

Materials

for

Elementary

Pianoforte Instruction

By

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Translated from the Author's final edition

by

ALBERT R. PARSONS.

- Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr. **L.25** .
Book II. Exercises and Pieces.
Book III. Little Four-hand pieces in the most usual Minor Modes.
(supplement to Book II).

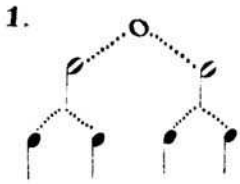
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I. C-major.

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



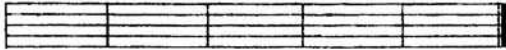
2, Two-two measure.



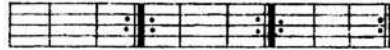
3, Four-four measure.



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



5, Sign of repetition.



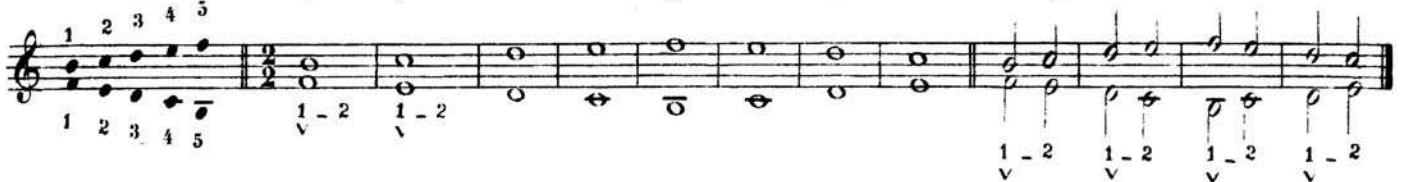
6, Table for reading notes. (Tone-compass of N^o 1-15)



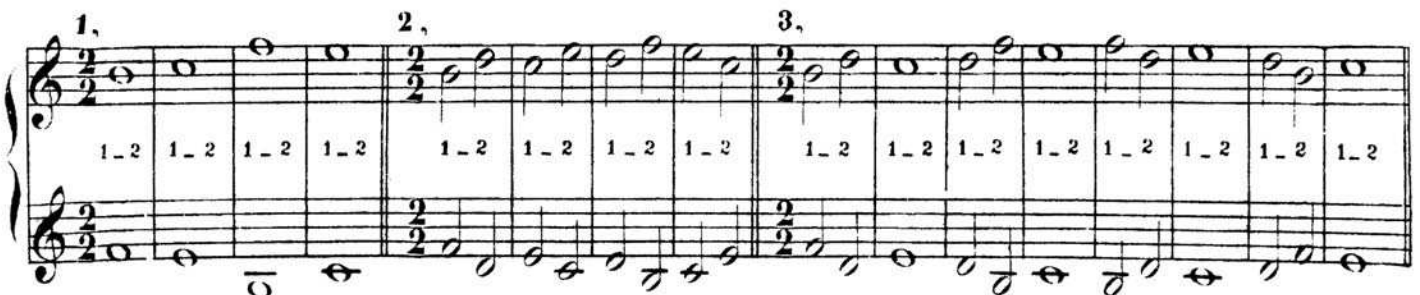
* Example: What names are given to the kinds of notes shown under 1? How do whole, half and quarter-notes differ as to form? How as to duration? (2) To what species of metre does two-two measure belong? Count and play the example. (3) To what species of metre does four-four measure belong? (6) Which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



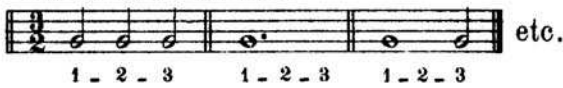
3. The quarter note a three-eighth note and equals



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



4. Three-two measure.



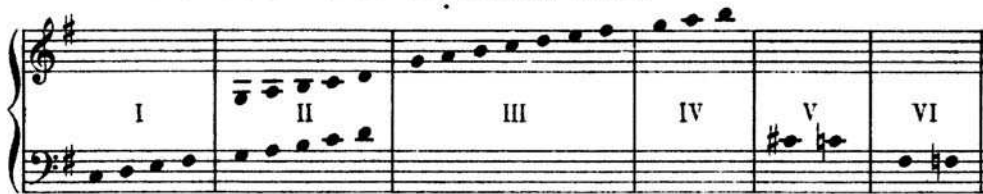
5. Three-four measure.



6. Sharp; Cancel.



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


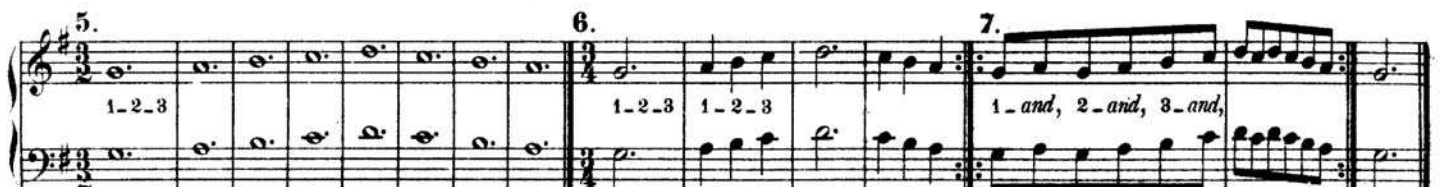


Questions: (1) To how many eighths is the whole note equal? the half? (2) How many quarters are there to the whole-and-half note? how many eighths? to how many eighths is the three-quarter note equal? etc. (4 and 5) To what kinds of measure do three-two measure and three-four measure belong? Group together 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 3/4 time. The right hand starts with a melodic line featuring fingerings 1, 2, 3, 4, 5. The left hand provides a rhythmic accompaniment with a similar melodic contour.

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, with the left hand maintaining its accompaniment.

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 labeled "Lower added lines." and contains a similar melodic line.

N° 9b.

N° 9b. Another notation. This section shows a different notation for the same melodic line, with fingerings 1, 2, 3, 4, 5. The lower staff contains a similar notation.

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





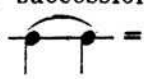
N° 10. Theme with Variations. 1. 1st Variation. This variation features a 3/4 time signature and a melodic line in the right hand with fingerings 1, 3, 5. The left hand provides a rhythmic accompaniment.

2d Variation.

N° 10. Theme with Variations. 2. 2d Variation. This variation features a 3/4 time signature and a melodic line in the right hand with fingerings 1, 2, 3, 4, 5. The left hand provides a rhythmic accompaniment. The text "One-and, two-and, three-and," is written below the right hand staff.

III. D-major.

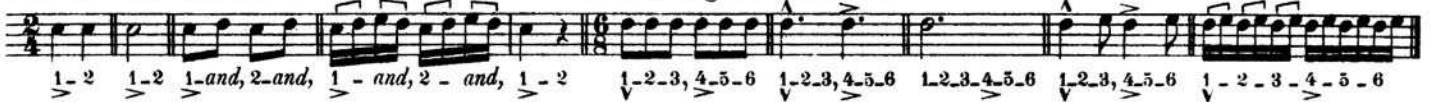
A. Material.



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-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.

Musical score for Clavier-section 9, consisting of two staves (treble and bass clef). The music is in a major key with a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

Clavier-section. 10.

Musical score for Clavier-section 10, consisting of two staves. The right hand has a more active melodic line with sixteenth notes. The left hand has a steady accompaniment. There are three instances of the fingering *1-2* in the bass line.

Clavier-section. 11.

First system of the musical score for Clavier-section 11, consisting of two staves. The right hand has a rapid sixteenth-note pattern. The left hand has a steady accompaniment. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo).

Second system of the musical score for Clavier-section 11, consisting of two staves. The right hand continues with the sixteenth-note pattern. The left hand has a steady accompaniment. Dynamic markings include *f*, *cresc.*, and *f*.

Clavier-section. 12. Allegretto.

First system of the musical score for Clavier-section 12, consisting of two staves. The right hand has a melodic line with fingerings 1-2-3-4-5. The left hand has a steady accompaniment with fingerings 1-2-3-4-5. Dynamic markings include *p* and *f*.

Second system of the musical score for Clavier-section 12, consisting of two staves. The right hand has a melodic line with a crescendo. The left hand has a steady accompaniment. Dynamic markings include *p*, *f*, and *p*.

Third system of the musical score for Clavier-section 12, consisting of two staves. The right hand has a melodic line with a crescendo. The left hand has a steady accompaniment. Dynamic markings include *f* and *f*.

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.

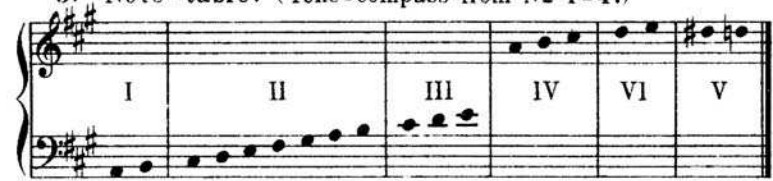


3. Some words to designate grades of power, and the delivery:

- 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, No 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 exercise 2, labeled "Sixteenth rest". It consists of two parts, 'a.' and 'b.'. Part 'a.' is in common time (C) and features a complex rhythmic pattern of sixteenth notes and rests in both the treble and bass staves. Part 'b.' is in a 2/4 time signature and features a simpler melody in the treble staff with a bass line.

Clavier-section. 3. Finger-exercises.

Musical score for exercise 3, labeled "Finger-exercises". It consists of four numbered sections (4, 5, 6, and an unlabeled section). Each section contains a series of sixteenth-note patterns in both the treble and bass staves, designed for finger dexterity.

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

Musical score for exercise 7, labeled "Little Air with Variations". It begins with the tempo marking "Andantino" and the dynamic marking "dolce". The score includes a treble staff with a melodic line and a bass staff with accompaniment. The time signature is 2/4. The piece concludes with a "ten." (ritardando) marking.

1st Variation.

2^d Variation.

Musical score for the first and second variations of exercise 7. The first variation is marked with a piano (*p*) dynamic and features a more active bass line. The second variation is marked with a mezzo-forte (*mf*) dynamic and features a different rhythmic pattern in the bass line.

3^d Variation.

Musical score for the third variation of exercise 7. It is marked with a forte (*f*) dynamic and includes a "ten." (ritardando) marking. The treble staff features a melodic line with accents, and the bass line has a rhythmic accompaniment.


4th Variation.

Musical score for the fourth variation of exercise 7. It is marked with a piano (*p*) dynamic in the beginning and a forte (*f*) dynamic later. The treble staff has a melodic line, and the bass line has a rhythmic accompaniment.

5th Variation.

Musical score for the fifth variation of exercise 7. It is marked with a piano (*p*) dynamic in the beginning and a mezzo-forte (*mf*) dynamic later. The treble staff has a melodic line, and the bass line has a rhythmic accompaniment.

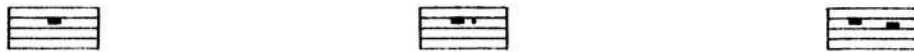
A. Material.

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-s 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:

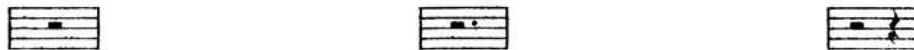


3. The dot, as sign of increase of value, is used with rests also.
By means of it:

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:



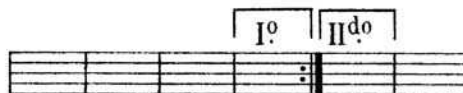
3. The quarter rest becomes a three-eighth rest equal to:



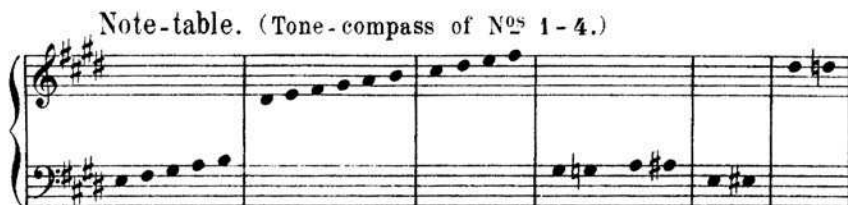
4. The eighth rest becomes a three-sixteenth rest equal to:



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.



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^o 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* } made prominent
f, *rfz*, *rinforzando* } strongly accented.
dim. *diminuendo*, becoming weaker.

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

A musical diagram showing five positions (I-V) for the B major scale on a grand staff. Position I is the first position, II is the second, III is the third, IV is the fourth, and V is the fifth. The notes are written in treble and bass clefs.

B. Exercises and Pieces.

Clavier-section.

Exercise 1: A short piece for Clavier-section, consisting of three measures. The first measure is a scale-like pattern, and the second and third measures are more rhythmic. It is marked with a '1' and includes fingering numbers 1-5.

Clavier-section.

Clavier-section. I. *Lento*.

Exercise 2: A piece for Clavier-section, marked *Lento*. It consists of five measures. The first measure is a scale-like pattern, and the second measure is a chordal pattern. The third, fourth, and fifth measures are a sequence of notes. It is marked with a '2' and includes fingering numbers 1-5. Dynamics include *f* and *sfz p*.

Exercise 3: A piece for Clavier-section, consisting of five measures. It features a sequence of notes in the right hand and a bass line in the left hand. Dynamics include *sfz p*, *f*, and *mf*.

Exercise 4: A piece for Clavier-section, consisting of five measures. It features a sequence of notes in the right hand and a bass line in the left hand. Dynamics include *ff* and *dim.*

Clavier-section. 6. Melody with Variations.

Allegretto.

Exercise 5: A piece for Clavier-section, marked *Allegretto*. It consists of six measures. The first measure is a scale-like pattern, and the second measure is a chordal pattern. The third, fourth, and fifth measures are a sequence of notes. It is marked with a '6' and includes fingering numbers 1-5. Dynamics include *p*.

First Variation.

First Variation: A variation of exercise 5, consisting of six measures. It features a sequence of notes in the right hand and a bass line in the left hand. Dynamics include *p* and *ten.*

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 Triplets. 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 for piano. The treble clef part features a continuous eighth-note melody. The bass clef part provides a harmonic accompaniment with chords and single notes. Dynamics are marked as *f*, *p*, and *f*.

Second system of musical notation for piano. The treble clef part continues the melody with some rests. The bass clef part continues the accompaniment. A dynamic marking of *f* is present.

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

Third system of musical notation for piano, starting with a common time signature (C). The treble clef part has a more rhythmic, march-like melody. The bass clef part has a steady accompaniment. A dynamic marking of *mf* is present.

Fourth system of musical notation for piano. The treble clef part has a complex, rhythmic melody. The bass clef part has a steady accompaniment. Dynamic markings of *f* are present.

Fifth system of musical notation for piano. The treble clef part has a complex, rhythmic melody. The bass clef part has a steady accompaniment. Dynamic markings of *p*, *fp*, and *f* are present.

Clavier-section. 10. Andante.

The first system of musical notation for 'Andante' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of dynamics including piano (*p*), fortissimo (*sfz*), and mezzo-forte (*mf*). There are also accents and slurs throughout the piece.

The second system of musical notation for 'Andante' continues the piece. It features dynamics such as piano (*p*), forte (*f*), and pianissimo (*pp*). The notation includes slurs, accents, and a final double bar line.

Miller's song.

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

The first system of musical notation for 'Miller's song' is in 2/4 time. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with the same key signature. The music is marked piano (*p*) and features a rhythmic accompaniment in the bass.

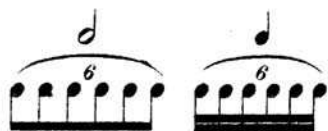
The second system of musical notation for 'Miller's song' continues the piece. It features dynamics such as piano (*p*) and includes a *cresc.* (crescendo) marking in the bass staff. There are also accents and slurs.

The third system of musical notation for 'Miller's song' continues the piece. It features a forte (*f*) dynamic and includes a *cresc.* (crescendo) marking in the bass staff. The piece concludes with a final double bar line.

VIII. B \flat major.

A. Material.

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



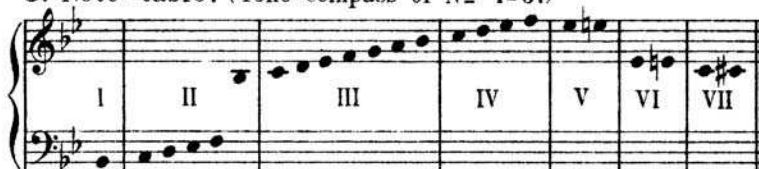
etc. A distinction is made between two-part and three-part sextuplets.

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 Nos 1-6.)



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

6. Allegretto.

1st Variation. Triplets of eighths.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a continuous eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic and containing a bass line with some triplet markings. The system concludes with a forte (*f*) dynamic marking.

2^d Variation. Tripartite sextuplets.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and features a continuous eighth-note pattern with sextuplet markings (6) above the notes. The lower staff is in bass clef with the same key signature and time signature, starting with a mezzo-forte (*mf*) dynamic and containing a bass line with some sextuplet markings.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a continuous eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (*f*) dynamic and containing a bass line with some triplet markings.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and features a continuous eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, starting with a mezzo-forte (*mf*) dynamic and containing a bass line with some sextuplet markings.

3^d Variation. Triplets and double triplets.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a continuous eighth-note pattern with triplet markings (3) above the notes. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (*f*) dynamic and containing a bass line with some triplet markings.

The sixth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a continuous eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (*f*) dynamic and containing a bass line with some triplet markings.

The seventh system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a continuous eighth-note pattern with triplet markings (3) above the notes. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (*f*) dynamic and containing a bass line with some triplet markings.

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 melody with accents and slurs. The left hand provides a steady accompaniment. Dynamics include *sfz* (sforzando), *p* (piano), and a hairpin crescendo.

Second system of the piano score. The right hand continues with melodic lines, and the left hand has a more active accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

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 slurs. The left hand has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). The system ends with first and second endings.

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

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.

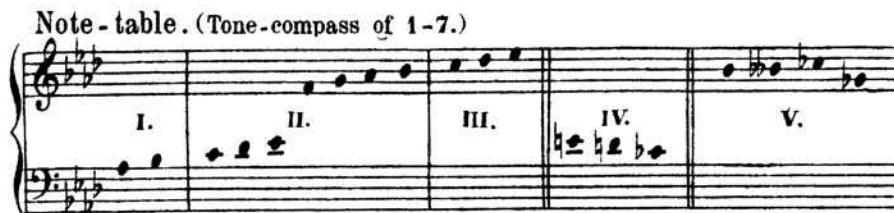


3. Abbreviations.

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.



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 musical notation for '7. Andantino.' consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure contains a treble clef, a key signature change to two flats, and a sequence of notes with fingerings 1, 2, 3, 4, 5. The bass clef has a sequence of notes with fingerings 1, 2, 3, 4, 5. A dynamic marking of *p* is present. The system concludes with a *sf* marking.

The second system of musical notation continues the piece. It features a treble clef and a bass clef. The bass clef part includes a *dolce.* marking and a double bar line with repeat dots. The system ends with a *sf* marking.

The third system of musical notation shows a treble clef and a bass clef. The bass clef part includes a *cresc.* marking and a *f* dynamic marking. The system concludes with a *sf* marking.

The fourth system of musical notation features a treble clef and a bass clef. The bass clef part includes a *dimin.* marking. The system concludes with a *sf* marking.

The fifth system of musical notation consists of a treble clef and a bass clef. The bass clef part includes a *p* dynamic marking. The system concludes with a *sf* marking.

The sixth system of musical notation features a treble clef and a bass clef. The bass clef part includes a *p* dynamic marking. The system concludes with a *sf* marking.

The seventh system of musical notation consists of a treble clef and a bass clef. The bass clef part includes a *cresc.* marking, a *f* dynamic marking, a *pp* dynamic marking, and a *f p* dynamic marking. The system concludes with a *sf* marking.

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 $\overset{\frown}{\circ}$, alluded to in the division *E^b major*, is in the same way used with rests; as, for example, $\overset{\frown}{\circ}$, $\overset{\frown}{\circ}$, etc.

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

A musical notation for a note-table in D-flat major, showing five positions (I-V) across two staves. The notes are arranged in a scale-like pattern across the staves.

B. B. Exercises and Pieces.

Clavier-section. 1.

Musical notation for Clavier-section 1, exercises 1 and 2. Exercise 1 shows a scale with fingerings 1-2-3-4-5. Exercise 2 is a rhythmic exercise with a forte (*f*) dynamic.

Musical notation for Clavier-section 1, exercises 3 through 7. Exercise 3 is a rhythmic exercise. Exercises 4-7 are more complex rhythmic exercises with various note values and rests.

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

Musical notation for Clavier-section 8, *Vivace* (lively), exercises 1 and 2. Exercise 1 includes a tenuto (*ten.*) marking. Exercise 2 includes a piano (*p*) dynamic.


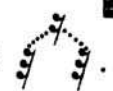
Musical notation for Clavier-section 8, *Vivace* (lively), exercise 3. It includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic.

Musical notation for Clavier-section 8, *Vivace* (lively), exercise 4. It includes a forte (*f*) dynamic and a sfz (sforzando) marking.

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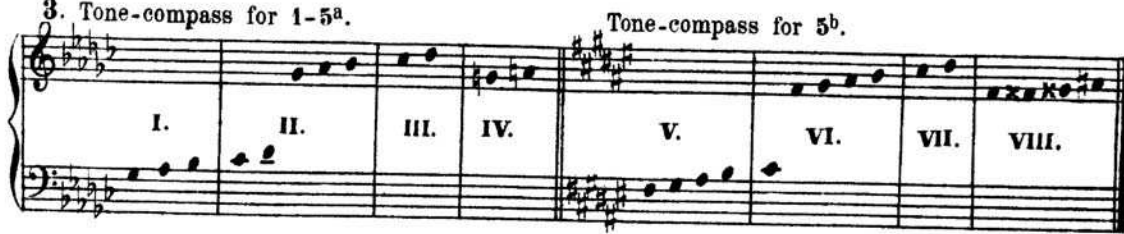
XII. G^b major (F[#] major).

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.

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 a piano score. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *sfz* and *f*.

Second system of a piano score. The right hand continues with eighth-note patterns and slurs. The left hand has a steady accompaniment. Dynamics include *f* and *ff*.

Clavier-section. 5^b Allegretto.

Third system of a piano score, starting with a 2/4 time signature. The right hand has a simple melodic line. The left hand has a rhythmic accompaniment with chords. Dynamics include *mf*.

Fourth system of a piano score. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment with chords. Dynamics include *p*.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords. Dynamics include *f* and *p*.

Sixth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords. Dynamics include *f* and *ff*.