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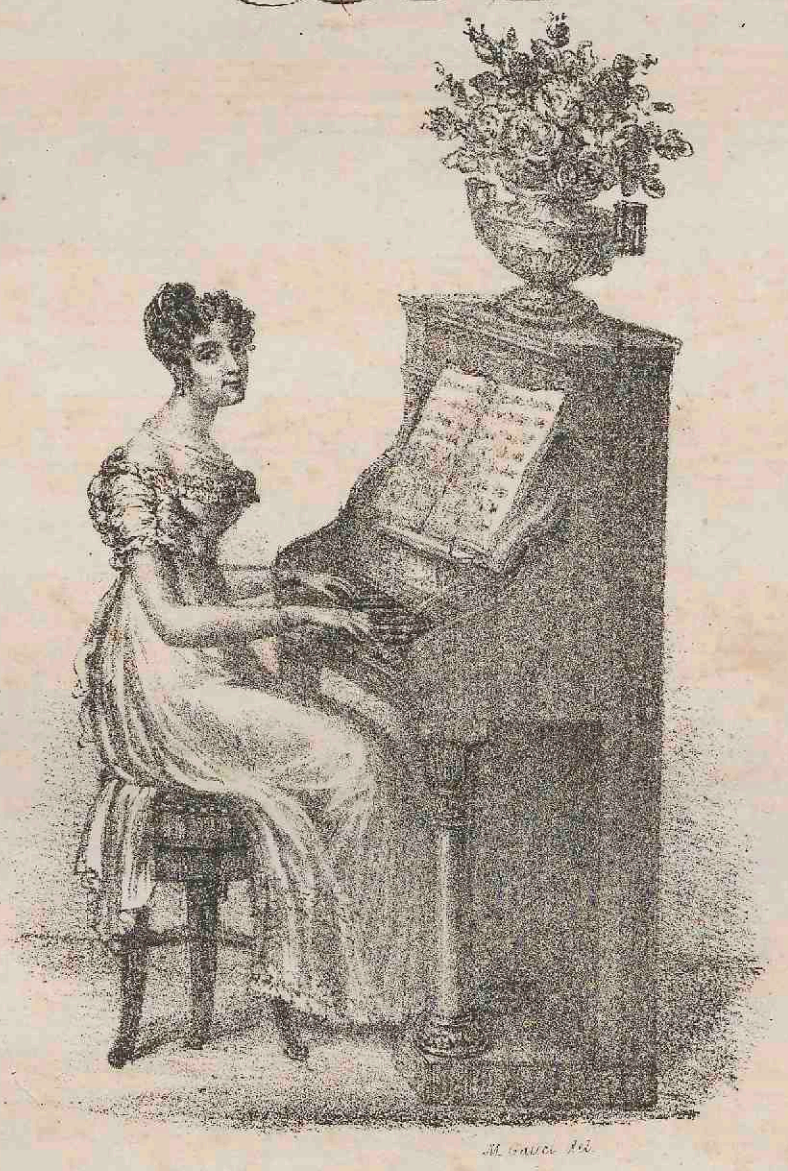
INSTRUCTION

FOR THE

Piano Forte:



M. Gauci del.

In which the first Rudiments of Music, & the Art of Fingering are clearly explained. – Illustrated with numerous Examples, Exercises, Preludes, & Lessons, in the principal Major & Minor Keys;

Composed & Fingered

by the

AUTHOR.

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ADVERTISEMENT.

Many Professors of reputation have written their methods of Piano-Forte instruction; but their books on that subject although possessing merit follow in the same track and are generally but repetitions of each other. The Author of the present treatise hopes that his plan is new; it is the result of his long experience and practice in teaching in Families of the greatest distinction, and also in the first Ladies' Seminaries, where the time devoted to each Pupil is of necessity very short.

An essential fault in many Piano Forte-preceptors is that Theory and Practice are not sufficiently combined; by which the head of the learner is filled with a number of precepts before he is suffered to *practise* one in the easiest lesson or example. In the subsequent work the Author presumes this error is avoided—as progressive instruction is particularly attended to and a number of embarrassing principia (of no use in the beginning) are passed over until the scholar is qualified to understand and apply them by the previous acquirement of simpler and more useful informations. They will be found in their proper place.

The following pages are but the written System of oral instruction which the Author has so long and successfully acted upon. He therefore feels confident that in publishing them he does not present the public with any inapplicable or abstruse discoveries but a plain simple elementary work whose leading principles are clearness, brevity and *Instruction*.

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LESSONS

In the Principal MAJOR and MINOR KEYS, in which Various TERMS, GRACES &c: are Progressively Explained.

N°. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. in the Key of *C* Major. N°. 11. in *A* Minor.
— 12. 13. 14. 15. 16. 17. in the Key of *G* Major N°. 18. in *E* Minor.
— 19. 20. 21. 22. 23. 24. in the Key of *D* Major. ✶
— 25. 26. 27. 28. 29. 30. 31. in the Key of *A* Major
— 32. 33. 34. 35. 36. in the Key of *F* Major N°. 37. in *D* Minor
— 38. 39. 40. 41. 42. 43. 44. 45. in the Key of *B* Flat Major
— 46. 47. 48. 49. 50. 51. in the Key of E Flat Major
— 52. God Save the King. 53. Rule Britannia. 54. Non Nobis Domine

APPENDIX

N°. 1. Major Scales. N°. 2. Minor Scales. N°. 3. Chromatic Scale.
— 4. On the Appoggiatura and other Graces.
— 5. Various Exercises. N°. 6. An Easy Duet for Two Performers.
— 7. Explanation of Italian Terms commonly used.

✶ The Author has omitted here several Relative Minors knowing by experience that they are too difficult for young Pupils, they will be found in the Sequel to this Work.

1st LESSON.

On the NOTES and STAFF.

The Musical Alphabet consists of Seven characters called Notes, to which the following letters are applied, *viz:* A, B, C, D, E, F, G.*

When a Melody exceeds these Seven letters, the same series of letters is repeated, the Eighth being called C as the first &c:

The Notes are written on five parallel lines and in their four spaces which taken collectively are called the Staff. (a Support for the notes)

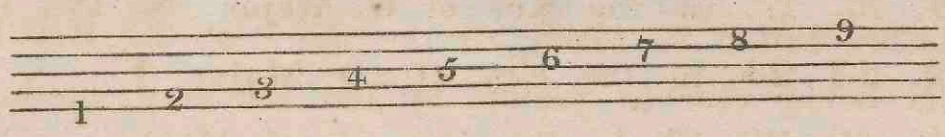
The STAFF.

The Lines and Spaces of the Staff are counted from the lowest line upwards, the lowest line is the First, the next the Second &c:

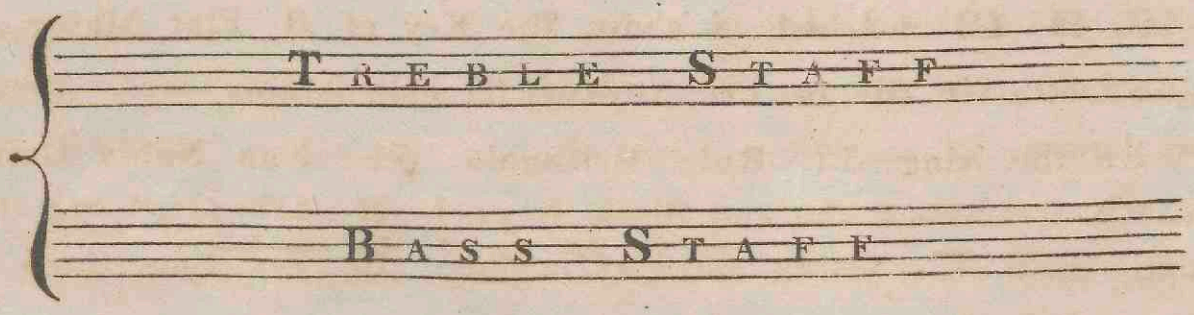
LINES

SPACES

From a line of the staff to the next space is a degree or step, and from the space to the next line, is another degree &c: the staff consists of nine degrees.



Piano Forte music is written on two Staves which are joined by a *Brace*



The upper Staff is for the Treble, the notes of which are played with the right hand on the upper part of the Key Board; the lower Staff is for the Bass, the notes of which are played with the left hand, on the lower part of the Key Board.

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* In Vocal Music, the notes are called by syllables viz: Do, Re, Mi, Fa, Sol, La, Si.
C, D, E, F, G, A, B.

2d LESSON.

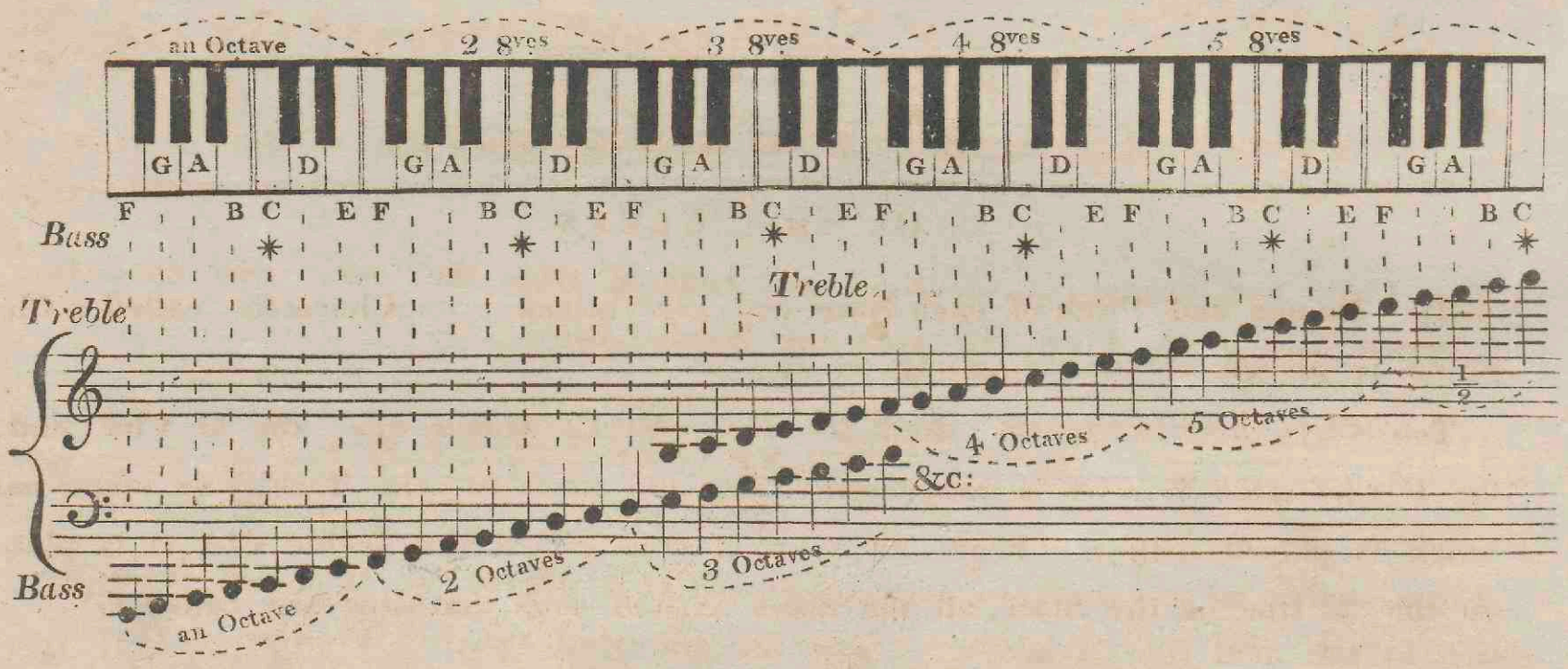
ON THE KEY-BOARD.

The Keys of the Piano Forte are levers, which when pressed down raise the hammers which strike the strings and produce sounds.

The Key-Board consists of Black and White Keys; the former are divided into groups of two and three alternately.

The White Keys serve for the Natural notes and are placed contiguous to each other, the Black Keys are used for the Sharps and Flats.

The Notes are to be found by comparing the Black Keys with the White.



The Author never failed to teach all the notes of the Key Board in the first lesson (the Pupils being ever so young) by the following method.

1st ✱ The White Key before the two Black Keys (going from left to right) is called C: let the Pupils observe the two Black Keys throughout the Key Board; make them show all the C's marked as above.✱

2d. The White Key after the two Black Keys is called E. make them show all the E's as above.

3d. The White Key between the two Black Keys is D. Dº as before; after that let the Pupils show these three notes throughout till they know them well before proceeding to the others.

4th. The White Key before the three Black is F. Let them shew as above

5th The White Key after the three Black is B. Dº _____ Dº _____

6th The two White Keys between the three Black are G and A. Let them shew as before; after this the pupils are to name all the notes progressively—first in ascending, afterwards in descending (observing that the letters are reversed as C, B, A, G, F, E, D, C, &c.)

When the Pupils are certain of all the White Keys, they will soon learn the Black, by showing the White Key in ascending from left to right, in this manner, C, the next Black Key is C Sharp, D, the next Black Key is D Sharp, and so on &c: For the Flats it is the reverse, in descending from right to left B, the next Black Key is B Flat, A, the next Black Key is A Flat and so on.

The Pupils will observe that each Black key may be taken for the Sharp of the next White key below, or for the Flat of the White key above.*

Each Key, Black or White, is half a Tone (*or Semitone*) distant from the next Key above or below, two White keys with a Black one between form a Tone and Eight successive White keys with the five Black ones form an Octave, each Octave is the same throughout the Key-Board.

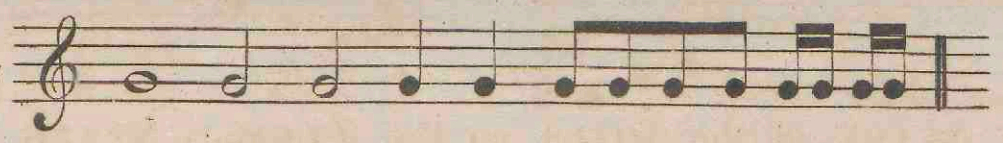
3d LESSON.

On the CLEFS.

The Names and Pitch of each Note are ascertained by a Character called a Clef, which is placed at the beginning of the Staff.

Two Clefs are in general used for Piano-Forte Music *viz:* the G Clef and the F Clef;—the G Clef is *shaped thus* (𝄞) and used for the Treble or upper part which is played with the Right hand; it is also called the Treble Clef, it is placed on the 2d. line of the Staff, all the notes written upon that line are called G's

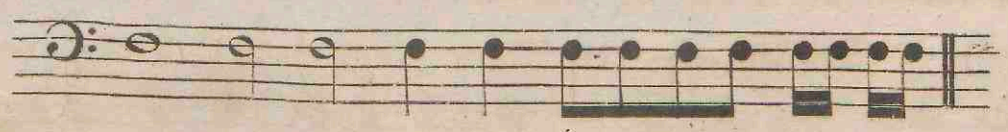
Ex:



This Note is five Keys higher than C in the centre of the Key Board.

The F Clef *shaped thus* (𝄢) is used for the Bass or lowest part which is played with the Left hand. this Clef is placed upon the 4th. line of the lower Staff; all the Notes upon that line are called F's

Ex:



This Note is five Keys lower than the middle C.

These two Clefs must be properly understood, as all the different notes take their name from the line on which the Clef is placed.

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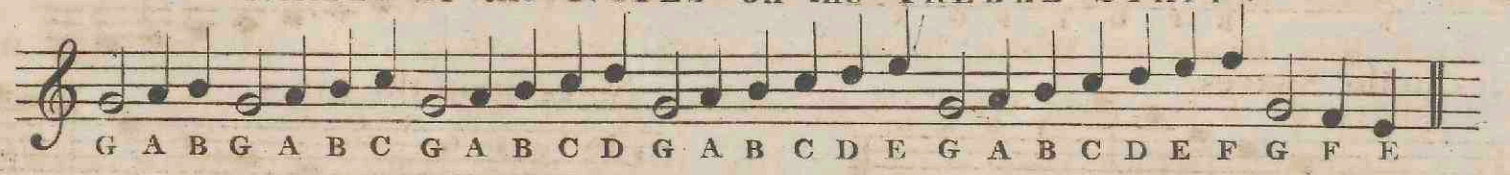
* As between (B) and (C) there is no Black Key, and also between (E) and (F) these notes are used either as Sharps or Flats to one another: therefore E Sharp is played on F Natural and F Flat on E Natural, B Sharp is played on C Natural, and C Flat on B Natural.

4th LESSON

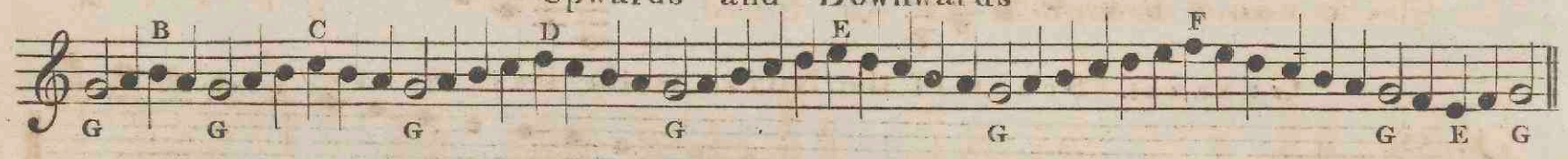
ON THE NAMES OF THE NOTES

The Clefs being known, the Names of the Notes on the Staff are soon ascertained for instance (the Treble or G Clef being placed on the 2d line) count from that line upwards or downwards the spaces and lines naming the notes according to the order of the letters *

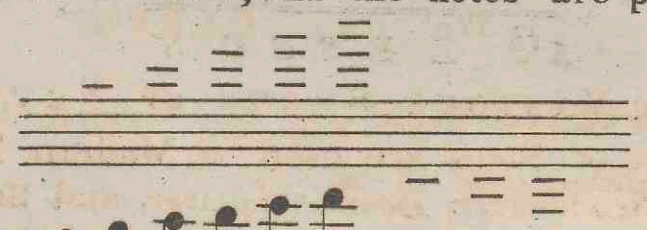
NAMES of the NOTES on the TREBLE STAFF.



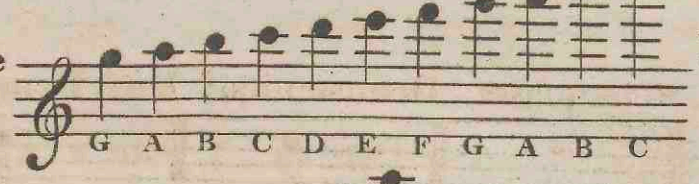
Upwards and Downwards



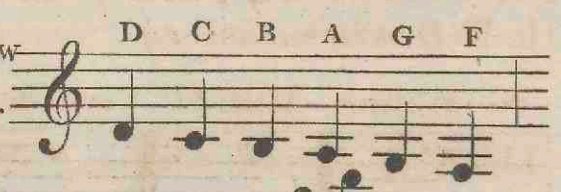
When the Melody goes above or below the five lines of the Staff small lines called ledger lines are added above or below, and the notes are placed on or betwixt.



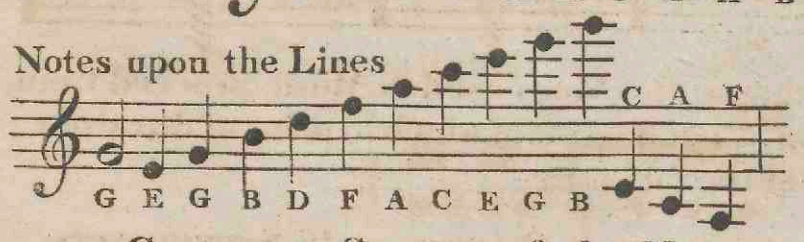
Notes above the Lines.



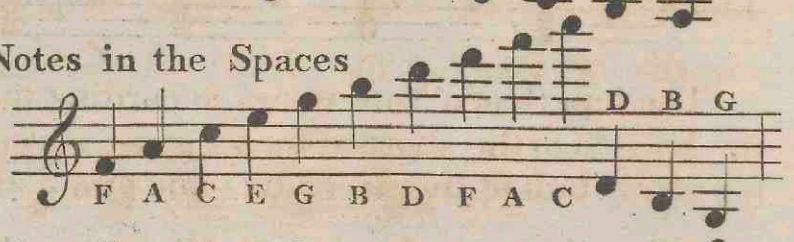
Notes below the Lines.



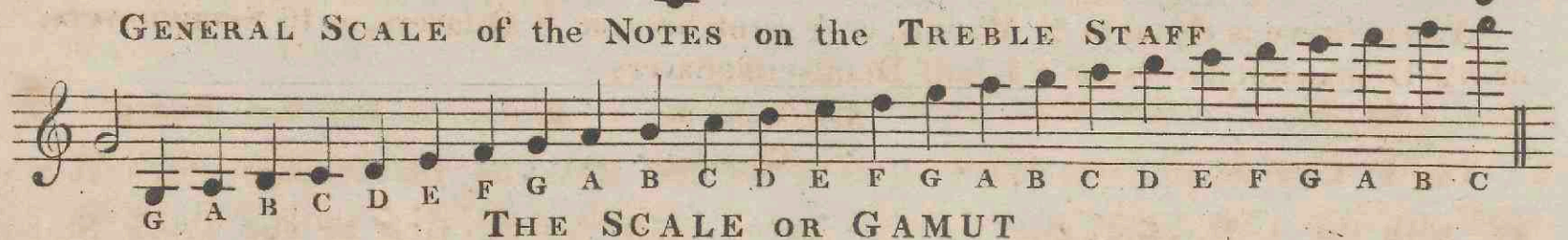
Notes upon the Lines



Notes in the Spaces



GENERAL SCALE of the NOTES on the TREBLE STAFF

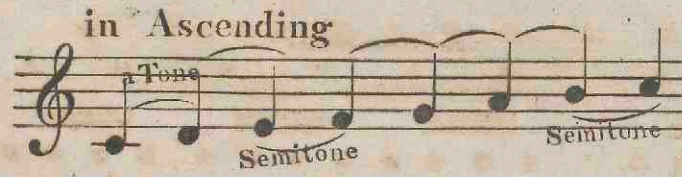


THE SCALE OR GAMUT

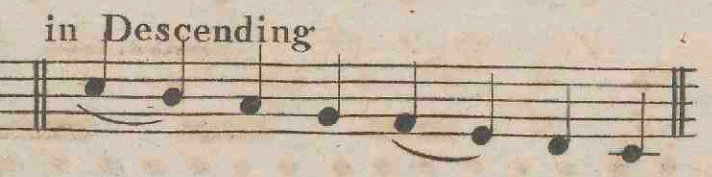
When Eight Notes of Music are placed so as to follow each other in ascending or descending they form the Scale or Gamut. **

Major Scale or Gamut

in Ascending



in Descending



This one is called the Diatonic Scale; it consists of five Tones and two Semitones which in Major keys occur between the 3d and 4th the 7th and 8th degrees in ascending and descending.

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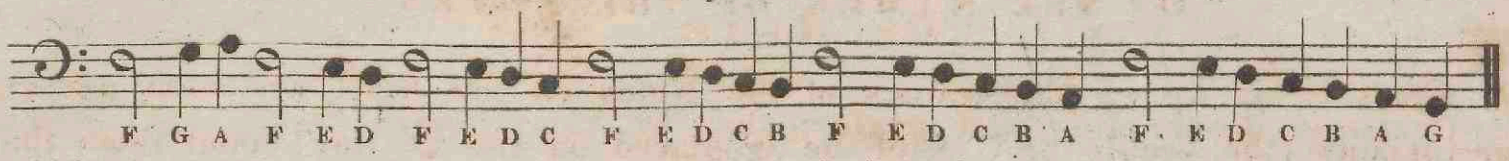
* The easiest way to learn the Notes, is to study those on the Lines and Spaces of the Treble Staff comparing each note with its Correspondent Key on the Piano Forte, then the Bass Notes may be learnt in a similar manner afterwards the Pupil may proceed to the Notes upon the additional Lines and Spaces.

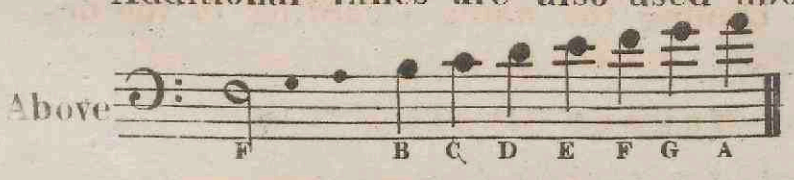
** For the Several Scales see page 47.

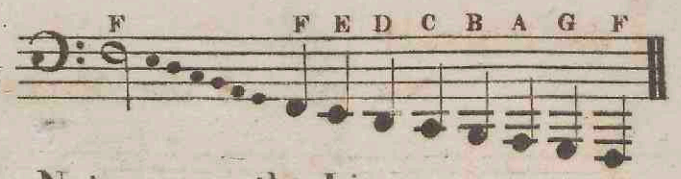
Names of the Notes on the Bass Staff.

The Names of the Notes on the Bass Staff are also found by counting from the fourth line, on which the F Clef is placed.

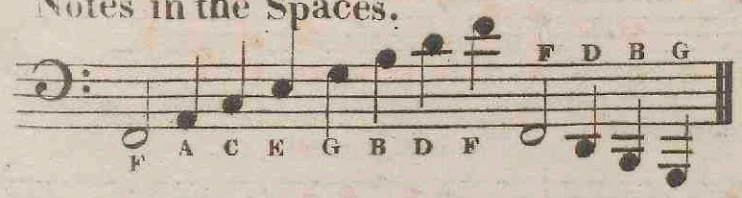


Additional Lines are also used above or below the Bass Staff.

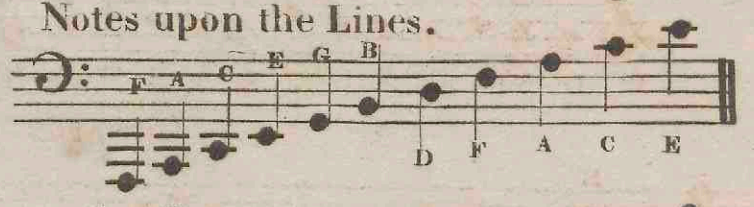




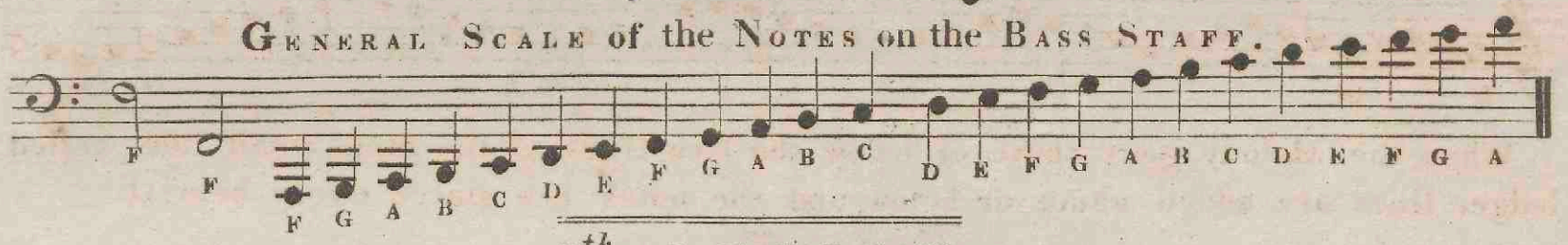
Notes in the Spaces.



Notes upon the Lines.



General Scale of the Notes on the Bass Staff.



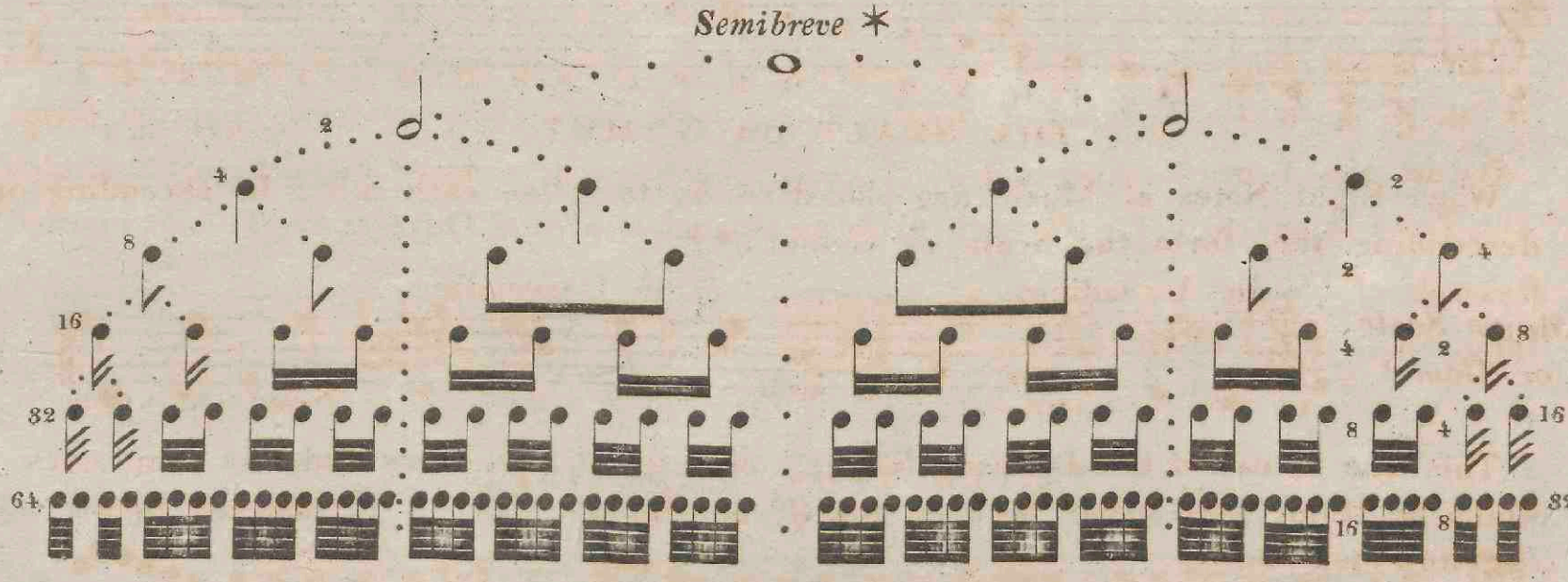
5th. LESSON

On the Various Sorts of Notes.

Seven different species of Notes are used in Modern Music, *viz:* The *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*, *Demisemiquaver*, and the *Semidemisemiquaver*, or (half *Demisemiquaver.*)

The length of a Note varies according to its shape; the Notes used in Music proceed from the longest to the shortest by a regular succession, each degree of which in point of duration is exactly half of the preceding one and double of the following.

A Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers, or 64 half Demisemiquavers.



* By dividing the two Minims by dots or a line as above, the Pupils will perceive the value of one Minim, which is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers, or 32 half Demisemiquavers; and by dividing the 2 Crotchets, they will see the value of one Crotchet, which is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers, or 16 half Demisemiquavers; and by dividing again the two Quavers, they will find the value of one Quaver, which is equal to 2 Semiquavers, or 4 Demisemiquavers, or 8 half Demisemiquavers, &c.

6th LESSON.

ON TIME.

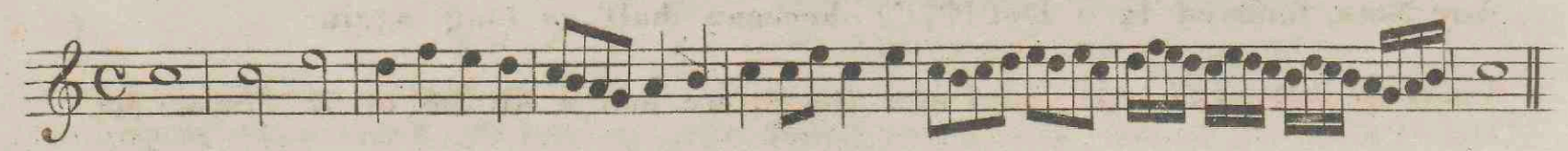
To facilitate the reading and performance of Music, every piece is divided into small portions equal in point of duration, by lines drawn perpendicularly through the Staff; and every division is called a Measure or Bar,

Each Measure or Bar containing a certain number of notes, which are determined by the figures placed at the beginning of every piece of Music.

There are two Sorts of Time, *viz:* Common Time, and Triple Time.

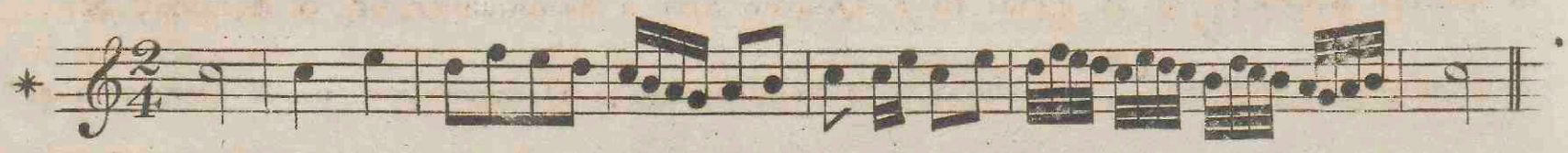
Common Time is of two kinds; the first has a Semibreve or 2 Minims or 4 Crotchets or their equivalents in each Bar, and is expressed by *this mark* C *or* ¢

EXAMPLE.



The second sort of Common Time has only one Minim or 2 Crotchets, or their equivalents in each Bar, it is called, half Common Time and is expressed by the two figures $\frac{2}{4}$.

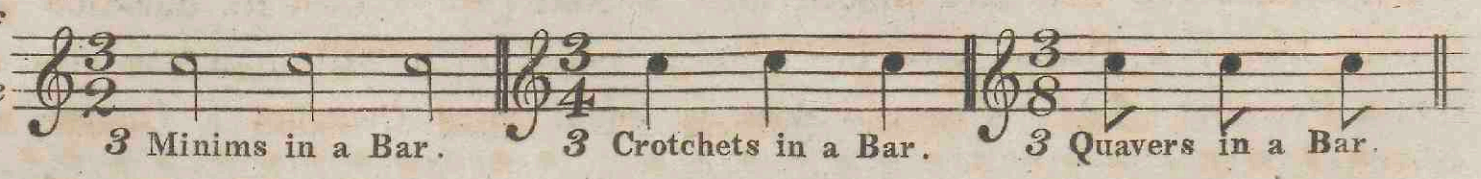
EXAMPLE.



TRIPLE TIME.

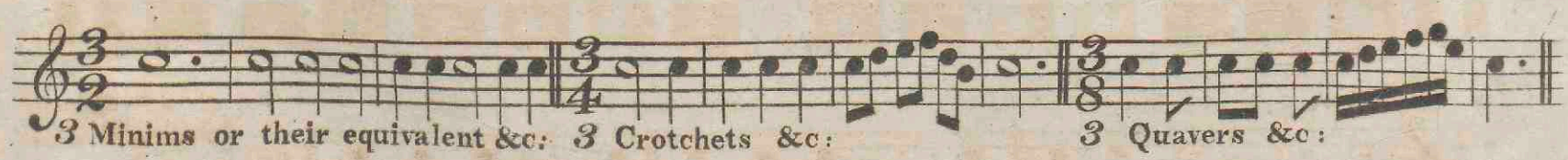
In Triple Time every measure consists of an unequal number of parts either 3 or 9 there are three species of Triple Time. 1st when each measure contains three Minims the Time is expressed by $\frac{3}{2}$. 2d when each measure consists of 3 Crotchets the Time is marked $\frac{3}{4}$. 3d when each measure contains 3 Quavers the Time is marked $\frac{3}{8}$.

Example of Triple Time



3 Minims in a Bar. 3 Crotchets in a Bar. 3 Quavers in a Bar.

TRIPLE TIME EXPLAINED.



3 Minims or their equivalent &c: 3 Crotchets &c: 3 Quavers &c:

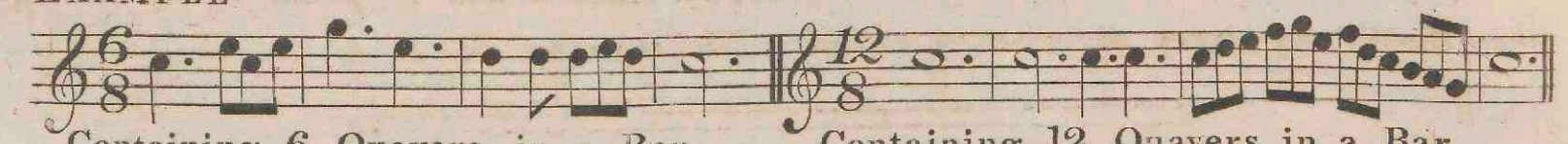
---

* The lower figure always denotes the quality_whether Minims, Crotchets, or Quavers and the upper figure the quantity to compleat the Bar.

On Compound Time.

Time is Compound when two Measures of Simple Triple Time are united into one; for instance two measures of $\frac{3}{4}$ will give one of $\frac{6}{4}$ two measures of $\frac{3}{8}$ form one $\frac{6}{8}$ two measures of $\frac{6}{8}$ form one of $\frac{12}{8}$ &c:

Example



Containing 6 Quavers in a Bar or their equivalents.

Containing 12 Quavers in a Bar or their equivalents.

$\frac{6}{4}$ & $\frac{12}{4}$ are seldom used and also Compound Triple Time $\frac{9}{4}$. $\frac{9}{8}$.

7th Lesson

On Dotted Notes

Any Note followed by a Dot (𝅗𝅥 ·) becomes half as long again

a *Semibreve dotted* (𝅝 ·) is equal to a Semibreve and a Minim, or *3* Minims &c

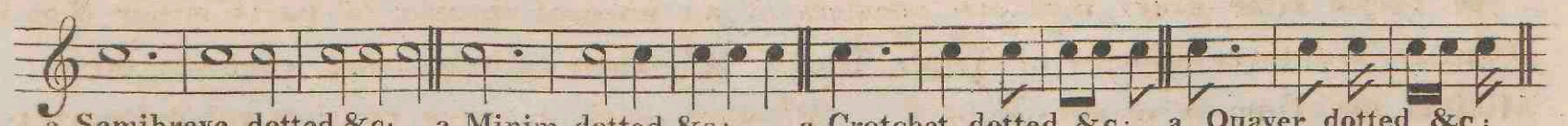
a *Minim dotted* (𝅗𝅥 ·) is equal to a Minim and a Crotchet, or *3* Crotchets &c:

a *Crotchet dotted* (♩ ·) is equal to a Crotchet and a Quaver, or *3* Quavers &c:

a *Quaver dotted* (♪ ·) is equal to a Quaver and a Semiquaver, or *3* Semiqu^{rs}. &c:

a *Semiquaver dotted* (𝅘𝅥𝅯 ·) is equal to a Semiqu^{r}. and a Demisemiqu^{r}. or *3* Demisemiqu^{rs}.

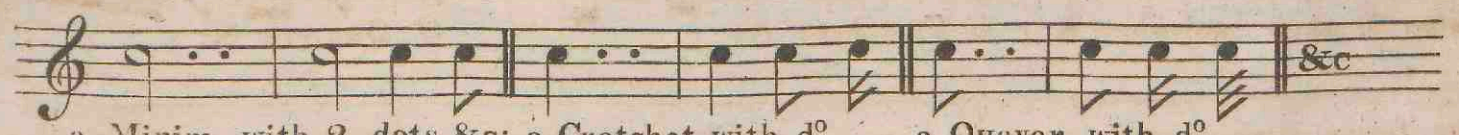
Example



a Semibreve dotted &c: a Minim dotted &c: a Crotchet dotted &c: a Quaver dotted &c:

Sometimes two dots are placed after a Note (𝅗𝅥 ··) then its duration is three fourths longer: a Minim with two dots is equal to a Minim a Crotchet and a Quaver; a Crotchet (♩ ··) with two dots is equal to a Crotchet a Quaver; and a Semiquaver &c:

Example



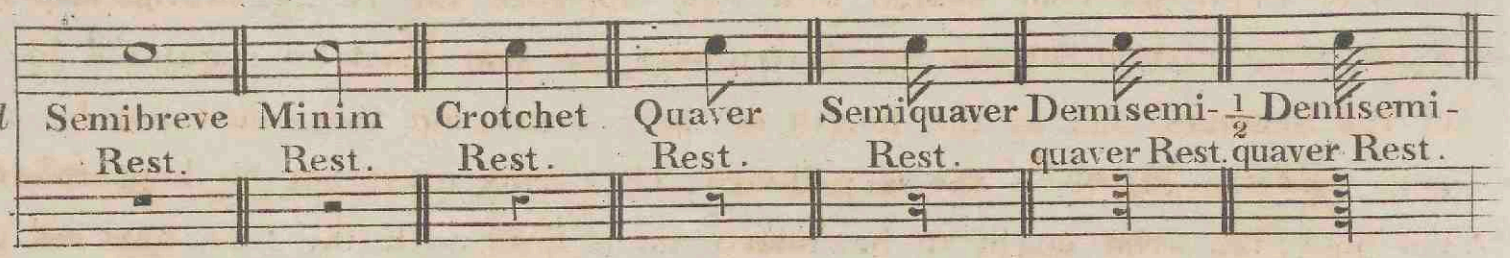
a Minim with 2 dots &c: a Crotchet with d^{o}. a Quaver with d^{o}.

8th LESSON

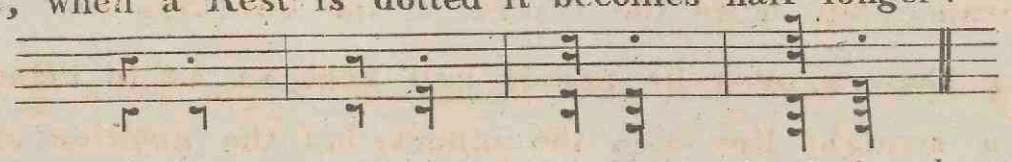
ON RESTS

Every sort of Note has its Rest which corresponds exactly in value, and denotes that the finger must be removed from the key when it occurs:

Example of the Notes and their Rests

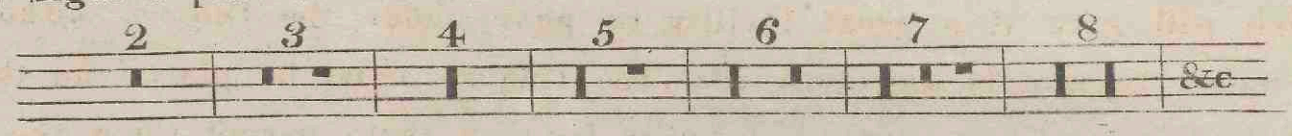


Rests may be affected by dots in the same manner as the Notes from which they take their names, when a Rest is dotted it becomes half longer.



When a Rest of several Bars occurs in a piece of Music, they are generally expressed by figures placed over the staff.

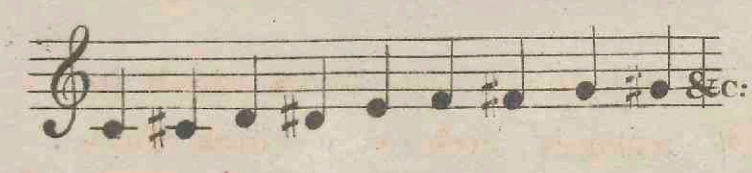
thus



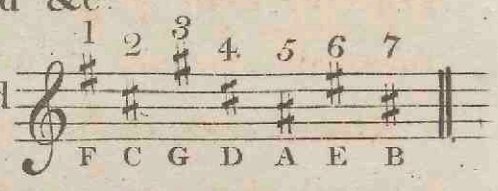
9th LESSON

ON THE SHARP, FLAT, AND NATURAL.

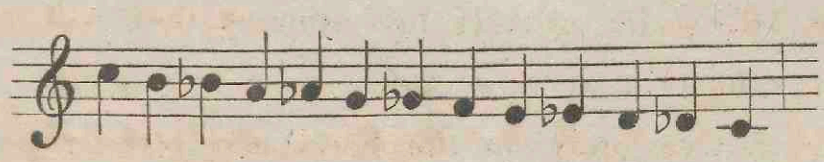
Any Note may be occasionally played higher or lower than its natural pitch; this *Character* (♯) is called a Sharp and indicates that the note before which it is placed must be played half a tone higher, or on the next key on the right hand side, C♯ is played on the first of the two black keys, D on the second &c:



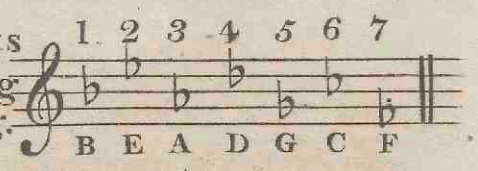
The progression of Sharps is by Fifths Ascending and by Fourths Descending.



The Flat is expressed by another *Character* (♭) placed before a note, and the note affected by the Flat must be lowered by a semitone and played on the next key on the left hand side.

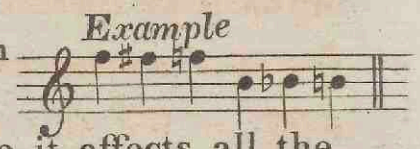


The progression of Flats is by Fourths Ascending and by Fifths Descending.



The Natural *marked thus* (♮) placed before a note that has been made Sharp or Flat reinstates the note in its original place.

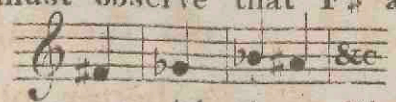
Example



When a Sharp or Flat is placed after the Clef on a line or space it affects all the notes on such line or space and their octaves, but when a Sharp or Flat is introduced in a bar it is called *Accidental*, it affects only the notes within the bar where it occurs.

When the last note of a bar is affected by an accidental Sharp or 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 to be so.

✳ As there is no Black key between E and F and also between B and C. E Sharp is played with F Natural and B Sharp by C Natural by the same reason C Flat is played by B Natural and F Flat by E Natural.

✳✳ The Pupil must observe that F♯ and G♭ are played by the same key as well as the other Notes *example*  and when a note is raised by a Sharp or lowered by a Flat it still retains its name with the epithet of Sharp or Flat added to it as F Sharp B Flat &c:

On the Position at the Piano-Forte

The Pupil must be seated with ease opposite the centre of the Key-Board, at a moderate distance from the Instrument; the seat must be regulated by the age of the Scholars and by the length of their arms, but they must not be seated too near nor too far from the Key-Board. The Arms must not be kept too close to the body, the wrist ought to be nearly on a level with the fore part of the arms, and the knuckles must be kept almost flat. By observing this the hands will have an elegant appearance, but quite the reverse if the knuckles are elevated.

The three long fingers must be nearly half bent, so as to bring the end of the little finger on a straight line with the others; but the position of the thumb requires very great attention, it must be kept over the ends of the Keys, and a little bent which will give it a great facility to pass under the fingers without moving the hands backwards and forwards. The fingers must be placed on the middle of the large part of the Keys and never between them except when the thumb happens to be placed on a Sharp or Flat in Arpeggio passages &c:

To obtain a graceful manner at the Instrument the head must be kept straight and easy in a way to afford the Pupils to look on the Notes and on the Keys with facility without any motion of the head moving up and down. Nothing is more ungraceful than to see the head of the performer constantly on the move or bent forwards—besides it produces round shoulders.

Great care should be taken that the Pupils do not make wry faces which in general they are apt to do in playing different passages, such as a quick Turn or Shake &c: — the best manner to prevent this is to make them practice the Turn or Shake slowly at first, avoiding all unnecessary motion.

The Author expects that many persons will smile at this last remark; they will call this a *Trifle* &c but as it is often said that such a Lady is a very great or dashing performer, Why? because she rattles away on the Keys and often raises her hands as high as her head; but often strikes her knuckles against the desk of the Instrument and dashes the lights into the middle of the room &c:

Classical Tuition will prevent this defect, which is a very great one, as nothing is more ridiculous than to see the performer raise his hands as if he had played a trick of legerdemain.

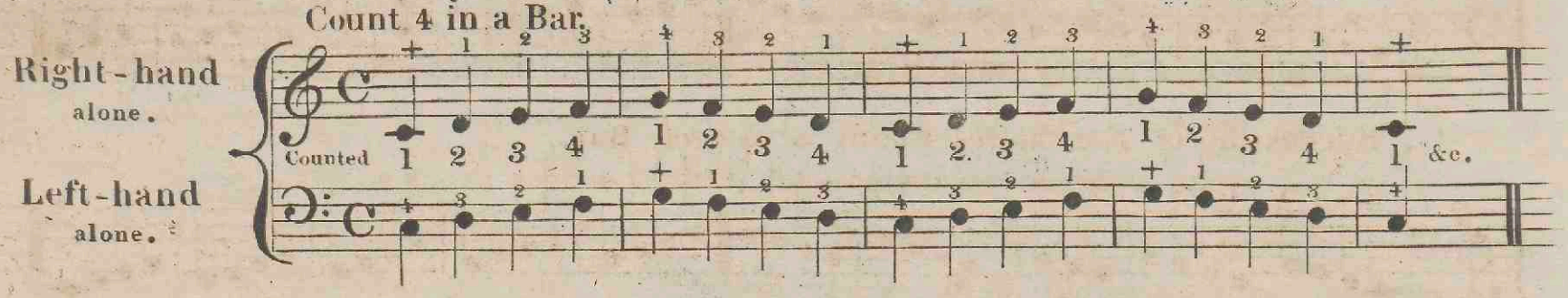
NB: The Author intended to have had a long Appendix at the end of this Work but considering, that the contents of it would be almost useless to a young Student, he thinks that the explanation of the C Clefs, the Intervals, Syncopation, and the different touches, Chords, Transposition &c: will be better placed in the Sequel which is to follow this Book.

PRELIMINARY EXERCISES.

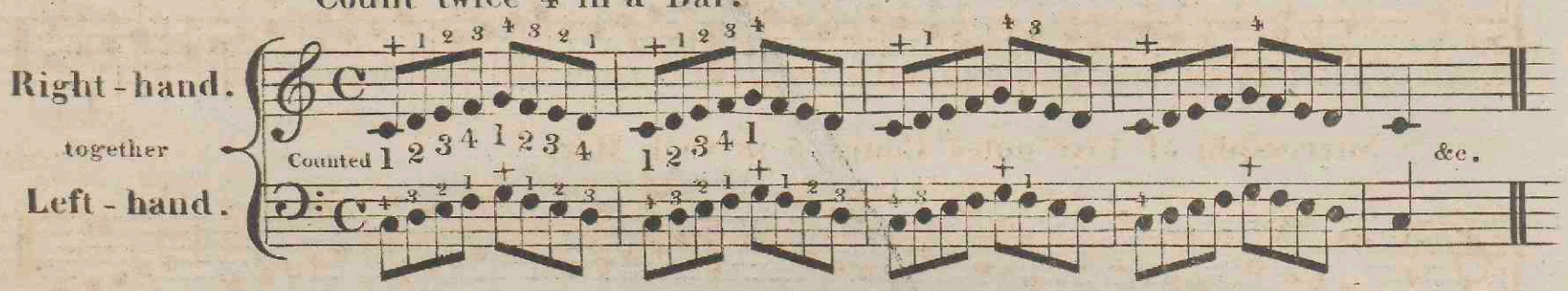
* ON COUNTING TIME AND ON THE FIRST ELEMENTS OF FINGERING.

The Thumb is marked by a cross (+) and the 1st 2nd 3rd and little finger by 1, 2, 3, 4.

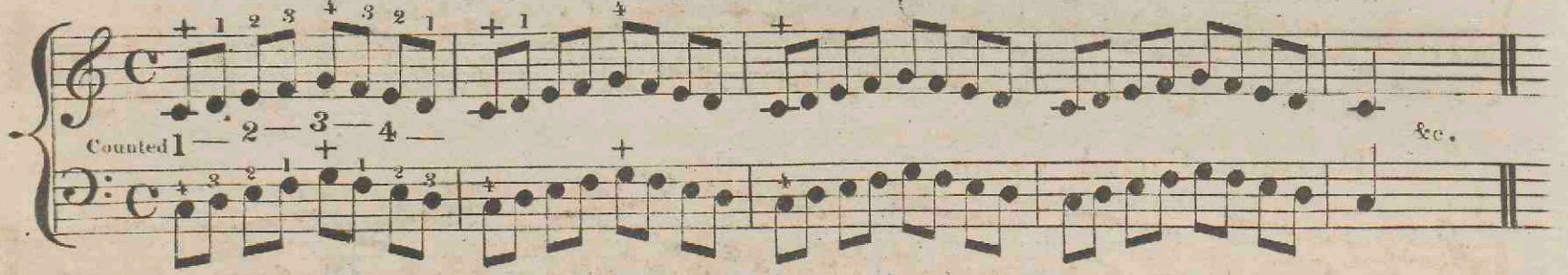
Count 4 in a Bar.



Count twice 4 in a Bar.

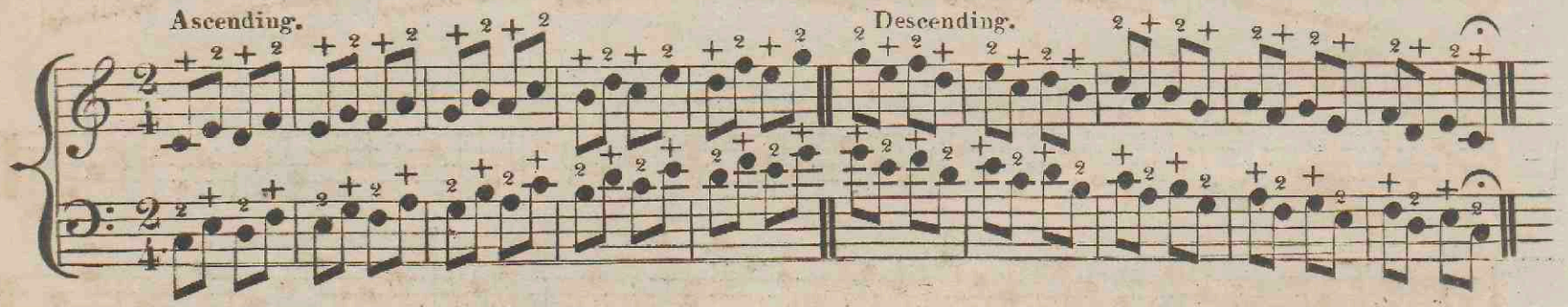


Count 4 in a Bar, by counting two Quavers for each part.

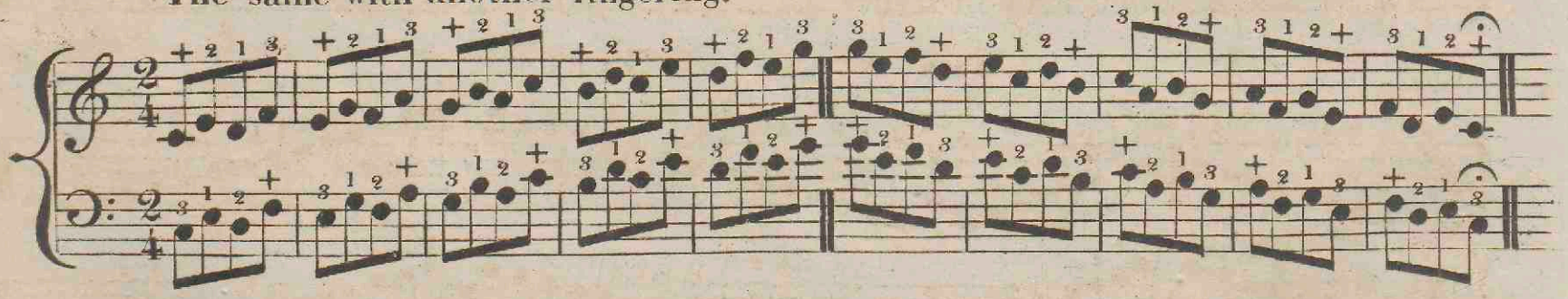


* The Author has found by Experience that the best Method for Students to play in Time, is to make them Count, from the first time they put their fingers on the Key Board.

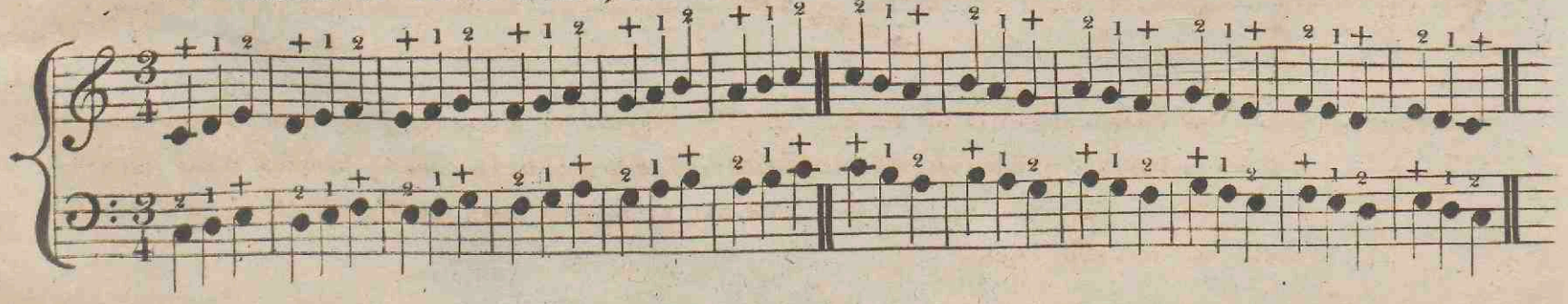
Succession of Two notes, Count 2 in a Bar, one for each two notes.



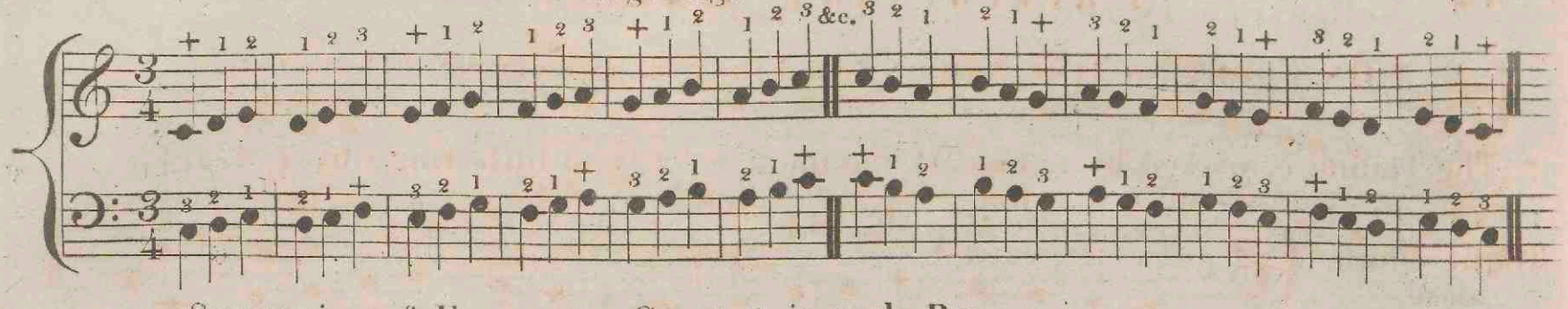
The same with another fingering.



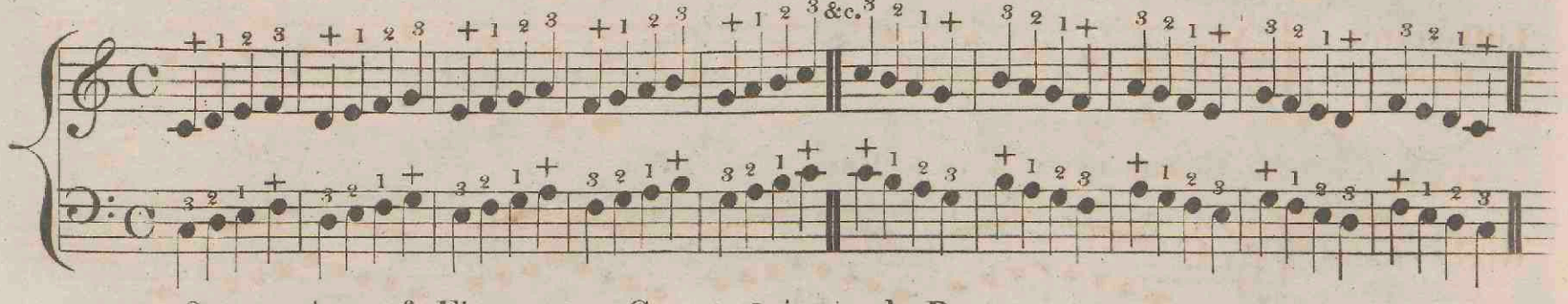
Succession of Three notes, Count 3 in each Bar.



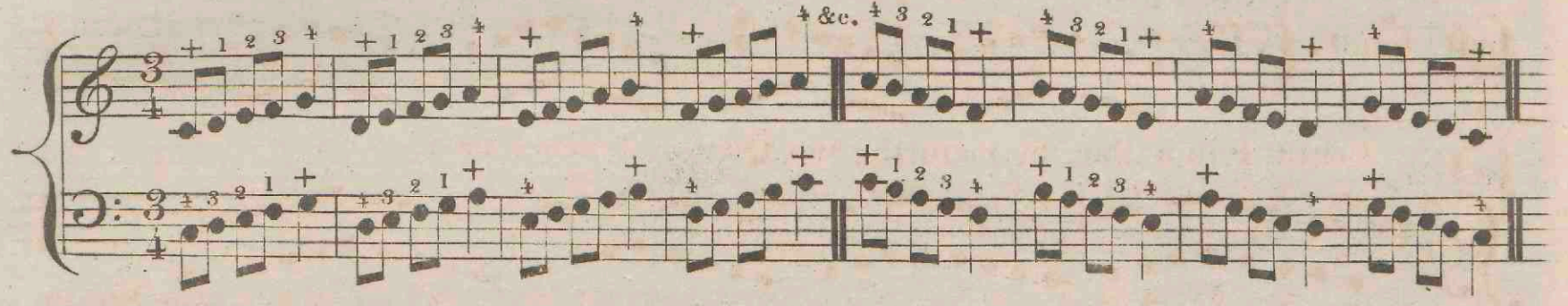
The same with another fingering.



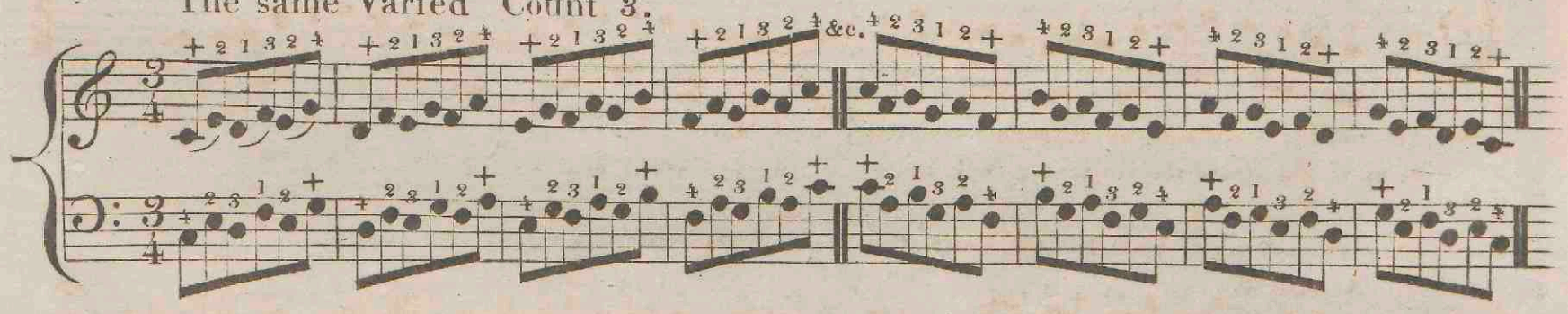
Succession of Four notes Count 4 in each Bar.



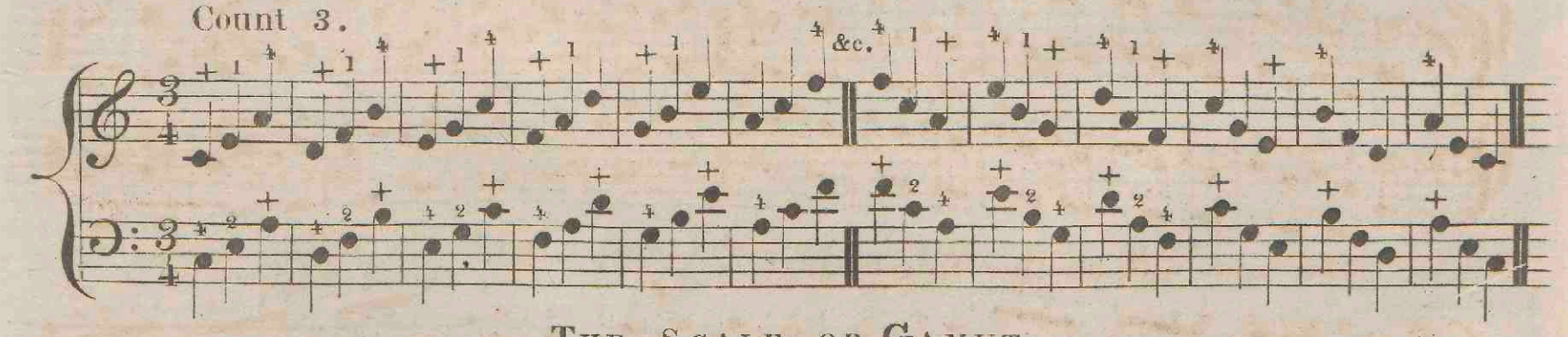
Succession of Five notes Count 3 in each Bar.



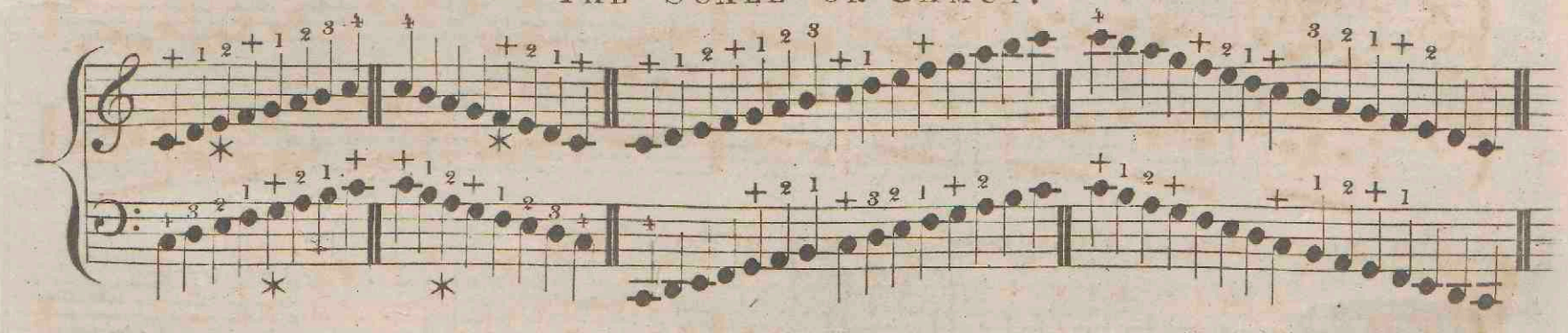
The same Varied Count 3.



Count 3.

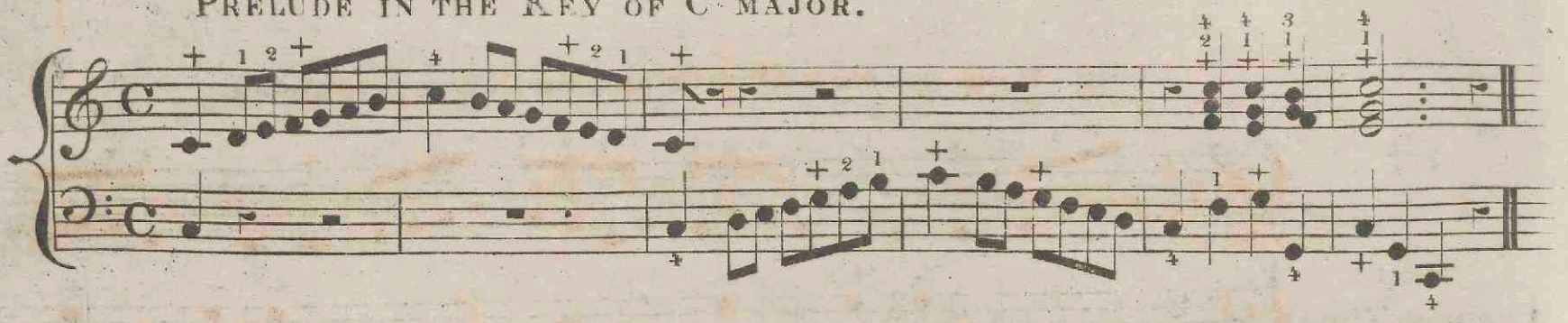


THE SCALE OR GAMUT.



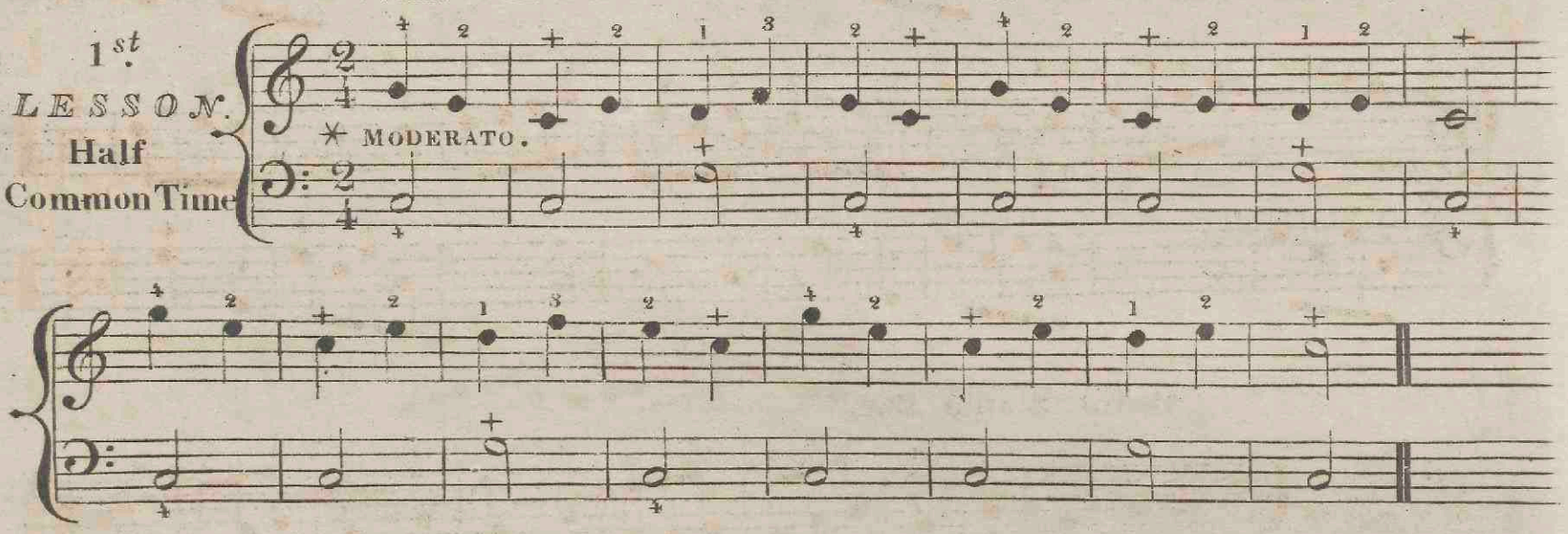
* *Observe;* When the Thumb passes under the 1st. and 2nd. fingers in Ascending, or those fingers over the Thumb in Descending, *the hand must not Move*, it is to be done by keeping down the 2nd. finger till the Thumb strike the next Note, and by keeping down the Thumb till the 2nd. finger strike the following Note.

Prelude in the Key of C Major.



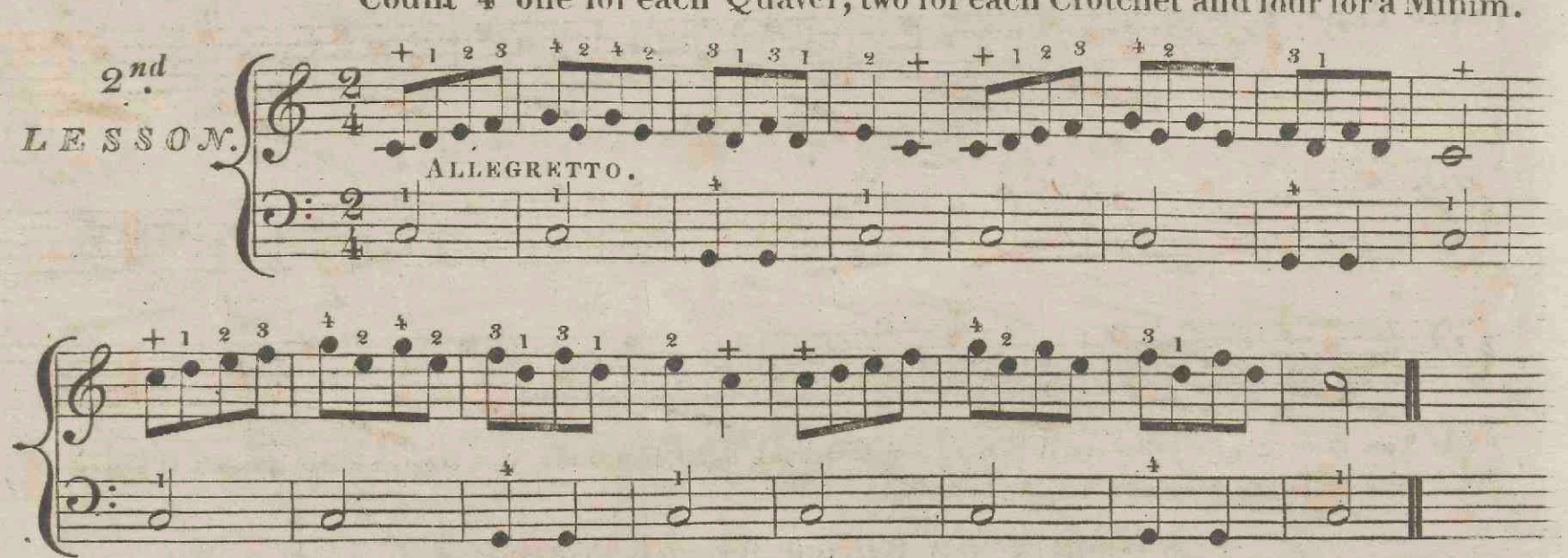
Count 2 in a Bar one for each Crotchet and two for a Minim.

1st. Lesson. Half Common Time



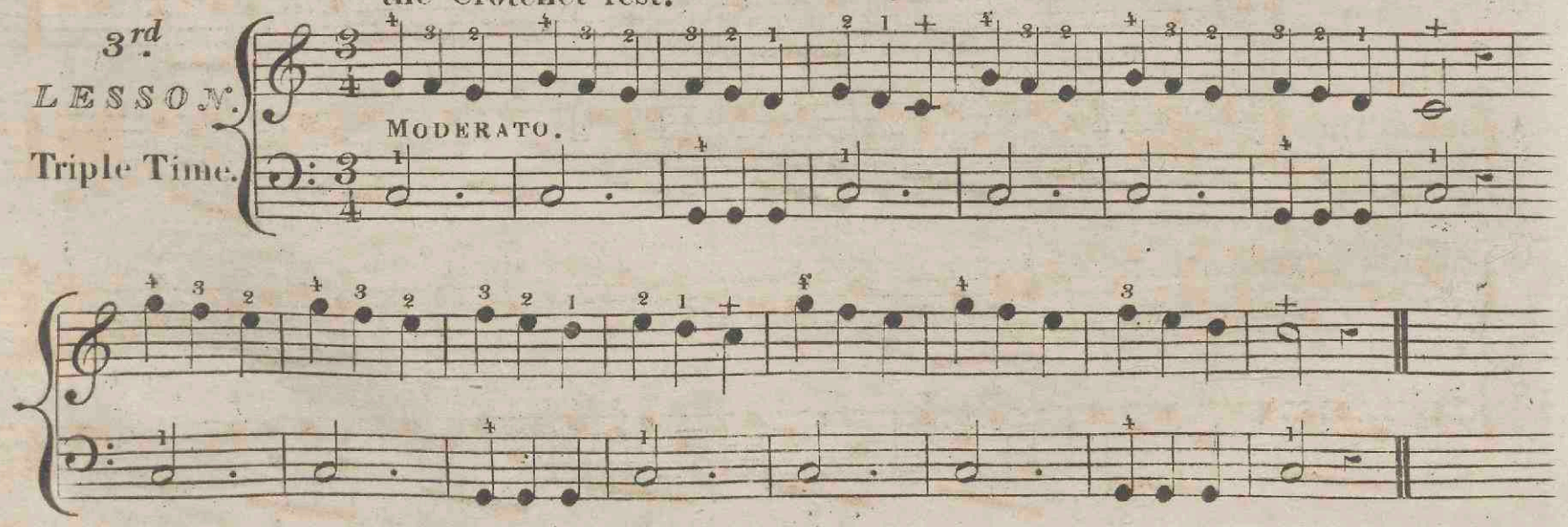
Count 4 one for each Quaver, two for each Crotchet and four for a Minim.

2nd. Lesson.



Count 3 in a Bar one for each Crotchet, two for the Minim and one for the Crotchet rest.

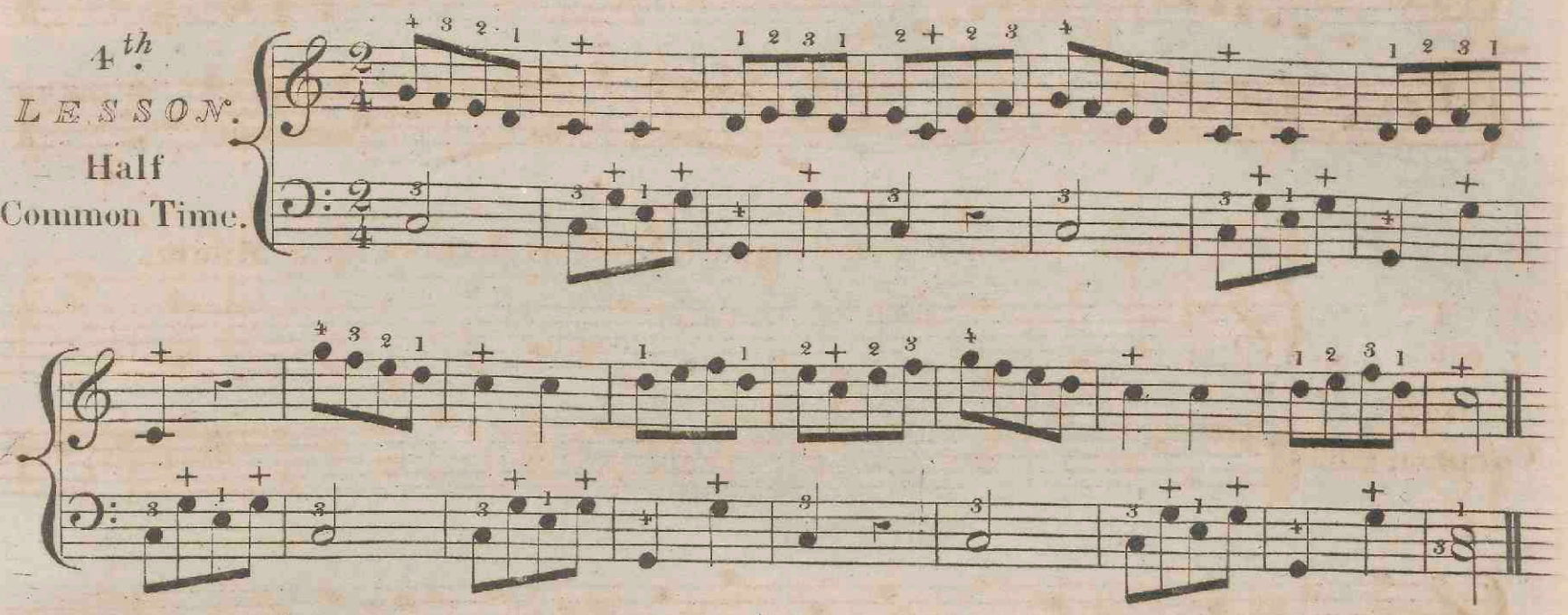
3rd. Lesson. Triple Time.



* For the explanation of all the *Italian words* that occur in this book see the last Page.

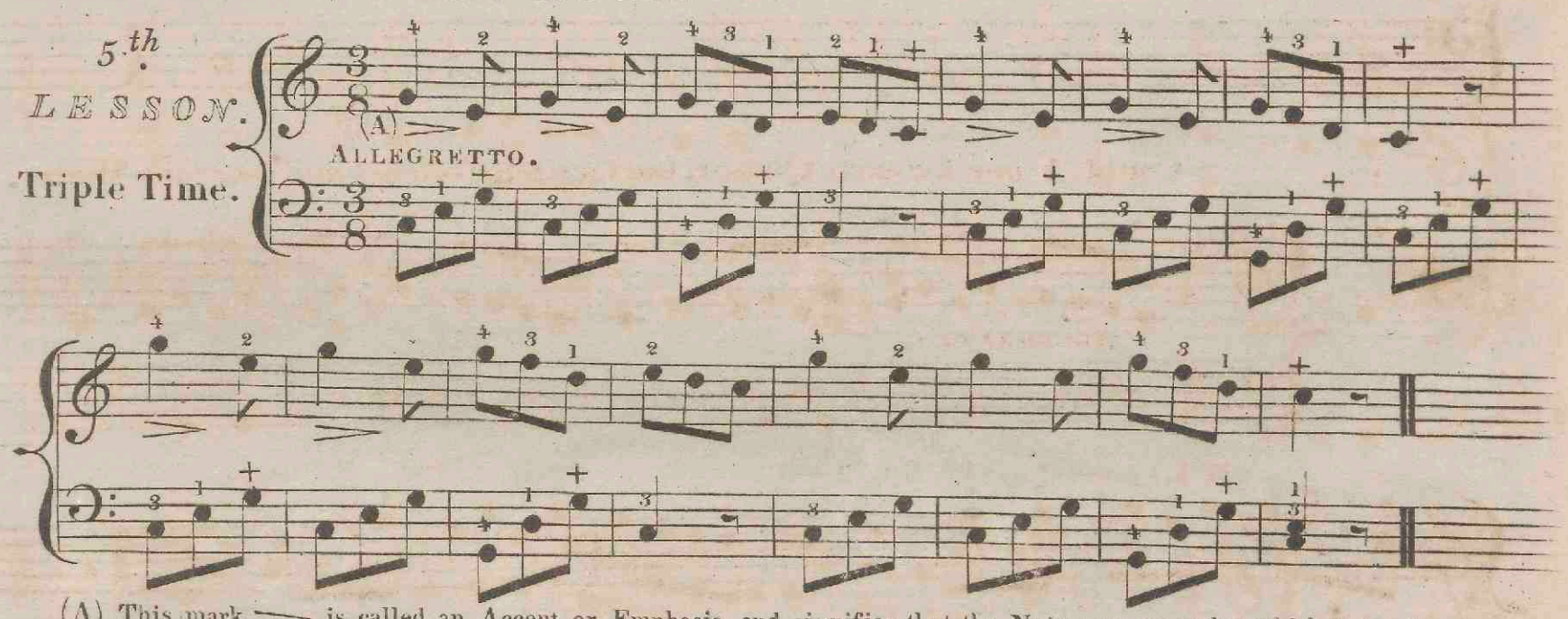
Count 4 one for each Quaver and two for each Crotchet.

4th. LESSON. Half Common Time.



Count 3 in a Bar.

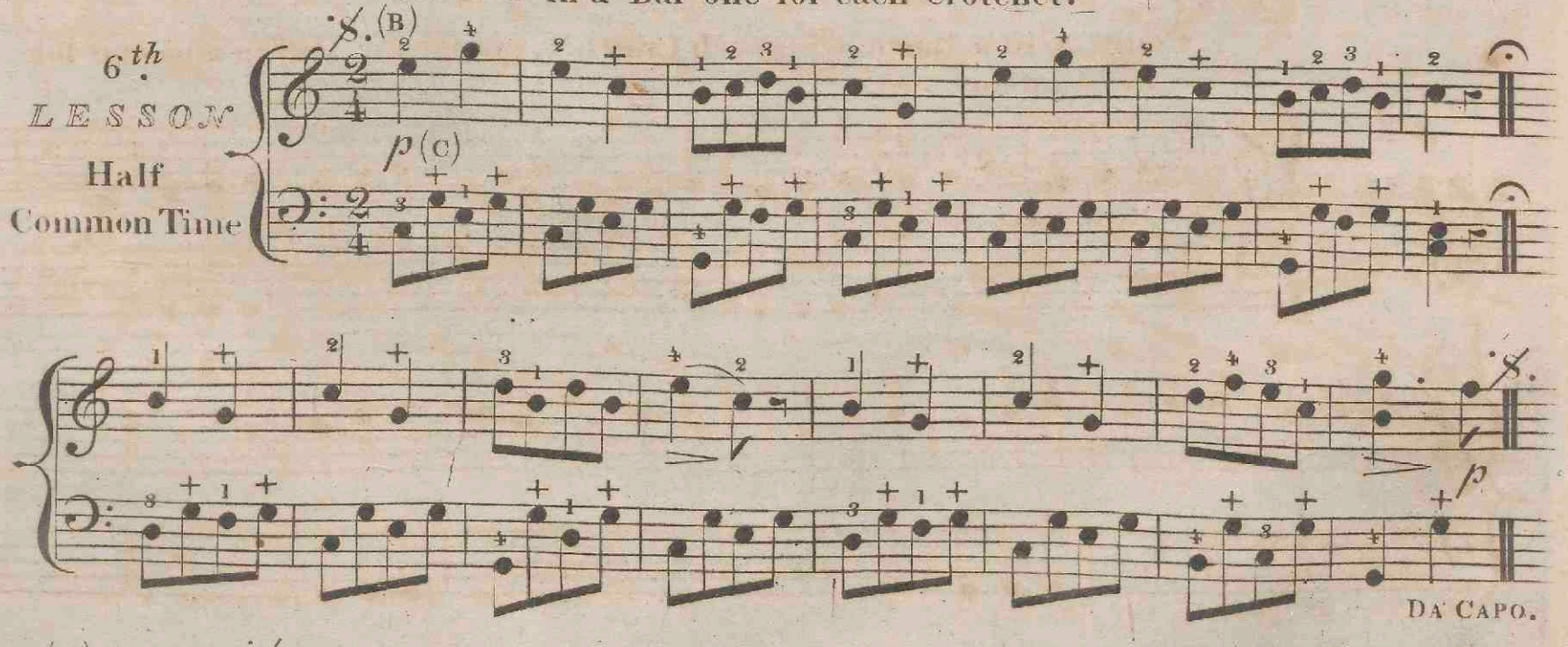
5th. LESSON. Triple Time.



(A) This mark > is called an Accent or Emphasis, and signifies that the Note over or under which it is placed is to be played Stronger than the following.

Count 2 in a Bar one for each Crotchet.

6th. LESSON Half Common Time



(B) This Mark 𝄋. called *Da Capo* or *D.C.* signifies to begin the Air again, which Ends at the Double Bar.

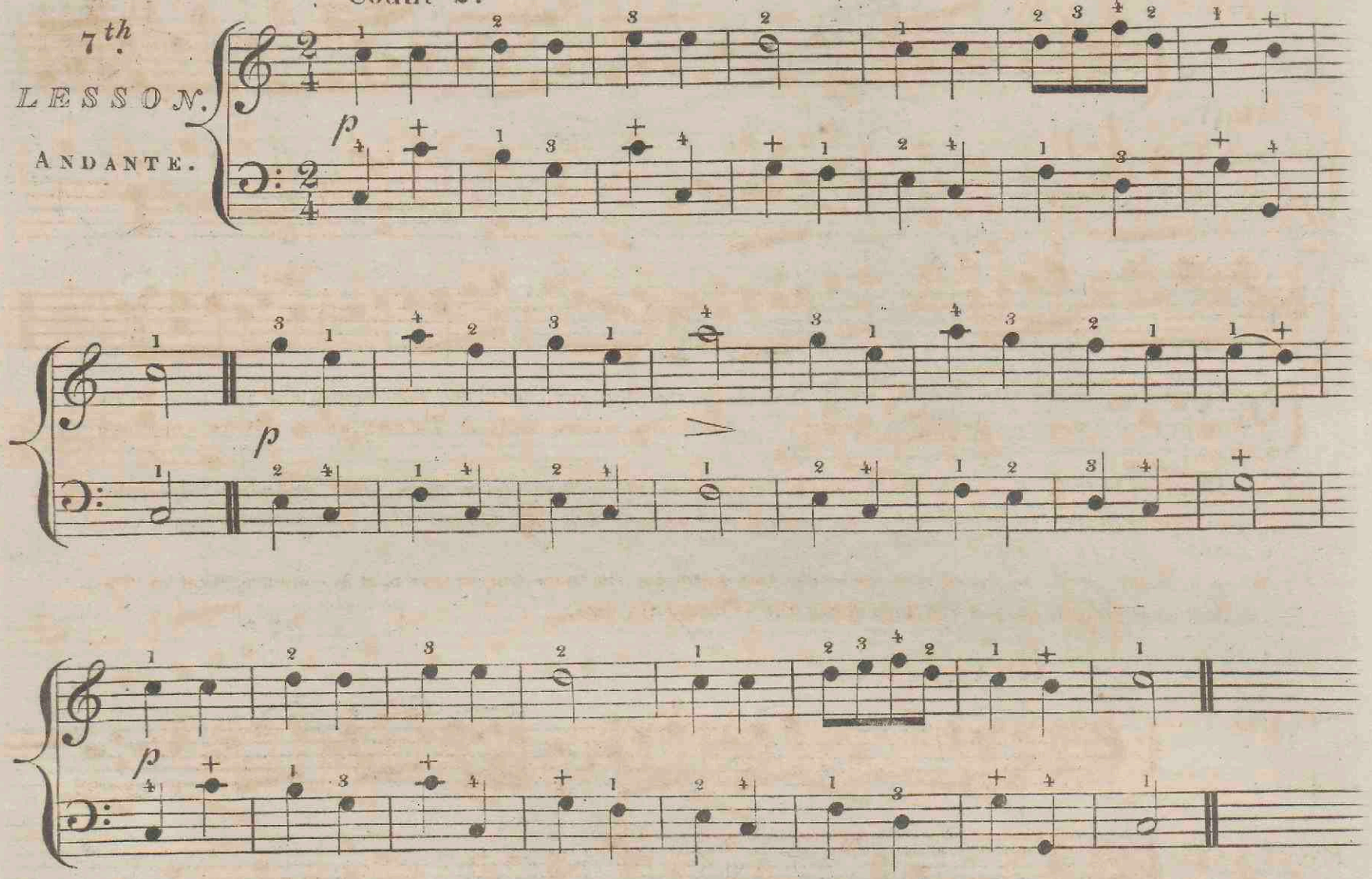
(C) *p* Signifies Piano (*soft.*) and *f* Forte (*loud.*)

French Air.

Count 2.

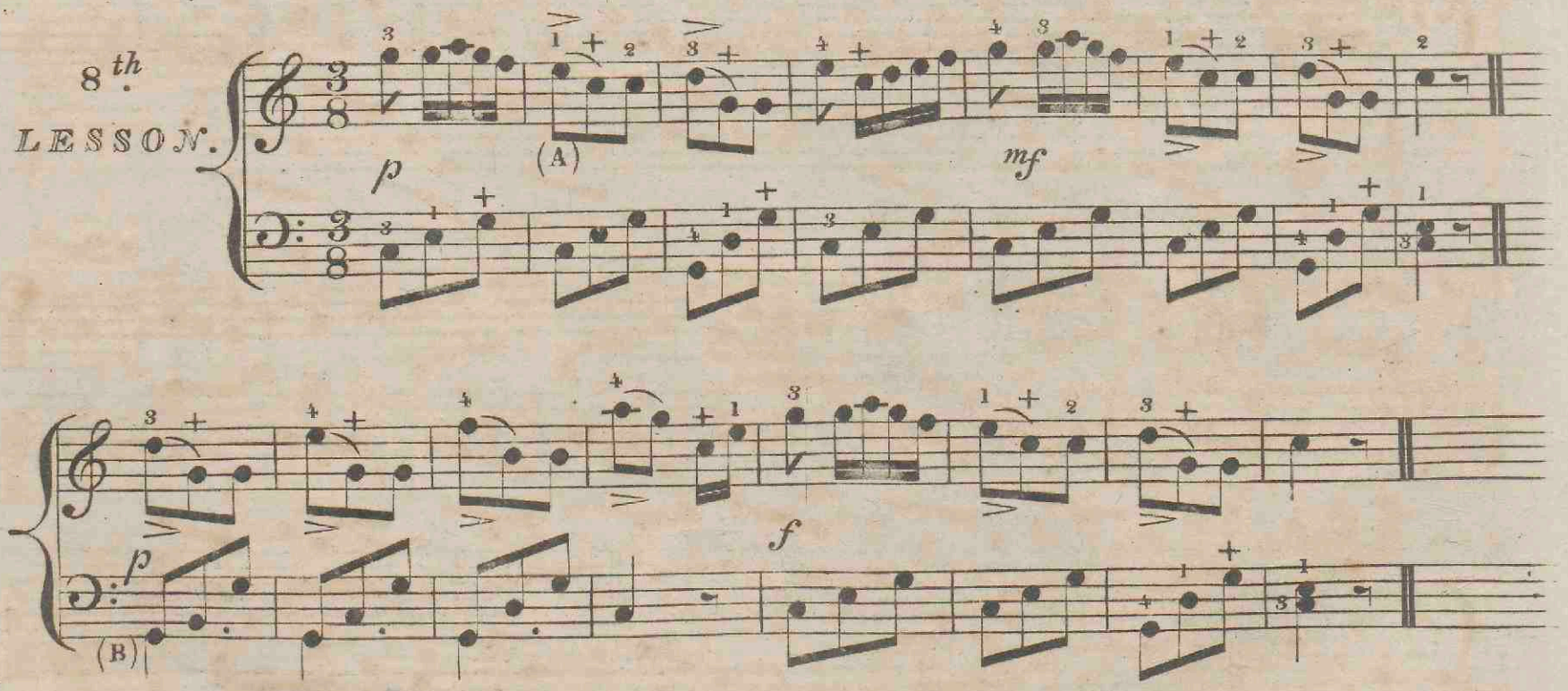
7th. LESSON.

ANDANTE.



Lieber Augustine.

8th. LESSON.

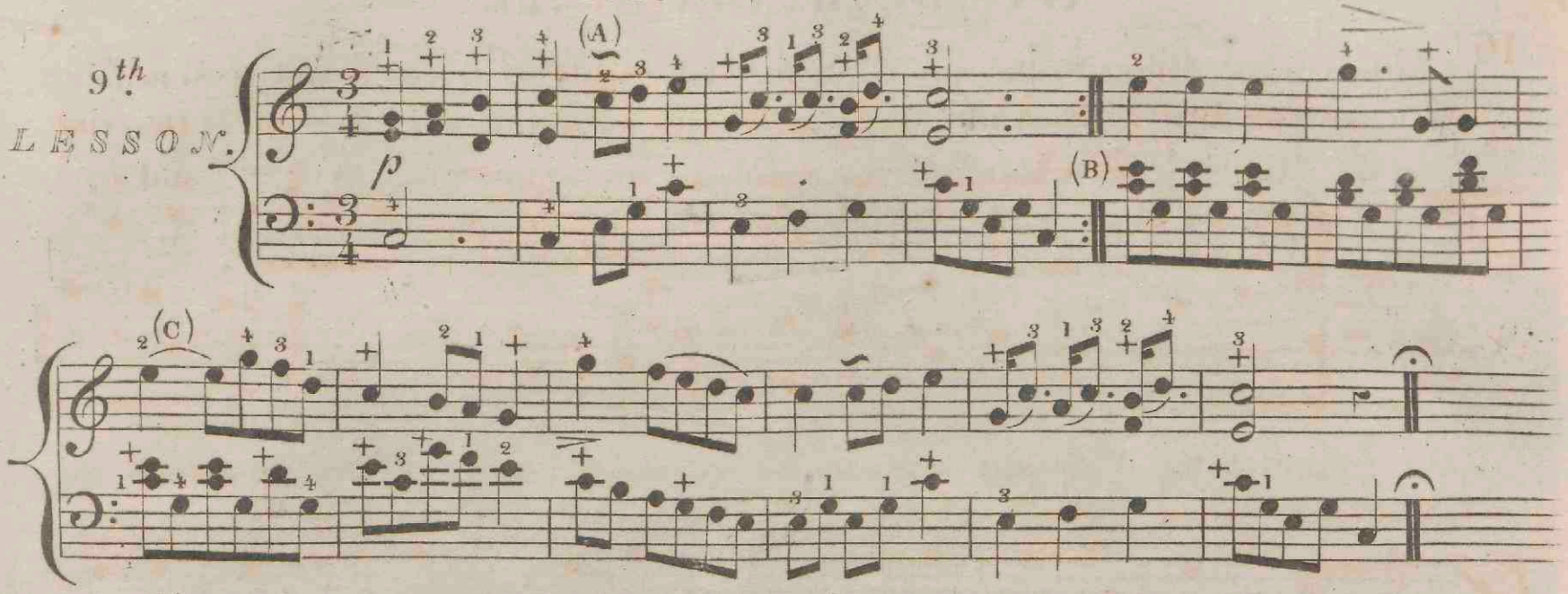


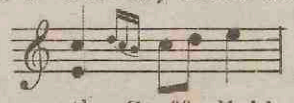
(A) When a Slur, thus ⁀ is placed over or under two different Notes, the first is generally accented

(B) The first note of the Bar having a double Stem, must be Kept down while the two other Quavers are played.

ROBIN ADAIR.

9th LESSON.



(A) This mark ∽ is called a *Turn*, which consists of the Principal Note, the note above, and the note below; it is to be played thus  there are several sorts of *Turns*, which will be explained hereafter.

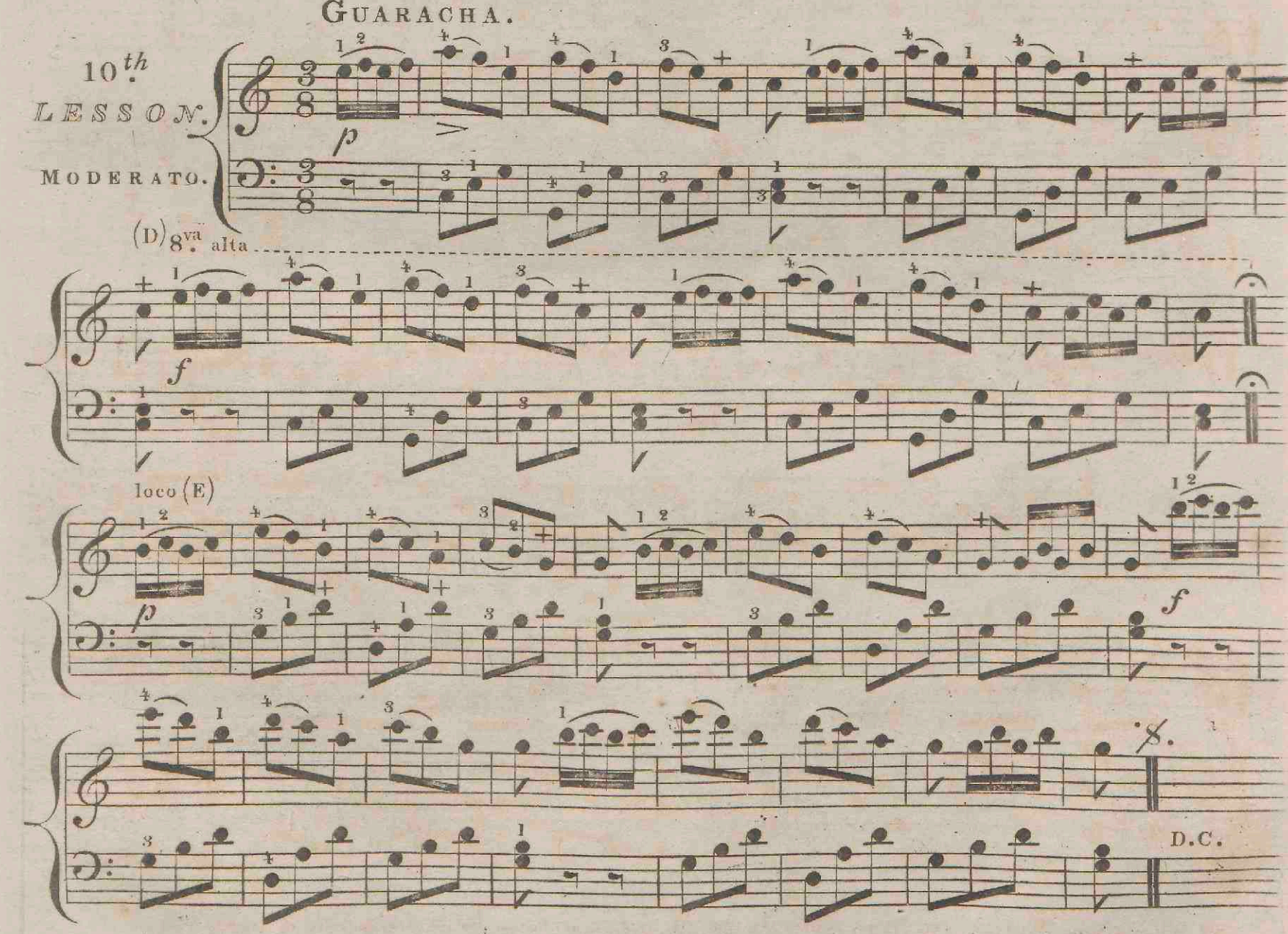
(B) *A Double Bar* ‖ across the Staff, divides a piece of Music, into two or more parts, and when dotted thus :‖ the preceding part is to be repeated, but when dotted on both Sides :‖: the preceding and following parts are repeated.

(C) When a *Slur* ⁀ is placed over or under two notes on the same line or space, it is called a Bind or Tie, the first note only is played and kept down the Value of the two.

GUARACHA.

10th LESSON.

MODERATO.



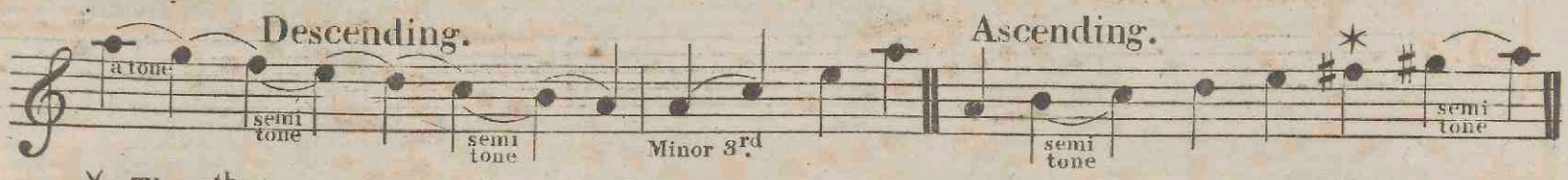
(D) 8va *Alta* Signifies that the passage over which it is placed, is to be played an Octave higher than written; it is generally done so, to save many ledger lines.

(E) *Loco*, signifies that the notes are to be played again as written.

On the Minor Scale

Although the Minor Scale consists, like the Major Scale of 5 Tones and 2 Semitones yet it not only differs from the Major but varies according as it Ascends or Descends.

In the Minor Scale descending the Semitones are from the 6th. to the 5th. and from the 3rd. to the 2nd. degrees.

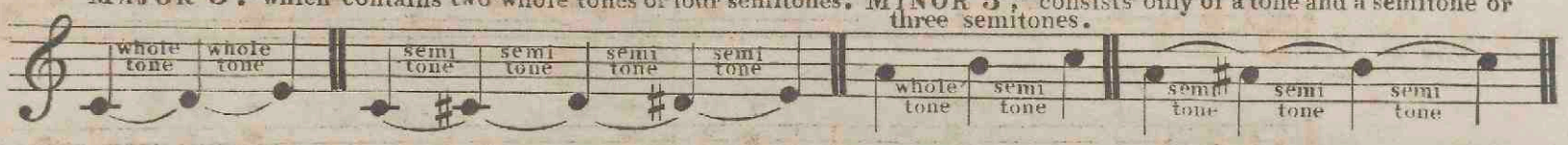


✳ The 6th degree is generally made sharp to preserve the Diatonic tone between F & G ♯.

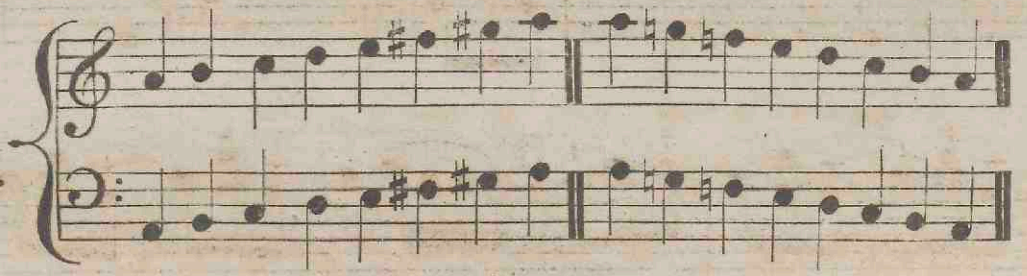
In ascending the 1st. Semitone is also between the 2nd. and 3rd. degrees and from the 7th. and 8th.

Examples of the difference between the Major and Minor Key.

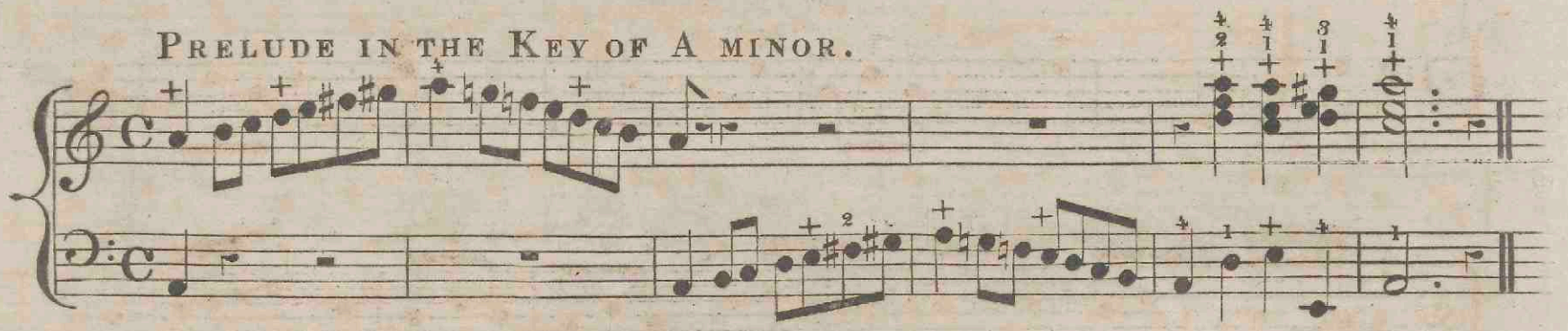
Major 3rd. which contains two whole tones or four semitones. Minor 3rd. consists only of a tone and a semitone or three semitones.



Scale of A minor.

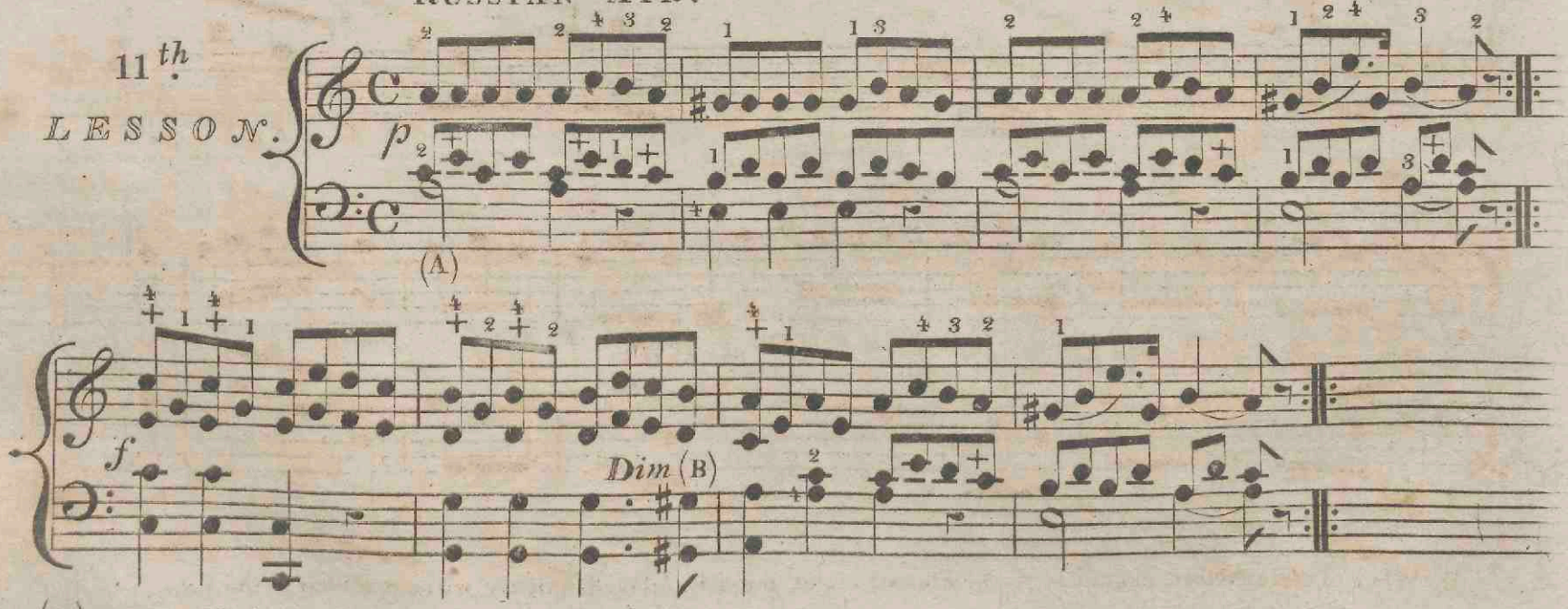


Prelude in the Key of A minor.



Russian Air.

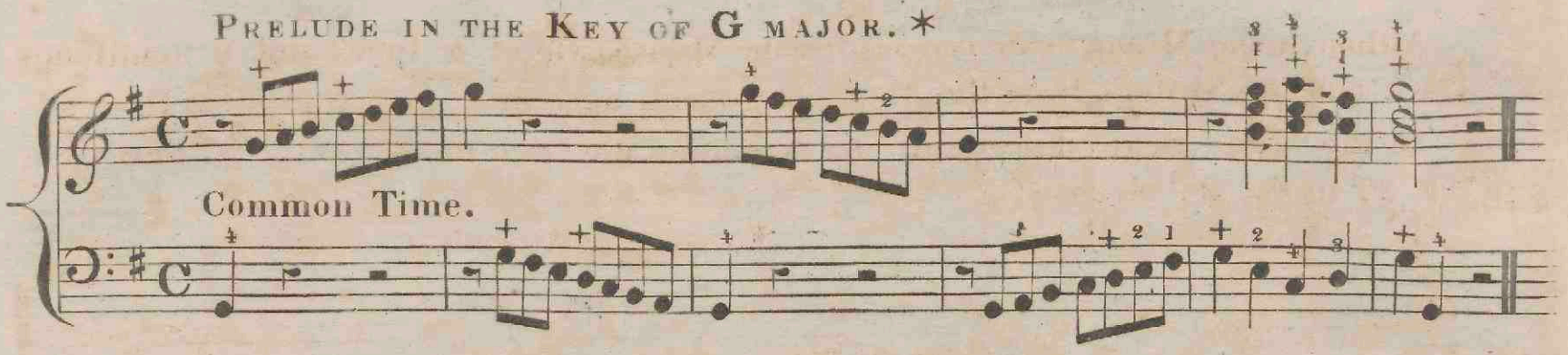
11th. Lesson.



(A) When a Minim is placed over or under four quavers as above, it is to be play'd with the first, and kept down while the four quavers are playing, and when a Crotchet is placed under or over two quavers, it is to be kept down the value of the two quavers.

(B) *Dim:* is the abbreviation of *Diminuendo*, and signifies that the sounds are Diminished gradually. it is often expressed by this mark

Prelude in the Key of G major. *

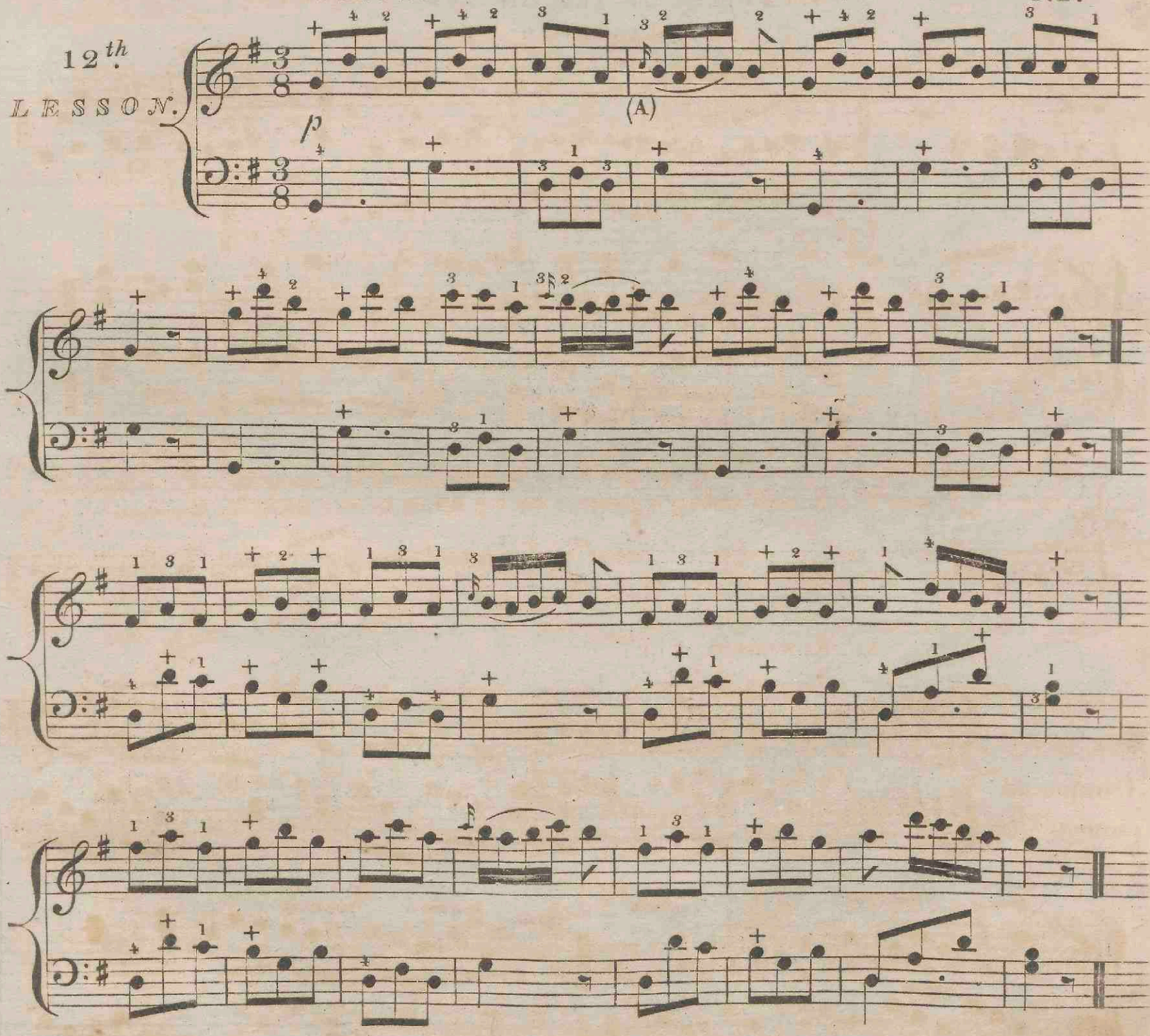


* The Key of G Major, has a Sharp mark'd after the Cleff, which is F Sharp, and consequently all the F's are sharp. N:B: before the Pupils attempt to play in different Keys, it is necessary that they should practise attentively the Scale of each: See Page 47 & 48.

Waltz.

T.L.

12th. Lesson.

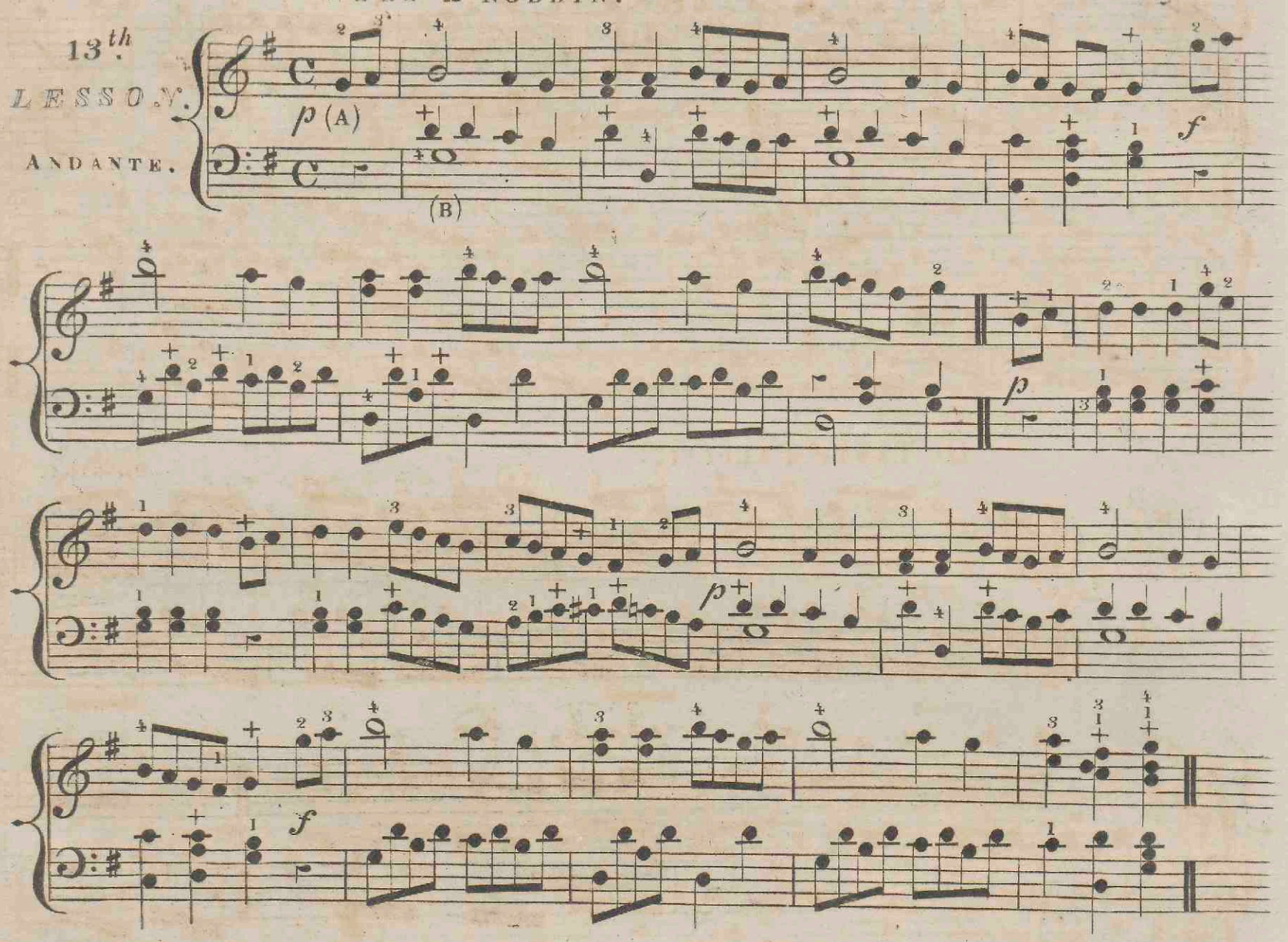


(A) When a Small Note precedes 4 Semiquavers, it must be played quickly without altering the time.

WE'RE A' NODDIN.

13th. LESSON.

ANDANTE.



(A) When a piece of Music begins with the part of a Bar, it must be counted as forming the end of a Measure, those preceding notes are always wanting to Complete the last Bar of the first Strain or Movement.

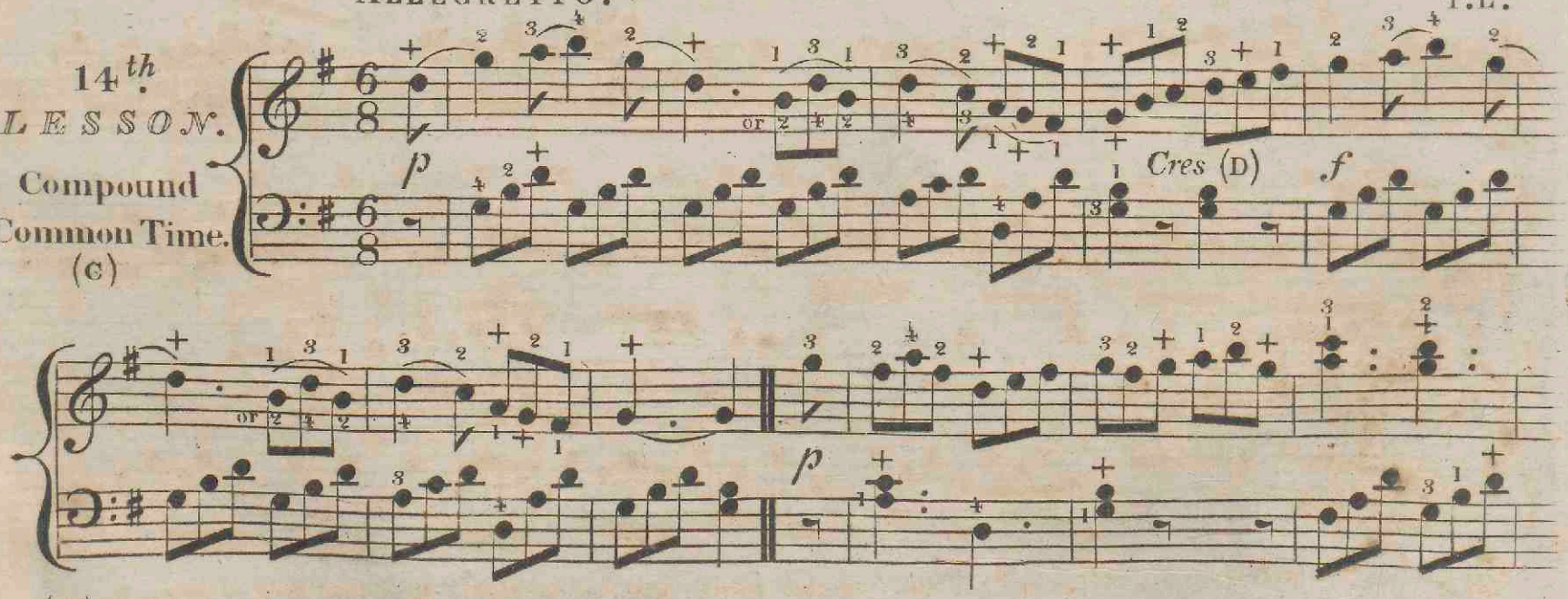
(B) When a *Semibreve* is placed over or under four Crotchets, eight Quavers, &c: it is to be kept down the whole of the Bar.

ALLEGRETTO.

T.L.

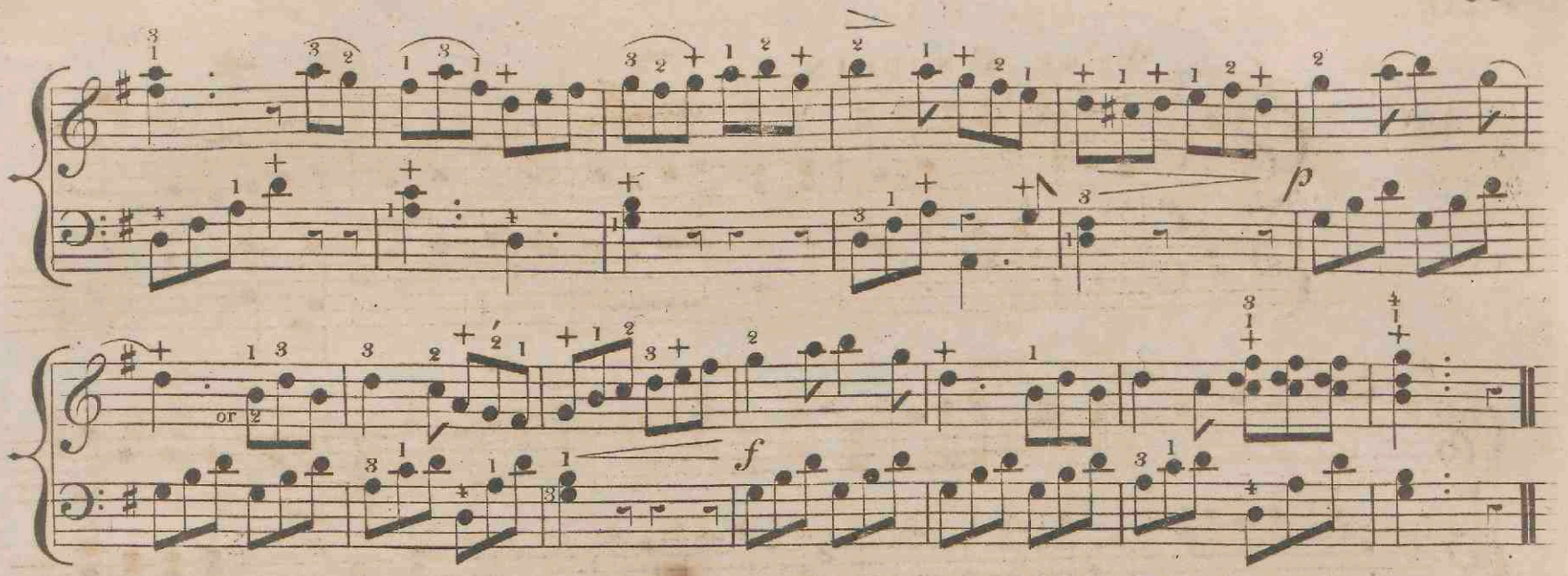
14th. LESSON.

Compound Common Time. (C)



(C) This Measure must be Counted, two in a Bar, one for each three quavers, but in a Slow Movement it is easier to Count twice 3, or 6.

(D) *Cres* is an abbreviation of *Crescendo*, (increasing) and signifies that the Sounds are gradually increased, it is often expressed by this Mark

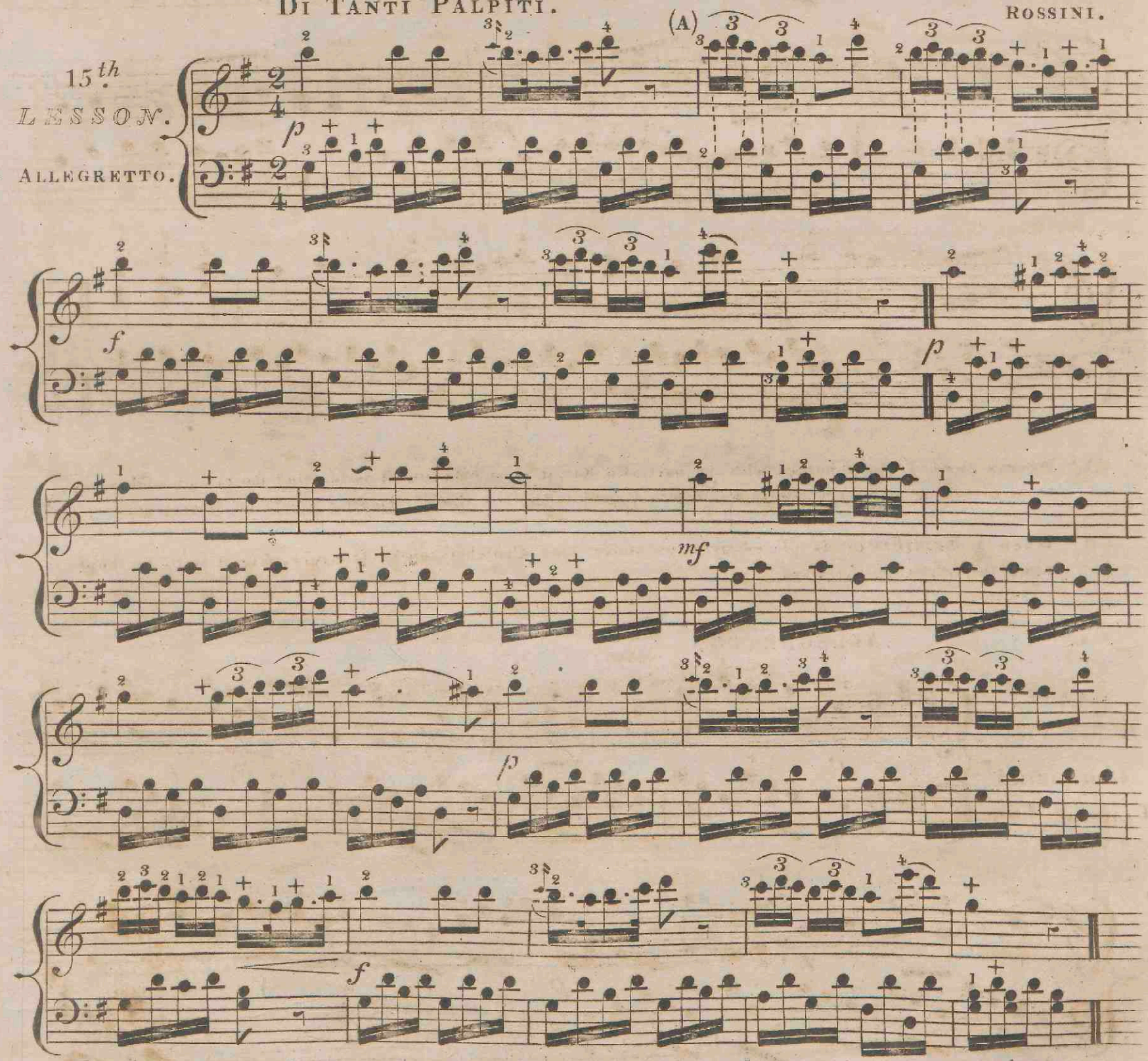


Di Tanti Palpiti.

ROSSINI.

15th LESSON.

ALLEGRETTO.



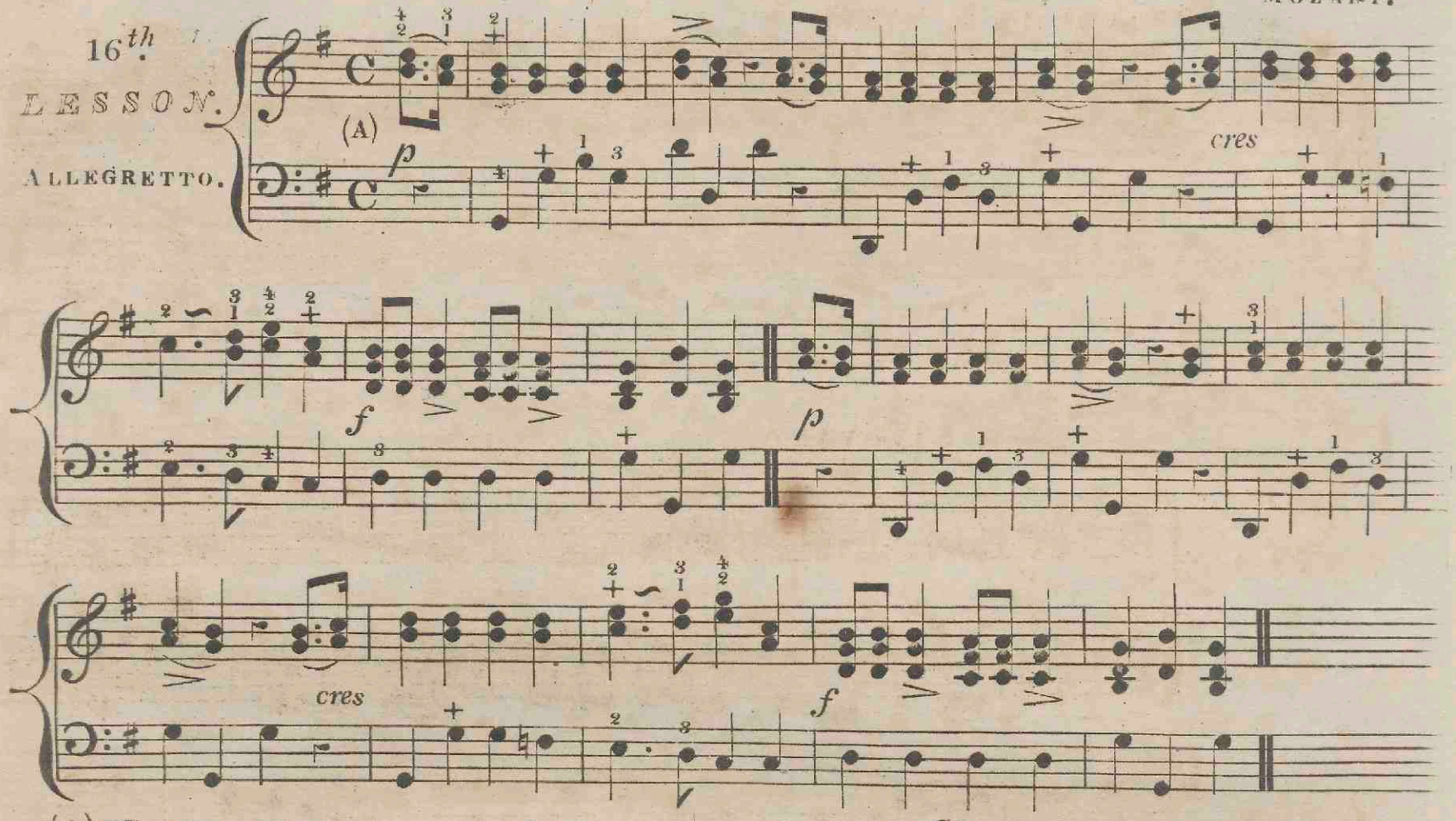
(A) When three notes of the same Value are grouped together with or without the figure **3** marked over or under them, they are to be played in the time of two of the same kind, those **3** notes are called a *Triplet*, the best way is to play them (at first) as they are divided above, till experience teach the Pupils to divide those notes more equally.
The 4 notes in the Bass, must be strictly equal in Time.

O Dolce Concento.

MOZART.

16th. LESSON.

ALLEGRETTO.

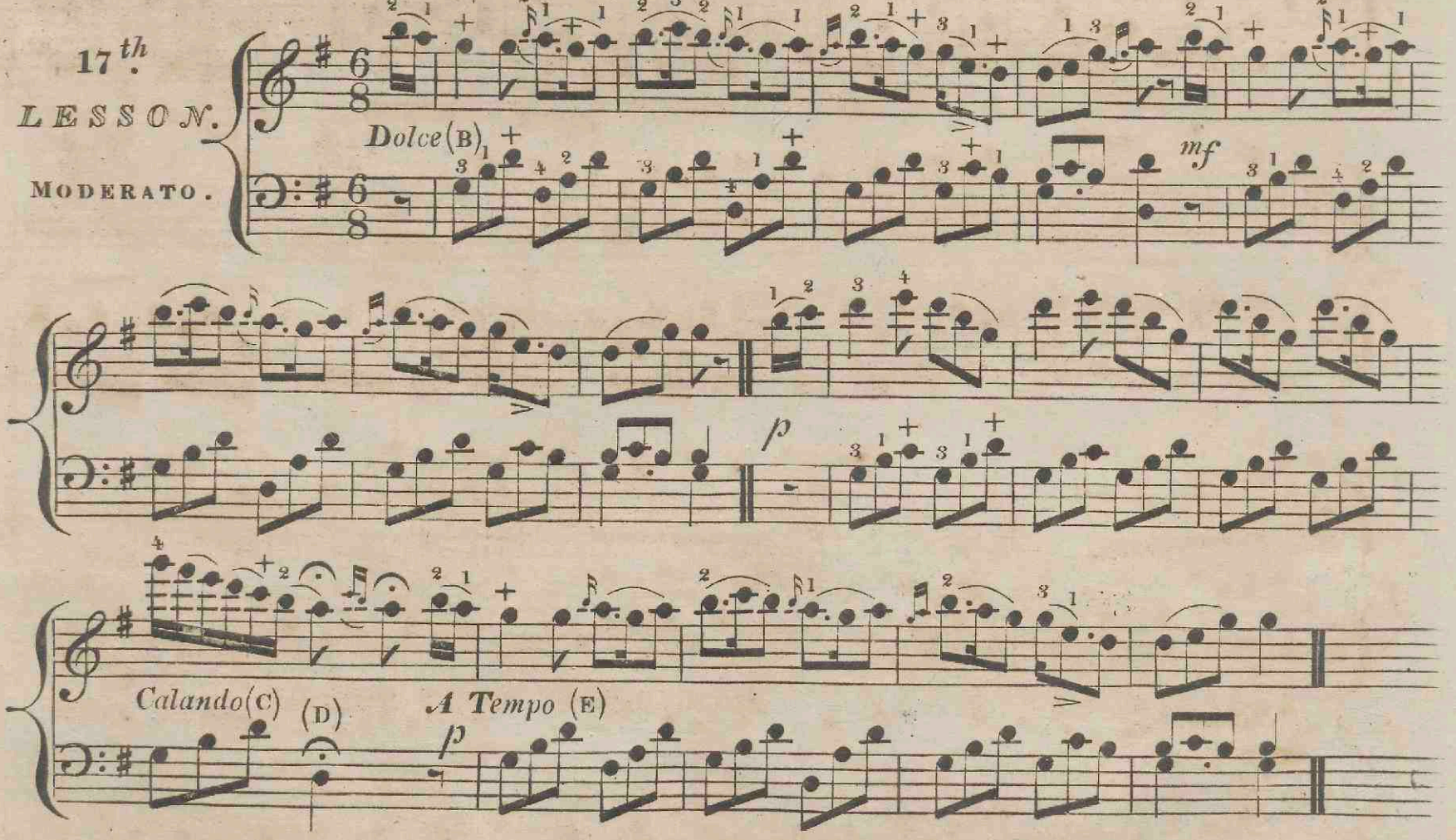


(A) When two or three notes are placed under each other they form a *Chord*, the double notes are Struck together.

Ye Banks and Braes.

17th. LESSON.

MODERATO.



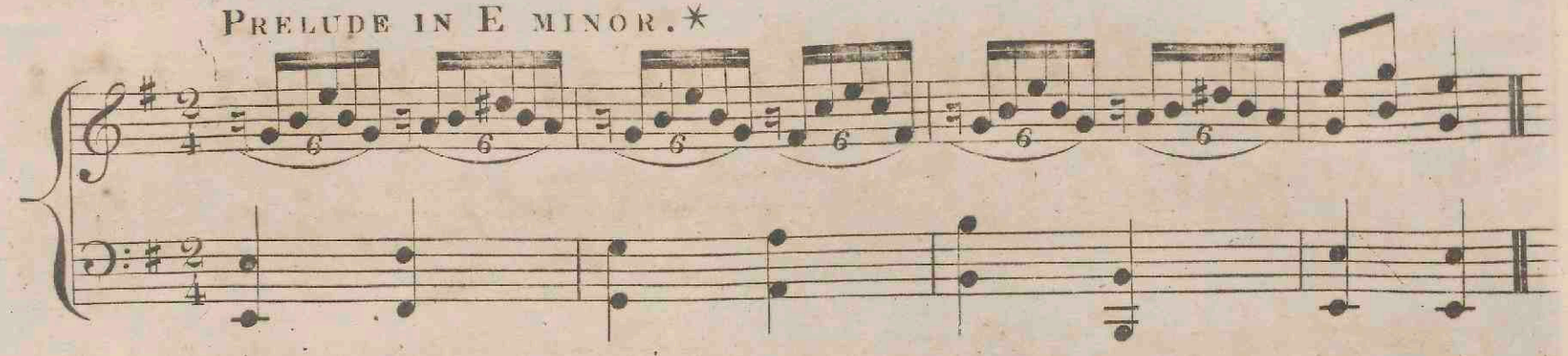
(B) *Dolce*, Softly and Gracefully.

(C) *Calando* Signifies that the Sound is to be diminished gradually and in Slackening the Time.

(D) This Mark 𝄐 is called a *Pause*, it renders the Note longer at Pleasure.

A Tempo, according to Time, or *Tempo Primo*, the Time as before this Mark 𝄐 occurs.

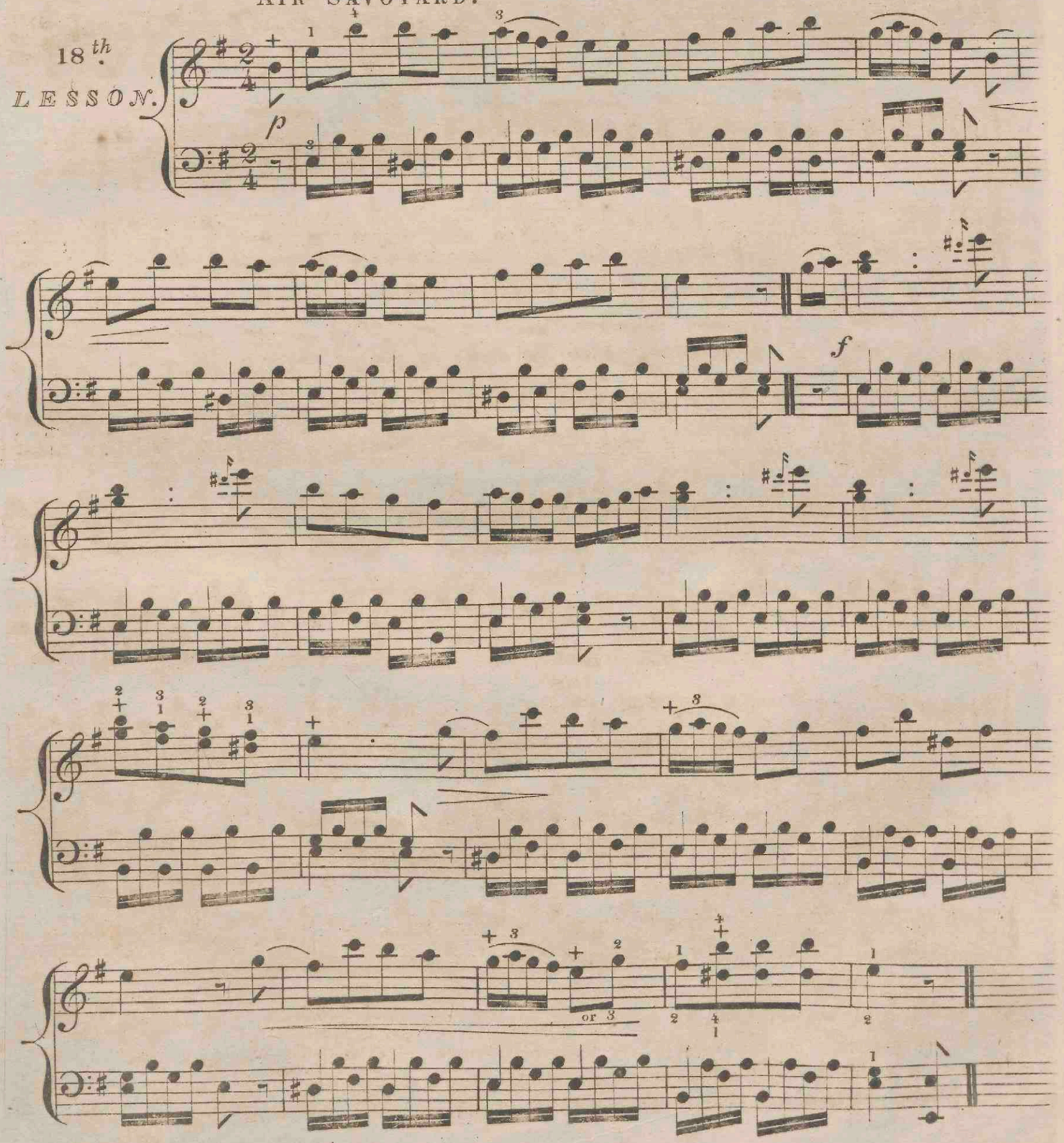
PRELUDE IN E MINOR.*



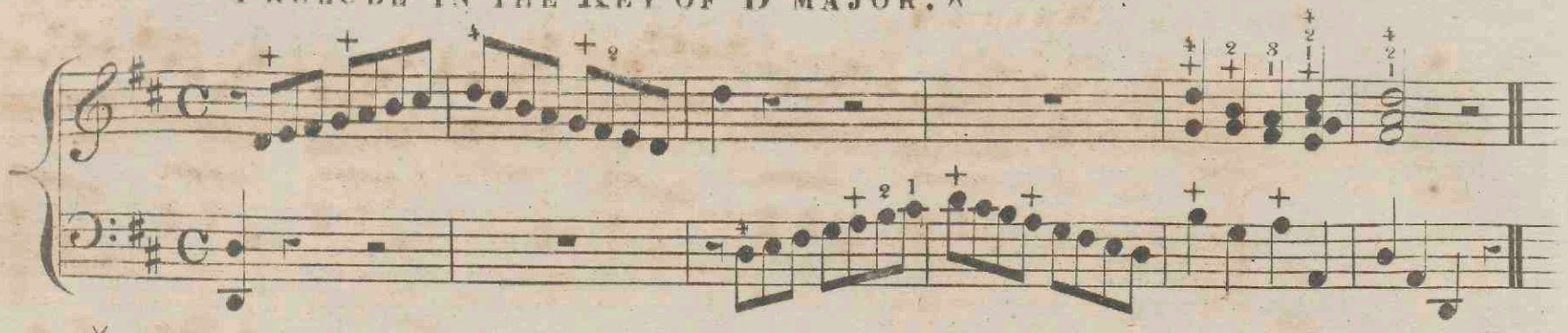
* E Minor has a Sharp marked after the Cleff which is F ♯.

AIR SAVOYARD.

18th. LESSON.



Prelude in the Key of D major.*

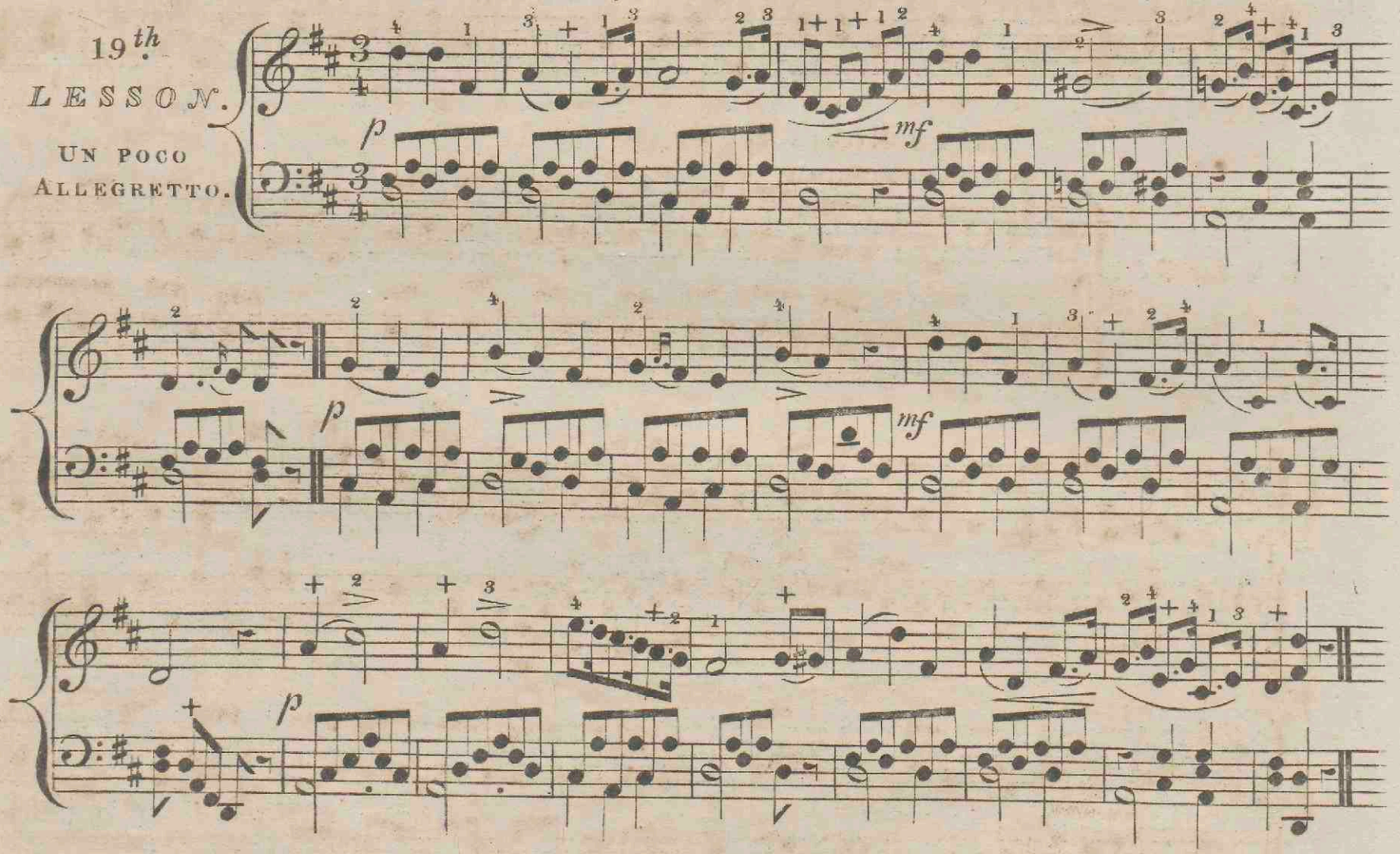


* The Key of D Major has 2 Sharps marked after the Cleff which is F ♯ & C ♯, all the F's & C's are to be played Sharps.

French Air.

19th. Lesson.

Un poco Allegretto.

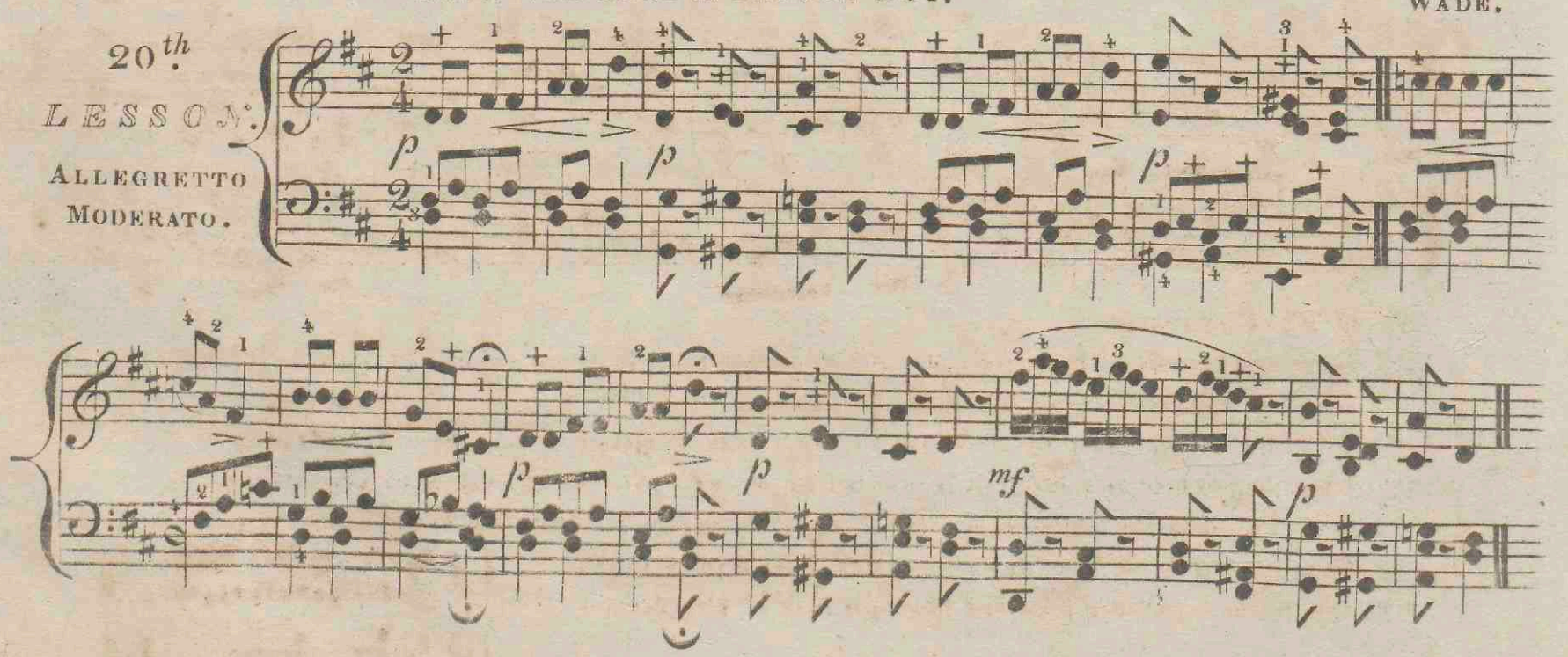


Love was once a Little Boy.

Wade.

20th. Lesson.

Allegretto Moderato.



T. L.

WALTZ.

21st LESSON.

MODERATO.

p *f*

p *f*

AULD ROBIN GRAY.

22nd LESSON.

Con espressione.(A)

ANDANTE.

dolce.

(B) (C) *hr*

(D)

dolce

(E) *hr*

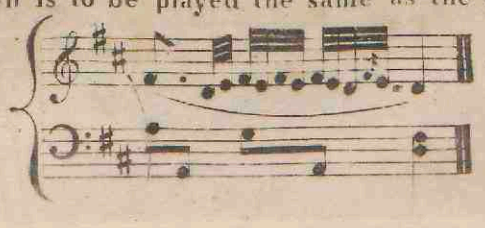
(A) *With Expression.*

(B) These two figures $\overset{3+}{\frown}$ placed under a Slur, Signifies that after playing *1* with the 3d. finger the Thumb is Shifted upon the Key without Striking it again.

(C) *hr* is the general Mark for a *Shake*. this one is to be played thus,

(D) When the last note of a Measure is affected by an *Accidental* Sharp, Flat, or Natural, and the first note of the following measure is on the same line or space, it is to be played the same as the last Note, Sharp Flat or Natural; and is seldom mark'd twice as above

(E) This Shake is called a prepared Shake, it is to be played, thus;



LE PETIT TAMBOUR.

23rd. LESSON.

ALLEGRETTO.

f

Fine *p* *cres*

f *D.C.*

THE HUNTSMANS CHORUS in Der Freyschutz.

C.V. WEBER.

24th. LESSON.

ALLEGRETTO.

f *p* *f*

p *f*

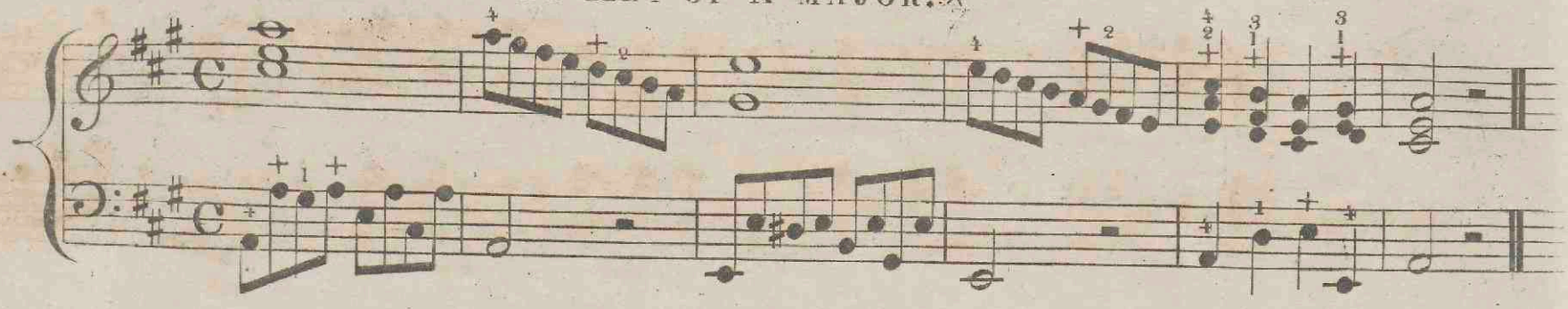
p *Crescendo*

fz *fz* *p*

f *fz*

fz

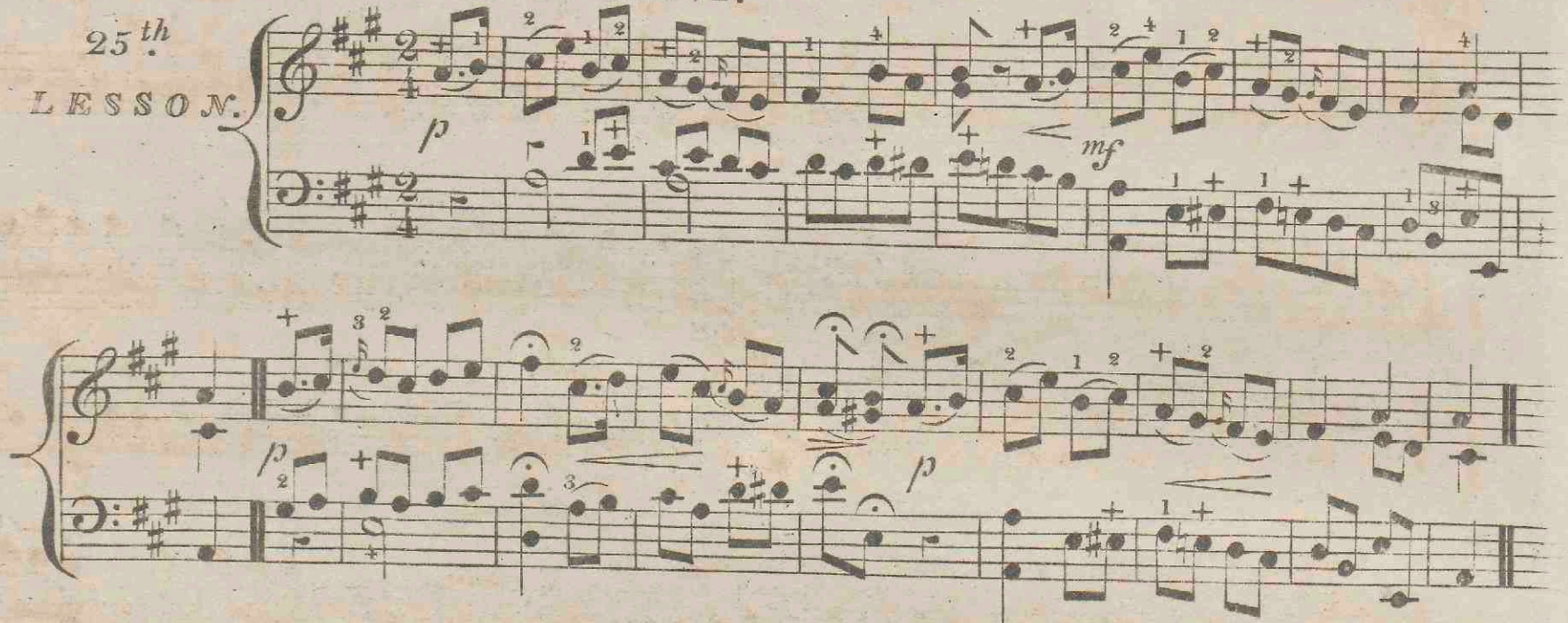
Prelude in the Key of A major.*



* The Key of A Major has three Sharps Marked after the Cleff which are F, C, & G, Sharp.

Kelvin Grove.

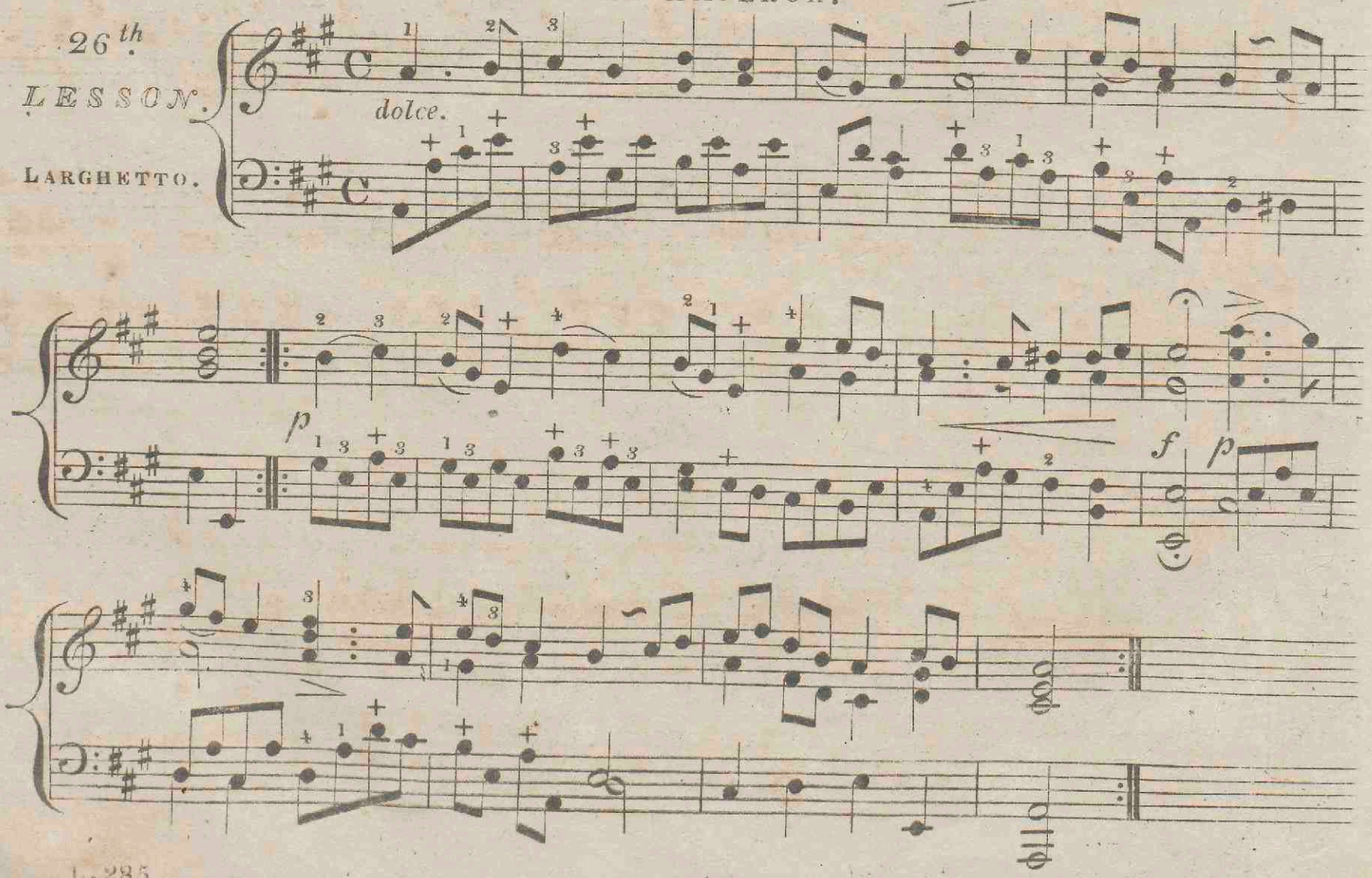
25th. Lesson.



God Save the Emperor.

26th. Lesson.

Larghetto.



C'EST L'AMOUR.

27th LESSON.

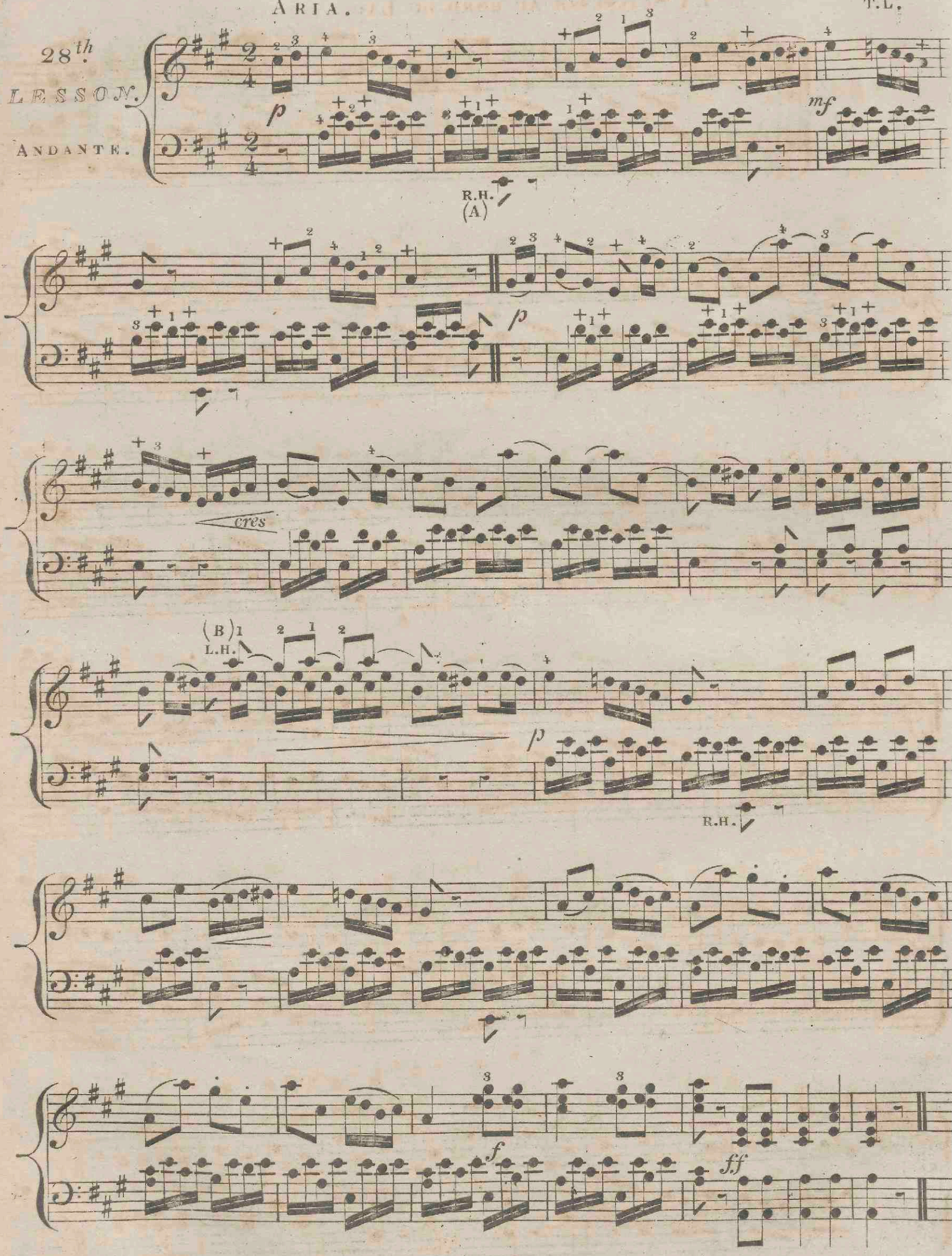
ALLEGRETTO.

(A) This Small note is to be played quickly without altering the Time.

ARIA. T.L.

28th LESSON.

ANDANTE.



(A) The letters *R.H.* Signify *Right Hand* and indicate that the Right Hand is to cross over the Left, to play *E*.

(B) *L.H.* Signify *Left Hand*, which hand is to cross over the Right, to play *A.G.* &c.

La Suissesse au bord du Lac.

29.th LESSON.

ANDANTINO.

dolce

QUANTO PIU BELLA.

PAISIELLO.

30th LESSON.

ANDANTE.

(A) When Small Notes are placed before Large Ones, each small note is called a Short Beat, it is always played quick.

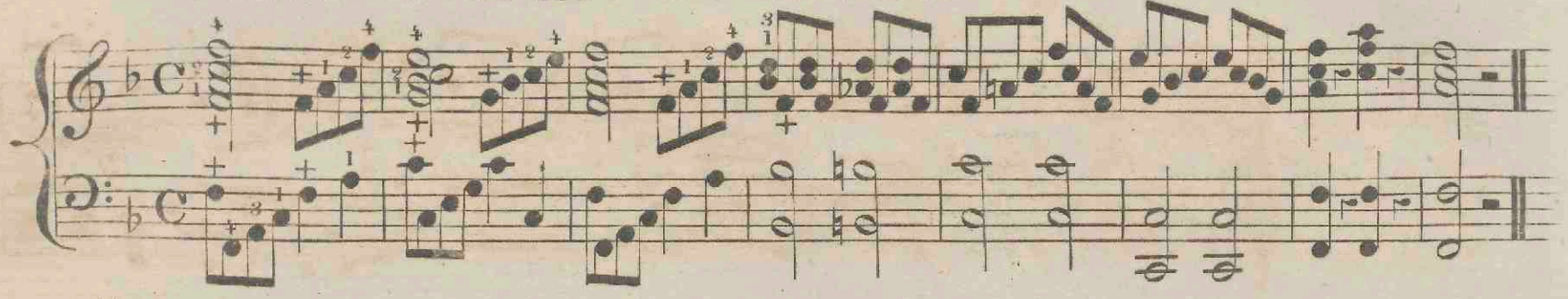
WALTZ.

T.L.

31st. LESSON.

MODERATO.

PRELUDE IN THE KEY OF F MAJOR.*

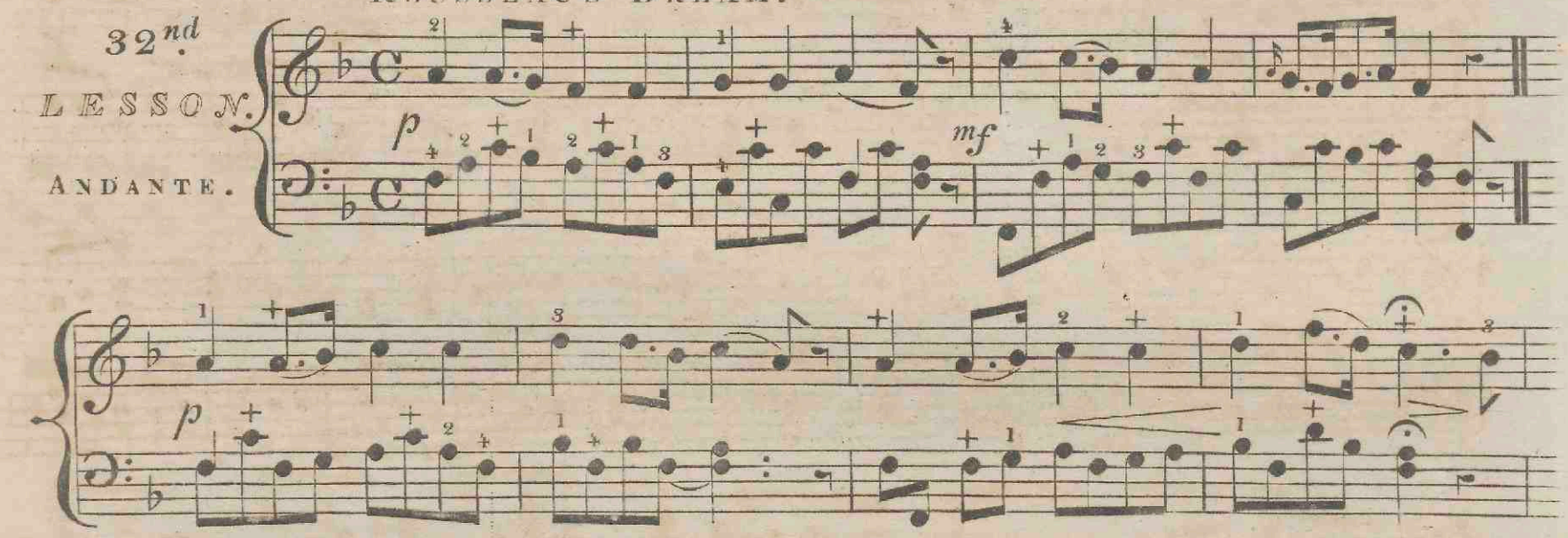


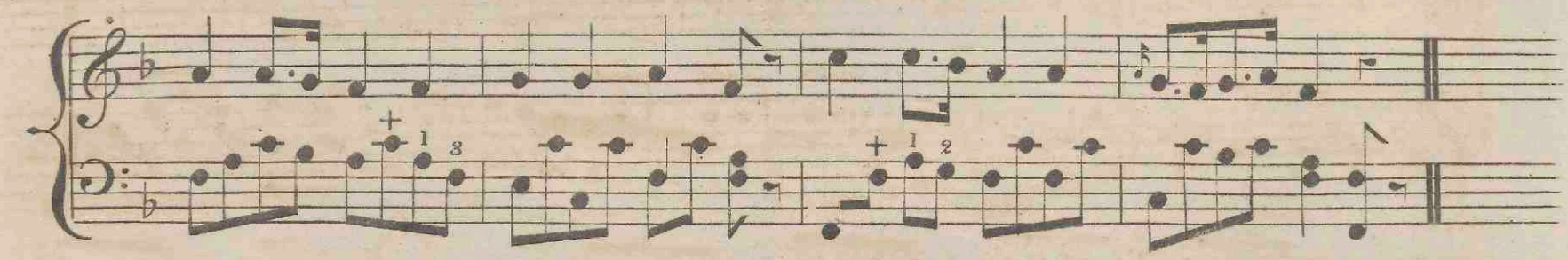
* The Key of F has a Flat mark'd after the Cleff, which is B Flat.

ROUSSEAU'S DREAM.

32nd. LESSON.

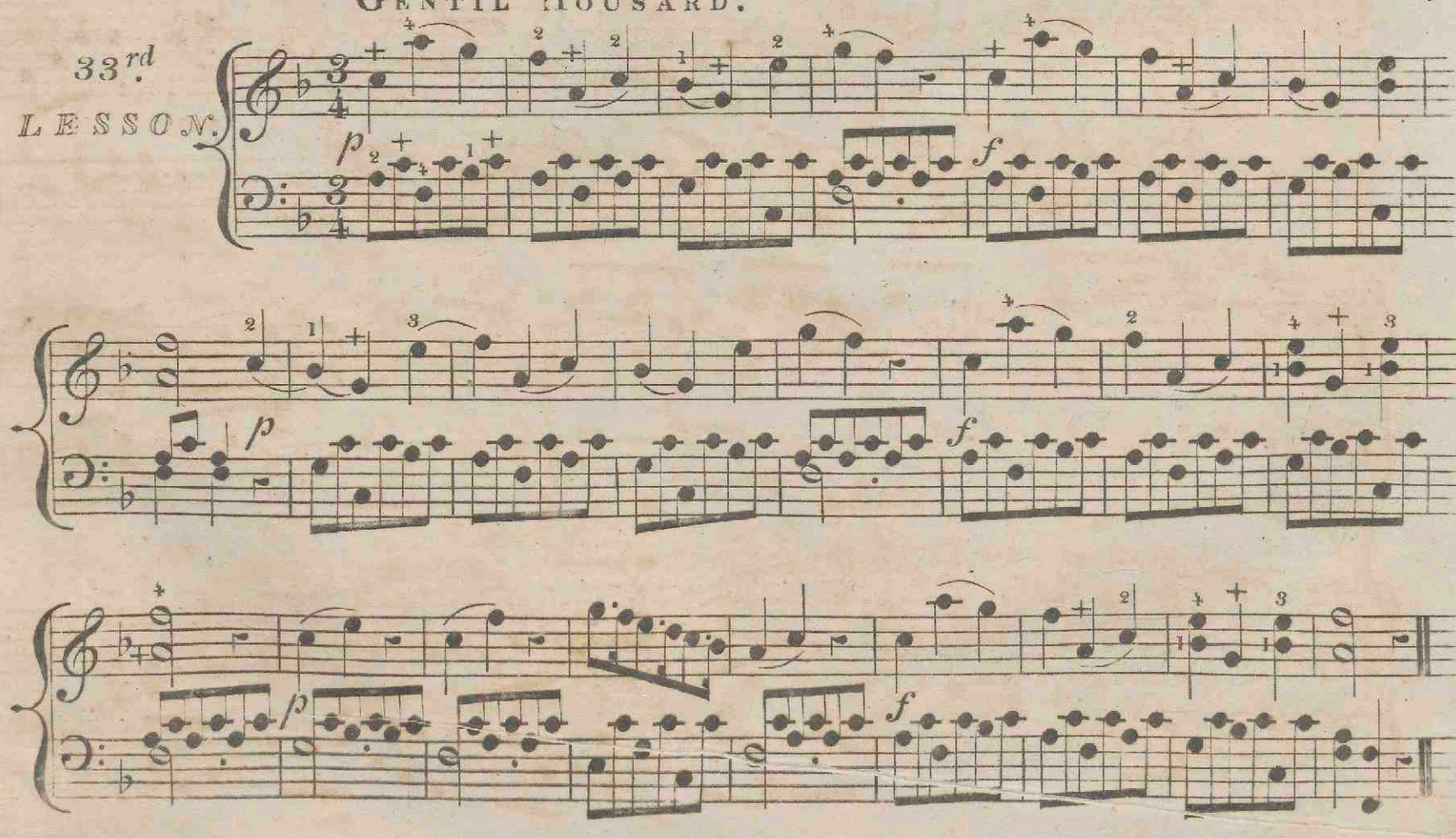
ANDANTE.





GENTIL HOUSARD.

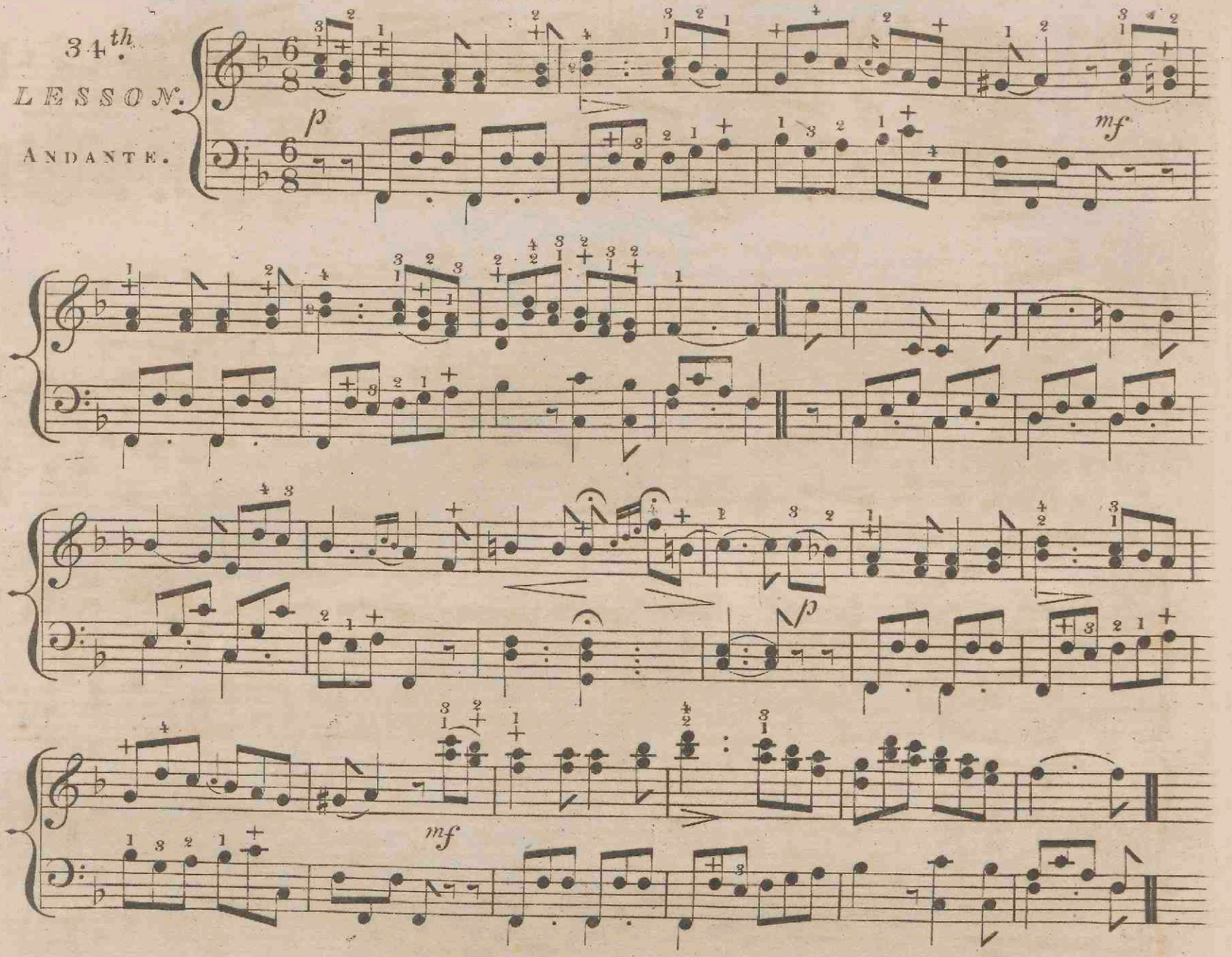
33rd. LESSON.



La Biondina.

34.th LESSON.

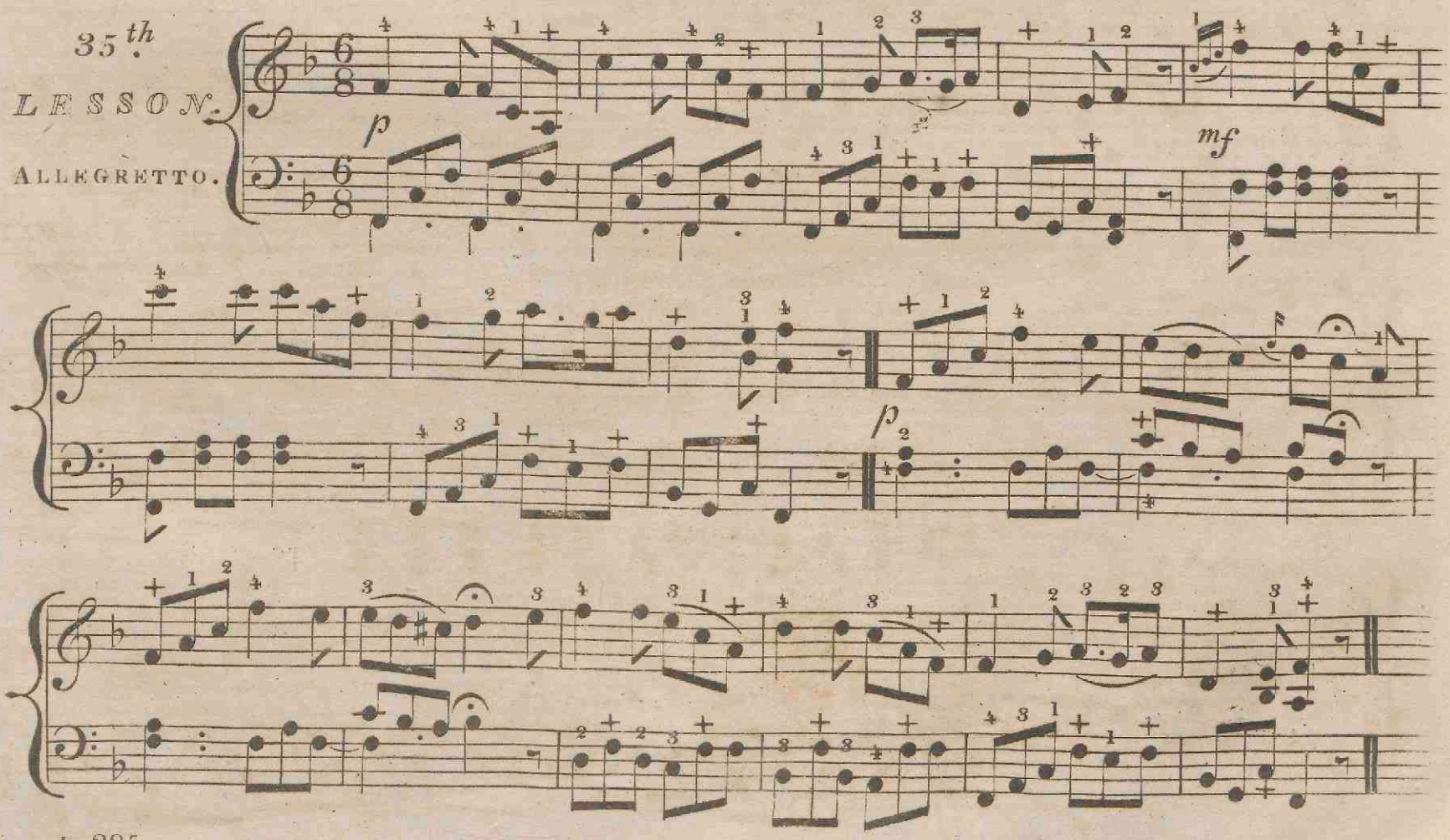
Andante.



The Bards Bequest.

35.th LESSON.

Allegretto.



ZITTI ZITTI.

36th. LESSON.

ALLEGRETTO

p

f

f

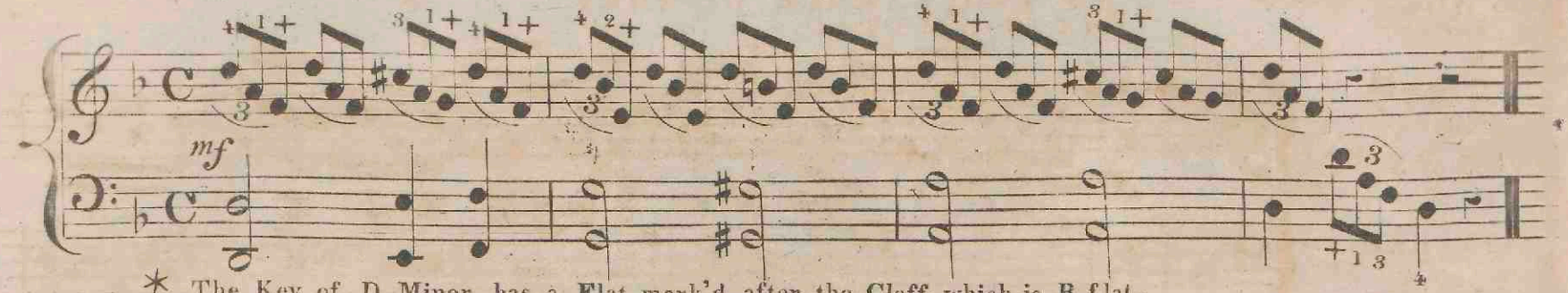
p

cres

f

ff

Prelude in the Key of D. minor.*

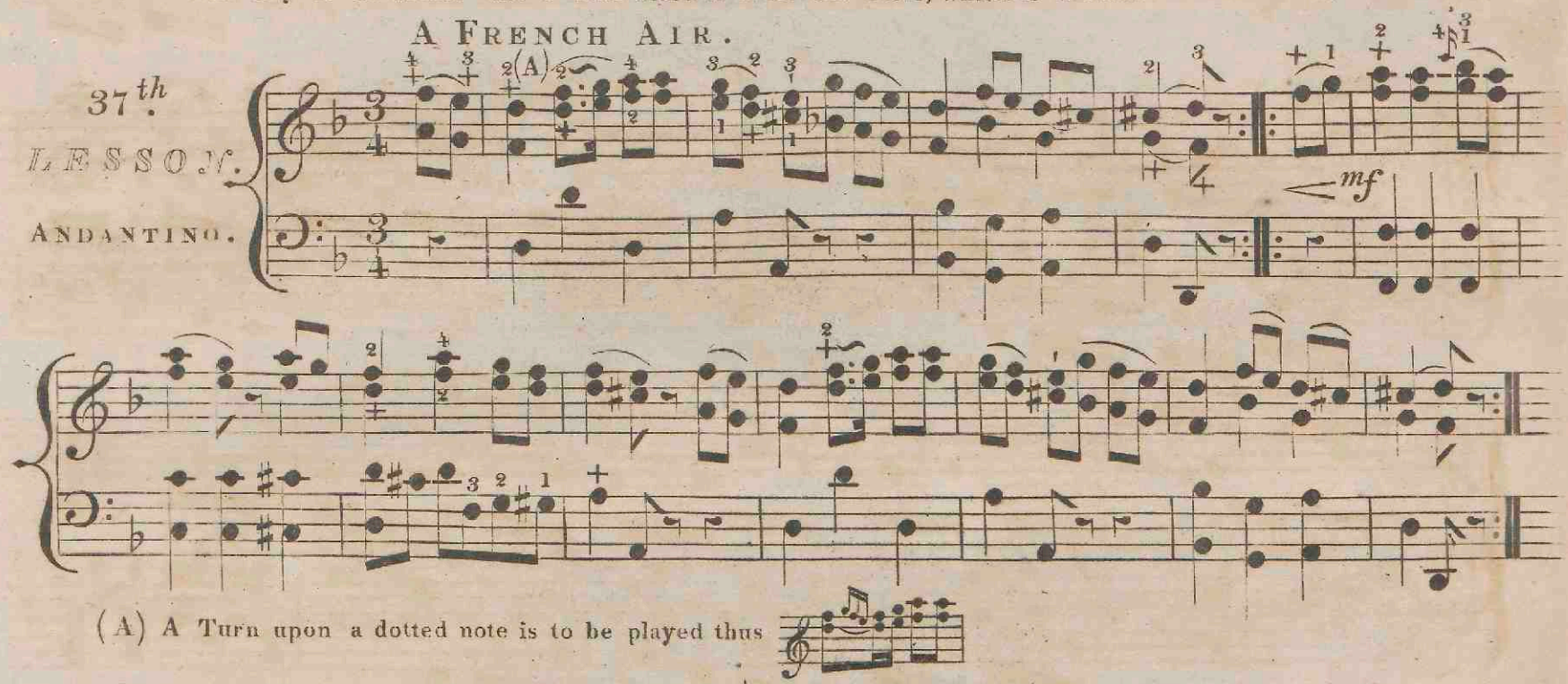


* The Key of D. Minor has a Flat mark'd after the Cleff, which is B flat.

A French Air.

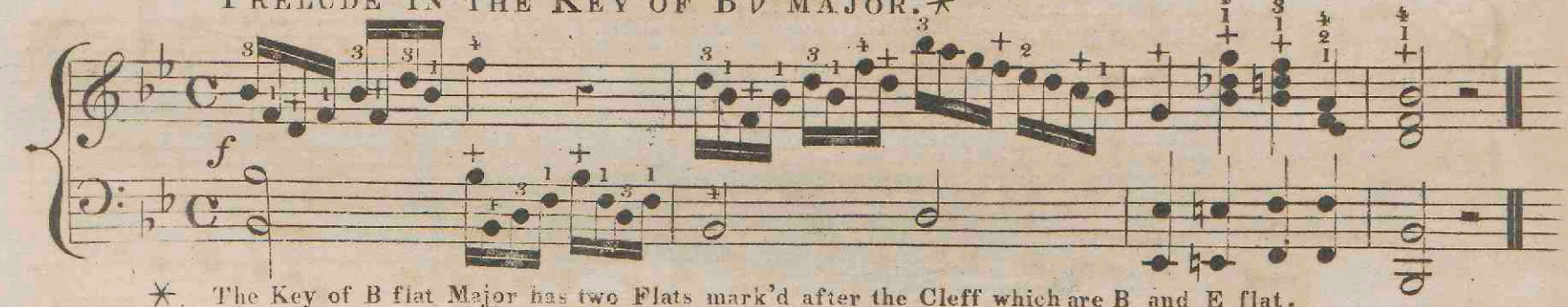
37th. Lesson.

Andantino.



(A) A Turn upon a dotted note is to be played thus

Prelude in the Key of B♭ major.*

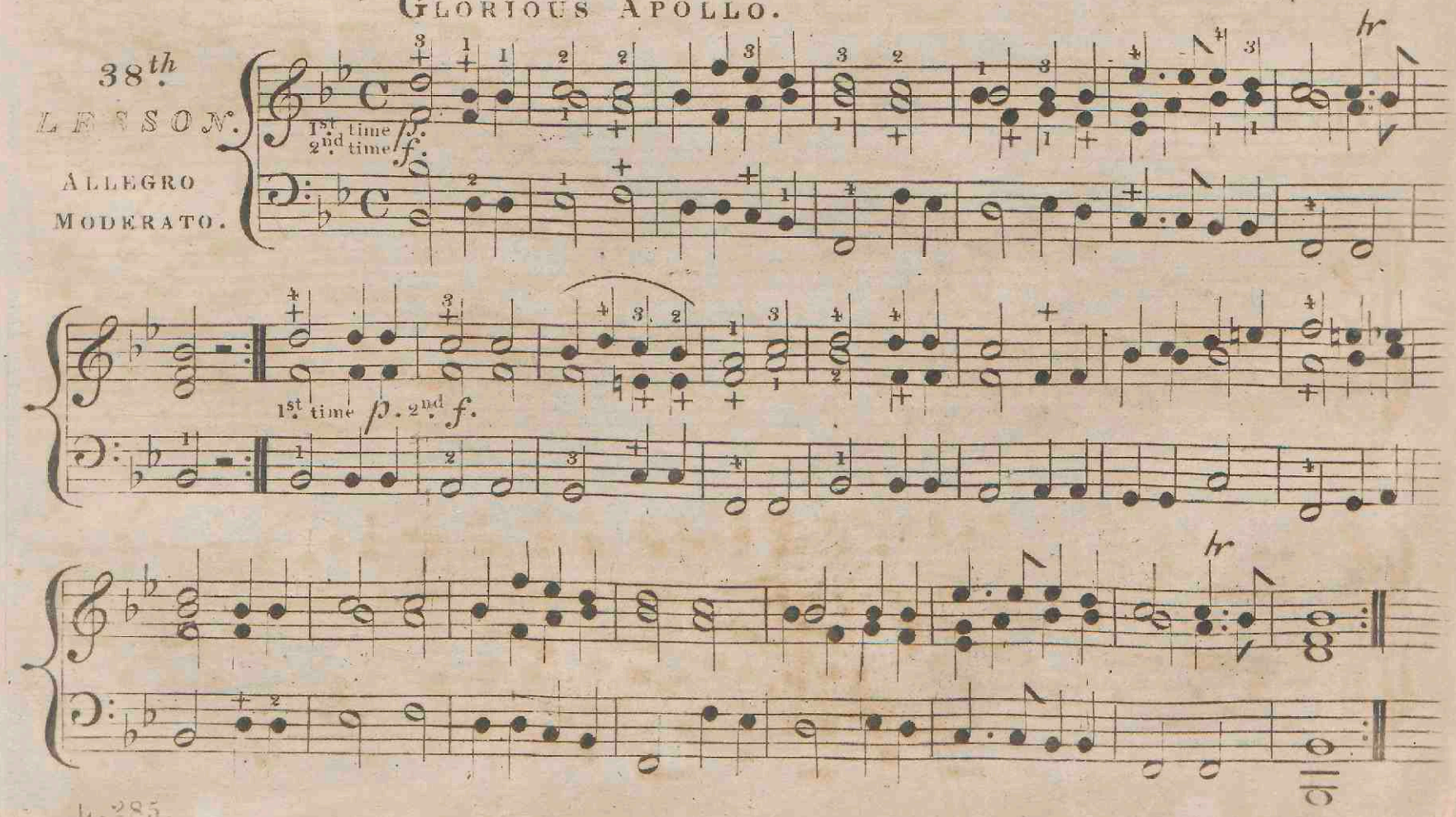


*. The Key of B flat Major has two Flats mark'd after the Cleff which are B and E flat.

Glorious Apollo.

38th. Lesson.

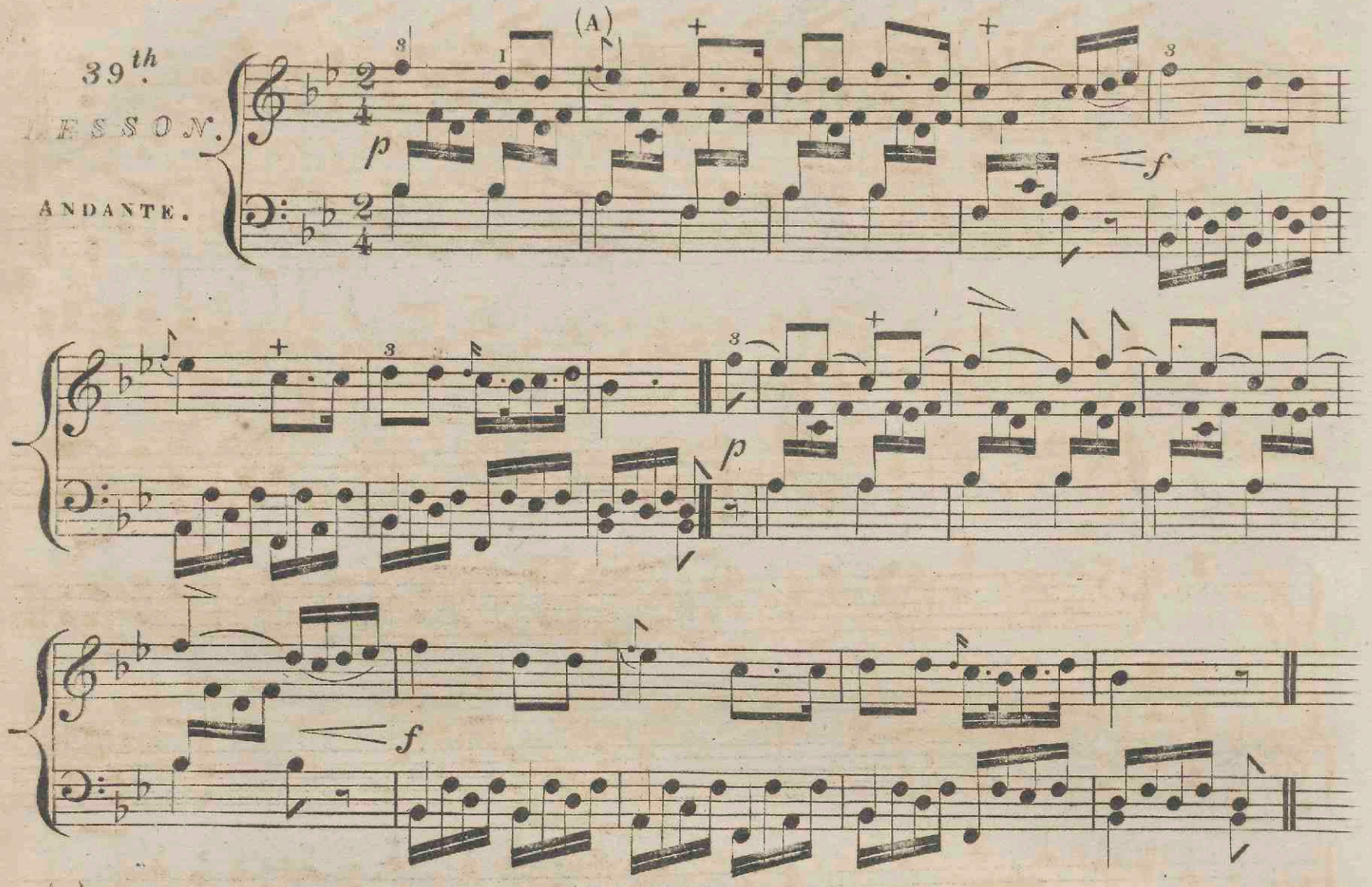
Allegro Moderato.



Le Troubadour du Tage.

39th Lesson.

Andante.

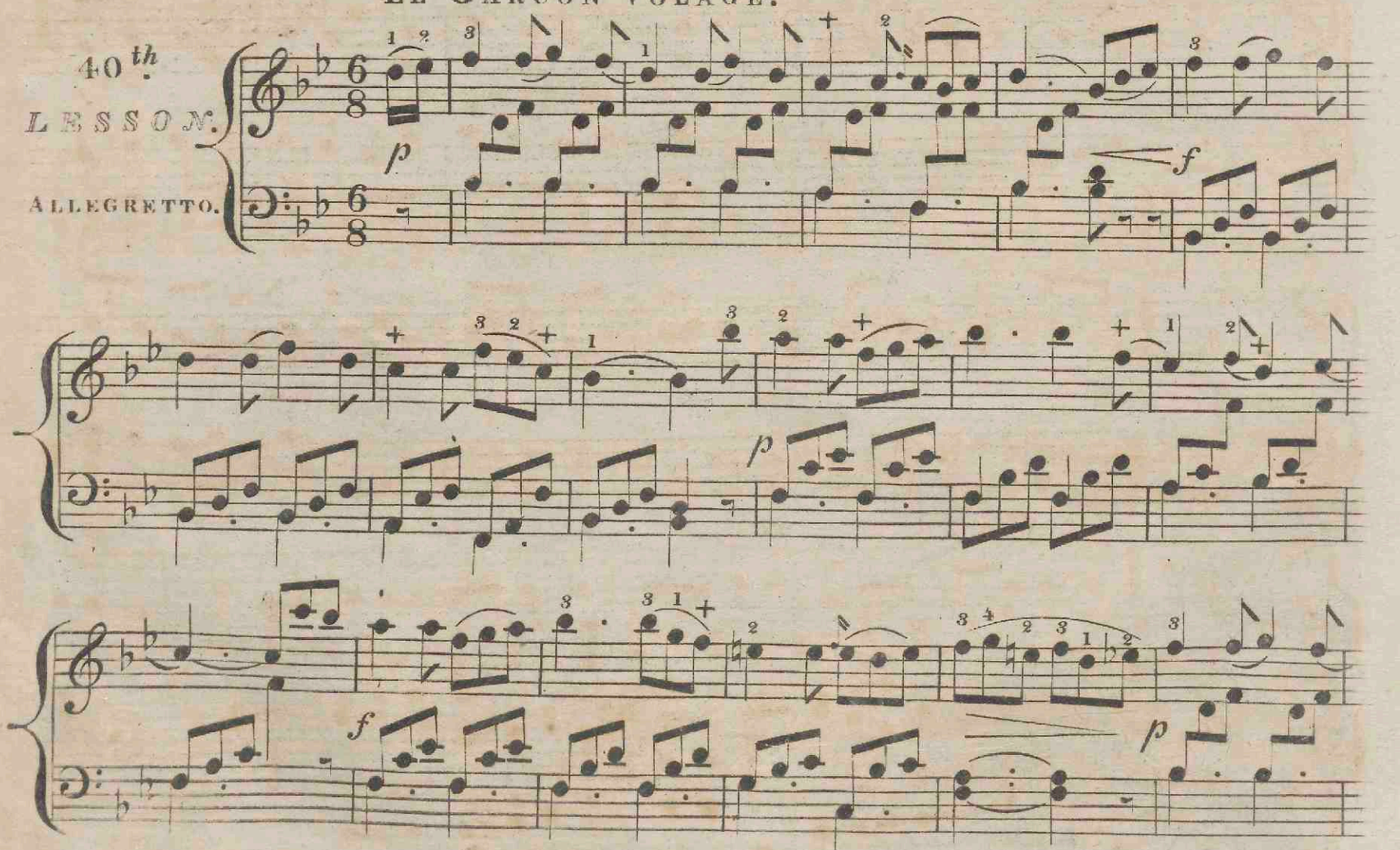


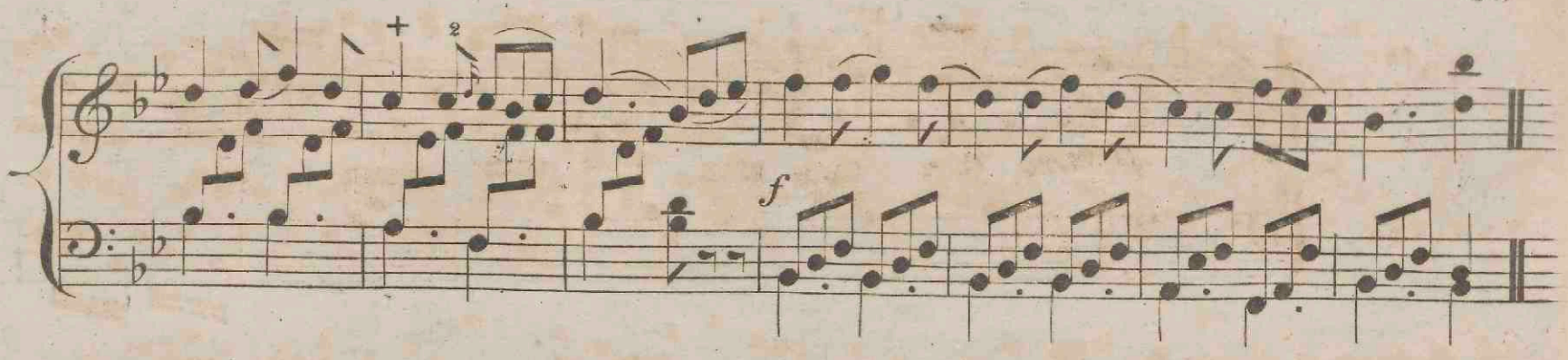
(A) This Small Note is called an *Appoggiatura*, it is always played Legato and borrows its length from the following large Note, (which is generally the half.)

Le Garcon Volage.

40th Lesson.

Allegretto.

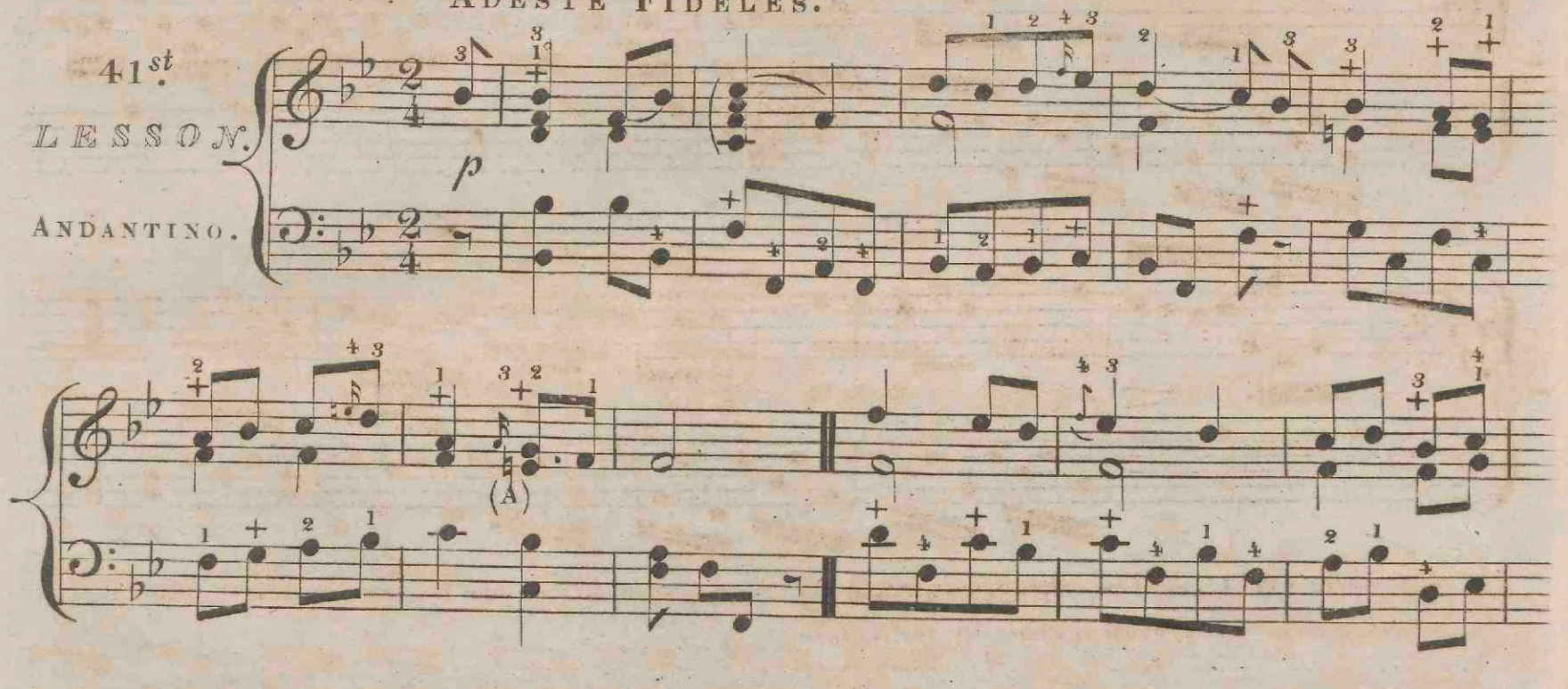


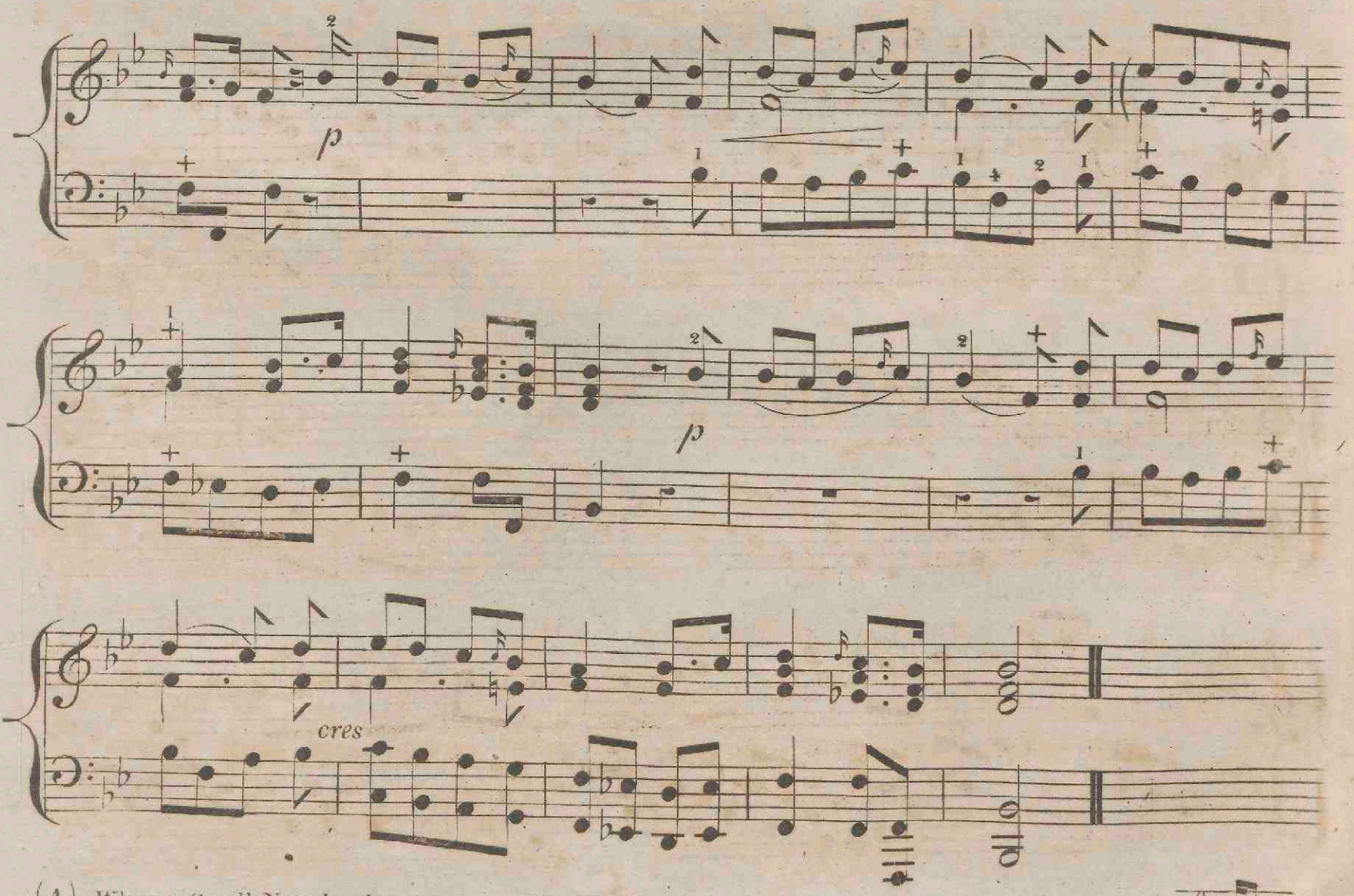


ADESTE FIDELES.

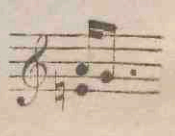
41st. LESSON.

ANDANTINO.





(A) When a Small Note is placed before a Double Note it is always played with the lower Note thus



BENEDETTA.

42nd LESSON.

ANDANTE.

or dolce

or

AURA FELICE.

CARAFFA.

43rd LESSON.

ALLEGRETTO.

(A)

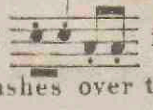
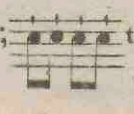
p

f

p

mf

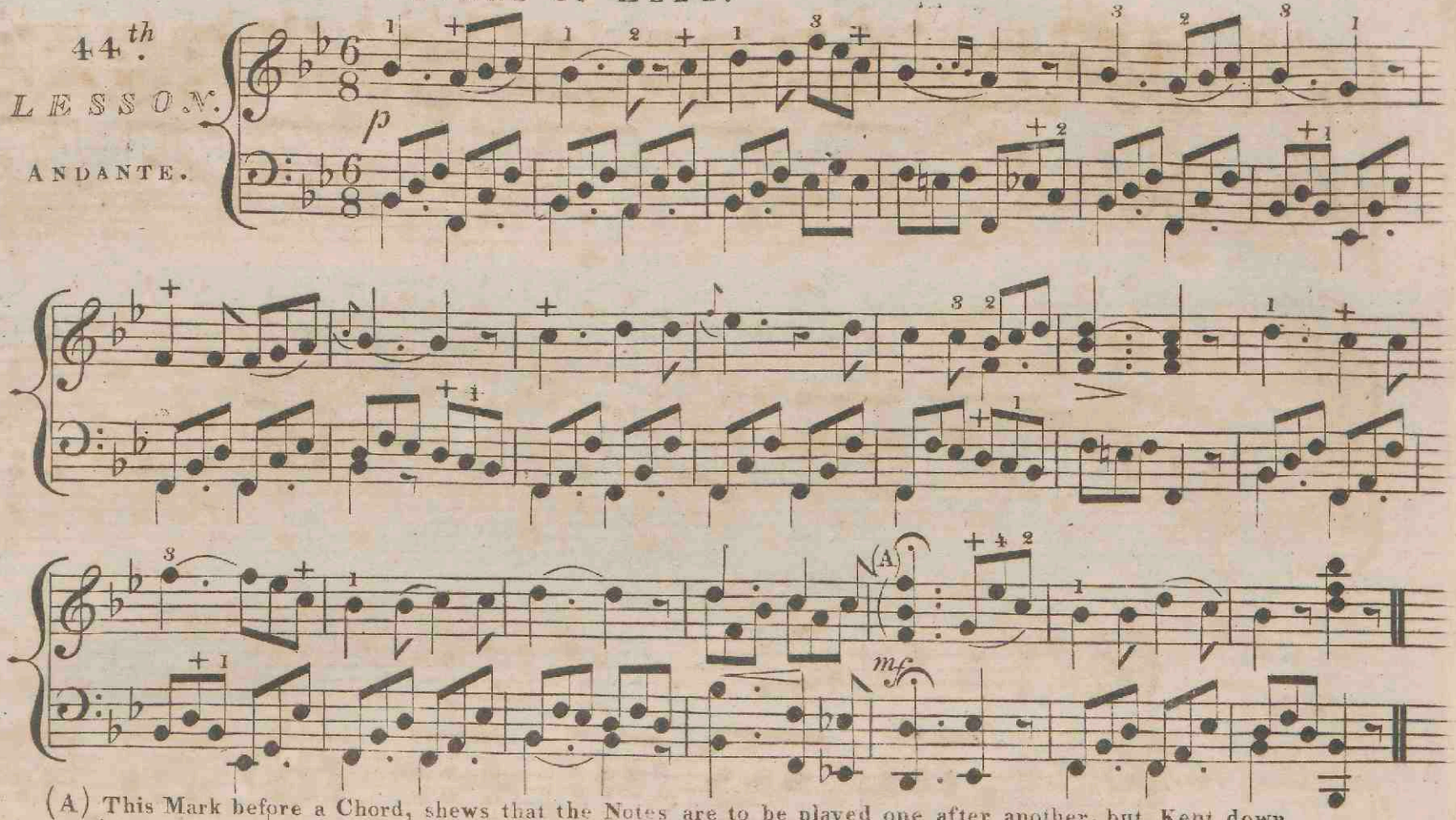
p

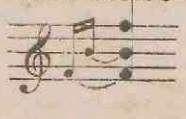
(A) When dots are placed over or under the Notes, thus;  it is called *Staccato*, which means to play those Notes Short and distinct, and when there are dashes over them, thus;  they are play'd still Shorter.

WATERS OF ELLÉ.

44.th LESSON.

ANDANTE.



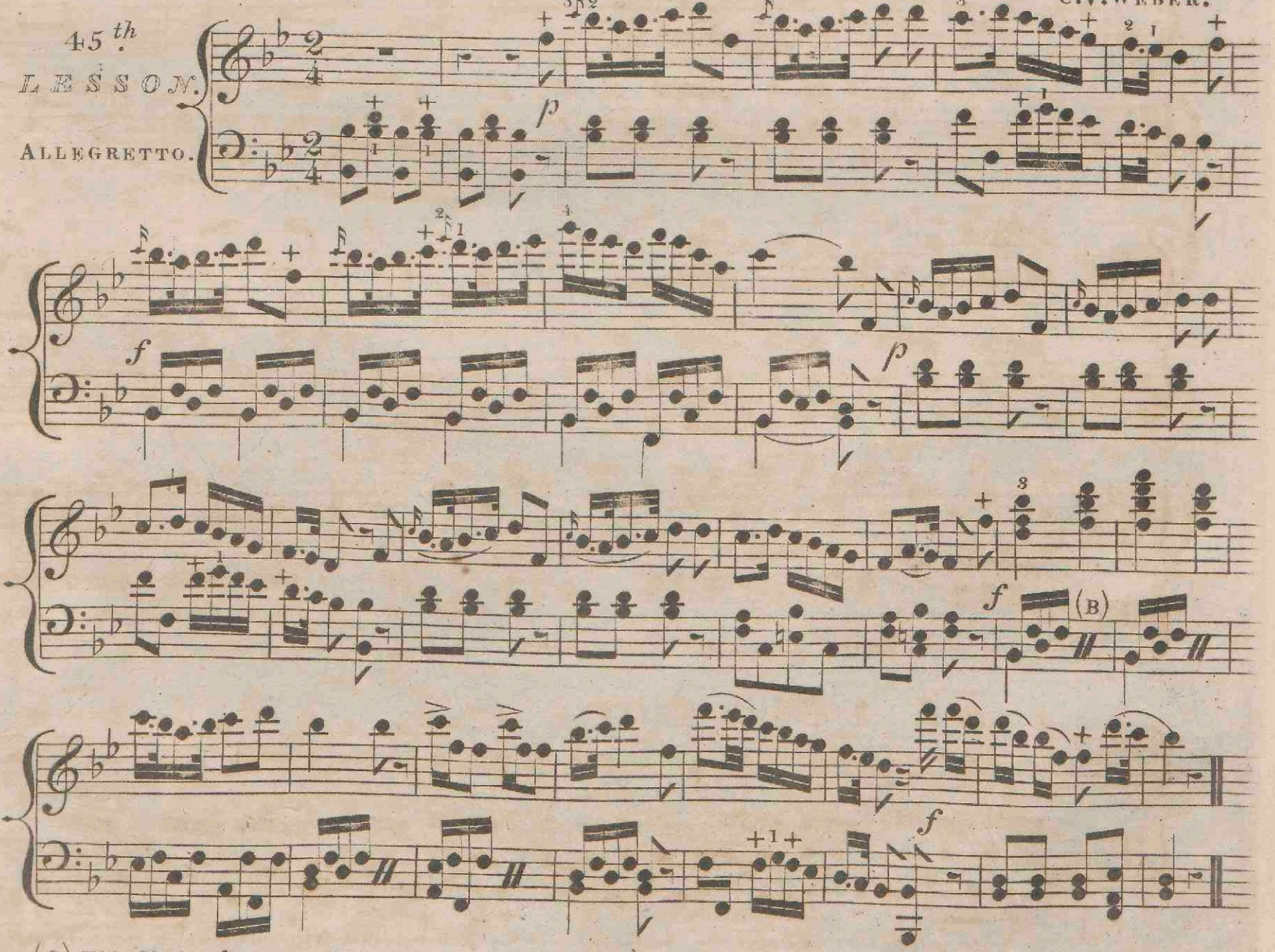
(A) This Mark before a Chord, shews that the Notes are to be played one after another, but Kept down, thus;  which is called *Arpeggio*.

THE BRIDEMAIDS CHORUS.

C.V.WEBER.

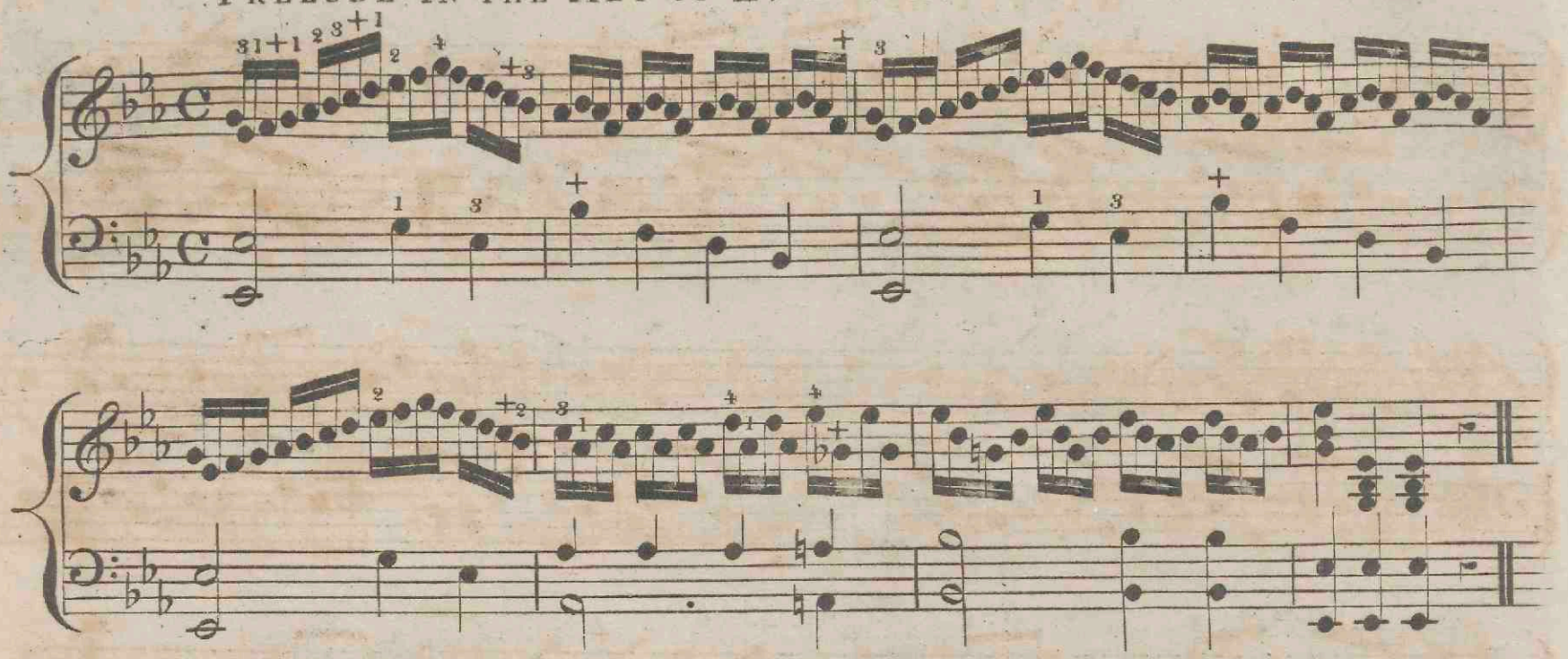
45.th LESSON.

ALLEGRETTO.



(B) This Mark // is an abbreviation; it indicates that the foregoing group of 4 Notes are to be played again.

PRELUDE IN THE KEY OF E♭ MAJOR.*

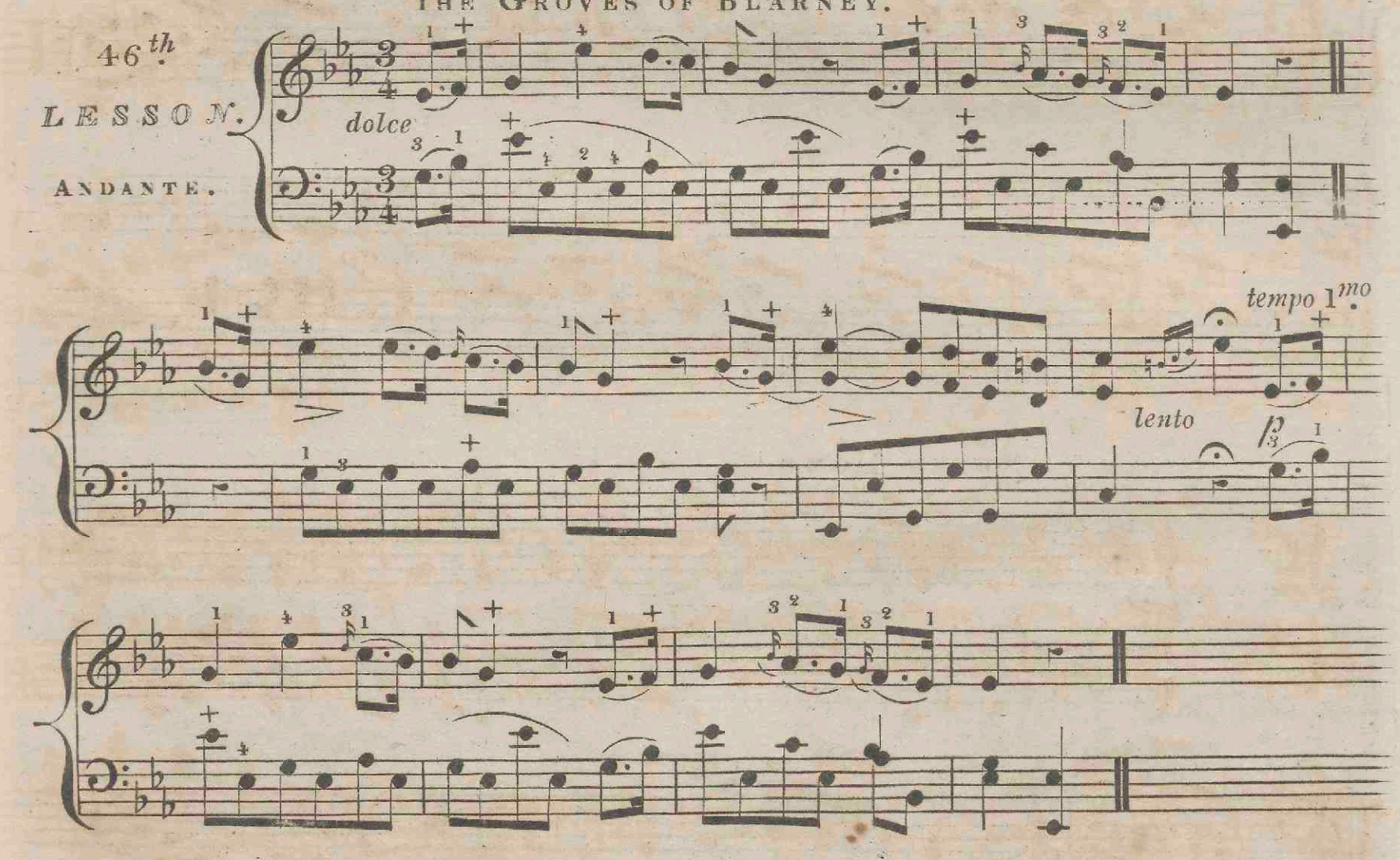


* The Key of E flat Major has three flats marked after the Cleff, which are B, E, & A, flat.

THE GROVES OF BLARNEY.

46th. LESSON.

ANDANTE.

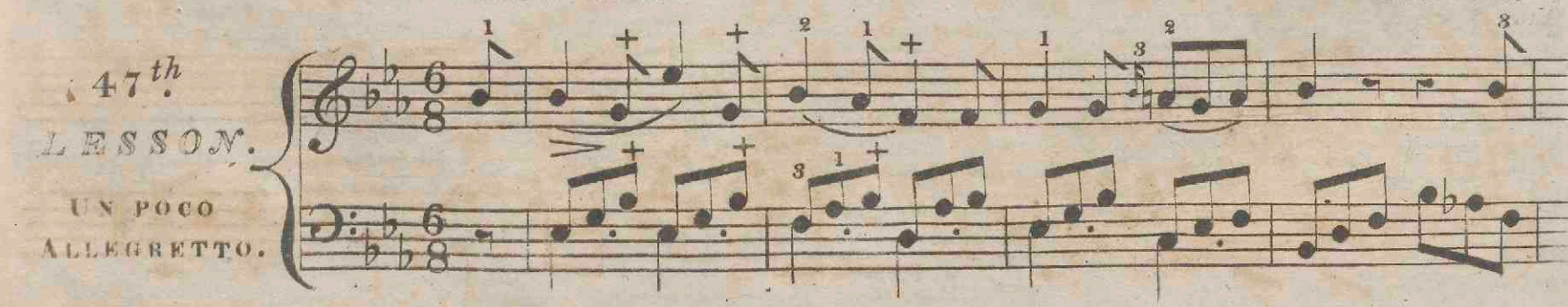


YOUR HEART AND LUTE.

CROUCH.

47th. LESSON.

UN POCO ALLEGRETTO.



pp

SWEET HOME.

48th LESSON.

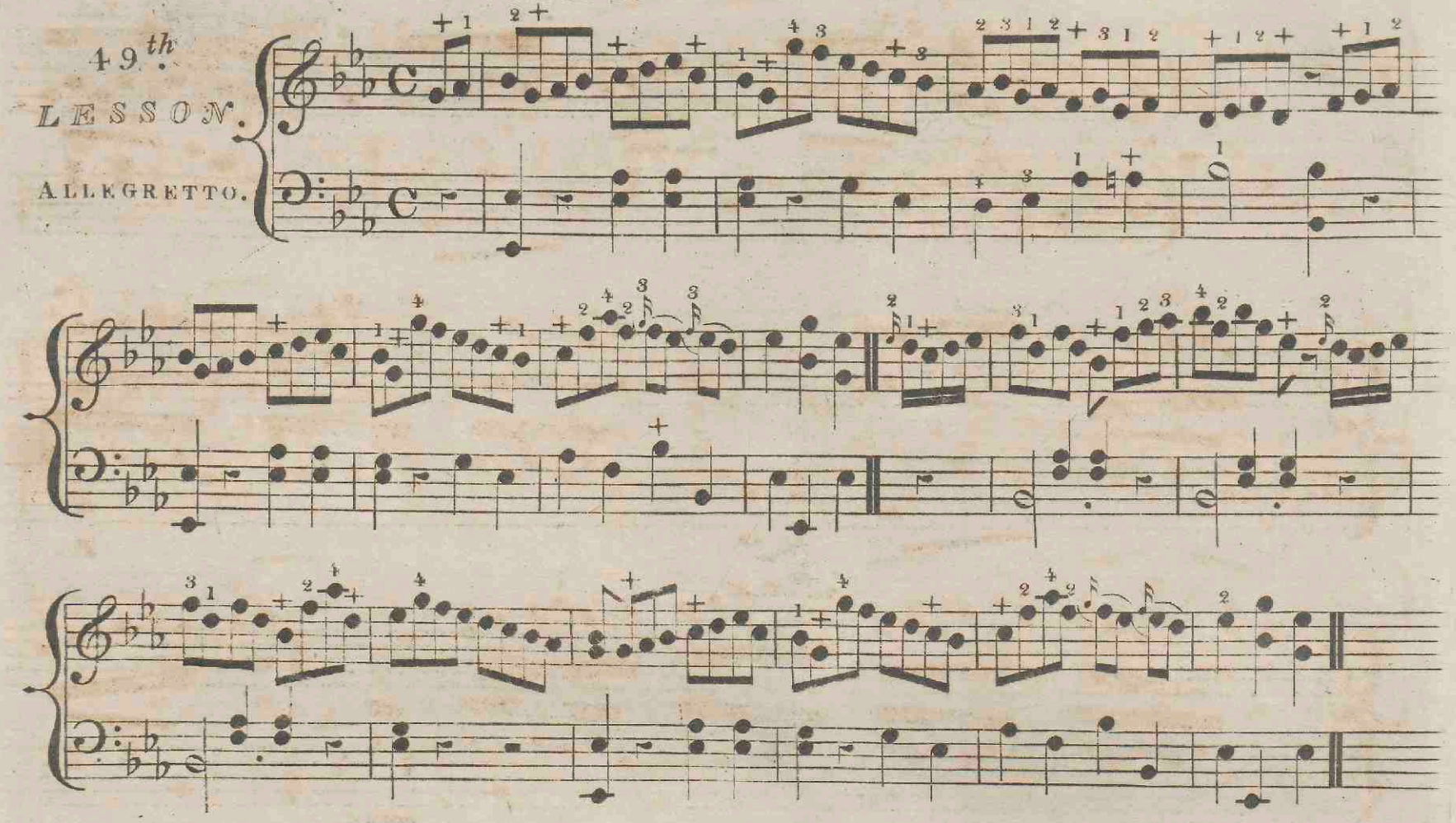
ANDANTE.

p espressivo.

HORNPIPE.

49th LESSON.

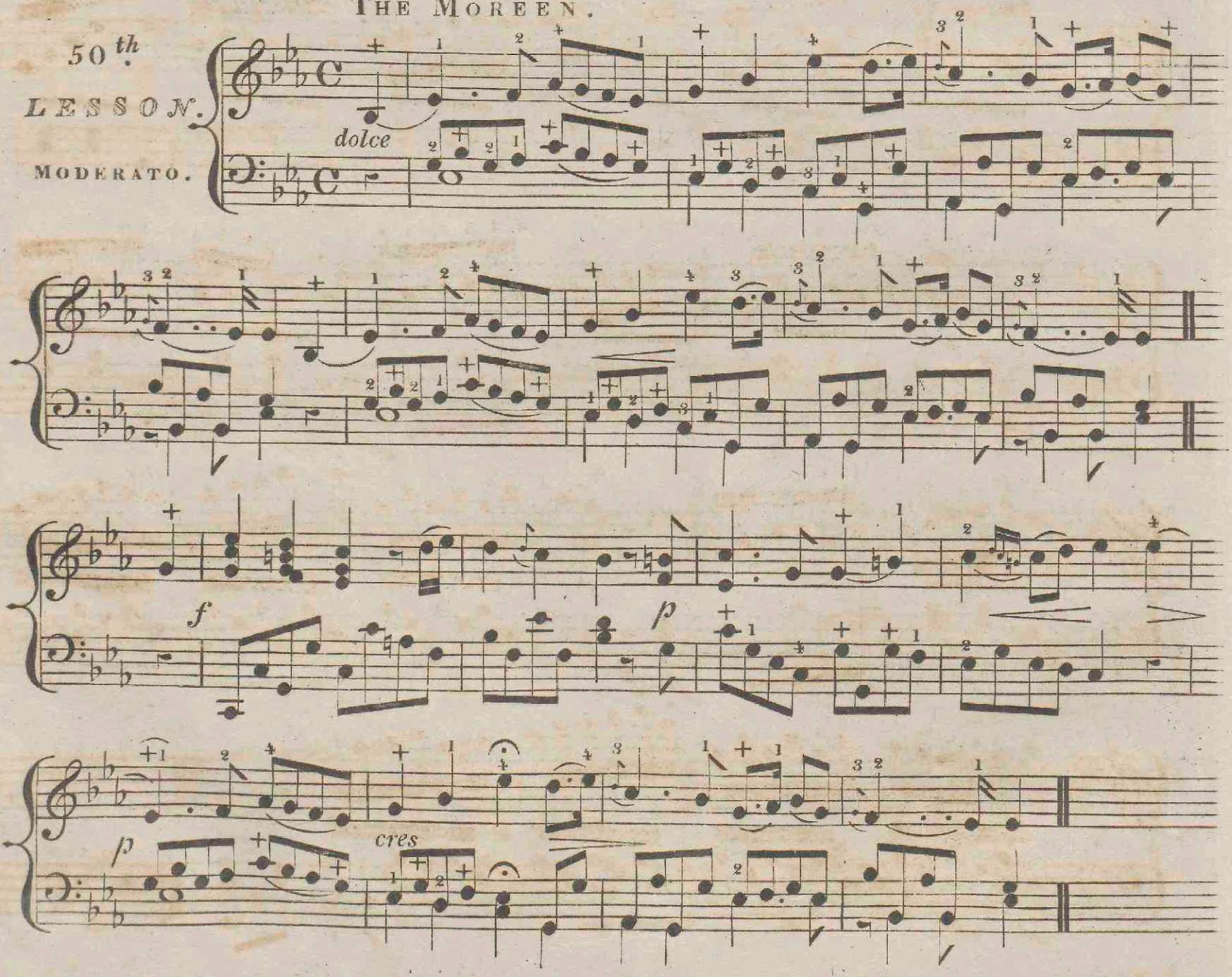
ALLEGRETTO.



THE MOREEN.

50th LESSON.

MODERATO.



WALTZ.

T. L.

51st LESSON.

ALLEGRETTO.

p

f

p

or

mf

p

f

God save the King.

52nd LESSON

ANDANTE MAESTOSO.

1st time *p*. 2nd time *f*.

1st time *p*. 2nd *f*.

2nd time 8ves

Rule Britannia.

53rd LESSON

ALLEGRETTO CON SPIRITO.

hr

f

Non nobis Domine.

54th LESSON.

MAESTOSO.

Non no_bis Do_mi_ne

p

Non no_bis Do_mi_ne

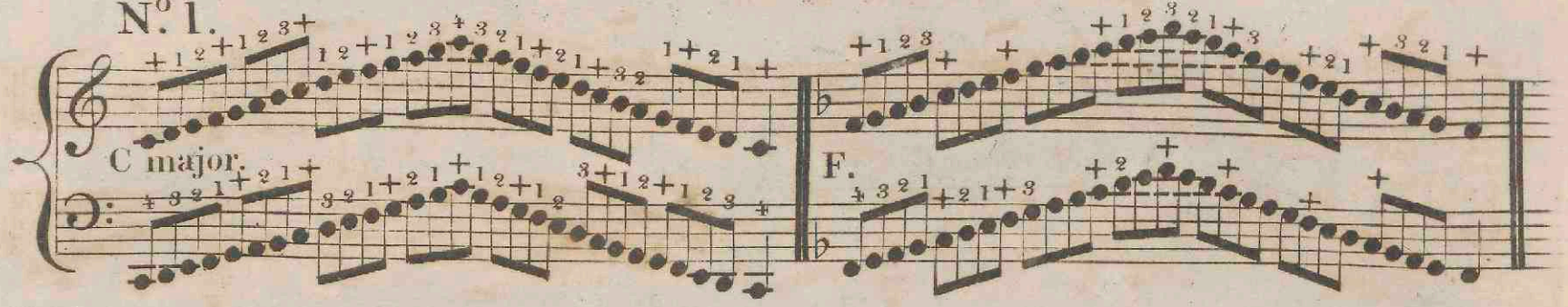
8.

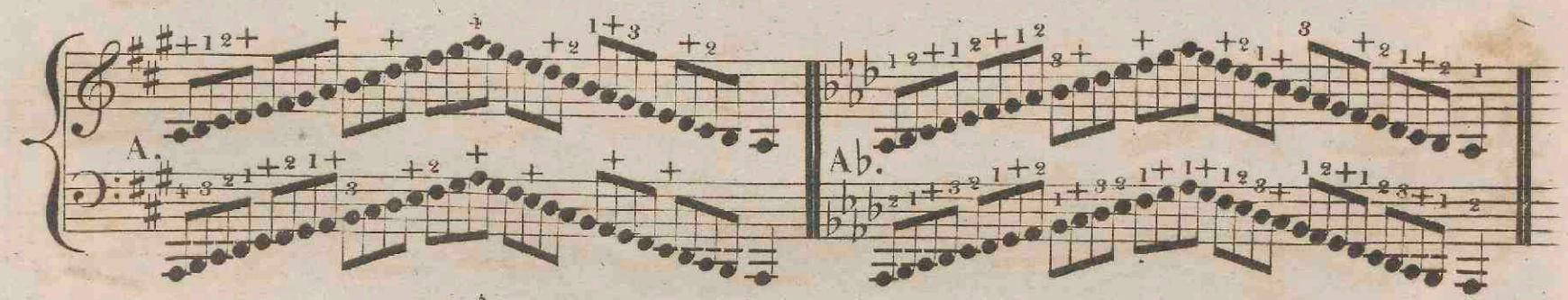
Non no_bis Do_mi_ne

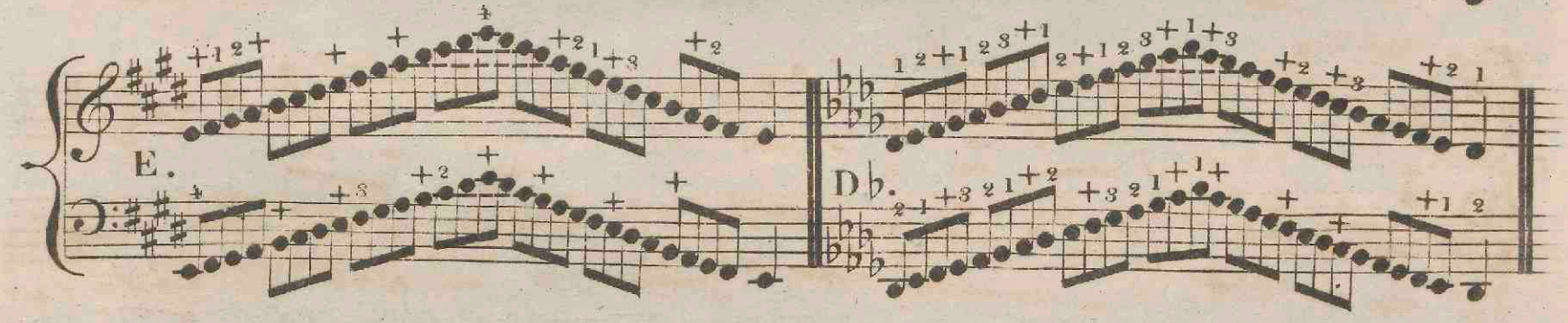
MAJOR SCALES WITH SHARPS.

MAJOR SCALES WITH FLATS.

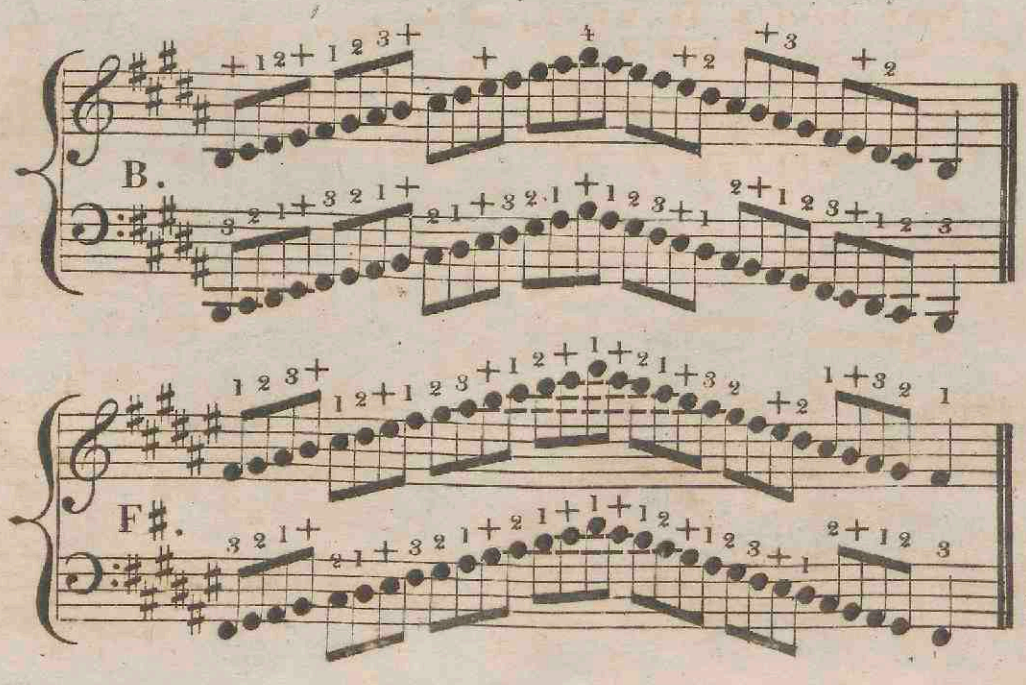
N.o 1.







The Scale of C Sharp Major is seldom used, it is played with the same Keys as D flat.

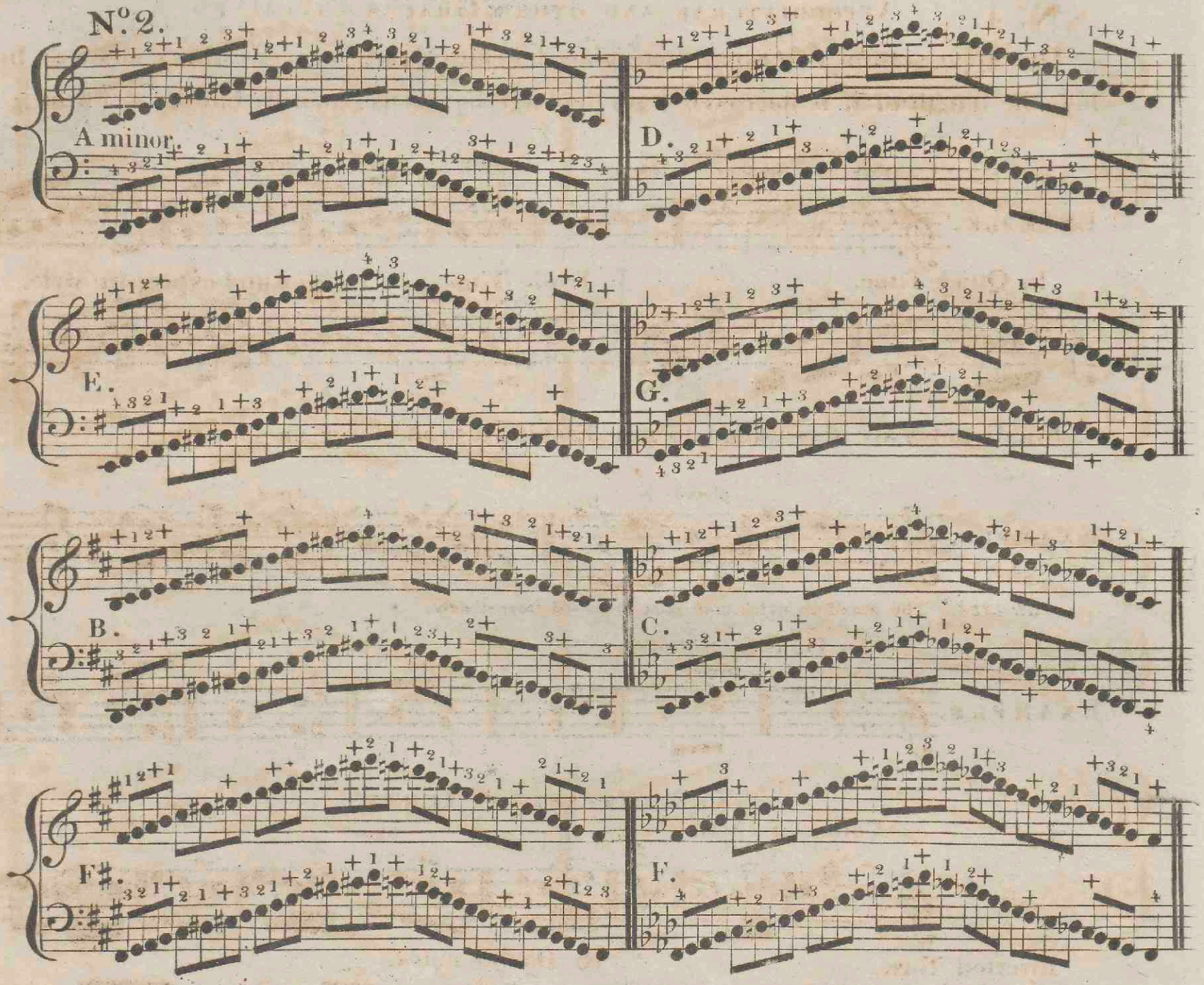


The Scale of G Flat is also seldom used, it is played with the same Keys as F Sharp.

MINOR SCALES WITH SHARPS.

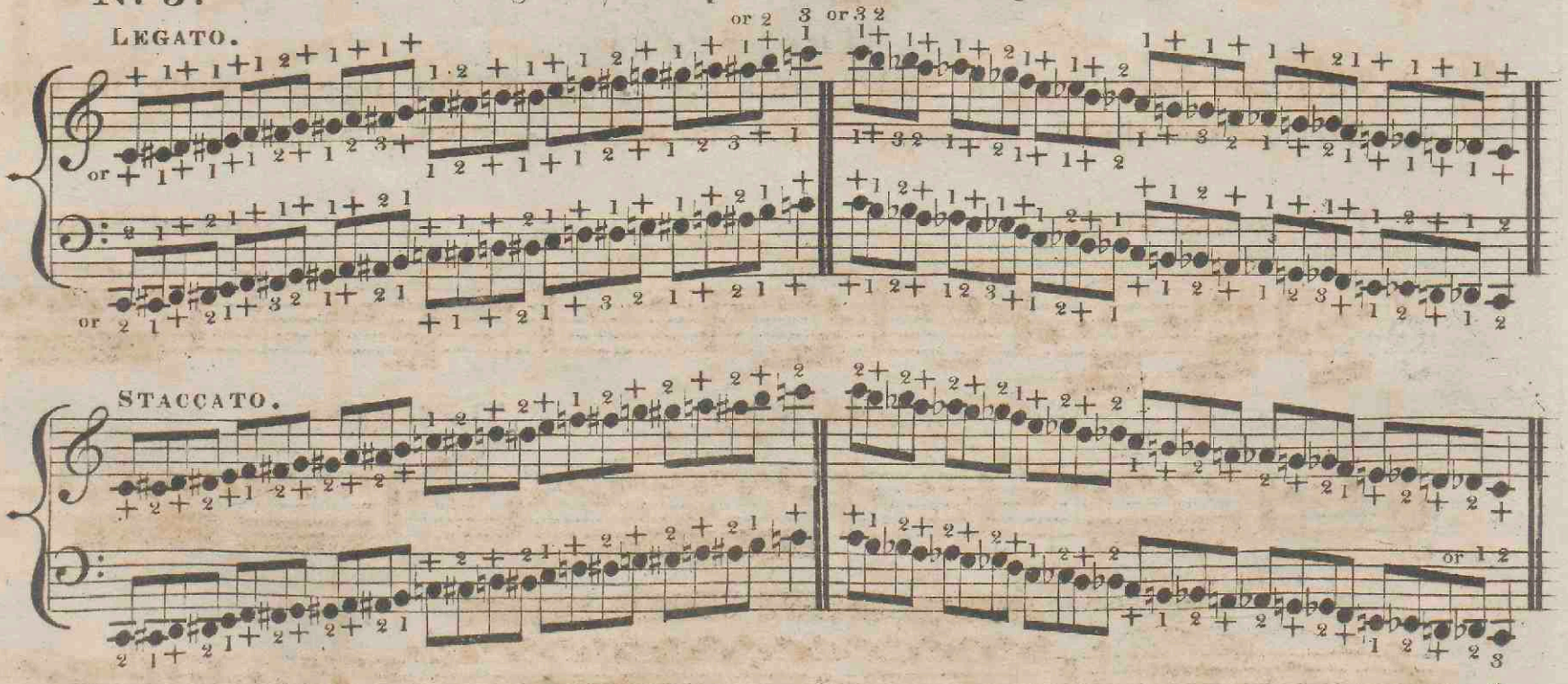
MINOR SCALES WITH FLATS.

N.º 2.



THE SEMITONES OR CHROMATIC SCALE

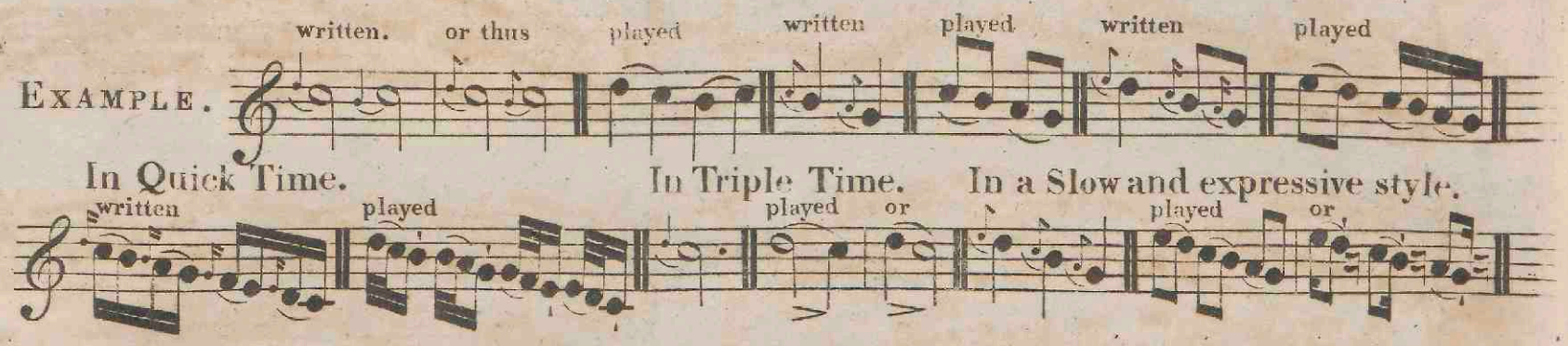
N.º 3. Ascending with Sharps and Descending with Flats.



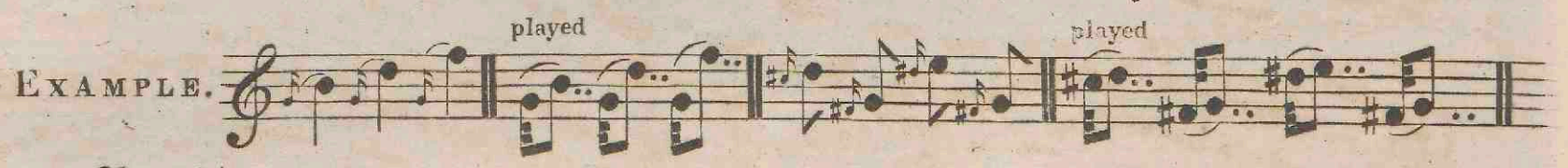
. The Pupil will avoid a great difficulty by observing to have the same fingering in Ascending and Descending, that is to say, the Thumb is always to be placed on the same Note both ways.

N.o 4. Appoggiaturas and other Graces explained.

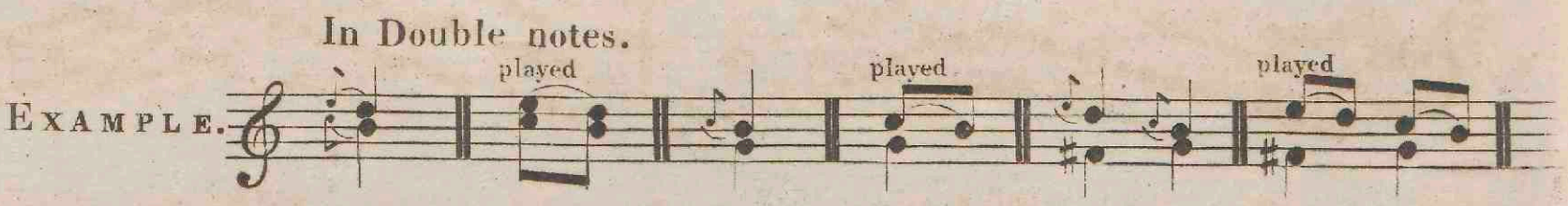
The Appoggiatura is a Small note placed before a large one (one degree above or below) the length of it is borrowed from the large note, it is generally half its duration.



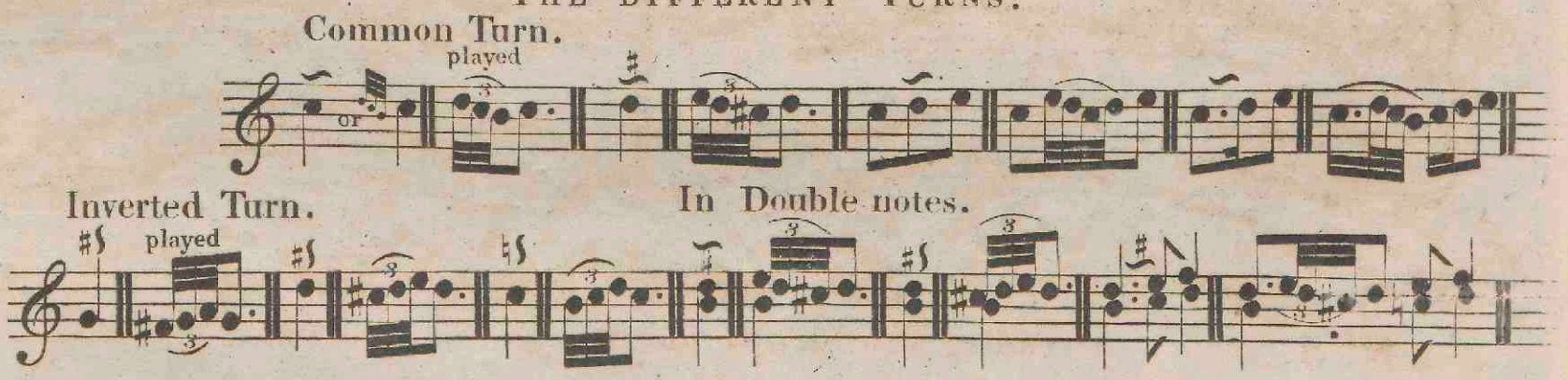
Small notes are also added to give Emphasis to the large ones.



Observé. The Small or quick note must be raised immediately.

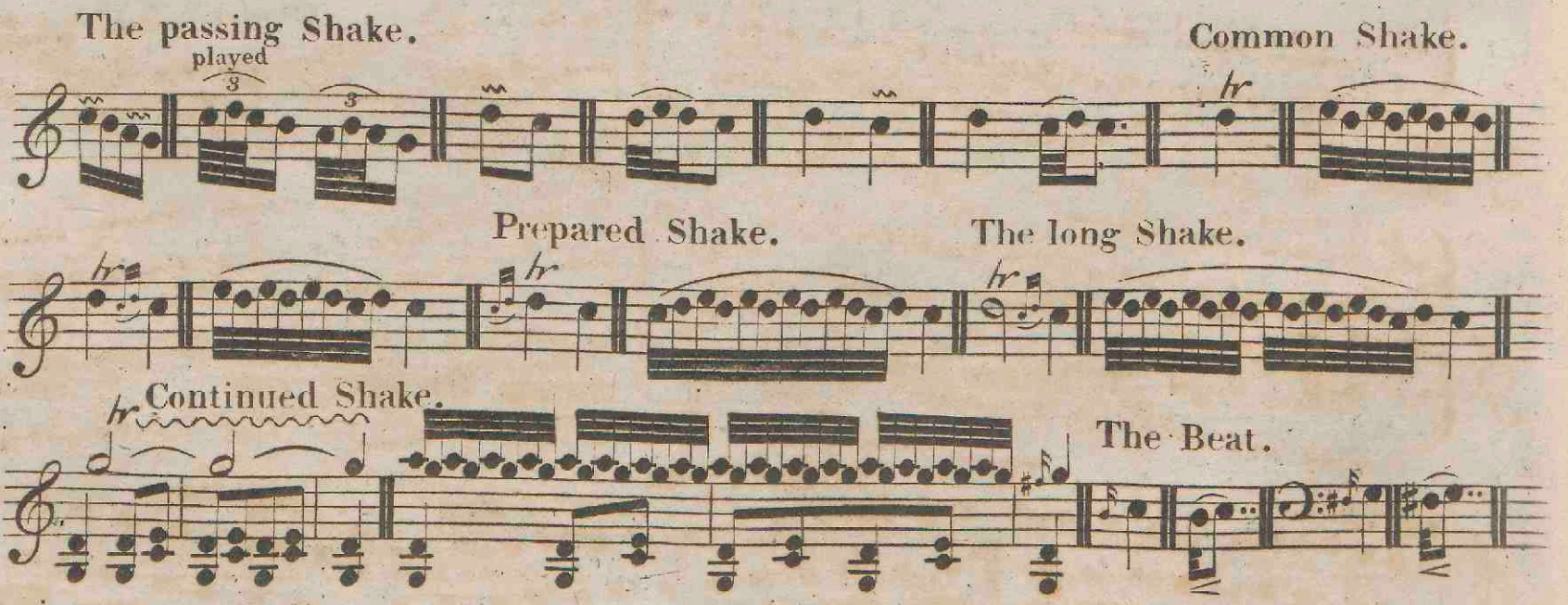


The different Turns.



The Shake.

There are several sort of Shakes, *viz:* The passing Shake, the Short shake, the Common and Turned shake, the prepared and the long or continued Shake.

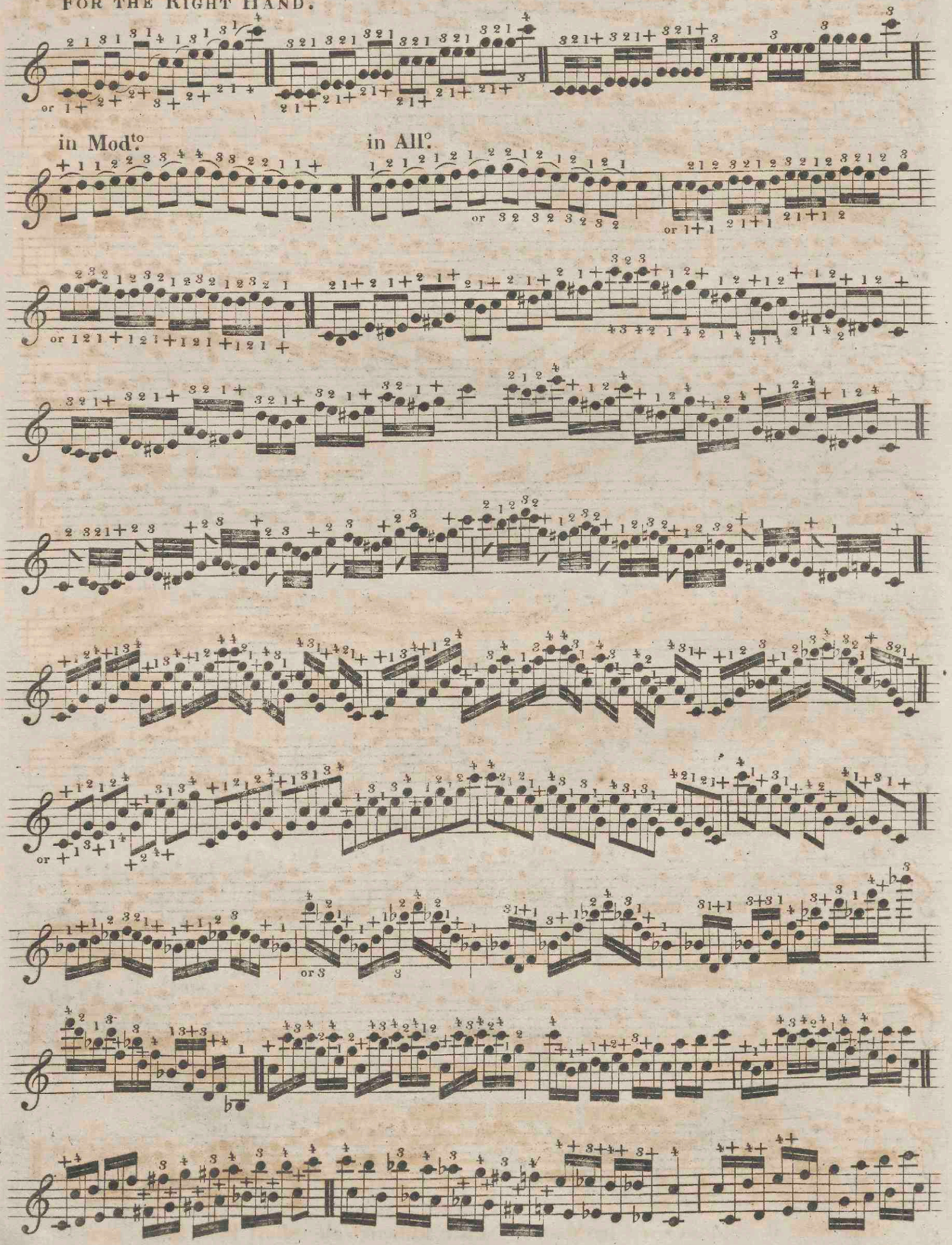


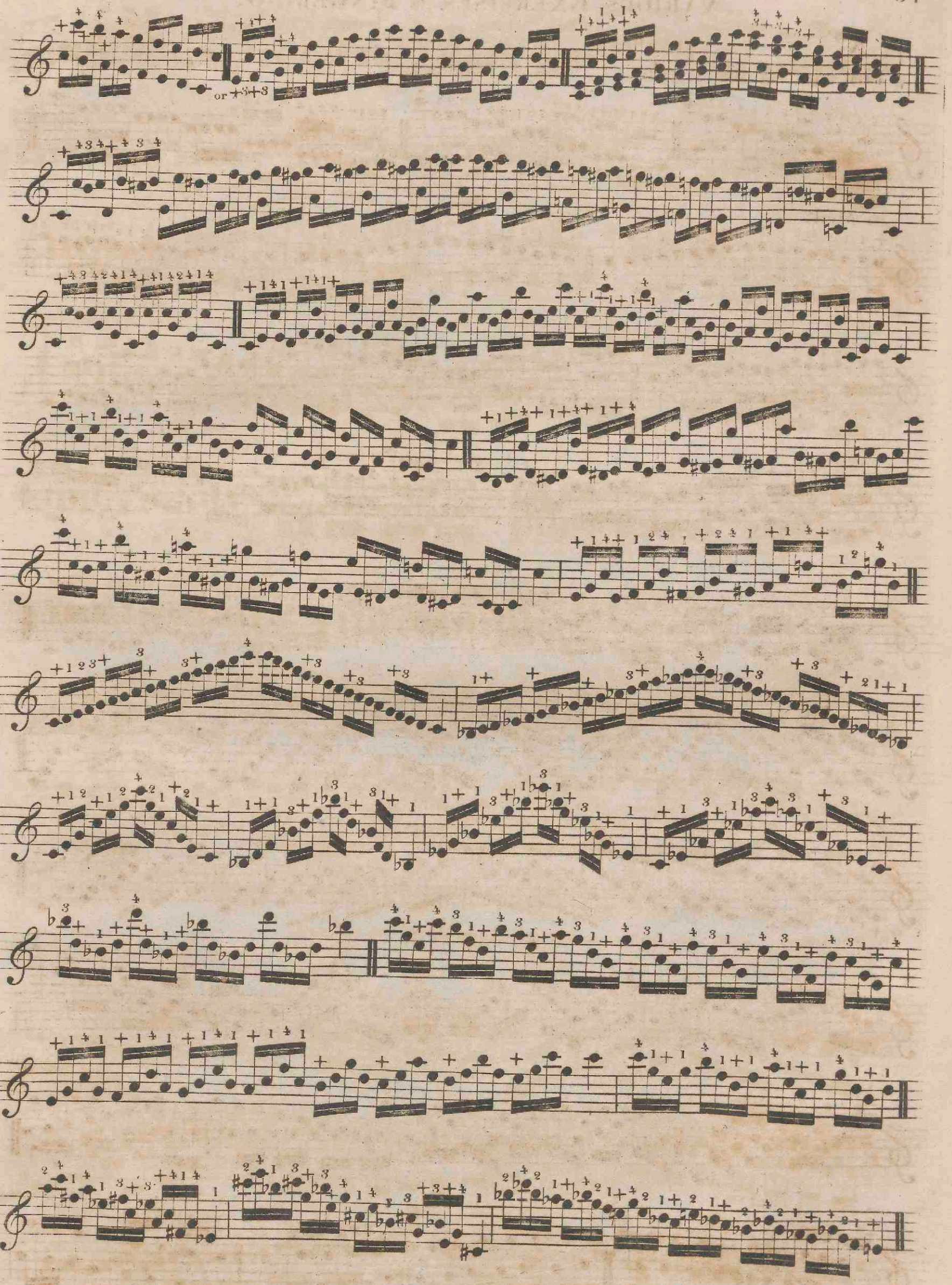
The Beat is seldom used in Modern Music although the Short Beat has a good effect to give Emphasis in the Bass as well as in the Treble.

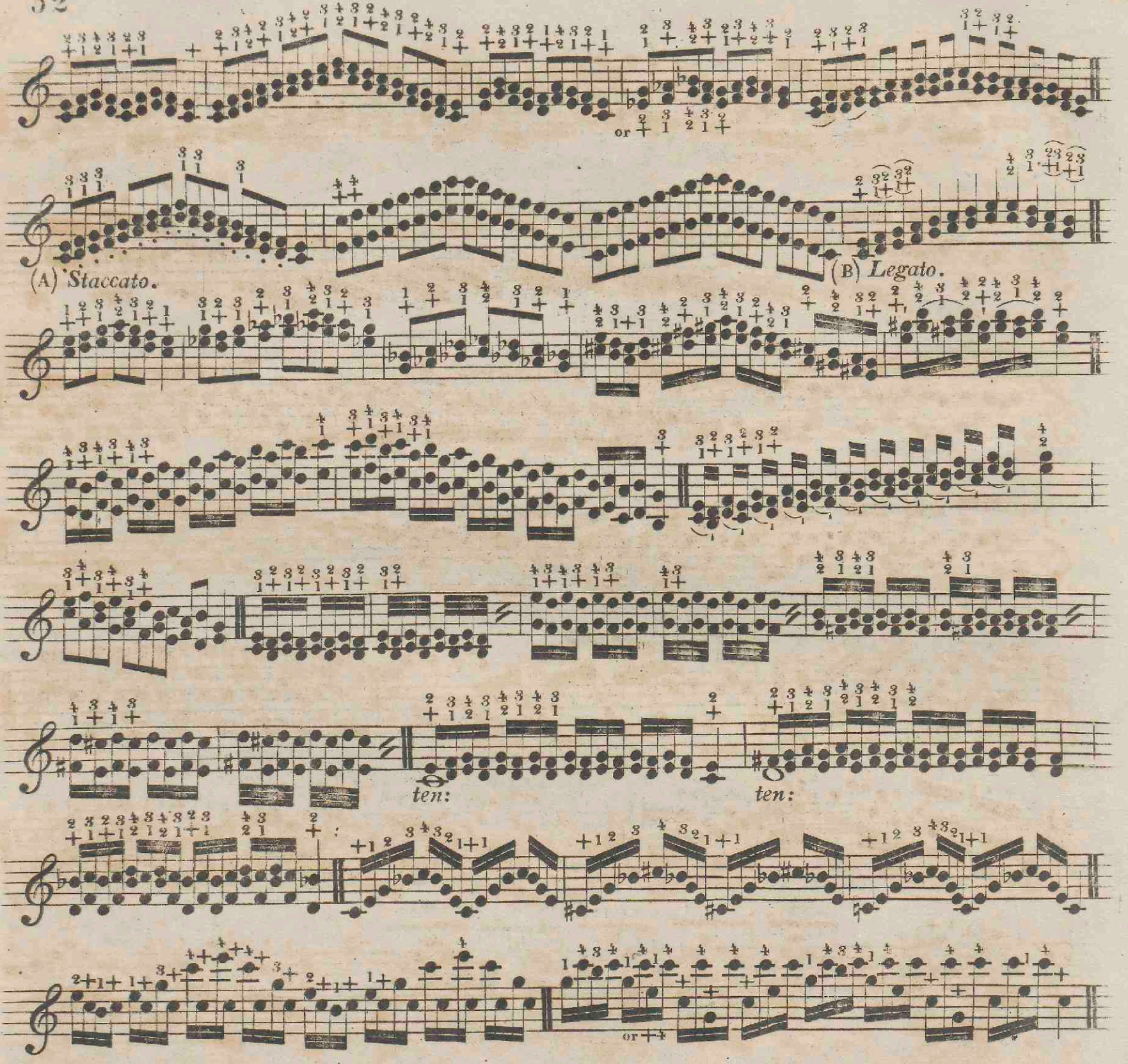
VARIOUS EXERCISES IN FINGERING.

N.o 5.

FOR THE RIGHT HAND.



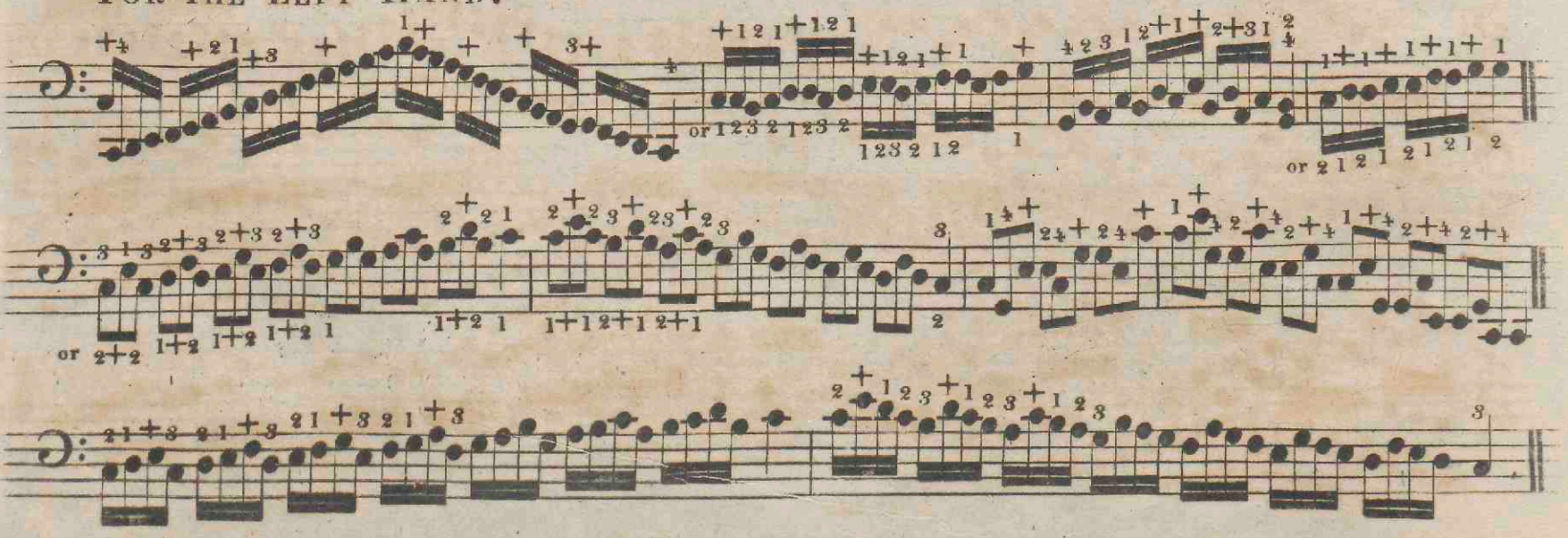


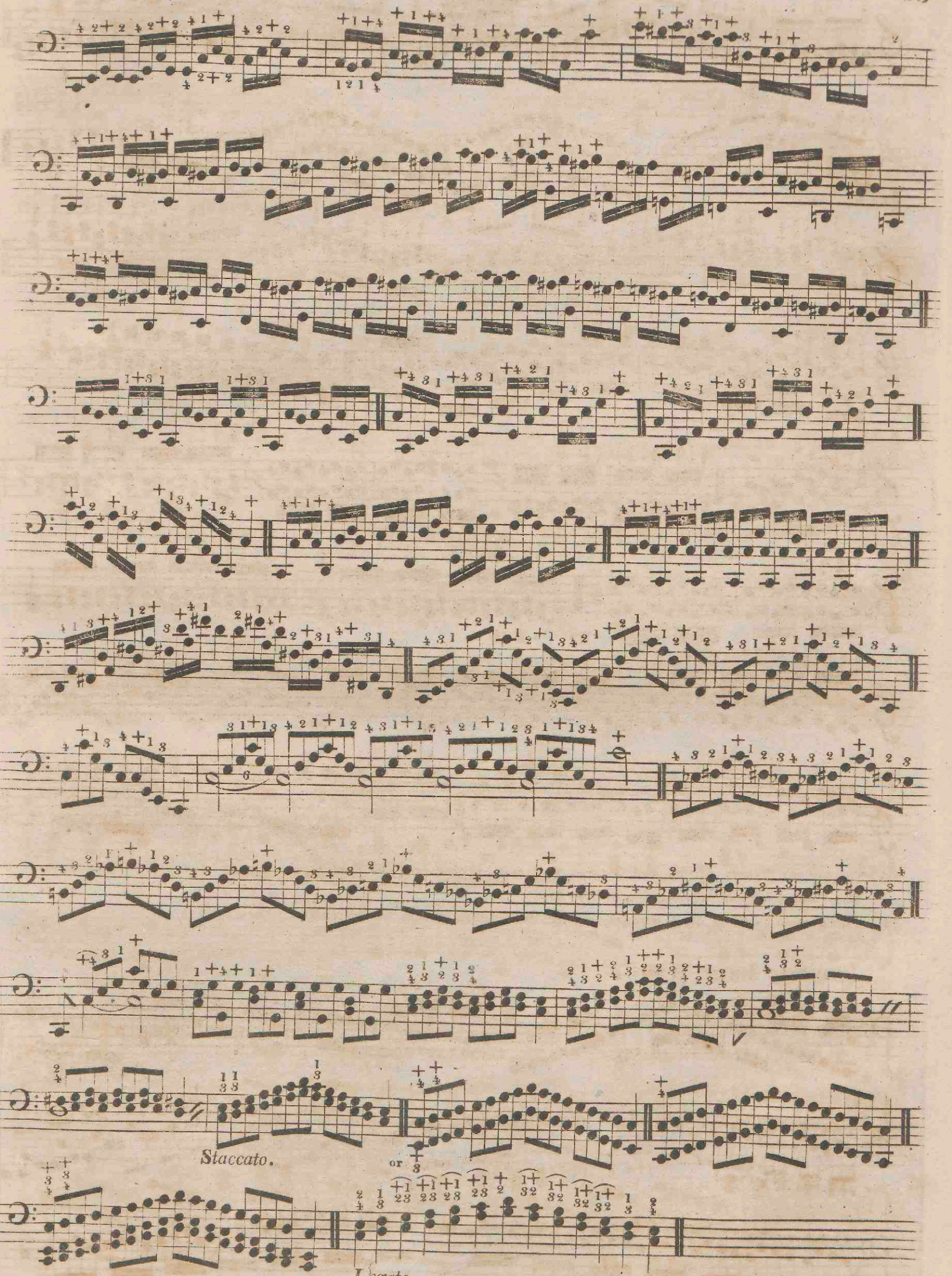


(A) To play the Thirds, Sixths, and Octaves, well, with Quickness and Facility, they must be done by moving the Wrist only, without any motion of the Arm.

(B) The Legato is to be done without raising the fingers at all, but by shifting them.

For the Left Hand.




Staccato.
or
Legato.

N.o 6. Rondo.

DUET.

ALLEGRO.

RONDO.

DUET.

ALLEGRO.

THE NIGHTINGALE.

DUET.

ALLEGRETTO.

p *f* *p* *f*

p *p* *f*

p *p* *p*

cres *f*

THE NIGHTINGALE.

DUET.

ALLEGRETTO.

8va

loco

cres

L.285.

1720731

EXPLANATION OF ITALIAN TERMS.

COMMONLY USED IN MODERN MUSIC.

Adagio, a slow and expressive movement.
Grave, slow and solemn.
Largo, slow.
Larghetto, not quite so slow as Largo.
Lento, rather slow.
Andantino, slow and distinct.
Andante, a little faster than Andantino.
Moderato, moderately quick.
Maestoso, in a majestic style.
Allegretto, a lively movement.
Allegro, faster than Allegretto.
Con Spirito, / Con Fuoco, } with fire and energy.
Vivace, briskly.
Presto, quick.
Prestissimo, very quick.

THE FOLLOWING TERMS ARE ALSO USED TO DETERMINE THE STYLE OF PERFORMING DIFFERENT COMPOSITIONS

Affettuoso, with tenderness.
Grazioso, gracefully.
Cantabile, in a slow and singing style.
Con Espressione, / Espressivo, } with expression.
Sostenuto, in a steady time.
Tenuto, to hold the note down its full length.
Scherzando, in a playful style.
a Tempo, in strict time.
Tempo Primo, in the original time.
Volti Subito, turn over quickly.
ad Libitum, at pleasure.
Rallentando, / Ritardando, } to slacken the time gradually.
Smorzando, / Morendo, / Perdendosi, } to diminish the sound gradually till it is almost gone.
Calando, / Mancando, } diminishing the sound by degrees and slackening the time.
Rinforzando, a stress on one note.
Crescendo, or < } to increase the sound by degrees.
Diminuendo, or > } to diminish the sound gradually.
Staccato, short and distinct.
Da Capo, } to return to the first strain and end with it.

Other terms are often added to the foregoing to extend their meaning as *Assai*, very, *Quasi*, almost, &c: *Allegro non troppo*, not too quick, *Allegro assai*, quicker than Allegro *Non tanto*, not so much, *Sempre*, always, *Sempre piano*, piano throughout, *Piu*, more, *Piu Presto*, quicker, *Un poco*, a little, *Meno*, less, *Piano*, soft, *Pianissimo*, very soft, *Forte*, loud, *Fortissimo*, very loud, *Arpeggio*, is to play the notes of a Chord one after another.

ABREVIATIONS EXPLAINED

Ad°. Adagio.
ad lib: ad libitum.
All°. Allegro.
All.^etto Allegretto.
Arp°. Arpeggio.
Cal°. Calando.
Con Esp: Con Espressione.
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.
Sem: Sempre.
Scherz: Scherzando.
Seg: Segue.
Smorz: Smorzando.
Stac: Staccato.
Sos: Sostenuto.
Ten: Tenuto.
Var: Variazione.
V. S. Volti Subito.