

Materials

for

Elementary

Pianoforte Instruction

By

THEODORE KULLAK.

Translated from the Author's final edition

by

ALBERT R. PARSONS.

Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr. 1/2
Book II. Exercises and Pieces. "
Book III. Little Four-hand pieces in the most usual Minor Modes.
(supplement to Book II). "

BERLIN, M. BAHN VERLAG
Königl. Hof-Buch- & Musikhändler

NEW-YORK, G. SCHIRMER
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Finger exercises are the best means for preparing, developing and preserving a well-rounded, correct and beautiful touch. While even advanced players will still profit by their use, they form an indispensable, necessary foundation for Elementary instruction. — The order of their succession, and method of studying them, are not matters of indifference. Simple as is the material, it requires systematic development to turn it to good account. Accordingly, the following exercises have been grouped (invention, proper, being out of the question) with a view to such a development. In consideration of the plan of instruction in the classes of the institute for which the entire work was specially written, it is divided into Courses. The present Book comprises the first course. Finger-exercises in the compass of a Fifth. The subdivisions are provided by the text which preface the separate divisions. As to the study itself, in general, we remark as follows:

1. At the beginning of each separate division, under the title of „Clavier-section“ a series of black note-heads designates the digitals* of which the exercises of that division make use. On these five digitals the hand and fingers are to be laid and then formed. Only when all rules concerning position, etc., are strictly followed, is playing to begin.

2. The exercises are to be played at first with each hand alone, slowly, and as forcibly as is possible without degenerating into stiffness: care being taken to secure the greatest equality, and to compensate for the want of strength in the weakest fingers, the fourth and fifth, by lifting them with more vigor, and by a broader touch, as compared with the stronger fingers, especially the thumb.

3. Every exercise is to be played several times in succession, for example four to eight times, without interruption.

4. In proportion as security, equality, and distinctness increase, the tempo must become quicker and the touch lighter, in connection with which the shadings of crescendo and decrescendo < > may subsequently be introduced.

5. When all the exercises of a division are conquered, they may be played in unbroken succession, either all through, or in larger sections, with a twofold or fourfold repetition of each exercise.

Playing in time, with the accentuation, now of the separate figures and of the first beat of the measure, is to be strictly observed, especially from the Third Division on, hence the necessity of counting.

Remark: Although the instrument itself provides the best means for forming the touch, in these purely technical studies, nevertheless, a dumb clavier with movable digitals may also be used to advantage. It should be placed on a support in such a way that the player will not be forced to neglect any of the rules concerning the positions of body, arm, hand and finger.

*The levers (so called keys) of the instrument which are operated by the digits or fingers, as distinguished from the pedals, or levers operated by the feet. The Translator adopts this term, already sanctioned in England, for avoiding the confusion arising from the use of the word keys in this sense, and in another, widely different (viz: „tone-families“). Accordingly, the word „Clavier“ is in this translation substituted for „key-board“, and „Clavier-section“ for „Section of keys“.

I.

Exercises for strengthening the fingers and cultivating the knuckles.

The separate repeating strokes of which every exercise consists are to be executed at first slowly, forcibly and without overstrict regard to measured time. The weak fingers (4th and 5th) deserve particular attention: the highest possible elevation and prolonged tarrying above the digitals will contribute materially to their necessary strengthening. In order, furthermore, that the occupied fingers may learn to move independently i.e. without the cooperation of the other fingers, the rest of the hand, the arm, etc; the unoccupied fingers, as so-called supporting-fingers, remain throughout the exercise upon the digitals assigned to them by whole notes. The hand and fingers having assumed a correct position on the clavier-section appointed for them, the schooling begins with one finger at a time (N^{os} 1-5); then follow, two together (6-14), three together (15-22), and finally four together (23-24). Each hand to be taken alone. The hand being gradually freed from all supporting fingers, a natural transition is made to the first wrist exercise, Division II. For the sake of this transition the exercises in sharply dissonant combinations were unavoidable. The use of a silent mechanism with movable digitals (so-called dumb piano) affords a relief from this evil.

Clavier-section. **a.1.** 2. 3. 4.

5 **b.6.** 7. 8. 9.

10. 11. 12. 13. 14.

c.15. 16. 17. 18. 19.

20. 21. 22. **d.23.** 24.

II.

Exercises for the cultivation of the wrist.

The unemployed fingers must take, in the stroke of the hand, a position which will prevent them from touching the digitals in the down-stroke. Up and down strokes to be counted, and example 1 regarded as a pattern for the following ones. When the motions of up and down strokes have been practised and become regular, only the moment of the downstroke is to be counted.

After the downstroke the fingers should remain for an instant upon the digitals. Each hand is to be trained alone; the left hand plays two octaves lower.

Clavier-section. 1 One! Two! One! Two! One! Two! One! Two! etc.

Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke 8-12 times

2. etc. 3. etc. 4. etc. 5. etc. 6. etc.

7. etc. 8. etc. 9. etc. 10. etc. 11. etc.

12. etc. 13. etc. 14. etc. 15. etc. 16. etc.

17. 18. 19. 20. 21. 22. 23. 24.

III.

Exercises for two, three and four fingers respectively, in legato tone-succession (Contrary motion).

In *legato* tone-succession the alternation of fingers is the chief care. Correct alternation consists in the ability to strike with one finger precisely at the moment when the preceding one leaves its digital; accordingly, neither a separation of tones, nor a simultaneous sounding of preceding tones is permissible. The trill-like exercises 1-4 are to be played slowly, forcibly and with high-lifted fingers. All the exercises having been studied with supporting fingers, the latter may then be omitted. When released from them, the student must seek strictly to avoid all cooperation of the unemployed fingers, the back of the hand, the arm, etc.

Clavier-section. a Two fingers.

1. 2. 3. 4.

5. 6. 7. 8. 9.

b. Three fingers.

Musical score for exercises 10 through 24. Each exercise is presented on a grand staff with a treble and bass clef. Exercises 10-14 are in 3/4 time, while 15-24 are in 6/8 time. Exercises 10-14 feature a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Exercises 15-24 feature a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. Exercises 10-14 are marked with a repeat sign. Exercises 15-24 are marked with a repeat sign and a fermata over the final measure.

c. Four fingers.

Musical score for exercises 25 through 45. Each exercise is presented on a grand staff with a treble and bass clef. Exercises 25-29 are in 3/4 time, while 30-45 are in 6/8 time. Exercises 25-29 feature a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Exercises 30-45 feature a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. Exercises 25-29 are marked with a repeat sign. Exercises 30-45 are marked with a repeat sign and a fermata over the final measure. Exercise 45 includes the instruction "Without supporting finger. (as transition.)" written in the right margin.

IV.
Exercises for 2, 3 and 4 fingers, respectively,
in legato succession (Parallel motion).

Clavier-section.

The image displays a series of 40 numbered musical exercises, each consisting of a two-staff system (treble and bass clef). Exercises 1 through 5 are marked with fingerings 1-5 in both hands. Exercises 6 through 11 are marked with fingerings 2-4 in both hands. Exercises 12 through 17 are marked with fingerings 3-5 in both hands. Exercises 18 through 23 are marked with fingerings 2-4 in both hands. Exercises 24 through 29 are marked with fingerings 3-5 in both hands. Exercises 30 through 35 are marked with fingerings 2-4 in both hands. Exercises 36 through 39 are marked with fingerings 3-5 in both hands. Exercise 40 is marked with fingerings 2-4 in both hands and includes the text "Transition to the following Division" above the staff. The exercises consist of parallel motion patterns for the second, third, and fourth fingers of both hands.

V.

Exercises for 5 fingers in parallel and in contrary motion.

After each exercise has been repeated several times in parallel motion, proceed immediately to the one following in contrary motion. As long as the exercises are studied slowly, accentuate the first note of each figure; in quicker tempo only the first note of each measure. This Division is especially important for the foundation of a pearly, well-rounded and even touch.

The image displays five exercises, labeled 1a through 5, for piano. Each exercise is presented in two staves: a treble clef staff and a bass clef staff. Exercises 1a, 1b, 2, 3, 4, and 5 are designed for parallel motion, while exercises 1c, 1d, and 1e are designed for contrary motion. The exercises consist of continuous eighth-note patterns across five fingers, with the first note of each measure or figure being accented. The notation includes repeat signs and first/second endings. Exercise 1a shows a sequence of five eighth-note figures in parallel motion, with the first note of each figure accented. Exercise 1b continues this pattern. Exercise 1c shows the same five figures in contrary motion. Exercise 1d continues the contrary motion. Exercise 1e shows the five figures in parallel motion, ending with a final whole note chord. Exercises 2, 3, 4, and 5 are similar parallel motion exercises with variations in the patterns.

6. 7.

Musical notation for measures 6 and 7. The piece consists of two staves, treble and bass, with a continuous sixteenth-note pattern. Measure 6 is marked with a '6.' and measure 7 with a '7.'. The pattern is consistent in both staves.

8. 9.

Musical notation for measures 8 and 9. The piece consists of two staves, treble and bass, with a continuous sixteenth-note pattern. Measure 8 is marked with an '8.' and measure 9 with a '9.'. The pattern is consistent in both staves.

10. 11.

Musical notation for measures 10 and 11. The piece consists of two staves, treble and bass, with a continuous sixteenth-note pattern. Measure 10 is marked with a '10.' and measure 11 with an '11.'. The pattern is consistent in both staves.

12. 13.

Musical notation for measures 12 and 13. The piece consists of two staves, treble and bass, with a continuous sixteenth-note pattern. Measure 12 is marked with a '12.' and measure 13 with a '13.'. The pattern is consistent in both staves.

14. 15.

Musical notation for measures 14 and 15. The piece consists of two staves, treble and bass, with a continuous sixteenth-note pattern. Measure 14 is marked with a '14.' and measure 15 with a '15.'. The pattern is consistent in both staves.

16. 17.

Musical notation for measures 16 and 17. The piece consists of two staves, treble and bass, with a continuous sixteenth-note pattern. Measure 16 is marked with a '16.' and measure 17 with a '17.'. In measure 17, the bass line pattern changes to a more complex, syncopated rhythm.

18. 19.

Musical notation for measures 18 and 19. The piece is in a 2/4 time signature. The right hand (treble clef) plays a continuous eighth-note pattern, while the left hand (bass clef) plays a similar eighth-note pattern. Both hands use a sequence of notes that moves up and down the scale. Measure 18 contains two measures of music, and measure 19 also contains two measures. Each measure is marked with a repeat sign.

20. 21.

Musical notation for measures 20 and 21. The notation continues the eighth-note pattern from the previous measures. Measure 20 contains two measures, and measure 21 contains two measures. Each measure is marked with a repeat sign.

22.

Musical notation for measure 22. The notation continues the eighth-note pattern. Measure 22 contains two measures, each marked with a repeat sign.

23.

Musical notation for measure 23. The notation continues the eighth-note pattern. Measure 23 contains two measures, each marked with a repeat sign.

24. 25.

Musical notation for measures 24 and 25. The notation continues the eighth-note pattern. Measure 24 contains two measures, and measure 25 contains two measures. Each measure is marked with a repeat sign.

26. 27.

Musical notation for measures 26 and 27. The notation continues the eighth-note pattern. Measure 26 contains two measures, and measure 27 contains two measures. Each measure is marked with a repeat sign.

28. 29.

Musical notation for measures 28 and 29. The notation continues the eighth-note pattern. Measure 28 contains two measures, and measure 29 contains two measures. Each measure is marked with a repeat sign. The piece concludes with a final whole note chord in the right hand.

VI.

Harmonic Figuration.

The simplest harmonic figurations. The material can be further enlarged when both hands play together, by exchanging parts in the different exercises; for each example in the sections designated, respectively, as a, b, and c, may serve as upper or lower voice for all other exercises in the same Division.

For example:

(The right hand plays exercises 1-4 to the base-figure of N°1.)

The transition to Division VII is formed by Exercises 24-29, in which single tones and double notes alternate.

Double - notes.

The sounding of single pairs of double-notes has already been put in practice in Division I (10 - 14). In this Division the problem is to secure a precise connection and precise exchange of tones. Upstroke and downstroke are to be carefully prepared. In the former, the fingers must be raised equally high; in the latter, they must strike simultaneously. At first, very slowly and strong! Examples 1 - 13 are to be studied not only in contrary motion but also in parallel.

Clavier-section. 1. 2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14. 15.

Detailed description: This section contains 15 numbered examples of double-note exercises. Examples 1-7 show pairs of notes moving in contrary motion (one up, one down). Examples 8-15 show pairs of notes moving in parallel motion (both up or both down). The notation is for a clavier section, with a treble and bass clef on each staff.

VIII.

Repeated sounding of one and the same digital without change
of fingers and with a supporting finger.

When a digital is struck several times in succession, a *legato* in the strict sense is impossible. The result, (especially when supporting fingers cooperate) is a medium between *legato* and *staccato* between knuckle-stroke and wrist stroke, *staccato* from the knuckle. Every single figure is to be accentuated.

Clavier-section. 1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

Detailed description: This section contains 12 numbered examples of repeated sounding of one digital without change of fingers and with a supporting finger. The notation is for a clavier section, with a treble and bass clef on each staff. Examples 1-4 show the right hand with the left hand supporting, and examples 5-12 show the left hand with the right hand supporting. Each example features a series of repeated notes with accents (>) above them.

13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.

IX.

Repeated sounding of one and the same digital without change of fingers
and without any supporting finger.

Study partly in the way prescribed in Division VIII, and partly as wrist exercises proper.

Clavier-section. 1.

2.

3.

4.

5.

6. 7. 8. 9. 10. 11.

This section contains six musical exercises, numbered 6 through 11. Each exercise is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Exercises 6, 8, 9, and 10 consist of four measures each, while exercises 7 and 11 consist of three measures each. The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and some include rests.

X.

Double notes. Wrist-stroke.

Clavier-section.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.

This section contains 19 musical exercises, numbered 1 through 19, focusing on double notes and wrist strokes. Each exercise is on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Exercise 1 is a single measure, while exercises 2 through 19 are each two measures long. The exercises show a progression of double-note patterns, starting with simple chords and moving to more complex, rapid passages.

20. 21. 22.

XI.

Legato and Staccato simultaneously.

1. 2. 3. 4.

5. 6. 7. 8. 9. 10.

11. 12. 13. 14.

Appendix.

A. Thumb and fifth finger are called outer or boundary fingers, the others middle fingers. With respect to the position of the outer fingers, we distinguish a lower, middle and an upper position of hand. In the lower position, the thumb and fifth finger rest upon lower (white) digitals; in the middle position, one of the two, either the thumb or the fifth finger, rests upon an upper (black) digital in the upper position, both fingers rest upon upper digitals.

1. Lower position of hand.

a. b. c.

2. Middle position of hand.

d. e. f.

3. Upper position of hand.

g. h.

In the exercises of the foregoing Divisions the lower position of hand is represented throughout. If we wish to introduce into the province of our study the modifications which arise from the employment of the middle and upper positions of hand, as well as from the use of upper digitals for the middle fingers, no new material is requisite, but instead, only the insertion of accidentals, and transposition. Thus a modification of the lower position arises if, for example, the exercises of *C*-major be played in *C*-minor, *G*-minor, *A*-flat major, thus:



For the middle position, the *C*-major exercises may be played with the signature of *D*-major or *D*-flat major.



For the upper position of hand, transpose the *C*-major exercises to *C*-sharp major, those in *G*-major to *G*-flat major.

B. The first of the following exercises are examples of a most contracted position of hand and fingers, such as the chromatic scale originates.

Exercises 4-6 form the transition to the 2nd Course, and, by excluding particular fingers otherwise properly in order, prepare the study of progressive passages, and others based upon changes of position of hand.

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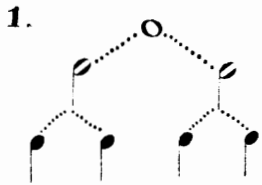
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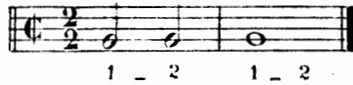
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I. C-major.

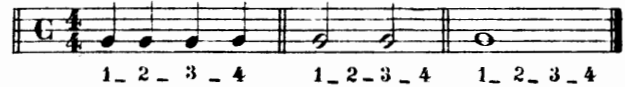
A. Material (for the use of the Teacher).*



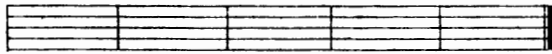
2, Two-two measure.



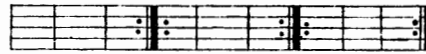
3, Four-four measure.



4, The Double Bar as sign of a larger section, or the close.



5, Sign of repetition.



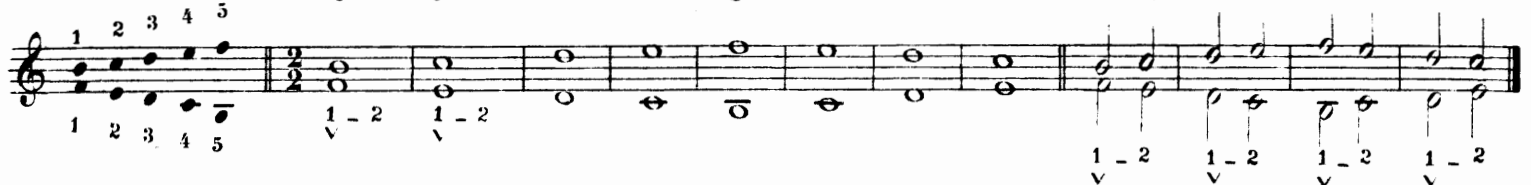
6, Table for reading notes. (Tone-compass of N^o 1-15)



* Example: What names are given to the kinds of notes shown under 1? How do whole, half and quarter-notes differ as to form? How as to duration? (2) To what species of metre does two-two measure belong? Count and play the example. (3) To what species of metre does four-four measure belong? (6) Which digitals ("keys") correspond to the note-heads here given? What is the name of the upper clef? Of the lower? What are the names of the notes on lines in the first section? Of notes in spaces in the IVth? Show me the note whose digital I now strike. etc.

B. Exercises and Pieces.

Clavier-section. Preparatory exercise in counting. Count aloud two beats. One, two!



The same fingers in both hands.



4, 5, 6,

Different fingers in the two hands.

Clavier-section.

8,

9, 10, 11,

Clavier-section.

12, 13,


(Base clef.)

14,


15.


II. G-major.


A. Material.

1. From the bipartition (two-part division) of the quarter-note arises the eighth-note: 
2. A dot immediately to the right of, and next to, the note-head is a sign that the original value is lengthened by one half.

By means of the dot, 1. The whole note becomes a whole-and-half note and equals

 2. The half note a three-quarter note and equals

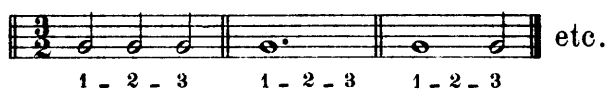
 3. The quarter note a three-eighth note and equals

 etc.

3. Rests, signs of silence. The pieces of this division contain the quarter-rest and eighth-rest.



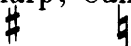
4. Three-two measure.



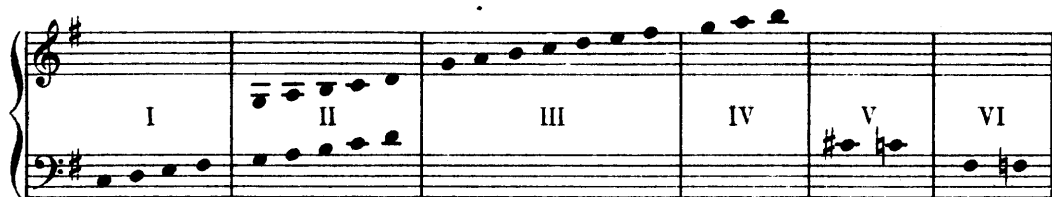
5. Three-four measure.



6. Sharp; Cancel.



7. Note-table for N^{os} 1-10 (for reading notes).



Questions: (1) To how many eighths is the whole note equal? the half? (2) How many quarters are there to the whole-and-half note? how many eighths? to how many eighths is the three-quarter note equal? etc. (4 and 5) To what kinds of measure do three-two measure and three-four measure belong? Group together the kinds of measure which have so far been introduced here. (6) What are the signs of G-major? What is an accidental sharp? etc.

B. Exercises and Pieces.

Finger-, and counting-exercises.

Clavier-section. Preparatory exercises.



Clavier-section. N° 8. Theme with Variations.

Musical score for N° 8 Theme with Variations. The piece is in G major and 2/4 time. The right hand features a melodic line with fingerings 1, 2, 3, 4, 5. The left hand provides a rhythmic accompaniment.

1st Variation.

1st Variation. This variation features a more active right hand with sixteenth-note patterns, while the left hand continues with a steady accompaniment.

2d Variation.

2d Variation. This variation introduces a more complex rhythmic pattern in the right hand, including eighth and sixteenth notes.

Clavier-section. N° 9a Upper added lines.

N° 9a Upper added lines. This section shows a melodic line on the upper staff with fingerings 1, 2, 3, 4, 5. The lower staff is empty.

Lower added lines.

N° 9a Lower added lines. This section shows a melodic line on the lower staff with fingerings 1, 2, 3, 4, 5. The upper staff is empty.

N° 9b.

Another notation.

N° 9b. Another notation. This section shows a different rhythmic notation for the same melodic line on the lower staff.

Clavier-section. N° 10. Theme with Variations. 1. 1st Variation.







N° 10. Theme with Variations. 1. 1st Variation. This variation is in 3/4 time and features a melodic line with fingerings 1, 5 in the right hand and 1, 5 in the left hand.

2d Variation.

N° 10. Theme with Variations. 2. 2d Variation. This variation is in 3/4 time and includes the instruction "One-and, two-and, three-and," indicating a triplet rhythm in the right hand.

III. D-major.

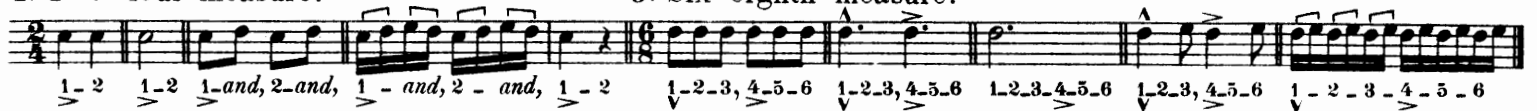
A. Material.


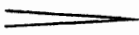
1. From the bipartition of the eighth-note arises the sixteenth-note: 
2. Rests: a,  whole measure rest; b,  half rest = 
3. The tie unites two notes of the same pitch in immediate succession into one note whose tone-duration corresponds to the value of both of them; e. g.  =  Only the first of the two is played. (Ligature; syncopation.)



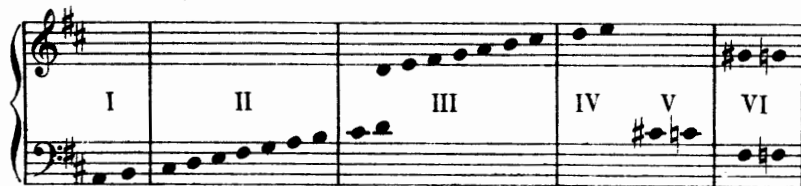
4. Two - four measure.

5. Six - eighth measure.



6. Some designations of different grades of power; a, *forte*, abbreviated *f*, (loud); b, *piano*, abbrev. *p*, (soft); c, *crescendo*, abbrev. *cresc.* (growing, becoming louder);  swell sign, meaning the same as *cresc.*; d, *decrescendo*, *decresc.* (becoming weaker);  sign of decrease, corresponding to *decresc.*; e, \wedge , $>$, accent - sign, (*marcato*)
7. Some *tempo* - (time) designations: *Allegretto* (rather lively, sprightly); *Allegro* (quick, lively).

Note-table. (Tone-compass of Nos 1 - 12.)



Practical application: (1) To how many sixteenths is the eighth-note equal? the quarter, the half, the whole-note? Draw up a table of all the note-forms thus far encountered. (2) Group together all the signs of silence thus far encountered. (3) Explain the words ligature and syncopation. (4 and 5) To what kind of measure does two-four measure belong? six-eighth measure? (7) 5 chief grades of movement: 1, slow, 2, moderately slow, 3, moderately quick, 4, quick, 5, quickest. *Allegretto* belongs to the third, *Allegro* to the fourth grade.

B. Exercises and Pieces.



Clavier-section. 9.

Musical score for Clavier-section 9, featuring a treble and bass clef system. The piece is in 4/4 time and begins with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Clavier-section. 10.

Musical score for Clavier-section 10, featuring a treble and bass clef system. The piece is in 4/4 time. The treble clef has a melodic line with some grace notes, and the bass clef has a rhythmic accompaniment. Fingering numbers 1-2 are indicated in the bass clef.

Clavier-section. 11.

Musical score for Clavier-section 11, featuring a treble and bass clef system. The piece is in 2/4 time. It starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*) leading to a piano (*p*) dynamic.

Continuation of Clavier-section 11, featuring a treble and bass clef system. It continues with a forte (*f*) dynamic and includes a crescendo (*cresc.*) leading to a final forte (*f*) dynamic.

Clavier-section. 12. Allegretto.

First system of musical score for Clavier-section 12, featuring a treble and bass clef system. The piece is in 6/8 time and marked Allegretto. It begins with a piano (*p*) dynamic. Fingerings 1-5 are shown for the first two measures.

Second system of musical score for Clavier-section 12, featuring a treble and bass clef system. It continues with a piano (*p*) dynamic, a forte (*f*) dynamic, and another piano (*p*) dynamic.

Third system of musical score for Clavier-section 12, featuring a treble and bass clef system. It continues with a piano (*p*) dynamic, a forte (*f*) dynamic, and ends with a piano (*p*) dynamic.

IV. A-major.

A. Material.

1. By means of the dot to the right of and next to the note-head
the eighth-note becomes a three-sixteenth-note, equal to



2. The sixteenth rest.

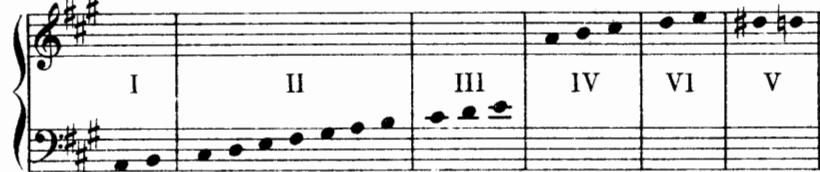


3. Some words to designate grades of power, and the delivery:

- a *mezzo forte*, abbrev. *mf*, half-loud.
- b *mezzo piano*, abbrev. *mp*, half-soft.
- c *dolce*, abbrev. *dol.* dulcet, sweet, soft, insinuating.

4. *Andantino*, diminutive of *Andante*, designation of movement of the second grade: going slightly, somewhat more cheerful than *Andante*.

5. Note-table. (Tone-compass from N^{os} 1-4.)



Practical Application:

- (1) The G-major material, N^o 2, is to be connected with this. (2) Group together all previous signs of silence.
(3-5) To be used as in earlier Divisions.

B. Exercises and Pieces.

Clavier-section. 1. Rhythmic Preparatory exercises. Dotted Notes. The same *tempo* for a-k.

2. Sixteenth rest.

Musical score for '2. Sixteenth rest.' in G major, 2/4 time. It consists of two systems, 'a.' and 'b.'. System 'a.' features a treble clef with sixteenth-note runs and a bass clef with a simple accompaniment. System 'b.' continues the piece with similar textures.

Clavier-section. 3. Finger-exercises.

Musical score for '3. Finger-exercises.' in G major, 2/4 time. It contains four systems of exercises, numbered 4, 5, and 6. Each system shows a treble clef with ascending and descending sixteenth-note patterns and a bass clef with a steady accompaniment.

Clavier-section. 7. Little Air with Variations. Andantino.

Musical score for '7. Little Air with Variations.' in G major, 2/4 time, marked 'Andantino'. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *dolce.* and *mf*. The piece ends with a *ten.* (ritardando) marking.

1st Variation.

2^d Variation.

Musical score for the first two variations of '7. Little Air with Variations.' The first variation is marked *p* and the second is marked *mp*. Both variations feature treble clef melodic lines and bass clef accompaniment.

3^d Variation.

Musical score for the third variation of '7. Little Air with Variations.' marked *f*. It features treble clef melodic lines with accents and a bass clef accompaniment.


4th Variation.

Musical score for the fourth variation of '7. Little Air with Variations.' marked *p* and *f*. It features treble clef melodic lines and a bass clef accompaniment.

5th Variation.

Musical score for the fifth variation of '7. Little Air with Variations.' marked *p* and *mf*. It features treble clef melodic lines and a bass clef accompaniment.

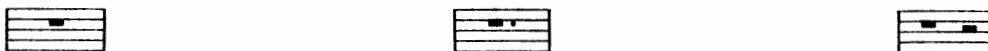
A. Material.

1. The slur  as sign of the connected or *legato* style of playing, is called, in distinction to the tie, already spoken of, the *legato-slur*. The tones circumscribed by it are as a rule as closely connected in respect to their musical signification, as the syllables of a word, or a series of words not separated by any punctuation.
2. The dot over or under the note heads as sign of the detached or *staccato* style of playing, shortens the tone-duration about half of the value of the note. For example:

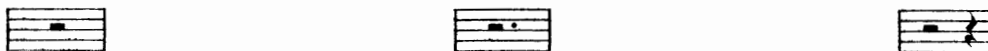


3. The dot, as sign of increase of value, is used with rests also.
By means of it:

1. The whole-note rest becomes a three-half-note rest, equal to:



2. The half-note rest becomes a three-quarter rest equal to:



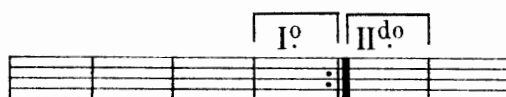
3. The quarter rest becomes a three-eighth rest equal to:



4. The eighth rest becomes a three-sixteenth rest equal to:

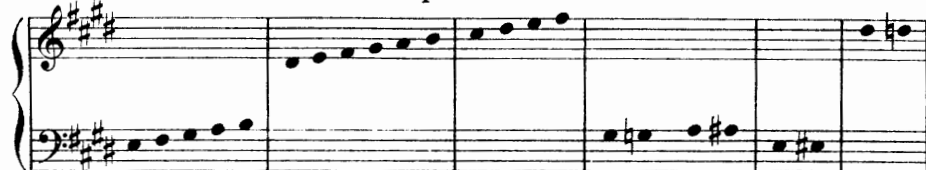


4. To signify that at the repetition of a part a change of the final measure takes place, the expressions *Primo*, *Secondo* (the first, the second, usually shortened to I^o, II^{do}) are employed. Whenever the second final measure marked II^{do} is played, the first one is omitted.



5. *Moderato*, moderately, moderated: *tempo*-designation of the third grade.

Note-table. (Tone-compass of Nos 1-4.)



Practical application. (1) The pupil should repeat what was imparted to him concerning the Tie, in the material to D-major. (2) The *Staccato* style of playing is executed here with the wrist-stroke. What is the essential feature of this mode of touch? (3) Compare the material to G-major, No 2.— How many quarter rests does the three-half-note rest contain? How many eighth-rests in the three-quarter-rest? etc.

B. Exercises and Pieces.

Clavier-section. 1. a. b. c. d. ten. Slur.

Interchange of hands. 2. Right H. Left H.

Clavier-section. 3. Moderato. f

Clavier-section. 4. Allegretto. Tie. Slur. dolce

1. 2.

dolce f

A. Material.

1. *Lento*, slow, tempo-designation of the first grade.
2. *ff*, fortissimo, very loud.
3. *fz*, forzando
sfz, sforzando
f, *rfz*, rinforzando
dim. diminuendo, becoming weaker.

4. Note-table. (Tone-compass Nos 1-6.)

B. Exercises and Pieces.

Clavier-section.

Clavier-section.

Clavier-section. I. *Lento*.

Clavier-section. 6. Melody with Variations.

Allegretto.

First Variation.

Second Variation. (Polyphonic Playing.)



VII. F-major.

A. Material.

1. If a tone-value, whose written sign is one of the well-known note-forms, be divided into three equal parts, the result is tone-groups and note-groups called Triplet s. For the separate parts (thirds) no special names and written signs are used; but those employed for the bipartite division are utilized, in the sense that of the notes of equal value which form the Triplet, not each two (as in the other case) but only the three taken together make a whole. As a sign of this lessening of value the figure 3 is usually placed over or under the three notes forming the Triplet. The three thirds of a whole note are accordingly represented by half-notes, the three thirds of a half-note by quarters, the three thirds of a quarter-note by eighths, etc.

In the tripartite division, accordingly,

a whole-note is equal to three (Triplet) halves:



a half-note _____ to three (Triplet) quarters:



a quarter-note _____ to three (Triplet) eighths:



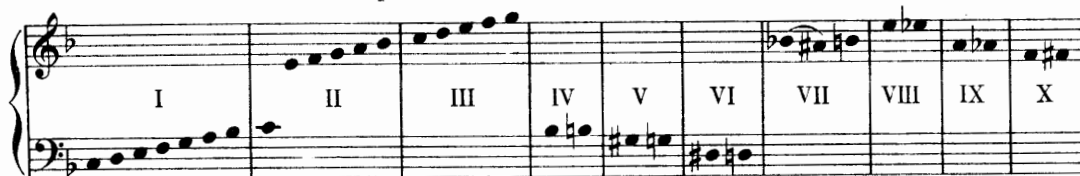
an eighth-note _____ to three (Triplet) sixteenths:



2. The flat (b) as sign of single lowering.

3. *Pianissimo*, abbreviated *pp*, very soft } Indications of the grade of power.
Fortissimo, abbreviated *ff*, very loud }

4. Note-table. (Tone-compass of Nos I-II.)



Practical application. (1) The pupil should form a table of the note-forms known to him, with reference to their value as Triplet-notes.—How does the tripartition effected by the dot differ from that discussed here? (Compare the material to E-major). (2) Repeat what has been said concerning the derivative tones: for what is the # used, for what the b? etc. (3) Grouping of the designations for the various grades of power. (4) How are the tones called which in their notation occupy different staff degrees, but to the ear have the same pitch? (VII) etc.

B. Exercises and Pieces.

Clavier-section.

1. 2. 3.

4. 5. 6.

Clavier-section. 7. For practice in swelling and decreasing the tone. *cresc.* and *decresc.* < >

Clavier-section. 8. Allegro.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns. The bass clef staff contains a bass line with quarter notes. Dynamics include *f* (forte) and *p* (piano). A crescendo hairpin is visible in the final measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. A *f* (forte) dynamic is present in the third measure.

Clavier-section. 9. **Alla marcia.** (march-like.)

Third system of musical notation. The treble clef staff features a melodic line with eighth-note patterns. The bass clef staff features a bass line with quarter notes. A *mf* (mezzo-forte) dynamic is present in the second measure. A crescendo hairpin is visible in the final measure.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth-note patterns. The bass clef staff features a bass line with quarter notes. A *f* (forte) dynamic is present in the third measure. A repeat sign is visible in the final measure.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth-note patterns. The bass clef staff features a bass line with quarter notes. Dynamics include *p* (piano) and *fp* (fortissimo). Crescendo hairpins are visible in the second and fourth measures.

Clavier-section. 10. Andante.

The first system of musical notation for 'Andante' 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). The time signature is common time (C). The music begins with a piano (*p*) dynamic. A fortissimo (*sfz*) dynamic marking is present in the second measure, followed by a piano (*p*) dynamic in the fifth measure. The piece concludes with a fermata over the final note.

The second system of musical notation for 'Andante' continues from the first system. It features a piano (*p*) dynamic in the first measure, a forte (*f*) dynamic in the second, a pianissimo (*pp*) dynamic in the third, and a piano (*p*) dynamic in the sixth. The system ends with a fermata over the final note.

Miller's song.

Clavier-section. 11. Vivo. (lively.)

The first system of musical notation for 'Miller's song' 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). The time signature is 2/4. The music begins with a piano (*p*) dynamic. The piece concludes with a fermata over the final note.

The second system of musical notation for 'Miller's song' continues from the first system. It features a piano (*p*) dynamic in the fifth measure. The piece concludes with a fermata over the final note.

cresc.

The third system of musical notation for 'Miller's song' continues from the second system. It features a forte (*f*) dynamic in the fifth measure. The piece concludes with a fermata over the final note.

cresc.

VIII. B \flat major.

A. Material.

1. If the duration of a note be divided into six parts, we have a "sextuplet," for example.



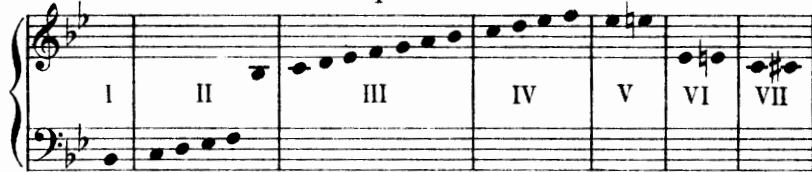
etc. A distinction is made between two-part and three-part sextuplets.

The former are more properly called Double-triplets. Where practicable, the division is indicated by the manner of writing, as for example:



2. *Da capo al fine* (from beginning to end, i. e. up to the word *fine*). For saving space these words are written at the place where the return—without interruption—is to be made to the beginning. Where the word *fine* stands, is the real close.

3. Note-table. (Tone-compass of N $^{\circ}$ s 1-6.)



Practical application. (1) Compare what was said as to the Triplet under the F-major material, N $^{\circ}$ 1.

B. Exercises and Pieces.

Clavier-section.

To be studied in two ways, viz: both as Double-Triplets and as sextuplets.

Clavier-section.

Theme with Variations.

1st Variation. Triplets of eighths.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include piano (*p*) and forte (*f*).

2^d Variation. Tripartite sextuplets.

The second variation consists of three systems of two staves each. The upper staves feature melodic lines with sextuplets, marked with a '6' and a slur. The lower staves provide harmonic support. Dynamics include mezzo-forte (*mf*) and forte (*f*).

3^d Variation. Triplets and double triplets.

The third variation consists of three systems of two staves each. The upper staves feature melodic lines with triplets and double triplets, marked with a '3' and a slur. The lower staves provide harmonic support. The dynamic is forte (*f*).

IX. E \flat major.

A. Material.

1. "Up-beat" is the name given to an incomplete measure at the beginning of a piece, or not entering on the principal down-beat: it has its completion, however, in the final measure.
2. \frown Hold, sign of repose. The note above or below the Hold is lengthened beyond its exact value, indefinitely, yet in a way appropriate to the context.
3. *Maestoso*, majestic, solemn, designation of movement and delivery.

Note-table. (Tone-compass of 1-8.)

4.

B. Exercises and Pieces.

Clavier-section. 1. 2. 3. 4. 5. 6.

Clavier-section. *Marcia* (March)
7. *Maestoso*.

First system of a piano score. The right hand features a complex, rhythmic accompaniment with chords and sixteenth notes. The left hand plays a steady bass line. Dynamics include *sfz* (sforzando), *p* (piano), and accents.

Second system of the piano score. The right hand continues with its rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The system concludes with a double bar line.

Clavier-section, 8. Waltz.

Third system, labeled "Clavier-section, 8. Waltz." The right hand has a melodic line with fingerings 1-2-3-4-5. The left hand has a rhythmic accompaniment with fingerings 1-2-3-4-5. Dynamics include *mf* (mezzo-forte) and *sfz* (sforzando).

Fourth system of the piano score. The right hand has a melodic line with a repeat sign and first/second endings. The left hand has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). The system concludes with a double bar line and first/second endings.

Fifth system of the piano score. The right hand has a melodic line with a repeat sign. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Sixth system of the piano score. The right hand has a melodic line with a repeat sign. The left hand has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). The system concludes with a double bar line.

X. A \flat major.

A. Material.

1. A double-stem is applied in notation, when two different "voices" unite on one and the same tone, as for example:



2. Nine-eight measure.



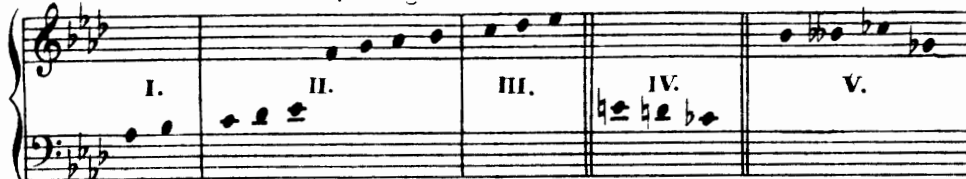
3. Abbreviations.

If a note is to be repeated, a cross-bar is written instead of the explicit repetition: / or /. . From the sixteenth on, the note-value of the note-group to be repeated is usually determined by the number of the cross-bars placed one above the other, — as at a, b, c.



4. The double-flat ($\flat\flat$) as sign of double lowering.

Note-table. (Tone-compass of 1-7.)



Practical application. (2) To which kind of measure does the nine-eight measure belong? (3) The signification of the abbreviations should now be more particularly explained. They are used for saving space and time. They have reference to repetitions, verbal abbreviations, contractions, transpositions, and the like. Such abbreviations have already been repeatedly applied; as, for instances, *cresc.* for *crescendo*, *f* for *forte*, *1^o II^{do}*, for *primo*, *secondo*, *da capo al fine*, etc.

B. Exercises and Pieces.

7. Andantino.

The first system of music features a treble and bass clef. The treble clef has a key signature of two flats and a time signature of 3/4. The bass clef has a key signature of two flats and a time signature of 3/4. The music begins with a 5-measure introduction in the treble clef, with fingerings 1, 2, 3, 4, 5. The main piece starts with a piano (*p*) dynamic. The bass line has a 9/8 time signature. The system concludes with a fortissimo (*sf*) dynamic marking.

The second system continues the piece. The treble clef has a key signature of two flats and a time signature of 3/4. The bass clef has a key signature of two flats and a time signature of 3/4. The music concludes with a *dolce.* marking and a double bar line with repeat dots.

The third system continues the piece. The treble clef has a key signature of two flats and a time signature of 3/4. The bass clef has a key signature of two flats and a time signature of 3/4. The music features a *cresc.* marking and a fortissimo (*f*) dynamic. The system concludes with a *dimin.* marking.

The fourth system continues the piece. The treble clef has a key signature of two flats and a time signature of 3/4. The bass clef has a key signature of two flats and a time signature of 3/4. The music features a *dimin.* marking.

The fifth system continues the piece. The treble clef has a key signature of two flats and a time signature of 3/4. The bass clef has a key signature of two flats and a time signature of 3/4. The music features a piano (*p*) dynamic.

The sixth system continues the piece. The treble clef has a key signature of two flats and a time signature of 3/4. The bass clef has a key signature of two flats and a time signature of 3/4. The music features a fortissimo (*f*) dynamic and a piano (*p*) dynamic.

The seventh system continues the piece. The treble clef has a key signature of two flats and a time signature of 3/4. The bass clef has a key signature of two flats and a time signature of 3/4. The music features a *cresc.* marking, a fortissimo (*f*) dynamic, a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and a fortissimo (*f*) dynamic.

XI. D-flat major.

A. Material.

1. *Rallentando*, abbreviated, *rallent.*, *rall.*, holding back, slackening. The place at which the original movement is to be resumed is indicated by *Tempo primo* (*Tempo 1^o*, *Tpo 1^o*). The slackening must be gradual, that is, the metrical parts must diverge—not at once, but—by degrees.
2. The hold, or pause (◡), alluded to in the division *E^b major*, is in the same way used with rests; as, for example, ◡, ◡, etc.

3. Note-table. (Tone-compass of 1-8.)

A musical notation for a note-table in D-flat major. It consists of two staves, treble and bass. The treble staff is divided into five measures labeled I, II, III, IV, and V. The bass staff is also divided into five measures. The notes are arranged in a scale-like pattern across the staves.

B. B. Exercises and Pieces.

Clavier-section. 1.

Exercise 1: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*.
 Exercise 2: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*.
 Exercise 3: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*.

Clavier-section. 8. *Vivace* (lively).



Exercise 4: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*.
 Exercise 5: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*.
 Exercise 6: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*.
 Exercise 7: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*.

Exercise 1: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*. *ten.*
 Exercise 2: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *p*. *rallent. mf*

Exercise 3: Treble clef, D-flat major, 2/4 time. Treble staff: 1 2 3 4 5. Bass staff: 1 2 3 4. *f*. *sfz*

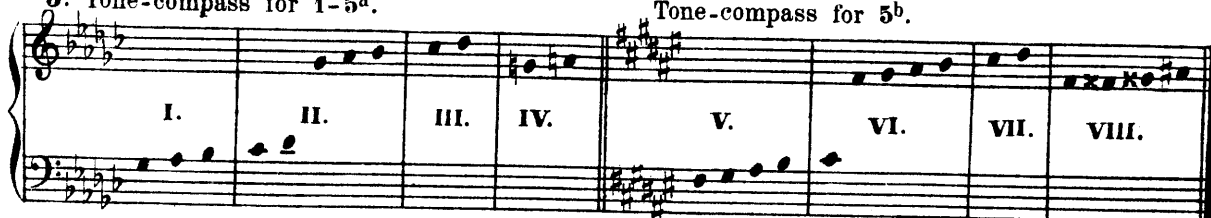
XII. G^b major (F[#] major).

A. Material.

1. Through bipartition of the sixteenth-note, we obtain the thirty-second  ;
 through bipartition of the sixteenth-rest, the thirty-second rest .

2. The double-sharp as sign of double elevation.
 x

3. Tone-compass for 1-5^a. Tone-compass for 5^b.



Practical application. (1-3). To be used in the previous way. Piece 5^b is nothing but a transposition of 5^a into F[#] major; for the sake of practice, the student should try to make the enharmonic change in writing before looking at the one given here.

B. Exercises and Pieces.

Clavier-section.



Clavier-section. 5^a Allegretto.



First system of musical notation, featuring a treble and bass clef. The music is in a key with three flats. Dynamics include *sfz* and *f*.

Second system of musical notation, continuing the piece. Dynamics include *f* and *ff*.

Clavier-section. 5^b. Allegretto.

Third system of musical notation, starting with a treble clef and a key signature of three sharps. The time signature is 2/4. Dynamics include *mf*.

Fourth system of musical notation, continuing the piece. Dynamics include *p*.

Fifth system of musical notation, continuing the piece. Dynamics include *f* and *p*.

Sixth system of musical notation, continuing the piece. Dynamics include *f* and *ff*.

Materials

for

Elementary

Pianoforte Instruction

By

THEODORE KULLAK.

Translated from the Author's final edition

by

ALBERT R. PARSONS.

Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr.

Book II. Exercises and Pieces. "

Book III. Little Four-hand pieces in the most usual Minor Modes.

(supplement to Book II). "

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I. A-minor.

SECONDO. (Teacher.)

Allegro scherzando.

The image displays a musical score for piano, consisting of eight systems of staves. The first system includes two grand staves (treble and bass clef) with dynamic markings *p* and *f*. The second system also features two grand staves with *p* and *f* markings. The third system consists of a grand staff with a treble clef and a bass clef. The fourth system is a grand staff with a treble clef and a bass clef, including a *cresc.* marking. The fifth system is a grand staff with a treble clef and a bass clef, with *p* and *f* markings. The sixth system is a grand staff with a treble clef and a bass clef, with *p* and *f* markings. The seventh system is a grand staff with a treble clef and a bass clef, with *f* markings. The eighth system is a grand staff with a treble clef and a bass clef, with *ff* markings. The score is written in 2/4 time and A-minor key.

I. A - minor.

PRIMO. (Pupil.)

Clavier-section.*) Allegro scherzando.

The image shows a musical score for a piano section, titled "I. A - minor." and "PRIMO. (Pupil.)". The tempo is "Allegro scherzando". The score is written for two hands on a grand staff, with a key signature of one flat (A minor) and a 2/4 time signature. The piece consists of eight systems of music. The first system includes fingerings (1-5) and dynamics like *p* and *ten*. The second system features a *f* dynamic. The third system includes *sfz* and *p* dynamics. The fourth system has a *crescendo.* marking and *f p* dynamics. The fifth system includes *f* and *dolce.* markings. The sixth system has a *p* dynamic. The seventh system includes a *ff* dynamic. The score is filled with intricate piano textures, including sixteenth-note runs and chords.

* So-called Keyboard-section.

II. E - minor.
SECONDO. (Teacher.)

Allegretto con moto.

The first system of music is in E minor, 2/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line. Dynamics include piano (p) and forte (f).

The second system continues the eighth-note pattern. It includes a repeat sign and dynamic markings of piano (p), mezzo-forte (mf), and forte (f).

The third system includes the tempo marking 'a tempo' and dynamic markings of piano (p), forte (f), and 'rall' (rallentando).

The fourth system continues the eighth-note pattern with dynamic markings of piano (p) and forte (f).

La seconda volta pp.

The fifth system is marked 'La seconda volta pp.' and features a more complex texture with chords in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f).

II. E-minor.
PRIMO. (Pupil.)

Clavier-section. Allegretto con moto.

The first system of the piece consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains five measures of music, with the first measure featuring a sequence of five numbered fingers (1-2-3-4-5) playing a scale. The left-hand staff begins with a bass clef and contains five measures of music, with the first measure also featuring a sequence of five numbered fingers (1-2-3-4-5) playing a scale. The first measure of the left-hand staff is marked with a piano (*p*) dynamic, and the fifth measure is marked with a forte (*f*) dynamic.

The second system of the piece consists of two staves. The right-hand staff contains five measures of music, with the first measure marked with a piano (*p*) dynamic. The left-hand staff contains five measures of music, with the first measure marked with a mezzo-forte (*mf*) dynamic, the second measure with a forte (*f*) dynamic, and the fifth measure with a mezzo-forte (*mf*) dynamic. A double bar line is present after the second measure of both staves.

The third system of the piece consists of two staves. The right-hand staff contains five measures of music, with the first measure marked with a forte (*f*) dynamic. The left-hand staff contains five measures of music, with the first measure marked with a forte (*f*) dynamic, the second measure with a *rall* (rallentando) marking, the third measure with a piano (*p*) dynamic, and the fifth measure with a forte (*f*) dynamic. The tempo marking "a tempo." is placed above the right-hand staff.

The fourth system of the piece consists of two staves. The right-hand staff contains five measures of music, with the first measure marked with a piano (*p*) dynamic. The left-hand staff contains five measures of music, with the first measure marked with a piano (*p*) dynamic. A double bar line is present after the second measure of both staves. The tempo marking "La seconda volta pp." (second time through, pianissimo) is placed above the right-hand staff.

The fifth system of the piece consists of two staves. The right-hand staff contains five measures of music, with the first measure marked with a forte (*f*) dynamic. The left-hand staff contains five measures of music, with the first measure marked with a forte (*f*) dynamic. The system concludes with a double bar line.

SECONDO.

First system of musical notation, featuring two staves. The left staff is in bass clef and the right in treble clef. The key signature has two sharps (F# and C#). The left staff begins with the dynamic marking *f staccato*. The right staff begins with a *p* dynamic marking. The system contains six measures of music.

Second system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The left staff begins with a *f* dynamic marking. The right staff begins with a *p* dynamic marking. The system contains six measures of music.

Third system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The left staff begins with a *p* dynamic marking. The right staff begins with a *mf* dynamic marking. The system contains six measures of music.

Fourth system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The left staff begins with a *p* dynamic marking. The right staff begins with a *f* dynamic marking. The system contains six measures of music. The tempo marking *a tempo* is placed above the right staff in the fourth measure.

Fifth system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The left staff begins with a *f* dynamic marking. The right staff begins with a *p* dynamic marking. The system contains six measures of music.

Sixth system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The left staff begins with a *f* dynamic marking. The right staff begins with a *dimin* dynamic marking. The system contains six measures of music.

First system of musical notation. The upper staff contains a melodic line with several accents (^) over notes. The lower staff contains a piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f* (forte).

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *rall* (rallentando).

Fifth system of musical notation. The upper staff begins with the tempo marking *a tempo*. The lower staff continues the piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *ff* (fortissimo), *dimin* (diminuendo), and *p* (piano).

III. D-minor.
s SECONDO. (Teacher.)

Allegretto con moto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords with wavy lines underneath, indicating a tremolo effect. The lower staff is in bass clef and contains a simple bass line. The dynamic marking 'p' (piano) is placed at the beginning of the first measure.

The second system continues the piece with two staves. The upper staff has tremolo chords, and the lower staff has a bass line. The dynamic marking 'mf' (mezzo-forte) is placed in the middle of the system.

The third system consists of two staves. The upper staff features chords with accents (v-shaped marks) above them. The lower staff continues the bass line.

The fourth system consists of two staves. The upper staff has chords with accents. The dynamic marking 'dolce.' (dolce) is placed in the first measure, and 'cresc.' (crescendo) is placed at the end of the system.

The fifth system consists of two staves. The upper staff has tremolo chords. The dynamic marking 'p' (piano) is in the first measure, and 'f' (forte) is in the second measure.

The sixth system consists of two staves. The upper staff has chords with accents. The dynamic marking 'f' (forte) is placed in the first measure.

The seventh system consists of two staves. The upper staff has chords with accents. The dynamic marking 'p' (piano) is in the first measure, and 'diminuendo.' (diminuendo) is placed at the end of the system. The page number '720' is printed below the system.

III. D-minor.

Allegretto con moto.

1 PRIMO. (Pupil.)

The musical score is written for piano and consists of eight systems of two staves each. The key signature is D minor (two flats) and the time signature is 3/8. The piece begins with a piano (*p*) dynamic and includes various performance markings such as *mf*, *f*, *ten.*, *dolce.*, *crescendo*, *ff*, and *diminuendo*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a final *f* dynamic marking.

IV. B-minor.

SECONDO. (Teacher.)

Andantino.

IV. B-minor.

PRIMO. (Pupil.)

Clavier-section.

Andantino.

1 2 3 4 5

2/4

pp

f

1 2

sfz *p* *pp* *pp* *f*

f *p* *cresc* *f* *pp*

fp *f*

sfz *p*

Adagio.

f *f* *pp* *pp* *f* *p*

V. G-minor.

SECONDO. (Teacher.)

Tarantelle.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is G minor (two flats) and the time signature is 6/8. The piece is titled "Tarantelle" and is marked "SECONDO. (Teacher.)". The dynamics are marked as follows: *mf* in the first system, *f* in the second, *sfz* and *p* in the third, *cresc.* and *f* in the fourth, *cresc.* and *pp* in the fifth, and *f* in the sixth. The music features a rhythmic pattern of eighth and sixteenth notes in the treble, and a steady bass line in the bass.

V. G-minor.

1 PRIMO. (Pupil.) r)

Clavier-section. Tarantelle.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G minor (two flats). The time signature is 6/8. The first measure includes a fingering sequence '1 2 3 4 5' for the right hand. The dynamic marking *mf* is placed above the first measure of the lower staff.

The second system continues the piece with two staves. The dynamic marking *f* is placed above the second measure of the lower staff.

The third system continues with two staves. The dynamic marking *p* is placed above the third measure of the lower staff.

The fourth system continues with two staves. The dynamic marking *p* is placed above the fifth measure of the lower staff.

The fifth system continues with two staves. The dynamic marking *pp* is placed above the sixth measure of the lower staff.

The sixth system concludes the piece with two staves. The dynamic marking *f* is placed above the seventh measure of the lower staff.

SECONDO

First system of musical notation. The upper staff is a bass clef with a melodic line of eighth notes. The lower staff is a bass clef with a harmonic accompaniment of eighth notes. Dynamics include *p* at the beginning and *cresc.* towards the end.

Second system of musical notation. The upper staff continues the melodic line, ending with a flourish. The lower staff continues the accompaniment. Dynamics include *f* and *dimin.*. A fermata is present over the final notes of the upper staff.

Third system of musical notation. The upper staff features a complex melodic line with many beamed notes. The lower staff has a steady accompaniment. Dynamics include *mf*.

Fourth system of musical notation. The upper staff has a dense melodic texture. The lower staff has a steady accompaniment. Dynamics include *ff* and *f*.

Fifth system of musical notation. The upper staff has a melodic line with some slurs. The lower staff has a steady accompaniment. Dynamics include *pp*.

Sixth system of musical notation, ending with a double bar line. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment. Dynamics include *sfz*, *p*, and *f*. A first ending bracket labeled *1* is at the end.

PRIMO

The musical score is arranged in six systems, each consisting of a piano (piano) staff and a violin (violin) staff. The piano parts are written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The violin parts are written in a key signature of one flat (B-flat) and a 2/4 time signature. The score includes various dynamic markings and performance instructions:

- System 1:** Piano part starts with *p* (piano) and ends with *cresc.* (crescendo). Violin part has accents and slurs.
- System 2:** Piano part starts with *f* (forte) and ends with *dimin.* (diminuendo). Violin part has slurs and accents.
- System 3:** Piano part starts with *mf* (mezzo-forte). Violin part has slurs and accents.
- System 4:** Piano part starts with *ff* (fortissimo). Violin part has slurs and accents.
- System 5:** Piano part starts with *sfz* (sforzando), followed by a first ending bracket labeled **1** and *pp* (pianissimo), then *f* (forte), *p* (piano), and another *f* (forte). Violin part has slurs and accents.
- System 6:** Piano part starts with *f* (forte), followed by *p* (piano), *f* (forte), *p* (piano), *f* (forte), *f* (forte), and a first ending bracket labeled **1**. Violin part has slurs and accents.

VI. C-minor.

SECONDO. (Pupil.)

Clavier-section.

Larghetto.

1 2 3 4 5

sfz *f* *p* *cresc.* *f*

p *dolce.*

mf

dimin. *f* *p* *f* *p*

VI. G-minor.

PRIMO.(Teacher.)

Larghetto.

p

sfz f p cresc f

sfz p

p dolce.

mf f

dimin f f p

SECONDO.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. A dynamic marking fz is present in the second measure.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and ties. The lower staff contains a bass line with chords. Dynamic markings sfz , f , and p are present in the second, third, and fourth measures respectively.

Third system of musical notation, consisting of two staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff contains a bass line with chords and single notes. A dynamic marking p is present in the fourth measure.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and single notes. A dynamic marking p is present in the fourth measure.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and single notes. A dynamic marking p is present in the fourth measure.

Sixth system of musical notation, consisting of two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and single notes. A dynamic marking p is present in the fourth measure. The system ends with a double bar line.

PRIMO.

The musical score consists of six systems, each with a piano (p) and violin (v) staff. The key signature is B-flat major (two flats). The first system features a piano staff with a *p* dynamic and a violin staff with a *p* dynamic. The second system includes dynamics *sfz*, *f*, and *p*. The third system has a *cresc* marking. The fourth system includes *cresc*, *f*, and *p*. The fifth system features *sfz*, *p*, *pp*, and *sfz*. The sixth system is marked *Sempre pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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von

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| — Elfenreigen. | op. 16. | 2 | — Les Pastorales. | op. 75. | 3 | — | — Fantasien über die beliebtesten Opernmelodien. | op. 29. No. 1—30. | 1 | |
| — Kroatien-Marsch. | op. 17. | 2 | No. 1. Le Matin. M. 1.50. No. 2. Melancolie. M. 1.50. No. 3. Solitude. M. 1.50. No. 4. Au bord du ruisseau. M. 1.50. No. 5. Aventure rustique M. 1.80. | — | 3 | — | No. 1. Donizetti, Lucia di Lammermoor. No. 2. Donizetti, Lucrezia Borgia. No. 3. Bellini, Norma. No. 4. Flotow, Martha. No. 5. Donizetti, Marie, die Tochter des Regiments. No. 6. Auber, die Stimme von Portici. No. 7. Verdi, Rigoletto. No. 8. Verdi, Troubadour. No. 9. Mozart, Don Juan. No. 10. Mozart, Figaro's Hochzeit. No. 11. Auber, Fra Diavolo. No. 12. Meyerbeer, die Hugenotten. No. 13. Rossini, Wilhelm Tell. No. 14. Boieldieu, die weisse Dame. No. 15. Donizetti, der Liebestrank. No. 16. Spohr, Jessonda. No. 17. Rossini, der Barbier von Sevilla. No. 18. Adam der Postillon von Lonjumeau. No. 19. Bellini, Romeo und Julie. No. 20. Balfe, die Zigeunerin. No. 21. Weber, der Freischütz. No. 22. Gounod, Margarethe. No. 23. Wagner, Tannhäuser. No. 24. Wagner, Lohengrin. No. 25. Meyerbeer, die Afrikanerin. No. 26. Verdi, Ernani. No. 27. Flotow, Stralsund. No. 28. Mozart, die Zauberflöte. No. 29. Meyerbeer, Robert der Teufel. No. 30. Bellini, die Nachtwandlerin. | — | 2 | — |
| — Rosette moussue. Valse Caprice. | op. 18. | 2 | — Kinderleben. Kleine Stücke. Hft. II. | op. 81. | 3 | — | — Minnesang. | op. 34. No. 1—5. | — | |
| — Souvenir de Tyrol. Pastorale. | op. 20. | 2 | — Dasselbe in 2 Abtheilungen | — | 1 | 80 | No. 1. Gute Nacht, du mein herzliches Kind. No. 2. Ach, wenn du wägst mein eigen. No. 3. O bitt' euch liebe Vögelein. No. 4. Du kleines, blitzendes Sternlein. à M. 1.50. No. 5. Es hat nicht sollen sein M. 2. | — | — | |
| — Grande Polnais brillante. | op. 21. | 2 | — Im Mai. Improppu. | op. 90. | 2 | — | — Willkommen! Beliebte Volkslieder, Opern-Melodien, Sonaten, Sinfon.-Themen etc., ohne Octavenspannung, mit Fingersatz, in fortschreit. Ordnung. | op. 35. | 4 | |
| — La petite Coquette. Pièce caract. | op. 24. | 2 | — Zwiesgespräch. | op. 94. | 2 | — | Dasselbe einzeln, Heft 1—6. | — | 1 | |
| — Grande Valse brillante. | op. 25. | 2 | — Ondine. Pièce de Salon. | op. 112. | 2 | 50 | — Choralbuch zur christl. Erbauung. Enthaltend die bekanntesten Chormelodien für das Pianoforte netto | — | 4 | |
| — Un jour de fête. Galopp brill. | op. 28. | 2 | — Soldatenlieder. | op. 119. Klavierstücke. | 2 | — | — Choeur des Soldats, Duo et Valse de l'opéra «Marguerite» de Gounod | — | 1 | |
| — Jacot et Lisette. Bagatelle. | op. 37. | 1 | No. 1. Abschied M. 1.50. No. 2. Victoria M. 2.50. | — | 1 | — | Wurmbrand-Vrabély, Gräfin Stephanie. Drei Charakterstücke. | op. 8. | — | |
| — Elégie. | op. 38. | 1 | Arcadien. | op. 120. Klavierstücke. | 1 | — | | | | |
| — Souvenir de Wiesbaden. | op. 39. | 2 | 1. Idyll M. 1.80. 2. Liebeslied M. 1.80. 3. Ländlicher Reigen M. 2.30. | — | 2 | — | | | | |
| Gollmick, A., La vallée des fées. | op. 39. | 1 | — Concert-Etude. | op. 121. | 2 | — | | | | |
| Grüel, Eugen, Drei Improppus. | op. 2. | 1 | Lieder von Mozart frei übertragen. | — | 2 | — | | | | |
| Heller, St., Concert-Etude | — | 1 | No. 1. An Chloë M. 2. No. 2. Trennung und Wiedervereinigung M. 2. | — | 2 | — | | | | |
| Henschel, Georg, Sechs Klavierstücke nach Genrebildern. | op. 13. | 2 | — Materialien für den Elementar-Klavier-Unterricht. | — | 2 | — | | | | |
| Hertel, P., Musik zu Flick und Flock's Abenteuer. Ballet von Paul Taglioni. | — | 2 | Heft 1. Technische Studien. Fingerübungen im Umfange einer Quinte M. 2.50. Heft 2. Übungen und Handstücke M. 4. Heft 3. Kleine hässliche Stücke in den gebräuchlichsten Mollarten M. 3. | — | 2 | — | | | | |
| Erstes Potpourri. | op. 32. M. 3. Zweites Potpourri. | — | Lange, G., Réverie. | op. 6. | 2 | — | | | | |
| op. 11. M. 3. Feuerweh-Galopp. | op. 33. M. 1. Herzklopf-Polka. | — | — Les cloches de mon village. | op. 7. | 2 | — | | | | |
| op. 34. 80 Pf. Polka-Mazurka. | op. 35. 50 Pf. Quadrille. | — | — Arabesken. | op. 79. No. 1—6. | 1 | 50 | | | | |
| op. 36. M. 1. Sailor boy's danse. | op. 37. 50 Pf. Quadrille (neue Einlage). | — | — Aus der Jugendzeit. Lied von R. Radecke. | op. 83. | 1 | 50 | | | | |
| op. 38. M. 1. Shipmen Anglaise. Rheinl. Polka. | op. 48. M. 1. | — | — Lorbeer und Rose. Fantasiestück über das Duett von A. E. Grell. | op. 127. | 1 | 50 | | | | |
| — Fantaisie brill. sur des motifs du ballet Sautanella. | op. 40. | 2 | Liszt, Fr. v., Am stillen Herd. Lied aus R. Wagner's „Meistersinger.“ | Transcription | 3 | — | | | | |
| — Ellinor oder Träumen und Erwachen. Ballet. | Potpourri, op. 45. M. 3. Polka op. 46. 80 Pf. Polka-Mazurka. | — | — Zwei Concert-Etuden. | No. 1. Waldesrauschen. | 2 | — | | | | |
| Potpourri, op. 47. 80 Pf. Galopp. | op. 48. M. 1. Walzer. | — | No. 2. Gnomenreigen. | — | 1 | — | | | | |
| op. 49. M. 1.50. Marsch. | op. 50. 80 Pf. Quadrille. | — | — Ave Maria | — | 1 | — | | | | |
| op. 51. M. 1. | — | — | — Bach's Orgelpantomie und Fuge in G-Moll. | — | 3 | — | | | | |
| — Electra, oder die Sterne. Ballet. | Potpourri, op. 57. M. 3. Polka. | — | Löschhorn, A., Sérénade. | op. 22. | 1 | 50 | | | | |
| Potpourri, op. 59. 80 Pf. Grosser Marsch mit Tanz. | op. 60. M. 1.30. Galopp. | — | — Réunion musicale. Six Morceaux non difficiles. | op. 23. | — | — | | | | |
| op. 61. M. 1. Polka militaire. | op. 62. 80 Pf. Quadrille. | — | | | | | | | | |
| op. 63. M. 1. Das schlecht bewachte Mädchen. Ballet. | Potpourri, op. 75. M. 3. Walzer. | — | | | | | | | | |
| Potpourri, op. 76. M. 1.50. Polka. | op. 77. 80 Pf. Quadrille. | — | | | | | | | | |
| op. 78. M. 1.30 | — | — | | | | | | | | |
| Hiller, F., Rhythmische Studie | — | 1 | | | | | | | | |