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). ..... "

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 divited 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 substituded for „key-board", and „Clavier-section" for „Section of keys".

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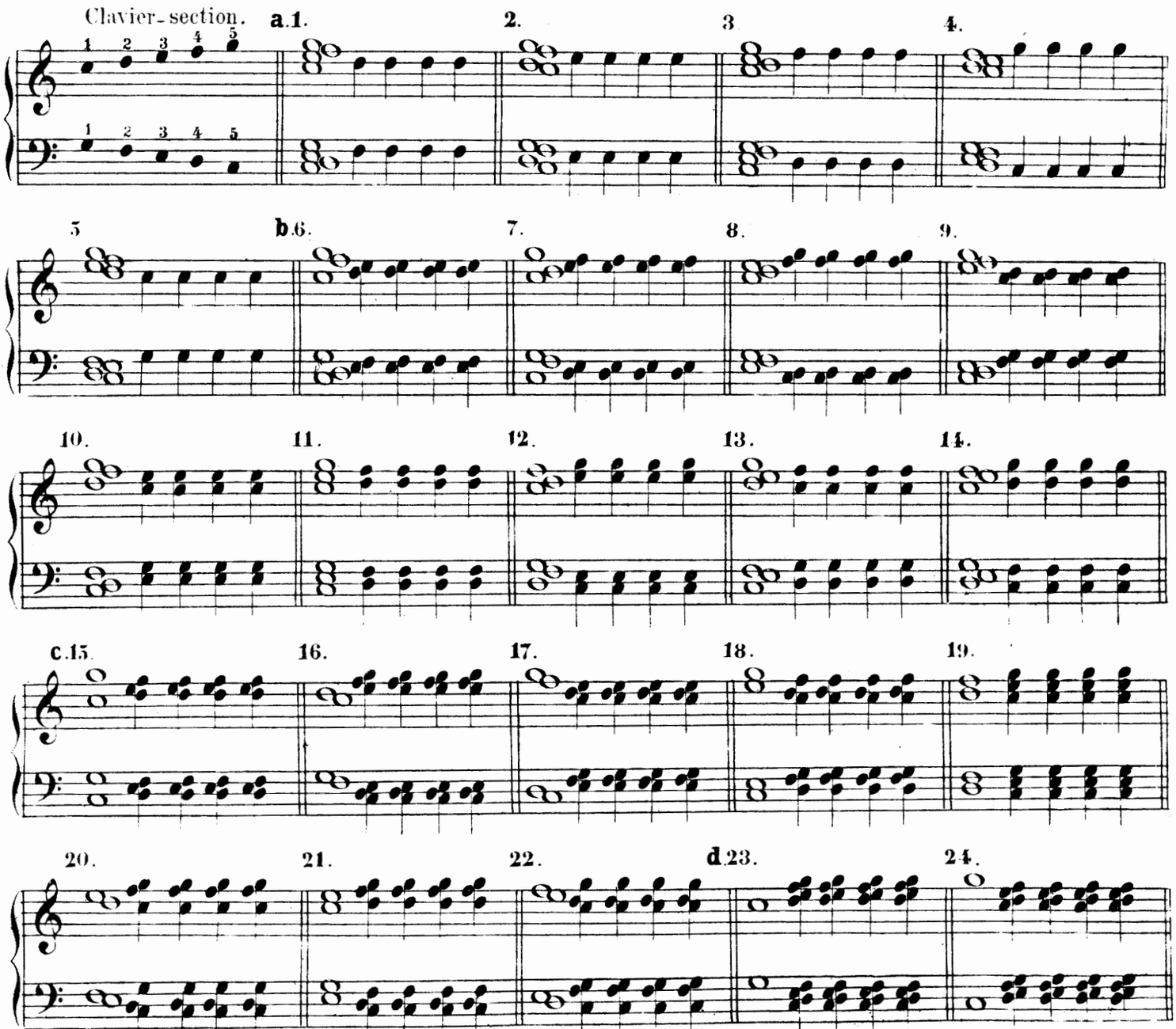
I.

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 (Nos 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.



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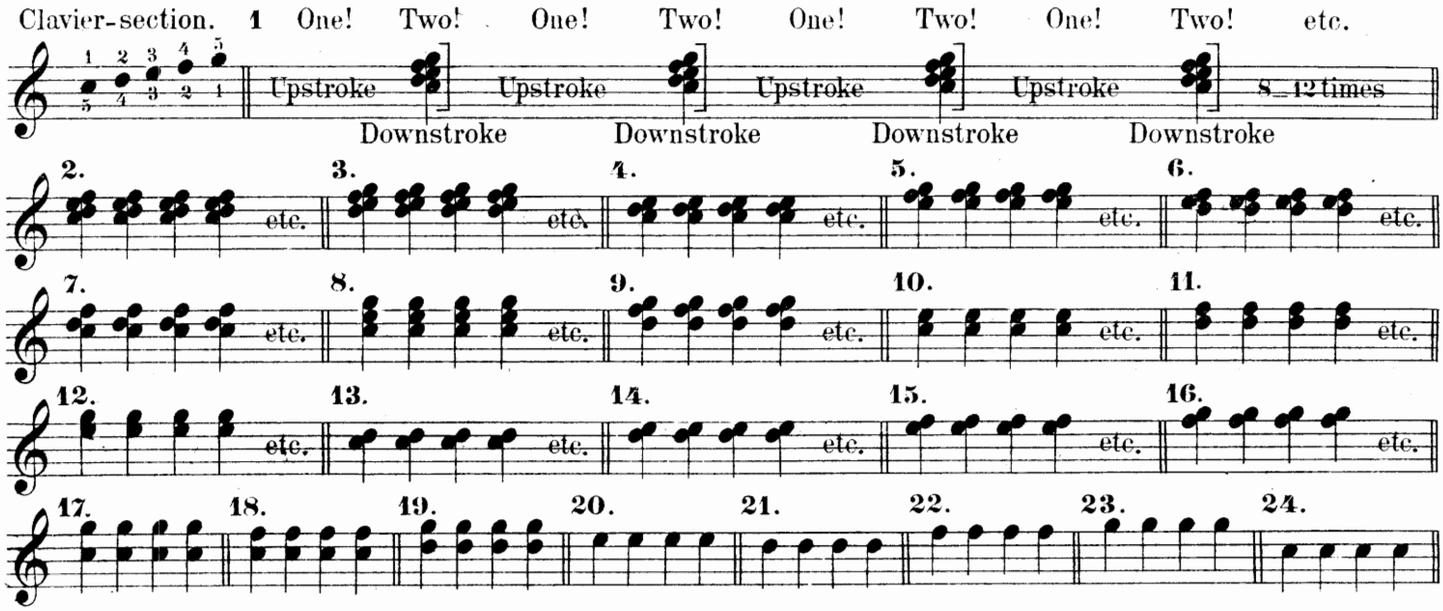
II.

Exercises for the cultivation of the wrist.

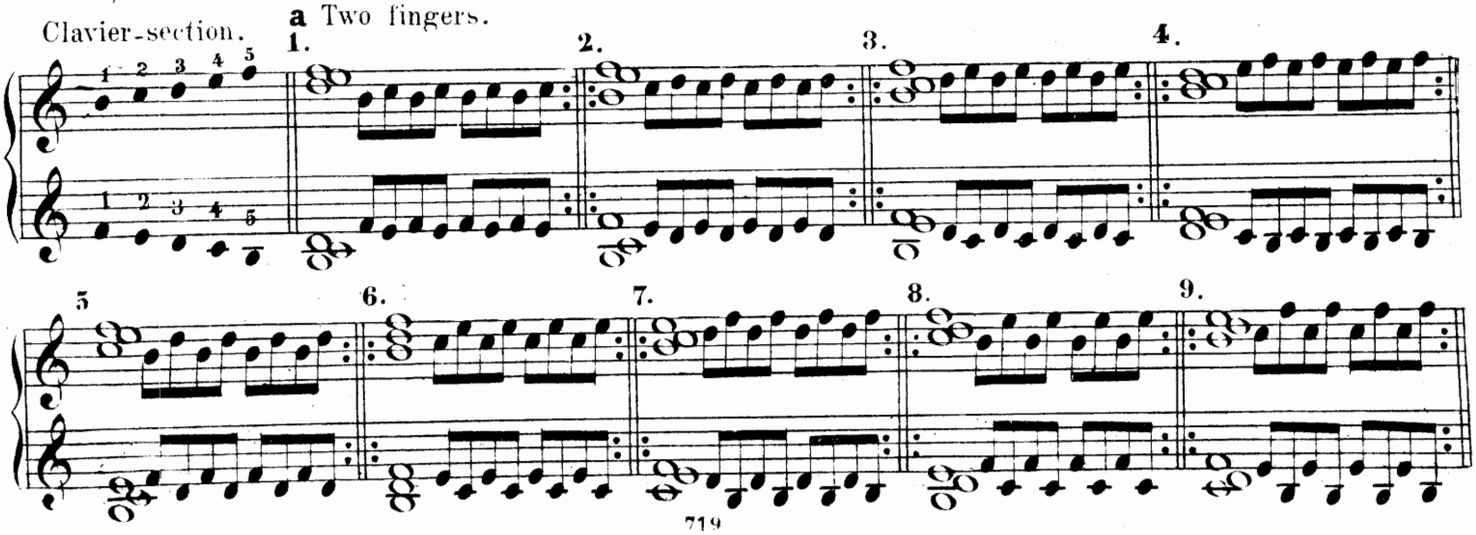
The unemployed fingers must take, in the stroke of the hand, a position which will prevent them from touching the digitals in the down-stroke. Up and down strokes to be counted, and example 1 regarded as a pattern for the following ones. When the motions of up and down strokes have been practised and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



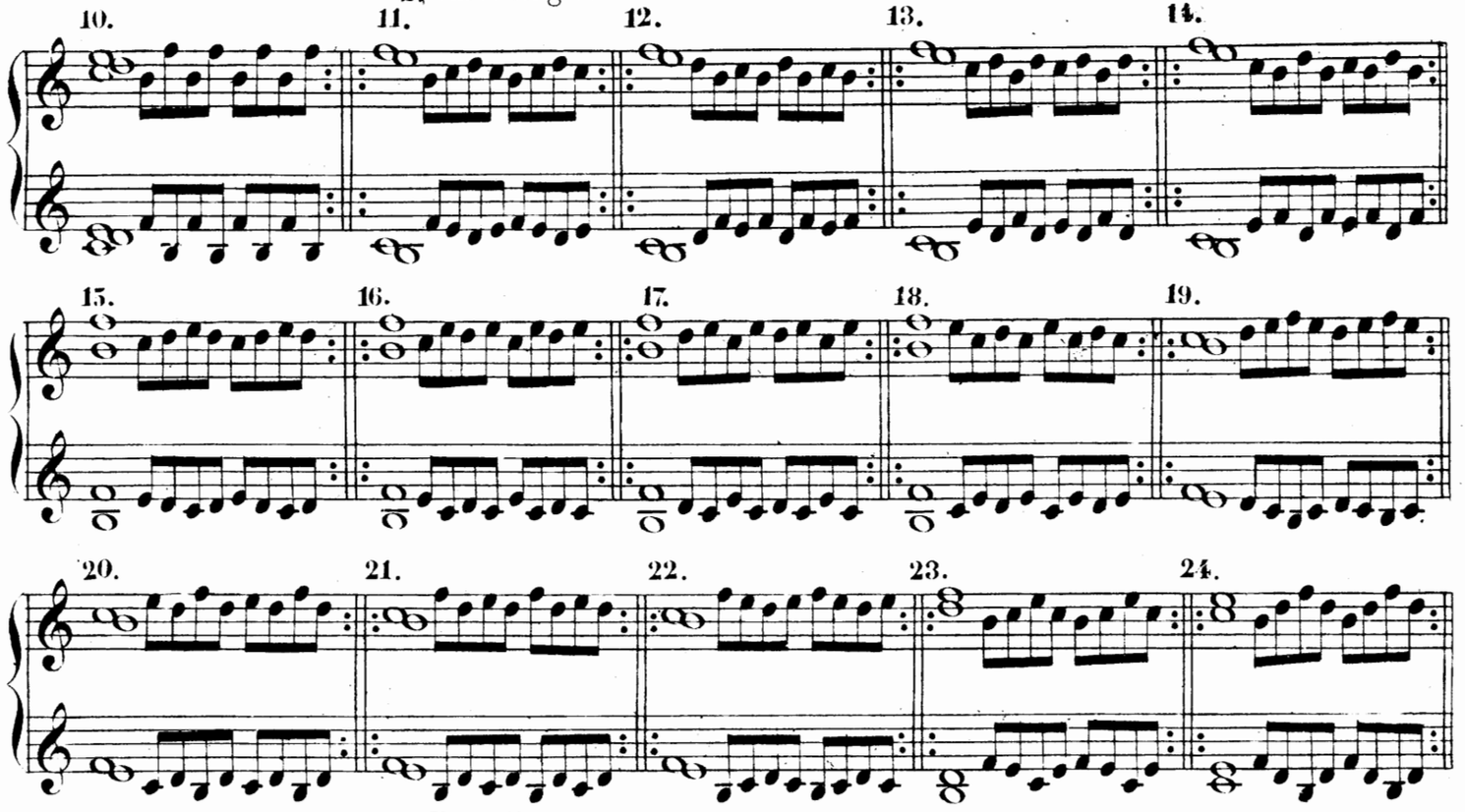
III.

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

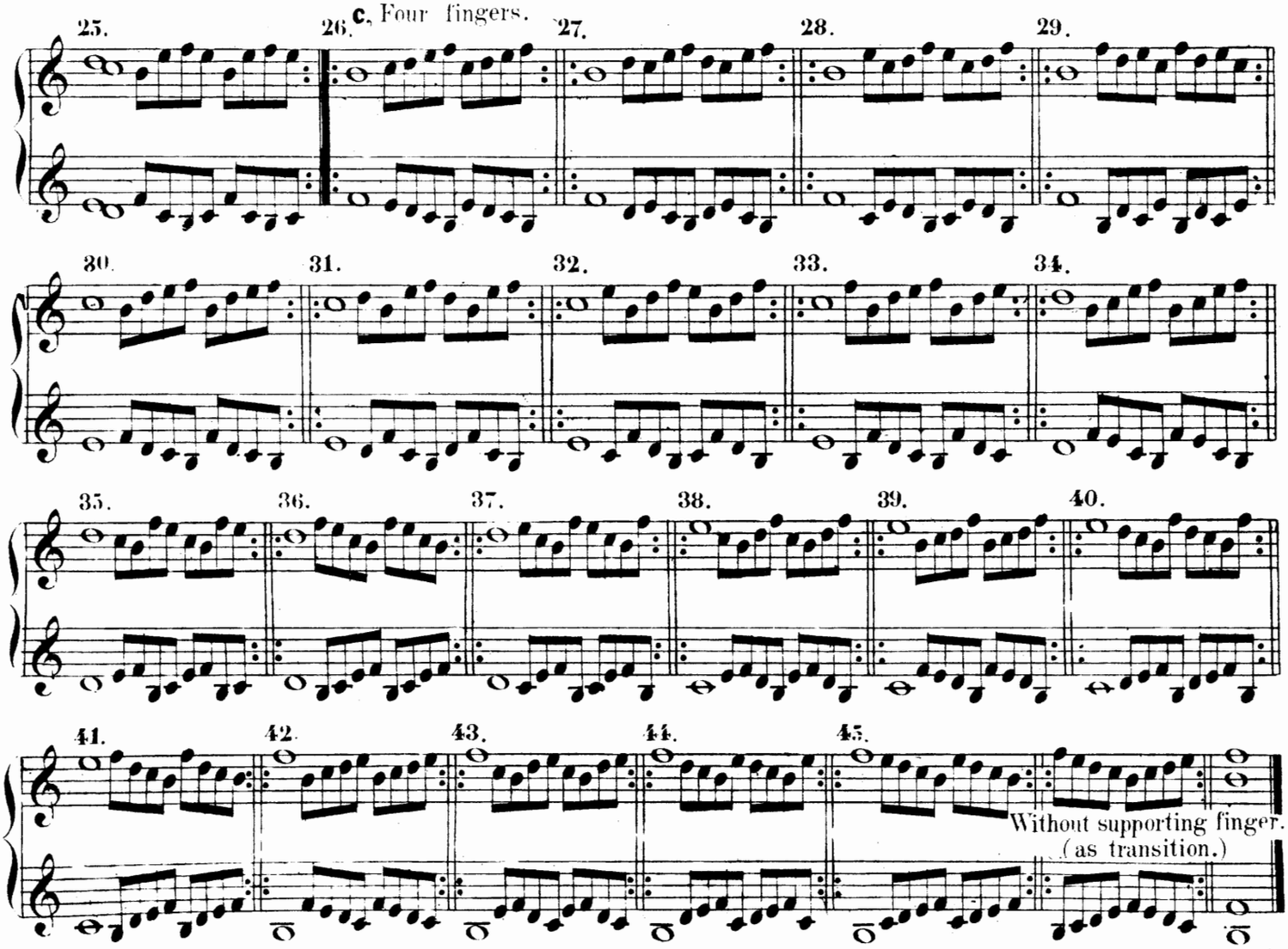
In *legato* tone-succession the alternation of fingers is the chief care. Correct alternation consists in the ability to strike with one finger precisely at the moment when the preceding one leaves its digital; accordingly, neither a separation of tones, nor a simultaneous sounding of preceding tones 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.



b. Three fingers.



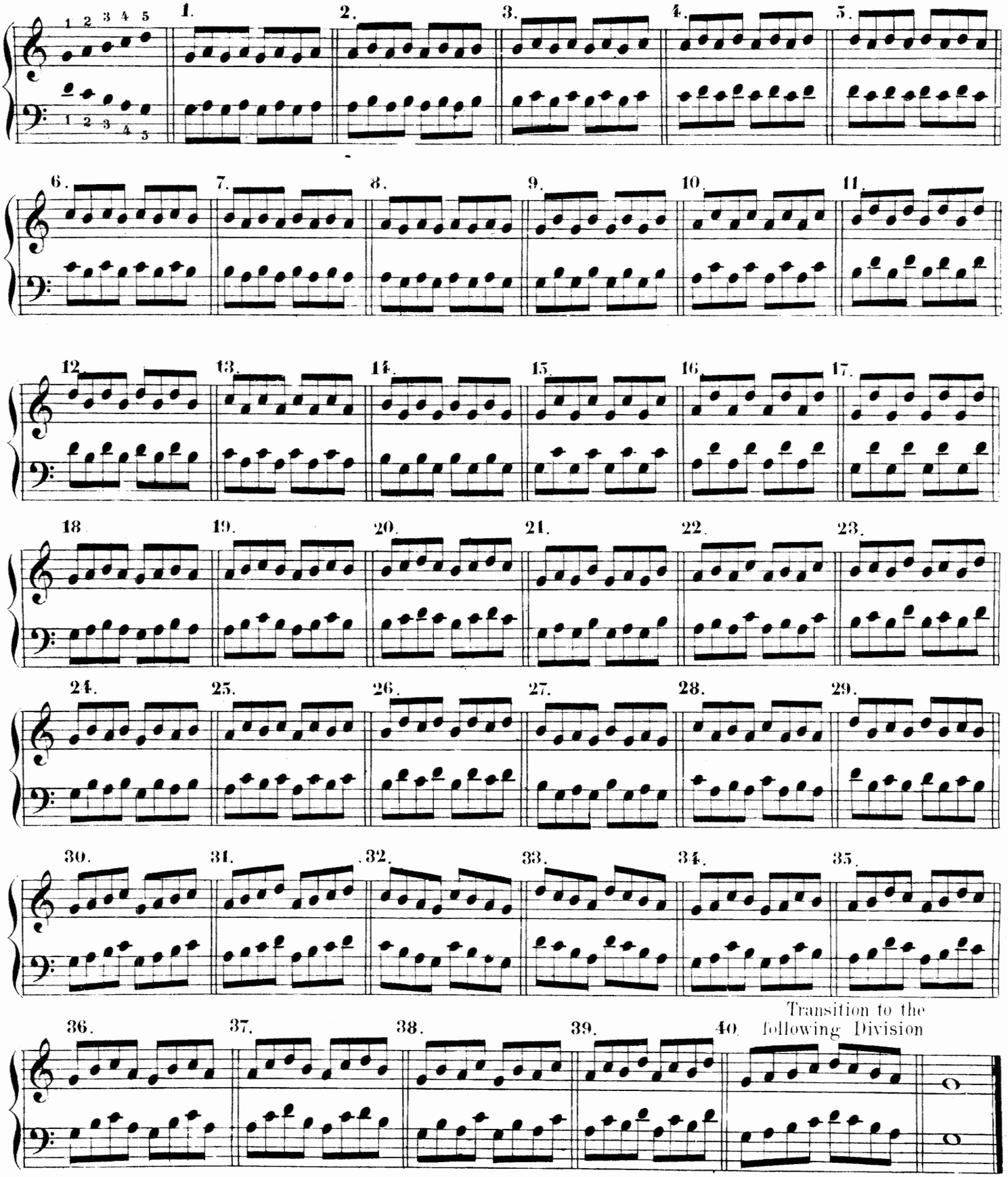
c. Four fingers.



IV.

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

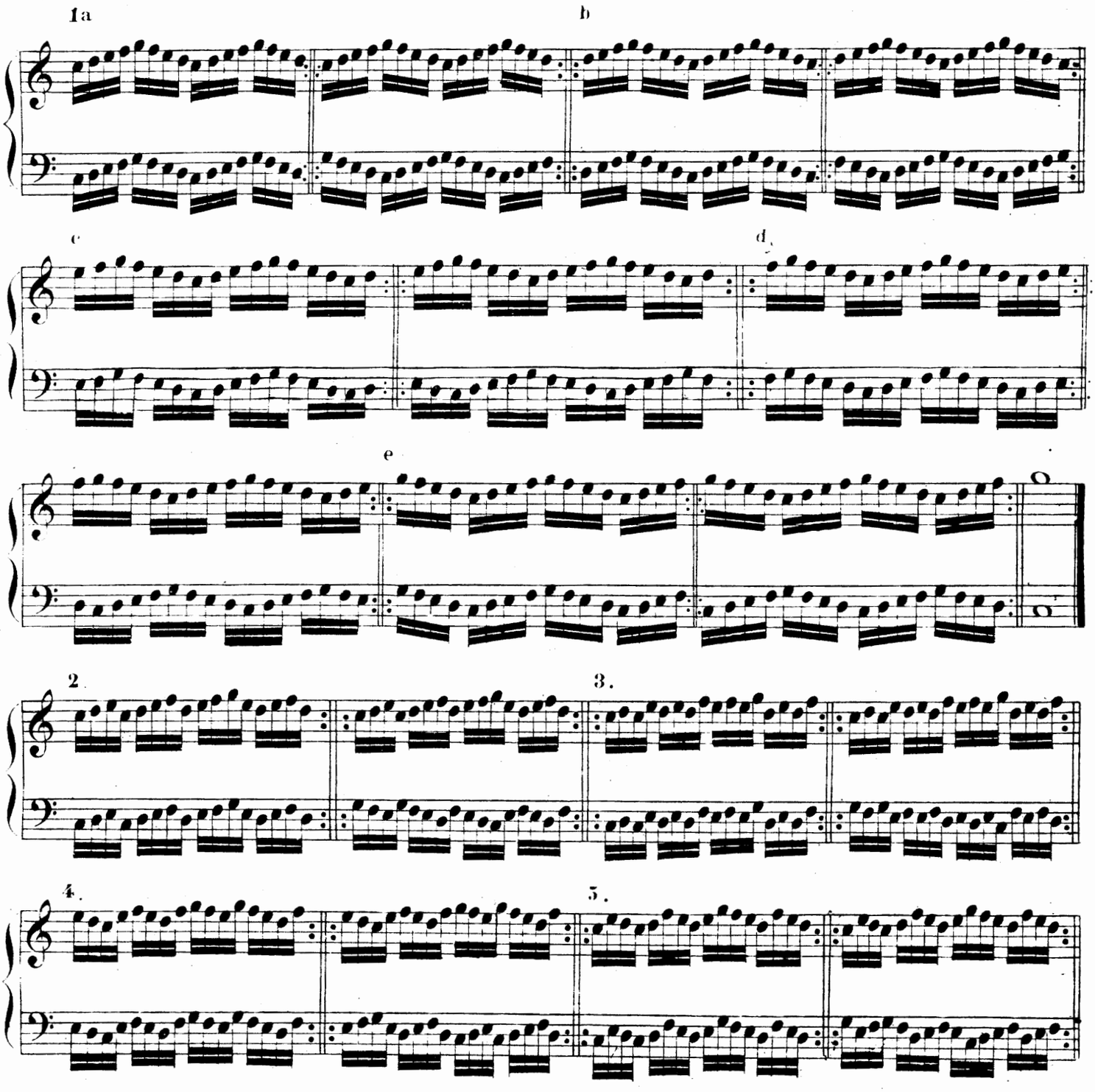
Clavier-section.

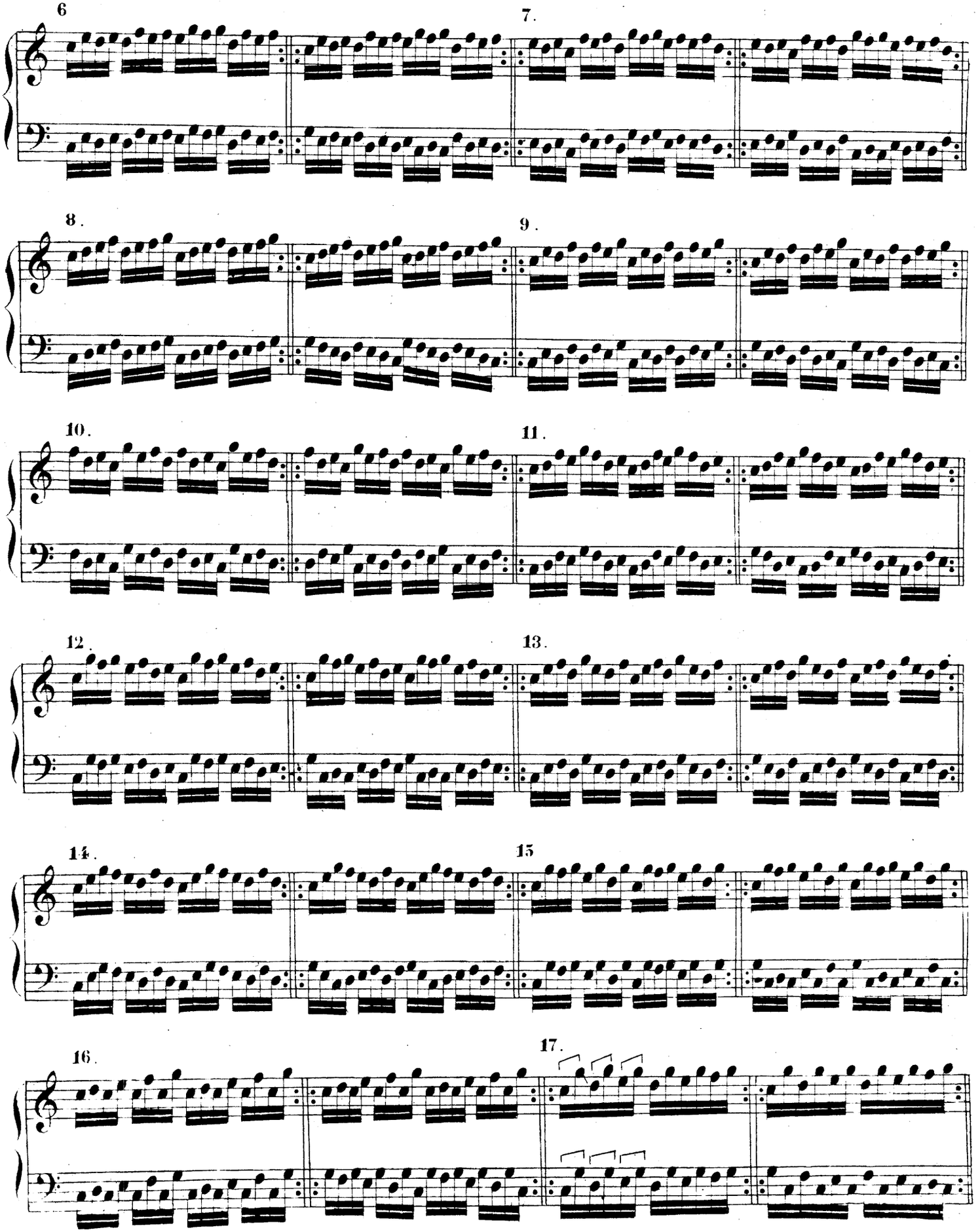


V.

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.

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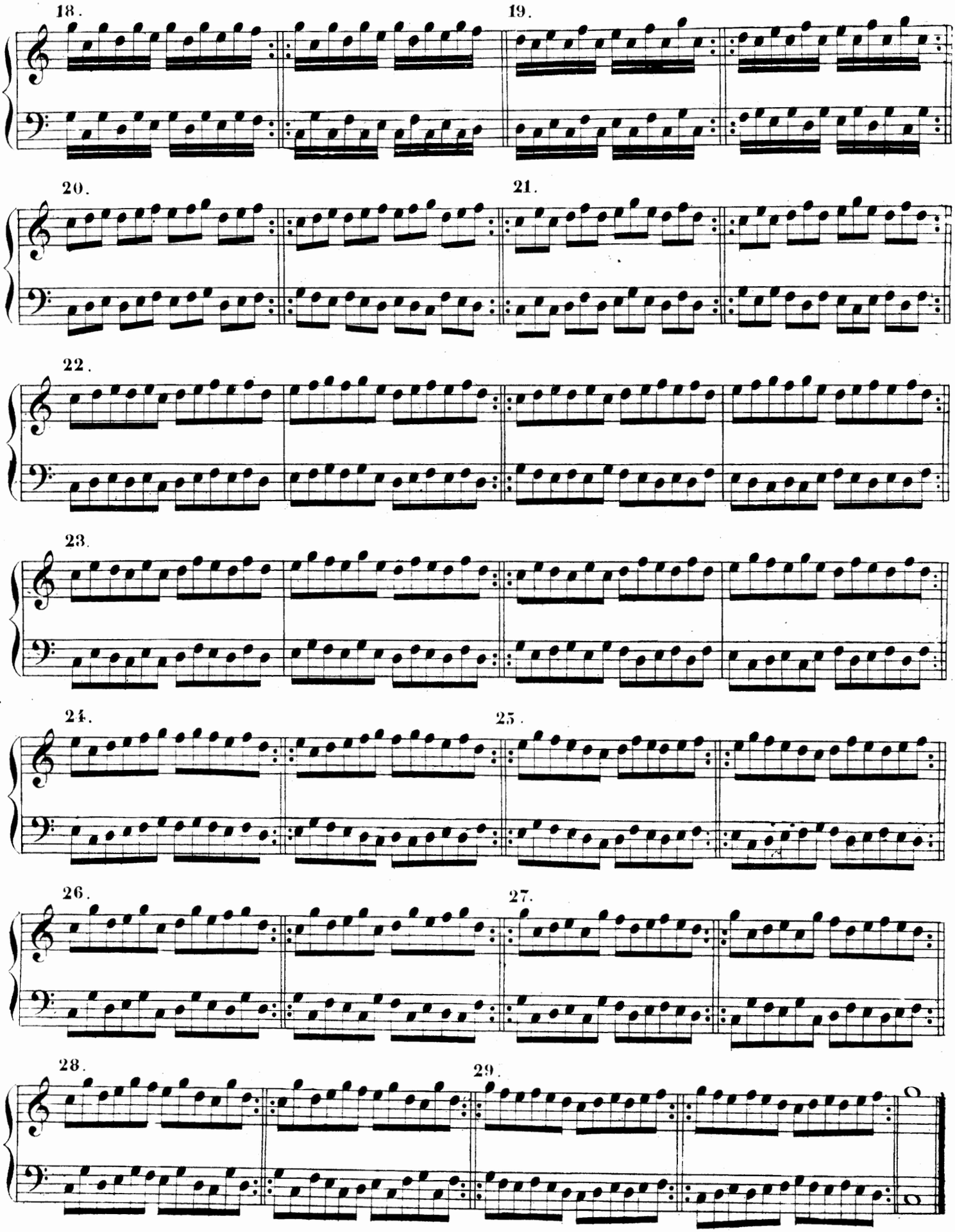
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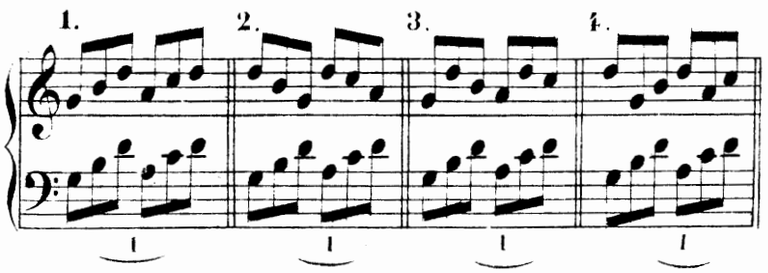
29.

VI.

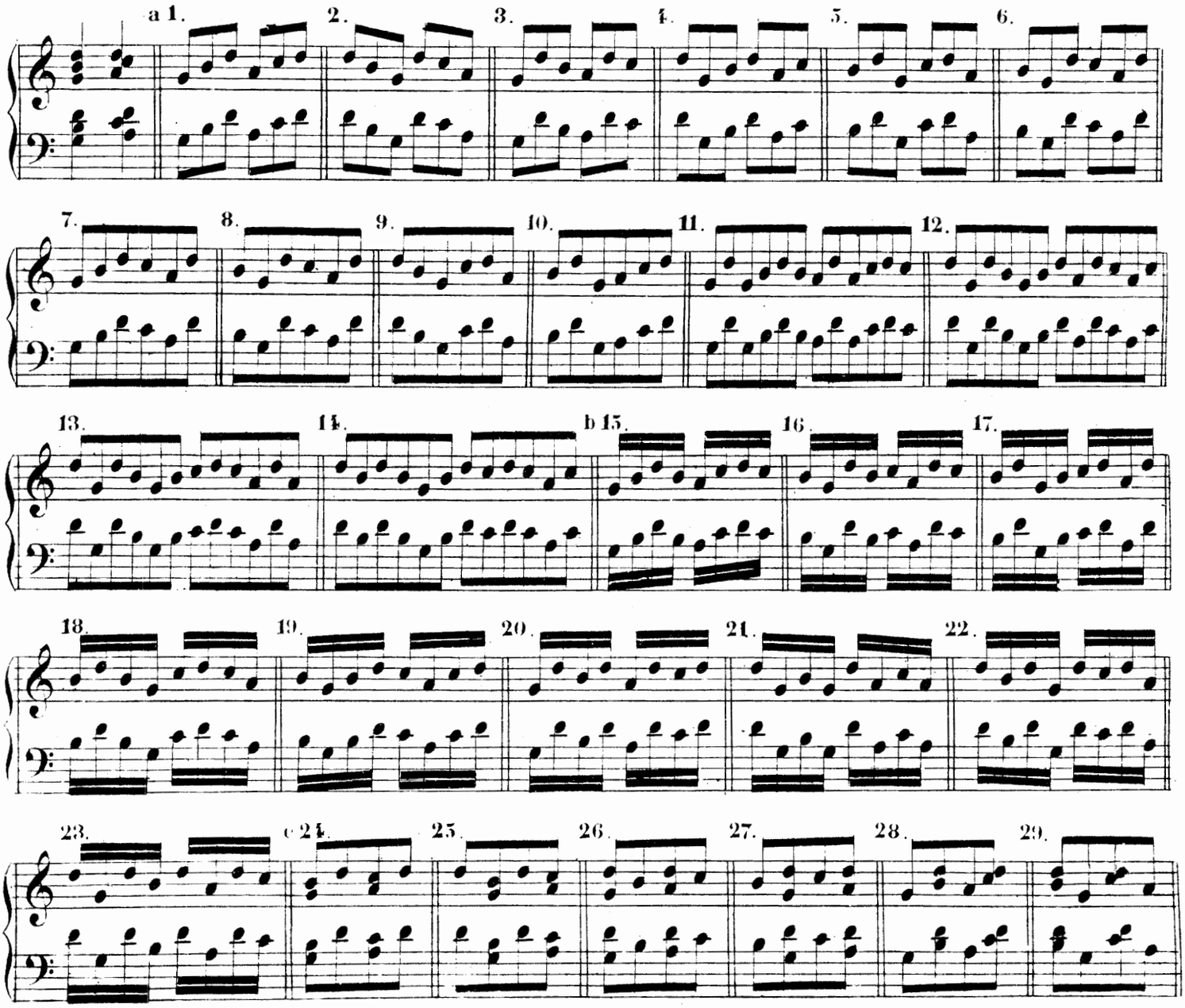
Harmonic Figuration.

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 №1.)

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

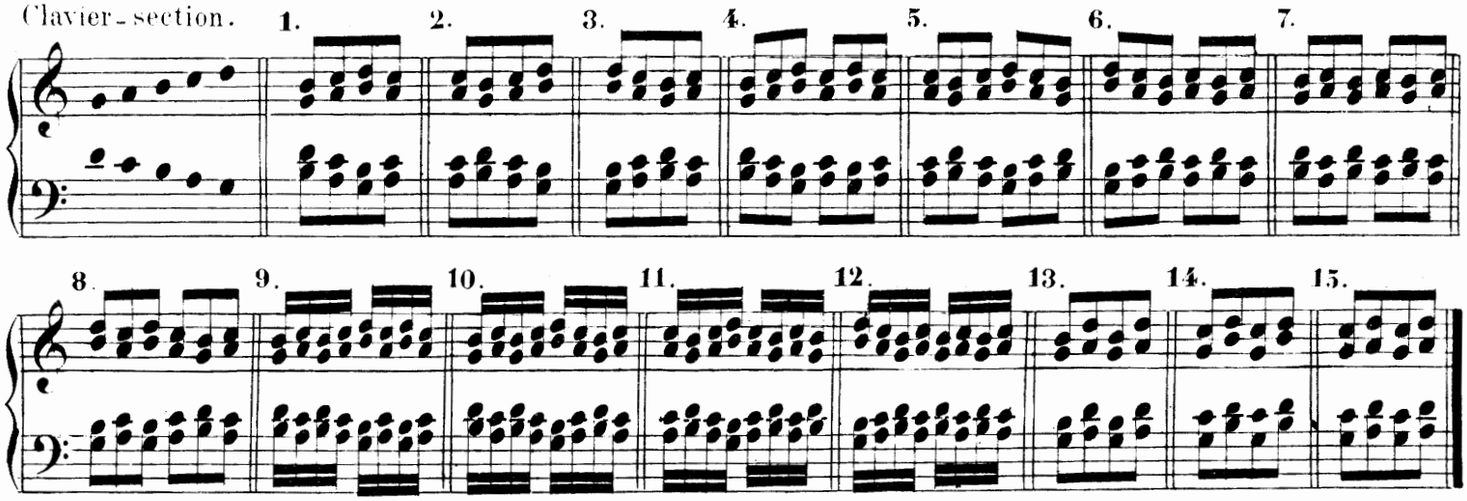


VII.

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.

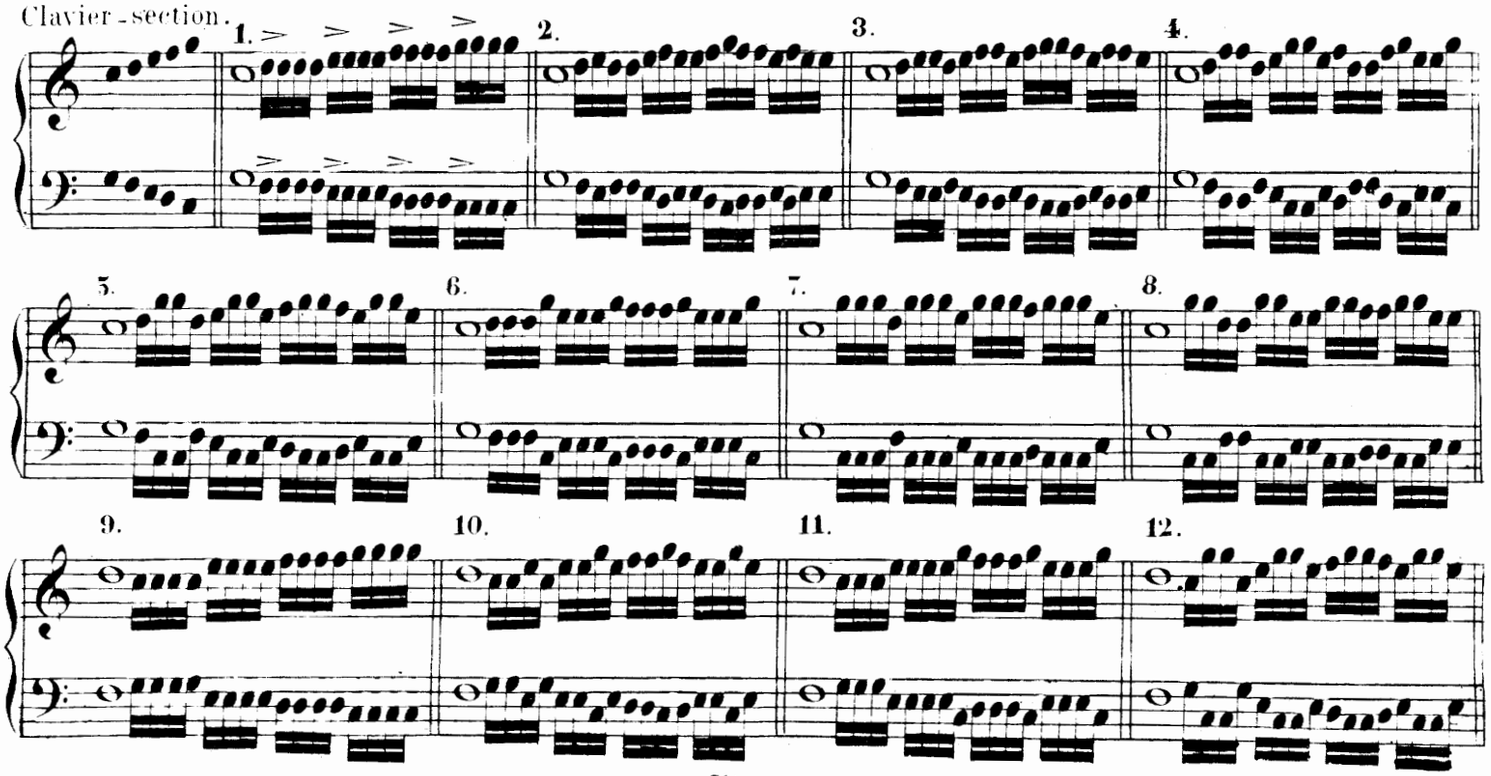


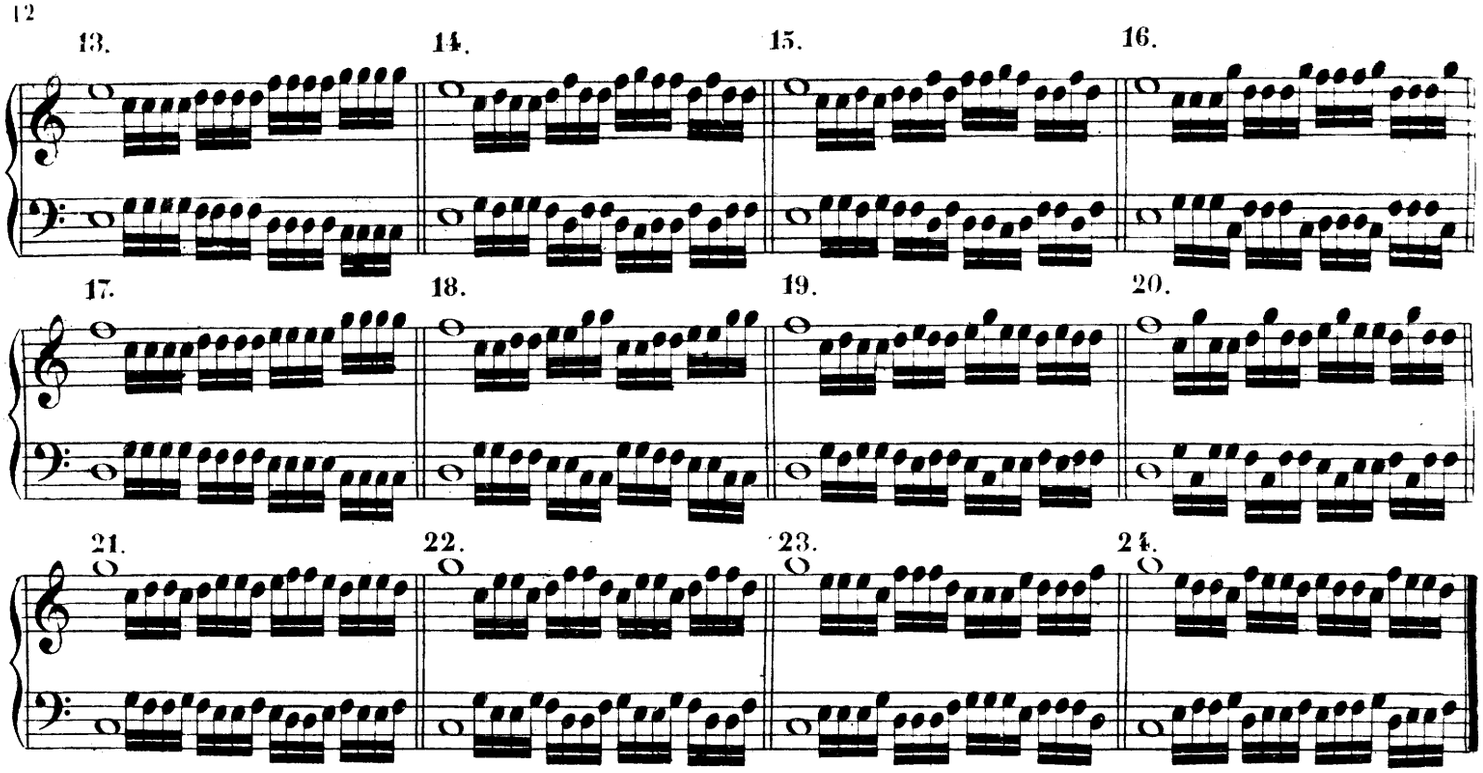
VIII.

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 coöperate) 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.



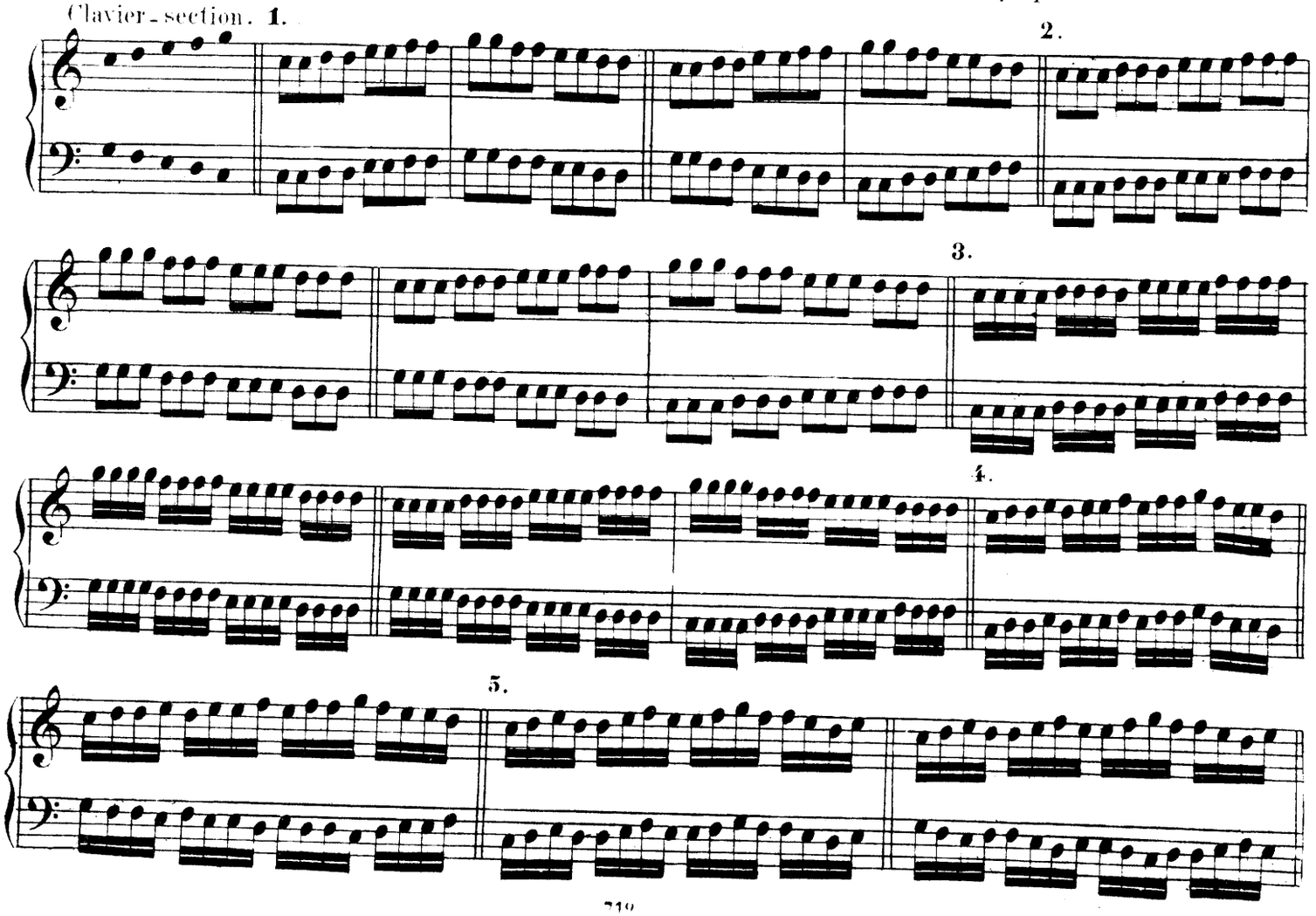


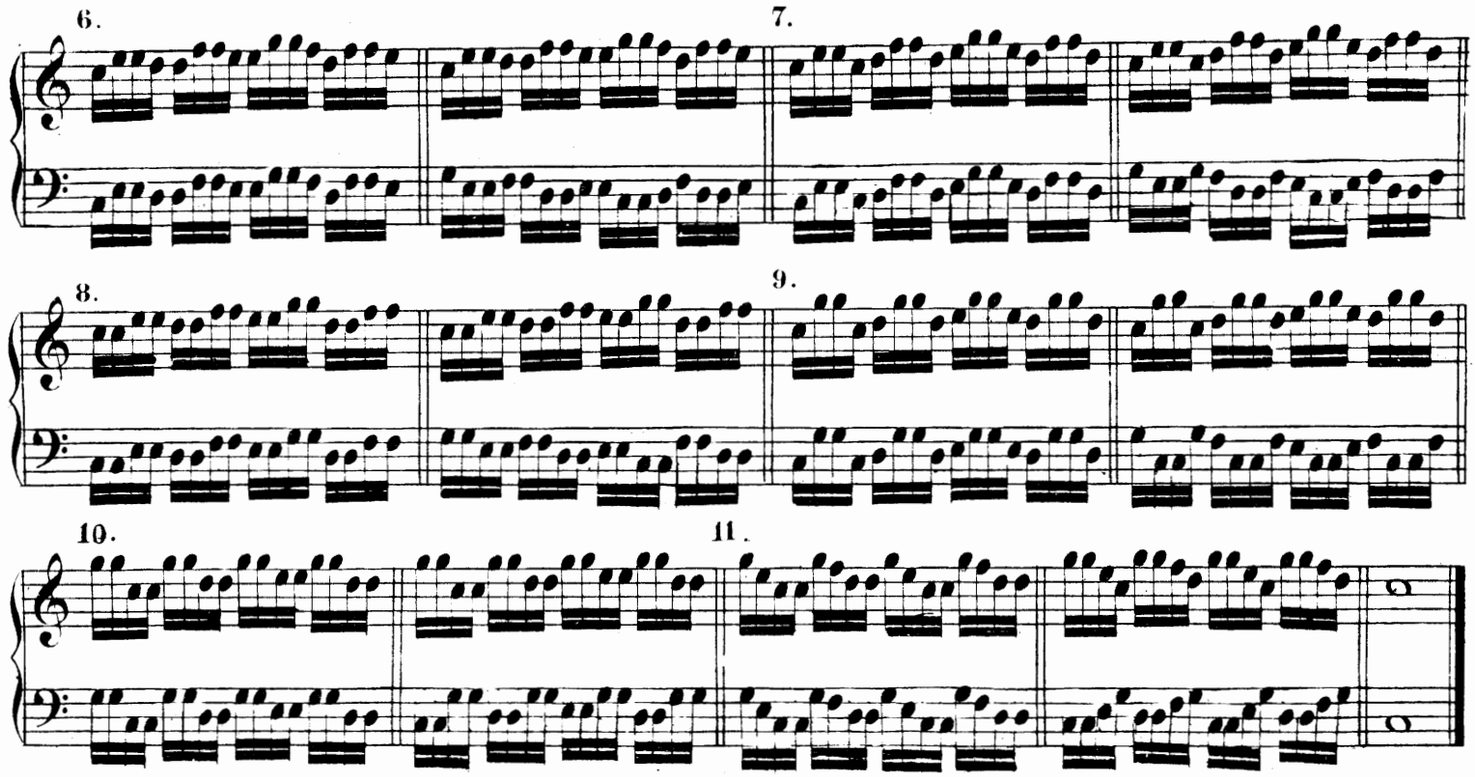
IX.

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.

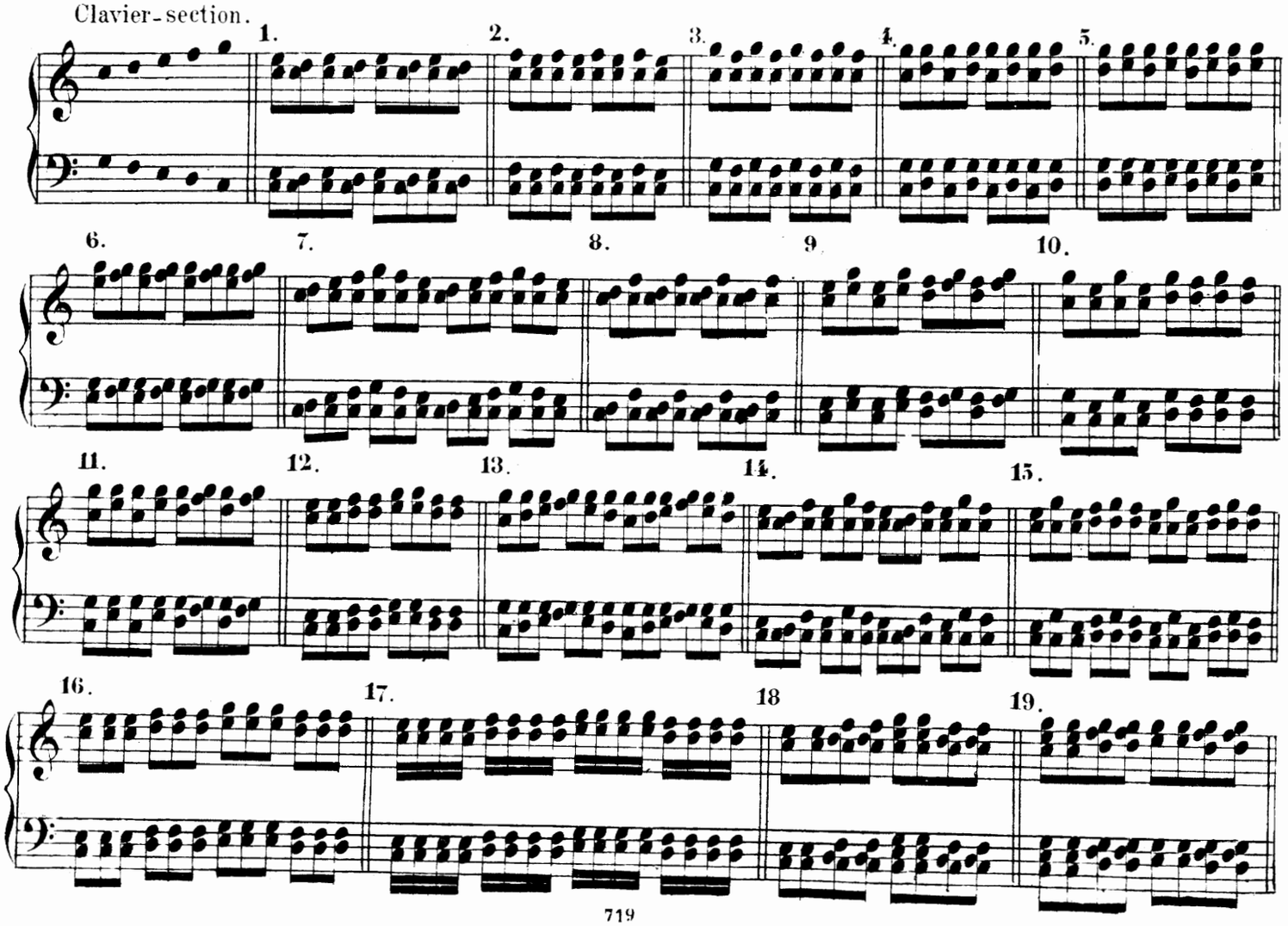
Clavier-section. 1.

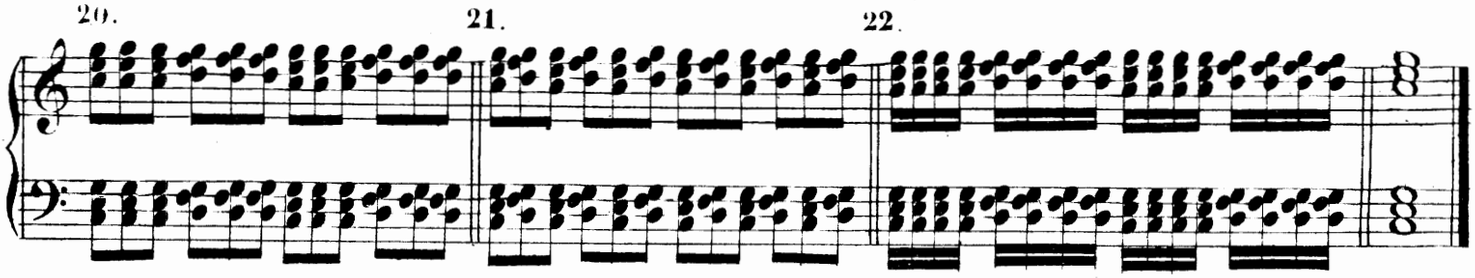




X.

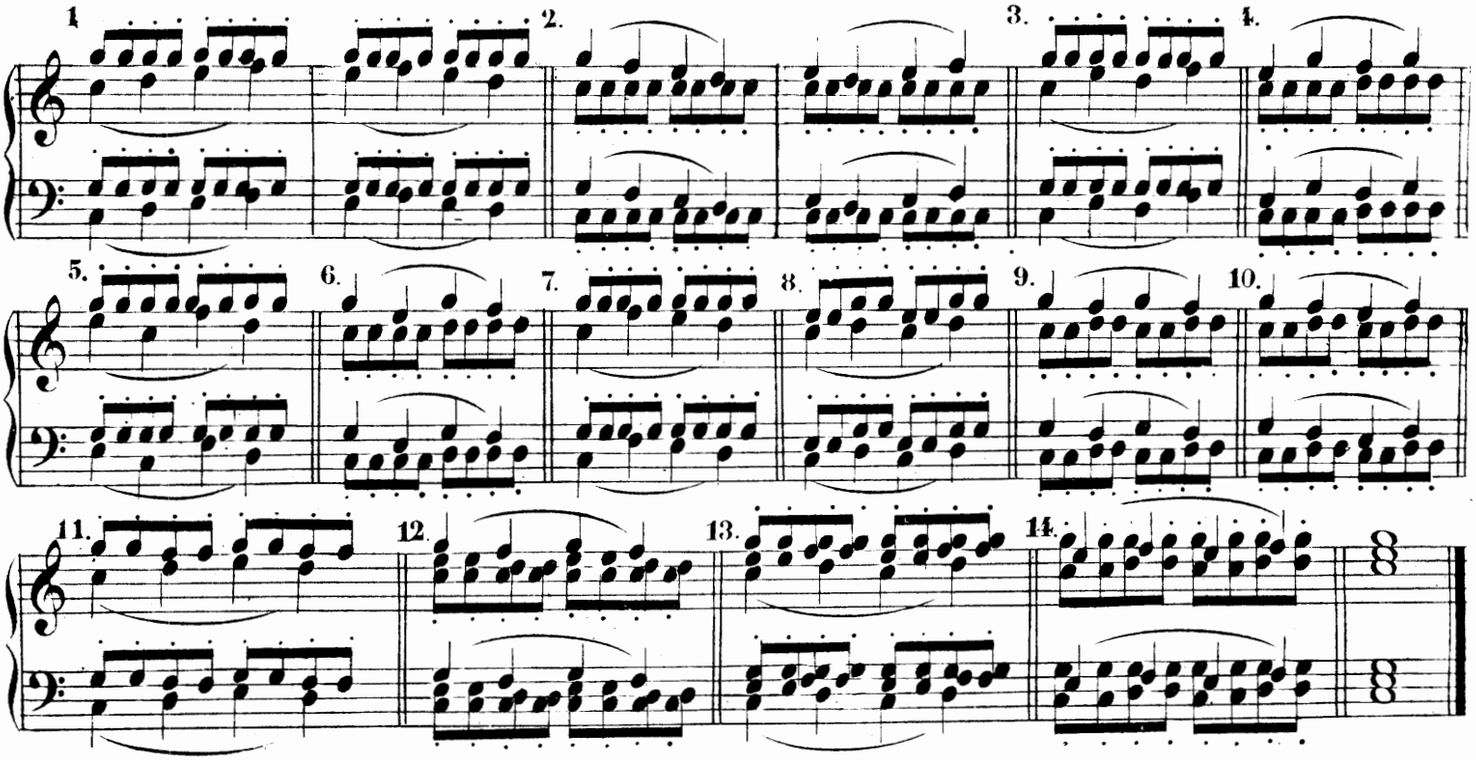
Double notes. Wrist-stroke.





XI.

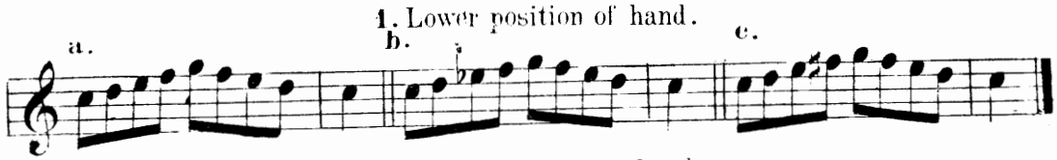
Legato and Staccato simultaneously.



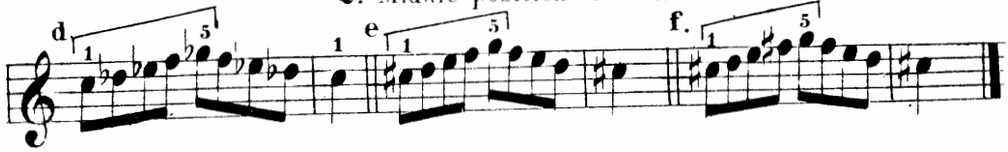
Appendix.

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.

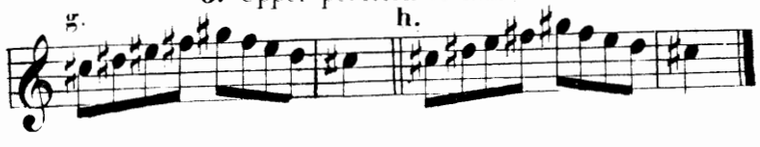
1. Lower position of hand.



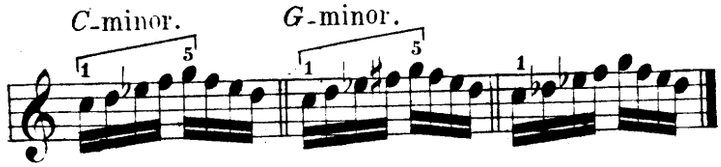
2. Middle position of hand.



3. Upper position of hand.



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:

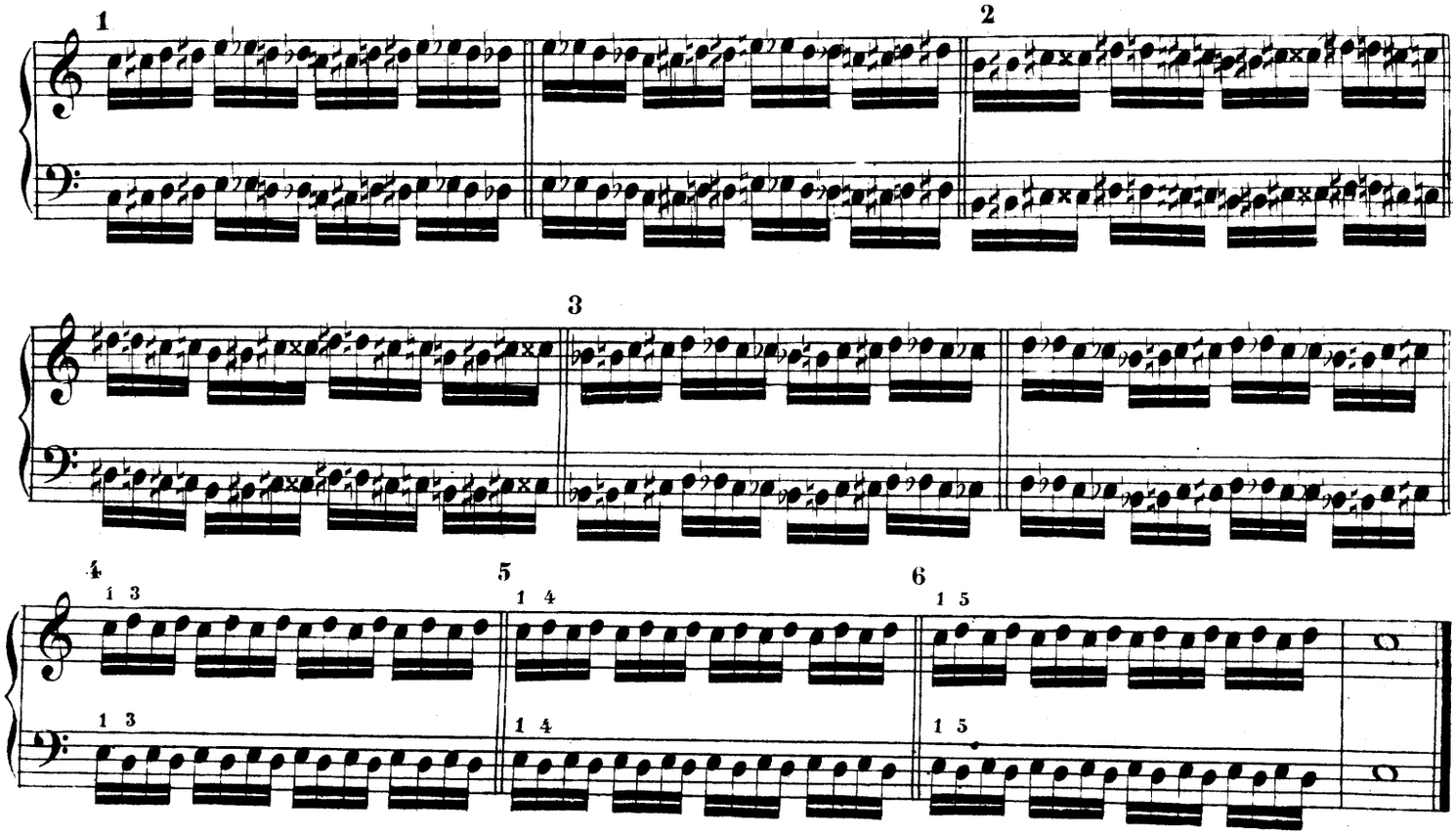


For the middle position, the *C*-major exercises may be played with the signature of *D*-major or *D*-flat major.

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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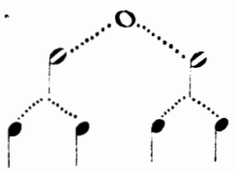
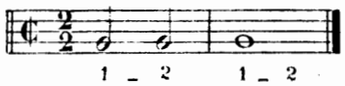
I. C-major.

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

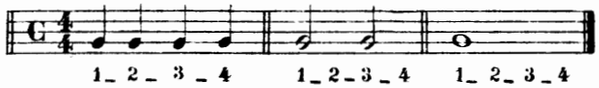
1.



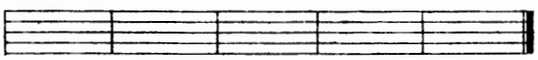
2, Two-two measure.



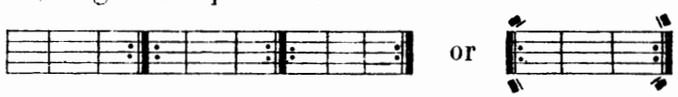
3, Four-four measure.



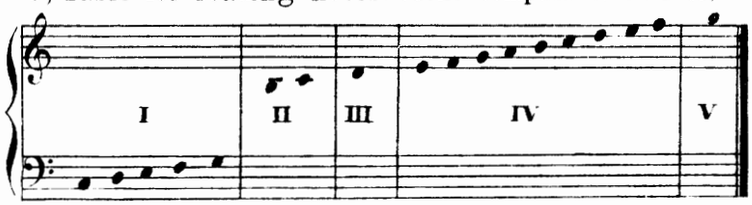
4, The Double Bar as sign of a larger section, or the close.



5, Sign of repetition.



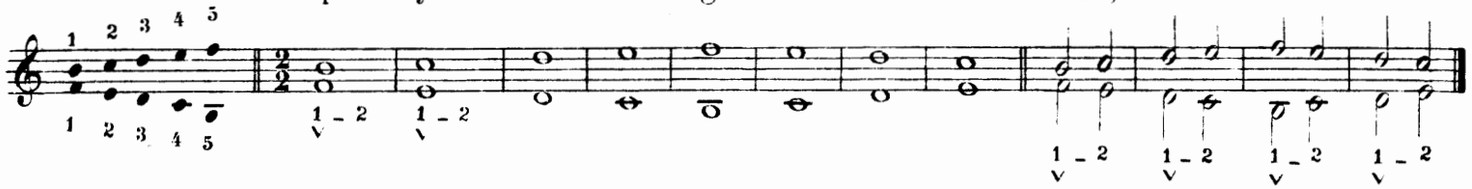
6, Table for reading notes. (Tone-compass of № 1-15)



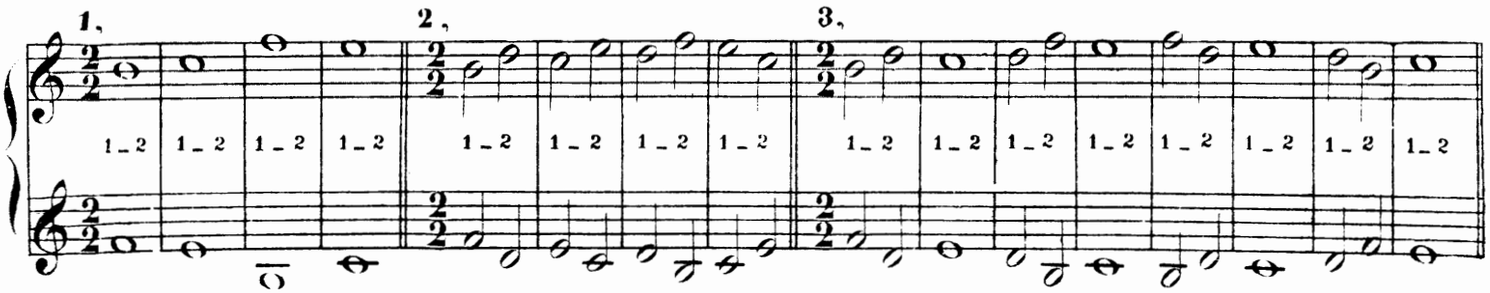
* Example: What names are given to the kinds of notes shown under 1? How do whole, half and quarter-notes differ as to form? How as to duration? (2) To what species of metre does two-two measure belong? Count and play the example. (3) To what species of metre does four-four measure belong? (6) Which 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.



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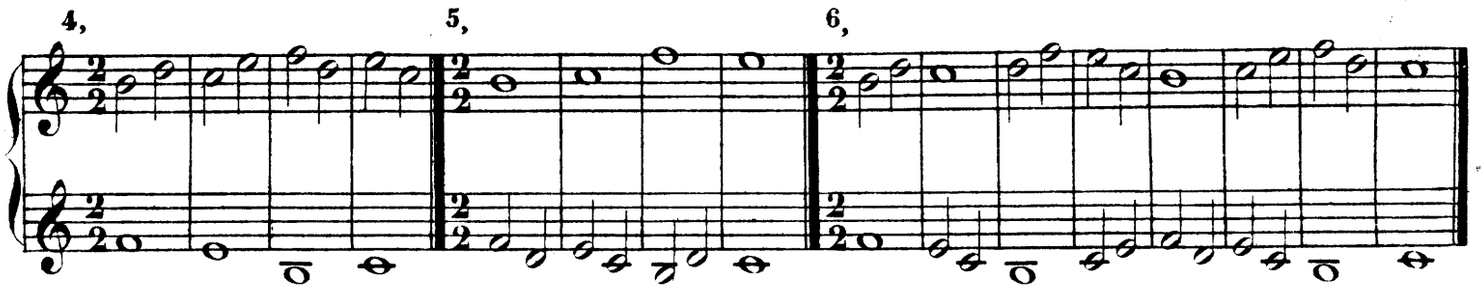
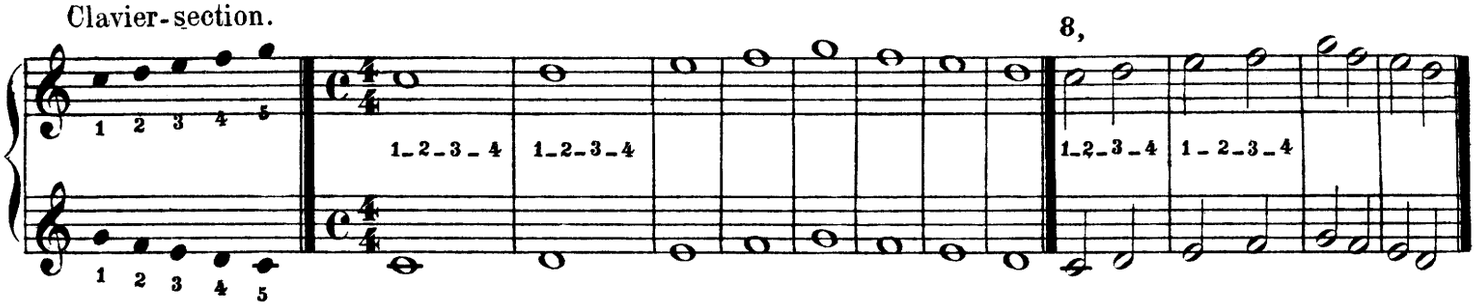
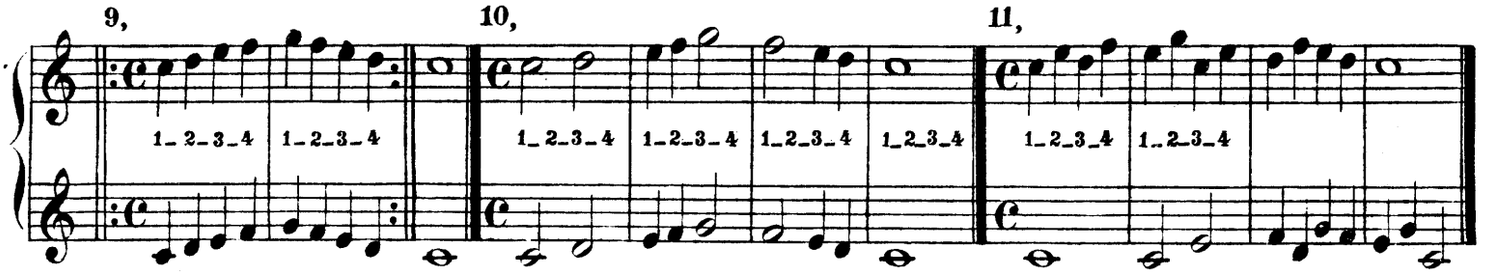
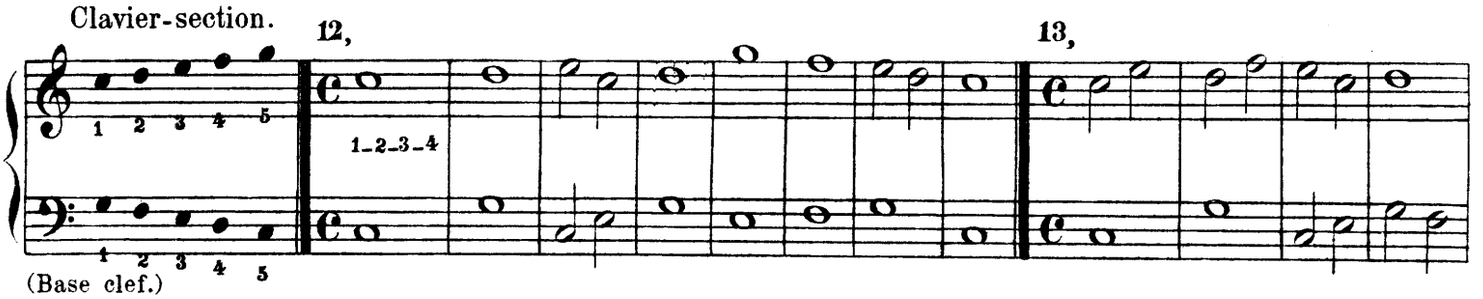
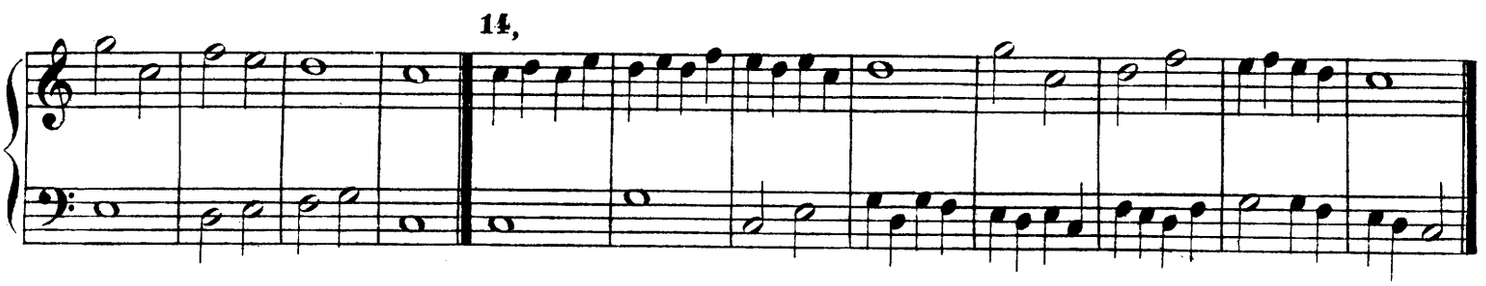


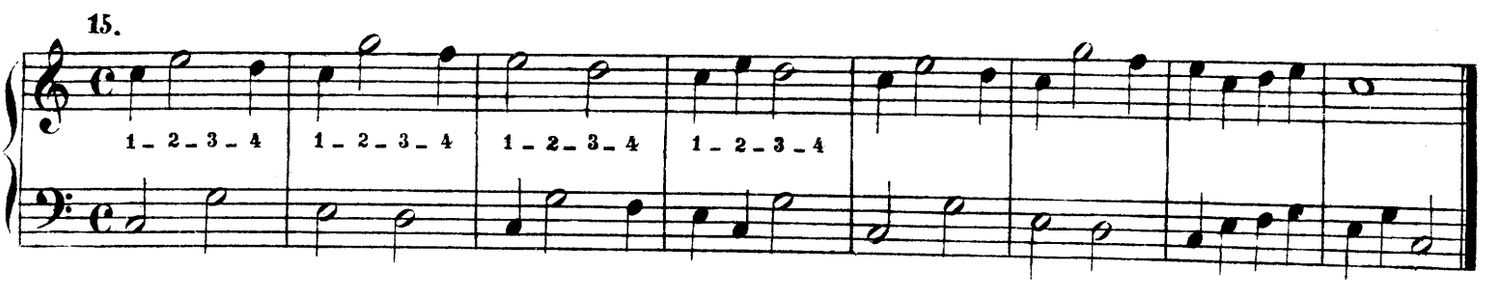
Different fingers in the two hands.





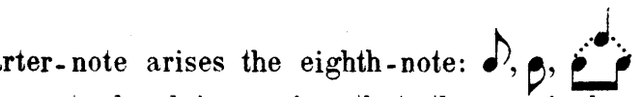






II. G-major.

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

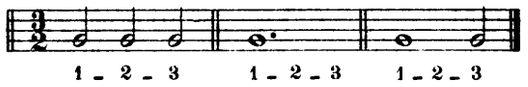
2. The half note a three-quarter note and equals

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

etc.

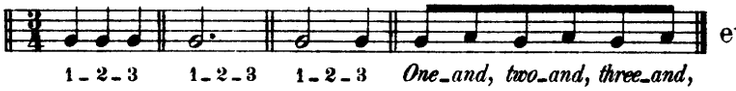
3. Rests, signs of silence. The pieces of this division contain the quarter-rest and eighth-rest.

4. Three-two measure.



etc.

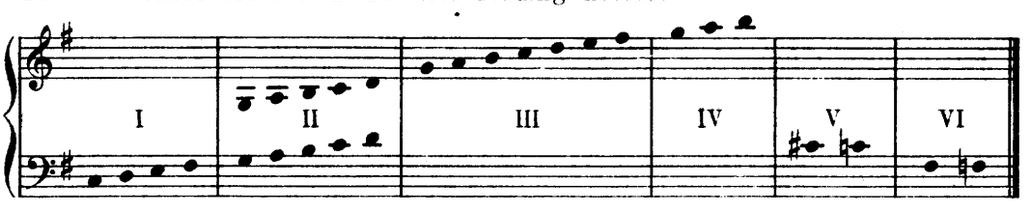
5. Three-four measure.



etc.

6. Sharp; Cancel.

7. Note-table for Nos 1-10 (for reading notes).

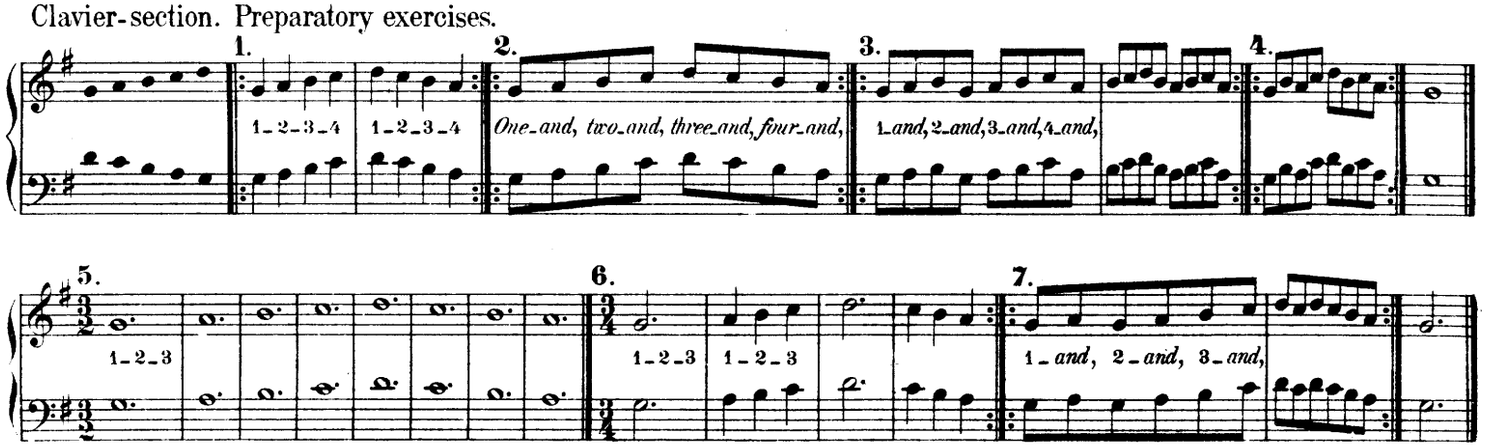


Questions: (1) To how many eighths is the whole note equal? the half? (2) How many quarters are there to the whole-and-half note? how many eighths? to how many eighths is the three-quarter note equal? etc. (4 and 5) To what kinds of measure do three-two measure and three-four measure belong? Group together 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.

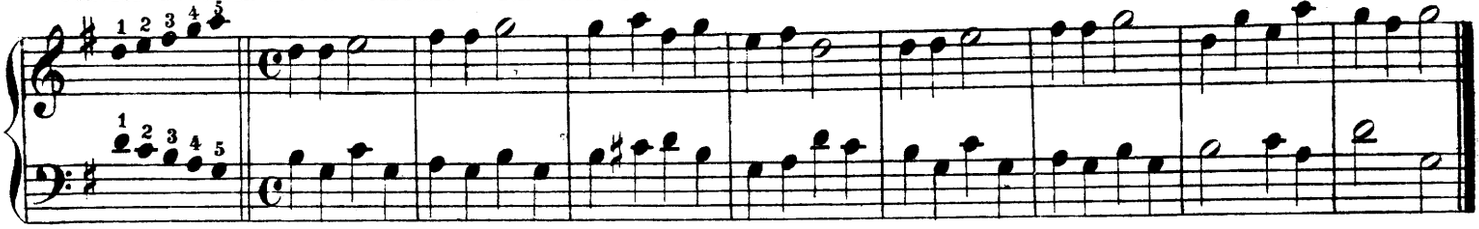
B. Exercises and Pieces.

Finger-, and counting-exercises.

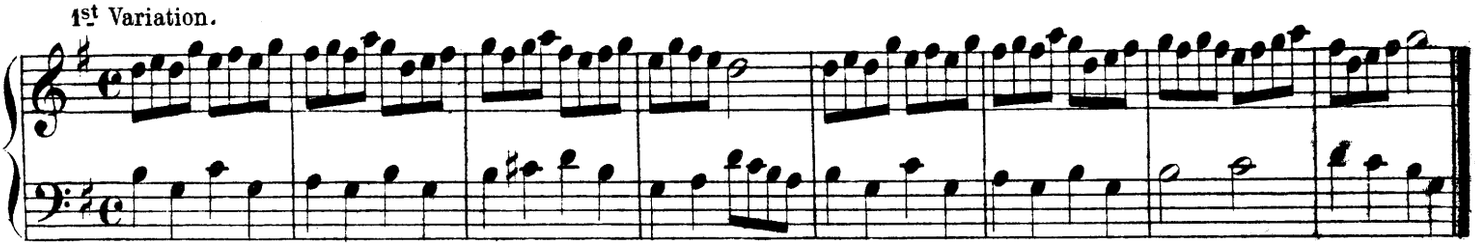
Clavier-section. Preparatory exercises.



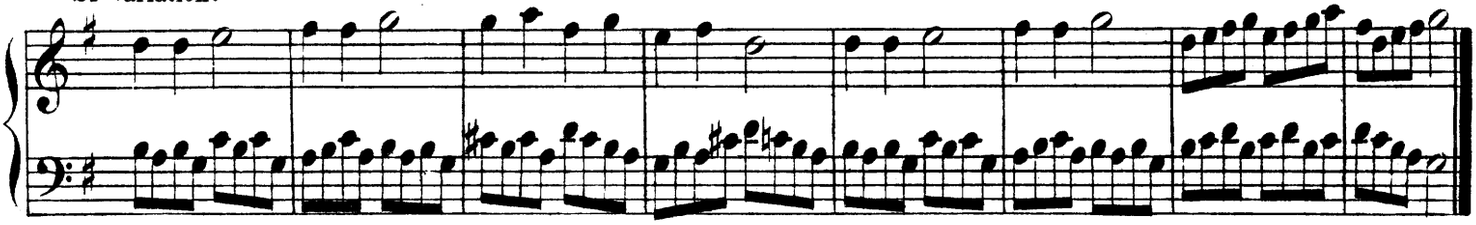
Clavier-section. **Nº 8. Theme** with Variations.



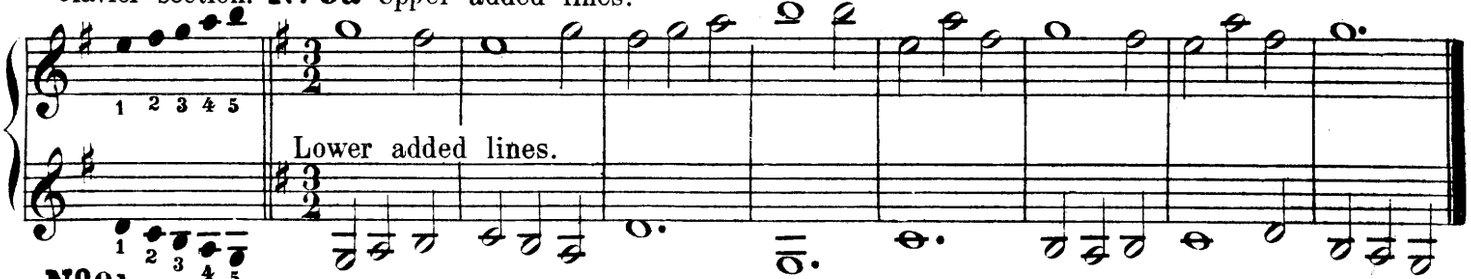
1st Variation.



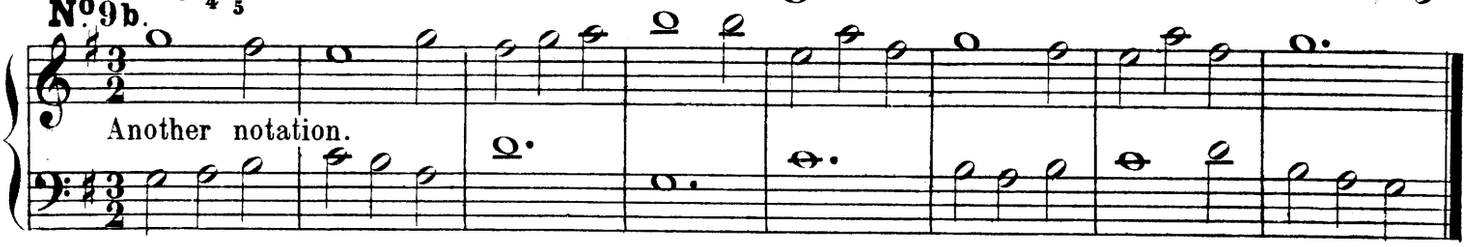
2d Variation.



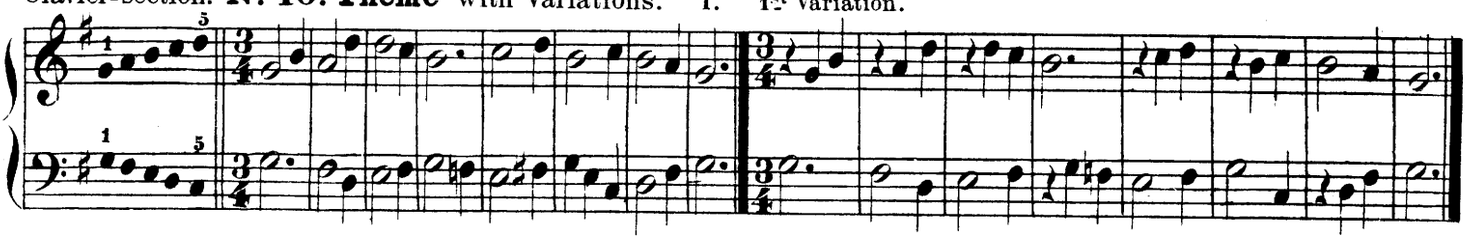
Clavier-section. **Nº 9a** Upper added lines.



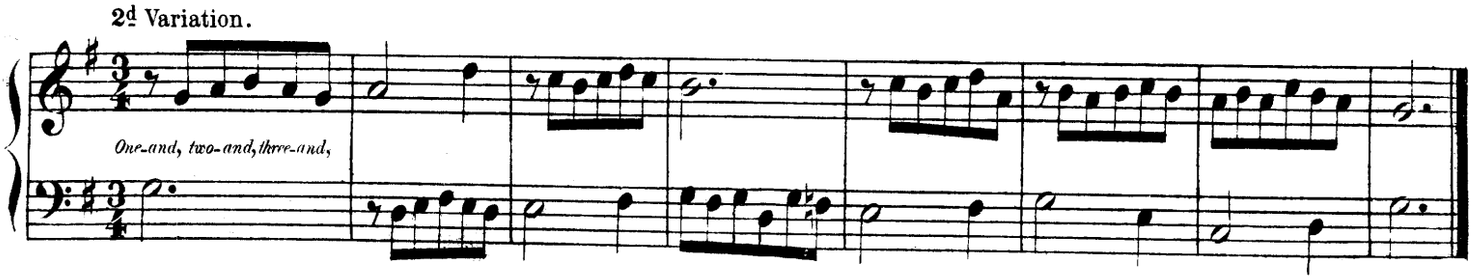
Nº 9b.



Clavier-section. **Nº 10. Theme** with Variations. 1. 1st Variation.



2d Variation.

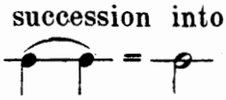


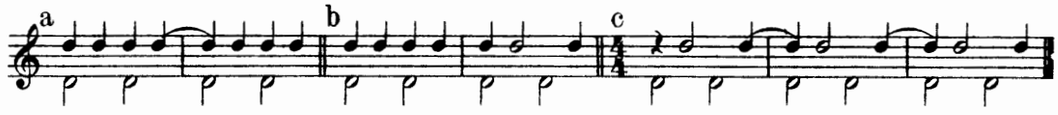
III. D-major.

A. Material.

1. From the bipartition of the eighth-note arises the sixteenth-note:

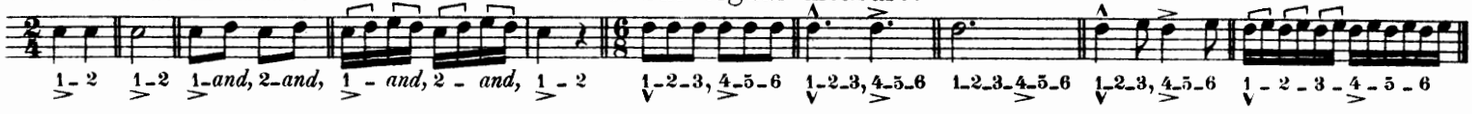
2. Rests: a, whole measure rest; b, half rest

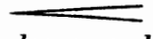
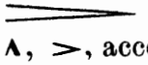
3. The tie unites two notes of the same pitch in immediate succession into one note whose tone-duration corresponds to the value of both of them; e. g.  Only the first of the two is played. (Ligature; syncopation.)



4. Two-four measure.

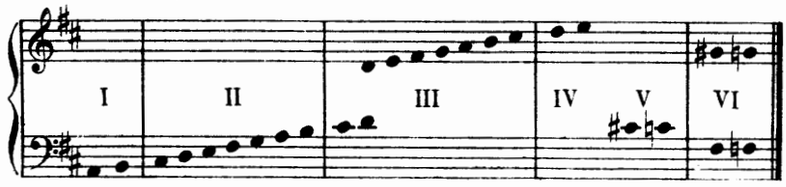
5. Six-eighth measure.



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, ∧, >, accent-sign, *(marcato)*

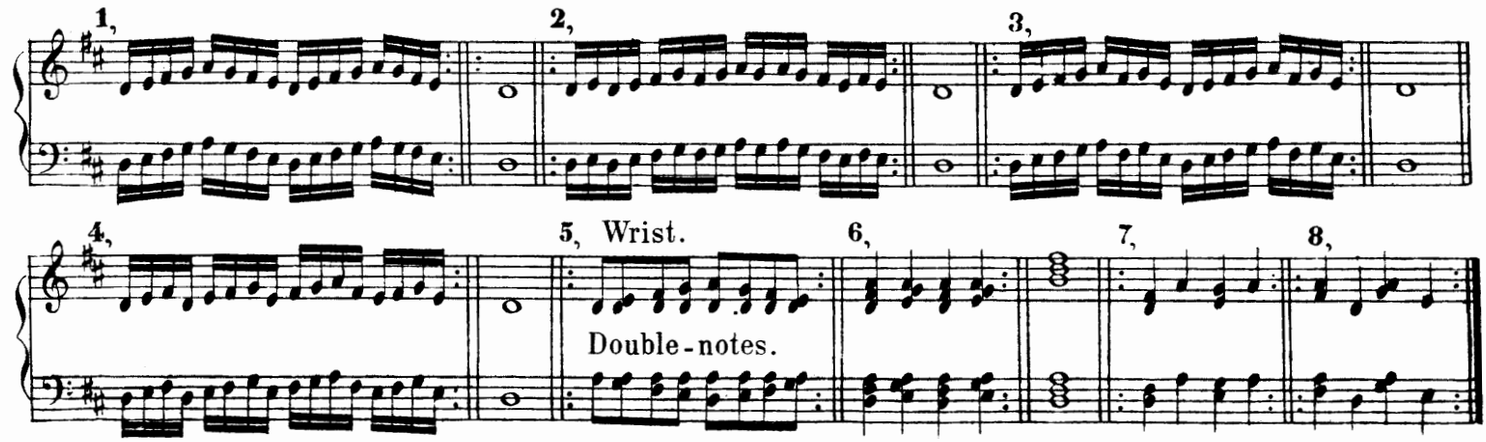
7. Some *tempo*-(time) designations: *Allegretto* (rather lively, sprightly); *Allegro* (quick, lively).

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

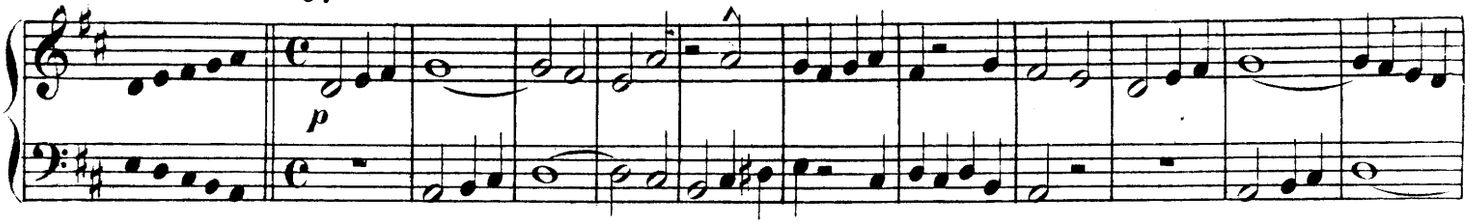


Practical application: (1) To how many sixteenths is the eighth-note equal? the quarter, the half, the whole-note? Draw up a table of all the note-forms thus far encountered. (2) Group together all the sings of silence thus far encountered. (3) Explain the words ligature and syncopation. (4 and 5) To what kind of measure does two-four measure belong? six-eight 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.

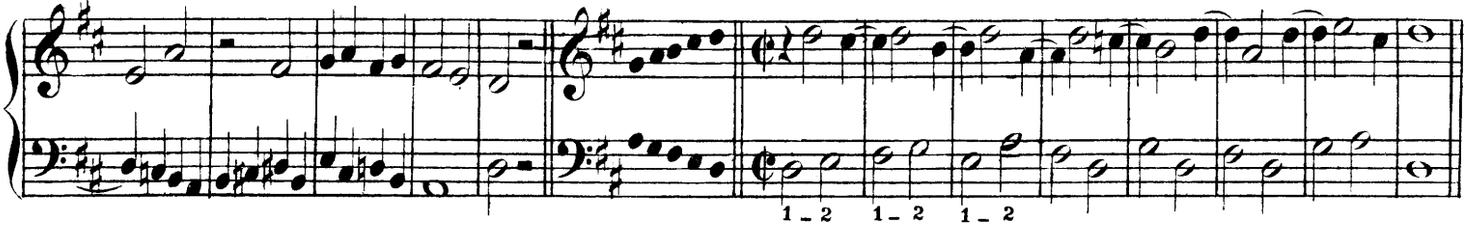
B. Exercises and Pieces.



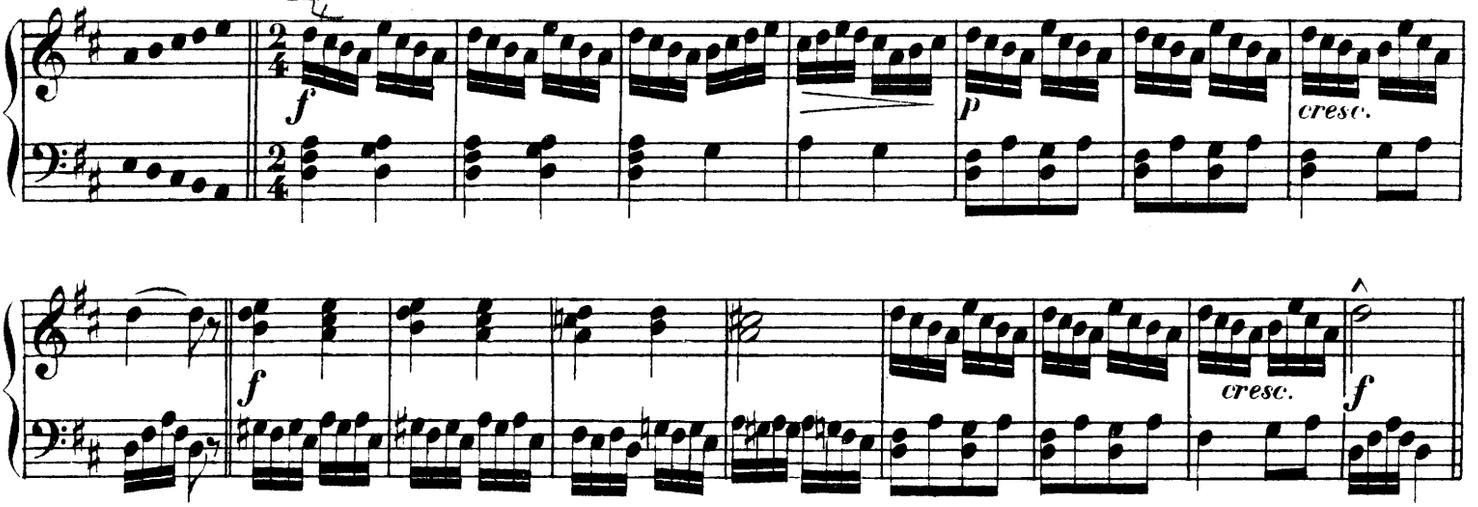
Clavier-section. 9.



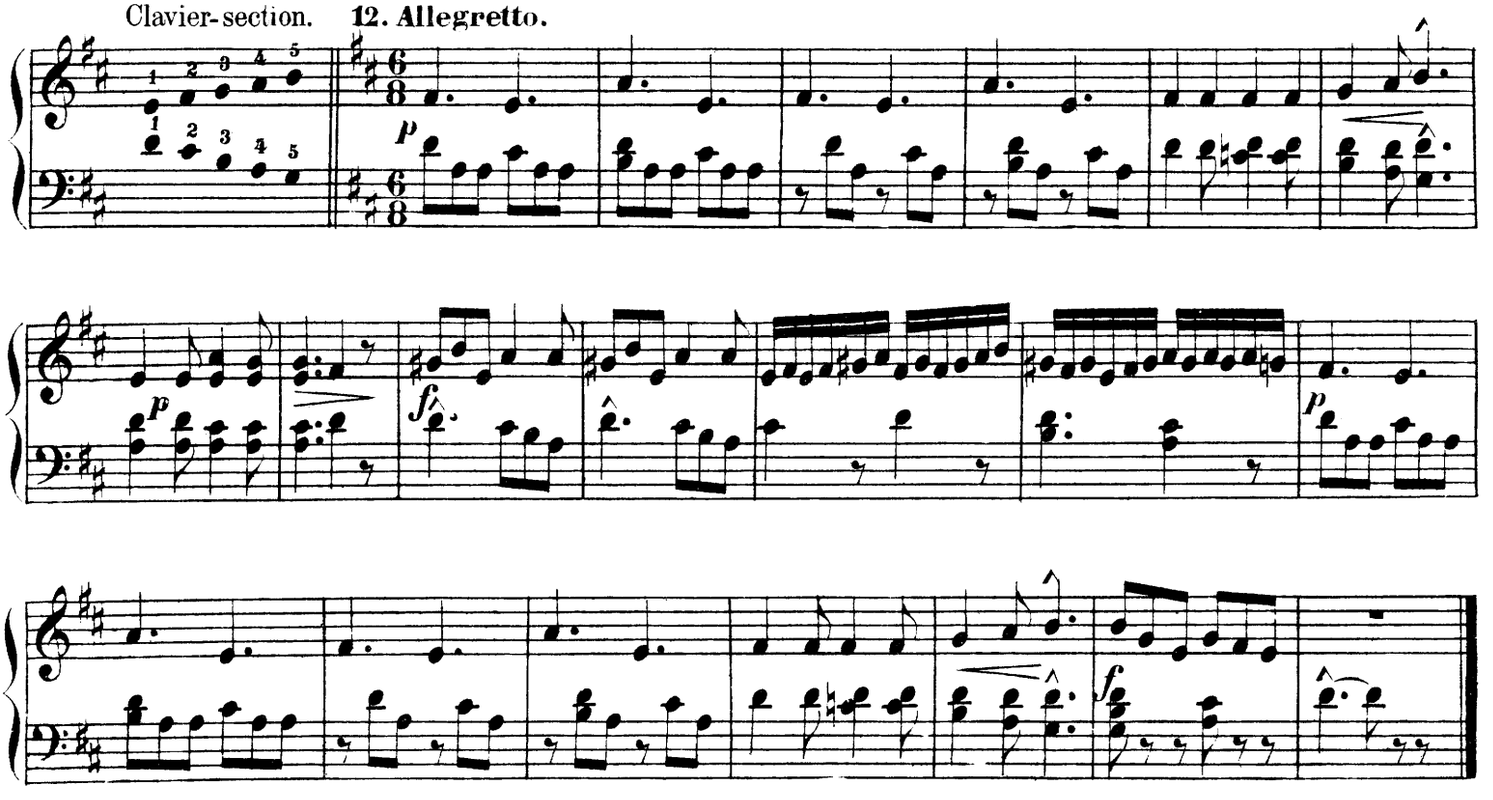
Clavier-section. 10.



Clavier-section. 11.



Clavier-section. 12. Allegretto.



IV. A-major.

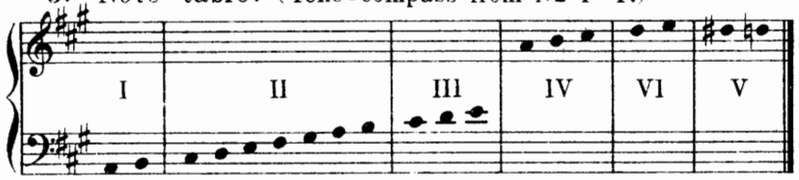
A. Material.

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.*

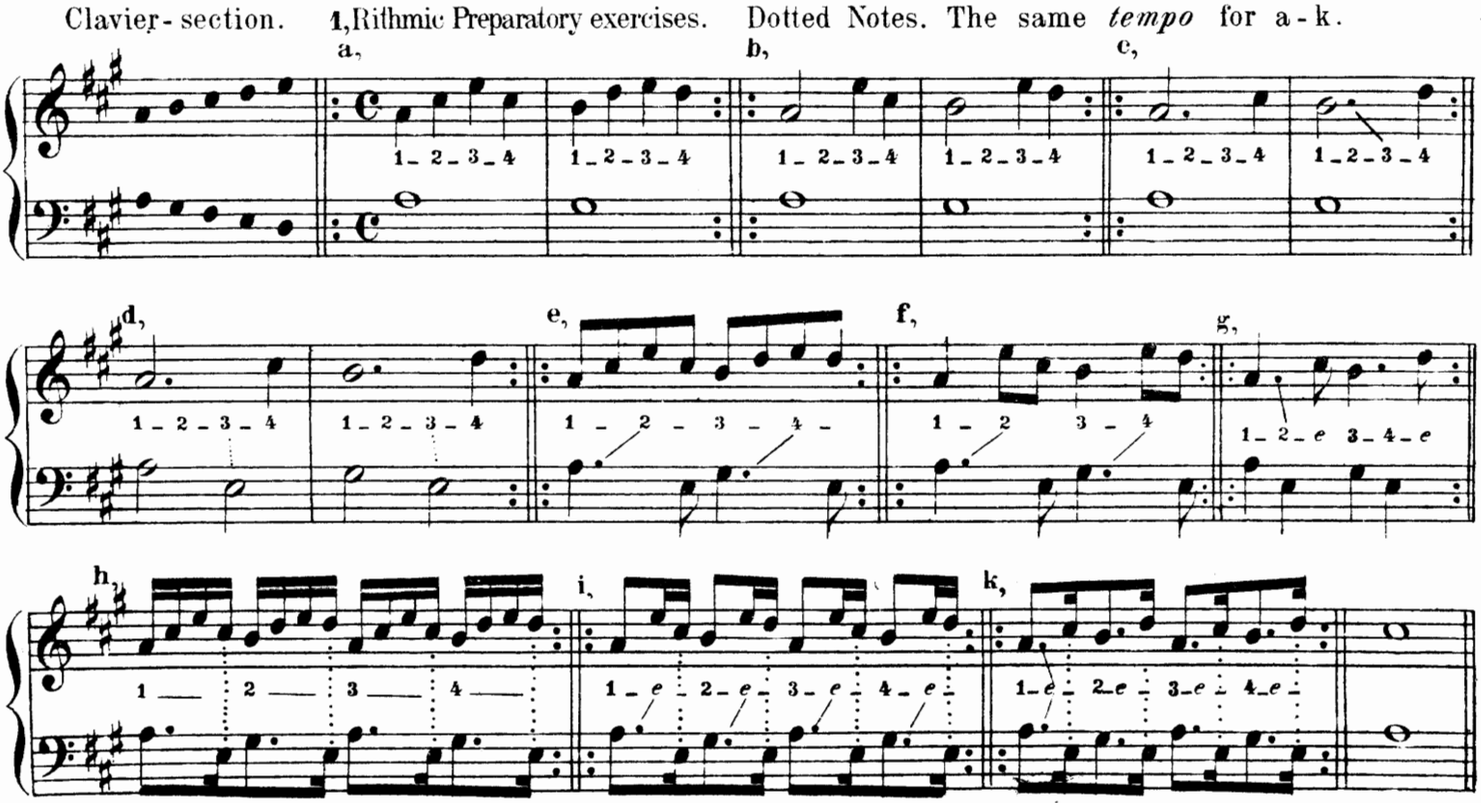
5. Note-table. (Tone-compass from Nos 1-4.)



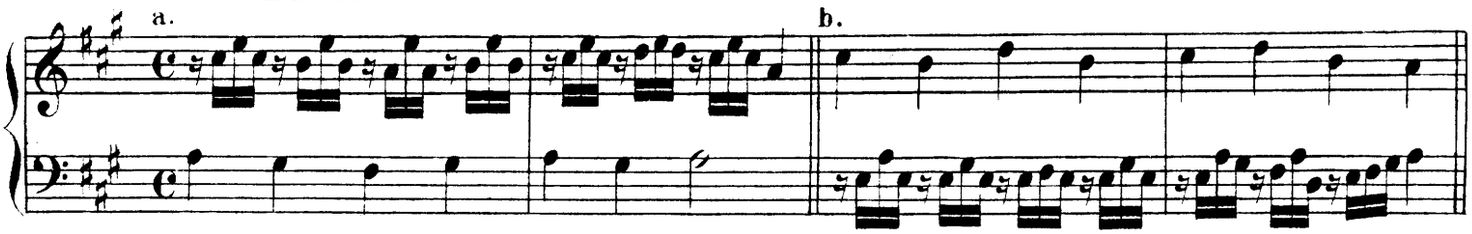
Practical Application:
(1) The G-major material, № 2, is to be connected with this. (2) Group together all previous signs of silence. (3-5) To be used as in earlier Divisions.

B. Exercises and Pieces.

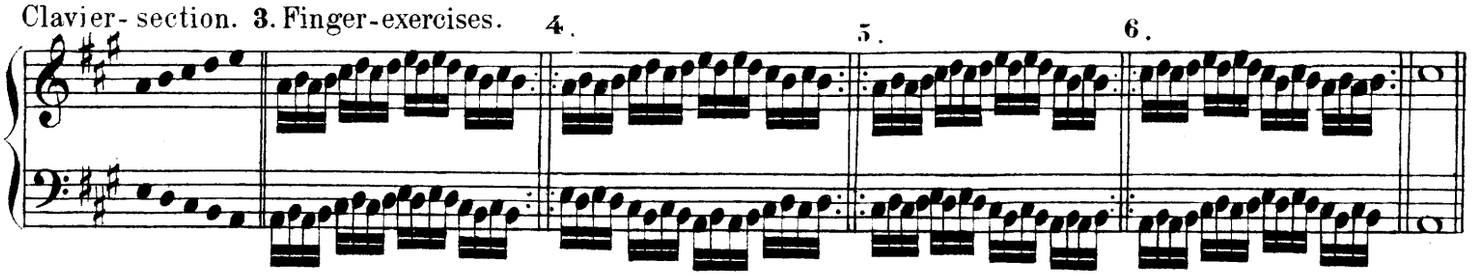
Clavier-section. 1, Rithmic Preparatory exercises. Dotted Notes. The same *tempo* for a-k.



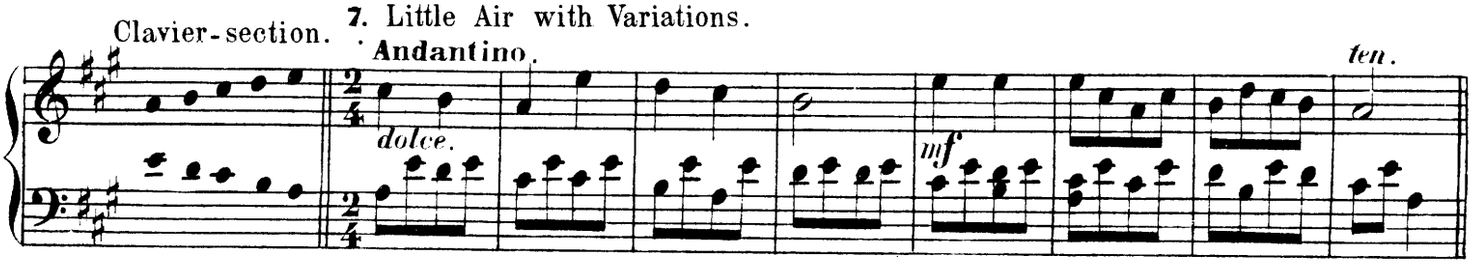
2. Sixteenth rest.



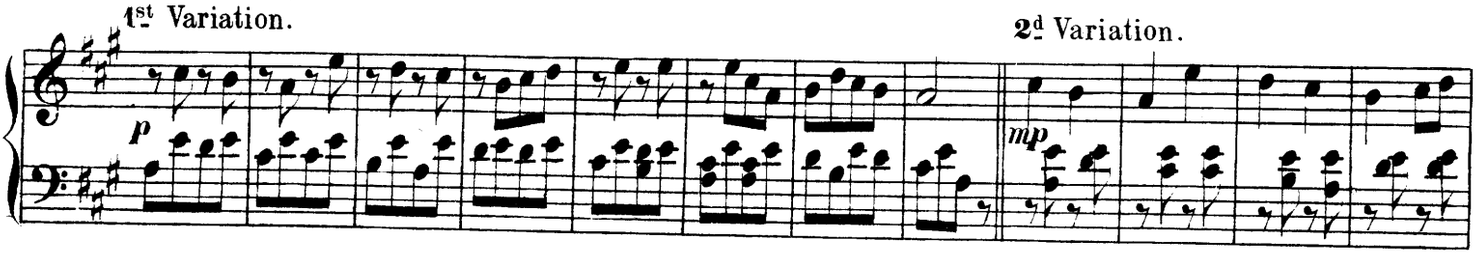
Clavier-section. 3. Finger-exercises.



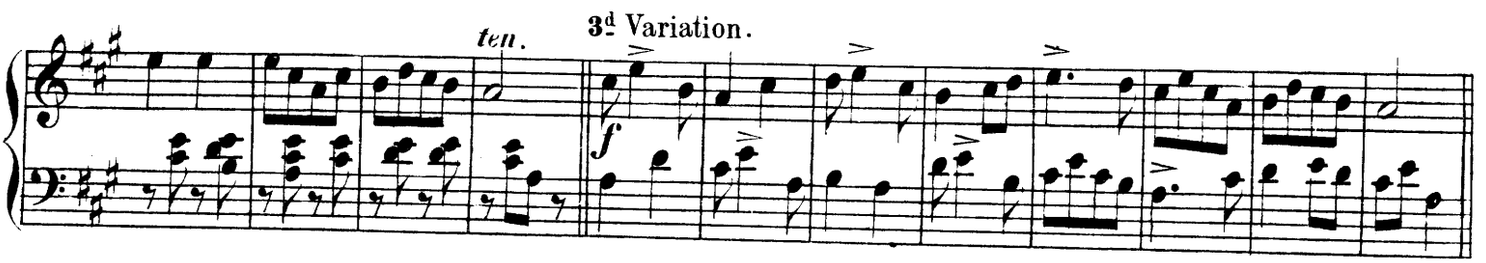
Clavier-section. 7. Little Air with Variations.



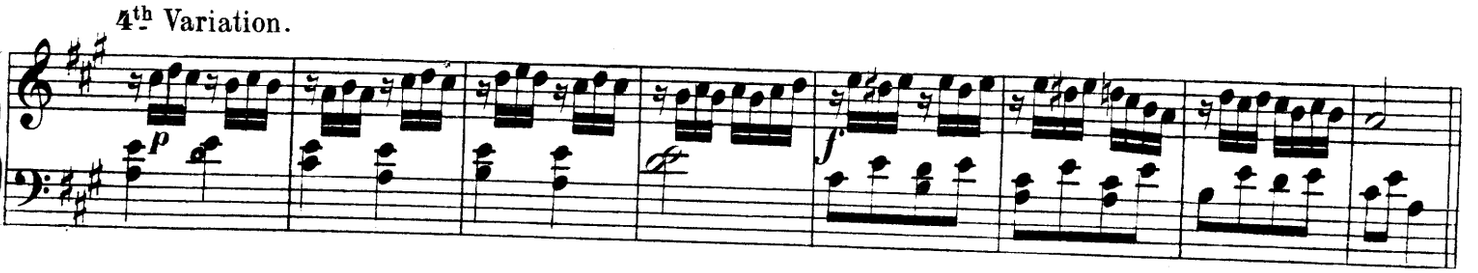
1st Variation.



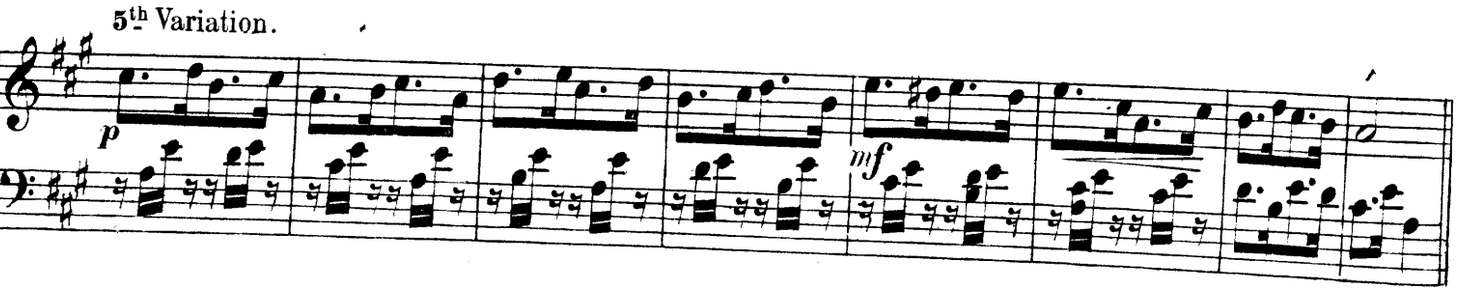
2d Variation.



4th Variation.



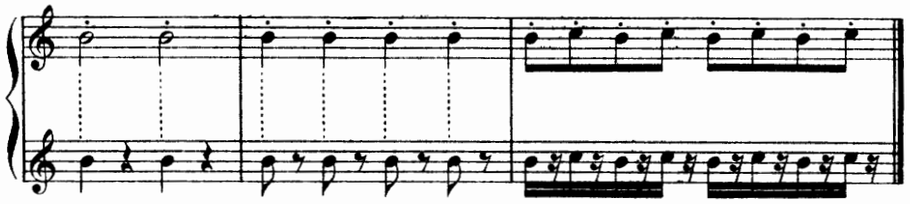
5th Variation.



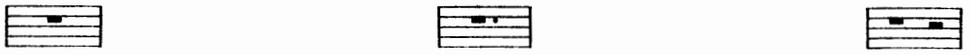
V. E-major.

A. Material.

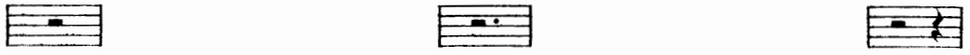
1. The slur ⌒ as sign of the connected or *legato* style of playing, is called, in distinction to the tie, already spoken of, the l e g a t o - s l u r. The tones circumscribed by it are as a rule as closely connected in respect to their musical signification, as the syllables of a word, or a series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



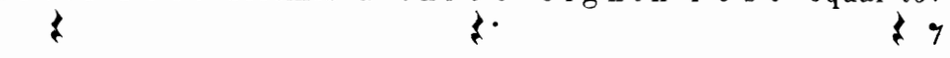
3. The dot, as sign of increase of value, is used with rests also.
   By means of it:
   1. The w h o l e - n o t e r e s t becomes a t h r e e - h a l f - n o t e r e s t, equal to:



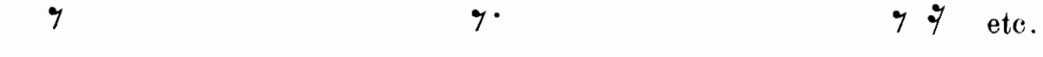
   2. The h a l f - n o t e r e s t becomes a t h r e e - q u a r t e r r e s t equal to:



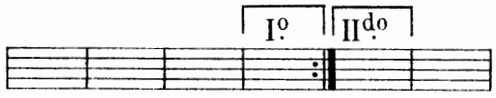
   3. The q u a r t e r r e s t becomes a t h r e e - e i g h t h r e s t equal to:



   4. The e i g h t h r e s t becomes a t h r e e - s i x t e e n t h r e s t equal to:

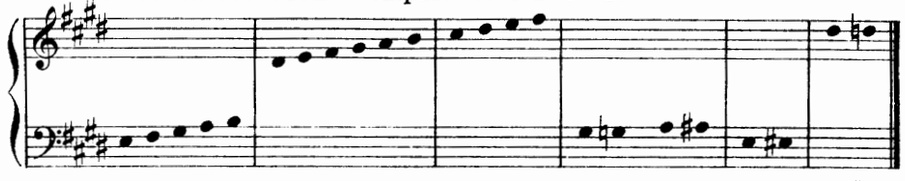


4. To signify that at the repetition of a part a change of the final measure takes place, the expressions *Primo, Secondo* (the first, the second, usually shortened to I°, II^{do}) are employed. Whenever the second final measure marked II^{do} is played, the first one is omitted.



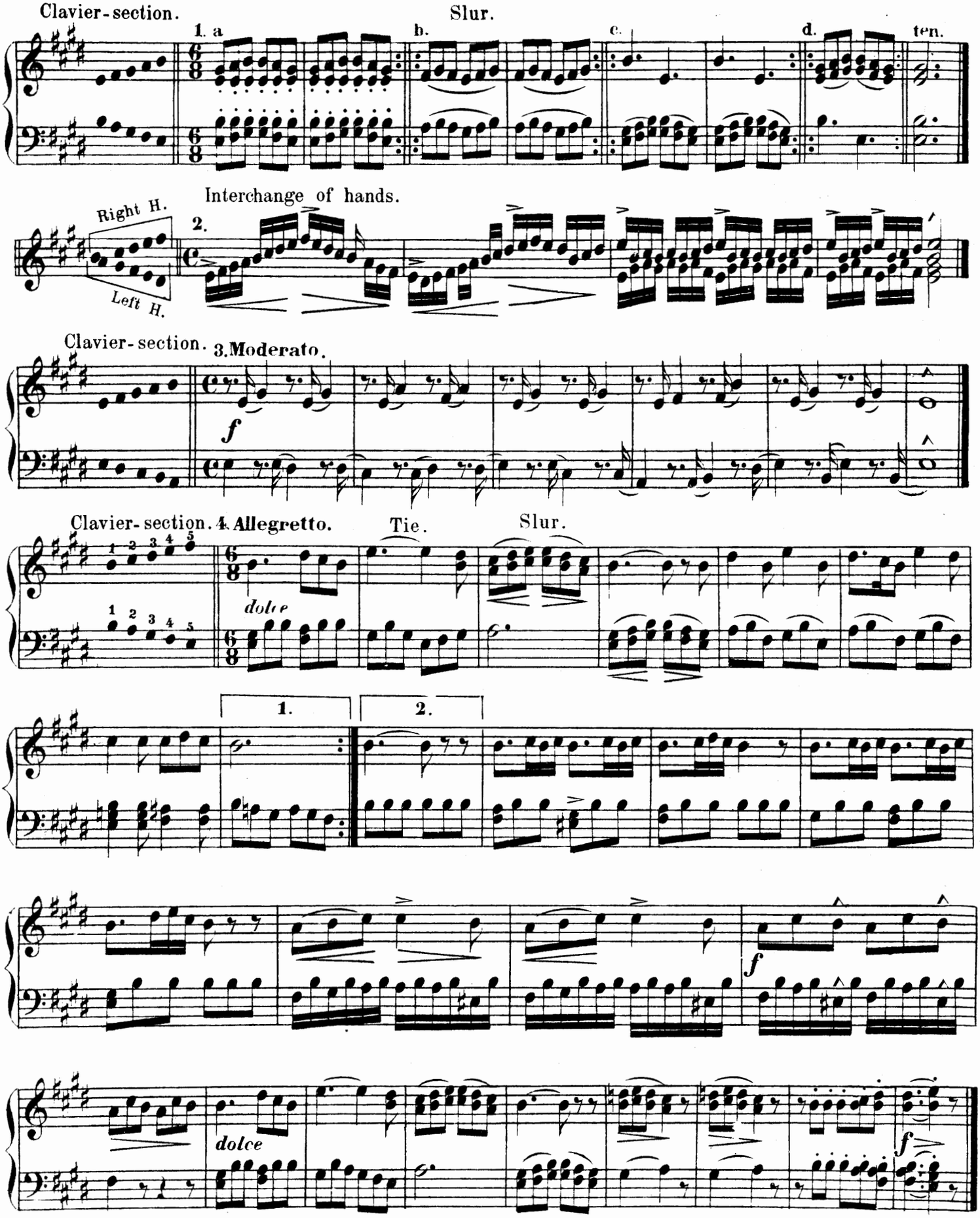
5. *Moderato,* moderately, moderated: *tempo*-designation of the third grade.

Note-table. (Tone-compass of N°s 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, N° 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.

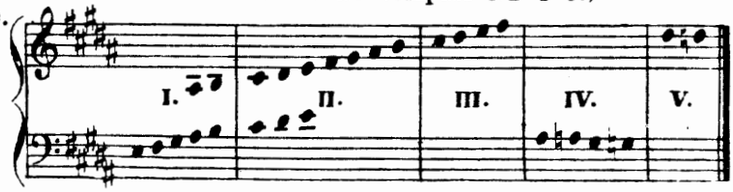


VI. B-major.

A. Material.

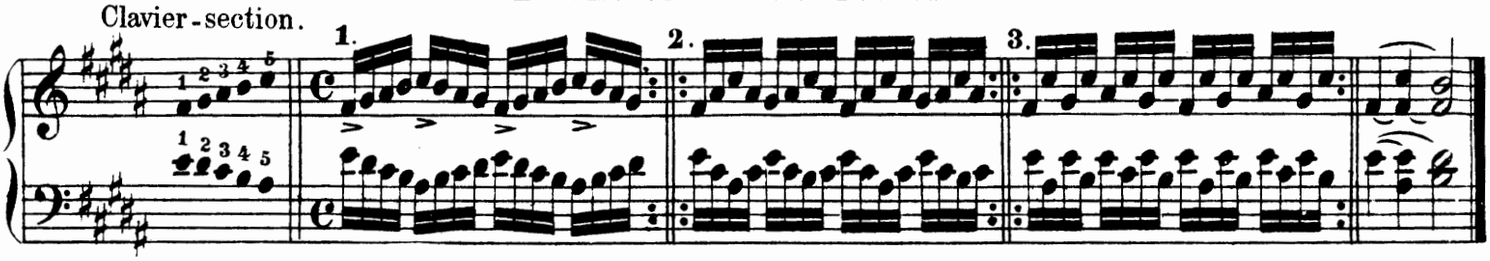
1. *Lento,* slow, *tempo*-designation of the first grade.
2. *ff, fortissimo,* very loud.
3. *fz, forzando*
   sfz, sforzando
   rf, rfz, rinforzando } made prominent strongly accented.
   dim. diminuendo, becoming weaker.

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

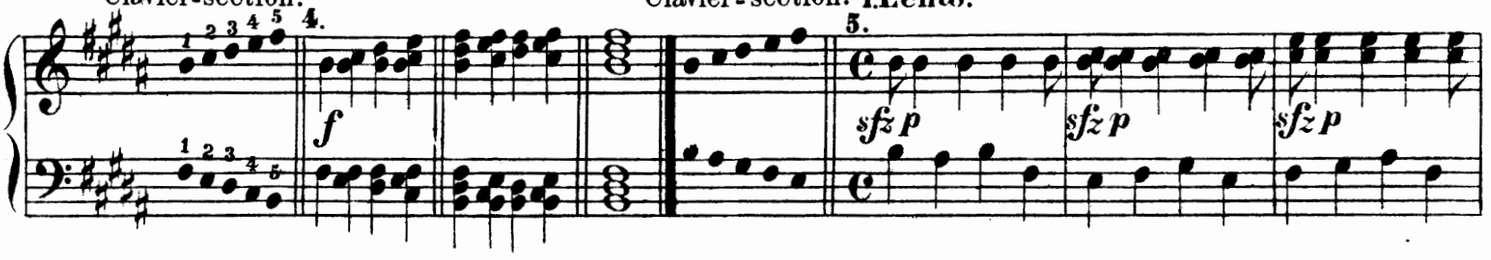


B. Exercises and Pieces.

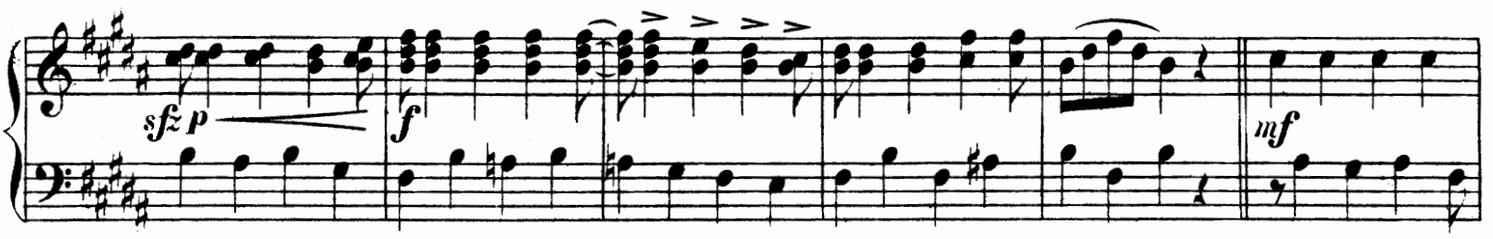
Clavier-section.

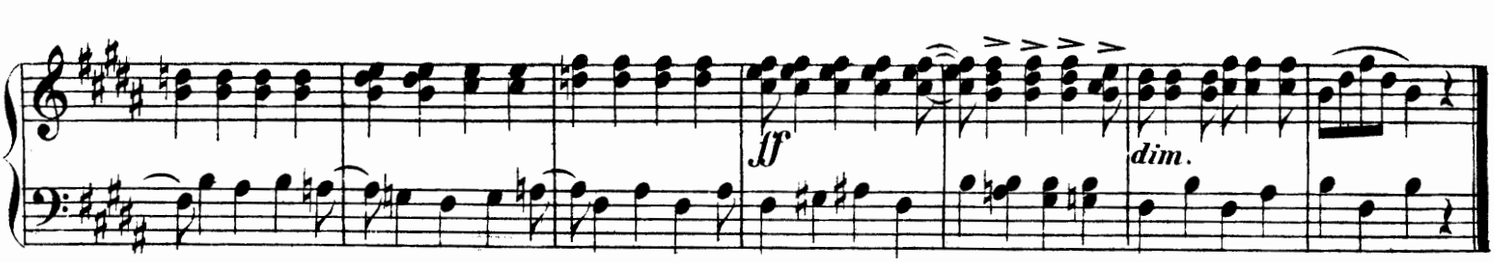


Clavier-section.

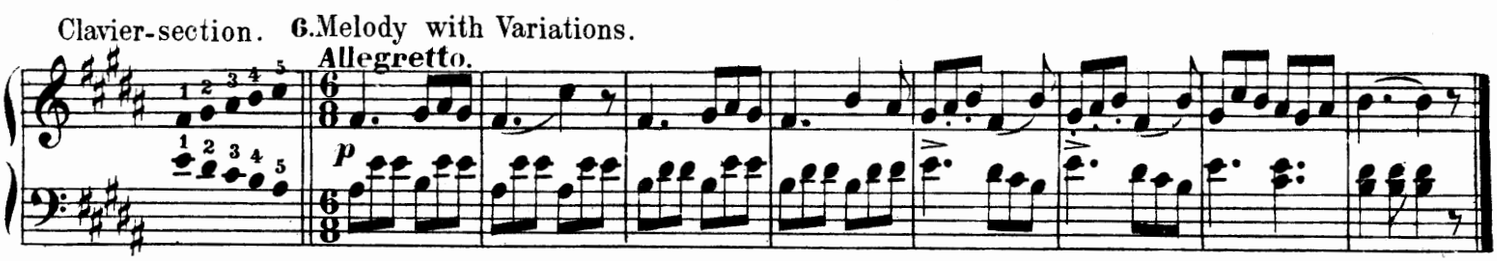


Clavier-section. I. Lento.

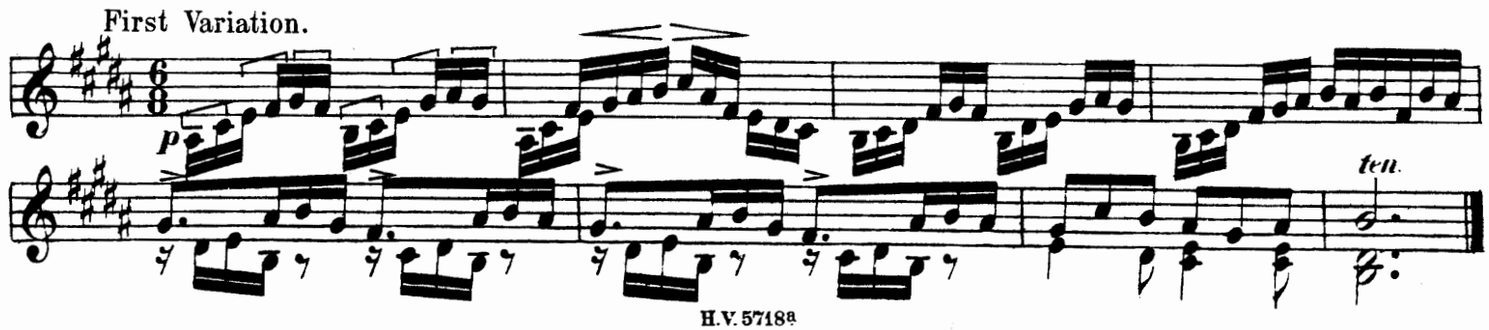




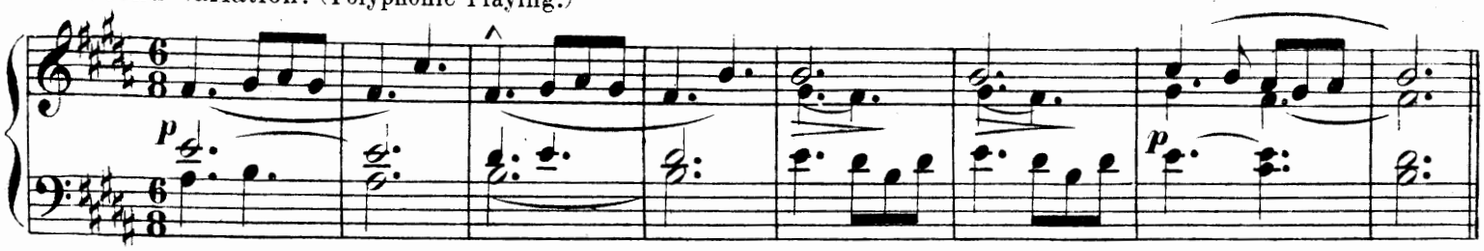
Clavier-section. 6. Melody with Variations.



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 T r i p l e t 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 t h r e e t a k e n t o g e t h e r 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:

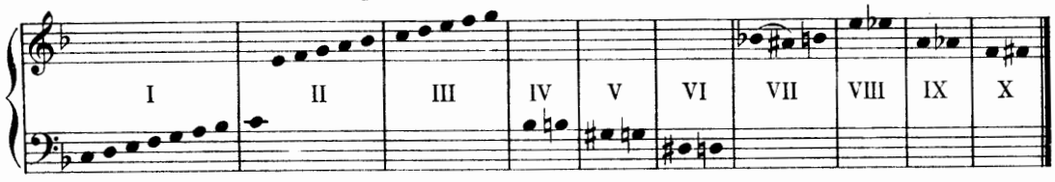
a half-note ——— to three (Triplet) quarters:

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

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

2. The flat (♭) as sign of single lowering.
3. *Pianissimo*, abbreviated *pp*, very soft
   Fortissimo, abbreviated *ff*, very loud
   } Indications of the grade of power.

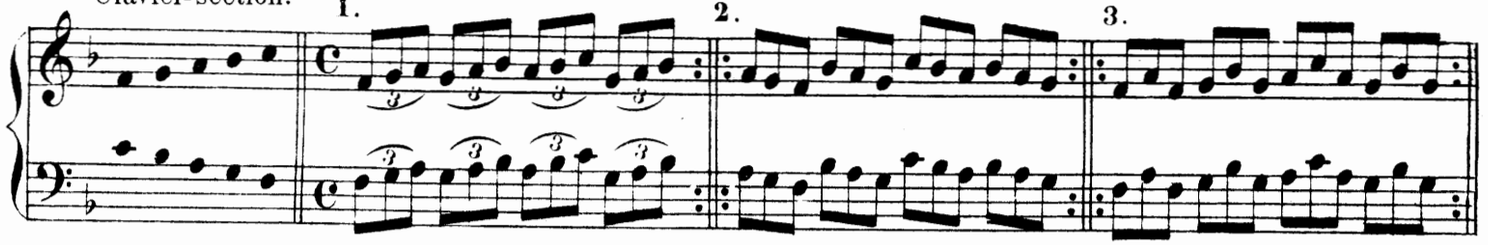
4. Note-table. (Tone-compass of Nos I-II.)



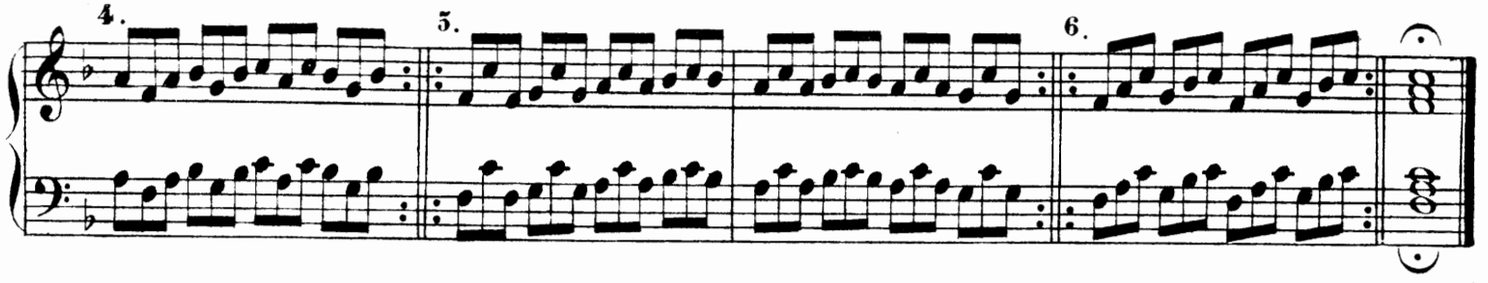
Practical application. (1) The pupil should form a table of the note-forms known to him, with reference to their value as Triplet-notes. — How does the tripartition effected by the d o t differ from that discussed here? (Compare the material to E-major). (2) Repeat what has been said concerning the derivative tones: for what is the ♯ used, for what the ♭? etc. (3) Grouping of the designations for the varions 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.

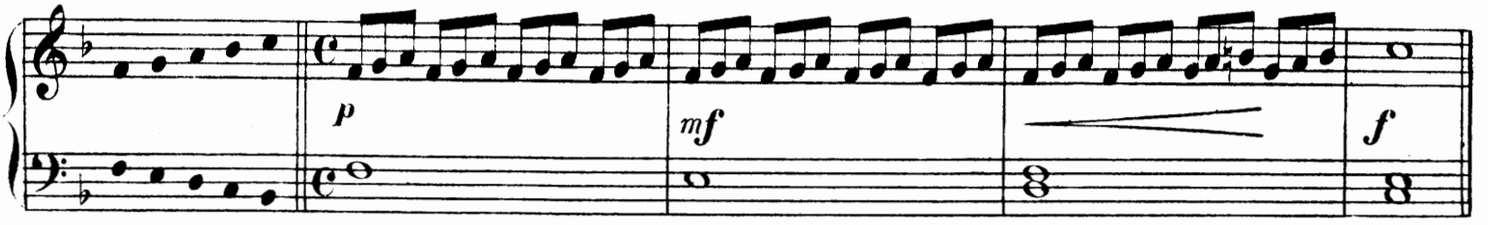
Clavier-section. 1. 2. 3.

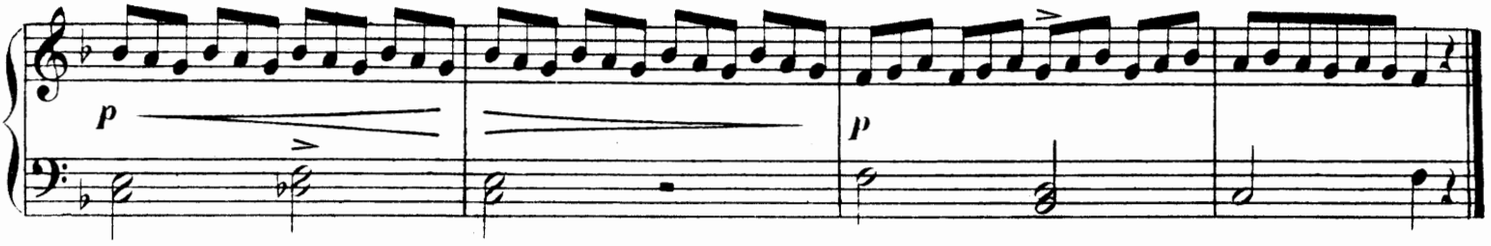


4. 5. 6.

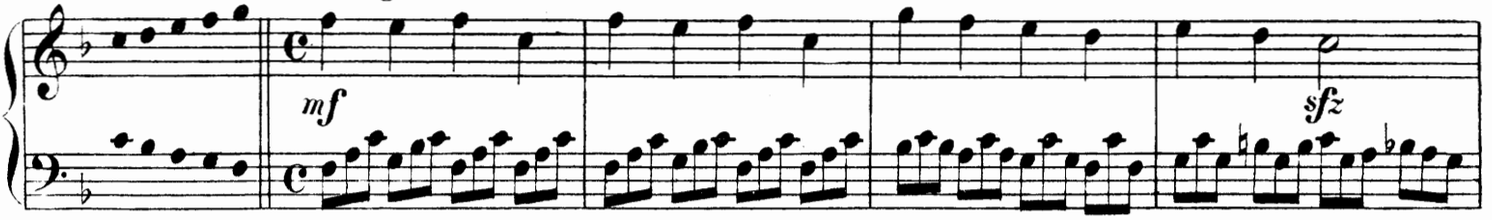


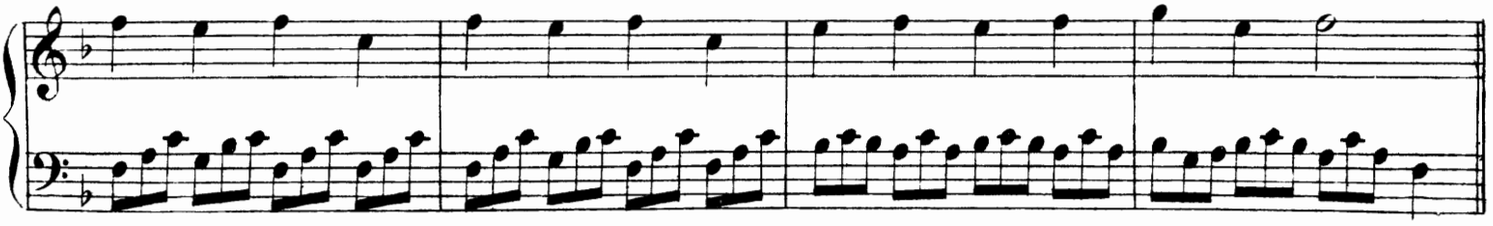
Clavier-section. 7. For practice in swelling and decreasing the tone. *cresc.* and *decresc.*

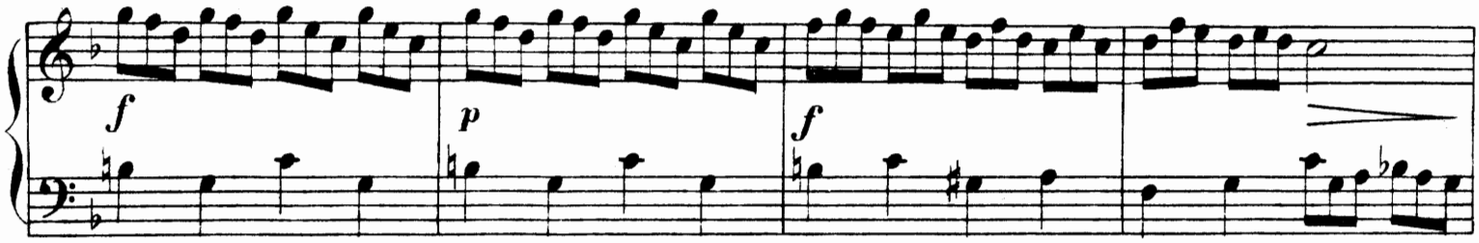


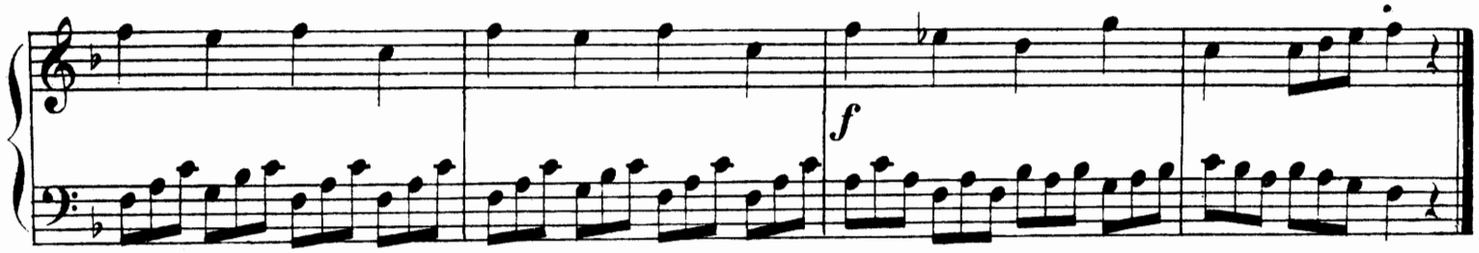


Clavier-section. 8. **Allegro.**

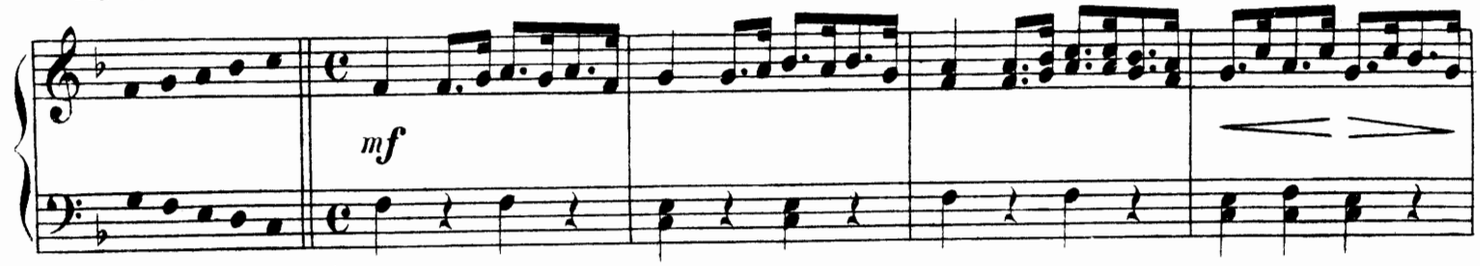


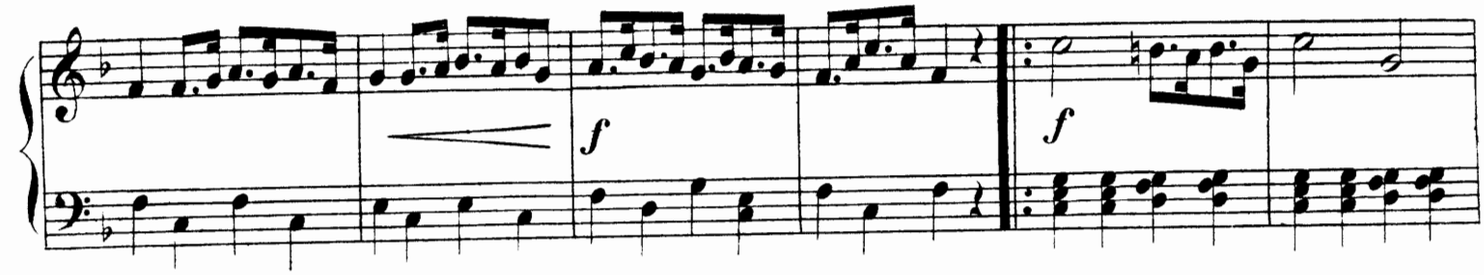


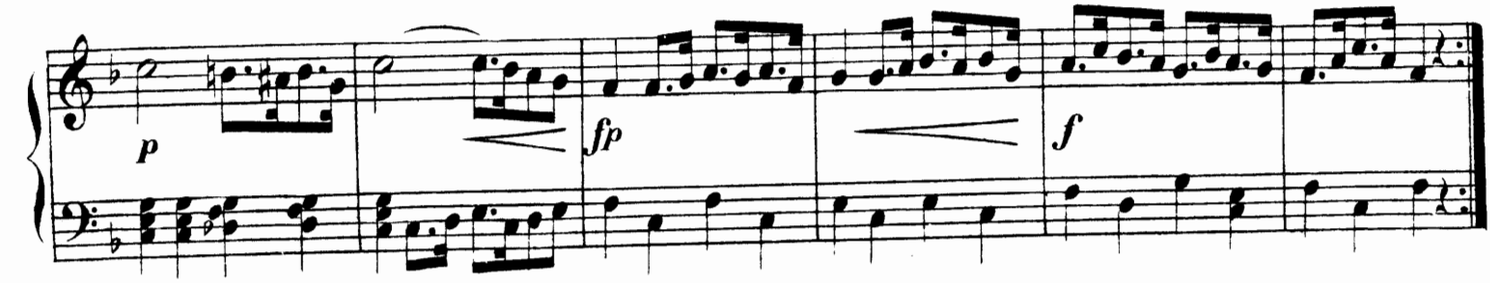




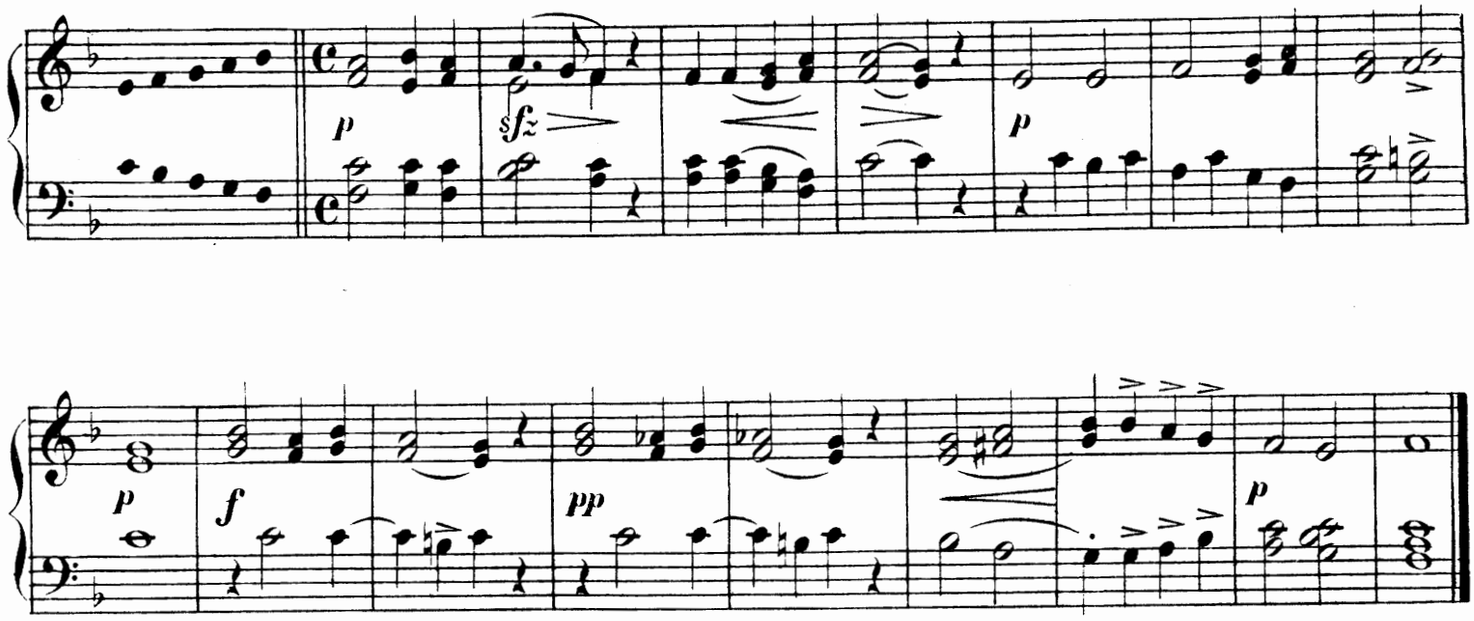
Clavier-section. **9. Alla marcia.** (march-like.)





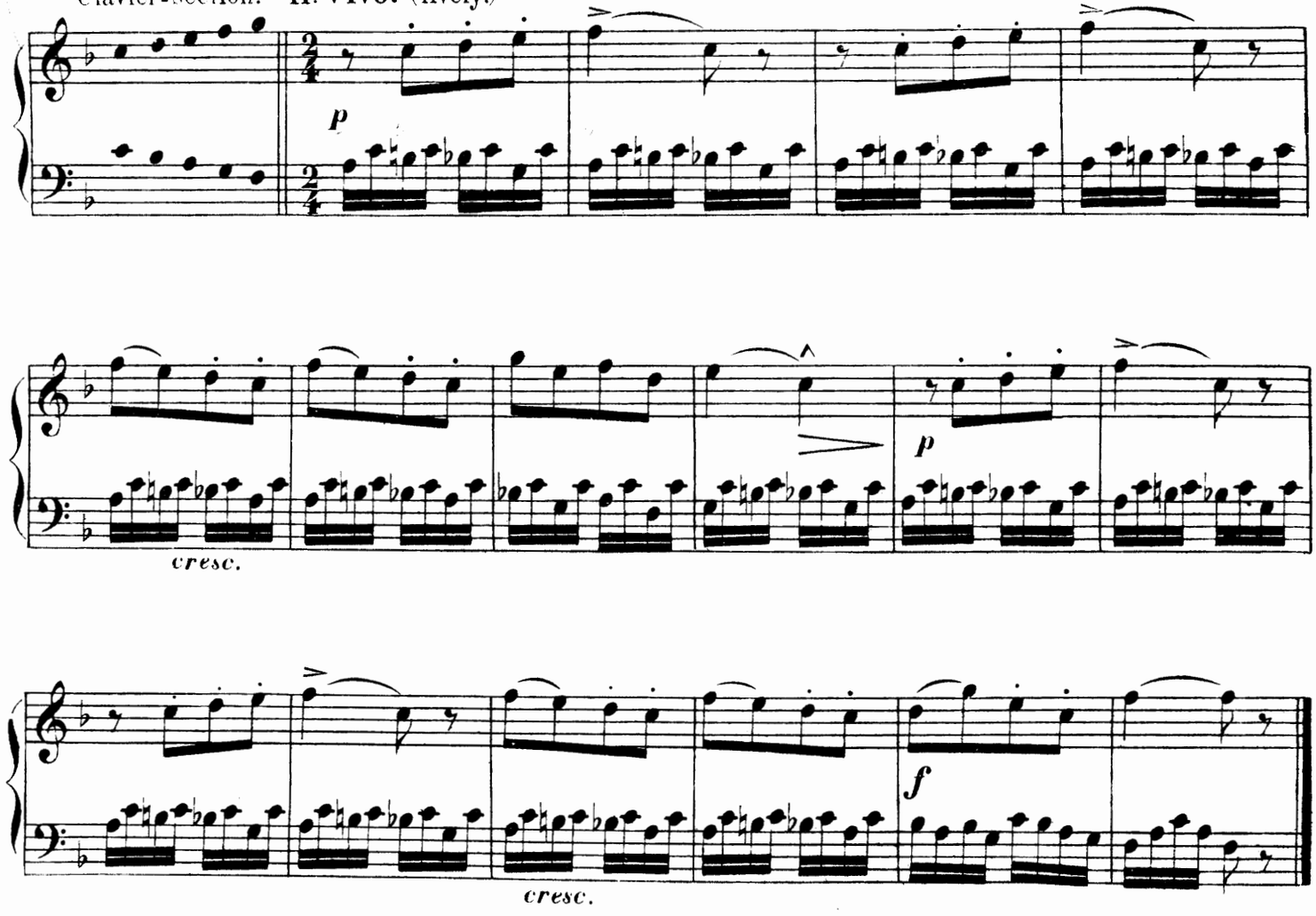


Clavier-section. **10. Andante.**



Miller's song.

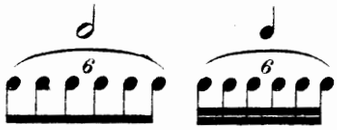
Clavier-section. **11. Vivo.** (lively.)



VIII. B♭ major.

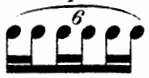
A. Material.

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



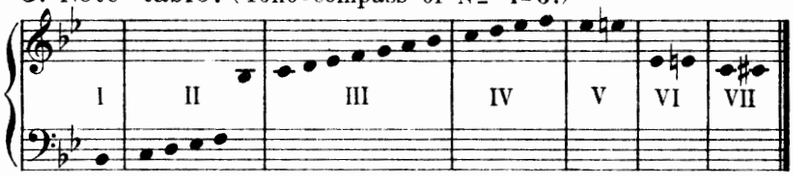
etc. A distinction is made between two-part and three-part sextuplets.

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.

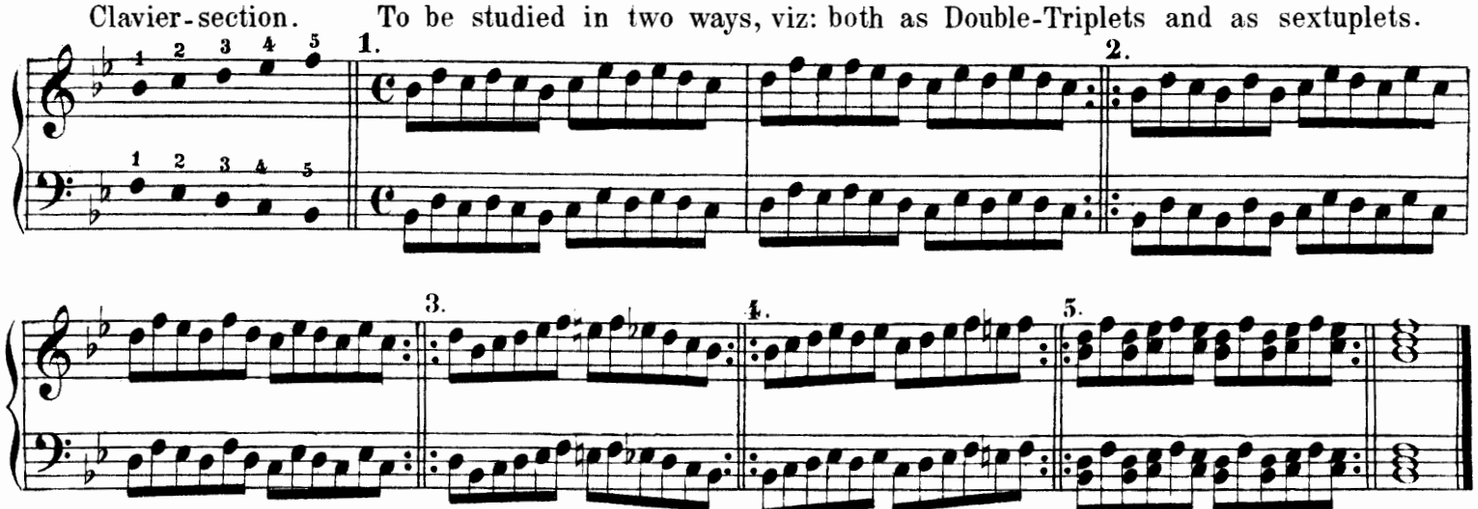
3. Note-table. (Tone-compass of Nos 1-6.)



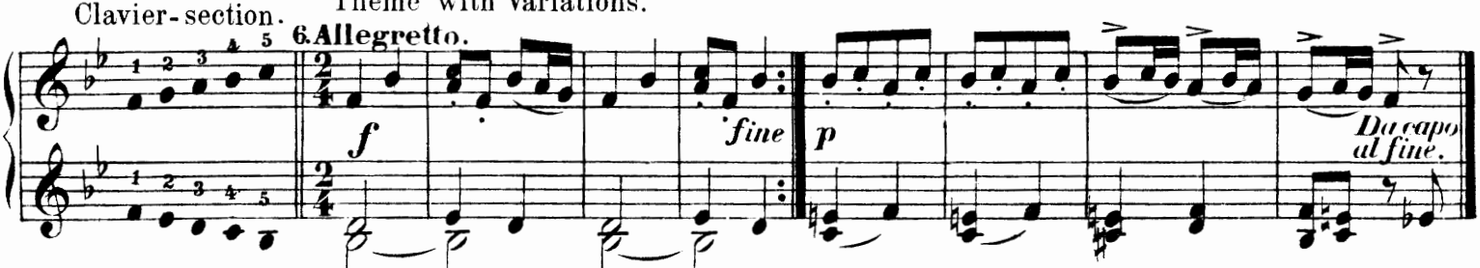
Practical application. (1) Compare what was said as to the Triplet under the F-major material, № 1.

B. Exercises and Pieces.

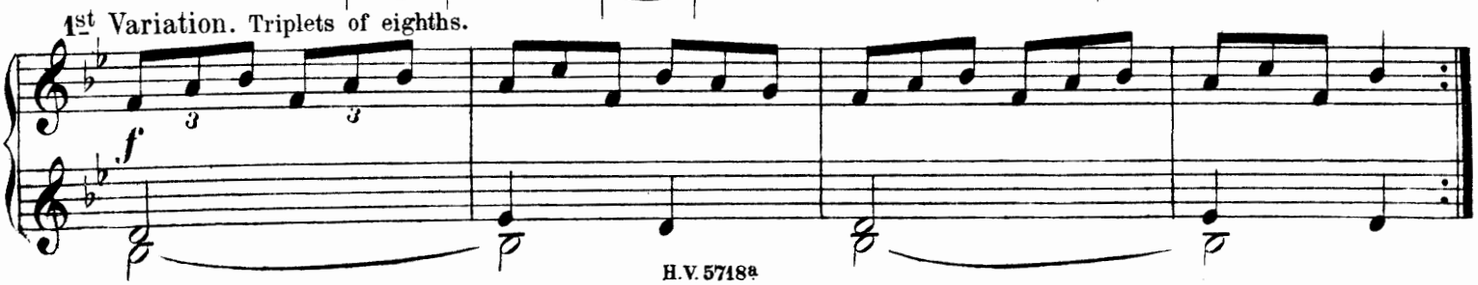
Clavier-section. To be studied in two ways, viz: both as Double-Triplets and as sextuplets.

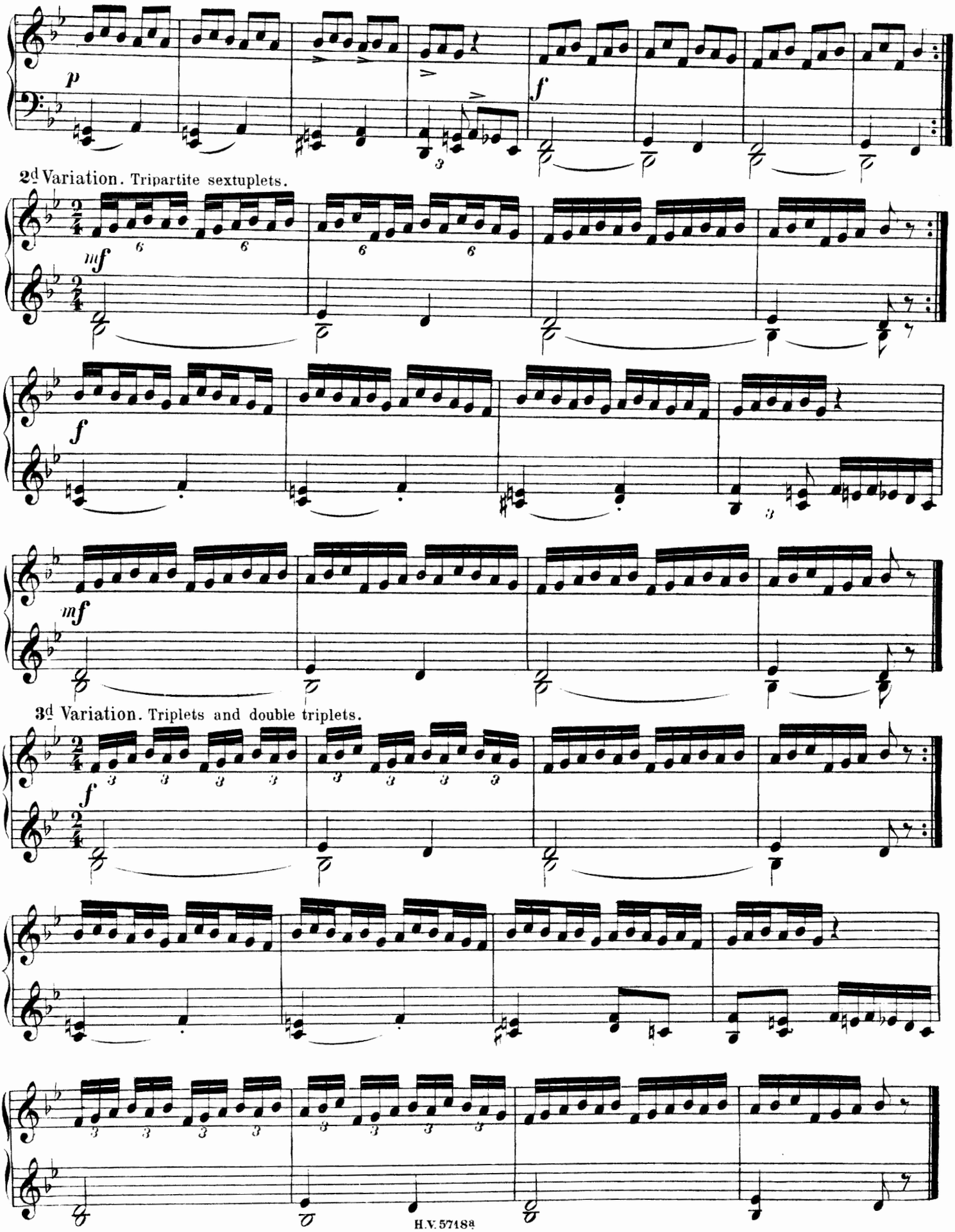


Clavier-section. Theme with Variations.



1st Variation. Triplets of eighths.




p
f
2d Variation. Tripartite sextuplets.
mf
f
mf
3d Variation. Triplets and double triplets.
f

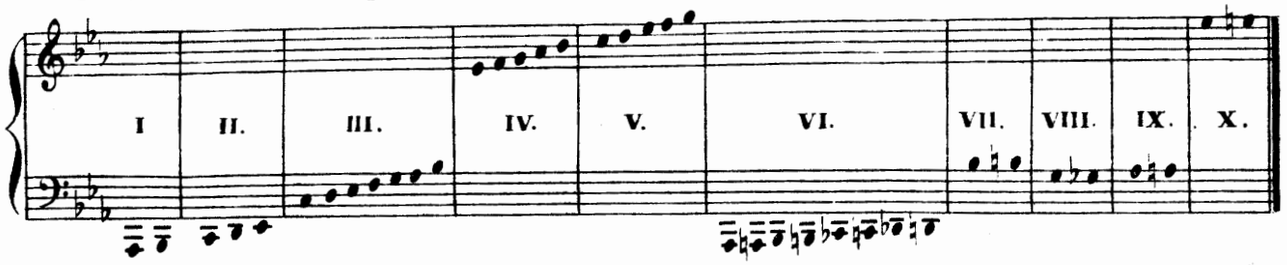
IX. E♭ major.

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. 𝄐 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.

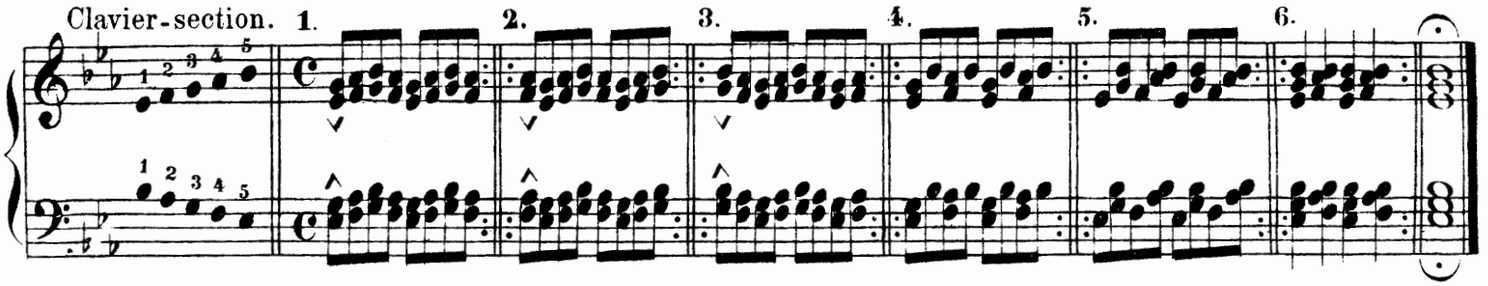
Note-table. (Tone-compass of 1-8.)

4.

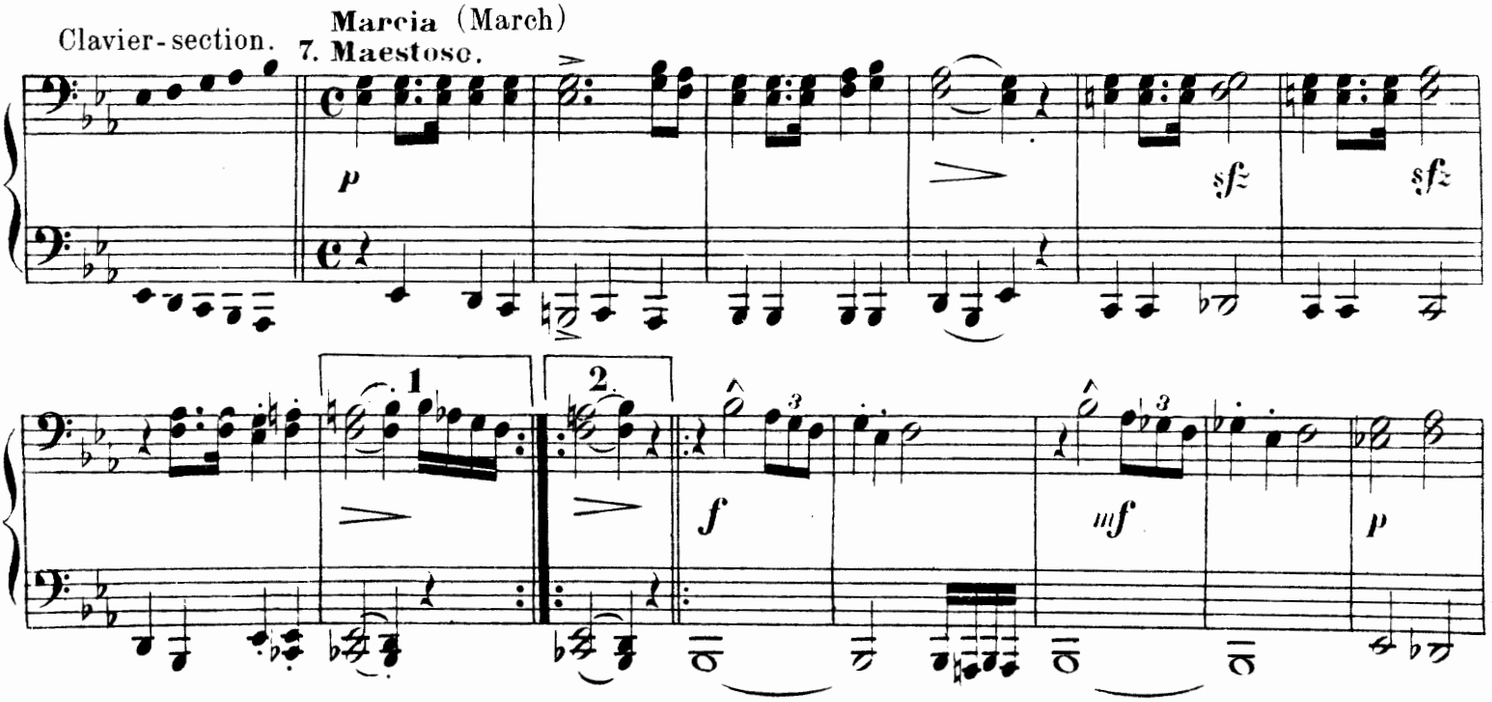


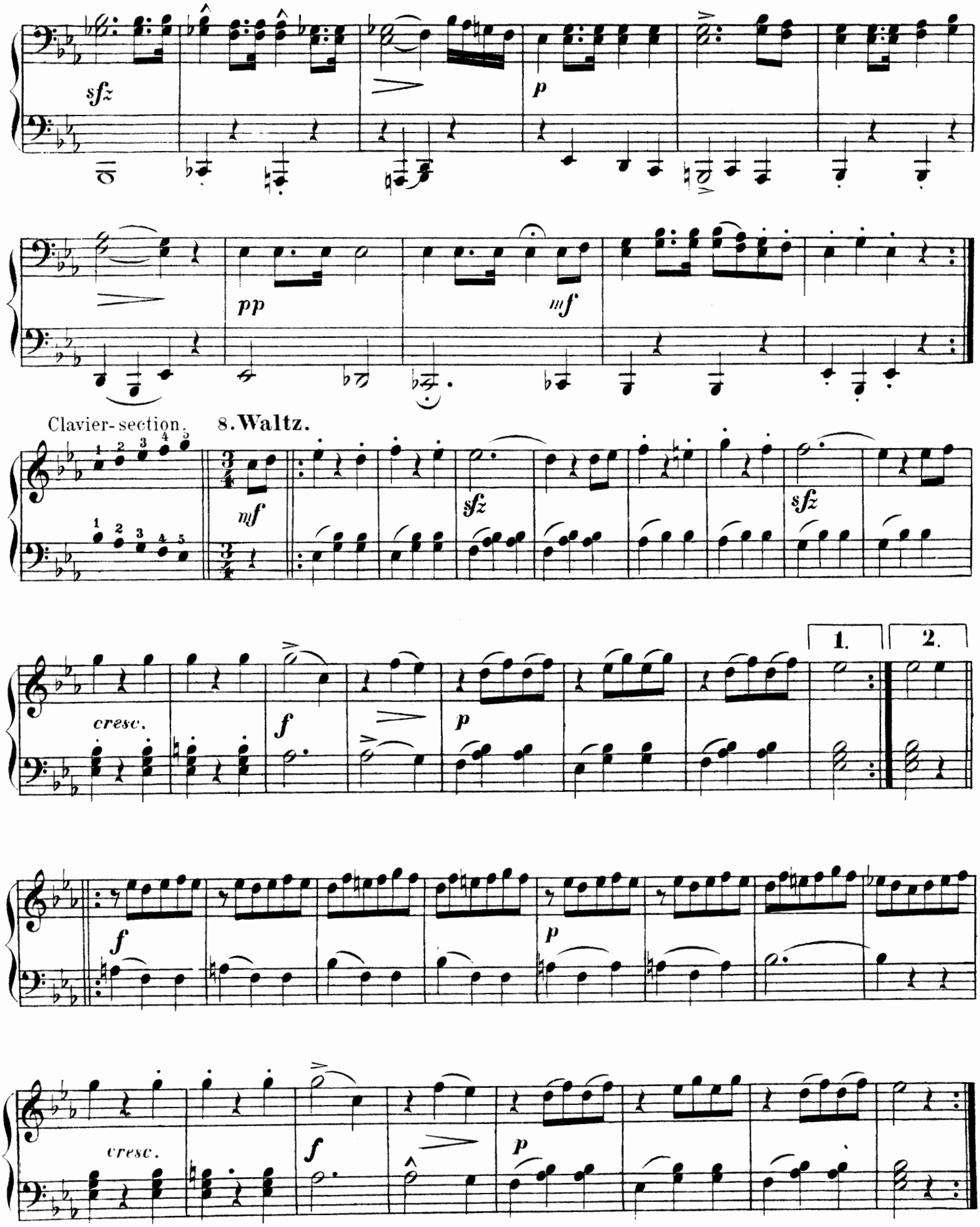
B. Exercises and Pieces.

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



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

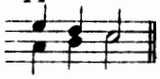



sfz
p
pp
mf
Clavier-section. 8. Waltz.
mf
sfz
sfz
cresc.
f
p
1.
2.
f
p
cresc.
f
p

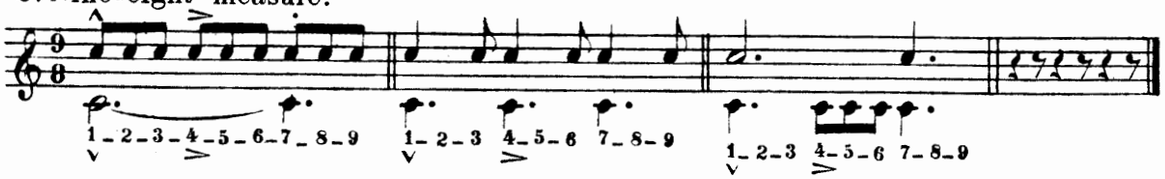
X. A♭ major.

A. Material.

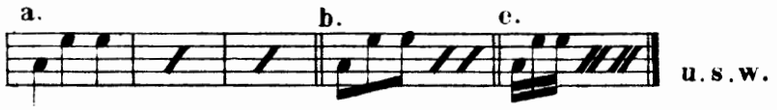
1. A double-stem is applied in notation, when two different "voices" unite on one and the same tone, as for example:



2. Nine-eight measure.



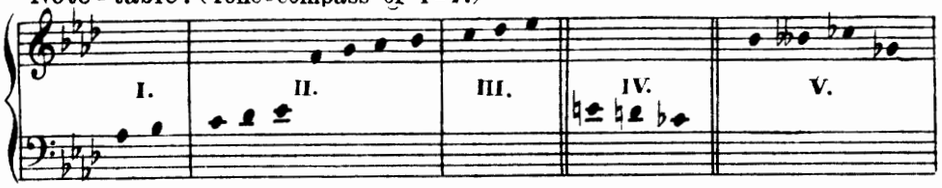
3. **Abbreviations.**
If a note is to be repeated, a cross-bar is written instead of the explicit repetition: / or ⁄. . From the sixteenth on, the note-value of the note-group to be repeated is usually determined by the number of the cross-bars placed one above the other, as at a, b, c.



u.s.w.

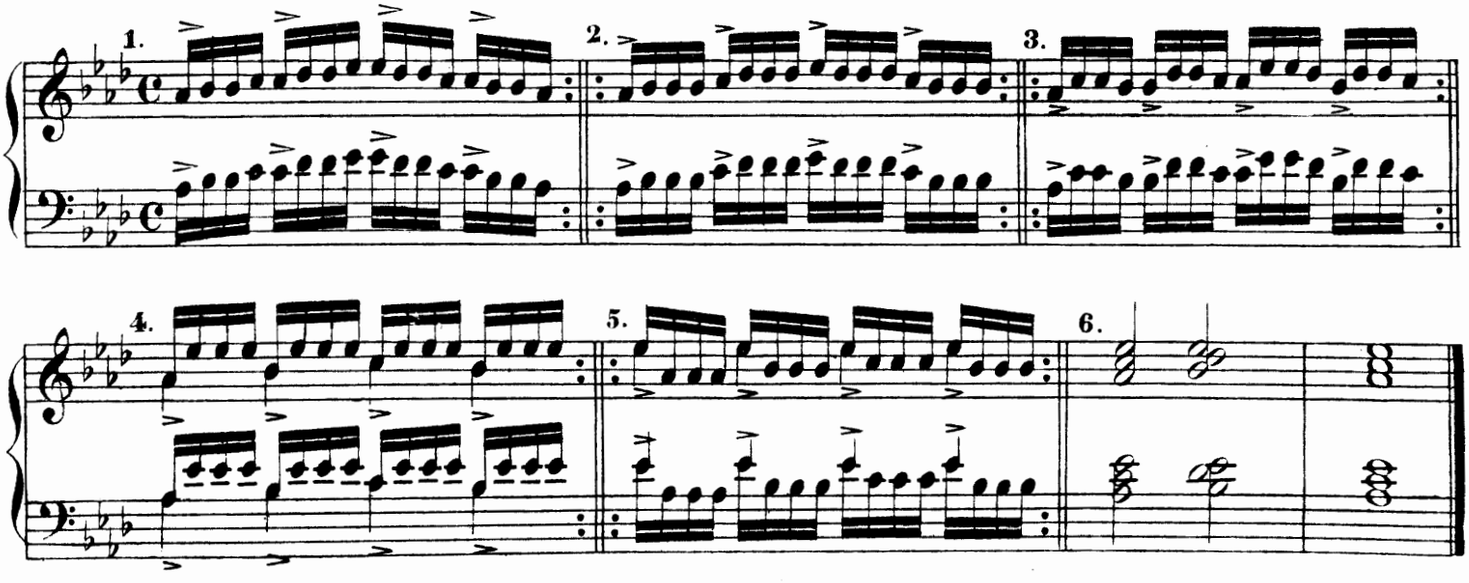
4. The double-flat (𝄫) as sign of double lowering.

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

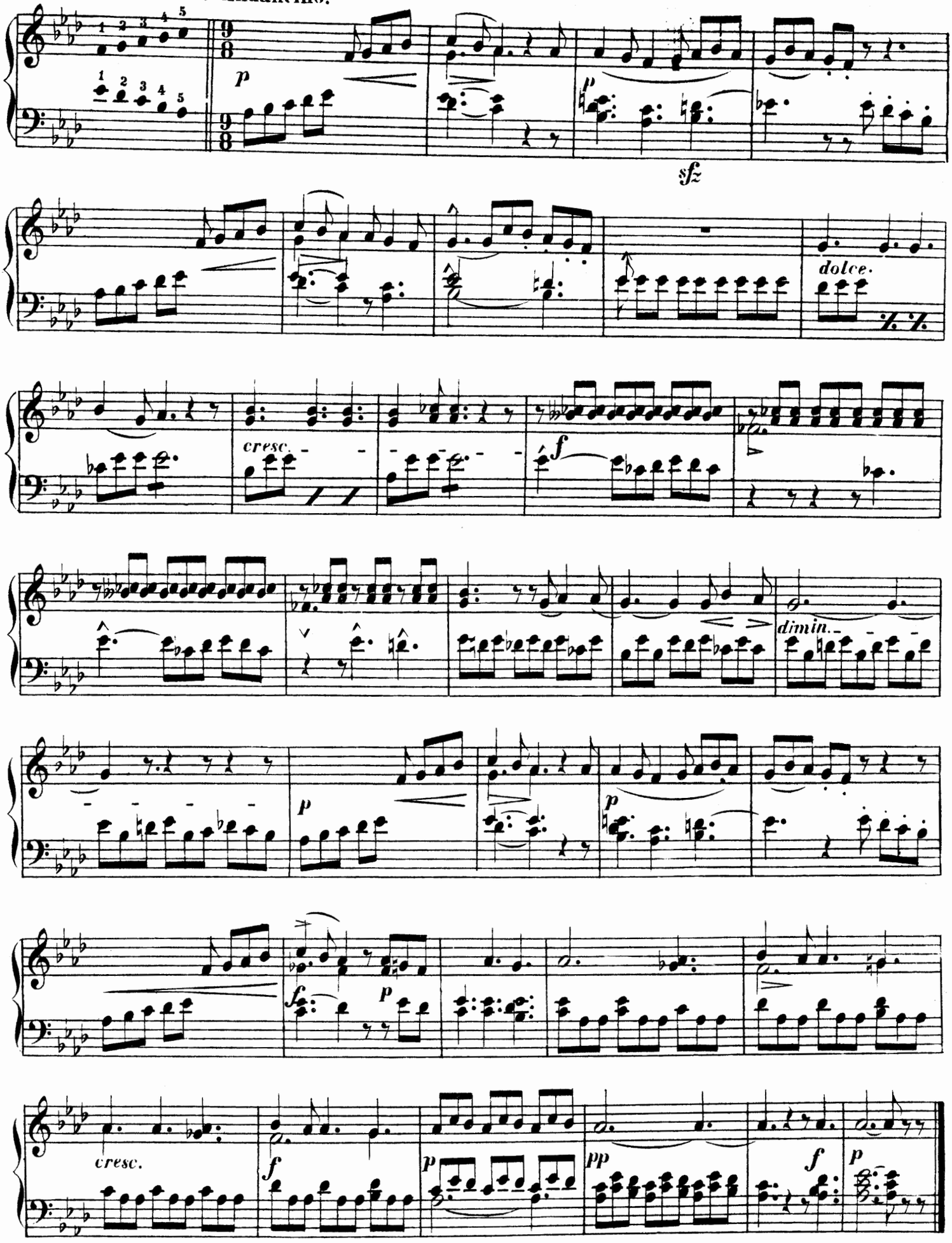


Practical application. (2) To which kind of measure does the nine-eight measure belong? (3) The signification of the abbreviations should now be more particularly explained. They are used for saving space and time. They have reference to repetitions, verbal abbreviations, contractions, transpositions,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

B. Exercises and Pieces.



7. Andantino.

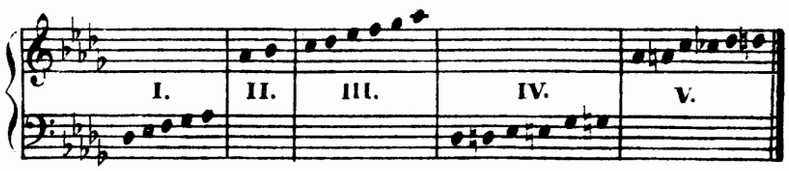


XI. D-flat major.

A. Material.

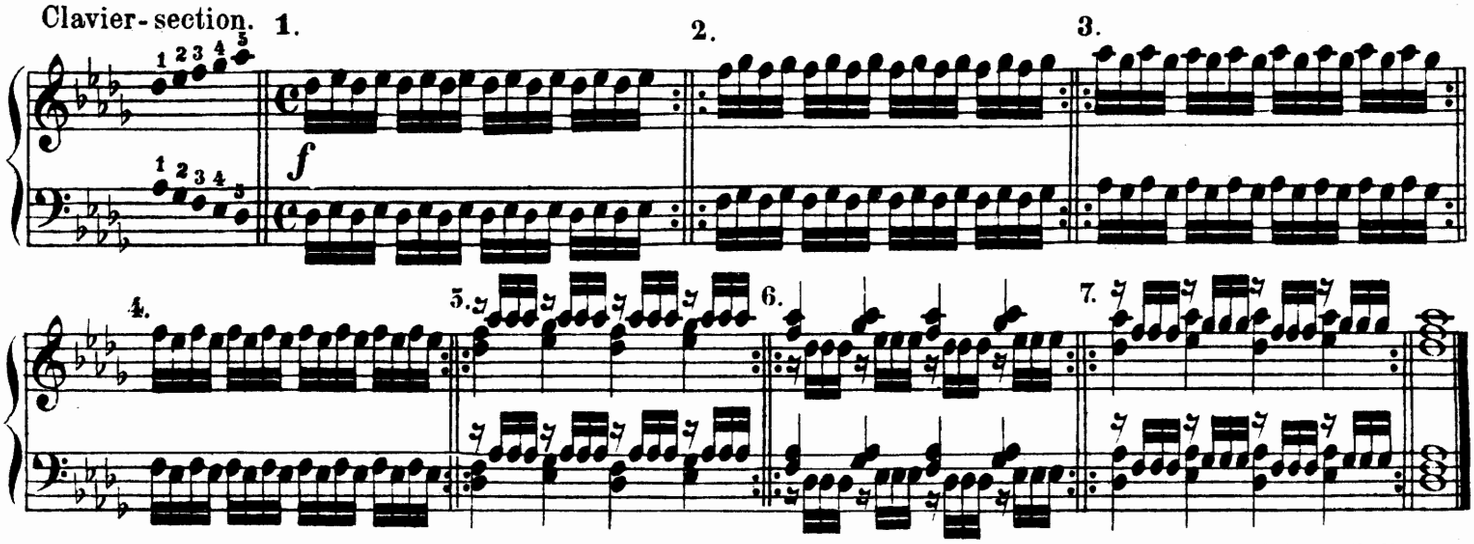
1. *Rallentando,* abbreviated, *rallent., rall.,* holding back, slackening. The place at which the original movement is to be resumed is indicated by *Tempo primo (Tempo I°, Tpo I°).* The slackening must be gradual, that is, the metrical parts must diverge — not at once, but — by d e g r e e s.
2. The hold, or pause 𝄐, alluded to in the division *E♭ major,* is in the same way used with rests; as, for example, 𝄽 𝄾, etc.

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

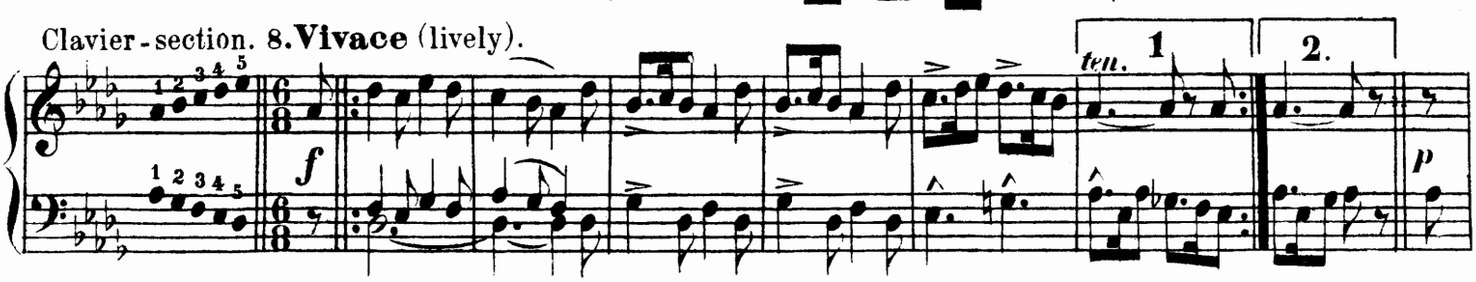


B. B. Exercises and Pieces.

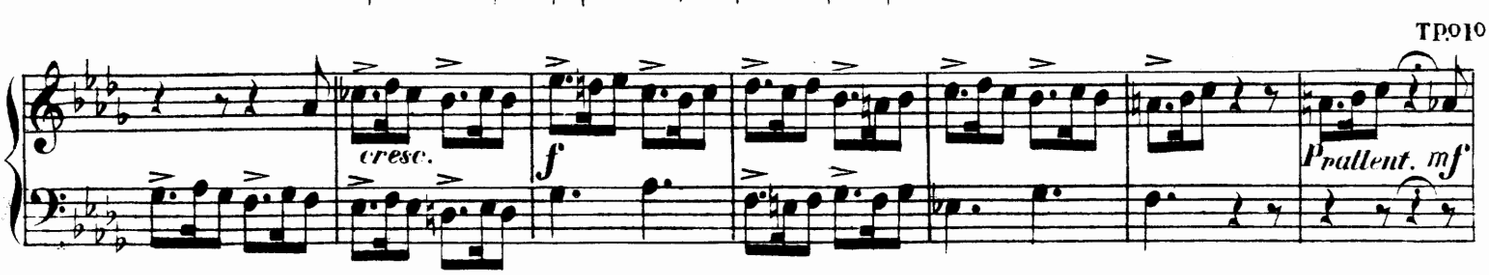
Clavier-section. 1.

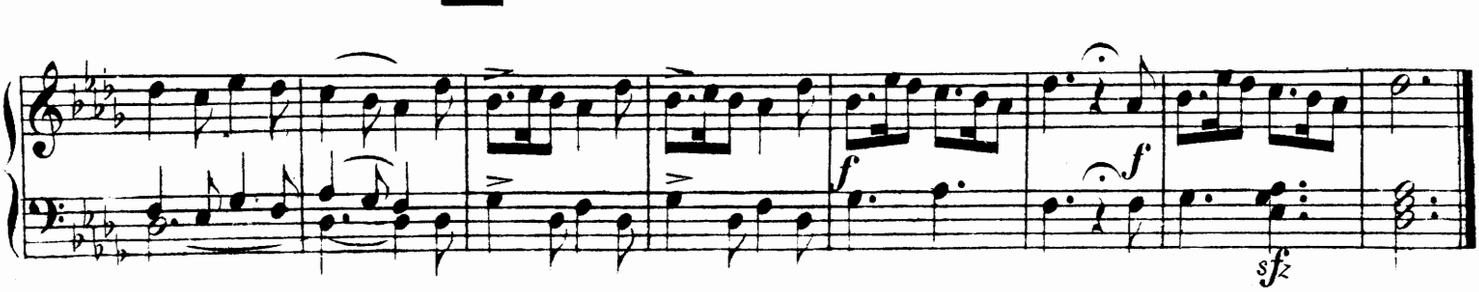


Clavier-section. 8. **Vivace** (lively).



Tpo 1°





XII. G♭ major (F♯ major).

A. Material.

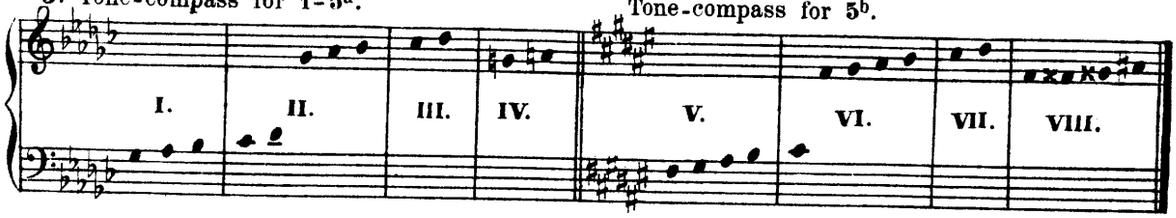
1. Through bipartition of the sixteenth-note, we obtain the thirty-second ;

through bipartition of the sixteenth-rest, the thirty-second rest .

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

×

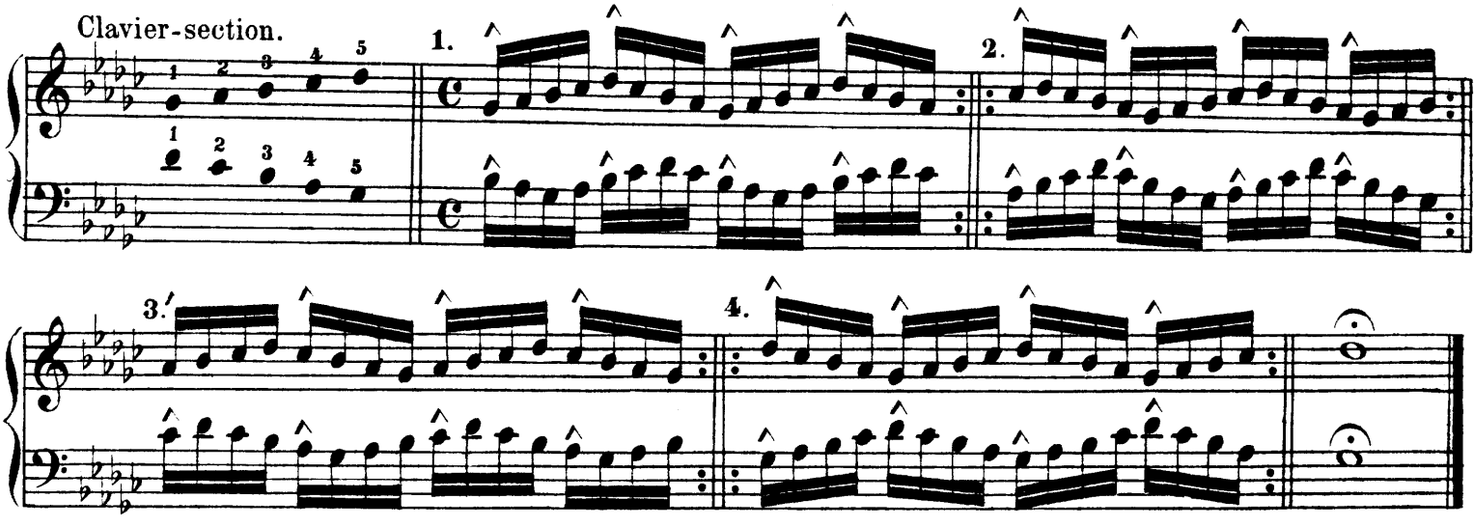
3. Tone-compass for 1-5ª.



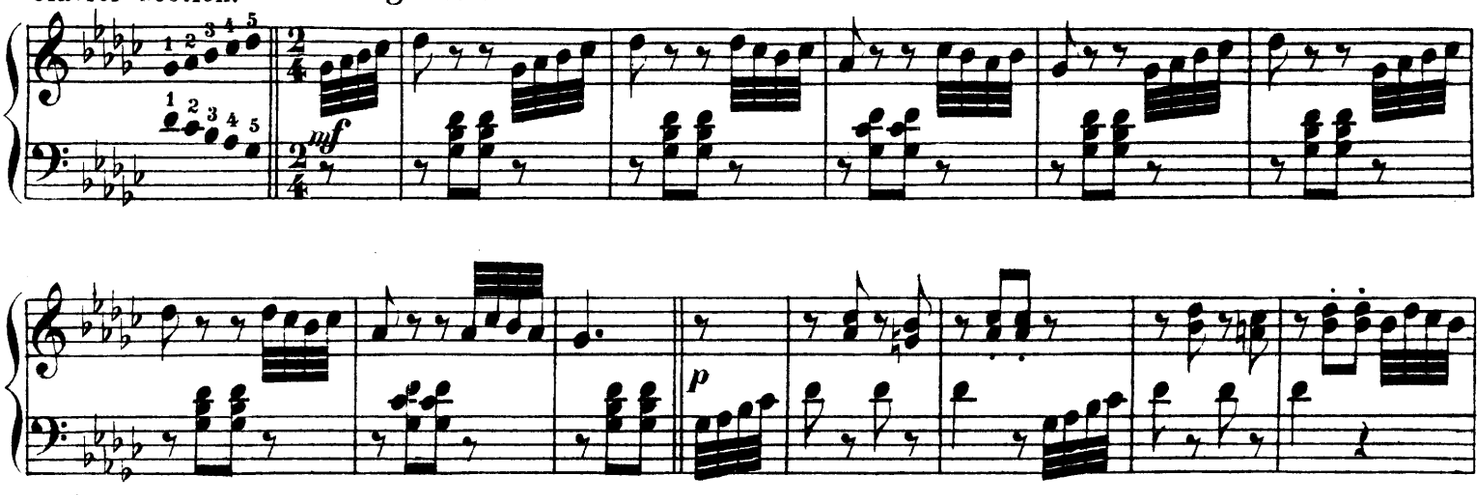
Practical application. (1-3). To be used in the previous way. Piece 5ᵇ is nothing but a transposition of 5ª into F♯ major; for the sake of practice, the student should try to make the enharmonic change in writing before looking at the one given here.

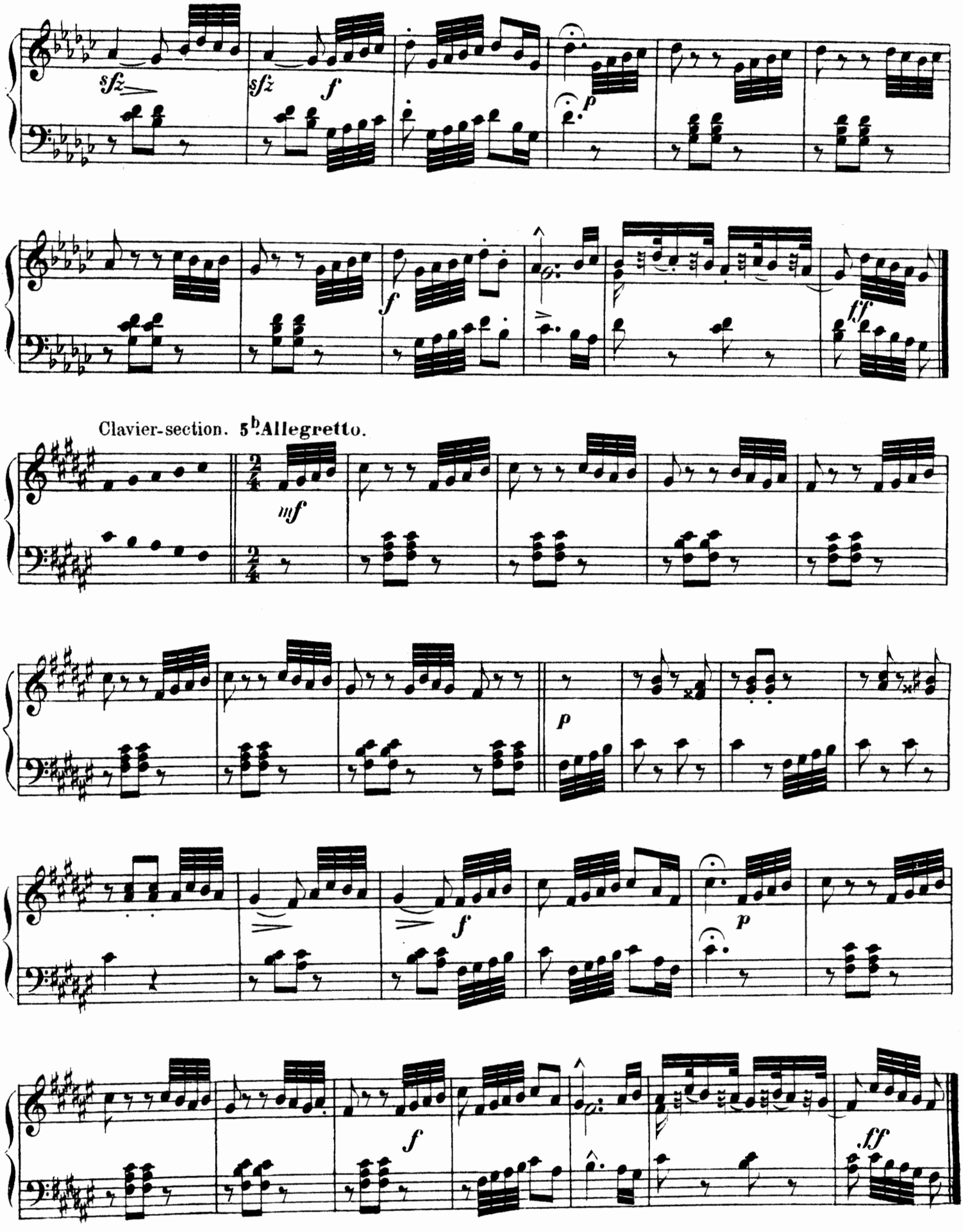
B. Exercises and Pieces.

Clavier-section.



Clavier-section. 5ª Allegretto.




sfz
sfz
f
p
f
ff
Clavier-section. 5b. Allegretto.
mf
p
f
p
f
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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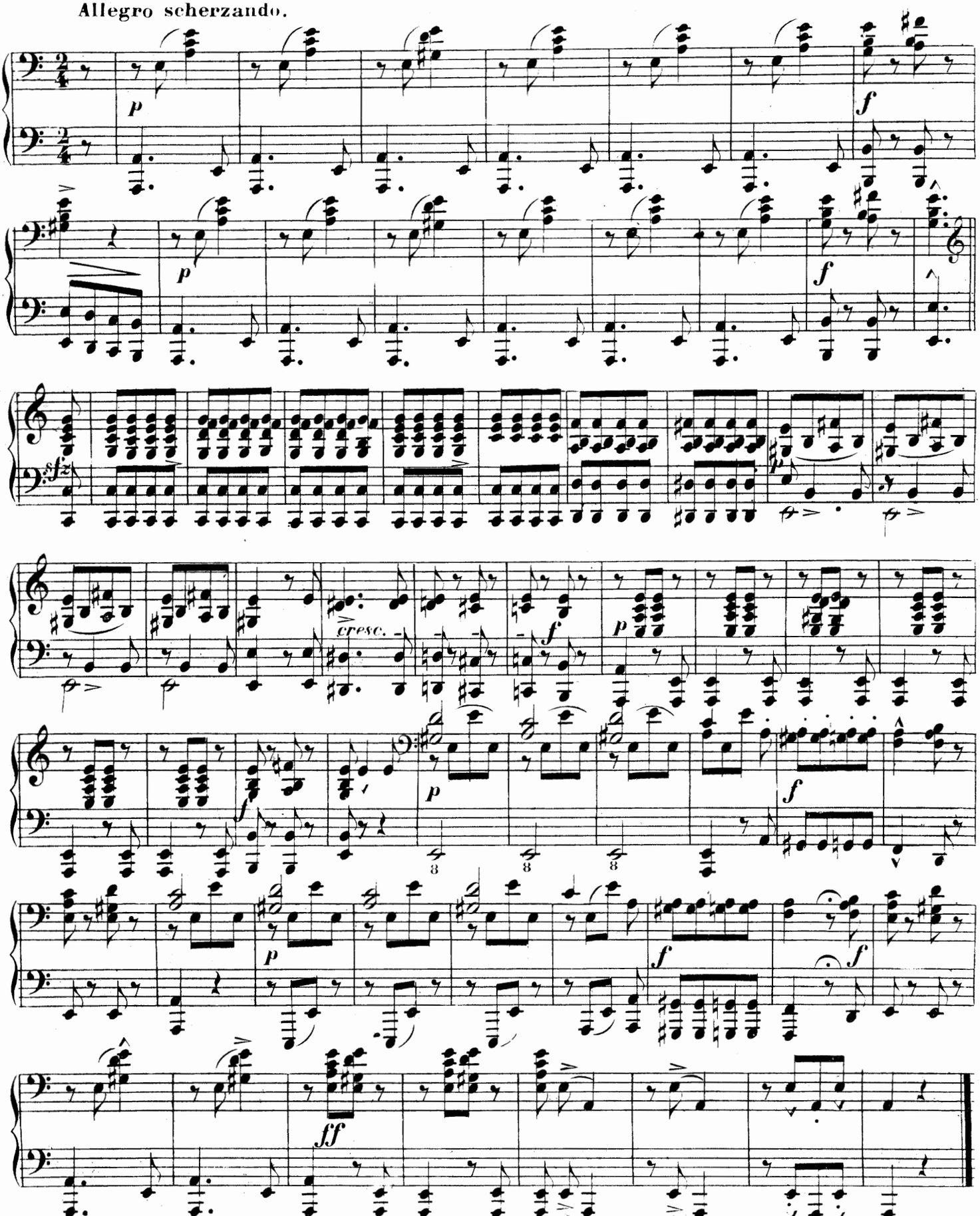
I. A-minor.

SECONDO. (Teacher.)

Allegro scherzando.



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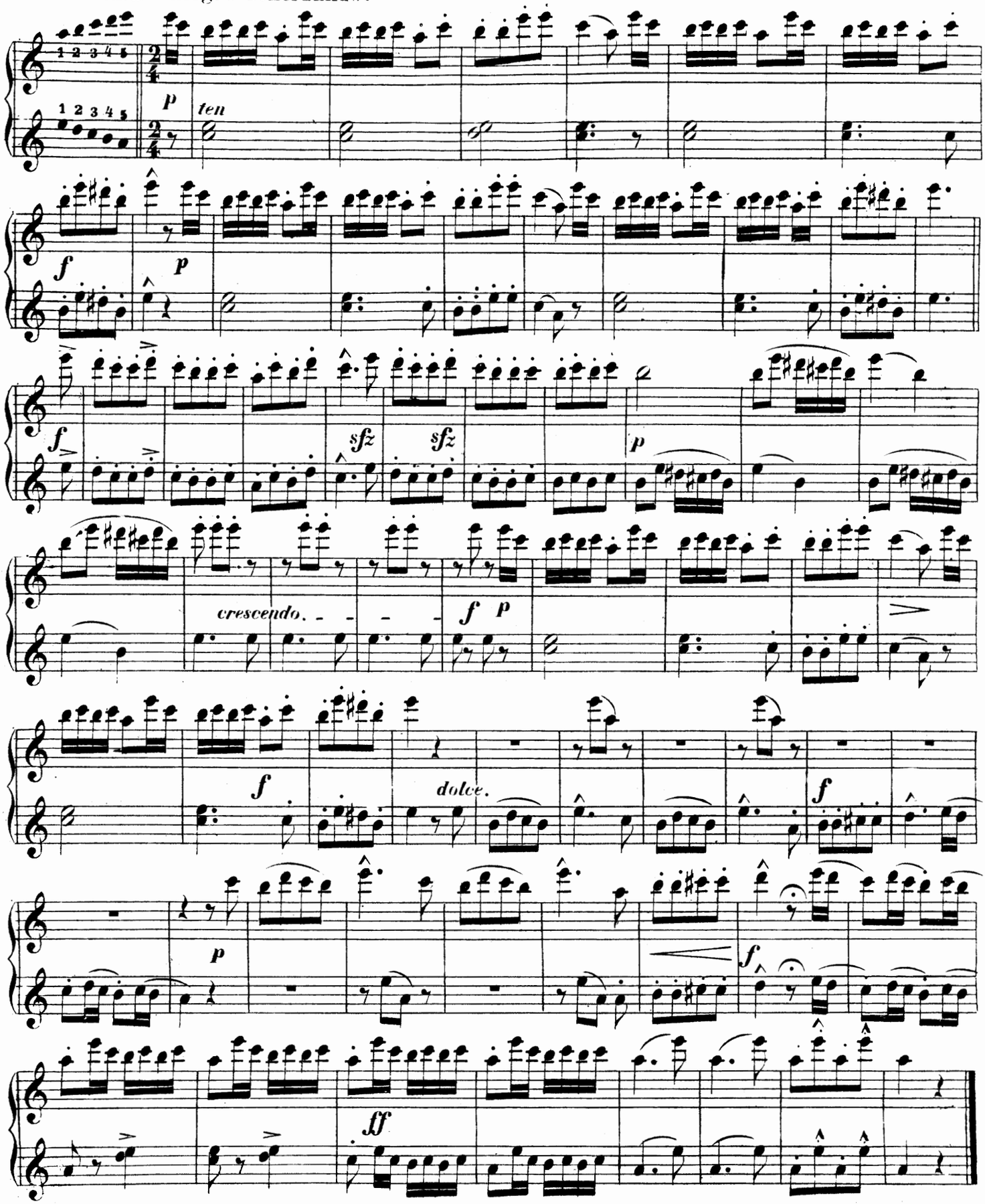
I. A-minor.

PRIMO. (Pupil.)

Clavier-section.*) **Allegro scherzando.**

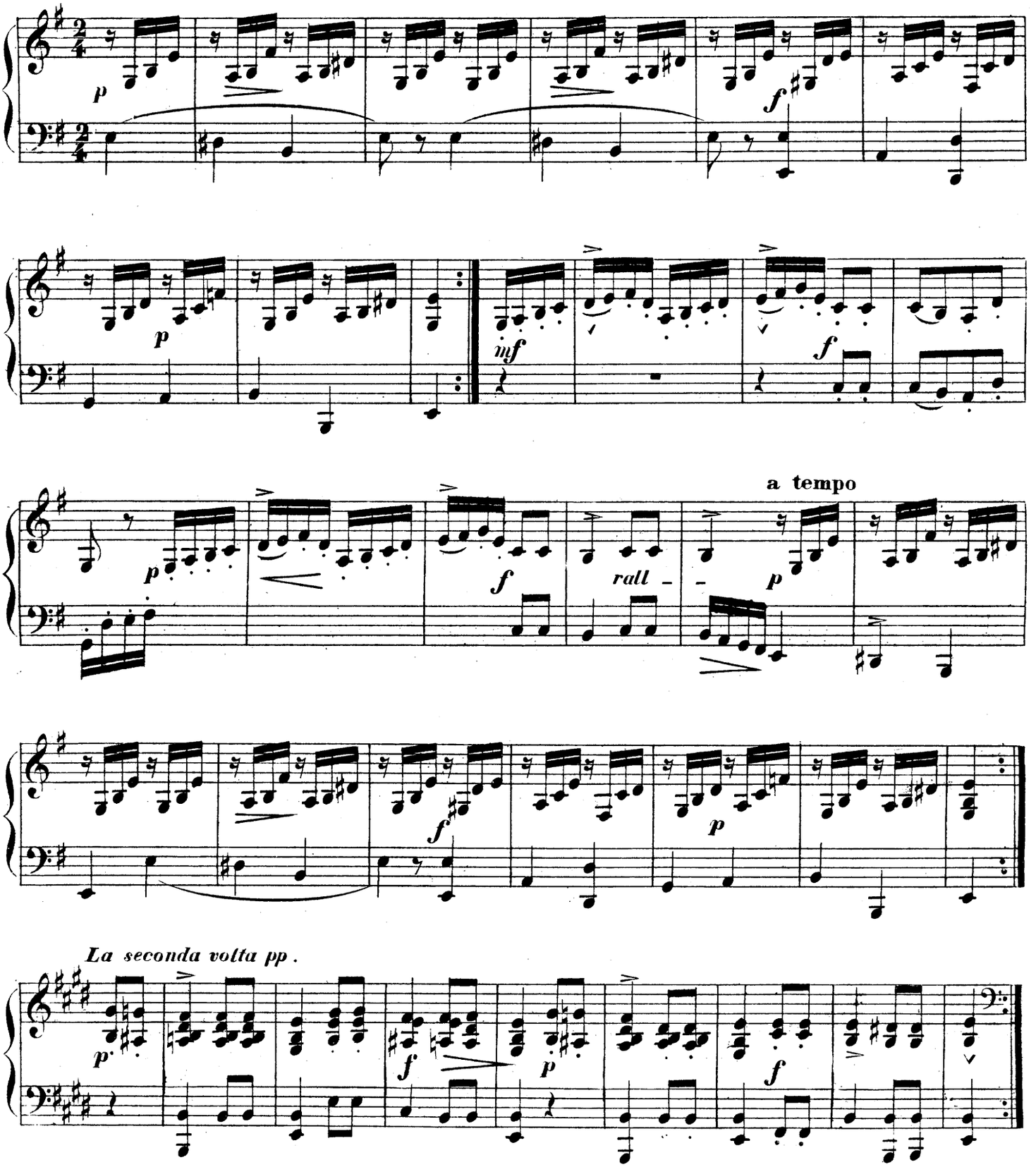


*) So-called Keyboard-section.

II. E-minor.

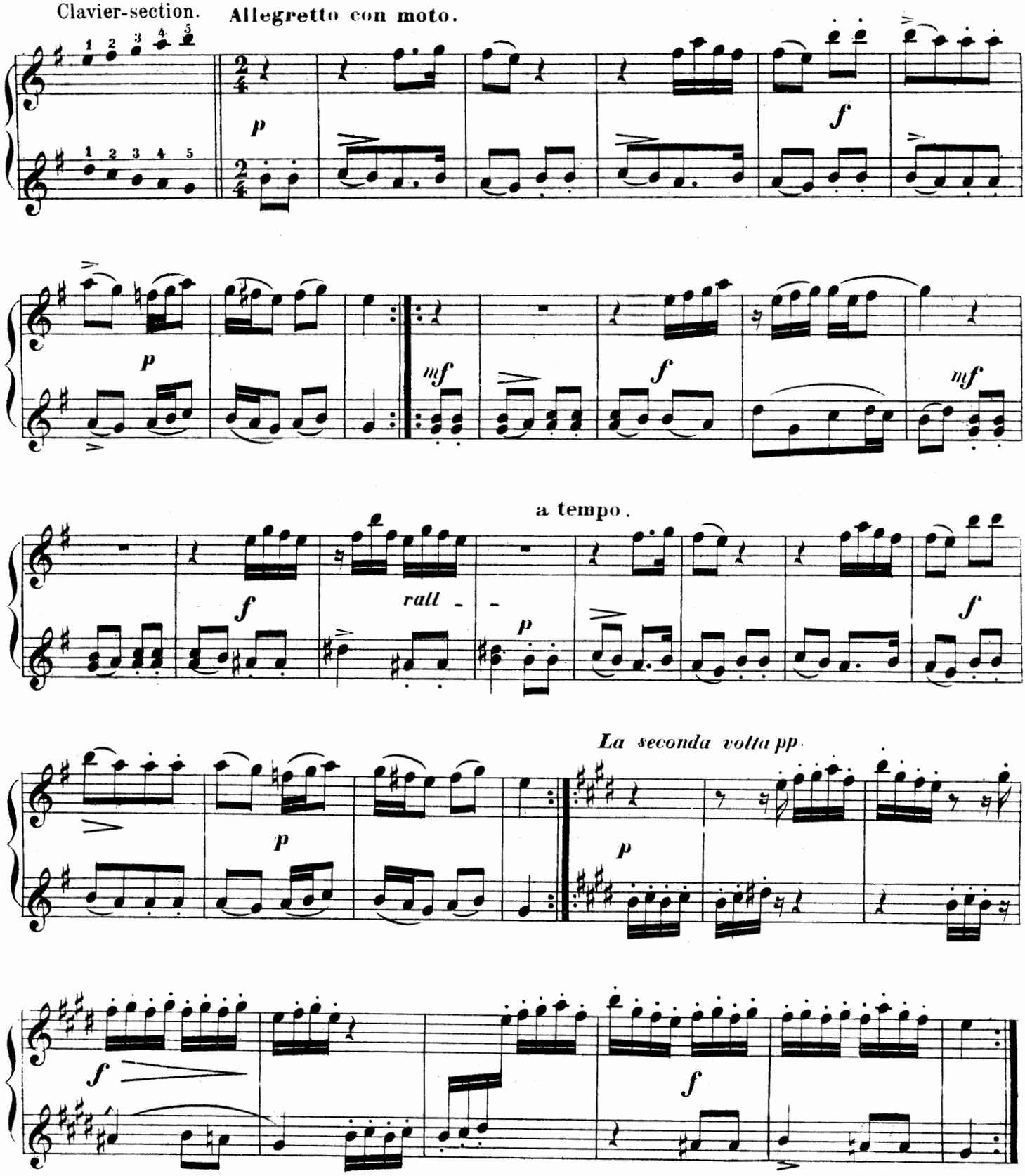
SECONDO. (Teacher.)

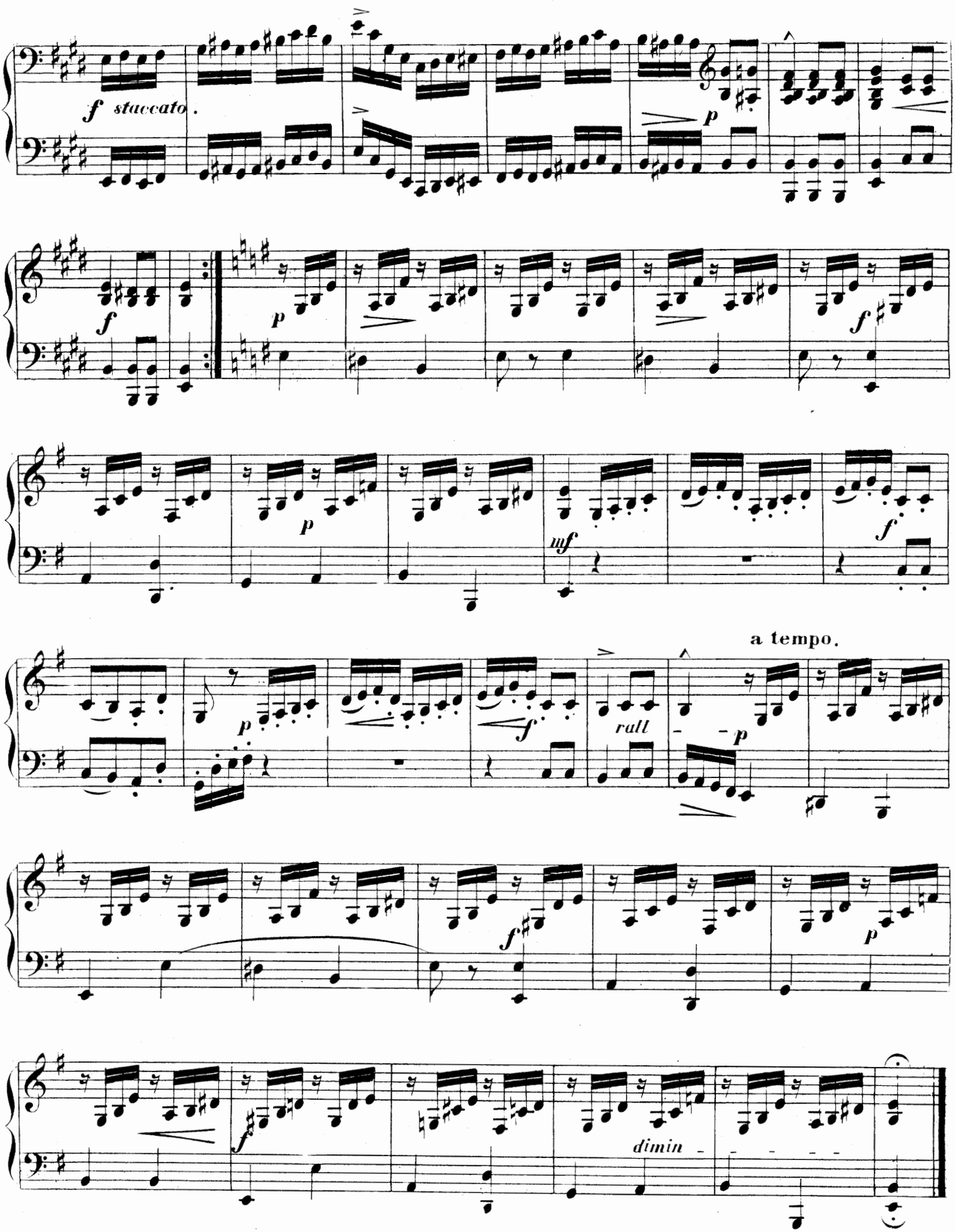
Allegretto con moto.



II. E-minor.

PRIMO. (Pupil.)

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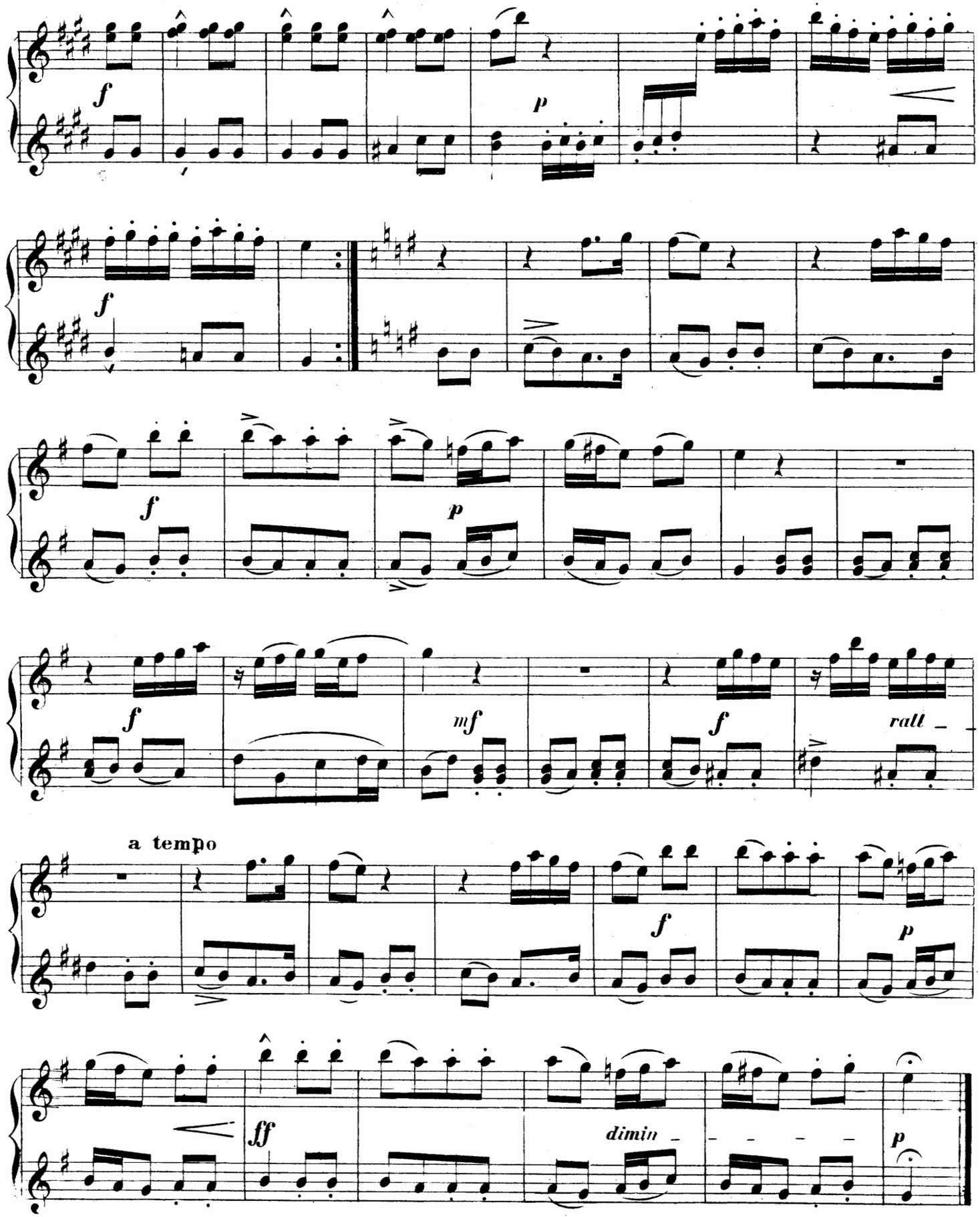
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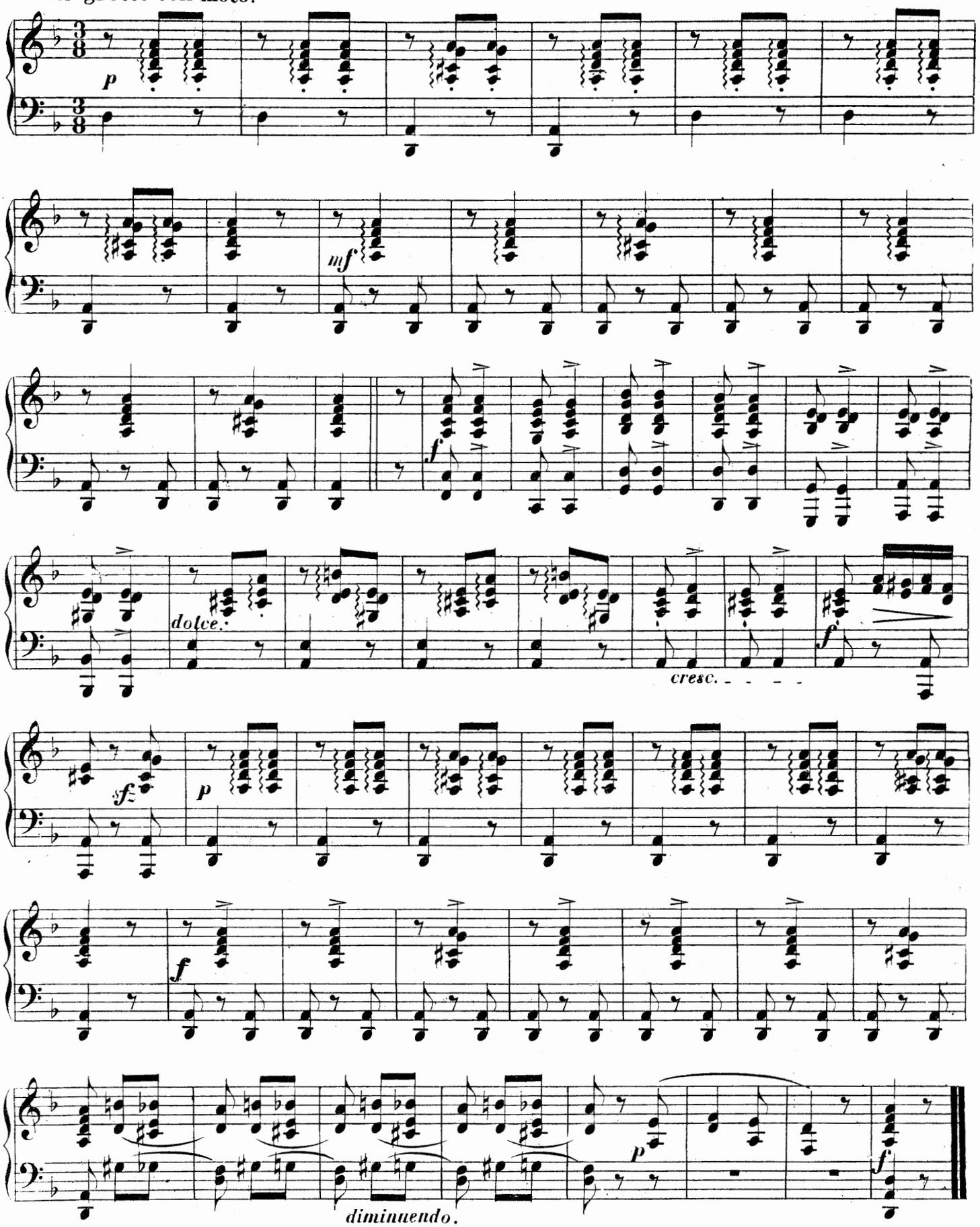
III. D-minor.

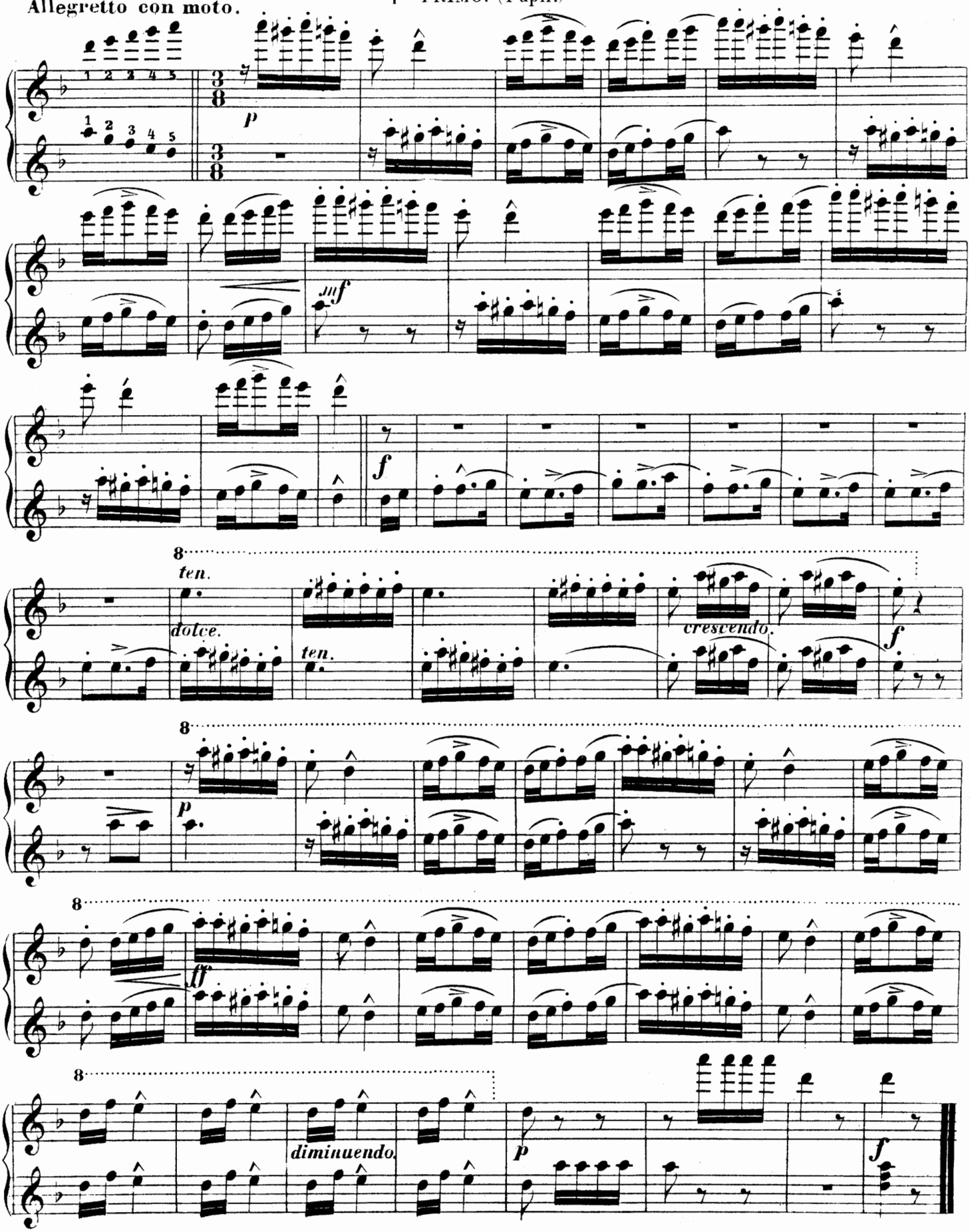
s SECONDO. (Teacher.))

Allegretto con moto.



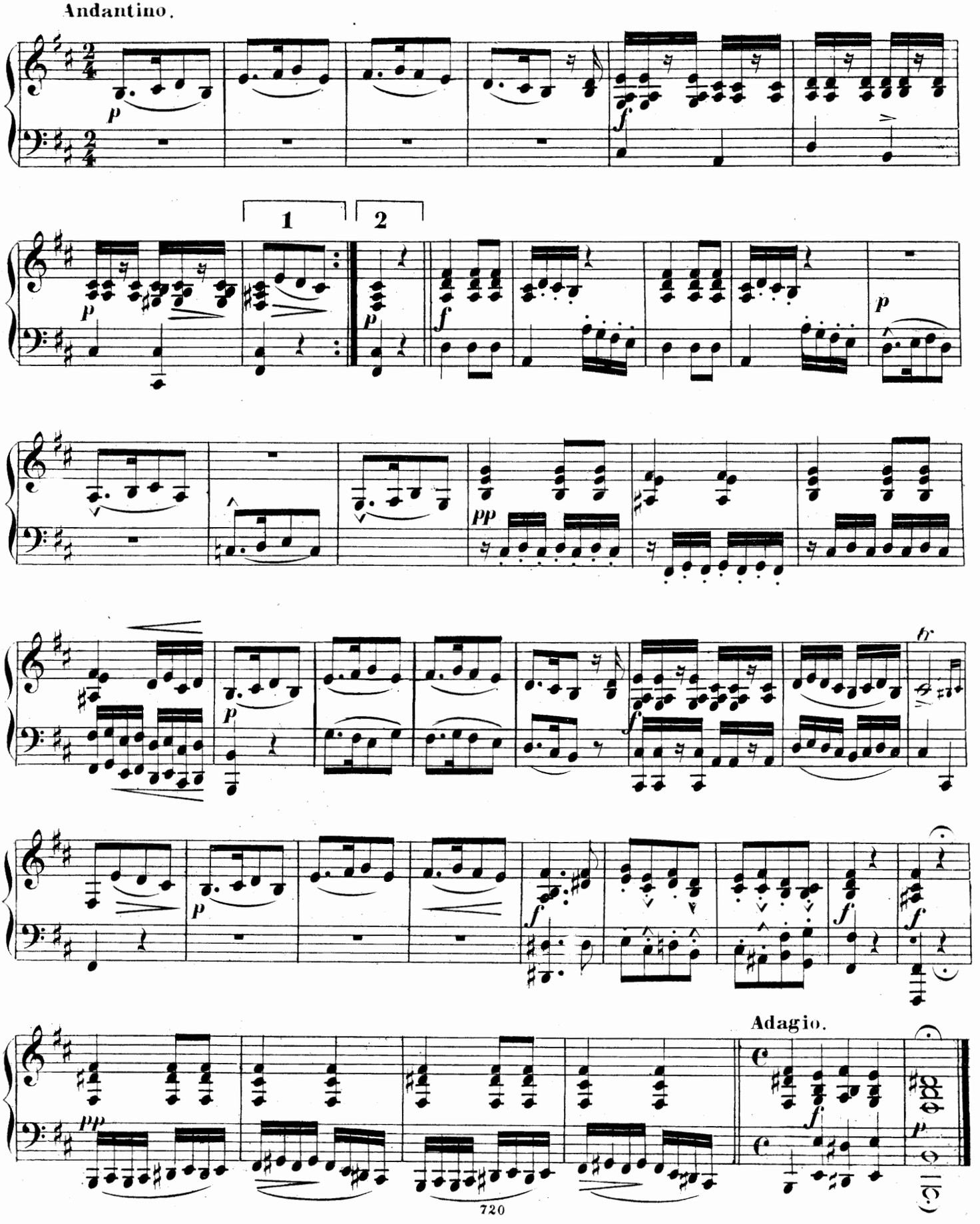
III. D-minor.

PRIMO. (Pupil.)



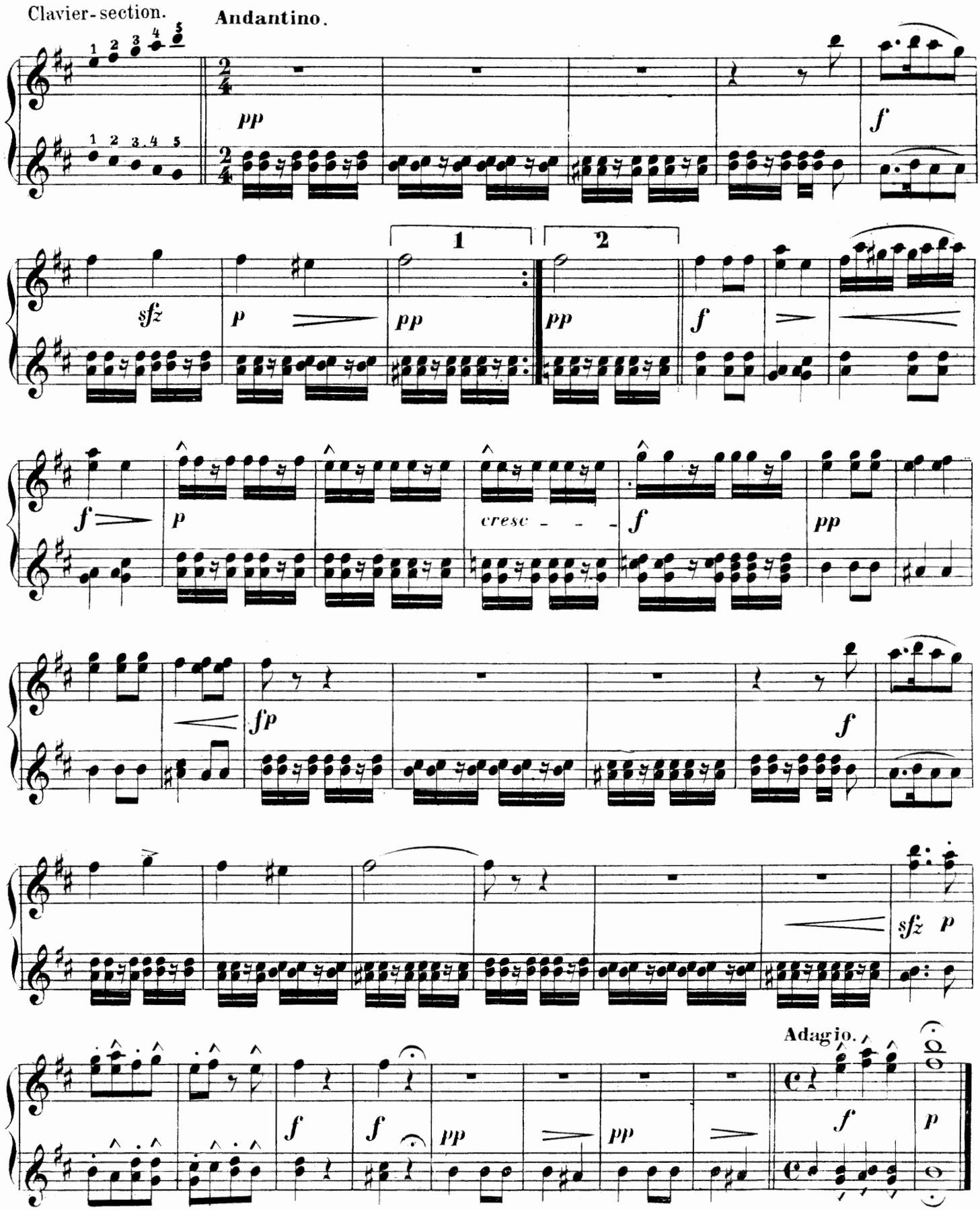
IV. B-minor.

SECONDO. (Teacher.)



IV. B-minor.

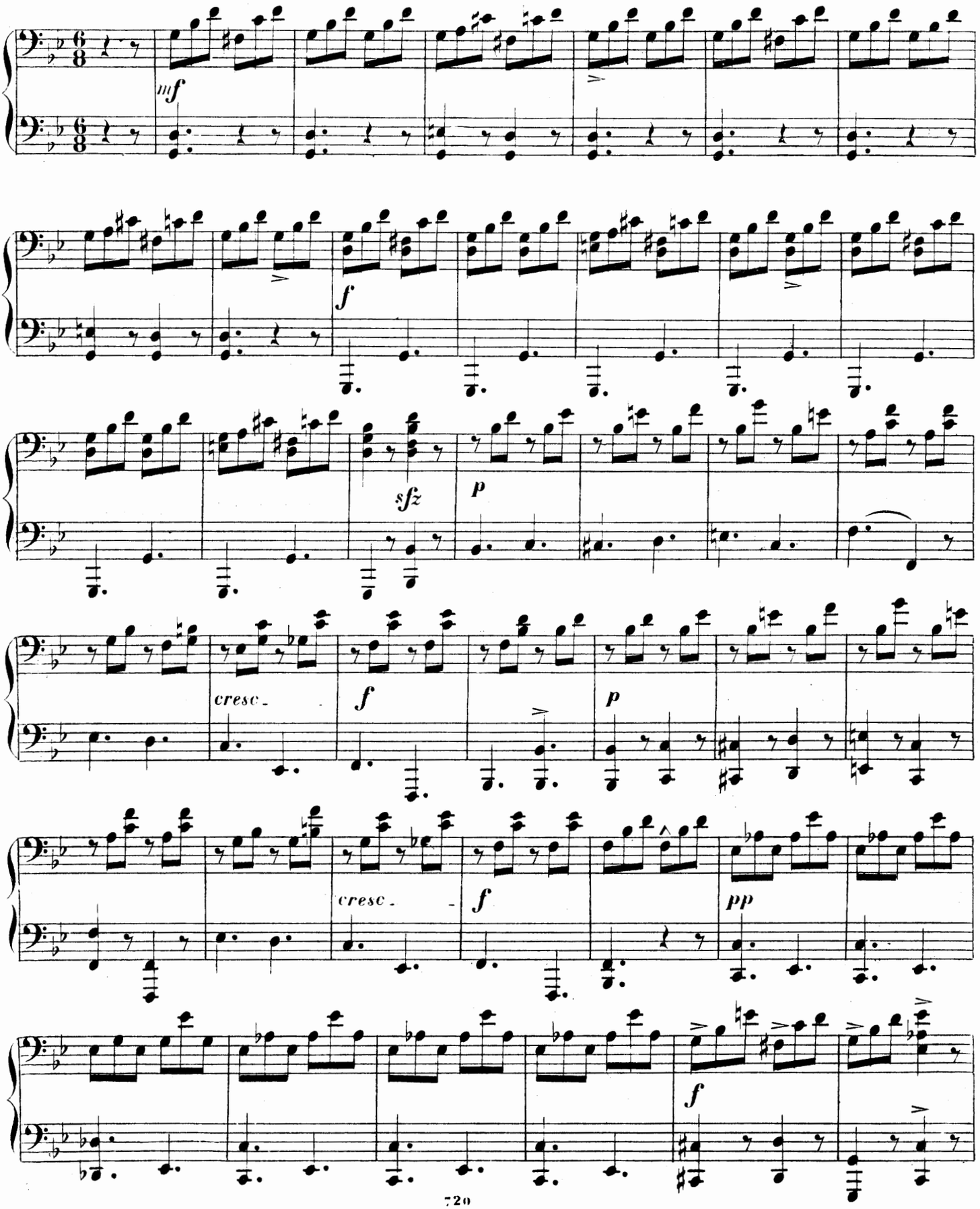
PRIMO. (Pupil.)



V. G-minor.

SECONDO. (Teacher.) [1]

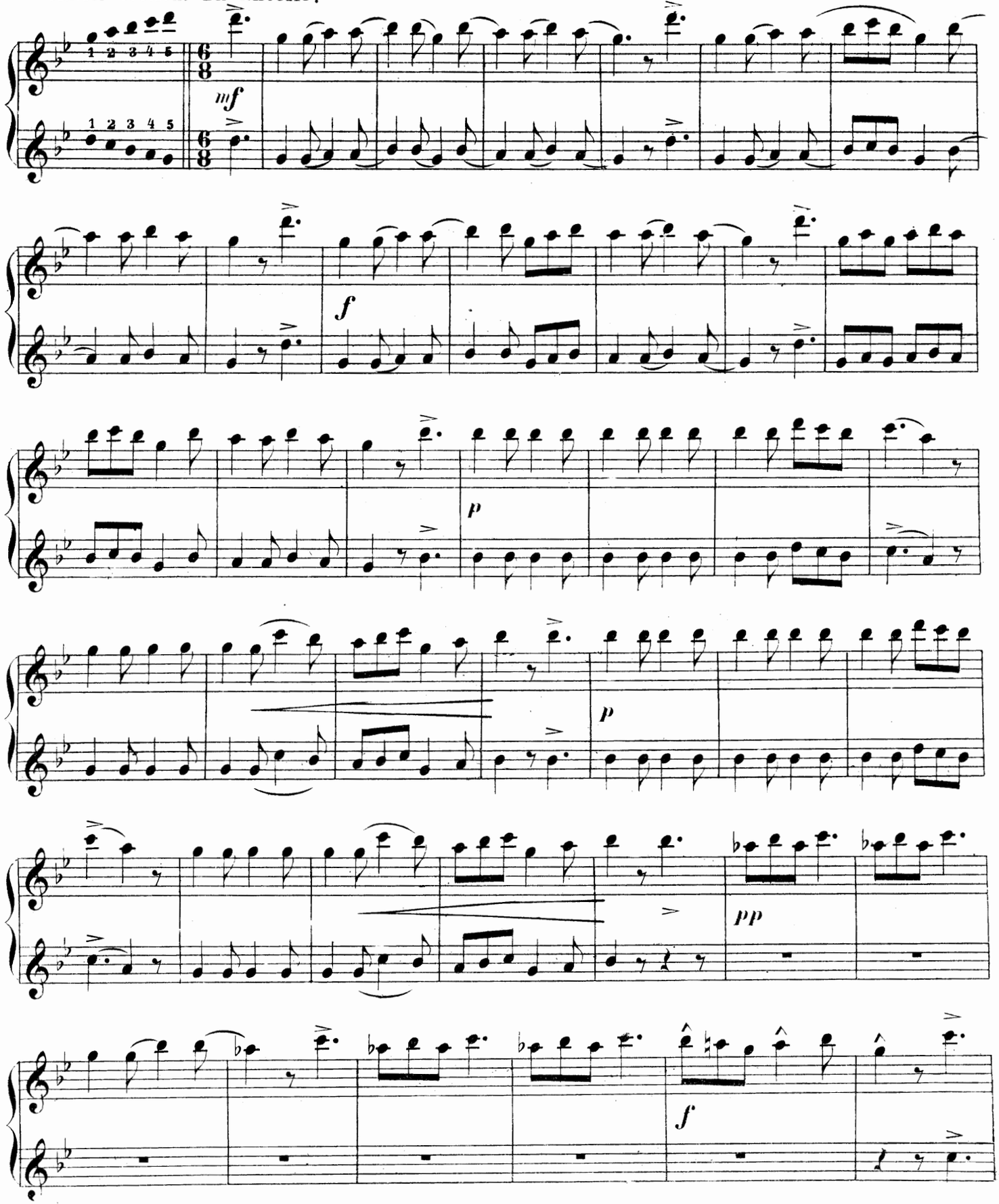
Tarantelle.

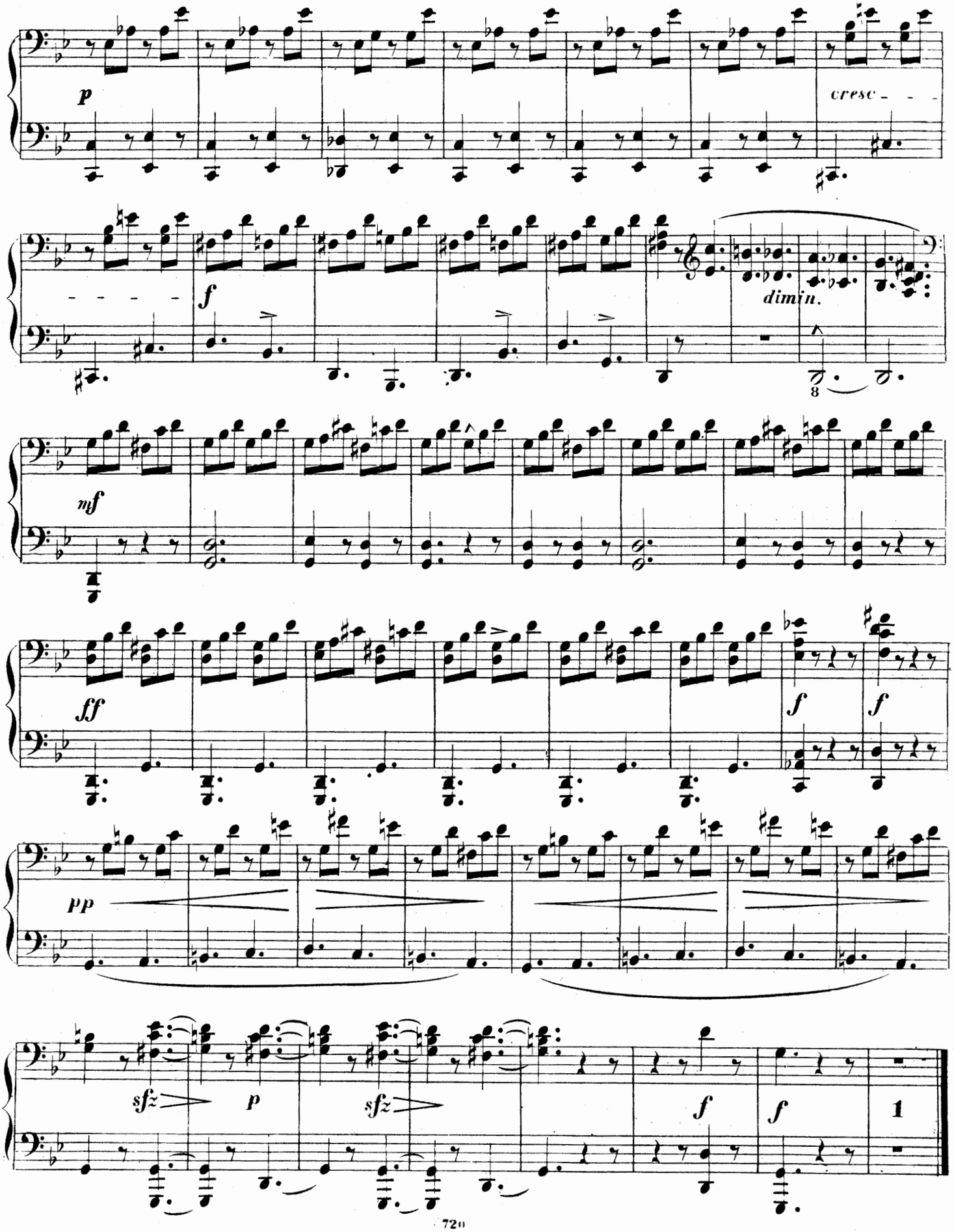


V. G-minor.

PRIMO. (Pupil.)

Clavier-section. **Tarantelle.**

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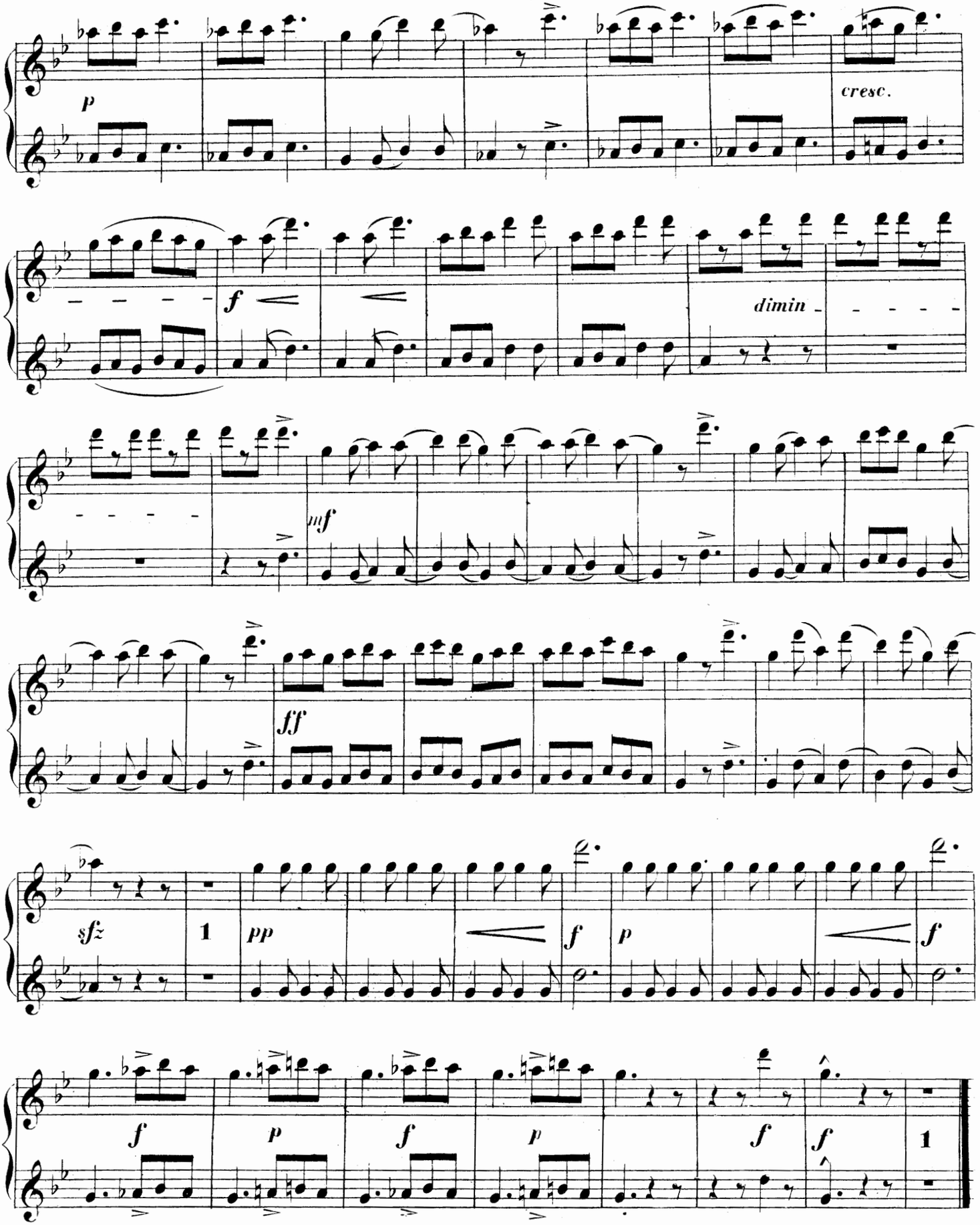
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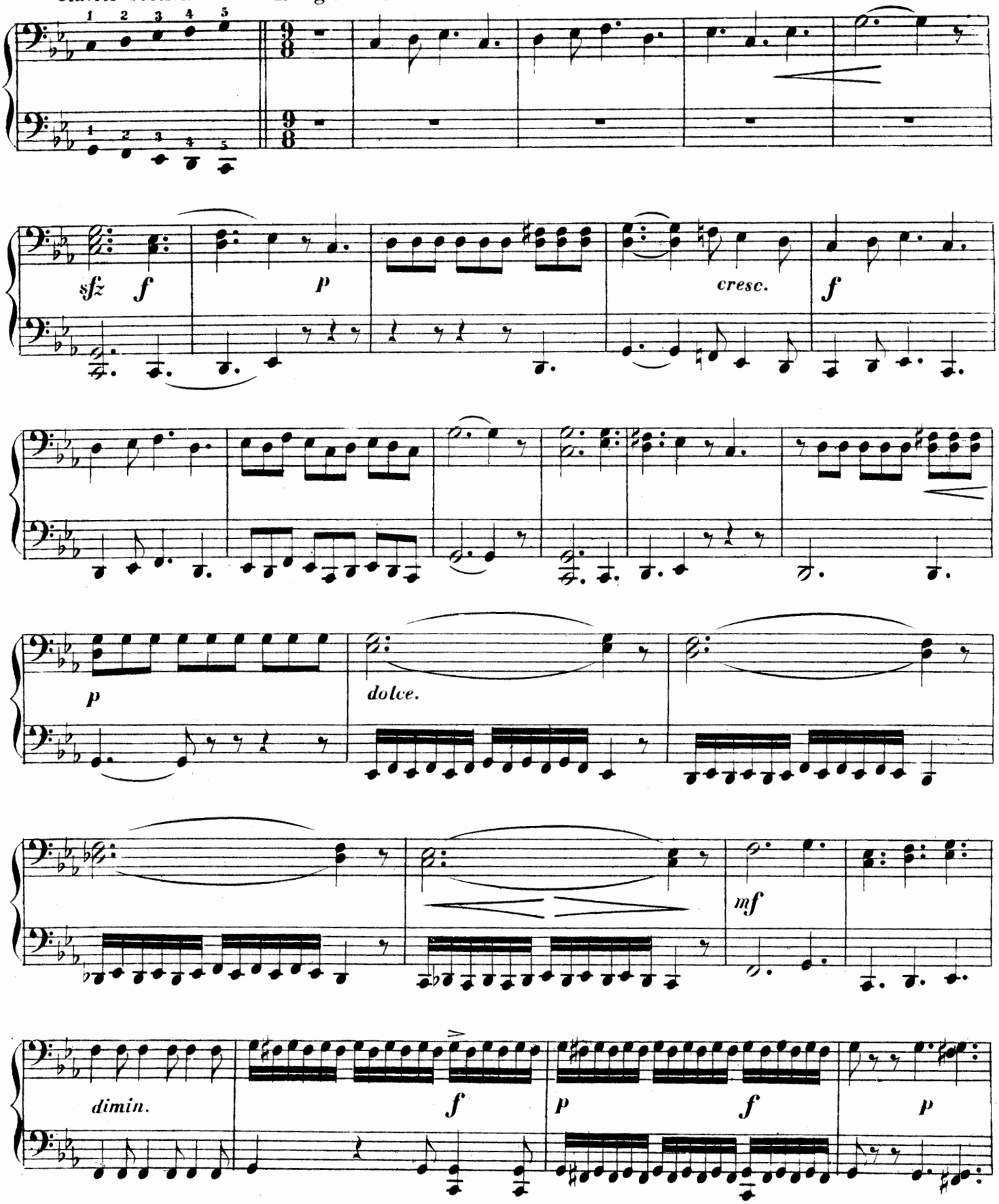
VI. C-minor.

SECONDO. (Pupil.)

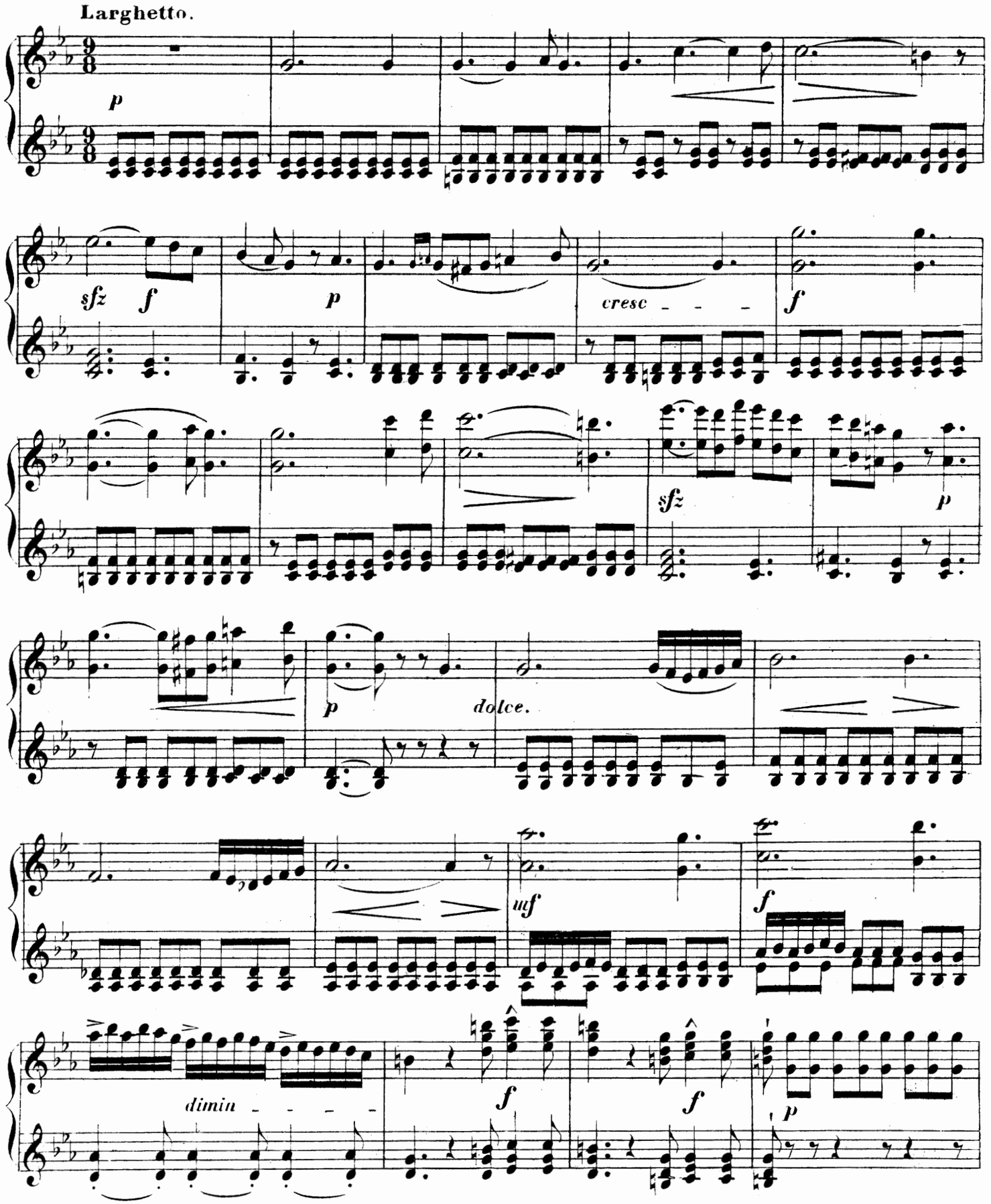
Clavier-section.

Larghetto.

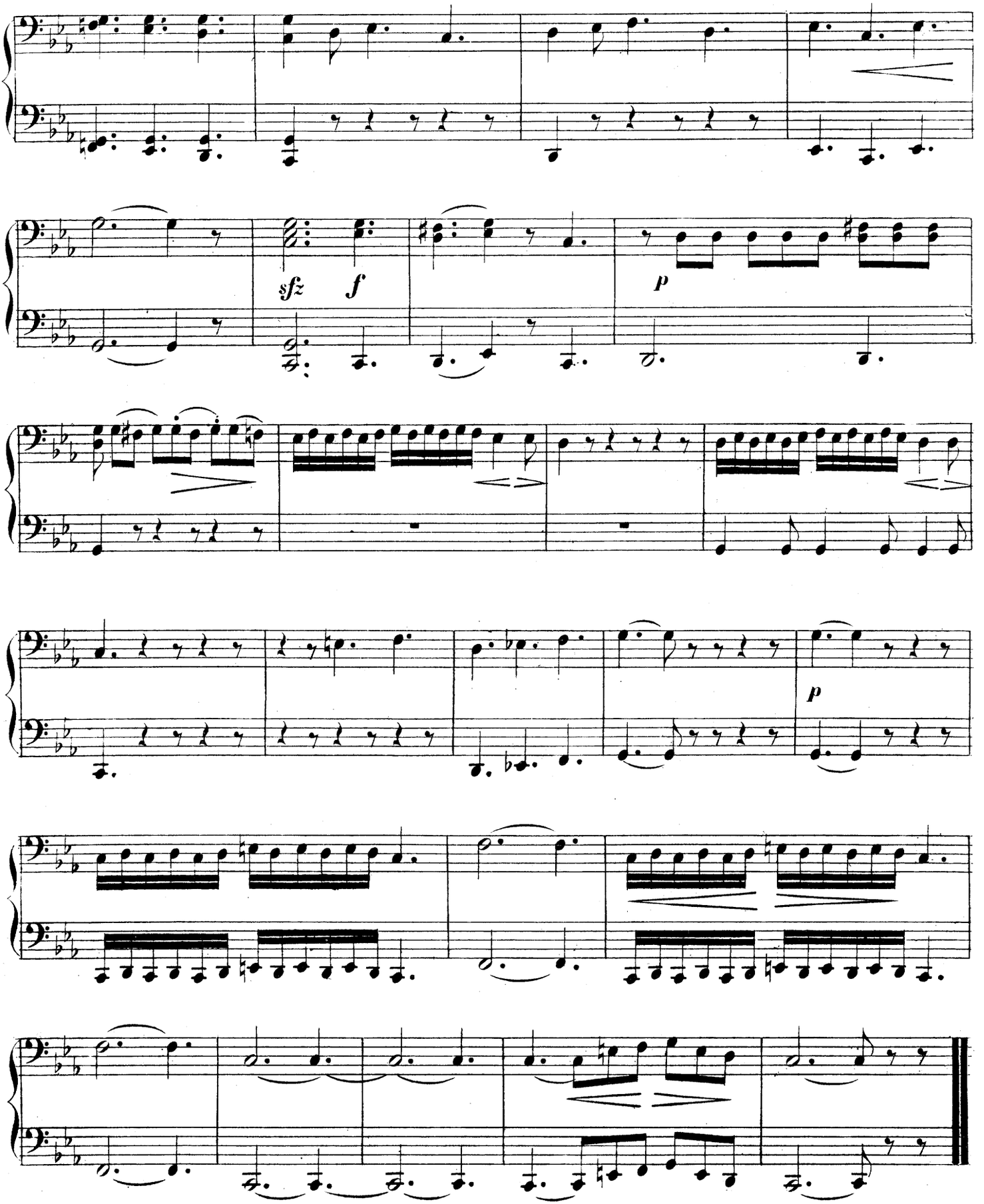


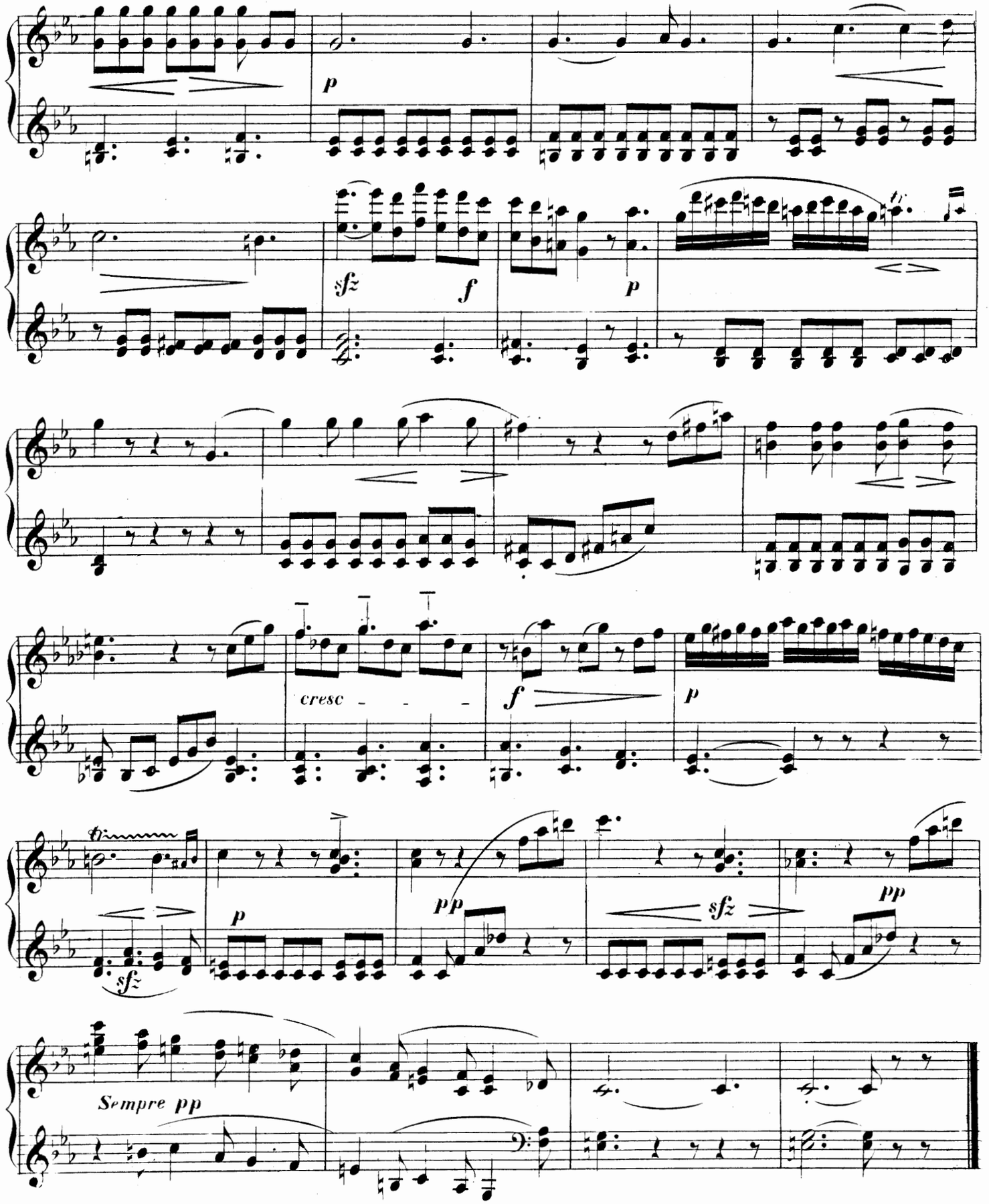
VI. C-minor.

PRIMO.(Teacher.)



SECONDO.

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Empfehlenswerthe Musikalien für das Pianoforte zu 2 Händen

von

M. Bahn, Verlag (früher T. Trautwein) in Berlin, Ritterstrasse 79.

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— Ellinor oder Träumen und Erwachen. Ballet. Potpourri, op. 45. M. 3. Polka op. 46, 80 Pf. Polka-Mazurka, op. 47, 80 Pf. Galopp, op. 48, M. 1. Walzer, op. 49, M. 1,50. Marsch, op. 50, 80 Pf. Quadrille, op. 51, M. 1.		
— Electra, oder die Sterne. Ballet. Potpourri, op. 57. M. 3. Polka, op. 58, 80 Pf. Polka-Mazurka, op. 59, 80 Pf. Grosser Marsch mit Tanz, op. 60, M 1,30. Galopp, op. 61, M. 1. Polka millaire, op. 62, 80 Pf. Quadrille, op. 63, M. 1.		
— Das schlecht bewachte Mädchen. Ballet. Potpourri, op. 75, M. 3. Walzer, op. 76 M. 1,50. Polka, op. 77, 80 Pf. Quadrille, op. 78, M. 1,30		
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— Souvenir de Helsingfors	1	30
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— La même facilitée p. Wagner	2	30
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— Rayons et Ombres. Six pièces caract. op. 39. Cah. 1. Sérénade. Marche de nuit. La cloche du soir M. 3,00. Cah. 2. Adieux à la mer. Rêverie. Chant du soir. M. 2,80.		
— Deuxième Portefeuille de Musique. Morceaux de Salon. op. 51. No. 1. La belle Madelaine. Nocturne. M. 1,50. No. 2. Drei Jägerlieder. M. 2,50. No. 3. Au bord de la mer. Romance. M. 1,50. No. 4. Scherzo. M. 1,80. No. 5. Saltarello. M 2,50.		
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