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.

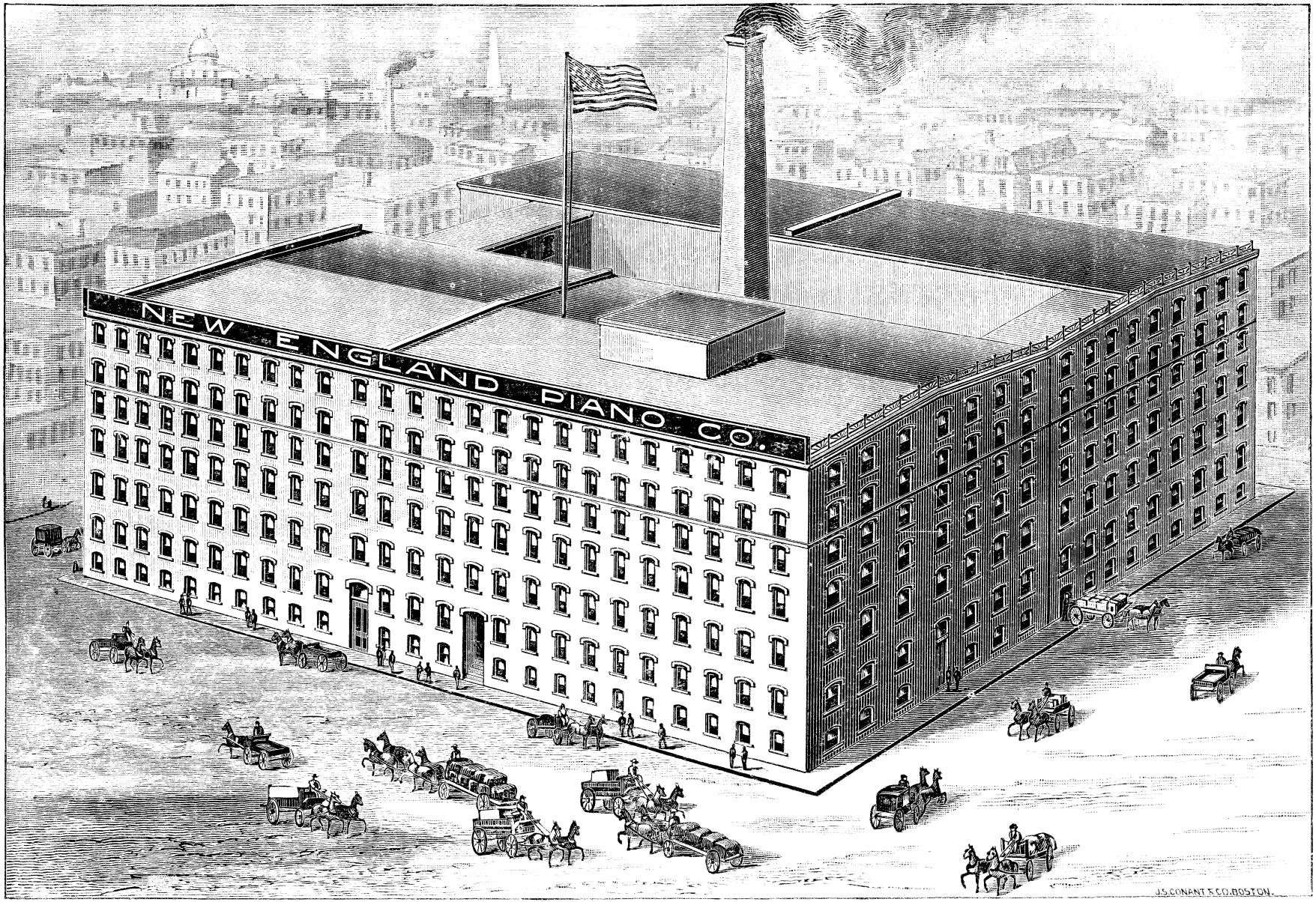
"Wrest Planks" or "Pin Blocks" are *cross banded* with *five thicknesses* of Rock Maple, giving *end grain* of wood to all points on tuning pin, preventing "checking" or splitting of "wrest plank" and insuring a piano which *will stand in tune.*

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.



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 warerooms; 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, overlooking, 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 businesss 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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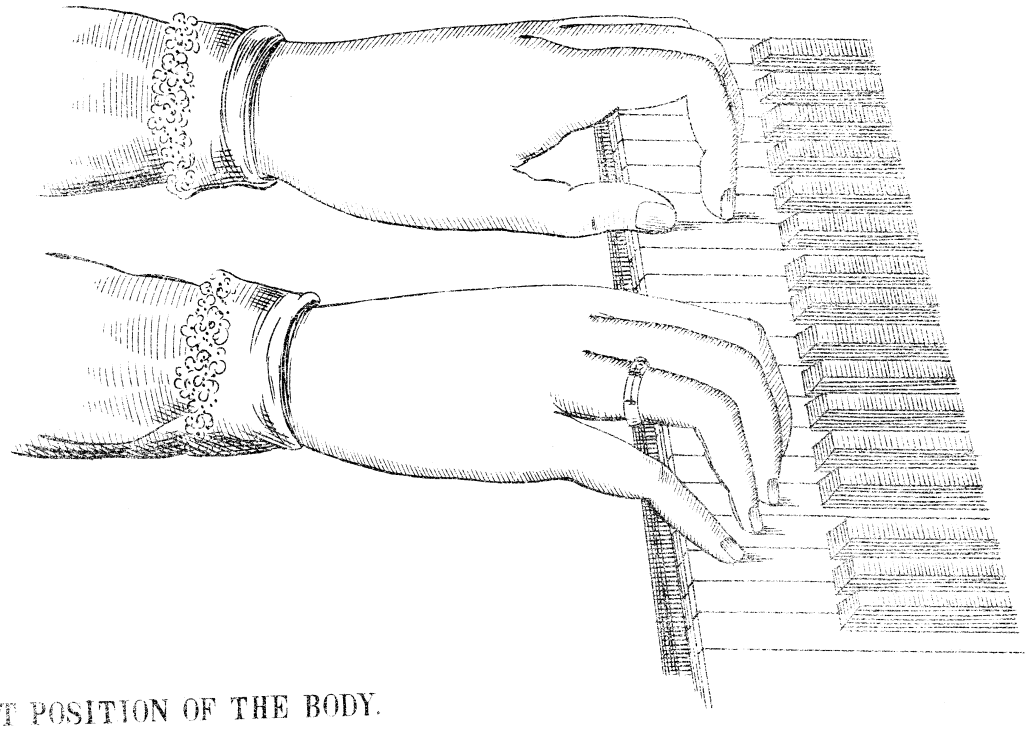
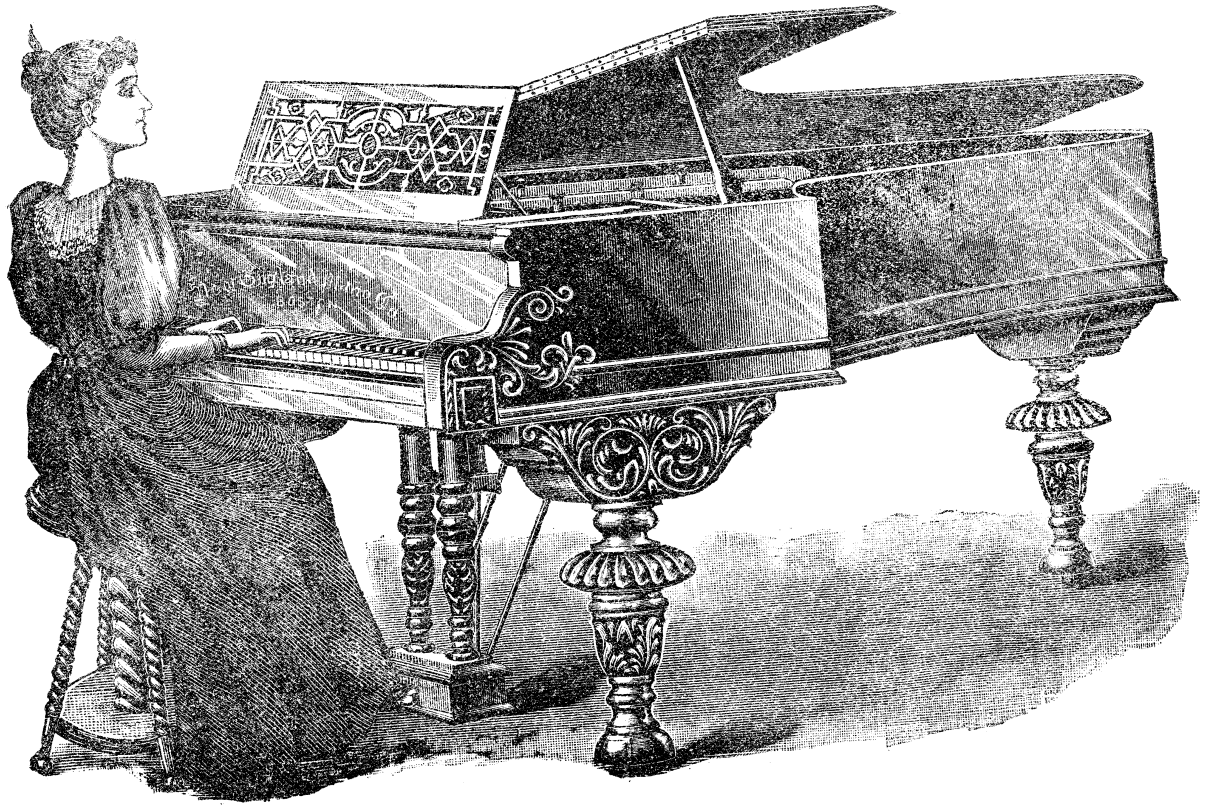
CORRECT POSITION OF THE HANDS.



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 *tonalitié*, 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.

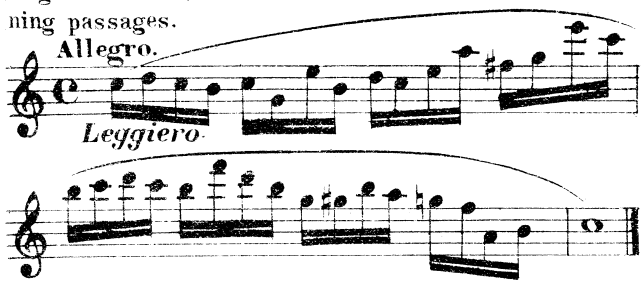
Mechanical means to assist the hands and arms should be rejected in the thorough study of the art of Piano-Forte playing. They should only be considered from an orthopædic point of view; that is, they can only be used with any appearance of advantage as a last resort, when a pupil has been badly directed,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

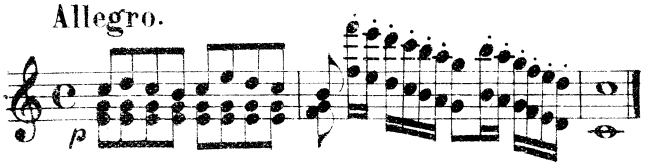
The pupil should sit before the middle of the key-board, in order to be able to run with ease over the keys from one end to the other.

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.

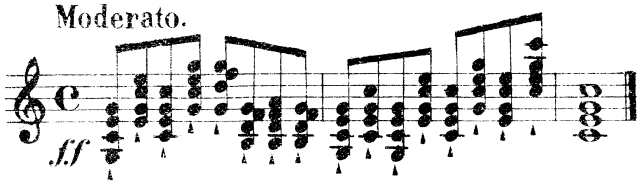
Thus the touch should be given exclusively from the fingers in trills, in runs of the scale, and in other running passages.



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.

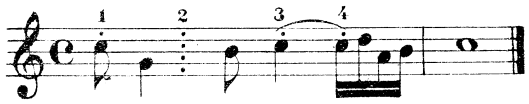
I recommend to pupils constant practice of the scales; at first, in slow movement, then moderately fast, and thus progressing to the highest degree of velocity.

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.

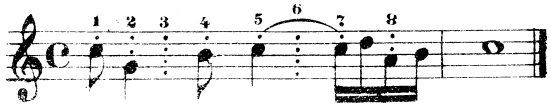
It is absolutely necessary to have the pupils early acquire the habit of counting the time aloud; and, where they cannot make at once the correct division of time, they must subdivide the measure into smaller parts.

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

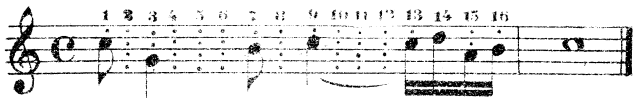
Measure in four parts divided into four Quarters.



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 through with. 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, (*Latin.*) 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.*) affectionate, 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 𝄋 signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 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 PLACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, **ARPEGGIATO**, **ARPEGGIO**, (*It.*) passages formed of the 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, **A TEM.**, (*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, **BRIOSO**, **CON BRIO**, (*It.*) with brilliancy and spirit.
BRISE, (*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.
CAPELLA, 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.
CONCENTO, (*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.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*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 to and finish with the first strain.
DAL, (*It.*) by; as, *dal segno*, 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, *flauto e violino*, flute and violin; *nobilmente ed animato*, with grandeur and spirit.
ELEGAMENTE, **ELEGANTE**, (*It.*) with elegance.
ELEGANZA, (*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.
FANTAISIE, (*Fr.*) a species of composition in **FANTASIA**, (*It.*) 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 act 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 *fz*, 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.
GALLOPADE, (*Fr.*) a gallop; a quick German dance-tune.
GALOP, (*Ger.*) **GALOPPE**, (*Fr.*) a quick species of dance, generally in 2-4 time.
GIUSTO, (*It.*) in just and exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.
GRAZIOSO, (*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.
GRUPETTO, (*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, **INTRODUZIONE**, (*It.*) a short introductory 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.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*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, **LENTO**, (*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 *8va alta*, or *8va bassa*.
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.
MARCIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEME, (*Fr.*) the same; as, *même mouvement*, in the same tune.
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 middling 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.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *più mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, **NOBILIMENTE**, (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or, as *flauto 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 **8va**, (*It.*) an octave. This word is generally joined with *alta* or *bassa*: 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.
PEU, (*Fr.*) 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.
PLANTIVO, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus 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 crescendo*, 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.*) **POLONAISE**, (*Fr.*) a slow, Polish dance, in 3-4 time, of a peculiar rhythmical construction, as the melodial 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, *più 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.
PRESTISSIMO, (*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, **RALDOLCENTE**, (*It.*) with augmented softness.
RALLENTANDO (*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 additional tone and emphasis.
ROMANCE, (*Fr.*) a short lyric tale set to music; **ROMANZA**, (*It.*) or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) **RONDO**, (*It.*) a composition of several strains or members, 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.
SEGNO, or 𝄋 (*It.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*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 più 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 peculiar 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.
SMORZANDO, (*It.*) a gradual diminution as to tone.
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.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION.—When a tone begins on an *unaccented* part of a measure, and is continued in the next part of the measure or on the first part of the succeeding measure.
TACET (*Lat.*) implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, 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, TRANQUILLAMENTE, or **CON TRANQUILLEZZA**, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, horribly.
TREMANDO, **TREMOLATE**, **TREMOLO**, (*It.*) implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) **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.*) **VALSE**, (*Fr.*) a waltz.
VELOCE, or **CON VELOCITA**, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano.
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) with quickness.
VITE, (*Fr.*)
VIVACE, VIVAMENTE, or **CON VIVACITA**, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*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 Base*, *Counterpoint*, and so forth. They will meet you friendily, 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 *virtuosi*. Think more of the applause of artists, than of that of the multitude.

28. Every fashion grows *un*fashionable 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 *virtuosi*.

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 n 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 stick, 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 orings 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

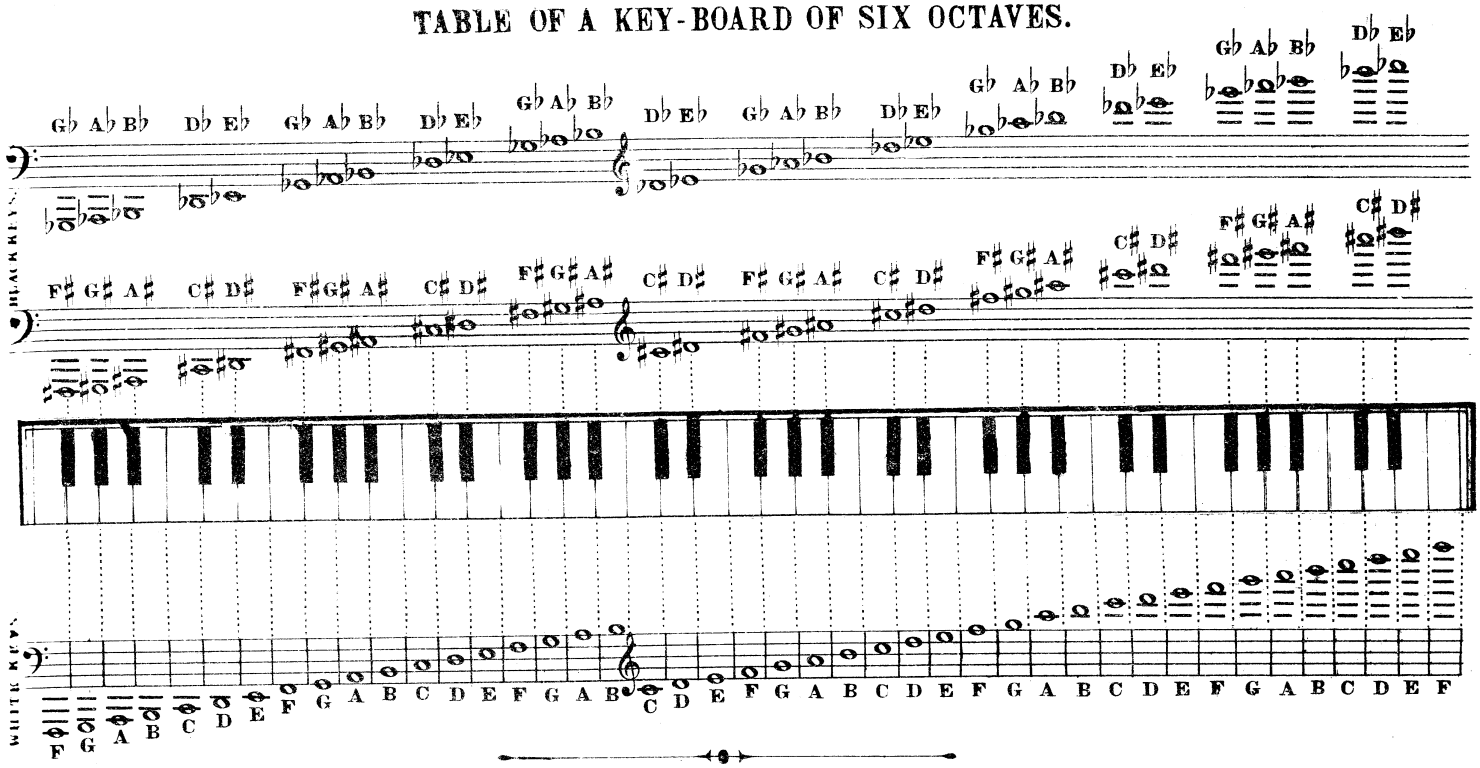
68. There is no end of learning.

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.



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.

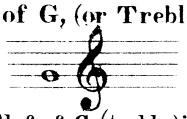
FORTE, (or *f,*) loud.
MEZZO FORTE, (or *mf,*) rather loud.
FORTISSIMO, (or *ff,*) very loud.
SFORZANDO, (or *fz,*) rendering the sound suddenly loud.
RINFORZANDO, (or *Rinf., rfz,*) rendering the sound loud, but not suddenly.
CRESCENDO, (or *Cres.,*) increasing the tone.
DECRESCENDO, (or *Decres.,*) 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.)

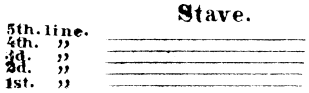


The Clef of G, (treble,) is placed on the second line.

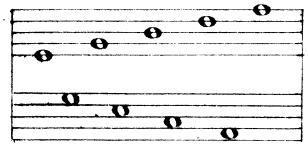
Clef of F, (or Bass Clef.)

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

Stave.



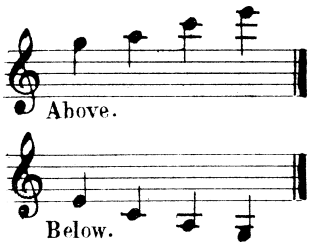
The stave consists of five parallel lines upon which the notes are written.



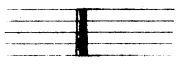
The notes are placed either on the lines, or on the spaces between the lines.

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

Ledger Lines.



Double Bar.

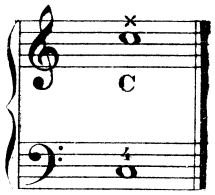


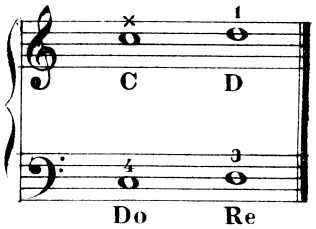
The double bar is used to denote the end of a strain.

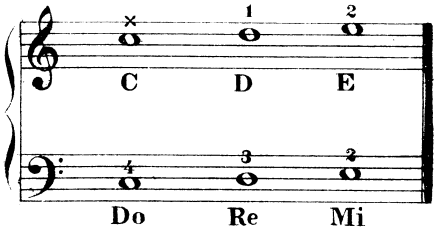
LESSON I.

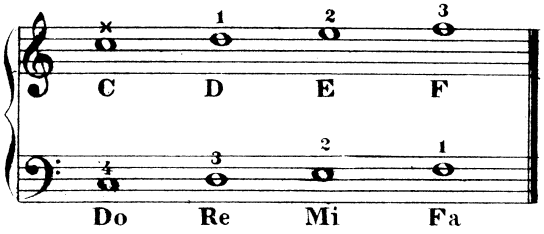
PREPARATORY EXERCISES.

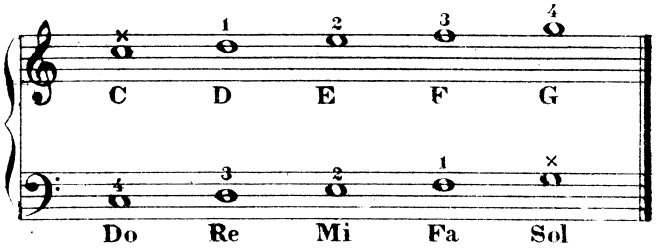
FOR PLACING THE HANDS ON THE KEY-BOARD.

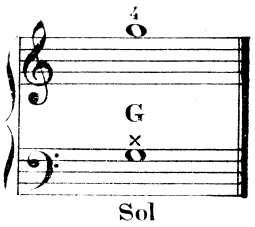


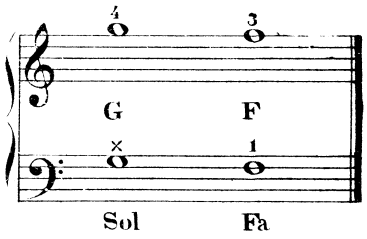


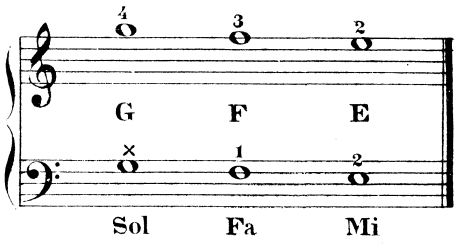


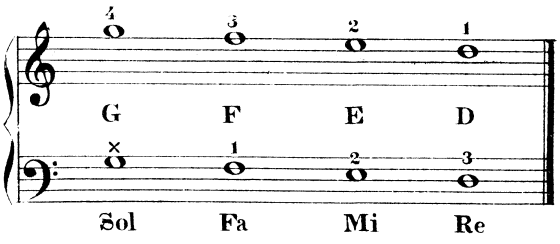


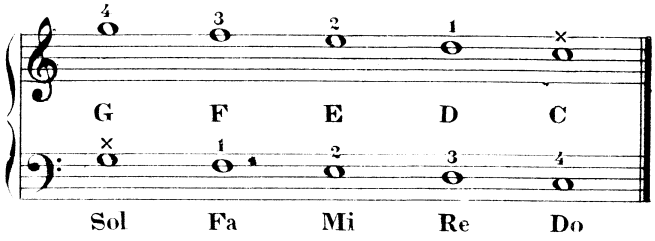


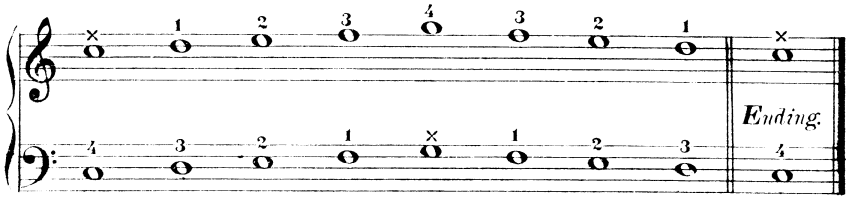




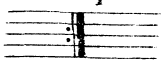








A Repeat.

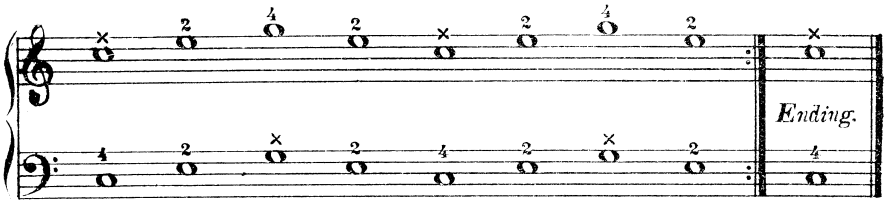


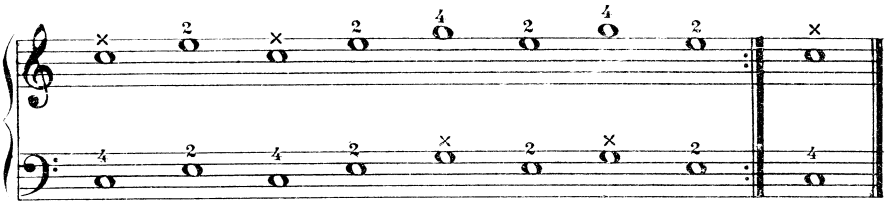
Two dots before a double bar denote that the previous strain must be played again. This is called a ***Repeat.***

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, ♭
Double Flat, 𝄫

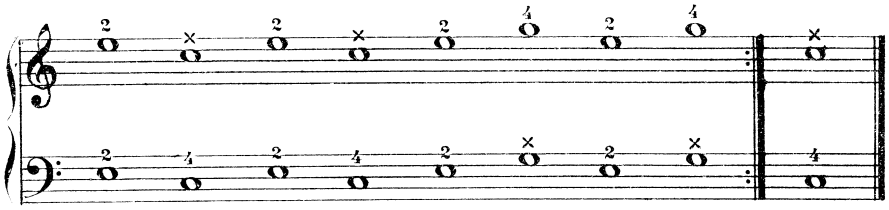
LESSON II.



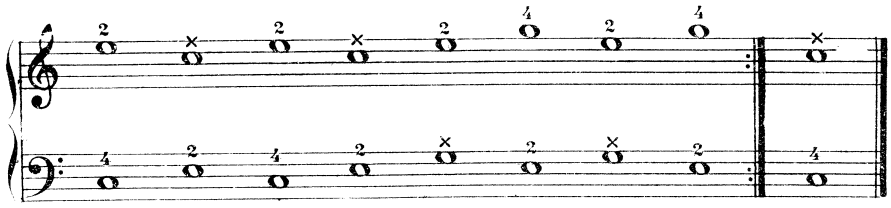


Repeat each strain twenty times.

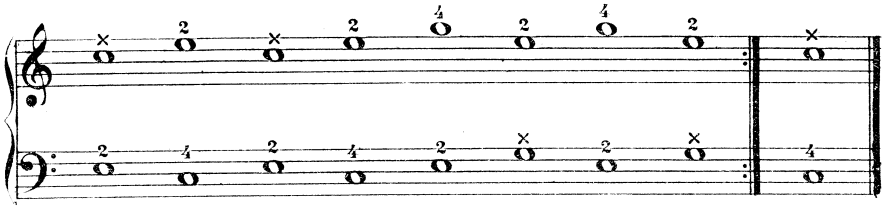
These first lessons should be played very slowly, with an equal touch, avoiding, above all, any stiffness of the fingers.

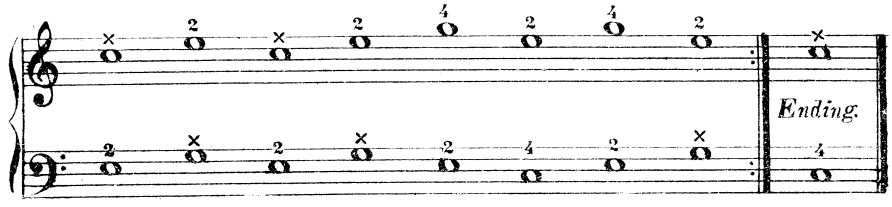


Great care must be taken to raise the fingers when the time of each note has expired, (for the sake of distinctness,) and to keep them down the full time of each note, so as to blend the sounds together as much as possible.

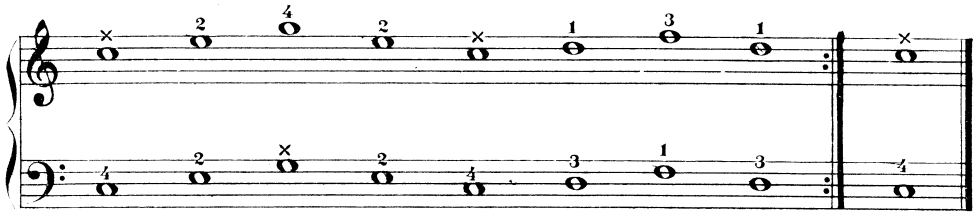


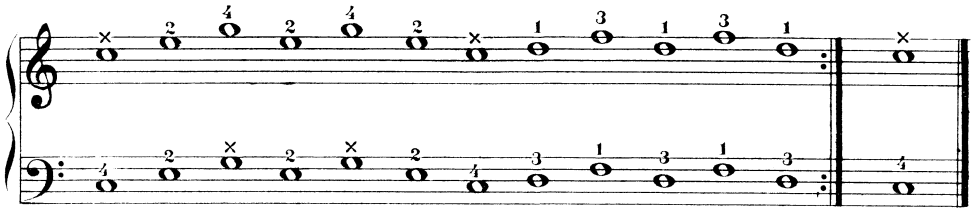
Stiffness of performance is the greatest and most unfortunate fault of beginners. The best method to prevent it, is to play very slowly, to finger carefully, and not to attempt a quantity of tone inconsistent with the physical powers of a young person. Stiffness will lead to a contraction of the cords,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

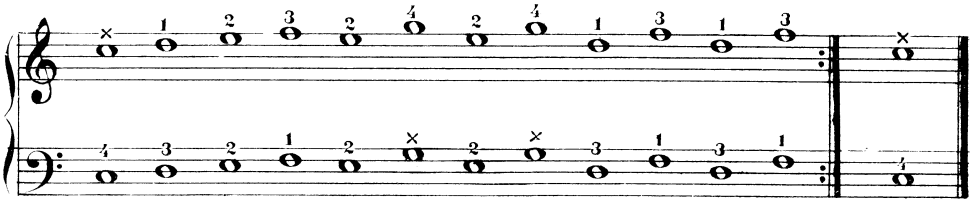


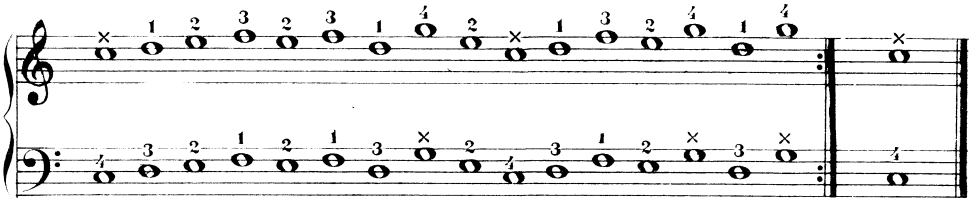


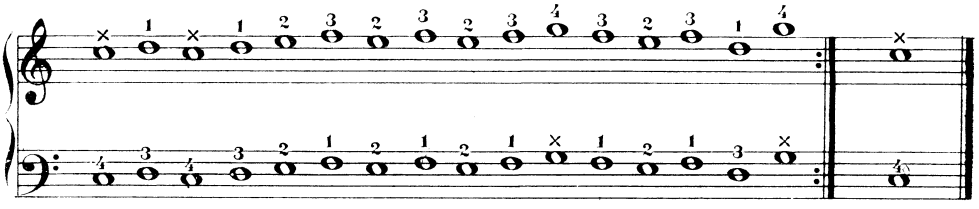
LESSON III.

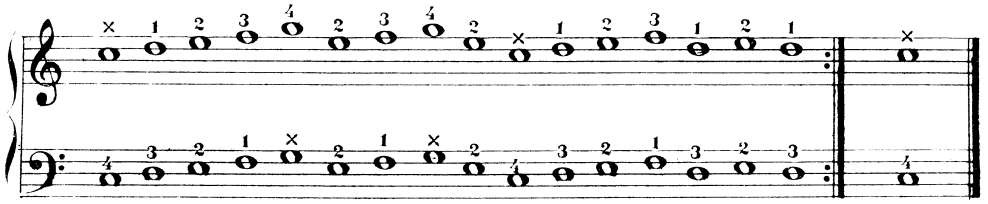






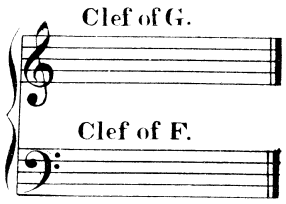




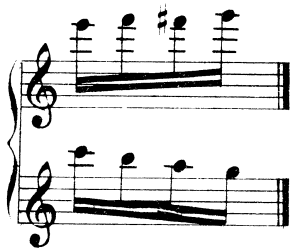


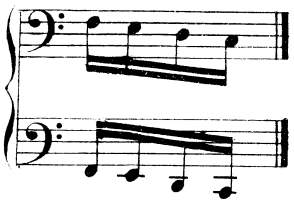
Music for the Piano Forte is written on two staves.

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

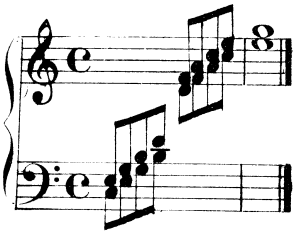


Sometimes it is necessary to place the same clef on both staves.

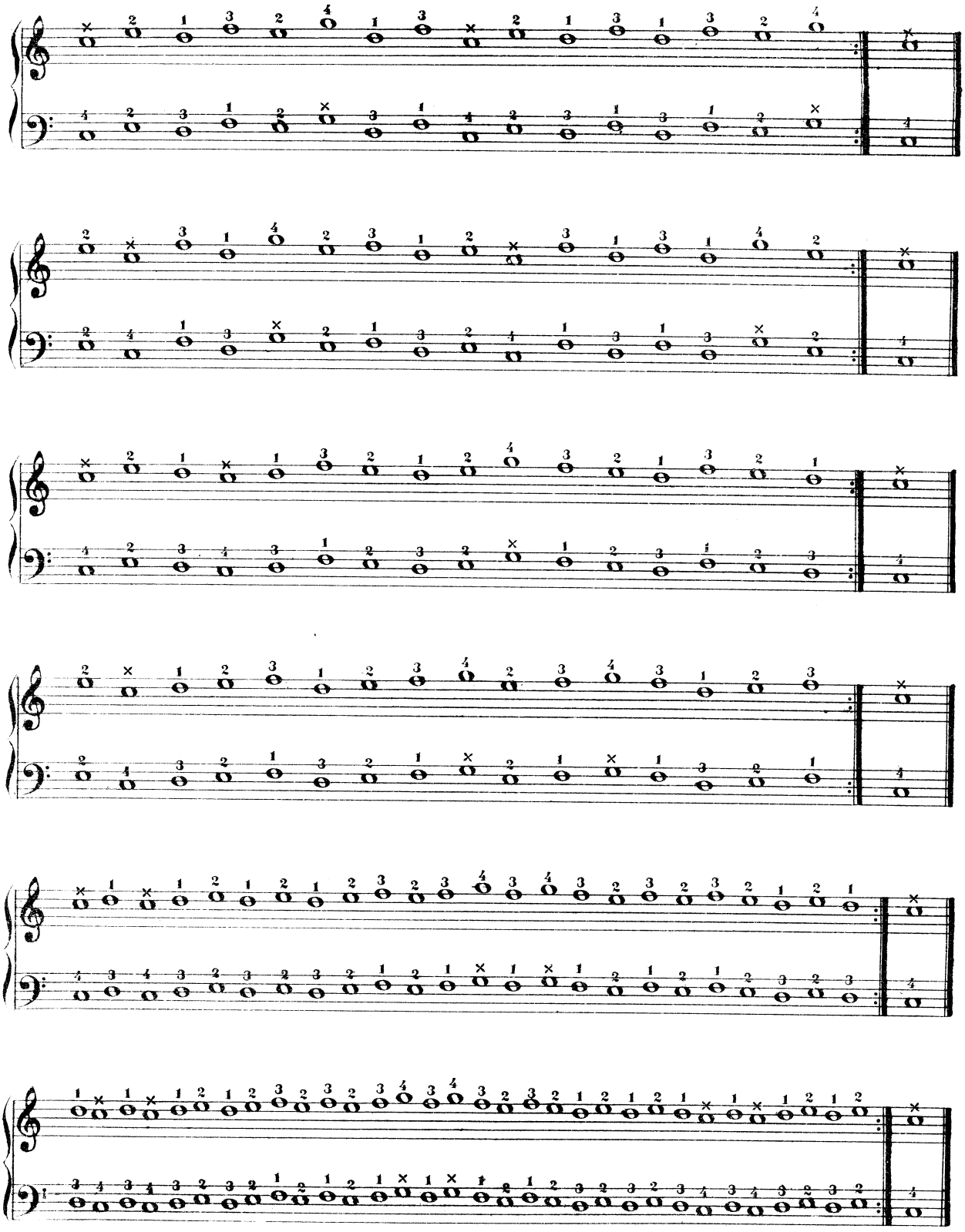




Sometimes the same stave is used for both hands:—



LESSON IV.

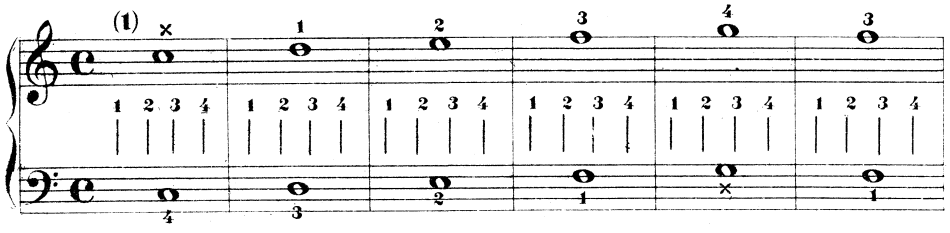


Of The Measure.

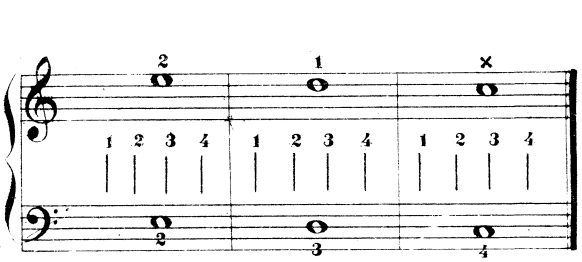
Preliminary Exercises

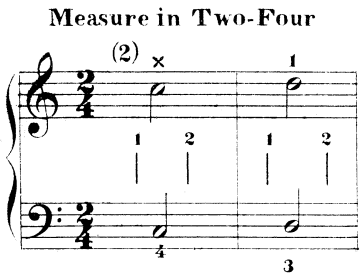
For Dividing the Measure by Quarters.

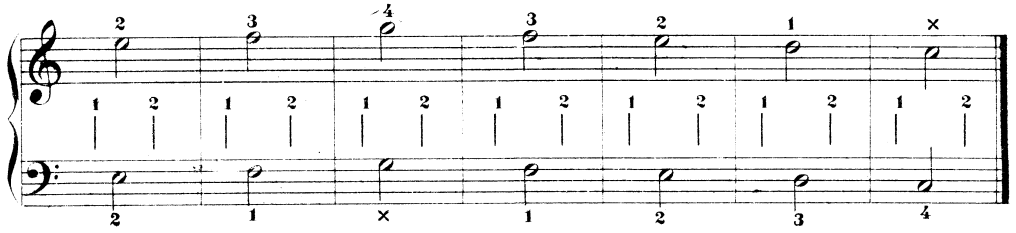
Measure in Common Time. Count four quarters in a measure.



Measure in Two-Four Time. Count two quarters in a measure.



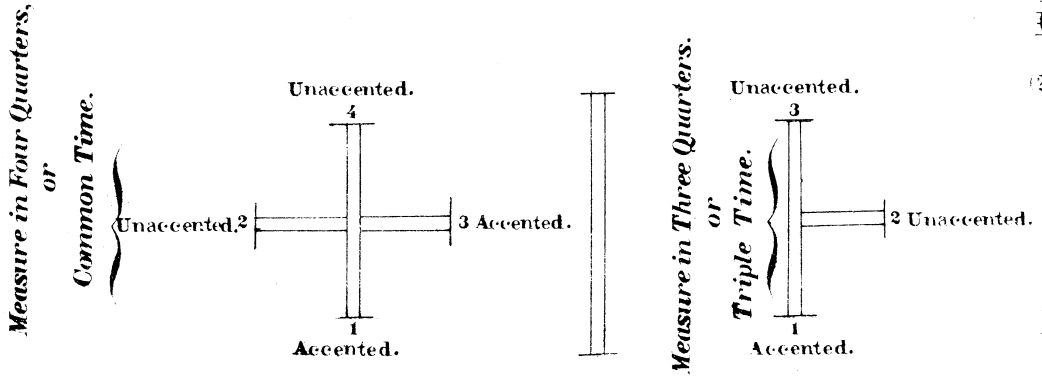




It is very important to know how to divide and count (or beat) the time.

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

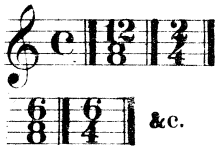
There are accented and unaccented parts of a measure.



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

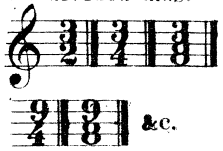
There are two sorts of time—*Common Time* which is divided into 2, and *Triple Time*, divided into 3.

Common Time, subdivided thus:



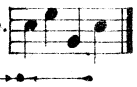
&c.

Triple Time, subdivided thus:



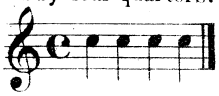
&c.

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

Measure. 

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

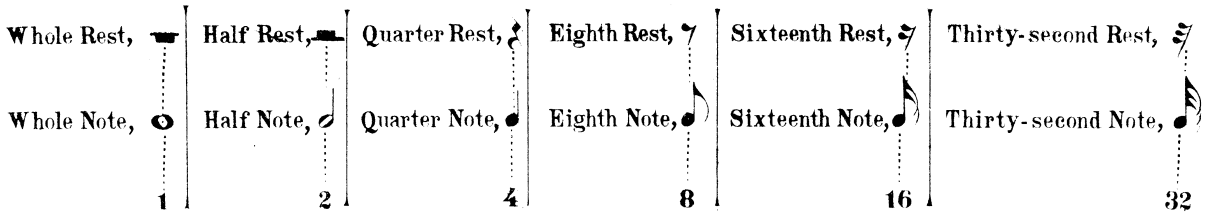
It should be counted by four quarters.



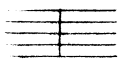
(2) The measure in two-four time is indicated by this sign:

It should be counted by two quarters.

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



A Bar.



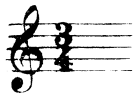
The bar is a perpendicular line, to denote the division of the measure.

Sixty-fourth notes are represented thus,—

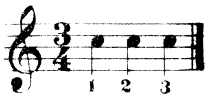
Sixty-four are equal to one whole note.

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

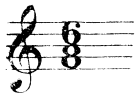
Triple time is expressed by the following sign:



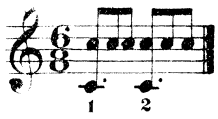
Count three quarters in a measure.

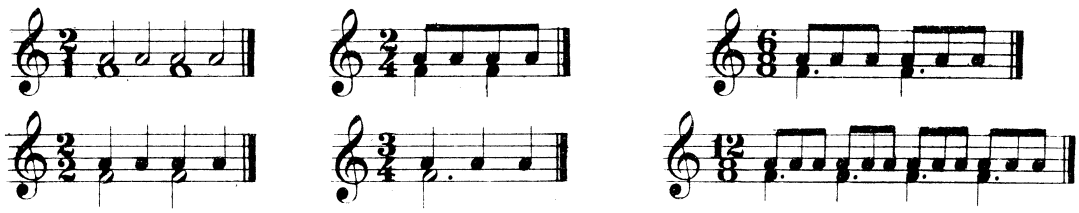


Six-eight time is expressed by the following sign:



And is counted in two divisions, thus:





A figure 1 represents a Whole note, ... o

„ „ 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, ... 𝅘𝅥𝅱

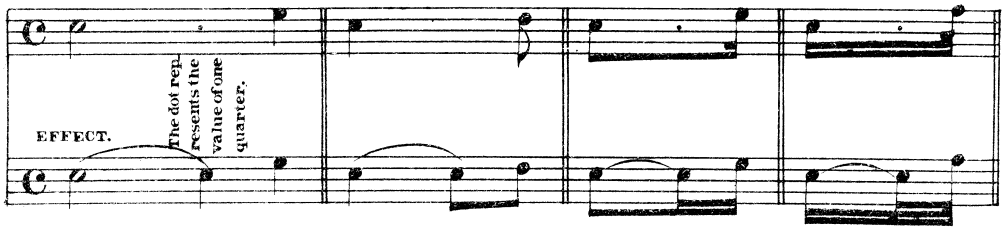
Thus $\frac{2}{1}$ represents two whole, and $\frac{2}{4}$ two quarter notes, &c.

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

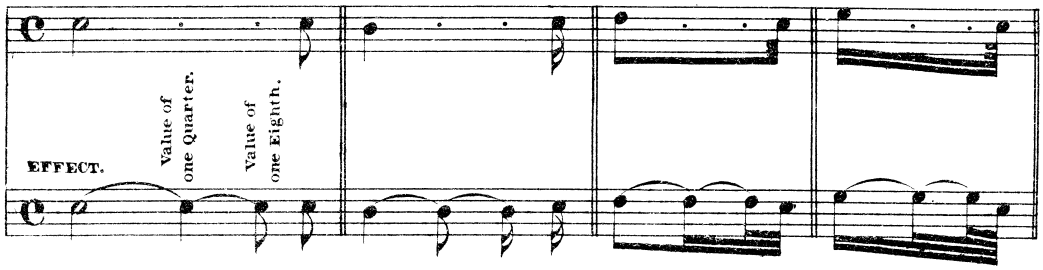
OF THE DOT.

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

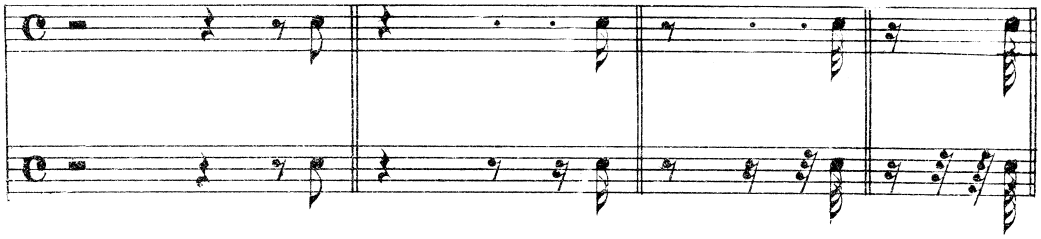
EXAMPLE.

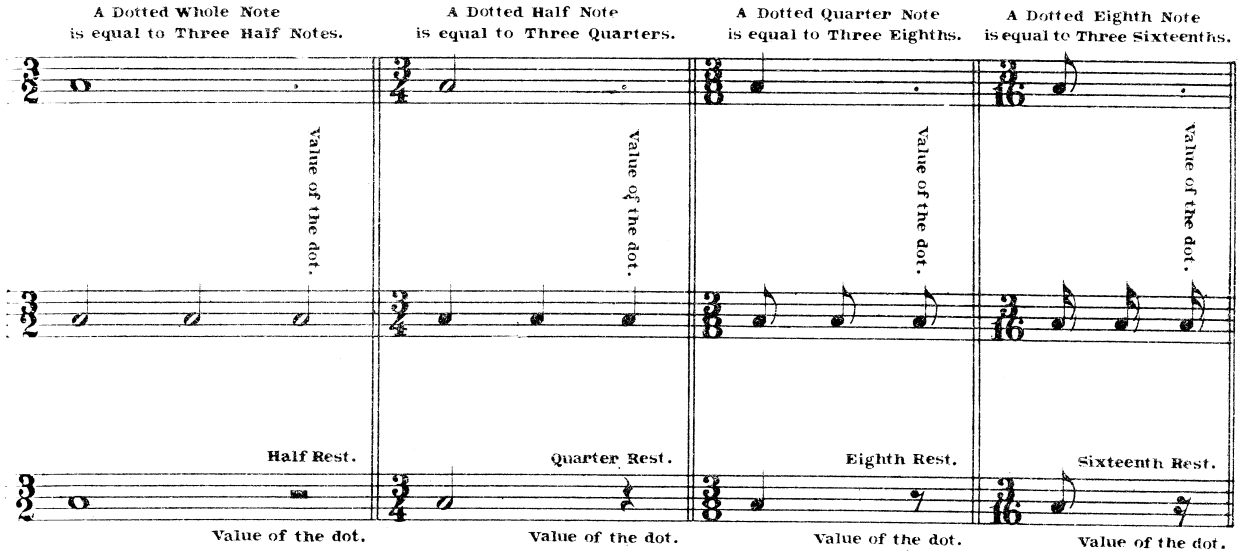


When two dots are placed after a note, the second is equal in value to one half of the first.



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

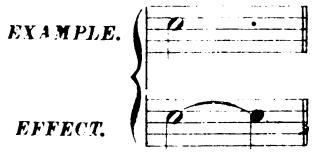




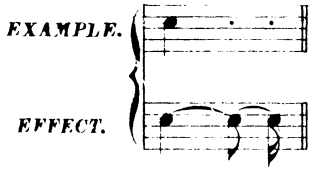
N.B. In commencing this lesson, divide the time by counting four quarters in a measure.

A dotted half note is equal to three quarters.

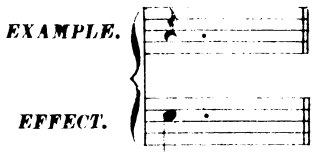
A dot placed after a note adds one half to its value.



When a note is followed by two dots, the second is equal in value to half that of the first.



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



WHOLE NOTE.

𝅝

One whole note is equal to two half notes.

HALF NOTE.

𝅗𝅥

One half note is equal to two quarters.

DOTTED HALF NOTE.

𝅗𝅥.

One dotted half note is equal to three quarters.

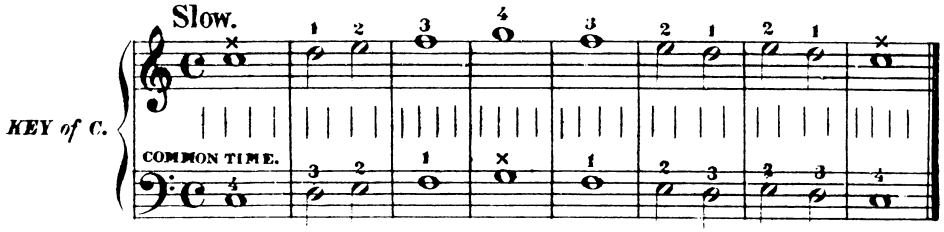
A dot placed after a half note is equal to one quarter.

One whole note is equal to four quarters.

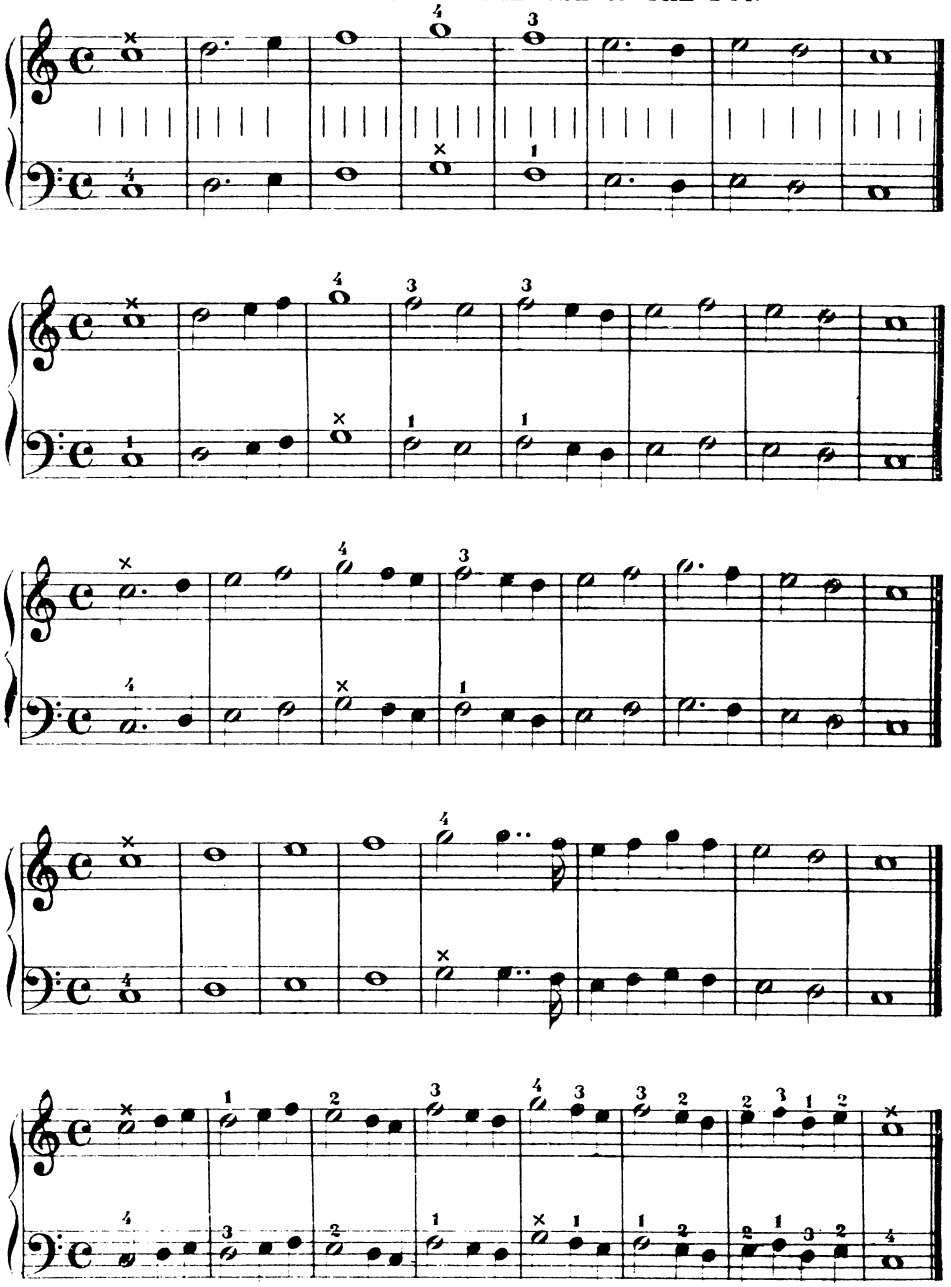
𝅝 = 𝅗𝅥 𝅗𝅥 = ♩ ♩ ♩ ♩

LESSON V

EXERCISE IN RHYTHM.

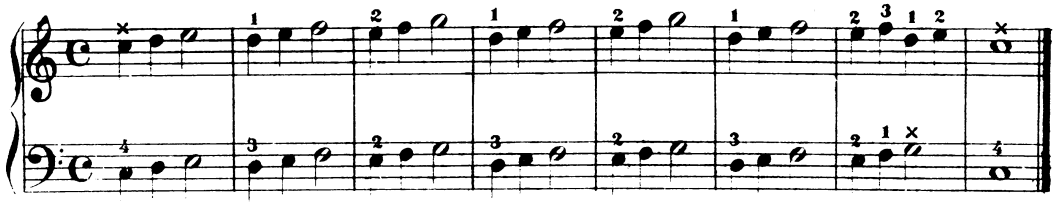


EXERCISE FOR SHOWING THE USE OF THE DOT.



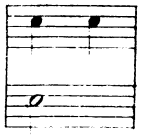
It is highly important that the due order of the thirty-six lessons which follow should be strictly adhered to, because they have been arranged in a methodical manner, in order to familiarize the pupil with the use of the sharp, double sharp, the flat, double flat, and the natural, in passing through the degrees of the chromatic scale. The mechanical difficulties have been so proportioned to the labor as to render them easily progressive.

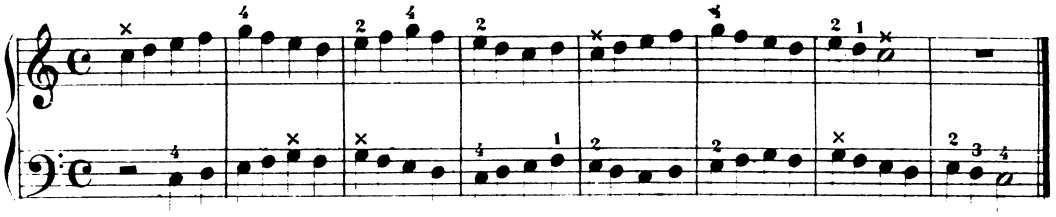
LESSON VI.

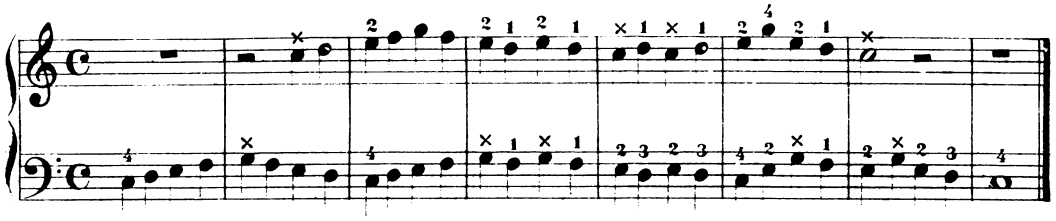


A Half Note

is equal to two quarters: —

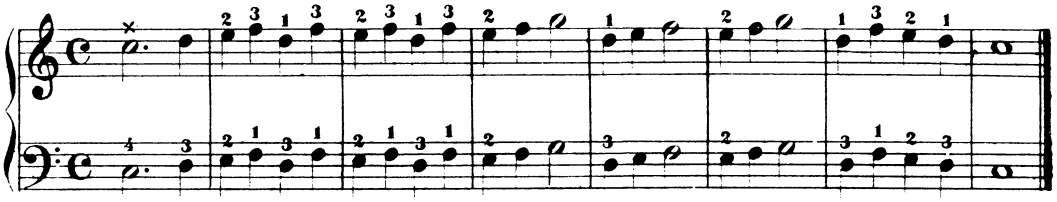






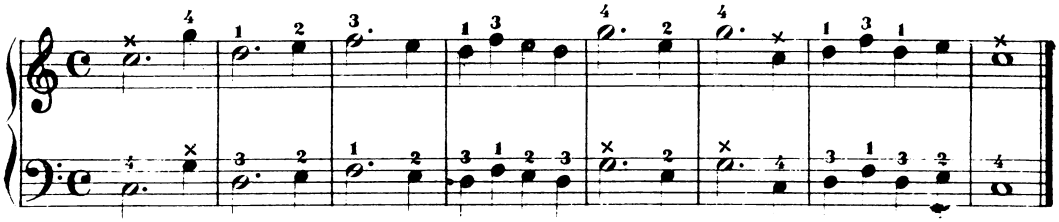
Half Rest.

A half rest is of equal duration with the note.

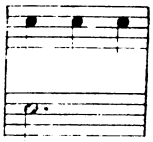


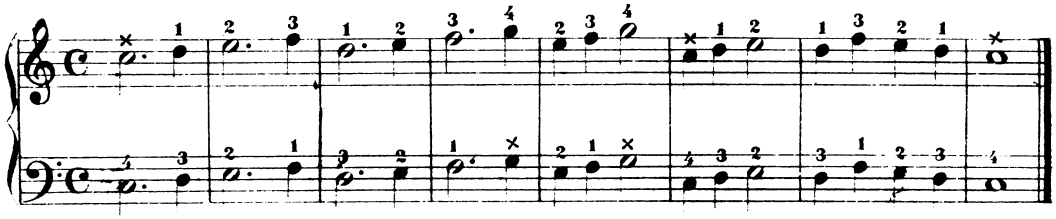
Whole Rest.

A whole rest is of equal duration with the note.



The *dotted half note* is equal to three quarters: —

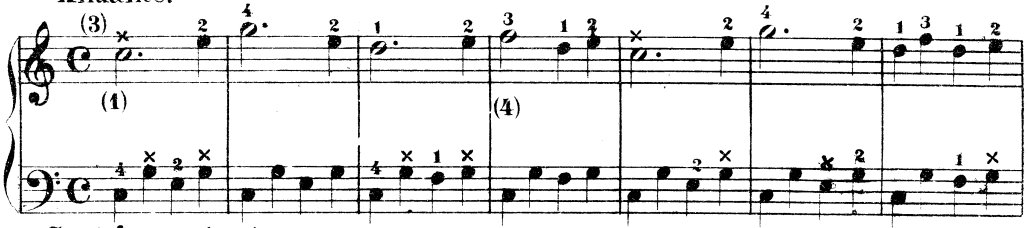




LESSON VII.

LESSON FOR SHOWING THE USE OF THE DOT.

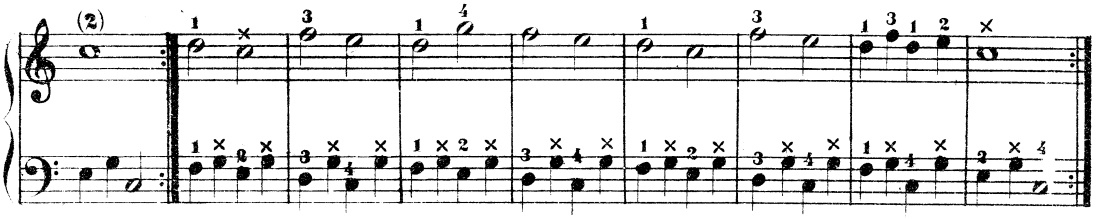
Andante.



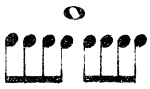
Count four quarters in a measure.

(1) One dotted half note is equal to three quarters.

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

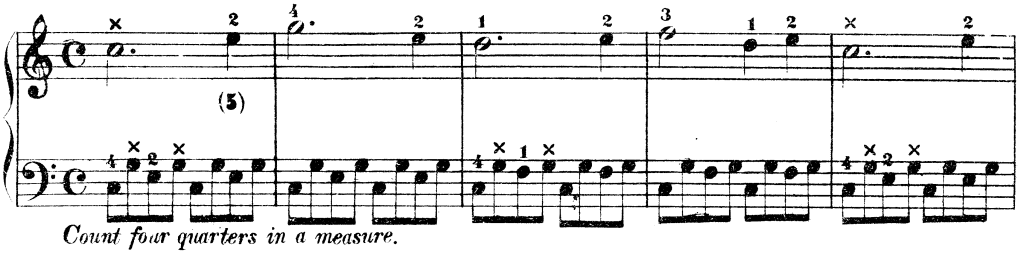


(2) WHOLE NOTE.



One whole note is equal to eight eighth notes.

LESSON IN EIGHTH NOTES FOR THE LEFT HAND.

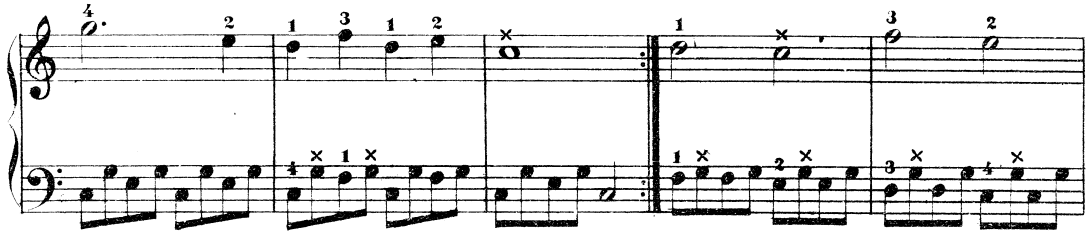


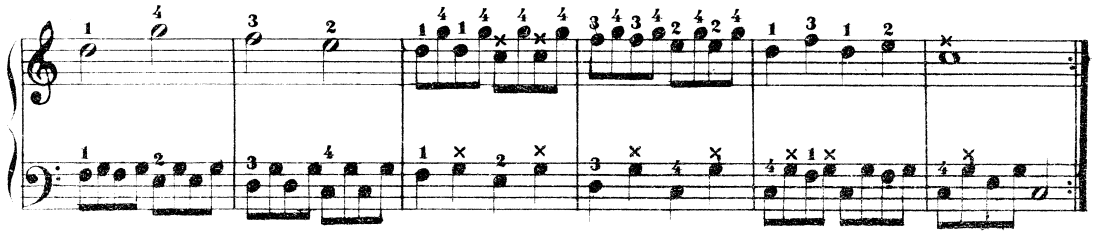
Count four quarters in a measure.

(3) The dotted half note is equal to six eighths.

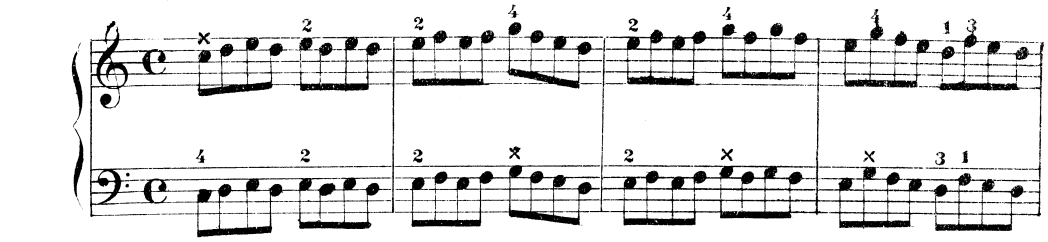
(4) The half note is equal to four eighths.

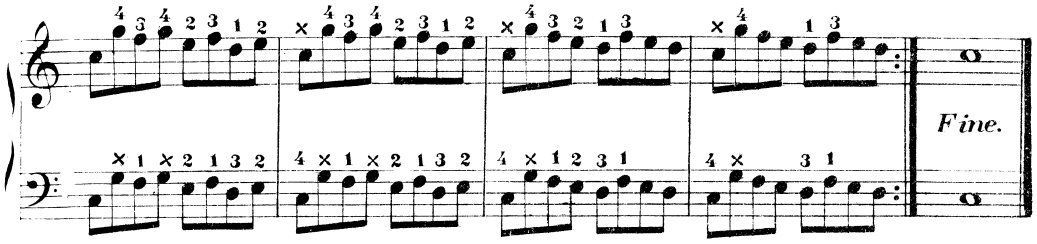
(5) The quarter note is equal to two eighths.





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

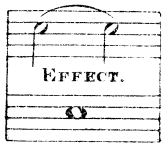




(1) A Tie.

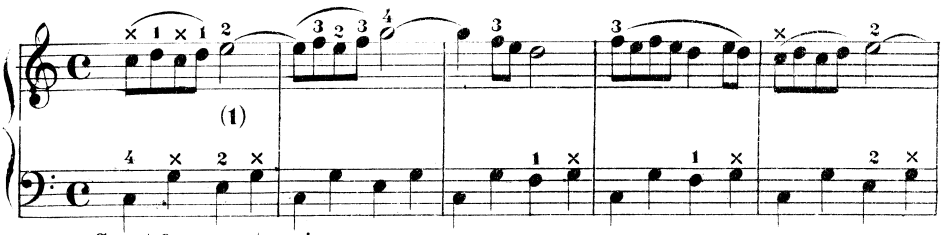
A Tie is a curved line placed over two notes on the same degree, to signify that the second should not be struck.

EXAMPLE.



LESSON VIII.

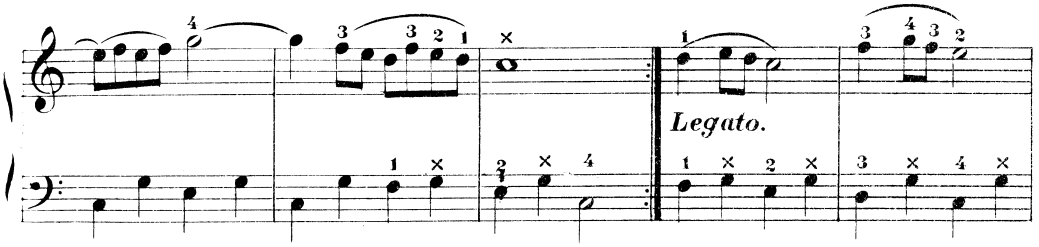
Exercise showing the use of the tie and slur.

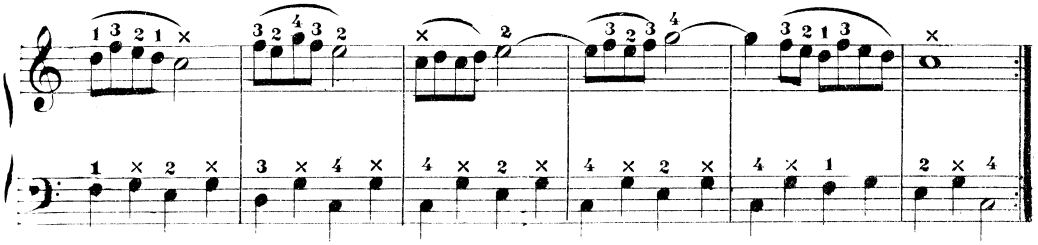


Count four quarters in a measure.

A similar mark is called a *Slur*, when placed over a group of notes on different degrees, and signifies that the sounds should be connected together by holding one note till the next is struck.

EXAMPLE.

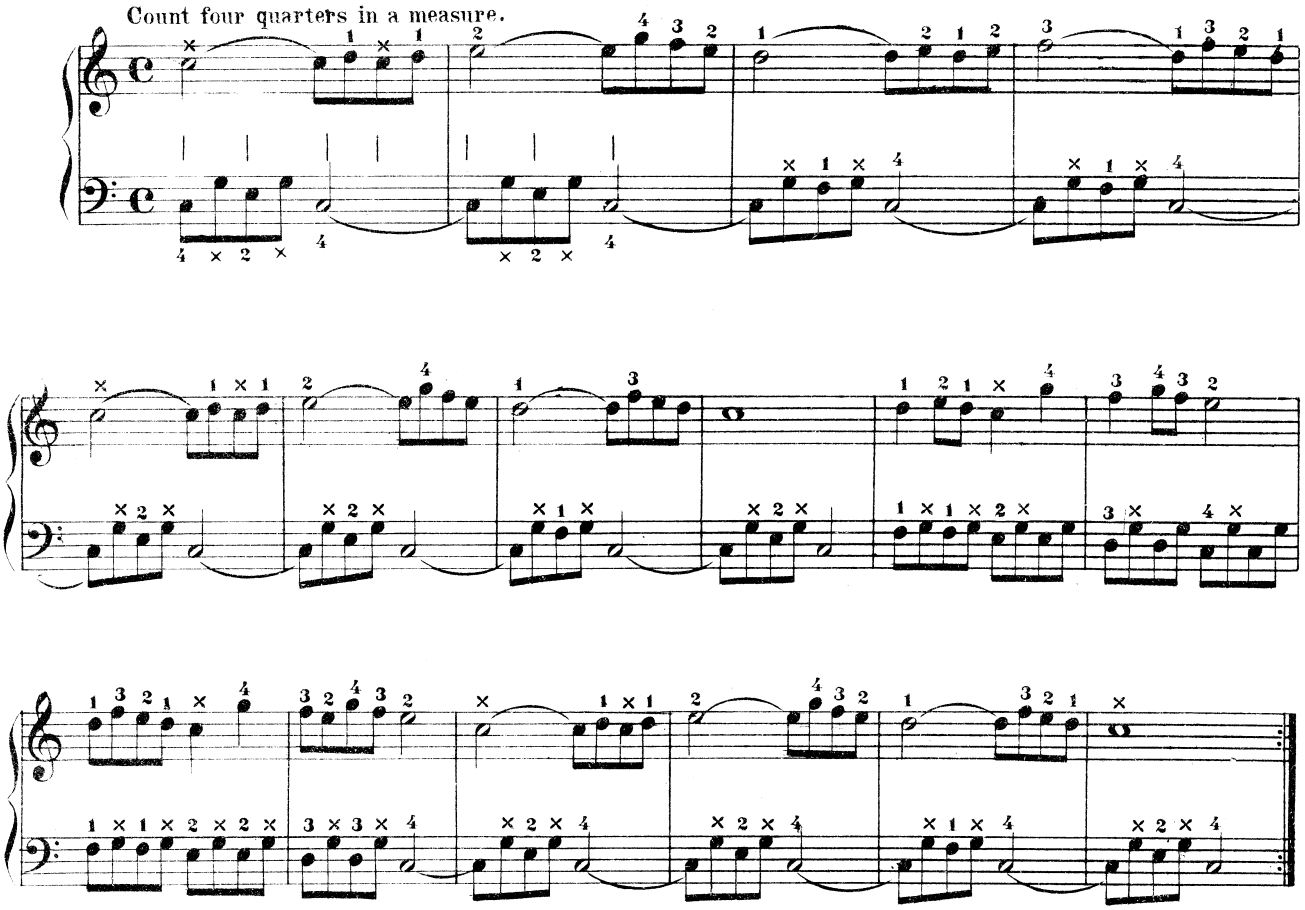




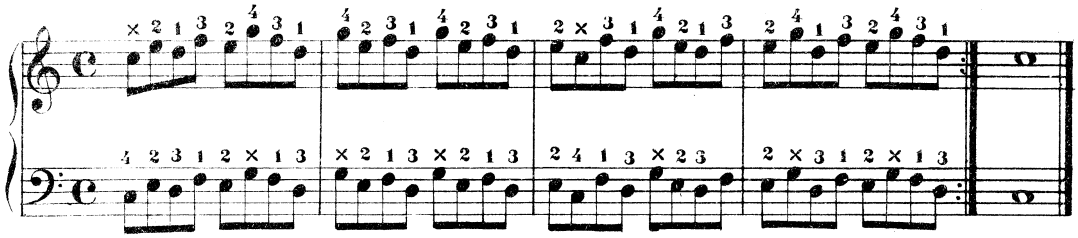
Legato.

An Italian word signifying smoothness of execution.

Exercise on the Tie, for Both Hands.

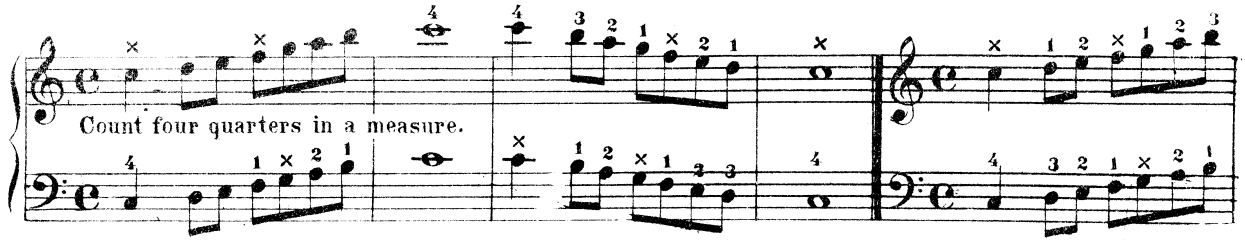


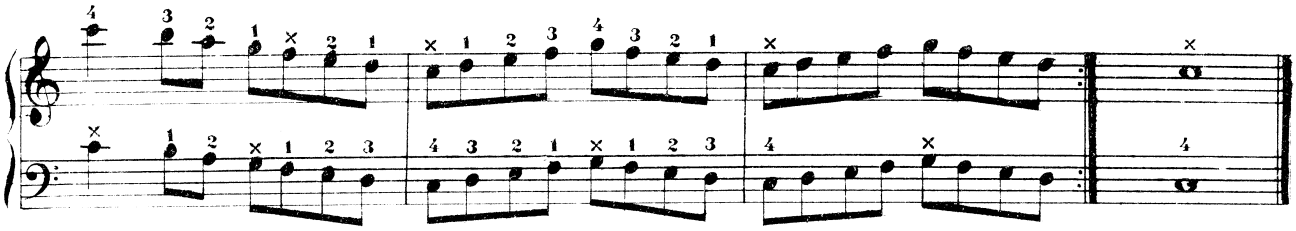
Exercise on Five Notes.



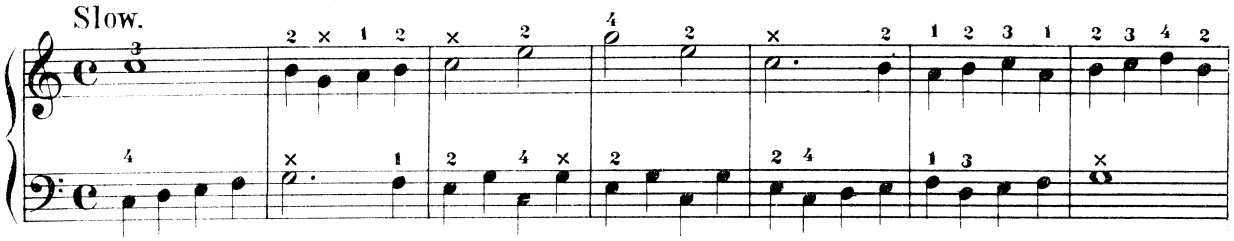
LESSON IX.

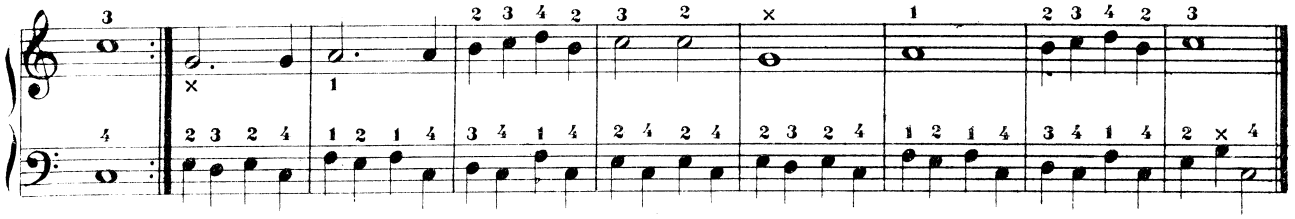
This scale must be played very slowly.



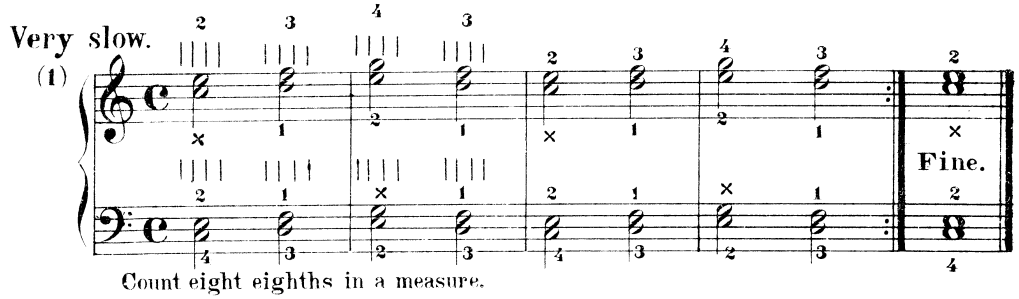


Exercise, showing the use of the Dot.





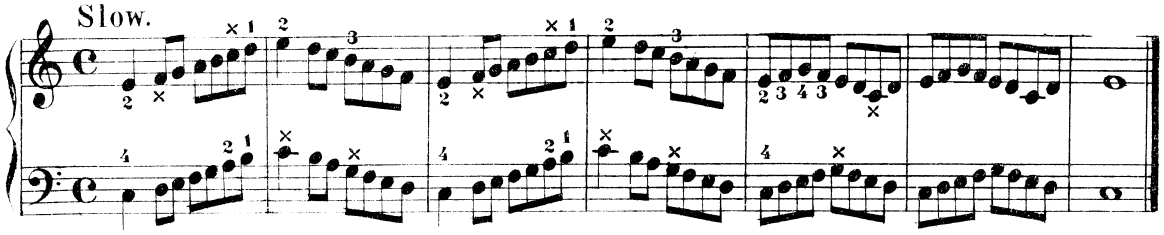
Exercise in Double Notes.



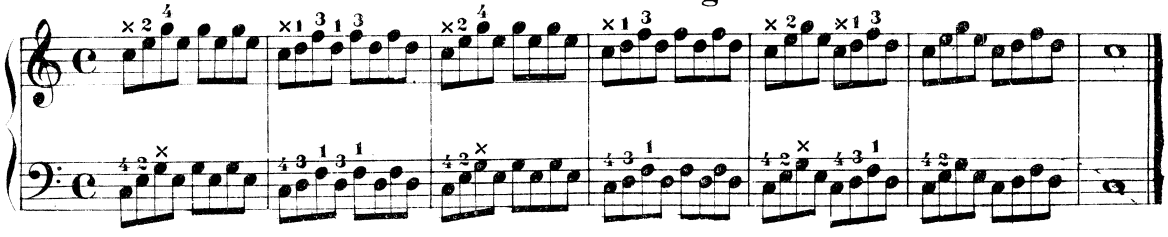
Count eight eighths in a measure.

(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.

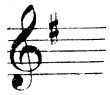


LESSON X.

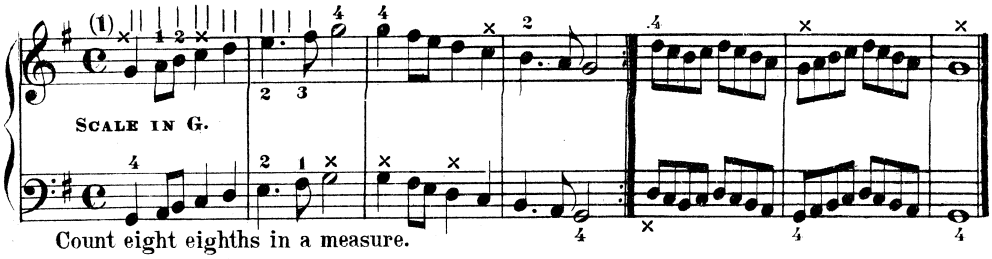
Exercise on Rhythm.

(1) Sharp ♯

The first sharp is always placed on F.



Slow.



Count eight eighths in a measure.

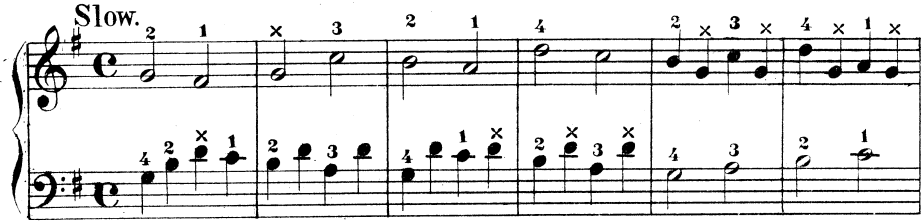
Rhythm.

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

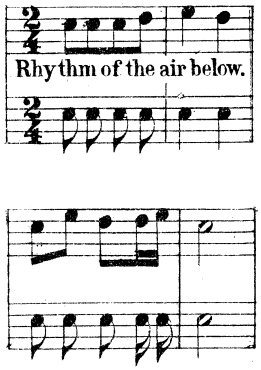
The rhythm of an air may be expressed by the value of the notes, without the melody.

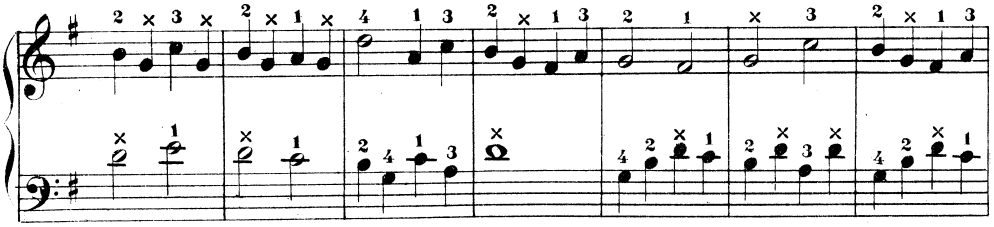
In the marching of a military corps, the drum marks the step, by the effect of the rhythm alone.

Slow.



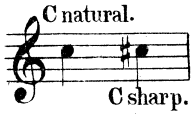
Melody.



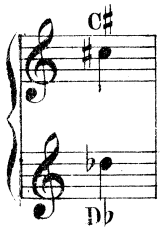


(1) Sharp ♯

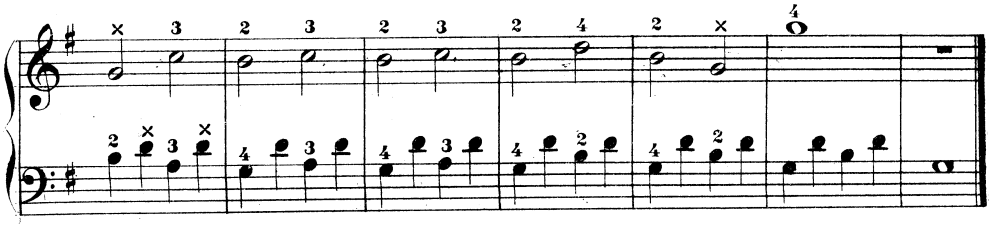
The Sharp before a note raises it a semi-degree.



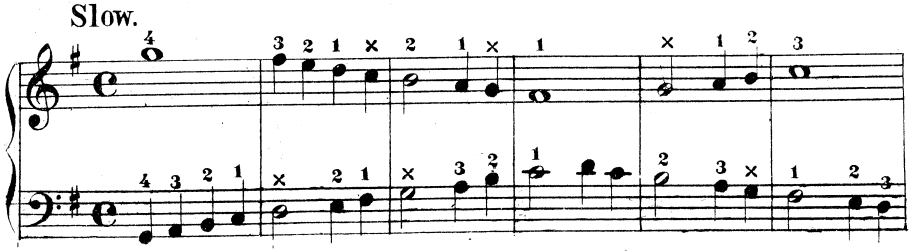
C♯ is the same as D♭ on the key-board.

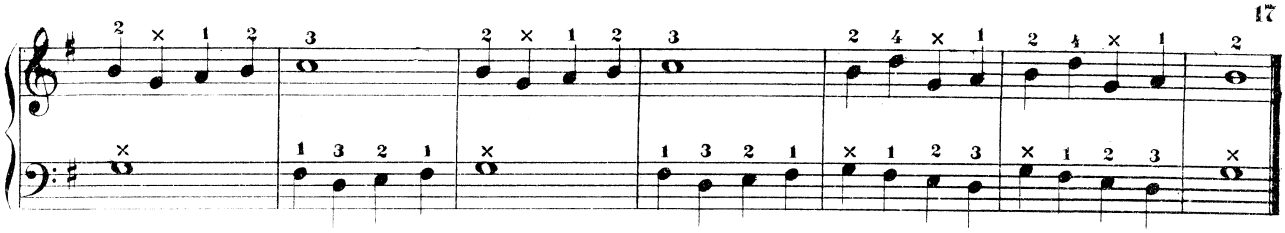


A semi-degree is the smallest interval.



Slow.

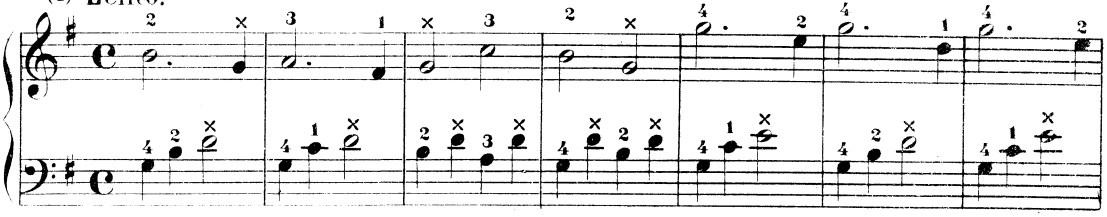




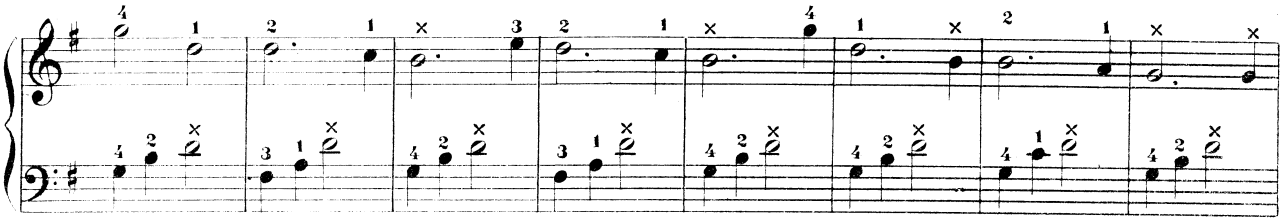
Exercise on Dotted Half Notes.

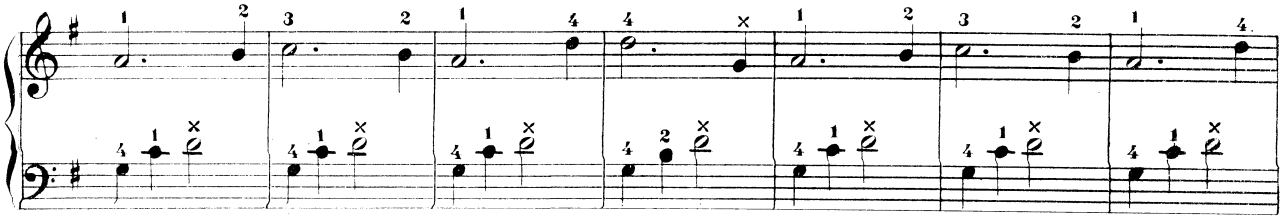
(1) Lento.

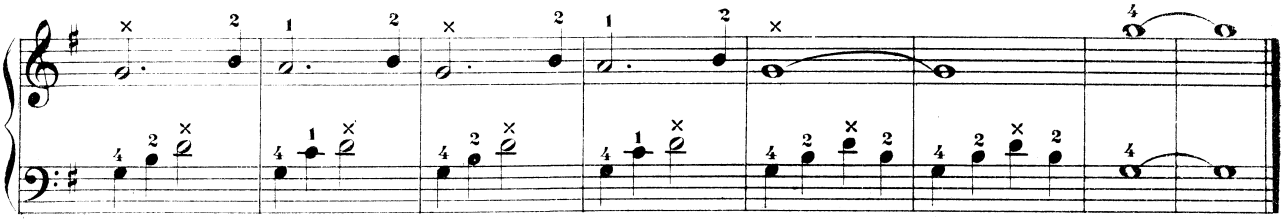
(1) *Lento*, an Italian word, which signifies *Slow*.



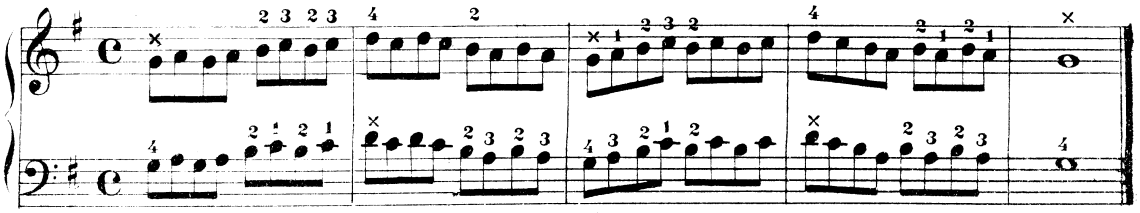
Count four quarters in a measure.







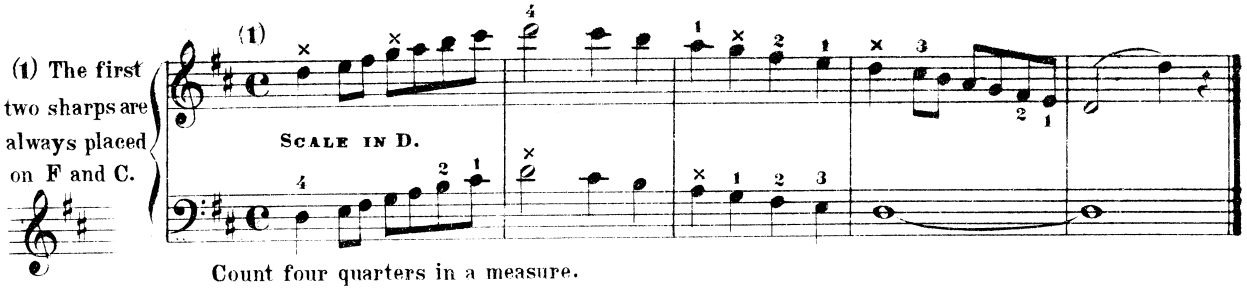
Exercise on Five Notes.



LESSON XI.

Key of D. Exercise on Rhythm.

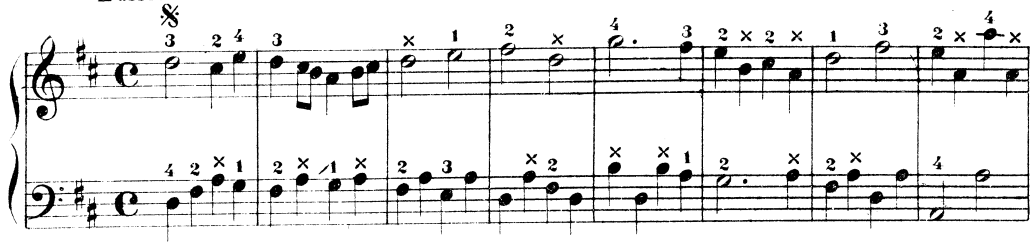
(1) The first two sharps are always placed on F and C.



Count four quarters in a measure.

Lento.

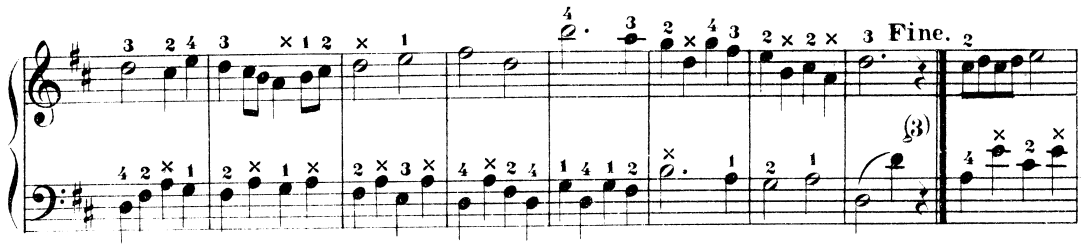
(2) Da Capo. 𝄋 Sign to repeat from the beginning.

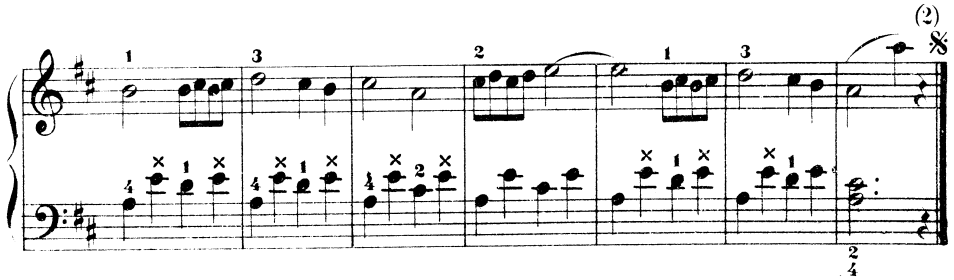


Rest. 𝄽

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

Rest, 𝄽
Note, 𝅗𝅥

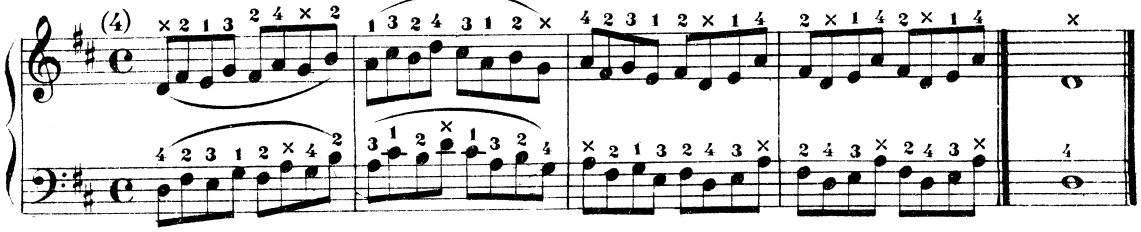




Return to the sign, and end at the word "Fine."

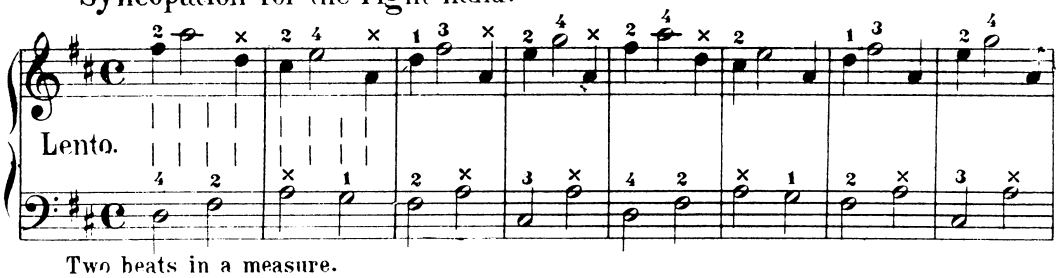
(4) Practise this passage very slowly, and connect all the notes.

Exercise on Thirds.

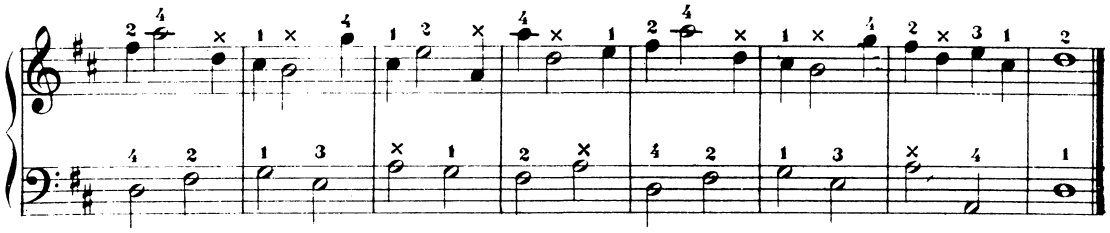


Exercise on Syncopation.

(1) Syncopation for the right hand.

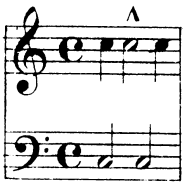


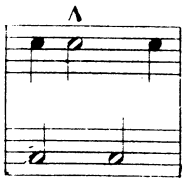
Two beats in a measure.



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

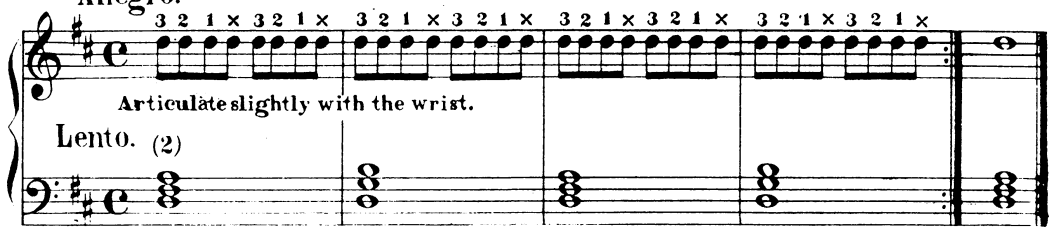
EXAMPLE.





Preparatory Exercise for changing the fingers on the same key.

Allegro.

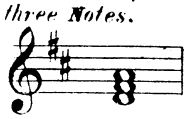


A CHORD.

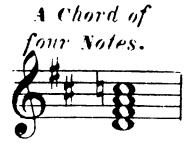
(2)
CHORDS.

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

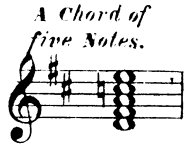
A Chord of three Notes.



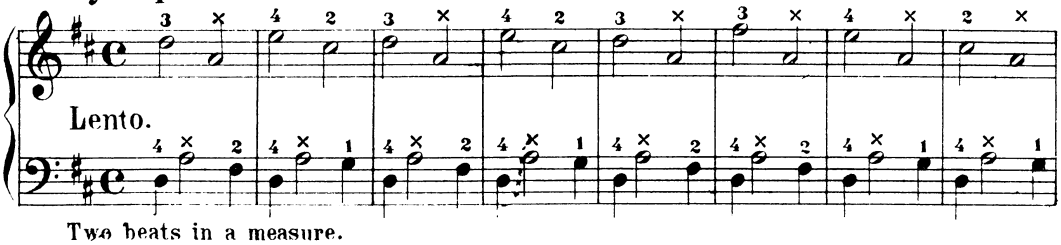
A Chord of four Notes.



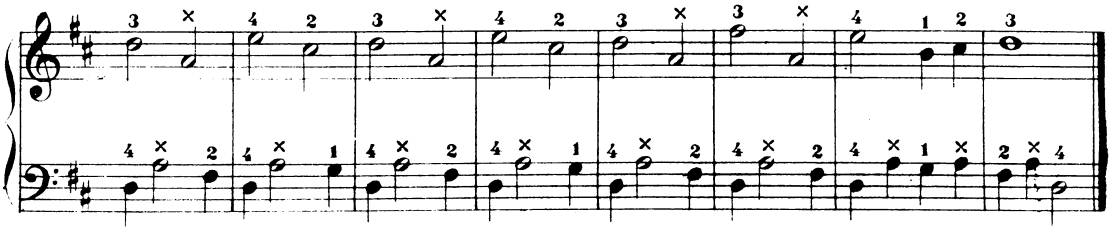
A Chord of five Notes.



Syncopation for the left hand.



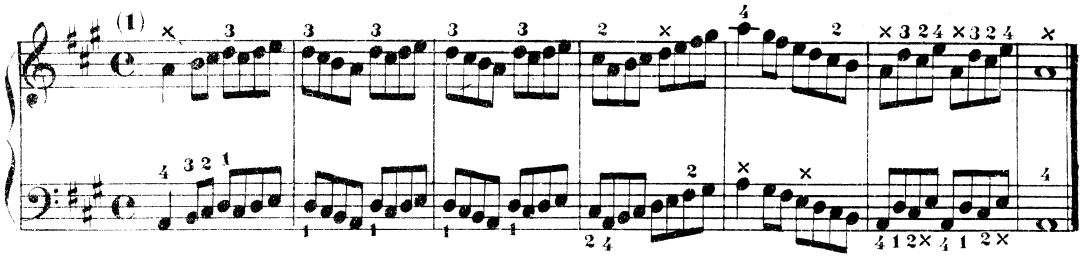
Two beats in a measure.



LESSON XII.

Exercise in A.

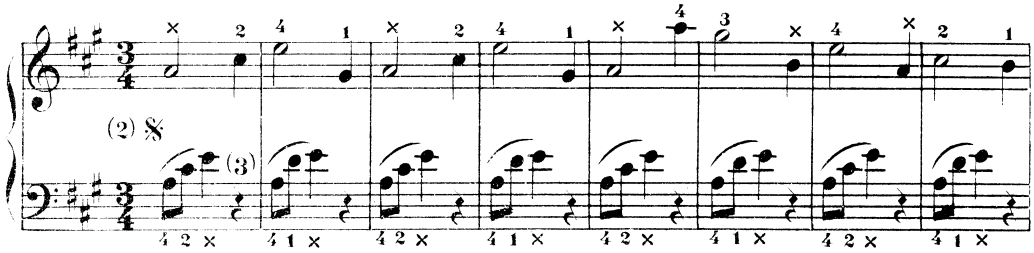
(1) The first three sharps are placed on F, C, and G.



(2) Measure in triple time is thus marked:

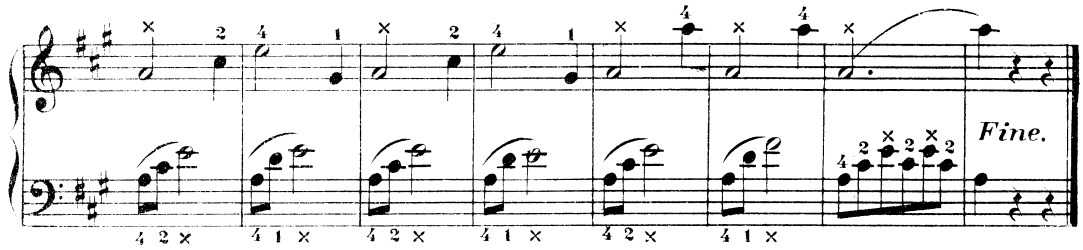
It is counted in three quarters.

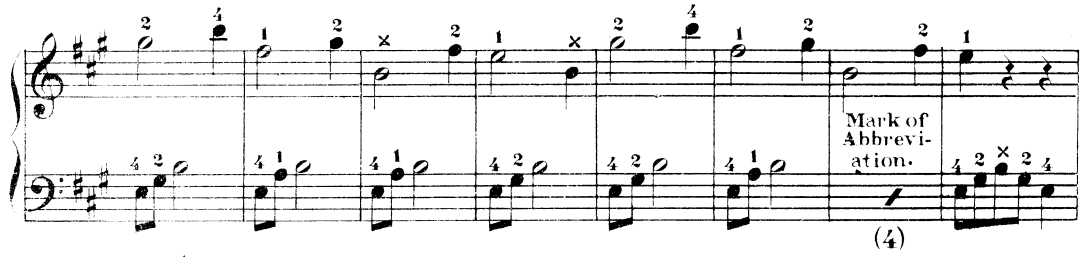
Exercise on the Quarter Rest.



Count three quarters in a measure.

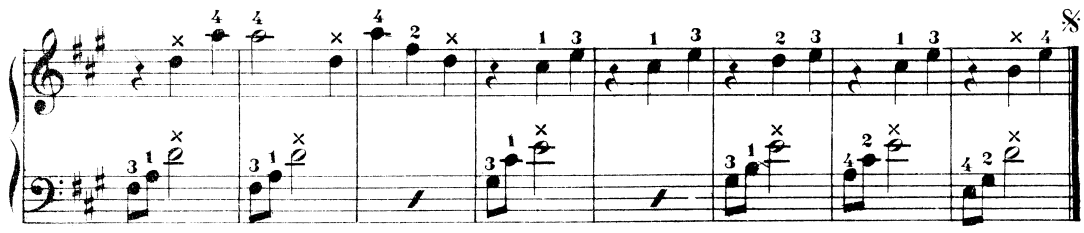
(3) The quarter rest is equal in value to the note.



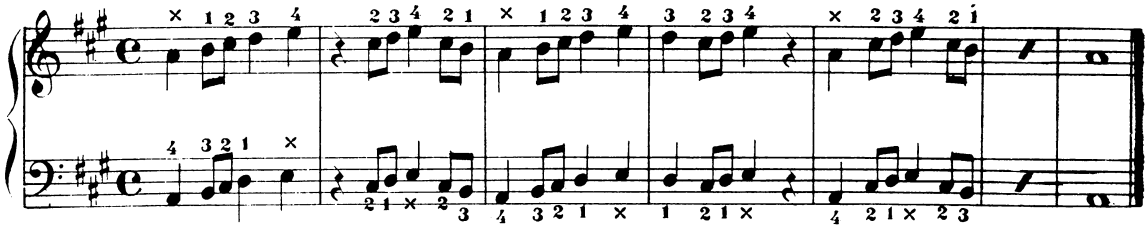


(4) Mark of abbreviation.

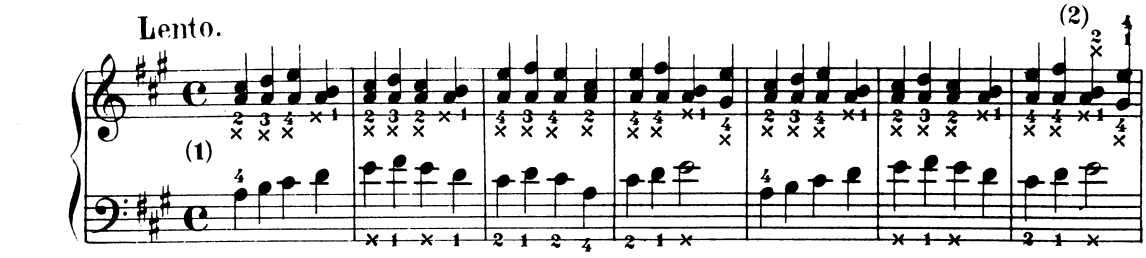
To repeat the same notes, as in the previous measure.



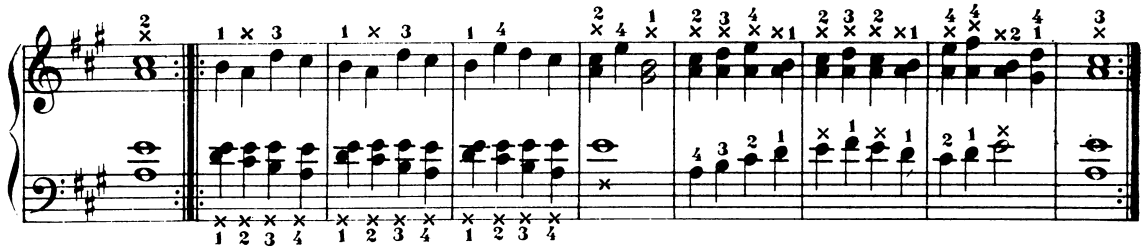
Exercise on Rhythm, and to observe the Quarter Rest.



Exercise on Double Notes.

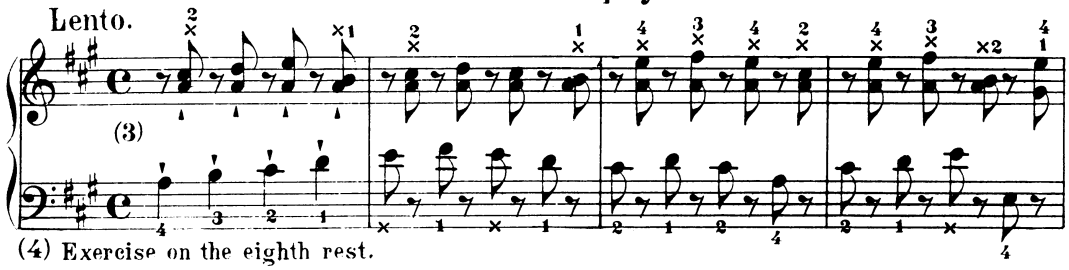


(1) Care should be taken to strike the double notes simultaneously.



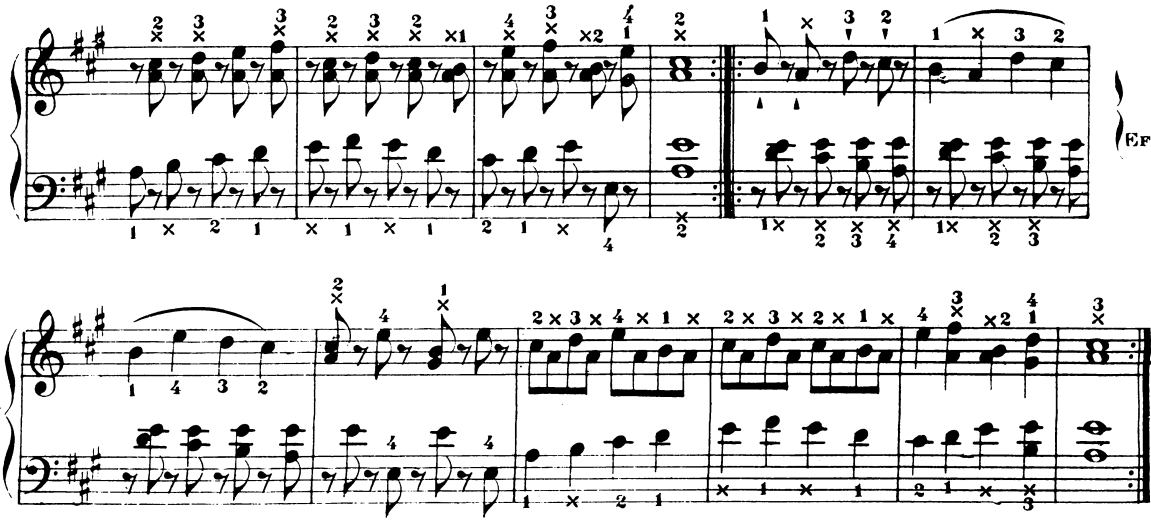
(2) When two kinds of fingering are given, the lower figures are intended to be used when the hand is incapable of reaching the octave.

Exercise on Chords played Staccato.



(4) Exercise on the eighth rest.

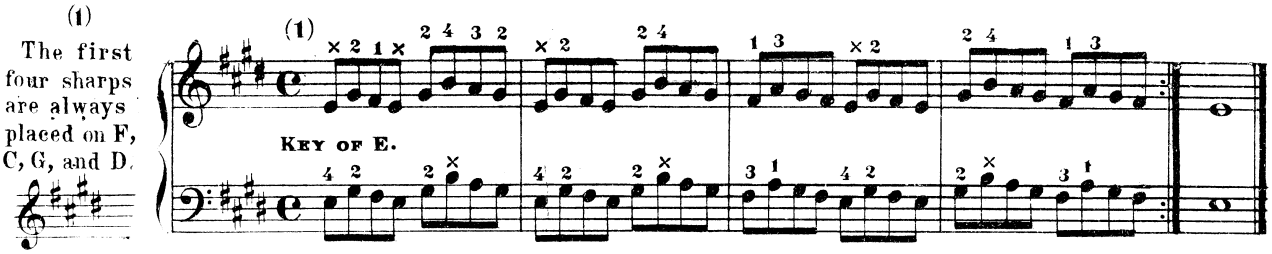
(3) Eighth rest. Eighth note. The eighth rest is equal in value to an eighth note.



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

LESSON XIII.

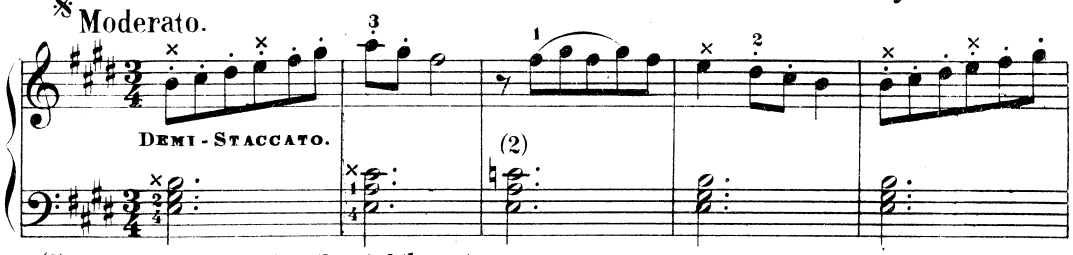
(1)
The first four sharps are always placed on F, C, G, and D.



WALTZ.

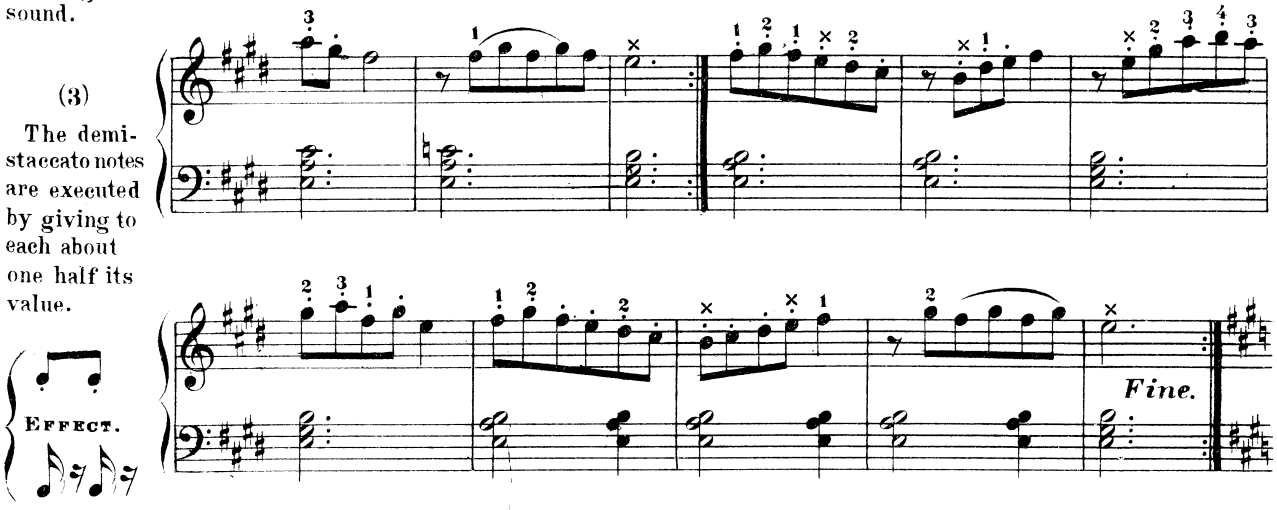
Exercise in Notes Demi-Staccato and Legato alternately.

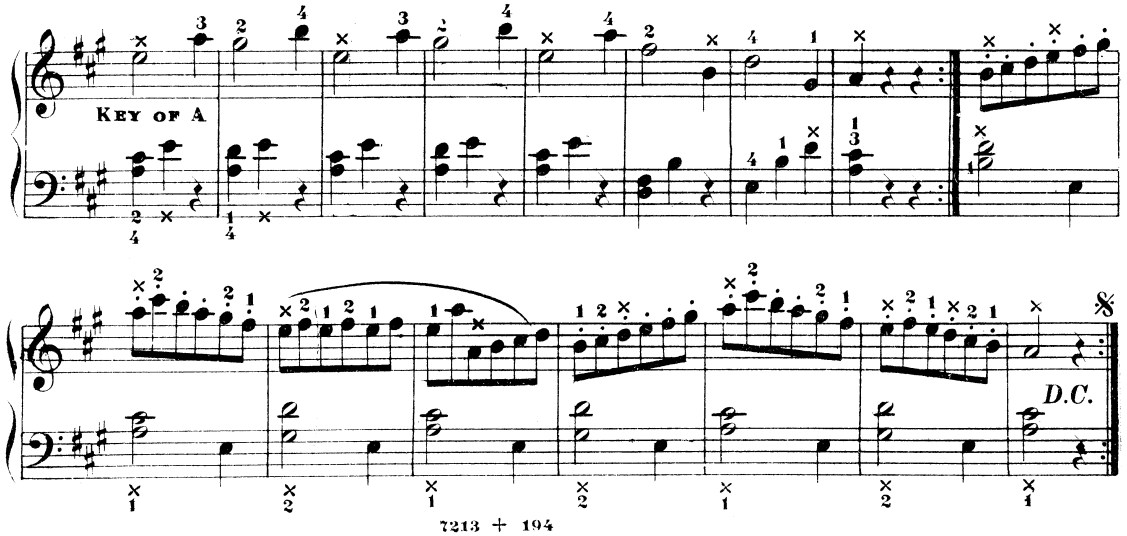
(2)
Natural.
♮
When a note is affected by a sharp or flat, the natural restores it to its original sound.



(3) Lesson for observing the eighth rest.

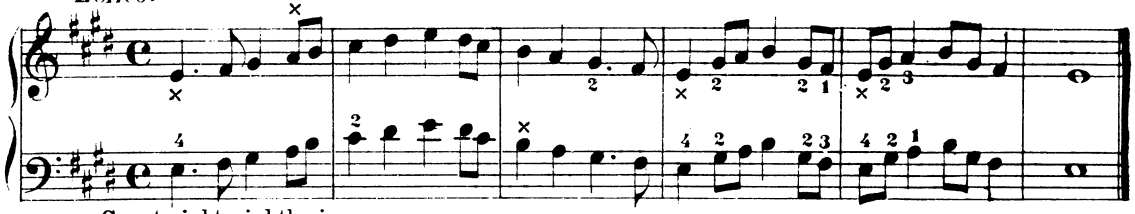
(3)
The demi-staccato notes are executed by giving to each about one half its value.





Exercise on Rhythm.

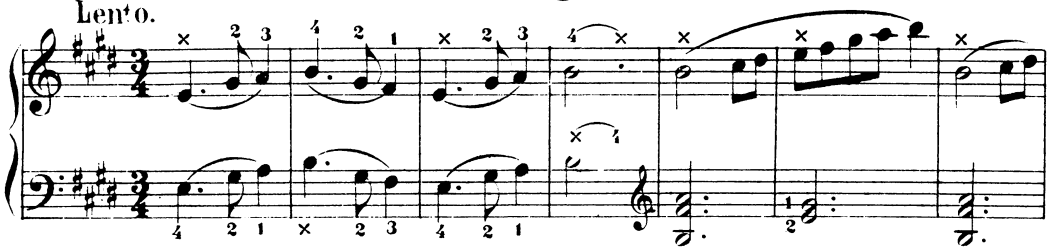
Lento.



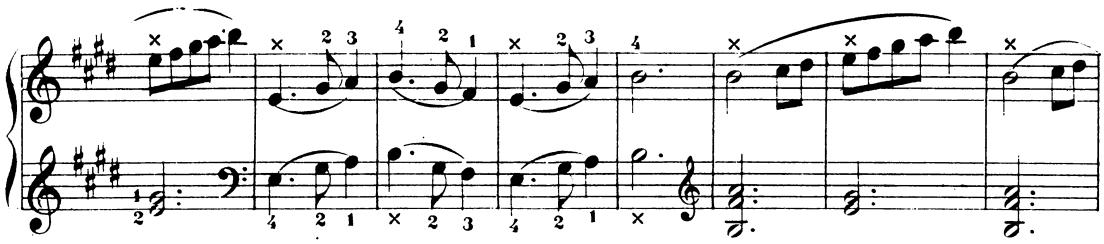
Count eight eighths in a measure.

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

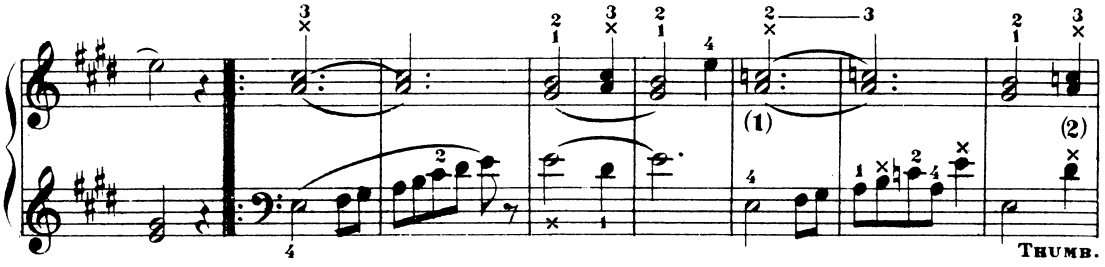
Lento.



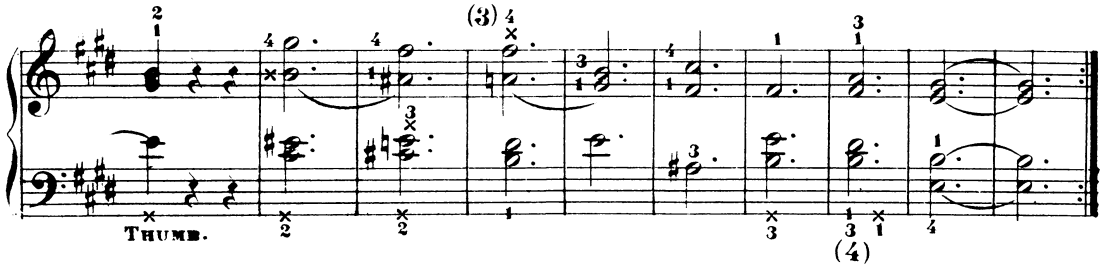
(1) Change the finger without repeating the note, and keep the thumb on A.



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

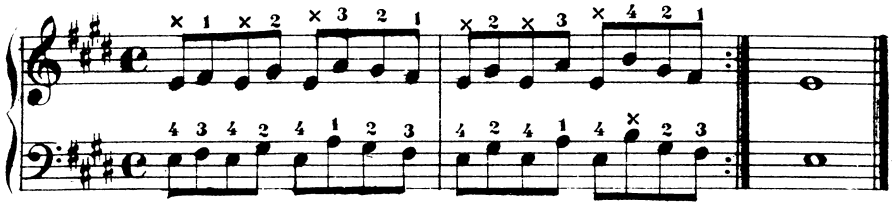


(3) Incline the right hand to take G–B, and do not quit the F♯ until its full time has expired.

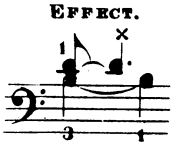


(4) Change on D–B, with left hand, without quitting the keys.

Exercise for Five Fingers.



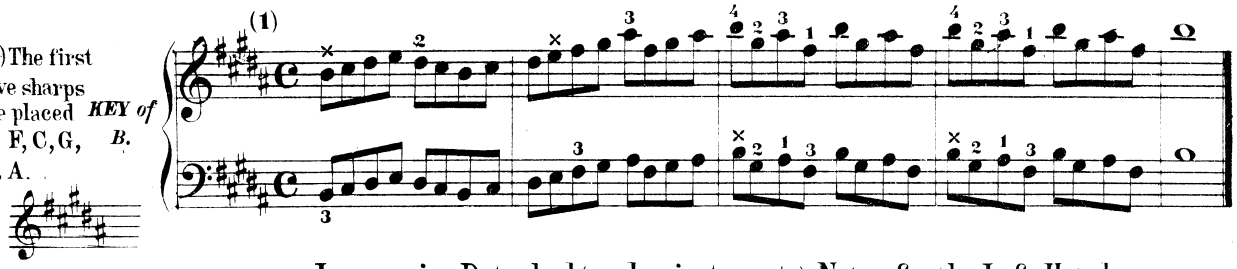
EFFECT.



LESSON XIV.

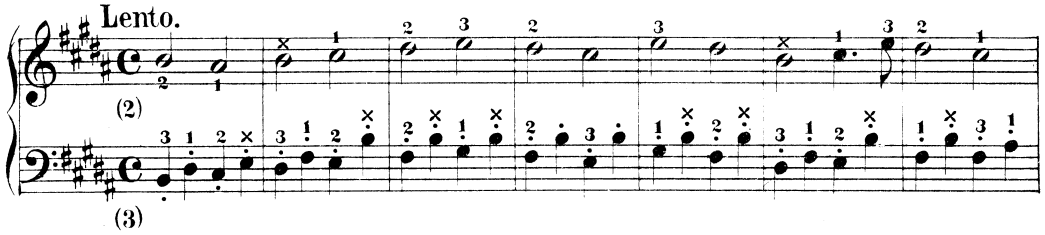
(1) The first five sharps are placed on F, C, G, D, A.

KEY of B.



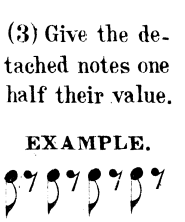
Lesson in Detached (or demi-staccato) Notes for the Left Hand.

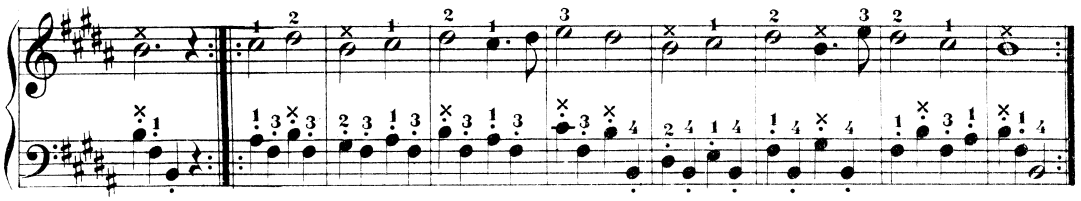
(2) Take care to connect well the melody.

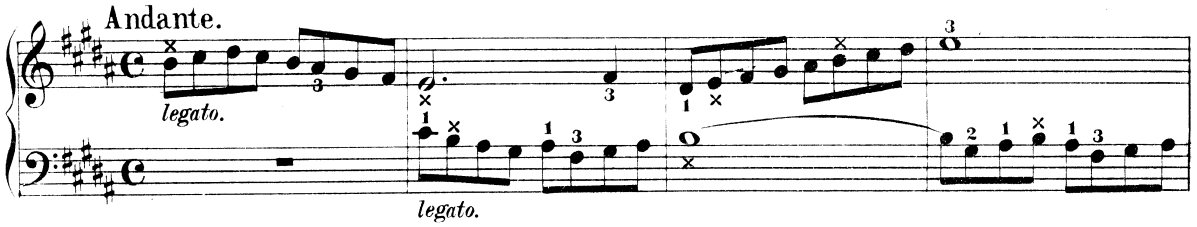


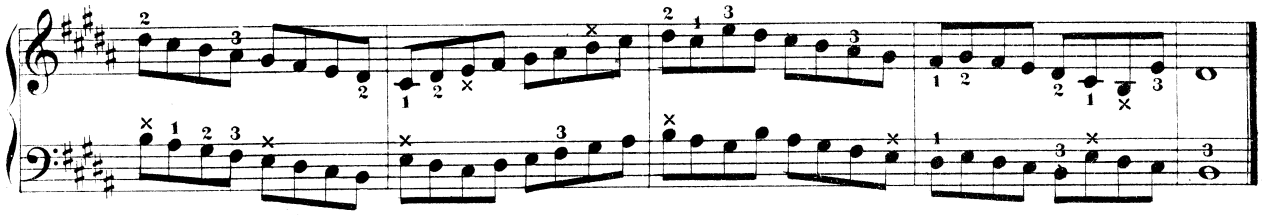
(3) Give the detached notes one half their value.

EXAMPLE.



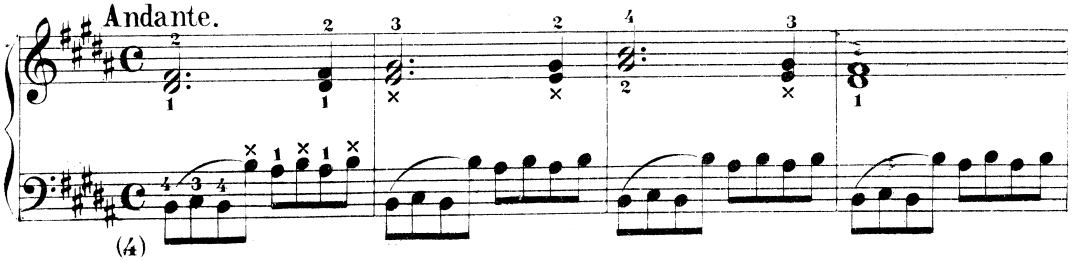


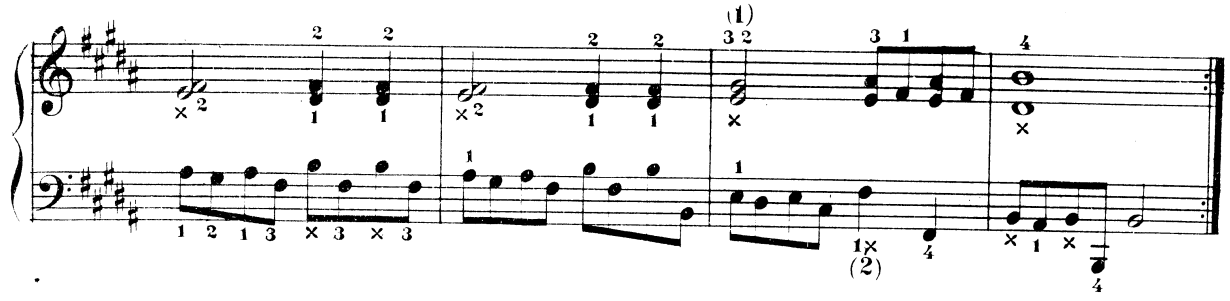




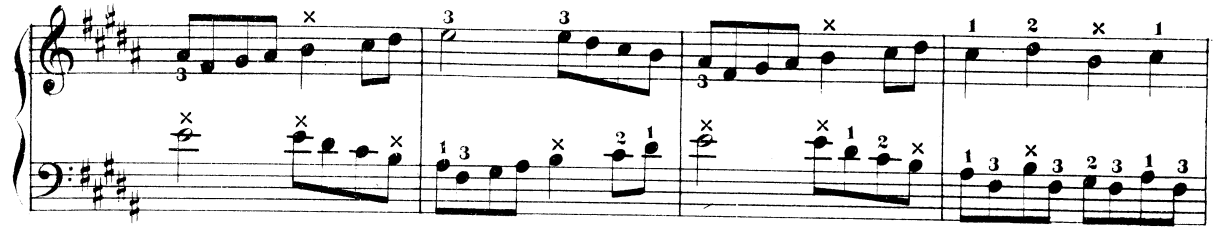
Lesson in Slurred Notes for the Left Hand.

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

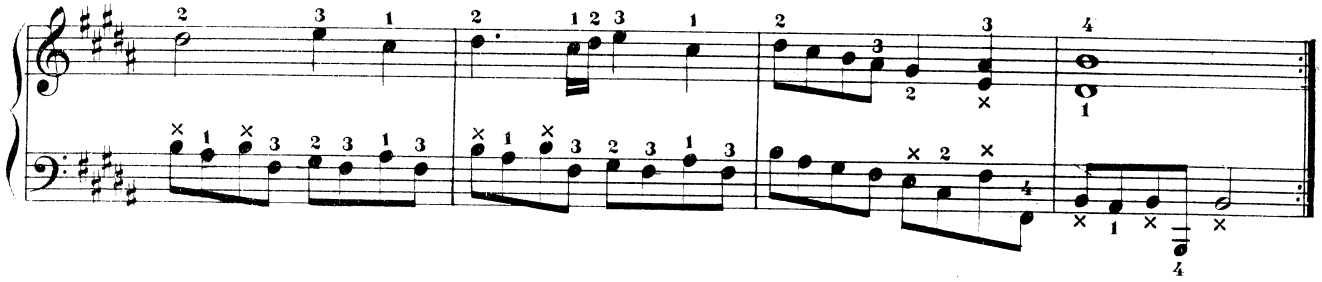




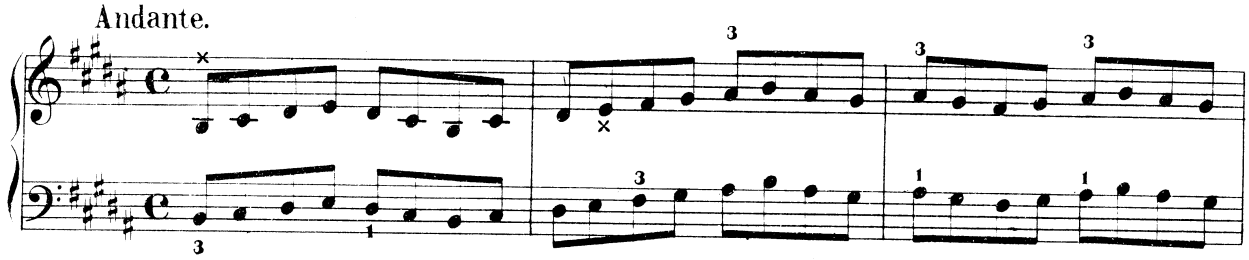
(1) Change from the 3d. finger to the 2d. without taking off the thumb.

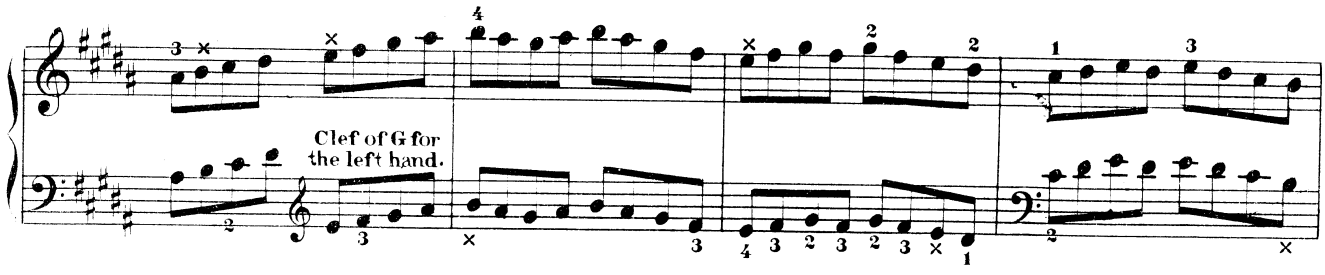


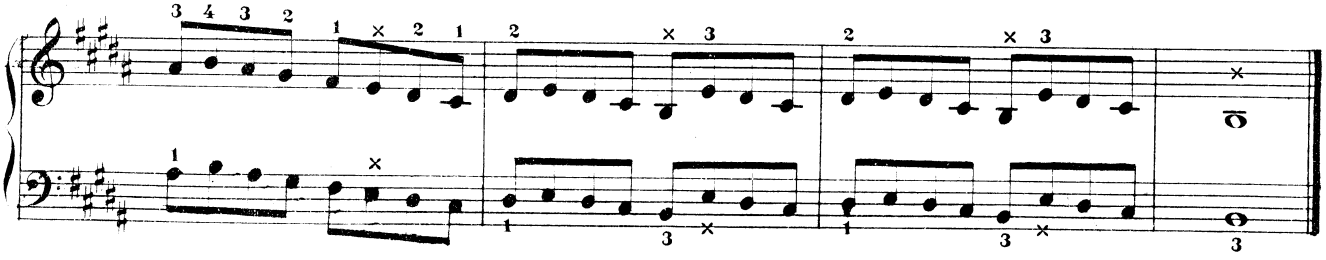
(2) Change from the 1st. finger to the thumb, on the same key, without quitting it.



Andante.







LESSON XV.

Lento.

KEY of F♯.

(1)

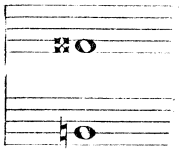
Count eight eighths in a measure.

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

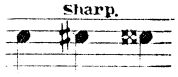
(1) Accent particularly all the quarter notes.

(3) Double sharp

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



Sharp.



Natural. Double sharp. Semi-degree. Ditto.

(2)

Forte. Piano.

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

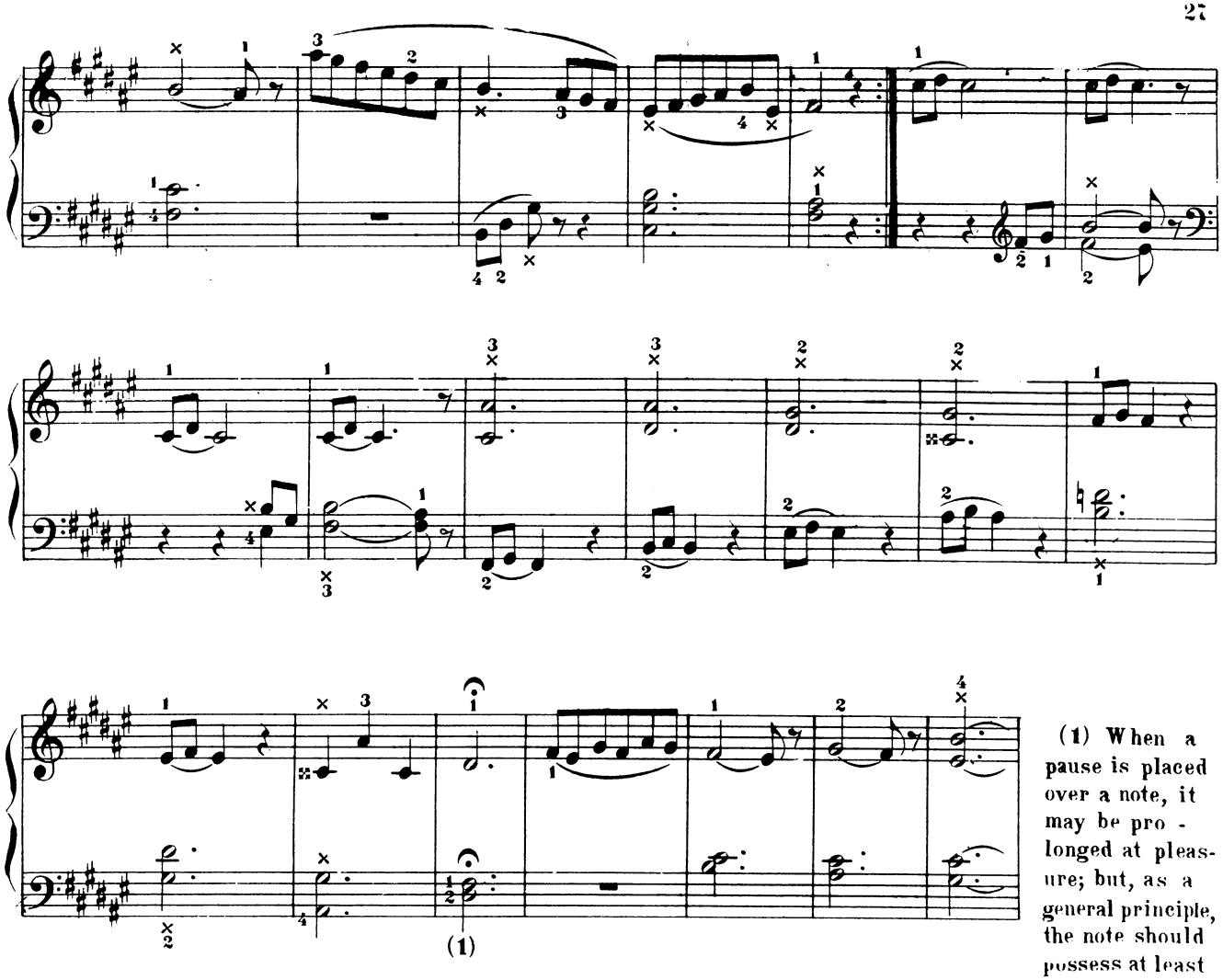
Exercise on the Double Sharp.

Andante.

(2)

Forte. Piano. Forte. Piano.

(3)

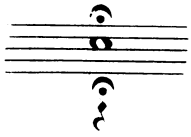


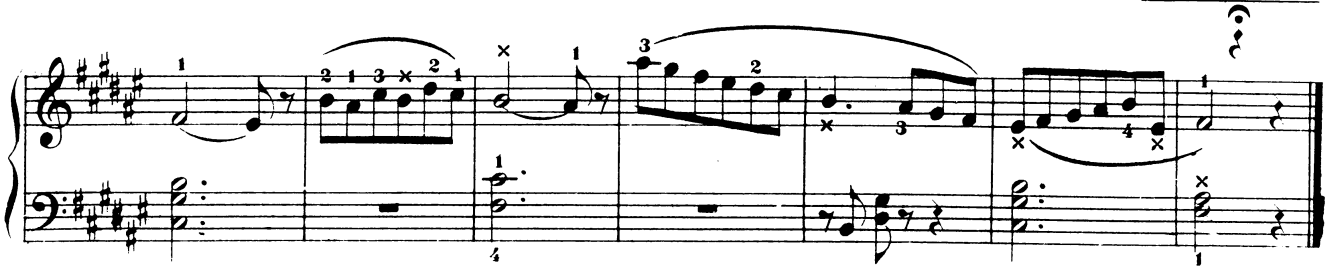
(1) When a pause is placed over a note, it may be pro - longed at pleas- ure; but, as a general principle, the note should possess at least double its real value.

The same rule should be observed when a pause is placed over a rest.

A Pause is placed either over a note or a rest.

EXAMPLE.



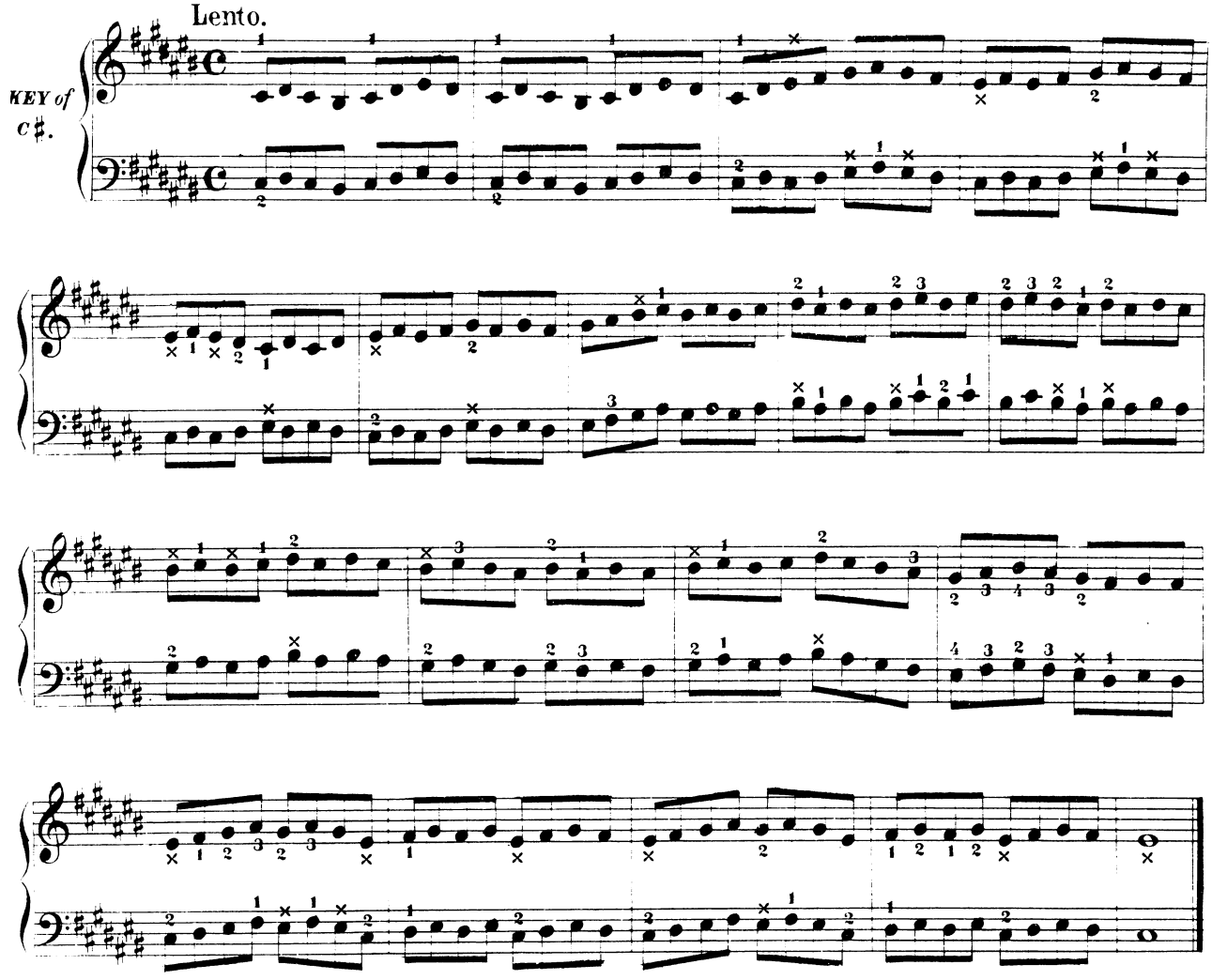


LESSON XVI.

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

Lento.

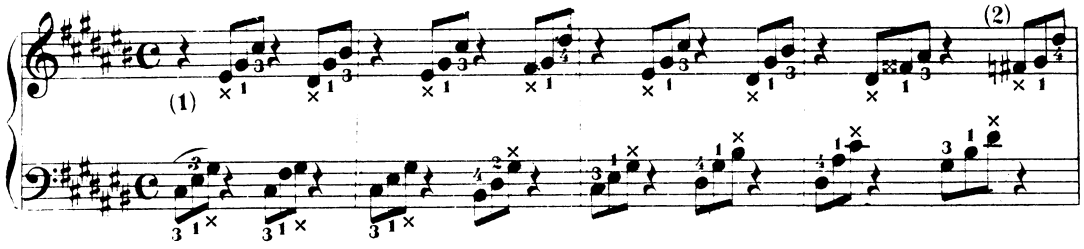
KEY of C♯.



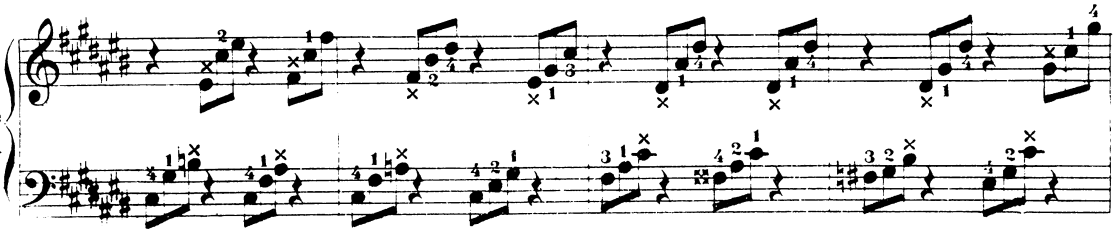
Exercise in Triplets.

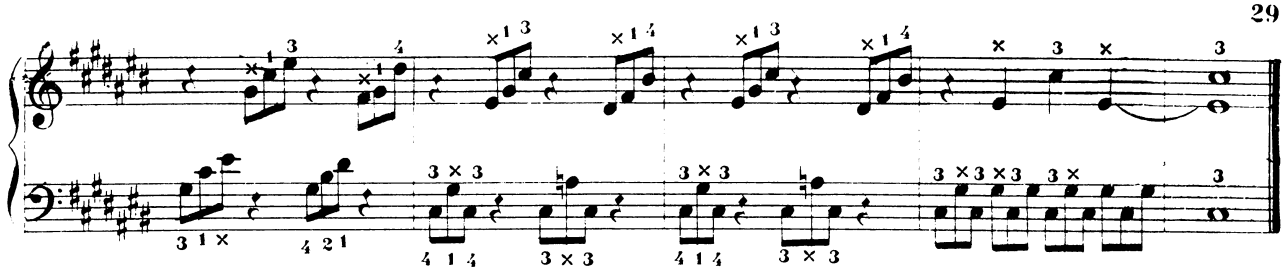
(1) The *Triplet* is a group of notes, indicated by a figure 3 placed over or under the three notes.

EXAMPLE.



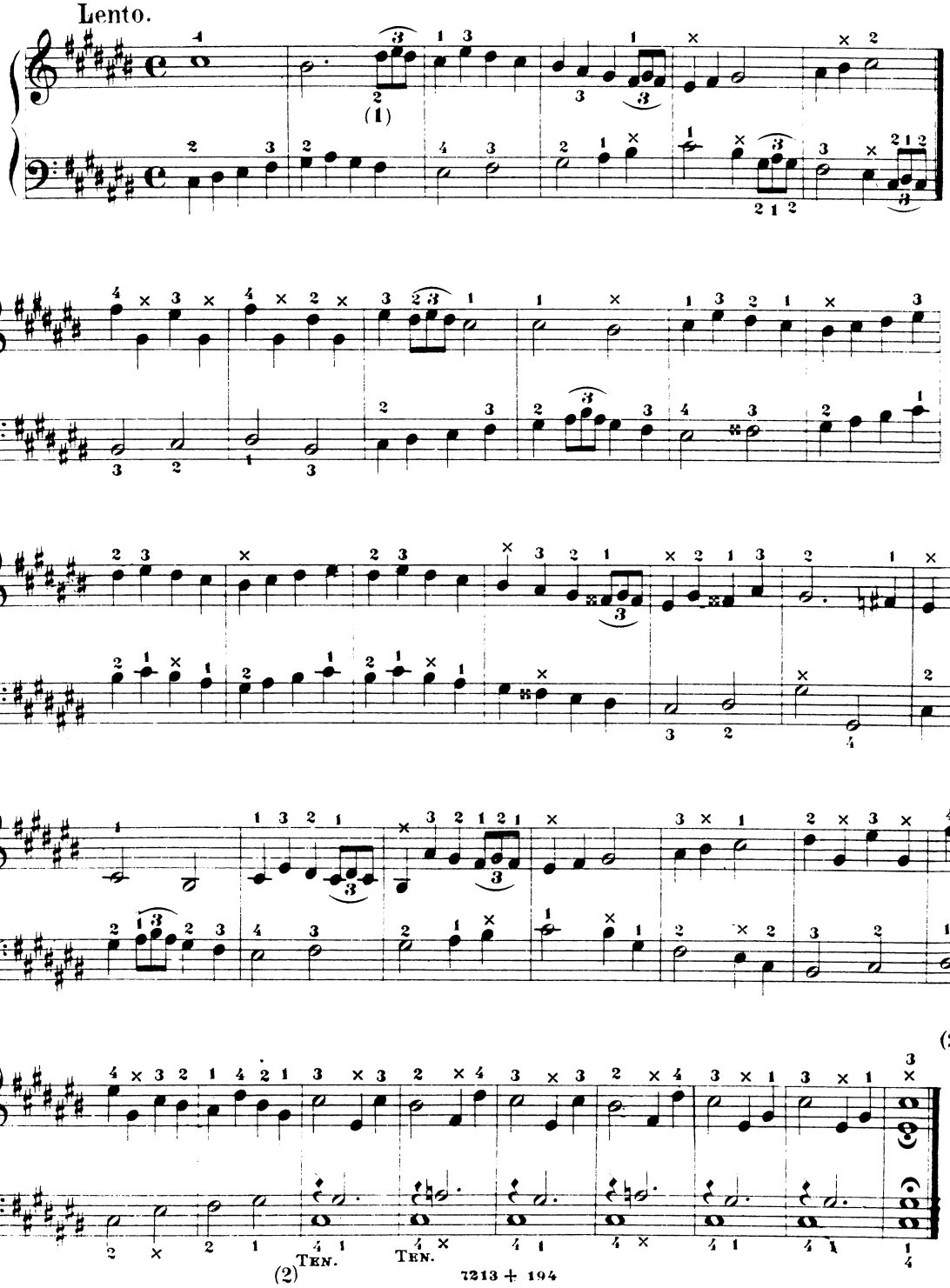
(2) ♮♯ Sign or mark to contradict the double sharp, and restore the single sharp.





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.

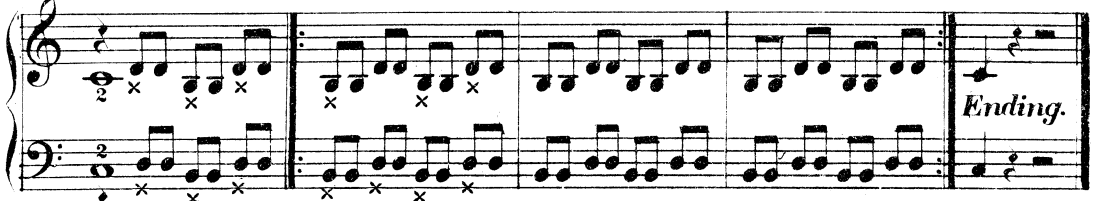
The practice of the scales is of the utmost importance to the pupil who wishes to acquire good execution. He should make them his constant study.

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

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

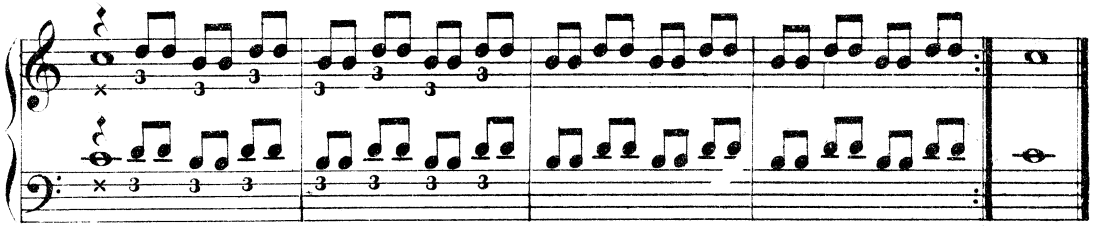
Exercise for passing the Thumb under the second finger, without altering the position of the Hand.

Lento.

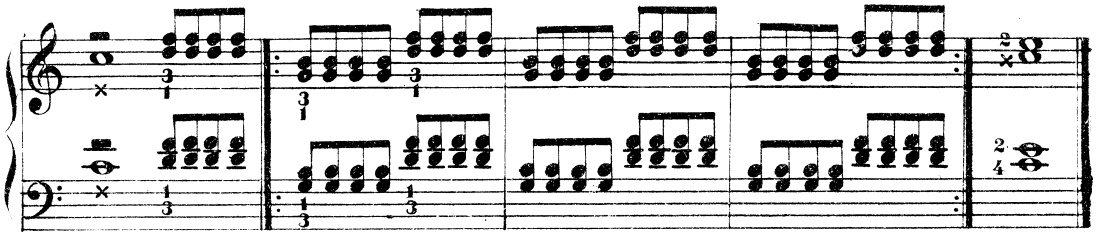


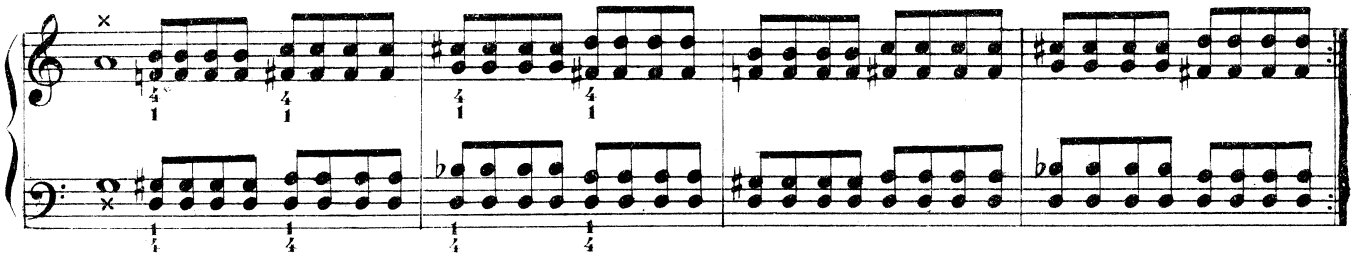
Hold the whole note with the second finger to the end of the exercise.

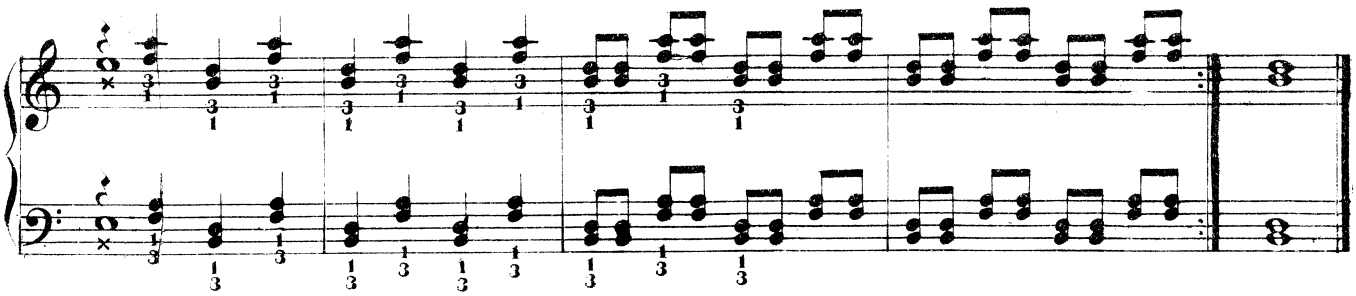
Exercise for passing the Third Finger over the Thumb.



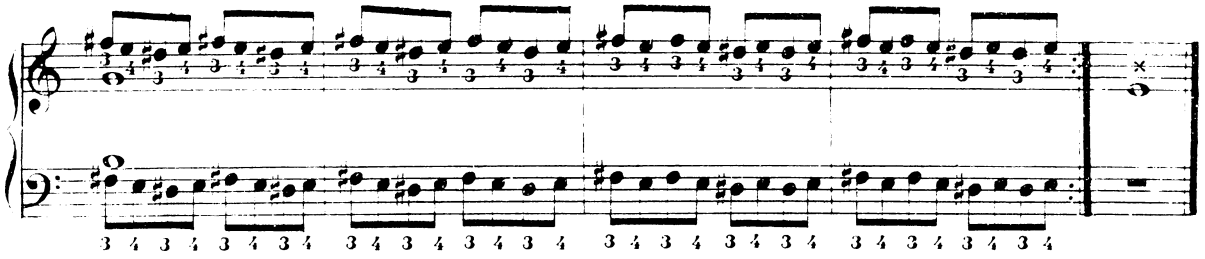
Continuation of the same Exercises.

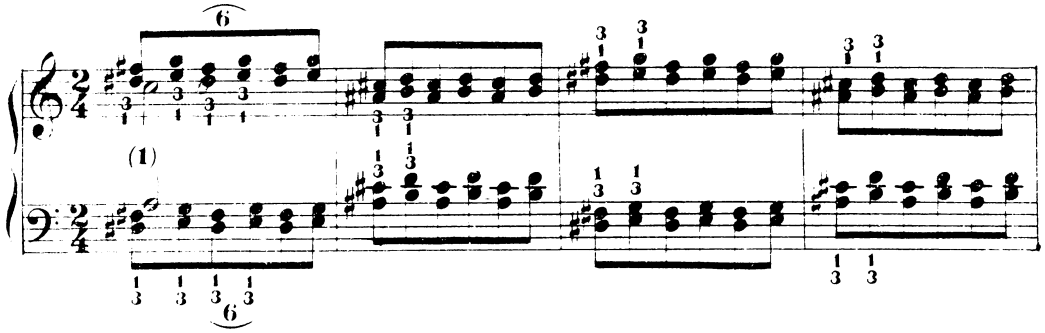






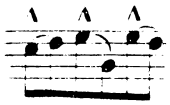
Exercise for passing the Third Finger over the Fourth, and the Fourth Finger under the Third.



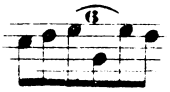


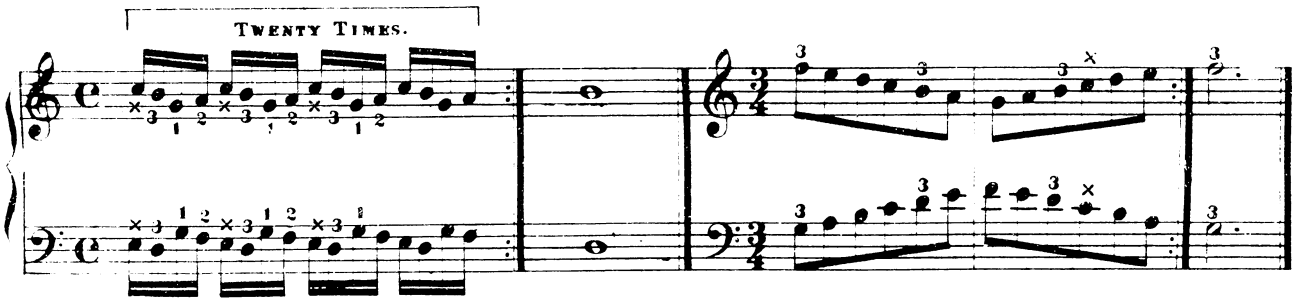
(1) Sextelet, a group of six notes.

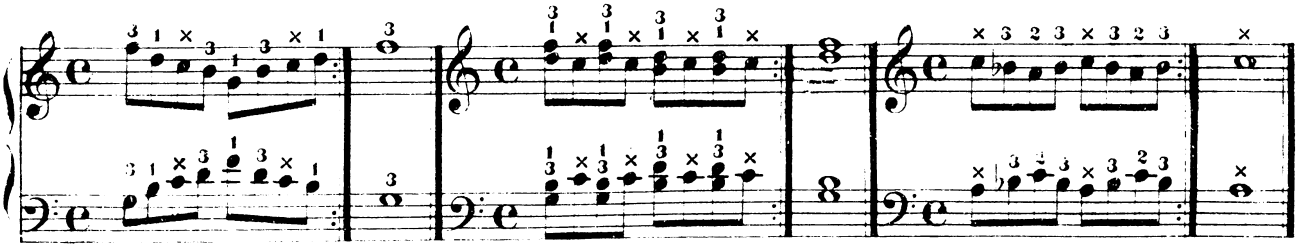
Accent the notes in couples.



The Sextelet is indicated by a figure 6 placed over or under the six notes which compose it.







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.

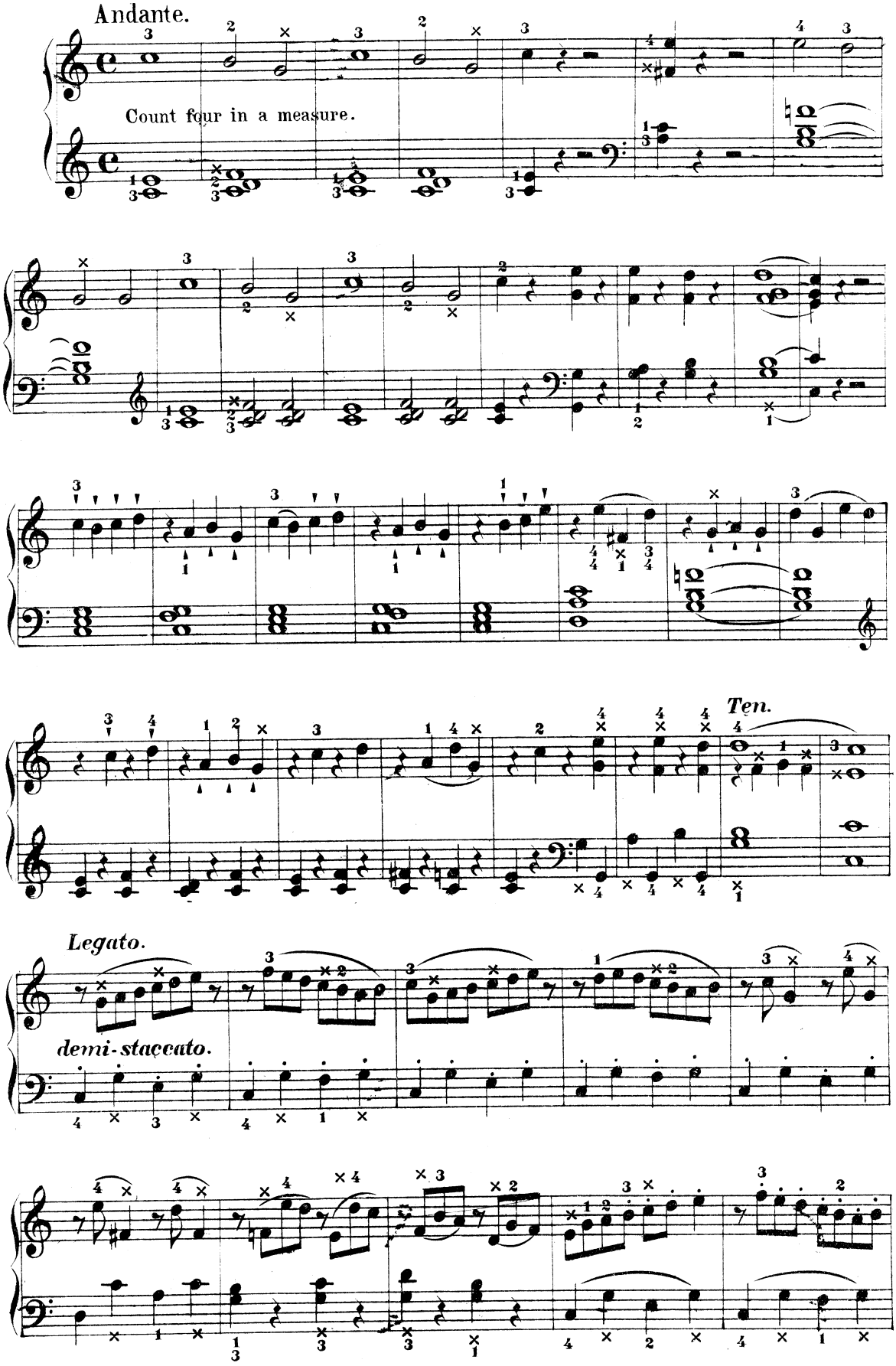
Tenuto.

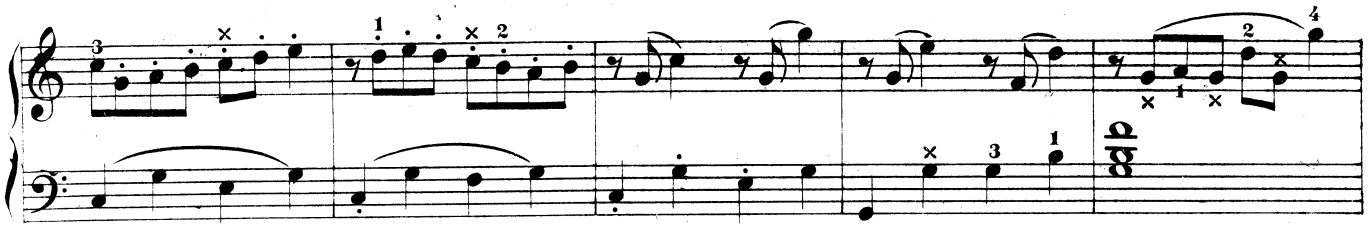
Several notes can be made with the thumb, while the hand is supported by the fourth finger.

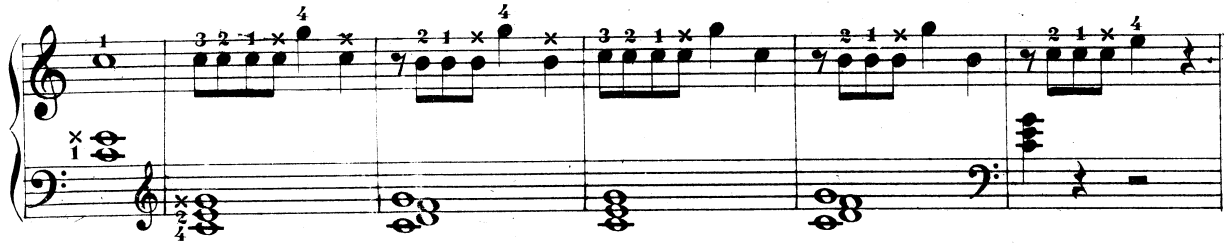
Legato.

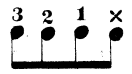
Eighth Rest.

Demi-Staccato.

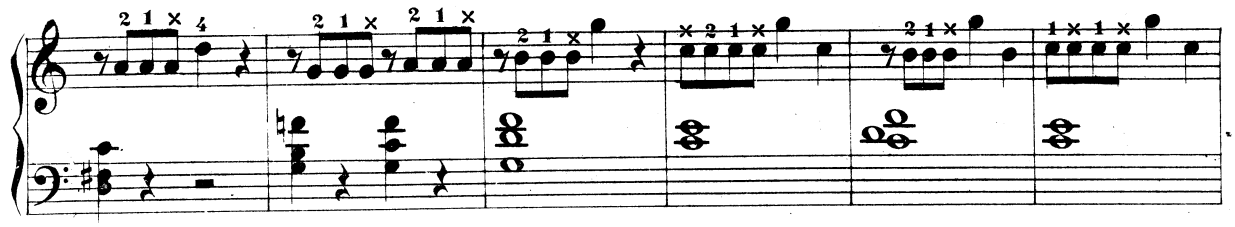






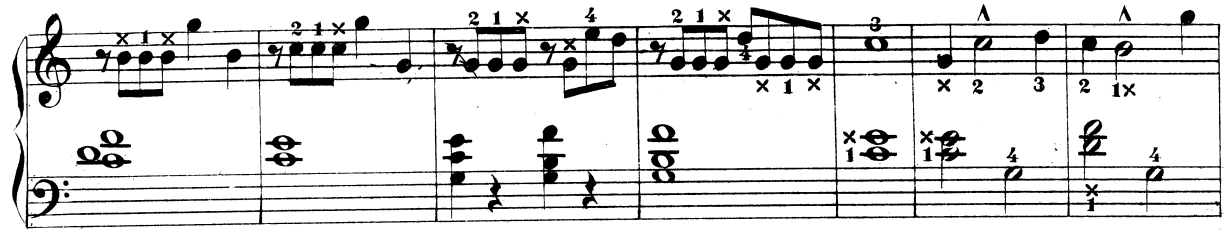


Changing fingers on the same key.



Syncopated Notes.

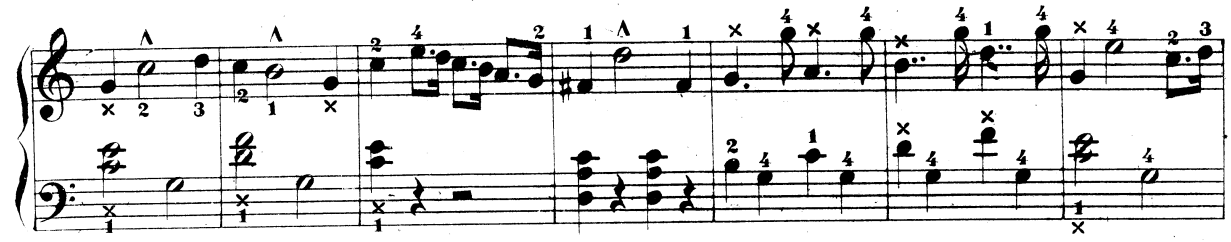
Dotted Notes.



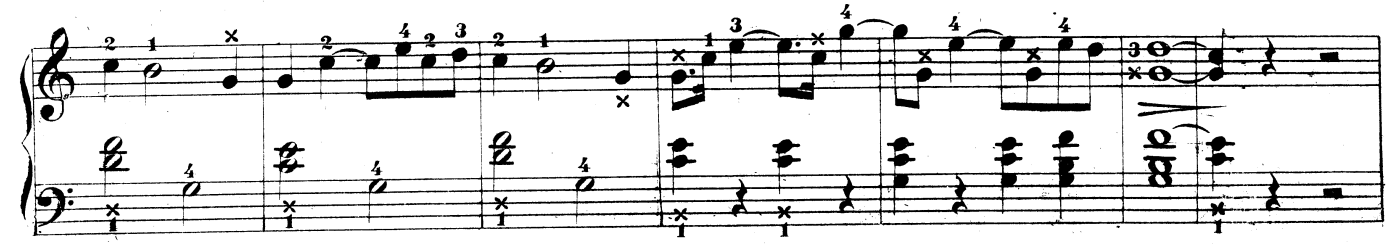
Dot.

Double Dot.

Tie over two notes on the same degree.



Change fingers on the same note without quitting the key.



Triplets.

Signs of Abbreviation.

Piu Lento; a little slower.

The pause 𝄐 (or organ point) is double the value of the whole note.

Più Lento.

Allegretto.

Exercise upon rhythm frequently used, principally with regard to the dot, the tie, and syncopation.

Count eight in a measure.

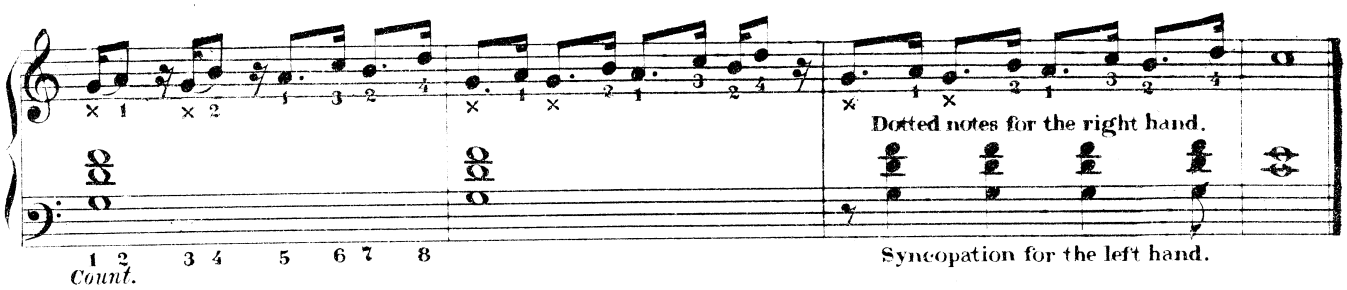
Dotted Notes.

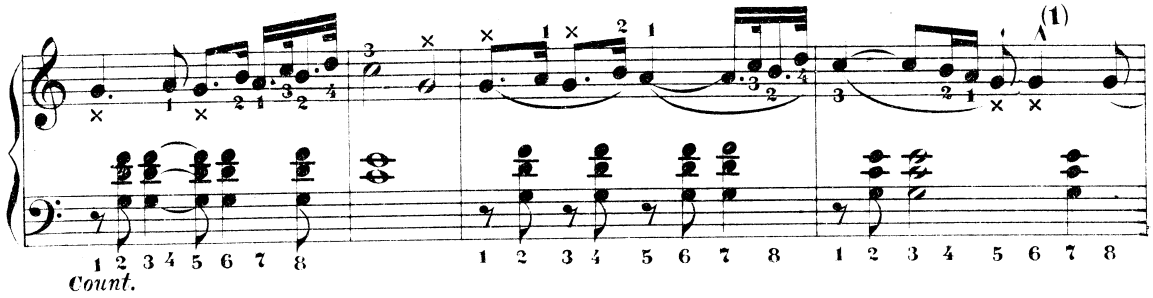
Dotted Notes & Triplets alternately.

Count 1 2 3 4 5 6 7 8

Count 1 2 3 4

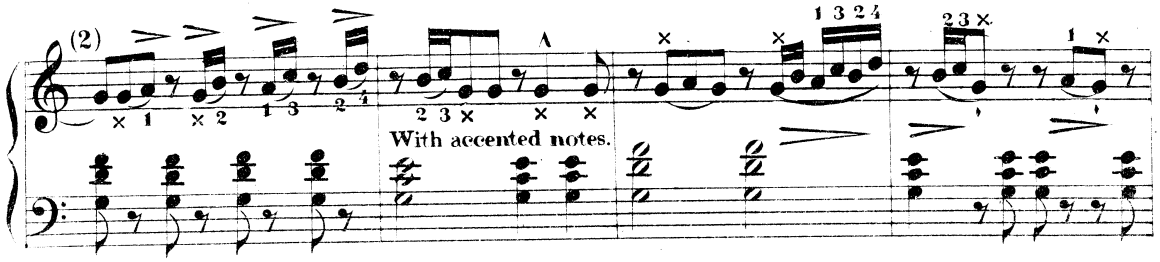
Dotted Notes & Sixteenth Notes alternately.





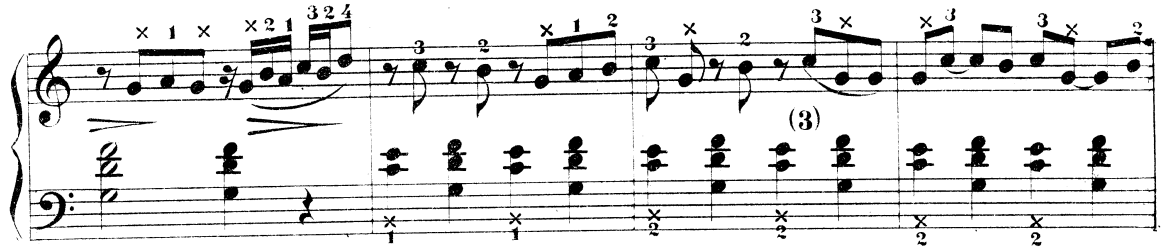
(1)

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



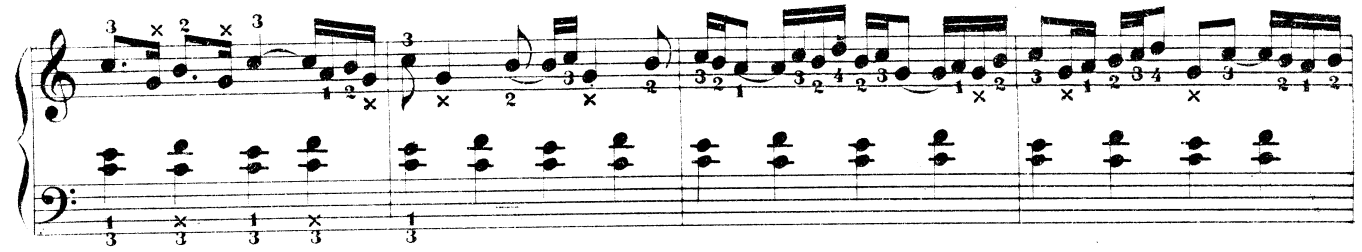
(2)

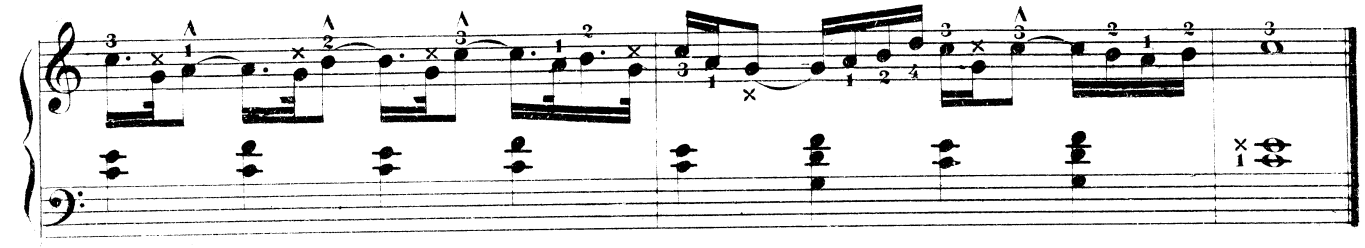
This sign indicates that the first note should be strongly accented, diminishing on the note or notes which follow.



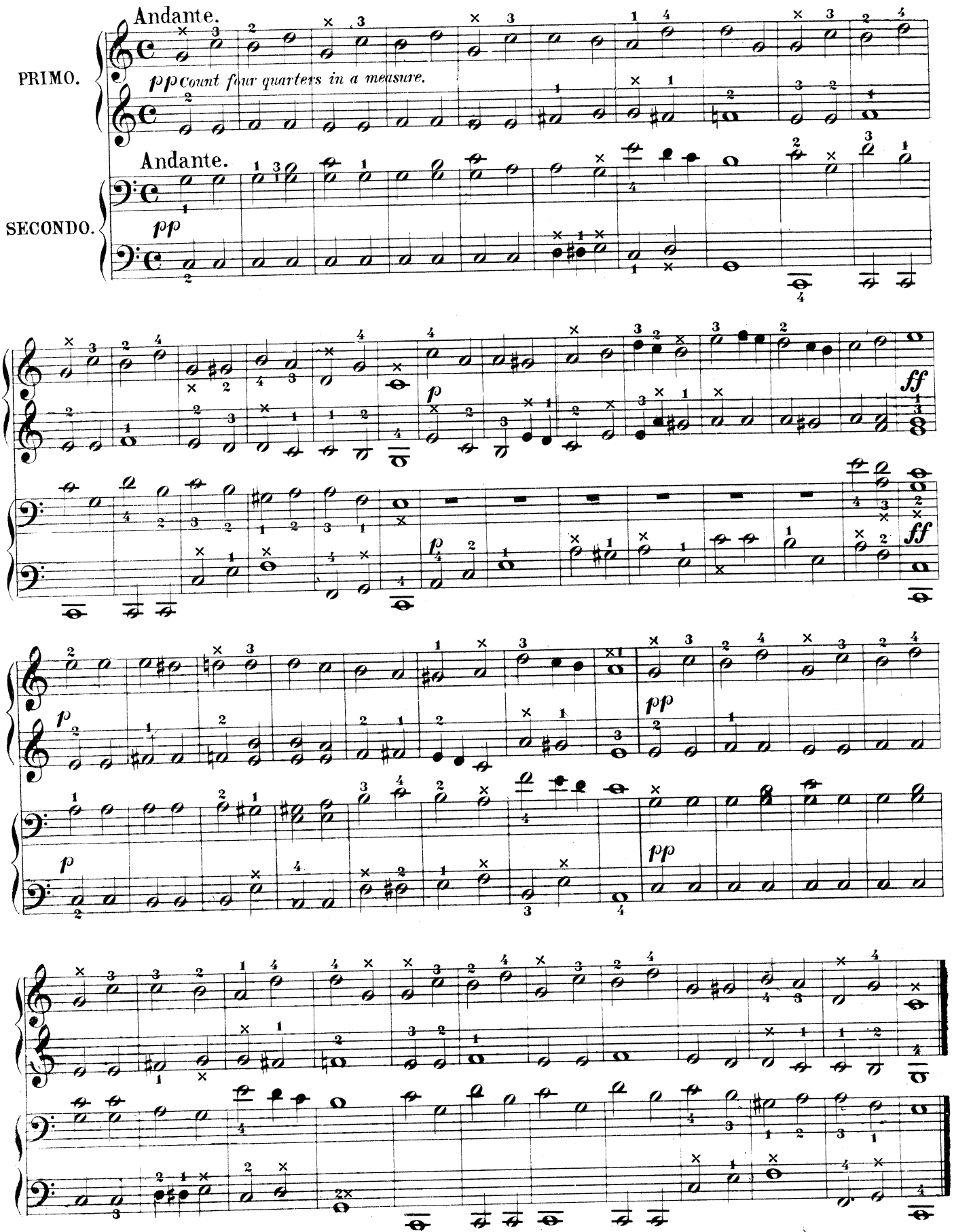
(3)

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



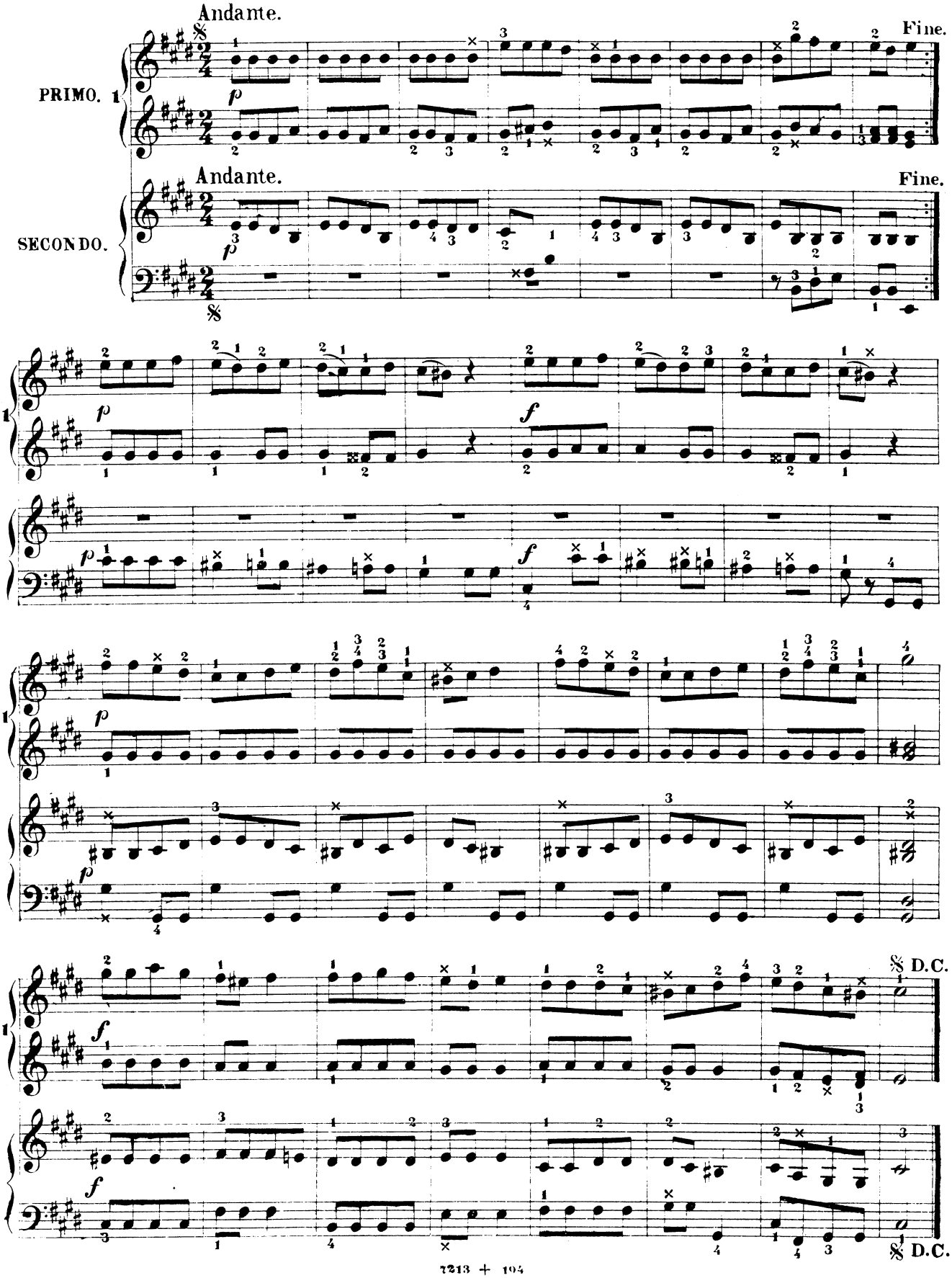


No 1. MELODY FOR FOUR HANDS.



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

Nº 2. MELODY FOR FOUR HANDS.



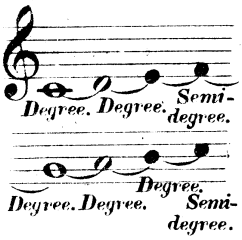
LESSON XVII.

Scale of C Major.

The Scale.

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

Scale in C Natural.



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.

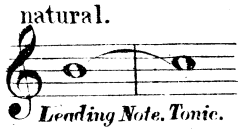
Scale in Sixths.

Exercise on the Scale.

KEY OF C.

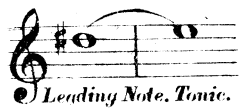
Key of C♮.

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



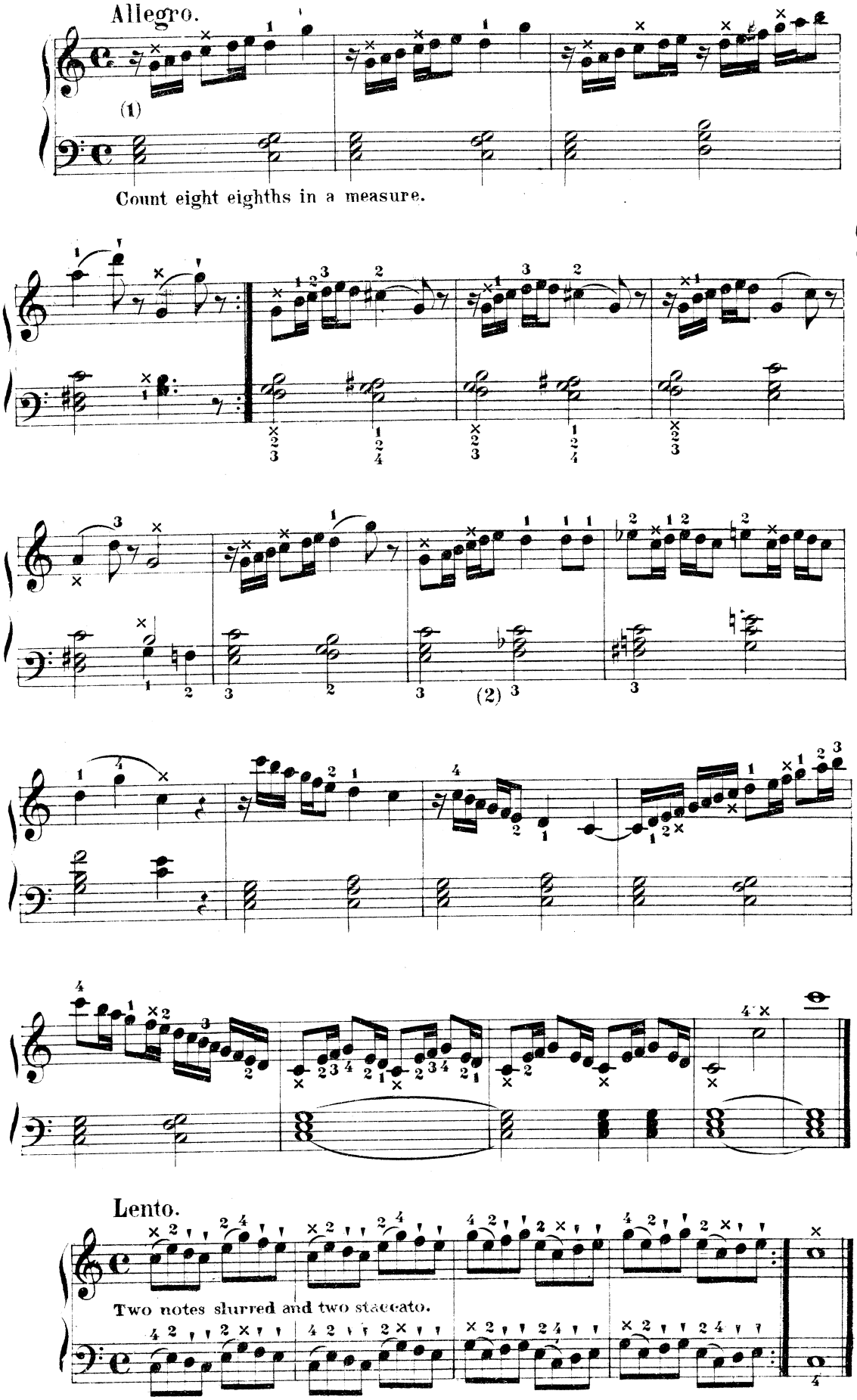
Key of E ♯♯♯♯

The leading note to E is D♯



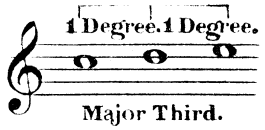
EXERCISE ON RHYTHM.

Exercise introducing the Sixteenth Rest.



Major Mode.

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



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.

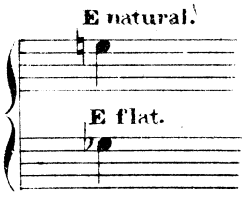
Whole Note.

Sixteenth Notes.

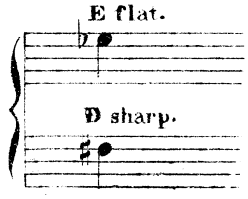
(2)

Flat.

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



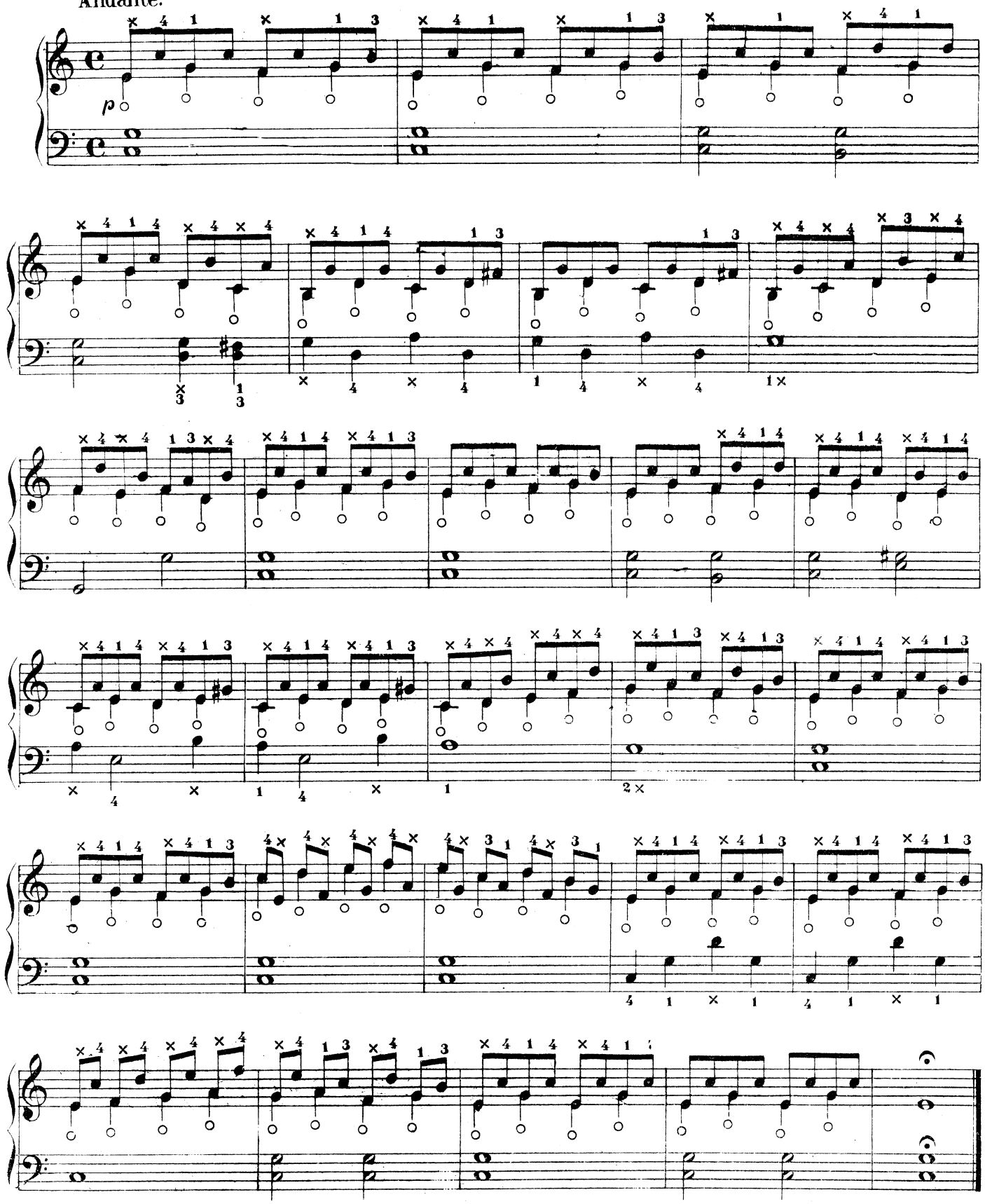
E flat is the same as D sharp on the key-board.



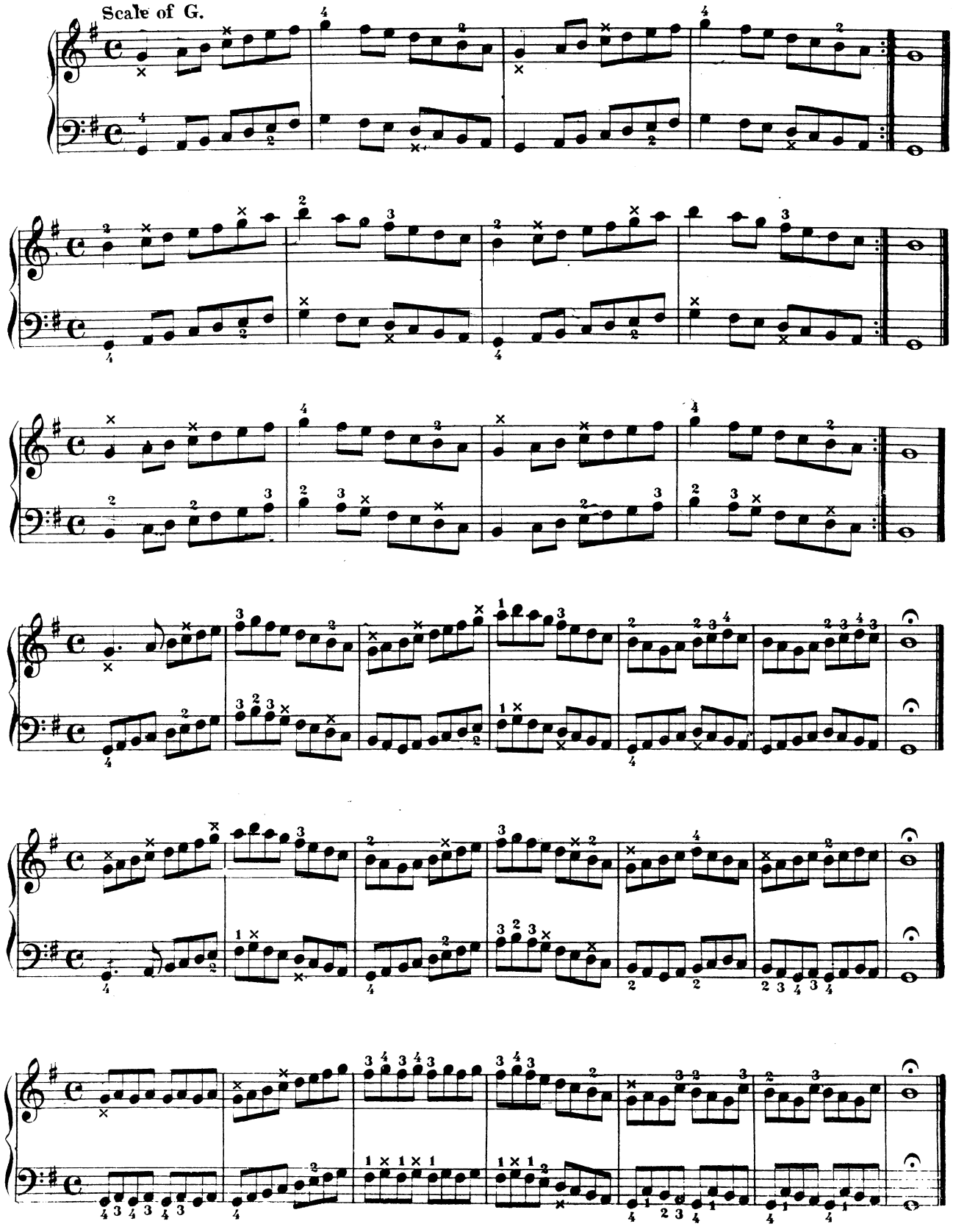
Study I.

Practise this study slowly, and in the legato style, giving a slight accent to the notes forming the melody, which are marked by this sign:

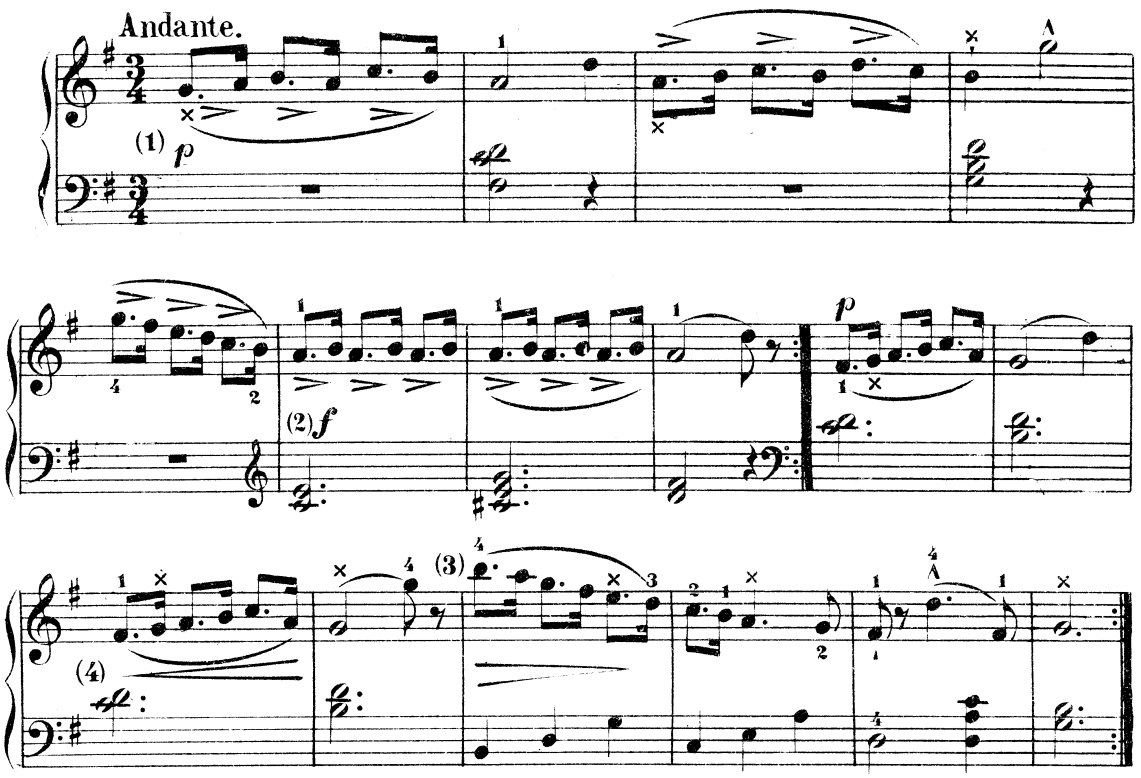
Andante.



LESSON XVIII.



Exercise in Dotted Notes.



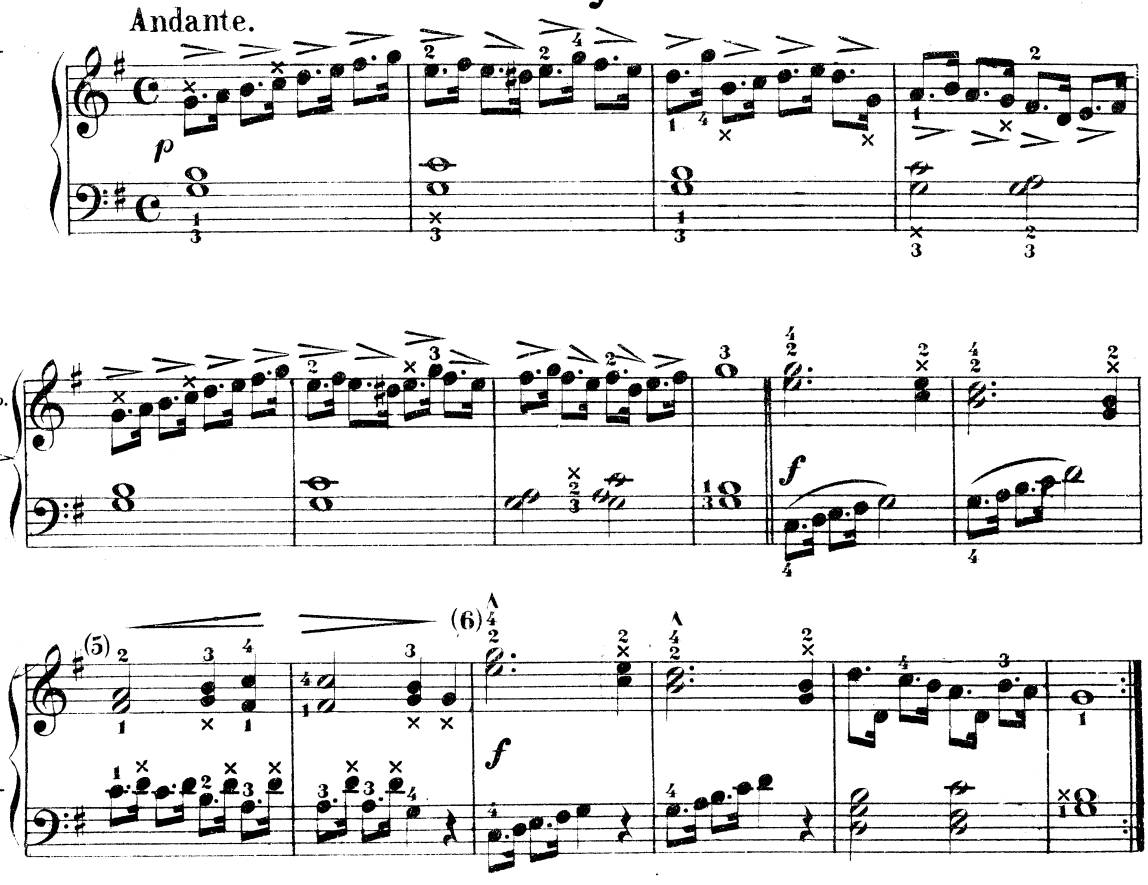
p
(1) Abbreviation of *piano*, (soft.)

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

(3)
Forte. Diminuendo.
This sign indicates a gradual diminution of tone, commencing with *forte*, and ending *piano*, at the termination of the angle.

(4)
Piano. Crescendo.
The same sign, reversed, signifies a gradual increase of tone from *piano* to *forte*.

Study II.

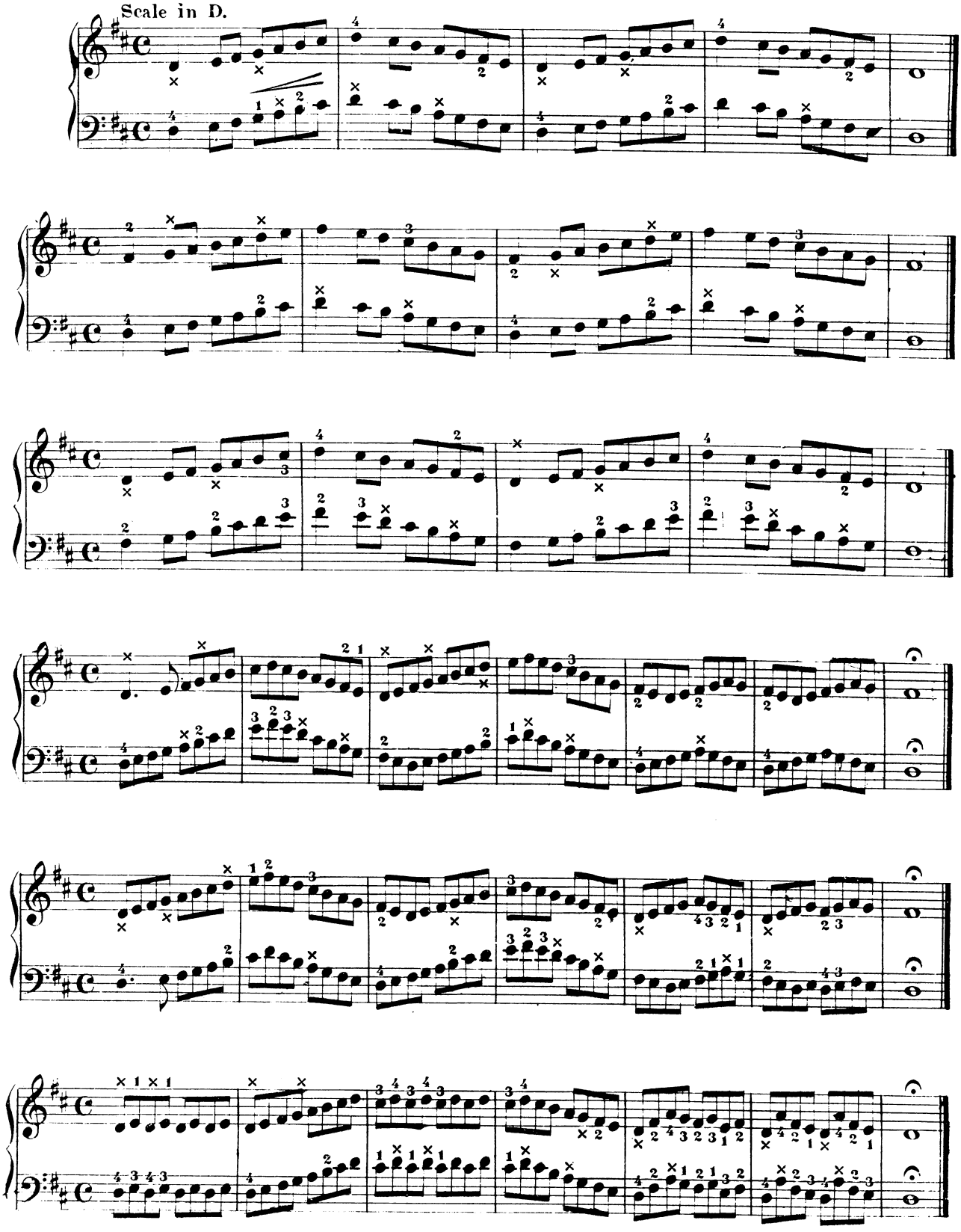


(5) This sign signifies the union of the two effects:
Crescendo. Diminuendo.
Piano. Forte. Piano.

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

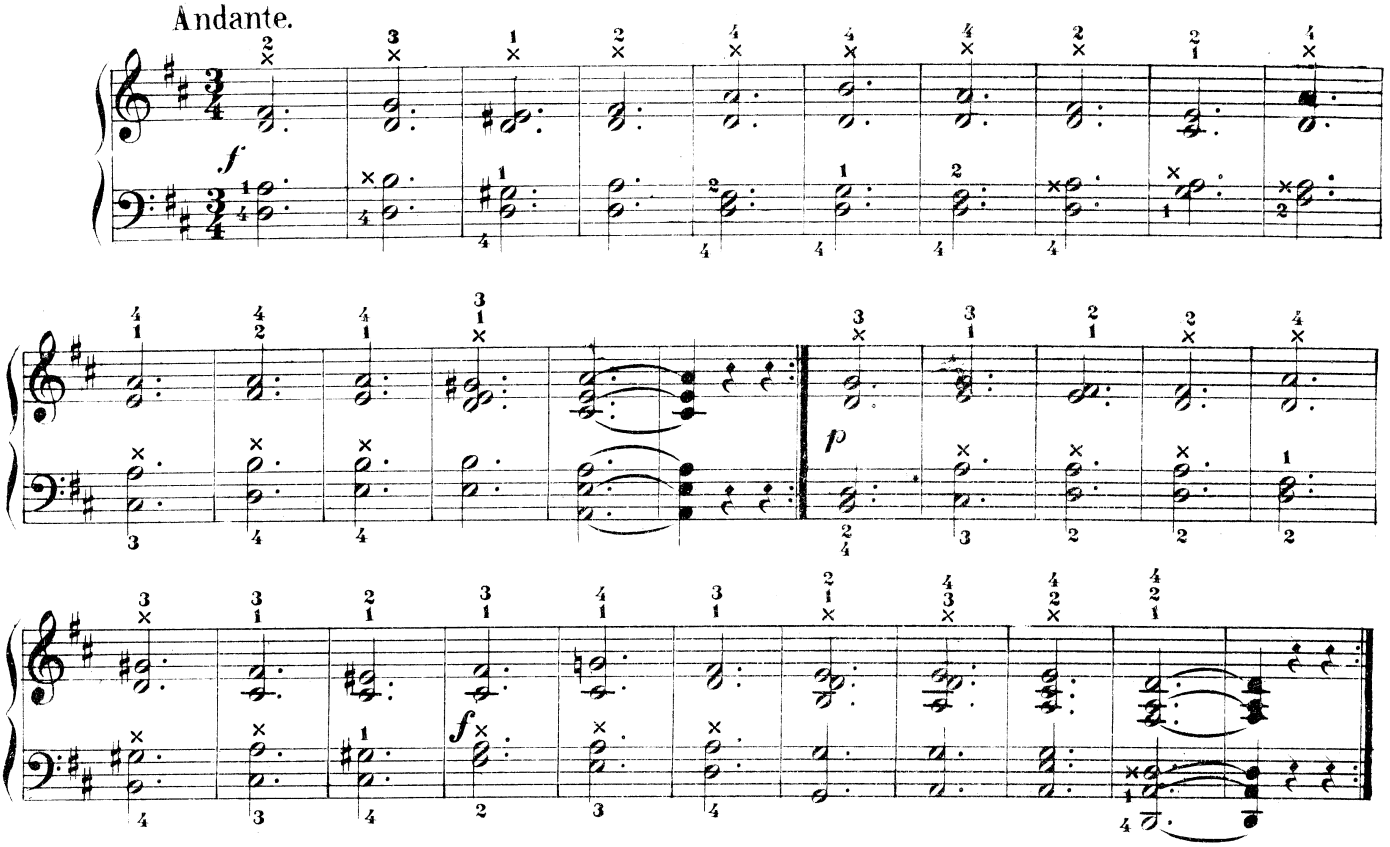
LESSON XIX.

Scale in D.



Exercise in Chords.

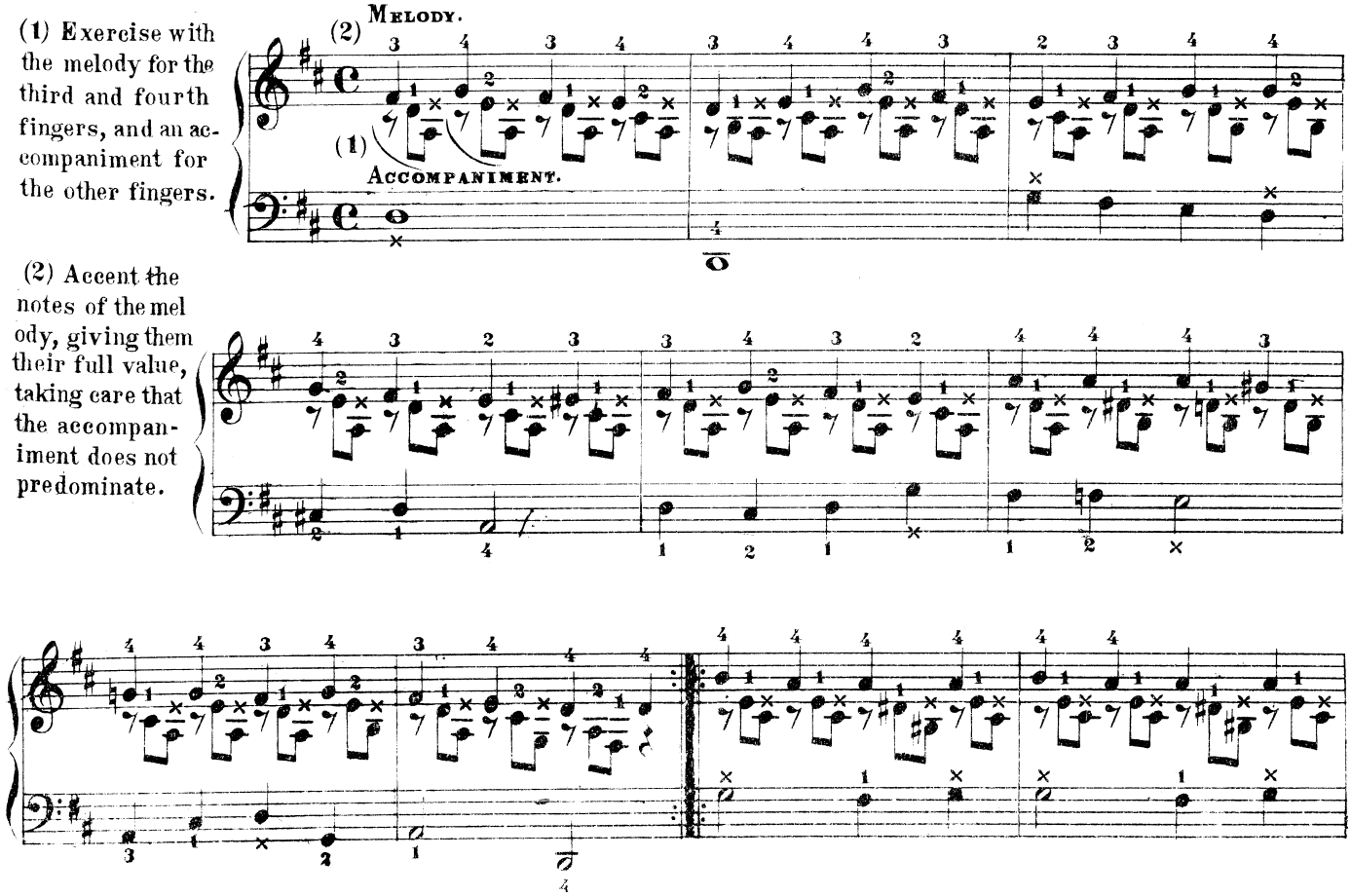
Andante.

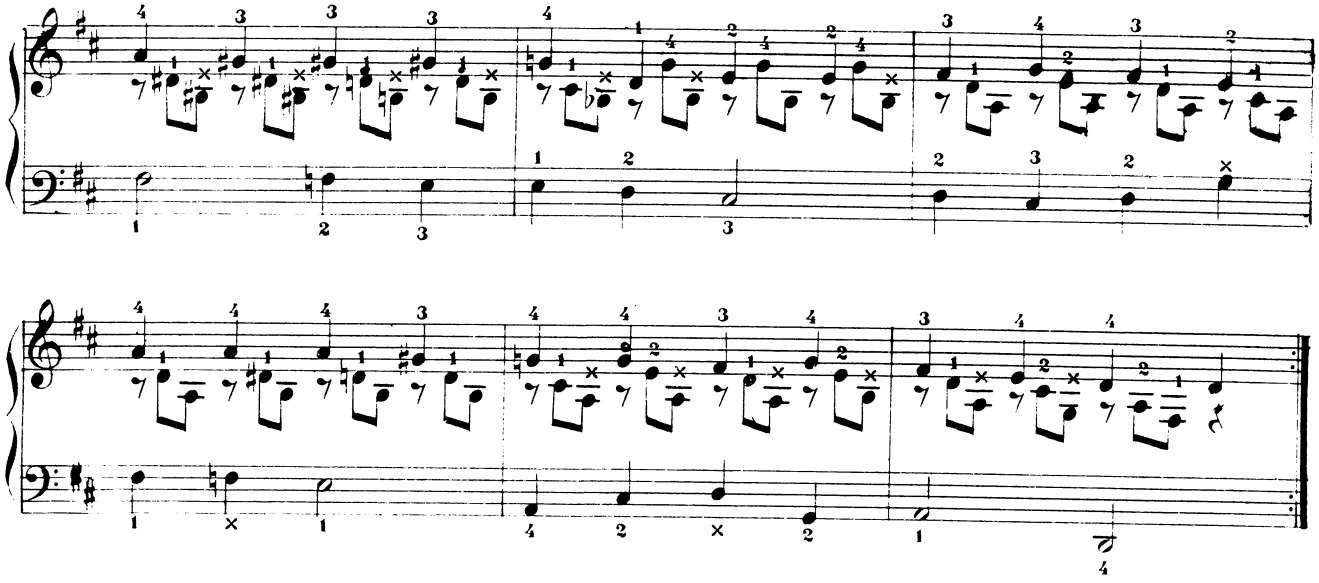


Study III.

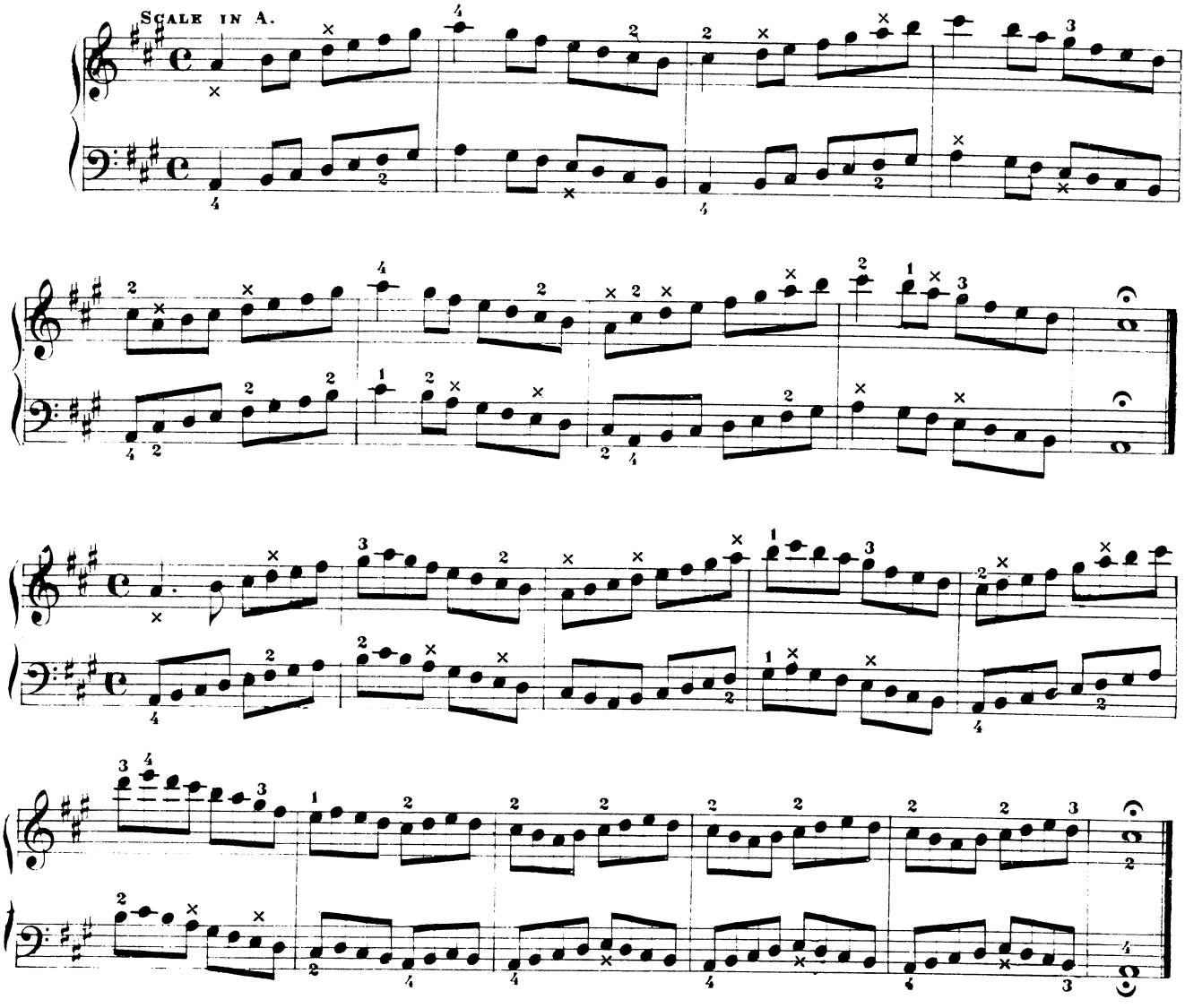
(1) Exercise with the melody for the third and fourth fingers, and an accompaniment for the other fingers.

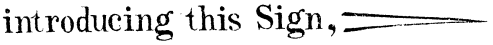
(2) Accent the notes of the melody, giving them their full value, taking care that the accompaniment does not predominate.





LESSON XX.



Exercise introducing this Sign, 

Andante.

p

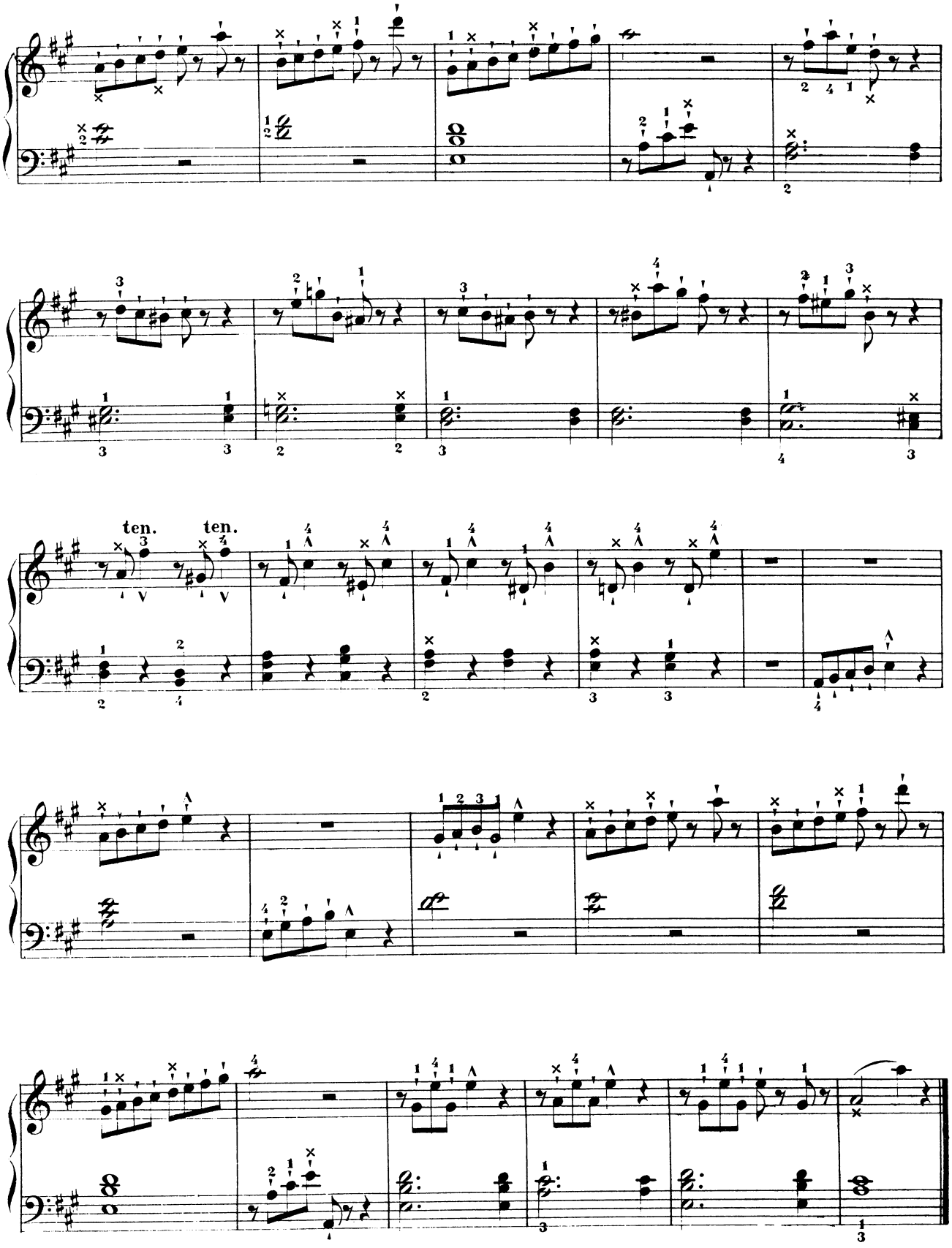
Study IV.

Andante quasi Allegretto.

(1) Exercise in staccato notes for both hands.

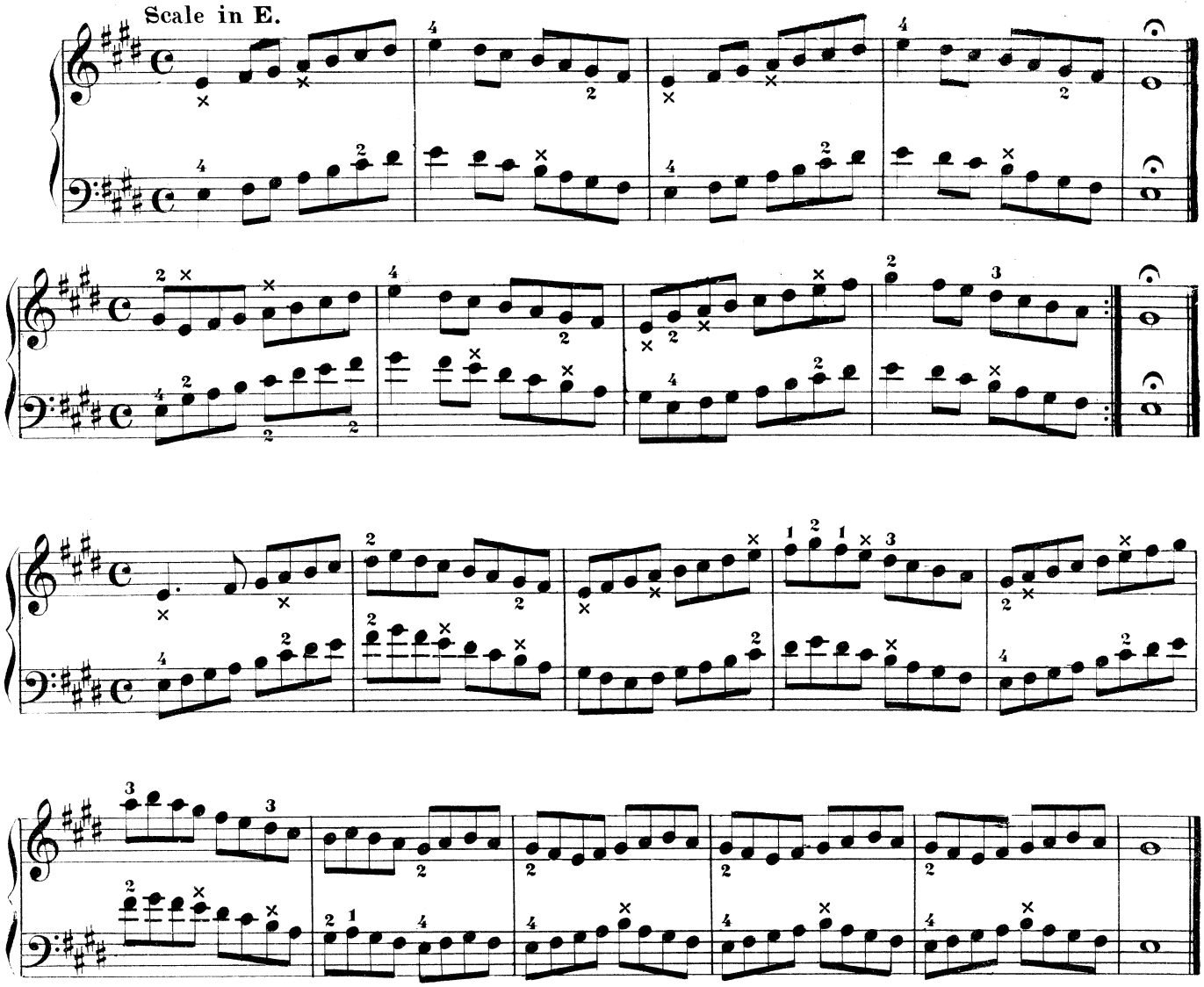
(2) When this sign ∧ is placed over or under a note, it signifies that it should be struck forcibly, without moving the arm.

ten. ten. ten. ten.

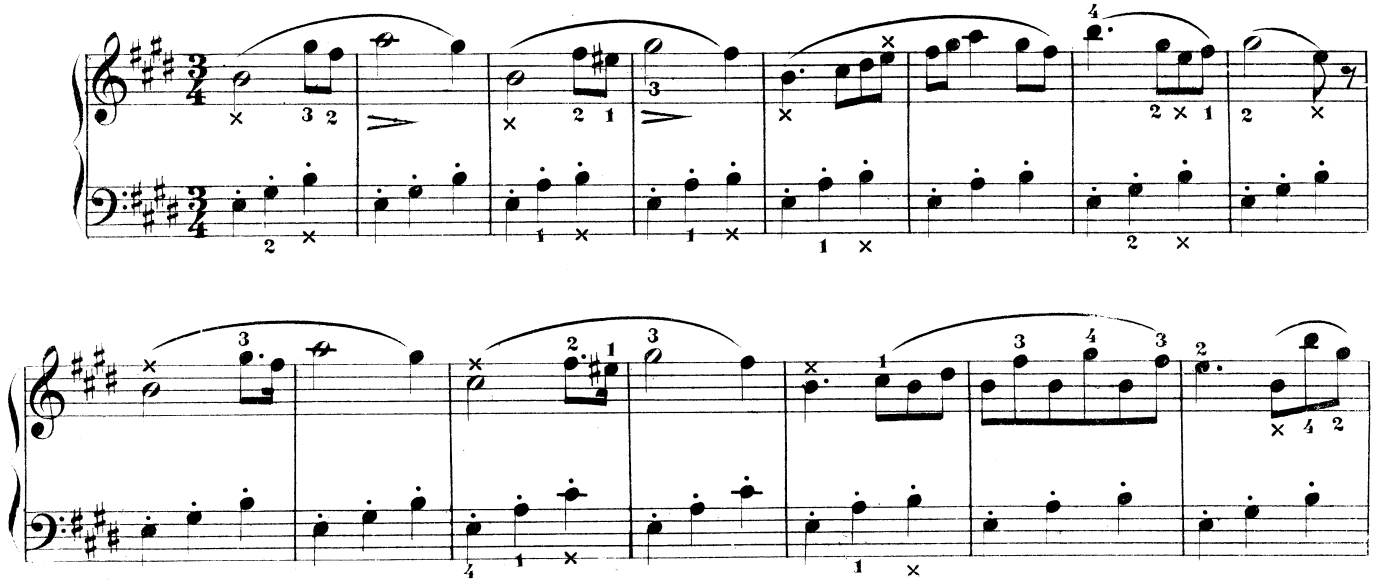

ten.
ten.

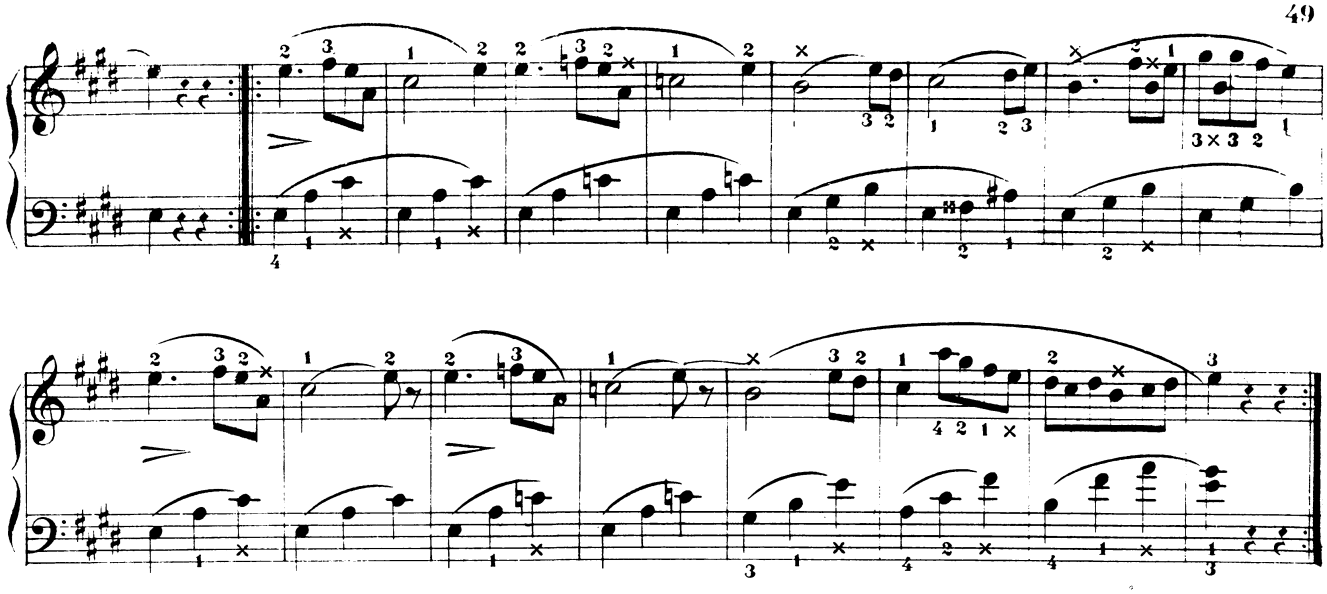
LESSON XXI.

Scale in E.



WALTZ MOVEMENT.

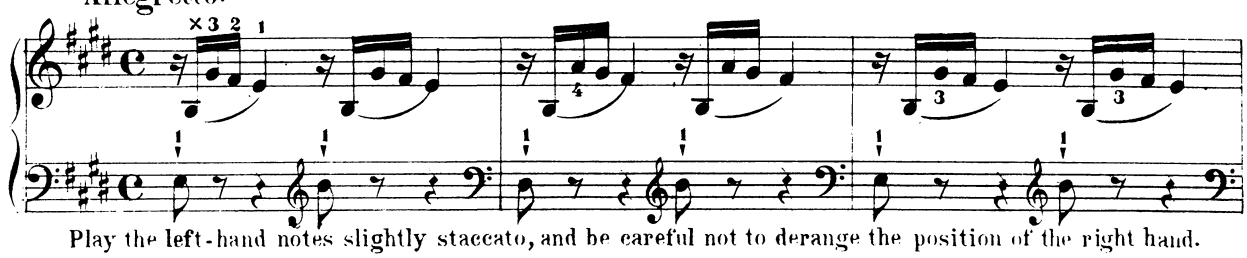




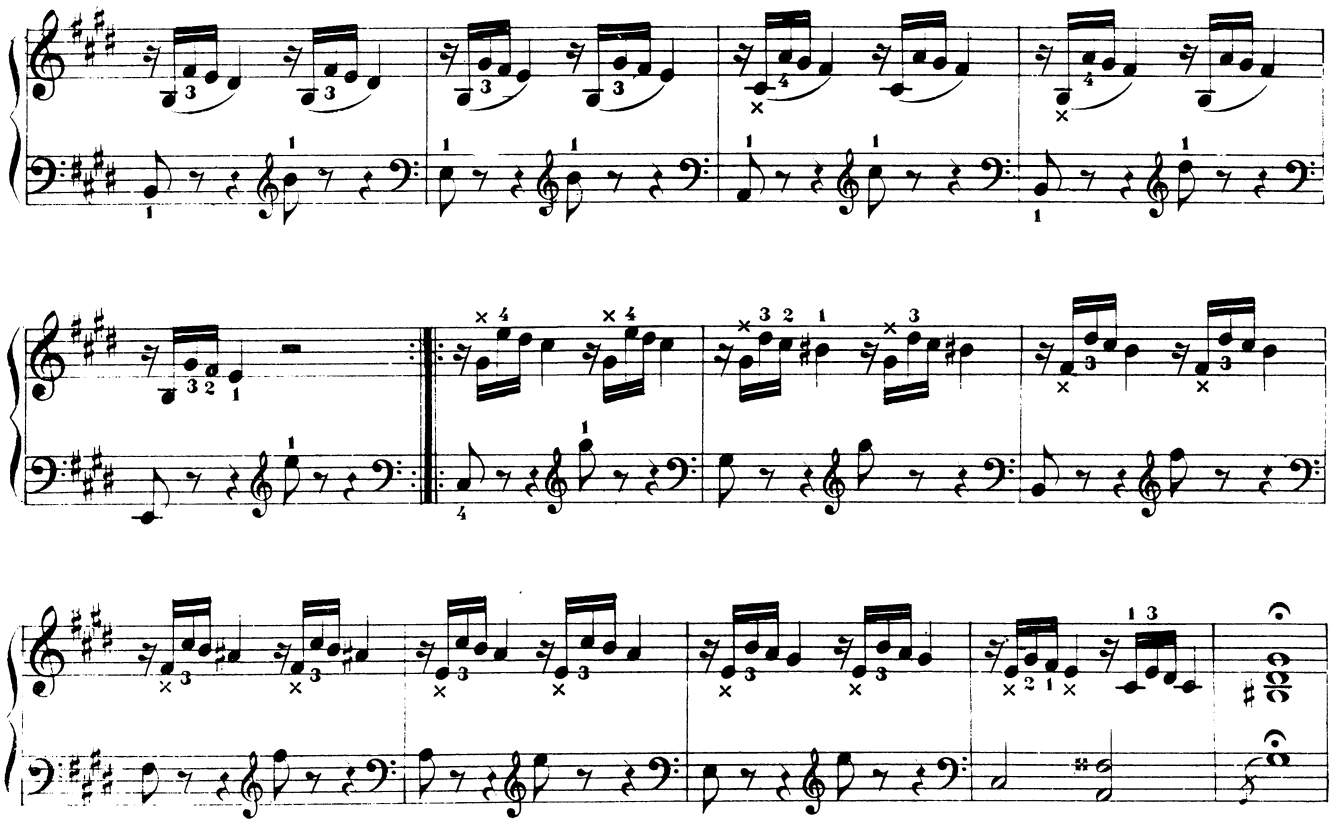
Study V.

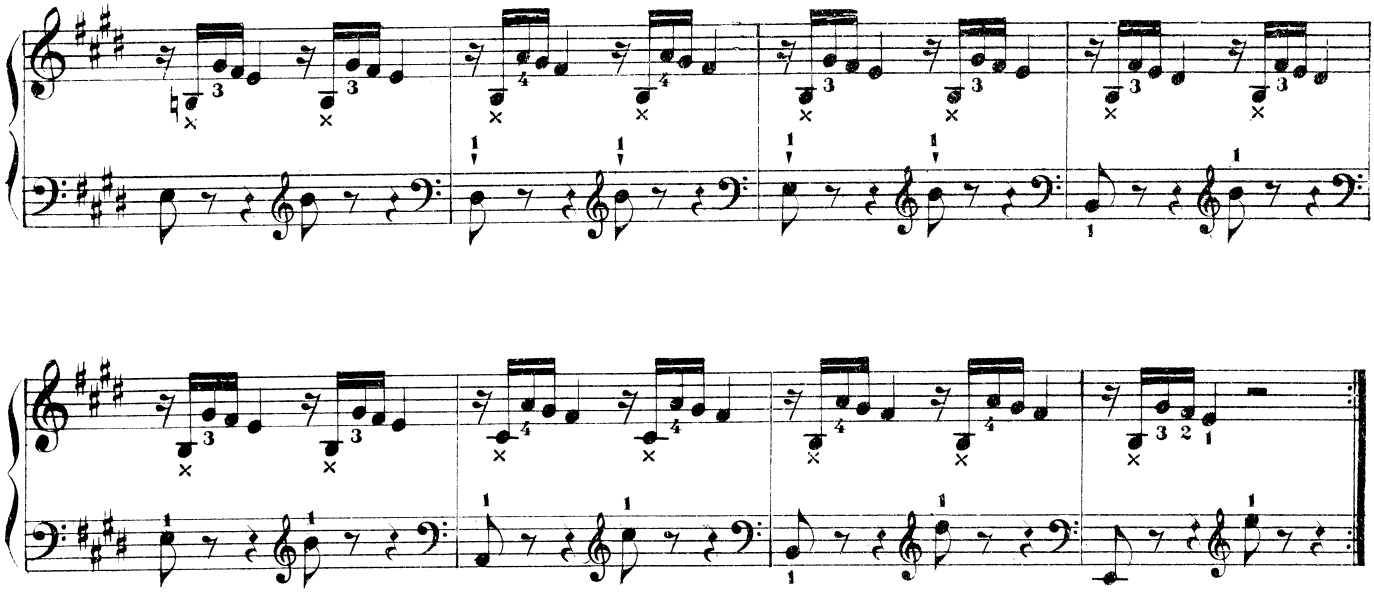
For crossing the hands.

Allegretto.

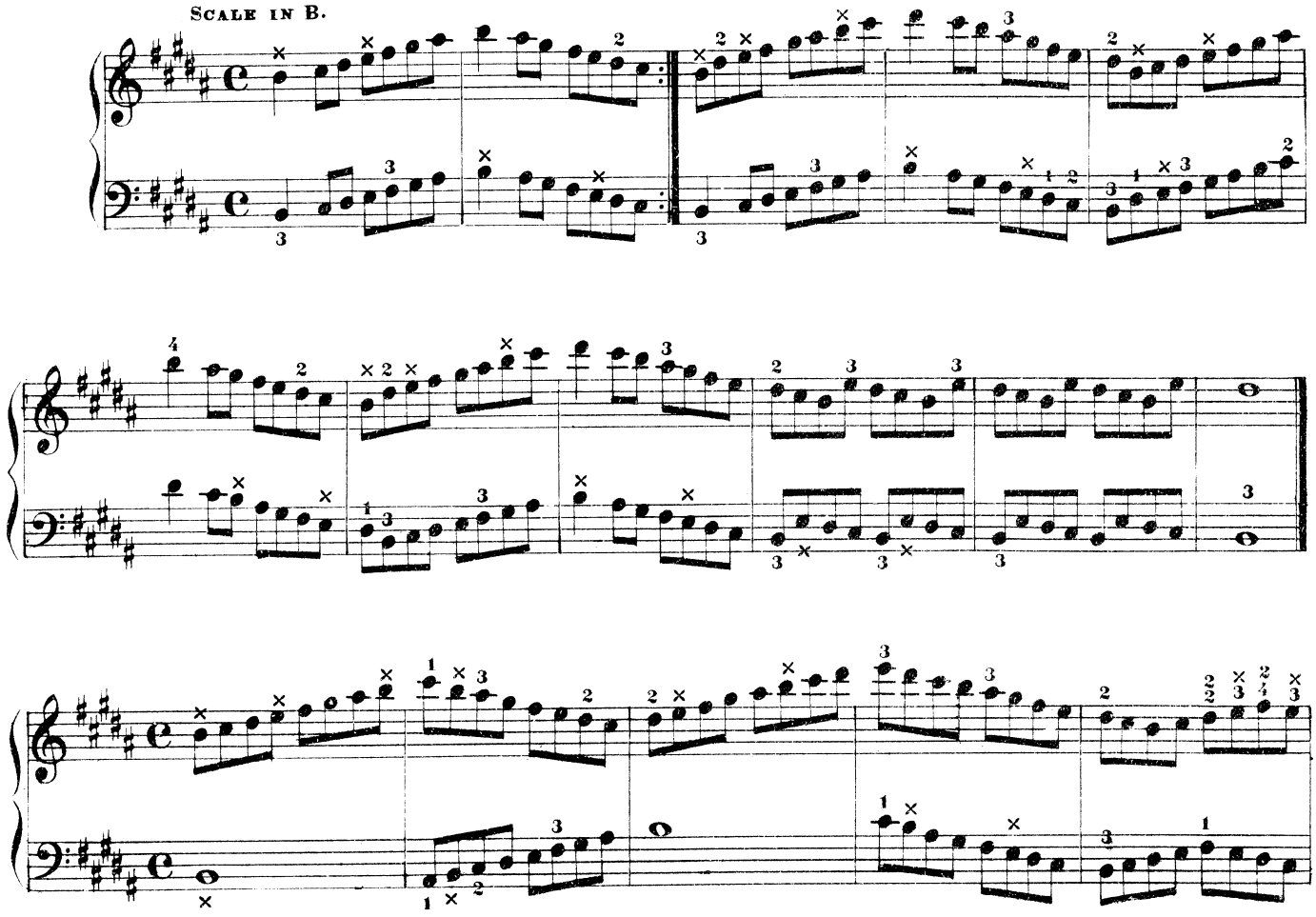


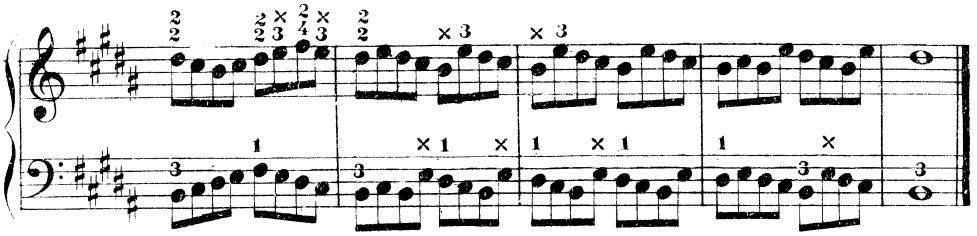
Play the left-hand notes slightly staccato, and be careful not to derange the position of the right hand.



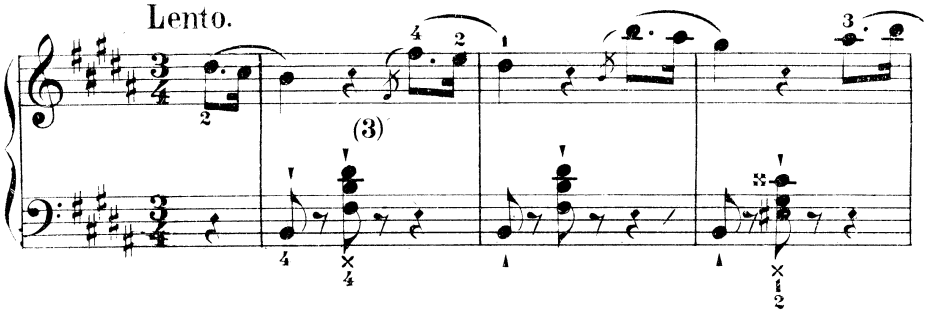


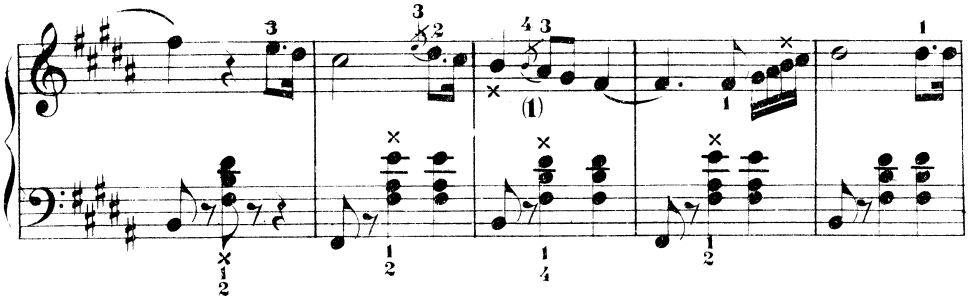
LESSON XXII.

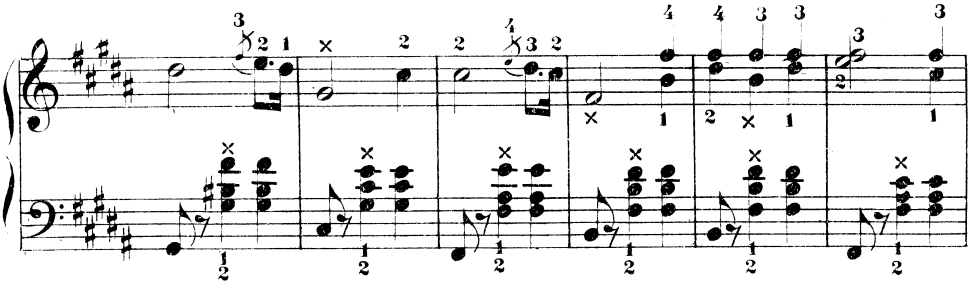


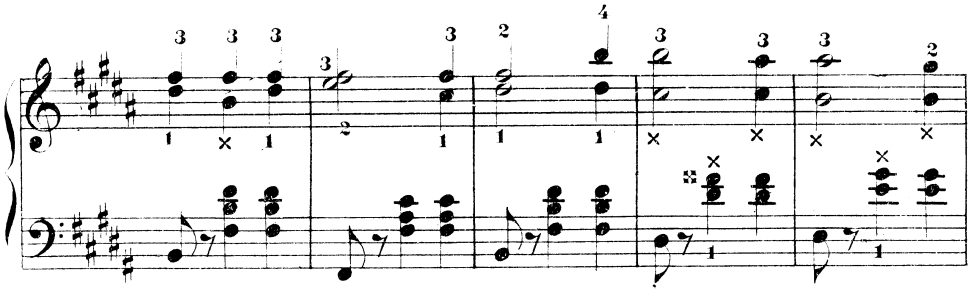


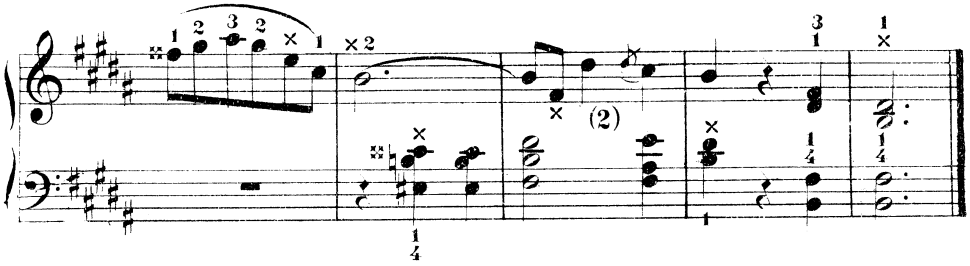
Lento.





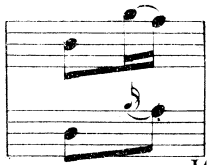






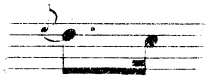
Appoggiatura.

effect.



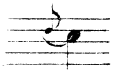
Appoggiatura; an Italian word, which signifies *to support.*

Appoggiatura, or Grace Note.

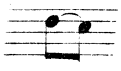


(1) When a small line is drawn across the appoggiatura, it should be executed with rapidity.

The appoggiatura borrows half the value of the following note.



(2) **example.**

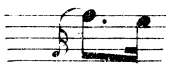


effect.

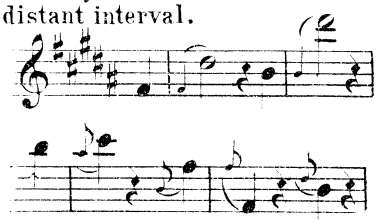
The note which follows the appoggiatura should be unaccented.

Portamento.

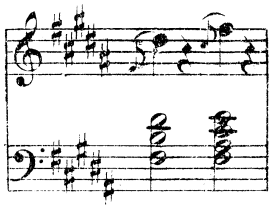
(3)



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.

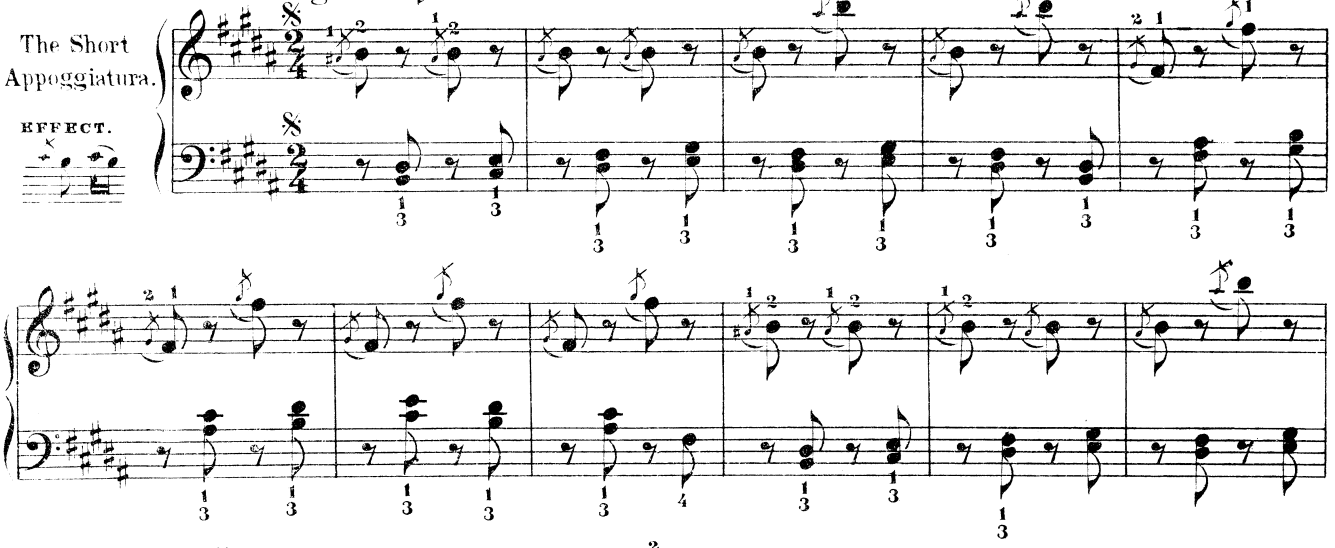
Study VI.

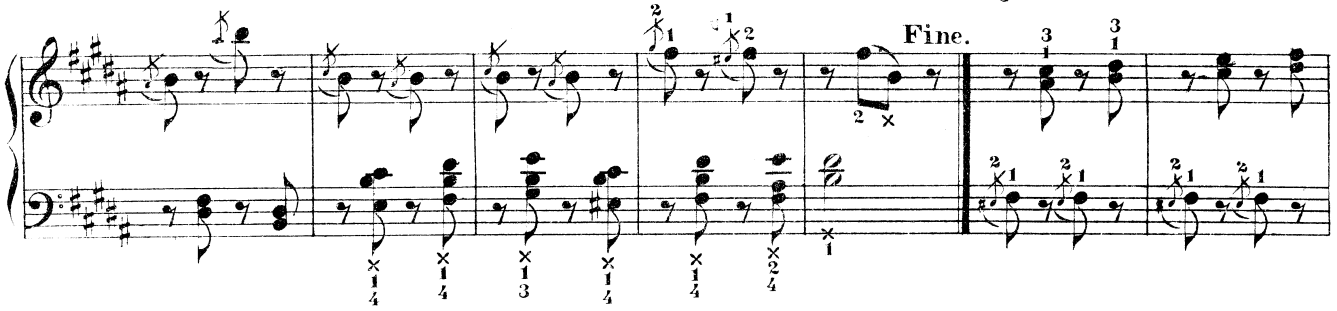
Exercise on the appoggiatura for both hands.

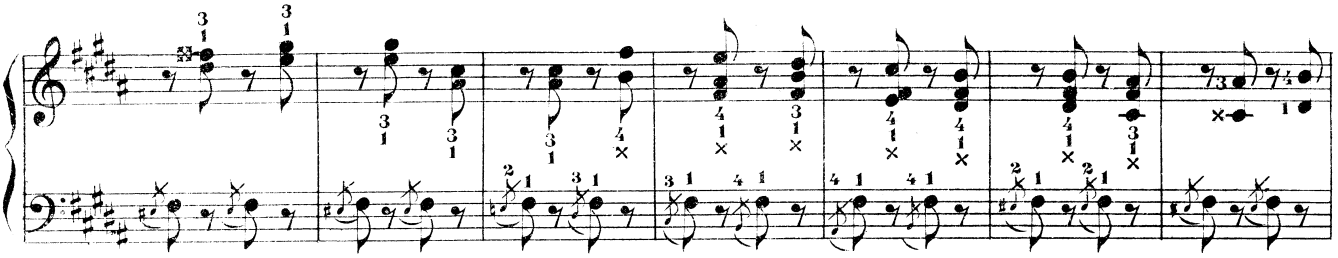
Allegretto quasi Andante.

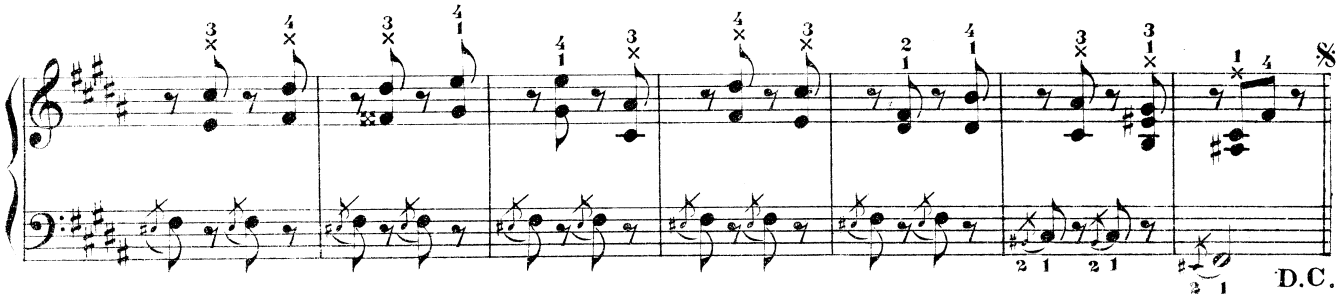
The Short Appoggiatura.

EFFECT.



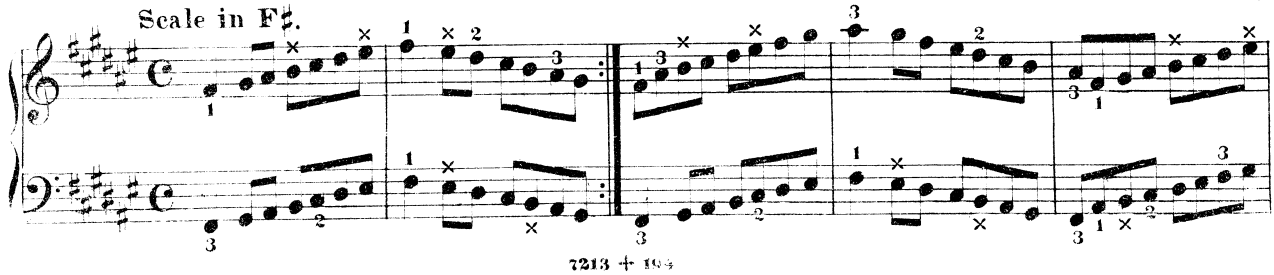


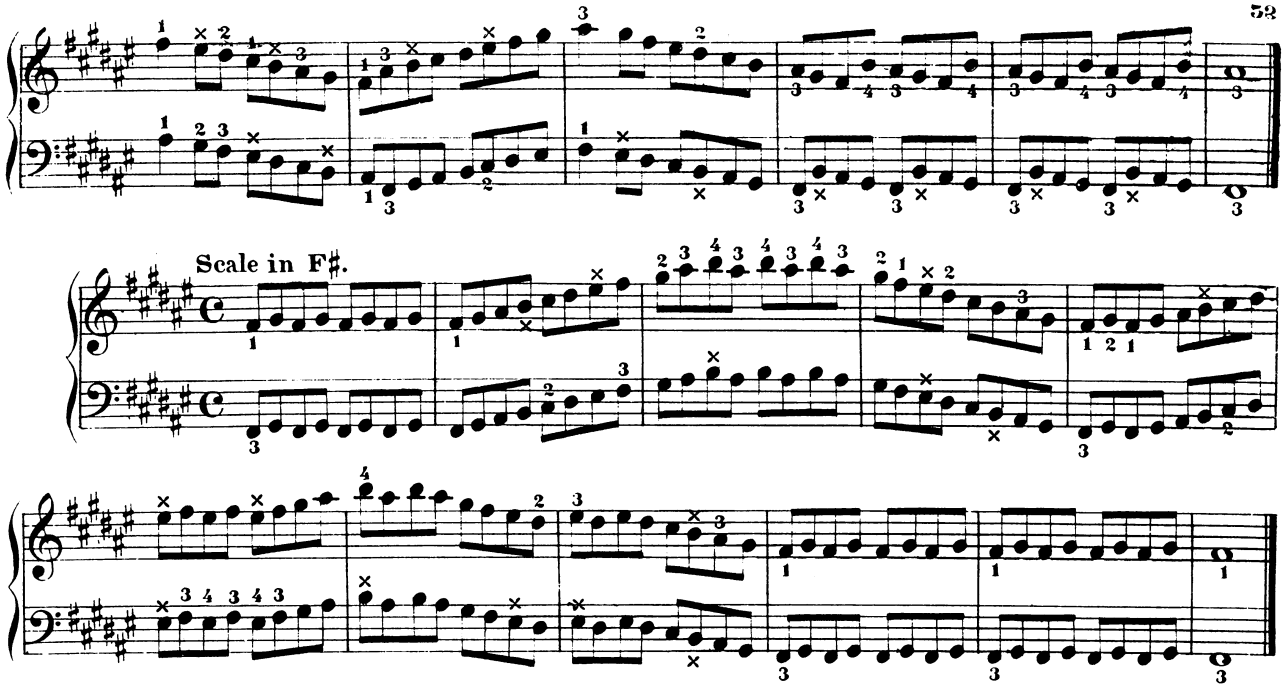




LESSON XXIII.

Scale in F♯.

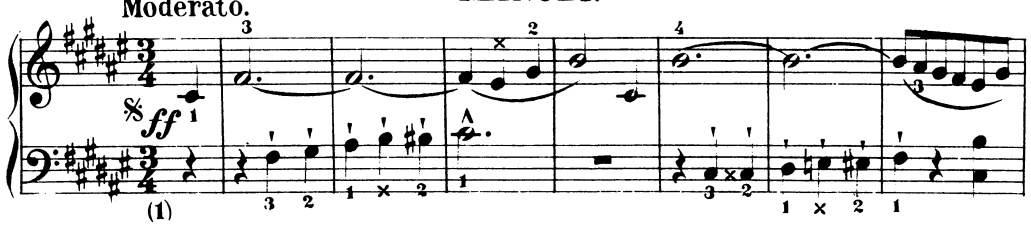




Scale in F♯.

MINUET.

Moderato.



(1) *ff*

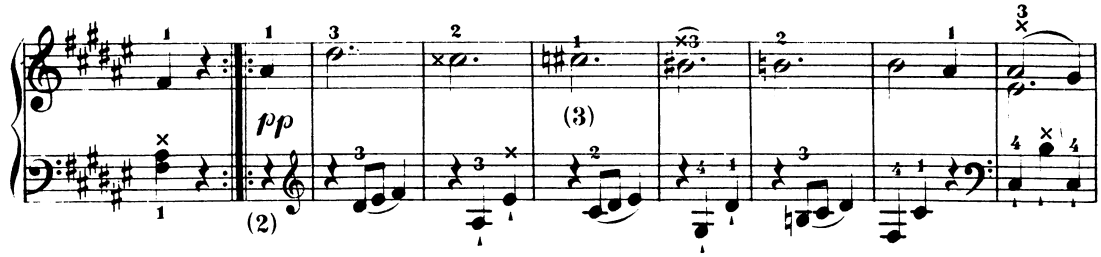
Abbreviation of the Italian word *fortissimo*, (very loud.)

(2) *pp*

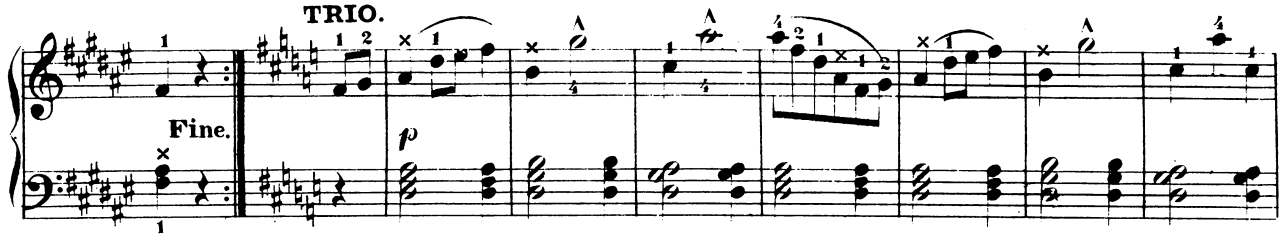
Abbreviation of the word *pianissimo*, (very soft.)

(3) ♮♯

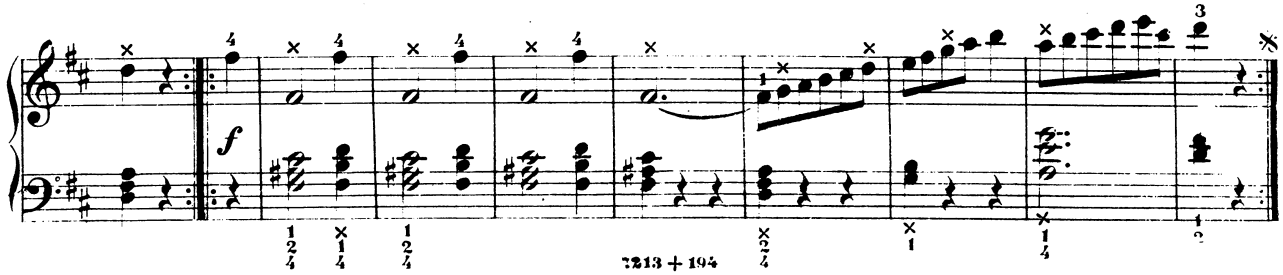
This sign contradicts the double sharp, and restores the single sharp.



TRIO.



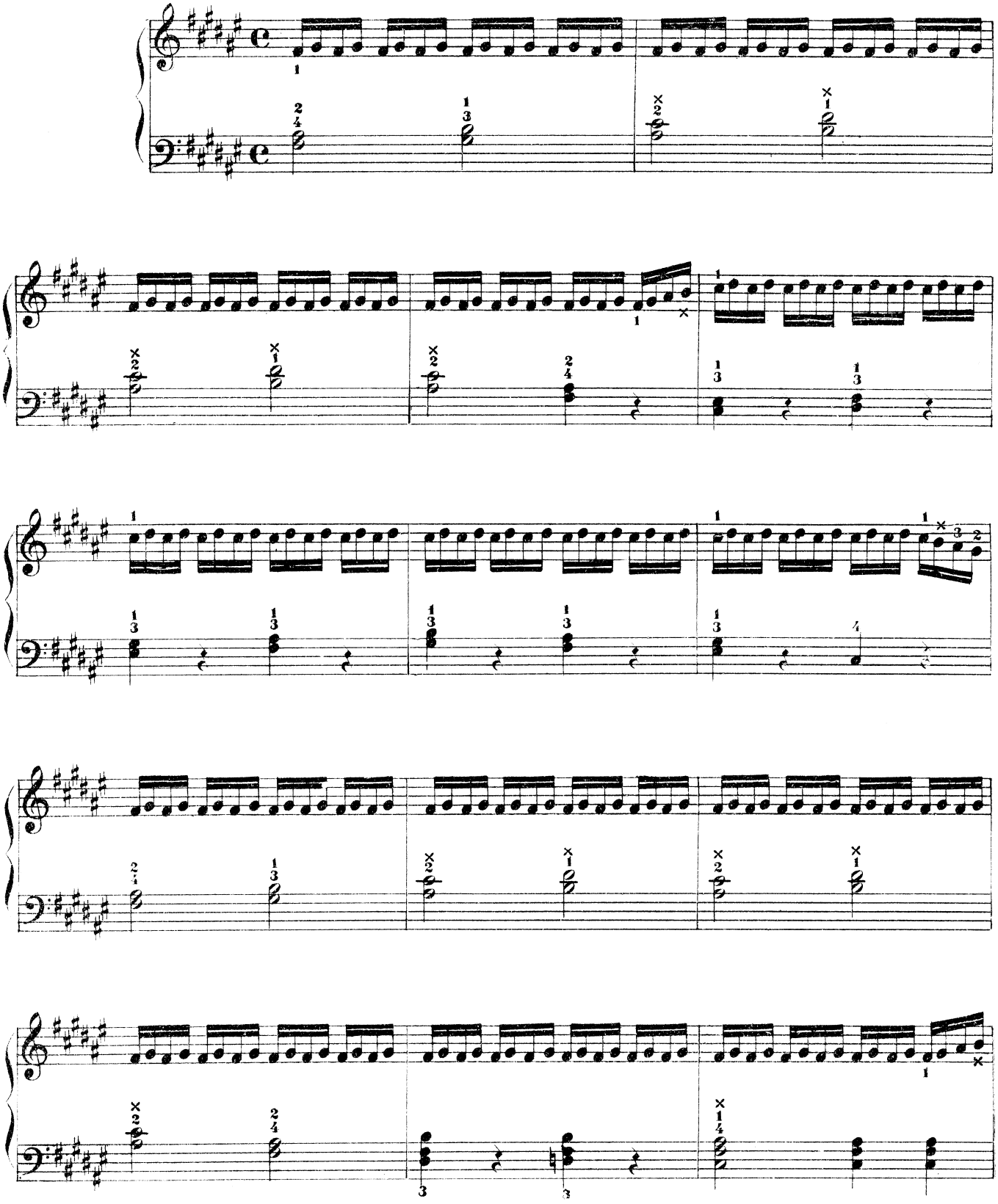
Fine.

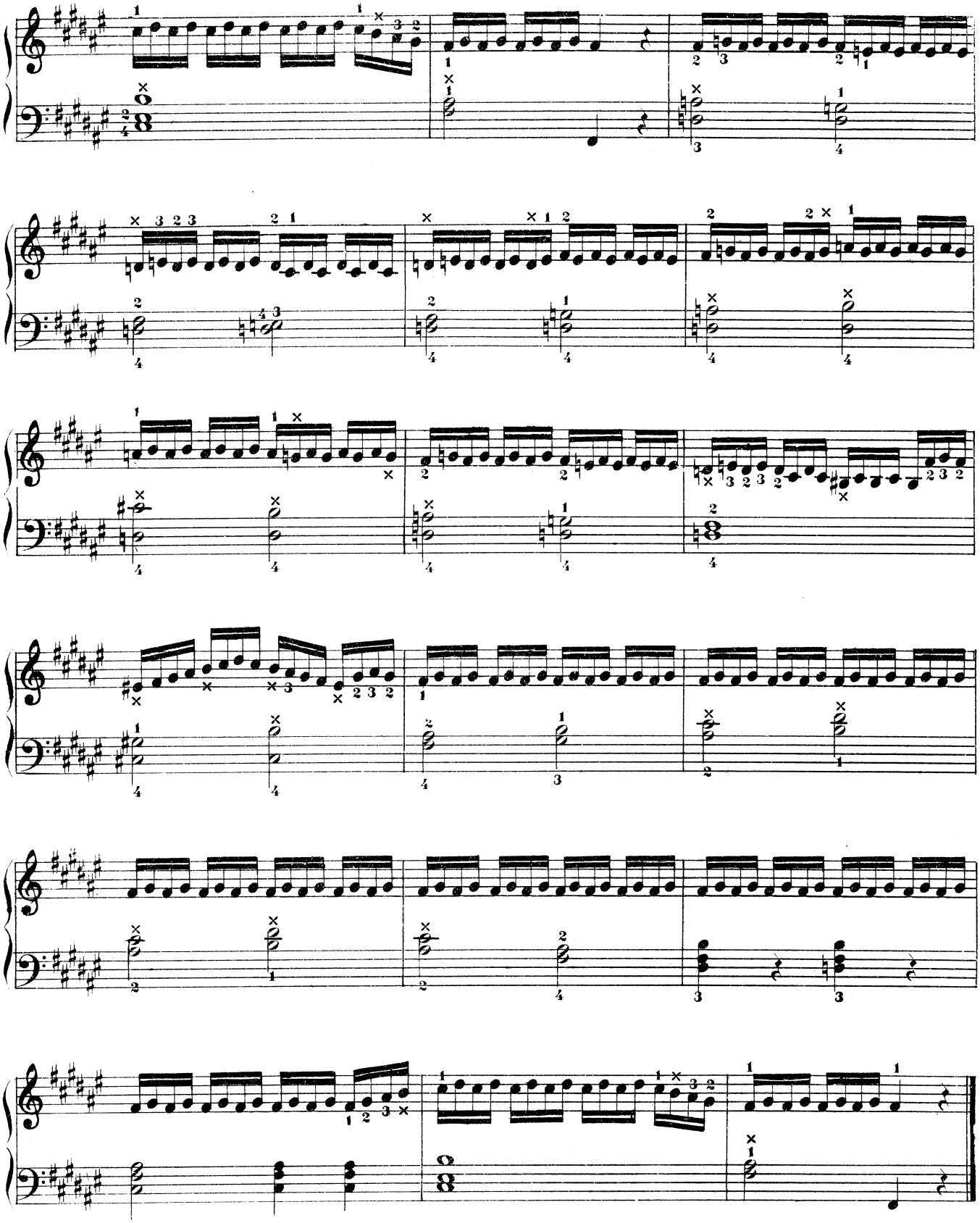


Study VII.

Exercise preparatory to the study of the Trill.

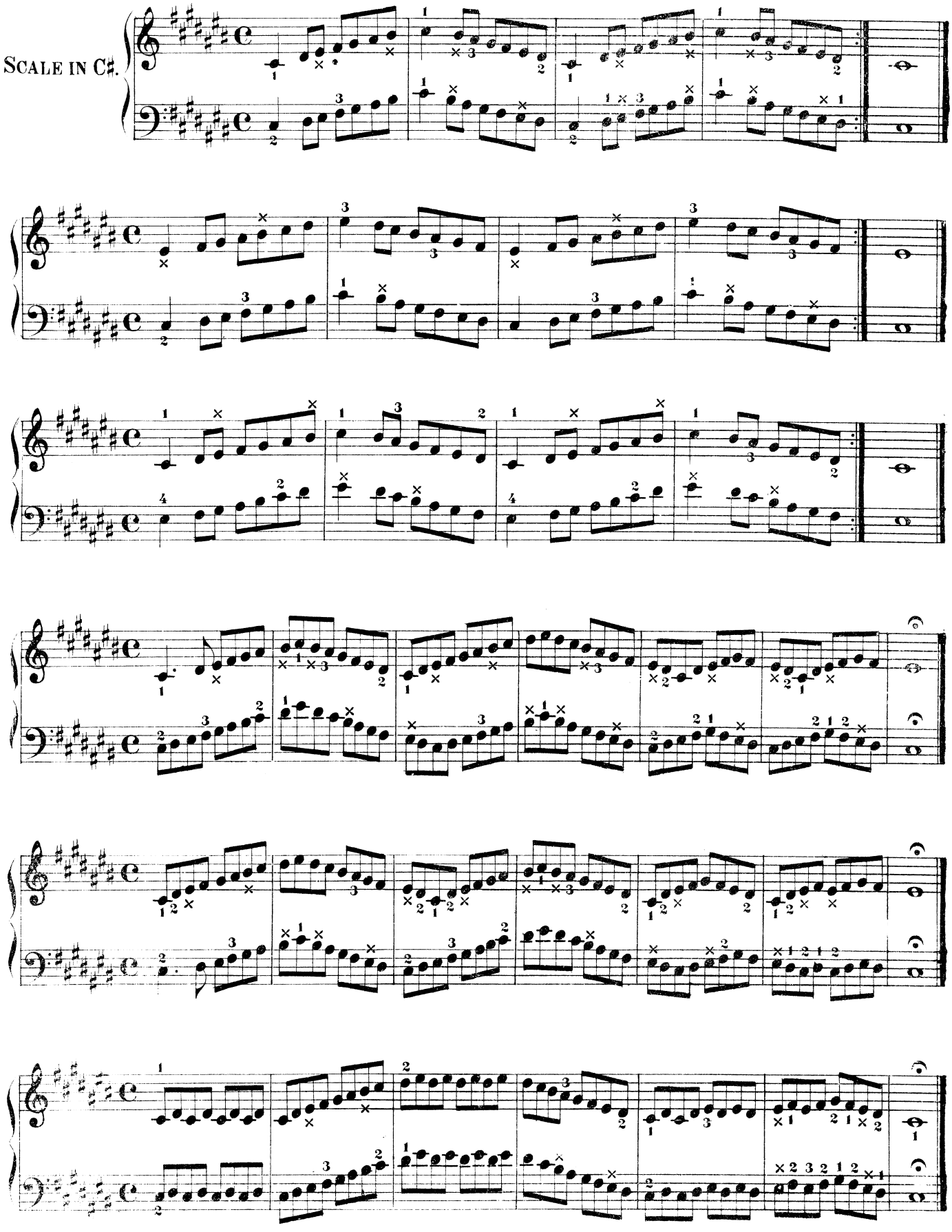
Lento.



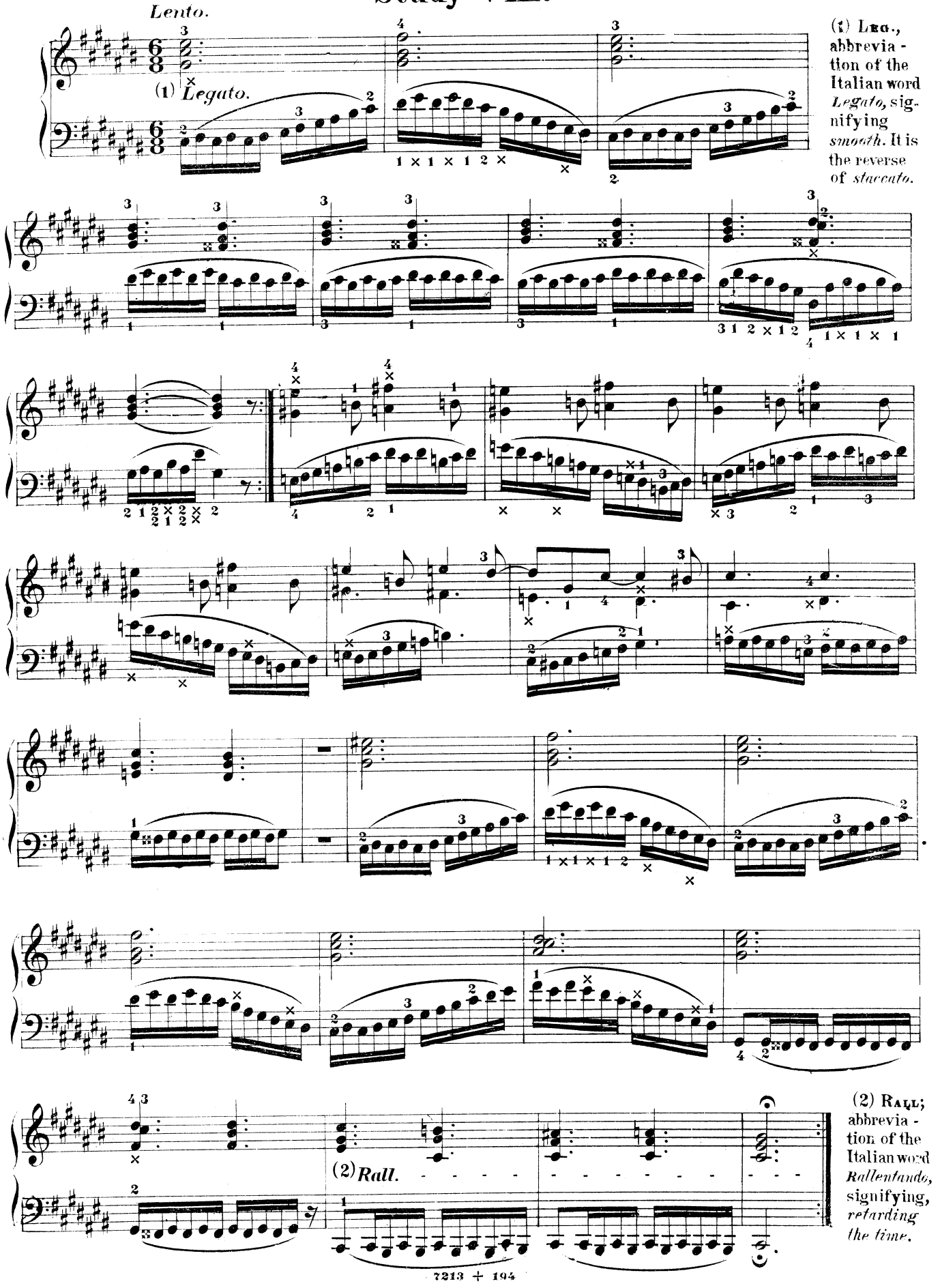


LESSON XXIV.

SCALE IN C♯.



Study VIII.

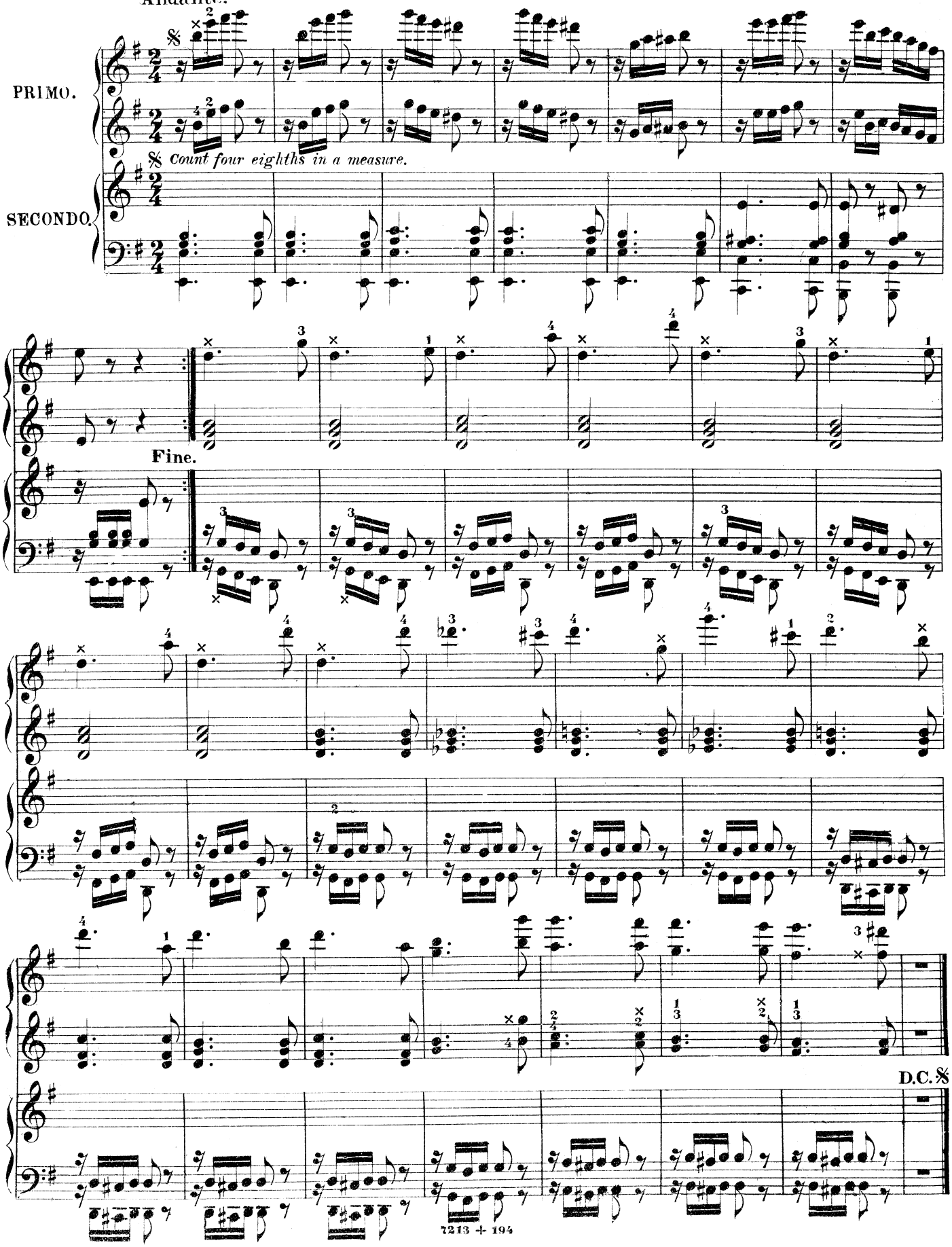


(1) Leg., abbreviation of the Italian word *Legato*, signifying *smooth*. It is the reverse of *staccato*.

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

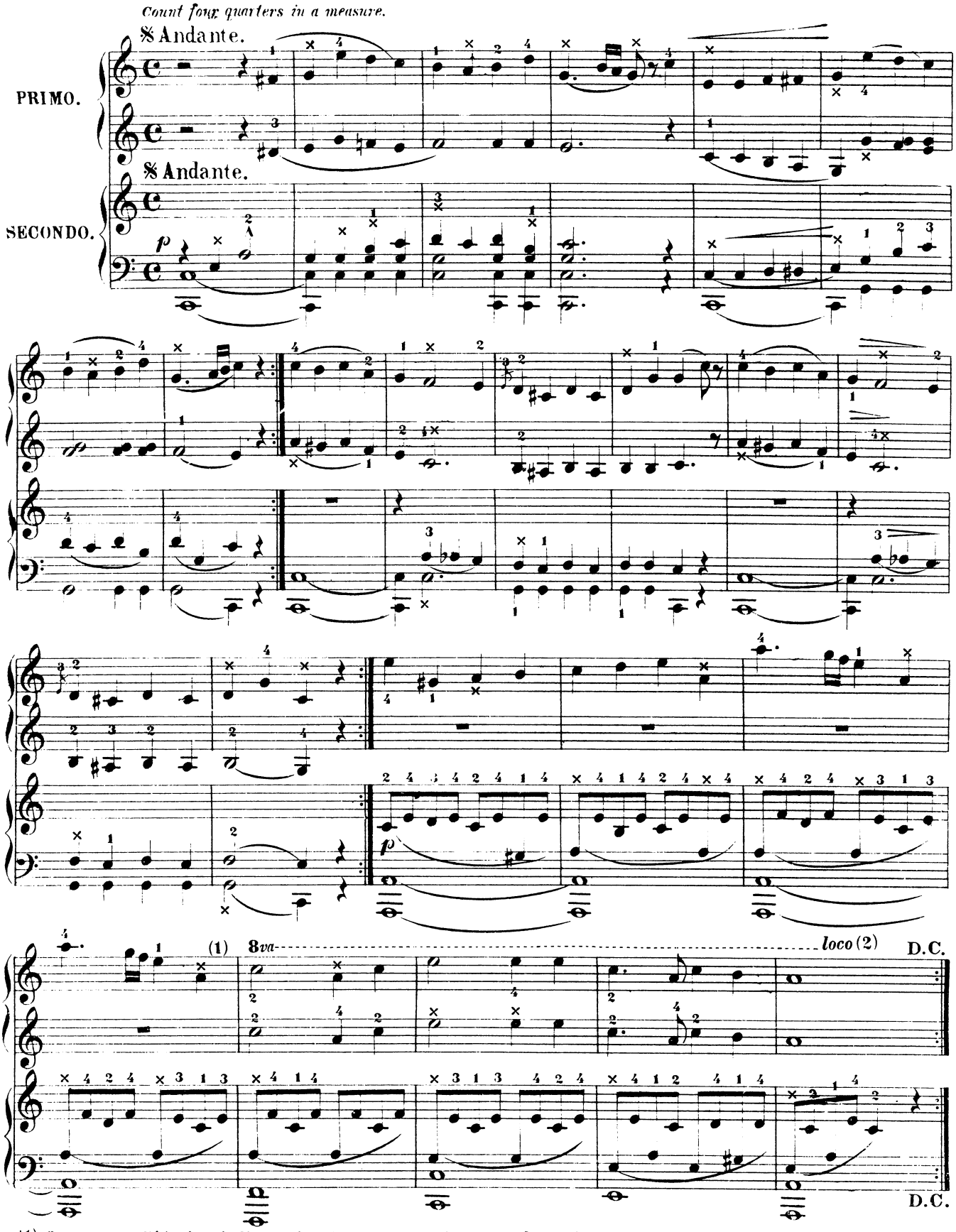
№3. Melody for Four Hands.

Andante.



No. 4. Melody for Four Hands.

Count four quarters in a measure.



(1) 8*va*..... 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.

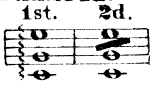
Arpeggios,

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.

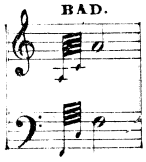
EXAMPLE.
1st. 2d.



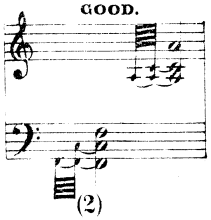
In chords marked arpeggio, commence with the lowest, and sustain each note until the chord is completed by the upper note.

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

BAD.



GOOD.



(2)

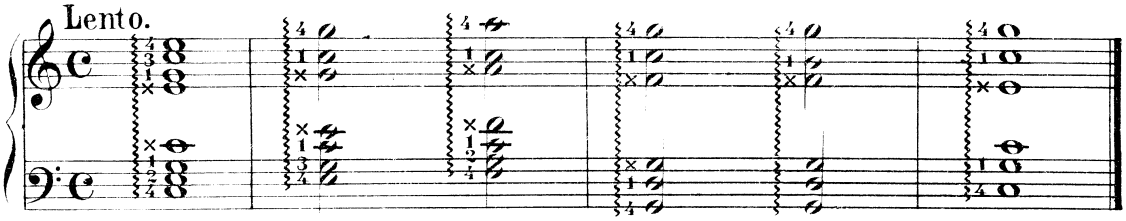
This style of arpeggio requires that the fingers should be raised successively from the notes which compose the chord, accenting particularly the whole note forming the melody, which should be sustained its full value.

(3)

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

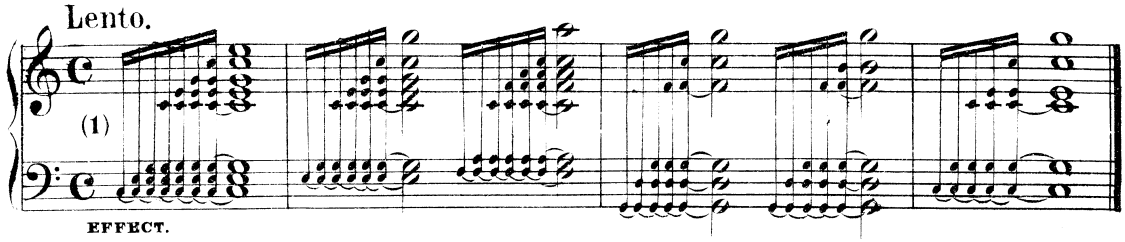
Articulate with the wrist in passing from one chord to another.

Lento.



Lento.

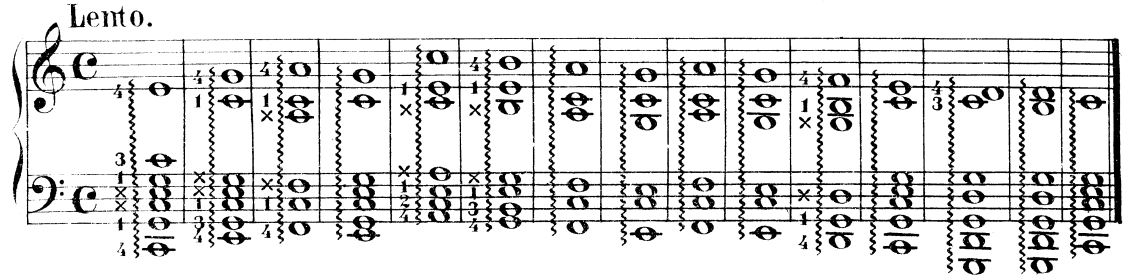
(1)



EFFECT.

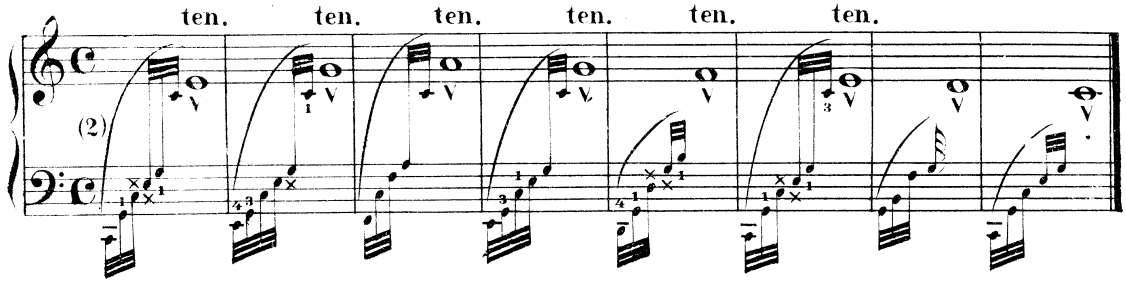
EXERCISE IN ARPEGGIO CHORDS.

Lento.



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

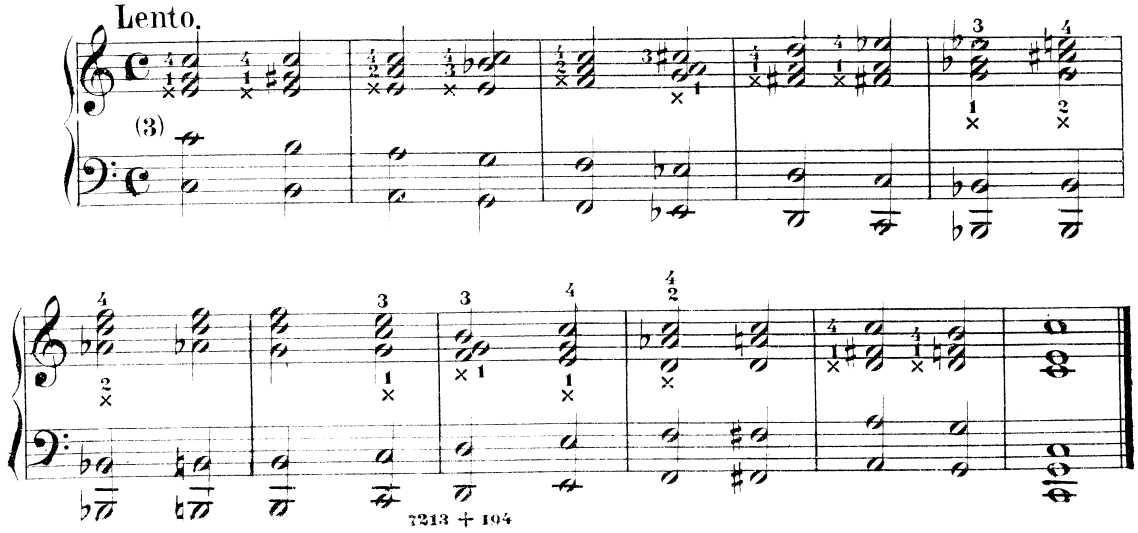
(2)



CHORDS.

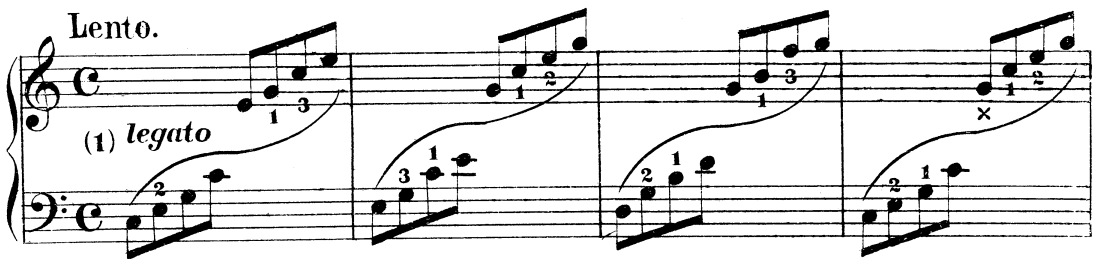
Lento.

(3)

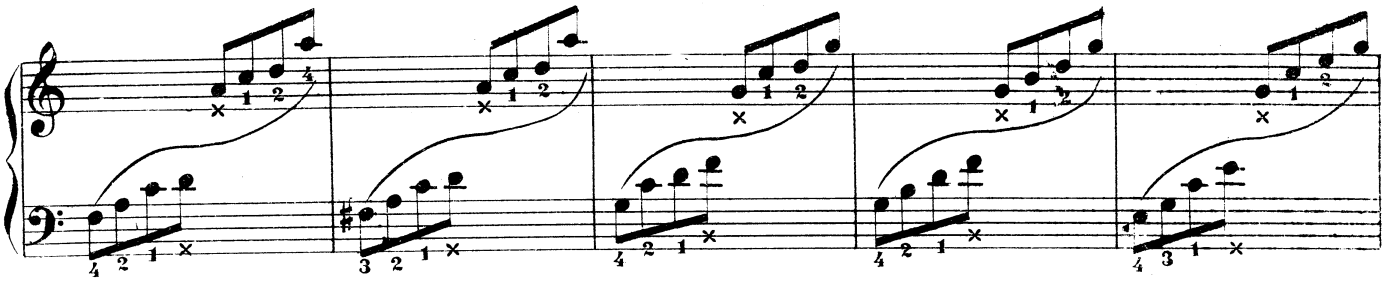


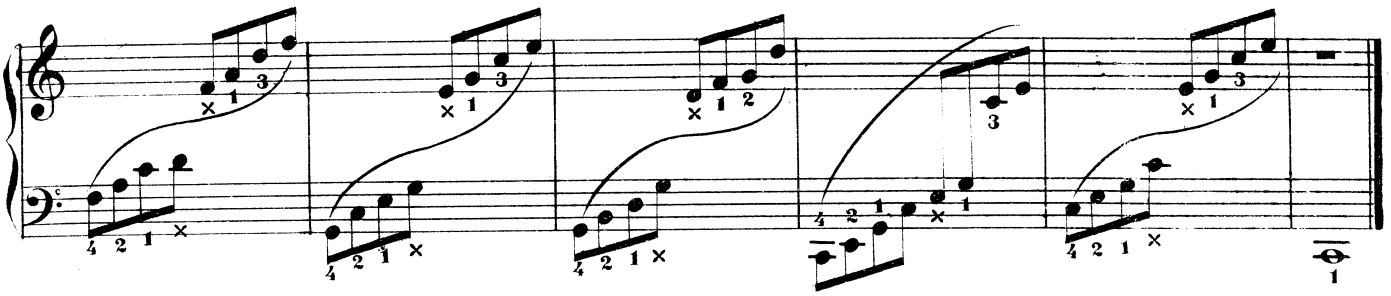
Arpeggios, or Broken Chords,

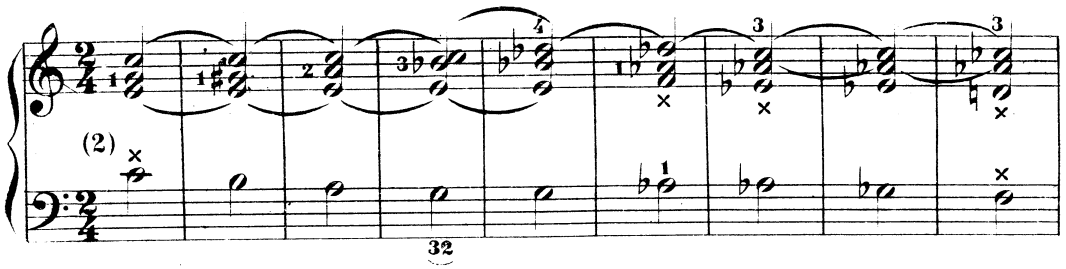
FOR BOTH HANDS.



(1) Arpeggios (or broken chords) should be considered as chords and fingered accordingly.



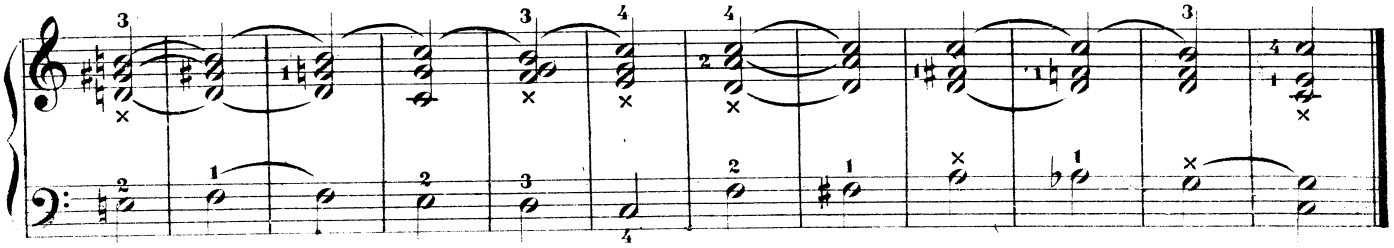




(2) Exercise on chords with notes tied.

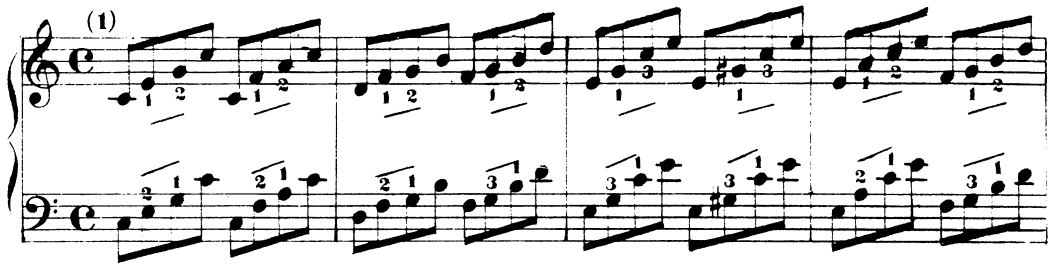
Care should be taken to give each note its full value.

This exercise is very important to enable the pupil to play music written in several parts.

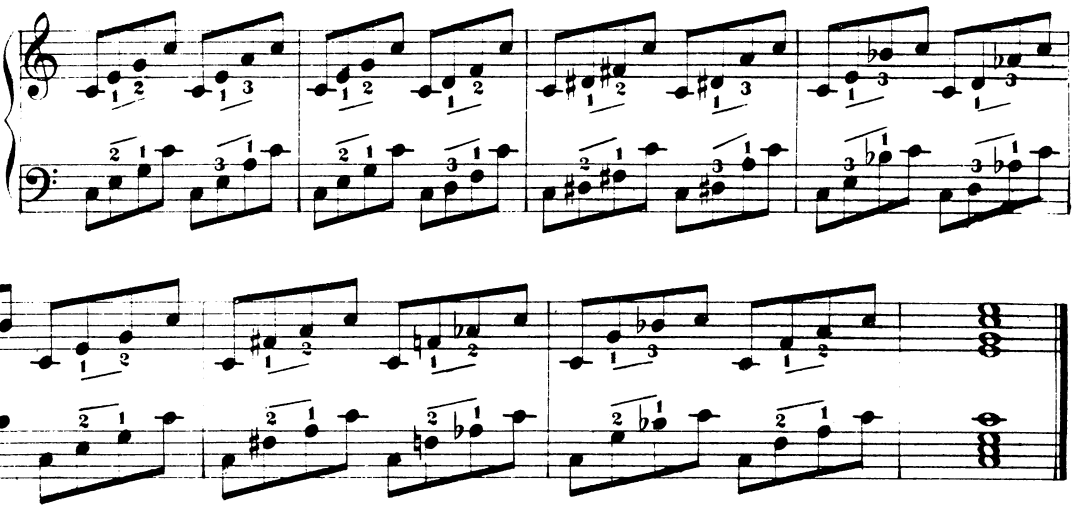


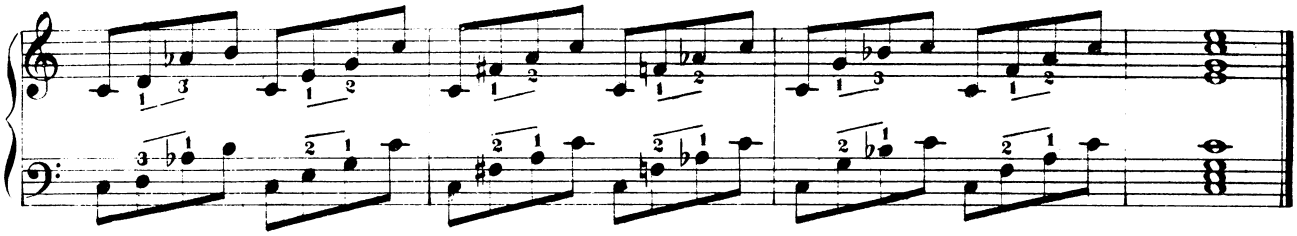
Lento.

(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.



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



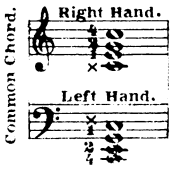


Fingering of all the Common Chords,

And their Inversions,

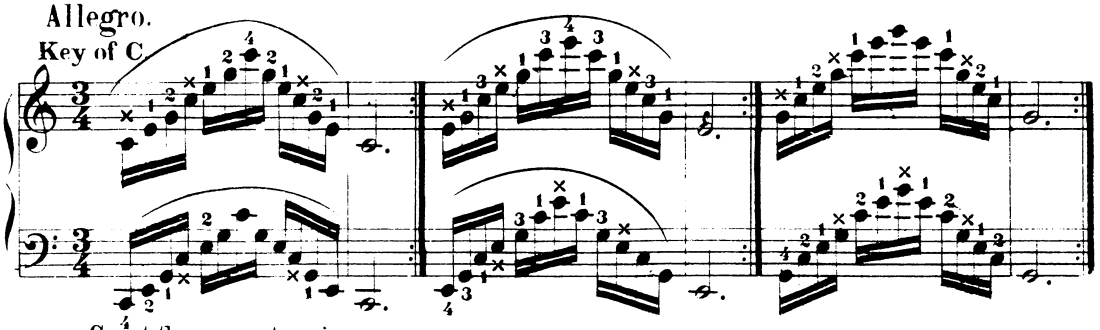
in Arpeggio Movement, Major and Minor.

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



Allegro.

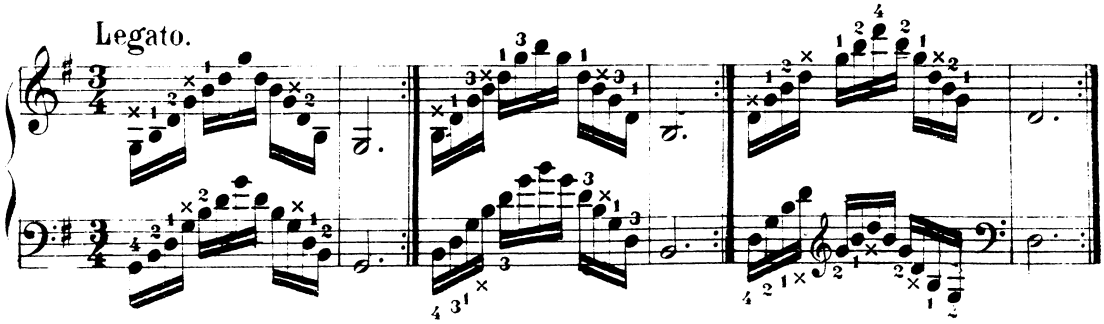
Key of C.



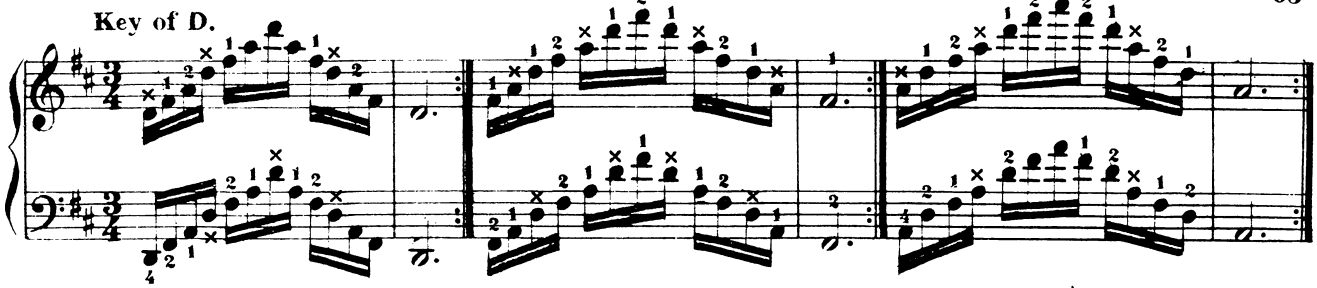
Count three quarters in a measure.

Legato.

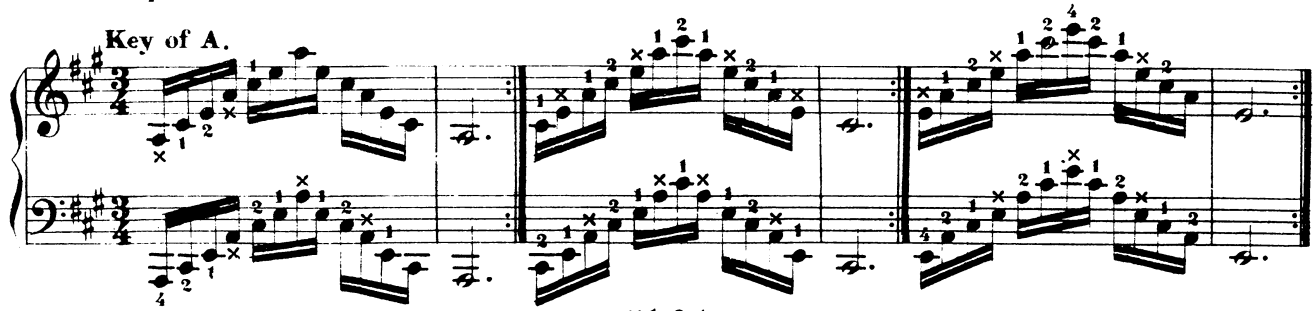
Key of G.



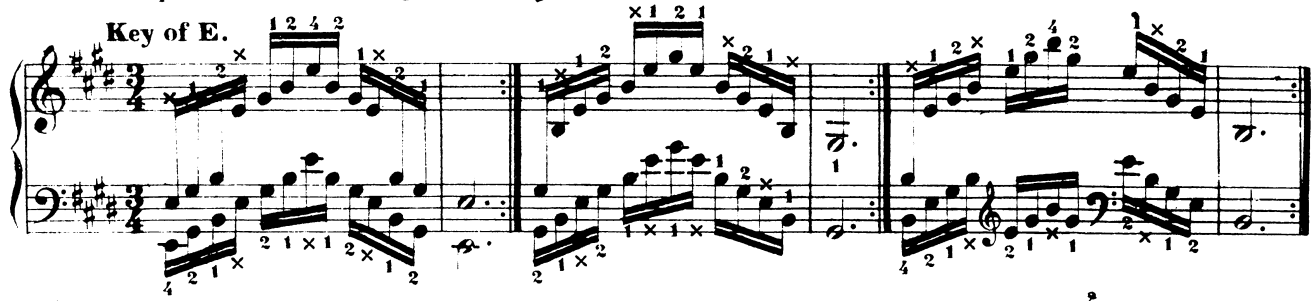
Key of D.



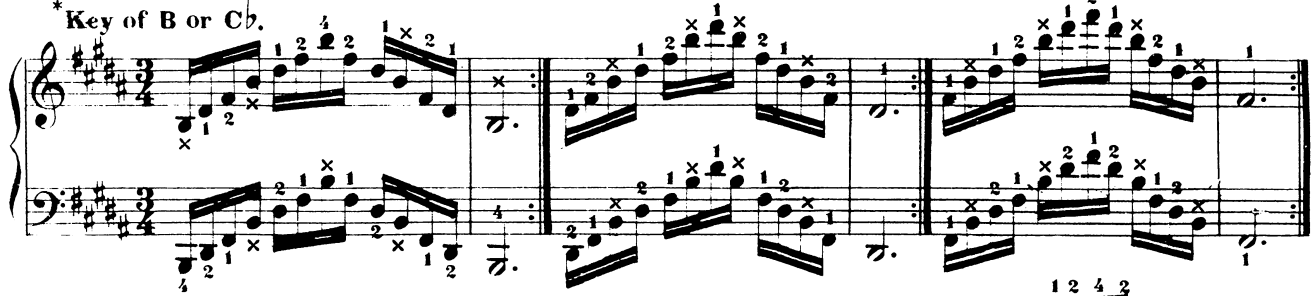
Key of A.



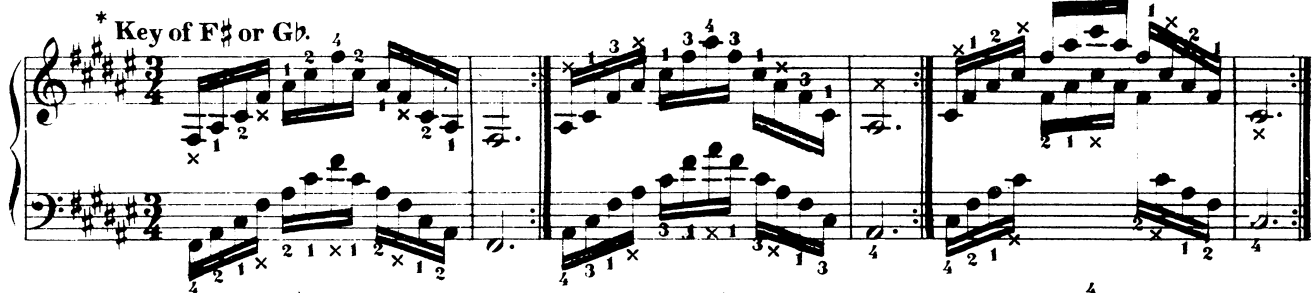
Key of E.



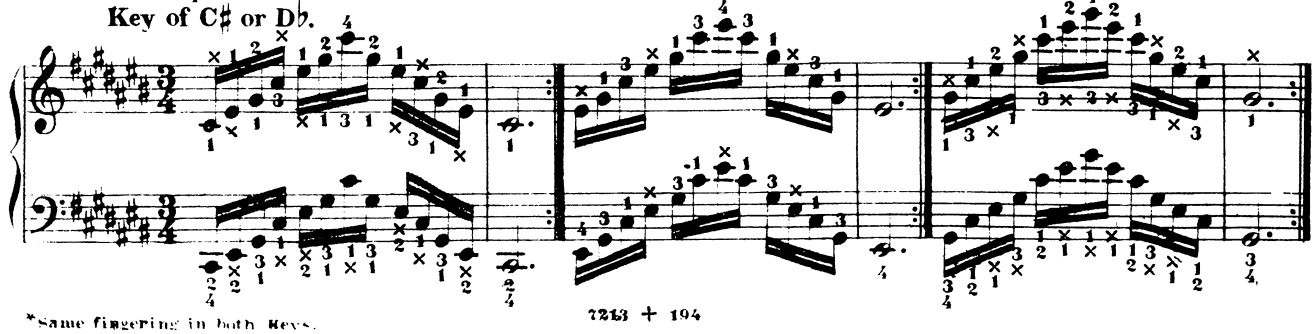
*Key of B or C♭.



* Key of F♯ or G♭.

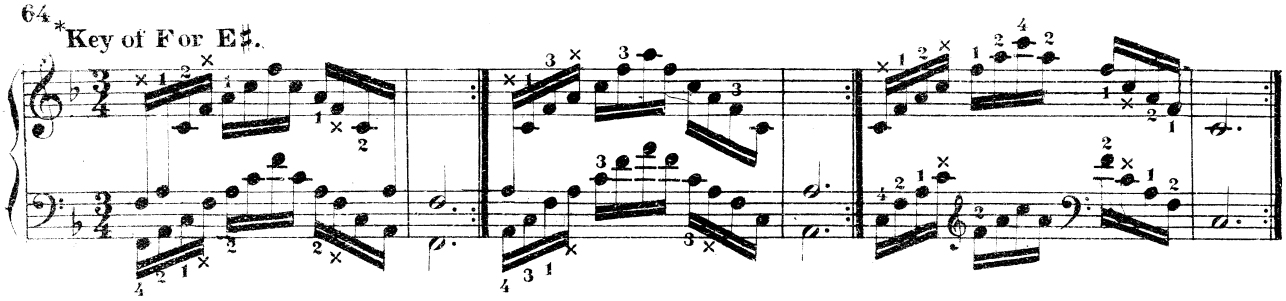


Key of C♯ or D♭.

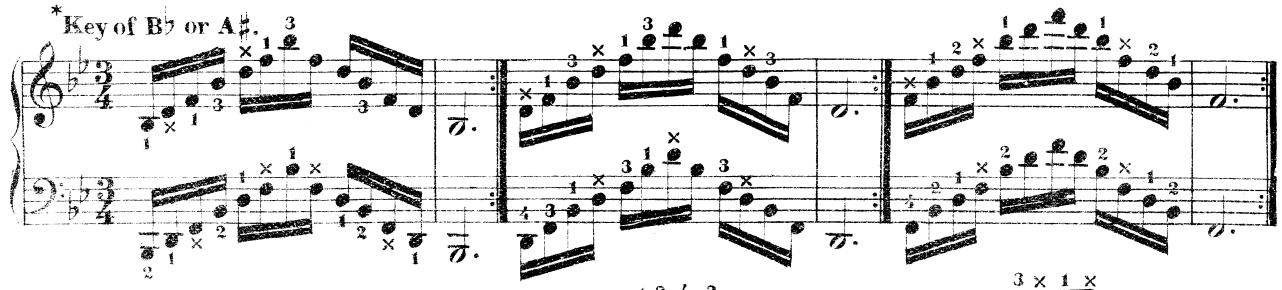


*Same fingering in both Keys.

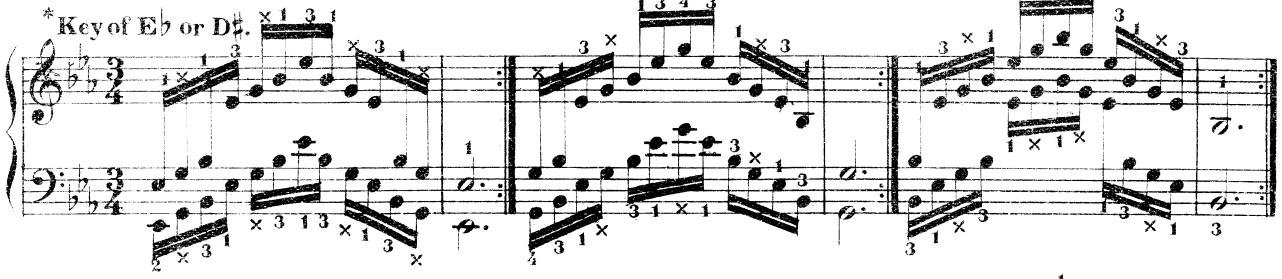
*Key of F or E♯.



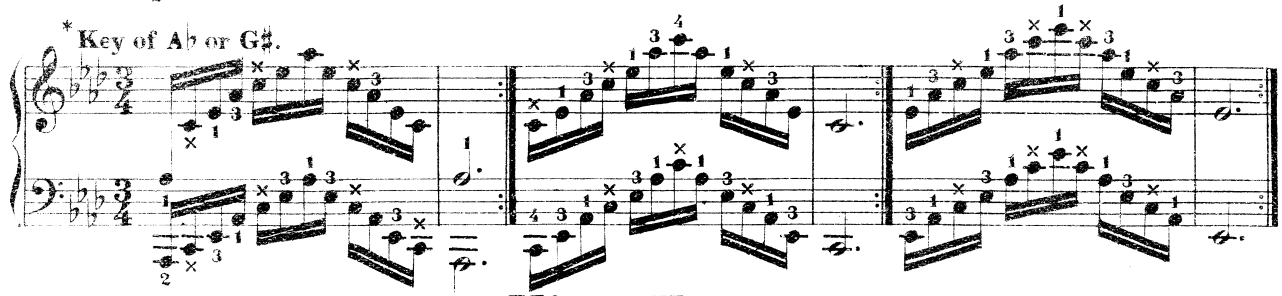
*Key of B♭ or A♯.



*Key of E♭ or D♯.

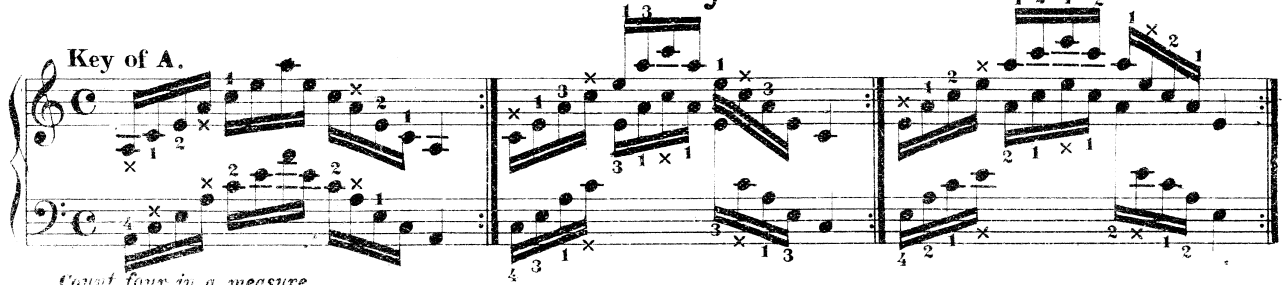


*Key of A♭ or G♯.



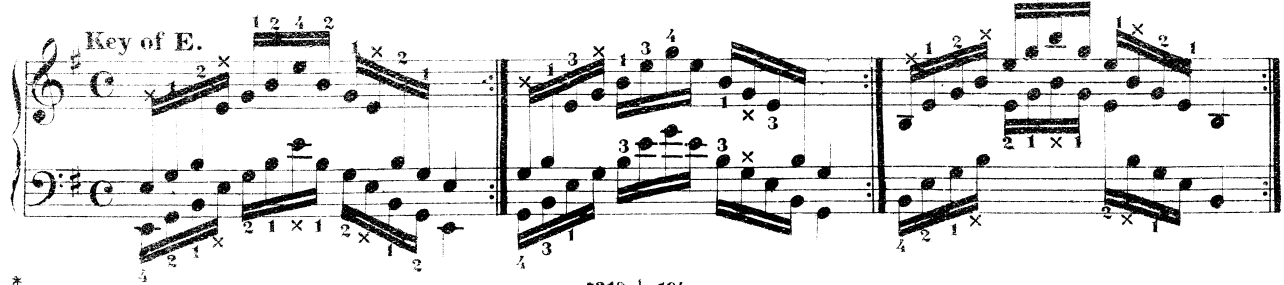
Minor Keys.

Key of A.

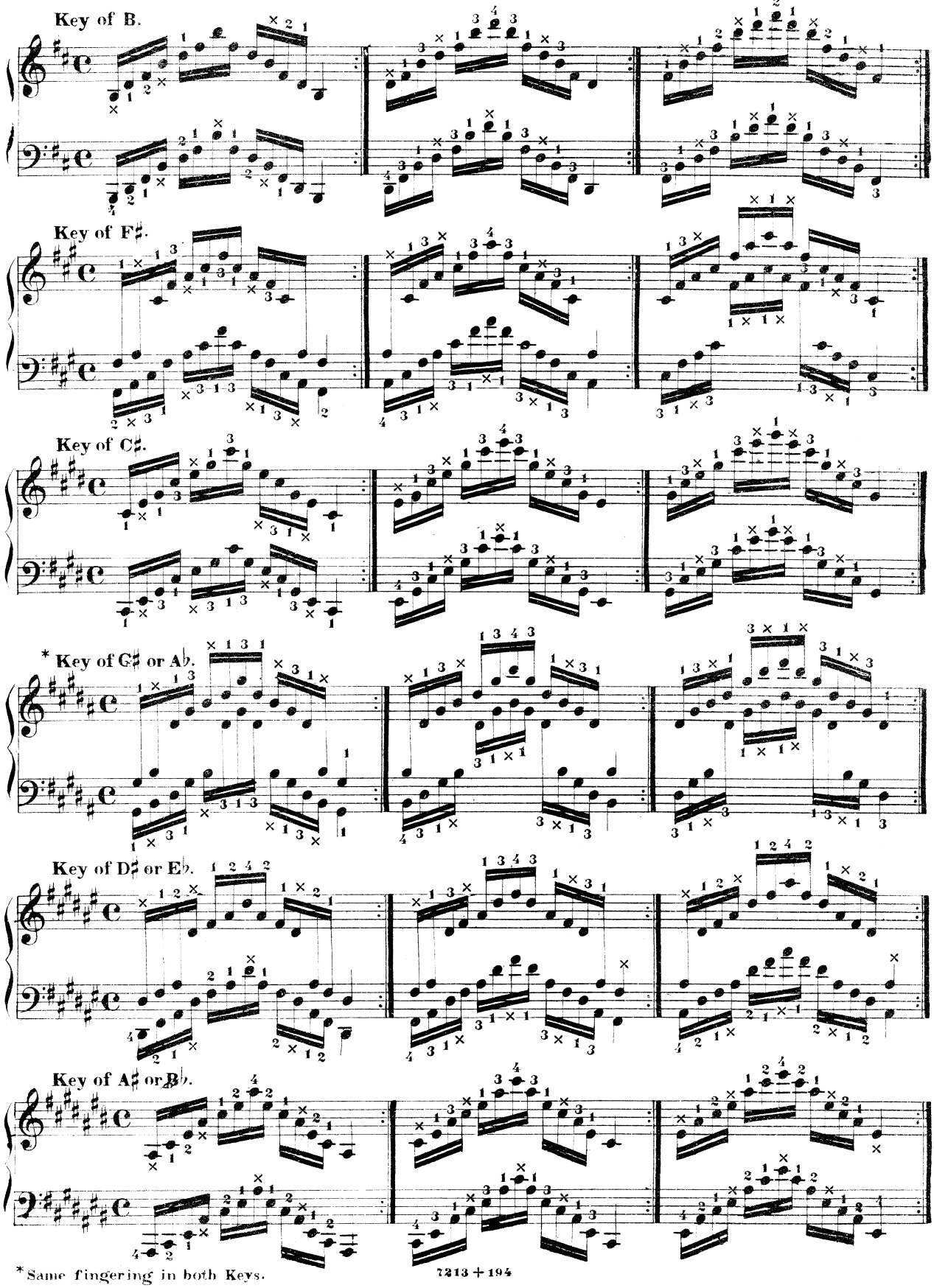


Count four in a measure.

Key of E.



*Same fingering in both Keys



*Same fingering in both Keys.

Key of D.

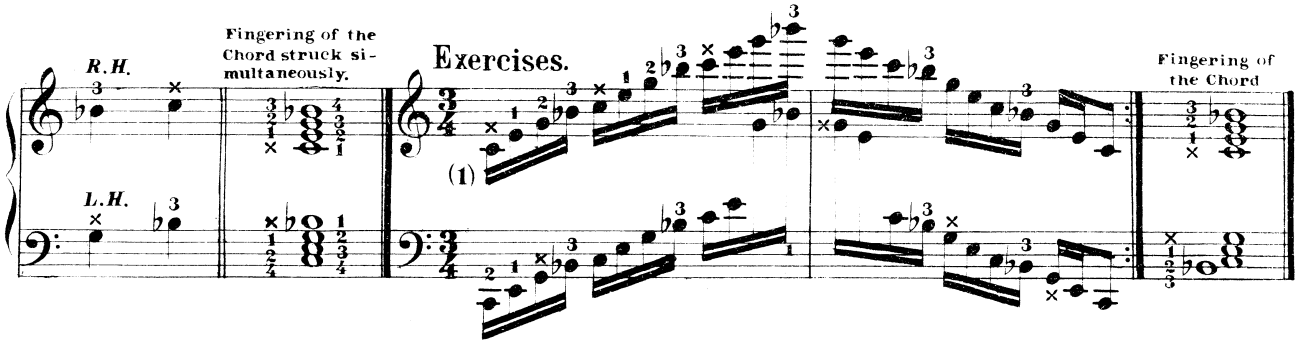
Key of G.

Key of C.

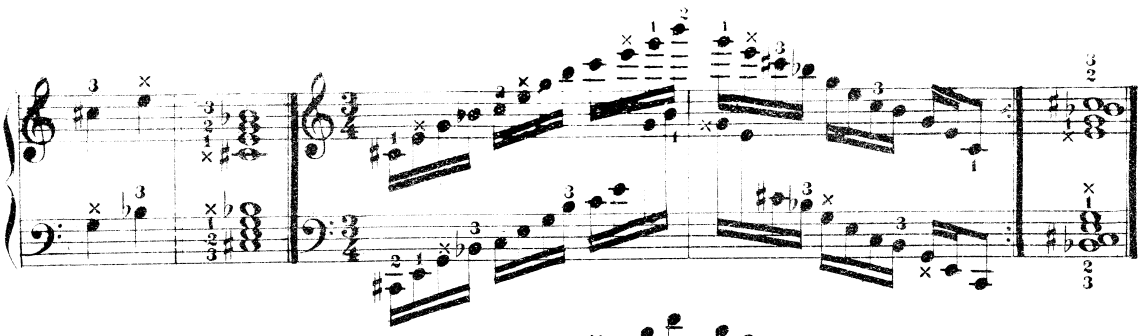
Key of F.

EXERCISES ON THE CHORD OF THE 7th.

IN ALL ITS POSITIONS.

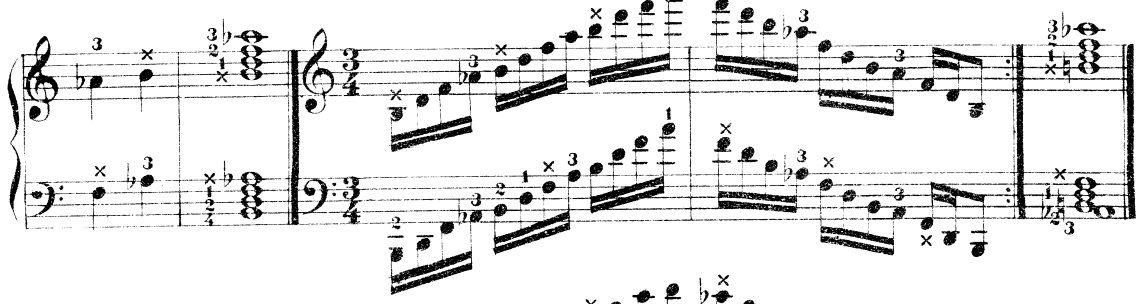


(1) General rule for fingering all the arpeggios, or chords composed of four notes.
The 3d. finger always on B♭, and the thumb on C. The thumb always on G, and the 3d. finger on B♭.



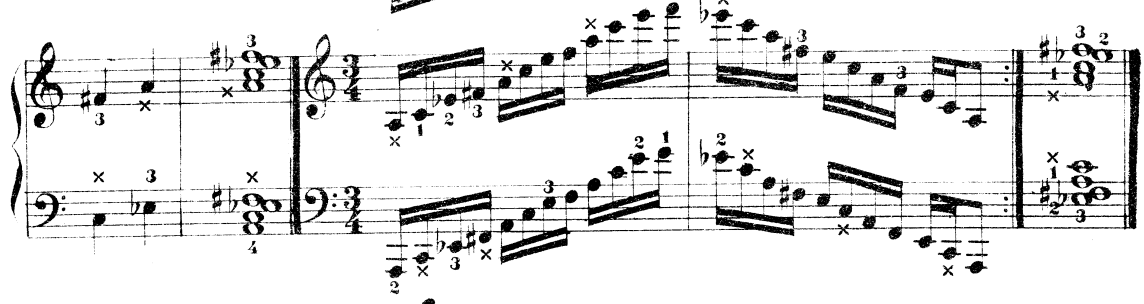
The 3d. finger always on C♯, and the thumb on E.

The thumb always on G, and 3d. finger on B♭.



The 3d. finger on A♭, thumb on B♮.

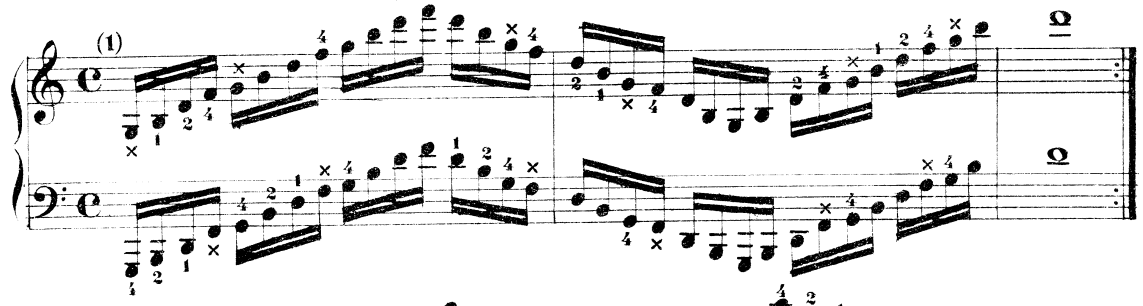
Thumb on F, 3d. finger on A♭.



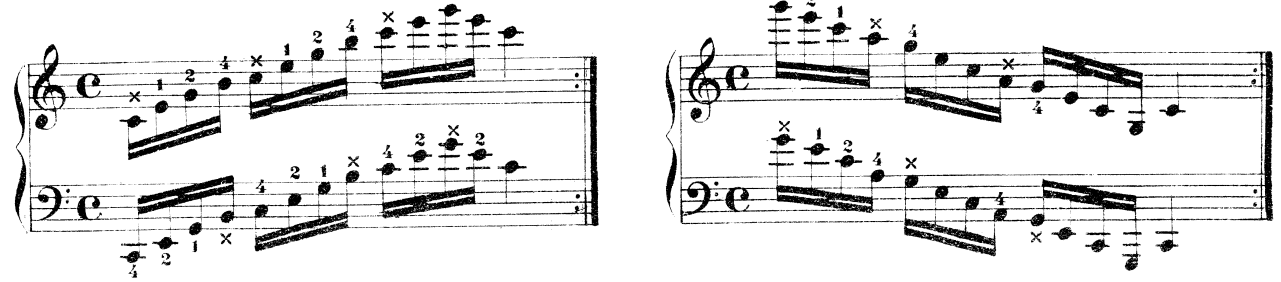
The 3d. finger on F♯, thumb on A.

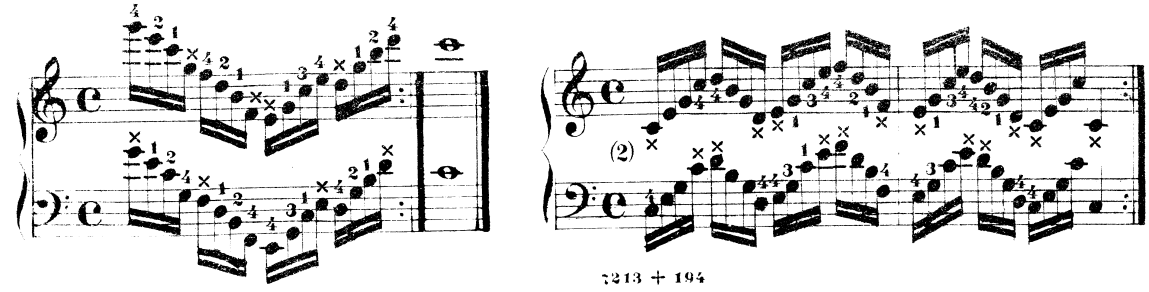
Thumb on C, and 3d. finger on E♭.

(1) Arpeggio.



Exercise on passing the 4th. finger over the thumb, and the thumb under the 4th. finger.

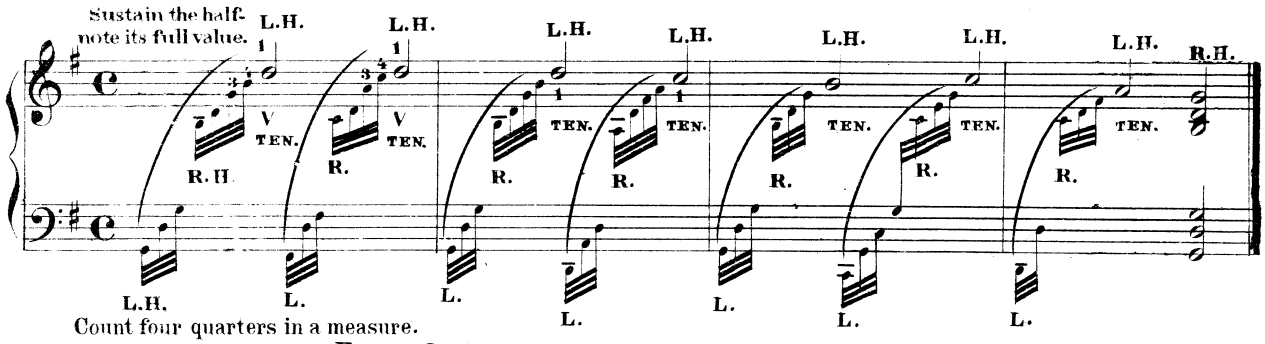




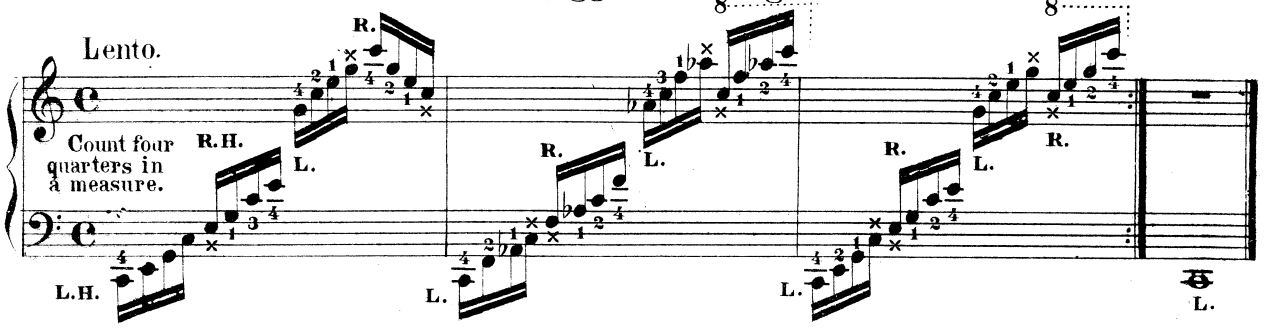
(2) Example of the arpeggio, where the same fingers (the thumb and 4th. finger) are used on different notes.

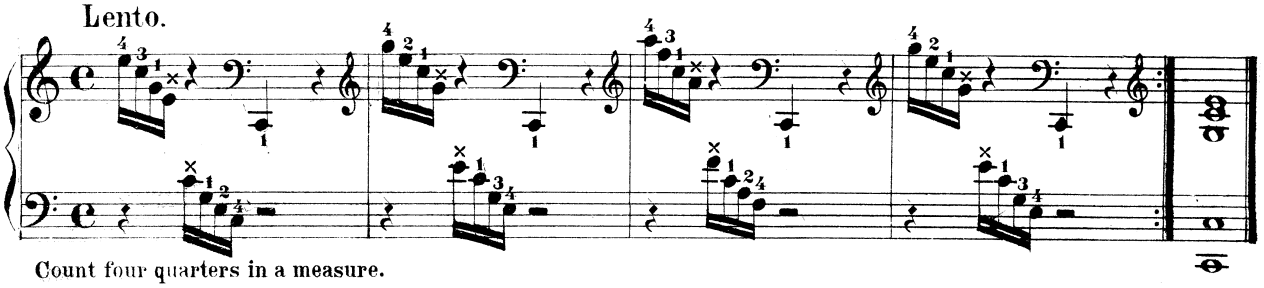
EXERCISE

FOR PASSING THE LEFT HAND OVER THE RIGHT.



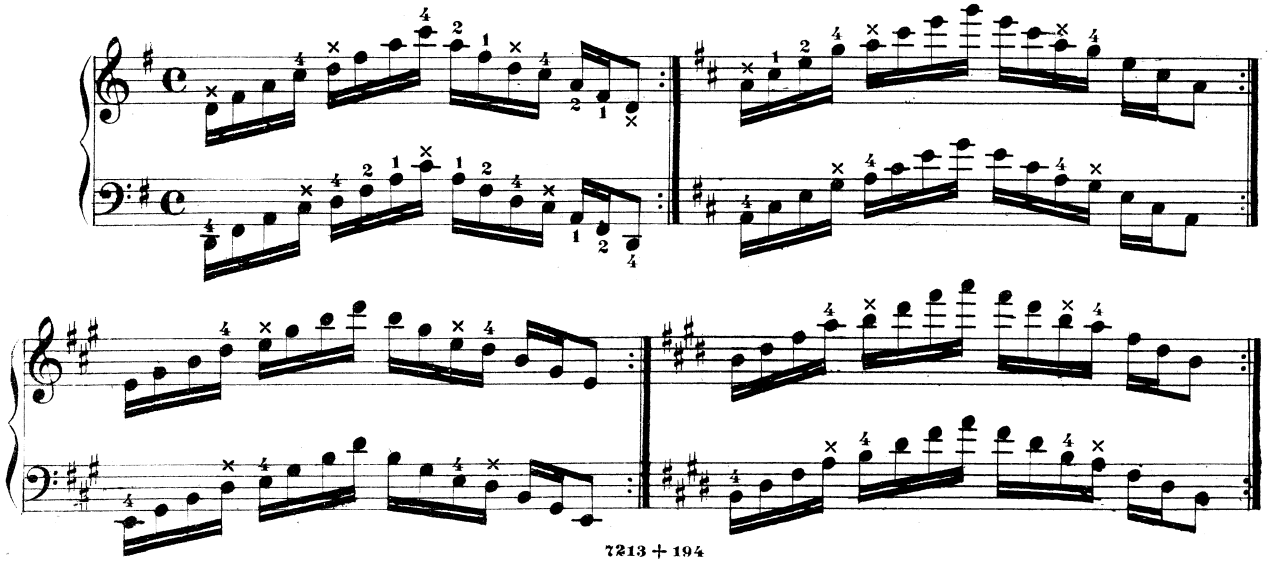
Example in Arpeggios, crossing the hands.

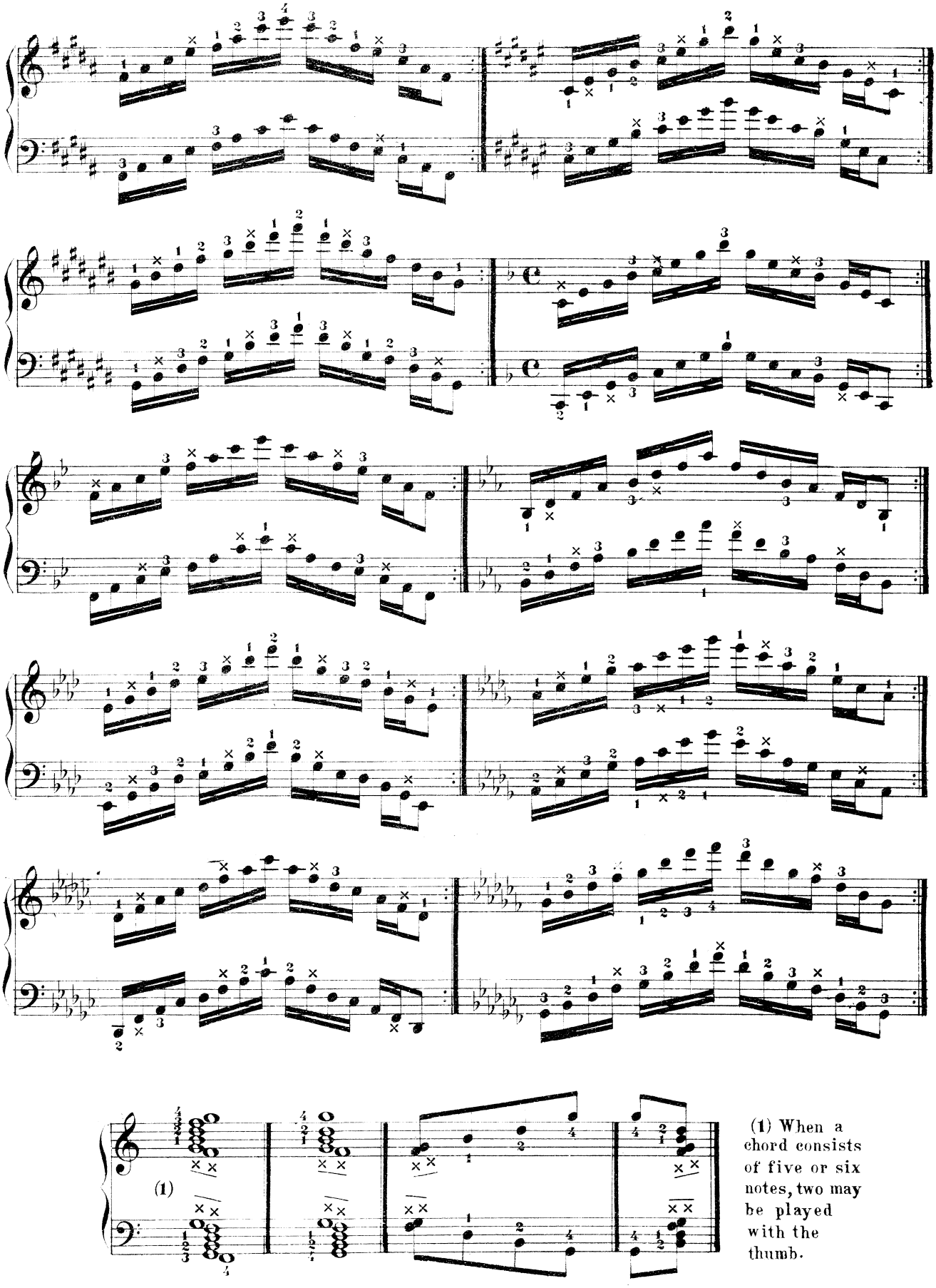




EXERCISES IN ALL THE KEYS.

Continuation of exercises on the Chord of the Seventh.



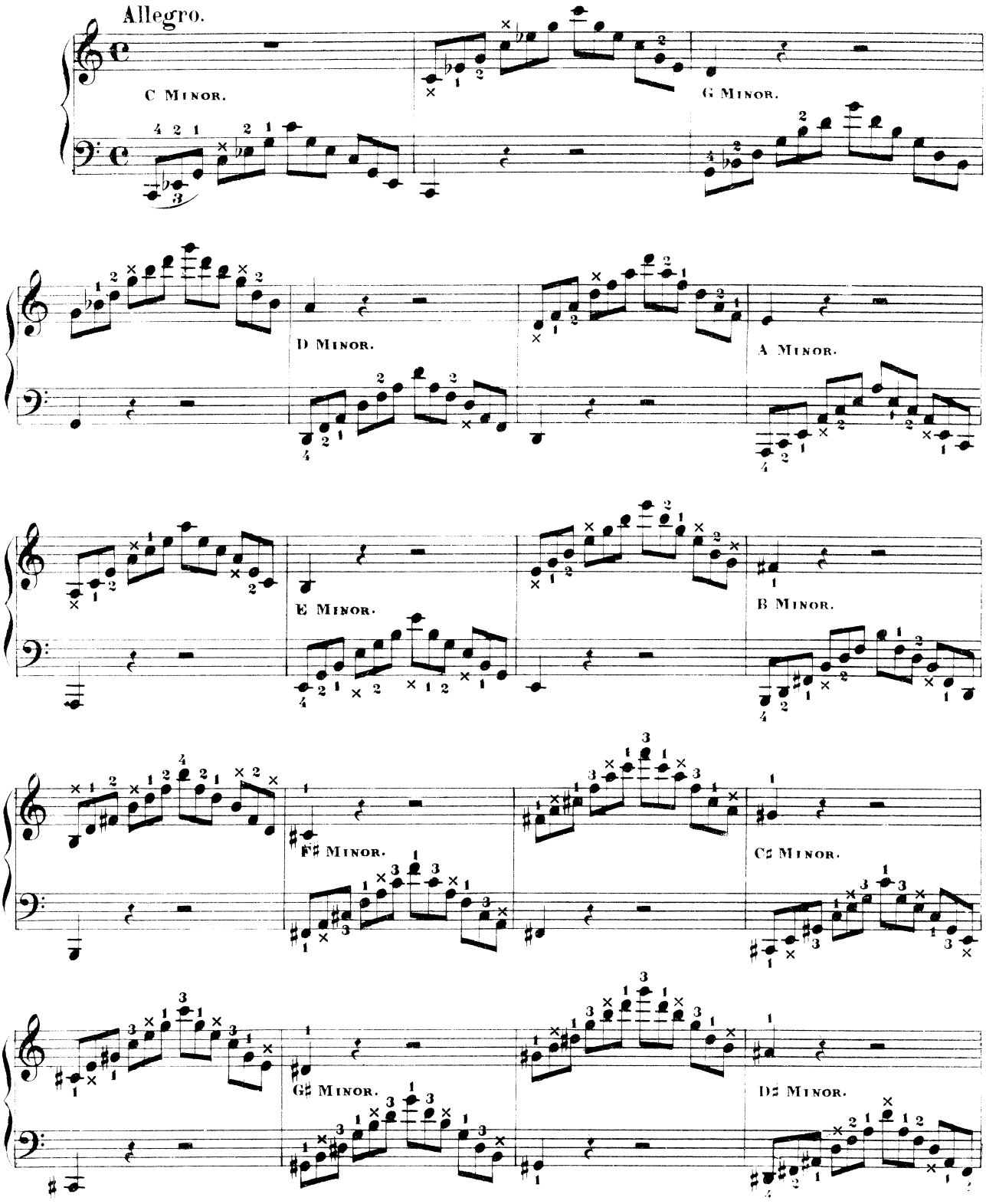


(1) When a chord consists of five or six notes, two may be played with the thumb.

EXERCISES IN ARPEGGIOS,

For both hands, alternately,

MODULATING BY THE COMMON CHORD MINOR.



A♯ Minor.

F Minor

C Minor.

Exercises in Arpeggios.

Allegro.

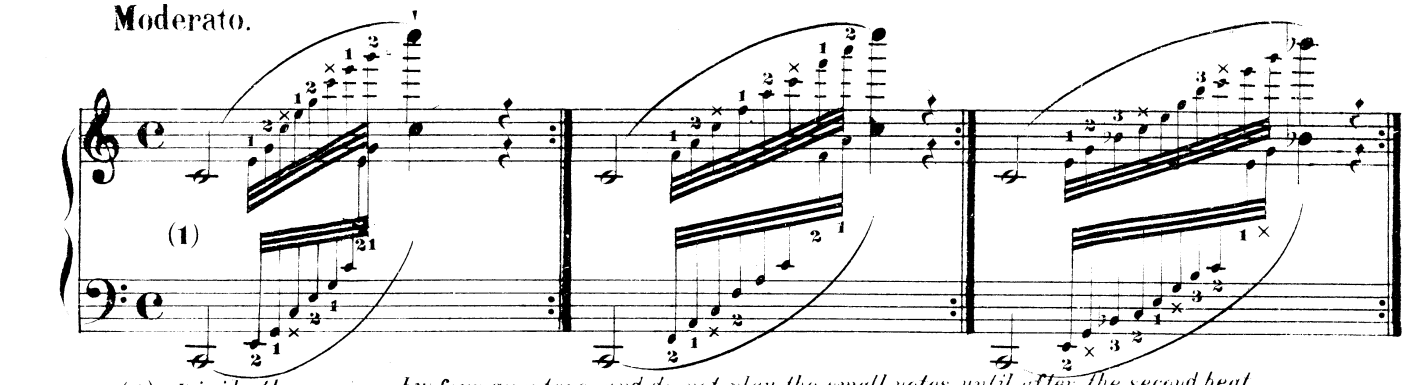
Practise the same exercise transposed into C♯, and C♭, with the same fingering.

EXERCISES IN ARPEGGIOS.

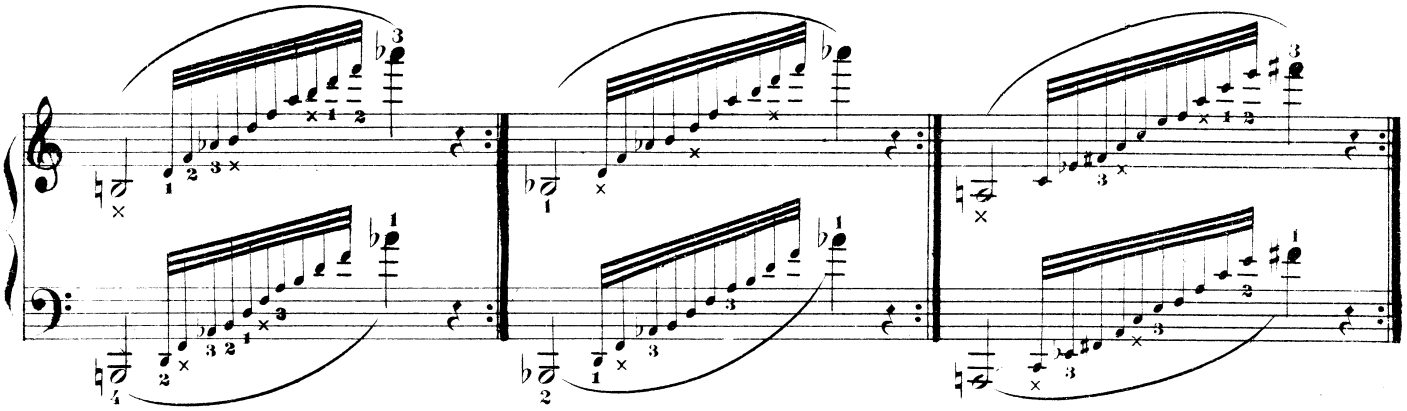
WITH SMALL NOTES.

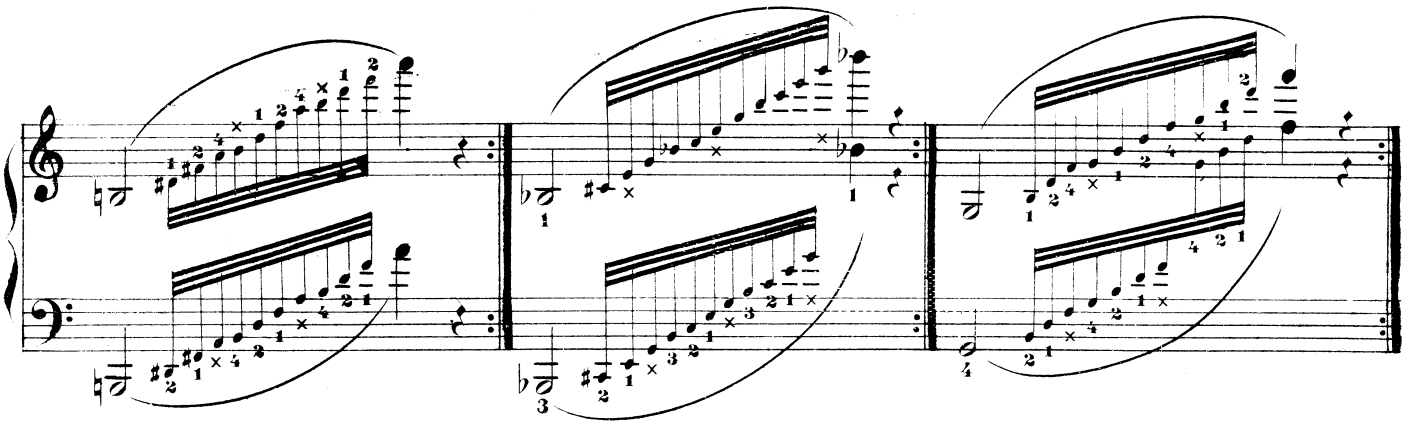
ASCENDING.

Moderato.

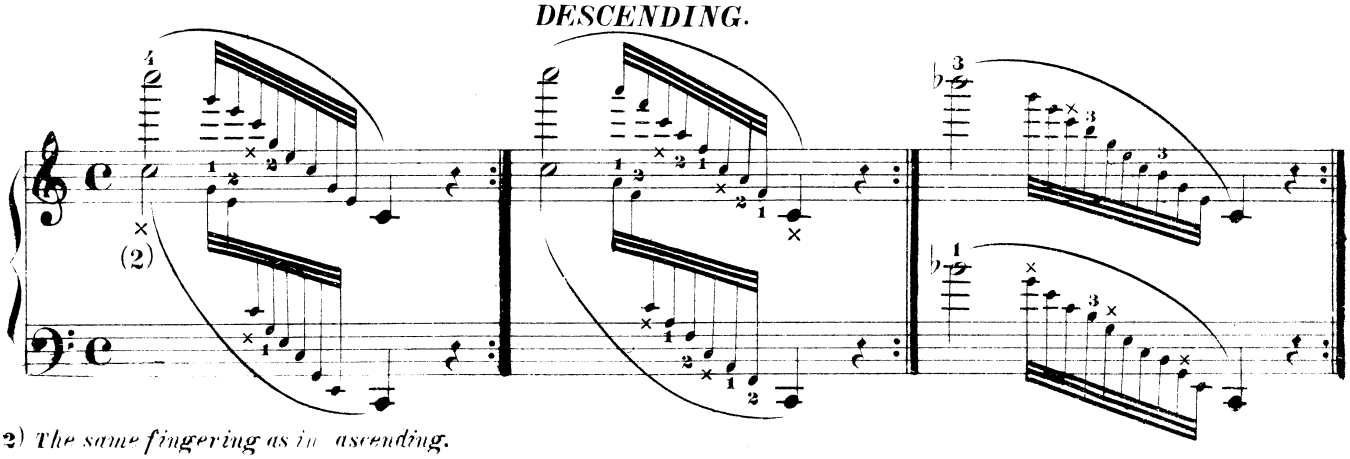


(1) *Divide the measure by four quarters, and do not play the small notes until after the second beat.*

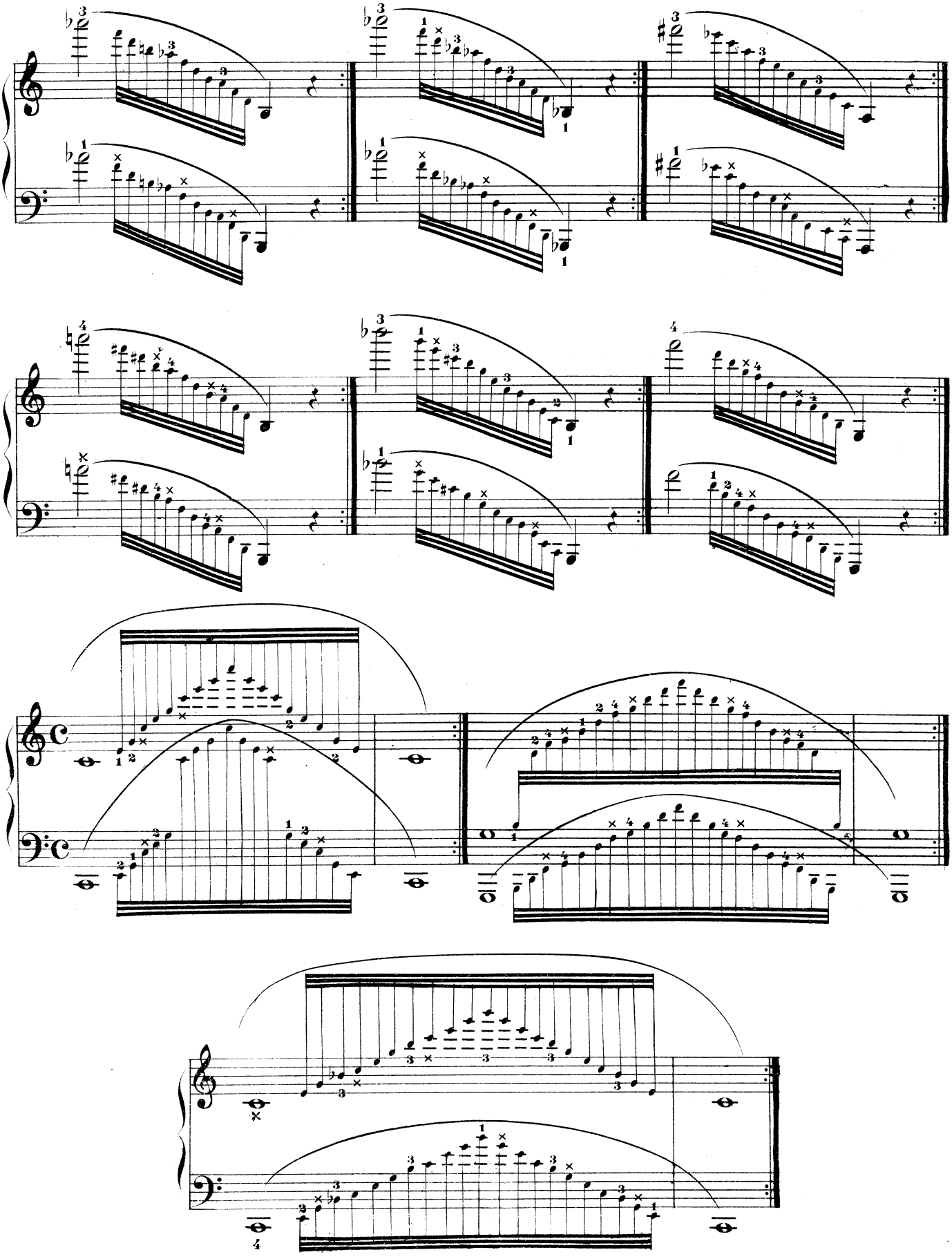




DESCENDING.



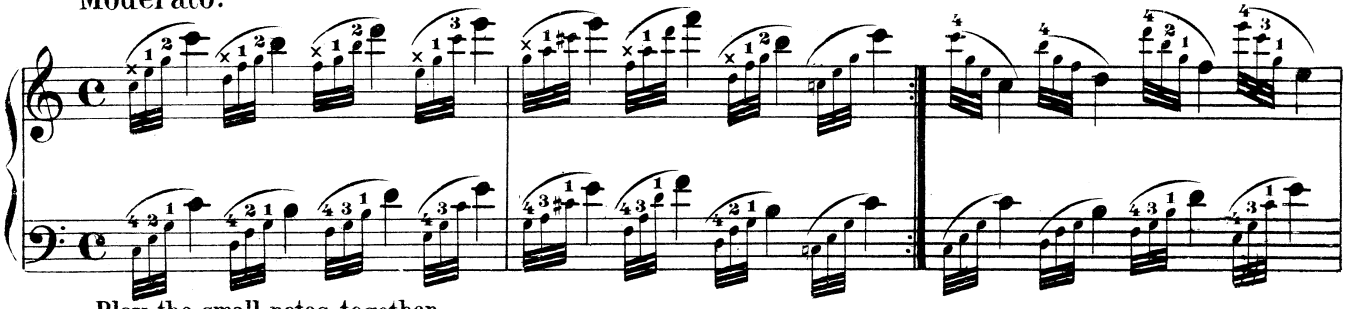
(2) *The same fingering as in ascending.*



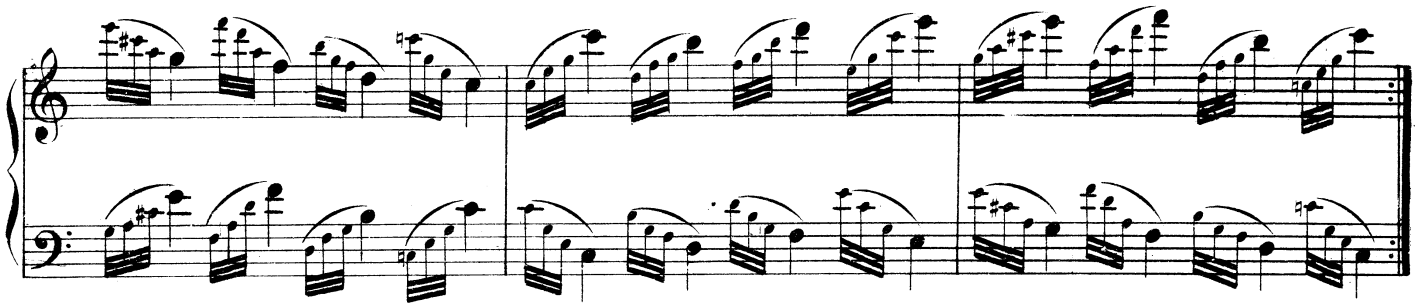
EXERCISES IN ARPEGGIOS,

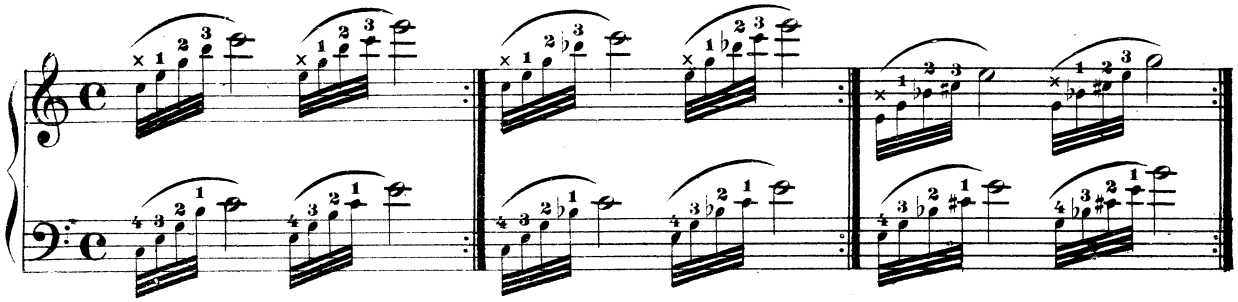
With Small Notes.

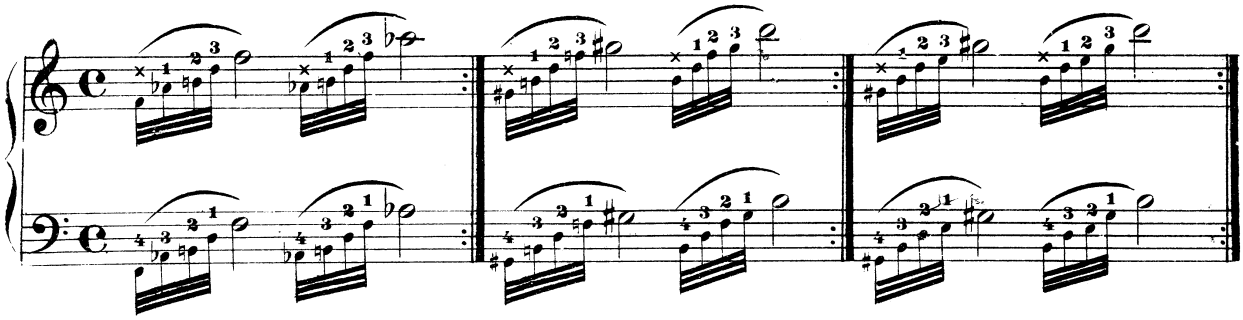
Moderato.

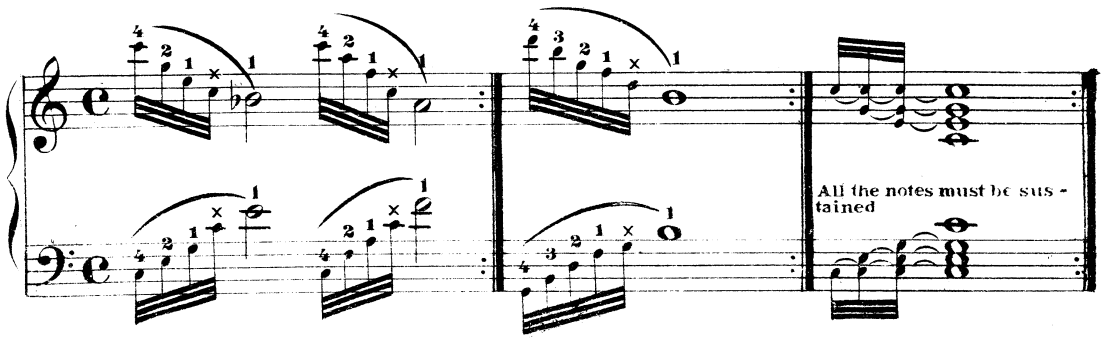


Play the small notes together.



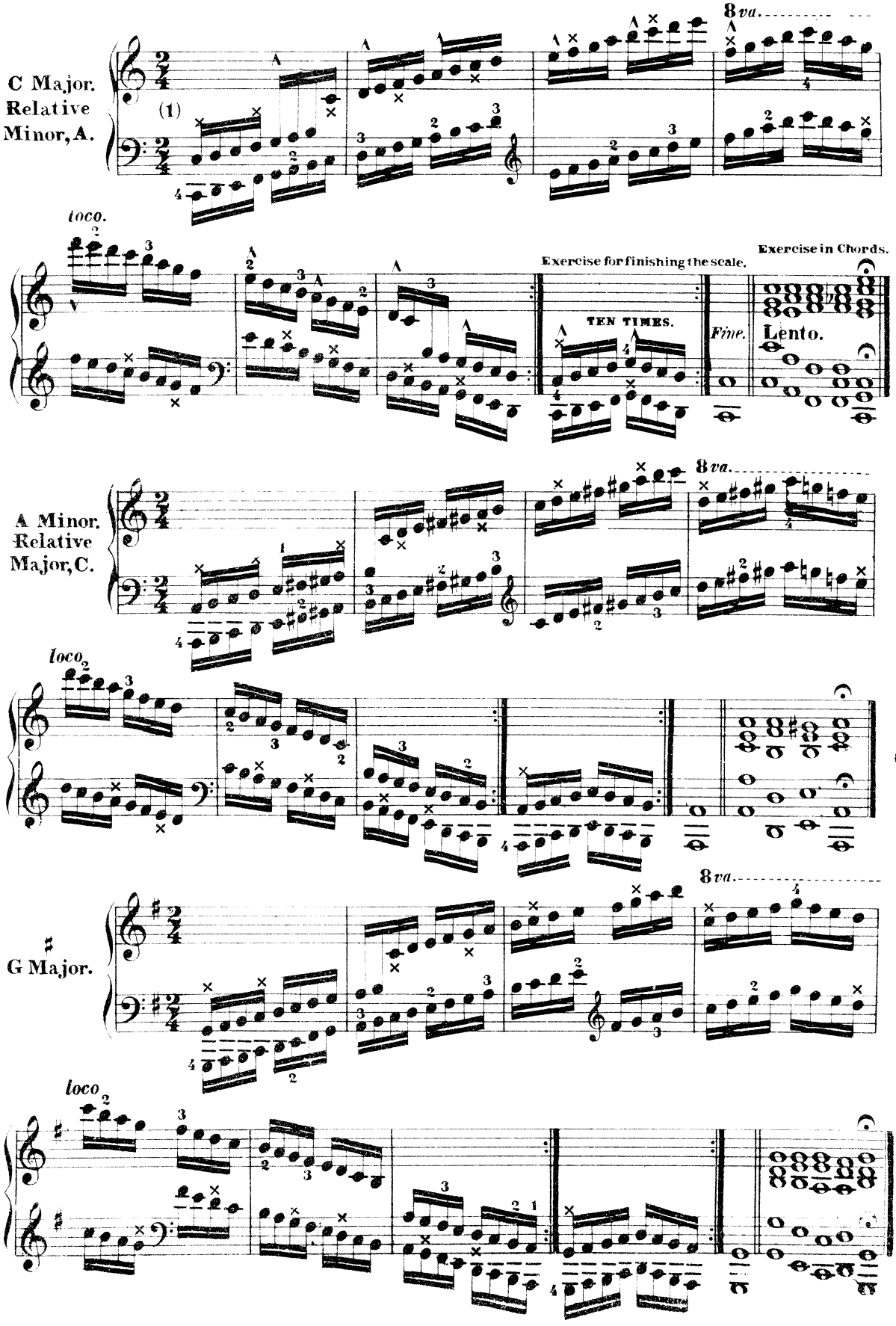






Daily Study of the Scales,

in all the keys, Major & Minor.



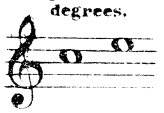
The relative minor of a major key will always be found a minor third below the major tonic.

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

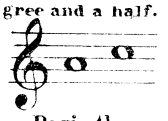
Key of C Major.

Relative Minor A.

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

8 loco.

D Major.

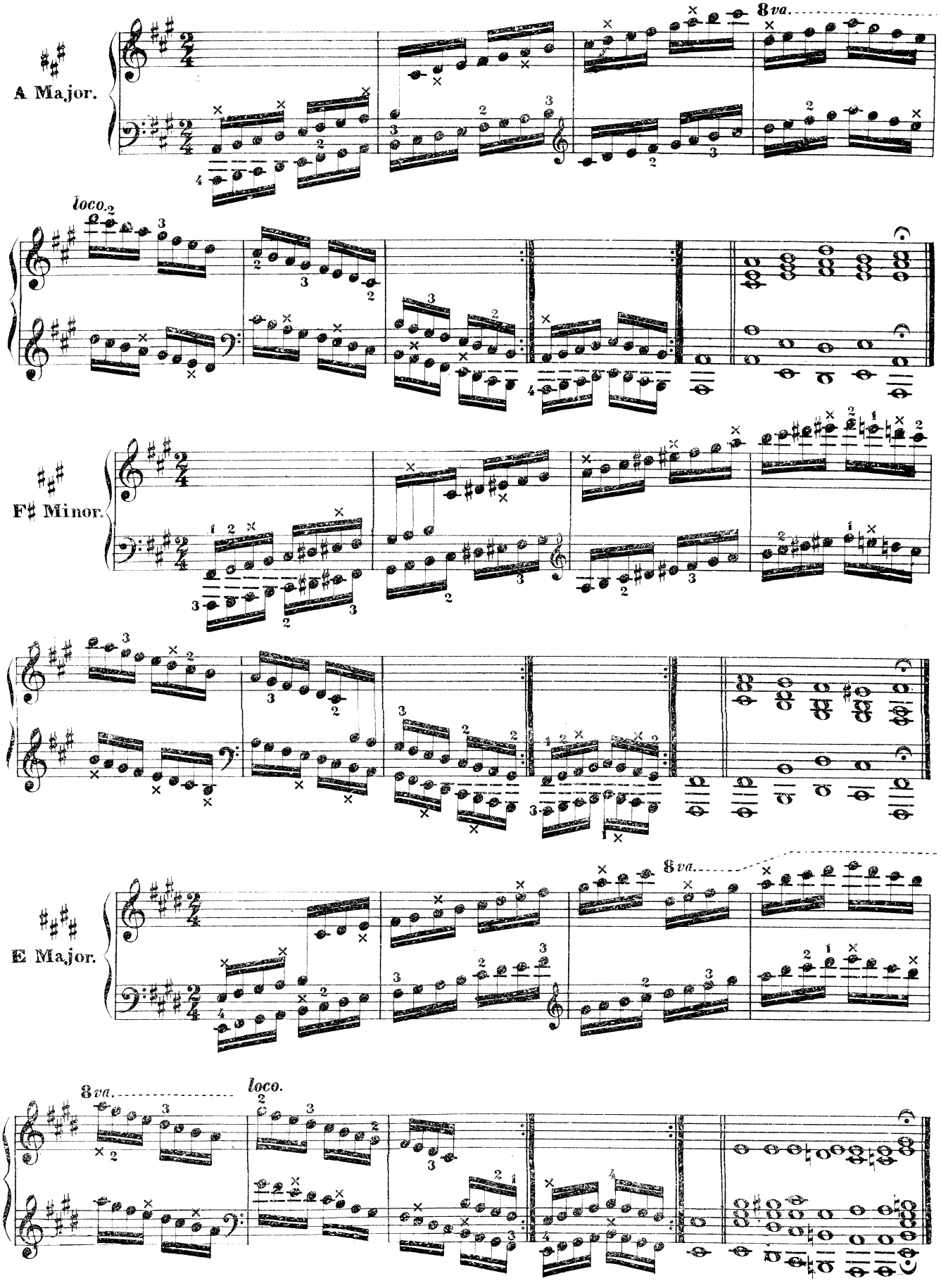
8

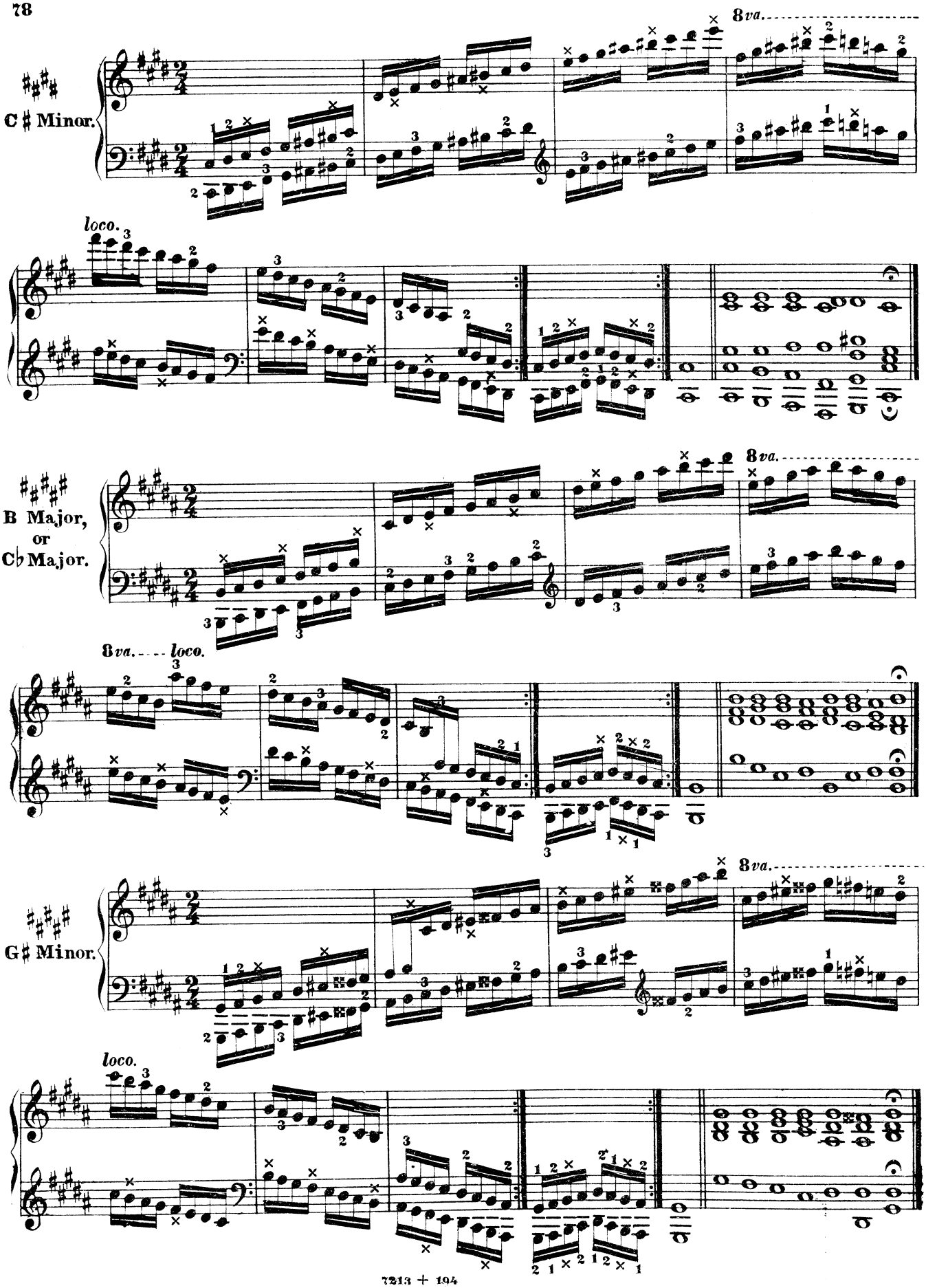
8 loco.

B Minor.

8

8 loco.


A Major.
8va.
loco.
F♯ Minor.
E Major.
8va.
8va.
loco.


8va.
C ♯ Minor.
loco.
8va.
B Major,
or
C♭ Major.
8va. loco.
8va.
G ♯ Minor.
loco.

F♯ Major,
or
G♭ Major.

D♯ Minor,
or
E♭ Minor.

8va.

8va. loco.

C♯ Major,
or
D♭ Major.

8va.

loco.

A♯ Minor, or B♭ Minor.

8va

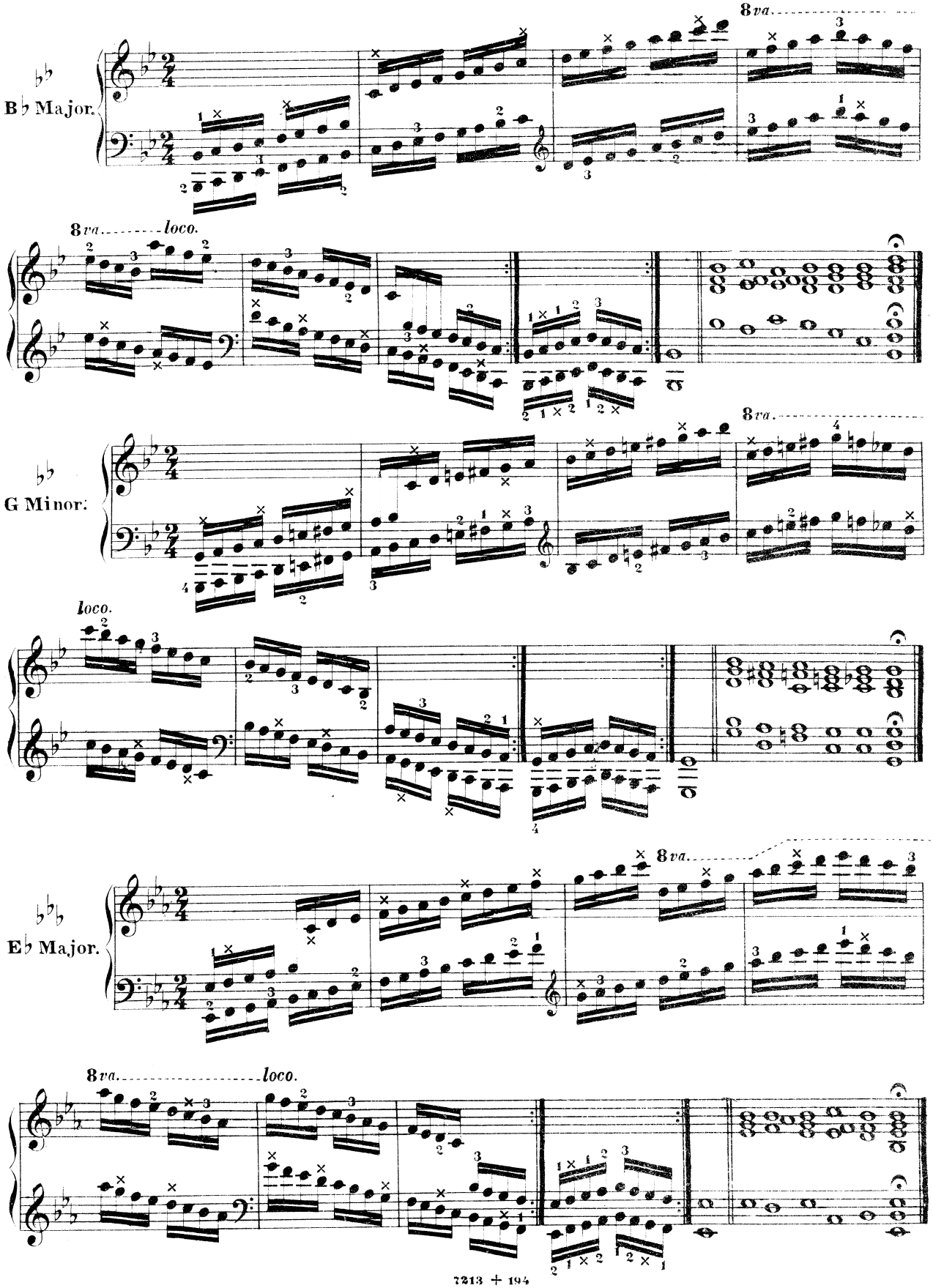
loco.

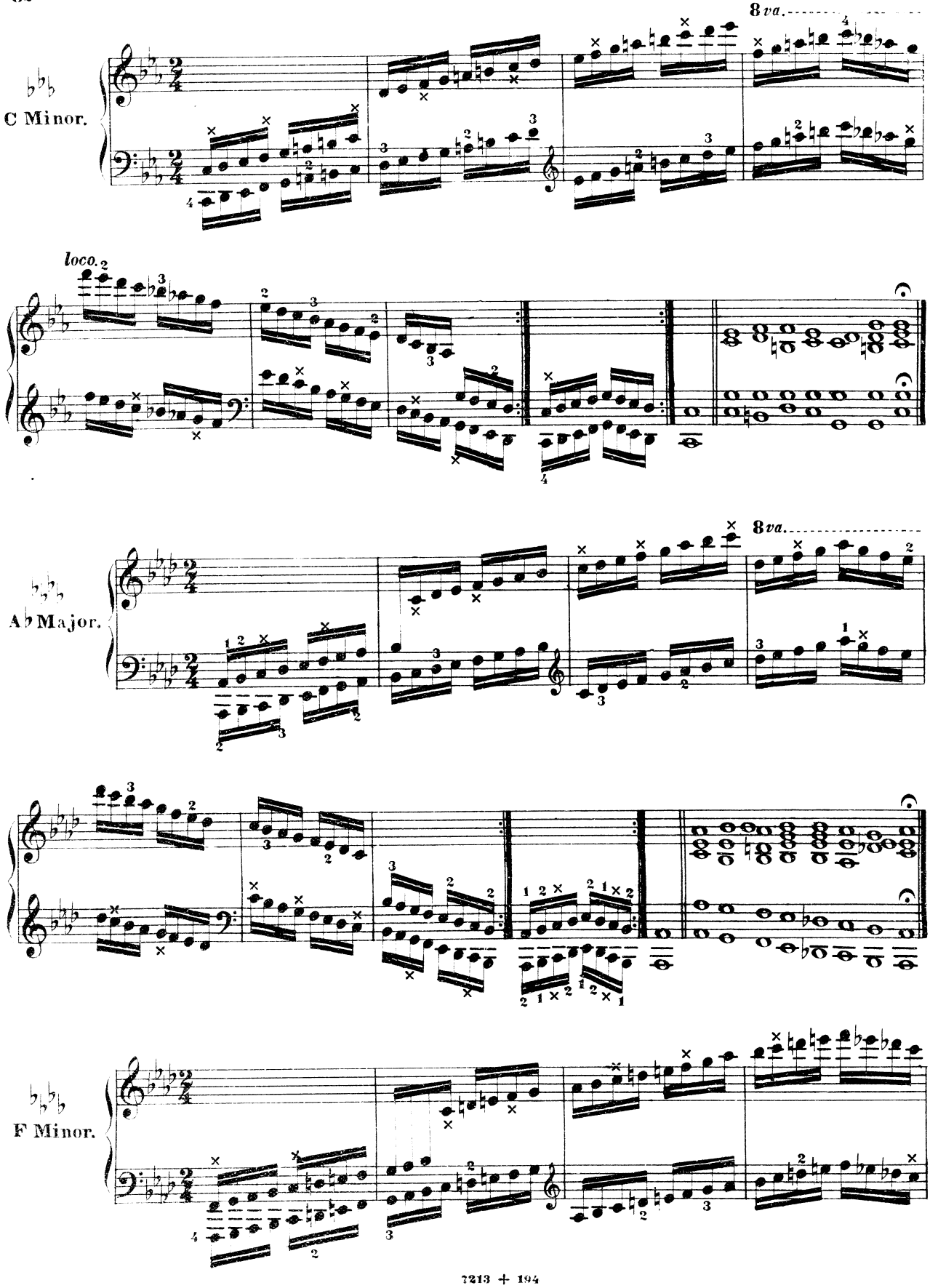
F Major.

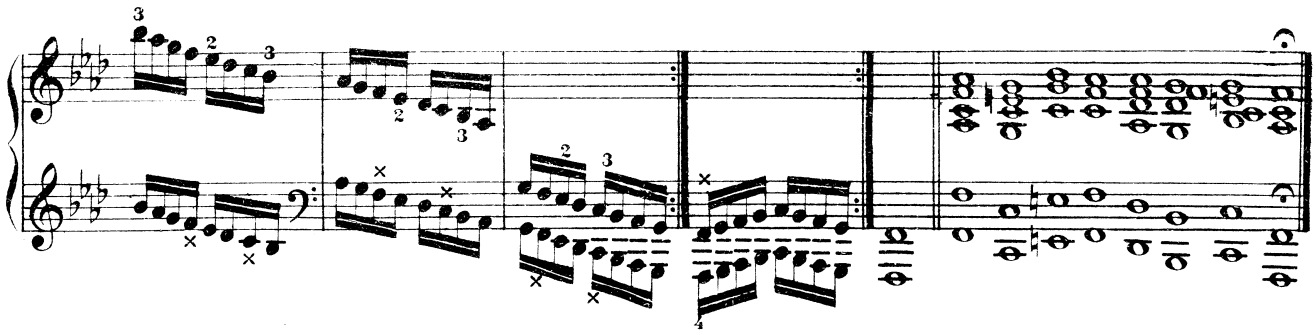
D Minor.

8va

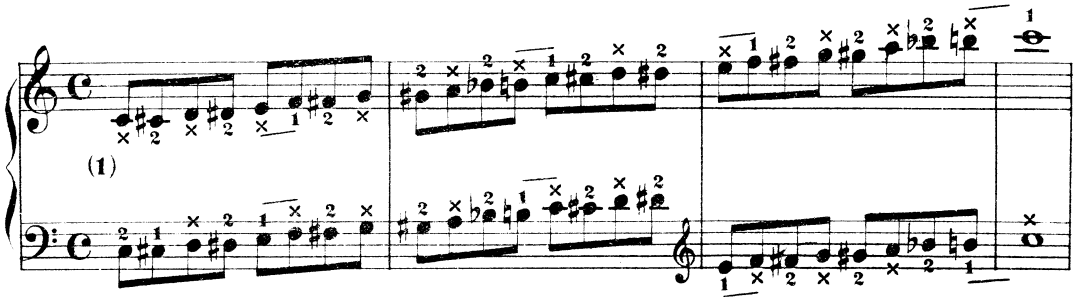
8va loco.


8va.
B♭ Major.
8va. loco.
8va.
G Minor.
loco.
8va.
E♭ Major.
8va. loco.

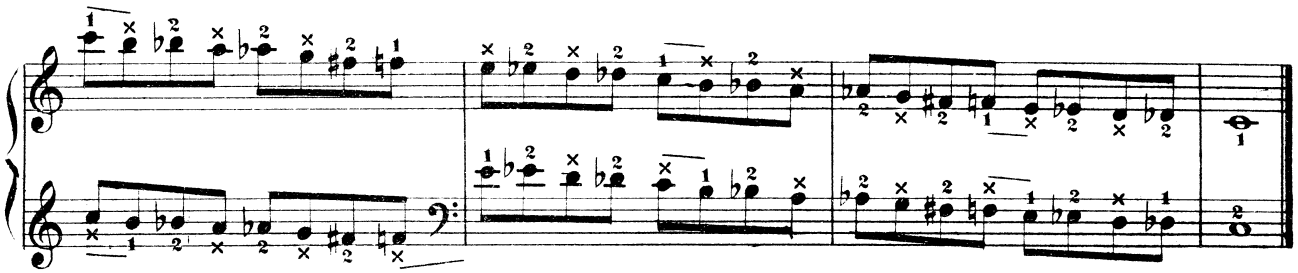

8va.
C Minor.
loco.
8va.
Ab Major.
F Minor.

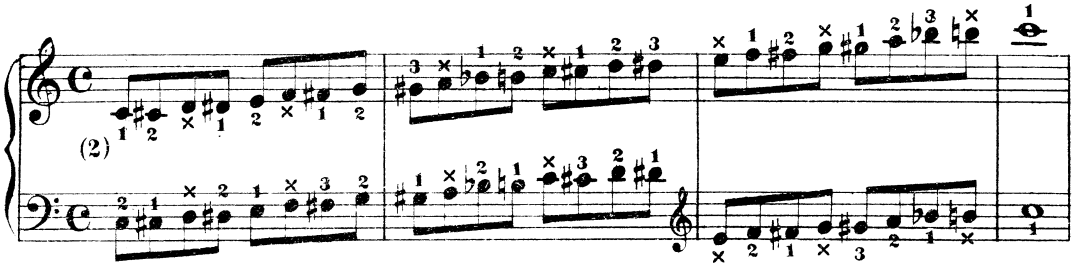


Chromatic Scale.

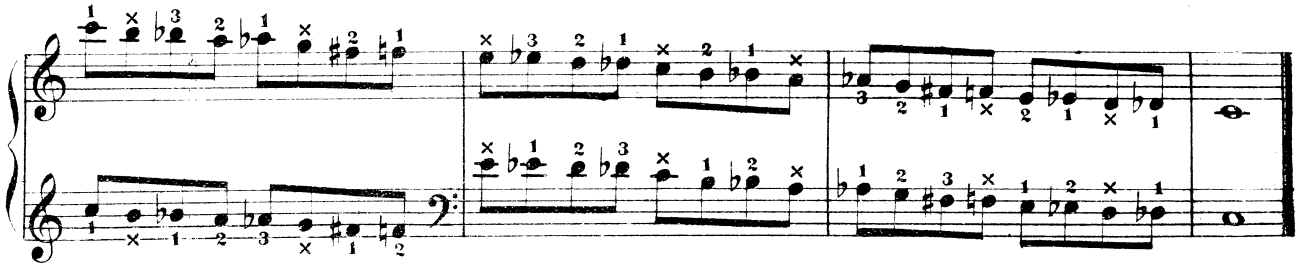


(1) The most usual and best fingering, because it is uniform, and is calculated to give equal force to each finger.





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



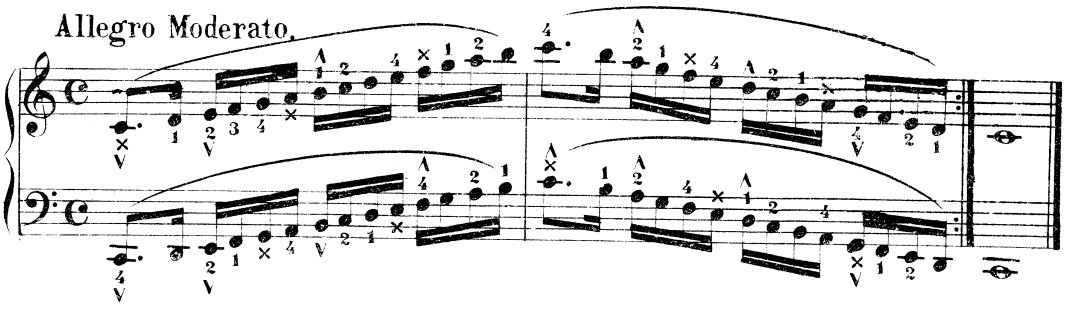
EXERCISES

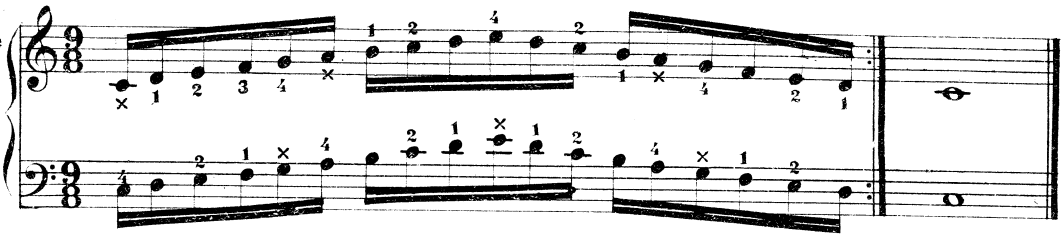
In passing the thumb after the 4th. finger, and the 4th. finger after the thumb, without regard to the ordinary rules of fingering.

NOTE.

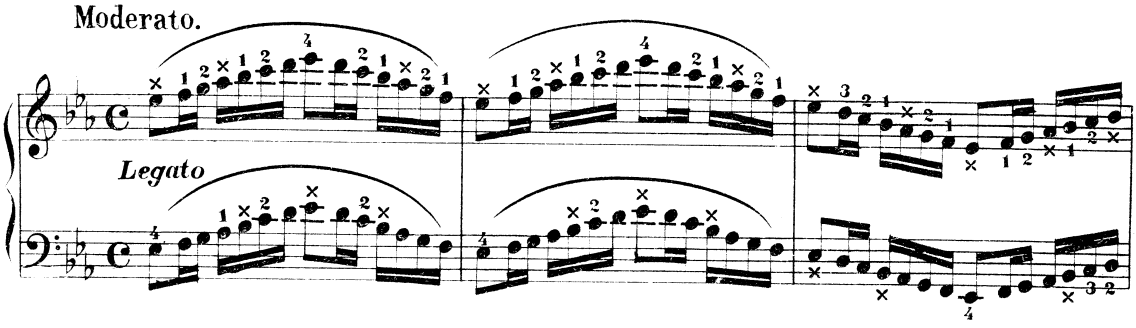
This fingering may be admitted in some cases, without being adopted as a general rule. Still, as it is desirable to acquire the greatest degree of experience and dexterity, it is very important to become familiar with this mode of fingering, because it is the key to a great number of difficulties, and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

Allegro Moderato.

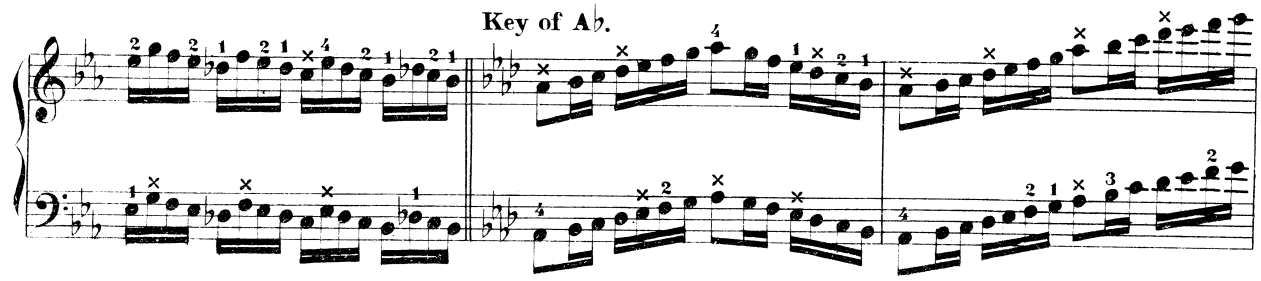


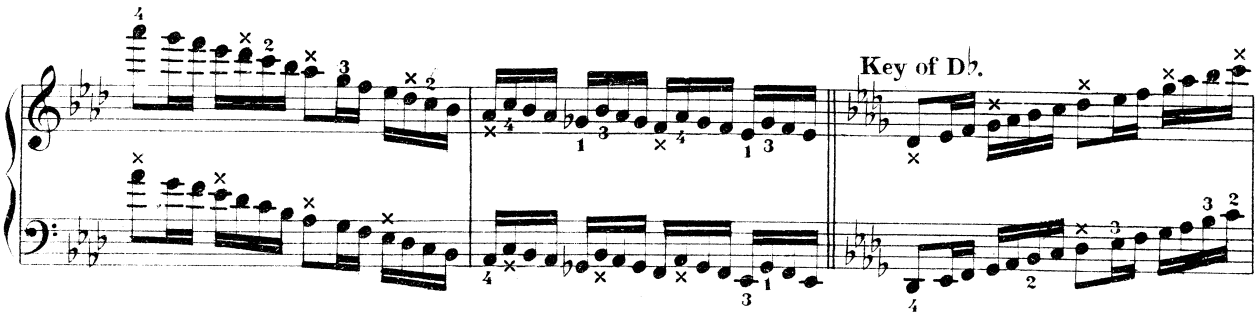


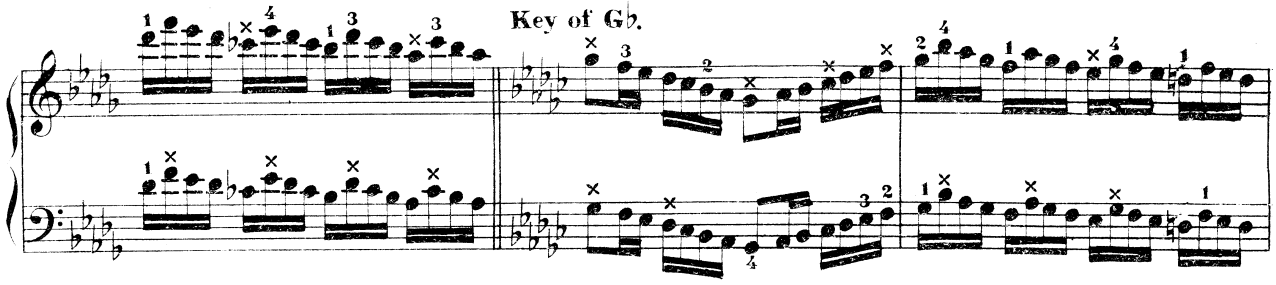
Moderato.

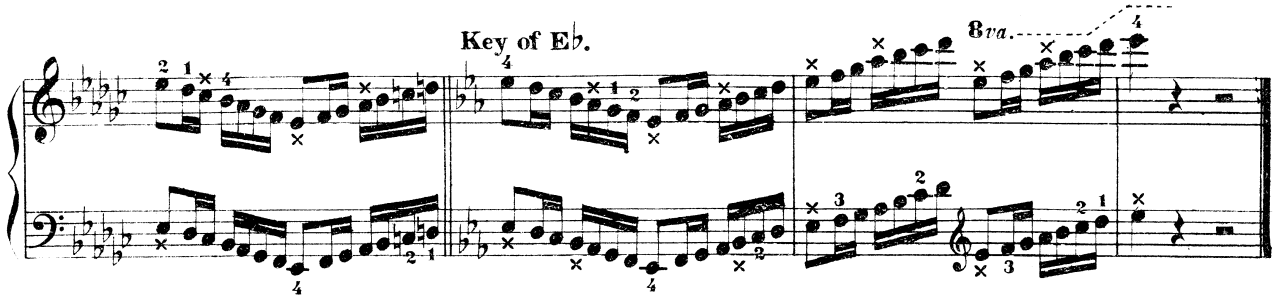


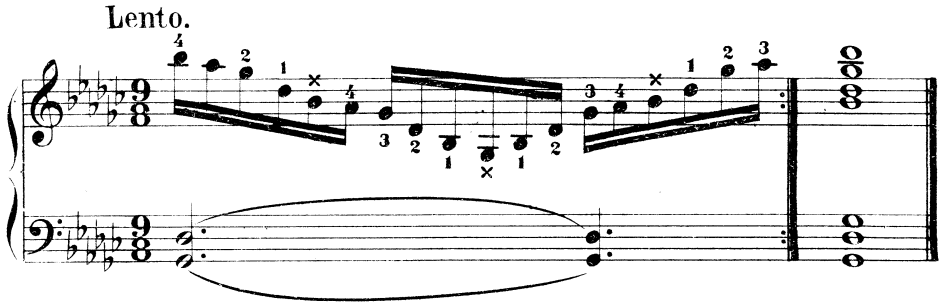
Key of A♭.






Key of Gb.


Key of Eb.
8va.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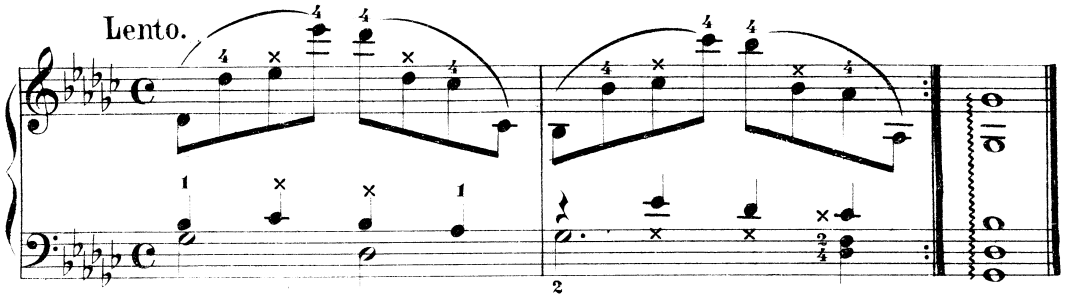
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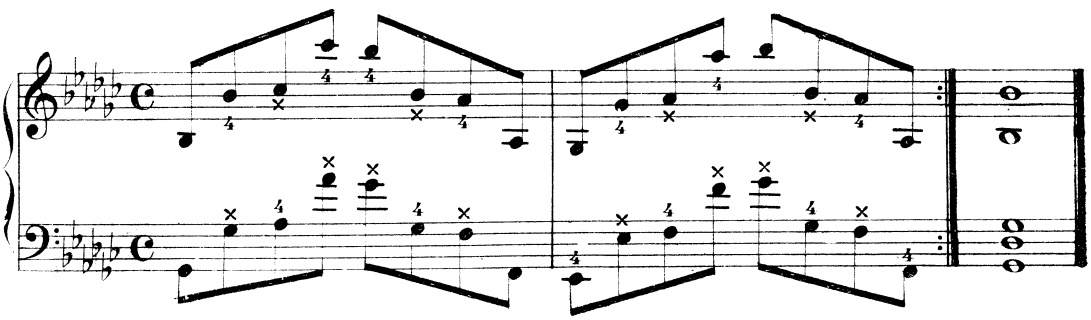
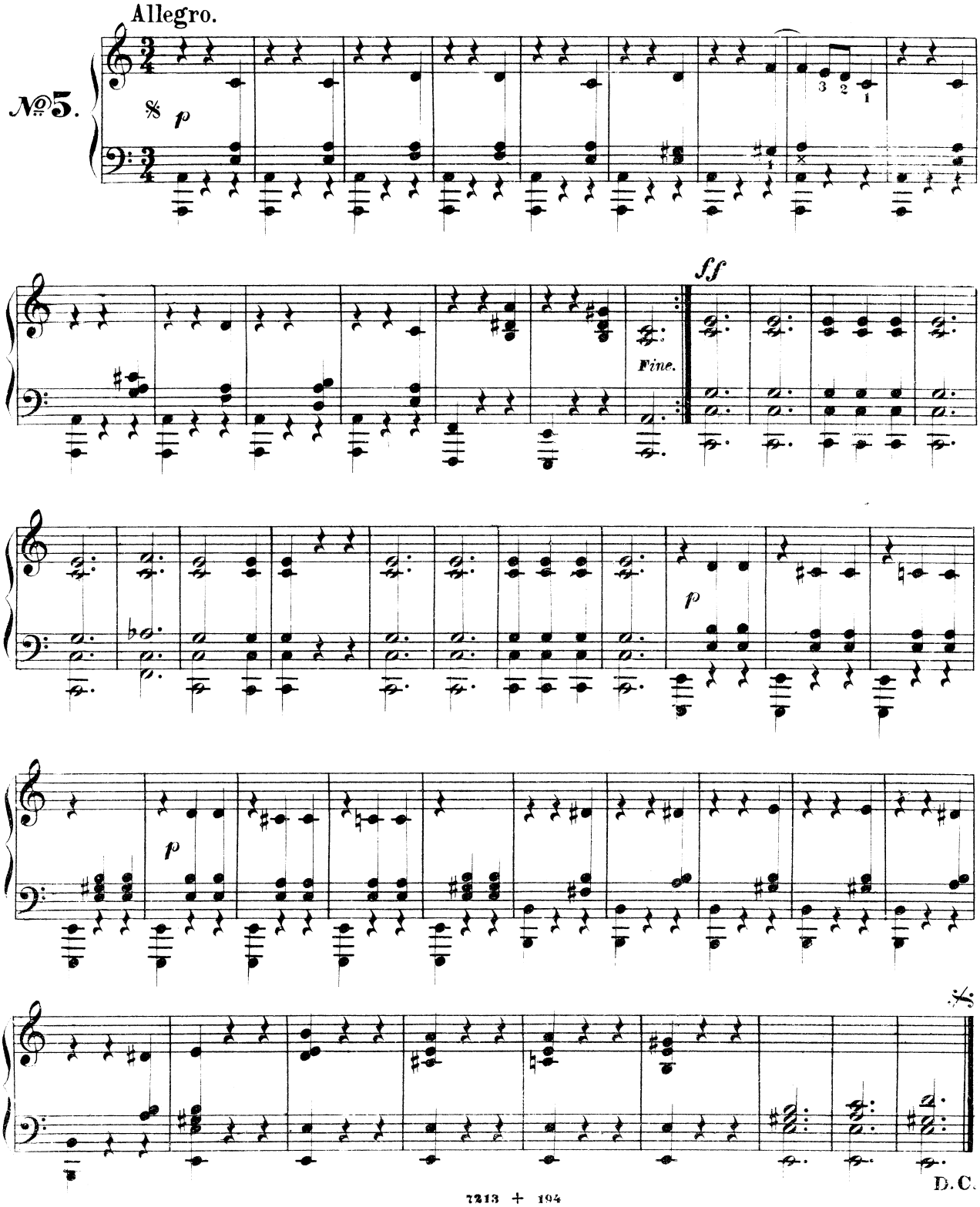


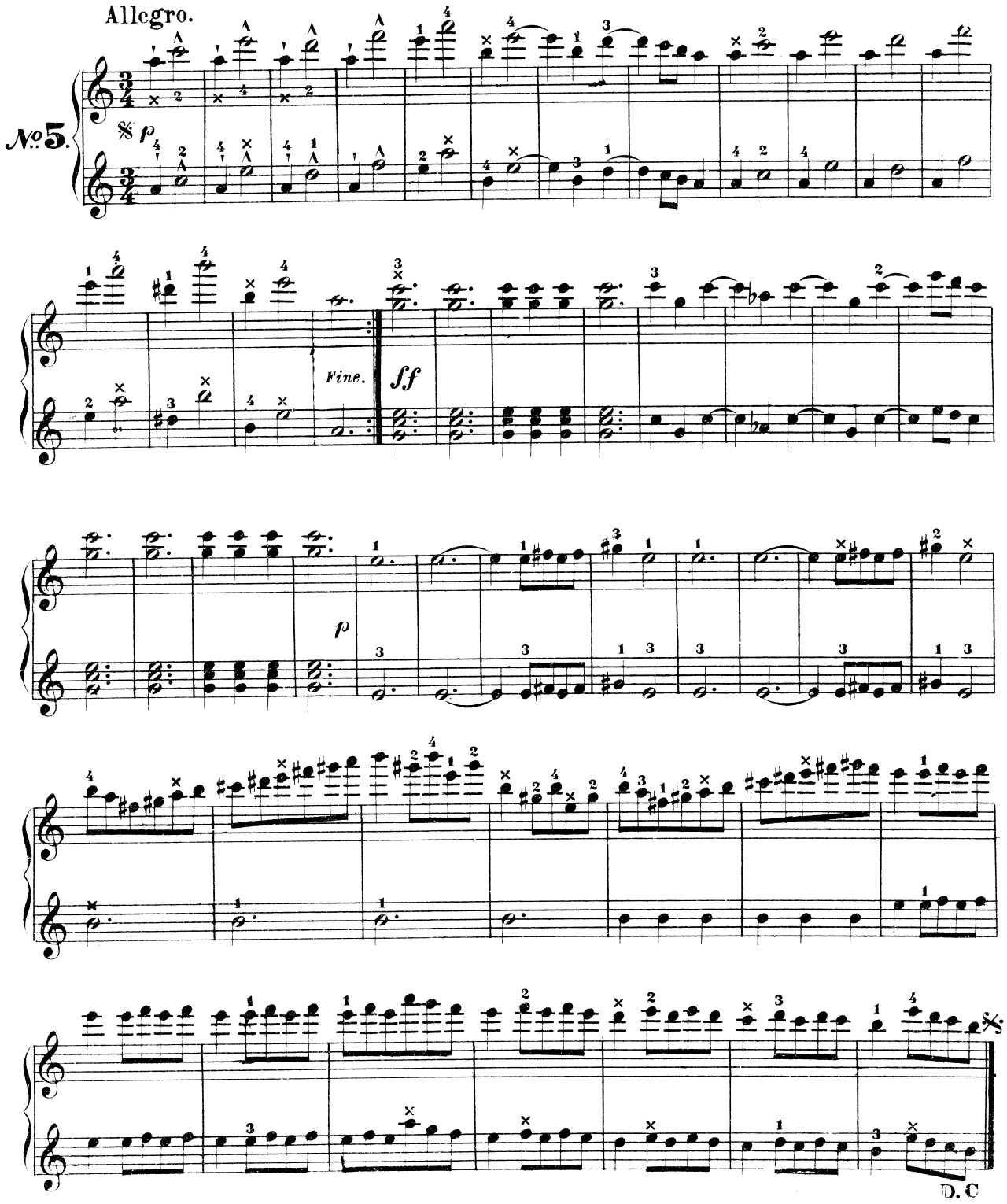
MELODY FOR FOUR HANDS.

SECONDO.



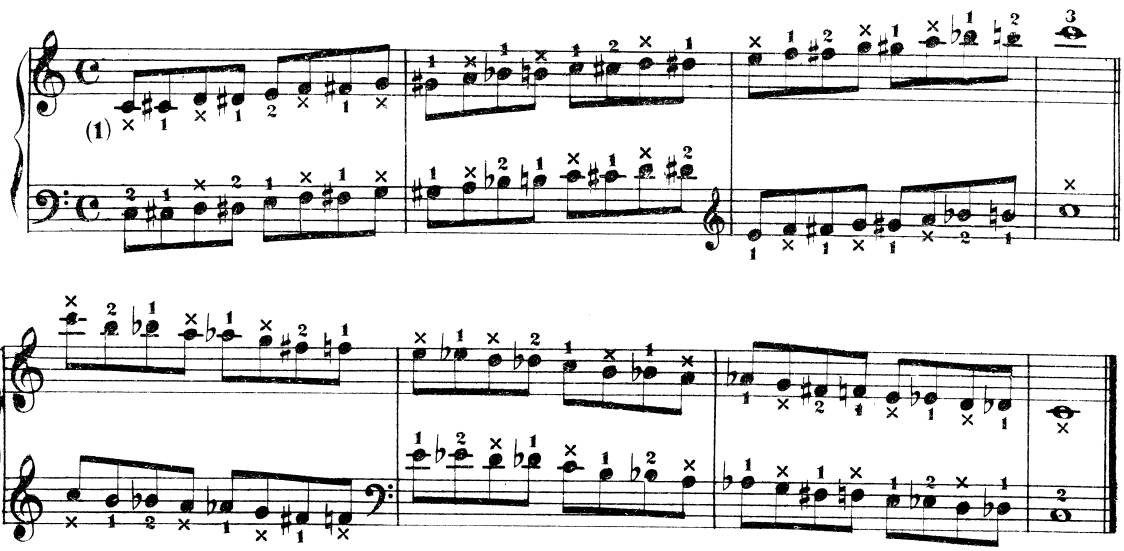
MELODY FOR FOUR HANDS.

PRIMO.

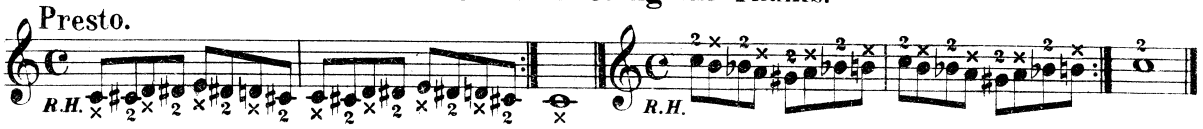


Chromatic Scales.

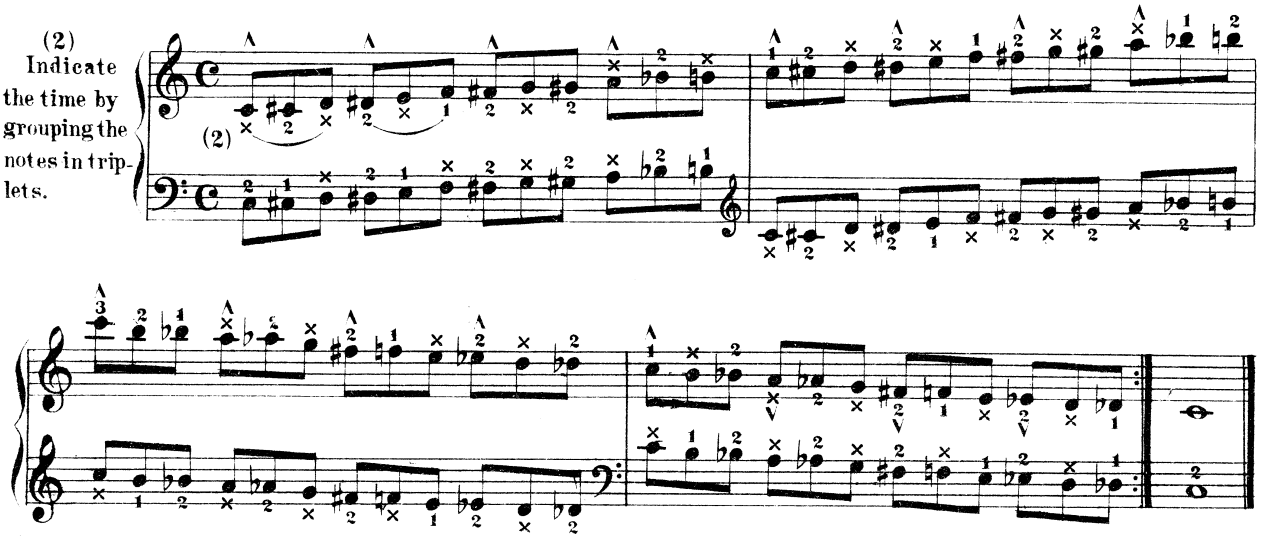
(1) This mode of fingering should be avoided, on account of the unequal strength which exists between the thumb and the 1st. finger; the 1st. finger being the weakest.



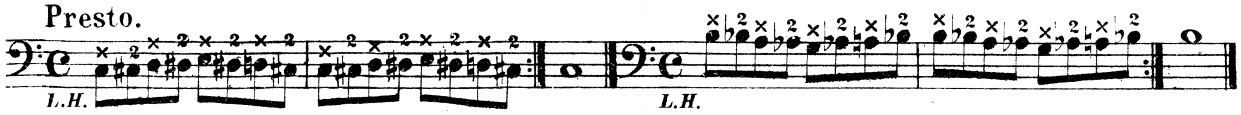
Exercise for Passing the Thumb.



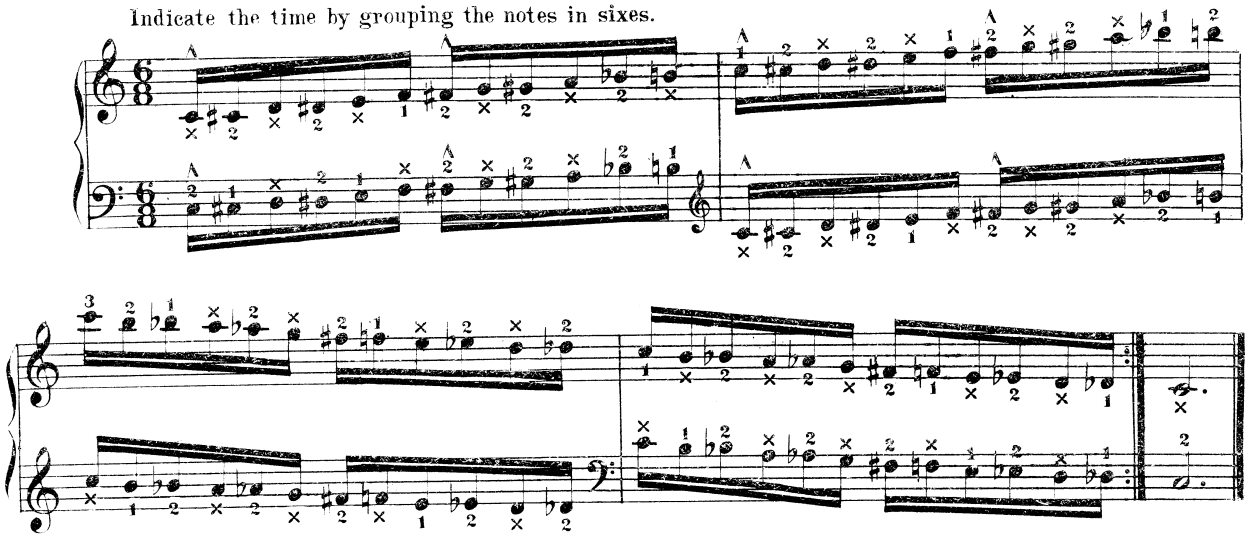
(2) Indicate the time by grouping the notes in triplets.



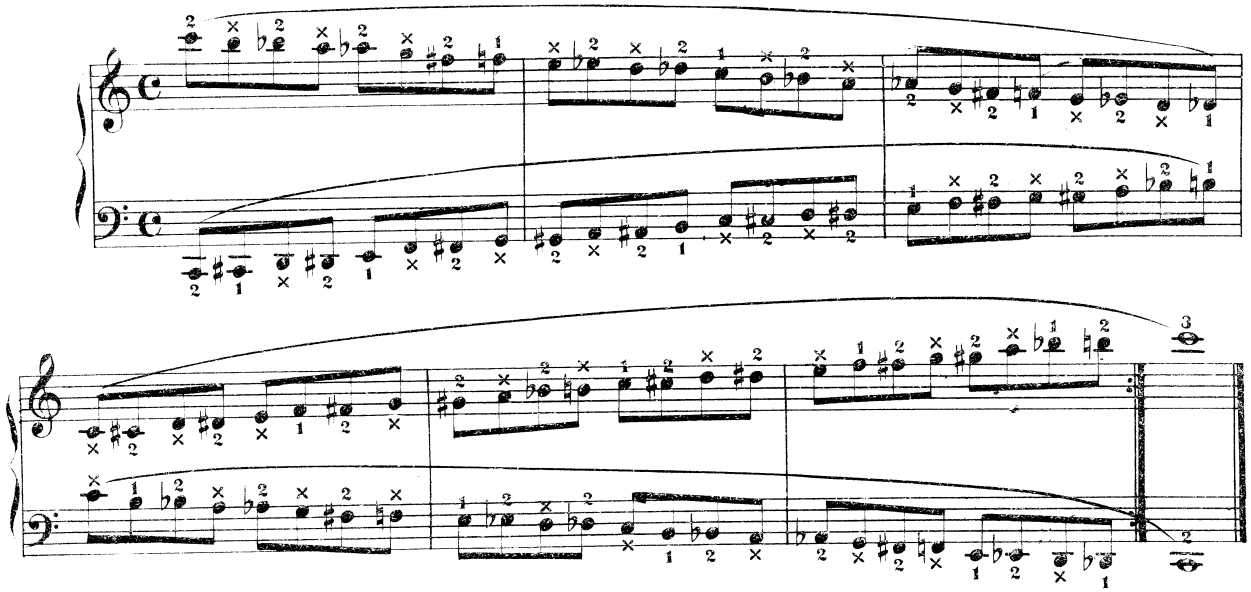
Exercise for passing the Thumb.



Indicate the time by grouping the notes in sixes.

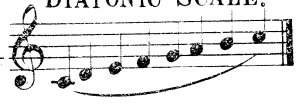


Chromatic Scale in Contrary Movement.



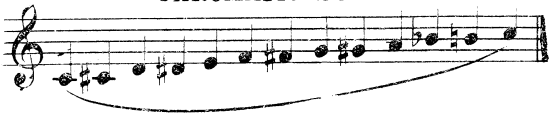
Succession of notes, proceeding by tones and semi-degrees, major.

Diatonic Scale.



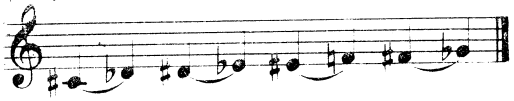
Succession of notes, proceeding by consecutive semi-degrees.

Chromatic Scale.



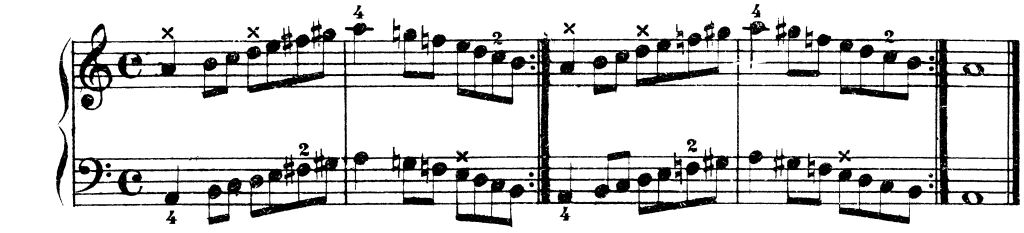
Enharmonic Scale.

In the notation of this scale, C♯ may be written D♭, and vice versa; D♯ may be written E♭, and vice versa, &c. &c. &c.

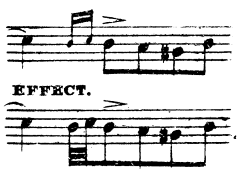


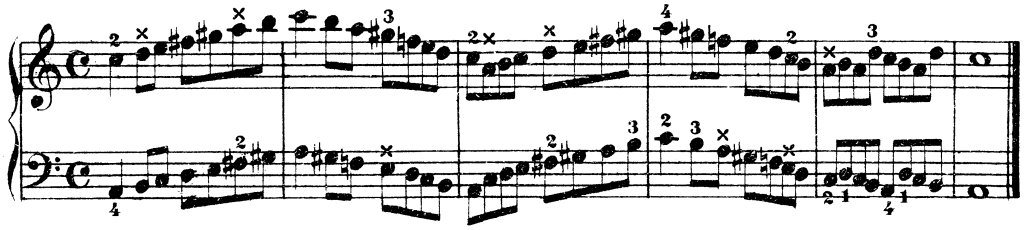
LESSON XXV.
Scale in the Minor Mode.

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

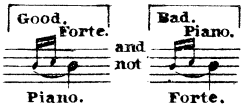


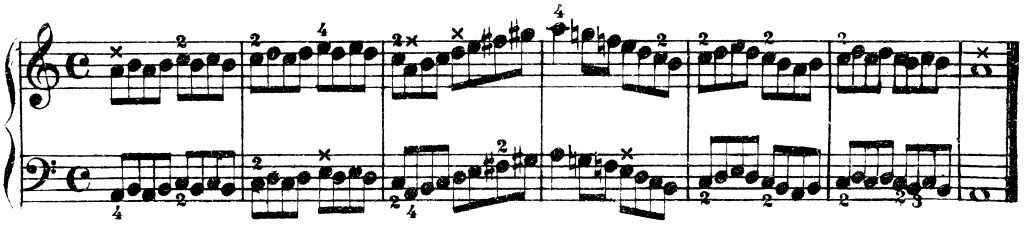
(1)
MORDENTE, (or SHAKE.)



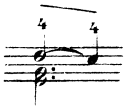


The small notes should be lightly executed, giving the accent to the principal note.





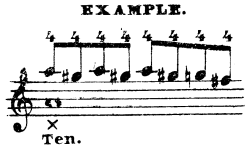
(2)



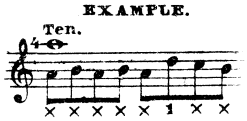
When the thumb has a note to sustain, several notes in succession may be executed with the 4th. finger.

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.

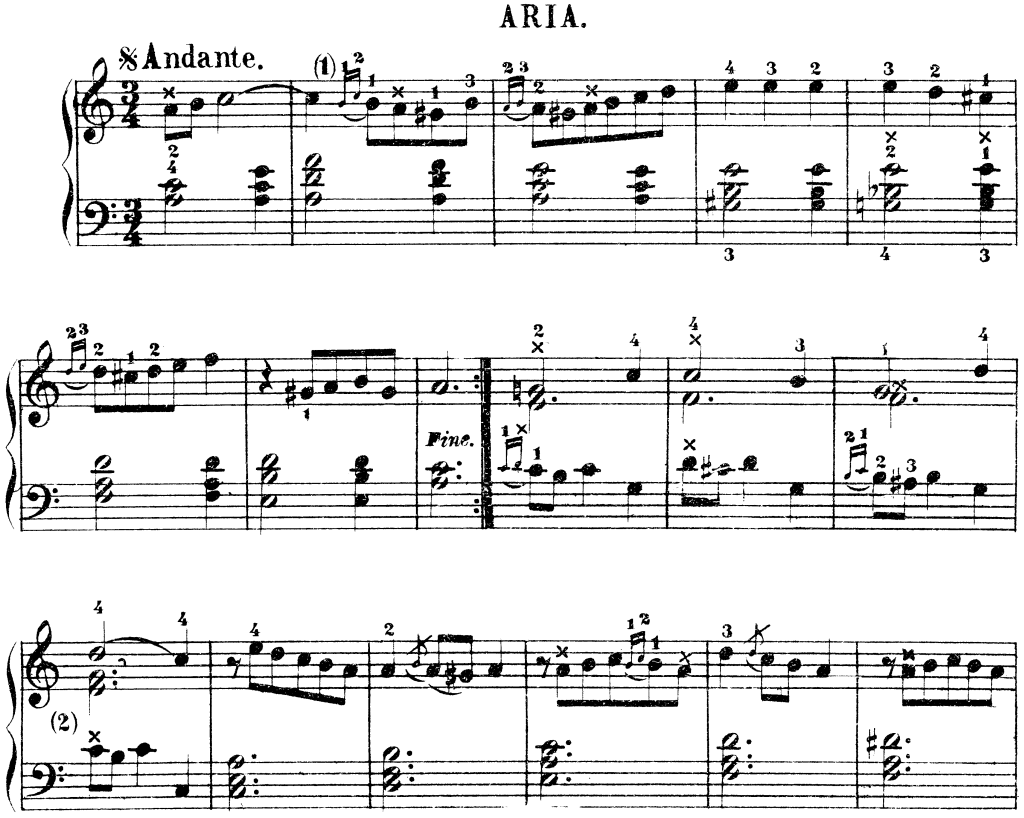
EXAMPLE.

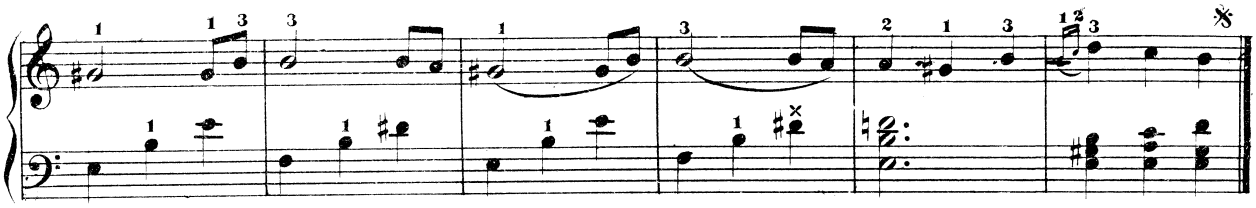


EXAMPLE.



ARIA.

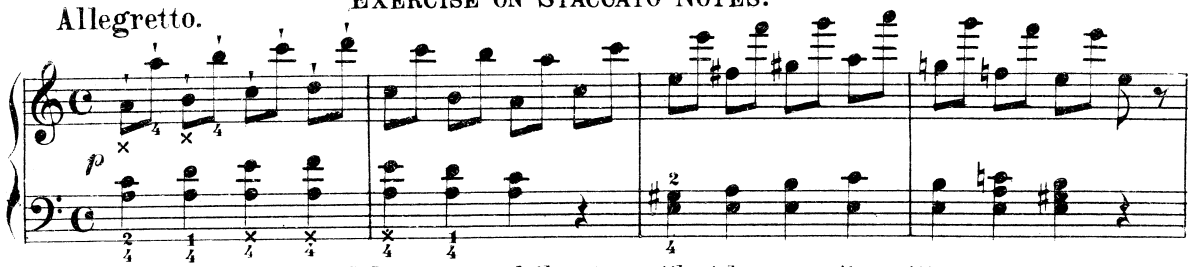




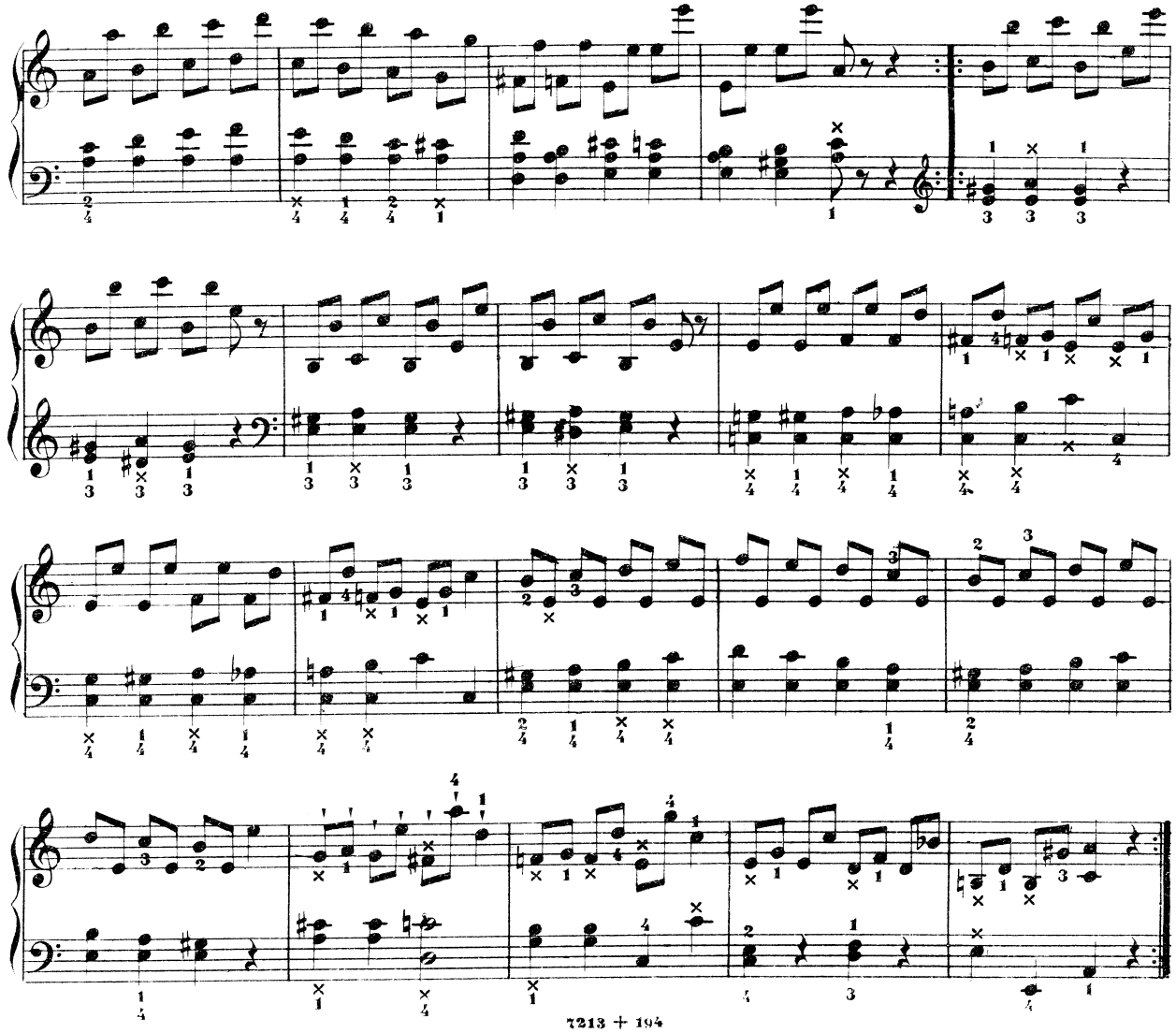
Study IX.

Exercise on Staccato Notes.

Allegretto.

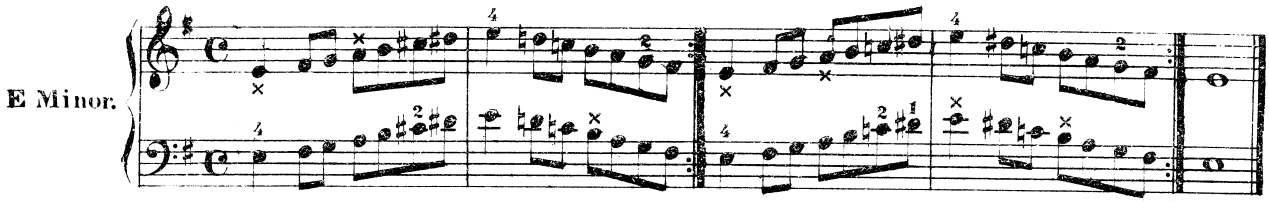


The hand should be extended, so as to reach the octave without deranging its position.

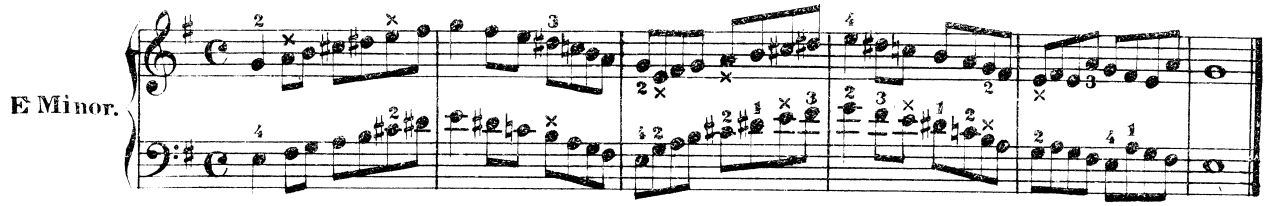


LESSON XXVI.

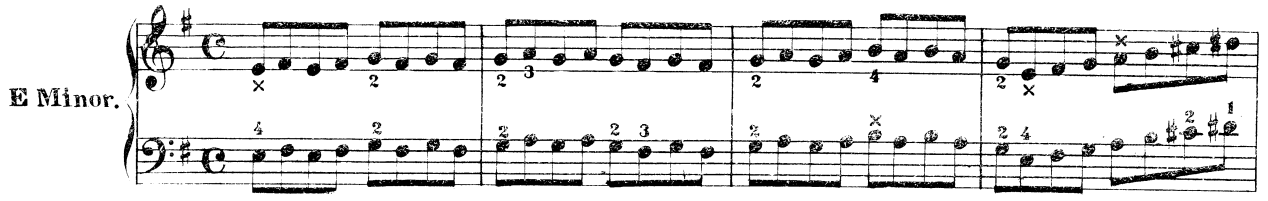
E Minor.

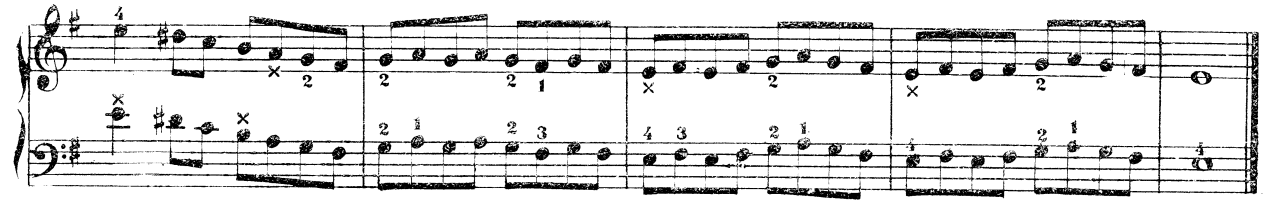


E Minor.



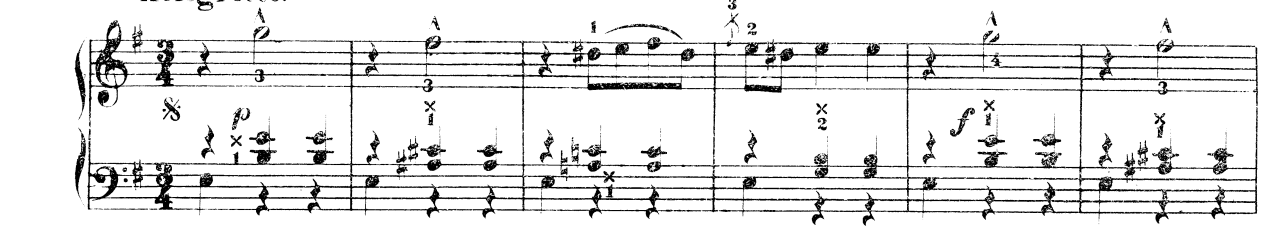
E Minor.

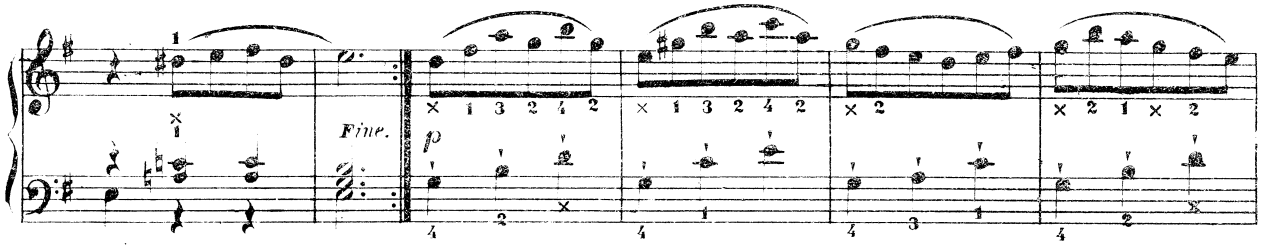


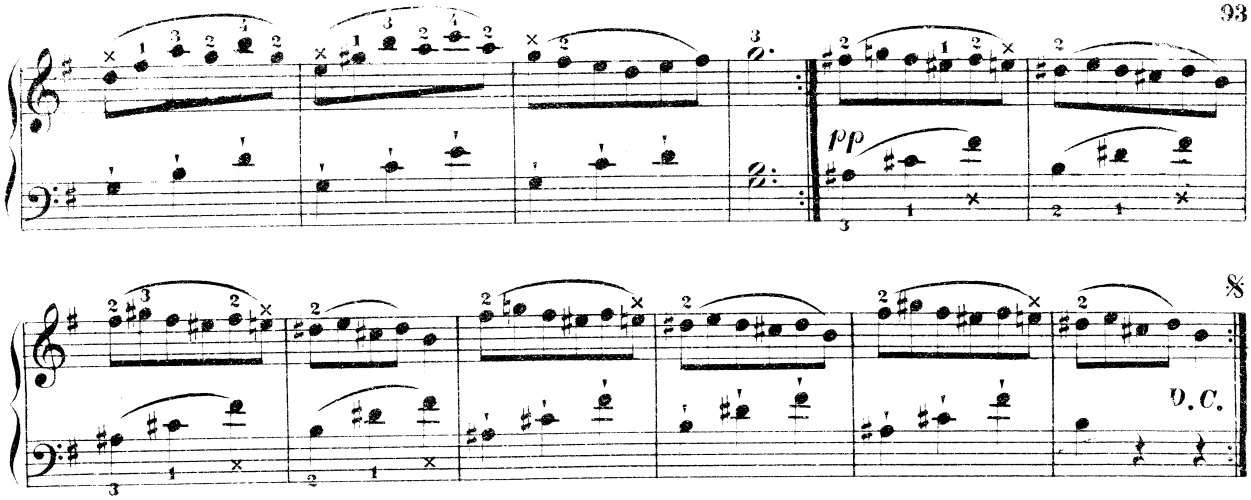


Waltz.

Allegretto.

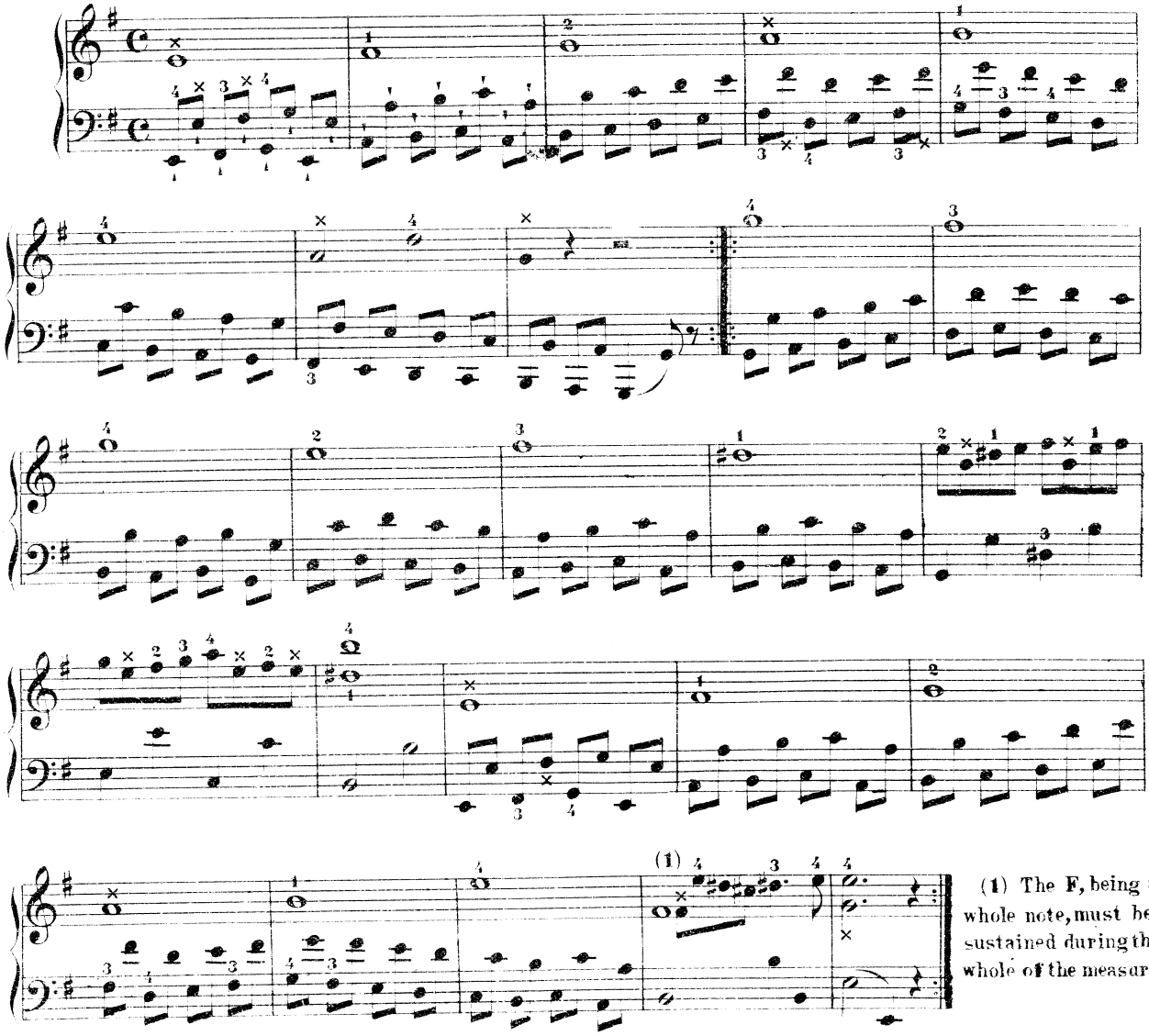






Study X.

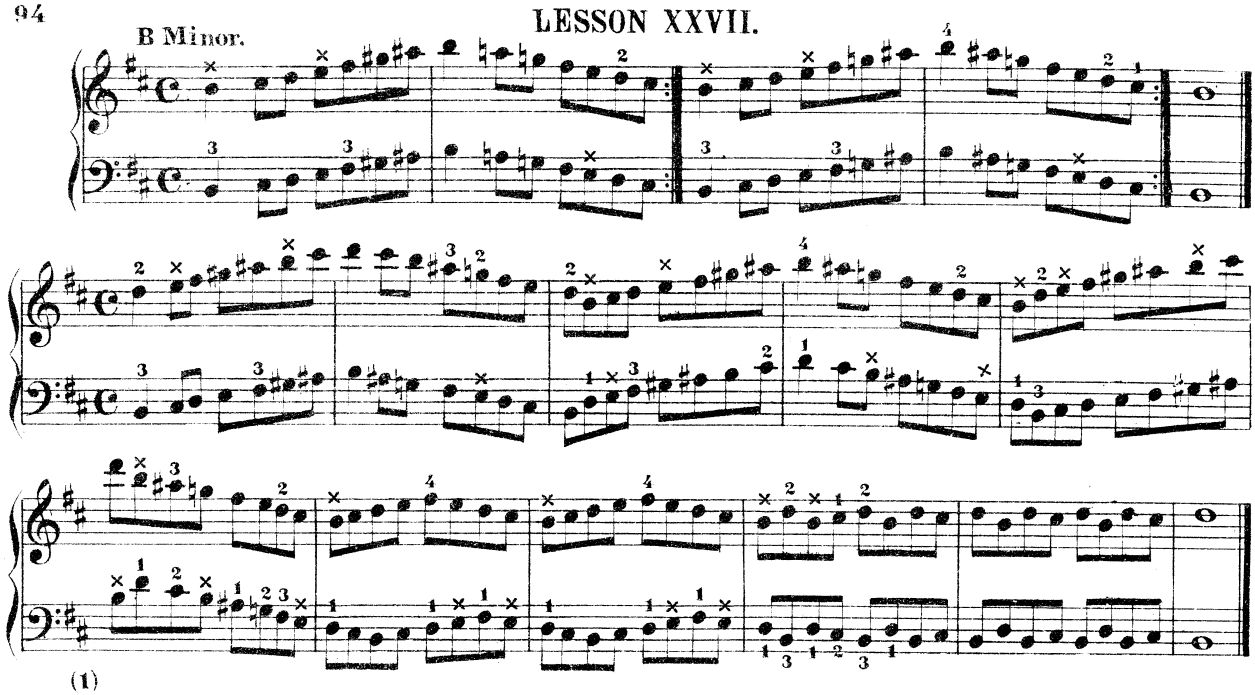
Exercise on Staccato Notes, for the Left Hand.



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

LESSON XXVII.

B Minor.



(1)

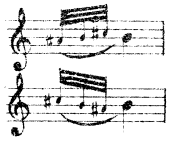
GRUPETTO, (or TURN.)

GRUPETTO is an Italian word which signifies *a little group.*

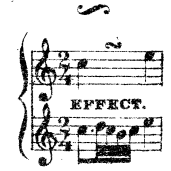
The Turn is sometimes composed of three, and sometimes of four notes.

TURN of 4 NOTES.

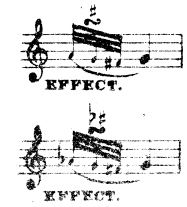
TURN of 3 NOTES.



ABBREV. of the TURN.

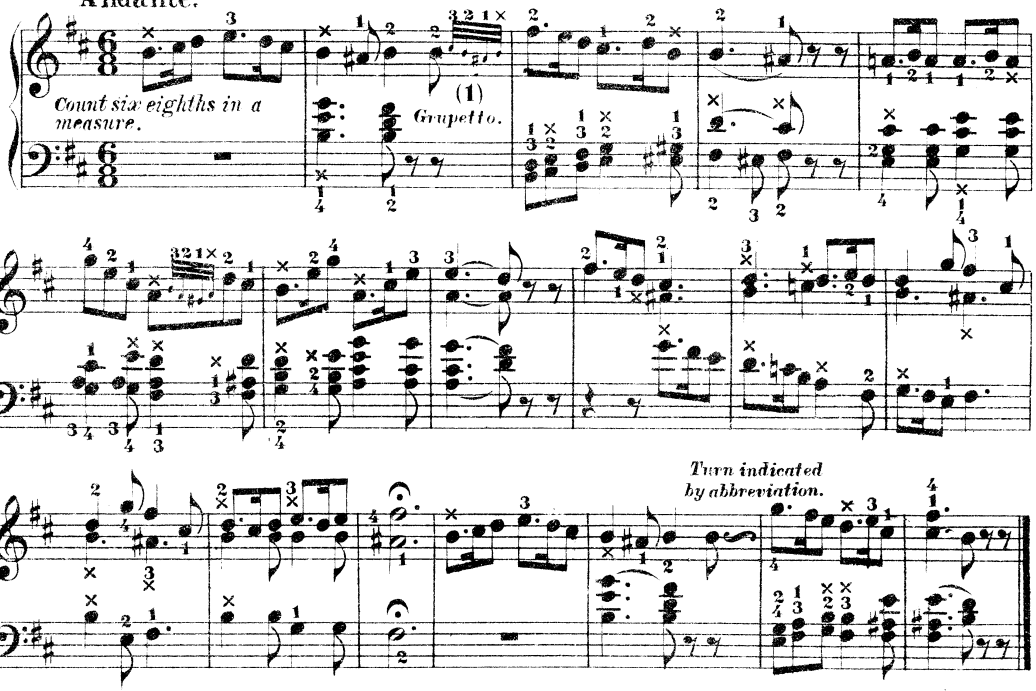


When an abbreviated turn is accompanied by one or more accidentals, they are marked over the sign.



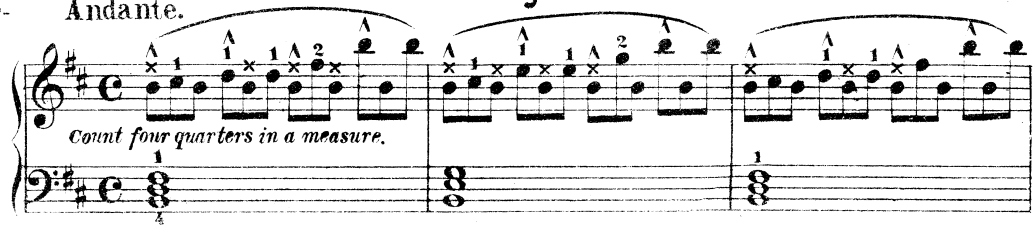
Sicilian.

Andante.



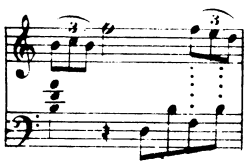
Study XI.

Andante.



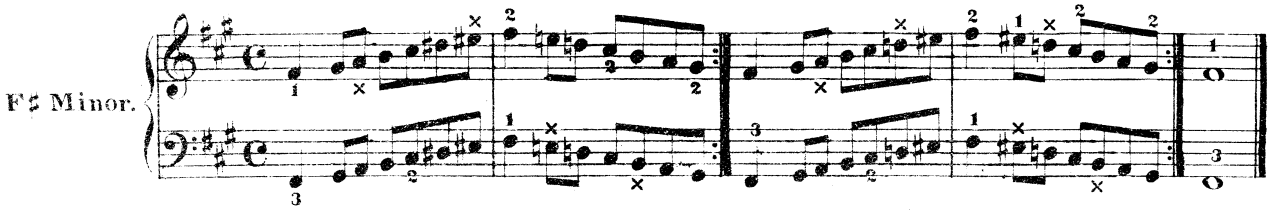
All the notes thus marked, ^, should be strongly accented.

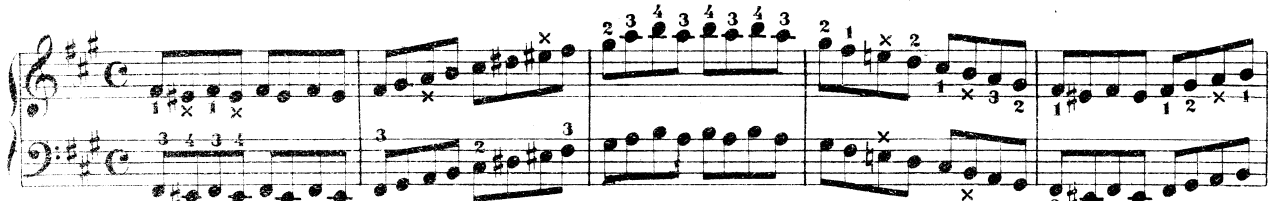
(1) The triplets in the treble must be executed according to the following example, to make the movement equal with the bass.

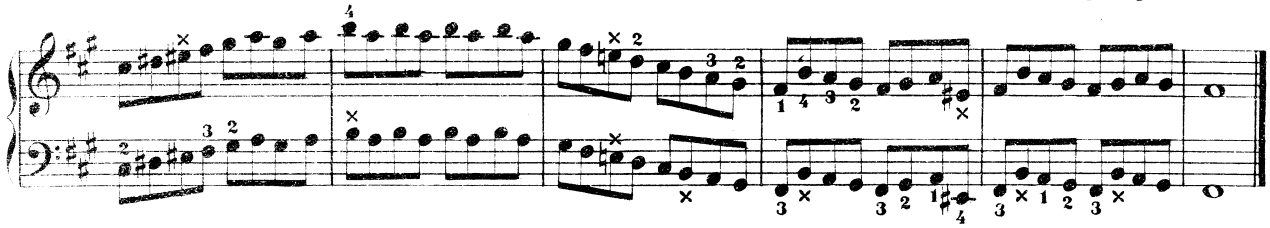


LESSON XXVIII.

F♯ Minor.

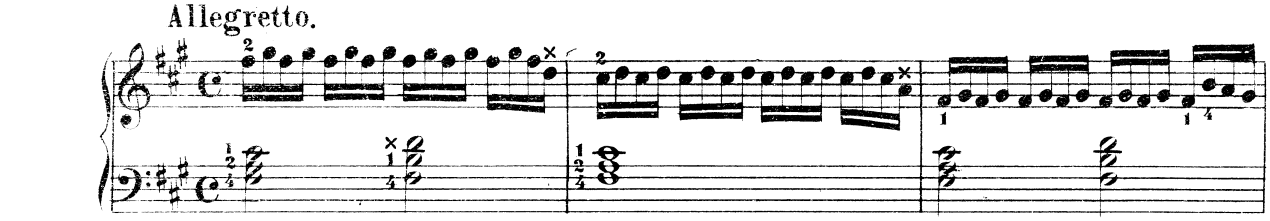


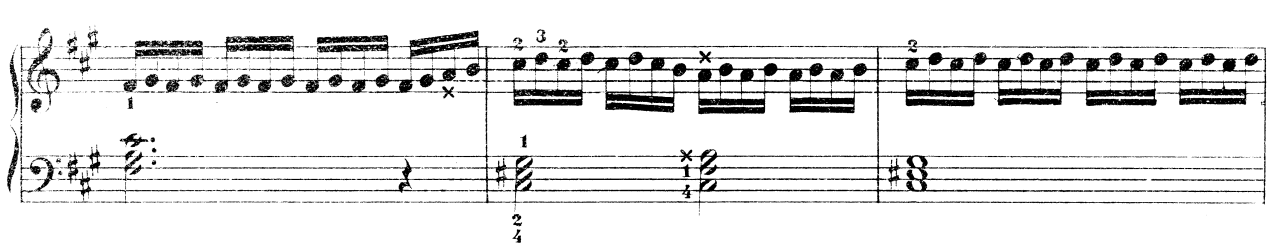


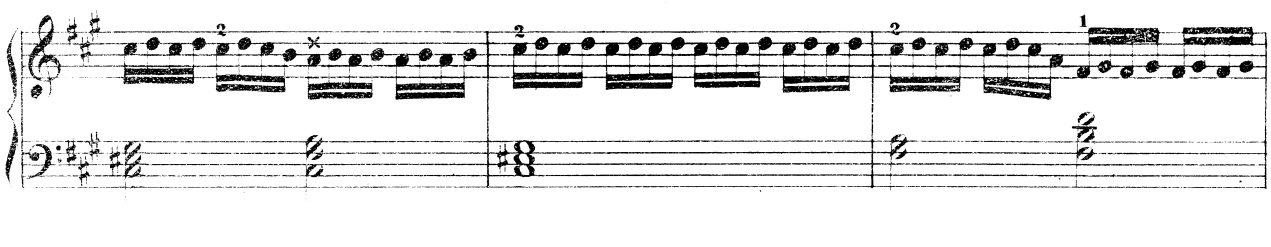


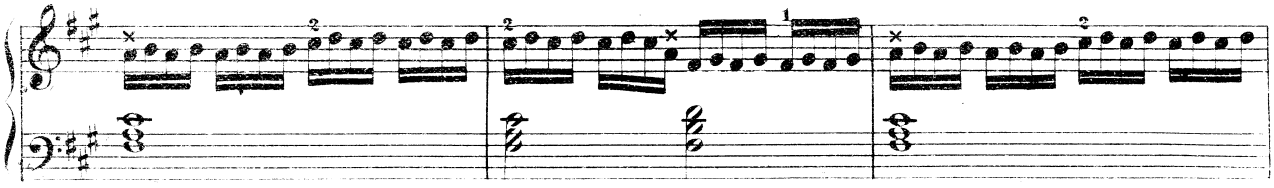
EXERCISE PREPARATORY TO THE STUDY OF THE TRILL.

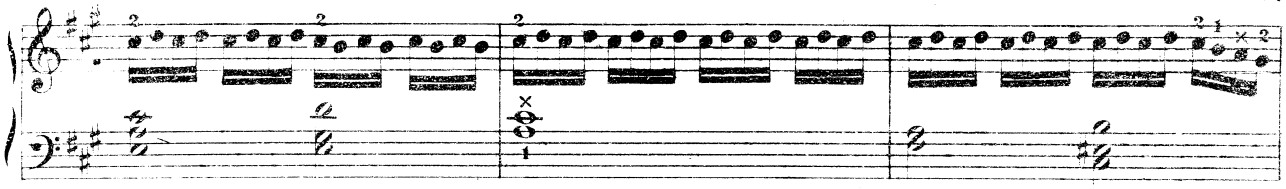
Allegretto.

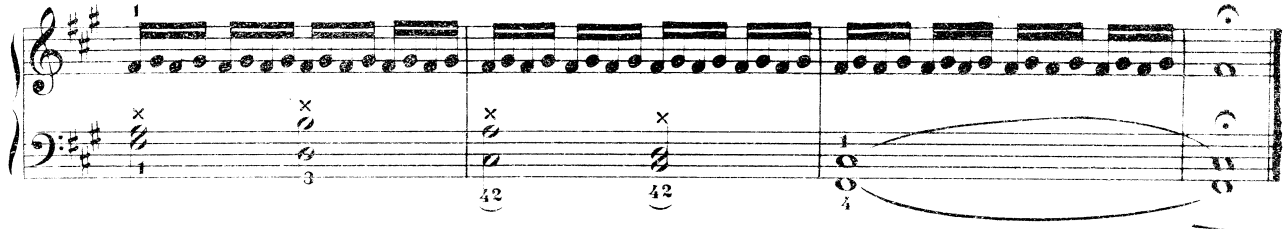








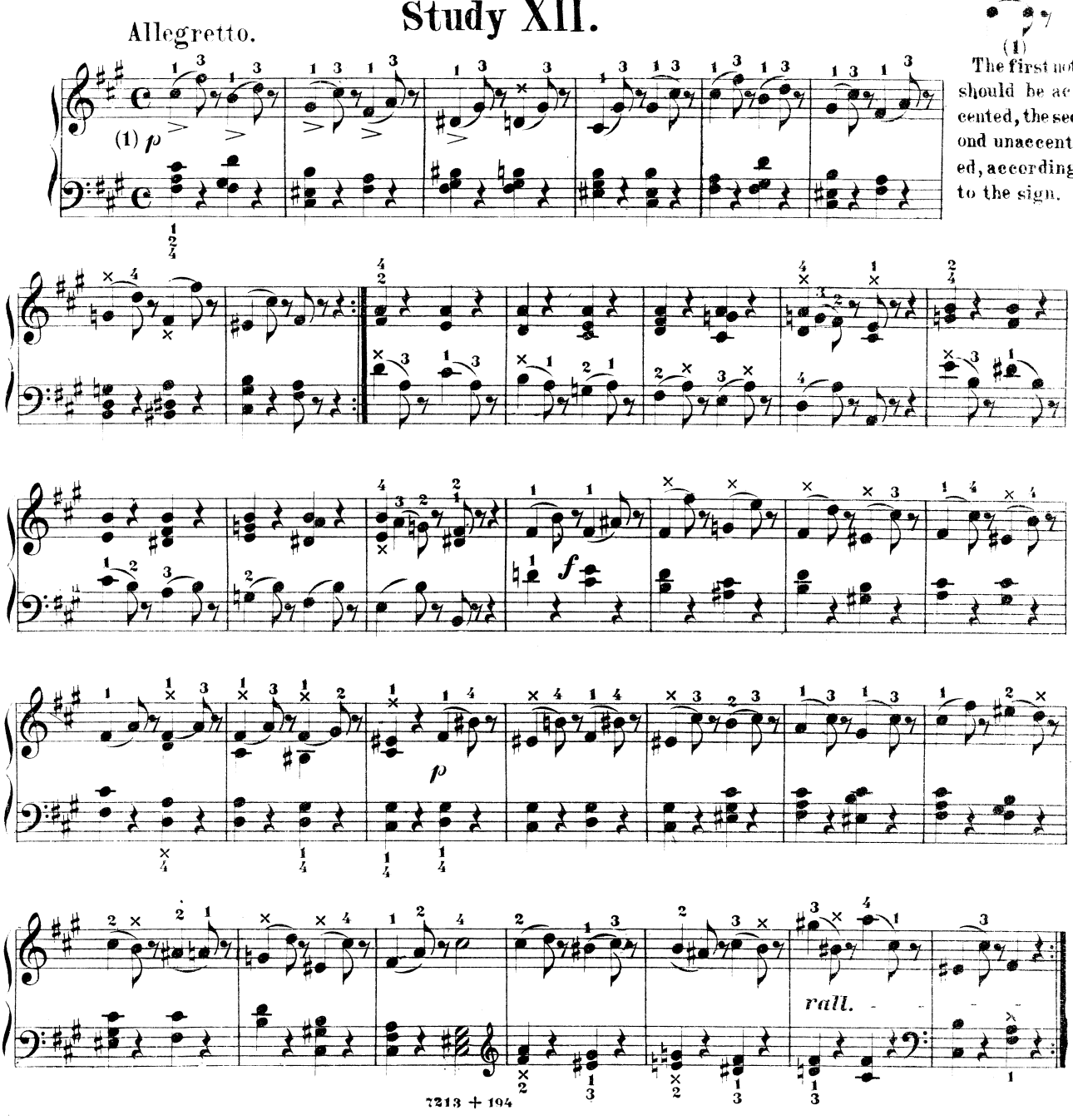




Study XII.

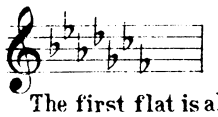
Allegretto.

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

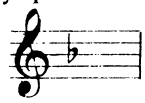


LESSON XXIX.

POSITION OF THE FLATS.



The first flat is always placed on B.



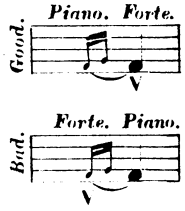
The first flat is placed on B, the second on E, the third on A, the fourth on D, the fifth on G, the sixth on C, and the seventh on F.

(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.

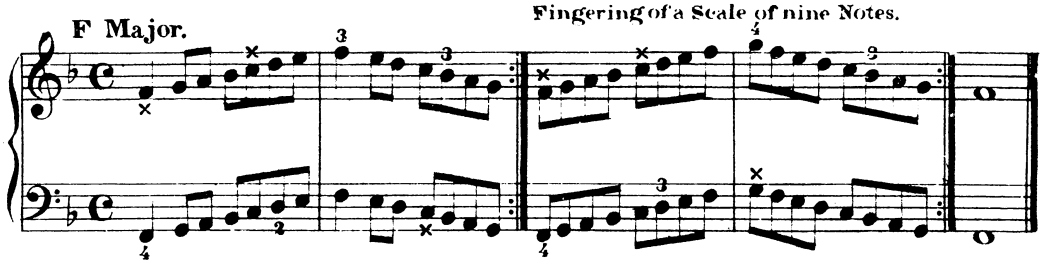
Observe the same rule with regard to the thumb when the 3d. finger follows it.

Accent the principal note.

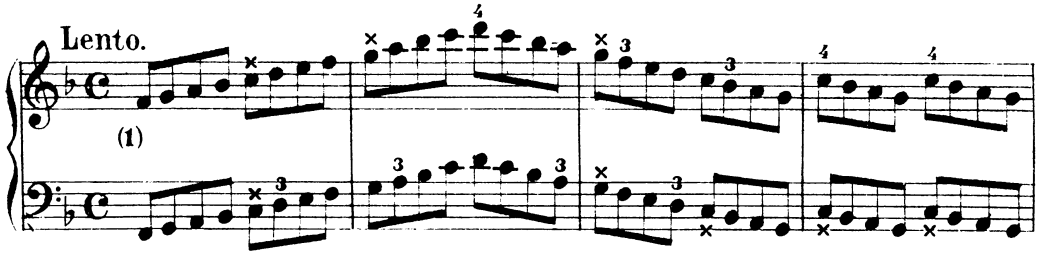


F Major.

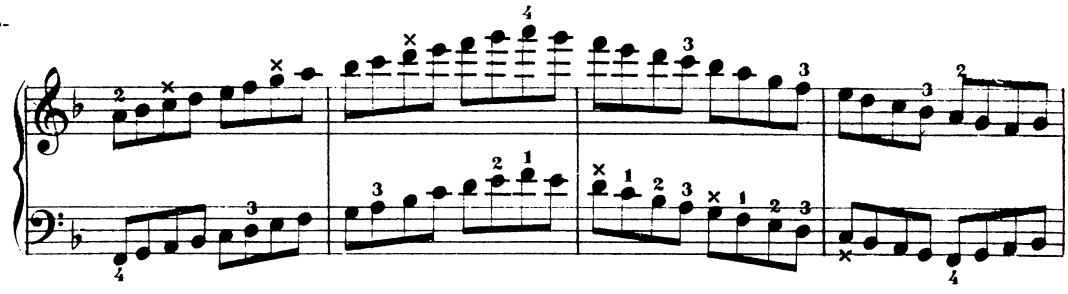
Fingering of a Scale of nine Notes.

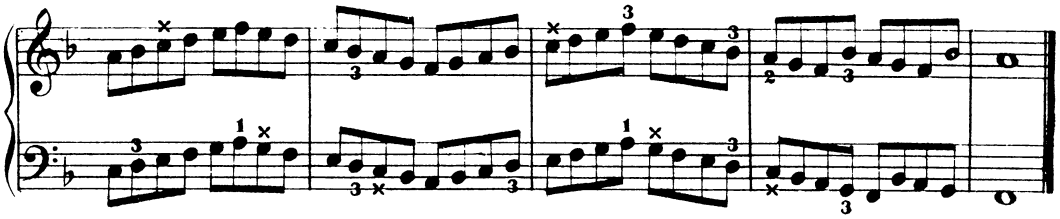


Lento.

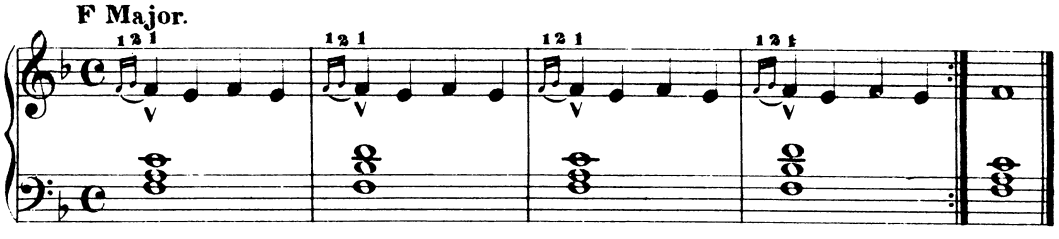


(1)



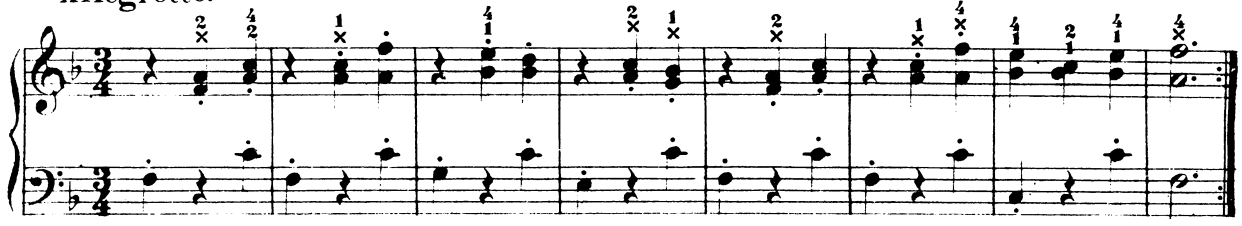


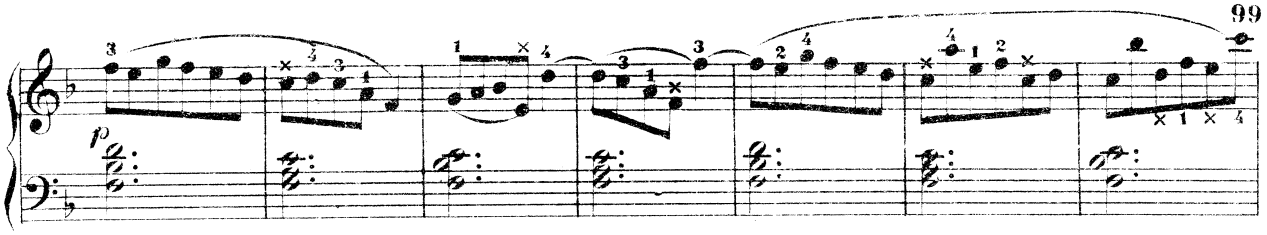
F Major.

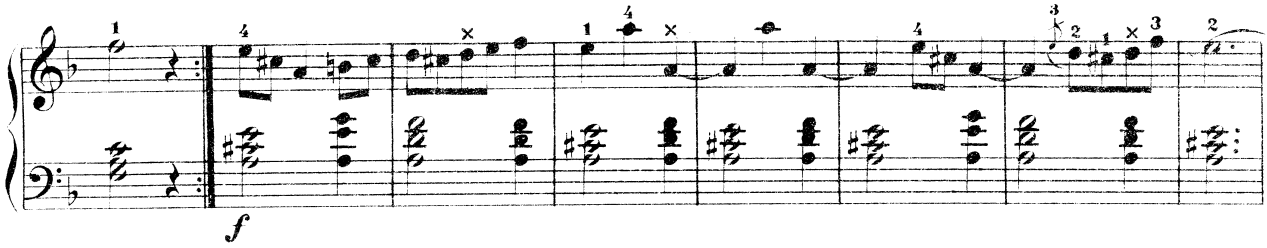


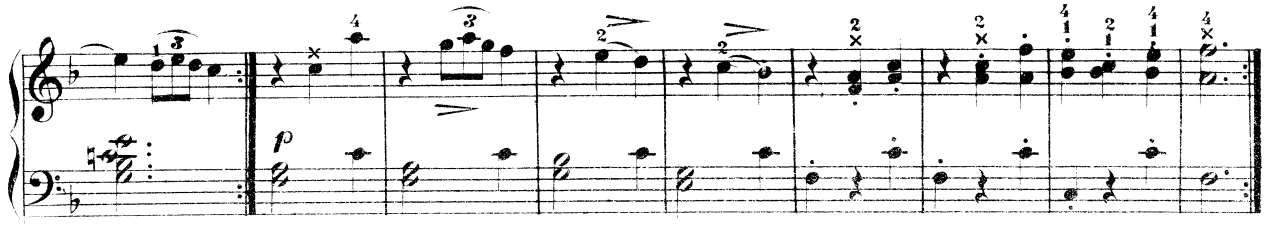
Waltz.

Allegretto.



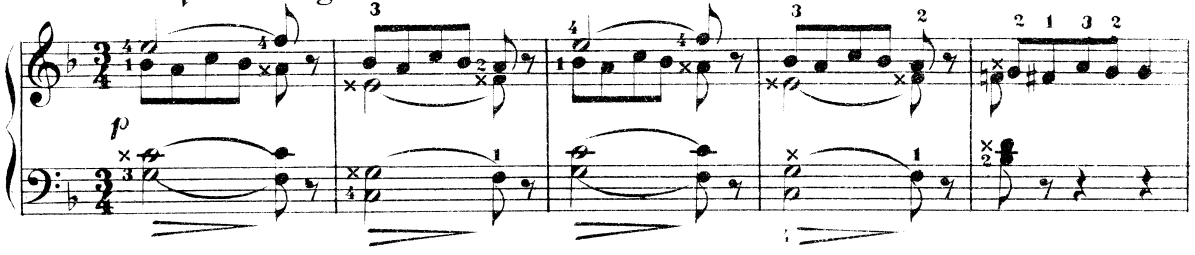


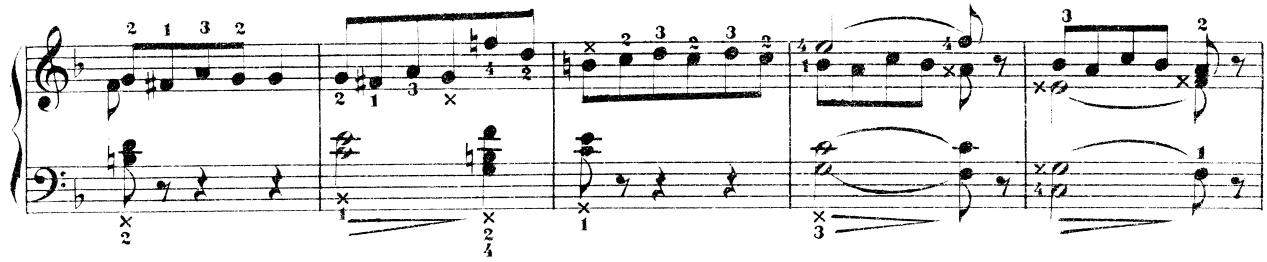


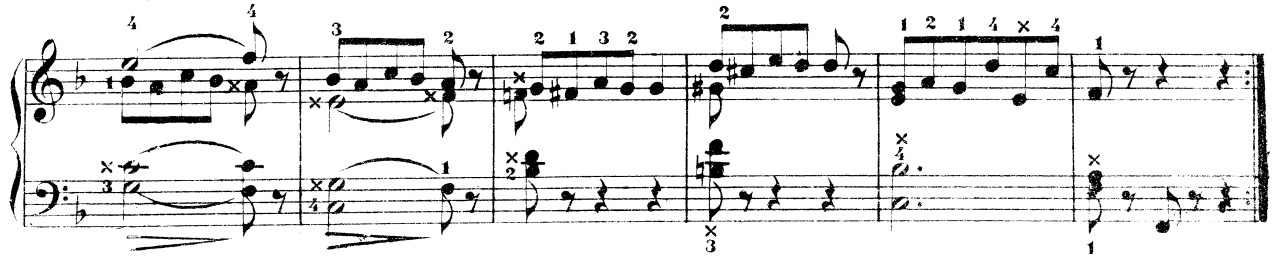


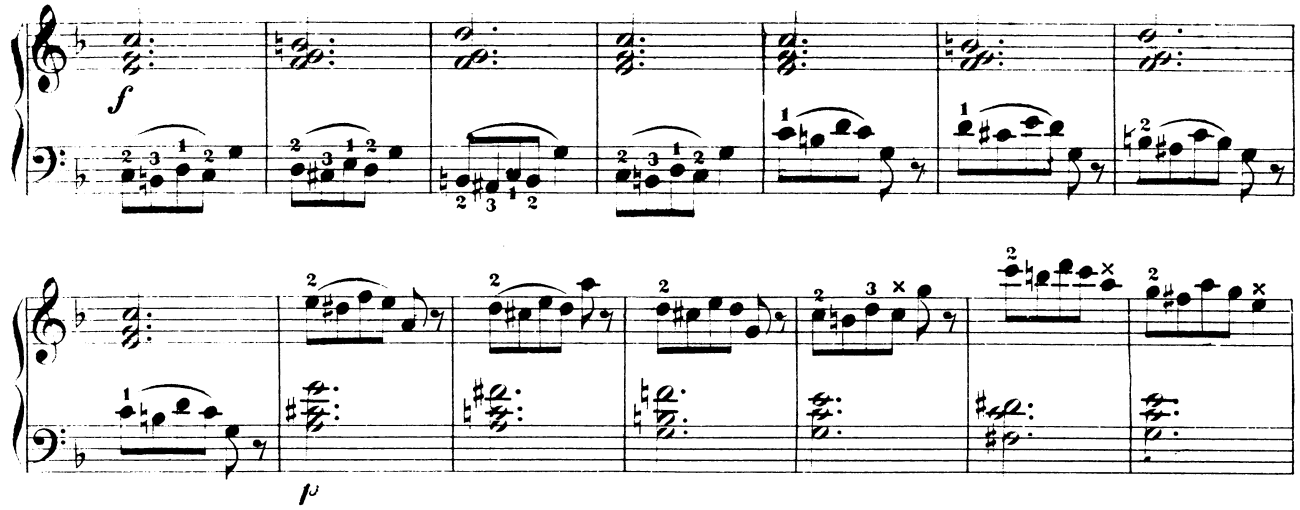
Study XIII.

Andante quasi Allegretto.

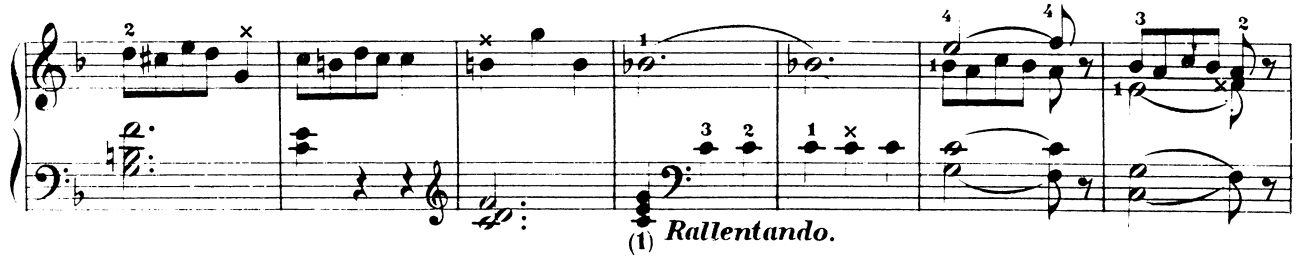


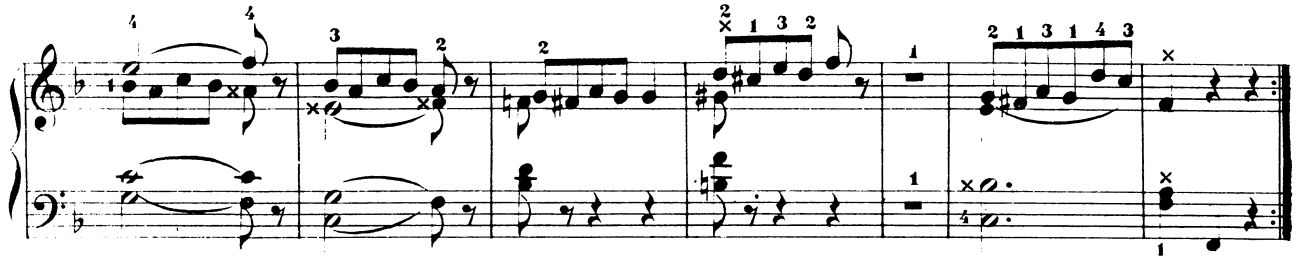






(2) *Tempo Primo.*



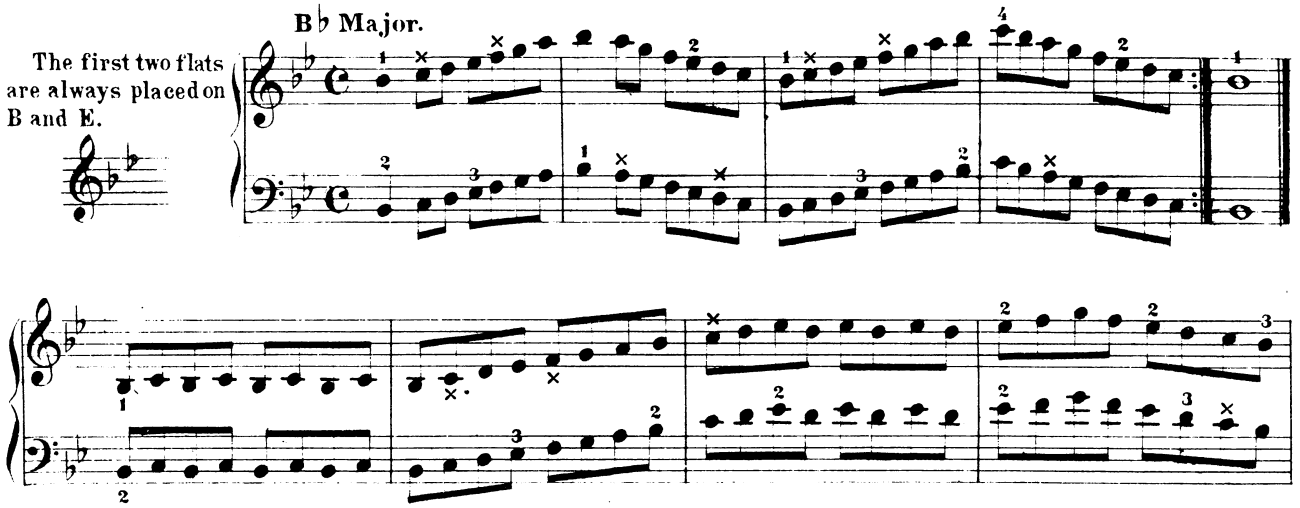


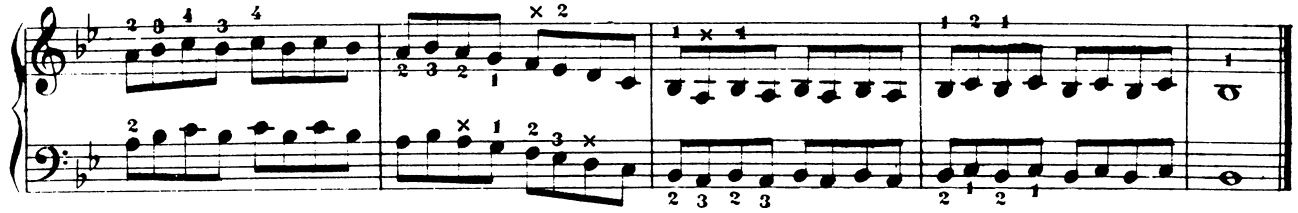
(1) RALLENTANDO; an Italian word which implies a gradual diminution of time and tone.
(2) TEMPO PRIMO signifies, *in the first or original time.*

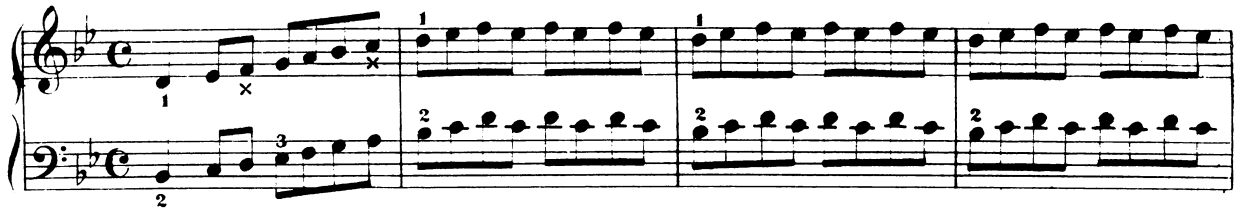
LESSON XXX.

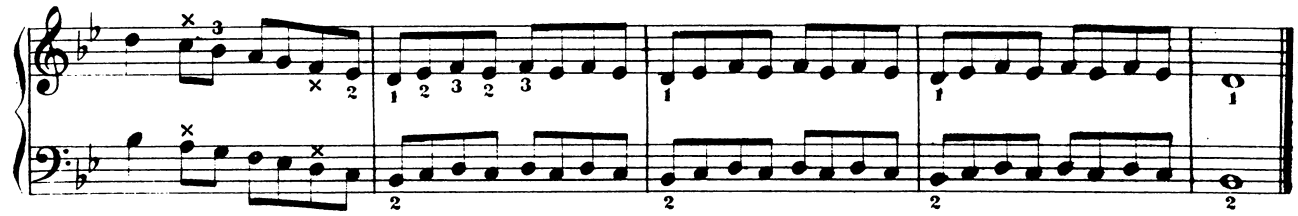
B♭ Major.

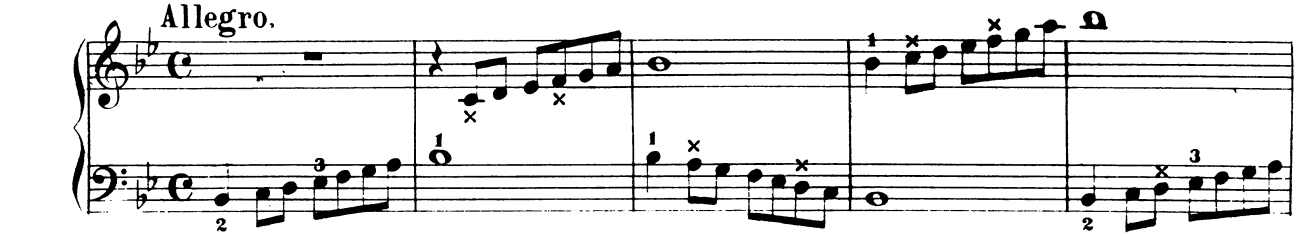
The first two flats are always placed on B and E.

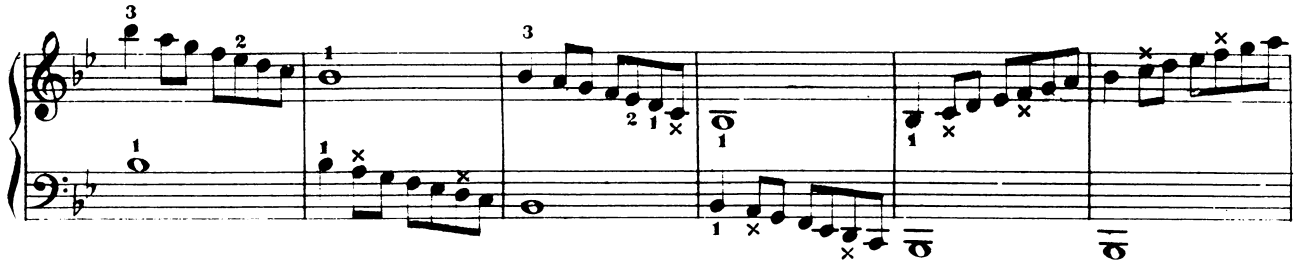


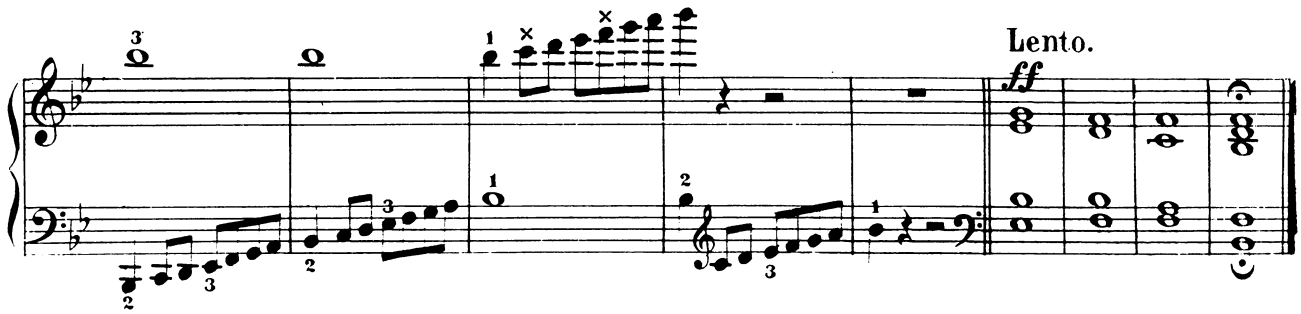






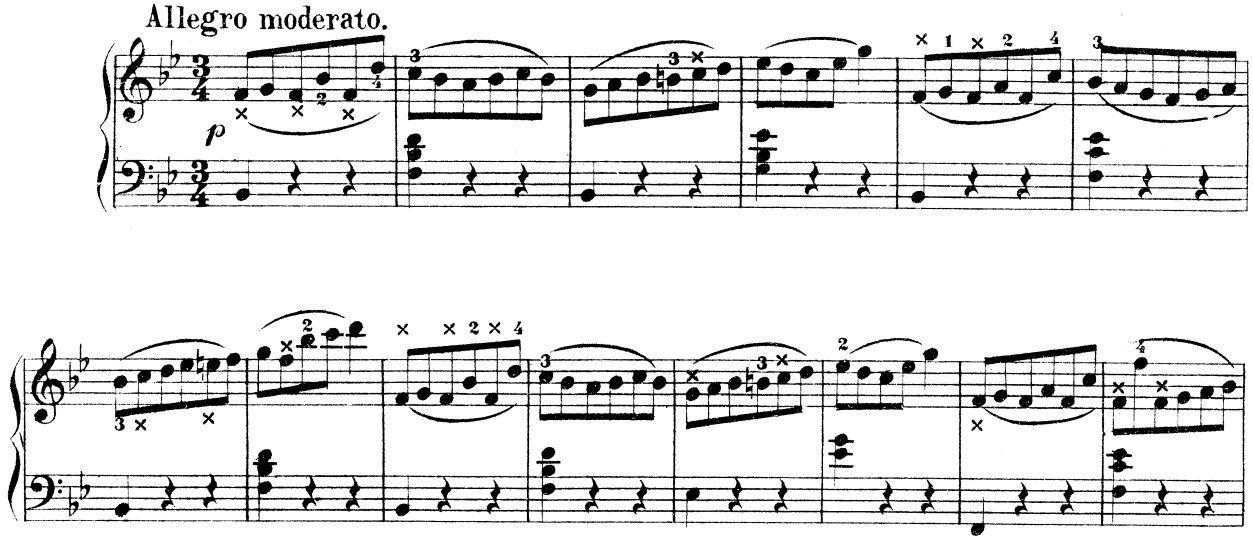

Allegro.




Lento.
ff

Study XIV.

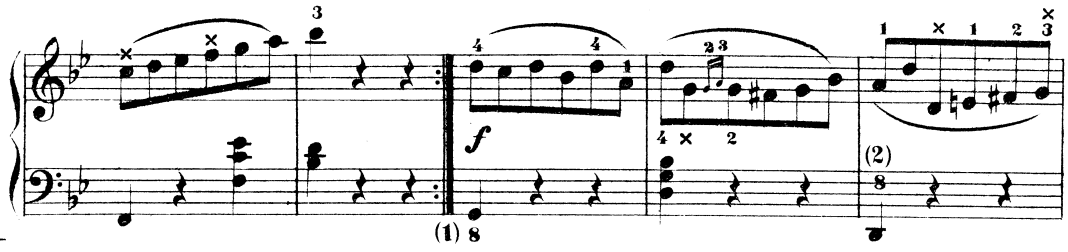
Allegro moderato.



(1) Abbreviation of the octave.

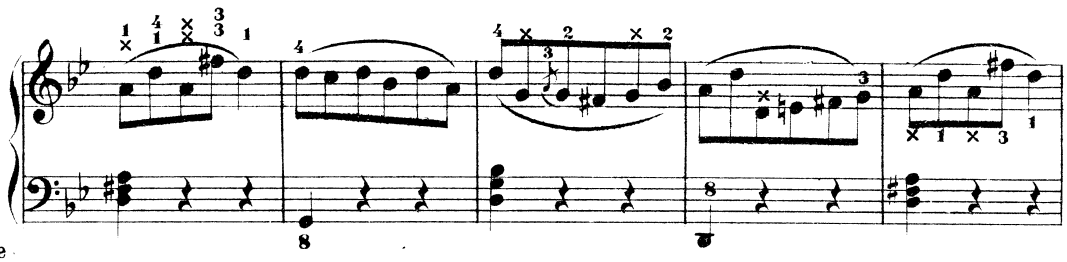
8

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



8

EFFECT.

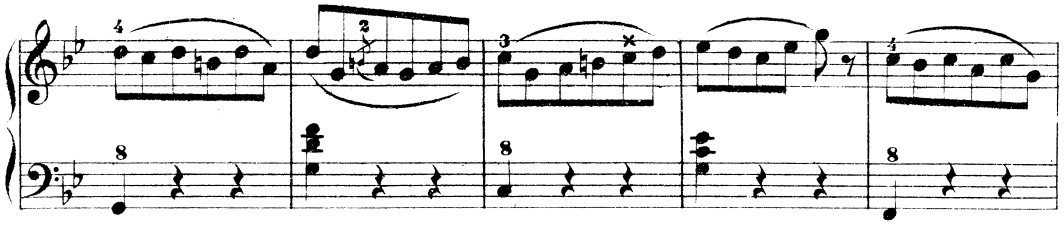


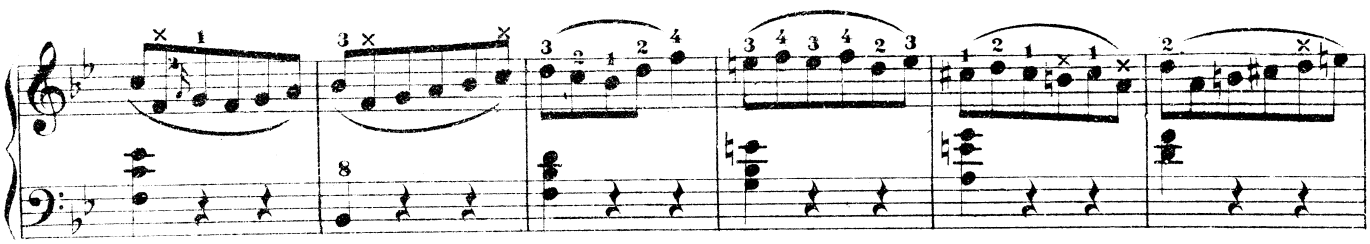
(2)

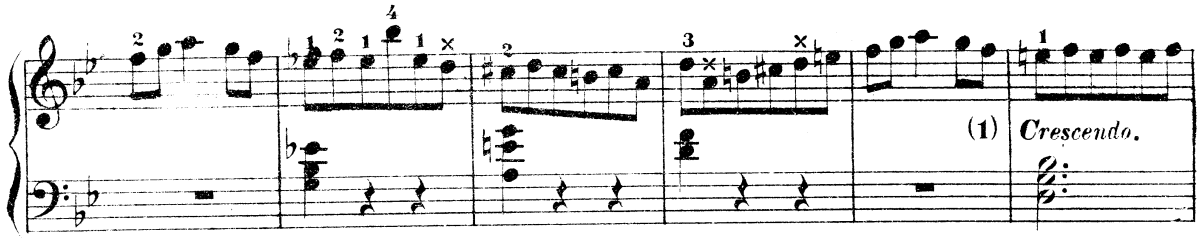
When the figure 8 is placed over the note, it signifies that the octave above should be added.

8

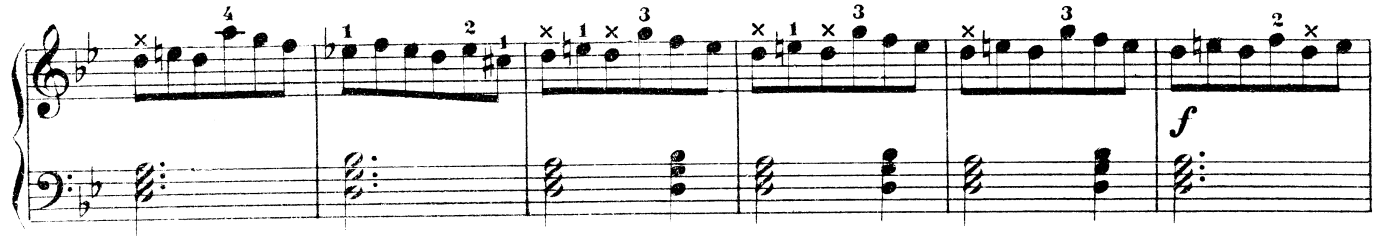
EFFECT.

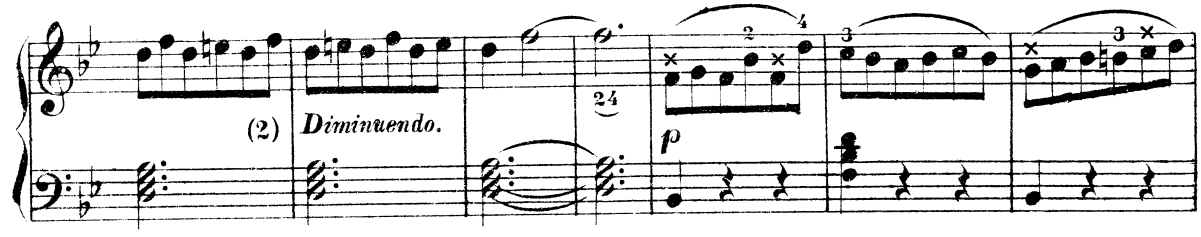




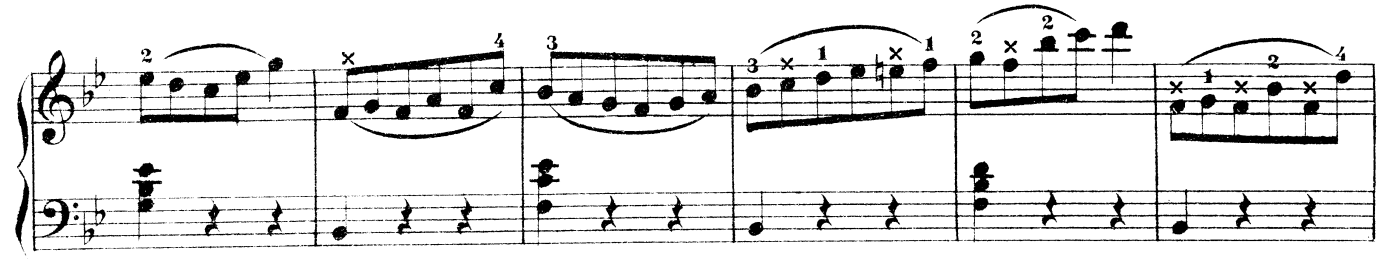


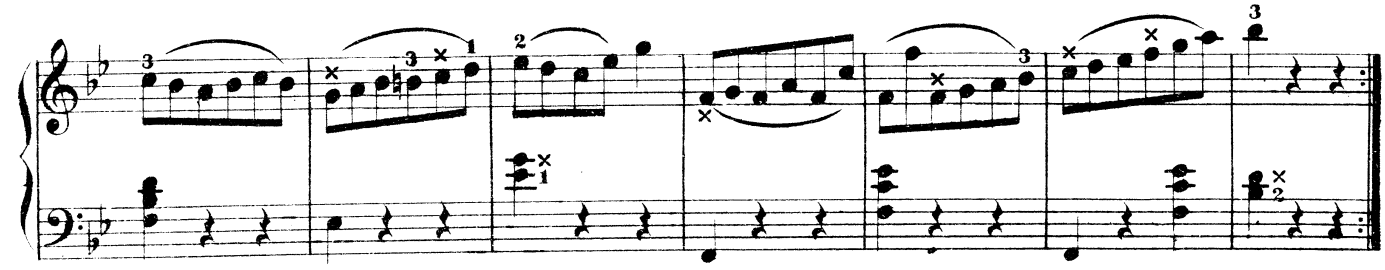
(1) *Crescendo* signifies a gradual increase of sound, from soft to loud.





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

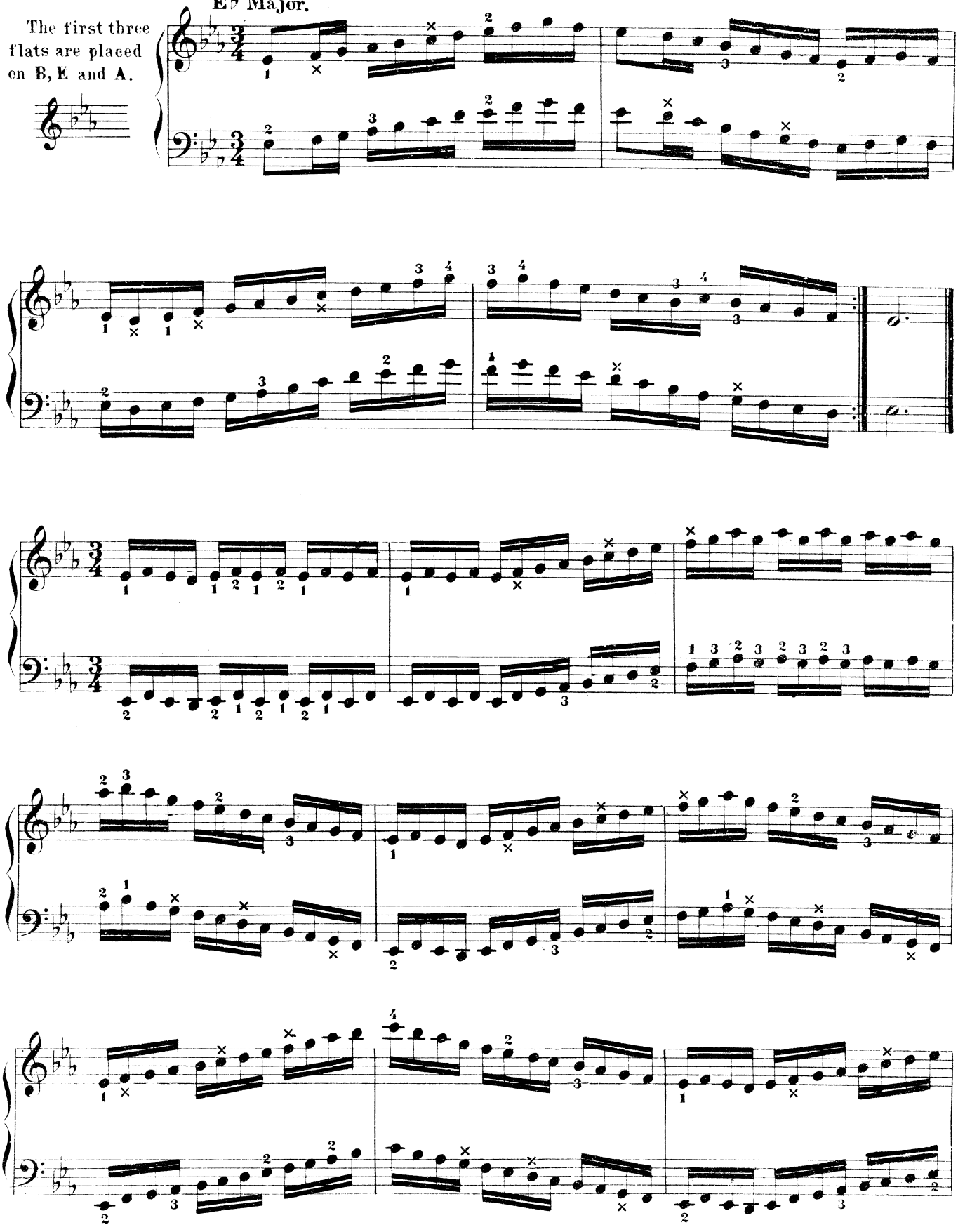


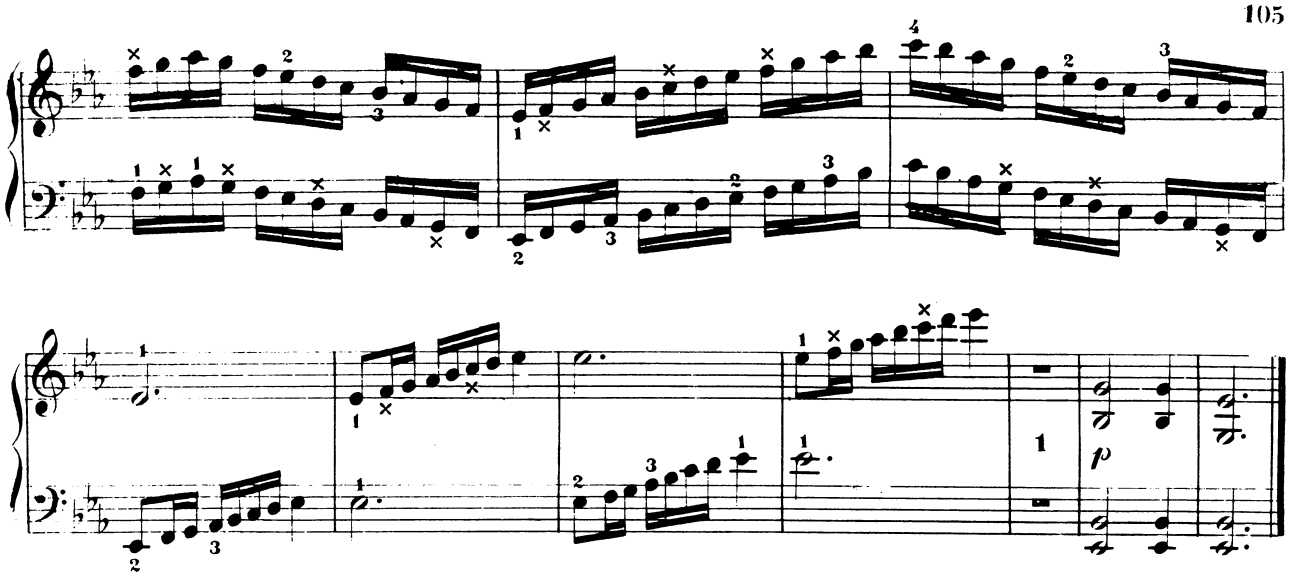


LESSON XXXI.

E♭ Major.

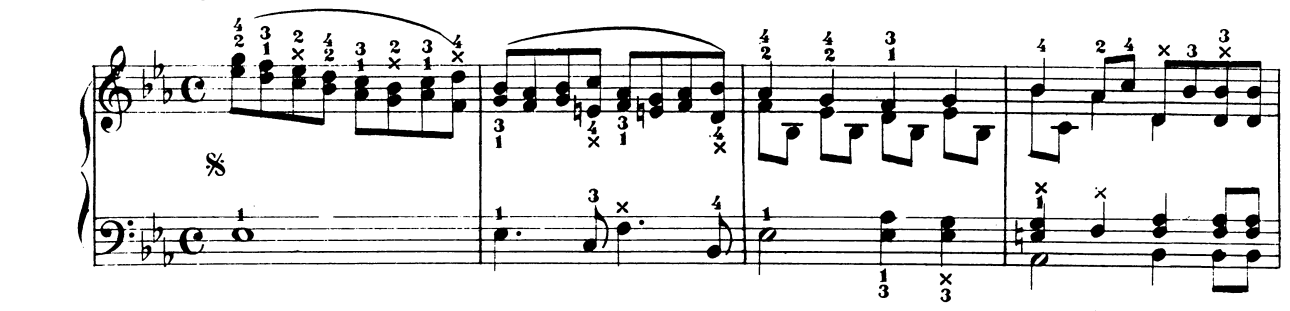
The first three flats are placed on B, E and A.

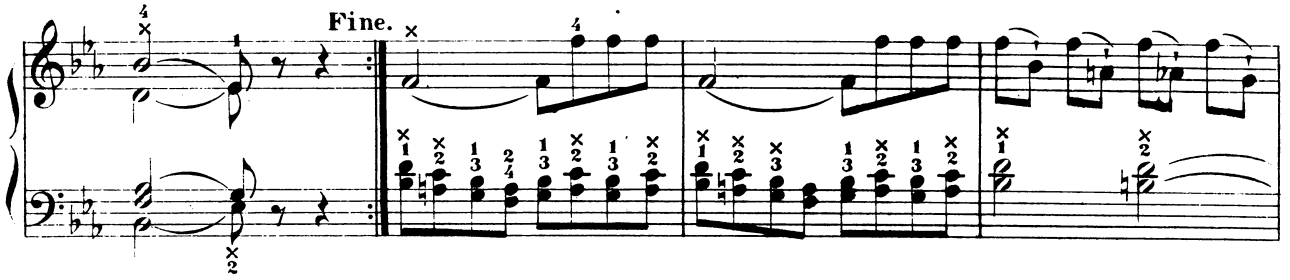


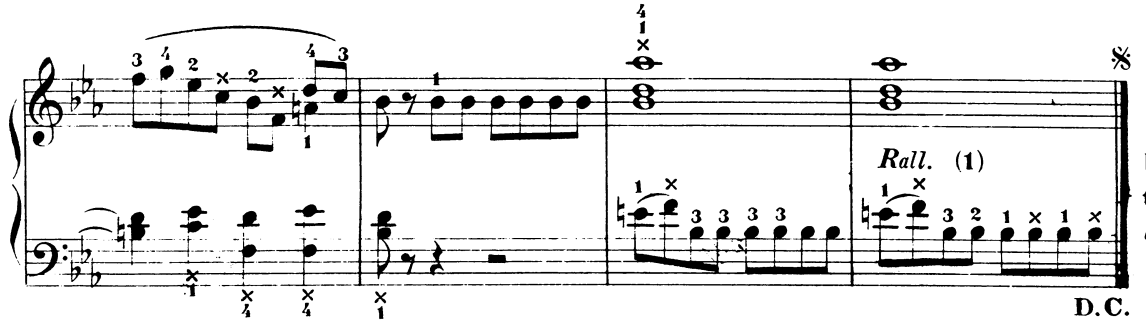


Aria.

Andante.

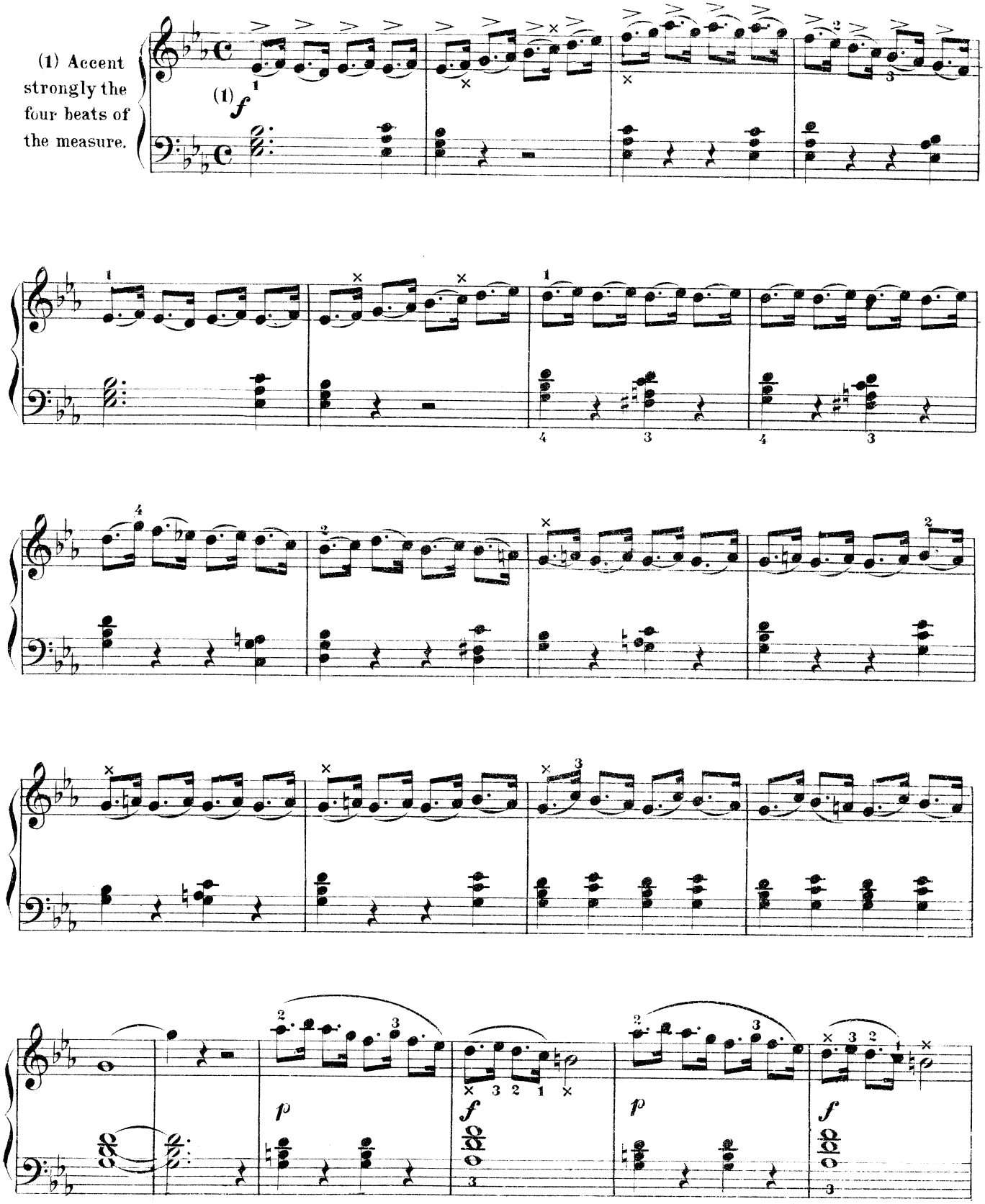


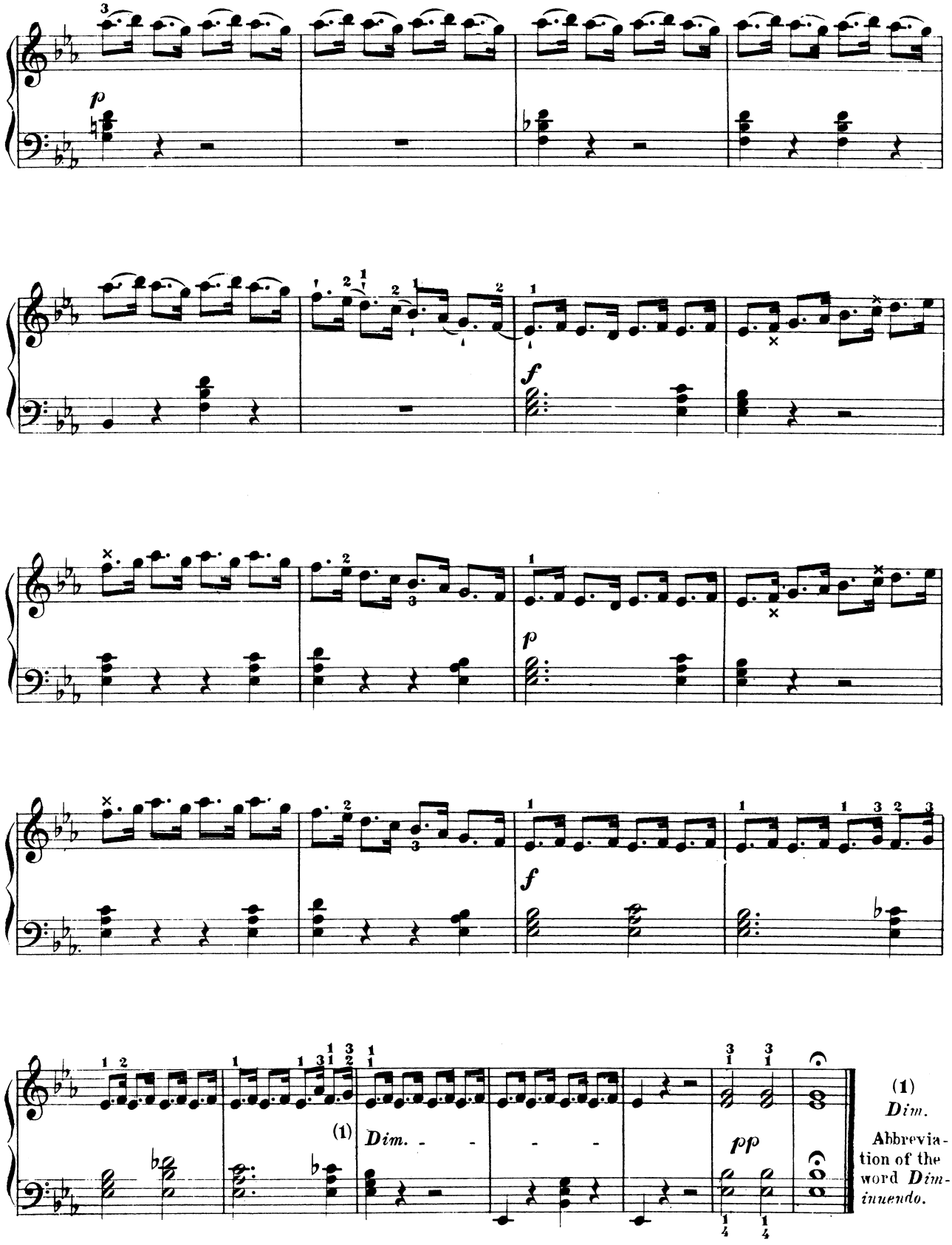




(1) *Rall.* abbreviation of the word *Rallentando.*

Study XV.

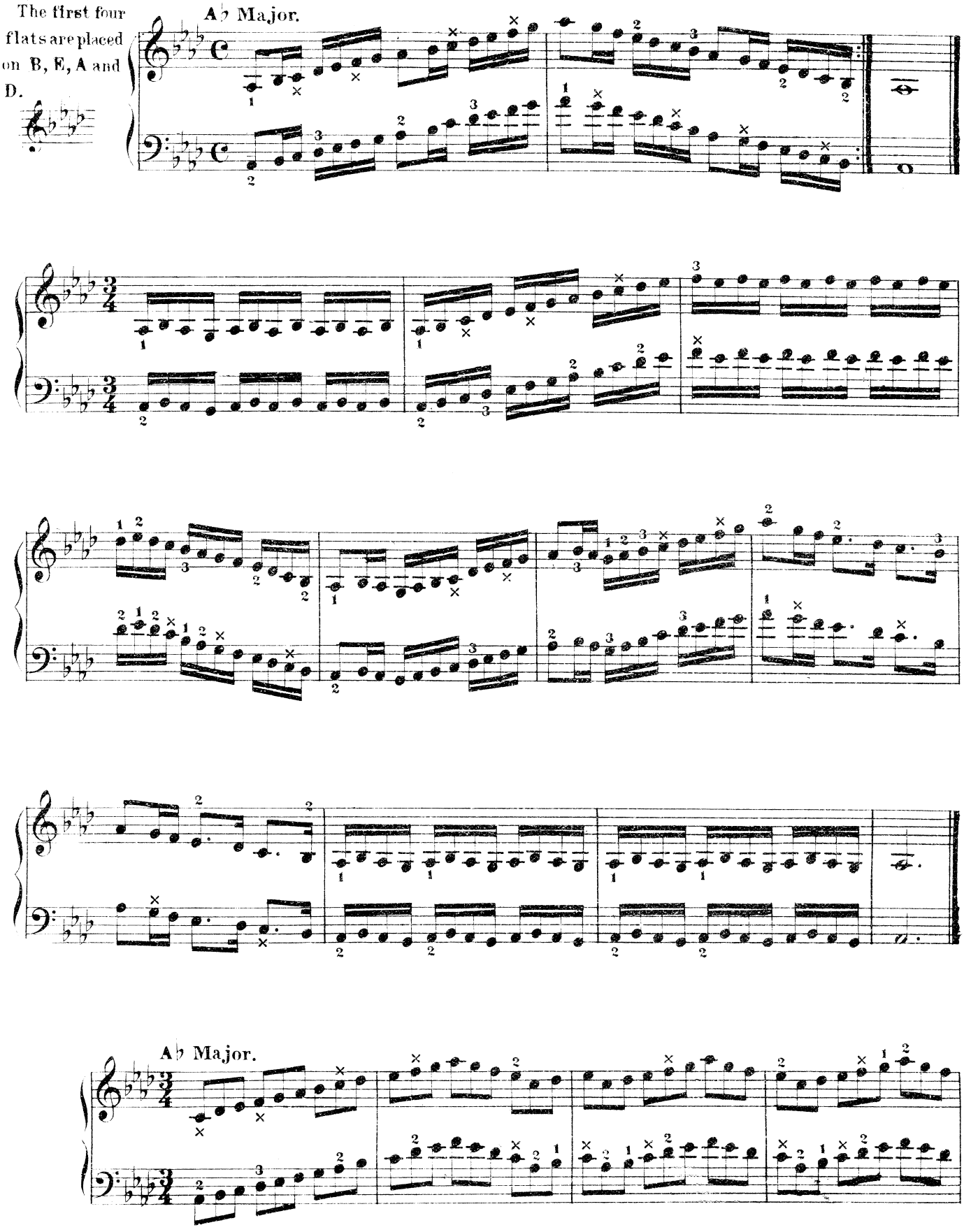



p
f
p
f
(1)
Dim.
pp
(1)
Dim.
Abbreviation of the word Diminuendo.

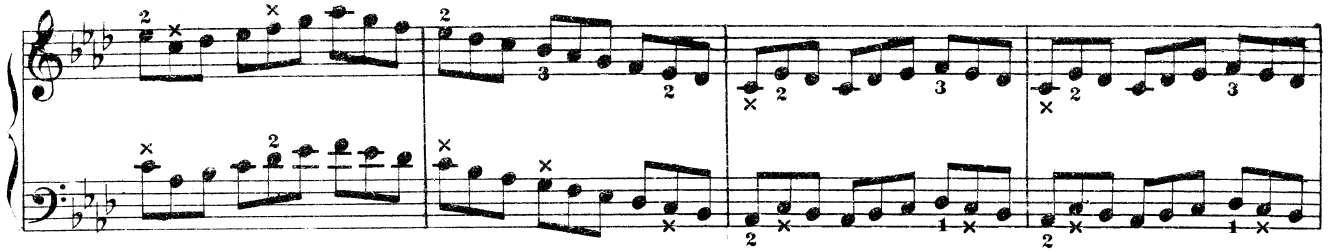
LESSON XXXII.

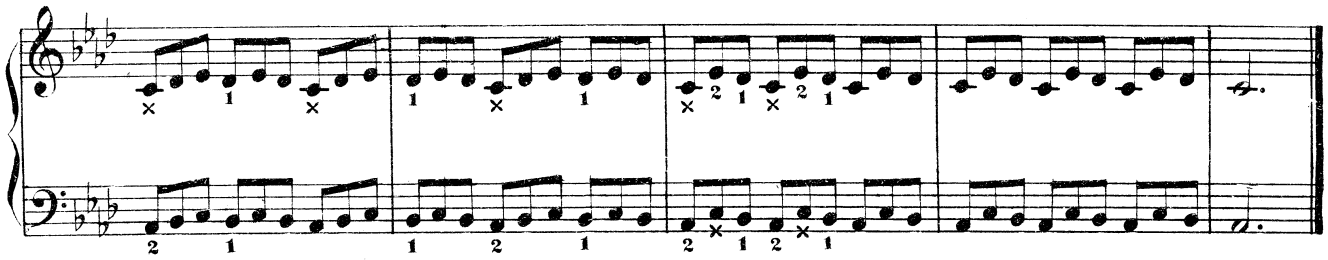
The first four flats are placed on B, E, A and D.

A♭ Major.



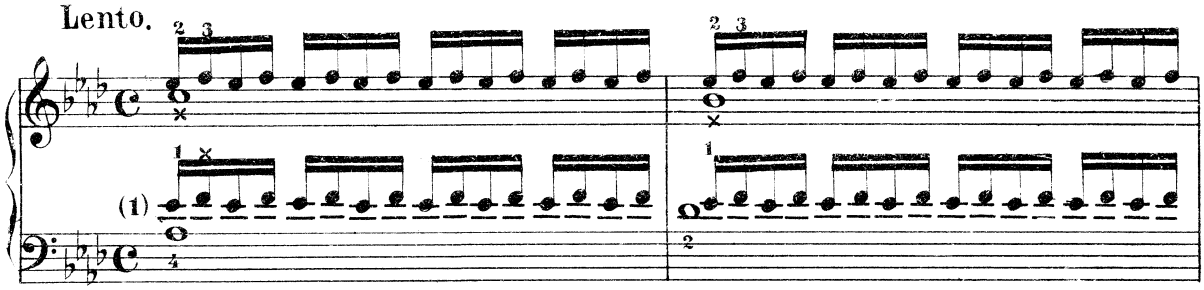
A♭ Major.



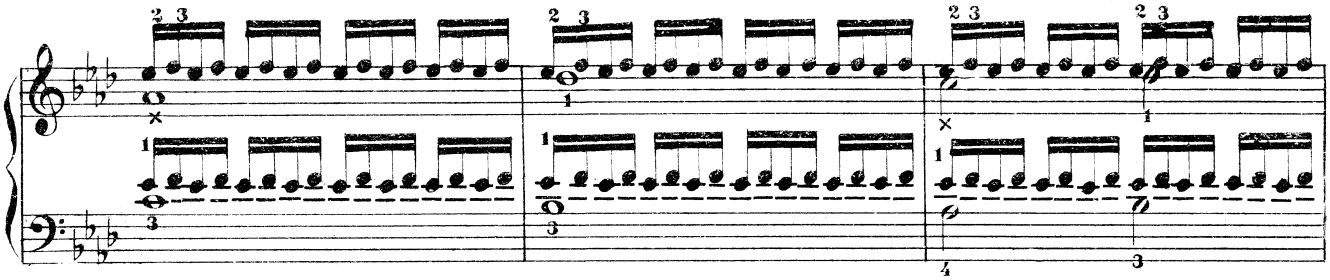


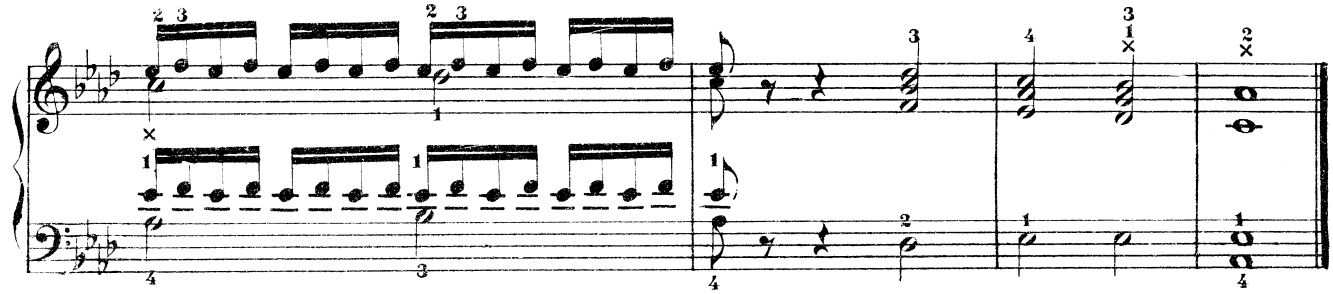
Exercise preparatory to the Study of the Trill.

Lento.



(1) Take care to hold the whole notes.





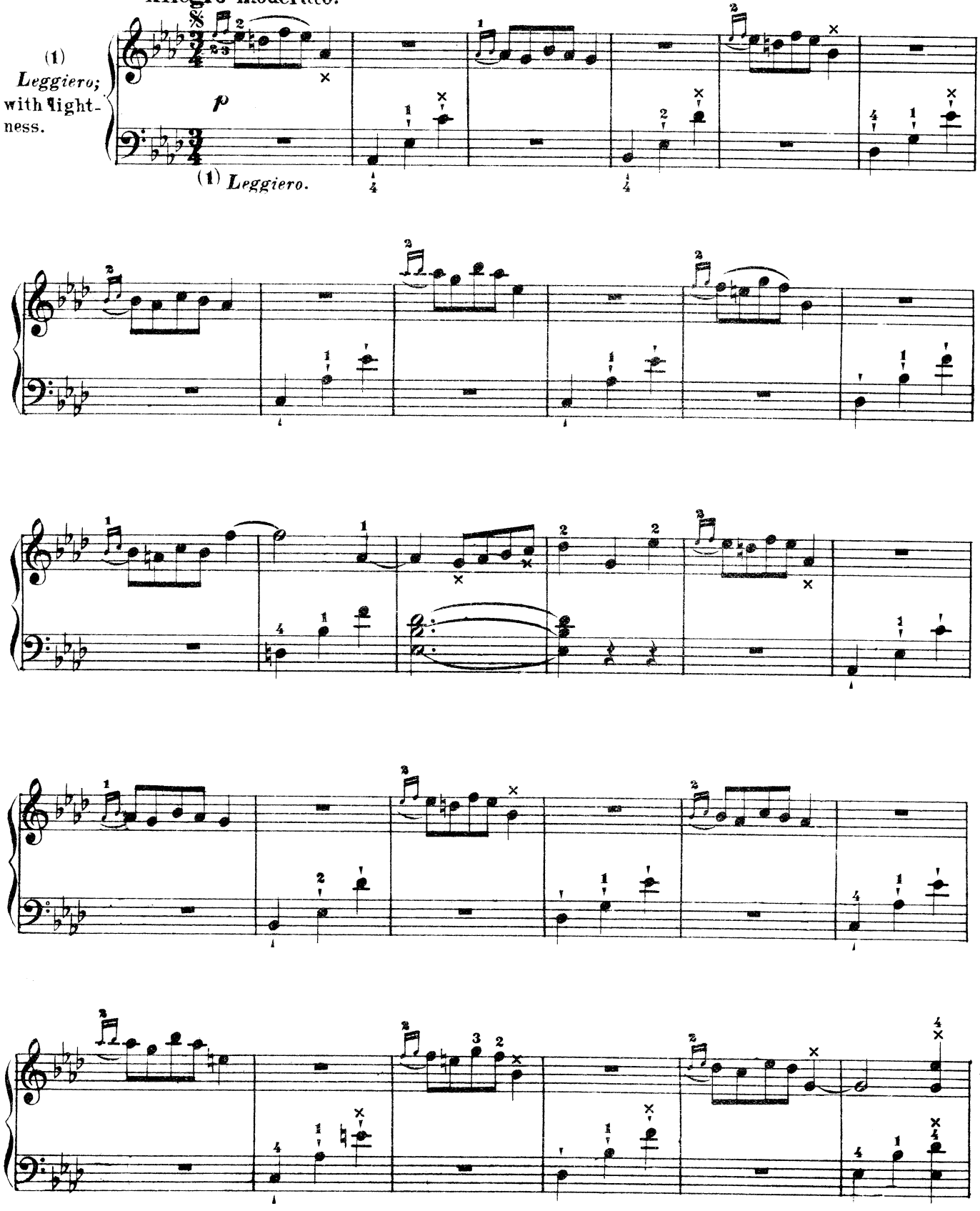
Study XVI.

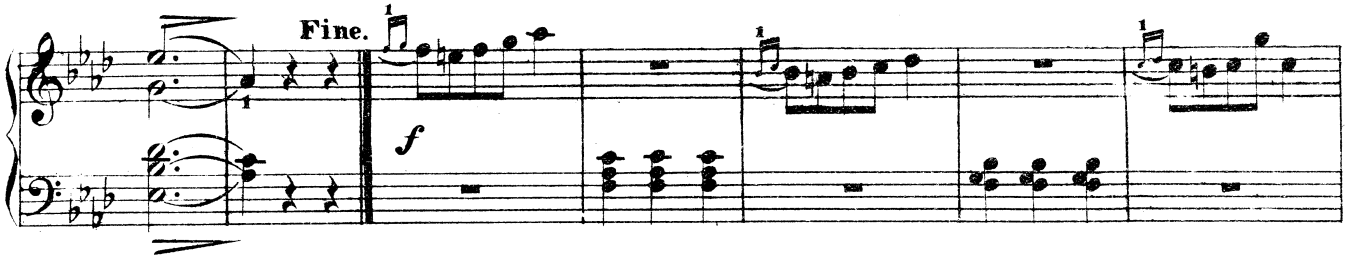
Allegro moderato.

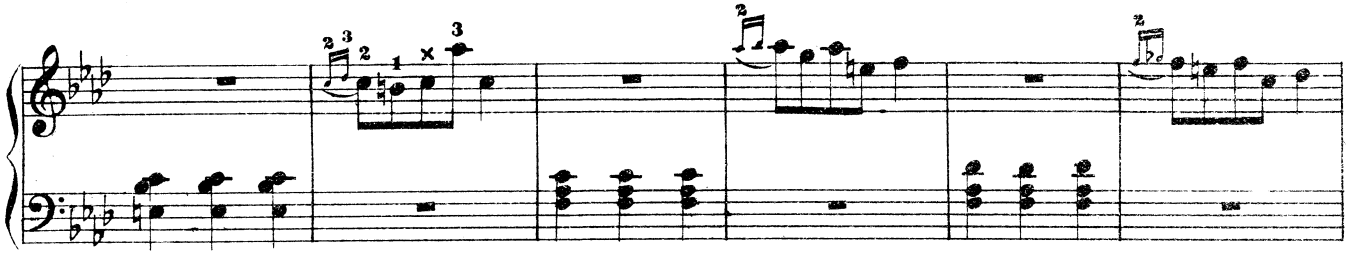
(1) *Leggiero;* with lightness.

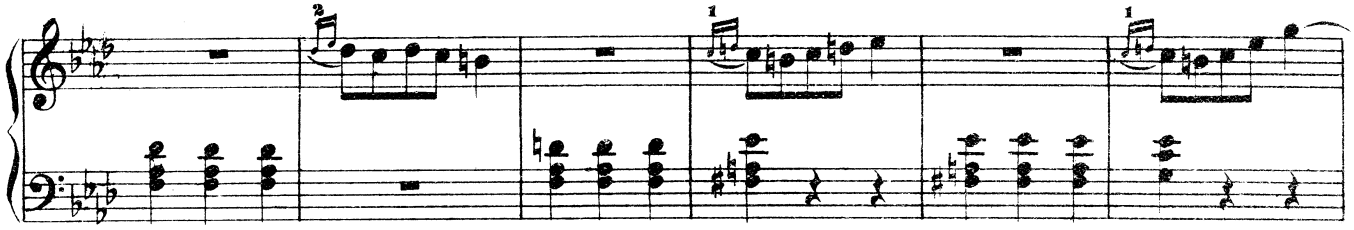
p

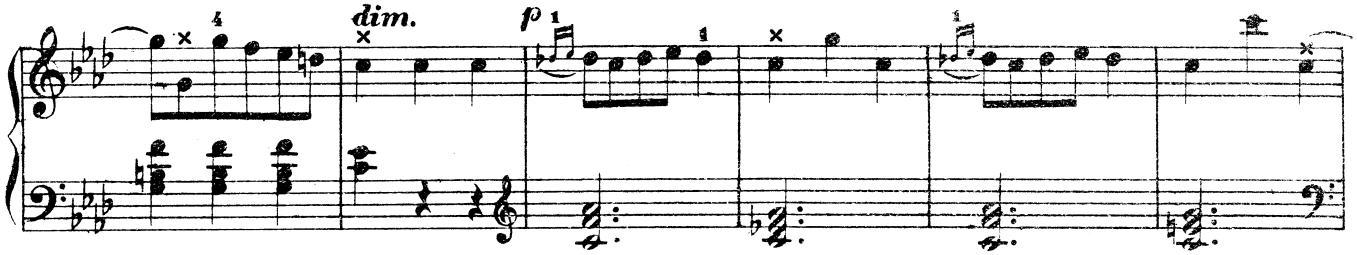
(1) *Leggiero.*

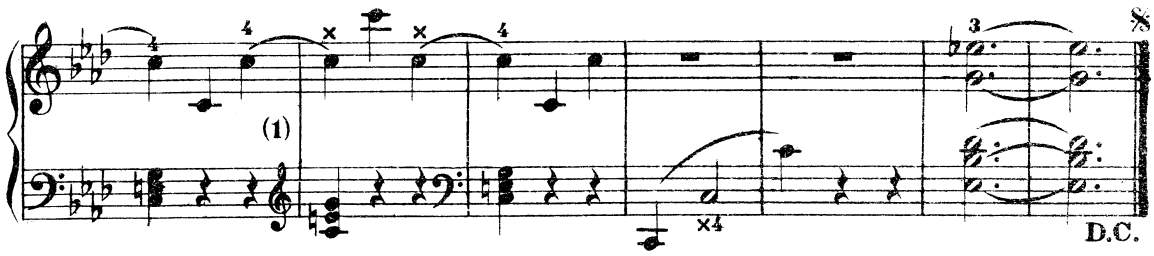








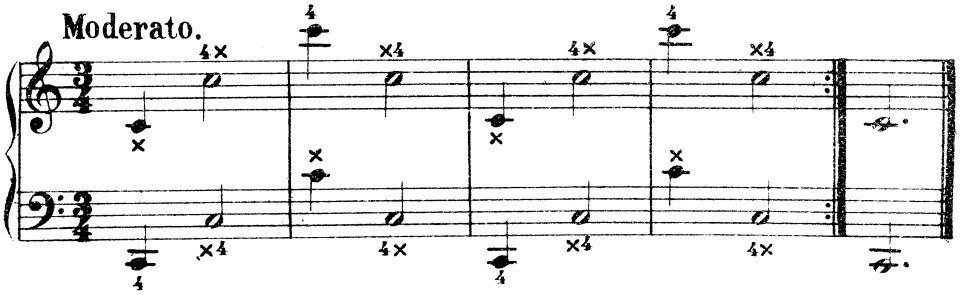




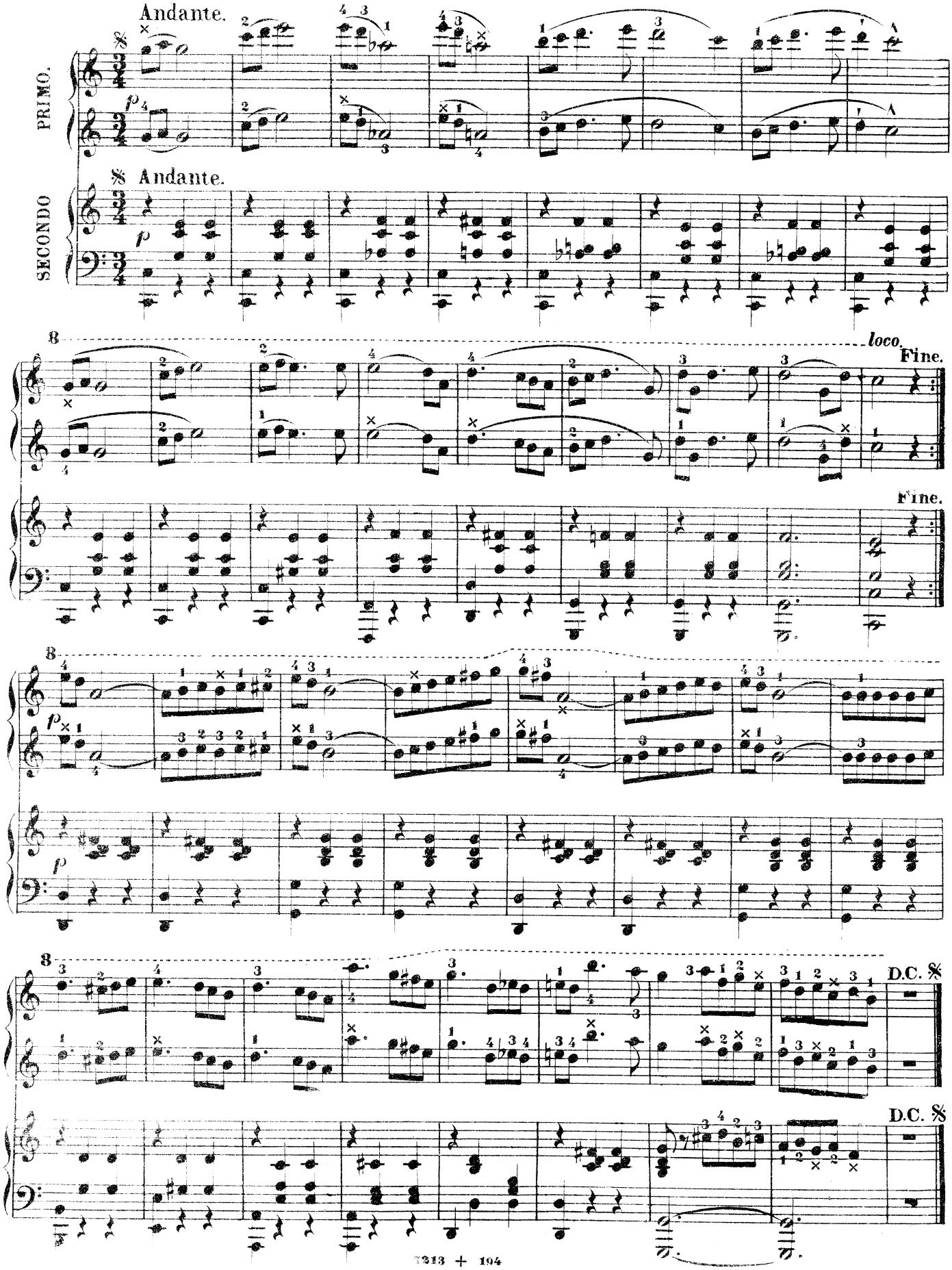
(1) Change the finger on the same key, without repeating the note, supporting the hand by the 4th. finger, which must not be raised till the key is filled by the thumb, without repeating the note.

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

EXERCISE.



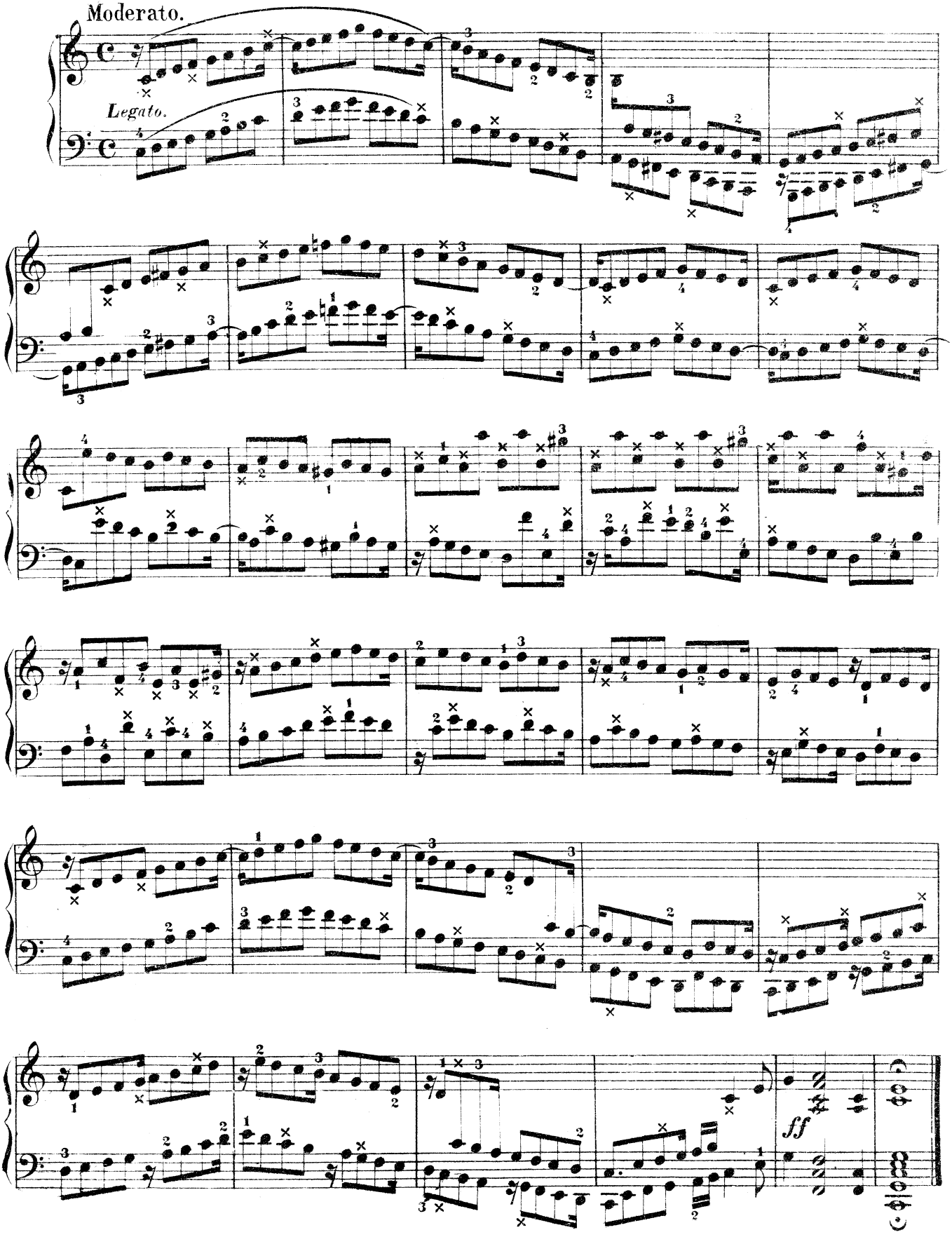
№ 6. MELODY FOR FOUR HANDS.



Exercise on Syncopation.

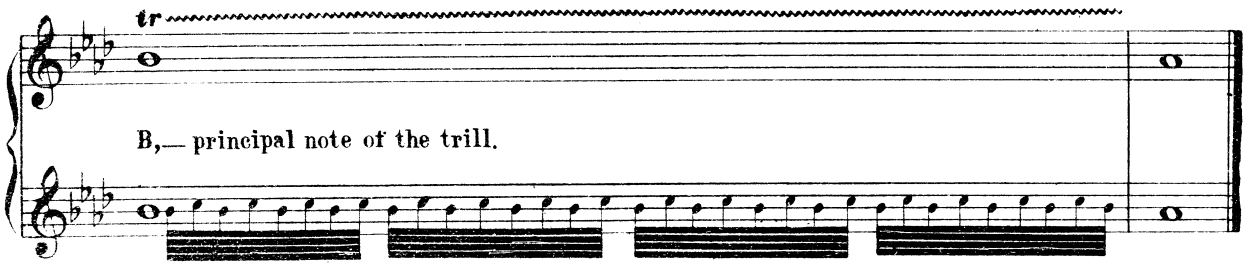
Practise this exercise with care, and give each note its full value.

Moderato.



Trill.

Begin the trill with the principal note.

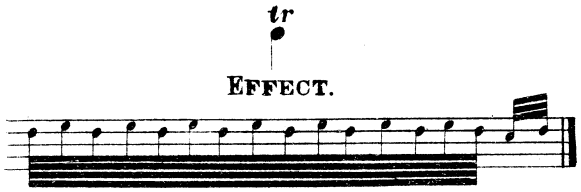


TRILL.

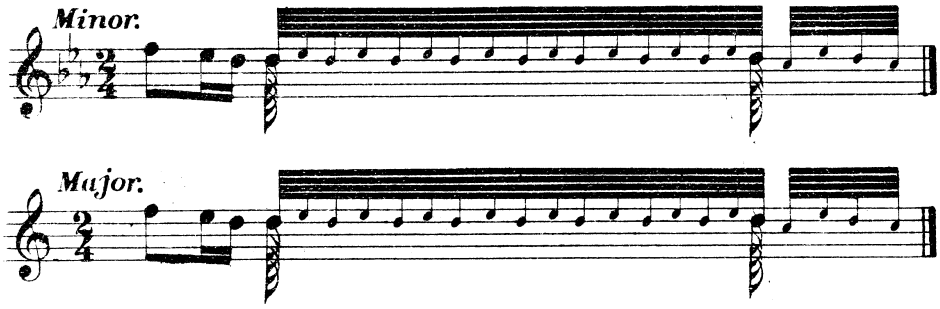
(In Italian, TRILLO.)

Improperly called *Cadence;*

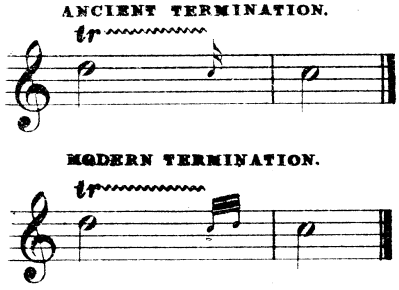
In alternate movement on two notes in juxtaposition, indicated by this sign:



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

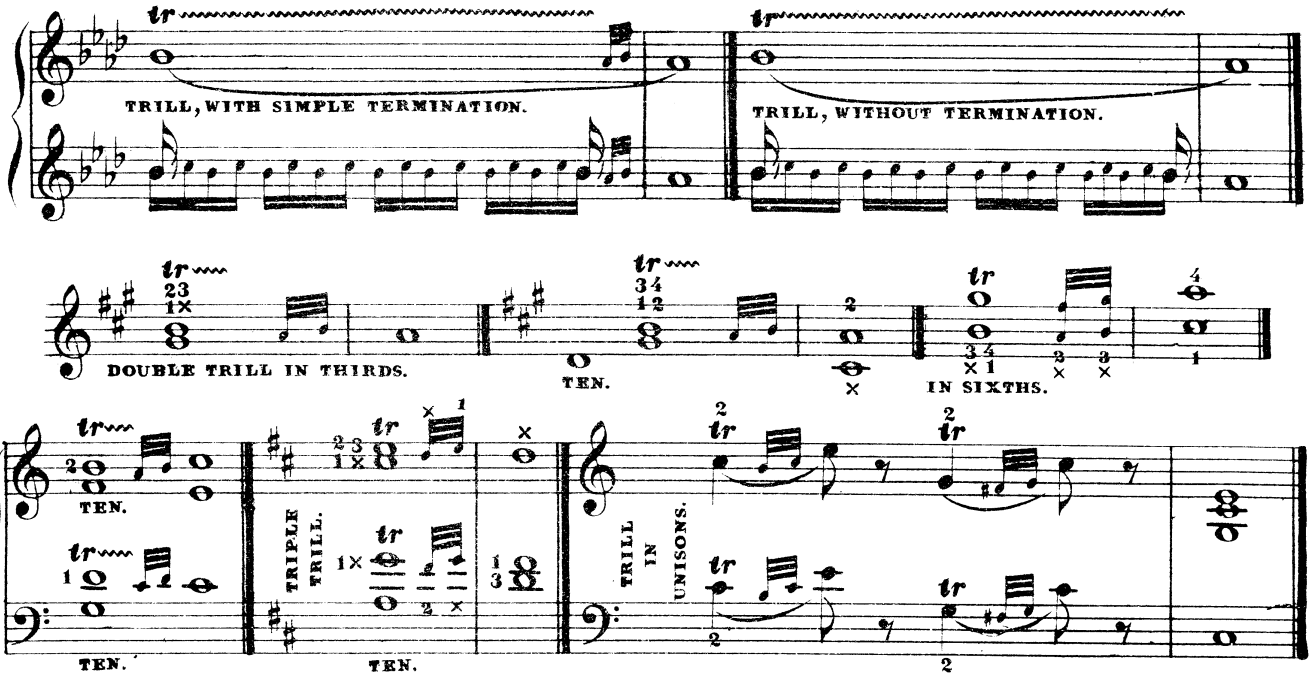


There are several modes of terminating a trill, but only two may be considered as strictly proper.

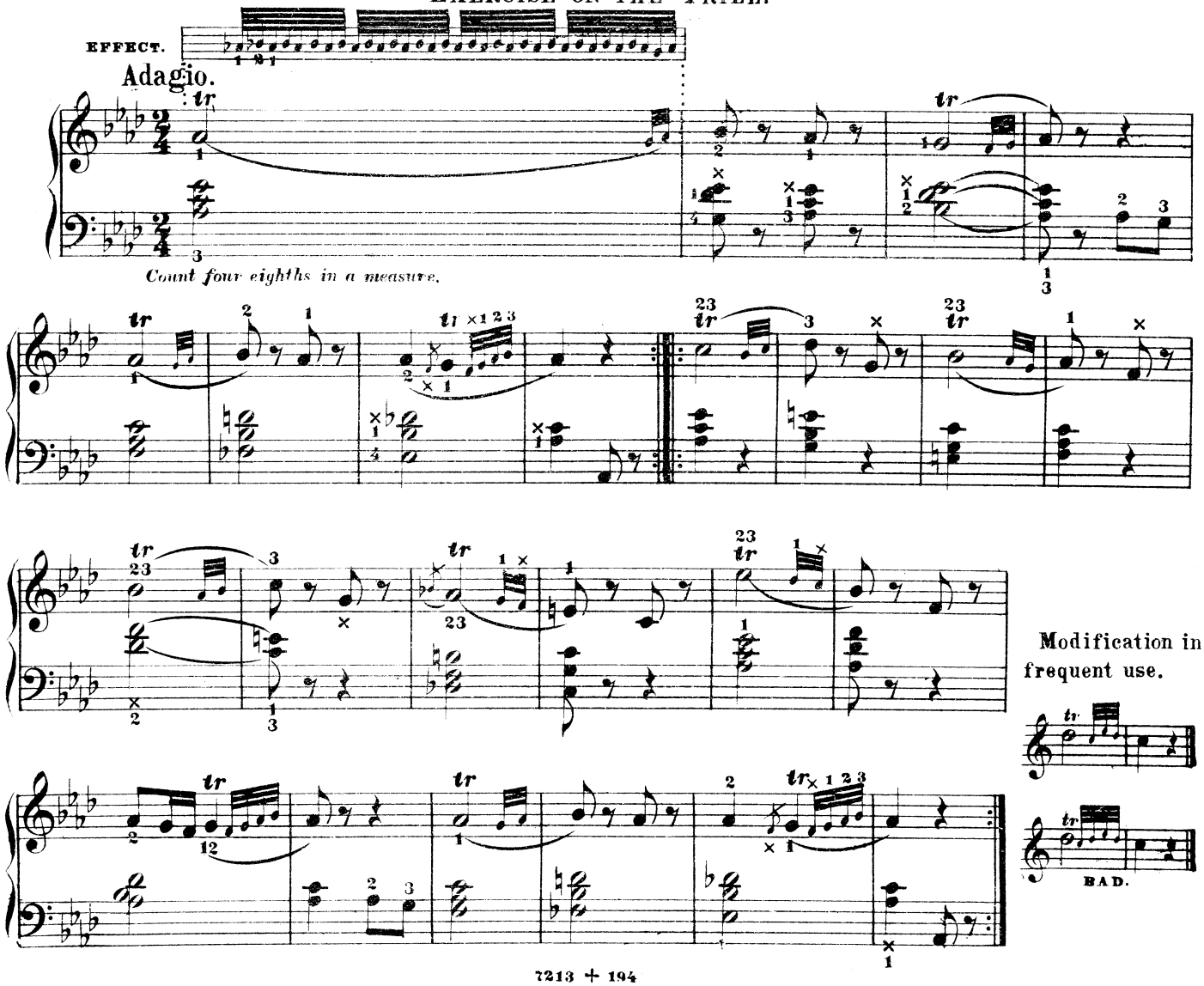


All other modes of terminating the trill should be considered as having their source in the taste and pleasure of the performer.

EXAMPLES OF TRILLS MOST IN USE.



EXERCISE ON THE TRILL.



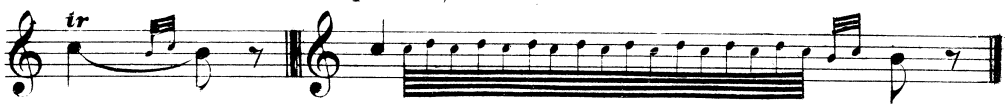
Modification in frequent use.

The trill may also be used without termination.

EXAMPLE.

Always begin the trill with the principal note.

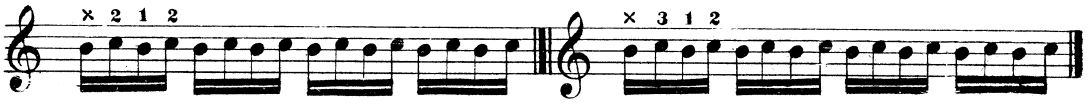
Principal note,—C.



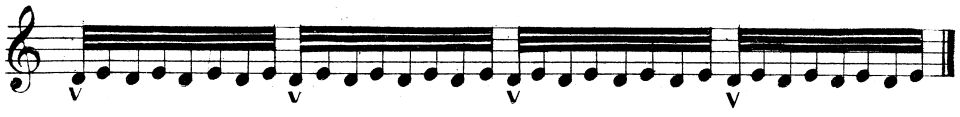
Sometimes the trill is prepared by a grace note.

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

EXAMPLE.

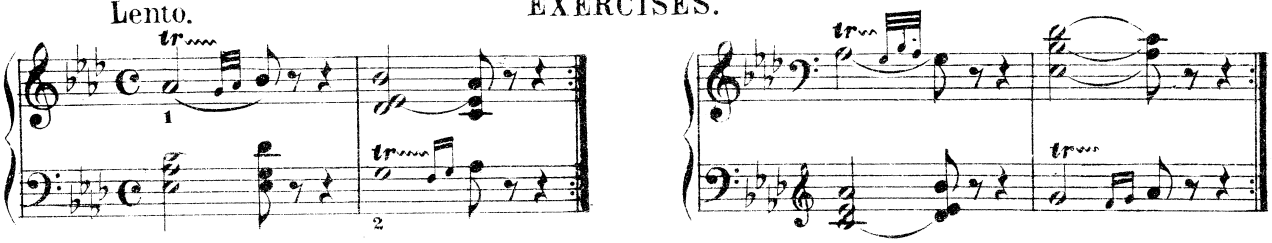


Begin the practice of the trill slowly, and increase the movement until it can be executed with rapidity. To facilitate the practice, it should be divided into actual notes, and the time marked.

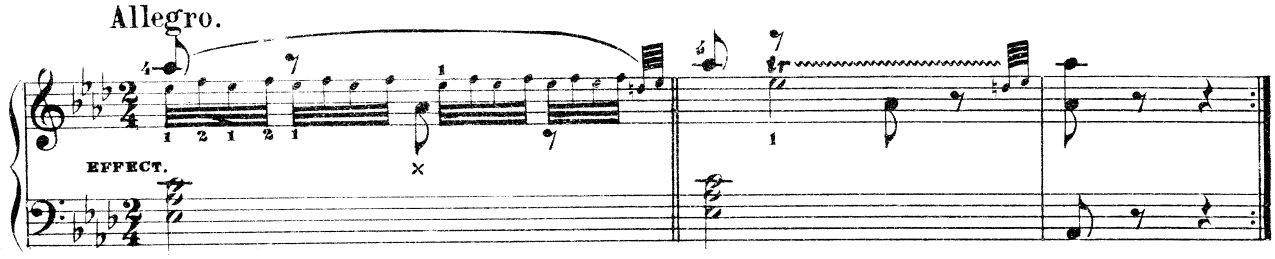


NOTE.—When a trill accompanies a melody, the notes which form the melody should be played with the principal note of the trill.

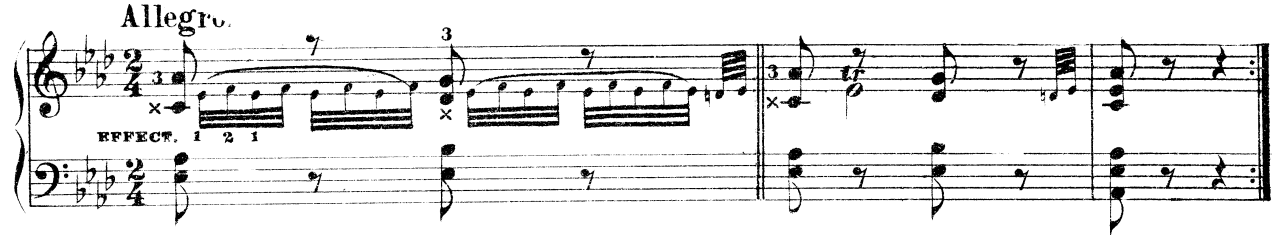
Lento.



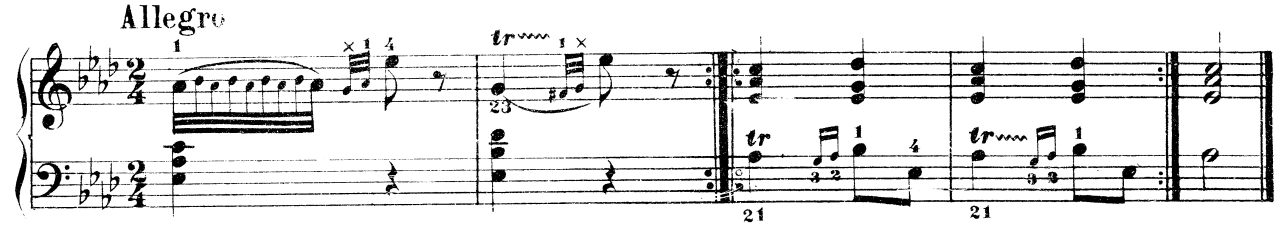
Allegro.



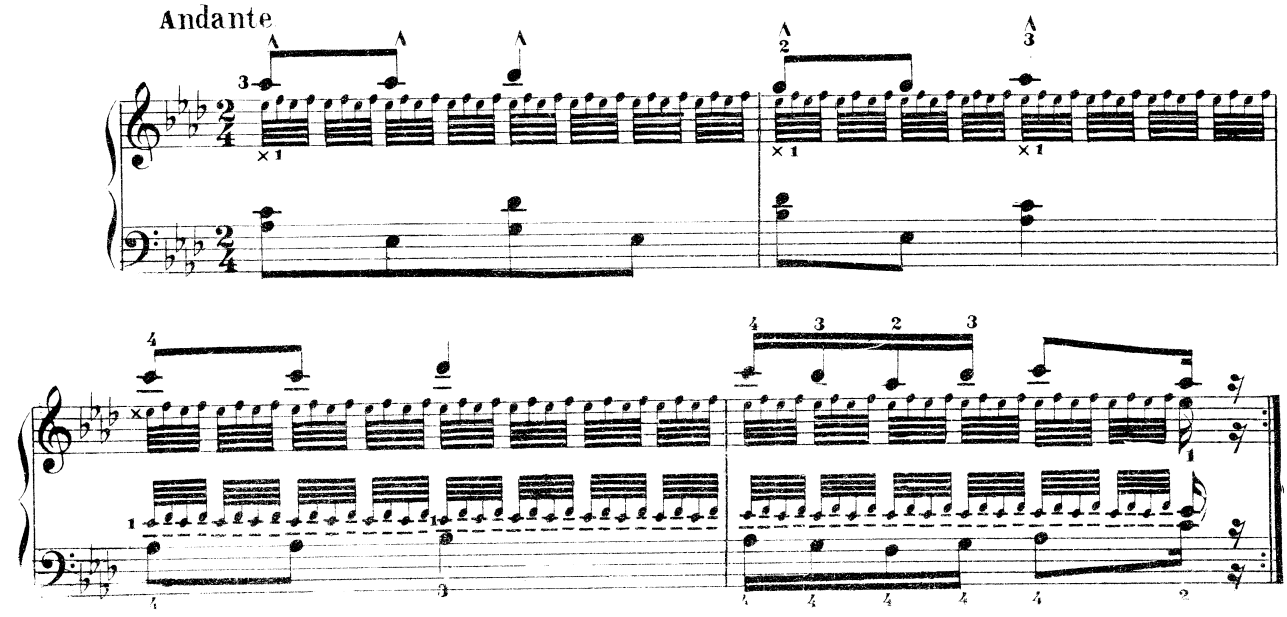
Allegro.



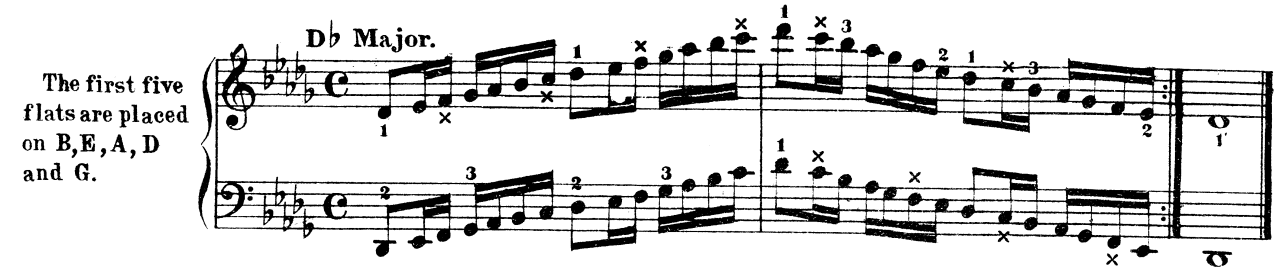
Allegro.



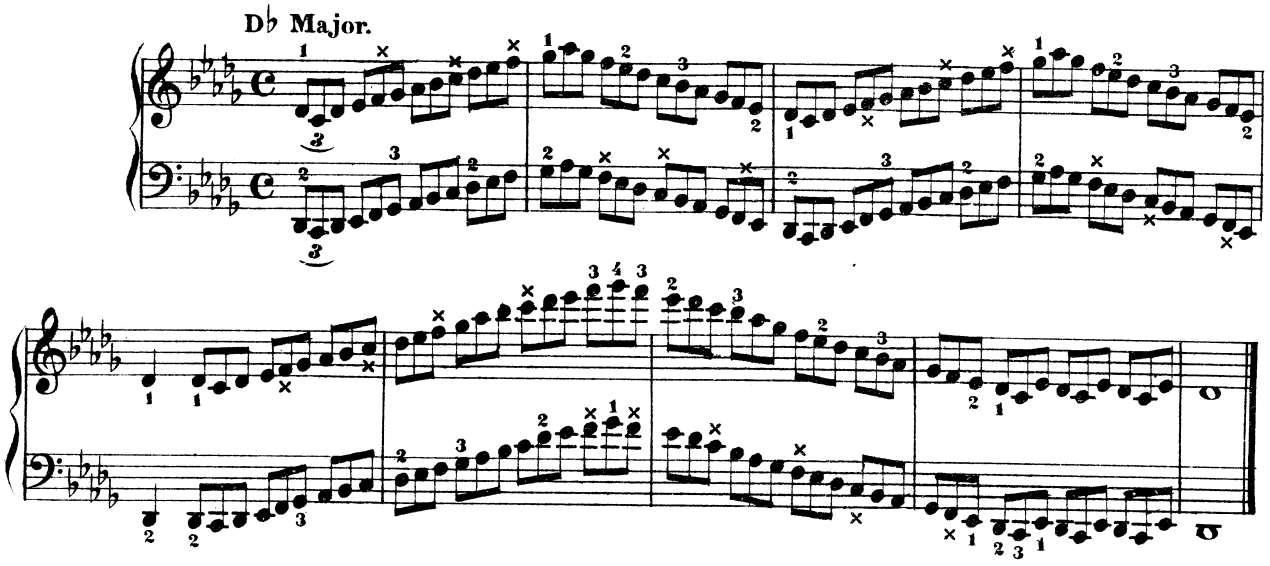
Andante.

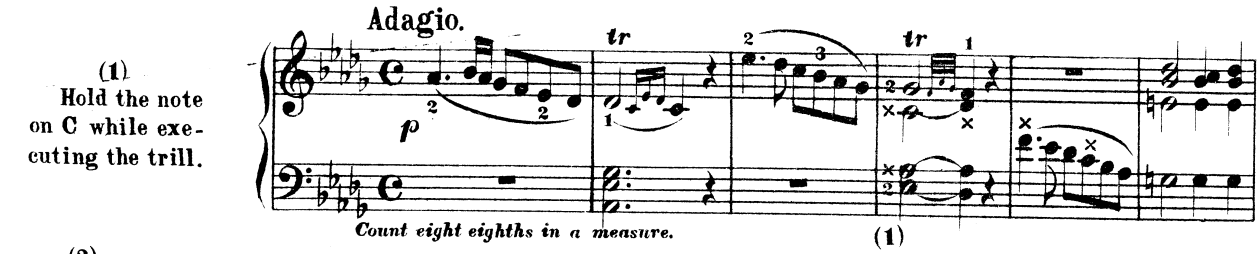


LESSON XXXIII.



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





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

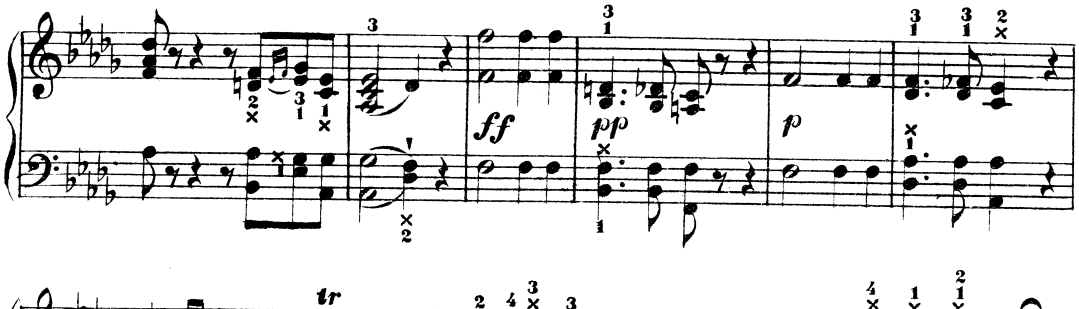
(2)

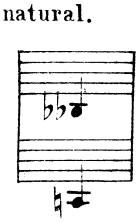
Double Flat.

𝄫

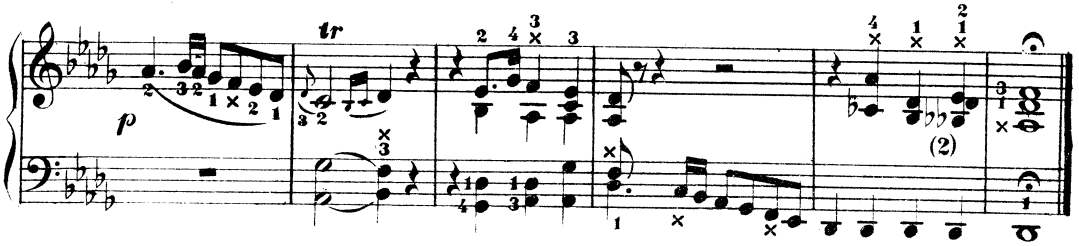
A double flat preceding a note lowers it two semi-degrees.

A double flat B is the same as A natural.





EFFECT.



Study XVII.

Andante Maestoso.

Ben marcato il canto.

Religioso.

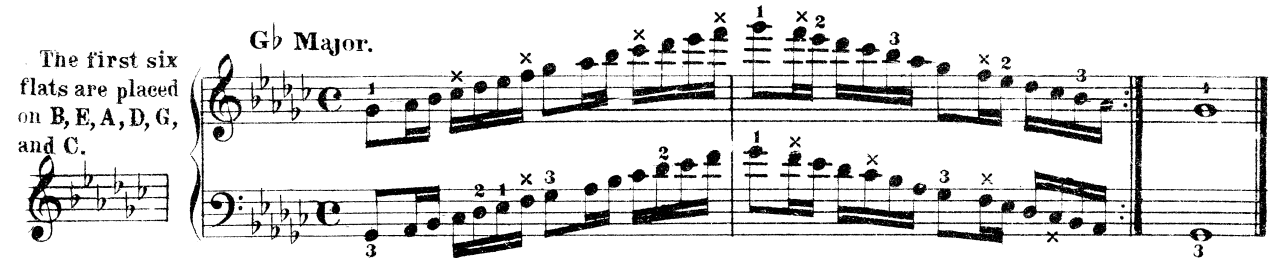
p

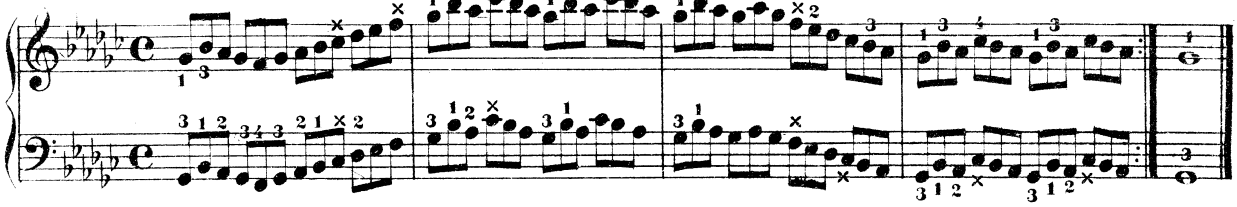
p

LESSON XXXIV.

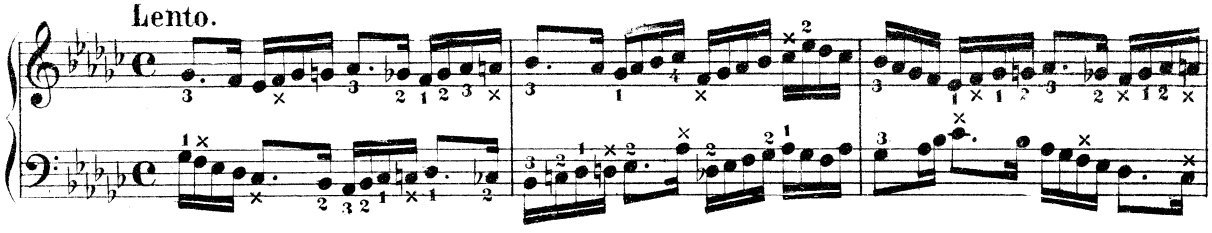
The first six flats are placed on B, E, A, D, G, and C.

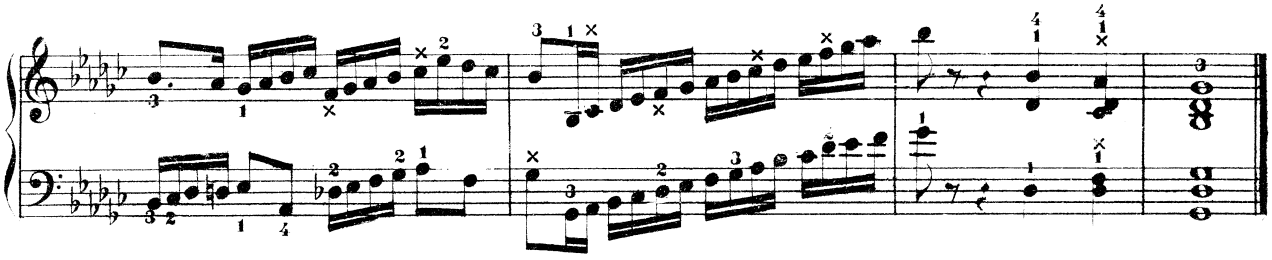
G♭ Major.



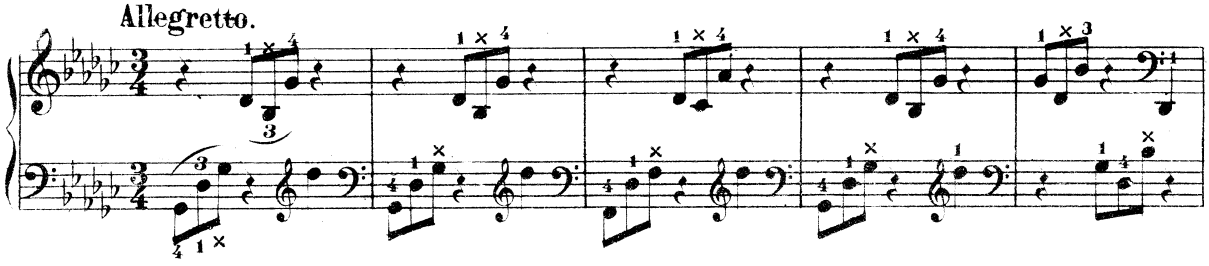


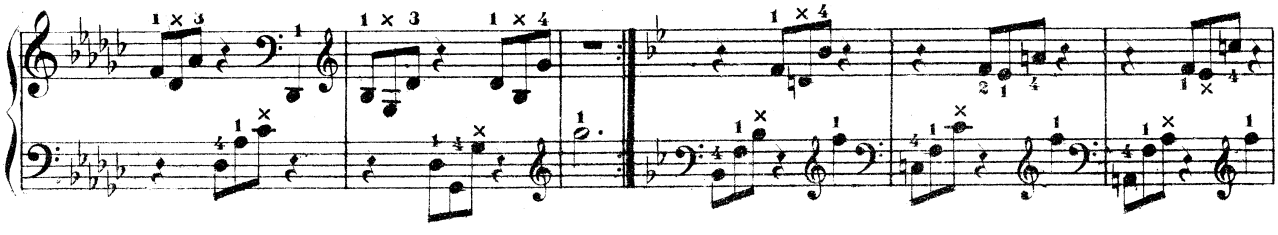
Lento.

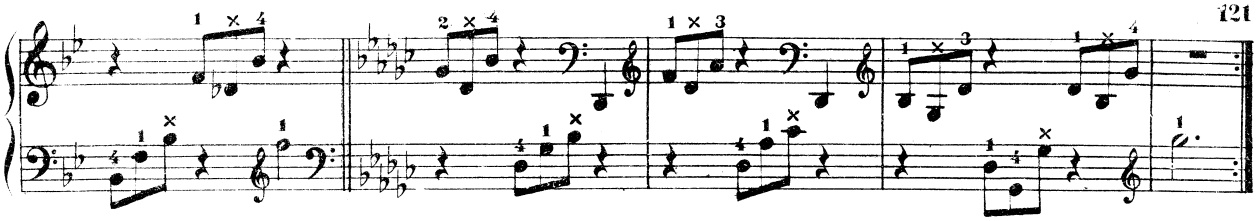




Allegretto.

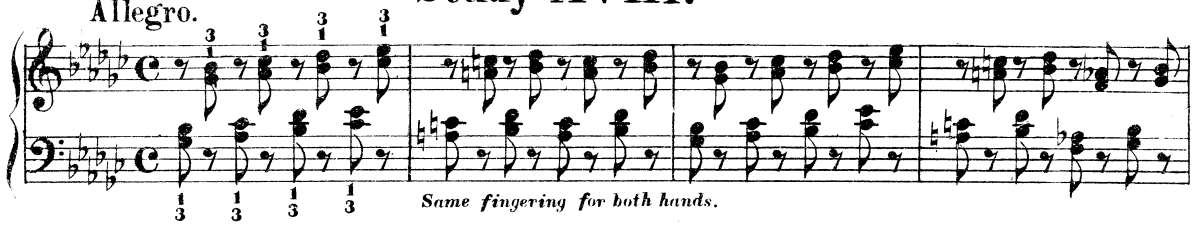




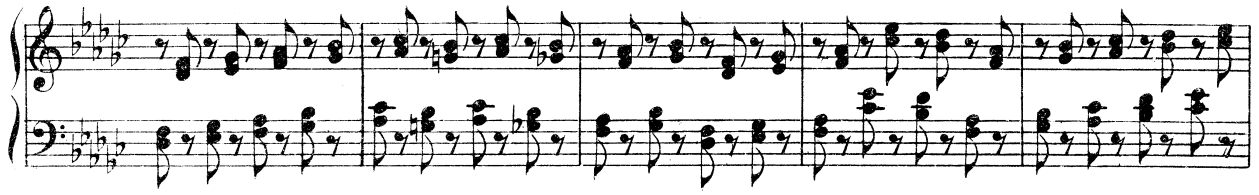


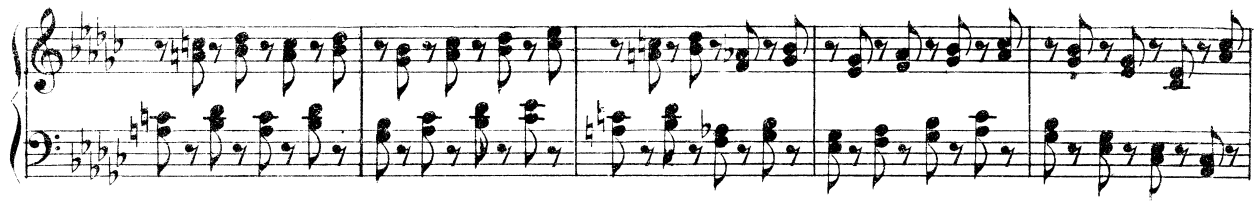
Study XVIII.

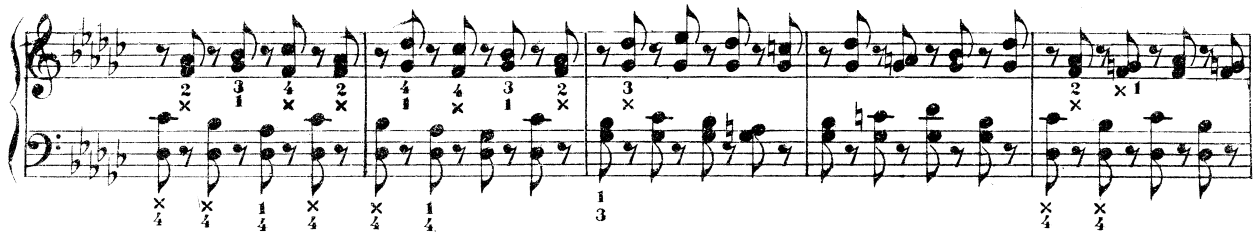
Allegro.

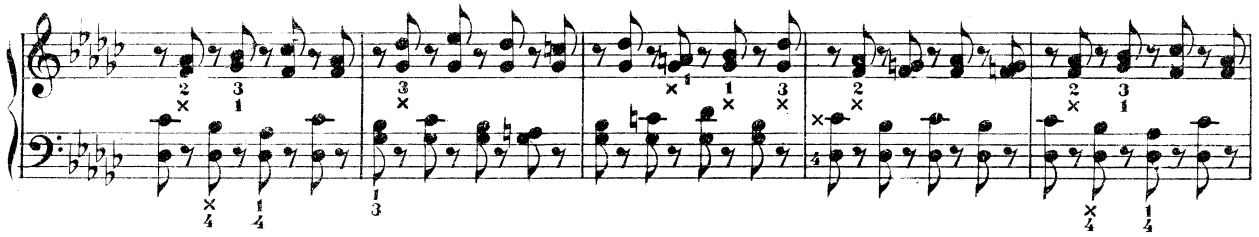


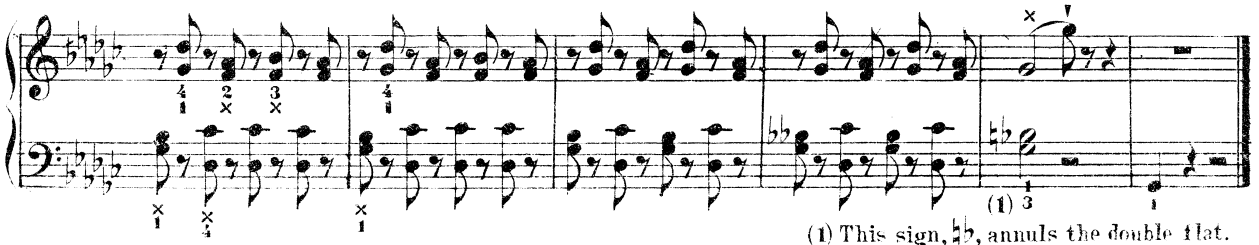
Same fingering for both hands.







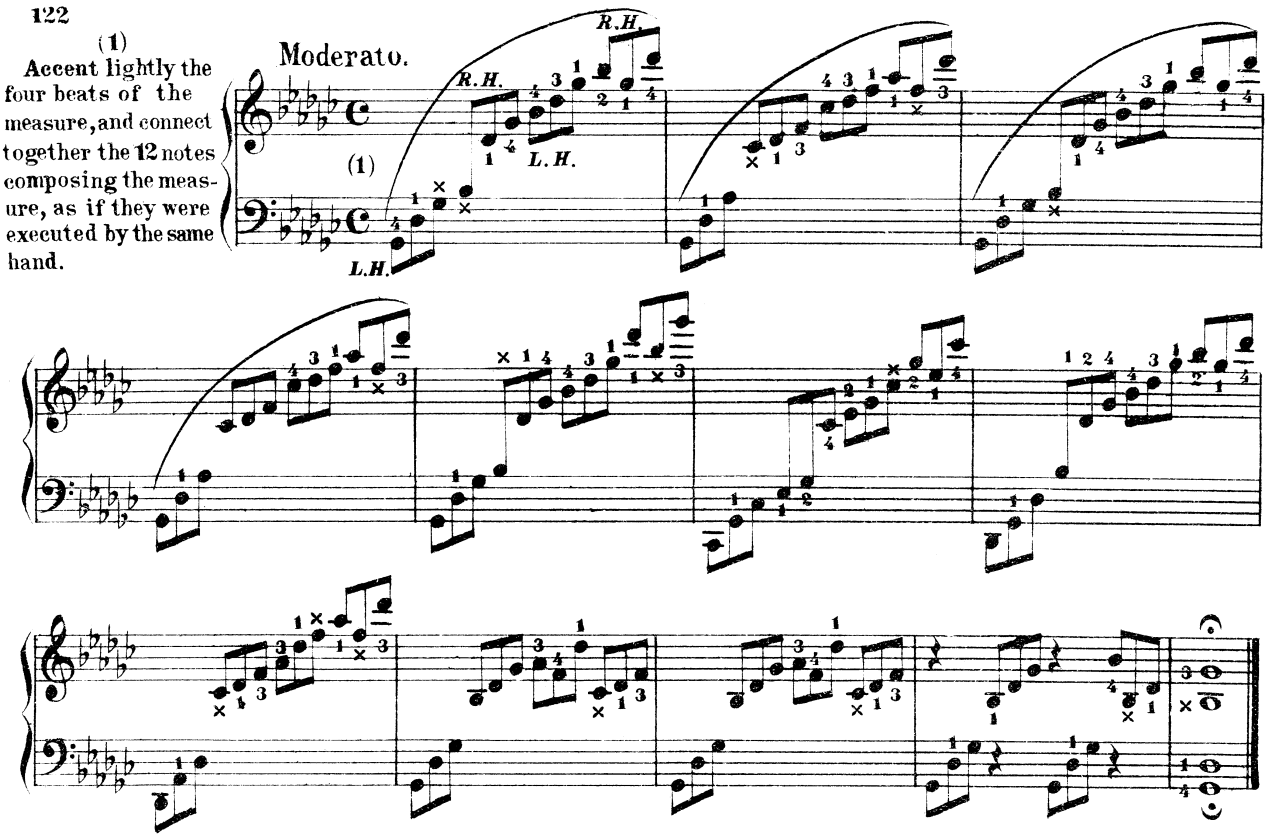




(1) This sign, ♭♭, annuls the double flat.

(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.

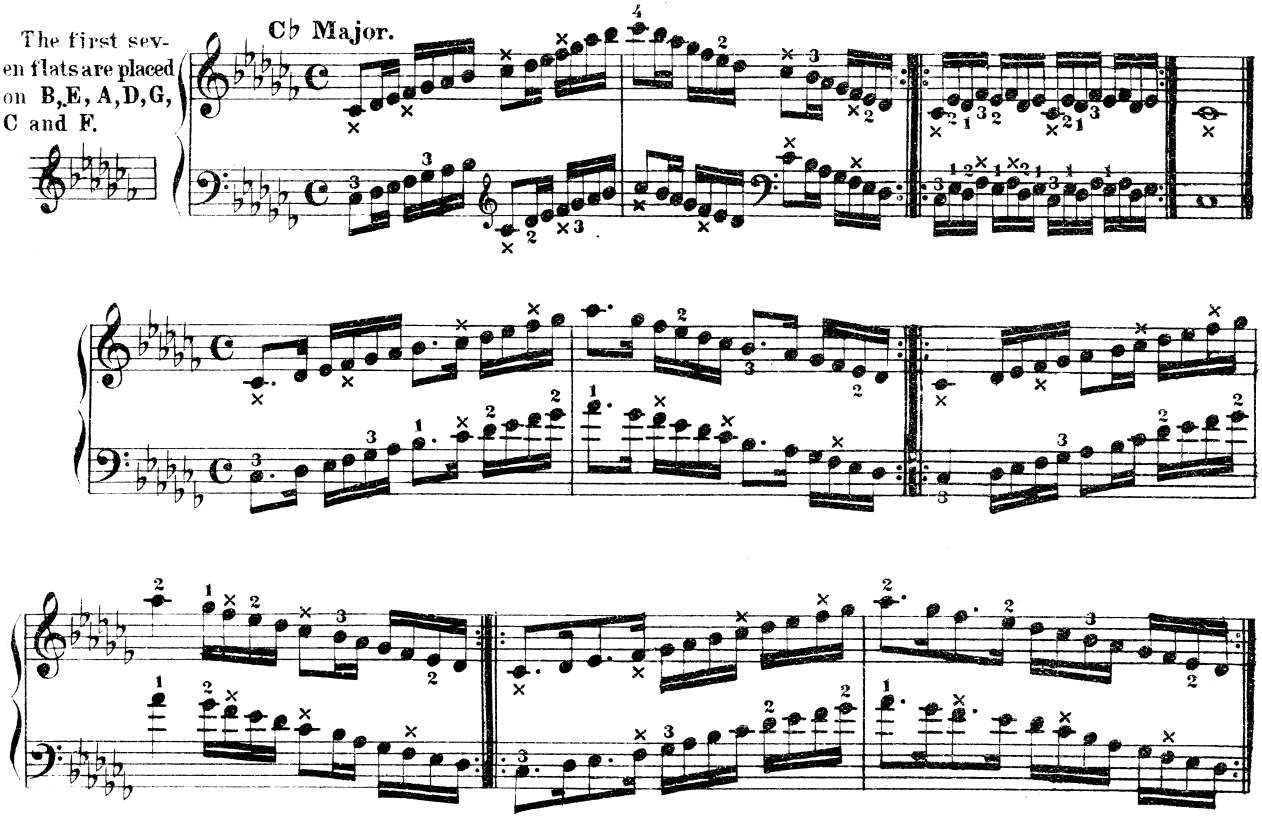
Moderato.

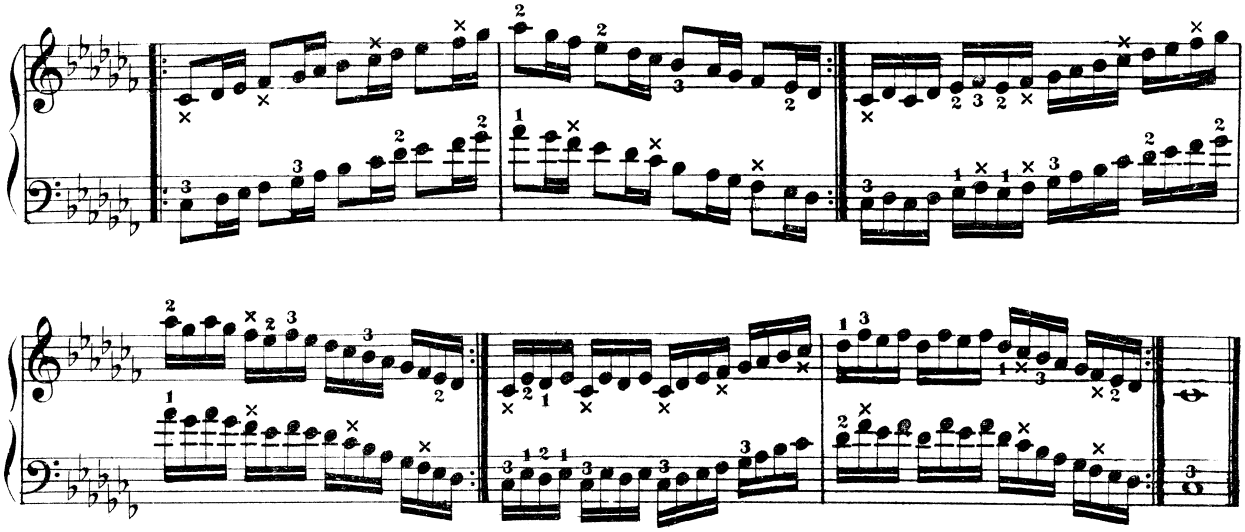


LESSON XXXV.

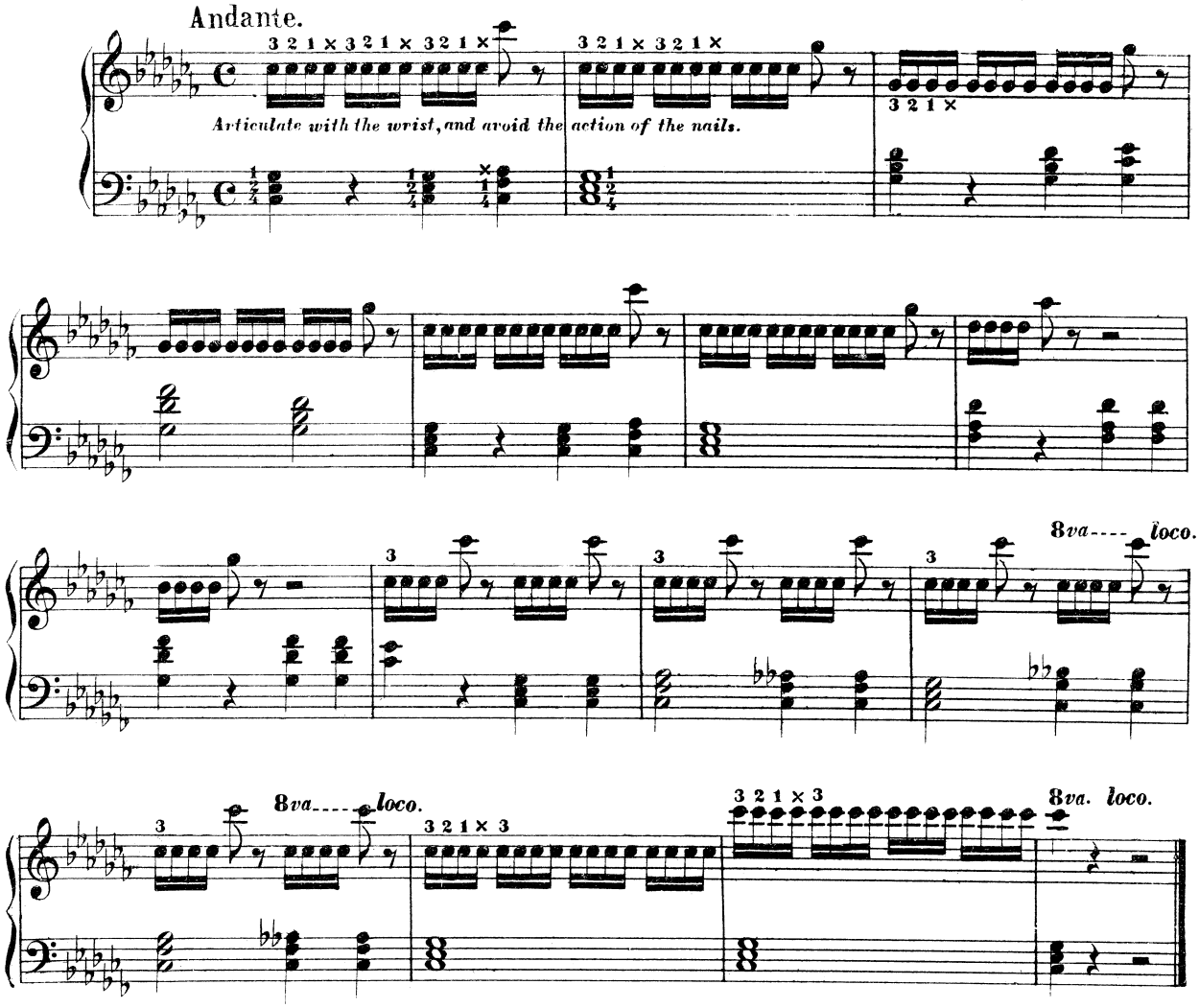
The first seven flats are placed on B, E, A, D, G, C and F.

C♭ Major.



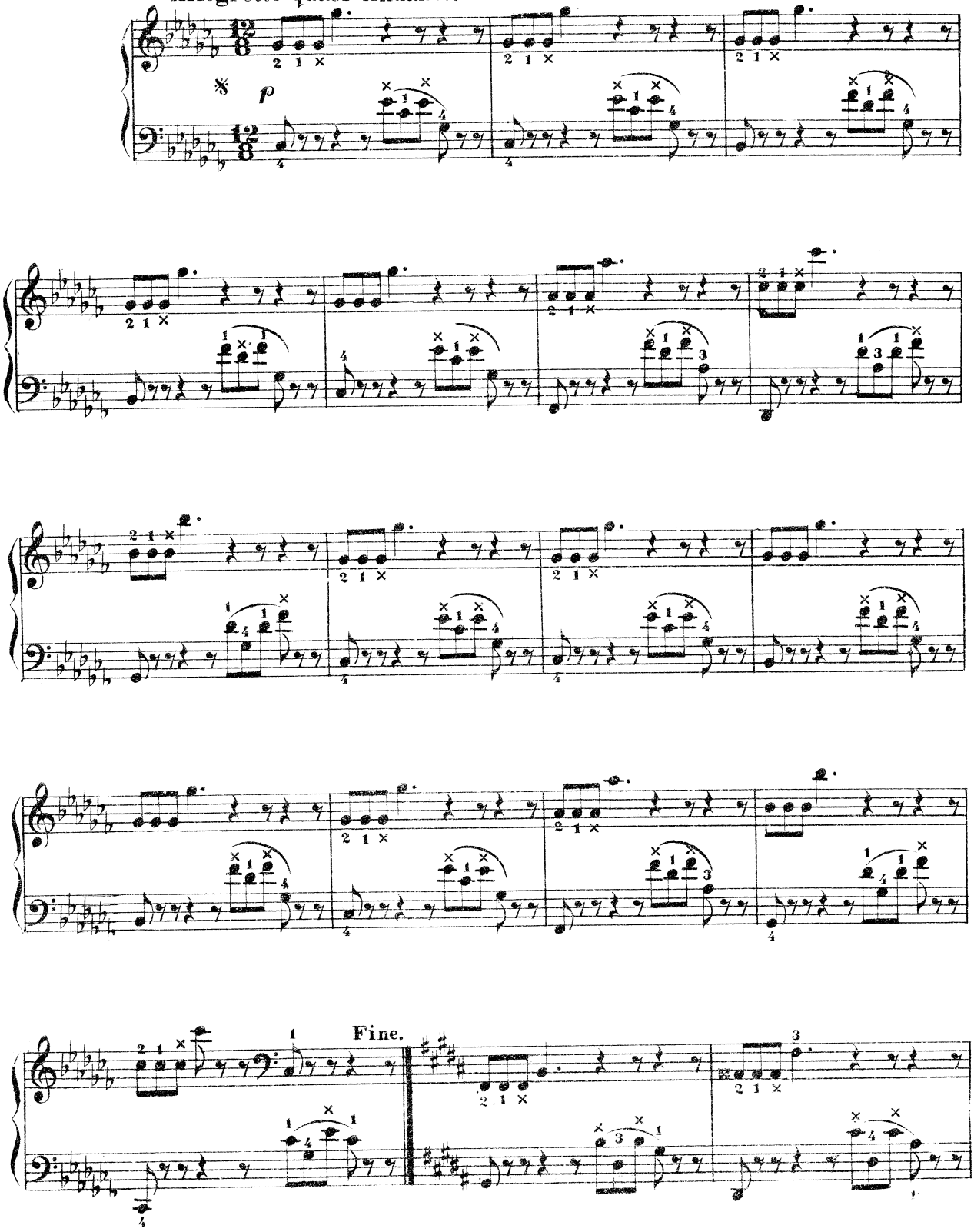


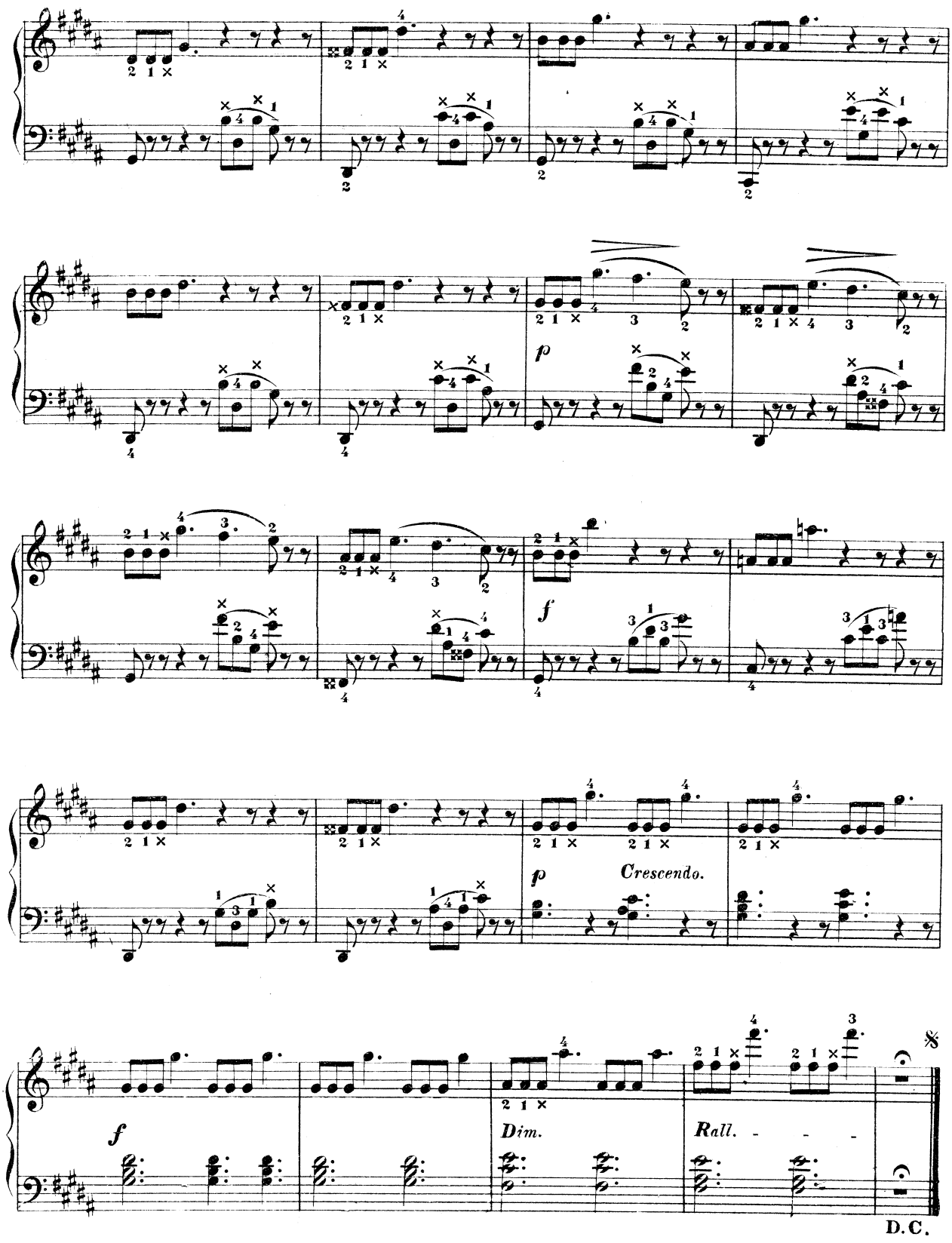
Exercise in Changing Fingers on the Same Key.



Study XIX.

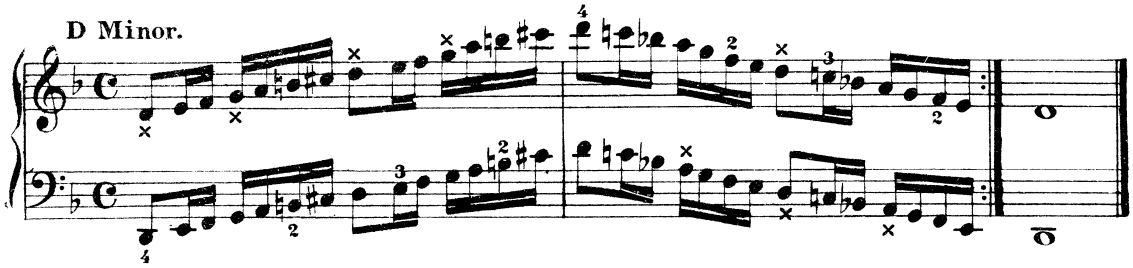
Allegretto quasi Andante.



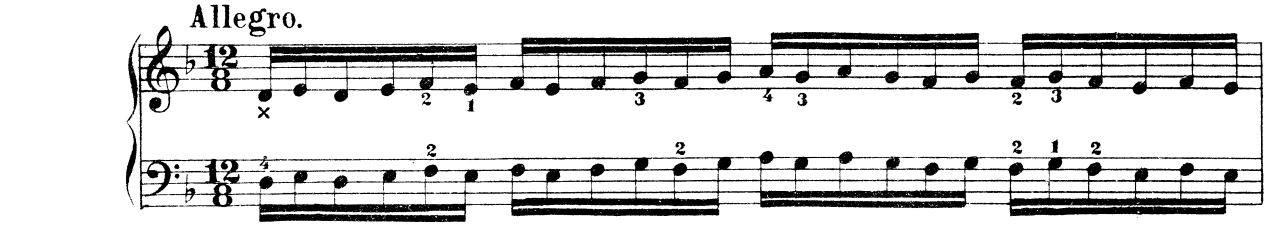

p
f
p
Crescendo.
f
Dim.
Rall.
D.C.

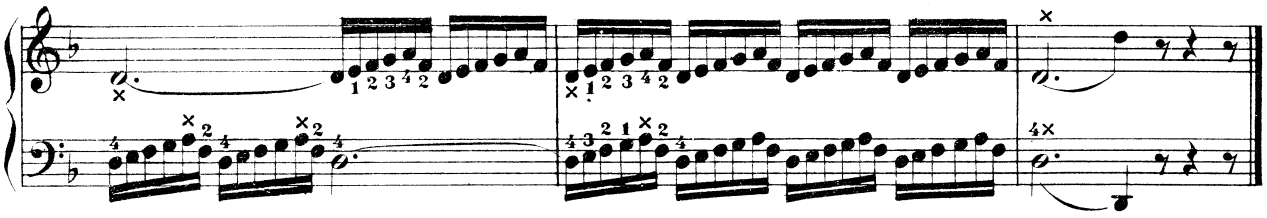
LESSON XXXVI.

D Minor.

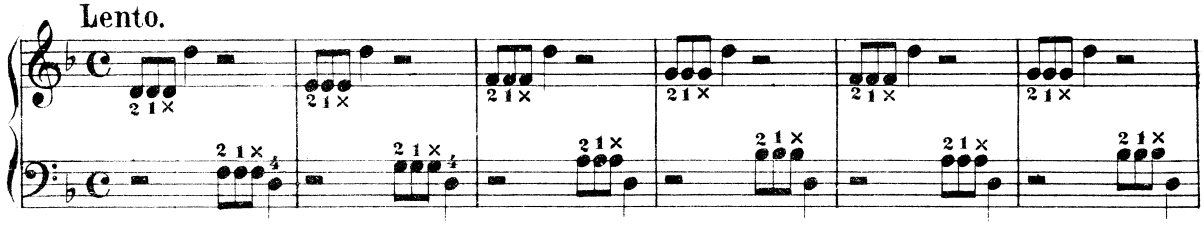


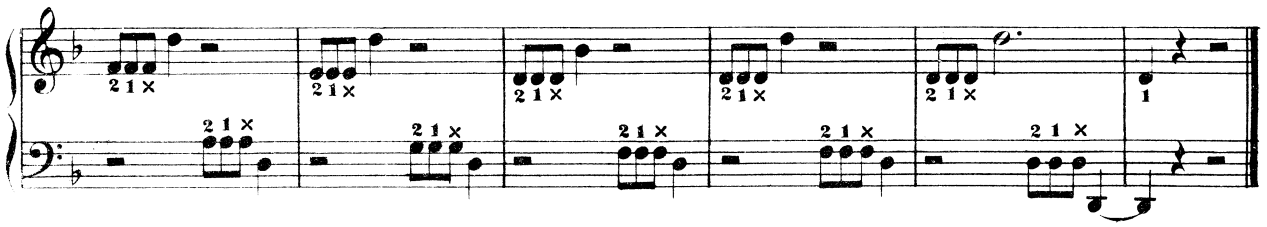
Allegro.

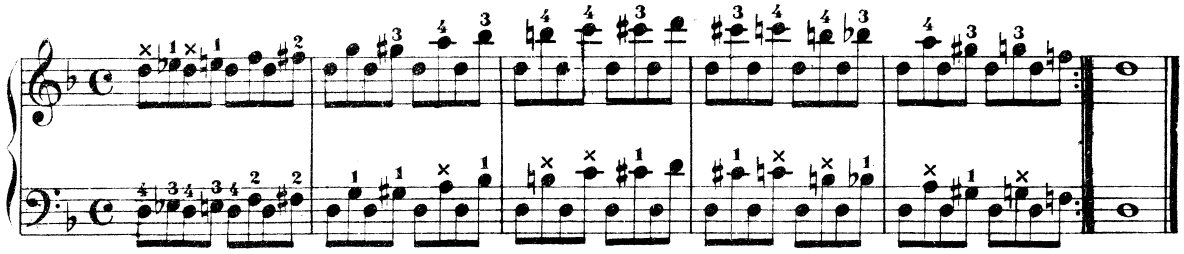


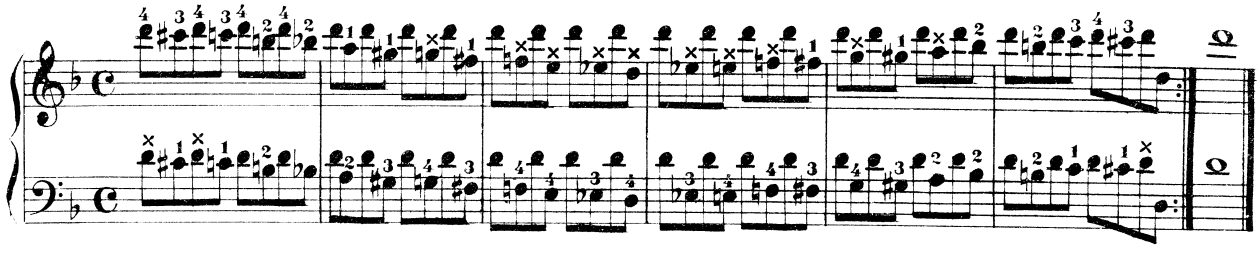


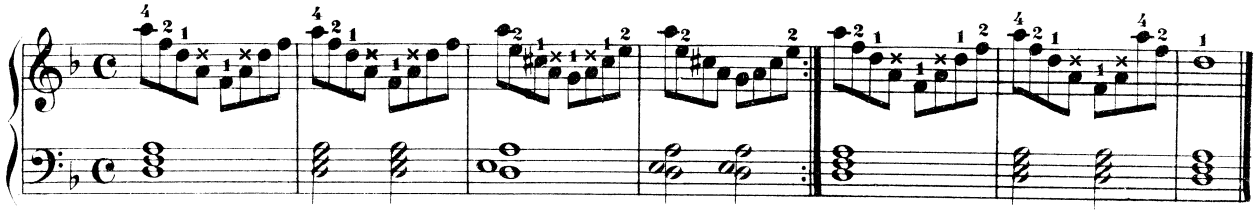
Lento.

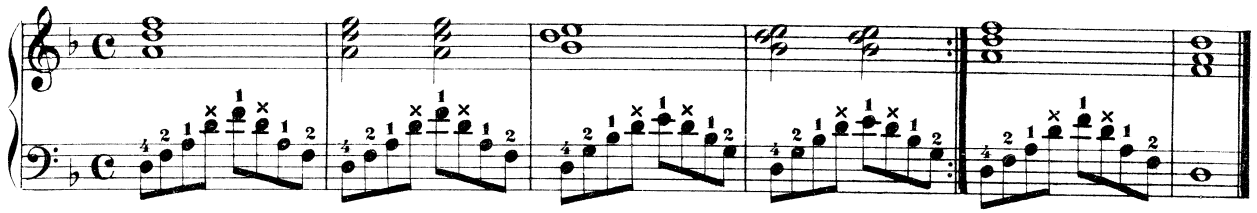






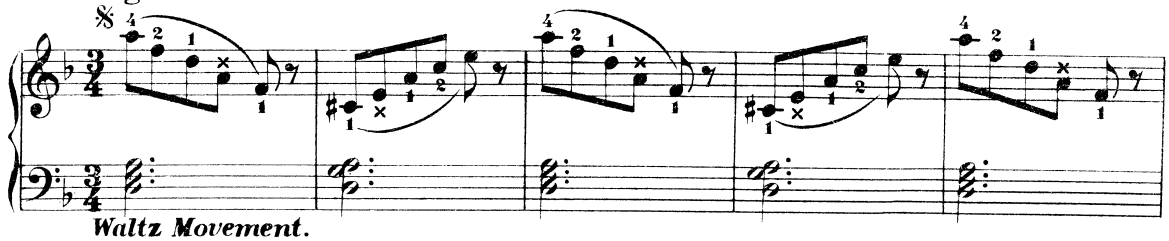




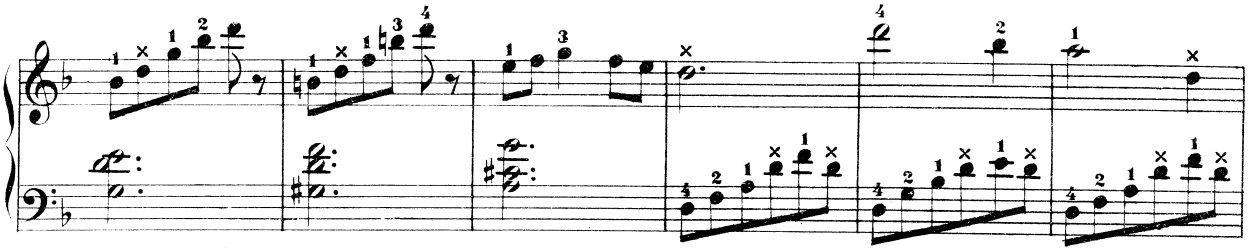


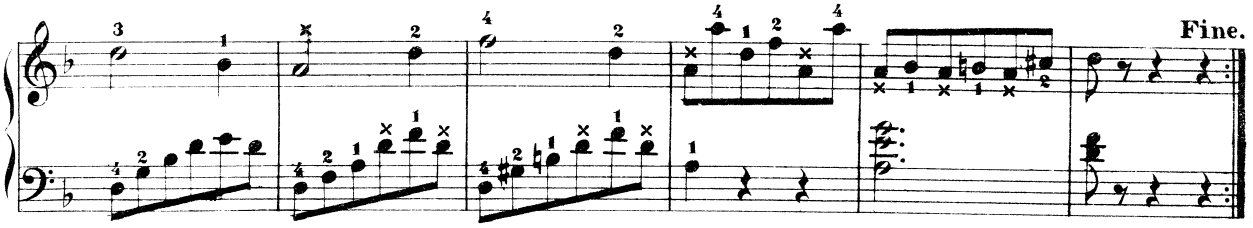
Study XX.

Allegro Moderato.



Waltz Movement.



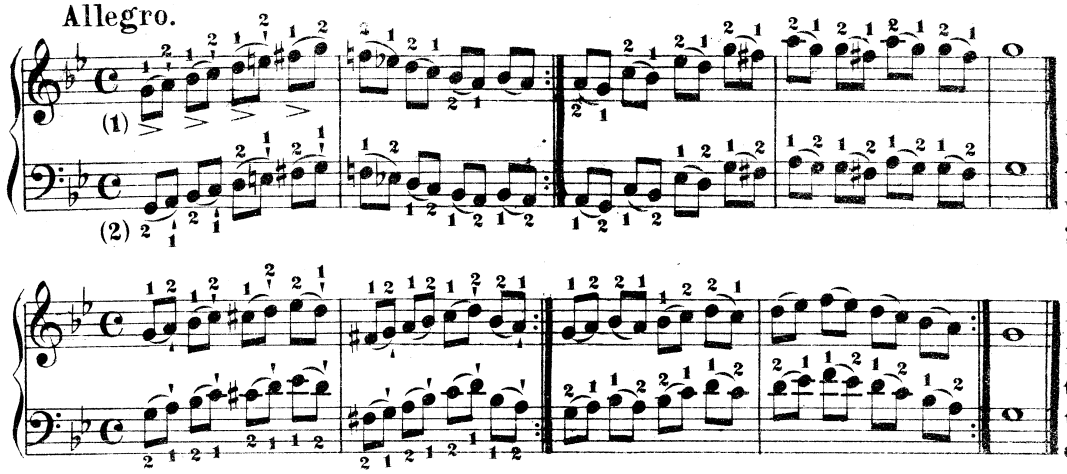


D.C.

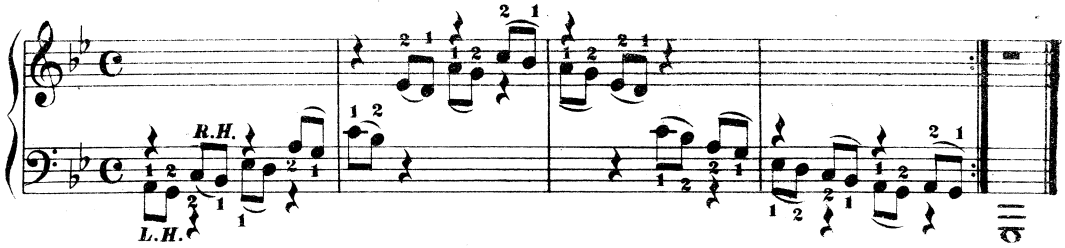
LESSON XXXVII.

G Minor.

Allegro.

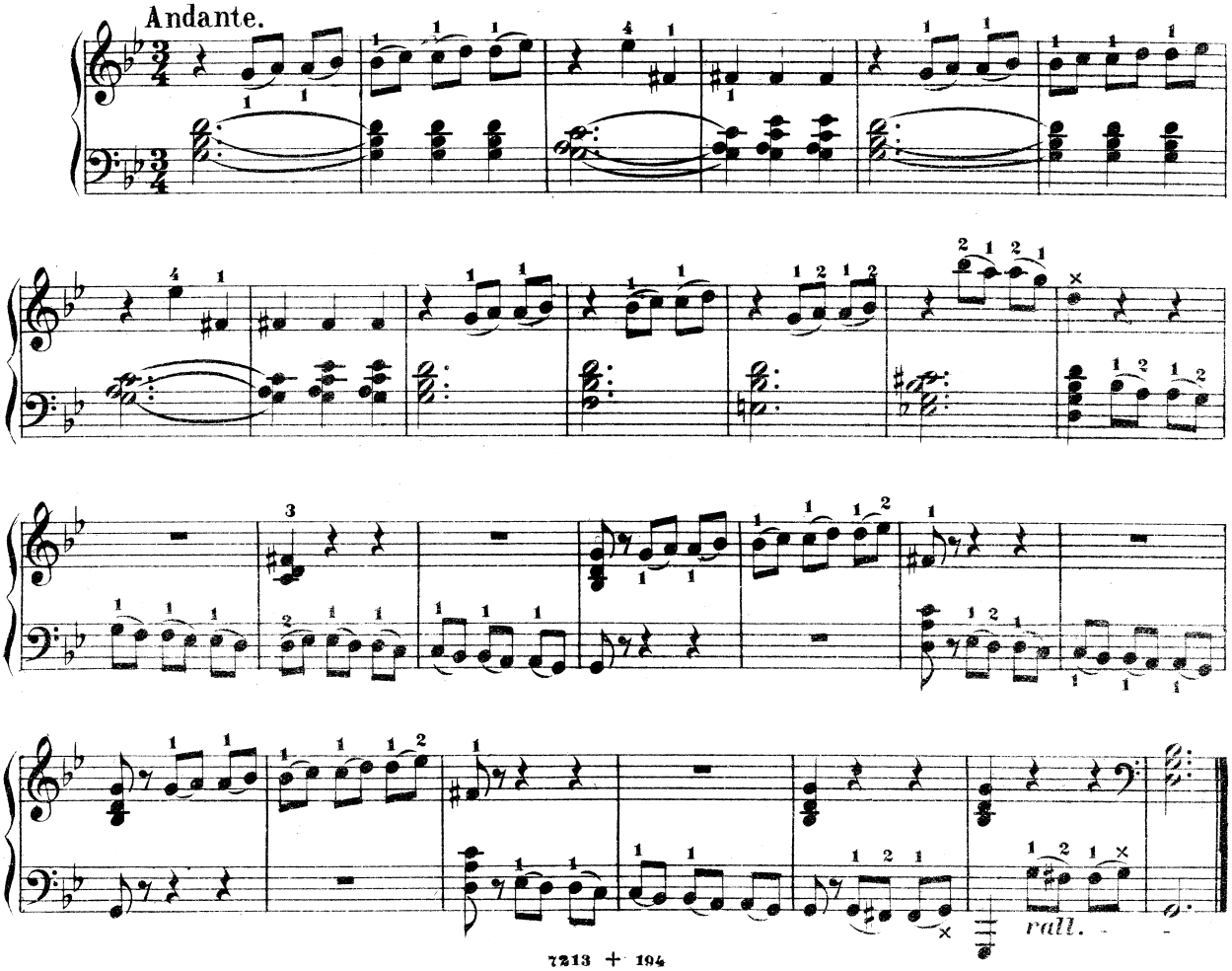


(1) This passage should always be executed with two fingers, viz., with the 1st. and 2d. in ascending, and the 2d. and 1st. in descending, for the right hand, accenting the first of the two notes to give effect to the slur.



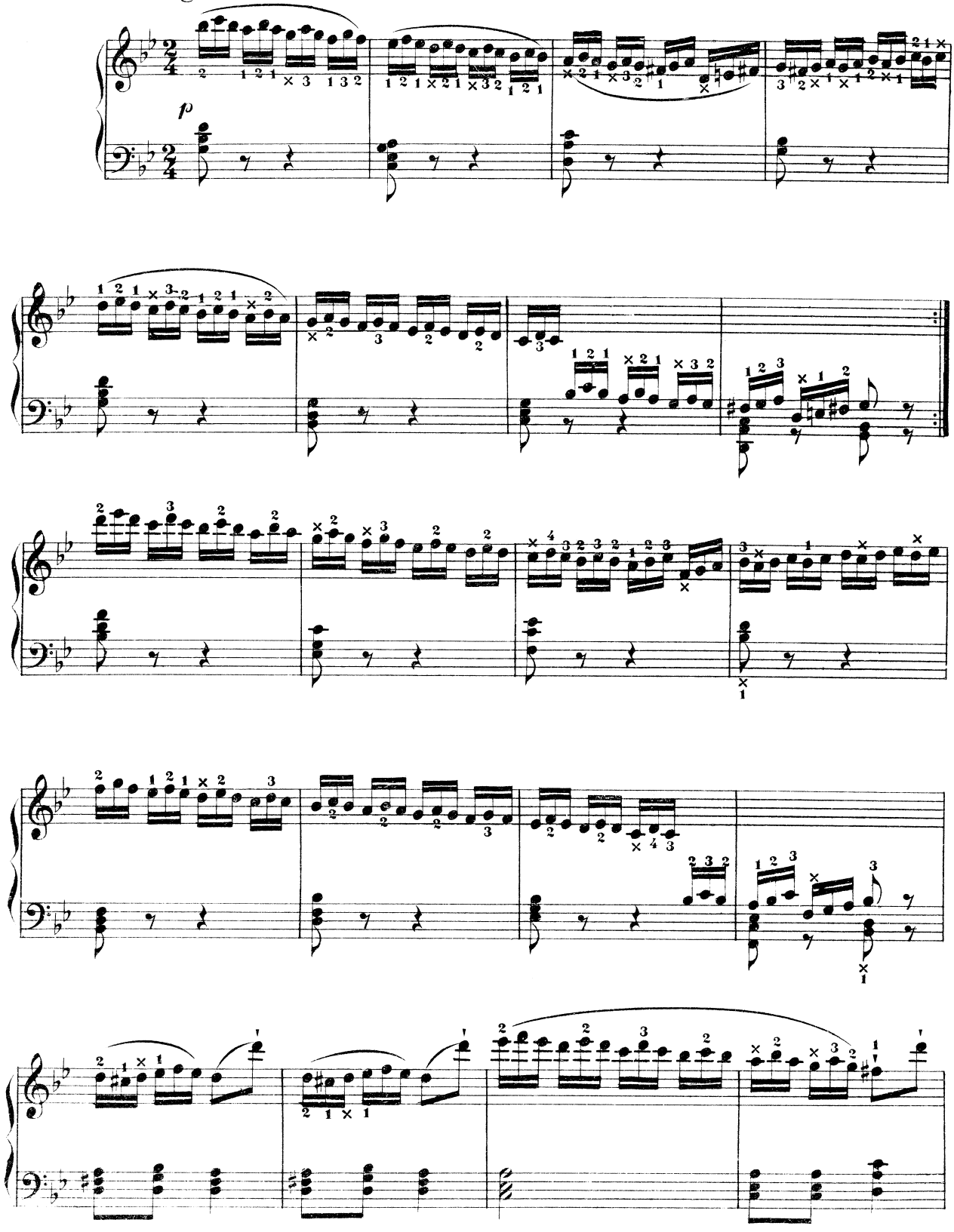
(2) Divide the notes by two and two, accenting strongly each first note.

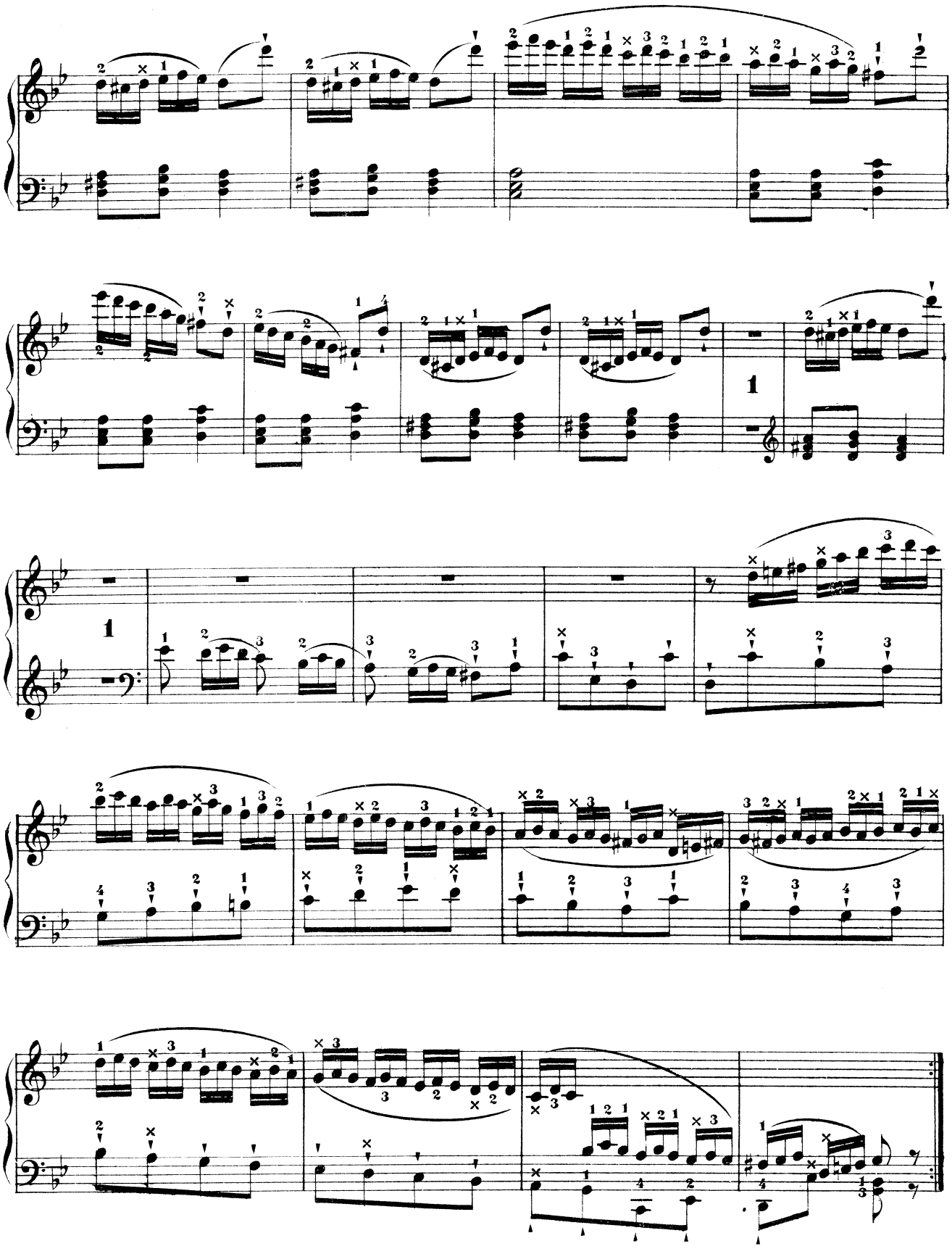
Andante.



Study XXI.

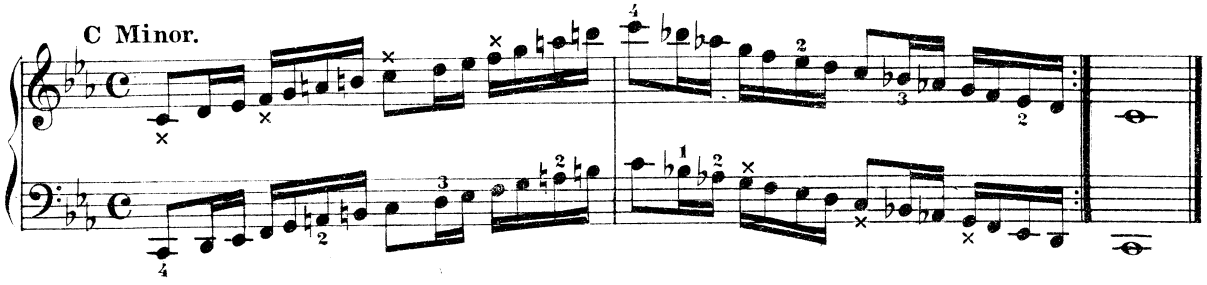
Allegro Moderato.



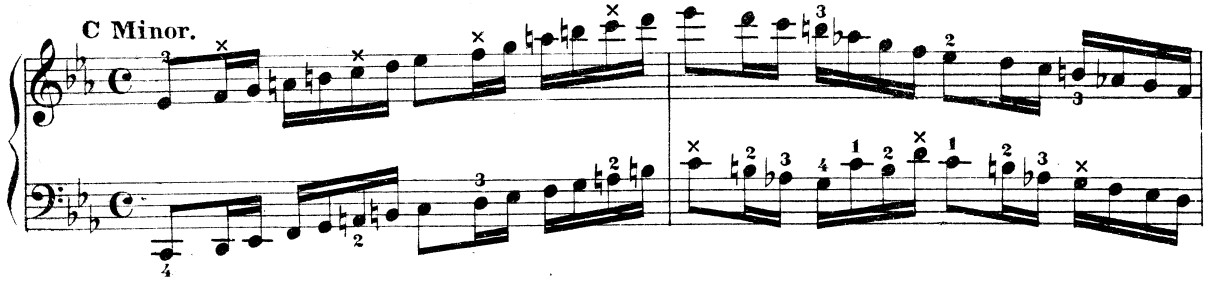


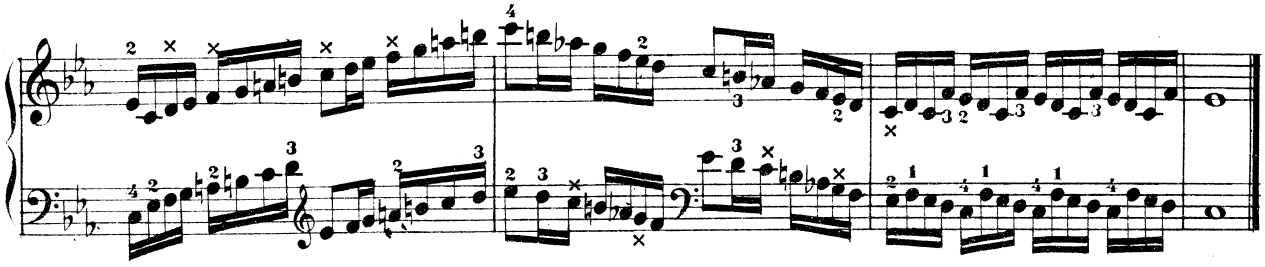
LESSON XXXVIII.

C Minor.



C Minor.





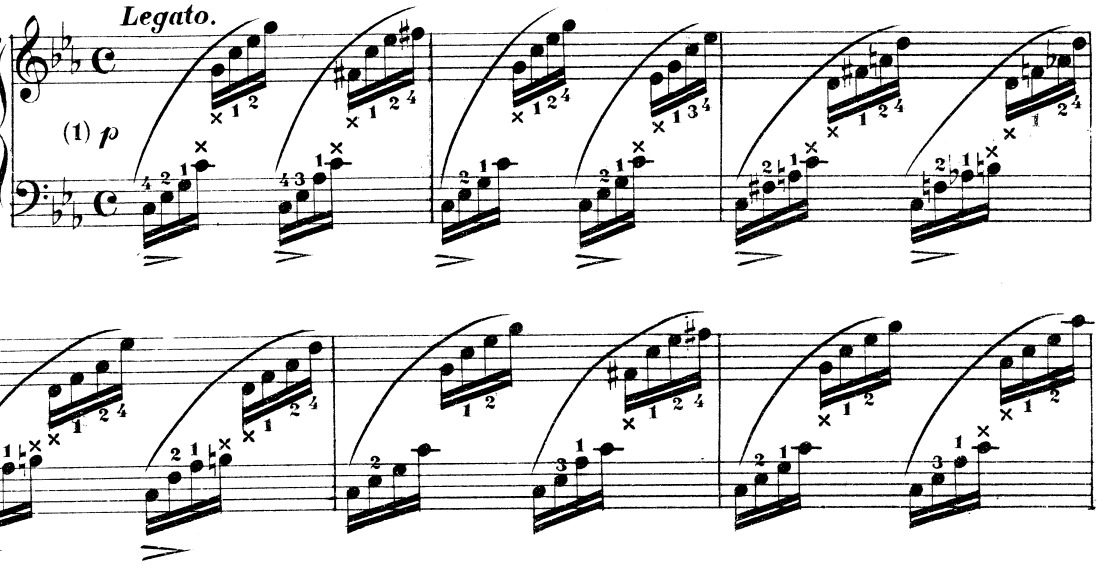
EXERCISE IN ARPEGGIO CHORDS.

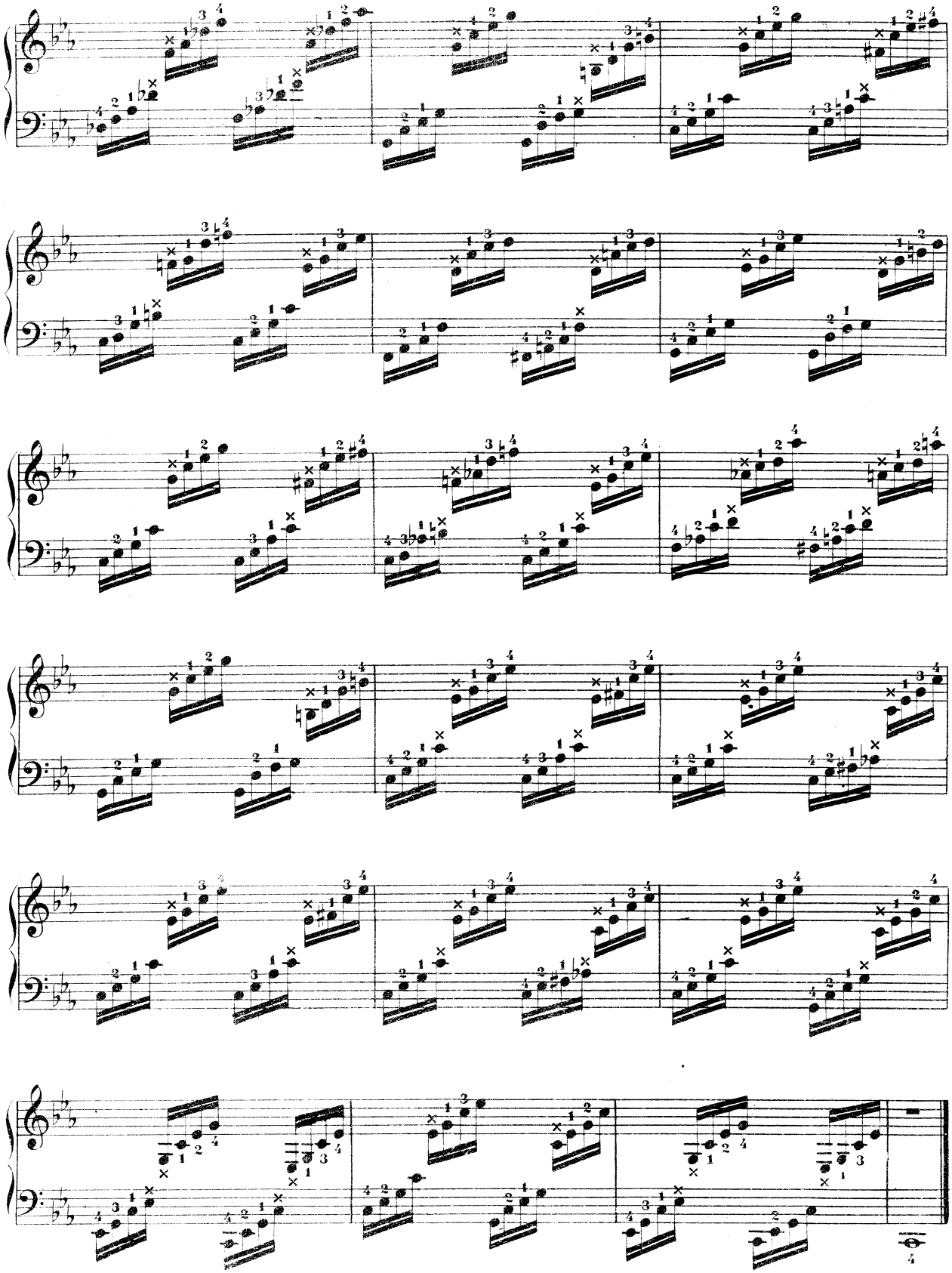
(1) Be careful to slur all the notes, and play them with the greatest equality, so as to render the changing of the hand imperceptible.

Moderato.

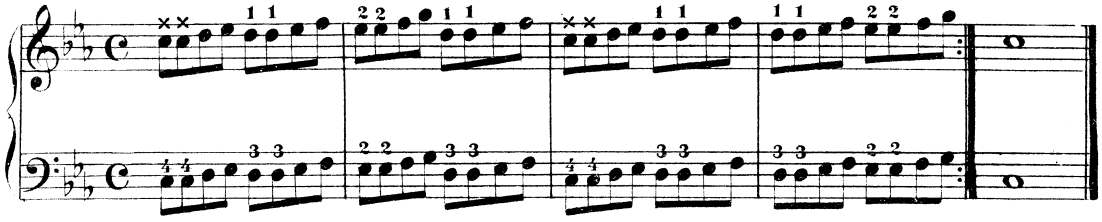
Legato.

(1) *p*



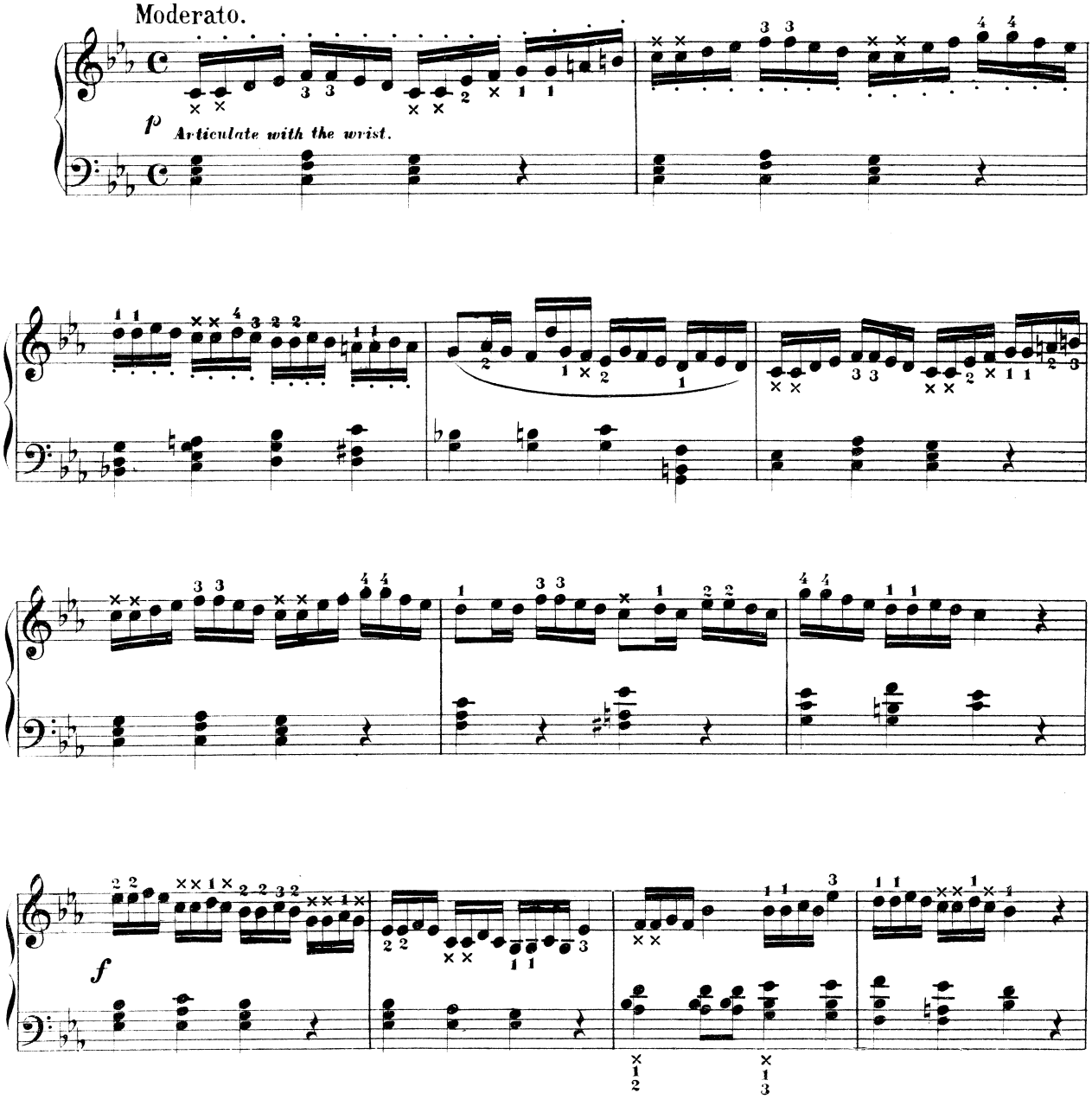


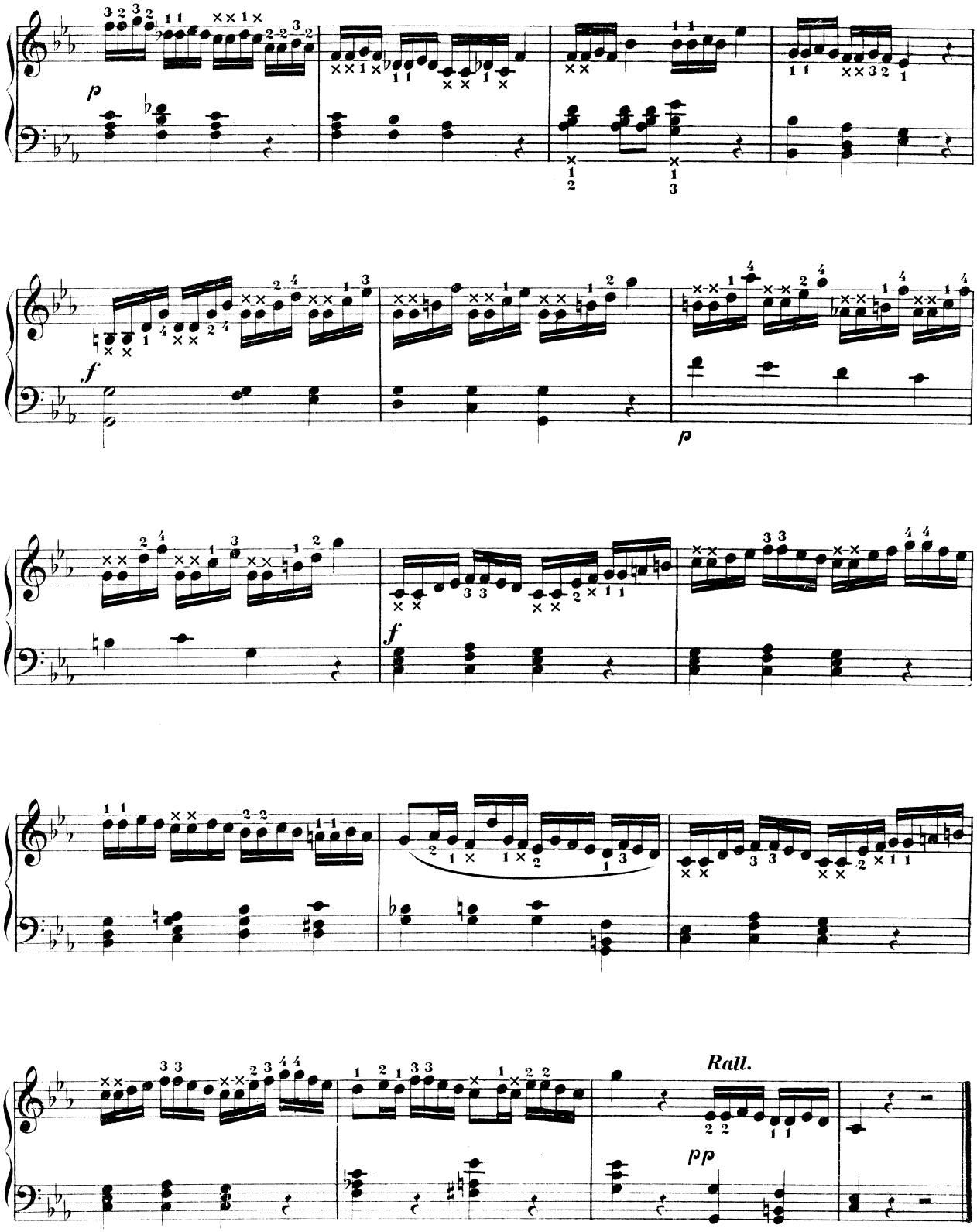
C Minor.



Study XXII.

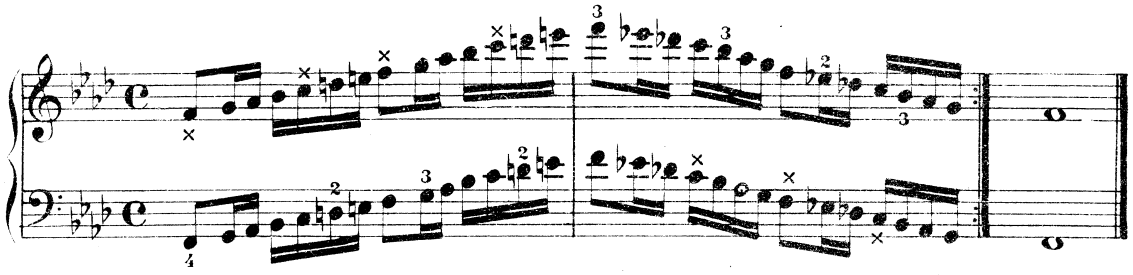
Moderato.



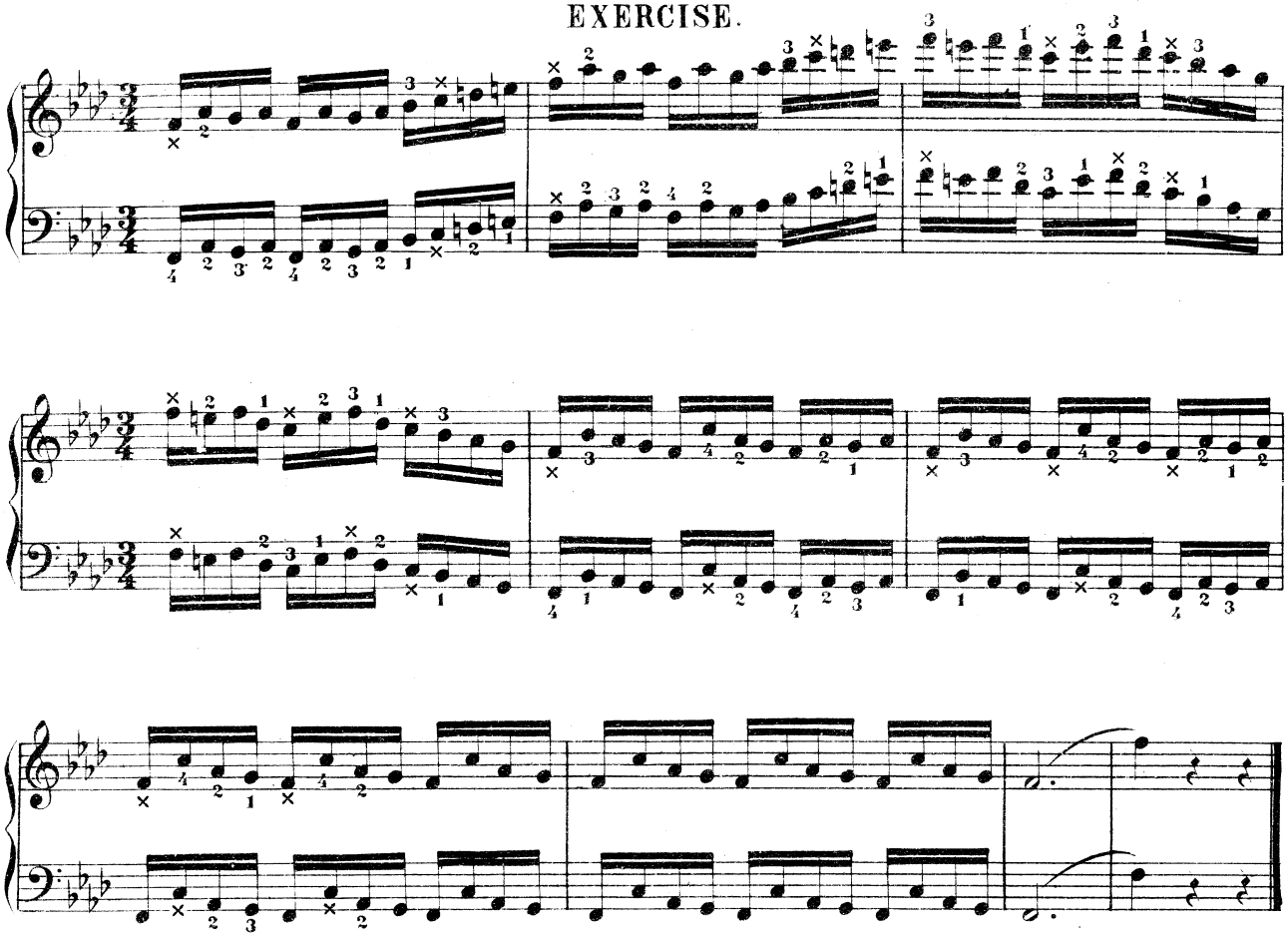

p
f
p
f
Rall.
pp

LESSON XXXIX.

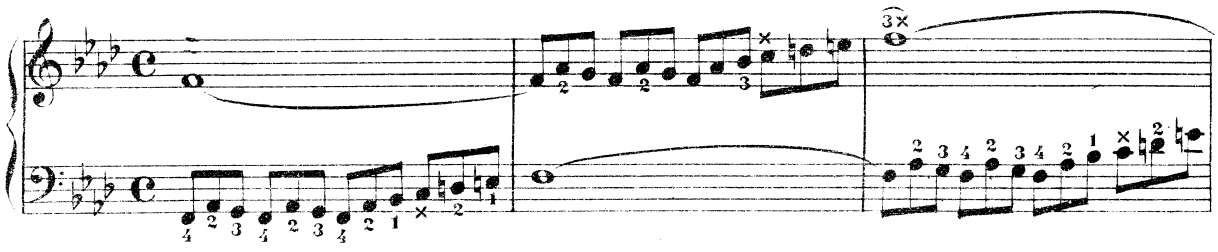
F Minor.

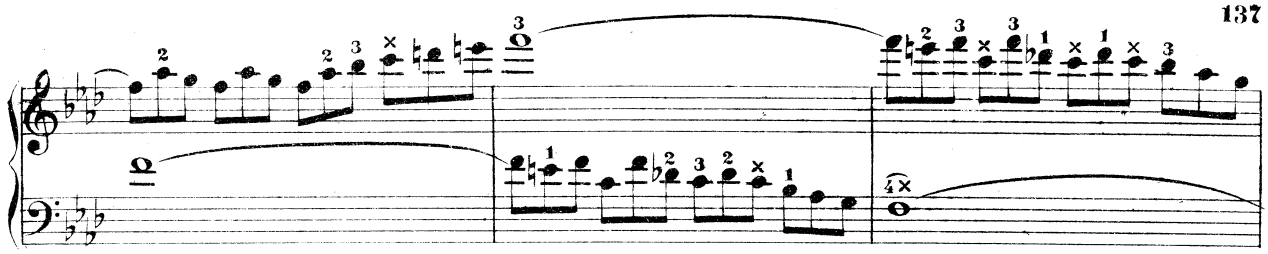


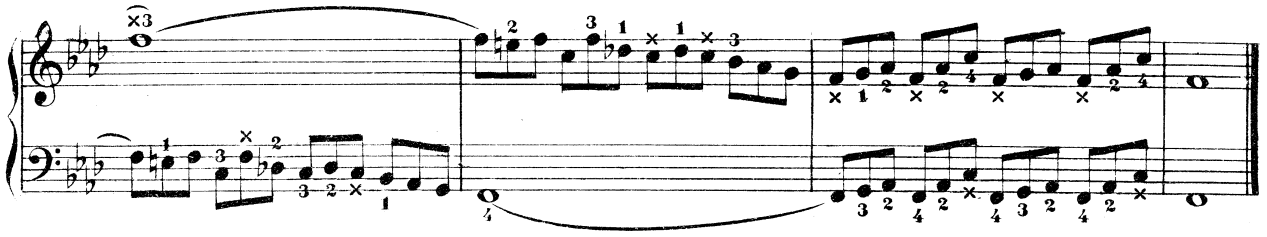
EXERCISE.



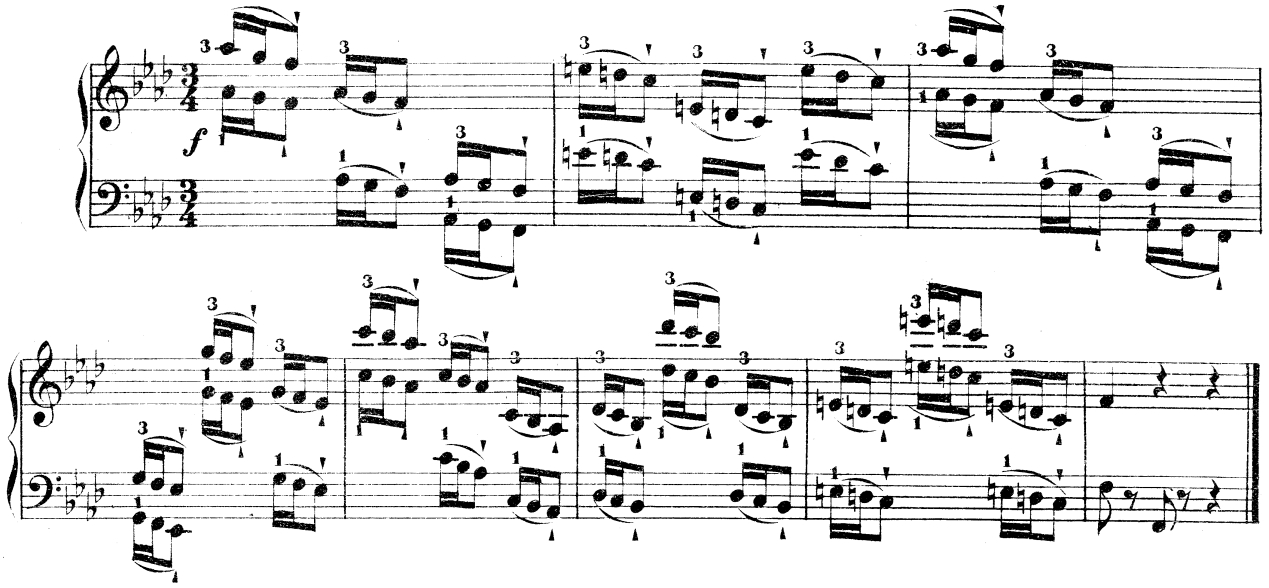
EXERCISE.





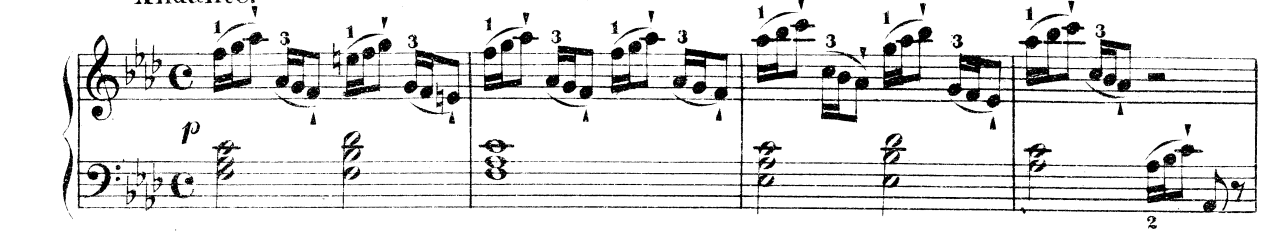


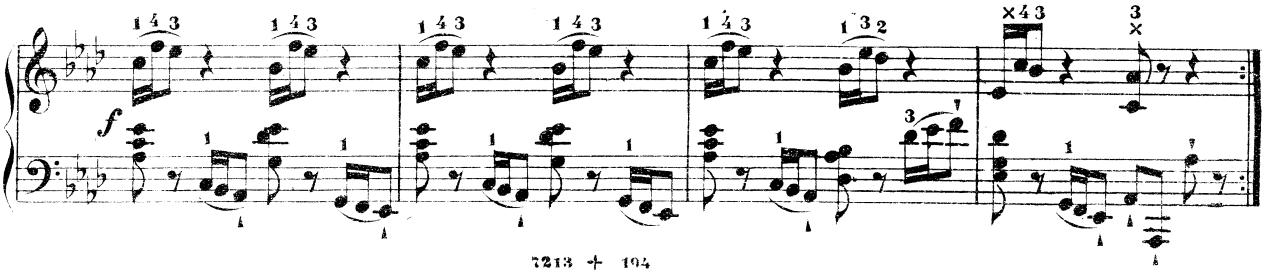
Andante.

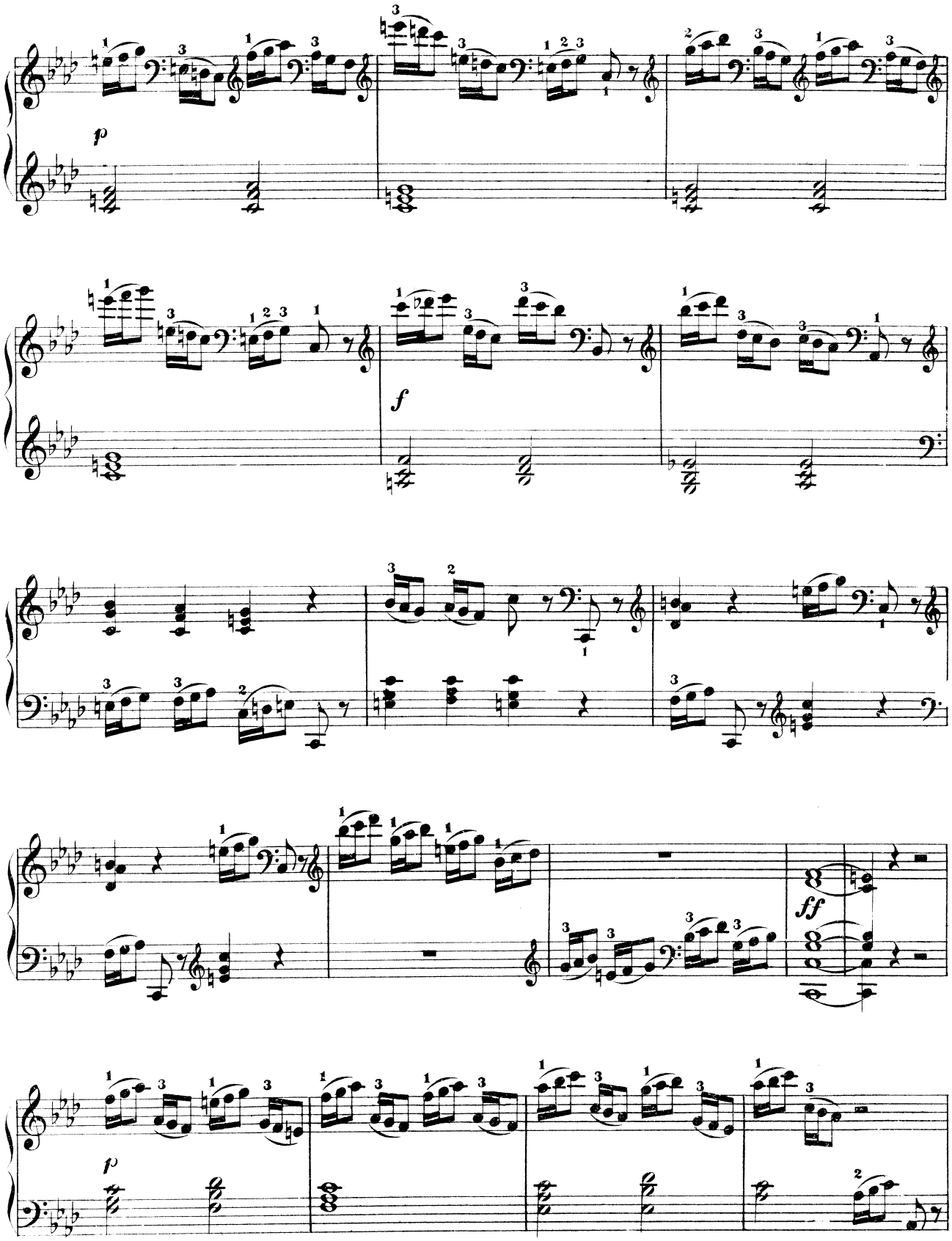


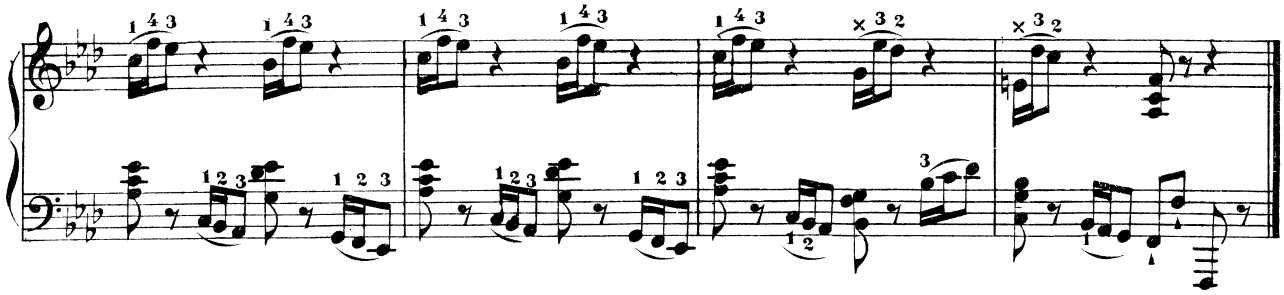
Study XXIII.

Andante.



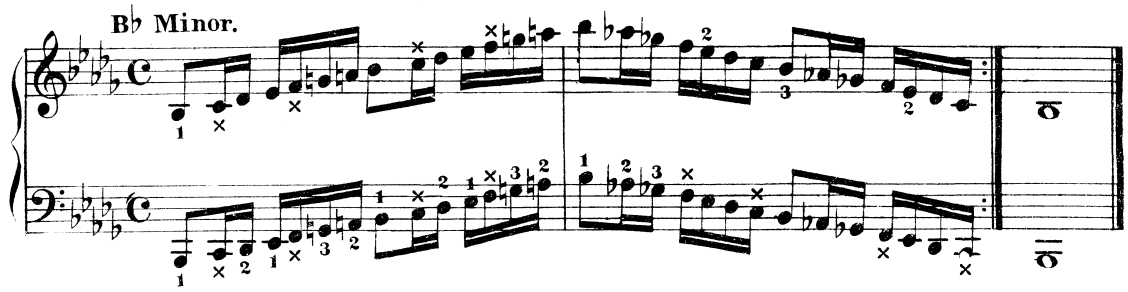



p
f
ff
p

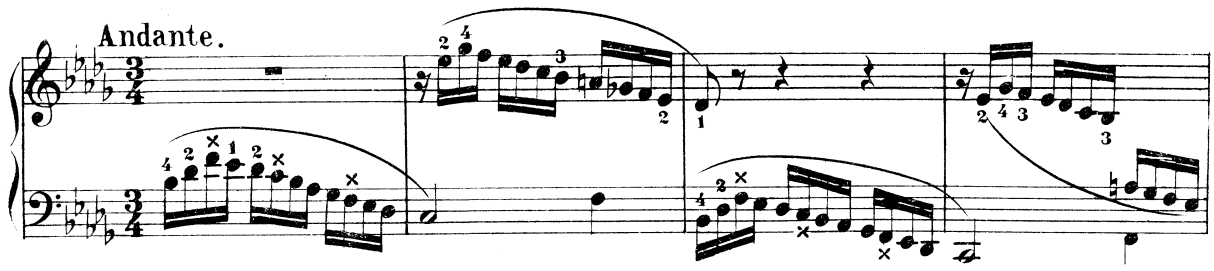


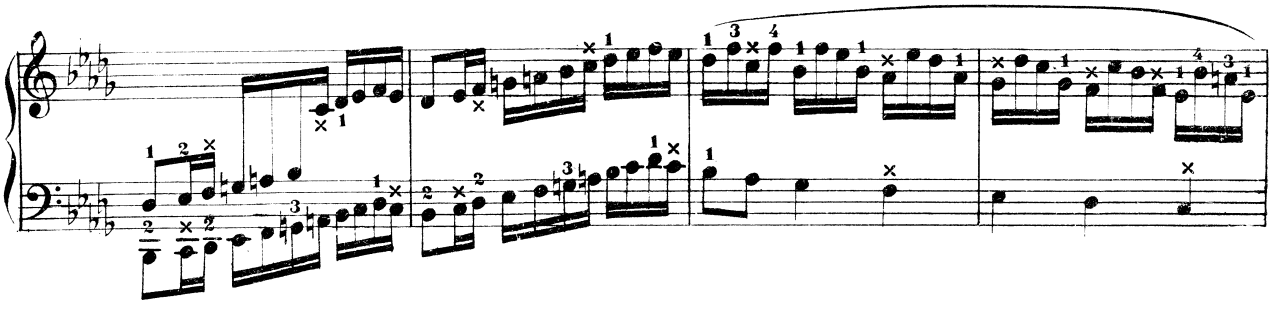
LESSON XL.

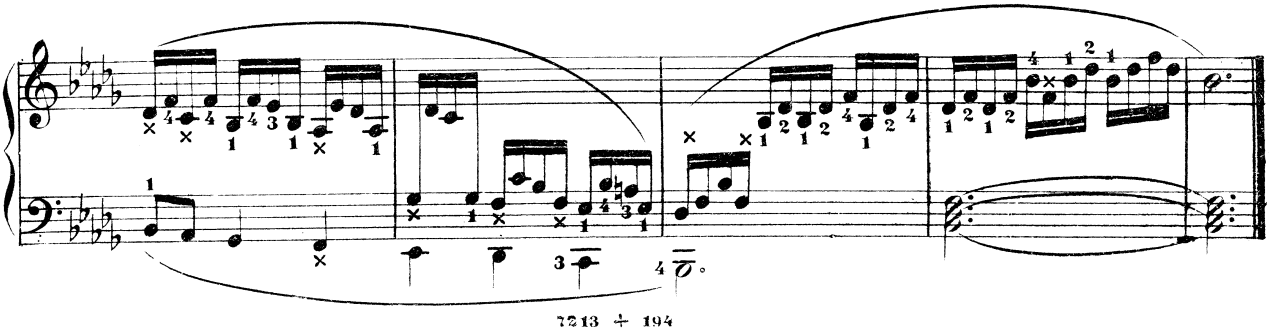
B♭ Minor.

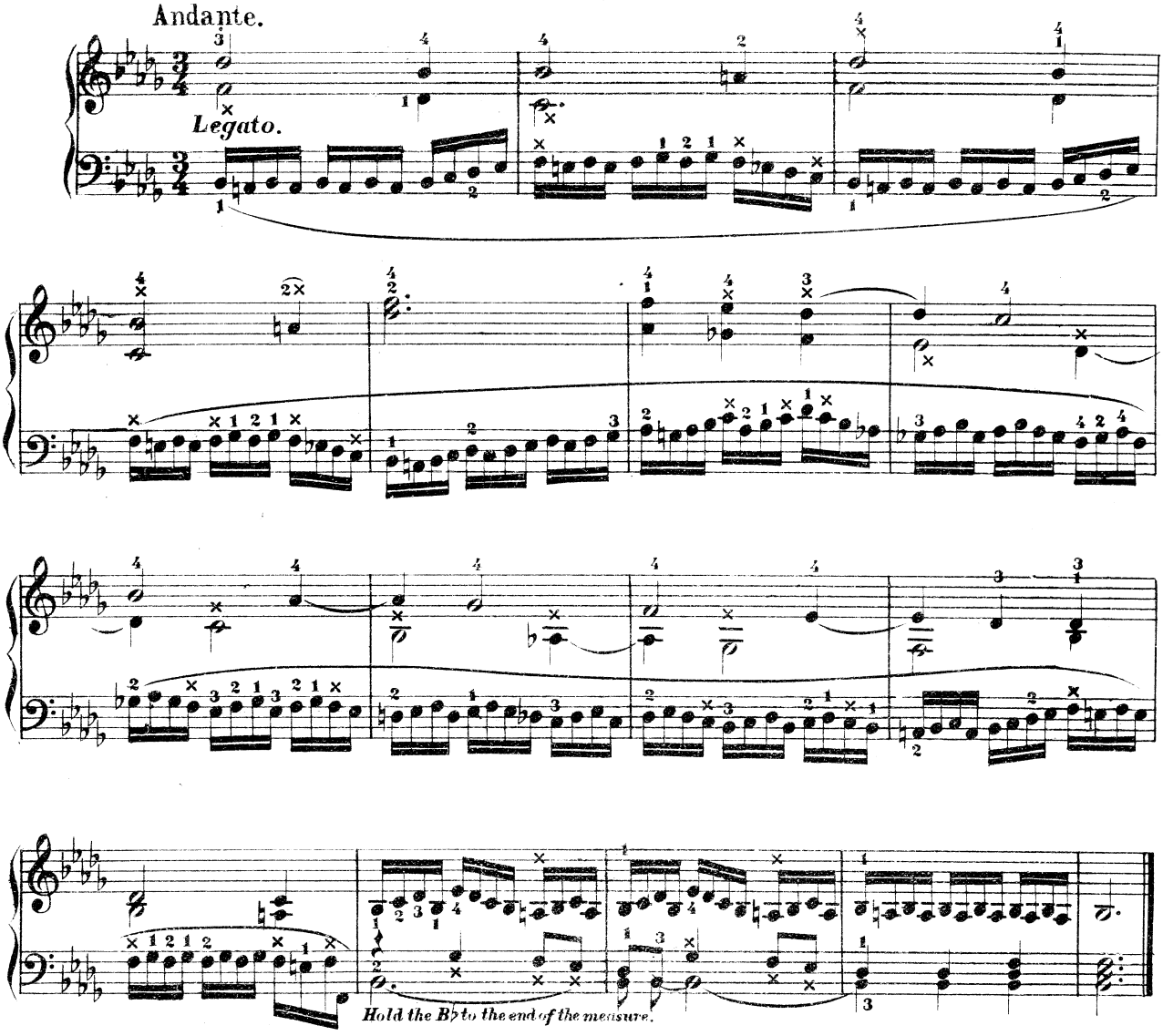


Andante.

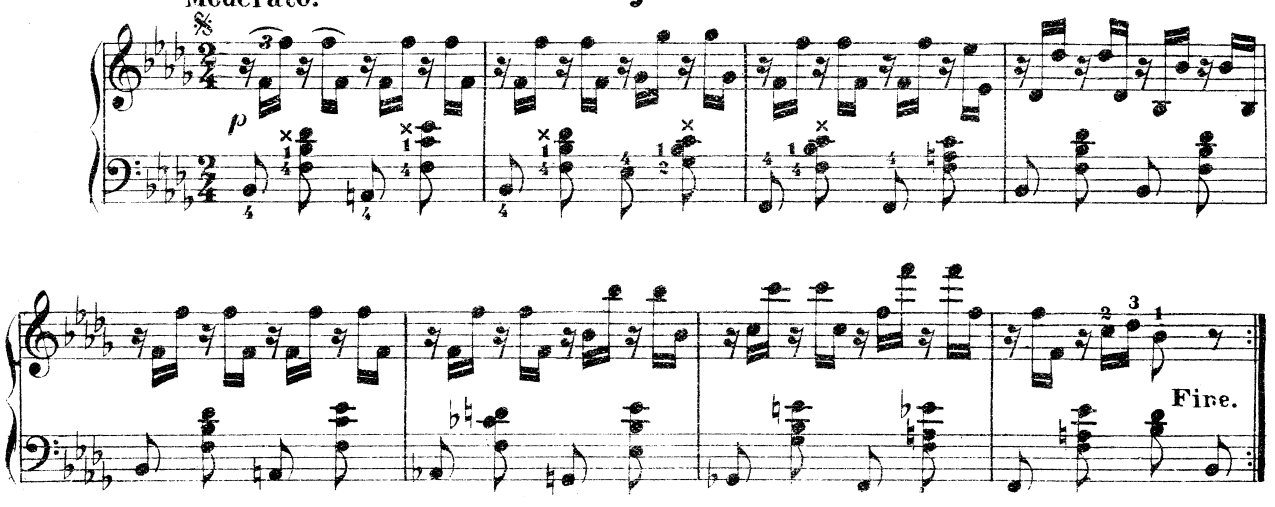


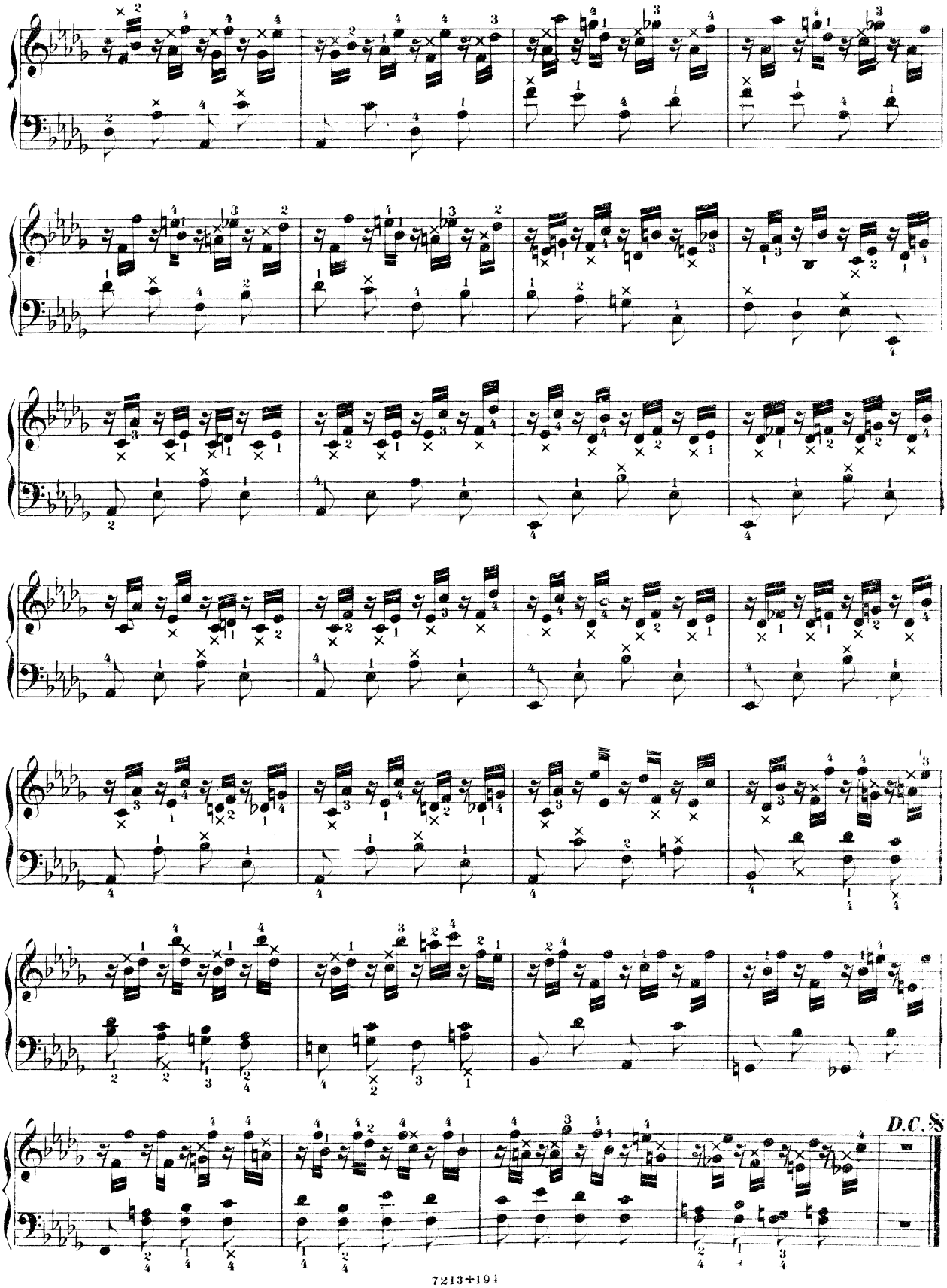




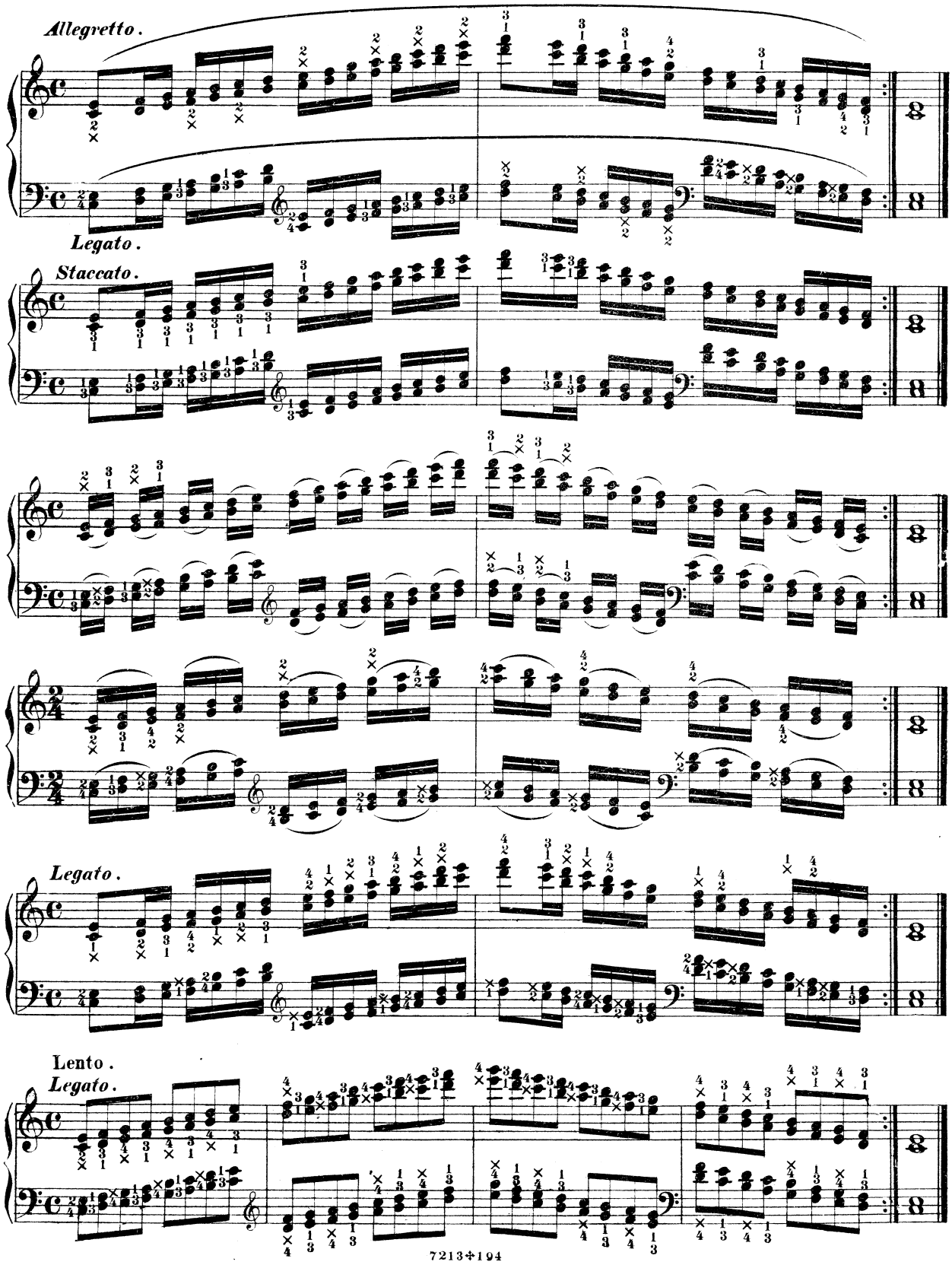

Andante.
Legato.
Hold the B♭ to the end of the measure.

Study XXIV.


Moderato.
p
Fine.

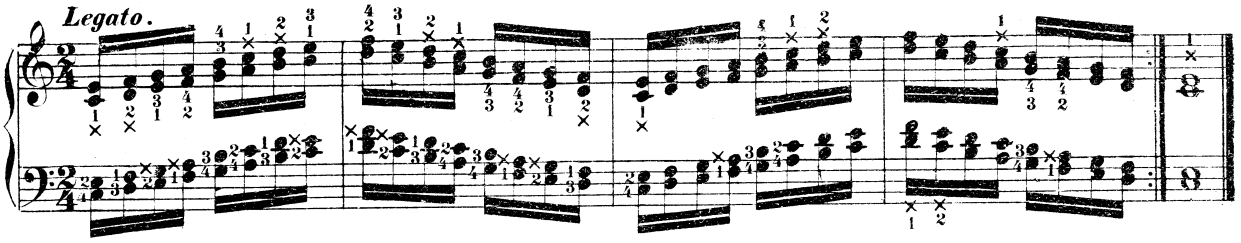

D.C. S

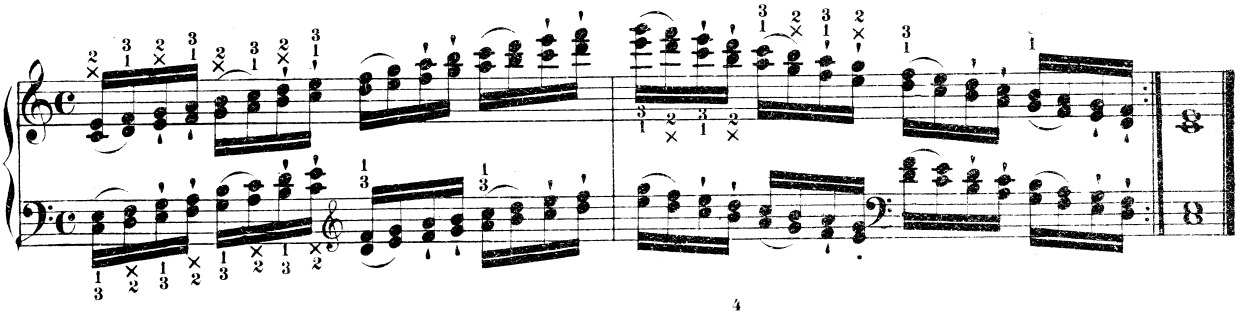
SCALES IN THIRDS.



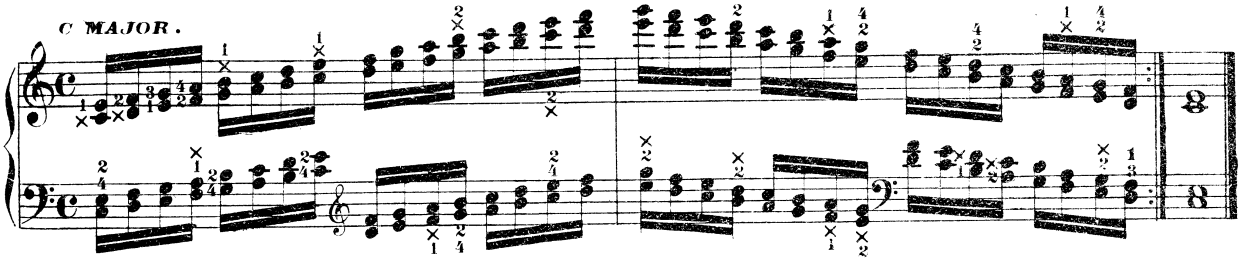
Lento.

Legato.

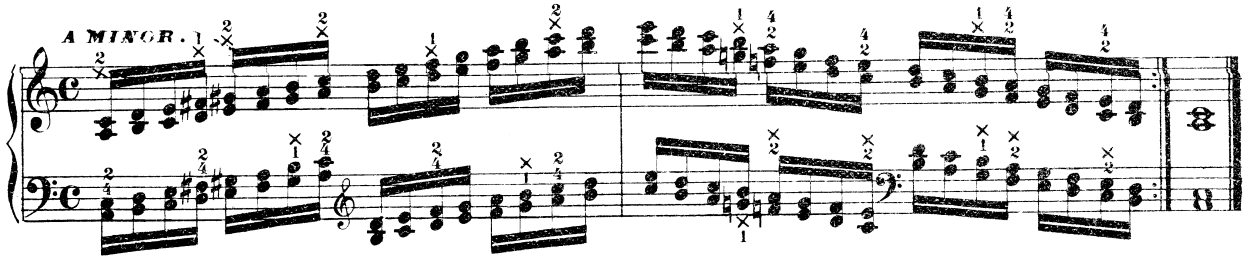




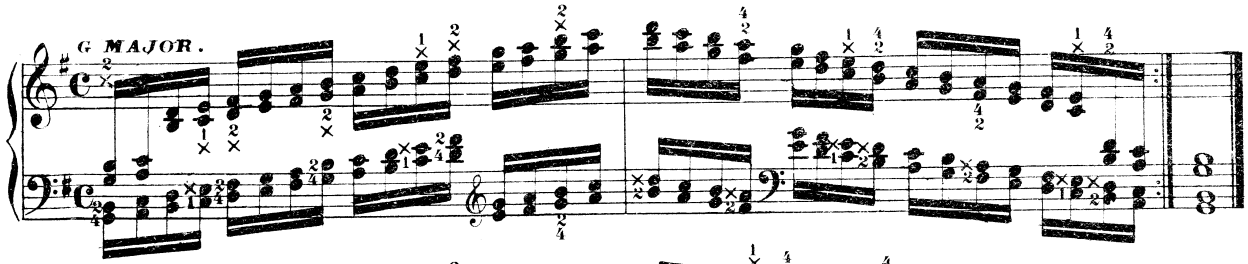
C MAJOR.



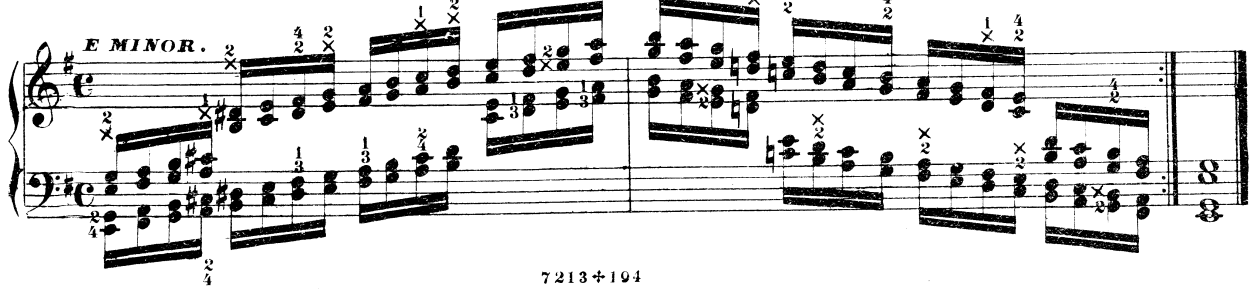
A MINOR.



G MAJOR.



E MINOR.



D MAJOR.

B MINOR.

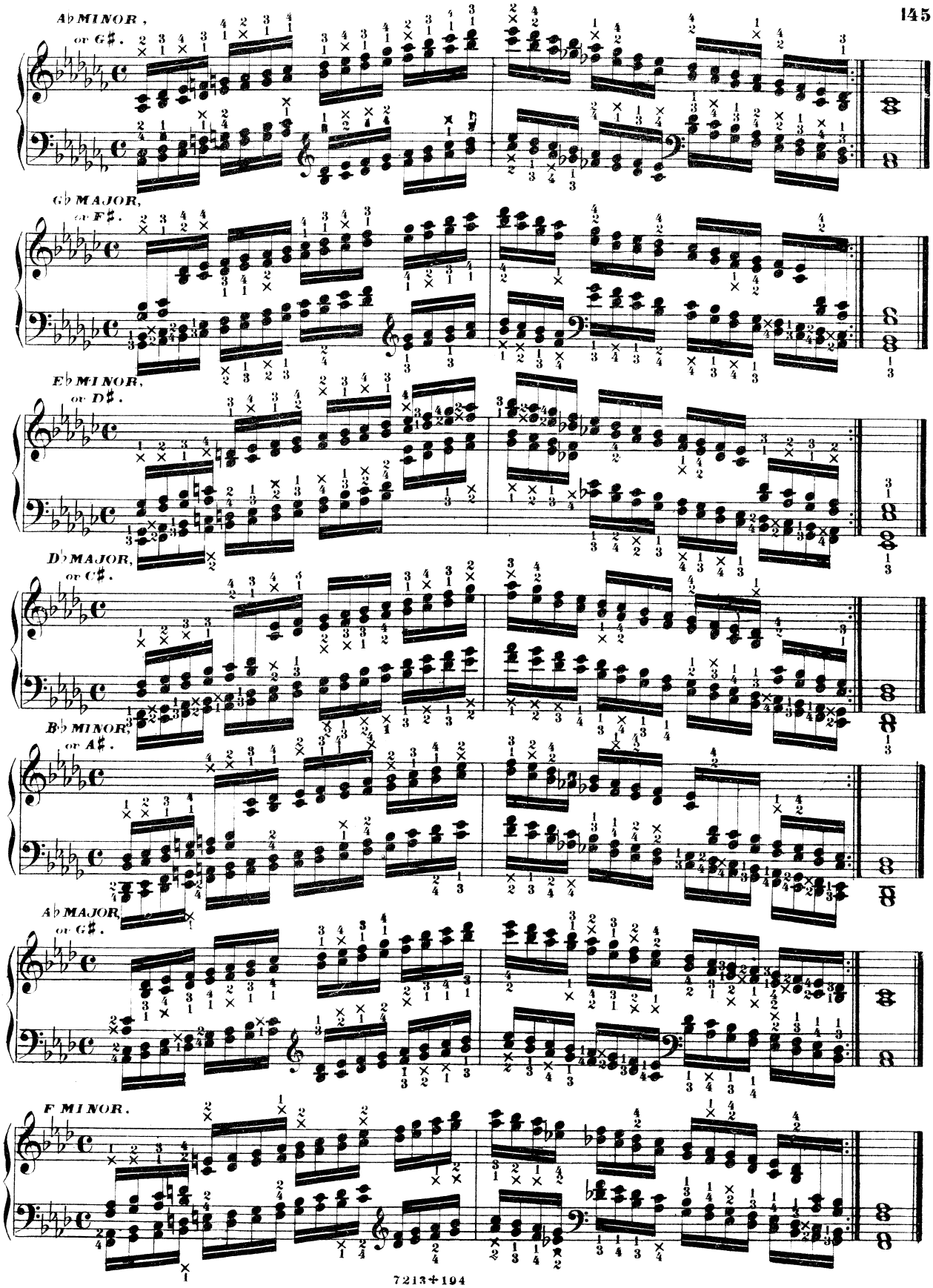
A MAJOR.

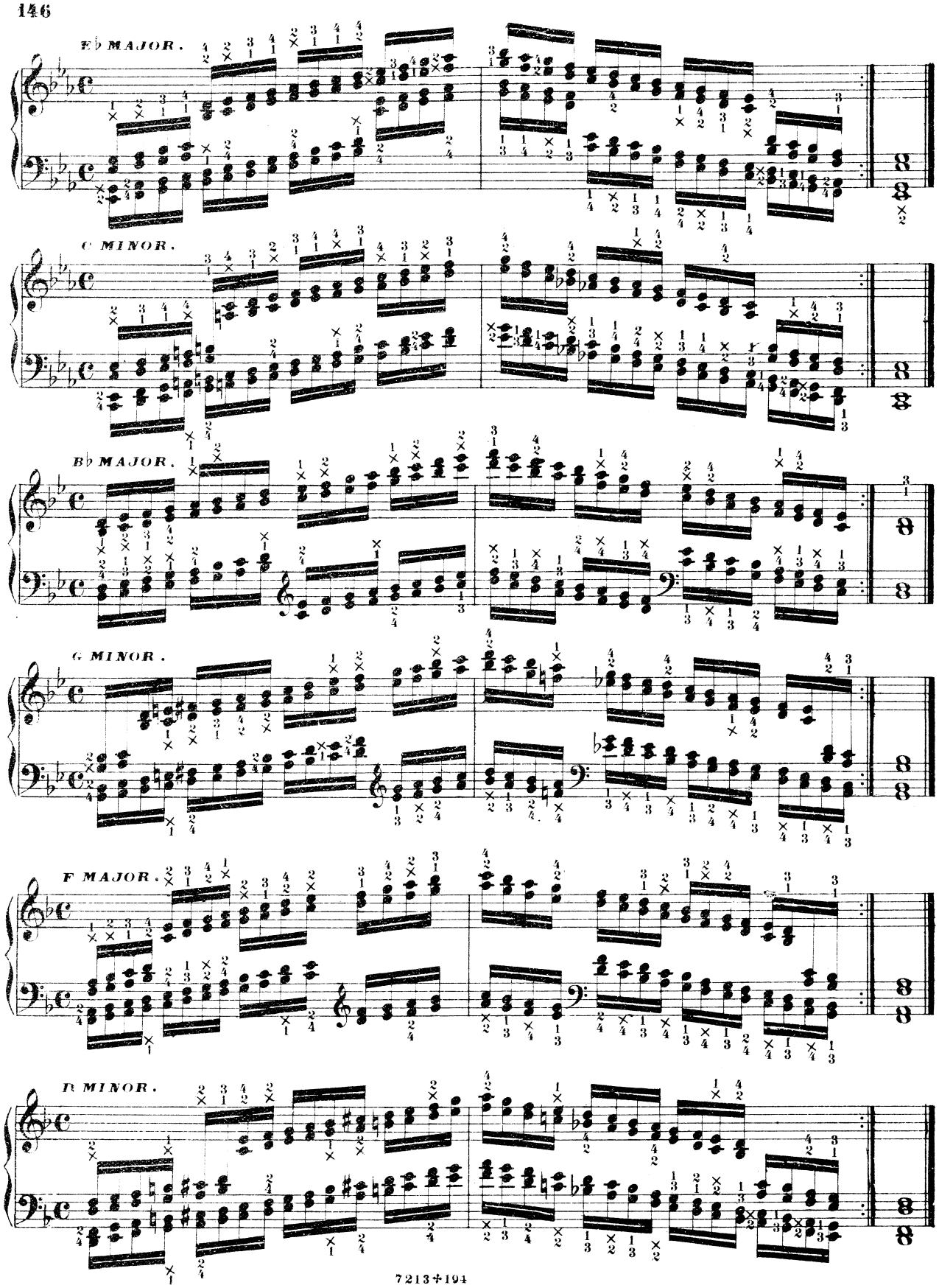
F♯ MINOR.

E MAJOR.

C♯ MINOR.

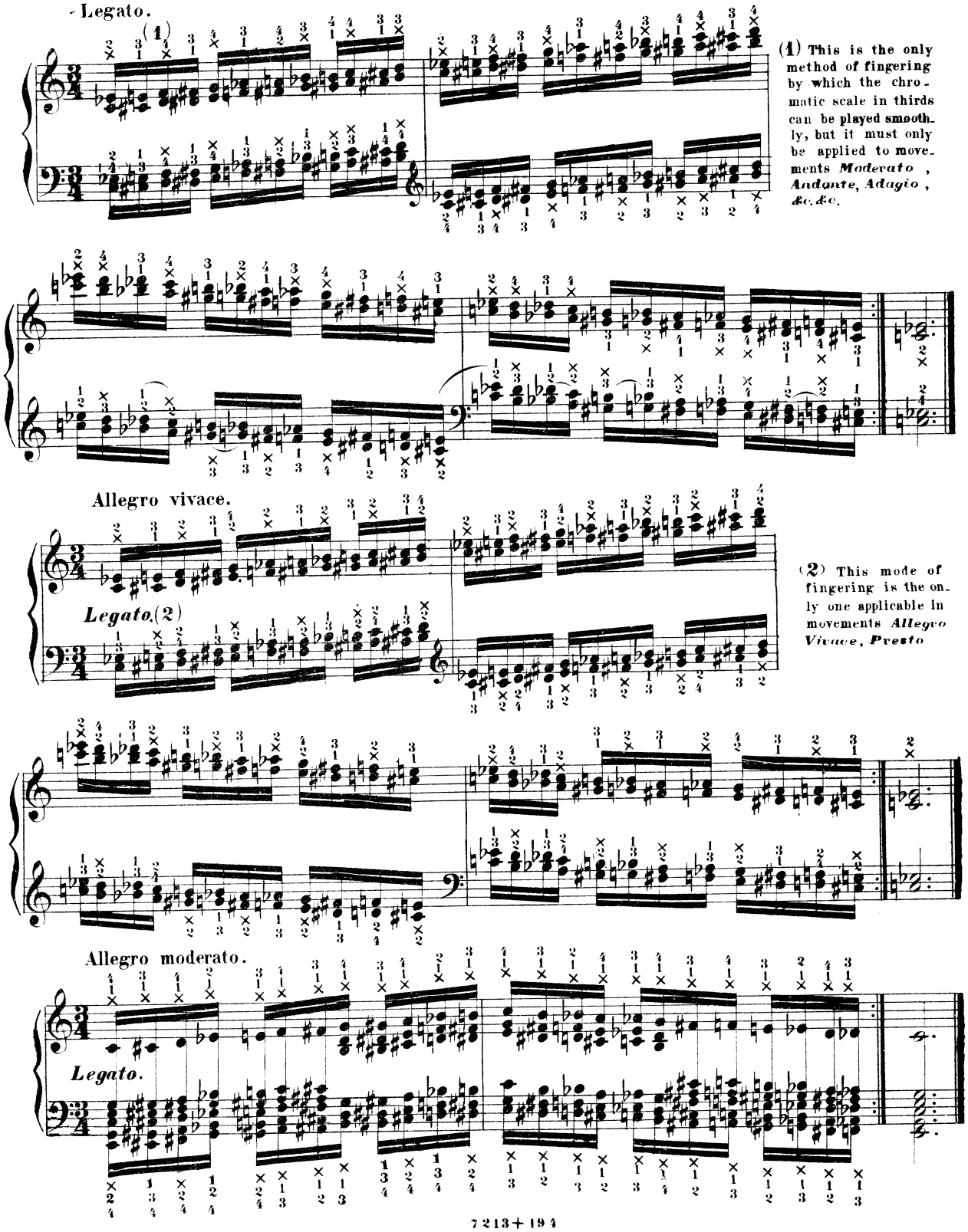
C♭ MAJOR. or B♮


A♭ MINOR, or G♯.
G♭ MAJOR, or F♯.
E♭ MINOR, or D♯.
D♭ MAJOR, or C♯.
B♭ MINOR, or A♯.
A♭ MAJOR, or G♯.
F MINOR.


E♭ MAJOR.
C MINOR.
B♭ MAJOR.
G MINOR.
F MAJOR.
D MINOR.

EXERCISES IN THE CHROMATIC SCALES.

With Double Notes.



Moderato.

legato.

Allegro moderato.

Moderato.

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

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

(1)

legato.

8va.

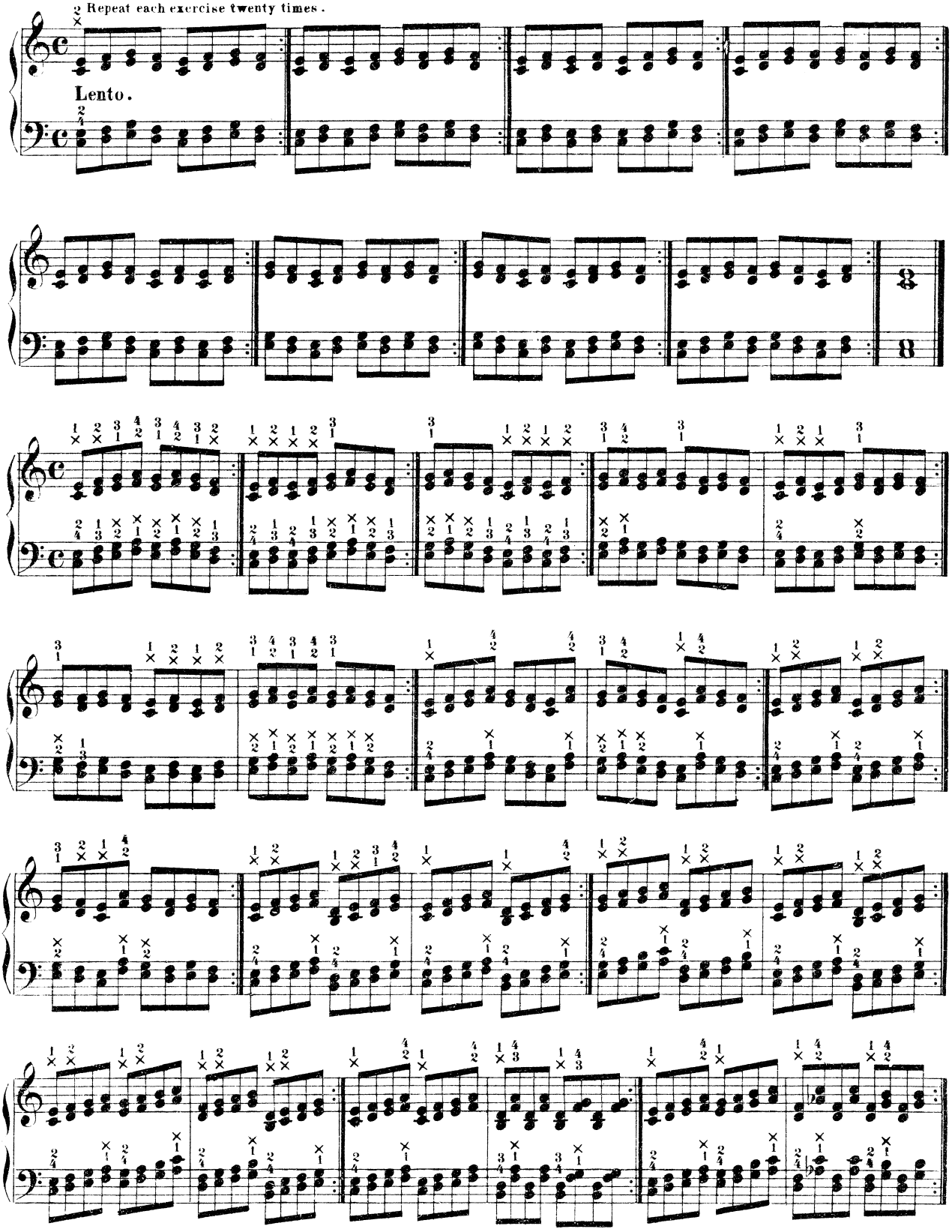
loco.

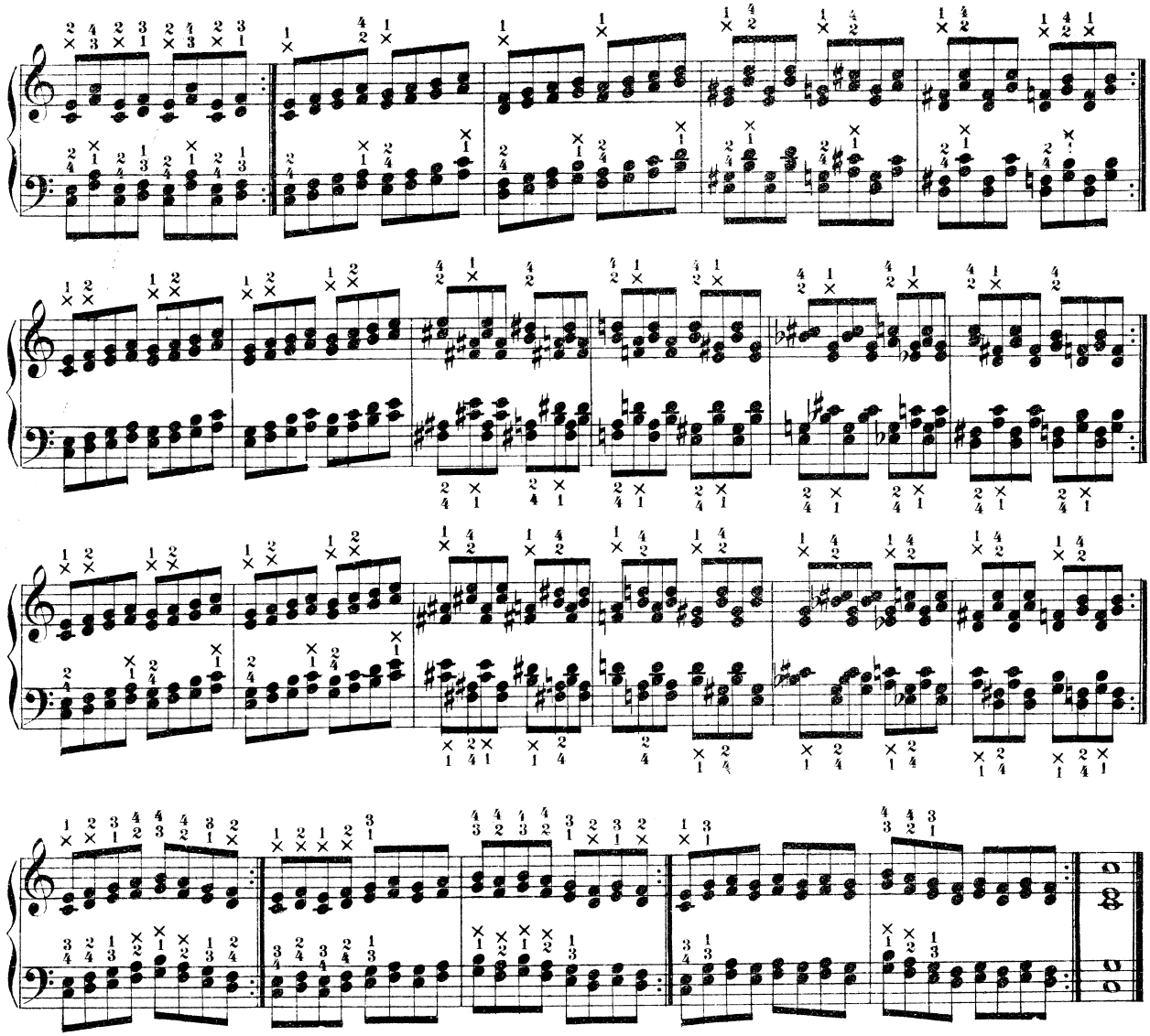
8va.

EXERCISES IN THIRDS, FOR BOTH HANDS.

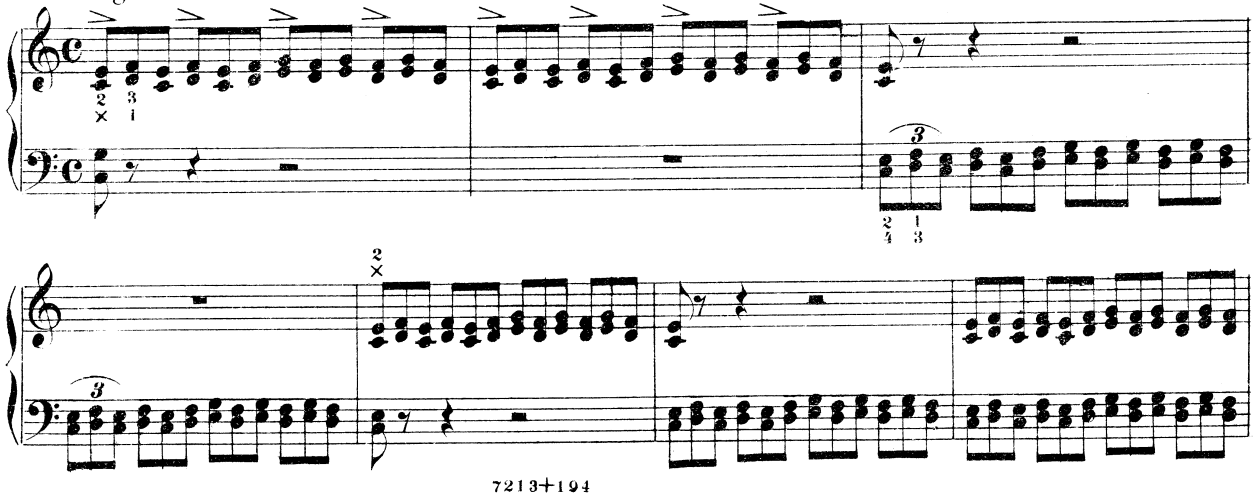
Repeat each exercise twenty times.

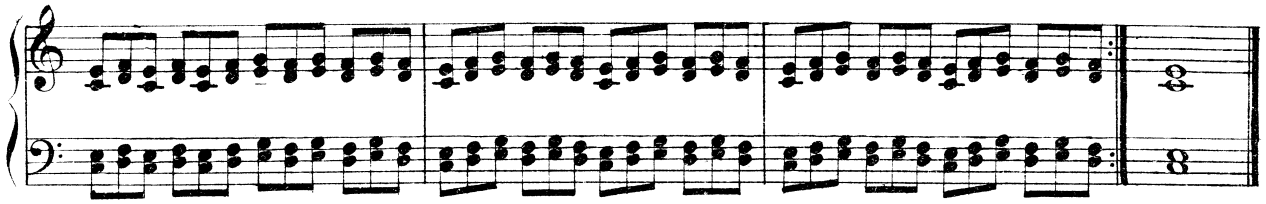
Lento.



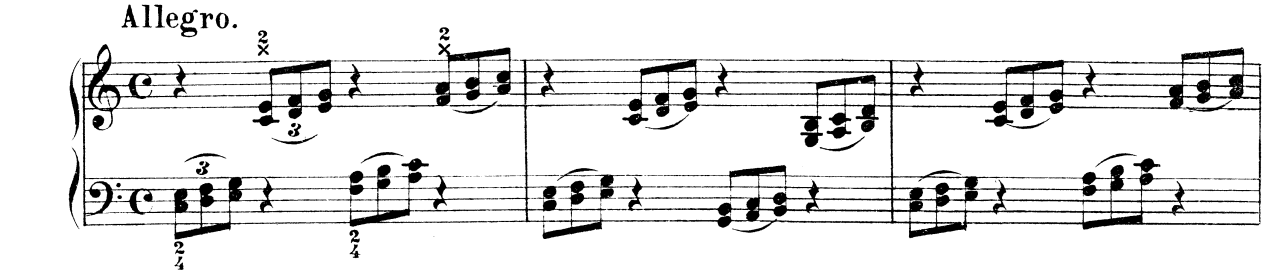


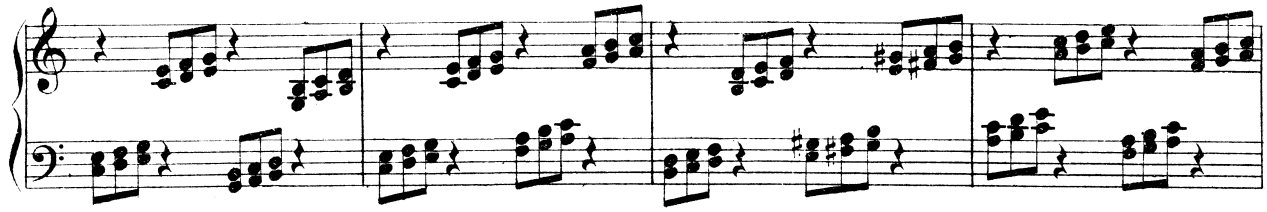
Allegro.

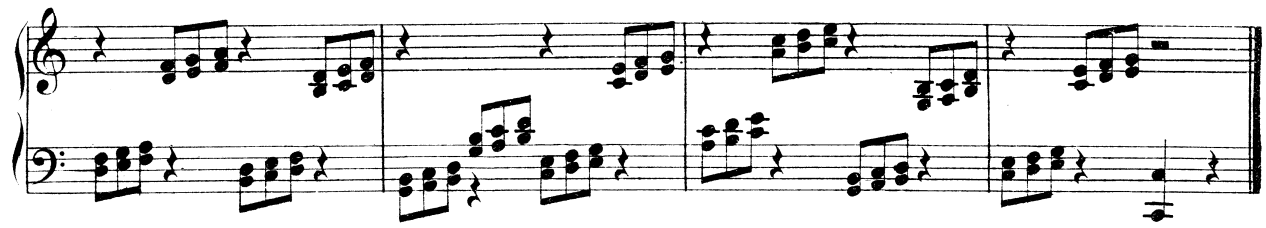




Allegro.

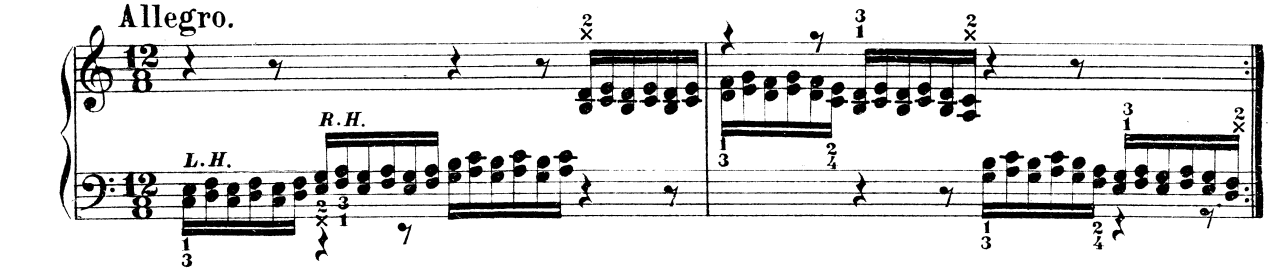


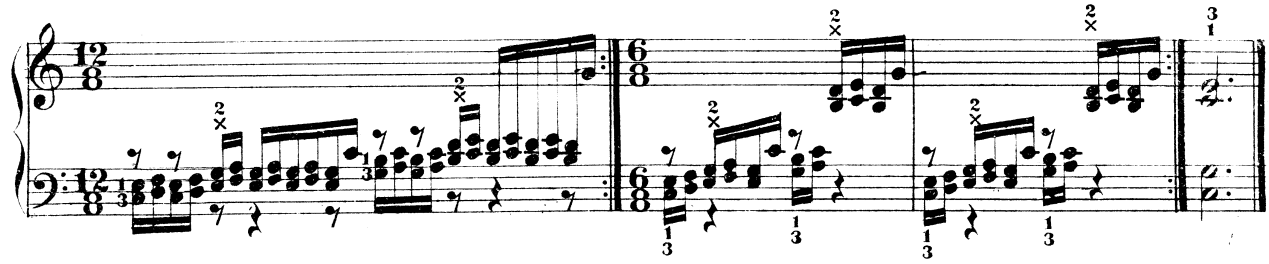




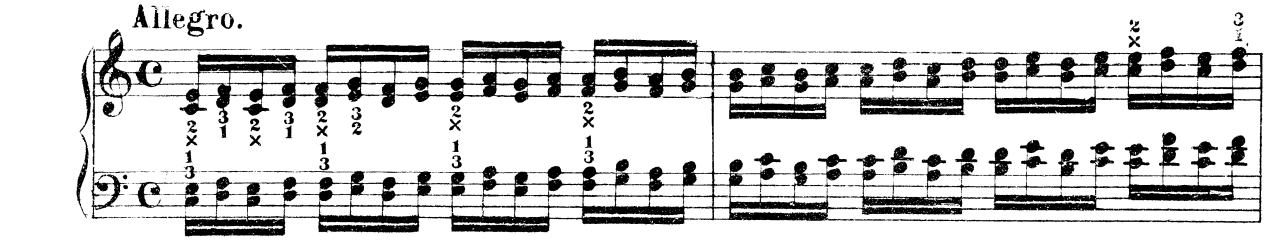
Exercise for Changing the Hands.

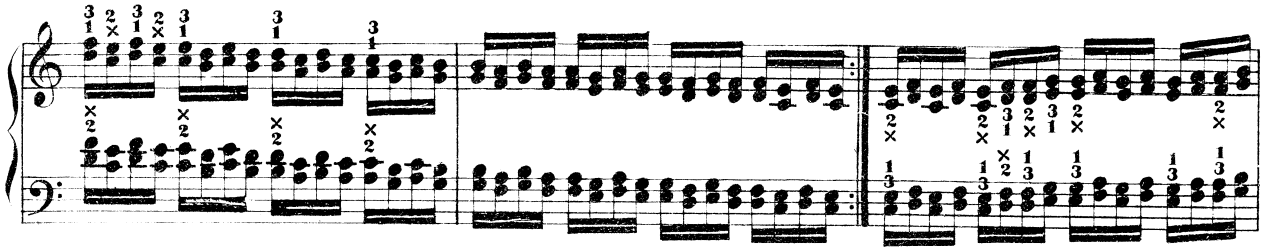
Allegro.

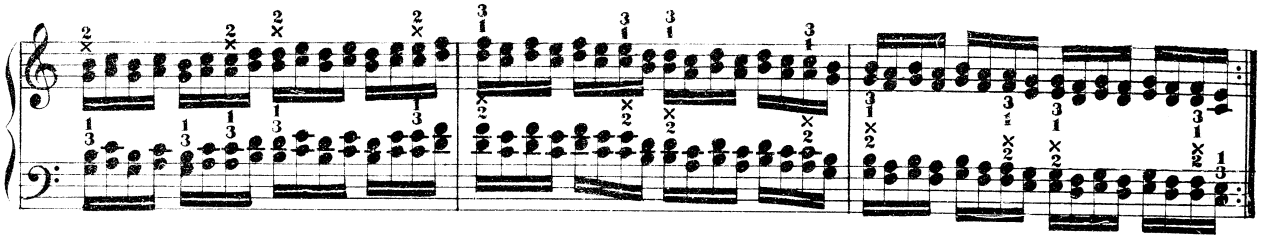


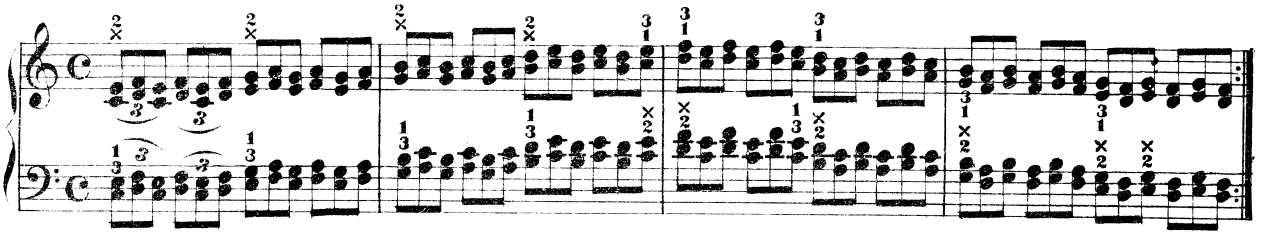


Allegro.

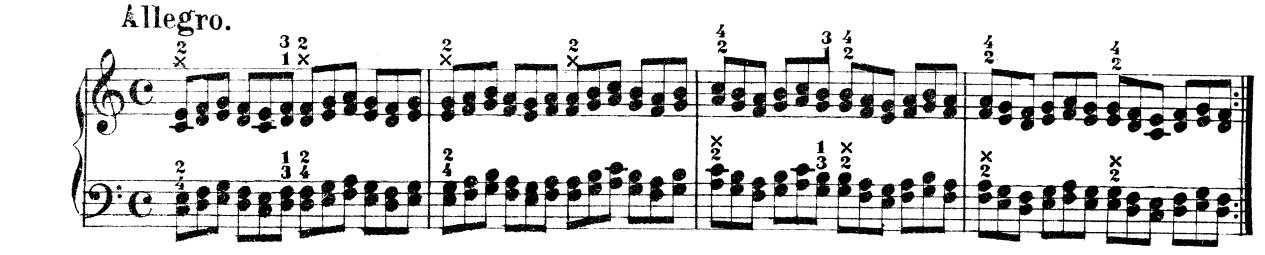


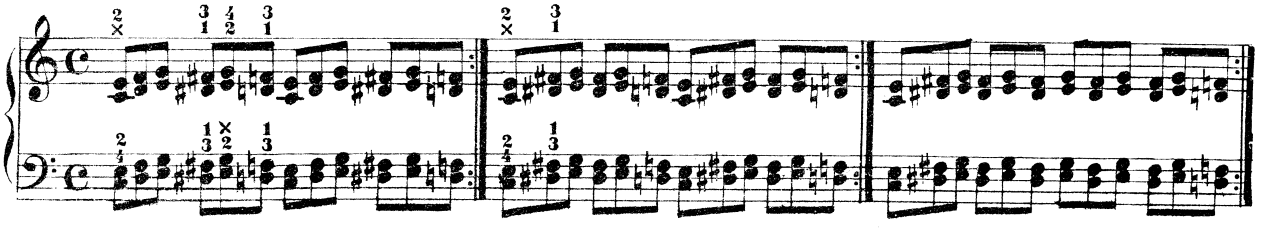






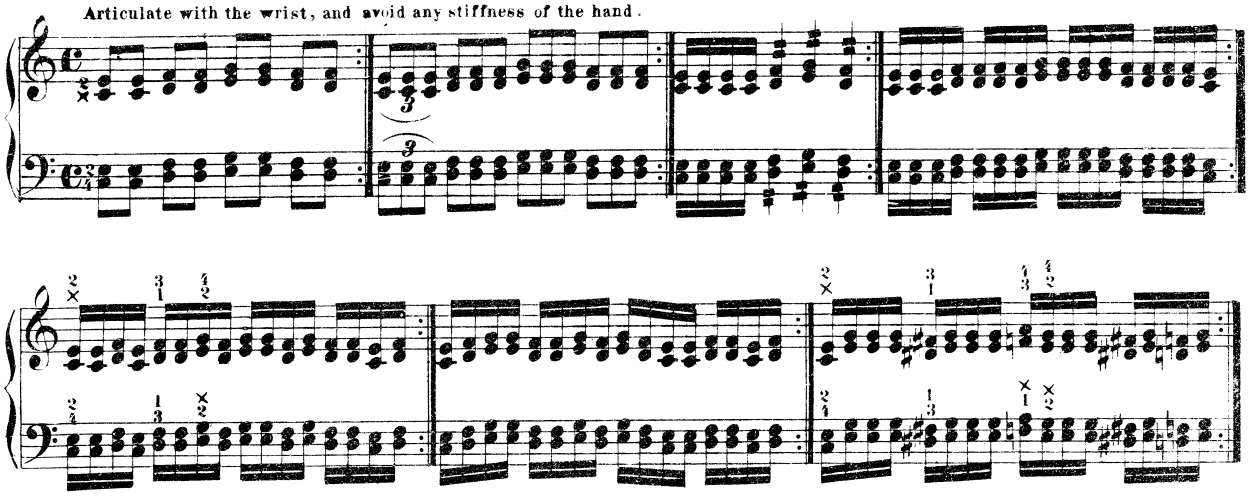
Allegro.





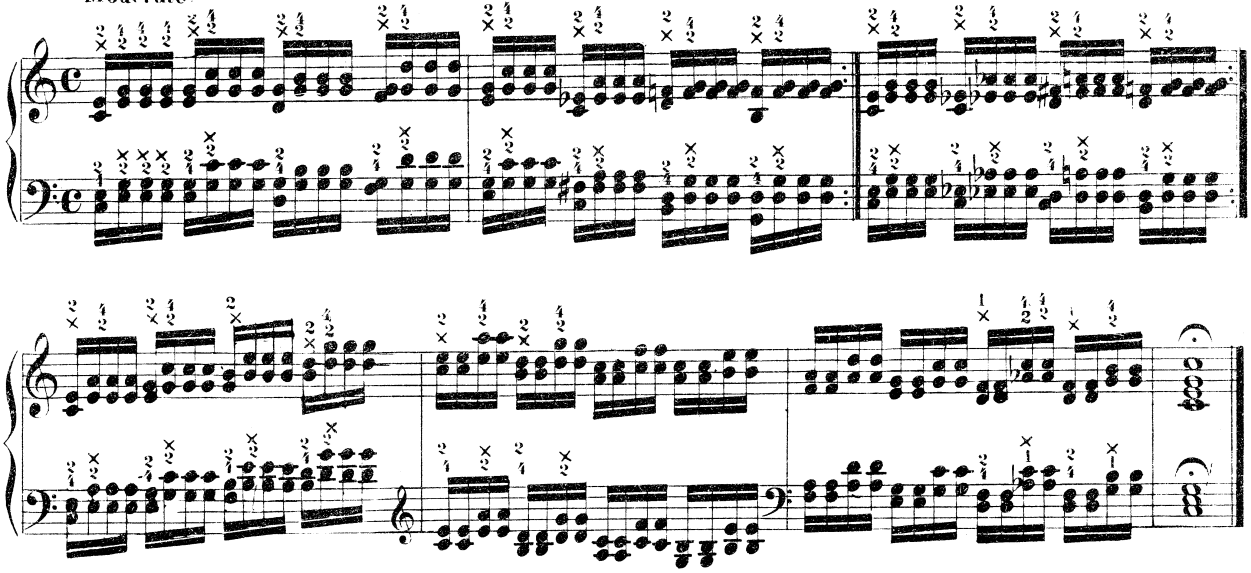
Moderato.

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

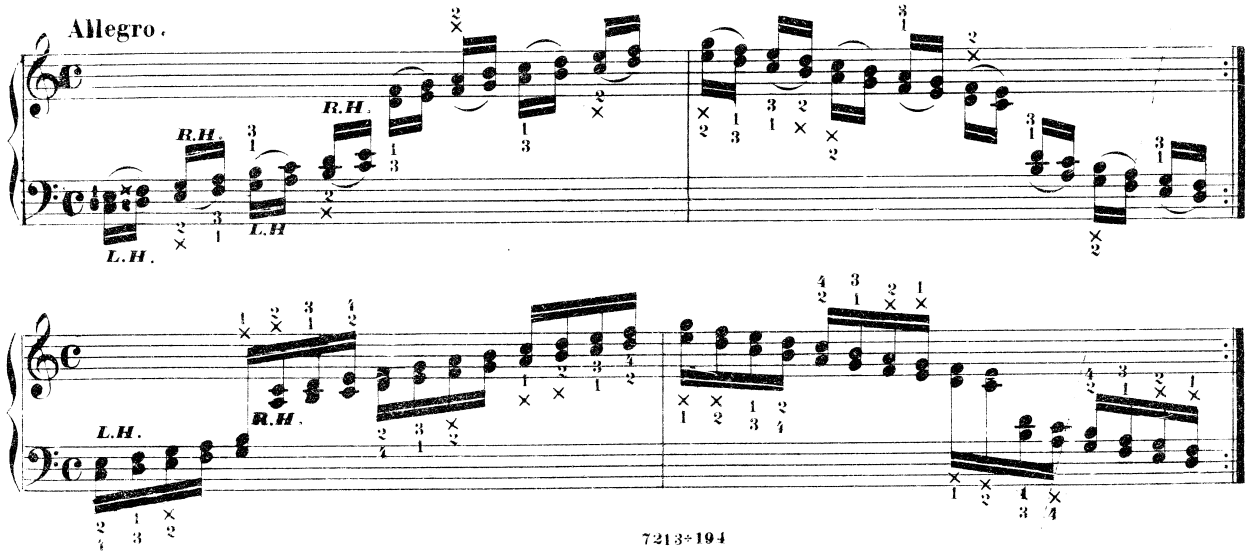


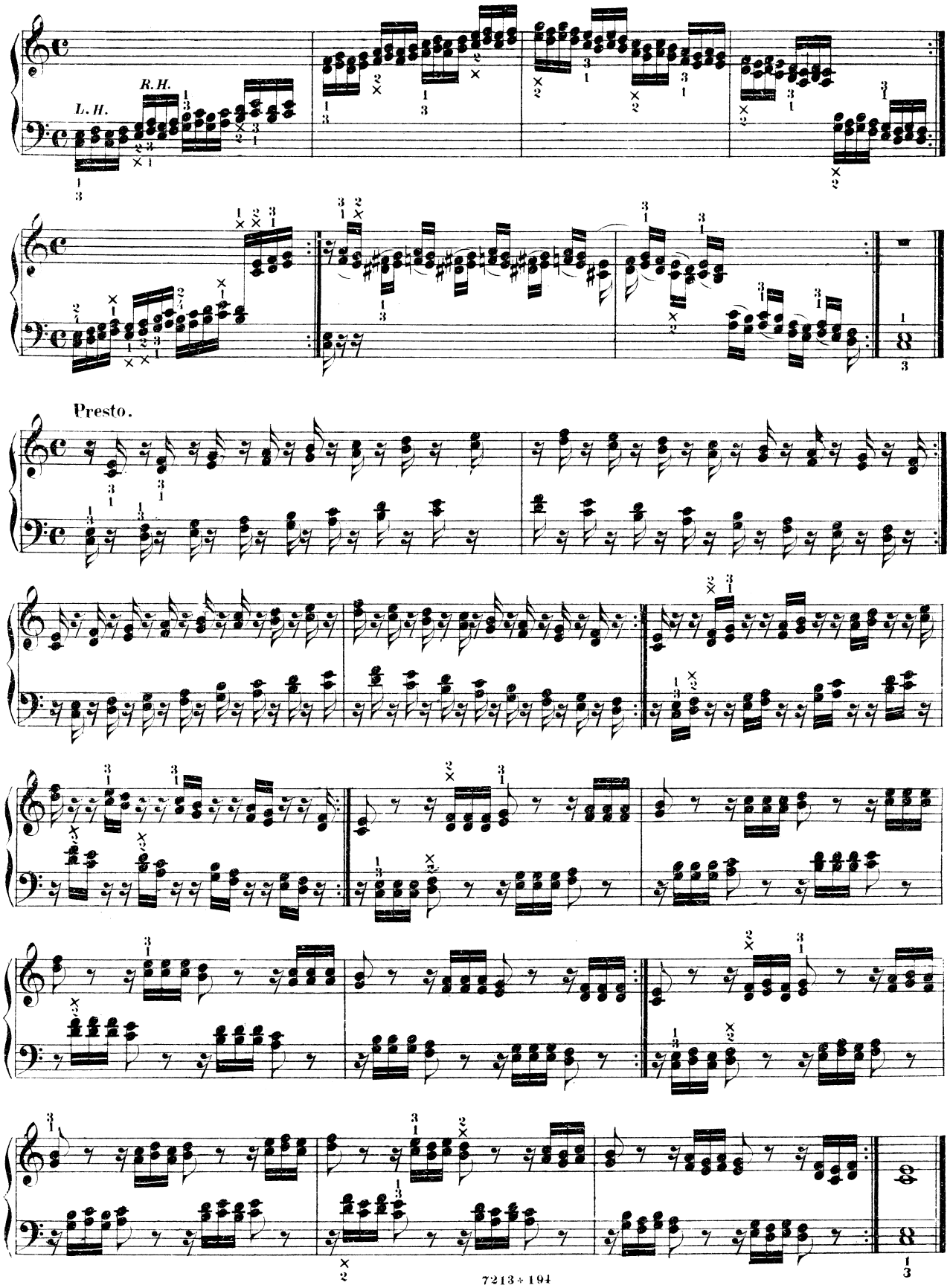
EXERCISE IN DOUBLE NOTES OF DIFFERENT INTERVALS.

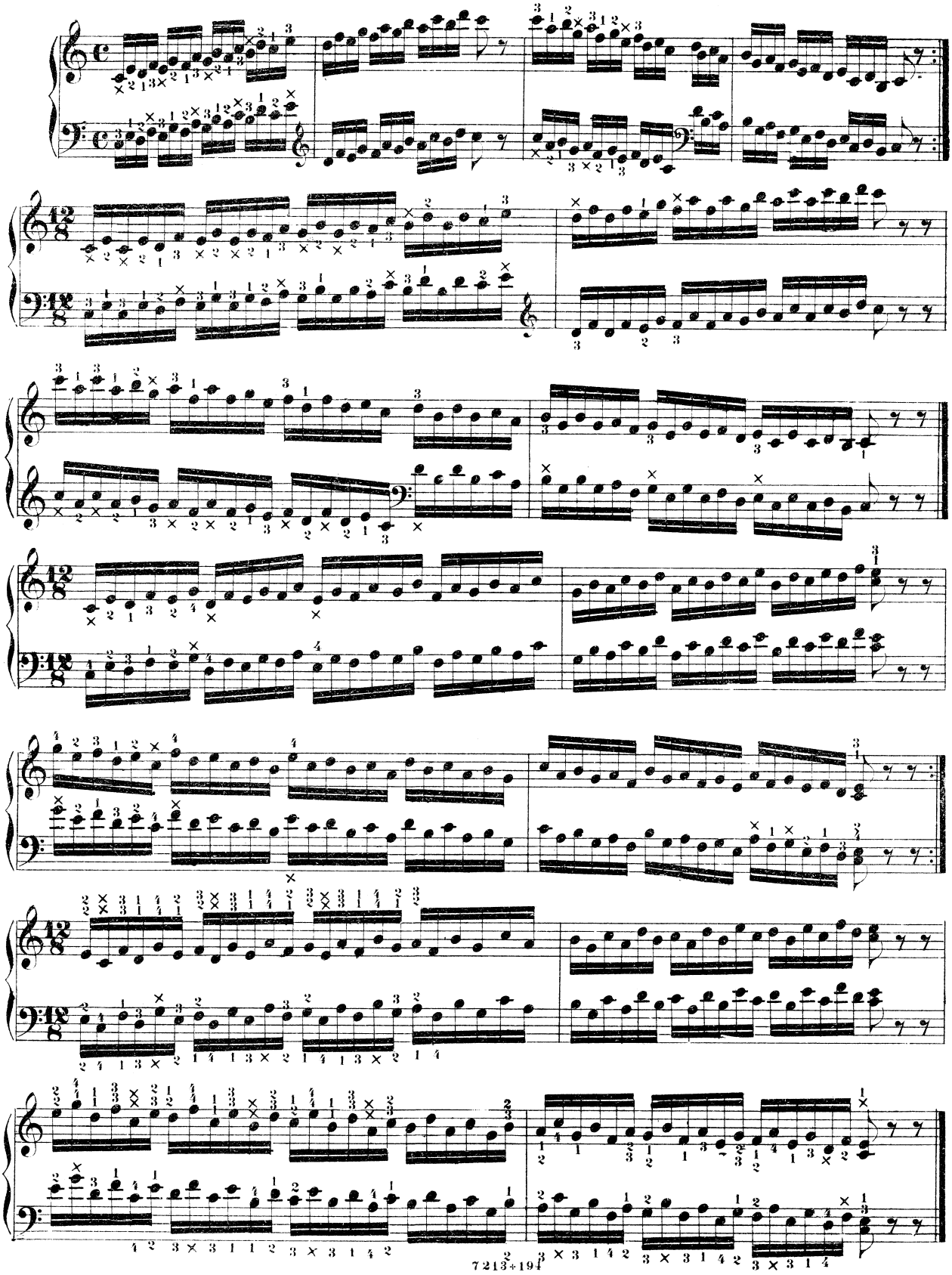
Moderato.

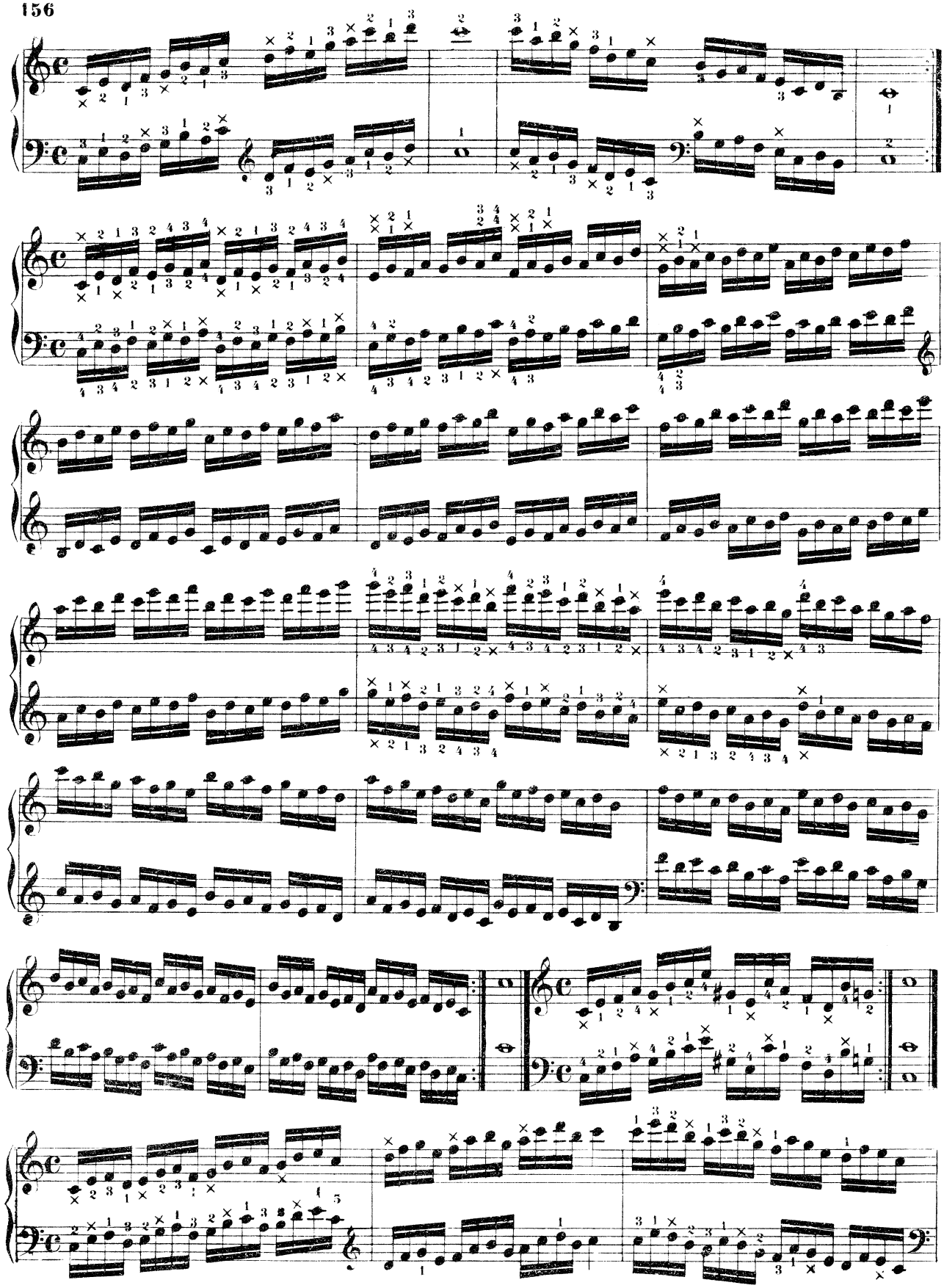


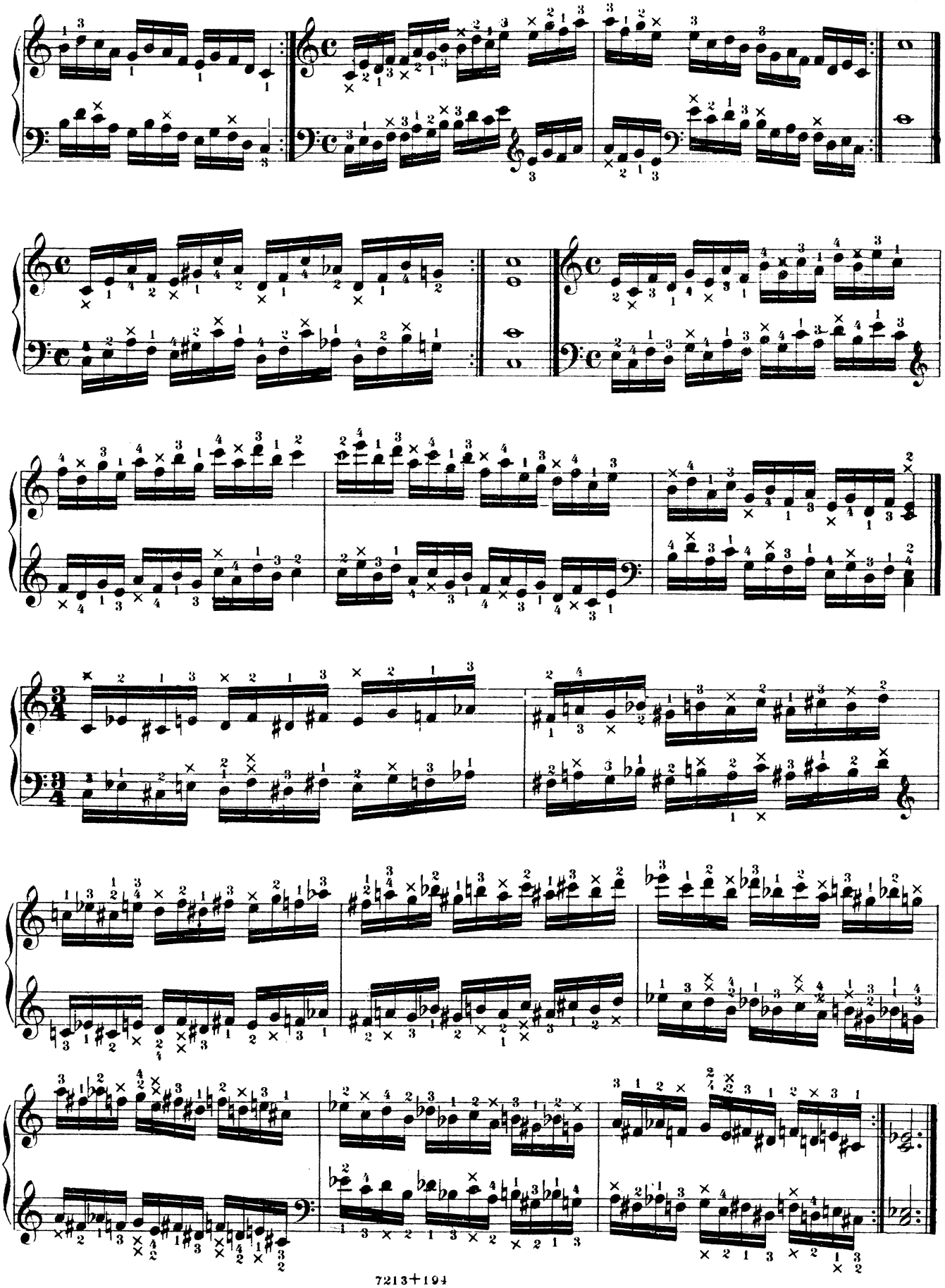
Allegro.

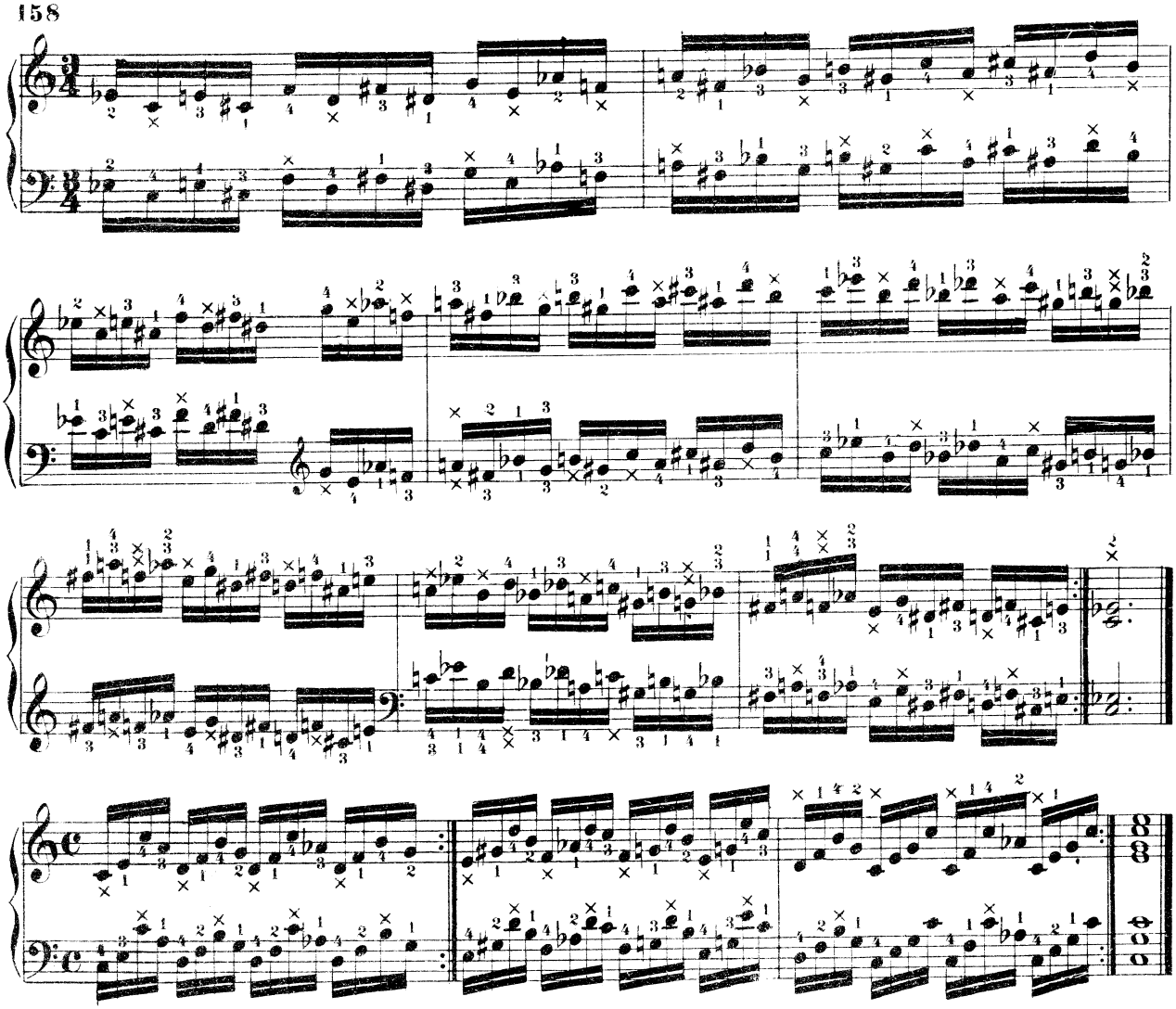



L. H.
R. H.
Presto.

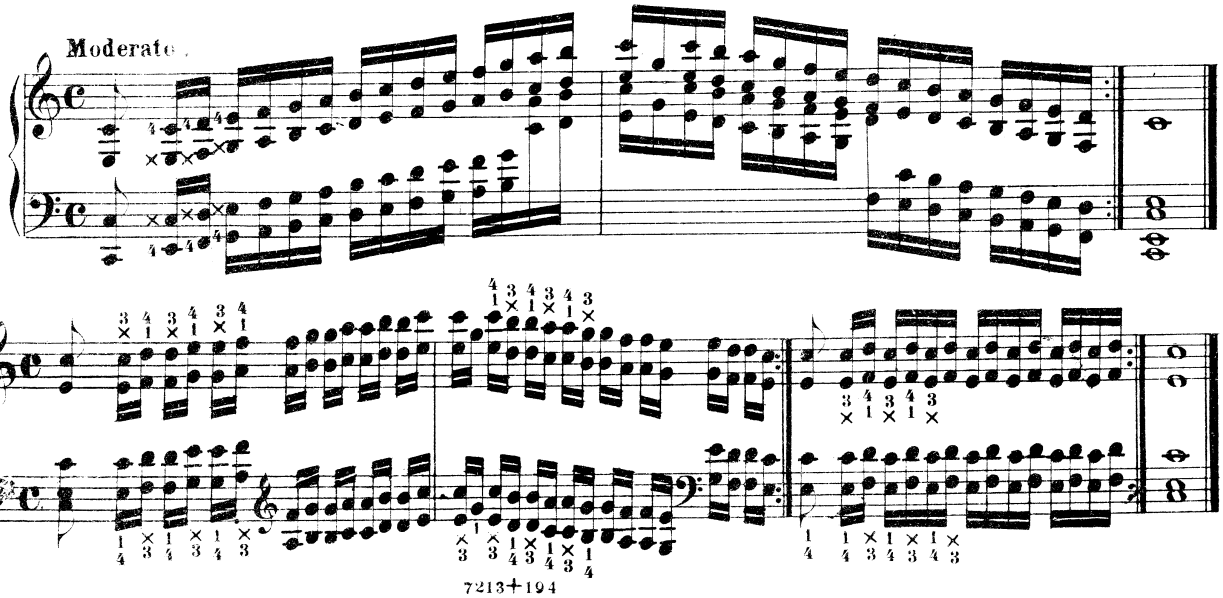

7213+194

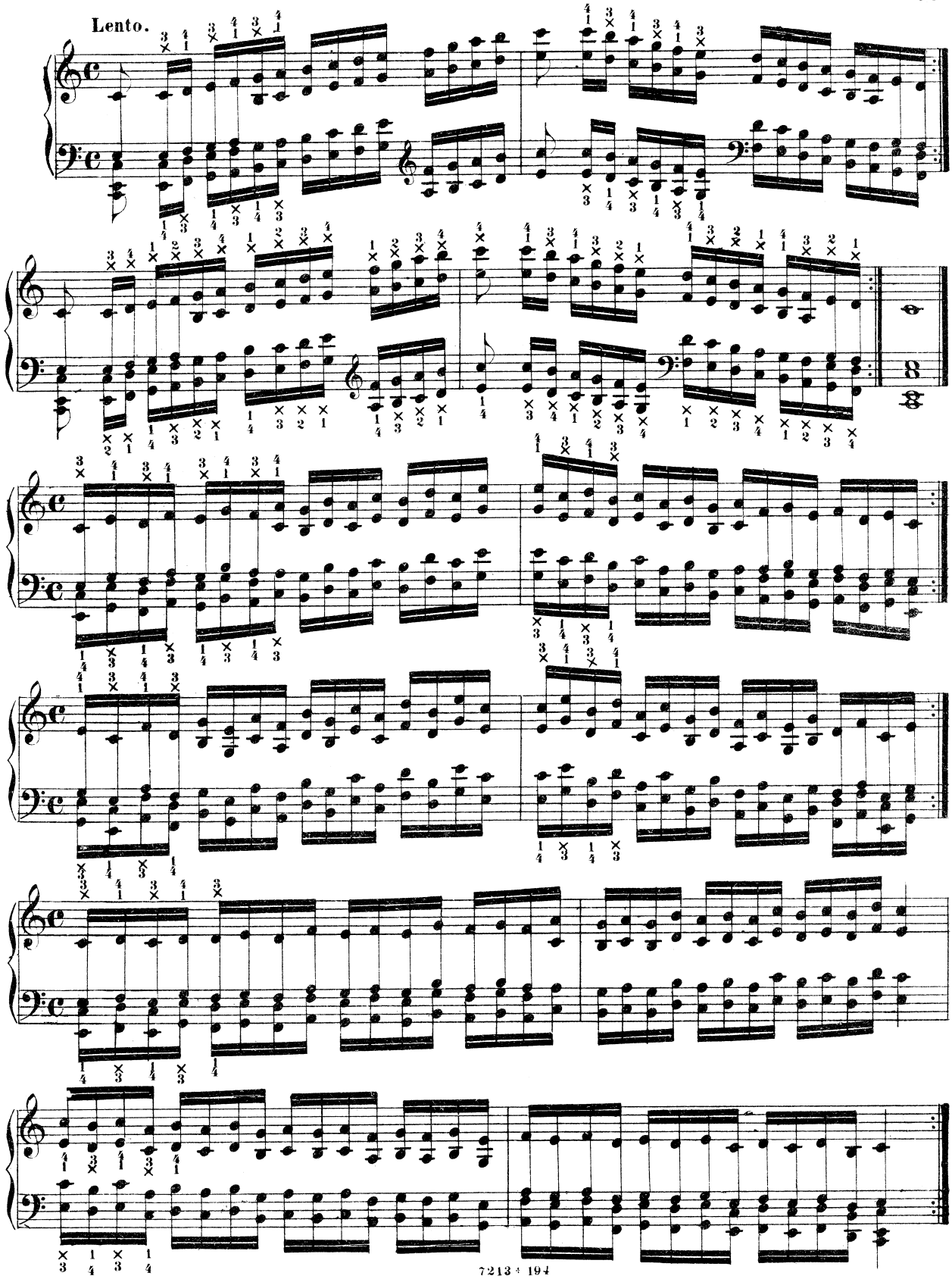


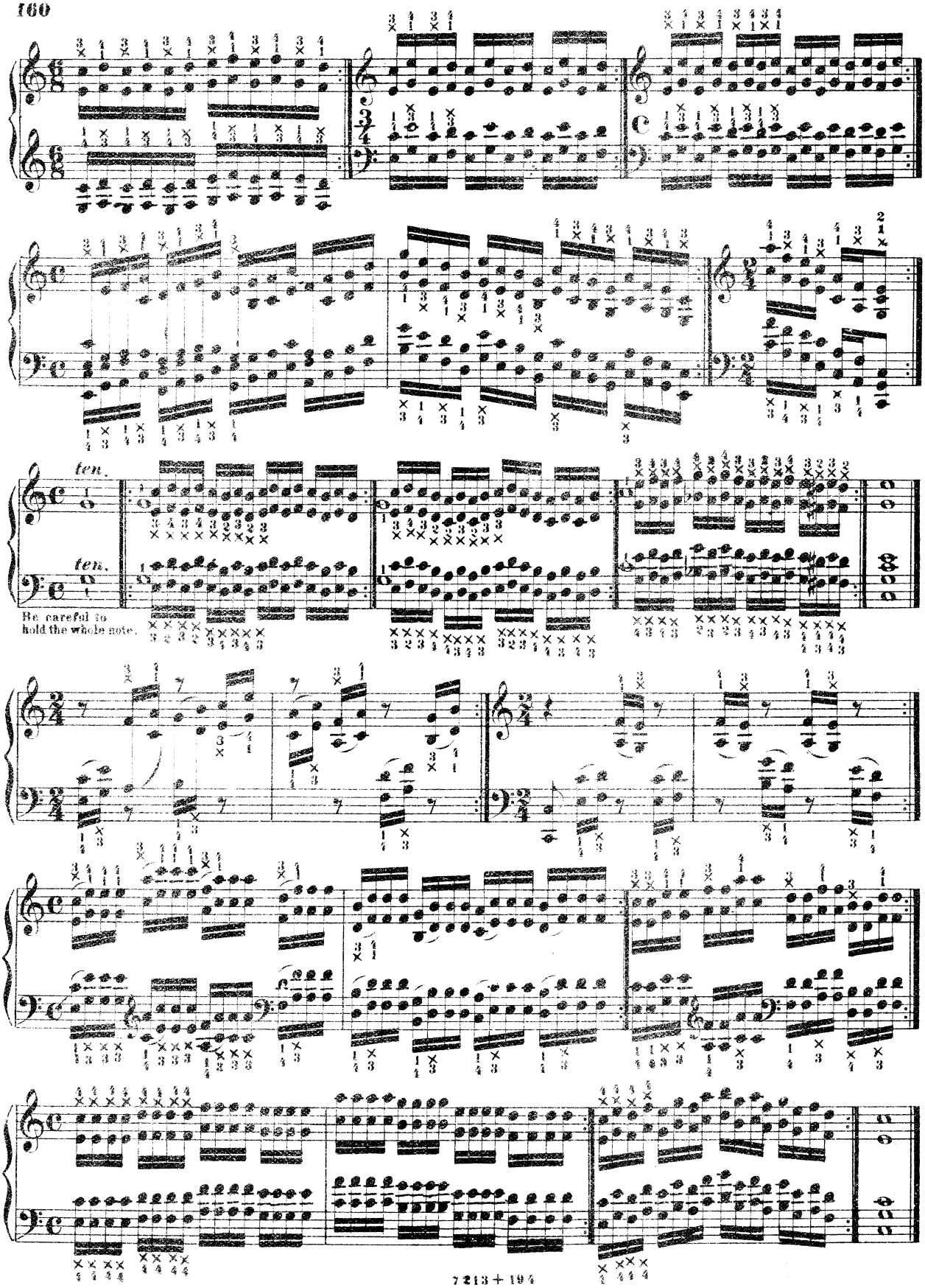


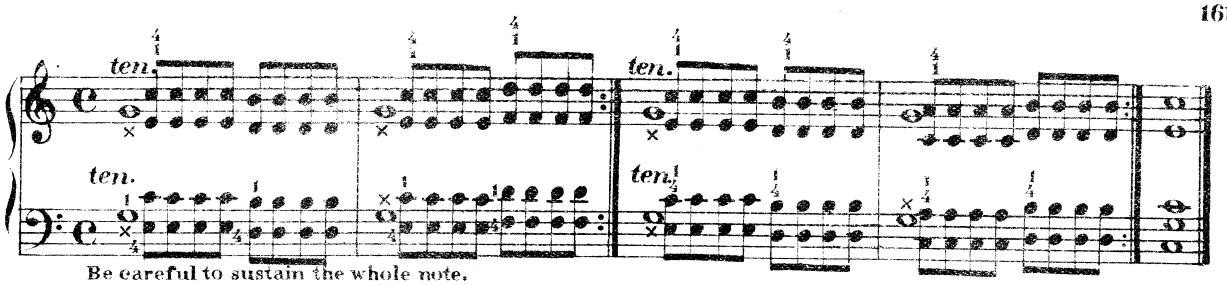


EXERCISES IN SIXTHS.



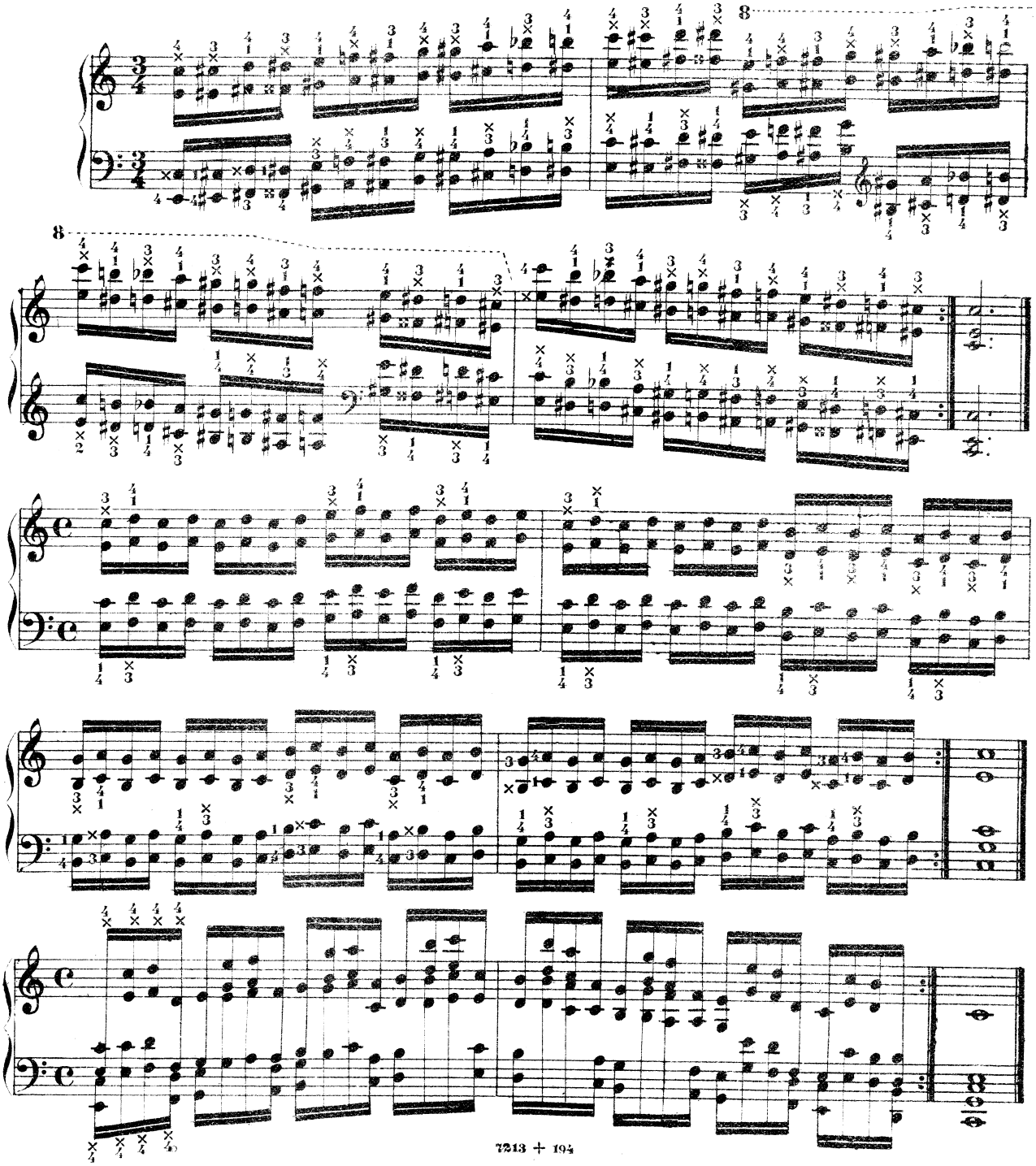

Lento.


ten.
ten.
Be careful to hold the whole note.

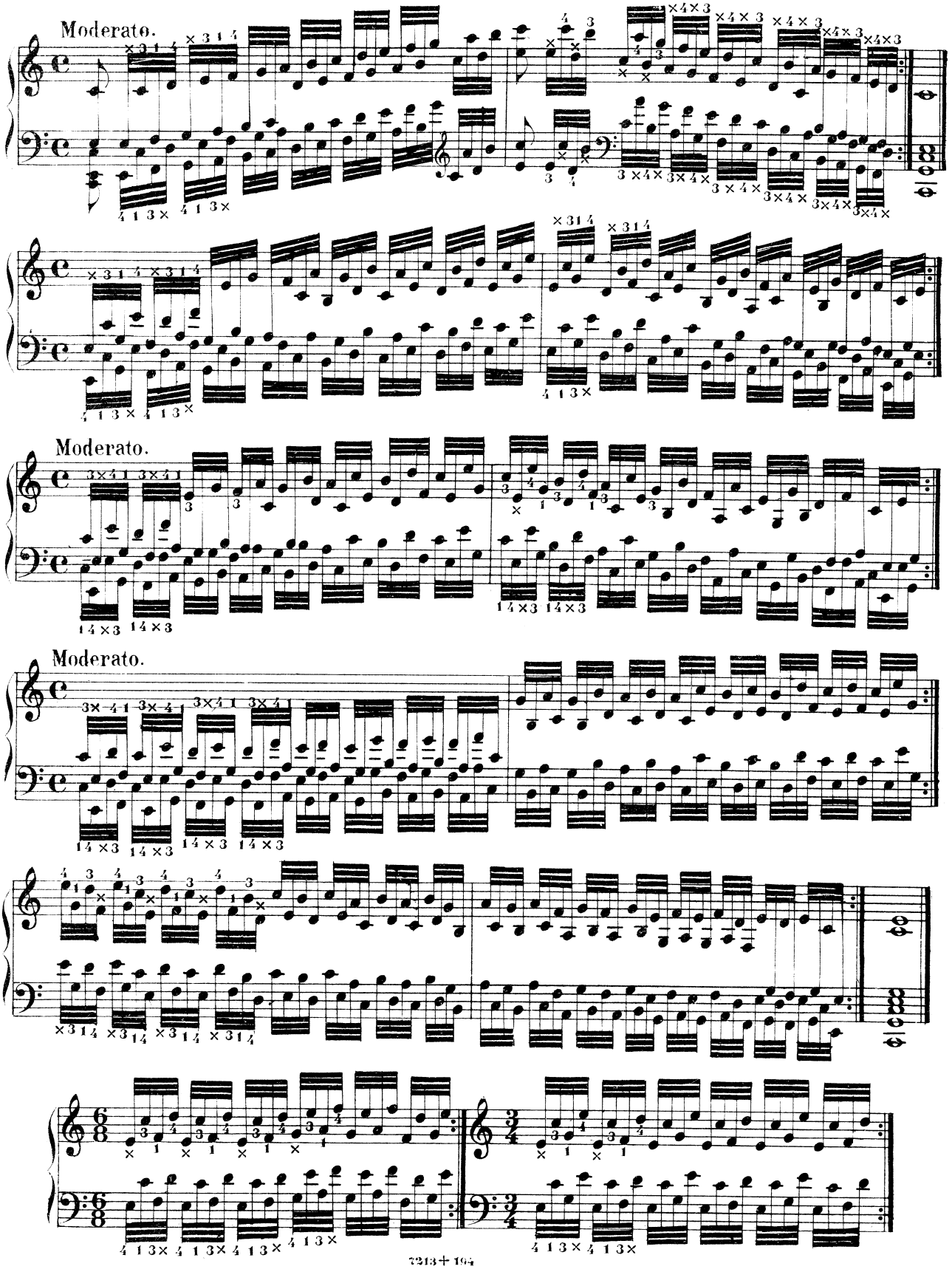


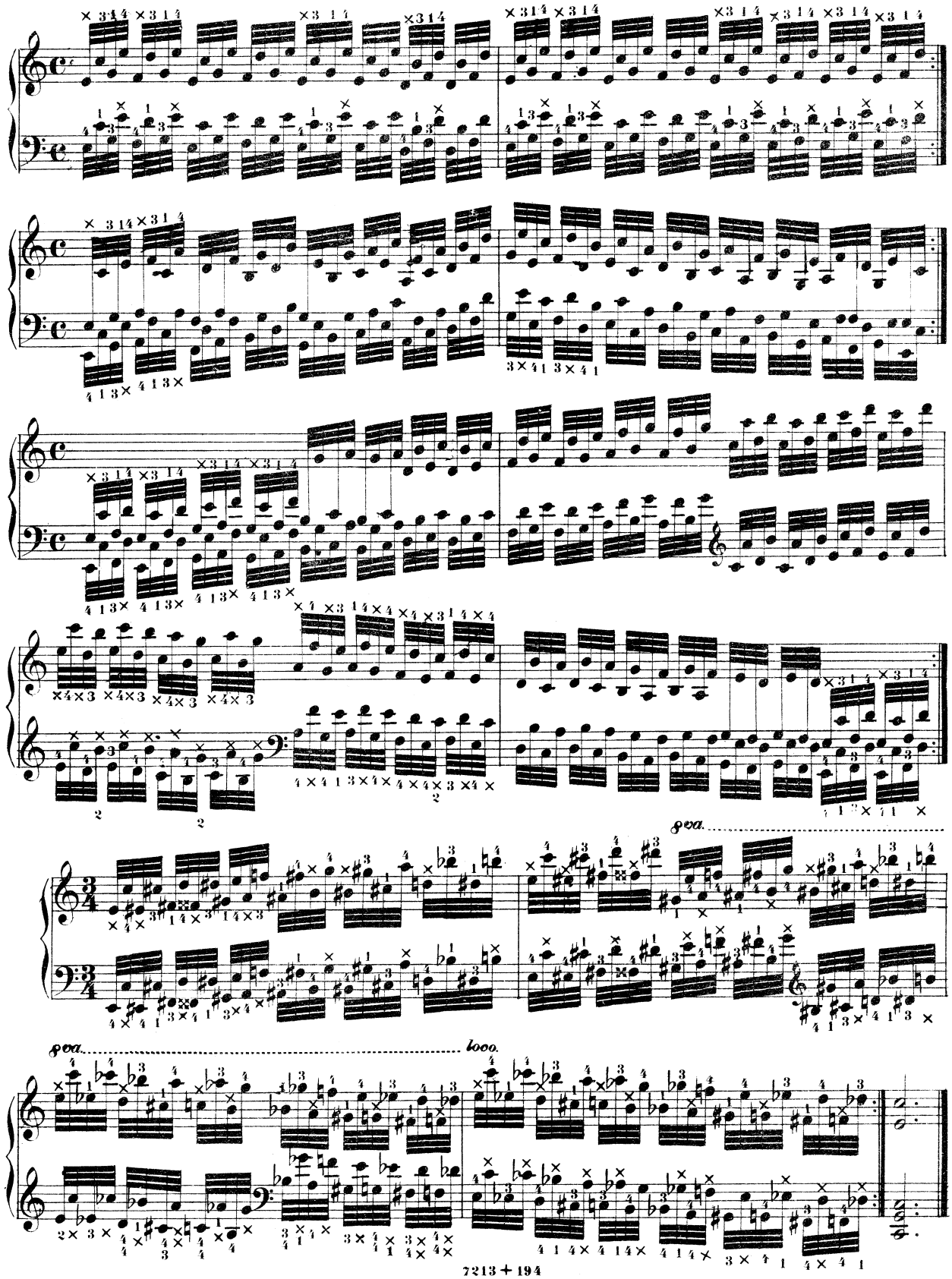
Be careful to sustain the whole note.

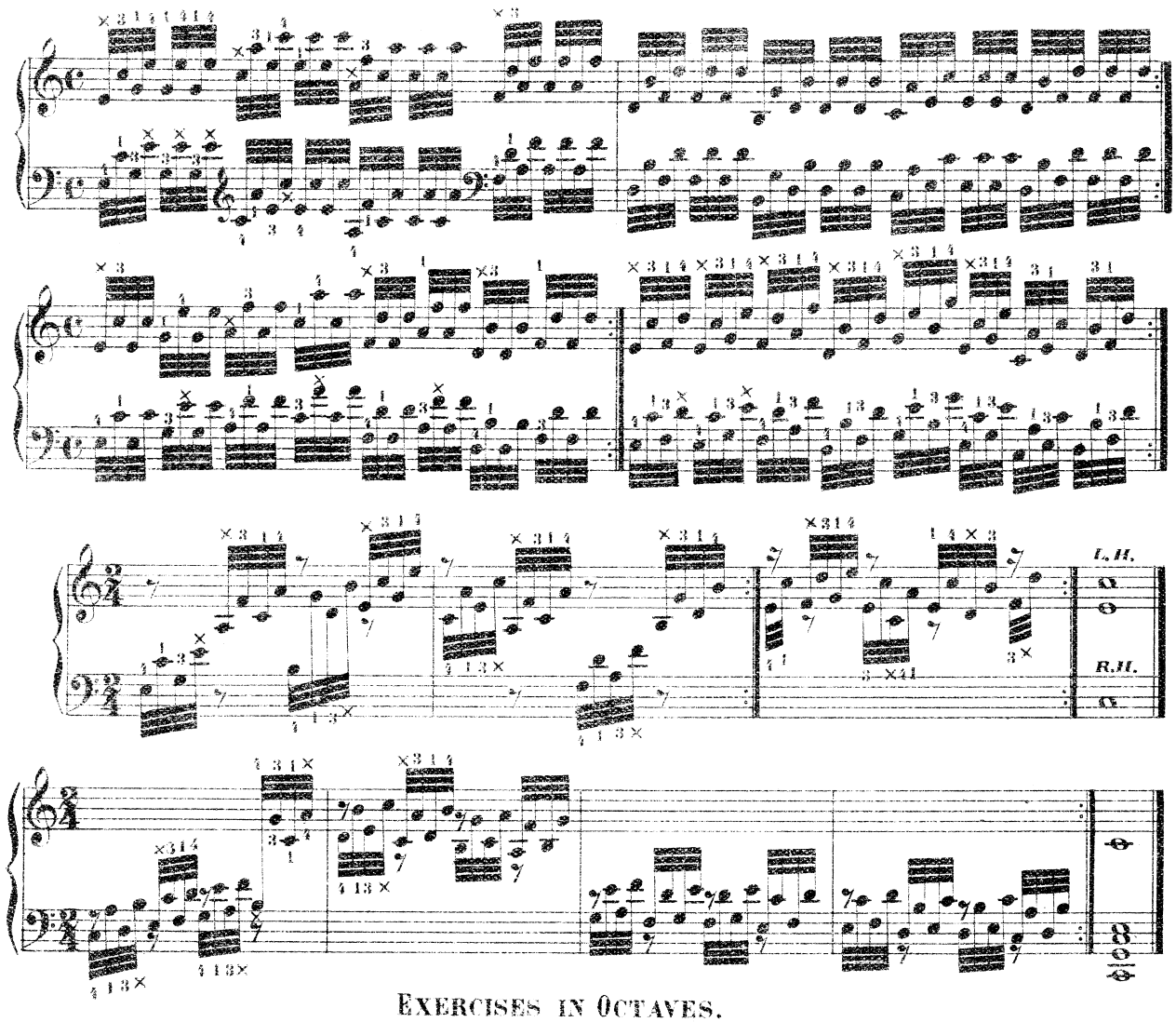
Chromatic Scale In Sixths, For Both Hands.



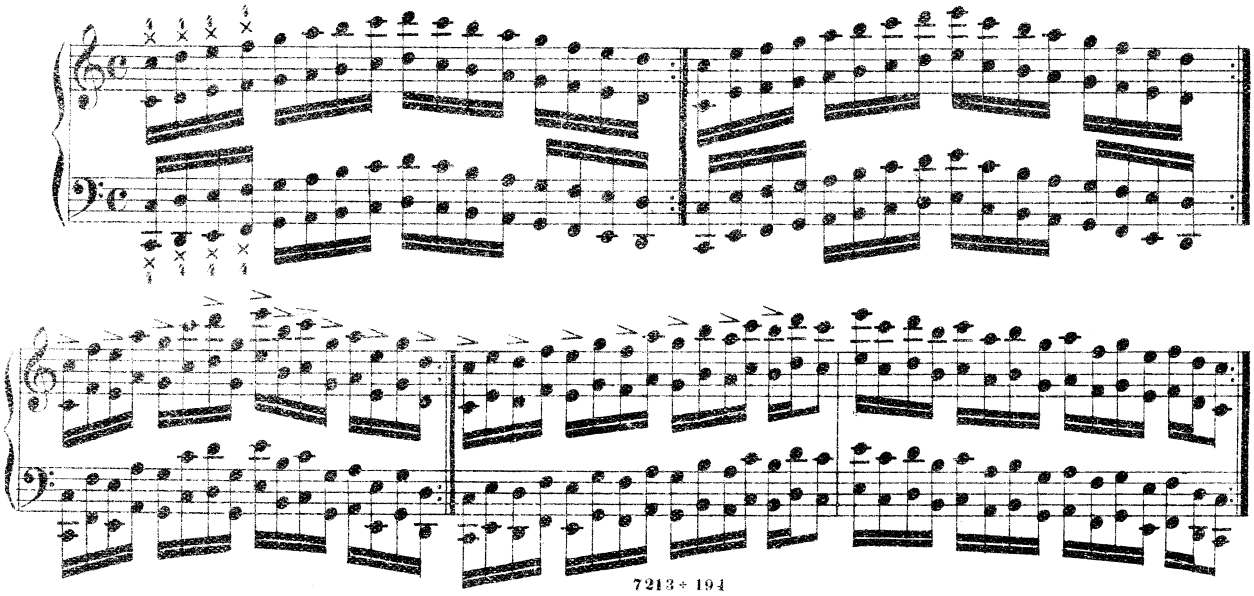
EXERCISES IN SIXTHS, *(BROKEN.)*

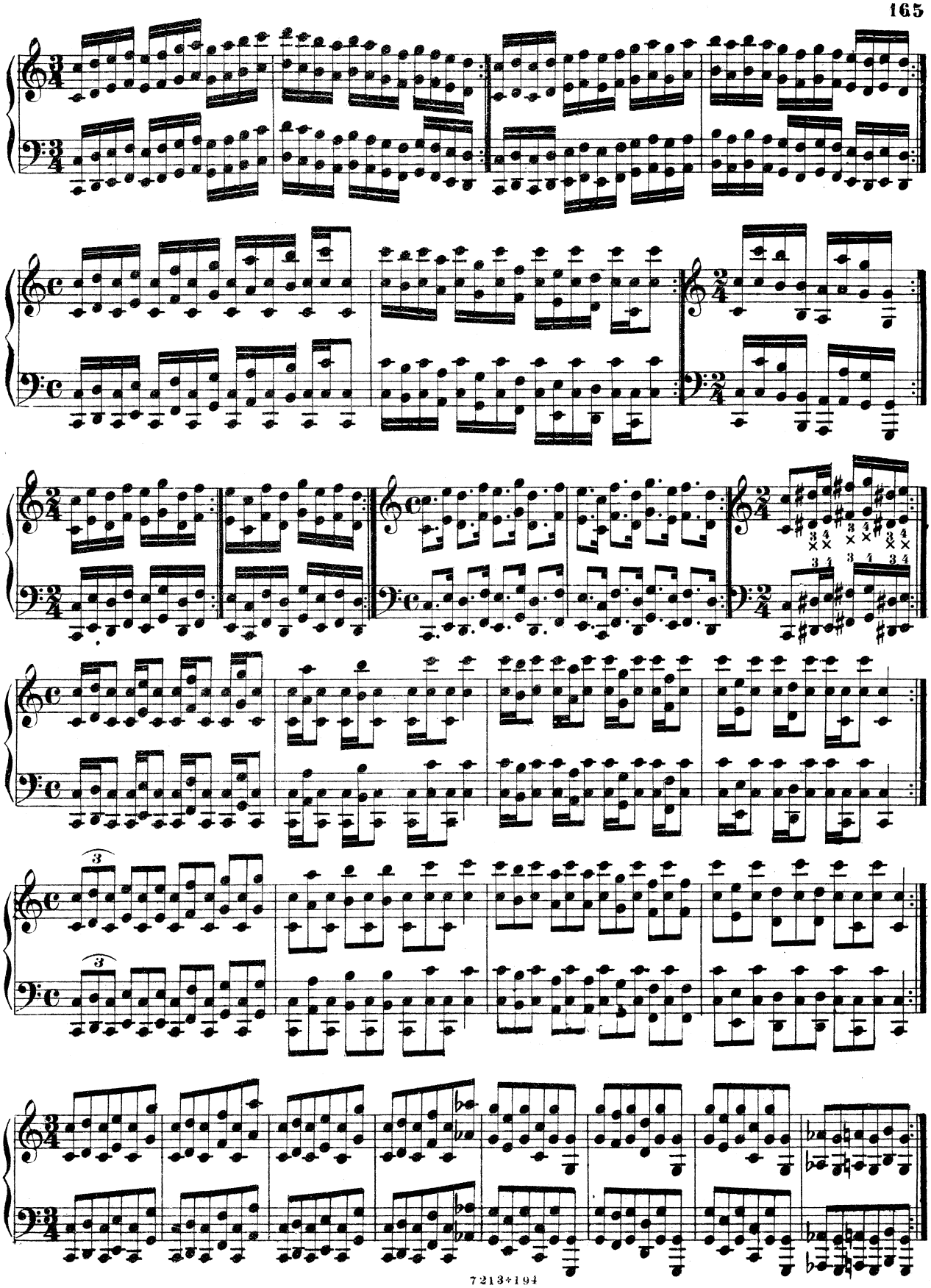


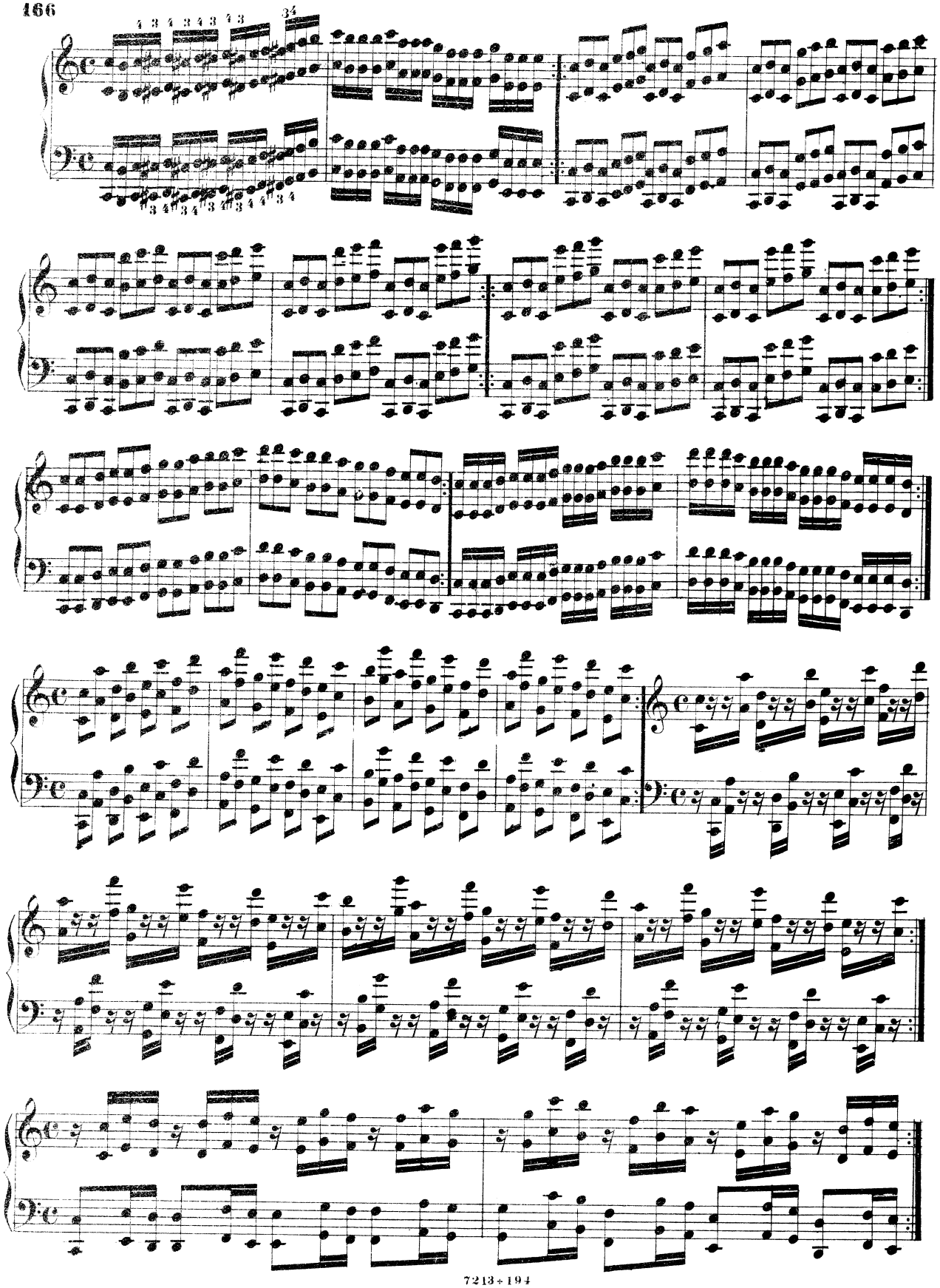

8va.
loco.
8va.

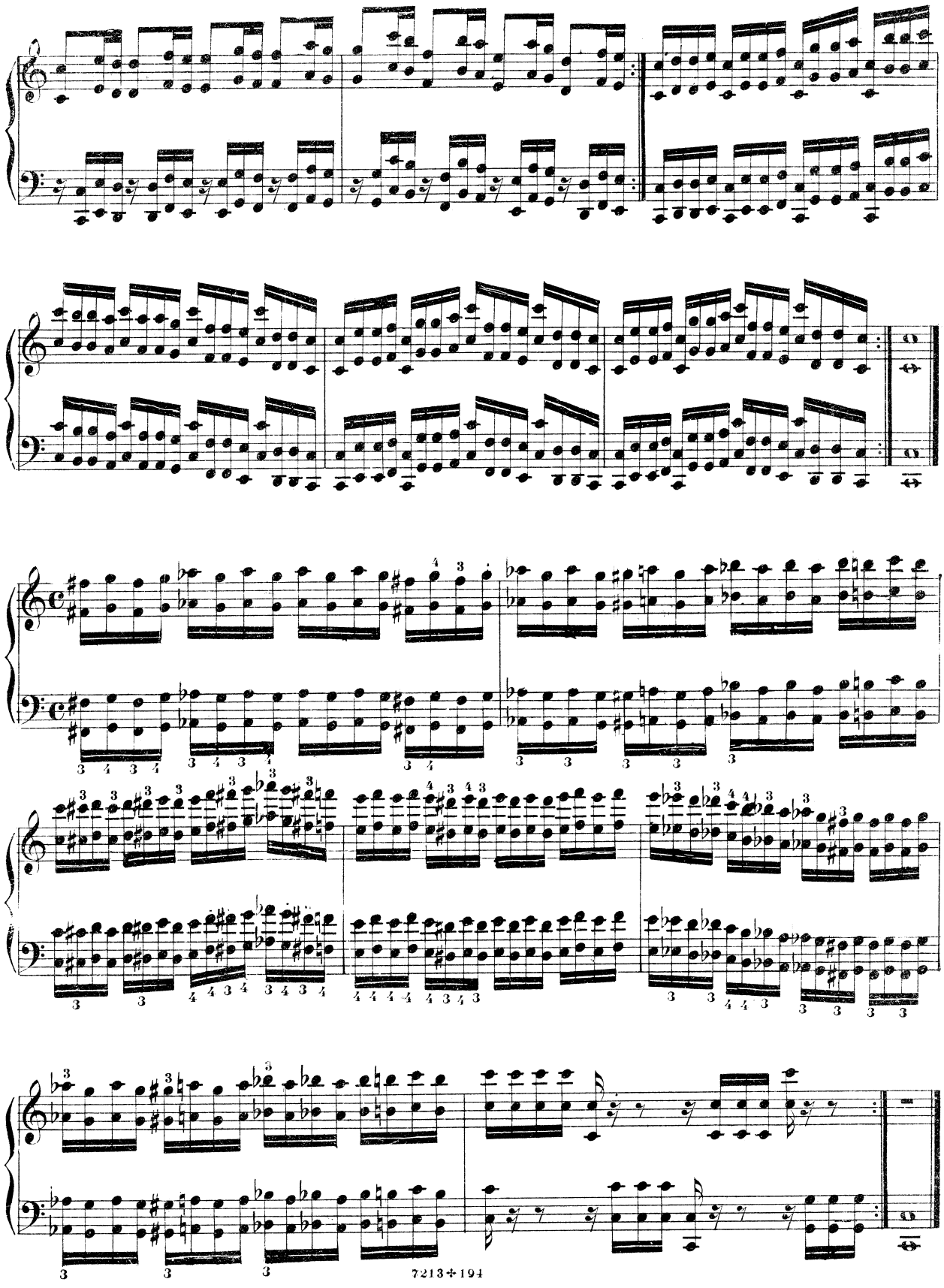


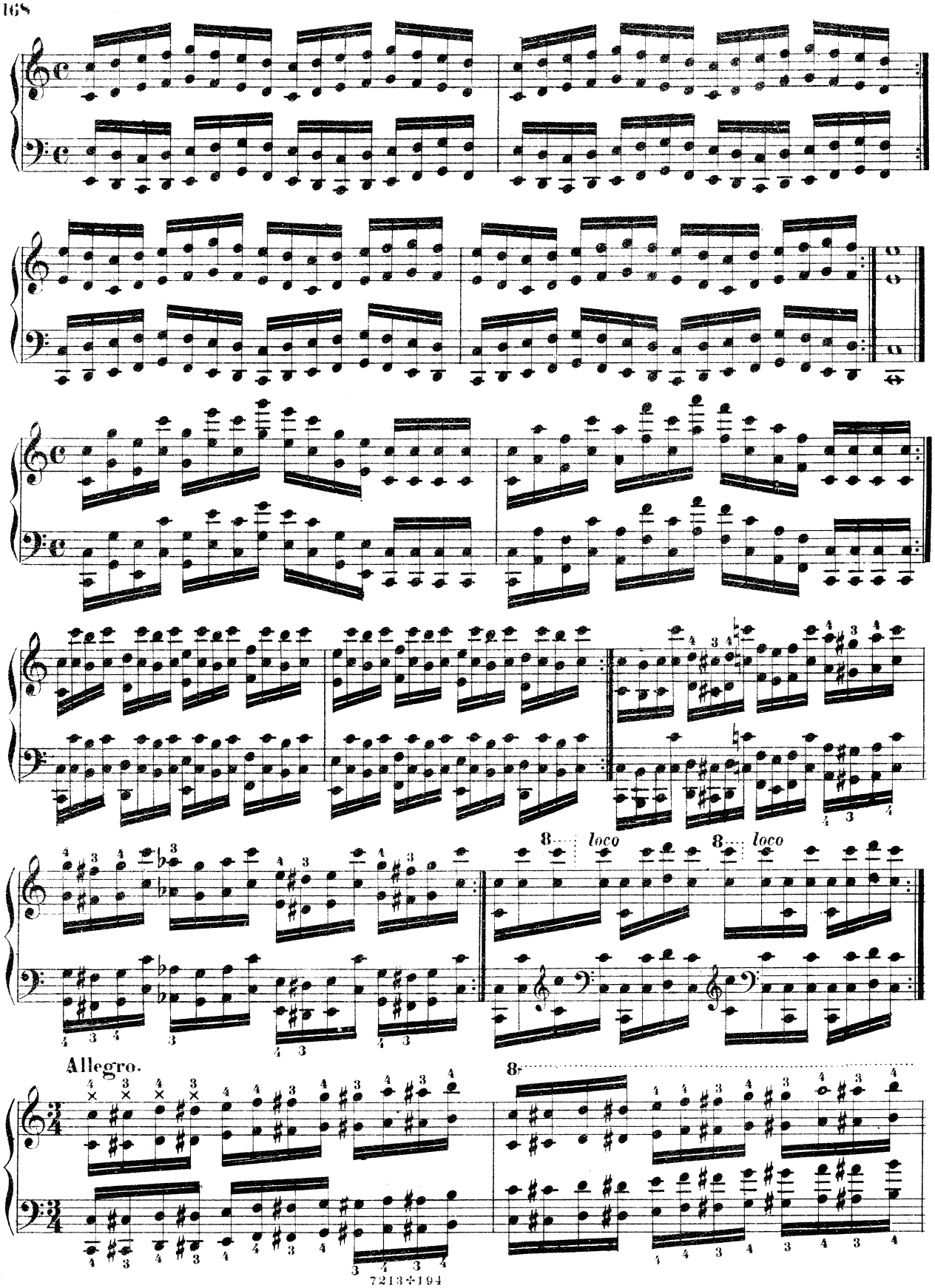
EXERCISES IN OCTAVES.



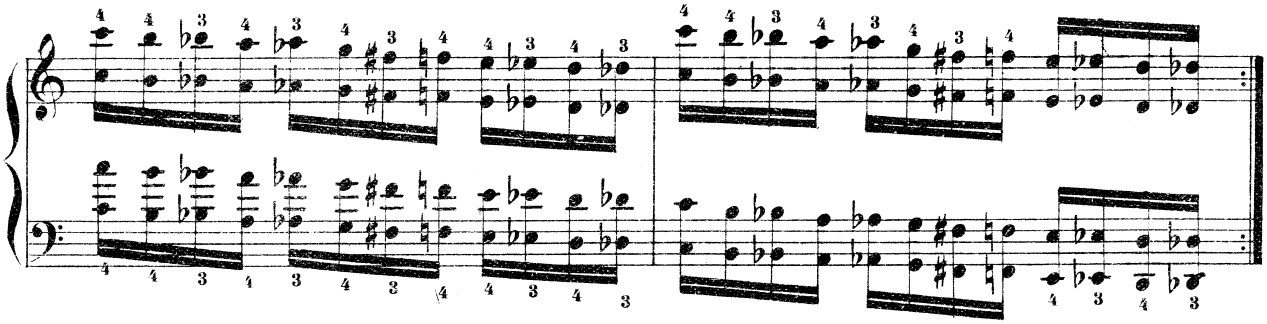




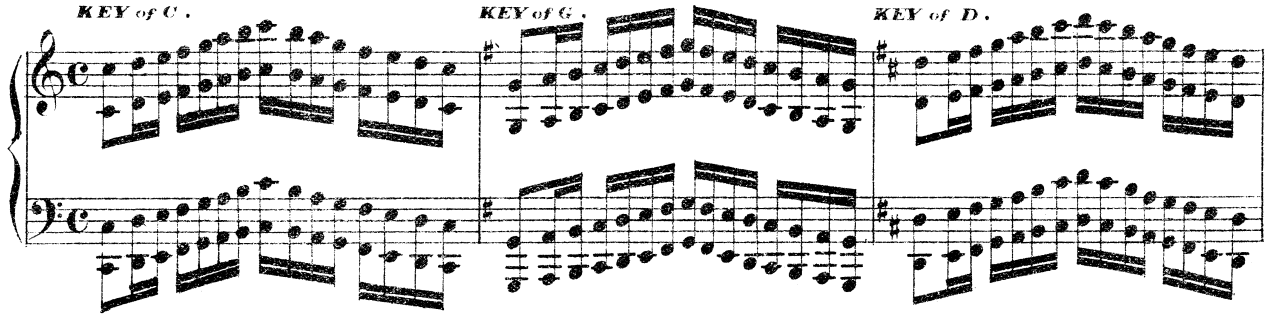



8 loco
8 loco
Allegro.
8

8va.....*loco*



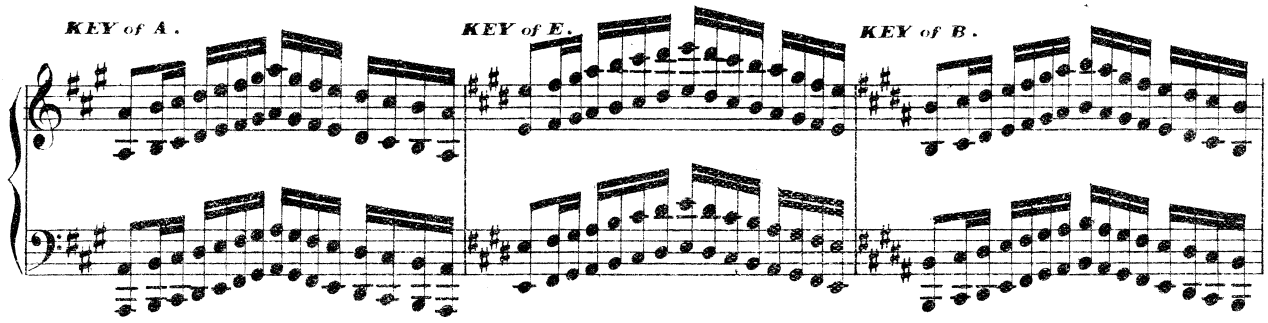
KEY of C.



KEY of G.

KEY of D.

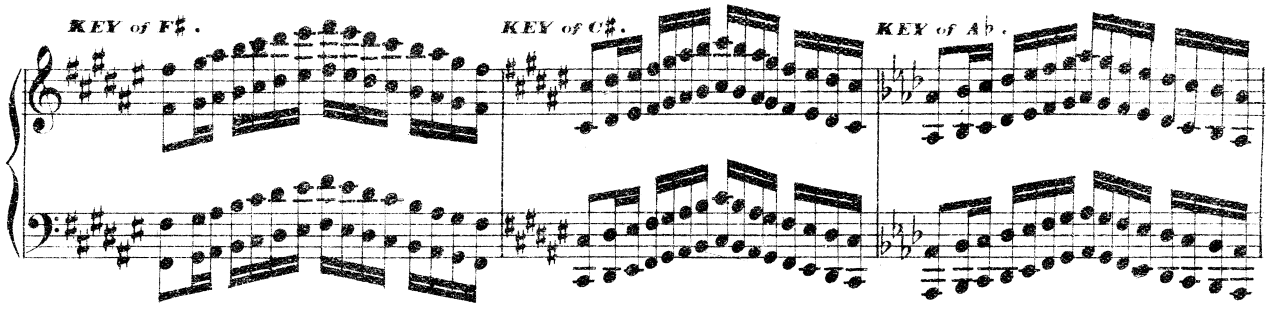
KEY of A.



KEY of E.

KEY of B.

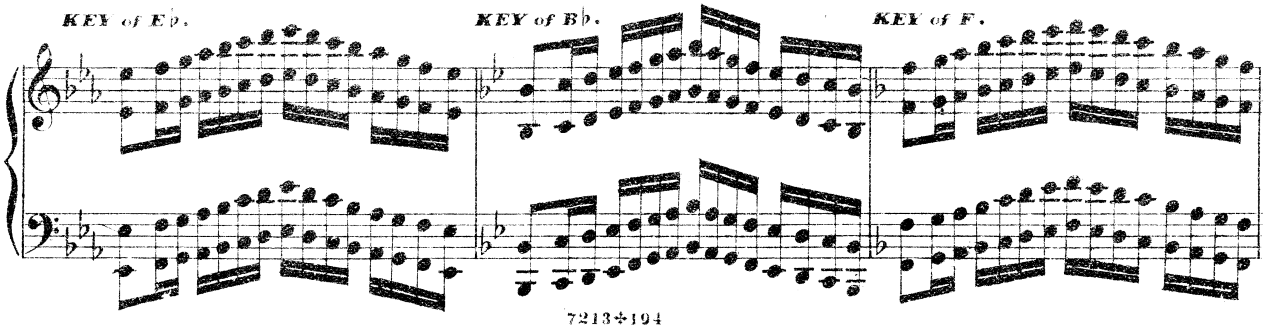
KEY of F♯.



KEY of C♯.

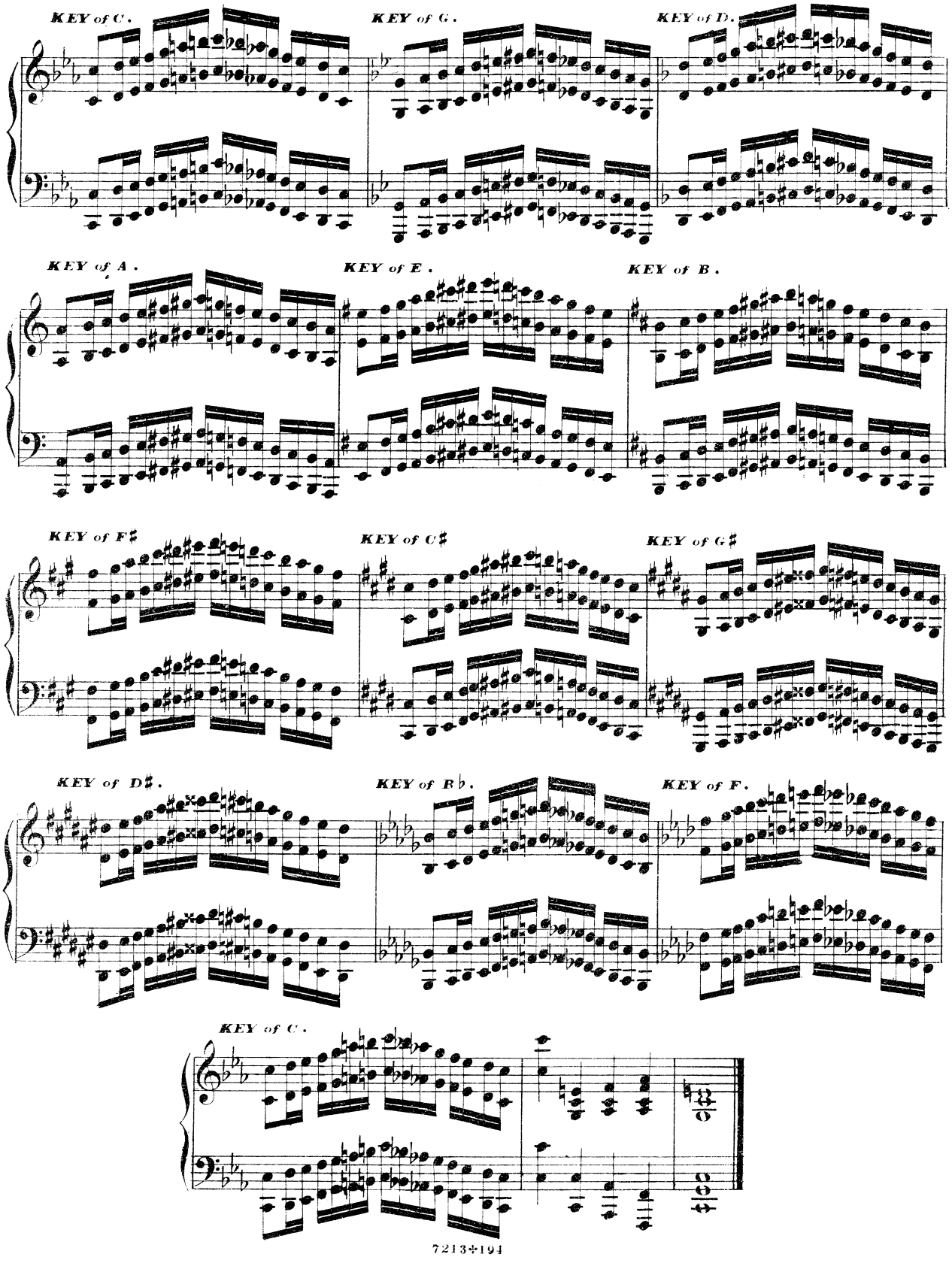
KEY of A♭.

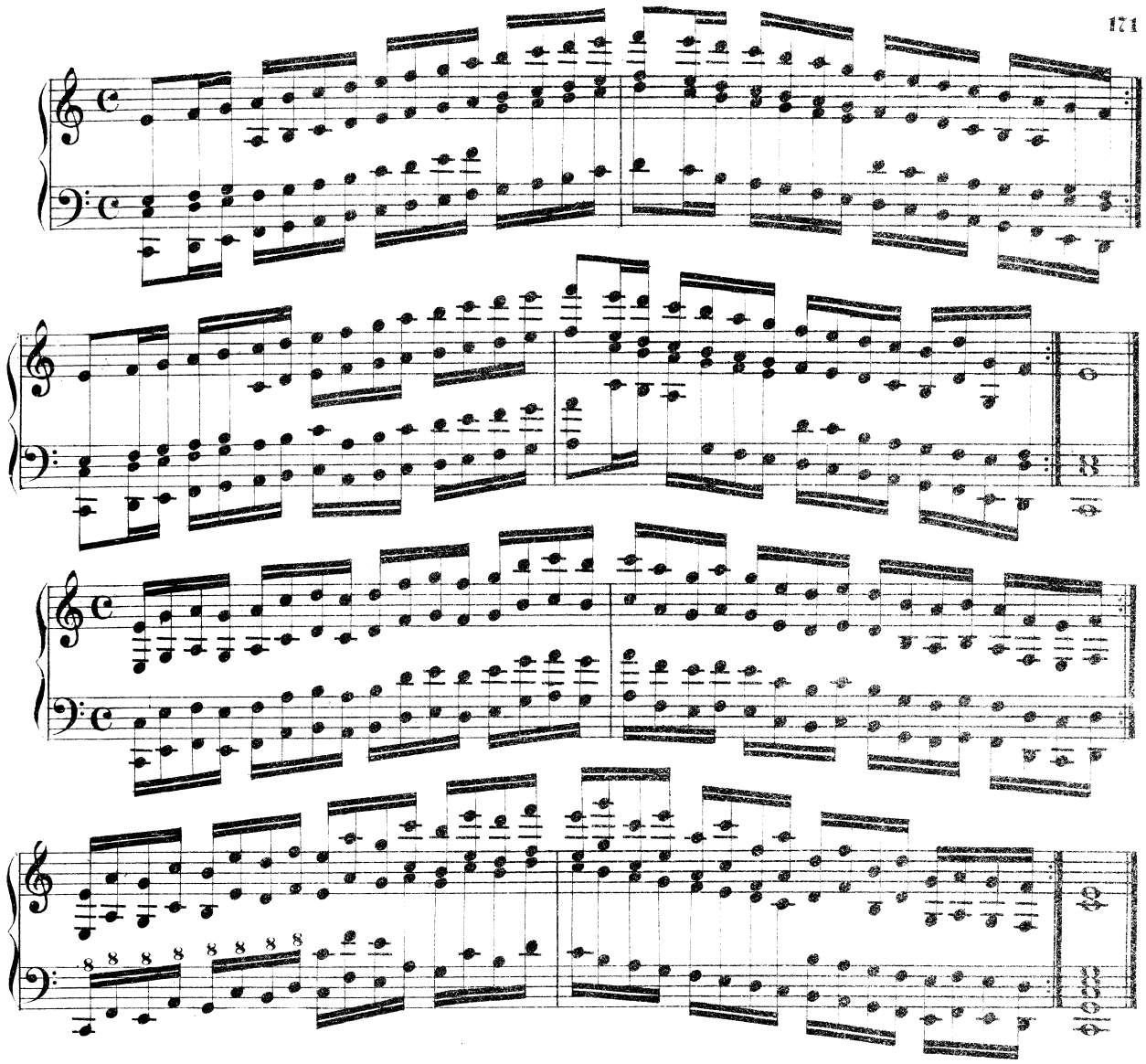
KEY of E♭.



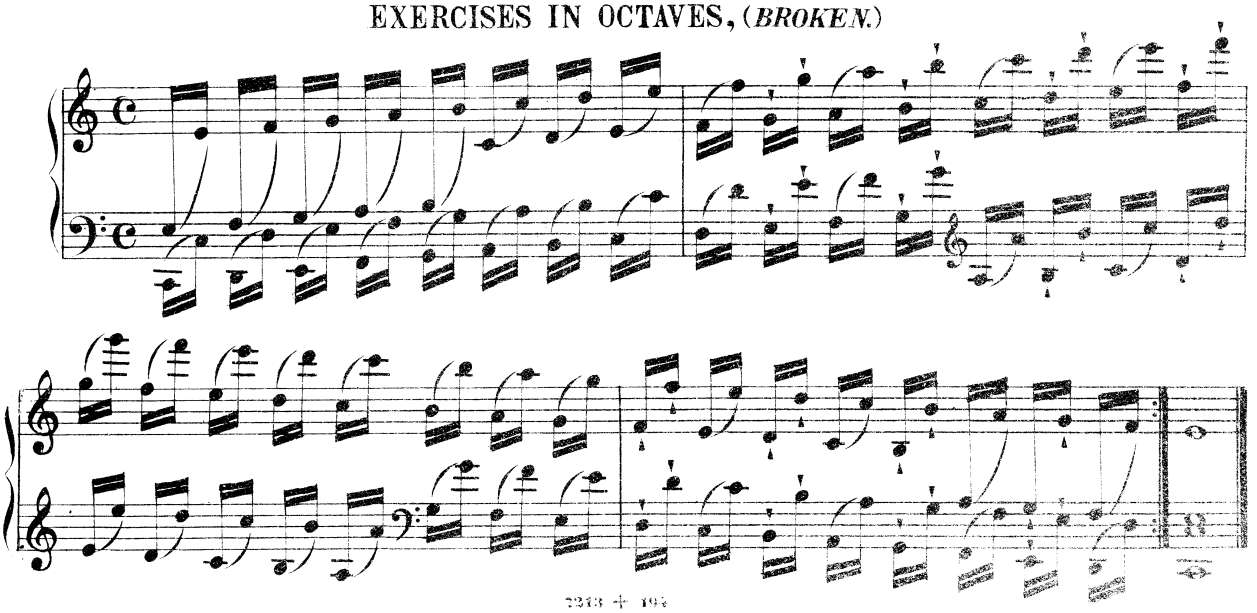
KEY of B♭.

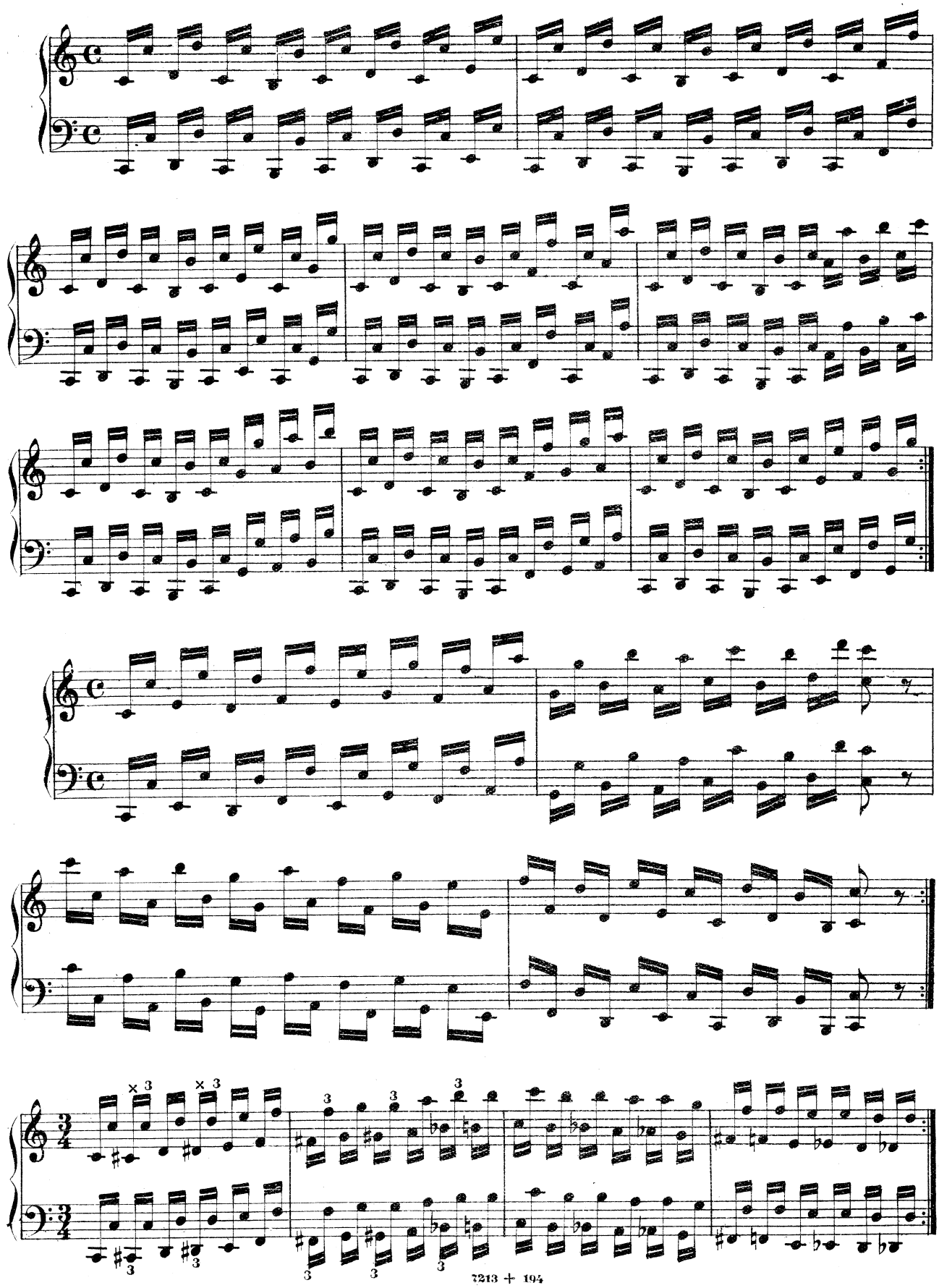
KEY of F.

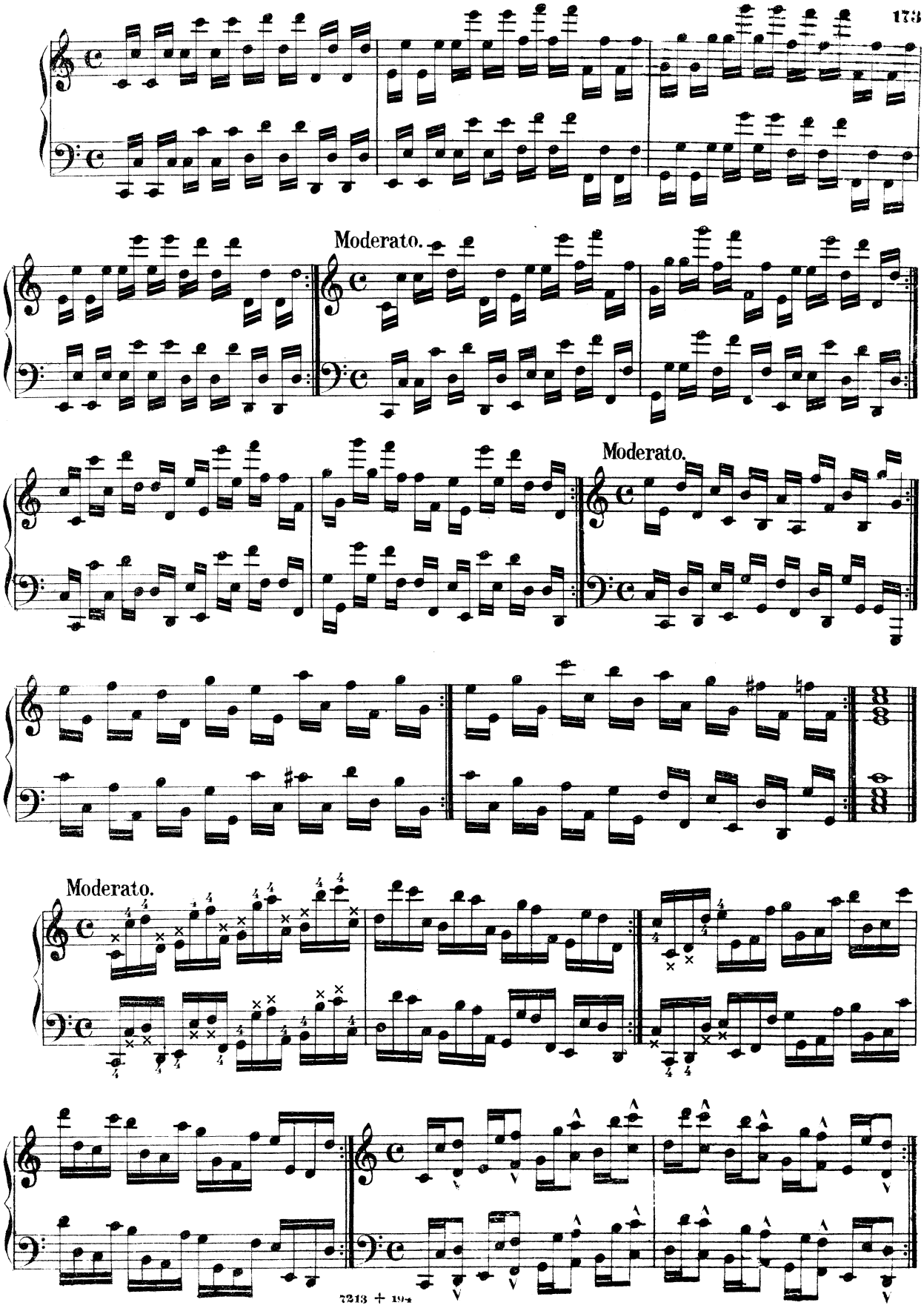

KEY of C.
KEY of G.
KEY of D.
KEY of A.
KEY of E.
KEY of B.
KEY of F♯
KEY of C♯
KEY of G♯
KEY of D♯.
KEY of B♭.
KEY of F.
KEY of C.

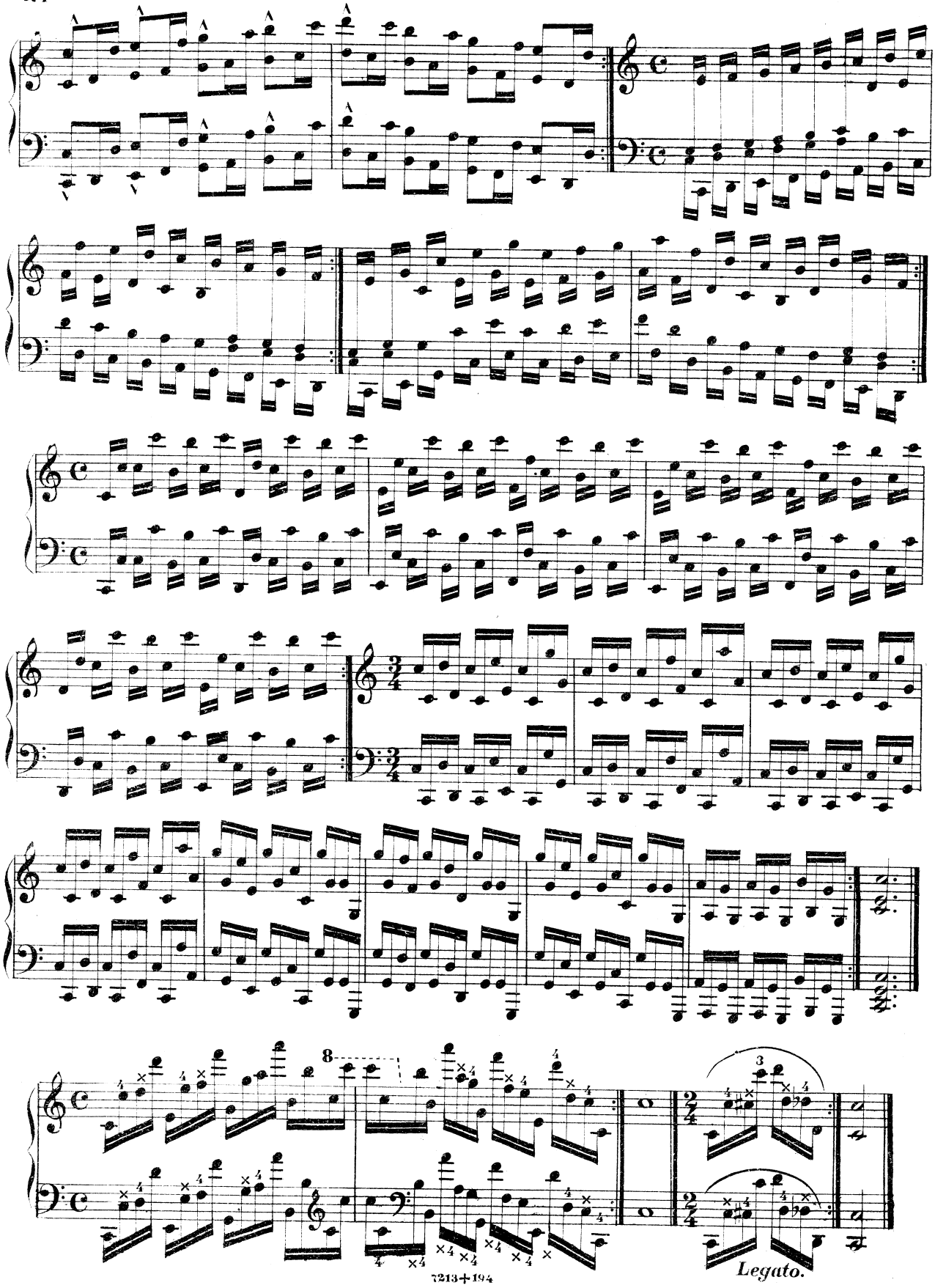


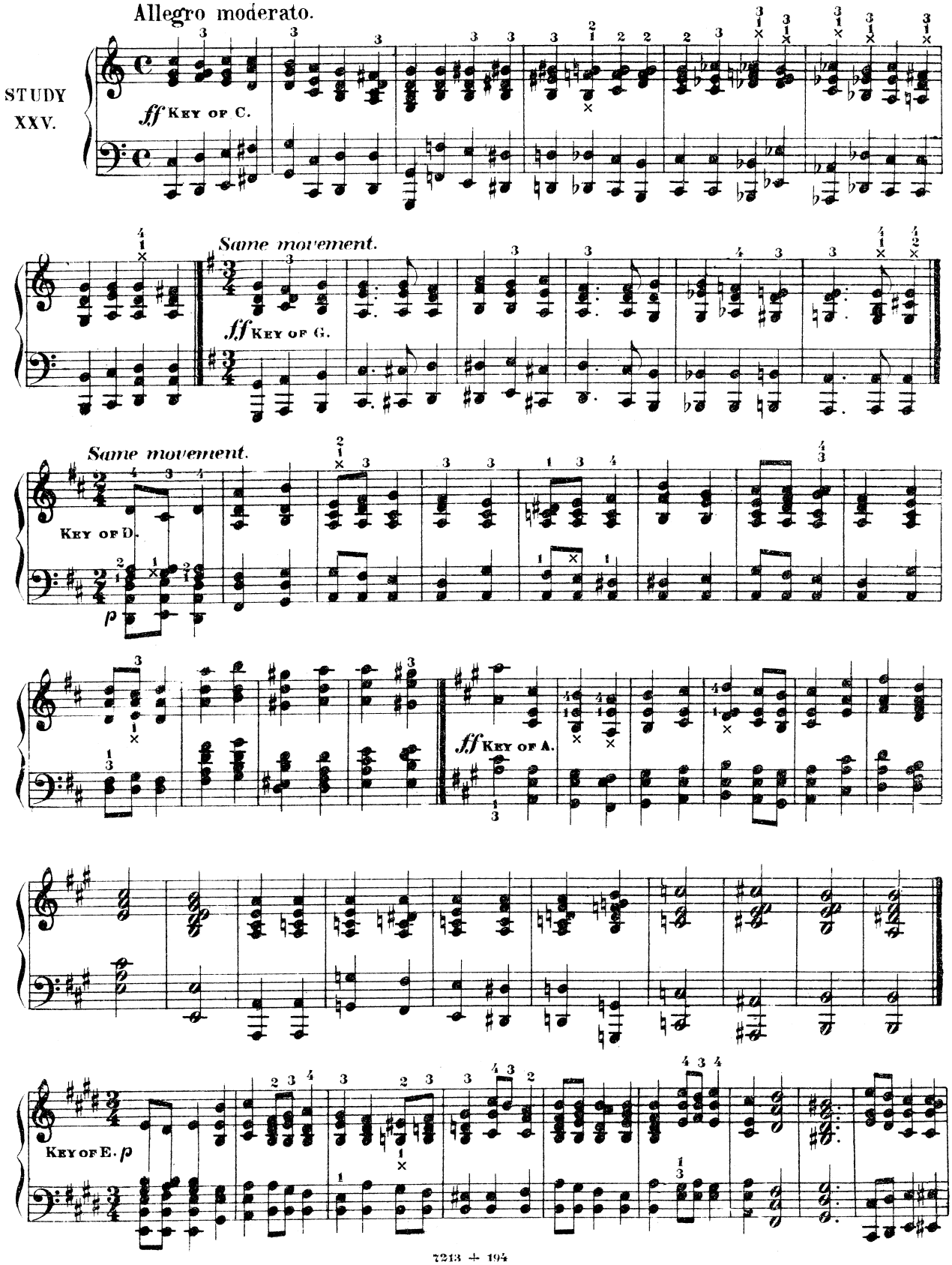
EXERCISES IN OCTAVES, (*BROKEN.*)

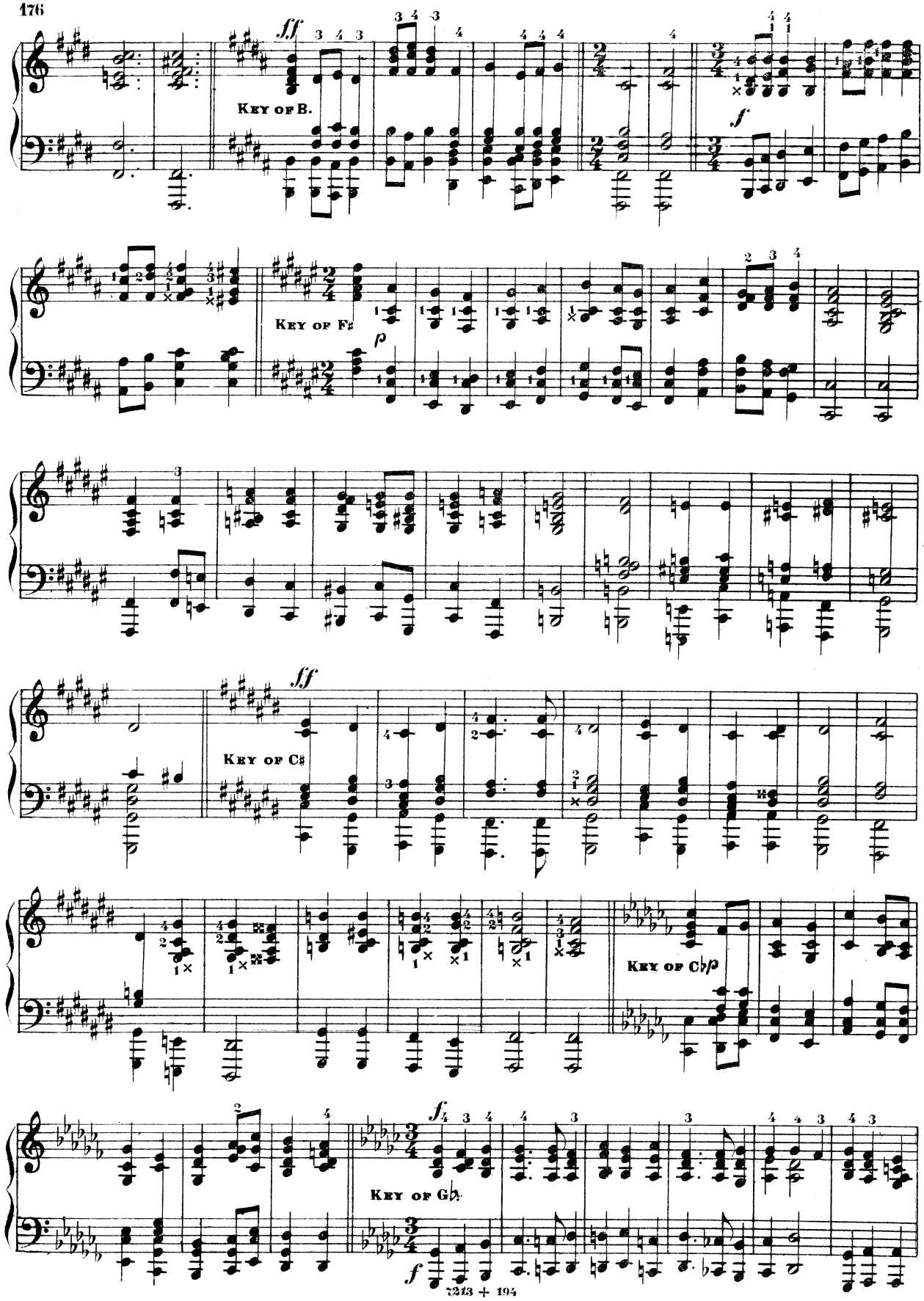


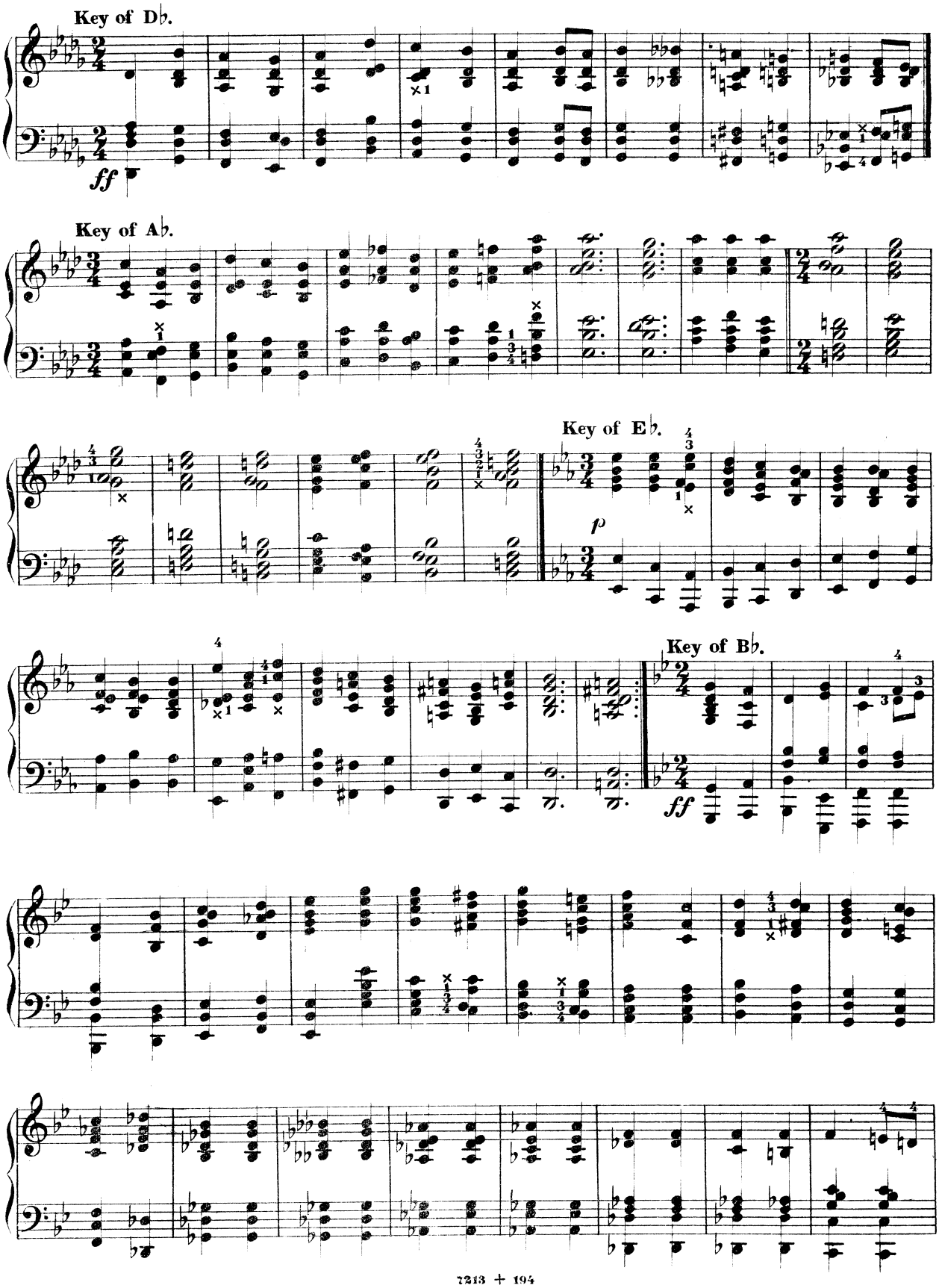


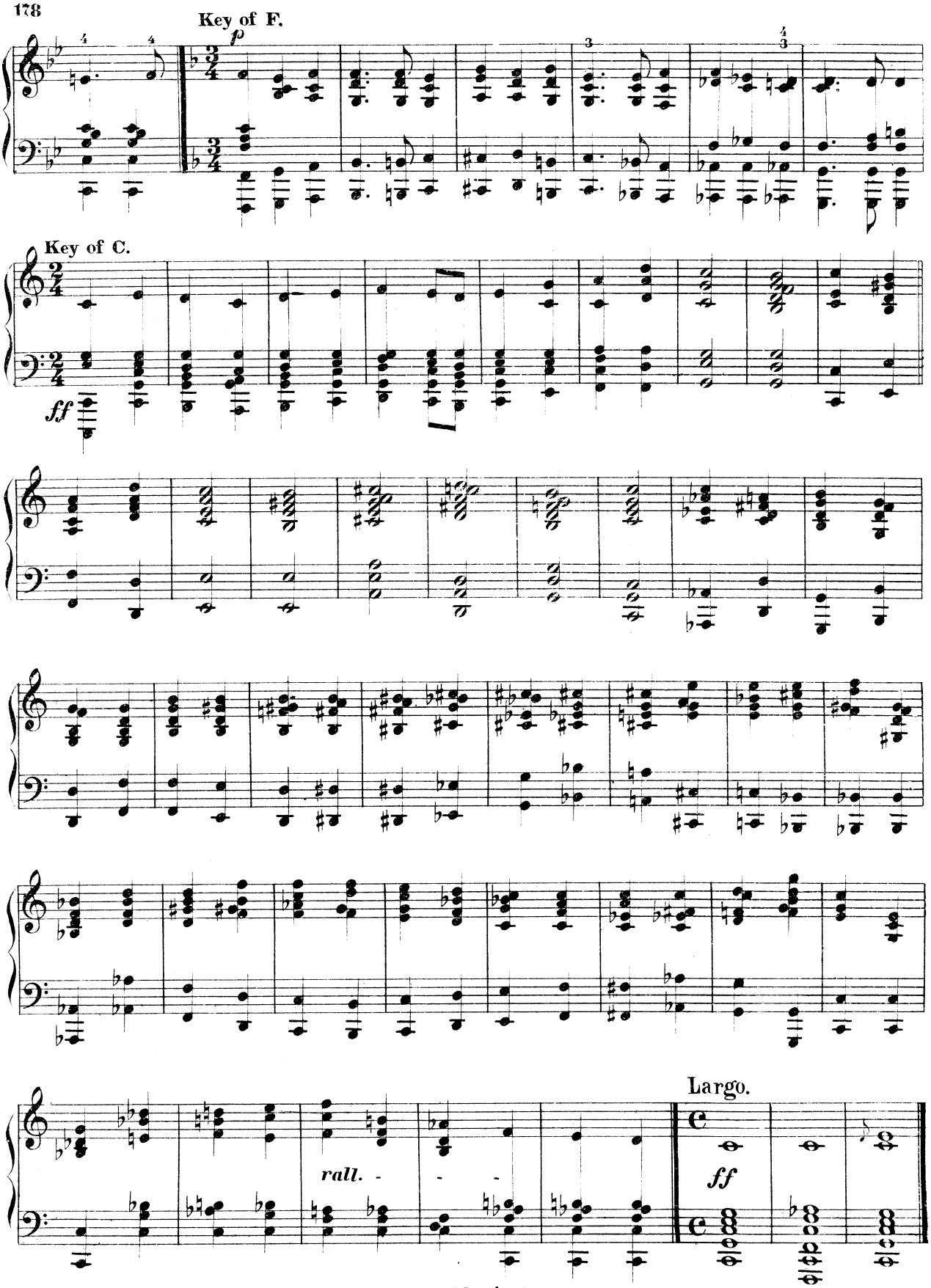

Moderato.
Moderato.
Moderato.


8
3
Legato.


Allegro moderato.
STUDY XXV.
ff KEY OF C.
Same movement.
ff KEY OF G.
Same movement.
KEY OF D.
p
ff KEY OF A.
KEY OF E. p

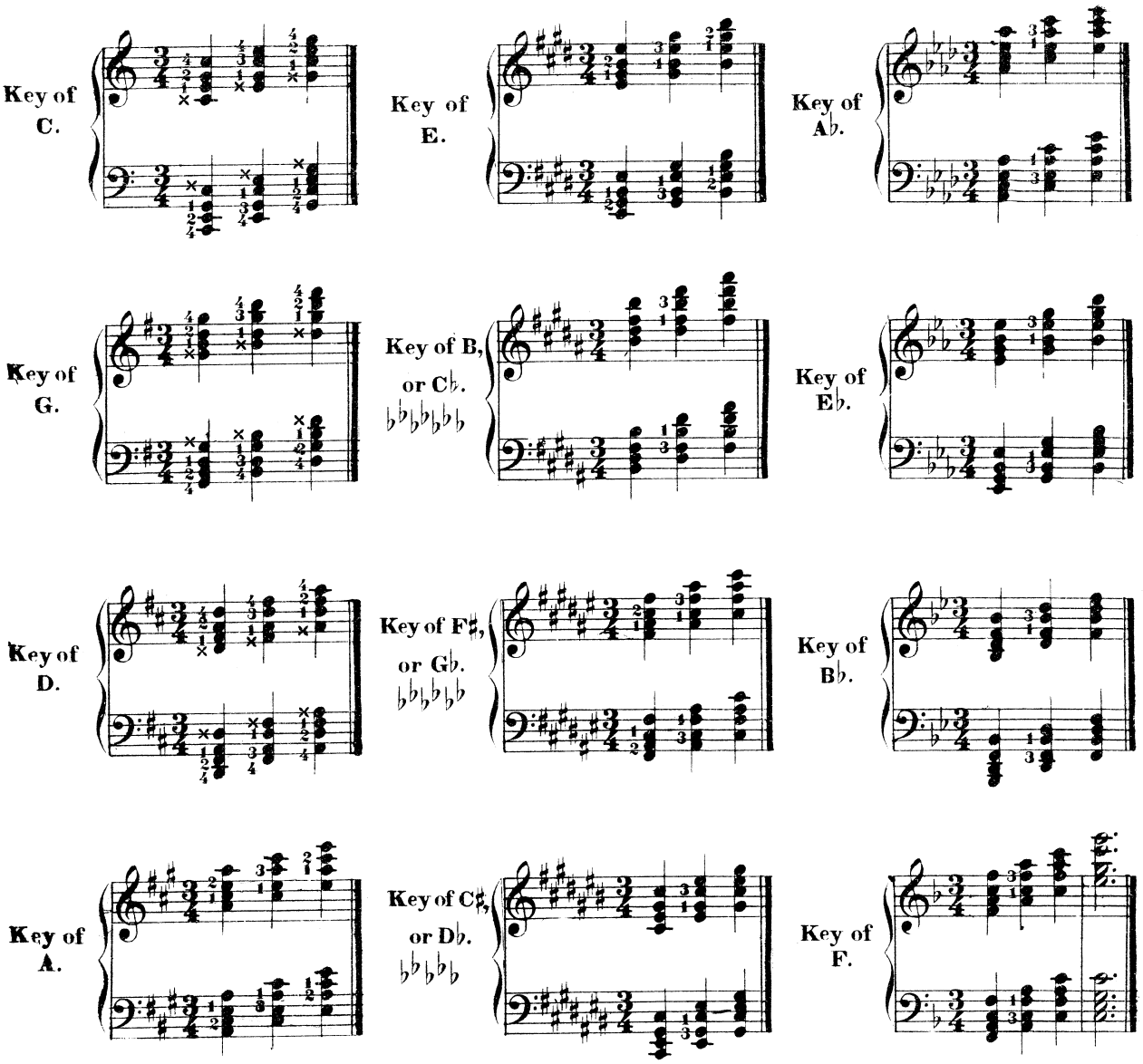

KEY OF B.
KEY OF F♯
KEY OF C♯
KEY OF C♭
KEY OF G♭


Key of D♭.
ff
Key of A♭.
Key of E♭.
p
Key of B♭.
ff


Key of F.
p
Key of C.
ff
rall.
Largo.
ff

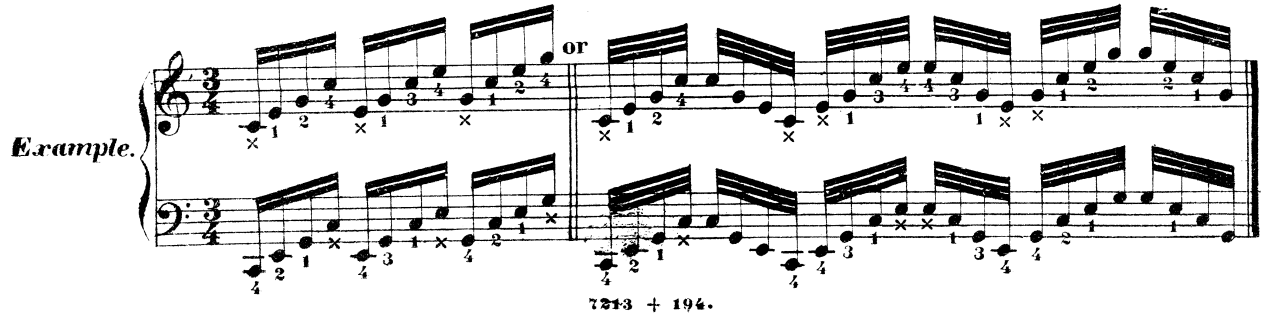
MAJOR MODE.

FINGERING OF COMMON CHORDS IN THE THREE POSITIONS.



Observe the same Fingering for the Common Chords in the Minor Mode.

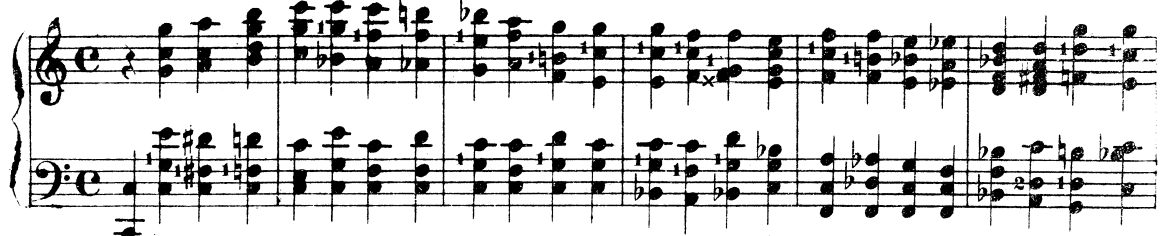
This Exercise may be varied by executing the Chords in Arpeggio.



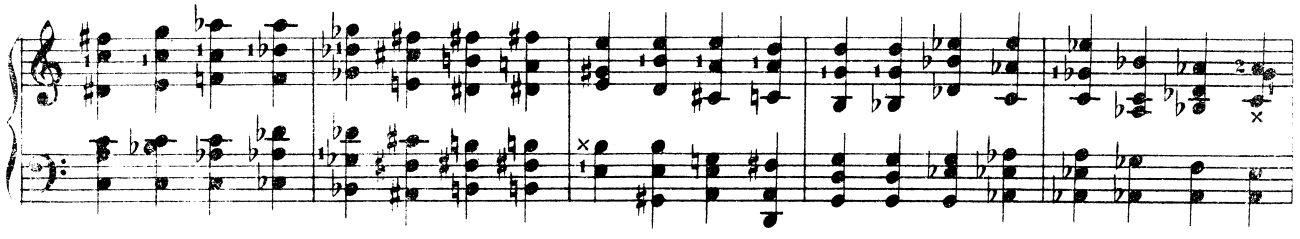
CHORDS EXTENDING TO 9ths. & 10ths

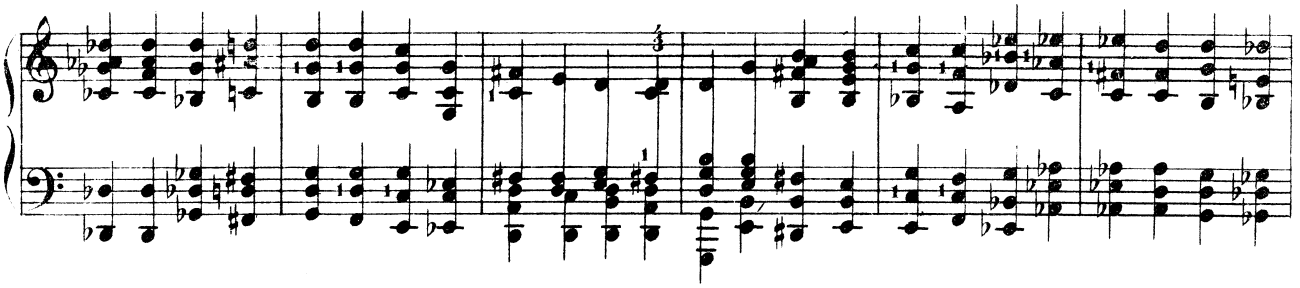
Moderato.

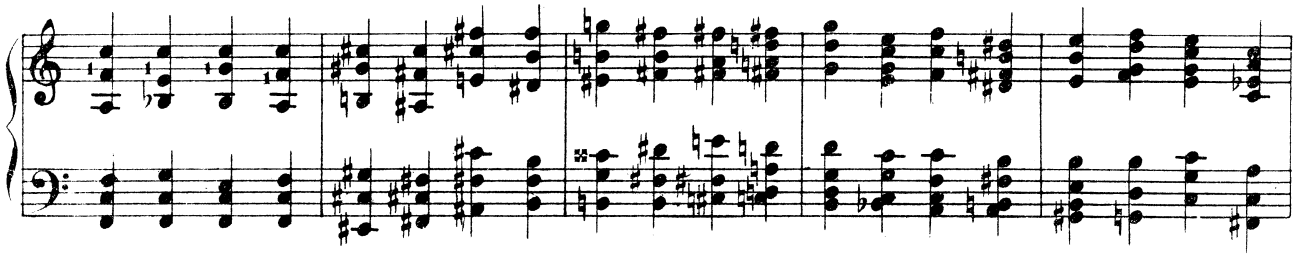
STUDY XXV.

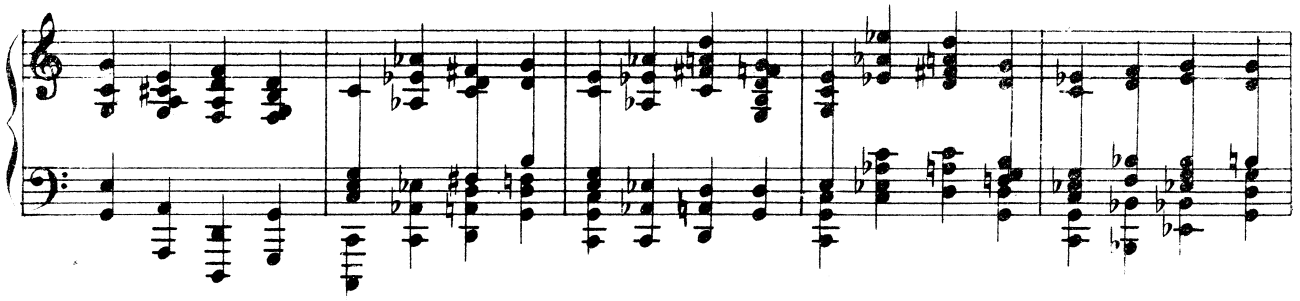


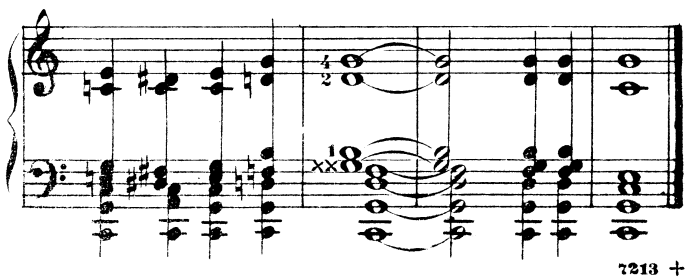
Avoid the arpeggio movement as much as possible in order to accustom the hand to the extensions.



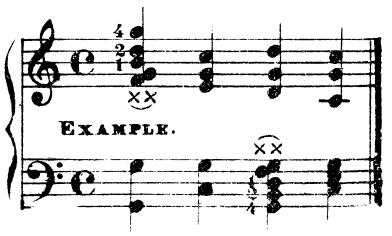








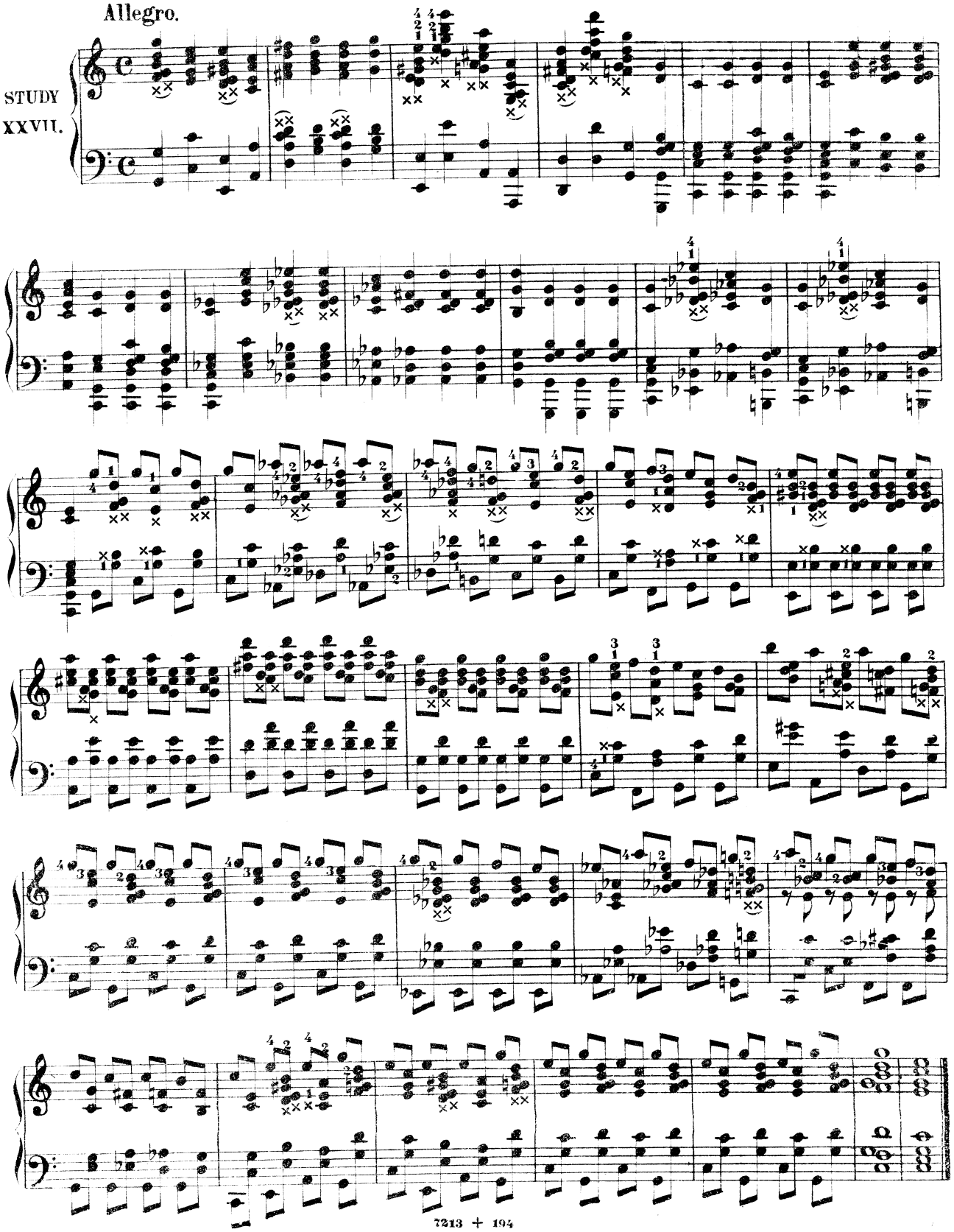
The thumb may sometimes be employed to execute two notes.



THE THUMB EMPLOYED ON TWO NOTES STRUCK AT THE SAME TIME.

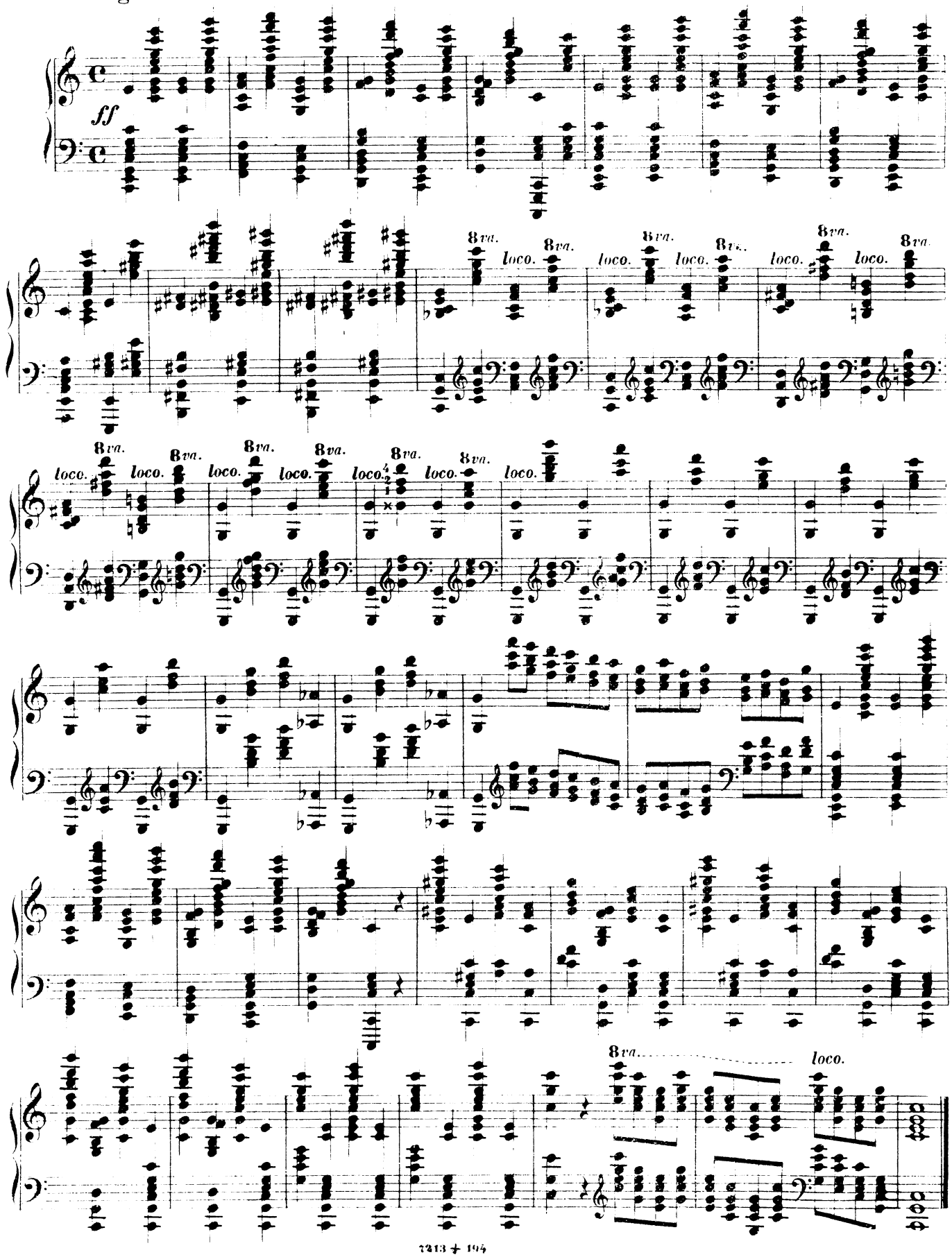
Allegro.

STUDY XXVII.



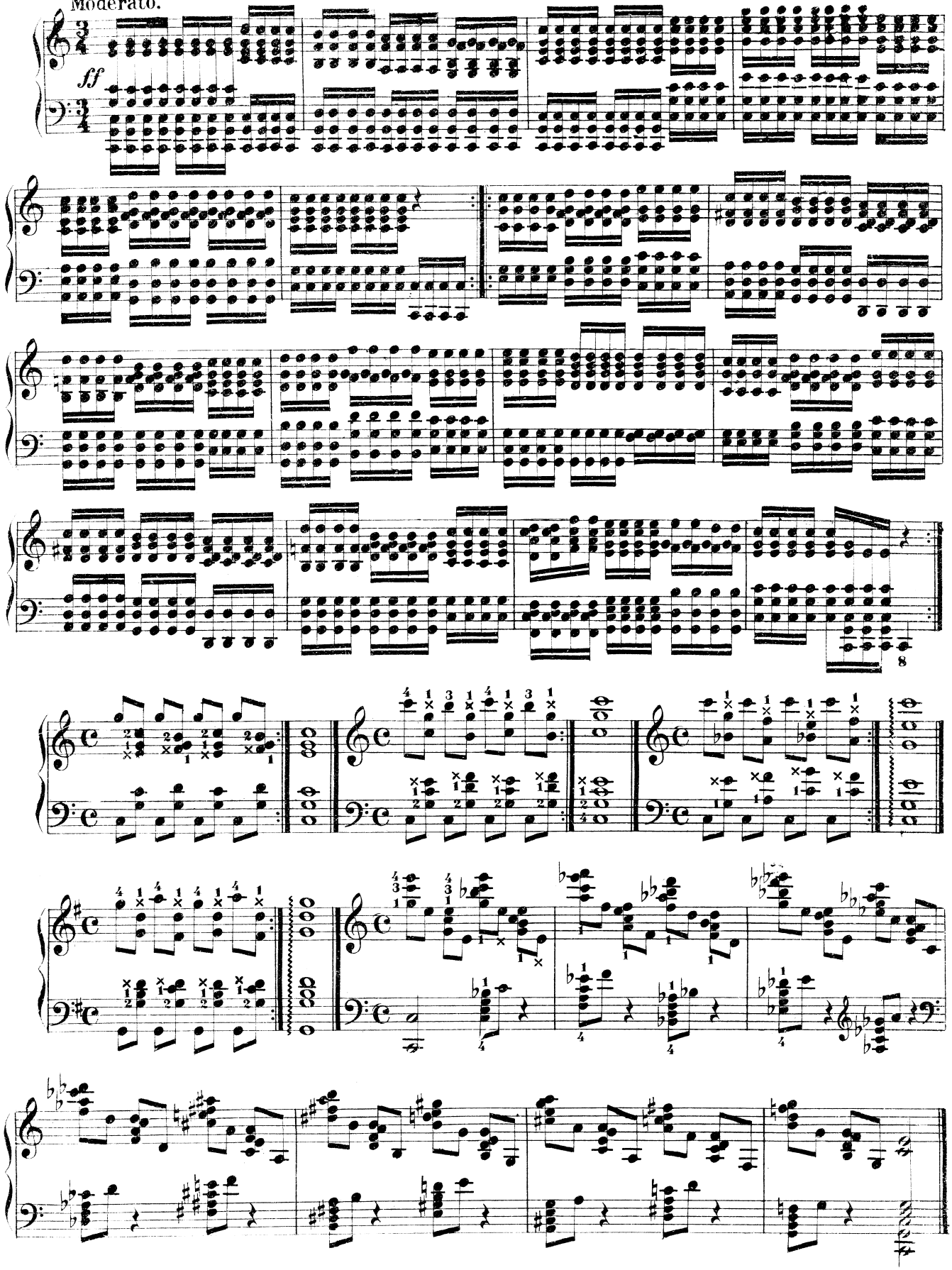
Allegro Moderato.

STUDY XXVIII.



Moderato.

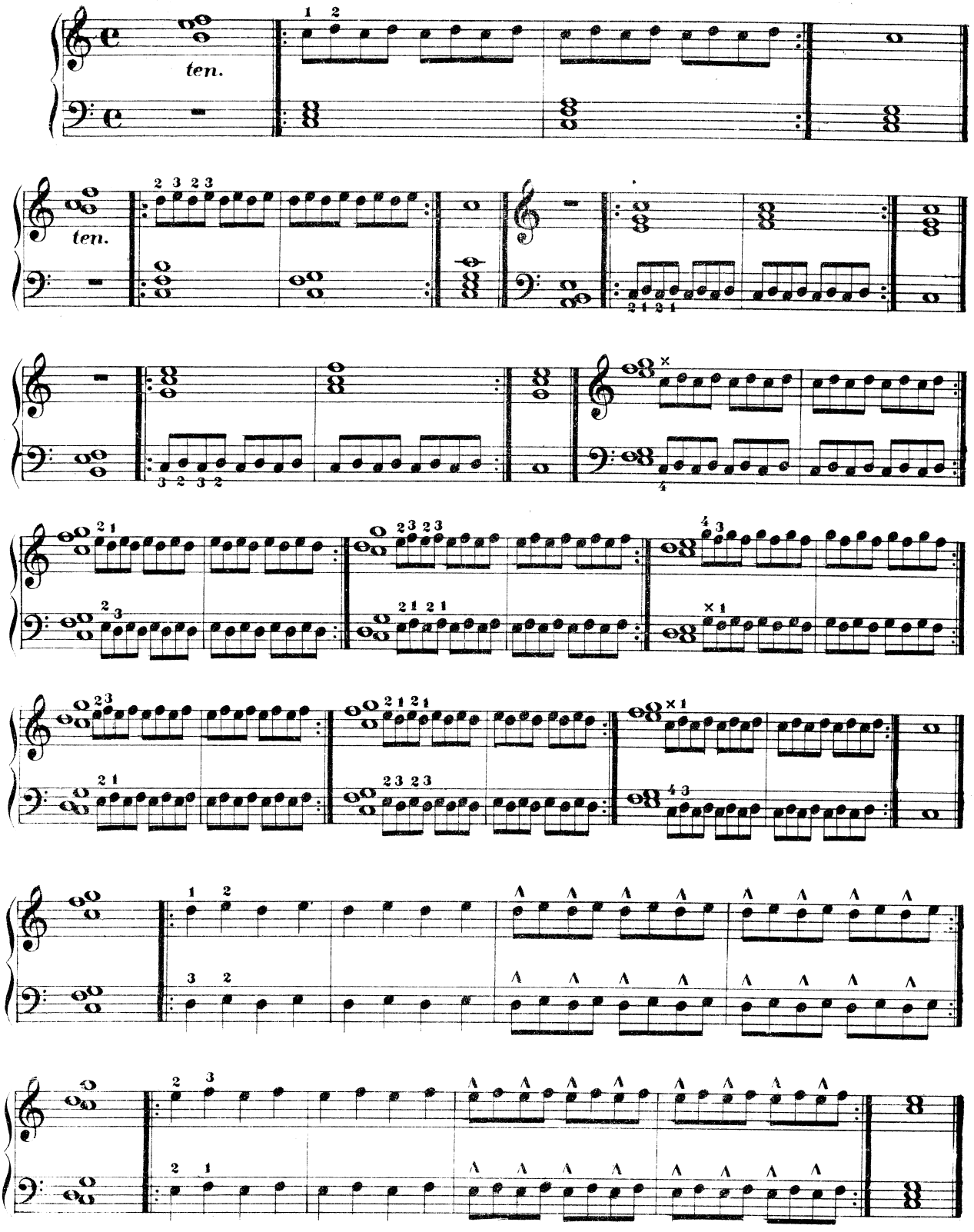
ff



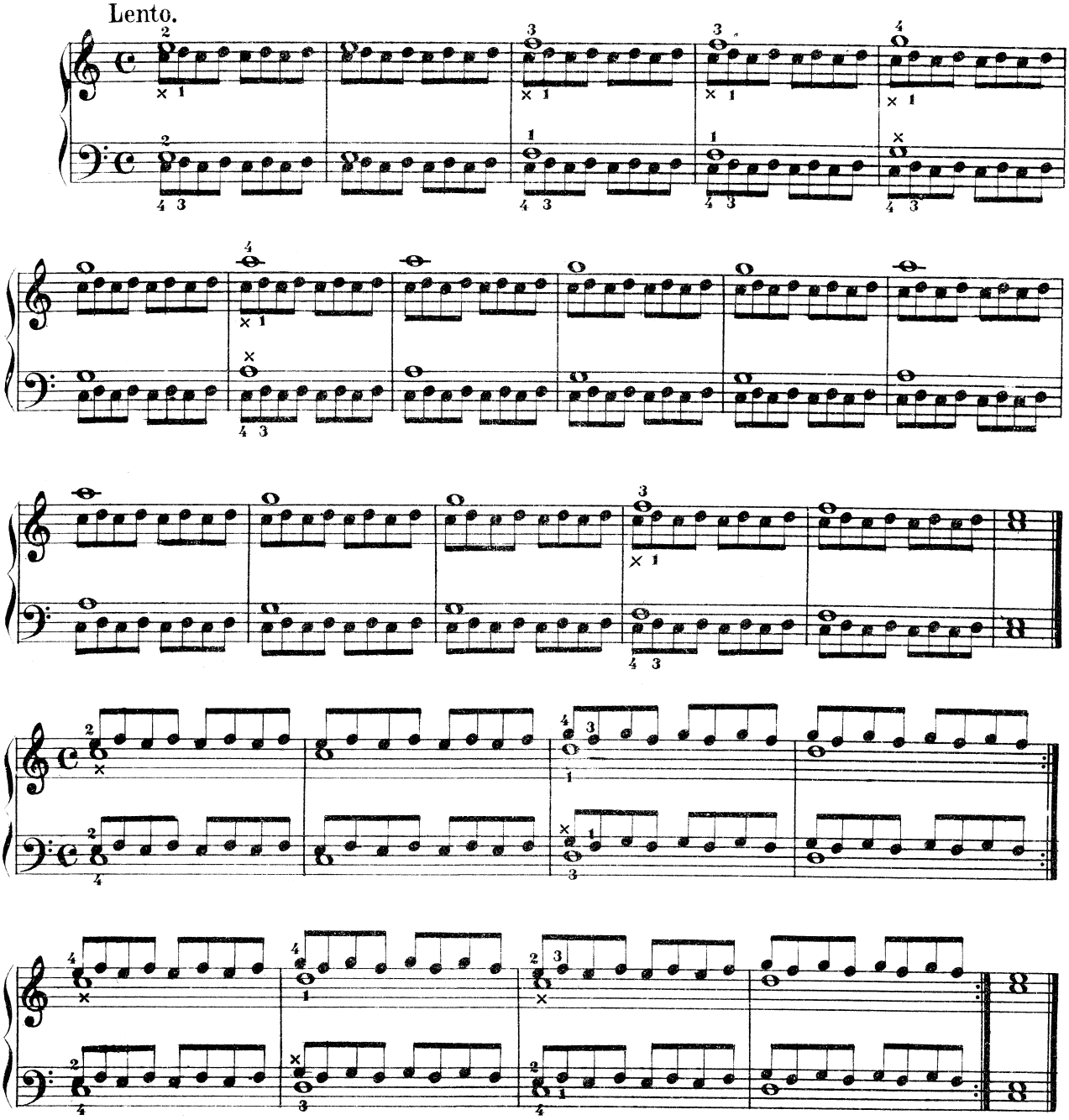
STUDY OF THE TRILL.

Exercise preparatory to the study of the Trill.

Allegro.



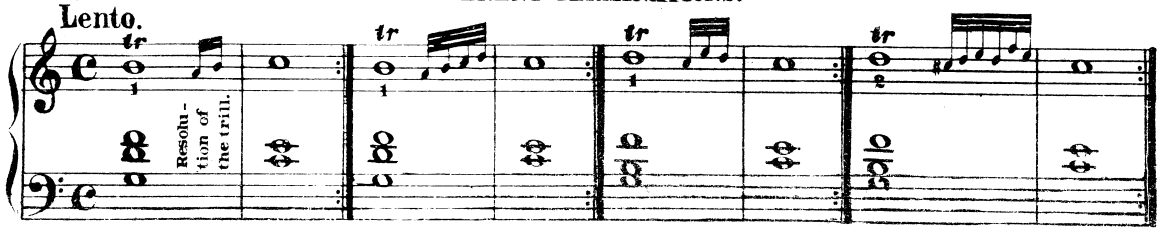
Lento.

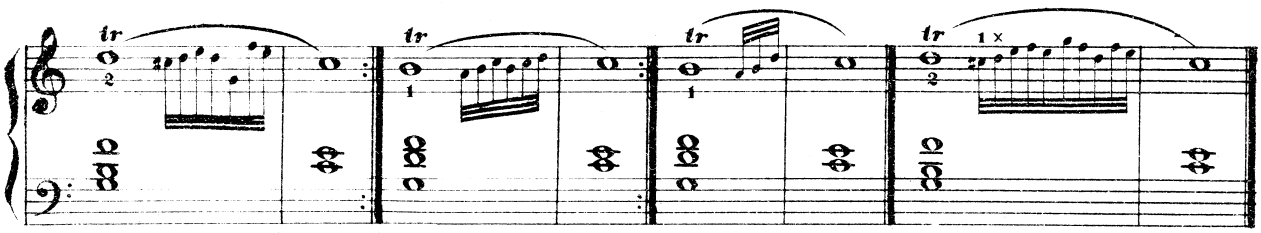


STUDY OF THE TRILL.

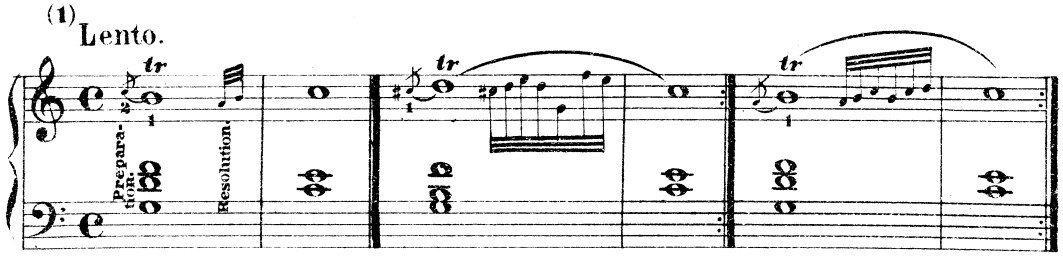
EXAMPLE OF TRILLS WITH DIFFERENT TERMINATIONS.

Lento.



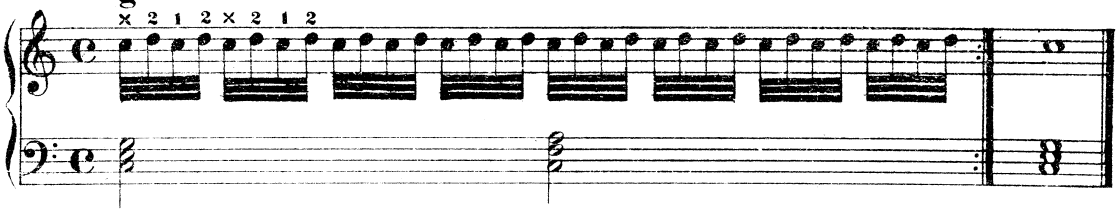


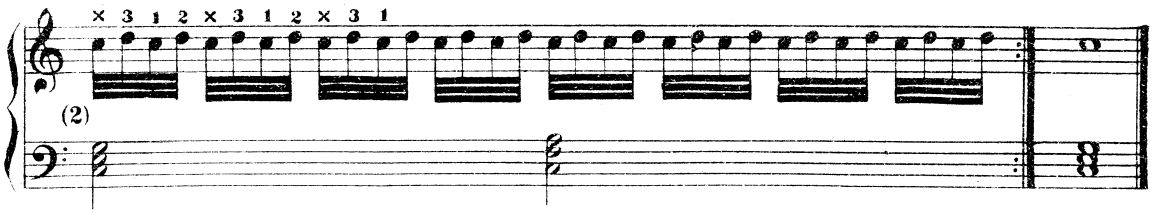
(1) Lento.



(1) The trill may be sometimes prepared by a grace note.

Allegro.

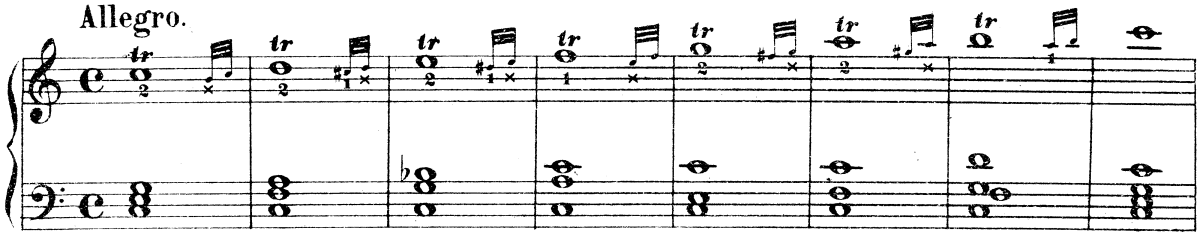


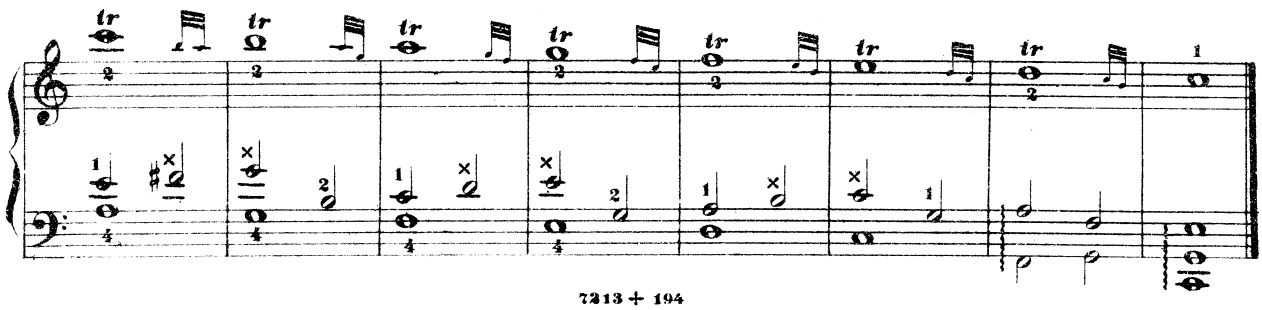


(2) When a trill is very long, the fatigue may be avoided by changing the fingers.

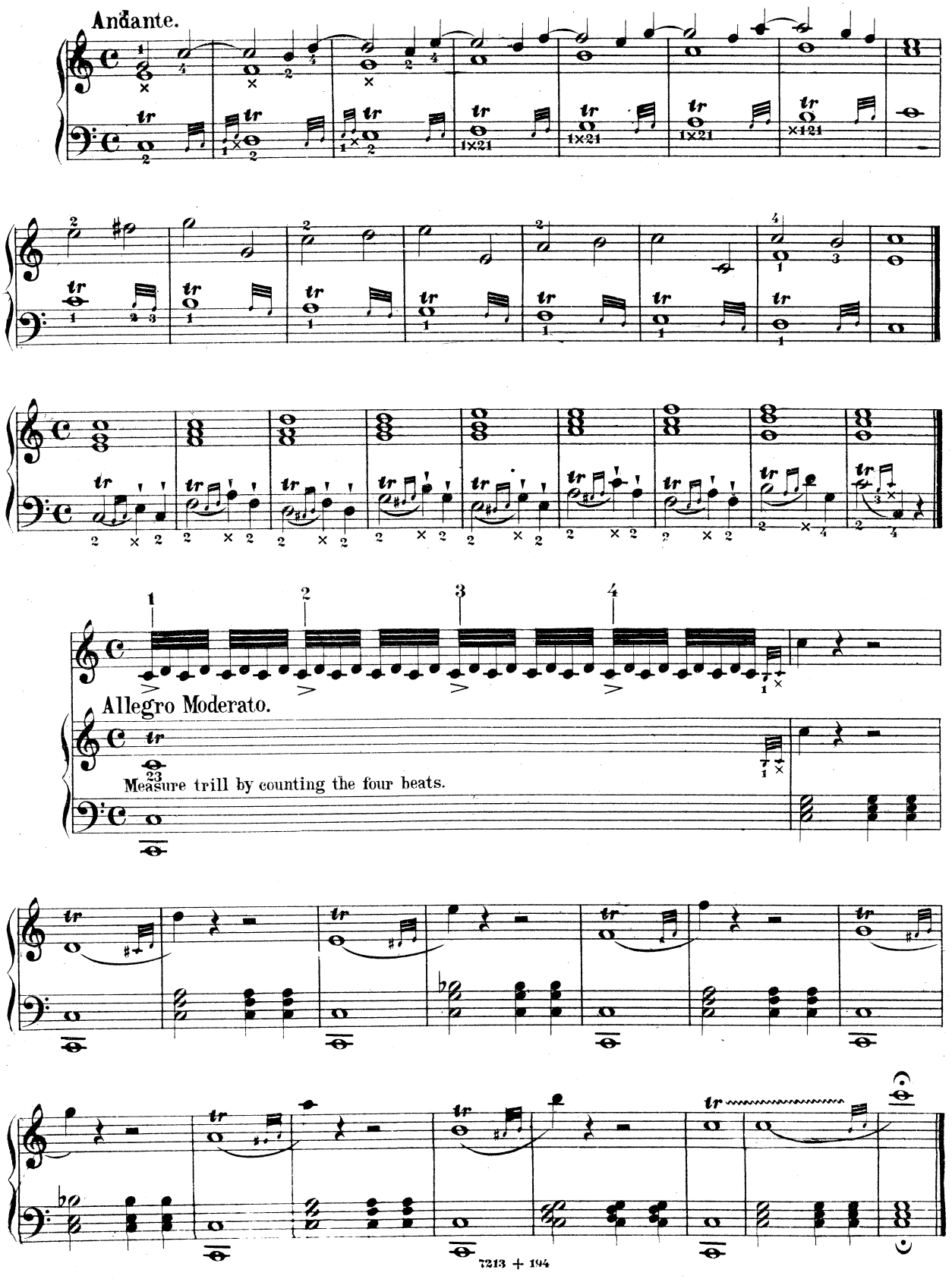
Exercise on the Trill for the Right Hand.

Allegro.





EXERCISE ON THE TRILL, FOR THE LEFT HAND.



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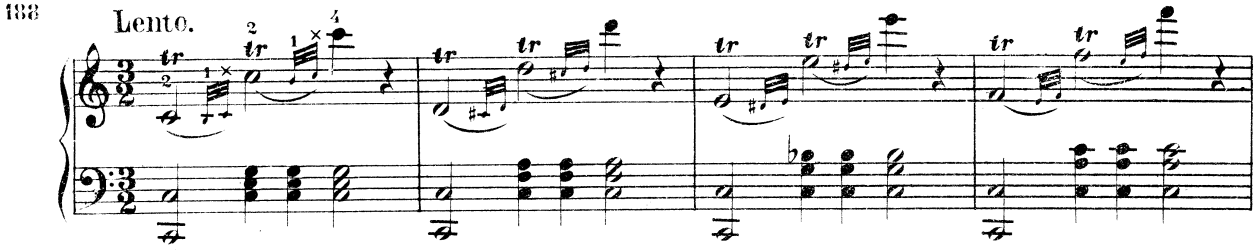

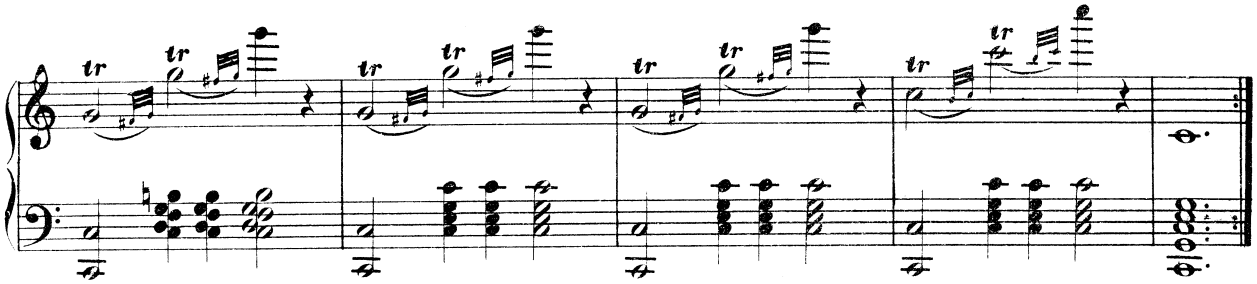

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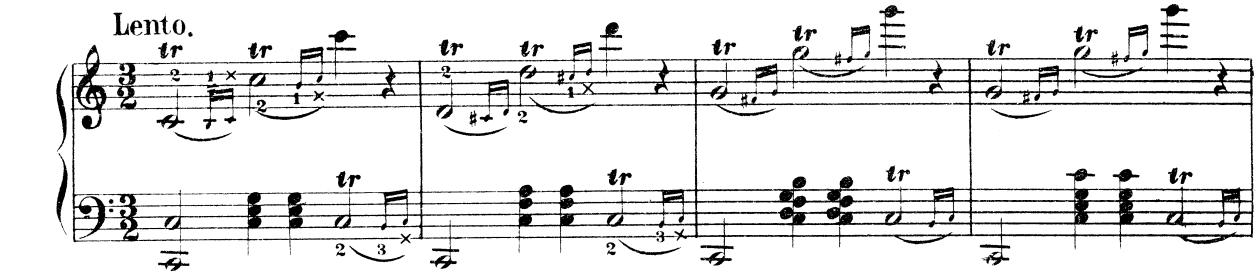
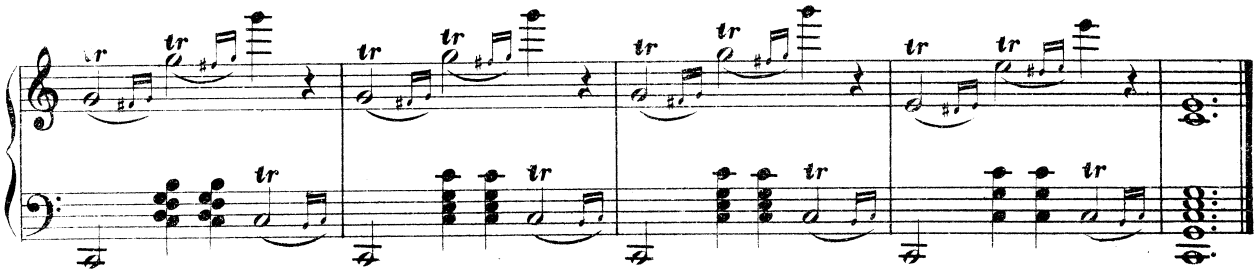
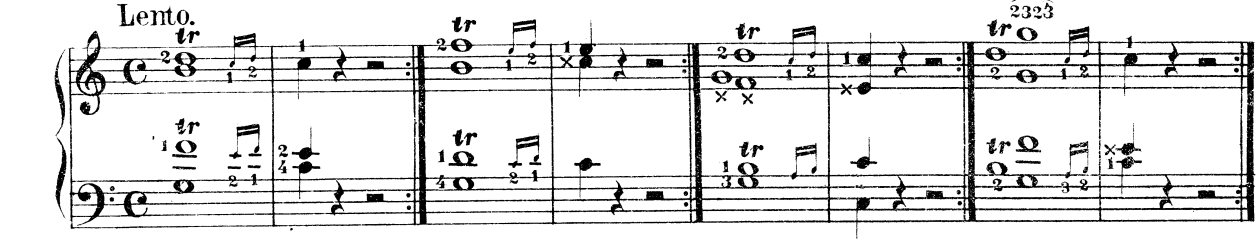


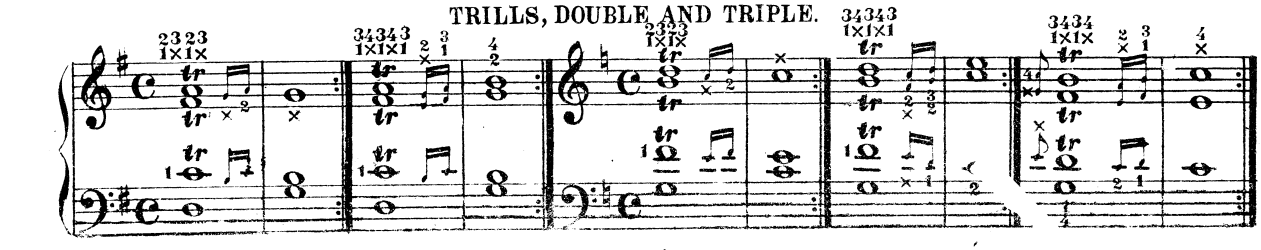


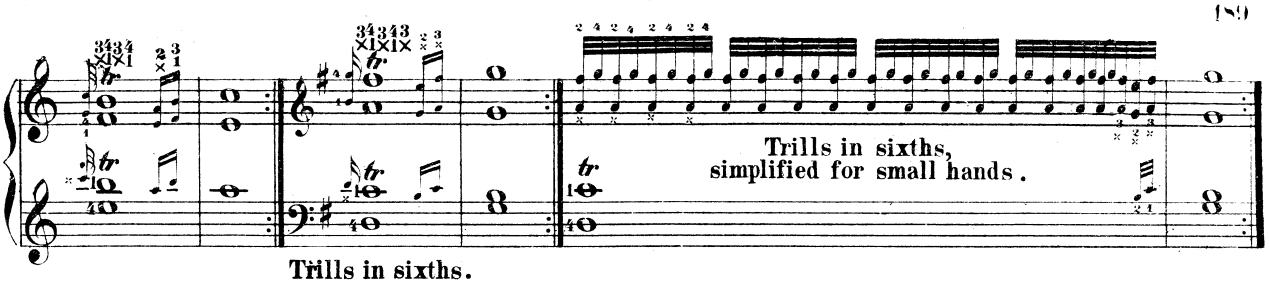
TRILLS FOR BOTH HANDS.

Lento.

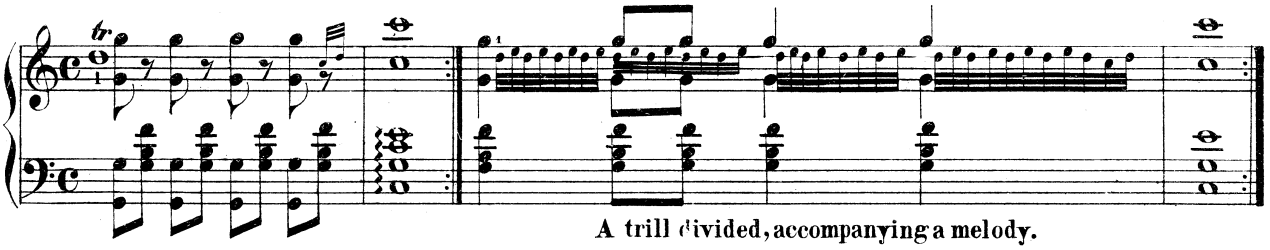


TRILLS, DOUBLE AND TRIPLE.





Trills in sixths.

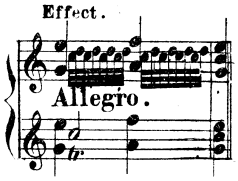


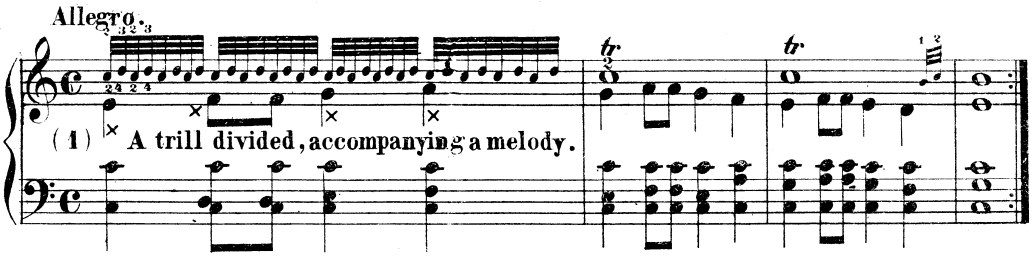
A trill divided, accompanying a melody.

(1) When a trill accompanies a melody, it should be divided into notes of real value.

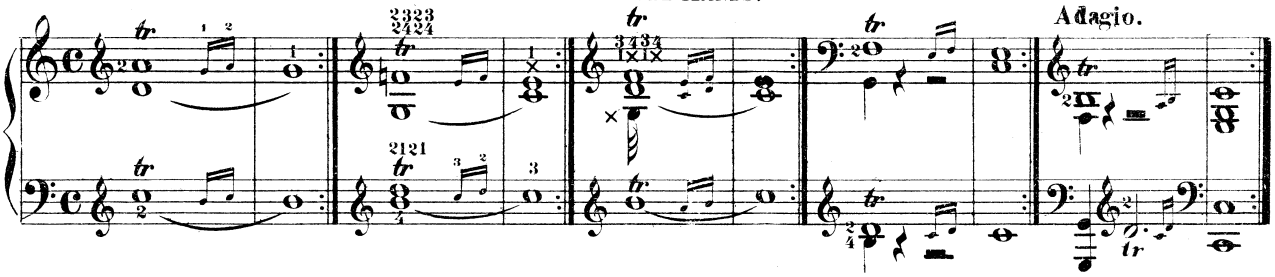
EXAMPLE.

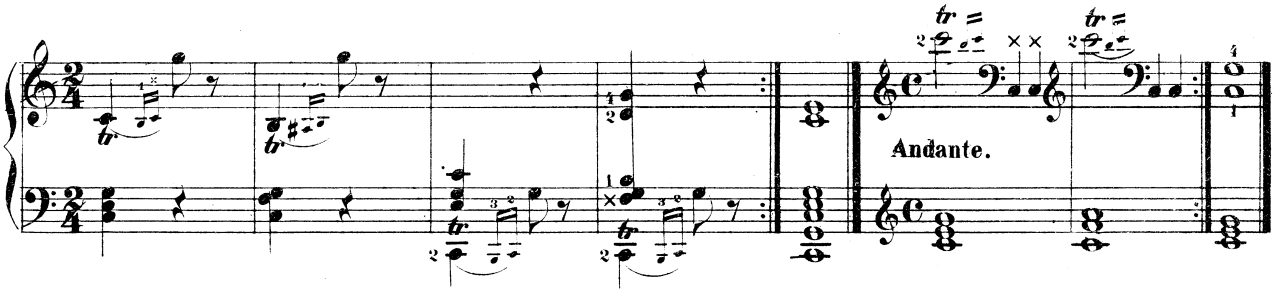
Effect.

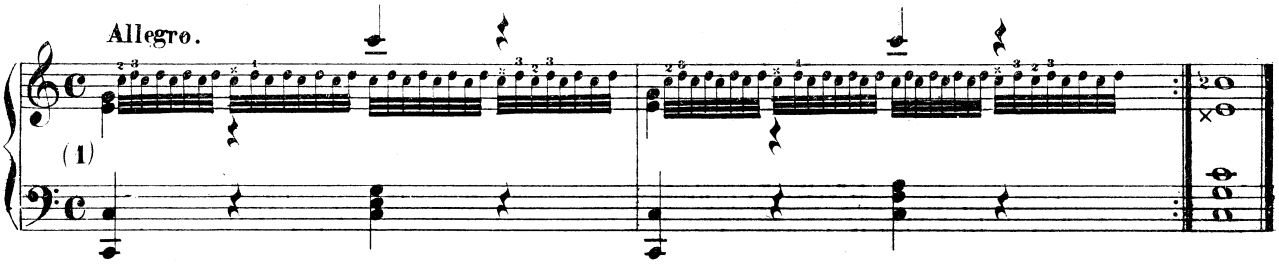


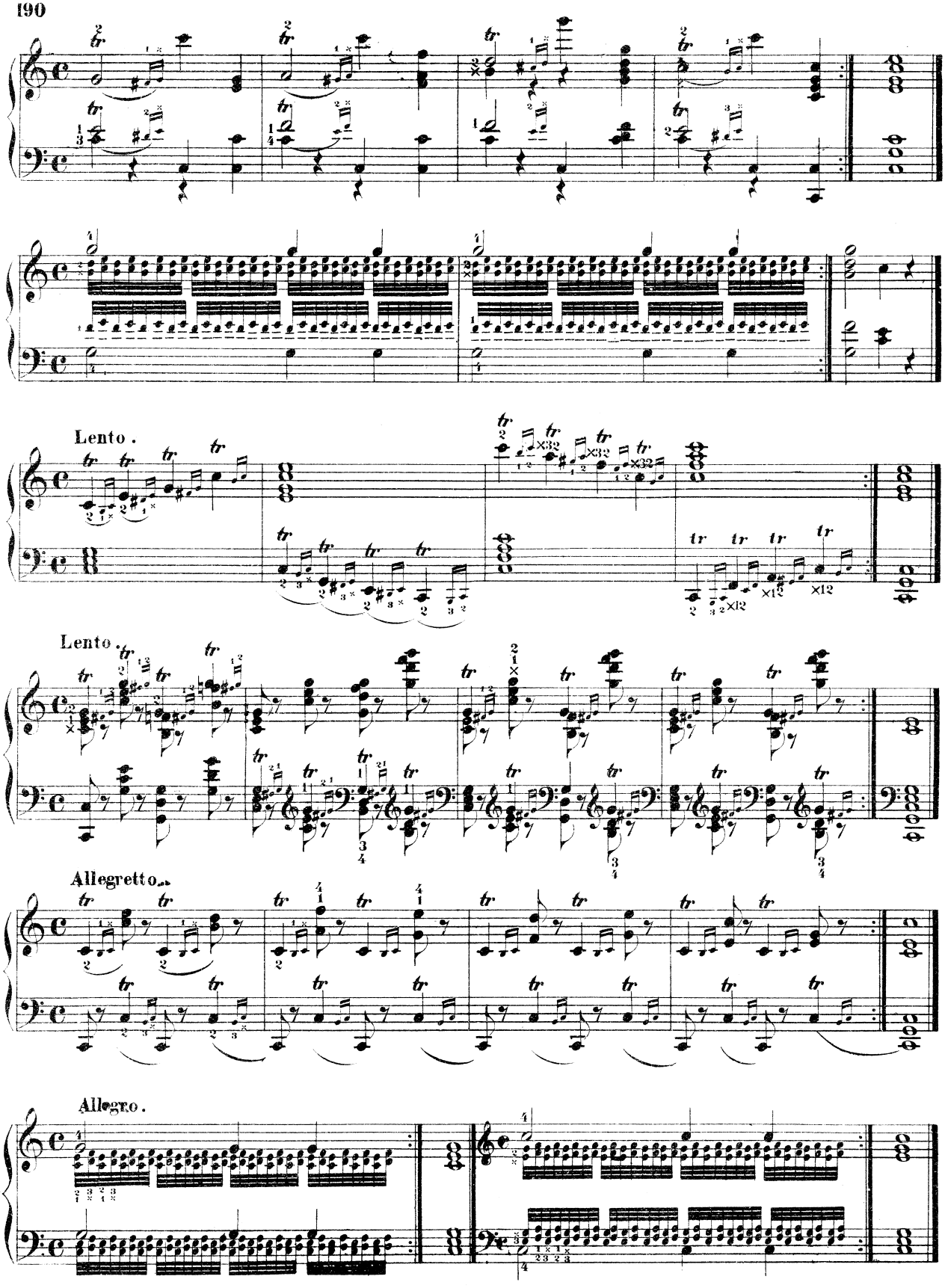


TRILL CROSSING THE HANDS.



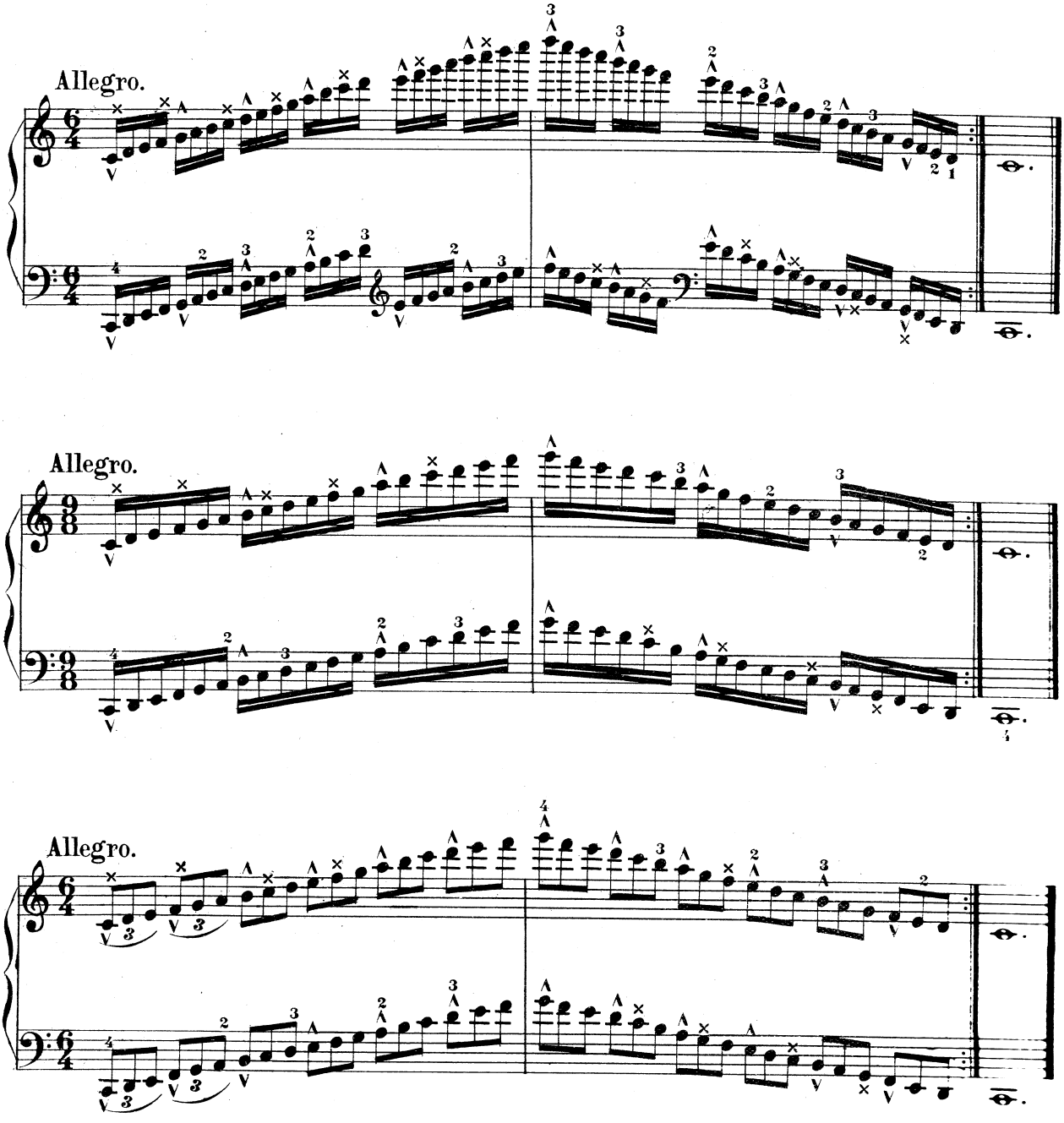





Lento.
Lento.
Allegretto.
Allegro.

SCALES DIVIDED.

DAILY STUDY.



Practise these exercises in all the keys, major and minor, observing strictly the fingering, and accenting strongly each beat of the measure.

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NEW ENGLAND PIANOS.

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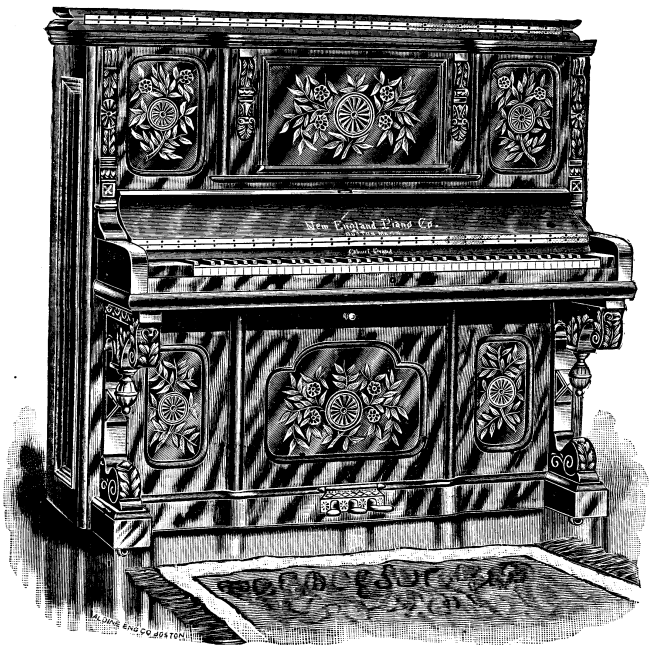

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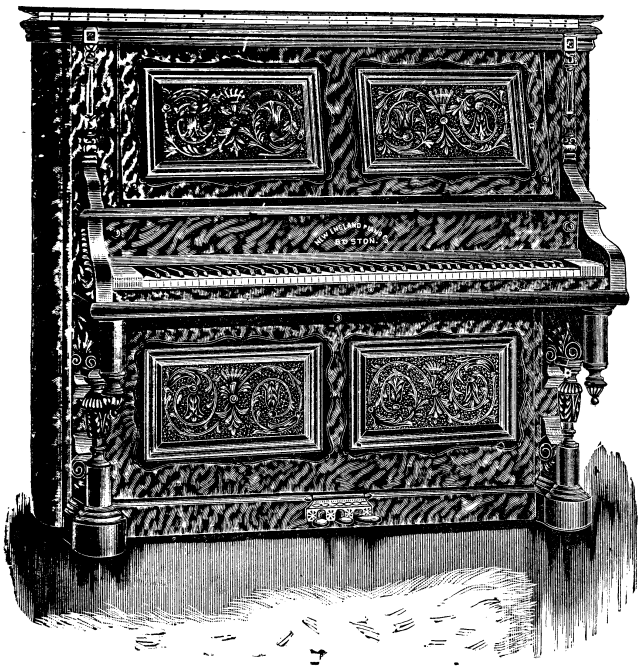

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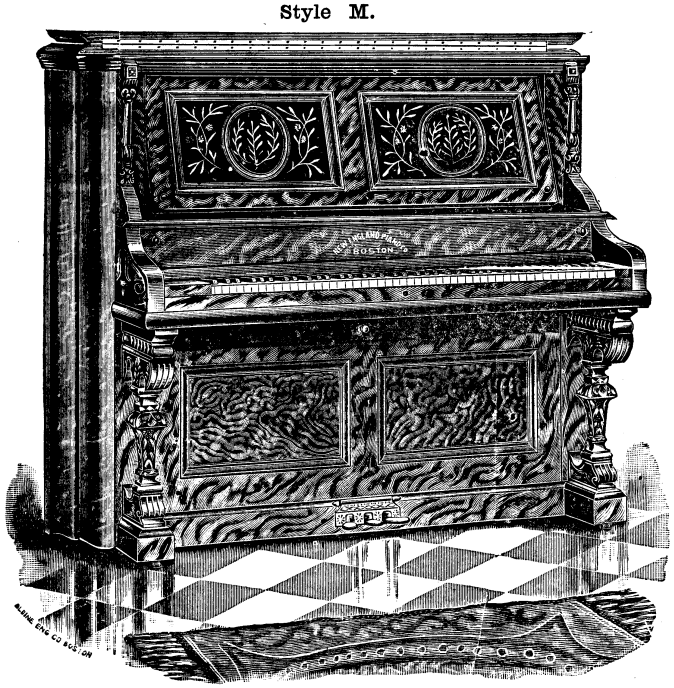

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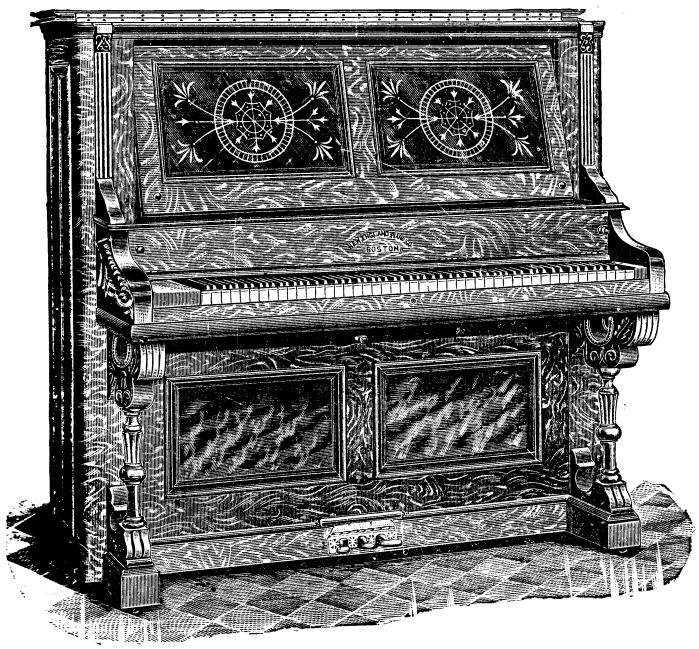

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[illegible] the New England Piano Company [illegible] largest and most complete in the world [illegible] covers [illegible] stories, has [illegible] stories of 225 feet in length by 150 [illegible] In an annex four stories high, [illegible] factory, the total area of floor space [illegible] square feet. In all of its equipments the factory of the New England Piano Company are a model of their kind.

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[illegible] of the New England Piano Company [illegible] been [illegible] and it is pleasant to record the [illegible] has been maintained solely by the pro[illegible] of its pianos.

[illegible] stock is the largest in New England, [illegible] to be rented by the day, week, month or year [illegible] the [illegible] variety of styles maintained by this [illegible] almost endless.

[illegible] New England Piano Company were among the [illegible] American piano manufacturers to place this impor[illegible] in every [illegible] a purely mercantile basis, and to [illegible] that the great masses of the people were the [illegible] patrons of the great art and were, in fact, the most [illegible] purchasers. "Nothing succeeds like success" [illegible] better exemplified than in the [illegible] of the New England Piano Company.—*Traveller.*

ONE OF THE LARGEST IN THE WORLD.

[illegible] New England Piano Company [illegible] [illegible]ment in 1881, down to the present [illegible] one grand exhibition of what it [illegible] to accomplish. Today its [illegible] in the world, the factory building [illegible] six acres of floor space.

[illegible] building at 200 Tremont street, [illegible] remodelled and put in perfect [illegible] display of the various styles [illegible] to call and examine. Look through the show [illegible] Tremont Street, Boston.—*Globe.*

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LARGEST IN THE WORLD.

The Mammoth Plant of the New England Piano Company.

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The company has also [illegible] its pianos directly to the [illegible] sible for the latter to [illegible] piano for $10 a quarter, [illegible] 500 styles to select from. [illegible] to exchange old and [illegible] new product of this [illegible] has a great many pianos of [illegible] and leases at nominal [illegible] most people who [illegible] convert to take none other than [illegible] facture.—*Record.*

A BIG BUSINESS.

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There is a big [illegible] near Boylston, that is a [illegible] that locality. It is in [illegible] warerooms of the **NEW ENGLAND PIANO COMPANY**, [illegible] ocia's important [illegible] many of the [illegible] is only after an [illegible] full extent. The [illegible] The advance, and [illegible] **NEW ENGLAND PIANO COMPANY'S** [illegible] stands [illegible] floors of floor space [illegible] necessary for the [illegible] addition to [illegible] Tremont Street, [illegible] [illegible]

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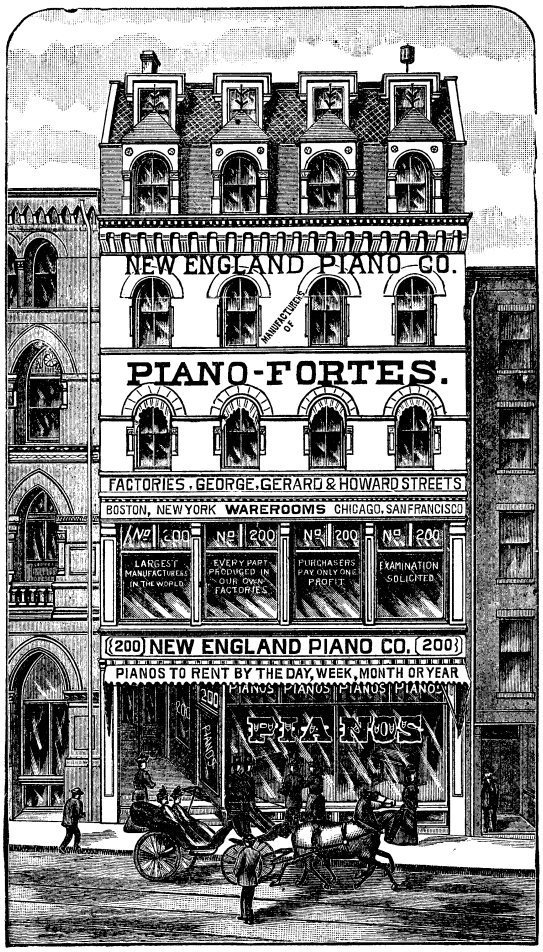

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