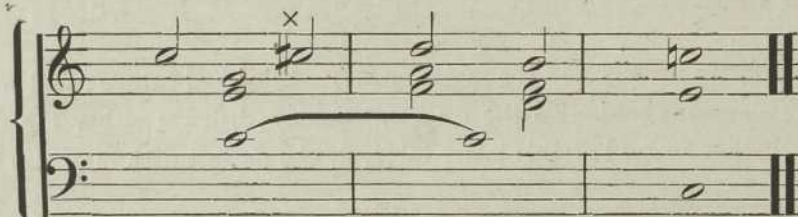


To the *diminished octave* are to be added the minor third and minor sixth.



It is now supposed that the pupil is already acquainted with the nature of the *perfect octave*, from the perfect common chord.

The *augmented octave* is a mere passing note, and it may be accompanied by the major third and perfect fifth.



The *minor* and *major ninth* require the major third and perfect fifth by way of accompaniment, to which may also be added the minor seventh.

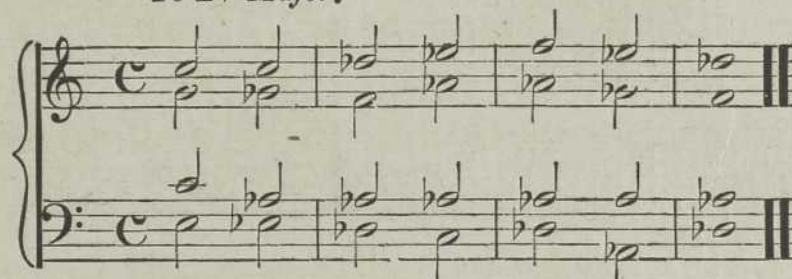


And from this, one may perceive the difference between the *ninth* and the *second*. Most of these chords have likewise their different positions; and the manner in which these are formed has been already explained in the chord of the seventh.

But it is perhaps advisable here again to repeat, that these chords must be practised in all the keys, if the pupil wishes to derive any practical benefit therefrom.



## MODULATIONS IN ALL THE KEYS.

*Modulation from C Major to G Major.**To D Major.**To A Major.**To E Major.**To B Major.**To F# Major.**To F Major.**To Bb Major.**To Eb Major.**To Ab Major.**To Db Major.*

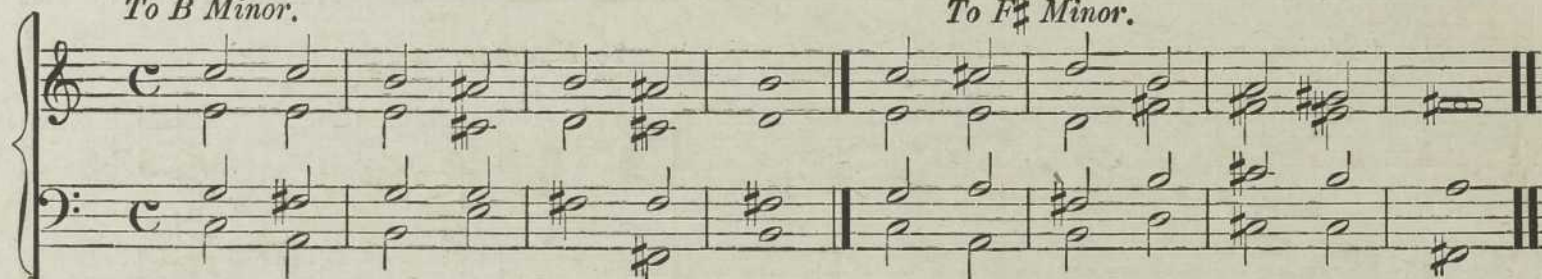


*To A Minor.*



*To E Minor.*

*To B Minor.*



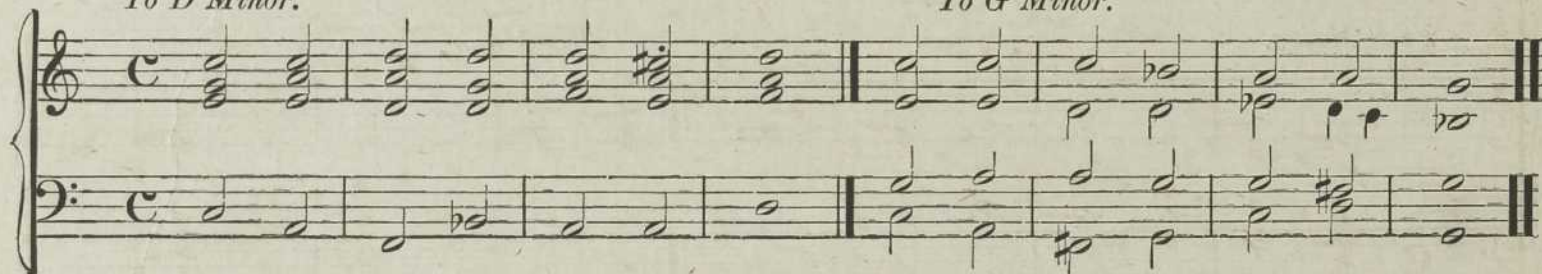
*To F# Minor.*

*To C# Minor.*



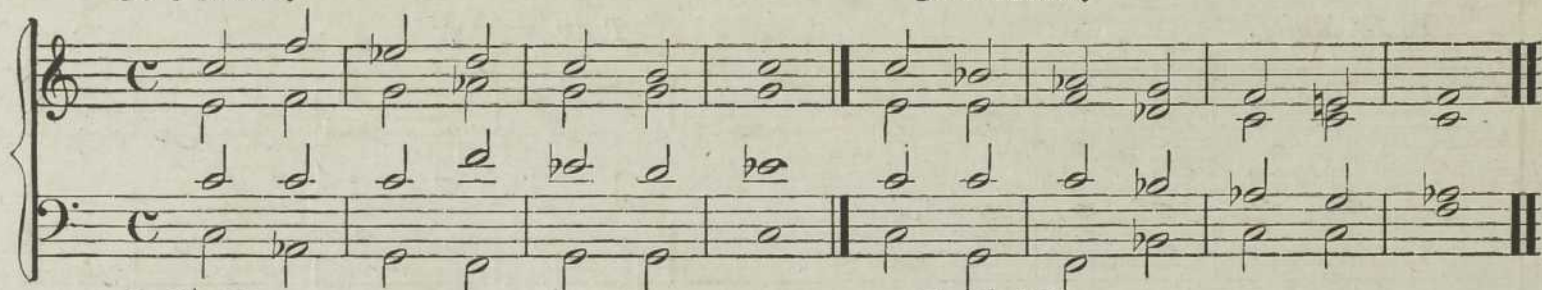
*To G# Minor.*

*To D Minor.*



*To G Minor.*

*To C Minor.*



*To F Minor.*

*To B♭ Minor.*



*To E♭ Minor:*



# MAJOR SCALES.

2

## SCALE OF C MAJOR.

The C Major scale is presented in two staves. The treble staff begins with a C4 (middle C) and ascends stepwise to C5, while the bass staff descends from C4 to C3. Fingerings are indicated by numbers 1-4. 'X' marks denote trills or grace notes. The key signature is C major (no sharps or flats).

## SCALE OF G MAJOR.

The G Major scale is presented in two staves. The treble staff begins with G4 and ascends to G5, while the bass staff descends from G4 to G3. The key signature has one sharp (F#). Fingerings and trills are indicated as in the C Major scale.

## SCALE OF D MAJOR.

The D Major scale is presented in two staves. The treble staff begins with D4 and ascends to D5, while the bass staff descends from D4 to D3. The key signature has two sharps (F# and C#). Fingerings and trills are indicated.

## SCALE OF A MAJOR.

The A Major scale is presented in two staves. The treble staff begins with A4 and ascends to A5, while the bass staff descends from A4 to A3. The key signature has three sharps (F#, C#, and G#). Fingerings and trills are indicated.

## SCALE OF E MAJOR.

The E Major scale is presented in two staves. The treble staff begins with E4 and ascends to E5, while the bass staff descends from E4 to E3. The key signature has four sharps (F#, C#, G#, and D#). Fingerings and trills are indicated.

## SCALE OF B MAJOR.

The B Major scale is presented in two staves. The treble staff begins with B4 and ascends to B5, while the bass staff descends from B4 to B3. The key signature has five sharps (F#, C#, G#, D#, and A#). Fingerings and trills are indicated.



## MAJOR SCALES.

SCALE OF F $\sharp$  MAJOR.

Scale of F $\sharp$  Major. The treble staff begins with a treble clef, a key signature of three sharps (F $\sharp$ , C $\sharp$ , G $\sharp$ ), and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X (for the thumb). The bass staff begins with a bass clef, a key signature of three sharps, and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X.

SCALE OF F MAJOR.

Scale of F Major. The treble staff begins with a treble clef, a key signature of one flat (B $\flat$ ), and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X.

SCALE OF B $\flat$  MAJOR.

Scale of B $\flat$  Major. The treble staff begins with a treble clef, a key signature of two flats (B $\flat$ , E $\flat$ ), and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X. The bass staff begins with a bass clef, a key signature of two flats, and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X.

SCALE OF E $\flat$  MAJOR.

Scale of E $\flat$  Major. The treble staff begins with a treble clef, a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ), and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X. The bass staff begins with a bass clef, a key signature of three flats, and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X.

SCALE OF A $\flat$  MAJOR.

Scale of A $\flat$  Major. The treble staff begins with a treble clef, a key signature of four flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X. The bass staff begins with a bass clef, a key signature of four flats, and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X.

SCALE OF D $\flat$  MAJOR.

Scale of D $\flat$  Major. The treble staff begins with a treble clef, a key signature of five flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ ), and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X. The bass staff begins with a bass clef, a key signature of five flats, and a common time signature. The scale is written in eighth notes, ascending and then descending. Fingerings are indicated by numbers 1, 2, 3, and X.



# MINOR SCALES.

4

## SCALE OF C MINOR.

The Scale of C Minor is presented in two staves. The treble staff begins with a C4 (middle C) and ascends through the minor scale: C4, D4, E♭4, F4, G4, A♭4, B♭4, C5. The bass staff begins with a C3 and descends through the minor scale: C3, B♭2, A♭2, G2, F2, E♭2, D2, C1. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the scale crosses the staff. The piece concludes with a double bar line and repeat dots.

## SCALE OF G MINOR.

The Scale of G Minor is presented in two staves. The treble staff begins with a G4 and ascends: G4, A4, B♭4, C5, D5, E♭5, F5, G5. The bass staff begins with a G2 and descends: G2, F2, E♭2, D2, C2, B♭1, A♭1, G1. Fingerings and 'X' marks are included. The piece concludes with a double bar line and repeat dots.

## SCALE OF D MINOR.

The Scale of D Minor is presented in two staves. The treble staff begins with a D4 and ascends: D4, E4, F4, G4, A4, B♭4, C5, D5. The bass staff begins with a D2 and descends: D2, C2, B♭1, A♭1, G1, F1, E♭1, D1. Fingerings and 'X' marks are included. The piece concludes with a double bar line and repeat dots.

## SCALE OF A MINOR.

The Scale of A Minor is presented in two staves. The treble staff begins with an A4 and ascends: A4, B4, C5, D5, E5, F5, G5, A5. The bass staff begins with an A2 and descends: A2, G2, F2, E2, D2, C2, B1, A1. Fingerings and 'X' marks are included. The piece concludes with a double bar line and repeat dots.

## SCALE OF E MINOR.

The Scale of E Minor is presented in two staves. The treble staff begins with an E4 and ascends: E4, F4, G4, A4, B4, C5, D5, E5. The bass staff begins with an E2 and descends: E2, D2, C2, B1, A1, G1, F1, E1. Fingerings and 'X' marks are included. The piece concludes with a double bar line and repeat dots.

## SCALE OF B MINOR.

The Scale of B Minor is presented in two staves. The treble staff begins with a B4 and ascends: B4, C5, D5, E5, F5, G5, A5, B5. The bass staff begins with a B2 and descends: B2, A2, G2, F2, E2, D2, C2, B1. Fingerings and 'X' marks are included. The piece concludes with a double bar line and repeat dots.



## MINOR SCALES.

SCALE OF F# MINOR.



SCALE OF F MINOR.



SCALE OF Bb MINOR.



SCALE OF D# MINOR.



SCALE OF G# MINOR.



SCALE OF C# MINOR.





# DICTIONARY OF MUSICAL TERMS.

A, (*Italian*) By, for.

A CAPRICCIO, (*It.*) In accordance with the fancy of the performer.

ACCENT, stress or force upon a tone. It is sometimes indicated by a sign (>).

ACCELERANDO, (*It.*) With constantly increasing speed.

ACCENTUATO, (*It.*) Strongly accented.

ACCOMPANIMENT. A part added to a principal one by way of enhancing the effect of the composition.

ADAGIO, (*It.*) A very slow degree of movement.

ADAGISSIMO, (*It.*) Extremely slow.

AD LIBITUM, (*Latin*). At will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.

AFFETTUOSO, (*It.*) Affectionate, tender.

AGITATO, CON AGITAZIONE, (*It.*) With agitation, anxiously.

AL, ALL', ALLA, (*It.*) To the; sometimes in the style of.

ALLEGREMENTE, (*It.*) With quickness.

ALLEGRETTO, (*It.*) Somewhat cheerful, but not so quick as *allegro*.

ALLEGRETTO SCHERZANDO, (*It.*) Moderately playful and vivacious.

ALLEGREZZA, (*It.*) Joy; as, *con allegrezza*, joyfully, animatedly.

ALLEGRISSIMO, (*It.*) Extremely quick and lively.

ALLEGRO, (*It.*) Quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro, agitato*, quick, with anxiety and agitation; *allegro con brio*, brilliantly quick; *allegro furioso*, furiously quick, etc.

AL SEGNO, AL SEG., or the character  $\text{♩}$ , signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark  $\text{♩}$  over a double bar.

ANDANTE, (*It.*) Implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.

ANDANTINO, (*It.*) Somewhat quicker than *andante*.

ANIMATO, CON ANIMA, ANIMOSO, (*It.*) With animation, in a spirited manner.

A PIACERE, A PIACIMENTO, (*It.*) At the pleasure of the performer.

APOGGIATURA, (*It.*) A note of embellishment, generally written in a small character.

A QUATRE MAINS, (*French*) For four hands.

APOGGIATO, (*It.*) Dwelt, leaned upon.

ARIA, (*It.*) An air or song.

ARIOSO, (*It.*) In the style of an air.

ARPEGGIANDO, } (*It.*) Passages formed of the tones  
ARPEGGIATO, } of chords taken in rapid suc-  
ARPEGGIO, } cession, in imitation of the harp,  
are said to be in *arpeggio*.

ASSAI, (*It.*) Very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.

A TEMPO, } (*It.*) In the regular time.  
A TEM,

A TEMPO GUSTO, (*It.*) In strict and equal time.

ATTACCA, ATTACCA SUBITO, (*It.*) Implies that the performer must directly commence the following movement.

BALLAD, a short and familiar song.

BARCAROLLE, (*It.*) Airs sung by the Venetian gondoliers or boatmen.

BEN, (*It.*) Well; as *BEN MARCATO*, (*It.*) Well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.

BIS, (*Lat.*) Twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.

BRAVURA, (*It.*) An air calculated to display execution, and requiring a bold and splendid performance.

BRILLANTE, (*It. and Fr.*) An expression indicating a showy and sparkling style of performance.

BRIO, CON BRIO, } (*It.*) With brilliancy and spirit.  
BRIOSO,

BRISE, (*Fr.*) Sprinkled, broken into arpeggios.

BUFFO, (*It.*) Comic.

BURLESCO, (*It.*) With ludicrous, burlesque humor.

CELERITA, (*It.*) Velocity.

CADENCE. A close in melody or harmony.

CADENZA, (*It.*) A graceful, ornamental passage, either extemporaneous or written, generally introduced near the close of a regular composition.

CALANDO, (*It.*) Gradually diminishing in tone and quickness.

CALORE, (*It.*) With much warmth and animation.

CANONE, (*It.*) } A contrapuntal composition, in  
CANON, } which one part follows another in  
exact uninterrupted imitation.

CANTABILE, (*It.*) In a graceful and singing style.

CANTANTE, (*It.*) A part to be executed by the voice.

CANTATA, (*It.*) A vocal composition of several movements.

CANTO, (*It.*) The highest vocal part in choral music.

CAPELLA, ALLA, (*It.*) In the church style.

CAPO, (*It.*) The head, or beginning.

CAPRICCIO, (*It.*) A fanciful and irregular species of composition.

CAVATINA, (*It.*) An air of one movement or part only, occasionally preceded by a recitative.

CHANT, (*Fr.*) A song or melody; the vocal part.

CHE, (*It.*) Than; as, *poco piu che andante* rather slower than *andante*.

CHORAL. That which relates to a choir or chorus. A tune of a simple and uniform character, adapted to worship.

CHORD. A combination of harmonious tones simultaneously performed.

CHROMATIC. Proceeding by the smallest intervals practicable in Pianoforte music; in other words, from key to key, black or white.

CODA, (*It.*) A few measures added beyond the natural close of a composition, which may usually be omitted at pleasure.

COL, COLL', COLLA, (*It.*) These are different forms of the combination of *con*, (with) and *lo*, (the), meaning *with the*, as, *coll' arco* with the bow; *col basso*, with the bass, *colla parte*, with the part, i. e., the accompanist should play in time with principle part or voice.

COMMODO. Quietly, conveniently, as to movement.

CON, (*It.*) With; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.

CONCENTO, (*It.*) Concord agreement. A selection of pieces is sometimes so called.

CONCERTO, (*It.*) A composition intended to display the powers of some particular instrument, with orchestral accompaniments.

CON DOLCEZZA, (*It.*) With sweetness.

CON DOLORE, (*It.*) Mournfully, with pathos.

CON GRAVITA, (*It.*) With gravity.

CON GRAZIA, (*It.*) With grace.

CON GUSTO, GUSTOSO, (*It.*) With taste.

CON IMPETO, (*It.*) With impetuosity.

CON MOTO, (*It.*) In an agitated style, with spirit.

CON SPIRITO, (*It.*) With quickness and spirit.

COUNTERPOINT. The art of composing music in harmonious parts which have individuality.

CRESCENDO, or CRES., (*It.*) With a gradually increasing quantity of tone.

DA, (*It.*) By.

DA CAPO, or D. C., (*It.*) From the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.

DAL, (*It.*) By; as, *dal segno*, from the sign; a mark of repetition.

DECRESCENDO, (*It.*) Gradually decreasing in quantity of tone.

DELICATO, (*It.*)

DELICATEMENTE, (*It.*) } These terms imply a  
DELICATEZZA, (*It.*) } delicate and tasteful per-  
formance.

DIATONIC, (*Greek*). Naturally; that is, according to the degrees of the major or minor scale.

DILUENDO, (*It.*) A gradual dying away of the tone till it arrives at extinction.

DIMINUENDO, or DIM., (*It.*) Implies that the quantity of tone must be gradually diminished.

DI MOLTO, (*It.*) An expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.

DIVERTIMENTO, (*It.*) A short, light composition, written in a familiar and pleasing style.

DOLCE, or DOL., (*It.*) Implies a soft and sweet style.

DOLCEZZA, or CON DOLCEZZA, (*It.*) With sweetness and softness.

DOLCEMENTE, (*It.*) In a sweet and graceful style.

DOLOROSO, (*It.*) Indicates a soft and pathetic style.

DOMINANT. The fifth tone of any scale.

DOPPIO, (*It.*) Double.

DOUX, (*Fr.*) Sweet, soft.

DYNAMICS. That department of musical theory which treats of the power or force of tones.

E, ED, the Italian conjunction *and*; as, *flauto e violino*, flute and violin; *nobilemente ed animato*, with grandeur and spirit.

ELEGAMENTE, }

ELEGANTE, } (*It.*) With elegance, gracefully.

ELEGANZA.

ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) With energy.

ENCORE, (*French*) Again.

EQUALMENTE, (*It.*) Equally, evenly.

ESPRESSIVO, or CON ESPRESSIONE, (*It.*) With expression.

ESTRAVAGANZA, (*It.*) Extravagant and wild as to composition and performance.

ETUDE, (*French*) A study.

ET, (*Latin*) And.

EXECUTION. This word is used technically to denote the ability to perform difficult passages with ease and rapidity.

EXTEMPORE, (*Latin*) Without previous composing; unpremeditated.

FACILITA, (*It.*) A facilitation, an easier adaptation.

FANTASIE, (*Fr.*) } A species of composition in  
FANTASIA, (*It.*) } which the author gives free scope  
to his ideas, without regard to those systematic  
forms which regulate other compositions.

FINALE. The last piece of any act of an opera or of a concert; or the last movement of a symphony or sonata, in the German style.

FINE, (*It.*) The end.

FORTE, or FOR., or simply *f*, (*It.*) Loud.

FORTISSIMO, or *ff*, (*It.*) Very loud.

FORZANDO, or FORZ., or *ffz*, implies that the note is to be marked with particular emphasis or force.



# DICTIONARY OF MUSICAL TERMS.

**FORZA, (It.)** Force; as, *con forza*, with force.

**FUGUE.** A contrapuntal composition, in which a subject, proposed by one part, is imitated by the others in accordance with certain laws.

**FUOCO, CON, (It.)** With intense animation.

**FURIOSO, or CON FURIA, (It.)** With fire.

**GALEMENT, (Fr.)** In a cheerful and lively style.

**GALLOPADE, (Fr.)** } A galop; a quick species  
**GALOP, (Ger.)** } of dance, generally in 2-4  
**GALLOPPE, (Fr.)** } time.

**GIUSTO, (It.)** In just and exact time.

**GLISSANDO, (It.)** Gliding. This term is employed in certain Piano pieces to indicate a rapid sliding over white keys.—A mere trick to conceal the want of execution, and unworthy of an artist.

**GRACES.** Occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *trill*.

**GRANDIOSO, (It.)** } In a grand and elevated style.  
**GRAN GUSTO, (It.)** }

**GRAVAMENTE, (It.)** Dignified and solemn.

**GRAVE, (It.)** The slowest degree of movement.

**GRAVITA, (It.)** Gravity; as, *con gravita*, with gravity.

**GRAZIOSO, CON GRAZIA, (It.)** Gracefully, elegantly.

**GRUPPETTO, (It.)** A group of notes; a turn.

**GUSTO, GUSTOSO, or CON GUSTO, (It.)** With taste, elegantly.

**HARMONY.** The science of chords.

**HOLD, (See PAUSE).**

**IL, (It.)** The.

**IMITATION.** This word is used technically to denote the response of one part to another in contrapuntal music.

**IMPETUOSO, (It.)** With impetuosity, impetuously.

**IMPROMPTU, (Fr.)** An extemporaneous production.

**IMPROVISARE, (It.)** To compose or sing extemporaneously.

**IN, (It.)** In; as, *in tempo*, in time.

**INNOCENTE, INNOCENTEMENTE, (It.)** In an artless and simple style.

**INTERVAL.** The difference of pitch between two tones.

**INTRADA, (It.)** } A short introductory move-  
**INTRODUZIONE, (It.)** } ment.

**ISTESSO, (It.)** The same; as, *istesso-tempo*, the same time.

**KEY.** A lever pressed by the finger in playing an instrument. A system of tones.

**LANGUENTE, (It.)** } With languor.  
**LANGUIDO, (It.)** }

**LARGHETTO, (It.)** Indicates a slow and measured movement, less so than *largo*.

**LARGHISSIMO, (It.)** A very slow and solemn degree of movement.

**LEGATISSIMO, (It.)** Very connectedly. The superlative to *legato*.

**LEGATO, (It.)** Connectedly.

**LEGEREMENT, (Fr.)** With lightness and gayety.

**LEGGIERAMENTE, (It.)** Lightly, gently.

**LEGGIERO, or CON LEGGIEREZZA, (It.)** With lightness and facility of execution.

**LEGGIERISSIMO, (It.)** With the utmost lightness and facility.

**LENTANDO, (It.)** With increasing slowness.

**LENTAMENTE, (It.)** } In slow time.  
**LENTO, (It.)** }

**LIAISON, (Fr.)** Smoothness and connection; also, a bind or tie.

**LOCO, (Latin.)** In the place. This word implies that a passage is to be played just as it is written in regard to pitch: it generally occurs after *Seva alta*, or *Seva bassa*.

**MA, (It.)** But; as, *allegro ma non troppo*, quick, but not too much so.

**MAESTOSO, (It.)** With majestic and dignified expression.

**MAIN, (French.)** The hand: as, *main droite*, *main gauche*, or *M. D.*, *M. G.*, the Right or Left hand in pianoforte music.

**MAJOR, (Latin.)** Large. This term is employed technically and distinctively in reference to intervals and keys.

**MANO, (It.)** The hand. *Mano dritta*, the right hand; *mano sinistra*, the left hand.

**MANUAL, (German.)** The key-board.

**MARCATISSIMO, (It.)** In the most emphatic manner.

**MARCATO, (It.)** In a marked and emphatic style.

**MARCHE, (French.)** } A march.  
**MARCIA, (Italian.)** }

**MARQUEZ LES GROSSES NOTES. (French phrase.)** Play the tones indicated by large notes louder and more distinctly than the others.

**MARZIALE, (It.)** In a martial style.

**M. D., main droite, (French.)** The right hand.

**MELANGE, (Fr.)** A composition founded on several favorite airs; a medley.

**MEME, (Fr.)** The same; as, *meme movement*, in the same time.

**MENO, or MEN, (It.)** Less; as, *men presto*, less quick; *men forte*, less loud; *men piano*, somewhat softer; *meno vivo*, with less spirit.

**MESTO, (It.)** Mournfully, sadly, pathetically.

**MESTOSO, (It.)** Sadly, pensively.

**METRONOME, (Fr.)** An ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.

**MEZZO, (It.)** In a middling degree or manner: as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.

**MEZZA VOCE, (It.)** With moderation as to tone.

**M. G., main gauche, (French.)** The left hand.

**MINOR, (Latin.)** Small. This term is employed technically and distinctively in reference to intervals and keys.

**MINUETTO, (It.)** A minuet: a slow dance in triple time.

**MODERATO, (It.)** With a moderate degree of quickness.

**MOLTO, (It.)** Very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.

**MORCEAU, (Fr.)** A piece of musical composition of any kind.

**MORDENTE, (It.)** An embellishment differing from the double *appoggiatura* in accent only.

**MORENDO, (It.)** Gradually subsiding in regard to tone and time; dying away.

**MOSSO, (It.)** Movement; as, *piu mosso*, with more movement, quicker.

**MOTIVO, (It.)** Principal subject of an air.

**MOTO, or CON MOTO, (It.)** With agitation.

**MOVIMENTO, (It.)** Time, movement.

**M. S., mano sinistra, (It.)** The left hand.

**NOBILE,**

**NOBILIMENTE, (It.)** With nobleness, grandeur.

**NON, (It.)** An adverb of negation, generally associated with *troppo*: as, *non troppo presto*, not too fast.

**NOTTURNO, (It.)** A composition, vocal or instrumental, of a plaintive character.

**O, (It.)** Or; as, *flauto o violino*, flute or violin.

**OBLIGATO, or OBLIGATI, (It.)** A part or parts of a composition indispensable to its just performance, and which, therefore, cannot properly be omitted.

**OPERA, (It.)** A dramatic composition set to music and sung on the stage, accompanied with musical instruments, and enriched with magnificent dresses, machines, dancing, &c.

**OPUS, (Latin.)** Work.

**ORATORIO, (It.)** A sacred musical composition consisting of airs, recitatives, choruses, &c., the subject of which is generally taken from Scripture.

**ORDINARIO, (It.)** Usual: as, *a tempo ordinario*, in the usual time.

**PASSIONATE, (It.)** In an impassionate manner.

**PASTORALE, (It.)** A soft and rural movement.

**PESANTE, to be performed in an emphasized manner.**

**PATHETIQUE, (Fr.)** Pathetic.

**PAUSE, (It.)** A character (—) indicating that a tone or silence may be prolonged at the pleasure of the performer.

**PEDAL A CHAQUE MESURE. (French phrase.)** Press the damper pedal at the beginning and allow it to rise at the close of every measure.

**PERDENDO, PERDENDOSI, or PERDEN, (It.)** implies a gradual diminution both in the quantity of tone and speed of movement.

**PEU, (Fr.)** A little.

**PHRASE, a short musical sentence containing an incomplete idea.**

**PIACERE, (It.)** Will, pleasure; as *a piacere*, at the performer's pleasure in regard to time.

**PIANISSIMO, or pp., (It.)** Extremely soft.

**PIANO, or p., (It.)** Soft.

**PIU, (It.)** An adverb of augmentation, as, *piu presto*, quicker, *piu piano*, softer.

**PLANTIVO, (It.)** Expressively, plaintively.

**PLUS, (Fr.)** More; as, *plus anime*, with greater animation.

**POCO, (It.)** A little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.

**POCO A POCO, (It.)** By degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.

**POLLACCA, (It.)** } A slow, Polish dance, in 3-4  
**OLONAISE, (Fr.)** } time, of a peculiar rhythmic  
**OLONOISE, (Fr.)** } cal construction, as the melo-  
dic members usually terminate on the third quarter of the measure.

**POMPOSO, (It.)** In a grand and pompous manner.

**PORTAMENTO, (It.)** The manner of sustaining and conducting the voice; a gliding from one note to another.

**POSSIBILE, (It.)** Possible; as, *piu forte possibile*, as loud as possible.

**POTPOURRI, (Fr.)** A fantasia on favorite airs.

**PRECIPITATO, (It.)** In a hurried manner.

**PRECISIONE, (It.)** With precision, exactitude.

**PRELUDIO, (It.)** A prelude or introduction.

**PREMIERE, (Fr.)** First; as, *premiere fois*, first time.

**PRESTEZZA, (It.)** Rapidity, *con prestezza possibile*, with the utmost rapidity possible.

**PRESTISSIMO, (It.)** The most rapid degree of movement.

**PRESTO, (It.)** Very quick.

**PRIMO, (It.)** First; as, *violino primo*, first violin; *tempo primo*, in the first or original time.

**QUADRILLE, (Fr.)** A French dance.

**QUASI, (It.)** In the manner or style of; as, *quasi allegretto*, like an *allegretto*.

**QUIETO, (It.)** With calmness or repose, quietly.

**RADDOLCENDO, RADDOLCENTE, (It.)** } With augmented softness.

**RALLENTANDO, (It.)** Implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.

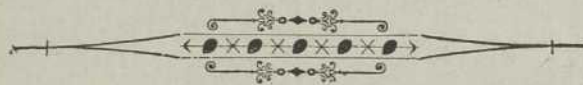
**RAPIDO, (It.)** Rapidity.

**RECITATIVO, (It.)** A recitative or musical declamation.



# DICTIONARY OF MUSICAL TERMS.

- RINFORZANDO, RINFORZATO, or *rinf.*; or *rf.*, (It.)** With additional tone and emphasis.
- RISOLUTO, RISOLUMENTE, (It.)** With boldness and resolution.
- RITARDANDO, (It.)** Moving slower and slower.
- RITENENTE, RITENUTO, (It.)** A keeping back, a decrease in the speed of the movement.
- ROMANCE, (It.)** } A short lyric tale, set to music;  
**ROMANZA, (Fr.)** } or a simple and elegant melody suitable to such words.
- RONDEAU, (Fr.)** } A rondo or composition of several strains or members, at the end of each of which the first part or subject is repeated.
- RONDO, (It.)** }
- RONDINO, RONDILETTA, (It.)** A short rondo.
- ROOT.** The fundamental note of any chord.
- SCHERZANDO, SCHERZANTE, SCHERZOSO, or SCHERZ., (It.)** In a light, playful, and sportive manner.
- SEGNO, or *S.*, (It.)** A sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
- SEGUE, SEQUITO, (It.)** Now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the finale now follows. It is also used in the sense of, *in similar or like manner*, to show that a subsequent passage is to be played like that which precedes it.
- SEMITONE.** This word is used technically to denote the interval between the tones produced by any two contiguous keys of the Pianoforte.
- SEMPLICE, SEMPLICEMENTE, (It.)** With simplicity, artlessly.
- SEMPRE, (It.)** Always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
- SENZA, (It.)** Without: as, *senza organo*, without the organ; *senza rigore*, without regard to exact time; *senza replica*, without repetition.
- SERIOSO, (It.)** In serious style.
- SFORZATO, SFORZANDO, or *sf.*, (It.)** Implies that a particular note is to be played with emphasis.
- SHAKE.** A trill.
- SICILIANA, (It.)** A movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
- SINFONIA, (It.)** A symphony or orchestral composition in many parts.
- SINISTRA, (It.)** The left hand.
- SLENTANDO, (It.)** A gradual diminution in the time or speed of the movement.
- SMORZANDO, (It.)** A gradual diminution as to tone.
- SOAVE, (It.)** In a soft, sweet, and delicate style.
- SOGGETTO, (It.)** The subject or theme.
- SOLI, plural of SOLO, (It.)** Implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
- SOLO, SOLA, (It.)** Alone.
- SOLO, (It.)** A composition, or even a passage, for a single voice or instrument.
- SONATA, (It.)** } A composition consisting of several movements; generally for a single principal instrument, with or without accompaniments.
- SONATE, (Fr.)** }
- SOSTENUTO, or SOST., (It.)** Sustained, continuous in regard to tone.
- SOTTO VOCE, (It.)** In an under tone.
- SPIRITO, CON SPIRITO, (It.)** With spirit.
- SPIRITOSO, (It.)** With great spirit.
- STACCATO, (It.)** Implies that tones are to be distinct, detached from one another.
- SUBITO, (It.)** Quickly; as, *volti subito*, turn quickly.
- SUITE, (Fr.)** A series, a collection; as, *une suite de pieces*, a series of lessons.
- SYNCOPE, (It.)** In a constrained and syncopated style.
- TANTO, NON, (It.)** Not so much; not too much.
- TARDO, (It.)** Slowly, in a dragging manner.
- TEMA, (It.)** THEME, (Fr.) A melody.
- TEMPESTOSO, (It.)** In a tempestuous manner.
- TEMPO or A TEMPO, (It.)** In time. An expression used after some relaxation in the measure, to indicate a return to the original movement.
- TEMPO COMODO, (It.)** In a convenient degree of movement.
- TEMPO GIUSTO, (It.)** In strict time.
- TEMPO PRIMO, (It.)** In the first or original time.
- TENDREMENT, (Fr.)** Affectionately, tenderly.
- TENERAMENTE, TENERO, or CON TENEREZZA, (It.)** Tenderly.
- TIMOROSO, (It.)** With timidity, awe.
- TONE.** A musical sound. This word is also used technically, though improperly, to denote the interval of a step.
- TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (It.)** Tranquilly, composedly.
- TREMANDO, (It.)** } Implies the reiteration of a tone or chord with great rapidity,  
**TREMOLATE, (It.)** } so as to produce a tremulous kind of motion.
- TREMOLO, (It.)** }
- TRILLANDO, (It.)** A succession of trills.
- TRIO, (It.)** A piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
- TRIPLET, a group of three notes, performed in the time usually occupied by two of the same kind.**
- TUTTA FORZA, (It.)** With the utmost vehemence, as loud as possible.
- TUTTI, (It. plural, all;)** A term used to point out those passages where all the voices or instruments, or both, are to be introduced.
- TRILL.** An embellishment consisting of a rapid alternation of two tones at the interval of a second.
- TROMBA.** A trumpet, *quasi tromba*, like a trumpet.
- UN, (It.)** A; as, *un poco*, a little.
- VALCE, (It.)** } A waltz.  
**VALSE, (Fr.)** }
- VELOCE, or CON VELOCITA, (It.)** In rapid time.
- VELOCISSIMO, (It.)** With extreme rapidity.
- VIGOROSO, VIGOROSAMENTE, (It.)** Boldly, vigorously.
- VISTAMENTE, (It.)** } With quickness.  
**VITE, (Fr.)** }
- VIVACE, VIVAMENTE, or CON VIVACITA, (It.)** With briskness and animation.
- VIVACISSIMO, (It.)** With extreme vivacity.
- VIVACITA, (It.)** Vivacity.
- VIVO, CON VIVEZZA, (It.)** Animated, lively.
- VOCE, (It.)** With voice.
- VOLANTE, (It.)** In a light and rapid manner.
- VOLTA, (It.)** Time of playing a movement; as, *prima volta*, the first time of playing, &c.
- VOLTI SUBITO, or V. S., (It.)** Turn over quickly.
- ZEFFIROSO, (It.)** Zephyr-like. *Con leggierezza quasi zeffiroso*, in a light and airy manner, like a gentle breeze.





# RULES FOR YOUNG MUSICIANS.

BY ROBERT SCHUMANN.

1. The most important thing is to cultivate the sense of Hearing. Take pains early to distinguish Tones and Keys by the ear. The bell, the window-pane, the cuckoo,—seek to find what tones they each give out.

2. You must sedulously practise Scales and other finger exercises. But there are many persons who imagine all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A-B-C as fast as possible, and always faster and faster. Use your time better.

3. "Dumb piano-fortes," so called, or key-boards without sound, have been invented. Try them long enough to see that they are good for nothing. You cannot learn to speak from the dumb.

4. Play in time! The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

5. Learn betimes the fundamental laws of Harmony.

6. Be not frightened by the words *Theory, Thorough Bass, Counterpoint, etc.*—They will meet you friendly if you meet them so.

7. Never dilly dally over a piece of music, but attack it briskly; and never play it only half through.

8. Dragging and hurrying are equally great faults.

9. Strive to play easy pieces well and beautifully; it is better than to render harder pieces only indifferently well.

10. Always insist on having your instrument purely tuned.

11. You must not only be able to play your little pieces with the fingers: you must be able to hum them over without a piano. Sharpen your imagination so that you may fix in your mind not only the Melody of a composition, but also the Harmony belonging to it.

12. Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time, but cultivate it, and consider it the fairest gift which heaven has lent you.

13. You must carry it so far that you can understand a piece of music upon paper.

14. When you are playing, never trouble yourself about who is listening.

15. Always play as if a master heard you.

16. If any one lays a composition before you for the first time, for you to play, first read it over.

17. Have you done your musical day's work, and do you feel exhausted? Then do not constrain yourself to further labor. Better rest than work without joy or freshness.

18. Play nothing, as you grow older, which is merely *fashionable*. Time is precious. One must have a hundred lives, if he would acquaint himself only with all that is good.

19. Children cannot be brought up on sweetmeats and confectionery to be sound and healthy men. As the physical, so must the mental food be simple and nourishing. The masters have provided amply for the latter; keep to that.

20. A player may be very glib with finger passages; they all in time grow commonplace and must be changed. Only where such facility serves higher ends, is it of any worth.

21. You must not give currency to poor compositions; on the contrary you must do all you can to suppress them.

22. You should neither play poor compositions, nor even listen to them, if you are not obliged to.

23. Never try to acquire facility in what is called *Bravura*. Try in a composition to bring out the impression which the composer had in his mind; more than this attempt not; more than this is a caricature.

24. Consider it a monstrosity to alter or leave out anything, or to introduce any new fangled ornaments in pieces by a good composer. That is the greatest outrage you can do to Art.

25. In the selection of your pieces for study, ask advice of older players; that will save you much time.

26. You must gradually make acquaintance with all the more important works of all the important masters.

27. Be not led astray by the brilliant popularity of the so-called great *virtuosi*. Think more of the applause of artists than of that of the multitude.

28. Every fashion grows unfashionable again; if you persist in it for years, you find yourself a ridiculous coxcomb in the eyes of everybody.

29. It is more injury than profit to you to play a great deal before company. Have a regard to other people; but never play anything which, in your inmost soul, you are ashamed of.

30. Omit no opportunity, however, to play with others, in Duos, Trios, etc. It makes your playing fluent, spirited, and easy. Accompany a singer when you can.

31. If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

32. Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in Music are through chorus and orchestra combined.

33. As you progress, have more to do with scores, than with *virtuosi*.

34. Practice industriously the Fugues of the good masters, above all those of JOHN SEBASTIAN BACH. Make the "well-tempered Clavichord" your daily bread. Then you will surely be a thorough musician.

35. Seek among your associates those who know more than you.

36. For recreation from your musical studies, read the poets frequently. Walk also in the open air.

37. Much may be learned from singers, male and female; but do not believe in them for everything.

38. Behind the mountains there live people, too. Be modest; as yet you have

discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you have got to share with others.

39. The study of the history of Music, supported by the actual hearing of the master compositions of the different epochs, is the shortest way to cure you of self-esteem and vanity.

40. A fine book on music is THIBAUT Ueber Reinheit der Tonkunst, "On Purity in the Musical Art." Read it often as you grow older.

41. If you pass a church and hear the organ playing, go in and listen. If it happens that you have to occupy the organist's seat yourself, try your little fingers, and be amazed before this omnipotence of Music.

42. Improve every opportunity of practising upon the organ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition, or in playing, as the organ.

43. Sing frequently in choruses, especially on the middle parts. This makes you musical.

44. What is it to be musical? You are not so, if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end. You are not so, if, when some one turns over two pages at once, you stick and cannot go on. But you are musical, if, in a new piece, you anticipate pretty nearly what is coming, and in an old piece, know it by heart; in a word, if you have music, not in your fingers only, but in your head and heart.

45. But how does one become musical? Dear child, the main thing, a sharp ear, and a quick power of comprehension, comes, as in all things from above. But the talent may be improved and elevated. You will become so, not by shutting yourself up all day like a hermit, practising mechanical studies; but by living, many-sided musical intercourse; and especially by constant familiarity with orchestra and chorus.

46. Acquire in season a clear notion of the compass of the human voice in its four principal classes; listen to it particularly in the chorus; ascertain in what interval its highest power lies, and in what other intervals it is best adapted to the expression of what is soft and tender.

47. Listen attentively to all Songs of the People; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations.

48. Exercise yourself early in reading music in the old clefs. Otherwise, many treasures of the past will remain locked against you.

49. Reflect early on the tone and character of different instruments; try to impress the peculiar coloring of each upon your ear.

50. Do not neglect to hear good Operas.

51. Reverence the Old, but meet the New also with a warm heart. Cherish no prejudice against names unknown to you.

52. Do not judge of a composition on a first hearing; what pleases you in the first moment is not always the best. Masters would be studied. Much will become clear to you for the first time in your old age.

53. In judging of compositions, distinguish whether they belong to the artistic category, or only aim at dilettantish entertainment. Stand up for those of the first sort; but do not worry yourself about the others.

54. "Melody" is the watchword of the Dilettanti, and certainly there is no music without melody. But understand well what they mean by it; nothing passes for a melody with them, but one that is easily comprehended, or rhythmically pleasing. But there are other melodies of a different stamp; open a volume of Bach, Mozart, or Beethoven, and you see them in a thousand various styles. It is to be hoped that you will soon be weary of the poverty and monotony of the modern Italian opera melodies.

55. If you can find out little melodies for yourself on the piano, it is all very well. But if they come of themselves, when you are not at the piano, then you have still greater reason to rejoice, for then the inner sense of music is astir in you. The fingers must make what the head wills, not *vice versa*.

56. If you begin to compose, make it all in your head. When you have got a piece all ready, then try it on the instrument. If your music came from your inmost soul, if you have felt it, then it will take effect on others.

57. If Heaven has bestowed on you a lively imagination, you will often sit in solitary hours spell-bound to your piano, seeking expression for your inmost soul in harmonies; and all the more mysteriously will you feel drawn into magic circles as it were, the more unclear the realm of harmony as yet may be to you. The happiest hours of youth are these. Beware, however, of abandoning yourself too often to a talent which may tempt you to waste power and time on phantoms. Mastery of form, the power of clearly moulding your productions, you will only gain through the sure token of writing. Write, then, more than you improvise.

58. Acquire an early knowledge of *directing*; watch good directors closely; and form a habit of directing with them, silently, and to yourself. This brings clearness into you.

59. Look about you well in life, as also in the other arts and sciences.

60. The Moral Laws are also those of Art.

61. By industry and perseverance you will always carry it higher.

62. From a pound of iron, bought for a few pence, many thousand watch springs may be made, whereby the value is increased a hundred thousand fold. The pound which God has given you, improve it faithfully.

63. Without enthusiasm nothing real comes of Art.

64. Art is not for the end of getting riches. Only become a greater and greater Artist; the rest will come of itself.

65. Only when the form is entirely clear to you, will the spirit become clear.

66. Perhaps only genius understands genius fully.

67. Some one maintained that a perfect musician must be able, on the first hearing of a complicated orchestral work, to see it as in bodily score before him. That is the highest that can be conceived of.

68. There is no end of learning.



# RULES AND REMARKS BY THE GREAT MASTERS.

## PLAYING.

### On the position to be assumed by the Hands and Fingers, for the purpose of Playing on the Pianoforte.

"We must play with the fingers bent, and the sinews free from all stiffness. He who plays with the fingers stretched out, and the sinews stiff, experiences, besides the naturally consequent awkwardness, a particular evil, inasmuch as he removes the four longer fingers too far from the thumb (which should always be as near them as possible), and takes from this principal finger all possibility of doing its duty."  
EMANUEL BACH.

"Let the fingers and thumb be placed over the keys, always ready to strike, bending them in more or less, in proportion to their length, and accommodating them to the exigencies of the black and white keys."  
CLEMENTI.

"The first, second, and third fingers must be bent so as to bring the thumb and the little finger on a line; each finger must be placed over its respective key, and remain in that position, whether used or not."  
J. B. CRAMER.

"The hands must be held in a somewhat rounded position. Their position must not be either higher or lower than is necessary to bend the finger joints, so as to strike 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 keyboard.

"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.

"Excepting in extensions, the fingers must neither stand too far apart, nor be drawn too closely together; each finger should lie naturally over its proper key."  
J. N. HUMMEL.

"If we hold our fingers stretched outwards, so as to be almost straight, or, if we play with our nails, we shall draw but little tone from the instrument; both these ways are equally bad. We must strike the key with the fleshy part of the tips of the fingers; the hand must be held in the most natural position."  
KALKBRENNER.

### On the manner in which the Fingers are to be used for the purpose of Playing the Pianoforte.

"Keep down the keys of the instrument, as much as possible, the full length of every note; for when the contrary is required, it is indicated by particular signs. All unnecessary motion must be avoided."  
CLEMENTI.

"The extremities of the fingers (but not the nails), must strike the keys; their motion should be so smooth as not to be noticed."  
J. B. CRAMER.

"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."

"Neither hands nor fingers should change their naturally bent position. The touch, or mode of striking the key, must be decisive and equal. All pressure (pushing?) and thumping are to be avoided.

"The fingers must not rest longer on the keys than the prescribed time."  
J. N. HUMMEL.

"The arms must be kept perfectly motionless while the fingers are in action; the movements of the hand must proceed solely from the wrist, and those of the fingers from that joint only which connects them with the hand: these are the most essential points in the mechanism of playing."  
KALKBRENNER.

"The percussion of the keys is effected by means of the fleshy tips of the four longer fingers, and with the extreme side of the tip of the thumb, which, for this purpose, must be somewhat bent inwardly.

"The white keys must be struck at about half an inch from their end nearest the player.

"Each finger must be lifted up exactly at the same moment in which the next finger strikes its key.

"In scale passages, the five fingers must be properly bent, and kept so far apart from one another that each finger, when not playing, may be exactly over the middle of one of five contiguous keys.

"When one finger strikes, the others must not move; and each finger, after being used, must return to its previous situation."  
CZERNY.

### On the importance of Beginners being properly Instructed.

"We should especially accustom children, when necessary, to stretch the hand as much as possible, instead of jumping it backwards and forwards: in doing which, moreover, the fingers are often drawn together as in a lump."  
EMANUEL BACH.

"Should a child have committed a piece he is learning 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."  
J. N. HUMMEL.

"I strongly recommend that a pupil should not be allowed to practice the scales too soon. Let us be certain that the fingers have gained a good deal of freedom and independence of action, through the study of the Five-Finger Exercises, before we attempt to teach them to pass the thumb.

"We should betimes accustom our pupils to finish off and perfect the execution of pieces of music, instead of incessantly setting them to decipher new music; without this they will never acquire that refined expression and invaluable finish which is the greatest charm of talent."  
KALKBRENNER.

## PRACTISING.

### On the manner in which those desirous of executing pieces of Music on the Pianoforte must spend the time to be devoted to the attainment of that end.

"Passages are to be practised slowly at first, but with a firm touch."  
CLEMENTI.

"The author recommends the player, on commencing a new piece, and particularly a study—

"Firstly. To play the piece slowly, and with great care, and pay the strictest attention, not to omit a single note, or any incident sharp, flat or natural.

"Secondly. To examine and select the best mode of fingering, and carefully to employ it. Of course, when a teacher is employed this is to be done for the pupil, or the pupil may contrive a fingering which must be corrected by the teacher.

"Whenever the fingering is marked, not to be deviate from it, unless the player conceives he has discovered another mode of fingering equally good, and more peculiarly adapted to his own hand, as many passages may be fingered in different ways with equally good effect.

"Thirdly. To give each note in the division of a bar its proper value, and make one hand correspond strictly with the other.

"Fourthly. To practise separately, again and again, and always with a distinct touch, such passages, bars, and even single notes as present any difficulties of execution.

"Fifthly. To play the piece over several times, for the express purpose of fully understanding and executing all the marks which relate to character, expression, and style."  
MOSCHELES.

"In the first period of studying a piece, the player must seek for and practise the best possible mode of fingering, and carefully habituate himself to the observance of the strictest purity and correctness, in regard to the value of the notes and characters which the piece contains. For this purpose, he must necessarily play it over at first in a very slow time."  
CZERNY.

### General Remarks on the Art of Pianoforte Playing.

"Some persons play stickily, as if they had glue between their fingers. Their touch may be called too long, for they let the notes last beyond their time.

"Others play too shortly, as if the keys were red-hot. That is also bad; the medium is the best.

"All sorts of touch are good when in the right place."  
EMANUEL BACH.

"The style of the performance should be a true image of that of the composition. It is necessary, therefore, to study the character of the piece before we attempt to execute it."  
CLEMENTI.

"Unbecoming habits should be carefully avoided, as holding the face too close to the book, biting the lips, nodding the head to mark the time, opening or distorting the mouth, etc., etc., as they are prejudicial to health, and contrary to gracefulness of demeanor."  
J. N. HUMMEL.

"The player must possess such control over his fingers as enables him, by the weight and pressure of their extremities, to produce every shade and gradation of tone, from the most delicate to the most powerful."  
MOSCHELES.

"The pupil must not attempt to play fugues, or passages in the fugue style, before all the regular modes of fingering are well understood, otherwise he will finger incorrectly all his life.

"The Pianist must endeavour to make his hands so independent of each other, that he may be able to play the loudest and most impassioned passages in the one, while the other plays with the greatest softness and tranquility. Sometimes, even, it is necessary to employ two contrary expressions in the same hand.

"Few persons derive from their labors all the fruits which they hoped to obtain, because, in general, they labor injudiciously. Many an individual, gifted with the best natural dispositions, finishes by acquiring only an ordinary degree of talent, and thus disappoints the hopes which his youth had excited, merely because he had not an enlightened guide, capable of directing his studies. It is utterly impossible to arrive at any remarkable degree of proficiency, if we do not practise classical music written for the instrument, but merely confine our studies to light pieces. It is not in such that we shall find the means of acquiring a fine mechanical execution, a grand and connected style of playing, a clear and animated manner of phrasing our sentences, and a beautiful touch; we absolutely must study the great masters of the different schools for this purpose; their works alone are calculated to impart these qualities."  
KALKBRENNER.

"To obtain great execution, combined with fulness and variety of tone, all stiffness must be avoided; suppleness of the wrist, and elasticity in the pliancy of the fingers are indispensable. . . . Avoid the affectation and bad taste of constantly retarding the notes of the melody after those of the accompaniment, thus producing the effect of a continuous syncopation, which the composer never intended. In a slow melody with notes of long duration, it is expedient, at the commencement of the phrase, to attack the singing part after the bass, but with a difference almost imperceptible.

"One of the most important recommendations we can urge, is that each note be held down its full value, unless the contrary be indicated. For this purpose, fingering of substitution must be employed, especially in music of several parts. . . . To avoid hurrying, and playing over fast, is much more difficult than is generally imagined. . . . Let us advise young performers to refrain from all unnecessary motion of the body, and preserve an easy deportment of the arms, not to place themselves in too high a position in respect to the keyboard; let them listen well to their own performance, question themselves, be severe in judging of themselves. In general they work too much with their fingers and not with sufficient intelligence."  
S. THALBERG.







# CZERNY'S LETTERS TO YOUNG LADIES

— ON THE ART OF —

## PLAYING THE PIANO.

WRITTEN AS AN APPENDIX TO EVERY SCHOOL FOR THAT INSTRUMENT.

### LETTER I.

#### FIRST RUDIMENTS OF THE PIANO.

MY DEAR MISS,

When I, some years ago, had the pleasure of being personally acquainted with your family, I discovered in you so decided a talent for music, that I am exceedingly rejoiced to hear you are now really about to devote yourself to the delightful art of playing the pianoforte. Your memory at that time, easily retained any agreeable melody which you heard; you manifested a natural feeling for time and musical expression; and, added to this, your delicate fingers and hands possessed all the natural qualities so necessary for playing the pianoforte—flexibility, quickness of movement, and lightness, without being either too weak or too stiff.

So decided a disposition and inclination for this fine art could not, in truth, remain long dormant; for no art is more noble, nor more surely indicative of general mental cultivation, than music: and you know that *pianoforte playing*, though suitable to every one, is yet more particularly one of the most charming and honorable accomplishments for young ladies, and, indeed, for the female sex in general. By it we can command, not only for one's self, but for many others, a dignified and appropriate amusement; and, where great progress has been made, we also ensure a degree of distinction in the world, which is as agreeable to the amateur as to the professional artist.

As, on account of the distance of your residence, I cannot, alas! satisfy the wish of your honored parents by undertaking your instruction in person; I, with pleasure, impose it on myself as a duty, to urge you, from time to time by letters, to still greater diligence; and also to direct your attention, according to my own views, to all that may facilitate your tuition, and accelerate your *progress*; though, on the part of the very respectable master to whom your instruction is confided, all will unquestionably be done to cultivate your talent in a way equally tasteful and solid.

I beg of you, therefore, to look upon my remarks merely as an *explanatory repetition* of what will have already been delivered to you, either verbally or in my Pianoforte School; and my end will be fully attained, if by this means your zeal is augmented, and the time and labor of learning abridged and facilitated.

The first principles, namely, a knowledge of the keys and the notes, are the only really tedious and unpleasant points in learning music. When you have once conquered them, you will every day experience more and more amusement and delight in continuing your studies.

Consider the matter as if you were for a time compelled to wend your way among somewhat tangled and thorny bushes in order to arrive at last at a charming prospect, and a spot always blooming in vernal beauty.

The best remedy against this disagreeable necessity is, to endeavor to fix these preliminary subjects on your memory as firmly and quickly as possible. Such pupils as manifest from the very outset, a desire and love for the thing, and who strongly and rationally apply their memories to the matter, will acquire a perfect knowledge of the keys and notes in a few weeks; while others, frightened at the apparent tediousness of the acquisition, often lose several months in attaining the same object. Which, then, of these two ways is the better?

Before anything else, I earnestly entreat you to acquire a graceful and appropriate position when sitting at the pianoforte. The seat which you use must be just so high, that the elbows when hanging down freely, may be a very little less elevated than the upper surface of the keys; and if your feet should not reach the ground, have a dwarf stool, or ottoman, made of a proper height, to place them upon. You must always set yourself exactly facing the middle of the key-board, and at such a distance from it, that the tips of the elbows may be a little nearer to the keys than the shoulders.

Equally important is a graceful position and carriage of the head and upper part of the chest; it must neither be stiff nor



bent. Some of my former little pupils, whom I used to tease with the reproach of *making a cat's back*—that is, sitting with their backs bent and oblique—have, in later days, thanked me for the strictness which I showed in this particular.

It is not merely that an awkward position is disagreeable and ridiculous, but it also impedes, if not prevents, the development of a free and elegant style of playing.

The fore-part of the arm (from the elbow to the fingers) should form a perfectly straight horizontal line; for the hand must neither rise upward like a ball, nor be bent so as to slope downwards.

The fingers are to be so bent, that the tips of them, together with that of the thumb, when extended outwards, may form one right line; and so that the keys may always be struck with the soft and fleshy tips of the fingers, and that neither the nails nor the flat surface of the fingers shall touch the keys. In striking the black keys, the fingers must be stretched out a little more; but even in this case they must always remain sufficiently bent.

The percussion on the keys is effected solely by the fingers, which, without any actual blow, must press each key firmly down; and in doing this, neither the hand nor the arm must be allowed to make any unnecessary movements. The thumb should always strike the key with its external narrow surface, and in so doing it must be but very little bent.

The white keys are to be struck on the middle of their anterior broad surfaces, and the black keys pretty close to their nearest extremities or ends.

You must take great care that you do not strike any key sideways or obliquely; as otherwise, a contiguous and wrong key may chance to be touched; and, in music, nothing is worse than *playing wrong notes*.

While one finger strikes, the other fingers must be kept close to the keys, but always bent, and poised quite freely in the air; for we must not touch any key before the moment in which it is to be struck.

The most important of the fingers is the *thumb*; it must never be allowed to hang down below the key-board; but, on the contrary, it should always be held *over* the keys in such a way that its tip may be elevated a little higher than the upper surface of the black keys; and it must strike from this position.

To observe all these rules exactly, it is requisite that the elbows should never be too distant from the body; and that the arms, from the shoulder downwards, should hang freely, without being pressed against the body.

The necessity of all these rules you will not be able to comprehend till a further period.

The knowledge of the notes is a mere affair of memory; and for every note, you must endeavor to find and strike the proper key, on the instant, and without the least hesitation. In music this constitutes what is called *reading the notes*; and when you shall have acquired this readiness, you will have overcome the most difficult thing which elementary objects in music will be likely to present to you.

At first you will naturally learn only the notes in the treble

clef; and for this purpose we may employ the following means:—

*First.* When you look at a note, you must name it aloud and then seek for and strike the key which belongs to it.

*Secondly.* When you strike at hazard any white key on the treble side of the key-board, you must name it aloud, and seek directly for the note belonging to it.

*Thirdly.* After having struck any white key at hazard, you must describe aloud, in words, on what line, or in what space the note belonging to it must be written.

*Fourthly.* You must often play through, slowly, some of the easiest pieces for beginners, note by note, and with great attention, naming each note as you proceed.

*Fifthly.* I must also recommend you to adopt the following expedient: since you are already much advanced in writing, as it becomes a young female of education to be, you must learn to write music. The little trouble that this will cost, you will find amply recompensed by great advantages. Notes are much easier to write than letters; and, if you daily devote a short quarter of an hour to this task, in a couple of weeks you will become sufficiently expert at it.

Your teacher will give you the instructions requisite for this purpose; and when you have been in this way accustomed to place the notes as they come, exactly on or between the lines, copy out daily one of the easiest elementary lessons, and then write in letters over each note its proper denomination; after which, play the piece over slowly.

When, in this way, you have learned to know perfectly all the notes in the treble clef, and are able to play slowly, but correctly, with both hands, all those little pieces in my School, which are written for both hands in the treble clef, then take the bass notes, and proceed with them just in the same manner.

You must practise each piece, paying the strictest attention to the fingering indicated, till you are able to execute it without stopping or stumbling. Each day you should read through a couple of fresh little pieces, to accustom the eye and the fingers to the various and ever new passages which are formed by means of the notes.

At first, after each note, we must also look at the key which is to be struck; but afterwards, when we have attained a tolerable certainty in finding the keys, it is better to fix the eye on the notes, rather than on the keys.

And now allow me in this letter to offer this last very important remark: the best knowledge of the notes avails us very little, if, *at the same time*, the fingers do not begin to develop that degree of flexibility which is requisite for striking the keys, and for playing in general. I, therefore, most earnestly recommend you to practise daily, with untiring diligence and the greatest attention, all the five-finger exercises, in both hands, which you will find at the beginning of my *Pianoforte* School, and which your instructor will explain to you, in order that your small and delicate, though still sufficiently powerful fingers, may speedily acquire that pliability, independence, and volubility, which are absolutely necessary to playing.

Do not be alarmed at the little trouble and application that this may require; try three or four times every day for at



least a quarter of an hour each time, to play through the exercises with attention. In fact, it is as impossible to play the pianoforte well with stiff and untractable fingers, as to dance well with stiff and untractable feet. *Volubility of finger is one of the chief requisites in pianoforte playing.*

It is very proper that your teacher gives you an hour's lesson every day. If, in addition to this, you daily dedicate another hour—or, if possible, two hours—to practising by yourself, you will in a few months have for ever conquered all that is difficult or tedious in the elementary branches of playing; and you will each day see augmented the pleasure which the delightful art of music so richly bestows on its votaries.

And now, farewell; and rejoice me soon with the intelligence of your progress.

Yours, etc.

## LETTER II.—TWO MONTHS LATER.

ON TOUCH, TONE, AND THE MODE OF TREATING THE PIANOFORTE.

MY DEAR MISS,

I have just received your welcome letter, and learn from it that you have already made considerable progress in reading the notes, and that you are able to play several of the first and easiest little pieces, somewhat slowly, perhaps, but still intelligibly.

Continue daily to decipher a couple of new little pieces, and at the same time to practise still more those which you have already learned, so that these latter ones may go off quicker and quicker, and that you may each week study at least two fresh pieces. For, as you have an earnest wish to attain to a high degree of excellence in pianoforte playing, you must look upon all that has been given to you as yet, only as a *means to that end*, and, indeed, as that means which will conduct to this end *as quickly and as agreeably as possible*.

I could not refrain from laughing a little, if I may be allowed to tell you so, at your complaining to me how much your master vexed and tormented you with finger-exercises, with rules relating to touch, to the position of the hands, to clearness, volubility, etc., etc.

"Ah!" exclaim you, in a manner quite touching, "must all this really be so?"

Yes—such is indeed the case; and here I cannot assist you. Your worthy teacher is quite right in being so strict as to all these points, and I will explain the reason why. From every musical instrument we may produce either a fine tone or a detestable one, *according as we handle it*. The same excellent violin which, in the hands of a clever player, sounds so delightfully, will when handled by a clumsy person, yield as disagreeable sounds as if a number of kittens were squalling. It is the same with the pianoforte. If it is not properly handled by the player, or if we merely thump and bang the keys, the best instrument will sound hard and unpleasant. On the other hand, if we employ too little force, or do not know how to use this power in a proper manner, the tone will be poor and dull, and the performance unintelligible, and without soul or expression.

The interior mechanism of the keys is such that the strings will only sound well when we—

*First.* Strike each key perpendicularly; that is straight downwards, and exactly in the middle, and therefore not sideways nor obliquely.

*Secondly.* When, after the percussive, each key is so firmly pressed down as to cause the full tone of the instrument to be audible.

*Thirdly.* When, before the percussive, we do not raise the finger too high; as, otherwise, along with the tone there will be heard the blow on the key.

*Fourthly.* When the hand and arm, even when striking with considerable force, do not make any jumping, chopping or oscillating movement; for you will find that the fingers cannot possibly play pleasantly and tranquilly when the hands and arms are unsteady.

*Fifthly and lastly.* When the player observes all these rules in rapid runs, or even in skips and extensions as strictly as in slow and quiet passages.

All the finger exercises, and particularly the *scales*, have no other end than to accustom the fingers to the application of these rules so thoroughly, that the player shall practise all that he studies in future strictly according to the principles we have given.

"Ah! the scales," you write to me; *that is truly a tedious story!* Are these things then really as necessary as my teacher says?"

Yes, my dear Miss, these scales are the *most necessary point of all*, not only for beginners, but even for pupils who are much advanced; and, indeed, the most expert players do and must constantly have recourse to and practise them. Permit me to demonstrate this to you, as I know that you have a good understanding, and are fond of reflecting.

You know already that the passing of the thumb *under* the other fingers, and of the three middle fingers *over* the thumb, is absolutely necessary, and that it is the only means by which we are enabled to strike a long series of keys quickly one after the other.

But this passing of the thumb and fingers, even in the most rapid passages, must be effected in a manner so natural, equal and unlabored, that the hearer shall not be able to distinguish the smallest interruption or inequality. This, however, is almost the greatest difficulty in piano-forte playing; and it is possible only when neither the arm nor the hand makes the smallest movement upwards or side-ways, and when the joints of all the fingers attain gradually and by long practise so great a degree of flexibility and address, that in a rapid run over the key-board one is almost tempted to think that the player has at least fifty fingers on each hand. To attain this highly necessary property, there is no other means than the most diligent, uninterrupted daily practise of the scales in all the keys.

But these scales have many other various uses. There are few musical compositions in which they are not introduced by the author in some shape or other. In every piece, whether written to-day or one hundred years ago, they are the principal means by which every passage and every melody is formed.



The diatonic scales or the chords broken into arpeggios, you will everywhere find employed innumerable times.

You will now easily imagine what an advantage it gives a player when he is perfectly acquainted, in all the keys, with these FUNDAMENTAL PASSAGES, from which so many others are derived; and what a command over the entire key-board, and what an easy insight into any musical piece, he gains thereby.

Further, no property is more necessary and important to the player than a well-developed *flexibility, lightness and volubility*, of the fingers. This cannot be acquired in any way so quickly as by the practise of the scales. For, if we were to try to attain those qualities by the mere studying of different musical compositions, we should spend whole years to accomplish our purpose. Many beautiful pieces require to be executed in a very quick degree of movement, and with great volubility of finger. But how tiresome and detestable would not these same pieces sound, if played slow, stiff and unequal! And even those compositions which are slow on the whole, still contain many occasional runs and embellishments which require great rapidity of finger. All these he has *already* conquered who is able to play the scales well and with sufficient quickness.

At present you cannot form an idea of the beauty and effect which is produced by a pure, clear, rapid, and *strictly equal* execution of such runs; they are musical rows of pearls; and many great artists are more particularly distinguished on account of their peculiar excellence in the performance of them. You will no doubt have already remarked, that correct *fingering* is a very important part of pianoforte playing, and one which costs every pupil a good deal of labor. Now, the scales contain all the principle rules of fingering, and they are in themselves sufficient, in almost all cases, to show the pupil the right path. What do you say to all these advantages? Is it not well worth the while to occupy yourself seriously with these same tiresome scales?

I must now tell you in what way you ought to proceed to do this. For, if *studied in a wrong manner*, the scales may prove as injurious as they are capable of being serviceable when properly practised. You know that the five fingers are by no means equal to each other in natural strength. Thus, for example, the thumb is much stronger than any of the other fingers; the first finger is much stronger than the little finger; and the third finger, on the contrary, is, with almost every person, the weakest of all. The *pianist*, however, must know how to employ these various degrees of power, so that in playing the scales all the fingers may strike their appropriate keys *with perfect equality of strength*, for the scales sound well only when they are played in every respect *with the most exact equality*.

This equality is *three-fold*; namely—

*First. Equality of strength.*

No one note ought to sound, in the smallest degree, louder than another, whether it be struck with the thumb, or the first, second, third, or little finger.

*Secondly. Equality in point of quickness.*

Each note must follow the preceding one strictly in the

same degree of movement, whether we play the scales slow or quick.

*Thirdly and lastly. Equality in holding the notes down.*

No key must be held down for a longer or shorter time than the rest; that is, each finger must only keep its key pressed down till the following one is struck, and it must then be taken up *exactly* at the very moment that the next finger comes in *contact* with its key. This must, of course, also be observed in *passing the thumb under* the middle fingers, or in passing the latter *over* the thumb.

If we offend even against only *one* of these three principal rules, the equality and beauty of the run is destroyed, and the utility of the practise lost. Each scale, therefore, must be practised first with the right hand only, and then with both hands, and, *at first, extremely slow*, always consulting the judgment of your teacher, or taking the counsel of your own good ear, as to whether the fingers sufficiently observe all the rules.

From week to week you must increase the degree of rapidity, till at last all the fingers are in a condition to fly over the keys with lightness, firmness, and distinct and beautiful execution. Every day when you seat yourself at the pianoforte, let the *scales* be, for one half-hour, the first thing which you attack; as by this means the fingers will be got in readiness for *everything* else.

But I will not torment you longer to-day, for I hope soon again to receive intelligence of your further progress, and I remain,

Yours, etc., etc.

### LETTER III.—TWO MONTHS LATER.

ON TIME, SUBDIVISION OF THE NOTES, AND FINGERING.

MY DEAR MISS,

The intelligence of your further progress rejoiced me very much.

Your fingers already begin to develop a well-regulated flexibility; your touch and execution are no longer heavy and sluggish; the finger-exercises, the runs, and scale-passages go off tolerably quick, light and equal; and lastly, you already play several dozen little pieces without faults, and generally without stumbling. You see that a reasonable degree of diligence and obedience to the precepts of your teacher will soon be rewarded by the most pleasing results.

The difficulty which the observance of the  $\sharp$ ,  $\flat$ ,  $\natural$ ,  $\times$ , and  $\flat\flat$  still causes you, will soon disappear, if you firmly apply your memory to this point, and if you constantly take good notice of, and learn quickly to retain, the marks of transposition which are indicated at the beginning of each piece, as well as those which occur accidentally in the bar.

But the time and the *subdivision of the notes*, cause you, as you write to me, still much trouble; and we will therefore treat a little on this subject to-day.

The *subdivision of the notes* in music, is a thing so certain and so positively determined, that we cannot well commit a



fault against it *if we give to each note and rest its exact value, and if, in so doing, we consult the eye rather than the ear.* For the eye always sees aright when it is supported by the memory; but the ear by itself, may very often be deceived, particularly in beginners.

The duration of the notes is, as you know, expressed by the fingers being *held down* on the keys; that of the rests, on the contrary, by the fingers being *kept off the keys, and free*; and we must take care not to confound these two things; for each note must be held exactly as long as its prescribed value requires, and the key must not be quitted either sooner or later. Simple and easy as this rule appears, it is often sinned against by much better players than yourself. This arises from the circumstances that most persons are neglectful on this head when they are first taught; partly out of carelessness, and partly, also, because the holding down of the keys appears tiresome and inconvenient; or, on the contrary, sometimes because the fingers are too unapt and sluggish to quit the key at the right moment.

Those who hold down the keys *too long*, accustom themselves to a lingering, adhesive, indistinct, and often discordant manner of playing. Those who quit the keys *too soon*, fall into an unconnected, broken style of playing, which is without melody, and which at last degenerates into mere hacking and thumping the keys. That both modes will conduct us into the wrong path I need not further explain to you.

The art of subdividing the notes consists in introducing the quicker notes, exactly at the right moment, among the longer ones.

But, as groups of notes occasionally occur which must be played *very quick*, if we are to observe the exact movement, and the length of the bar, you will see how necessary it is that the fingers should early be accustomed to play with readiness and rapidity. For without this, even with the best knowledge of the subdivision of notes, we are at every moment in danger either of lagging behind in the time, or of scrambling over these quicker notes in any way we best can.

You perceive here, again, that the diligent practice of finger-exercise and scales is of the highest importance; for the quick *perception* of the different values of the notes requires only a practised eye; while for the rapid and correct *execution* of them, we also require a well-practised finger.

It is of great advantage to you that, in every piece, your worthy teacher either counts aloud each separate bar, or beats the time with a pencil or bit of stick, by which you are compelled to continue always in the right time.

Equally useful is it, that you have already studied several easy pieces as duets for four hands, occasionally playing the lower, or bass part.

The two following capital points are most essential, and must not be overlooked.

*First.—Strictness in taking the right notes.*

For every false note is also a dissonant note, which generally sounds very disagreeably, and strikes as unpleasantly on the ear as a spot of ink on a white frock does on the eye.

*Secondly.—Correctness of keeping time.*

For, without time music is unintelligible, and lost on the hearer.

To *correctness in playing* belong attention, tranquility, a good position of the hands, correct fingering, and the requisite habit of striking every key in the middle of its breadth, so as not to touch any contiguous key.

To *keeping time* belong also the following points:

At the first decyphering of a new musical piece, the beginner cannot, of course, easily play in time; since he must bestow great attention on *taking the notes correctly*, and on the fingering, and must stop at each wrong-taken key, to set himself right. As soon, however, as this is amended, he must endeavor to play through the piece; at first slowly indeed, and then continue to practice it, till he can go through it as quickly as the composer has indicated.

If you can accustom yourself, while playing, to count *aloud*, it will be exceedingly advantageous to you. But this is difficult to manage, because, by so doing, freedom of playing is apt to be impeded; and, besides, we easily fall into the error of *counting unequally*. When you practise alone, therefore, it will be best only to *count in idea*, and to consult your ear with great attention, in order to recall to your mind how the piece sounded while your teacher was present. Beating the time with the foot cannot well be recommended, because it often settles into a bad habit.

When long rests occur in both hands, counting mentally, or aloud, is exceedingly necessary; for you know that in every musical composition, each bar must occupy exactly the same portion of time as the rest, whether it consists of notes or rests.

Hitherto I have only spoken of that sort of keeping time in which we neither come to a stand-still, nor omit, nor pass over anything. But there is another sort of keeping time, in which we may observe all this very correctly, and yet commit errors against time.

These faults consist in this—that, in the course of the piece we either continually play *quicker and quicker*, or *slower and slower*; or else, that we sometimes play too quick, and then again too slow.

Into the error of *accelerating* the time, just such young and lively persons as yourself are most apt to fall, and who knows whether I have not guessed right when I imagine that you sometimes begin a piece which goes off pretty fluently, at first very quietly and sagely; but then, becoming excited as you go on, you play quicker and quicker, and at last finish with such rapidity as if your fingers were holding a run-away pony? Have I not guessed right?

To avoid this you must practice even those pieces *which you already play well*, as composedly and as attentively as when you first began to study them; and in so doing, you must not allow the fingers to indulge their own fancies, or to be in the least degree inattentive. For the fingers are little disobedient creatures, if they are not kept well reined in; and they are apt to run off like an unbroken colt, as soon as they have gained some degree of fluency.

The opposite fault of “*hanging back*,” or dragging in the time, generally proceeds from our having begun too fast; and by



that means stumbling against difficulties which we cannot overcome in that quick degree of movement.

Hence this capital rule: *never begin a piece quicker than you can with certainty go on with it to the very end.*

There are exceptions to this rule, which you will be taught by-and-by, when you learn the higher branches of expression and execution.

You will already have remarked how necessary correct fingering is in playing. A single ill-chosen finger may often cause the complete failure of a whole passage, or at least, make it sound coarse, unequal, and disagreeable. As doubtless you have studied all the elementary pieces exactly with the fingering indicated, your fingers are, to a certain degree, already accustomed to a regular system of fingering. But as, in other compositions, you may, by-and-by, be often in doubt on this head. I will impart, by the way, a few rules on this subject as to what must be *observed or avoided* in every regular system of fingering.

*First.*—When several keys are to be played one after another, either in ascending or in descending, and that five fingers are not sufficient for this purpose, the four longer fingers must never be turned over one another; but we must either pass the thumb *under*, or pass the three middle fingers *over* the thumb.

*Secondly.*—The thumb must never be placed on the black keys.

*Thirdly.*—We must not strike two or more keys one after another with the self-same finger; for each key must always retain its own finger.

*Fourthly.*—In runs, the little finger should never be placed on the black keys.

*Fifthly.*—In chords and wide extensions, however, the thumb, as well as the little finger may occasionally fall upon the black keys.

*Sixthly.*—The fingering given for the scales must be resorted to everywhere, and as much as possible.

*Seventhly.*—At each note that we strike, we must consider whether, for the following notes, the appropriate fingers stand in readiness.

In general, that mode of fingering must be chosen by which we may most easily and naturally be able to maintain a tranquil and fine position of the hands, a firm and perpendicular percussion, as well as a correct holding down of the keys, and a beautiful and connected performance of the melody, and of the scales and runs.

I am so convinced that an exact observance of what I have hitherto laid down will, in a short time, enable you to conquer all elementary difficulties, that I trust, in my next intelligence from you, to receive the assurance of this being the case, and, in this pleasing anticipation, I remain,  
Yours, &c.

#### LETTER IV.—THREE MONTHS LATER.

##### ON EXPRESSION AND GRACES OR EMBELLISHMENTS.

HAVE I not already told you, my industrious little girl, that the zealous practice of all the finger-exercises, and the quickly studying of a good many musical pieces, would soon bring you very forward? You write to me that your fingers have already acquired very considerable facility and certainty: that you

now begin to study pieces of more importance, development and difficulty; that you are already able to play, at sight, many short, easy movements, intelligibly, and without stopping; and that even keys with a good many sharps or flats do not easily confuse you. Allow me to assure you that I did not expect less from your industry and talent, and from the well-directed endeavors of your very respectable teacher.

You are now arrived at the epoch where the art begins to proffer you true, noble, and intellectual pleasures, and in which the new and continually more and more beautiful compositions with which you will now become acquainted, will give you an idea of the inexhaustible riches and variety in music.

But do not neglect to still continue practising, with equal or even greater zeal, the finger-exercises, and especially the scales in all the keys.

The utility of this accessory practice is infinite; and, in particular, the diatonic and chromatic scales possess peculiar properties, which even the most skillful players have yet to fathom. I also request you most earnestly, while you are studying new pieces, not by any means to forget those already learned, not even the earliest ones.

*New pieces serve but little if, on their account, the preceding ones are forgotten.*

For the adroitness and expertness of the fingers the eyes and the ears must of necessity repose firmly and fundamentally on the experience which we have already gained; while these qualities are to be enlarged and refined by new acquisitions. If, for example, you forget a piece which it took you three weeks to learn, these three weeks are as good as lost. You should therefore retain, as a sort of absolute property, all the pieces you have ever learned; keep them safely, and never lend or give them away.

"Yes," say you, "if it did not take up so much time to continue practising what I have already learned, and also to study new pieces."

My dear Miss, you cannot imagine what may be effected in one single day if we properly avail ourselves of the time.

If, with a fixed determination to excel on the pianoforte, you dedicate to it, *daily, only three hours*, of which about half an hour shall be appropriated to the exercises, as much more to playing over the old pieces, and the remaining time to the study of new compositions—this will assuredly enable you, by degrees, to attain a very commanding degree of excellence, without necessarily obliging you to neglect your other pursuits.

Your instructor has already accustomed you to observe, in general, the marks of expression, as *forte, piano, legato, staccato, etc.* The more you begin to overcome all the mechanical difficulties of pianoforte playing, the greater the attention you must give to this important subject—*expression*.

Expression, feeling, and sensibility, are the soul of music, as of every other art. If we were to play a piece of music with exactly the same degree of forte or piano throughout, it would sound as ridiculous as if we were to recite a beautiful poem in the same monotonous tone in which we are used to repeat the multiplication table.

In every composition, the marks of expression, *f., p., cres., dim., legato, staccato, acceler., ritard., etc.*, are so exactly indi-



cated by the composer, that the performer can never be in doubt where he is to play loud or soft, increasing or decreasing, as to tone, connected or detached, hurrying onward in the time, or holding it back.

The same exactitude with which you are obliged to observe the notes, the marks of transposition, the fingering, and the time, you must likewise employ with regard to the marks of expression.

But the most difficult part of the business is *always to observe the proper medium* at each mark of expression; for you already know that there is great diversity in the shades and degrees of forte, piano, legato, staccato, accelerando, and ritardando.

The utmost fortissimo should never degenerate into mere hammering and thumping, or into maltreating the instrument.

Similarly, the most gentle pianissimo ought never to become indistinct and unintelligible.

You possess an excellent pianoforte by one of our best makers; and you will already have remarked, that the most gentle pressure of the finger on a key produces a perceptible alteration and modification in the tone; and that we may play with great power, without any excessive exertion, and without using any unnecessary and ridiculous movements of the hands, arms, shoulders, or head. For, unhappily, many, even very good pianists, are guilty of these and similar contortions and grimaces, against which I must warn you.

Many, too, have the detestable habit, when they wish to strike a note with peculiar emphasis, of elevating their knuckles so much that the hand seems to form waves, like troubled waters.

Others endeavor to manifest their feelings by widely jerking out their elbows; or they mark the commencement of every bar by making a low bow with their head and chest, as if they were desirous of showing reverence to their own playing. Others, after every short note, suddenly take up their hands as far from the keys as if they had touched a red-hot iron. Many, while playing, put on a fierce and crabbed countenance; others, again, assume a perpetual simper, etc. One of the worst faults is carrying to excess the ritardando and accelerando, so that we are often several minutes without knowing whether the piece is written in tripple or common time. This produces nearly the same effect as if some one were addressing us in a strange and unintelligible language.

To all these faults we may accustom ourselves, in the zeal of practice, without knowing it; and when, to our mortification, we are made to observe them, it is often too late wholly to leave them off.

Do not suppose, however, that you are to sit at the piano as stiff and cold as a wooden doll. Some graceful movements are *necessary* while playing; it is only the *excess* that must be avoided.

When we have to play in the highest or lowest octave, a gentle inclination of the body is at once necessary and appropriate. When we have to play difficult passages, chords struck loud and short, or skips, the hands are and must be allowed a moderate degree of movement. As we must sometimes look at the notes, and sometimes at the hands, a slight movement of the head is, if not necessary, at least very excusable. Still,

however, you should accustom yourself to look rather at the notes than at the fingers.

But the elegant deportment of polished life must always be transferred to the art; and the rule applies, generally, "that every movement which conduces really and essentially to our better playing is allowed;" here, however, we must avoid all that is unnecessary and superfluous.

At present, it would be too early to direct your attention to certain more refined rules of expression. In the meantime, I beg of you to observe, in the strictest manner, all that each composer has indicated on this head of his works; and to try to execute each piece in a pure and flowing manner, and in the time indicated by the author. Towards effecting this last object, Maelzel's metronome will afford you very great assistance in most modern compositions.

The *graces*—namely, the shake, the turn, the appoggiatura, etc.—are the flowers of music; and the clear, correct, and delicate execution of them, embellishes and exalts every melody and every passage. But when they are played stiff, hard, or unintelligibly, they may rather be compared to blots of ink or spots of dirt.

The shake is particularly important; and to a pianist, the elegant, equal and rapid execution of it, is as much an ornament and a duty as the equal and pearly execution of the scales. In the right hand, at least, it ought to be played alike well *with all the fingers*. The equality of the shake can only be attained by lifting up both fingers to an equal height and striking the keys with equal force. You ought to devote a few minutes daily to this particular practice.

Therefore, continue firm in your present diligent course, and reckon always on the best-meant counsel from Yours, &c.

#### LETTER V.—TWO MONTHS LATER.

##### ON THE KEYS, ON STUDYING A PIECE, AND ON PLAYING IN THE PRESENCE OF OTHERS.

You are now well acquainted with all the twenty-four keys and with the scales and chords belonging to them, and it is with pleasure I learn that you even now daily play through all the scales and passages in them, as diligently as you formerly did those in the twelve major keys; and that you acknowledge the many advantages of these exercises, by which also you save yourself the labor of wading through so many tedious *études* or professed studies.

One of the most necessary acquirements for a pianist is to be *equally practised and ready in all the keys*. There are many who are as much startled at a piece having four or five sharps or flats for its signature, as though they saw a spectre. And nevertheless, to the fingers all keys are in reality of equal difficulty; for there are as difficult compositions in C major as in C sharp major. Only that the *eye* and the *memory* must be early accustomed to this great number of marks of transposition.

As, in such unusual keys, the black keys must be principally employed, and as they are narrower than the white ones, and therefore less certain as to the striking of them; it is absolutely requisite, on the part of the player, that he should keep his hand particularly firm, and somewhat higher than usual over the keys, and employ a very decided touch, in order to acquire the same degree of certainty as on the white keys.



You complain that the studying of difficult pieces still costs you much time and labor. There is a certain remedy against this, which I may call the *art of studying*, and which I impart to you, as far as it can be done in writing.

There are pupils who study such compositions attentively enough, it is true, but so slow, and with such frequent interruptions, that these pieces become tedious and disagreeable to them before they have half learned them. Such pupils often take half a year to learn a few pieces tolerably; and by this wasteful expenditure of time always remains in the background.

Others, on the contrary, try to conquer everything by force, and imagine that they shall succeed in this by practising for hours, laboriously indeed, but in an inattentive and thoughtless manner, and by hastily playing over all kinds of difficulties innumerable times. Those persons play till their fingers are lamed; but how?—confusedly, over hastily, and without expression, or, what is still worse, *with a false expression*.

We may escape all this by keeping the right medium between these two ways. When, therefore, you begin to learn a new and somewhat difficult piece, you must devote the first hours to decyphering the notes strictly and correctly, in a slow time. You must also fix upon the fingering to be employed, and gain a general insight over the whole. This, in a single piece, can at most require but a few days. Then the whole piece must be played over quietly and composedly, but at the same time attentively, and without any distraction of ideas, till we are enabled to execute it without trouble, and in the exact time indicated by the author.

Single passages of great difficulty may be practised apart; still, however, they ought to be often repeated in connection with the rest of the piece.

All this, too, may be completed in a few days; but now begins the time when we must also learn to *play it with beauty and elegance*.

Now, all the marks of expression must be observed with redoubled attention; and we must endeavor to seize correctly on the character of the composition, and to enforce it in our performance according to its total effect.

To this belongs the very important quality, *that the player should know how to listen properly to himself, and to judge of his own performance with accuracy*. He who does not possess this gift is apt, in practising alone, to spoil all that he has acquired correctly in the presence of his teacher.

But I must once more remind you that we can only study new pieces quickly and well, when we have not forgotten those already learned. There are, alas! many pupils, (female pupils too), who play only that piece well which they have just been taught. All those acquired before are neglected and thrown aside. Such pupils will never make very great progress. For you must own, that those persons who play fifty pieces well, are much more clever than those who, like a bird-organ, can only play two or three pieces in a tolerable manner; and that the first, by a proper employment of our time, is very possible, I believe I have already said to you.

Your worthy teacher has acted very properly in early accustoming you to play occasionally before others. At first, this, as you write to me, was very disagreeable to you, and you

felt much frightened in so doing. "But now," say you, "I think nothing of it; nay, it generally gives me great pleasure, particularly when all goes off well." And there you are quite right. To what purpose do we learn, but to give pleasure, not only to ourselves, but also to our beloved parents and our worthy friends? And assuredly there is no higher satisfaction than in being able to distinguish one's self before a large company, and receiving an honorable acknowledgment of one's diligence and talent.

But, to bring matters to this point, we must be thoroughly sure of our business; for want of success is, on the contrary, as vexatious as tormenting and disgraceful. Above all, you must select, for this purpose, such compositions as are fully within your powers, and respecting the good effect of which you can entertain no doubt. Every difficult piece becomes doubly difficult when we play it before others, because the natural diffidence of the performer impedes the free development of his abilities.

Many half-formed players imagine that everything will be right, if they do but step forward at once with a difficult piece by some celebrated composer. But by this means they neither do honor to the composition nor to themselves, but merely expose themselves to the danger of exciting ennui, and, at best, of being applauded from politeness and compassion, and therefore of being blamed and laughed at behind their backs. For, even with regard to amateurs, persons avail themselves of the right to blame when they have not received any pleasure; and, in fact, who can take their doing so in bad part?

Many, otherwise very good players, have in this manner, by an unsuitable choice of pieces, lost both their musical reputation and all future confidence in themselves.

When playing before others you should particularly endeavor to execute your *well-studied* piece with tranquility and self-possession, without hurrying, without allowing your ideas to wander, and *more especially without coming to a standstill*; for this last is the most unpleasant fault which we can commit before an audience.

Before you commence, the fingers must be kept quite warm; you must avoid any inconvenient mode of dress; and you should, if possible, always play on a pianoforte with which you are well acquainted; for an instrument, of which the touch is much lighter or much heavier than that which one is accustomed to, may very much confuse a player.

But, besides professedly playing before others, it may often happen that you are suddenly required, in the company of intimate acquaintances, to play over some trifle to them.

It is very necessary, therefore, that you should study and commit to memory a good number of little, easy, but tasteful pieces; so that, on such occasions, you may be able to play them *by heart*; for it appears rather childish to be obliged, for every trifle, to turn over one's collection of music; or, when in a strange place, to be always obliged to draw back, with an excuse "that you cannot play anything by heart."

I have no doubt, my dear Miss, that you have been so situated; is it not so?

For this purpose, short rondos, pretty airs with variations, melodies from operas, nay, even dance tunes, waltzes, quad-



rilles, marches, etc., etc., are perfectly suitable; for *everything does credit to the player which is well played.*

As it is very proper to let a little prelude precede any musical composition, you must have by heart a number of this sort of pieces, in all the keys.

The playing before others has also the great advantage that it compels one to study with unusual zeal. For the idea that we must play before an audience, spurs us on to a much greater measure of diligence than if we play only to ourselves, or to four senseless walls.

I shall therefore close this letter, with the request that you will not neglect any proper occasion of exhibiting your fine talent to the world; and I remain, Yours, &c., &c.

#### LETTER VI.

##### ON THE SELECTION OF COMPOSITIONS MOST SUITABLE FOR EACH PIANIST.

You wish to know, my dear Miss, what compositions you are chiefly to play, so that you may learn all that are good, as far as that is possible, and that too, in a natural and progressive order; and it does credit to your taste, that you are desirous not only of studying the favorite pieces of the present day, but likewise the most striking works of the earlier and more ancient masters.

Your worthy teacher has already recommended to you the admirable studies of *Bertini*, *Cramer*, etc., as also my Grand Scale Exercises; and I cannot but rejoice that you have also had the goodness and patience to occupy yourself with some other of my own contributions towards furthering volubility of execution—such as my School for Virtuosi—of Graces and Embellishments—of Legato and Staccato, etc.

The studies just named have, for the greater part, a merely practical aim; but, in the present day, there frequently appears under the same titles, grand and difficult pieces by *Chopin*, *Hiller*, *Hummel*, *Henselt*, *Kalkbrenner*, *Listz*, *Potter*, *Thalberg*, and many others, which I shall recommend you to study at some future time, when your execution shall have reached a very high degree of excellence; for most of these pieces are splendid bravura compositions, intended rather for highly cultivated players and for public performances, than for the instruction of those who, like yourself, have still to climb many steps to arrive at perfection. Useful as these studies are, in general, we must not lose sight of the fact that every piece, be it a sonata, a rondo, an air with variations, a fantasia, etc., is also a study in its way; and that, for example, we may draw from a concerto, or a set of brilliant variations, equally as much advantage in regard to rapidity of finger, or from a sentimental adagio equally as much improvement, in regard to expression, as we can from the practise of any set of studies whatever.

The authors which you have chiefly studied as yet, were well adapted to the purpose; for, at first, pupils require such compositions as combine pleasing and intelligible melody, and modern taste with passages naturally calculated for preserving a fine position of the hands; as, for example, the easier works of *Bertini*, *Herz*, *Hunten*, *Kalkbrenner*, *Moscheles*, etc., etc.

But you have now arrived at an epoch when the *more difficult works* of the above-named masters, as also of *Hummel*,

*Cramer*, *Dussek*, *Ries*, *Steibelt*, and the easier ones of *Beethoven* are very suitable and proper for you.

In the course of the ensuing year, with the same industry and zeal, you may easily arrive at that degree of advancement, that you will be enabled to study by yourself, and with the best results, the difficult works of the present as well as of the past times; such as those of *Chopin*, *Thalberg*, *Liszt*, *Field*, etc., as also the Concertos of *Hummel*, *Kalkbrenner* and *Moscheles*, and, lastly, the best composition of *Mozart*, *Clementi*, *Beethoven*, *Cramer*, *Dussek*, *Prince Louis Ferdinand of Prussia*, etc.

In the choice of musical pieces, we should always bear in mind the following points:—

1st.—That we ought always to proceed from the more easy to the more difficult as to execution.

2ndly.—That, as far as possible, we should make ourselves acquainted with the works of all the great composers, and not by any means tie ourselves down to any favorite author.

3rdly.—That, by degrees, we should also thoroughly learn the classical and truly valuable works of the earlier composers.

Every distinguished composer requires to be played in a style peculiar to himself. With many, there predominates a brilliant, showy, and strongly-marked manner; with others, an expressive, quiet, connected, and gentle style of playing is most generally called for; others, again, require a characteristic, impassioned, or even fantastic or humorous expression; and, in many compositions, a tender, warm, playful, and pleasing mode of execution is most suitable. Lastly, there are pieces which include all these different styles, and which therefore compel the player to adopt corresponding alterations of manner in his performance. Thus, for example, *Hummel's* compositions require an extraordinary and pearl-like mode of execution which is produced by a lightly dropping of the keys, as I have explained to you in my Pianoforte School. In *Beethoven's* works this style will seldom be suitable; as, in them, great characteristic energy, deep feeling, often capricious humor, and a sometimes very legato, and at others, a very marked and emphatic style of playing are requisite.

A piece which is played too fast or too slow loses all its effect, and becomes quite disfigured. Where the time is not marked according to Maelzel's metronome, the player must look at the Italian words which indicate the degree of movement; as *allegro*, *moderato*, *presto*, etc., and likewise to the character of the composition, and gradually learn by experience to know their real significations.

No less important is the proper mode of treating the pedals. By a proper employment of the forte or damper pedal, the player is enabled to produce effects which would seem to require that he should have two pair of hands at his command. But used at an improper time this pedal causes an unpleasant and unintelligible noise, which falls on the ear as disagreeably as writing on wet paper falls on the eye.

I have already explained how important to the pupil is a gradual and easy progression, as to difficulty, in the selection of pieces intended for him: and I shall now add a few words more on this head. Every composer, as well as every player, founds his art and his science on what his predecessors have already done; adding to that the inventions of his own genius.



By these natural steps in advance, it is evident that the compositions of the present distinguished pianists are in many respects much more difficult than those of times gone by; and that whoever desires to study them must already possess great knowledge of music, and a very considerable degree of execution.

Many pupils, however, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice, for years, studies and easy and appropriate pieces, have the presumption to attempt *Hummel's concertos* or *Thalberg's fantasias*.

The natural result of this over-haste is, that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the true cause why, although so many talented young folks devote themselves to the pianoforte, we are still not so over and above rich in good players, as, beyond all doubt, was the case formerly; and why so many, with the best dispositions and often with enormous industry, still remain but mediocre and indifferent performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner, often coming to a stand-still on false and discordant harmonies, missing the time, etc., etc.

You have no doubt frequently been placed in this situation,

and, perhaps, you have sometimes impatiently thrown aside a piece which did not much promise to please you. In this manner, you must, in the sequel, have often lost that exquisite enjoyment which the ingenious and elaborate works of the great masters offer to you, if you have the patience to overcome the difficulties generally inseparable from them.

Here more particularly belong compositions in what is called the *strict style*; as, for example, the works of *Handel*, *Bach*, and other masters of this stamp. For the execution of such pieces, generally written in several parts, and in the *fugue* style, and of such single passages in the same style as we often meet with in the most modern compositions, there are required a *strict legato*, and a very firm and equal touch; and also a clear enunciation of each single part; and for the attainment of all this, the employment of a peculiar mode of fingering, which, in general, deviates very much from the usual one, and which chiefly consists in quickly and adroitly substituting one finger for another on the same key, while it is held down, and without sounding it anew.

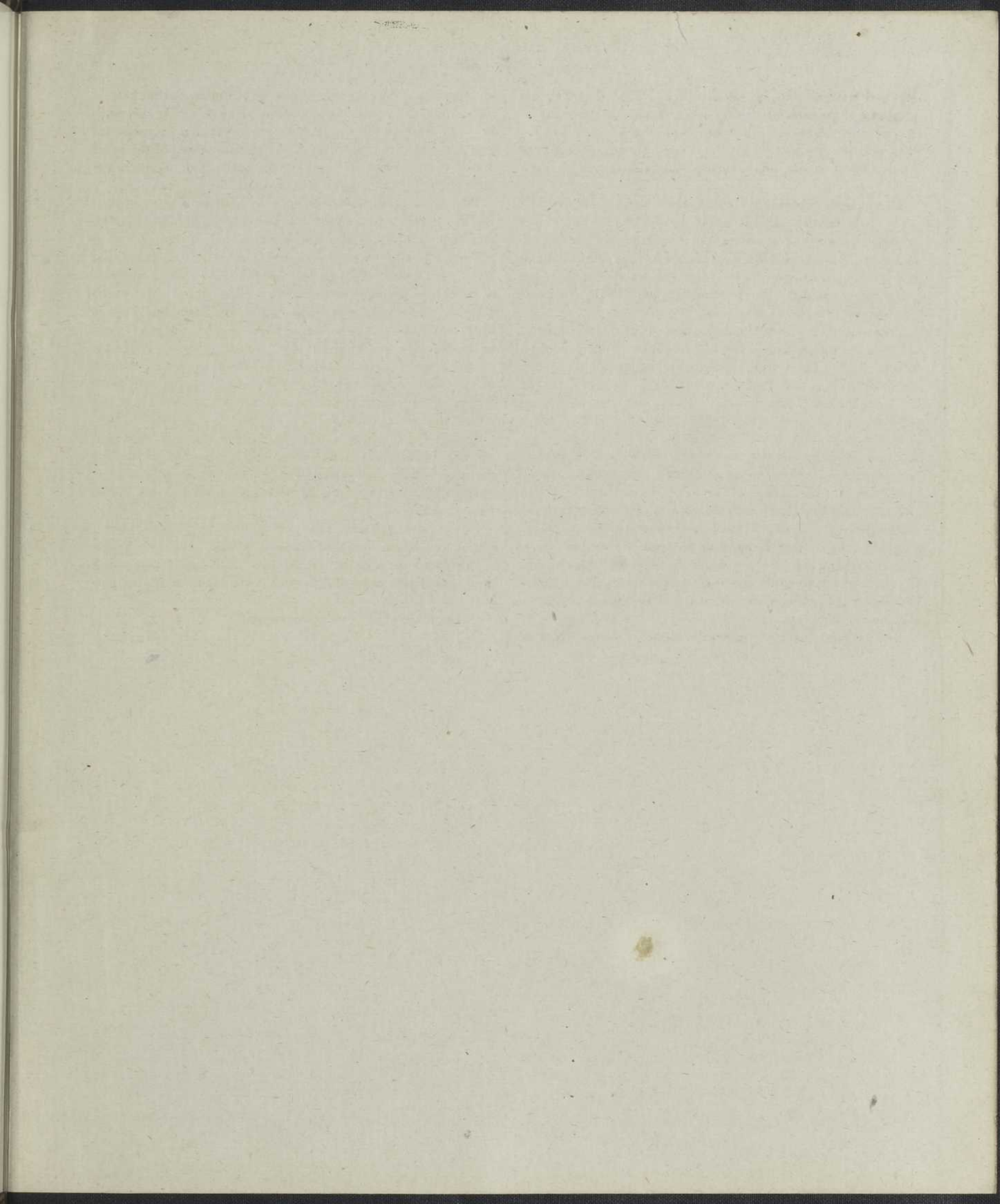
By this substitution, the five fingers are in a manner multiplied *ad infinitum*, and we are enabled to play each of the four parts, of which such passages in general consist, as smoothly, connectedly, and in as singing a manner as though we had so many hands.

I have now once more put your patience to the test. But I beg of you to recollect that much of what I now write to you is calculated for a future period; and therefore, that reading over these remarks by and by will prove of still more particular service to you.

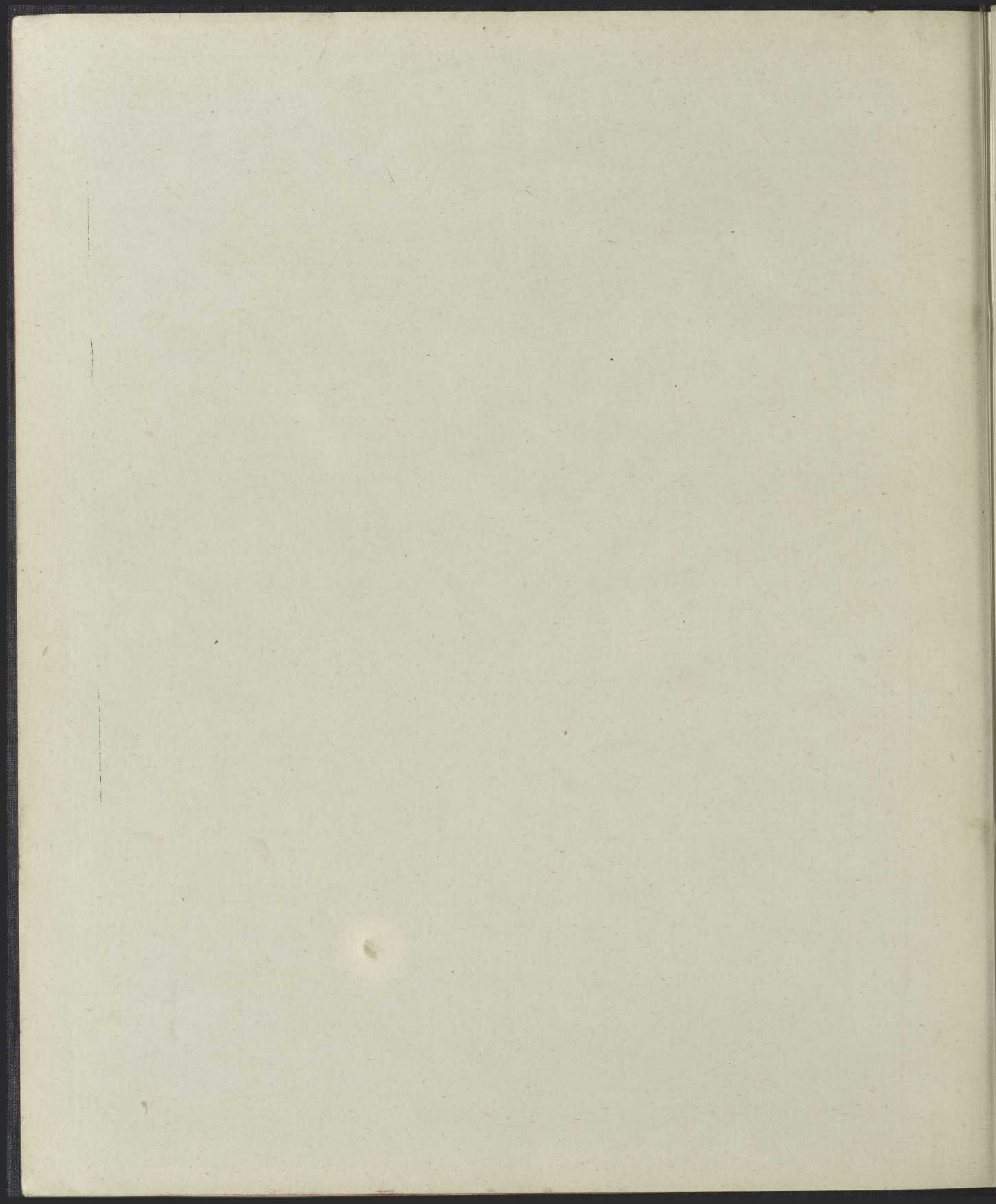
In the meanwhile, I subscribe myself

Yours, &c., &c.

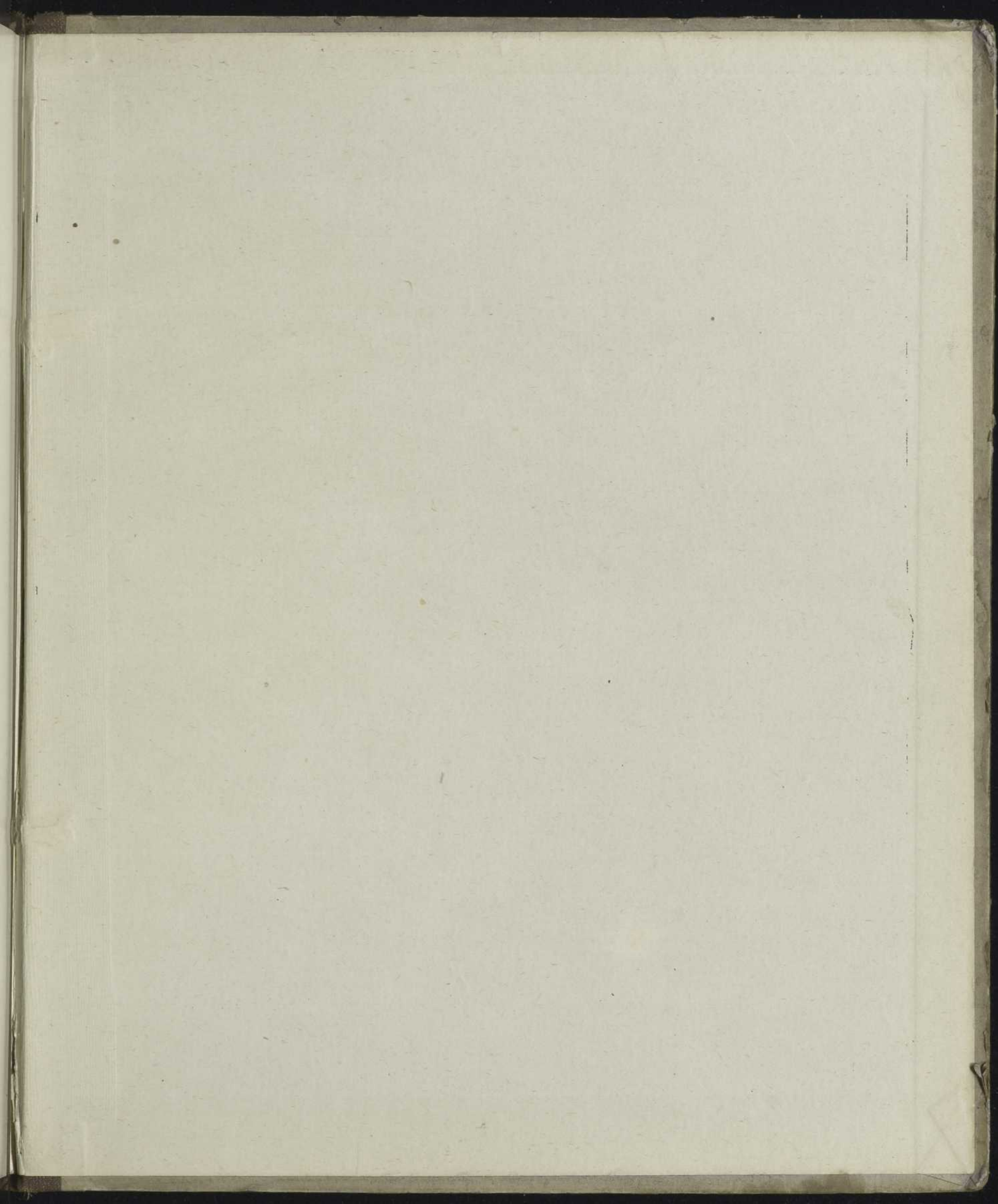














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