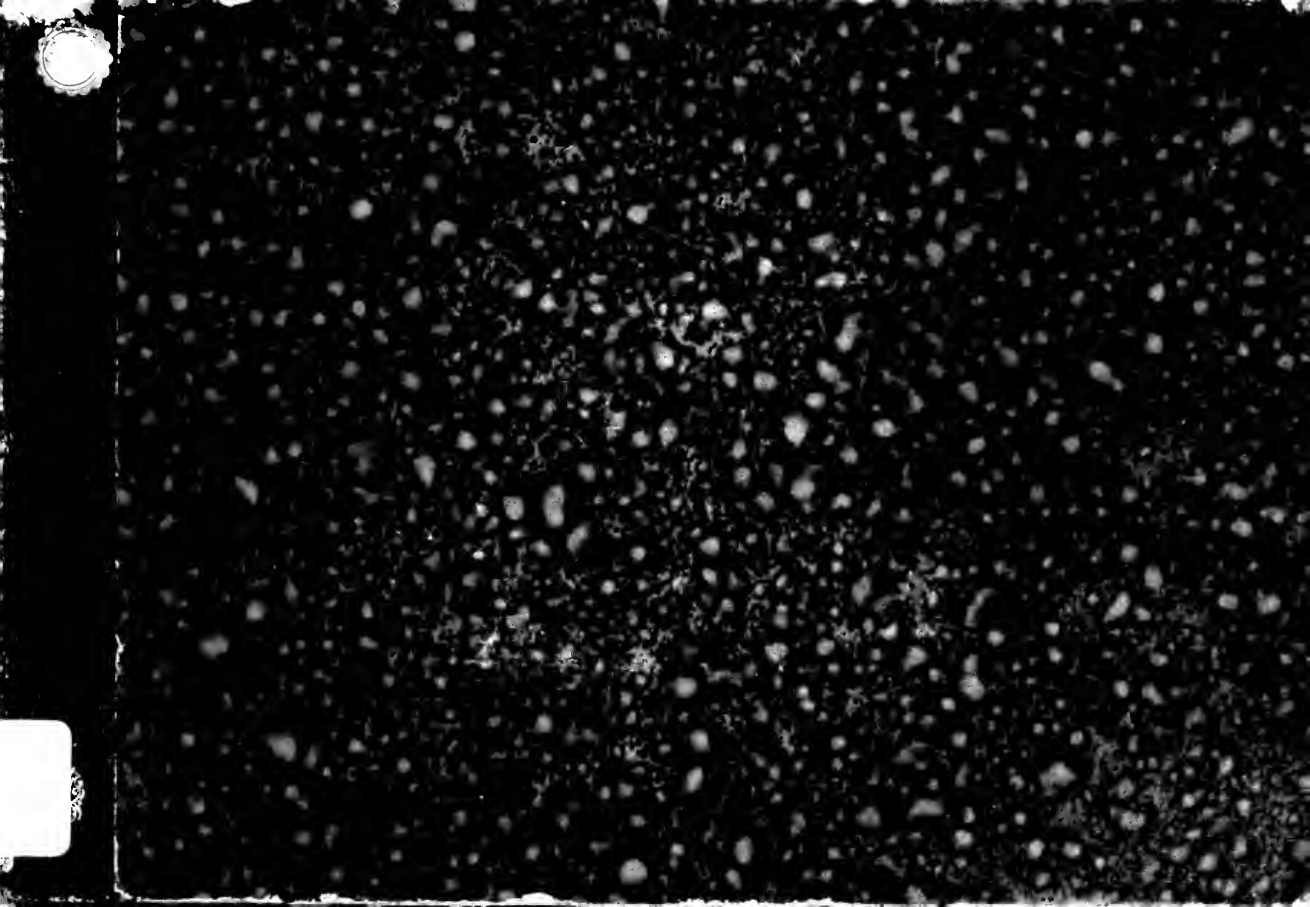

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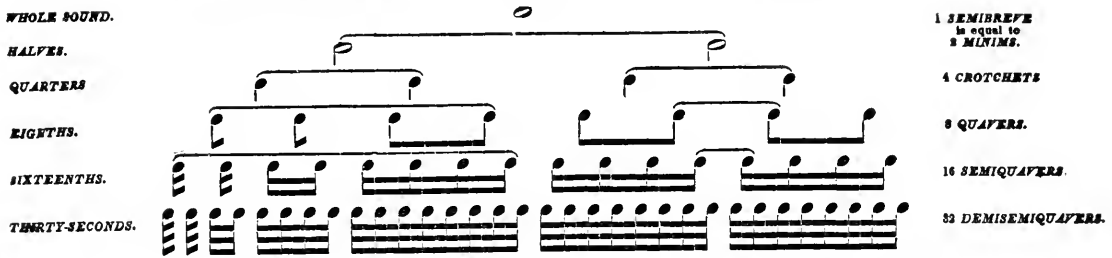
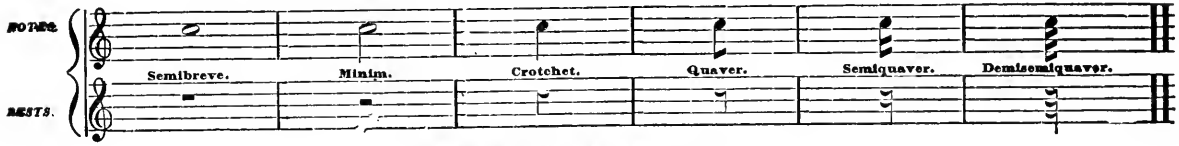
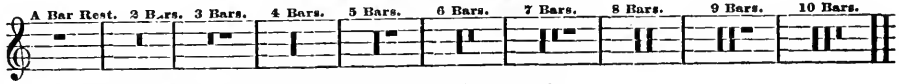
CHARACTERS OF THE NOTES, AND THE PROPORTION THEY BEAR TO EACH OTHER



FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

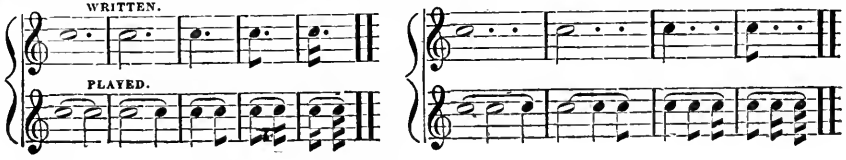


EXAMPLE OF RESTS.



A dot after a Note or Rest, makes the note or Rest half as long again.

Ex.

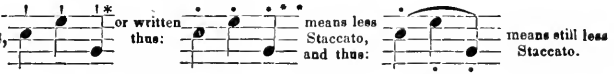


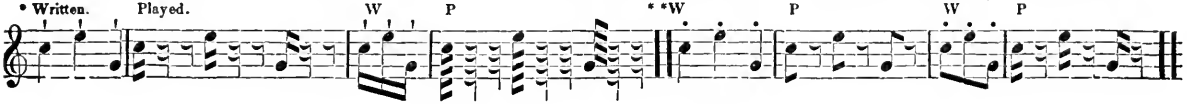
MUSICAL INSTRUCTIONS

A Tie or Slur ⁀ placed over two Notes on the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

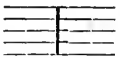
This style of playing is termed in Italian, Legato, written thus,

The opposite style of playing termed Staccato, denotes distinctness and shortness of sound, written thus,



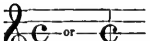


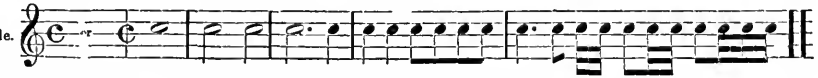
TIME AND ITS DIVISIONS.

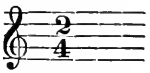
The BAR, made thus,  divides a musical Composition into EQUAL Portions of Time.

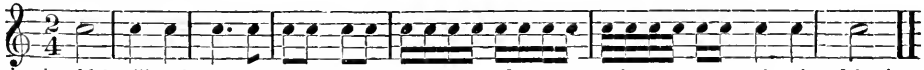
Time is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

Example. 

When marked thus,  the Bar contains two Crotchets or their Equivalent.

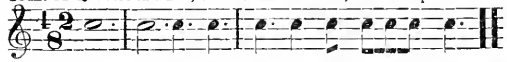
Example. 

Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.

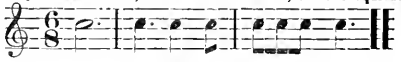
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



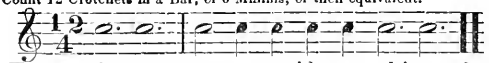
SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



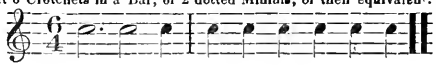
THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

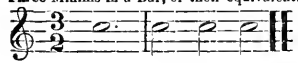
Count 6 Crotchets in a Bar, or 2 dotted Minims, or their equivalent.



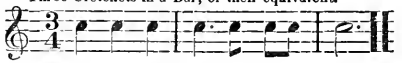
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

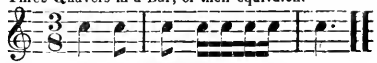
Three Minims in a Bar, or their equivalent.



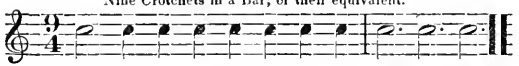
Three Crotchets in a Bar, or their equivalent.



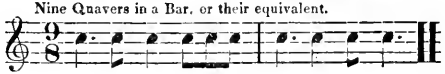
Three Quavers in a Bar, or their equivalent



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.

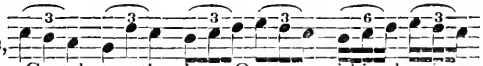


Compound Triple Time is seldom used in Modern Music.

The Figures, which mark the time, have a reference to the Semibreve; the lower Number, showing into how many Parts the Semibreve is divided; and the upper Number, how many of such Parts are taken to fill up a Bar.

For Example, $\frac{3}{4}$ denotes that the Semibreve is divided into four Parts, namely, four Crotchets; and that two of them are taken for each Bar.

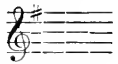
Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight Parts, namely, eight Quavers; and that three of them are adopted to complete a Bar.

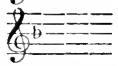
The Figure of 3 placed over three Crotchets, Quavers or Semiquavers, thus,  called TRIPLETS, Denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six Notes must be performed within the time of four of the same kind.

EXERCISES

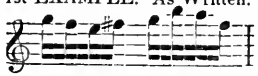
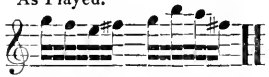
ACCIDENTS

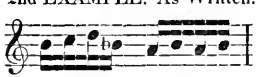
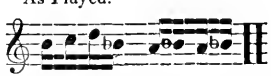
Each Sound may be altered by adding any of the following Signs
A Sharp ♯ placed before a Note, raises it a Semitone or Halftone.
A Flat ♭ placed before a Note, lowers it a Semitone or Halftone: and if the Note is a B, to which the Flat is prefixed, it is then called B **Flat.**
A Double or Chromatic Sharp × raises the Note two Semitones.
A Double Flat ♭♭ lowers the Note two Semitones.
A Natural ♮ takes away the effect of a Sharp, or Flat, whether single or double: and a ♮♯ or ♮♭ reinstates the single Sharp or Flat.

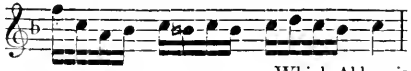
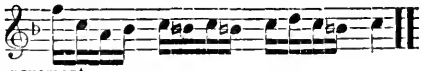
When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece, except where the Sharp is contradicted by the Natural.

When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece, except where contradicted by the Natural

The same rule holds, when more Sharps or Flats are placed on the Clef.
When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a Piece, it affects all the following Notes of the same name contained in the same Bar, it is then called an Accidental Sharp, Flat, or Natural.

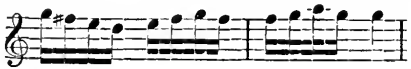
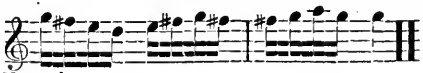
1st EXAMPLE. As Written.  As Played. 

2nd EXAMPLE. As Written.  As Played. 

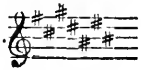
3d Example.  as if written thus, 

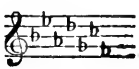
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next

Example  as if written thus, 

And the same with **Flats and Naturals.**

The order of Sharps at the Clef, descending by a 4th and ascending by a 5th. 

The order of Flats at the Clef, ascending by a 4th and descending by a 5th. 

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 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 pupil 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 Instrument 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 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 most 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 care-

fully the fingering of all the exercises in this Method. The teacher should also finger such other music as the pupil studies; as the arrangements of symphonies, overtures, quartetts, 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.

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

ON THE PROPER COURSE OF STUDY.

The pupil who wishes to make real progress, should devote at least three hours a day to 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 player 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. Players 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 execution, 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, rinforzando, 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 players 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, practice 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.

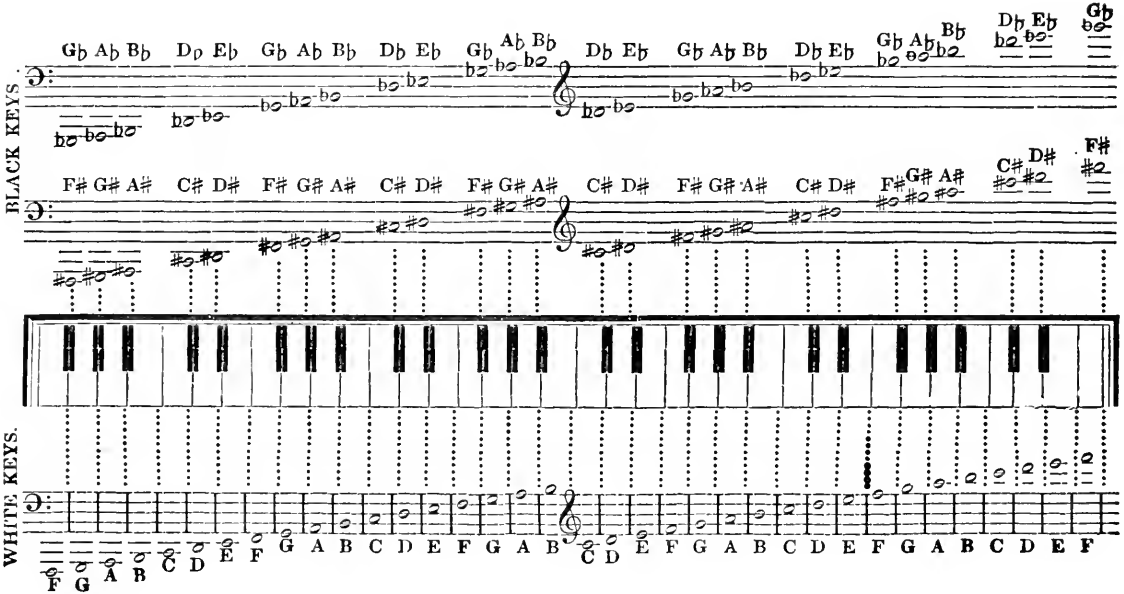
This last rule has, nevertheless, many exceptions, which must be observed. For example, the easiest pieces often present some particular difficulties, either of fingering or time. These passages the pupil should study with the greatest care, and endeavor to fix them in his memory; as it is not by playing 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.

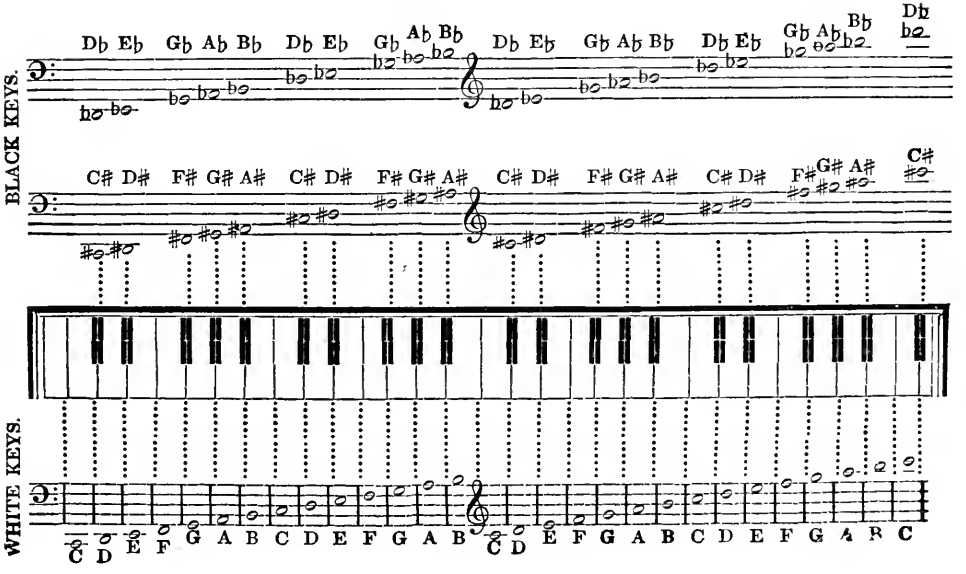
To render a piece of music comprehensive to the hearers, the player must comprehend it himself, seize upon its character, feel the melodies of the author, and give them adequate expression. But the performer must not believe, as some do, that expression means passionate and languid playing; or that the 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 preface it with harsh chords and wild passages. To heighten the effect of a brilliant idea, he may enclose it in a simple and naked framework; misconceptions on the part of the player in rendering such examples, may destroy the greatest beauties, and renders them entirely unintelligible.

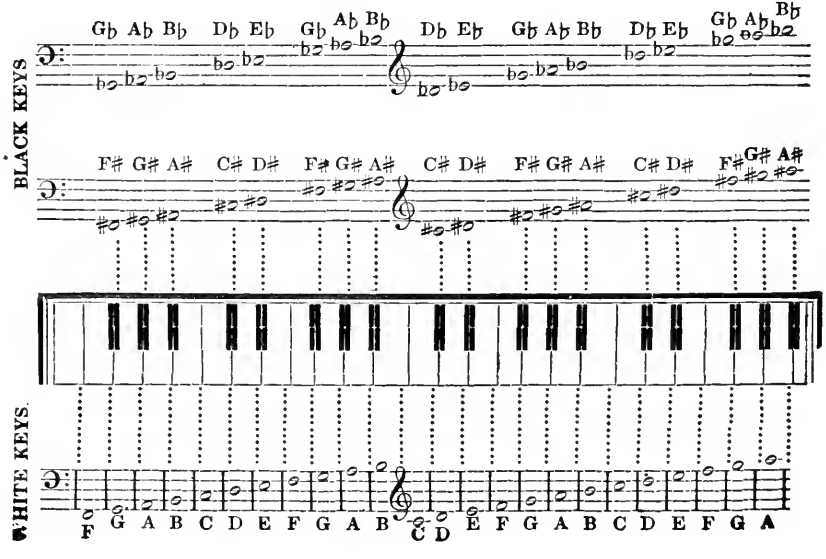
KEY-BOARD OF A FIVE OCTAVE SERAPHINE

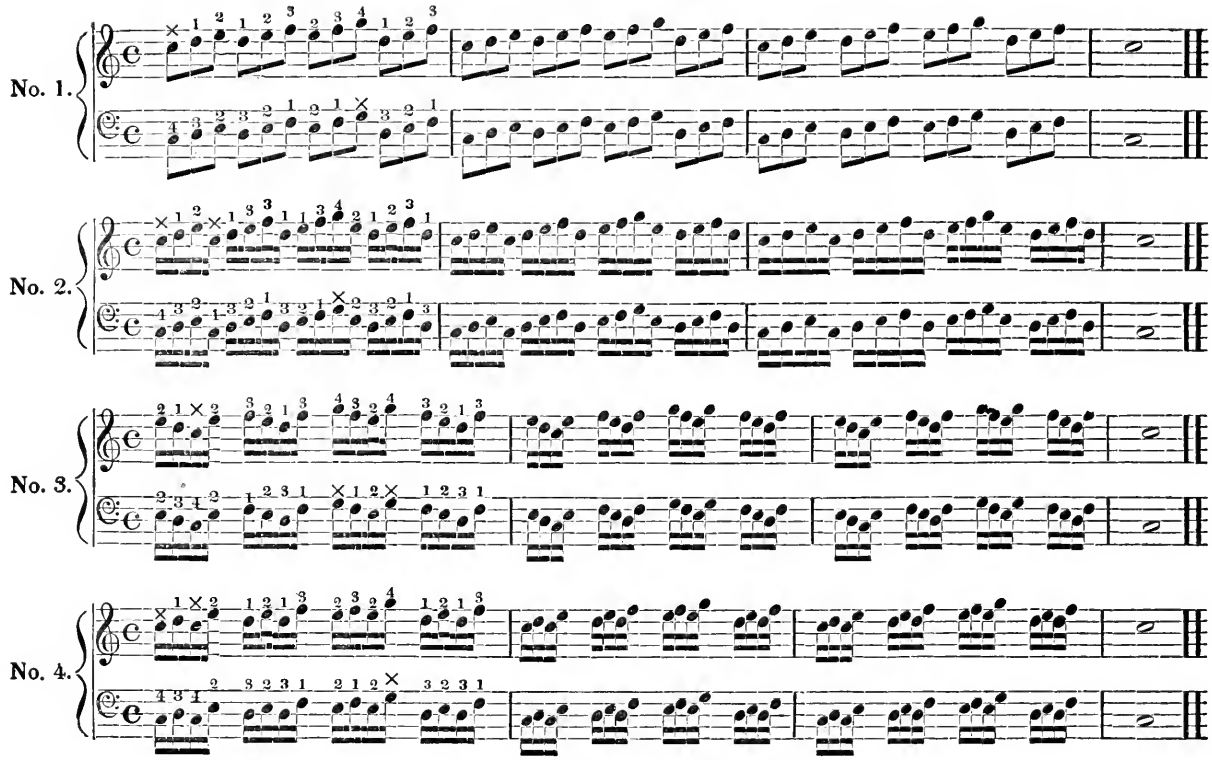


KEY-BOARD OF A FOUR OCTAVE MELODEON.



KEY-BOARD OF A THREE AND A HALF OCTAVE MELODEON.

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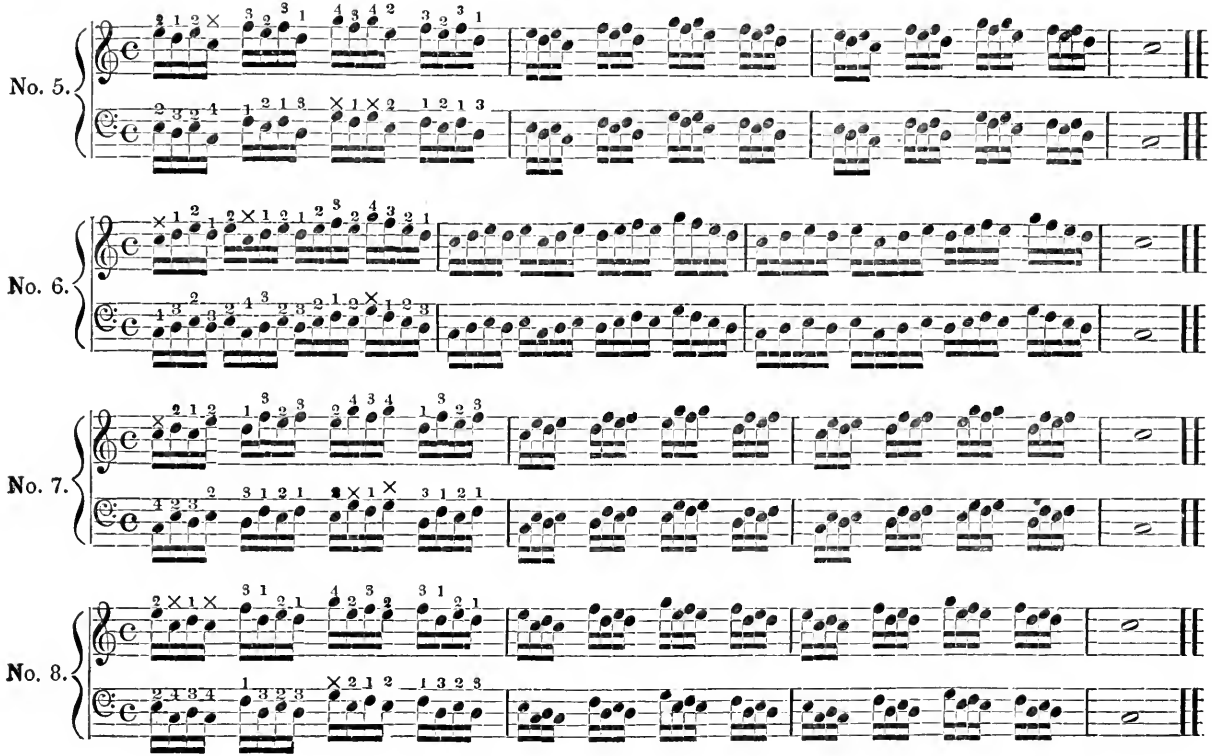
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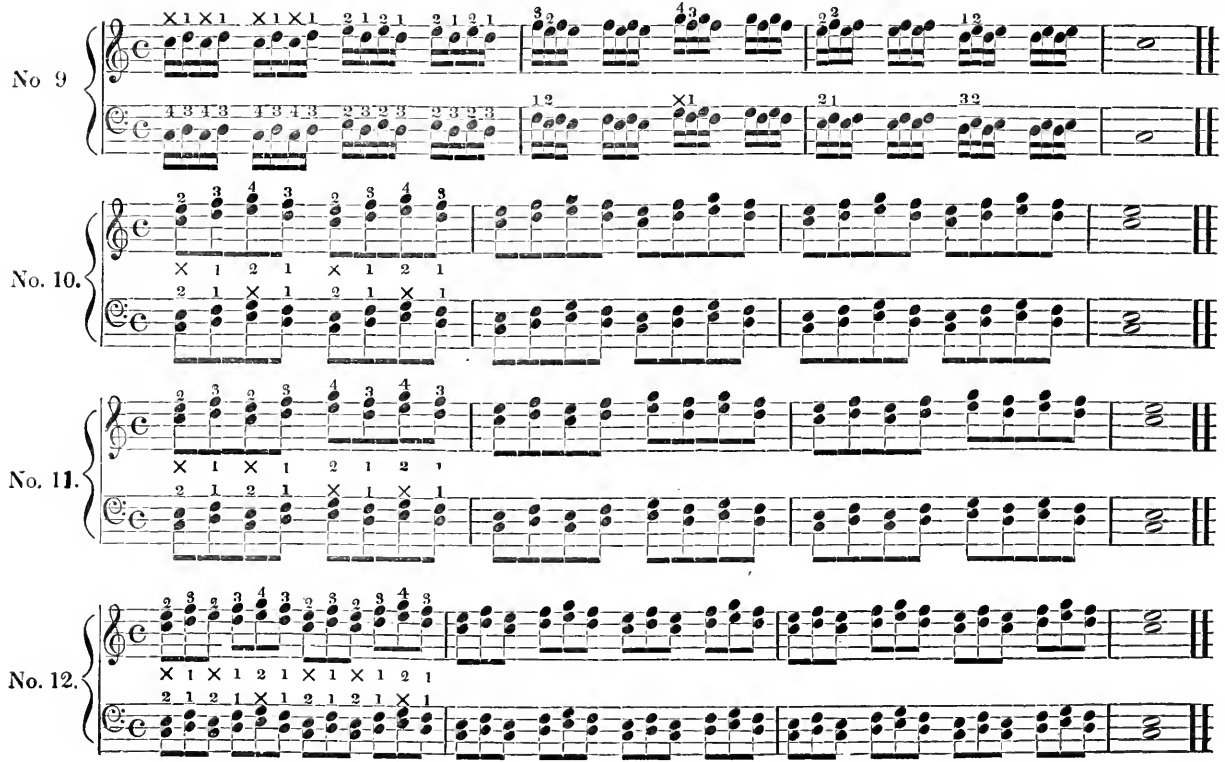
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No. 10.
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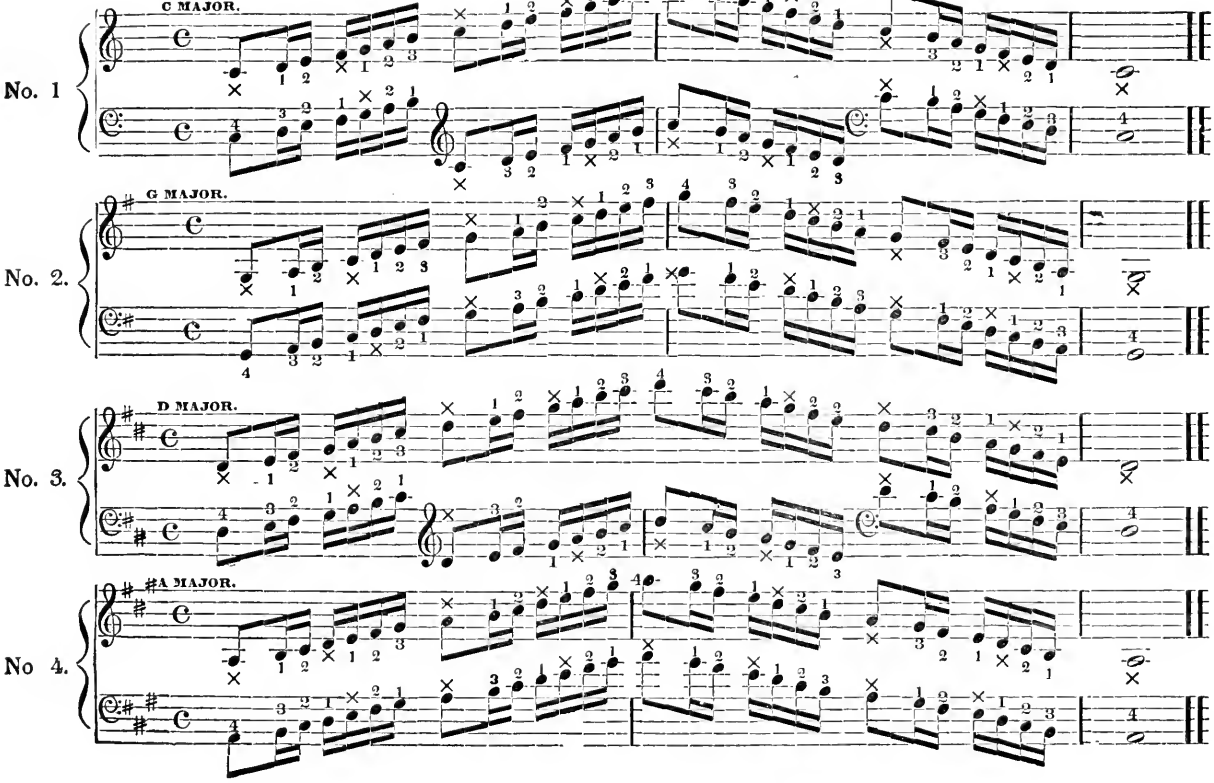
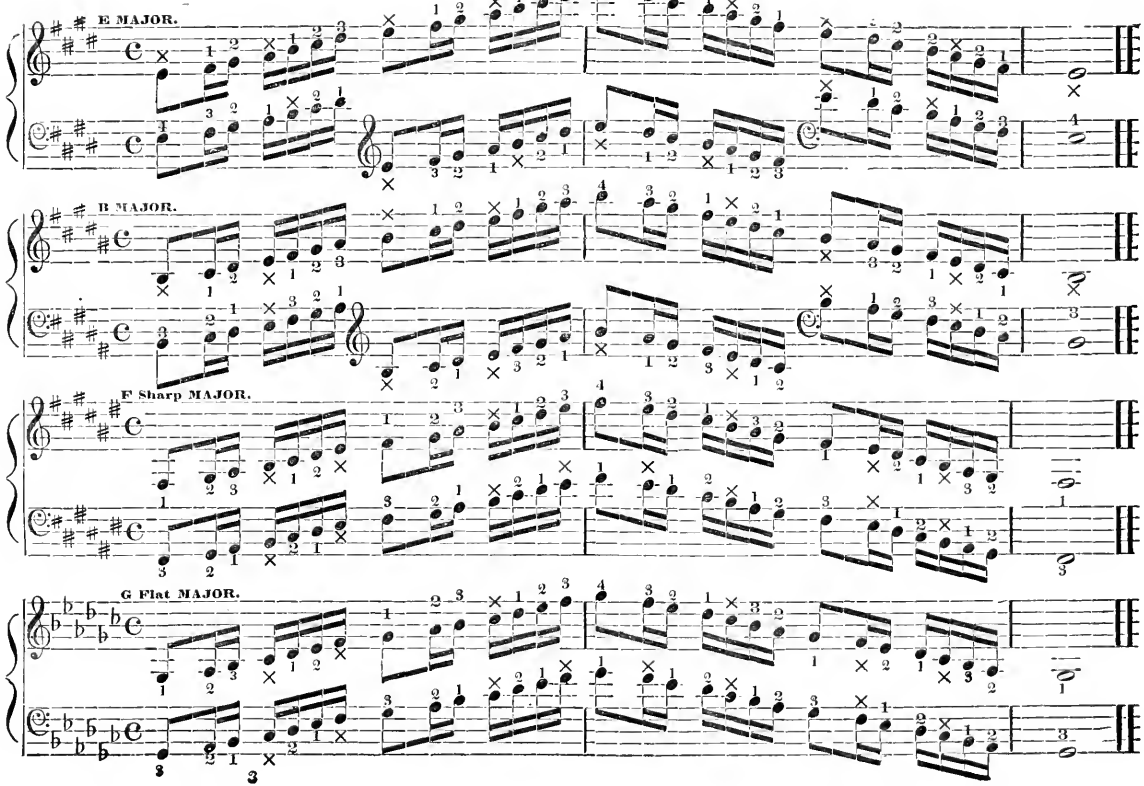

C MAJOR.
No. 1
G MAJOR.
No. 2.
D MAJOR.
No. 3.
#A MAJOR.
No 4.


No. 5.
E MAJOR.
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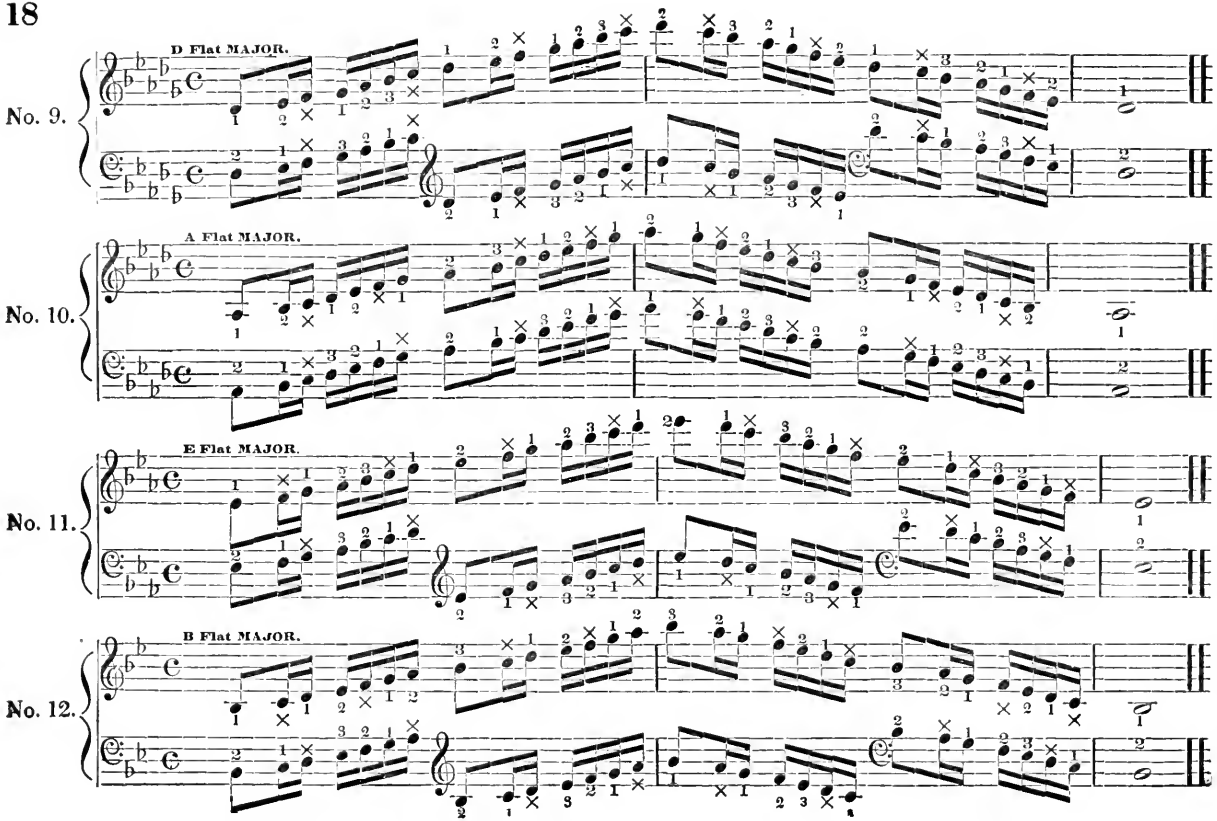
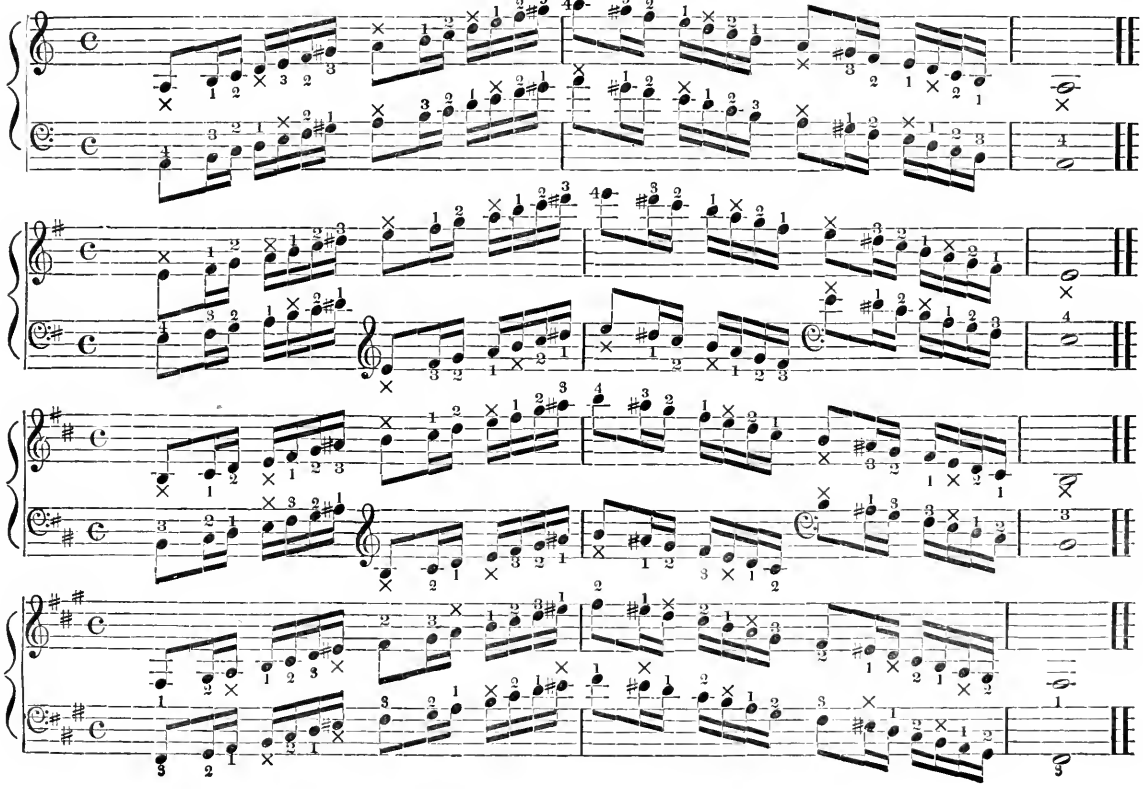
B MAJOR.
No. 7.
F Sharp MAJOR.
No. 8.
G Flat MAJOR.


No. 9.
D Flat MAJOR.
No. 10.
A Flat MAJOR.
No. 11.
E Flat MAJOR.
No. 12.
B Flat MAJOR.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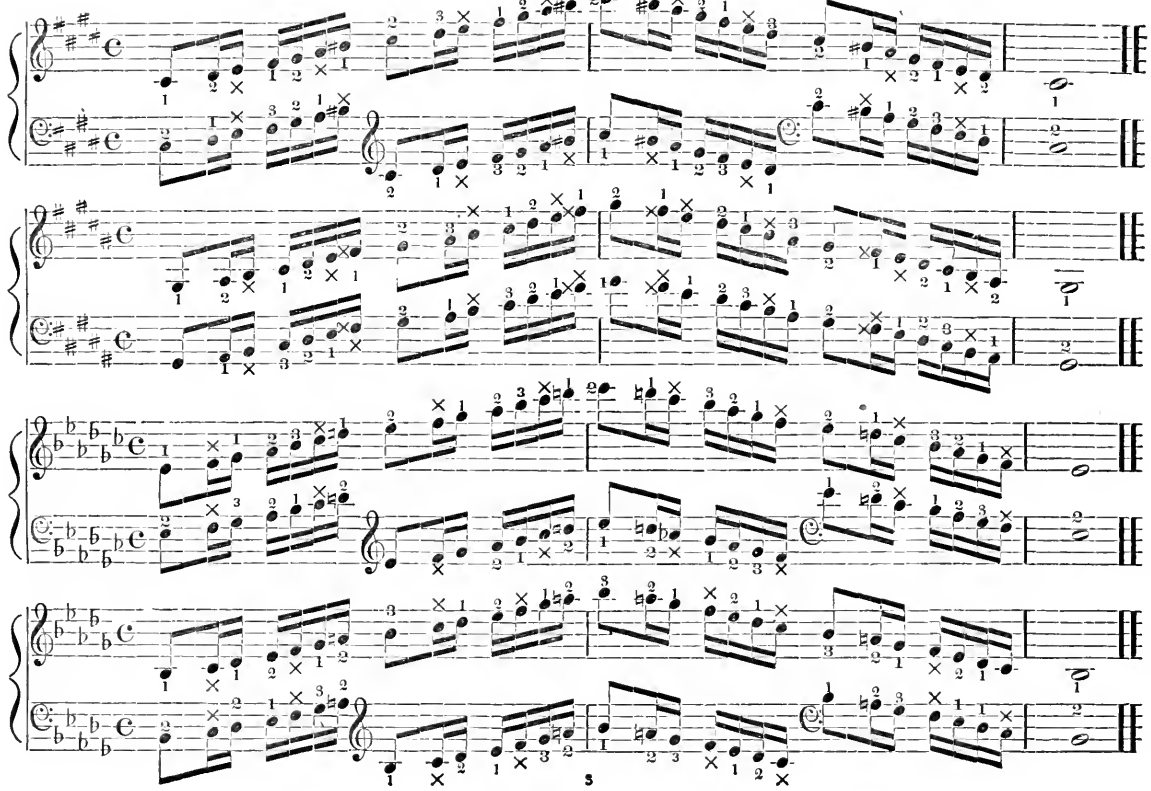
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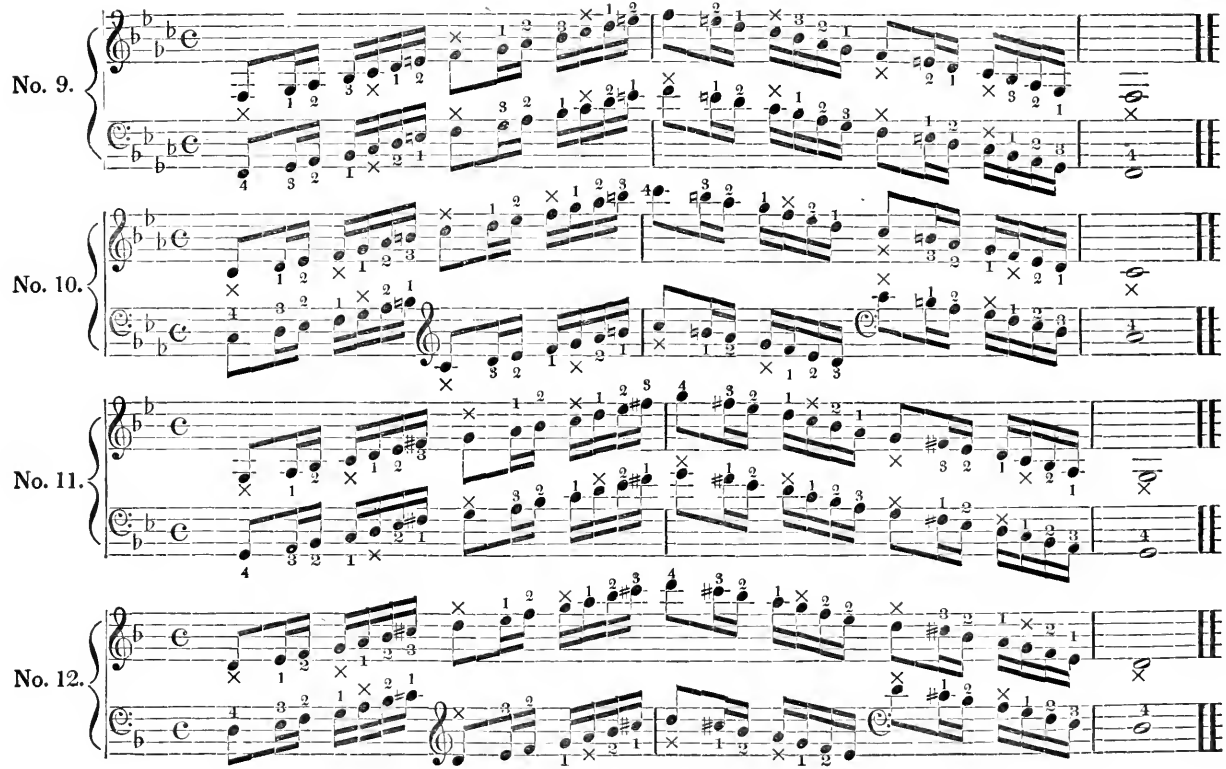
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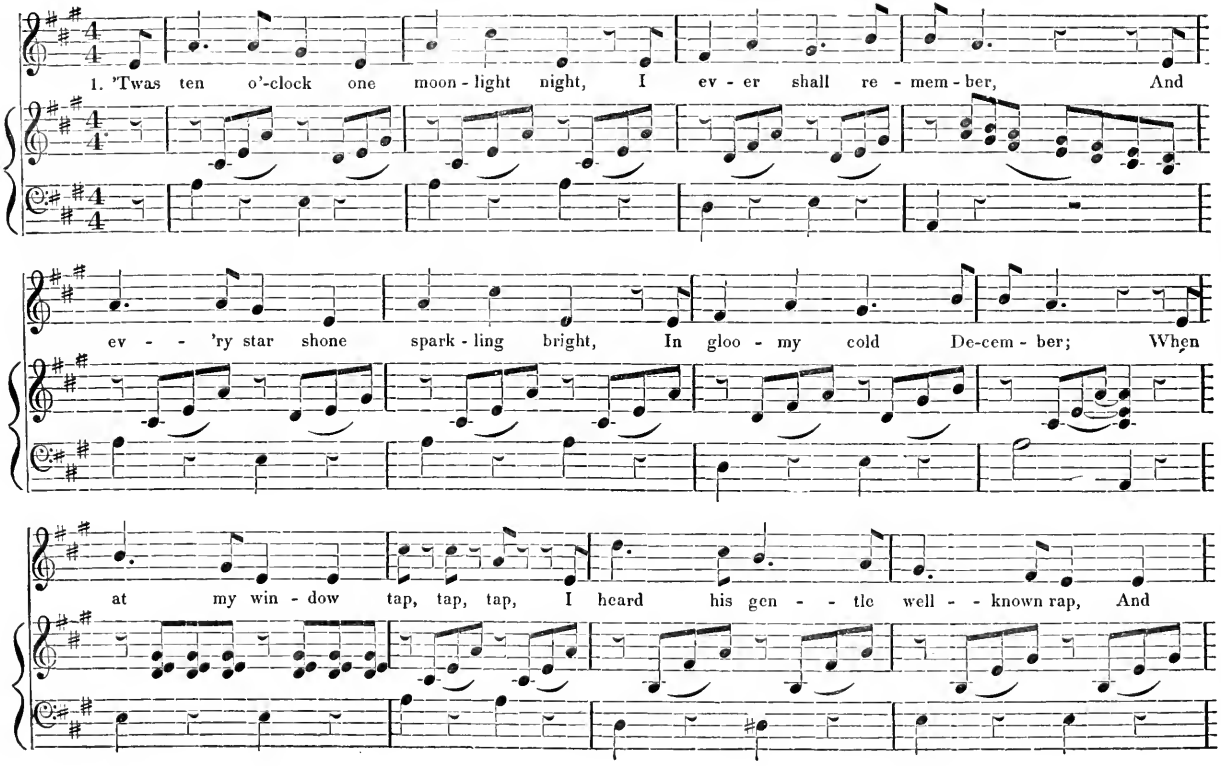
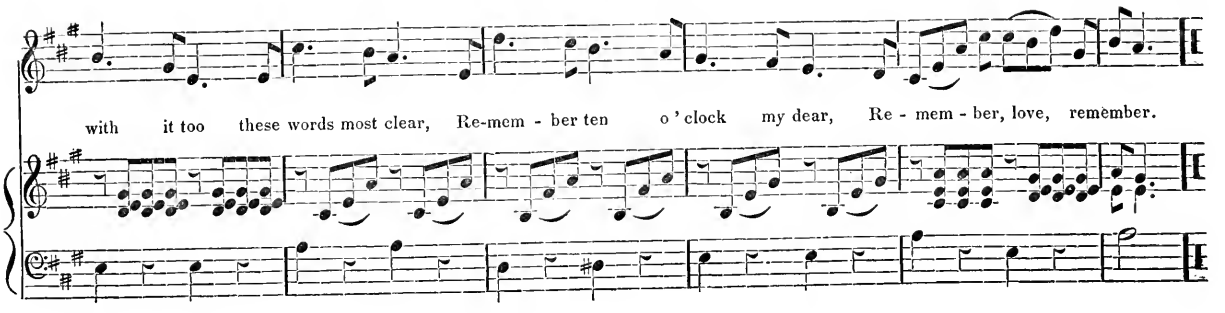
TEN O'CLOCK.


1. 'Twas ten o'-clock one moon - light night, I ev - er shall re - mem - ber, And
ev - - 'ry star shone spark - ling bright, In gloo - my cold De-cem - ber; When
at my win - dow tap, tap, tap, I heard his gen - - tle well - - known rap, And

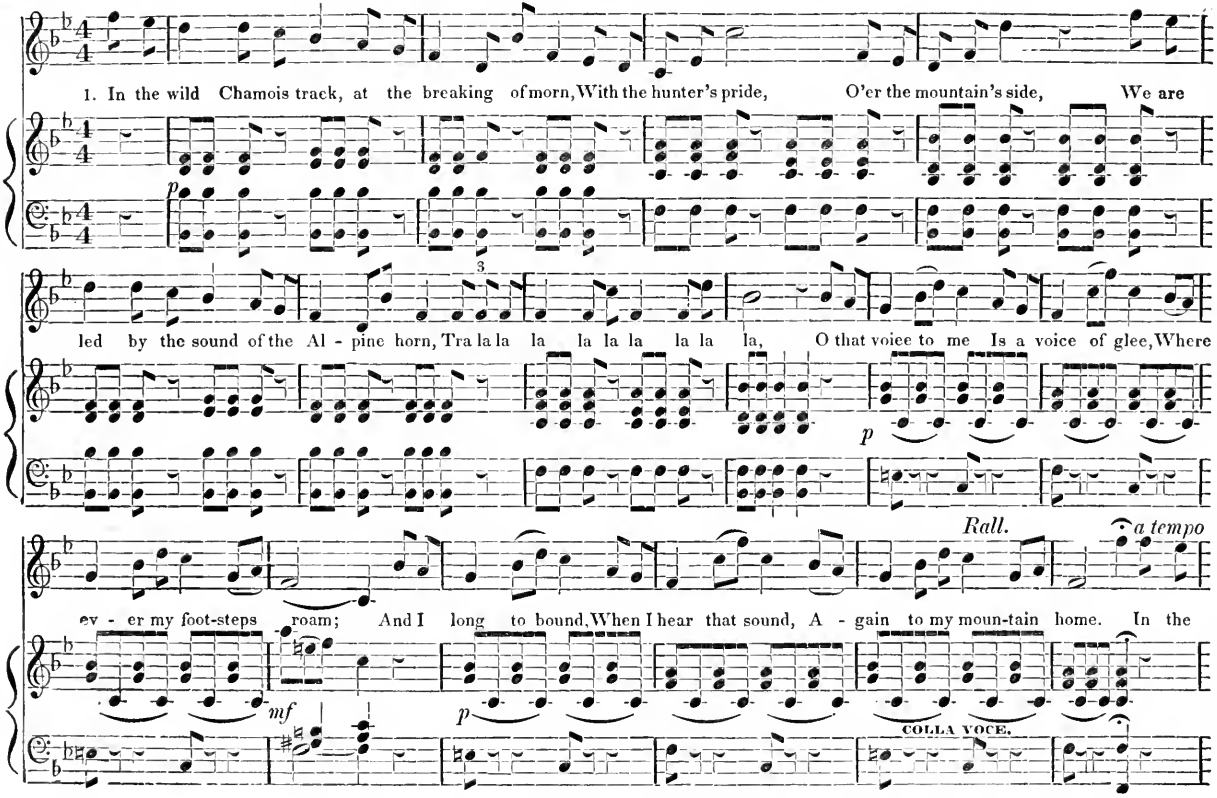


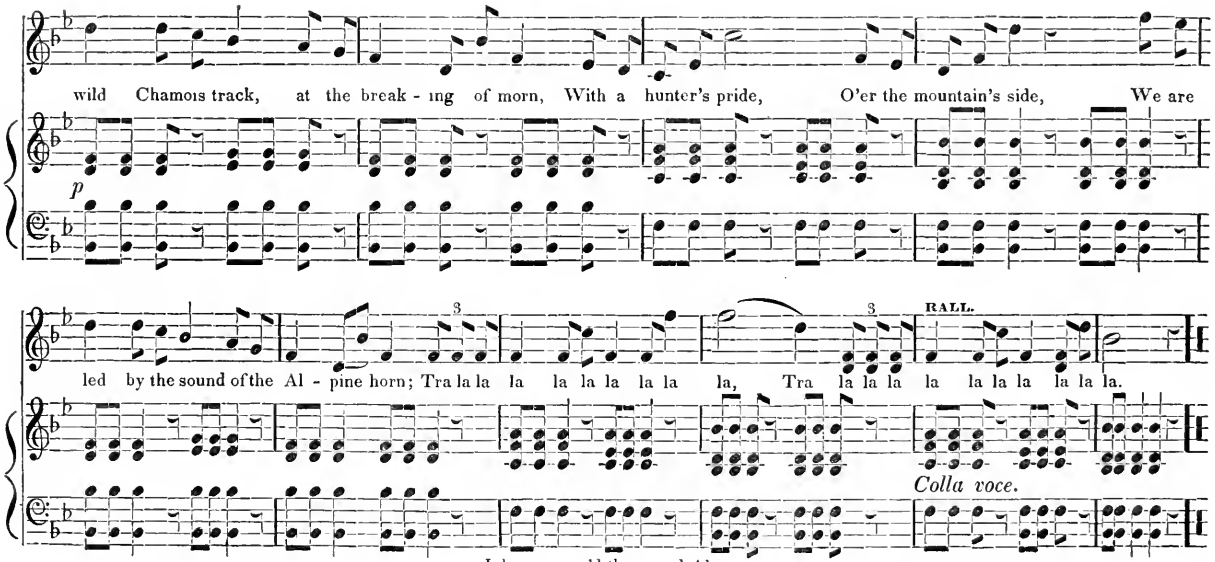
2

Now Mam sat dozing by the fire,
And Dad his pipe was smoking;
I dare not for the world retire,
And was not that provoking?
At last the old folks fell asleep,
I hasten'd my promised vow to keep,
But he his absence to denote,
Had on the window-shutter wrote
Remember, love, remember—

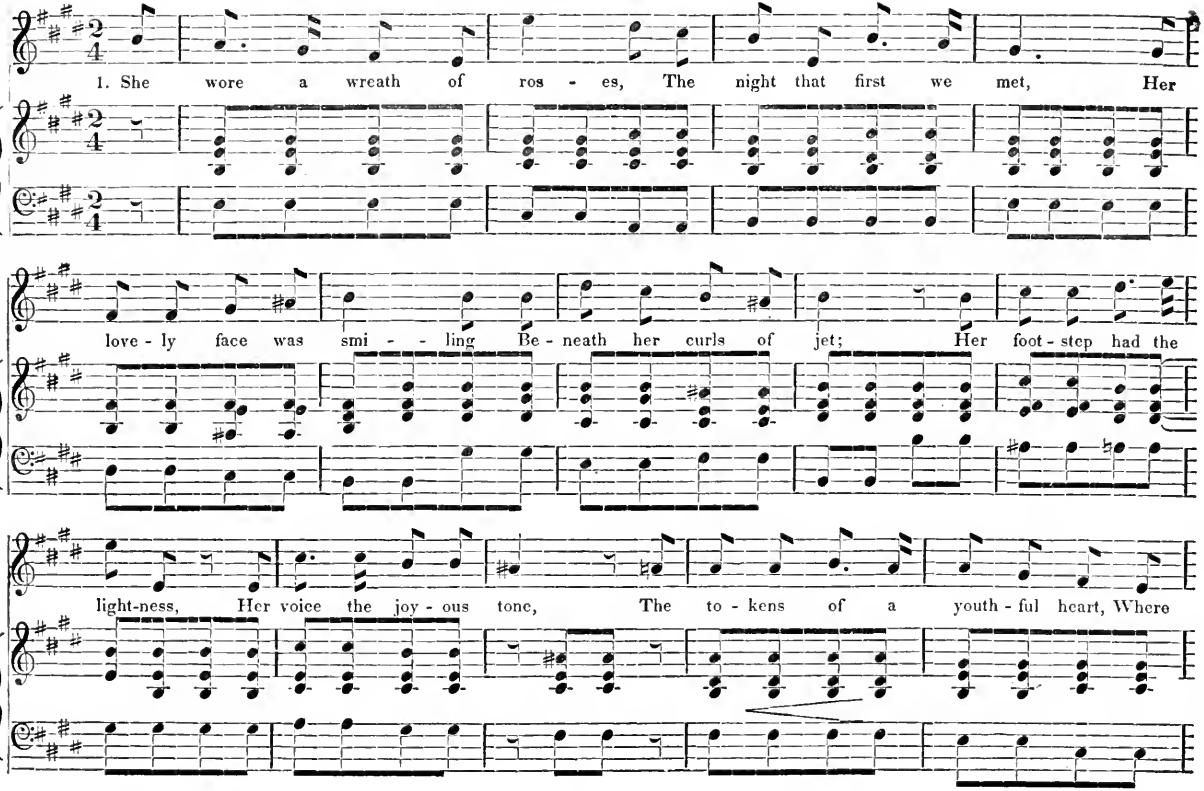
3

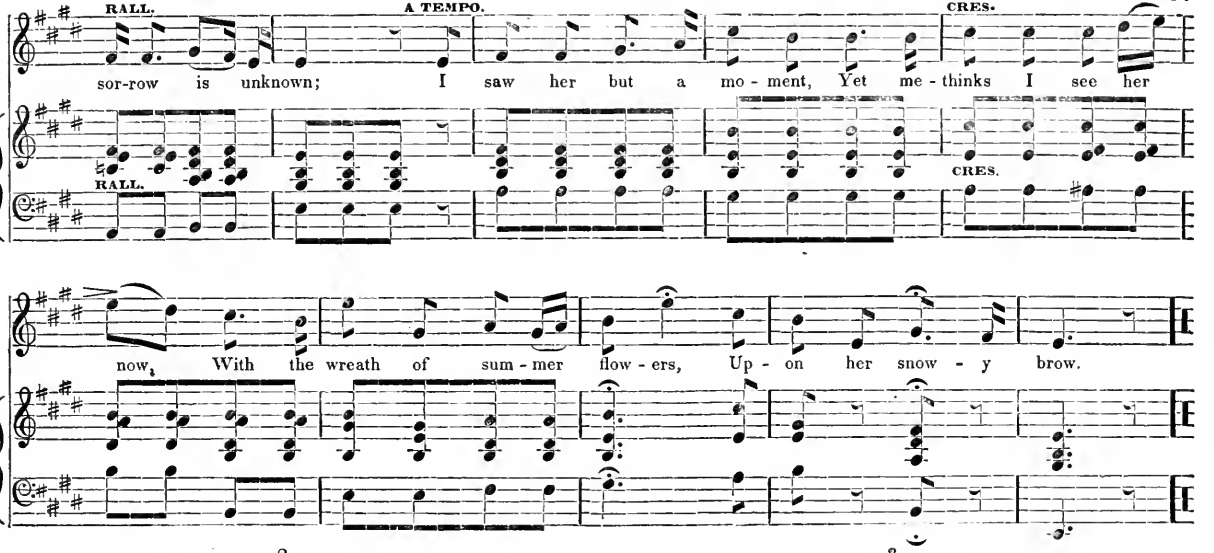
But did I need the hint so sweet?
No, no—for, mark the warning,
Which meant that we at church should meet,
At ten o'clock next morning—
And there we met no more to part,
There joined together hand and heart;
And since that day in wedlock join'd,
The window-shutter brings to mind
Remember, love, remember.—


1. In the wild Chamois track, at the breaking of morn, With the hunter's pride, O'er the mountain's side, We are
led by the sound of the Al - pine horn, Tra la la la la la la la la la, O that voice to me Is a voice of glee, Where
Rall.
a tempo
ev - er my foot-steps roam; And I long to bound, When I hear that sound, A - gain to my moun-tain home. In the
COLLA VOCE.



I have cross'd the proud Alps,
I have sail'd down the Rhone;
And there is no spot
Like the simple cot,
And the hill and the valley, I call my own : Tra la la, &c
There the skies are bright,
And our hearts are light,
Our bosoms without a fear;
For our toil is play,
And our sport, the fray
With the mountain Roe, or Deer
In the wild, &c.


1. She wore a wreath of ros - es, The night that first we met, Her
love - ly face was smi - - ling Be - neath her curls of jet; Her foot - step had the
light-ness, Her voice the joy - ous tone, The to - kens of a youth - ful heart, Where

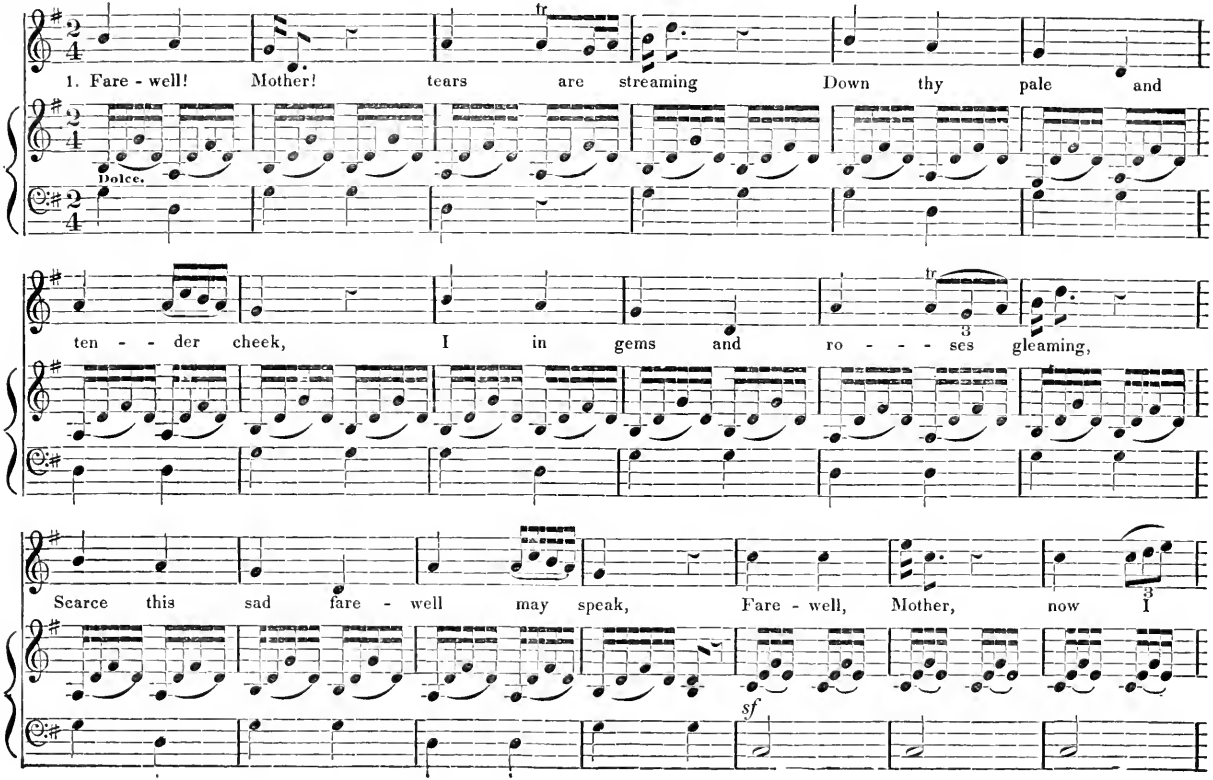


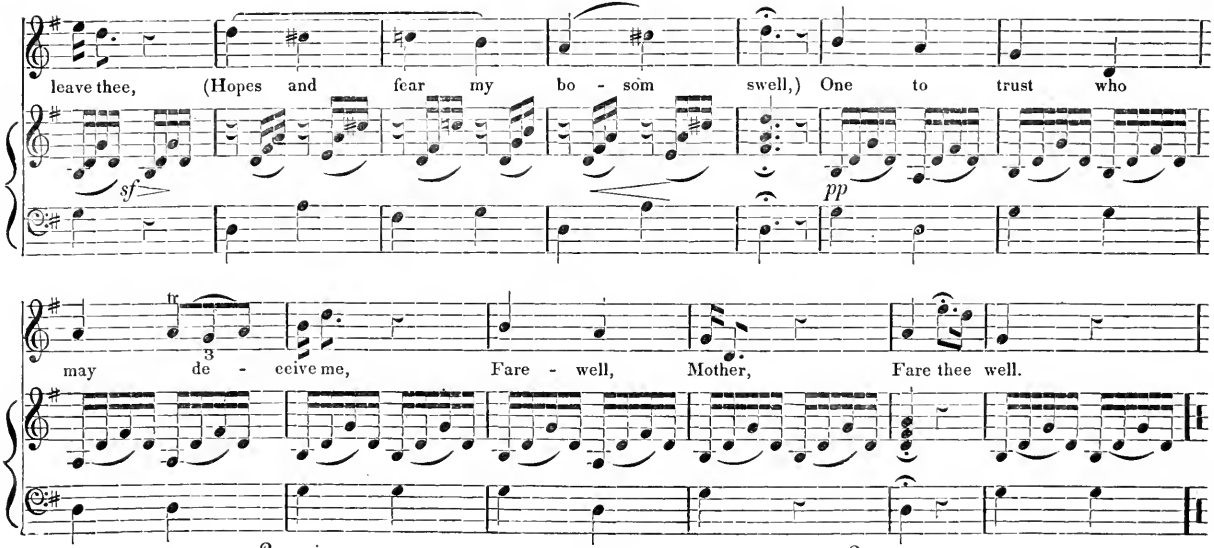
2

A wreath of orange blossoms
When next we met, she wore;
Th' expression of her features
Was more thoughtful than before;
And standing by her side was one,
Who strove, and not in vain,
To soothe her, leaving that dear home,
She ne'er might view again.
I saw her but a moment,
Yet methinks I see her now,
With the wreath of orange blossoms,
Upon her snowy brow.

3

And once again to see that brow,
No bridal wreath is there,
The widow's sombre cap conceals
Her once luxuriant hair;
She weeps in silent solitude,
And there is no one near
To press her hand within his own.
And wipe away a tear;
I see her broken hearted!
Yet methinks I see her now,
In the pride of youth and beauty,
With a garland on her brow.


1. Fare - well! Mother! tears are streaming Down thy pale and
Dolce.
ten - - der cheek, I in gems and ro - - - ses gleaming,
Scarce this sad fare - well may speak, Fare - well, Mother, now I
sf



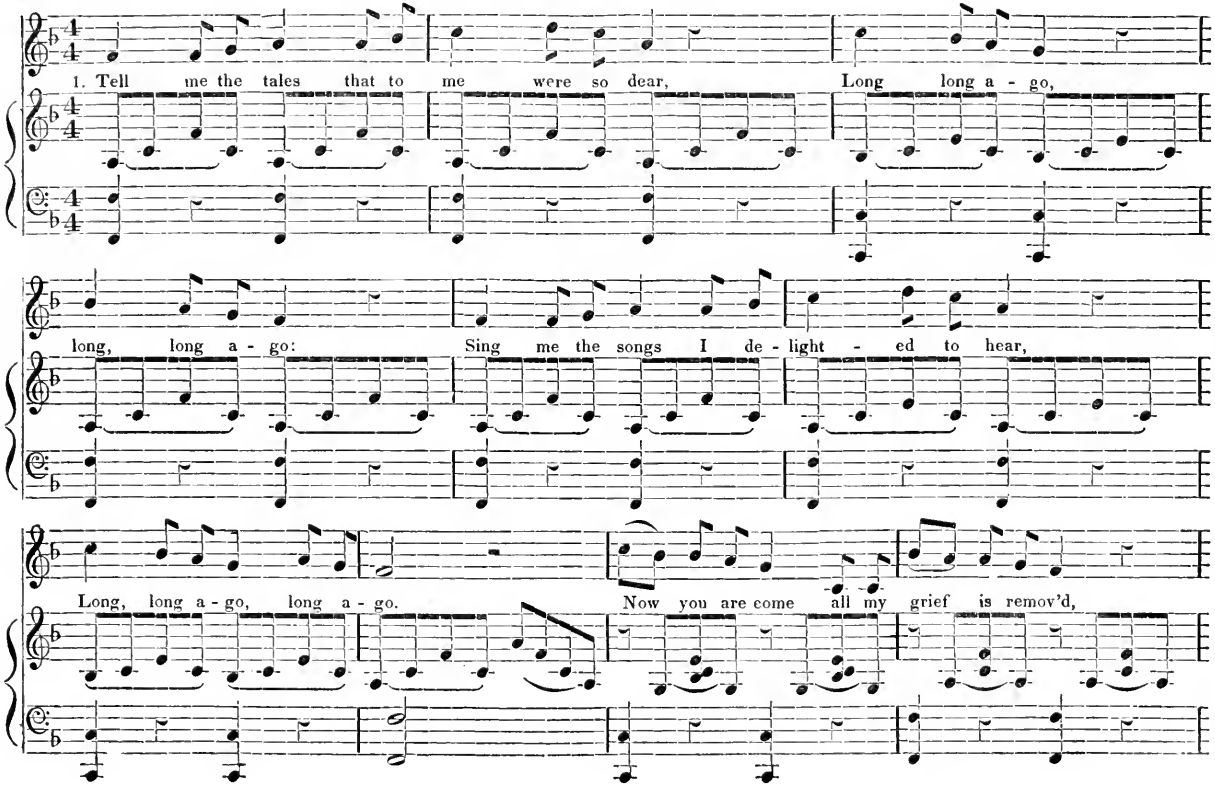
2

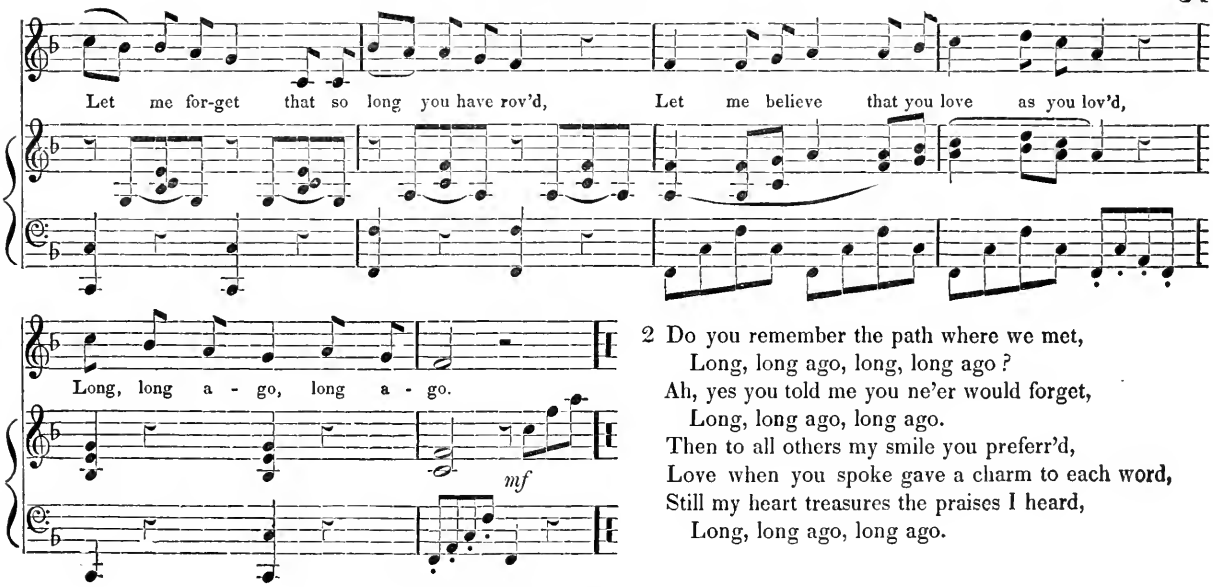
Farewell, father, thou art smiling,
Yet there's sadness on thy brow,
Winning me from that beguiling
Tenderness to which I go;
Farewell, father, thou didst bless me,
Ere my lips thy name could tell,
He may wound, who can caress me,
Father, guardian, fare thee well.

3

Farewell, sister, thou art twining
Round me in affection deep,
Wishing joy, but ne'er divining,
Why a "blessed bride" should weep
Farewell, brave and gentle brother,
Thou more dear than words can tell.
Father, mother, sister, brother,
All belov'd ones, fare ye well.

LONG, LONG AGO.

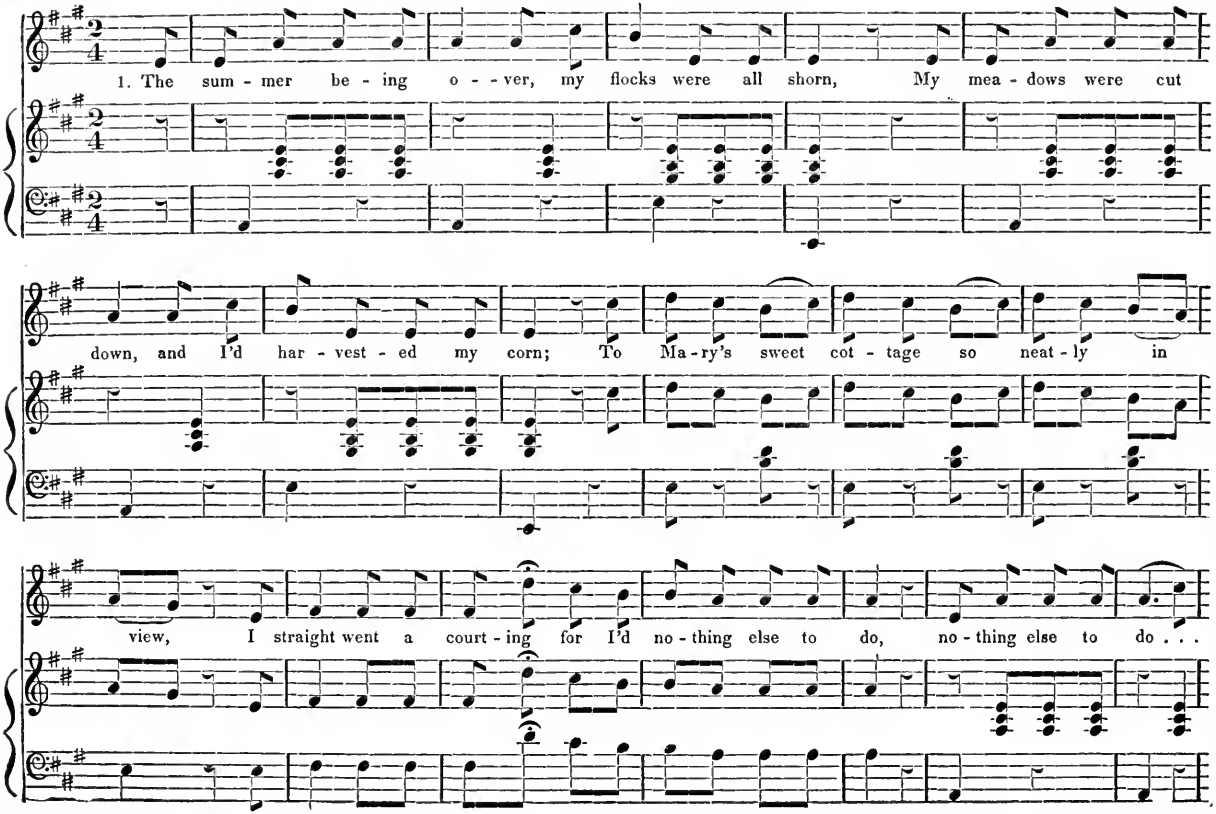


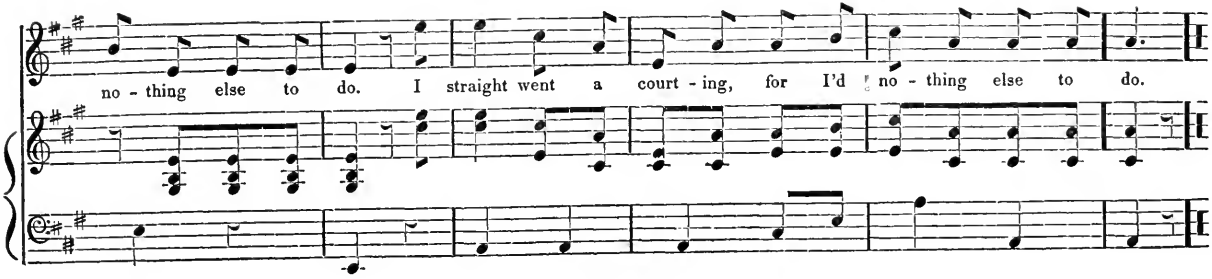


2 Do you remember the path where we met,
Long, long ago, long, long ago?
Ah, yes you told me you ne'er would forget,
Long, long ago, long ago.
Then to all others my smile you preferr'd,
Love when you spoke gave a charm to each word,
Still my heart treasures the praises I heard,
Long, long ago, long ago.

3 Though by your kindness my fond hopes were rais'd,
Long, long ago, long, long ago.
You by more eloquent lips have been prais'd,
Long, long ago, long ago.
But by long absence your truth has been tried,
Still to your accents I listen with pride,
Blest as I was when I sat by your side,
Long, long ago, long ago.

NOTHING ELSE TO DO





2

'Twas down in yond' valley together we sat,
And passed away the hours in curious chat,
I told her I lov'd her, I hop'd she lov'd me too,
So we'd love one another, for we'd nothing else to do, &c.

3

She hung down her head, and with blushes replied,
I lov'd you from the first, you must make me your bride;
Without hesitation I made her this vow,
I'll marry you my dear, for I've nothing else to do, &c.

4

So to the next village away we did roam,
In search of a clergyman, we found him at home,
I paid him his fee, he made one of us two,
And married us straightway, for he'd nothing else to do, &c.

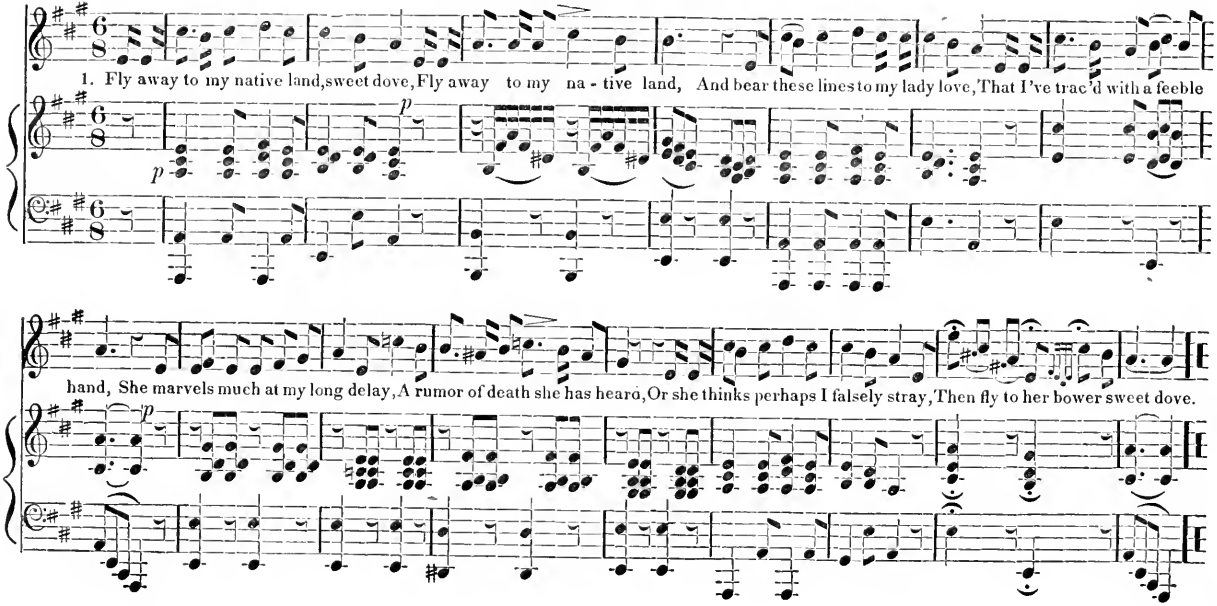
5

We liv'd in felicity, in joy and content,
And never knew the sorrows of those that do repent,
Our neighbors around us, were loyal and true,
And we lov'd one another, for we'd nothing else to do, &c.

6

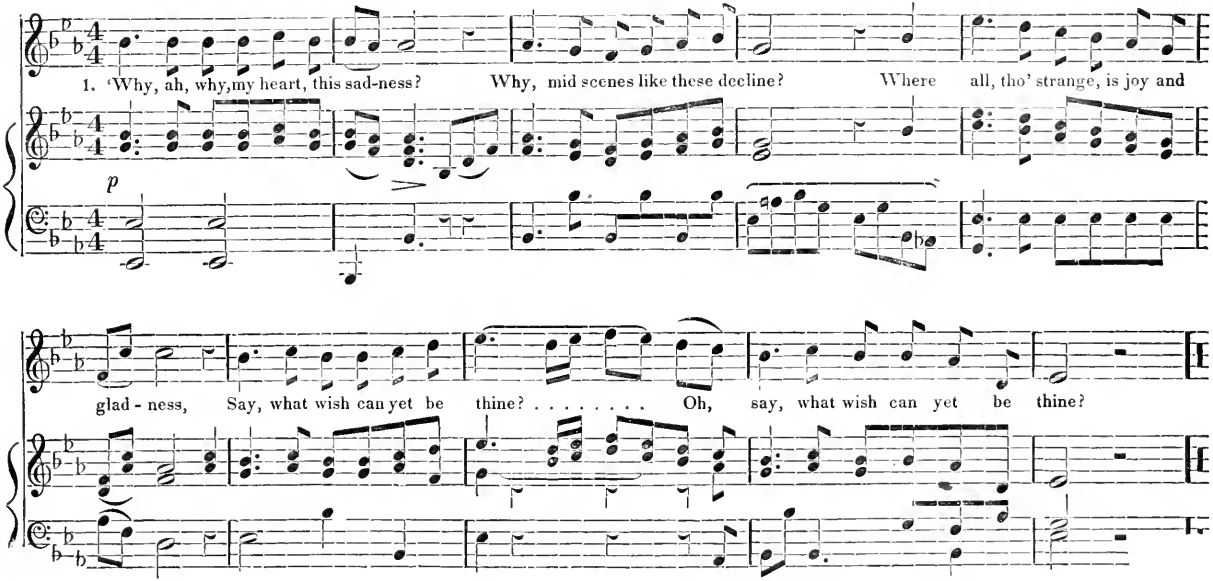
The change which time has brought, I should tell you in this place,
Our table is too small and our cottage wanting space;
We've a healthy rosy laughing set of lads and lasses too,
And we love the little rogues that caused us something else to do, &c.

THE CARRIER DOVE.



2 Oh, fly to her bower, and say the chain
Of the tyrant is o'er me now;
That I never again shall mount my steed again,
With helmet upon my brow.
No friend to my latice a solace brings,
Except when your voice is heard,
When you beat the bars with your snowy wings
Then fly to her bower, sweet bird.

3 I shall miss thy visit at dawn, sweet dove,
I shall miss thy visit at eve,
But bring me a line from my lady love,
And then I shall cease to grieve;
I can bear in a dungeon to waste away youth,
I can fall by the conqueror's sword,
But I cannot endure she should doubt my truth;
Then fly to her bower, sweet bird

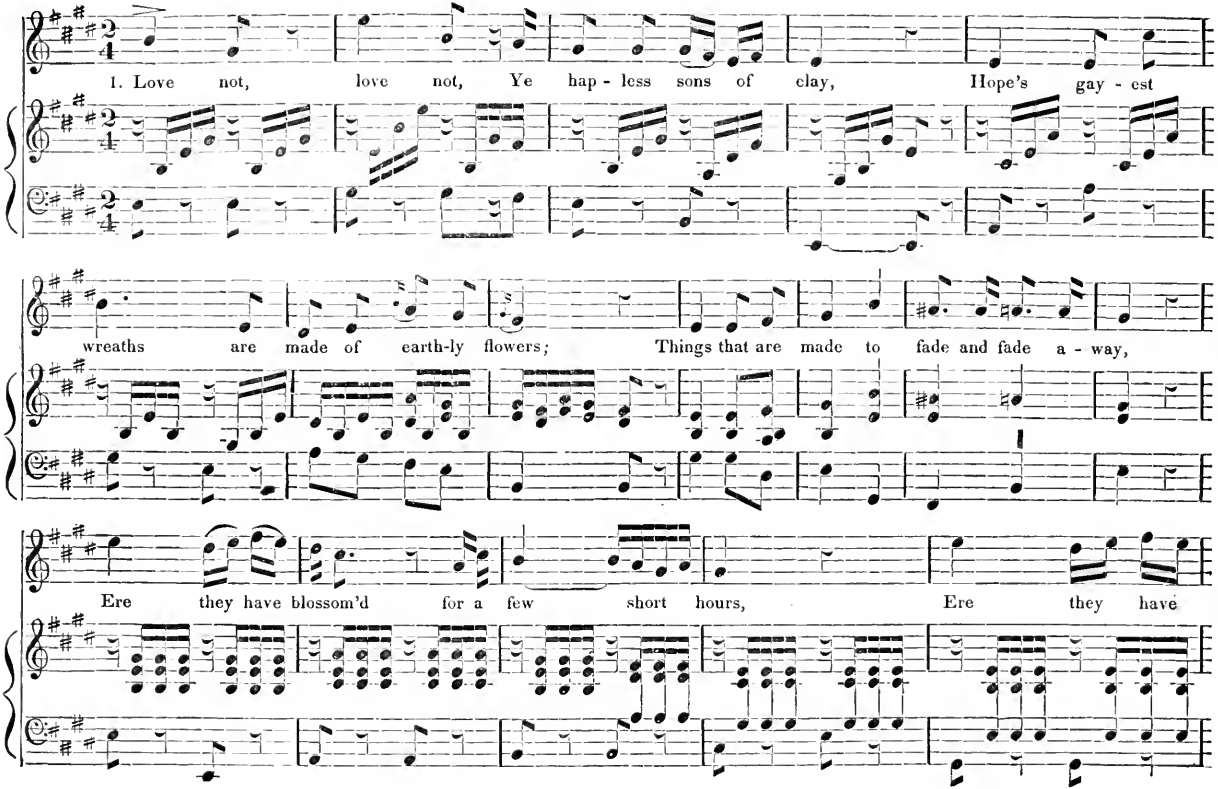


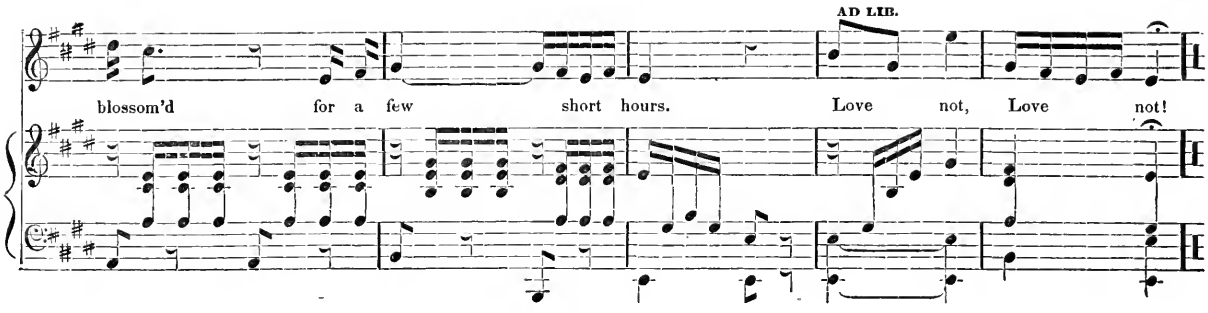
2

All that's dear to me is wanting,
Lone and cheerless here I roam;
The stranger's joys howe'er enchanting,
To me can never be like home,
To me can never be like home.

3

Give me those, I ask no other,
Those that bless the humble dome,
Where dwell my father and my mother,
Give, oh give me back my home,
My own, my own dear native home.

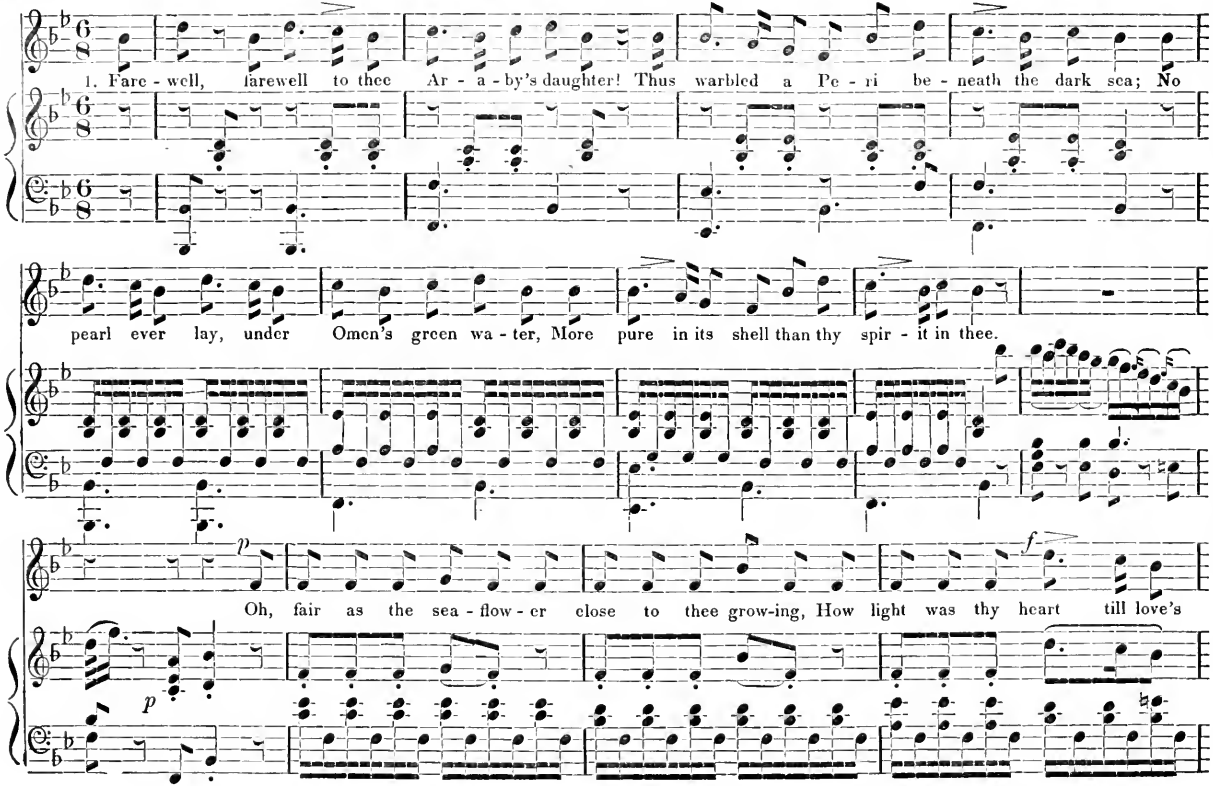

1. Love not, love not, Ye hap - less sons of clay, Hope's gay - est
wreaths are made of earth-ly flowers; Things that are made to fade and fade a - way,
Ere they have blossom'd for a few short hours, Ere they have

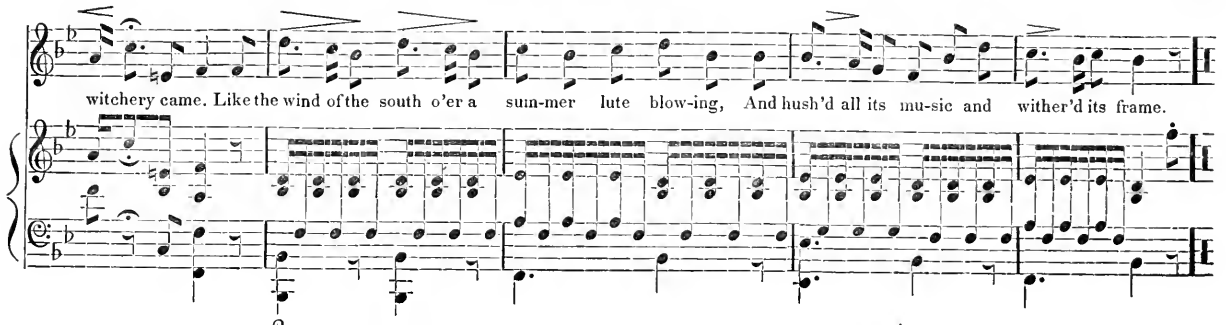


2 Love not, love not, the thing you love may die,
May perish from the gay and gladsome earth,
The silent stars, the blue and smiling sky,
Beams on its grave, as once upon its birth. Love not!

3 Love not, love not, the thing you love may change,
The rosy lip may cease to smile on you,
The kindly beaming eye grow cold and strange,
The heart still warmly beat, yet not be true. Love not!

4 Love not, love not, oh warning vainly said
In present hours, as in years gone by:
Love flings a halo round the dear one's head,
Faultless, immortal, till they change or die. Love not!


1. Fare - well, farewell to thee Ar - a - by's daughter! Thus warbled a Pe - ri be - neath the dark sea; No
pearl ever lay, under Omen's green wa - ter, More pure in its shell than thy spir - it in thee.
p
f
Oh, fair as the sea - flow - er close to thee grow-ing, How light was thy heart till love's
p



2

But long upon ARABY's green sunny highlands,
Shall maids and their lovers remember the doom
Of her who lies sleeping among the pearl Islands,
With nought but the sea-star to light up her tomb.
And still, when the merry date season is burning,
And calls to the palm-groves the young and the old,
The happiest there, from their pastime returning,
At sunset, will weep when thy story is told.

3

The young village maid, when with flowers she dresses
Her dark-flowing hair, for some festival day,
Will think of thy fate, till neglecting her tresses,
She mournfully turns from the mirror away;
Nor shall IRAN, beloved of her hero! forget thee,
Though tyrants watch over her tears as they start;
Close, close by the side of that hero she'll set thee,
Embalmed in the innermost shrine of her heart.

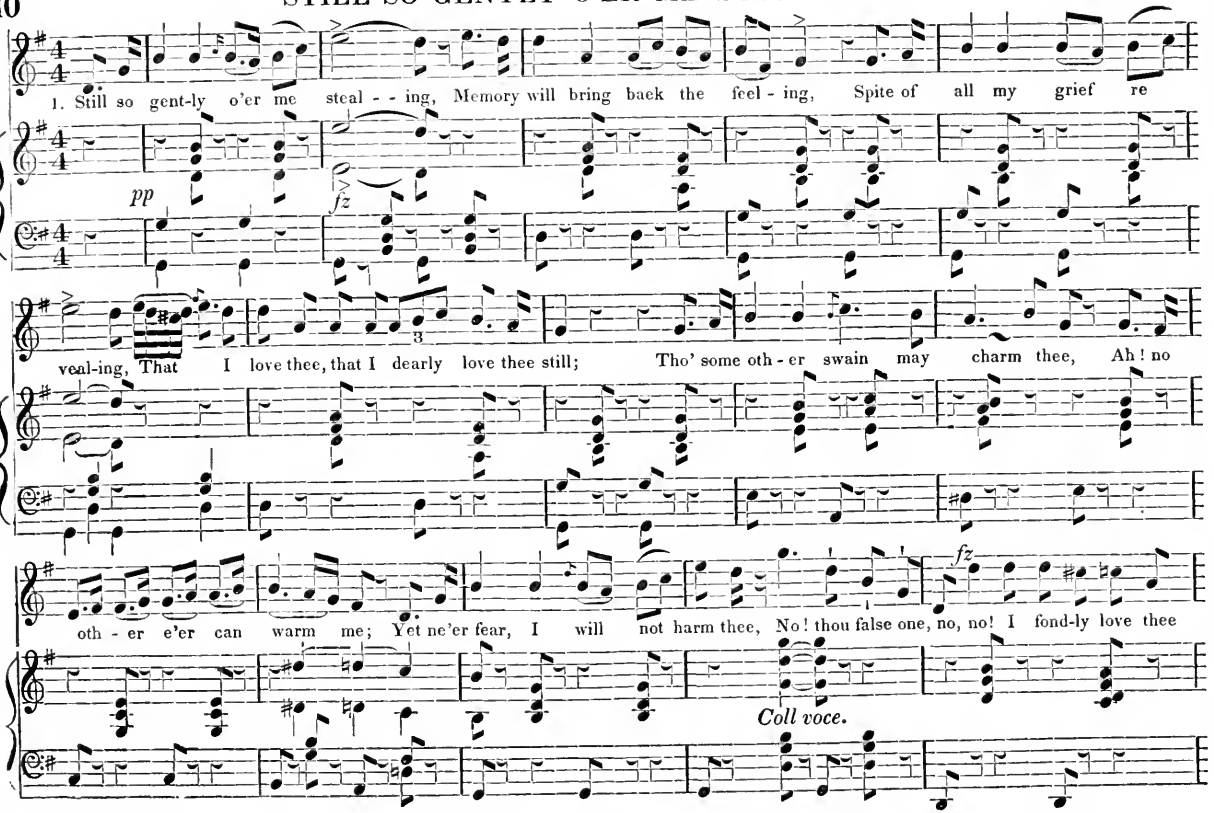
4

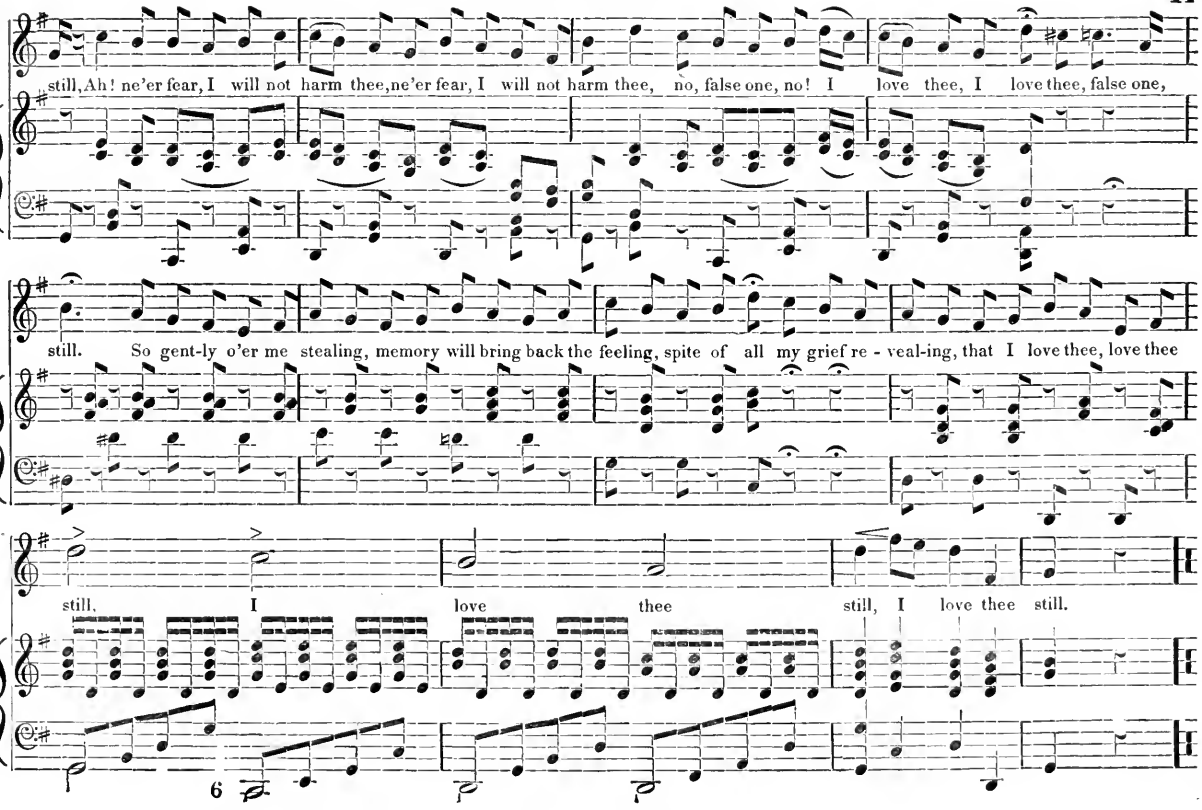
Farewell, be it ours to embellish thy pillow
With everything beauteous that grows in the deep,
Each flower of the rock, and each gem of the billow,
Shall sweeten thy bed, and illumine thy sleep.
Around thee shall glisten the lovliest amber
That ever the sorrowing sea-bird has wept;
With many a shell in whose hollow-wreath'd chamber,
We, Peris of ocean, by moonlight have slept.

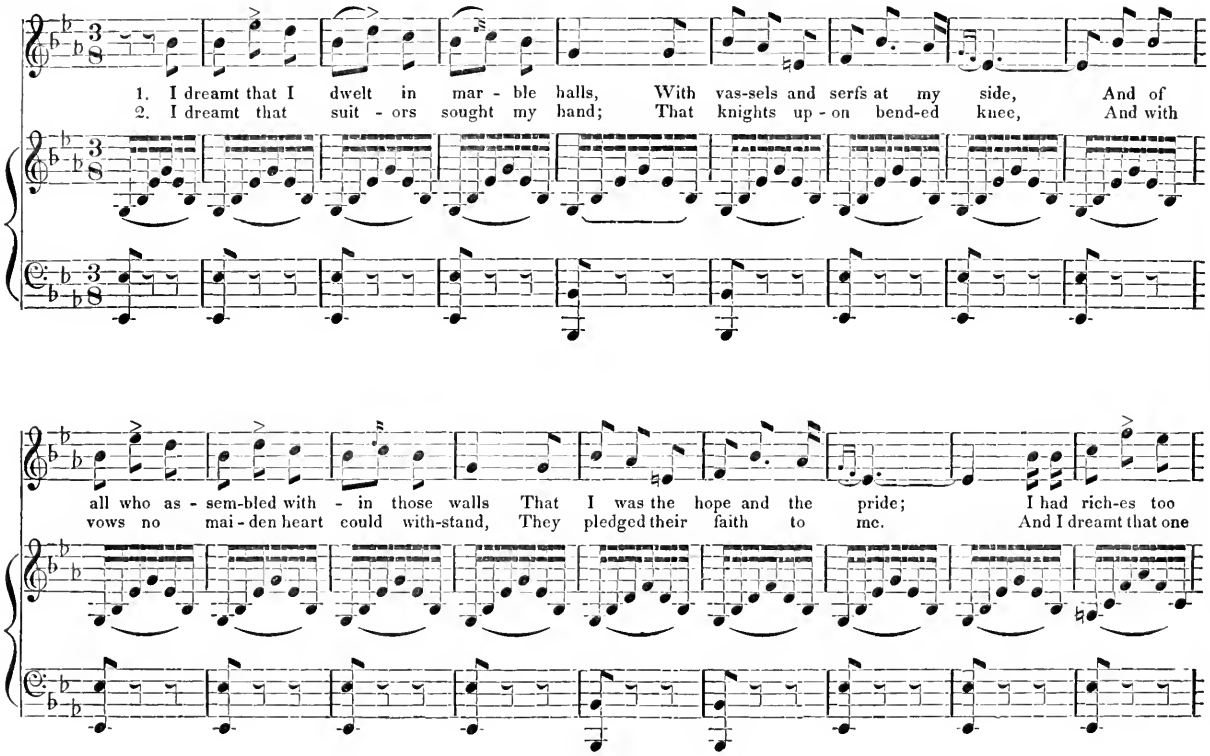
5

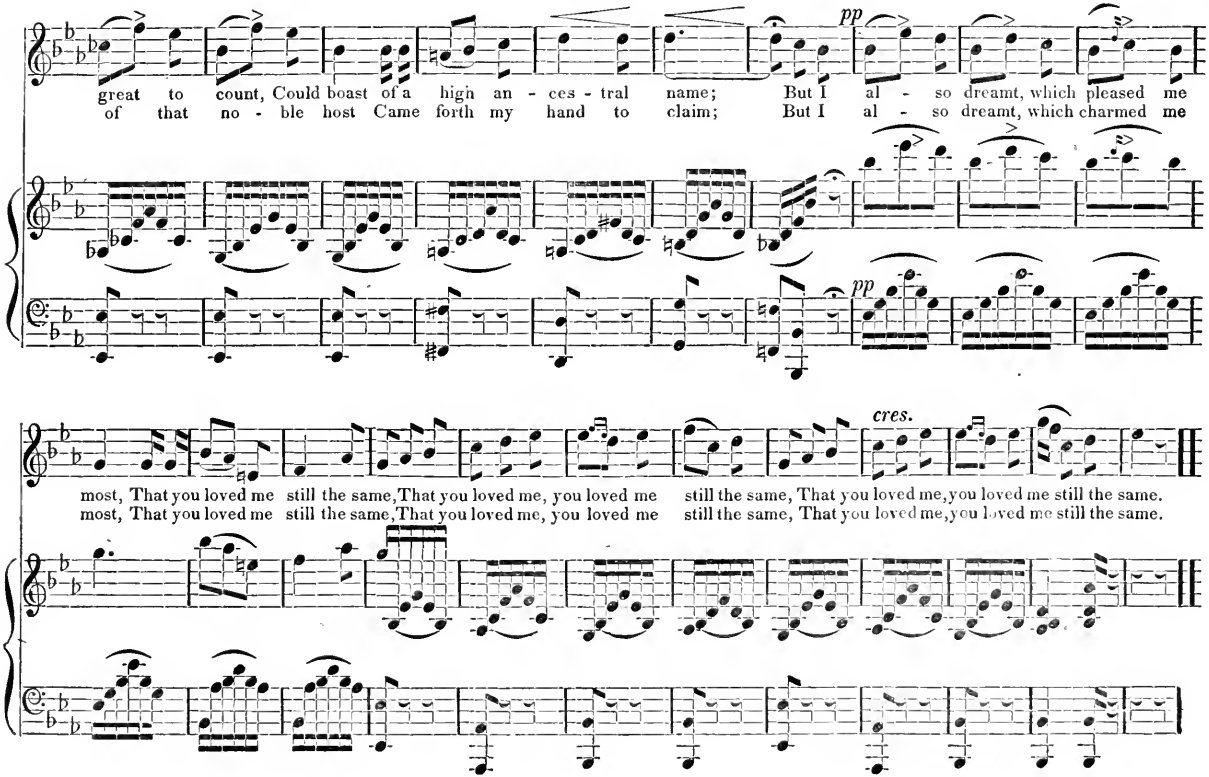
We'll dive where the gardens of coral lie darkling,
And plant all the rosiest stems at thy head:
We'll seek where the sands of the Caspian are sparkling,
And gather their gold to strew over thy bed.
Farewell—farewell—until Pity's sweet fountain
Is lost in the hearts of the fair and the brave,
They'll weep for the chieftain who died on that mountain,
They'll weep for the maiden who sleeps in this wave.

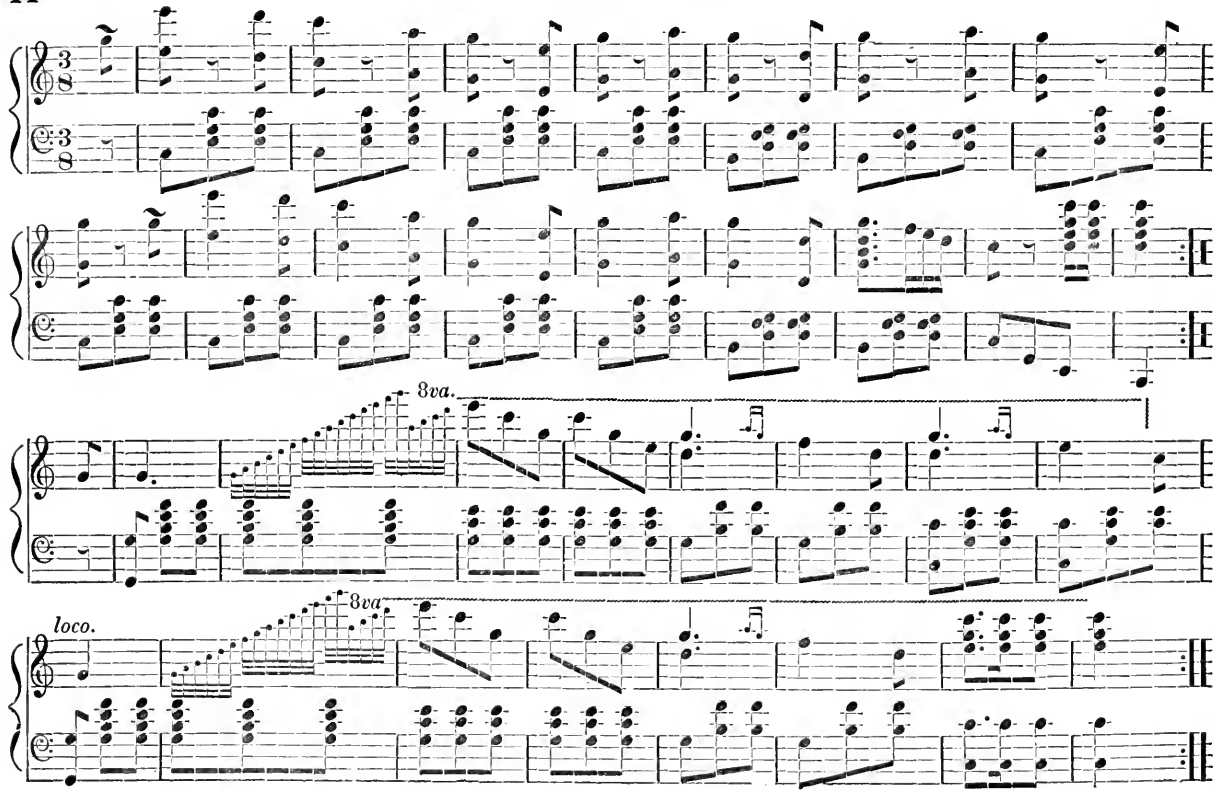
STILL SO GENTLY O'ER ME STEALING.

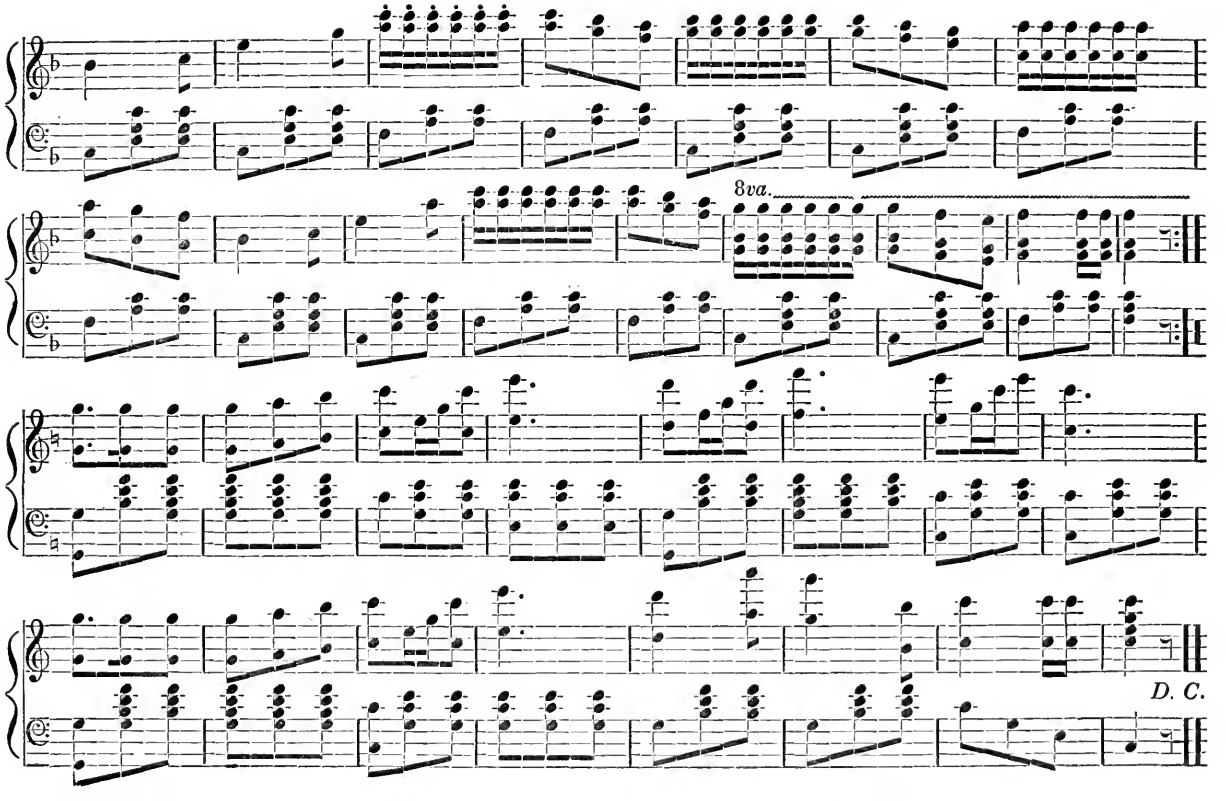



still, Ah! ne'er fear, I will not harm thee, ne'er fear, I will not harm thee, no, false one, no! I love thee, I love thee, false one,
still. So gent-ly o'er me stealing, memory will bring back the feeling, spite of all my grief re - veal-ing, that I love thee, love thee
still, I love thee still, I love thee still.
6

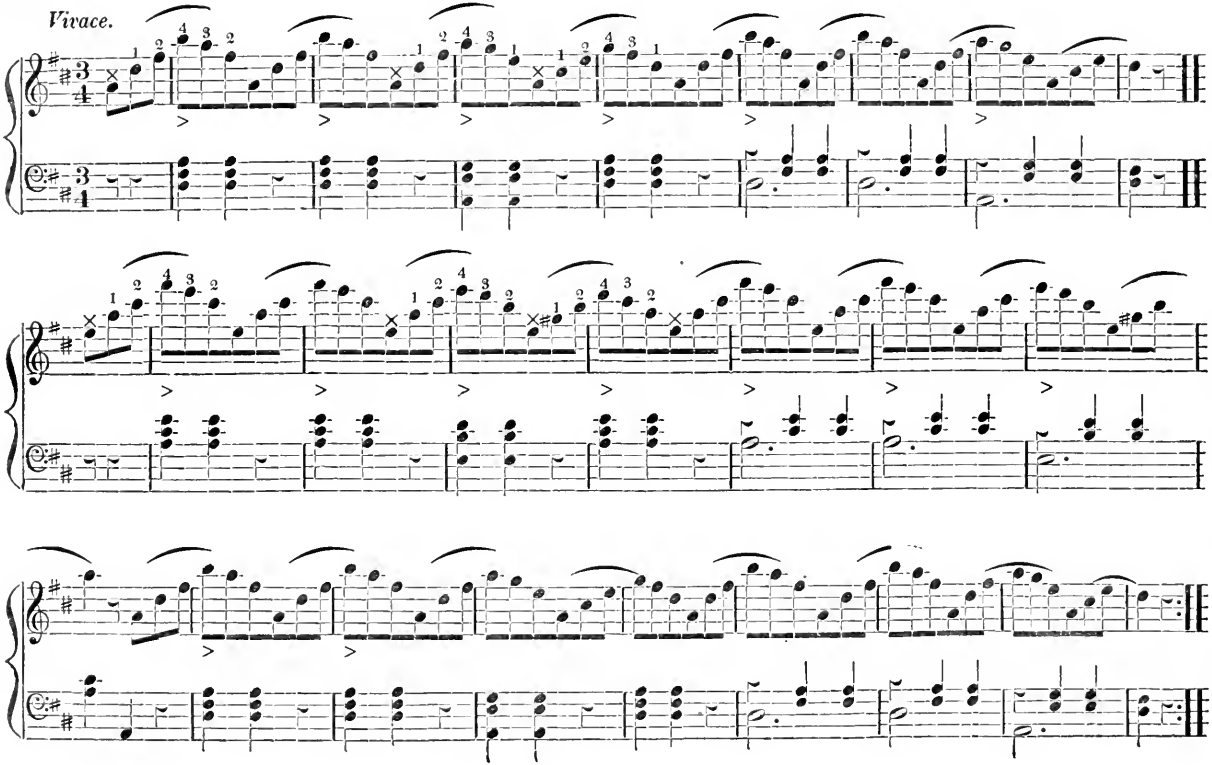

1. I dreamt that I dwelt in mar - ble halls, With vas-sels and serfs at my side, And of
2. I dreamt that suit - ors sought my hand; That knights up - on bend-ed knee, And with
all who as - sem-bled with - in those walls That I was the hope and the pride; I had rich-es too
vows no mai - den heart could with-stand, They pledged their faith to me. And I dreamt that one

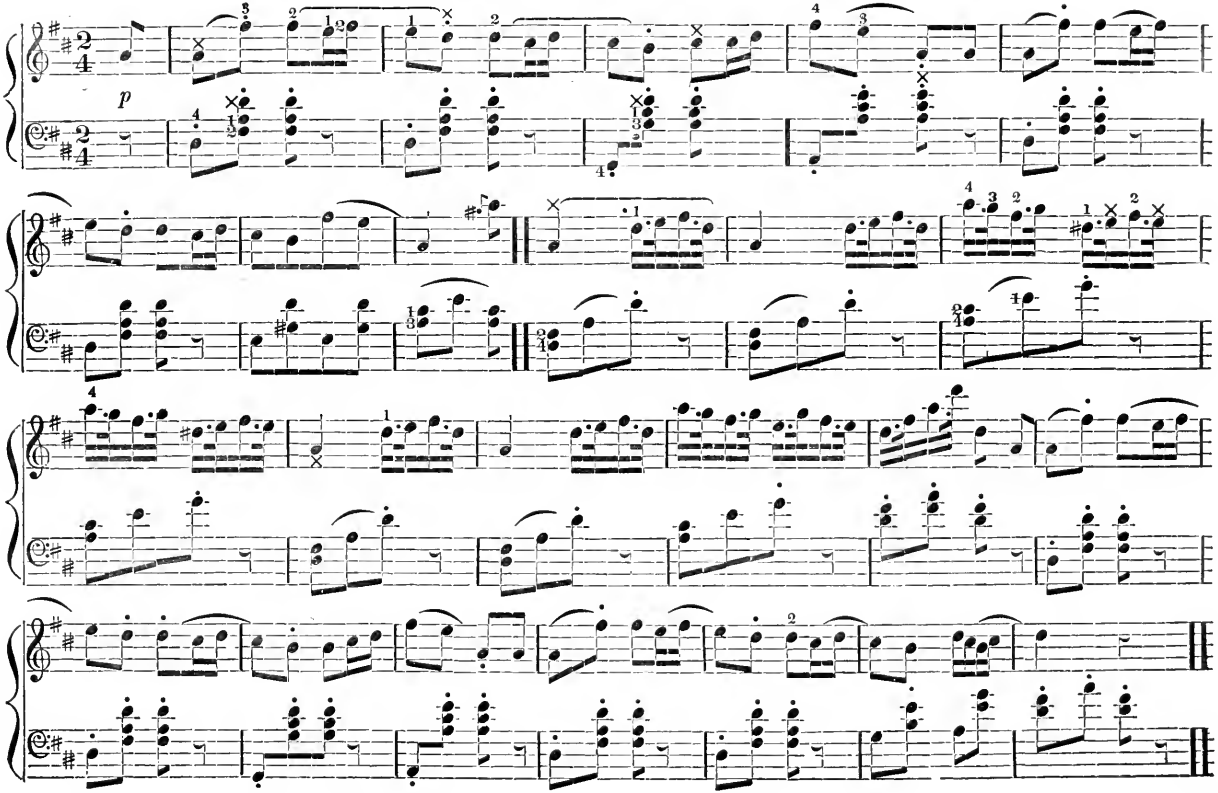

pp
great to count, Could boast of a high an - ces - tral name; But I al - so dreamt, which pleased me
of that no - ble host Came forth my hand to claim; But I al - so dreamt, which charmed me
pp
cres.
most, That you loved me still the same, That you loved me, you loved me still the same, That you loved me, you loved me still the same.
most, That you loved me still the same, That you loved me, you loved me still the same, That you loved me, you loved me still the same.


8va.
loco.
8va


8va.
D. C.

WALTZ FROM DER FREISCHUTZ.

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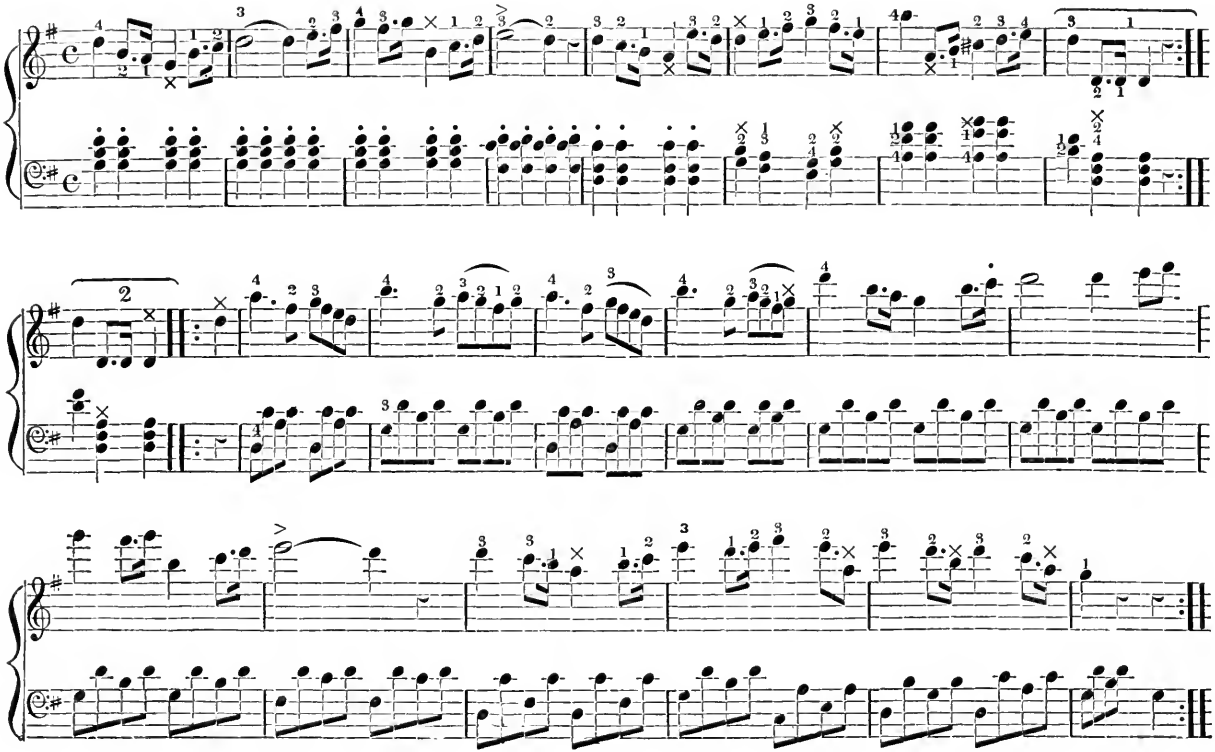
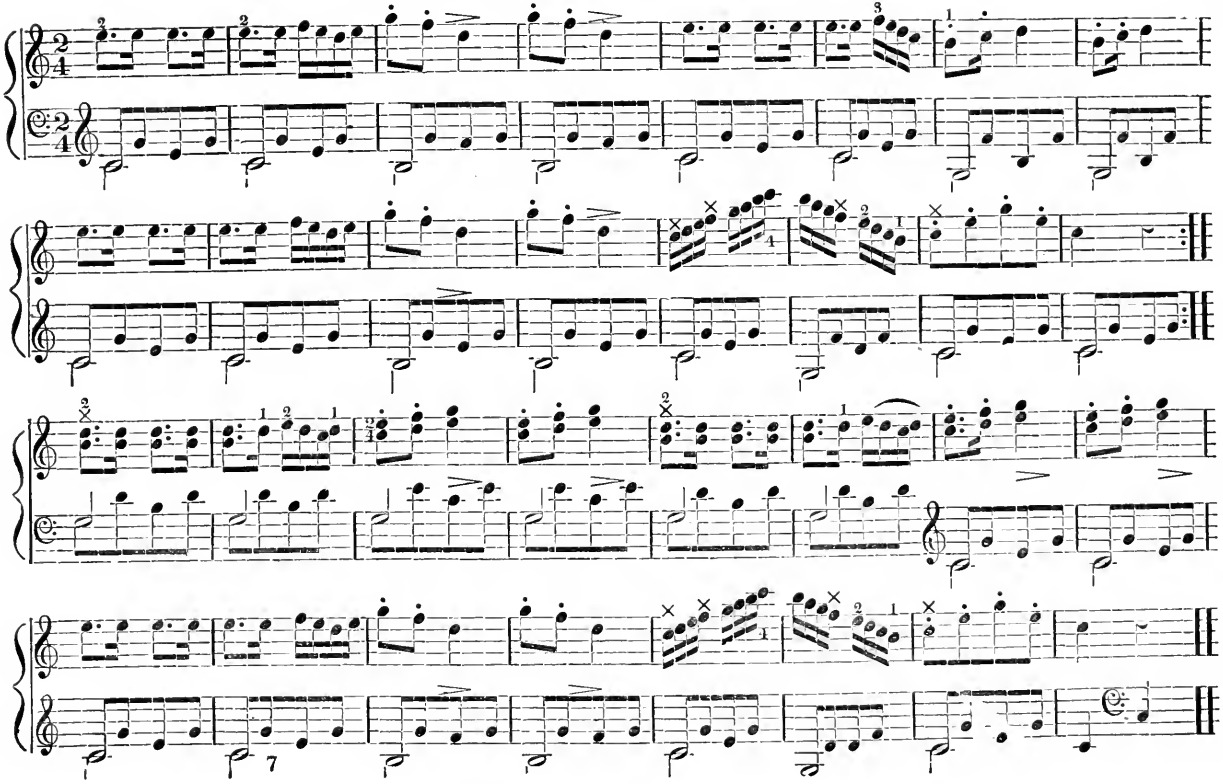
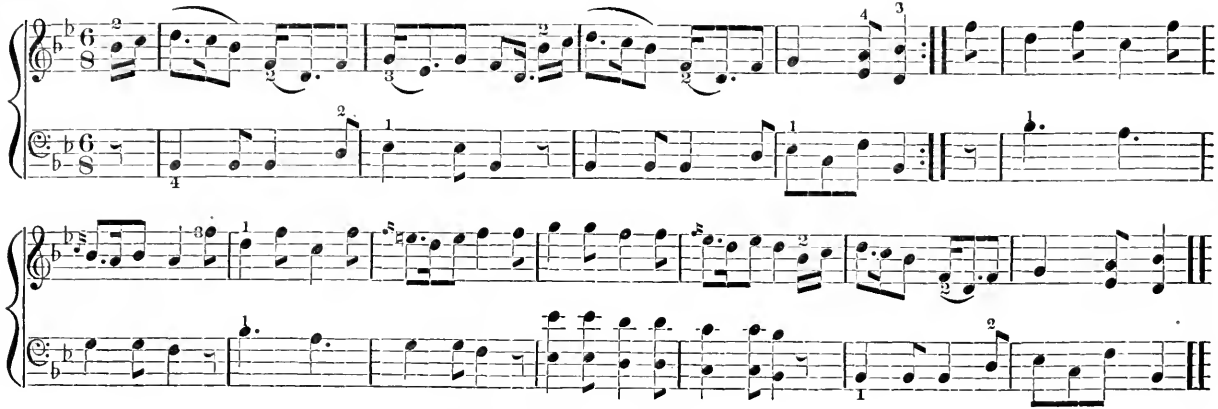
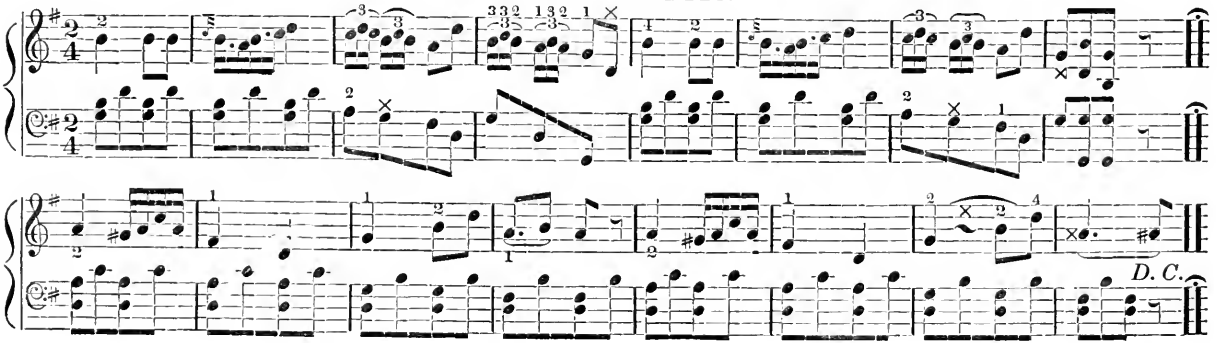
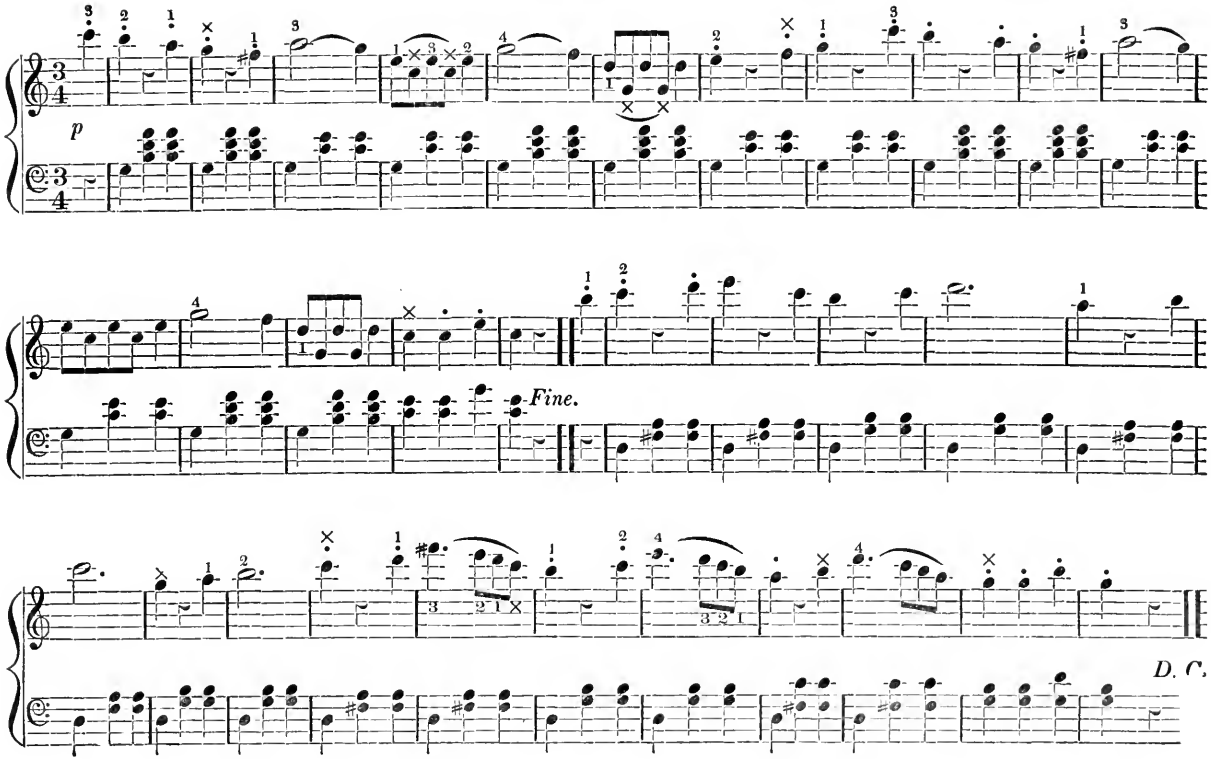






DI TANTI PALPITI.

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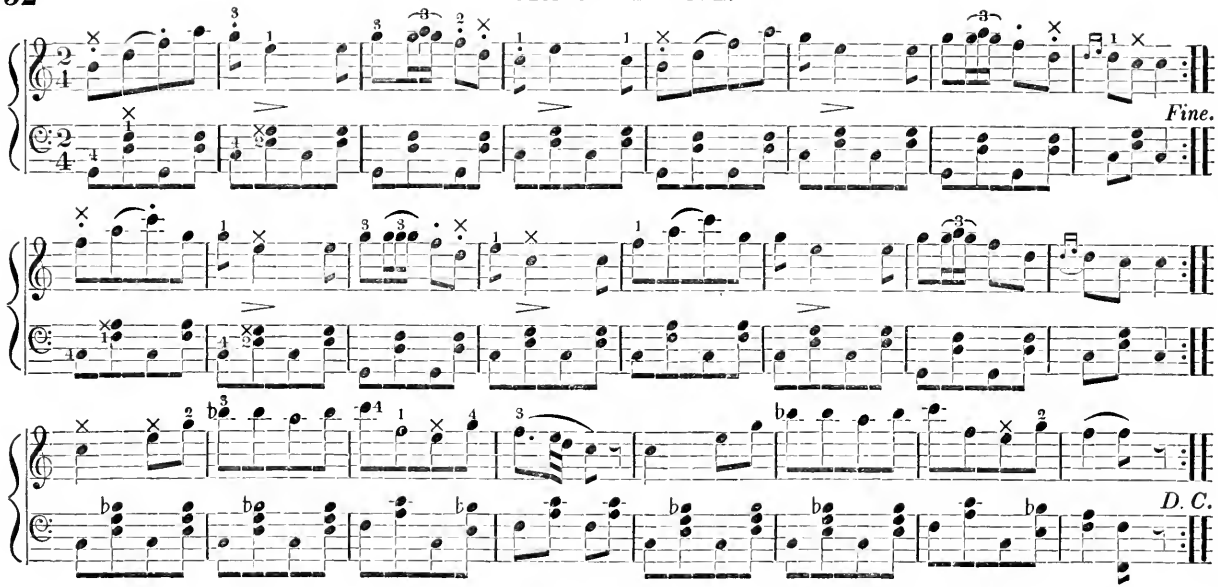
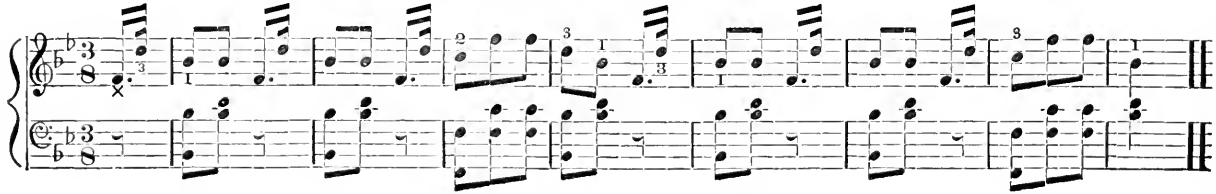
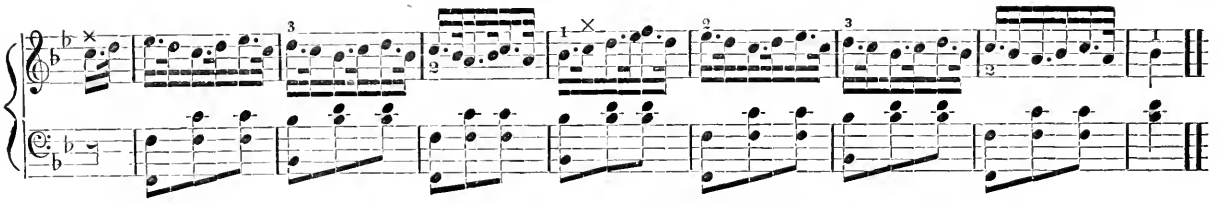
Fine.
D. C.

CRACOVIENNE.

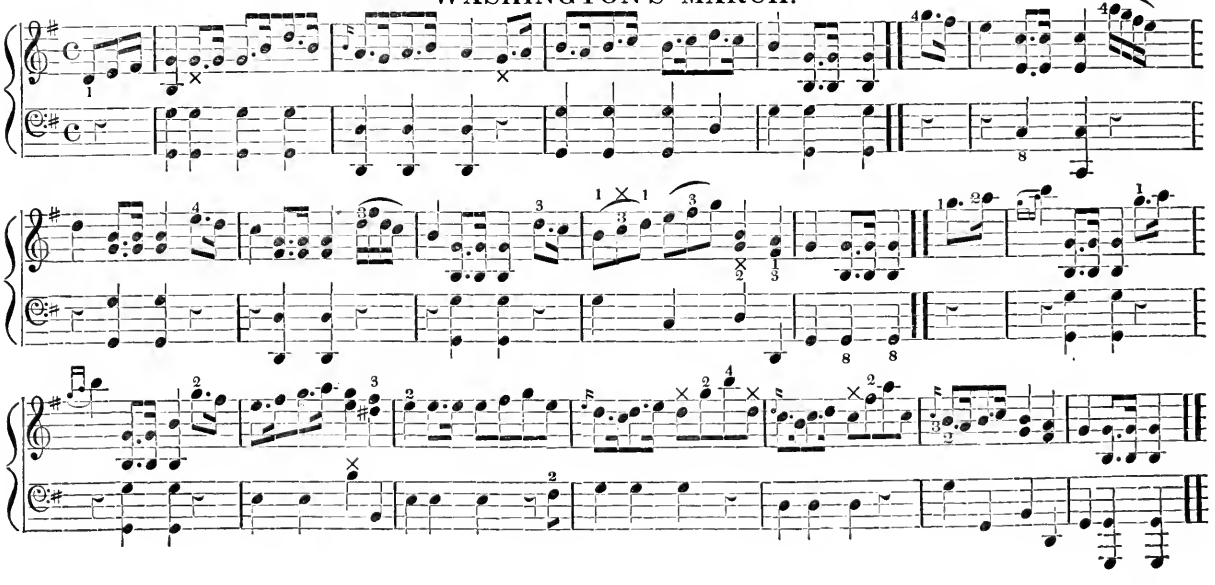


SWISS WALTZ.

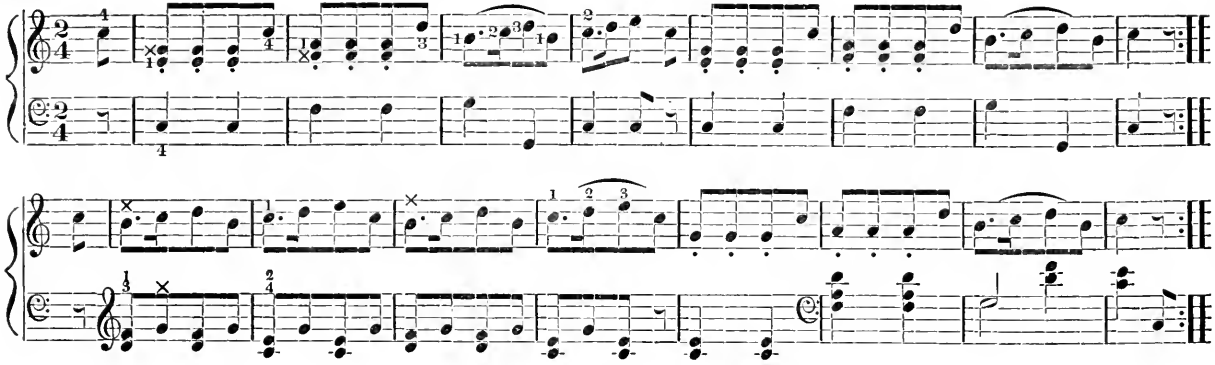




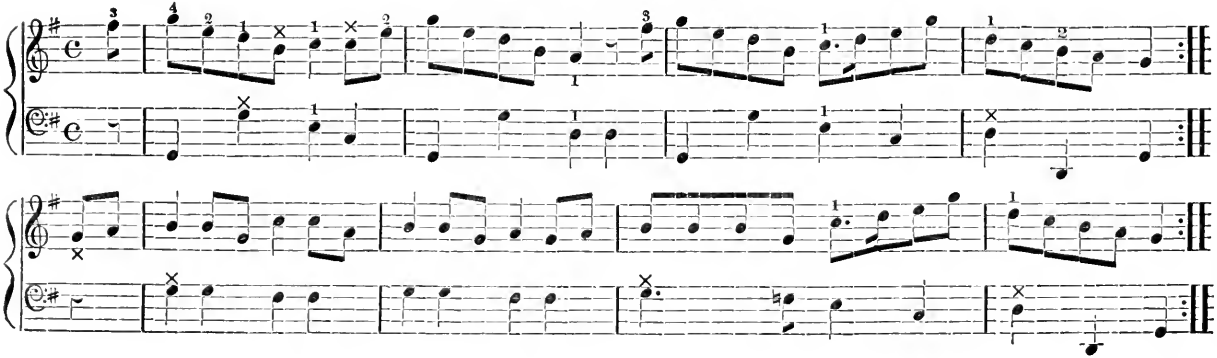
WASHINGTON'S MARCH.

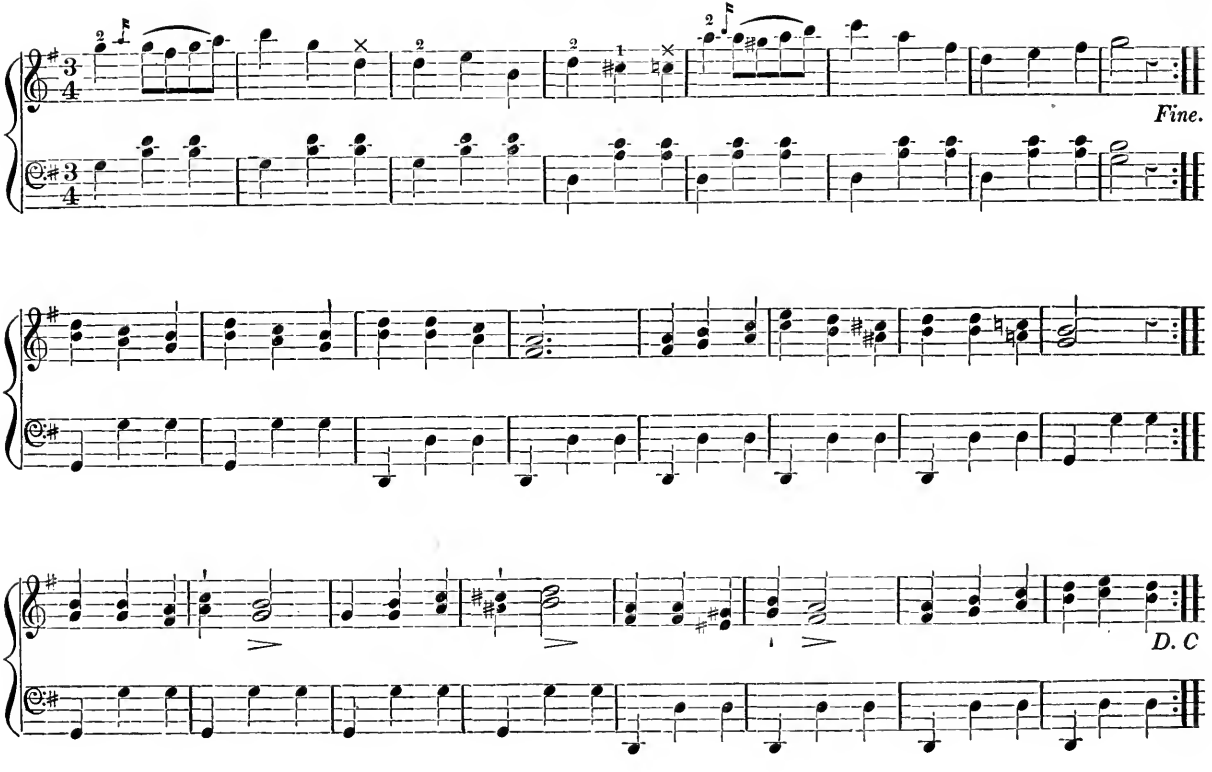


LOOK OUT UPON THE STARS.



THERE'S NAE LUCK.




Fine.
D. C

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