

PART I

Little
CLARINA'S LESSON BOOK.

FOR THE
Piano Forte.
BY

G. A. MACFARREN.

Ent. Sta. Hall.

Price 2/6

LONDON,
RUST & CO

Patent Piano Forte Manufacturers & Music Publishers,
309, (THE ROYAL POLYTECHNIC INSTITUTION) REGENT STREET.

ol. 41

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P R E F A C E.

MAMMA says that the little darling girl shall learn to play upon the pianoforte; and a very great treat it is to the little darling girl to think that she will soon be able to play the pretty tunes that so much delighted her all these years, when mamma played and she could only listen, or perhaps dance too, to the merry music.

Before, however, the little darling girl can play one, the easiest, of the tunes of which she thinks with so much pleasure,—before she can be allowed to place her hands upon the key-board,—she has to pass through a long, long, very dreary time of learning all that sadly dry stuff of which music seems to be made, but which is indeed no part of music; and how great is her disappointment at finding that, instead of pretty tunes, instead of playing upon the pianoforte, she has a daily, dull, and difficult lesson about lines and spaces, and semibreves and crotchets, and bars, and flats and sharps, and who can count what a many troublesome and uninteresting matters of the kind,—how great is her disappointment at finding this? the tears, the sulky looks, and the conviction that music, the most beautiful thing in the world, is the most hateful, because the most disagreeable,—these, which the discovery has cost her, tell too truly how great is her disappointment.

Convinced that misery and music need not mean the same thing, even in a child's first lessons, and with the dear incentive of a little darling girl to teach,—to remove difficulties from whose course is the best pleasure of life,—I have made a very careful attempt to lessen the obstacles of a child's musical instruction, and so to hasten the very great treat that should exist, not in the child's thought alone, but in positive possession; and “Clarina's Lesson-Book for the Pianoforte” is the result.

However desirable for a grown person it may be to have an entire subject presented to them at a single glance, such conciseness makes it perfectly incomprehensible to an infant student; and the technical explanations in this book are therefore separated into the smallest divisions, each of which, as it is given, is illustrated by copious musical examples.

It is proposed that, so soon as the pupil shall know by name the keys of the pianoforte, the exercise of the fingers shall immediately commence; for which purpose there are here given a number of *Lessons by Dictation*, of which the teacher may tell the pupil what note to play, before the pupil learns to look upon printed music, or to understand one of its signs. These practical lessons, which, it is supposed, will at once excite and gratify the pupil's interest, are alternated with short technical lessons, which, it is expected, will be the less dull and the less difficult for being thus divided. All, of words and of notes, that is printed in small characters, is intended for the teacher only to read; all that is printed in large characters is intended to be read by the pupil. When sufficient explanation has been given to enable the pupil to read a very small piece, composed upon a very few notes, such a piece is first introduced; and, by degrees, as more notes are taught, and as other signs are successively explained, other pieces are

successively introduced, in which they successively occur. Gradually the *Lessons by Dictation* become more and more rare, as the pupil, learning to read, becomes enabled to dispense with this assistance of the teacher; until, at last, when all the signs in music have been explained, the small printing is discontinued, and the large characters for the pupil to read are only employed.

It is now no longer the age for merely superficial study, and, in music, no one of intelligence will be contented for their knowledge to reach only to the ends of their fingers. It is now not enough to play notes, but it is felt to be desirable for us to understand them. Upon this unanswerable and very generally admitted principle, some explanations of the first rudiments of harmony are interspersed throughout the practical exercises of the Lesson-Book; not with the intent to make musical composers of all into whose hands it may fall—musical composers, like other artists, if they be not really made by nature, will never repay the cost of artificial manufacture—but to enable them truly to understand the compositions of others, which is the real profit of a fundamental education. This subject is little more than hinted at in the present work; but the end is answered, if, as with the pianoforte lessons, what is taught stimulate the desire for further knowledge.

The work is divided into parts, each of which is published separately, with the knowledge, familiar to the experience of every teacher, that, even with older pupils than those for whom “Clarina's Lesson-Book” is designed, the monotony of long study from the same book makes the book and the study alike hateful to the student; whereas the variety of beginning upon a fresh volume gives new interest to the pursuit, and new impulse to follow it. The shape and size of the book are chosen partly with the same idea, inasmuch as the frequency of turning over a new page will prevent each lesson from assuming a look of tediousness, from the sight of difficulties, surpassed or threatening, in its neighbour; partly, also, because little heads reach not to the top of a full-sized sheet of music upon a pianoforte desk; and little eyes are apt to wander from an object that is not exactly before them. Whenever little eyes wander, great attention is sure to bear them company. Thus the top of a page being placed within the natural field of vision, there is the best chance of its being looked at; and should any bad habits of inattention beset a pupil, there are many opportunities to “turn over a new leaf” with the book and the scholar at the same time.

Such is the plan of “Clarina's Lesson-Book.” Its object is to facilitate, and to render as interesting as possible, the study of music to infant pupils, and to lay the foundation of a pure musical taste. The experience of one pupil and one teacher shows me that it is not incompetent to its object; and I therefore confidently hope that many a little darling girl, and some very clever fellows of boys too, may by its means escape the too frequent disappointment of those who have vainly expected to find it a very great treat to learn to play upon the pianoforte.

April, 1853.

G. A. MACFARREN.

LITTLE CLARINA'S LESSON BOOK.

PART. I.

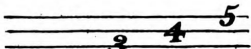
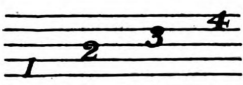
The end of the Key board towards the left hand is the bottom: that towards the right hand is the top.

The black keys on the Pianoforte stand alternately two together and three together.

The white key next on the left of every two *black keys* is C. The next key above C (that is, to the right of this note,) is D; the next is E; the next is F, which is the next key on the left of every *THREE black keys*; the next key is G; the next is A; the next is B; and then we come to C again.

Let the Pupil name all the white keys upon the Pianoforte.

The Notes are written on the Staff.

The Staff has five Lines,  and four Spaces. 

Let the teacher *dictate* the notes of the following Lesson, requiring that the right hand part be practised till perfect first, and then the left hand part till perfect, and then that the two parts be played together.

A finger must never be held on one note *after* the next note is struck.



The Clef gives the names to the Notes.

The Treble Clef is on the second Line.



LESSON BY DICTATION,
to be played first with each
hand separately, then with
the two hands together.



The first Line in the Treble Clef is E.



LESSON BY DICTATION.



The second Line in the Treble Clef (on which the Clef is marked) is G.



LESSON BY DICTATION.



The third Line in the Treble Clef is B.



LESSON BY DICTATION.

A two-staff musical exercise. The top staff is in treble clef and contains a sequence of eighth notes with various fingerings (1, 2, 3, 4) and accents (+) above them. The bottom staff is in bass clef and contains a corresponding sequence of eighth notes.

The fourth Line in the Treble Clef is D.



LESSON BY DICTATION.

A two-staff musical exercise. The top staff is in treble clef and contains a sequence of eighth notes with various fingerings (1, 2, 4) and accents (+) above them. The bottom staff is in bass clef and contains a corresponding sequence of eighth notes.

The fifth Line in the Treble Clef is F.

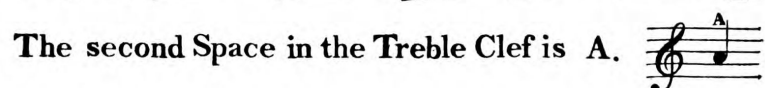
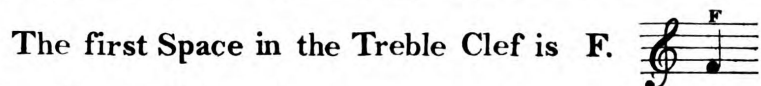
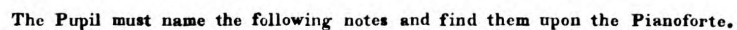


LESSON BY DICTATION.

A two-staff musical exercise. The top staff is in treble clef and contains a sequence of eighth notes with various fingerings (1, 2) and accents (+) above them. The bottom staff is in bass clef and contains a corresponding sequence of eighth notes.


These are the five Lines in the Treble Clef.

A single musical staff with a treble clef. Five notes are placed on each line from bottom to top, labeled '1st', '2nd', '3rd', '4th', and '5th' above them. Below the staff, the letters 'E', 'G', 'B', 'D', and 'F' are aligned with each note respectively.



LESSON BY DICTATION.



The third Space in the Treble Clef is C. 

LESSON BY DICTATION.



The fourth Space in the Treble Clef is E. 

LESSON BY DICTATION.



These are the four Spaces in the Treble Clef. 

1st 2nd 3rd 4th
F A C E

A Scale is a regular succession of notes in alphabetical order. There are seven notes, and when we come to the eighth (which is called an Octave) it has the same name as that from which we begin.





SCALE OF C.

LESSON BY DICTATION.

The image shows a musical scale for the key of C major, spanning two octaves. It is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The treble staff starts on middle C (C4) and goes up to C5, while the bass staff starts on C3 and goes up to C4. Fingerings are indicated by numbers 1-4 above or below the notes. The scale is: C4-D4-E4-F4-G4-A4-B4-C5 (treble) and C3-B2-A2-G2-F2-E2-D2-C4 (bass).

The Pupil must name the following notes and find them upon the Pianoforte.



Notice the difference on the Pianoforte between this E, on the first Line,  and this E, in the fourth Space,  which is an Octave above; and between this F, in the first Space,  and this F, on the fifth Line,  which is an Octave above.

Name and play these notes.

A single staff of music in treble clef containing a sequence of 15 notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. This sequence covers two octaves of the C major scale.

SCALE OF C. FOR TWO OCTAVES.

LESSON BY DICTATION.



A Semibreve is marked thus.



It is equal in length to two Minims.

LESSON BY DICTATION.




It is desirable that all the Lessons by *dictation* should be transposed into G in the same manner as this first one is.

A Minim is equal in length to two Crotchets.



Four Crotchets are equal to a Semibreve.



All music is divided into Bars by a line across the Staff, thus, 




A Bar of Common Time contains one Semibreve or so many shorter notes as make up the time of a Semibreve; that is, two Minims, or four Crotchets, or one Minim and two Crotchets, &c. It is marked by this sign, C, which is placed at the commencement of any music in Common Time.

The Teacher is recommended to make the Pupil read the following piece for the right hand and name each note as it is played, observing the time of each and counting one to each Crotchet, two to each Minim, &c. throughout, and when it has been practised until perfect, the Teacher to accompany it with the small notes of the under line.

PUPIL. 

TEACHER. 



* The Double Bar, marked thus,  is placed at the end of a piece of music, and at the end of a complete Part of a piece. When the Double Bar has dots beside it thus,  or thus,  all that comes between it and the beginning of the piece, or between it and the next Double Bar on the side where the dots are, is to be repeated.

Let the Pupil now practise the lower line with the left hand and when this is perfect, let the Teacher accompany it with the small notes on the upper line.

TEACHER.

PUPIL.

ONE TWO THREE FOUR ONE TWO THREE FOUR ONE TWO THREE FOUR ONE TWO THREE FOUR

Now let the Pupil play with both hands together, and then learn the Second Part of the following Piece after the same manner as the First Part has been learned.

The image displays a musical score for the song "The Rose Tree." The score is written for a piano accompaniment, featuring two staves (treble and bass clef) for each of the three systems. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings (1-4) and articulation marks (accents, slurs). The first system ends with a repeat sign, and the second system also features a repeat sign. The overall structure is a single melodic line with a consistent accompaniment pattern.

We have learned that the eighth note, or Octave, has always the same name as the note from which we count. Now the six notes between the bottom and the top notes of an Octave are all named by numbers according to their distance from the note from which we count; thus, D is called the Second to C because it is the next note to it, E is the Third to C because it is the next but one to it, F is the Fourth to C, G is the Fifth to C, A is the Sixth, B the Seventh, and C the Octave, from which we begin to count Second, Third &c. again: but, it must be understood that any E that is above any C is called the Third to C though it be at the distance of an Octave and a Third from it, any G above any C, the Fifth, and so on with all the others. These distances are called Intervals, namely the Interval of an Octave, the Interval of a Third &c.

Let the Teacher explain the following
Intervals on the Pianoforte.



Sometimes a piece of music begins with a portion of a Bar. Then, if the piece or any Part of it have to be repeated, the last Bar must be short of so many notes as make up the portion of the Bar at the beginning, so that the first portion of a Bar and the last portion of a Bar added together make up a whole Bar between them.

This next Piece begins with two Crotchets before the Bar, which must be counted 3 . 4. and so, at the end of each Part we go on counting from the 1, 2, of the Minim, without any stop.

Of two or more notes sounded at once, the lowest is the Bass.

A Common Chord is a Bass with its 3rd and 5th.

A Common Chord is called by the name of the Bass note.

The 3rd of C is E, and the 5th of C is G; thus C at the bottom, and E and G above it, make the Common Chord of C.

LESSON BY DICTATION.

Let the Pupil find in like manner the Common Chord on any Bass named by the Teacher.

The Bass Clef is on the fourth Line



The first Line in the Bass Clef is G.



The second Line in the Bass Clef is B.

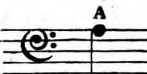



The third Line in the Bass Clef is D.



The fourth Line in the Bass Clef (on which the Clef is marked) is F.



The fifth Line in the Bass Clef is A. 


The five Lines in the Bass Clef are 

The Pupil must name the following notes and find them upon the Pianoforte.

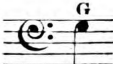
LESSON BY DICTATION.

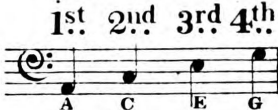


The first Space in the Bass Clef is A. 

The second Space in the Bass Clef is C. 

The third Space in the Bass Clef is E. 

The fourth Space in the Bass Clef is G. 

These are the four Spaces in the Bass Clef. 

The Pupil must name the following notes and find them upon the Pianoforte.



A Semitone is the Interval from any note on the Pianoforte to the next, whether it be black or white. Thus, from E to F is a Semitone, because there is nothing between these two; and from B to C is a Semitone, because there is nothing between these.

Semi means Half. Two Semitones or Half tones, make a Tone. Thus from C to D is a Tone, because there is a black note between them.

Let the Pupil find which are Tones and which Semitones on the Pianoforte.

The musical exercise is written on a grand staff (treble and bass clefs) in C major. It consists of three systems of music, each with a treble and bass staff joined by a brace. The notes and intervals are as follows:

- System 1:** Treble: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Intervals are marked with numbers 1-4 and '+' for semitones.
- System 2:** Treble: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Bass: D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half), D5 (half). Intervals are marked with numbers 1-4 and '+' for semitones.
- System 3:** Treble: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Bass: E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half), D5 (half), E5 (half). Intervals are marked with numbers 1-4 and '+' for semitones.

A Sharp, marked #, makes the note before which it is placed a Semitone higher; that is, when any note is marked Sharp, we play the next note on the right of it, whether this be black or white. F Sharp is the black note between F and G, G Sharp is the black note between G and A. As there is no black note between E and F, and so F is a Semitone above E, the same note on the Pianoforte stands for F and for E Sharp.



In the Scale of C, from the 1st to the 2nd {C, D,} is a Tone; from the 2nd to the 3rd {D, E,} is a Tone, from the 3rd to the 4th {E, F,} is a Semitone; from the 4th to the 5th {F, G,} is a Tone, from the 5th to the 6th {G, A,} is a Tone; from the 6th to the 7th {A, B,} is a Tone; and from the 7th to the 8th or Octave {B, C,} is a Semitone. So, between the 3rd and 4th is a Semitone, and between the 7th and 8th is a Semitone, and between all the other Intervals is a Tone. The 7th is called the Leading Note because it leads to the Key Note, and in all Keys it is a Semitone below the Key Note.

Now we may play a Scale from any note, and the Scale is called by the name of the note from which we begin, and this note is the Key Note; but, in order to put the Tones and Semitones in their proper places, we must in some Scales or Keys make one or more notes Sharp.

To make the Scale of G, from G, 1st to A, 2nd is a Tone; from A, 2nd to B, 3rd is a Tone; from B, 3rd to C, 4th is a Semitone; from C, 4th to D, 5th is a Tone; from D, 5th to E, 6th is a Tone; so, thus far we use the white notes only: but, from E, 6th to F, 7th is only a Semitone, and we must therefore make F, Sharp, and then we have the Tone between the 6th and 7th and the Semitone between the 7th, or Leading Note, and the 8th or Octave, or Key Note. the same as in the Key of C.

SCALE OF G.



If a Sharp be placed upon the fifth Line of the Treble Clef and the fourth Line of the Bass Clef, it is meant that every F throughout the piece of music is to be F Sharp. The Sharps placed at the beginning of the Staff are called the Signature, and the Signature shows us in what Key a piece of music is written; thus, the Key of C has no Sharps, so it has no Signature, but the Key of G has one Sharp, (F Sharp,) so it has F Sharp for the Signature.



* The Slur — means that the two notes over which it is marked are to be joined together like two notes to one syllable, and to make this effect on the Pianoforte, (where the sound cannot be continued as it is by the voice) we must hold the finger on the first of the two slurred notes until we touch the second of the two, and we must quit this second the instant we touch it, thus making only one motion of the hand for the raising of the one finger and then letting the other fall upon the note, and the drawing this quickly away.

SCALE OF G. FOR TWO OCTAVES.

19

LESSON BY DICTATION.



A Dot placed after a note makes the note one half longer than it would be without the Dot. thus,(a Semibreve being equal to two Minims or four Crotchets,)

a dotted Semibreve	
is equal to three Minims,	
or six Crotchets;	

and,(a Minim being equal to two Crotchets,)	a dotted Minim	
is equal to three Crotchets.		






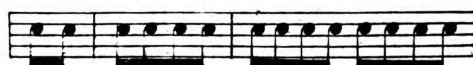
* When a Slur is marked over several notes it means that they must all be played smoothly, and the hand not taken off the Keys from the first to the last note of the slurred passage, though, still, one note must not be held *after* the next note is struck.

When $\frac{3}{4}$ is placed at the beginning of a piece of music, it shows that the piece is in three four Time; that is, that there are three Crotchets in a Bar. A Crotchet (being the fourth part, or quarter, of a Semibreve) is expressed by the figure 4, while the figure 3 shows that there are to be three of those quarters of a Semibreve in each Bar.

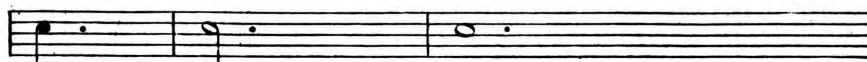
Count three in a Bar, one to each Crotchet.

A Quaver  is half the length of a Crotchet; thus, there are four Quavers to a Minim, and eight Quavers to a Semibreve.

Or, there are three

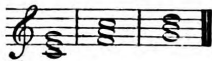
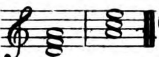


Quavers to a dotted Crotchet, six to a dotted Minim, and twelve to a dotted Semibreve.



GOD SAVE THE QUEEN.

* A line drawn over the last Bar or Bars of a repeated Part with the words "1st Time," {or the Italian, "*Prima Volta*"} shows that such Bar or Bars must be played the first time only; and then there is always a similar line over another Bar or other Bars with the words "2nd Time." {or Italian, "*Seconda Volta*"} which Bar or Bars must be played the second time instead of the Bar or Bars over which "1st Time." is marked.

The Pupil's attention must be drawn to the difference of effect between these Chords  (which are Major,) and these Chords,  (which are Minor.)

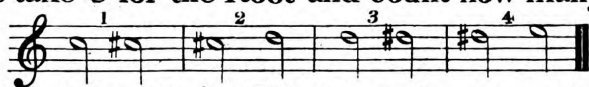
Now that we can feel the different effect of Major and Minor Common Chords, let us see how this difference is made.

Major, means greater. Minor, means less.

A Common Chord is called Major or Minor according to whether the Third be at a greater or less distance from the note from which the Chord is named, which note is called the Root of the Chord because all the other notes grow from it like the trunk and branches from the root of a tree.

Distances are counted by Semitones.

Let us take C for the Root and count how many Semitones are between it and E the Third.



From C to E is a Major Third, and if we count from F to A, which is also a Major Third, and from G to B, which is another Major Third, we shall find in each of these, FOUR SEMITONES as there are in the Third from C to E,

and F the Third.



THREE SEMITONES as there are in the Third from D to F.

same note on the Pianoforte stands for B and for C Flat.

Let the Pupil find these notes on the Pianoforte.



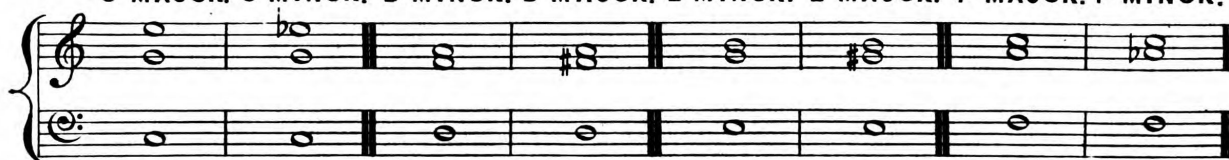
four Semitones, and so C, E Flat, and G make a Common Chord of C Minor.



By making the F, Sharp, in the Chord of D, we make the Third to have four instead of three Semitones, and so, D, F Sharp, and A, make the Common Chord of D Major.




C MAJOR. C MINOR. D MINOR. D MAJOR. E MINOR. E MAJOR. F MAJOR. F MINOR.

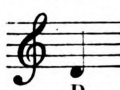


Let the Pupil find Major and Minor Chords on any Bass named by the Teacher.



Let the Pupil transpose all the Lessons by Dictation into several Major and Minor Keys beginning, for the present, always on a white note.


The next Key above F on the Pianoforte is G, and so, the next Note above F on the fifth Line in the Treble Clef is G. It is written *Above the Staff*, thus 


In like manner, the next Note below E on the first Line of the Treble Clef is D, and it is written *Below the Staff*, thus 

AWAY WITH MELANCHOLY. **MOZART.**



Just as we may have Notes *Above the Staff* and Notes *Below the Staff* in the Treble, so we may have Notes *Above the Staff* and Notes *Below the Staff* in the Bass Clef.

The Note next above A on the fifth Line of the Bass Clef is B *Above the Staff*. 

The next Note below G on the first Line of the Bass Clef is F *Below the Staff*. 

FIGARO'S SONG. **MOZART.**



The musical score is for a piano accompaniment of 'Figaro's Song' by Mozart. It consists of three systems of music, each with a treble and bass staff. The first system includes a 'take the hand off.' instruction. The second and third systems continue the piece with various musical notations including notes, rests, and fingerings.

We must remember that in the Major Scales the Semitones are between the 3rd and 4th, and between the 7th {Leading Note,} and 8th, {Key Note,}

Let us now see what Notes must be made Sharp in order to have the Tones and Semitones in the right places in the Scale of D.

From D {Key Note,} to E {2nd} is a Tone; from E to F {3rd} is but a Semitone, so we must make F, Sharp, and then we have a Tone from the 2nd to the 3rd and a Semitone from the 3rd to the 4th. Well, we had F Sharp in the Key of G, so we have nothing new in this; but let us go on. From G {4th} to A {5th} is a Tone; from A to B {6th} is a Tone, but from B to C {7th} is only a Semitone, so we must make C, Sharp, and then it will be the Leading Note in the Key of D, that is a Tone above B, the 6th and a Semitone below D, the Key Note. Thus, we find that in the Key of D, there are two Sharps, F Sharp and C Sharp, and these two Sharps are marked for the Signature.

SCALE OF D.

LESSON BY DICTATION.

The image shows a musical score for the Scale of D major. It consists of two staves, a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The treble staff begins with a D4 quarter note, followed by E4, F#4, G4, A4, B4, C#5, and D5. The bass staff begins with a D3 quarter note, followed by C#3, B2, A2, G2, F#2, E2, and D3. Fingerings are indicated by numbers 1-5 above or below notes. The scale is presented in both ascending and descending directions, with a double bar line at the end of each line.

We understand that in marking the Time of a piece of music the figure 4 stands for a Crotchet, because a Crotchet is the fourth part of a Semibreve, and that the figure which is placed over the 4 shows how many Crotchets are in a Bar.

Now as $\frac{3}{4}$ means that there are three Crotchets in a Bar, it will be very easy to see that $\frac{2}{4}$ means that there are two Crotchets in a Bar, or one Minim, or four Quavers.



Count one to each Quaver.



The image displays three systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The notation illustrates the relationship between note values and bar counts:



- System 1:** The treble staff contains four measures, each with a 4 over it, indicating four crotchets per bar. The bass staff contains four measures, each with a 4 under it, indicating four quavers per bar. This system demonstrates that 4 crotchets equal 4 quavers.
- System 2:** The treble staff contains four measures, each with a 3 over it, indicating three crotchets per bar. The bass staff contains four measures, each with a 3 under it, indicating three quavers per bar. This system demonstrates that 3 crotchets equal 3 quavers.
- System 3:** The treble staff contains four measures, each with a 2 over it, indicating two crotchets per bar. The bass staff contains four measures, each with a 2 under it, indicating two quavers per bar. This system demonstrates that 2 crotchets equal 2 quavers.



A Rest is a sign to show that the hand is to be taken off the Pianoforte, and that it is not to play for the length of time expressed by the Rest.

There is a different Rest equal in length to each different kind of Note, and the Rest is called by the name of the Note that is equal in length to it.

A Semibreve Rest is a square mark under one of the Lines,  equal to 

A Minim Rest is a square mark over one of the Lines,  equal to 

A Crotchet Rest is an upright mark with a crook to the right,  equal to 

A Quaver Rest is an upright mark with a crook to the left,  equal to 

SCALE OF D. FOR TWO OCTAVES.

LESSON BY DICTATION.



THE SWISS BOY.

SWISS MELODY.

The musical score consists of two systems of piano accompaniment. The first system is for 'THE SWISS BOY' and the second for 'SWISS MELODY'. Both are in C major, 2/4 time. The first system for 'THE SWISS BOY' has a treble staff with a melody starting on G4, moving up stepwise to D5, and a bass staff with a simple accompaniment. The second system for 'SWISS MELODY' has a treble staff with a melody featuring triplets and a bass staff with a more complex accompaniment. A pause symbol (a note with a horizontal line through it) is marked over the second measure of the treble staff in the second system.


* A Pause — signifies that the Note over which it is marked is to be held on for much longer than its proper value, so that we may leave off counting, break the time, and pause just so long as we think it has a good effect to pause. We generally let the time become gradually slower for the last two or three Notes before a pause; whether we do this or not depends entirely upon the character of the passage.

If a Pause be marked over a Rest — it signifies that we must keep the hands off the Pianoforte just so long as we should hold them on the Pianoforte were the Pause on a Note.

POOR MARY ANN.

WELCH MELODY.

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). Fingerings are indicated by numbers 1-4. Some notes have a '+' sign above them. A double bar line with repeat dots appears in the middle of the second system. A handwritten note 'The hand off during the Minim Rest.' with an arrow points to a minim rest in the first system. An asterisk (*) is placed below a note in the first system, corresponding to the explanatory text below.

* When the same Note is written twice and the first time joined to the second by a Slur,  it is to be played but once and held for the length of both first and second times. The Slur is then called a Tie or Bind.

Let us see what Notes must be made Sharp in order to have the Tones and Semitones in the right places in the Scale of A.

From A {Key Note} to B {2nd} is a Tone; from B to C {3rd} only a Semitone so we make C, Sharp, which is a Tone above B and a Semitone below D; from D {4th} to E {5th} is a Tone; from E to F {6th} is a Semitone, so we make F, Sharp; from F Sharp to G is only a Semitone, so we make G, Sharp, and then from G Sharp, {Leading Note} to A {Key Note} is a Semitone. Thus the Scale of A has three Sharps, F Sharp, C Sharp and G Sharp, and these three Sharps are marked for the Signature.

SCALE OF A.



LIEBER AUGUSTIN.

GERMAN MELODY.



SCALE OF A FOR TWO OCTAVES.

LESSON BY DICTATION.



LOVE WILL FIND OUT THE WAY.

ENGLISH MELODY.

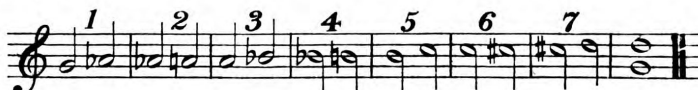


* We have learned that the Signature shows us in what Key is a piece of music, and that whatever notes be marked Sharp in the Signature are to be played Sharp wherever they occur. It often happens, also, that some Sharps are wanted which are not in the Key, and then a Sharp is marked before the one note that is to be made Sharp; this affects only the notes of the Bar in which it is marked, or the notes of this bar and the next bar. Any Sharp that is not in the Signature of a piece of music is an Accidental Sharp.

This sign \natural is a Natural. Its use is to do away with a Sharp, (either Accidental or belonging to the Signature,) and to make the note before which it is placed just what it would have been had no Sharp been marked. A Natural also does away with a Flat in the same way that it does away with a Sharp, making the note before which it is placed what it would have been had there been no Flat.

Now we find that the original notes, the white Keys of the Pianoforte, are Naturals; a Sharp makes a note a Semitone higher, — a Flat makes a note a Semitone lower, — and a Natural does away with either a Sharp or a Flat.

We have seen that the alteration of the 3rd changes a Chord from Major to Minor. It must be noticed that the 5th in a Common Chord is never changed, and because it is never changed, it cannot be called Major nor Minor, (greater or less,) but it is called Perfect.

A Perfect 5th has seven Semitones. 

A Perfect 5th is always the same kind of note, either Natural, or Flat, or Sharp, as the note from which we count. Thus the Perfect 5th of G Natural is D Natural. the Perfect 5th of G Flat is D Flat, the Perfect 5th of G Sharp is D Sharp. This is the case with every note excepting only B, and from this one the Perfect 5th is not the same kind of note, the Perfect 5th of B Natural being F Sharp, and the Perfect 5th of B Flat being F Natural.

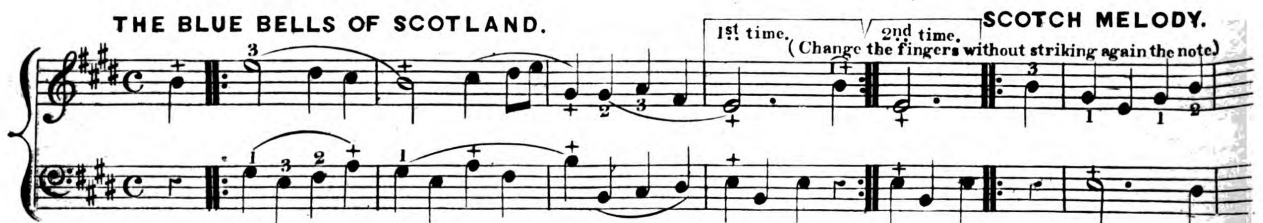
Let the Pupil play and name the Perfect 5th to any note proposed by the Teacher.

The Scale of A has given us three Sharps; F Sharp, C Sharp, and G Sharp. Let us see how far these will help us to make the Scale of E. From E {1st} to F Sharp {2nd} is a Tone; from F Sharp {2nd} to G Sharp {3rd} is a Tone; from G Sharp {3rd} to A {4th} is a Semitone, as it is a Semitone from the 3rd to the 4th in all the Scales we have yet learned; from A {4th} to B {5th} is a Tone; from B {5th} to C Sharp {6th} is a Tone; from C Sharp {6th} to D is but a Semitone, so we must make the D, Sharp, in order to have a Tone between the 6th and 7th and to make the 7th, or Leading Note, a Semitone below the Key Note. Thus, the Key of E has four Sharps.

SCALE OF E.



THE BLUE BELLS OF SCOTLAND.





In the Key of C, there is no Common Chord on B {the Leading Note} because this note has not a Perfect 5th.

In the Key of C, the Common Chord of E {the 3rd of the Key} should not be used as a concord because of the bad effect it has in relation with the other Chords in the Key.

We have, then, in the Key of C, five Common Chords; three Major, upon the Key Note, the 4th, and the 5th; two Minor, upon the 2nd, and the 6th.


















MAJOR. MINOR. MAJOR. MINOR. MAJOR. MAJOR.

As every Scale has the Tones and Semitones in the same order as the Scale of C, so every Key has Major and Minor Chords upon the same five degrees of the Scale as the Key of C.

Let the Pupil transpose the last example into all the other Major Keys.



We understand that Semi means half, so it must be quite clear that Semiquaver means half a Quaver. Thus, two Semiquavers  four Semiquavers  are equal to a Quaver,  are equal to a Crotchet,  eight Semiquavers  and sixteen Semiquavers  are equal to a Minim,  are equal to a Semibreve 

A dotted Quaver  a dotted Crotchet  is equal to three Semiquavers,  is equal to six Semiquavers,  a dotted Minim  a dotted Semibreve  is equal to twelve Semiquavers,  is equal to twenty four Semiquavers,



A Semiquaver Rest is an upright line with two crooks to the left. 7

THERE WAS A LITTLE WOMAN.

NURSERY MELODY.

SCALE OF E FOR TWO OCTAVES.

LESSON BY DICTATION. -

As yet we have only learned about Keys with Sharps. It is now time for us to understand something about Keys with Flats, so we will begin with the Key of F and see how the Scale is made.

From F {1st} to G {2nd} is a Tone; from G {2nd} to A {3rd} is a Tone; from A {3rd} to B is a Tone, but we must have only a Semitone from the 3rd to the 4th, so we make the B, Flat, and then we have a Semitone from the 3rd to the 4th and a Tone from the 4th to the 5th; from C {5th} to D {6th} is a Tone; from D {6th} to E {7th} is a Tone; and from E {Leading Note} to F {Key Note} is a Semitone. Thus we find that the Key of F has one Flat, B Flat.



SCALE OF F.

LESSON BY DICTATION.

As in marking the Time of a piece of music, the figure 4 stands for a Crotchet because a Crotchet is a 4th part of a Semibreve, so the figure 8 stands for a Quaver because a Quaver is the 8th part of a Semibreve. Thus $\frac{6}{8}$ means that there are six Quavers in a Bar.

But, there are also six Quavers in a Bar of $\frac{3}{4}$ Time, and now we must try to understand the difference between $\frac{3}{4}$ and $\frac{6}{8}$.

A most important thing in music is Accent. Accent is, greater strength given to one note than to others. The first note of every Bar should have an Accent. Besides the first note of the Bar, there is also an Accent either upon the first note of every two, or upon the first note of every three in the Bar, but the first note has always a stronger Accent than either of the others.

Now in a Bar of $\frac{3}{4}$ Time we have three Crotchets, each of which is divided into *two* Quavers, and the Accent is on the first of each *two* Quavers;  but, in a Bar of $\frac{6}{8}$ Time we have two dotted Crotchets, each of which is divided into *three* Quavers, and the Accent is on the first of each *three* Quavers. 

LITTLE BO PEEP.



NURSERY MELODY.

(Count six in a Bar, one to each Quaver.)

SCALE OF F FOR TWO OCTAVES.



SCALE OF B FLAT.

LESSON BY DICTATION.



GIRLS AND BOYS COME OUT TO PLAY.

NURSERY MELODY.



* "Da Capo" means that we are to play from the beginning, where this sign S. is placed, until we come to the word "Fine," and a Pause over a Double Bar, which is the end of the piece.

SCALE OF B FLAT FOR TWO OCTAVES.

LESSON BY DICTATION.



In the Key of E Flat, A, the 4th, must be made Flat in order that it may be a Semitone above the 3rd and a Tone below the 5th. Thus, the Key of E Flat has three Flats, B Flat, E Flat, A Flat.

SCALE OF E FLAT.

LESSON BY DICTATION.



SING A SONG OF SIXPENCE.

NURSERY MELODY.



SCALE OF E FLAT FOR TWO OCTAVES.

LESSON BY DICTATION.

In the Key of A Flat, the 4th, D, must be made Flat in order that it may be a Semitone below G {3rd.} and a Tone below B Flat {5th.}. Thus, the Key of A Flat has four Flats, B Flat, E Flat, A Flat, D Flat.

SCALE OF A FLAT.

LESSON BY DICTATION.

The musical score for "Nursery Melody" is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The piece consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a '3' above the notes. This is followed by a quarter note (C5), an eighth note (B4) with a '1' above it, and a quarter note (A4). The bass staff starts with a quarter note (G3) marked with a '4' below it, followed by a quarter note (F3) with a '1' above it, and a quarter note (E3). The piece concludes with a double bar line and a repeat sign, followed by a 'Fine.' marking. The tempo is indicated as 'Moderato' and the genre as 'Nursery Melody'.

Fine.

Da Capo.

LESSON BY DICTATION.

Let us think of all the Scales we have learned and we shall notice that every Sharp which is added makes the Key a Perfect 5th higher, and that every Flat makes the Key a Perfect 5th lower ; thus,

TABLE OF KEYS WITH THEIR SIGNATURES.

KEYS WITH SHARPS. 


KEY OF C. KEY OF G. KEY OF D. KEY OF A. KEY OF E.

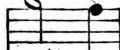
The same succession is followed in all the other Keys with Sharps, the Scales of which we have not yet learned.


KEYS WITH FLATS. 


KEY OF C. KEY OF F. KEY OF B FLAT. KEY OF E FLAT. KEY OF A FLAT.

The same succession is followed in all the other Keys with Flats, the Scales of which we have not yet learned.

Now we must remember what is meant by a Repeat; 

What is meant by a Slur over two notes; 

What is meant by a Slur over more than two notes; 

What is meant by a Tie; 

What is meant by the directions "1st time" and "2nd time," or "1ma Volta" and "2da Volta;"

What is meant by the directions "Da Capo," &c., "Fine," and the Pause over a Double Bar;

And what is meant by the Sharp #, the Flat b, and the Natural ♮, whether they be Accid-
_cidentals or belonging to the Signature.

We understand that Common Time, C, has a Semibreve in a Bar;

That $\frac{2}{4}$ Time has two fourths of a Semibreve or two Crotchets in a Bar;

That $\frac{3}{4}$ Time has three fourths of a Semibreve or three Crotchets in a Bar, each of which is divided into two Quavers;

And that $\frac{6}{8}$ Time has six eighths of a Semibreve or six Quavers in a Bar, which are arranged in groups of three, the first of each of which group of three Quavers is accented.

We must bear in mind the difference between the Major 3rd and the Minor 3rd, and that the Perfect 5th cannot be altered;

The distinction between the Major Common Chord and the Minor Common Chord;

And the five notes of the Scale upon which Common Chords should be taken.

If we remember all this and can understand it, and if we can play all the Lessons and all the little pieces in this Book, we shall have small difficulty in mastering the further explanations that are to come in the Second Part, and in playing the more advanced pieces that the New Book will contain; and, if we rest here, we shall be very happy, and we shall make our dearest friends very happy, in being able to play so much music and knowing so much about it as this now Old Book teaches.