

My
File

1846

The
FIRST STEP
 in the *STUDY* of the
Piano Forte.
 DESIGNED AS
Introductory to The Progressive
LESSONS OF CZERNY, AND OTHERS.
 BY
E. IVES, JR.

38 C nett

NEW YORK

FIRTH & HALL, / Franklin Sq. & 239 Broadway.

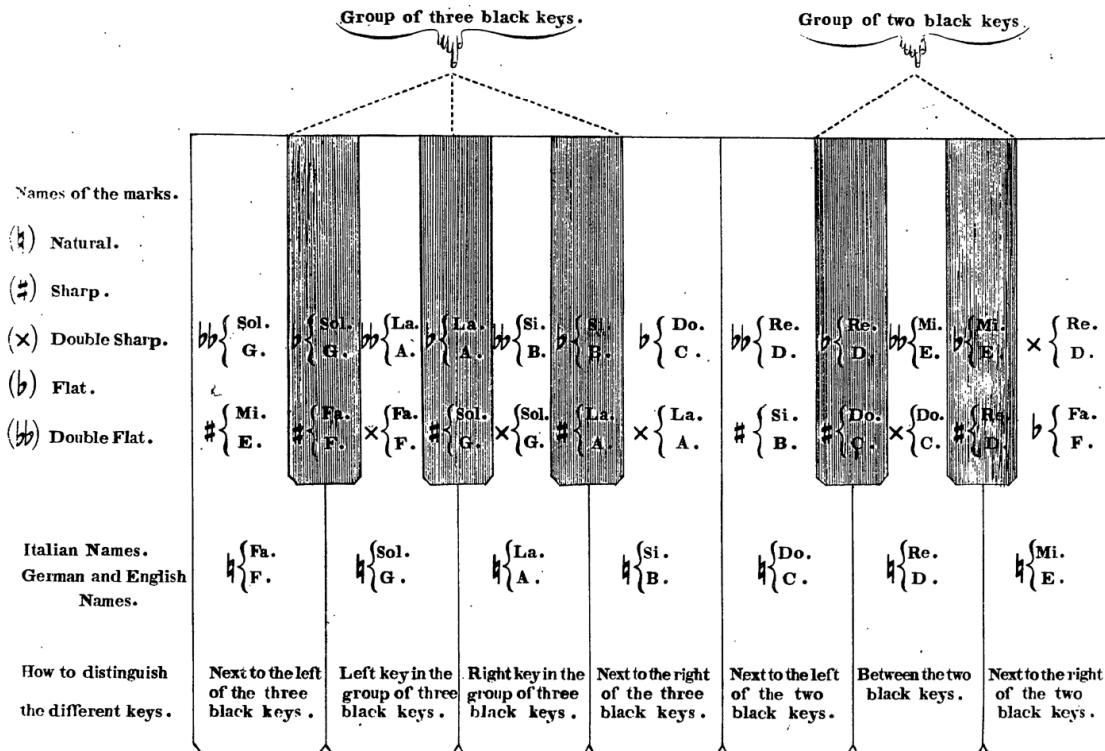
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3

NAMES OF THE DEGREES OF PITCH, OR KEYS OF THE PIANO FORTE.



EXPLANATION OF THE MARKS.

- (♮) NATURAL — white key.
- (♯) SHARP — half a tone higher — key next to the right from the natural.
- (×) DOUBLE SHARP — one tone higher — key next but one to the right from the natural.
- (b) FLAT — half a tone lower — key next to the left from the natural.
- (bb) DOUBLE FLAT — one tone lower — key next but one to the left from the natural.

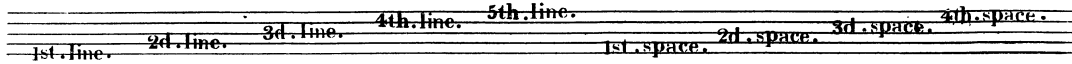
N.B. Notes are to be considered NATURAL when they are not marked.

KEY-BOARD OF SIX OCTAVES.



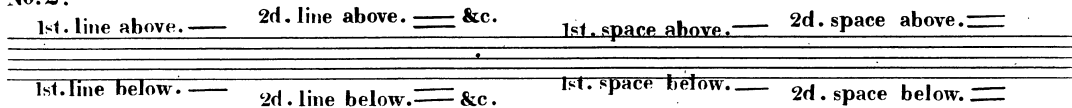
S T A F F .

Ex. No. 1.



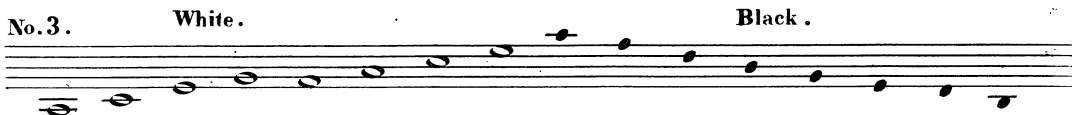
S T A F F W I T H L E D G E R L I N E S A N D S P A C E S .

No. 2.



P O I N T S .

No. 3.



C L E F S .

No. 4. 



F, or Fa, the 3d. from the left hand. C, or Do, near the middle. G, or Sol, the 4th. from the left hand.

N. B. Let these Clefs be written on the finger-keys of the Piano Forte which they respectively represent; and let the pupil read the notes of the following exercises (i. e. play them) by their respective distances from the Clef line, without knowing the names of the notes.

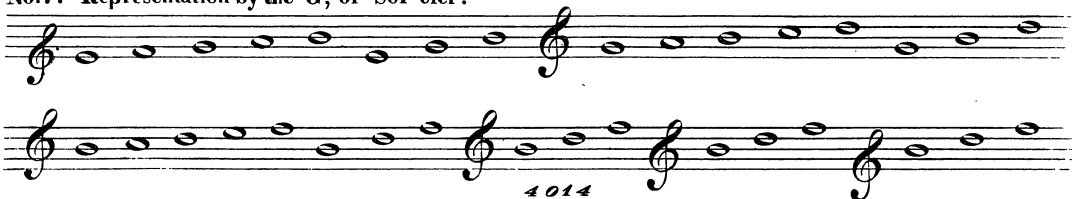
No. 5. Representation by the F, or Fa clef.



No. 6. Representation by the C, or Do clef.



No. 7. Representation by the G, or Sol clef.



No.1. NAMES, with the G, or Sol clef placed on the 2d. line.

English.	Italian.	French.	German.
G A B C D	Sol La Si Do Re	Sol La Si Ut Re	G A H C D



No.2. Right hand.

READING LESSONS.

No.3.

No.4. NAMES, with the F, or Fa clef placed on the 4th line.

English.	Italian.	French.	German.
F E D C B	Fa Mi Re Do Si	Fa Mi Re Ut Si	F E D C H



No.5. Left hand.

READING LESSONS.

No.6.

No.7. Right hand.

BOTH HANDS.

Brace.

Left hand.

TIME.

No.8. NOTES, THEIR NAMES, AND LENGTH.

	8 Beats.	4 Beats.	2 Beats.	1 Beat.	2 Notes to a beat	4 Notes to a beat.	8 Notes to a beat.
English Names.	Breve.	Semi-breve.	Minim.	Crotchet.	Quaver.	Semi-quaver.	Demi-semi-quaver.
German Names.	Double Note.	Long Note.	Half Note.	Quarter Note.	Eighth Note.	Sixteenth Note.	Thirty secondth Note.

No.9. RESTS.

	8 Beats.	4 Beats.	2 Beats.	1 Beat.	2 to a beat.	4 to a beat.	8 to a beat.
	I	—	—	┘	┘	┘	┘
	Double Rest.	Long Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty secondth Rest.

No.10. Bar.

A STRAIN.

Double Bar.

COMMON TIME.

No.1. Long Notes.

No.2. Half Notes.

No.3. Quarter Notes.

No.4. Eighth Notes.

N. B. Count, wu-uu, too-oo, three-ee, fou-ore. Or thus — one &, two &, three &, four &.

No.5. Notes & Rests.

No.6.

1. Retrogradare.

2. 3. 4. 5.

6. 7. 8. 9.

10.

11.

OF THE DOT.

No.1. PREPARATION.

Musical notation for No.1. PREPARATION. Treble and bass clefs, common time signature. Fingerings 1 2 3 4 1 2 3 4 are indicated below the first two notes of the treble staff.

No.2. ILLUSTRATION.

Musical notation for No.2. ILLUSTRATION. Treble and bass clefs, common time signature. Fingerings 1 2 3 4 1 2 3 4 are indicated below the first two notes of the treble staff.

No.3. RESULT.

Musical notation for No.3. RESULT. Treble and bass clefs, common time signature. Fingerings 1 2 3 4 1 2 3 4 are indicated below the first two notes of the treble staff.

No.4. PREPARATION.

Musical notation for No.4. PREPARATION. Treble and bass clefs, common time signature. Fingerings 1 2 3 4 1 2 3 4 are indicated below the first two notes of the treble staff.

No.5. ILLUSTRATION.

Musical notation for No.5. ILLUSTRATION. Treble and bass clefs, common time signature. Fingerings 1 2 3 4 1 2 3 4 are indicated below the first two notes of the treble staff.

No.6. RESULT.

Musical notation for No.6. RESULT. Treble and bass clefs, common time signature. Fingerings 1 2 3 4 1 2 3 4 are indicated below the first two notes of the treble staff.

DOTTED EIGHTH NOTE.

No.1. PREPARATION.

No.2. ILLUSTRATION.

No.3. RESULT.

DOUBLE DOT.

No.4. PREPARATION.

No.5. ILLUSTRATION.

No.6. RESULT.

AIR AND VARIATIONS.

ANDANTE

FINE.

DA CAPO.

DA CAPO.

Var. 1.

FINE.

D. C.

D. C.

Var. 2.

FINE.

D. C.

D. C.

Var. 3. FINE.

D.C.

Var. 4. FINE.

D.C.

Var. 5. FINE.

D.C.