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GORDON'S

ENLARGED AND IMPROVED EDITION OF

HUNTER'S



CELEBRATED

Piano Forte School

New-York:

PUBLISHED BY S. T. GORDON, 706 BROADWAY.

Entered according to Act of Congress, A. D. 1861, by S. T. GORDON, to the Clerk of the U. S. District Court for the Southern District of N.Y.

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JOHN NITSCHKE,
PIANOFORTE
MANUFACTURER,
Music Store,
London, Ontario.



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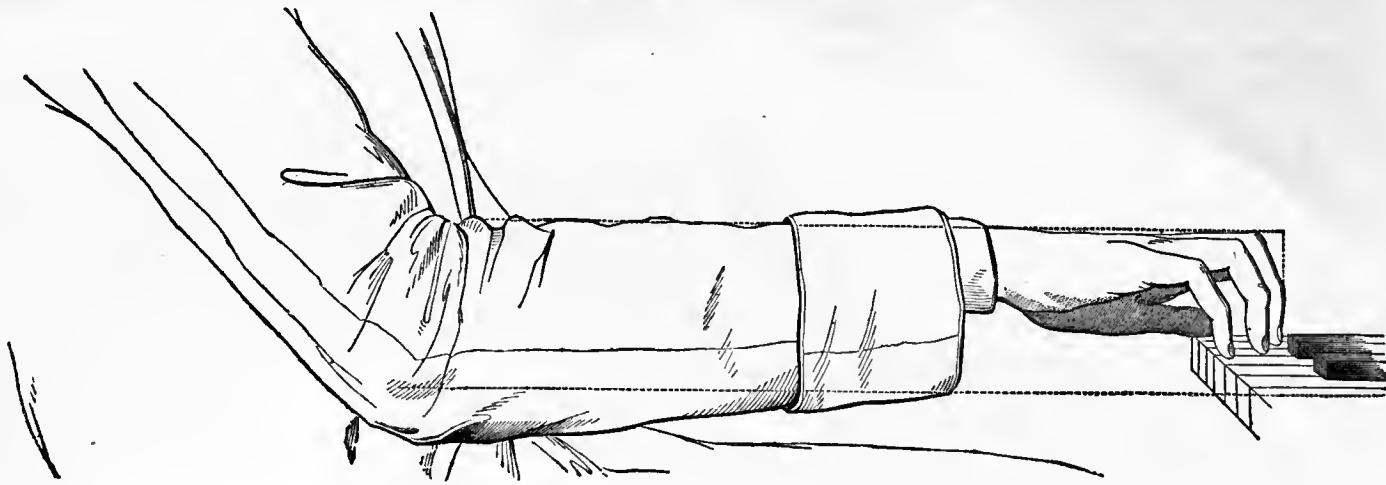
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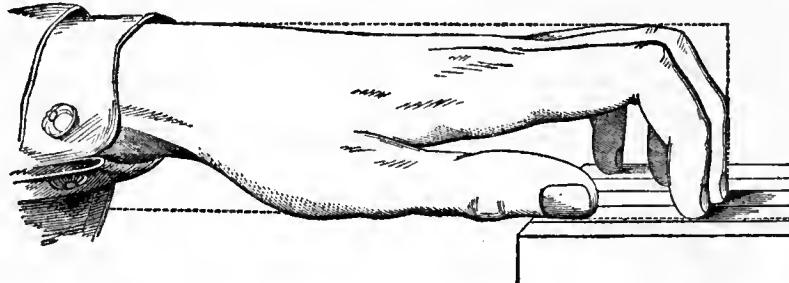
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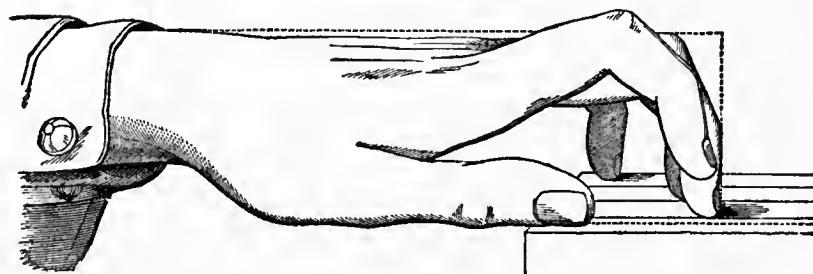
I.—General Position of the Arm, Hand, and Fingers.



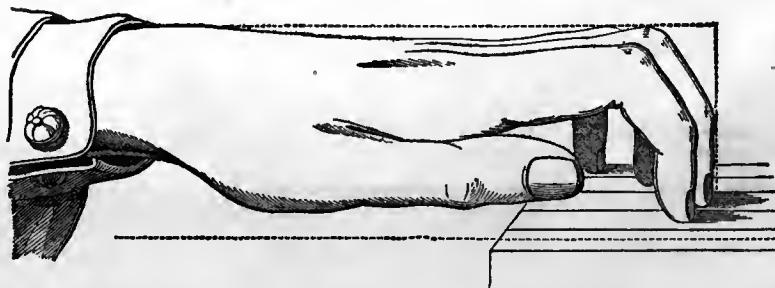
II.—Particular Position of the Hand and Fingers.



III.—Touch from the Third Joint of the Finger.

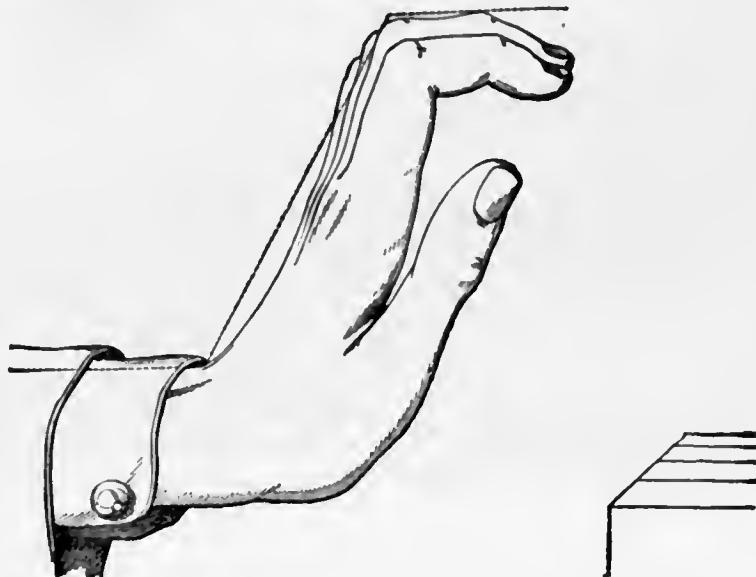


IV.—Touch with the Thumb.

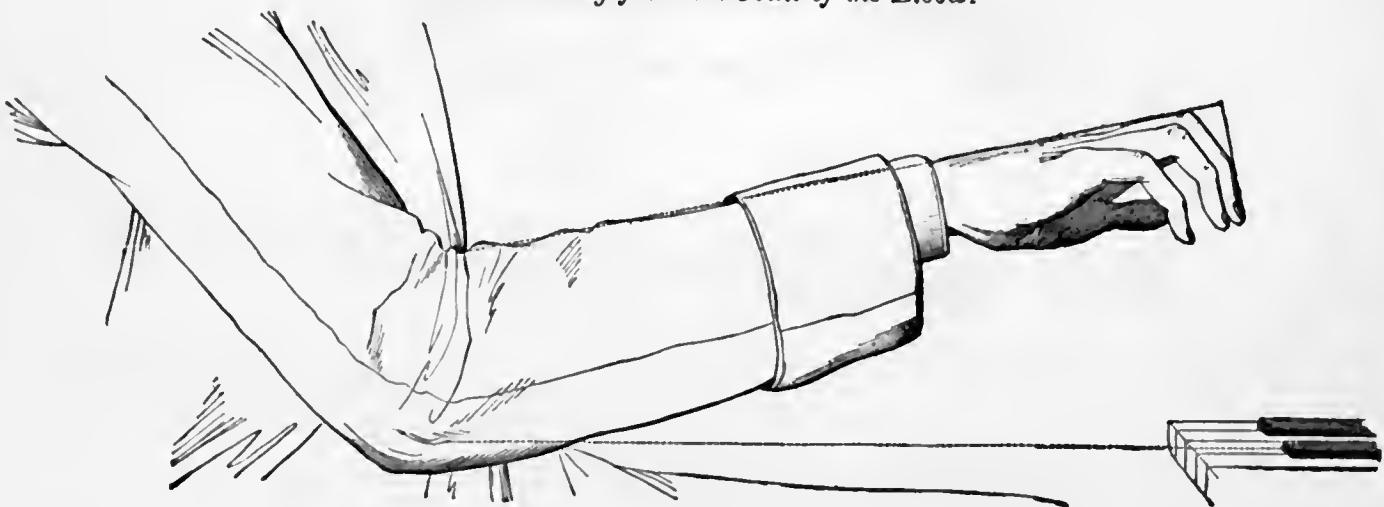


V.—*Striking from the Wrist.*

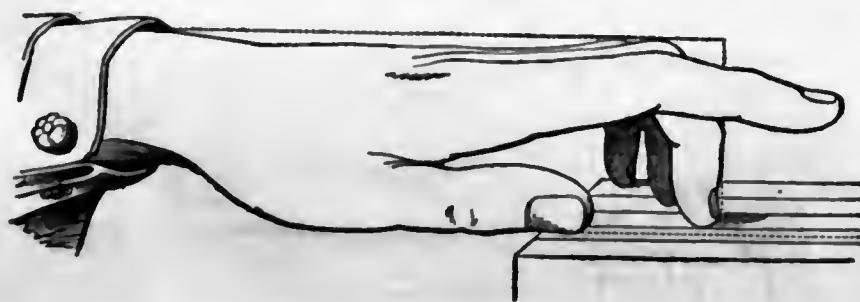
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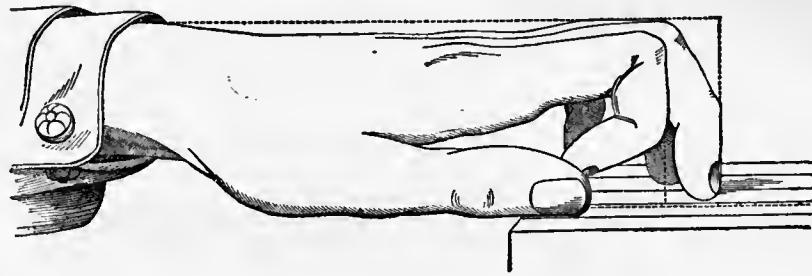
VI.—*Striking from the Joint of the Elbow.*



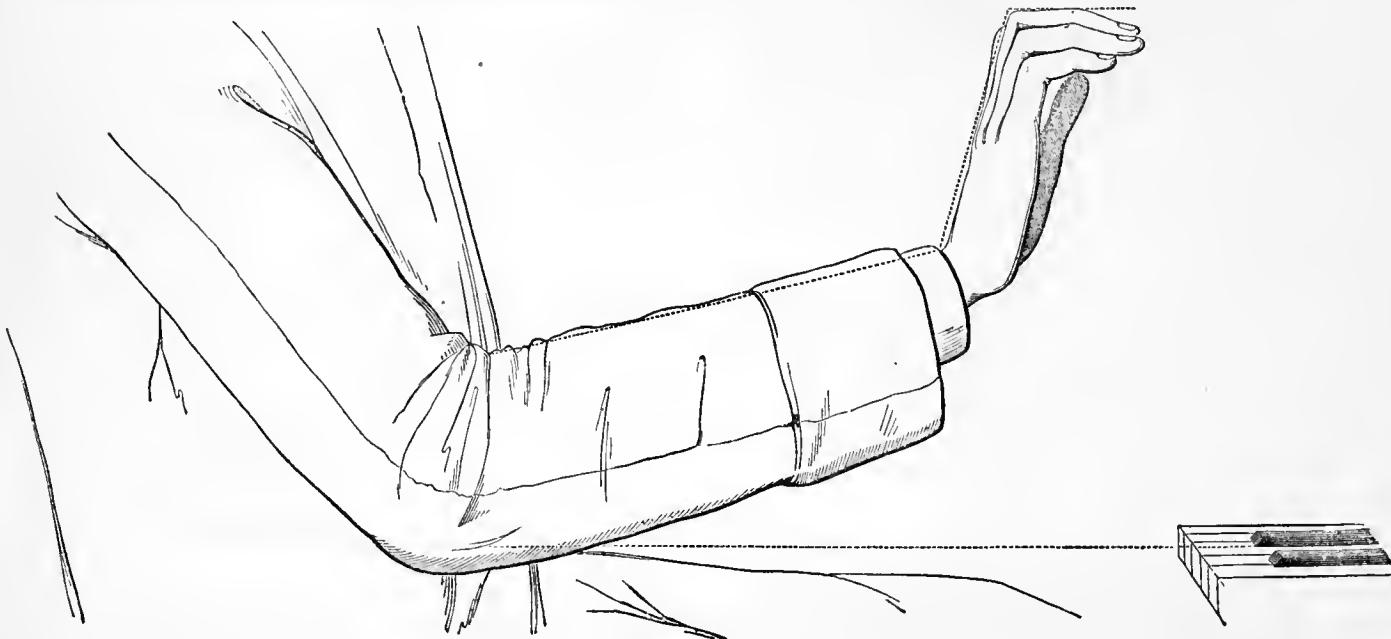
VII.—*Touch from the Middle Joint of the Finger. 1st Movement.*



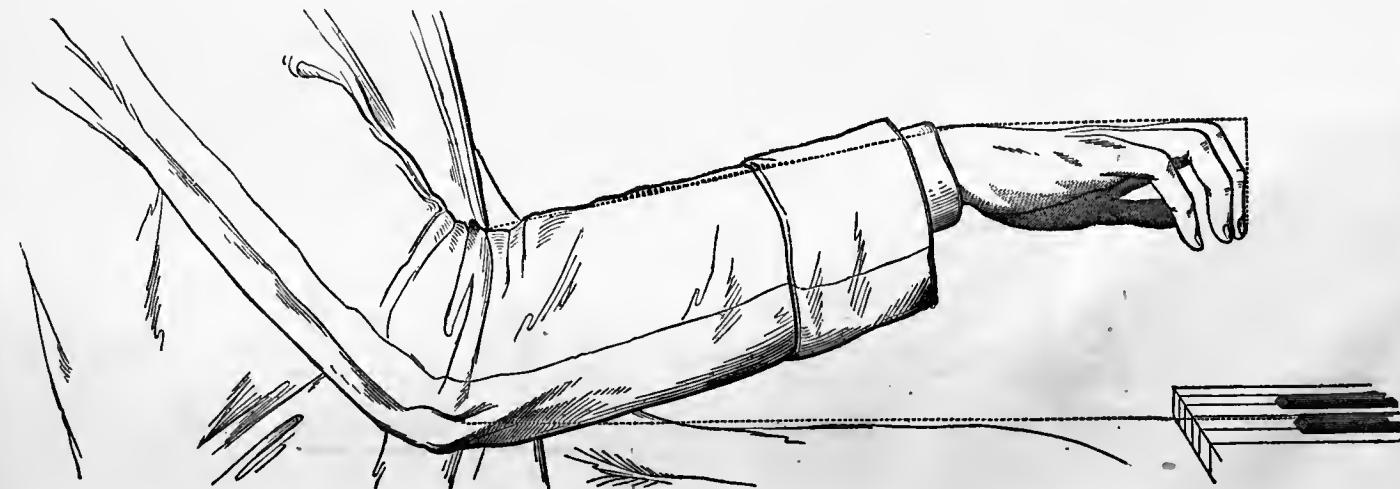
VIII.—*Touch from the Middle Joint of the Finger. 2d Movement.*



IX.—*Striking from the Joint of the Elbow and the Wrist combined. 1st Movement.*



X.—*Striking from the Joint of the Elbow and the Wrist combined. 2d Movement.*



HUNTER'S METHOD.

THE ELEMENTS OF MUSIC.

THE execution of music embraces two distinct heads: First,—the comprehension of the signs indicating the various sounds requisite for a musical composition; the degrees of loudness and softness; the ornaments, the style, and the expression which characterize it: Second,—the ability to perform it, mechanically, with the voice, or upon an instrument.

The first part has for its object the cultivation of the ear and the judgment; the second, that of the hand. The former makes the musician; the latter, the player. It may be readily perceived that the one is introductory to the other, and is essential as a preparatory study. To place a pupil before the Piano, who is ignorant of the rudiments of the art, is like teaching reading to a child who has not yet learned to speak. I must add my humble counsel to that of many high authorities, in recommending those who desire to learn the Piano, to devote themselves beforehand to the diligent study of the *solfège*.

However, as the advice of my predecessors has been but little observed, it is idle to suppose mine will possess much weight. Being under this belief, and aware that even superficial and hasty instruction is preferable to its total neglect, I will conform to usage by inserting before this Method a short exposition of the Elements of Music.

SECTION I.

OF THE NOTES, THE CLEFS, AND THE GAMUT.

All musical sounds which the ear can embrace, have been determined, noted, and classified. They are called by these seven words: *do, re, mi, fa, sol, la, si*; or by the letters C, D, E, F, G, A, B.

Each of these different sounds, as well as the character which represents it, bears the generic term of *Note*.

The notes are written on or between five right parallel *Lines*, which form a *STAVE*. The intervals between the lines are called *Spaces*.



PRINCIPES ELEMENTAIRES DE MUSIQUE.

L'EXECUTION de la musique comprend deux parties distinctes: d'abord, l'intelligence des signes qui indiquent les divers sons dont le compositeur a pu se servir pour former ses chants, le degré de force ou de douceur qui les nuance, les ornemens qui sont propres à les embellir, le mouvement qui les caractérise, l'expression qui les anime et les colore; vient ensuite la faculté toute mécanique de rendre avec la voix ou sur un instrument ce que l'œil a su lire et ce qui l'âme a senti.

La première partie a pour objet l'éducation de l'oreille et de l'esprit; la seconde, l'éducation des doigts. Celle-là nous rend musiciens; celle-ci, instrumentistes. C'est assez dire, je pense, combien la première l'emporte sur la seconde; ou, pour m'exprimer avec plus d'exactitude, combien il est essentiel d'acquérir l'une avant de songer à l'autre. Mettre un élève devant un Piano lorsqu'il ignore encore les rudimens de l'art, c'est vouloir enseigner la lecture à un enfant qui ne sait point encore parler. Aussi, je me hâte de joindre ma faible voix à celle de tous les grands maîtres, pour recommander aux personnes qui veulent apprendre le Piano, de se livrer auparavant à l'étude consciente du *solfège*.

Cependant, comme les conseils de tous les professeurs qui m'ont précédé ont été fort peu suivis, qu'il serait ridicule de me supposer une plus grande influence; et que, dans ce cas, une instruction superficielle et rapide est encore préférable à l'absence de toute instruction, je me conformerai à l'usage en faisant précéder ma Méthode du court exposé suivant des principes Élémentaires de la Musique.

PARAGRAPHE I.

DES NOTES, DES CLEFS, ET DE LA GAMME.

Tous les sons sensibles à l'oreille ont été déterminés, nommés, figurés par l'écriture, et classés suivant leurs rapports. On les a déterminés et nommés par les sept mots suivans: *do, ré, mi, fa, sol, la, si*.

Chacun de ces sons divers et le caractère qui le représente sur le papier porte également le nom générique de *Note*.

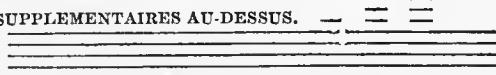
Les notes se placent sur ou entre cinq lignes reunies, qui composent la *Portée*.

LEDGER LINES are written above or below the stave, when those of the stave are insufficient.

Elles se placent aussi sur ou entre des *Lignes Supplémentaires*, auxquelles on a recours quand celles de la portée sont insuffisantes.

LEDGER LINES ABOVE.

LIGNES SUPPLEMENTAIRES AU-DESSUS.



LEDGER LINES BELOW.

LIGNES SUPPLEMENTAIRES AU-DESSOUS.

The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a CLEF, should be placed in the beginning of each stave.

Les notes, quelle que soit leur forme, ne se distinguent les unes des autres, relativement au son qu'elles représentent, que par la place qu'elles occupent sur la portée. Cependant, pour pouvoir les nommer, il est encore nécessaire de placer au commencement de cette portée un signe appelé *Clef*, dont je vais expliquer l'usage et la nécessité, après en avoir donné les figures.

CLEF OF SOL, or G, or TREBLE CLEF.

CLEF DE SOL



CLEF OF FA, or F, or BASS CLEF.

CLEF DE FA.



By a single glance at a Piano, every key of which gives a different tone, it will be perceived that five lines are insufficient to represent all the notes; and that, even if supplementary lines were used, the number would be necessarily so great as to create confusion. The clefs obviate this inconvenience in a manner that would be difficult, and, at the same time, useless, to explain here, but which the pupil, in playing, will readily understand. It is sufficient to know now, that each clef gives its name to every note placed on the same line with the sign. This becomes the index of other notes, whether upon lines or spaces, either ascending or descending.

Il ne faut que jeter un coup d'œil sur le Piano, dont chaque touche donne un ton différent, pour s'apercevoir que cinq lignes ne peuvent suffire; et que si l'on voulait recourir aux lignes supplémentaires, il faudrait en employer une telle quantité, qu'il serait impossible de les distinguer à l'œil. Les clefs obviennent à ces inconvénients; ce qu'il serait très difficile et en même temps inutile d'expliquer ici, mais ce que l'élève reconnaîtra de lui-même du premier jour où il mettra ses doigts sur le clavier. Il lui suffira de savoir en ce moment que chaque clef donne son nom à la note qui est posée sur la même ligne qu'elle. Les autres notes se nomment en passant de cette ligne à l'espace qui la suit, de cet espace à la ligne voisine, etc., soit en montant soit en descendant.

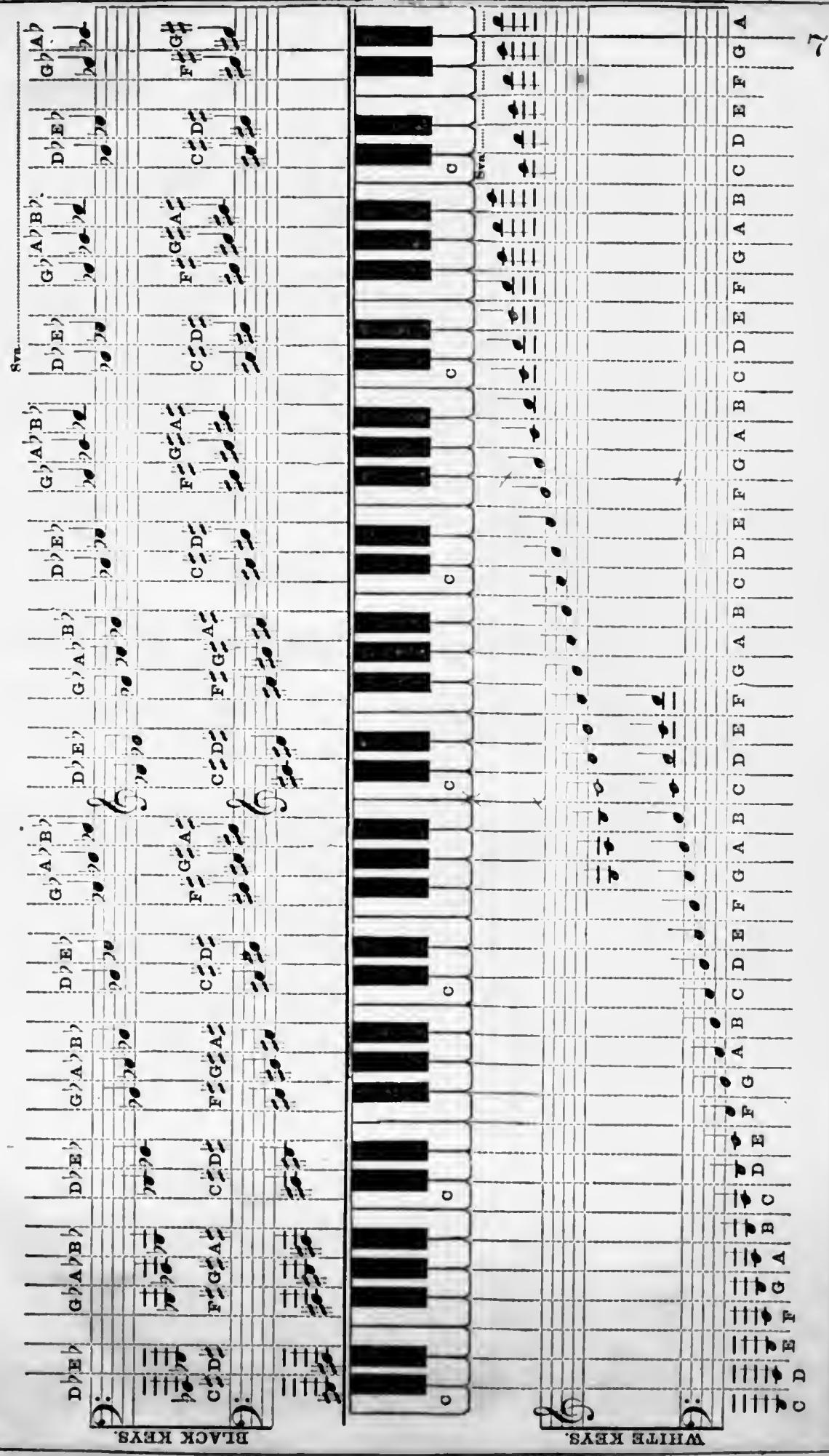
Examples of the Clefs of Sol, or G, and Fa, or F, which are the only ones used in Music for the Piano.

Exemple avec les Clefs de Sol, et de Fa, qui sont les seules dont on se sert dans la Musique de Piano.

KEY-BOARD OF A PIANO-FORTE,

CONTAINING SIX AND THREE-QUARTER OCTAVES:

WITH THE NOTES BY WHICH THE KEYS ARE REPRESENTED.



SECTION II.

OF THE VALUE OF NOTES, OF THE DOT, AND THE TRIPLET.

It is readily perceived, from hearing a piece of music, that it is not composed entirely from any particular combination of notes,—for the mere combination would possess but little variety; but that the length of the notes, relatively greater or less, is an essential part of it. The relative duration is called the *Value of the Note*, and is shown by the peculiar form of each note.

Comparative Table of the Relative Value of the Notes.—Tableau Comparatif de la Valeur Relative des Notes.

| | |
|--|---------------------------------------------------|
| | The whole Note is equal to La Ronde vaut, |
| | 2 Half Notes, 2 Blanches, |
| | or 4 Quarters, ou 4 Noires, |
| | or 8 Eighths, ou 8 Croches, |
| | or 16 Sixteenths, ou 16 Doubles-Croches, |
| | or 32 Thirty-seconds, ou 32 Triples-Croches, |
| | or 64 Sixty-fourths, ou 64 Quadruples-Croches. |

OF THE DOT AND DOUBLE DOT.

The different values of the note, according to the above table, are insufficient to express all musical ideas. A note wanted might be of a length relatively less than the half note, but greater than the quarter note; or greater than the half note, but less than the whole note; and, as there are no notes of intermediate value between the whole note and half, half and quarter, or between any of the other notes, the Dot is used to supply their place.

A dot, placed after a note, increases its value one half: Thus, a dotted whole note is equal to three halves, a dotted half to three quarters, a dotted quarter to three eighths, a dotted eighth to three sixteenths, etc.

| DOTTED WHOLE NOTE. RONDE POINTEE. | DOTTED HALF NOTE. BLANCHE POINTEE. | DOTTED QUARTER NOTE. NOIRE POINTEE. | DOTTED EIGHTH NOTE. CROCHE POINTEE. | DOTTED SIXTEENTH NOTE. DOUBLE-CROCHE POIN. | DOTTED THIRTY-SECOND. TRIPLE-CROCHE POIN. |
|--------------------------------------|---------------------------------------|----------------------------------------|----------------------------------------|-----------------------------------------------|----------------------------------------------|
| | | | | | |

When a second dot is added to the first, following a whole note, half, quarter, eighth, or sixteenth, etc., its value is equal to half that of the first.

PARAGRAPHE II.

DE LA VALEUR DES NOTES, DU POINT, ET DU TRIOLET.

En entendant un chant quelconque, il est aisément de reconnaître que ce qui le constitue est non-seulement la combinaison particulière des notes de la musique,—combinaison qui à elle seule offrirait peu de ressources pour la variété,—mais encore la durée relative plus ou moins longue des sons. Cette durée relative se nomme *Valeur*, et s'indique par la forme même de la note. On en jugera par le tableau suivant.

DU POINT ET DU DOUBLE POINT.

Le diverses valeurs de la note, telles qu'on peut les exprimer par les figures représentées dans le tableau ci-dessus, sont souvent insuffisantes pour rendre la pensée du compositeur. Le son, qu'il veut écrire, peut être d'une durée relative plus courte que la blanche, mais plus longue que la noire; ou plus longue que la blanche, mais plus courte que la ronde, etc. Comme il n'existe aucune forme de valeurs intermédiaires entre la ronde et la blanche, ou la blanche et la noire, etc., on a imaginé d'y suppléer par le *Point*.

Le point, placé après une note, l'augmente de la moitié de sa valeur. Ainsi la ronde pointée vaut trois blanches, la blanche pointée vaut trois noires, la noire pointée vaut trois croches, la croche pointée vaut trois doubles-croches, etc.

Souvent on place un second point à la suite du premier, lorsque celui-ci toutefois figure après une blanche, une noire, une croche, ou une double-croche, etc.; en ce cas, le second point vaut la moitié de la valeur du premier.



SECTION III.

OF THE RESTS.

RESTS, in a composition, show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, prevent confusion between phrases, or members of phrases, and aid in producing musical effects.

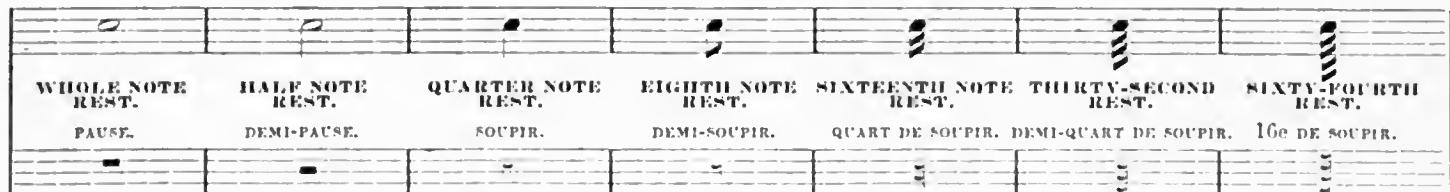
The rests have values corresponding to those of the notes; thus, the *whole note rest* is equal in duration to the whole note; the *half rest* to the half note; the *fourth rest* to the fourth note; the *eighth rest* to the eighth note.

PARAGRAPHE III.

DES SILENCES.

Les *Silences* sont des signes, qui indiquent qu'il faut suspendre le chant, ou cesser de jouer, pendant un espace de temps plus ou moins long. Ils servent à reposer la voix du chanteur, ou les doigts de l'instrumentiste, à éviter la confusion entre des phrases ou des membres de phrase différents, à faire ressortir une partie aux dépens des autres, quelquefois à obtenir des effets pittoresques par une interruption inattendue.

Les silences ont une valeur correspondante à celle des notes: ainsi, la *pause* à la durée de la ronde; la *demi pause*, la durée de la blanche; le *soupir*, la durée de la noire, le *demi-soupir*, la durée de la croche, etc.



The single and double dot, which were explained in the preceding Section are also placed after the rests, and augment their value in the same proportion.

Le point et le double-point, dont nous avons parlé dans le Paragraphe précédent, se placent également après les silences, et augmentent leur valeur dans la même proportion.



SECTION IV.

OF THE SIGNS OF THE MEASURE.

All the component parts of a piece of music are divided equally into portions, called MEASURES. Each measure is placed between two lines, called BARS.

PARAGRAPHE IV.

DES SIGNES DE MESURE.

Les valeurs, dont se compose un morceau de musique, sont divisées en parties égales, que l'on nomme *Mesure*. Chaque mesure se place entre deux *Barres*.



Measures are divided into fractional parts, called *Beats*. Measures containing four, three, or two beats, and those included under the head of *three-eight* and *six-eight* time, are the most in use.

La mesure se divise à son tour en fractions d'une valeur que l'on nomme *Temps*. Les mesures les plus usitées sont: la mesure à quatre temps, la mesure à trois temps, la mesure à deux temps, la mesure à *trois-huit*, et la mesure composée à *six-huit*.

Voici les signes qui servent à les représenter, et qui se placent toujours après la clef.

| | | | | |
|------------------------------------------------------------------------------|----------------------------------------------------------------------|---------------------------------------------------------------------------|--------------------------------------------------|----------------------------------------------|
| Measure with Four Beats called COMMON TIME. MESURE A QUATRE TEMPS. | Measure with Two Beats TWO-FOUR TIME. MESURE A DEUX TEMPS. | Measure with Three Beats THREE-FOUR TIME. MESURE A TROIS TEMPS. | THREE-EIGHT TIME. MESURE A TROIS-HUIT. | SIX-EIGHT TIME. MESURE A SIX-HUIT. |
|------------------------------------------------------------------------------|----------------------------------------------------------------------|---------------------------------------------------------------------------|--------------------------------------------------|----------------------------------------------|

In common, two-four, and three-four time, the value of a quarter note establishes the beats; in three-eight time, that of an eighth note is used.

Dans les mesures à quatre, à trois, et à deux temps, il faut la valeur d'une noire pour remplir le temps; dans celle de trois-huit, il faut la valeur d'une croche; voyez les exemples suivants.

THE FOUR BEATS.—*Les Quatre Temps.*

When three eighths are played in the time of two, or six in the time of four, such groups are called TRIPLETS; and, to render them plain, it is usual to place the figure 3 over the three notes taken for two, and the figure 6 over the six notes taken for four.



SECTION V.

OF THE INTERVALS.

The distance from one note to another is called an INTERVAL.

FIRST.
PRIME.

SECOND.
SECONDE.

THIRD.
TIERCE.

FOURTH.
QUARTE.

FIFTH.
QUINTE.

SIXTH.
SIXTE.

SEVENTH.
SEPTIEME.

EIGHTH, or OCTAVE.
OCTAVE.



A pupil with a good ear will readily discover that the intervals of the gamut are various. For example, the interval from *do* to *re* is greater than that from *mi* to *fa*. The first of these intervals is called a *tone*, and the second a *semitone*. A tone is said to exist between two keys when another key intervenes, as from *do* to *re*, or from *re* to *mi*. But from *mi* to *fa* is only a semitone, for no other key is between them.

The major gamut is composed of five tones and two semitones.

Cependant on met quelquefois trois croches au lieu de deux, ou six au lieu de quatre, etc. C'est ce que l'on nomme des *Triolets*. Il est d'usage, pour les faire reconnaître au premier coup d'œil, de placer le chiffre 3 sur les trois notes prises pour deux, et le chiffre 6 sur les six notes prises pour quatre.

PARAGRAPHE V.

DES INTERVALLES.

La distance d'un son à un autre est appelée *Intervalle*.

FIRST.
PRIME.

SECOND.
SECONDE.

THIRD.
TIERCE.

FOURTH.
QUARTE.

FIFTH.
QUINTE.

SIXTH.
SIXTE.

SEVENTH.
SEPTIEME.

EIGHTH, or OCTAVE.
OCTAVE.

L'oreille fera reconnaître facilement aux élèves bien organisés, que l'intervalle d'une note à l'autre dans la gamme, n'est pas toujours le même. Il est plus grand de *do* à *ré*, par exemple, que de *mi* à *fa*. Le premier de ces intervalles se nomme un *ton*; le second, un *demi-ton*. Ton est la distance de deux touches lors qu'il s'en trouve une entre, comme de *do* à *ré*, de *ré* à *mi*; du *mi* au *fa* il n'y a qu'un demi-ton, parcequ'il n'y a pas de touche entre.

La gamme majeure est composée de cinq tons et deux demi-tons.



SECTION VI.

OF THE SHARP, THE FLAT, AND THE NATURAL.

A note is called *natural*, when it preserves the same relation of interval with the one preceding it, regularly in the order of the gamut, as shown in the preceding Section. Thus, *re* natural is the note which is a tone from *do* natural, and *mi* natural is a tone from *re* natural; *fa* natural is but a semitone from *mi* natural. These intervals, however, can be altered by means of signs called *accidentals*: they are the *sharp* and the *flat*.

A **SHARP** (#) before a note raises it a minor semitone,—that is, a semitone almost imperceptibly less than the semitones of the natural gamut,—and is called, therefore, minor.

A **FLAT** (b), on the contrary, before a note, lowers it a minor semitone.

Flats and sharps are either at the commencement of a piece after the clef, or accidentally before a note.

PARAGRAPHE VI.

DU DIEZE, DU BEMOL, ET DU BECARRE.

Toutes les fois que la note conserve, à l'égard de celle qui la précède dans la gamme, l'intervalle marqué dans le Paragraphe précédent, elle est appelée *naturelle*. Ainsi un *ré* naturel est celui qui est à un ton du *do* naturel; le *mi* naturel est celui qui est à un ton du *ré* naturel; le *fa* naturel est celui qui n'a qu'un demi-ton de plus que le *mi* naturel, etc. Mais ces intervalles peuvent être alterés par le moyen de signes que l'on nomme *accidents*: ce sont le *dièze* et le *bémol*.

Le *Dièze* (#) hausse l'intonation de la note, devant laquelle il est placé, d'un demi-ton mineur,—c'est-à-dire d'un demi-ton, qui est, d'une manière presque insensible, moins haut que les demi-tons de la gamme naturelle,—et que l'on nomme *mineur*.

Le *Bémol* (b), au contraire, baisse l'intonation de la note, devant laquelle il est placé, d'un demi-ton mineur.

Les dièzes et les bémols se placent, ou au commencement d'un morceau de musique, (et alors ils figurent à la clef,) ou accidentellement devant une note.



When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur accidentally before a particular note, they affect only it, and others of the same name, during a single bar.

A NATURAL (\natural) serves to annul a sharp, or flat, by restoring a note to its natural key.



Flats and sharps are placed after the clef in the following order:



A DOUBLE SHARP (\times) raises a note a tone, and a DOUBLE FLAT ($\natural\flat$) lowers it a tone.

Quand ces signes sont posés au commencement du morceau, toutes les notes qui se trouvent placées sur la même ligne ou le même espace (et toutes les autres qui se nomment ainsi qu'elles) subissent leur influence.

S'ils ne surviennent qu'accidentellement devant une note particulière, ils agissent seulement sur les notes semblables qui sont renfermées dans la même mesure.

Le Bécarre ($\natural\flat$) sert à annuler le dièze ou le bémol, en remettant la note dans son ton naturel.

SECTION VII.

OF THE MODES.

There are two Modes,—the Major and Minor.

In the major mode, as shown by the gamut of *do* natural, in the Fifth Section, there are two tones from the first note, called the *tonic*, to the third.



In the minor mode, there are but one tone and one semitone from the tonic to the third.



A minor is said to be the relative of the major when both are expressed by the same number of sharps or flats.

On distingue deux genres de *Mode*,—le mode *Majeur* et le mode *Mineur*.

Le mode majeur est celui où, comme dans la gamme de *do* naturel que nous avons donnée Paragraphe V., on compte deux tons de la première note, appelée *tonique*, à la troisième, ou tierce.

PARAGRAPHE VII.

DU MODE.

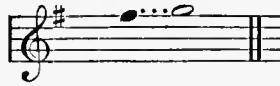
Le mode mineur est celui où, de la *tonique* à la troisième ou tierce, il n'y a qu'un ton et demi.

| | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| C or DO MAJOR. G or SOL MAJOR. D or RE MAJOR. A or LA MAJOR. E or MI MAJOR. B or SI MAJOR. F or FA MAJOR. <small>DO MAJEUR. SOL MAJEUR. RE MAJEUR. LA MAJEUR. MI MAJEUR. SI MAJEUR. FA MAJEUR.</small> | Un ton mineur est dit relatif d'un ton majeur, lors qu'il est de <small>signé à la clef par le même nombre de dièzes ou de bémols.</small> |
| A or LA MINOR. E or MI MINOR. B or SI MINOR. F or FA MINOR. C or DO MINOR. G or SOL MINOR. D or RE MINOR. <small>LA MINEUR. MI MINEUR. SI MINEUR. FA MINEUR. DO MINEUR. SOL MINEUR. RE MINEUR.</small> | |
| G or SO \natural MAJOR. B \flat or RE \flat MAJOR. A \flat or LA \flat MAJOR. E \flat or MI \flat MAJOR. B \flat or SI \flat MAJOR. F or FA MAJOR. <small>SO\natural MAJEUR. RE\flat MAJEUR. LA\flat MAJEUR. MI\flat MAJEUR. SI\flat MAJEUR. FA MAJEUR.</small> | |
| F or MI \flat MINOR. B \flat or SI \flat MINOR. F or FA MINOR. C or DO MINOR. G or SOL MINOR. D or RE MINOR. <small>MI\flat MINEUR. SI\flat MINEUR. FA MINEUR. DO MINEUR. SOL MINEUR. RE MINEUR.</small> | |

Each major and minor key bears the name of the tonic of its gamut.

The tonic of any major key, with sharps, is the note one semi-tone above the last sharp after the clef.

G or SOL MAJOR
SOL MAJEUR.



The note above the F is G.
La note au-dessus de *fa* est *sol*.

The tonic of the relative minor is, on the contrary, the note below the last sharp.

E or MI MINOR.
MI MINEUR.



The note below the F is E.
La note au-dessous de *fa* est *mi*.

The tonic of any major key, with flats, is the fourth note above the last flat.

F or FA MAJOR.
FA MAJEUR.



The fourth note above B is F.
La quatrième note au-dessus de *si* est *fa*.

The tonic of the relative minor is the fifth note below the last flat.

D or RE MINOR.
RE MINEUR.



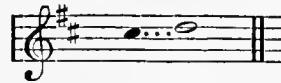
The fifth note below the B is D.
La cinquième note au-dessous de *si* est *re*.

The keys which have neither a sharp nor flat at the clef, are C, or *do* natural major, and its relative, A, or *la* minor.

Chaque ton majeur ou mineur porte le nom de la tonique de sa gamme.

La tonique du ton majeur, formé avec des dièzes, est la note au-dessus du dernier dièze posé à la clef.

D or RE MAJOR
RE MAJEUR.



The note above the C is D.
La note au-dessus de *do* est *re*.

La tonique du ton mineur relatif est, au contraire, la note au-dessous du dernier dièze.

B or SI MINOR.
SI MINEUR.



The note below the C is B.
La note au-dessous de *do* est *si*.

La tonique du ton majeur, formé avec des bémols, est la quatrième note au-dessus du dernier bémol.

B_p or S_p MAJOR.
SI_p MAJEUR.



The fourth note above E is B_p.
La quatrième note au-dessus de *do* est *si*.

La tonique du ton mineur relatif est la cinquième note au-dessous du dernier bémol.

G or SOL MINOR.
SOL MINEUR.



The fifth note below the E is G.
La cinquième note au-dessous de *do* est *sol*.

Les tons, qui ne portent à la clef ni dièze ni bémol, son *do* naturel majeur et son relatif *la* mineur.

SECTION VIII.

OF ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it.

There are three styles of ARTICULATION,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last *Slurred*, or *Legato*.

A *Staccato*, or pointed note, is played in a short and precise manner; the articulation being expressed by this mark, (•).



A *Staccato*, or pointed note, is played in a less detached style than the former. The point is placed above or below the note.

Le plus grand agrément dans la musique est la variété, c'est ce principe qui a fait admettre plusieurs façons diverses d'articuler les notes. L'articulation produit aussi la netteté la légèreté, et l'aplomb dans l'exécution.

Il y a trois sortes d'articulations,—le *Détaché*, le *Piqué*, et le *Coulé*.

Détacher une note c'est l'attaquer avec précision et sécheresse ; on désigne cette articulation par une virgule (,).



Le *Piqué* est exécuté avec moins de sécheresse que le détaché ; on le désigne par un point au-dessus ou au-dessous de la note.

PARAGRAPHE VIII.

DES ARTICULATIONS.

Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.



The slur (—) takes the name of *Syncope* when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same bar, or of two consecutive measures.



SECTION IX.

OF GRACE NOTES.

GRACE NOTES, as their name shows, though not absolutely essential to melody, are employed as embellishments, and also prevent too great uniformity. There are several kinds—the small note, or *Appoggiatura*, the *Trill*, and the *Turn*.

An APPOGGIATURA is a grace note placed above or below a principal note. When below, it ought never to be at a greater distance than a semitone; as any other interval belongs to the *Portamento* of vocal music.

A small note is generally half the value of the principal note; there are instances, however, when its value is greater.



When an appoggiatura is played with rapidity, without reference to the value of the principal note, it is usual to cross it with a small line.



A DOUBLE APPOGGIATURA is played in a light and connected manner.



A TURN is composed of three grace notes placed before or after a principal note. In the first instance, the small notes are written; and in the second, they are expressed by the sign ~.



A TRILL (improperly called a *cadence*) is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not written, but understood to be above the other. It is indicated by the two letters *tr.*

Le Coulé consiste à marier et à unir plusieurs sons entre eux; on le désigne par une ligne courbe.

Le coulé (—) prend le nom de *Syncope*, lorsque la liaison est posée sur deux notes semblables, qui sont placées, l'une au temps faible, l'autre au temps fort de la même mesure, ou de deux mesures consécutives.



PARAGRAPHE IX.

DES NOTES D'AGRÉMENT.

Les notes d'agrément, comme leur nom même l'indique, sont celles qui, sans être absolument essentielles à la mélodie, servent néanmoins à l'orner, à l'embellir, et souvent à en faire disparaître l'uniformité. On en compte plusieurs espèces : la petite note, ou *Appoggiatura*, le *Trille*, et le *Gruppetto*.

L'*Appoggiatura* est un agrément qui se pose au-dessous ou au-dessus de la note principale. Au-dessous, elle ne doit jamais être qu'à un demi-ton de distance; tout autre intervalle doit être considéré comme pour indiquer le *Portamento*, ou Port de-voix.

La petite note vaut ordinairement la moitié de la note principale; il est des cas, cependant, où elle vaut davantage.



Quand l'appoggiatura doit être exécutée avec rapidité, quelle que soit la valeur de la note principale, il est d'usage de la traverser par un petit trait.



La Double Petite Note s'articule avec légèreté et en la coulant.



Le Gruppetto est un agrément formé de trois petites notes, qui se placent devant ou après une note principale. Les petites notes s'écrivent dans le premier cas, dans le second on ne les indique que par le signe ~.



Le Trille, improprement appelé *cadence*, est le battement alternatif de deux notes qui se suivent dans la gamme. Il se compose de la note principale, qui est écrite, et d'une petite note qu'on suppose au-dessus. Le trille s'indique par les deux lettres *tr.*



SECTION X.

OF THE ACCENTS.

ACCENTS are employed to diversify music, by establishing different degrees of loudness and softness, vigor and grace, in its performance. These shades of expression elicit from each part of a composition its true and distinctive character.

Accents are shown by signs, or by words, generally Italian.

The sign $\overline{\overline{m}}$ marks that the sound should be progressively increased.

The sign $\overline{\overline{d}}$ marks that the sound should be diminished in the same manner.

The union of the two signs $\overline{\overline{m}}\overline{\overline{d}}$ expresses that a passage should be commenced softly, and the sound increased gradually to the middle of the figure, and then diminished in like manner to the end of it.

The sign ! , placed over a single note, shows that it should be accented in a particular manner.

The words used for the purpose of accentuation are very numerous; the following list includes the principal ones, with their signification.

| | |
|-------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| PIANO, { or simply the letter ou simplement la première lettre } p | Sweet, soft. Doux, faible. |
| PIANISSIMO, { or simply ou simplement deux p | Very sweet and soft. Très-doux et très-faible. |
| DOLCE, { or DOL., ou | Sweet. Avec douceur. |
| FORTE, { or ou f | Loud. Fort. |
| FORTISSIMO, { or ou $f\acute{f}$ | Very loud. Très-fort. |
| MEZZO FORTE, { or ou mf | Half-loud. Demi-fort. |
| RINFORZANDO, { or Rinf. or $r\acute{f}z$ | Rendering the sound loud, but not suddenly. En renforçant, mais sans brusquerie. |
| SFORZANDO, { or sf , sfz | Rendering the sound suddenly loud. En forçant subitement le son. |
| CRESCENDO, { or Cres..... | Increasing gradually in loudness. En augmentant progressivement de force. |
| DECRESCEDO, { or Decres..... | Diminish the loudness. En diminuant de force. |
| SMORZANDO, { or Smorz..... | Smothering the sound by degrees. En laissant mourir le son peu à peu. |
| ESPRESSIVO..... | { Expressive. Expressif. |
| AFFETTUOSO.. | { Affectionate, tender. Affectueux. |
| MAESTOSO,..... | { Majestic. Majestueux. |
| CANTABILE,..... | In a graceful, singing style. Chanter avec goût et grâce. |
| CON ESPRESSIVO,..... | With expression. Avec expression. |
| LEGATO,..... | Slurred, flowing. Lié. |
| LEGGIERO,..... | Light. Léger. |
| CON ANIMA..... | With feeling. Avec âme. |
| CON SPIRITO,..... | With spirit. Avec esprit. |
| CON GRAZIA,..... | With grace. Avec grâce. |

PARAGRAPHE X.

DES ACCENS.

Les Accens servent à varier les diverses parties d'un morceau de musique par des altérations de force et de douceur, de hardiesse et de grâce. Ces nuances donnent au chant la couleur et le caractère qui lui sont propres; elles en bannissent la monotonie, et ajoutent au sentiment qu'il exprime.

Les accens s'indiquent par des signes, ou par des mots Italiens.

Le signe $\overline{\overline{m}}$ marque que le son doit être augmenté progressivement.

Le signe $\overline{\overline{d}}$, qu'il doit être diminué de la même manière.

La réunion de ces deux signes $\overline{\overline{m}}\overline{\overline{d}}$ exprime que le passage doit être commencé doux et augmenté jusqu'à la moitié, puis être diminué insensiblement jusqu'à la fin.

Le signe $!$, placé sur une seule note, indique qu'il faut l'accentuer d'une manière particulière.

Les mots dont on se sert pour le même objet sont en plus grand nombre; voici la liste des principaux avec leur signification:

| | |
|---------------------------|----------------------------------------------------|
| CON GUSTO,..... | { With taste. Avec goût. |
| CON DELICATEZZA,..... | { With delicacy. Avec délicatesse. |
| CON FUOCO,..... | { With fire. Avec feu. |
| CON FORZA,..... | { With force. Avec force. |
| CON CALORE,..... | { With heat. Avec chaleur. |
| CON BRIO, or BRIOSO,..... | { With brilliancy, brilliant. Avec du brillant. |
| AGITATO,..... | { Agitated. Agité. |
| SCIERNZANDO,..... | { Playful. En badinant. |
| MOSSO,..... | { Animated. Animé. |
| SEMPRE,..... | { Always. Toujours. |

SECTION XI.

OF DIFFERENT SIGNS USED IN WRITING MUSIC, AND OF ABBREVIATIONS.

The sign  shows that the player must return to a similar sign, and continue to the word *Fine*. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words *Da Capo*, "from the beginning."

The main divisions in a piece of music are expressed by a Double Bar .

When *Dots* are added before the bar, thus, :||:, they show that the division previous to it is repeated; when after, thus, ||:, that the division following is repeated.

A PAUSE  marks that a beat of the bar is suspended, and that a note, or rest, must be prolonged for a certain space of time.



In order to avoid the multiplication of ledger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, 8va , over them, showing that they must be played an octave above.

PARAGRAPHE XI.

DU RENVOI, DE LA REPRISE, DU POINT D'ORGUE DE LA LIGNE D'OCTAVE, ET DES ABBREVIATIONS.

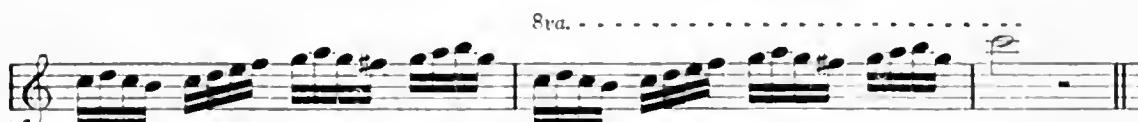
Le *Renvoi*, qui se marque par le signe , indique qu'il faut retourner à un autre signe semblable, et continuer jusqu'au mot *Fin*. Lorsque c'est au commencement du morceau que l'on renvoie, il est d'usage d'employer de préférence les deux lettres D. C., abréviation des mots Italiens *Da Capo*.

On indique les différentes parties d'un morceau par une *Double Barre* .

Lorsqu'on y ajoute des points, on les nomme *Reprises*, ||: La reprise doit être répétée.

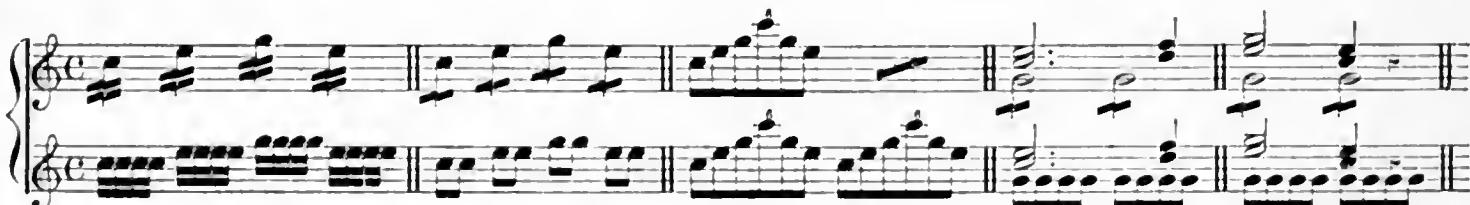
Le *Point d'Orgue*  indique qu'on peut suspendre le mouvement de la mesure et rester sur la note (ou les différentes pauses) le temps qu'on veut.

Pour éviter un trop grand nombre de lignes supplémentaires, les compositeurs sont dans l'usage de noter les passages qui montent trop haut une octave plus bas, et d'écrire au-dessus 8va. avec ce signe , qui se prolonge autant que le passage doit être joué à l'octave supérieure.



ABBREVIATIONS are employed in written music to avoid repetitions of a single note or passage: thus, in place of writing four whole notes of *do*, a quarter alone, marked with two thick, short lines, is used, etc.

On emploie des signes nommés *Abbréviations*, lorsque l'on veut éviter de répéter plusieurs fois la figure d'une même note; ainsi, au lieu d'écrire quatre *do* doubles-croches, on se sert d'une noire que l'on barre deux fois, etc. etc.



SECTION XII.

OF TIME.

TIME, in music, is the degree of slowness or quickness requisite for the execution of any piece. To change the time, as established by the composer, is to destroy the true character of a piece, by the substitution of false, and often unmeaning effects. The pupil should make himself perfectly acquainted with the distinctive meaning of each of the following terms. From the *Grave* to the *Prestissimo*, the time is progressively increased.

GRAVE.—The slowest kind of time.—Le plus lent de tous les mouvements.

LARGO.—Large, very slow and grave.—Large, excessivement lent et sévère.

LENTO.—Slow.—Lent.

LARGHETTO.—Less slow and grave than *Largo*.—Moins sévère et moins lent que *Largo*.

ADAGO.—Slowly.—Posément.

ANDANTE.—Going neither too slow nor too quick.—Allant, ni trop lent, ni trop vite.

ANDANTINO.—Somewhat less slow than *Andante*.—Un peu moins lent qu'*Andante*.

ALLEGRETTO.—With peculiarly graceful and moderate vivacity.—Avec une certaine vivacité gracieuse et modérée.

PARAGRAPHE XII.

DU MOUVEMENT.

Le mouvement est le degré de lenteur ou de vitesse dans lequel un morceau doit être exécuté. Changer le mouvement indiqué par le compositeur, c'est dénaturer son ouvrage, le semer de contre sens, et quelquefois substituer des idées triviales ou ridicules à de véritables beautés. L'élève devra donc s'appliquer à connaître le sens que l'on attache à chacun des mots italiens suivants.

ALLEGRO.—Fast and animated.—Vif et animé.

PRESTO.—Rapid.—Rapide.

PRESTISSIMO.—Rapid and impetuous.—Avec une rapidité impétueuse.

TEMPO DI MARCIA.—Time of a march.—Temps de marche.

CON MOTO.—With movement.—Avec mouvement.

RITARDANDO, or **RALLENTANDO.**—Retarding the time.—En retardant et ralentissant le mouvement.

RITENUTO.—Retained.—Retenu.

ACCELERANDO.—Accelerating.—En accélérant.

AD LIBITUM, or A PIACERE.—At the will or pleasure of the player.—A la volonté de l'exécutant.

A TEMPO.—In the regular time.—Au premier mouvement.

GENERAL RULES FOR PLAYING THE PIANO.

I. OF THE POSITION OF THE BODY AND HANDS.

The player should have a seat so elevated, as to enable him to hold his arms horizontal with the keys.

He should sit opposite to the middle of the key-board, at a distance enabling him to finger all the keys with ease, and free from bodily motion. Any such motion is a great defect, which interferes equally with a pure execution and a graceful manner, and should be early guarded against by the pupil. During his studies, his body should be immovable without stiffness, and contortions of the face should never accompany any difficulties of execution.

The hand, slightly curved, should be held in an easy and natural position, and the fingers should be apart, so as to rest exactly on the keys.

II. OF THE FINGERS.

Before exercising the fingers, the pupil should be made aware of their mechanical powers, and that they should be used independently of the arm, and even of the wrist. By this exercise alone, grace, freedom, and an agreeable intonation, are acquired.

The pupil should carefully avoid playing with greater force than his fingers allow; a contrary practice weakens them, and deprives them of that vigor which they ultimately require, and renders the execution dull, heavy, and convulsive. Effective playing, as it is called, is suited only to the pianist who has acquired a certain command over his hands; until then, the manner of playing should be simple, and but little varied.

III. OF FINGERING.

If the piano had but ten keys, each finger would naturally have its own, on which it could rest, able to strike rapidly, and without a fear of mistake. But, as it is, the fingers having to strike a great number of keys, and their position being constantly changed, it is necessary to use the hands promptly and freely in order to meet the requisite extent of distance. It is easy to perceive that, in proportion as the succession of the fingers in playing is natural, and the movements of the hand rare and gradual, the difficulties of playing are diminished. On this principle are based all systems of fingering. The best are those which, while they are true, facilitate to the utmost a passage, and are agreeable to the performer. A well-fingered passage is attractive to the pupil, and promotes a desire for its accomplishment.

There are some passages, the fingering of which is subject to fixed rules,—as the major and minor gamuts, etc.; but, in some instances, the character of the piece must be taken into consideration. A vigorous passage demands, sometimes, irregular fingering, on account of the preference which should be given to the stronger over the weaker fingers. There is, also, severe music for three or four parts, and that abounding in modulations, which is so complicated as to render a natural succession of fingering impossible.

But not by theories of this kind, more or less extended, can a pupil acquire a style of fingering adequate to all difficulties. In this matter, good examples will avail more than general rules, which are often not well suited for application. I have endeavored to afford these examples, by writing carefully the fingering of all the exercises in this Method. The teacher should also finger such other music as the pupil studies; and forbid the practice of all pieces not originally composed for the Piano; as the arrangements of symphonies, overtures, quartettes, etc., often demand a faulty style of fingering, injurious to the proper cultivation of the hand.

IV. OF THE MEASURE.

The metrical division, afforded by the bar, is the soul of music; without this advantage, its highest charms, whether conferred by nature or derived from art, would be absolutely useless.

This part of execution should be serulously observed, though most pianists are accused, and too often with reason, of being deficient in this particular.

A due attention to the time sustains the pianist in difficult passages, strengthens the fingers in a remarkable degree, and gives alone the assurance necessary for a successful execution.

RÈGLES GÉNÉRALES POUR TOUCHER DU PIANO.

I. DE LA POSITION DU CORPS ET DES MAINS.

Le pianiste doit s'asseoir sur un siège approprié à sa taille, et assez élevé pour que ses bras s'approchent horizontalement du clavier.

Il se placera au milieu de l'instrument, et à une distance telle que ses doigts puissent courir sur toutes les touches, sans éprouver aucune gêne, et sans l'obliger à déranger son corps pour la facilité du jeu. Ces mouvements continuels sont un grand défaut qui nuit à la pureté de l'exécution, à la grâce du maintien, et dont il importe que l'élève cherche à se garantir de bonne heure. Dès ses premières études, que son corps soit immobile sans roideur, et que son visage n'exprime jamais par des contortions ou des signes de lèvres les difficultés que ses doigts peuvent rencontrer.

Il faut que la main, légèrement arrondie, ait sur le clavier une position tranquille et naturelle; que ses doigts ne soient ni collés entre eux, ni trop écartés, de façon à tomber juste sur les touches.

II. DES DOIGTS.

Avant d'exercer d'une manière les doigts de l'élève, il conviendrait de lui faire sentir la grande importance qu'il faut attacher à leur mécanisme; lui enseigner que leurs mouvements doivent être indépendants, ne jamais venir du poignet, et à plus forte raison des bras. C'est le seul moyen d'acquérir de la légèreté, du moelleux, un son agréable sans dureté ni sécheresse.

Que l'élève évite avec soin de mettre dans son jeu plus de force que ses doigts ne le lui permettent; ce serait le moyen de les affaiblir, et non de leur donner le degré de vigueur qui peut leur manquer encore; son exécution serait, de plus, lourde, pesante et convulsive. Ce qu'on nomme un jeu à effet est permis seulement au pianiste dont les mains ont été suffisamment fortifiées par l'étude, jusqu'à ce qu'il doive se borner à un jeu simple, uni, et peu nuancé.

III. DU DOIGTER.

Si le Piano n'avait que dix touches, chaque doigt aurait nécessairement la même propre, sur laquelle il resterait suspendu pour la frapper avec rapidité et sans crainte d'erreur. Comme il n'en est point ainsi, il faut nécessairement que les mêmes doigts servent à rendre un grand nombre de notes différentes, qu'ils soient souvent déplacés et que la promptitude des mains, pour les porter sur toute l'étendue du clavier, reméde à la longueur des distances. Mais il est facile de comprendre que, plus les doigts se succéderont naturellement l'un à l'autre, plus les mouvements de la main seront rares et gradués, moins l'exécution d'un morceau présentera de difficultés. C'est sur ce principe que sont établis tous les systèmes du doigter. Le meilleur sera donc celui qui, en y restant fidèle, facilitera le mieux le passage, et se présentera le plus agréablement aux mains. Un bon doigter charme et flatte les doigts du pianiste; il inspire en quelque sorte le sentiment et le désir de la perfection.

Il est un certain nombre de passages qui sont soumis à un calcul rigoureux, par exemple; les gammes majeures et mineures, etc. etc., mais dans un plus grand nombre d'autres, on est obligé d'avoir égard au caractère du morceau. Un passage vigoureux exige quelquefois un doigter irrégulier par la préférence qu'il faut accorder aux doigts forts sur les doigts faibles. Il en est de même de la musique sévère à trois ou quatre parties, de la musique riche en modulations; les valeurs diverses dont est chargée une seule main ne permettent pas toujours de placer et de faire mouvoir les doigts dans leur succession la plus naturelle.

Mais ce n'est point par des théories de ce genre, plus ou moins développées, que l'élève pourra se former un doigter réunissant les diverses qualités dont je viens de parler. En cette matière, de bons exemples lui seront plus utiles que des règles générales dont il aurait peine souvent à faire l'application. J'ai essayé de lui donner ces exemples, en notant soigneusement le doigter de tous les morceaux ou exercices de ma Méthode. Qu'il fasse doigter également par son professeur toute la musique qu'il aura à jouer dans ses études, et qu'il s'interdise celle qui n'aurait pas été écrite dans son origine pour le Piano. Les symphonies, ouvertures, quatuors, etc., arrangées, exigent souvent des doigters pénibles, capables de nuire à une main novice.

IV. DE LA MESURE.

La mesure est l'âme de la musique; sans elle, les qualités les plus précieuses et les plus rares, celles que donne la nature, comme celles que l'étude seule fait acquérir, demeurent absolument inutiles.

Aussi, ne saurait-on trop recommander aux jeunes élèves de s'y asservir avec scrupule; d'autant plus que l'on reproche à la plupart des pianistes, et trop souvent avec raison, de posséder fort peu cette partie essentielle de l'art.

La mesure soutient le pianiste dans les passages difficiles, fortifie les doigts d'une manière sensible, et donne seule l'assurance nécessaire à une bonne exécution.

ON THE PROPER COURSE OF STUDY.

The pupil who wishes to make real progress on the Piano, should devote at least three hours a day to its diligent study. These hours need not be consecutive : on the contrary, they may be divided among different parts of the day, at intervals sufficiently distant to afford rest to the hands, as well as to enable the player to withdraw his attention wholly from his practice. Close application, too long continued, is sure to dishearten and disgust the pupil.

The first hour should be bestowed on the exercises for the five fingers, and the scales ; the other two may be given to such pieces as the teacher deems suited to the capacity of the pupil.

In attending to the studies, the young pianist should never cease to observe faithfully the time, the importance of which has already been enforced. In order to give each note its exact value, it is necessary at first to count each beat aloud and equally. Pianists are sometimes disposed to hurry the time in slow movements, owing to the insufficiency of the instrument in sustaining notes of a long value ; but they should guard against a habit leading to the worst consequences, by not quitting any key till the value of the note has expired, even though the sound has ceased altogether to be heard. Above all, in music for several parts, where the same hand has at one time notes of different values, it is essential to observe this rule.

In avoiding this defect, the pupil should not fall into the opposite extreme, and leave a finger on a key longer than is necessary, while the others are striking the notes following. I recommend, for this purpose, a most careful practice of the first studies for the five fingers, at the beginning of this Method.

In agitated passages, and *crescendos*, towards the end of a scale, in a rapid group, and also, generally, at the close of phrases, the pupil is apt to hurry the time. This fault not only weakens the hands, but likewise gives rise to numerous irregularities, in the course of exertion, disagreeable to the hearer. The fingers should always be restrained in such passages.

A piece new to the pupil should be studied in a moderate movement, so that he can observe strictly the beats, and the various accidental signs and marks of articulation ; as the *staccato*, *legato*, *forte*, *piano*, *riforzando*, *diminuendo*, etc.

In order to obtain perfect equality and unity in passages demanding the use of both hands, it is necessary to exercise them often separately, the left hand especially, which is the weakest.

Young pianists imagine they increase their progress, in choosing pieces beyond their ability ; but they are grossly deceived : for thus it is that, in a short time, good habits, previously acquired, are lost, the execution is rendered weak and uncertain, and, finally, all idea of correct playing is lost. Let them always choose pieces according to their abilities ; mistrust fashionable music, where difficulties are heaped together with puerile affectation ; and believe that excellence is alone attained by persevering and well-directed study.

The pupil should not, however, practise timidly, and, for the purpose of greater certainty, phrase by phrase. I recommend freedom in study as well as in playing, and condemn practising a composition by piecemeal.

This last rule has, nevertheless, many exceptions, which must be observed. For example, the easiest pieces often present some particular difficulties, either of fingering or time. These passages the pupil should study with the greatest care, and endeavor to fix them in his memory ; as it is not by playing over a few times what was easy at first sight, that he can make progress, and preserve unity in the execution of a piece.

Before acquiring a certain degree of excellence on an instrument, the pupil should not indulge in playing from memory ; but eventually, this may be done with advantage.

To render a piece of music comprehensive to the hearers, the player must comprehend it himself, seize upon its character, feel the melodies of the author, and give them adequate expression. But the performer must not believe, as some do, that expression means passionate and languid playing ; or that the eyes, the elbows, and the whole body, should, necessarily, sustain a part in the execution ; for there is nothing more tiresome and ridiculous than this constant desire of infusing sentiment into a piece.

To play with expression, is to give each passage its true character ; and as this character can be, by turns, light, sombre, animated, tranquil, uniform, lively and pleasing, and sometimes even harsh and crude, the execution should reflect intelligibly these different shades. For the sake of contrast, the composer, introducing a sweet and tender air, may prefaco it with harsh chords and wild passages. To heighten the effect of a brilliant idea, he may enclose it in a simple and naked frame-work ; misconceptions on the part of the player, in rendering such examples, may destroy the greatest beauties, and render them entirely unintelligible.

IMPORTANT ADVICE.

Before commencing any piece of music whatever, a player should never fail to ask himself the three following questions :

1. In what key am I going to play ? That is to say, How many sharps or flats are there to the key ?
2. What is the time ?
3. What is the movement ?

CONSEILS SUR LA MANIÈRE DE BIEN ÉTUDIER.

L'élève qui voudra faire de véritables progrès sur le Piano devra consacrer au moins trois heures par jour à une étude conscientieuse. Je n'exige pas que ces trois heures soient consécutives ; il est mieux, au contraire, qu'elles soient distribuées dans les diverses parties de la journée, et que l'on mette autant que possible, entre les exercices, un intervalle suffisant pour reposer les doigts et distraire l'esprit. Un travail sans interruption finit, presque toujours, par perdre son intérêt, rebuter les mains, et décourager.

La première heure doit appartenir aux exercices pour les cinq doigts et aux gammes ; on pourra employer les deux autres heures aux morceaux de musique que le professeur aura choisis suivant la force de l'élève.

En se livrant à ces études, le jeune pianiste n'oubliera jamais d'observer fidèlement la mesure, dont je lui ai déjà fait connaître l'extrême importance. Pour donner à chaque note la juste valeur qui lui appartient, il est nécessaire que, dès le principe, il compte chaque temps tout haut et bien également. Les pianistes sont quelquefois entraînés à presser dans les mouvements lents, par l'insuffisance de leur instrument à soutenir les longues valeurs ; mais ils doivent se tenir en garde contre une habitude qui aurait les plus funestes conséquences, en ne quittant la touche que lorsque la valeur de la note est expirée, quand même le son aurait cessé depuis longtemps de se faire entendre. C'est surtout dans la musique à plusieurs parties, où, comme je l'ai dit plus haut, la même main est chargée de valeurs diverses, qu'il est essentiel de se conformer à cette règle.

Pour éviter ce défaut, il ne faudrait pas tomber dans l'excès opposé, et laisser le doigt sur la touche plus qu'il n'est nécessaire, tandis que les autres frappent les notes suivantes. Je recommande, à cet effet, de travailler avec le plus grand soin les premières études pour les cinq doigts, qui sont placées au commencement de cette Méthode.

Dans les passages agités, les *crescendos* : à la fin d'une gamme, d'un trait rapide ; et généralement même, à la fin des phrases, l'élève est toujours porté à presser le mouvement. Ce genre de faute non seulement affaiblit les mains, mais encore occasionne une multitude d'interruptions, qui humilient l'exécutant, et font éprouver aux auditeurs le sentiment le plus pénible. On s'en garantira en ayant soin de retenir toujours un peu les doigts dans ces sortes de passages.

Un morceau nouveau pour l'élève doit toujours être étudié dans un mouvement modéré, afin qu'il puisse suivre sévèrement la mesure, et bien remarquer les divers signes accidentels ou accessoires qui servent à indiquer les articulations ou les mesures, comme les *détaché*, les *piquet*, les *coulé* ; les *forte*, les *piano*, les *riforzando*, les *diminuendo*, etc.

Pour obtenir une grande égalité et un parfait ensemble dans les passages qui demandent le concours des deux mains, il est nécessaire de les exercer souvent séparément, la main gauche surtout, qui est la plus faible.

Bien des jeunes pianistes s'imaginent hâter leurs progrès en faisant choix de morceaux au-dessus de leur force ; ils se trompent grossièrement, car ils perdent par là, en peu d'instant, les bonnes habitudes précédemment prises, s'énerveut et se fassent la main et finissent même par détruire en eux tout sentiment de la bonne exécution. Choisissez toujours vos morceaux d'après vos capacités ; méfiez-vous de la musique à la mode, où l'on entasse les difficultés avec une affectation puerile ; et penetrez-vous de la vérité que l'on arrive plus vite au but par une marche sage et soutenue, que par une course désordonnée et interrompue par des chutes fréquentes.

Ce n'est pas à dire qu'il faille travailler trop timidement, et pour plus de sûreté, phrase par phrase. Je veux de la franchise dans l'étude comme dans l'exécution, et je conseille de détailler le moins possible les morceaux que l'on prépare.

Cette dernière règle a néanmoins de nombreuses exceptions, auxquelles il faut savoir se soumettre. Ainsi, les morceaux les plus faciles en apparence présentent souvent quelque genre particulier de difficulté, soit pour le doigtier, soit pour la mesure. Ce sont ces passages que l'élève doit travailler avec le plus de soin, et chercher même à graver dans sa mémoire, car ce n'est pas en étudiant à plusieurs reprises ce qu'ils ont trouvé aisément au premier coup d'œil, qu'ils pourront faire des progrès, et mettre de la légalité dans l'exécution d'un même ouvrage.

Avant d'avoir acquis une certaine force sur l'instrument, il ne faut pas s'habituer à jouer par cœur ; plus tard, on pourra s'écartier de cette défense avec avantage.

Pour faire comprendre un morceau de musique à ses auditeurs, l'exécutant a besoin de bien le comprendre lui-même d'en saisir le caractère, de se pénétrer des motifs de l'auteur et de lui donner l'expression convenable. Mais il ne faut pas croire, avec certaines personnes, que le mot expression ne désigne qu'un jeu passionné et langoureux, où les yeux, les coudes, et tout le corps lui-même, doivent nécessairement jouer un rôle. Il n'est rien de plus fatigant et de plus ridicule, que cette manie de vouloir toujours faire du sentiment.

Jouer avec expression n'est autre chose, que donner à chaque passage la couleur qui lui est propre ; et comme cette couleur peut être, tour-à-tour, légère, sombre, animée, pâle, uniforme, vive, et saillante, quelquefois même dur et pleine de crudité, l'exécution doit refléter avec intelligence ces nuances diverses. Afin de faire ressortir une douce et tendre mélodie, le compositeur peut juger à propos de l'amener par des accords après et des chants presque savants ; pour renforcer l'éclat d'une idée brillante, il l'enchaînera dans un cadre simple et où un seul contre-sens, dans des œuvres pareilles, en détruirait les plus grandes beautés, et les rendra méconnaissables à ceux même qui les auront le plus admirées.

AVIS ESSENTIEL.

Avant de commencer un morceau quelconque de musique, un exécutant ne doit jamais manquer de s'adresser les trois questions suivantes :

1. En quel ton vais-je jouer ? C'est-à-dire, Combien de dièzes ou de bémols y-a-t-il à la clef ?
2. Quel est le genre de mesure de ce morceau ?
3. Quel est le mouvement ?

THE MASTER.

For two hands.

THÈME VARIÉ POUR TROIS MAINS.

TEMA.



Var.



Var.



Var.



Var.



Var.



Var.



Var.



Var.



THE SCHOLAR.

THÈME VARIÉ POUR TROIS MAINS.

For one hand.

Count aloud, four quarters to each measure.



THÈME VARIÉ.

TEMA.

1
Var.

2
Var.

3
Var.

4
Var.

5
Var.

6
Var.

7
Var.

8
Var.

9
Var.

10
Var.

11
Var.

12
Var.

13
Var.

The sheet music contains six staves, each representing a different variation (Var.) of a guitar exercise. The variations are numbered 7 through 13. Each staff is in common time and features a treble clef on the top line and a bass clef on the bottom line. The music is divided into four-measure sections. Fingerings (1, 2, 3, 4) and slurs are used to guide the performer. The first staff (Var. 7) starts with a rest followed by a series of eighth-note patterns. The second staff (Var. 8) begins with a single note. The third staff (Var. 9) starts with a rest. The fourth staff (Var. 10) begins with a single note. The fifth staff (Var. 11) starts with a single note. The sixth staff (Var. 12) begins with a single note. The seventh staff (Var. 13) starts with a single note.

No. 1.

Sheet music for No. 1 in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of four measures. Measure 1: Top staff has eighth notes with fingerings 4, 2, 1, 3; bottom staff has quarter notes with fingerings 3, 1, 2, X. Measure 2: Top staff has eighth notes with fingerings 3, 4, 3; bottom staff has quarter notes with fingerings 1, 3, 2, 0. Measure 3: Top staff has eighth notes with fingerings 3, 1, 2; bottom staff has quarter notes with fingerings 3, 1, 2, X. Measure 4: Top staff has eighth notes with fingerings 3, 1, 2; bottom staff has quarter notes with fingerings 3, 1, 2, 0.

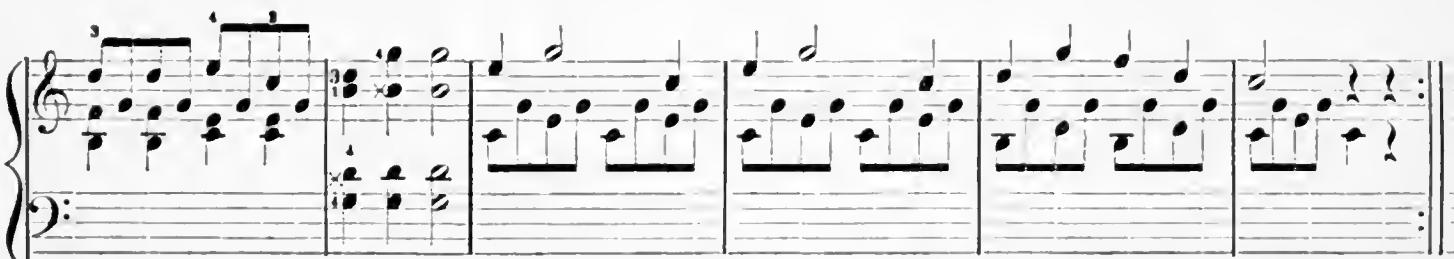
No. 2.

Sheet music for No. 2 in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of four measures. Measure 1: Top staff has eighth notes with fingerings X, 2; bottom staff has eighth notes with fingerings 3, 1, X. Measure 2: Top staff has eighth notes with fingerings X; bottom staff has eighth notes with fingerings 3, 1, X. Measure 3: Top staff has eighth notes with fingerings 1, 4; bottom staff has eighth notes with fingerings 4, X, 2, X. Measure 4: Top staff has eighth notes with fingerings 2; bottom staff has eighth notes with fingerings 3, 1, X.

No. 3.

Sheet music for No. 3 in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures. Measure 1: Top staff has a 3/4 time signature, bottom staff has a 3/4 time signature. Measures 2-8: Both staves switch to a 2/4 time signature. The top staff features various chords and rests, while the bottom staff maintains a steady eighth-note pattern.

No. 4.



1 2 3 4 5 6

No. 5.



EXERCISES.

No. 1. {

No. 2. {

No. 3. {

No. 4. {

No. 5. {

No. 6. {

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

EXERCISES.

No. 1.

Fingerings for Exercise No. 1:

Treble staff: $x1\ 2\ 1\ 2\ 3\ 2\ 3\ 4\ 1\ 2\ 3$

Bass staff: $4\ 3\ 2\ 3\ 2\ 1\ 2\ 1\ x3\ 2\ 1$

No. 2.

Fingerings for Exercise No. 2:

Treble staff: $x1\ 2\ x1\ 2\ 3\ 1\ 2\ 3\ 4\ 2\ 1\ 2\ 3\ 1$

Bass staff: $4\ 3\ 2\ 4\ 3\ 2\ 1\ 3\ 2\ 1\ x2\ 3\ 2\ 1\ 3$

No. 3.

Fingerings for Exercise No. 3:

Treble staff: $2\ 1\ x2\ 3\ 2\ 1\ 3\ 4\ 3\ 2\ 4\ 3\ 1\ 3$

Bass staff: $3\ 3\ 4\ 2\ 1\ 2\ 3\ 1\ x1\ 2\ x1\ 2\ 3\ 1$

No. 4.

Fingerings for Exercise No. 4:

Treble staff: $x1\ x2\ 1\ 2\ 1\ 3\ 2\ 3\ 2\ 4\ 3\ 2\ 1\ 3$

Bass staff: $4\ 3\ 4\ 2\ 3\ 2\ 3\ 1\ 2\ 1\ 2\ x3\ 2\ 3\ 1$

No. 5.

Fingerings for Exercise No. 5:

Treble staff: $2\ 1\ 2\ x3\ 2\ 3\ 1\ 4\ 3\ 2\ 3\ 2\ 3\ 1$

Bass staff: $2\ 3\ 2\ 4\ 1\ 2\ 1\ 3\ x1\ x2\ 1\ 2\ 1\ 3$

No. 6.

Fingerings for Exercise No. 6:

Treble staff: $x1\ 2\ 1\ 2\ x1\ 2\ 1\ 2\ 3\ 2\ 4\ 3\ 2\ 1\ 3$

Bass staff: $4\ 3\ 2\ 3\ 2\ 4\ 3\ 2\ 3\ 2\ 1\ 2\ x1\ 2\ 3$

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

1^{ER} REPOS DE L'ÉTUDE.

(FIRST RECREATION.)

Andante.

No. 1.

ALLEGRETTO.

No. 2.

p

eres - - - - - eeu - - - - da,
diminuendo.

p

ANDANTE PASTORALE.

No. 3.

The music is arranged in eight staves, likely for a band or orchestra. The first staff (treble clef) starts with a dynamic 'p' and contains measures with note heads numbered 1, 2, 3, and 4, along with 'x' marks and horizontal strokes. The subsequent staves (bass clef) continue this pattern, with some measures featuring three note heads per beat. The notation uses a combination of vertical stems and horizontal strokes to indicate pitch and rhythm. Measures are separated by vertical bar lines.

ALLEGRETTO.

No. 4.

The sheet music consists of five staves of guitar tablature. The first staff (treble) starts with a dynamic *p*. The second staff (bass) starts with a dynamic *p*. The third staff (treble) starts with a dynamic *p*. The fourth staff (bass) starts with a dynamic *p*. The fifth staff (treble) starts with a dynamic *p*. The music is in 6/8 time. Fingerings are indicated by numbers above or below the notes. Articulation marks include 'x' and a diagonal line. Measure numbers are present at the beginning of each measure.

ANDANTE.

Espressivo.

No. 5.

p

ALLEGRETTO.

No. 6.

The sheet music consists of five staves of musical notation for a single instrument, likely a piano or harp. The music is in 6/8 time, indicated by the time signature at the beginning of each staff. The key signature changes throughout the piece, including G major, F# major, E major, D major, and C major. The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *p*. The fourth staff starts with a dynamic of *p*. The fifth staff starts with a dynamic of *p*. The music features various note heads with numerical superscripts (e.g., 1, 2, 3) and cross marks (x), suggesting specific fingerings or performance techniques. The notation includes eighth and sixteenth notes, with some notes having stems pointing up and others down. Measures are separated by vertical bar lines, and the piece concludes with a final measure ending on a dominant chord.

GALOP.

Allegretto.

No. 7.

Allegretto.

No. 7.

GALOP.

Allegretto.

1. **f**

2. **p**

3. **f**

4. **p**

5. **f**

D. C. al Fine.

ALLEGRETTO.

No. 8.

The sheet music consists of six staves of musical notation for a six-string guitar. The top staff shows the melody line, while the bottom five staves provide harmonic support. The notation includes various note heads (solid black, white with a black dot, and white with a black cross), stems, and horizontal dashes. Fingerings are indicated by numbers (1, 2, 3) and 'x' marks above or below the notes. Measure numbers are present at the beginning of each staff. The music is set in 6/8 time, with a key signature of one sharp (F#). The title "ALLEGRETTO." is centered above the staves, and "No. 8." is positioned to the left of the first staff.

VALSE HONGROISE, POUR QUATRE MAINS.

(THE HUNGARIAN WALTZ, FOR FOUR HANDS.)

SECONDO.

Andante Grazioso.

TEMA.

F. HUNTEM.



VALSE HONGROISE, POUR QUATRE MAINS.

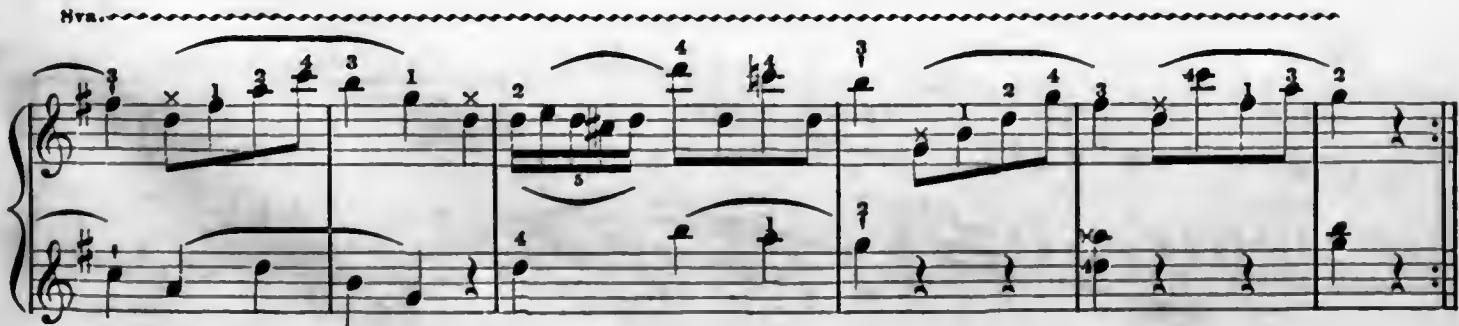
(THE HUNGARIAN WALTZ, FOR FOUR HANDS.)

PRIMO.

Andante Grazioso.

F. HUNTER.

TEMA.



MAJOR SCALES.

No. 1. C MAJOR.

No. 2. G MAJOR.

No. 3. D MAJOR.

No. 4. A MAJOR.

No. 5. E MAJOR.

No. 6. B MAJOR.

No. 7. F SHARP MAJOR.

No. 8. G FLAT MAJOR.

No. 9. D FLAT MAJOR.

No. 10. A FLAT MAJOR.

No. 11. E FLAT MAJOR.

No. 12. B FLAT MAJOR.

No. 13. F MAJOR.

The music consists of six pairs of staves, one for treble and one for bass. Each staff has a key signature and a common time signature. Fingerings are indicated by numbers (1, 2, 3) and crosses (X) placed above or below the notes. The first staff of each pair starts with a C-clef, while the second staff starts with an F-clef. The music is divided into measures by vertical bar lines.

MINOR SCALES.

A MINOR.

No. 1.

Treble staff: 1, 2, X, 1, 2, 3; 4, 3, 2, 1, X, 2, 1; 3, 2, 1, X, 2, 3; 1, 2, 1, 2, 3.
Bass staff: 4, 3, 2, 1, X, 2, 1; 3, 2, 1, X, 2, 3; 1, 2, 1, 2, 3.

E MINOR.

No. 2.

Treble staff: 1, 2, X, 1, 2, 3; 4, 3, 2, 1, X, 2, 1; 3, 2, 1, X, 2, 3; 1, 2, 1, 2, 3.
Bass staff: 4, 3, 2, 1, X, 2, 1; 3, 2, 1, X, 2, 3; 1, 2, 1, 2, 3.

B MINOR.

No. 3.

Treble staff: 1, 2, X, 1, 2, 3; 3, 2, 1, X, 2, 1; 2, 1, X, 3, 2, 1; 1, 2, 3, X, 1, 2.
Bass staff: 3, 2, 1, X, 2, 1; 2, 1, X, 3, 2, 1; 1, 2, 3, X, 1, 2.

F SHARP MINOR.

No. 4.

Treble staff: 2, 3, X, 1, 2, 3, X; 2, 1, X, 2, 3, 1, X; 3, 2, 1, X, 2, 1, X; 2, 1, X, 3, 2, 1, X.
Bass staff: 3, 2, 1, X, 2, 1, X; 2, 1, X, 3, 2, 1, X; 1, 2, 3, X, 1, 2, X.

C SHARP MINOR.

No. 5.

Treble staff: 1, 2, X, 1, 3, X; 2, 1, 3, 2, 1, X; 3, 2, 1, X, 2, 1, X; 2, 1, 3, 2, 1, X.
Bass staff: 3, 2, 1, X, 2, 1, X; 2, 1, 3, 2, 1, X; 1, 2, 3, X, 1, 2, X.

G SHARP MINOR.

No. 6.

Treble staff: 2, 3, X, 1, 2, 3, X; 2, 1, X, 2, 3, 1, X; 3, 2, 1, X, 2, 1, X; 2, 1, X, 3, 2, 1, X.
Bass staff: 3, 2, 1, X, 2, 1, X; 2, 1, X, 3, 2, 1, X; 1, 2, 3, X, 1, 2, X.

D SHARP MINOR.

No. 7.

E FLAT MINOR.

No. 8.

B FLAT MINOR.

No. 9.

F MINOR.

No. 10.

C MINOR.

No. 11.

G MINOR.

No. 12.

D MINOR.

THE TWELVE MODERN MINOR SCALES.

A MINOR.

No. 1.

E MINOR.

No. 2.

B MINOR.

No. 3.

F SHARP MINOR.

No. 4.

C SHARP MINOR.

No. 5.

G SHARP MINOR.

No. 6.

D SHARP MINOR.

No. 7.

E FLAT MINOR.

No. 8.

B FLAT MINOR.

No. 9.

F MINOR.

No. 10.

C MINOR.

No. 11.

G MINOR.

No. 12.

D MINOR.

MAJOR SCALES IN THIRDS.

GAMMES MAJEURES EN TIERCES.

The score contains eight staves of musical exercises. Each staff begins with a clef (G-clef for treble, F-clef for bass) and a key signature. The exercises consist of eighth-note patterns grouped by vertical bar lines. Above each note in the first measure of each exercise, there are stroke patterns indicating fingerings: 'x' for thumb, '1' for index, '2' for middle, '3' for ring, and '4' for pinky. The exercises are arranged in two columns of four staves each, covering various keys: C major (two staves), G major (two staves), D major (two staves), A major (one staff), F major (one staff), and B-flat major (one staff).

LE GARÇON VOLAGE.

Allegretto Scherzando.

No. 1.

NEL COR PIU NON MI SENTO.

Andante Gracioso.

No. 2.

O DOLCE CONCENTO.

MOZART.

Allegretto.

No. 3.

DI TANTI PALPITI.

ROSSINI.

Andante graciioso.

No. 4.

Piano sheet music in G major, 2/4 time, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of six measures, each ending with a repeat sign and a double bar line.

THE ROSSIGNOL WALTZ.

Allegretto.

No. 5.

Piano sheet music for 'The Rossignol Waltz' in No. 5. The music is in 3/4 time. The treble clef staff starts with a dynamic 'p'. The bass clef staff has a '3' over '4' indicating a triple time signature.

Piano sheet music for 'The Rossignol Waltz' continuing from the previous page. The treble clef staff shows a crescendo dynamic 'cres.' in the middle of the page. The bass clef staff continues the musical line.

p dolce.

p

MINUET IN DON JUAN.

Moderato.

MOZART.

No. 6. *p*

f

p

GUARACHA FROM MASANIELLO.

Allegretto.

No. 7.

Musical score for 'Guaracha from Masaniello' (No. 7). The score consists of four staves of music for a band or orchestra. The top staff is treble clef, 6/8 time, dynamic 'p'. The second staff is bass clef, 6/8 time. The third and fourth staves are also bass clef, 6/8 time. The music features various rhythmic patterns, including eighth and sixteenth notes, with some notes crossed out ('x') and replaced by others. Measures 1 through 12 are shown.

GOD SAVE THE KING.

Andante moderato.

No. 8.

Musical score for 'God Save the King' (No. 8). The score consists of two staves of music for a band or orchestra. The top staff is treble clef, 3/4 time, dynamic 'p'. The bottom staff is bass clef, 3/4 time. The music features eighth and sixteenth note patterns, with some notes crossed out ('x'). Measures 1 through 12 are shown.

RECREATIONS FROM STUDY.

AU CLAIR DE LA LUNE.

Andante.

No. 9.



AIR ALLEMAND.

Allegro.

No. 10.



DORMEZ DONC MES CHÈRES AMOURS.

Andante grazioso.

No. 11.

3

AIR FROM MASANIELLO.

Allegro non troppo.

No. 12.

AUBER.

GOD SAVE THE EMPEROR.

Andante moderato.

HAYDN.

No. 13.

MARCH FROM MASANIELLO.

Allegro moderato.

AUBER.

No. 14.

WALTZ FROM DER FREISCHUTZ.

WEBER.

15. *Virace.*

SOUVENIR DU SIMPLON.

LAFONT.

Allegretto.

No. 16. *p semplice.*

Musical score for page 54, measures 1-8. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with grace notes and dynamic "dolce.". The bass staff has eighth-note patterns.

Musical score for page 54, measures 9-16. Treble and bass staves are shown. The treble staff features eighth-note patterns with grace notes. The bass staff has eighth-note patterns.

MARCH FROM MOSE IN EGITTO.

No. 17. *Allegro.*

ROSSINI.

Musical score for No. 17, Allegro, measures 1-8. Treble and bass staves are shown. Dynamic "p con mezza voce." is indicated. The treble staff uses sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns.

Musical score for No. 17, Allegro, measures 9-16. Treble and bass staves are shown. The treble staff features eighth-note patterns with grace notes. The bass staff has eighth-note patterns.

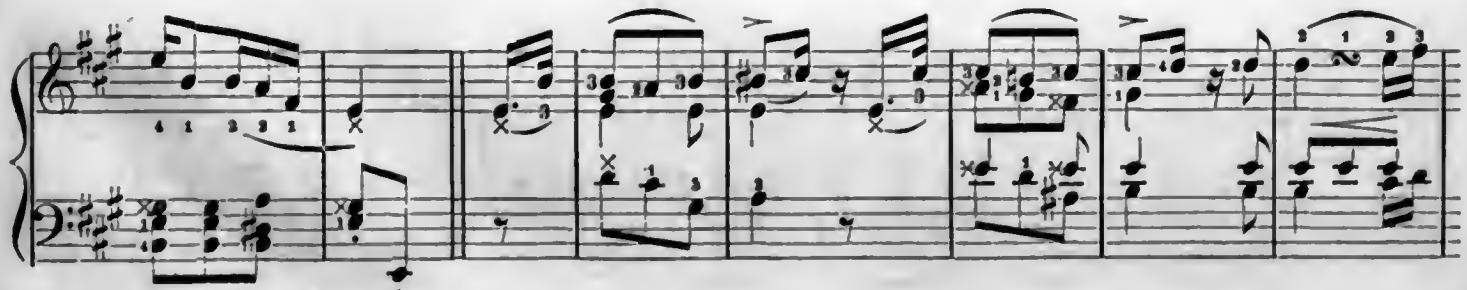
Musical score for No. 17, Allegro, measures 17-24. Treble and bass staves are shown. The treble staff uses sixteenth-note patterns with grace notes. The bass staff has eighth-note patterns.



SLOW MOVEMENT FROM BEETHOVEN'S SYMPHONY IN D.

Larghetto, dol.

No. 18.



Musical score for page 56, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a dynamic *sforzando* (sfz). Measure 2 begins with a dynamic *p*. Measure 3 has a dynamic *mf*. Measure 4 ends with a dynamic *p*.

Musical score for page 56, measures 5-8. The score continues with two staves. Measure 5 shows a continuation of the melodic line. Measure 6 features a dynamic *sforzando* (sfz). Measure 7 includes a dynamic *p*. Measure 8 concludes the section.

LA DERNIÈRE PENSÉE.

Moderato.

WEBER.

No. 19.

Musical score for No. 19, measures 1-4. The score is for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a dynamic *Mezzo forte*. Measure 2 shows a transition with a dynamic *dol.* Measure 3 continues the melodic line. Measure 4 concludes the section.

Musical score for No. 19, measures 5-8. The score continues with two staves. Measures 5-8 show a continuation of the melodic line, with various dynamics and fingerings indicated.

Musical score for No. 19, measures 9-12. The score continues with two staves. Measures 9-12 show a continuation of the melodic line, with various dynamics and fingerings indicated. The section concludes with a dynamic *D. C.*

SWISS AIR.

SUNG BY MADAME STOCKHAUSEN.

Allegro.

No. 20.

Musical score for No. 20, Swiss Air, Allegro. The score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto or tenor, and the bottom staff for the bass. The music is in common time, with a key signature of one flat. The vocal line features eighth-note patterns with various slurs and grace notes. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns.

TYROLIENNE.

Allegretto.

No. 21.

Musical score for No. 21, Tyrolienne, Allegretto. The score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto or tenor, and the bottom staff for the bass. The music is in common time, with a key signature of one flat. The vocal line features eighth-note patterns with grace notes and slurs. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns.

AL DOLCE GUIDAMI — ANNA BOLENA.

Larghetto.

DONIZETTI.

No. 22.

CANZONETTA.

Allegretto.

BLANGINI.

No. 23.

Two staves of musical notation in 2/2 time, treble and bass clefs, key signature of two flats. The notation uses various rhythmic values and rests, with some notes having numerical or cross markings above them.

COSSACK MARCH.

No. 24.

Allegro.

A single staff of musical notation in 2/2 time, treble and bass clefs, key signature of two flats. The dynamic is ff. The notation consists of eighth and sixteenth note patterns with various rests.

A single staff of musical notation in 2/2 time, treble and bass clefs, key signature of two flats. The dynamic is p. The notation features eighth and sixteenth note patterns with rests, and includes a tempo marking 'legg.'

A single staff of musical notation in 2/2 time, treble and bass clefs, key signature of two flats. The dynamic is ff. The notation consists of eighth and sixteenth note patterns with rests.

A single staff of musical notation in 2/2 time, treble and bass clefs, key signature of two flats. The notation consists of eighth and sixteenth note patterns with rests.

EXERCISES.

The round notes must be held without being struck.
Les notes rondes doivent être soutenues sans être frappées.

*Slow.
Lent.*

*Very slow.
Tres lent.*

This page contains five staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by a 'C') and feature treble and bass clefs. The bottom three staves are also in common time and feature bass clefs. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes in the first two staves, such as '3 2' and '2 3'. The third staff uses a different fingering scheme with 'x 1', '2 3 4 3', and '2 3 4 3'. The fourth staff uses '1' and 'x 1'. The fifth staff uses '4 3 4', '3 2 4', and '3 4 3'. The sixth staff uses '3 3 3 3 3 3 3 3 3 3 3 3'. The seventh staff uses 'x x x x x x x x x x x x'. The eighth staff uses '3 3 3 3 3 3 3 3 3 3 3 3'. The ninth staff uses '3 3 3 3 3 3 3 3 3 3 3 3'. The top two staves are in B-flat major (indicated by a 'B' with a flat sign) and the bottom three staves are in E major (indicated by an 'E'). The page number '61' is located in the top right corner.

PASSAGES TO EXERCISE THE RIGHT HAND.
PASSAGES POUR EXERCER LA MAIN DROITE.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

PASSAGES FOR THE LEFT HAND.
PASSAGES POUR LA MAIN GAUCHE.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12.

13.

14.

15.

16.

17.

18.

19.

**EXERCISE ON THE CHROMATIC SCALE.
EXERCICE DE LA GAMME CHROMATIQUE.**

EXERCISE FOR A MELODY AND AN ACCOMPANIMENT WITH THE SAME HAND.
EXERCICE POUR JOUER LE CHANT ET L'ACCOMPAGNEMENT AVEC LA MEME MAIN.

*Andante cantabile.**Legato con espressione.*

No. 1.

EXERCISE FOR THE ARPEGGIOS.
EXERCICE POUR LES ARPEGGIOS.

Leggiero non legato.

No. 2.



TO CROSS THE HANDS.
POUR CROISER LES MAINS.

Andante legato.

No. 3.

FOR THE SYNCOPATIONS.
POUR LES SYNCOPES.

Allegretto.

No. 4.

FOR THE STACCATO.
POUR LE STACCATO.

*Allegro moderato.
 Sempre staccato.*

No. 5.

TO BIND THE CHORDS.

*Religioso.
 Sempre legato.*

No. 6.

FOR THE DOUBLE NOTES.

POUR LES DOUBLE NOTES.

*Moderato.
Legato.*

No 7.

EXERCISES.

Moderato.

No. 1. { *p dolce.*

Allegro.

No. 2. { *f*

Allegro risoluto.

No. 3. {

Sheet music for guitar, page 71, showing measures 1 through 4 of a piece. The music is in common time, treble and bass staves are present. Fingerings and muting symbols (x) are indicated above the notes.

Allegro.

No. 4. *Brillante.*

Treble staff key signature: one sharp (F#).

Bass staff key signature: one sharp (F#).

Allegro.

No. 5.

Treble staff key signature: one sharp (F#).

Bass staff key signature: one sharp (F#).

2d REPOS DE L'ETUDE.

(SECOND RECREATION.)

GALOPADE.

Allegro.

No. 1.

The musical score consists of five staves of music for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The tempo is indicated as *Allegro.* The second system begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The music features various dynamic markings such as *p* (piano), *cres.* (crescendo), and *f* (forte). The notation includes eighth and sixteenth notes, with some notes having grace marks. Fingerings like 1, 2, 3, 4, and 5 are shown above certain notes. The lyrics "een do." appear in the bass line of the first staff. The score concludes with a final dynamic marking of *cres.*

VALSE.

Allegro Moderato.

No. 2.

Sheet music for a Valse (Waltz) in 3/4 time, key of A major (two sharps). The piece consists of five staves of music, each with a treble clef and a bass clef. The first staff starts with a dynamic of *p* and a marking of *dolce.*. The second staff begins with a dynamic of *f*. The third staff includes a dynamic of *pp* and a marking of "2d time.". The fourth staff starts with a dynamic of *p*. The fifth staff concludes the piece.

RONDINO.
SUR UN THEME DE MERCADANTE.

Introduction.

No. 3.

f

p

dolce.

ritenuto.

Allegretto.

RONDINO.

p leggiero.

Musical score for two staves, numbered 75. The top staff (Treble Clef) contains six systems of measures. The first system features slurs and markings such as 'x', '2', '3', '4'. The second system begins with a 'sfz' dynamic. The third system starts with a 'p' dynamic and includes a 'cres.' instruction. The fourth system ends with a 'p' dynamic and a 'cres.' instruction. The fifth system begins with a 'sfz' dynamic. The sixth system concludes with a 'do' instruction. The bottom staff (Bass Clef) also contains six systems of measures, corresponding to the top staff's systems. It includes slurs, 'x' markings, and various dynamics like 'sfz', 'p', and 'sfz'.

CAVATINE.

TEMA. *Cantabile.*

D'ANNA BOLENA VARIE.

No. 4.

dolce.

Con grazia.

VAR.

p

f

Sheet music for piano, page 77, featuring five staves of musical notation. The music is in common time and consists of the following measures:

- Staff 1:** Measures 1-4. Includes fingerings (1, 2, 3, 4), grace notes, and dynamic markings *p ritenuto.* and *in tempo.*
- Staff 2:** Measures 5-8. Includes dynamic markings *sforzando* (*sforz.*) and *sva.* (*ten.*)
- Staff 3:** Measures 9-12. Includes dynamic marking *p dolce.*
- Staff 4:** Measures 13-16. Includes dynamic markings *p* and *x*.
- Staff 5:** Measures 17-20. Includes dynamic markings *p dolce.*, *x*, and *p*.
- Staff 6:** Measures 21-24. Includes dynamic markings *pp* and *pp*.

RONDEAU.

SUR UN THEME NAPOLITAIN.

Allegretto.

No. 5.

p

p

dolce.

dolce.

In sligunde.

Crescendo.

Sostenuto.

dimin - uen - do.

p

leggero.

cres - - - cen - - do.

p

f

pp

pp

pp

RONDEAU POUR QUATRE MAINS,
SUR UN THEME D'AUBER.

Allegretto.

SECONDO.

F. HUNTEM.

No. 6.

ff

f

p

ff

ff

RONDEAU POUR QUATRE MAINS,
SUR UN THEME D'AUBER.

Allegretto.

PRIMO.

F. HUNTEM.

No. 6.

PRIMO.

f

8va

loco.

SECONDO.

1 2 3 4 5 6 7 8 9 10

PRIMO.

The sheet music is divided into sections by horizontal dashed lines. The first section starts with two staves in common time. The top staff has a treble clef and the bottom staff has a bass clef. The notation includes eighth and sixteenth notes, with various rests and dynamic markings like *f* (fortissimo) and *p* (pianissimo). Articulation marks such as dots and dashes are present. The word "loco." appears above the second staff. The second section begins with a treble clef and a bass clef, followed by a staff with a treble clef. It features sixteenth-note patterns with fingerings (e.g., 1, 2, 3, 4) and dynamic markings like *ff* (fortississimo) and *p*. The third section starts with a treble clef and a bass clef, followed by a staff with a treble clef. It contains sixteenth-note patterns with fingerings and dynamic markings like *sforzando* (*sfs*) and *sforzando* (*sfs*) *Fine.* The fourth section begins with a treble clef and a bass clef, followed by a staff with a treble clef. It features sixteenth-note patterns with fingerings and dynamic markings like *ff* (fortississimo) and *sfs*.

3me REPOS DE L'ETUDE.

(THIRD RECREATION.)

ALLA POLACCA.

Allegretto.

No 1.

p

s

Sva. loco.

do. molto.

Sva.....

1 2 3 4 5 6 7 8 9 10 11 12

sva

sva

leggiero. *Cresc.* *cen* *do.*

sva *loco.*

p *treo* *cea* *do.* *sfz*

sva

sfz *f*

sva *loco.*

ff *sfz* *sfz*

SERENADE.

Andante simplice.

No. 2.

Sheet music for "Serenade." The score consists of five staves of music for two voices (treble and bass) and piano. The key signature is A major (three sharps). The tempo is indicated as "Andante simplice." The vocal parts are mostly sustained notes or simple chords, while the piano part provides harmonic support and rhythmic interest through various patterns of eighth and sixteenth notes.

The music is divided into five systems (staves). The first system starts with a dynamic of *p*. The second system begins with a measure of $\frac{4}{4}$ time. The third system features a melodic line with grace notes and a dynamic of *f*. The fourth system includes a dynamic of *p*. The fifth system concludes the page.

1 4 3 1 3 3 *x* 3 2 *x* 3 2 1 3 3 *x* 3 2 1 3 3 *x* 3 2 .

leggieramente

dulce.

Svai ----- loca.

legato. *un poco ritenuta.*

ritard. *molto.*

GRANDE MARCHE.

Moderato.

No. 3.

p

Cres. *f*

risoluto.

dolce. *mezza voce ten.*

ten. *pp*

ff *x*

A musical score page featuring six staves of music for two voices (Soprano and Alto) and piano. The key signature is B-flat major (two flats), and the time signature is common time.

The vocal parts are written in soprano and alto clefs. The piano part is written in bass clef. The score includes dynamic markings such as *dolce.*, *mezza voce.*, *ten.*, *p*, *Cres.*, *f*, *p*, *ff*, and *sfz*. The vocal parts also include slurs and grace notes.

Text markings in the vocal parts include *dolce.*, *mezza voce.*, *ten.*, *p*, *Cres.*, *f*, *p*, *ff*, and *sfz*.

ANDANTE GRAZIOSO.

Andante moderato con espressione.

No. 4.

p

dolce.

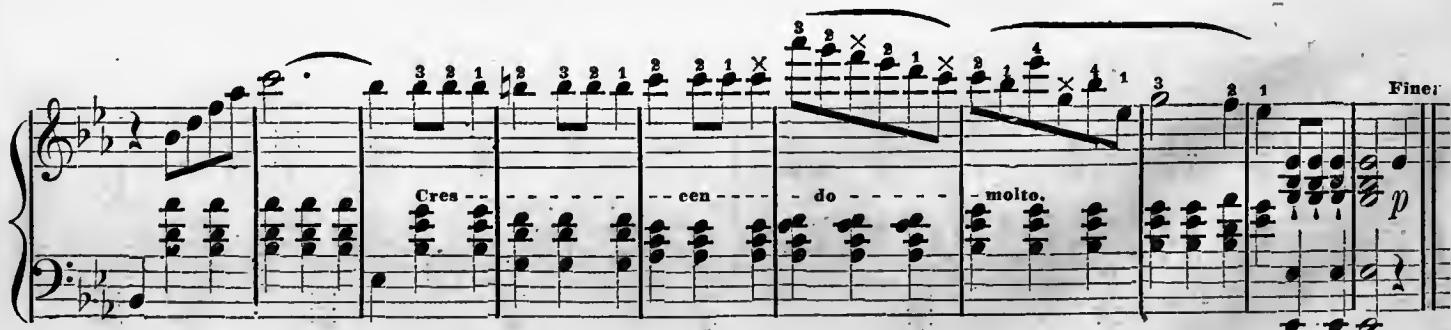
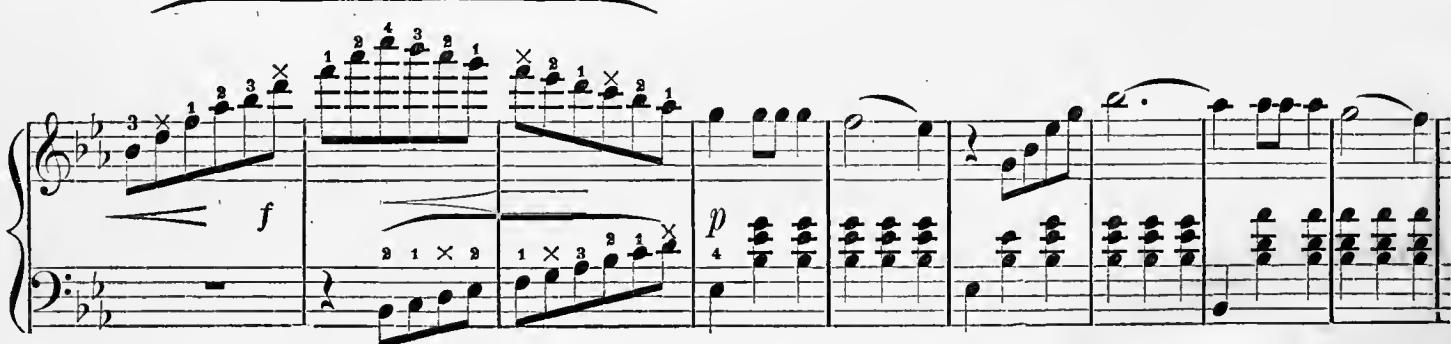
poco ritenuto.

A musical score for piano, page 91, featuring five staves of music. The score includes dynamic markings such as *p*, *dolce.*, *f*, *mf*, *dim.*, *ritard.*, and *pp*. Articulation marks include slurs, grace notes, and various patterns of dots and crosses. Performance instructions include *AGITATO.* and fingerings (e.g., 1, 2, 3, 4). The music consists of complex rhythmic patterns, primarily eighth-note and sixteenth-note figures, typical of Liszt's virtuosic style.

VALSE BRILLANTE.

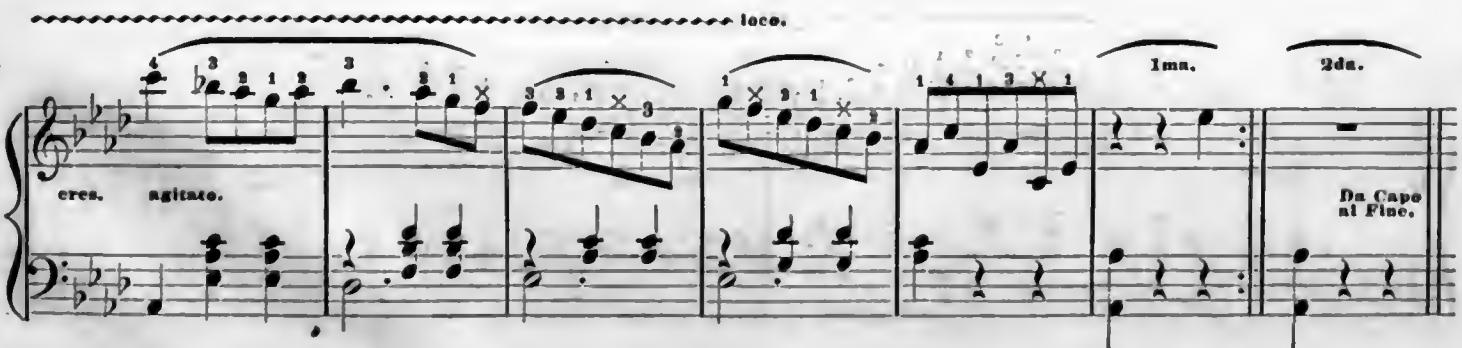
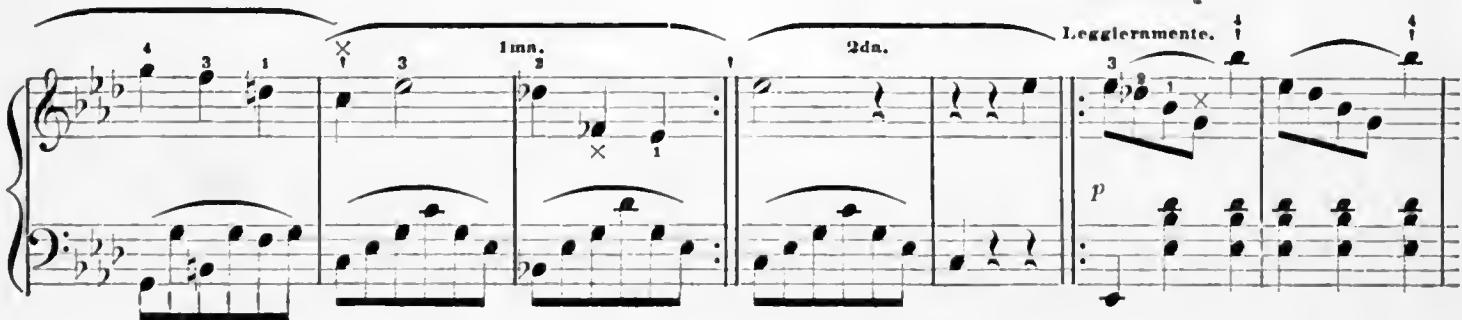
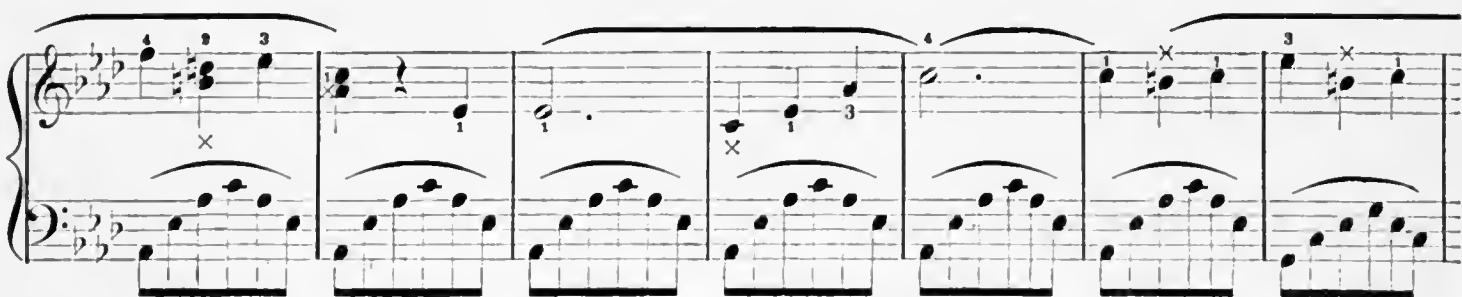
Allegro brillante.

No. 5.



Con molta espressione.

TRIO.

Dolce.

RONDEAU.

Allegro moderato.

F. HUNTEN.

No. 6.

Allegro moderato.

No. 6.

F. HUNTEN.

p dol.

This page contains five staves of musical notation for piano, arranged vertically. The top two staves are treble clef, and the bottom three are bass clef. The first staff begins with a forte dynamic. The second staff starts with a half note followed by a fermata. The third staff features a series of eighth-note patterns with various markings like 'x', '1', '2', '3', and '4'. The fourth staff is labeled 'ten.' and includes a dynamic marking 'p' (piano). The fifth staff concludes the page.

RONDO.

F. HUNTEM.

INTRODUZIONE. *Andante risoluto.**Allegro moderato.*

RONDO.

Musical score for the Rondo section, first ending, marked *p*. The key signature changes to D major (no sharps or flats). The treble staff shows eighth-note patterns, while the bass staff provides harmonic support with eighth-note chords. The dynamic *tr* (trill) is indicated above the treble staff.

Musical score for the Rondo section, second ending. The key signature changes to A major (one sharp). The treble staff features eighth-note patterns, and the bass staff provides harmonic support with eighth-note chords. The dynamic *sfs* (staccato forte sforzando) is indicated above the treble staff.

Musical score for the Rondo section, third ending. The key signature changes to E major (two sharps). The treble staff features eighth-note patterns, and the bass staff provides harmonic support with eighth-note chords. The dynamic *cres.* (crescendo) is indicated above the treble staff.

Musical score for the Rondo section, fourth ending. The key signature changes to C major (no sharps or flats). The treble staff features eighth-note patterns, and the bass staff provides harmonic support with eighth-note chords. The dynamics *p* (piano), *cres.* (crescendo), *cen* (coda), and *do.* (do) are indicated above the treble staff.

97

Sva.

f

p

dolce

Sva.

f

cresc.

con - do.

A musical score for piano, page 98, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *f* and includes markings *Sva.*, *dim.*, and *tr*. The middle system includes markings *p*, *sfs*, *p*, *cres.*, *cen*, *do.*, and *f*. The bottom system includes markings *p*, *cres.*, and *cres.*

The music is written in common time, with various dynamics and performance instructions such as *Sva.*, *dim.*, *tr*, *p*, *sfs*, *p*, *cres.*, *cen*, *do.*, *f*, and *cres.*

cres.

p

f

cres.

do.

f

dolciss.

cres.

f

p

dolciss.

sforzando (sfz)

100

RONDEAU.

F. HUNTER.

Allegretto.

p *p ieggiere.* *ff* *p doce.* *ten.* *sfz*

ten. *ritard.* *dim.* *Tempo Io.*

A handwritten musical score for piano, page 101. The score consists of six staves of music, each with a treble clef and a bass clef. The key signature is A major (three sharps). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like "dolciss." (dolcissimo), "Cresc." (crescendo), and "Fine.". The score is written in a vertical column of measures.

VARIATIONS POUR QUATRE MAINS.

SUR UN THEME DE CARAFFA.

SECONDO.

F. HUNTER.

No. 6.

The score is divided into five systems by brace lines. The first system starts with a dynamic *p*. The second system begins with a dynamic *pp*. The third system has a performance instruction "ritard.". The fourth system has "in tempo." above the top staff. The fifth system has "1ma." and "2da." above the top staff, indicating different endings.

VARIATIONS POUR QUATRE MAINS.
SUR UN THEME DE CARAFFA.

PRIMO.

F. HUNTER.

No. 6.

p

ritard.

in tempo.

1ma.

2nd.

SECONDO.

Var.

1ma.
2da.

VAR. { *p*

Sva..... loco.

f

1mo. 2do.

loco.

Allegro vivace.

No. 1.

p

Cres.

p

Cres.

sfz

sfs

cen

do.

Cres

sfz

p

cres. molto.

sfz

f

2ME ETUDE.

107

Allegro leggieramente.

No. 2.

p

cantabile. *p*

Sva.....

loco.

sforzando

3ME ETUDE.

Allegro agitato.

No. 3.

The music consists of six staves of musical notation for two hands. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The tempo is Allegro agitato. The dynamics include *p*, *mf*, *sffz*, *dim.*, *Cres.*, *f*, *ff*, and *dolce*. Fingerings such as 1, 2, 3, 4, and various hand positions (e.g., 1, 2, 3, 4) are indicated above the notes. Articulation marks like dots and dashes are also present. The notation includes eighth and sixteenth note patterns, as well as some grace notes and slurs.

4ME ETUDE.

109

Moderato.

No. 4.

The sheet music consists of ten staves of musical notation for piano. The first four staves are in common time (indicated by a 'C') and the last six are in 2/4 time (indicated by a '2'). The key signature is one flat (B-flat). The first staff has a dynamic of *p*. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *Cres.* The sixth staff begins with a dynamic of *sfs*. The seventh staff begins with a dynamic of *sfs*. The eighth staff begins with a dynamic of *sfs*. The ninth staff begins with a dynamic of *ff*. The tenth staff begins with a dynamic of *p*. The lyrics "di - min - neu - do." are written below the ninth staff. The music features various note heads, stems, and bar lines, with some notes having vertical dashes through them. Measures 1-4: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measures 5-8: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measures 9-10: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

5ME ETUDE.

Allegro grazioso.

No. 5.

p

Syn loco;

p leggiero.

Cres

dolce.

do - - molto.

ff

Cres

cen - - do.

p

Sheet music for guitar, page 111, featuring six staves of musical notation. The music is written in standard staff notation with a bass clef, a key signature of one flat, and a common time signature. The first staff begins with a dynamic of *Cres.* and includes performance markings such as "LEGATO." and "x 1 2 3". The second staff starts with a dynamic of *un poco ritenuto.* and includes markings like "2-3" and "3-4". The third staff features a dynamic of *In tempo.* and includes markings like "3-4" and "x". The fourth staff includes markings like "2-3" and "3-4". The fifth staff includes markings like "Sv - - - - locri" and "2-3". The sixth staff begins with a dynamic of *p* and includes markings like "3-4". The final staff concludes with a dynamic of *ff* and includes markings like "Cres" and "con do - - molta."

6^e ETUDE.

Allegro brillante.

No. 6.

p Sva.

cres. f sfz

Sva. sfz sfz sfz sfz

loco. Sva. f 8vn. loco.

Sva. ff loco.

sfz sfz Sva. loco.

sfz sfz sfz sfz sfz Fine. sfz





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