

CORRECTED EDITION.

HENRI HERZ'S

NEW AND COMPLETE

PIANO-FORTE

SCHOOL.

FIRST AMERICAN EDITION.

NEW YORK:

PUBLISHED BY JOHN F. NUNNS, 240 BROADWAY.

1844.

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HENRI HERZ'S

NEW AND COMPLETE

PIANO-FORTE SCHOOL,

CONDUCTING THE STUDENT FROM

THE FIRST ELEMENTS OF MUSIC

TO THE

HIGHEST AND MOST REFINED STYLES

OF

PERFORMANCE,

ILLUSTRATED BY A VARIETY OF

EXAMPLES, PRECEPTS, EXERCISES, STUDIES, LESSONS, ETC.,

PRICE FOUR DOLLARS, NETT

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P R E F A C E .

IN proportion as any art or science becomes generally diffused, so much the more difficult will it be to the individual to become celebrated therein. Until a recent period, the study of the piano-forte (or rather, I should say, the *harpsichord*) existed only in the higher circles; in fact, it was the exclusive privilege of opulence and aristocracy. In those days, a few disjointed notes in the execution of a *rondo* or a *minuet* excited the greatest enthusiasm and astonishment in the *beau monde*. Subsequently, several eminent composers, who were also great performers, gave to the piano-forte that importance which it always ought to have had, and began to infuse into other classes of society a desire to study that instrument. Since then, the art has been rapidly advancing; and, during the interval of half a century, what progress has it not made! The combined efforts of the performer and manufacturer have rendered it almost impossible to recognize any affinity between the magnificent effects produced in the present day, and the tinkling, powerless performance of the last century. In modern society, many amateur performers have sprung up, whose taste and fine execution have rendered it necessary for the masters to remove the limits of the old school; for with the increase of their powers has arisen the necessity of satisfying that avidity for novelty which every day becomes more exacting. However, whilst the development of a new view has imperiously made itself felt, the novel progressions, harmonic combinations, and grand effects, founded by modern composers, have not always met with a welcome reception from the partisans of the old school. "We have lost," say they, "the grandeur, the noble simplicity, of the ancients;" and they deplore the decline of music as though, indeed, the art, shorn at once of its freedom and originality, ought servilely to copy itself, instead of imitating Nature—that inexhaustible source of all its productions! We feel, no doubt, a sincere admiration for those great works which time has consecrated; at the same time, without detracting from their justly acquired fame, is it not possible that modern music may also possess a character of its own? As, in arts of imitation, nothing is considered beautiful which is not true to Nature, ought not the first endeavor of any age to be, in its works of art, to stamp those works with a character, identifying them with its *own* time? In writing for the *present* age, why should we imitate the style of by-gone times? However suitable they then might have been, they are perfectly inappropriate to the present age. It is far from my intention to recur to the question as to whether or not the favorable opinion of the public is of importance; but it is very certain that those who most strenu-

ously decry the success of others, are in reality *the very persons to whose happiness it is most essential!* In the pursuit of their own interest, as in that of the art of which they pretend to plead the cause, can they forget that the duty of a true artist consists not in supinely looking back with unavailing regret upon the past, which cannot be recalled, but in seeking, in the present, a new field for exertion and for fame? For myself, so far as regards the art of playing the piano-forte, and more particularly in that which applies to *instruction*, I look upon every exclusive system as either unjust or erroneous. Instead of following my own taste, I adopt every improvement which public opinion has sanctioned; and I do not consider that I have completed my task until I have progressively led my pupil to a perfect execution of all good music in the particular school to which it belongs. I am also very careful to understand, perfectly, *all* that is necessary to be effected, and to mark the divisions of my Method in such a manner that nothing useful shall be omitted; also that the pupil may be able to follow it without being discouraged by complicated rules and uninteresting exercises. I have effected in this particular all the improvements which long experience has suggested to me, and which I myself tried before applying them to others. If I have been able to contribute to the art of piano-forte playing, it is not, as some may suppose, from any peculiar organization, but from the method which I have pursued from childhood, and also from the use of the *Dactylion**, an instrument of my own invention, of which I have proved the inconceivable utility by great and unvaried success. The almost universal adoption of the *Dactylion* convinces me of the utility of the invention; and the Royal Institute of France, in honoring it with its patronage, has added a high sanction to the approbation of the public. If, by the constantly increasing diffusion of this powerful mechanical agent, and by the publication of this elementary work, I am enabled still to be useful to the musical art, the study of which has at all times been my happiness, I shall consider that I have attained my highest wishes, and received the most delightful recompense for all my labors.

* It is well known, that a perfect execution of five fingers is necessary to a *good mechanism*, and the best preparation for the grand difficulties of the piano-forte. The end to be gained by the use of the *Dactylion* is to shorten this labor; experience attests that one hour's practice every day with this instrument is sufficient for the rapid progress of the student, and is all that is required to maintain the execution of the professor.



ELEMENTS OF MUSIC.

Music is the art of delineating, by a combination of sounds and rhythm,¹ the sentiments and effects which it is capable of imitating.

It is divided into two parts, *melody* and *harmony*. Melody is the combination of *successive sounds*; harmony, that of *simultaneous sounds*.

Harmony is of *two, three, or four parts*, according as it combines two, three, or four sounds together. A *solo* is that which is executed by a *single voice*, or a *single instrument*; a *duo*, that which combines *two voices*, or *two instruments*; a *trio*, *three voices*, and so on in proportion. An *unison*² is the simultaneous emission of the *same sound* by several voices or instruments; a *chord*, the simultaneous emission of *several different sounds*, according to the laws of harmony.

Sound is the essential element of music; yet, every *sound* is not musical. We call *sound*, in general, whatever is distinguished by the ear; *musical sound*, every intelligible *sound* comprehended within the range of voices and instruments. Musical sounds differ: first, by *tone*; secondly, by *intonation*; thirdly, by *intensity*; fourthly, by *duration*.

*Tone*³ is the difference of quality among sounds; *intonation* the difference of sound; for instance, in unison, the sounds of united voices or instruments differ but in tone, the intonation being the same; in a chord, they differ both in tone and intonation, the combined sounds being graver, or more acute. Whether in unison, or in a chord, or even in an isolated sound, *intensity* and *duration* may vary *ad infinitum*; and these two differences are independent of each other, and of those which precede them.

¹ We shall treat of rhythm in a particular chapter.

² An unison is also a *single sound*.

³ It does not enter into the plan of this work to treat of the tone particular to each instrument; we shall confine ourselves to define it generally.

The unison of every sound, comprehended in the compass of voices and instruments from the lowest to the highest, forms the complete *ladder of musical sounds*.

This is divided into *particular ladders*, called *scales*. The *scale* is a series of seven sounds, composed of *five tones* and *two semitones*. The two semitones are placed, in the ascending scale, from the third to the fourth degree, and from the seventh to the eighth. The scale is said to *ascend* when it follows the order of intonation from grave to acute; to *descend* when it follows the inverse order.

However numerous the sounds composing the complete ladder, names are only given to those which form a *single scale*; consequently there are but *seven names* for all musical sounds — C, D, E, F, G, A, B.

After every seventh note, the same series recommences; hence the terms C, D, E, &c., are repeated as often as there are scales.

The scale can commence by each of the given notes which compose it; hence the terms, *scale of C*, *scale of D*, *scale of E*, &c.; and, as these scales represent the tones, we say C for the scale of C, D for the scale of D, &c.

In these scales, the first note always represents the gravest sound; it is called *the tonic*, because it gives its name to the tone represented by the scale which it commences, and of which it is the fundamental note. The following notes are called the *second*, *third*, *fourth*, *fifth*, *sixth*, *seventh*, and *octave*, according to the degree they occupy. Thus, the *octave* is the interval from one sound to another, seven degrees graver or acuter, and so with the others.

The note placed a semitone below the tonic is called the *sensible* or *leading note*, because its suspending effect awakens the sentiment of the tonic, which invariably follows it, and serves as its resolution.

MUSICAL NOTATION.

Musical notation is the art of figuring to the eye, *sounds, silence,* and *rhythm.*

To represent the complete ladder of musical sounds, it is agreed upon to use *five parallel horizontal lines*, which, together, are denominated the *stave*. They are from bottom to top. The small round dots, black or white, which are traced on the lines and spaces, are called *notes*, and represent the intonation of sounds.



It may be easily conceived, that five lines cannot, in themselves, contain all the notes of the musical ladder, which is composed of seven octaves. To render them sufficient, three modes have been adopted: first, *additional lines*; secondly, *clefs*; thirdly, *sharps and flats*.

Additional lines are only an accidental supplement to the lines of the stave, when they of themselves are not sufficient; that is to say, when the sounds, acute or grave, ascend or descend beyond its compass. Each serves but for one note, and they are traced parallel with the stave, of which they mark the extension.



The scale, as we have said, is composed of five tones and two semitones, which make twelve semitones for the entire scale. By the aid of sharps (\sharp) and flats (\flat), the whole musical ladder may be represented in semitones, without augmenting the number of lines in the stave.

A sharp elevates and a flat lowers the note which it precedes, a semitone. A natural (\natural) annuls the effect of a sharp or a flat, and restores to the note its natural intonation.

Clefs are an ingenious mode of avoiding a multiplicity of additional lines; and thus of facilitating the reading of music by restoring to the stave the sounds which would go beyond its limits.

Music for the piano-forte is written on two staves; one in the G or *treble clef*, the other in the F or *bass clef*. The following example indicates the form and position of each



The *G clef*, placed on the second line, transfers to the stave those sounds which are *acute*, and indicates the note G.

The *F clef*, placed on the fourth line, transfers to the stave those sounds which are *grave*, and indicates the note F. The *accolade* or *brace*, which unites the two staves, expresses the agreement and simultaneousness of the sounds and bars which they contain.

The *C clef* transfers to the stave those sounds which are *intermediate*; but, being no longer used in piano-forte music, we abstain from describing it.

Any clef whatever, by fixing the name and place of a single note, determines the names and places of all the others, since they follow each other invariably in the direct or inverse order of the scales; thus, taking all the degrees, ascending or descending, of a *seven-octave piano*, we obtain the following:

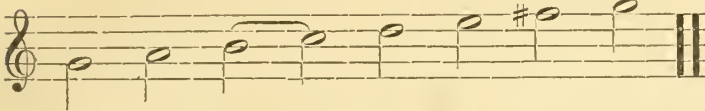
We have observed that, in the *scale of C*, the two semitones are placed, one between the third and fourth degrees, the other between the seventh and eighth.



¹ The highest note on English piano-fortes, as usually manufactured.

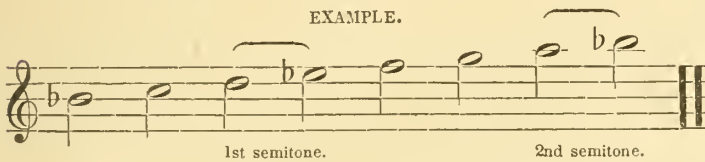
To bring the scales of D, E, F, G, A, and B, to the type of the scale of C—that is to say, to give to the two semitones, in every scale, the rank they occupy in the scale of C—we use sharps and flats. By means of these signs, every scale is assimilated to the scale of C, and presents the same order of intervals. Thus, we assimilate the scale of G to that of C, by elevating F a semitone by means of a sharp.

EXAMPLE.
1st semitone. 2nd semitone.



We assimilate the scale of B flat to that of C, by lowering the B and the E a semitone by means of flats.

EXAMPLE.



In order to avoid the repetition of the sharps and flats which determine the key, throughout the whole of a piece of music, they are placed after the clef, and thereby announce that the notes which correspond to them, by their position on the staff, must be, in every octave, elevated or lowered a semitone, unless a natural should appear to replace them.

Sharps succeed each other, and are placed after the clef by ascending fifths, beginning from F sharp.

EXAMPLE.

F#, C#, G#, D#, A#, E#, B#.

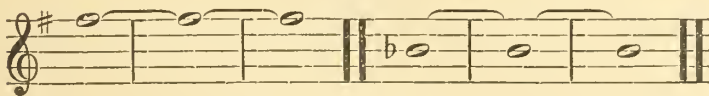
Flats succeed each other by descending fifths, beginning from B flat, so that their order is contrary to that of sharps.

EXAMPLE.

Bb, Eb, Ab, Db, Gb, Cb, Fb.

Sharps and flats are also employed accidentally in the course of a piece of music; in such cases, their effect is confined to the bar in which they may be found. However, when the last note of a bar is preceded by a sharp or flat, and prolonged into the following bar, the effect of the sharp or flat accompanies it without the necessity of repeating the sign.

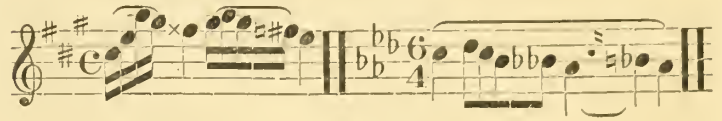
EXAMPLE.



Certain rules in harmony require the employment of the *double sharp* (x), which elevates a note two semitones; and the *double flat* (bb), which lowers it two semitones. These double signs, being purely accidental, are never placed on the clef.

In general, those notes only, already affected by the simple

sharp or flat, receive the double sharp or flat;¹ and, once marked with these double signs, the natural can only restore them to their anterior state of simple sharp or flat notes; thus we understand the signs x#, bb, natural-sharp, natural-flat.

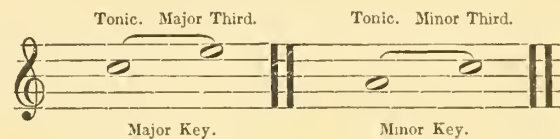


OF KEYS.

A key is the situation of a scale with regard to the distribution of the tones and semitones of which it is composed. There are two keys, the *major* and the *minor*. The *major key* is that in which the third note of the ascending scale forms a *major third* with the tonic; the *minor key* is that in which it forms a *minor third*.

The *major third* is the interval of two tones; the *minor third* the interval of a tone and a semitone.

EXAMPLE.



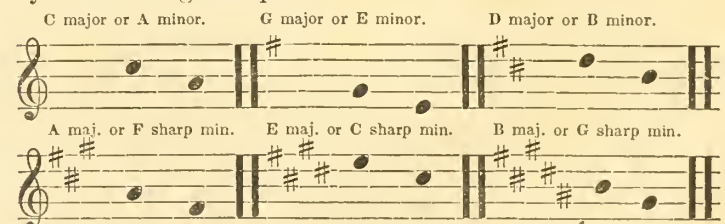
There is between the two keys another characteristic difference; in the major keys, whether the passages or phrases be executed in the ascending or descending order of the scale, the same series of intonations is used; in the minor keys, the intonations are changed, inasmuch as the sixth and seventh, which, in the ascending scale are major, become minor in the descending.²

EXAMPLE.



Every major key has a *relative* minor, and every minor key a *relative* major. The *relative* of the major key is situated a minor third below the tonic or key-note; so that the key of C major has A minor for relative, and the key of A minor has C major for relative. In the same manner, the relative of G major is E minor, and that of E minor is G major, and so on with every other key.

The major and minor keys being bound together by a relation of common harmony, the sharps and flats, indicating the major key, serve equally for that of the relative minor, as may be seen by the following example:



¹ When the x or bb affects a note already sharp or flat, it merely elevates or lowers it a semitone.

² The minor scale, ascending or descending, is subject to *certain variations*, of which we shall speak in the chapter relating to scales.

F sh. maj. or D sh. min. C sh. maj. or A sh. min. F major or D minor.
 B flat major or G minor. E flat major or C minor. A flat major or F minor.
 D flat maj. or B flat min. G flat maj. or E flat min. C flat maj. or A flat min.

But the number of sharps or flats placed after the clef being insufficient to distinguish the major keys from their relative minors, and the converse, the musical feeling acquired by habit is the best guide to follow in this respect.

However, there is an important way generally applicable, by which this distinction may be made. It consists in observing whether the leading or sensible note of the minor key makes its appearance on the first bar; in such cases, the key is minor. Whether major or minor, it may also be known by the tonic, which appears in general at the beginning and end of a piece of music.

OF THE DIATONIC, CHROMATIC, AND ENHARMONIC SYSTEMS.

Musical sounds, considered with regard to intonation, comprehend three systems or kinds, the *diatonic*, the *chromatic*, and the *enharmonic*.

The *diatonic* system is based upon the natural intonations of the scale; the *chromatic* system on the usage of semitones represented by sharps and flats; and the *enharmonic* system, on the change of the name and degree of notes, without changing their intonation: I say, *without changing it*; for, though the voice and instruments with moveable intonations, such as the flute, violin, &c., can make so slight a difference felt, the piano-forte, an instrument with fixed intonations, is incapable of expressing it.

EXAMPLES OF THE THREE SYSTEMS.

OF DURATION OF SOUNDS AND OF SILENCE.

Hitherto, we have only spoken of the extent and divisions of musical sounds, of their notation, and of their intonation with regard to the keys and systems to which they belong. We shall now treat of the *duration of sounds and of silence*.

Musical effect is indebted as much to the employment of silence as to the combination of sounds; for, whatever space of time we may allot to the prolongation of a sound, may also, in an equal degree, be conceived of the prolongation of silence. Hence the necessity, in writing music, of signs to mark the duration of silence, equivalent to those which stand for the duration of sounds. Both may be reduced to a common system; we shall explain them simultaneously, and give an example in which both are combined, in order to make their analogy the more striking.

The duration of sounds and of silence is divided into *relative duration* and *absolute duration*.

RELATIVE DURATION.

By *relative duration* is understood, that which a sound has in comparison with other sounds, or a rest (or silence) with other rests. It is independent of the movement. Thus, whatever the degree of quickness or slowness indicated, the sounds and rests remain, with regard to each other, in the proportion indicated by the following table of their relative duration and the signs which represent it.

In this example, the first sign is called a *semibreve*, expressing the unity of duration. The signs which follow represent the fractions of this unity, and these fractions succeed each other, dividing *by two*, as far as $\frac{1}{32}$ of the semibreve, the last fraction in general use.

PAUSES, TRIPLETS, DOUBLE TRIPLETS, &c.

The signs of the relative duration of sound or of silence can be

augmented or diminished in value by certain accessory signs annexed to them, which are *augmentative* and *diminutive*.

The *augmentative* accessory signs are the *dot* and the *pause*.

A *dot* placed at the right of any sign whatever, augments the value one half; consequently, it is equivalent to half the note or rest which precedes it. Thus, a *dotted semibreve* is equivalent to a semibreve and a half, or three minims, six crotchets, twelve quavers, &c.; and in the same manner with the rests, as may be seen by the following table of comparisons.

EXAMPLE.

Sometimes there are two and even three dots after a note or rest, and in such case the second dot is equivalent to half the value of the first, and the third to half the value of the second.

EXAMPLE.

A *Pause*, \frown , placed above or beneath any note or rest, shows that it may be prolonged *ad libitum* (at pleasure).

EXAMPLE.

There is, however, an essential difference between the dot or point and the pause. The former, like the notes whose place they occupy, have a fixed value, determined by the bar; the latter expresses an undetermined value, and counts for nothing with regard to time.

Diminutive accessory signs are reduced to certain groups of notes, surmounted by figures, to indicate that they do not possess all the values represented by them in general, but solely a value equivalent to that portion of duration allowed them by the rhythm.

The relative duration of notes, as has been shown in our table, is ordinarily in the proportion of 1 to 2, 4, 8, 16, 32, &c., which is called *binary* or *two-fold proportion*; but, in the space occupied by 2, 4, 8, &c., notes, if we insert 3, 6, 9, 12, &c., to indicate *ternary* or *three-fold proportion*, we mark the groups which represent it with the figures 3, 6, 9, 12, &c.; and these groups take the name of *triplets*, *double triplets*, &c., according to the number of notes they contain.

EXAMPLE.

Proportions exist in a still more irregular degree: thus, in music for the pianoforte, we often meet with passages of 5, 9, 11, 14, and 17 notes, and others of a like nature. But, whatever these eccentricities may be, it suffices to interpret them in performing, to keep in mind that these groups have never a longer duration than is necessary to complete the bar.

Rests may also enter into the *ternary* or *three-fold proportion*, and offer the same irregularities. In the *triplets* and *double triplets* which follow, each rest holds in the bar the same value which the note would have possessed whose place it represents.

EXAMPLE.

ABSOLUTE DURATION.

The *absolute duration* of sounds and of silence is independent of their relative duration; relative duration is invariable; absolute duration varies according to the will of the composer. Thus, the semibreve, without ceasing to be equivalent to two minims, four crotchets, eight quavers, &c., expresses an absolute duration, whose extent depends on the movement (*i. e.*, quickness or slowness) indicated by the composer. The same may be remarked of pauses, and of all kinds of notes and rests. The signs of relative duration have, consequently, a value only determined by those of absolute duration, the indication of which, at the beginning of the piece, is indispensable.

The signs of absolute duration consist, first, in expressions borrowed from the Italian language; secondly, in the indications of the metronome.

EXPRESSIONS INDICATIVE OF TIME FROM THE SLOWEST TO THE QUICKEST.

<i>Largo</i> ,	}	almost imperceptible shades of a very slow time.
<i>Lento</i> ,		
<i>Sostenuto</i> ,		
<i>Larghetto</i> ,	- - - -	rather slowly.
<i>Adagio</i> ,	- - - -	slowly.
<i>Maestoso</i> ,	- - - -	majestically.
<i>Andantino</i> ,	- - - -	not too slow.
<i>Andante</i> ,	- - - -	a decided or marked time.
<i>Moderato</i> ,	- - - -	moderately.
<i>Grazioso</i> ,	- - - -	gracefully.
<i>Tempo di marcia</i> ,	- - - -	march time.
<i>Tempo giusto</i> ,	- - - -	animated, but not too quick.
<i>Allegretto</i> ,	- - - -	gaily, but not too quick.
<i>Allegro</i> ,	- - - -	gay, animated.
<i>Con brio</i> ,	- - - -	with spirit.
<i>Scherzando</i> ,	- - - -	in a light and playful style.
<i>Vivace</i> ,	- - - -	with vivacity.
<i>Presto</i> ,	- - - -	very quick.
<i>Prestissimo</i> ,	- - - -	the quickest time.

These expressions are sometimes modified by the terms *un poco* (a little); *molto* or *assai* (much or rather); *non troppo* (not too much). Thus, *un poco adagio* signifies rather slow; *allegro assai*, rather animated; *allegro non troppo*, not too quick, &c., &c.

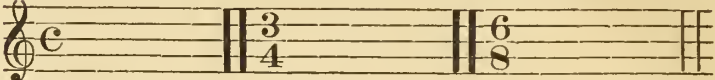
But, as these terms may be differently interpreted by each performer, according to his manner of understanding or feeling ideas, composers, in order to leave no doubt as to their intention, make use, at present, of the *metronome* of Maelzel. This instrument, whose construction is founded on the division of a minute into a certain number of bars, or times of bars, points out absolute duration with a mathematical precision.

The indication is made by a note followed by a figure. The

note expresses whatever may be the relative value; and the figure explains how many times this value is contained in the space of a minute.

EXAMPLES.

Allegro (♩=120). *Moderato* (♩=84). *Andantino* (♩.=76)



120 crotchets in a minute. 84 quavers in a minute. 76 dotted crotchets in a minute.


To obtain these different results, it suffices to place, on the figure indicated, the weight fixed to the balance of the metronome; in the first of the three movements indicated above, each beat represents a crotchet; in the second, a quaver; in the third, a dotted crotchet.

OF LITTLE NOTES, OR NOTES OF ORNAMENT.

These are certain notes, *isolated* or *in groups*, which only appear in the melody, as accessory ornaments, and which, having no determined value in the bar, borrow their duration out of that of the note which follows them. In order to distinguish them from the principal notes of the phrase, they are written in a smaller character. Their quickness is proportioned to that of the time adopted.

The notes of ornament, when *isolated*, are long or short. When long, they take the name of *appoggiaturas*, from the Italian verb *appoggiare* (to support), because they bear on, or are supported by, the following note, which is in general the last but one of the phrase. Their duration is ordinarily equivalent to the half of the note in question.

EXAMPLES.




Manner of Playing.



When they are short, a little line cuts them transversely; and in this case they pass so rapidly that their duration is scarcely perceptible.

EXAMPLE.



Manner of playing.



Notes of ornament, when *in groups*, are united together by twos, threes, &c., and are called turns or *grupetti*, an Italian word which signifies little groups.

EXAMPLE.

Manner of performance.



The *grupetto*, composed of three notes, is indicated sometimes by signs of abbreviation, as ♪ when ascending, and as ♫ when descending; and these turns are marked with a sharp, flat, or natural, when the *grupetto* contains a note affected by either of these alterations.

EXAMPLE.



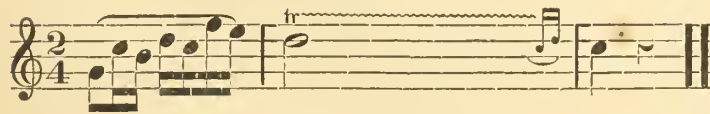
Manner of Performance.



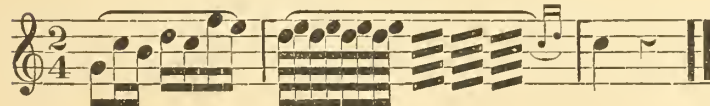
When these small notes are grouped in a larger number, they are either *pauses* or *passages* whose execution is *ad libitum*.

The *shake*, also called the *cadence*, is the rapid and alternate emission of two notes, which are next to each other in the scale; it often immediately precedes the last note of the phrase, which it agreeably prepares or suspends. Its duration is always equal to that of the note marked with the sign of abbreviation, tr.

EXAMPLE.



Manner of performance.



The *mordente*, represented by the sign ~, is a shake more rapid, on account of its brief duration.

EXAMPLE.

Manner of Performance.



In the practical part of this Method, we shall enter into more detailed explanations of the different modes of execution of which ornament is susceptible.

RHYTHM.

Rhythm consists of a symmetrical relation between the duration of time and that of sound, and in the periodical return of the same effect.

Whether we consider rhythm in sounds spoken, as in poetry—in sounds sung, as in vocal music; in sounds artificial, as in instrumental music; in sounds not musical, as in the beats of a drum; or even in the movements of a dance—it is always subject to the same relation. By the modern system, this relation is determined by the metronome, whose beats, more or less rapid, correspond, as we have already said, to an equal number of fractions of a minute, and represent the duration of time; whilst the voices and instruments measure the duration of sounds by the same beats, sometimes embracing several beats in the same sound, sometimes precipitating several sounds between the intervals of one beat and another. In varying this relation, by a thousand different proportions, we give so many different characters to rhythm, thereby producing opposite emotions in the mind.

To render more striking these characters of rhythm, and the better to illustrate the varieties into which it may be reduced, a division has been adopted which we call *time*.

OF DIVISION OF TIME.

Division of time is the unity of duration used for dividing musical phrases into equal parts.

There are two divisions of *time*, *common time* and *triple time*. Common time is that which can be divided by *two*; triple, that which can be divided by *three*; but each may be subdivided into a great many others.

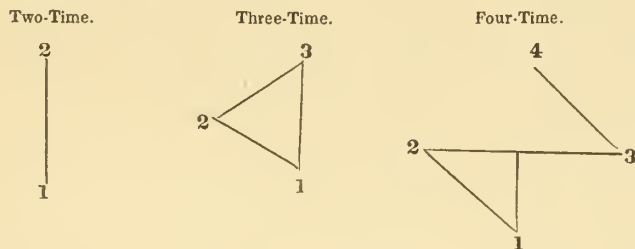
The division of time adopted by the composer is marked on the staff, at the beginning of a piece, by the sign C (or 4) if the semibreve be the constituted element of such division; if the value be less, two figures are made use of, the first of which expresses the number, and the second the nature, of the fractions of the semibreve contained in each division. Thus, $\frac{2}{4}$ indicates that *two fourths*, $\frac{6}{8}$ *six eighths*, $\frac{9}{16}$ *nine sixteenths*, of the semibreve are included in each division, and so on with the rest.

Each division is marked on the staff by two vertical lines called *bars*, which enclose the signs of duration which it contains. Each division is also divided into equal parts. Those parts which essentially constitute the rhythm are called *accented*; those which are merely accessory are called *unaccented*.

EXAMPLES OF COMMON TIME.

EXAMPLES OF TRIPLE TIME.

Time is marked or *beat* with the hand ; hence arise other distinctions of time depending on the rising or falling of the hand in beating. We may explain the movements the hand should describe in beating as below—



The prolongation of a sound divided by the accented parts of a bar is called *syncopation*. Syncopation is applicable to all notes of whatever value.

EXAMPLE.

In order to prolong, without interruption, the duration of a note beyond its natural value, and even for several bars, the figure of the note is repeated, with the sign \frown , already employed in the same manner, to express the effect of syncopation.

EXAMPLE.

We have before said, that the semibreve expresses the longest duration of sound, and that the semibreve rest expresses a silence of the same duration. When the performer has to remain silent during several bars, instead of repeating the semibreve rest every

bar, an abridgment is made by means of lines, equivalent in value to two or four semibreve rests; if the number of bars' rest be too considerable, the lines are replaced by two diagonal bars, with the number indicated above.

EXAMPLE.

To mark the repetition of a certain number of bars, two points are placed at the side of the bars which include those to be repeated.

EXAMPLE.

When, at the conclusion of a phrase to be repeated, one or two bars are excluded from the repetition, they are indicated thus :

When the double bar is unaccompanied by these points, it designates merely a separation, a change of time or key, or the end of the composition.

By *da capo* is meant a general repetition from the beginning to the end, marked with the word *fine* ; every partial repetition being excluded.

We confine ourselves here to these elementary remarks, in order to avoid the repetition of particular rules, which will be developed individually in the separate parts of the Method to which they belong.

OF THE PIANO-FORTE.

AND OF THE AGE AT WHICH THE STUDY THEREOF SHOULD BE COMMENCED.

THE Piano-forte is the favorite instrument of modern society, there being no other whose use is so generally spread throughout Europe. It does not owe to the caprice of fashion the popularity which it enjoys, but to solid advantages, whose value has been confirmed by experience. Embracing the whole extent of the *musical ladder*, it is of all instruments the most proper to take the place of the orchestra; and, consequently, to retrace the remembrance and reproduce the effects of dramatic compositions. The organ and the harp, it is true, share with it the advantage of being able to harmonize ten or twelve notes at a time; but the pianoforte is preferable to the one from its facility of giving the most delicate shades of expression, and to the other from its remaining better in tune. It is also better calculated to give due effect to the most complicated modulations.

But, though the merit of the piano-forte is undisputed, authorities are not equally unanimous respecting the time at which the study of that instrument should commence. Parents, under the pretext of waiting for the development of the physical faculties of their children, often lose much time which is precious, and sometimes irreparable. The hand, as it grows stronger, loses its suppleness, unless the development be accompanied and modified by judicious exercise.

The Germans are, in my opinion, chiefly indebted for their acknowledged superiority as instrumentalists, to the excellent method of instruction peculiar to them. Instead of waiting, as in France, till the age of ten or twelve years, they commence their studies at four or five. Thus, the first powers of childhood are usefully applied; the hand becomes flexible, and grows, as it were, in the feeling of the art; and, as genuine musical sentiment develops itself in the mind of the pupil, he finds, in the mechanism of his fingers, a more docile and faithful interpreter of the impulses of his soul. Did I wish to form an *artist*, I should give him, as his first plaything, the instrument he was destined to learn.

Another prejudice, not less fatal, is to believe that an inferior instructor is sufficiently good for a beginner; I know not how to enforce too strongly the necessity of commencing with a first-rate master; for our first impressions are the most indelible, and the habits we acquire in youth are often incorrigible.

ON THE CHOICE OF A PIANO.

The nature of the instrument has more influence on the success of a beginner than may be imagined. The *grand piano* is preferable to all others, from its construction and quality of tone. If

this be unattainable, in the absence of the grand, I should recommend the *square piano*, whose tones should be rather sweet and soft, than brilliant, and the mechanism of a perfect equality. I do not approve of the *upright piano*, except as a second instrument, or for accompaniments.

The touch of a piano-forte should be neither too difficult nor too easy; for in the commencement, above all, the defects of the instrument are contagious to a pupil. Another point, not less important, is, never to allow the beginner to make use of a piano that is not perfectly in tune; an inexperienced ear should be accustomed only to the truest sounds.

DESCRIPTION OF THE PIANO-FORTE.

The *piano-forte* owes its name to the facility which it possesses of modifying its tones from soft to loud, and the converse, by imperceptible degrees. For the sake of abbreviation, it is usually called simply the *piano*. The *keys* are the anterior extremity of the lever, which the fingers put in motion, in order to produce sound. The *key-board* is the union of all the keys. The *pedals*, which are moved by pressure from the feet, are a mechanical means of augmenting or diminishing the intensity of the sound. The modern school has justly discarded the absurd taste which had uselessly complicated the system of *pedals*. They are now reduced to two—the *loud pedal*, which, by raising the *etouffoirs* or dampers, leaves a free vibration to the strings; and the *soft pedal* or *una corda*, which, by a slight movement of the key-board, in grand and upright pianos, only allows the hammers to play on one of the two or three strings which compose the unison of each key. In square pianos, the makers have substituted, in the place of the latter, what is termed a *buff stop*, which is operated upon by a pedal, introducing pieces of cloth or soft leather between the hammers and strings throughout the whole key-board, producing, when struck by the hammer, that sweet tone which has received the name of *jeu celeste*.

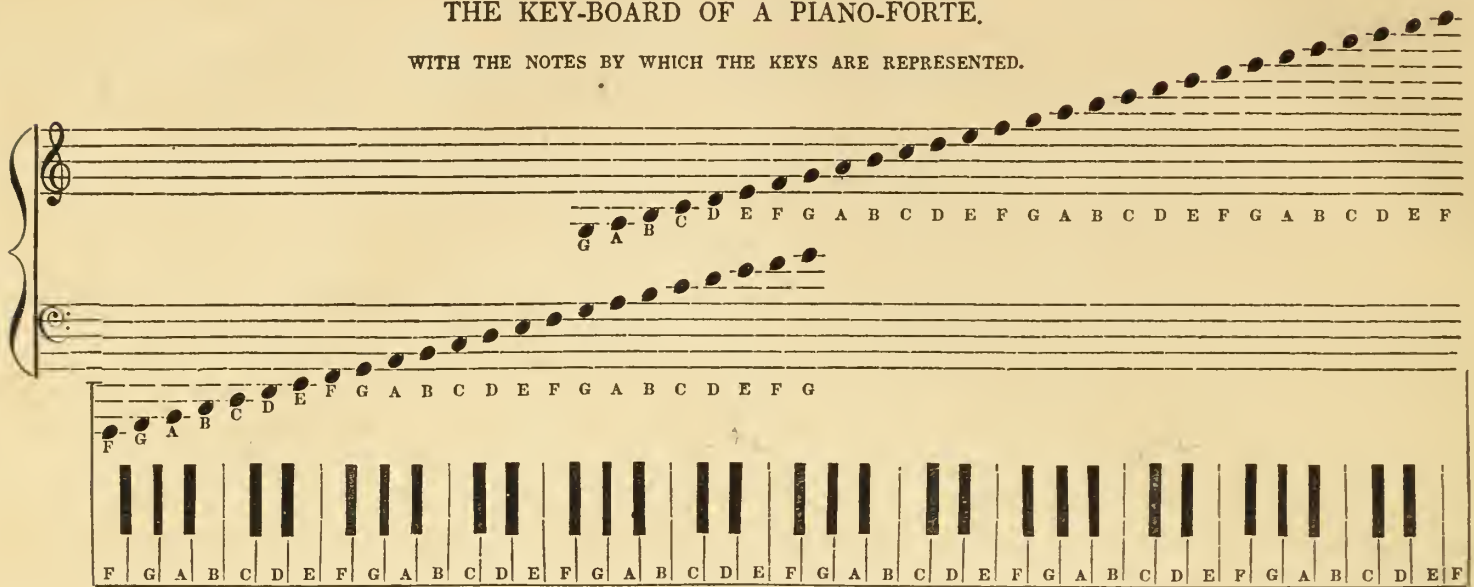
OF THE KEY-BOARD.

The key-board most generally adopted, embraces an extent of six octaves and a half, which commences with the low C and finishes with the high F of the seventh octave. Lately, pianos have been made which extend four notes above, and consequently the key-board embraces seven complete octaves, often necessary for the execution of modern compositions.

As it is easy to acquire a familiarity with the additional keys of the seven octave piano, we confine ourselves to indicating, by the following table, the name and position of each of the keys on a key-board of six octaves.

THE KEY-BOARD OF A PIANO-FORTE.

WITH THE NOTES BY WHICH THE KEYS ARE REPRESENTED.



We see by this table that each series of twelve keys, representing an octave, displays invariably the same situations and the same denominations in the whole extent of the key-board; so that, to distinguish all the octaves, it suffices to be acquainted with one only. This distinction may be rendered striking, even at first sight, by observing that C is always represented by the white key preceding *two black keys*; and F by the white key preceding *three black keys*.

We may also observe by this table that every black key is susceptible of several denominations, according as a sharp or flat may alter the intonation which it represents; and, in like manner, the white keys at the distance of a semitone, E, F, and B, C, may receive the names of *F flat*, *E sharp*, *C flat*, *B sharp*.

The white keys at the distance of a tone, are equally susceptible of new appellations, when a double alteration takes place; that is to say, when they are raised or lowered two semitones by the *double sharp* or *double flat*. Thus, D represents also C_{\times} or $E_{\flat\flat}$; G, F_{\times} or $A_{\flat\flat}$; A, G_{\times} or $B_{\flat\flat}$; and in like manner with the rest. In such cases the denomination only of the notes is altered, the intonation remains the same, these changes being only forms prescribed by certain relations of harmony. They can offer no real difficulty, when we recollect that a scale is composed of twelve semitones, to which an equal number of keys corresponds on the key-board; for, without thinking of the name of the note, it suffices, in performing, to take it one or two keys higher or lower, according to the sharp or flat, single or double, with which it may be marked. But before we speak of execution, let us give the preliminary notions which it requires.

POSITION OF THE BODY AND MOTION

OF THE HANDS.

In order to preserve a convenient and natural attitude in playing the piano, the pupil should have a seat proportioned to his own height and that of the key-board; he should sit upright before the piano, and exactly in the middle, the feet placed opposite the pedals, so as to be able to make use of them with facility, without displacing himself. The height of this seat should be so regulated, that, the back part of the arm falling vertically by the side of the body, the elbow may be a little higher than the keys. The position of that part of the arm below the elbow should be horizontal; the hand rounded; the fingers bent without stiffness, and sufficiently advanced over the white keys, to be able to reach the black keys without difficulty.

When the hands are thus placed, and the fingers are over the keys which represent the following notes,



in order to sound each note in succession, the fingers should, one by one, be raised perpendicularly over the keys to which they belong; which, being struck, care should be taken that the fingers

remain down no longer than the time indicated by the value of the note, in order to avoid confusion of sounds.

Each finger should have a particular and independent motion; that is to say, when one finger rises or falls, the others should take no part in it. By bending the fingers moderately, touching the keys with the nails or the flat part of the finger may be avoided.

The arm should remain in its place as long as the hand does not change its position. When the hands move from right to left, or from left to right, or when they quit the key-board to observe *rests*, the fore part of the arm alone should move; that part between the elbow and the shoulder should remain motionless.

The position of the hands can be changed in two ways; first, by lifting off the hand entirely, in order to transport it from right to left, or from left to right; secondly, by passing the thumb rapidly under the fingers, or the fingers over the thumb. In executing the last of these, care should be taken in the first place, not to disturb the position of the fingers till the thumb is placed; and, in the second place, not to disturb the position of the thumb till, after having passed the fingers over, one of them is placed on the note which it is necessary for it to strike.

But, before giving examples of these precepts, it will be necessary to treat of the notation peculiar to piano-forte music.

NOTATION OF PIANO-FORTE MUSIC.

As we have before said, music for the piano-forte is written on two staves, joined together by a $\}$. We generally employ the G clef for the higher staff, and the F clef for the lower. Sometimes, however, the same clef is used for both staves, should all the notes of a passage be either in the bass or treble; as, for example, in pieces written for four hands, the higher part is written with two G clefs, and the bass with two F clefs. Sometimes, also, in passages *d'ensemble*, the two parts are written together on the same staff.

EXAMPLE.

The two staves with the G clef.

The two staves with the F clef.

The two parts on the single G clef.

The two parts on the F clef.

In order to facilitate reading, composers write an octave lower those passages which belong to the highest octave on the piano; placing over them the sign *8^{va}* ~~~~~, to show that they are to be performed an octave higher than they are written. The place where this transposition terminates is indicated by the term *loco*, or merely by the end of the chain which is prolonged above the notes.

EXAMPLES.

The same rule is observed with regard to the lowest octave of the bass, which is performed an octave lower than it is written.

EXAMPLE.

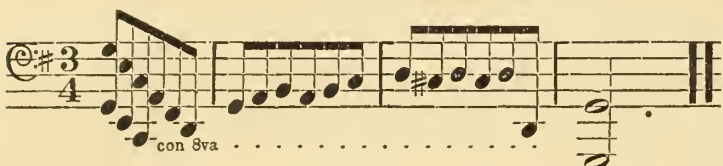
The indication *con 8^{va}* signifies that the octave above should be added, and struck simultaneously as long as the chain continues.

EXAMPLE.



In like manner with the lower octaves in the bass, the sign *con 8^{va}* indicates that the lower octave is to be added.

EXAMPLE.



No. 1.

No. 2.

No. 3.



No. 4.

No. 5.



The execution of No. 1 consists in playing the notes simply, without either binding or detaching them. No 2 requires lightness; the fingers alone, by drawing them back towards the interior of the hand, produce the soft kind of detachment which is requisite. No. 3 is a *staccato* more decided and more crisp; it is ordinarily employed in forte passages, in chords, and in certain notes which are intended to leave the chord before the rest. It is produced by raising the hand after each note or chord, and striking the keys sharply and with elasticity. No. 4 indicates *legato* playing, in which the various sounds that compose a phrase should present a continuity of sounds melting into each other. Sometimes very *legato* playing is marked by a double tie (—). No. 5, used especially in singing phrases, is produced by a slight accent on each note; it requires a penetrating expression, which is obtained by pressing the fingers on the keys, without striking, and producing an interval between the notes scarcely perceptible.


The Italian words *leggiero*, *legato*, *staccato*, *portamento*, often accompany these different shades of expression, in order to render the execution still more precise.

OF THE DIFFERENT MODES OF TOUCH, AND THE SIGNS WHICH REPRESENT THEM.

It is an error to believe that the mechanism of the piano cannot be applied to every delicacy of expression. It is true that, in most other instruments, the performer exercises a more direct action upon the principle of sound; between the finger and the strings of the violin, between the breath and the tube which it animates, there is nothing intermediate; the soul is, as it were, united to the instrument which serves as its interpreter. The piano, on the contrary, requires, between the fingers and the strings, a key, a lever, a hammer; hence the difficulty of animating this instrument. The talent of the true artist consists in making this interval disappear by the power of touch, so that the sounds, though produced mechanically, may seem to emanate from the soul itself.

As many shades as there are of musical feeling, so many are there of touch. Nevertheless, these different modifications in theory, may be reduced to five principal modifications, from which all the others have birth. They are figured thus:

OF DIVIDED OR BROKEN CHORDS.

When the notes which compose a chord are not to be struck together, but successively, from the lowest to the highest, the sign  is employed; but the notes pass so rapidly that it would be impossible to count them, and the chord acquires solely a sweeter and more prolonged effect. If the chord be *sustained*, each finger should remain on the key which it has just struck, but should leave it immediately if the chord be *staccato*.

EXAMPLE.



The composer indicates by *small notes* the sounds he wishes to cease in a chord before the others.

EXAMPLE.

OF THE TREMOLANDO.

The *tremolando* requires alternately, and often at the same time, much suppleness and strength. When executed perfectly, it imitates the prolonged sounds of the organ or of the orchestra. The following are the different modes of writing it.

In the execution of passages of this kind, the notes are no longer counted, but the greatest number possible are played in a given space. In order to produce the tremolando, the fingers are but very slightly raised, so as to press out the sounds; and the beginning of the bar is marked by a slight accentuation.

The loud pedal, which should be abandoned at each change of harmony, is of great utility in the execution of the *tremolando*, the effect of which it augments.

OF FINGERING IN GENERAL.

The perfection of touch depends, in a great measure, upon that of *fingering*, which assigns to each finger its part to perform in the mechanism of the hand.

Modern music presents, at every step, new and unforeseen passages, the fingering of which cannot be determined by fixed rules. Who, indeed, can assign limits to the functions of the fingers, and to the innumerable combinations of which they are susceptible?

But, as a great part of the style and taste of the performer depends on his choice of fingering, we cannot refuse to admit, at least in theory, certain fundamental rules, which we shall proceed to explain, and all of which have, for their end, the simplifying and facilitating of execution.

Before entering into such particular details, the pupil who follows our method, should know by heart the fingering of all the scales, in order to apply it to passages which come under their dominion. As soon as these rules are familiar, advantage may be obtained from the following remarks.

We are no longer, under every circumstance, compelled to avoid placing the thumb or the little finger on the black notes; we must not, however, abuse the liberty of such fingering, nor employ it without discernment. Certain passages, and those keys which contain many sharps or flats, authorise its usage, as in the following example:

Unless the author prescribes it, or the phrase be characterized by a *portamento*, or by a succession of chords, it is better not to

employ the same finger too often. By an extension of this rule, the fingers should be changed on the same note when repeated.

EXAMPLES.

When the same figure is repeated on different degrees of the key-board, the same fingering is also repeated, in order to obtain a perfect equality of execution.

EXAMPLE.

Right hand. Left hand.

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

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

In certain cases where necessity seems to demand it, and particularly in passages containing several parts, the second finger, in ascending, may be passed over the third, and the third over the fourth; and the fourth finger, in descending, may be passed under the third, in like manner with the rest. The inverse of this order serves for the left hand.

EXAMPLE.

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

x x 1 x 1 x

x x 1 2 3 4 3 2 1 x

To avoid the too frequent passage of the thumb, or of the other fingers, the *elision*¹ of one or more fingers is employed. By this means, the hand preserves more tranquillity, and is enabled to execute *extensions* with more facility.

EXAMPLE.

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

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

rallentando. 2 x 1 x

When the notes are at a distance from each other, and the composer requires *legato* playing, the fingering of *substitution* must be resorted to; which, as its name indicates, consists in substituting one finger for another, on the same key, to accomplish the distance with less effort, and to leave no interruption between one note and another.

EXAMPLE.

Adagio. 4 x 4 1 x 4 x 4 3 4 3 4 3 4

p x 4 x 1 x 1 2 3 1 riten.

¹ The *elision* in fingering is the retrenchment of a finger; as in discourse, it is the suppression of a letter.

In certain running passages, to give more continuity to the sounds, the same finger may glide from a black key on to a white key.

EXAMPLE.

The example consists of two staves of music in G major (one sharp). The first staff shows a running passage with fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The second staff shows the same passage with a different fingering approach, including a glide from a black key to a white key.

In scales which do not extend to the tonic, or which go beyond it—in arpeggios of the common chords, or chords of the seventh, &c.: and, generally speaking, in all passages of difficult fingering—the most efficacious way of facilitating it is to reverse the passage and finger it backwards.

EXAMPLE.

Passages to finger.

Means of finding the fingering.

The example shows two staves of music in 3/4 time. The first staff is labeled 'Passages to finger' and shows two ascending and descending passages. The second staff is labeled 'Means of finding the fingering' and shows the same passages with fingerings: 3, 2, 1, 3, 2, 1, 4, 2, 1, 3, 2, 1, 1.

Passages in octaves or in sixths are ordinarily executed with the thumb and the fourth finger; but, in general, the third is substituted for the fourth on the black keys.

The employment of the thumb and second finger is more favorable for smoothness of execution in passing from a white key to two consecutive black keys.

EXAMPLE.

Right hand. Left hand.

The example shows two staves of music in G major. The first staff is labeled 'Right hand' and shows a passage with fingerings: 3, 2, 1, 3, 2, 1, 4, 2, 1, 3, 2, 1. The second staff is labeled 'Left hand' and shows a passage with fingerings: 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1.

It is generally believed, though erroneously, that passages in several parts are more difficult to finger than passages of simple notes: there are often three or four different manners of fingering a passage of simple notes; whereas passages in three or four parts have generally but one good style of fingering, which, in most cases, indicates itself.

Sometimes, and especially in chords of more than five notes, either the thumb or fourth finger must be put on two notes at once, as in the following example:

The example shows a single staff of music with a chord of six notes. Fingerings are indicated: 3, 2, 1, 4, 3, 2. There are also 'x' marks above some notes, indicating the cessation of all pedals.

To avoid repetition, we shall content ourselves with these summary observations, which may be considered merely as the complement of the rules of fingering developed in the practical part of this method.

ON THE PEDALS.

The most practised touch, joined to the most correct fingering to augment its resources, would not suffice to break the monotony or multiply the effect of the piano: the *pedals* have therefore been added as a powerful means of varying and giving intensity to the tone.

Modern pianos have, as we have already remarked, but two pedals—the *loud pedal* for raising the dampers; and the *soft pedal*, or *una corda*, in grand and upright pianos (the *jeu celeste*¹ in the square pianos of France), for sweet and harmonious effects.

The first should only be used when the phrase or passage does not change its harmony, in cadences, and in passages on the highest notes of the piano, in order to give more sweetness to the chords composed of acute sounds, whose vibration is shorter and more hard in consequence. It is a great error to suppose that this pedal only serves to create a noise. The effect, on the contrary, is charming in *sustained chords*, *arpeggios*, and passages which require sweetness and delicacy.

The *una corda* or *soft pedal* is rarely employed alone; but, united with the *loud pedal*, it produces very beautiful effects.

The *loud pedal* is indicated by its abbreviation *ped*.

The *soft pedal* is designated by its name; and the words *tre corde* announce that its employment must be suspended, in order to resume the three strings.

The *jeu celeste* supplies the place of this last pedal in square piano-fortes.

The sign * marks the cessation of all pedals.

Until the musical feeling of the pupil is sufficiently developed to allow him to judge of his own effects, he ought to abstain from the use of pedals in all cases where the composer himself has not prescribed it.

¹ The square piano-fortes of English manufacture are without this improvement.

ON THE MODIFICATIONS OF INTENSITY AND TIME

AND THE EXPRESSIONS AND SIGNS WHICH REPRESENT THEM.

Music combines not only the *intonation* and *duration*, but also the *intensity*, of sounds; that is to say, the degree of force with which they act upon the organ of hearing.

To mark the various degrees of intensity of sound, the following expressions are used, which we have arranged in the order of their gradation from soft to loud.

<i>pp.</i> (<i>Pianissimo</i>)	- - - -	very soft.
<i>s. v.</i> (<i>Sotto Voce</i>)	- - - -	in an under tone.
<i>p.</i> (<i>Piano</i>)	- - - -	soft.
<i>m. p.</i> (<i>Mezzo Piano</i>)	- - - -	half soft.
<i>m. v.</i> (<i>Mezza Voce</i>)	- - - -	in a middle tone.
<i>m. f.</i> (<i>Mezzo Forte</i>)	- - - -	half loud.
<i>f.</i> (<i>Forte</i>)	- - - -	loud.
<i>ff.</i> (<i>Fortissimo</i>)	- - - -	very loud.

Sometimes, also, *ppp* is used to express the greatest degree of softness; and *fff* to express the greatest degree of loudness.

A loud sound followed by a soft one is indicated by *fp.* (*forte piano*); and the converse by *pf.* (*piano forte*). If the *forte* affects only a single note, it is expressed by *sf.* (*sforzando*). The gradual augmentation of the intensity of several sounds is indicated by the sign \leftarrow ; the converse effect is expressed by \rightarrow ; the compound sign $\leftarrow\rightarrow$, expresses the succession of the two preceding effects. The value of these signs does not extend beyond their prolongation. When the gradual augmentation or diminution of intensity embraces a greater compass, it is better to make use of the following Italian words—*crescendo*, *decre-scendo*, or *diminuendo*. The *rinforzando* is a more abrupt *crescendo*, owing to the shorter space within which it is contained. If the composer desires only one note to be thus expressed, the sign \wedge is made use of, which indicates, in general, a degree of intensity inferior to the *sforzando*. If the *loud* note be followed by a soft one, the same sign is resorted to, placed horizontally $>$; if the execution of a single note require it to be heavily accented, the sign — is employed; the word *tenuto* (*ten.*), used when a note or chord is to be sustained, is represented by the sign \square . We have added these two signs to the system of musical figures in consequence of their utility in the works of modern composers.

Time consists of the degrees of quickness in the execution of

music given to the succession of bars of which the phrase is composed. In our general elements of music, in the chapter on the duration of sounds, we have already treated of this subject; we refer the reader to that chapter for fundamental notions, and confine ourselves here to explaining the *modified expressions* most in use. These are either *diminutive* or *augmentative*; and their effect is confined to the limits assigned them by the composer.

They are as follows, in a progressive order.

DIMINUTIVES.

<i>Morendo</i> ,	dying away.	} These three expressions indicate the diminution of both time and intensity.
<i>Smorzando</i> ,	extinguishing.	
<i>Perdendosi</i> ,	losing.	
<i>Calando</i> ,	- - - - -	dragging.
<i>Rallentando</i> or <i>Ritardando</i> ,	- - - - -	retarding.
<i>Ritenuto</i> ,	- - - - -	kept back.

Meno mosso (less quick), expresses, in a decided manner, diminution of quickness in the time.

AUGMENTATIVES.

<i>Accelerando</i> ,	accelerating.	<i>Stretto</i> ,	- -	pressed.
<i>Stringendo</i> ,	pressing.	<i>Animato</i> ,	- -	animated.

Più mosso (quicker) expresses, in a decided manner, augmentation of celerity in the time.

The words *molto*, *assai*, added to any expression whatever, augment its current value. For more ample details, the reader may refer to the end of this Method, where he will find a list of the Italian words employed in music.

OF THE MANNER OF STUDYING.

Perseverance and a love of his art are, for a young artist, indispensable requisites of success. Without these, talent, and even genius, condemned to remain stationary, will languish in pitiable mediocrity. It is often thought, that perseverance and a love of art will alone suffice for the attainment of perfection; but nothing can be more delusive than this belief. Patience and continued labor will never lead to superiority, unless enlightened by a sound judgment and directed by a rational method.

The main object is to pursue from the outset a system of practice founded upon rational principles, and to adhere to it rigidly, so that the student may not at a future period be compelled to retrace his steps, and thus lose the time which would otherwise be devoted to his rapid advancement. For this reason the utmost vigilance should be exercised with the youthful student. But the pupil will never make any real progress till he is induced to make spontaneous efforts, instead of requiring, as at first, special directions. The formation of the character should also be attended to in due season, so as to inspire in him a sentiment of duty, and, above all, a taste for the art which he is learning. If he be imbued with a love for music, rigor on the part of parents and masters is superfluous; and if not, it is unavailing.

If, without being imperative, I might venture to advise young piano-forte players upon the employment of their time, I would say that, supposing four hours are daily set apart for practice (and this will be sufficient), they may be allotted somewhat after the following manner:—

First Hour.—Exercises with the Dactylon; scales and passages contained in my Method.

Second Hour.—Improvement in the execution of the piece selected for study.

Third and Fourth.—The repetition of pieces already learned, and the commencement of new

Whatever may be the amount of time at the disposal of the pupil, he would do well to regulate its employment nearly according to the above scheme, which ought, however, to be modified according to age, or the state of advancement. To avoid fatigue, a suitable interval should be allowed between the hours of study.

On commencing the study of a piece, the earliest steps are invariably mechanical. In the first place, the pupil must find out the best method of fingering the difficult passages, and after having practised these parts with each hand separately, he may attempt the performance of the whole, playing slowly, that he may observe all the proportions of the measure.

The mental study succeeds the mechanical. Before he acquits himself of his task, the pupil must think and feel; the fingers can merely be considered as the medium by which our thoughts and feelings are communicated to those who listen. Now, we are only enabled to elevate our moral and intellectual powers to a level with the lofty productions of genius by means of reflection, which brings us within its influence, and even renders us partakers of its inspiration. Reflection enables us to discern the peculiar character of each composition, and the different forms under which the composer repeats the subjects, by varying the accessory ideas with which they are combined; and lastly, reflection teaches us

to distinguish the accessories from the melody, which forms the groundwork, and which ought to stand out from the accompanying chords and combinations, as, in a well-conceived picture, the principal feature is clearly discerned amidst the tints and shadows which enfold its outlines.

After a careful study of the general character and peculiarities of a composition, which will render its performance easier and more correct, the time may be gradually accelerated till the proper degree of rapidity is attained.

When the pupil has mastered a piece, he would do well to lay it aside for a few days, and then resume it in a more composed state of mind. By pursuing this course he will be able to form a due estimate of his own performance, and to penetrate more into the intentions of the composer. Many of the nicer shades which he may have overlooked in his earlier practice, will not escape him on this second trial.

Instead of coinciding with some who have preceded me in forbidding my pupils to learn pieces by heart, I, on the contrary, advise them by no means to omit doing so, as soon as they are able. For why should they be incapable of becoming useful and agreeable in society, without burdening themselves with a cumbersome load of music? There is, moreover, an advantage in performing a piece by heart, inasmuch as a wider scope is given to the imagination. The performer, released from the care of reading and turning over the leaves, yields himself wholly to the emotions which he experiences and wishes to communicate. In order, however, to ascertain that the pupil does not play mechanically, the master should occasionally make him note down from memory a passage taken at random, or even the whole piece, with all its shades of expression.

As the best method of creating a love for music, and of inspiring emulation, I recommend that pupils should play together, either with four hands on one piano-forte, or with two piano-fortes, or duetts, trios, and quartetts with other instruments. They may even be accompanied by a full orchestra. By this means their minds become enlarged, they learn to appreciate the effects of masses of harmony, and they become better prepared to perform the compositions of the great masters who have made use of similar effects in their larger works.

By way of agreeably diversifying the ordinary routine, the pupil would do well to hear the most eminent singers and performers, and to endeavor to imitate on the piano-forte the particular style by which each is characterized. I know nothing more pleasing than such imitations, more calculated to develop musical tact, and to impart to talent the flexibility, grace, and freedom which stamp the true artist.

OF EXPRESSION.

THERE are in music, as in all other arts, fleeting shades of expression which possess a sway over the heart, but escape analysis. The mind can comprehend, but cannot define them; and musical language, like all others, is unable to represent them by signs. A knowledge of theory, however profound, is inadequate to produce sensibility, without which it is impossible to become an artist.

But the performer, in delivering himself up to his emotions, should be careful to concentrate them; it is a sad disappointment to be rendered ridiculous by the very means which we employ to excite interest. Affectation of gesture and physiognomy, all convulsive movements, and looks of pretended inspiration, should be studiously avoided. A pianist should never resemble a pantomimist. While young, he should contract the habit of severe study, in which the flight of the moment should never exclude the laws of rhythm or regularity of execution. Thus, instead of destroying, by extravagant enthusiasm, the classical proportions and the grandeur of the work he wishes to execute, he will study to preserve, without alteration, the true coloring of each passage.

Rhythm and *intensity* are the two pivots on which all the powers of execution turn. The art of the composer consists in combining them together, in varying and shading them according to the relations determined by the particular character of his subject. The performer, in his turn, should endeavor to comprehend these relations, in order to identify himself, by reflection and feeling, with the composer himself.

After these general considerations, we think it may not be useless to enter into some technical details on musical phrase, and on the different kinds of expression of which it is susceptible.

A *Phrase* is a succession of sounds or chords which present a musical meaning more or less complete, and of which the end is preceded by a cadence more or less sensible.

Musical as well as common language has a punctuation, represented by the different varieties of *Rests*, which, in reading at sight, it is necessary scrupulously to observe. Each phrase has its peculiar expression, which should be comprehended, in order to arrive at the proper character of the composition, if we wish to preserve, in our progress, the variety, richness, and originality of the work.

But as this expression is capable of infinite modification, and has no bounds but those of task and genius, it would be absurd to attempt reducing it to absolute theory. It is impossible to apply rules to it, except in some few cases where the appreciation is generally agreed upon; this may be applied generally to intensity and to singing phrases. Scale-passages or arpeggios should be executed *crescendo* when ascending, *diminuendo* when

descending. The same principle should be observed in every succession of sounds, though containing only two or three notes; for, with some rare exceptions, there are no really equal sounds in music. The *forte* and *piano* are to music what light and shadow are to painting—the source of contrast and effect. In virtue of this rule, a good singer will diversify the same sound by successive augmentation and diminution, when its duration is sufficiently long to admit of this effect.

Under this point of view, there is a proportion which the pianist must seize between strength of touch and duration of sound; for the vibration of chords is prolonged more or less according to the direct impulses they have received. The force should be moderate in acute sounds, and considerable in ascending passages marked *crescendo*; passages which ascend as far as the seventh octave should be rather soft than loud; and, above all, a hard touch should be avoided when a single note in this octave is to be struck. A correct ear will of itself obviate difficulties of this description. A more difficult point, and one which demands great experience and an exquisite delicacy in the performer, consists in an immediate perception of the most important part in the melody or harmony, in order that it may be rendered perfectly distinct from the rest of the piece. Perhaps it is a still greater difficulty to be able to diversify the sounds of the piano at will, and to change, so to speak, their natural tone by giving them a character appropriate to every kind of expression. This merit, confined to artists of the first rank, requires an equal degree of energy and agility in the fingers, a facility in the execution of difficulties, and, above all, a refined feeling for musical coloring.

As regards rhythm, the accented parts, and especially the first note of a phrase or passage, should always be sufficiently marked. Complicated passages, abounding in modulations and difficulties, should never be played too quick; it does not suffice to have attained by practice the ability to execute them easily; the hearer must be allowed time to comprehend them. Instead of entering into minute details on this subject, we will cite a great name in support of our position. Hummel, whose rapidity of execution was always regulated by judicious moderation, was, beyond all his contemporaries, the pianist who most completely captivated the attention and interest of a public audience.

Too uniform and exact an equality of time is likely to produce monotony. A particular singing phrase may require more slowness of execution than the brilliant passage which follows it; sometimes even the double character of the accompaniment and melody demands from each hand a different rhythmical effect. Thus, while the right hand is wandering and lost in wild variations, the left, supporting itself against time, follows with heavy

steps and syncopated notes. In this case, as in all those where the expression is complex, not only is a perfect independence of the hands required, but, if we may use the expression, a different mind must animate each of them. Thus, Dussek frequently cast a melancholy tint over certain periods by allowing the right hand to play in a vague and mysterious manner, while the left vigorously sustained a well-marked theme. This style, which was formerly so much admired, is now fallen into disuse.

We shall terminate these observations by a brief definition of the character of the principal movements, and the accent peculiar to each of them. By the aid of a slight modification, the shade

of difference in each intermediate movement may be easily seized. In the *allegro*, expressive of joy, agitation, and all violent passions,—strength, warmth, and impetuosity, alternately prevail. The *allegretto*, the type of grace and gaiety, demands a light and delicate touch. The *andante*, less quick, but more tender, describes the softer affections and melancholy, and requires a more marked accentuation, and a deeper coloring. The *adagio* responds to the gravest thought, the most elevated sentiments, the most profound emotions; a slow and solemn pace, sounds full and connected together, animated by a noble and sustained expression, are the characteristics of this sublime style in music.

ON THE CHOICE OF PIECES FOR STUDY,

AND THE PRECAUTIONS TO BE TAKEN IN ORDER TO PLAY EFFECTIVELY IN PUBLIC.

It frequently happens that pianists of real merit, whose powers of execution have been developed by long and severe study, are not sufficiently appreciated in public, owing to an injudicious selection of music in which to make their debut, or from having omitted certain precautions independent of real talent. Considered under this point of view, the choice of music appears of sufficient importance to claim a chapter of itself.

This selection may be regarded under three heads:—1st, as regards the performer himself; 2nd, as regards his audience; 3rd, as regards the room in which his performance takes place.

With regard to the performer, the piece should be in harmony with his physical and moral faculties. A pianist, remarkable for brilliancy and equality of touch, for strength and agility of fingers, will triumph over the greatest mechanical difficulties with equal boldness and success; whilst, perhaps, he may fail in passages characterized by the *sostenuto* of an expressive melody.

Another pianist, less sensible to the effects of complicated harmony than to those of simple and pure melody, will excel in *legato* playing, and may, perhaps, want precision or lightness in bravura passages.

It may easily be conceived that the same pieces cannot equally suit performers whose talents are of so opposite a kind. The former will choose brilliant fantasias, light and rapid variations, works adorned with *floritures*, and written in quick time; so that the suppleness and facility of his fingering may shine with all their lustre, without injuring the character of the piece. Thus, the Variations on the March in *Alexander*, by Moscheles; *Le Petit Tambour*, and the *Op. 14*, by Czerny; the *Fantasia on Airs*

in the *Pirata*, by Kalkbrenner; the *Fantasia on Airs in the Barber of Seville*, by Pixis; the *Rondo Brilliant in B minor*, by J. Herz; and the *Fantasias on the Romance in Joseph, Ma Fanchette est charmante, La Famille Suisse, Le Siège de Corinth*, and *Weber's Last Waltz*, by Henri Herz; will give him free scope for displaying all the grace and brilliancy of his execution. The latter individual, on the contrary, would give a preference to pieces of a severe, touching, and more passionate character, in which he may display, in the most favorable light, the sensibility, warmth, and tact of his style. Thus the *Concerto in C minor* of Beethoven; his celebrated Trios and Sonatas for Pianoforte and Violin; the *Concerto in A minor* of Hummel; his *Sonata for two Performers*; the *Concerto in C sharp minor* of Ries; the *Nonetta* of Spohr; *Weber's Concert-Stück*; the *Quintet* of J. Herz; the *Invocation, Plus Ultra, Farewell, Elegy on the death of Prince Ferdinand of Prussia, Consolation, Three Sonatas, Op. 35, ditto, Op. 9, and Concerto in G minor*, of Dussek; the *Morceaux d'Ensemble* of Onslow and Bertini; the *Concertos* of Moscheles and Chopin; the *Fantasias on Euryanthe, the Ländler Viennois, the Comte Ory*, and the *third Concerto*, of Henri Herz; are the works in which his sympathy will be more called forth; they are, consequently, better adapted to his powers of execution.

For the same reason, pieces characterized by energetic expression, strongly-marked rhythm, and a great degree of intensity, like the *Concerto in B minor* of Hummel; the celebrated *Septet* by the same; the *Fantasias* of Thalberg and Listz; the second *Trio* of Mayseder; the *Polonaise in E*; *La Fête Pastorale*, and *Souvenirs des Voyages*, of Henri Herz; will suit a performer who has

more vigor than delicacy of touch, and whose indefatigable fingers can sustain, without tiring, long-continued difficulties. Pieces written in a soft, light, graceful style, and distinguished by a moderate degree of intensity, should be preferred by a pianist whose delicate and finished touch would not suit the preceding works, while it would admirably express the slightest and most ephemeral shades of feeling. This last species of composition is particularly adapted to female pianists.

A first-rate artist, whose powers are fully matured, can alone display excellence in the most opposite styles; yet any young pianists of good musical organization, whose powers have been carefully developed, may attempt, without distinction, works in which all the above-mentioned characters and effects are combined. The *Second and Third Concerto* of Field; the *First Trio* of Mayseder; the *Trio in E* of Hummel; *Non più andrai* of Ries; the *Dame Blanche* of J. Herz; *Norma*, and *Russian Airs*, of Thalberg; the *Recollections of Ireland*, of Moscheles; *The Dream* of Kalkbrenner; and the *First Concerto*; *Rondo Brilliant*, Op. 11; *Fantasias on Otello*, *Guillaume Tell*, *L'Ambasadrice*, *Crociata*, *Philtre*, *Norma*, *Zampa*, *Figurante*, *Domino Noir*, and all the pieces in the same style by Henri Herz. These compositions, considered in themselves, are the most likely to please generally, as

they offer the greatest variety and contrast; but, for this very reason, their correct execution requires the most complete and finished powers.

The choice of music, as regards the audience, is worthy of not less serious consideration: thus, a learned composition of Mozart, Beethoven, Weber or Hummel, executed before a numerous and mixed audience, would by no means make the same impression, or engage the same sympathy, as if it were performed before a conclave of artists and connoisseurs. There exists a vast distinction between those who study music professionally and those to whom it is but a momentary amusement; therefore, in all cases, the choice of music should, as much as possible, be adapted to the tastes of the audience.

The rule is, consequently, always to perform in public such music as an audience can comprehend and appreciate. Hence it must be allowed, that the tact which enables us to discover the peculiar taste of the musical public with whom we are connected, is a quality both valuable and necessary to every artist.

Public concerts generally comprise an audience more or less mixed; and, for this reason, such music only should be executed as may be comprehended by all present.

TO YOUNG PIANISTS WHO COMPOSE AND IMPROVISE.

BEFORE concluding these observations, the author may perhaps be permitted to address a few severe, but useful, remarks to the young pianist who is desirous of becoming a composer and impromptu performer, not on the theory of composition and improvisation, which of themselves are matter for a considerable volume, but merely on the reserve and circumspection he should impose upon his efforts.

The infatuation of parents and teachers, too impatient to see the unknown merits of their children and pupils brought into public view, often causes the latter to commit indiscretions which compromise their prospects and future fame, merely from an injudicious want of forethought. The age of youth is the age of illusion; and how often have the hopes of a young artist been followed by the most cruel disappointment!

Instead of advising them to watch diligently over themselves, and warning them against the seductions of self-estimation, by applying the precepts which Boileau recommends to the poets—

“Be to thyself the critic most severe”

their ill-advised friends surround them at their debut with an atmosphere of praise and adulation which intoxicates them, and

enervates their budding genius, by inspiring them with vanity at a time when their attention should be directed to the hardest and severest studies, which alone can nourish and rear up their talents.

Before publishing any work, it would be advisable to retain it for some time to revise and improve it; as Horace advises:—

—nonumque prematur in annum.

For no sooner has it left the author's hands, and launched forth into the sea of publicity, than its faults, with his name, in ominous characters, are placed before the public; and it is well to bear in mind, that the success of many subsequent chef-d'œuvres will hardly obliterate the unfavorable impressions produced by the errors of a first composition.

It suffices not, to have instinctively and with the aid of fortuitous inspiration, imagined some happy idea, some melodious phrase; you must first ascertain that this is not a reminiscence from some author of celebrity; for I have often been shown, by young composers, certain melodies which they seriously conceived to be their own, which doubtless they had previously heard, and to which their hearts naturally responded, like the echo in the woods.

But, granting that the young student has really imagined a

phrase, it is not enough to have accidentally conceived a good and original motive; it is necessary to know how to treat it, how to develop it in all the variations of which it may be capable, and to combine the different forms under which it may appear, so happily, that each part of the work shall afford a fresh relief to that which precedes or follows it, and thus present to the ear the liveliest contrasts sufficiently blended to produce a well-proportioned and consistent whole. Without these conditions, we should produce an imperfect sketch—not a work of art.

With respect to fantasias and variations on well-known themes, it is not enough to imitate, in the variations, the style of any celebrated composer; originality is even more indispensable in works of this character, since the theme is not our own. In fact, the composer in such cases can rarely succeed in appropriating to himself the air of his adoption, but by means of variety in the harmonic resources, fecundity of invention in the passage and development of the subject, and in new combinations and striking rhythmical effects.

When the work is finished, and before it is committed to the public, the young composer should allow the first moment of enthusiasm to pass away; let him put his work aside, and forget it, if possible, for several months. If, at the expiration of that time, with the alterations that reflection may suggest, and under the sanction of a judicious friend, he shall find it worthy of the public and of himself, let him publish without hesitation a work whose merits have resisted the double examination of time and reason.

What I have already said to young composers of the necessity of profound study, and of possessing originality, is still more applicable to those who wish to improvise in a drawing-room, or venture to do so before the public. But, in addition to a thorough command of all the resources of harmony, they should have acquired such a perfection of execution as to enable them to modulate in all the various keys with ease, and to play the most fantastic passages with boldness and precision.

In improvising, as in composition, the young artist will take a higher or lower flight, according to his inventions; yet reason must guide his flights, and he must compress within due limits that independence which is the characteristic of genius, and which permits him to venture without fear of failure.

Whatever may be the idea of the glory attached to improvisation when this glory is without alloy and free from charlatanism, the author would still advise his pupils to refrain from engaging in it, except in private, or before such intimate friends as shall

have previously consented to pardon the imperfections attendant on instantaneous and unpremeditated performance. As to improvisation in public, to those who look upon it in a high point of view, and comprehend the conditions it imposes, it is the most dangerous ordeal to which a pianist can expose himself, provided he abandons himself entirely to the sway of his imagination.

If we are aware of our real interest, we should not think of elevating ourselves to so high a standard; for many ambitious though talented pianists have, by one hazardous effort, descended below mediocrity. Even Hummel, the first and unrivalled improvisatore of the present day, has sometimes failed to sustain his usual degree of excellence.

Lastly, as regards the room in which a performance is to take place,—according as it may be more or less spacious and favorable to sound, the instrument employed should have more or less power of tone, and the pianist should infuse a greater or less degree of energy into his execution. In a confined room, a piano-forte of too great power, and a touch too vigorous, will injure the effect and fatigue the ear; while, on the other hand, a piano-forte too soft and mellow, and a touch too weak and timid, cannot fill a space of any extent.

These considerations lead us to conclude, first, that those pieces which are best suited to a large room are such as possess a strongly-marked rhythm, and whose execution requires in general great brilliancy; secondly, that such as are of moderate intensity, and in which the composer has been more lavish in the delicacy of effect, the softness and sweetness of expression, will be better appreciated, and will be consequently better adapted to a room of small dimensions.

The author, in visiting different countries, has been enabled to observe the physical causes, advantages, or imperfections in the most esteemed concert-rooms in Europe, and has conceived in consequence the idea of founding in Paris a musical building, which is much wanted in that metropolis. This idea he has just realized, in constructing, under his own directions, a concert-room, so admirable in its form and proportions that its superiority over all others for sound, and its desirable situation in the *Chaussée d'Antin*, has made it the rendezvous of all the most celebrated artists. In order to render this establishment of greater utility to the public, the author, in conjunction with his brother, Mr. Jacques Herz, has opened a school expressly for the piano-forte, the design of which is to propagate their method of instruction, and to form a centre of emulation to promote the interest of the art.

PRACTICAL PART*.

EXERCISES FOR THE FIVE FINGERS,
 WITHOUT CHANGING THE POSITION OF THE HAND
 To be practised with the assistance of the DACTYLION.

The exercises for five fingers, are intended to form the mechanism of the hand by accustoming it to execute with ease the different combinations of the five notes.

The DACTYLION is of immense advantage in studying these exercises, which, as they serve as a basis to all the others, are indispensable to the progress of the pupil.

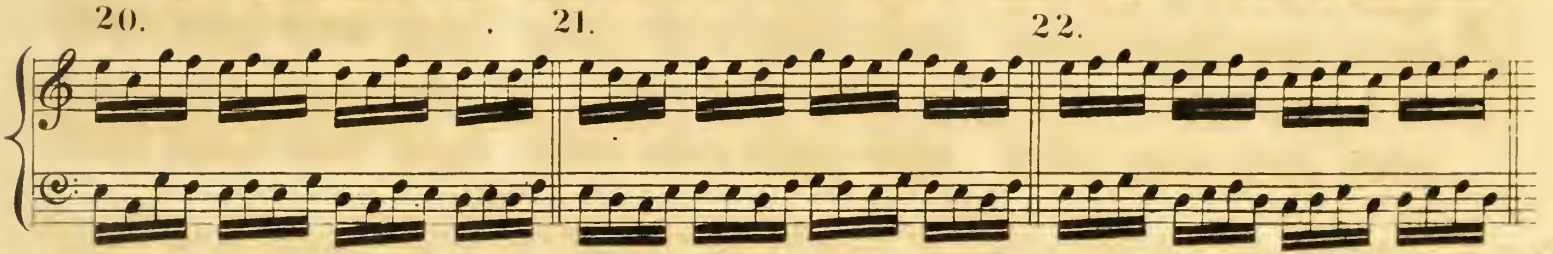
The musical score consists of 15 numbered exercises, each presented in a grand staff (treble and bass clefs) with a common time signature. The exercises are arranged in four rows: the first row contains exercises 1, 2, and 3; the second row contains 4, 5, 6, and 7; the third row contains 8, 9, 10, and 11; and the fourth row contains 12, 13, 14, and 15. Each exercise is a continuous sequence of eighth notes, alternating between the right and left hands in a specific pattern to train finger independence and coordination.

*To avoid interrupting the gradual progress of these exercises, I leave to Professors the care of relieving this monotony by interspersing them at different times with some agreeable study, selected either from the 12 favorite airs, or the Six Recreations which are to be found in this work, or from among the 48 Lessons or the Mosaique Musicale which compose the first and second part of this method. The 18 concluding Studies are a concise selection of the chief difficulties in Piano-Forte Music, the selections of these should depend on the progress of the Pupil.

16. 17. 18. 19.

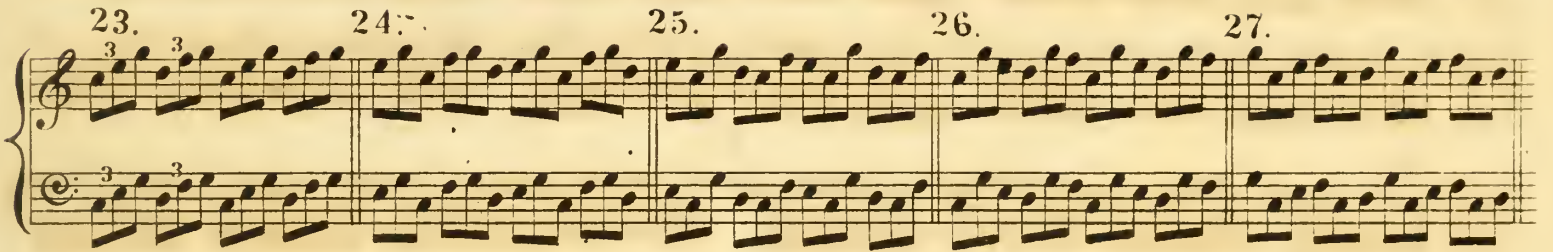


20. 21. 22.

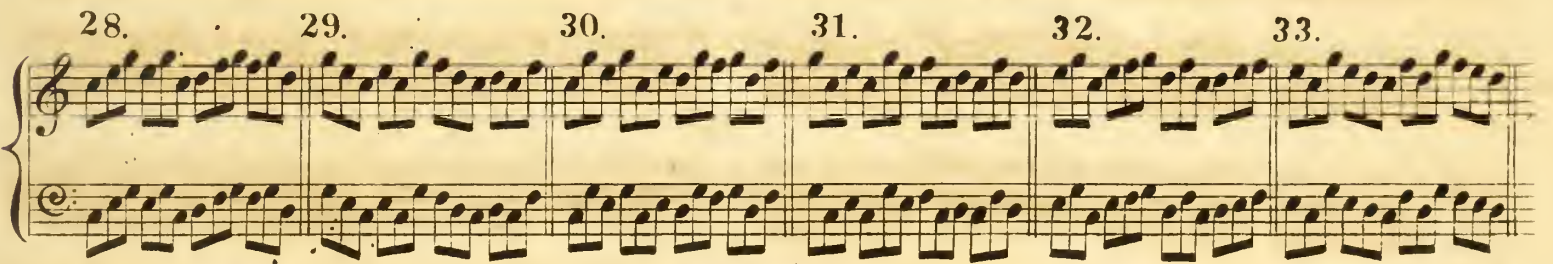


Mark the first note of each triplet.

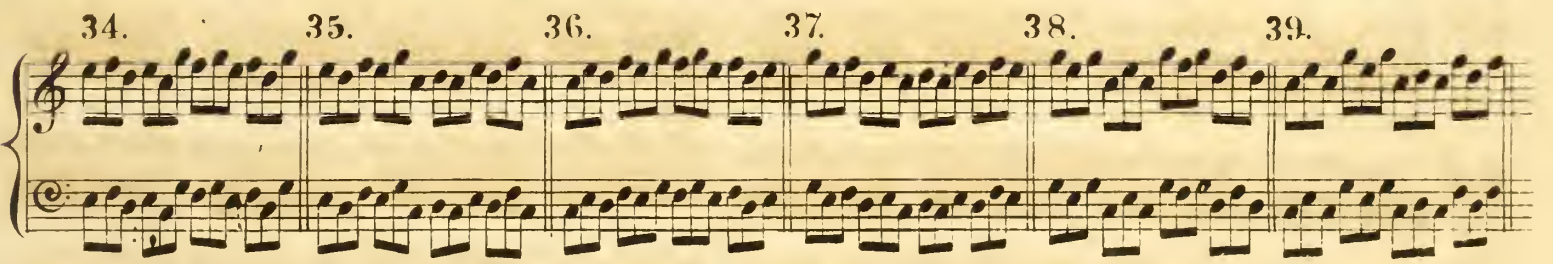
23. 24. 25. 26. 27.



28. 29. 30. 31. 32. 33.



34. 35. 36. 37. 38. 39.

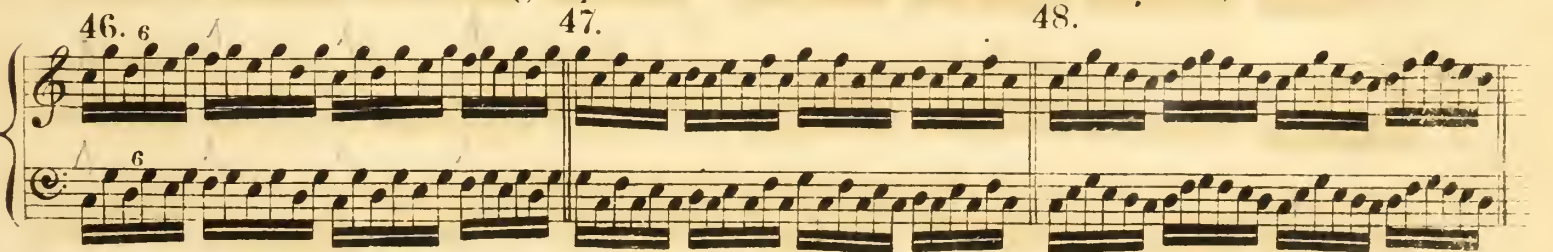


40. 41. 42. 43. 44. 45.



Mark the first note of each group of six notes.

46. 47. 48.



19. 50. 51.

52. 53. 54.

55. 56. 57.

58. 59.

60. 61.

62. 63.

64. 65.

66. 67.

EXERCISES for rendering the fingers independent of each other.

The fingers which rest on the sustained notes should be rounded, that is to say, drawn into the form of a curve; while the others should strike sharply those notes to which they correspond by their situation on the key-board.

EXERCISES for acquiring a facility in running over the key-board without passing the thumb; and for accustoming the fingers to the distances of Seconds, Thirds, Fourths, and Fifths.

The action of the fingers should be entirely independent of the hand and arm, which in no case admit of other movement than that of tremulation from one part of the Piano to another.

Each Exercise is to be practised to the extent of two or three octaves.

2.

Exercise 2 consists of two staves. The treble staff begins with a series of eighth-note patterns, including triplets and sixteenth-note runs. The bass staff provides a rhythmic accompaniment with similar eighth-note patterns. Fingerings are indicated by numbers 1, 2, and 3.

3.

Exercise 3 consists of two staves. The treble staff features eighth-note patterns with various fingerings. The bass staff has a similar rhythmic accompaniment. Fingerings are indicated by numbers 1, 2, and 3.

4.

Exercise 4 consists of two staves. The treble staff has eighth-note patterns with fingerings. The bass staff has a rhythmic accompaniment with fingerings. Fingerings are indicated by numbers 1, 2, and 3.

5.

Exercise 5 consists of two staves. The treble staff includes eighth-note patterns with '+' signs indicating accents. The bass staff has a rhythmic accompaniment with fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4.

This block continues exercise 5. The treble staff shows more complex eighth-note patterns with '+' signs. The bass staff continues with a rhythmic accompaniment and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4.

6.

Exercise 6 consists of two staves. The treble staff has eighth-note patterns with '+' signs. The bass staff has a rhythmic accompaniment with fingerings. Fingerings are indicated by numbers 1, 2, and 3.

7.

Exercise 7 consists of two staves. The treble staff has eighth-note patterns with '+' signs. The bass staff has a rhythmic accompaniment with fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4.

8.

9.

10.

11.

12.

13. 6

14. 12

The object of the following exercises is to form the hand to passages of 6ths, and 7ths.

15. 16.

17.

18.

19.

Musical score for exercise 19, featuring a grand staff with treble and bass clefs, complex rhythmic patterns, and numerous fingerings and accents.

20.

Musical score for exercise 20, featuring a grand staff with treble and bass clefs, complex rhythmic patterns, and numerous fingerings and accents.

21.

Musical score for exercise 21, featuring a grand staff with treble and bass clefs, complex rhythmic patterns, and numerous fingerings and accents.

22.

Musical score for exercise 22, featuring a grand staff with treble and bass clefs, complex rhythmic patterns, and numerous fingerings and accents.

23.

Musical score for exercise 23, featuring a grand staff with treble and bass clefs, complex rhythmic patterns, and numerous fingerings and accents.

24.

Musical score for exercise 24, featuring a grand staff with treble and bass clefs, complex rhythmic patterns, and numerous fingerings and accents.

Continuation of musical score for exercise 24, featuring a grand staff with treble and bass clefs, complex rhythmic patterns, and numerous fingerings and accents.

25.

Musical score for exercise 25, measures 1-8. The score is written for piano in treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The key signature has one sharp (F#).

26.

Musical score for exercise 26, measures 1-8. The score is written for piano in treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The key signature has one sharp (F#).

Musical score for exercise 26, measures 9-16. The score is written for piano in treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The key signature has one sharp (F#).

27.

Musical score for exercise 27, measures 1-8. The score is written for piano in treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The key signature has one sharp (F#).

Musical score for exercise 27, measures 9-16. The score is written for piano in treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The key signature has one sharp (F#).

28.

Musical score for exercise 28, measures 1-8. The score is written for piano in treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The key signature has one sharp (F#).

Musical score for exercise 28, measures 9-16. The score is written for piano in treble and bass clefs. It features a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Accents are marked with '+' above notes. The key signature has one sharp (F#).

29.

Exercise 29 consists of two systems of piano and guitar notation. The first system has two staves: the top staff is in treble clef and the bottom in bass clef. The second system also has two staves. The music is characterized by dense, repetitive rhythmic patterns with many accidentals and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the guitar part to indicate natural harmonics. The piece concludes with a double bar line.

30.

Exercise 30 consists of two systems of piano and guitar notation. The first system has two staves: the top staff is in treble clef and the bottom in bass clef. The second system also has two staves. The music features complex rhythmic patterns with many accidentals and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the guitar part to indicate natural harmonics. The piece concludes with a double bar line.

31.

Exercise 31 consists of two systems of piano and guitar notation. The first system has two staves: the top staff is in treble clef and the bottom in bass clef. The second system also has two staves. The music features complex rhythmic patterns with many accidentals and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the guitar part to indicate natural harmonics. The piece concludes with a double bar line.

32.

First system of exercise 32. The right hand (treble clef) features a sequence of eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, A4-B4-C5, B4-C5-D5, C5-B4-A4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, A2-B2-C3, B2-C3-D3, C3-B2-A2. Fingering numbers (1-4) and plus signs (+) are present above and below notes.

Second system of exercise 32. The right hand continues with eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, A4-B4-C5, B4-C5-D5, C5-B4-A4. The left hand continues with eighth-note accompaniment: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, A2-B2-C3, B2-C3-D3, C3-B2-A2. Fingering numbers and plus signs are present.

33.

First system of exercise 33. The right hand (treble clef) features a sequence of eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, A4-B4-C5, B4-C5-D5, C5-B4-A4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, A2-B2-C3, B2-C3-D3, C3-B2-A2. Fingering numbers (1-4) and plus signs (+) are present above and below notes.

Second system of exercise 33. The right hand continues with eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, A4-B4-C5, B4-C5-D5, C5-B4-A4. The left hand continues with eighth-note accompaniment: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, A2-B2-C3, B2-C3-D3, C3-B2-A2. Fingering numbers and plus signs are present.

34.

First system of exercise 34. The right hand (treble clef) features a sequence of eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, A4-B4-C5, B4-C5-D5, C5-B4-A4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, A2-B2-C3, B2-C3-D3, C3-B2-A2. Fingering numbers (1-4) and plus signs (+) are present above and below notes.

Second system of exercise 34. The right hand continues with eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, A4-B4-C5, B4-C5-D5, C5-B4-A4. The left hand continues with eighth-note accompaniment: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, A2-B2-C3, B2-C3-D3, C3-B2-A2. Fingering numbers and plus signs are present.

42.

Musical score for exercise 42, featuring a treble and bass clef with various rhythmic patterns and fingerings. The piece consists of two staves with complex rhythmic patterns and fingerings.

43.

Musical score for exercise 43, featuring a treble and bass clef with various rhythmic patterns and fingerings. The piece consists of two staves with complex rhythmic patterns and fingerings.

44.

Musical score for exercise 44, featuring a treble and bass clef with various rhythmic patterns and fingerings. The piece consists of two staves with complex rhythmic patterns and fingerings.

45.

Musical score for exercise 45, featuring a treble and bass clef with various rhythmic patterns and fingerings. The piece consists of two staves with complex rhythmic patterns and fingerings.

46. 6

Musical score for exercise 46, featuring a treble and bass clef with various rhythmic patterns and fingerings. The piece consists of two staves with complex rhythmic patterns and fingerings.

47.

Musical score for exercise 47, featuring a treble and bass clef with various rhythmic patterns and fingerings. The piece consists of two staves with complex rhythmic patterns and fingerings.

48.

Musical score for exercise 48, featuring a treble and bass clef with various rhythmic patterns and fingerings. The piece consists of two staves with complex rhythmic patterns and fingerings.

Musical notation for measures 47-48. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the upper staff, and plus signs (+) are placed below notes in the lower staff. Measure numbers 47 and 48 are written at the beginning of the system.

Musical notation for measures 49-50. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the upper staff, and plus signs (+) are placed below notes in the lower staff. Measure numbers 49 and 50 are written at the beginning of the system.

Musical notation for measures 51-52. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the upper staff, and plus signs (+) are placed below notes in the lower staff. Measure numbers 51 and 52 are written at the beginning of the system.

Musical notation for measures 53-54. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the upper staff, and plus signs (+) are placed below notes in the lower staff. Measure numbers 53 and 54 are written at the beginning of the system.

Musical notation for measures 55-56. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the upper staff, and plus signs (+) are placed below notes in the lower staff. Measure numbers 55 and 56 are written at the beginning of the system.

Musical notation for measures 57-58. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the upper staff, and plus signs (+) are placed below notes in the lower staff. Measure numbers 57 and 58 are written at the beginning of the system.

Musical notation for measures 59-60. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex rhythmic pattern with many sixteenth notes and rests. Fingerings are indicated by numbers 1-4 above or below notes. Plus signs (+) are placed above notes in the upper staff, and plus signs (+) are placed below notes in the lower staff. Measure numbers 59 and 60 are written at the beginning of the system.

55. 12

Musical notation for exercise 55, measures 1-12. The exercise is in 4/4 time and consists of two systems. The first system contains measures 1-6, and the second system contains measures 7-12. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4. Accents are placed over many notes. The right hand plays a series of eighth-note patterns, while the left hand plays a more complex rhythmic accompaniment with some triplets.

Continuation of musical notation for exercise 55, measures 13-24. This system contains two systems of music. The first system contains measures 13-18, and the second system contains measures 19-24. The notation continues with similar patterns to the previous system, featuring eighth-note runs and rhythmic accompaniment.

56. 6

Musical notation for exercise 56, measures 1-6. The exercise is in 4/4 time and consists of two systems. The first system contains measures 1-3, and the second system contains measures 4-6. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4. Accents are placed over many notes. The right hand plays a series of eighth-note patterns, while the left hand plays a more complex rhythmic accompaniment with some triplets.

Continuation of musical notation for exercise 56, measures 7-12. This system contains two systems of music. The first system contains measures 7-9, and the second system contains measures 10-12. The notation continues with similar patterns to the previous system, featuring eighth-note runs and rhythmic accompaniment.

57.

Musical notation for exercise 57, measures 1-12. The exercise is in 4/4 time and consists of two systems. The first system contains measures 1-6, and the second system contains measures 7-12. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by numbers 1-4. Accents are placed over many notes. The right hand plays a series of eighth-note patterns, while the left hand plays a more complex rhythmic accompaniment with some triplets.

Continuation of musical notation for exercise 57, measures 13-24. This system contains two systems of music. The first system contains measures 13-18, and the second system contains measures 19-24. The notation continues with similar patterns to the previous system, featuring eighth-note runs and rhythmic accompaniment.

OF SCALES IN GENERAL.

When, by the preceding exercises the pupil has acquired a sufficient degree of equality in the mechanism of the fingers, he may commence the study of the scales which is one of the most useful for the development of the hand. The most difficult point consists in passing the thumb under the fingers, and the fingers over the thumb, without the least inequality resulting in the execution. The most certain way of arriving at this, is to prepare for it by numerous exercises such as the following.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10. 11.

12. 13. 14. 15. 16. 17.

18. 19. 20. 21. 22.

Having attained the easy execution of the preceding exercises in all the keys, others may be practised of the following kind, in order to acquire great lightness of touch.

23.

It is only after these preparations that it will be advisable to commence the practise of the scales, to which it is necessary to devote at least an hour daily, repeating them in succession, a great number of times, and varying them in all the keys after the model we have given in the Scale of C Major.

In Sixths,
Ascending
and in
Tenths,
Descending.

In
Contrary
Motion.

Commencing on the UNISON. Commencing on the THIRD. Commencing on the SIXTH.

The minor scale, as it is written in the theoretical part of this method, is the form the most regular and the most generally used. The following

and others similar, although recommended by some professors, can only be regarded as exceptions.

When composers make use of them, it is only to recall and render susceptible for a moment the minor key, by some characteristic notes, without touching the tonic.

The minor scales executed in contrary motion would produce false relations of harmony, the student should therefore confine himself to practising them in octaves, thirds, and sixths, similar direction.

A
Minor.

G
Major.

E
Minor.

D Major.

B Minor.

A Major.

F# Minor.

E Major.

C# Minor.

11. B Major.

12. G# Minor.

13. F# Major.

14. D# Minor.

15. Db Major.

16. Bb Minor.

17. **A \flat Major.**

18. **F Minor.**

19. **E \flat Major.**

20. **C Minor.**

21. **B \flat Major.**

22. **G Minor.**

23. F Major.

24. D Minor.

8va -

When the scales commence and finish on the tonic, the fingering is fixed as has just been shown in the regular scales; but, when they commence or finish on other notes, the fingering should be so contrived that the 4th. finger of the right hand shall be on the highest note, and the thumb on the lowest. With the left hand, the converse of this may be applied.

We must nevertheless exclude from this rule, the black notes, which are fingered according to the regular fingering of the scales to which they belong.

EXAMPLES.

Left Hand.

Right Hand.

Sometimes to render the execution of a passage more equal, the following mode of fingering may be made use of with advantage.

Left Hand.

Right Hand.

When the composer requires a very light and delicate execution *Pianissimo*, in the Scale of C Major, the performer is at liberty to make use of only three fingers.

EXAMPLES.

sf *pp*

sf *pp* *Leggeriss.*

8va -

Though pianists are almost all agreed as to the fingering of the chromatic scales, adopting the second finger for the black notes, there are nevertheless numerous exceptions this rule.

As for example in the following passage

A musical score for a chromatic scale in G minor. The right hand plays a descending chromatic scale from G4 to G3, and the left hand plays an ascending chromatic scale from G3 to G4. The right hand uses fingering: 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand uses fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

the employment of the 3^d finger is we think preferable to any other —

Whilst in the following

A musical score for a chromatic scale in G major. The right hand plays a descending chromatic scale from G4 to G3, and the left hand plays an ascending chromatic scale from G3 to G4. The right hand uses fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand uses fingering: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

the 2^d. finger gives a greater smoothness to the passage.

In default of the precise indication of the composer, it remains with the performer to distinguish which of these different fingerings should be preferred to the others; but the best and generally adopted mode is that in which the second finger is placed on the black notes; the following exercises are therefore particularly recommended.

In Octaves.

Two systems of musical notation for chromatic scale exercises in octaves. The first system shows a right hand ascending chromatic scale from C4 to C5 and a left hand descending chromatic scale from C5 to C4. The second system shows a right hand descending chromatic scale from C5 to C4 and a left hand ascending chromatic scale from C4 to C5. Both systems include extensive fingering notation above and below the notes.

Two systems of musical notation for chromatic scale exercises in thirds. The first system shows a right hand ascending chromatic scale from C4 to C5 and a left hand ascending chromatic scale from C4 to C5. The second system shows a right hand descending chromatic scale from C5 to C4 and a left hand descending chromatic scale from C5 to C4. Both systems include extensive fingering notation above and below the notes.

In Thirds.

Two systems of musical notation for chromatic scale exercises in thirds. The first system shows a right hand ascending chromatic scale from C4 to C5 and a left hand ascending chromatic scale from C4 to C5. The second system shows a right hand descending chromatic scale from C5 to C4 and a left hand descending chromatic scale from C5 to C4. Both systems include extensive fingering notation above and below the notes.

Two systems of musical notation for chromatic scale exercises in thirds. The first system shows a right hand ascending chromatic scale from C4 to C5 and a left hand ascending chromatic scale from C4 to C5. The second system shows a right hand descending chromatic scale from C5 to C4 and a left hand descending chromatic scale from C5 to C4. Both systems include extensive fingering notation above and below the notes.

In Sixths.

EXERCISES of Appoggios in perfect Chords, and in Chords of the Seventh.

The pupil should persevere in the following exercises, not only to familiarise himself with a description of passages which he will meet with at every step in modern music, but also to accustom his fingers to distances of thirds and fourths in all the major and minor keys. He will at the same time be able to observe the fingering of perfect chords in their three positions.

The pupil should play each exercise several times over, and vary it according to all the forms indicated below, in the key of C major.

1. C. Major.

1st. Position. 2d. Position. 3d. Position.

In contrary motion.

A Minor.

2.

G Major.

3.

E Minor.

4.

D Major.

5.

B Minor.

6.

A Major.

7.

F# Minor.

8.

E Major.

9.

C# Minor.

10.

B Major.

11.

G# Minor.

12.

13. F# Major.

Musical notation for exercise 13, F# Major, in C major with two sharps. It features a treble and bass staff with complex rhythmic patterns and fingerings.

14. D# Minor.

Musical notation for exercise 14, D# Minor, in C major with two sharps. It features a treble and bass staff with complex rhythmic patterns and fingerings.

15. D# Major.

Musical notation for exercise 15, D# Major, in C major with two sharps. It features a treble and bass staff with complex rhythmic patterns and fingerings.

16. Bb Minor.

Musical notation for exercise 16, Bb Minor, in C major with two flats. It features a treble and bass staff with complex rhythmic patterns and fingerings.

17. Ab Major.

Musical notation for exercise 17, Ab Major, in C major with one flat. It features a treble and bass staff with complex rhythmic patterns and fingerings.

18. F Minor.

Musical notation for exercise 18, F Minor, in C major with one flat. It features a treble and bass staff with complex rhythmic patterns and fingerings.

19. Eb Major.

Musical notation for exercise 19, Eb Major, in C major with two flats. It features a treble and bass staff with complex rhythmic patterns and fingerings.

20. C Minor.

Musical notation for exercise 20, C Minor, in C major with no sharps or flats. It features a treble and bass staff with complex rhythmic patterns and fingerings.

21. Bb Major.

Musical notation for exercise 21, Bb Major, in C major with two flats. It features a treble and bass staff with complex rhythmic patterns and fingerings.

22. G Minor.

Musical notation for exercise 22, G Minor, in C major with one sharp. It features a treble and bass staff with complex rhythmic patterns and fingerings.

23. F Major.

Musical notation for exercise 23, F Major, in C major with one flat. It features a treble and bass staff with complex rhythmic patterns and fingerings.

24. D Minor.

Musical notation for exercise 24, D Minor, in C major with two sharps. It features a treble and bass staff with complex rhythmic patterns and fingerings.

As the fingering of the following exercises varies but little in the different keys, a few only are given, through which means it will be easy to determine by analogy, the fingering of all passages of the same kind in whatever key.

This page contains ten musical exercises, numbered 25 through 34, arranged in five rows. Each exercise is presented in a grand staff (treble and bass clefs) with a common time signature. The exercises are highly technical, featuring complex rhythmic patterns, triplets, and sixteenth-note runs. Fingering is indicated by numbers 1-4 above or below notes, and articulation is marked with '+' signs. Exercise 25 is in C major, 26 in D major, 27 in D major, 28 in C major, 29 in D major, 30 in D major, 31 in D major, 32 in D major, 33 in D major, and 34 in D major. Exercise 32 includes a section marked '38va'. The exercises are designed to be played in various keys, with the provided fingering serving as a guide.

35. 36. 37. 38. 39. 40.

The first section contains six musical exercises, numbered 35 through 40. Each exercise is presented in a grand staff (treble and bass clefs). Exercises 35, 36, 37, and 38 are in 6/8 time, while 39 and 40 are in 4/4 time. The exercises feature complex rhythmic patterns and extensive fingering (numbers 1-4) and articulation (plus signs) markings. Exercise 40 includes a section marked 'toco'.

The purpose of the following combinations is to give a greater power of extension to the fingers.

41.

The second section contains a single musical exercise, numbered 41, presented in a grand staff. It is in common time (C) and consists of a long, continuous sequence of notes with extensive fingering and articulation markings throughout.

This easy mode of attaining the greatest degree of rapidity and equality in execution, without the difficulties of fingering, appears for that very reason to savour of charlatanism; on which account the great masters rarely employ it.

Without indulging in its frequent practice it is as well to become acquainted with it, in order to make use of it when required. Sliding scales can only be performed on white notes. To execute them with ease, the fingers must be placed firmly on the first notes of the passage, supported only by the nail; and the hand must then be drawn without effort towards the upper or lower part of the piano, according to the order of the notes. To accomplish this with greater facility and grace, the arm should be brought close to the body and the hand inclined slightly away from it, in ascending scales; in descending scales, the arm should be held apart from the body, and the hand directed towards it. For the same passages with the left hand, invert the above described position.

The fingers which remain inactive should be raised above the keys, without stiffening or drawing them back towards the inner part of the hand.

The image shows two systems of musical notation for piano. The first system contains two staves (treble and bass clef) with two measures of music. The first measure is an ascending scale in thirds, and the second is a descending scale in thirds. Both are marked with '1.' and '2.' above the notes, and '8va' above the first measure. The second system also contains two staves with two measures. The first measure is an ascending scale in sixths, and the second is a descending scale in sixths. Both are marked with '1.' and '2.' above the notes. The third system contains two staves with two measures. The first measure is an ascending scale in octaves, and the second is a descending scale in octaves. Both are marked with '1.' and '2.' above the notes.

THE SAME SCALES IN THIRDS, SIXTHS, AND OCTAVES.

The image shows two systems of musical notation for piano. The first system contains two staves (treble and bass clef) with two measures of music. The first measure is an ascending scale in thirds, and the second is a descending scale in thirds. Both are marked with '1.' and '2.' above the notes. The second system also contains two staves with two measures. The first measure is an ascending scale in sixths, and the second is a descending scale in sixths. Both are marked with '1.' and '2.' above the notes. The third system contains two staves with two measures. The first measure is an ascending scale in octaves, and the second is a descending scale in octaves. Both are marked with '1.' and '2.' above the notes.

54 In scales of sixths and octaves, the thumb of the right hand, ascending, and that of the left, descending, should rest obliquely on the keys; the fourth finger of the right hand, descending, and that of the left, ascending, should rest firmly on the part opposite to the nail.

The image shows four piano exercises, numbered 7 through 10. Exercises 7 and 8 are in C major, 7/8 time. Exercise 7 consists of two measures of ascending octaves in the right hand and descending octaves in the left hand, with a '6va' marking. Exercise 8 consists of two measures of ascending sixths in the right hand and descending sixths in the left hand, also with a '6va' marking. Exercises 9 and 10 are in C major, 4/4 time. Exercise 9 consists of two measures of ascending octaves in the right hand and descending octaves in the left hand. Exercise 10 consists of two measures of ascending sixths in the right hand and descending sixths in the left hand. Fingerings are indicated by numbers 1-4 and '+' signs.

Sliding scales in general can only be perfectly executed on piano-fortes of a light touch, and whose keys present rounded angles to the fingers. The pianos of Vienna, some years ago, were the only instruments favorable to this style of execution; but lately those of France and America have advanced rapidly towards perfection, and have acquired all the modern improvements. The more difficult touch of English pianos is unfavourable to the display of passages of this nature.

EXERCISES IN SEVERAL PARTS.

Exercises of double notes constitute one of the most efficacious means of perfecting the mechanism of the hand. The pupil should therefore bestow on them sufficient care and time to arrive at their correct execution; that is to say, to produce an equality, and an entire ensemble in combined sounds. — This result will be obtained much more promptly and satisfactorily by practising the first twenty exercises with the assistance of the Dactyliou.

The image shows ten piano exercises, numbered 1 through 10, for double notes. Exercises 1 through 5 are in C major, 4/4 time. Exercise 1 consists of two measures of double-note patterns in the right hand and left hand. Exercises 2 through 5 follow a similar pattern with variations in the double-note groups. Exercises 6 through 10 are also in C major, 4/4 time. Exercise 6 consists of two measures of double-note patterns. Exercises 7 through 10 follow a similar pattern, with some measures containing rests (indicated by 'H' marks).

11. 12. 13. 14. 15. 55

16. 17. 18. 19. 20.

Exercises 11 through 20 are arranged in two rows of five. Each exercise consists of two staves (treble and bass clef) with rhythmic patterns of eighth and sixteenth notes. Exercise 11 is marked with a '55' in the top right corner.

Each of the following exercises should be extended over three or four octaves.

21.

Exercise 21 features a complex rhythmic pattern with many beamed notes. It includes numerous fingerings (1-4) and accents (+) above and below the notes. The exercise is written on two staves.

22.

Exercise 22 is a highly technical piece with dense sixteenth-note passages. It includes many fingerings and accents. The exercise is written on two staves.

23.

Exercise 23 features a rhythmic pattern with many beamed notes and accents. It includes numerous fingerings (1-4) and accents (+) above and below the notes. The exercise is written on two staves.

24.

Exercise 24 features a rhythmic pattern with many beamed notes and accents. It includes numerous fingerings (1-4) and accents (+) above and below the notes. The exercise is written on two staves.

25. 26.

Exercises 25 and 26 are the final exercises on the page. Exercise 25 features a rhythmic pattern with many beamed notes and accents. Exercise 26 is a highly technical piece with dense sixteenth-note passages. Both exercises include numerous fingerings and accents.

Scales in thirds written in keys wherein few black notes occur, are sometimes performed with the same fingers throughout, when the passage is marked Staccato.

EXAMPLE.

No 1. $\begin{matrix} 3 & 3 \\ 1 & 1 \end{matrix}$

A MINOR.

2.

3. G MAJOR $\begin{matrix} 2 & 2 \\ 2 & 2 \end{matrix}$ 8va - - - - -

4. E MINOR. $\begin{matrix} 1 & 2 \\ 2 & 2 \end{matrix}$

5. D MAJOR. $\begin{matrix} 2 & 2 \\ 2 & 2 \end{matrix}$

6. B MINOR. $\begin{matrix} 3 & 1 \\ 2 & 2 \end{matrix}$

7. A MAJOR. $\begin{matrix} 1 & 2 \\ 2 & 2 \end{matrix}$

8. F# MINOR. $\begin{matrix} 1 & 2 \\ 2 & 2 \end{matrix}$ 8va - - - - -

9. E MAJOR. $\begin{matrix} 2 & 2 \\ 2 & 2 \end{matrix}$

10. C# MINOR. $\begin{matrix} 3 & 2 \\ 1 & 2 \end{matrix}$

CHROMATIC SCALES IN THIRDS.

Pianists disagree as to the fingering of chromatic scales in thirds; the fingering here adopted appears to the author to possess the advantage of perfect regularity.

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain chromatic scales in thirds, moving from C4 to C5. The notes are grouped in pairs of thirds. Fingering numbers (1-4) are placed above the notes to indicate the finger used for each note. The scales are written in a way that allows for a consistent fingering pattern across the entire range.

The second system continues the chromatic scale in thirds from the first system. It maintains the same two-staff format with treble and bass clefs and includes detailed fingering instructions above the notes.

With the Sixth.

This system is labeled "With the Sixth." It shows chromatic scales in thirds, but with a specific fingering pattern that includes the sixth finger. The notation includes two staves with treble and bass clefs and detailed fingering numbers above the notes.

In Sevenths.

This system is labeled "In Sevenths." It shows chromatic scales in thirds, with a fingering pattern that includes the seventh finger. The notation includes two staves with treble and bass clefs and detailed fingering numbers above the notes.

The fifth system continues the chromatic scale in thirds with two staves (treble and bass clefs) and detailed fingering instructions above the notes.

In contrary motion.

This system is labeled "In contrary motion." It shows chromatic scales in thirds, but with the two staves moving in opposite directions. The notation includes two staves with treble and bass clefs and detailed fingering numbers above the notes.

The seventh system continues the chromatic scale in thirds with two staves (treble and bass clefs) and detailed fingering instructions above the notes.

Although this last scale presents dissonance of rather disagreeable a nature, especially when played slowly, yet its practice should not be neglected.

The action of the arm has much more vigor, in close passages, and in phrases of warm and powerful expression; as in the following example.

All^o con fuoco.

The author is therefore inclined to think that the pianist should possess equally, both modes of execution. To arrive at this, it will suffice for him to practise, in both ways, the following and such like exercises; the diatonic and chromatic scales in octaves, thirds, and sixths; and the same by contrary motion. &c. &c. Judgment and experience will teach him to employ each style when necessary. But in the FORTISSIMO he must be careful, that by striking too forcibly he does not give hardness to the sounds without increasing their force; for there is a limit beyond which the powers of the instrument once passed, no longer answer to the efforts of the performer. It is by pressure alone that these exercises should be practised, and which gives volume to the tone, without taking away from its roundness and purity.

As we have just seen, the thumb and 3d. finger are generally employed on black notes; nevertheless the thumb and 4th. finger may often be more advantageously used; there are also cases where the nature of the passage requires the employment of the thumb and 2d. finger, in order to preserve smoothness of execution.

EXAMPLE.

Hands which have great power of extension may make use of the following fingering in a smooth passage of octaves.

Although the piano does not possess, in common with the voice, the violin, the flute, the horn &c. the power of shading the same sound by means of the crescendo and diminuendo, it is compensated for by the superiority afforded by its immense compass and the facility of playing 10 or even 12 notes at a time. The ensemble composes the chief merit of an orchestra. The piano, which is an imitation of the orchestra, imposes the same law on the performer, particularly in passages distinguished by complicated harmonies. Chords are susceptible of various modes of execution: thus the following are characterised by a method of performance which imposes a perfect unanimity, and secondly, an equal proportion in the intensity and duration of the sounds of which they consist.

Moderato.

The musical score for 'Moderato' consists of three systems of piano accompaniment. The first system shows a transition from a piano (*f*) dynamic to a forte (*ff*) dynamic. The second system continues with complex chordal textures. The third system is marked with a piano (*p*) dynamic and includes a 'cres.' (crescendo) marking. The notation includes various chord voicings and articulation marks.

In chords in arpeggios, the notes must be successively struck from the lowest to the highest, and must be sustained in order to prolong the harmony.

EXAMPLE.

Largo sostenuto.

The 'EXAMPLE' section shows arpeggiated chords in both hands. The dynamic starts at *ff* (fortissimo) and then moves to *p* (piano). The tempo is marked 'Largo sostenuto'. The notation uses wavy lines to represent the sustained nature of the chords.

In the following, the last note, which is struck by the left hand passing over the right, should also be marked and sustained.

Adagio dolente. L.H.

The 'Adagio dolente' section is for the left hand (L.H.) in a 3/4 time signature. It features a melodic line with a fermata over the final note. A '+21' marking indicates a specific fingering or technique. The tempo is 'Adagio dolente' and the mood is 'dolente' (sorrowful). A 'rall?' (rallentando) marking is present towards the end.

In the following chords, the fingers are successively detached from the notes, and the sounds are immediately extinguished in the same order.

The small notes forming the chords in the preceding example, as also in that which follows, should pass so quickly that the value of the principal notes will apparently be undiminished.



In order to produce successfully the effect of the following chords, the right hand should press the small notes and bring out the melody by a strongly marked accentuation. The left hand should commence the chords simultaneously with the small notes executed by the right, and these chords should be broken and detached.



In the following example the fingers which strike the small notes should be immediately raised from the keys whilst the thumb and the fourth finger sustain the minims.



OF ORNAMENTS.

As in discourse, a sentence reduced to its logical elements would lose its harmony, its richness, and its grace, so in music a phrase despoiled of its ornaments and reduced to the elements of which it is constituted, would frequently appear dull and monotonous.

To prove the utility of ornament in music and refute the opinion of the partisans of a bare simplicity in melody, it suffices to say that the Italian music, although less profound and less elevated than the German, less dramatic and less varied than the French, is nevertheless that which boasts of the greatest number of admirers. Without pretending to examine the stability of such preference, it may be safely affirmed that the Italians owe it not only to the marked and easy character of their melodies, but above all to the ornaments with which they so gracefully adorn them.

If then ornaments are useful and even necessary in vocal music, how much more essential are they in music for the piano, which instrument being deprived of nature's mechanism, and of the power of varying the same sound, can only compensate for these disadvantages by a broad development of harmony, and a richer and more varied choice of FIORITURES.

Let us however hasten to add that though the piano, above all other instruments, requires the addition of ornaments, that very necessity imposes on artists the obligation of avoiding their abuse.

We have already spoken in various parts of this method, of ornaments and the rules to which they are subject in execution; it would therefore be superfluous to explain here the precise nature of each. Besides, if we except the shake, ornaments generally written in small notes, offer too trifling a difficulty to embarrass the pupil who may have advanced thus far in the practical study of our work: We will therefore confine ourselves to the indication of the different modes of execution of which the shake is susceptible.

A shake, which, as we have already said, is the rapid and alternate emission of two notes of conjoint degrees, commences and finishes always on the note marked with the sign *h*: Of these two notes the lowest is the principal and the highest the auxiliary.

EXAMPLE

The rule of successive crescendos and diminuendos in a prolonged sound is applicable to the shake, which, in music for the piano, replaces and imitates, so to speak, the prolongation of the sound. The small notes which sometimes precede the close of the shake, are called the termination. The termination is not essential to the shake, as some authors have affirmed but purely voluntary; thus when it should take place, the composer must indicate it as he should also do with regard to the small notes which begin the shake.

EXAMPLES .

The interval which separates the auxiliary note from the principal note, may, during the shake vary a semitone higher or lower.

EXAMPLE.

When several shakes follow each other, ascending or descending, the termination only takes place, as in other cases at the indication of the composer.

The pianist who aspires to perfection should practise shakes until he can perform them with all the fingers with equal facility. The best method to arrive at this is to practise regularly every day the following examples, fingered as below. But the use of the DACTYLION applied to shakes, is the most powerful means of speedily giving to all the fingers the same degree of energy.

CHANGING THE FINGERS ON THE SHAKE .

When a shake is much prolonged, the crescendo is necessarily increased to a great degree of intensity: in which case, as two fingers could not without fatigue, suffice for the effort required, we have adopted a system, which, by the alternate change of three or four fingers, enables the performer to increase the shake to the greatest degree of rapidity, and to produce a brilliancy and crispness which it would be impossible to obtain with the ordinary fingering .

It is true that to acquire a perfect equality in this shake, the most careful and unremitting practise is requisite, but the result obtained will amply repay all the labour bestowed on it .

The pupil should begin very slowly and accelerate the time according as he may feel conscious of a certain ensemble in the mechanism of the hand .

Adagio.

From shakes produced by changing the fingers, a grace is derived, the original effect of which, depends equally on the fingering, and the elasticity of the touch .

The small notes must be struck simultaneously with the bass .

DOUBLE AND TRIPLE SHAKES .

Double and triple shakes are subject to the same rules as simple shakes, with this difference, that the terminations may be simple, double or triple according to the choice of the composer .

DOUBLE SHAKES .

TRIPLE SHAKES.

SHAKES IN SIXTHS.

SHAKES IN OCTAVES.

(*)

A shake is sometimes accompanied by one or more notes, sustained, or repeated symmetrically; in which latter case it produces an effect analogous to that of the double or triple shake.

SHAKES OF ACCOMPANIMENT.

The first note of every shake which accompanies a melody, should be struck at the accented parts of the bar in order to mark them. Thus, the following example

The following example presents the cases most in use of the shake of accompaniment.

(*) As shakes in octaves can only be executed with facility by hands of more than ordinary size, composers but rarely make use of them.

sf

p

In Tempo.

p

rallo

cres.

2x dim.

rallo

EXERCISES FOR INTERMINGLING AND CROSSING THE HANDS .

To facilitate the execution of certain passages and to give to others a particular effect, two hands are sometimes employed in passages which could be played by one; but in such cases, the fingers should never rest longer on the keys than the exact value of the notes permit. The notes on which the change of hands takes place are in general indicated by their position being inverted; the Italian words MANO DESTRA (right hand) MANO SINISTRÀ (left hand) are also used, or their abridgements M. D' M. S or R. H L. H .

In the execution of passages in which the hands are compelled to intermingle or cross each other, it is necessary to avoid as much as possible the use of the thumb, which always interferes more or less in such case with equality of execution; it is also as well to sit further than usual from the piano, in order to allow more liberty to the arm .

1.

2.

3.

4.

5.

6.

7.

8.

f

p

8va

9. *p* *legg.* 10. *p*

cres. *sf*

11. *All^o moderato.* *marcato.*

dim. *rall^o*

12. 13. *Andante.*

p *cres.* *f riten.*

14. All^o L.H.

Musical score for Example 14, marked "All^o" and "Moderato". The score is in 2/4 time and consists of three systems. The first system is in C major, marked *f*. The second system is in B-flat major, marked *mf*. The third system is in B-flat major, marked *f*. The score includes various musical notations such as "L.H.", "R.H.", "mf", "p", "cres.", and "Sva".

OF SKIPPING PASSAGES .

Chords composed of an extensive range of notes possess a character peculiar for softness and sweetness ; skipping passages often produce an analogous effect .

EXAMPLE.
Andante.

EFFECT.

Musical score for Example 15, marked "Andante" and "EFFECT". The score is in 2/4 time and consists of two systems. The first system is marked *p*. The second system is marked *p*. The score shows a progression of chords and skipping passages.

In compositions intended for public performance, skips of much greater extent are often introduced to give the pianist an opportunity for displaying his powers of execution and to astonish that portion of the public who hear with their eyes ; but before venturing to accomplish such difficulties all nervousness and timidity should be overcome by a facility and power of execution which nothing can disturb .

The invention of such passages as these belong entirely to the modern school . The perfection and extent of the Pianos of the present day have contributed infinitely to the invention and adoption of effects unknown to the old masters, whose thin-strung instruments of five octaves were much wanting in sustension of tone and consequently far less capable of interpreting their inspirations .

EXERCISES.

In skipping passages, the first note is always more accented than the second, unless the contrary be indicated. The hand should be quite extended from the thumb to the fourth finger, in order to lessen the distances, and execute them as smoothly and evenly as possible.

1. *C major, 2/4 time. Treble and bass clefs. First measure accented.*

2. *C major, 2/4 time. Treble and bass clefs. First measure accented.*

3. *C major, 2/4 time. Treble and bass clefs. First measure accented.*

4. *C major, 2/4 time. Treble and bass clefs. First measure accented.*

5. *D major, 2/4 time. Treble and bass clefs. First measure accented.*

6. *D major, 2/4 time. Treble and bass clefs. First measure accented.*

7. *D major, 2/4 time. Treble and bass clefs. First measure accented.*

8. *D major, 3/4 time. Treble and bass clefs. First measure accented. Markings: rall., 8va.*

8va
di Bravura.

The musical score is presented in three systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cres*) marking. The second system features a fortissimo (*f*) dynamic followed by a piano (*p*) dynamic and another crescendo (*cres*). The third system starts with piano (*p*) dynamics in both staves, followed by a piano (*p*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff, with a crescendo (*cres*) and fortissimo (*f*) marking. The piece concludes with a double bar line.

Our observations on the practical part of piano-forte playing may here terminate; whatever might be added would extend beyond the limits which we assigned at the commencement. We have however, resumed in a methodical order, the general elements of music; we have laid down and developed the principles on which depend a thorough comprehension, and a perfect execution of music for the piano; lastly we have given the complete and gradual application of these principles in a series of exercises and studies which by maturing at once the mechanism and the taste will enable the pupil to surmount all the difficulties he may encounter in ancient or modern music; we have therefore attained our end, and our task is completed.

In another work destined for virtuosi, artists, and for such amateurs of the piano as endowed with a more than usual talent, may desire to be initiated into all the secrets of the art; we propose shortly to collect and put into order instructions of a more elevated kind, which neither could nor ought to enter into the plan of this method. This next publication, less voluminous than the present, may be considered as the completion and last part of our treatise.

TWELVE SHORT ELEMENTARY LESSONS.

No. 1.

Exercise No. 1, measures 1-4. The piece is in C major, 2/4 time. The right hand plays a sequence of notes: C4 (marked with an 'x'), D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4. The first measure is marked with a piano (*p*) dynamic.

Exercise No. 1, measures 5-8. The right hand continues the sequence: C5, B4, A4, G4, F4, E4, D4, C4. The left hand continues: C4, B3, A3, G3, F3, E3, D3, C3. The second measure is marked with a piano (*p*) dynamic.

Exercise No. 4, measures 1-4. The piece is in D major, 2/4 time. The right hand plays: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The first measure is marked with a piano (*p*) dynamic. The piece includes a crescendo (*cres*) and a fortissimo (*f*) dynamic marking.

Exercise No. 5, measures 1-4. The piece is in C major, 2/4 time. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The first measure is marked with a piano (*p*) dynamic. The piece includes a crescendo (*cres*) dynamic marking.

Exercise No. 6, measures 1-4. The piece is in D major, 2/4 time. The right hand plays: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The first measure is marked with a piano (*p*) dynamic. The piece includes a piano (*p*) dynamic marking.

Exercise No. 7, measures 1-4. The piece is in C major, 2/4 time. The right hand plays: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The first measure is marked with a piano (*p*) dynamic. The piece includes a fortissimo (*f*) dynamic marking.

Exercise No. 8, measures 1-4. The piece is in C major, 2/4 time. The right hand plays a complex sequence of notes with many accidentals and slurs. The left hand plays: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The first measure is marked with a piano (*p*) dynamic.

9.

p *Leggiero.*

10.

p

11.

p *Agitato.*

12.

p

CAVATINE FROM LA VIOLETTE.

CARAFÀ.

N.º 1.

ANDANTINO.

p *Espress* *pp* *p dol.* *f* *rallº* *a tempo.* *rallº*

STYRIEN AIR.

N.º 2.

ALLEGRETTO.

p marcato il basso *mf* *dim.* *p* *mf*

AIR FROM LE POSTILLON.

Nº 5.
ALLEGRETTO
CON MOTO.

ADAM.

p scherz
mf Stacc.
p
sf
sf
Cres

AUSTRIAN AIR.

ALLEGRETTO.

p dol.
p
p scherz.

O DOLCE CONCENTO.

MOZART.

Nº 9.
ALLEGRO
MODERATO.

Musical score for 'O Dolce Concerto' by Mozart, No. 9. It consists of three systems of piano and bass staves. The first system includes dynamic markings like 'p dol.', 'Ped.', and 'p'. The second system has 'Ped.' and 'sempre p'. The third system has 'cres.', 'f', and 'Ped.'. Handwritten annotations include numbers 1, 2, 3, 4, and 'x' above notes, and 'h' below notes.

GERMAN AIR.

Nº 10.
ALLEGRETTO
MODERATO.

Musical score for 'German Air' by Mozart, No. 10. It consists of three systems of piano and bass staves. The first system includes 'Lusingando.' and 'p'. The second system has 'f' and 'p'. The third system has 'f' and 'p'. Handwritten annotations include numbers 1, 2, 3, 4, and 'x' above notes, and 'h' below notes.

MARCHE FROM NORMA.

BELLINI.

Nº 11.
ALLEGRO
MODERATO.

Musical score for 'Marche from Norma' by Bellini, No. 11. It consists of two systems of piano and bass staves. The first system includes 'p+' and 'f'. The second system has 'f'. Handwritten annotations include numbers 1, 2, 3, 4, and 'x' above notes, and 'h' below notes.

2 1 x 3 2

sf *p*

sf *p* Ped.

f *sf* *p* Cres

EL ZAPATEADO.

SPANISH.

Nº. 12. ALLEGRETTO.

p Cres

f *fz*

f Ped. *

Ped. * Ped. * Ped. * *fz*

RUSSIAN AIR.

PRELUDE.

ANDANTE.
(♩ = 84)

poco a poco riten.

AIR.

ANDANTE
QUASI.
ALLEGRETTO.
(♩ = 100)

p *Simplice.*

p *dol.*

mf

dolente.

Animato.

piu allegro.

Handwritten musical notation system 1, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *f* and *sf*. There are several handwritten annotations, including numbers like '4' and '2', and symbols like 'X' and '+'.

Handwritten musical notation system 2, continuing the piece. It features complex rhythmic figures and dynamic markings like *f* and *sf*. Handwritten annotations include numbers '4' and '2', and symbols 'X' and '+'. A *sf* marking is also present.

Handwritten musical notation system 3, showing more intricate rhythmic patterns. Dynamic markings include *f* and *sf*. Handwritten annotations include numbers '3', '4', '2', and '1', along with symbols 'X' and '+'. A *sf* marking is also present.

Handwritten musical notation system 4, featuring a section marked *f* **Risoluto.** followed by a section marked *p* **Smorz.** The notation includes complex rhythmic patterns and dynamic markings. Handwritten annotations include numbers '3', '2', '1', and '1', along with symbols 'X' and '+'. A *sf* marking is also present.

Handwritten musical notation system 5, continuing the piece with complex rhythmic patterns. Dynamic markings include *f* and *p*. Handwritten annotations include numbers '3', '4', '2', and '1', along with symbols 'X' and '+'. A *sf* marking is also present.

Handwritten musical notation system 6, concluding the piece with a section marked *f* **Marcato.** The notation includes complex rhythmic patterns and dynamic markings. Handwritten annotations include numbers '3', '4', '2', and '1', along with symbols 'X' and '+'. A *f* marking is also present.

RONDO.

ALLEGRETTO.

(♩ = 104.)

First system of musical notation, measures 1-4. The piece is in 2/4 time and B-flat major. The right hand has a melodic line with eighth notes and slurs. The left hand has a bass line with chords and eighth notes. Dynamics include *p* and *p un poco marc.*

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and accents. The left hand has a steady bass line. Dynamics include *p* and *p leggiero.*

Third system of musical notation, measures 9-12. The right hand features a series of eighth-note chords with accents. The left hand has a bass line with chords and slurs.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and accents, including fingerings 4, 4, 2, 1, 4. The left hand has a bass line with chords and slurs. Dynamics include *sf* and *mordente.*

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *p*.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *sf*.

Vibrato.
cantabile.
f
sf
f
3



cres
f
1 3



f marcato.
sempre piu. cres
f



ff
ff



sf
ben marcato.
1 2 +4 +1 +4 +1 +4 +1



sempre piu.



RONDO

ON AN AIR

DU CONCERT A LA COUR.

INTRODUCTION.

AUBER.

ALLEGRO
VIVACE.

(♩ = 144.)

p Ped *cres* *sf*

cres. *sf* *p* leggiero. *rall?*

WALTZ RONDO.

NON TROPPO
VIVO.

(♩ = 72.)

p

mf

p

con fuoco.

f sf

sf p dol. legato assai.

cres. f Ped.

f Ped. dim.

First system of musical notation. The right hand (treble clef) plays a series of eighth notes, starting with a piano (*p*) dynamic. The left hand (bass clef) plays chords, starting with a piano (*p*) dynamic and a *marcato.* marking. The system concludes with a double bar line and repeat dots.

Second system of musical notation. The right hand features a melodic line with slurs and accents, marked *allegramente.* The left hand continues with chords. The system ends with a double bar line and repeat dots.

Third system of musical notation. The right hand has a melodic line with slurs and accents, marked *f con fuoco.* The left hand plays chords, with dynamics *f*, *sf*, and *sf*. The system includes a *Ped* marking and a *cres - - - - ** dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, marked *ff Ped energico.* The left hand plays chords, with dynamics *ff* and *sf*. The system includes a *Ped.* marking and a star symbol.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, marked *p legg.* The left hand plays chords, with dynamics *sf* and *p*. The system includes a *gva* marking and a *2* marking above the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, marked *s*. The left hand plays chords, with dynamics *s* and *f*. The system includes a *gva* marking and a *3* marking above the right hand.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music features a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the system.

Second system of musical notation. The treble clef staff begins with a *p* dynamic marking. The bass clef staff has a *p* marking at the start and a *cres* marking later in the system. The notation includes slurs and accents.

Third system of musical notation. The treble clef staff has a *f ben marcato.* marking. Above the staff, there are five triplet markings, each consisting of a '3' over a vertical line with a dot. The bass clef staff has a *f* marking at the beginning. The system includes slurs and accents.

Fourth system of musical notation. The treble clef staff has the instruction *Strepitoso il tempo.* above it. The bass clef staff has a *p* marking at the start and a *molto cres* marking later. The system includes slurs and accents.

Fifth system of musical notation. The treble clef staff has a *ff con fuoso.* marking. The bass clef staff has a *ff* marking at the beginning. The system includes slurs and accents.

Sixth system of musical notation. The treble clef staff has a *Ped.* marking. The system concludes with a final cadence, indicated by a double bar line and a fermata. There is an asterisk (*) in the bass clef staff near the end.

NOCTURNE

on an Air from

I CAPULETI ED I MONTECCHI.

BELLINI

NOCTURNE.

ANDANTE

CANTABILE.

(♩ — 92.)

The first system of the Nocturne consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/8. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a piano (*p*) dynamic. The first staff contains several measures of music with various articulations and dynamics.

The second system continues the musical piece. It features a variety of dynamics, including piano (*p*) and forte (*f*). There are also triplets indicated by a '3' over the notes. The notation includes slurs and accents.

The third system includes dynamic markings such as *dol.*, *cres.*, *dim.*, and *rall.*. It also features a *sf* (sforzando) marking. The notation includes fingerings (e.g., 2, 1, 4, 1, 3, 1) and an 8va (octave) marking. The system concludes with a *p* dynamic.

The fourth system begins with the tempo marking *a tempo.* and includes the dynamic marking *espress.* (espressivo). It features a *sf* marking and a *cres.* (crescendo) marking. The notation includes fingerings (e.g., 2, 1, 1, 3, 1, 1) and a *p* dynamic at the end.

The fifth system concludes the piece with the tempo marking *a tempo.* It includes a *rall.* (rallentando) marking and a *p Ped.* (piano with pedal) marking. The notation includes fingerings (e.g., 1, 3, 1) and a *p* dynamic.

First system of musical notation. The right hand features a melodic line with slurs and accents, marked with *rf* and *cres*. The left hand plays a rhythmic accompaniment of eighth notes. Pedal markings include *Ped.* and *Ped.* with asterisks. A dynamic marking *f* is present at the end of the system.

Second system of musical notation. The right hand continues with slurs and accents, marked with *f* and *p*. The left hand accompaniment includes a measure with a *+4* marking. Pedal markings include *Ped.* and *Ped.* with asterisks. Dynamic markings *f* and *sf* are used.

Una Corda.

Third system of musical notation, labeled *Una Corda.* The right hand features a melodic line with slurs and accents, marked with *p* and *lusingando.* The left hand accompaniment is marked with *p*. Pedal markings include *Ped.* and *Ped.* with asterisks.

Fourth system of musical notation. The right hand continues with slurs and accents, marked with *Ped.* and *morendo.* The left hand accompaniment is marked with *pp*. Pedal markings include *Ped.* and *Ped.* with asterisks.

Tre Corde.
Agitato.

Fifth system of musical notation, labeled *Tre Corde.* and *Agitato.* The right hand features a melodic line with slurs and accents, marked with *f* and *con fuoco e ben marcato.* The left hand accompaniment is marked with *f*. Pedal markings include *Ped.* and *Ped.* with asterisks.

Sixth system of musical notation. The right hand continues with slurs and accents, marked with *Ped.* and *Ped.* with asterisks. The left hand accompaniment is marked with *Ped.* and *Ped.* with asterisks.

sempre. *f*
Ped. * Ped. *

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, marked *sempre. f*. The lower staff consists of a dense, rhythmic accompaniment of chords, with several instances of the *Ped.* (pedal) instruction and asterisks indicating specific points.

Ped. * Ped. * *sf* *p* *elegante.*
sf *p*

The second system continues the musical piece. It includes dynamic markings such as *sf* (sforzando) and *p* (piano), along with the instruction *elegante.* in the upper staff. The lower staff continues with chordal accompaniment and includes *Ped.* markings.

This system shows the third and fourth staves. The upper staff has a melodic line with various articulations. The lower staff continues with the chordal accompaniment, featuring several *Ped.* markings.

pp *f* *con fuoco.*
pp *f* Ped. * Ped. *

The fourth system introduces the instruction *con fuoco.* (with fire). It begins with a *pp* (pianissimo) dynamic in the upper staff, followed by a *f* (forte) dynamic. The lower staff includes *Ped.* markings and asterisks.

Ped. * Ped. * Ped. * *sempre. f*
Ped.

The fifth system continues with the *con fuoco* section. It features multiple *Ped.* markings and asterisks. The upper staff ends with the instruction *sempre. f*.

Ped. * Ped. * Ped. *

The final system on the page shows the sixth and seventh staves. It continues with the chordal accompaniment and includes several *Ped.* markings and asterisks.

Primo Tempo.

Ped. *sf* *p* *espressivo.* *sf*

This system contains the first two measures of the piece. The right hand features a melodic line with a trill in the first measure, while the left hand plays a rhythmic accompaniment. Dynamic markings include *sf* (sforzando), *p* (piano), and *espressivo.* (expressive). A *Ped.* (pedal) marking is present at the beginning.

cres. *p* *f*

This system contains measures 3 and 4. The right hand continues the melodic line with a trill, and the left hand maintains the accompaniment. Dynamic markings include *cres.* (crescendo), *p* (piano), and *f* (forte).

sf *rall.* *a tempo.* *p* *Ped.*

This system contains measures 5 and 6. The right hand has a trill in measure 5. The tempo changes from *Primo Tempo* to *rall.* (rallentando) in measure 5 and then back to *a tempo.* in measure 6. Dynamic markings include *sf* (sforzando) and *p* (piano). A *Ped.* marking is present.

f *cres.* *Ped.* *Una Corda.* *p* *lusingando*

This system contains measures 7 and 8. The right hand has a trill in measure 7. The dynamic marking *f* (forte) is present. The instruction *Una Corda.* (one string) is written above the staff in measure 8. Other markings include *cres.* (crescendo), *Ped.* (pedal), and *p* (piano) *lusingando* (lusingando).

This system contains measures 9 and 10. The right hand continues the melodic line with a trill, and the left hand maintains the accompaniment.

Ped. *morendo.* *pp*

This system contains measures 11 and 12. The right hand has a trill in measure 11. The dynamic marking *pp* (pianissimo) is present. The instruction *morendo.* (morendo) is written above the staff. A *Ped.* marking is present.

f *p* *f* con fuoco.

VAR: 1.
a tempo.

riten. *p* legg.

p delicato.

p legg.

f con fuoco. riten.

VAR. 2.

a tempo.

p con allegrezza.

p legg.

p scherz. *f* risoluto. Ped. *

riten. **FINALE.** *ff* con tutta forza. Ped. *

Ped. * *sf* sempre. *sf* *p* sotto voce.

cres. *p* legg. *p* dol.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense, rhythmic patterns. A 'Ped.' (pedal) marking is present in the right-hand part.

Second system of musical notation. It continues the dense rhythmic patterns. A 'Ped.' marking is present in the right-hand part, and an 'mf' (mezzo-forte) dynamic marking is present in the left-hand part.

Third system of musical notation. The music features a 'cres' (crescendo) marking in the left-hand part and 'sf' (sforzando) markings in the right-hand part. The phrase 'sempre cres.' (sempre crescendo) is written across the system.

Fourth system of musical notation. It begins with a 'Ped.' marking and 'ff' (fortissimo) dynamics. The instruction 'con tutta forza *' (with all force) is written above the staff. 'sf' markings are present in the right-hand part, and another 'Ped.' marking is in the left-hand part.

Fifth system of musical notation. It starts with 'sempre.' and 'ff' dynamics. A 'Ped.' marking is present in the right-hand part, and an asterisk (*) is placed at the end of the system.

Sixth system of musical notation. It begins with a 'Ped.' marking and 'p' (piano) dynamics. A 'cres' marking is present in the left-hand part. The instruction 'sva...' (svadobro) is written above the staff. The system concludes with a 'Ped.' marking and an asterisk (*) at the end.

BAGATELLE

on a Duet from

UN AVENTURER DI SCARAMUCCIA.

PRÉLUDE.

RICCI.

NON TROPPO
VIVO.
(♩ 116.)

p veloce. *cres* *sf*
p a capricio. *sf*

p portamento. *cres e sempre pesante.* *dim.* *rall.*
p

8va *3 4* *Ped.* *rall.*

DUO FAVORI.

ALLEGRO
MODERATO.
(♩ 80.)

p dol. *Ped.* *sf* *sf* *Ped.*

sf *sf* *p* *delicato.*
p

sf *sf*

3 2 1 + 3 2
p *sf* *sf*

p *cres.* *f* *p* *brillante.* *Animato.*

rin f *rin f*

f *p dol.* *cres.* *dim.*
Piu mosso (♩ 104.)
con delicatezza.

f *f*

dim. *p*

cres. *dim.* *1st* *2^d* *cres.*

*) Sempre più animato.

f con fuoco.
Ped.
f marcato.
Ped.
sf

8va
f
sf
sf sempre cres.
Ped.

Allegretto (♩ = 92.)
ff
f
p Scherz.

p

mf
mf
p

p
cres.

Animato e brillante.

p dol.
f

sf > poco a poco cres.

System 1: Treble and bass staves. Treble clef has a sharp key signature. Bass clef has a sharp key signature. Dynamics include sf and poco a poco cres.

8va p cres

System 2: Treble and bass staves. Treble clef has a sharp key signature. Bass clef has a sharp key signature. Dynamics include sf, p, and cres. An 8va marking is present.

8va p cres

System 3: Treble and bass staves. Treble clef has a sharp key signature. Bass clef has a sharp key signature. Dynamics include sf, p, and cres. An 8va marking is present.

rf p f

System 4: Treble and bass staves. Treble clef has a sharp key signature. Bass clef has a sharp key signature. Dynamics include rf, p, and f.

p scherz

System 5: Treble and bass staves. Treble clef has a sharp key signature. Bass clef has a sharp key signature. Dynamics include p and scherz.

8va p Ped. f

System 6: Treble and bass staves. Treble clef has a sharp key signature. Bass clef has a sharp key signature. Dynamics include p, Ped., and f. An 8va marking is present.

ff con fuoco.

System 7: Treble and bass staves. Treble clef has a sharp key signature. Bass clef has a sharp key signature. Dynamics include ff and con fuoco.

A MUSEMENT
on a March from

ANNA BOLENA

INTRODUCTION.

DONIZETTI.

(♩ = 104.)
ALLEGRO.

p Ped. 2 1 *cres.* * *sf* *rit.* *f*

a tempo.

sf *p* Ped. *cres.* *f* *rit.* *f*

a tempo.

p *sf* *p* *sf* *p*

MARCH.

LO STESSO
TEMPO.

f

1^a 2^a

sf *f*

8va

sf sempre. *f* *sf* *p* *p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. The right hand has a trill-like figure, and the left hand has a rhythmic accompaniment. The system concludes with two first endings, labeled '1st' and '2^d'.

VAR. 1.

Lo stesso tempo.

p leggiero.

Second system of musical notation, labeled 'VAR. 1.'. It is in 2/4 time and begins with the instruction 'Lo stesso tempo.' and 'p leggiero.'. The right hand features a triplet of eighth notes, and the left hand has a steady accompaniment. The system ends with a double bar line.

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment. The system includes dynamic markings such as *p*, *sf*, and *f*, and an octave sign '8va.' with a dashed line.

Fourth system of musical notation. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The system includes dynamic markings such as *sf* and 'cres', and an octave sign '8va.' with a dashed line.

Fifth system of musical notation. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The system includes dynamic markings such as *p* and an asterisk '*'. A 'Ped' (pedal) marking is present in the left hand.

Sixth system of musical notation. The right hand has a melodic line with triplets. The left hand has a rhythmic accompaniment. The system includes dynamic markings such as *sf* and an octave sign '8va.' with a dashed line.

Più mosso. (♩ 116.)

VAR: 2.

p ed agitato.

The first system of music for 'VAR: 2.' is in 2/4 time, marked *p ed agitato.* It consists of two staves: a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a harmonic accompaniment of chords and moving lines.

1st 2^d

f

The second system features two endings. The first ending is marked '1st' and leads to a repeat. The second ending is marked '2^d' and includes fingering numbers (1+1, 2, 1) above the notes. The system concludes with a fortissimo (*f*) dynamic marking.

gva..... *loco.*

The third system is marked *gva* (glissando) and *loco.* (loco). It shows a melodic line with a glissando effect and a bass line with sustained chords.

p

The fourth system is marked *p* (piano). It continues the melodic and harmonic patterns established in the previous systems.

1st 2^d

cres poco a poco.

The fifth system also features two endings, marked '1st' and '2^d'. The second ending is marked *cres poco a poco.* (crescendo poco a poco). The system ends with a final chord in the bass staff.

dimin ————— *p* *p* *cres.*

f con fuoco. *Ped.* *sf* *Ped.* *sf*

p *leggiere.* *cres.* *p*

cres *f* *Ped. sempre più f*

Fine. *

Allegro non troppo. (♩ = 88.)

No. 2.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked "Allegro non troppo" with a quarter note equal to 88 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations: dynamics such as *p* (piano), *f* (forte), *sf* (sforzando), and *cres.* (crescendo); articulation such as *staccato*; and fingerings such as triplets (marked with a '3'). The piece concludes with a double bar line.

MORDE NTE.

All? Moderato. (♩ = 120.)

No. 3.

p ma mordente.

Cantabile armonioso.

f con fuoco. *f* *cres.*
f 1 2 1 2 1 + 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1

dim. *p* *dol.*
p. Ped. * Ped. * Ped. * Ped. * Ped. *

1st 2^d *p* *Mordente.* *p*

cres. *sf* *f con forza.* *Ped.* *f*

ff *ff* *8va* *8va*

a tempo.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth-note patterns. The lower staff (bass clef) provides harmonic support with chords and some eighth-note accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano).

rall^o

p

The second system continues the musical development with similar melodic and harmonic textures. The notation is dense with eighth notes and chords.

The third system features a section marked *p marcato* (piano marcato), characterized by a more pronounced, accented rhythmic pattern. The dynamic marking *p* is used throughout the system.

riten.

a tempo.

The fourth system includes a *riten.* (ritardando) section followed by a return to *a tempo.* The dynamic markings fluctuate between *sf* and *p*.

sempre piu piano.

The fifth system is marked *sempre piu piano.* (sempre più piano), indicating a continuous decrescendo in volume. The notation shows a gradual softening of the sound.

The sixth system concludes the page with a final *sf* (sforzando) dynamic marking, providing a strong ending to the piece.

All.^o moderato. (♩ 92.)

No. 8.

p e grazioso.

p

1st 2^d

p

p

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

cres.

1 + 1 +

+ 1 + 3 2 1 + 1 +

+ 2 1 2 + 3

p dol.

p

poco a poco.

cres.

sf *p*

staccato.

sf

8va -

sf Ped. *p*

f

f

Allegro non troppo. ♩ = 100.

No. 9.

The musical score consists of seven systems of piano and forte parts. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece begins with a piano (*p*) dynamic and a staccato articulation. The first system includes a detailed fingering chart below the piano part: *p* 2 4 3, 2 4 1, 2 1 3, 2 4 2, 3 2 4, 3 2 3, 2 1 4, 2 1 4. The score features a variety of dynamics including *ff*, *f*, *sf*, *pp*, and *decres.*. Articulations such as *stacc.*, *marcato.*, and *sempre staccato.* are used throughout. The piece concludes with a *cres.* marking in the final system.

4 3 4

First system of musical notation. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand provides a steady accompaniment. Dynamics include *sf* and *f*. The instruction *f con fuoco.* is written above the staff, and *dim.* appears at the end of the system.

Second system of musical notation. The right hand continues with intricate rhythmic patterns. Dynamics include *p*.

Third system of musical notation. The right hand has a more melodic line. Dynamics include *p*. The instruction *rall^o* is written below the staff, and *1^o tempo.* is written above the staff.

Fourth system of musical notation. The right hand features a series of chords and moving lines. Dynamics include *p*.

Fifth system of musical notation. The right hand has a melodic line with some slurs. Dynamics include *sf p* and *sf p*.

Sixth system of musical notation. The right hand continues with melodic and rhythmic patterns. Dynamics include *sf*.

Seventh system of musical notation. The right hand features a melodic line with some slurs. Dynamics include *p* and *cres.*. The system concludes with a double bar line.

Presto. (♩ = 126.)

No. II.

ma un poco marcato.

sempre stacc.

8va

8va

cres.

p cres ed accelerando.

Prestissimo. (♩ = 144.)

con vivacità.

sempre cres.

f *all^o*

Moderato risoluto. (♩ = 84.)

N.º 12.

f *e staccato.* *sf* *sf* *sf*

sf *p dol.* *p*

f *f* *f*

sf *p dol.*

mf *mf*

p *p*

sf p sf sempre pianq.

This system contains the first two staves of music. The upper staff features a complex texture of chords and moving lines, while the lower staff provides a harmonic foundation. Dynamic markings include *sf*, *p*, and *sf*. The instruction *sempre pianq.* is written across the system.

cres e ritenuto - -

This system continues the musical piece. The upper staff shows a continuation of the intricate chordal texture. The lower staff has a more rhythmic and melodic line. The instruction *cres e ritenuto - -* is placed at the end of the system.

a tempo. f enegico. sf sf sf

This system begins with the tempo marking *a tempo.* The upper staff continues with dense chordal patterns. The lower staff has a more active melodic line. Dynamic markings include *f*, *f enegico.*, and *sf*.

sf p

This system continues the musical piece. The upper staff features a complex texture of chords and moving lines. The lower staff provides a harmonic foundation. Dynamic markings include *sf* and *p*.

sf p

This system continues the musical piece. The upper staff features a complex texture of chords and moving lines. The lower staff provides a harmonic foundation. Dynamic markings include *sf* and *p*. There are also some triplet markings in the lower staff.

poco. a poco. sf rit: p

This system concludes the musical piece. The upper staff features a complex texture of chords and moving lines. The lower staff provides a harmonic foundation. Dynamic markings include *poco.*, *a poco.*, *sf*, *rit:*, and *p*. The piece ends with a double bar line.

Andante cantabile. (♩ = 92.)

No. 13.

The musical score is divided into six systems, each containing a piano (left) and vocal (right) staff. The tempo is marked "Andante cantabile" with a quarter note equal to 92 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *p*, *mf*, *f*, *sf*, and *p*. Performance instructions include *Ped.*, *cres.*, *dim.*, *espress.*, *rall.*, *a tempo.*, and *pusingando.*. The score features complex textures with triplets and sixteenth-note passages. The piece concludes with a *p* dynamic and a *Ped.* instruction.

Vivo. (♩ = 132.)

Nº. 14.

First system of musical notation for No. 14. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and includes fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. The bass staff starts with a piano (*p*) dynamic and contains a melodic line with eighth notes.

Second system of musical notation. The treble staff begins with a crescendo (*cres.*) and includes fingerings: 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 2 1. The bass staff features a triplet of eighth notes with the notation 3 2 1+.

Third system of musical notation. The treble staff starts with a fortissimo (*sf*) dynamic, followed by a decrescendo (*dim.*), and then a piano (*p*) dynamic. The bass staff also begins with a piano (*p*) dynamic and contains a melodic line.

Fourth system of musical notation. The treble staff includes a crescendo (*cres.*) and fingerings: + 2 1 + 2 1 + 1, 2 1 + 2 1 + 1, 2. The bass staff ends with a fortissimo accent (*sfz*) and the marking *Alto*.

Fifth system of musical notation. The treble staff is marked *p scherz.* and includes fingerings: 3 2 1 + 3 2 1 +, 2 1 + 2 3 2 + 1 3 2 + 1. The bass staff starts with a piano (*p*) dynamic and contains a melodic line.

Sixth system of musical notation. The treble staff is marked *sempre piano.* and includes fingerings: 3 2 1 +, 3 2 1 +, 3 2 1 +, 3 2 1 +, 3 2 1 +, 3 2 1 +. The bass staff begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

2 2 1 + 3 + 3
f *p* scherz.
f *p*

3 2 1 +
sfz *p*
sf *p*

cres. *f*
f

sfz dim. *p*
f *p*

cres. *f* e ben marcato.
Ped.

R. H. L. H. *f*
cres. *ff*

Moderato non troppo. (♩ = 138.)

N.º 15.

mf

mf

mf

mf

p cantabile.

poco a poco cres.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and some moving lines.

Second system of musical notation. The treble clef continues with intricate sixteenth-note passages. The bass clef has a more active role with some melodic fragments. Dynamic markings include *mf* in both staves.

Third system of musical notation. The treble clef features dense sixteenth-note textures. The bass clef accompaniment consists of chords and some eighth-note patterns.

Fourth system of musical notation. The treble clef has a melodic line with some slurs and accents. The bass clef has a more active line with some triplets. Dynamic markings include *cres* and *sva*.

Fifth system of musical notation. The treble clef continues with sixteenth-note passages. The bass clef has a more active line with some triplets. Dynamic markings include *sva*.

Sixth system of musical notation, the final system on the page. The treble clef features complex sixteenth-note passages with fingerings (1, 2, 3, 4) and accents. The bass clef has a more active line with some triplets. Dynamic markings include *con forza* and *ff*.

R.H.
 leggiero.
 L.H.

a tempo.
 rall.
 Ped. *dolcissimo.* *pp* *

un poco ritenuto

a tempo.
 dolce.
 8va

+ 21 + 12
 + 31 + 21
p Ped. * *rf*

p Ped. * *rf*

dim. *morendo.* L.H. *

Allegro assai. (♩ — 126.)

Nº. 17.

Risoluto.

sva

sva

f

sf

Leggiero

cres

p

sf

f

sva

con fuoco

Ritenuato assai

sf

Moderato. (♩ = 100.)

ben tenuto la melodia.

N.º 18.

mf
p *espressivo*
p
f
f
rall?
a tempo
p
Ped.
cres.
sf
sf
sf
p
un poco rallent.
p
Risoluto il tempo.
3 *ben marcato.*
sf
Ped.
8va
Ped.
Ped.
dim.
mf *espres.* *6*

The musical score is written for piano in a minor key with a common time signature. It consists of six systems of two staves each. The first system begins with a tempo marking of 'Moderato' and a metronome indication of 100. The score is characterized by a variety of dynamics, including *mf*, *p*, *f*, *sf*, and *dim.*, and expressive markings such as 'ben tenuto la melodia', 'espressivo', 'rall?', and 'un poco rallent.'. Performance instructions include 'a tempo', 'Ped.' (pedal), and 'cres.'. The score features several trills and arpeggiated figures, with some marked with '9' and '3'. The final system concludes with a dynamic of *mf* and the marking 'espres. 6'.

a tempo.
mf tenuto.
p
p
rall.
p Ped.

dim.
sf
sf
sf

rall?
a tempo.
p
cres.
sf

sf
sf
p
Il tempo agitato.
un poco rallent.
p
p
3

3
sf

sva.
f
rallent.
a tempo.

un corda.
3
8va.
rall?
Ped.
pp
pp



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