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The Fourth Edition
with Additions & Improvements
OF
J. B. CRAMER'S
Instructions
for the
Piano Forte.

in which the first Rudiments of Music are clearly
explained and the principal Rules on the Art of Fingering
illustrated with numerous and appropriate Examples.

To which are added

Lessons
in the principal Major & Minor Keys
with a Prelude to each Key

Composed & Fingered by

THE AUTHOR.

Ent.^d at Sta. Hall.

Price 10s. 6d.

London, Printed & Sold by S. Chappell, N^o 735, New Bond Street, F. T. L. at our, N^o 50, New Bond Street,
and Cramer, Aldison & Beale, N^o 201, Regent Street.



TO THE PUBLIC.

The former editions of this Work having met with the approbation of a great number of Teachers, as well as Students, it has been my anxious wish that the present edition should if possible be rendered more worthy of their patronage ; and although in the last, several new and familiar Lessons were substituted for those which were found too difficult, yet still, for the sake of making the Work more generally useful, a few more have been expressly written for the present edition.


The plan of Instruction here adopted will be found somewhat peculiar, for instead of placing at the beginning all the precepts necessary to the learner, I have preferred interweaving with the Pieces whatever relates to Characters, Graces, and Expression ; judging it to be by far the best way to point out their use as they occur, so as to make a strong impression on the mind of the Pupil ; instead of referring him to a general account, which very few even take the trouble to read.

Every day's experience proves that introducing popular Airs as Lessons for the practice of Learners, greatly promotes their application and improvement ; as they have the satisfaction to observe that this species of Lesson affords more entertainment to their hearers, than long uninteresting compositions : on which account I have introduced many popular subjects, for part of the Lessons, and arranged them in a familiar style.

The preliminary Instructions necessary to a Learner, such as an explanation of the Notes, Clefs, Sharps, Flats, Time, &c. ; are placed at the beginning of the Book in the most simple and concise form, to which are added, precepts and examples on Fingering, in which the numerous combinations likely to occur are placed in classes and fingered.



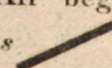
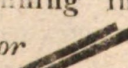
At the end of the Work is a short Appendix, explaining the Intervals, Chords, Tenor Clef, and Transposition, which articles are not necessary till the Pupil is somewhat advanced in the practical part : and to this is added, a Dictionary of such Italian and other words as are most frequently found to occur in Musical Compositions.

Such are the outlines of the present Work, and should it continue to meet with its share of public approbation, I shall consider myself amply rewarded.



ALPHABETICAL INDEX

OF THE GRACES AND CHARACTERS EXPLAINED IN THIS BOOK.

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Let Students read the following nine pages attentively, and try to impress on their minds the precepts which they contain, before they attempt to play any of the lessons.

OF THE NOTES AND STAVE.

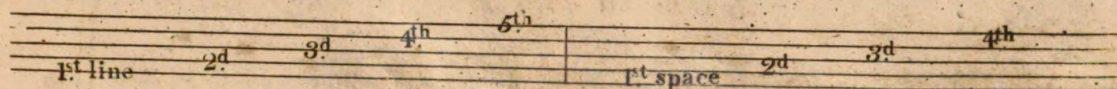
The Characters by which Musical sounds are expressed are called Notes; there are in Music but seven Notes; to which (*in England*) the first seven letters of the Alphabet A, B, C, D, E, F, G. are applied. *

When a passage extends to 8, 9, or more Notes, the foregoing letters are repeated over again in the same order: in a descending melody, the letters are named backwards, *thus*; G, F, E, D, C, B, A, but the Music is read from left to right as printing.

The Musical Notes are placed on, and between five horizontal and parallel lines, to which the name of Stave is applied.

→ The lines and spaces of the Stave are counted upwards from the lowest to the highest.

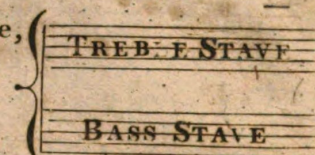
STAVE



When in a piece of Music some Notes go higher or lower than the Stave, little lines, called Ledger lines, are added above or below, and the heads of the Notes are placed on, or between them.



Piano forte Music is written on two Staves, connected by a Brace, the upper Stave serves for the Treble notes, and the lower for the Bass notes.


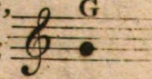




→ Sometimes the Right hand plays Notes placed on the Bass-Stave, and Vice Versa the Left hand plays Notes placed on the Treble-Stave.

OF THE CLEFS.

To ascertain the Names of the Notes and their places on the Key board, a certain character called a Clef is placed at the beginning of each Stave.


** Two Clefs only are made use of in Modern compositions for the Piano forte. *viz*:

I. The Treble or G clef, shaped *thus*  and placed on the 2^d line of the Stave, all the Notes on which line are called G^s. this clef serves for the highest part: 

II The Bass or F clef, shaped *thus*  and placed on the 4th line of the Stave, all the Notes on which line are called F^s. this clef serves for the lowest part. 

* The Italians and French prefer the method of calling the Notes by various Syllables, beginning at C, *thus*; Do, Re, Mi, Fa, Sol, La, Si.

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

** In Antient Music another Clef shaped *thus*;  and called the C clef is frequently used, to gratify the curious an explanation is given page 49 in the Appendix.

ON THE NAMES OF THE NOTES.

According to their positions on the lines and spaces of the Stave, the Notes receive their names

Notes on the lines. in the spaces.

TREBLE

Notes in Alt: & Altissimo

Additional Lines and Spaces

EXERCISE on the Treble notes.

Notes on the lines. in the spaces.

BASS

Additional Lines and Spaces

EXERCISE on the Bass notes.

OF THE SCALE OR GAMUT.

The seven Notes of Music placed in a series ascending or descending, form what is termed the Gamut or Scale.

The Scale may be Diatonic or Chromatic.*

The Diatonic Scale, (which is the natural Scale,) consists of five tones and two semitones** which according as the Scale is Major, or Minor, are differently placed.

In the Diatonic Major Scale, the first semitone is from the 3^d to the 4th note, the second semitone is between the 7th and 8th the remainder of the notes are a tone distant from each other.

Ascending Descending

Diatonic Major Scale of C †

1st 2^d 3^d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3^d 2^d 1st

degree

This Scale may be repeated several times in positions more grave or acute: but always similar, with respect to the places of the tones and semitones: see the following page, which shews the names of all the notes and their position on the Key board.

* The Chromatic Scale is Explained page 17.

** A Semitone is the progression from one key to the next, as from C to C[♯], or D^b.
a Tone contains two adjoining Semitones C, C[♯], D, form a tone: E^b, E[♯], F[♯], another

† The Minor Scale is Explained page

THE PIANO-FORTE KEY-BOARD EXPLAINED.

Modern Piano-fortes, with additional keys, contain five Octaves and seven keys, from the lowest on the left hand which is F, to the highest on the right which is C.

Piano-fortes without additional keys have only five Octaves from F to F.*

The Keys as well as the Notes are named after the first seven letters of the Alphabet.



EXPLANATIONS.

1. The Key-board is composed of long and short keys, the long or white keys, serve for the natural notes, and the short or black keys serve for the Sharps and Flats.
2. The White keys are at equal distances from each other, whereas the black keys are divided into alternate groups of two and three, parted by two white keys without a black one between them.
3. The White key before any two black ones (*going from the left to the right hand*) is called C, in every part of the key-board, the next white key is D, the next E, and so on following the order of the letters C, D, E, F, G, A, B C.
4. There is an Interval of a semitone between each key; two white keys with the black key between, form a whole tone.
5. Each black key may be taken for the Sharp of the white key below, or for the Flat of the white key above: so the black key above C, may be C \sharp or D \flat .
6. As between B and C, and E and F, there is no black key, these notes are used respectively as Sharps or Flats to one another: therefore B \sharp is played on C \sharp , and C \flat on B \flat , E \sharp is played on F \sharp , and F \flat on E \flat .
7. Every succession of eight notes, as from C to C inclusively, is called an Octave, each Octave is exactly the same with respect to the disposition and names of the keys: it contains seven white keys and five black ones.
8. The keys, which are in the middle of the key board are used either for the Treble or for the Bass as required: therefore in the foregoing Scale, the Notes which have a double stem, *thus*; \bullet from G in the Bass, to G in the Treble, may be played either with the left or with the right hand.

* Piano fortes with Six Octaves from F to F, have been lately made but they are not yet universally introduced.

ON THE DIFFERENT SPECIES OF NOTES.

Six sorts of Notes are made use of in Musical Compositions, viz:

the Semibreve | Minim | Crotchet | Quaver. | Semiquaver | Demisemiquaver



The length or duration of these Notes may be seen in the following.

T I M E T A B L E .

Shewing the respective proportions of each Note.

1 the longest note	<p>a Semibreve is equal to</p> <p>2 Minims - -</p> <p>4 Crotchets - -</p> <p>8 Quavers - -</p> <p>16 Semiquavers -</p> <p>32 Demisemiqr's -</p>	<p>The Semibreve being the longest note in Modern Music is made the standard and regulator of all others.</p>
1/2 of a Semibreve.	<p>a Minim - -</p> <p>is equal to 2 -</p> <p>4 -</p> <p>8 -</p> <p>16 -</p>	<p>Obs: The stems of the Notes may be turned downwards or upwards the notes may be detached, thus or grouped together, thus yet their value remains the same.</p>
1/4 of ditto	<p>a Crotchet - -</p> <p>is equal to 2 -</p> <p>4 -</p> <p>8 -</p>	<p>4 Quavers may be abbreviated thus</p> <p>4 Semiquavers thus and</p> <p>4 Demisemiqr's thus</p>
1/8 of d.	<p>a Quaver - -</p> <p>is equal to 2 -</p> <p>4 -</p>	<p>The Pupil must have a perfect knowledge of the different sorts of Notes, and their length, before he attempts to play a lesson.</p>
1/16 of d.	<p>a Semiquaver - -</p> <p>is equal to 2 -</p>	<p>Another sort of Note shaped thus and called half Demisemiquaver, is sometimes used, but it seldom extends beyond a bar or two.</p>











After having learnt the Time Table as it stands here, the Student will derive great benefit by learning it also the contrary way (*reversing the book*.)




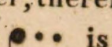
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OF THE DOT

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





A Dot placed after any Note makes that Note half as long again; thus,


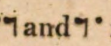

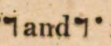
a Semibreve with a Dot 	a Minim with a Dot 	a Crotchet with a Dot 	a Quaver with a Dot 	a Semiquaver with a Dot 
is equal to 	is equal to 	is equal to 	is equal to 	is equal to 

Two Dots placed after a Note, make it three quarters longer, therefore a Minim with a double dot  is equal to  and a Crotchet with a dot  is equal to 

OF THE RESTS.

Rests are Characters which denote silence equal in duration to that of the Notes which they represent, (when a Rest occurs, the hand is to be taken off the Keys.) and there are as many Rests as various Species of Notes.

Semibreve 	Minim 	Crotchet 	Quaver 	Semiquaver 	Demisemiquaver 
Rest	Rest	Rest	Rest	Rest	Rest

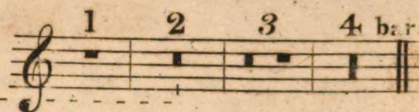
When a Rest is dotted, its duration becomes half longer  is equal to  and  is equal to .

When a Rest of several Bars happens, the number of Bars is

in Modern Music expressed by a figure over the Stave, thus:

in Antient Music small strokes across the Stave are made

use of according to the number of Bars, thus;



OF THE SHARP, FLAT AND NATURAL.

The Sharp, thus (#) raises the Note before which it is placed a Semitone.

The Double Sharp, thus (x) raises a Note already Sharp another Semitone.

On the Key board the Sharp is taken on the Right side of a Note.

The Flat, thus (b) lowers the Note before which it is placed a Semitone.

The Double Flat, thus (bb) lowers a Note already Flat another Semitone.

the Flat is taken on the Left side of a Note.

The Natural, thus (n) placed before a Note that has been made Sharp

or Flat, restores the Note to its original place.

A Natural after a Double Sharp is marked thus (nn) it takes off one Sharp.

A Natural after a Double Flat is marked thus (bb) it takes off one Flat.

The Double Sharp cannot be used but to a Note already made Sharp, and so of the Double Flat.

Obs: I A Sharp or Flat placed after the Clef on a line or space, affects all the Notes on such line or space and their Octaves throughout the piece: but when introduced in the course of the piece, it is called ACCIDENTAL, and only affects the Notes placed on such line or space within the Bar where it occurs. *

II. When the second Sharp or Flat (according to their progression) is set after the Clef, the first must have been introduced.

PROGRESSION OF THE SHARPS AND FLATS.

by Fifths
ascending



by Fourths
ascending



* When the last Note of a Bar is affected by a Sharp or a Flat, and the first Note of the following Bar is on the same line or space, it is to be played Sharp or Flat though not marked so.

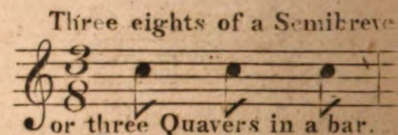
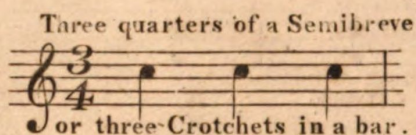
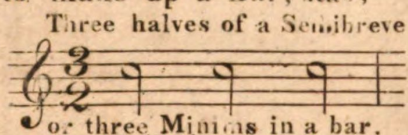
There are in Music but two sorts of Time, viz: Common Time, which consists of two, or four equal parts in a Bar, and Triple Time, which consists of three parts in a Bar: each of the foregoing is subdivided into Simple and Compound.

Simple Common Time is expressed by any of the following figures. C, C, 2, $\frac{2}{4}$, placed at the beginning of the piece, immediately after the Clef.

Compound Common Time is expressed by $\frac{6}{8}$, or $\frac{6}{4}$, $\frac{12}{8}$, or $\frac{12}{4}$.

Simple Triple Time is expressed by $\frac{3}{2}$, or $\frac{3}{4}$, or $\frac{3}{8}$, Compound Triple Time by $\frac{9}{4}$, or $\frac{9}{8}$.

When two figures are used to mark the Time, the lower figure denotes the quality of the Notes, whether Minims, Crotchets or Quavers, and the upper figure the quantity used to make up a Bar, *thus*;



COMMON TIME EXEMPLIFIED.

Four Crotchets in a Bar, or their equivalent, in other Notes or Rests.



SECOND SPECIES OF SIMPLE COMMON TIME

Two Crotchets in a Bar, or equivalent.



NB: In a Slow movement it is better to count four Quavers in a Bar.



Two dotted Crotchets in a Bar or equivalent.



In a Slow movement it is better to count twice three Quavers.



Observe. The three other sorts of Compound Common Time, viz: $\frac{6}{4}$, $\frac{12}{4}$ and $\frac{12}{8}$, are seldom used in Modern Music:

TRIPLE TIME EXEMPLIFIED.

Three Crotchets or equivalent in each Bar.



Three Quavers or equivalent in each Bar



Nine Quavers or equivalent in each Bar.



The other Species of Compound Triple Time viz: $\frac{9}{4}$ is not used in Modern Music.

The Italian Words relating to Time are explained in the Dictionary, page 52 & 53.

OF KEYS AND THEIR MODES.

9

The Fundamental Note of a Composition is called the Key-note or Tonic.

Every piece of Music is written in a particular Key, to which all others introduced by the Modulation must be related.

The Bass of a Regular Composition always ends on the Key-note, and the Piece is said to be composed in the key of C, when the Bass terminates on that Note.

A Key may be either in the Major, or in the Minor Mode: this may be ascertained by the first third in the Scale.

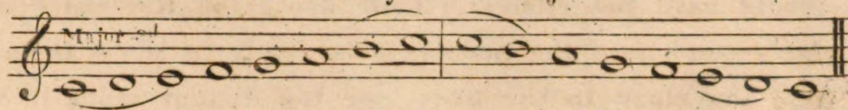
I When from the key note (*first degree*) to the third note above there is an Interval of a Major third, the key is in the Major Mode, and is called a Major key (*vulgarly termed a Sharp key*) a Major third consists of four semitones, or two whole tones. (see A)

Ex: of the Major third.

Semitones



The Scale in the Key of C Major.



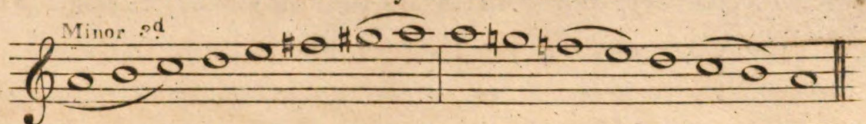
II. When from the key note to the third degree above, the Interval is only of a Minor third, the key is in the Minor mode, and is called a Minor key (*vulgarly termed a Flat key*) a Minor third consists of three semitones, or one tone and a half. (see B)

Ex: of a Minor third.

Semitones



The Scale in the Key of A Minor.



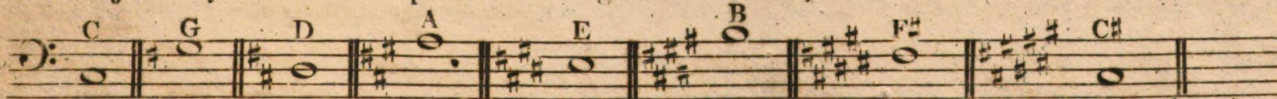
Observe. The essential difference between the Major and Minor mode is a semitone in the Interval of the first third in the scale.

As the Scale may be divided into twelve semitones, and as any of them may be taken for the Key-note, both in the Major and Minor mode; there are of course twenty-four keys, twelve in the Major and twelve in the Minor Mode.

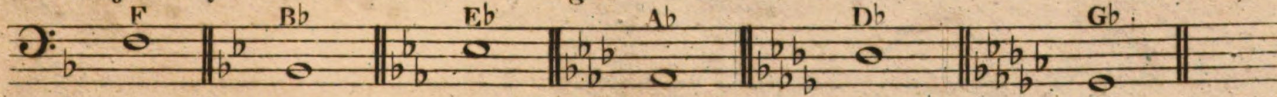
The natural Major key is C, the natural Relative Minor key is A* all other keys, are but transpositions of these two.

A TABLE OF ALL THE KEYS.

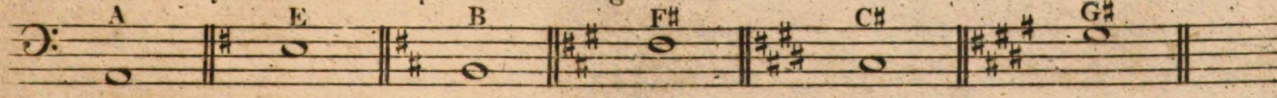
Major keys with Sharps at the signature.



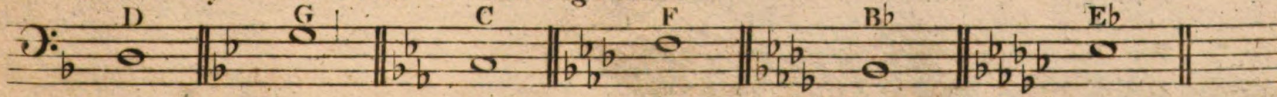
Major keys with Flats at the signature.



Minor keys with Sharps at the signature.



Minor keys with Flats at the signature.



The Key of C# is rarely used. Composers prefer writing in Db.

* The Relative Minor of a Major key, has the same number of Sharps or Flats, it is found one tone and a semitone under the other, (a Minor third lower or a Major sixth higher.)

O N F I N G E R I N G

A proper manner of sitting at the Piano-forte, of holding the arms, wrists and fingers, will greatly facilitate to Students a rapid and brilliant execution: on the contrary a deficiency in these particulars, will materially injure their execution.

DIRECTIONS RELATIVE TO THE BODY, ARMS AND HANDS OF THE PERFORMER.

Let the Performer sit in a graceful manner opposite the centre of the Key-board, neither too near, nor too far from the Instrument, so as to be able to reach with facility the highest and lowest keys. (*see the plate*)

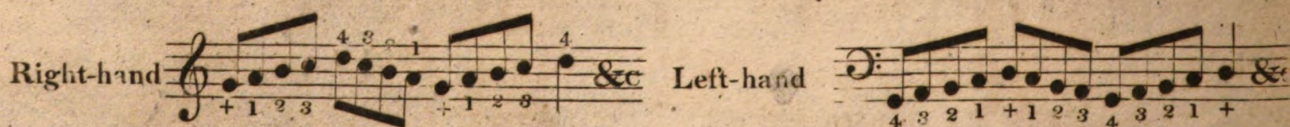
The height of the seat must be suited to that of the Performer, who, when seated, should have the elbows a little above the Key-board, and the feet resting firmly on the ground near the pedals, to be ready to press them down, the arms must not be kept too close to the body, nor too distant from it: the shoulders should be rather depressed; the wrists must be nearly on a level with the arms and elbows, the knuckles being kept somewhat elevated, the 1st 2^d and 3^d fingers must be bent, so as to bring the thumb and the little finger on a line; each finger must be placed over its respective key, and remain in that position whether used or not.

The extremity of the fingers but not the nails, must strike the keys, their motion should be so smooth as not to be noticed, the thumb must be kept over the keys so as to bring the other fingers close to the black keys, ready to strike them, this will prevent the wrist moving uselessly backwards and forwards.

GENERAL RULES AND EXAMPLES ON FINGERING.

Observe I. The combinations in the passages of the melody being innumerable, makes it impossible to give fixed rules suited to all cases; however the following rules and examples, if studied and practised with attention, will soon enable the learner to find the proper fingering of any passage.

II. In England the fingering is marked in the following manner; in each hand the thumb is expressed by a cross(+) the 1st 2^d 3^d and little finger are designated by the figures 1.2.3.4.



Rule I. The fingering of a passage is to be regulated according to the number of the Notes ascending or descending, also according to the distances: passages of five Notes, may be played in one fixed position, each finger striking its respective key (*see the foregoing examples*) but when six, seven, ten, or more Notes are placed in a series, the thumb must either pass under the long fingers in ascending, or these over the thumb in descending, *thus*;

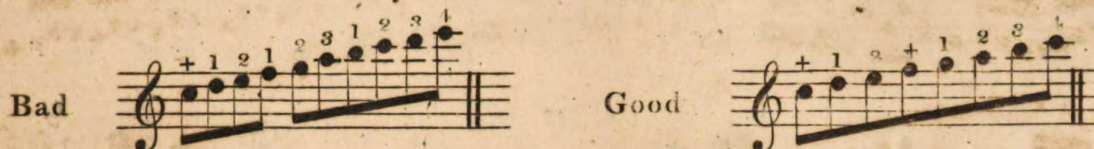


Rule II. The thumb may pass under the 1st 2^d and 3^d finger in ascending, but not under the 4th or little finger



In descending, the 3^d 2^d or 1st finger may pass over the thumb, but not the little finger.

Rule III. A long finger must not pass over another, as it would displace the position of the hand and look very awkward.



Rule IV. It is not allowed to play two successive notes with the same finger, unless a Rest or a Pause intervenes, when the same finger may be used twice.*



Rule V. The natural place of the thumb of the right-hand, in a series of notes ascending, is immediately after a short or black key, and in descending, before a short key: on the contrary the natural place of the thumb of the left-hand in ascending, is before a short key and in descending, after a short key.



When the thumb passes under the long fingers, or these over the thumb, it must be done with as little motion of the hand as possible.

Rule VI. When a Note is repeated, the Performer should take that opportunity for changing the position of the hand, upwards or downwards, as required, by playing one of the repeated notes with another finger, thus;



Rule VII. When by the nature of a passage you are led out of the position prescribed by the rule, always place the 3^d finger after the thumb, until you have recovered the right position.



* Some particular passages in the LEGATO style, also double notes and chords, must be excepted from this Rule, as they often require the same finger used twice

EXAMPLES ON FINGERING.

a Diatonic succession of Three notes.

1 *a Diatonic succession of three notes.*

or 2 + 1 2 + 1 2 + 1 2 + 1 2 2 or 1 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + or 1

2 D° of Four notes.

This musical exercise is written on a single staff with a treble clef. It consists of two measures. The first measure contains eight eighth notes ascending from middle C (C4) to G4. The second measure contains eight eighth notes descending from G4 back to middle C (C4). Fingering numbers are placed above each note: 2, 3, 3, 3, 3, 3, 3, 4 for the ascent and 3, 3, 3, 3, 3, 3, 3, 2 for the descent. Above the staff, there are several groups of rhythmic markings: "2 +", "3 +", "3 +", "3 +", "3 +", "3 +", "3 +", "4". Below the staff, there are additional rhythmic markings: "2 +", "3 +", "3 +", "3 +", "3 +", "3 +", "3 +", "4".

3 Changing Fingers.

A musical exercise titled 'Changing Fingers.' on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The exercise is marked with a '3' and a '4', indicating a triplet and a fourth note respectively. The notation includes various fingerings indicated by numbers 1-4 above the notes. The exercise is divided into two measures by a double bar line. The first measure contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure contains a quarter note (E), a triplet of eighth notes (F#, A, C), and a quarter note (D). The exercise concludes with a double bar line and the text '&c'.

4. Arpeggios of Two notes. D^{\flat} with Flats D^{\sharp} with Sharps

5 D^o of Three notes. D^o with Flats D^o with Sharps

6 D^o of Four notes: D^o with Sharps D^o with Flats

Arpeggios of Three notes.
Inverted

D° with Sharps D° with Flats

8 D^o of Four notes. D^o with Flats D^o with Sharps

9 D^o D^o with Sharps or 2

10 Contractions.

11 D^o with Flats. D^o with Sharps

12 Extensions

A musical score for a 12-measure exercise titled "12 Extensions". The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together. Above the staff, there are various rhythmic markings: "2+4", "2", "4", "3", "4", "1+2", "1 2 4", "1 3 4", "1 3 4", "1 3 4", "1 2", "1 3", "1 3", and "1 3". Below the staff, there are additional markings: "1", "1+2", "1+2", "1+2", "1+2", "1+2", "1+2", "1+2", "1+2", "1+2", "1+2", and "1+2". The exercise is divided into three measures by double bar lines.

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7.

13 Extensions.

4 1 2 + 1 + 1

14 D° with diminished 7ths

15 Harmonic Extensions.

16 Skipping a Finger.

17 Passing over the Thumb.

18 Passing the Thumb under the Fingers.

19 Turns.

20 Double Notes in 3ds

D° with Sharps

D° with Flats

D° changing fingers

21 Double Notes in 6ths

D° with Sharps

22 8ths & Double Notes.

D° with Flats

D° with Sharps

23 8ths Ascending and Descending.

D° with Sharps

24 Sliding a Finger.

Legato Passages

Legato Passages

25

26

* Passages for the Left hand.

Passages for the Left hand.

27

28

29

30

31

32

33

34

35

* Most of the Passages given for the Right hand may serve also for the Left hand, by reversing the Fingering — The foregoing Examples are peculiar to the Left hand

THE FINGERING OF THE SCALES EXEMPLIFIED.

15

The Author strongly recommends a constant practise of the Scale, as the best mode of attaining a neat and rapid execution.

Students should at first practise each hand separately, when they can play all the Scales with one hand, they must practise them with both hands together.

Observe. In the Scales of C, G, D, A, E and B, Major and Minor, the Thumb of the Right-hand is always used on the key note, or 1st degree, and on the 4th degree of the Scale, in ascending and descending: the Thumb of the Left hand is placed on the key note and on the 5th degree.

MAJOR SCALES.

MINOR SCALES.*

The image displays musical notation for Major and Minor scales in C, G, D, and A. Each scale is shown in two staves (treble and bass clef) with fingerings indicated by numbers 1-4 and '+' signs. The scales are arranged in two columns: Major Scales on the left and Minor Scales on the right. The scales shown are C major, C minor, G major, G minor, D major, D minor, A major, and A minor. The notation includes notes, rests, and fingerings for both ascending and descending passages.

* The Scale is in the Minor Mode, when from the Tonic or 1st degree, to the 3^d degree above, there is only an Interval of a Minor third, which consists of three Semitones, thus; ---



The Minor Scale has a peculiarity, in ascending the 6th and 7th notes are made Sharp, to conform to the laws of Harmony and modulation: in descending the Sharps are left off, and the 6th and 7th notes are Minor, as well as the 3^d which gives the Minor Scale a Melancholy cast.

Two sets of musical notation for Major Scales. The first set is for the E Major scale, showing both ascending and descending patterns with fingerings (1-4) and breath marks (+). The second set is for the B Major scale, also showing ascending and descending patterns with fingerings (1-4) and breath marks (+).

The following Scale is an exception to the common rule of fingering for as it begins on a black key the 1st finger is used on the key note.

Two sets of musical notation for the F# Major scale. The first set shows the ascending and descending patterns with fingerings (1-3) and breath marks (+). The second set shows the ascending and descending patterns with fingerings (1-3) and breath marks (+).

MAJOR KEYS WITH FLATS.

MINOR KEYS WITH FLATS.

Observe. In all Major Scales with one or more Flats at the signature, the Thumb of the Right hand is placed on C and F, in ascending and descending.

Two sets of musical notation for Major and Minor scales with flats. The first set is for the F Major scale, showing both ascending and descending patterns with fingerings (1-4) and breath marks (+). The second set is for the Bb Major scale, also showing ascending and descending patterns with fingerings (1-4) and breath marks (+).

MAJOR SCALES.

MINOR SCALES

17

The image displays musical notation for Major and Minor scales in three keys: E-flat (Eb), A-flat (Ab), and D-flat (Db). Each key is shown in a grand staff (treble and bass clef). The scales are written with fingerings indicated by numbers 1-3 and '+' signs. The Major scales are on the left, and the Minor scales are on the right. The D-flat Minor scale is shown with a note correction from B-flat to C-sharp.

The Key of Db Minor is very seldom used as Composers generally write in C# Minor.

Obs: In the Keys of Bb, Eb, Ab, and Db, (in Major) the Thumb of the Left hand is on the 3^d and 7th degrees of the Scale in Ascending and Descending.

OF THE CHROMATIC SCALE.

The Chromatic Scale ascends and descends by a series of twelve semitones, alternately Major and Minor. †

The image shows the Chromatic Scale for both the Right and Left hands. The Right hand is shown with 'Ascending with Sharps' and 'Descending with Flats'. The Left hand is shown with 'Ascending with Sharps' and 'Descending with Flats'. Fingerings are indicated by numbers 1-3 and '+' signs. The scales are written on a single staff for each hand.

† A Minor Semitone is between two notes of the same name as C, C#, D, Db.

A Major Semitone is between two notes of different names and places on the Staff, as C, Db, C#, D.

OBSERVATIONS ON THE LESSONS.

I. The following Lessons are set in the principal Major and Minor keys, beginning from the keys with Sharps at the signature, and following their progressive order by 5ths ascending, viz: C, G, D, A and E; the key of B with five Sharps and its Relative Minor key G \sharp , being too difficult for learners, and seldom used, have been purposely omitted.

II. Every Major key is followed by its Relative Minor key.

III. A short Prelude is set at the beginning of the Lessons in each key, which if practised with care will form the hand and taste of the Pupil.

IV. The Fingering is not marked to every Note, which would confuse the Scholar, but only where a change happens in the position of the hand, or where some difficulty in the passage occurs.

V. At the bottom of each Page are annotations explaining in a simple and concise manner the various Characters Graces &c. introduced in the Lessons

The letter (A) refers to the 1st annotation the letter (B) to the 2^d and the letter (C) to the 3^d &c.

VI Pupils are advised to learn the easiest Lessons first, leaving the more difficult ones until they have attained some proficiency on the Instrument.



g. 457. b.
7.

ROMANZA.

21

Nº 5.

ANDANTINO
GRAZIOSO

Nº 6.

ANDANTINO
CON MOTO

(A) This Bass is written on the Treble staff to save the Ledger lines which would occur if the Bass clef was made use of, it might have been written on the Bass staff with the Treble clef, thus;



(B) This Small note before the Minim, is called an *Appoggiatura* (leaning note), whatever length is given to the *Appoggiatura*, is taken from the following large note, with which it is always played *Legato*: about one half of the Large note is generally given to the small one.


(C) The first note of each group in the Bass, having a double stem, must be kept down while the two other quavers are played; the effect produced is that of two parts.

N^o 7.
ALLEGRO

N^o 8.
ALLEGRETTO

(A) Two or three notes under each other form a *Chord*: double notes are struck together in consequence of which they make no alteration in point of time.

For an Explanation of *Chords* and the manner of playing them, (see page 50.)

(b) This mark  is an abbreviation often used, it shews that the foregoing group is to be played over again.

Sometimes the word *Segue*, which signifies to play as before, is written under.

PRELUDE IN THE KEY OF A MINOR.

(A) (B) R

RUSSIAN AIR.

N^o 9.

MODERATO

AIR SAVOYARD.

N^o 10.

ALLEGRETTO

(A) The Treble of this Prelude is written in Compound Common Time of $\frac{12}{8}$ (four triplets of Quavers in each Bar) the Bass is written in Simple Common Time.

(B) The letter (R) over C. E. A. shews that those notes must be played with the Right hand.

The letter (L) under the three following notes shews that they must be played with the Left hand.

(C) In Minor keys, whenever the 7th of the scale Ascending occurs either in the Treble or Bass an Accidental Sharp is placed before it.

PRELUDE IN THE KEY OF G MAJOR.

(A)

(A)

N^o II.

ALLEGRETTO

(B) RONDO ALLA TURCA.

N^o 12.

ALLEGRETTO

Fine

(c) Da Capo

(A) These Rests ♭, ♭, ♭, in the Treble and Bass of the Prelude, indicate silences equal in duration to the Notes which they represent: when a Rest occurs, the hand is taken off the keys, (for a further Explanation see page 7.)

(B) A Rondo, is a piece of Music which ends with the First strain.

Alla Turca, in the style of Turkish Music.

(C) The Italian words *Da Capo*, (often abbreviated thus: *D.C.*) shew that the Lesson must be played over again from the beginning, and ended at the first Double Bar.

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GOD SAVE THE EMPEROR.

Haydn 25

Nº 13.
LARGHETTO

sempre legato

RONDO IN HARVEST HOME.

Nº 14.
ALLEGRETTO

mez: for

Fine

(A) *ten*

(B) *tr* (C) *DC*

(A) *ten*: is an abbreviation of the word *Tenuto*, which signifies that the key must be kept down the full length of the note.

(B) This *mark* *tr* over the four Minims, shews that a Continued Shake must be made with the Right hand while the Left hand plays the Bass notes, thus,

(C) The Treble clef of the Bass stave shews that the passage must be played in the Treble, the Left hand crossing over the Right.

N^o 15.
ALLEGRETTO

THE GUARACHA (a Spanish Dance)


N^o 16.
ALLEGRO
MODERATO

(A) When an *Appoggiatura* is placed, as in this case, the notes to be played equal, for a further Explanation of the *Appoggiatura* (see page 21)



(B) When the Bass of an Air is written on the Treble staff, the Left hand plays it on the Treble part of the Instrument.

(C) This Air begins with the second part of the Bar which has been done by the Composer to keep the accents in their proper places, the completion of the 1st Bar is at the end of the Air.

This *mark*  shews that a stress is to be laid on the first note of every bar, being the accented part it is called an *Emphasis*.

N^o 17. *ALLEGRO*

27

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 4/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked "Allegretto" and "Moderato". The manuscript is on aged, yellowed paper with some staining and a large "S" watermark.

PRELUDE IN THE KEY OF E MINOR.

PRELUDE IN THE KEY OF E MINOR.

A handwritten musical score on aged paper. The title 'PRELUDE IN THE KEY OF E MINOR.' is written at the top. The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and some rests. The lower staff is in bass clef with the same key signature and time signature. It features a more complex accompaniment with many beamed sixteenth notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score on aged, yellowed paper. The score is written for a piano, with a treble staff and a bass staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, often beamed together in groups. Above the treble staff, there are several small numbers (1, 2, 3, 4) and plus signs (+) indicating fingerings or accents. The bass staff starts with a common time signature (C) and contains mostly whole and half notes. The paper shows signs of age, including some staining and wear at the edges.

N^o 18.

Andantino




18.

Andantino

A handwritten musical score on aged, yellowed paper. The score is written in two staves, treble and bass clef, with a key signature of one sharp (F#). The music is a two-part setting of the hymn 'Nun danket alle Gott'. The notation includes various note values, rests, and dynamic markings such as '+' and '7'. The handwriting is in a cursive style typical of 18th-century manuscripts. The paper shows signs of age, including foxing and slight discoloration.

This image shows a handwritten musical score for a two-part setting of the hymn "Nun danket alle Gott". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody in the Treble staff is characterized by frequent triplets and sixteenth-note patterns. The Bass staff provides a harmonic accompaniment with a steady eighth-note bass line and occasional triplet figures. The piece concludes with a double bar line and repeat dots.

(A) These small *Dashes* (||||) shew that the notes must be played in a distinct and separate manner giving each about one fourth of its usual length and lifting the fingers from the keys, as if a Rest intervened and the notes were written, thus: 

This style of playing is termed; *Staccato*, (detached).

When *Dots* (...) are made use of, the notes must have half of their usual length.

PRELUDE IN THE KEY OF D MAJOR. (A)

IN MY COT.

N^o 19.


MODERATO


RUSSIAN AIR.

N^o 20.

IVACE

(A) The upper note of each group is to be kept down while the others are played.

(B) This mark:  is called a *Pause*, it renders the note longer at pleasure, and in certain cases the performer is to display his taste by introducing some extempore and fanciful passage.

A *Pause* on a Rest  only lengthens that Rest.

(C) Whenever a long note is placed under others of less value, it is struck with the first and kept down while the other notes are played: in the foregoing Air the D is kept down the whole Bar.

ARIA.

29

Mozart

Nº 21.

ANDANTINO
SOSTENUTO
È
CANTABILE

RONDO PASTORALE (c)

Nº 22.

(A) Three notes grouped together with, or even without the figure 3 over them, form a *Triplet*, and are to be played in the time of Two notes of the Same species, thus;

This Licence by length of use has become a Rule.

Six notes grouped together are to be played in the time of Four notes of the same species, they form a *Double Triplet*.

(B) In this place the Bass is not in Triplets, therefore the four quavers are struck with those in the Treble.

(c) *Pastorale*, in a simple and easy style, in Imitation of those Airs which the Shepherds are supposed to play.

GAVOTTA, in Achille and Deidamie.

N^o 23.

ANDANTINO

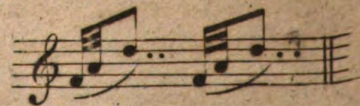
(A)

N^o 24.

WALTZ

(B)

(A) Each of these Chords is to be played *Arpeggiando*, sustaining each note till the length of the Crotchet be expired; thus,



A *Gavotta*, is a Dance consisting of two lively strains of four bars in common time, it begins with the half bar.

(B) The Author prefers the use of the 3^d & 4th finger to the 2^d & 3^d the former being more calculated to give an easy position to the Hand.

N^o 25.

ANDANTINO

(A)

mex: for:

PRELUDE IN THE KEY OF B MINOR.

(B)

(C) ROMANZA.

N^o 26.

ANDANTINO

(A) This mark ~ signifies that a *Turn* is to be made on D, thus;
the Turn consists of a principal note, the note above and the note below,


The *Turn* is one of the chief Graces in Music and often introduced

(B) The upper part of this Prelude is written in $\frac{12}{8}$, each bar consisting of four Triplets: but as each Triplet is passed in the time of two Semiquavers, the time does not suffer any alteration the Bass is written in Common time of two Crotchets in a bar, or four Quavers

(C) *Romanza*, a Romance is an Air of the soft and plaintive kind.

32 PRELUDE IN THE KEY OF A MAJOR.

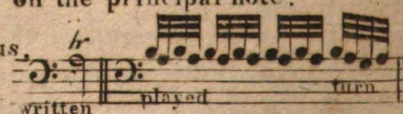


(A) a *Stroke* under any line of the Stave  generally expresses a *Semibreve's Rest*; here it is adopted to express the Rest of a Dotted Minim, for want of another sign distinctly different and which is wanting in Music.

(B) These two letters (*tr*) abbreviated from the Italian word *trillo*, shew that a Shake is to be made on the note A, the Shake begins from the note above and ends on the principal note.

When at the End of a piece it is generally followed by a *Turn*: thus.

The *Shake* to be good must be quick, alternate, even and distinct.



Students should practise the Shake with all the fingers not excepting the thumb, on white as well as on black keys.

(C) Each of the small notes before the large one is called an *Acciacatura*, or short beat, this Grace is always a Semitone below the principal note, and is passed very quick, the force is given to the principal note.

ARIA.

N^o 28

ANDANTINO

SCOZZESE^(B)N^o 29.

ALLEGRETTO

(A) The Treble of this Air is written in Simple common time, and the Bass in Compound common time $\frac{12}{8}$, or four triplets in a Bar: where a quaver dotted and a semiquaver is found in the Treble, play the whole triplet of the Bass to the quaver dotted, and pass the semiquaver alone, rather quick.

(B) *Scozzese* in the Style of Scotch Music

(C) *mez:* abbreviated from *Mezzo* indicates a moderate degree of force

AIR.

(A)

Mozart

N^o 30.

GRAZIOSO

PRELUDE IN THE KEY OF F# MINOR.

(B)

AIR.

N^o 31.

(A) The *Transient Shake* is played, thus; -----(B) When the unaccented part of a Bar is tied to the following accented part by a *Bind*, it forms a *Syncopation* (for an Explanation see page 51.)

(C) In this Air the thumb of the Right hand is used several times on a black key, not to displace the position of the hand.

(D) On the Piano Forte the E# is played on F natural.

PRELUDE IN THE KEY OF E MAJOR



ARIA.

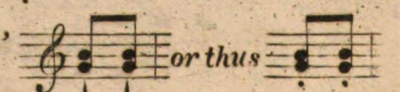
N^o 32. *ANDANTE* *Mozart*



N^o 33. *ALLEGRETTO*



(A) The Circular Stroke under the two Dots denotes the *Mezzo Staccato*, the Notes are not to be so short and pointed as if marked, thus;



(B) When a *Slur* — is placed over two notes, of the same species, the first is played with ^{written} more force than the second, to which generally but half the usual length is given.



(C) These two figures placed under a Slur +1 indicate that the 1st finger must be substituted for the thumb without striking the key over again.

THEMA.

N^o 34.

ANDANTINO

MARCIA.

N^o 35.

MAESTOSO

Musical score for Marcia, featuring a piano and a harp. The piano part is in 2/4 time with a key signature of three sharps (F#, C#, G#). The harp part is in 2/4 time with a key signature of three sharps (F#, C#, G#). The harp part includes markings for 'ped' (pedal) and '*' (star).

Handwritten musical score for 'L'Allegretto' by J. Haydn. The score is written on two staves, treble and bass, with a key signature of one sharp (F#) and a common time signature (C). The music features various note values, including eighth and sixteenth notes, and rests. Pedal markings ('ped') and asterisks (*) are used to indicate specific performance techniques. The score is divided into measures by vertical bar lines, and there are repeat signs (double bar lines with dots) indicating repeated sections. The handwriting is in a cursive style typical of the 18th century.

(A) This mark *Ped*: shews that the *Pedal* which takes off the dampers from the strings must be pressed down: it is generally placed on the Right side. In Square Piano fortes the *Pedal* is placed in the middle of the Instrument. This mark * shews that the *Pedal* must be dropt.

AIR. (A) Handel

N^o 36 SLOW

PRELUDE IN THE KEY OF C# MINOR.

ARIA. Steibelt.

N^o 37 MODERATO

(A) This mark (⊙) on the first Note does not indicate a *Cadenza*, it shews that the Chord is to be played in a *Slow Arpeggio*, as a kind of *Prelude* to the Air.

(B) As there is no black key between B and C, B# is played on C natural.

PRELUDE IN THE KEY OF F MAJOR.

N^o 38.
ANDANTINO
GRAZIOSO

N^o 39.
GRAZIOSO

SUL MARGINE D'UN RIO.

(A) The Small note placed before each of the Minims in the Bass (at the end of the Prelude) is called a *Portamento* or short *Appoggiatura*, it is played quick, dwelling on the second note, which is sustained.

(B) These Notes with Dots under, are to be played short and distinct, thus;

ARIA.

Nº 40.

ALLEGRETTO

mezz: for

cres

(A)

ROUSSEAU'S DREAM.

Nº 41.

MODERATO

mezz: for

(B)

Fine

TYROLESE WALTZ.

Nº 42.

ANDANTE

(C) smorzando

Da Capo

(D)

Fine p

(E)

- (A) The greatest part of this Air consists of Chords of two notes, which with the Bass form an Harmony in three parts.
- (B) The *Slur* placed under the *Dots* indicates the *Mezzo Staccato*.
- (C) *Smorzando*, play Softly and let the sounds die away.
- (D) *Waltz*, a german dance in Triple Time.
- (E) *fz* abbreviated from *Forzando*, indicates a Stress on the note.



N^o 43.
MODERATO

(A) + 1 2 3 2 2

N^o 44.
MODERATO
ASSAI

ROMANCE.

Haydn (c) ♯

(B) >

(A) + 1 2 3 2 2

(A) The Author has preferred ending the Bar with the three last notes played in the Bass in order that the right hand may be better prepared to secure the following double note in the Treble.

(B) Where this mark > occurs, observe the Emphasis or Stress on the first note.

(C) This mark ♯ shews that the lower note of the Turn is to have an accidental Sharp.

When the Turn is on a double note, its first note is struck with the lowest of the two note.





PRELUDE IN THE KEY OF D MINOR.



(C) OF NOBLE RACE WAS SHENKIN.



(A) This *Appoggiatura* being placed before a group of four Semiquavers, is passed quick with the first note, so as not to break the regularity of the group.

(B) When Small notes are placed before a Chord, the Notes are struck one after the other and kept down, which is not the case in the common Arpeggio, some Authors call this style *Appoggiando*.

(C) This Air is a fine Specimen of the Welsh National Music originality and boldness of character are united in the Melody.

PRELUDE IN THE KEY OF B \flat MAJOR.

(A)

N $^{\circ}$ 46.

ANDANTE

RONDO.

N $^{\circ}$ 47.

(A) These two figures under a circular stroke, thus, 32 shew that the second finger is to be substituted for the third, without striking over again.

(B) A *Pause* is to be made on F, the small Notes after the Minim, make no part of the Bar but are ornamental Notes introduced to bring in the subject.

(C) The Bottom Note is to be kept down while the two others are played.

(D) *al Segno* signifies that the Air must be played over again from this mark S. to the double Bar

9.451.2.
7.

1.5

SAXON AIR.

Nº 48.

ANDANTE
GRAZIOSO

RONDO.

Nº 49.

ALLEGRO

(A) Observe carefully the *Legato* and *Staccato* which throughout this Air form a fine contrast especially where their effect is heightened by the Open Pedal.

(B) *pp* abbreviation of *Pianissimo*, as Soft as possible.

(C) These Notes Slurred two by two are to be played as at (D).

44

THEMA:

N^o 50.

ALLEGRO

Beethoven

PRELUDE IN THE KEY OF G MINOR.

FOLIA D'ESPAGNA: (C)

N^o 51.

LENTO.

(A) The figures $\boxed{1} \quad \boxed{2}$ marked over the Bars of this Air, indicate that the Bar under the figure 1, is to be played the first time, and the Bar under the figure 2, must be played the second time instead of the Bar under the figure 1.

(B) At this place a *Syncopation* takes place between the upper part and the Bass (see page 51.)

(C) This Spanish Air is of great Antiquity, on which Correlli made some Variations more than an hundred years ago, and has still preserved its beauty and originality.

PRELUDE IN THE KEY OF E \flat MAJOR.

43

MARCIA

N $^{\circ}$ 52.
MAESTOSO

N $^{\circ}$ 53.
ANDANTE

(A) The term (*Ben Marcato*) implies a determined or resolute manner of playing the passage.

(B) The Minim is struck alone and kept down while the three other notes are played.

(C) Strike only the first of the two notes under the *Bind* but keep it down the full length of the two.

(D) The Gliding of the first finger from the Black to the next White key is not only allowed, but produces a good effect.

RONDO.

N^o 54.

ALLEGRETTO

First system: Treble staff begins with a treble clef, key signature of two flats, and 2/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The melody in the treble staff is marked with a forte 'f' dynamic and includes various ornaments and slurs. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

Second system: Continues the melody and bass line. The treble staff has a 'hr' (hairpins) marking. The bass staff has a '1' marking.

Third system: The treble staff has an 8va trill marked with a dashed line and 'loco'. The bass staff has a section marked '(A)'.

Fourth system: Ends with a 'Da Capo' instruction. The treble staff has a '3' marking and the bass staff has a '1' marking.

RONDO.

N^o 55.

ALLEGRETTO

First system: Treble staff begins with a treble clef, key signature of two flats, and 2/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The melody in the treble staff is marked with a mezzo-forte 'mez.' dynamic and includes various ornaments and slurs. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

Second system: Continues the melody and bass line. The treble staff has a '3' marking and the bass staff has a '1' marking. The system ends with a 'Fine' marking.

(A) This Bass although it Appears far distant from the Treble is quite close to it and might have been written on the Treble staff, turning the stems of the Treble notes upwards, without altering the Bass clef, thus:

The Author preferred the other way, which renders the Music more distinct, and facilitates the reading.

Alternative notation for the bass line. The treble staff has a bass clef and a key signature of two flats. The melody is written with stems pointing upwards. The bass line is written with stems pointing downwards. The notation includes an 8va trill and a 'loco' marking.

2.451.2.
7.

cres *f* *al Segno*

PRELUDE IN THE KEY OF C MINOR.

ROSLIN CASTLE.

N^o 56. *SLOW*

- (A) In this Prelude observe carefully the *Bind* which unites the Crotchet dotted with the following Quaver, as it produces a good effect.
- (B) The First Note is to be played quick, pressing down the second note, which is frequently done in Scotch music
- (C) The Semibreve is to be played to the 1st Crotchet and kept down the whole Bar.

48 PRELUDE IN THE KEY OF A^b MAJOR.



(A) THEMA.

N^o 57.

ALLEGRO



PRELUDE IN THE KEY OF F MINOR.



SCOTCH AIR. She rose and let me in.

N^o 58.

PLAINTIVE



(A) Thema, a Subject on which Variations are made.

(B) Be careful to lift up the hand from the Keys at each Rest.


(C) The Minion is to be kept down until the sixteenth quavers are played.

9.451.2
71

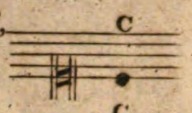
APPENDIX.

The Articles contained in this Appendix, although absolutely necessary to a good Performer, are useless to beginners, and above their capacity: therefore they may pass them over until they have made some proficiency in Music

I. EXPLANATION OF THE C CLEF.

Besides the Treble and Bass Clefs, (explained page 3,) another Clef shaped, thus,  and called the C Clef is also used in Ancient music and particularly in Music in Score; it may be placed on the 1st, 2^d, 3^d & 4th line of the Stave, and according to its situation denotes various parts.

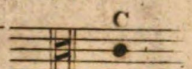
I. When placed on the 1st line of the Stave, it is called the Soprano or Canto Clef, this Clef is used for high Treble Voices.



II. When placed on the 2^d line of the Stave, it is called the Mezzo Soprano Clef, and serves for the lowest Treble Voices, (this Clef is very seldom used.)



III. When placed on the 3^d line it is called the Contralto or Counter Tenor Clef, this Clef is used for the highest voice of a Man or the lowest Female voice.



IV. When placed on the 4th line of the Stave, it is called the Tenor Clef, it is used for that part which suits the common voice of a Man.



✂ All the foregoing C^s are the same in point of pitch and played on the same key of the Piano forte.

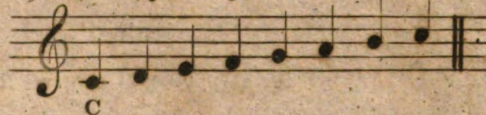
II. ON TRANSPOSITION.

By Transposition is understood the writing or reading of a piece from one key into another, or from one Clef into another or both at the same time.

I. To Transpose from the Soprano Clef to the Treble,

Read and play every Note a third lower.

Transposed, thus

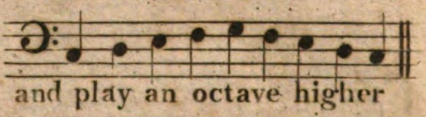


II. From the Contralto to the Treble,

Read every Note a degree higher and play an octave higher.

D^o to the Bass,

Read every note a degree lower

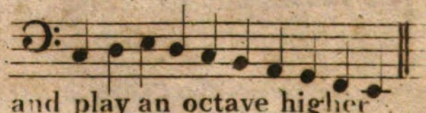
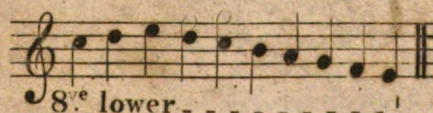


III. From the Tenor to the Treble,

Read every Note a degree lower and play an octave lower.

D^o to the Bass,

Read every note a 4th lower



To Transpose from one key into another, place at the signature the Sharps or Flats which belong to the new key, and read or write your Melody higher or lower, according to the new key.

In the Key of C Major.



Transposed into the Key of D, a tone higher.



D^o Transposed into the Key of Bb a Note lower.



NB: A knowledge of Transposition is absolutely necessary to an Accompanist to accommodate an Air to the Voice of the Singer.

III. INTERVALS EXPLAINED.

An Interval is the distance between one note and another, as from C to D, C to E &c. Intervals are counted from the Bass and the lowest note is the fundamental.

Intervals are expressed by figures which indicate the number of degrees contained in each Interval, *thus*; a Second which contains two degrees of the Scale is expressed by (2) a Third which contains three degrees by (3) &c.

The least Interval in use in Modern music is the semitone, which may be Major, as from B to C, E to F, or Minor, as from B to B \flat , E \flat to E. Two semitones united as C, C \sharp , D form a tone.

There are as many primitive Intervals as degrees in the Scale, any Interval above the Octave is but a repetition of another below, the 9th is a replicate of the 2^d &c

Figures	1	2	3	4	5	6	7	8
								
Names	Unison,	Second,	Third,	Fourth,	Fifth,	Sixth,	Seventh,	Eighth,

IV. OF CHORDS AND THE MANNER OF PLAYING THEM.

Several Intervals played successively form a Melody, when struck together, they form a combination called a CHORD. a succession of Chords constitutes Harmony, and the art of accompanying a Voice or an Instrument with Chords played according to figures set over the Bass Notes of a Composition is called Thorough Bass.

Chords may be played in two different ways first in an abrupt manner, striking all the Notes at once, which is done chiefly at the end of a piece or a sentence.

2^{dly} In Arpeggio sounding successively the Notes of which the Chord is composed and keeping them down till the time of the Chord be filled up.

When a Chord is to be played in Arpeggio this mark (or this } is generally placed by the side of the Chord some Authors make use of a Stroke across the Chord, *thus*;

Chords written thus,	Played thus.
	

The Notes of a Chord are played with more or less velocity as the character of the piece requires

When the hand of the performer is too small to reach all the Notes of a Chord, the lower Notes of the Treble may be left out, but not the upper one; also the highest Note of the Bass may be omitted, but not the lowest.

When the word Tremando is written under a Chord, the Notes are divided into two parts which are played with the rapidity of a Shake.

written,	played thus.
	
tremando	

The Tremando introduced with the open Pedal swelling and diminishing the sounds produces a great effect in some passages.

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7.

V. ON MUSICAL ACCENT.

51

Let the Performer pay particular attention to this article, for without accent the best Music loses its effect, as an oration delivered in a monotonous voice.

The Accented Notes in a piece of Music are those on which the Emphasis naturally falls, they must be played with more force and pressure of the finger.

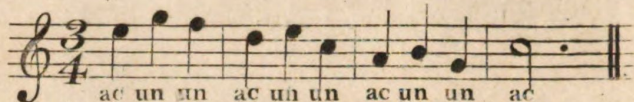
I. In every bar of Common Time which consists of four parts the 1st & 3^d parts are accented the 2^d & 4th unaccented.



In slow Common Time the accents are more frequent but they follow the same rule.



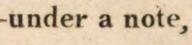
II. In Triple Time of three Crotchets in a bar the 1st is accented the 2^d & 3^d unaccented.



In slow Triple Time, when the bar is subdivided into Quavers, the accents are more frequent, they fall on the 1st, 3^d & 5th parts of the bar.



In $\frac{2}{4}$ and $\frac{6}{8}$ the first part of the bar is accented the 2^d unaccented. In $\frac{3}{8}$ and $\frac{9}{8}$ the first note of each Triplet is accented. Sometimes to produce effect, a Composer places the accent on the weak part of the bar, this deviation from the rules of the regular accent is called EMPHASIS.

The EMPHASIS is generally expressed by this mark  under a note, also by the Italian words *Sforzando*, *Sforzato*, or their abbreviations *sf*, *fz*, the notes on which the Emphasis lays must be played with more force than the others



VI. ON SYNCOPATION.

Syncopation takes place, when the unaccented part of a bar is tied with the following accented part so that the place of the accent is deranged. There are several cases of Syncopation

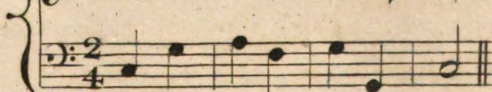
I When the last note of the bar is tied with the first of the following bar or the second to the third part - - - -



II When long notes are placed between short ones, Crotchets between Quavers or Quavers between Semiquars




When Syncopation takes place in the Treble, the Bass generally marks the time by equal notes.




VII. ON THE USE OF THE PEDALS.

Square Piano-fortes have but one Pedal, which serves to raise the dampers and is commonly placed near the centre of the Instrument.

Grand Piano-fortes (*horizontal and upright*) have two Pedals, the Right hand Pedal, is the same as in Square Piano-fortes, and serves to raise the dampers: the Left hand Pedal serves to move the Key board from the Left to Right and takes off one or two Strings from the hammers; it is chiefly used in *Piano*, *Diminuendo*, and *Pianissimo* passages.

When the Right hand Pedal is to be used this mark  is generally set under the passage, and when it is to be dropt this mark * is used.

Some Authors prefer writing (Ped) when the Open Pedal is to be used, and when it is to be dropt they use this mark (*). As the left Left hand Pedal is only used in soft passages, it does not require any particular mark. The Open Pedal is chiefly used in slow movements when the same harmony is to be prolonged.

 When a change takes place in the Harmony the Pedal must be dropt.

A, in, for, **A Tempo** in strict time.

A Due, for two Voices, **a Tre**, for three Voices.

Adagio a very slow and expressive movement.

Ad Libitum, { the time is left at the Performers
pleasure.

Affettuoso, with tenderness.

Agitato, with passion and fire.

Allegro, a lively movement.

Allegretto, not so quick as **Allegro**.

Al Segno, { play over again from this mark
and end at the double bar.

Amoroso, tenderly.

Andantino, a slow and distinct movement.

Andante, a little faster than **Andantino**.

Aria, Air; **Arietta**, a short Air.

Arioso, in the style of an Air.

Assai, much; **Allegro Assai**, very brisk.

Bis, play the passage twice over.

Brio, or **Con Brio**, with spirit and brilliancy.

Brillante, in a brilliant style.

Cadenza an extempore flourish.

Calando, { diminishing gradually the sounds
and slackening the time.

Cantabile, in a singing style.

Capriccio, an irregular piece of Music.

Coda, { a phrase added to the end of a piece
by way of conclusion.

Con, with, **Con Violini**, with Violins.

Con Anima, with feeling.

Concerto, { a piece for a single Instrument, with
Accompaniments for a Band.

Concertante, { a piece for two or more Instruments
with Accompaniments.

Créscendo, a gradual rise of the sounds or

Da Capo, { begin the Air again and end
with the first strain.

Decrescendo, { a gradual fall of the sounds,
or
Diminuendo, { abbreviated thus, >

Dolce sweetly.

Duo, or **Duetto** a piece for two Voices or Instrument

Espressivo, with expression and effect.

Forte, loud; **Fortissimo**, very loud.

Fine, the end of a piece.

Finale, the last movement.

Forzando, a stress on a note or

Fuoco, spirit; **Con Fuoco**, with spirit.

Furioso, or **Con Furia**, with fire and energy.

Gavotte, a lively Air in Common Time.

Grave, a slow and solemn movement.

Grazioso, in a graceful manner.

Giusto, exact; **Tempo Giusto**, in exact time.

Giga, a quick dance in Compound Time $\frac{6}{8}$ or $\frac{12}{8}$.

Gustoso, or **Con Gusto**, with taste.

Largo, a slow movement.

Larghetto, not quite so slow as **Largo**.

Legato, a smooth and connected touch.

Loco, { at the usual place after having played
an 8^{ve} higher.

Maestoso, in a majestic style.

Ma, but; **Ma non troppo**, but not too much.

Mancando, diminishing the sounds. >

Men, less; **Men Forte**, less loud.

Mezzo, half.

Mezzo Voce, with half the usual force of the tone.

Mezzo Piano, a medium between soft and loud.

Mezzo Forte, rather loud.

Minuetto, a slow Dance in Triple Time.

Molto, much; **Allegro Molto** very brisk.

Moderato, moderately quick.

Morendo, let the sounds die away.

Moto, or **Con Moto**, very brisk.

Non, not; **Non troppo**, not too much.

Obligato, a part that cannot be omitted.

Octava alta, or 8^{va} } signifies that the passage
is to be played an Octave
higher than it is written.

Presto, quick, Prestissimo, very quick.

Pomposo, in a pompous style.

Perdendosi, diminish gradually the sounds.

Piano, soft, Pianissimo, as soft as possible.

Piu, more, Piu Presto, faster.

Piu tosto, rather.

Poco, a little; Poco lento, a little slow.

Poi, then; Poi Segue, then follow.

Rallentando, }
Ritardando, } slacken the time by degrees.

Resoluto, in a bold style.

Rinforzando, } (increase the sound of several notes
this sign is often substituted

Scherzando, in a playful manner.

Sciolto, in a distinct manner.

Sempre, always; Sempre Piano always soft.

Sotto voce, with a low Voice or Tone.

Sforzando, a stress on one note.

Siciliana, a pastoral movement in Common Time.

Spiritoso, with spirit.

Staccato, play the notes short and distinct.

Slentando, slackening the time.

Smorzando, smothering the sounds.

Senza, without.

Sonata, a piece with two or more movements.

Sonatina, a short and easy Sonata.

Soave, sweetly.

Sostenuto, support the sounds.

Solo, one Instrument only.

Tasto Solo, play the Bass without chords.

Tempo di ballo, in the time of a dance.

Tempo Primo, } (play in the original time
after an ad Libitum.

Tenuto, hold the note its full length.

Trio, a piece for three Voices or Instruments.

Tutti, all the Instruments together after a Solo.

Vigorouso, with strength.

Volta 1^{ma} the first time.

Volti Subito, turn over the leaf quickly.

Un, a; Un poco, a little.

Unisoni, play the part in Octaves.

ABBREVIATIONS EXPLAINED. *

Ad^o Adagio.

Ad lib: ad Libitum.

All^o Allegro.

Alle^{to} Allegretto.

Arp^o Arpeggio (see page 50)

Cal^o Calando.

Con Esp: Con Espressione.

Cres: Crescendo.

D.C. Da Capo.

Dim: Diminuendo.

Dol: Dolce.

F. or For: Forte.

FF. Fortissimo.

Fz: Forzando.

Mez: Mezzo.

P. or Pia: Piano.

PP. Pianissimo.

Ped: Pedal.

Per: Perdendosi.

Rinf: Rinforzando.

Scherz: Scherzando.

Sem: Sempre.

Seg: Segue. (see page 92)

Smorz: Smorzando.

Sf: Sforzando.

Stac: Staccato.

Sos: Sostenuto.

T. Tutti.

Ten: Tenuto.

Var: Variazione.

V.S. Volti Subito.

Uni: Unisoni.

* Each of these Words are explained in the Dictionary.