

A

New Instruction  
for the  
**PIANO FORTE,**

Containing the

**Principles of Music**

*Explained in a concise manner*

and a

**SETT OF LESSONS**

*Calculated to establish*  
— THE —

**True Method of Fingering**

*And afford an agreeable*

**STUDY FOR PUPILS,**

*Composed & Arranged, by*

**C. MEINEKE.**

**REVISED & ENLARGED BY THE AUTHOR.**

*Third Edition.*

*Price, £1. Nett*

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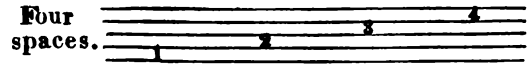
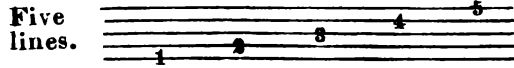
*W. Moland S<sup>c</sup>*



# THE RUDIMENTS OF MUSIC.

## Of the Notes

They are C. D. E. F. G. A. B. C. and are placed on a Stave of Five Lines and Four Spaces.



**Ledger lines** are those which are added above and below the Stave when more than Nine Notes are wanted. Two Staves are used for the Piano Forte.. The Upper for the Treble and the Lower for the Bass Notes.

## Of the Clefs

At the beginning of each Stave a Clef is placed. The Clefs used for the Piano Forte are the Treble or G Clef  $\text{C}$  placed on the Second line. And the Bass or F Clef  $\text{F}$  which is placed on the Fourth line.

On the lines. On the spaces. Ledger lines above. Ledger lines below.

Treble. Bass.

E G B D F F A C E G A B C D E F D C B A G F E

G B D F A A C E G B C D E F G A F E D C B A G F

## The Gamut and the Finger-board.

N.B. The two white notes in the following are Clef notes.

Treble. Bass.

1st Octave. 2nd 3rd 4th 5th 6th

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

F G A B C D E F G A B C D E F G A B C D E F G A B C

Bass or left hand Treble or right hand.

## The Intervals.

a Second. a Third. a Fourth. a Fifth. a Sixth. a Seventh. an Octave.

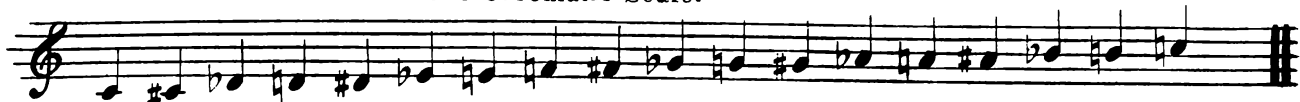
In order to obtain a knowledge of the Key-board — Observe there are to every Octave seven long or white Keys and five short or black keys. The white keys are C. D. E. F. G. A. B. C. The first white key below or to the left of the groupe of two black keys is called C, and the first below the groupe of three black keys is called F.

## The Scale or Gamut.

### The Diatonic Major Scale of C.



### The Chromatic Scale.



The progression from one key to the next is called a Semitone.

## Flats & Sharps.

A sharp  $\sharp$  placed before a note raises it a Semitone and signifies that the next key ascending will be struck whether a black or white key.

A flat  $\flat$  on the contrary signifies to descend a Semitone.

A double sharp  $\times$  raises the note before which it is placed a whole tone.

A double flat  $\flat\flat$  lowers the note before which it is placed a whole tone.

A natural  $\natural$  restores the flat or sharp notes to their original state.



Of triplets or triols — Three Notes equally divided forms a Triplet or Triol and lasts no longer than two; generally a 3 is placed over them thus

The double bar  $\parallel$  separates pieces, and when dotted  $\parallel\cdot$ : signifies to repeat the strain.

The pause  $\frown$  denotes a suspension of sound. — When this mark is placed before a chord thus,

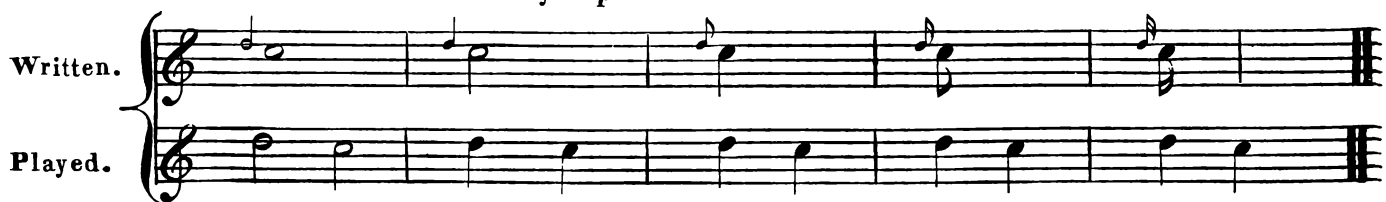
The reference  $\$$  Da capo al segno, directs to return again to this mark.

Points marked over notes signify to play them short or staccato

A slur  $\frown$  over notes signifies to play them very connected and even

## Of Graces.

The appoggiatura is a small note placed before a large one thus, and is only one half its duration — this note is usually emphasized



Sometimes the Appoggiatura is short.



If the Appoggiatura stands by a double note it is struck with the lower one



The shake.  $\text{tr}$

The turn.  $\text{tr}$





Characters of the Notes

A Semibreve



is equal to two Minims



or four Crotchets or



Eight Quavers or



Sixteen Semiquavers or



Thirty two Demisemiquavers



A Minim



is equal to two Crotchets



or four Quavers or



Eight Semiquavers or



Sixteen Demisemiquavers or



Thirty two Semidemiquavers



A Crotchet



is equal to two Quavers or



Four Semiquavers or



Eight Demisemiquavers



Sixteen Semidemiquavers



A Quaver



is equal to two Semiquavers or



Four Demisemiquavers



A Semiquaver



is equal to two Demisemiquavers



## Dots after notes

A Dot placed after a note makes that note half as long again.—Thus

a Semibreve	a Minim	a Crotchet	a Quaver
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A double dot after a note makes it three quaters as long again, the second dot being half the length of the first one.

## Of Rests

Semibreve Rest	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
----------------	-------	----------	--------	------------	----------------

The slur placed over two notes of the same degree, unites them into one, the last note is not struck again but the length is preserved.

## Of Time

Every Piece of Music is divided into separate parts called Bars, and the time or length of the Bar is marked at the beginning of every Piece.—The principal Expressions of Time are as follows:

**C** Common Time or Four Crotchets in a Bar.—  $\frac{2}{4}$  or Two Crotchets in a Bar.—  $\frac{3}{4}$  or Three Crotchets.—  $\frac{3}{8}$  or Three Quavers —  $\frac{6}{8}$  or Six Quavers.

## Of Fingering.

The seat should be opposite the Centre of the Instrument, sufficiently high, so that by the curving of the Fingers (which gives a rounded form to the hand) the Elbow is rather above the hand. The hand should be kept straight over the Keys neither inclined the one way nor the other.—The Wrist must not be permitted to sink down, but on the contrary, as the arm supports the hand, the hand must again support the fingers.—The less the motion of the arms, the hands, wrists and fingers the better.—The fingers should cover the Keys before they are touched and then not lifted high but gently withdrawn.

Major Scales

Minor Scales

This page contains seven rows of guitar scale exercises. Each row is divided into two columns: Major Scales on the left and Minor Scales on the right. The rows correspond to the following keys: C Major/Minor, G Major/Minor, D Major/Minor, A Major/Minor, E Major/Minor, B Major/Minor, and F# Major/Minor. Each exercise is written for guitar on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-4 above or below notes. Bar lines are present throughout. Some notes have an 'x' above them, indicating a natural harmonium or a specific fretting technique. The exercises are designed to be played in a continuous, flowing manner across the fretboard.

Major Scales with Flats.

Minor Scales with Flats.

Major Scale with one flat (F major): Treble clef, F major key signature. Ascending: F, G, A, Bb, C, D, E, F. Descending: F, E, D, C, Bb, A, G, F. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Bb and F notes.

Minor Scale with one flat (F minor): Treble clef, F minor key signature. Ascending: F, G, Ab, Bb, C, D, Eb, F. Descending: F, Eb, D, C, Bb, Ab, G, F. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Ab, Bb, Eb, and F notes.

Major Scale with two flats (Bb major): Treble clef, Bb major key signature. Ascending: Bb, C, D, Eb, F, G, A, Bb. Descending: Bb, A, G, F, Eb, D, C, Bb. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Bb and Eb notes.

Minor Scale with two flats (Bb minor): Treble clef, Bb minor key signature. Ascending: Bb, C, Db, Eb, F, G, Ab, Bb. Descending: Bb, Ab, G, F, Eb, Db, C, Bb. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Db, Eb, Ab, and Bb notes.

Major Scale with three flats (Eb major): Treble clef, Eb major key signature. Ascending: Eb, F, G, Ab, Bb, C, D, Eb. Descending: Eb, D, C, Bb, Ab, G, F, Eb. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Eb, Ab, Bb, and Eb notes.

Minor Scale with three flats (Eb minor): Treble clef, Eb minor key signature. Ascending: Eb, F, Gb, Ab, Bb, C, Db, Eb. Descending: Eb, Db, C, Bb, Ab, Gb, F, Eb. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Gb, Ab, Bb, and Eb notes.

Major Scale with four flats (Ab major): Treble clef, Ab major key signature. Ascending: Ab, Bb, C, Db, Eb, F, G, Ab. Descending: Ab, G, F, Eb, Db, C, Bb, Ab. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Ab, Db, Eb, and Ab notes.

Minor Scale with four flats (Ab minor): Treble clef, Ab minor key signature. Ascending: Ab, Bb, Cb, Db, Eb, F, Gb, Ab. Descending: Ab, Gb, F, Eb, Db, Cb, Bb, Ab. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Cb, Db, Eb, and Ab notes.

Major Scale with five flats (Db major): Treble clef, Db major key signature. Ascending: Db, Eb, F, Gb, Ab, Bb, C, Db. Descending: Db, C, Bb, Ab, Gb, F, Eb, Db. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Db, Gb, Ab, Bb, and Db notes.

Minor Scale with five flats (Db minor): Treble clef, Db minor key signature. Ascending: Db, Eb, Fb, Gb, Ab, Bb, Cb, Db. Descending: Db, Cb, Bb, Ab, Gb, Fb, Eb, Db. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Eb, Fb, Gb, Ab, and Db notes.

The Key of Db Minor is seldom used as Composer generally write in C# Minor.

R.H. Ascending with Sharps.

Descending with Flats.

R.H. Ascending with Sharps: Treble clef. Ascending: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, B#. Descending with Flats: B, Bb, Ab, G, F, Eb, D, C. Fingering: 1, 2, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Bb, Ab, Eb, and C notes.

L.H. Ascending with Sharps.

Descending with Flats.

L.H. Ascending with Sharps: Bass clef. Ascending: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, B#. Descending with Flats: B, Bb, Ab, G, F, Eb, D, C. Fingering: 2, 1, 3, 2, 1, 3, 2, 1. Handwritten 'x' marks indicate fingerings for the Bb, Ab, Eb, and C notes.



# EXERCISES.

1

Exercise 1 consists of two staves. The treble staff begins with a whole note chord (C4, E4, G4) marked with an 'x'. The melody is an eighth-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff plays a similar eighth-note scale: C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated as 1, 2, 3, 4, 3, 2, 1 in both hands.

2

Exercise 2 consists of two staves. The treble staff begins with a whole note chord (C4, E4, G4) marked with an 'x'. The melody is an eighth-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff plays a similar eighth-note scale: C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated as 1, 2, x, 1, x, 2, 1, x in both hands.

3

Exercise 3 consists of two staves. The treble staff begins with a whole note chord (C4, E4, G4) marked with an 'x'. The melody is an eighth-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff plays a similar eighth-note scale: C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated as 2, 1, 3, 2, 4, 1, 3, 2 in both hands.

4

Exercise 4 consists of two staves. The treble staff begins with a whole note chord (C4, E4, G4) marked with an 'x'. The melody is an eighth-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff plays a similar eighth-note scale: C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated as 2, 4, 3, 2, 4, 3, 2, 1 in both hands.

5

Exercise 5 consists of two staves. The treble staff begins with a whole note chord (C4, E4, G4) marked with an 'x'. The melody is an eighth-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff plays a similar eighth-note scale: C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated as 1, 2, 4, 4, 2, 1, x, 1, x in both hands.

No. 1.

Andante.

Exercise No. 1 is marked 'Andante.' and consists of two staves. The treble staff begins with a whole note chord (C4, E4, G4) marked with an 'x'. The melody is a quarter-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff plays a similar quarter-note scale: C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated as 1, 2, x, 1, 3, 2, 1, x in both hands.

This block continues the exercise with two staves. The treble staff begins with a whole note chord (C4, E4, G4) marked with an 'x'. The melody is a quarter-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff plays a similar quarter-note scale: C3, B2, A2, G2, F2, E2, D2, C2. Fingerings are indicated as 2, 3, 2, 1, 3, 2, 1, x in both hands.

No. 2.

No. 3.

Waltz.

No. 4.

Allegretto.

No. 5.

Blue Bells of Scotland.

No. 6. *Andante.*

German Air.

No. 7. *Allegretto.*

The lively dance.

No. 8. *Allegro.*

Pastorale.

No. 9. *Andante.*

D.C.  
ritard.

Life let us cherish.

No. 10. *Andante*

D.C.

Fra Diavolo Dance.

No. 11.

Vestris Gavotte. Allegretto.

No. 12.

Air by Rossini

No. 13.

14

### Gaily the Troubadour.

No.  
14.

First system of musical notation for 'Gaily the Troubadour'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef features eighth and sixteenth notes with various fingerings (1, 2, 4) and accents. The bass clef accompaniment consists of chords and eighth notes. A 'cres' (crescendo) marking is present above the bass staff.

Second system of musical notation for 'Gaily the Troubadour'. It continues the grand staff from the first system. The treble clef melody includes trills (marked with 'x') and slurs. The bass clef accompaniment continues with rhythmic patterns and chords.

### Tyrolian Air.

No.  
15.

First system of musical notation for 'Tyrolian Air'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef is highly rhythmic with many eighth notes and slurs. The bass clef accompaniment features chords and eighth notes.

Second system of musical notation for 'Tyrolian Air'. It continues the grand staff from the first system. The treble clef melody includes trills (marked with 'x') and slurs. The bass clef accompaniment continues with rhythmic patterns and chords.

Third system of musical notation for 'Tyrolian Air'. It continues the grand staff from the second system. The treble clef melody includes trills (marked with 'x') and slurs. The bass clef accompaniment continues with rhythmic patterns and chords.

### Russian Air.

No.  
16.

First system of musical notation for 'Russian Air'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef features eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. The bass clef accompaniment consists of chords and eighth notes.

Second system of musical notation for 'Russian Air'. It continues the grand staff from the first system. The treble clef melody includes trills (marked with 'x') and slurs. The bass clef accompaniment continues with rhythmic patterns and chords.

Ballet from Gustavus.

No. 17.

Since then I'm doom'd.

No. 18.

Andante

Nina Pastorale.

No. 19.

dolce.

16 Gallopade.

No. 20.

Andantino.

No. 21.

No. 22.



First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and articulation marks such as 'x' and '1 2 1 2 3'.

Second system of musical notation, including a section labeled "Trio." and a "dolce" marking. The notation features a treble and bass clef with notes and rests.

Third system of musical notation, ending with a "D.C." (Da Capo) marking. The notation features a treble and bass clef with notes and rests.

Tyrolese.

Section titled "Tyrolese" (No. 23), featuring a treble and bass clef. The notation includes notes, rests, and dynamic markings such as "p" and "cres".

Fourth system of musical notation, featuring a treble and bass clef. The notation includes notes, rests, and articulation marks such as 'x' and '1 2 3 4 2 1 x 1 2 4 x x 3 1 4 2 1 x'.

Rousseau's dream. Andante.

Section titled "Rousseau's dream. Andante" (No. 24), featuring a treble and bass clef. The notation includes notes, rests, and articulation marks such as '1 3 3 2' and '1 1 1 2 3 4 1'.

Fifth system of musical notation, ending with a "D.C." (Da Capo) marking. The notation features a treble and bass clef with notes and rests.

# La Chasse. Fra Diavolo.

No. 25.

This musical score is for 'La Chasse. Fra Diavolo', No. 25. It is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The score consists of three systems of two staves each. The first system shows the beginning of the piece with a melody in the right hand and a bass line in the left hand. The second system continues the piece, featuring a repeat sign and some dynamic markings. The third system concludes the piece with a double bar line and the instruction 'D.C.' (Da Capo).

# Washington's March.

No. 26.

This musical score is for 'Washington's March', No. 26. It is written for piano in a common time signature (C) with a key signature of one sharp (F-sharp). The score consists of three systems of two staves each. The first system shows the beginning of the piece. The second system continues the piece with various rhythmic patterns and fingerings. The third system concludes the piece with a double bar line.

A. Minor.

No. 27.

First system of musical notation for No. 27, A. Minor. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated above the treble staff: 2, 1, 2, 2, 1. A 'dol.' (dolce) marking is present above the first measure of the bass staff.

Second system of musical notation for No. 27, A. Minor. The treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the accompaniment. Fingerings: 1, 2, 4, 1. A 'p' (piano) marking is present above the first measure of the treble staff.

Third system of musical notation for No. 27, A. Minor. The treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the accompaniment. Fingerings: 1, 3, 1, 3. A 'p' marking is present above the first measure of the treble staff.

C. Minor. Andante.





No. 28.

First system of musical notation for No. 28, C. Minor. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated above the treble staff: 2, 3, 4, 2, 3, 4, 2. A 'p' marking is present above the first measure of the treble staff.

Second system of musical notation for No. 28, C. Minor. The treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the accompaniment. Fingerings: 4, 4. A 'p' marking is present above the first measure of the treble staff.

Third system of musical notation for No. 28, C. Minor. The treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the accompaniment. A 'p' marking is present above the first measure of the treble staff.

## MUSICAL TERMS.

- Adagio**, Slow.  
**Andante**, Rather slow.  
**Andantino**, Gentle and tender.  
**Allegro**, Lively quick.  
**Allegretto**, Slower than Allegro.  
**Affettuoso**, With much feeling.  
**Agitato**, Agitated.  
**Accelerando**, To quicken the Time.  
**Assai**, Very.  
**Ad libitum**, Not restricted by Time.  
**Brillante**, Brilliantly.  
**Cantabile**, In a singing graceful style.  
**Calando**, To make the Time gradually slower.  
**Coda**, a Phrase added to the end of a Piece of music by way of conclusion.  
**Con**, With.  
**Con brio**, With life.  
**Con espressione**, With expression.  
**Crescendo** or *cres*, Increasing.   
**Con spirito** or **Spiritoso**, With Spirit.  
**Con fuoco**, With fire.  
**Con moto**, With commotion.  
**Dolce** or *dol.* Sweet.  
**Da capo**, Begin the Air again.  
**Diminuendo** or *dim*, Diminishing.   
**Espressivo** or *espress*, With expression.  
**Forte** or *f*, Loud.  
**Fortissimo** or *ff*, Very loud.  
**Fine**, The end of a piece.  
**Giusto**, Exact.  
**Grazioso**, In a graceful style.  
**Gaiement**, Lively.  
**Grave**, Very slow.  
**Legato**, A smooth and connected touch.  
**Leggiero** or **Leggieramente**, Lightly.  
**Largo**, Slow time.  
**Larghetto**, Quicker than Largo.  
**Lento**, Slow.  
**Lentando**, Slower than before.  
**Maestoso**, Majestically.  
**Moderato**, Moderately.  
**Molto**, Very or much.
- Ma non troppo**, But not too much.  
**Mezzo** or *mez*, Between.  
**Piano**, *Pia* or *p*, Soft.  
**Pianissimo** or *pp*, Very soft.  
**Poi segue**, Then follows.  
**Presto**, Quicker than Allegro.  
**Prestissimo**, Very quick.  
**Poco**, Little.  
**Piu**, More.  
**Piu mosso**, A little quicker.  
**Perdendosi**, To decrease time and tone.  
**Pastorale**, In a tender and pastoral style.  
**Pomposo**, In a grand style.  
**Quasi**, Almost, As if.  
**Ritardando**, }  
**Rallentando**, } Slacken the Time by degrees.  
**Rinforzando**, or *rinf*, Swelling   
**Sforzando**, or *sf*, A stress on a note.   
**Scherzando** or **Scherzo**, Playfully.  
**Sostenuto** or **Sos**, To sustain every note its full length  
**Soave**, Sweetly.  
**Sotto voce**, Softly.  
**Slentando**, Slackening the time.  
**Smorzando**, To smother or diminish the tone.  
**Siciliano**, Gentle and pastoral.  
**Sempre**, Always.  
**Simplice**, With simplicity.  
**Senza**, Without.  
**Tempo primo**, In the first time.  
**Tenuto** or *ten*, To sustain well the note.  
**Tutti**, All together.  
**Tacet**, Silent.  
**Vivace**, With life.  
**Vivacissimo**, Extremely lively.  
**Volti subito**, Turn quickly.  
**Veloce**, With rapidity.  
**Vigoroso**, Bold, energetic.  
*8va.* To play the notes an Octave higher.  
*loco.* To play the notes as written.  
**Ped** Put down the Pedal  
 \* Relieve the Pedal  
**Al segno** *S*, Go back to this mark.