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T. LATOUR'S
New and Improved Method of
INSTRUCTION

FOR THE
Piano Forte.



*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.

Ent^d Sta. Hall.

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A D V E R T I S E M E N T .

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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L E S S O N S

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

- N^o 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. in the Key of C Major. N^o 11. in A Minor.
— 12. 13. 14. 15. 16. 17. in the Key of G Major N^o 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^o 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

A P P E N D I X

- N^o 1. Major Scales. N^o 2. Minor Scales. N^o 3. Chromatic Scale.
— 4. On the Appoggiatura and other Graces.
— 5. Various Exercises. N^o 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 L E S S O N .

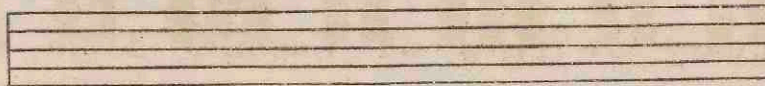
ON THE NOTES AND STAFF.

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

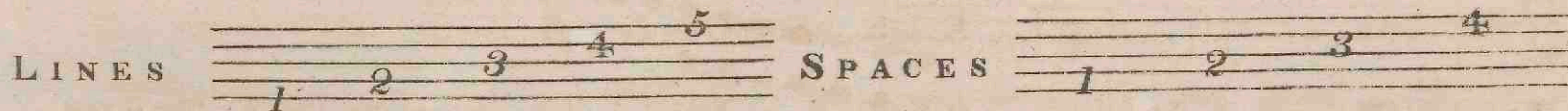
When a Melody exceeds these Seven letters, the same series of letters is repeated, the Eighth being called C as the first &c:

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)

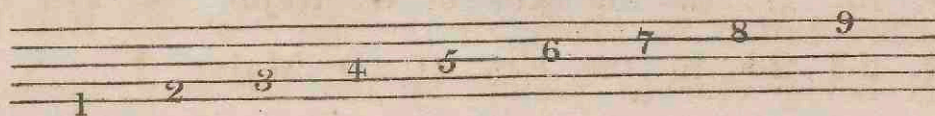
T H E S T A F F .



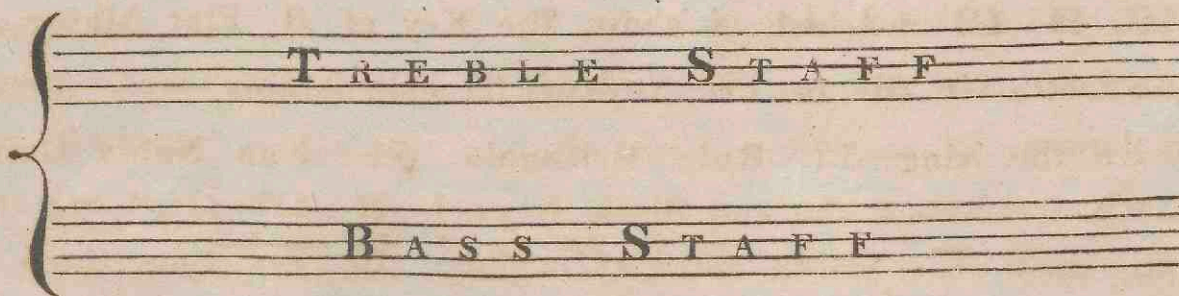
The Lines and Spaces of the Staff are counted from the lowest line upwards, the lowest line is the First, the next the Second &c:



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.

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

2^d L E S S O N.

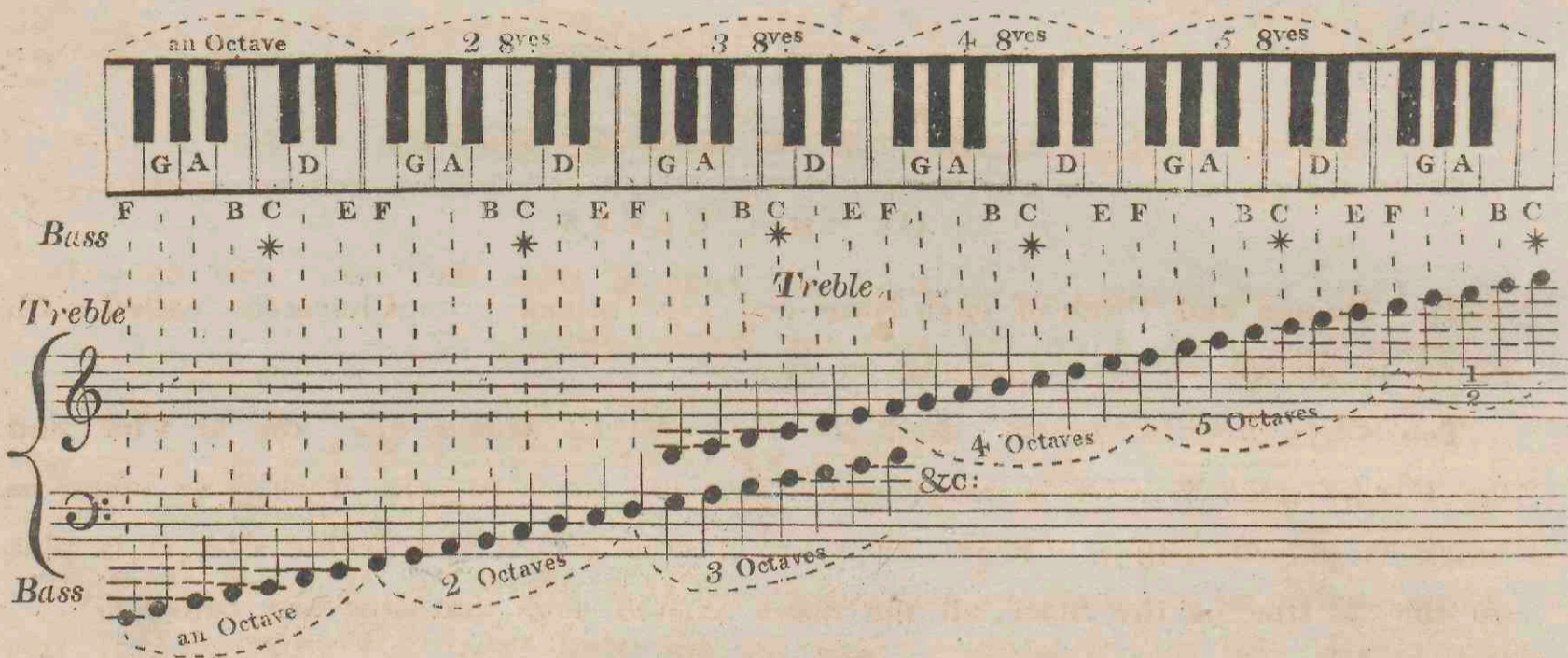
ON THE KEY-BOARD.

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.*
- 2^d The White Key after the two Black Keys is called E. make them show all the E's as above.
- 3^d The White Key between the two Black Keys is D. D° 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. D° _____ D° _____
- 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.

3^d L E S S O N .


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 2^d line of the Staff, all the notes written upon that line are called G^s.



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.



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.

* As⁴ 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.

ON THE NAMES OF THE NOTES

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

NAMES of the NOTES on the TREBLE STAFF.

Musical staff showing notes G A B G A B C G A B C D G A B C D E G A B C D E F G F E

Upwards and Downwards

Musical staff showing notes G G G G G G G G E G

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.

Diagram showing ledger lines above and below the staff.

Notes above the Lines.

Musical staff showing notes G A B C D E F G A B C

Notes below the Lines.

Musical staff showing notes D C B A G F

Notes upon the Lines

Musical staff showing notes G E G B D F A C E G B

Notes in the Spaces

Musical staff showing notes F A C E G B D F A C

GENERAL SCALE of the NOTES on the TREBLE STAFF

Musical staff showing notes G A B C D E F G A B C D E F G A B C

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

Musical staff showing Major Scale in Ascending and Descending with intervals marked as a Tone and Semitone.

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

* 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.



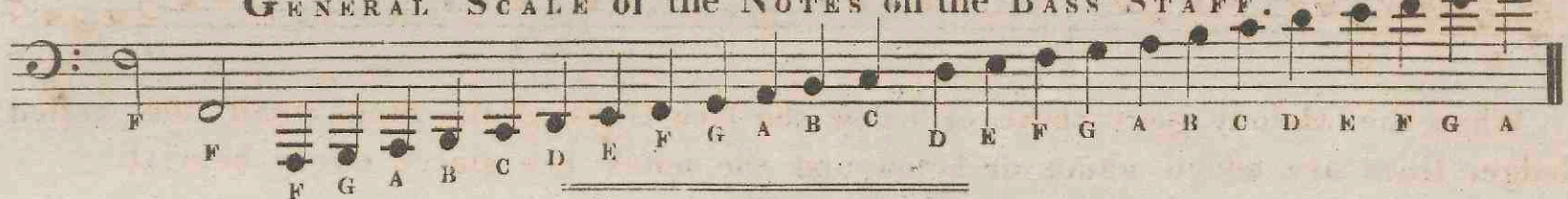
Notes in the Spaces.



Notes upon the Lines.



GENERAL SCALE of the NOTES on the BASS STAFF.

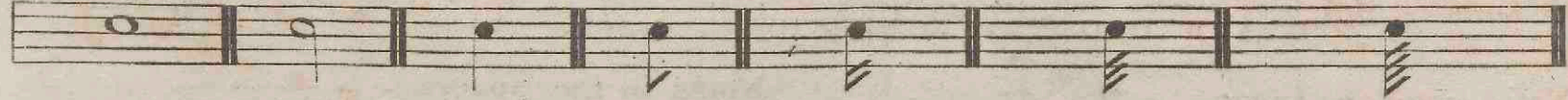


5th LESSON

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*.)

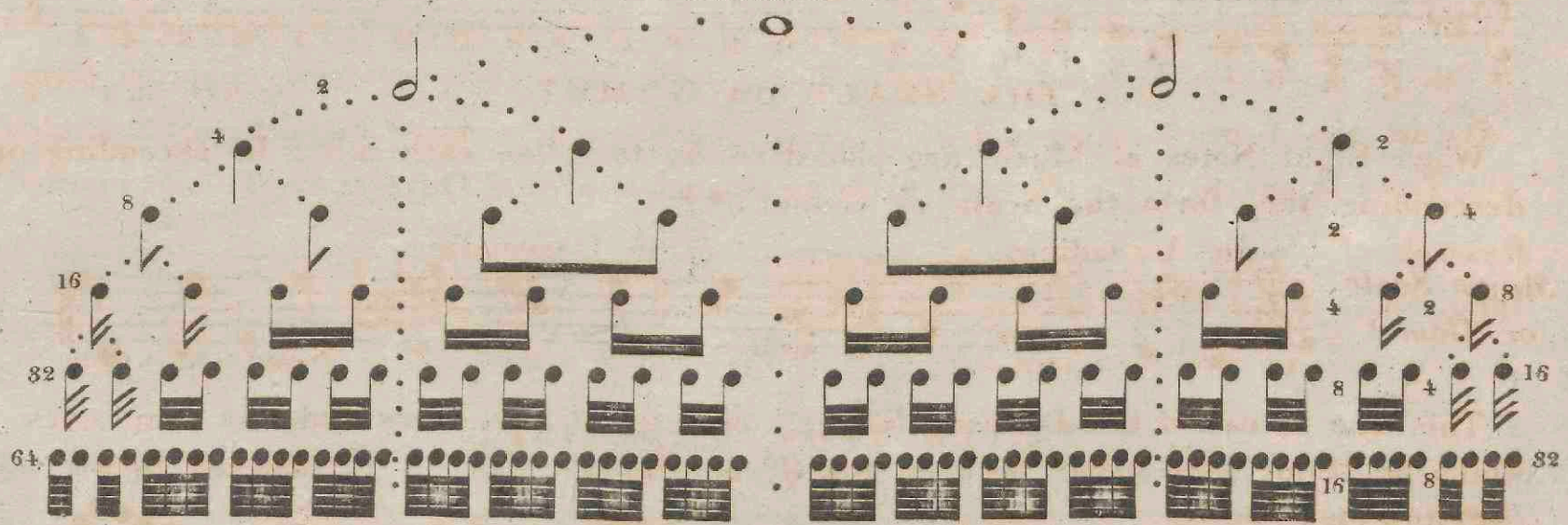
Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver half Demisemiquaver



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.

Semibreve *

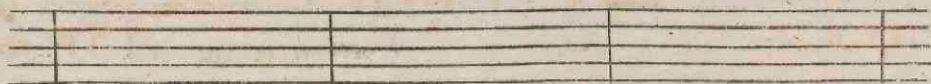


* By dividing the two Minims by dots or a line as above, the Pupils will perceive the value of one Minim, which is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers, or 32 half Demisemiquavers; and by dividing the 2 Crotchets, they will see the value of one Crotchet, which is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

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 C

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 $\frac{3}{2}$. 2^d when each measure consists of 3 Crotchets the Time is marked $\frac{3}{4}$. 3^d when each measure contains 3 Quavers the Time is marked $\frac{3}{8}$.

Example of
Triple Time



TRIPLE TIME EXPLAINED .



* The lower figure always denotes the quality—whether Minims, Crotchets, or Quavers and the upper figure the quantity to complete 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 ($\text{note} \cdot$) becomes half as long again

a *Semibreve dotted* ($\text{O} \cdot$) is equal to a Semibreve and a Minim, or 3 Minims &c

a *Minim dotted* ($\text{q} \cdot$) is equal to a Minim and a Crotchet, or 3 Crotchets &c:

a *Crotchet dotted* ($\text{c} \cdot$) is equal to a Crotchet and a Quaver, or 3 Quavers &c:

a *Quaver dotted* ($\text{q} \cdot$) is equal to a Quaver and a Semiquaver, or 3 Semiqu^{rs} &c:

a *Semiquaver dotted* ($\text{sq} \cdot$) 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 ($\text{note} \cdot \cdot$) then its duration is three fourths longer: a Minim with two dots is equal to a Minim a Crotchet and a Quaver; a Crotchet ($\text{c} \cdot \cdot$) 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.

OF 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

Semibreve Rest. Minim Rest. Crotchet Rest. Quaver Rest. Semiquaver Rest. Demisemi-quaver Rest. Demisemi-quaver Rest.

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

2 3 4 5 6 7 8 &c

9th L E S S O N

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.

1 2 3 4 5 6 7
F C G D A E B

The Flat is expressed by another Character (b) 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.

1 2 3 4 5 6 7
B E A D G C F

The Natural marked thus (n) 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 Gb 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.

* 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.

Right-hand alone.

Left-hand alone.

This exercise consists of two staves. The top staff is for the right hand and the bottom for the left hand. Both are in common time (C). The right hand plays a sequence of four quarter notes per bar, with fingers 1, 2, 3, 4. The left hand plays a sequence of four quarter notes per bar, with fingers 3, 2, 1, 4. Above the notes are crosses (+) and numbers 1-4 indicating the count and fingering. The sequence repeats four times, ending with '&c.'

Count twice 4 in a Bar.

Right-hand together

Left-hand.

This exercise consists of two staves. The top staff is for the right hand and the bottom for the left hand. Both are in common time (C). The right hand plays two groups of four quarter notes per bar, with fingers 1, 2, 3, 4. The left hand plays two groups of four quarter notes per bar, with fingers 3, 2, 1, 4. Above the notes are crosses (+) and numbers 1-4 indicating the count and fingering. The sequence repeats four times, ending with '&c.'

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

This exercise consists of two staves. Both are in common time (C). The right hand plays two groups of two eighth notes per bar, with fingers 1, 2, 3, 4. The left hand plays two groups of two eighth notes per bar, with fingers 3, 2, 1, 4. Above the notes are crosses (+) and numbers 1-4 indicating the count and fingering. The sequence repeats four times, ending with '&c.'

* 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).

Ascending.

Descending.

This exercise consists of two staves. Both are in 2/4 time. The top staff is for the right hand and the bottom for the left hand. The right hand plays an ascending sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a descending sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Above the notes are crosses (+) and numbers 2 indicating the count. The sequence repeats four times, ending with '&c.'

The same with another fingering.

This exercise consists of two staves. Both are in 2/4 time. The right hand plays an ascending sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a descending sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Above the notes are crosses (+) and numbers 3, 1, 2 indicating the count and fingering. The sequence repeats four times, ending with '&c.'

Succession of Three notes, Count 3 in each Bar.

This exercise consists of two staves. Both are in 3/4 time. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. Above the notes are crosses (+) and numbers 1, 2 indicating the count and fingering. The sequence repeats four times, ending with '&c.'

The same with another fingering.

Musical notation for 'The same with another fingering.' in 3/4 time. The piece consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat and a 3/4 time signature. The Bass staff has a 3/4 time signature. The music is a sequence of eighth notes. Above the Treble staff, the following fingerings are indicated: + 1 2 1 2 3 + 1 2 1 2 3 + 1 2 1 2 3 &c. 3 2 1 2 1 + 3 2 1 2 1 + 3 2 1 2 1 +. Above the Bass staff, the following fingerings are indicated: 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +.

Succession of Four notes Count 4 in each Bar.

Musical notation for 'Succession of Four notes Count 4 in each Bar.' in common time (C). The piece consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat and a common time signature. The Bass staff has a common time signature. The music is a sequence of eighth notes. Above the Treble staff, the following fingerings are indicated: + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 + 1 2 3 &c. 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +. Above the Bass staff, the following fingerings are indicated: 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 + 3 2 1 +.

Succession of Five notes Count 3 in each Bar.

Musical notation for 'Succession of Five notes Count 3 in each Bar.' in 3/4 time. The piece consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat and a 3/4 time signature. The Bass staff has a 3/4 time signature. The music is a sequence of eighth notes. Above the Treble staff, the following fingerings are indicated: + 1 2 3 4 + 1 2 3 4 + 1 2 3 4 + 1 2 3 4 &c. 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 +. Above the Bass staff, the following fingerings are indicated: 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 + 4 3 2 1 +.

The same Varied Count 3.

Musical notation for 'The same Varied Count 3.' in 3/4 time. The piece consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat and a 3/4 time signature. The Bass staff has a 3/4 time signature. The music is a sequence of eighth notes. Above the Treble staff, the following fingerings are indicated: + 2 1 3 2 4 + 2 1 3 2 4 + 2 1 3 2 4 + 2 1 3 2 4 &c. 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 +. Above the Bass staff, the following fingerings are indicated: 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 + 4 2 3 1 2 +.

Count 3.

Musical notation for 'Count 3.' in 3/4 time. The piece consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat and a 3/4 time signature. The Bass staff has a 3/4 time signature. The music is a sequence of eighth notes. Above the Treble staff, the following fingerings are indicated: + 1 4 + 1 4 + 1 4 + 1 4 + 1 4 &c. 4 1 + 4 1 + 4 1 + 4 1 + 4 1 +. Above the Bass staff, the following fingerings are indicated: 4 2 + 4 2 + 4 2 + 4 2 + 4 2 + 4 2 + 4 2 + 4 2 + 4 2 + 4 2 +.

THE SCALE OR GAMUT.

Musical notation for 'THE SCALE OR GAMUT.' in 3/4 time. The piece consists of two staves, Treble and Bass. The Treble staff has a key signature of one flat and a 3/4 time signature. The Bass staff has a 3/4 time signature. The music is a sequence of eighth notes. Above the Treble staff, the following fingerings are indicated: + 1 2 + 1 2 3 4 + 2 1 + 1 2 + 1 2 3 + 1 2 + 3 2 1 + 2. Above the Bass staff, the following fingerings are indicated: 3 2 1 + 2 1 + 3 2 1 + 2 1 + 1 2 + 1 2 + 1. There are asterisks (*) under the first two bars of the Bass staff.

* 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.

Musical notation for the prelude in C major, featuring a treble and bass staff with various rhythmic patterns and fingerings.

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

1st LESSON.
Half Common Time

* MODERATO.

Musical notation for the first lesson in half common time, with a treble and bass staff and a tempo marking of Moderato.

Continuation of the first lesson musical notation, showing the treble and bass staves with notes and rests.

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

2nd LESSON.

ALLEGRETTO.

Musical notation for the second lesson in allegretto time, with a treble and bass staff and a tempo marking of Allegretto.

Continuation of the second lesson musical notation, showing the treble and bass staves with notes and rests.

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

3rd LESSON.

TRIPLE TIME.

MODERATO.

Musical notation for the third lesson in triple time, with a treble and bass staff and a tempo marking of Moderato.

Continuation of the third lesson musical notation, showing the treble and bass staves with notes and rests.

* 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) ALLEGRETTO.

(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) (C)

p (c)

(B) This Mark $\text{\textcircled{S}}$ 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.

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) 8^{va} *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.

11th LESSON.

RUSSIAN AIR.

(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. *

Common Time.

* 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.

12th LESSON.

WALTZ. T.L.

(A)

p

(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.

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 \frown 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 \frown occurs.

PRELUDE IN E MINOR. *

Musical score for 'PRELUDE IN E MINOR. *'. The piece is in E minor, 2/4 time. The right hand features a continuous sixteenth-note pattern with a '6' (finger 6) indicated under several measures. The left hand provides a simple harmonic accompaniment with quarter notes.

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

AIR SAVOYARD.

18th
LESSON.

Musical score for 'AIR SAVOYARD.' in E minor, 2/4 time. The piece is marked as an 18th lesson. It begins with a piano (*p*) dynamic and includes various musical ornaments such as trills and grace notes. The score is divided into several systems, with the final system ending in a double bar line. Fingerings and articulation marks are clearly indicated throughout the piece.

PRELUDE IN THE KEY OF D MAJOR.*

Musical notation for the Prelude in the Key of D Major. The piece is in C major (two sharps) and common time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a series of ascending eighth notes, followed by a descending line. The bass staff has a similar pattern, starting with a descending line and then ascending. Fingerings and accents are indicated throughout the piece.

* 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.

Musical notation for the French Air, 19th Lesson. The piece is in D major and 3/4 time. It consists of two staves. The treble staff features a melody with various ornaments and fingerings. The bass staff provides a rhythmic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Continuation of the French Air musical notation. This section continues the melody and accompaniment from the previous system, maintaining the same key and time signature. It includes various musical ornaments and dynamic markings.

Final system of the French Air musical notation. The piece concludes with a final cadence in the treble staff and a sustained bass line. Fingerings and dynamic markings are clearly indicated.

LOVE WAS ONCE A LITTLE BOY.

WADE.

20th LESSON.




ALLEGRETTO MODERATO.

Musical notation for Love Was Once a Little Boy, 20th Lesson. The piece is in D major and 2/4 time. It consists of two staves. The treble staff features a melody with various ornaments and fingerings. The bass staff provides a rhythmic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Continuation of the Love Was Once a Little Boy musical notation. This section continues the melody and accompaniment from the previous system, maintaining the same key and time signature. It includes various musical ornaments and dynamic markings.

21st LESSON. MODERATO. WALTZ.

22nd LESSON. ANDANTE. AULD ROBIN GRAY. Con espressione. (A) dolce.

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

Musical score for 'Le Petit Tambour' in G major, 2/4 time. The score consists of three systems of two staves each. The first system starts with a treble clef and a bass clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'ALLEGRETTO' and the dynamics include 'f' (forte). The second system includes 'Fine p' (piano) and 'cres' (crescendo) markings. The third system ends with 'D.C.' (Da Capo) and a repeat sign. Fingerings and accents are indicated throughout the piece.

THE HUNTSMANS CHORUS in Der Freyschutz.

C.V. WEBER.

24th
LESSON.
ALLEGRETTO.

Musical score for 'The Huntsmans Chorus' in G major, 2/4 time. The score consists of three systems of two staves each. The first system starts with a treble clef and a bass clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'ALLEGRETTO' and the dynamics include 'f' (forte). The second system includes 'p' (piano) dynamics. The third system includes 'f' (forte) dynamics. Fingerings and accents are indicated throughout the piece.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a complex melodic line with triplets and slurs. The left hand provides a steady accompaniment. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation. The right hand continues with intricate melodic patterns, including slurs and accents. The left hand maintains its accompaniment. A crescendo hairpin is present, leading to a *Crescendo* marking. The system ends with a piano (*p*) dynamic.

Third system of musical notation. The right hand features a series of slurred notes with accents. The left hand continues with its accompaniment. The system includes dynamic markings for *ff* (fortissimo) and *p* (piano).

Fourth system of musical notation. The right hand continues with slurred melodic lines. The left hand accompaniment is consistent. Dynamic markings for *f* (forte) and *ff* (fortissimo) are used.

Fifth system of musical notation. The right hand features a series of chords and slurred notes. The left hand accompaniment continues. A dynamic marking of *ff* (fortissimo) is present.

Sixth system of musical notation. The right hand features a series of chords with slurs. The left hand accompaniment continues. The system concludes with a final chord.

PRELUDE IN THE KEY OF A MAJOR.*

Musical score for 'PRELUDE IN THE KEY OF A MAJOR'. It consists of two staves, Treble and Bass clef, in the key of A major (three sharps) and common time. The piece features a series of ascending and descending eighth-note patterns with various fingering indications (1, 2, 3, 4) and accents (+).

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

KELVIN GROVE.

25th
LESSON.

Musical score for 'KELVIN GROVE'. It consists of two staves, Treble and Bass clef, in the key of A major and 2/4 time. The piece includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), along with various fingering and articulation symbols.

GOD SAVE THE EMPEROR.

26th
LESSON.
LARGHETTO.

Musical score for 'GOD SAVE THE EMPEROR'. It consists of two staves, Treble and Bass clef, in the key of A major and common time. The piece is marked 'LARGHETTO' and 'dolce'. It features a melody in the treble clef and a bass line with triplets and other rhythmic patterns. Dynamic markings include *p* (piano) and *f* (forte).

C'EST L'AMOUR.

27th
LESSON.

ALLEGRETTO.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of seven systems of two staves each (treble and bass clef). The tempo is marked 'ALLEGRETTO'. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1, 2, 3, 4, and 5. There are also plus signs (+) above some notes. A specific note in the first system is marked with a circled 'A' and a small '1' below it, corresponding to the instruction at the bottom of the page. The piece concludes with a double bar line at the end of the seventh system.

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

ARIA.

T.L.

28th
LESSON.

ANDANTE.

The musical score is divided into six systems, each with a treble and bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mf, f, ff, cres). Fingerings are indicated by numbers 1-4. Hand-crossing instructions are marked with (A) and (B).

(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 SUISSESE AU BORD DU LAC.

29th
LESSON.
ANDANTINO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major (two sharps) and 6/8 time. The tempo is marked 'ANDANTINO' and the mood 'dolce'. The music begins with a treble staff melody and a bass staff accompaniment of eighth notes.

The second system continues the piece with similar melodic and accompanimental lines. It features some grace notes and slurs.

The third system introduces triplet markings in both staves, indicating a change in rhythmic pattern. The bass staff has a triplet of eighth notes.

The fourth system continues with melodic development in the treble staff and accompaniment in the bass staff.

The fifth system shows further melodic and harmonic progression. The bass staff accompaniment remains consistent with eighth-note patterns.

The sixth and final system on the page concludes the piece. It features a piano (*p*) marking in the bass staff towards the end. The piece ends with a double bar line.

QUANTO PIU BELLA.

PAISIELLO.

30th
LESSON.
ANDANTE.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first measure of the upper staff contains a quarter note G4 with a '2' above it, followed by a quarter note A4 with a '1' above it. The bass staff has a half note chord of G2 and C3. The piece continues with a series of eighth and quarter notes in both hands, with some notes marked with '+' signs.

The second system continues the piece. The upper staff features a melodic line with eighth and quarter notes. The lower staff provides harmonic support with chords and moving lines. A mezzo-forte (*mf*) dynamic marking appears in the middle of the system.

The third system shows further development of the melody and accompaniment. A piano (*p*) dynamic marking is present towards the end of the system. The notation includes various note values and rests.

The fourth system continues with intricate melodic and harmonic patterns. Fingerings are indicated with numbers 1, 2, and 3 above notes. The piece maintains its Andante tempo.

The fifth system includes a section marked (A) in the upper staff, which contains a sequence of small notes. A mezzo-forte (*mf*) dynamic marking is also present in this system.

The sixth system concludes the piece. It features a piano (*p*) dynamic marking and ends with a final cadence. The notation includes various note values and rests.

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

PRELUDE IN THE KEY OF F MAJOR.*

Musical score for 'PRELUDE IN THE KEY OF F MAJOR.*'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The music features a series of chords and melodic lines with various fingerings indicated by numbers 1-4 and '+' signs.

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

ROUSSEAU'S DREAM.

32nd LESSON.
ANDANTE.

Musical score for 'ROUSSEAU'S DREAM.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The tempo is marked 'ANDANTE'. The music includes dynamic markings 'p' and 'mf', and various fingerings.

Continuation of the musical score for 'ROUSSEAU'S DREAM.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The music includes dynamic markings 'p' and various fingerings.

Continuation of the musical score for 'ROUSSEAU'S DREAM.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The music includes dynamic markings 'p' and various fingerings.

GENTIL HOUSARD.

33rd LESSON.

Musical score for 'GENTIL HOUSARD.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The music includes dynamic markings 'p' and 'f', and various fingerings.

Continuation of the musical score for 'GENTIL HOUSARD.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The music includes dynamic markings 'p' and 'f', and various fingerings.

Continuation of the musical score for 'GENTIL HOUSARD.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The music includes dynamic markings 'p' and 'f', and various fingerings.

LA BIONDINA.

34th
LESSON.

ANDANTE.

The first system of music for 'LA BIONDINA' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a piano (*p*) dynamic and contains several triplet and sixteenth-note patterns. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic and featuring a steady eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system continues the piece with two staves. The upper staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The lower staff maintains the eighth-note accompaniment. The system ends with a double bar line.

The third system continues with two staves. The upper staff has a melodic line with various ornaments and rests. The lower staff continues the accompaniment. The system concludes with a double bar line.

The fourth system is the final system for 'LA BIONDINA' on this page, consisting of two staves. The upper staff has a melodic line with a mezzo-forte (*mf*) dynamic. The lower staff continues the accompaniment. The system ends with a double bar line.

THE BARDS BEQUEST.

35th
LESSON.

ALLEGRETTO.

The first system of music for 'THE BARDS BEQUEST' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a piano (*p*) dynamic and contains several triplet and sixteenth-note patterns. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic and featuring a steady eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system continues the piece with two staves. The upper staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The lower staff maintains the eighth-note accompaniment. The system ends with a double bar line.

The third system is the final system for 'THE BARDS BEQUEST' on this page, consisting of two staves. The upper staff has a melodic line with a mezzo-forte (*mf*) dynamic. The lower staff continues the accompaniment. The system ends with a double bar line.

ZITTI ZITTI.

36th
LESSON.

ALLEGRETTO

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with various ornaments and fingerings (1, 2, 3, 4). The lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It features a forte (*f*) dynamic marking. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and single notes.

The third system continues the piece. It features a forte (*f*) dynamic marking. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and single notes.

The fourth system continues the piece. It features a piano (*p*) dynamic marking. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and single notes.

The fifth system continues the piece. It features a piano (*p*) dynamic marking. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and single notes.

The sixth system continues the piece. It features a forte (*f*) dynamic marking. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and single notes.

The seventh system continues the piece. It features a fortissimo (*ff*) dynamic marking. The upper staff has a melodic line with trills and slurs. The lower staff has a rhythmic accompaniment with chords and single notes.

PRELUDE IN THE KEY OF D. MINOR.*

Musical score for 'PRELUDE IN THE KEY OF D. MINOR.' in C major, 3/4 time. The piece features a melody in the right hand with frequent triplets and slurs, and a bass line in the left hand with a steady eighth-note accompaniment. The dynamic marking is *mf*.

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

A FRENCH AIR.

37th LESSON. ANDANTINO.

Musical score for 'A FRENCH AIR.' in D minor, 3/4 time. The melody in the right hand is characterized by grace notes and slurs. The left hand provides a simple accompaniment. The dynamic marking is *mf*.

Continuation of the musical score for 'A FRENCH AIR.' showing the final measures of the piece.

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

A small musical diagram showing a dotted note with a turn (trill) above it, demonstrating the correct fingering and articulation.

PRELUDE IN THE KEY OF B \flat MAJOR.*

Musical score for 'PRELUDE IN THE KEY OF B \flat MAJOR.' in C major, 3/4 time. The piece features a melody in the right hand with frequent triplets and slurs, and a bass line in the left hand with a steady eighth-note accompaniment. The dynamic marking is *f*.

* 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.

Musical score for 'GLORIOUS APOLLO.' in D minor, 3/4 time. The piece features a melody in the right hand with frequent triplets and slurs, and a bass line in the left hand with a steady eighth-note accompaniment. The dynamic marking is *f*.

Continuation of the musical score for 'GLORIOUS APOLLO.' showing the first and second endings of a section. The dynamic marking is *p.* for the first time and *f.* for the second time.

Continuation of the musical score for 'GLORIOUS APOLLO.' showing the final measures of the piece.

LE TROUBADOUR DU TAGE.

39th
LESSON.

ANDANTE.

The first system of music for 'Le Troubadour du Tage' consists of a grand staff with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a melody with a triplet of eighth notes, followed by a half note marked with a plus sign (+) and a slur. A small note with a plus sign (+) above it is marked as (A). The left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a forte (*f*) dynamic marking.

The second system continues the piece. It features a grand staff with two staves. The right hand has a melody with a triplet of eighth notes and a half note with a plus sign (+). The left hand continues with eighth notes. Dynamics include piano (*p*) and forte (*f*).

The third system continues the piece. It features a grand staff with two staves. The right hand has a melody with a half note with a plus sign (+) and a slur. The left hand continues with eighth notes. Dynamics include forte (*f*).

(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.

The first system of music for 'Le Garçon Volage' consists of a grand staff with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The right hand features a melody with a triplet of eighth notes, followed by a half note with a plus sign (+) and a slur. The left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a forte (*f*) dynamic marking.

The second system continues the piece. It features a grand staff with two staves. The right hand has a melody with a triplet of eighth notes, followed by a half note with a plus sign (+) and a slur. The left hand continues with eighth notes. Dynamics include piano (*p*) and forte (*f*).

The third system continues the piece. It features a grand staff with two staves. The right hand has a melody with a triplet of eighth notes, followed by a half note with a plus sign (+) and a slur. The left hand continues with eighth notes. Dynamics include forte (*f*) and piano (*p*).

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

ADESTE FIDELES.

41st
LESSON.
ANDANTINO.


Musical notation for the second system, including fingerings and dynamics like 'p'.

Musical notation for the third system, including fingerings and a circled 'A' marking.

Musical notation for the fourth system, including fingerings and dynamics like 'p'.

Musical notation for the fifth system, including fingerings and dynamics like 'p'.

Musical notation for the sixth system, including fingerings and dynamics like 'cres'.

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

BENEDETTA.

42nd
LESSON.

ANDANTE.

Musical score for 'Benedetta' in 3/4 time, marked 'ANDANTE'. The score consists of two systems of two staves each. The first system includes a treble clef staff with a key signature of one flat and a bass clef staff. The tempo is 'ANDANTE'. The score is heavily annotated with fingerings (numbers 1-4) and accents (+). The second system continues the piece with similar annotations.

AURA FELICE.

CARAFFA.

43rd
LESSON.

ALLEGRETTO.

Musical score for 'Aura Felice' in 2/4 time, marked 'ALLEGRETTO'. The score consists of six systems of two staves each. The first system includes a treble clef staff with a key signature of one flat and a bass clef staff. The tempo is 'ALLEGRETTO'. The score is heavily annotated with fingerings (numbers 1-3), accents (+), and dynamic markings such as *p*, *f*, and *mf*. A specific notation '(A)' is used above a note in the first system. The second system continues the piece with similar annotations.

(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.

44th
LESSON.
ANDANTE.

Musical score for 'WATERS OF ELLÉ' in 6/8 time, key of B-flat major. It consists of three systems of grand staff notation. The first system includes a piano (*p*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system includes a mezzo-forte (*mf*) dynamic marking. Fingerings and articulation marks are indicated throughout the score.

(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.

45th
LESSON.
ALLEGRETTO.

Musical score for 'THE BRIDEMAIDS CHORUS' in 2/4 time, key of B-flat major. It consists of four systems of grand staff notation. The first system includes a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The third system includes a forte (*f*) dynamic marking. The fourth system includes a forte (*f*) dynamic marking. The score features complex rhythmic patterns and includes a repeat sign with a double slash (B) at the end of the fourth system.

(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.*

Musical score for 'PRELUDE IN THE KEY OF E♭ MAJOR.' consisting of two systems of grand staff notation. The first system shows a treble clef with a complex melodic line featuring many slurs and ornaments, and a bass clef with a simpler accompaniment. The second system continues the piece with similar notation. The key signature has three flats (B♭, E♭, A♭) and the time signature is common time (C).

*. 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.

Musical score for 'THE GROVES OF BLARNEY.' in 3/4 time. It features a treble clef with a melody and a bass clef with accompaniment. The tempo is marked 'ANDANTE' and the mood is 'dolce'. The key signature has three flats. The score includes various ornaments and slurs.

Continuation of the musical score for 'THE GROVES OF BLARNEY.' in 3/4 time. It includes markings for 'tempo 1^{mo}' and 'lento'. The notation shows a transition in tempo and mood.

Final system of the musical score for 'THE GROVES OF BLARNEY.' in 3/4 time, showing the concluding notes of the piece.

YOUR HEART AND LUTE.

CROUCH.

47th
LESSON.
UN POCO
ALLEGRETTO.

Musical score for 'YOUR HEART AND LUTE.' in 6/8 time. It features a treble clef with a melody and a bass clef with accompaniment. The tempo is marked 'UN POCO ALLEGRETTO'. The key signature has three flats. The score includes various ornaments and slurs.

First system of musical notation, consisting of a treble clef and a bass clef. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. It features a variety of note values, including eighth and sixteenth notes, with some beamed together. Fingerings are indicated by numbers 1-4 above the notes. There are also some plus signs (+) above notes, possibly indicating breath marks or accents.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The notation includes slurs, ties, and various fingerings. There are some accents (>) above notes.

Third system of musical notation. This system introduces more complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are clearly marked throughout.

Fourth system of musical notation, concluding the piece. It features a *pp* (pianissimo) dynamic marking. The notation includes a final cadence with a double bar line.

SWEET HOME.

48th
LESSON.
ANDANTE.

Beginning of the piece 'Sweet Home'. The notation is in a key with two flats and a 2/4 time signature. It is marked *p. espressivo*. The first system shows a simple melody in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation for 'Sweet Home'. It continues the melody and bass line with various note values and fingerings.

Third system of musical notation for 'Sweet Home'. The piece concludes with a final cadence in the bass clef.

WALTZ.

51st
LESSON.
ALLEGRETTO.

The musical score is written for piano and consists of seven systems. Each system contains a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piece is marked 'ALLEGRETTO'. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system is marked mezzo-forte (*mf*). The fifth system returns to piano (*p*). The sixth system features a forte (*f*) dynamic. The seventh system concludes with a 'T.L.' (Tutti) marking. The score includes numerous slurs, ties, and articulation marks. Fingerings are indicated by numbers 1-4 above notes, and plus signs (+) indicate accents or breath marks. Some notes have multiple plus signs, suggesting complex articulation. The piece ends with a final cadence in the bass clef staff.

GOD SAVE THE KING.

52nd
LESSON

ANDANTE
MAESTOSO.

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

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

2nd time 8^{ves}

Detailed description: This block contains the musical score for 'God Save the King'. It consists of two systems of music. The first system has a treble and bass staff with a 3/4 time signature. The second system also has a treble and bass staff with a 3/4 time signature. The score includes dynamic markings 'p.' and 'f.' and a '2nd time 8^{ves}' instruction. There are also some '+' signs above notes in the second system.

RULE BRITANNIA.

53rd
LESSON

ALLEGRETTO
CON SPIRITO.

Detailed description: This block contains the musical score for 'Rule Britannia'. It consists of three systems of music, each with a treble and bass staff. The first system has a common time signature (C). The score includes various rhythmic markings, including '1', '2', '3', '4', and '+' signs above notes. There are also some 'tr' markings above notes in the third system.

NON NOBIS DOMINE.

54th
LESSON.

MAESTOSO.

Non no_bis Do_mi__ne

p. Non no_bis Do_mi__ne

Non no_bis Do_mi__ne

Detailed description: This block contains the musical score for 'Non Nobis Domine'. It consists of two systems of music, each with a treble and bass staff. The first system has a common time signature (C) and a key signature of one sharp (F#). The score includes lyrics: 'Non no_bis Do_mi__ne' and 'Non no_bis Do_mi__ne'. There are also some '+' signs above notes in the first system.

APPENDIX.
MAJOR SCALES WITH SHARPS.

MAJOR SCALES WITH FLATS.

N^o 1.

C major. F.

G. Bb.

D. Eb.

A. Ab.

E. Db.

B.

F#.

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.

N^o. 2.

A minor. D.

E. G.

B. C.

F#. F.

THE SEMITONES OR CHROMATIC SCALE

N^o. 3.

Ascending with Sharps and Descending with Flats.

LEGATO.

STACCATO.

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.

EXAMPLE.

written. or thus played written played written played

In Quick Time. In Triple Time. In a Slow and expressive style.

written played played or played or

Detailed description: This block contains three musical staves. The first staff shows six pairs of notes, each pair consisting of a small note (appoggiatura) and a larger note. Above each pair are labels: 'written.', 'or thus', 'played', 'written', 'played', 'written', 'played'. The second staff is divided into three sections: 'In Quick Time.' with 'written' and 'played' labels; 'In Triple Time.' with 'played' and 'or' labels; and 'In a Slow and expressive style.' with 'played' and 'or' labels.

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

EXAMPLE.

played played

Detailed description: This block shows a single musical staff with several notes. Small notes are placed before the larger notes to give them emphasis. The word 'played' is written above the small notes.

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

EXAMPLE.

In Double notes.

played played played

Detailed description: This block shows a musical staff with double notes. Small notes are placed before the double notes. The word 'played' is written above the small notes.

THE DIFFERENT TURNS.

Common Turn.

played

Inverted Turn.

played

In Double notes.

Detailed description: This block contains two musical staves. The first staff is for 'Common Turn' and shows a sequence of notes with a turn symbol (a wavy line) above them. The word 'played' is written above the first note. The second staff is for 'Inverted Turn' and shows a sequence of notes with a turn symbol below them. The word 'played' is written above the first note. The third staff is for 'Inverted Turn in Double notes' and shows double notes with a turn symbol below them.

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 passing Shake.

played

Common Shake.

Prepared Shake.

The long Shake.

Continued Shake.

The Beat.

Detailed description: This block contains five musical staves. The first staff is for 'The passing Shake' and shows a sequence of notes with a shake symbol (a wavy line) above them. The word 'played' is written above the first note. The second staff is for 'Common Shake' and shows a sequence of notes with a shake symbol above them. The third staff is for 'Prepared Shake' and shows a sequence of notes with a shake symbol above them. The fourth staff is for 'The long Shake' and shows a sequence of notes with a shake symbol above them. The fifth staff is for 'Continued Shake' and shows a sequence of notes with a shake symbol above them. The sixth staff is for 'The Beat' and shows a sequence of notes with a beat symbol (a vertical line) above them.

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.

A handwritten musical score consisting of ten staves of music. Each staff begins with a treble clef. The notation includes notes, rests, and various ornaments or fingerings indicated by small symbols above the notes. The first staff has a double bar line and the annotation "or +3+8" below it. The second staff has the annotation "+3+4+3+4" above it. The third staff has "+3+4+1+4" and "+1+1+1+1" above it. The fourth staff has "+1+1+1+1" above it. The fifth staff has "+1+1+1+1" and "+1+1+1+1" above it. The sixth staff has "+1+1+1+1" and "+1+1+1+1" above it. The seventh staff has "+1+1+1+1" and "+1+1+1+1" above it. The eighth staff has "+1+1+1+1" and "+1+1+1+1" above it. The ninth staff has "+1+1+1+1" and "+1+1+1+1" above it. The tenth staff has "+1+1+1+1" and "+1+1+1+1" above it. The music is written in a style typical of 18th or 19th-century manuscript notation.

The main musical score for the right hand consists of seven staves of music. The first staff includes a key signature change to one flat (B-flat) and a common time signature. The music is written in a treble clef and features a series of ascending and descending runs. Above the notes, there are numerous fingering numbers (1-3) and plus signs indicating finger placement. The second staff is divided into two parts: (A) *Staccato*, where notes are marked with a 'staccato' symbol, and (B) *Legato*, where notes are connected by slurs. The remaining staves continue the melodic and technical exercises with various rhythmic patterns and articulations.

- (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.

The left hand musical score consists of three staves of music in a bass clef. It begins with a key signature change to one flat (B-flat) and a common time signature. The music features a series of ascending and descending runs, similar to the right hand. Above the notes, there are detailed fingering numbers (1-3) and plus signs. The first staff includes an alternative fingering: "or 1 2 3 2 1 2 3 2". The second and third staves continue the technical exercises with various rhythmic patterns and articulations.

This page contains ten staves of musical notation for guitar. Each staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Above the notes, numerous plus signs (+) and numbers (1, 2, 3, 4) indicate specific fretting techniques and fingerings. Some staves feature complex patterns such as triplets and sixteenth-note runs. The music is divided into measures by vertical bar lines. The final staff includes the instruction "Staccato." and "Legato." to indicate different playing styles for the concluding phrases.

Nº 6. RONDO.

DUET.

ALLEGRO.

The musical score is written for a piano duet in C major, 2/4 time, marked 'ALLEGRO'. It consists of ten systems of two staves each. The first system is marked 'p' (piano). The second system is marked 'f' (forte). The third system is marked 'p'. The fourth system is marked 'p'. The fifth system is marked 'p'. The sixth system is marked 'p'. The seventh system is marked 'p'. The eighth system is marked 'p' and 'f'. The ninth system is marked 'p'. The tenth system is marked 'f'. The score includes various musical notations such as chords, triplets, and slurs.

RONDO.

DUET.
ALLEGRO.

The musical score is written for two staves per system. The first system is marked 'p' (piano). The second system is marked 'f' (forte). The third system is marked 'p'. The fourth system is marked 'f'. The fifth system is marked 'p'. The sixth system is marked 'p'. The seventh system is marked 'p'. The eighth system is marked 'p' and 'f'. The ninth system is marked 'f'. The tenth system is marked 'f'. The score includes various musical notations such as treble clefs, common time signatures, notes, rests, and dynamic markings.

THE NIGHTINGALE.

DUET.

ALLEGRETTO.

The musical score is written for two voices and piano accompaniment. It begins with a Duet section in 2/4 time, marked 'ALLEGRETTO'. The first system shows the vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The second system continues the duet with a dynamic marking of *f* (forte) in the piano part. The third system shows the piano part with a dynamic marking of *p* (piano) and a crescendo hairpin. The fourth system features a dynamic marking of *f* in the piano part. The fifth system continues the duet with a dynamic marking of *p* in the piano part. The sixth system shows the piano part with a dynamic marking of *p* and a crescendo hairpin. The seventh system features a dynamic marking of *f* in the piano part. The eighth system continues the duet with a dynamic marking of *p* in the piano part. The ninth system shows the piano part with a dynamic marking of *cres* (crescendo) and a dynamic marking of *f* in the piano part. The score concludes with a double bar line.

THE NIGHTINGALE.

8^{va}

DUET.

ALLEGRETTO.

8^{va} loco

8^{va}

8^{va} loco

8^{va}

8^{va}

8^{va}

E X P L A N A T I O N O F I T A L I A N T E R M S .

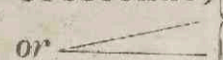
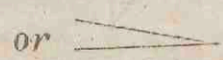
C O M M O N L Y U S E D I N M O D E R N M U S I C .

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, } with fire and energy.
 Con Fuoco, }
 Vivace, briskly.
 Presto, quick.
 Prestissimo, very quick.

T H E F O L L O W I N G T E R M S A R E A L S O U S E D T O D E T E R M I N E
 T H E S T Y L E O F P E R F O R M I N G D I F F E R E N T C O M P O S I T I O N S

Affettuoso, with tenderness.
 Grazioso, gracefully.
 Cantabile, in a slow and singing style.
 Con Espressione, } with expression.
 Espressivo, }
 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, } to slacken the time gradually.
 Ritardando, }

Smorzando, } to diminish the sound gradually
 Morendo, } till it is almost gone.
 Perdendosi, }
 Calando, } diminishing the sound by degrees
 Mancando, } and slackening the time.
 Rinforzando, a stress on one note.
 Crescendo, } to increase the sound by degrees.
 or  }
 Diminuendo, } to diminish the sound gradually.
 or  }
 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.

A B B R E V I A T I O N S E X P L A I N E D

Ad ^o Adagio .	D.C. Da Capo .	<i>p.</i> or <i>pia.</i> Piano .	Seg: Segue .
ad lib: ad libitum .	Dim: Diminuendo .	<i>pp.</i> Pianissimo .	Smorz: Smorzando .
All ^o Allegro .	Dol: Dolce .	<i>ped.</i> Pedal .	Stac: Staccato .
All ^{etto} Allegretto .	<i>f.</i> or <i>for.</i> Forte .	Per: Perdendosi .	Sos: Sostenuto .
Arp ^o Arpeggio .	<i>ff.</i> Fortissimo .	Rinf: Rinforzando .	Ten: Tenuto .
Cal ^o Calando .	<i>fz.</i> Forzando .	Sem: Sempre .	Var: Variazione .
Con Esp: Con Espressione .	Mez: Mezzo .	Scherz: Scherzando .	V. S. Volti Subito .