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The Rudiments of the
ART OF PLAYING THE PIANOFORTE

By

Charles Child Spencer

Mus 347.138



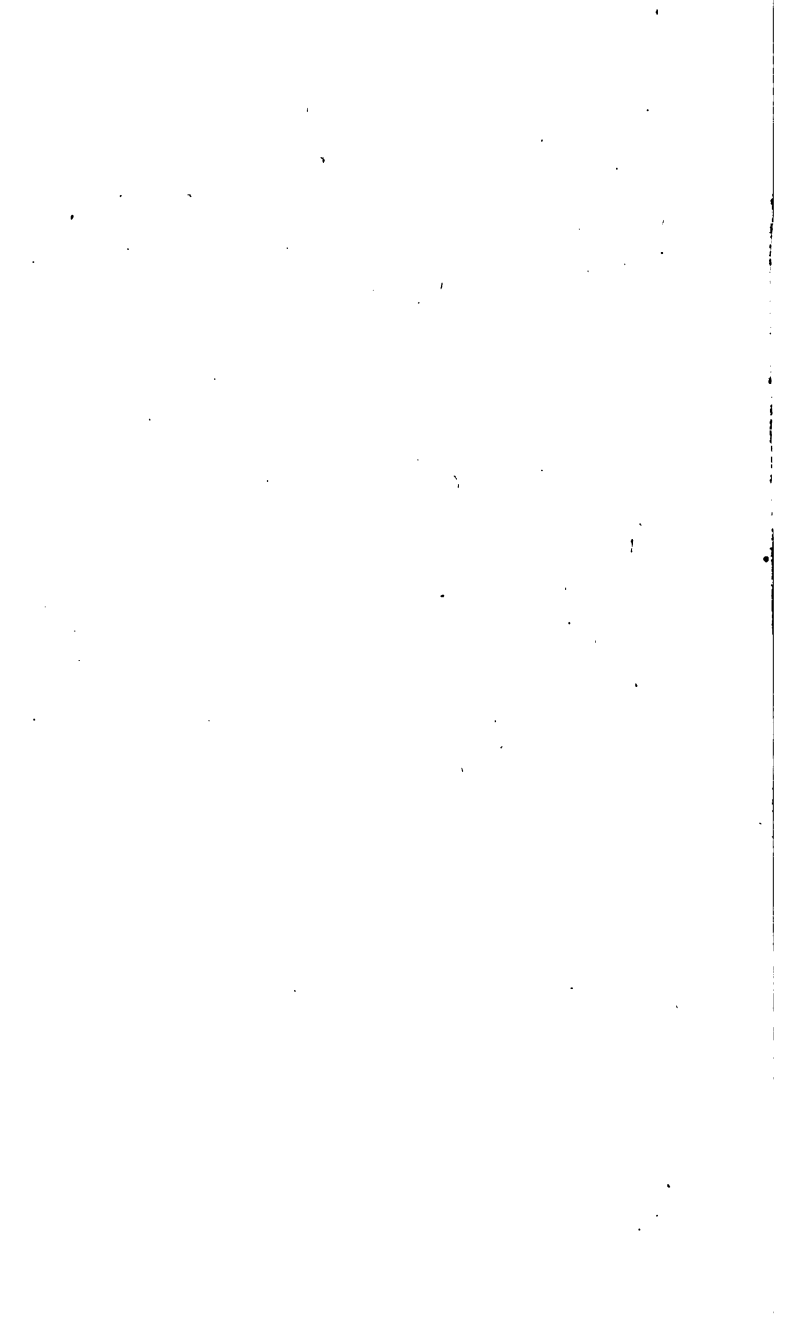
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THE RUDIMENTS

OF THE

Art of Playing the Pianoforte,

WITH NUMEROUS

EXERCISES AND LESSONS,

WRITTEN AND SELECTED FROM THE BEST MASTERS.

BY,

CHARLES CHILD SPENCER,

AUTHOR OF THE RUDIMENTS OF MUSIC, ETC.

London :

JOHN WEALE, 59, HIGH HOLBORN,

M.DCCC.LIII.

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PREFACE.

As this little work is designed solely to give elementary instruction in the art of playing a musical instrument, all teaching in the science of music is purposely avoided; this having been already done in another work. To this latter Treatise* the student is referred for explanations of those terms of pure science made use of in the course of the present treatise; and it is presumed that the student has acquired some of the earlier information, such as notation, formation of scales, at least the major, and some of the simpler notions of metre, &c. &c. before attempting to acquire the art of performing a musical composition, however simple it may be.

The student must not expect to find a complete treatise on the subject in so small a compass as the present volume, but it is hoped that the more early and essential information concerning the art is herein imparted, either by precept or example.

In acquiring the art here treated of much more is to be attained than can possibly be imparted by writing, and the

* *RUDDIMENTS OF MUSIC*; two vols. in one.

student should take every opportunity of listening to the most eminent artists, and make it a rule to peruse and study only the compositions of the best masters, in order that the taste and judgment may be early and well trained; and there will be no fear, hereafter, that the student's performance of music however inferior in itself will be more elegant and accomplished than it would have been had the trifling works of petty masters only been attended to.

The study of the works of Mozart, Beethoven, and others, however difficult some of them may be to acquire, will make a scholar of the Pianoforte player, and enable him to perform legitimate Pianoforte music, whoever may have been its author.

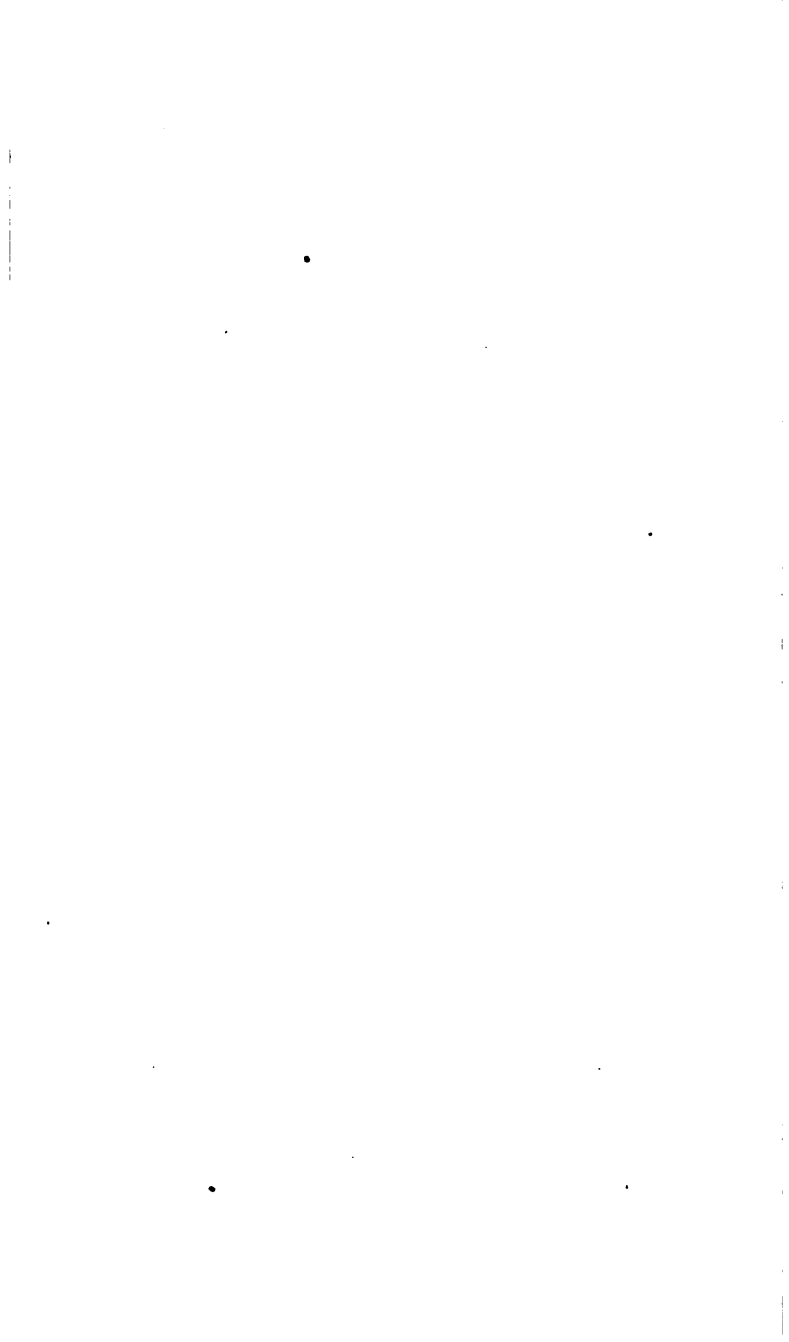
Considerable care has been taken to lead the student onwards gradually, yet rapidly; and the explanations and rules are those adopted and sanctioned by the best performers of Pianoforte compositions.

The exercises and lessons are, for the most part, selected from the standard works of the best masters; the choice being made, chiefly, with reference to the pupil's advancement in fingering the instrument, and the formation of a pure style.

In some of the lessons the fingering is only partially given, it being presumed that the omissions can be easily supplied by the knowledge gained by the study of the preceding lessons and exercises. Whatever assistance can be afforded by instruction, there will always be a considerable part to be acquired by the

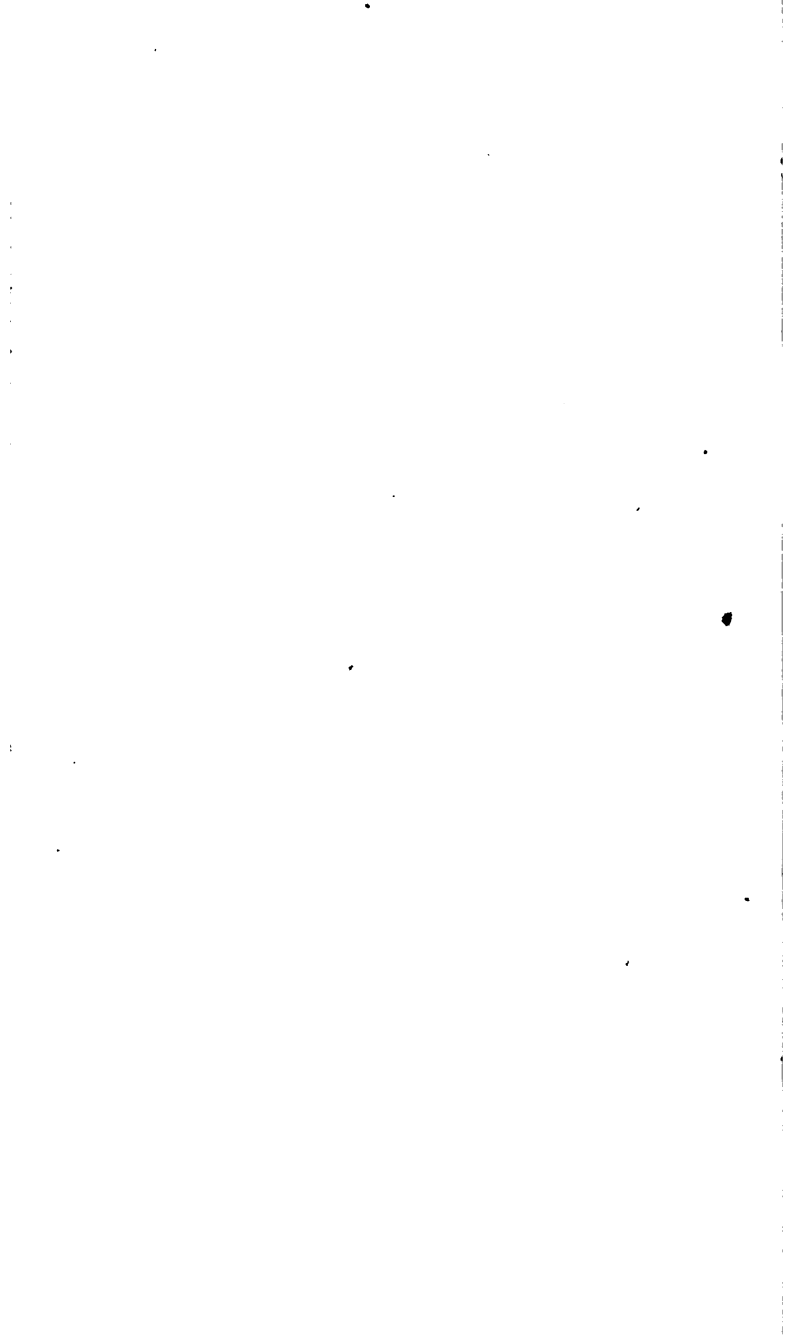
student's own industry ; for books and masters can only teach ; the pupil must study and practise until the acquirement is attained.

Even large works on the art do not, and cannot, supersede the assistance of a teacher ; much less can a work so limited as the present. Yet a large portion of knowledge can be obtained by the study of books on the subject, and it is hoped that this little work will assist both instructor and pupil.



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THE RUDIMENTS

OF

The Art of Playing the Pianoforte.

PRELIMINARY CHAPTER.

THE PIANOFORTE is a musical instrument whose tones are produced from metal strings. These are stretched across two bridges fixed to the sounding-board of the instrument, and are caused to vibrate, and thereby produce their tones, by being struck with hammers. The hammers are made of wood covered with leather or some other softer material, and are fixed within the body of the instrument, and connected with the external levers, called keys, by a somewhat complicated and beautiful machinery. The keys work upon centres, so as to allow of being pressed or struck downward, externally, and to rise again to their former position upon the removal of the pressure.

The number of tones which can be produced from a Pianoforte varies, according to the size of the instrument, from six to seven *octaves*; i. e. on some instruments there are 73 tones; on others, from 82 to 97. Of course, there are as many keys as tones, for only one sound is produced by means of each key.

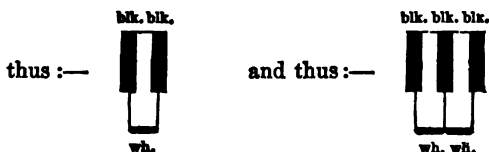
In most cases, the compass of the Pianoforte is from the sound called, in this country, "three C's" (i. e. the note C commencing the *second* octave series of musical sounds) in the bass

to A or C in altissimo (i.e. to A the sixth note of the eighth octave series, or to C the first note of the *ninth*.*)

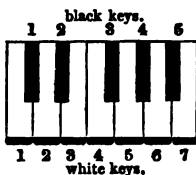
In some Pianofortes, the compass commences with the bass note called "three F's," in which case the lowest five sounds, viz. from "three C's" to "three E's" inclusive, are omitted.

In enumerating the keys, each octave series is considered as containing twelve sounds or notes; that is, seven natural and five sharp notes, or seven natural and five flat ones. The natural notes are represented by the seven white (ivory) keys, and the five sharp or flat notes, by the five black (ebony) keys.

The seven white keys (contained within one octave) lie close alongside of each other, but the five black ones are divided into two groups, one of two keys, and one of three. The black keys do not lie close together, but are separated by a white key passing in between them,



These *groups* are separated by two white keys passing between them, thus :—



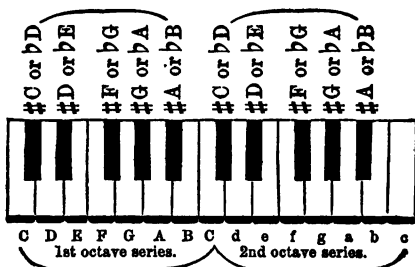
The seven white keys represent the notes C, D, E, F, G, A, and B; and the five black ones, the remaining five notes, which are called either \sharp C, \sharp D, \sharp F, \sharp G, and \sharp A (counting from left to right), or \flat D, \flat E, \flat G, \flat A, and \flat B, according to circumstances; so that each black key is called by either of two names; the

* The first and ninth octave series cannot, at present, be obtained from the Pianoforte. For explanation of these series, see the Rudiments of Music, vol. I.

first (in the above diagram) being called $\sharp C$ or $\flat D$; the second, $\sharp D$ or $\flat E$; the third, $\sharp F$ or $\flat G$; the fourth, $\sharp G$ or $\flat A$; the fifth, $\sharp A$ or $\flat B$, according as the music required to be performed contains the sharp notes or the flat.

As in the octave series of musical sounds, an upper octave commences at the end of a lower, so an upper series of keys, in order to correspond thereto, commences with the last key of a lower series: for example, the eighth white key of the lowest series is the first of the next series; the eighth white key of this second series, the first of the third series; and so on to the extent of the key-board, or whole range of keys.

The following diagram represents the connection of two octave series.



CHAP. I.

ON THE USE OF THE KEY-BOARD.

IN beginning to learn the use of the key-board, place the *thumb* of either hand on any white key, near its front edge, and place each of the fingers, one on each nearest key, in as straight a line as possible with the key it is upon.

Now raise the whole hand about an inch above the keys, keeping each finger in the line with its key, not stiffly but

loosely, so as to allow it to move downward from this height, and to press down the key appropriated to it. Begin this action with the thumb, and let the fingers follow in the most natural order, taking care not to press down two keys at once, but to let one key rise when another is struck. Repeat this action several times, and then invert the order of the action by beginning with the little finger and letting the remaining fingers and thumb follow in their nearest order, always keeping the fingers parallel with the keys. Having repeated these actions until sufficient ease in striking the keys is acquired, remove the hand one key further, to the right or left, at each time of commencing the action, continuing this motion, to the right or left, to the extremity of the key-board. This practice must be continued until great facility and freedom in the fingers are acquired, and, as soon as possible, without looking at the fingers and key-board. Moreover, the same freedom is to be acquired with each hand.

At first, the fingers will move slowly and stiffly, and also at interrupted intervals; but, by degrees, the stiffness will go off, and the motion will become easy, and at regular intervals, however rapidly the fingers may move. But great care must be taken that the parallel position of the fingers be retained, in order to prevent the possibility of missing the proper key at any time hereafter.

Exercise for the right hand:—



This exercise is to be played by commencing each group with the thumb, and striking the next key with the forefinger, the next to this with the middle finger, and so on, continuing the action to the extremity of the key-board.

Exercise for the right hand :—

Octave higher

in loco.

&c.

This exercise should be commenced at the extremity of the key-board, whatever the last key may be, and continued downward, i. e. toward the left-hand end of the instrument, even to the other extremity.

These two exercises having been well practised, proceed in a similar manner with the left hand, as in the following

Exercise for the left hand :—

Similarly to the end of the key-board.

This exercise should be often repeated, until ease and firmness, as well as rapidity of touch, is acquired. Then proceed to the following Exercise for the left hand, beginning with the lowest key, i. e. the farthest to the left of the key-board :—

Octave lower

in loco.

and so on, as far toward the right hand, or upper end of the instrument, as is convenient.

The above having been well practised daily, and firmness as well as freedom of touch acquired, the student may proceed to the next two exercises, inserted for the purpose of acquiring a freedom of stretching the little finger of each hand apart from the finger next to it.

Note.—The + denotes the thumb; see Chap. II. on Fingering the Scales.

+ 1 + 1

4 3

&c.

Continue this exercise to the extremity of the instrument ; then practise the following Exercise :—

octave higher

octave higher

in the proper place.

in the proper place.

&c.

Should there be any difficulty in practising with both hands at once, the student may practise with either hand alone until some freedom of striking the keys is acquired, and then practise with both hands, taking care to strike both keys at the same instant, so that the octave sounds may be heard as *one* sound and not as two consecutive sounds.

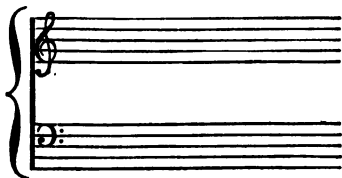
CHAP. II.

ON THE METHOD OF FINGERING THE SCALES, ETC.

WITH respect to the fingers, English Pianoforte instructors do not begin to count with the thumb, but call the fore-finger the first, the middle finger the second, the next the third, the little finger being the fourth. A cross + is used to denote the thumb, and the figures 1, 2, 3, 4, to denote the fore-finger, middle finger, third finger, and little finger, respectively.

Two staves, the bass and the treble, are necessary to contain the notes representing the sounds of a Pianoforte; the bass to contain all the lower and some few of the upper notes nearest the bass; the treble to contain some few of the higher bass notes and all the treble notes.

These two staves are placed parallel to and at a convenient distance from each other, the treble being uppermost; they are connected by a figure } called the brace, thus:—



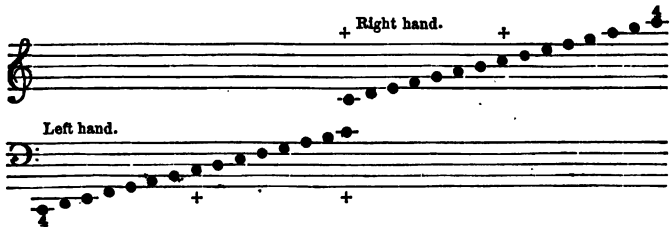
and when performing Pianoforte music both staves must be read at once, for we are required to perform with both hands at the

same time, and in general one staff is appropriated to each hand, the treble to the right hand, the bass to the left.

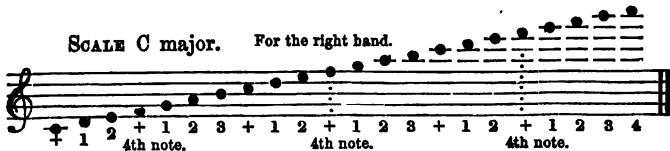
It happens occasionally that the music for both hands is placed on one staff only, the other being void of notes for the time; this occurs when the notes for each hand lie close together, or are very high in the bass, or very low in the treble; the very high bass notes being brought on the treble staff, and the very low treble notes being placed on the bass staff. This is done for convenience and for facility of reading.

The pupil, having acquired a facility in moving the hands and striking the keys with the fingers in the manner already directed, may now proceed to the method of "fingering" the various scales. For this purpose the following general rules are to be observed:—

1. When the key-note is a white key the thumbs are to be placed on these notes and their octaves, except the lowest key-note in the *bass* and the highest in the *treble*; in the former exception the key-note is struck with the fourth finger of the left hand, in the latter with the fourth finger of the right hand: for example, the scale being C major:—



2. When the key-note is a white key the right-hand thumb is also placed on the fourth note of every major scale, except the scale F, wherein it is placed on the fifth.



FINGERING THE SCALES.

SCALE D major.

Fingering: + 1 2 + 1 2 3 + 1 2 + 1 2 3 + 1 2 + 4th note. 4th note. 4th note.

SCALE E major.

Fingering: + 1 2 + 1 2 3 + 1 2 + 1 2 3 + 4th note. 4th note.

SCALE G major.

Fingering: + 1 2 + 1 2 3 + 1 2 + 1 2 3 + 4th note. 4th note.

SCALE A major.

Fingering: + 1 2 3 + 1 2 + 1 2 3 + 1 2 + 1 2 3 + 4th note. 4th note. 4th note.

SCALE B.

Fingering: + 1 2 3 + 1 2 + 1 2 3 + 1 2 + 4th note. 4th note. 4th note.

SCALE F.

Fingering: + 1 2 3 + 1 2 + 1 2 3 + 5th note. 5th note.

In this last scale the thumb is assigned to the notes F and C. In all the other major scales formed by means of two, three, or more flatted notes, the thumb is also applied to these same notes; so that we may say, in every major key formed by means of one or more flat notes, the notes C and F are to be struck with the thumb.

SCALE \flat B.

SCALE \flat E.

SCALE \flat A.

SCALE \flat D.

SCALE \flat G.

SCALE \flat C.

Besides the scales formed by means of sharped notes, already given, there are two others, viz. scale \sharp F and scale \sharp C; in both, the thumb is assigned to the notes B and E, thus:—

SCALE \sharp F.

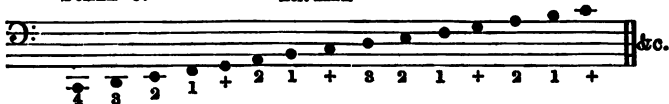
SCALE $\sharp C$.

But in both these scales the note E, being sharped, must be produced by striking the key called F, so that this key is sometimes used for F and sometimes for $\sharp E$. So likewise in the scale $\sharp C$, the note $\sharp B$ must be produced by striking the key called C, and hence this key has two names, $\sharp B$ or C.

In performing all these scales with the *left hand*, the rule is to strike the fifth and eighth notes of all the major scales commencing with a white key, except the scale B, with the thumb; the latter scale requiring the thumb on the fourth instead of the fifth.

SCALE C.

Left hand.



SCALE D.



SCALE E.



SCALE F.



SCALE G.



SCALE A.

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

SCALE B.

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

In this last scale the fifth note is a black key, and it would be very inconvenient and awkward to strike this with the thumb ; hence the thumb is removed to the fourth, which is a white key.

In the scales formed by means of flatted notes the thumb is applied to the third and seventh notes of the scale, these being white keys.

SCALE \flat B.

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

SCALE \flat E.

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

SCALE \flat A.

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

SCALE \flat D.

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

In the scale $\flat G$ the thumb is assigned to the notes $\flat C$ the fourth and F the seventh, these being the only white keys in the scale.



In the scale $\flat C$ the white keys are $\flat C$ and $\flat F$.



In these last two scales we are obliged to use white keys for the production of flatted notes ; this is occasioned by the employment in musical writings of more than five flatted notes. In like manner white keys are used for the production of sharped notes when there are more than five sharps. But there are really only *twelve* scales on the Pianoforte, although these are made to perform the services of fifteen ; for, by comparing the scale $\flat G$ with the scale $\sharp F$, the scale $\flat D$ with the scale $\sharp C$, and the scale B with the scale $\flat C$, we find each of these pairs identical scales when produced on the Pianoforte, so that they are but three in number instead of six.

Let us now proceed to the rules for fingering the *minor scales*.

It is shown in the Rudimental Treatise on Music, Chap. IV., that there are nine forms of the minor scale ; but as one of these, viz. the third, is more generally used in Pianoforte music than any of the other forms, it will be best to apply the fingering to the different positions of this form.

When this form of minor scale commences with a white key the rules for fingering the keys are the same for both hands as for the major keys commencing with white keys (pp. 9, 12).

SCALE A.

Right hand.

SCALE E.

SCALE B.

SCALE D.

SCALE G.

SCALE C.

SCALE F.

The remaining scales of this form made by means of flatted notes are fingered as follows :—

SCALE \flat B.

2 + 1 2 + 1 + 2 + 1 2 + 1 + 2 + 1 2 +

SCALE \flat E.

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

SCALE \flat A.

1 2 + 1 2 + 1 2 3 + 1 2 + 1 2 3 + 1, 2 +

In these we observe the rule is the same as that given for the major keys made by means of flatted notes, viz. the thumb is applied to the notes \flat C and \flat F; these being white keys, whether the note be a natural or a flat note.

The remaining scales of this form made by means of sharped notes are fingered thus :—

SCALE \sharp F.

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

SCALE \sharp C.

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

SCALE \sharp G.

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

SCALE #D.

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

SCALE #A.

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

In these last examples we have notes doubly sharpened, viz. × F, × C, and × G. These must be produced by the white keys called G, D, and A respectively; for a doubly sharpened note is between two sharped notes, as for example, × F between $\sharp\sharp$ F and $\sharp\sharp$ G, and the only key lying between these is the key called G; hence a key usually assigned to a natural note between two sharped notes sometimes becomes doubly sharpened.

In fingering these scales for performance with the left hand we may also apply the rules already given (p. 12, for the major scales, as will be seen by examining the following examples:—

SCALE C.

Left hand.

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

SCALE D.

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

SCALE E.

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

SCALE F.

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

SCALE G.

Scale G (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 4, 3, 2, 1, +, 2, 1, +, 3, 2, 1, +, 2, 1, +.

SCALE A.

Scale A (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 4, 3, 2, 1, +, 2, 1, +, 3, 2, 1, +, 2, 1, +.

SCALE B.

Scale B (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 3, 2, 1, +, 3, 2, 1, +, 2, 1, +, 3, 2, 1, +, 2.

SCALE #F.

Scale #F (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 3, 2, 1, +, 2, 1, +, 3, 2, 1, +, 2, 1, +, 2.

SCALE #C.

Scale #C (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 2, 1, +, 3, 2, 1, +, 2, 1, +, 3, 2, 1, +, 2.

SCALE #G.

Scale #G (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 2, 1, +, 3, 2, 1, +, 2, 1, +, 3, 2, 1, +, 2.

SCALE #D.

Scale #D (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 1, +, 3, 2, 1, +, 2, 1, +, 3, 2, 1, +, 2, 1, +, 3.

SCALE #A.

Scale #A (D major) notation: D^{\flat} key signature, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings: 1, +, 2, 1, +, 2, +, 2, +, 2, 1, +, 2, +, 2.

SCALE $\flat B$.SCALE $\flat E$.SCALE $\flat A$.

By comparing the scale $\sharp G$ with the scale $\flat A$, the scale $\sharp D$ with the scale $\flat E$, and the scale $\sharp A$ with the scale $\flat B$, on the key-board of the Pianoforte, we find them identical scales, as in each pair the thumb is assigned to the same keys of the instrument.

The places of the fingers of both hands depend entirely upon those for the thumb, for naturally the keys nearest to those struck with the thumb must be struck with the fingers nearest to the thumb: thus the first finger follows the thumb, the second finger follows the first, and so on, as a general rule.

It has been already observed that two keys are *not* to be pressed down at the same time; that, at the instant a second key is struck the key previously struck must rise. Hence, in shifting the position of the thumb, the whole hand must move upward or downward, and the fingers kept in a posture parallel to and over the keys they will or may be required to strike. No finger should ever lie across a key.

CHAP. III.

ON THE METHOD OF COUNTING TIME.

IN the performance of any musical composition three things are primarily required of the performer, namely,—

1. The correct reading of the notes.
2. The employment of the right fingers.
3. The assignment to each and every note its exact portion of time.

The first of these requisites the pupil is assumed to have obtained from the Rudimentary Treatise on the science itself; the second may be acquired, generally, from the foregoing chapter on the method of fingering the scales in their various positions; the third requisite must be acquired by careful attention to an *exact* division of any given portion of time into two, three, four, or more parts.

Every musical composition being divided into equal portions, called measures of time,* and the measures themselves being subdivided into smaller but equal portions, the best method of acquiring accuracy in keeping *time* while performing the music is to divide these subdivisions of the measures into *two equal* parts, and to suppose each of these equal in duration to one stroke of a pendulum oscillating slowly, so that two strokes shall make up one subdivision of the measure. For example, suppose the measure to contain the value of a semibreve, and to be divided into four crotchets, each division containing one crotchet; then, by our method of counting the time, each crotchet will have assigned to it the portion of time required for two strokes of the pendulum, and, consequently, each stroke divides the crotchet into two equal portions.

Now, at the first stroke of the pendulum repeat the word *one*,

* See Rudimentary Treatise on Music, Chap. VI. on Rhythm.

and at the second the word *and*; at the third stroke say *two*, and at the fourth *and*; at the fifth stroke say *three*, and at the sixth *and*; at the seventh *four*, and at the eighth stroke *and*; proceeding in the same manner throughout the whole composition. The words *one and* divide the first portion of the measure into two equal parts, each containing the value of a quaver; the words *two and* divide the second portion; the words *three and* the third portion; and the words *four and* the fourth portion, in precisely the same manner, into two equal parts.

Let the student try to do this with the following Exercises for one hand only:—

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

2 3 4 3 2 1. + 1 2 +
1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

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

Observe, the crotchet rest at the end of the last measure is to be counted with the words *four and*, precisely the same as if it were a crotchet note; for it is placed there to fill up the time of the whole measure.

In order that the student may form an accurate notion of the just division of the crotchets by this method, the following lesson, in which each of the crotchets in the foregoing lesson is divided into two quavers, is recommended for serious consideration and careful performance.

2 

1 and 2 and 3 and 4 and 1. and 2 and 3 and 4 and



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



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



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

Here to each note, except the last, is assigned one stroke of the pendulum; the last note and the crotchet rest each requiring two strokes thereof as before.

In the next lesson these crotchet and quaver divisions of the measure are mixed, to enable the student to acquire a still more exact notion of the due portions of time assigned to each division of the measures.

3 

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



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



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

Here the quaver rest, standing in the place of a quaver note, must be counted as such, that is, it must have the same quantity of time, namely, one stroke of the pendulum, assigned to it, in order that the whole measure may contain its just portion of time.

In the foregoing lessons each division of the measure contains the value of a crotchet ; but two or more of these divisions may be joined together, by using notes of longer duration than the crotchet. For example, we may write a minim in the first or second half of any measure instead of any other notes, counting each minim of course as two crotchets, although the key is struck but once. Thus :—

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

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and &c.

Or thus :—

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

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and &c.

Or thus :—

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

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and &c.

Moreover, a measure may contain only one note, namely, a semibreve, which is equivalent to four crotchets, thus :—

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

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and &c.

Or a measure may contain one minim note and one minim rest, as in the following example :—

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

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and &c.

In short, the measures may be divided, by means of notes and rests of any kind, in any way which may suit the design of the composer, so long as the whole does not exceed nor fall short of the exact quantity of time allotted to each measure.*

But whatever notes may be written for performance the student must be careful to *hold down* the key the exact duration of time, and not suffer it to rise until that exact portion is expired ; nor must the student delay the following note, but must strike down every key at the instant the time arrives at which it should be struck, in order that there may be no interruption of the melody. Again, when the rests occur the fingers must be clear of the keys, no key must be held down during the time

* Rudimentary Treatise, Chap. VI.

allotted to the rest, be it what it may, for there must be a strict silence in the music during that portion of time.

Before proceeding any further, the student is recommended to perform the foregoing lesson with each hand, taking care to use the fingers according to the rule given in page 9 for fingering the major scale C. For it is necessary that both hands be equally expert, since we know not what each hand may be required to perform hereafter.

Pianoforte playing would be very easy indeed, if the music could be so constructed that we could play with the same finger of each hand at the same instant. But as this very rarely happens, the student must acquire a facility of using any one finger of one hand while using any *other* finger of the other hand. Moreover, the notes for one hand may be, and generally are, of very different kinds from those for the other hand; one hand may be performing rapid successions of notes while the other is performing a slow succession thereof; or in other words, the fingers of one hand may hold down notes of long durations while those of the other hand are playing several notes of short durations, and these durations various, at the same time. For example, the foregoing exercise, 1, may be written for performance with two hands, thus:—

9

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

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

0

1 2 3 1 2 4 3 2 1 +

1 3 + 4

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

In this exercise the bass notes in the first, second, seventh, and eighth measures, being semibreves, must be struck at the same instant with the first crotchets in the measures in the treble part, and the key must be held down during the whole measure, while the right hand performs the four crotchets carefully equalized. Similarly, the minim bass notes in the third, fifth, and sixth measures, must be struck at the same instant with the first of every two crotchets, and the key must be held down until the end of the second crotchet. In the fourth measure, each bass note is struck at the same instant with its corresponding treble note, and held down therewith during the same portion of time. Observe, care must be taken that, in all cases, the notes be struck with both hands at the same instant, so that neither note be heard before the other. In order to do this, always have the finger raised clear of the key, so that it may descend freely at the very instant it is required so to do. The hands should be poised upon those fingers only which are engaged in holding down the proper keys; the remaining fingers should be constantly raised clear of the keys.

It has been already seen that the measures may be divided in various ways in the treble part; but this may be also done in the bass. For example, exercise 7 may be written as follows, if it should please the author's fancy:—

+

1

2 3

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

10

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

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

Or in any other way allowable by the grammatical laws of composition.

In exercise 8, we see the melody interrupted in the first and second measures by the minim rests. But it does not follow that no other notes, for instance, bass notes, should be heard during the silence in the treble part. For example, the bass may be moving during the minim rest in the treble, as in the next exercise.

11

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

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

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

In such cases the finger must quit the key at the instant the rest is commenced ; in the lesson this will be at the time the finger of the left hand strikes the *third* crotchet in the bass.

When the notes of a composition are required to be sustained to the full extent of their proper durations by the method of holding down the keys in the manner thus far described, this style of playing is called *Ligato*, i.e. binding or connecting, inasmuch as a preceding sound is bound or connected to the succeeding sound, so as to produce a continued flow of melody, the only interruption thereto being made by the rests.

12

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

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

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

N.B. The dots placed in the second and third spaces of the staves before the double bar, in the first part of the lesson, signify that this part is to be repeated before proceeding to the second part. Similarly, the two dots placed *after* the first double bar indicate that the succeeding part is also to be repeated, and the two dots before the second double bar remind the student of this repetition.

In the second measure of the second part of the exercise the student must move the hand so as to bring the second finger on the second C; and in the third measure it is moved still further, so as to bring the fourth finger over the same note C; and the hand must be moved quickly, so that the key may be struck at the exact instant of time.

13

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

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

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

The student will observe, that in the first part of this lesson the thumb is placed on G in the treble, because this is the lowest note in the lesson, consequently, the third finger is over C; in the third measure the hand must move one key farther to the right by placing the thumb on C, so that the third finger may reach the highest note F, and, without again moving the hand, the last note may be played with the thumb, according to the rule for fingering the scale C (p. 9). For, whensoever we are obliged to deviate from the rule, we must return to it as soon as an opportunity occurs so to do.

The next exercise is for the practice of counting quavers and crotchets; the exercises hitherto being confined to that of counting crotchets and minims.

14

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

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

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

DA CARO.

In the third measure of this lesson the left hand must move

two keys to the right, so as to strike the highest note in the first part with the thumb. After the repetition of this part, the left hand must be moved an octave to the right, and the right hand one key to the right, in the first measure of the second part ; and at the fourth division, at the second note D, in the third measure, this hand must move two more keys to the right, in order that the fourth (or little) finger may strike the highest note G in the fourth measure.

From REINAGLE.

15

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

From REINAGLE.

16

+

1

3

4

+

1

+

1

3

4

3

4

1

+

4

4

3

2

1

3

+

2

+

3

2

4

2

1

4

3

4

2

4

4

2

From REINAGLE.

17

4

2

+

+

1

3

+

4

1

+

+

1

2

4

2

+

3

1

3

+

4 4 4 2 1 + 1 4 +

2 1 + 4

From REINAGLE.

18

2 1 + 2 1 + 2 1 2 4

4 + 2

1 2 + 1 2 2

1 1

3 1 2 1 + 2

3 + 2 + 1 +

1 and 2 and 3 and 4 and

19

4 2 1 2 4 3 1 1 4

2 4 3

2 2 + + 3 1 3

4 +

4 4 3 4 + 2 4 3 1

2 + 1 3 2

3 2

2 4 1 4 8 4 2 1 + 2

1 + 2 1 4 1

20

1 and 2 and 1 and 2 and

2 + 3 1 4 1 + 3 1

4 3 3

First system of musical notation. Treble staff: + 3 3 . 3 + 2 1 4 3. Bass staff: + 3 2 1 + 4 2 1.

Second system of musical notation. Treble staff: 2 2 1 + 1 2 + 3 2 + 2 +. Bass staff: + 1 2 3.

Third system of musical notation. Treble staff: 4 3 2 + 4 2 1 4 3 1 +. Bass staff: + 3 1 + 4.

FROM REINAGLE.

21

Fourth system of musical notation, starting with measure 21. Treble staff: 3 4 + 1 3 1 3. Bass staff: 3 3 3 3 2.

Fifth system of musical notation. Treble staff: 2 4 3 + 1 +. Bass staff: 1 + 3 3 3.

2 1 2 1 2 1 + 1 + 3

2 + + 4 8 2

1 4 2 1 +

+ 1 + 1 3 1 3 2

1 3 3 3 2 1 4

From BEETHOVEN.

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

22

2 2 + 2

2 3 1 3

2 4 1 3 + 1

1 and 2 and

First system of musical notation. The treble staff contains a sequence of notes with fingerings: + 1 3, 4, + 1 3, 4. The bass staff contains a sequence of notes with fingerings: 2, 4, 4, 1.

Second system of musical notation. The treble staff includes rhythmic counts: 3 and 4 and 1 and 2 and 3 and 4 and. The bass staff contains a sequence of notes with fingerings: +, 1 2 3 + 1.

Third system of musical notation. The treble staff contains rhythmic counts: 3, + 2, 4, + 2, 4, + 2. The bass staff contains sustained notes.

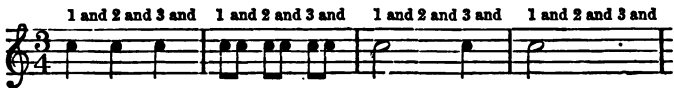
Fourth system of musical notation. The treble staff contains rhythmic counts: + 2, 2. The bass staff contains a sequence of notes with rhythmic accompaniment.

Fifth system of musical notation. The treble staff contains rhythmic counts: 4, 3, + 1 4 3 2. The bass staff contains a sequence of notes with rhythmic counts: + 1 3 1 4.

CHAP. IV.

THE METHOD OF COUNTING TRIPLE TIME.

IN this species of measure we have to count three double vibrations of the pendulum, i.e. two in each division of the measure, for example :—



Or, if throughout the lesson the notes are such as fill an entire portion of a measure, we can omit the word *and*, and say simply *one, two, three*, thus :—



But it is, nevertheless, better to get into the habit of dividing every portion of a measure into halves, as in duple time.

24

2 1 4

1 and 2 and 3 and

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

2

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

25

From REINAGLE.

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

+ + 1 4 3 +

4 2 1 +

1 & 2 & 3 &

2 + 1 2 3 1 + 1 +

4 + 4 1 4

2 + 3 3 +

+ 1 2 4

1 + 2 + 1 2 3 1 + 1 2

4 4 1 4

26

1 & 2 & 3 &

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

+ 1 2 4

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

1 2 + 4 1

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

1 2

2 1 1 2 3 1 2 3 4

+ +

CHAP. V.






ON THE METHOD OF MEASURING TIME.

IF we take the word *Andante* as denoting a degree of motion neither fast nor slow, and fix this to be equal to the motion of a pendulum vibrating seconds of time, we can by comparison fix all other degrees faster or slower. For example; an *Adagio* may be made twice as slow, and an *Allegro* twice as fast, as an *Andante* movement. In other words, if we assign one second of time for the duration of a crotchet, or any other note, in an *Andante*, we may assign *two* seconds to the same note in an *Adagio*, and half a second thereto in an *Allegro* movement. In this way, then, it is easy to regulate every kind of movement.

For musical purposes, a pendulum vibrating seconds of time, or thereabout, can be made by fixing a small leaden or other kind of weight to the end of a string, suspending it, so as to allow it to vibrate freely, at the distance of $39\frac{1}{8}$ inches from the centre of the weight.

It is to be observed that the degree of quickness or slowness of the movement depends on the character of the composition, and the taste and judgment of the performer must be regulated thereby. Any kind of mechanical measure can only be of use at the commencement of the performance; for it may be necessary frequently to accelerate or retard the movement during its course. The greatest care must be taken in all cases not to over-hurry, for by over-hurrying any composition we may destroy all its grace and elegance.

There are in music five principal degrees of movement, named by the Italian words, *Adagio*, very slow; *Largo*, slow; *Andante*, moderately slow and graceful; *Allegro*, lively, cheerful; and *Presto*, quick, fast. But the rapidity with which a movement is performed is now generally denoted by figures, thus:—

60 = ; 60 = ; 60 = ; 120 = ; 160 = ; &c.

These figures have reference to Maelzel's Metronome, an ingenious instrument by which to measure the speed of counting. But the same end may be obtained by means of the string pendulum. Thus, supposing one vibration of the $39\frac{1}{2}$ inch pendulum to represent the duration of a crotchet in an Andante movement, two of these vibrations may be taken as the duration thereof in an Adagio or a Largo movement. Again, by reducing the length to one-fourth, or about ten inches, the vibrations of the pendulum will be twice as fast as they were before, and if this denote the duration of a crotchet, the movement may be considered as an Allegro, or even a Presto.

VOCABULARY.

- | | |
|---|---|
| ADAGIO. The slowest movement. | FINE. The end. |
| ANDANTE. A graceful movement, neither fast nor slow. | FOR. ; FORTE. Strong, loud. |
| ANDANTINO. A diminution of Andante. | GIUSTO. Exact. |
| ALLEGRO. A lively movement. | GRAVE. Solemn. |
| ALLEGRETTO. A diminution of Allegro. | GRAZIA. Grace, elegance. |
| ACCELERANDO. Accelerating the movement. | GUSTO. Taste, style. |
| ACCELERATO. Accelerated motion. | IL. The. |
| AL ; ALLA. In the style of. | IL PIU. The most. |
| ARPEGGIO. In the harp style. | IN. In. |
| ASSAI. Very. | LARGO. Slowly, solemnly. |
| A TEMPO. In time. | LEGATO. Smooth, connected. |
| BEN ; BENE. Well. | LENTO. Slowly. |
| BIS. Twice. | LOCO. Place. |
| CANTABILE. In a singing style. | IN LOCO. In the proper place as represented. |
| COLLO ; COLLA. With the | MEN ; MENO. Less. |
| CON. With. | MEZZA. Moderate, middling. |
| CRESCENDO. Increasing. | MODERATO. Moderately. |
| DA. By, for, from. | MOLTO. Very, much. |
| DAL. From the. | MOTO. Agitatedly. |
| DIMINUENDO ; DIM. Decreasing. | NEL ; NELLA ; NELLO. In the. |
| E ; ED. And. | NON. Not. |
| | OTTAVA ALTA. An octave higher. |

OTTAVA BASSA. An octave lower.

PIANO. Soft, weak.

PIU. More.

PRESTO. Quick.

PRESTISSIMO. Very quick.

QUASI. Like as, in the style of.

RALLENTANDO. Decreasing.

RITARDATO. Decreased.

SENZA. Without.

SFORZATO. With emphasis.

SINO ; SIN. As far as.

SOSTENUTO. Sustainedly.

STACCATO. Detachedly.

TANTO. Not too much.

TEMPO. Movement. Time.

A TEMPO. In time.

TEN ; TENUTO. Held, sustained.

TRILLO. Shake, trill.

TROPPO. Too much.

VIVACE. Lively, briskly.

It is a constant practice with musical authors to mark the various changes of expression as they occur during the course of the composition. For this purpose certain Italian words are most commonly employed, such as *soave, dolce, espressivo*, and many others. These words are placed near the particular phrases where the changes are required ; and, to avoid fatiguing the eye of the reader, these words are generally used in an abbreviated form. The following is a list of those most commonly found in musical compositions.

ACCEL. *Accelerando ; Accelerato.*

Gradually increasing the speed.

AD LIB. *Ad libitum.* At pleasure,

AFFET°. *Affettuoso.* Tenderly.

BRILL. *Brillante.* Smartly, as to touch.

CAL°. *Calando.* The dying away of the sounds.

CON ESP. *Con Espressioni.* With expression.

CRES. *Crescendo.* Increasing the tone.

DECRE. *Decrescendo.* Decreasing the tone.

DIM°. *Diminuendo.* Diminishing the tone.

DOL. *Dolce.* Sweetly.

DOLCISS°. *Dolcissimo.* Very sweetly.

ENERG. *Energicamente.* Energetically.

ESP. *Espressivo.* Expressively.

F. *Forte.* Strong, loud.

FF. *Fortissimo.* Very strong.

F.P. *Fortis Piano.* Loud and then soft.

GRAZ. *Grasioso.* Gracefully.

LEG. *Legato.* Smoothly.

MAES°. *Maestoso.* Majestically.

M.F. *Messo Forte.* Moderately loud.

M.P. *Messo Piano.* Rather soft.

8° ; 8^{va}. *Ottava.* Octave.

8^{va} ALTA. An octave higher.
 8^{va} BASSA. An octave lower.
 CON 8^{va}. With octaves, i.e. in octaves.

P. *Piano*. Softly.

PED. Pedal.

PP. *Pianissimo*. Very softly.

P.F. *Piano Forte*. Soft and then loud.

PRES. *Presto*. Quick.

PRESTISS^o. ; PRES^{mo}. *Prestissimo*.
 Very quick.

RAL^o. *Rallentando*. Decreasing the time.

RF.; RFZ.; RINF. *Rinforzando*. Increasing the emphasis.

RITARD. *Ritardando*. Retarding the time.

SCHERZ. *Scherzando*. Playfully.

SEG. *Segno*. Sign.

SEM. *Sempre*. Always, continually.

SF. *Sforzando*. Emphatically.

SOST. *Sostenuto*. Sustain the tone.


STAC. *Staccato*. Unconnected.


TEM. *Tempo*. Proper time.


TEN. *Tenuto*. Hold on the full time.


TR. *Trillo*. Shake.


Besides the characters called notes, clefs, &c. and those denoting the various species of time, belonging chiefly to the theory of practical music, there are other signs which belong solely to instrumental performance, viz.—


 The *slur* or *legato* sign, which is drawn over or under two or more notes, in one or several groups, required to be performed in a smooth and connected manner.


 The *ligature* or *bind*, the form of which is nearly similar to the slur: it is required only when two notes on the same line or in the same space, not otherwise connected, are to be *joined* together and thus form but one note.

 The *pause*. This mark occurs whenever there is to be a suspension of the movement, for however short a time. It is also used to denote the final of a piece, when there is more than one movement and the piece ends with the first thereof.

 The *crescendo* sign; generally placed over or under all the notes where loudness is to be increased.

 The *diminuendo* sign; similarly placed to the last, over or under all the notes required to be diminished in loudness.


 The sign of *increasing and then diminishing* the loudness of the notes to which it is applied.



 The sign placed over or under those notes which are first to be *diminished and then gradually increased* in loudness.


$\gt \wedge \vee$ Signs of *emphasis*, applied to the emphatic note.

||||| The sign of *staccato*, placed over or under those notes which are to be played in a disconnected manner.


..... Dots used for the same purpose, but which indicate that the notes, although disconnected, are not to be quitted quite so soon as those indicated by the dash !.




 This is a still less staccato sign ; the notes over or under which it is placed are only slightly disconnected.

 or  The sign of *arpeggio*, applied to chords, the constituent notes of which are to be performed in a rapid succession, generally upwards, in the style of harp-playing.

 The sign of *repetition*, when the previous strain is to be performed over again.

 The same sign when the following strain is to be repeated.

 This sign signifies that each strain is to be repeated.

   PED. Marks used with reference to the employment of the Pedals of a Pianoforte.

CHAP. VI.

ON THE FINGERING FOR THE SEMITONIC SCALE.

THE semitonic scale is frequently introduced in ornamental parts of the music, such as protracted or suspended cadences, &c., in which the notes are to be performed in rapid, yet graceful, succession. The rule is, to place the *second finger*, of

either hand, upon every *black* key, and to use the first finger only when *two* white keys occur in succession; in all other cases, the thumb precedes and follows the second finger.

Right hand.

+ 2 + 2 + 1 2 + 2 + 2 + 1 2 + 2 + 1 2 + 2 + 2 + 1

Left hand.

+ 2 + 2 1 + 2 + 2 + 2 1 + 2 + 2 1 +

Exercise for both hands :—

1 + 2 + 2 1

etc.

Exercise in thirds, for both hands:—

1 2 + 2 + 1 2 +

2 1

2 + 2 + 1 2 + 2 + 1 2 + 2 + 2 + 1

2 + 2 + 1

To be continued to the extremity of the key-board.

2 + 2 1 + 2 + 2 + 2 1 + 2 +

2 + 1

2 1 + 2 + 2 + 2 1 + 2 + 2 1

+ 1 2 + 2

2 + 2 + 2 + 2 1 + 2 + 2 1 + 2 + 2

+ 2 + 1 2 + 2 + 1 2 + 2 + 2 +

Exercise in sixths, for both hands:—

+ 2 + 2 + 1 2 + 2 + 2

+ 2 + 2 + 1 2 + 2 + 2 + 1 2

+ 2 + 2 + 2 + 2 1 + 2 + 2 1 + 2 + 2 + 2 1 +

2 1 + 2 + 2 +

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

+ 2 1 + 2 + 2 + 2 1 + 2 + 2 1 + 2 +

To be continued to the end of the key-board.

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

2 + 2 + 1 2 + 2 + 1 2 + 2 + 2 + 2 + 1 2 + 2

+ 2 + 2 1 + 2 + 2 1

+ 2 + 2 + 2 1 + 2 + 2 + 2 + 2 1 + &c.

1 2 + 2 + 2 + 1 2 + 2 + 1 2 + 2 + 2 + 2 + 1 2 +

Exercise in thirds, for the right hand :—

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

Exercise in thirds, for the left hand :—

2 1 + 1 + 1 + 1 + + 1 + 1 +
 4 3 2 3 2 3 2 3 2 1 3 2 3 2
 + 1 + 1 + 1 + + 1 + 1 +
 1 3 2 3 2 3 2 1 3 2 3 2 1
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LESSON FOR PRACTICE.

From BEETHOVEN.

27

HARVARD UNIVERSITY

EDA KUHN LOEB MUSIC LIBRARY

FINGERING THE SEMITONIC SCALE.

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, 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Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G362, A362, Bb362, C363, D363, E363, F363, G363, A363, Bb363, C364, D364

A musical score for exercise 9, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time. The score includes various notes, rests, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4. Staccato marks (a vertical line with a dot) are placed above several notes in both staves. The exercise concludes with a double bar line.

CHAP. VII.

ON THE STACCATO STYLE.

IN opposition to the *legato* is the *staccato*, or separated style : in which the notes are not required to be held down the whole durations, but the finger may be taken off the key at the end of half, or a quarter, of the proper durations. Whenever the composer wishes this to be done, he places a mark like this ♯ over each staccatoed note. For example, the foregoing exercise, 9, written to be performed in this style, is denoted thus :—

A musical score for exercise 28, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The score shows a sequence of notes in the treble staff and corresponding notes in the bass staff. Vertical lines with dots (staccato marks) are placed above each note in the treble staff to indicate that the notes should be played in a staccato style. The exercise concludes with a double bar line.

A second musical score for exercise 28, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). This score shows a different sequence of notes in the treble staff and corresponding notes in the bass staff. Vertical lines with dots (staccato marks) are placed above each note in the treble staff to indicate that the notes should be played in a staccato style. The exercise concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and contains a sequence of eight eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. The lower staff is in bass clef and contains a sequence of four quarter notes: C3, F2, C3, and F2.

The effect produced is the same as if, instead of crotchets, there were quavers and quaver rests, thus:—

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The second system of music consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and quaver rests: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a sequence of four quarter notes: C3, F2, C3, and F2. The text "1 and 2 and 3 and 4 and similarly." is written below the first four notes of the upper staff.

The third system of music consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and quaver rests: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a sequence of four quarter notes: C3, F2, C3, and F2.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and quaver rests: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a sequence of four quarter notes: C3, F2, C3, and F2.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and quaver rests: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains a sequence of four quarter notes: C3, F2, C3, and F2.

Here, the first stroke of the pendulum marks the duration of each quaver, and the second stroke the quaver rest; these are indicated by the words, *one and, two and, &c.* The student will understand, that the *time* does not cease until the end of the piece; it is the *sound* that ceases during the time of a quaver, i.e. half the duration of a crotchet, at every quaver rest. The like reasoning obtains, if the duration of any other kind of note be equal to two vibrations of the pendulum.

Lesson from Mozart's "Requiem," in which the staccato style is introduced, for the left hand:—

Andante.

30

The musical score consists of four systems, each with a treble and bass staff. The bass staff contains the primary melodic line with fingerings (1-3) and articulation marks (vertical lines). The treble staff contains a secondary line with fingerings (1-4) and articulation marks (+). Above the first system, the numbers 2, +, 4, 3, and 1 are placed above the treble staff. Below the first system, the text "1 and 2 and 3 and 4 and 5 and 6 and 7 and 8 and" is written above the bass staff. The score is marked "Andante." and "30".

1

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

Piu legato.

3 1 + 1

4 3 3

1 + 1 1

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

4 4

Forte.

4 3

1 + 2 + 2

3 2 1 1 1

1 3 2

+ +

3 2 1 1 1 1 2 3 1 1 3 2 1 1 2 3 1 1

First system of musical notation. The treble staff contains a melodic line with notes G4, A4, B4, C5, and D5. Above the staff are fingerings: 2 above G, 3 above A, and 2 above C. The bass staff contains a rhythmic accompaniment of eighth notes. Fingerings 3 2 1 and 1 2 3 are indicated below the bass staff.

Second system of musical notation. The treble staff continues the melodic line with notes D5, C5, B4, and A4. The bass staff continues the rhythmic accompaniment. Fingerings 3 2 1 and 3 2 1 are indicated below the bass staff.

Third system of musical notation. The treble staff continues the melodic line with notes G4, A4, B4, and C5. The bass staff continues the rhythmic accompaniment. Fingerings 3 2 1 and 3 2 1 are indicated below the bass staff.

Fourth system of musical notation. The treble staff continues the melodic line with notes D5, C5, B4, and A4. The bass staff continues the rhythmic accompaniment. Fingerings 3 2 1 and 1 2 3 are indicated below the bass staff.

Fifth system of musical notation. The treble staff continues the melodic line with notes G4, A4, B4, and C5. The bass staff continues the rhythmic accompaniment. A dynamic marking *Pia.* is present in the treble staff. Fingerings 3 2 1 and 1 2 3 are indicated below the bass staff.

THE STACCATO STYLE.

The musical score is presented in six systems, each with a treble and bass staff. The notation includes various rhythmic and melodic elements:

- System 1:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a triplet of eighth notes (G2, A2, B2), followed by quarter notes C3, D3, E3, and a triplet of eighth notes (F3, G3, A3). Fingerings 3, 4, 8, 1 are indicated.
- System 2:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a triplet of eighth notes (G2, A2, B2), followed by quarter notes C3, D3, E3, and a triplet of eighth notes (F3, G3, A3). Fingerings 3, 2, 3, 1, 2, 3 are indicated.
- System 3:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a triplet of eighth notes (G2, A2, B2), followed by quarter notes C3, D3, E3, and a triplet of eighth notes (F3, G3, A3). Fingerings 1, 3, 3, 3 are indicated.
- System 4:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a triplet of eighth notes (G2, A2, B2), followed by quarter notes C3, D3, E3, and a triplet of eighth notes (F3, G3, A3). Fingerings 1, 2, 3 are indicated.
- System 5:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a triplet of eighth notes (G2, A2, B2), followed by quarter notes C3, D3, E3, and a triplet of eighth notes (F3, G3, A3). Fingerings 1, 2, 3 are indicated. The word *Pia.* is written above the bass staff.
- System 6:** Treble staff has a half note G4, a quarter note A4, and a quarter note B4. Bass staff has a triplet of eighth notes (G2, A2, B2), followed by quarter notes C3, D3, E3, and a triplet of eighth notes (F3, G3, A3). Fingerings 1, 2, 3 are indicated.

31

2 1 +
4 3 2

2 1 + 2 3 4 4 4 3

+ 1 2 1
2 3 4 3

THE STACCATO STYLE.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a sequence of eighth notes with various fingerings (1, 2, 3, 4) and accents (+). The lower staff is in treble clef with the same key signature and contains a sequence of quarter notes with fingerings (1) and accents (+).

The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a sequence of eighth notes with fingerings (2, 1, 4, 2, 1, 4, 2) and accents (+). The lower staff is in treble clef with the same key signature and contains a sequence of quarter notes with fingerings (1) and accents (+).

The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a sequence of eighth notes with fingerings (1, 2, 3, 4, 1, 2, 1, 4, 1, 2) and accents (+). The lower staff is in bass clef with the same key signature and contains a sequence of quarter notes with fingerings (1, 2) and accents (+).

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a sequence of eighth notes with fingerings (1, 2, 1, 2, 1, 4) and accents (+). The lower staff is in bass clef with the same key signature and contains a sequence of quarter notes with fingerings (1) and accents (+).

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a sequence of quarter notes with a fingering (2). The lower staff is in bass clef with the same key signature and contains a sequence of quarter notes with fingerings (4, 2).

Here the staccato touch is made by both hands alternately, the right hand following the left; hence, the notes for the right hand are preceded by the semiquaver rests.

CHAP. VIII.

ON DOUBLE FINGERING.

By this term we mean the performance, with one hand, of a piece written in parallel notes, thirds, or sixths. For example:—

Right hand.

Left hand.

In these exercises for fingering thirds, it will be observed that the thumb is made to play consecutively, in order that the position of the hand may be retained as long as possible, and the performance be, thereby, more smooth; for whenever the hand moves, there is more or less abruptness in the performance, until great dexterity is acquired.

When the notes are placed at the interval of a sixth, the easiest mode of performance is with the thumb and fourth finger of either hand.

Right hand.

And so on.

Left hand.

And so on.

But, when the hand is large enough, and the music is slow, two or more fingers may be employed with the thumb, especially when the music is, as it were, undulating.

&c.

The employment of two fingers succeeds only when none but white keys are required.

Exercise for both hands :—

The image shows a musical exercise for both hands, consisting of three systems of two staves each. The first system includes fingering numbers: 3 3 3 in the treble clef and 1 1 1 in the bass clef. The music features sixteenth-note chords in both hands, with the notes of each chord beamed together. The exercise is written in a common time signature (C) and uses a grand staff (treble and bass clefs).

The Pianoforte is an instrument capable of producing, not only the mere notes of a melody, but also its full harmony accompaniment. Composers and adapters for this instrument sometimes arrange the music in three parts, sometimes in four ;

and, in this disposition, the notes of the chords may be so separated, that two of them may be played with either hand ; or, if the music be in four parts, three notes may be assigned to either hand, leaving only one of the parts, bass or treble, to the other. For example, the lesson No. 14, arranged in three parts as follows :—

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DA CAPO.

Here the middle part is to be played with the right hand, and chiefly with the thumb ; but it may happen, that it would be more convenient to perform a passage, apparently written as a middle part for the right hand, with the left. The middle notes in the first measure of the above lesson, for example, may, if we prefer it, be performed with the left hand, the same as if it were written in connexion with the bass staff, thus :—

By this means, the melody can be made more smooth and sustained with the right hand, than when the two notes are performed therewith. Thus we see that the student has the choice of using the fingers of either hand, when the notes lie within the reach of both hands.

LESSON.

FROM BEETHOVEN.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth-note patterns and some double fingering. The bass staff contains a supporting bass line with quarter and eighth notes.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff continues the melodic line with eighth-note patterns. The bass staff continues the supporting bass line.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff features a triplet of eighth notes marked with a '3' and a '+' sign, followed by a double fingering marked with a '2' and a '+' sign. The bass staff continues the supporting bass line.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff includes a triplet of eighth notes marked with a '3' and a '+' sign, followed by a double fingering marked with a '2' and a '+' sign, and another double fingering marked with a '1' and a '+' sign. The bass staff includes a triplet of eighth notes marked with a '3' and a '+' sign, followed by a double fingering marked with a '2' and a '+' sign. Fingerings are indicated by numbers 1, 2, 3, and 4.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff includes a triplet of eighth notes marked with a '3' and a '+' sign, followed by a double fingering marked with a '2' and a '+' sign, and another double fingering marked with a '1' and a '+' sign. The bass staff includes a triplet of eighth notes marked with a '3' and a '+' sign, followed by a double fingering marked with a '2' and a '+' sign. Fingerings are indicated by numbers 1, 2, 3, and 4.



It frequently happens that a piece of music commences with a portion of a measure, and not with a whole one. In this case it will be better for the learner to suppose the portion omitted, as it were, to be supplied by rests, and to count the corresponding part of the time before playing the note, and to play this in its proper place as a continuation of the first measure. For example, the following musical passage—



may be supposed written as follows, with the first measure made up of the note D, as above, together with two crotchet rests preceding it:—



And it is to be observed that, in general, the last measure contains exactly that portion of time which is omitted in the first: thus, in the first of these two examples, the last measure has a minim, which is exactly the duration of time omitted in the first measure, which contains only one crotchet instead of three.*

When any of the subdivisions of a measure contain a triplet, i. e. three notes, of any kind, it is convenient to repeat the word *and* after the numerals, thus, *one and and, two and and, three and and, &c.* For example:—

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

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

4 and and

This is, properly speaking, *compound* time, and great care must be taken, that the duration allotted to each subdivision is maintained throughout the measure; so that, when the triplet (here three quavers) occurs, the portion of the measure must be

* For further explanation, see the *Rudiments of Music*, Vol. I. Div. III. Chap. I.

subdivided into three equal parts; the three equal parts together occupying the exact portion of the measure, and no more.

This alternating motion occurs very frequently in classical compositions, and it not only imparts grace and elegance thereto, but also affords relief to the ear, which may become fatigued by too long a continuance of the same species of movement, especially the duple. These occasional triplets are usually marked with the figure 3, placed either over or under them, as in the following composition by Mozart:—

34

1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 1 & 2 &

4 3 2 1 + 1 2

3 & 4 & 5 & 6 & 7 & 8 & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 &

+ 4 1 3 4

1
And so on.

1 + 3 2 2 2 3 + 2 1

ON DOUBLE FINGERING.

The first system of music consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4. The bass staff starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The second measure of the bass staff features a triplet of eighth notes (G2, F2, E2) with a '2' above the first note and a '3' below the first note. The third measure of the bass staff has a triplet of eighth notes (D2, C2, B1) with a '+ 1 2' above the first note and a '3' below the first note. The final measure of the system shows a complex melodic line in the treble staff with fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

The second system continues with two staves. The treble staff has a quarter note G4, a quarter rest, and a quarter note A4. The bass staff has a quarter note G2, a quarter note F2, and a quarter note E2. The second measure of the bass staff has a triplet of eighth notes (G2, F2, E2) with a '2' above the first note and a '3' below the first note. The third measure of the bass staff has a triplet of eighth notes (D2, C2, B1) with a '3' below the first note. The final measure of the system shows a complex melodic line in the treble staff with fingerings 4, 3, 2, 1, 1, 3, +, 2.

The third system consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The bass staff has a quarter note G2, a quarter note F2, and a quarter note E2. The second measure of the bass staff has a triplet of eighth notes (G2, F2, E2) with a '2' above the first note and a '3' below the first note. The third measure of the bass staff has a triplet of eighth notes (D2, C2, B1) with a '3' below the first note. The final measure of the system shows a complex melodic line in the treble staff with fingerings 1, 2, 4, 4, 1, 3, 2, 4, 3, 2, 3, 1, +, 2, 1, +.

The fourth system consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The bass staff has a quarter note G2, a quarter note F2, and a quarter note E2. The second measure of the bass staff has a triplet of eighth notes (G2, F2, E2) with a '2' above the first note and a '3' below the first note. The third measure of the bass staff has a triplet of eighth notes (D2, C2, B1) with a '3' below the first note. The final measure of the system shows a complex melodic line in the treble staff with fingerings 3, 4, +, 3, 1, 2, 4, 3, 3, 2, 1.

The fifth system consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The bass staff has a quarter note G2, a quarter note F2, and a quarter note E2. The second measure of the bass staff has a triplet of eighth notes (G2, F2, E2) with a '+ 1' above the first note and a '3' below the first note. The third measure of the bass staff has a triplet of eighth notes (D2, C2, B1) with a '2' above the first note and a '3' below the first note. The final measure of the system shows a complex melodic line in the treble staff with fingerings +, 2, 1, 2, 4, 1.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with triplets and a double fingering '1' above a note. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with triplets. The bass staff features a complex rhythmic pattern with triplets and double fingerings '1 + 1 + 2 3' below a group of notes.

Third system of musical notation. The treble staff shows a melodic line with triplets. The bass staff has a steady accompaniment with chords and single notes.

Fourth system of musical notation. The treble staff continues the melodic line with triplets. The bass staff features a steady accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff shows a melodic line with triplets. The bass staff features a steady accompaniment with chords and single notes. A small 'B' is written below the bass staff at the end of the system.

The first system of music consists of two staves. The treble staff contains a series of eighth notes, with several groups of three notes (triplets) indicated by a '3' above a bracket. Some of these triplets are marked with '8' above them, indicating double fingering. The bass staff contains a simple accompaniment of quarter notes and eighth notes.

The second system continues the piece. It features similar triplet patterns in the treble staff, with some notes marked with '8' for double fingering. The bass staff accompaniment remains consistent with the first system.

The third system shows a continuation of the musical piece. The treble staff has more complex rhythmic patterns, including sixteenth notes and eighth notes, with some triplet markings. The bass staff accompaniment is also present.

The fourth system concludes the piece. It features a final triplet in the treble staff and a double bar line. The bass staff accompaniment ends with a few notes.

The triplets are sometimes mixed with dotted notes, in the following manner :—

This system illustrates the combination of triplets and dotted notes. The treble staff shows a sequence of notes, including a triplet of eighth notes, a dotted quarter note, and another triplet. Some notes are marked with a '+' sign, possibly indicating an accent or a specific fingering. The bass staff accompaniment consists of quarter notes and eighth notes.

In such cases the learner may count the whole measure the same as if it were entirely subdivided into triplets, thus :—



Here, in the first two portions of each measure, the dotted quavers have, as it were, two-thirds of the time allotted to the crotchet duration, leaving the remaining third part thereof for the semiquaver.





CHAP. IX.

ON THE FINGERING OF SKIPS

IN musical compositions in general there occur, very frequently, skips of greater or less extent; sometimes these skips are at the interval of a third, fourth, sixth, eighth, ninth, tenth, &c. Many hands cannot extend beyond an octave; when, therefore, the music skips over a greater interval than this, it becomes necessary to change the position of the hand altogether. But within the limit of an octave, the passage in skips may be performed without changing the position of the hand. The best way is to place the fingers over all the notes within this limit, the same as if we were required to strike them all together, observing which fingers would be most convenient for such purpose. These are the fingers with which to perform the notes separately. For example, suppose the following short passage for the right hand:—



If we spread the fingers over the groups as they occur in succession, we shall find it most convenient to employ the fingers marked in the example; with these we should, if required, strike all the notes of the group at the same instant. This rule

holds for both hands, and whether the keys be black or white, or a mixture of both.

The image shows three systems of musical notation for piano exercises. Each system consists of a treble staff and a bass staff. The exercises involve ascending and descending scales with skips. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate which finger to use. Symbols like '+' and 'b' are used to denote specific fingering techniques or accidentals. The exercises are designed to be played with both hands, as indicated by the text above.

But there are some performers who prefer avoiding the employment of the thumbs on the black keys, and who would figure the above passages as follows :—

This image shows an alternative fingering for the exercises described in the previous system. It consists of a treble staff and a bass staff. The fingering numbers are different, reflecting the preference for avoiding the thumb on black keys. Symbols like '+' and 'b' are used to denote specific fingering techniques or accidentals. The exercises are designed to be played with both hands, as indicated by the text above.

First system of musical notation. Treble clef: b^3 b^1 + b^1 b^3 + b^3 1 b^3 1 + b^1 1. Bass clef: b^1 b^3 + 3 b^1 + 1 3 + 1 3 + b^2 2.

Second system of musical notation. Treble clef: 1 + 1 b^3 + b^1 2 b^1 2. Bass clef: 4 2 1 + 3 1 + b^1 4 2 1 + 4 2 1 + 4 2 1 +.

Third system of musical notation. Treble clef: 2 1 + b^3 1 + 1 4 2 1 + 4 2 1 +. Bass clef: + 1 2 4 b^1 + 1 3 + 1 2 4 + 1 2 4 + 1 2 4 +.

This latter method is exceedingly useful, especially when such groups of notes continually rise above, or fall below, one another.

Fourth system of musical notation. Treble clef: 4 1 + 1 3 1 3 4 3 1 + 1 3 + 3 1 4 2 1 +. Bass clef: 1 + 2 + 3 1 3 1 + 1 3 + 3 1 + 1 3 + 3 1 + 1 3 + 3 1 +. Below the bass clef: Octave lower. . . . In loco. 3 + 3 1 3 + 1 3 + 2.

LESSON.

36

Grave. + 2 +

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

4 2 1

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

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

4 2 1 3 + 4 2 1

4 + 2 3 1 4 + 1 2

4

LESSON.

From BERTHOVEN'S "RULE BRITANNIA.

37

Right hand.

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

FINGERING OF SKIPS.

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

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

2 3 2 3 2 Similarly. 3 2 3 2 1 2
3 1 + 4 2 + 3 1 +
3 1

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

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

+ 1 2

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

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

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

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

2 1 + 2 1 + 1 2 3

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

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

3 2 1 + 2 1 + 2 1 + 1

Octave lower. In loco.

FINGERING OF SKIPS.

First system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a sequence of eighth-note chords with fingerings: +4 3, +4 3, +4 3, +4 3, 2, 1 + 1 2, 2 +. The bass staff contains a sequence of eighth-note chords with fingerings: 3, 1, +, 2, + 2 1, 2, 4.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a sequence of eighth-note chords with fingerings: + 1 2 1 2, 4, + 1 2, 4 2 +, 4 2 1, + 1 2, 4 3, + 1 + 2. The bass staff contains a sequence of eighth-note chords with fingerings: 3 1 +, 1 +, 3, 4 3 1, +, 1 3.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a sequence of eighth-note chords with fingerings: 4 2 1 + 1 2, 4 2 1 + 4 1, 2 4 2 + 4 2, 1 4 2 + 3 1. The bass staff contains a sequence of eighth-note chords with fingerings: 4 2 1 + 1 2, 4 1 + 1 + 2, 1, 3.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a sequence of eighth-note chords with fingerings: +, 2 + 1 2, 3 + 1 2 + 2 + 2. The bass staff contains a sequence of eighth-note chords with fingerings: 3 2 1 + 2 1 + 2 1 + 2. The text "In loco." is written below the bass staff.

Octave lower.

First system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a sequence of eighth-note chords with fingerings: + 4 3, + 4 3, + 4 3, + 4 3, and a final quarter note with a '3' above it. The bass staff contains a sequence of eighth-note chords with fingerings: 2, 1, +, 1, + 2 1, + 2 1, and a final eighth-note chord with fingerings + 1 2 4 2 1.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a sequence of eighth-note chords with fingerings: 1 2 + 1 2, 4 2 1 + 1 2, - 1, - 1, - 1, - 1. The bass staff contains a sequence of eighth-note chords with fingerings: 4 1 + 4 1 + 4 1 + 4 1 +.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The treble staff contains a sequence of eighth-note chords with fingerings: 4 1 + 4 1 + 4 1 + 4 1 +. The bass staff contains a sequence of eighth-note chords with fingerings: 4 2 1 4 2 1 4 1 + 4 1 + 1 + 1, and a final quarter note with fingerings 3, + 1, 2, 4.

CHAP. X.

ON THE ARPEGGIO STYLE, CHORDS, ETC.

FOR the construction of chords, and the theory relating thereto, the student is referred to the "Rudiments of Music," Division III.

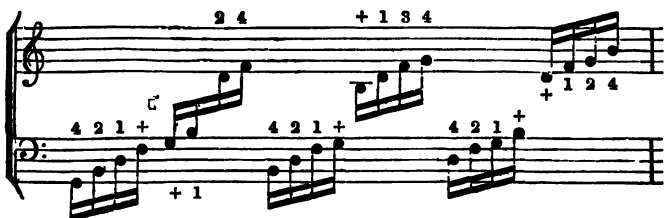
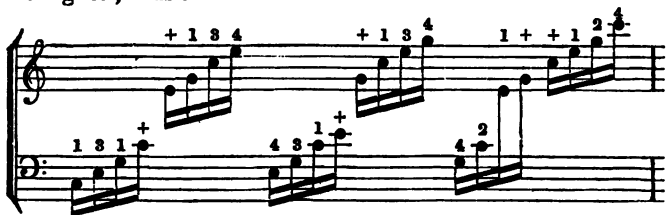
The object of this treatise is confined to the elementary

method of acquiring the art of playing, i.e. performing musical compositions, on the Pianoforte.

In Pianoforte music chords are represented either in their simple form of three, four, or five notes ; or any one or more of these may be doubled, trebled, or even quadrupled ; thus, for example :—



Generally speaking, the duplication is merely to give strength to the tones of the instrument, in music of a strong, bold, and vigorous character. But, sometimes, it also takes place in music of a lighter, softer, and more delicate character, especially when, instead of striking all the keys at once, we are required to strike them one after the other, in rapid succession, from the lowest to the highest, thus :—



Again, it often happens that, instead of quitting each key in succession, as in the above exercise, every key is to be held down firmly after it is struck, until the last note is heard, thus :—

This is called *arpeggiato*, *arpeggiatura*, *arpeggio*, i.e. the performance is an imitation of the effects peculiar to the harp.

We often meet with arpeggio passages which are very excur- sive, and comprehend many more keys than both hands can possibly grasp ; in this case, the harp effect is produced with the assistance of the forte pedal, which, by being held down with the foot, lifts the dampers off the strings, and allows the latter to continue vibrating after the keys return to their quiescent positions. Such passages as are here mentioned are marked with the abbreviation *Ped.*

First exercise: Treble clef (R. H.) and Bass clef (* L. H.). The piece is in G major. The bass line starts with a forte pedal (PED.) and includes fingerings 4, 2, 1, +. The treble line includes fingerings + 1 2 4, + 1 2 4, + 1 2 3, and 4 3 2 1. The instruction "8va alta" is written above the treble staff.

Second exercise: Treble clef (R. H.) and Bass clef (L. H.). The piece is in G major. The treble line starts with a *loco.* marking and includes fingerings + 3 2 1, +, and + 1 2 4. The bass line includes fingerings + 3 2 1, 4 2 1, +, and 3 2 1. The instruction "&c." is written at the end of the treble staff.

Third exercise: Treble clef (L. H.) and Bass clef (L. H.). The piece is in B-flat major. The treble line includes fingerings 2 3, L. H., 4 2 1, +, + 1 2 3, 4 3 1, and +. The bass line includes L. H., R. H., R. H., R. H., and PED. with fingerings 2 1, +, + 1.

* L. H. signifies left hand ; R. H., right hand, and show with which hand the groups are to be performed. But they may be performed by each hand alternately, as in the next Exercise.

Musical score for the first exercise. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of arpeggiated chords. Fingerings are indicated by numbers 1-4. The left hand (L.H.) and right hand (R.H.) are labeled. A pedal sign (⊕) is placed below the bass staff, followed by the abbreviation "Ped.".

In this kind of performance, care must be taken to lift the foot off the pedal when the chord is changed, in order to prevent the confusion which would arise by holding up the dampers, and thereby causing the sounds of two chords to be heard together. The sign ⊕ is placed to indicate where the pedal effect is to cease, and the abbreviation Ped. is placed at the next chord; and the like is done at every change of harmony.

Exercise, for the right hand, in the arpeggio style:—

Musical score for the second exercise, labeled "38". The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music consists of arpeggiated chords for the right hand. Fingerings are indicated by numbers 1-4. The left hand part is mostly rests. Pedal signs (⊕) and the abbreviation "Ped." are used to indicate when to lift the foot from the pedal.

THE ARPEGGIO STYLE.

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

PED. PED.

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

3 2 1 + 2 + 2

PED.

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

3 + 1 4 + 1 2

PED. PED.

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

PED. PED. PED.

The first system consists of two staves. The upper staff is in treble clef and contains a series of arpeggiated chords, with some notes beamed together. The lower staff is in bass clef and contains a single note on the first line, with a fermata above it.

The second system consists of two staves. The upper staff is in treble clef and contains a series of arpeggiated chords, with some notes beamed together. The lower staff is in bass clef and contains a sustained chord with a fermata above it.

The third system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a sustained chord with a fermata above it.

LESSON.

From BEETHOVEN.

The fourth system starts with the number 39 on the left. It consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a sustained chord with a fermata above it.

The fifth system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a sustained chord with a fermata above it.

THE ARPEGGIO STYLE.

The first system of music features a treble clef with a key signature of one flat (B-flat) and a common time signature. The upper staff contains a continuous arpeggiated melody of eighth notes, starting on G4 and moving through various intervals, including a sharp sign (F#) in the fifth measure. The lower staff provides a simple accompaniment with a few notes and rests.

The second system continues the arpeggiated melody in the treble clef. The lower staff features a more active accompaniment, including a half note and a long, horizontal line with a vertical stem, possibly representing a sustained note or a specific performance instruction.

The third system shows the arpeggiated melody in the treble clef. The lower staff has a steady accompaniment of quarter notes, providing a rhythmic foundation for the arpeggiated line.

The fourth system features a treble clef with a key signature of one flat. The upper staff has a few notes and rests, while the lower staff contains a complex arpeggiated accompaniment with many sixteenth notes.

The fifth system continues the arpeggiated melody in the treble clef. The lower staff has a simple accompaniment of quarter notes, with a sharp sign (F#) appearing in the fifth measure.

First system of musical notation. The treble clef staff contains a series of arpeggiated chords, starting with a G major chord and moving through several other chords. The bass clef staff contains a single whole note chord, likely a G major chord, which serves as the harmonic foundation for the arpeggios above.

Second system of musical notation. The treble clef staff continues the arpeggiated pattern with more complex chordal structures. The bass clef staff features a half note chord, providing a steady harmonic base.

Third system of musical notation. The treble clef staff shows a dense texture of arpeggiated notes. The bass clef staff has a half note chord, maintaining the harmonic support.

Fourth system of musical notation. The treble clef staff continues with arpeggiated figures. The bass clef staff has a half note chord, with some chromatic movement in the lower register.

Fifth system of musical notation. The treble clef staff features a continuous stream of arpeggiated notes. The bass clef staff has a half note chord, concluding the system.

THE ARPEGGIO STYLE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of arpeggiated chords, starting with a triad of B-flat, D, and F, followed by a series of chords moving up stepwise. The lower staff is in bass clef with a key signature of one flat (B-flat). It contains a few notes and a whole note.

The second system continues the arpeggiated style in the treble staff. The bass staff now contains more notes, including a sharp sign (F#) and a fermata over a note.

The third system shows further development of the arpeggiated chords in the treble staff. The bass staff contains several notes, including a sharp sign (F#).

The fourth system concludes the piece. The treble staff ends with a final chord. The bass staff has a fermata over a note. Below the bass staff, there is a symbol consisting of a horizontal line with a vertical line underneath it, possibly a performance instruction.

CHAP. XI.

ON THE ORNAMENTAL STYLE.

THERE are certain ornaments, or figures, with which a performer is permitted to embellish certain notes of a composition ; the principal of which are the *turn graces*, and the *trill* or *shake*.

The "turn grace" is composed of three notes, viz. the note which is to be ornamented, the note next above, and the note next below it ; the latter being generally, but not necessarily, a semitone distant from the principal note.

Principal note. The same ornamented. Principal note. The same ornamented.

Principal note. Ornamented. Principal note. Ornamented.

Principal note. Ornamented. Principal note. Ornamented. Principal note. Ornamented.

From this example we see that the turn grace is a group of four equal notes played in the time of the principal note, each note of the group having one-fourth part of the said time allotted to it.

When the principal note is dotted, and the duration thereby increased, the turn grace is usually applied to a portion of the principal note. For example, the note, being increased by one-half its proper duration by means of the dot placed after it, can be divided into three portions ; to the second or third of which the turn is assigned.

Principal note. Ornamented. Principal note. Ornamented.

Principal note. Ornamented. Principal note. Ornamented.

Principal note. Ornamented. Principal note. Ornamented.

Here we see that the second portion of the principal note becomes a triplet ; but when the third portion of the principal note is ornamented, it is better to make the turn grace consist of four notes, thus :—

Principal note. Ornamented. Principal note. Ornamented. Principal note. Ornamented.

Principal note. Ornamented. Principal note. Ornamented.

The employment of these methods of performing the turn grace depends upon the construction of the music : the first method is used when the principal note is succeeded by the nearest degree of the scale ; for example, when E follows D ; or A follows $\sharp G$, or any other similar succession of immediate notes. The passage ornamented will run as follows :—

Simple notes. Ornamented. Simple notes. Ornamented.

The second mode of employing the turn grace is best when the music proceeds by skips, and in triple or compound time.*

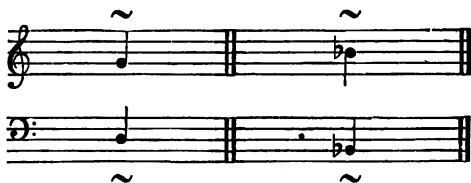
Of course, these reasonings hold equally good, whichever hand the turn graces are performed with. The only difference being the inverted order of the fingers. For example, the ornament is performed with the first, second, and third fingers of both hands ; but the order for the right hand is, third, second, first ; whereas for the left hand, it is first, second, third.

Right hand.

Left hand.

In the splendid compositions of Mozart, we find nearly all the required ornaments written in large notes, seldom in smaller, and still more rarely in the abbreviated form. The abbreviation for the turn grace is the mark ~, placed over or under the note to be ornamented.

* For the explanation of these words, see Rudiments of Music, Div. II. Chap. VI.



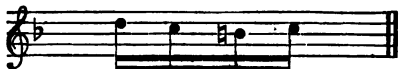
But when the semitone, with which the turn is to be made, is not in the scale in which the music is written, it is usual to mark this semitone by means of a \sharp , or \flat , placed *under* the sign for the turn, thus :—



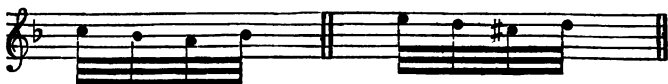
Which means that the note G is to be ornamented, thus :—



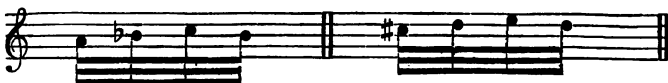
And the note C thus :—



These turn graces are sometimes inverted; for example, instead of ornaments, like the following, beginning with the higher of the three notes,—



we have others beginning with the lower, thus :—



The sign for the inverted turn is this, \mathcal{C} , placed over or under the note to be ornamented, thus :—



In all cases when a note which is not one of the degrees of the scale in which the music is written is employed in the turn grace, this note is marked in addition to the mark of abbreviation; but *over* this latter mark when the foreign note lies over the principal note, and under it, when below it. For example,—



signifies that, in the first case, we are to make the turn with $\flat B$ instead of $\natural B$; in the second, with $\sharp C$ instead of $\natural C$, thus :—



Similarly, these turns which follow,—



are to be performed thus :—



These ornamental notes are very often written in small characters, the principal note itself being left entire; thus, for example,—



To be played thus :—



The composition is sometimes ornamented by means of a single note, written also in small characters, close to the principal note, thus :—



These are to be performed as follows :—



When the grace note is lower than the principal note it is generally, if not universally, a semitone below it. The following lesson exhibits the employment of this ornament.



Which is performed as if it were written thus :—

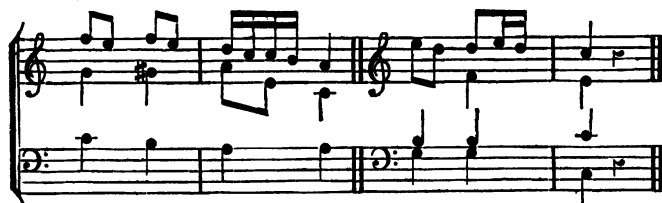


Here we observe that the grace note is very short, and is, as it were, glided rapidly into the principal note. When the grace

note is higher than the principal note, it usually requires its own duration, and is not performed in the above rapid manner. For example, the following passages—



are played thus:—



Having explained these ornaments, we give the entire March, as a beautiful little musical gem.

MARCH IN "PRECIOSA."

By C. M. VON WERRER.

40

Moderato.

A musical score for a two-staff piece in 2/4 time, marked *Moderato*. The treble staff contains a melody with various ornaments, including mordents and grace notes. The bass staff provides a simple accompaniment of quarter notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including grace notes and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece, featuring similar melodic and harmonic structures in both the treble and bass staves.

The third system shows further development of the musical theme, with intricate ornamentation in the upper staff and supporting bass lines.

The fourth system continues the ornamental style, with detailed melodic lines and harmonic accompaniment.

The fifth system concludes the piece on this page, showing the final melodic and harmonic phrases in both staves.

The TRILL, or shake, is the most beautiful ornament in any performance ; it is employed, generally, at the cadences, or closings of the periods of a musical composition ; but sometimes also in the body of the piece : in the latter case, it nearly resembles a turn grace, but has this difference, the notes employed in the trill always belong to the scale, and no note foreign thereto is used. The following phrase, for example, with the turn grace introduced,—



is to be played thus :—



But the same phrase, with the trill introduced—



will be performed thus :—



The trill may be made with any two fingers whatever, but should be practised with every two, in order to obtain a facility of trilling under every and any circumstance ; for sometimes the trill takes place while one or more fingers are otherwise employed ; in which case it may be necessary to trill with the third and fourth fingers, or with the thumb and first finger, and this as well with one hand as with the other. For example, the following cadence,—



and all similar cadences, will require the trill to be performed with the third and fourth fingers of the right hand, thus :—



in consequence of the thumb being obliged to hold down the note E throughout the whole measure.

So if the left hand were required to perform a like passage, this for example,—



the trill must be made with the thumb and first finger, thus :—



because the lower note, A, must be held down, throughout the measure, with the fourth finger.

Exercise in the ornamental style:—

POLACCA.

41 *Allegro Mod.*

3/4

2 4 3 4 1

+ 2 1

3 2 3

2

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

1 1

2 2 4 1 4

1 4 3 4 2 1 1 2 1 3 3

+ 3 +

3 2

2 4 ~ 1 3 + + 2 4 1

+ 1 +

First system of musical notation. The treble clef staff contains a melodic line with various ornaments (accents) and fingerings (1, 2, 3, 4). The bass clef staff contains a harmonic accompaniment with a 4-measure rest in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with ornaments and fingerings. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features more complex ornamentation and fingerings. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff shows further melodic development with ornaments and fingerings. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff concludes the melodic line with ornaments and fingerings. The bass clef staff continues the accompaniment.

First system of musical notation. The treble staff contains a melodic line with ornaments (tilde ~) and fingerings (1+, 3, 2, 4, 2, 2, 2). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features ornaments and fingerings (+ 2 4 1, 3, 3, + 2 3, 1+). The bass staff continues the accompaniment.

Third system of musical notation. The treble staff includes ornaments and fingerings (1, + 2, +, 1). The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff includes ornaments and fingerings (4 1 4, + 3, +, 3 2, + 1 3 1). The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff includes ornaments and fingerings (+, +, 1 + 2, + 2 3 1, 4, + 2). The bass staff continues the accompaniment.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody features a sequence of eighth notes with various ornaments: a single note with a '+' sign, a triplet of eighth notes with a '3' above and a '+' sign, a single note with a '1' above and a '+' sign, and a group of four eighth notes with a '4' above and a '+' sign. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of two sharps. The melody includes a triplet of eighth notes with a '3' above and a '+' sign, followed by a group of four eighth notes with a '4' above and a '+' sign, and a final group of eighth notes with a '1 + 2' above. The bass line continues with eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of two sharps. The melody features a group of eighth notes with a '2' above and a '+' sign, followed by eighth notes with a tilde (~) and a '+' sign, and eighth notes with a tilde (~) and a '+' sign. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of two sharps. The melody starts with eighth notes with a '1' above and a '+' sign, followed by eighth notes with a tilde (~) and a '+' sign, and eighth notes with a tilde (~) and a '+' sign. A measure with a whole note is marked with a repeat sign and the number '12'. The bass line continues with eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of two sharps. The melody begins with a measure marked with a repeat sign and the number '23', followed by eighth notes with a '1' above and a '+' sign, eighth notes with a '3' above and a '+' sign, eighth notes with a '1' above and a '+' sign, eighth notes with a '4' above and a '+' sign, eighth notes with a '2' above and a '+' sign, and eighth notes with a '1' above and a '+' sign. The bass line features a sequence of chords in the first few measures, followed by eighth-note accompaniment.

LESSON.

From BRETHOVEN.

42

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass staff provides a simple accompaniment with a half note G3, a half note Bb3, and a half note C4.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass staff provides a simple accompaniment with a half note D4, a half note F4, and a half note G4.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music features a triplet of eighth notes in the upper staff: G4, A4, Bb4. The bass staff provides a simple accompaniment with a half note G3, a half note Bb3, and a half note C4.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass staff provides a simple accompaniment with a half note D4, a half note F4, and a half note G4.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music continues with a half note A5, a quarter note Bb5, a quarter note C6, and a quarter note D6. The bass staff provides a simple accompaniment with a half note A4, a half note Bb4, and a half note C5.

LESSON.

FROM HAYDN.

43

Adagio Movement.

* The G clef is here employed to prevent the inconvenience of reading so many ledger lines above the bass staff, or else crowding the treble staff with notes for both hands.

4 3 3 4 2 4 2 1 4

4 4 4 3

1 2 3 2 1 2 3 2 1 2

3 2 1

2 2 2 4 3 2 1 2 3 4

2 1

4 3 2 4 4 3 4 3 2 4 2 4 4 4 3

4 2 1 4

2 1 2 3

First system of musical notation for "Cease Your Funning." It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff. Fingerings are indicated by numbers 1, 2, and 3 above the notes. There are also some plus signs (+) above notes in the lower staff.

Second system of musical notation. The upper staff continues the melody with more complex rhythmic patterns and fingerings (1, 2, 3, 4). The lower staff continues the bass line with similar fingerings and some plus signs (+) above notes.

Third system of musical notation. The upper staff shows the melody ending with a double bar line and repeat dots. The lower staff continues the bass line. There are asterisks (*) above notes in the upper staff.

LESSON.

"CEASE YOUR FUNNING."

First system of musical notation for Lesson 44. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some plus signs (+) above notes in the lower staff.

Second system of musical notation for Lesson 44. The upper staff continues the melody with more complex rhythmic patterns and fingerings (1, 2, 3, 4). The lower staff continues the bass line with similar fingerings and some plus signs (+) above notes.

* Here the F clef is placed on the upper staff, in order to avoid crowding the notes on the bass, or the employment of too many ledger lines below the treble staff.

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

4 4 + 2
1

1 1 2

LESSON.

From БЫЛИНОВЫЙ.

45

Andante.

3 2 1 2

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The bass line provides a harmonic accompaniment with eighth notes and rests.

Second system of musical notation. Treble clef, key signature of two sharps. Features more complex rhythmic patterns including triplets and sixteenth-note runs. Fingerings and accents are clearly marked throughout the piece.

Third system of musical notation. Treble clef, key signature of two sharps. Includes chords and arpeggiated figures. Fingerings such as 4 3 4 and 2 1 2 are indicated for specific notes.

Fourth system of musical notation. Treble clef, key signature of two sharps. Continues the melodic and harmonic development with various rhythmic values and fingerings.

Fifth system of musical notation. Treble clef, key signature of two sharps. Final system on the page, ending with a triplet of eighth notes in the bass line.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It contains several chords and melodic lines with fingerings 1, 2, 3, and 4. The bass staff starts with a bass clef and the same key signature and time signature, featuring chords and fingerings 2, 1, and 1.

The second system continues the piece with two staves. The treble staff shows more complex chordal textures with fingerings 2, 1, 2, 4, and 4. The bass staff includes fingerings 1, 2, 2, 2, 4, and 1.

LESSON.

From HANDEL.

46

The third system is labeled '46' on the left. It features two staves in a 6/8 time signature with a key signature of two sharps. The treble staff includes fingerings 3, 1, 1, 2, and 1. The bass staff includes fingerings 2, 1, 1, 3, 2, 1, 1, and 1.

The fourth system continues the lesson with two staves. The treble staff has fingerings 3, 1, 4, and 4. The bass staff has fingerings 2, 1, 2, 1, 1, 2, 3, 1, and 1.

The fifth system concludes the lesson with two staves. The treble staff features fingerings 3, 3, 3, and 4. The bass staff includes fingerings 4 and 4.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes and rests. Fingering numbers 3, 2, 2, + 2 1, + 3 are placed below the bass line.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. Fingering numbers 1, 1, + are placed below the bass line.

Third system of musical notation. The treble clef staff features a more complex melody with sixteenth notes. The bass clef staff has a bass line with dotted notes. Fingering numbers 3, 3, 4, 1, 3, 4 are placed below the bass line.

Fourth system of musical notation. The treble clef staff has a melody with many beamed notes. The bass clef staff has a bass line with eighth notes. Fingering numbers 2, + 1 +, +, 3, +, 2, 2, 1 + 1 + are placed below the bass line.

Fifth system of musical notation. The treble clef staff continues the complex melody. The bass clef staff continues the bass line. Fingering numbers 2, 2, 3, + are placed below the bass line.

3 2 1 1 1 1 +

1 + 1 + 1 + 1 + 1 + 1 + 1 + 1 +
+ 2 1 + 1 + 1 +

3 1 + 2 1 1 1 1

1 1 1 1 1 1 1 1 +

3 4 2 3 2 3 1

4 + 1

1

3

2 + 3 + 1 3 1 3

2 3

3 4 4 4 + 4 3 4

1 4

3 + + + 3 2 4

3 + 1 2

2 3 + 1 + 3 1 2 2

2 3 1 2 2 2

The first system consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of eighth notes with fingerings 3, 3, 3, and 1. The bass staff begins with a bass clef and the same key signature and time signature. It contains a sequence of eighth notes with fingerings 1, 3, 1, 3, 2, 1, 2.

The second system consists of two staves. The treble staff continues with eighth notes and fingerings 2, 3, 3, 1, and a plus sign. The bass staff continues with eighth notes and fingerings 1, 3, 1, 3, 2, 1, 2.

The third system consists of two staves. The treble staff continues with eighth notes and fingerings 4, 3, 1, 3, 1, 2, and a plus sign. The bass staff continues with eighth notes and fingerings 3, 1, 3, 1, 2, and a plus sign.

The fourth system consists of two staves. The treble staff continues with eighth notes and fingerings 1, 1, 3, 2, 1, 1, 2, 3, 1, 1, and plus signs. The bass staff continues with eighth notes and fingerings 1, 1, 1, 1, and a plus sign.

The fifth system consists of two staves. The treble staff continues with eighth notes and fingerings 1, 1, 3, 1, 2, and plus signs. The bass staff continues with eighth notes and fingerings 2, 3, 1, 1, 1, 1, 1, 1, 1, 1, 1, and plus signs.

1 + 2

+

1

+

3

+

1 3

3 1

2

1

+

1

1 2 +

4 3 1

3

2 1

2

3

1

+

3

4

+

1

+

2 4

1

3

4

4

+

4

LESSON.

FROM MOZART.

47

First system of musical notation for Lesson 47, featuring a treble and bass staff in G major and 3/4 time. The treble staff contains a melodic line with slurs and fingerings (3, 3 1, 2). The bass staff contains a supporting line with fingerings (4, 2, 1, 2).

Second system of musical notation for Lesson 47. The treble staff has a complex melodic line with slurs and fingerings (4, 4 3, 2 1, 2 3). The bass staff has a supporting line with fingerings (2, 2 1, +, +, + 1).

Third system of musical notation for Lesson 47. The treble staff features a melodic line with slurs and fingerings (3 1, 2 2, 4, 2 3, + 1 +, 3 + 2 4 3 +). The bass staff has a supporting line with fingerings (1, 1 + 1, +, +, +).

Fourth system of musical notation for Lesson 47. The treble staff has a melodic line with slurs and fingerings (4 2 1 3 2 3, 2 + + 1 + 1, 2). The bass staff has a supporting line with fingerings (2, 1, 2, 1).

Fifth system of musical notation for Lesson 47. The treble staff features a complex melodic line with slurs and fingerings (4 3, 3 2 3, 1 1, 2 3 3 1, 3 1, 4 3, 3 2). The bass staff has a supporting line with fingerings (1, + 1 + 1, 1, 1, 1, 1, 2 1).

First system of musical notation. Treble clef, two sharps (F# and C#). Treble staff: 1, 2, 1, 4, 3. Bass staff: 4, 4, 4, 3, 3.

Second system of musical notation. Treble clef, two sharps. Treble staff: 1, 2, 1, 4, 3. Bass staff: 4, 1, 1, 4.

Third system of musical notation. Treble clef, two sharps. Treble staff: 2, 1, 4, 3, 4, 1, 1. Bass staff: 2, 1, 1.

Fourth system of musical notation. Treble clef, two sharps. Treble staff: 1, 4, 4, 2, 3, 2. Bass staff: 1, 1, 1, 1.

Fifth system of musical notation. Treble clef, two sharps. Treble staff: 8, 1, 2, 3, 2, 3, +1, 1, 2+1, 2, 3, 2, 1+. Bass staff: 1, 1, 1.

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

1 1 1 + 1 2 1 + 3

1 2 3 2 3 1 2 3 3 2

2 3 3

2 3

2 2 3

3 2 + 1 4

3 1 3 1

2 2 1 + 1 1

1 + 1 4 3 2 2 +

4 2 3

4 2 3

4 2 3

First system of musical notation. Treble clef, D major key signature (two sharps). The melody consists of eighth and sixteenth notes. The bass line provides a simple accompaniment with quarter notes.

Second system of musical notation. Treble clef, D major key signature. The treble staff features a more complex melodic line with sixteenth-note runs and slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation. Treble clef, D major key signature. The treble staff has a simple melody. The bass staff features a rhythmic pattern of eighth notes, possibly a walking bass line.

Fourth system of musical notation. Treble clef, D major key signature. Fingerings (1, 2, 3, 4) and accents (+) are marked above the notes. The bass staff also includes fingerings (1, 1) and accents (+).

Fifth system of musical notation. Treble clef, D major key signature. Fingerings (1, 2) and accents (+) are marked. The bass staff includes fingerings (1, 1) and accents (+).

First system of musical notation. Treble staff: Melodic line with slurs and fingerings (1, 3, + 2 3). Bass staff: Accompaniment of chords.

Second system of musical notation. Treble staff: Melodic line with slurs and fingerings (+, 2, 2, 1 + 1). Bass staff: Accompaniment of chords.

Third system of musical notation. Treble staff: Melodic line with slurs and fingerings (1 2, +, 1). Bass staff: Melodic line starting in the second measure.

Fourth system of musical notation. Treble staff: Melodic line with slurs and fingerings (1 2, +, 1). Bass staff: Melodic line.

Fifth system of musical notation. Treble staff: Melodic line with slurs and fingerings (3 1 +, 2 1, + 3, 2, + 1 +). Bass staff: Melodic line.

First system of musical notation. The treble clef staff contains a melodic line with a double bar line and a fermata. Fingerings are indicated by numbers 2, 2 1 +, 2 3, and 4 3 1. The bass clef staff contains a bass line with a double bar line and a fermata.

Second system of musical notation. The treble clef staff features a complex melodic passage with slurs and accents. Fingerings include 4, 1, 2, 1 3, and +. The bass clef staff provides a harmonic accompaniment with a double bar line and a fermata.

Third system of musical notation. The treble clef staff continues the melodic development with slurs and accents. Fingerings include 2, + 1 3, and 2. The bass clef staff continues the accompaniment with a double bar line and a fermata.

Fourth system of musical notation. The treble clef staff shows a melodic line with slurs and accents. Fingerings include 1, +, 2 +, and 1. The bass clef staff continues the accompaniment with a double bar line and a fermata.

Fifth system of musical notation. The treble clef staff concludes the melodic phrase with slurs and accents. The bass clef staff concludes the accompaniment with a double bar line and a fermata.

First system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

Second system of musical notation. The treble staff includes fingerings: + 2, 1 2 3 2 + 1, +. The bass staff includes a + 2. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

Third system of musical notation. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

Fourth system of musical notation. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

Fifth system of musical notation. The treble staff includes fingerings: 1 3, 1 3, 4, 1 +. The bass staff includes a +. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass staff contains a sequence of notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes and a sequence of notes with fingerings 3, 1 2 - 1 + 2. The bass staff contains a bass line with fingerings + 2 1.

Second system of musical notation. The treble staff contains a melodic line with a sequence of notes and fingerings 1 2. The bass staff contains a bass line with a '+' marking.

Third system of musical notation. The treble staff contains a melodic line with a sequence of notes and fingerings 3, 1, 2, 4, 3, 3, and a '+' marking. The bass staff contains a bass line with a '+' marking and a '1' marking.

Fourth system of musical notation. The treble staff contains a melodic line with a sequence of notes and fingerings 2, 3, 1, and 1+. The bass staff contains a bass line with a '+' marking.

Fifth system of musical notation. The treble staff contains a melodic line with a sequence of notes and a '1' marking. The bass staff contains a bass line with a '+' marking.

The following lesson, by Beethoven, contains the staccato and the legato styles of playing ; the staccato being assigned to the right hand, and the legato to the left.

48

Staccato throughout.

Legato throughout.



First system of musical notation. The treble clef staff contains a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef staff contains a melodic line: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.



Second system of musical notation. The treble clef staff contains a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef staff contains a melodic line: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.



Third system of musical notation. The treble clef staff contains a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef staff contains a melodic line: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.



Fourth system of musical notation. The treble clef staff contains a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef staff contains a melodic line: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.



Fifth system of musical notation. The treble clef staff contains a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef staff contains a melodic line: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3.

In the bass part of this lesson is exhibited the *syncopated* style of composition. Great care must be taken in the performance that those notes, which are partly in one measure and partly in the succeeding measure, are not struck twice, and also that the accurate duration of time be given to them. It will be observed, that these bass notes are nearly all of them struck at the word "and" in counting the time ; thus, for example :—

One, and two, and three, and four, and one, and two, and three, and four, and

and the keys must be held down the full duration of each note, so that the tones may be blended, as it were, into one another, as indicated by the ligature placed over or under the notes.

LESSON.

MOZART.

49

Adagio.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including slurs and a fermata. The lower staff is in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes and slurs.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and fermatas. The lower staff continues the bass line with slurs and fermatas.

The third system of musical notation consists of two staves. The upper staff features a melodic line with slurs and fermatas. The lower staff continues the bass line with slurs and fermatas.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and fermatas. The lower staff continues the bass line with slurs and fermatas.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and fermatas. The lower staff continues the bass line with slurs and fermatas.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, and some chords. The bass clef staff contains a bass line with eighth notes. Dynamic markings *sf* and *p* are placed between the staves. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and some triplets. The bass clef staff has a bass line with eighth notes. A dynamic marking *sf* is present at the beginning. The key signature has one flat (B-flat).

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and some chords. The bass clef staff has a bass line with eighth notes. The key signature has one flat (B-flat).

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and some chords. The bass clef staff has a bass line with eighth notes. Dynamic markings *sf* and *p* are placed between the staves. The key signature has one flat (B-flat).

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes and some chords. The bass clef staff has a bass line with eighth notes. The key signature has one flat (B-flat).

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a complex melodic line in the upper staff with many beamed eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff contains a melodic line with several slurs and accents, including a triplet of eighth notes. The lower staff features a bass line with a prominent eighth-note accompaniment.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff has a melodic line with a slur and a fermata over the final note. The lower staff has a bass line with a steady eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff has a melodic line with a slur and a fermata over the final note. The lower staff has a bass line with a steady eighth-note accompaniment.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff has a melodic line with a slur and a fermata over the final note. The lower staff has a bass line with a steady eighth-note accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a melodic line in the treble with slurs and accents, and a bass line with a steady eighth-note accompaniment.

The second system continues the piece. The treble staff has a melodic line with a slur and an accent. The bass staff continues with eighth-note accompaniment, showing some chromatic movement.

The third system shows the continuation of the melody and accompaniment. The treble staff has a slur and an accent. The bass staff features a more active eighth-note accompaniment.

The fourth system features a change in the bass line, with a more rhythmic eighth-note accompaniment. The treble staff continues with a melodic line.

The fifth system concludes the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings *sf p sf p sf p* are placed below the bass staff. The system ends with a double bar line.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *sf* (sforzando). The melody features eighth-note patterns and includes two triplet markings (indicated by a '3' over the notes). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff shows a melodic line with eighth notes and quarter notes. The lower staff continues the accompaniment with a steady eighth-note pattern in the left hand and chords in the right hand.

The third system features two staves. The upper staff has a melodic line that ends with a chord. The lower staff includes a dynamic marking of *sf* followed by a *p* (piano) marking. The system concludes with a chord in the right hand.

The fourth system consists of two staves. The upper staff begins with a dynamic marking of *sf* followed by *p*. It contains several triplet markings (indicated by a '3' over the notes). The lower staff provides a complex accompaniment with chords and moving lines.

The fifth system consists of two staves. The upper staff features a melodic line with a dynamic marking of *hr* (harmonic). The lower staff continues the accompaniment with chords and moving lines.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4. This is followed by a quarter rest, a quarter note G4, and a quarter note A4. A slur covers the next three notes: G4, A4, and B4. The system ends with a quarter note G4. The lower staff is in bass clef with the same key signature. It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. A slur covers the next three notes: G2, A2, and B2. This is followed by a quarter note G2, a quarter note A2, and a quarter note B2. A slur covers the next three notes: G2, A2, and B2. The system ends with a quarter note G2. There are 'tr' markings above the first and fifth notes of the upper staff.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4. This is followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the next three notes: G4, A4, and B4. The system ends with a quarter note G4. The lower staff is in bass clef with the same key signature. It begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. A slur covers the next three notes: G2, A2, and B2. This is followed by a quarter note G2, a quarter note A2, and a quarter note B2. A slur covers the next three notes: G2, A2, and B2. The system ends with a quarter note G2. There are 'tr' markings above the first and fifth notes of the upper staff.

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