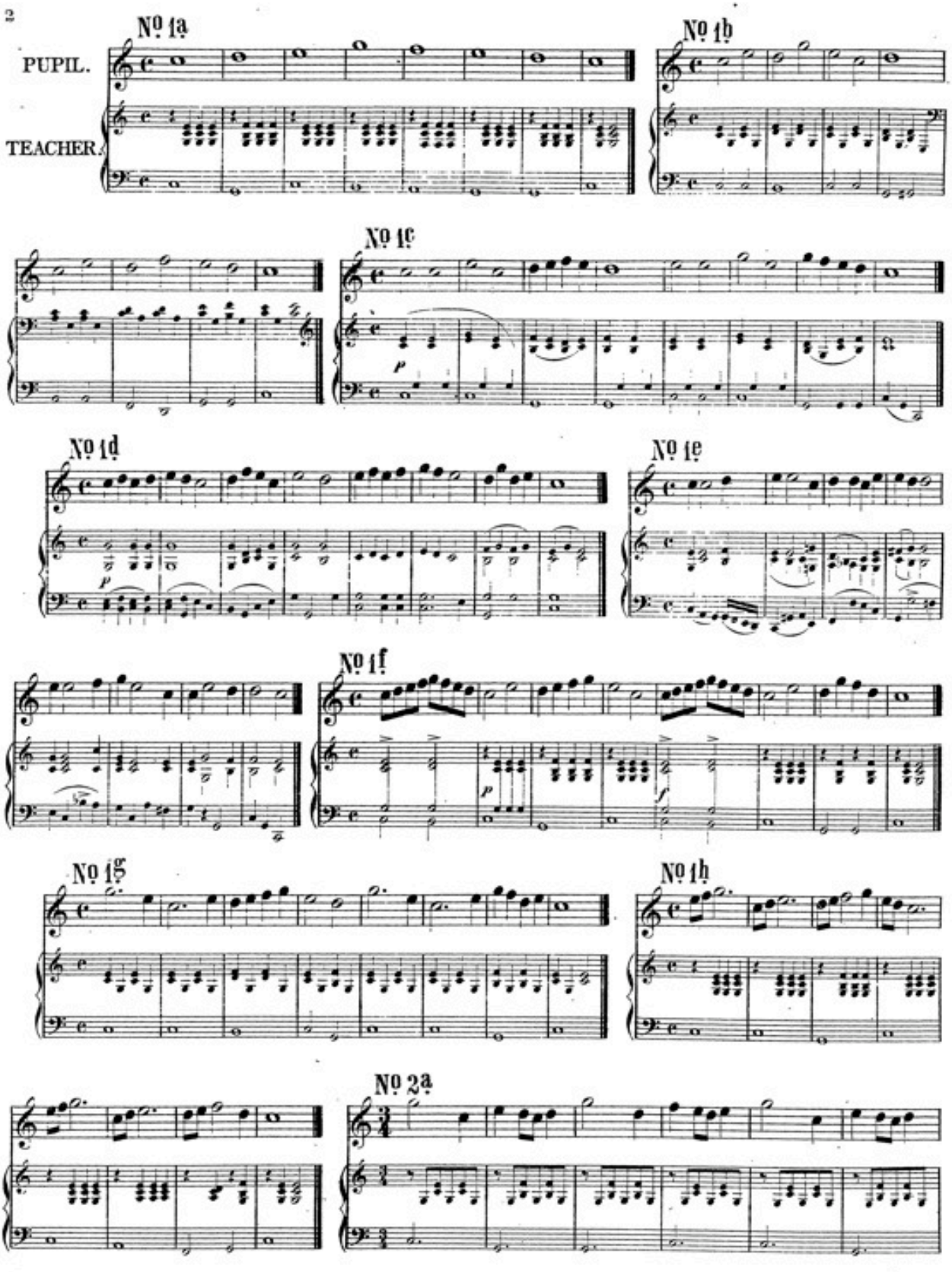
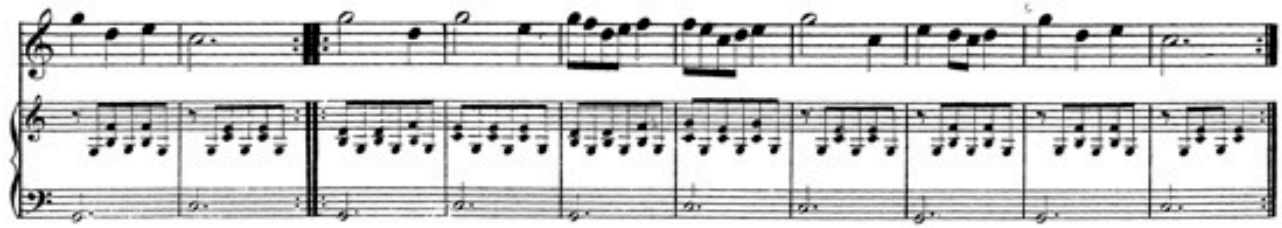

No 1a
PUPIL.
TEACHER.
No 1b
No 1c
No 1d
No 1e
No 1f
No 1g
No 1h
No 2a



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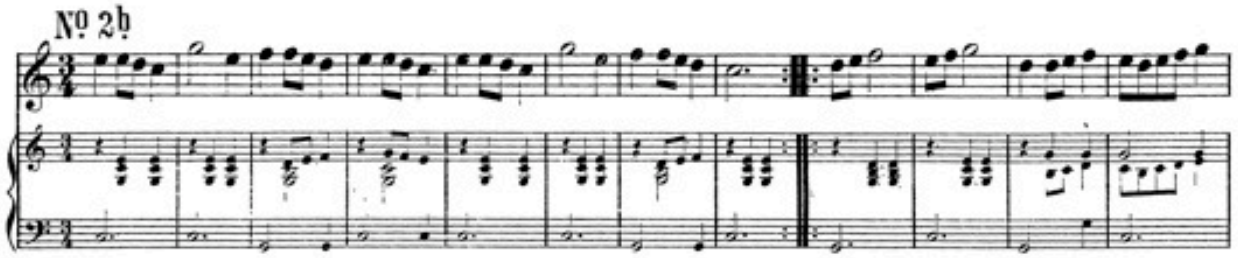

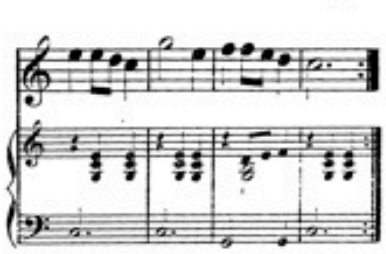

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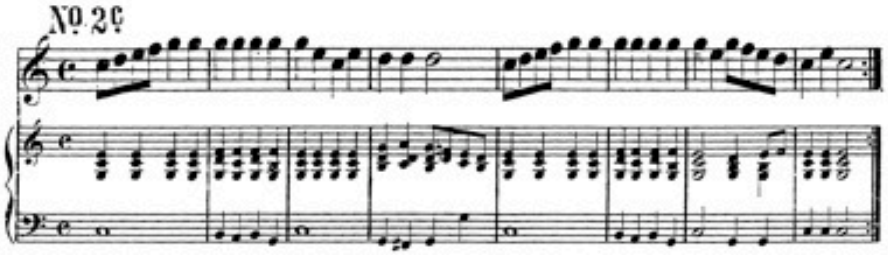

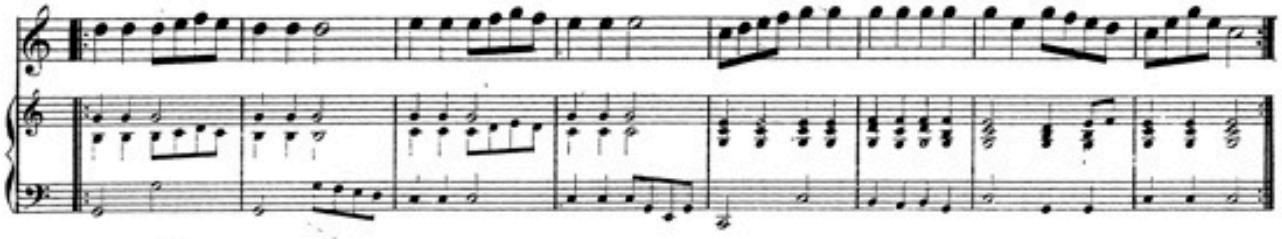

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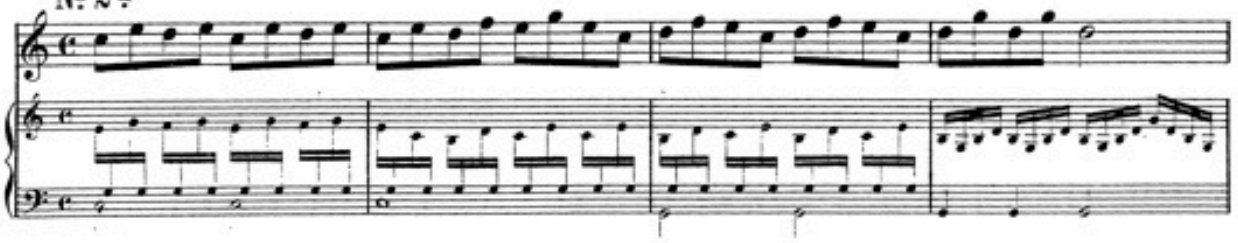
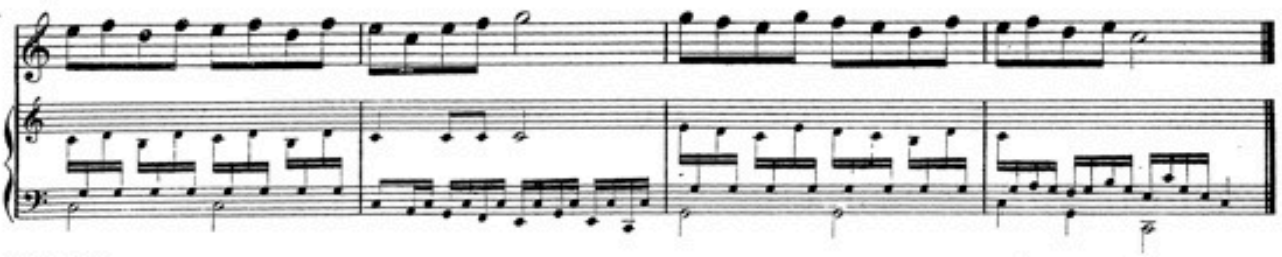
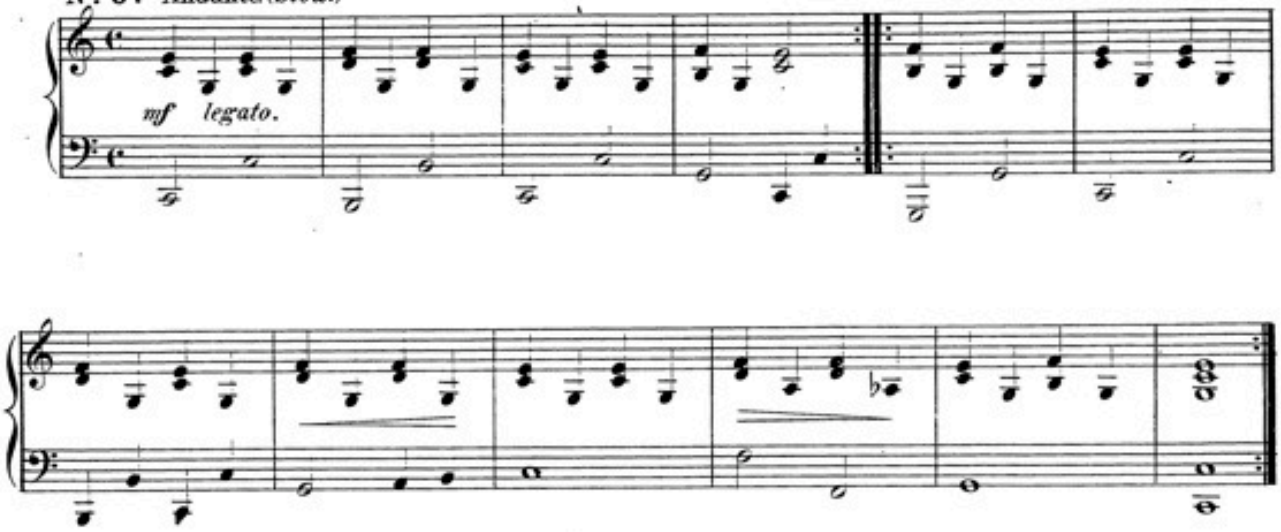




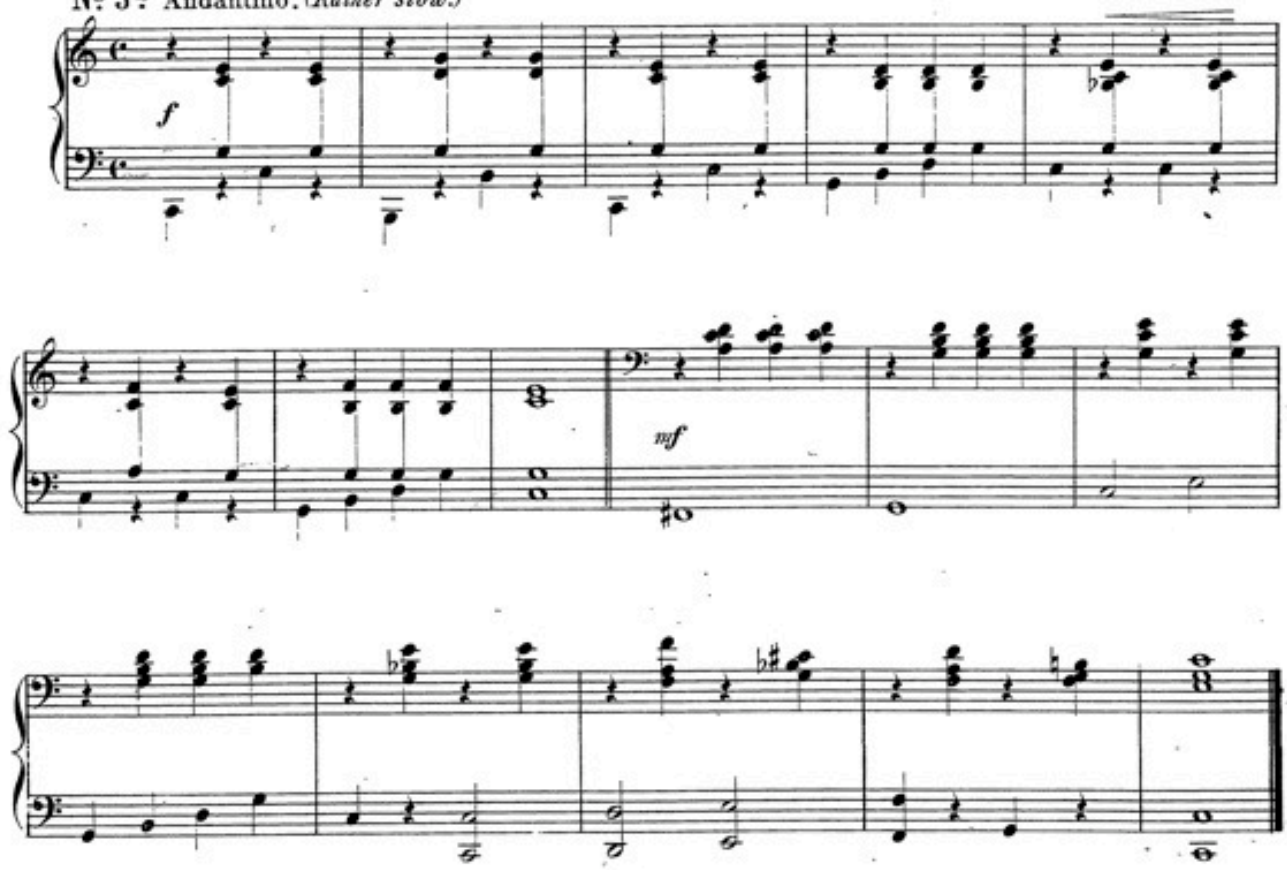
SECONDO.

"Primo" means the part of the player at the right; "Secondo" the part of the player at the left. Of course the secondo will be executed by the teacher. The seat of the pupil must be moved a little further to the right, in order to be able to play his part with the same convenience as before.

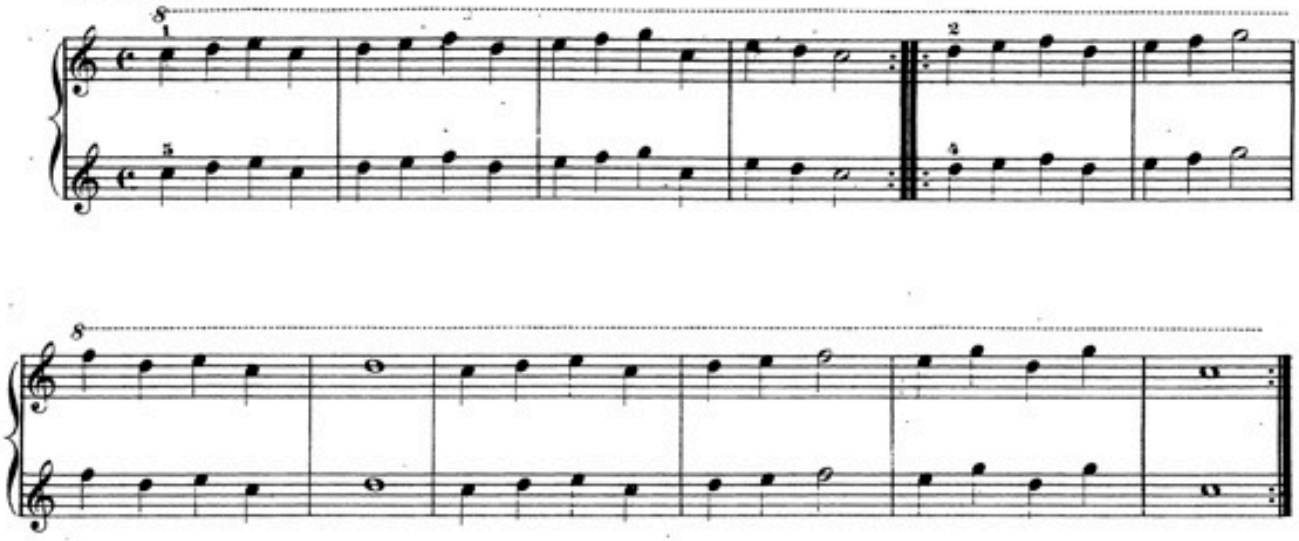
No 3a Andante. *(Slow.)*



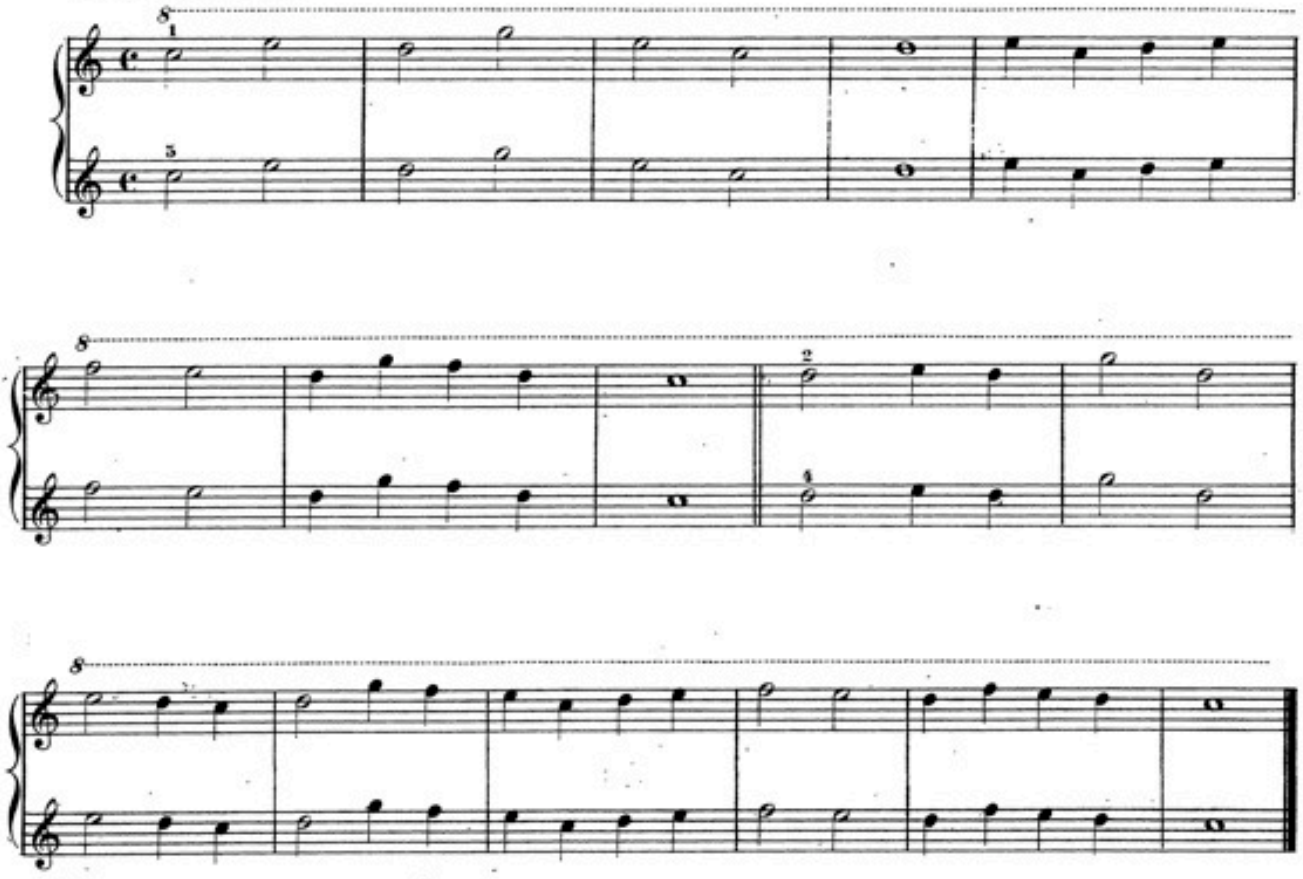
No 3b Andantino. *(Rather slow.)*



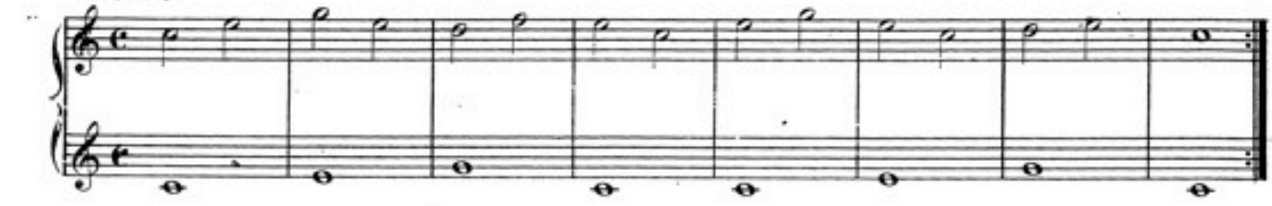
Nº 3a Andante

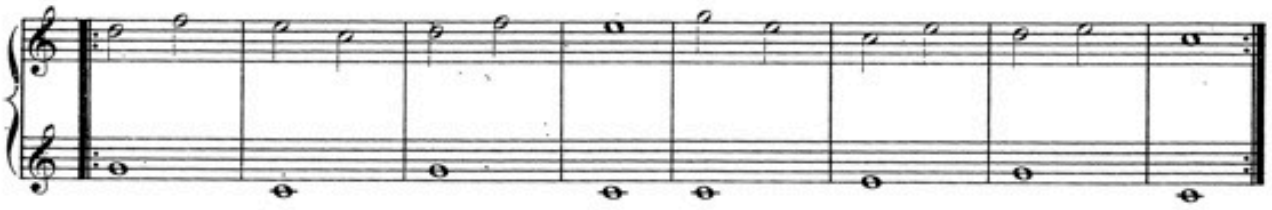


Nº 3b Andantino.

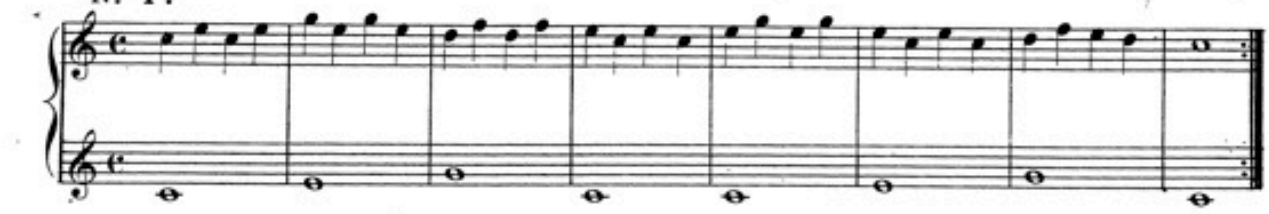


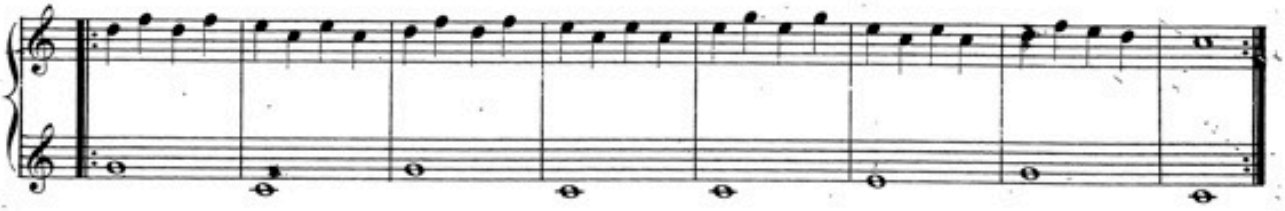
Nº 4a





Nº 4b





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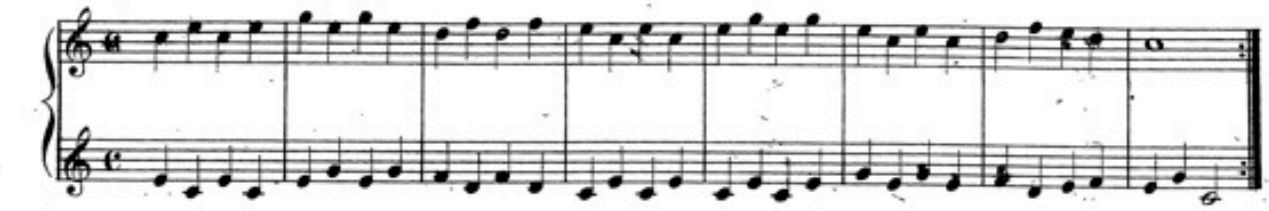
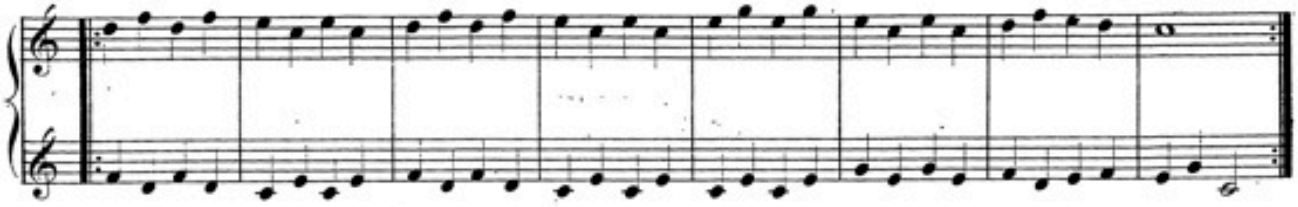
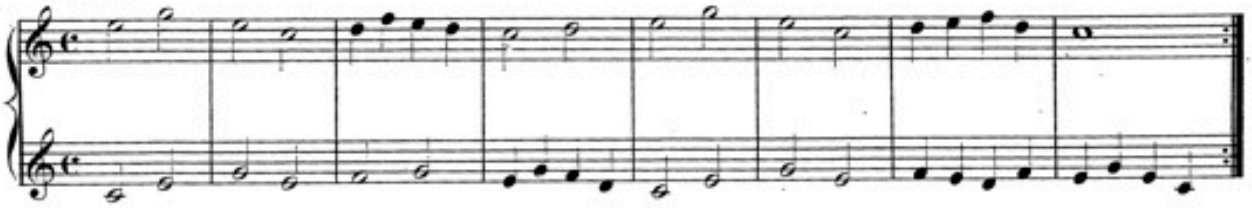
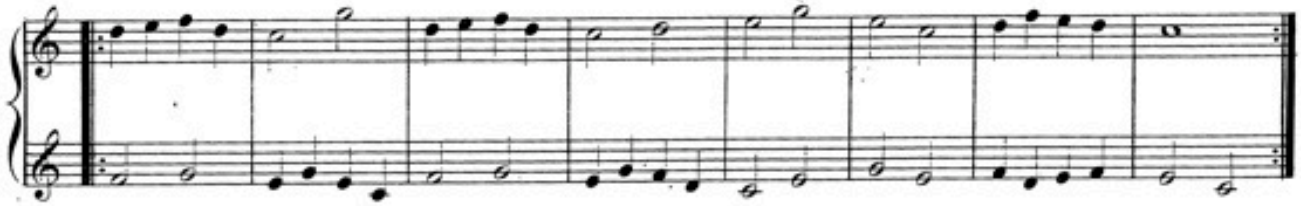




Nº 5b





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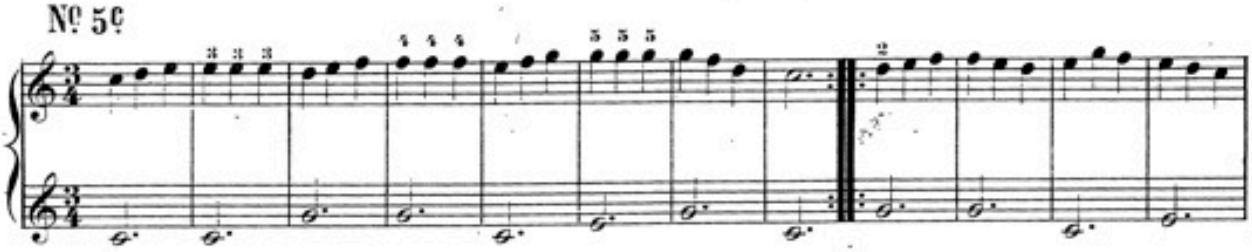
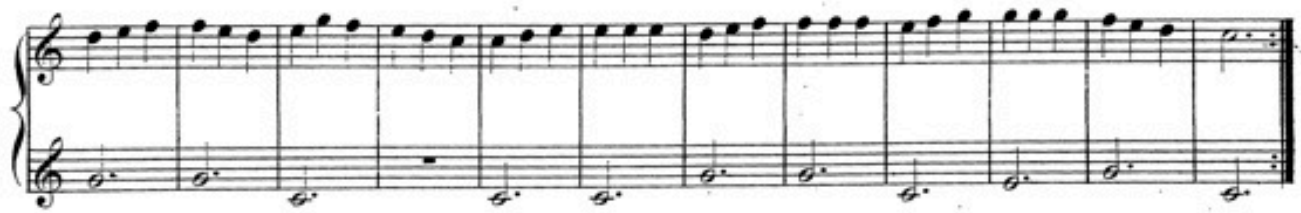
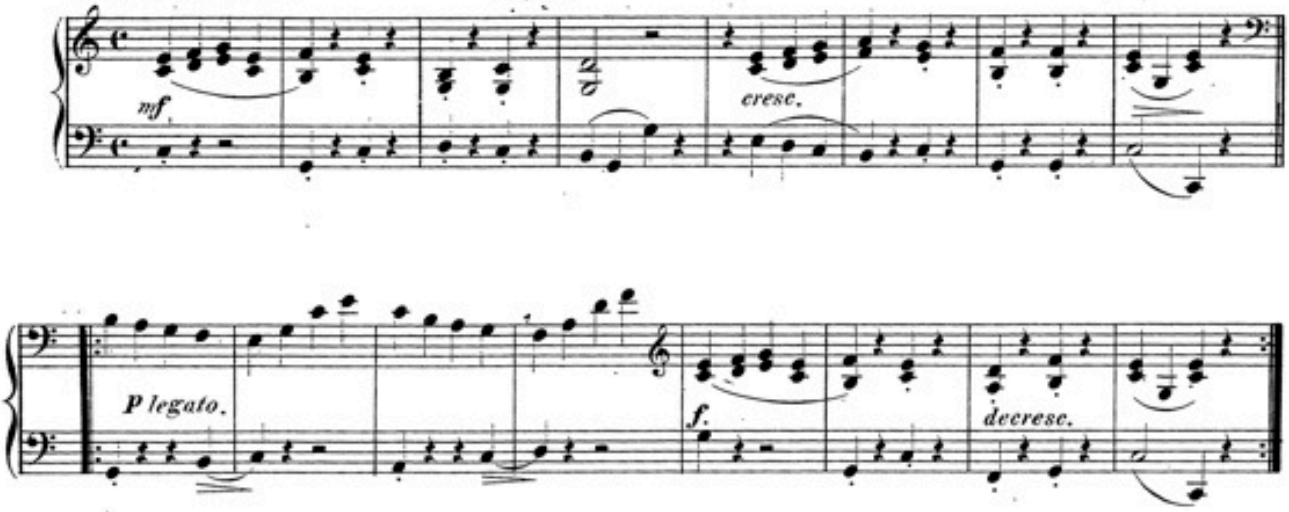




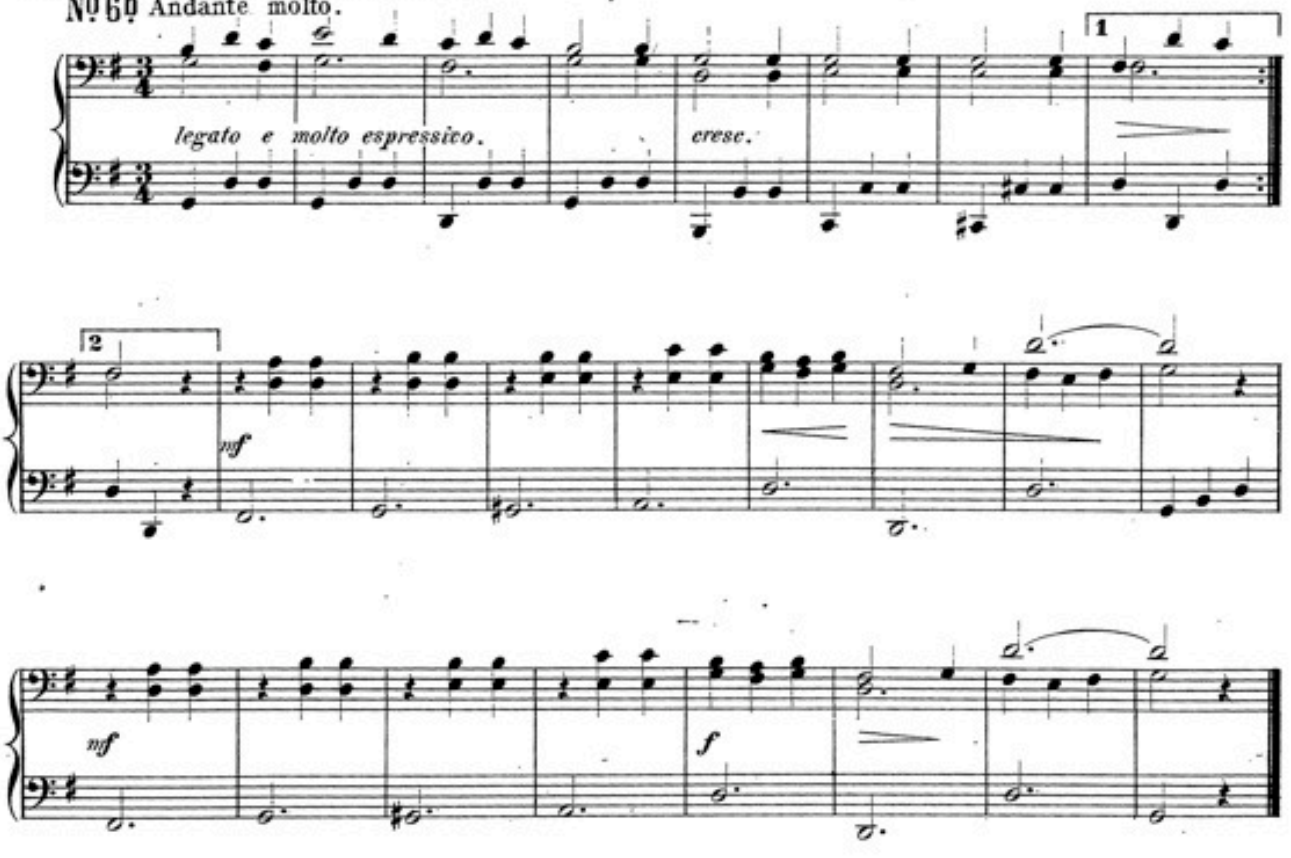
No 6a Allegretto.



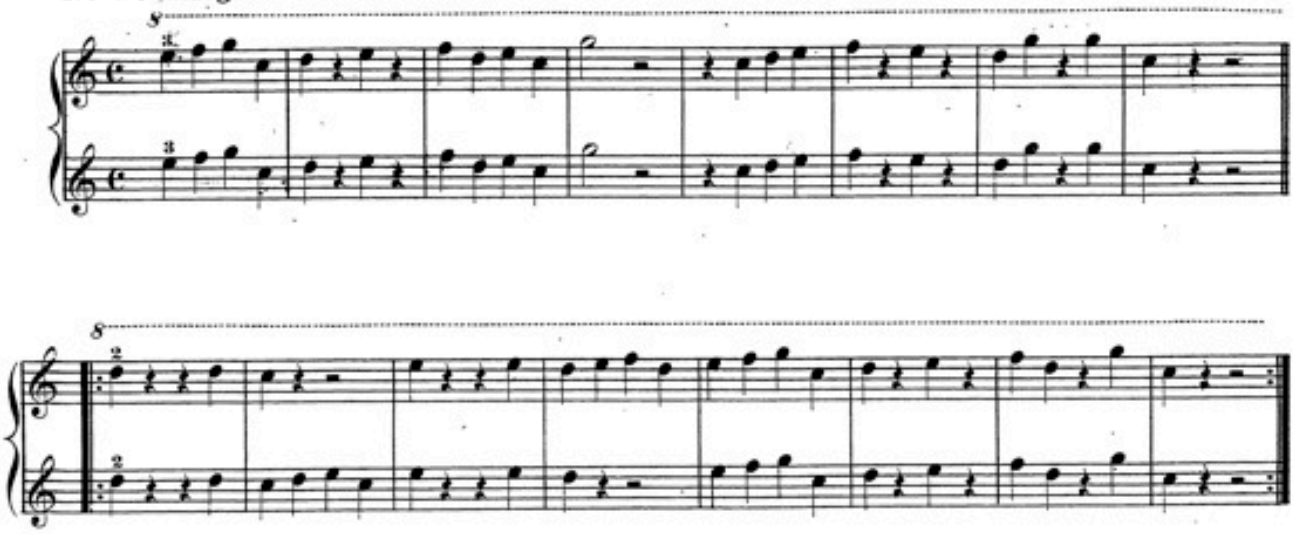
In order to make a practical use of the notes already learned by the pupil, the next piece, will comprise the tones from G to D. The thumb of the right hand is placed here upon the same G, which has hitherto been played by the thumb of the left hand. The G for the left hand is an Octave lower and is to be played by the fifth finger. *Andante molto.*

Andante- slow, molto - much, very. - Very slow.

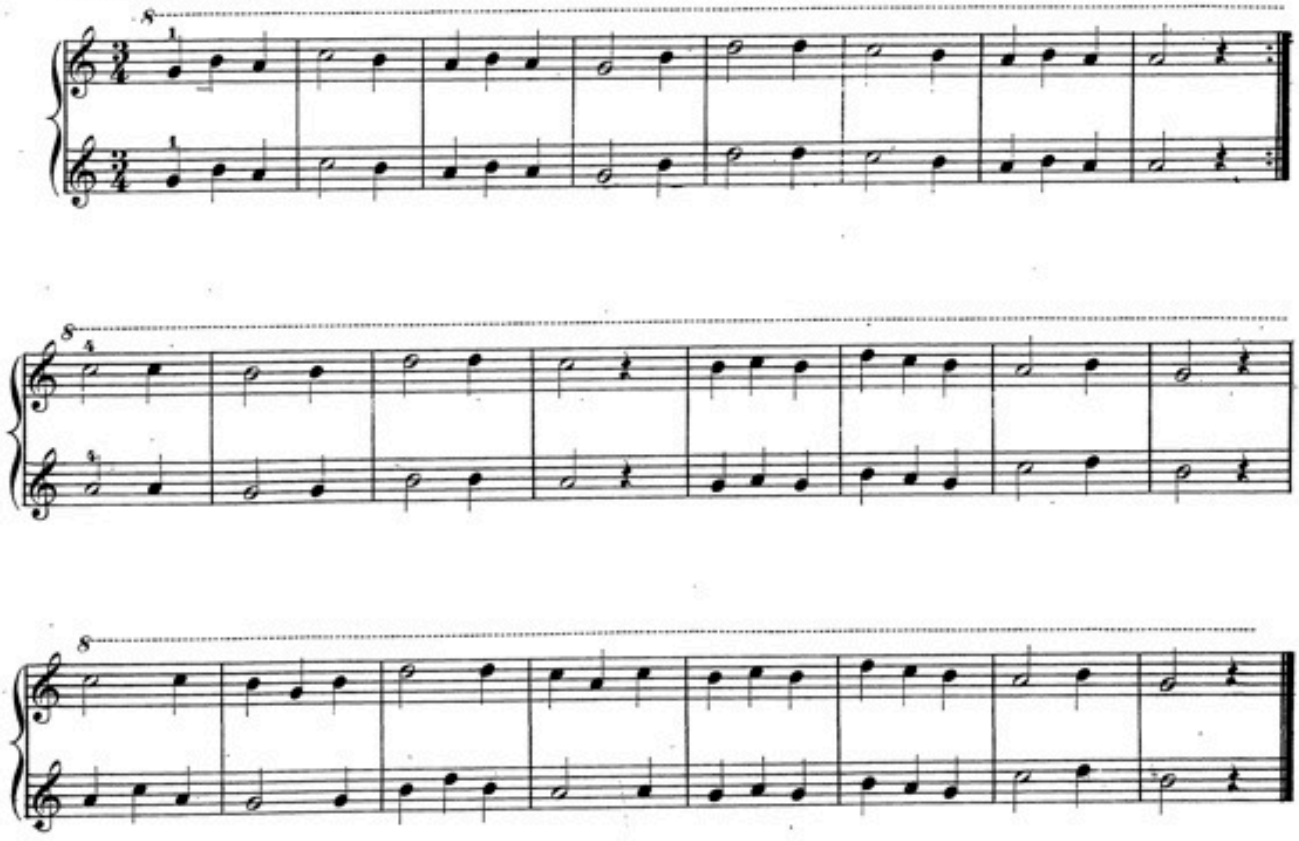
No 6b Andante molto.



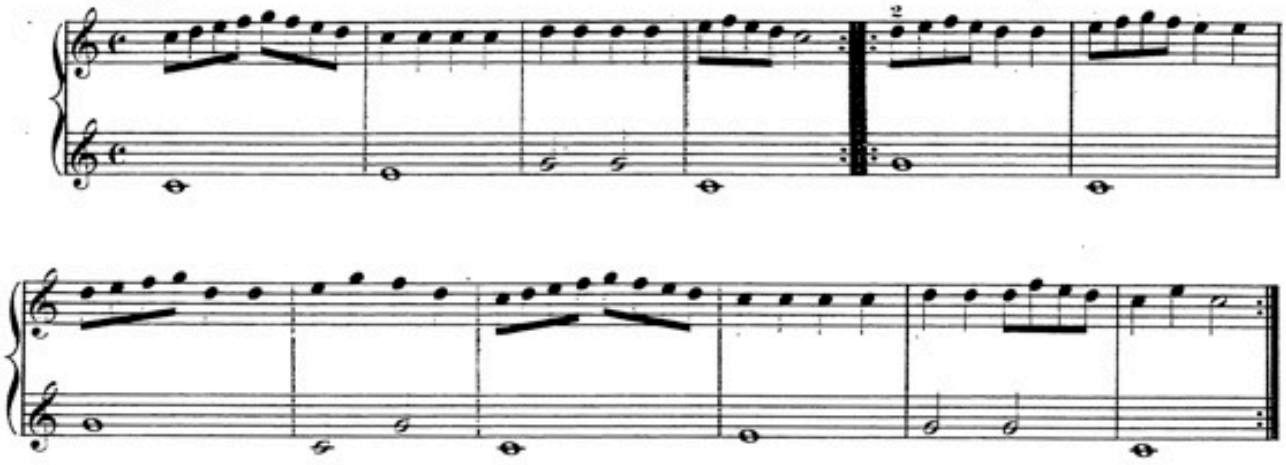
Nº 6a Allegretto.



Nº 6b Andante molto.



No 7a



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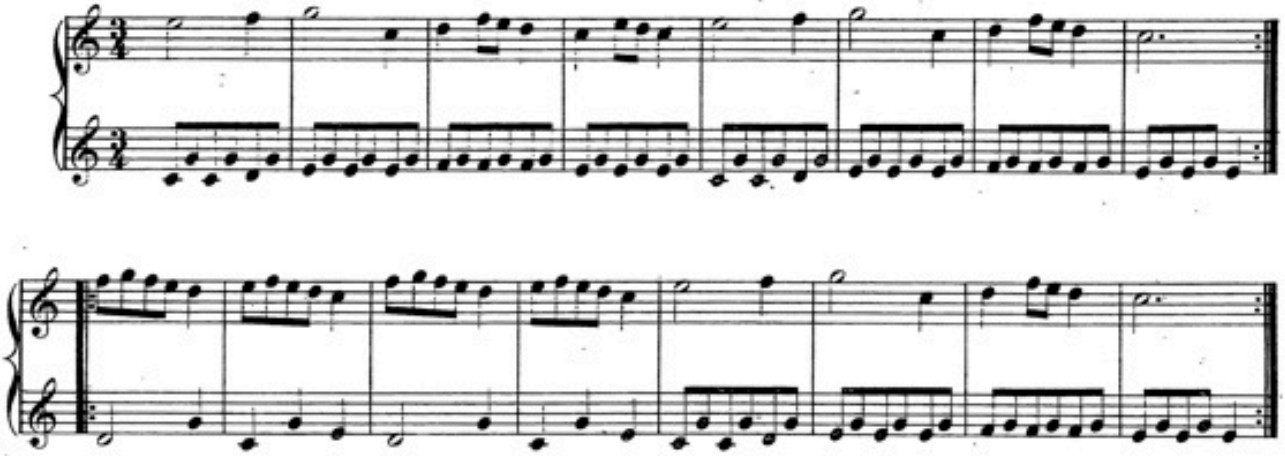

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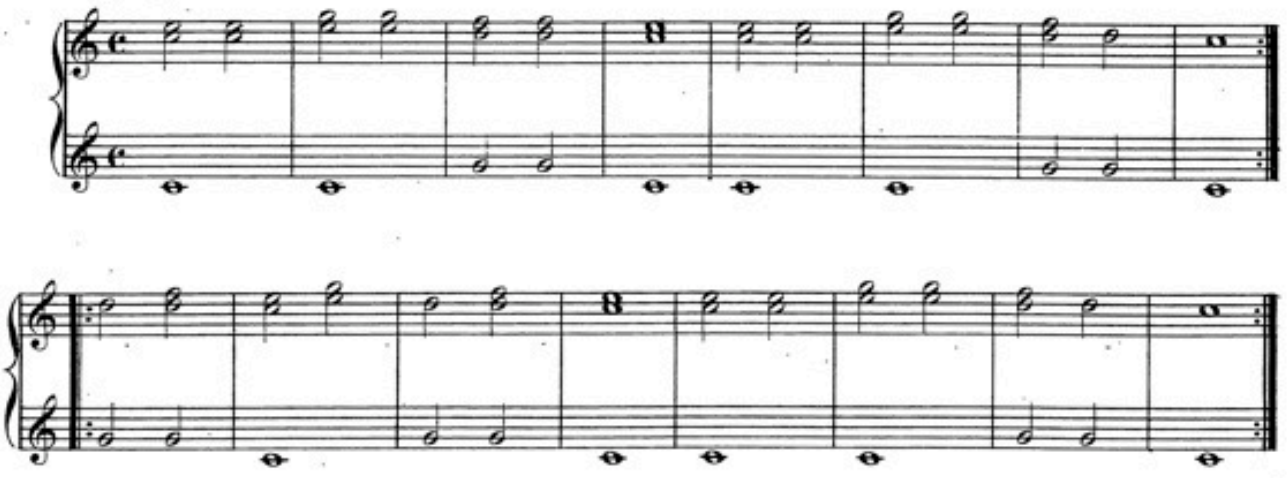
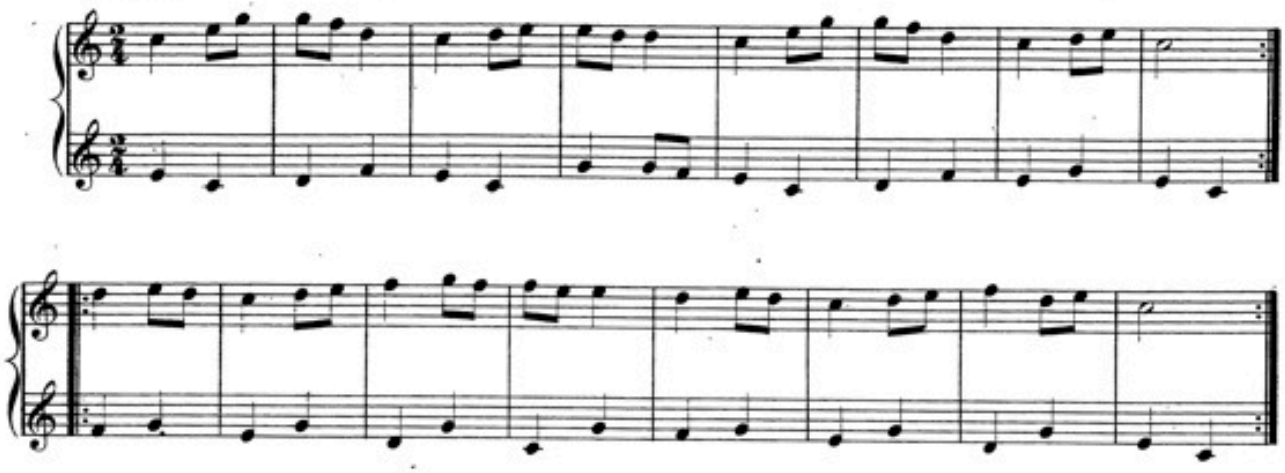
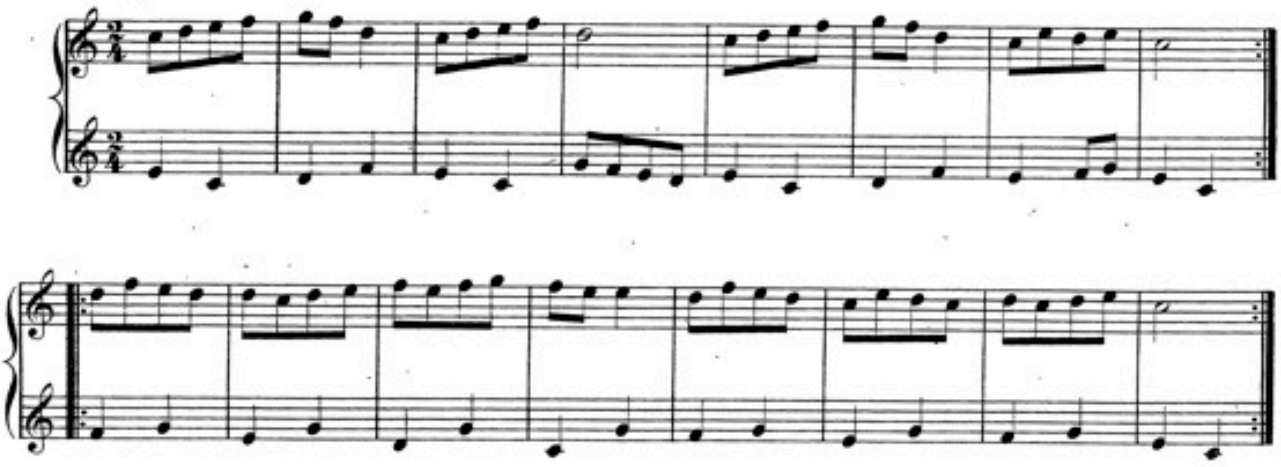


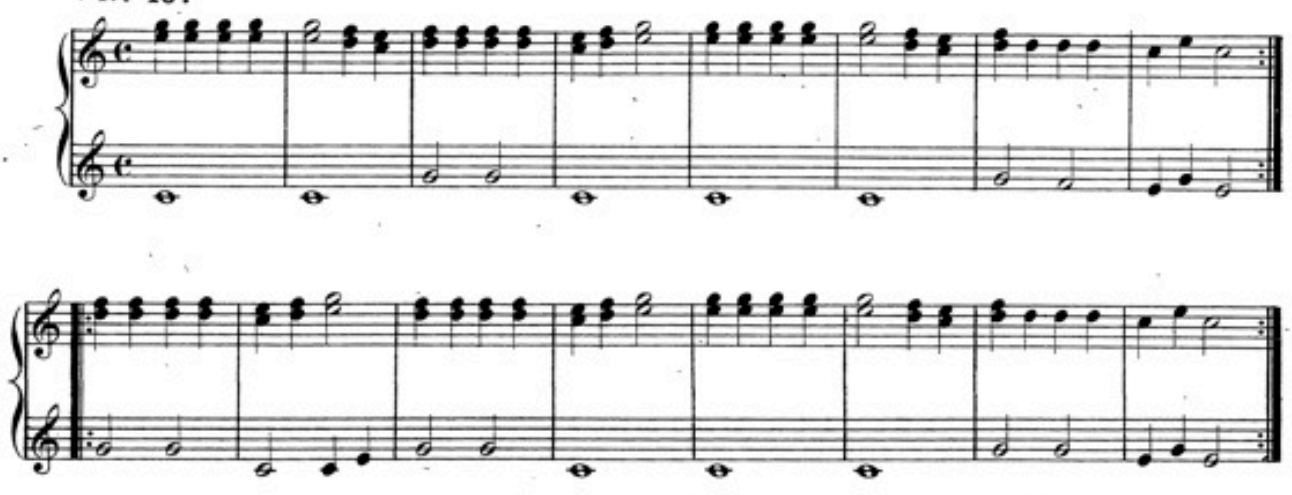
Nº 9a

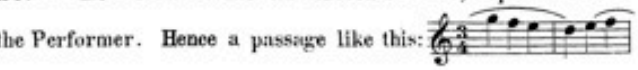


Nº 9b



Nº 10.

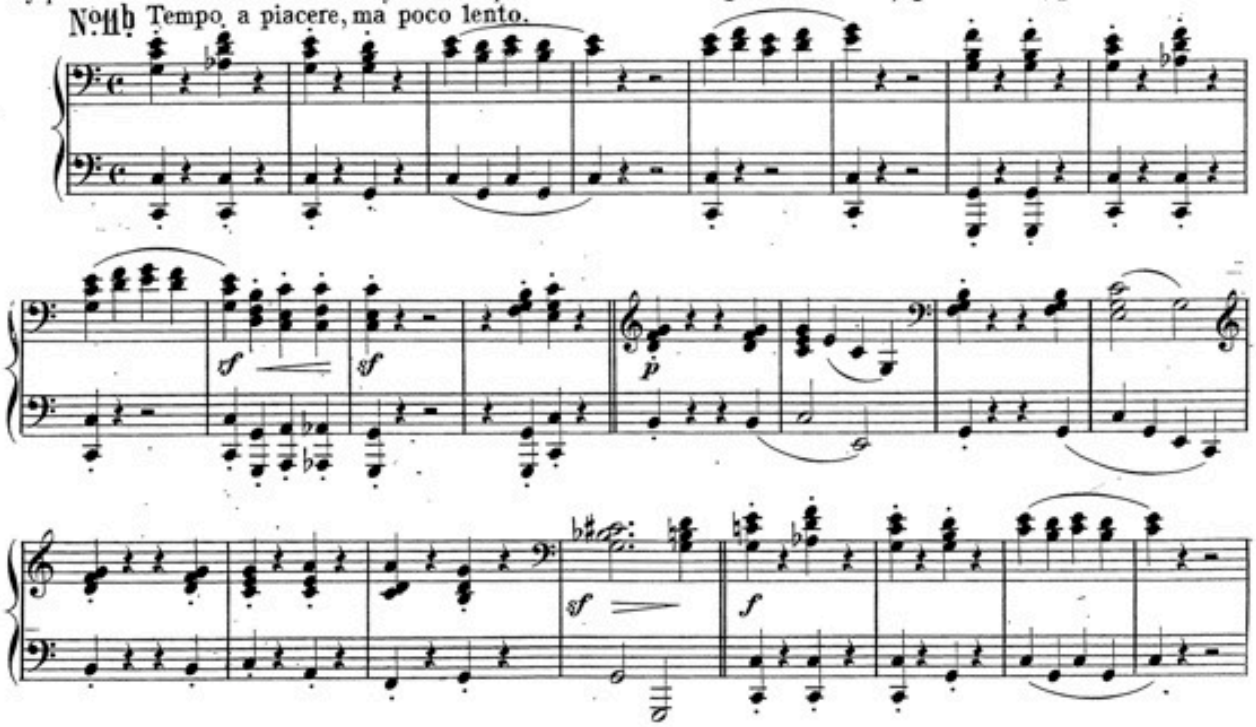


The word *"Legato"* with the meaning of which we are already acquainted is used to designate the general Character of execution throughout a whole piece, or passages of some length. For short passages or groups of notes the "slur" is used; it is synonymous with *"legato."* The notes, over which the "slur" is placed are played smoothly - *legato* - but the last one where the slur ends, is played a little shorter, than its full time, the finger being raised somewhat sooner than the full duration of the note would require. — How much sooner this should be done, depends on the *"Tempo,"* the Character of the Composition and the taste of the Performer. Hence a passage like this:  should be executed about thus This is a generally accepted usage for execution, because it simplifies the language of signs.

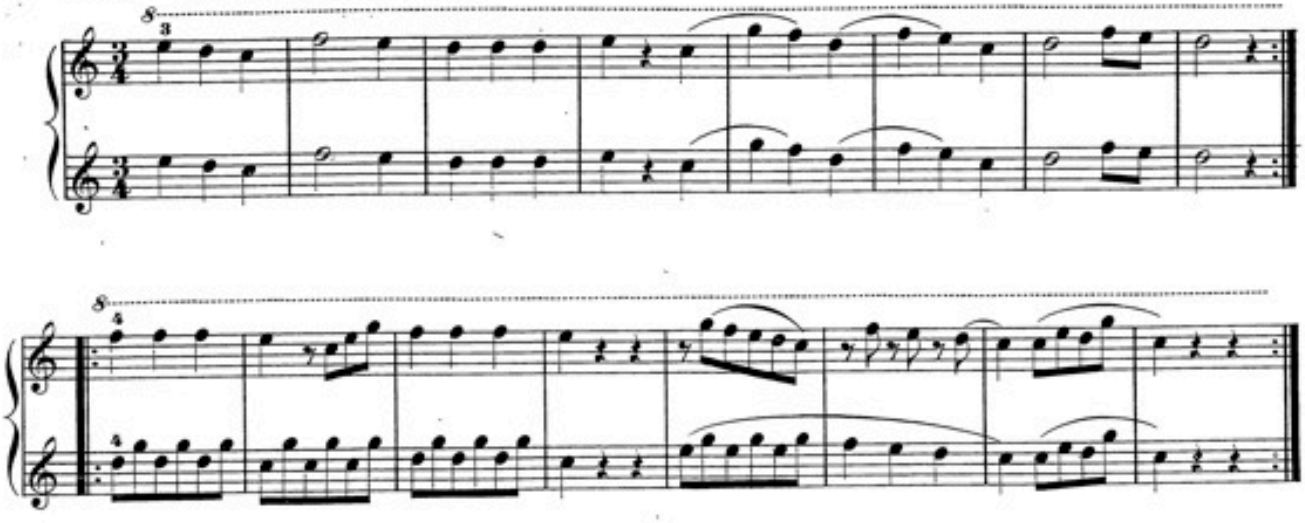
The pupil must study the application of marks for "slurs" - "Binding," as it is also sometimes called, and make practical use of the 8th rest in N° 28. All notes left without any marks must be played *legato,* as often mentioned before.

The 6th measure in the second part of this piece requires particular attention, owing to the fact that the left hand has "slurred" notes while the right hand plays *"staccato."* It should be studied by itself. *Andante ma non troppo.* Not too slow. *-ma: but,-non not -troppo too much.*

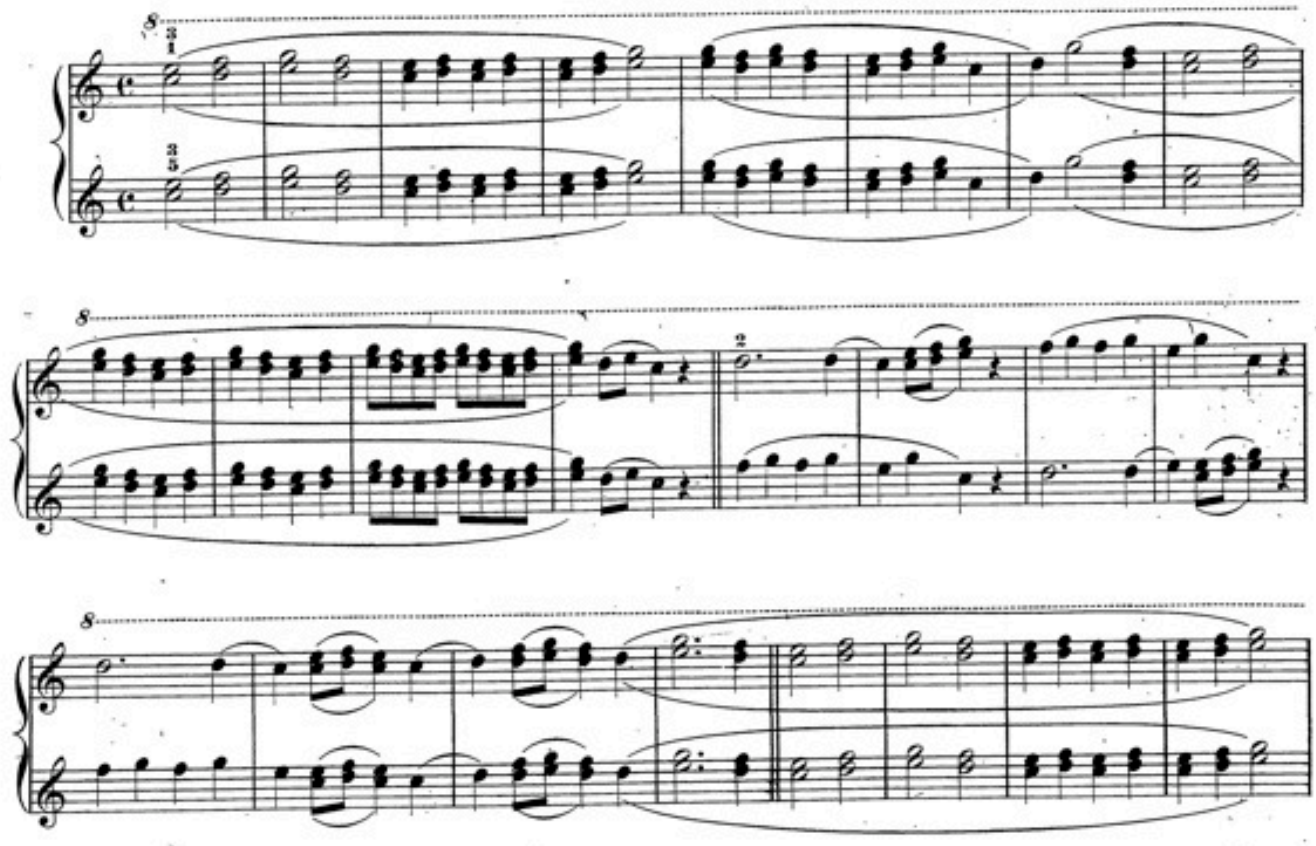
The first 6 measures in the second part of this piece will have to be studied with much care and accuracy, and with each hand alone until absolute mastery above the "slurred" notes has been obtained, when the two hands may be played together. As will be readily perceived each hand has an entirely different part from the other. *"a piacere" at will, "poco" a little, "poco lento" rather slow.*

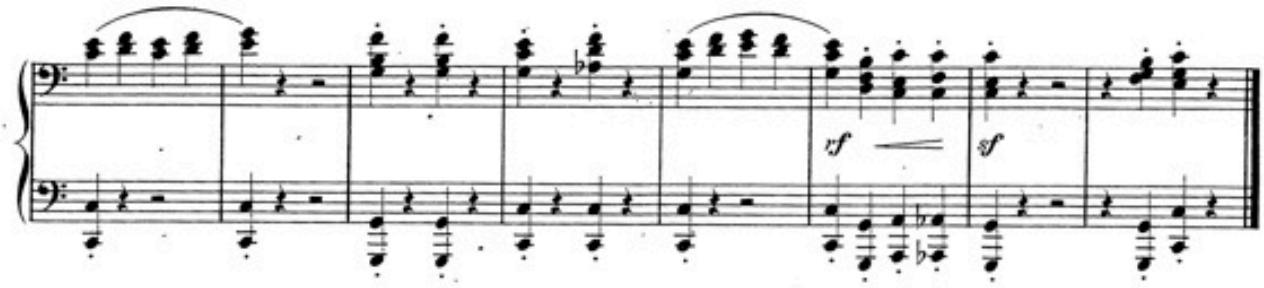


№ 11a Andante ma non troppo.



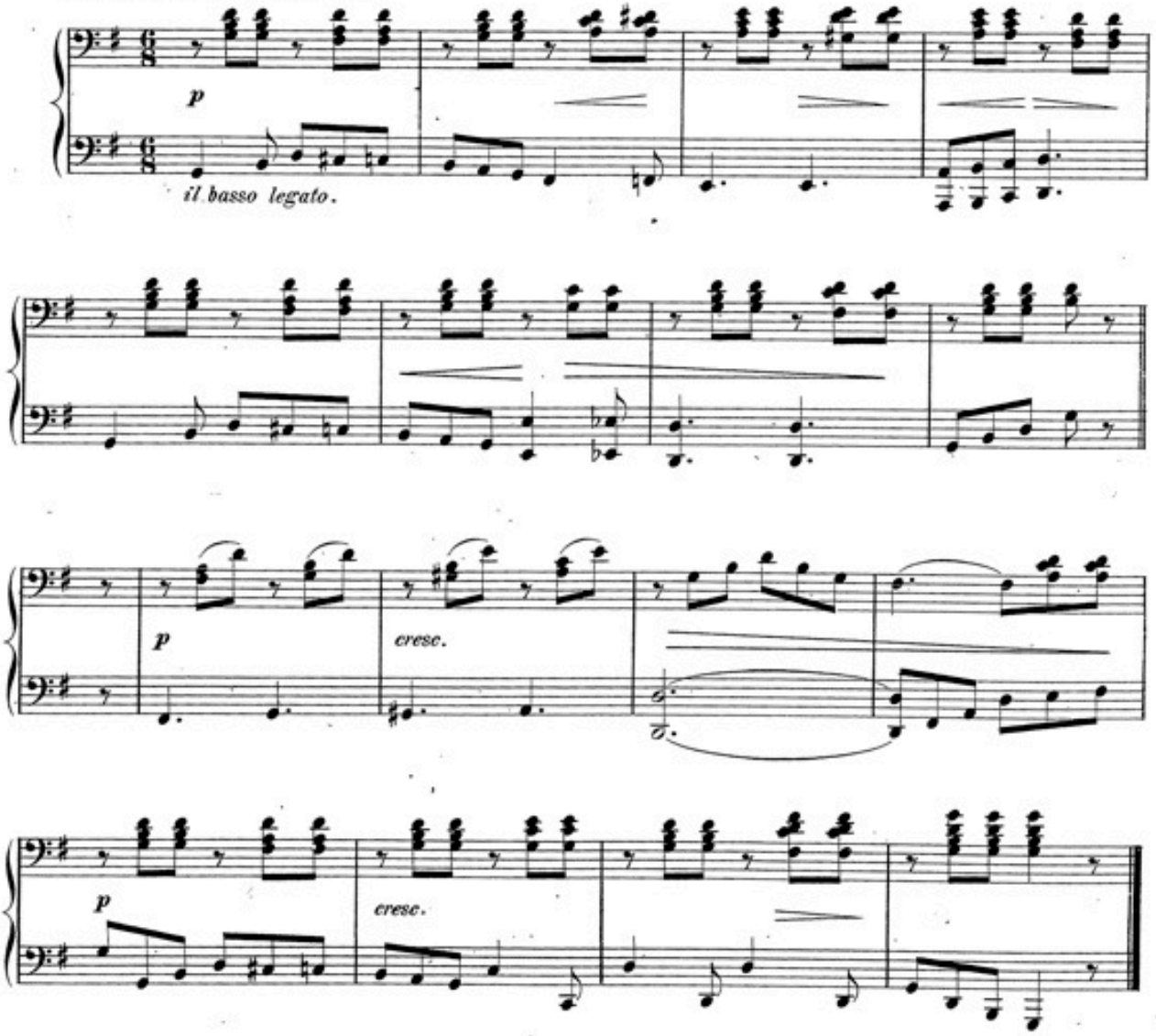
№ 11b Tempo a piacere, ma poco lento.

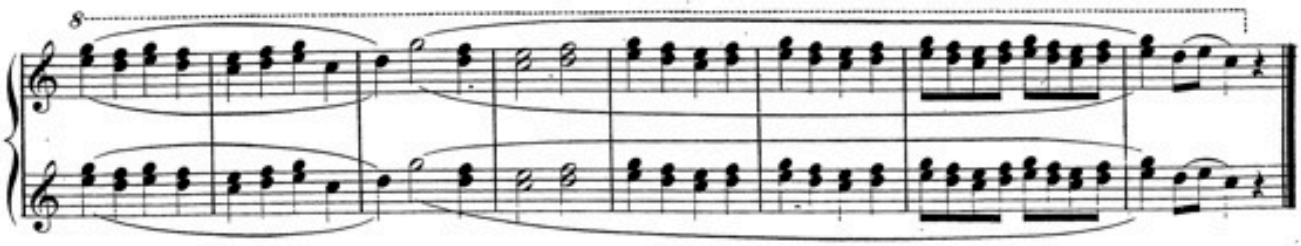
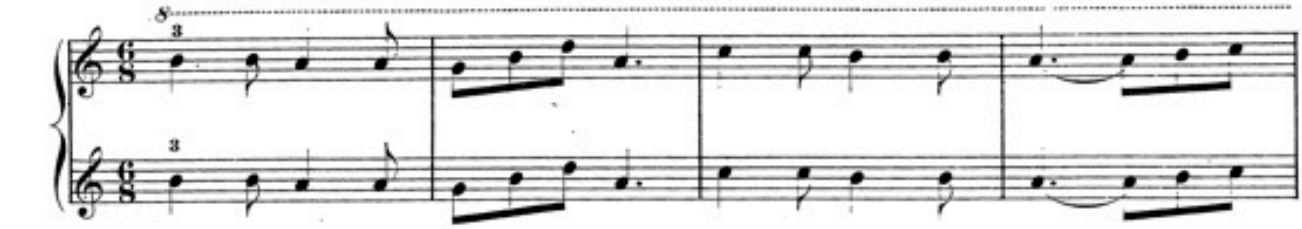
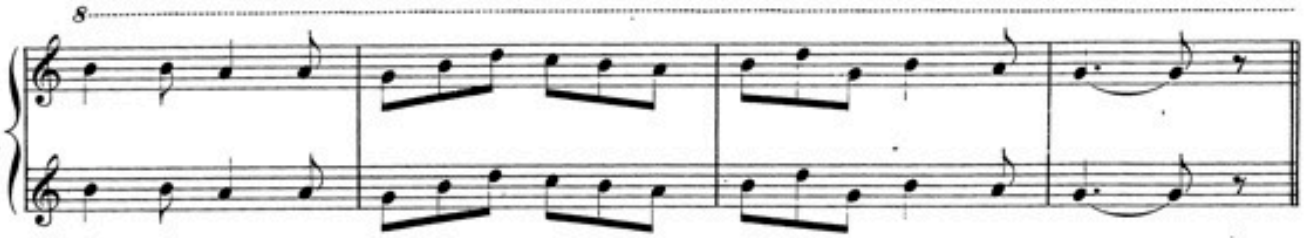
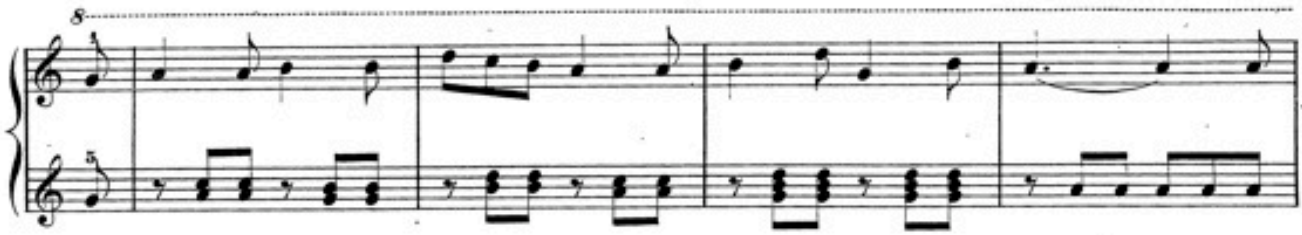
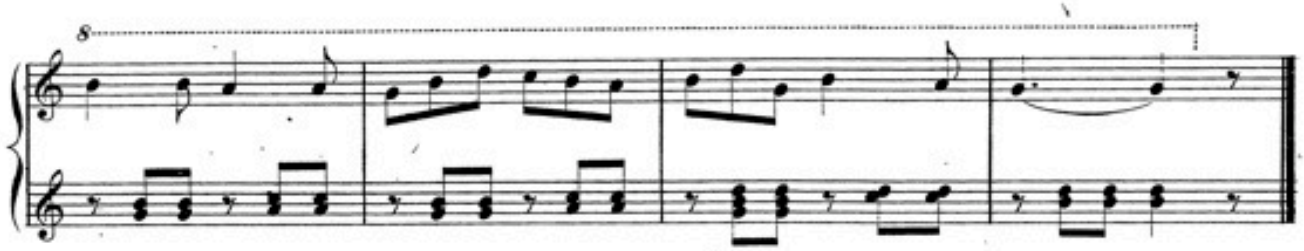




In all the pieces hitherto we counted 3 or 4 in a measure. But the next piece introduces $\frac{6}{8}$ (six-eighth) time.

No. 12. Andantino con moto.





Nº 12. Andantino con moto.