



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

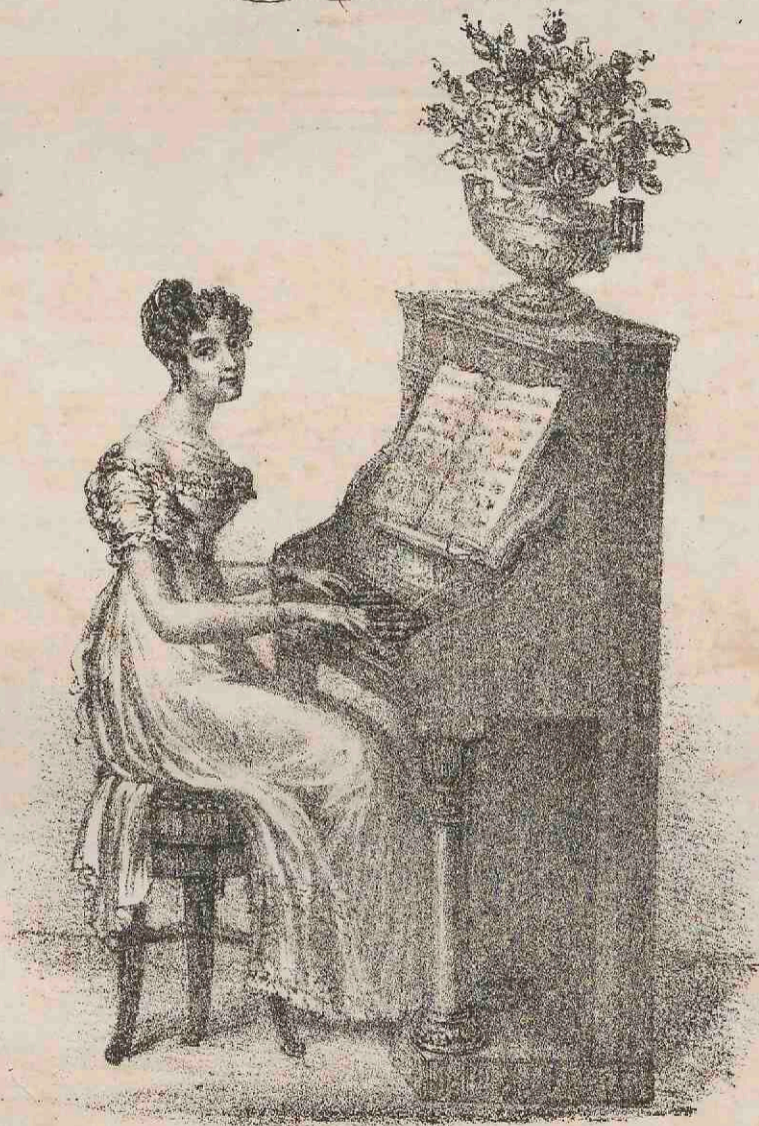
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T. LATOUR'S
New and Improved Method of
INSTRUCTION

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.

Price 10^s/6^d.

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50, New Bond Street.

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 .

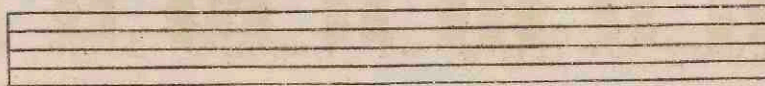
ON THE NOTES AND STAFF.

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

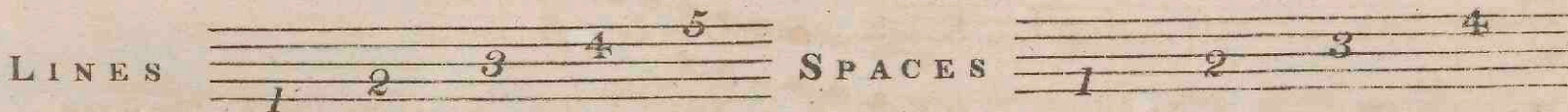
When a Melody exceeds these Seven letters, the same series of letters is repeated, the Eighth being called C as the first &c:

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)

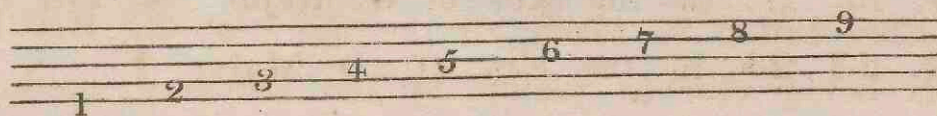
T H E S T A F F .



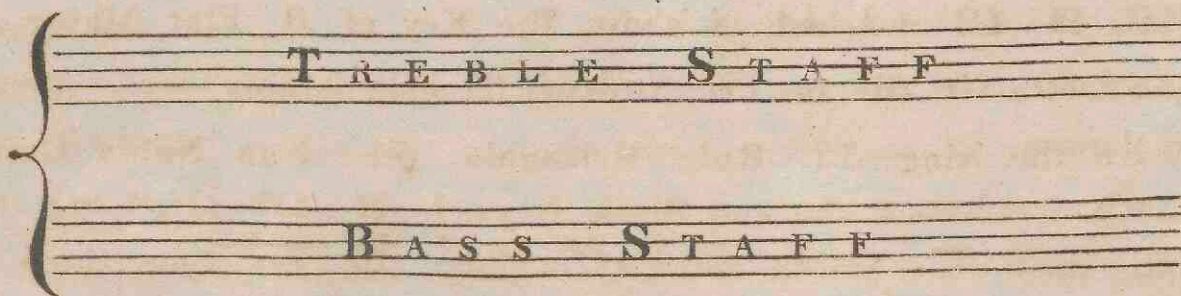
The Lines and Spaces of the Staff are counted from the lowest line upwards, the lowest line is the First, the next the Second &c:



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.

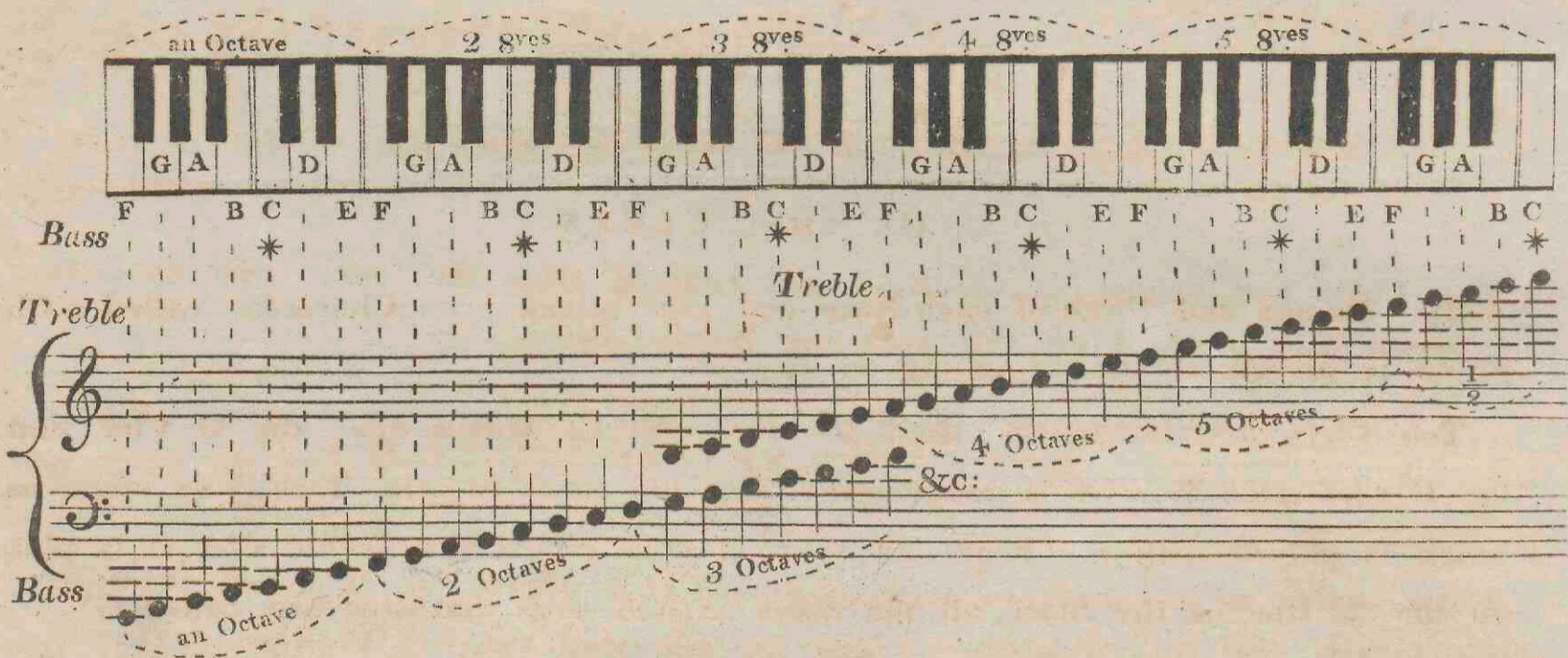
ON THE KEY-BOARD.

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.

* As^d 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.

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.



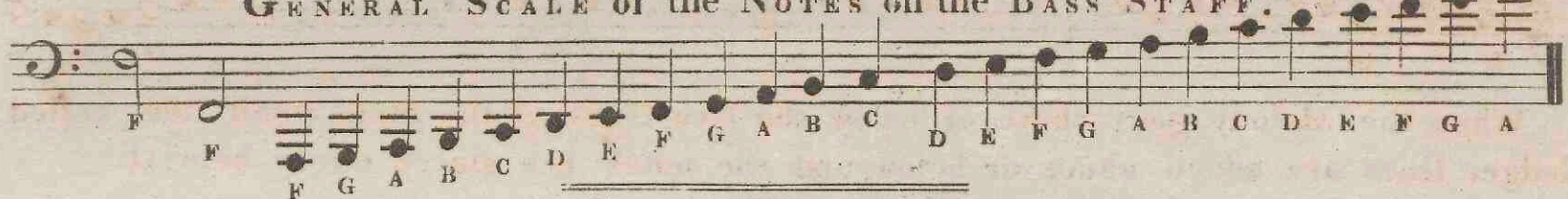
Notes in the Spaces.



Notes upon the Lines.



GENERAL SCALE of the NOTES on the BASS STAFF.

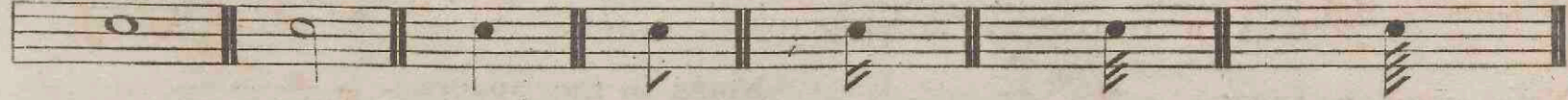


5th LESSON

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*.)

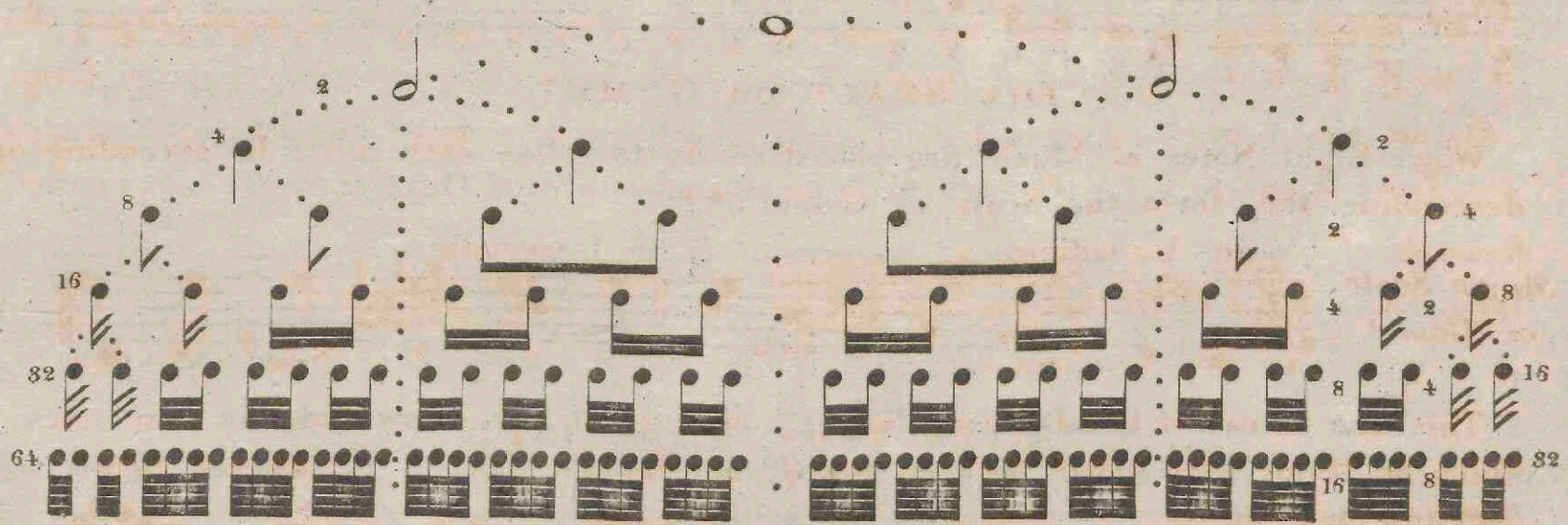
Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver half Demisemiquaver



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.

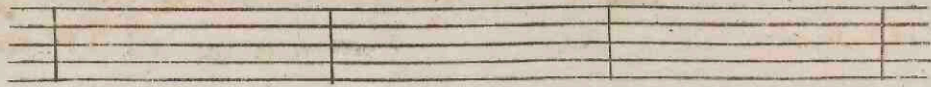
Semibreve *



* 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.

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 right-hand staff is in treble clef with a common time signature (C). It contains four measures of music, each with four quarter notes. Above the notes are crosses (+) and numbers 1, 2, 3, 4, indicating the counting sequence. The left-hand staff is in bass clef with a common time signature (C). It also contains four measures of music, each with four quarter notes. Above the notes are crosses (+) and numbers 1, 2, 3, 4, indicating the counting sequence. The word 'Counted' is written below the first measure of each staff. The exercise ends with '&c.'.

Count twice 4 in a Bar.

Right-hand together

Left-hand.

This exercise consists of two staves. The right-hand staff is in treble clef with a common time signature (C). It contains four measures of music, each with two groups of four quarter notes. Above the notes are crosses (+) and numbers 1, 2, 3, 4, indicating the counting sequence. The left-hand staff is in bass clef with a common time signature (C). It also contains four measures of music, each with two groups of four quarter notes. Above the notes are crosses (+) and numbers 1, 2, 3, 4, indicating the counting sequence. The word 'Counted' is written below the first measure of each staff. The exercise ends with '&c.'.

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

This exercise consists of two staves. The right-hand staff is in treble clef with a common time signature (C). It contains four measures of music, each with two groups of two eighth notes. Above the notes are crosses (+) and numbers 1, 2, 3, 4, indicating the counting sequence. The left-hand staff is in bass clef with a common time signature (C). It also contains four measures of music, each with two groups of two eighth notes. Above the notes are crosses (+) and numbers 1, 2, 3, 4, indicating the counting sequence. The word 'Counted' is written below the first measure of each staff. The exercise ends 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. The right-hand staff is in treble clef with a 2/4 time signature. It contains eight measures of music, each with two eighth notes. Above the notes are crosses (+) and numbers 2, 2, indicating the counting sequence. The left-hand staff is in bass clef with a 2/4 time signature. It also contains eight measures of music, each with two eighth notes. Above the notes are crosses (+) and numbers 2, 2, indicating the counting sequence. The exercise is divided into 'Ascending' and 'Descending' sections. The exercise ends with '&c.'.

The same with another fingering.

This exercise consists of two staves. The right-hand staff is in treble clef with a 2/4 time signature. It contains eight measures of music, each with two eighth notes. Above the notes are crosses (+) and numbers 2, 1, 3, 2, 1, 3, indicating the counting sequence. The left-hand staff is in bass clef with a 2/4 time signature. It also contains eight measures of music, each with two eighth notes. Above the notes are crosses (+) and numbers 3, 1, 2, 3, 1, 2, indicating the counting sequence. The exercise ends with '&c.'.

Succession of Three notes, Count 3 in each Bar.

This exercise consists of two staves. The right-hand staff is in treble clef with a 3/4 time signature. It contains eight measures of music, each with three quarter notes. Above the notes are crosses (+) and numbers 1, 2, 1, 2, 1, 2, indicating the counting sequence. The left-hand staff is in bass clef with a 3/4 time signature. It also contains eight measures of music, each with three quarter notes. Above the notes are crosses (+) and numbers 2, 1, 2, 1, 2, 1, indicating the counting sequence. The exercise ends with '&c.'.

The same with another fingering.

Musical notation for 'The same with another fingering.' This exercise is written for a grand staff (treble and bass clefs) in 3/4 time. The melody in the treble clef consists of eighth notes with various fingerings indicated above the notes. The bass clef accompaniment consists of eighth notes with fingerings indicated below the notes. The exercise is divided into two measures by a double bar line.

Succession of Four notes Count 4 in each Bar.

Musical notation for 'Succession of Four notes Count 4 in each Bar.' This exercise is written for a grand staff in common time (C). The treble clef features a sequence of four notes per bar with fingerings 1, 2, 3, and 4. The bass clef features a sequence of four notes per bar with fingerings 3, 2, 1, and 4. The exercise is divided into two measures by a double bar line.

Succession of Five notes Count 3 in each Bar.

Musical notation for 'Succession of Five notes Count 3 in each Bar.' This exercise is written for a grand staff in 3/4 time. The treble clef features a sequence of five notes per bar with fingerings 1, 2, 3, 4, and 3. The bass clef features a sequence of five notes per bar with fingerings 4, 3, 2, 1, and 4. The exercise is divided into two measures by a double bar line.

The same Varied Count 3.

Musical notation for 'The same Varied Count 3.' This exercise is written for a grand staff in 3/4 time. The treble clef features a sequence of five notes per bar with fingerings 2, 1, 3, 2, and 4. The bass clef features a sequence of five notes per bar with fingerings 4, 3, 2, 1, and 4. The exercise is divided into two measures by a double bar line.

Count 3.

Musical notation for 'Count 3.' This exercise is written for a grand staff in 3/4 time. The treble clef features a sequence of five notes per bar with fingerings 1, 4, 1, 4, and 1. The bass clef features a sequence of five notes per bar with fingerings 4, 2, 4, 2, and 4. The exercise is divided into two measures by a double bar line.

THE SCALE OR GAMUT.

Musical notation for 'THE SCALE OR GAMUT.' This exercise is written for a grand staff in common time (C). It shows an ascending and descending scale in both hands. The treble clef has fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. The bass clef has fingerings 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2. Asterisks are placed under the first and second notes of the ascending scale in both hands.

* 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.

Musical notation for the first lesson, showing a continuation of the melody and bass line.

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.

Musical notation for the second lesson, showing a continuation of the melody and bass line.

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.

Musical notation for the third lesson, showing a continuation of the melody and bass line.

* 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)

DA CAPO.

(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. *

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

WE'RE A' NODDIN.

13th
LESSON.
ANDANTE.


Musical score for 'We're A' Noddin' in G major, common time, marked Andante. The score consists of four systems of two staves each (treble and bass clef). The first system includes dynamic markings *p* (piano) and *f* (forte), and a section labeled (A). The second system includes a section labeled (B). The third and fourth systems continue the piece with various rhythmic patterns and dynamics.

- (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)

Musical score for 'Allegretto' in G major, compound common time (6/8), marked Allegretto. The score consists of two systems of two staves each. The first system includes dynamic markings *p* (piano), *Cres* (Crescendo), and *f* (forte), and a section labeled (D). The second system continues the piece with various rhythmic patterns and dynamics. The piece ends with a *T.L.* (Tutti) marking.

- (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 

The first system 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. The music includes various rhythmic patterns, including triplets of eighth notes and sixteenth notes. Dynamic markings include a piano (*p*) marking in the lower staff.

DI TANTI PALPITI.

ROSSINI.

15th
LESSON.
ALLEGRETTO.

The second system is a lesson piece in 2/4 time, D major. It consists of two staves. The upper staff has a tempo marking of *ALLEGRETTO*. The music features a variety of rhythmic exercises, including triplets and groups of four notes. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). A section labeled (A) shows a triplet of notes with a '3' above them, and a note with a '4' above it, illustrating the concept of triplets.

(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. *

Musical score for 'PRELUDE IN E MINOR'. The piece is in E minor, 2/4 time, and consists of two staves. 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', an 18th lesson piece. It is in E minor, 2/4 time, and spans six systems of two staves each. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). Fingerings are indicated with numbers 1, 2, 3, and 4. The right hand contains more complex melodic lines with slurs and accents, while the left hand provides a steady accompaniment. The piece concludes with a final cadence.

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.

First system of the French Air. It is in D major and 3/4 time. The treble staff features a melody with eighth and sixteenth notes, including triplets and slurs. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamic markings include piano (*p*) and mezzo-forte (*mf*).

Second system of the French Air. The treble staff continues the melodic line with various ornaments and slurs. The bass staff maintains the accompaniment. Dynamic markings of *p* and *mf* are used.

Third system of the French Air. The piece concludes with a final cadence in the treble staff. The bass staff continues with the accompaniment until the end. Dynamic markings of *p* and *mf* are present.

LOVE WAS ONCE A LITTLE BOY.

WADE.



20th
LESSON.
ALLEGRETTO
MODERATO.

First system of the piece 'Love Was Once a Little Boy'. It is in D major and 2/4 time. The treble staff has a simple melody with quarter and eighth notes. The bass staff has a steady accompaniment. Dynamic markings include piano (*p*) and mezzo-forte (*mf*).

Second system of the piece 'Love Was Once a Little Boy'. The treble staff features a more complex melodic line with slurs and ornaments. The bass staff continues the accompaniment. Dynamic markings of *p* and *mf* are used.

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.

The first system of musical notation for 'Le Petit Tambour' consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-3 above notes. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line and a repeat sign.

The second system continues the piece with two staves. It includes dynamic markings for *Fine p* (piano) and *cres* (crescendo). The notation includes complex rhythmic figures and fingerings. The system ends with a double bar line and a repeat sign.

The third system of musical notation for 'Le Petit Tambour' features two staves. It includes dynamic markings for *f* and *f+*. The notation includes complex rhythmic figures and fingerings. The system concludes with a double bar line, a repeat sign, and the marking *D.C.* (Da Capo).

THE HUNTSMANS CHORUS in Der Freyschutz.

C.V. WEBER.

24th
LESSON.
ALLEGRETTO.

The first system of musical notation for 'The Huntsmans Chorus' consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-3 above notes. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line and a repeat sign.

The second system continues the piece with two staves. It includes a dynamic marking of *p* (piano). The notation includes complex rhythmic figures and fingerings. The system ends with a double bar line and a repeat sign.

The third system of musical notation for 'The Huntsmans Chorus' features two staves. It includes a dynamic marking of *f* (forte). The notation includes complex rhythmic figures and fingerings. The system concludes with a double bar line and a repeat sign.

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 numbers (1, 2, 3, 4) and fingerings (+) indicated above the notes.

* 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 is marked *p* (piano) and *mf* (mezzo-forte). It features a series of eighth-note patterns with various fingering numbers and fingerings (+) indicated above the notes.

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 *dolce.* (dolce) and *LARGHETTO*. It features a series of eighth-note patterns with various fingering numbers and fingerings (+) indicated above the notes. The score includes dynamic markings *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 1-5 above or below notes. There are also small '+' signs above some notes. A specific note in the first system is marked with '(A)'. 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 piece is marked 'ANDANTE'. Dynamics include *p*, *mf*, *f*, and *ff*. Hand-crossing instructions are marked with (A) and (B). The score includes various musical notations such as accents, slurs, and fingerings.

(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.

dolce

The musical score is written for piano in G major and 6/8 time. It consists of seven systems of two staves each. The first system includes the tempo marking 'ANDANTINO' and the performance instruction 'dolce'. The music features a mix of eighth and sixteenth notes, often beamed together. There are several trills marked with a '+' sign. Fingerings are indicated by numbers 1, 2, 3, and 4. The score concludes with a double bar line and a piano dynamic marking 'p'.

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.

31st
LESSON.
MODERATO.

T.L.

The first system of the waltz consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It contains a series of eighth notes with various fingerings (1, 2, 3, 1, 3, 2, 1) and accents. The bass staff begins with a bass clef and contains a series of eighth notes with fingerings (4, 2, 3) and a dynamic marking of *p* (piano).

The second system continues the waltz. The treble staff features eighth notes with fingerings (2, 3, 1, 1, 3, 2, 1, 2, 1, 4) and accents. The bass staff contains eighth notes with a dynamic marking of *f* (forte).

The third system continues the waltz. The treble staff has eighth notes with fingerings (4, 2, 1, 3, 1, 2, 1, 2) and accents. The bass staff contains eighth notes with a dynamic marking of *p* (piano).

The fourth system continues the waltz. The treble staff has eighth notes with fingerings (4, 1, 3, 1, 2, 1, 2, 1, 1) and accents. The bass staff contains eighth notes with dynamic markings of *f* (forte) and *p* (piano).

The fifth system continues the waltz. The treble staff has eighth notes with fingerings (3, 2, 1, 2, 2, 2, 2) and accents. The bass staff contains eighth notes with a dynamic marking of *f* (forte).

The sixth system concludes the waltz. The treble staff has eighth notes with fingerings (1, 2, 1, 2, 1, 2, 1, 2) and accents. The bass staff contains eighth notes.

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) and the time signature is common time (C). The music features a series of ascending and descending eighth-note patterns in the right hand, with a more rhythmic accompaniment in the left hand. Fingerings are indicated with 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) and the time signature is common time (C). The tempo is marked 'ANDANTE'. The music is characterized by a slow, flowing melody in the right hand and a steady accompaniment in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated with numbers 1-3 and '+' signs.

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) and the time signature is common time (C). The music continues with a slow, flowing melody in the right hand and a steady accompaniment in the left hand. Dynamics include *p* (piano). Fingerings are indicated with numbers 1-3 and '+' signs.

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) and the time signature is common time (C). The music continues with a slow, flowing melody in the right hand and a steady accompaniment in the left hand. Dynamics include *p* (piano). Fingerings are indicated with numbers 1-3 and '+' signs.

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) and the time signature is 3/4. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated with numbers 1-4 and '+' signs.

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) and the time signature is 3/4. The music continues with a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated with numbers 1-4 and '+' signs.

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) and the time signature is 3/4. The music continues with a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated with numbers 1-4 and '+' signs.

LA BIONDINA.

34th
LESSON.
ANDANTE.

The first system of music for 'LA BIONDINA.' 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 6/8. The piece begins with a piano (*p*) dynamic. The first staff contains several measures with triplets and slurs. The second staff continues the piece, ending with a mezzo-forte (*mf*) dynamic marking.

The second system of music continues the piece. It features more complex rhythmic patterns, including triplets and slurs, in both the treble and bass staves. The dynamics remain consistent with the first system.

The third system of music continues the piece. It includes various musical notations such as slurs, accents, and dynamic markings like *p* and *mf*.

The fourth system of music concludes the piece. It features a variety of musical notations and ends with a mezzo-forte (*mf*) dynamic marking.

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 and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The first staff contains several measures with slurs and accents. The second staff continues the piece, ending with a mezzo-forte (*mf*) dynamic marking.

The second system of music continues the piece. It features more complex rhythmic patterns, including slurs and accents, in both the treble and bass staves. The dynamics remain consistent with the first system.

The third system of music concludes the piece. It features a variety of musical notations and ends with a mezzo-forte (*mf*) dynamic marking.

ZITTI ZITTI.

36th
LESSON.

ALLEGRETTO

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a dynamic marking of *p* (piano). The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with various fingerings indicated by numbers 1, 2, and 3 above the notes. There are also some slurs and accents.

The second system continues the piece. The upper staff has a dynamic marking of *f* (forte) in the middle. The lower staff continues with similar rhythmic patterns and fingerings. The system concludes with a double bar line.

The third system shows further development of the musical theme. The upper staff features more complex rhythmic figures and slurs. The lower staff provides a steady accompaniment. The system ends with a double bar line.

The fourth system includes a dynamic marking of *p* (piano) in the lower staff. The upper staff has a sharp sign (#) above a note, indicating a key change or chromatic alteration. The system concludes with a double bar line.

The fifth system features a *cres* (crescendo) marking in the lower staff. The upper staff continues with melodic lines, and the lower staff has a dynamic marking of *p* (piano) towards the end. The system ends with a double bar line.

The sixth system has a dynamic marking of *f* (forte) in the lower staff. The upper staff continues with melodic patterns, and the lower staff provides accompaniment. The system concludes with a double bar line.

The seventh and final system on the page features a dynamic marking of *ff* (fortissimo) in the lower staff. The upper staff has a key signature change to two flats (B-flat and E-flat). The system concludes with a double bar line.

PRELUDE IN THE KEY OF D. MINOR.*

Musical score for 'PRELUDE IN THE KEY OF D. MINOR.' in C major, common time. The piece features a melody with many triplets and slurs, and a bass line with sustained notes. 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 is characterized by slurs and ornaments. The dynamic marking is *mf*.

Continuation of the musical score for 'A FRENCH AIR.', showing the bass line and further melodic development.

(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, illustrating the correct playing technique.

PRELUDE IN THE KEY OF B \flat MAJOR.*

Musical score for 'PRELUDE IN THE KEY OF B \flat MAJOR.' in C major, common time. The piece features a melody with many triplets and slurs, and a bass line with sustained notes. 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, common time. The piece features a melody with many triplets and slurs, and a bass line with sustained notes. The dynamic marking is *f*.

Continuation of the musical score for 'GLORIOUS APOLLO.', showing the bass line and further melodic development. The dynamic marking is *p.* for the first time and *f.* for the second time.

Final continuation of the musical score for 'GLORIOUS APOLLO.', showing the bass line and further melodic development. The dynamic marking is *f.*

LE TROUBADOUR DU TAGE.

39th
LESSON.

ANDANTE.

Musical score for 'Le Troubadour du Tage' in B-flat major, 2/4 time. The score consists of three systems of grand staff notation. The first system includes a treble clef with a key signature of two flats and a 2/4 time signature. It features a melody with a triplet of eighth notes, a half note, and a quarter note marked with '(A)'. The bass line has a triplet of eighth notes. Dynamics include piano (p) and forte (f). The second system continues the melody with a triplet of eighth notes and a half note. The third system concludes with a half note and a quarter note.

(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 GARÇON VOLAGE.

40th
LESSON.

ALLEGRETTO.


Musical score for 'Le Garçon Volage' in B-flat major, 6/8 time. The score consists of three systems of grand staff notation. The first system includes a treble clef with a key signature of two flats and a 6/8 time signature. It features a melody with a triplet of eighth notes, a quarter note, and a half note. The bass line has a triplet of eighth notes. Dynamics include piano (p) and forte (f). The second system continues the melody with a triplet of eighth notes and a quarter note. The third system concludes with a half note and a quarter note.

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 

WATERS OF ELLÉ.

44th
LESSON.
ANDANTE.

Musical score for 'WATERS OF ELLÉ' in 6/8 time, marked 'ANDANTE'. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a section marked '(A)' with an arpeggio symbol. Fingerings and accents are indicated throughout the piece.

(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, marked 'ALLEGRETTO'. It consists of four systems of two staves each. The first system is marked piano (*p*). The second system is marked forte (*f*). The third system includes a section marked '(B)' with a repeat symbol. The piece concludes with a forte (*f*) dynamic.

(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'. It consists of two systems of grand staff notation. The first system shows a treble clef with a complex melodic line featuring many slurs and fingerings (e.g., 31+1, 23+1, 2, 4, +3, +3, 1, 3). The bass clef has a simpler accompaniment with fingerings 1, 3, +, 1, 3, +. The second system continues the piece with similar complexity in the treble clef and accompaniment in the bass clef.

*. 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'. It consists of two systems of grand staff notation. The first system is marked 'dolce' and 'ANDANTE'. The treble clef has a melodic line with slurs and fingerings (1, +, 4, 1, +, 1, 3, 3, 2, 1). The bass clef has an accompaniment with slurs and fingerings (3, 1, +, 2, 4, 1, +, +). The second system continues the piece, ending with a 'tempo 1^{mo}' marking and a 'lento' marking. The treble clef has slurs and fingerings (1, +, 4, 1, +, 1, +, 3, 2, 1, 3, 2, 1). The bass clef has slurs and fingerings (1, 3, +, 1, +, 1, +, 1, 3, 1).

YOUR HEART AND LUTE.

CROUCH.

47th
LESSON.
UN POCO
ALLEGRETTO.

Musical score for 'YOUR HEART AND LUTE'. It consists of one system of grand staff notation. The treble clef has a melodic line with slurs and fingerings (1, +, +, 2, 1, +, 1, 3, 2). The bass clef has an accompaniment with slurs and fingerings (3, 1, +, 3, 1, +, 1, +, 1, 3, 2). The piece is marked 'UN POCO ALLEGRETTO'.

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 (1-4) and accents are indicated throughout the piece.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature, with similar rhythmic patterns and fingerings as the first system.

Third system of musical notation, showing more complex rhythmic patterns and fingerings. The notation includes many beamed notes and slurs, with specific fingerings (1-4) and accents clearly marked.

Fourth system of musical notation, ending with a *pp* (pianissimo) dynamic marking. The piece concludes with a final chord and a double bar line.

SWEET HOME.

48th
LESSON.

ANDANTE.

Beginning of the piece 'Sweet Home', marked *p. espressivo*. The notation is in a key with two flats and a 2/4 time signature. It starts with a treble clef and a bass clef, featuring a melody in the treble and accompaniment in the bass.

Second system of musical notation for 'Sweet Home', continuing the melody and accompaniment with various rhythmic patterns and fingerings.

Third system of musical notation for 'Sweet Home', showing further development of the piece with complex rhythmic figures and fingerings.

WALTZ.

51st

LESSON.

ALLEGRETTO.

The musical score is written for piano and consists of seven systems of two staves each. 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 and includes fingerings such as '+ 1 2+', '+ 2 3 2 1+', and '3 1 2 + 1'. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system is marked mezzo-forte (*mf*) and includes the instruction 'or 2' and fingerings like '1 + 1', '3 + 3', and '1 +'. The fifth system is piano (*p*) with fingerings '+ 1 2+', '+ 2 3 2 1+', and '3 1 2 + 1'. The sixth system is forte (*f*) with fingerings '2 1 4', '+ 1', and '+ 2'. The seventh system concludes with fingerings '3 1 2 + 1', '2 +', and '1'. The piece ends with a trill (T.L.) in the final measure of the seventh system.

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 features two systems of music. The first system consists of a treble and bass clef staff with a 3/4 time signature. The second system also has a treble and bass clef staff with a 3/4 time signature. The music is marked 'ANDANTE MAESTOSO'. There are dynamic markings '1st time p. 2nd time f.' and '1st time p. 2nd f.' and a '2nd time 8^{ves}' marking.

RULE BRITANNIA.

53rd
LESSON

ALLEGRETTO
CON SPIRITO.

Detailed description: This block contains the musical score for 'Rule Britannia'. It features three systems of music. The first system consists of a treble and bass clef staff with a common time signature. The second system also has a treble and bass clef staff with a common time signature. The third system has a treble and bass clef staff with a common time signature. The music is marked 'ALLEGRETTO CON SPIRITO'. There are many fingerings and accents marked throughout the score.

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 features two systems of music. The first system consists of a treble and bass clef staff with a common time signature. The second system also has a treble and bass clef staff with a common time signature. The music is marked 'MAESTOSO'. There are lyrics 'Non no_bis Do_mi__ne' and 'Non no_bis Do_mi__ne' written below the notes. There are also dynamic markings like 'p.' and 'f.'.

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 two staves of musical notation. 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 shows three groups of notes. The first group is labeled 'In Quick Time.' and contains two pairs of notes with labels 'written' and 'played'. The second group is labeled 'In Triple Time.' and contains two pairs of notes with labels 'played' and 'or'. The third group is labeled 'In a Slow and expressive style.' and contains two pairs of notes with labels 'played' and 'or'.

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

EXAMPLE.

played played

Detailed description: This block contains one staff of musical notation. It shows several pairs of notes where a small note is placed before a larger note. The word 'played' is written above each pair.

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

EXAMPLE.

In Double notes.

played played played

Detailed description: This block contains one staff of musical notation. It shows several pairs of notes where a small note is placed before a larger note, and both are beamed together. The word 'played' is written above each pair.

THE DIFFERENT TURNS.

Common Turn.

played

Inverted Turn.

played

In Double notes.

Detailed description: This block contains two staves of musical notation. The first staff is labeled 'Common Turn.' and shows several examples of a common turn (a mordent) over a note. The word 'played' is written above the first example. The second staff is labeled 'Inverted Turn.' and shows several examples of an inverted turn (a mordent) over a note. The word 'played' is written above the first example. The second staff also includes the label 'In Double notes.' and shows examples of turns over beamed double notes.

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 three staves of musical notation. The first staff is labeled 'The passing Shake.' and shows several examples of a passing shake (a trill) over a note. The word 'played' is written above the first example. The second staff is labeled 'Common Shake.' and shows several examples of a common shake (a trill) over a note. The third staff is labeled 'The Beat.' and shows several examples of a beat (a trill) over a note. The word 'The Beat.' is written above the first example. The second staff also includes the labels 'Prepared Shake.' and 'The long Shake.' and shows examples of these types of shakes.

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.

This page contains ten staves of handwritten musical notation. Each staff begins with a treble clef. The music is written in a single system across the staves. The notation includes various note values, rests, and accidentals. Above the notes, there are numerous small numbers and symbols, such as '+' and '3', which serve as fingerings for the left hand. Some staves have specific markings like 'or +3+8' and '1 2 1'. The handwriting is clear and consistent throughout the page.

The main musical score for the right hand consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a series of ascending and descending runs with numerous fingering numbers (1-3) and plus signs (+) indicating finger placement. The second staff is divided into two parts: (A) *Staccato* and (B) *Legato*. The *Staccato* section features short, detached notes, while the *Legato* section features smooth, connected notes. The remaining staves continue with complex rhythmic patterns and fingering instructions, including some notes marked with a 'ten:' (tension) symbol.

- (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 musical score for the left hand consists of three staves of music, all using a bass clef. The first staff features a series of ascending and descending runs with various fingering numbers and plus signs. The second and third staves continue with similar patterns, including some notes marked with a 'ten:' symbol. The music is designed to be played in conjunction with the right-hand exercises.

The page contains ten staves of musical notation, likely for guitar, written in a style common in 19th-century guitar method books. Each staff begins with a treble clef and a common time signature (C). The notation includes notes, rests, and various fretting techniques indicated by numbers (1-4) and plus signs (+). The music is organized into measures, with some measures containing multiple notes beamed together. The notation is dense and detailed, showing specific fingerings and techniques for each note.

Staccato.

or 3

Legato.

Nº 6. RONDO.

DUET.

ALLEGRO.

The musical score is written for two voices in a duet. It begins with a treble clef and a common time signature (C). The tempo is marked 'ALLEGRO'. The score is divided into ten systems, each consisting of two staves. The first system starts with a dynamic marking of *p* (piano). The second system features a dynamic marking of *f* (forte). The third system begins with a dynamic marking of *p*. The fourth system contains various musical notations, including slurs and accents. The fifth system continues with similar notation. The sixth system features a dynamic marking of *p*. The seventh system includes a dynamic marking of *f* and a dynamic marking of *p*. The eighth system contains a dynamic marking of *f* and a dynamic marking of *p*. The ninth system features a dynamic marking of *f* and a dynamic marking of *p*. The tenth system concludes with a dynamic marking of *f* and a dynamic marking of *p*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

RONDO.

DUET.
ALLEGRO.

The musical score is written for a piano duo, consisting of two staves per system. The tempo is marked 'ALLEGRO' and the form is 'RONDO'. The key signature has one sharp (F#). The score is divided into several systems, each with a treble and bass staff. Dynamics include piano (*p*) and forte (*f*). The notation includes various rhythmic values, slurs, and ornaments. The first system starts with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system features a forte (*f*) dynamic. The fifth system returns to piano (*p*). The sixth system features a piano (*p*) dynamic. The seventh system features a piano (*p*) dynamic. The eighth system features a piano (*p*) dynamic. The ninth system features a piano (*p*) dynamic. The tenth system features a piano (*p*) dynamic. The eleventh system features a piano (*p*) dynamic. The twelfth system features a piano (*p*) dynamic. The thirteenth system features a piano (*p*) dynamic. The fourteenth system features a piano (*p*) dynamic. The fifteenth system features a piano (*p*) dynamic. The sixteenth system features a piano (*p*) dynamic. The seventeenth system features a piano (*p*) dynamic. The eighteenth system features a piano (*p*) dynamic. The nineteenth system features a piano (*p*) dynamic. The twentieth system features a piano (*p*) dynamic. The twenty-first system features a piano (*p*) dynamic. The twenty-second system features a piano (*p*) dynamic. The twenty-third system features a piano (*p*) dynamic. The twenty-fourth system features a piano (*p*) dynamic. The twenty-fifth system features a piano (*p*) dynamic. The twenty-sixth system features a piano (*p*) dynamic. The twenty-seventh system features a piano (*p*) dynamic. The twenty-eighth system features a piano (*p*) dynamic. The twenty-ninth system features a piano (*p*) dynamic. The thirtieth system features a piano (*p*) dynamic. The thirty-first system features a piano (*p*) dynamic. The thirty-second system features a piano (*p*) dynamic. The thirty-third system features a piano (*p*) dynamic. The thirty-fourth system features a piano (*p*) dynamic. The thirty-fifth system features a piano (*p*) dynamic. The thirty-sixth system features a piano (*p*) dynamic. The thirty-seventh system features a piano (*p*) dynamic. The thirty-eighth system features a piano (*p*) dynamic. The thirty-ninth system features a piano (*p*) dynamic. The fortieth system features a piano (*p*) dynamic. The forty-first system features a piano (*p*) dynamic. The forty-second system features a piano (*p*) dynamic. The forty-third system features a piano (*p*) dynamic. The forty-fourth system features a piano (*p*) dynamic. The forty-fifth system features a piano (*p*) dynamic. The forty-sixth system features a piano (*p*) dynamic. The forty-seventh system features a piano (*p*) dynamic. The forty-eighth system features a piano (*p*) dynamic. The forty-ninth system features a piano (*p*) dynamic. The fiftieth system features a piano (*p*) dynamic. The fifty-first system features a piano (*p*) dynamic. The fifty-second system features a piano (*p*) dynamic. The fifty-third system features a piano (*p*) dynamic. The fifty-fourth system features a piano (*p*) dynamic. The fifty-fifth system features a piano (*p*) dynamic. The fifty-sixth system features a piano (*p*) dynamic. The fifty-seventh system features a piano (*p*) dynamic. The fifty-eighth system features a piano (*p*) dynamic. The fifty-ninth system features a piano (*p*) dynamic. The sixtieth system features a piano (*p*) dynamic. The sixty-first system features a piano (*p*) dynamic. The sixty-second system features a piano (*p*) dynamic. The sixty-third system features a piano (*p*) dynamic. The sixty-fourth system features a piano (*p*) dynamic. The sixty-fifth system features a piano (*p*) dynamic. The sixty-sixth system features a piano (*p*) dynamic. The sixty-seventh system features a piano (*p*) dynamic. The sixty-eighth system features a piano (*p*) dynamic. The sixty-ninth system features a piano (*p*) dynamic. The seventieth system features a piano (*p*) dynamic. The seventy-first system features a piano (*p*) dynamic. The seventy-second system features a piano (*p*) dynamic. The seventy-third system features a piano (*p*) dynamic. The seventy-fourth system features a piano (*p*) dynamic. The seventy-fifth system features a piano (*p*) dynamic. The seventy-sixth system features a piano (*p*) dynamic. The seventy-seventh system features a piano (*p*) dynamic. The seventy-eighth system features a piano (*p*) dynamic. The seventy-ninth system features a piano (*p*) dynamic. The eightieth system features a piano (*p*) dynamic. The eighty-first system features a piano (*p*) dynamic. The eighty-second system features a piano (*p*) dynamic. The eighty-third system features a piano (*p*) dynamic. The eighty-fourth system features a piano (*p*) dynamic. The eighty-fifth system features a piano (*p*) dynamic. The eighty-sixth system features a piano (*p*) dynamic. The eighty-seventh system features a piano (*p*) dynamic. The eighty-eighth system features a piano (*p*) dynamic. The eighty-ninth system features a piano (*p*) dynamic. The ninetieth system features a piano (*p*) dynamic. The ninety-first system features a piano (*p*) dynamic. The ninety-second system features a piano (*p*) dynamic. The ninety-third system features a piano (*p*) dynamic. The ninety-fourth system features a piano (*p*) dynamic. The ninety-fifth system features a piano (*p*) dynamic. The ninety-sixth system features a piano (*p*) dynamic. The ninety-seventh system features a piano (*p*) dynamic. The ninety-eighth system features a piano (*p*) dynamic. The ninety-ninth system features a piano (*p*) dynamic. The hundredth system features a piano (*p*) dynamic.

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 steady eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*). The score continues with several systems of piano accompaniment, showing various textures and dynamics. The key signature remains one sharp (F#). The piece concludes with a final system of piano accompaniment, marked with a crescendo (*cres*) and forte (*f*).

THE NIGHTINGALE.

DUET. *8^{va}*

ALLEGRETTO. *p*

8^{va} *loco*

8^{va} *p*

8^{va} *loco* *f*

8^{va} *p* *cres* *f*

8^{va} *p*

8^{va} *cres* *f*

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 .


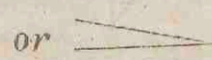
COMMONLY USED IN MODERN MUSIC .

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, } to diminish the sound gradually
 Perdendosi, } till it is almost gone.
 Calando, } diminishing the sound by degrees
 Mancando, } 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.

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 .