Joh. Nep. Hummel

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A Complete

Theoretical and Practical

COURSE OF INSTRUCTIONS,

on the

Art of Playing the Piano Forte.

Commencing with the

SIMPLEST ELEMENTARY PRINCIPLES,

and including every information requisite to the

Most finished Style of Performance,

Written and

Most Humbly Dedicated to

His Majesty George IV.

BY

J. N. HUMMEL.

Chapel Master to the Grand Duke of Saxony, Knight of the Royal French Legion of Honor, and Member of Various Academical Societies.

Ent Sta Hall.

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To the King.

Sire,

Music may now be considered as holding the most distinguished rank among the Fine Arts, since it is every where admitted to form an essential branch of polite Education. Nor is it undeserving of this distinction; for by its benign and powerful influence upon the taste and feelings, it greatly assists and promotes both intellectual and moral cultivation.

Of all instruments upon which it may be practised, the Piano-Forte has for some time, become the one most generally in use.

Many elementary works for this instrument have appeared in print; but with a very few exceptions, they may be considered rather as epitomes, in which generally speaking, what had already been said, is repeated in a condensed form, though in other words and with a different arrangement; without any particular attention being paid to improvement and progress, or to the extended compass and increased capabilities of the instrument; so that even down to the present day, not a few points have remained doubtful and unsettled.

Many years experience in teaching, combined with a wish to supply this deficiency as far as possible, have induced me to write this "Complete course of Instructions".

Attending less to any idea of limitation as to extent, than desiring to produce a work, which should be adapted to the present era, and prove of utility not only to the Learner, but also to many Teachers; I have endeavoured to consider and to treat of every thing under the most extensive point of view.

Your Majesty, constantly disposed to favour the improvements and progress in every department of knowledge with Your encouraging approval and participation, has most graciously condescended to honour my undertaking with particular attention, and has deigned to permit me to prefix to this work Your Most August Name.

Thus emboldened to appropriate to myself the good fortune of this exalted privilege, I cherish no other wish than that this, my work, may appear worthy of such distinction, and enjoy Your Majesty's gracious approbation.

With the deepest and most inviolable respect and veneration, I remain,

Your Majesty's

Most devoted Servant

J. N. Hummel.

Chapel-master to the Court of Saxony, Knight of the Legion of Honour, &c.

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PREFACE.

The Piano-Forte is at present more generally cultivated than any other musical instrument; and with reason, for it is the least likely of any to prove injurious to the health of even the feeblest individual, and has besides, this important advantage, that the performer does not require the co-operation of any other instrument to produce the fullest and most perfect harmony.

These valuable qualities, added to the extensive compass which it has acquired within these 20 years, have contributed to introduce it into such universal favor and use, and have given birth to that high degree of execution upon it, now so generally diffused.

In the course of this progressive improvement, the style of writing for this instrument has by degrees assumed a totally different form and direction, and the great and increasing difficulties daily presented to the player, have rendered necessary a considerable change in the principles hitherto established, more particularly with regard to the system of fingering.

At the request of many friends and music-masters, I have been induced to write a course of instructions, adapted to the present newly commenced epoch of this instrument.

That I now offer to the Public an introduction to playing the Piano-forte, does not proceed from any presumptuous feeling, but from a wish to testify my respect for the confidence which has been reposed in my love of the art, and from an endeavour to be perhaps by this means useful to it.

My view has always been less to write a preceptor, for those who, in the *strict* sense of the word, desire to learn to play in the *shortest* manner, than for those who wish to combine with the practical part, the theoretical knowledge connected with it, and who aspire to the rank of well-grounded performers.

Let no one imagine that I have every where aimed at being *new, original,* and *erudite;* on the contrary, I have, as far as possible, endeavoured to retain and turn to account, all the *good,* and the *useful,* which men of sense have written on the subject, during more than half a century, and after mature

consideration and long experience; and have added only what I found appropriate and suited to the present style of writing and playing; and on the other hand, have omitted that only, which, at this time, appeared to me to be superfluous.

I have also endeavoured, as far as possible, to observe a gradual and progressive arrangement, to establish many points hitherto remaining doubtful, to be as concise, clear, and intelligible in the execution as was practicable, and to give an ample collection of practical examples.

If, by means of this treatise, I should succeed in rendering myself useful, not to the present time only, but also to posterity, I shall consider this as the best and brightest recompence of my endeavours.

WEIMAR. December, *1827.*

J. N. HUMMEL.

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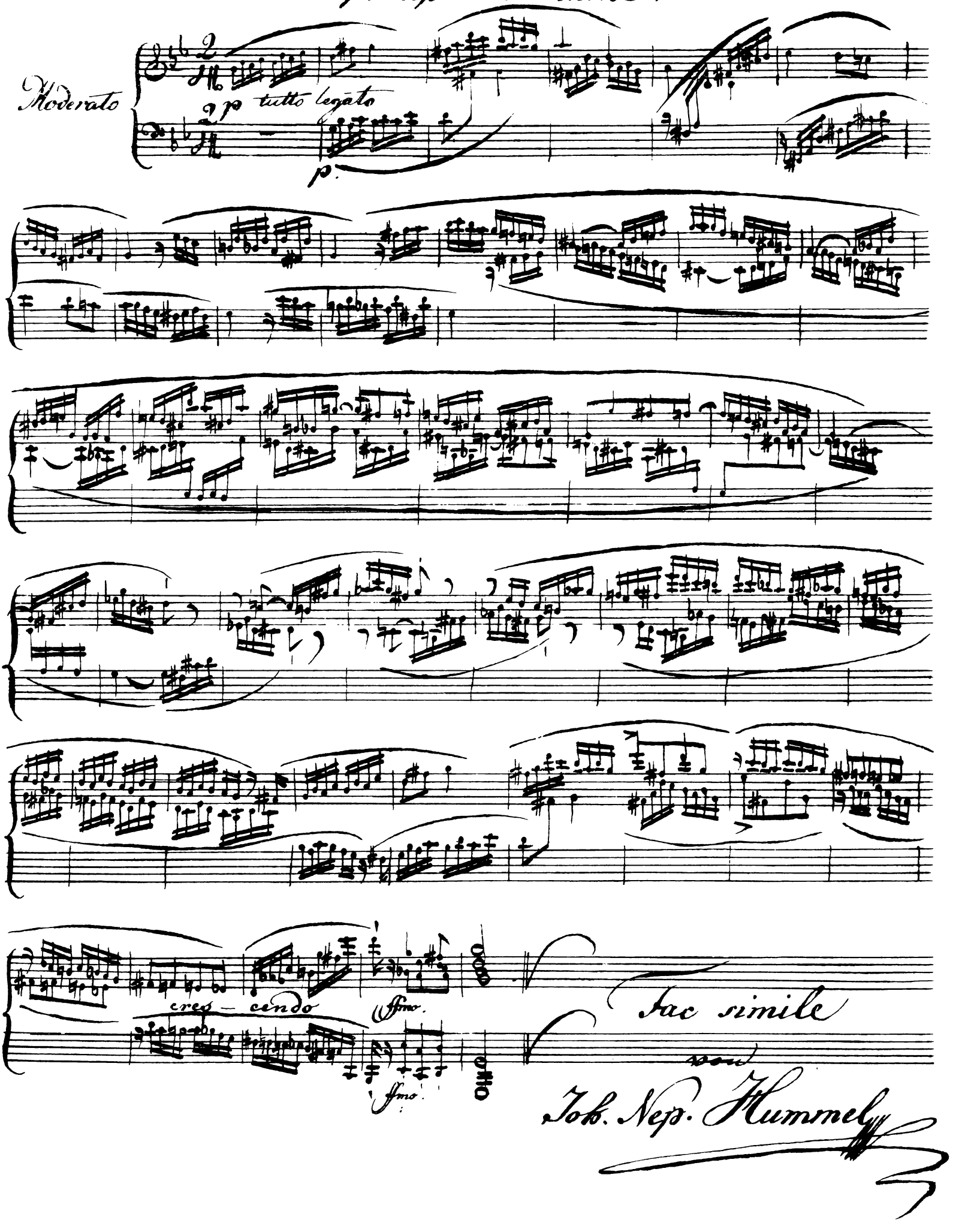


PRELIMINARY OBSERVATIONS

addressed to

PARENTS AND TO TEACHERS OF MUSIC.

Since the whole Edifice of instruction depends upon the first principles laid down as a foundation, Parents, in the choice of a master, should direct their attention less towards cheapness of instruction, than to ascertaining that he:

1) is a man thoroughly conversant with the principles of his art, and one who has himself received the best instructions; because evil habits, arising in the commencement through neglect, are not to be laid aside at a later period, without great difficulty, and sometimes continue altogether incurable.

2) that his method of instruction is good and intelligible; that he conducts himself towards children with patience and kindness, and employs severity only where it becomes necessary.

Parents, alas! are often so weak as to require that their children, in order to attract attention, should play all sorts of little tunes before their tuition is well begun; not considering that this leads to nothing advantageous, and that it only steals so much away from that expensive time, requisite to a complete course of elementary instructions, which is so necessary to fix the first rudiments firmly on the mind, and which alone can produce any regular and useful result.

When, however, the Pupil has attained a certain degree of improvement, I should myself advise him to play occasionally before others, for this will stimulate his industry and give him courage and certainty.

For the first half year, and, if possible, for even the first entire year, every beginner requires one hours daily instruction; because the pupil is as yet incapable of assisting himself, and if left too long alone, it is to be feared that, by contracting bad habits, he will rather injure than benefit himself.

Many entertain the erroneous opinion that to arrive at excellence, it is necessary to practice for at least 6 or 7 hours every day; but I can assure

them, that a *regular, daily, attentive* study, of at most three hours, is sufficient for this purpose; any practice beyond this, damps the spirits, produces a mechanical, rather than an expressive and impassioned style of playing, and is generally disadvantageous to the performer, inasmuch as when compelled to lay aside this incessant exercise, if called upon to play any piece on a sudden, he cannot regain his usual powers of execution without having some days previous practice.

I am of opinion that, in general, girls should not be taught music before 7 years of age, nor boys before 8; unless they should display a very remarkable degree of talent for it, and, in a manner, be led to it by the peculiar inclination arising therefrom.

What are the chief qualities that a good master should possess, have been explained above. I shall further remark:

1) That the master should feel the most zealous interest in all that relates to his pupil's progress in the art.

2) That he must not allow him to contract any bad habits,

3) That as soon as the pupil has acquired the preliminary knowledge absolutely necessary, he should not exclusively occupy him with merely dry examples, but should occasionally intermingle with them, short and pleasing pieces, composed for the Piano-forte and for this express purpose, that the Pupil's amusement and his desire of learning may be encouraged.

The custom of many masters of tormenting beginners with difficult compositions, is absolutely injurious.

4) That he should accustom the pupil betimes to direct his eyes to the notes only, and to find the keys by the feel of the fingers, according to their distance from one another. Many pupils, particularly children, endeavour at first to play from memory, by which means they never attain to any

readiness in reading the notes; let the master by all means use them to name aloud the notes quickly, one after the other; if he should observe that the pupil has committed a piece too much to memory, let him proceed no further with it, but at once give him something new, that he may be compelled to play by note and not by ear.

5) Let him never allow the pupil to play too fast; for this is the first step towards an unintelligible and incorrect style of performance.

6) Let him endeavour, from the very outset, to give the pupil a clear and correct manner of marking time by his touch, and a strict and well-measured observance of it.

7) Let the master, as far as possible, attend to the proper tuning of the instrument, that the ear of the pupil may not be spoiled but rather improved and refined.

If he wishes to see his Pupil make a rapid progress, he must demonstrate the warmest interest in his so doing; must treat him with indulgence, and not urge him too quickly forward, but nevertheless be strict in his instructions. From the first, he must not allow the pupil to keep his fingers on the keys, either a longer or shorter time than is necessary; he must accustom him to hold out syncopated notes, and to play short ones lightly and detached, that he may have his hands and fingers under controul, and avoid a lame and heavy style of performance. Let the master also, from the very commencement, habituate the pupil to the strict observance of time, and to count while playing; let him shew the pupil how he should play a passage, and cause him to imitate and practise it, till he can perform it with perfect correctness. ——— By this method the pupil will play well what he attempts, and in the end reap the best fruits from his labours.

PART I

SECTION FIRST.

ELEMENTARY INSTRUCTIONS.

CHAP. I.

ON SITTING AT THE PIANO-FORTE.

§ 1.

The Pupil must sit opposite to the middle of the key-board, at a distance of from 6 to 10 inches, according to his stature, and the length of his arms; so that the right hand may conveniently reach the highest, and the left hand the lowest keys, without altering the position of the body.

§ 2.

The seat must neither be too high nor too low, and such that both hands may rest on the keys, naturally and without effort. Children should have their feet supported, that their seat may be steady and secure.

CHAP. II.

ON HOLDING THE BODY, THE ARMS, THE HANDS, AND THE FINGERS.

From the outset, particular attention must be directed to these points, since any negligence on this head, drags in its train the most disadvantageous results, such indeed as are scarcely to be amended at a future period; and facility, gracefulness, neatness, expression, and strength of performance will thereby suffer materially.

§ 1.

The *body* must be *held* upright, neither bending forwards nor sideways, and the elbows rather turned, towards the body, yet without pressing against it.

§ 2.

The *muscles* of the arms and hands must act without any stiffness, and with so much force only, as is necessary to move the hands and fingers without languor.

§ 3.

The *hands* must be held in a somewhat rounded position, and turned rather outwards, like the feet, yet freely and without effort; by this means the employment of the thumb on the black keys will be much facilitated. Their position must not be either higher or lower than is necessary to bend the finger-joints, so as to strike the keys with the middle of the tips of the fingers, and so that the thumb may form a horizontal line with the little finger on the key-board.

Extending the fingers flat on the keys, and, as it were, forcing into them, by letting the hands hang downwards, are altogether faulty positions, and give rise to a lame and heavy manner of playing.

§ 4.

Excepting in extensions, the fingers must neither stand too far apart, nor be drawn too close together; each finger should lie naturally over its proper key. They ought not likewise to rest longer on the keys than the prescribed time, as a habit of so doing greatly diminishes the clearness of the performance.

The *thumb* must touch lightly the surface of the keys with the edge of its top joint. As it is the shortest of the fingers, the pupil must accustom himself to hold it somewhat bent and inclining towards the first finger, that it may always be ready to pass under the fingers; but it must not be pressed against the other fingers, nor be allowed to drop below the keys.

In general, to attain the necessary facility, steadiness, and certainty in playing, we must avoid every violent movement of the elbows and hands; and the mus-

must not be exerted, beyond what a free and quiet position of the hand requires. The quickness of motion lies only in the joints of the fingers, which should move with lightness and freedom, and not be lifted up too high from the keys.

§ 5.

The *touch*, or mode of striking the key, must be decisive and equal; all pressure and thumping are to be avoided; neither hands nor fingers should change their naturally bent position; and the keys must be struck rather forwards than backwards on the key-board, that the tone may be more powerful, and the passages delivered with more roundness and finish.

§ 6.

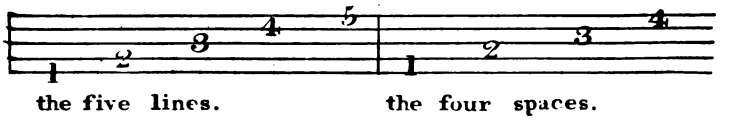
Lastly, unbecoming habits should be carefully avoided, as: holding the face too near the book, biting the lips, nodding the head to mark the time, opening or distorting the mouth, &c. &c. as they are prejudicial to the health, and contrary to gracefulness of demeanour.

CHAP. III.

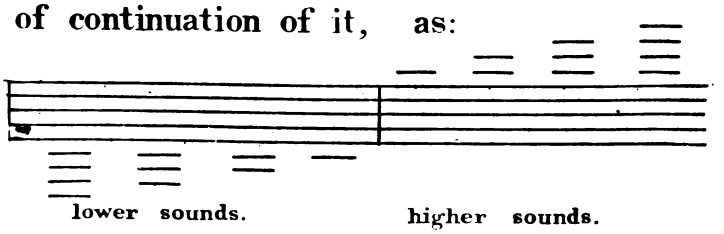
On the Stave and Clefs.

§ 1.

The system of lines on which musical sounds are represented by signs called *notes*, is termed the *Stave*; its five lines and four included spaces, are counted upwards, as:

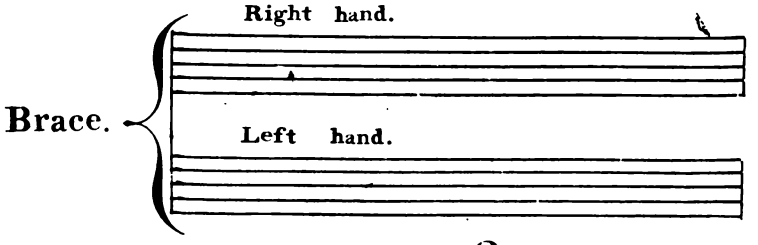


To designate higher and lower sounds, short horizontal lines called *ledger lines* are added to the notes; these are drawn above or below the stave, and are a sort of continuation of it, as:



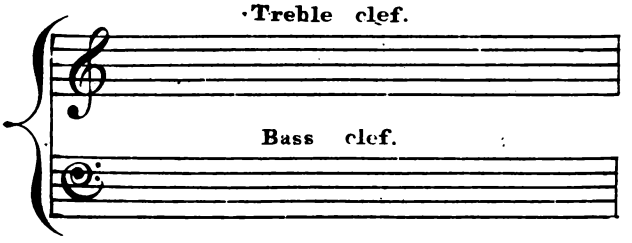
§ 2.

Two staves are required for the Piano-forte; these are placed over one another, the upper for the right, the under for the left hand; a single one of these not unfrequently serves for both hands at once. Both staves are connected together at their commencement by a *brace*, as:



§ 3.

For the Piano-forte we at present employ the *Treble* or Violin clef for the high, and the *Bass* clef for the low notes.* To the former, belong the notes running upwards from the C, situated in the middle of the instrument; to the latter, those running downwards from the same note. Both clefs are written immediately after the brace.



CHAP. IV.

On the Key-board and the Notes.

How laborious and difficult a task it is, to familiarize children with the key-board and the notes, without exhausting their patience, and diminishing their desire of learning, every Teacher must have experienced; the methods usually employed are not always satisfactory, as they often become difficult and tedious to children, even those most anxious to learn. From my own experience in teaching, I am led to recommend the following two methods, recently introduced, as the best and most certain for this purpose.

*The professional Piano-forte player will find it absolutely necessary to acquaint himself thoroughly with the Soprano, Counter-tenor, and Tenor clefs, they being indispensable for accompanying, reading from score, and studying composition.

§ 1.

In the first place, let the Pupil be taught that music consists of seven primary and independent notes, which, naming them in an ascending succession, are called C, D, E, F, G, A, B; and which, including the C, returning again directly after B, forms what is termed an octave.

§ 2.

Then shew him on the piano-forte, the seven notes from C, to C, in the middle of the instrument; directing his attention to the C being situated directly below the group of two black keys, and to the F lying below the three black keys, and let him point out these two notes throughout the whole key-board: then teach him the names of the keys lying between C and F, and of those between F and the C, next above it; and, similarly, let him discover these and point them out through all the octaves.

§ 3.

When he is well acquainted with the key-board, explain to him the distribution of it into 6 different octaves, as: the upper, middle, and lower octaves of the bass, and the lower, middle, and upper, octaves of the treble.

§ 4.

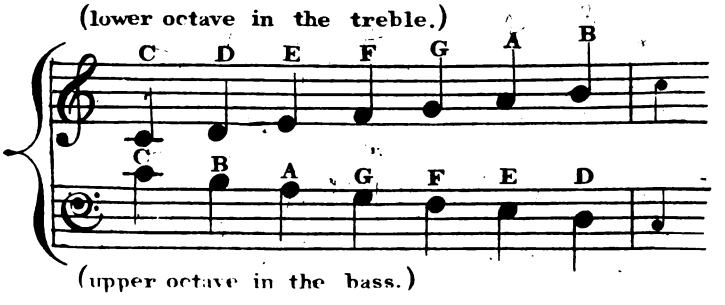
Now combine a knowledge of the notes with that of the keys, and this according to one of the two following methods, as may be best adapted to the temperament of the Pupil.

If the child be lively and not much disposed to reflection, choose the first method, *(a.)* which of the two is more mechanical and striking to the eye,—— but if he be of a solid and somewhat thinking turn, I should rather employ the second method, *(b)* founded more upon his own comparison and judgement respecting the succession of notes by degrees:——this I should also recommend in teaching grown persons.

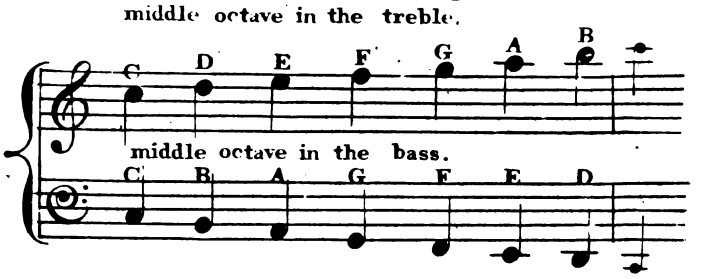
FIRST METHOD. *(a.)*

Let the Pupil begin with learning the seven notes of the lower octave of the treble, and of the upper octave of the bass, and let him play the notes as he proceeds; this will amuse him, and prepare his fingers for striking the notes correctly.

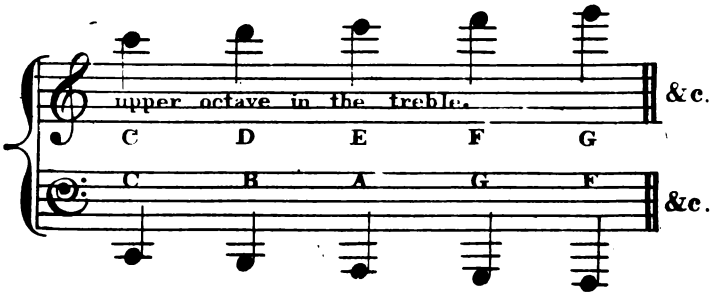
The head of the note indicates its name and sound, as:



proceed in the same manner with the succeeding octave in treble and bass;

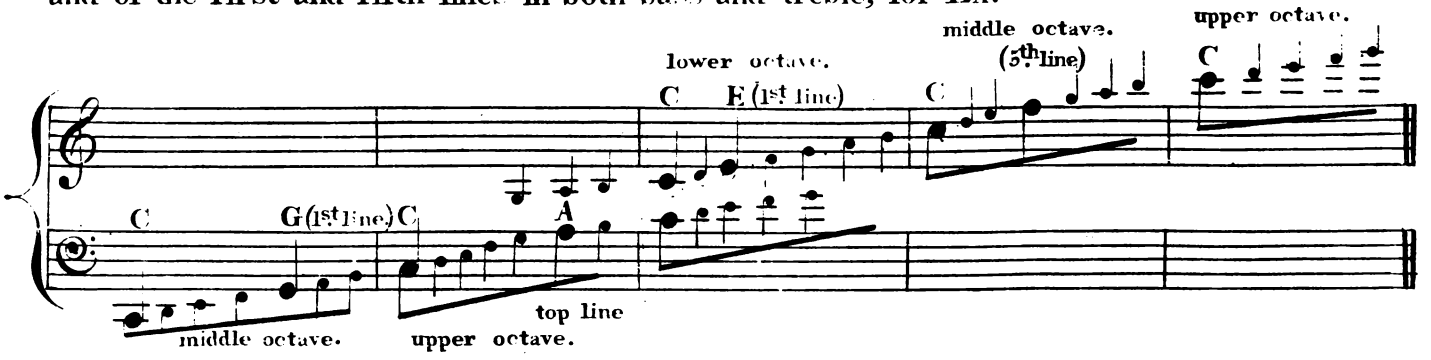


and, similarly, with the notes of the succeeding octave, up to G in the treble and down to F (usually called double F.) in the bass.



SECOND METHOD. *(b.)*

Teach the pupil, both on the staves and on the key board, the place of all the C's, and of the first and fifth lines in both bass and treble, for Ex:



Then explain to him the relations of the degrees of the notes lying between them, and let him find them out, both on the stave and on the piano forte. As soon as he is familiarised with this, question him respecting notes taken out of order and at hazard; this practice indeed I should recommend with regard to the first method, as it will prove of essential assistance to him hereafter in reading quickly.

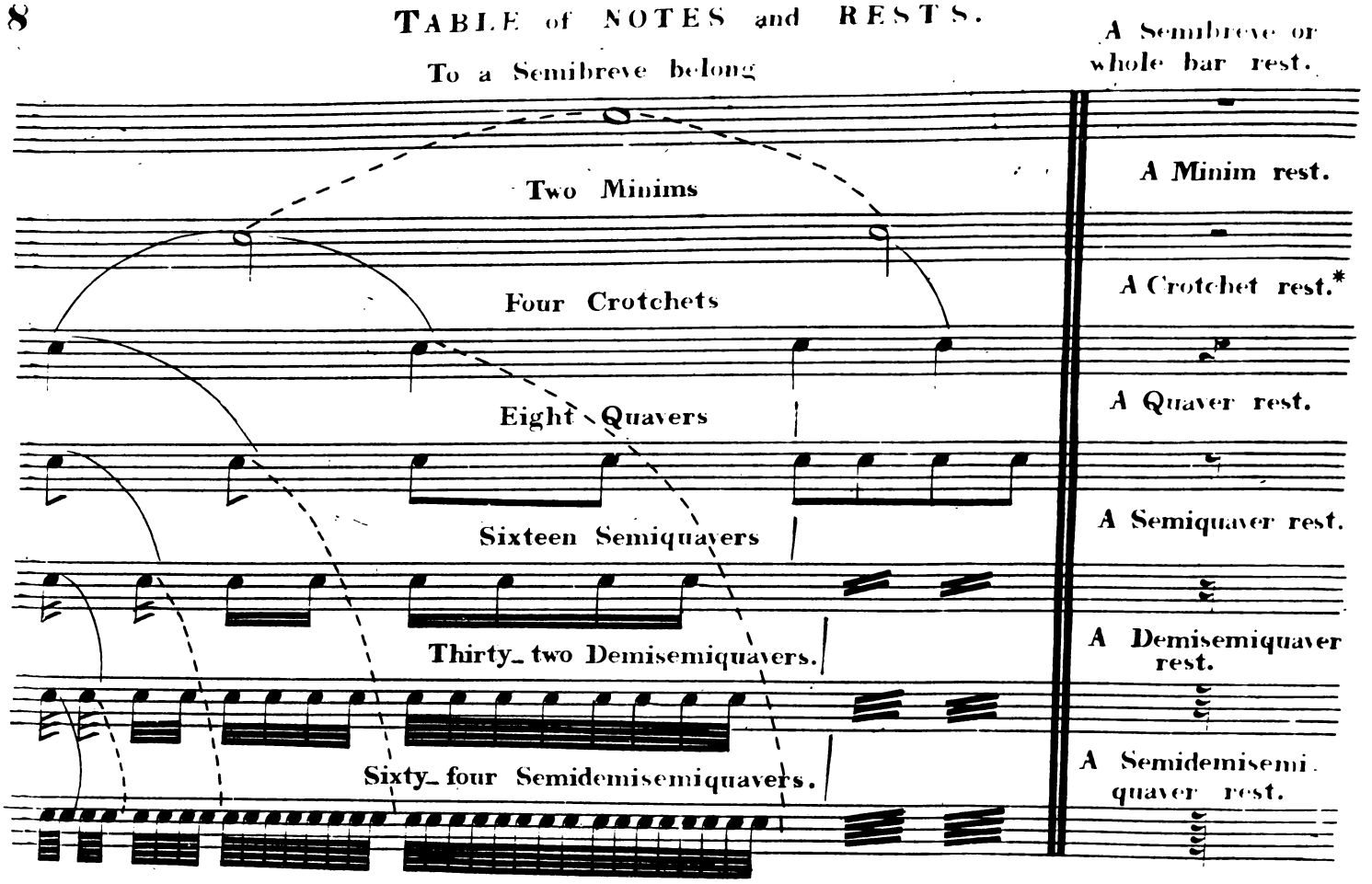
CHAP. V.

ON THE FORM OF THE NOTES, THEIR VALUE, AND ON THE RESTS EQUIVALENT TO THEM IN DURATION.

§ 1.

The various forms of the notes determine their *value, time,* or *duration,* and the *rests* bear a certain fixed relation to them. These latter direct the performer to cease playingfor a longer or shorter period; and, in many cases, to let one of the hands play on alone, for such time as is equivalent to their value.

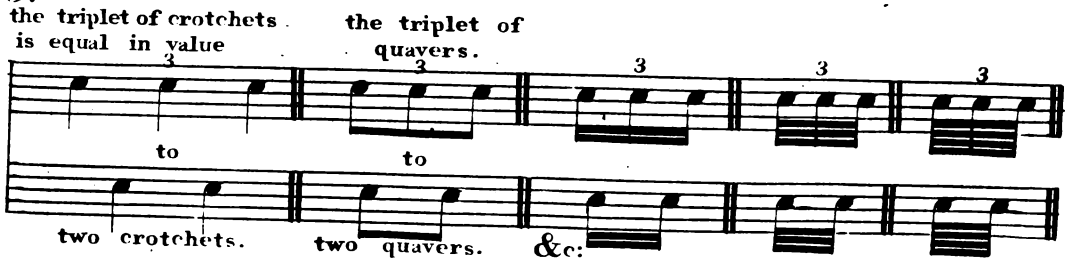
TABLE of NOTES and RESTS.



Here it may be seen that during the time of one semibreve, two minims must be played; similarly, in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c: &c; in order to fill up the time of the longer notes by the increased number of notes of the smaller value.

§ 2.

Frequently three equal notes are required to be played in the time that two of the same kind would naturally be; these notes are called triplets, and are usually distinguished by the figure 3.



The following examples, lying within the compass of five notes, will accustom the fingers to a uniform progression and touch, and bring the pupil more fully acquainted with the notes and keys. Let him at first play them slowly and with each hand separately, then with both together, and continue this practice till by degrees they become familiar to him.

---

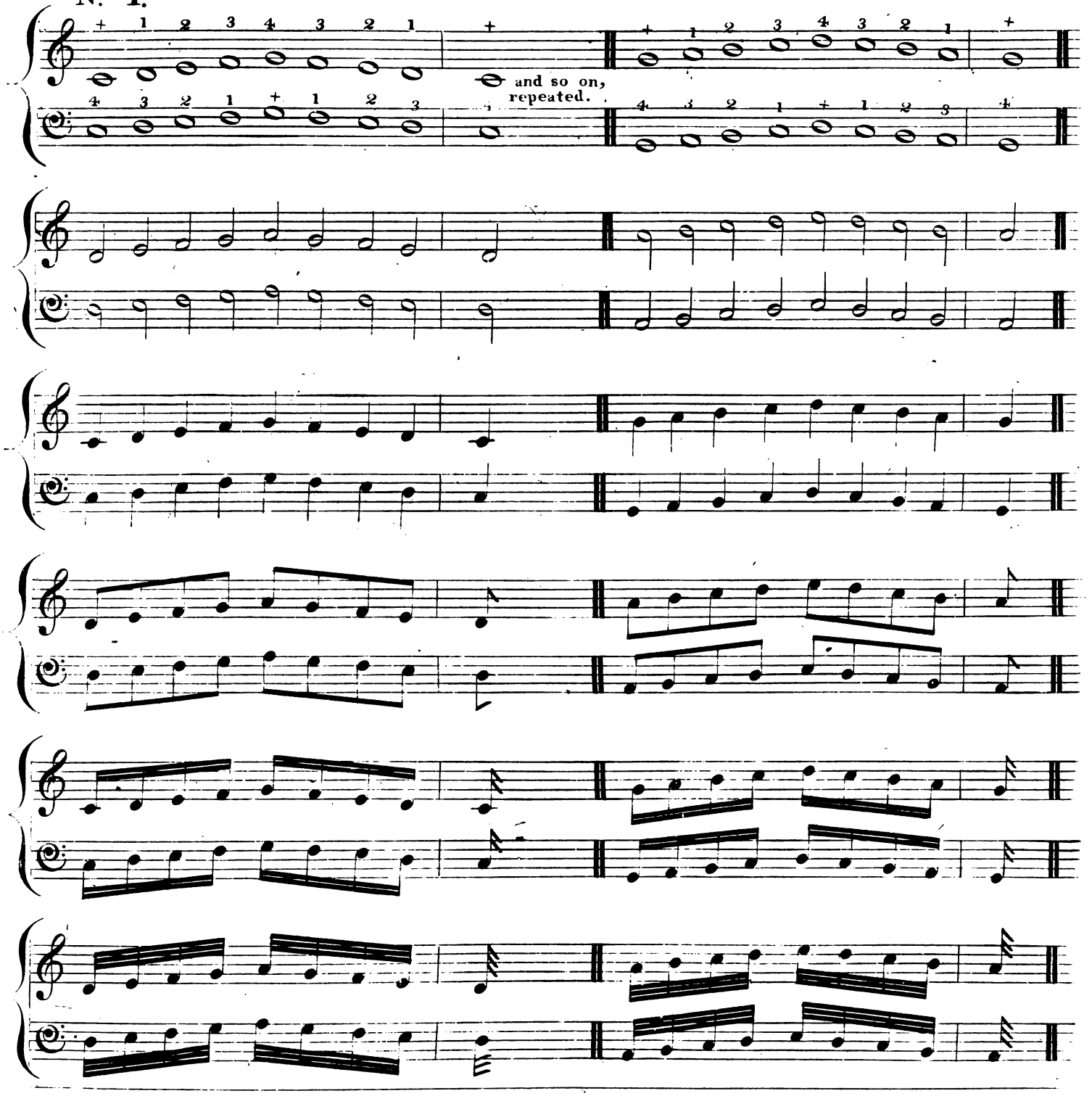
* The Author here observes, that in English and French musical publications, the crotchet rest bears so great a resemblance to that of the quaver, as often to deceive the eye and induce mistakes; he therefore recommends Composers of these Countries to adopt and introduce the German crotchet rest, formed thus (𝄽).

Several fingers must not remain lying on the keys at one time; for this gives rise to a heavy mode of playing, which, at a later period, it is difficult to overcome; let each finger therefore quit the key as soon as the following note is struck.

The thumb is every where denoted by a cross +, and the other four fingers by 1, 2, 3, 4, respectively. *

PREPARATORY EXERCISES.

No 1.



* The Germans and French indicate the fingers by 1, 2, 3, 4, 5, beginning from the thumb; and this mode the Author prefers on the grounds "that the thumb is not only one of the five fingers, but, in the present style of playing, that it is the one which could least conveniently be dispensed with," to me, however, it certainly appears more natural to indicate that finger, universally called the first, by the figure 1 than by the figure 2, and the same may be said with regard to the other fingers. T.

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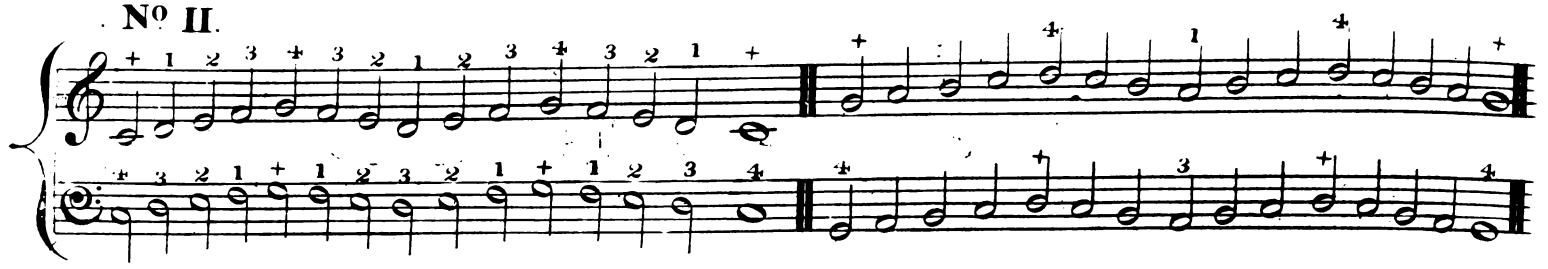

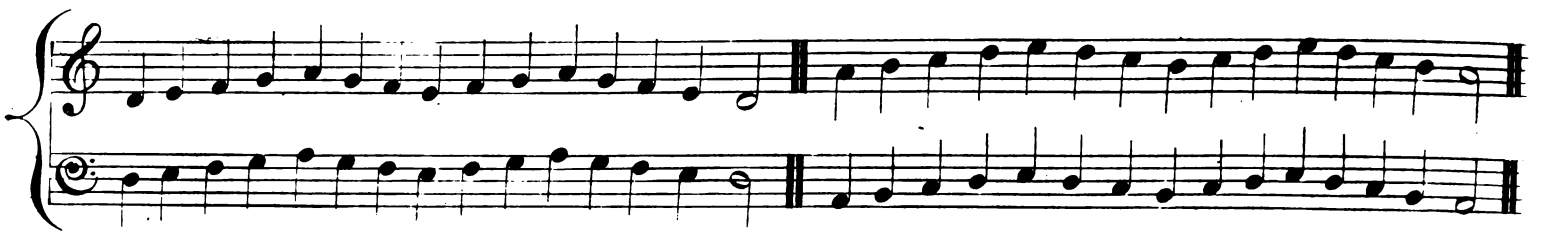

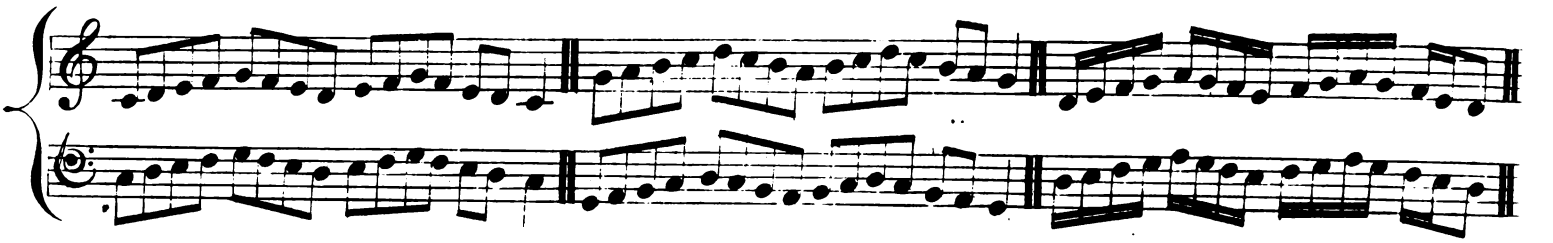

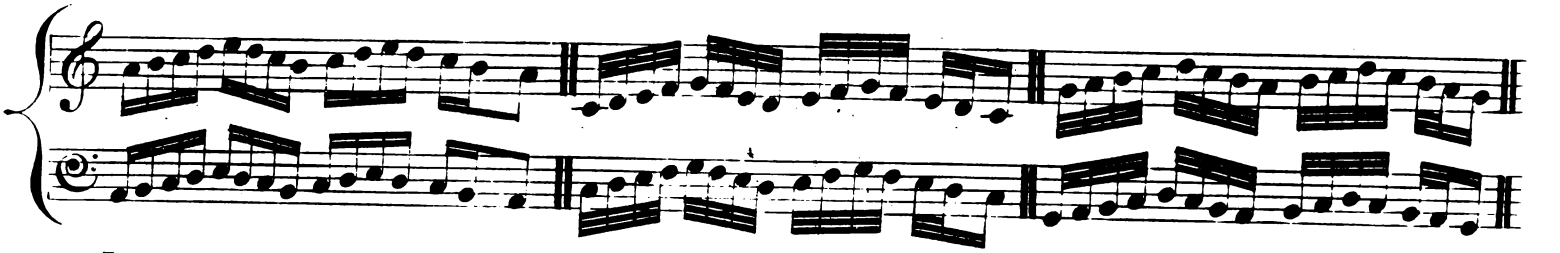

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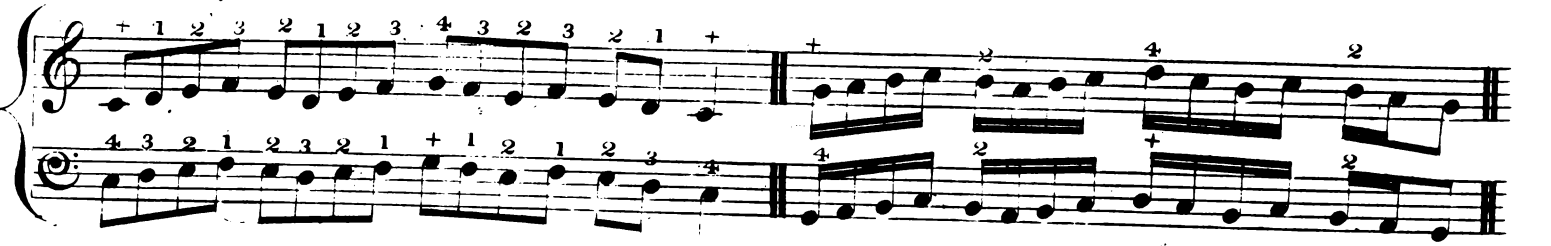

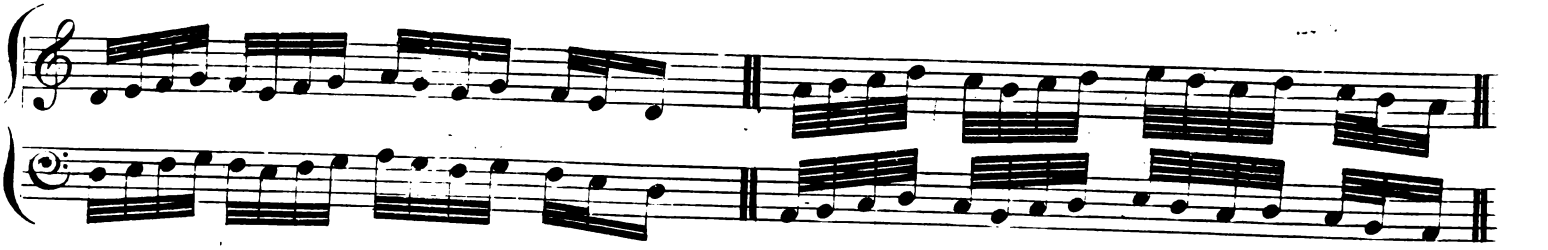

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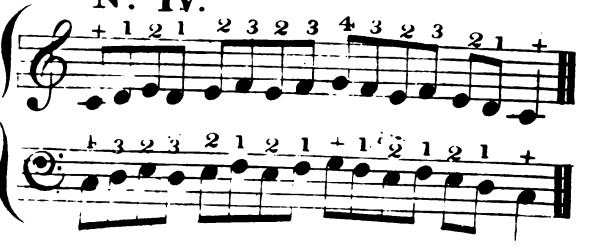

as before,
likewise beginning
from G, D, and A.

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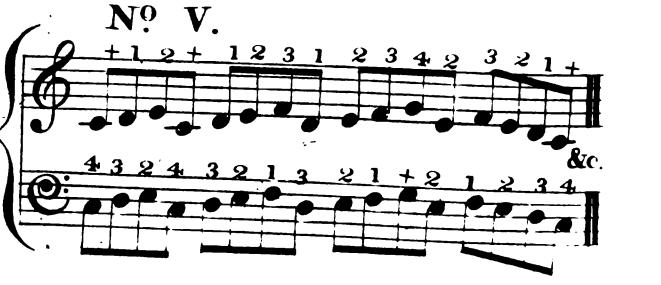

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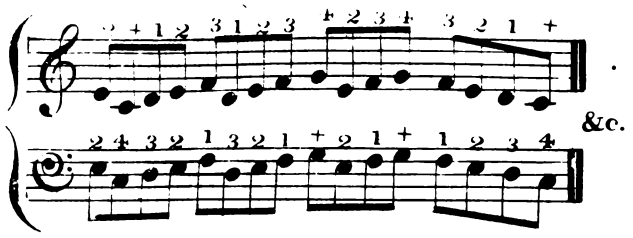

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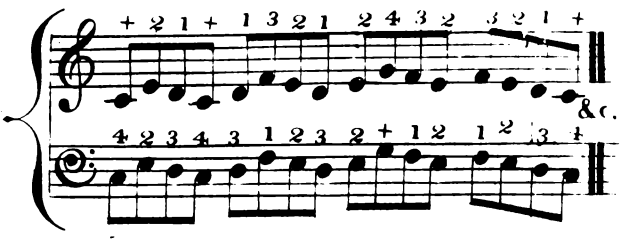

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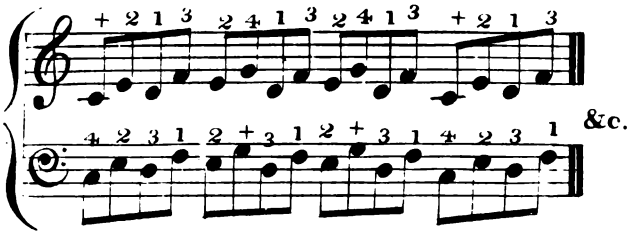

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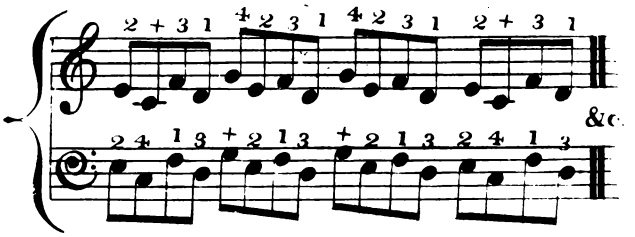

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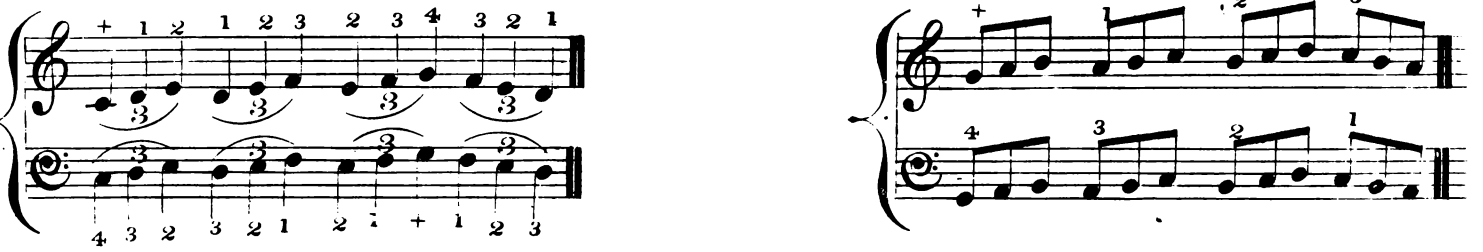

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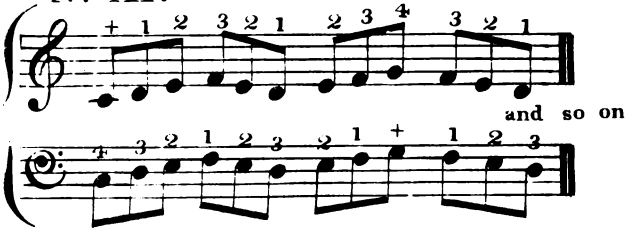

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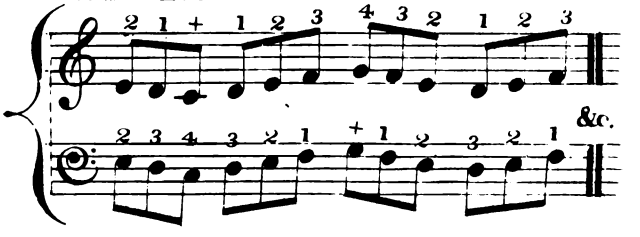

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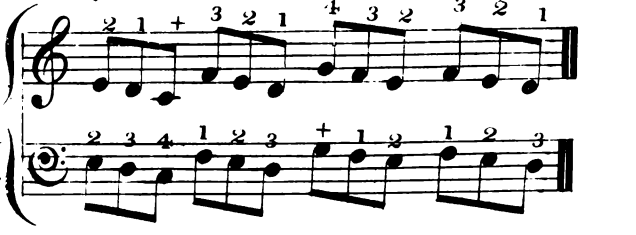

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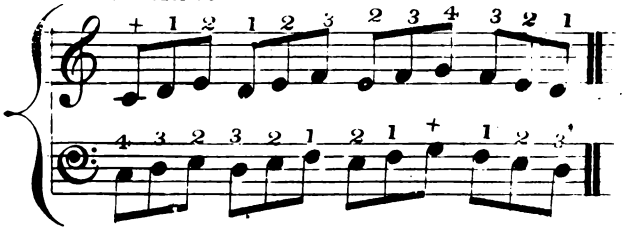

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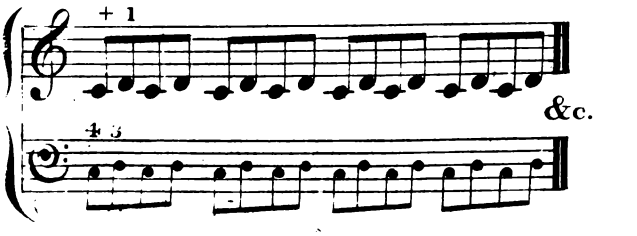
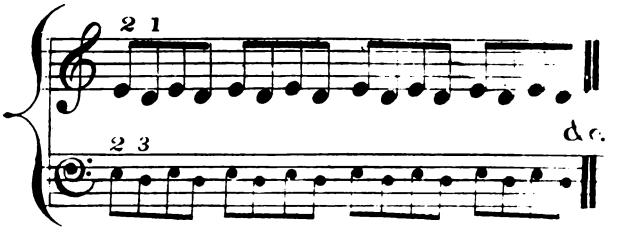
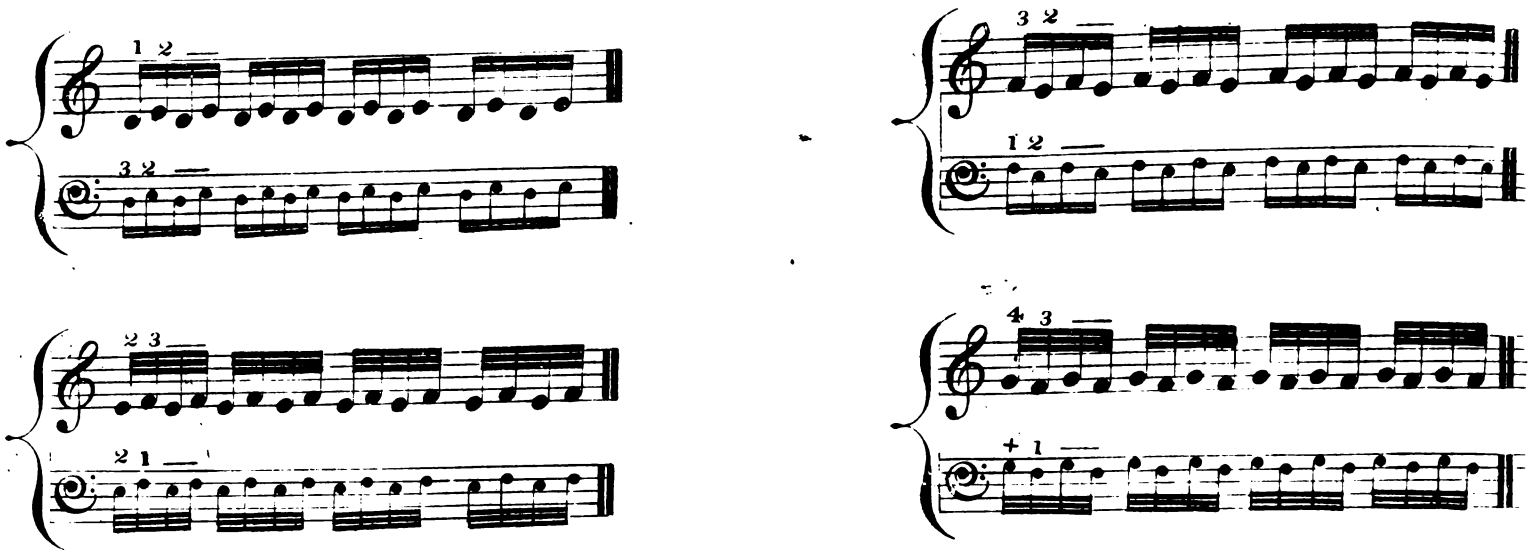
PREPARATION FOR A SHAKE.







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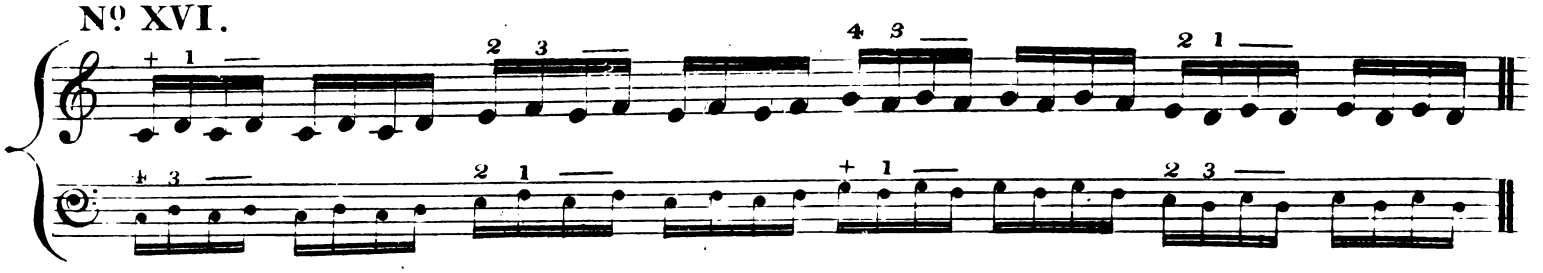

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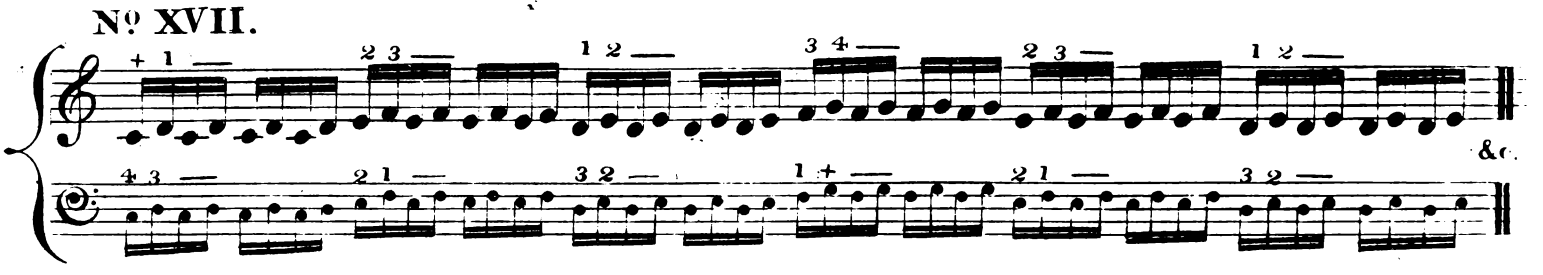

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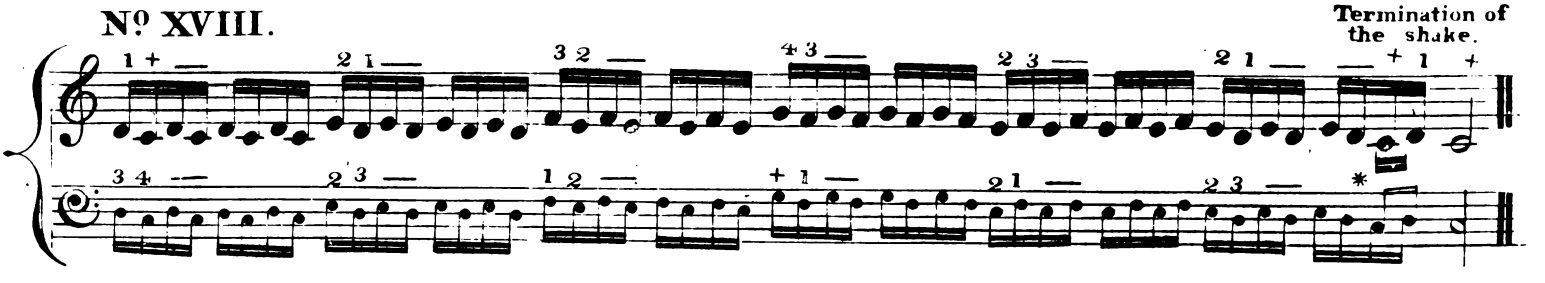

Practical Examples with Variations, relating to the value and subdivision of the notes.

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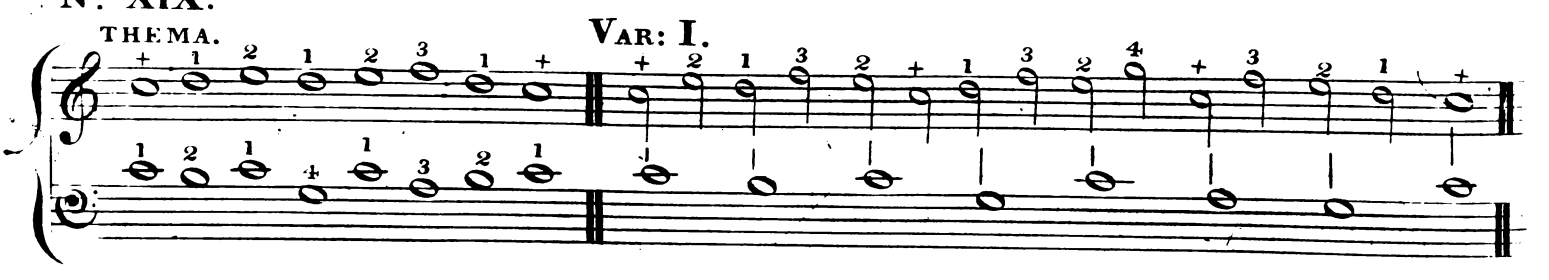

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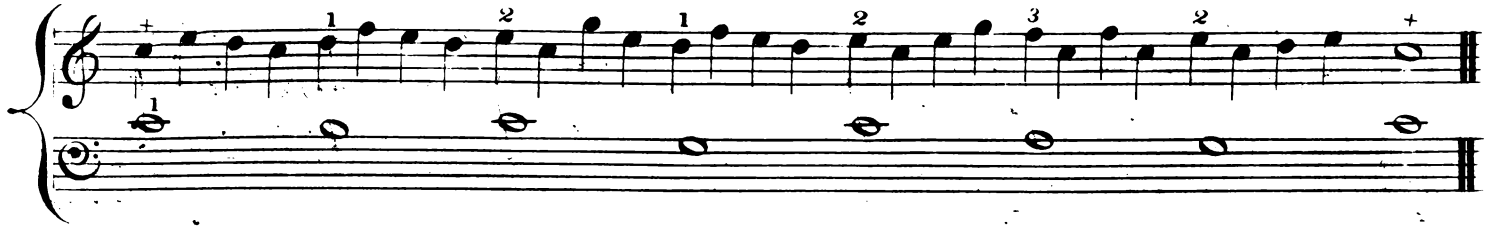

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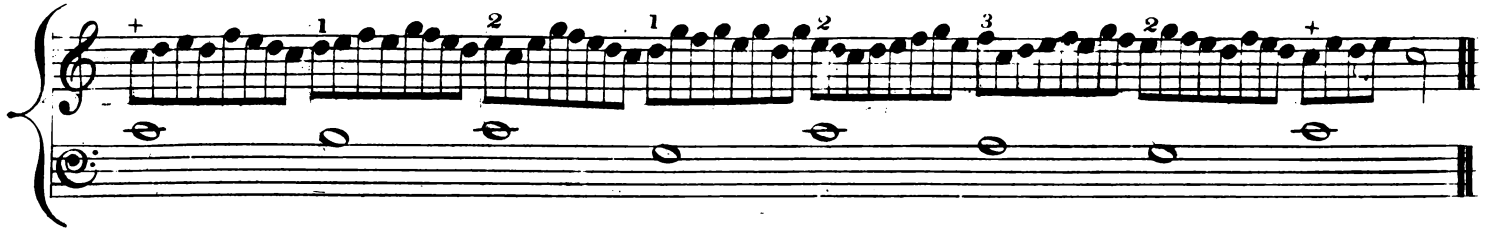

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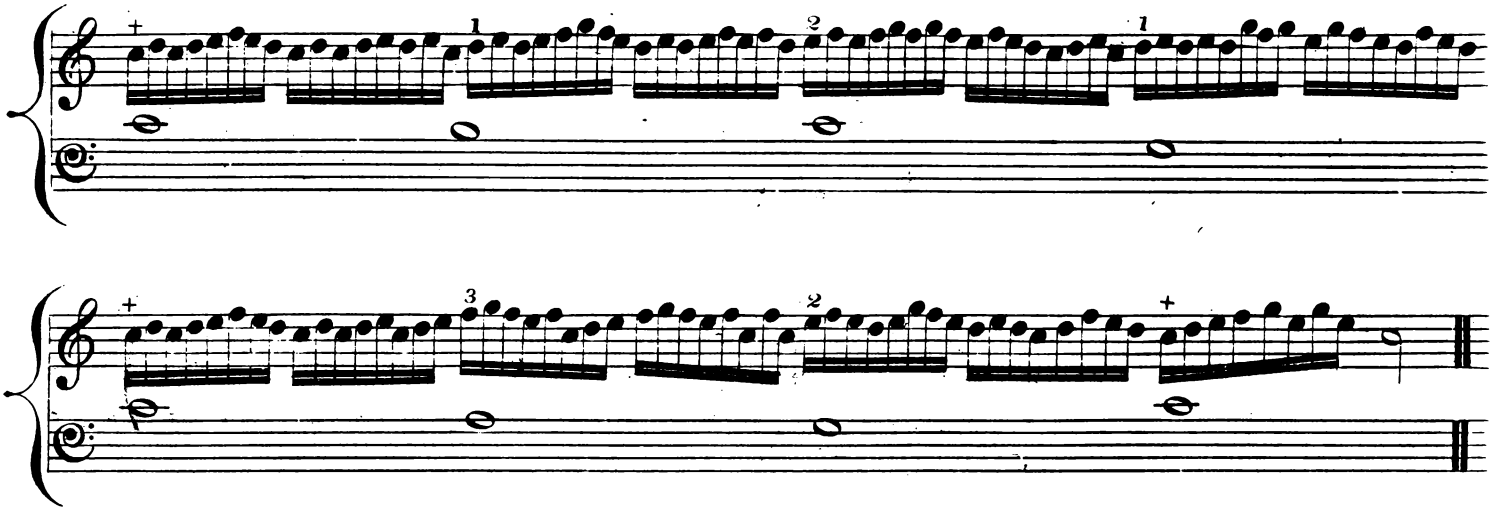

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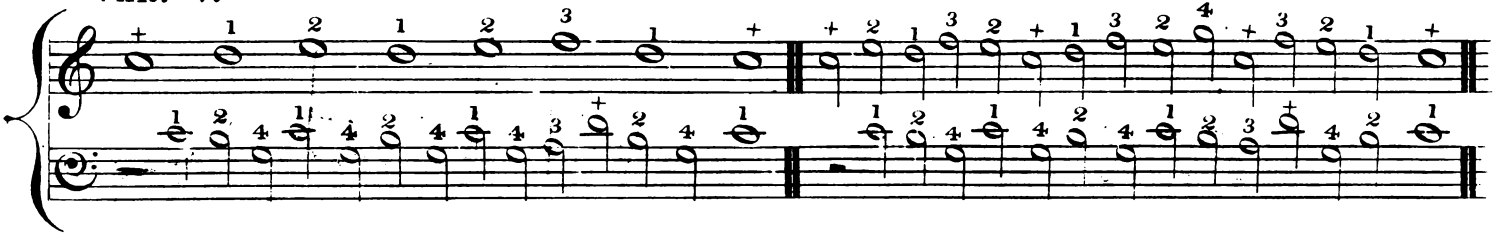

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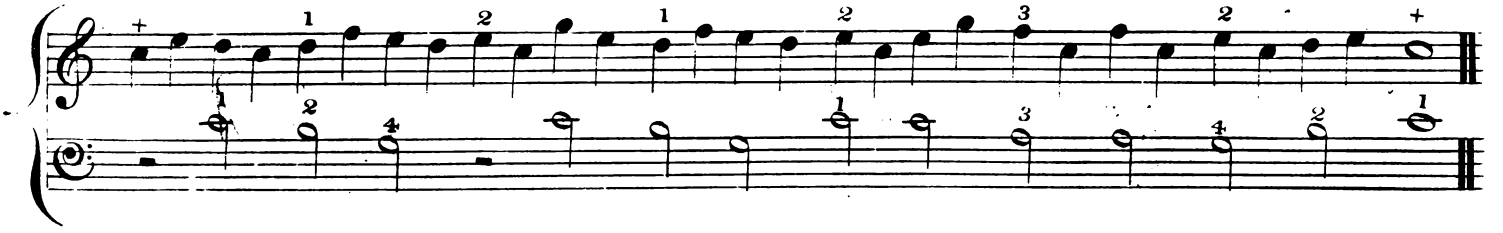

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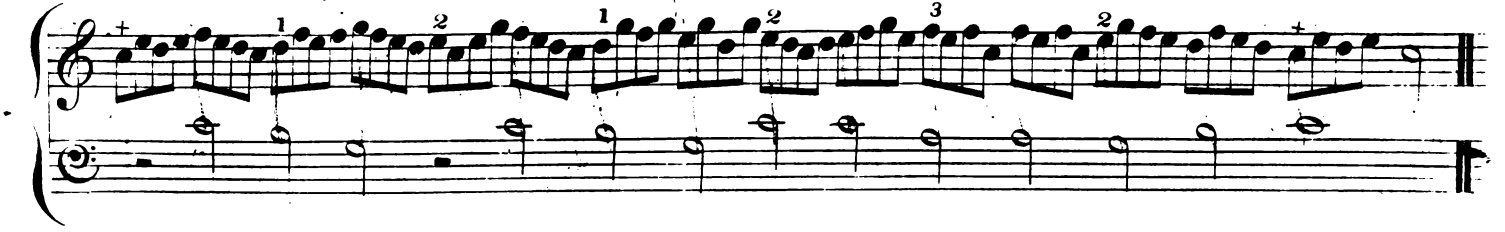

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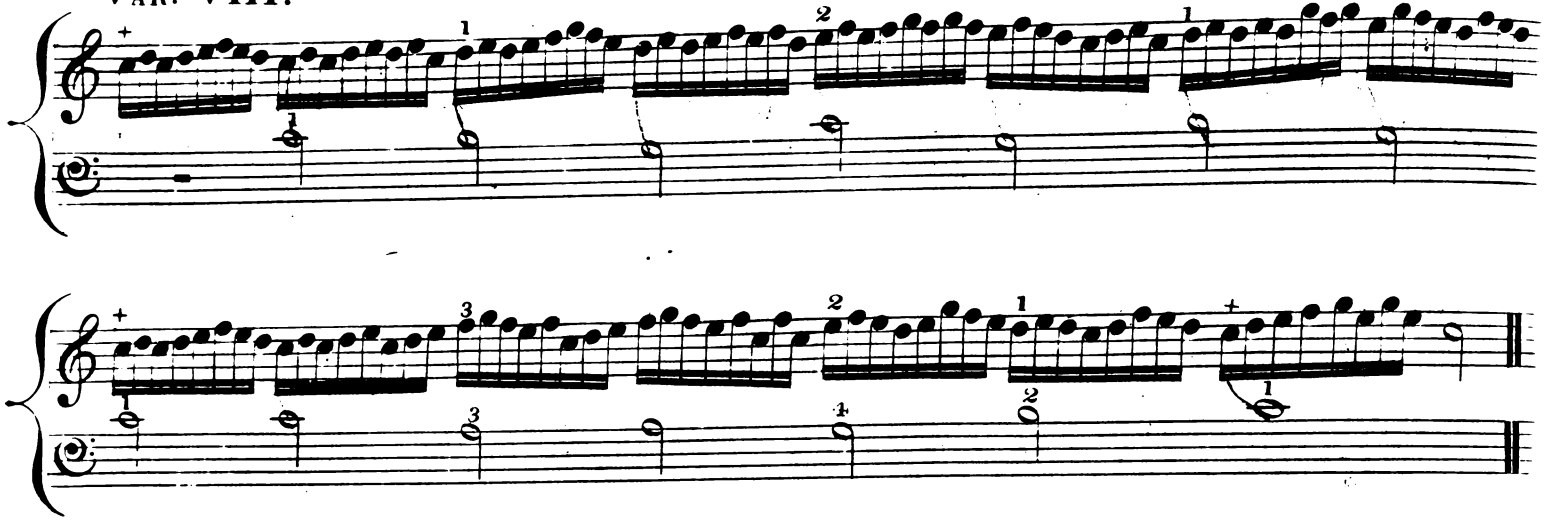

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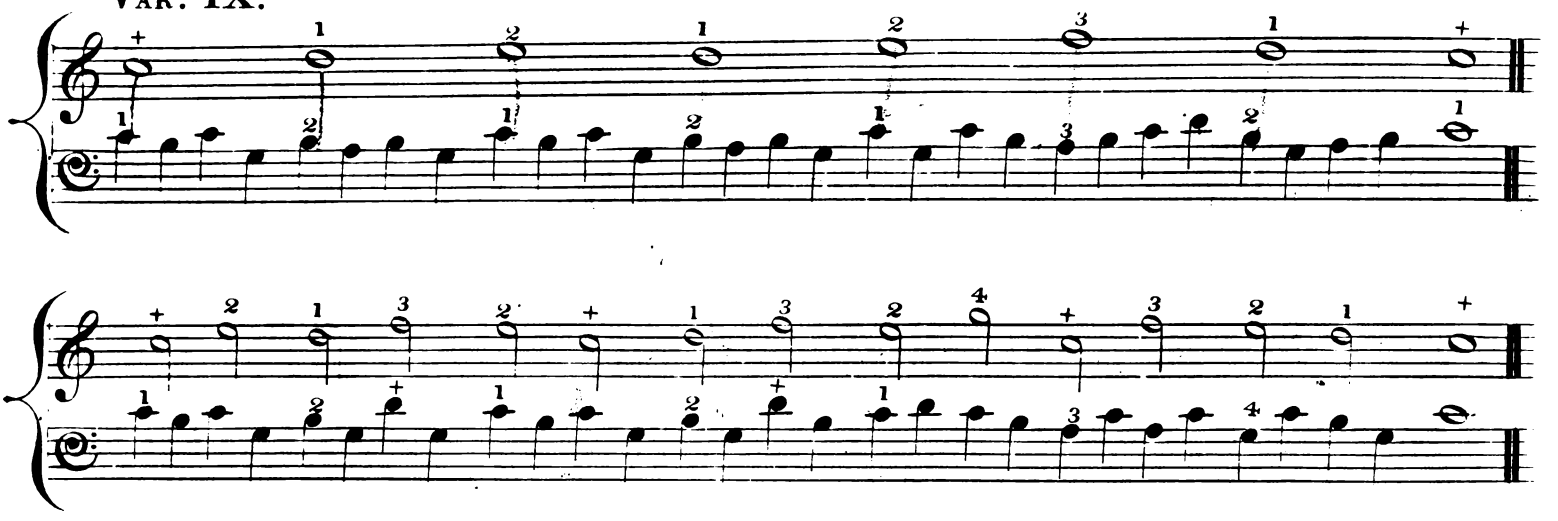

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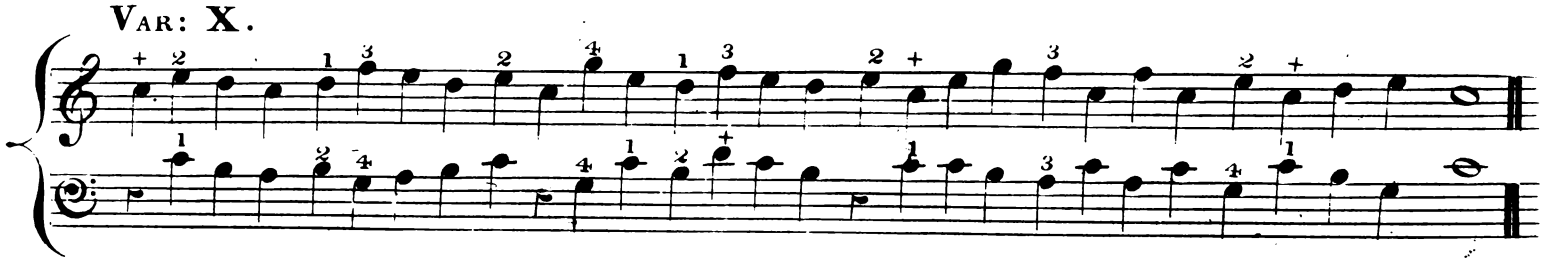

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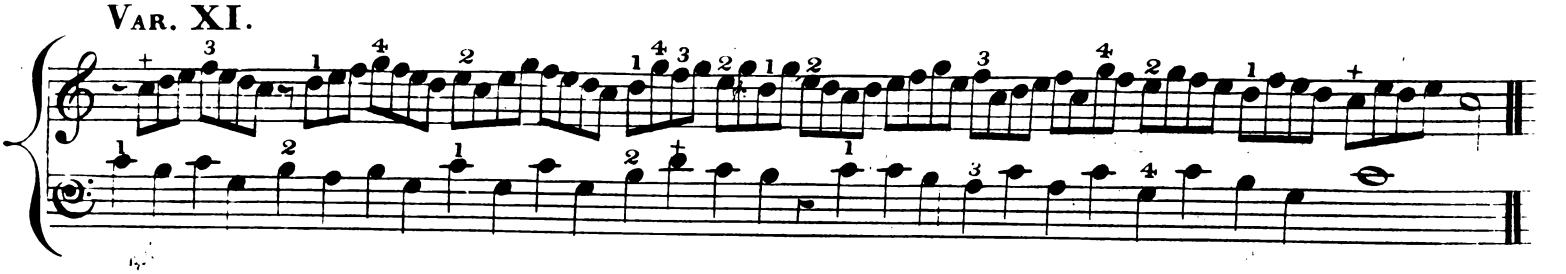

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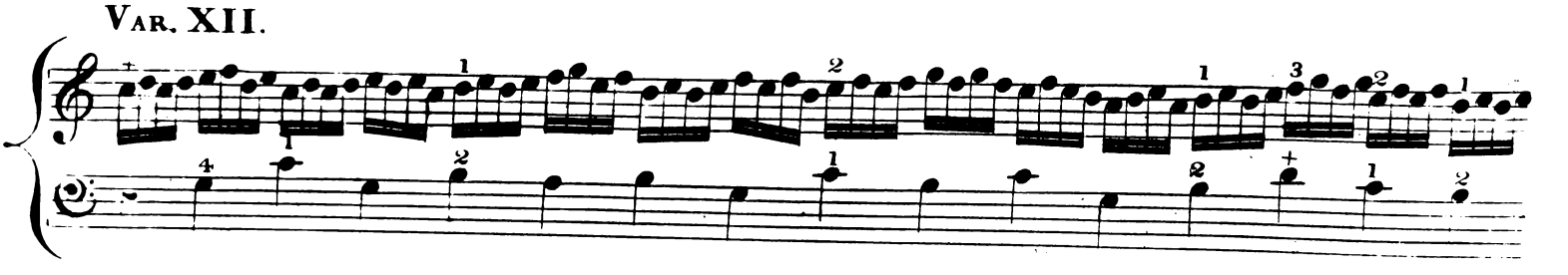

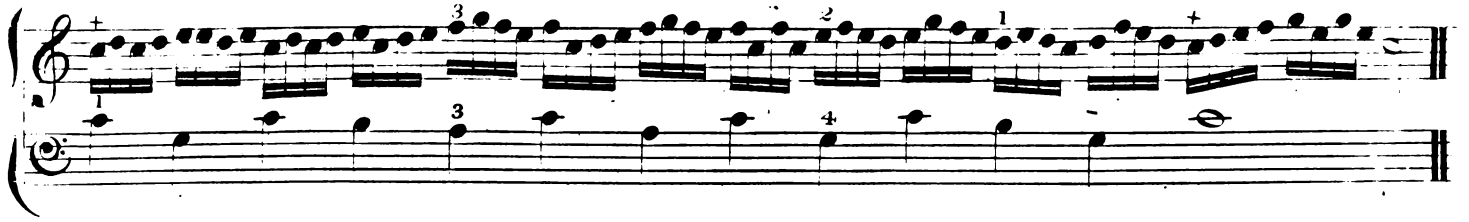

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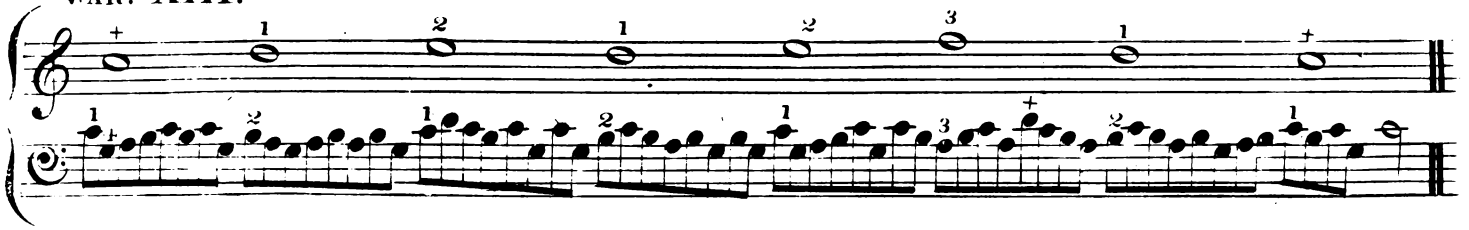

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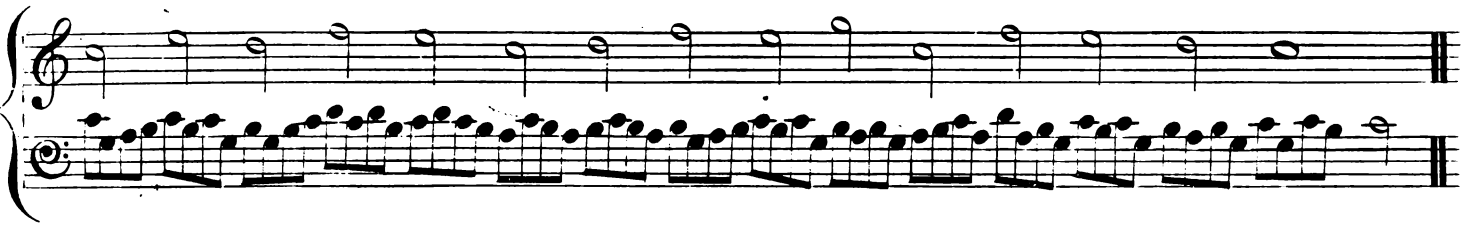

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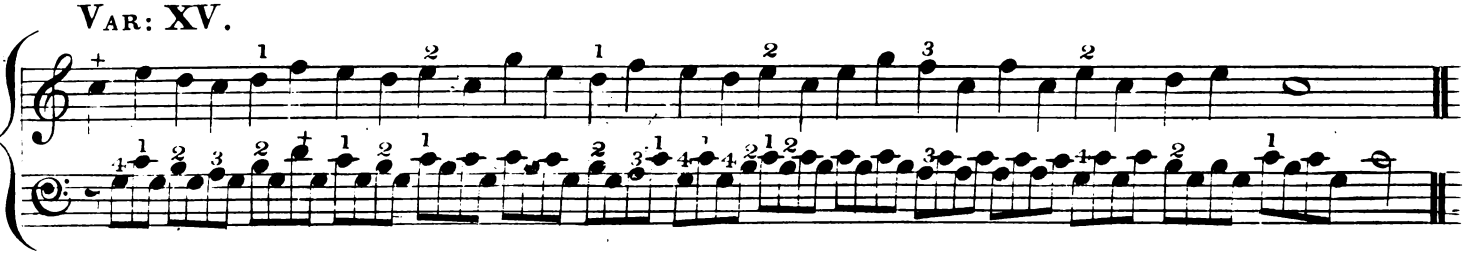

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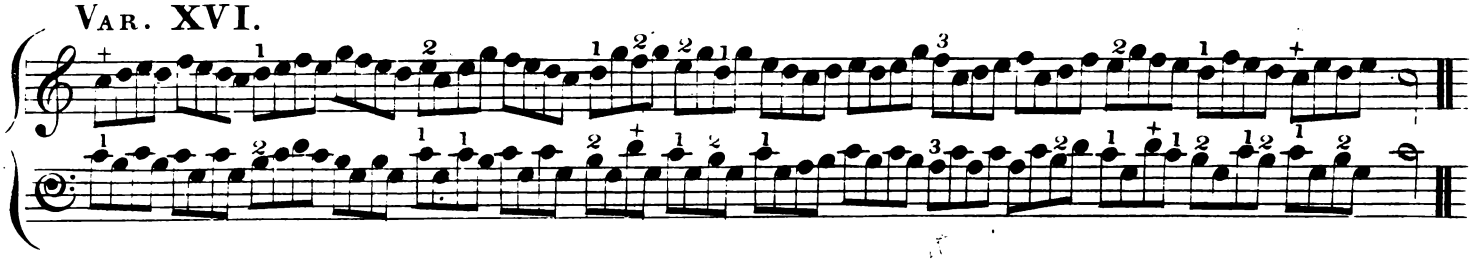

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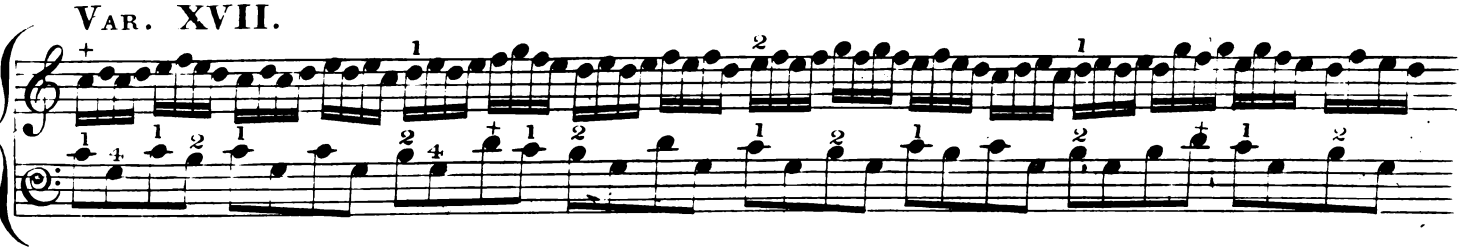

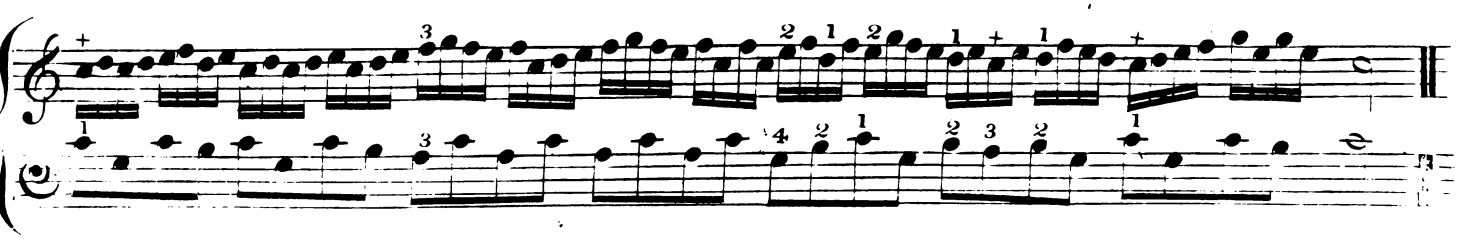

EXAMPLES to familiarize the pupil with the upper and lower notes of the stave, with the scale, and with extensions and contractions of the hands and fingers.

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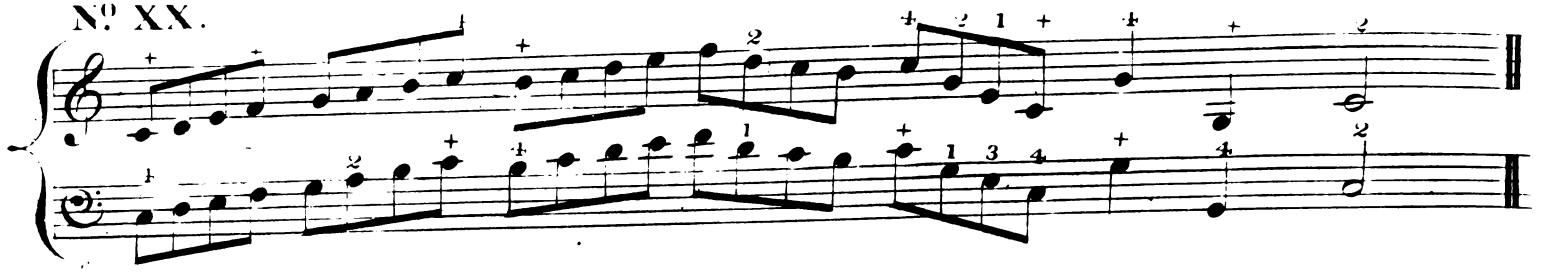

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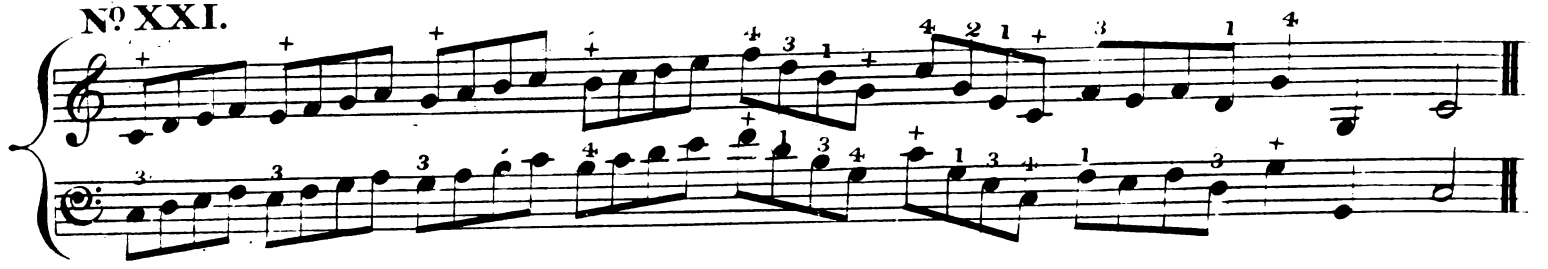

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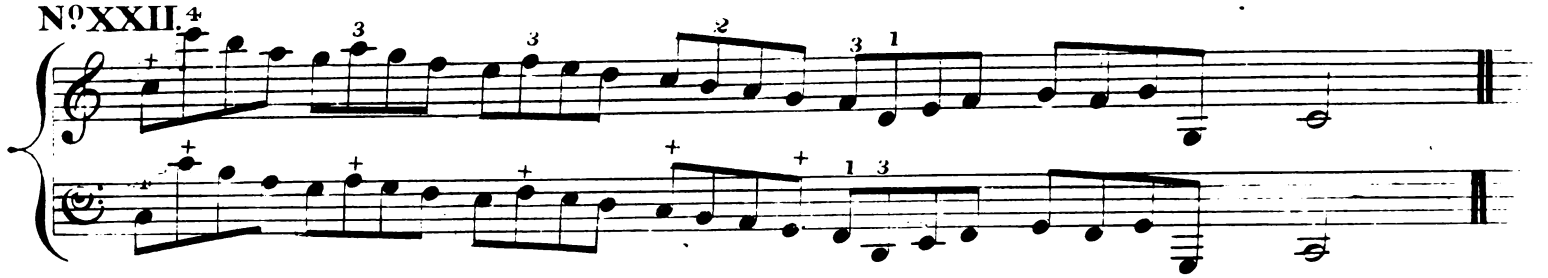

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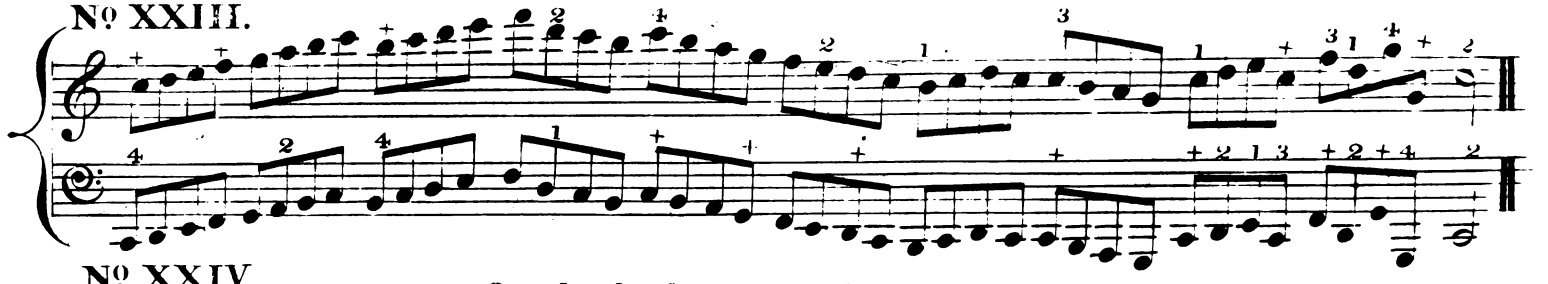

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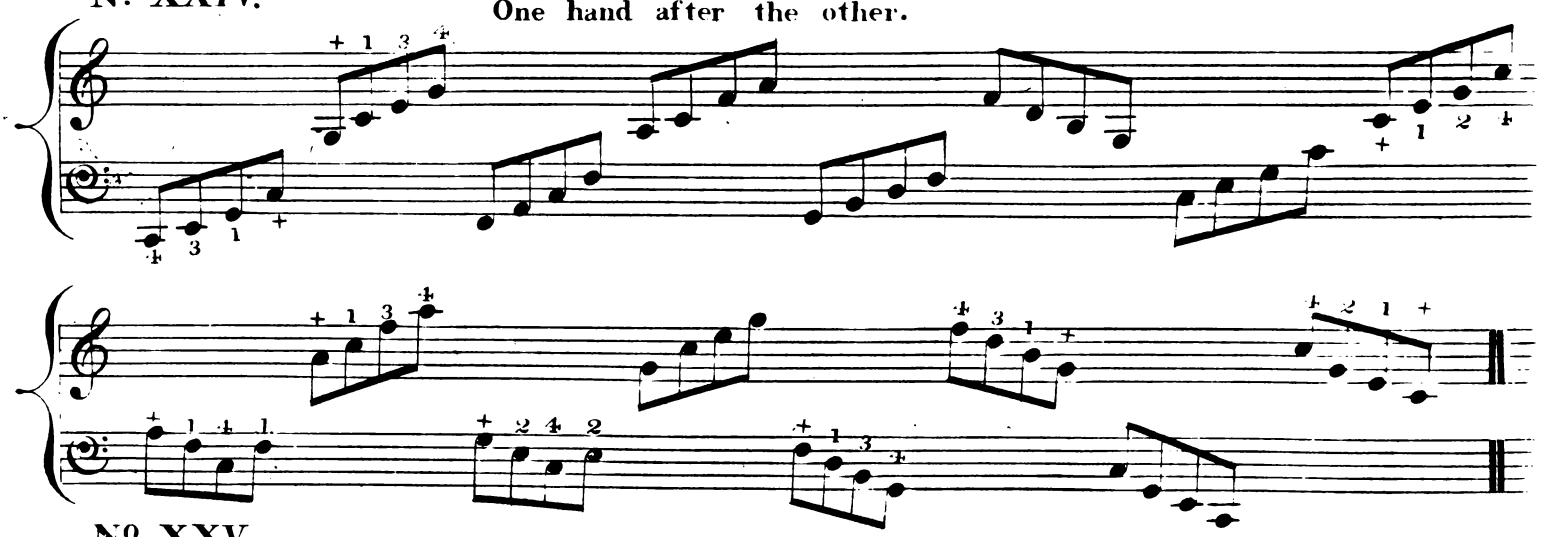
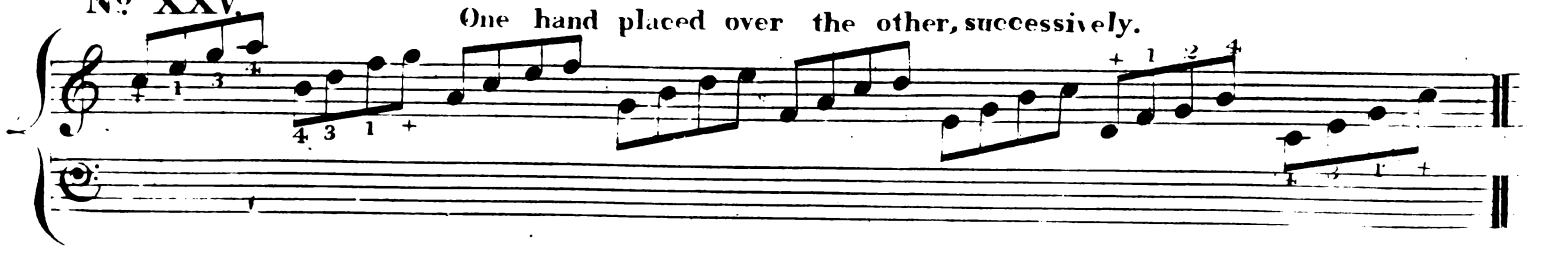
One hand after the other.



No. XXV.

One hand placed over the other, successively.



SECTION SECOND.

CHAP. II.

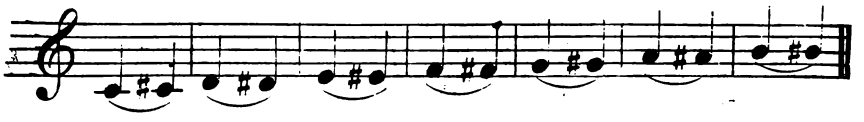
On the marks of Transposition, or the Sharp, Flat, and Natural.

§ *1.*

Each of the 7 primary notes C,D,E,F,G,A,B, mentioned in Chap. IV. § 4. may be depressed or elevated by *marks of transposition*. When this takes place, instead of the white keys, we commonly employ the next black keys above or below; each of which forms the interval of a semitone with the white key immediately adjacent; for this reason, we consider the notes of the black keys as arising out of the natural or primary notes, and call them dependent or accessory notes. The difference between the *major* or *diatonic* semitone, and the *minor* or *chromatic* semitone is not perceived by the ear, but is rather addressed to the eye, as will be explained in Chap. III.

§ *2.*

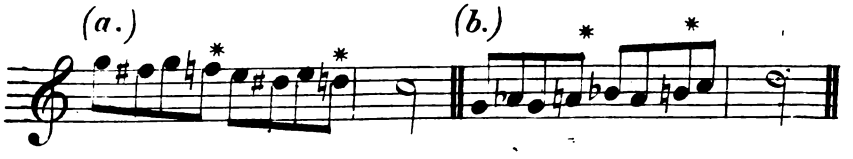
Both *single* and *double* marks of transposition are used. 1) The single sharp (♯) *elevates* the note before which it stands, a minor or chromatic semitone, which on the piano-forte is played on the next key above. Ex:



2.) The single flat (♭) *depresses* it a minor semitone, which falls on the next key below. Ex:

§ *3.*

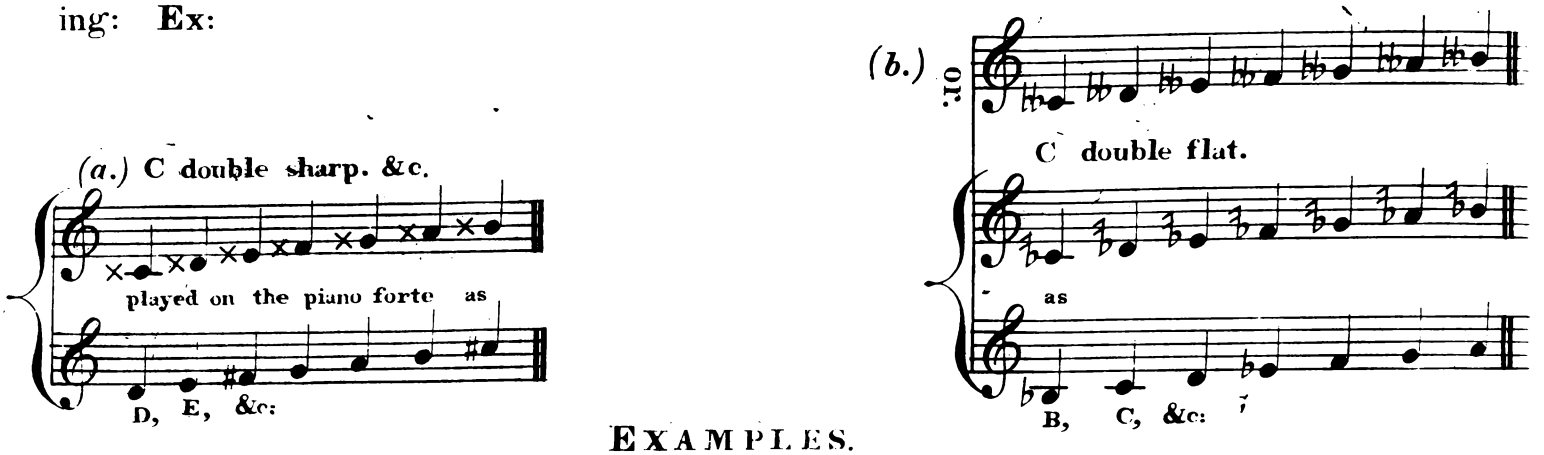
The natural (♮) totally contradicts the sharp, *(a.)* and the flat *(b)*, and restores to the note its former name, sound, and place on the instrument. Ex:



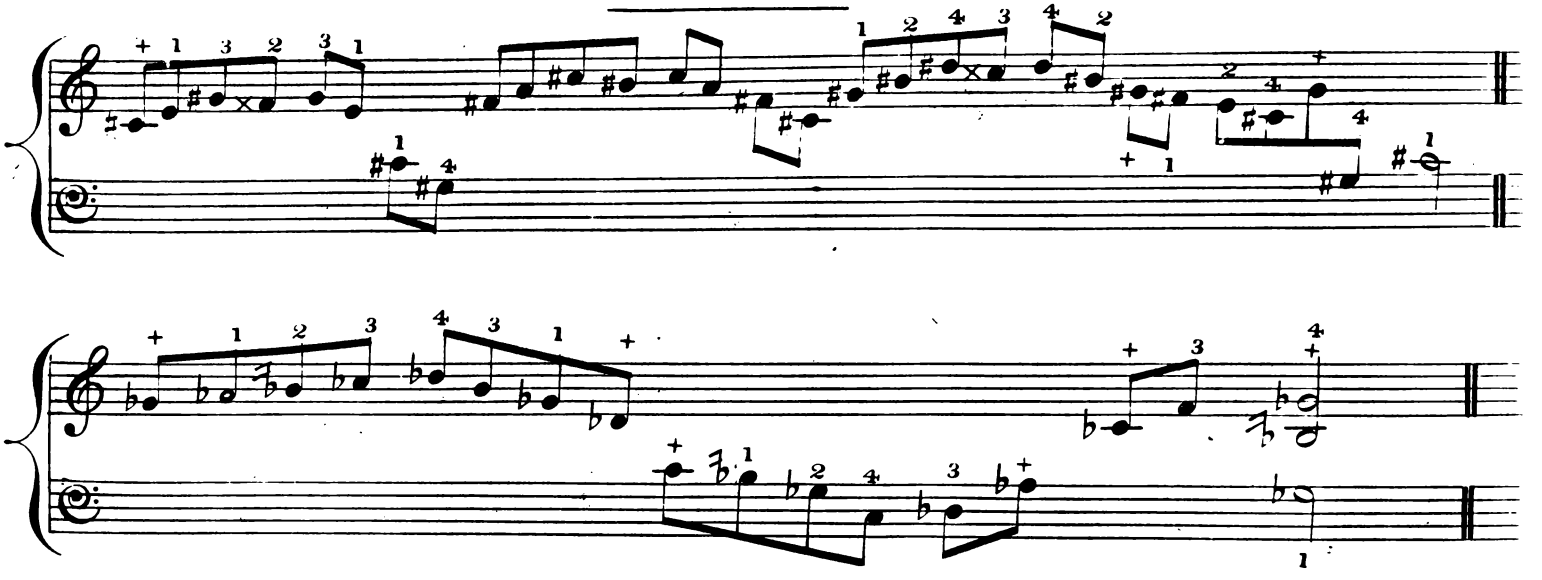
On Double marks of Transposition.

§ 4.

(a.) The double sharp (×) *elevates,* and *(b.)* the double flat (𝄫) or (♭*) *depresses* the note a whole tone, that is, two succeeding keys, either ascending or descending: Ex:



EXAMPLES.



§ 5.

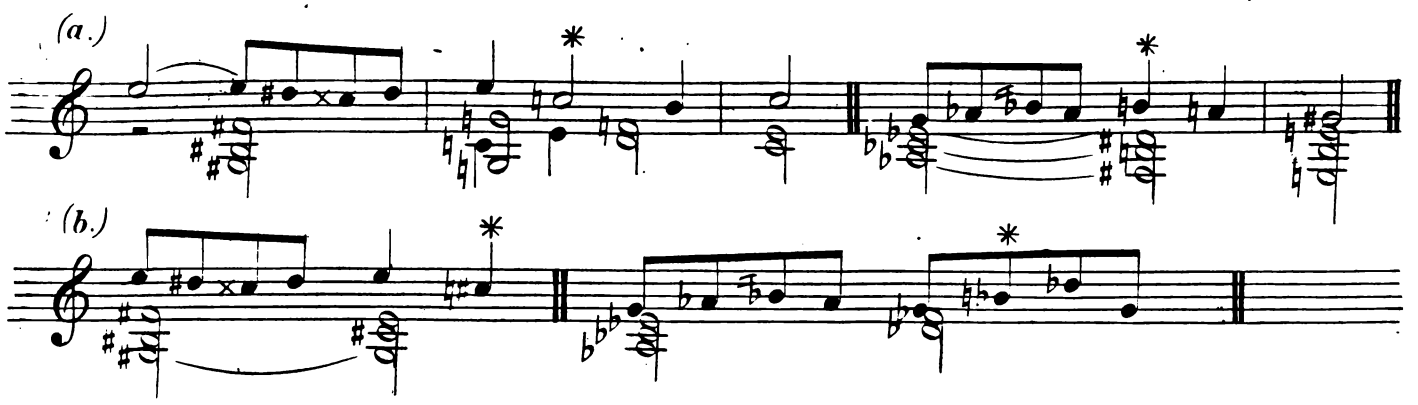
(a.) The ♮ also totally contradicts the double sharp and double flat, and restores to the note its original name, pitch, and place on the instrument.

(b.) If, therefore, we desire to change the × or ♭ into a *single* sharp or *flat,*

---

*. As the character for the double flat hitherto in use, is apt to confuse the eye, particularly in chords with several flats placed over each other, and as we have already an appropriate and simple mark for the double sharp (×), it were to be wished that the double flat should also be expressed by a single character. I venture to propose for this purpose the mark employed above; should any person invent and introduce a character still more convenient, the musical world will be indebted to him for doing so.

to obviate all doubt, we must expressly add to the ♮ the single ♯ or ♭: Ex:

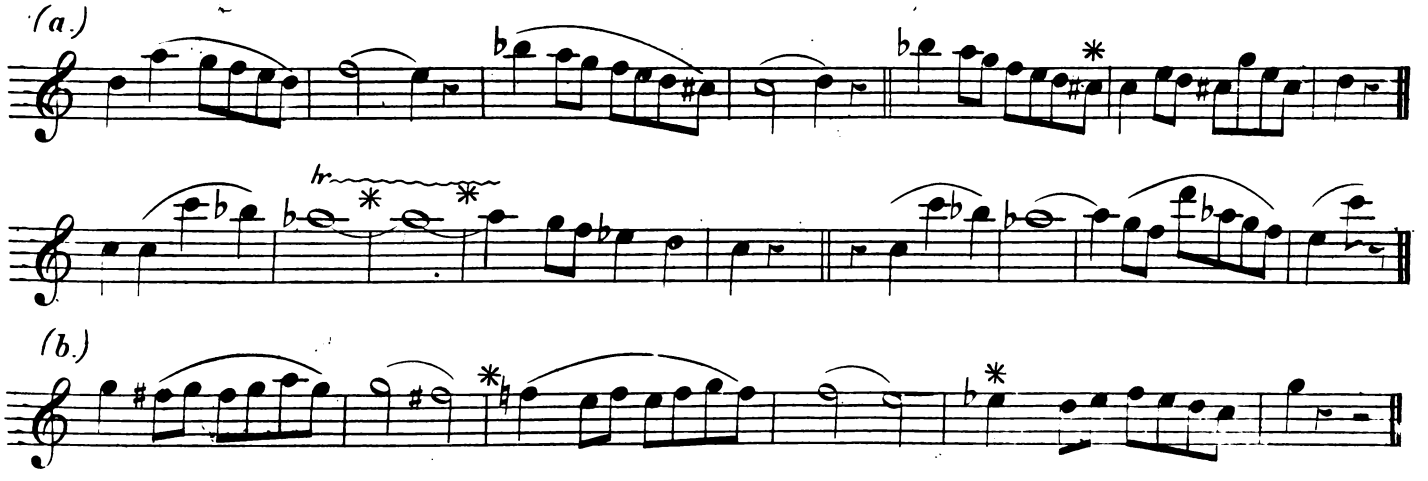


§ 6.

The marks of transposition are either *essential* or *accidental*.

(1.) *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case they transpose throughout the *entire* piece, those notes whose place they occupy on the stave.

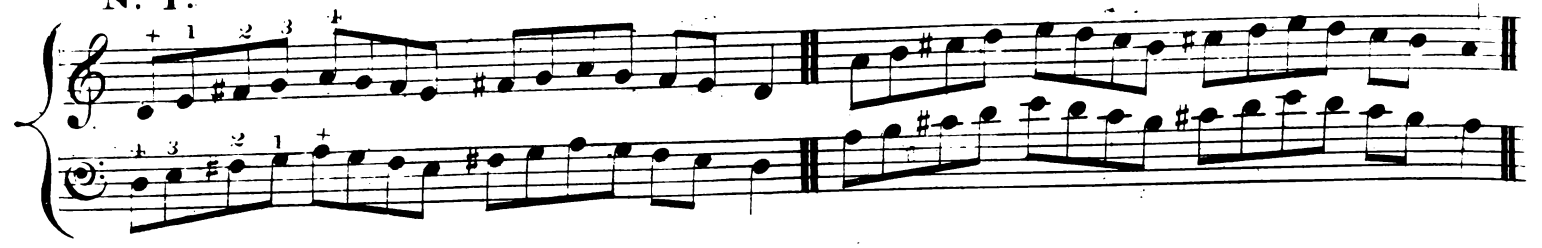
2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence only throughout that one bar; unless during the course of it, they should be again contradicted by a natural. However, if an accidental ♯ or ♭ stands before the last note of a bar, and if the next begins with the same note, the mark of transposition *(a.)* extends its influence to that bar also, if it be not again contradicted by a natural, *(b.)* or if the natural note be not altered by some other mark of transposition. Ex:



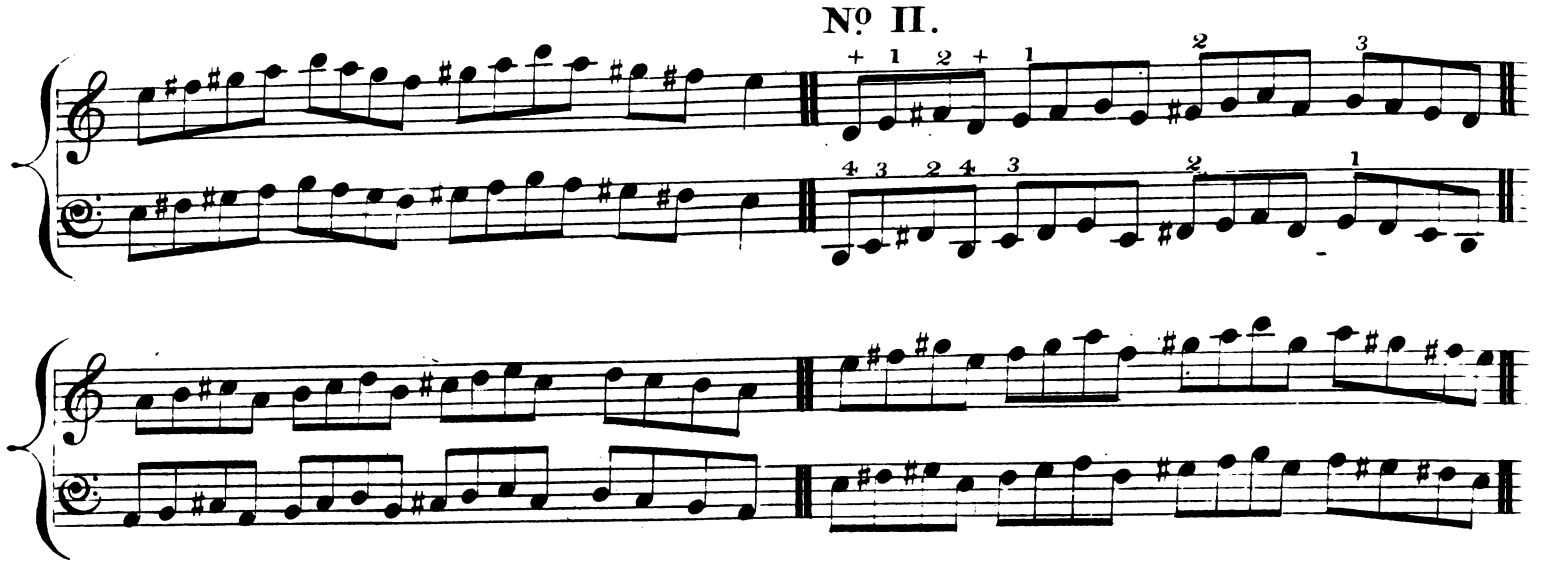
A few short examples follow, in which the marks of transposition appear both as *accidental*, before the notes, and as *essential*, at the commencement of the piece.

Accidental.

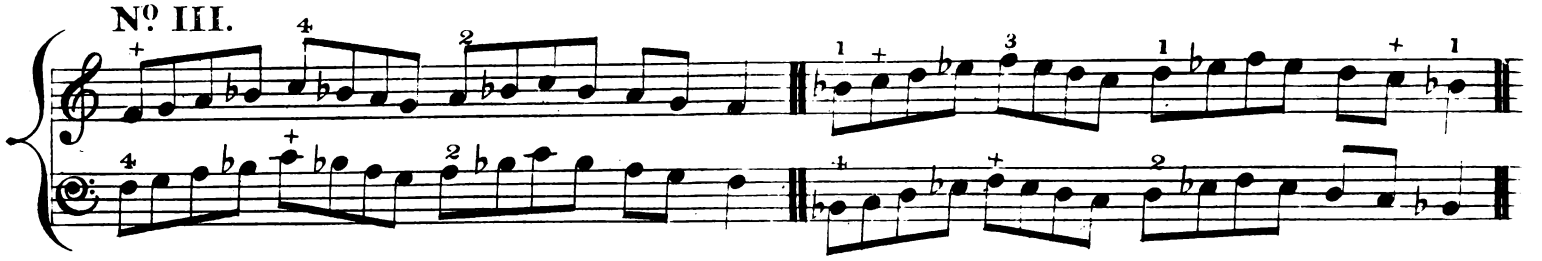
No I.



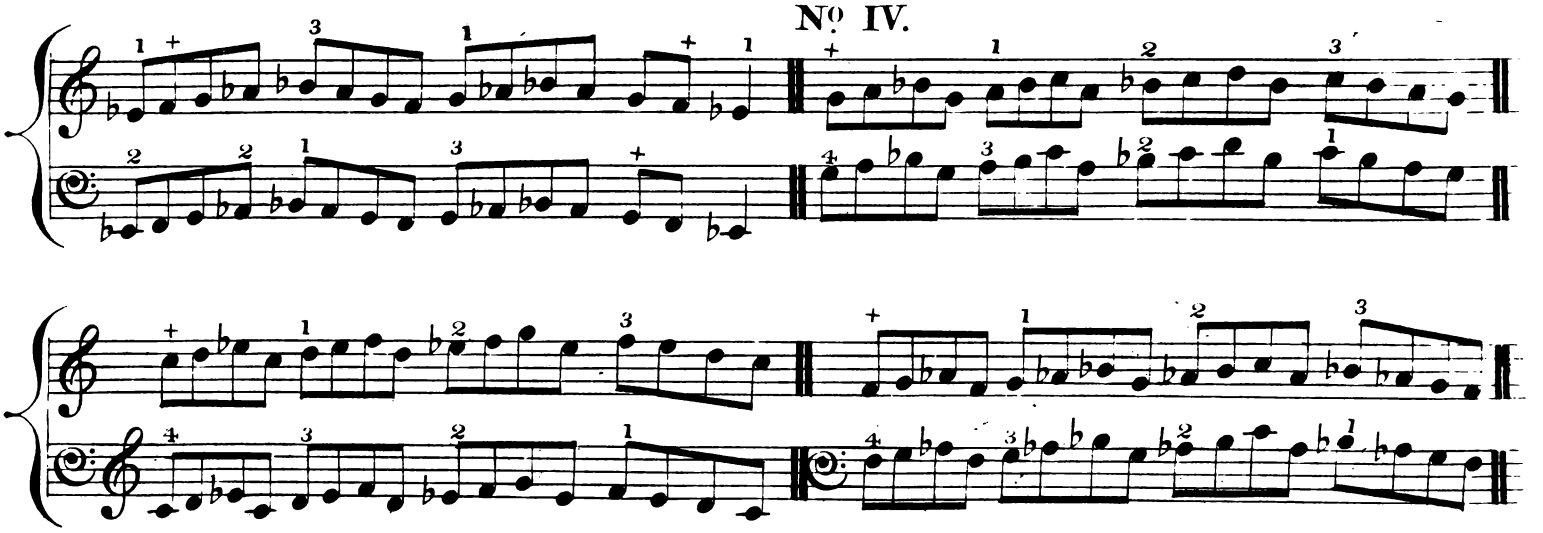
No II.



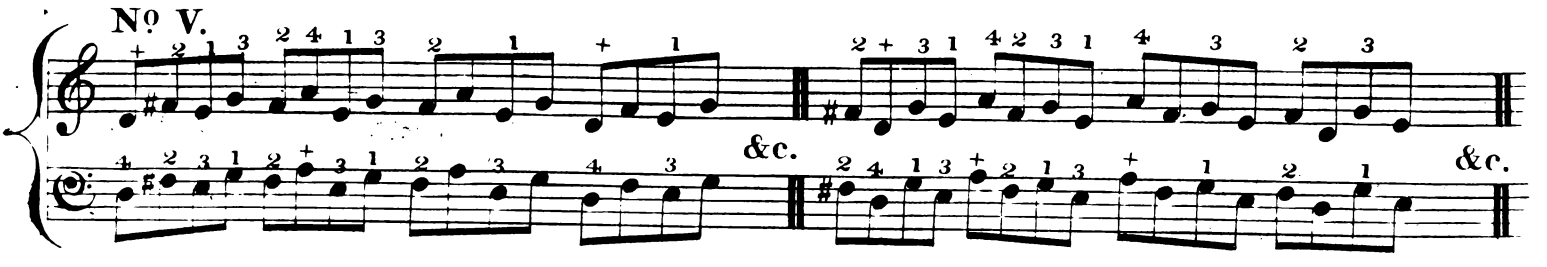
No III.



No IV.



No V.



Nº VI.

Nº VII.

Nº VIII.

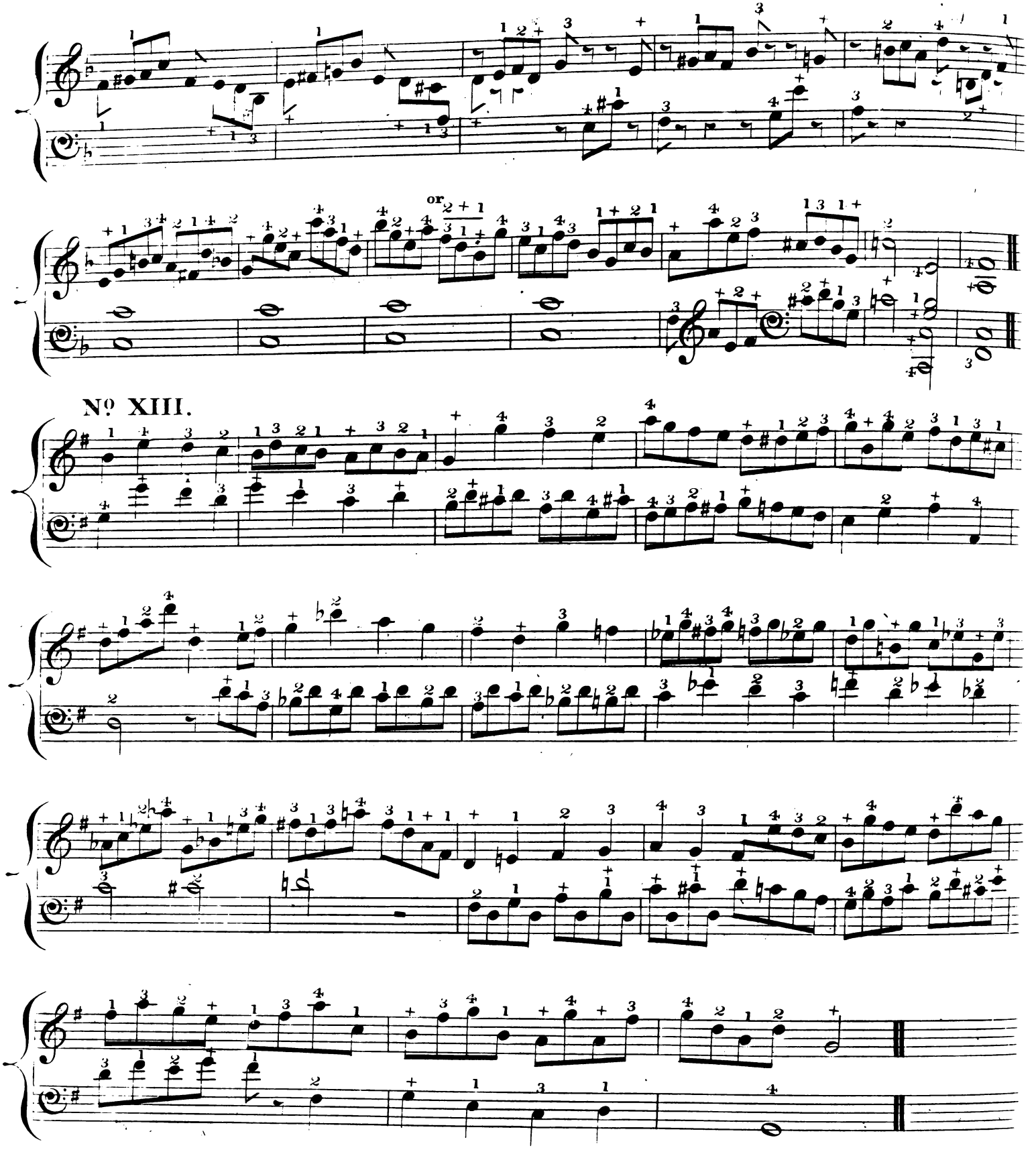
Nº IX.

Nº X.

Nº XI.

Essential.

Nº XII.



Sometimes the original sharps or flats placed at the beginning of a composition (3), and which, collectively taken, form what is called the *Signature,* are contradicted and replaced by a *new Signature.* The following examples will render this more intelligible.

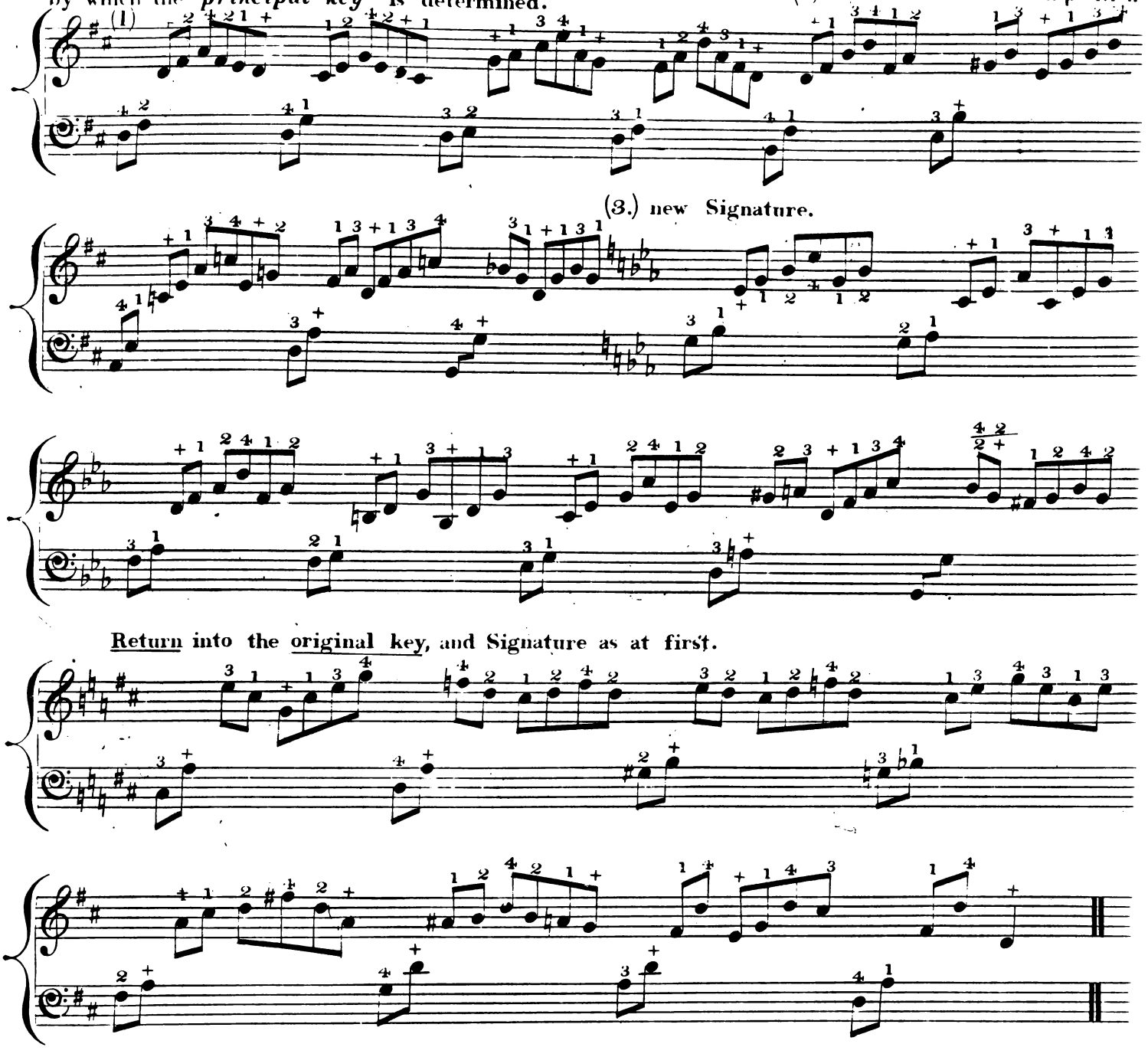
Essential marks of transposition, as the Signature by which the *principal key* is determined.

(1)

(2) accidental marks of transposition.

(3.) new Signature.

Return into the original key, and Signature as at first.



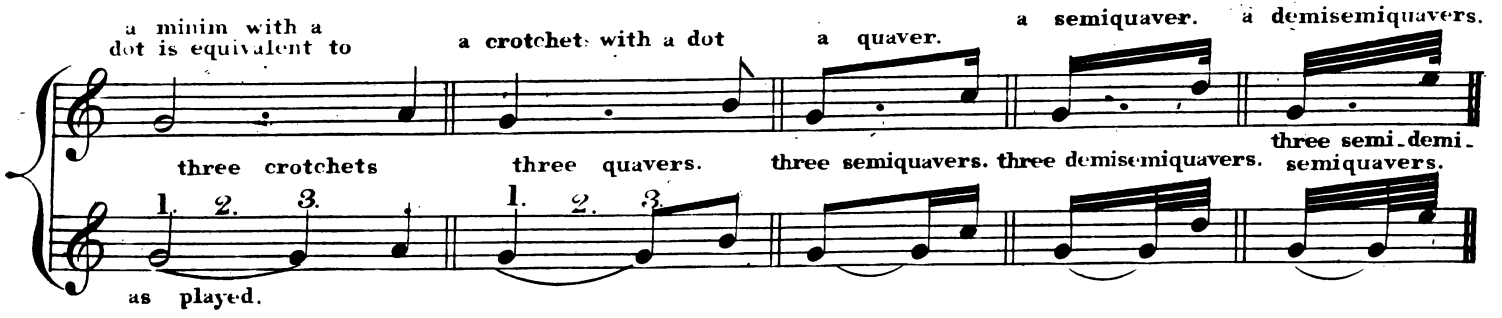
CHAP. II.

On the Dot after notes and rests: on the Tie or Bind, and on various Subdivisions of Notes.

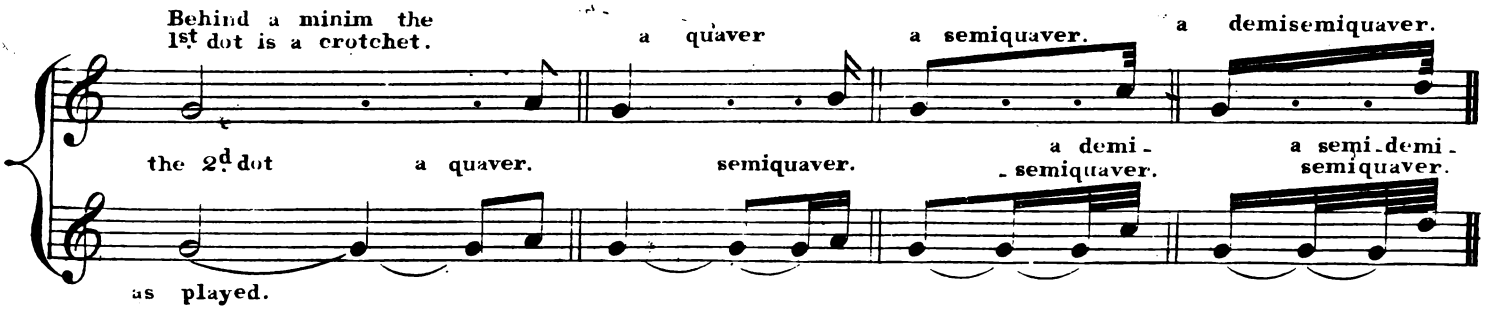
This Chapter which is closely connected with Chap. 5. of the preceding section, demands the particular attention of the pupil, as it has an important influence on the accurate perception of time, and on the correct division of the notes.

§ 1.

The *dot,* as well as the *tie* or *bind,* lengthens the value of a note. *One* dot lengthens the note behind which it is placed by *one half* of its natural value; consequently a minim with a dot is equal to three crotchets. &c. Ex:

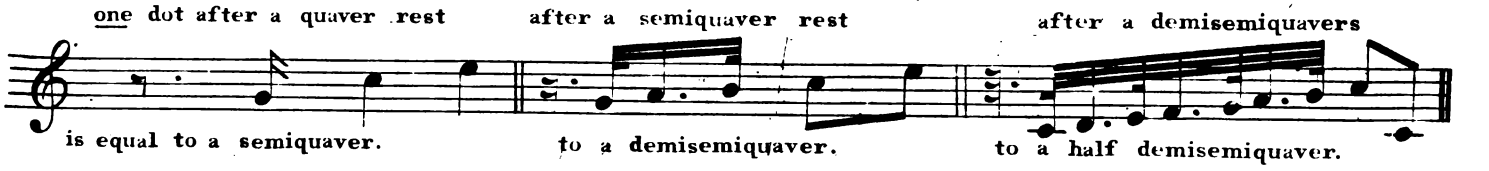


If *two* dots are placed after a note, the first is equal to the half of it, and the second to the half of the first dot. Ex:

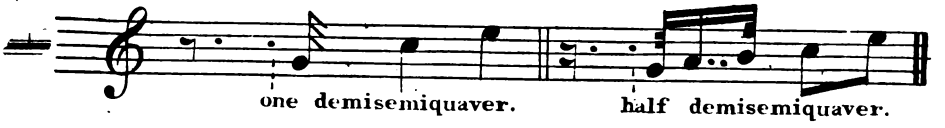


§ 2.

Dots after rests have a similar power to those after notes. Ex:



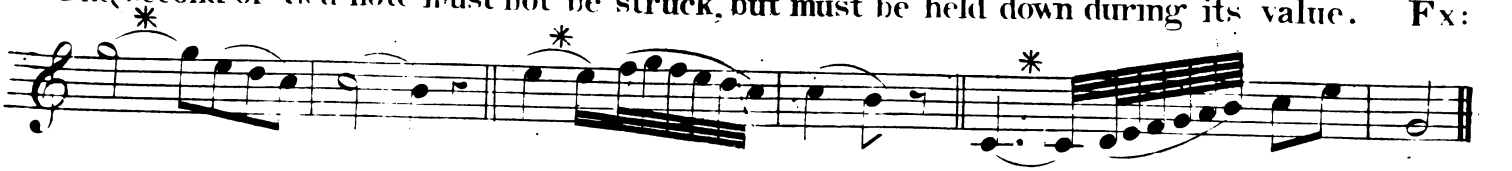
In like manner, the second dot after a rest, as after a note, is equal to one half of the first.



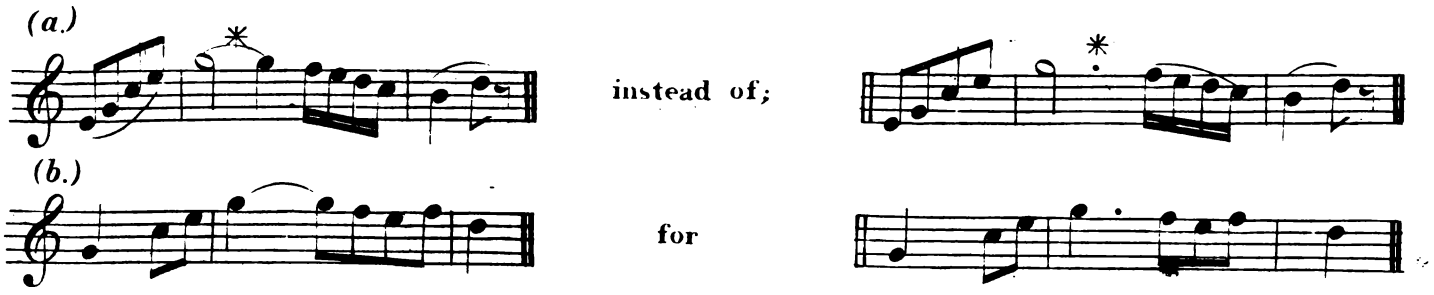
§ 3.

The tie or bind (⁀) is employed to connect two notes standing on the same degree, when the value of the second falls short of one half of that of the first, and which therefore cannot be expressed by a dot.

The second or tied note must not be struck, but must be held down during its value. Ex:

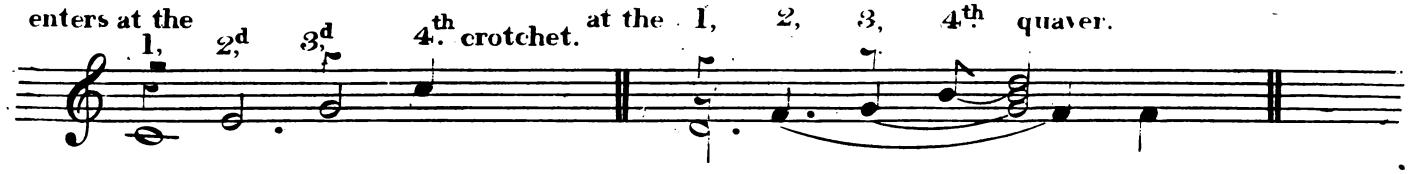


It usurps the place of the *dot* only when *(a.)* the bar at the end of the line is not completed, and the following line commences with the second half of the bar; where the dot should have stood; or *(b.)* when the note to be kept down is interrupted by a bar; thus:



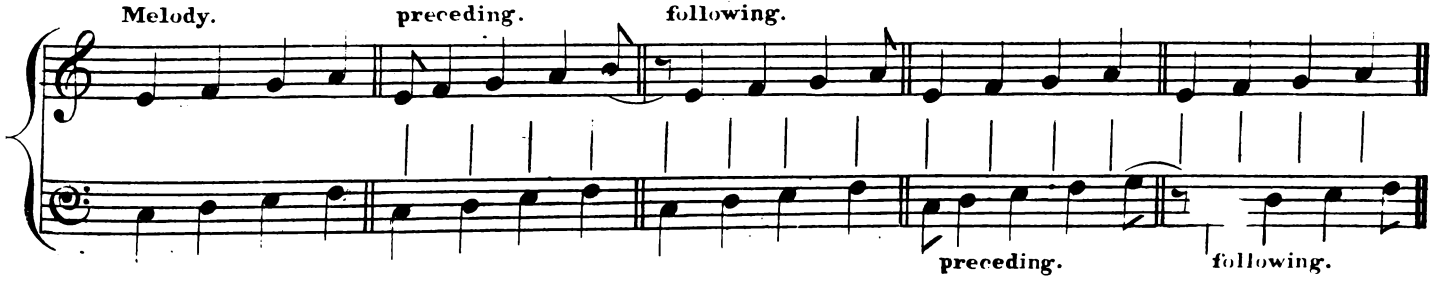
§ 4.

In passages of several parts, we meet with rests *over* or *under* the notes; these indicate the entrance of the parts, and the value according to which they are to be held down. **Ex:**



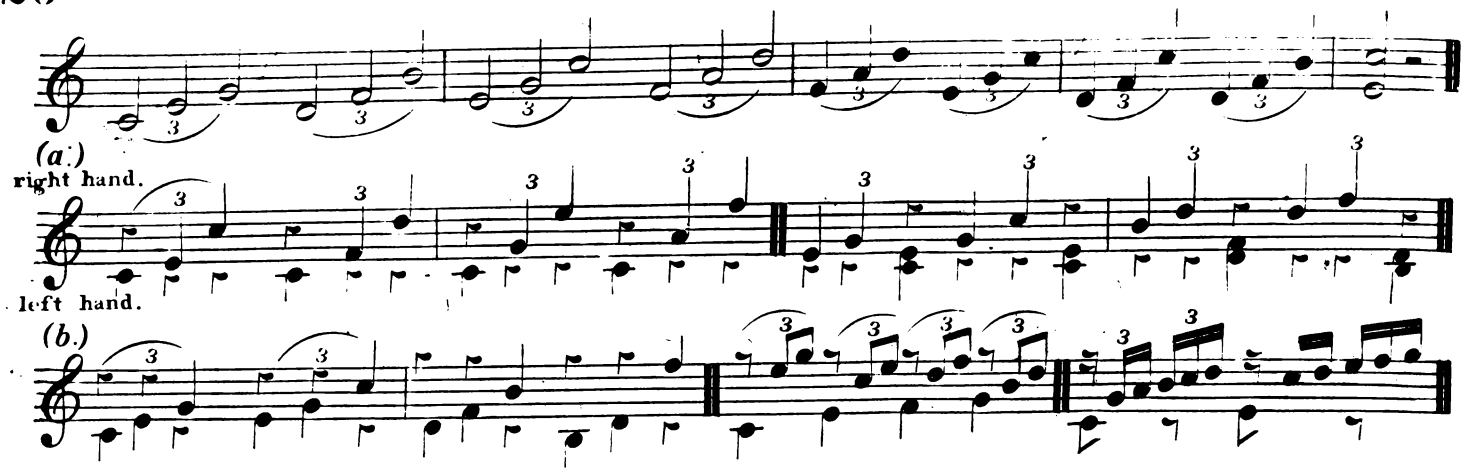
§ 5.

Notes are termed syncopated, when their rythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.

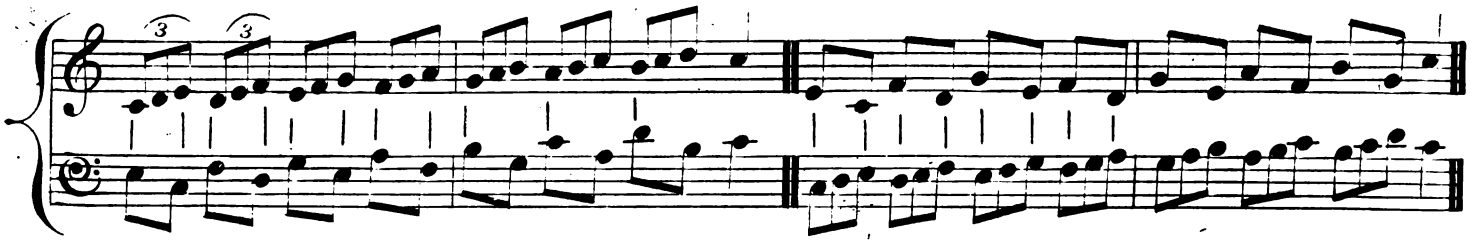


§ 6.

To what has been said already respecting triplets, I shall add, that they sometimes occur in notes of longer value; *(a.)* and that they are also occasionally combined with rests; *(b.)* in these cases they are distinguished by the figure 3



Three such notes are sometimes played by one hand against *two* by the other; but since playing them together strictly as written with regard to time, will be found too difficult for beginners, we must allow them to strike the second note of one hand along with the third note of the other; as

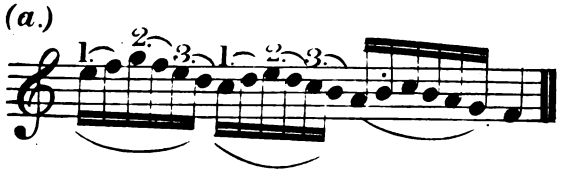


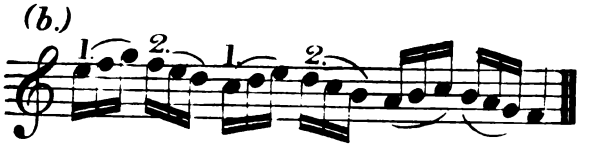
When the Pupil becomes a better timeist, and his fingers have gained power, this inequality in the value of the notes opposed to each other, will of itself disappear in the performance.

§ 7.

Groups of 6 notes, arising from the division of one note into six equal parts instead of four, are altogether different from triplets, but are often confounded with them by a faulty junction of two triplets.

The performance of these groups of six notes *(a.)* divides itself into 3 parts of two members each; but that of triplets *(b.)* into two parts, each of three members. Ex:

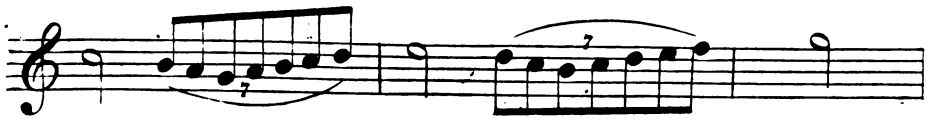


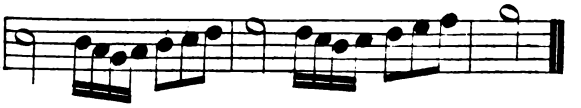


§ 8.

In the present style of writing, particularly in embellished Adagios and similar productions, we meet with many groups of capricious numbers of notes, as 5, 7, 9, 10, 11, 13, 15, &c: the performance of which, according to the strict divisions of the bar, would not correspond to the intentions of the Composer; for Ex; if we wished to distribute according to strict rule 7 notes between one or two parts

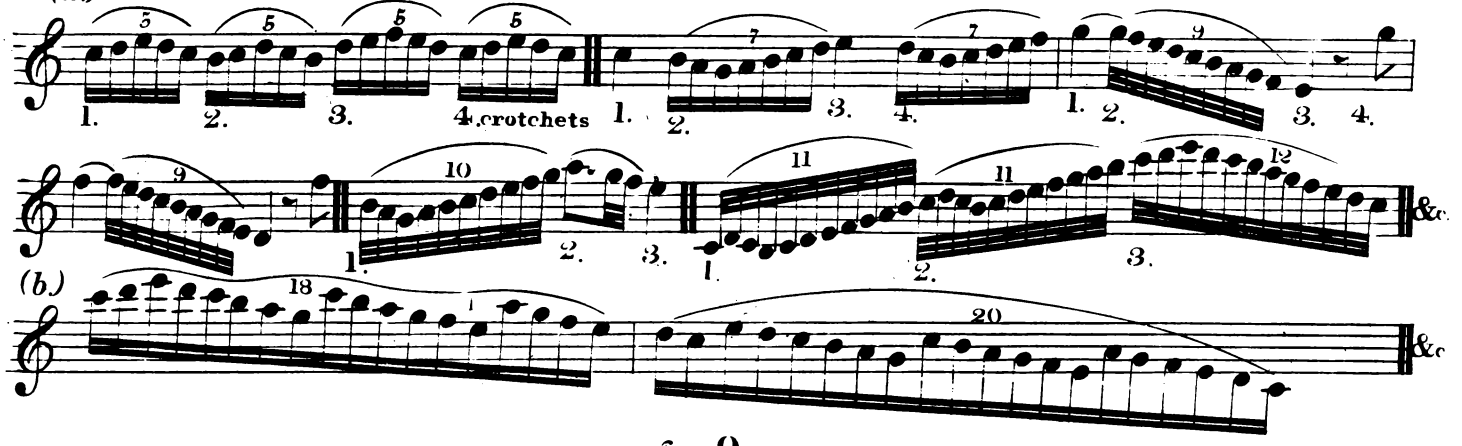
of the bar, the performance, instead of being neatly rounded off and finished, would appear halting, stiff, and unequal; thus

This passage  would sound as,

or as 

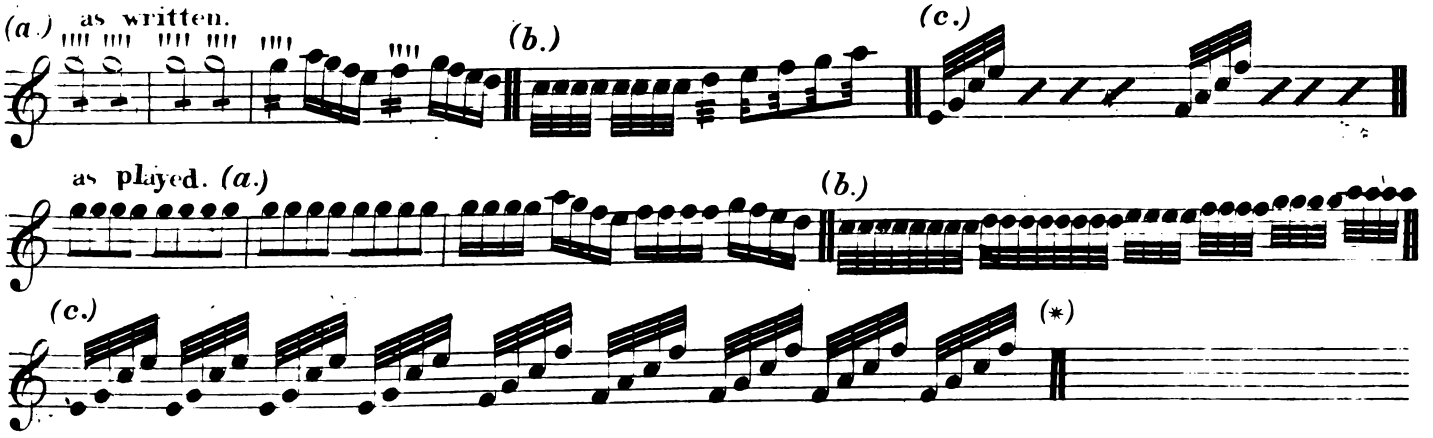
To avoid this inconvenience, Composers group together as many notes as are to be played in the time of one or more divisions of the bar, *(a.)* or even in the time of a whole bar *(b.)* and write the number over them; these notes must be played in a manner, so perfectly equal, rounded off, and connected, that not the least separation or pause shall be perceptible, and the performer must not finish the group sooner or later than the time required.

(a.)



§ 9.

We sometimes meet with *abbreviations** indicated by means of a single note *(a.)* or a single group of notes *(b.)* and which are to be repeated as often as is pointed out by the quaver, semiquaver, &c: strokes or marks of abbreviation, and as the value of the parts of the bar require.

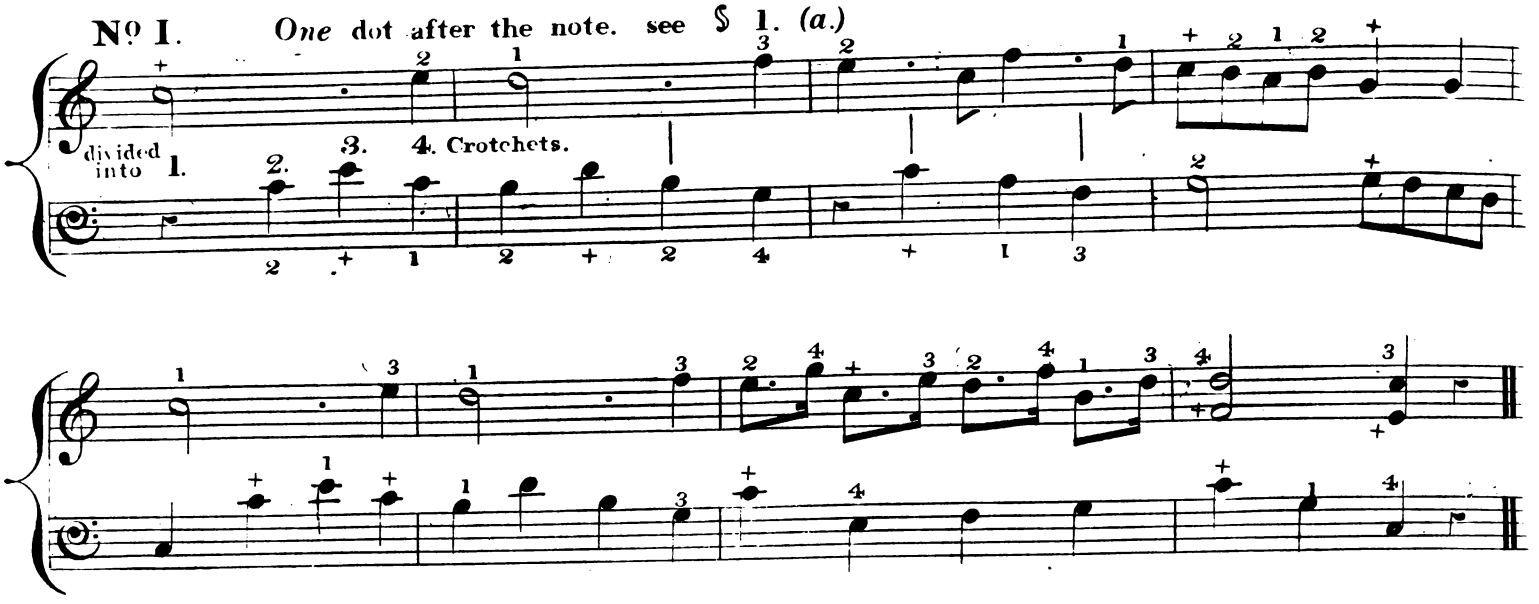


(*) Note for Musical Publishers.

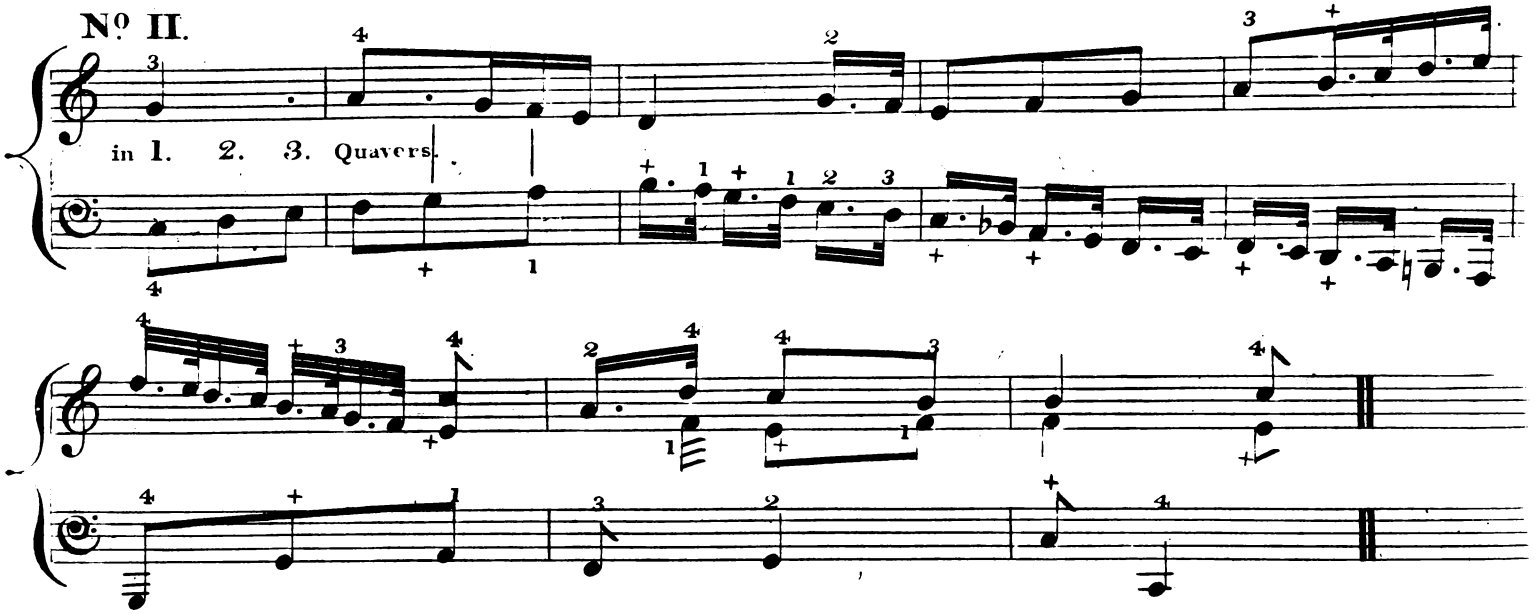
All abbreviations ought to be banished from engraved piano-forte music, and each group to be repeated, ought to be engraved at length.

Examples for the elucidation of this chapter.

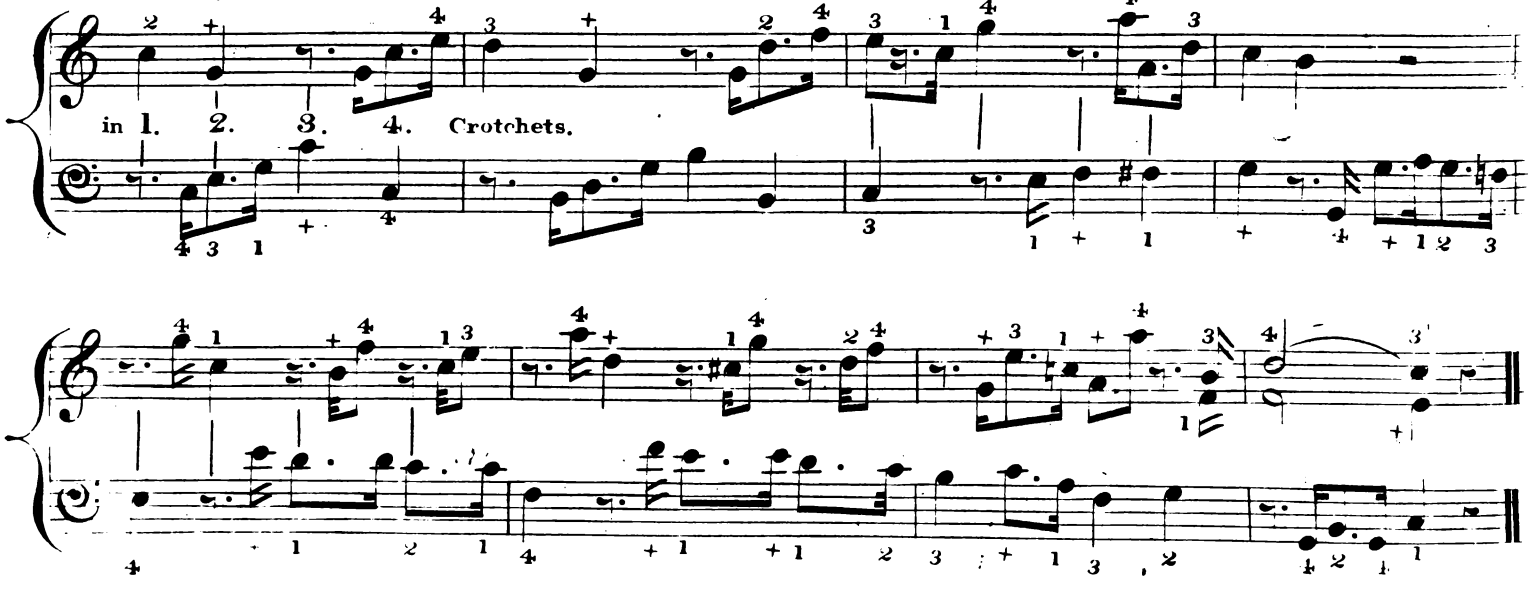
No I. *One* dot after the note. see § 1. *(a.)*



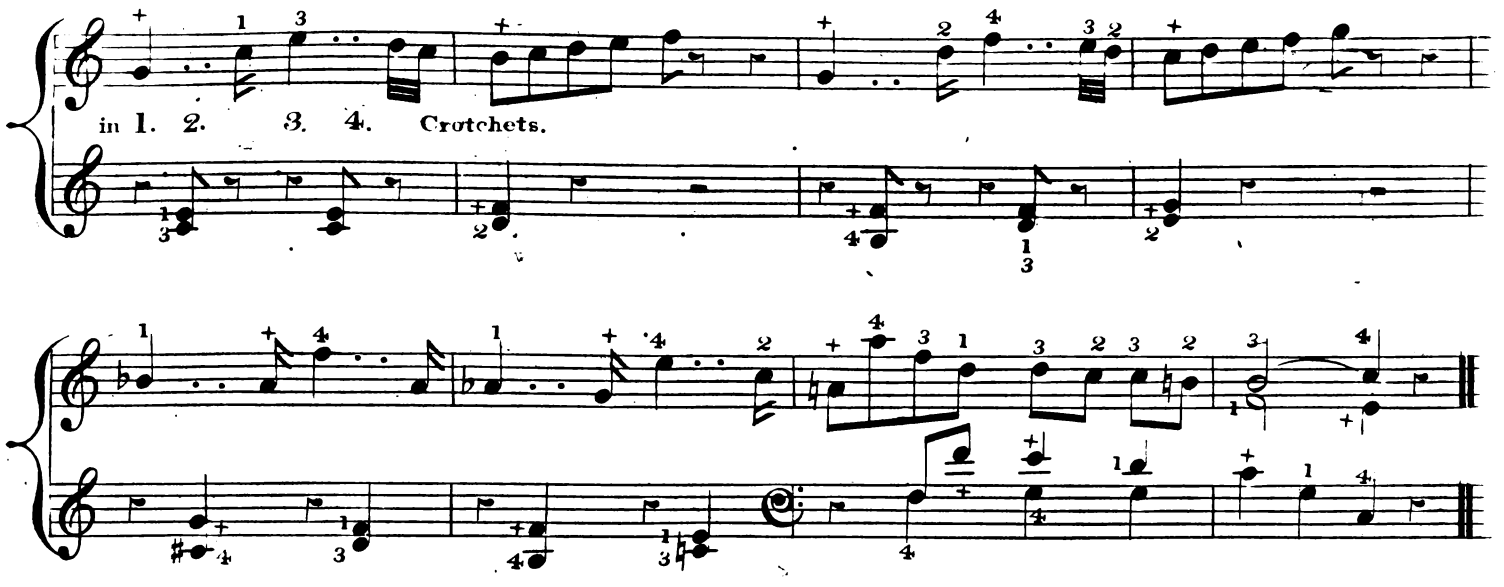
No II.



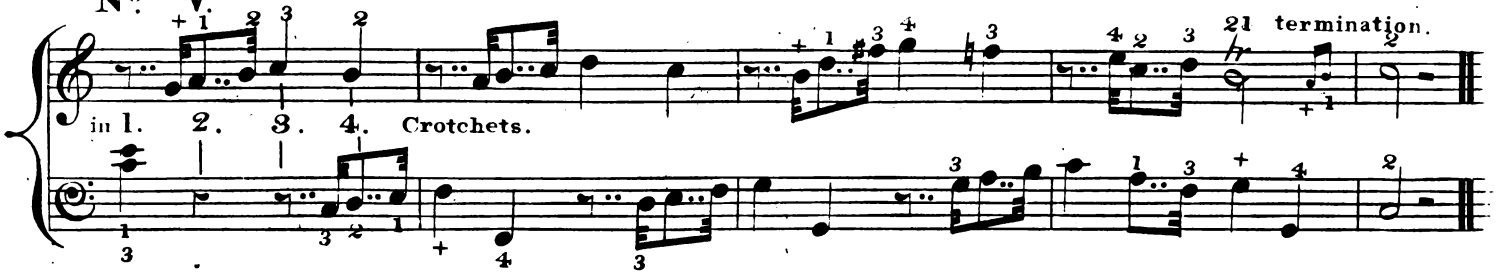
No III. *One* dot after a rest. § 2.



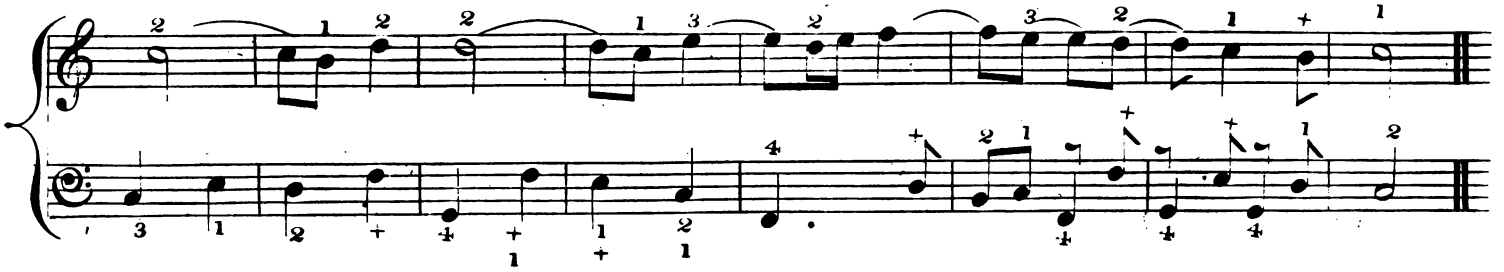
Nº IV. *Two* dots after a note. § 1. *(b.)*



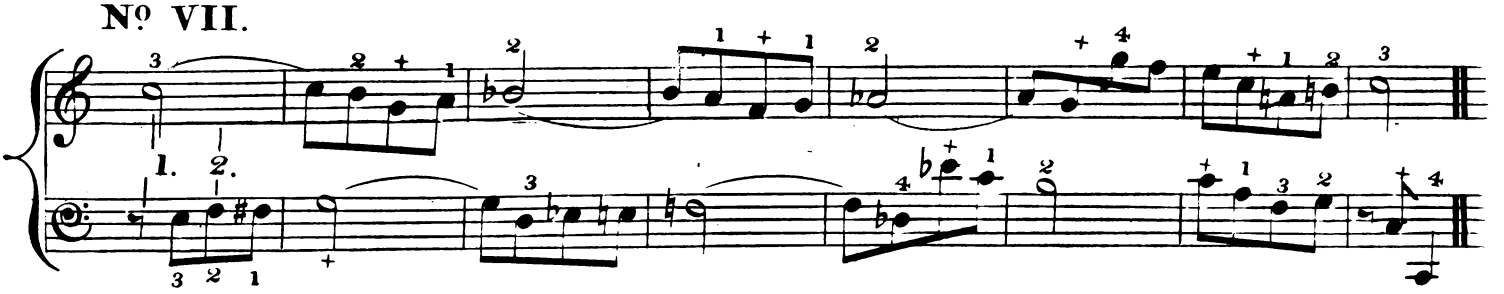
Nº V. *Two* dots after a rest. § 2.



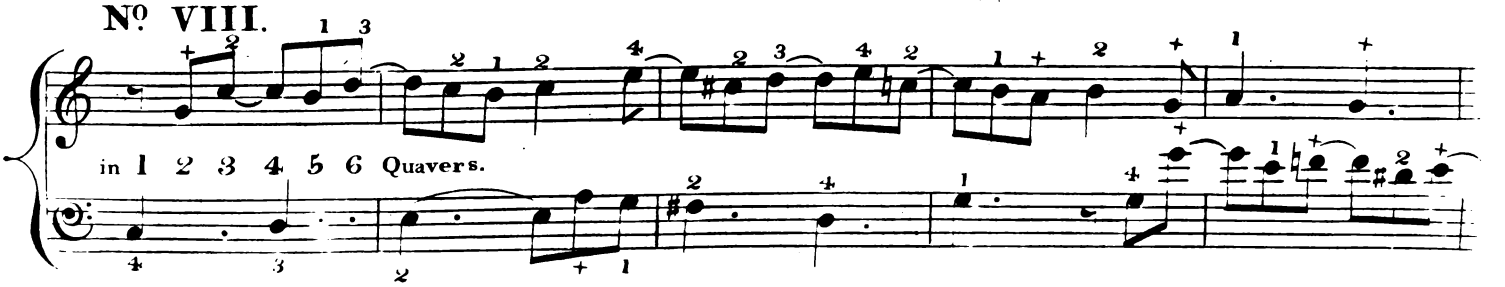
Nº VI. The Tie or Bind § 3.

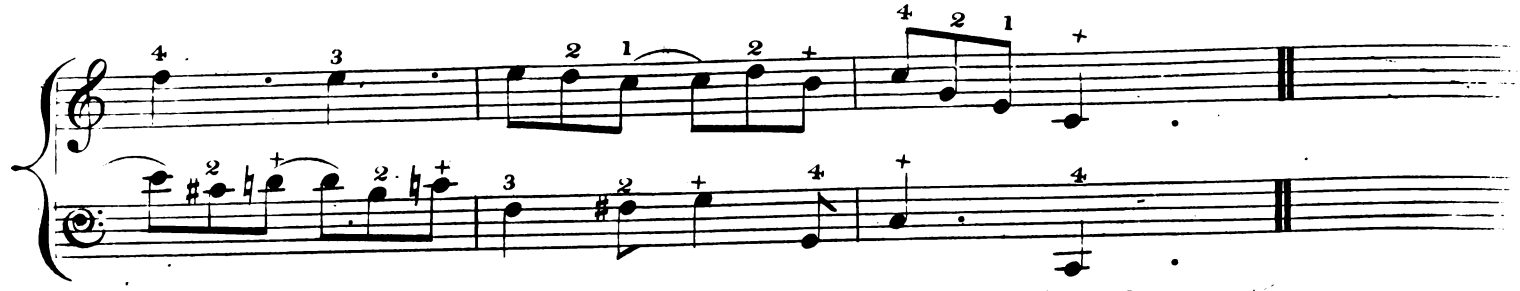


Nº VII.



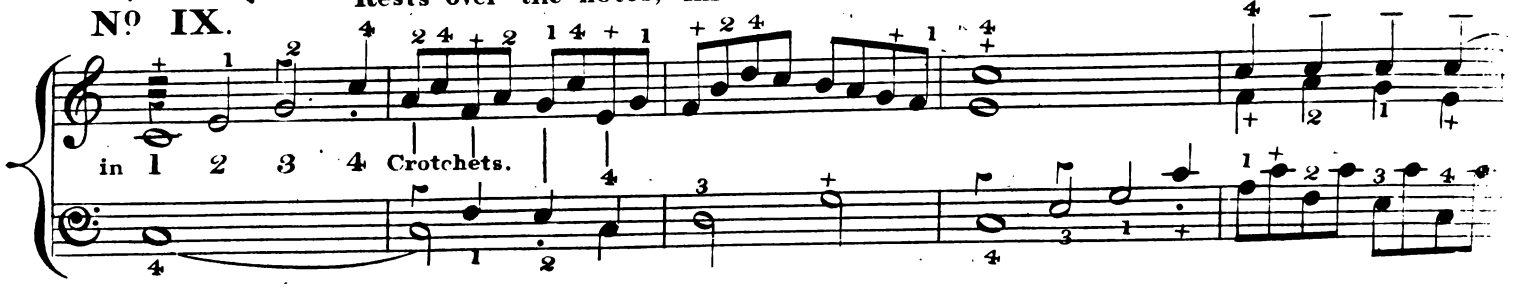
Nº VIII.

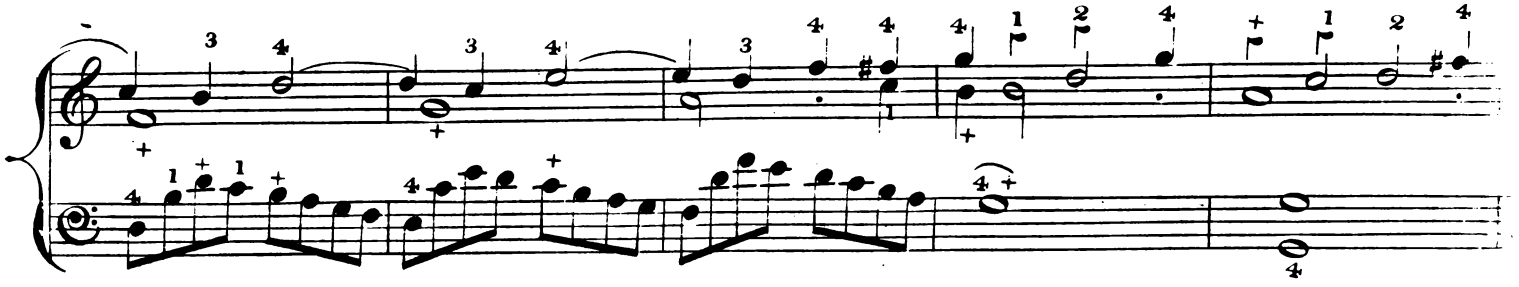


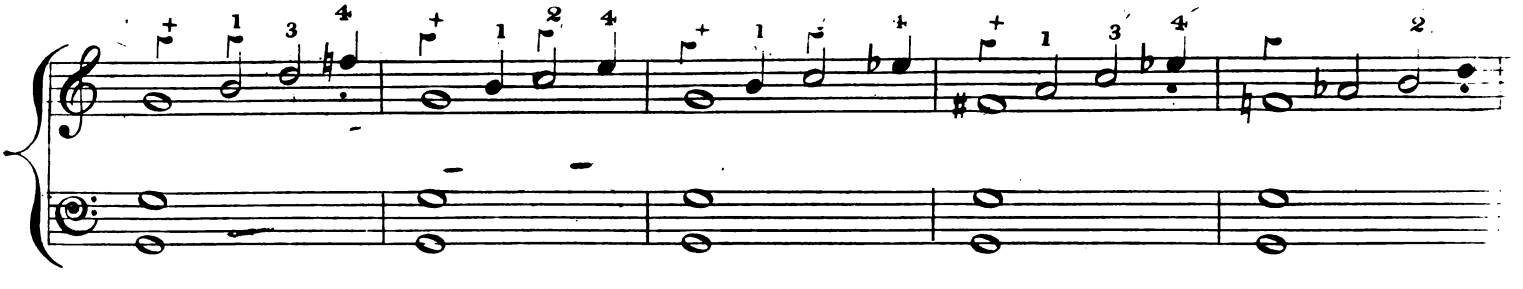


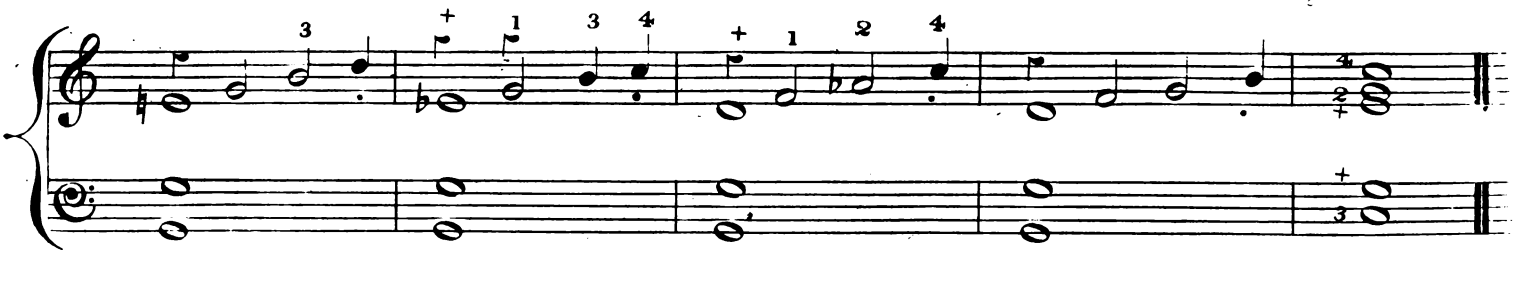
Rests over the notes, mixed with the tie or bind. § 4.

No IX.



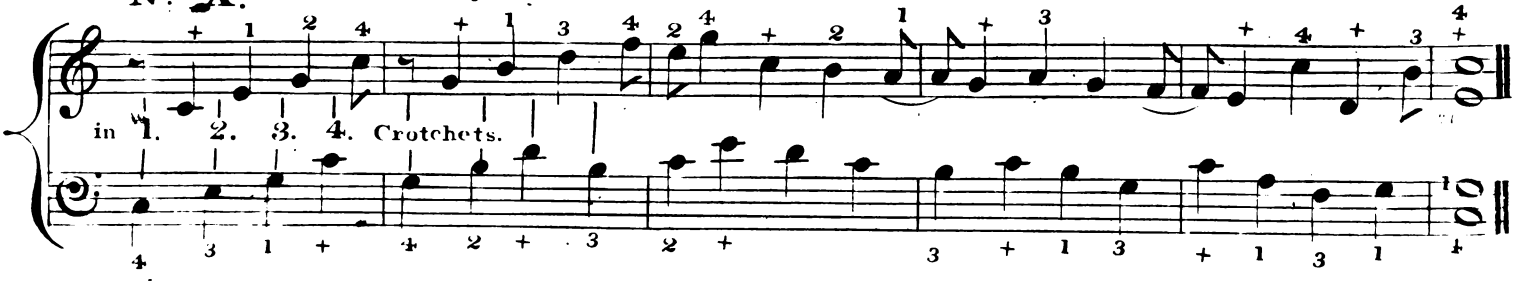


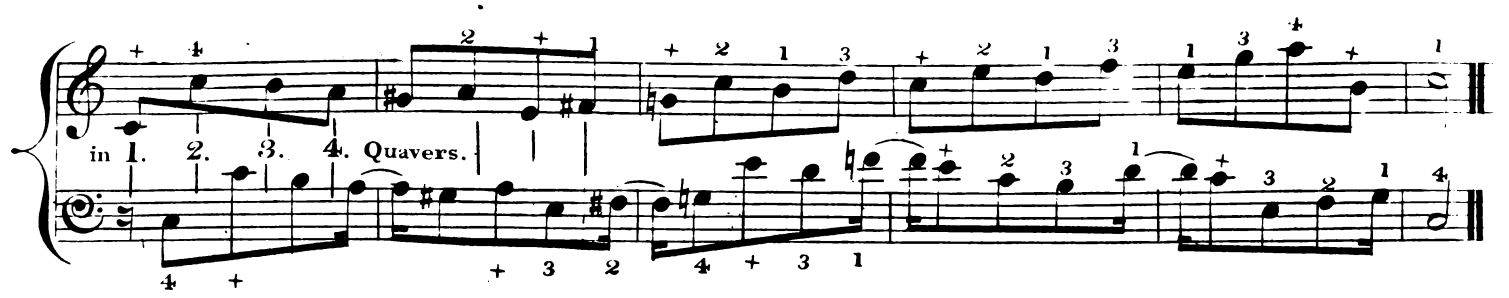


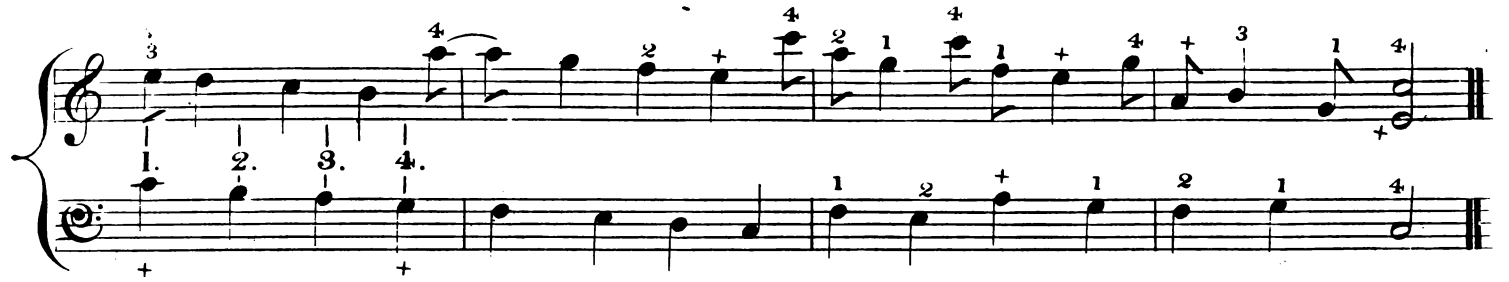


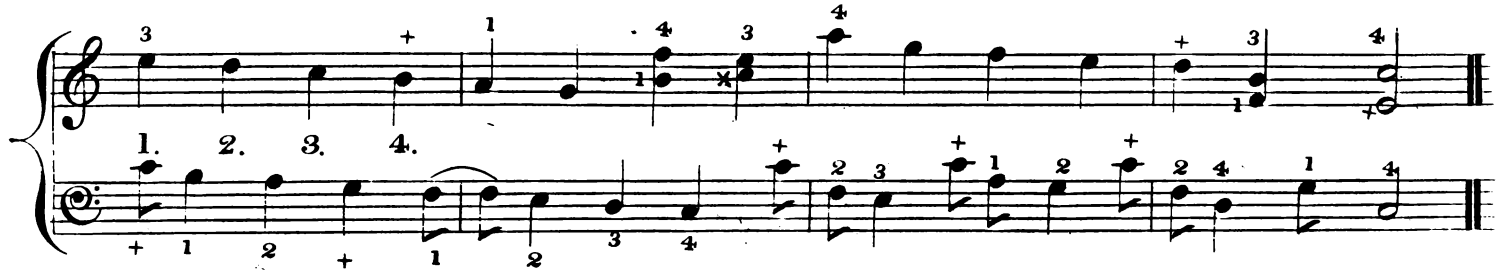
Syncopated notes. § 5.

No X.

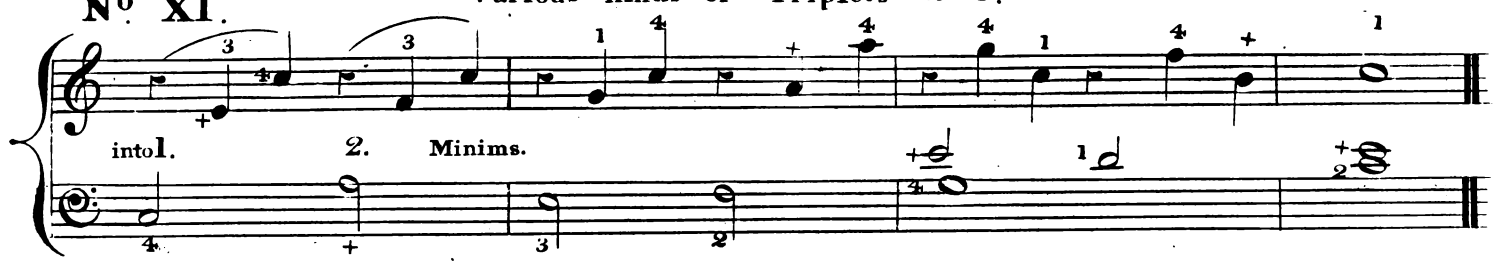




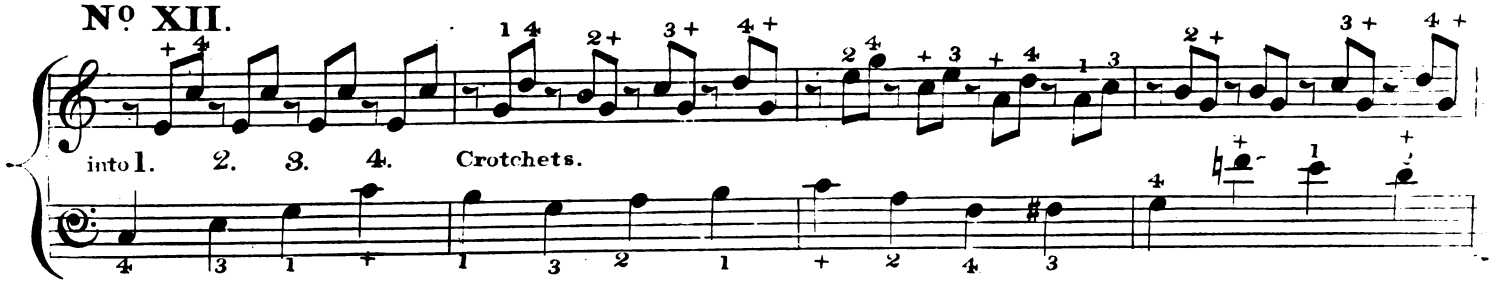


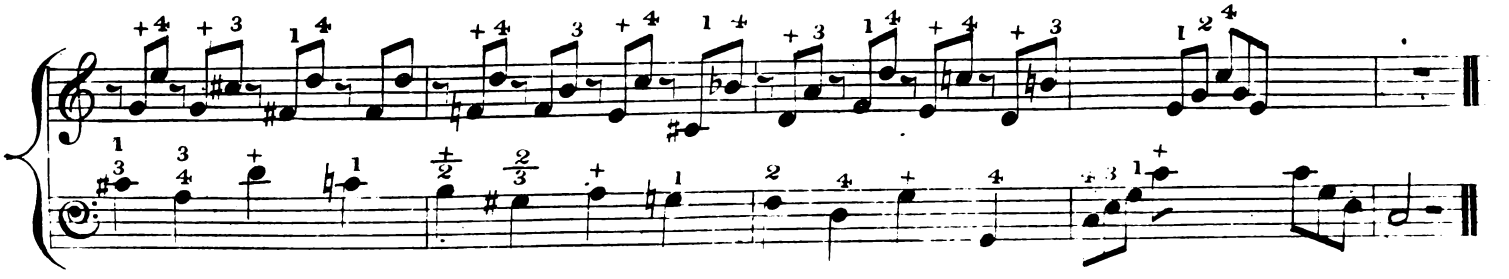


No. XI. Various kinds of Triplets § 6.

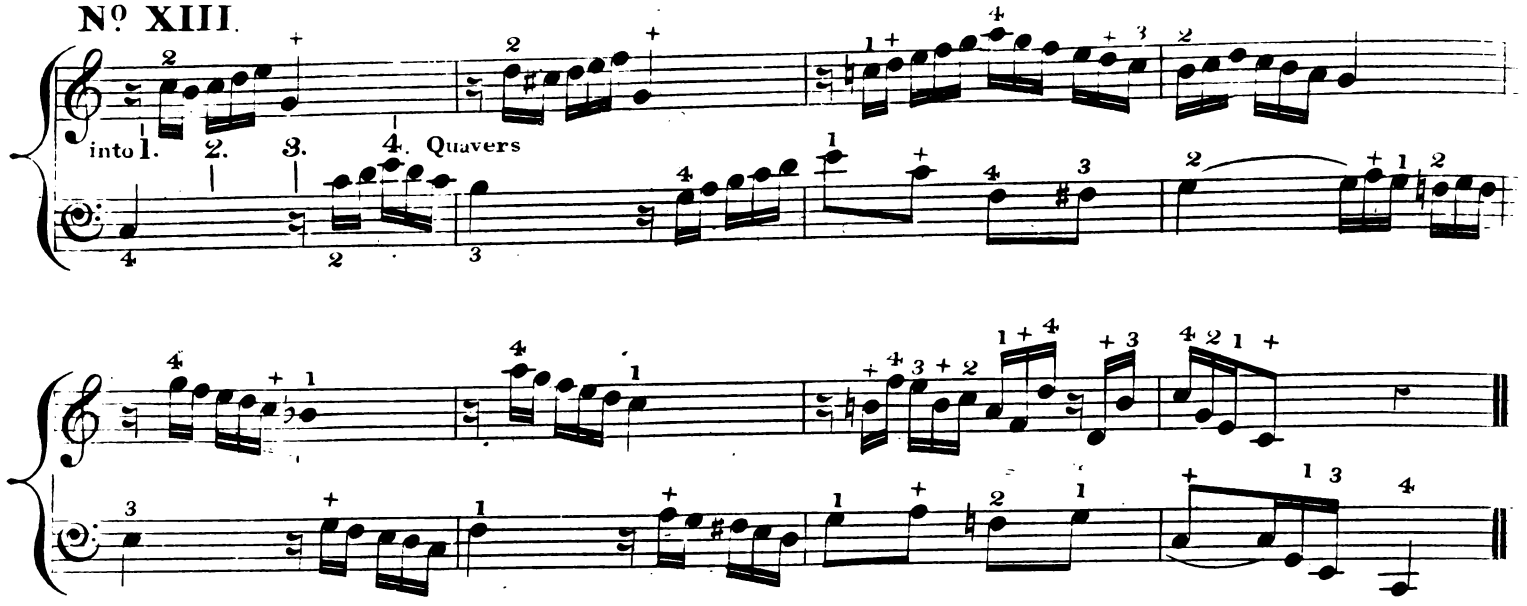


No. XII.



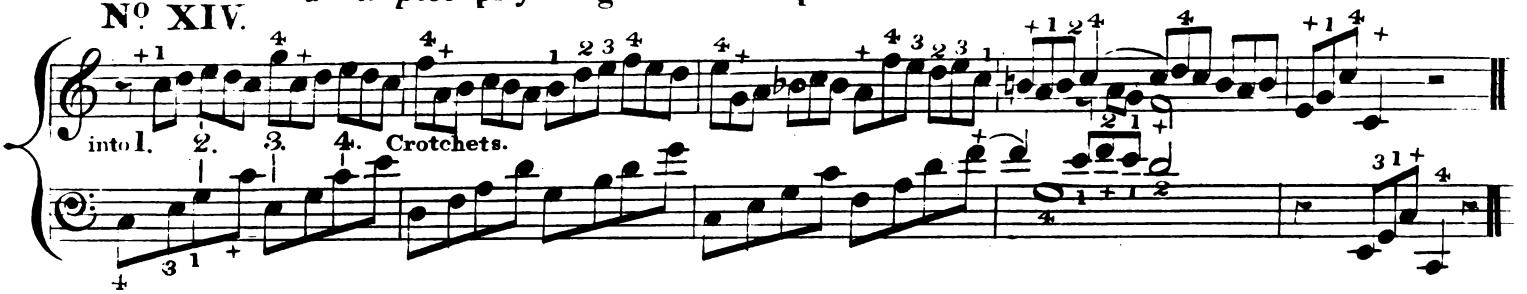


Nº XIII.

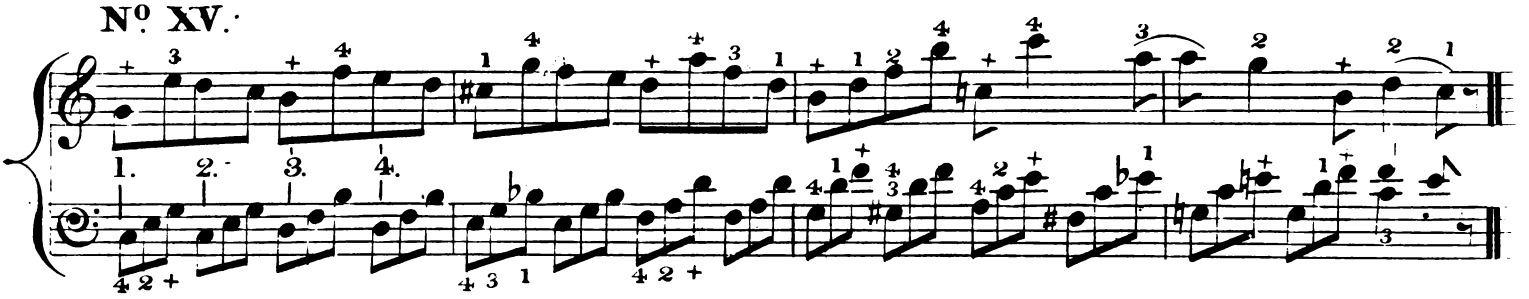


a *triplet* played against two equal notes.

Nº XIV.



Nº XV.



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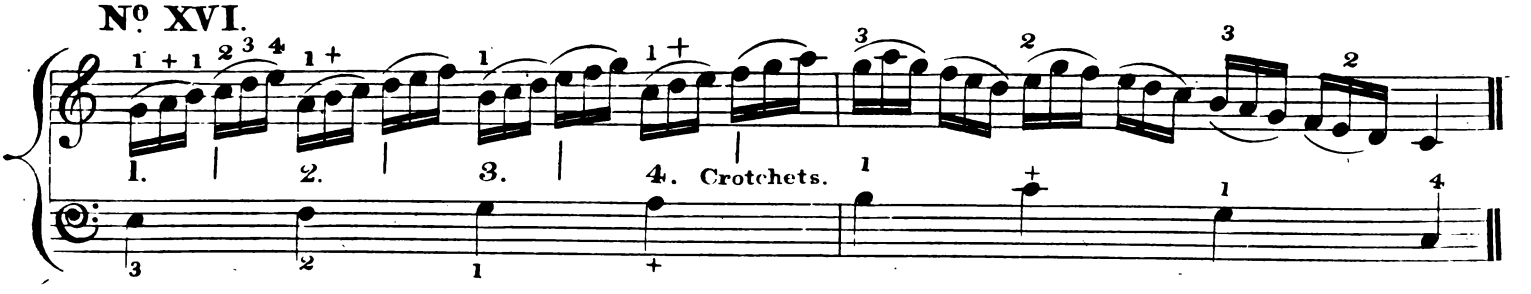
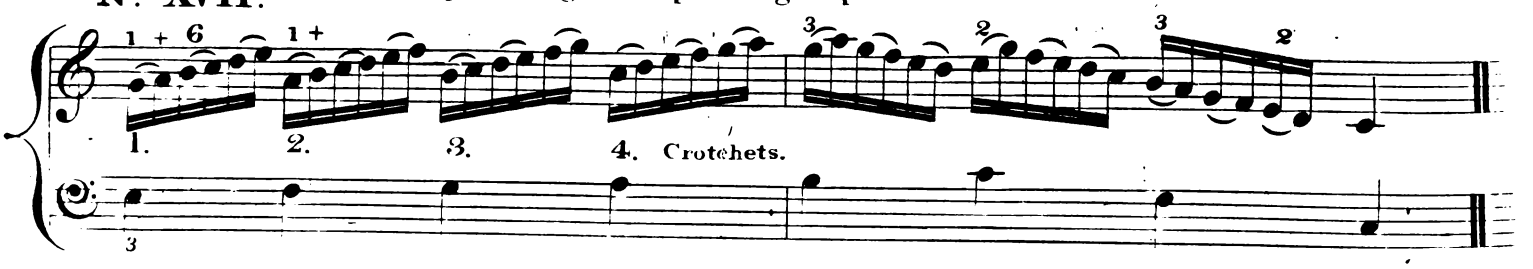
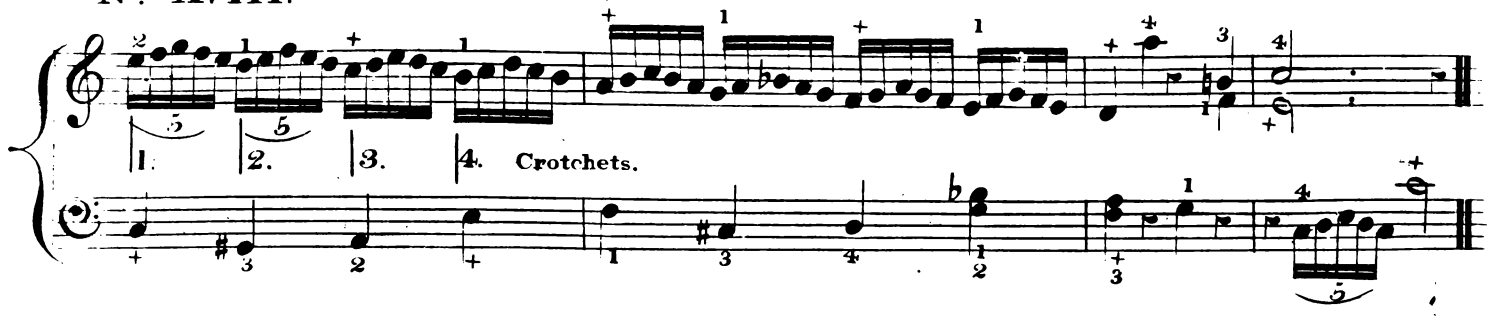


Nº XVII. The preceding example as groups of 6 notes. § 7.



Groups of odd numbers of notes, § 8.

Nº XVIII.



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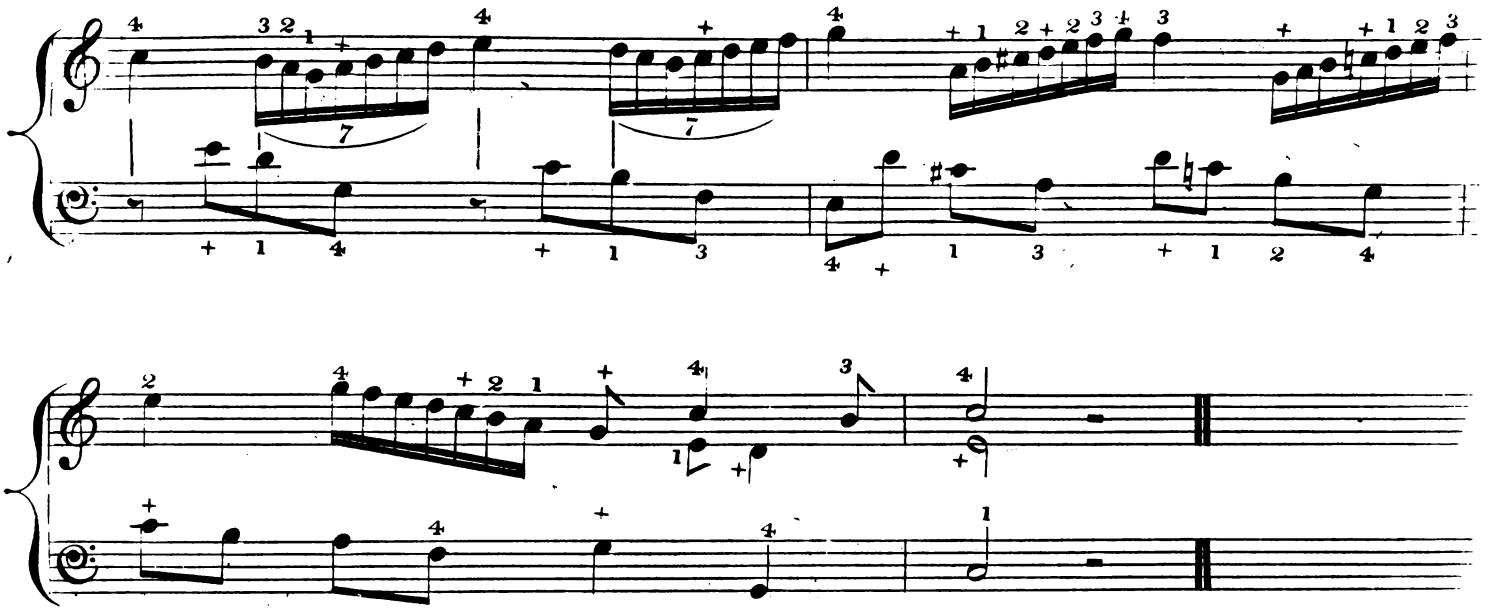
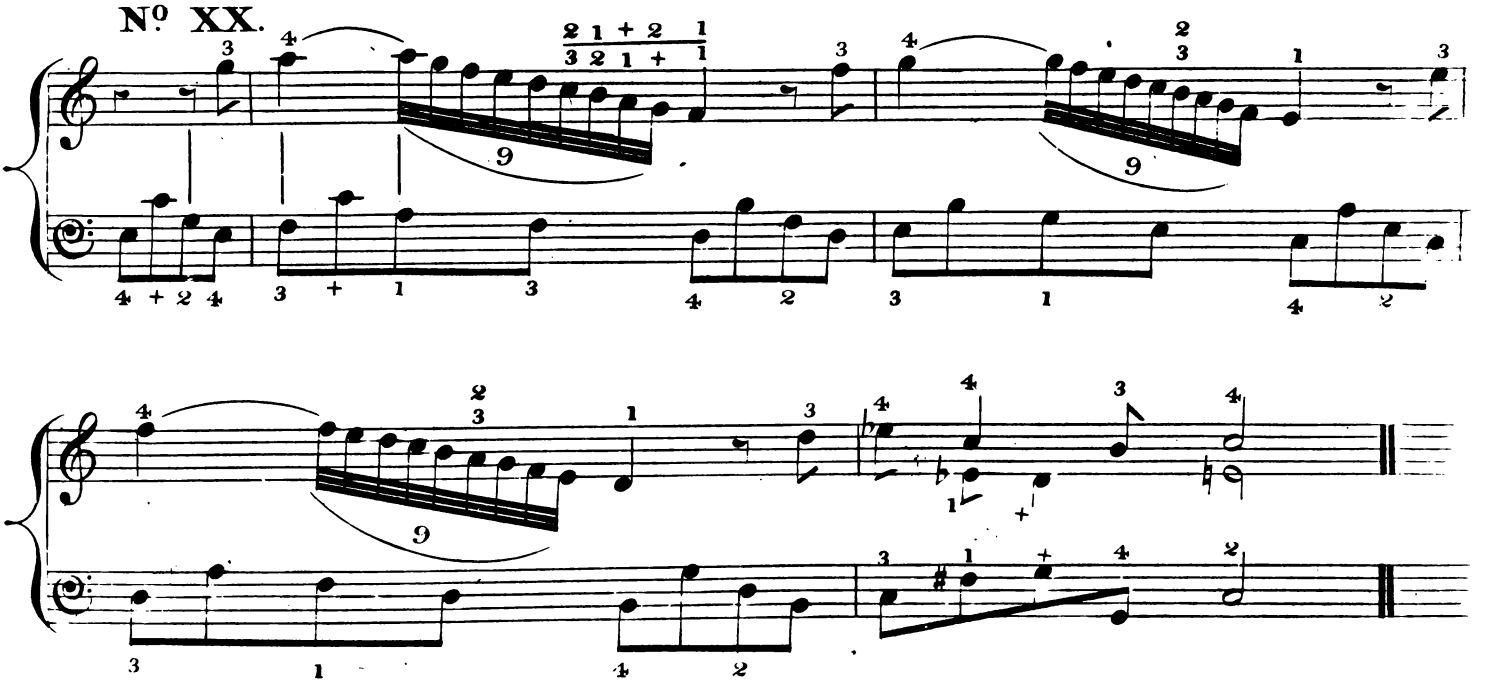


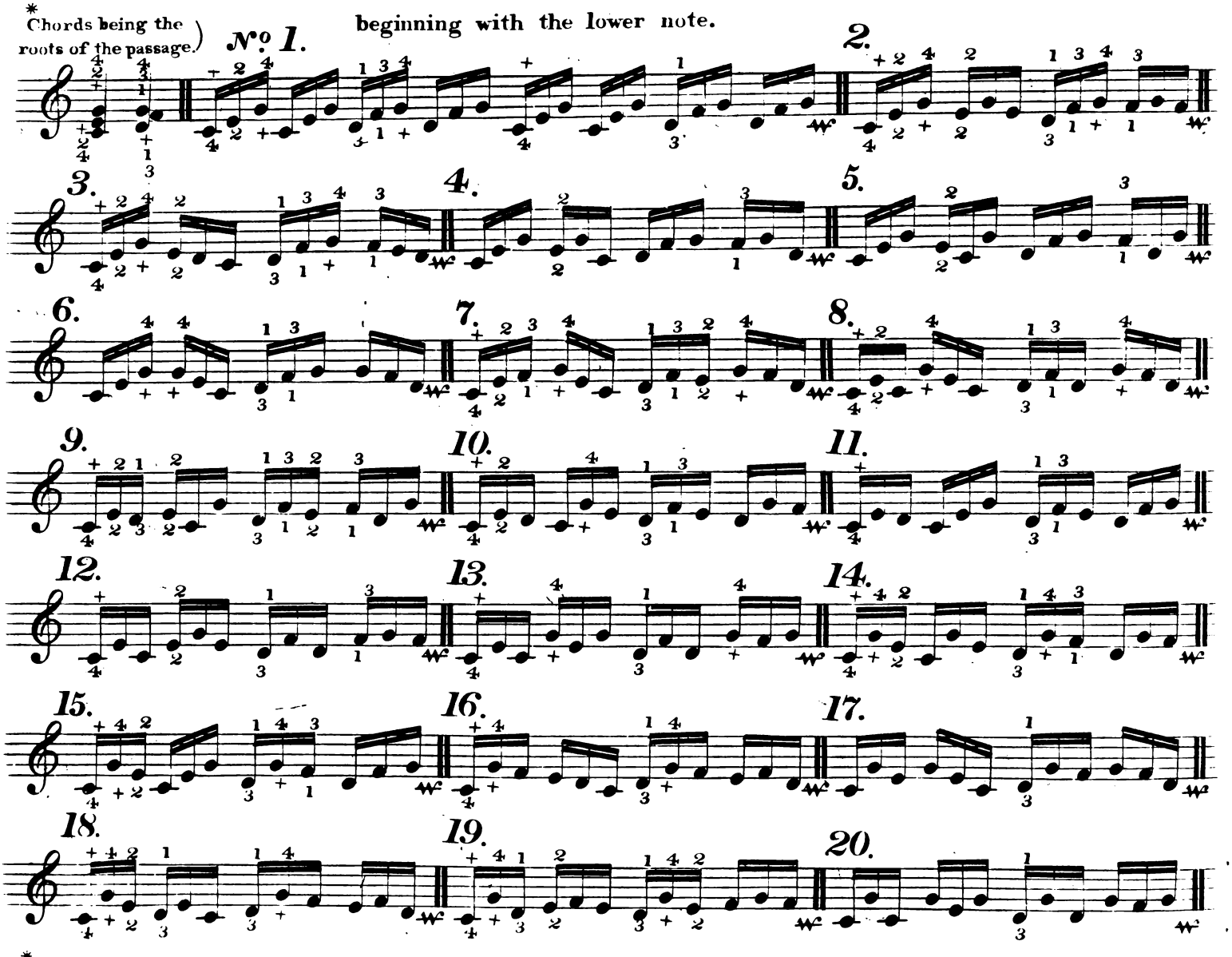
Nº XX.



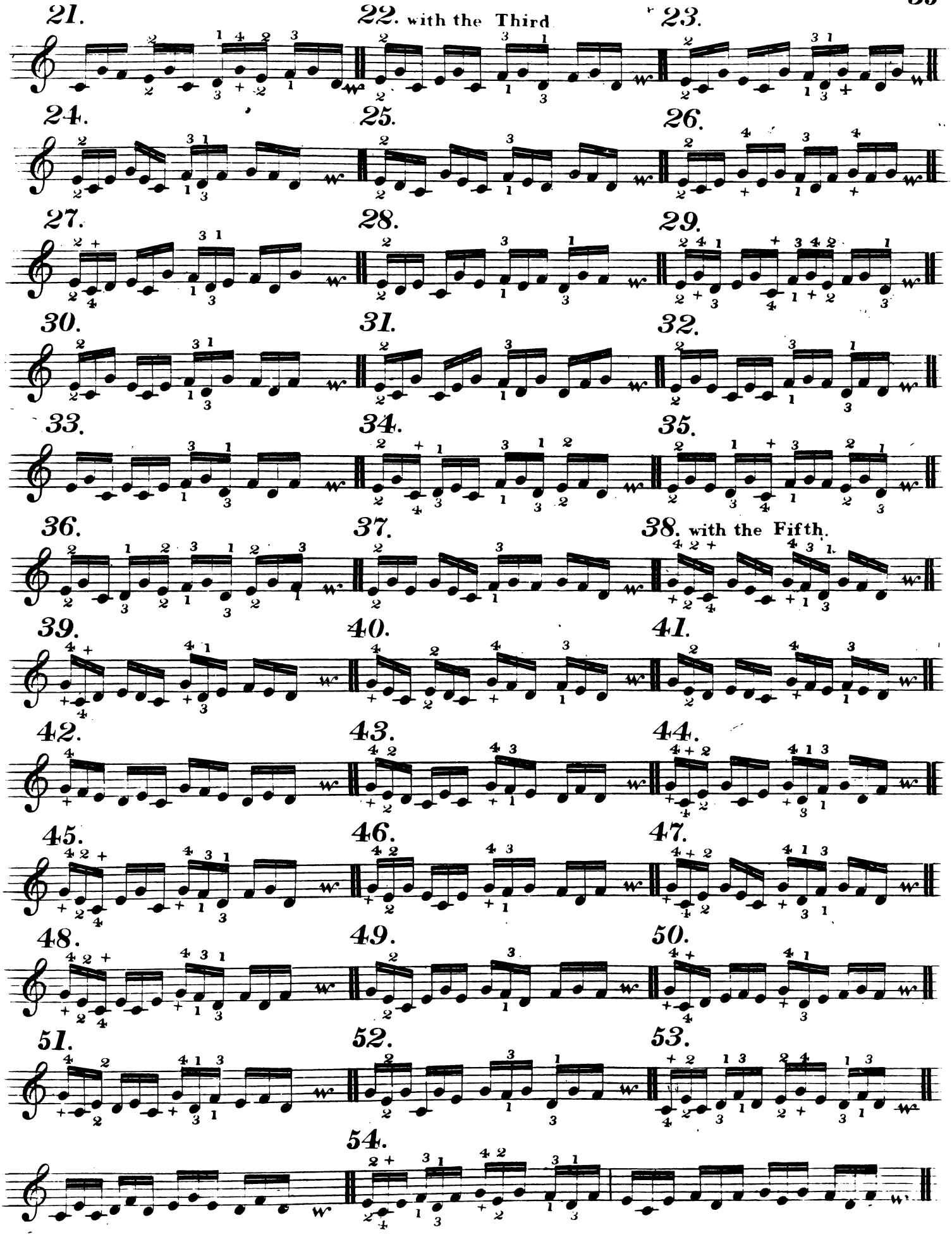
Examples of groups consisting of a still greater numbers of notes, will be introduced in the sequel, as the performance of them would at present be too difficult for the Pupil.

For the purpose of training all the fingers of both hands to an equal degree of power and independence of action, I have added the following collection of examples, which consist of short groups of notes within the compass of a *fifth*, the hand remaining always in one fixed position. These must be practiced at first with each hand separately, and then with both hands together, till they are played without effort and with the requisite roundness and finish. Particular attention must be given to the rules which direct, that the hands should be held perfectly still, the fingers moved with freedom and facility, without being lifted up from the keys, and that they should not be allowed to dwell longer upon them than is necessary.*

* Logier's Chiroplast or Hand-guide may be employed here, and should be recommended to pupils, particularly in the absence of the Master, as conducive towards maintaining a correct and tranquil position of the hands.



* The finger marks over the notes are for the right hand, those underneath, for the left, which must play the passages an octave lower down than they are written.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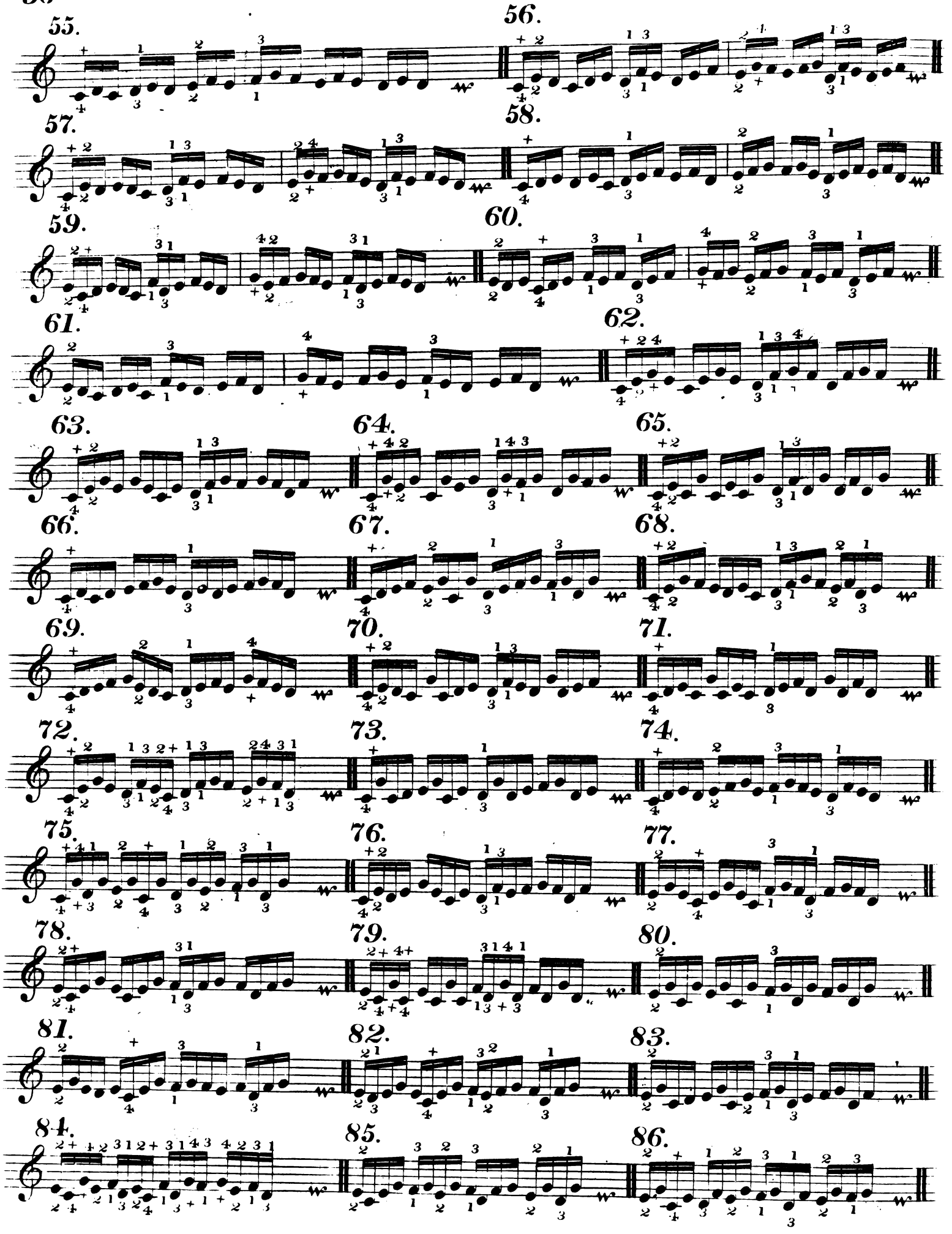
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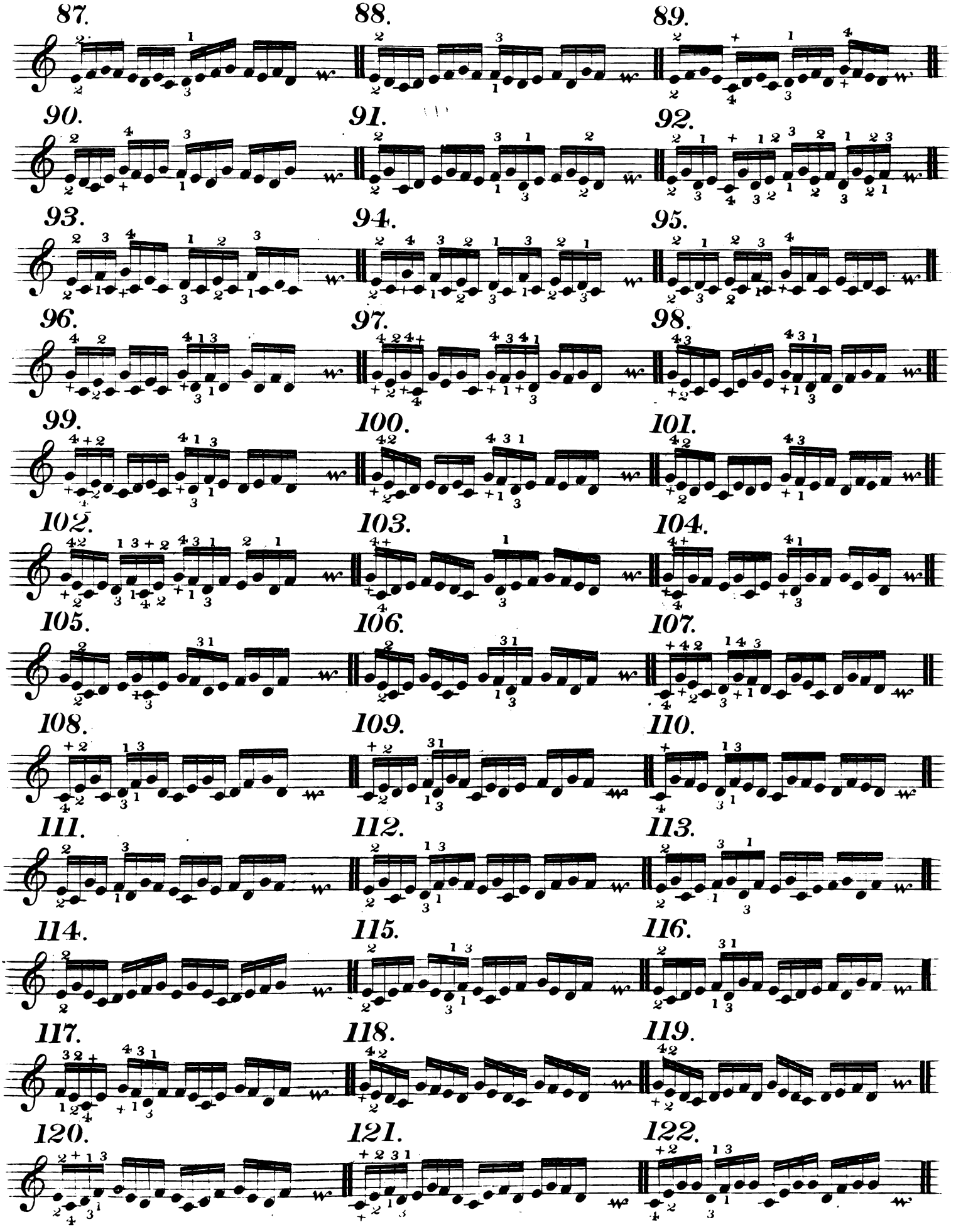
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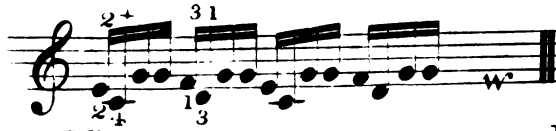

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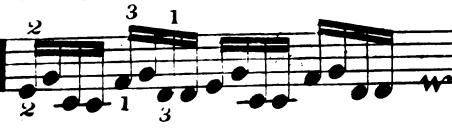

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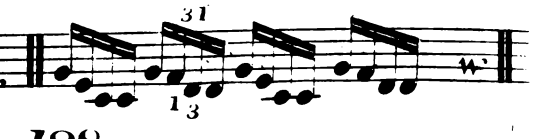

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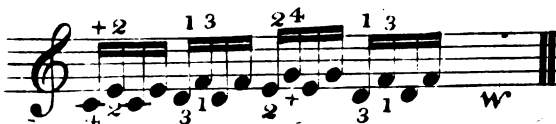

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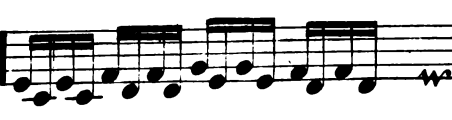

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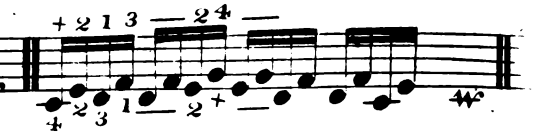

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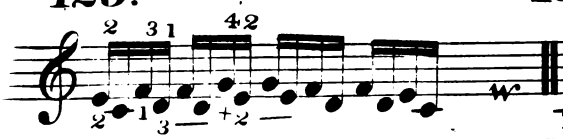

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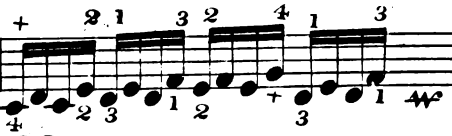

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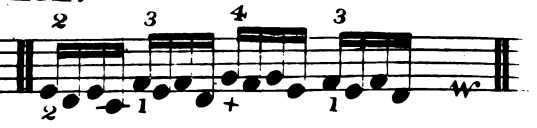

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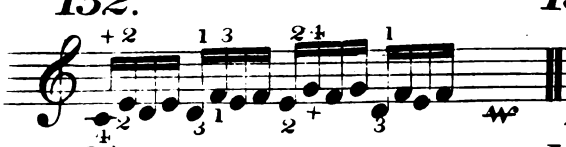

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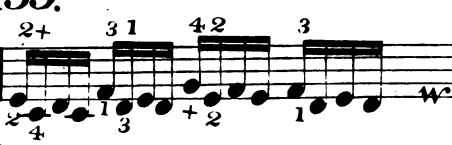

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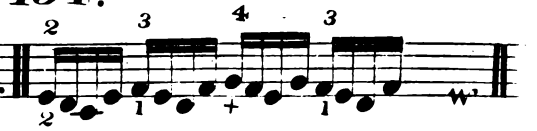

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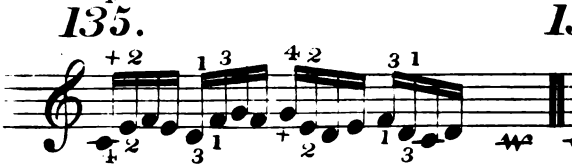

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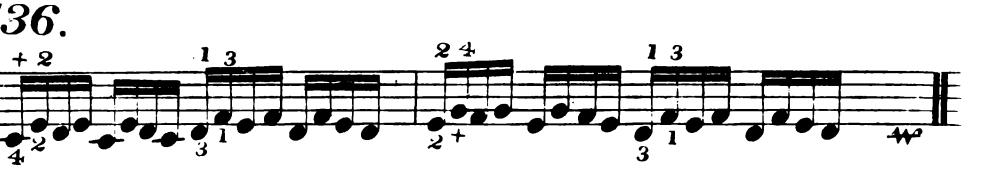

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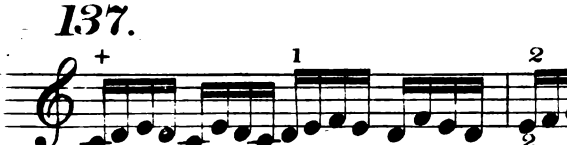

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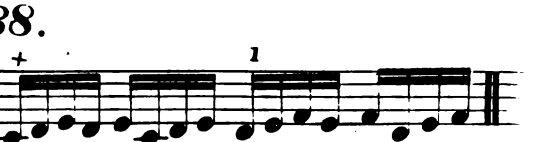

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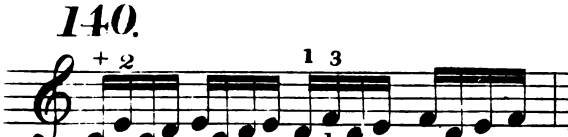

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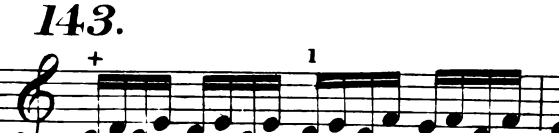

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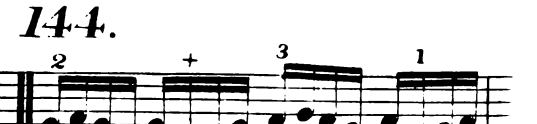

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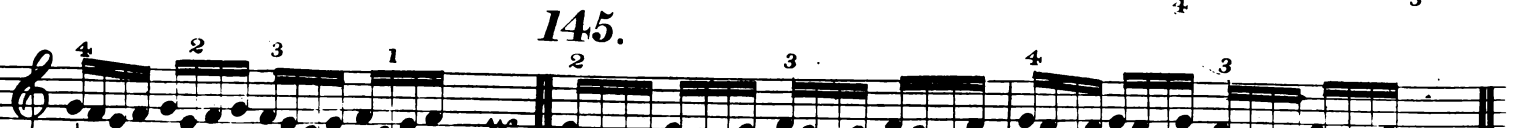

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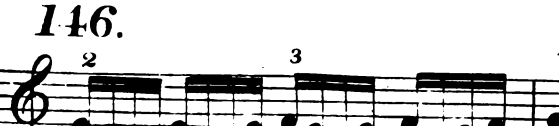

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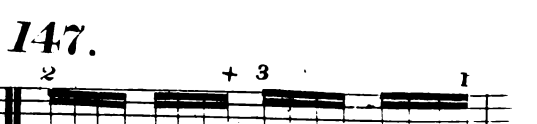

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157. double notes

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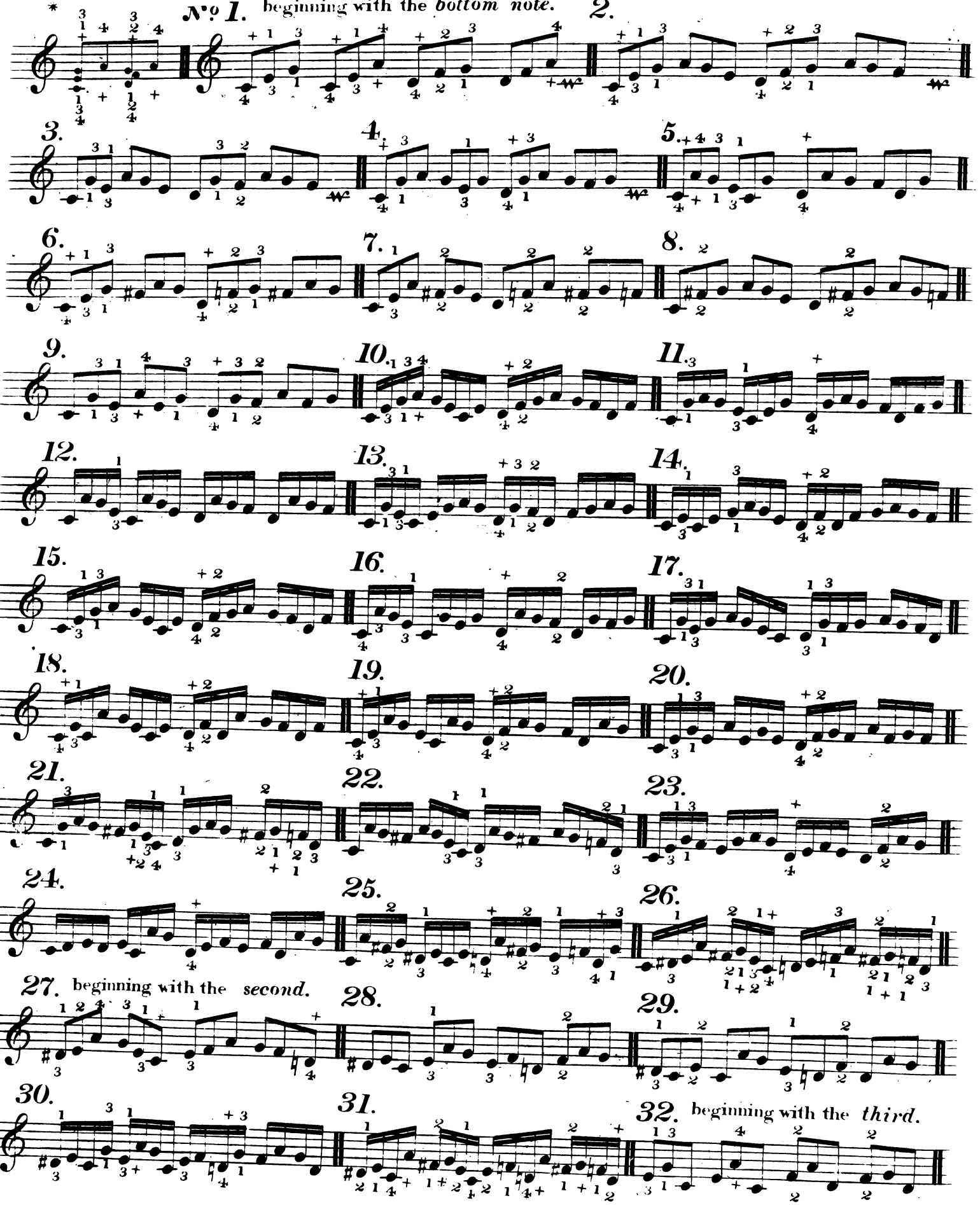
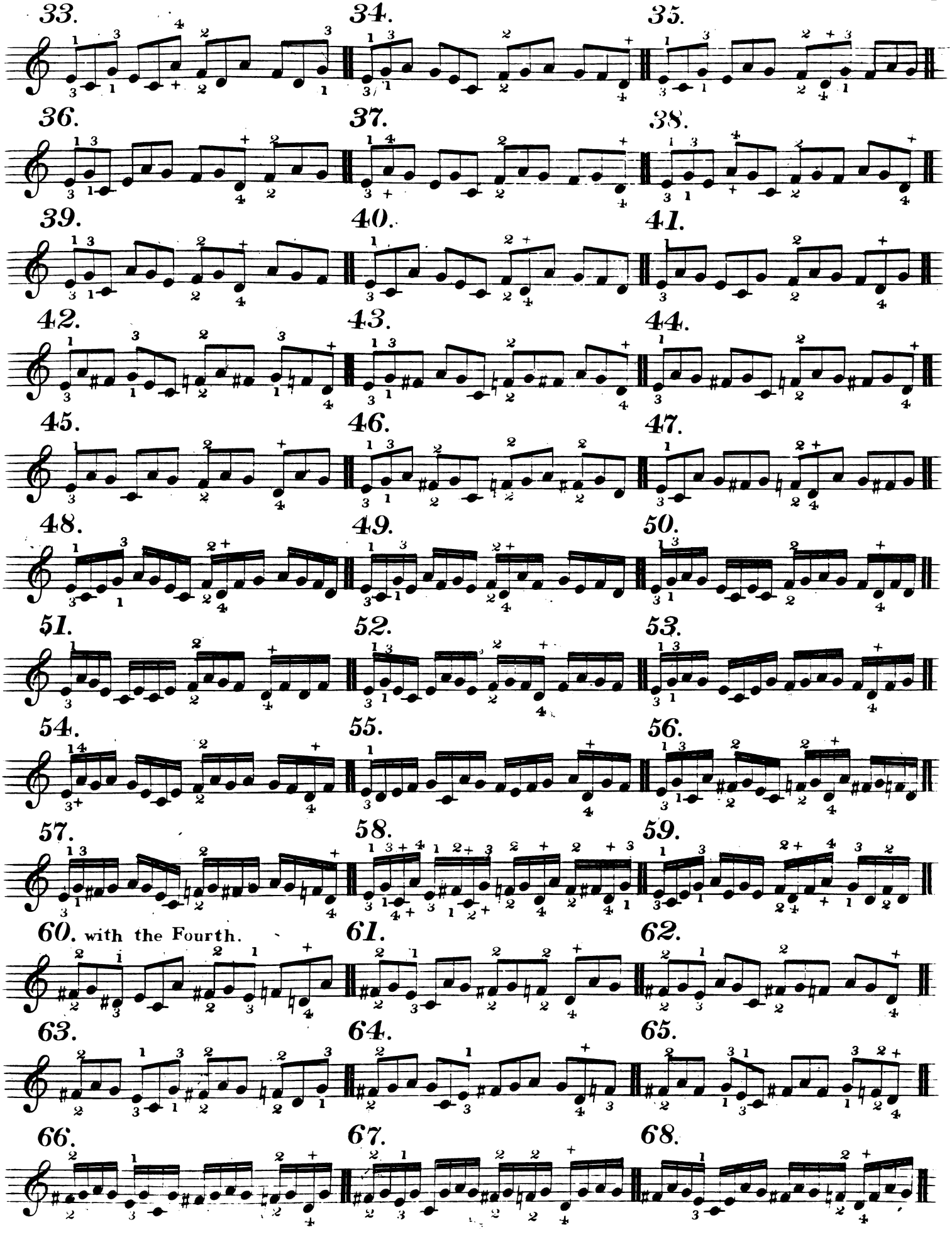
If the Pupils hand be capable of reaching a sixth or a still wider interval, it will now be of advantage to him to practice the following examples; they will serve to render the action of the fingers independent of each other in an extended position of the hand.

EXERCISES

within the *compass* of a *sixth* and *seventh*, in which the fifth is always played in the right hand with the 3d, and in the left with the 1st finger.

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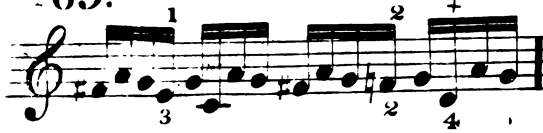

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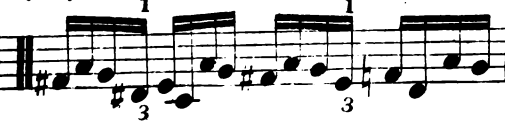

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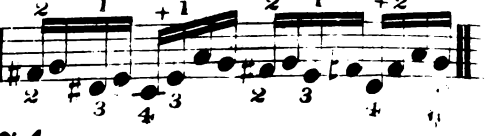
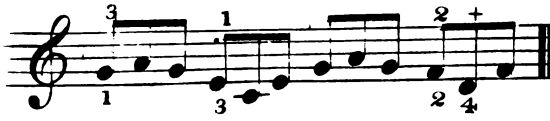


72. with the fifth.



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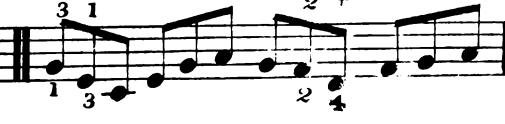

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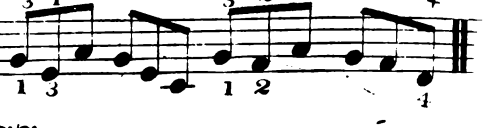

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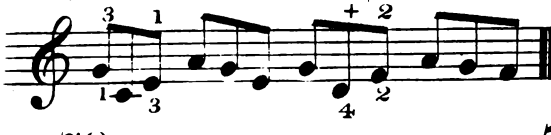

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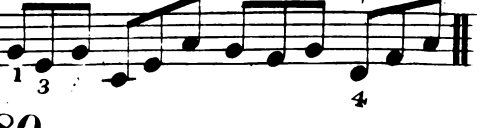

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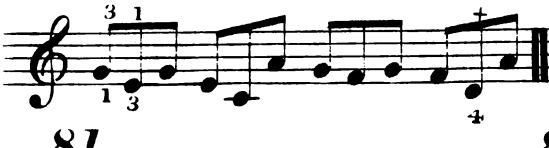

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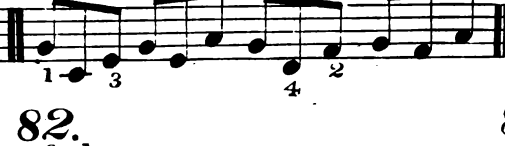

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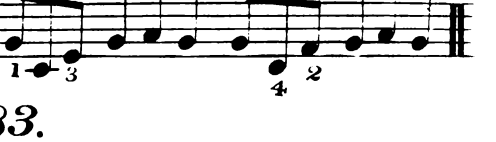

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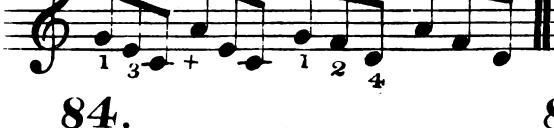

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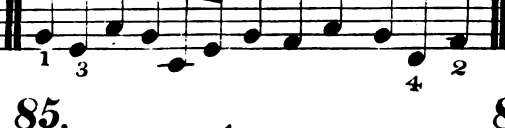

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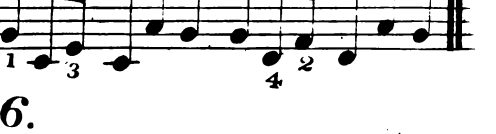

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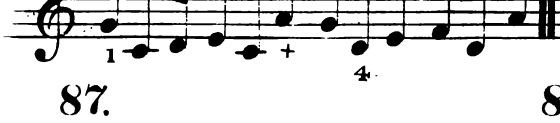

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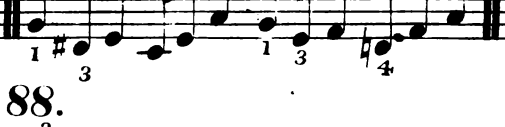

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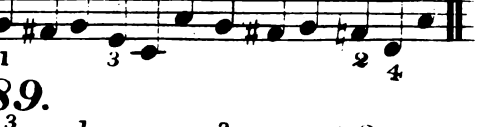

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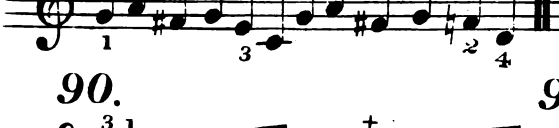

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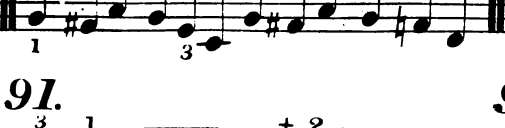

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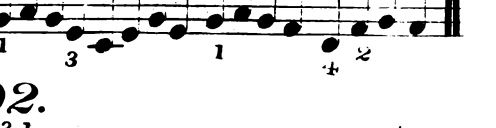

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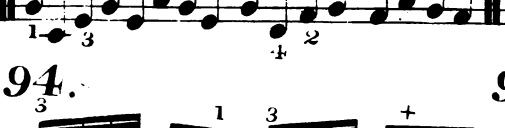

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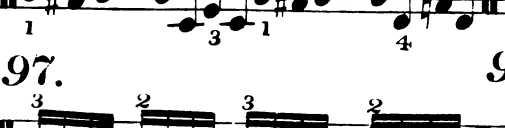

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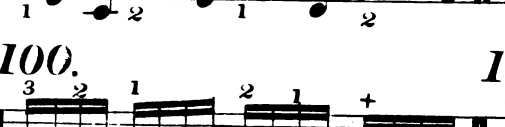

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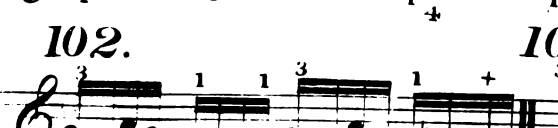

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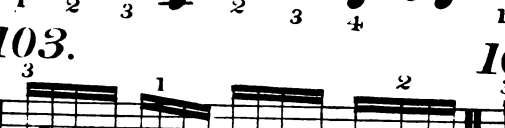

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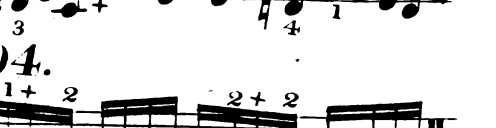
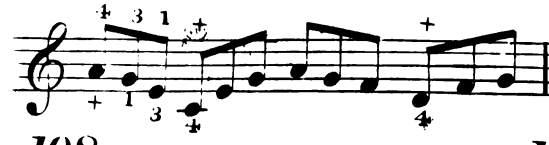


102.

103.

104.

105. with the Sixth.



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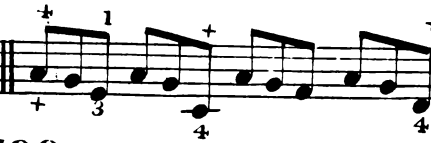

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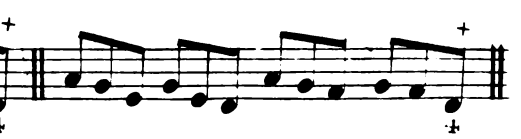

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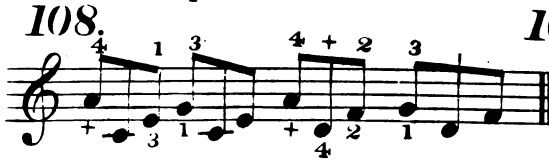

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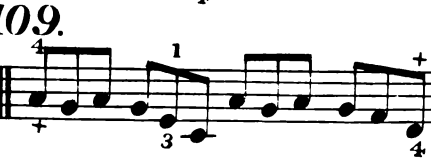

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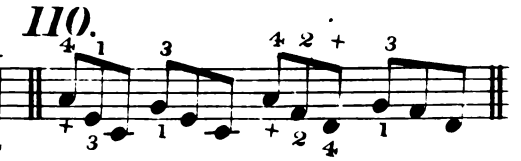

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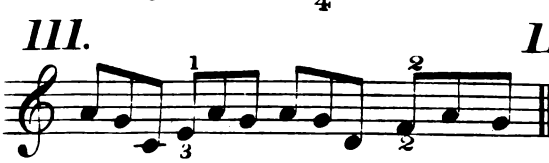

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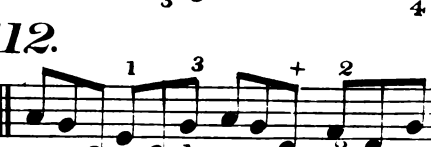

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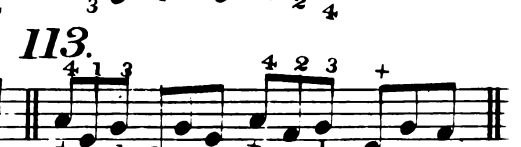

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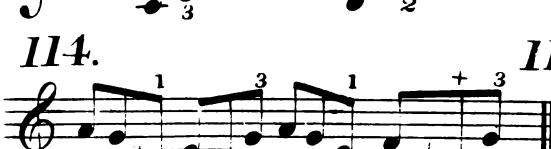

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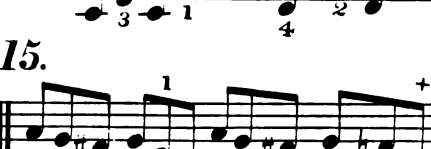

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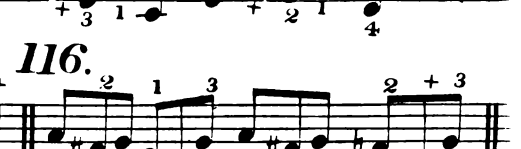

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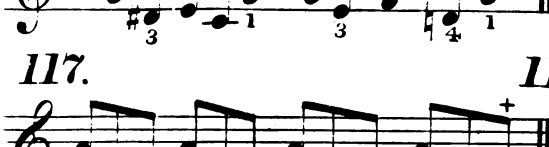

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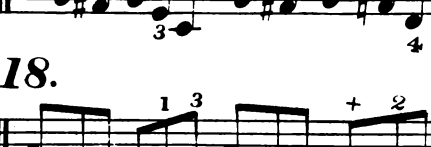

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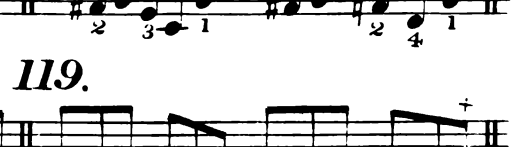

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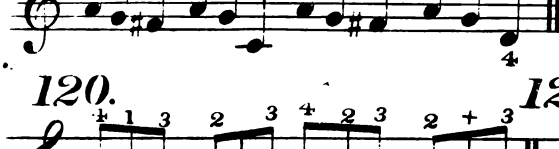

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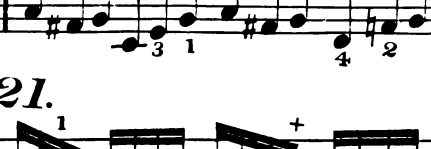

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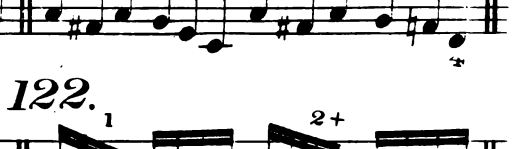

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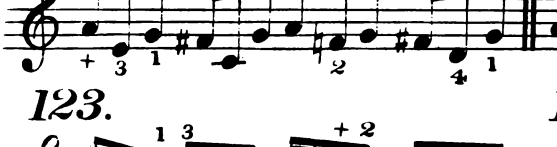

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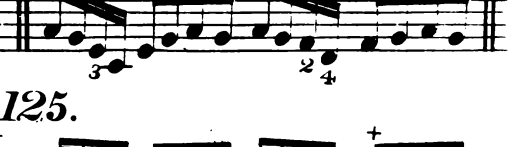

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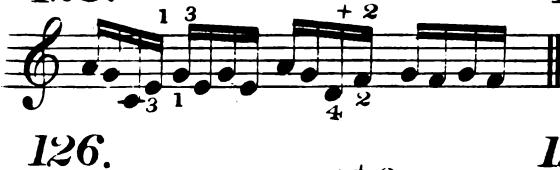

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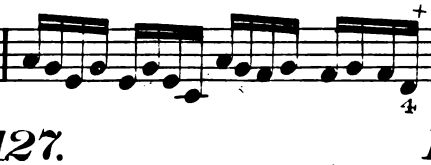

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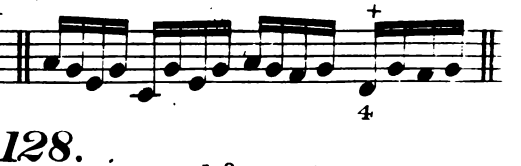

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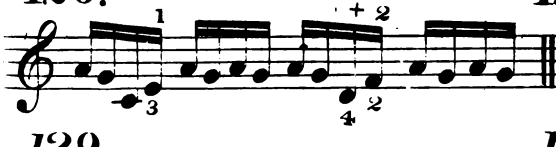

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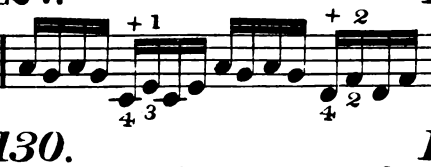

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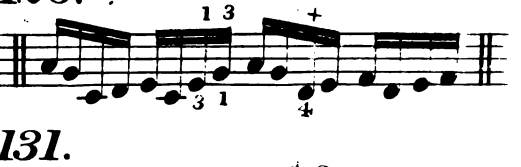

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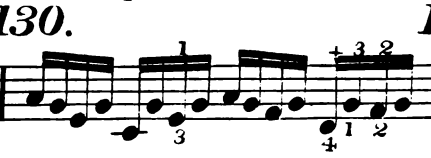

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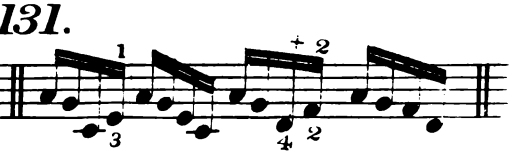

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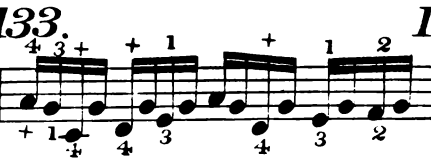

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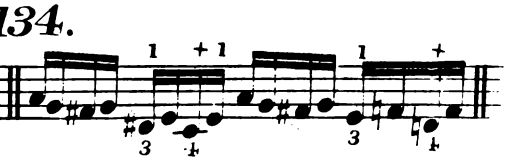

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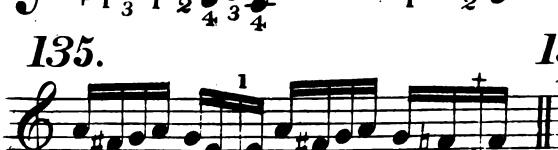
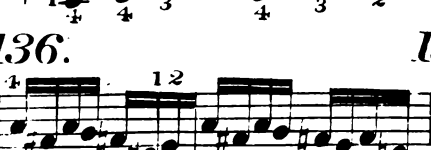


139. 4 in several parts



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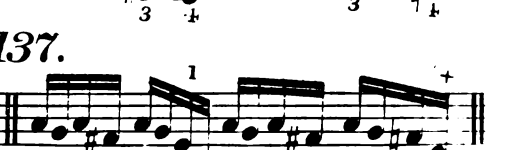
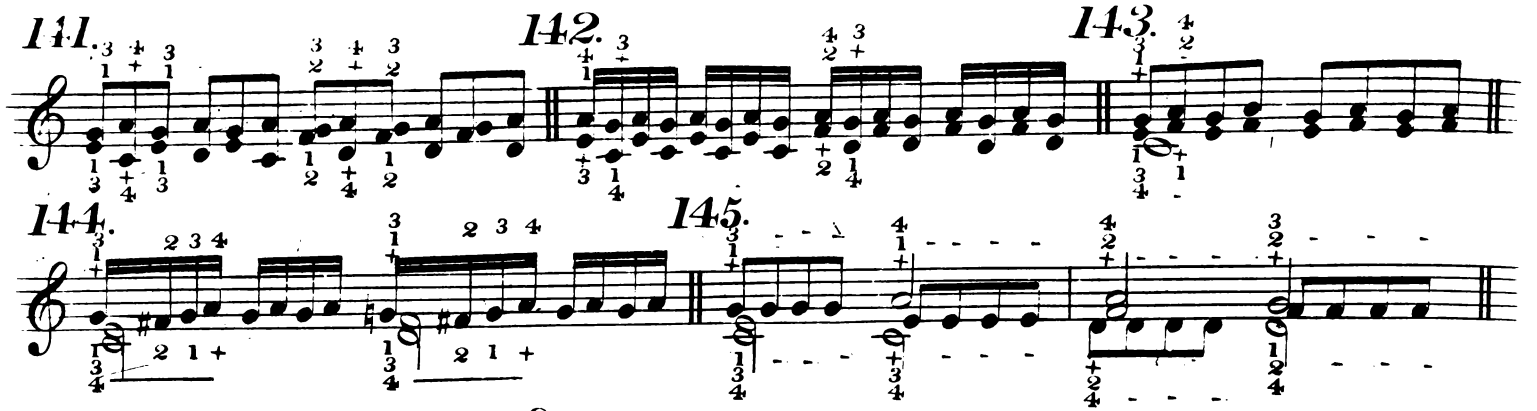
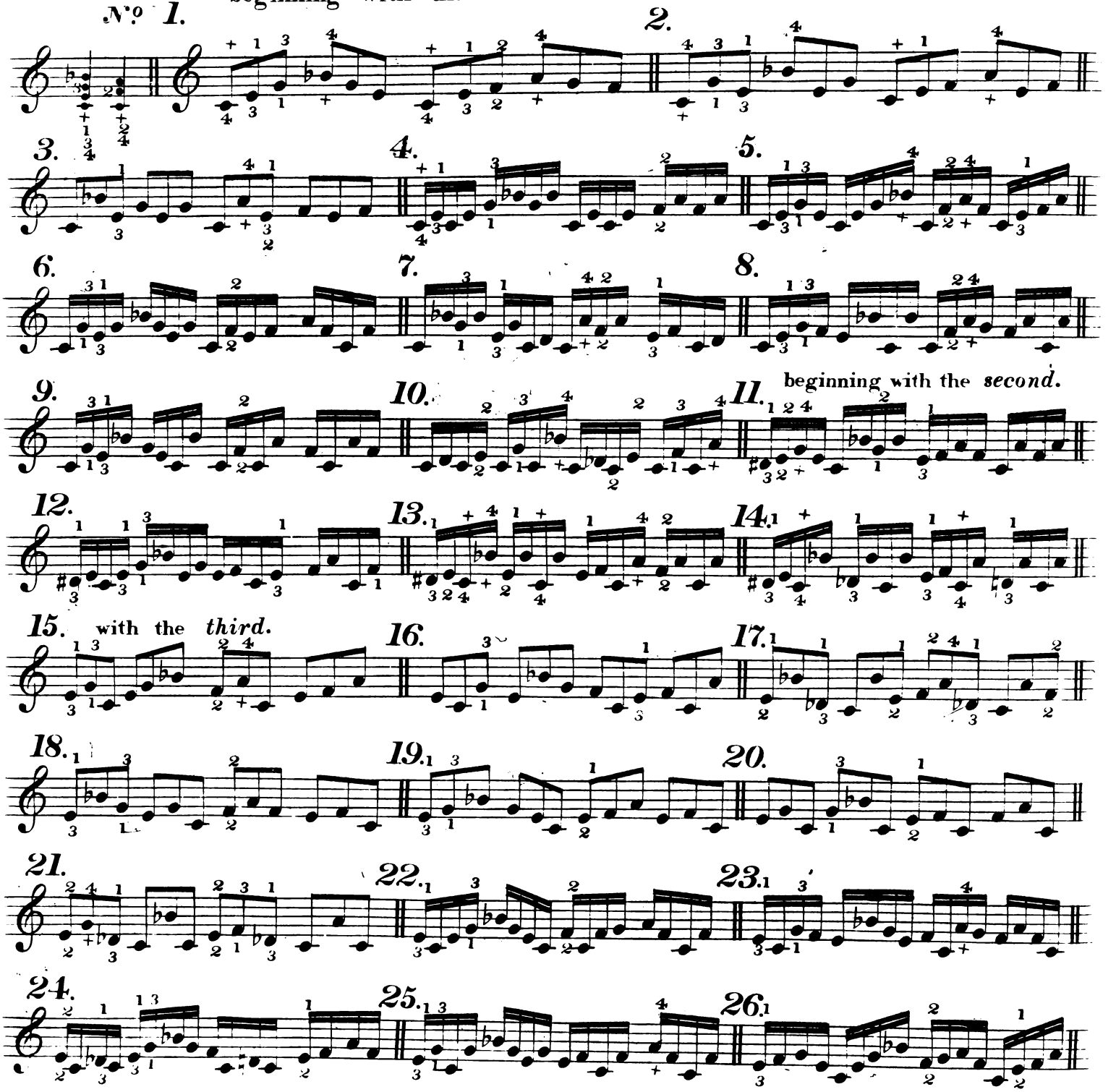




COMPASS OF A SEVENTH.

beginning with the *bottom note.*



27.

28.

29. with the *Fourth.*

30.

31.

32.

33. with the *Fifth.*

34.

35.

36.

37.

38.

39.

40.

41.

42.

43. with the *Sixth.*

44.

45.

46. with the *Seventh.*

47.

48.

49.

50.

51.

52.

53.

54. in several parts.

55.

56.

57.

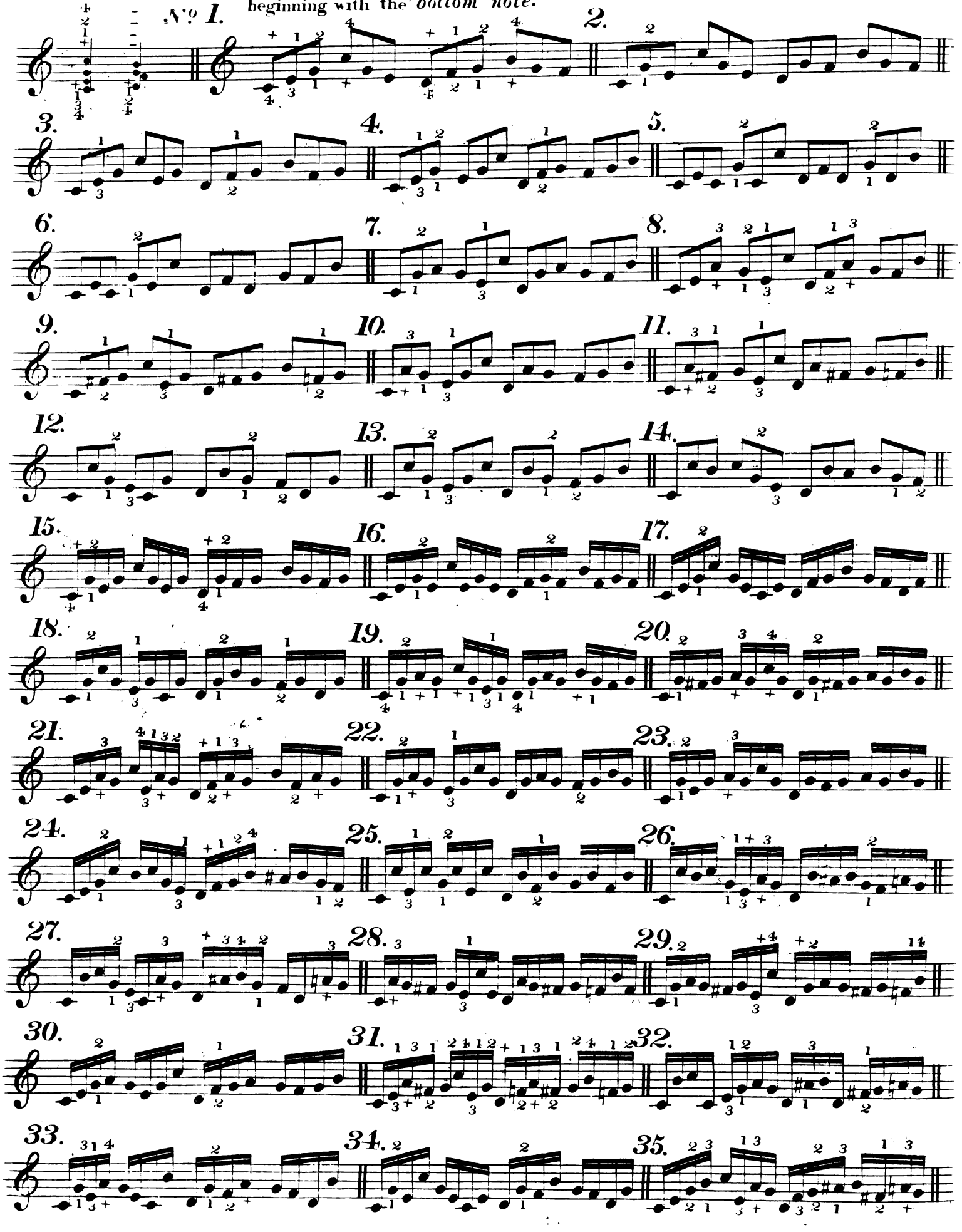
58.

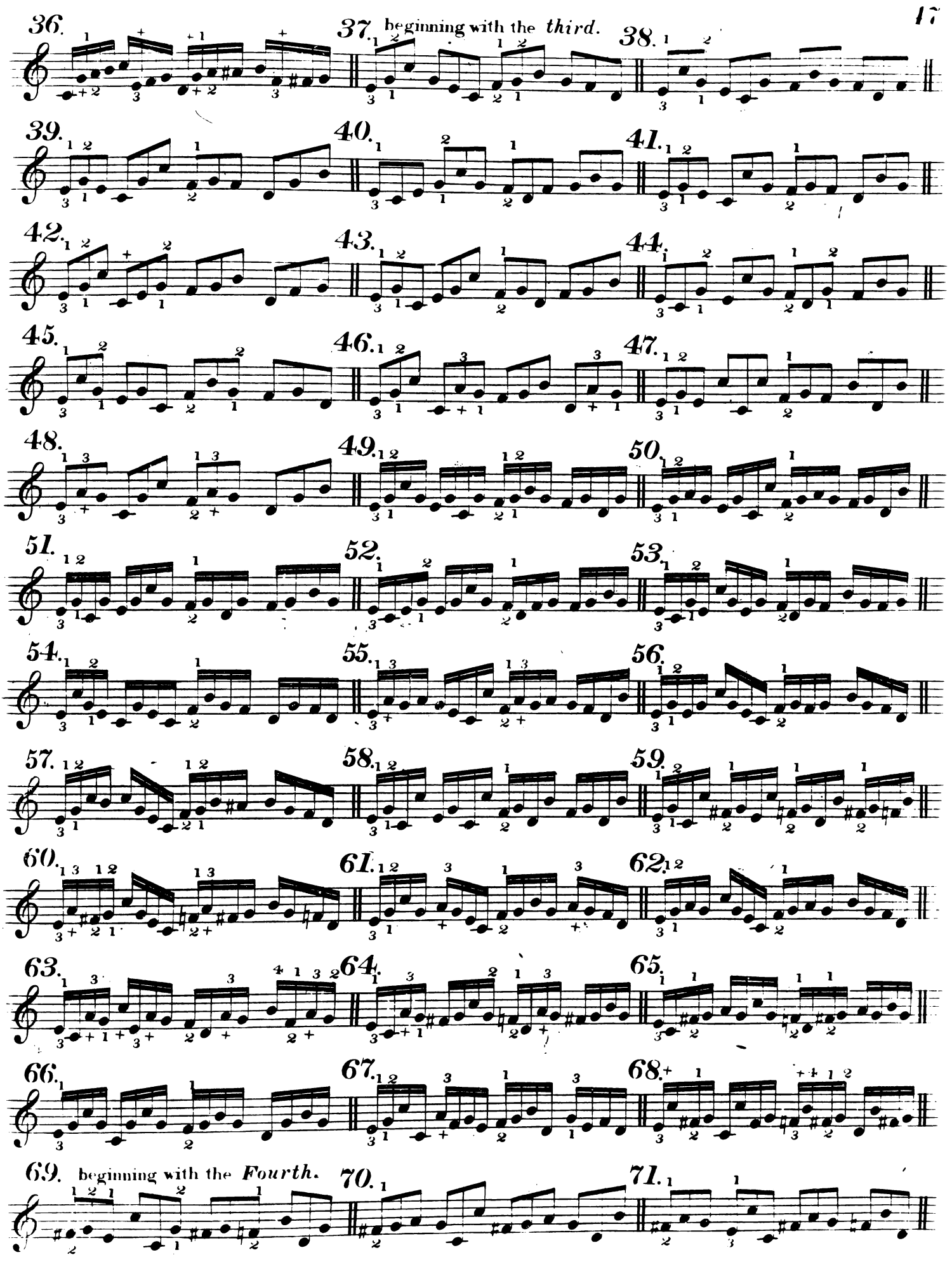
59.

60.

EXERCISES within the Compass of an octave in which the fifth is played in the right hand with the 2nd finger, and in the left with the first.

beginning with the *bottom note.*




36.
37. beginning with the *third.*
38.
39.
40.
41.
42.
43.
44.
45.
46.
47.
48.
49.
50.
51.
52.
53.
54.
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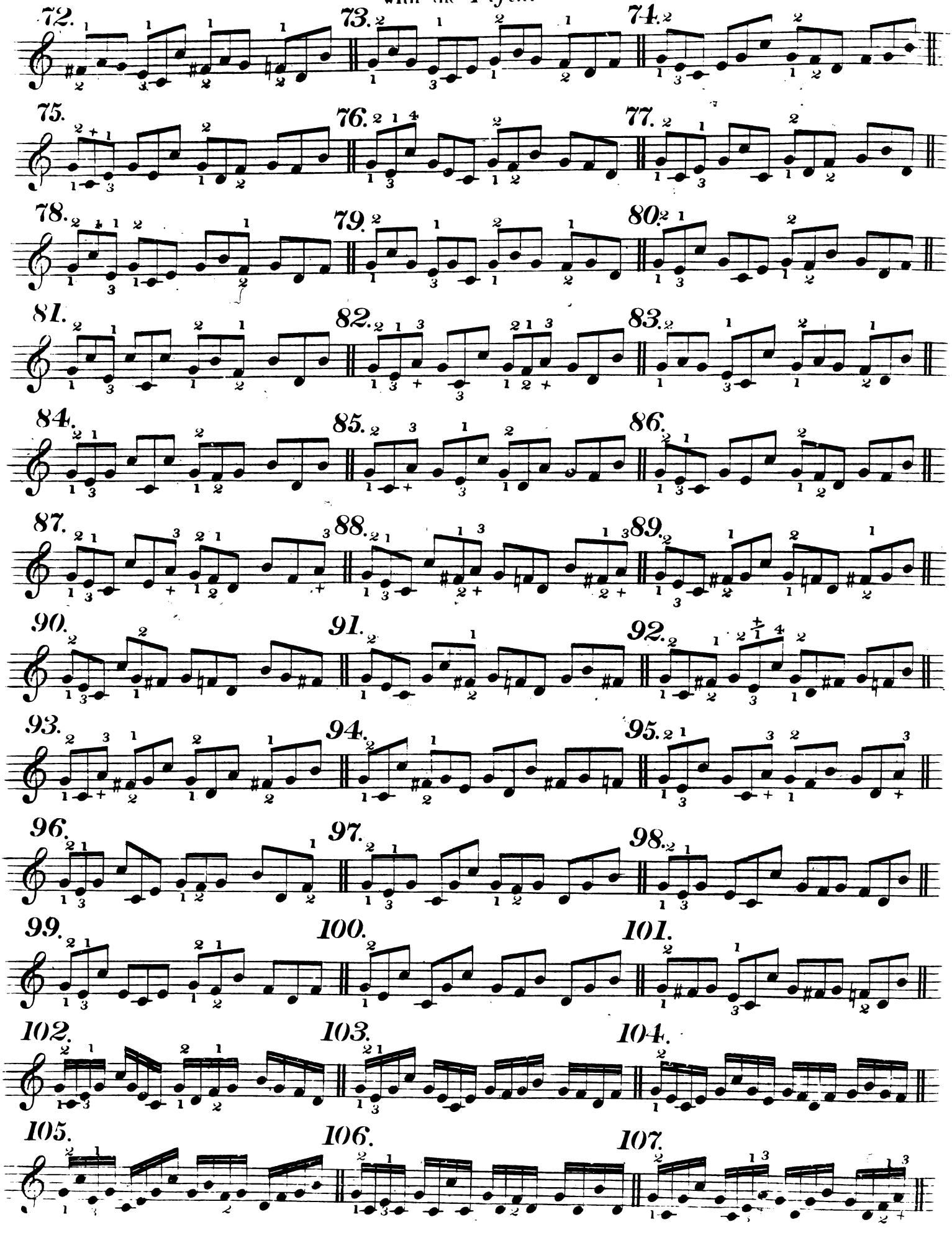
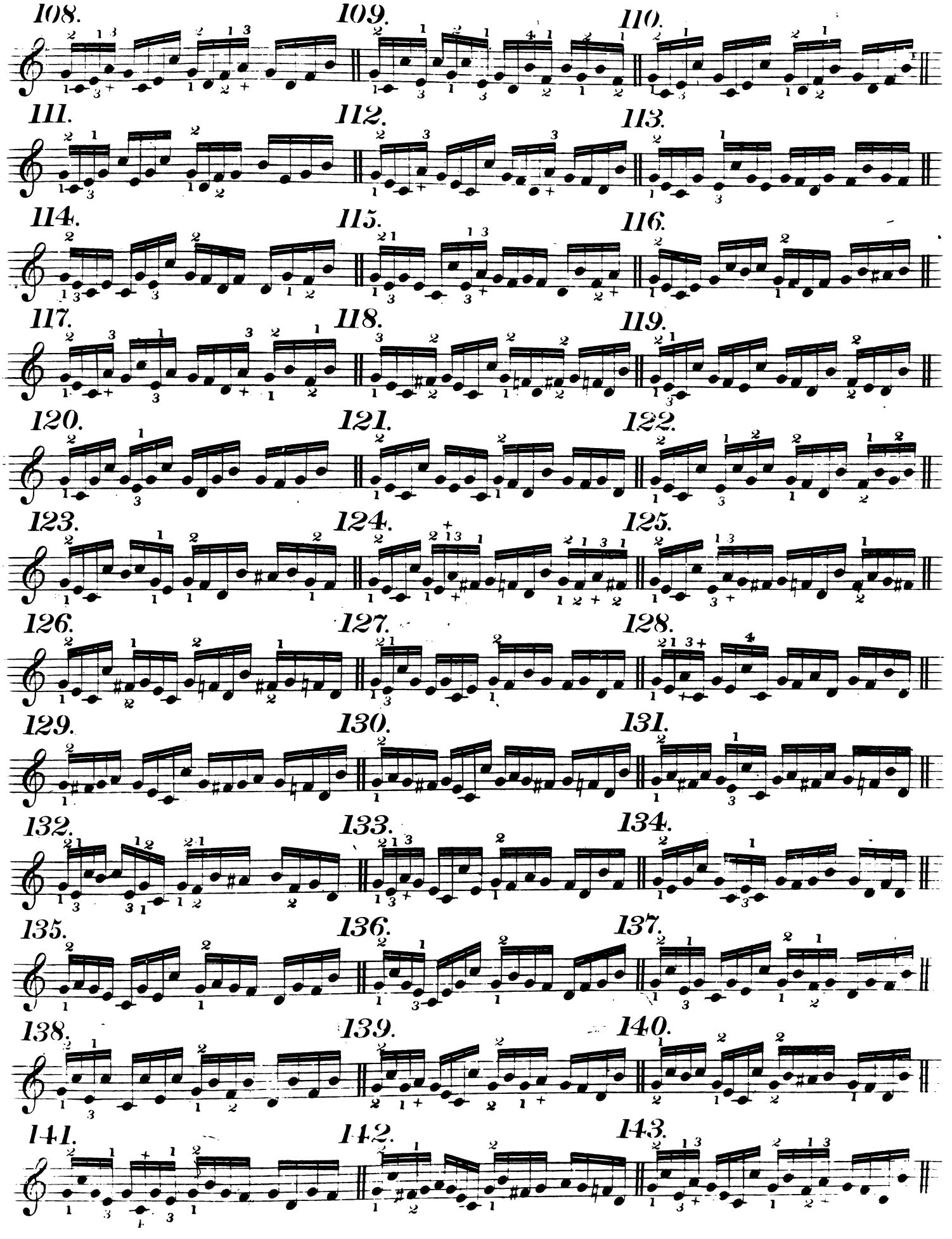
62.
63.
64.
65.
66.
67.
68.
69. beginning with the *Fourth.*
70.
71.

with the *Fifth.*

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145. with the *Sixth.*

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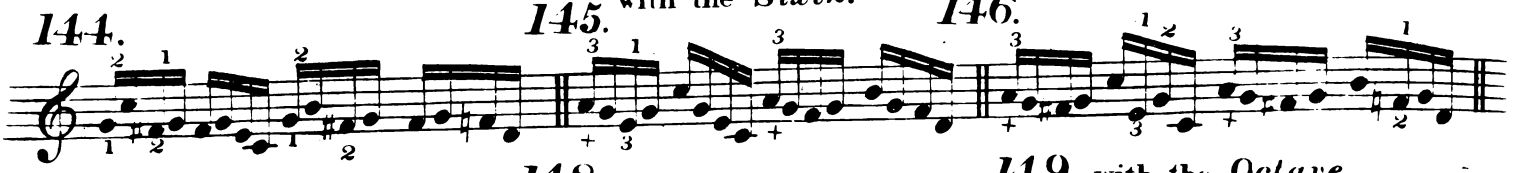

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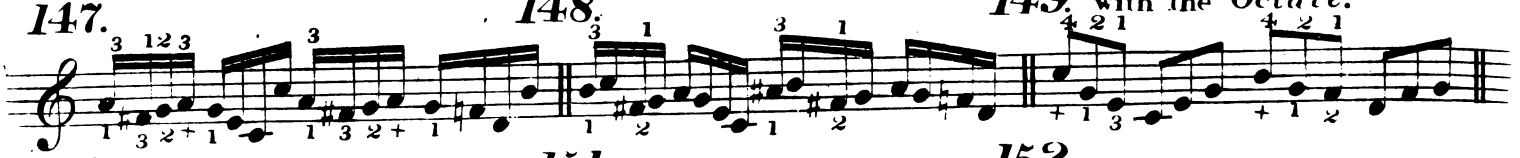

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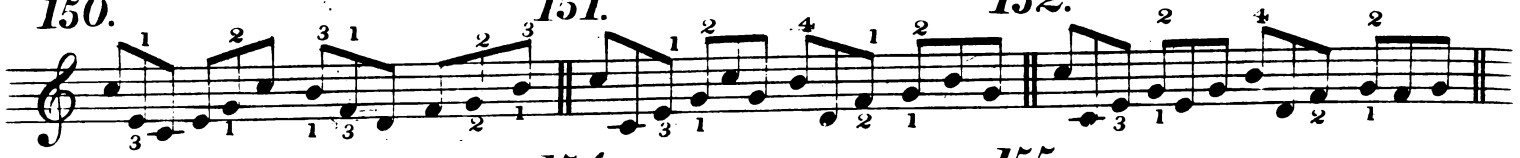

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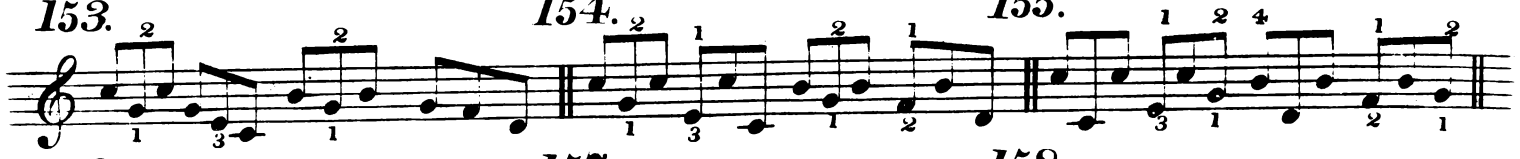

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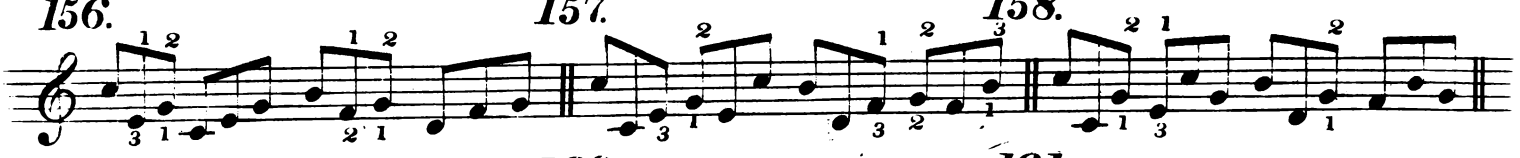

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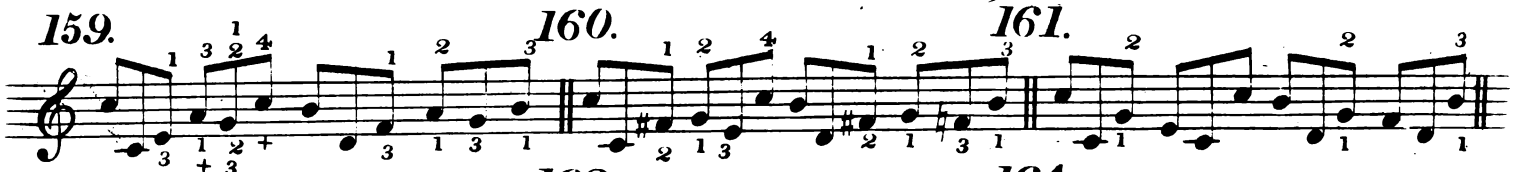

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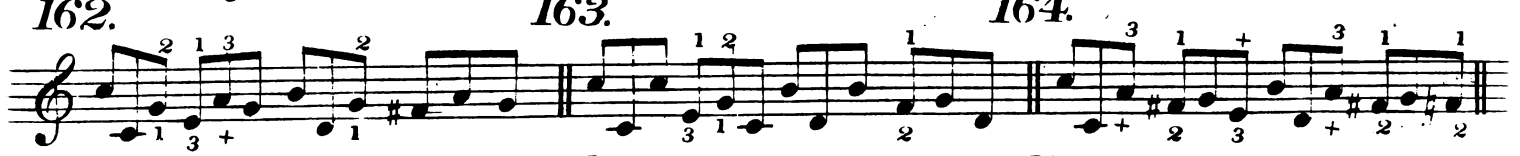

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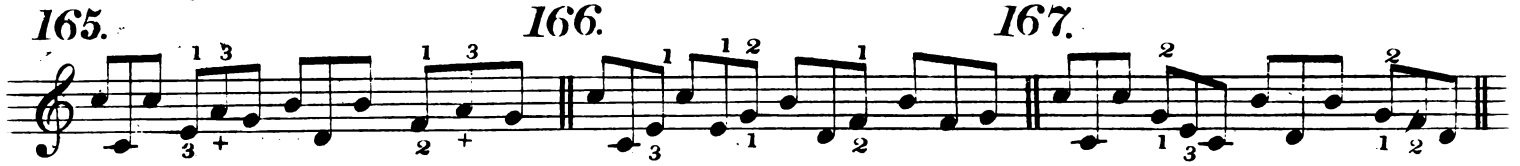

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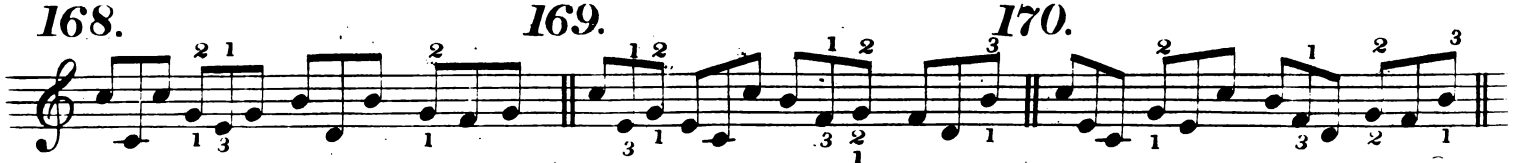

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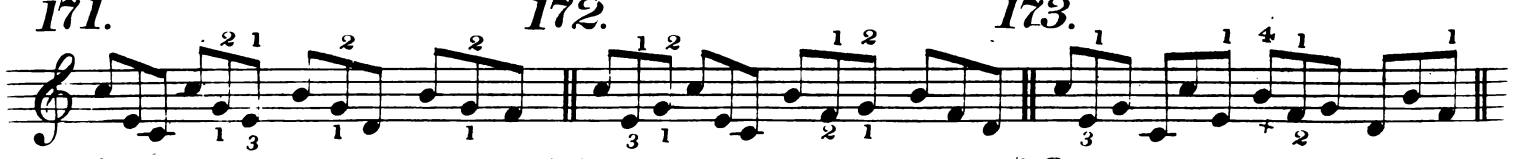

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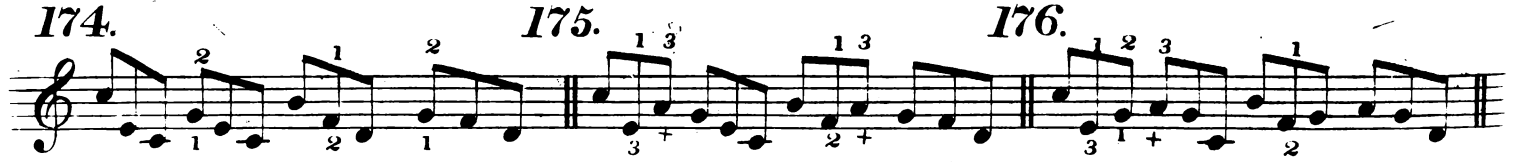

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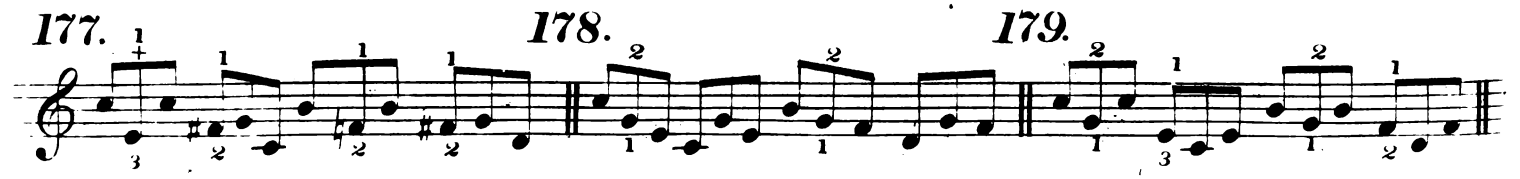

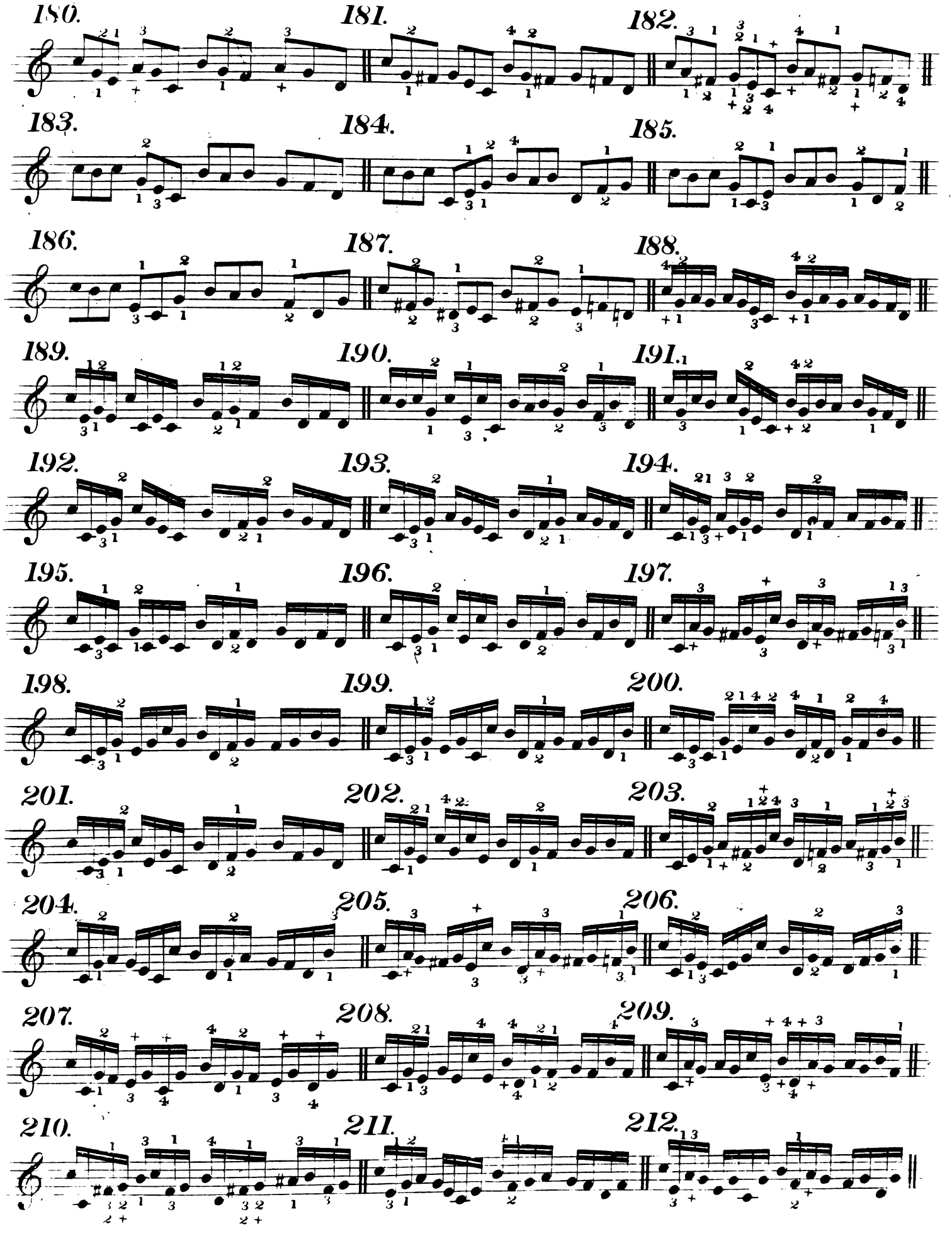
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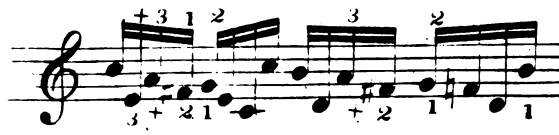

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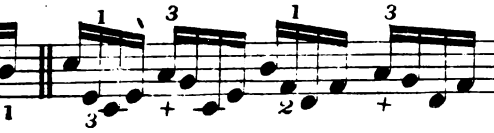

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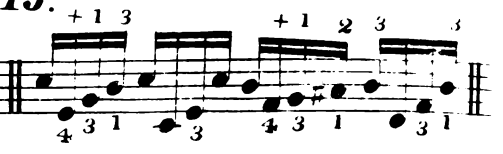

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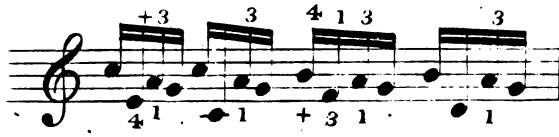

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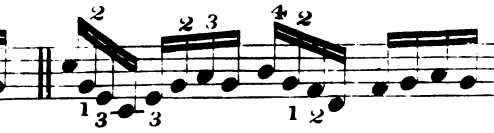

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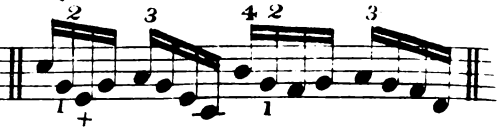

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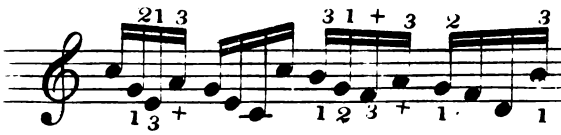

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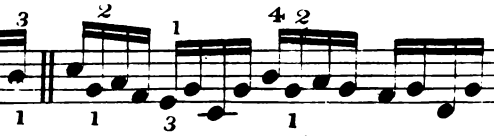

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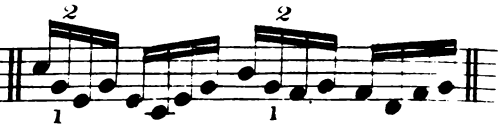

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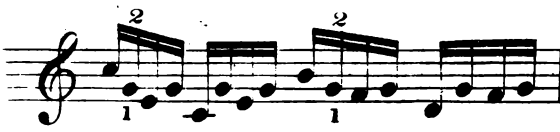

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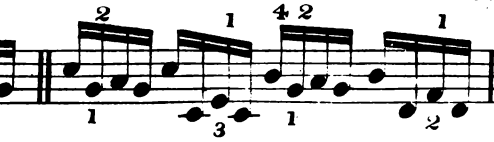

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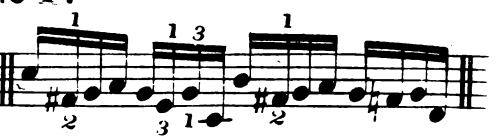

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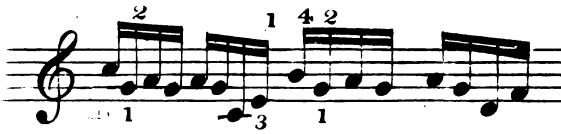

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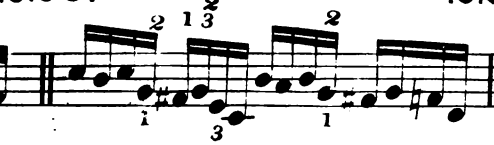

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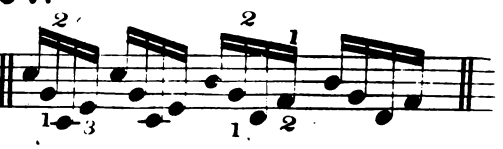

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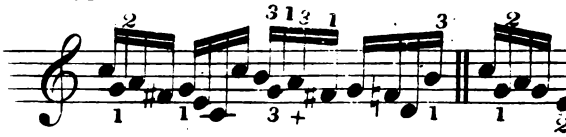

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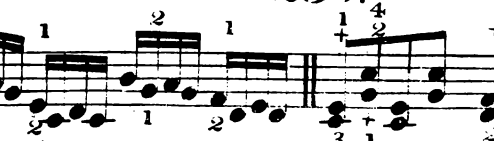

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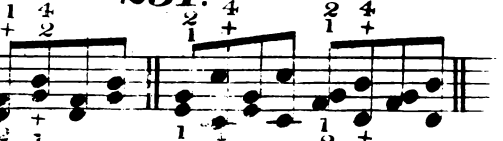

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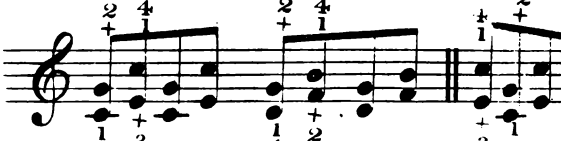

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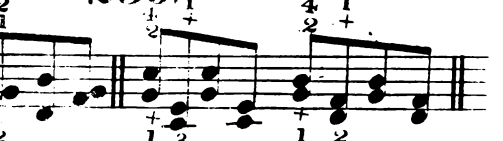

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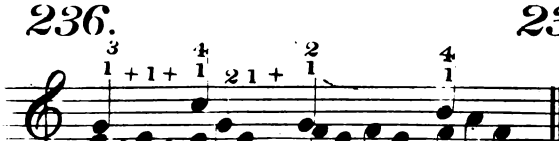

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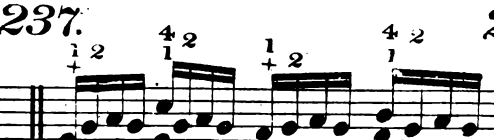

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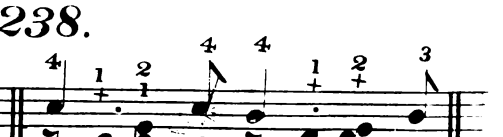

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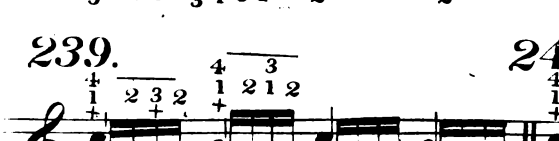

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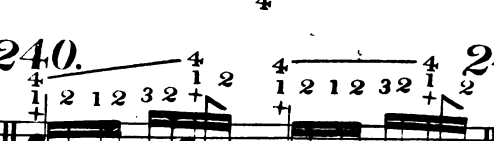

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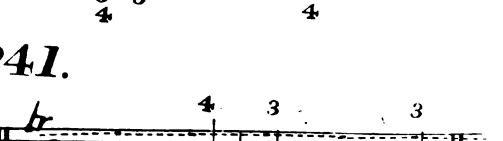


SECTION THIRD.

CHAP. I.

ON THE SCALES, KEYS, SIGNATURES, AND INTERVALS.

§ 1.

Every musical composition is founded upon one or other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece; consequently there are as many keys as there are different notes. The character of the key depends upon the scale, that is, upon the correct and orderly succession of the notes by degrees.

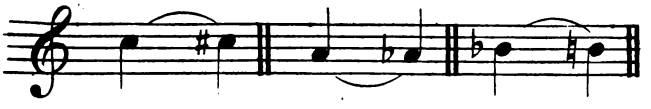
§ 2.

By the word *scale* is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

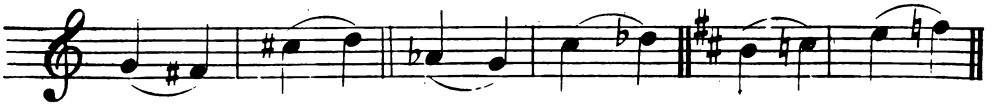
§ 3.

Semitones are of two sorts, major and minor; a knowledge of the distinction between them is not necessary to the Amateur, though as connected with composition, it is of importance to the Musician, as determining the nature and relation of the intervals entering into the harmony.

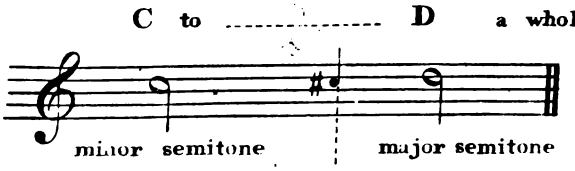
(a.) the *minor*, or, as it is also termed, the *chromatic* semitone, is formed by a ♯, ♭, or ♮, and stands always on the same degree of the stave as the preceding note, as:



(b.) the *major* or *diatonic* semitone, on the contrary, stands always on the next degree above or below; as



(c.) It follows, therefore, that a *whole* tone always comprises one major and one minor semitone; and that, between the two keys which form the whole tone, there is always a key in the middle.



§ 4.

The scale is termed *diatonic* (natural), when it is composed of tones and semitones; *chromatic*, (artificial) when it consists of semitones only.

§ 5.

Each of the 12 principal keys already mentioned, may be either *major* (greater) or *minor*, (less); the former is determined by the *major* third, and the latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys.

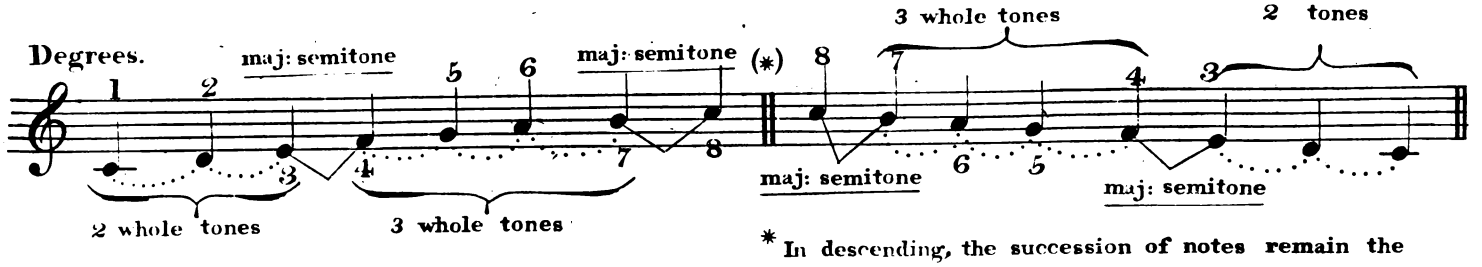
§ 6.

To render the Pupil familiar with, and certain as to the succession of notes in the 24 diatonic scales, I should advise the master to explain to him the regular succession of tones and semitones in both the major and minor scale, and to take care that he be thoroughly grounded in them. For this purpose, the scales of C major and A minor should be selected as models, they being the most simple.

§ 7.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d and 4th, and 7th and 8th degrees.

Scale of C major as a model.

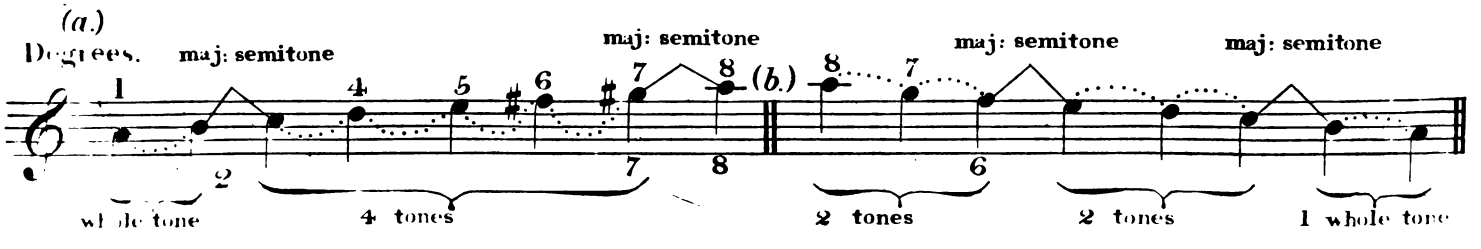


* In descending, the succession of notes remain the same as in ascending, though the order is inverted.

§ 8.

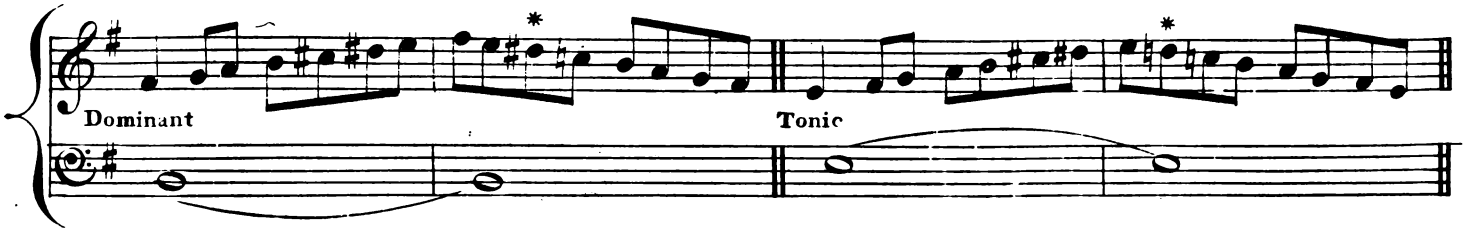
The minor scale differs from the major in ascending *(a.)* merely by the *minor third*, since here the major semitone lies between the second and third degrees; *(b.)* in descending, on the contrary, the succession of whole tones and semitones is very different.

Scale of A minor as a model.



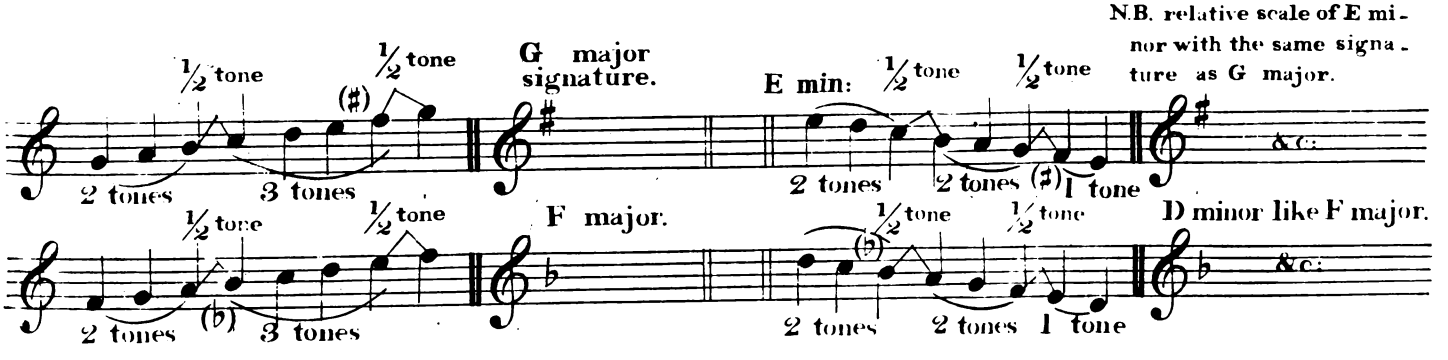
From the model, we perceive that in descending, the two major semitones lie between the 6th and 5th, and the 3d and 2d degrees; The Pupil should pay particular attention to the descending minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

In descending minor scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note. as:



§ 9.

As a practical exercise in all the keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition of each key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major and A minor, given as models in § 7 and 8. By this means he will acquire a knowledge of the signature proper to any given key, and will abstain from employing a false succession of notes through the want of a correct ear.



NB. These relative minor keys all originate from the major keys having the same common signature; the minor third below the major key-note, is always the root of the relative minor key.

Hence it will be seen that the keys which are indicated to the performer at the commencement of a piece by signatures, containing more or fewer marks of transposition, originate from and have a practical relation to the scales.

---

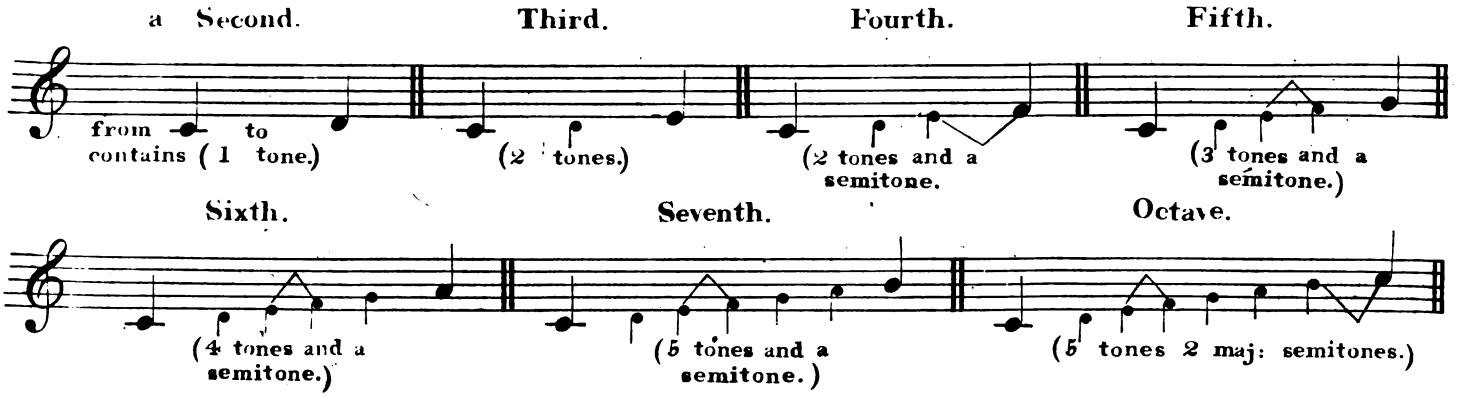
* The indistinct ideas which I have observed in many persons (not unfrequently excellent players), with regard to a correct knowledge of the scales, have induced me to treat largely on this subject, and to impart a method for acquiring it which I have found successful. The Pupil may now take as a practical exercise, the more easy scales given in Part 2. Chap 2

as C. G. D. A. F. B♭. E♭.) major.

and A. E. B. F♯. D. G. C. ♯ minor.

§ 10

Interval signifies the distance of one note from another given note, which may be termed the *root* or bass-note. as:



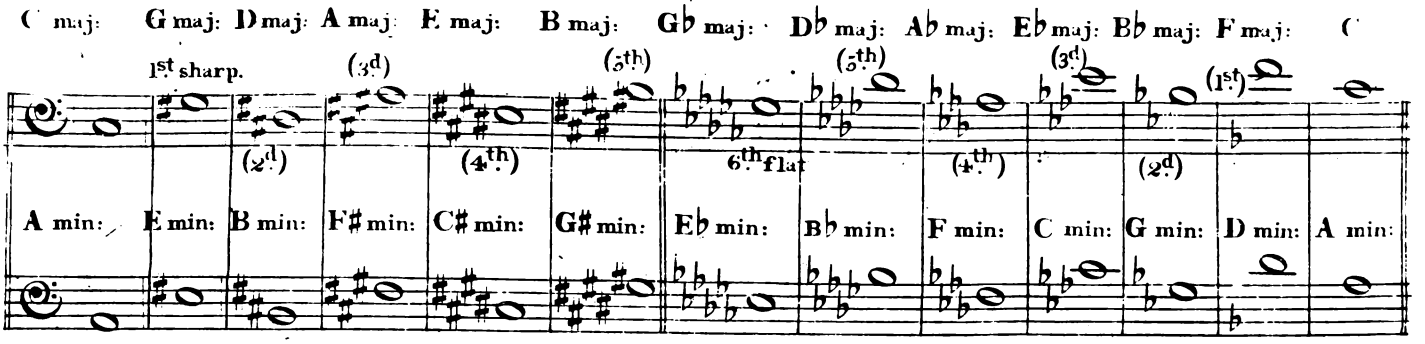
C is here the *given* note or *root*, and the greater or less distance of the other notes from it, gives the interval its name.

To facilitate to the Pupil the correct naming of intervals computed from other roots, direct his attention, according to the above example, to the number of tones and semitones which each interval contains, and to the order in which they succeed one another. A further analysis belongs less to this place than to the theory of chords.

§ 11.

To learn how many ♯ or ♭ are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of fifths; thus, seek from C, as a root, the fifth above, and again from this latter, the fifth, &c, till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupil their signatures, let him compare them with the scales as filled up by *himself* according to § 9.

Upon the comparison he will find, that G major has only one ♯, and that, in ascending, this falls on the 7th degree before F: that in D major, a second ♯ comes before C. also on the 7th degree from the tonic; that F major has only one ♭, which falls, in ascending, on the 4th degree B; and that in the key of B♭, a second ♭ comes before E, likewise the 4th degree of the scale, &c: and again, that from G major, D major, &c, are deduced the minor keys, E minor, B minor, &c, which are related to them and have the same signature; and that from F major and B♭ major are deduced the relative minor keys, D minor, and G minor. &c:



§ 12.

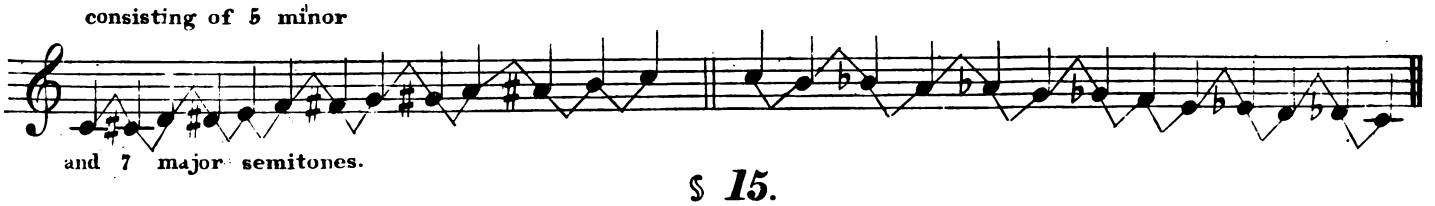
To a Pupil yet unacquainted with harmony, it is often difficult, from the signature alone, to distinguish the relative minor from the major key; for greater certainty, he may be taught to ascertain this from the last and lowest bass note of the composition.*

§ 13.

Before the Pupil attempts a piece, I advise him to play over the scale of the key in which it is written, that his ear may be accustomed to it, and that he may fix more firmly in his memory the sharp or flat contained in the signature.

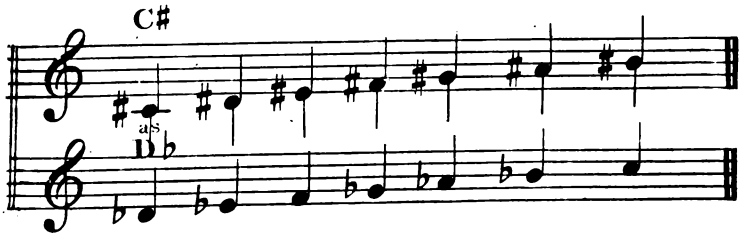
§ 14.

The gradual progression through all the white and black keys contained in the compass of an octave, forms what is called the *Chromatic* or artificial scale. Ex:



§ 15.

In addition to these scales, there are also *enharmonic* mutations of notes; these are of importance to composers on the score of orthography, rather than to Piano-forte players; as, though they alter the notes to the eye, their pitch and place on the instrument remain unchanged, as:



* Exceptions are to be met with in church music, as also in modern instrumental music in the keys of Bb and Eb minor which, occasionally and for greater facility, are marked by 2 or 3 flats as in major, and the remaining flats are added in the course of the piece, as accidental.

CHAP. II.

ON TIME AND ON THE BAR.

§ 1.

Time is that rythmic and equal movement in music, which our feelings naturally resolve into short and equal measures or portions of duration, and which measures they again subdivide into a constantly equal number of elements or units.

§ 2.

These elements we shall call *parts*, and the constantly equal number of them which concur to form a *whole* or measure of duration, make what is called a *bar*.

§ 3.

From this we see, that whatever is rythmical in music is comprised under the idea of *time*, and that the term *bar*, as compared with time, is only a subordinate division of this rythmic and equable movement.

§ 4.

Accordingly, *time* includes

1.) the determination of those rythmic numbers of equal parts by marks or figures, which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece:

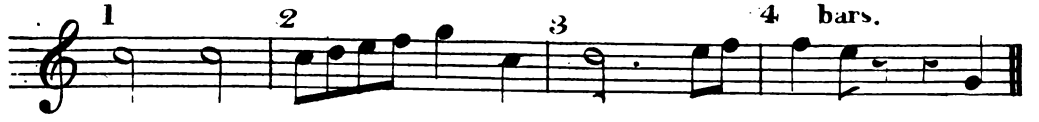
2.) the determination by means of words, of the quicker or slower degree of movement (*il tempo*); and, lastly,

3.) the constant, equable, and strict preservation of this fixed degree of movement, usually called *keeping the time*.

§ 5.

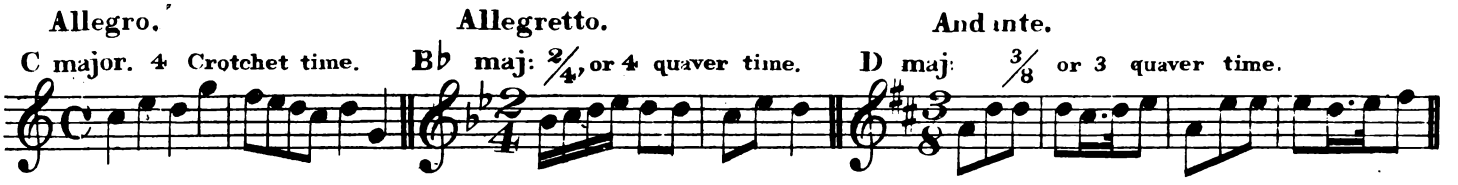
On the other hand, by the word *Bar* is to be understood a group of notes which, according to the time fixed upon, are separated from the following notes by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer the rythmic divisions of the time.

Hence, all the space contained between two such strokes, together with the notes contained therein, form what is called a *bar*. Ex:



§ 6.

The different species of time are, with one or two exceptions, indicated by two figures in the form of a fraction; the bottom figure shews the value, and the top figure the number of parts of the bar, contained within the bar itself. Before the Pupil begins to learn any musical composition, let him, in addition to the signature, attend to the marks of time, that by their means he may also learn the rythmic movement of the piece.



§ 7.

The *parts* of the bar, are divided into *accented* and *unaccented*. By the former are to be understood those parts upon which our feelings naturally bestow a certain degree of *weight* or *stress*. The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant.

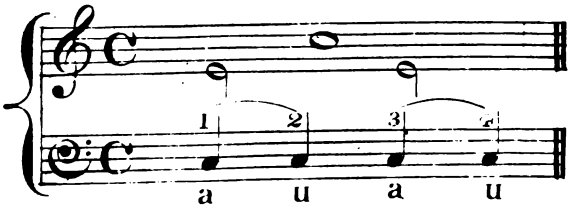
In beating or marking time by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

§ 8.

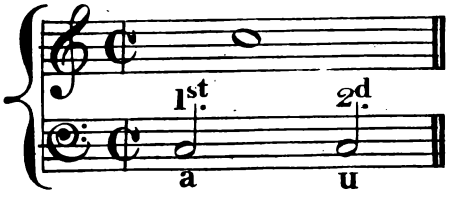
There are three kinds of time, *Common* (even, equal,) *Triple* (odd, unequal,) and *Compound*.

I. *Common* times are those which contain an even number of parts, the first of each couple being always accented and the 2d unaccented. To Common times belong

(1.) Four crotchet time (4/4), usually called *common-time* and marked by a C; this, strictly speaking, is a doubled (2/4) time, divisible by the number 2 into twice 2 parts, of which the former is always accented and the second unaccented; consequently each bar of four crotchet-time contains 2 accented and 2 unaccented parts as.

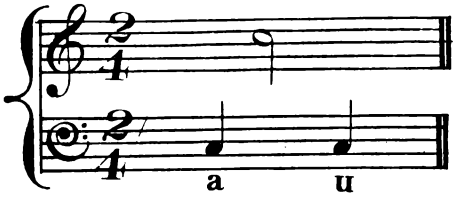


2. The less Allabreve, or 2 minim time (2/2), generally indicated by ¢, contains two *parts* or beats, each of which is a minim. Ex:



Parts of the bar.

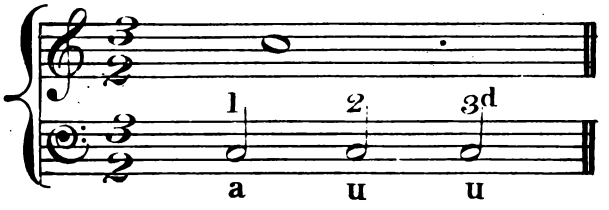
(3.) Two crotchet-time (2/4) differs from the less Allabreve only in this, that in the latter the parts of the bar are minims, in this crotchets. Ex:



II. *Triple* times are those of which the bars may be divided into 3 equal parts, of which the first is *accented* and the other two *unaccented*.

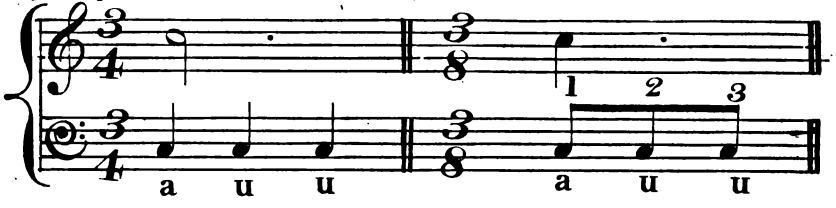
To Triple times belong:

(1.) Three minim-time (3/2), the bar of which consists of 3 minims. As this time does not contain any *groups of three notes*, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part by means of a dot. Ex:



Parts

2. Three crotchet-time (3/4), as well as three quaver-time (3/8), differ from the foregoing only by the alteration in the kind of notes; as:



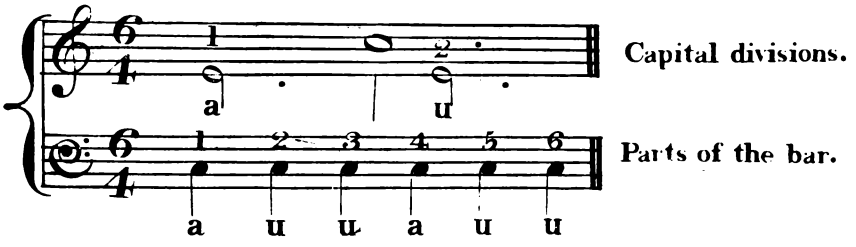
III. *Compound Times* are those in which the *parts* of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them, thus, for Ex:

6/4	is a doubled....	3/4	} Time.
6/8	.....	3/8	
9/4	a tripled.....	3/4	
9/8	.....	3/8	
12/8	a quadrupled	3/8	

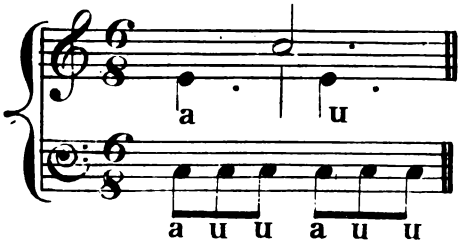
Although these compound times may be divided into 3 parts, yet on account of their multiple nature, they always admit of being divided by the numbers 2, 3, or 4, into 2, 3, or 4 *principal divisions* or aggregates of parts, and thereby, with regard to their accent, possess a certain resemblance to the simple common and triple times. Thus

(1.) $\frac{6}{4}$ time may be divided into twice three crotchets, of each of which the first part is accented and the other two unaccented.

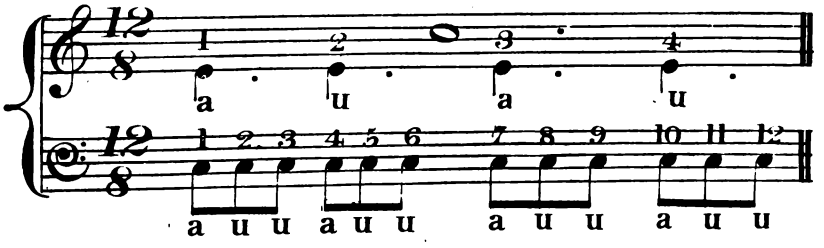
Now since this time is a duplication of these 3 parts of a bar, the three crotchets together make up one capital division; and since the 6 crotchets appear as 2 capital divisions, we readily perceive the resemblance to the common time of 2 minims in a bar; as:



(2.) Six quaver-time ($\frac{6}{8}$), the species of the notes excepted, is in a similar situation to ($\frac{6}{4}$), and in its principal divisions, it resembles ($\frac{2}{4}$) time.



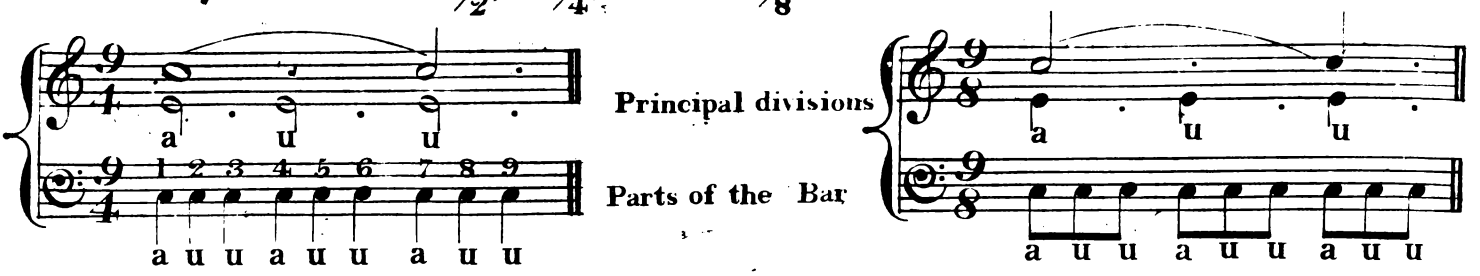
(3.) Twelve quaver-time ($\frac{12}{8}$) is a quadrupled ($\frac{3}{8}$) time, in which the first quaver is accented and the two others not; since it may be divided into 4 principal divisions of three members each, it resembles 4 crotchet time, as:



(4.) Nine crotchet-time ($\frac{9}{4}$), and

Nine quaver-time ($\frac{9}{8}$), are triple times, as well in regard to their three-fold nature, as from their composition, consisting of 3 principal divisions: for as the first of the three crotchets or quavers (parts of the bar) is accented, and the other two unaccented, so, likewise, the first of the principal divisions is accented, and the other two unaccented, whence arises their

conformity with the $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$ times.



§ 9.

The remaining times, as the greater allabreve ($\frac{4}{2}$, $\frac{2}{1}$) $\frac{2}{8}$, $\frac{2}{16}$, $\frac{3}{1}$, $\frac{3}{16}$, $\frac{12}{4}$, &c: I shall omit, as, according to the present style of writing, they are useless and obsolete.

§ 10.

Besides all these, we find in J.S. Bach's 30 variations, and in Mozart's Don Juan, *mixed,* in the works of the older Authors, *doubled,* in Beethoven and others, in the course of a composition, *variable* or *changing times,* and in Gassman, entire pieces without the marks necessary to divide music into bars.

In my Sonatas Op. 83 and 106 will also be found *interpolations* of half bars, introduced with a view, partly not to interrupt the current of ideas by rests, useless and merely serving to fill up the bars, and so enfeebling the effect; and partly, to avoid the error of many older Authors, of terminating the cadence of the period, contrary to all rhythmic feeling, on the unaccented portion of the bar.

CHAP. III.

On the method of giving out or marking the time by the Hand.

It will now be of great utility to the Pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rhythm in general.

§ 1.

The time may be given out or beat by the hand, without difficulty, and with an equable movement in the following manner.*

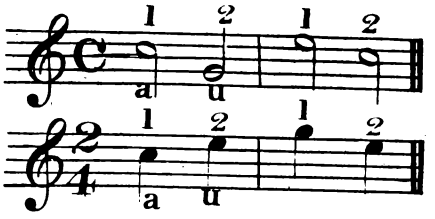
---

* Some even clever Musicians do not know how to give out the time in an appropriate way, but by awkward habits render it unintelligible to those who play with them. Let the time be given out naturally, and so as to be visible to every one; the hand should be lifted up to about the height of the head, with a movement neither too weak nor too strong, but composed and precise.

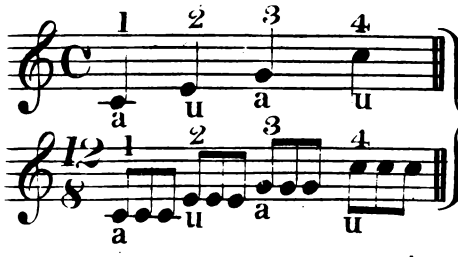
EXAMPLES.

Observation. The subjoined diagrams and numbers shew how the hand is to be conducted in giving out the time, and which beat or stroke is accented or unaccented.

(a.) By two beats are to be given out the $\frac{2}{2}$, or ₵, and $\frac{2}{4}$ times.

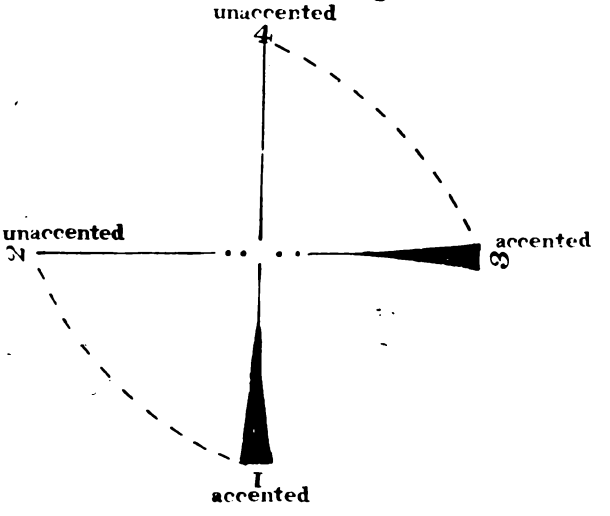


(b.) The times to be given out by *four* beats are the $\frac{4}{4}$ or C, $\frac{12}{8}$, $\frac{6}{4}$, $\frac{6}{8}$.

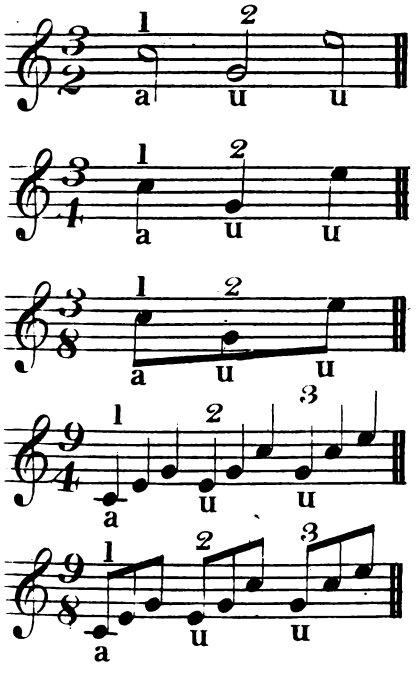


BEATS	TIME
equal	common
	compound
unequal	compound

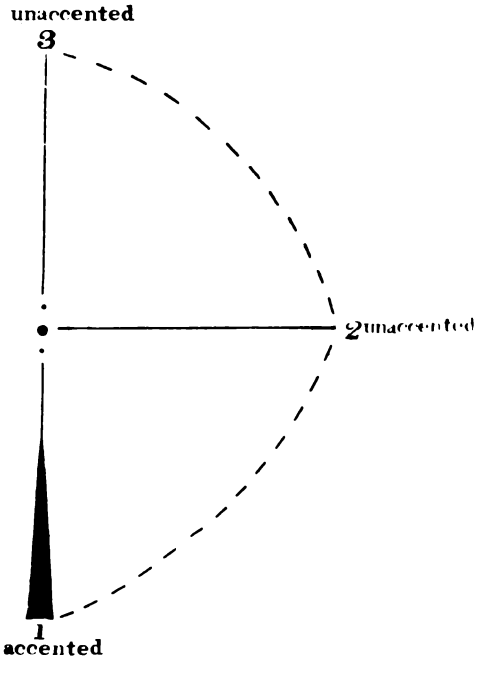
(**)



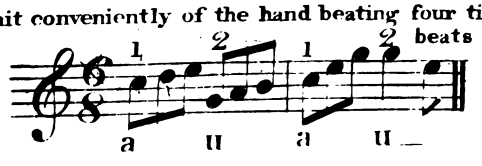
(c.) By *three* beats are to be given out $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{4}$, $\frac{9}{8}$, times.



BEATS	TIMES
equal	simple
	triple
	triple
	compound.

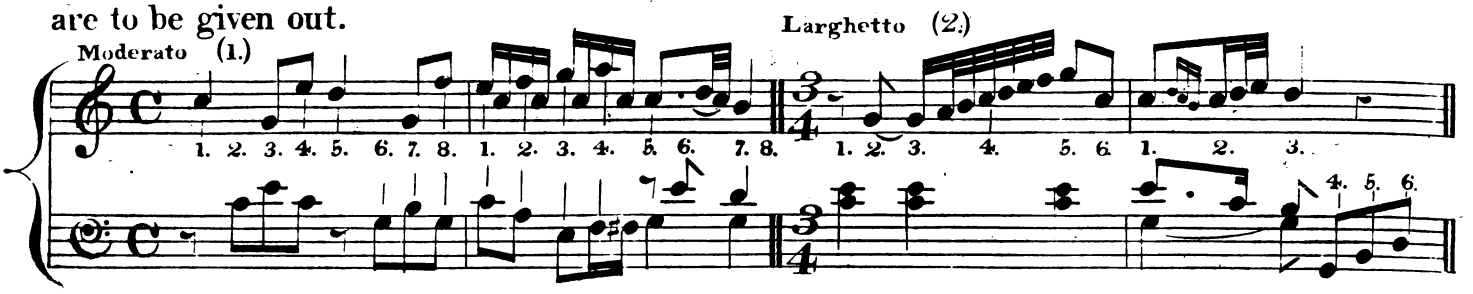


** Should the time be so quick, as not to admit conveniently of the hand beating four times in the bar, we must employ only 2 equal beats, as in $\frac{2}{4}$ time.



§ 2.

To render the Pupil steady in his time, from the very outset, the master will find it advantageous to count *aloud* to his playing, and after a while to accustom him to repeat the numbers himself. In slow movements, it must be understood that not the parts of the bar, but the *numbers* or *subdivisions* of these parts are to be given out.



(1.) Here the 4 parts of the bar are subdivided into 8 members, as at (2) the three parts into 6 members; our internal feelings shew us that here the *first* of the two members is always accented and the *second* unaccented.

CHAP. IV.

On CHARACTERS which indicate REPETITION, and other important peculiarities in the PERFORMANCE.

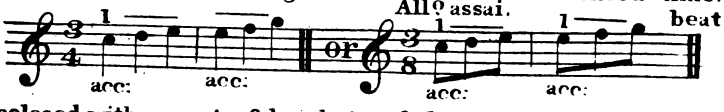
§ 1.

Marks indicating repetition were more numerous formerly than at present. The character now in use serves to denote the repetition of *both* parts of a theme or composition, as: 𝄆 𝄇; or of the *first* part only, as 𝄆, or of the second only, as 𝄇, according as the little dots or dashes are placed on the one side or on the other.*

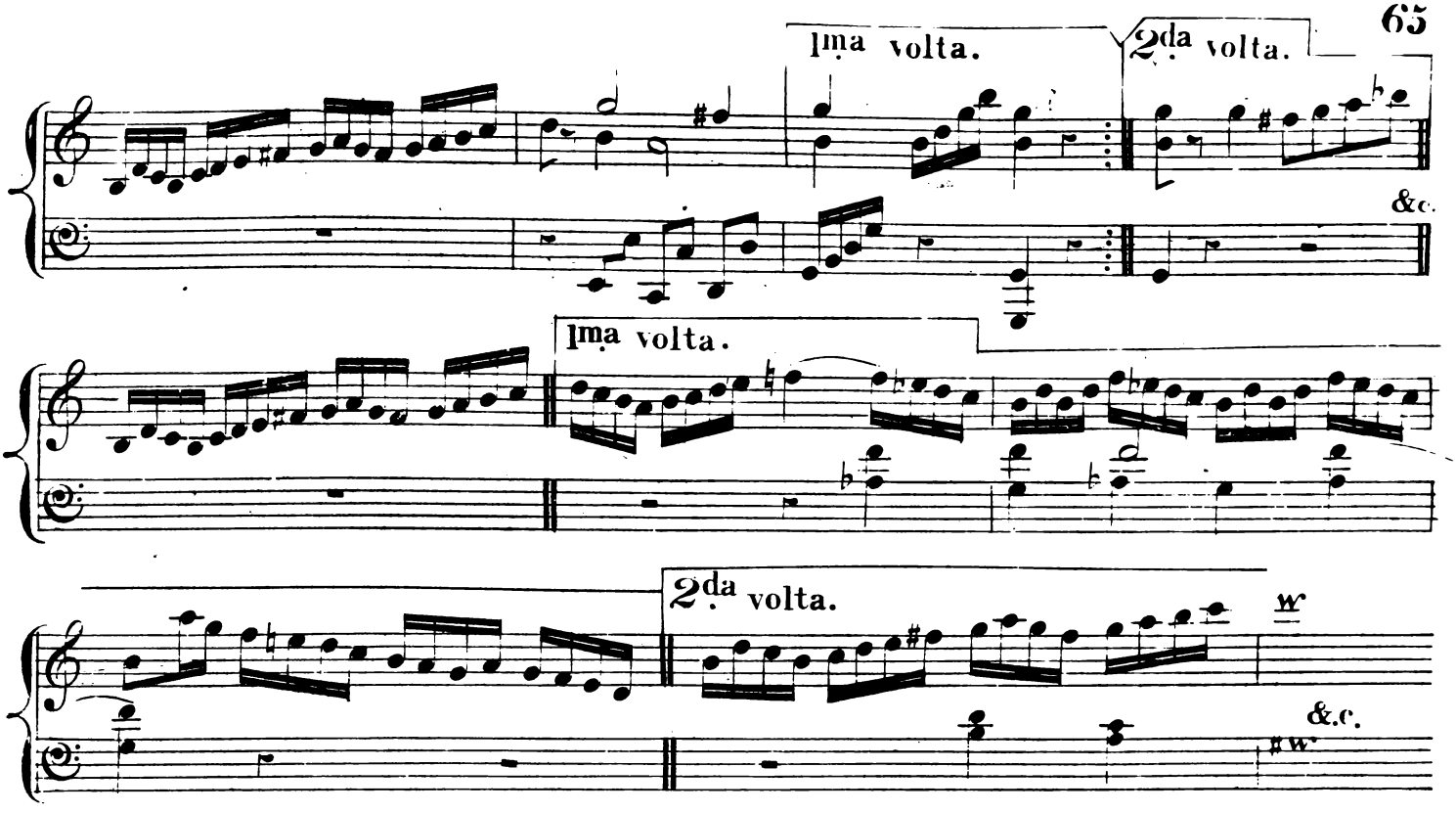
§ 2.

Should one or more bars at the end of a strain which is marked for repetition, be played the 2d time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression *1ma volta (first time)* and *2da volta (the second time)*; and the bars to be skipped, are inclosed by a curved line drawn over them, and omitted on the (*2da volta*) or repetition. Ex:

The same case occurs in quick 3/4 or 3/8 times; as for Ex. in Beethoven's Scherzi, and similar movements. In giving the time, it will here be best only to distinguish the first or accented time.

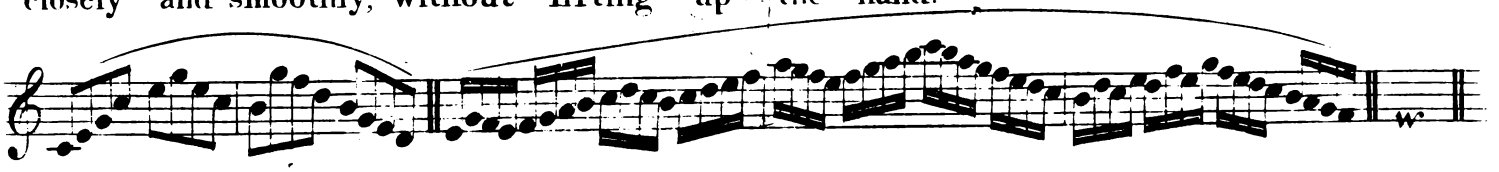


(*) The repeat 𝄋; Bars inclosed with a sort of bracket and dotted on each side, or having a curve line drawn over them with the word bis (twice); the direct 𝄌; the Da Capo (except in dance tunes or very short pieces), are altogether superfluous, now that engraved music is generally introduced; such repetitions should be engraved at length, and every Publisher should instruct his Engraver to that effect.



§ 3.

The *Slur* (⁀), which is similar in form to the bind or tie explained in Sect: 2. Chap 2. § 4. occurs sometimes over and sometimes under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without lifting up the hand.

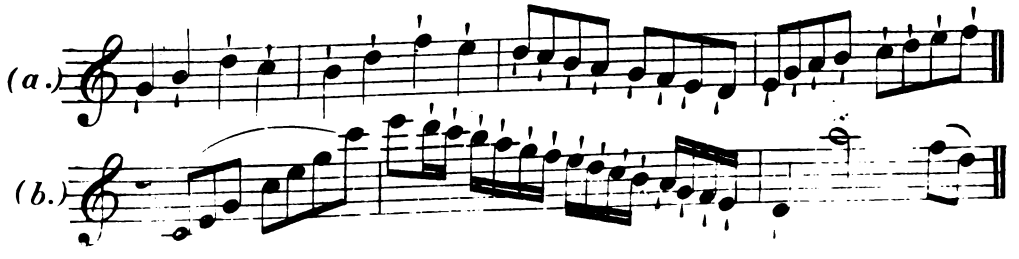


The word *legato* (*tied*) indicates also that the whole musical period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

§ 4.

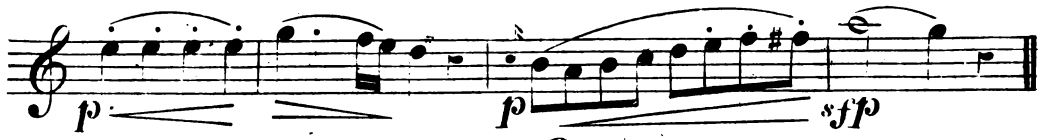
Marks indicating that the notes are to be perceptibly detached from one another, as (... or ····) occur both over and under the notes *(a.)* The keys are to be struck smartly by the fingers and quitted immediately, without lifting up the hand too far: this style of playing is called the *Staccato*.

When these marks appear over a series of quick notes, *(b.)* the hand must not be taken up at all; but the fingers must be hurried away from the keys, very lightly and in an inward direction. The greater the lightness with which these detached notes are played, the more pleasing the effect which they will produce.



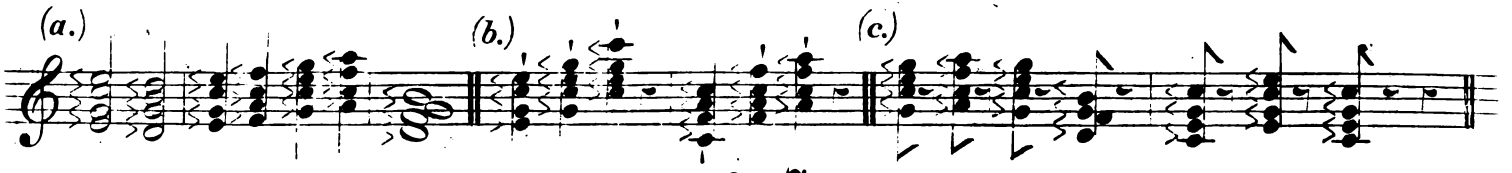
§ 5.

When a curve line is drawn over the dots . . . . ., which generally takes place in passages of a singing character, the notes must, as it were, be gently detached by the fingers, and each, for itself, receive a certain increasing degree of emphasis. **Ex:**



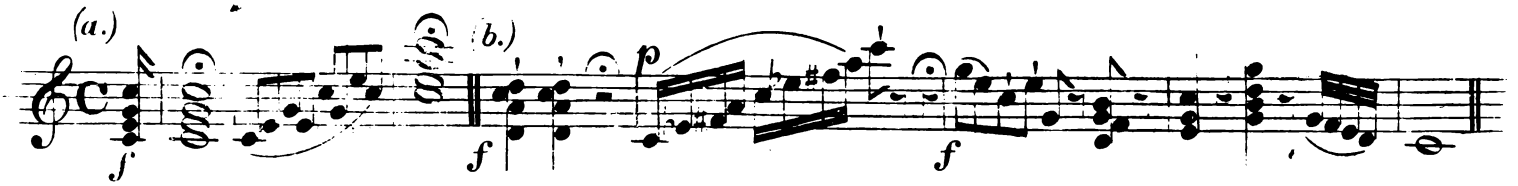
§ 6.

The Arpeggio-mark ( ) or ( ), shews that the notes of a chord are not to be struck together, but played *one after the other*, from the bottom note upwards, with the utmost possible rapidity. It occurs in passages *(a.)* in which the fingers are to remain lying on the keys; and *(b.)* in others, where, as indicated by the *staccato* marks, they must be instantly taken up; this must also be done where a short rest follows the chord. *(c.)*



§ 7.

The Pause (𝄐) occurs at the beginning, as well as during the course of, and at the end of a piece; it indicates a point of repose to the performer. If it stands over the notes, as at *(a.)*, the fingers must dwell some little time upon the keys; but if it stands over a rest, as at *(b.)*, they must quit the keys, and wait out the pause in silence.

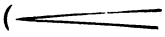


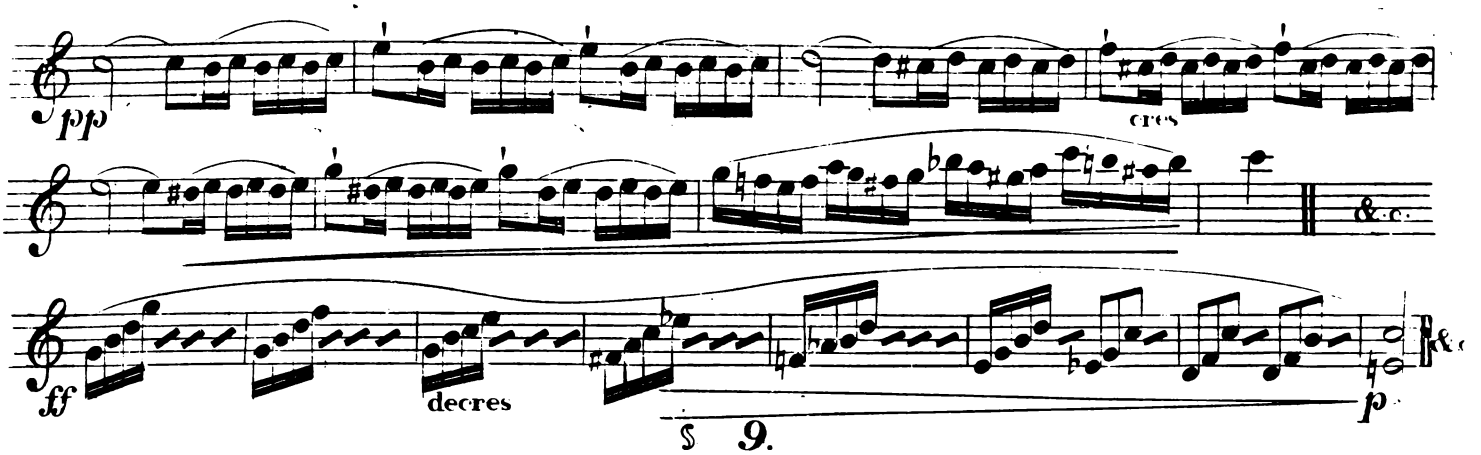
Should 2 pauses occur one after the other, separated only by a few notes of embellishment, the player must dwell on the former a shorter time than on the latter, because, properly speaking, with this the pause commences. **Ex:**

---

* The Pause denoting that an extemporaneous embellishment was to be introduced, appeared formerly in concertos &c. generally towards the conclusion of the piece, and under favor of it, the player endeavoured to display his chief powers of execution; but as the Concerto has now received another form, and as the difficulties are distributed throughout the composition itself, they are at present but seldom introduced. When such a pause is met with in Sonatas or variations of the present day, the Composer generally supplies the player with the required embellishment.

§ 8.

The *crescendo* () shews by its form that the quantity of tone or force required in playing, constantly increases from the point where the lines meet, towards the opening; as in the *decrescendo* ( ) it gradually diminishes. Ex:

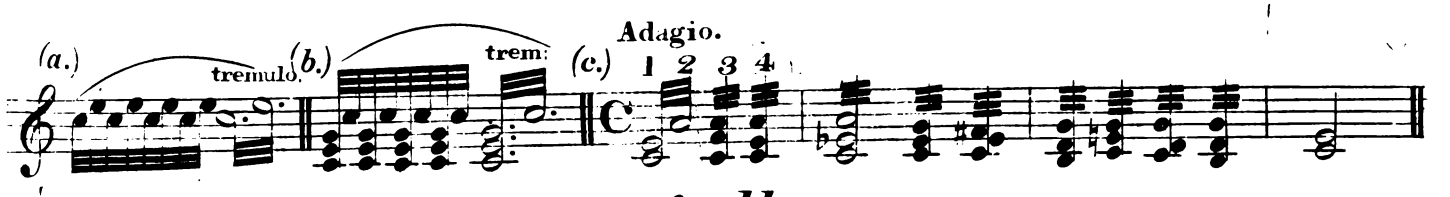


§ 9.

The *mark of emphasis* (∧ or >) is used both in piano and in forte passages; it, in a slight degree, distinguishes from the rest, the note over which it stands.

§ 10.

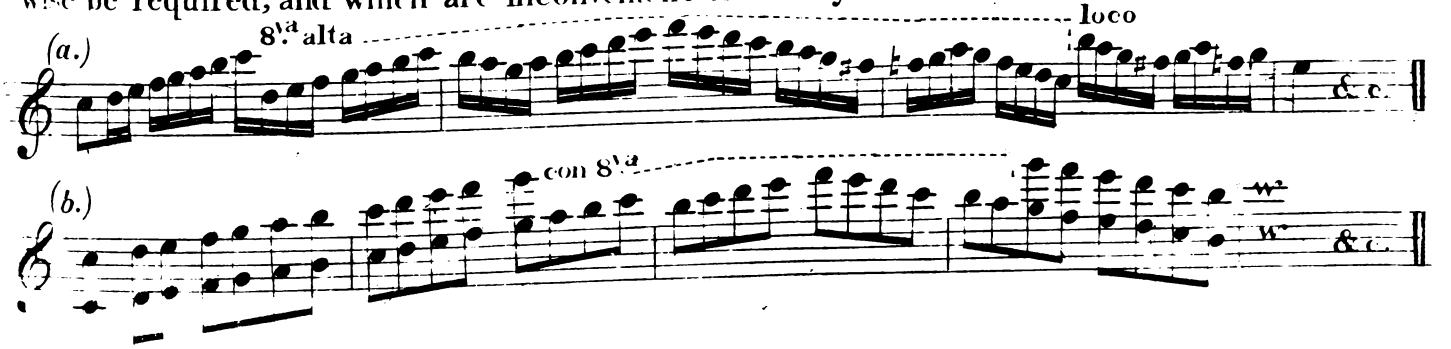
The word *tremulo* denotes the quick and tremulous motion of two single notes *(a.)*, or of several standing over one another in a chord. *(b.)* In executing such passages, less attention is paid to the value of the notes, *(c.)* than to the filling up of and strict preservation of the time.



§ 11.

(a.) Passages which have over them the expression *8va alta*, are to be played an octave *higher* than they are written; the word *loco* restores the following notes to their usual situation.

(b.) The terms *con 8va* imply that the single notes are to be played as octaves; in very high notes, this serves to avoid the many ledger lines which would otherwise be required, and which are inconvenient to the eye.



§ 12.

For *taking off* the dampers, the character ⊕ is generally used, to which the word *Pedale* is often added; and for *restoring them*, a character resembling a star ✳. — More on this subject will be found in the third part of this work.

CHAP. V.

ON WORDS which relate to the quicker or slower degrees of movement, to the effect or character of a piece, and to the different degrees of loudness or softness required in the performance.

To indicate the movement of a piece, and the effect which predominates throughout it, it is usual to employ certain Italian words, which, when they denote the degree of loudness or softness of individual notes, or even of whole periods, are generally abbreviated to single letters.* I advise the Pupil to attend betimes to these latter in particular; by so doing, his fingers will insensibly acquire the power of delicate and refined expression, combined with such a degree of strength as will greatly contribute towards forming a fine style of playing.

WORDS WHICH INDICATE THE DEGREES OF MOVEMENT.

VERY SLOW, and the more sedate and measured movements.

GRAVE **LARGO	assai	very	slow, solemn, serious, measured.
LARGHETTO	assai	very	
LENTO	sostenuto	sustained	not so slow, yet rather dragging.
ADAGIO,	non troppo	not too much	slow, but full of soul and expression.

---

* As many terms are in reality synonymous, as far as regards the performance, for the purpose of simplification I have inserted such only as the player must necessarily become acquainted with.

** The Italian words are marked here according to the Italian and German way.

ANDANTINO* ..... gently moving onwards.

ANDANTE
- maestoso ..... majestically.
- non troppo ..... not very.
- affettuoso ..... affectingly.
- grazioso ..... gracefully
- pastorale ..... pastorally
- con moto ..... with emotion

} advancing, going onwards

QUICKER, and rapid movements.

ALLEGRETTO ..... rather chearful, light, and pleasing

ALLEGRO
- maestoso ..... lofty, majestic.
- moderato ..... moderate.
- giusto ..... chearful and lively, but ..... with strict measure.
- un poco ..... a little.
- non troppo ..... not too much
- comodo ..... conveniently, without hurry

ALLEGRO ..... chearful and lively

ALLEGRO
- con moto ..... with greater movement.
- con brio (or brillante) ..... with brilliancy.
- con spirito (or spiritoso) ..... with spirit, boldly.
- con fuoco ..... with fire.
- vivace ..... with more warmth.
- agitato ..... anxiously, with emotion.
- furioso ..... furiously.
- molto ..... much.
- assai ..... very.

VIVACISSIMO ..... very lively, and fiery,

PRESTO ..... yet quicker, and with more rapidity.

PRESTISSIMO ..... as rapidly as possible.

CHARACTERESTIC MOVEMENTS.

TEMPO DI MINUETTO ..... in minuet time } moderately, measuredly.

ALLA POLLACCA ..... in the polonaise or polish dance-time. } still more moderately.

ALLA SICILIANA ..... imitating the dance of the Sicilian shepherds.

---

* Many Authors assign a quicker degree of movement to the Andantino, than to the Andante; but this is incorrect, as it is evident that Andantino is the diminutive of the original word Andante, and therefore that it implies a less degree of movement than the former.

WORDS which in the course of a piece relate to the time.

A piacere, at pleasure, ... is played without regard to the time, and is left to the feelings, not to say whim of the Performer.

Meno vivo, with less spirit
Accelerando, constantly accelerating in speed
Stringendo, pressing, hurrying on;

SEMPRE { piu mosso, / piu vivo, / piu stretto, / piu presto, } always { quicker; / livelier; / hurried on; / faster: }

These expressions indicate that the time or degree of movement must become gradually slower or quicker.

1mo tempo, in the first time; ..... occurs when the time has been changed in the course of a piece, and that afterwards the former time must be restored.

Doppio, or l'istesso movimento ..... (doubled, similar movement) is sometimes met with in the course of a composition, and shews that, notwithstanding the former mark of time is now doubled, the rythmic movement, bar for bar, remains unaltered.

WORDS which relate to the greater or less degree of tone required in the performance.

pp.	(pianissimo.)	very soft;
p.	(piano.)	soft;
dol.	(dolce)	sweetly;
cres.	(crescendo)	gradually louder;
mf.	(mezzo forte)	rather loud;
f.	(forte)	loud;
ff.	(fortissimo)	very loud;
sf.	(sforzato)	played with emphasis;
fp.	(forte e piano)	played loud and then diminished to softness;
ten.	(tenuto)	held down or on:

These abbreviations collectively relate to the greater or less degree of tone required in the performance; their influence continues till some new modification is indicated.

These only apply to the single notes against which they are placed.

Marcato.....more strongly marked

This term sometimes relates to a whole series of notes which are to be more forcibly marked than usual.

decres. (decrescendo) ..... decreasing;
calando ..... sinking, subsiding;
diminuendo ..... diminishing;
perdendosi ..... losing itself;
smorzando ..... becoming extinct;

} These words imply a gradual diminution in the quantity of tone.

ritardando ..... retarding;
rallentando ..... dragging;
morendo ..... dying away.

} These not only imply a diminution in the intensity of sound, but likewise a simultaneous decrease in the speed of the movement.

TERMS of various significations.

m. d. (mano dritta or main droite) for the right hand.
m. s. (mano sinistra or main gauche) for the left hand.

} are used in passages in which one hand is to cross over the other.

s'attacca subito (proceed directly) } is placed at the end of one movement, when another is to follow it immediately.

Da Capo (from the beginning); ___ most frequently occurs in dance times, Scherzi, &c. and shews, that after the termination of a succeeding Trio, or alternativo, the first piece is to be repeated.

Senza replica, (without repetition), occurs when a movement, repeated in the first instance, must on the Da Capo be played *throughout* without repetition; this term is now but seldom met with, as the movement intended for repetition is usually inserted again.

Coda, (adjunct) ..... signifies the concluding passage, which is sometimes superadded to the natural termination of a piece: it seldom occurs but in dance-music.

Sempre (always) is often added to other words as

- sempre *p* or *pp*
- _____ *f* or *ff*
- _____ legato
- _____ staccato
- _____ cresc.
- _____ decres. &c.

solo (alone) ..... generally occurs in Concertos, and points out to the Performer where he is to begin.

tutti (all) ..... this term is connected with the foregoing, and shews where the orchestra commences playing.

WORDS which are placed at the commencement, to denote the character of the composition, or occasionally in the course of the piece, to point out the effect of a single period.

mesto, lugubre,	sadly, mournfully.
patetico,	pathetically, earnestly.
con dolore,	sorrowfully.
languido,	languidly.
con anima,	full of soul, impassioned.
cantabile,	full of song, melodiously.
espressivo, or con espressione,	expressively. with feeling.
dolce, or con dolcezza,	sweetly, with softness. delicately.
arioso,	in a singing manner.
amabile,	amiably.
con tenerezza,	tenderly,
innocente,	innocently, unpretendingly.
con grazia,	gracefully, pleasingly.
leggiero, or	lightly, with facility.
leggierissimo,	with much lightness and facility.
scherzando,	playfully, jocosely.
risoluto,	boldly, resolutely.

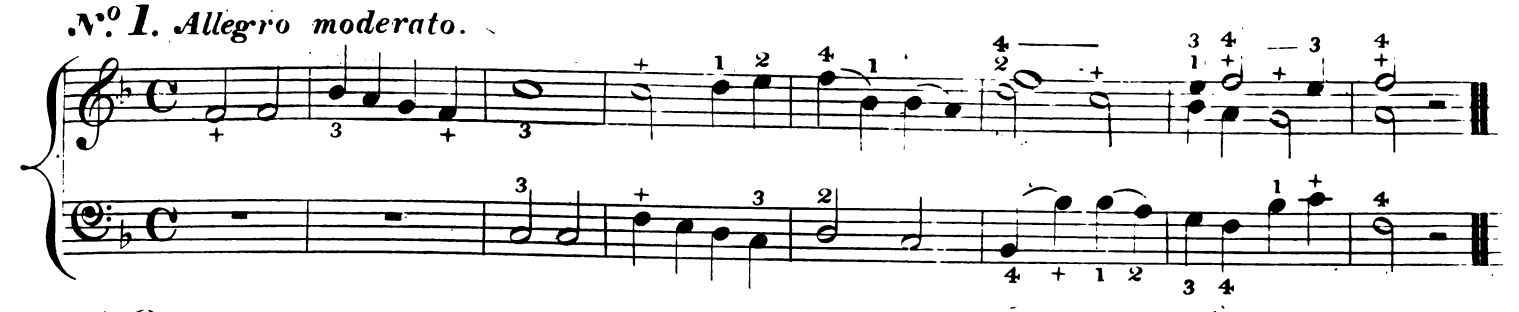
Notwithstanding Authors labour to explain both the time and the character of their compositions by words, yet their endeavours are but seldom completely successful; because this depends too much on the individual feelings and ideas of the player, which sometimes make it difficult for him to gather correctly from the character of a piece, the time in which it should be performed. For this purpose Maelzel's Mêtronome is an invention of undeniable utility, since by it the player or conductor instantly discovers the exact time in which the Composer, of whatever country, desires that his composition shall be performed.

On the use of the Métronome consult Part 3d

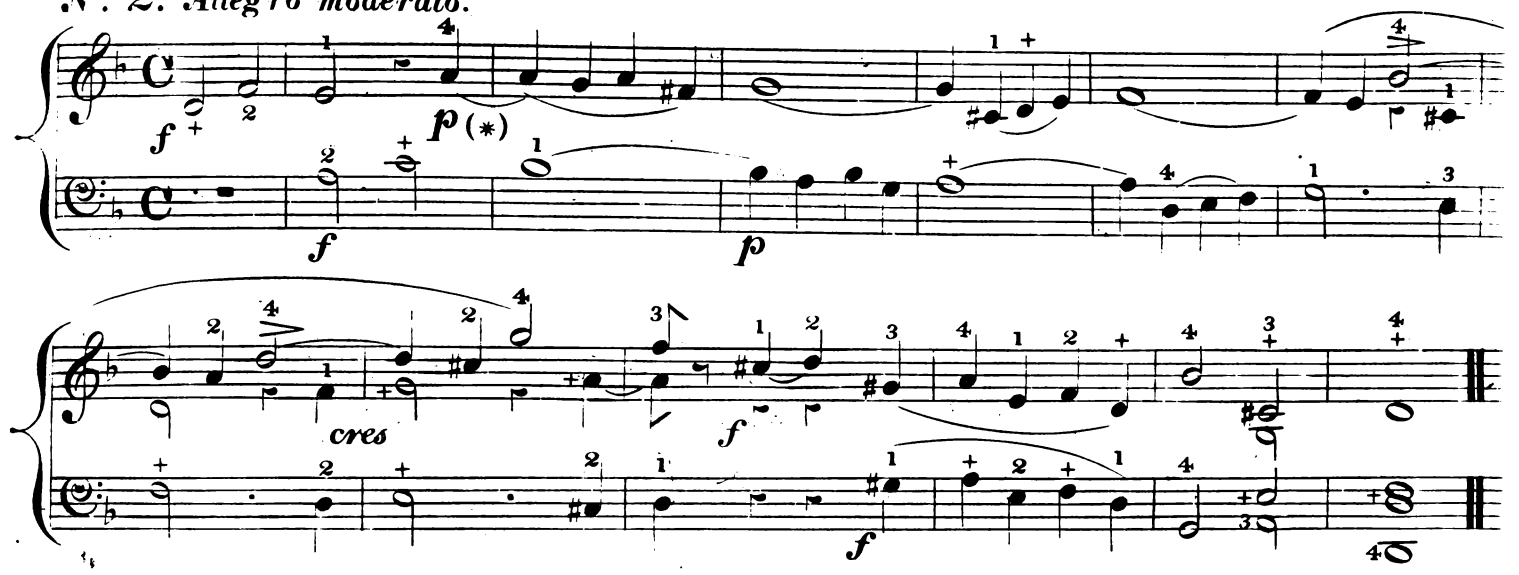
PRATICAL PIECES

In which are exemplified the rules contained in the 1st Part.

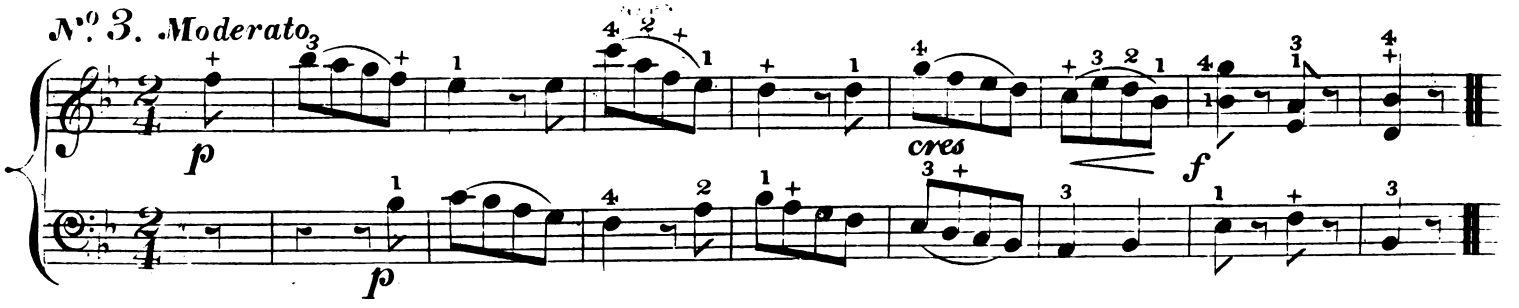
N.o 1. *Allegro moderato.*



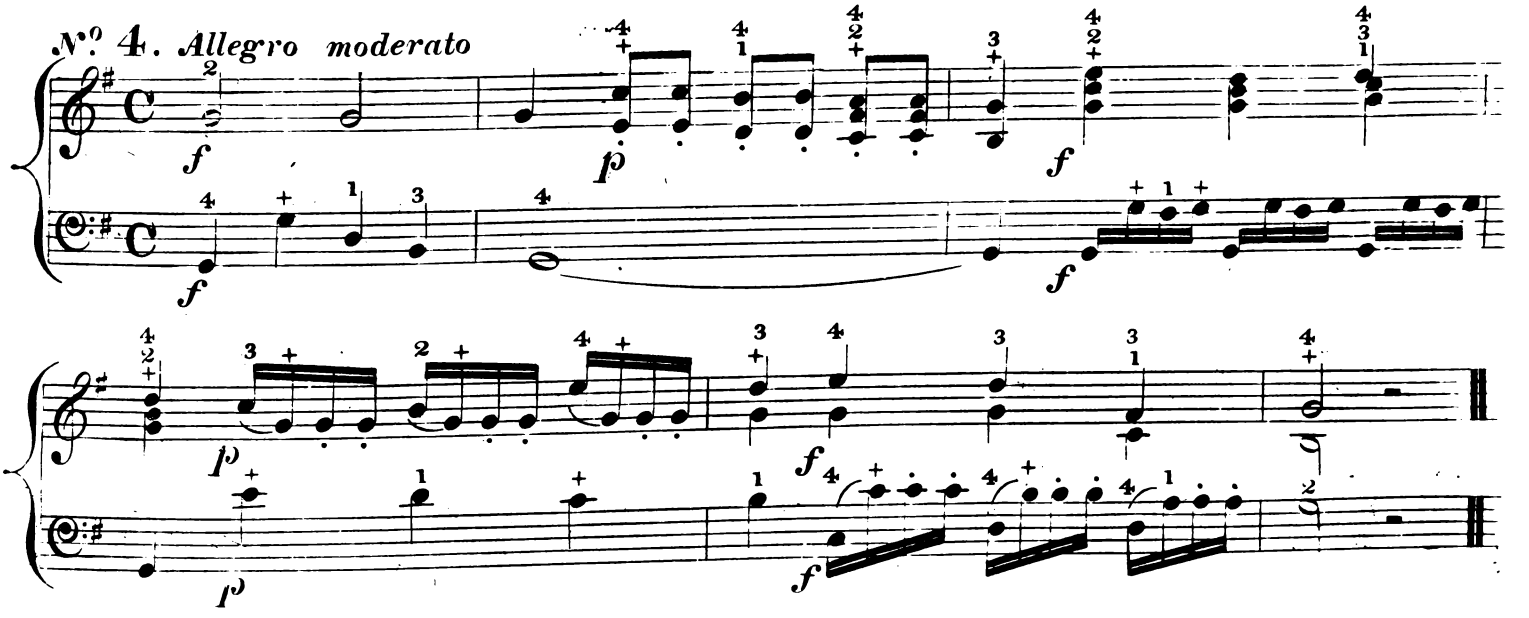
N.o 2. *Allegro moderato.*



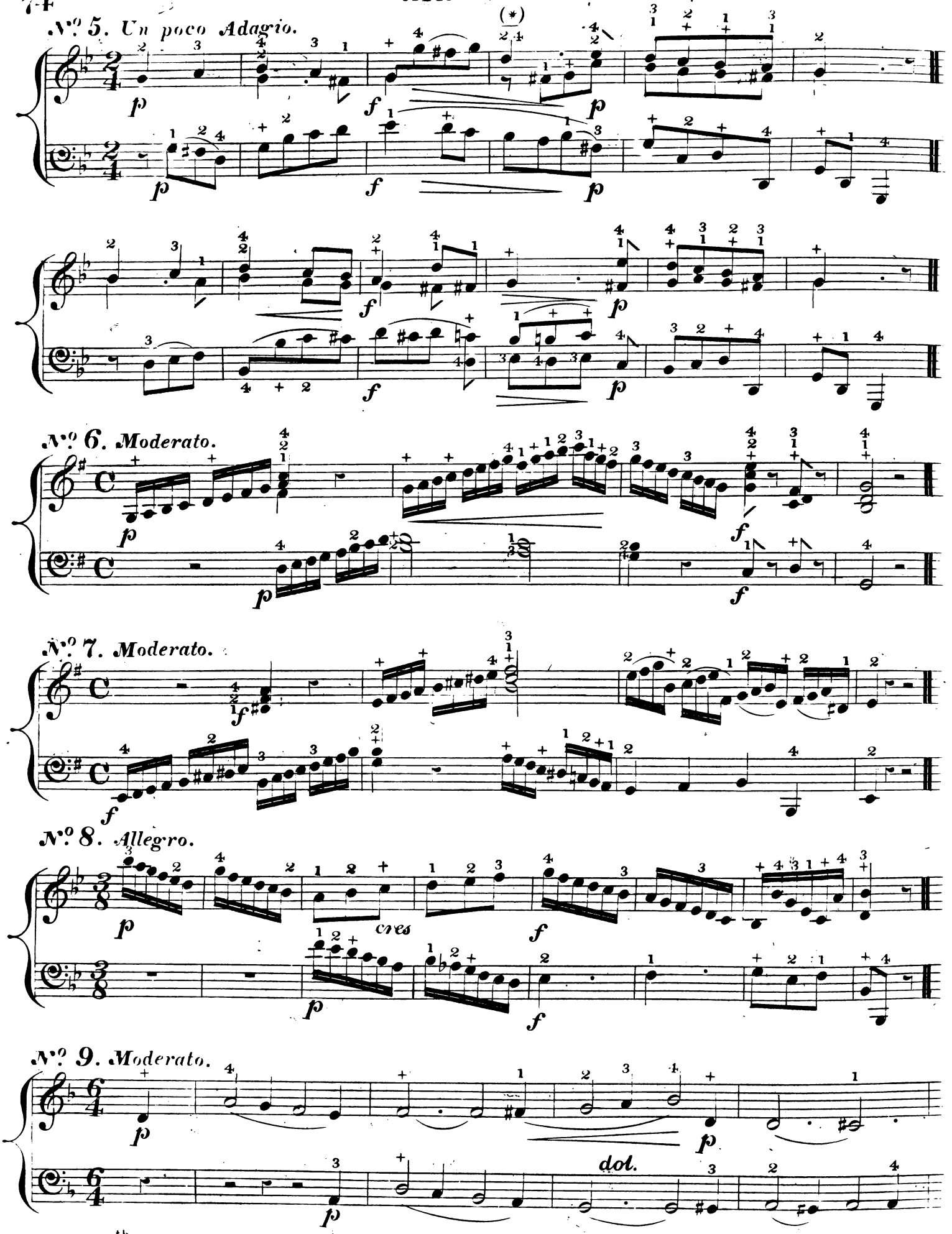
N.o 3. *Moderato.*



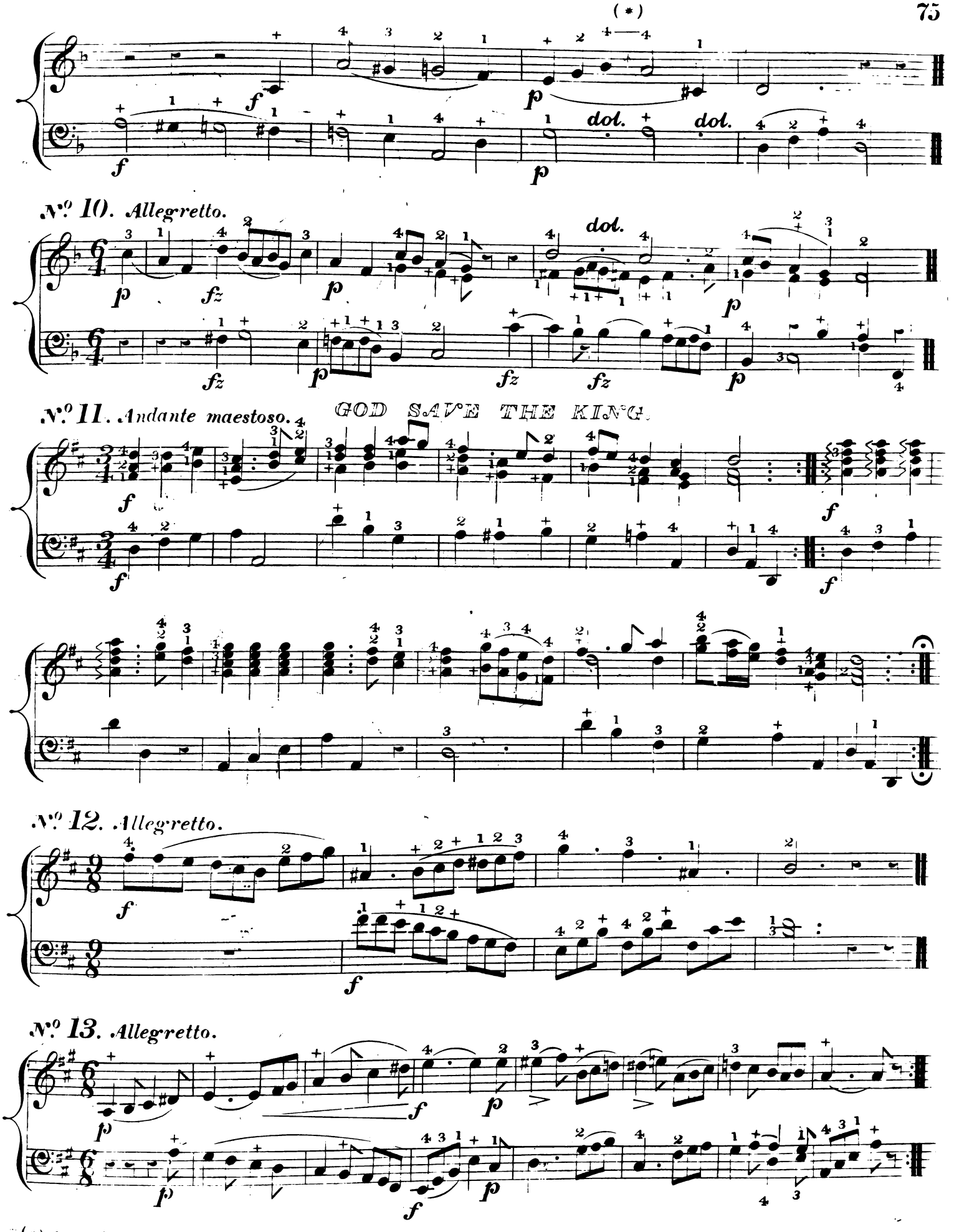
N.o 4. *Allegro moderato*



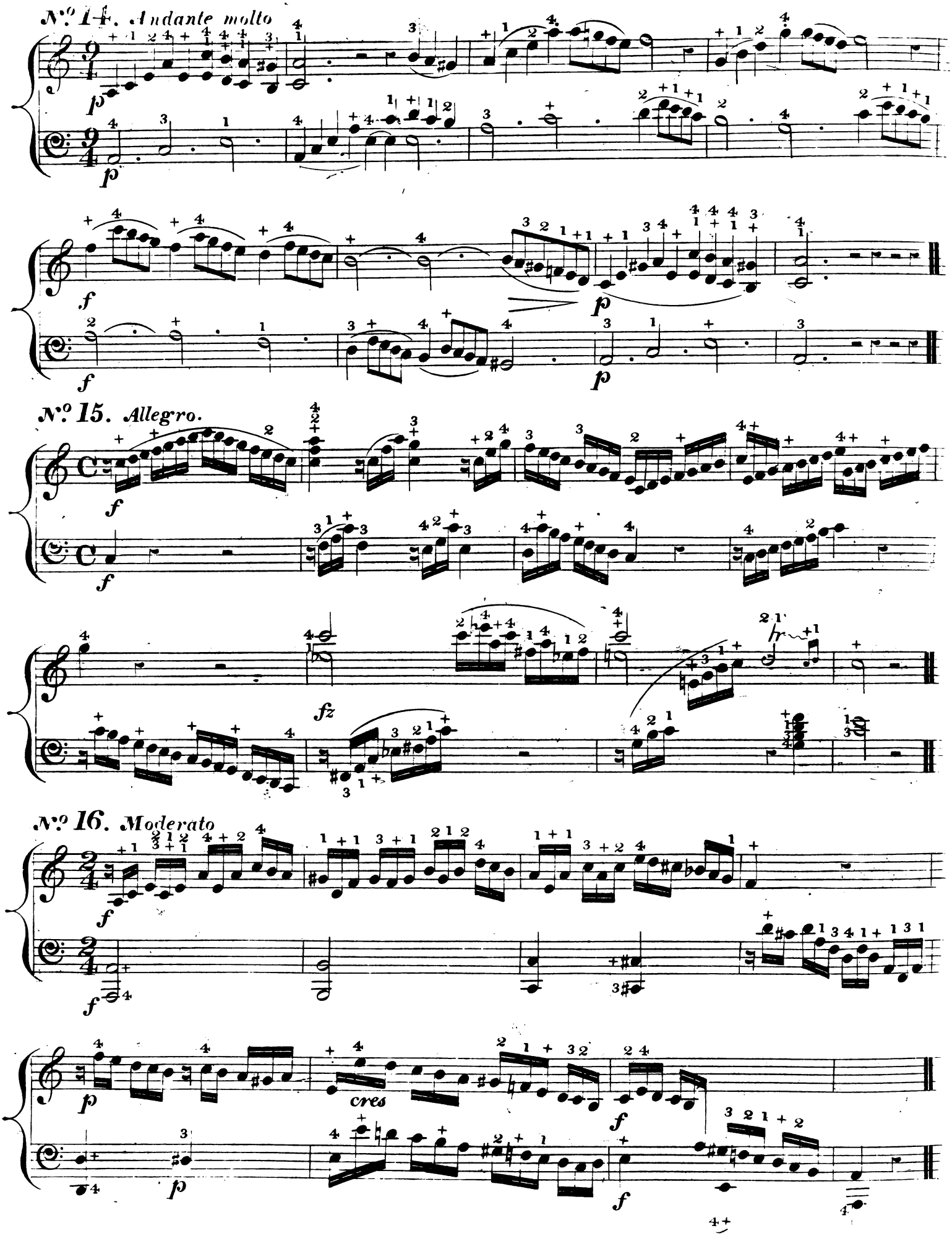
(*) The tie or bind; Rule 3. Chap: 2 Section 2.

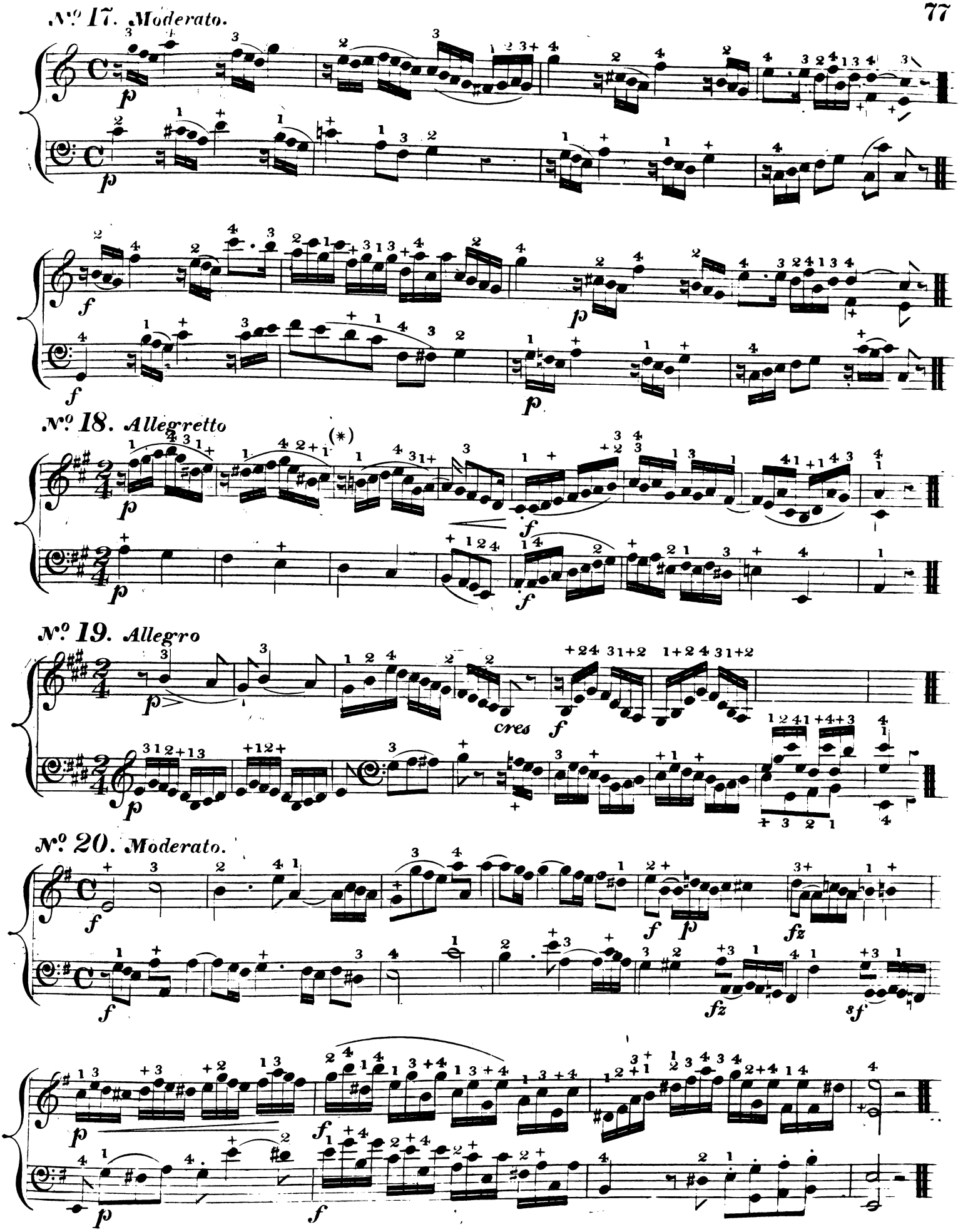


(*) The 3th finger quickly takes the place of the 2d, without striking the Key a second time.

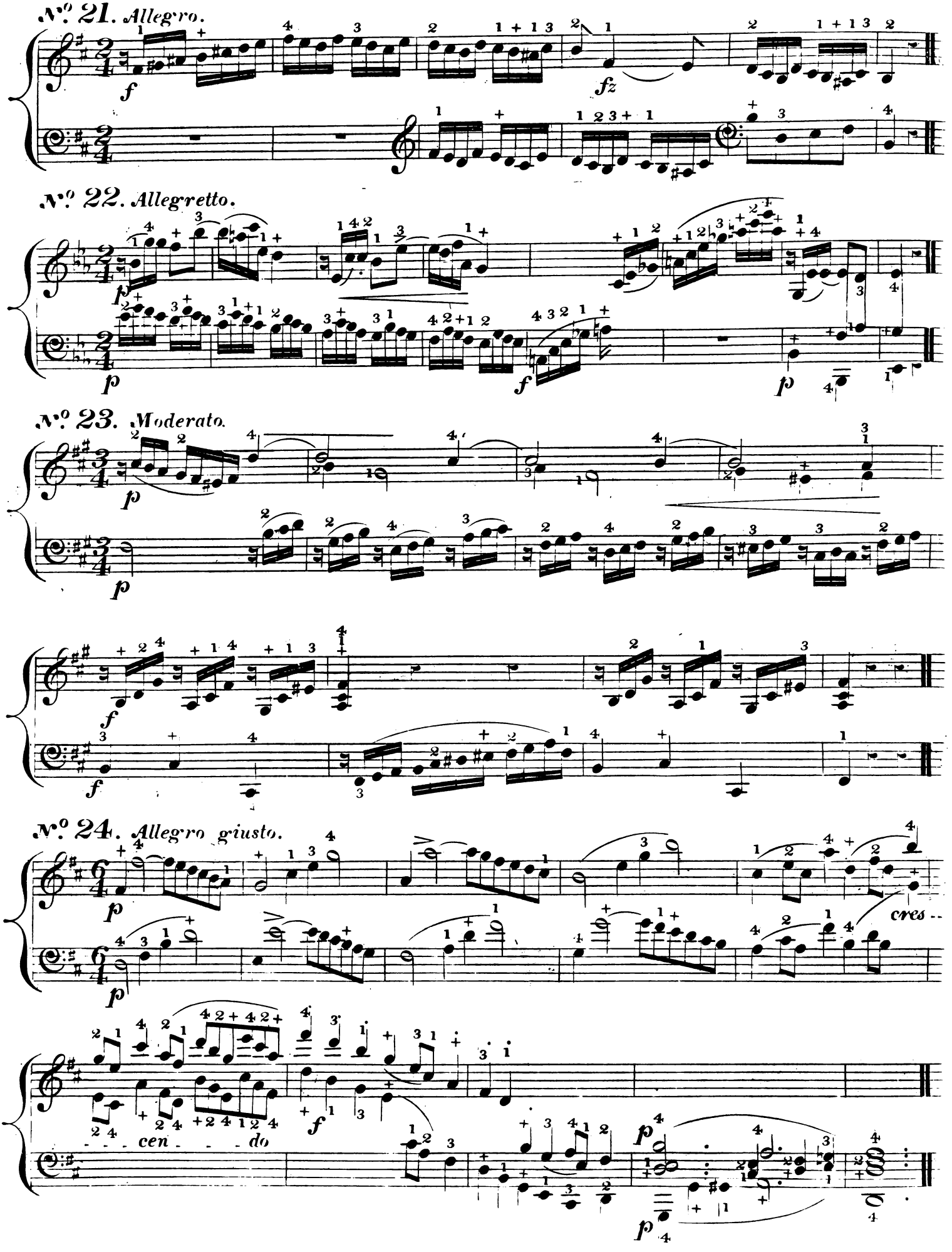


(*) Gliding down with the same finger.


N.o 14. Andante molto
p
p
f
f
p
p
N.o 15. Allegro.
f
f
fz
N.o 16. Moderato
f
f
p
cres
f
p
f



(*) Employment of the same finger on two different but adjacent Keys.


N°. 21. Allegro.
N°. 22. Allegretto.
N°. 23. Moderato.
N°. 24. Allegro giusto.
cres--
cen - - - do

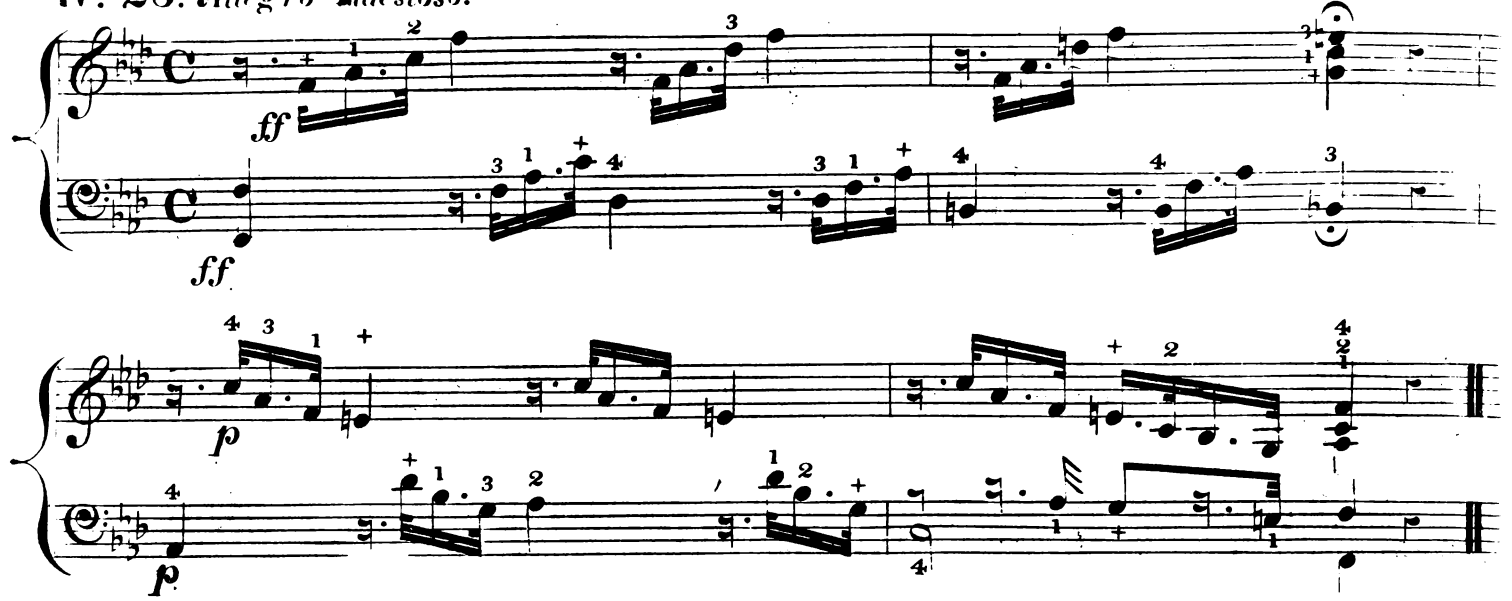
N.o 25.

N.o 26. *Andante con affetto.*

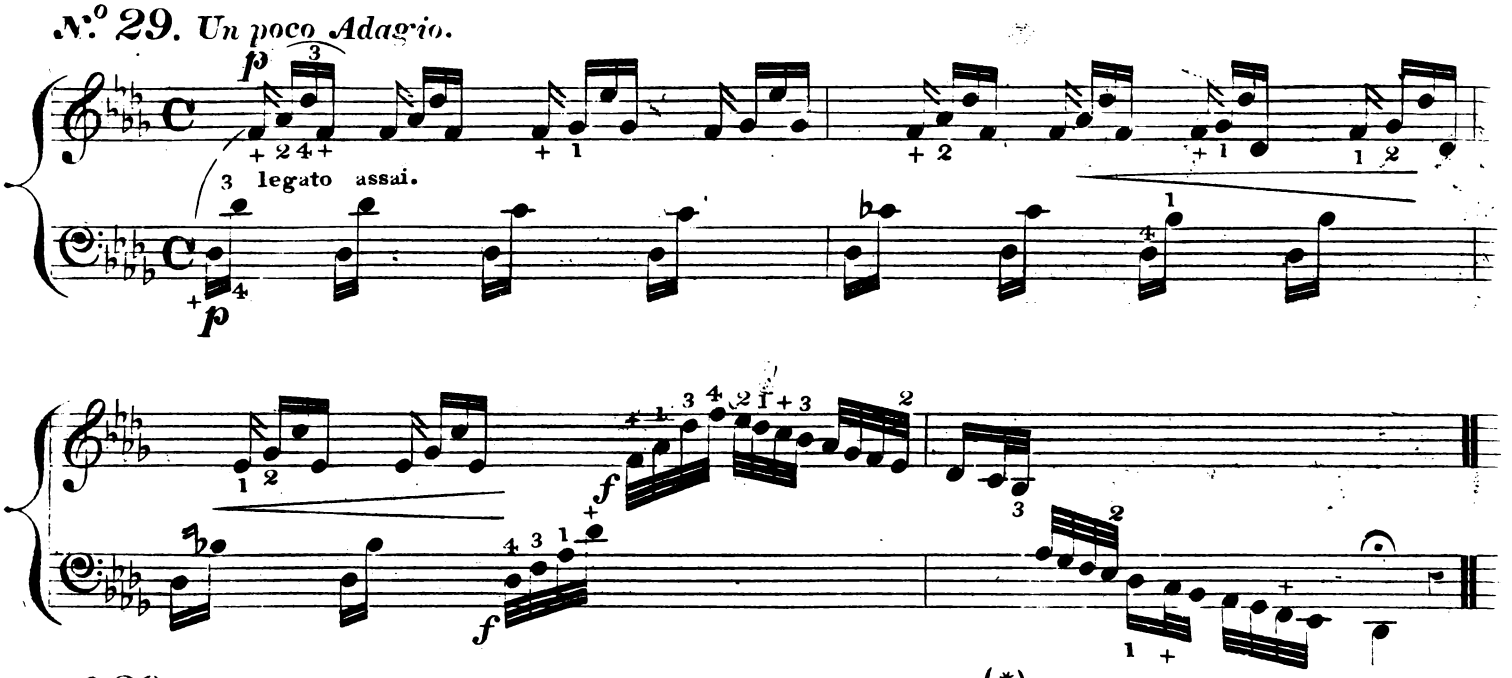
N.o 27. *Allegro.*

(*) dotted notes; Rule § 2,3,5, Chap: 2. Sect: 2.
a movement like this, consisting entirely of dotted notes, must be played with a good deal of point.

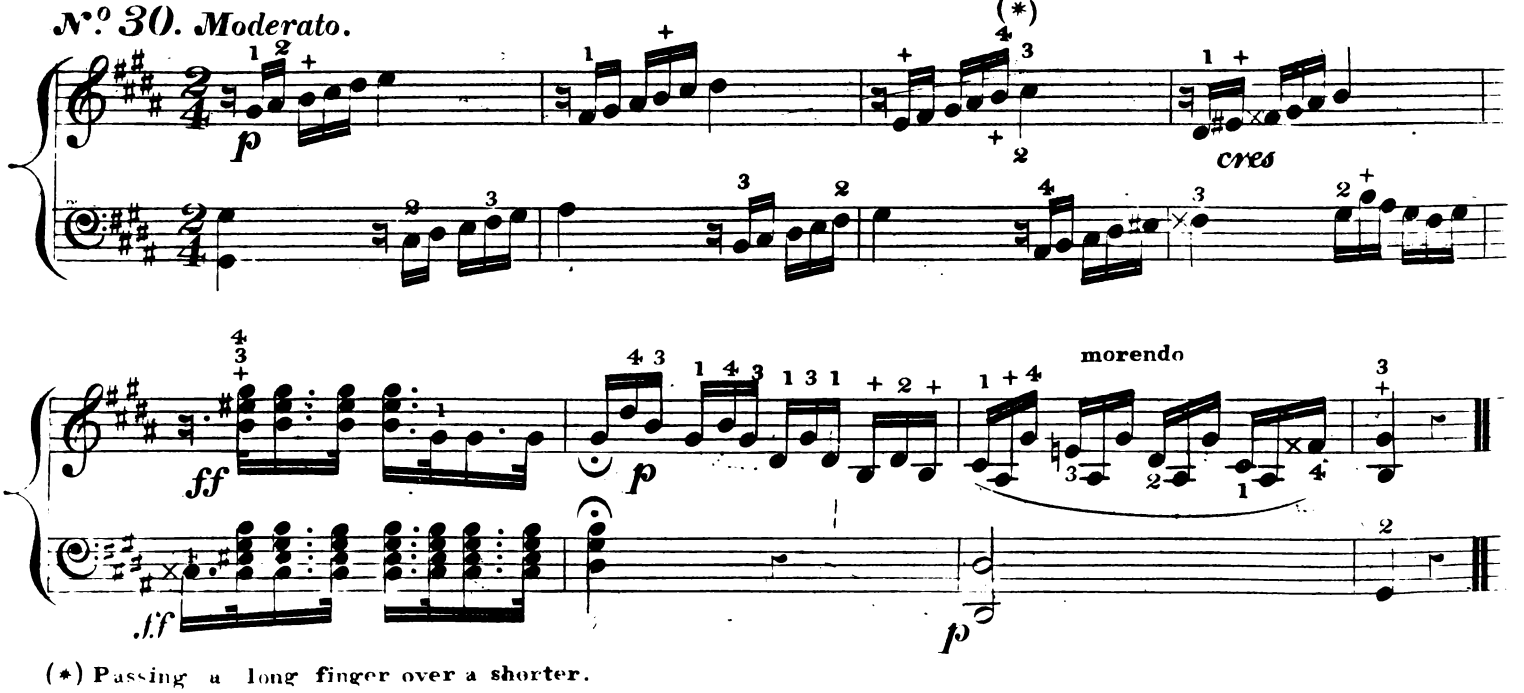
N.° 28. *Allegro maestoso.*



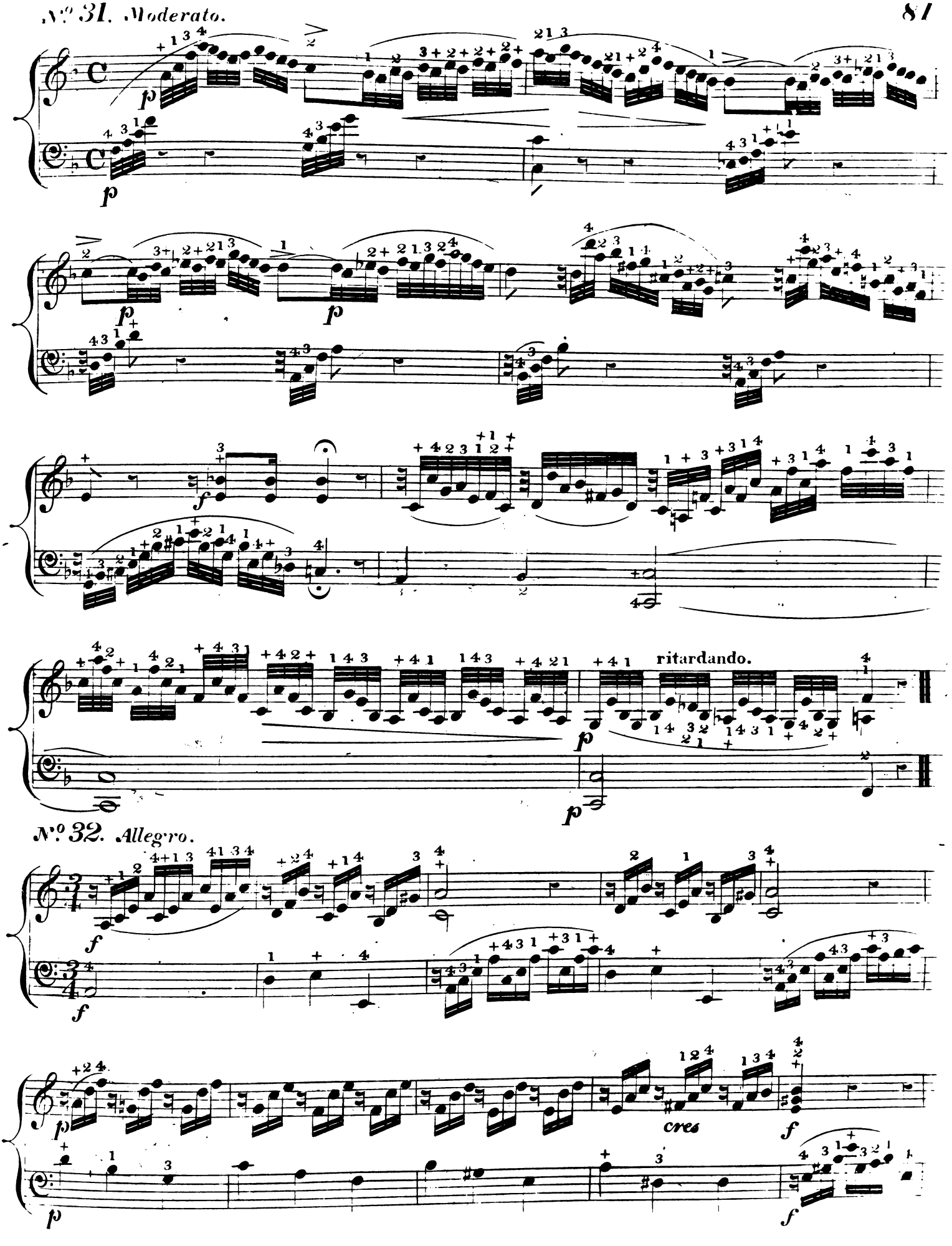
N.° 29. *Un poco Adagio.*

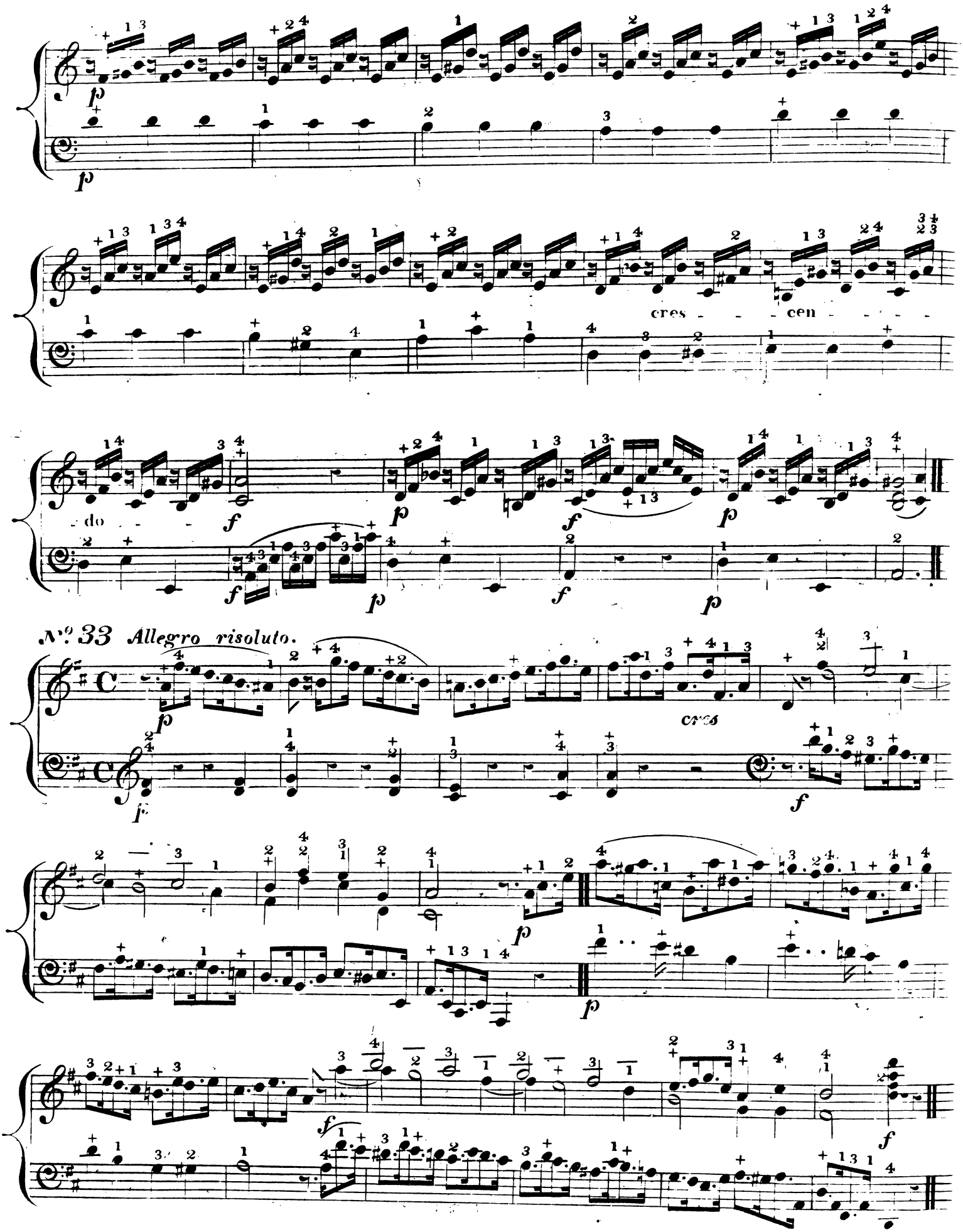


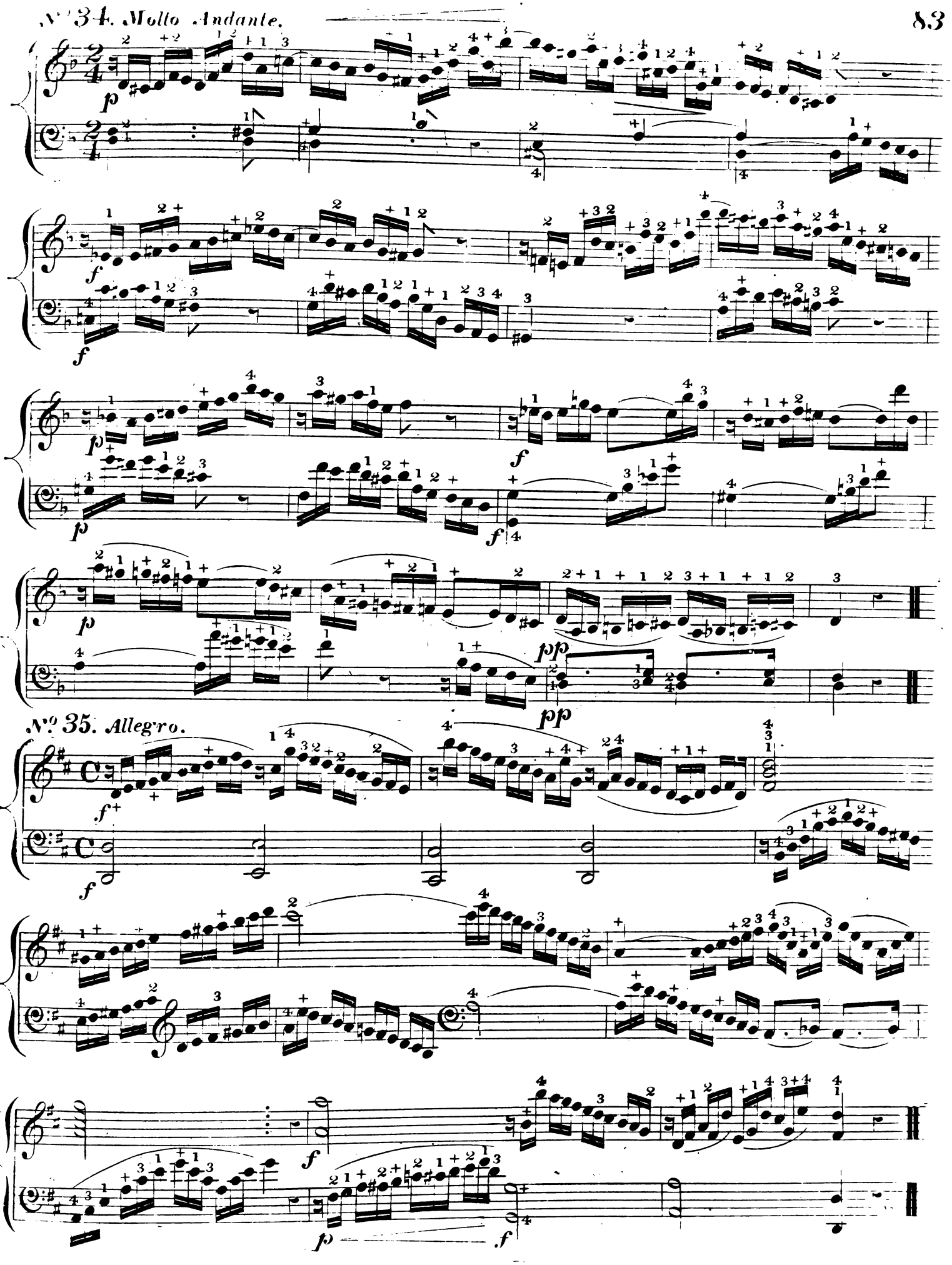
N.° 30. *Moderato.*

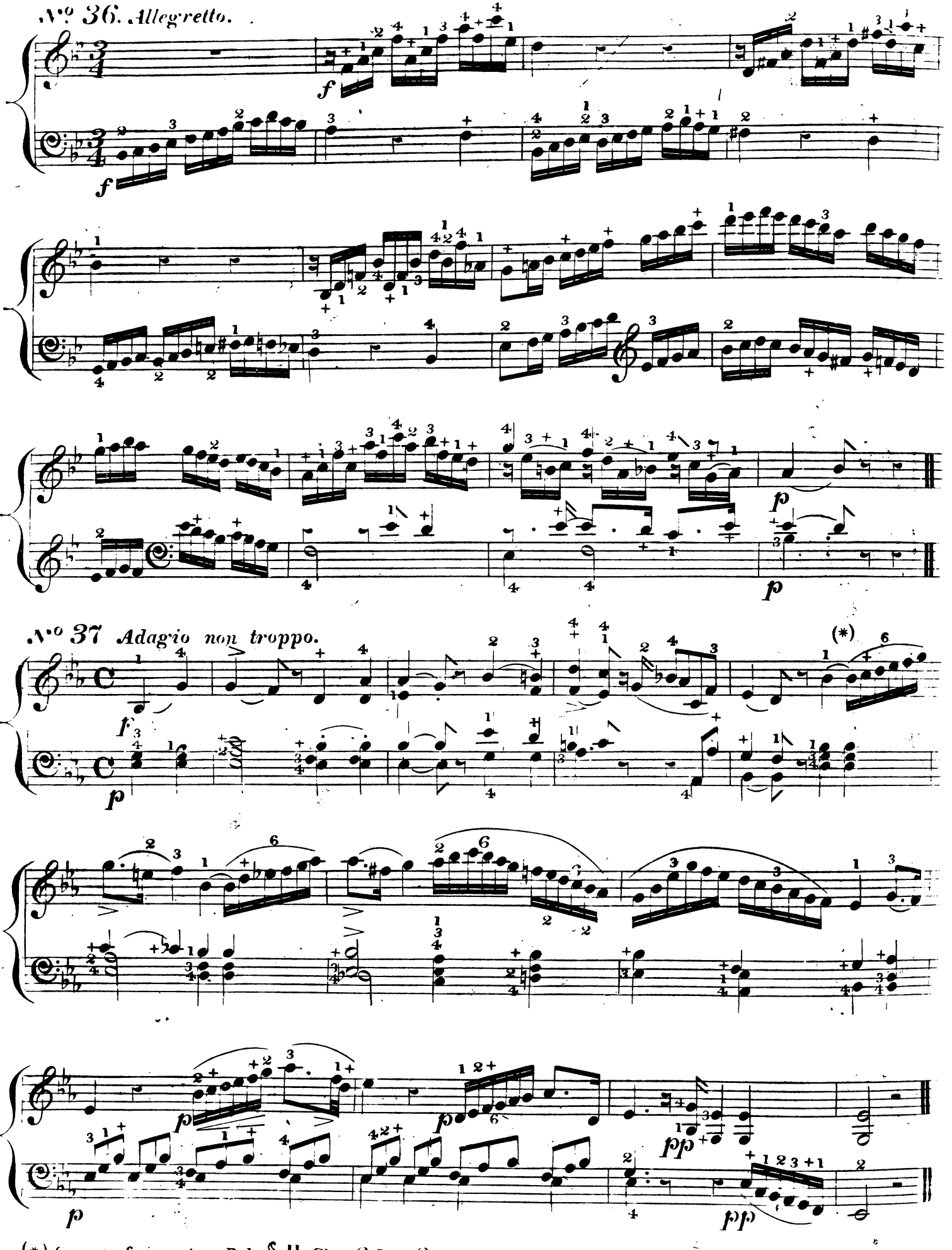


(*) Passing a long finger over a shorter.

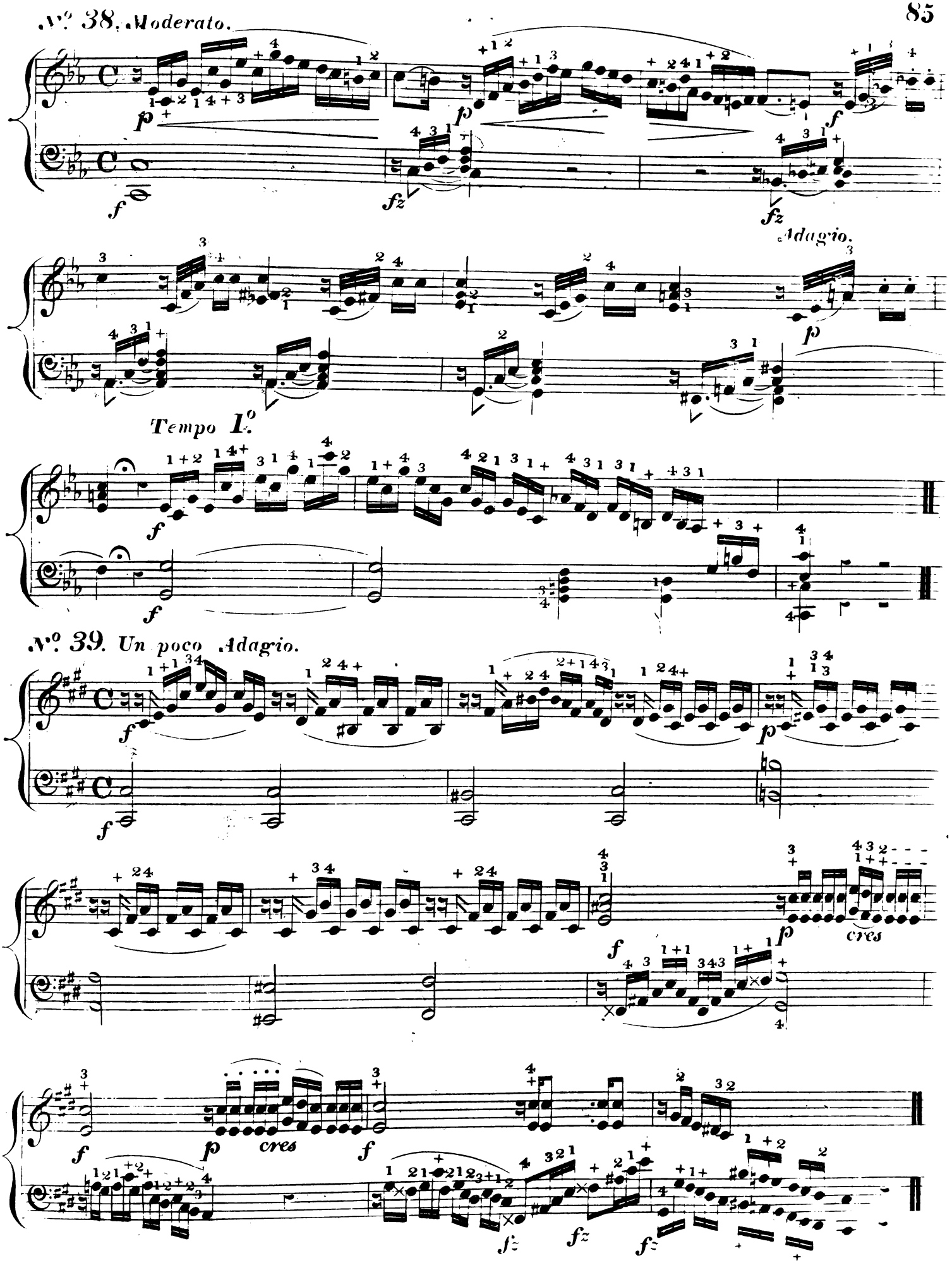

N.º 31. Moderato.
p
p
p
p
f
ritardando.
p
p
N.º 32. Allegro.
f
f
p
cres
f
p
f


cres - - - cen - - - -
do - -
N.º 33 Allegro risoluto.
cres

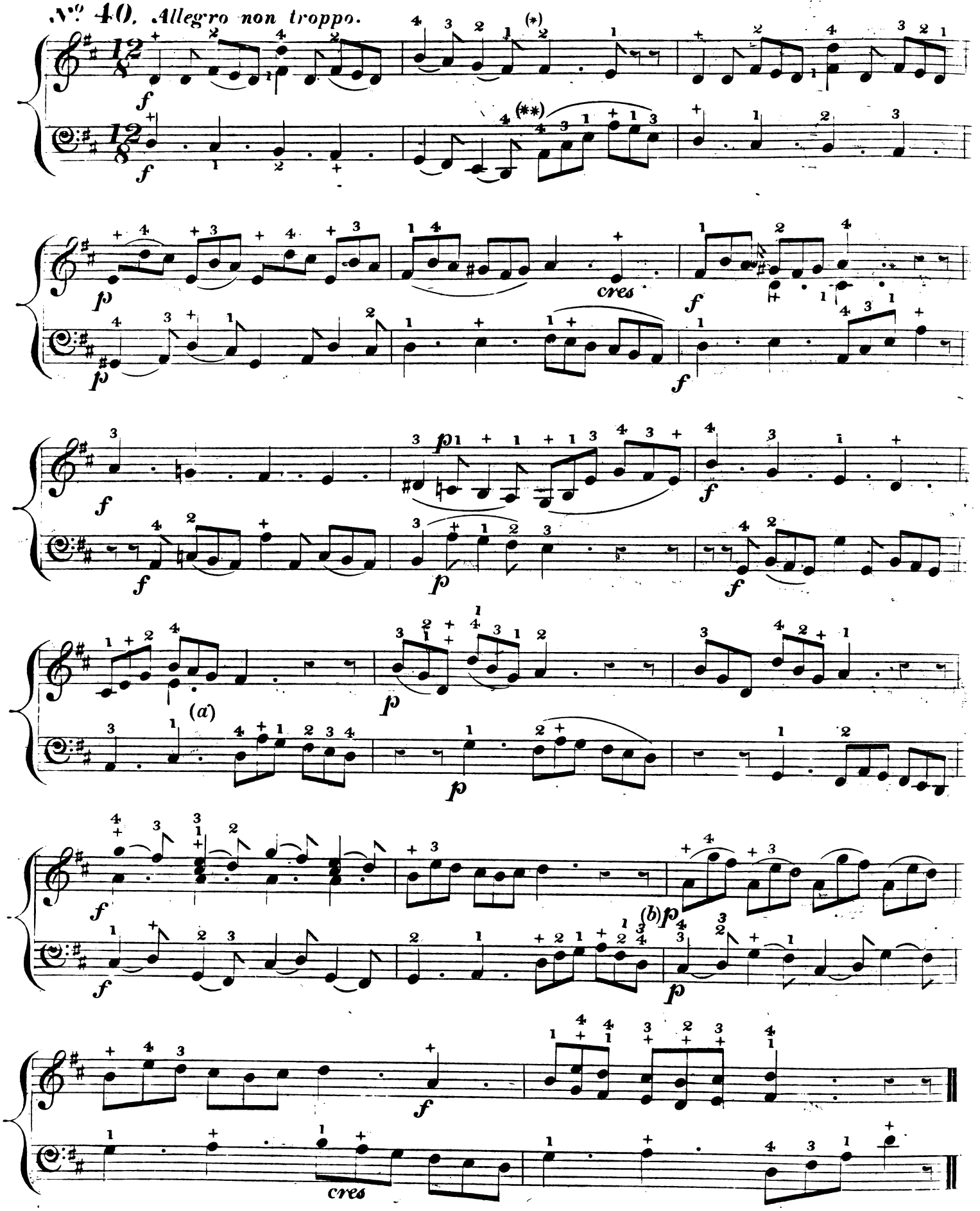

N.o 34. Molto Andante.
N.o 35. Allegro.



(*) Groups of six notes Rule § II. Chap: 2. Sect: 2


Nº 38. Moderato.
Adagio.
Tempo 1º.
Nº 39. Un poco Adagio.
cres
cres

N°. 40. *Allegro non troppo.*

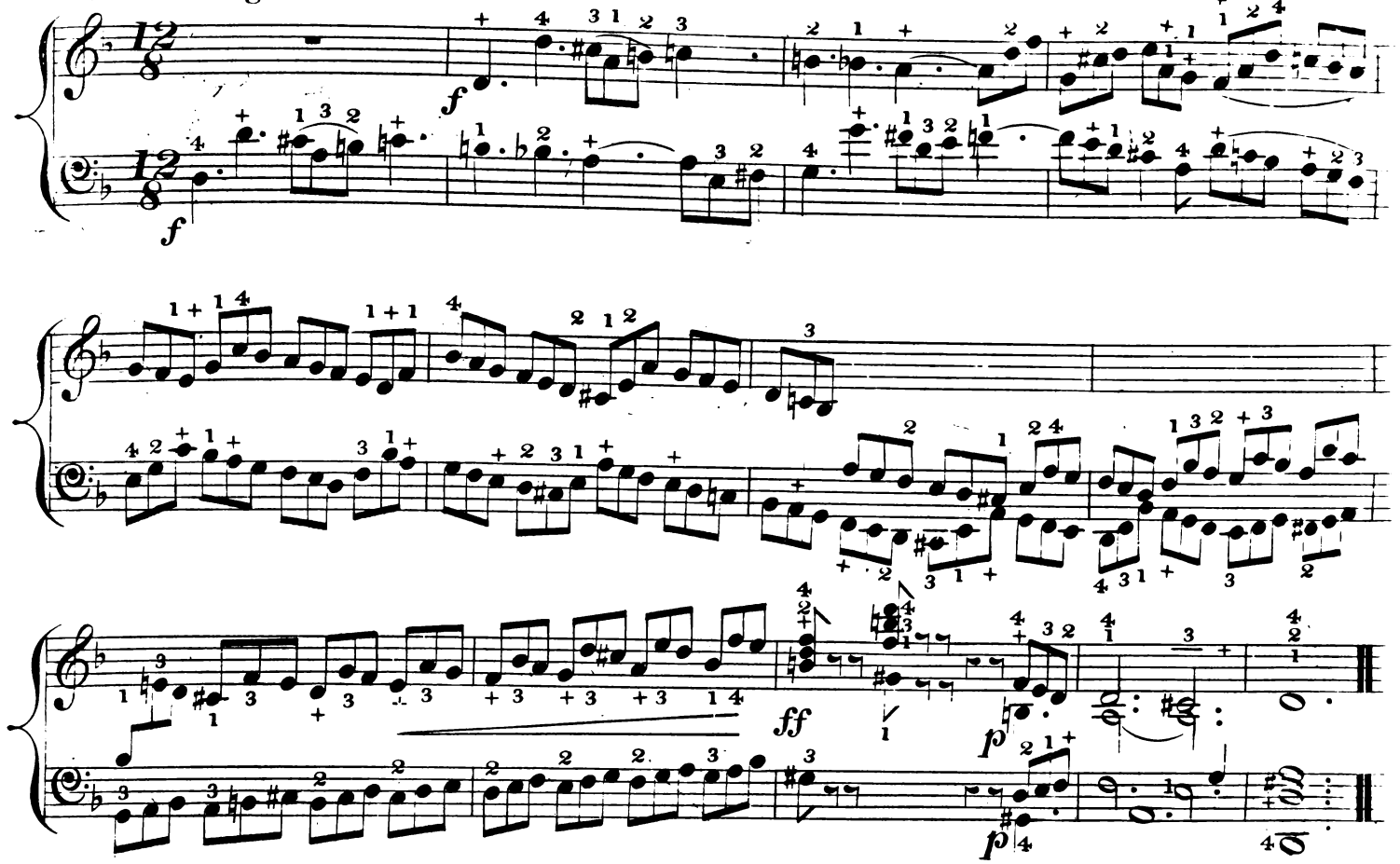


(*) Changing the finger upon re-striking the note

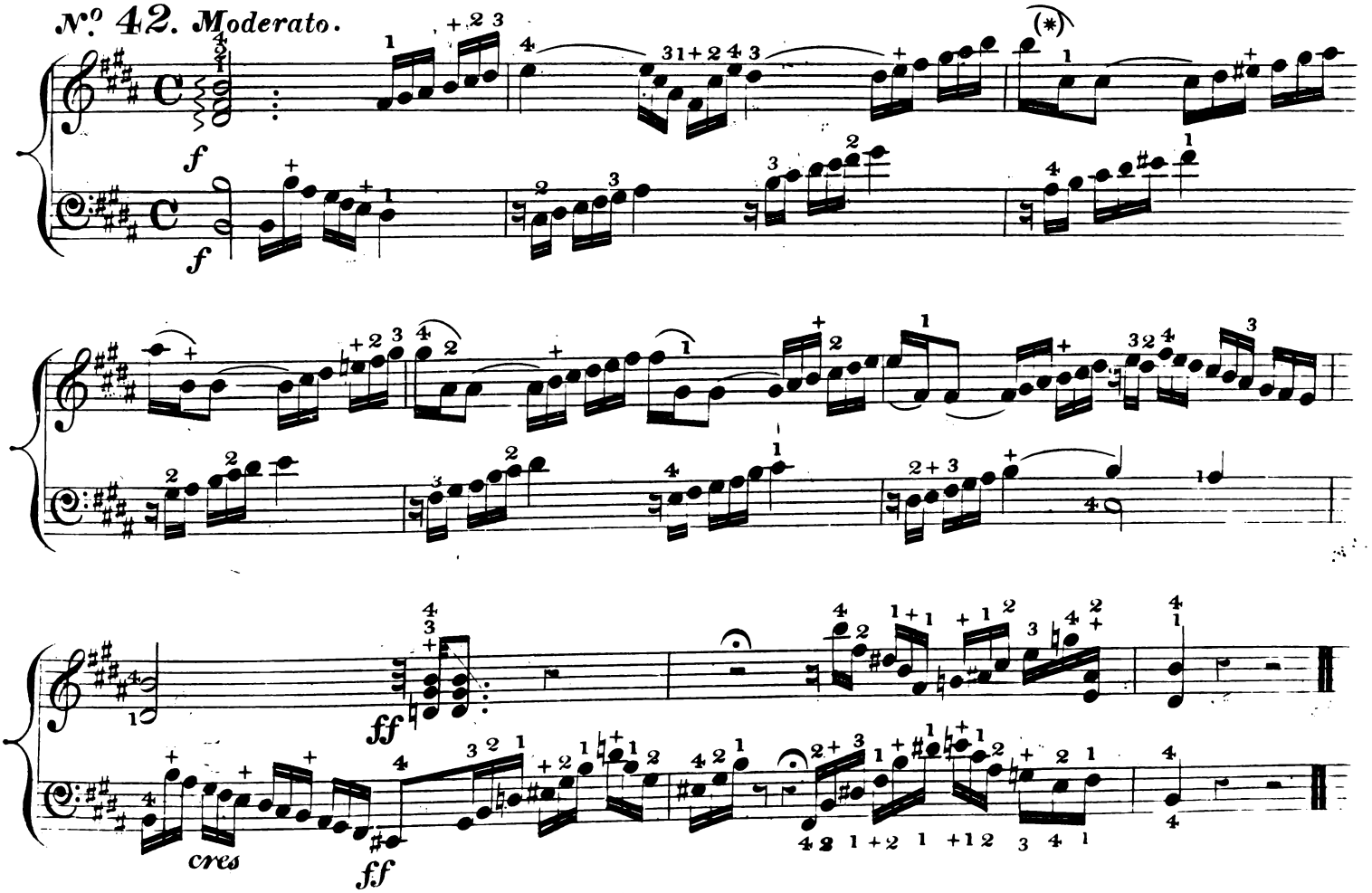
(**) Employ of the same finger by skip

(a) Passing one finger under another. (b) One finger over another.

№ 41. Allegro moderato.

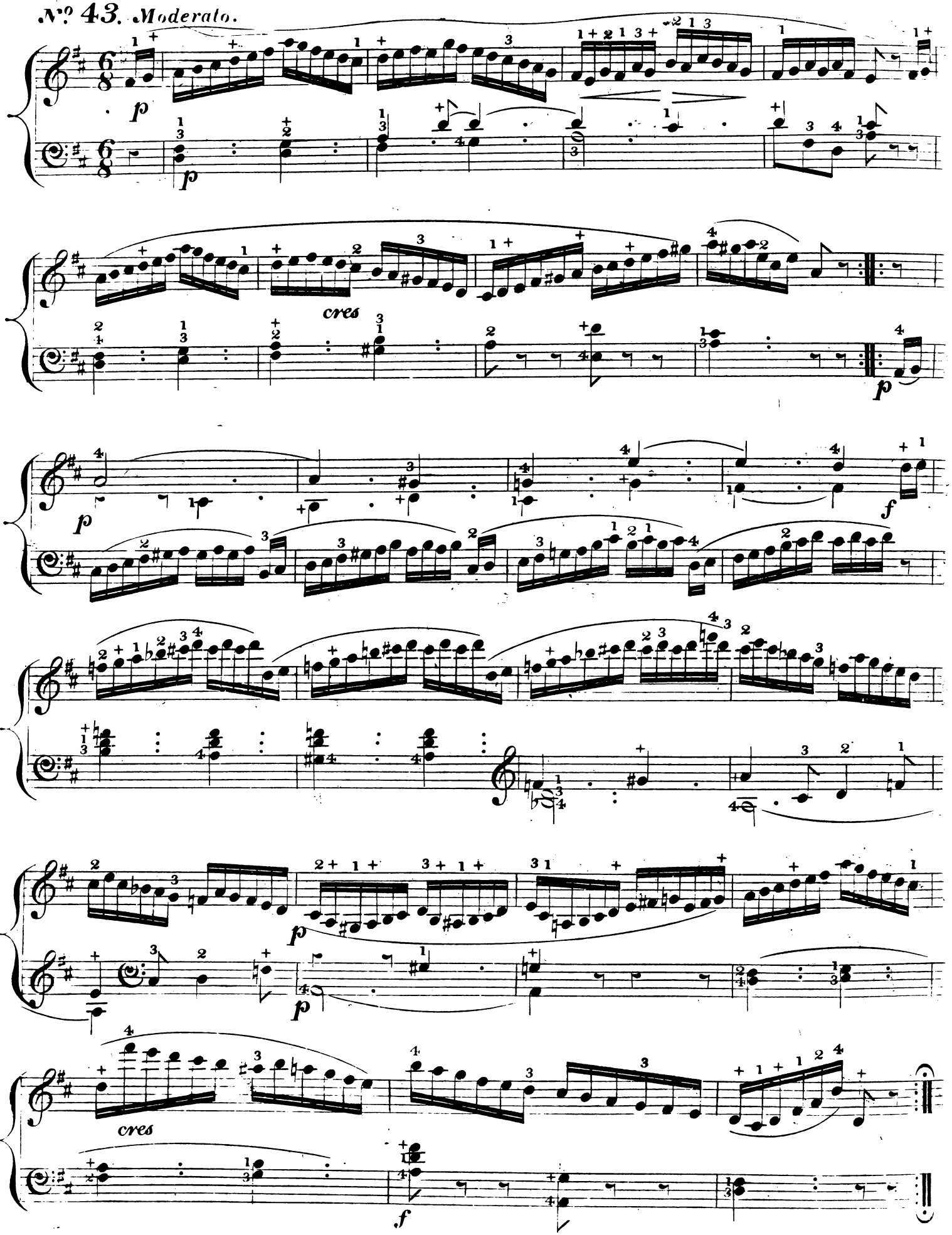


№ 42. Moderato.

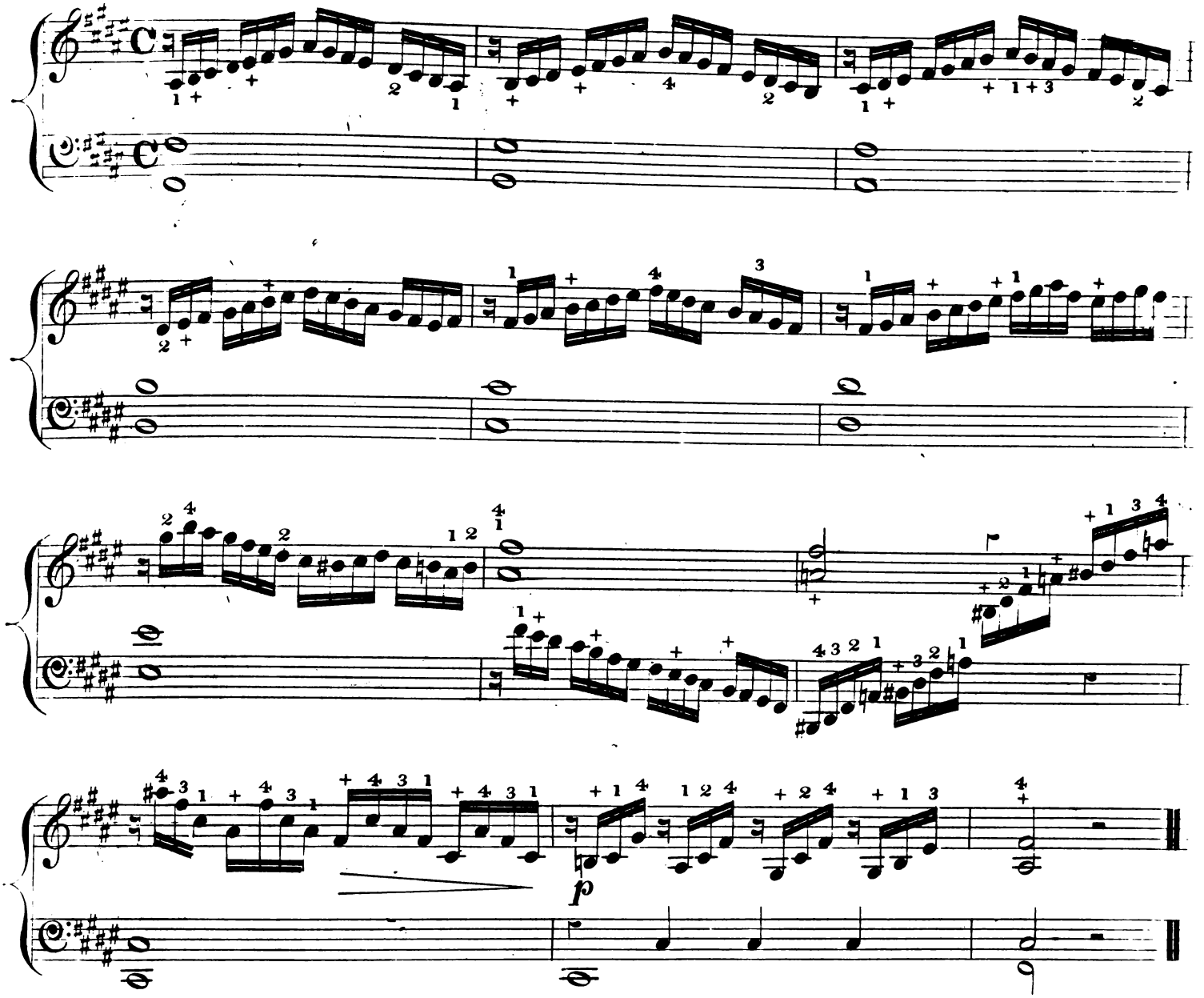


(*) 2 equal notes against a triplet, § 9. Chap: Sect 3.

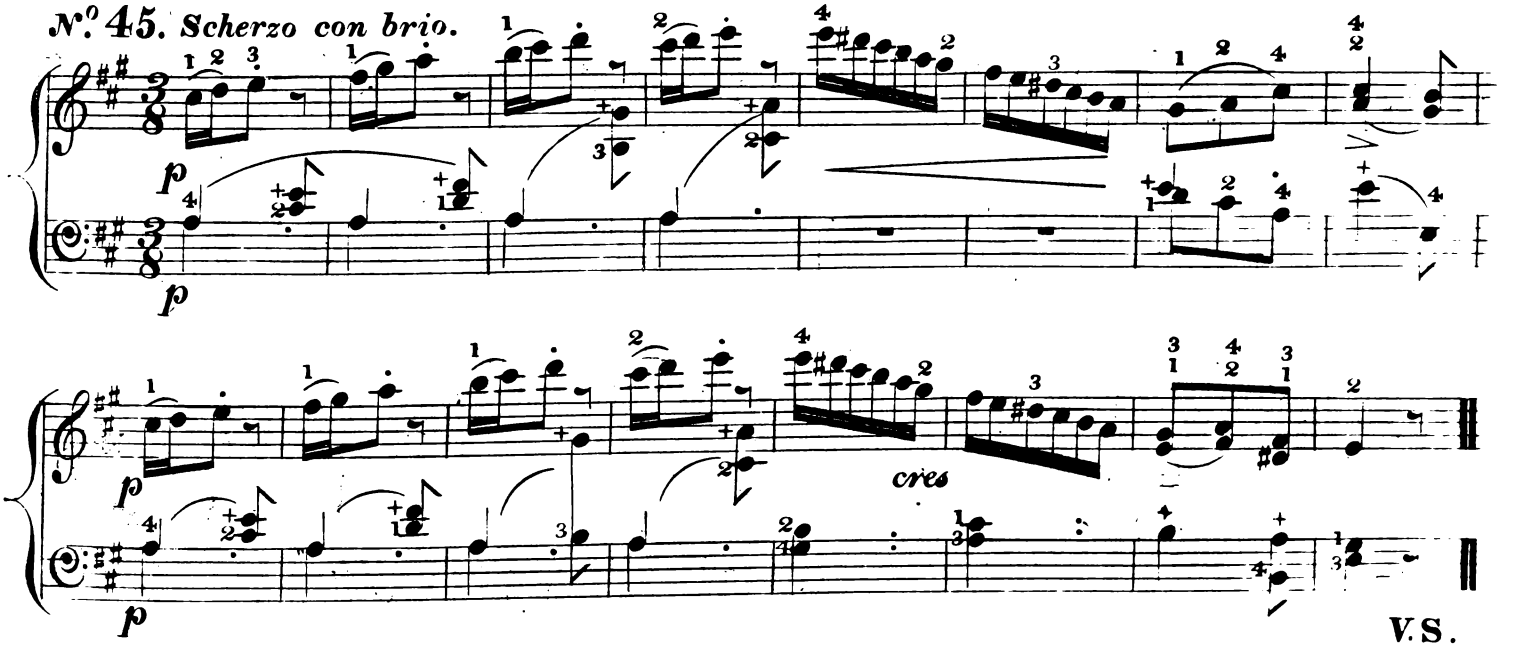
N°. 43. Moderato.



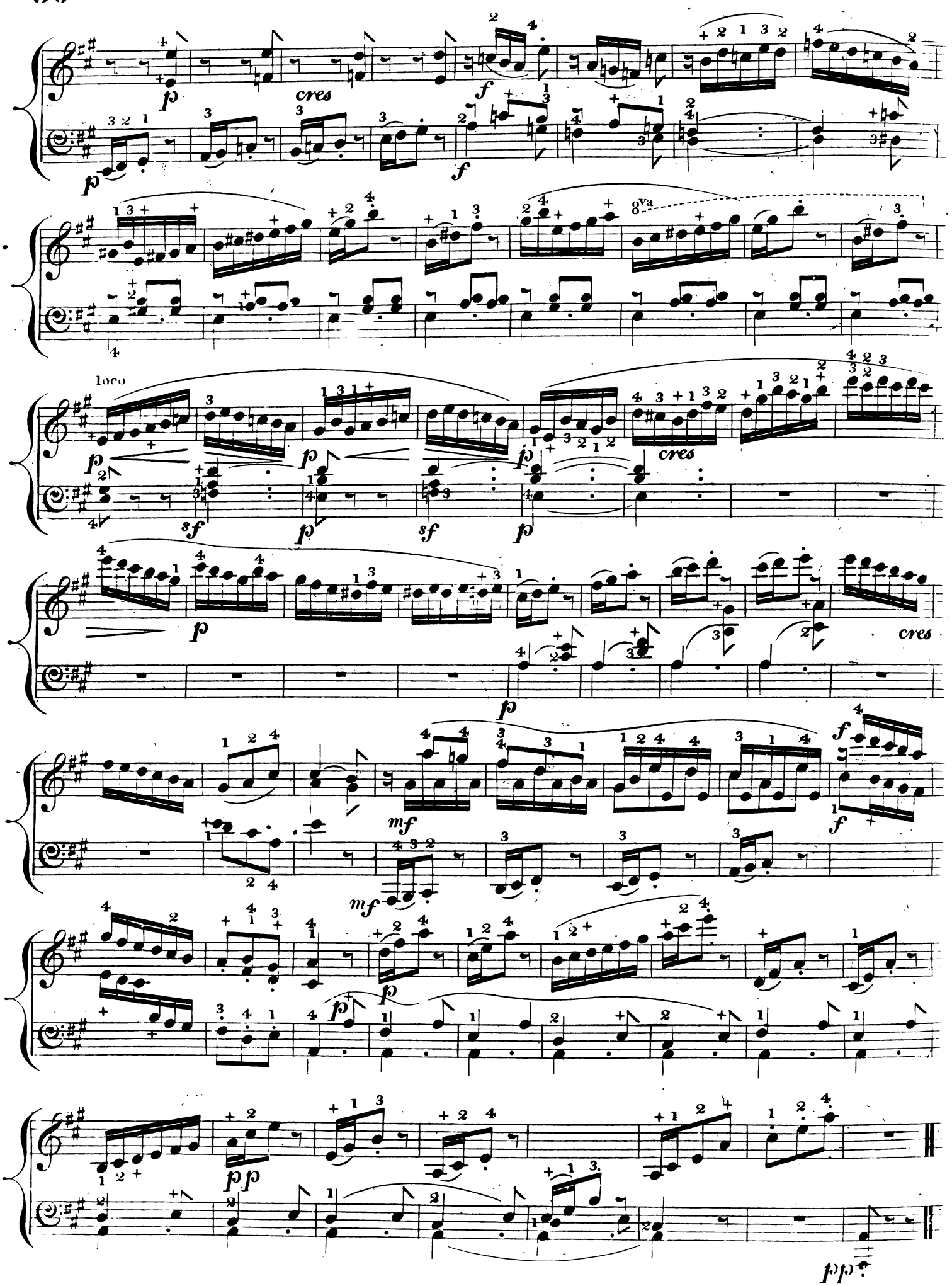
N.º 44. *Allegro.*



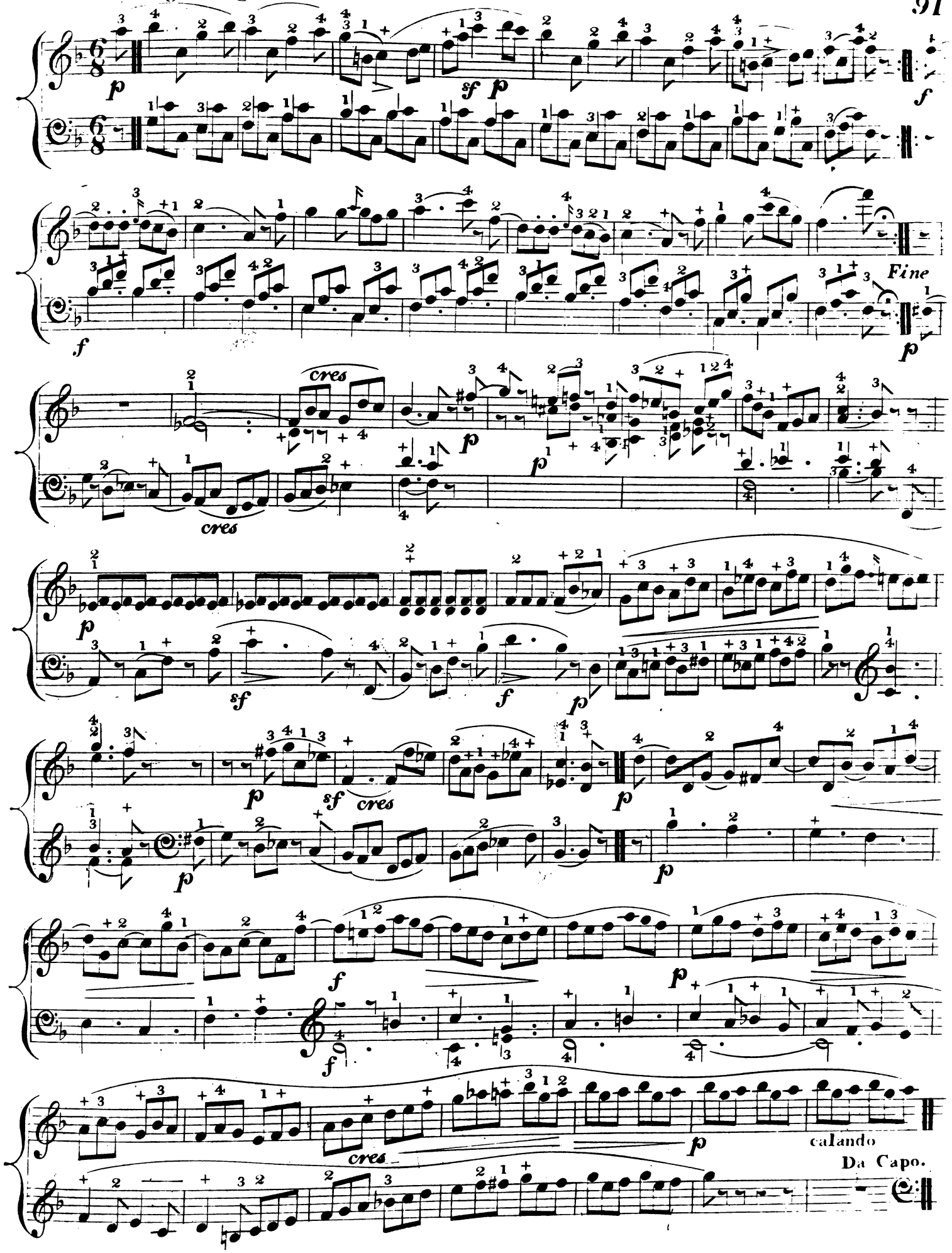
N.º 45. *Scherzo con brio.*



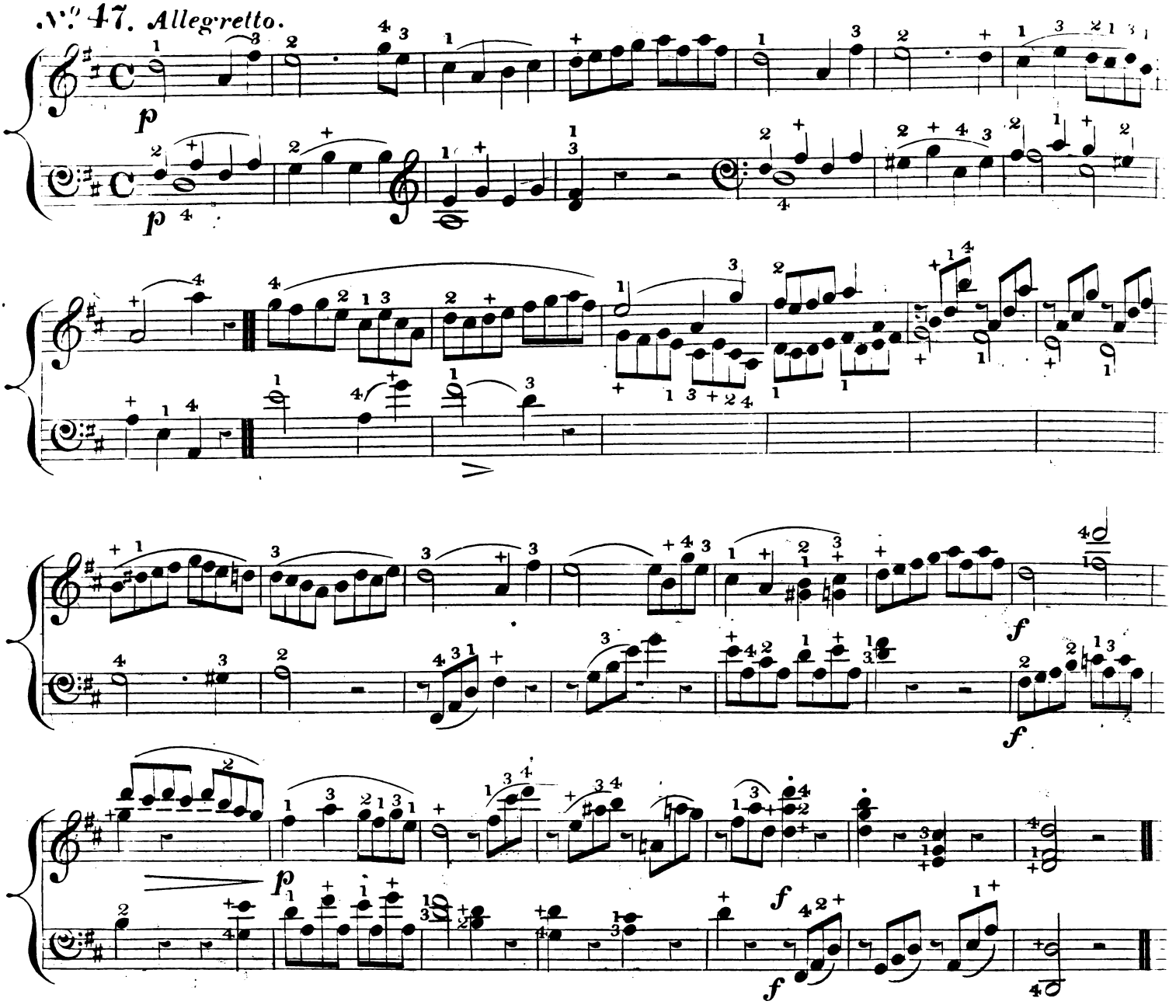
V.S.


p
cres
f
8va
loco
sf
mf
pp

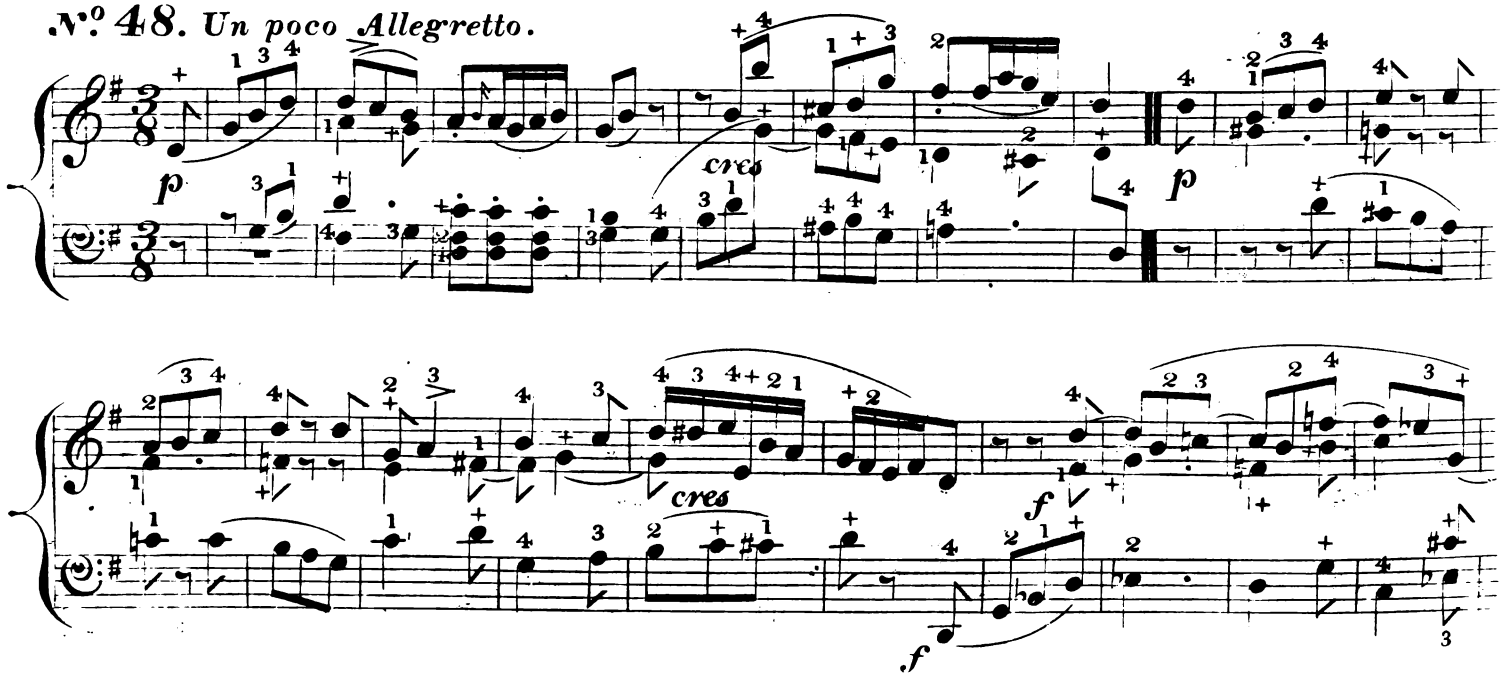
N° 46. *Allegretto grazioso.*

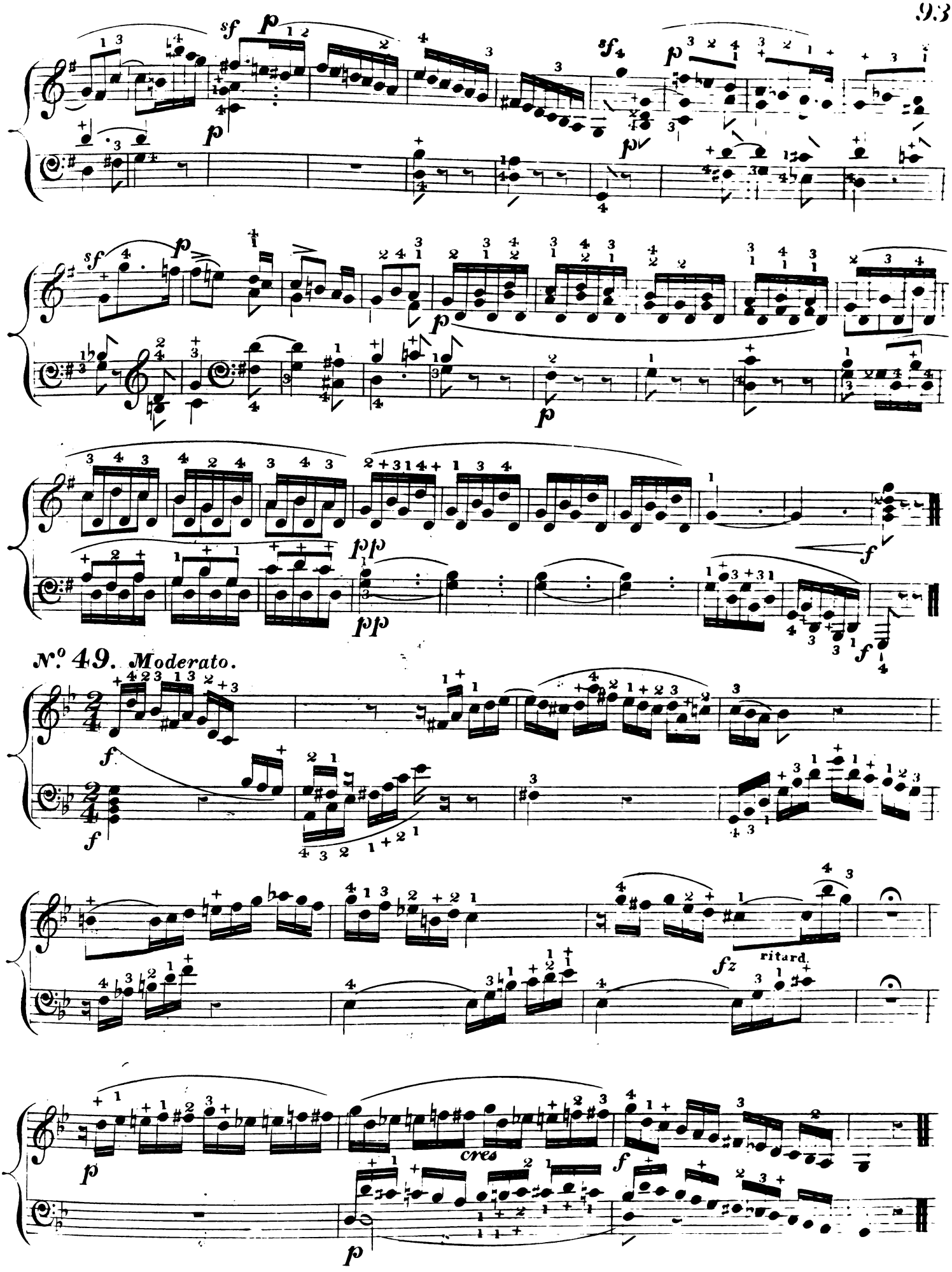


N.º 47. *Allegretto.*



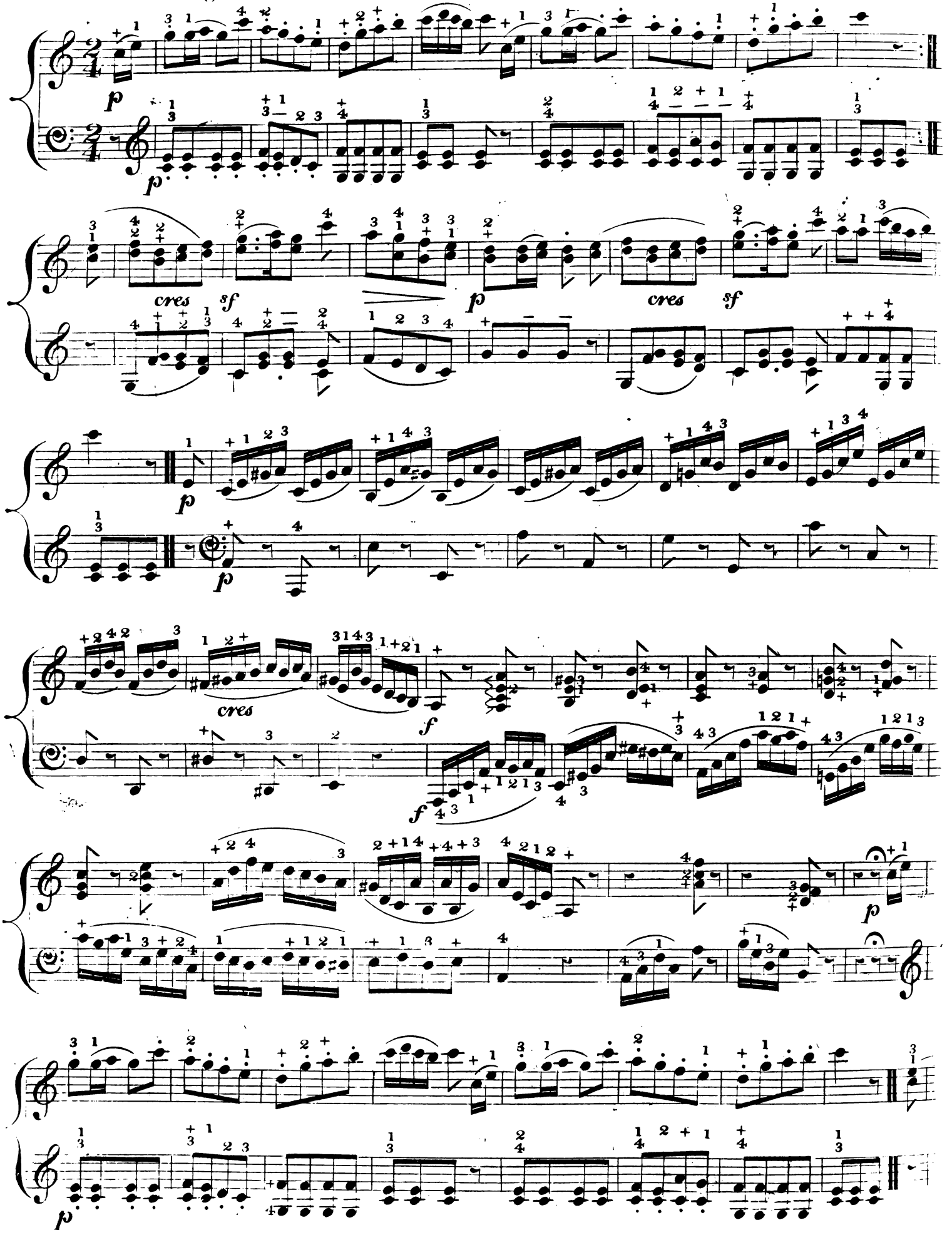
N.º 48. *Un poco Allegretto.*

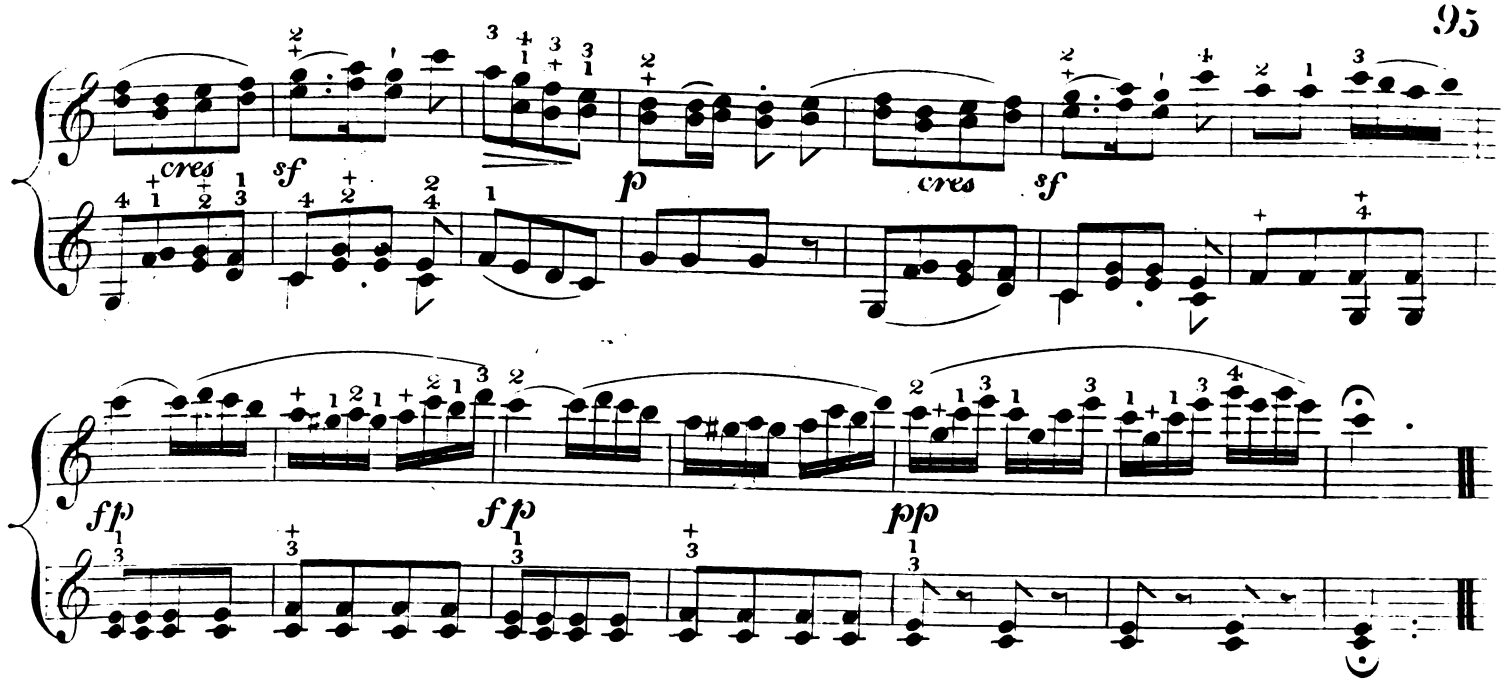




Nº 49. Moderato.

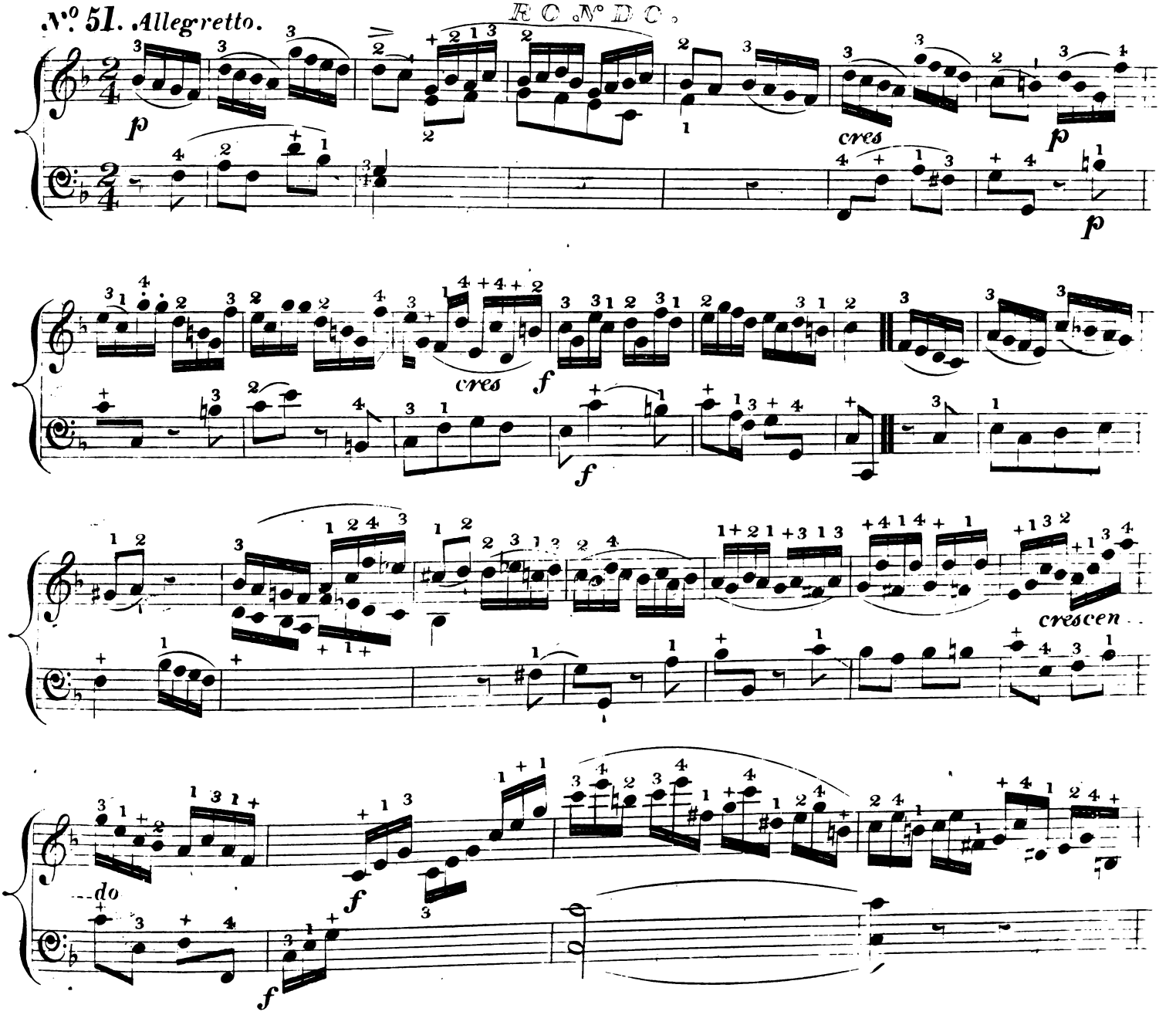
N.º 50. *Allegretto.*

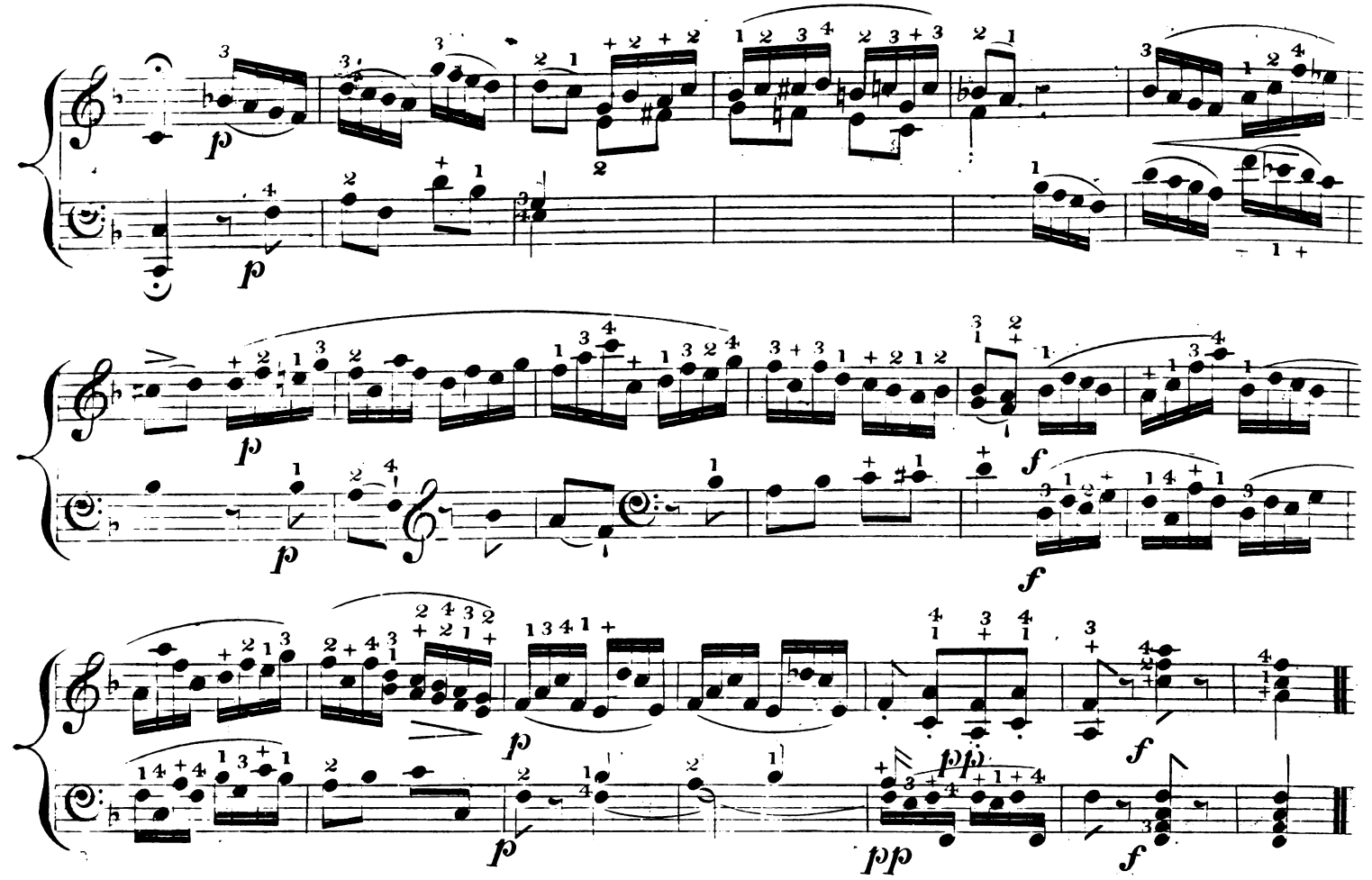




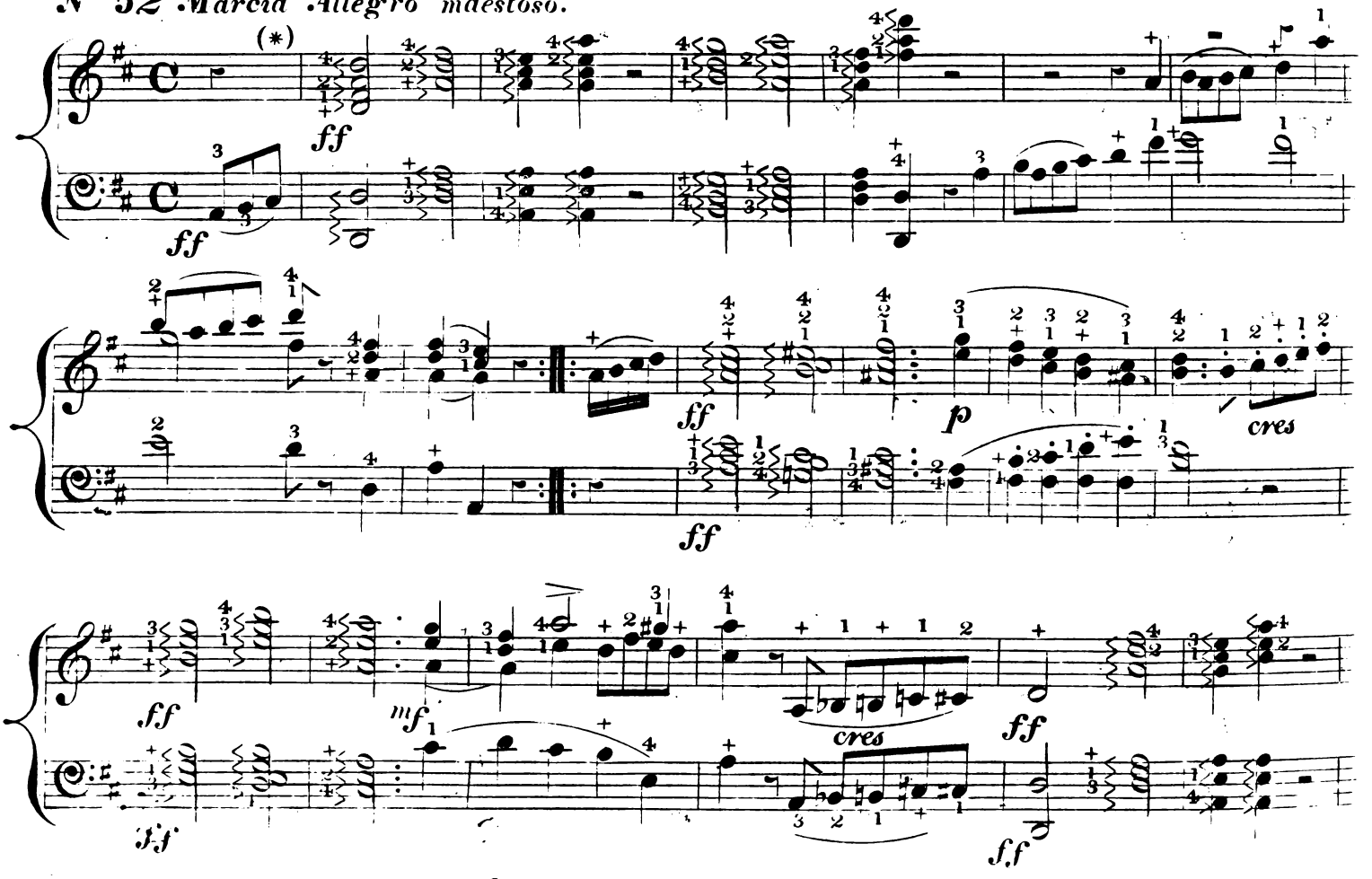
N.º 51. *Allegretto.*

RONDO.

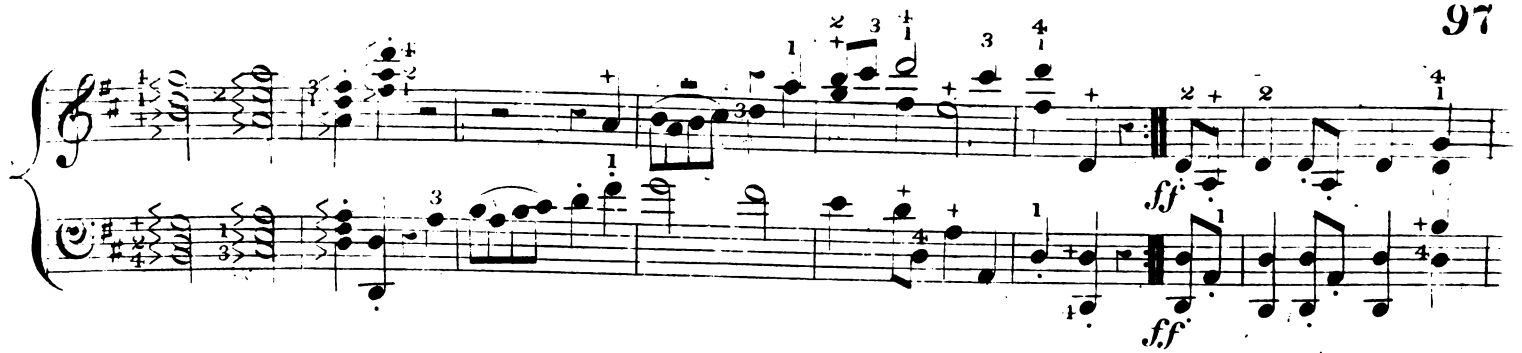


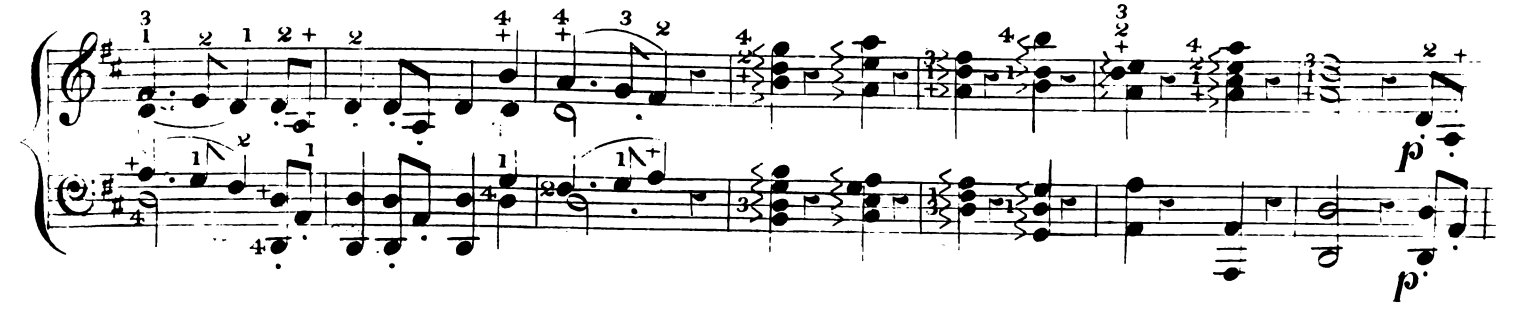


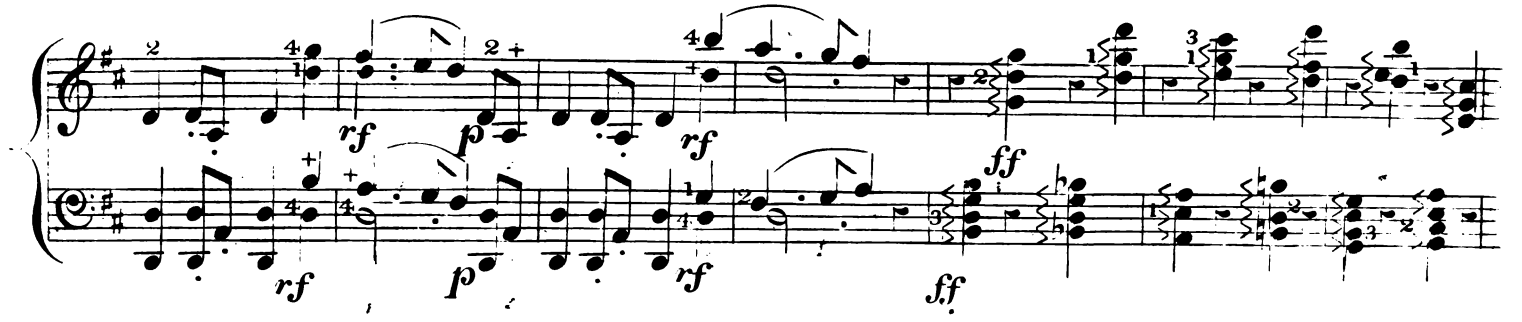
N° 52 *Marcia Allegro maestoso.*

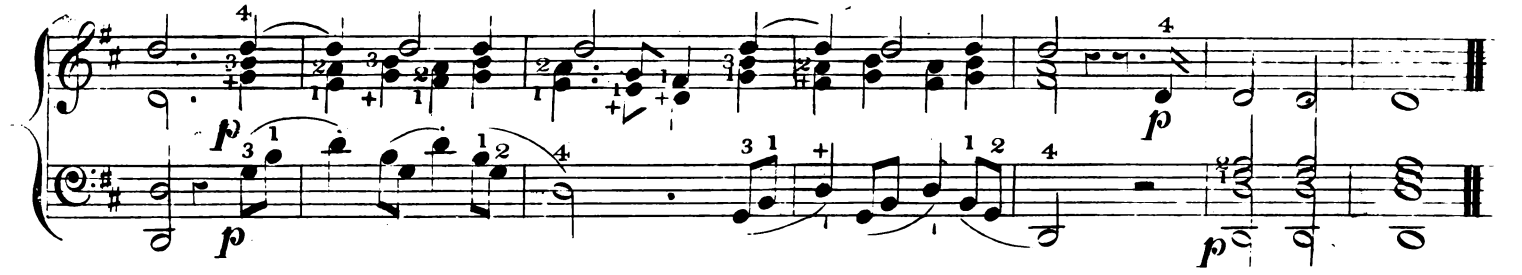


(*) Chords played in arpeggio; Rule § 8. Chap: 4. Sect: 3.

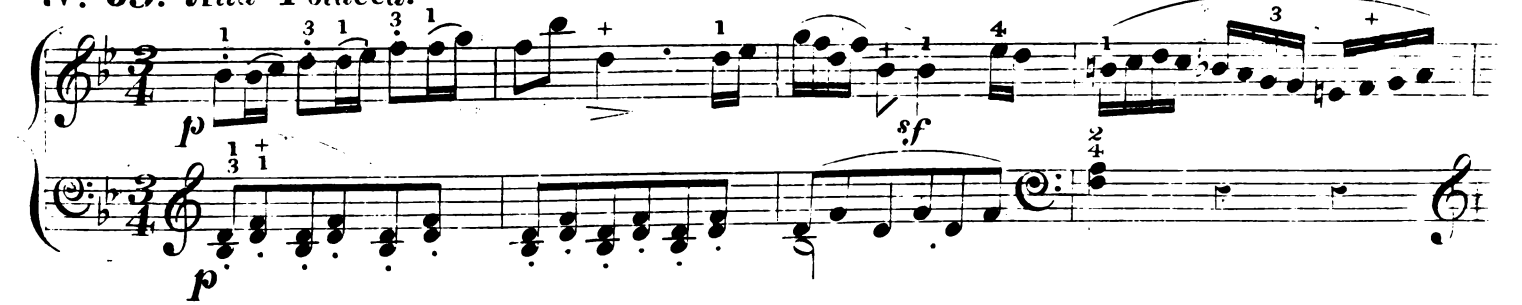


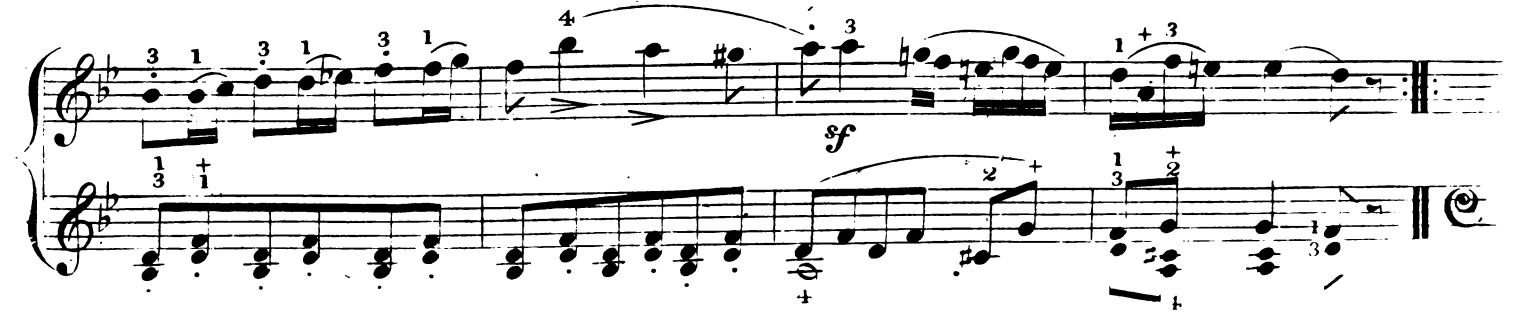


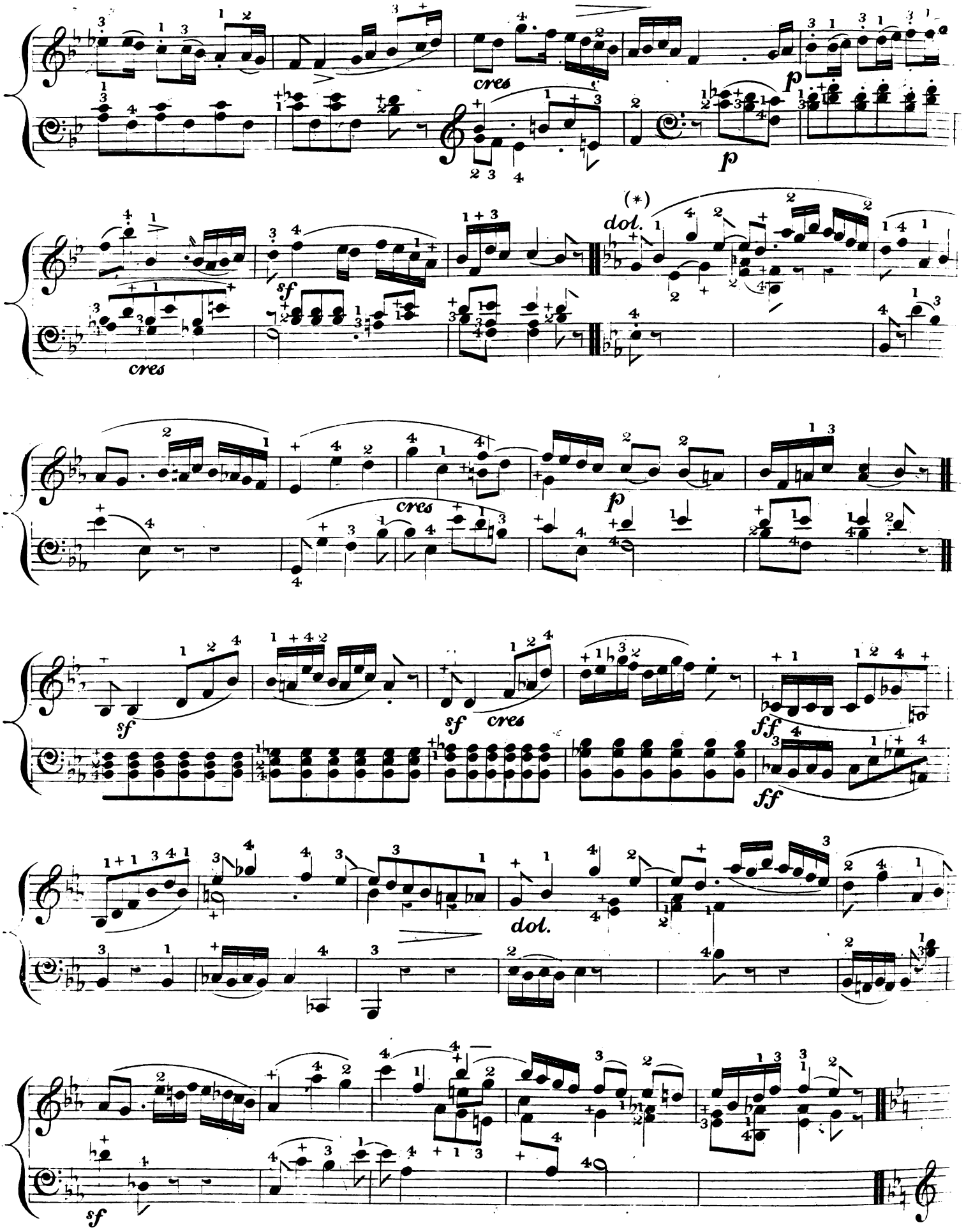




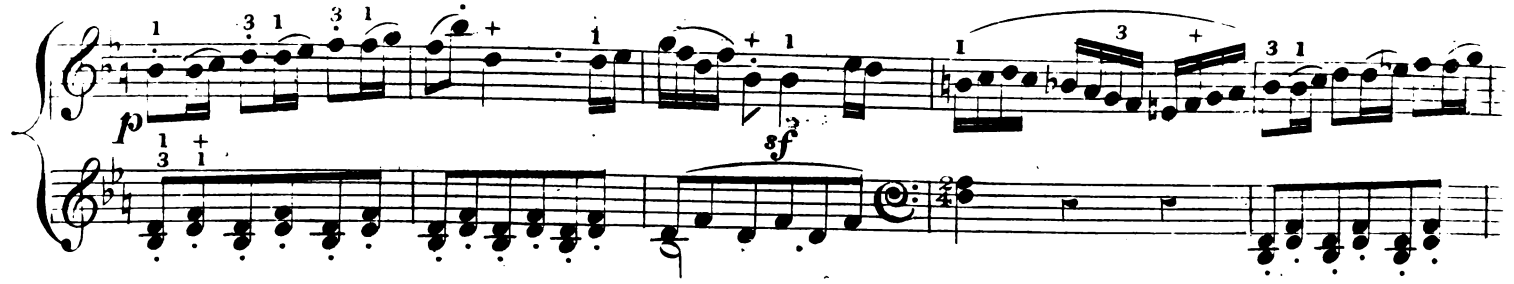
N.º 53. *Alla Polacca.*

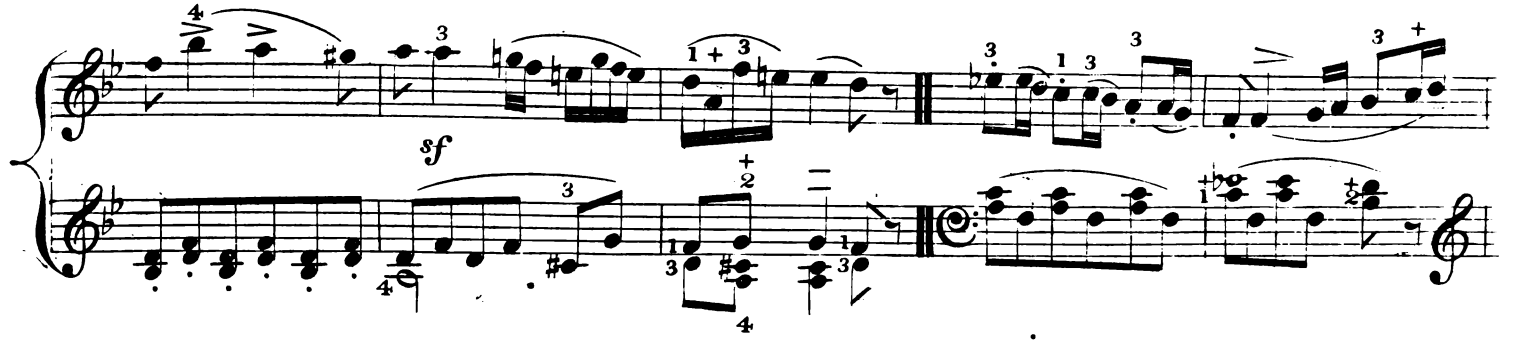


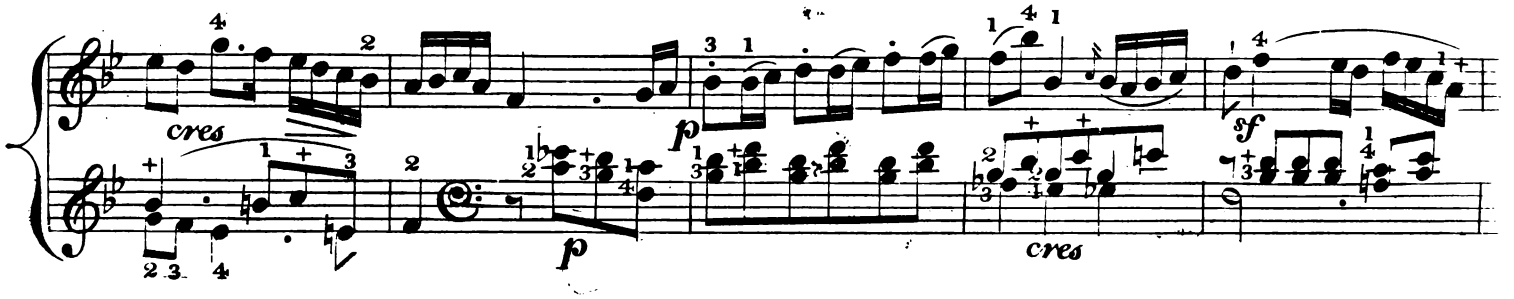


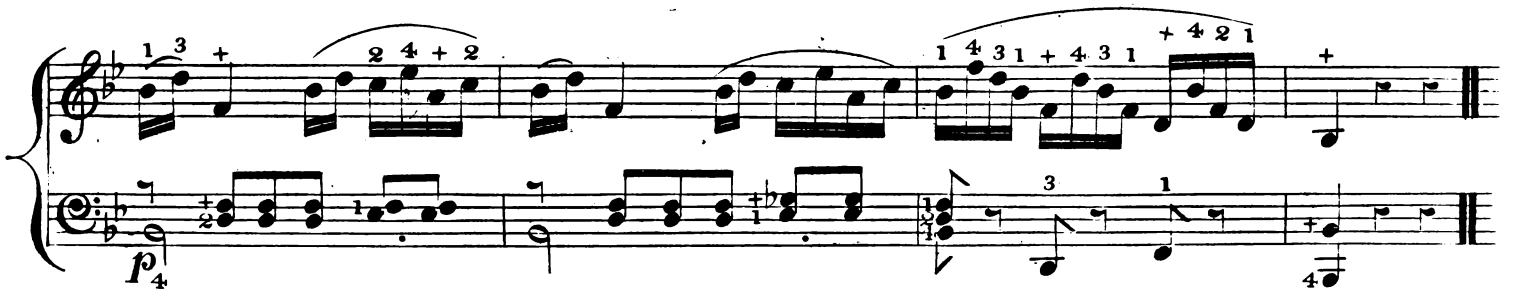


(*) Syncopations: Rule § 5. Chap. 2. Sect. 2

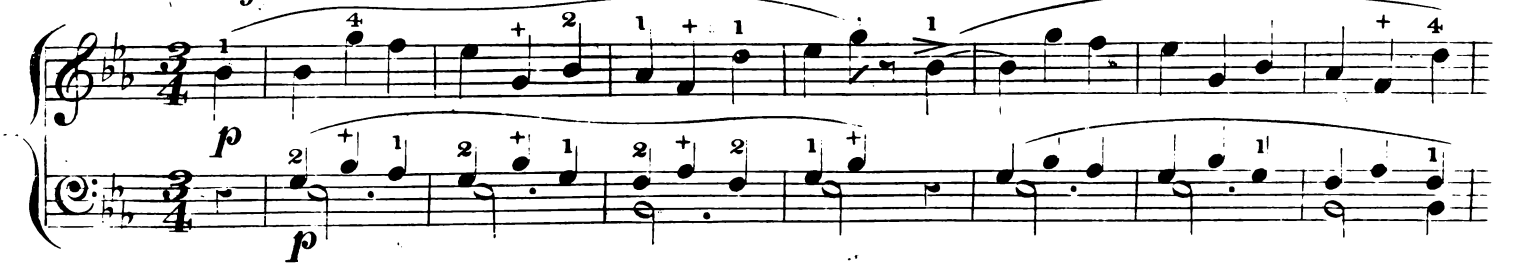


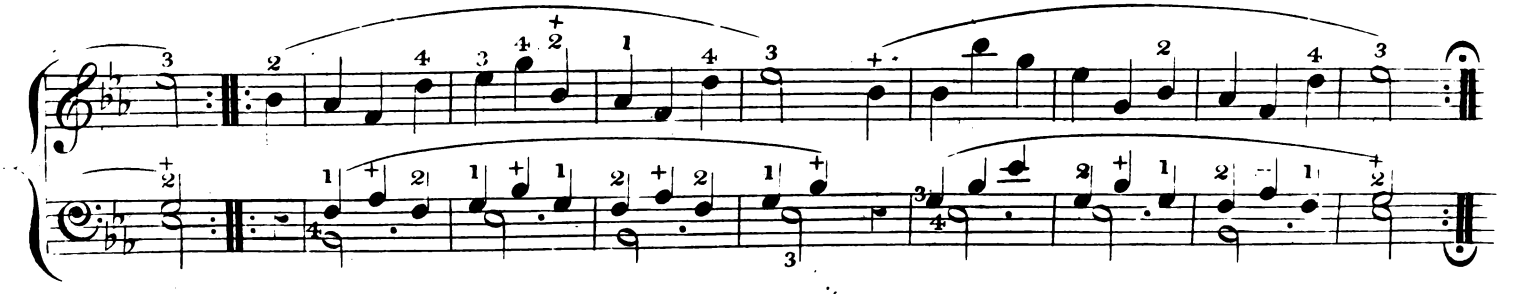




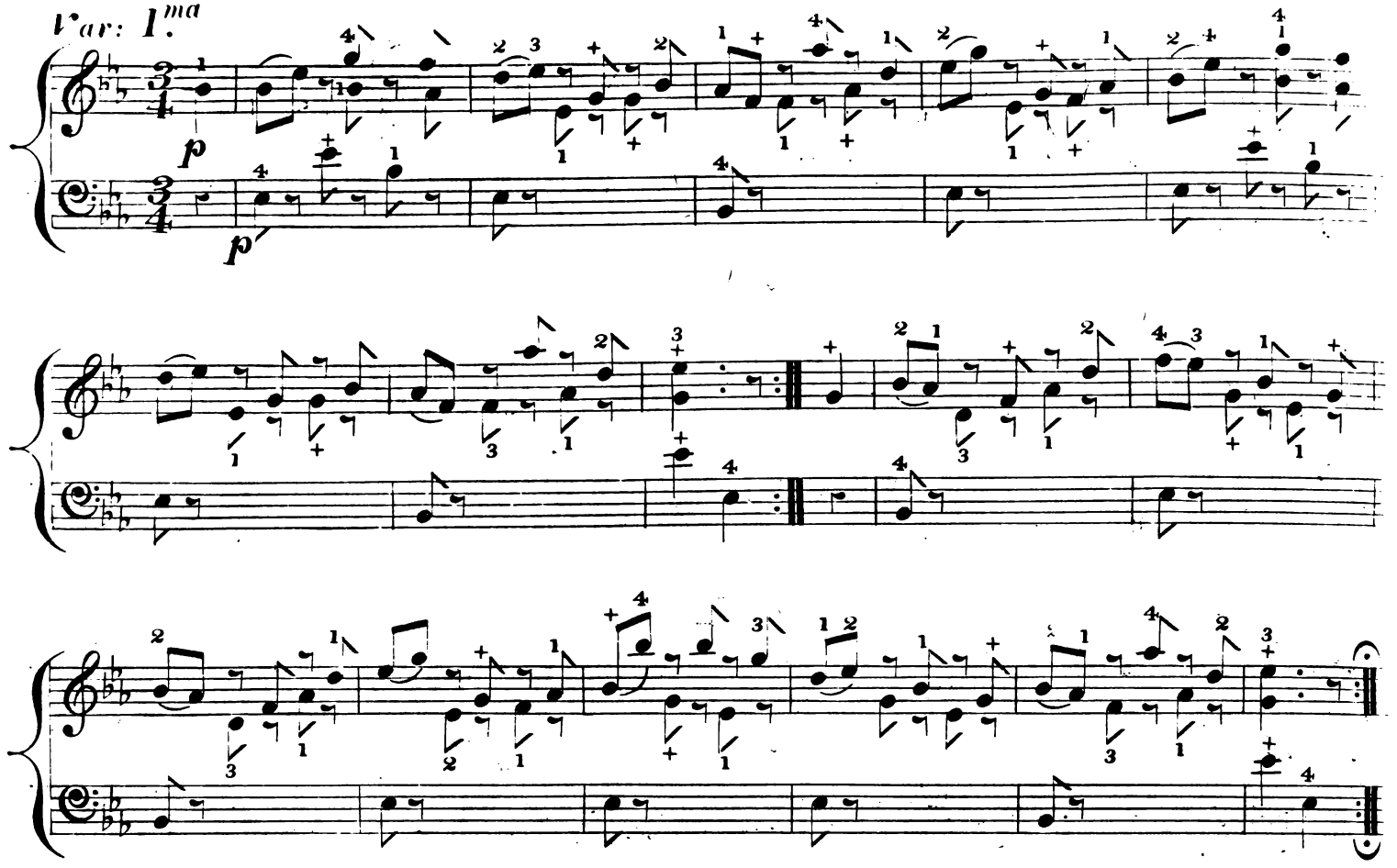


N°. 54. *Tyrolienne Graziozo.*

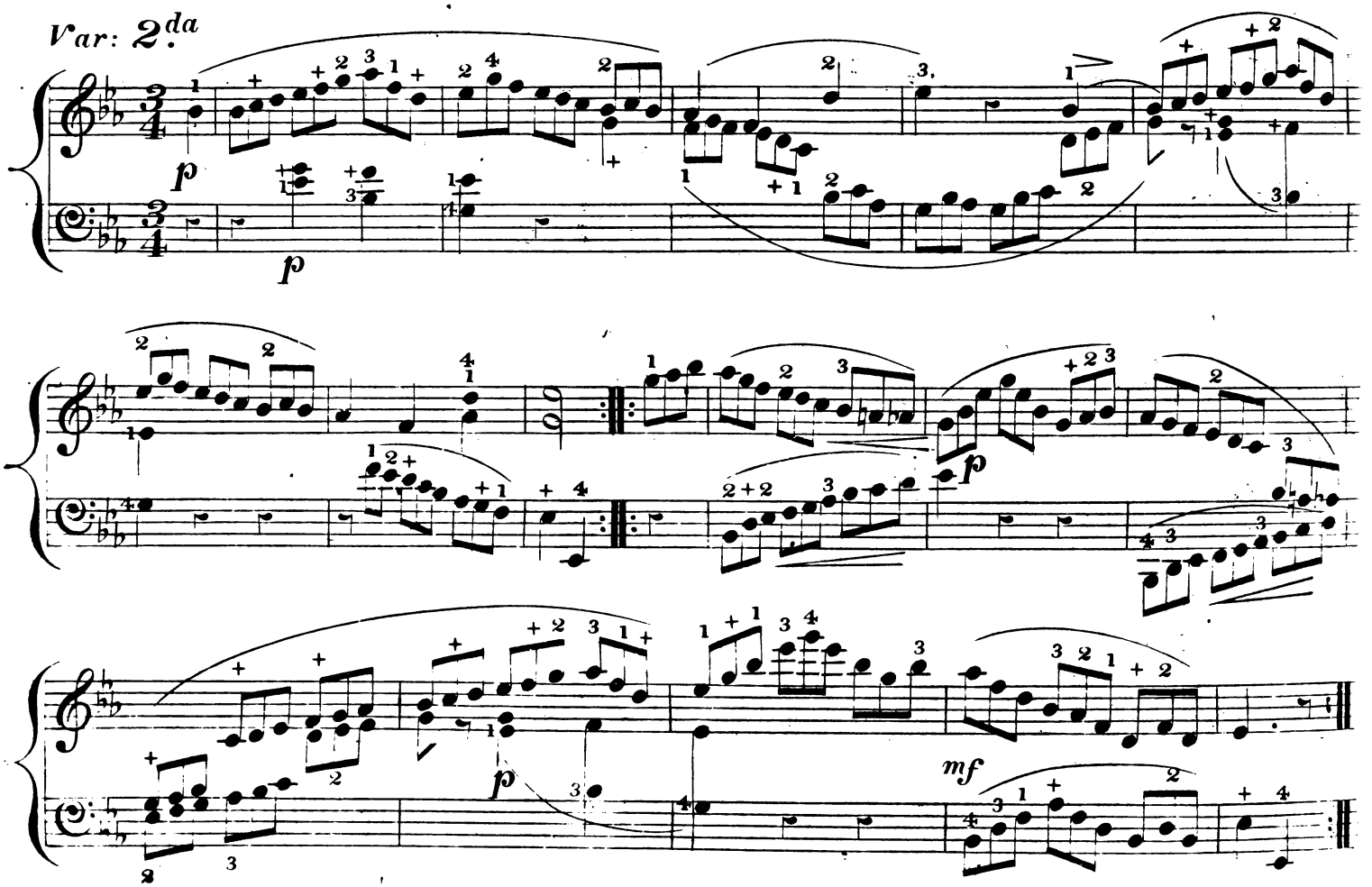


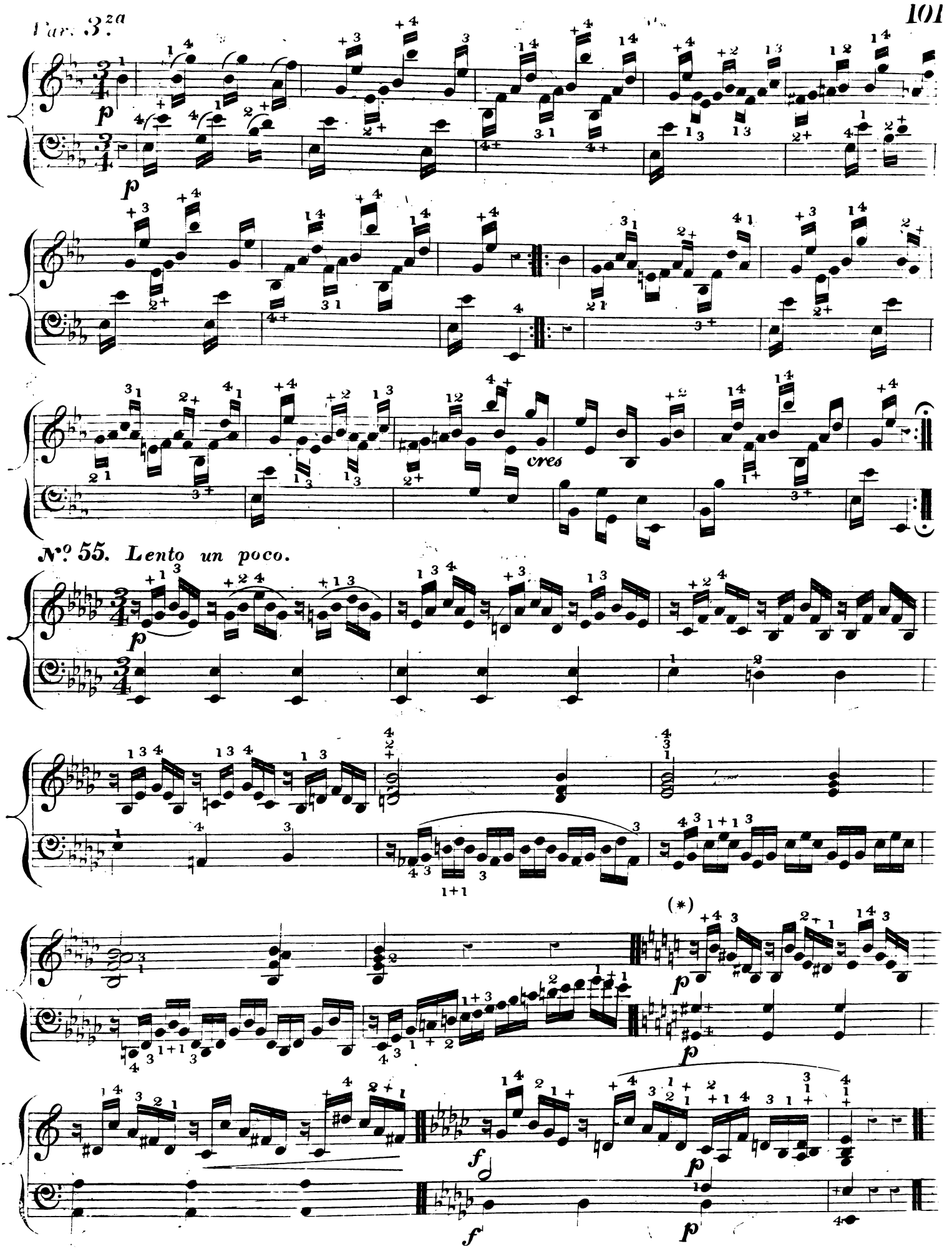


Var: 1.ma



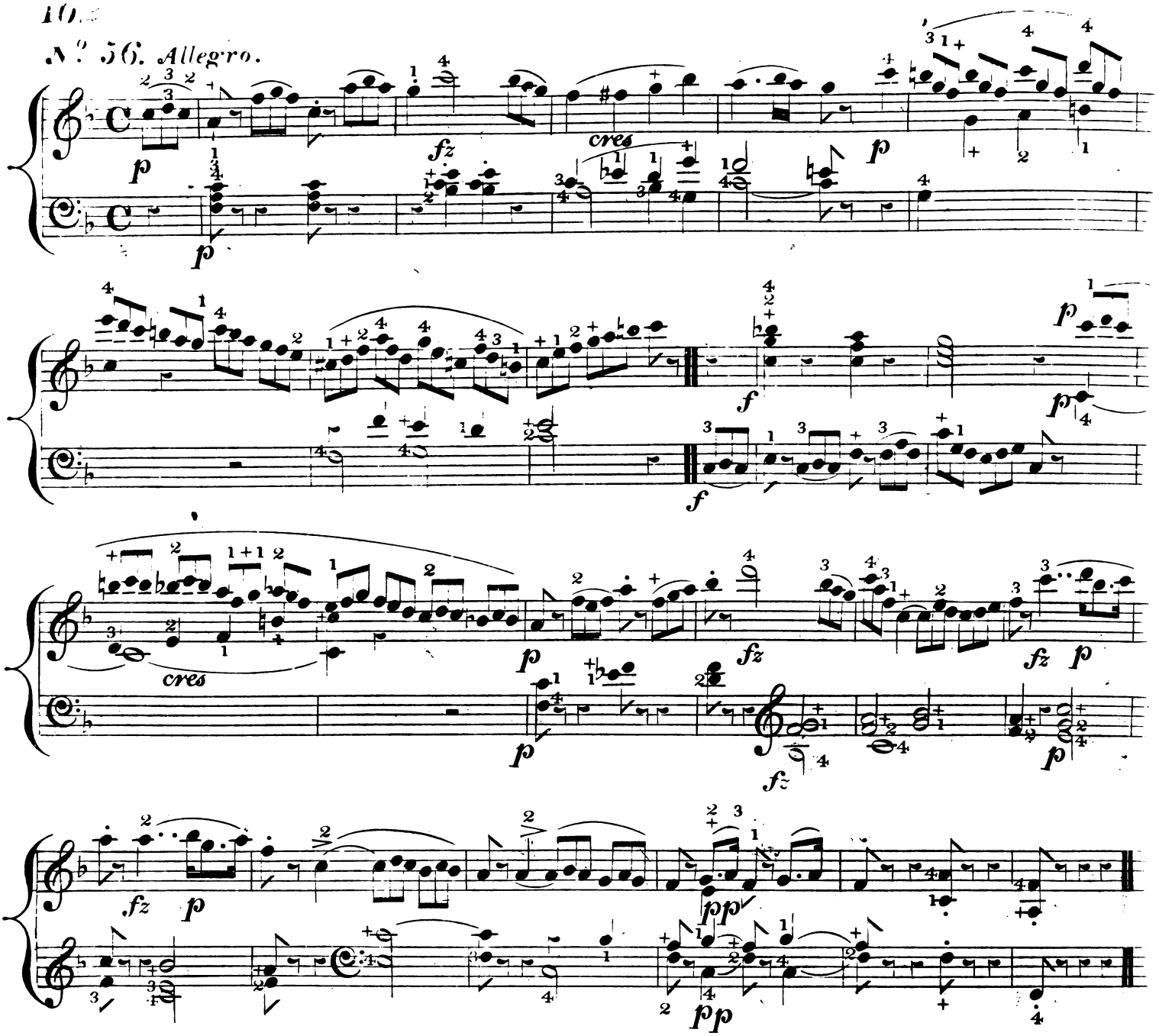
Var: 2.da



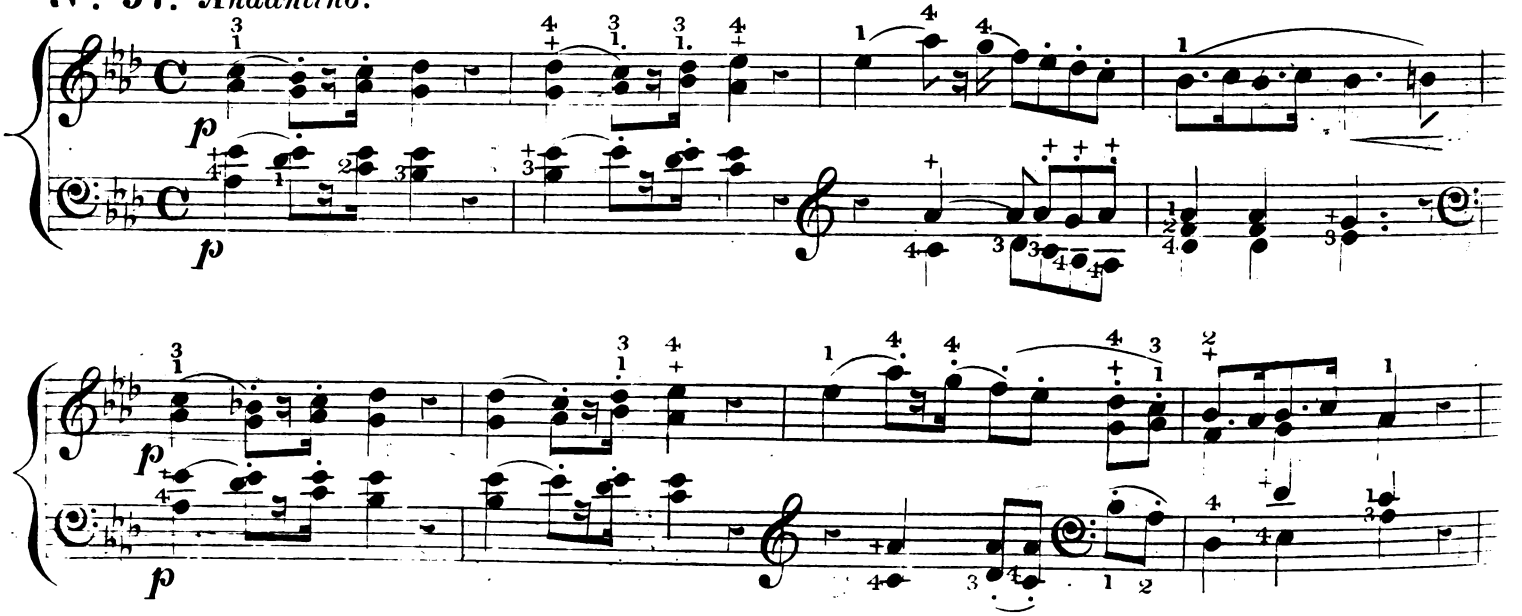


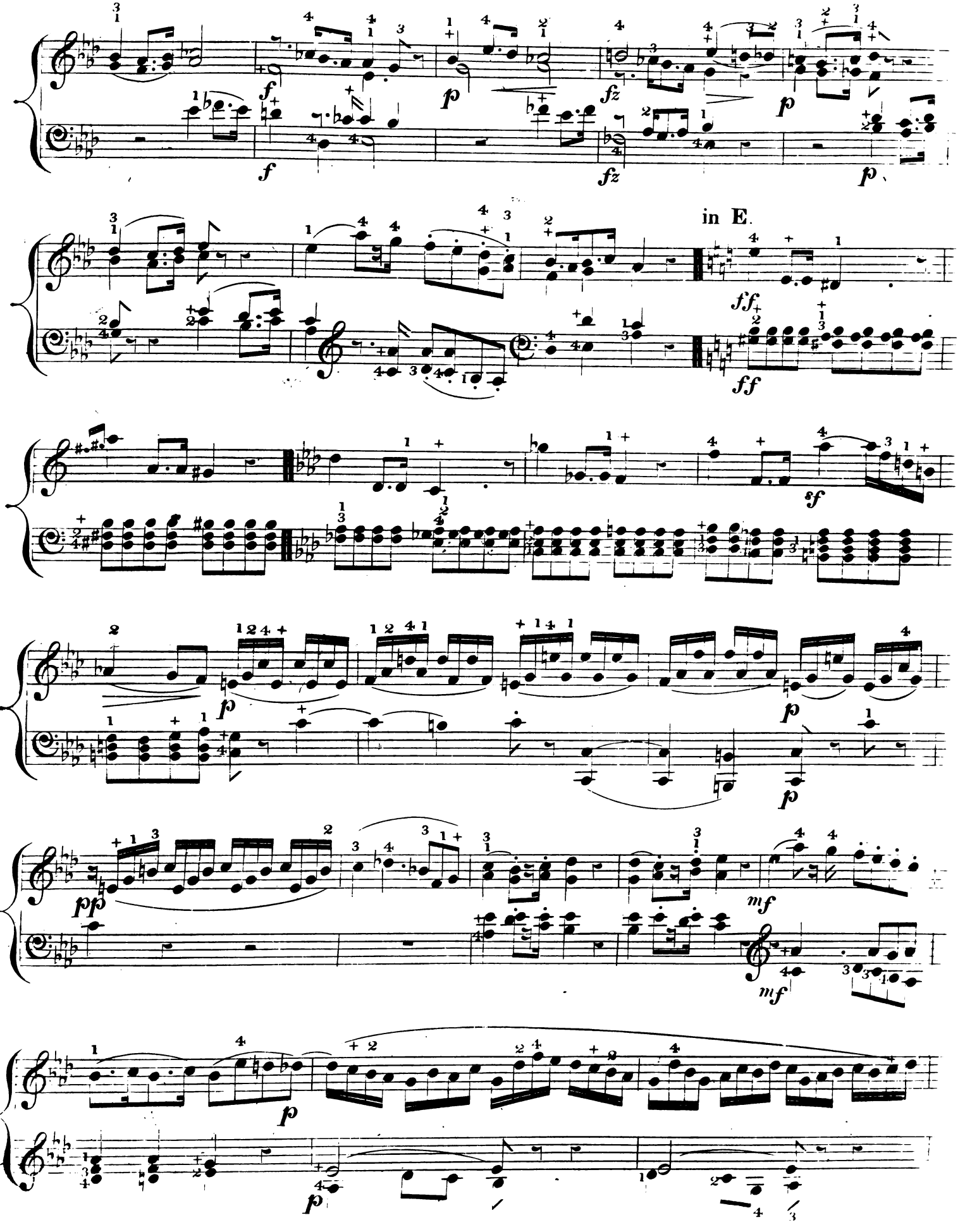
(*) Change of signature; Rule § 8. Chap: I. Sect: 2.

N.° 56. *Allegro.*



N.° 57. *Andantino.*




f
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fz
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fz
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in E.
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ff
sf
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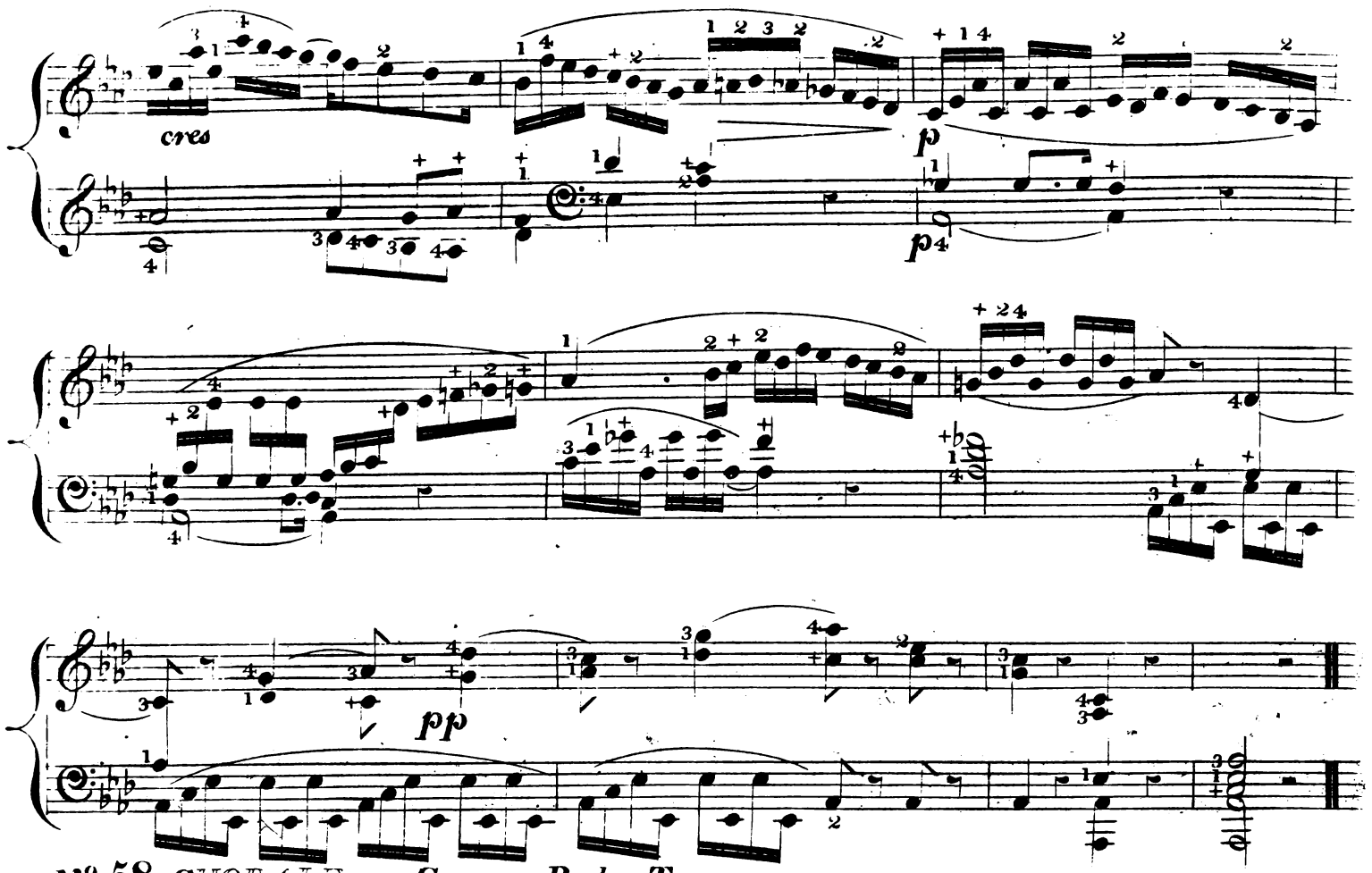
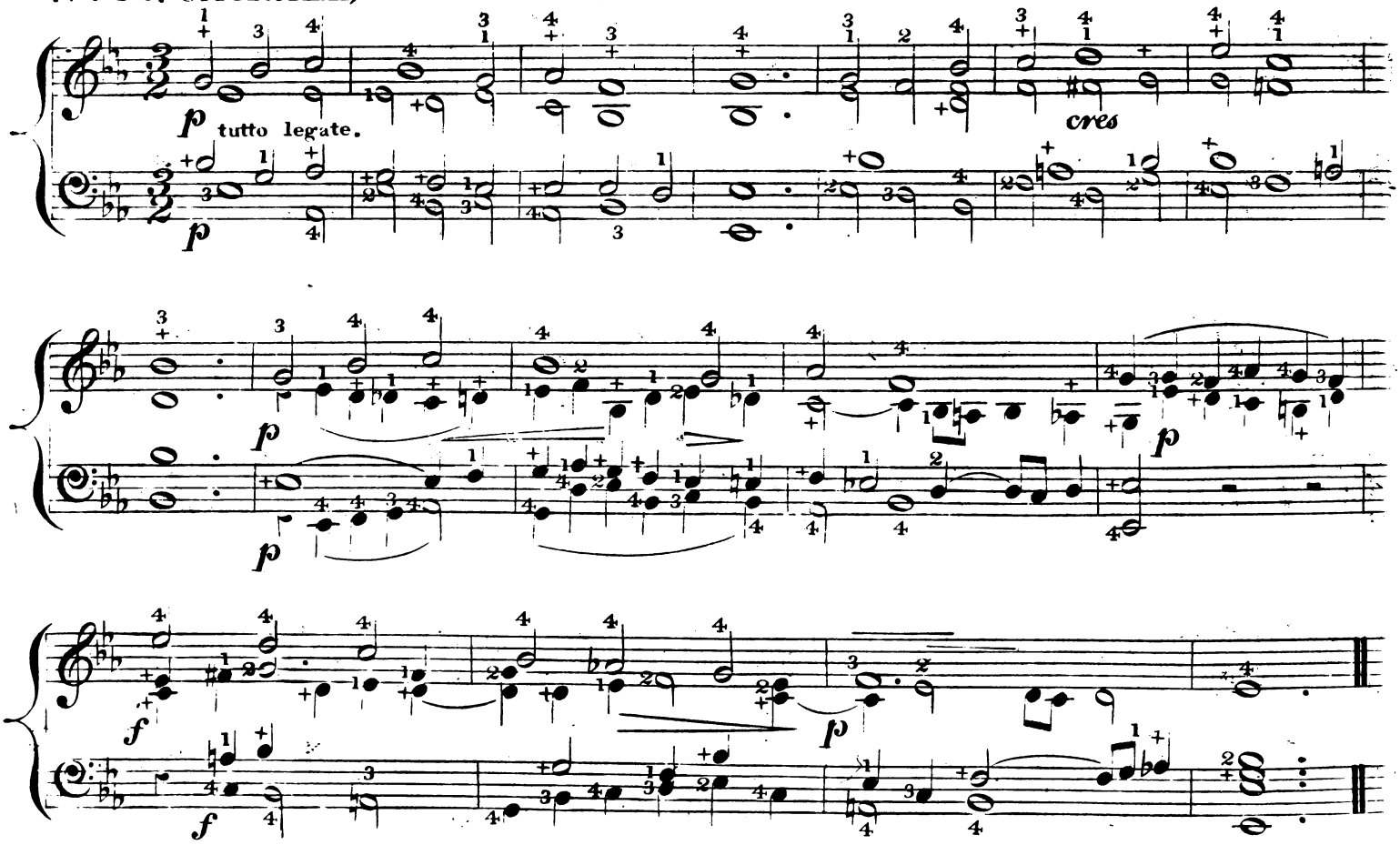
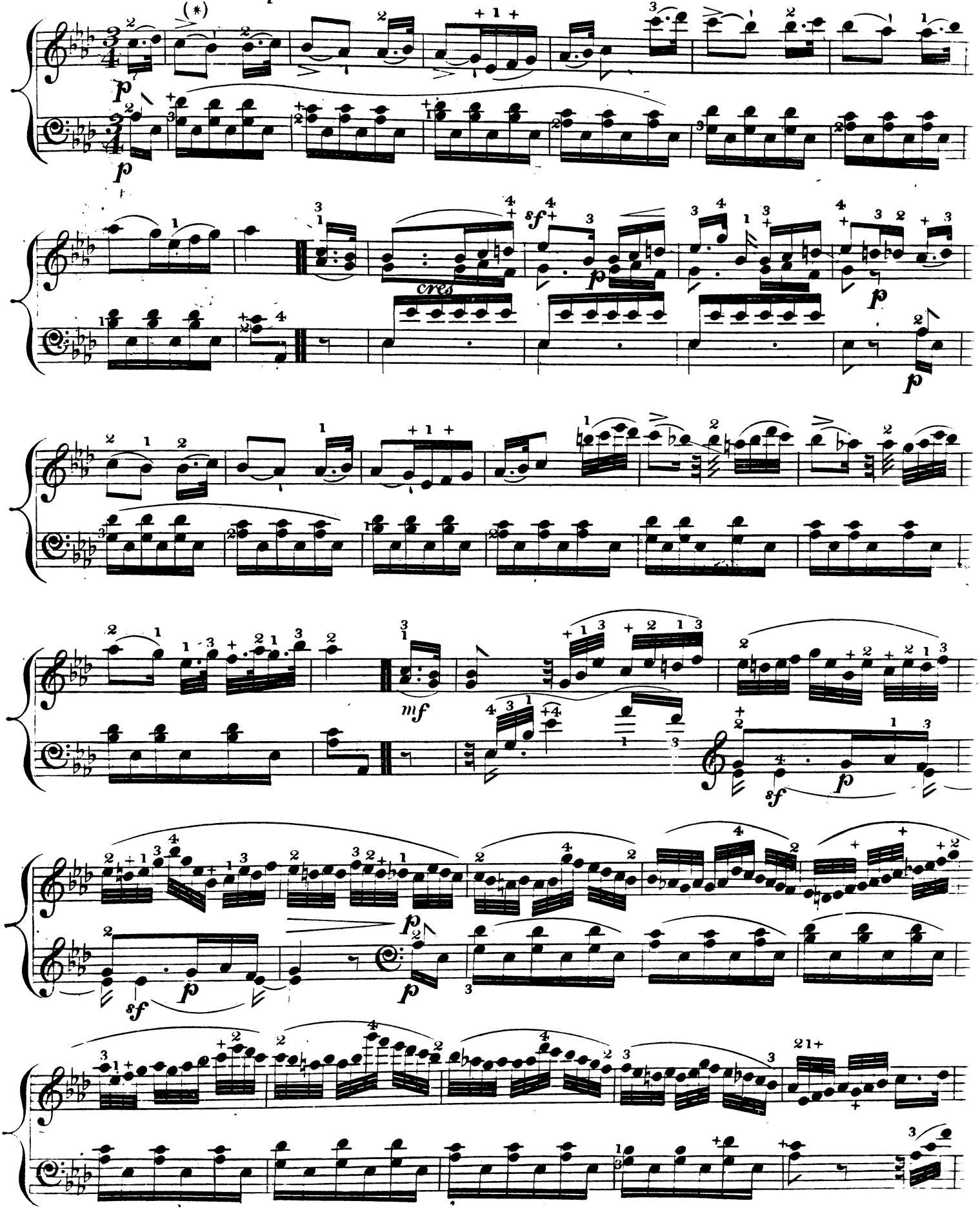
p
pp
mf
mf
p
p



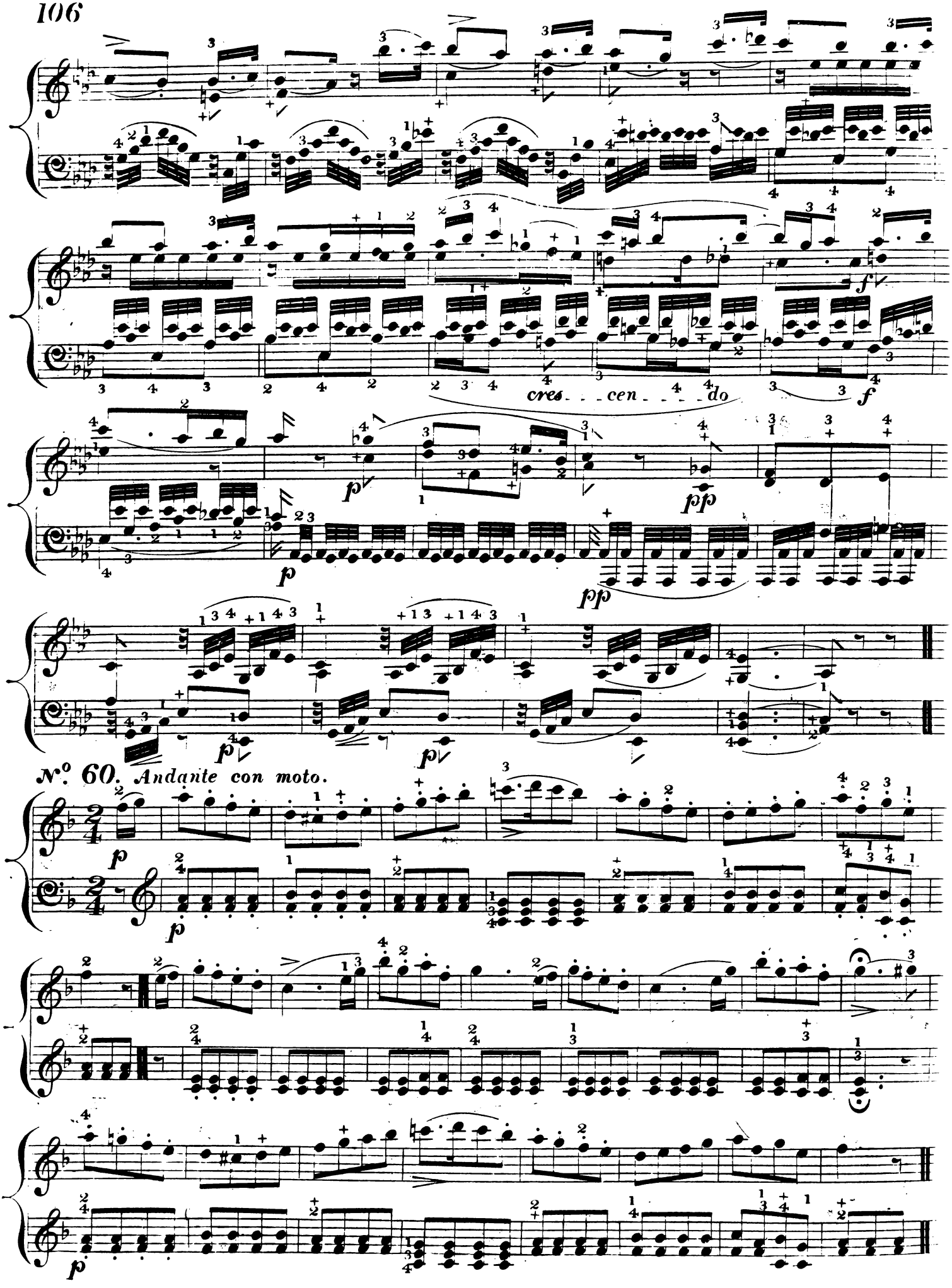
№ 58. *CHORALE, or German Psalm Tune.*



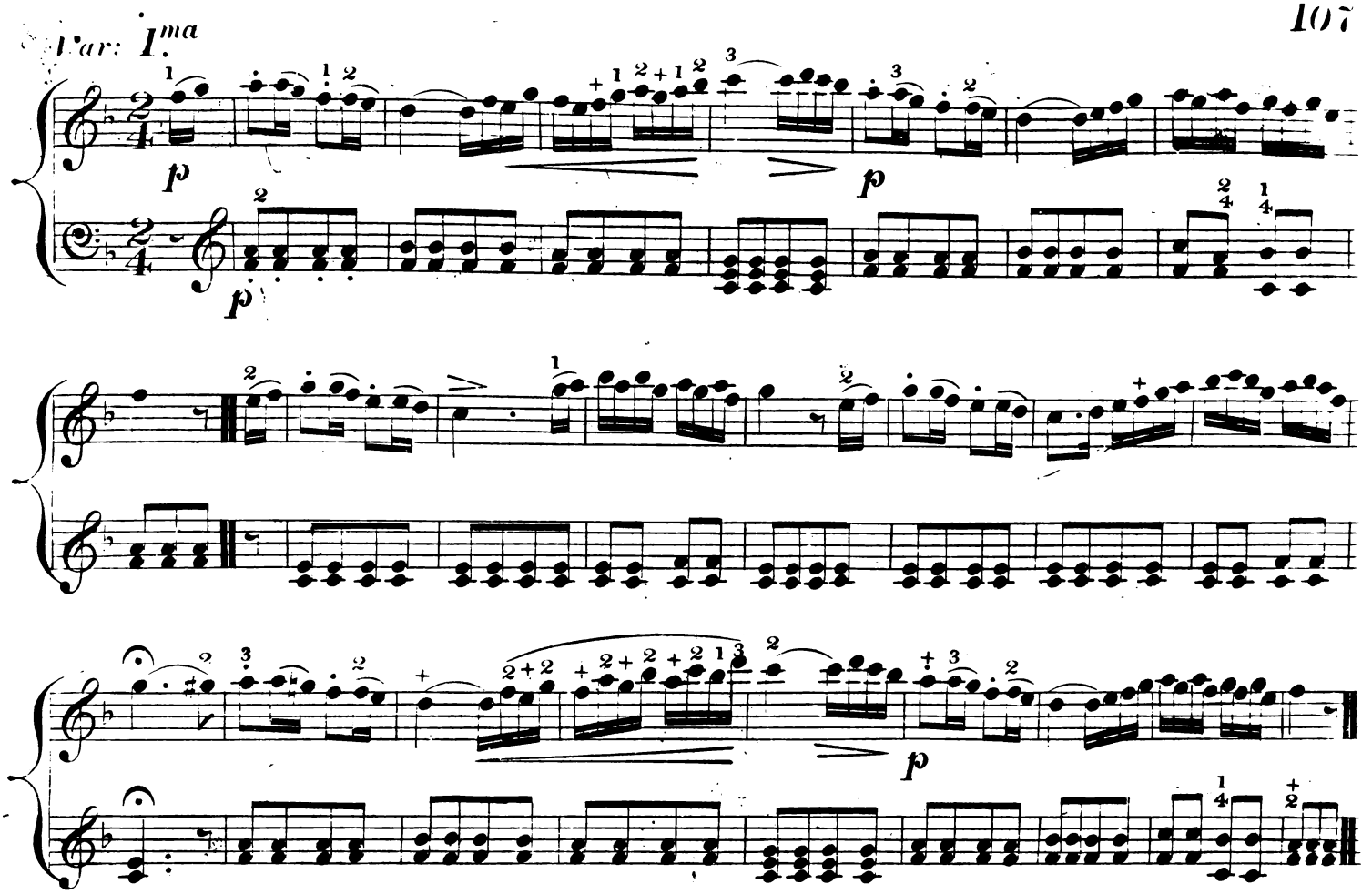
№ 59. *Andantino espressivo.*



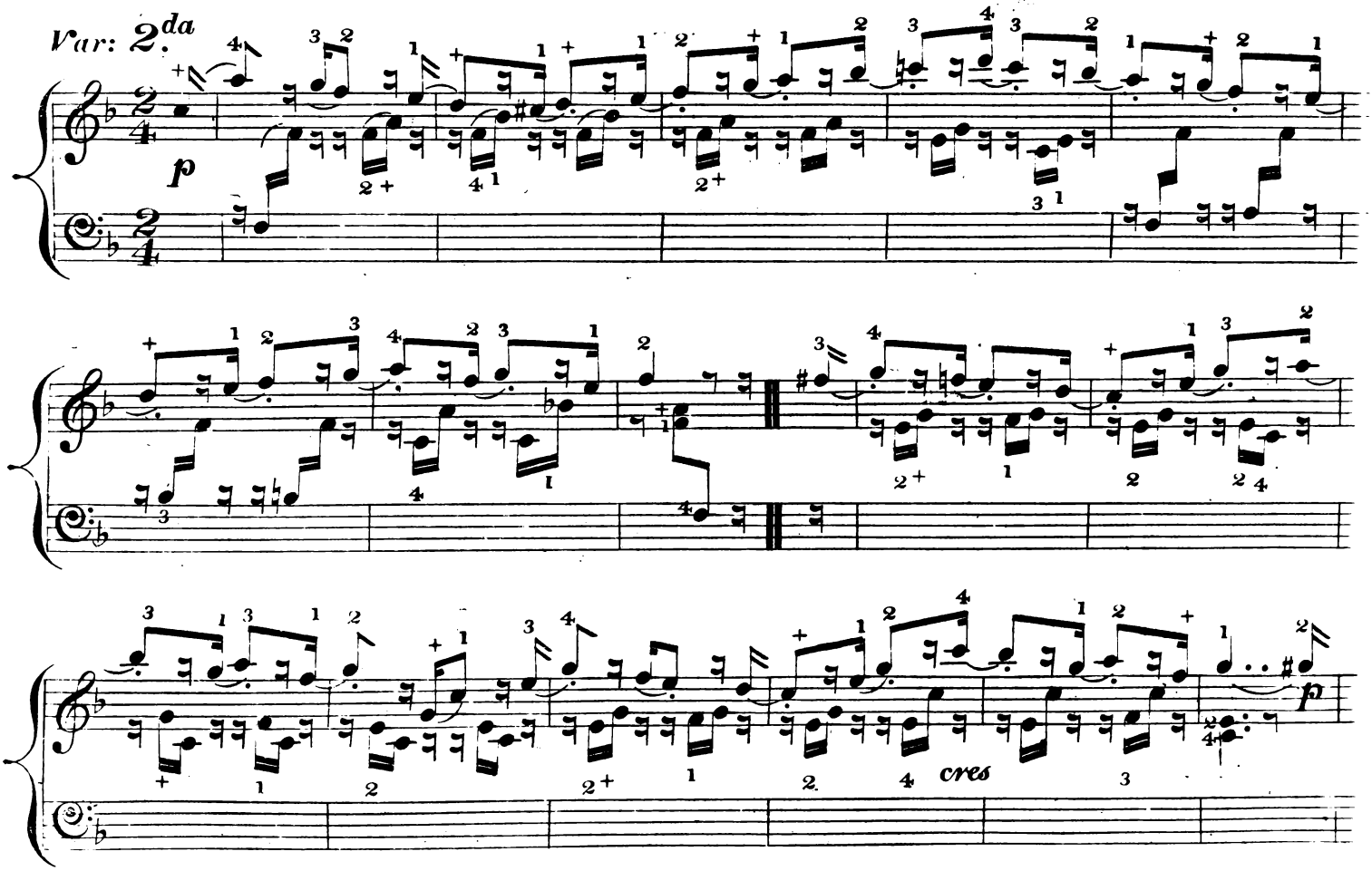
(*) Expression; When 2 notes are connected by a slur, the 2.d must be played short.

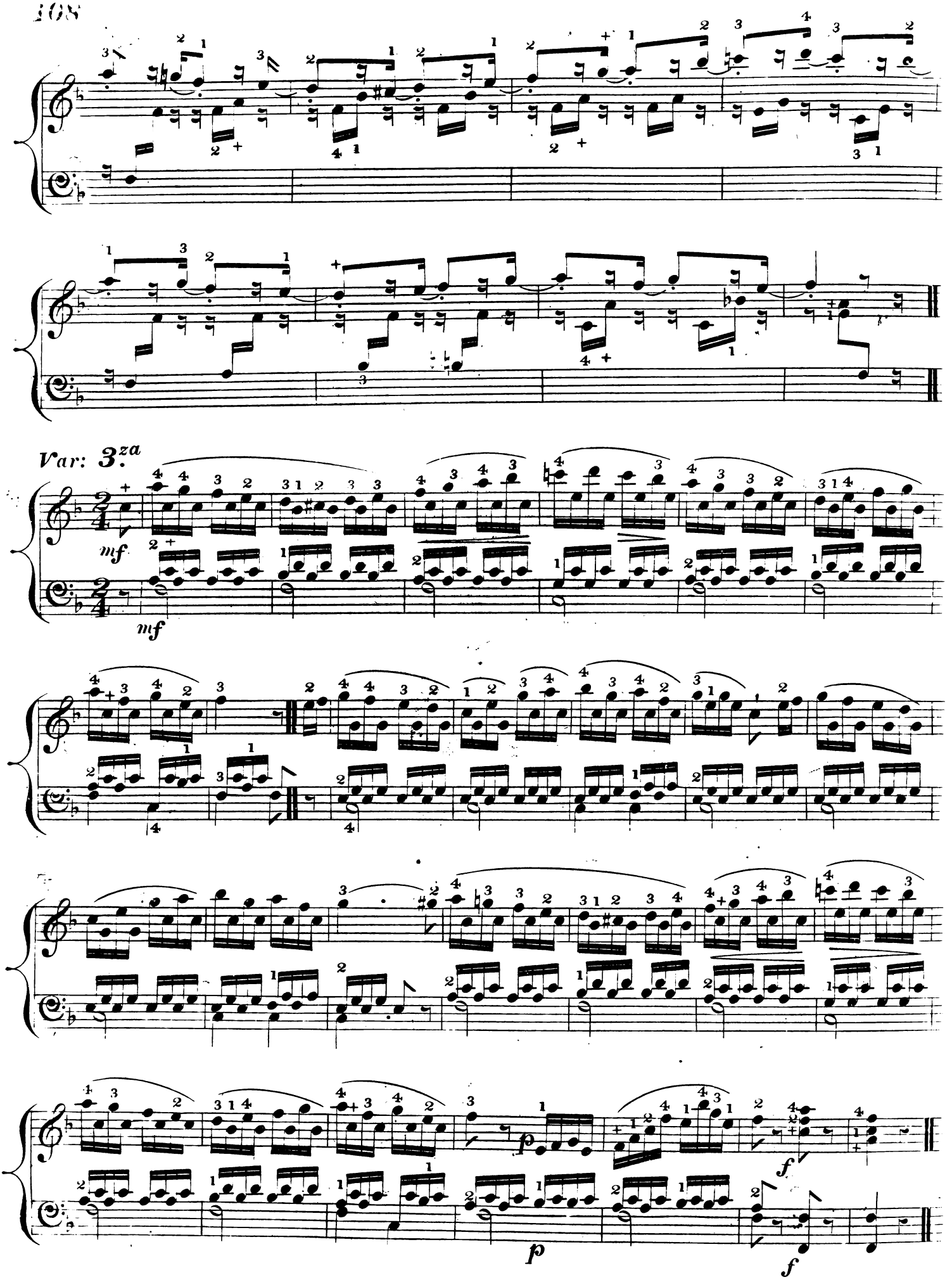

cres - - cen - - - do
f
p
pp
Nº 60. Andante con moto.

Var: 1.ma



Var: 2.da




Var: 3.za
mf
mf
p
f
f

SUPPLEMENTARY CHAPTER.

As the uninterupted study of the foregoing exercises and lessons, might somewhat abate the energy of the Beginner, I should advise the Master to mix with them, from time to time, compositions of a light and pleasing character; avoiding only flimsy extracts from Operas, ballets, overtures, dances, &c: because they are not suited to the Piano-forte, form neither the hands nor the fingers, employ the left hand too little, spoil the taste for genuine Piano-forte music, and interrupt the progress of a serious and rational study of music.

I conceive, therefore, that it will not be unacceptable to the master if, upon this opportunity, and as a termination to this part of the work, I add a select list of compositions, known to me; which, suited to the increasing powers of the Pupil, begin with pieces purposely written for him, and advance gradually towards the highest stage of execution and refinement.

SELECTION FOR THE BEGINNER.

A. C. MÜLLER's, instructive Lessons ..... 6 books.
_____ 3 Sonatines progressives. Op: 18.
HUMMEL, 6 pieces faciles.
PLEYEL, 18 pieces faciles.
WANHALL's, works for beginners.
DUSSEK's 6 Sonatines progressives. Op 20. Books 1 & 2.
KUHLAU, little Rondos.
CLEMENTI's Sonatinas fingered. Op 36, 37, 38.
C. CZERNY. _____ _____
GELINEK, Sonatine facile, 1 & 2.
LIKL, Sonatines, Nos: 1. 2, 3. with Violin Acct
HASLINGER's Youth's Musical friend.
HÄSER, little pieces for beginners in all the keys.
_____ musical diversions.

IN A MORE ADVANCED STAGE,

PLEYEL,
KOZELUCH,
HUMMEL,
HAYDN,
MOZART, and
CLEMENTI'S easier works, with or without accompaniments.

When the Pupil shall have attained a still greater power of execution, place before him MOZART,
CLEMENTI,
DUSSEK,
BEETHOVEN, and
CRAMER'S, more difficult compositions; and if, in the mean while, he has sufficiently studied the practical examples contained in the second part of this school, then

CLEMENTI'S Preludes and Exercises,
_____ Gradus ad Parnassum
CRAMER'S Studies &c:

and the more difficult compositions of distinguished composers, ancient and modern. And, as a termination to the whole, as a practice in the strict or fugued style of composition, and as a means of forming the taste for the loftiest departments of the art.

J. S. BACH and HANDEL'S WORKS.

END OF PART THE FIRST.