

Bertini's
Pianoforte
Method
COMPLETE.

NEW ENGLAND PIANO CO.

Main Offices and Boston Warehouse, 200 Tremont Street, Boston, Mass.

WAREROOMS,

200 Tremont Street, Boston. 98 Fifth Avenue, New York.
262, 264 Wabash Avenue, Chicago. 26, 28, 30 O'Farrell Street, San Francisco.

WHY THE

NEW ENGLAND PIANOS

ARE POPULAR.

Because:—They contain all the essential requisites of a strictly first-class Piano. Their beautiful *singing tone, perfect evenness of scale, elegance of case, design and finish, with absolute durability.* The quality of materials and workmanship employed in their construction is *positive proof* of their general excellence.

The Tone of the New England Piano is *full and clear, and retains the sympathetic singing qualities* so pleasing to the refined musical taste.

The Touch. The New England Piano actions are *unsurpassed for flexibility and precision, being light and responsive* to the touch; they *do not fatigue* the performer. As we manufacture the *Entire Piano*, this department receives the most rigid care and attention.

The Scales of the New England Pianos, all being 7 1-3 octaves, are scientifically correct, even and perfect. The tension of the strings being equally distributed, three unisons in the treble, and a perfectly balanced scale throughout the entire piano.

The Case Work. The design and construction of cases is elegant and original in design and perfect in finish. All cases are made from thoroughly seasoned wood, *double veneered and cross banded inside and out.* We have the largest variety of designs in this country in Upright Pianos, in Rosewood Finish, Burl Walnut, Plain Mahogany, Figured Mahogany, American Oak, Quartered Oak, English Oak, Circassian Walnut and other native and foreign woods.

Full Metal Plates not only embody great strength, but give to our Uprights the characteristics of the Grand Piano.

Sounding Boards are made from the choicest Spruce, carefully selected for its resonance.

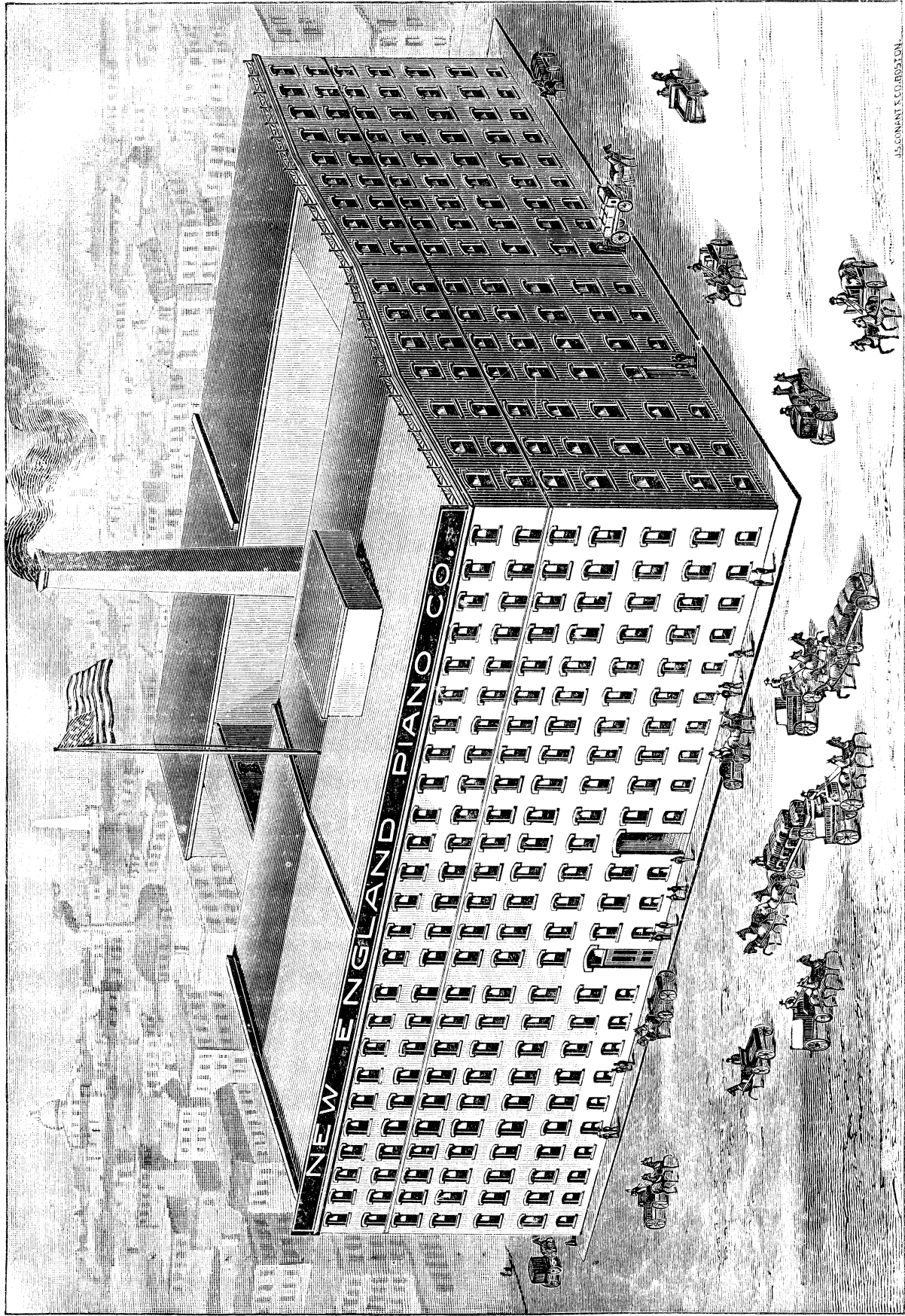
“Wrest Planks” or “Pin Blocks” are *cross banded with five thicknesses* of Rock Maple, giving *end grain* of wood to all points on tuning pin, preventing “checking” or splitting of “wrest plank” and insuring a piano which *will stand in tune.*

Durability. The New England Pianos are sold upon their merits, and not upon any purchased reputation. Only the best and most suitable materials are used in their construction, while the methods employed embody all the most important improvements known to the piano makers' interest.

Soft Stop. The New England Soft Stop is simple in construction, positive in action, saves the wear of the hammers and enables the pupil to practice without annoying the nerves of others who may be in adjoining rooms, and in the hands of an artist, in connection with the loud and soft pedals, give perfect command of the instrument and increased facility for the production of the lights and shades of music.

Variety of Woods. The New England Upright and Grand Pianos are finished in a large variety of native and foreign woods, comprising Rosewood Finish, Burl Walnut, Plain Mahogany, Figured Mahogany, American Oak, Quartered Oak, English Oak, Circassian Walnut, etc., etc.

WHERE THE NEW ENGLAND PIANOS ARE MADE.



AS SHOWN IN THE BOSTON...

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.

NEW ENGLAND PIANO FACTORIES—George, Gerard and Howard Streets, BOSTON, (Highlands,) MASS.

Main Factory 225 Feet Long, 150 Feet Wide, 7 Stories High. OVER SIX ACRES of Floor Space.

THE NEW ENGLAND PIANO FACTORIES.



THE NEW ENGLAND PIANO FACTORIES are among the largest and most complete Piano Factories in the World, and a brief description cannot fail to prove of interest. The Main Building has a frontage on three streets of 225 feet in length by 150 in depth, and has seven floors. The Action factory is in an annex building, 70x70 feet—four floors—making a total area of OVER SIX ACRES of floor space. There are also lumber sheds, yards and dry houses, with a capacity of over 3,000,000 feet of lumber, private and wagon stables, etc., etc. The motive power of the main factory is controlled by a 200-horse power Harris-Corliss engine, which also operates dynamo for electric light plant. There are six artesian wells under factory buildings, with capacity of 5,000 gallons each, and in the basement are located two steam fire pumps, with capacity of 450 to 500 gallons per minute. The factory buildings are equipped with the sprinkler system, over 2,300 sprinkler-heads being required.

There is a telegraphic fire alarm throughout the buildings, connected with factory office, and automatic alarms from sprinkler system and tanks; also a city fire alarm box—all located in factory office. The heating apparatus is a remarkable feature of the New England Piano Factories. A very large pipe leads from the engine room to all floors of the factory. In the boiler or engine room the mouth of the pipe is attached to a patent blower, which very much resembles a turbine water wheel in appearance, and contains a wheel which can be revolved slowly or rapidly, as may be required. Connected with this blower are 10,000 feet of inch pipe, over which the air passes before reaching the blower. This pipe is confined in a large air-tight box, into which the exhaust steam from the engine is turned, so that the air, while passing over the pipe to the blower, can be heated to any temperature required. The blower, when it revolves, drives the hot air up into the factory, and is so powerful that it can throw out 100,000 cubic feet of air per minute. It is a very costly apparatus, but by its use the *entire factory* is kept *at an even temperature* throughout the winter, with the further advantage of *natural air*; being not only *warm*, but *dry*. It is constantly changing, and carries off any moisture which may exist. Two of these heaters are used in the Main Building.

Adjoining the engine room are the mill rooms, etc. Here is where the making of the piano begins. All the machine work of sawing, planing, jointing and moulding is done here, as well as the fine sawing of fret work, turning, etc. The mill rooms are among the finest in the country, and are fitted up with all the latest and most approved models of wood-working machinery. Many of these machines are originated and used exclusively by the NEW ENGLAND PIANO COMPANY.

In the Basement the skeletons are made; and the ends, tops, wrest planks, etc., are glued up. All stock is *heated* before being glued up, which insures a *perfect union* and durability. The veneering of cases, etc., is also done in the basement; all cases being *double veneered* and *cross-banded*, crossing the grain of the woods and preventing splitting of cases, etc. The various sections, after veneers are in position, are placed in a press, where they are subjected to a pressure of from 2,000 to 3,000 pounds to the square inch, and where they are left to become thoroughly dry and rigid before removal. The rooms above, constituting the main floor, contain the factory office and ware-rooms; the latter having a capacity for several hundred pianos, and where every piano is subjected to the *closest scrutiny* and *most careful inspection* before passing to the packing or shipping room. Here, also, we find the stock room, which is in itself a goodly-sized storehouse, containing the felt, hardware, German buck-skin, stringing wire, and many various articles of merchandise which are used in the construction of the NEW ENGLAND PIANOS. On this floor are also located the cleaning rooms, where the pianos are overlooked and polished ready for shipment, and the packing and shipping room.

The Second Floor is occupied by tuning rooms and carving rooms, *hand carving* being used exclusively on the New England Pianos. On this floor are also located the draughting rooms, where are originated the new and exclusive designs for which the New England Pianos are celebrated, cabinet work on Upright cases, and the storerooms for finished pianos, where will constantly be found from 300 to 500 pianos of the various styles ready for final tuning, over-looking, etc.

The Third Floor—Finishing of Grand Pianos. Manufacture and fitting of sounding-boards, etc., stringing, boring of wrest planks, bridges, etc., and the string winding. This is a feature few manufacturers possess; having some of the finest machinery for this purpose to be found in this country, using only the best imported wire, winding all our own strings; we thereby secure immunity from the constantly breaking strings with which many manufacturers are afflicted.

The Fourth Floor—Upright Regulating and Finishing. Here the action and keys are fitted, and the finishing, tuning and regulating are begun. Each piano receives at least *eleven tunings* removing the "stretch" from the wire, and insuring a piano which will *stand in tune*. On this floor is located the trimming room, where tops, desks, etc., are fitted; also rubbing of trimmings, rotten-stoning cases, etc., and tone regulating, or voicing.

The Fifth Floor—Flowing and varnish rooms for trimmings, etc.

The Sixth Floor—Rubbing, Setting Up and Main Varnish Rooms. This important branch of piano manufacture receives the greatest care and attention. Our varnish rooms are among the best in the world. Lighted on all sides, the slightest imperfections can be seen and remedied while in process, avoiding subsequent "patching," while the extreme height of the building gives an immunity from dust, which is the worst enemy of good varnish work. Coat after coat of varnish is applied, the cases, etc., remaining in the varnish room for months. The pores of the veneer are thus completely filled, and the perfect, glossy finish for which the New England Pianos are so justly celebrated is given them.

The cases are rubbed between the various coats of varnish, and, before being taken to the warerooms, receive their final polishing and their beautiful finish. The short time which makers of inferior pianos allow for varnishing, can only result in the most unreliable and very poorest work.

A complete record is kept of each and every instrument while in process of construction, showing the date of completion of each part, and by whom done, each workman being responsible for work entrusted to him, and no imperfect work being allowed to pass. As it requires from eight to twelve months to complete a first-class piano-forte, it is apparent that ample capital and the greatest facilities are necessary for the completion of a first-class piano.

ACTION AND KEY FACTORY.

A perfect action is the leading essential to a perfect piano. The action to a piano is as the vital parts of a human body. Let any one part be out of order, the balance are comparatively useless. As we manufacture our own actions, this branch of our business is attended with the greatest amount of care, even to the most minute detail. To secure a perfect action the greatest care must be exercised in the selection of the materials, consisting of the different kinds of wood, cloths, felts, leather, glue, wire, hardware, etc., and in their being properly and accurately adjusted. A single New England Upright Action contains 5,464 separate and distinct pieces of wood, leather, felt, etc. The New England actions are simple in construction and easily regulated. It is impossible to describe in this brief space the large number of ingenious machines used in making the separate parts of the exquisite mechanism of our piano actions. Absolute uniformity is secured by machines, each of which automatically does some part of the work and can only do it one way and that the *right* way. The errors of hand work are thereby eliminated. Each skilful mechanic has one thing to do, and does it with a machine that only needs attention, and which never goes wrong. Here are also the machines for testing the durability of the material used in the hammers and the hammer felt. The hammer covering department contains presses of peculiar construction, whereby the felt—an inch thick—is bent around the hammer and compressed to a size that gives the greatest solidity and elasticity. The materials are the best, the lumber thoroughly dried, and are superior to the imported, both in finish and durability. The key-making department is a branch requiring the utmost accuracy and delicacy of execution. Ivory keys are used *exclusively* upon all New England Pianos.

LUMBER.—The manufacture of a first-class piano-forte necessitates the carrying in stock of a very large quantity of lumber. All lumber is inspected by the proprietor personally. After being thoroughly *air seasoned*, it is placed in our immense dry houses, which have a drying capacity of over 300,000 feet of lumber. Here it is retained at a very high degree of temperature until *thoroughly dry*, and is then stored *under cover* until required for use. This treatment gives every possible security against climatic changes. Our lumber yards are among the most complete and largest in this country, that are connected with a manufacturing establishment, as we carry in stock from 2,000,000 to 3,000,000 feet of lumber, used by us in the manufacture of the New England Pianos.

A

Progressive ^{AND} Complete

METHOD

FOR THE

PIANO-FORTE

BY

HENRI BERTINI.

NEW AND CORRECTED PLATE EDITION.

The finest edition of this celebrated method ever published.

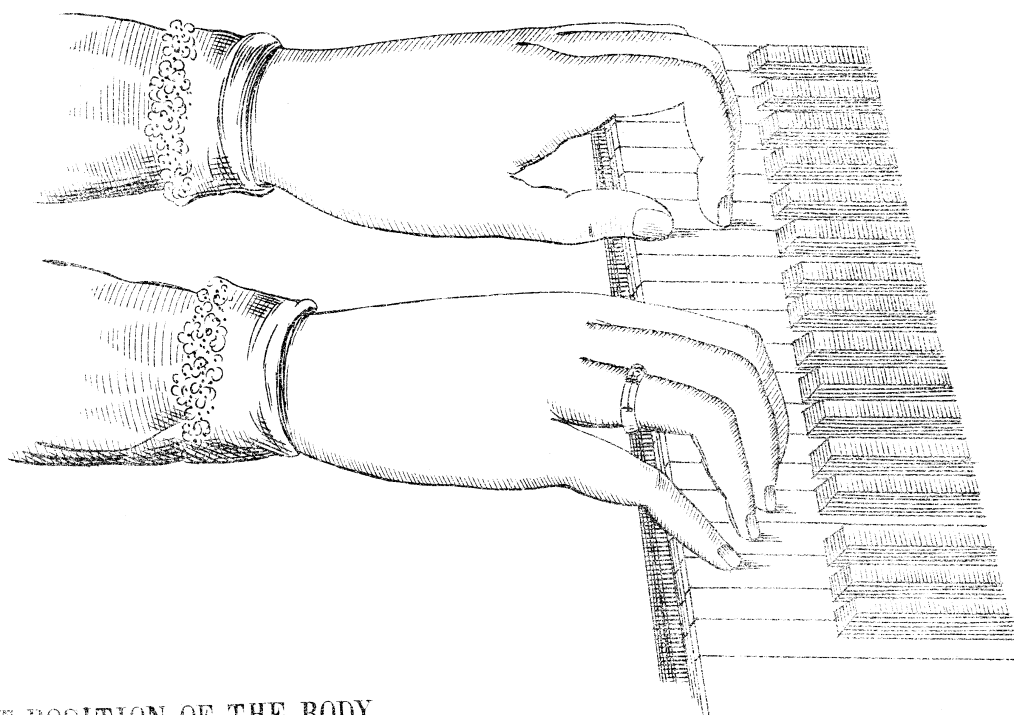
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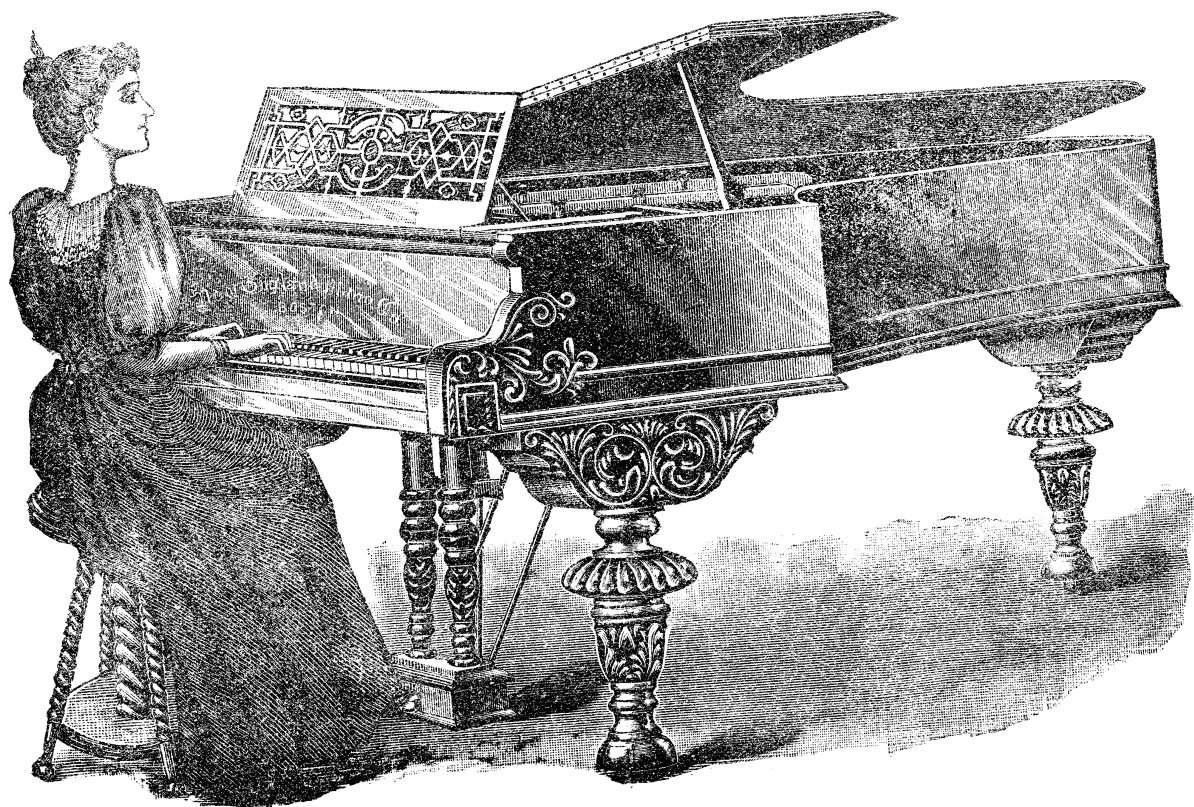
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CORRECT POSITION OF THE HANDS.



CORRECT POSITION OF THE BODY.



PREFACE.

My intention, in publishing this new Method has been to facilitate the study of the Piano-Forte; and I have tried, as much as is in my power, to furnish a Progressive work, in which the young pianists might, assisted by the experience of their master, find all the elements of instruction.

A great number of elementary works—many of them written, too, by men of talent, and very good in some respects—have the disadvantage, that they are rather a collection of popular airs, than a series of lessons connected and graduated so as to develop the musical knowledge and mechanism of beginners. I wanted to avoid this fault, and I have therefore written especially for this work, a series of melodies and exercises, instead of resorting to popular melodies, romances, waltzes, etc., etc., which are commonly annexed to instruction books.

It has hitherto but too often been forgotten, that an instruction book is intended for a grammar, and not merely for a book of amusement; and hence the false system which made elementary works consist entirely of little airs which the memory can easily retain. This custom perverts the taste of the pupils; it prevents their mind and ear from making themselves familiar with the different harmonic combinations, and it fills their heads with musical trivialities, which, more and more drawing them away from the works of true art, will ultimately incapacitate them from understanding the works of the great masters.

It is very important to have the first studies of children directed by a skilful master; for on the principles imbibed in the first lessons always depends the future success of an artist. Faults then acquired, and confirmed by long practice, will never be lost.

I would, therefore, make it the duty of parents and those who have the charge of pupils, to act, in this respect, with circumspection, and to consult artists before concluding about the choice of a teacher.

In studying very carefully all the works which have appeared within a certain number of years, I have been struck with their general deficiency in the important qualities of order and logic. Some of them are objectionable on account of too great simplicity in their means; others have appeared to me to be in a still worse condition, for they contain many useless things, and a total want of progression. I hope I have succeeded in composing a solid work, which will force the pupil to exert himself, and familiarize him with all the difficulties of *tonalité*, fingering, and rhythm.

I have graduated all my lessons from the natural key up to those most charged with chromatic signs. My system will, therefore, necessarily give more trouble in the outset; but from it there will afterwards result a great good to them,—for, in learning to play the Piano-Forte, they will, at the same time, become good musicians.

I have often observed, in pupils who had already obtained a certain proficiency, a difficulty in reading music with accidentals; and I doubt not but this want of readiness is to be ascribed to the timidity and excessive reserve of the old instruction books.

My course of Piano-Forte instruction, if followed from the beginning to the end, will offer one advantage, which, I hope, will be appreciated. It furnishes elements of study for more than a year, without making it necessary to have recourse to a multitude of little pieces, almost all of them carelessly written and badly fingered.

Mechanical means to assist the hands and arms should be rejected in the thorough study of the art of Piano-Forte playing. They should only be considered from an orthopædic point of view; that is, they can only be used with any appearance of advantage as a last resort, when a pupil has been badly directed, or as an aid in correcting a bad formation of the hand.

Some persons have the erroneous opinion, that the metronome could be of service in the study of the Piano-Forte. The intellect and judgment must direct the division of measures and the different rhythms, and the metronome is only a means used by composers to indicate the true time of their compositions.

The pupil should sit before the middle of the key-board, in order to be able to run with ease over the keys from one end to the other.

The wrists should be turned outward, so that the five fingers may be always on the key-board, and ready to strike their notes. The wrists and arms should form a straight line. The hands must be rounded off, and the keys struck with the extremity of the fingers, but not with the nails. The body must be held erect, and all grimaces and exaggerations, which would give a ridiculous appearance, must be avoided. In order to obtain great equality, agility, force, neatness, and beautiful sonorousness of tone, — qualities which constitute true talent,—it is necessary to know how to strike the keys from the fingers, from the wrist or from the fore-arm.

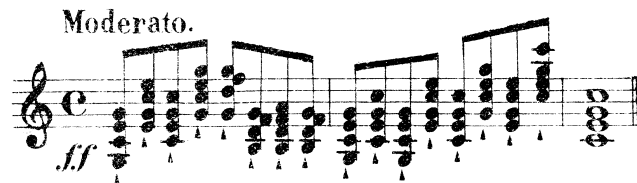
Thus the touch should be given exclusively from the fingers in trills, in runs of the scale, and in other running passages.



The keys should be struck from the wrist in chords and octaves, in lively and light movements.



And in a moderate movement, where the expression demands great force, the keys must be struck from the fore-arm.



But this last way must be used very sparingly; otherwise it would easily degenerate into a habit, and produce a stiff, heavy touch.

I recommend to pupils constant practice of the scales; at first, in slow movement, then moderately fast, and thus progressing to the highest degree of velocity.

In order to prepare for the exercises, and to give elasticity to the fingers, it is important to go through the five finger exercises, in single and double notes, which are given in the instruction book.

It is absolutely necessary to have the pupils early acquire the habit of counting the time aloud; and, where they cannot make at once the correct division of time, they must subdivide the measure into smaller parts.

Thus, if the measure is marked in 4 parts, it will be divided 4 quarters, or 8 eighths, or 16 sixteenths.

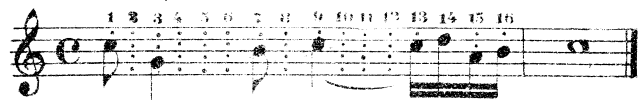
Measure in four parts divided into four Quarters.



Measure in four parts divided into eight Eighths.



Measure in four parts divided into sixteen Sixteenths.



The principal diversities of shade in music are contained in the modifications of sound and time. There are a great number of intermediate degrees, which form a chain between *pianissimo* and *fortissimo*, between the slowest and the quickest movement; and the art of interpreting the different composers is only obtained by scrupulously observing the indicated marks, in studying the contrasts, in trying to give coloring to the musical phrase, and in taking the time exactly as indicated by the composer, or by custom.

A master, however skilful he may be, can never give a superior style to his pupil; for style is something that cannot be transferred, and for which no rule can be given. There are, in the arts, qualities with which nature alone can gift certain intellects; and the master can do no more than transmit to his pupil a faint shadow of his own manner, and which will never make anything but an imitator of the pupil.

Style is the spirit of the performance; it is the art of giving a form to the ideas, and of transmitting feelings. There is as much difference between a man of mere execution and the true artist, as there is between a great talker and the true orator. A man may be a skilful instrumental performer, and yet be only a very moderate artist.

Only by the careful study of the older schools of Italy and Germany, the works of Haydn, Mozart, Clementi, Dussek, Cramer, Beethoven, Hummel, etc., and those of the better modern composers, the true talent will be cultivated, and ultimately acquire individuality and originality in style.

It is to be regretted that the study of the ancient masters is almost altogether abandoned, and that beautiful works, in strict and grand style, have been laid aside, almost exclusively, for the easy success to be obtained from performing variations, and a number of little, light pieces, which have no real merit.

I leave it to the discretion of the teacher to decide on the time when the exercises in thirds, sixths, octaves, chords, etc., should be taken up and gone throughwith. I wanted to avoid filling my text with useless matter; and I have endeavored to give to my definitions the utmost simplicity and clearness, so as to make them accessible to the intellect of young learners.

If my work, the fruit of long meditations, and of conscientious labor, be acceptable to my colleagues; I shall be happy to have made a step forward in the beautiful art which has occupied every moment of my life.

H. BERTINI.

DICTIONARY OF MUSICAL TERMS.

A. (*Italian*) by, for.
ACCELERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Lat.*) at will or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETUOSO, (*It.*) affectionately, tender.
AGITATO, **CON AGITAZIONE**, (*It.*) with agitation, anxiously.
AL, **ALL**, **ALLA**, (*It.*) to the; sometimes, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as, *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, **AL SEG.**, or the character S ; signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fin*, or to the mark C over a double bar.
ANDANTE, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, **CON ANIMA**, **ANIMOSO**, (*It.*) with animation, in a spirited manner.
A PIACERE, **A PIACIMENTO**, (*It.*) at the pleasure of the performer.
APPOGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGIATO, (*It.*) dwell, leaned upon.
ARIA, (*It.*) an air or song.
ARPIO, (*It.*) in the style of an air.
ARPEGGIANDO, (*It.*) passages formed of the arpeggiato, notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, (*It.*) in the regular time.
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, **ATTACCA SUBITO**, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well, as, *BEN MARCATO*, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, (*It.*) with brilliancy and spirit.
CON BRIO, (*It.*) with spirit.
BRISÉ, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a shake; also, a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPPELLA, **ALLA**, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHORD, a combination of sounds forming harmony.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition beyond its natural termination.
COLLA PARTE, (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.
CONCORTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLORE, (*It.*) mournfully, with pathos.

CON GRAVITA, (*It.*) with gravity.
CONGRUO, (*It.*) with grace.
CON GUSTO, **BUON GUSTO**, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPERITE, (*It.*) with quickness and spirit.
CRESCENDO, or **CRES.**, (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or **D. C.**, (*It.*) from the beginning, an expression which is often written at the end of a movement, to indicate that the performer must return and finish with the first strain.
DAL, (*It.*) by; as, *dai segni*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek*) naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or **DIM.**, (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or **DOL.**, (*It.*) implies a soft and sweet style.
DOLCEZZA, or **CON DOLCEZZA**, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, **ED**, the Italian conjunction *and*; as, *fauto e violino*, flute and violin; *notabilmente ed animato*, with grandeur and spirit.
ELEGANTE, (*It.*) with elegance.
ELEGANTE, (*It.*) with elegance, gracefully.
ENERGICO, **CON ENERGIA**, **ENERGICAMENTE**, (*It.*) with energy.
ESPRESSIVO, or **CON ESPRESSIONE**, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild, as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTASIE, (*Fr.*) a species of composition in which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any set of an opera, or of a concert; or the last movement of a symphony or sonata, or other piece.
FINE, (*It.*) the end.
FORTE, or **FOR.**, or simply **F.**, (*It.*) loud.
FORTISSIMO, or **FF.**, (*It.*) very loud.
FORZANDO, or **FORZ.**, or **ff.**, implies that the note is to be marked with particular emphasis or force.
FUOCO, **CON.**, (*It.*) with intense animation.
FURIOSO, or **CON FURIA**, (*It.*) with fire.
GAIEMENT, (*Fr.*) in a cheerful and lively style.
GALLOPÉ, (*Fr.*) a gallop; a quick German dance-tune.
GALOP, (*Ger.*) a quick species of dance, generally in 2-4 time.
GIUSTO, (*It.*) in the regular time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *trill*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, **GUSTOSO**, or **CON GUSTO**, (*It.*) with taste, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, **INNOCENTEMENTE**, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, (*It.*) a short introductory introduction.
INTRODUZIONE, a movement.
ISTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENTE, (*Fr.*) with lightness and gayety.
LEGERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or **CON LEGGIEREZZA**, (*It.*) with lightness and facility of execution.
LEGGIERISSIMO, (*It.*) with the utmost lightness and facility.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, (*It.*) in slow time.
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*Lat.*) This word implies that a passage is to

be played just as it is written in regard to pitch; it generally occurs after *Sea alla*, or *Sea bass*.
MA, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite*, main gauche, or *M. D.*, *M. G.*, the right or left hand in piano-music.
MANO, (*It.*) the hand. *Mano dritta*, or *destra*, the right hand; *mano sinistra*, the left hand.
MARCATO, (*It.*) in a marked and emphatic style.
MARZIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEZZO, (*It.*) same; as, *mezzo movimento*, in the same time.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middle degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE, (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece or musical composition of any kind.
MORDETE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to time and time; dying away.
MOTO, (*It.*) movement; as, *piu mosso*, with more movement, quicker.
MOTO, or **CON MOTO**, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBLE, (*It.*) with nobleness, grandeur.
NOBLEMENTE, (*It.*) with nobleness, grandeur.
NOTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or, as *fauto o violino*, flute or violin.
OBLIGATO, or **OBLIGATI**, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or **Sva.**, (*It.*) an octave. This word is generally used in *aria* or *basso*: the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal or stationary bass. In piano-music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, **PERDENDOSI**, or **PERDEN.**, (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PIU, (*It.*) a little.
PHRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or **pp.**, (*It.*) extremely soft.
PIANO, or **p.**, (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
PLANTATO, (*It.*) expressively, plaintively.
PIU, (*It.*) more; as, *piu animé*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco a poco*, by degrees, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft then loud.
POLACCA, (*It.*) a slow, Polish dance, in 3-4 time.
POLONAISE, (*Fr.*) a time of a peculiar rhythm.
POLONOISE, (*Fr.*) a peculiar construction, as the melodic members usually terminate on the third quarter of the measure.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as, *piu forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favorite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *première fois*, first time.
FRETTOSO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, (*It.*) with augmented softness.
RADDOLCENTE, (*It.*) implies a gradual diminution in the speed of the movement.
RAPIDO, (*It.*) rapidly.
REFRAIN, (*Fr.*) a burden, or tag-end to a song.
RINFORZANDO, **RINFORZATO**, or **rinf.**, or **rf.**, (*It.*) with more animation, emphasis.
ROMANCE, (*Fr.*) a short lyric tale set to music.
ROMANZA, (*It.*) or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) a composition of several strains repeated, or more, at the end of each of which the first part or subject is repeated.

RITENENTE, **RITENUTO**, (*It.*) a decrease in the speed of the movement.
SCHERZANDO, **SCHERZATO**, **SCHERZOSO**, or **SCHERZ.**, (*It.*) in a light, playful, and sportive manner.
SEGNÒ, or S , (*It.*) a sign; as, *al segno*, return to the sign; *dai segni*, repeat from the sign.
SEQUE, **SEQUITO**, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the finale now follows. It is also used in the sense of, *in similar, or like manner*, to show that a subsequent passage is to be played like that which precedes it.
SEMPLICE, **SEMPLICEMENTE**, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, **SFORZANDO**, or *sf.*, (*It.*) implies that a particular note is to be played with emphasis.
SICILIANO, (*It.*) a movement of a slow, soothing pastoral character, in 6-8 time, resembling a dance popular to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SPIRITO, **CON SPIRITO**, (*It.*) with spirit.
SOAVE, (*It.*) in a soft, sweet, and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, plural of **SOLO**, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, **SOLA**, (*It.*) alone.
SOLO, (*It.*) a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) a composition consisting of SONATE, (*Fr.*) several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or **SOST.**, (*It.*) sustained, continuous in regard to tone.
SPIRITO, **CON SPIRITO**, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO, (*It.*) implies that the notes are to be played distinct, and detached from one another.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *volti subito*, turn quickly.
SUITE, (*Fr.*) a series, a collection; as, *une suite de pièces*, a series of lessons.
SYNCOPE, (*It.*) in a constrained and syncopated style.
SYNCOPE, (*It.*) in a constrained and syncopated style.
TACET, (*Lat.*) implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *tacete*, the flute is not to play.
TANTO, **NON**, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENDREMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, **TENERO**, or **CON TENEREZZA**, (*It.*) tenderly.
TENUTO, or **TEN.**, (*It.*) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, **TRANQUILLEMENTE**, or **CON TRANQUILLEZZA**, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, or forcibly.
TREMANDO, (*It.*) implies the reiterated of a TREMOLATE, note or chord with great rapidity, TREMOLO, so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) a shake, a trill.
TRILLO, (*It.*) a shake, a trill.
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*It.*) with the utmost vehemence, as loud as possible.
TUTTI, (*It.*) plural, all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN, (*It.*) a; as, *un poco*, a little.
VALCE, (*It.*) a waltz.
VALSE, (*Fr.*) a waltz.
VELOCE, or **CON VELOCITA**, (*It.*) in rapid time.
VIVACISSIMO, (*It.*) with extreme rapidity.
VIVACE, (*It.*) vivacity.
VIVO, **CON VIVEZZA**, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.
VOLTI SUBITO, or **V. S.**, (*It.*) turn over quickly.
WALZER, (*Ger.*) a waltz.

RULES FOR YOUNG MUSICIANS.

BY ROBERT SCHUMANN

1. The most important thing is to cultivate the sense of Hearing. Take pains early to distinguish Tones and Keys by the ear. The bell, the window-pane, the cuckoo, — seek to find what tones they each give out.

2. You must sedulously practice Scales and other finger exercises. But there are many persons who imagine all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A-B-C as fast as possible, and always faster and faster. Use your time better.

3. "Dumb piano-fortes," so-called, or key-boards without sound, have been invented. Try them long enough to see that they are good for nothing. You cannot learn to speak from the dumb.

4. Play in time. The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

5. Learn betimes the fundamental laws of Harmony.

6. Be not frightened by the words *Theory, Thorough Bass, Counterpoint*, and so forth. They will meet you friendly, if you meet them so.

7. Never dilly dally over a piece of music, but attack it briskly; and never play it only half through.

8. Dragging and hurrying are equally great faults.

9. Strive to play easy pieces well and beautifully; it is better than to render harder pieces only indifferently well.

10. Always insist on having your instrument purely tuned.

11. You must not only be able to play your little pieces with the fingers; you must be able to hum them over without a piano. Sharpen your imagination so that you may fix in your mind not only the Melody of a composition, but also the Harmony belonging to it.

12. Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time, but cultivate it, and consider it the fairest gift which heaven has lent you.

13. You must carry it so far that you can understand a piece of music upon paper.

14. When you are playing, never trouble yourself about who is listening.

15. Always play as if a master heard you.

16. If any one lays a composition before you for the first time, for you to play, first read it over.

17. Have you done your musical day's work? and do you feel exhausted? Then do not constrain yourself to further labor. Better rest, than work without joy or freshness.

18. Play nothing, as you grow older, which is merely fashionable. Time is precious. One must have a hundred lives, if he would acquaint himself only with all that is good.

19. Children cannot be brought up on sweetmeats and confectionery to be sound and healthy men. As the physical, so must the mental food be simple and nourishing. The masters have provided amply for the latter; keep to that.

20. A player may be very glib with finger passages; they all in time grow commonplace, and must be changed. Only where such facility serves higher ends, is it of any worth.

21. You must not give currency to poor compositions; on the contrary, you must do all you can to suppress them.

22. You should neither play poor compositions, nor even listen to them, if you are not obliged to.

23. Never try to acquire facility in what is called *Bravura*. Try in a composition to bring out the impression which the composer had in his mind; more than this attempt not; more than this is caricature.

24. Consider it a monstrosity to alter, or leave out anything, or to introduce any new-fangled ornaments in pieces by a good composer. That is the greatest outrage you can do to Art.

25. In the selection of your pieces for study, ask advice of older players; that will save you much time.

26. You must gradually make acquaintance with all the more important works of all the important masters.

27. Be not led astray by the brilliant popularity of the so-called great virtuosos. Think more of the applause of artists, than of that of the multitude.

28. Every fashion grows unfashionable again; if you persist in it for years, you find yourself a ridiculous coxcomb in the eyes of everybody.

29. It is more injury than profit to you to play a great deal before company. Have a regard to other people; but never play anything which, in your inmost soul, you are ashamed of.

30. Omit no opportunity, however, to play with others, in Duos, Trios, and so forth. It makes your playing fluent, spirited, and easy. Accompany a singer when you can.

31. If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

32. Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in Music are through chorus and orchestra combined.

33. As you progress, have more to do with scores than with virtuosos.

34. Practice industriously the Fugues of good masters, above all, those of JOHN SEBASTIAN BACH. Make the "well-tempered Clavichord" your daily bread. Then you will surely be a thorough musician.

35. Seek among your associates those who know more than you.

36. For recreation from your musical studies, read the poets frequently. Walk also in the open air.

37. Much may be learned from singers, male and female; but do not believe in them for everything.

38. Behind the mountains there live people, too. Be modest; as yet you

have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you have got to share with others.

39. The study of the history of Music, supported by the actual hearing of the master compositions of the different epochs, is the shortest way to cure you of self-esteem and vanity.

40. A fine book on music is THIBAUT'S *Ueber Reinheit der Tonkunst* ("On Purity in the Musical Art"). Read it often as you grow older.

41. If you pass a church, and hear an organ playing, go in, and listen. If it happens that you have to occupy the organist's seat yourself, try your little fingers, and be amazed before the omnipotence of Music.

42. Improve every opportunity of practicing upon the organ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition, or in playing, as the organ.

43. Sing frequently in choruses, especially on the middle parts. This makes you musical.

44. What is it to be musical? You are not so, if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end. You are not so, if, when some one turns over two pages at once, you sticl and cannot go on. But you are musical, if, in a new piece, you anticipate pretty nearly what is coming, and, in an old piece, know it by heart; in a word, if you have music, not in your fingers only, but in your head and heart.

45. But how does one become musical? Dear child, the main things, a sharp ear, and a quick power of comprehension, come, as in all things, from above. But the talent may be improved and elevated. You will become so, not by shutting yourself up all day like a hermit, practicing mechanical studies; but by living many-sided musical intercourse, and especially by constant familiarity with orchestra and chorus.

46. Acquire in season a clear notion of the compass of the human voice in its four principal classes; listen to it particularly in the chorus; ascertain in what interval its highest power lies, and in what other intervals it is best adapted to the expression of what is soft and tender.

47. Listen attentively to all Songs of the People; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations.

48. Exercise yourself early in reading music in the old clefs. Otherwise many treasures of the past will remain locked against you.

49. Reflect early on the tone and character of different instruments; try to impress the peculiar coloring of each upon your ear.

50. Do not neglect to hear good Operas.

51. Reverence the Old, but meet the New also with a warm heart. Cherish no prejudice against names unknown to you.

52. Do not judge of a composition on a first hearing; what pleases you in the first moment is not always the best. Masters would be studied. Much will become clear to you for the first time in your old age.

53. In judging of compositions, distinguish whether they belong to the artistic category, or only aim at dilettantish entertainment. Stand up for those of the first sort; but do not worry yourself about the others.

54. "Melody" is the watchword of the Dilettanti, and certainly there is no music without melody. But understand well what they mean by it; nothing passes for a melody with them but one that is easily comprehended or rhythmically pleasing. But there are other melodies of a different stamp. Open a volume of Bach, Mozart, or Beethoven, and you will see them in a thousand various styles. It is to be hoped that you will soon be weary of the poverty and monotony of the modern Italian opera melodies.

55. If you can find out little melodies for yourself on the piano, it is all very well. But if they come of themselves when you are not at the piano, then you have still greater reason to rejoice, for then the inner sense of music is astir within you. The fingers must make what the head wills, not vice versa.

56. If you begin to compose, make it all in your head. When you have got a piece all ready, then try it on the instrument. If your music came from your inmost soul, if you have felt it, then it will take effect on others.

57. If Heaven has bestowed on you a lively imagination, you will often sit in solitary hours spell-bound to your piano, seeking expression for your inmost soul in harmonies; and all the more mysteriously will you feel drawn into magic circles as it were, the more unclear the realm of harmony as yet may be to you. The happiest hours of youth are these. Beware, however, of abandoning yourself too often to a talent which may tempt you to waste power and time on phantoms. Mastery of form, the power of clearly moulding your productions, you will only gain through the sure token of writing. Write, then, more than you improvise.

58. Acquire an early knowledge of *Directing*; watch good directors closely; and form a habit of directing with them, silently, and to yourself. This brings clearness into you.

59. Look about you well in life, as also in the other arts and sciences.

60. The Moral Laws are also those of Art.

61. By industry and perseverance you will always carry it higher.

62. From a pound of iron, bought for a few pence, many thousand watch springs may be made, whereby the value is increased a hundred thousand fold. The pound which God has given you, improve it faithfully.

63. Without enthusiasm nothing real comes of Art.

64. Art is not for the end of getting riches. Only become a greater and greater Artist; the rest will come of itself.

65. Only when the form is entirely clear to you, will the spirit become clear.

66. Perhaps only genius understands genius fully.

67. Some one maintained, that a perfect musician must be able, on the first hearing of a complicated orchestral work, to see it as a bodily score before him. That is the highest that can be conceived of.

68. There is no end of learning.

Of the Key-Board.

The key-board most generally in use embraces an extent of six octaves, which commence on F, and rise to F of the sixth octave. Within a few years, Pianos have been made extending to six and a half, and even seven complete octaves.

As it is very easy to become familiar with the additional keys of the seven-octave Piano, we shall confine ourselves to indicating by the following table, the name and position of each key on the Piano of six octaves only.

TABLE OF A KEY-BOARD OF SIX OCTAVES.

The diagram shows six octaves of a piano keyboard. Above the keyboard are two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Each staff shows the notes of the six octaves, with accidentals (sharps, flats, and naturals) indicating the specific key signature for each octave. Below the keyboard diagram is a single staff of musical notation showing the notes of the six octaves in a single line, with a key signature of one flat (B-flat).

LIST OF THE PRINCIPAL ITALIAN MUSICAL TERMS USED IN THIS WORK.

- GRAVE, the slowest kind of time.
- LARGO, very slow and grave.
- LENTO, slow.
- LARGHETTO, less slow and grave than *Largo*.
- ADAGIO, slowly.
- SOSTENUTO, sustained in regard to tone.
- MAESTOSO, majestic.
- AFFETUOSO, affectionate, tender.
- CANTABILE, in a graceful, singing style.
- TEMPO DI MENUETTO, in the time of a minuet
- TEMPO DI MARCIA, in the time of a march.
- ANDANTE, going neither too slow nor too quick.
- ANDANTINO, somewhat less slow than *Andante*.
- TEMPO GIUSTO, in strict time.
- GRAZIOSO, in a flowing and graceful style.
- ALLEGRETTO, moderately playful and vivacious.
- ALLEGRO, fast and animated.
- PRESTO, very quick.
- PRESTISSIMO, the most rapid degree of movement.
- DOLOROSO indicates a soft and pathetic style.
- CON ESPRESSIONE, with expression.
- MODERATO, with a moderate degree of quickness.
- COMODO, quietly with composure.
- CON BRIO, or BRIOSO, with brilliancy, brilliant.
- AGITATO, with agitation, anxiously.
- SCHERZANDO, playful.
- MOSSO, animated.
- CON MOTO, with spirit.
- PIANO, (or simply the letter *p*.) sweet, soft.
- PIANISSIMO, (or *pp*.) very sweet and soft.
- DOLCE, (or *Dol.*) sweet.

- FORTE, (or *f*.) loud.
- MEZZO FORTE, (or *mf*.) rather loud.
- FORTISSIMO, (or *ff*.) very loud.
- SFORZANDO, (or *sfz*.) rendering the sound suddenly loud.
- RINFORZANDO, (or *Rinf.*, *rfz*.) rendering the sound loud, but not suddenly.
- CRESCENDO, (or *Cres.*.) increasing the tone.
- DECRESCENDO, (or *Decres.*.) decreasing the tone.
- DIMINUENDO, (or *Dim.*.) diminishing the sound.
- SMORZANDO, (or *Smorz.*.) smothering the sound by degrees.
- LEGATO, (or *Leg.*.) slurred, smooth and flowing.
- STACCATO, notes to be played short and distinct.
- PORTAMENTO, a gliding from one note to another.
- RALLENTANDO, (or *Rall.*.) retarding the time and diminishing the tone.
- RITENUTO, (or *Rit.*.) decreasing the movement.
- TENUTO, (or *Ten.*.) to be sustained the full time.
- ACCELERANDO, (or *Accel.*.) accelerating.
- A TEMPO, in the regular time.
- ESPRESSIVO, (or *Espress.*.) with expression.
- LEGGIERO, (or *Legg.*.) lightly.
- CON ANIMA, with feeling.
- CON SPIRITO, with spirit.
- CON GRAZIA, with grace.
- CON GUSTO, with taste.
- CON DELICATEZZA, with delicacy.
- CON FORZA, with force.
- CON CALORE, with heat.
- CALANDO, diminishing in tone and quickness.
- BEN MARCATO, well marked, strongly accented.
- AD LIBITUM, at the will or pleasure of the player.
- A PIACERE, at the pleasure of the performer.
- VOLTI SUBITO, (or *v. s.*.) turn over quickly.

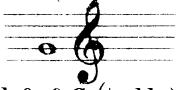
EXPLANATIONS.



The Brace

is used for uniting the two staves.

Clef of G, (or Treble Clef.)



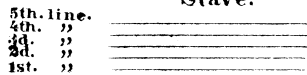
The Clef of G, (treble,) is placed on the second line.

Clef of F, (or Bass Clef.)

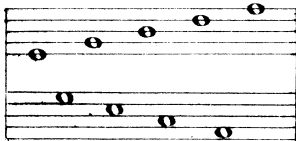


The Clef of F, (bass,) is placed on the fourth line.

Staff.



The staff consists of five parallel lines upon which the notes are written.



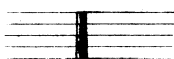
The notes are placed either on the lines, or on the spaces between the lines.

When the notes reach above or below the staff, they are placed on additional lines, called

Ledger Lines.



Double Bar.

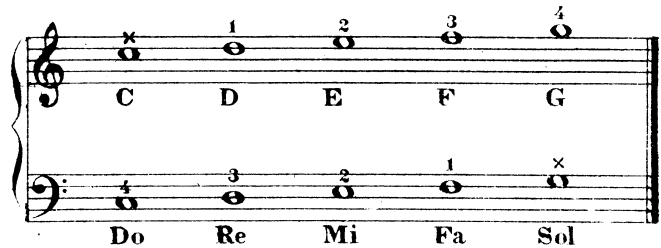
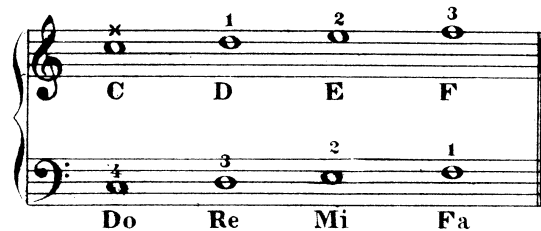
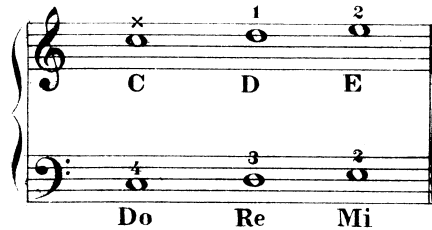
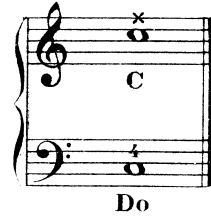


The double bar is used to denote the end of a strain.

LESSON I.

PREPARATORY EXERCISES.

FOR PLACING THE HANDS ON THE KEY - BOARD.



Musical notation for the first strain: Treble clef, G4 with finger 4, Bass clef, G3 with finger X. Labels: Sol.

Musical notation for the second strain: Treble clef, G4 (finger 4), F4 (finger 3), Bass clef, G3 (finger X), F3 (finger 1). Labels: Sol, Fa.

Musical notation for the third strain: Treble clef, G4 (finger 4), F4 (finger 3), E4 (finger 2), Bass clef, G3 (finger X), F3 (finger 1), E3 (finger 2). Labels: Sol, Fa, Mi.

Musical notation for the fourth strain: Treble clef, G4 (finger 4), F4 (finger 3), E4 (finger 2), D4 (finger 1), Bass clef, G3 (finger X), F3 (finger 1), E3 (finger 2), D3 (finger 3). Labels: Sol, Fa, Mi, Re.

Musical notation for the fifth strain: Treble clef, G4 (finger 4), F4 (finger 3), E4 (finger 2), D4 (finger 1), C4 (finger X), Bass clef, G3 (finger X), F3 (finger 1), E3 (finger 2), D3 (finger 3), C3 (finger 4). Labels: Sol, Fa, Mi, Re, Do.

Musical notation for the ending: Treble clef, G4 (finger X), F4 (finger 1), E4 (finger 2), D4 (finger 3), C4 (finger 4), Bass clef, G3 (finger 4), F3 (finger 3), E3 (finger 2), D3 (finger 1), C3 (finger X). Label: Ending.

A Repeat.



Two dots before a double bar denote that the previous strain must be played again. This is called a *Repeat*.



N. B.— It is very important to accustom pupils early to the combinations, and difficulties in regard to tone and intervals, in order to render them familiar, as soon as possible, with the keyboard, the most complicated methods of fingering, and the various *accidentals so common in Piano-Forte music. In attacking difficulties from the beginning, (within reasonable and relative limits,) the pupils are forced to think for themselves, and the result will be truly beneficial, because they must make, in a short time, a progress which could never be anticipated from following a feeble and puerile course, that could hardly be expected to command their serious attention.

- *Accidentals are the Sharp, #
- Double Sharp, ##
- Flat, b
- Double Flat, bb

LESSON II.

Musical notation for the first strain of Lesson II, consisting of two staves (treble and bass clef) with various fingerings and accents.

Repeat each strain twenty times.

Musical notation for the second strain of Lesson II, consisting of two staves (treble and bass clef) with various fingerings and accents.

These first lessons should be played very slowly, with an equal touch, avoiding, above all, any stiffness of the fingers.

Musical notation for the third strain of Lesson II, consisting of two staves (treble and bass clef) with various fingerings and accents.

Great care must be taken to raise the fingers when the time of each note has expired, (for the sake of distinctness,) and to keep them down the full time of each note, so as to blend the sounds together as much as possible.

Musical notation for the fourth strain of Lesson II, consisting of two staves (treble and bass clef) with various fingerings and accents.

Stiffness of performance is the greatest and most unfortunate fault of beginners. The best method to prevent it, is to play very slowly, to finger carefully, and not to attempt a quantity of tone inconsistent with the physical powers of a young person. Stiffness will lead to a contraction of the cords, which will eventuate in a dry and heavy style of performance.

Musical notation for the fifth strain of Lesson II, consisting of two staves (treble and bass clef) with various fingerings and accents.

Musical notation for the sixth strain of Lesson II, consisting of two staves (treble and bass clef) with various fingerings and accents, ending with "Ending."

LESSON III.

The first exercise consists of two staves. The treble staff (Clef of G) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 2, 4, 2, 1, 3, 1. The bass staff (Clef of F) contains notes F3, G3, A3, B3, C4, B3, A3, with fingerings 2, 4, 2, 3, 1, 3. Both staves end with a double bar line and repeat dots.

Music for the Piano Forte is written on two staves.

The clef of G, (treble,) is placed on the first staff; and the clef of F, (bass,) on the second:

The second exercise consists of two staves. The treble staff (Clef of G) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 2, 4, 2, 4, 2, 1, 3, 1, 3, 1. The bass staff (Clef of F) contains notes F3, G3, A3, B3, C4, B3, A3, with fingerings 2, 4, 2, 4, 2, 3, 1, 3, 1, 3. Both staves end with a double bar line and repeat dots.

Clef of G.

Clef of F.

Sometimes it is necessary to place the same clef on both staves.

The third exercise consists of two staves. The treble staff (Clef of G) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 1, 2, 3, 2, 4, 2, 4, 1, 3, 1, 3. The bass staff (Clef of F) contains notes F3, G3, A3, B3, C4, B3, A3, with fingerings 4, 3, 2, 1, 2, 4, 2, 4, 1, 3, 1. Both staves end with a double bar line and repeat dots.

The fourth exercise consists of two staves. The treble staff (Clef of G) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 1, 2, 3, 2, 3, 1, 4, 2, 4, 1, 3, 2, 4, 1, 4. The bass staff (Clef of F) contains notes F3, G3, A3, B3, C4, B3, A3, with fingerings 4, 3, 2, 1, 2, 1, 3, 4, 3, 2, 3, 1, 4. Both staves end with a double bar line and repeat dots.

Sometimes the same staff is used for both hands:—

The fifth exercise consists of two staves. The treble staff (Clef of G) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 1, 2, 3, 2, 3, 2, 3, 4, 3, 2, 3, 1, 4. The bass staff (Clef of F) contains notes F3, G3, A3, B3, C4, B3, A3, with fingerings 4, 3, 2, 1, 2, 1, 2, 1, 3, 4, 3, 2, 3. Both staves end with a double bar line and repeat dots.

The sixth exercise consists of two staves. The treble staff (Clef of G) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 1, 2, 3, 4, 2, 3, 4, 2, 1, 2, 3, 1, 2, 1. The bass staff (Clef of F) contains notes F3, G3, A3, B3, C4, B3, A3, with fingerings 4, 3, 2, 1, 2, 1, 2, 3, 2, 1, 3, 2, 3. Both staves end with a double bar line and repeat dots.

LESSON IV.

First system of musical notation. Treble clef: notes with fingerings 2, 1, 3, 2, 4, 1, 3, 2, 1, 3, 1, 3, 2, 4. Bass clef: notes with fingerings 4, 2, 3, 1, 2, X, 3, 1, 4, 2, 3, 1, 3, 1, 2, X. Includes repeat signs and a final bar with an X.

Second system of musical notation. Treble clef: notes with fingerings 2, X, 3, 1, 4, 2, 3, 1, 2, X, 3, 1, 3, 1, 4, 2. Bass clef: notes with fingerings 2, 4, 1, 3, X, 2, 1, 3, 2, 1, 1, 3, 1, 3, X, 2. Includes repeat signs and a final bar with an X.

Third system of musical notation. Treble clef: notes with fingerings X, 2, 1, X, 1, 3, 2, 1, 2, 4, 3, 2, 1, 3, 2, 1. Bass clef: notes with fingerings 4, 2, 3, 4, 3, 1, 2, 3, 2, X, 1, 2, 3, 1, 2, 3. Includes repeat signs and a final bar with an X.

Fourth system of musical notation. Treble clef: notes with fingerings 2, X, 1, 2, 3, 1, 2, 3, 4, 2, 3, 4, 3, 1, 2, 3. Bass clef: notes with fingerings 2, 4, 3, 2, 1, 3, 2, 1, X, 2, 1, X, 1, 3, 2, 1. Includes repeat signs and a final bar with an X.

Fifth system of musical notation. Treble clef: notes with fingerings X, 1, X, 1, 2, 1, 2, 1, 2, 3, 2, 3, 4, 3, 4, 3, 2, 3, 2, 3, 2, 1, 2, 1. Bass clef: notes with fingerings 4, 3, 4, 3, 2, 3, 2, 3, 2, 1, 2, 1, X, 1, X, 1, 2, 1, 2, 1, 2, 3, 2, 3. Includes repeat signs and a final bar with an X.

Sixth system of musical notation. Treble clef: notes with fingerings 1, X, 1, X, 1, 2, 1, 2, 3, 2, 3, 2, 3, 4, 3, 4, 3, 2, 3, 2, 1, 2, 1, 2, 1, X, 1, X, 1, 2, 1, 2. Bass clef: notes with fingerings 3, 4, 3, 4, 3, 2, 3, 2, 1, 2, 1, 2, 1, X, 1, X, 1, 2, 1, 2, 3, 2, 3, 2, 3, 4, 3, 4, 3, 2, 3, 2. Includes repeat signs and a final bar with an X.

OF THE MEASURE.

PRELIMINARY EXERCISES

For Dividing the Measure by Quarters.

Measure in Common Time. Count four quarters in a measure.

Measure in Two-Four

Time. Count two quarters in a measure.

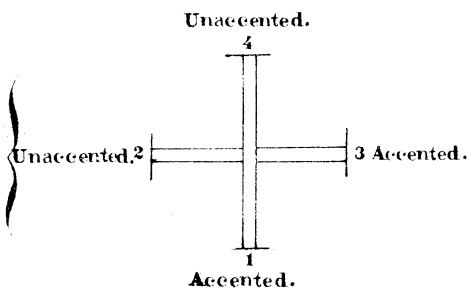
It is very important to know how to divide and count (or beat) the time.

The measure is beaten, or counted, in equal divisions.

There are accented and unaccented parts of a measure.

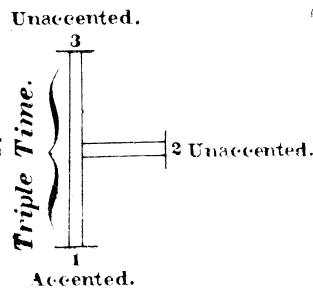
Measure in Four Quarters,
or

Common Time.



Measure in Three Quarters,
or

Triple Time.



Measure is the division of time; it is determined by the number and value of the notes.

There are two sorts of time—*Common Time* which is divided into 2, and *Triple Time*, divided into 3.

Common Time, subdivided thus:

Triple Time, subdivided thus:

The space which contains one or more notes is called a *Measure*.

Measure.













(1) The measure in common time is indicated by this sign:

It should be counted by four quarters.

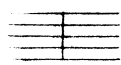
(2) The measure in two-four time is indicated by this sign:

It should be counted by two quarters.


The different characters which fill a measure are as follows:—

Whole Rest, 	Half Rest, 	Quarter Rest, 	Eighth Rest, 	Sixteenth Rest, 	Thirty-second Rest, 
Whole Note, 	Half Note, 	Quarter Note, 	Eighth Note, 	Sixteenth Note, 	Thirty-second Note, 
1	2	4	8	16	32

A Bar.



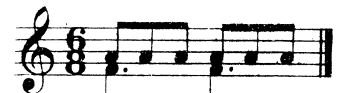
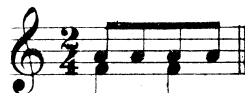
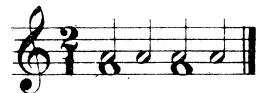
The bar is a perpendicular line, to denote the division of the measure.

Sixty-fourth notes are represented thus, — 

Sixty-four are equal to one whole note.

The different kinds of time are indicated by two figures placed after the clef, at the beginning of the piece.

Triple time is expressed by the following sign:



Count three quarters in a measure.










Six-eight time is expressed by the following sign:



And is counted in two divisions, thus:



A figure	1	represents a Whole note,	
„	2	„ a Half note,	
„	4	„ a Quarter note,	
„	8	„ an Eighth note,	
„	16	„ a Sixteenth note,	
„	32	„ a Thirty-second note,	
„	64	„ a Sixty-fourth note,	

Thus $\frac{2}{1}$ represents two whole, and $\frac{2}{4}$ two quarter notes, &c.

N. B.—There are longer notes, called the *Long* and the *Large*, which are only employed in the ancient ecclesiastical music.

OF THE DOT.

A dot placed after a note increases its value one half.

EXAMPLE.

The diagram shows two staves. The top staff contains a dotted quarter note. The bottom staff contains two eighth notes beamed together, which are equivalent in value to the dotted quarter note above. A vertical line connects the two staves, with the text: "The dot represents the value of one quarter." The word "EFFECT." is written to the left of the dotted note.

When two dots are placed after a note, the second is equal in value to one half of the first.

The diagram shows two staves. The top staff contains a dotted half note. The bottom staff contains three quarter notes beamed together, which are equivalent in value to the dotted half note above. A vertical line connects the two staves, with the text: "Value of one Quarter." and "Value of one Eighth." The word "EFFECT." is written to the left of the dotted note.

A dot placed after a rest has the same relative value as though placed after a note.

The diagram shows two staves. The top staff contains a dotted rest. The bottom staff contains two eighth notes beamed together, which are equivalent in value to the dotted rest above.

A Dotted Whole Note is equal to Three Half Notes.

A Dotted Half Note is equal to Three Quarters.

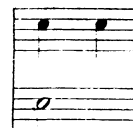
A Dotted Quarter Note is equal to Three Eighths.

A Dotted Eighth Note is equal to Three Sixteenths.

The diagram shows four columns, each representing a different time signature: 3/4, 3/8, 3/16, and 3/32. Each column contains three staves. The top staff shows a dotted note (Whole, Half, Quarter, Eighth). The middle staff shows the equivalent of that dotted note in the given time signature (e.g., three half notes in 3/4). The bottom staff shows a rest of the same value as the dotted note (e.g., Half Rest in 3/4). Vertical lines connect the dotted notes and rests across the staves. The text "Value of the dot." is written vertically between the top and middle staves. The text "Half Rest.", "Quarter Rest.", "Eighth Rest.", and "Sixteenth Rest." is written below the bottom staff of each column. Below each column, the text "Value of the dot." is written.

LESSON VI.

A HALF NOTE
is equal to two quarters: —



HALF REST.



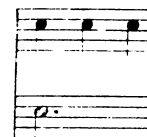
A half rest is of equal duration with the note.

WHOLE REST.



A whole rest is of equal duration with the note.

The dotted half note is equal to three quarters: —



Exercise on five notes, to give equal force to the fingers.

(1) A Tie.

A Tie is a curved line placed over two notes on the same degree, to signify that the second should not be struck.

EXAMPLE.

LESSON VIII.

Exercise showing the use of the tie and slur.

Count four quarters in a measure.

EXAMPLE.

Legato.

An Italian word signifying smoothness of execution.

Exercise on the Tie, for Both Hands.

Count four quarters in a measure.

This musical exercise consists of three systems of two staves each (treble and bass clef). The first system includes the instruction 'Count four quarters in a measure.' The notes are connected by slurs, and various fingerings (1-4) and accents (x) are indicated above and below the notes. The second system continues the exercise with similar notation. The third system concludes the exercise with a double bar line and repeat dots.

Exercise on Five Notes.

This exercise is presented in two systems of two staves each. It features a sequence of five notes in both hands, with various fingerings (1-4) and accents (x) indicated. The notes are connected by slurs. The second system concludes with a double bar line and repeat dots.

LESSON IX.

This scale must be played very slowly.

Count four quarters in a measure.

This lesson consists of two systems of two staves each. The first system includes the instruction 'Count four quarters in a measure.' The notes are connected by slurs, and various fingerings (1-4) and accents (x) are indicated. The second system continues the exercise with similar notation. The piece concludes with a double bar line and repeat dots.

Exercise, showing the use of the Dot.

Exercise in Double Notes.

Count eight eighths in a measure.

(1) Care should be taken to strike both notes exactly together, and avoid any motion of the arm, or stiffness of the hand.

Exercise in Tenths.

Exercise for Five Fingers.

LESSON X. Exercise on Rhythm.

(1) Sharp #

The first sharp is always placed on F.



Rhythm.

Rhythm is the division of a certain number of sounds, of different intervals.

The rhythm of an air may be expressed by the value of the notes, without the melody.

In the marching of a military corps, the drum marks the step, by the effect of the rhythm alone.

Slow.

SCALE IN G.

Melody.

Slow.

(1) Sharp #

The Sharp before a note raises it a semi-degree.

C natural.

C sharp.

C# is the same as Db on the keyboard.

A semi-degree is the smallest interval.

Slow.

A musical exercise on a grand staff (treble and bass clefs) in G major. The exercise consists of eight measures. The first four measures feature a sequence of dotted half notes in the treble clef: G4, A4, B4, C5. The last four measures feature a sequence of dotted half notes in the bass clef: G3, F3, E3, D3. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the other hand is silent.

Exercise on Dotted Half Notes.

(1) *Lento*, an Italian word, which signifies *Slow*.

A musical exercise on a grand staff in G major, 4/4 time. It consists of eight measures of dotted half notes. The first four measures are in the treble clef (G4, A4, B4, C5) and the last four are in the bass clef (G3, F3, E3, D3). Fingerings and 'X' marks are provided for both hands.

Count four quarters in a measure.

A musical exercise on a grand staff in G major, 4/4 time. It consists of eight measures of dotted half notes. The first four measures are in the treble clef (G4, A4, B4, C5) and the last four are in the bass clef (G3, F3, E3, D3). Fingerings and 'X' marks are provided for both hands.

A musical exercise on a grand staff in G major, 4/4 time. It consists of eight measures of dotted half notes. The first four measures are in the treble clef (G4, A4, B4, C5) and the last four are in the bass clef (G3, F3, E3, D3). Fingerings and 'X' marks are provided for both hands.

A musical exercise on a grand staff in G major, 4/4 time. It consists of eight measures of dotted half notes. The first four measures are in the treble clef (G4, A4, B4, C5) and the last four are in the bass clef (G3, F3, E3, D3). Fingerings and 'X' marks are provided for both hands.

Exercise on Five Notes.

A musical exercise on a grand staff in G major, 4/4 time. It consists of four measures of eighth-note patterns. The first two measures are in the treble clef (G4, A4, B4, C5, D5) and the last two are in the bass clef (G3, F3, E3, D3, C3). Fingerings and 'X' marks are provided for both hands.

LESSON XI.

Key of D. Exercise on Rhythm.

(1) The first two sharps are always placed on F and C.

SCALE IN D.

Count four quarters in a measure.

(2) **Lento.**
Da Capo. Sign to repeat from the beginning.

Rest.

(3) Quarter rest, equal to a quarter note.

Rest, Note,

(4) Practise this passage very slowly, and connect all the notes.

Return to the sign, and end at the word "Fine."

Exercise on Thirds.

(4)

Exercise on Syncopation.

(1) Syncopation for the right hand.

Two beats in a measure.

(1) Those notes are called syncopated which are accented between the beats.

EXAMPLE.

Preparatory Exercise for changing the fingers on the same key.

A CHORD.

(2) CHORDS.

When three, four, five or more notes are struck at the same time, they are called chords.

A Chord of three Notes.

A Chord of four Notes.

A Chord of five Notes.

Syncopation for the left hand.

Two beats in a measure.

LESSON XII.
Exercise in A.

(1) The first three sharps are placed on F, C, and G.



(2) Measure in triple time is thus marked:



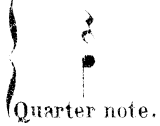
It is counted in three quarters.

Exercise on the Quarter Rest.

Count three quarters in a measure.

(3) The quarter rest is equal in value to the note.

Rest.



(4) Mark of abbreviation.



To repeat the same notes, as in the previous measure.

Exercise on Rhythm, and to observe the Quarter Rest.

Exercise on Double Notes.

Lento.

(1) Care should be taken to strike the double notes simultaneously.

(2) When two kinds of fingering are given, the lower figures are intended to be used when the hand is incapable of reaching the octave.

Exercise on Chords played Staccato.

Lento.

(3) Eighth rest. Eighth note. The eighth rest is equal in value to an eighth note.

EFFECT.

A staccato note is executed by giving it about a quarter of its value, and striking the key with sudden force.

LESSON XIII.

(1)
The first four sharps are always placed on F, C, G, and D.

(1) *x 2 1 x 2 4 3 2 x 2 2 4 1 3 x 2 2 4 1 3*

KEY OF E.

WALTZ.

Exercise in Notes Demi-Staccato and Legato alternately.

(2)
Natural.

When a note is affected by a sharp or flat, the natural restores it to its original sound.

Moderato.

DEMI-STACCATO.

(2)

(3) Lesson for observing the eighth rest.

(3)
The demi-staccato notes are executed by giving to each about one half its value.

(3)

EFFECT.

Fine.

KEY OF A

D.C.

Exercise on Rhythm.

Lento.

Count eight eighths in a measure.

Lesson for changing the Fingers on the same Key without repeating the Note.

Lento.

(1) Change the finger without repeating the note, and keep the thumb on A.

(2) Glide from the black to the white key, without quitting it that is to say, from D# to E.

(3) Incline the right hand to take G-B, and do not quit the F# until its full time has expired.

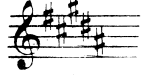
(4) Change on D-B, with left hand, without quitting the keys.

EFFECT.

Exercise for Five Fingers.

LESSON XIV.

(1) The first five sharps are placed *KEY* of on F, C, G, B, D, A.



(1)

Lesson in Detached (or demi-staccato) Notes for the Left Hand.

(2) Take care to connect well the melody.

Lento.

(2)

(3) Give the detached notes one half their value.

EXAMPLE.

(3)

Andante.

legato.

legato.

Lesson in Slurred Notes for the Left Hand.

(4) Support well the left hand on the fourth finger, to prevent skipping in executing the two notes which form the octave.

Andante.

(4)

(1)

(1) Change from the 3d. finger to the 2d. without taking off the thumb.

(2)

(2) Change from the 1st. finger to the thumb, on the same key, without quitting it.

Andante.

Clef of G for the left hand.

LESSON XV.

Lento.

KEY of F#.

(1)

Count eight eighths in a measure.

The first six sharps are placed on F, C, G, D, A, and E.

(1) Accent particularly all the quarter notes.

(3) $\sharp\sharp$ Double sharp
 \sharp sharp

The double sharp raises the note two semi-degrees. F double sharp is the same as G natural on the key-board.

Exercise on the Double Sharp.

Sharp.
Natural. Double sharp.
Semi-degree. Ditto.

(2)

Forte. Piano.

Andante.

(2)

Forte. Piano. Forte. Piano.

(3)

When two notes are slurred together, the first should be accented, and the second unaccented.

LESSON XVI.

The first seven sharps are placed on F, C, G, D, A, E and B.

Lento.

KEY of C#.

(1) The *Trip-let* is a group of notes, indicated by a figure $\overline{3}$ placed over or under the three notes.

EXAMPLE.



Exercise in Triplets.

(2) $\sharp\sharp$
Sign or mark to contradict the double sharp, and restore the single sharp.

Exercise on the Triplet.

Lento.

(1) The triplet in eighths is equal in value to a quarter note or 2 eighths.

(2) TEN.; abbreviation of the Italian word *Tenuto*, implying that the note should be sustained its full time.

INTRODUCTION.

OF THE

Study of the Scales.

The art of playing the Piano well, depends almost entirely on being perfect in the execution of the Scales.

The practice of the scales is of the utmost importance to the pupil who wishes to acquire good execution. He should make them his constant study.

Carefully avoid any movement of the body or arms, and also any motion of the forearm while you pass the third finger over the thumb.

These exercises will be particularly advantageous when practised slowly and distinctly.

Exercise for passing the Thumb under the second finger, without altering the position of the Hand.

Lento.

Hold the whole note with the second finger to the end of the exercise.

Exercise for passing the Third Finger over the Thumb.

Continuation of the same Exercises.

RECAPITULATION

OF THE

Preceding Sixteen Lessons.

Signs used in the Recapitulation.

C Common Time.

♩ Quarter Rest.

■ Half Rest.

○ Whole Note.

◡ Half Note.

♩ Quarter Note.

♭ F Clef.

♩ G Clef.

♯ Sharp.

♮ Natural.

Slurs **—** or Ties **—**

Notes slurred and staccato alternately.

TENUTO.

Several notes can be made with the thumb, while the hand is supported by the fourth finger.

— Legato.

7 Eighth Rest.

♩ Demi-Staccato.

Andante.

Count four in a measure.

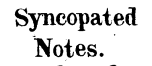
Ten.

Legato.

demi-staccato.



Changing fingers on the same key.



Syncopated Notes.



Dotted Notes.

Dot.



Double Dot.



Tie over two notes on the same degree.



Change fingers on the same note without quitting the key.

Triplets.

Sign of Abbreviation.

Piu Lento.
 Piu Lento; a little slower.
 The pause (or organ point) is double the value of the whole note.

Allegretto.
 Exercise upon rhythm frequently used, principally with regard to the dot, the tie, and syncopation.
 Dotted Notes.
 Dotted Notes & Triplets alternately.
 Count eight in a measure.
 Count 1 2 3 4 5 6 7 8
 Count 1 2 3 4

Dotted Notes & Sixteenth Notes alternately.

Dotted notes for the right hand.

Syncopation for the left hand.

Count. 1 2 3 4 5 6 7 8

(1)

This sign signifies that the note, over which it is placed, should be accented strongly.

Count. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

(2)

This sign indicates that the first note should be strongly accented, diminishing on the note or notes which follow.

With accented notes.

Count. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

(3)

When two notes are slurred the first should be accented, the second unaccented.

Count. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Count. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Count. 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

No 1.

MELODY FOR FOUR HANDS.

Andante.

PRIMO.

pp count four quarters in a measure.

Andante.

SECONDO.

pp

The musical score is divided into four systems, each with two staves (treble and bass clef). The tempo is marked 'Andante'. The first system includes the instruction 'PRIMO.' and 'SECONDO.' with dynamics 'pp' and 'pp'. The second system includes dynamics 'p' and 'ff'. The third system includes dynamics 'p' and 'pp'. The fourth system includes dynamics 'p' and 'pp'. The score contains various musical notations including notes, rests, and fingerings (1-4). There are also 'x' marks above notes in several places, likely indicating specific techniques or accents. The piece concludes with a double bar line and repeat signs.

NOTE.—When possible, let these little Melodies be played by two pupils, (counting the time aloud.)

LESSON XVII.

Scale of C Major.

The Scale.

The scale is composed of five degrees and two semi-degrees.

Scale in C Natural.

Degree. Degree. Semi-degree. Degree. Degree. Semi-degree.

Scale in Tenths.

Major Mode.

The first note in the scale is called the *tonic*;

The second, *super-tonic*—second;

The third, *mediant*—third;

The fourth, *sub-dominant*—fourth;

The fifth, *dominant*—fifth.

The sixth, *submediant* or *superdominant*—sixth.

The seventh is called the *leading note*—seventh.

The seventh degree is always found a semi-degree from the key note or tonic.

Scale in Sixths.

Exercise on the Scale.

KEY OF C.

Key of C \sharp .

The leading note to the key of C is B natural.

Leading Note. Tonic.

Key of E $\sharp\sharp\sharp$.

The leading note to E is D \sharp .

Leading Note. Tonic.

EXERCISE ON RHYTHM.
 Exercise introducing the Sixteenth Rest.

Allegro.

Count eight eighths in a measure.

Lento.

Two notes slurred and two staccato.

Major Mode.

The major mode is that in which the third note of the scale forms a major third with the tonic.

1 Degree. 1 Degree.

Major Third.

The sixteenth rest is equal in value to the note.

(1)
Sixteenth Rest.

Sixteenth Note.

A whole note is equal to sixteen sixteenths.

Whole Note.

Sixteenth Notes.

(2)
Flat.

A flat placed before a note lowers it one semi-degree.

E natural.

E flat.

E flat is the same as D sharp on the key-board.

E flat.

D sharp.

LESSON XVIII.

Scale of G.

The first system of the G major scale. The treble clef starts on G4 (finger 1), moving up to D5 (finger 4). The bass clef starts on G3 (finger 4), moving up to D4 (finger 2). Both hands end on G5 (finger 1) and G2 (finger 4).

The second system of the G major scale. The treble clef continues from D5 (finger 2) to A5 (finger 3), B5 (finger 2), and C6 (finger 3). The bass clef continues from D4 (finger 2) to E4 (finger 3), F4 (finger 2), and G4 (finger 3).

The third system of the G major scale. The treble clef continues from C6 (finger 2) to D6 (finger 4), E6 (finger 2), and F6 (finger 4). The bass clef continues from G4 (finger 2) to A4 (finger 3), B4 (finger 2), and C5 (finger 3).

The fourth system of the G major scale. The treble clef continues from C5 (finger 2) to B4 (finger 3), A4 (finger 2), and G4 (finger 3). The bass clef continues from C5 (finger 2) to B4 (finger 3), A4 (finger 2), and G4 (finger 3).

The fifth system of the G major scale. The treble clef continues from G4 (finger 2) to F4 (finger 3), E4 (finger 2), and D4 (finger 3). The bass clef continues from G4 (finger 2) to F4 (finger 3), E4 (finger 2), and D4 (finger 3).

The sixth system of the G major scale. The treble clef continues from D4 (finger 2) to C4 (finger 3), B3 (finger 2), and A3 (finger 3). The bass clef continues from D4 (finger 2) to C4 (finger 3), B3 (finger 2), and A3 (finger 3).

EXERCISE IN DOTTED NOTES.

p
 (1) Abbreviation of *piano*, (soft.)

f
 (2) Abbreviation of *forte*, (loud.)

Andante.

Musical notation for exercise (1) in 3/4 time, marked Andante. The piece features a melody in the treble clef and a bass line in the bass clef. The melody consists of dotted notes with accents. A dynamic marking of *p* (piano) is placed above the first measure. The bass line provides a simple harmonic accompaniment.

(3)

Diminuendo.

This sign indicates a gradual diminution of tone, commencing with *forte*, and ending *piano*, at the termination of the angle.

Musical notation for exercise (3) in 3/4 time. The melody in the treble clef starts with a *f* (forte) dynamic and gradually decreases in volume, indicated by a wedge-shaped *Diminuendo* sign. The piece concludes with a *p* (piano) dynamic. The bass line consists of chords.

Musical notation for exercise (4) in 3/4 time. The melody in the treble clef starts with a *p* (piano) dynamic and gradually increases in volume, indicated by a wedge-shaped *Crescendo* sign. The piece concludes with a *f* (forte) dynamic. The bass line consists of chords.

(4)

Crescendo.

The same sign, reversed, signifies a gradual increase of tone from *piano* to *forte*.

Study II.

Andante.

Musical notation for Study II in 3/4 time, marked Andante. The melody in the treble clef features dotted notes with accents. A dynamic marking of *p* (piano) is placed above the first measure. The bass line consists of chords.

(5) This sign signifies the union of the two effects:

Crescendo. Diminuendo.

Piano. Forte. Piano.

Musical notation for exercise (5) in 3/4 time. The melody in the treble clef starts with a *p* (piano) dynamic, increases to a *f* (forte) dynamic, and then gradually decreases back to a *p* (piano) dynamic. This is indicated by a double-headed wedge-shaped sign. The piece concludes with a *p* (piano) dynamic. The bass line consists of chords.

(6) This sign, placed over or under a note, signifies that it should be struck with sudden force.

Musical notation for exercise (6) in 3/4 time. The melody in the treble clef features dotted notes with accents. A dynamic marking of *f* (forte) is placed above the first measure. The bass line consists of chords.

LESSON XIX.

Scale in D.

The musical score is titled "Scale in D." and is written for piano in D major (one sharp) and common time (C). It consists of six systems, each with a treble and bass staff. The scale is presented in both ascending and descending directions. The notation includes various fingering numbers (1, 2, 3, 4) and slurs to indicate phrasing. 'x' marks are placed above or below notes to indicate where the strings should be fretted. The piece concludes with a double bar line and repeat dots.

EXERCISE IN CHORDS.

Andante.

Study III.

(1) Exercise with the melody for the third and fourth fingers, and an accompaniment for the other fingers.

(2) Accent the notes of the melody, giving them their full value, taking care that the accompaniment does not predominate.

The first system of music consists of two staves. The treble staff contains a melodic line with various fingerings (4, 3, 3, 3, 4, 1, 4, 2, 4, 2, 4, 3, 4, 3, 2) and some notes marked with an 'x'. The bass staff provides a simple accompaniment with fingerings 1, 2, 3, 3, 2, 3, 2, and an 'x'.

The second system of music consists of two staves. The treble staff continues the melodic line with fingerings 4, 4, 4, 3, 4, 4, 3, 4, 3, 4, 4. The bass staff has fingerings 1, x, 1, 4, 2, x, 2, 1, and 4.

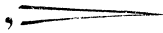
LESSON XX.

The first system of the scale is in treble clef. The treble staff is labeled 'SCALE IN A.' and has fingerings 4, 2, 2, 3. The bass staff has fingerings 4, x, 2, 4, x, 2, x, 3.

The second system of the scale continues in treble clef. The treble staff has fingerings 2, 4, 2, x, 2, x, x, 2, 1, x, 3. The bass staff has fingerings 4, 2, 2, 1, 2, x, x, 2, x, x.

The third system of the scale continues in treble clef. The treble staff has fingerings 3, 2, x, x, x, 1, 3, 2, x. The bass staff has fingerings 4, 2, 2, x, x, 1, x, x, 4, 2.

The fourth system of the scale continues in treble clef. The treble staff has fingerings 3, 4, 3, 1, 2, 2, 2, 2, 2, 2, 3. The bass staff has fingerings 2, x, x, 2, 4, 4, x, 4, x, 4, 3.


Exercise introducing this Sign, 

Andante.



Study IV.

(1) Exercise in staccato notes for both hands.

(2) When this sign  is placed over or under a note, it signifies that it should be struck forcibly, without moving the arm.

Andante quasi Allegretto.



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. The system contains five measures. Fingerings and accents are indicated throughout. An 'x' is placed above the first note in the first measure. A '1' is written above the first note in the second measure. A '2' is written below the first note in the fifth measure.

Second system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains five measures. Fingerings and accents are indicated. An 'x' is placed above the first note in the fourth measure. A '3' is written below the first note in the first measure. A '2' is written below the first note in the second measure. A '4' is written below the first note in the fifth measure.

Third system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains five measures. The word "ten." is written above the first and second measures. Fingerings and accents are indicated. An 'x' is placed above the first note in the first measure. A '4' is written above the first note in the second measure. A '2' is written below the first note in the first measure. A '4' is written below the first note in the second measure. A '3' is written below the first note in the third measure. A '3' is written below the first note in the fourth measure. A '4' is written below the first note in the fifth measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains five measures. Fingerings and accents are indicated. An 'x' is placed above the first note in the first measure. A '1 2 3 1' is written above the first four notes in the third measure. A '4' is written above the first note in the fourth measure. A '1' is written above the first note in the fifth measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains five measures. Fingerings and accents are indicated. An 'x' is placed above the first note in the first measure. A '4' is written above the first note in the second measure. A '1' is written above the first note in the third measure. A '3' is written below the first note in the fourth measure. A '3' is written below the first note in the fifth measure.

LESSON XXI.

Scale in E.

A piano scale in E major, 4/4 time, consisting of eight measures. The right hand plays the ascending scale, and the left hand plays the descending scale. Fingerings are indicated by numbers 1-4. Accents (marked with 'x') are placed on specific notes: G4, B4, D5, G4, B4, D5, G4, B4 in the right hand, and G3, B2, D3, G3, B2, D3, G3, B2 in the left hand. The piece concludes with a double bar line and repeat dots.

WALTZ MOVEMENT.

A waltz movement in E major, 3/4 time, consisting of eight measures. The right hand features a melodic line with slurs and fingerings (1-4). The left hand provides a harmonic accompaniment with chords and single notes. Fingerings and accents (marked with 'x') are indicated throughout. The piece concludes with a double bar line and repeat dots.

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

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

Study V.

For crossing the hands.

Allegretto.

x 3 2 1

Play the left-hand notes slightly staccato, and be careful not to derange the position of the right hand.

3 3 3 3 4 3 3

x 4 x 4 x 3 2 1 x 3 x

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

The first system of Lesson XXII consists of two staves. The treble staff contains a sequence of chords, each marked with a finger number (3 or 4) and an 'x' indicating a barre. The bass staff contains a sequence of notes, each marked with a finger number (1 or 2) and an 'x' indicating a barre.

The second system of Lesson XXII consists of two staves. The treble staff contains a sequence of chords, each marked with a finger number (3 or 4) and an 'x' indicating a barre. The bass staff contains a sequence of notes, each marked with a finger number (1 or 2) and an 'x' indicating a barre.

LESSON XXII.

SCALE IN B.

The first system of the Scale in B consists of two staves. The treble staff contains a scale starting on B4, with fingerings 1, 2, 3, 2, 1 and an 'x' indicating a barre. The bass staff contains a scale starting on B3, with fingerings 3, 2, 1, 2, 3 and an 'x' indicating a barre.

The second system of the Scale in B consists of two staves. The treble staff contains a scale starting on B4, with fingerings 1, 2, 3, 2, 1 and an 'x' indicating a barre. The bass staff contains a scale starting on B3, with fingerings 3, 2, 1, 2, 3 and an 'x' indicating a barre.

The third system of the Scale in B consists of two staves. The treble staff contains a scale starting on B4, with fingerings 1, 2, 3, 2, 1 and an 'x' indicating a barre. The bass staff contains a scale starting on B3, with fingerings 3, 2, 1, 2, 3 and an 'x' indicating a barre.

APPOGGIATURA.
EFFECT.

APPOGGIATURA; an Italian word, which signifies *to support*. Appoggiatura, or Grace Note.

(1) When a small line is drawn across the appoggiatura, it should be executed with rapidity.

The appoggiatura borrows half the value of the following note.

(2) **EXAMPLE.**

EFFECT.

The note which follows the appoggiatura should be unaccented.

(3) **PORTAMENTO.**

The portamento differs from the appoggiatura, inasmuch as it always commences on a more distant interval.

In the portamento, the small note always forms part of the chord which accompanies the note itself.

The portamento is of one half the value of the note itself.

Lento.

Study VI.

Exercise on the appoggiatura for both hands.

Allegretto quasi Andante.

The Short Appoggiatura.

EFFECT.

LESSON XXIII.

Scale in F#.

1 x 2 1 x 3 1 3 x x 3 2 3 4 5 4 3 4 3 4 3

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

Scale in F#.

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

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

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

x 3 4 3 4 3 x x x 3 3 3 3 3

MINUET.

Moderato.

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

ff

(1) *ff*

Abbreviation of the Italian word *fortissimo*, (very loud.)

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

pp

(2) *pp*

Abbreviation of the word *pianissimo*, (very soft.)

TRIO.

Fine.

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

p

(3) $\sharp\sharp$

This sign contradicts the double sharp, and restores the single sharp.

1 2 1 x 1 1 2 1 x 1 x 1 2 1

f

Study VII.

Exercise preparatory to the study of the Trill.

Lento.

The first system of musical notation consists of a treble and bass clef staff. The treble staff begins with a whole note 'e' followed by a series of eighth notes. The bass staff begins with a whole note 'e' followed by chords. Fingerings are indicated by numbers 1, 2, 3, and 4. There are 'x' marks above some notes in the bass staff.

The second system of musical notation continues the piece. The treble staff features eighth notes and a trill. The bass staff has chords and rests. Fingerings and 'x' marks are present throughout the system.

The third system of musical notation shows the treble staff with eighth notes and a trill. The bass staff contains chords and rests. Fingerings and 'x' marks are used to indicate specific techniques.

The fourth system of musical notation continues with eighth notes in the treble staff and chords in the bass staff. Fingerings and 'x' marks are clearly marked.

The fifth and final system of musical notation concludes the exercise. It features eighth notes and a trill in the treble staff, and chords and rests in the bass staff. Fingerings and 'x' marks are included.

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 1, x, 3, 2) and accents. The bass clef staff contains a bass line with chords and fingerings (2, 3, 2, 1, 1).

Second system of musical notation. The treble clef staff features a melodic line with fingerings (x, 3, 2, 3, 2, 1) and accents. The bass clef staff has chords with fingerings (2, 4, 2, 1, 4, 2, 1).

Third system of musical notation. The treble clef staff has a melodic line with fingerings (1, 1, x) and accents. The bass clef staff contains chords with fingerings (x, 4, x, 2, 4, 2, 1, 4, 2, 1).

Fourth system of musical notation. The treble clef staff shows a melodic line with fingerings (x, x, x, 3, x, 2, 3, 2) and accents. The bass clef staff has chords with fingerings (1, 4, x, 1, 3, 2, 1).

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 2, 3, x) and accents. The bass clef staff has chords with fingerings (x, 2, 1, 2, 4, 3, 3).

Sixth system of musical notation. The treble clef staff has a melodic line with fingerings (1, x, 3, 2) and accents. The bass clef staff contains chords with fingerings (x, 1, 1).

SCALE IN C#.

The first system of the piano scale in C# major, measures 1-4. The right hand starts on C#4 and ascends to G#5, while the left hand starts on C#3 and descends to G#1. Fingerings are indicated by numbers 1-3. Natural signs (x) are placed above notes in the right hand and below notes in the left hand to indicate where the natural key should be used for the next measure.

The second system of the piano scale in C# major, measures 5-8. The right hand continues from G#5 to C#6, and the left hand continues from G#1 to C#2. Fingerings and natural signs are consistent with the first system.

The third system of the piano scale in C# major, measures 9-12. The right hand continues from C#6 to F#7, and the left hand continues from C#2 to F#3. Fingerings and natural signs are consistent with the previous systems.

The fourth system of the piano scale in C# major, measures 13-16. The right hand continues from F#7 to B7, and the left hand continues from F#3 to B2. Fingerings and natural signs are consistent with the previous systems.

The fifth system of the piano scale in C# major, measures 17-20. The right hand continues from B7 to C#8, and the left hand continues from B2 to C#3. Fingerings and natural signs are consistent with the previous systems.

The sixth system of the piano scale in C# major, measures 21-24. The right hand continues from C#8 to G#8, and the left hand continues from C#3 to G#2. Fingerings and natural signs are consistent with the previous systems.

Study VIII.

Lento.

(1) *Legato.*

(1) *Leg.*, abbreviation of the Italian word *Legato*, signifying smooth. It is the reverse of *staccato*.

(2) *Rall.*

(2) *Rall.*, abbreviation of the Italian word *Rallentando*, signifying retarding the time.

No. 3.

MELODY FOR FOUR HANDS.

Andante.

PRIMO.

SECONDO.

Count four eighths in a measure.

Fine.

D.C. ✱

Count four quarters in a measure.

Andante.

PRIMO.

SECONDO.

The musical score is written for two hands, PRIMO and SECONDO, in 4/4 time. The tempo is marked 'Andante'. The first system includes a dynamic marking 'p'. The score contains various musical notations such as notes, rests, slurs, and fingerings. There are several 'x' marks above notes, likely indicating natural harmonics. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

(1) *8va*.----- This sign indicates that the notes over which it is placed should be played an octave higher than they are written.
 (2) *Loco*. This word signifies that the notes should be played as written. 721a + 194

Arpeggios, IN THE HARP STYLE.

(1)

To produce this effect, (arpeggio), the notes should be played successively, and not simultaneously. The arpeggio is signified by two different signs.

EXAMPLE.
1st. 2d.

In chords marked arpeggio, commence with the lowest, and sustain each note until the chord is completed by the upper note.

The notes composing an arpeggio chord, should not be struck simultaneously.

BAD.

GOOD.

This style of arpeggio requires that the fingers should be raised successively from the notes which compose the chord, accenting particularly the whole note forming the melody, which should be sustained its full value.

(3)

All the notes composing a chord should be struck at the same time with the bass.

Articulate with the wrist in passing from one chord to another.

Lento.

Lento.
(1)
EFFECT.

EXERCISE IN ARPEGGIO CHORDS.

Lento.

ten. ten. ten. ten. ten. ten.

CHORDS.

Lento.
(3)

(1) Fingering of chords in C major. In practising this exercise, be careful to observe the exact fingering of the chords, so as to establish an invariable rule.

Lento.

(1)

Practise well the same exercise in simultaneous chords, by transferring them into all the keys.

FINGERING OF ALL THE COMMON CHORDS, And their Inversions, IN ARPEGGIO MOVEMENT, MAJOR AND MINOR.

All common chords are fingered in the same manner in all the keys.

Common Chord.

Right Hand.

Left Hand.

Allegro.

Key of C.

Count three quarters in a measure.

Legato.

Key of G.

Key of D.

Musical notation for Key of D, 3/4 time signature. Treble and bass staves with fingerings and 'x' marks.

Key of A.

Musical notation for Key of A, 3/4 time signature. Treble and bass staves with fingerings and 'x' marks.

Key of E.

Musical notation for Key of E, 3/4 time signature. Treble and bass staves with fingerings and 'x' marks.

* Key of B or Cb.

Musical notation for Key of B or Cb, 3/4 time signature. Treble and bass staves with fingerings and 'x' marks.

* Key of F# or Gb.

Musical notation for Key of F# or Gb, 3/4 time signature. Treble and bass staves with fingerings and 'x' marks.

Key of C# or Db.

Musical notation for Key of C# or Db, 3/4 time signature. Treble and bass staves with fingerings and 'x' marks.

*Same fingering in both keys.

64 * Key of F or E#.

* Key of Bb or A#.

* Key of Eb or D#.

* Key of Ab or G#.

Minor Keys.

Key of A.

Count four in a measure.

Key of E.

* Same fingering in both keys

Key of B.

Musical notation for the Key of B. The piece is in 2/4 time. The treble clef staff contains a series of eighth-note chords and single notes, with fingerings such as 1, 2, 3, 4 and accents (x) above notes. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings. The notation includes slurs and repeat signs.

Key of F#.

Musical notation for the Key of F#. The piece is in 2/4 time. The treble clef staff contains a series of eighth-note chords and single notes, with fingerings such as 1, 2, 3, 4 and accents (x) above notes. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings. The notation includes slurs and repeat signs.

Key of C#.

Musical notation for the Key of C#. The piece is in 2/4 time. The treble clef staff contains a series of eighth-note chords and single notes, with fingerings such as 1, 2, 3, 4 and accents (x) above notes. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings. The notation includes slurs and repeat signs.

*** Key of G# or A#.**

Musical notation for the Key of G# or A#. The piece is in 2/4 time. The treble clef staff contains a series of eighth-note chords and single notes, with fingerings such as 1, 2, 3, 4 and accents (x) above notes. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings. The notation includes slurs and repeat signs.

Key of D# or E#.

Musical notation for the Key of D# or E#. The piece is in 2/4 time. The treble clef staff contains a series of eighth-note chords and single notes, with fingerings such as 1, 2, 3, 4 and accents (x) above notes. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings. The notation includes slurs and repeat signs.

Key of A# or B#.

Musical notation for the Key of A# or B#. The piece is in 2/4 time. The treble clef staff contains a series of eighth-note chords and single notes, with fingerings such as 1, 2, 3, 4 and accents (x) above notes. The bass clef staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings. The notation includes slurs and repeat signs.

* Same fingering in both Keys.

Key of D.

Key of G.

Key of C.

Key of F.

EXERCISES ON THE CHORD OF THE 7th.
IN ALL ITS POSITIONS.

R.H. L.H. Exercises. Fingering of the Chord struck simultaneously. Fingering of the Chord

(1) General rule for fingering all the arpeggios, or chords composed of four notes. The 3d. finger always on B \flat , and the thumb on C. The thumb always on G, and the 3d. finger on B \flat .

The 3d. finger always on C \sharp , and the thumb on E.
The thumb always on G, and 3d. finger on B \flat .

The 3d. finger on A \flat , thumb on B \sharp .
Thumb on F, 3d. finger on A \flat .

The 3d. finger on F \sharp , thumb on A.
Thumb on C, and 3d. finger on E \flat .

(1)
Arpeggio.
Exercise on passing the 4th. finger over the thumb, and the thumb under the 4th. finger.

(2) Example of the arpeggio, where the same fingers (the thumb and 4th. finger) are used on different notes.

EXERCISE

FOR PASSING THE LEFT HAND OVER THE RIGHT.

Sustain the half-note its full value.

Count four quarters in a measure.

Example in Arpeggios, crossing the hands.

Lento.

Count four quarters in a measure.

Lento.

Count four quarters in a measure.

EXERCISES IN ALL THE KEYS.

Continuation of exercises on the Chord of the Seventh.

The first system of music consists of two staves. The treble staff contains a series of chords and melodic lines with fingerings 1, 2, 3, 4, 5 and 'x' marks. The bass staff contains corresponding chords and bass lines with fingerings 1, 2, 3 and 'x' marks.

The second system of music consists of two staves. The treble staff contains a series of chords and melodic lines with fingerings 1, 2, 3 and 'x' marks. The bass staff contains corresponding chords and bass lines with fingerings 1, 2, 3 and 'x' marks.

The third system of music consists of two staves. The treble staff contains a series of chords and melodic lines with fingerings 1, 2, 3 and 'x' marks. The bass staff contains corresponding chords and bass lines with fingerings 1, 2, 3 and 'x' marks.

The fourth system of music consists of two staves. The treble staff contains a series of chords and melodic lines with fingerings 1, 2, 3 and 'x' marks. The bass staff contains corresponding chords and bass lines with fingerings 1, 2, 3 and 'x' marks.

The fifth system of music consists of two staves. The treble staff contains a series of chords and melodic lines with fingerings 1, 2, 3 and 'x' marks. The bass staff contains corresponding chords and bass lines with fingerings 1, 2, 3 and 'x' marks.

The sixth system of music consists of two staves. The treble staff contains a series of chords and melodic lines with fingerings 1, 2, 4 and 'x' marks. The bass staff contains corresponding chords and bass lines with fingerings 1, 2, 4 and 'x' marks. A diagram labeled (1) shows a chord with five notes, with the thumb (1) positioned to play one of the notes.

(1) When a chord consists of five or six notes, two may be played with the thumb.

EXERCISES IN ARPEGGIOS,
For both hands, alternately,
MODULATING BY THE COMMON CHORD MINOR.

Allegro.

The exercises are arranged in five systems, each containing two staves (treble and bass clef) and two measures per system. The keys and common chord minors are as follows:

- System 1: C MINOR. (Common chord minor: G MINOR.)
- System 2: D MINOR. (Common chord minor: A MINOR.)
- System 3: E MINOR. (Common chord minor: B MINOR.)
- System 4: F# MINOR. (Common chord minor: C# MINOR.)
- System 5: G# MINOR. (Common chord minor: D# MINOR.)

Each system shows the arpeggio pattern for the key and the common chord minor key. Fingerings and accents are indicated throughout.

A MINOR. F MINOR.

C MINOR.

Exercises in Arpeggios.

Allegro.

Practise the same exercise transposed into C_♯ and C_♭, with the same fingering.

EXERCISES IN ARPEGGIOS.

WITH SMALL NOTES.

ASCENDING.

Moderato.

(1) Divide the measure by four quarters, and do not play the small notes until after the second beat.

DESCENDING.

(2) The same fingering as in ascending.

The first system of music consists of two staves, treble and bass. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It features a series of chords and melodic lines, with a prominent triplet of eighth notes in the first measure. The bass staff starts with a bass clef, the same key signature, and a 3/8 time signature. It contains a similar rhythmic pattern with a triplet of eighth notes. Both staves have a large slur encompassing the first two measures of each of the three measures shown. The notation includes various accidentals and fingerings, such as '1', '3', and 'b'.

The second system of music continues the piece with two staves, treble and bass. The treble staff has a treble clef, a key signature of one flat, and a 4/8 time signature. It features a series of chords and melodic lines, with a prominent triplet of eighth notes in the first measure. The bass staff starts with a bass clef, the same key signature, and a 4/8 time signature. It contains a similar rhythmic pattern with a triplet of eighth notes. Both staves have a large slur encompassing the first two measures of each of the three measures shown. The notation includes various accidentals and fingerings, such as '1', '3', and 'b'.

The third system of music consists of a grand staff with treble and bass clefs. The key signature is one flat and the time signature is common time (C). The notation is highly complex, featuring a series of chords and melodic lines, with a prominent triplet of eighth notes in the first measure. The notation includes various accidentals and fingerings, such as '1', '2', '3', '4', and 'x'.

The fourth system of music consists of a grand staff with treble and bass clefs. The key signature is one flat and the time signature is common time (C). The notation is highly complex, featuring a series of chords and melodic lines, with a prominent triplet of eighth notes in the first measure. The notation includes various accidentals and fingerings, such as '1', '3', and 'x'.

EXERCISES IN ARPEGGIOS, With Small Notes.

Moderato.

The first system of musical notation consists of two staves, treble and bass clef, in common time. The treble staff contains four measures of arpeggiated chords, each with a small note (quarter or eighth note) written above the chord. The bass staff contains four measures of arpeggiated chords, each with a small note written below the chord. Fingering numbers (1, 2, 3, 4) are indicated above the notes in the treble staff and below the notes in the bass staff. The first measure of each staff has an 'x' above the first note, indicating a natural harmonic.

Play the small notes together.

The second system of musical notation consists of two staves, treble and bass clef, in common time. It continues the arpeggiated chord patterns from the first system, with small notes written above and below the chords. Fingering numbers and natural harmonic markings are present.

The third system of musical notation consists of two staves, treble and bass clef, in common time. It features more complex arpeggiated patterns, including some with multiple notes per chord. Fingering numbers and natural harmonic markings are present.

The fourth system of musical notation consists of two staves, treble and bass clef, in common time. It continues the arpeggiated patterns with various chord voicings and small notes. Fingering numbers and natural harmonic markings are present.

The fifth system of musical notation consists of two staves, treble and bass clef, in common time. It concludes the exercises with a final chord. A text box in the lower right corner of the system reads: "All the notes must be sustained". Fingering numbers and natural harmonic markings are present.

DAILY STUDY OF THE SCALES, IN ALL THE KEYS, MAJOR & MINOR.

C Major.
Relative
Minor, A.

loco.

A Minor.
Relative
Major, C.

loco.

G Major.

loco.

The relative minor of a major key will always be found a minor third below the major tonic.

The relative major of a minor key will always be found a minor third above the minor tonic.

Key of C Major,

Major Third,
Composed of two
degrees.

Minor Third,
Composed of a degree and a half.

Begin the practice of the scales slowly and continue until they can be executed with rapidity.

Give all the notes equal force, and carefully avoid any movement of the hand whilst the 3d. finger is passed over the thumb, or the thumb under the 3d. finger.

(1) Accent well the two beats of the measure.

E Minor.

8

loco.

8

D Major.

8

loco.

8

B Minor.

8

loco.

8

A Major.

First system of musical notation for A Major. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a melodic line with several notes marked with an 'X' above them. The bass staff provides a harmonic accompaniment with various fingerings indicated by numbers 1-4. A dashed line labeled '8va.' is positioned above the treble staff, indicating an octave transposition for the final notes.

loco.

Second system of musical notation for A Major. It continues the two-staff format. The treble staff features a melodic line with triplets and other rhythmic patterns. The bass staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

F# Minor.

First system of musical notation for F# Minor. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a melodic line with several notes marked with an 'X' above them. The bass staff provides a harmonic accompaniment with various fingerings indicated by numbers 1-3.

Second system of musical notation for F# Minor. It continues the two-staff format. The treble staff features a melodic line with triplets and other rhythmic patterns. The bass staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

E Major.

First system of musical notation for E Major. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a melodic line with several notes marked with an 'X' above them. The bass staff provides a harmonic accompaniment with various fingerings indicated by numbers 1-3. A dashed line labeled '8va.' is positioned above the treble staff, indicating an octave transposition for the final notes.

8va.

loco.

Second system of musical notation for E Major. It continues the two-staff format. The treble staff features a melodic line with triplets and other rhythmic patterns. The bass staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

C# Minor.

loco.

**B Major,
or
Cb Major.**

8va. loco.

G# Minor.

loco.

F# Major,
or
Gb Major.

Musical score for F# Major or Gb Major, measures 1-4. The score is written for guitar in 2/4 time. The right hand (treble clef) plays a melodic line with various fingerings (1, 2, 3, 4) and includes a trill in the final measure. The left hand (bass clef) plays a bass line with triplets and other rhythmic patterns. Fingering numbers 1, 2, and 3 are indicated throughout. 'X' marks indicate fretted notes.

Musical score for D# Minor or Eb Minor, measures 5-8. The score continues from the previous system. It features a melodic line in the right hand and a bass line in the left hand. The right hand includes a section marked '8va...' (octave up) in the final measure. Fingering numbers 1, 2, and 3 are shown. 'X' marks indicate fretted notes.

Musical score for D# Minor or Eb Minor, measures 9-12. This system includes a section marked '8va... loco.' (octave up, loco). The right hand plays a melodic line with triplets and other rhythmic patterns. The left hand plays a bass line with triplets and other rhythmic patterns. Fingering numbers 1, 2, and 3 are shown. 'X' marks indicate fretted notes.

Musical score for C# Major or Db Major, measures 13-16. The score continues with a melodic line in the right hand and a bass line in the left hand. The right hand includes a section marked '8va...' (octave up) in the final measure. Fingering numbers 1, 2, and 3 are shown. 'X' marks indicate fretted notes.

Musical score for C# Major or Db Major, measures 17-20. This system includes a section marked 'loco.' (loco). The right hand plays a melodic line with triplets and other rhythmic patterns. The left hand plays a bass line with triplets and other rhythmic patterns. Fingering numbers 1, 2, and 3 are shown. 'X' marks indicate fretted notes.

A Minor,
or
B Minor.

First system of musical notation for A Minor or B Minor. It features a grand staff with treble and bass clefs. The right hand contains a melodic line with many accidentals and a dotted line labeled "8va" above it. The left hand contains a bass line with triplets and fingerings (1, 2, 3). Fingering numbers 1, 2, and 3 are placed below various notes in both hands.

Second system of musical notation for A Minor or B Minor. It continues the grand staff with treble and bass clefs. The right hand has a melodic line with triplets and fingerings. The left hand has a bass line with triplets and fingerings. Fingering numbers 1, 2, and 3 are placed below various notes in both hands.

F Major.

First system of musical notation for F Major. It features a grand staff with treble and bass clefs. The right hand contains a melodic line with many accidentals. The left hand contains a bass line with triplets and fingerings (1, 2, 3, 4). Fingering numbers 1, 2, 3, and 4 are placed below various notes in both hands.

Second system of musical notation for F Major. It continues the grand staff with treble and bass clefs. The right hand has a melodic line with triplets and fingerings. The left hand has a bass line with triplets and fingerings. Fingering numbers 1, 2, 3, and 4 are placed below various notes in both hands.

D Minor.

First system of musical notation for D Minor. It features a grand staff with treble and bass clefs. The right hand contains a melodic line with many accidentals and a dotted line labeled "8va" above it. The left hand contains a bass line with triplets and fingerings (1, 2, 3, 4). Fingering numbers 1, 2, 3, and 4 are placed below various notes in both hands.

Second system of musical notation for D Minor. It continues the grand staff with treble and bass clefs. The right hand has a melodic line with triplets and fingerings, and a dotted line labeled "8va" above it. The left hand has a bass line with triplets and fingerings. Fingering numbers 1, 2, and 3 are placed below various notes in both hands.

B \flat Major.

8va.

8va.-----loco.

G Minor.

8va.

loco.

E \flat Major.

8va.

8va.-----loco.

b b b
C Minor.

8va.

loco. 2

b b b
A \flat Major.

8va.

b b b
F Minor.

8va.

A musical score for a chromatic scale exercise. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is divided into three measures. The first measure shows a descending chromatic scale with fingerings 3, 2, 3 in the treble and 2, 3 in the bass. The second measure continues the scale with fingerings 2, 3 in the treble and 2, 3 in the bass. The third measure shows a final descending chromatic scale with fingerings 2, 3 in the treble and 2, 3 in the bass. There are 'x' marks under some notes, indicating articulation or breath marks.

Chromatic Scale.

Musical score for a chromatic scale exercise, labeled (1). It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is divided into three measures. The first measure shows a descending chromatic scale with fingerings 2, 2, 1, 2, 2 in the treble and 2, 1, 2, 1, 2 in the bass. The second measure continues the scale with fingerings 2, 2, 1, 2, 2 in the treble and 2, 1, 2, 1, 2 in the bass. The third measure shows a final descending chromatic scale with fingerings 2, 2, 1, 2, 2 in the treble and 2, 1, 2, 1, 2 in the bass. There are 'x' marks under some notes, indicating articulation or breath marks.

(1) The most usual and best fingering, because it is uniform, and is calculated to give equal force to each finger.

A musical score for a chromatic scale exercise. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is divided into three measures. The first measure shows a descending chromatic scale with fingerings 1, 2, 2, 1, 2 in the treble and 2, 1, 2, 1, 2 in the bass. The second measure continues the scale with fingerings 1, 2, 2, 1, 2 in the treble and 2, 1, 2, 1, 2 in the bass. The third measure shows a final descending chromatic scale with fingerings 1, 2, 2, 1, 2 in the treble and 2, 1, 2, 1, 2 in the bass. There are 'x' marks under some notes, indicating articulation or breath marks.

Musical score for a chromatic scale exercise, labeled (2). It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is divided into three measures. The first measure shows a descending chromatic scale with fingerings 1, 2, 1, 2, 3 in the treble and 2, 1, 2, 3, 2 in the bass. The second measure continues the scale with fingerings 1, 2, 1, 2, 3 in the treble and 2, 1, 2, 3, 2 in the bass. The third measure shows a final descending chromatic scale with fingerings 1, 2, 1, 2, 3 in the treble and 2, 1, 2, 3, 2 in the bass. There are 'x' marks under some notes, indicating articulation or breath marks.

(2) This mode of fingering may be employed in a moderate movement.

A musical score for a chromatic scale exercise. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is divided into three measures. The first measure shows a descending chromatic scale with fingerings 1, 2, 3, 2, 1 in the treble and 2, 1, 2, 3, 2 in the bass. The second measure continues the scale with fingerings 1, 2, 3, 2, 1 in the treble and 2, 1, 2, 3, 2 in the bass. The third measure shows a final descending chromatic scale with fingerings 1, 2, 3, 2, 1 in the treble and 2, 1, 2, 3, 2 in the bass. There are 'x' marks under some notes, indicating articulation or breath marks.

EXERCISES

In passing the thumb after the 4th. finger, and the 4th. finger after the thumb, without regard to the ordinary rules of fingering.

NOTE.
This fingering may be admitted in some cases, without being adopted as a general rule. Still, as it is desirable to acquire the greatest degree of experience and dexterity, it is very important to become familiar with this mode of fingering, because it is the key to a great number of difficulties, and may frequently be employed to advantage.

Allegro Moderato.

Moderato.

Legato

Key of A \flat .

Key of D \flat .

Key of G \flat .

This system contains two staves of music in the key of G flat. The upper staff features a melodic line with various fingerings (1, 4, 3, 3, 2, 4, 1, 4, 1) and includes several 'x' marks above notes. The lower staff provides a bass accompaniment with fingerings (1, 3, 2, 1, 3, 2, 1, 3, 2, 1) and 'x' marks. The music is written in a 2/4 time signature.

Key of E \flat .

Bra.

This system contains two staves of music in the key of E flat. The upper staff has a melodic line with fingerings (2, 1, 4, 1, 2, 3, 2, 1, 4) and 'x' marks. A dashed line labeled 'Bra.' indicates a breath mark. The lower staff has a bass line with fingerings (4, 2, 1, 4, 3, 2, 1, 3, 2, 1) and 'x' marks. The music is in 2/4 time.

Lento.

This system contains two staves of music marked 'Lento'. The upper staff has a melodic line with fingerings (4, 2, 1, 3, 4, 1, 2, 3) and 'x' marks. The lower staff has a bass line with fingerings (1, 2, 1, 2) and 'x' marks. The music is in 9/8 time.

Lento.

This system contains two staves of music marked 'Lento'. The upper staff features a melodic line with fingerings (4, 4, 4, 4) and 'x' marks. The lower staff has a bass line with fingerings (1, 1, 2, 2) and 'x' marks. The music is in 4/4 time.

This system contains two staves of music. The upper staff has a melodic line with fingerings (4, 4, 4, 4) and 'x' marks. The lower staff has a bass line with fingerings (4, 4, 4, 4) and 'x' marks. The music is in 4/4 time.

MELODY FOR FOUR HANDS.

SECONDO.

Allegro.

No. 5.

p

ff

Fine.

p

The musical score is written for four hands on a grand piano, consisting of five systems of two staves each. The first system begins with the tempo marking 'Allegro.' and the dynamic 'p'. The key signature has one sharp (F#) and the time signature is 3/4. The first system contains 16 measures, with a triplet of notes (3, 2, 1) in the final measure of the right hand. The second system contains 16 measures, ending with a double bar line and the word 'Fine.' in the bass staff, followed by a repeat sign and a final cadence. The third system contains 16 measures, starting with a dynamic of 'p'. The fourth system contains 16 measures, also starting with a dynamic of 'p'. The fifth system contains 16 measures, ending with a double bar line and a repeat sign. The score concludes with the initials 'D.C.' in the bottom right corner.

MELODY FOR FOUR HANDS.

PRIMO.

Allegro.

No. 5.

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. The time signature is 3/4. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with various ornaments (marked with ^) and fingerings (1, 2, 3, 4). The lower staff provides a harmonic accompaniment with chords and single notes, also including fingerings and some ornaments.

The second system continues the piece. It features a repeat sign followed by a *Fine.* marking and a fortissimo (*ff*) dynamic. The upper staff has a melodic line with fingerings and ornaments. The lower staff has a rhythmic accompaniment with chords and fingerings.

The third system continues the piece. It features a piano (*p*) dynamic. The upper staff has a melodic line with fingerings and ornaments. The lower staff has a rhythmic accompaniment with chords and fingerings.

The fourth system continues the piece. The upper staff has a melodic line with fingerings and ornaments. The lower staff has a rhythmic accompaniment with chords and fingerings.

The fifth system concludes the piece. It features a final melodic phrase in the upper staff and a final accompaniment in the lower staff. The piece ends with a double bar line and a repeat sign.

D. C.

CHROMATIC SCALES.

(1)
This mode of fingering should be avoided, on account of the unequal strength which exists between the thumb and the 1st. finger; the 1st. finger being the weakest.

Musical notation for chromatic scales exercise (1). It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a grand staff. The second system also has two staves. The notation includes various fingering numbers (1, 2, 3) and 'x' marks above notes, indicating specific fingerings and accents. The key signature has one sharp (F#) and the time signature is common time (C).

Exercise for Passing the Thumb.

Presto.

Musical notation for 'Exercise for Passing the Thumb'. It features two staves of piano accompaniment. The notation includes fingering numbers (1, 2) and 'x' marks. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Presto'.

(2)
Indicate the time by grouping the notes in triplets.

Musical notation for chromatic scales exercise (2). It consists of two systems of piano accompaniment. The first system has two staves with a grand staff. The second system also has two staves. The notation includes various fingering numbers (1, 2, 3) and 'x' marks, along with accents (^) and triplet markings. The key signature has one sharp (F#) and the time signature is common time (C).

Exercise for passing the Thumb.

Presto.

Musical notation for 'Exercise for passing the Thumb'. It features two staves of piano accompaniment. The notation includes fingering numbers (1, 2) and 'x' marks. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Presto'.

Indicate the time by grouping the notes in sixes.

CHROMATIC SCALE IN CONTRARY MOVEMENT.

Succession of notes, proceeding by tones and semi-degrees, major.

DIATONIC SCALE.

Succession of notes, proceeding by consecutive semi-degrees.

CHROMATIC SCALE.

ENHARMONIC SCALE.

In the notation of this scale, C[#] may be written D^b, and vice versa; D[#] may be written E^b, and vice versa, &c. &c. &c.

LESSON XXV.
Scale in the Minor Mode.

The minor mode is that in which the third note of the scale forms a minor third with the tonic.

Minor Third.
Degree. Semi-degree.

(1)
MORDENTE, (or SHAKE)

EFFECT.

The small notes should be lightly executed, giving the accent to the principal note.

Good. Forte. and Bad. Piano. and not Piano. Forte.

(2)

When the thumb has a note to sustain, several notes in succession may be executed with the 4th. finger.

The same rule should be observed when the 4th. finger has a note to sustain: several notes in succession may be executed with the thumb.

EXAMPLE.

Ten.

EXAMPLE.

Ten.

ARIA.

Andante.

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

Study IX.

EXERCISE ON STACCATO NOTES.

Allegretto.

p

The hand should be extended, so as to reach the octave without deranging its position.

LESSON XXVI.

E Minor.

E Minor.

E Minor.

Allegretto.

Waltz.

Fine.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains six measures of music with various fingerings (1, 2, 3, 4) and some notes marked with an 'x'. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music with fingerings and some notes marked with an 'x'. A dynamic marking of *pp* is present in the second measure of the lower staff. The second system also consists of two staves, continuing the piece. The upper staff has six measures with fingerings and some notes marked with an 'x'. The lower staff has six measures with fingerings and some notes marked with an 'x'. The piece concludes with a double bar line and a repeat sign.

Study X.

EXERCISE ON STACCATO NOTES, FOR THE LEFT HAND.

The exercise consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time. The exercise focuses on staccato notes in the left hand, with various fingerings (1, 2, 3, 4) and some notes marked with an 'x'. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The fifth system has four measures. The sixth system has four measures. The exercise concludes with a double bar line and a repeat sign.

(1) The F, being a whole note, must be sustained during the whole of the measure.

LESSON XXVII.

B Minor.

(1)

GRUPETTO, (OF TURN.)

GRUPETTO is an Italian word which signifies a little group.

The Turn is sometimes composed of three, and sometimes of four notes.

TURN OF 4 NOTES.

TURN OF 3 NOTES.

ABBREV. of the TURN.

When an abbreviated turn is accompanied by one or more accidentals, they are marked over the sign.

Sicilian.

Andante.

Study XI.

Andante.

All the notes thus marked, A, should be strongly accented.

(1) The triplets in the treble must be executed according to the following example, to make the movement equal with the bass.

LESSON XXVIII.

F# Minor.

This section contains the first 12 measures of the exercise. It is written for piano in F# minor, 2/4 time. The right hand features a melodic line with various intervals and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Fingering numbers (1-4) and 'x' marks are present throughout. A repeat sign is located at the end of the 6th measure.

EXERCISE PREPARATORY TO THE STUDY OF THE TRILL.

Allegretto.

This section contains the remaining 6 measures of the exercise, measures 13 through 18. It continues the melodic and harmonic patterns established in the first section, with a focus on trill preparation. The right hand has more complex rhythmic patterns, and the left hand features chords and moving lines. Fingering and 'x' marks are used to indicate specific techniques. The exercise concludes with a final cadence in the 18th measure.

The first system of Study XII consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, featuring several double-measure rests. The bass staff provides harmonic support with chords and single notes, including some marked with an 'x'.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff features chords and a long, sustained note in the final measure, marked with a '4' below it.

Allegretto. Study XII.

The third system begins with a piano (*p*) dynamic. It features a melodic line with triplets and slurs. The bass staff has a steady accompaniment. A circled '1' above the first note of the treble staff indicates an accent.

(1) The first note should be accented, the second unaccented, according to the sign.

The fourth system includes a time signature change to 1 2/4. The melodic line continues with eighth notes and slurs. The bass staff has a consistent accompaniment with some 'x' marks.

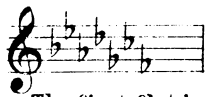
The fifth system features a forte (*f*) dynamic. The melodic line has some slurs and accents. The bass staff continues with a steady accompaniment.

The sixth system begins with a piano (*p*) dynamic. The melodic line has slurs and accents. The bass staff has a steady accompaniment with some 'x' marks.

The seventh system concludes the piece with a *rall.* (rallentando) marking. The melodic line has slurs and accents. The bass staff has a steady accompaniment.

LESSON XXIX.

POSITION OF THE FLATS.



The first flat is always placed on B.



The first flat is placed on B, the second on E, the third on A, the fourth on D, the fifth on G, the sixth on C, and the seventh on F.

(1) Exercise for passing the thumb after the 3d. finger.

Be careful to avoid any movement of the hand, and do not raise the 3d. finger until the thumb is ready to strike its note.

Observe the same rule with regard to the thumb when the 3d. finger follows it.



Accent the principal note.



F Major. Fingering of a Scale of nine Notes.

Lento. (1)

F Major.

Allegretto. Waltz.

First system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings are indicated by numbers 1-4. Some notes have an 'x' above them, likely indicating a barre or specific fingering.

Second system of musical notation. Treble clef, bass clef. Dynamics include *f*. Fingerings and note markings continue.

Third system of musical notation. Treble clef, bass clef. Dynamics include *p*. Fingerings and note markings continue.

Study XIII.

Andante quasi Allegretto.

First system of Study XIII. Treble clef, bass clef. Time signature 3/4. Dynamics include *p*. Fingerings and note markings are present.

Second system of Study XIII. Treble clef, bass clef. Fingerings and note markings continue.

Third system of Study XIII. Treble clef, bass clef. Fingerings and note markings continue.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a piano (*p*) dynamic. The upper staff contains several measures of chords and melodic lines, with some notes marked with 'x' to indicate natural harmonics. The lower staff features a complex rhythmic pattern with many triplets and sixteenth notes, including fingering numbers 1, 2, 3, and 4.

(2) *Tempo Primo.*

The second system continues the piece. It is marked with a *Rallentando* instruction, indicated by a large '(1)' below the staff. The music shows a clear deceleration in tempo. The upper staff has fewer notes, focusing on sustained chords and melodic fragments. The lower staff continues with rhythmic patterns, including some notes marked with 'x'.

The third system concludes the piece. It features intricate fingering, including a sequence of 4, 3, 2, 1, 3, 2 in the upper staff. The lower staff has a steady rhythmic accompaniment with some notes marked with 'x'. The system ends with a double bar line and repeat dots.

(1) **RALLENTANDO**; an Italian word which implies a gradual diminution of time and tone.
 (2) **TEMPO PRIMO** signifies, *in the first or original time.*

LESSON XXX.

B \flat Major.

The first two flats are always placed on B and E.

Lesson XXX is a scale exercise in B-flat major. It consists of two staves. The upper staff shows the ascending and descending scale with various fingering numbers (1, 2, 3, 4) and 'x' marks. The lower staff provides a rhythmic accompaniment for the scale, with notes grouped in pairs and triplets.

The second part of Lesson XXX continues the scale exercise. It features more complex fingering, including a sequence of 1, 2, 3, 2, 1, 3, 2, 1, 4, 3 in the upper staff. The lower staff continues with rhythmic accompaniment, including some notes marked with 'x'.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings 2, 4, 3, 4 and an 'x' above a note. The bass clef contains a supporting line with fingerings 2, 3, 2, 1 and an 'x' above a note. The system concludes with a double bar line and a fermata over the final note.

Second system of musical notation. The treble clef has a melodic line with fingerings 1, 2, 3, 2, 3 and an 'x' above a note. The bass clef has a supporting line with fingerings 2, 3, 2, 3 and an 'x' above a note.

Third system of musical notation. The treble clef has a melodic line with fingerings 1, 2, 3, 2, 3 and an 'x' above a note. The bass clef has a supporting line with fingerings 2, 3, 2, 3 and an 'x' above a note.

Allegro.

Fourth system of musical notation, marked *Allegro.* The treble clef has a melodic line with fingerings 1, 2, 3, 2, 3 and an 'x' above a note. The bass clef has a supporting line with fingerings 2, 3, 2, 3 and an 'x' above a note.

Fifth system of musical notation. The treble clef has a melodic line with fingerings 3, 2, 1, 3, 2, 1, 3 and an 'x' above a note. The bass clef has a supporting line with fingerings 1, 2, 3, 2, 1, 3 and an 'x' above a note.

Sixth system of musical notation. The treble clef has a melodic line with fingerings 3, 2, 1, 3, 2, 1, 3 and an 'x' above a note. The bass clef has a supporting line with fingerings 1, 2, 3, 2, 1, 3 and an 'x' above a note. The system concludes with a double bar line and a fermata over the final note.

Lento.

ff

Study XIV.

Allegro moderato.

(1) Abbreviation of the octave.

A figure 8, placed under a note, signifies that the octave below should be added.

EFFECT.

(2) When the figure 8 is placed over the note, it signifies that the octave above should be added.

EFFECT.

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings (1, 3, 2, 4, 3, 4, 3, 4, 2, 3, 2, 1, 2, 1, 2) and accents (x) over several notes. The bass clef contains a rhythmic accompaniment with eighth notes.

Musical notation for the second system. The treble clef continues the melodic line with fingerings (2, 2, 1, 1, 3, 3, 1, 1, 3, 1) and accents (x). The bass clef continues the accompaniment. A box labeled (1) *Crescendo.* is placed over the final two measures of the system.

(1) *Crescendo* signifies a gradual increase of sound, from soft to loud.

Musical notation for the third system. The treble clef continues the melodic line with fingerings (4, 1, 2, 1, 3, 1, 3, 1, 3, 3, 2, 2) and accents (x). The bass clef continues the accompaniment. A dynamic marking *f* is placed at the end of the system.

Musical notation for the fourth system. The treble clef continues the melodic line with fingerings (2, 4, 3, 2, 3, 3, 3) and accents (x). The bass clef continues the accompaniment. A box labeled (2) *Diminuendo.* is placed over the first two measures of the system. A dynamic marking *p* is placed at the beginning of the third measure.

(2) *Diminuendo* signifies a gradual diminishing of sound.

Musical notation for the fifth system. The treble clef continues the melodic line with fingerings (2, 4, 3, 2, 3, 3, 3) and accents (x). The bass clef continues the accompaniment.

Musical notation for the sixth system. The treble clef continues the melodic line with fingerings (3, 3, 1, 2, 3, 3, 3) and accents (x). The bass clef continues the accompaniment. The system concludes with a double bar line.

LESSON XXXI.

E \flat Major.

The first three flats are placed on B, E and A.



Study XV.

(1) Accent strongly the four beats of the measure.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melodic line with eighth notes and quarter notes, marked with accents (>) and a forte dynamic marking (*f*). The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is common time (C).

The second system continues the piece with first and second endings. The treble staff shows melodic phrases with first and second endings, marked with '1' and '2'. The bass staff has chords and moving lines. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also 'x' marks above some notes.

The third system features a fourth ending in the treble staff, marked with '4'. The bass staff continues with chords and moving lines. Fingerings and 'x' marks are present throughout the system.

The fourth system shows a melodic pattern in the treble staff with eighth notes and quarter notes. The bass staff has chords and moving lines. 'x' marks are placed above some notes in the treble staff.

The fifth system includes piano dynamics (*p*) and complex fingerings. The treble staff has melodic phrases with fingerings 2, 3, 3, 2, 1, and 3. The bass staff has chords and moving lines. 'x' marks are present above some notes.

3
p

1 2 1 2 1 2 1
f

p

1 2 1 1 1 1 3 2 3
f

1 2 1 1 3 1 2 1 3 1 3 1
pp

(1)
Dim.
Abbreviation of the word *Diminuendo*.

LESSON XXXII.

The first four flats are placed on B, E, A and D.

A \flat Major.

The first system of musical notation for Lesson XXXII, A-flat Major. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a series of ascending and descending eighth-note patterns. Fingering numbers 1, 2, and 3 are indicated above and below notes. Some notes are marked with an 'X', likely indicating a specific fingering or a note to be omitted. The system concludes with a repeat sign and a fermata over the final note.

The second system of musical notation for Lesson XXXII, A-flat Major. The time signature changes to 3/4. The grand staff continues with similar ascending and descending eighth-note patterns. Fingering numbers 1, 2, and 3 are present. The system ends with a fermata over the final note.

The third system of musical notation for Lesson XXXII, A-flat Major. The time signature remains 3/4. The grand staff continues with the eighth-note patterns. Fingering numbers 1, 2, and 3 are used throughout. The system concludes with a fermata over the final note.

The fourth system of musical notation for Lesson XXXII, A-flat Major. The time signature remains 3/4. The grand staff continues with the eighth-note patterns. Fingering numbers 1 and 2 are used. The system concludes with a fermata over the final note.

A \flat Major.

The fifth system of musical notation for Lesson XXXII, A-flat Major. The time signature is 3/4. The grand staff continues with the eighth-note patterns. Fingering numbers 1, 2, and 3 are used. The system concludes with a fermata over the final note.

The first system of music consists of two staves. The treble staff begins with a double bar line, followed by a series of eighth notes with fingerings 2, 3, 2, 3, 2, 3, 2, 3. There are 'x' marks above the first and third notes. The bass staff has a similar pattern with fingerings 2, 3, 2, 3, 2, 3, 2, 3 and 'x' marks below the first and third notes. The system concludes with a double bar line.

The second system continues the exercise. The treble staff has eighth notes with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. There are 'x' marks above the first, third, and fifth notes. The bass staff has eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. There are 'x' marks below the first, third, and fifth notes. The system ends with a double bar line.

EXERCISE PREPARATORY TO THE STUDY OF THE TRILL.

Lento.

The 'Lento' section is marked with a large 'Lento' and a 'C' time signature. It features a trill exercise. The treble staff has a whole note with a trill, with fingerings 2, 3 and an 'x' mark above it. The bass staff has a whole note with a trill, with fingerings 1, 2 and an 'x' mark below it. The system concludes with a double bar line.

(1) Take care to hold the whole notes.

The third system continues the trill exercise. The treble staff has eighth notes with fingerings 2, 3 and an 'x' mark above the first note. The bass staff has eighth notes with fingerings 1, 2 and an 'x' mark below the first note. The system concludes with a double bar line.

The fourth system concludes the trill exercise. The treble staff has eighth notes with fingerings 2, 3 and an 'x' mark above the first note. The bass staff has eighth notes with fingerings 1, 2 and an 'x' mark below the first note. The system concludes with a double bar line.

Fine.

dim. *p*

(1)

(1) Change the finger on the same key, without repeating the note, supporting the hand by the 4th. finger, which must not be raised till the key is filled by the thumb without repeating the note.

EXERCISE. *Moderato.*

The same rule should be observed in changing from the thumb to the 4th. finger.

MELODY FOR FOUR HANDS.

Andante.

PRIMO.

SECONDO.

Andante.

loco. Fine.

Fine.

D.C. %

D.C. %

EXERCISE ON SYNCOPATION.

Practise this exercise with care, and give each note its full value.
Moderato.

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. The music is in common time (C). The tempo is marked 'Moderato'. The word 'Legato.' is written in the bass staff. The music features a series of eighth notes with various syncopations, indicated by 'x' marks above notes. Fingerings (1, 2, 3) and accents are present throughout the system.

The second system of musical notation continues the exercise. It features similar syncopated eighth-note patterns in both staves. Fingerings and accents are used to guide the performer through the complex rhythmic structure.

The third system of musical notation continues the exercise. It features similar syncopated eighth-note patterns in both staves. Fingerings and accents are used to guide the performer through the complex rhythmic structure.

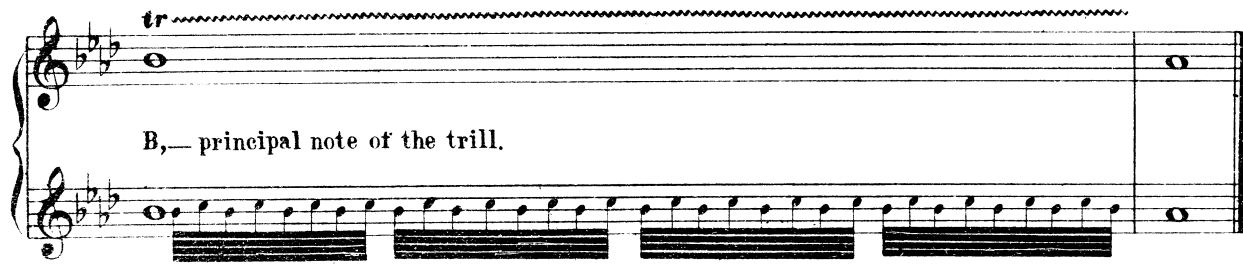
The fourth system of musical notation continues the exercise. It features similar syncopated eighth-note patterns in both staves. Fingerings and accents are used to guide the performer through the complex rhythmic structure.

The fifth system of musical notation continues the exercise. It features similar syncopated eighth-note patterns in both staves. Fingerings and accents are used to guide the performer through the complex rhythmic structure.

The sixth system of musical notation concludes the exercise. It features similar syncopated eighth-note patterns in both staves. The final measure includes a fortissimo (*ff*) dynamic marking and a double bar line. Fingerings and accents are used to guide the performer through the complex rhythmic structure.

Trill.

Begin the trill with the principal note.

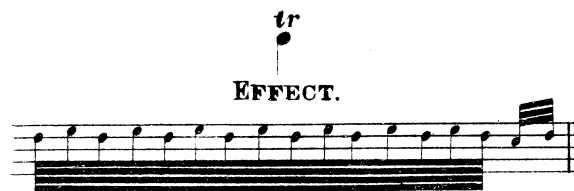


TRILL.

(In Italian, *TRILLO*.)

Improperly called *Cadence*;

In alternate movement on two notes in juxtaposition, indicated by this sign:



A trill is either minor or major, according to the mode in which it occurs.



There are several modes of terminating a trill, but only two may be considered as strictly proper.



All other modes of terminating the trill should be considered as having their source in the taste and pleasure of the performer.

EXAMPLES OF TRILLS MOST IN USE.

TRILL, WITH SIMPLE TERMINATION. TRILL, WITHOUT TERMINATION.

DOUBLE TRILL IN THIRDS. TEN. IN SIXTHS.

TEN. TRIPLE TRILL. TRILL IN UNISONS. TEN. TEN.

EXERCISE ON THE TRILL.

EFFECT.

Adagio.

Count four eighths in a measure.

Modification in frequent use.

BAD.

The trill may also be used without termination.

EXAMPLE.

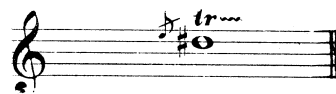
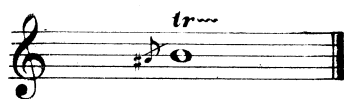


Always begin the trill with the principal note.

Principal note,—C.



Sometimes the trill is prepared by a grace note.



The fingers may be changed when the trill is continued through several measures.

EXAMPLE.



Begin the practice of the trill slowly, and increase the movement until it can be executed with rapidity.

To facilitate the practice, it should be divided into actual notes, and the time marked.



NOTE.—When a trill accompanies a melody, the notes which form the melody should be played with the principal note of the trill.

EXERCISES.

Lento.

Trills in both hands, measures 1 and 2. Measure 1 starts with a trill on G4 in the right hand and a trill on G3 in the left hand. Measure 2 continues the trills. Fingerings 1 and 2 are indicated.

Allegro.

Allegro exercise, measures 1 and 2. Measure 1 features a rapid sixteenth-note run in the right hand with fingerings 1, 2, 1, 2, 1 and a trill on G4. Measure 2 continues the run with a trill on G4. An 'EFFECT.' marking is present in the left hand.

Allegro.

Allegro exercise, measures 3 and 4. Measure 3 continues the sixteenth-note run with fingerings 1, 2, 1 and a trill on G4. Measure 4 continues the run with a trill on G4. An 'EFFECT.' marking is present in the left hand.

Allegro

Allegro exercise, measures 5 and 6. Measure 5 continues the sixteenth-note run with fingerings 1, 2, 1 and a trill on G4. Measure 6 continues the run with a trill on G4. An 'EFFECT.' marking is present in the left hand.

Andante

Andante exercise, measures 7 and 8. Measure 7 features a trill on G4 in the right hand with fingerings 1, 2, 1 and a trill on G3 in the left hand. Measure 8 continues the trills. An 'EFFECT.' marking is present in the left hand.

Andante exercise, measures 9 and 10. Measure 9 features a trill on G4 in the right hand with fingerings 1, 2, 1 and a trill on G3 in the left hand. Measure 10 continues the trills. An 'EFFECT.' marking is present in the left hand.

LESSON XXXIII.

The first five flats are placed on B, E, A, D and G.

D \flat Major.

D \flat Major.

Adagio.

(1) Hold the note on C while executing the trill.

Count eight eighths in a measure. (1)

(2)

DOUBLE FLAT.
 $\flat\flat$
 A double flat preceding a note lowers it two semi-degrees.

A double flat B is the same as A natural.

EFFECT.

Study XVII.

Andante Maestoso.
Ben marcato il canto.

Religioso.

The first system of the study consists of two staves. The treble staff begins with a series of chords, each marked with a finger number (1, 2, 3, 4) and an 'x' indicating a muted or specific fingering. The bass staff provides a steady accompaniment with chords and single notes, also including fingerings and 'x' marks.

The second system continues the piece with more complex chordal textures. The treble staff features a melodic line with various fingerings and some 'x' marks. The bass staff maintains the accompaniment with consistent rhythmic patterns and fingerings.

The third system shows further development of the chordal and melodic material. The treble staff has more intricate fingerings and some 'x' marks. The bass staff continues with its accompaniment, including some triplet markings.

The fourth system continues the study with similar chordal and melodic patterns. The treble staff includes some 'x' marks and fingerings. The bass staff has some triplet markings and fingerings.

The fifth system features a change in dynamics to *p* (piano). The treble staff has a melodic line with some 'x' marks. The bass staff has a steady accompaniment with some triplet markings.

The sixth system continues with the *p* dynamic. The treble staff has a melodic line with some 'x' marks. The bass staff has a steady accompaniment with some triplet markings.

The seventh system concludes the study with a final melodic phrase in the treble staff and a steady accompaniment in the bass staff. The treble staff includes some 'x' marks and fingerings. The bass staff has some triplet markings and fingerings.

LESSON XXXIV.

The first six flats are placed on B, E, A, D, G, and C.

G \flat Major.

The first system of musical notation for G \flat Major. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has six flats (B \flat , E \flat , A \flat , D \flat , G \flat , C \flat). The time signature is common time (C). The music features a series of ascending and descending eighth-note patterns. Fingerings are indicated by numbers 1, 2, and 3. Some notes are marked with an 'x' to indicate a natural sign. The system concludes with a double bar line and repeat dots.

The second system of musical notation for G \flat Major. It consists of two staves: a treble clef staff and a bass clef staff. The key signature and time signature remain the same. The music continues with ascending and descending eighth-note patterns, including some triplet markings. Fingerings and natural signs ('x') are used throughout. The system concludes with a double bar line and repeat dots.

Lento.

The third system of musical notation for G \flat Major, marked *Lento*. It consists of two staves: a treble clef staff and a bass clef staff. The key signature and time signature remain the same. The music features a series of ascending and descending eighth-note patterns, with some notes marked with an 'x'. Fingerings are indicated by numbers 1, 2, and 3. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation for G \flat Major. It consists of two staves: a treble clef staff and a bass clef staff. The key signature and time signature remain the same. The music continues with ascending and descending eighth-note patterns, including some triplet markings. Fingerings and natural signs ('x') are used throughout. The system concludes with a double bar line and repeat dots.

Allegretto.

The fifth system of musical notation for G \flat Major, marked *Allegretto*. It consists of two staves: a treble clef staff and a bass clef staff. The key signature and time signature remain the same. The music features a series of ascending and descending eighth-note patterns, with some notes marked with an 'x'. Fingerings are indicated by numbers 1, 2, and 3. The system concludes with a double bar line and repeat dots.

The sixth system of musical notation for G \flat Major. It consists of two staves: a treble clef staff and a bass clef staff. The key signature and time signature remain the same. The music continues with ascending and descending eighth-note patterns, including some triplet markings. Fingerings and natural signs ('x') are used throughout. The system concludes with a double bar line and repeat dots.

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

Study XVIII.

Allegro.

3 3 3 3

Same fingering for both hands.

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

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

2 3 3 x 1 1 3 2 2 3

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

4 2 3 4 x 1

x 4 x 4 x 1 (1) 3 1

(1) This sign, $\flat\flat$, annuls the double flat.

(1)
Accent lightly the four beats of the measure, and connect together the 12 notes composing the measure, as if they were executed by the same hand.

Moderato.

(1)

R.H.

L.H.

LESSON XXV.

The first seven flats are placed on B, E, A, D, G, C and F.

C^b Major.

EXERCISE IN CHANGING FINGERS ON THE SAME KEY.

Andante.

Articulate with the wrist, and avoid the action of the nails.

3va.... loco.

3va.... loco.

3va.... loco.

Study XIX.

Allegretto quasi Andante.

The musical score for Study XIX is presented in five systems, each consisting of a piano (right) and bass (left) staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo is marked *Allegretto quasi Andante*. The score includes various musical notations such as dynamics (e.g., *p*), articulation (accents, slurs), and fingering (numbers 1-4, 'x' for natural harmonics). The first system begins with a dynamic marking of *p* and a fingering of 2 1 x. The second system continues with similar patterns. The third system features a dynamic marking of *p* and a fingering of 2 1 x. The fourth system includes a dynamic marking of *p* and a fingering of 2 1 x. The fifth system concludes with a *Fine.* marking and a final dynamic marking of *p*. The score is written in a clear, legible style with standard musical notation.

2 1 x 2 1 x

x x 1 x x 1 x x 1

3 2 2

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

p

x x 1 x x 1 x x 1

4 4 2 4 2 4 1

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

f

x x 1 x x 1 x x 1

4 4 3 3 3 3 1

2 1 x 2 1 x 2 1 x 2 1 x

p Crescendo.

1 x 1 x

f 2 1 x 2 1 x 2 1 x

Dim. Rall.

4 4 3

D.C.

LESSON XXXVI.

D Minor.

The first system of music is in D minor, 2/4 time. It consists of two staves. The treble staff begins with a whole note chord (F4, A4, B4) marked with an 'x'. The bass staff begins with a whole note chord (D3, F3, A3) marked with a '4'. The piece features a series of eighth-note runs in both hands, with various fingerings (1-4) and accidentals (sharps and naturals) throughout. The piece concludes with a double bar line and a final whole note chord (D4, F4, A4) in the bass staff.

Allegro.

The second system is in D minor, 12/8 time, marked 'Allegro'. It consists of two staves. The treble staff begins with a whole note chord (F4, A4, B4) marked with an 'x'. The bass staff begins with a whole note chord (D3, F3, A3) marked with a '4'. The piece features a series of eighth-note runs in both hands, with various fingerings (1-4) and accidentals (sharps and naturals) throughout. The piece concludes with a double bar line and a final whole note chord (D4, F4, A4) in the bass staff.

The third system continues the piece in D minor, 12/8 time. It consists of two staves. The treble staff begins with a whole note chord (F4, A4, B4) marked with an 'x'. The bass staff begins with a whole note chord (D3, F3, A3) marked with a '4'. The piece features a series of eighth-note runs in both hands, with various fingerings (1-4) and accidentals (sharps and naturals) throughout. The piece concludes with a double bar line and a final whole note chord (D4, F4, A4) in the bass staff.

Lento.

The fourth system is in D minor, common time (C), marked 'Lento'. It consists of two staves. The treble staff begins with a whole note chord (F4, A4, B4) marked with a '2 1 x'. The bass staff begins with a whole note chord (D3, F3, A3) marked with a '2 1 x'. The piece features a series of eighth-note runs in both hands, with various fingerings (1-4) and accidentals (sharps and naturals) throughout. The piece concludes with a double bar line and a final whole note chord (D4, F4, A4) in the bass staff.

The fifth system continues the piece in D minor, common time (C). It consists of two staves. The treble staff begins with a whole note chord (F4, A4, B4) marked with a '2 1 x'. The bass staff begins with a whole note chord (D3, F3, A3) marked with a '2 1 x'. The piece features a series of eighth-note runs in both hands, with various fingerings (1-4) and accidentals (sharps and naturals) throughout. The piece concludes with a double bar line and a final whole note chord (D4, F4, A4) in the bass staff.

The sixth system continues the piece in D minor, common time (C). It consists of two staves. The treble staff begins with a whole note chord (F4, A4, B4) marked with an 'x'. The bass staff begins with a whole note chord (D3, F3, A3) marked with a '4'. The piece features a series of eighth-note runs in both hands, with various fingerings (1-4) and accidentals (sharps and naturals) throughout. The piece concludes with a double bar line and a final whole note chord (D4, F4, A4) in the bass staff.

First system of musical notation for Study XX. It consists of a treble clef staff and a bass clef staff. The treble staff contains a series of sixteenth-note patterns with various fingering numbers (1-4) and accidentals (sharps and naturals). The bass staff contains a series of chords and single notes, also with fingering numbers and accidentals.

Second system of musical notation for Study XX. The treble staff continues with sixteenth-note patterns and fingering. The bass staff features chords and single notes, with some chords marked with a repeat sign.

Third system of musical notation for Study XX. The treble staff continues with sixteenth-note patterns and fingering. The bass staff features chords and single notes, with some chords marked with a repeat sign.

Allegro Moderato. **Study XX.**

Section of musical notation for Study XX, marked *Allegro Moderato*. It is in 3/4 time. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure and various fingering numbers. The bass staff provides harmonic support with chords and single notes.

Waltz Movement.

Section of musical notation for Study XX, marked *Waltz Movement*. It is in 3/4 time. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure and various fingering numbers. The bass staff provides harmonic support with chords and single notes.

Final section of musical notation for Study XX. It is in 3/4 time. The treble staff features a melodic line with eighth and sixteenth notes, including a trill-like figure and various fingering numbers. The bass staff provides harmonic support with chords and single notes. The piece concludes with the word *Fine.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures of music. It features a melodic line with eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 4) and 'x' marks are present above the notes. The lower staff is in bass clef and contains six measures of music, primarily consisting of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, with measures 7 through 12. It includes various fingering and 'x' marks. The lower staff continues the accompaniment with chords and single notes.

The third system of musical notation consists of two staves. The upper staff contains measures 13 through 18. The melodic line shows some chromatic movement. The lower staff continues the accompaniment, with some measures featuring double bar lines and repeat signs.

The fourth system of musical notation consists of two staves. The upper staff contains measures 19 through 24. The melodic line continues with eighth and sixteenth notes. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff contains measures 25 through 30. The melodic line concludes with a final cadence. The lower staff continues the accompaniment. The system ends with the marking 'D.C.' and a double bar line.

LESSON XXXVII.

The G Minor exercise is presented in a single system with two staves. The key signature is one flat (Bb) and the time signature is common time (C). The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain four measures of music. The exercise features a melodic line with eighth and sixteenth notes and an accompaniment of chords and single notes. Fingering numbers (1, 2, 3, 4) and 'x' marks are used throughout. The system concludes with a double bar line.

Allegro.

(1)

(2)

(1) This passage should always be executed with two fingers, viz., with the 1st. and 2d. in ascending, and the 2d. and 1st. in descending, for the right hand, accenting the first of the two notes to give effect to the slur.

R.H.

L.H.

(2) Divide the notes by two and two, accenting strongly each first note.

Andante.

rall.

Study XXI.

Allegro Moderato.

p

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and accents. Fingerings are indicated by numbers 1, 2, and 3. Some notes have an 'x' above them, likely indicating a natural harmonium or a specific fingering technique. The bass staff provides a harmonic accompaniment with block chords and moving lines.

The second system continues the piece. It features a first ending bracket in the treble staff, labeled with the number '1'. The notation includes various rhythmic patterns and fingerings, with some notes marked with 'x'.

The third system shows a change in the bass line, with the left hand playing a more active role. The treble staff continues with its melodic development, including slurs and accents. Fingerings and 'x' marks are present throughout.

The fourth system contains complex rhythmic patterns in both hands. The treble staff has many slurs and accents, with numerous 'x' marks. The bass staff has a steady accompaniment with some syncopation.

The fifth system concludes the piece. It features a final melodic flourish in the treble staff and a concluding bass line. The notation includes various fingerings and accents, with some 'x' marks.

LESSON XXXVIII.

C Minor.

C Minor.

EXERCISE IN ARPEGGIO CHORDS.

(1)
Be careful to slur all the notes, and play them with the greatest equality, so as to render the changing of the hand imperceptible.

Moderato.
Legato.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth-note chords and single notes, with fingerings (1-4) and an 'x' mark indicating a barre. The key signature has two flats.

Second system of musical notation, continuing the piece with similar eighth-note patterns and fingerings.

Third system of musical notation, showing a continuation of the eighth-note accompaniment.

Fourth system of musical notation, maintaining the rhythmic and melodic structure.

Fifth system of musical notation, with consistent eighth-note accompaniment.

Sixth system of musical notation, concluding the piece with a final chord and a fermata. A '4' is written below the bass clef at the end of the system.

C Minor.

A musical exercise in C minor, 2/4 time. The piece consists of four measures. The right hand features a sequence of eighth-note chords with fingerings 1 1, 2 2, 1 1, 1 1, 2 2. The left hand plays a steady eighth-note accompaniment with fingerings 4 4, 3 3, 2 2, 3 3, 4 4, 3 3, 3 3, 2 2.

Study XXII.

Moderato.

p Articulate with the wrist.

The first system of Study XXII. The right hand has a melodic line with eighth notes and fingerings 3 3, 2 x, 1 1, 3 3, 4 4. The left hand provides a harmonic accompaniment with chords and fingerings x x, 3 3, x x, 2 x, 1 1.

The second system of Study XXII. The right hand continues the melodic line with fingerings 1 1, x x, 4 3, 2 2, 1 x, 2 1, 1 x x, 3 3, x x, 2 x, 1 1, 2 3. The left hand accompaniment includes chords and fingerings 1 1, 1 x, 2 1.

The third system of Study XXII. The right hand features eighth-note patterns with fingerings x x, 3 3, x x, 4 4, 1 3, 3 3, x 1, 2 2, 4 4, 1 1. The left hand accompaniment consists of chords and fingerings 3 3, 4 4, 1 1, 2 2.

f

The fourth system of Study XXII. The right hand has a more complex melodic line with fingerings 2 2, x x, 1 x, 2 2, 3 2, x x, 1 x, 1 1, 3, 1 1, x x, 1 x, 1. The left hand accompaniment includes chords and fingerings 2 2, x x, 1 1, 3, x x, 1 1, 3, 1 1, x x, 1 x, 1.

x
1
2

x
1
3

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

p

x x 1 x 1 1 x x 1 x 1 1 x x 1 1 1 1 1 1

x 1 2 x 1 3

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

f

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

p

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

f

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

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

2 1 x 1 x 2 1 3

x x 3 3 x x 2 x 1 1

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

Rall.

2 2 1 1

pp

LESSON XXXIX.

F Minor.

First system of the lesson, featuring a treble and bass clef staff in F minor (three flats) and common time. The music consists of eighth-note patterns with various fingering numbers (1, 2, 3, 4) and 'x' marks indicating natural harmonics or specific fingerings. The system concludes with a double bar line.

EXERCISE.

First system of the exercise, in 3/4 time. It features a treble and bass clef staff with eighth-note patterns and includes fingering numbers and 'x' marks. The system ends with a double bar line.

Second system of the exercise, continuing the eighth-note patterns in 3/4 time. It includes fingering numbers and 'x' marks. The system ends with a double bar line.

Third system of the exercise, continuing the eighth-note patterns in 3/4 time. It includes fingering numbers and 'x' marks. The system ends with a double bar line.

EXERCISE.

Fourth system of the exercise, featuring a treble and bass clef staff in common time. It includes eighth-note patterns, a triplet marked '3x', and various fingering numbers and 'x' marks. The system ends with a double bar line.

Musical notation for the first system, featuring treble and bass clefs with various fingerings and articulation marks like 'x' and '3'.

Musical notation for the second system, including a large slur across the bass line and multiple fingerings and articulation marks.

Andante.

Musical notation for the third system, marked 'Andante', showing a 3/4 time signature and repeated triplet patterns.

Musical notation for the fourth system, continuing the triplet patterns from the previous system.

Study XXIII.

Andante,

Musical notation for the fifth system, marked 'Andante', featuring a piano (*p*) dynamic and triplet patterns.

Musical notation for the sixth system, including a forte (*f*) dynamic and complex rhythmic patterns with fingerings.

First system of musical notation. The right hand features a complex melodic line with triplets and slurs, while the left hand provides a steady accompaniment. The dynamic marking *p* is present.

Second system of musical notation. The right hand continues with intricate patterns, including triplets and slurs. The left hand accompaniment remains consistent. The dynamic marking *f* is present.

Third system of musical notation. The right hand has a more active role with slurs and triplets. The left hand accompaniment includes some rests. The dynamic marking *f* is present.

Fourth system of musical notation. The right hand features a series of slurs and triplets. The left hand accompaniment includes some rests. The dynamic marking *ff* is present.

Fifth system of musical notation. The right hand continues with slurs and triplets. The left hand accompaniment includes some rests. The dynamic marking *p* is present.

A musical score for a piano exercise in B-flat major. The piece consists of two staves, treble and bass. The treble staff features a sequence of eighth-note chords with fingerings 1 4 3 and x 3 2. The bass staff features a sequence of eighth-note chords with fingerings 1 2 3 and 3. The piece concludes with a double bar line and repeat dots.

LESSON XL.

B \flat Minor.

A musical score for a piano exercise in B-flat minor. The piece consists of two staves, treble and bass. The treble staff features a sequence of eighth-note chords with fingerings 1 x and 1 x 3 2. The bass staff features a sequence of eighth-note chords with fingerings 1 x 2 1 x 3 2 and 1 2 3 x. The piece concludes with a double bar line and repeat dots.

Andante.

A musical score for a piano exercise in B-flat major, marked Andante. The piece consists of two staves, treble and bass. The treble staff features a sequence of eighth-note chords with fingerings 2 4 3 2 1 and 2 4 3 3. The bass staff features a sequence of eighth-note chords with fingerings 4 2 x 1 2 x and 4 2 x. The piece concludes with a double bar line and repeat dots.

A musical score for a piano exercise in B-flat major. The piece consists of two staves, treble and bass. The treble staff features a sequence of eighth-note chords with fingerings 1 2 x and 1 x. The bass staff features a sequence of eighth-note chords with fingerings 1 2 x and 1 x. The piece concludes with a double bar line and repeat dots.

A musical score for a piano exercise in B-flat major. The piece consists of two staves, treble and bass. The treble staff features a sequence of eighth-note chords with fingerings x 4 4 1 1 x 1 and 1 x 1 1 2 1 1 2 1. The bass staff features a sequence of eighth-note chords with fingerings 1 x 1 1 2 1 1 2 1. The piece concludes with a double bar line and repeat dots.

Andante.

Legato.

Hold the B \flat to the end of the measure.

Study XXIV.

Moderato.

Fine.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and fingerings.

Second system of musical notation, continuing the piece with intricate melodic and harmonic lines.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, maintaining the complex texture of the score.

Fifth system of musical notation, featuring a variety of rhythmic values and articulations.

Sixth system of musical notation, with detailed fingering and dynamic markings.

Seventh system of musical notation, concluding the page with a *D.C. S.* marking.

SCALES IN THIRDS.

Allegretto.

Allegretto. This system contains the first four measures of the scale in thirds. The right hand starts with a treble clef and a common time signature, while the left hand starts with a bass clef and a 2/4 time signature. The music features eighth-note chords in both hands, with various fingering numbers (1, 2, 3, 4) and 'X' marks above the notes. The first measure is marked with an 'X' above the first note. The system concludes with a repeat sign and a double bar line.

Legato.
Staccato.

Legato. Staccato. This system contains measures 5 through 8. The right hand continues with a treble clef and common time, and the left hand with a bass clef and 2/4 time. The notes are beamed together. Measures 5 and 6 are marked 'Legato', while measures 7 and 8 are marked 'Staccato'. Fingering and 'X' marks are present throughout. The system ends with a repeat sign and a double bar line.

This system contains measures 9 through 12. The right hand uses a treble clef and common time, and the left hand uses a bass clef and 2/4 time. The music continues with eighth-note chords and includes various fingering numbers and 'X' marks. The system concludes with a repeat sign and a double bar line.

This system contains measures 13 through 16. The right hand uses a treble clef and common time, and the left hand uses a bass clef and 2/4 time. The music continues with eighth-note chords and includes various fingering numbers and 'X' marks. The system concludes with a repeat sign and a double bar line.

Legato.

Legato. This system contains measures 17 through 20. The right hand uses a treble clef and common time, and the left hand uses a bass clef and 2/4 time. The notes are beamed together. The system concludes with a repeat sign and a double bar line.

Lento.
Legato.

Lento. Legato. This system contains measures 21 through 24. The right hand uses a treble clef and common time, and the left hand uses a bass clef and 2/4 time. The notes are beamed together. The system concludes with a repeat sign and a double bar line.

Lento.
Legato.

The first system of music consists of two staves. The treble staff begins with a treble clef and a 4/4 time signature. It contains several chords with fingerings such as 1 2 3 4 and 1 2 3. The bass staff begins with a bass clef and a 4/4 time signature, containing chords with fingerings like 1 2 3 4 and 1 2 3. The system concludes with a double bar line and a repeat sign.

The second system continues the piece with two staves. The treble staff features chords with fingerings like 1 2 3 and 1 2 3 4. The bass staff has chords with fingerings such as 1 2 3 and 1 2 3 4. The system ends with a double bar line and a repeat sign.

C MAJOR.

This system is for the C Major section, consisting of two staves. The treble staff has a treble clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The bass staff has a bass clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The system ends with a double bar line and a repeat sign.

A MINOR.

This system is for the A Minor section, consisting of two staves. The treble staff has a treble clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The bass staff has a bass clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The system ends with a double bar line and a repeat sign.

G MAJOR.

This system is for the G Major section, consisting of two staves. The treble staff has a treble clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The bass staff has a bass clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The system ends with a double bar line and a repeat sign.

E MINOR.

This system is for the E Minor section, consisting of two staves. The treble staff has a treble clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The bass staff has a bass clef and a 4/4 time signature, with chords and fingerings like 1 2 3 4 and 1 2 3. The system ends with a double bar line and a repeat sign.

D MAJOR.

First system of musical notation for D Major, featuring a treble and bass clef with various chord diagrams and fingerings.

B MINOR.

Second system of musical notation for B Minor, featuring a treble and bass clef with various chord diagrams and fingerings.

A MAJOR.

Third system of musical notation for A Major, featuring a treble and bass clef with various chord diagrams and fingerings.

F MINOR.

Fourth system of musical notation for F Minor, featuring a treble and bass clef with various chord diagrams and fingerings.

E MAJOR.

Fifth system of musical notation for E Major, featuring a treble and bass clef with various chord diagrams and fingerings.

C MINOR.

Sixth system of musical notation for C Minor, featuring a treble and bass clef with various chord diagrams and fingerings.

C^b MAJOR.
or B^b

Seventh system of musical notation for C^b Major (or B^b), featuring a treble and bass clef with various chord diagrams and fingerings.

A^b MINOR,
or G[#].

This system shows the first two staves of music for A minor (or G major). The treble clef staff contains a series of chords and melodic lines with fingerings (1-4) and accents (X). The bass clef staff provides a harmonic accompaniment with similar chordal structures and fingerings.

G^b MAJOR,
or F[#].

This system shows the first two staves of music for Gb major (or F# major). The treble clef staff contains a series of chords and melodic lines with fingerings (1-4) and accents (X). The bass clef staff provides a harmonic accompaniment with similar chordal structures and fingerings.

E^b MINOR,
or D[#].

This system shows the first two staves of music for Eb minor (or D# major). The treble clef staff contains a series of chords and melodic lines with fingerings (1-4) and accents (X). The bass clef staff provides a harmonic accompaniment with similar chordal structures and fingerings.

D^b MAJOR,
or C[#].

This system shows the first two staves of music for Db major (or C# major). The treble clef staff contains a series of chords and melodic lines with fingerings (1-4) and accents (X). The bass clef staff provides a harmonic accompaniment with similar chordal structures and fingerings.

B^b MINOR,
or A[#].

This system shows the first two staves of music for Bb minor (or A# major). The treble clef staff contains a series of chords and melodic lines with fingerings (1-4) and accents (X). The bass clef staff provides a harmonic accompaniment with similar chordal structures and fingerings.

A^b MAJOR,
or G[#].

This system shows the first two staves of music for Ab major (or G# major). The treble clef staff contains a series of chords and melodic lines with fingerings (1-4) and accents (X). The bass clef staff provides a harmonic accompaniment with similar chordal structures and fingerings.

F MINOR.

This system shows the first two staves of music for F minor. The treble clef staff contains a series of chords and melodic lines with fingerings (1-4) and accents (X). The bass clef staff provides a harmonic accompaniment with similar chordal structures and fingerings.

E^b MAJOR.

Musical notation for Eb Major, featuring a treble clef and a bass clef. The piece is in 2/4 time. The treble staff contains a series of chords and melodic lines with fingerings (1-4) and 'X' marks indicating barre positions. The bass staff provides a harmonic accompaniment with similar fingerings and 'X' marks.

C MINOR.

Musical notation for C Minor, featuring a treble clef and a bass clef. The piece is in 2/4 time. The treble staff contains a series of chords and melodic lines with fingerings (1-4) and 'X' marks. The bass staff provides a harmonic accompaniment with similar fingerings and 'X' marks.

B^b MAJOR.

Musical notation for Bb Major, featuring a treble clef and a bass clef. The piece is in 2/4 time. The treble staff contains a series of chords and melodic lines with fingerings (1-4) and 'X' marks. The bass staff provides a harmonic accompaniment with similar fingerings and 'X' marks.

G MINOR.

Musical notation for G Minor, featuring a treble clef and a bass clef. The piece is in 2/4 time. The treble staff contains a series of chords and melodic lines with fingerings (1-4) and 'X' marks. The bass staff provides a harmonic accompaniment with similar fingerings and 'X' marks.

F MAJOR.

Musical notation for F Major, featuring a treble clef and a bass clef. The piece is in 2/4 time. The treble staff contains a series of chords and melodic lines with fingerings (1-4) and 'X' marks. The bass staff provides a harmonic accompaniment with similar fingerings and 'X' marks.

D MINOR.

Musical notation for D Minor, featuring a treble clef and a bass clef. The piece is in 2/4 time. The treble staff contains a series of chords and melodic lines with fingerings (1-4) and 'X' marks. The bass staff provides a harmonic accompaniment with similar fingerings and 'X' marks.

EXERCISES IN THE CHROMATIC SCALES.

With Double Notes.

- Legato.

(1) This is the only method of fingering by which the chromatic scale in thirds can be played smoothly, but it must only be applied to movements *Moderato*, *Andante*, *Adagio*, &c. &c.

Allegro vivace.

Legato. (2)

(2) This mode of fingering is the only one applicable in movements *Allegro Vivace*, *Presto*

Allegro moderato.

Legato.

Moderato.

Allegro moderato.

Moderato.

(1) Fingering of the chromatic scale in octaves for movements Moderato, Andante, Adagio, &c.

In rapid movements, the 4th. finger may be used on all the notes, particularly for the staccato.

EXERCISES IN THIRDS, FOR BOTH HANDS .

Repeat each exercise twenty times .

Lento.

First system of musical notation, featuring a treble and bass clef with various fingerings and accents.

Second system of musical notation, featuring a treble and bass clef with various fingerings and accents.

Third system of musical notation, featuring a treble and bass clef with various fingerings and accents.

Fourth system of musical notation, featuring a treble and bass clef with various fingerings and accents.

Allegro.

Fifth system of musical notation, featuring a treble and bass clef with various fingerings and accents.

Sixth system of musical notation, featuring a treble and bass clef with various fingerings and accents.

The first system consists of two staves. The treble staff contains a sequence of chords and arpeggios, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns. The music is written in a common time signature.

Allegro.

The second system is marked 'Allegro.' and features more complex rhythmic patterns. It includes fingerings such as '2', '3', and '4' and accents marked with 'X' over the notes. The bass staff has a '2/4' marking under the first few notes.

The third system continues the piece with a variety of chordal textures and arpeggiated figures in both hands.

The fourth system concludes the first section of the exercise with a final chordal texture and a clear ending bar line.

EXERCISE FOR CHANGING THE HANDS.

Allegro.

The fifth system is the start of the 'Exercise for Changing the Hands'. It is marked 'Allegro.' and includes 'L.H.' (Left Hand) and 'R.H.' (Right Hand) markings. The time signature is 12/8. Fingerings and accents are clearly indicated throughout the system.

The sixth system continues the hand-changing exercise, showing the transition of musical material between the left and right hands. It includes various rhythmic patterns and fingerings.

Allegro.

The first system of the musical score consists of two staves: a piano (left) and a treble (right). The piano part features a rhythmic accompaniment with frequent triplets and sixteenth-note patterns. The treble part contains a melodic line with similar rhythmic motifs. Fingerings are indicated by numbers 1-3, and articulations are marked with 'X' above notes. The system concludes with a double bar line and repeat dots.

Allegro.

The second system of the musical score also consists of two staves: a piano (left) and a treble (right). The piano part continues with its rhythmic accompaniment, including triplets and sixteenth-note patterns. The treble part features a melodic line with similar rhythmic motifs. Fingerings are indicated by numbers 1-4, and articulations are marked with 'X' above notes. The system concludes with a double bar line and repeat dots.

Moderato.

Articulate with the wrist, and avoid any stiffness of the hand.

The first system of the Moderato exercise consists of two staves. The treble staff begins with a series of eighth notes, followed by a triplet of eighth notes. The bass staff mirrors this pattern with eighth notes and a triplet. The music is in 2/4 time and features a steady, rhythmic accompaniment.

The second system continues the rhythmic exercise. It features more complex rhythmic patterns, including sixteenth notes and triplets, with various fingerings indicated by numbers 1, 2, and 3. The notation includes 'X' marks above notes, likely indicating specific articulation or fingering points.

EXERCISE IN DOUBLE NOTES OF DIFFERENT INTERVALS.

Moderato

The first system of the double-note exercise is in 2/4 time. It features double notes in both the treble and bass staves. The intervals between notes are varied, and the exercise includes numerous 'X' marks and fingerings (1, 2, 3, 4) to guide the student.

The second system continues the double-note exercise. It includes a variety of intervals and rhythmic patterns, with 'X' marks and fingerings throughout. The notation is dense, showing the complexity of the exercise.

Allegro.

The first system of the Allegro exercise is in 2/4 time. It features double notes in both hands, with 'R.H.' and 'L.H.' labels. The tempo is faster than the previous sections, and the notation includes fingerings and 'X' marks.

The second system continues the Allegro exercise. It features more complex double-note patterns, including sixteenth notes and triplets. The notation includes 'L.H.' and 'R.H.' labels, fingerings, and 'X' marks.

Musical notation for the first system, including L.H. and R.H. labels and various fingering and articulation marks.

Musical notation for the second system, continuing the piece with complex rhythmic patterns.

Presto.

Musical notation for the third system, marked *Presto*, featuring a more rapid tempo.

Musical notation for the fourth system, continuing the rapid tempo.

Musical notation for the fifth system, showing intricate fingerings and articulations.

Musical notation for the sixth system, maintaining the fast pace.

Musical notation for the seventh system, concluding the piece with a final cadence.

EXERCISES IN THIRDS, (Broken.)

First system of musical notation, featuring treble and bass clefs with complex rhythmic patterns and fingerings. Includes markings such as 'x', '2', '3', and '1'.

Second system of musical notation, continuing the exercise with treble and bass clefs. Includes markings such as 'x', '2', '3', and '1'.

Third system of musical notation, continuing the exercise with treble and bass clefs. Includes markings such as 'x', '2', '3', and '1'.

Fourth system of musical notation, continuing the exercise with treble and bass clefs. Includes markings such as 'x', '2', '3', and '1'.

Fifth system of musical notation, continuing the exercise with treble and bass clefs. Includes markings such as 'x', '2', '3', and '1'.

Sixth system of musical notation, continuing the exercise with treble and bass clefs. Includes markings such as 'x', '2', '3', and '1'.

Seventh system of musical notation, continuing the exercise with treble and bass clefs. Includes markings such as 'x', '2', '3', and '1'.

The first system of music consists of two staves. The treble staff contains a melodic line with various rhythmic values and includes guitar-specific markings such as 'x' (natural harmonics) and fingerings (1, 2, 3). The bass staff provides a harmonic accompaniment with similar rhythmic patterns and fingerings.

The second system continues the musical piece. It features more complex rhythmic patterns, including triplets and sixteenth notes. The guitar markings and fingerings are more intricate, with some measures showing multiple 'x' marks and specific fingering sequences like '4 3 4 2 3 1 2 x'.

The third system shows a continuation of the melodic and harmonic lines. The notation is dense with sixteenth and thirty-second notes, maintaining the complex rhythmic feel established in the previous systems.

The fourth system introduces a variety of rhythmic patterns and guitar markings. It includes measures with multiple 'x' marks and specific fingering sequences, such as '4 3 4 2 3 1 2 x' and 'x 2 1 3 2 4 3 4'.

The fifth system continues the intricate melodic and harmonic development. The notation remains dense with complex rhythmic patterns and guitar-specific markings.

The sixth system shows a change in the melodic line and harmonic accompaniment. It features a more active bass line and a melodic line with various rhythmic values and guitar markings.

The seventh system concludes the piece with complex rhythmic patterns and guitar markings. It includes measures with multiple 'x' marks and specific fingering sequences, such as 'x 2 3 1 x 2 3 1 x' and '3 1 x 2 3 1 x'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3) and 'x' marks above notes. A repeat sign is present at the end of the system.

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingerings. It includes a repeat sign.

Third system of musical notation, showing more complex rhythmic figures and fingerings. A repeat sign is included.

Fourth system of musical notation, featuring a change in key signature to three sharps (F#, C#, G#) and a 3/4 time signature. It includes a repeat sign.

Fifth system of musical notation, continuing the piece with various rhythmic patterns and fingerings. A repeat sign is included.

Sixth system of musical notation, concluding the piece with a final cadence. It includes a repeat sign.

EXERCISES IN SIXTHS .

Moderate .

Lento.

This page contains six systems of musical notation for guitar. Each system consists of a treble clef staff and a bass clef staff. The music is written in a style that includes many chords and arpeggios. Above the treble clef staves, there are numerous guitar-specific symbols: 'X' marks indicating fretted strings, and numbers (1, 2, 3, 4) indicating fingerings. The tempo is marked 'Lento.' at the beginning. The notation includes various rhythmic values and articulation marks. At the bottom of the page, there is a page number '7213 : 194'.

System 1: Treble and bass clefs. Treble clef contains a melodic line with many accidentals and fingerings (1-4). Bass clef contains a rhythmic accompaniment with chords and fingerings (1-4). A 3/4 time signature is present in the middle of the system.

System 2: Treble and bass clefs. Treble clef continues the melodic line with complex fingerings (1-4). Bass clef continues the accompaniment with various chord voicings and fingerings.

System 3: Treble and bass clefs. Treble clef has a melodic line with a *ten.* (tension) marking. Bass clef has a rhythmic accompaniment. A note in the bass clef is marked with *ten.* and the instruction "Be careful to hold the whole note." below it.

System 4: Treble and bass clefs. Treble clef has a melodic line with many accidentals and fingerings. Bass clef has a rhythmic accompaniment with chords and fingerings.

System 5: Treble and bass clefs. Treble clef has a melodic line with many accidentals and fingerings. Bass clef has a rhythmic accompaniment with chords and fingerings.

System 6: Treble and bass clefs. Treble clef has a melodic line with many accidentals and fingerings. Bass clef has a rhythmic accompaniment with chords and fingerings.

ten.
ten.

Be careful to sustain the whole note.

CHROMATIC SCALE IN SIXTHS, FOR BOTH HANDS.

8

7213 + 194

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain complex rhythmic patterns with many beamed notes. Above the treble staff, there are several groups of notes with 'x' marks above them, indicating fingerings. Below the bass staff, there are also groups of notes with 'x' marks and numbers (1, 2, 3, 4) indicating fingerings. The system is divided into two measures by a bar line.

The second system consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features rhythmic patterns similar to the first system. Above the treble staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). Below the bass staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). The system is divided into two measures by a bar line. On the right side of the system, there are labels 'L.H.' and 'R.H.'.

The third system consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features rhythmic patterns similar to the previous systems. Above the treble staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). Below the bass staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). The system is divided into two measures by a bar line.

EXERCISES IN OCTAVES.

The fourth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features rhythmic patterns similar to the previous systems. Above the treble staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). Below the bass staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). The system is divided into two measures by a bar line.

The fifth system consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features rhythmic patterns similar to the previous systems. Above the treble staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). Below the bass staff, there are groups of notes with 'x' marks and numbers (1, 2, 3, 4). The system is divided into two measures by a bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of continuous eighth-note patterns in both hands, with a key signature of one sharp (F#) and a 3/4 time signature.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the eighth-note rhythmic texture and the key signature of one sharp.

Third system of musical notation, showing a change in the right-hand melody. The treble clef staff includes some notes with 'x' marks above them, possibly indicating fingerings or specific articulation. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right-hand part continues with a melodic line, while the left hand provides a steady eighth-note accompaniment.

Fifth system of musical notation, including a triplet of eighth notes in both the treble and bass clef staves, indicated by a '3' above the notes.

Sixth system of musical notation, concluding the page. It features a grand staff with treble and bass clefs, ending with a key signature change to one flat (F) and a 3/4 time signature.

First system of musical notation, featuring a treble and bass clef. The treble clef staff contains a complex melodic line with many sixteenth notes. The bass clef staff contains a rhythmic accompaniment with many sixteenth notes. Above the treble staff, there are fingerings: 1 2 4 3 4 3 1 3 and 3 4. Below the bass staff, there are fingerings: 3 4 3 4 3 4 3 4 3 4.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a change in the bass clef staff's rhythmic pattern to a more active eighth-note accompaniment.

Fifth system of musical notation, continuing the active eighth-note accompaniment in the bass staff.

Sixth system of musical notation, concluding the piece with a final melodic flourish in the treble staff and a steady accompaniment in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns in both staves.

Third system of musical notation, featuring a key signature change to one flat (B-flat major or D minor) and the introduction of triplets in the bass staff.

Fourth system of musical notation, characterized by dense sixteenth-note passages and numerous triplet markings in both staves.

Fifth system of musical notation, concluding the piece with a final cadence. It includes triplet markings and rests in the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C) and features a continuous eighth-note accompaniment in both hands.

Second system of musical notation, continuing the piece with the same eighth-note accompaniment pattern in both hands.

Third system of musical notation, showing the continuation of the eighth-note accompaniment in both hands.

Fourth system of musical notation, featuring more complex rhythmic patterns and some triplets in both hands.

Fifth system of musical notation, including the instruction "8... loco" above the treble staff, indicating a change in the eighth-note accompaniment.

Sixth system of musical notation, starting with the tempo marking "Allegro." and continuing with complex rhythmic patterns and fingerings.

seca *loco*

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The piece is marked 'seca' and 'loco'. The notation includes various fingerings and articulations.

KEY of C. KEY of G. KEY of D.

KEY of A. KEY of E. KEY of B.

KEY of F#. KEY of C#. KEY of Ab.

KEY of Eb. KEY of Bb. KEY of F.

KEY of C. KEY of G. KEY of D.

KEY of A. KEY of E. KEY of B.

KEY of F# KEY of C# KEY of G#

KEY of D# KEY of Bb KEY of F.

KEY of C.

This section contains four systems of piano exercises. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The exercises are in common time (C) and feature broken octave patterns. The first system shows a continuous eighth-note pattern in both hands. The second system introduces a more complex rhythmic pattern with some sixteenth notes. The third system continues with similar patterns, including some rests. The fourth system features a prominent bass line with eighth notes and a treble line with sixteenth notes, ending with a double bar line and repeat sign.

EXERCISES IN OCTAVES, (BROKEN.)

This section contains two systems of piano exercises. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The exercises are in common time (C) and feature broken octave patterns. The first system shows a continuous eighth-note pattern in both hands. The second system introduces a more complex rhythmic pattern with some sixteenth notes. The exercises end with a double bar line and repeat sign.

This page of musical notation is divided into six systems, each consisting of a grand staff with a treble clef on top and a bass clef on the bottom. The first five systems are in common time (C). The sixth system is in 3/4 time and features a key signature of one sharp (F#). The notation includes a variety of note values, rests, and dynamic markings. The bottom system contains several triplet markings, indicated by a '3' over a group of notes, and some notes are marked with an 'x' above them. The page concludes with a double bar line and repeat dots.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a continuous stream of eighth notes in both hands, creating a rhythmic texture.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking "Moderato." is placed above the treble clef. The notation continues with eighth-note patterns.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking "Moderato." is placed above the treble clef. The notation continues with eighth-note patterns.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. This system concludes with a double bar line and repeat signs, indicating the end of a section.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking "Moderato." is placed above the treble clef. This system includes some notes marked with an 'x' and contains a key signature change to two flats.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. This system includes dynamic markings such as accents (^) and breath marks (v) above the notes.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in common time (C). The music features a rhythmic pattern of eighth and sixteenth notes, with several accents (^) placed over notes in both staves.

The second system continues the piece with similar rhythmic patterns. It includes a repeat sign at the beginning and ends with a double bar line and repeat dots.

The third system shows a continuation of the eighth-note patterns in both staves, maintaining the common time signature.

The fourth system begins with a change in time signature to 3/4. The rhythmic patterns continue in this new meter.

The fifth system concludes the main section of the piece with a double bar line and repeat dots.

The sixth system is more complex, featuring triplets and sixteenth-note patterns. It includes a 'Legato.' instruction at the bottom right. The system ends with a double bar line and repeat dots.

EXERCISES IN CHORDS.

STUDY XXV.

Allegro moderato.

ff KEY OF C.

Same movement.

ff KEY OF G.

Same movement.

KEY OF D.

p

ff KEY OF A.

KEY OF E. *p*

ff 3 4 3 3 4 3 4 4 4 4 4

KEY OF B.

f

KEY OF F#

p

2 3 4

ff

KEY OF C#

KEY OF C#m

f 3 4 4 3 3 4 4 3 4 3

KEY OF G#

f

Key of D \flat .

ff

This system shows the beginning of a piece in the key of D \flat with a 2/4 time signature. The music is written for piano and features a strong, rhythmic accompaniment. The first few measures include a dynamic marking of *ff* (fortissimo).

Key of A \flat .

This system continues the piece, now in the key of A \flat with a 3/4 time signature. The tempo and dynamics are not explicitly marked in this section.

Key of E \flat .

p

This system shows the key change to E \flat with a 3/4 time signature. The music begins with a piano (*p*) dynamic. There are some fingerings indicated, such as '4 3 1 x' and '4 3 1 x'.

Key of B \flat .

ff

This system shows the key change to B \flat with a 2/4 time signature. The music returns to a forte (*ff*) dynamic. There are some fingerings indicated, such as '4 1 x' and '4 3 1'.

This system continues the piece with various chords and fingerings. There are some fingerings indicated, such as '4 1 x' and '4 3 1'.

This system continues the piece with various chords and fingerings. There are some fingerings indicated, such as '4 1 x' and '4 3 1'.

Key of F.

p

Key of C.

ff

rall.

Largo.

ff

MAJOR MODE.

FINGERING OF COMMON CHORDS IN THE THREE POSITIONS.

Key of C.		Key of E.		Key of A \flat .	
Key of G.		Key of B, or C \flat . $\flat\flat\flat\flat\flat\flat$		Key of E \flat .	
Key of D.		Key of F \sharp , or G \flat . $\flat\flat\flat\flat\flat$		Key of B \flat .	
Key of A.		Key of C \sharp , or D \flat . $\flat\flat\flat\flat$		Key of F.	

Observe the same Fingering for the Common Chords in the Minor Mode.

This Exercise may be varied by executing the Chords in Arpeggio.

Example.

CHORDS EXTENDING TO 9ths. & 10ths

Moderato.

STUDY
XXV.

The first system of Study XXV consists of two staves. The treble staff contains a series of chords, many of which are extended to the 9th or 10th degree. The bass staff provides a harmonic foundation with similar chordal structures. The tempo is marked 'Moderato'.

Avoid the arpeggio movement as much as possible in order to accustom the hand to the extensions.

The second system continues the study with further chordal progressions in both hands, maintaining the complex texture of the first system.

The third system of the study, showing continued development of the chordal material.

The fourth system of the study, featuring more intricate chordal arrangements.

The fifth system of the study, continuing the sequence of extended chords.

The sixth system of the study, concluding with a double bar line and fermatas over the final chords in both hands.

The thumb may sometimes be employed to execute two notes.

An example of the thumb technique, showing a treble clef staff with a chord marked with 'xx' and a bass clef staff with a chord marked with 'xx'. The example demonstrates how the thumb can be used to play two notes simultaneously.

THE THUMB EMPLOYED ON TWO NOTES STRUCK AT THE SAME TIME.

Allegro.

STUDY XXVII.

The musical score consists of six systems, each with a treble and bass staff. The first system is marked 'Allegro.' and 'STUDY XXVII.'. The notation includes various chords and melodic lines. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings such as 'xx' and 'x' are present throughout. The key signature changes from C major to B-flat major in the second system. The piece concludes with a double bar line at the end of the sixth system.

Allegro Moderato.

STUDY XXVIII.

The musical score is written for piano and consists of six systems of two staves each. The first system begins with a piano (*ff*) dynamic marking. The second system includes markings for *8va.* and *loco.* in both the upper and lower staves. The third system features *loco.* markings in the upper staff and *8va.* markings in the lower staff. The fourth system continues with *8va.* markings in the upper staff. The fifth system has *8va.* markings in the upper staff. The sixth system concludes with *8va.* markings in the upper staff and *loco.* markings in the lower staff. The score is characterized by dense chordal textures and frequent use of octaves and ledger lines.

Moderato.

The musical score is written for piano and consists of seven systems of staves. The first system is marked *sf* and begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music features a complex texture with many beamed notes and chords. The second system continues this texture. The third system shows a change in the bass line. The fourth system features a more active bass line. The fifth system includes guitar-style fingering and muting instructions (marked with 'x') in both staves. The sixth system continues with these instructions and includes a double bar line. The seventh system concludes the piece with a final cadence. The score is printed in black ink on a white background.

STUDY OF THE TRILL.

Exercise preparatory to the study of the Trill.

Allegro.

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a treble clef and a common time signature (C). The first measure of the first system contains the instruction "ten." in the treble staff. The second system also contains "ten." in the treble staff. The score includes various rhythmic patterns and trills, with fingerings indicated by numbers 1-4. Some trills are marked with an 'x' above the notes. The final system concludes with a double bar line and repeat dots.

Lento.

STUDY OF THE TRILL.

EXAMPLE OF TRILLS WITH DIFFERENT TERMINATIONS.

Lento.

Musical score for piano. The right hand features a trill (tr) on a single note, which is then followed by a descending scale. The left hand plays chords. The word 'calo' is written in the bass clef.

(1) Lento.

Musical score for piano, Lento tempo. It shows a trill (tr) on a note, followed by a descending scale. The left hand plays chords. The word 'calo' is written in the bass clef. The word 'Prepara-tion' is written above the first trill, and 'Resolution' is written above the first descending scale.

(i) The trill may be sometimes prepared by a grace note.

Allegro.

Musical score for piano, Allegro tempo. The right hand features a continuous trill (tr) on a single note. The left hand plays chords. Fingerings are indicated above the notes: X 2 1 2 X 2 1 2.

(2)

Musical score for piano, featuring a continuous trill (tr) on a single note. The left hand plays chords. Fingerings are indicated above the notes: X 3 1 2 X 3 1 2 X 3 1.

(2) When a trill is very long, the fatigue may be avoided by changing the fingers.

Exercise on the Trill for the Right Hand.

Allegro.

Musical score for piano, Allegro tempo. The right hand features a sequence of trills (tr) on a single note, each with a different fingering (1, 2, 3, 4, 5). The left hand plays chords.

Musical score for piano, showing a sequence of trills (tr) on a single note, each with a different fingering (1, 2, 3, 4, 5). The left hand plays chords.

EXERCISE ON THE TRILL, FOR THE LEFT HAND.

Andante.

Allegro Moderato.

Measure trill by counting the four beats.

7213 + 194

Lento.

Trills in the right hand: 2 , $1 \times$, 2 , $1 \times$, 4 . Trill markings: *tr*.

Lento.

Trills in the right hand: 2 , $1 \times$, 2 , $1 \times$. Trill markings: *tr*.

Trills in the left hand: 2 , $3 \times$, 2 , $3 \times$. Trill markings: *tr*.

TRILLS FOR BOTH HANDS.

Lento.

Trill markings: *tr*. Circled number: 2323.

TRILLS, DOUBLE AND TRIPLE.

Trill markings: *tr*. Circled numbers: 2323, 34343.

Trills in sixths, simplified for small hands.

This musical score is for a piece titled "Trills in sixths, simplified for small hands." It is written for piano in G major and 2/4 time. The piece consists of two staves. The right hand features a series of sixteenth-note trills in sixths, with some notes marked with fingerings (e.g., 34343, 11111, 24242424). The left hand provides a simple accompaniment of quarter notes in sixths. The tempo is not explicitly stated but is implied to be moderate.

Trills in sixths.

A trill divided, accompanying a melody.

This musical score illustrates a trill divided to accompany a melody. It is written for piano in G major and 2/4 time. The right hand plays a melody of quarter notes, while the left hand plays a trill in sixths that is divided into groups of eighth notes. The tempo is not explicitly stated.

A trill divided, accompanying a melody.

(1) When a trill accom-
pines a melody, it should be
divided into notes of real value.

EXAMPLE.
Effect.

EXAMPLE.
Effect.

This musical score is an example of the effect of a divided trill. It is written for piano in G major and 2/4 time. The right hand plays a melody of quarter notes, and the left hand plays a trill in sixths that is divided into groups of eighth notes. The tempo is marked "Allegro."

Allegro.

(1) A trill divided, accompanying a melody.

This musical score is a continuation of the example, showing the effect of a divided trill. It is written for piano in G major and 2/4 time. The right hand plays a melody of quarter notes, and the left hand plays a trill in sixths that is divided into groups of eighth notes. The tempo is marked "Allegro."

TRILL CROSSING THE HANDS.

TRILL CROSSING THE HANDS.

This musical score is titled "TRILL CROSSING THE HANDS." It is written for piano in G major and 2/4 time. The piece is divided into two sections: "Allegro" and "Adagio." In the "Allegro" section, the right hand plays a melody of quarter notes, and the left hand plays a trill in sixths that crosses the hands. In the "Adagio" section, the right hand plays a melody of quarter notes, and the left hand plays a trill in sixths that crosses the hands. The tempo is marked "Allegro" and "Adagio."

Andante.

This musical score is titled "Andante." It is written for piano in G major and 2/4 time. The right hand plays a melody of quarter notes, and the left hand plays a trill in sixths that crosses the hands. The tempo is marked "Andante."

Allegro.

This musical score is titled "Allegro." It is written for piano in G major and 2/4 time. The right hand plays a melody of quarter notes, and the left hand plays a trill in sixths that crosses the hands. The tempo is marked "Allegro."

First system of musical notation, featuring a treble and bass clef with various trills and ornaments. The treble clef contains a melodic line with trills and ornaments, while the bass clef provides a harmonic accompaniment with similar trills.

Second system of musical notation, showing a dense texture with many notes in both the treble and bass clefs, possibly representing a complex chordal or arpeggiated passage.

Lento.

Third system of musical notation, marked *Lento.* It features a treble clef with a melodic line and a bass clef with a more active accompaniment. Trills and ornaments are present in both parts.

Lento.

Fourth system of musical notation, also marked *Lento.* It continues the melodic and accompanimental themes from the previous system, with trills and ornaments in both staves.

Allegretto.

Fifth system of musical notation, marked *Allegretto.* The tempo is faster than the previous systems. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Trills and ornaments are used throughout.

Allegro.

Sixth system of musical notation, marked *Allegro.* This system is characterized by a very dense and fast texture in both the treble and bass clefs, with many notes and trills.

SCALES DIVIDED.

DAILY STUDY.

Allegro.

Musical score for a 6/4 scale exercise. The piece is in 6/4 time and consists of two systems of two staves each. The first system shows the right hand (treble clef) and left hand (bass clef) playing a scale with various fingerings and accents. The second system continues the scale with similar markings. The piece ends with a double bar line and repeat signs.

Allegro.

Musical score for a 9/8 scale exercise. The piece is in 9/8 time and consists of two systems of two staves each. The first system shows the right hand (treble clef) and left hand (bass clef) playing a scale with various fingerings and accents. The second system continues the scale with similar markings. The piece ends with a double bar line and repeat signs.

Allegro.

Musical score for a 6/4 scale exercise. The piece is in 6/4 time and consists of two systems of two staves each. The first system shows the right hand (treble clef) and left hand (bass clef) playing a scale with various fingerings and accents. The second system continues the scale with similar markings. The piece ends with a double bar line and repeat signs.

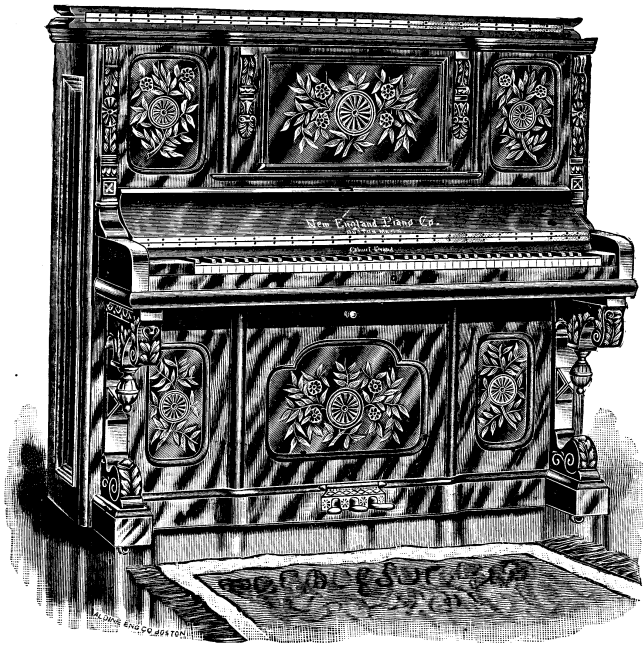
Practise these exercises in all the keys, major and minor, observing strictly the fingering, and accepting strongly each beat of the measure.

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NEW ENGLAND PIANOS.

CASE DESIGN. Style L.



A few advantages contained in the NEW ENGLAND PIANOS.

- | | |
|--|----------------------------------|
| Full Metal Plate. | Compressed Hammers. |
| Scientific Ribbing of Sounding Boards. | Extension Bass Bridge. |
| Double Veneered Cases. | Veneered Wrest Plank. |
| Adjustable Action Brackets. | Nickel Plated Continuous Hinges. |
| Mouse Proof Cases. | Improved Music Desk. |
| Diminuendo Pedal or Soft Stop. | Nickel Plated Action Brackets. |
| Nickel Plated Hammer Rail. | Improved Noiseless Pedal Action. |
| Extra Heavy Hammers. | Perfected Scale. |
| Direct Draft to Strings. | Increased Tone and |
| Increased Leverage. | The New England Soft Stop. |

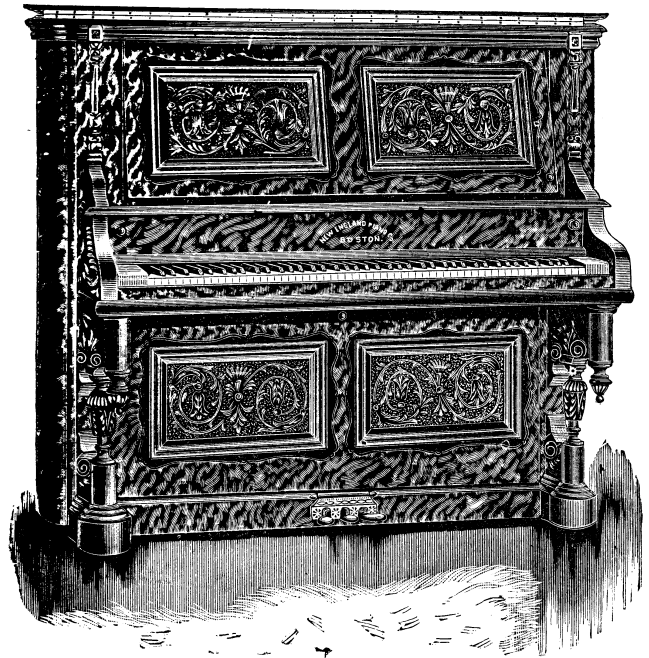
OVER 70,000 MADE AND SOLD.
AN INDEX OF PUBLIC OPINION.

CASE DESIGN. Style J.

A few plain facts about the

NEW ENGLAND PIANOS.

- THE TONE is rich, sonorous, clear, firm and even, and contains an exquisite singing and sympathetic character throughout the entire scale.
- THE TOUCH is instantaneous, the slightest depression of the keys producing a response, the most rapid movements being repeated with absolute precision.
- THE MECHANISM is the most perfect, and is so simple as to require little or no attention.
- THE MATERIALS are the best and most suitable in every department.
- THE WORKMANSHIP—In the construction of the NEW ENGLAND PIANO only the highest skilled labor is employed: the result is shown in the perfect finish of every part.
- THE DURABILITY of the NEW ENGLAND PIANOS is unquestioned.
- THE REPUTATION of the NEW ENGLAND PIANOS is steadily on the increase. They have acquired an enviable reputation throughout the world, and are sold entirely on their merits.



NEW ENGLAND PIANOS.

Factories.

George, Gerard and Howard Streets,
BOSTON [HIGHLANDS], MASS.
Over Six Acres of Floor Space.

Largest Producing Piano Factories in the
World.

Manufacturing the Entire Piano.

Purchasers Pay Only

ONE PROFIT.

CASE DESIGN.

Style M.



Low Prices. Easy Payments.

To Rent by the Day, Week, Month or Year.

Boston Warehouse, 200 Tremont St.

CASE DESIGN.

Style R-T.



Warerooms.

200 Tremont Street, Boston.

98 Fifth Avenue, New York.

262, 264 Wabash Avenue, Chicago.

26, 28, 30 O'Farrell St., San Francisco.



Before Buying or Renting a Piano

Examine the

New England Pianos.

"NONE NEARER ABSOLUTE PERFECTION."

ARE YOU INVESTIGATING PIANOS?

READ WHAT THE BOSTON NEWSPAPERS SAY.

NONE NEARER ABSOLUTE PERFECTION.

The piano industry has started in America as a result of the great success attending the many efforts of the old masters, and the same master is able to do it better than the **NEW ENGLAND PIANO**. The time is now a new piano, most firm and reliable, and the instruments thus making it just the best.

The factory of the New England Piano Company is the largest and most complete in the world. It is situated in Tremont Street, Boston, Massachusetts, and covers an area of 225 feet in length by 150 feet in width. It is an annex four stories high, 200 feet in length, and the total area of floor space being over six acres. In all of its equipments the factory of the New England Piano Company are a model of their kind.

By the use of the latest machinery and the adoption of modern business methods, the cost of production has been largely reduced, thus making the pianos more affordable in a large majority of American homes, and by the system of easy payments adopted by the New England Piano Company it is possible for the average citizen, by ordinary economy, to encourage and cultivate the musical talent of his children, and to give them the use of a first-class pianoforte.—*Herald.*

AN ENTERPRISING CONCERN.

The success of the New England Piano Company has been phenomenal, and it is pleasant to record the fact that this has been maintained solely by the production of the best pianos.

Their working stock is the largest in New England, pianos being rented by the day, week, month or year when the art is correct, styles maintained by this company is almost endless.

The New England Piano Company were among the first American piano manufacturers to place this important industry upon a purely mercantile basis, and to recognize that the great masses of the people were the genuine purchasers of the great art and were, in fact, the most loyal purchasers. "Nothing succeeds like success" has never better exemplified than in the history of the New England Piano Company.—*Tribune.*

ONE OF THE LARGEST IN THE WORLD.

Ever since the New England Piano Company were organized in 1881, down to the present time, they have shown a grand exhibition of what modern business can accomplish. Today its plant is one of the largest in the world, the factory building covering an area of six acres of floor space.

The factory building at 200 Tremont Street, Boston, has recently been remodelled and put in perfect condition for the possible display of the various styles of pianos made by this concern.

Anyone who is interested to look through the chambers of commerce, Tremont Street, Boston.—*Globe.*

NEW ENGLAND PIANO COMPANY'S PLANT.

Every musician knows the instruments of the New England Piano Company, but few musicians or other citizens realize the magnitude of the business which the company carries on. At the great factory on George Street, Roxbury, six acres of floor space are included in all the buildings, every inch of which is utilized. Here, too, a small army of workmen is employed in the manufacture of the instruments and every individual is believed to be an expert at his particular line of work. "Perfection in every detail" is the motto of the company, and the great care exercised in manufacture, and the rigid inspection of each instrument on completion, assure the purchaser that the slightest defect has been avoided, and the result is the well known quality of the company's goods. Beside the factory, and equally important to the interest of the company and the public, is the great six-story building at 200 Tremont Street, where the showrooms are located. A call there is well repaid by the sight, even if there is no intention of buying. It would be hard to imagine a more desirable gift than a piano bearing the stamp of the New England Piano Company—a guarantee of excellence in every respect.—*Advertiser.*

LARGEST IN THE WORLD.

The Mammoth Plant of the New England Piano Company.

"Perfection in every particular" is the **NEW ENGLAND PIANO COMPANY'S** text. In the construction of every instrument, such is the care exercised and so rigid is the inspection, that the slightest defect is avoided, the product being of a character to satisfy and please the most exacting professional as well as private player. With the exercise of a thorough knowledge, ample capital, best material and highest skilled labor, every piano bearing the **NEW ENGLAND PIANO COMPANY'S** name must naturally carry every requisite to give assurance of superior excellence.

The masses of the people represent the country purchasing power, and the endeavor has been to bring a first-class piano within the reach of the people of moderate means. It is in this that the success has been marked even beyond the early expectations, for it is possible for the best modern upright, seven and one-third octave piano to be rented of the company for \$10 a quarter. With low prices, easy payments when wished and over 250 styles to select from, there is no one, be they unskilled performers or beginners in study, but who can be suited.

Even if there is no intention of buying, a call at the Tremont Street showrooms and look through the different floors will be sure to interest anyone. The attractive parlors and rooms are calculated to make an inspection agreeable. The trial of an instrument in an instrument is a feature especially desirable, as the quality of the tone as it will be when in the home circle can be judged, as is not possible in the large rooms usually used for such purpose.—*Post.*

FIVE PIANOS MADE IN BOSTON.

The New England Company is producing and selling them for popular demand.

Although only begun in 1881, the New England Piano Company has become the great piano manufacturer in the Highlands. It is the only one of the great piano makers in the city of Boston, which serves as the center of the movement of the concern.

The company started in 1881, and has since that time produced its own goods directly to the public. It has been most satisfactory to the public, and every piano bearing the name of the company carries every requisite giving assurance of its quality.

The company has also introduced its own pianos directly to the public, and has made a study for the latter to rent of the piano for \$10 a quarter, with over 250 styles to select from. This has been to exchange old and out-of-date pianos for new products of this company. The company has a great many pianos of all kinds, and leases at moderate prices to the public, and most people who do not wish to buy a piano to take none other than the New England Piano Company's.—*Record.*

A BIG BUSINESS.

The Mammoth Plant of the New England Piano Company.

There is a big standard piano business in Boston near Boylston, that is a fact. It is the largest of that locality. It is the plant of the **NEW ENGLAND PIANO COMPANY**, that is the largest piano manufacturer in the city. The company's plant is situated on George Street, and covers an area of six acres of floor space. It is only after an inspection of the plant that one can fully appreciate the extent of the business.

The advances and growth of the **NEW ENGLAND PIANO COMPANY'S** works stand as a monument to the industry of the city. The company has been successful in its business, and has been able to produce pianos of all kinds, and has been able to sell them at a profit. The company has been successful in its business, and has been able to produce pianos of all kinds, and has been able to sell them at a profit.

It is the largest piano manufacturer in the city, and has been successful in its business, and has been able to produce pianos of all kinds, and has been able to sell them at a profit. The company has been successful in its business, and has been able to produce pianos of all kinds, and has been able to sell them at a profit.

The New England Pianos

ARE USED AND INDORSED BY

Leading PROFESSIONAL ARTISTS of the Present Day.

200 TREMONT STREET, BOSTON, MASS.
PIANO HEADQUARTERS

Bargains in Good Second-hand Pianos and Organs taken in Exchange. Including many Leading Makes.

Tuning, Repairing and Moving by Competent Workmen.

200 TREMONT STREET.

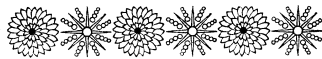
Over

70,000

MADE and SOLD

An Index of Public

Opinion.



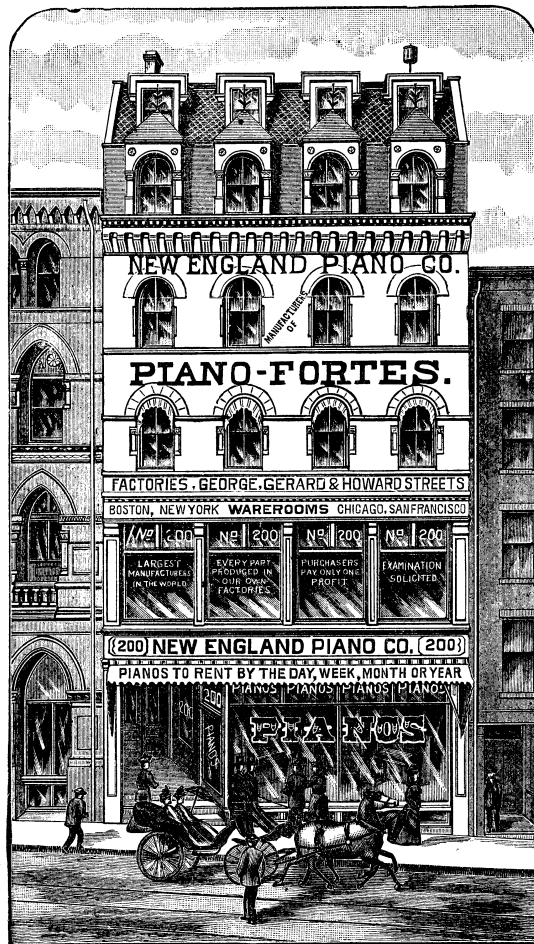
LOW PRICES

EASY PAYMENTS.



Examine and

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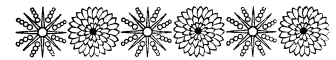
Over

500

PIANOS and ORGANS

in Stock to Select

From.



To Rent by the

Day,

Week,

Month or

Year.

NEW ENGLAND PIANO CO.

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Main Offices and BOSTON WAREHOUSE, 200 TREMONT STREET.

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 262-264 Wabash Avenue, Chicago; 26-28-30 O'Farrell Street, San Francisco.