SEQUEL

TO

T. Latour's Instructions

FOR THE

Piano Forte,

in which is clearly exemplified the use of the **PEDALS,** *with remarks on Dotted Notes, Syncopation, the Accent and Emphasis, also the various touches of the* **INSTRUMENT,** *and the manner in which they are to be attained; to which is added an explanation of the* **CHORDS,** *and* **OCTAVES,** *with the means of playing them with ease and rapidity; also various remarks on Transposition, Cliffs, Intervals, the* **KEYS,** *and their Modes; with a variety of valuable information calculated to afford the* **STUDENT** *a thorough knowledge of the*

PIANO FORTE.

Illustrated by numerous Examples and Exercises,

Selected from

THE WORKS OF CLASSICAL AUTHORS,

the whole being

the result of the Author's long and practical experience.

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JMG
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ADVERTISEMENT.

The favourable reception which the Author's *Instruction Book* for the Piano-Forte has met, and the many flattering letters he has received on the subject from several Masters of eminence, induce him to hope that this Sequel may also deserve their attention and support. In it will be found many precepts and observations not contained in the Piano-Forte Preceptor, and illustrated by Examples from the works of classical masters.

Many defects which are committed unawares (particularly in the use of the Pedals in playing dotted notes, and in syncopation) are here pointed out to the Pupil's notice, and some general rules for Accent and Emphasis (which constitute true Expression) are laid down by which a young Student's *Style* as well as facility may be improved.

The Author has also treated of the different Touches of the Piano-Forte: such as the Brilliant the Staccato and Legato. The manner of acquiring them is illustrated by several examples. The Chords and the way in which they should be played in different Arpeggios and Tremandos — Octave passages, and many other difficulties generally overlooked are here fully explained and simplified: such as the C cleffs (which are shown by examples of Transposition) — The Intervals — The Scale — the Keys and their modes — In a word every thing which may facilitate an incipient musical knowledge and remove the impediments of its Genius are, it is hoped clearly and concisely set down in the following pages.

50 New Bond Street.

May 21. 1828.

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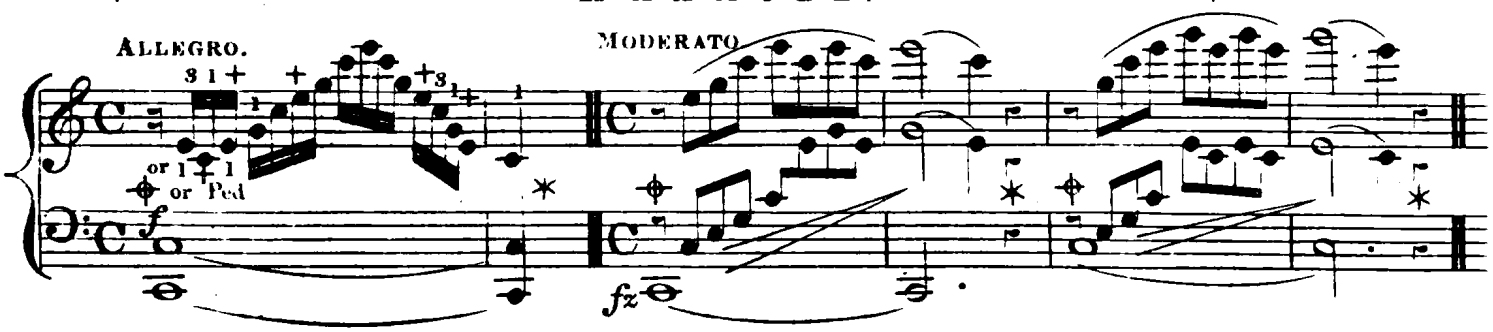
ON THE USE OF THE PEDALS.

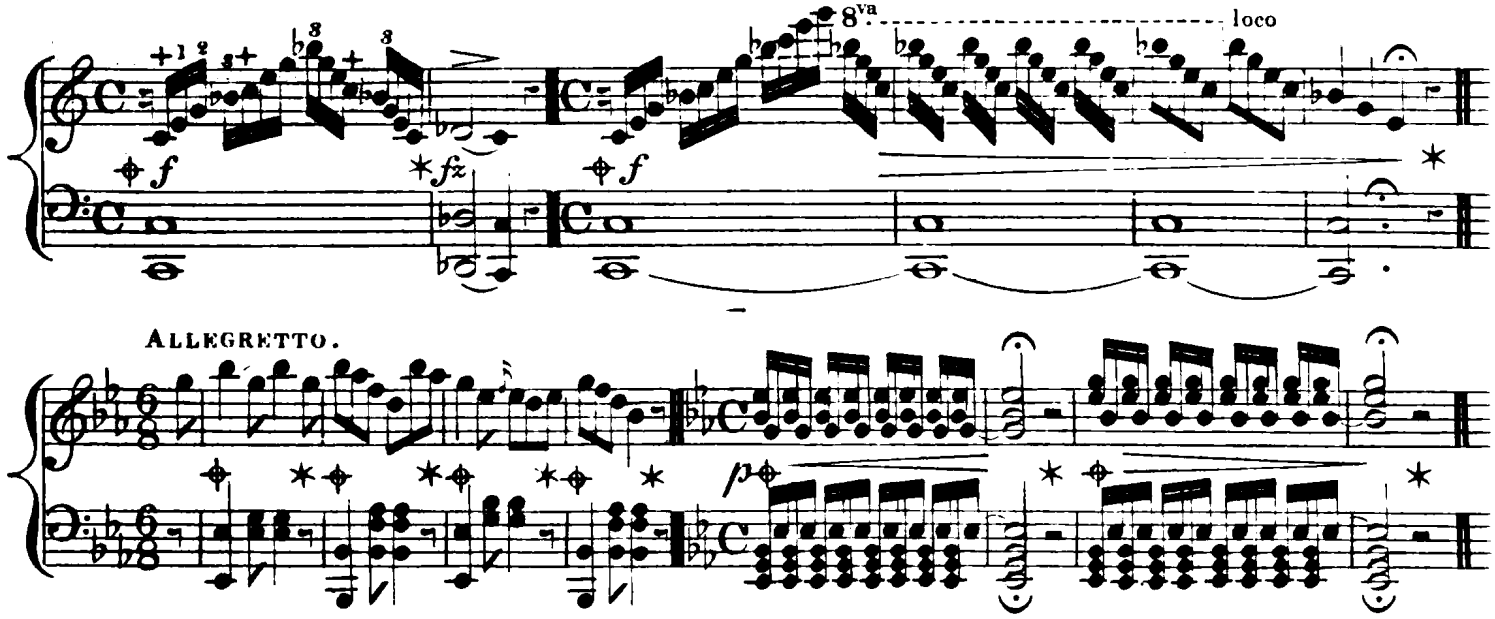
It is necessary that a Pupil should know the nature and effect of the Pedals, before he attempts to make use of them; Grand Piano Fortes, either horizontal or upright, have two Pedals, the right hand Pedal which is called the Open pedal, serves to raise the dampers from the Strings, by which means their vibrations last longer, this mark ⌖ or Ped: is generally put under the passages which require this pedal, and this mark ✱ is used to show when it must be drop'd.

The Open pedal must be used with care, and only when a Chord is played in arpeggio, or when the Bass holds a long note, which is often sustained by the Pedal, without keeping the note down with the finger, which gives an opportunity to the left hand of playing a second part to the Treble.

EXAMPLE.



This Pedal produces also a good effect when the passages are written in the following style.

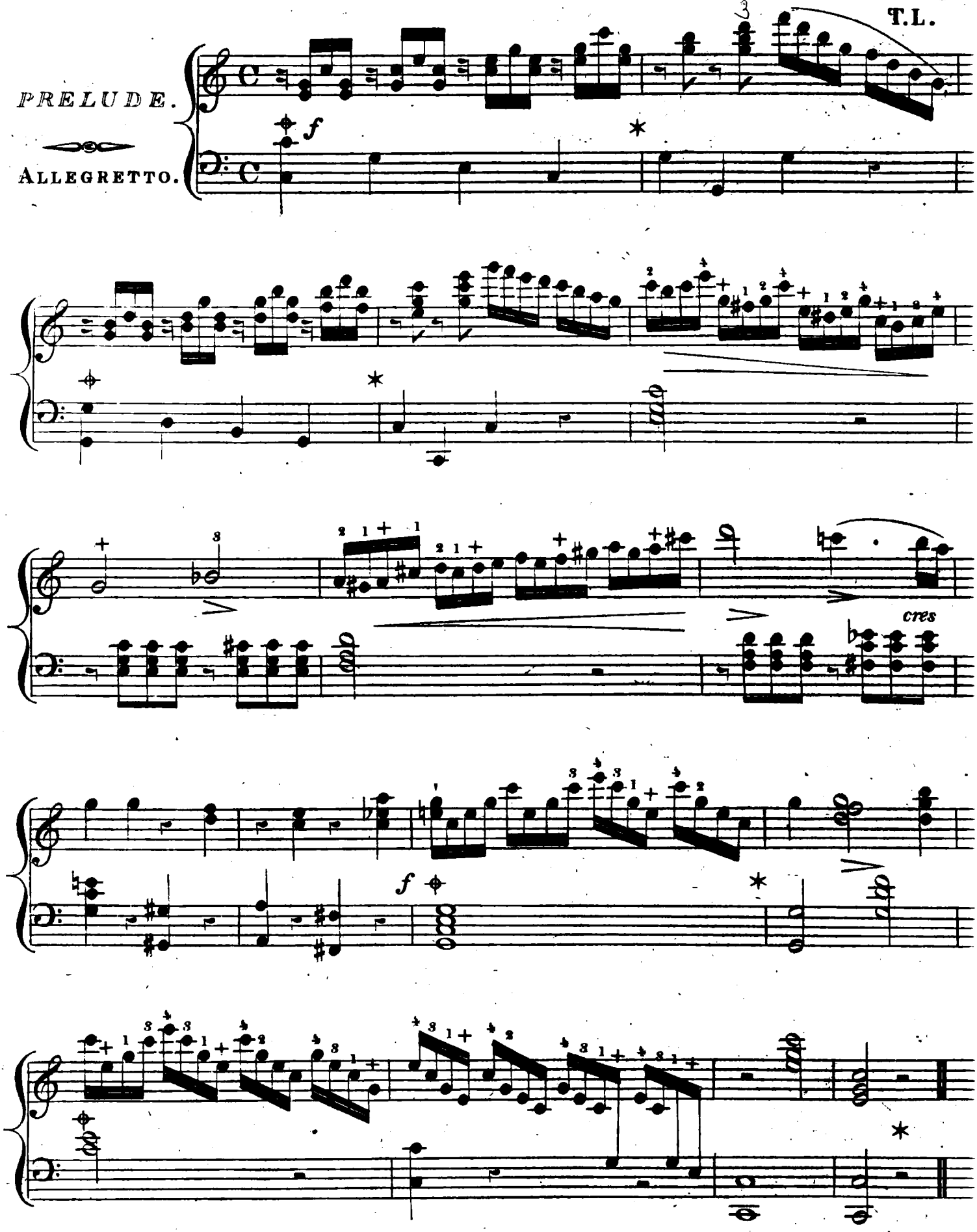


Great care should be taken to drop the Pedal when the Chord changes, otherwise it would produce a confusion of sounds, and a very bad effect, consequently Diatonic or Chromatic passages must not be played with this Pedal.

T.L.

PRELUDE.

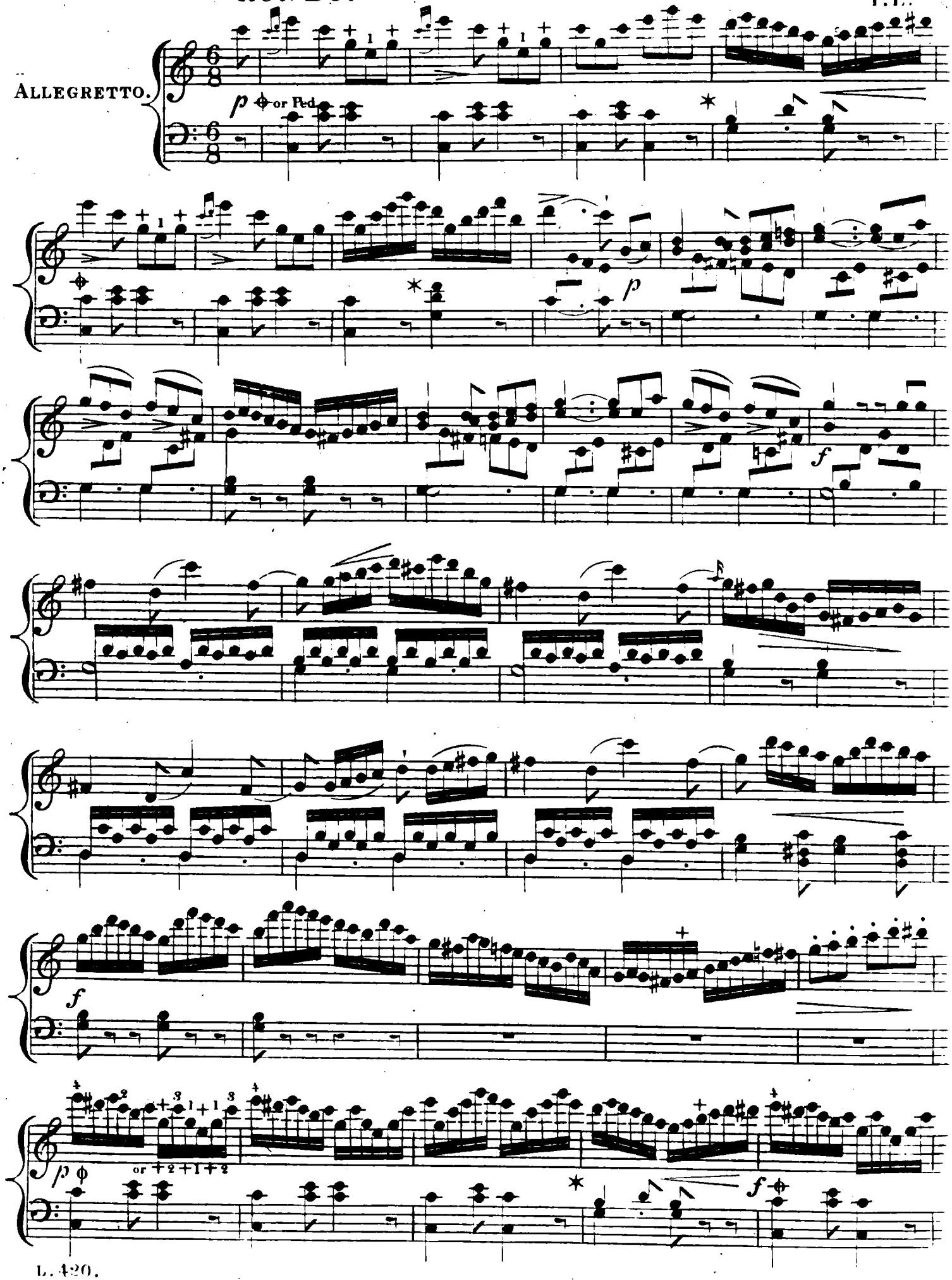
ALLEGRETTO.

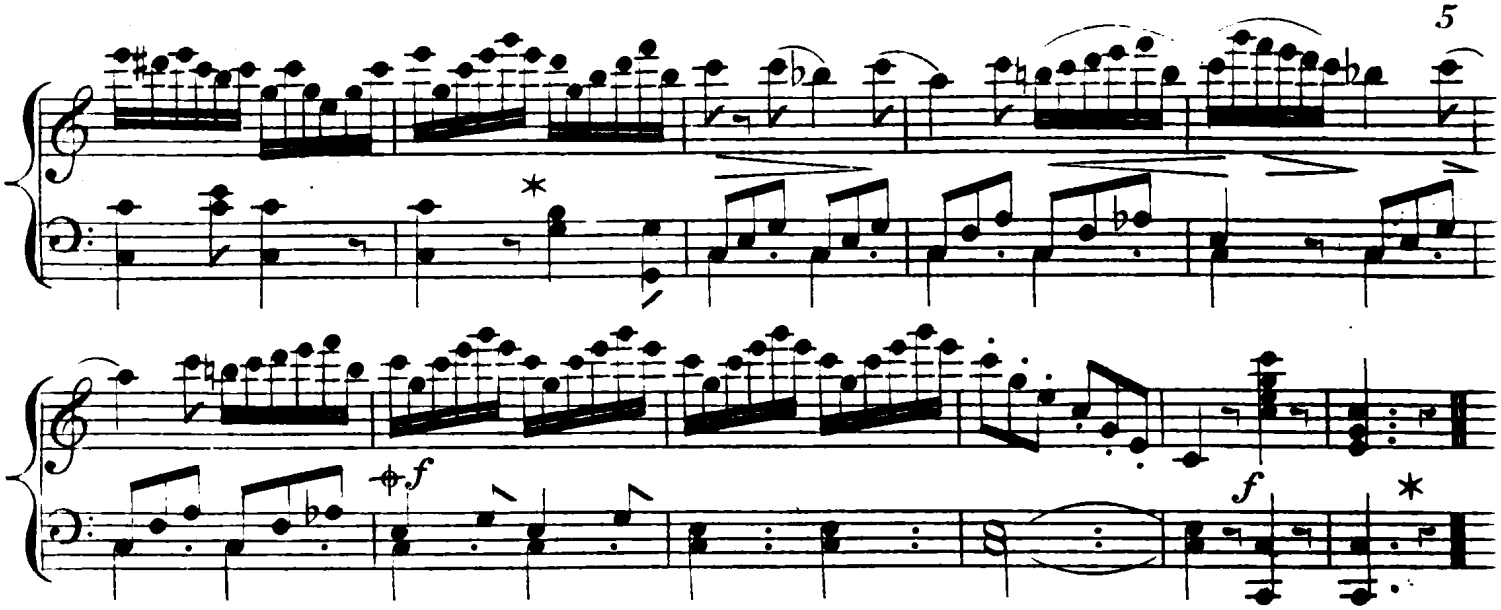


RONDO.

T. 1.

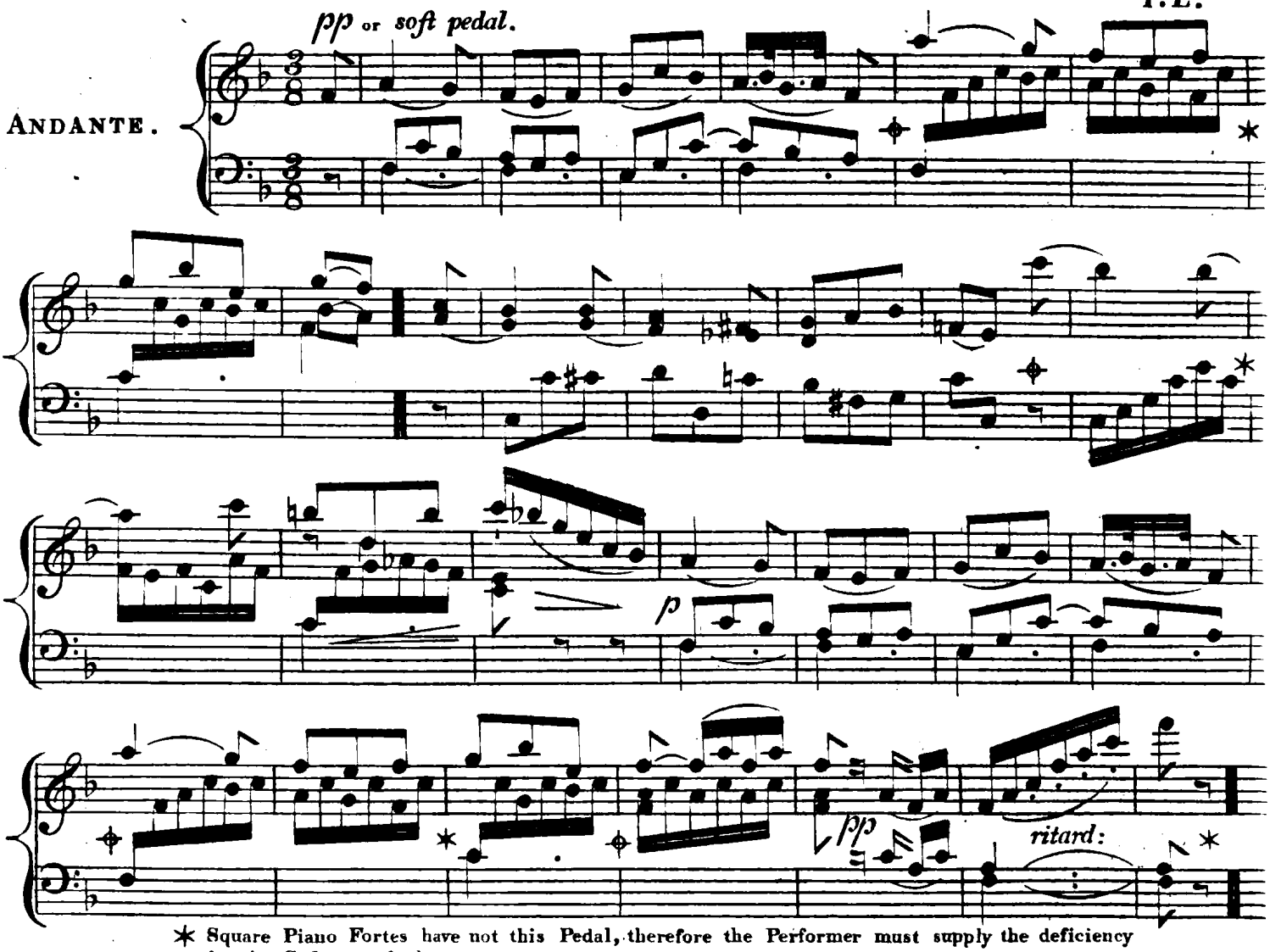
ALLEGRETTO.





The left hand Pedal, which is called the Soft or Piano pedal, serves to move the Key board from left to right, and by that means takes off one or two Strings from the hammers, which renders the sound of the Instrument softer; this Pedal is only used when the words Piano or Pianissimo are written and in diminuendo passages; it has no particular mark, but some Authors write (Soft pedal) when it is required *

T.L.

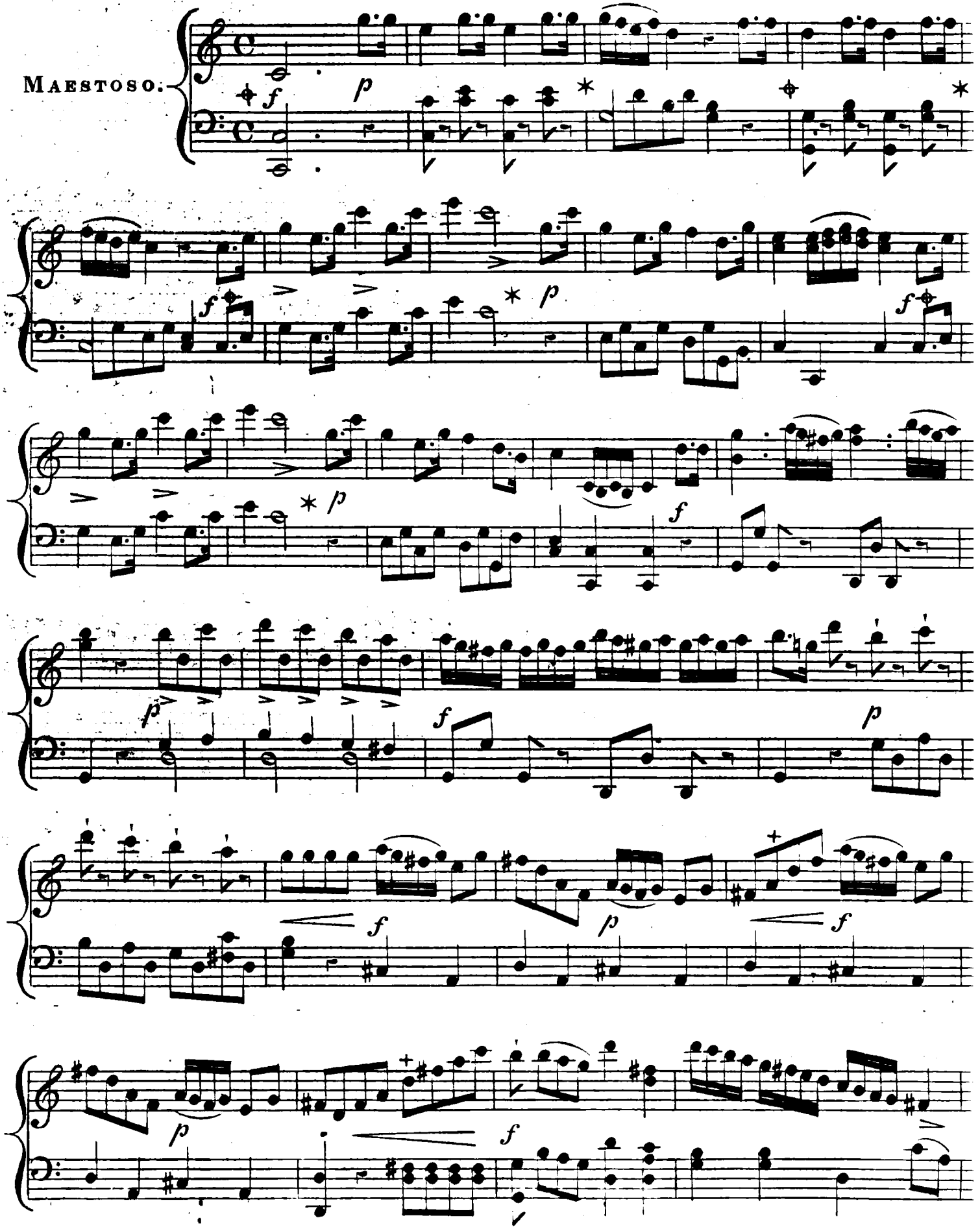


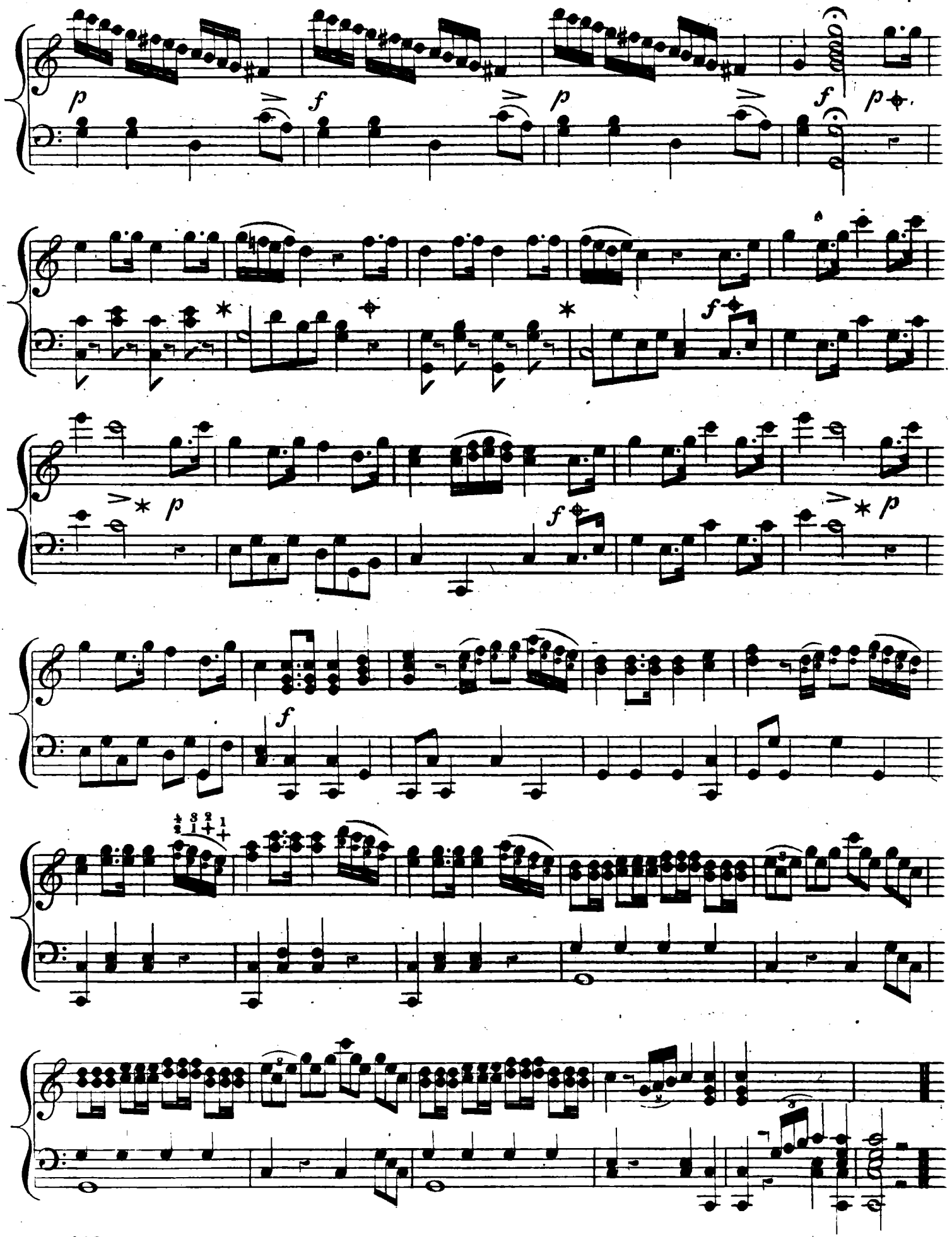
* Square Piano Fortes have not this Pedal, therefore the Performer must supply the deficiency by the Softness of the touch.

NON PIU ANDRAI.

MOZART.

MAESTOSO.

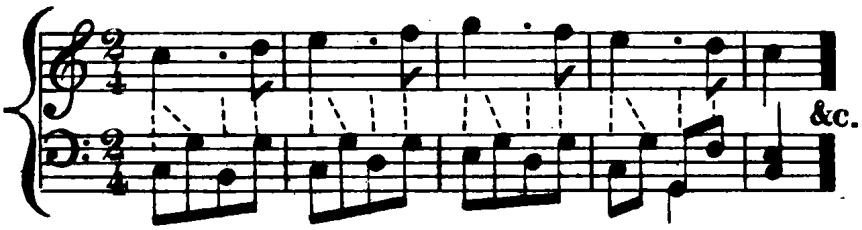



p
f
p
f
p
f
p
f
p

Dotted passages are seldom well played by young Students, they generally play the first note too long, and the second too short, as if the note had two dots instead of one.

The Pupil should know that a dot after a note increases its duration one half; if the passage is written as in the following Example, the first note of the Treble will have three quavers, viz: two for the Crotchet, one for the dot, and the 2nd. note will be played with the 4th.

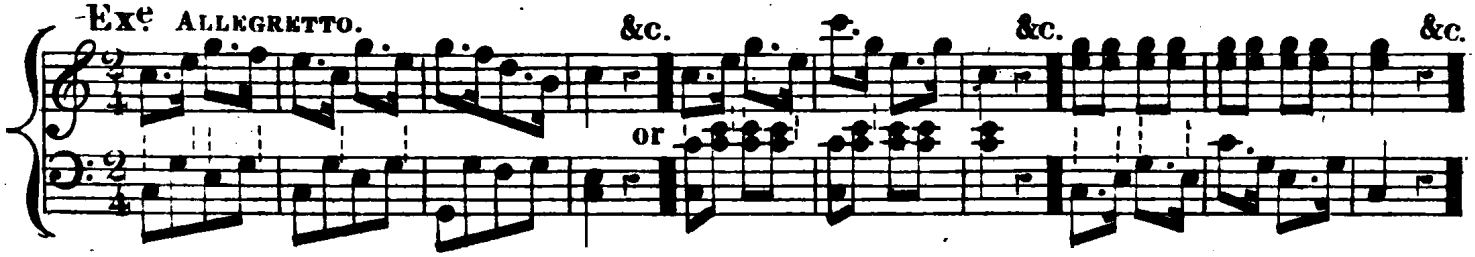
EXAMPLE.



If the Bass be written in Semiquavers, the first note of the Treble is to have six semiquavers, four for the first note, two for the dot, and two for the second note.

EXAMPLE.

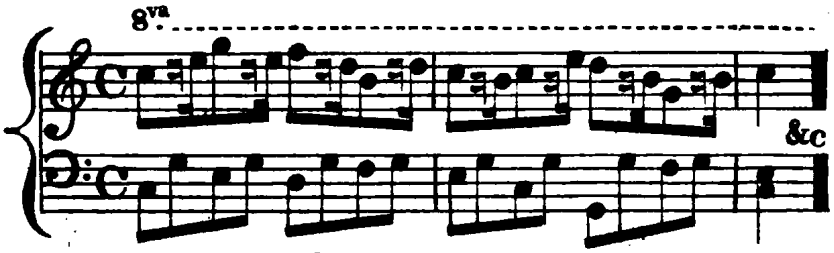
When the notes of the Treble are written with Quavers dotted, the note that follows the dot is played by itself. The part which plays the four quavers either Treble or Bass, *must play in equal Time.*



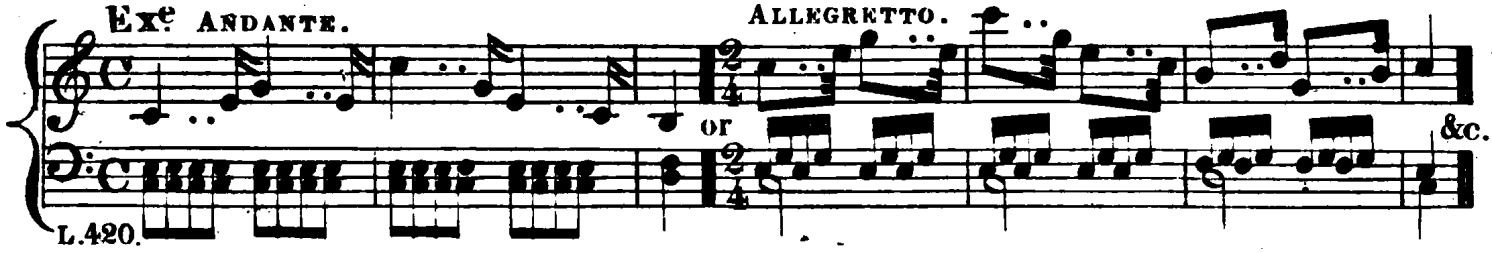
It is understood that a Dotted note is to be sustained the whole time of its value, and the short notes ought to be played as loud as the long ones.

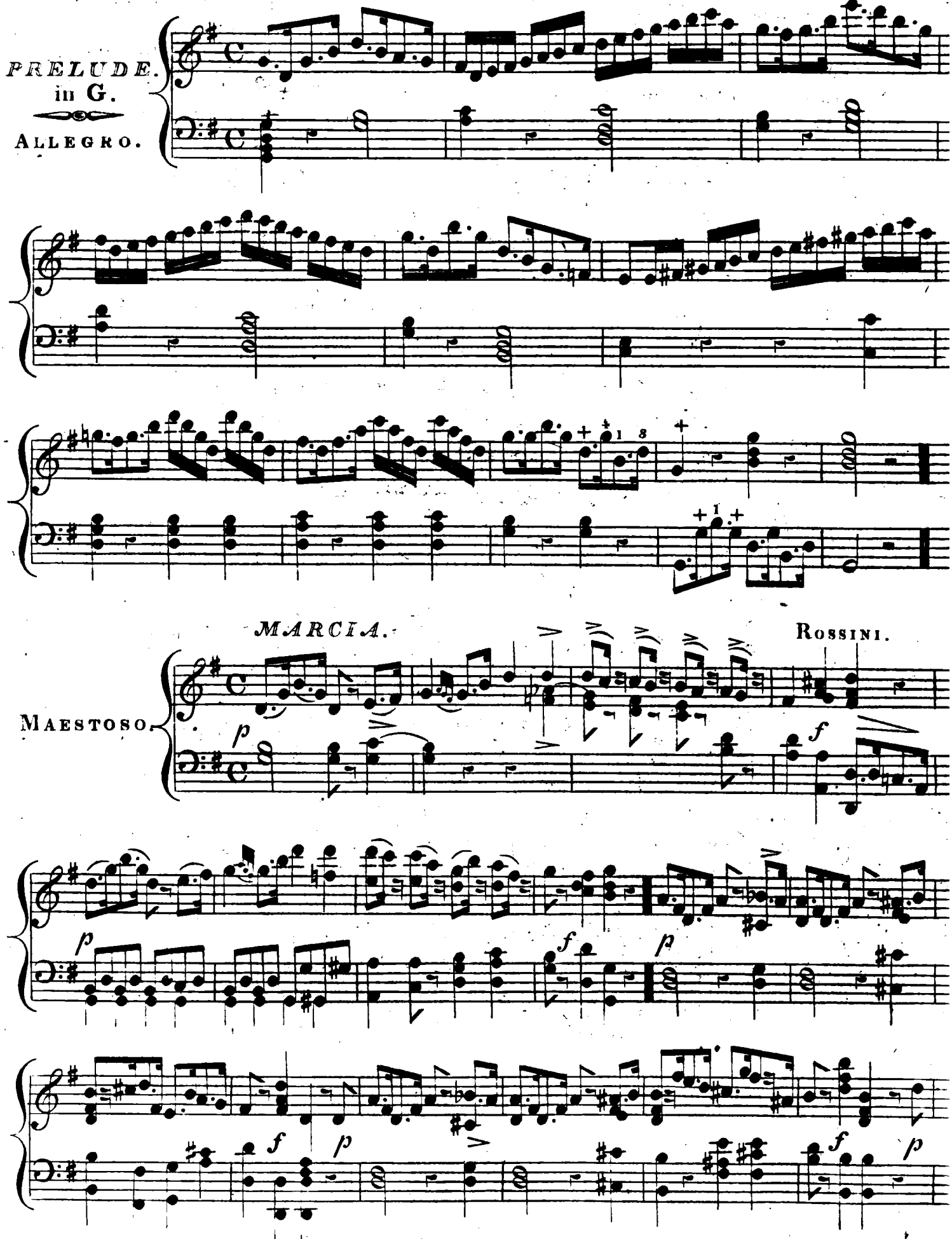
Passages are sometimes written with a Rest instead of a dot, in that case, the notes are not to be sustained as above, on the contrary, the fingers must rise from the Key at every rest.

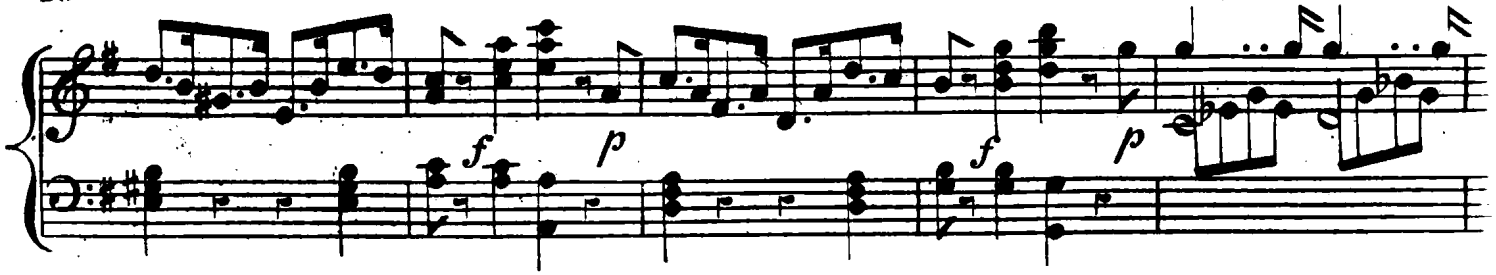
EXAMPLE.

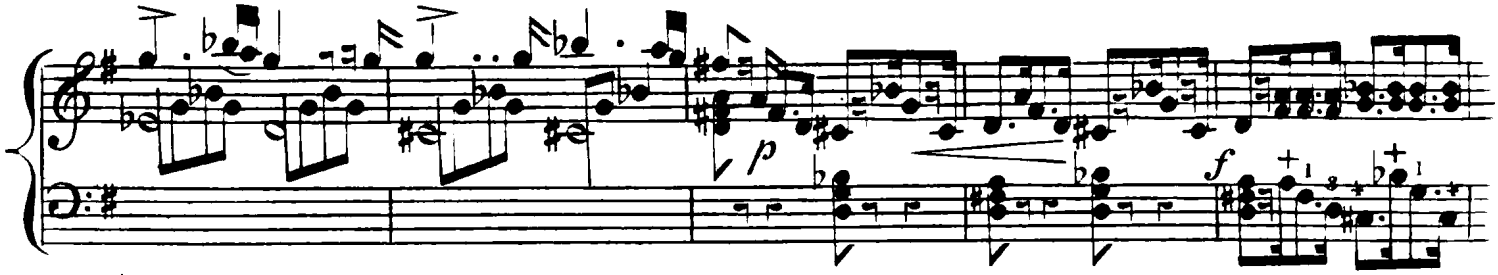


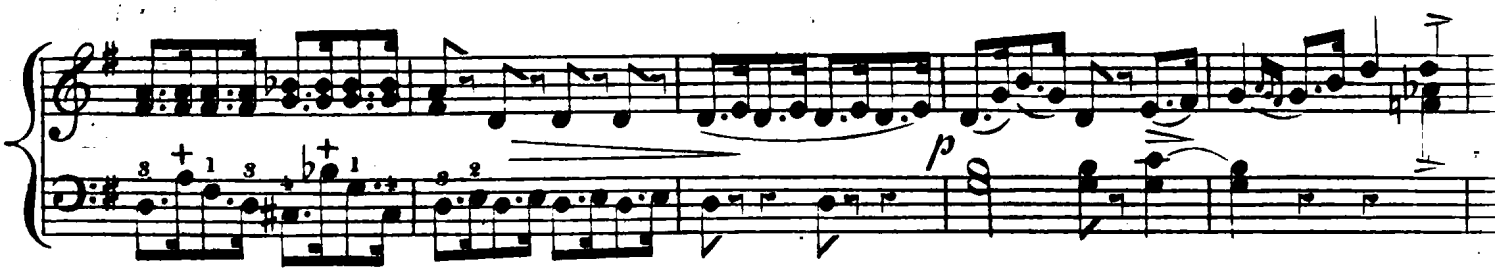
When a Note has two dots, the 2nd dot is half the value of the first, viz: if the first is equal to a quaver, the second is equal to a semiquaver.

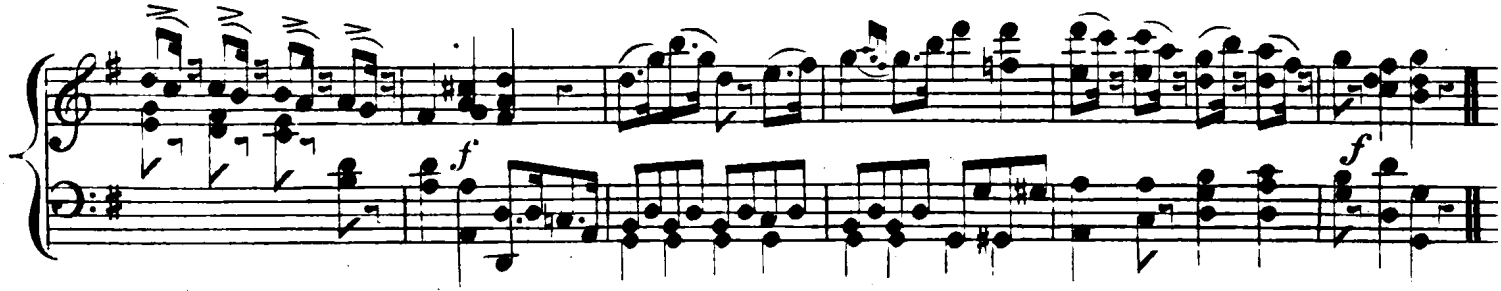



PRELUDE.
in G.
ALLEGRO.
MARCIA.
ROSSINI.
MAESTOSO.





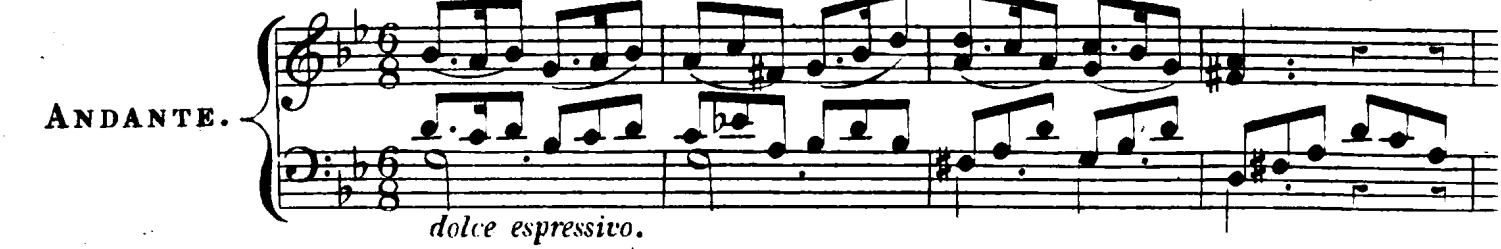




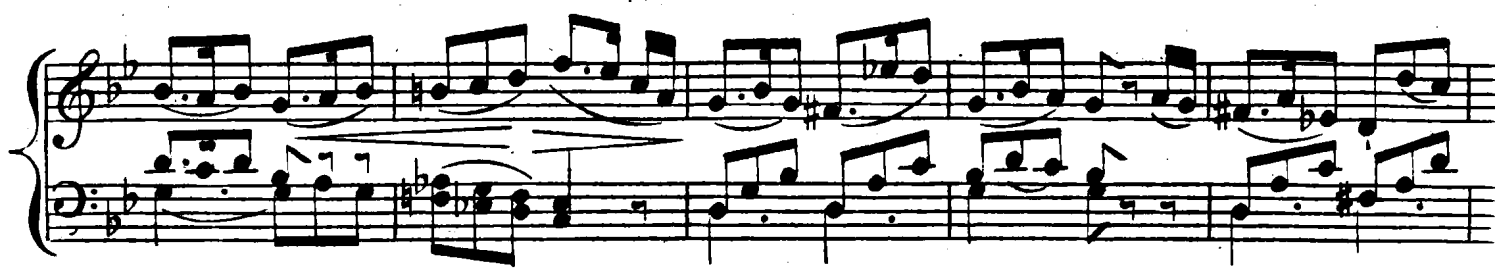
ROMANZA.

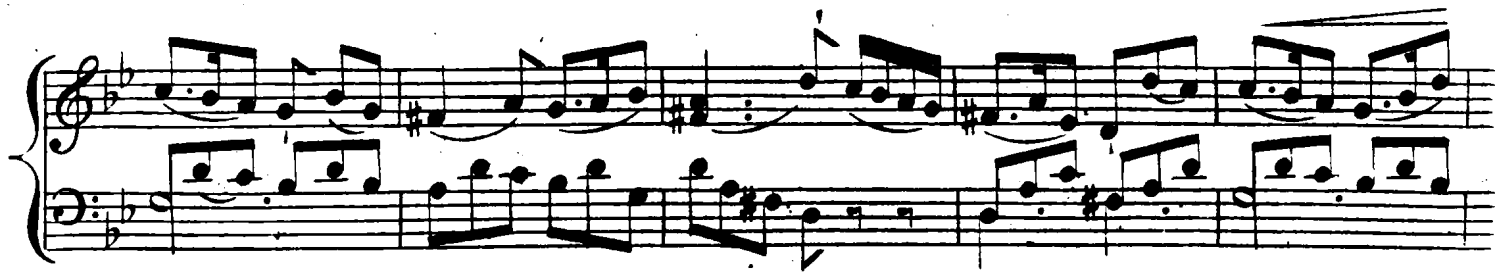
T.L.

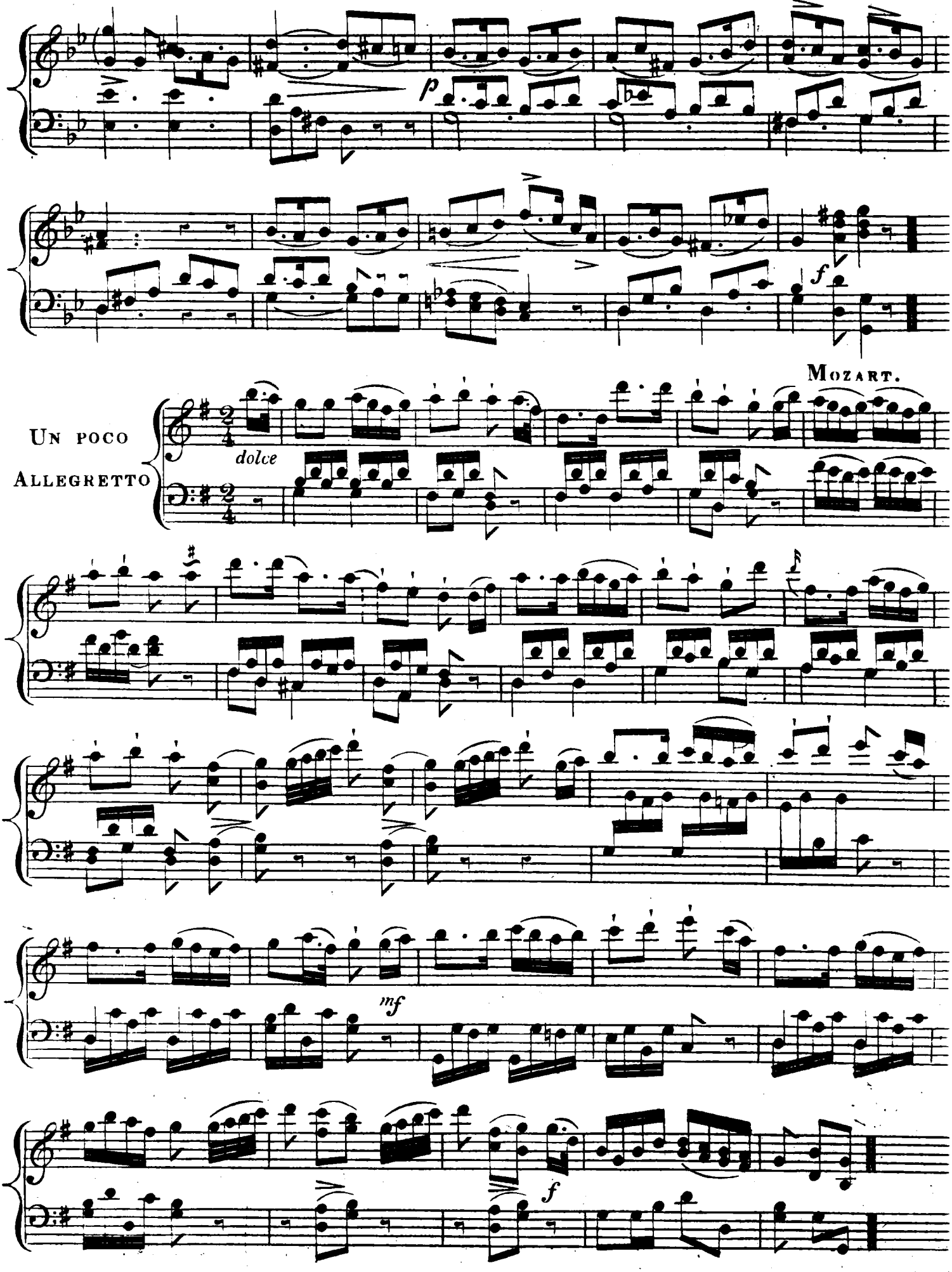
ANDANTE.

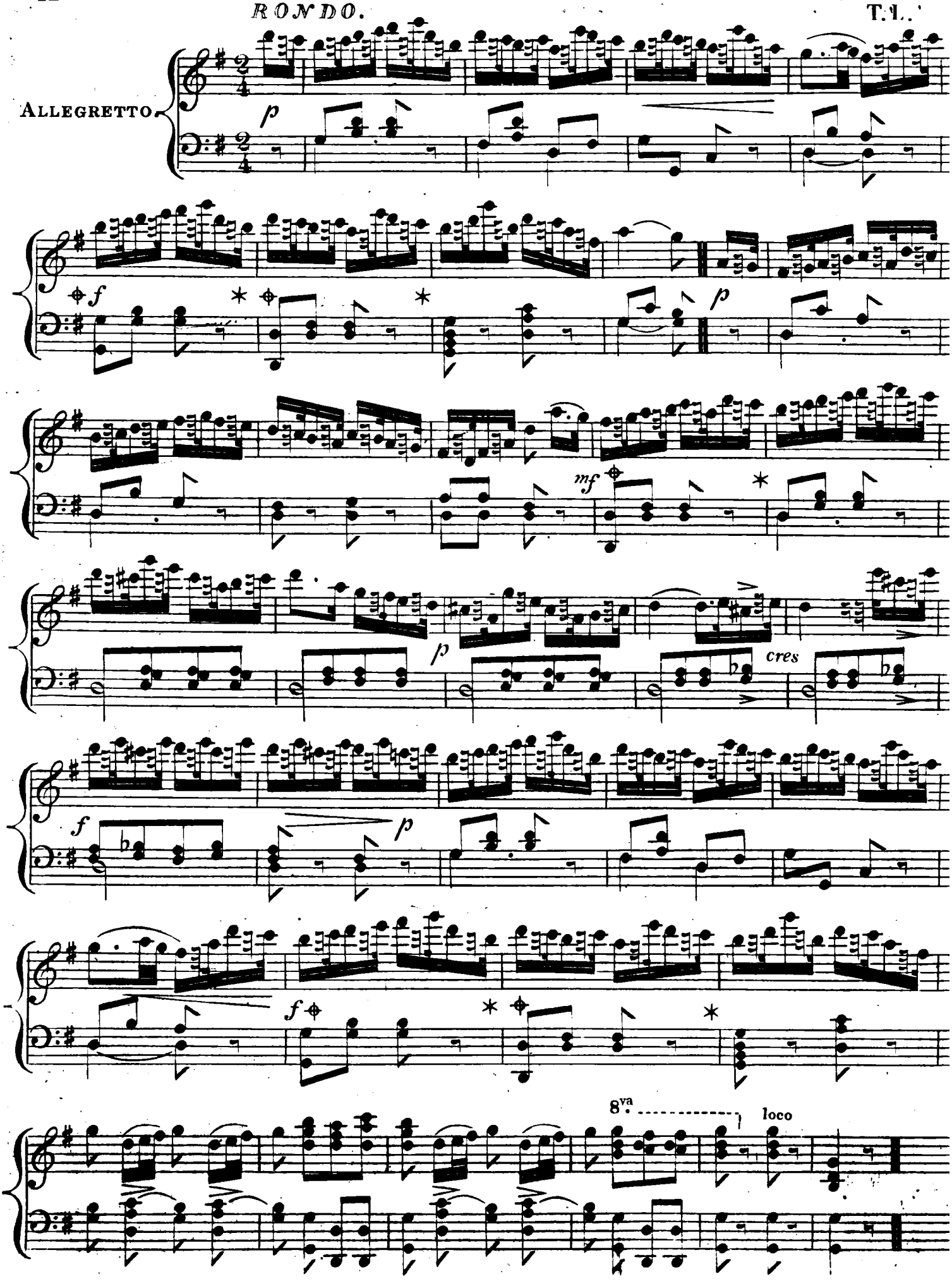


dolce espressivo.





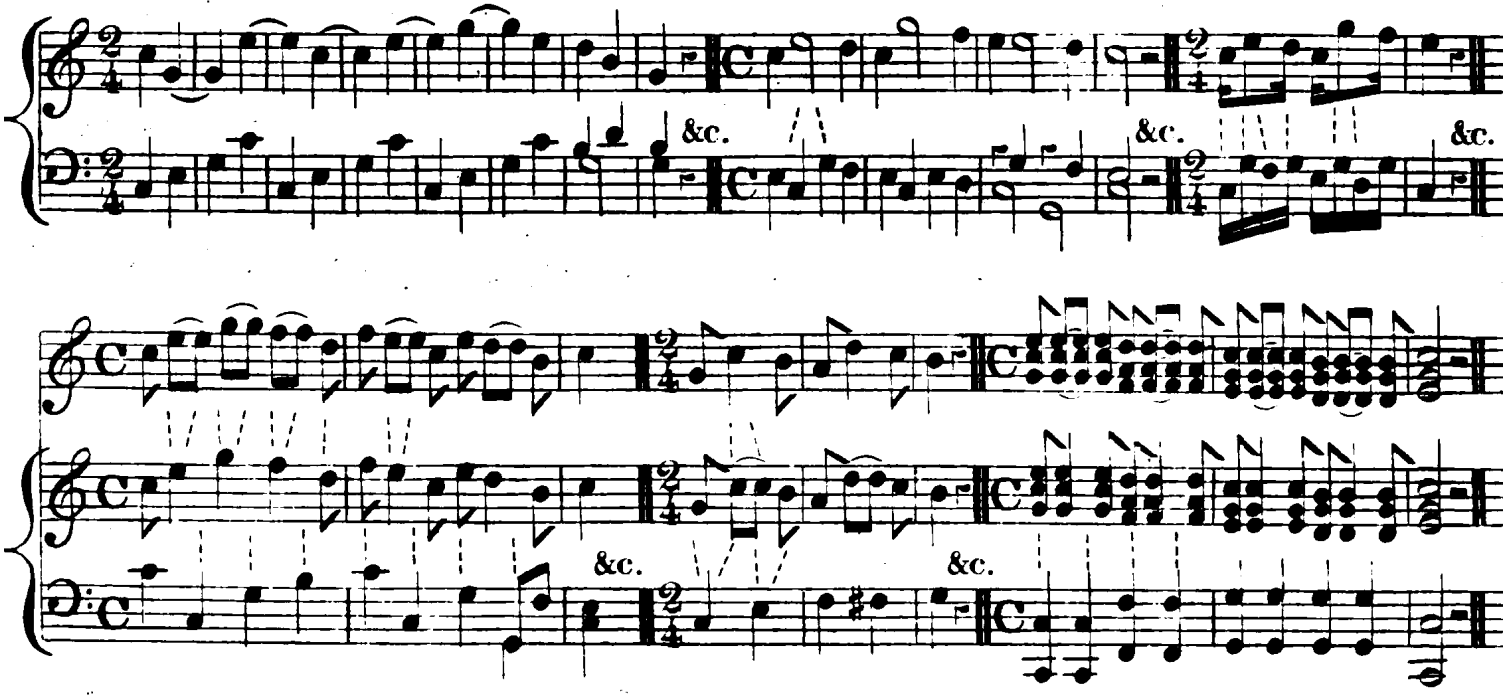

p
f
MOZART.
UN POCO
ALLEGRETTO
dolce
mf
f


ALLEGRETTO.
p
f
p
mf
p
cres
f
p
f
8va
loco

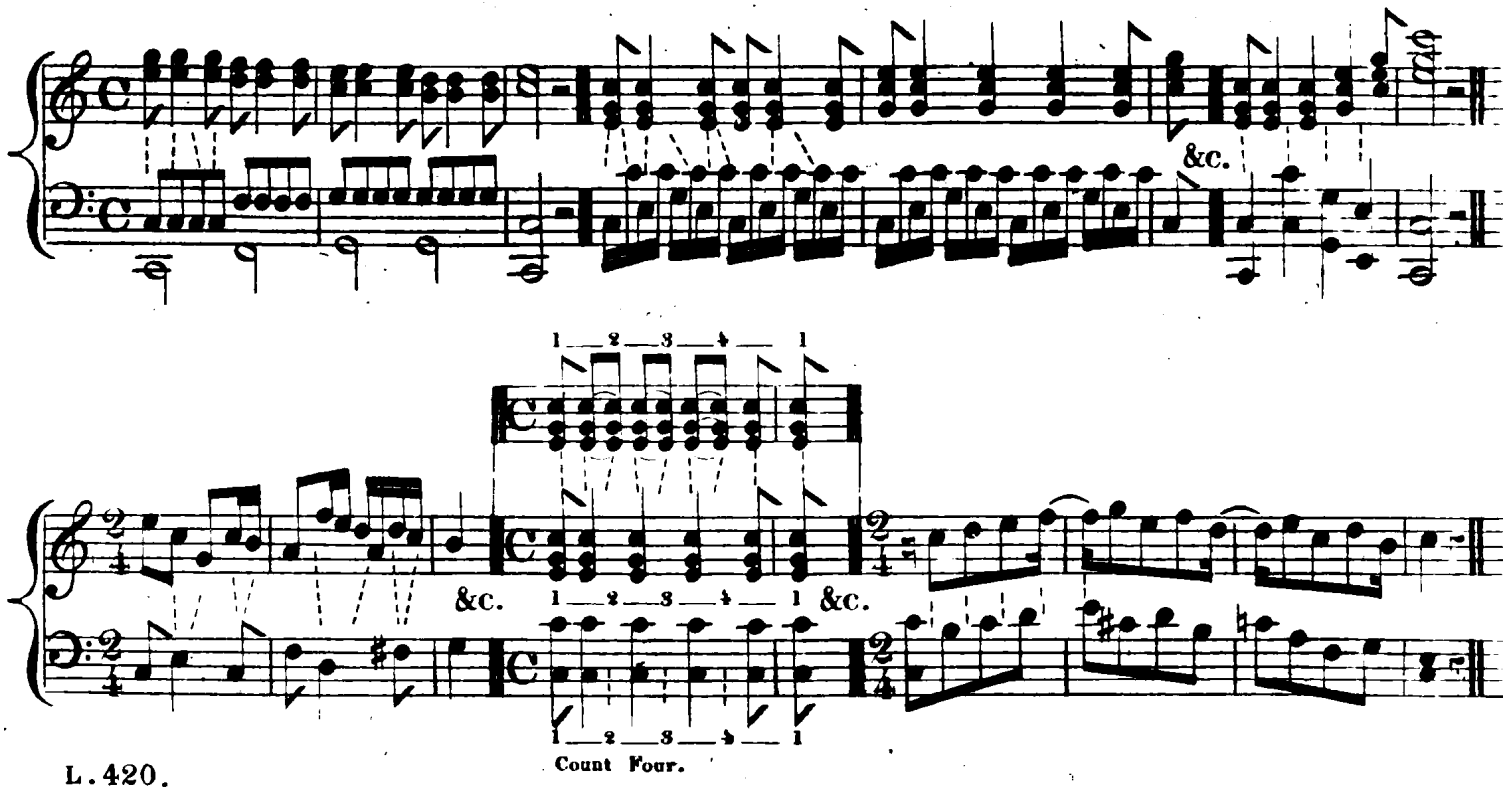
Syncopation changes the Accent from the first note of a Bar to the second, and also when the last note of a Bar is tied with the first note of the following.

Syncopation also takes place when long notes are placed between short ones, such as Minims between Crotchets, or Crotchets between Quavers, &c.

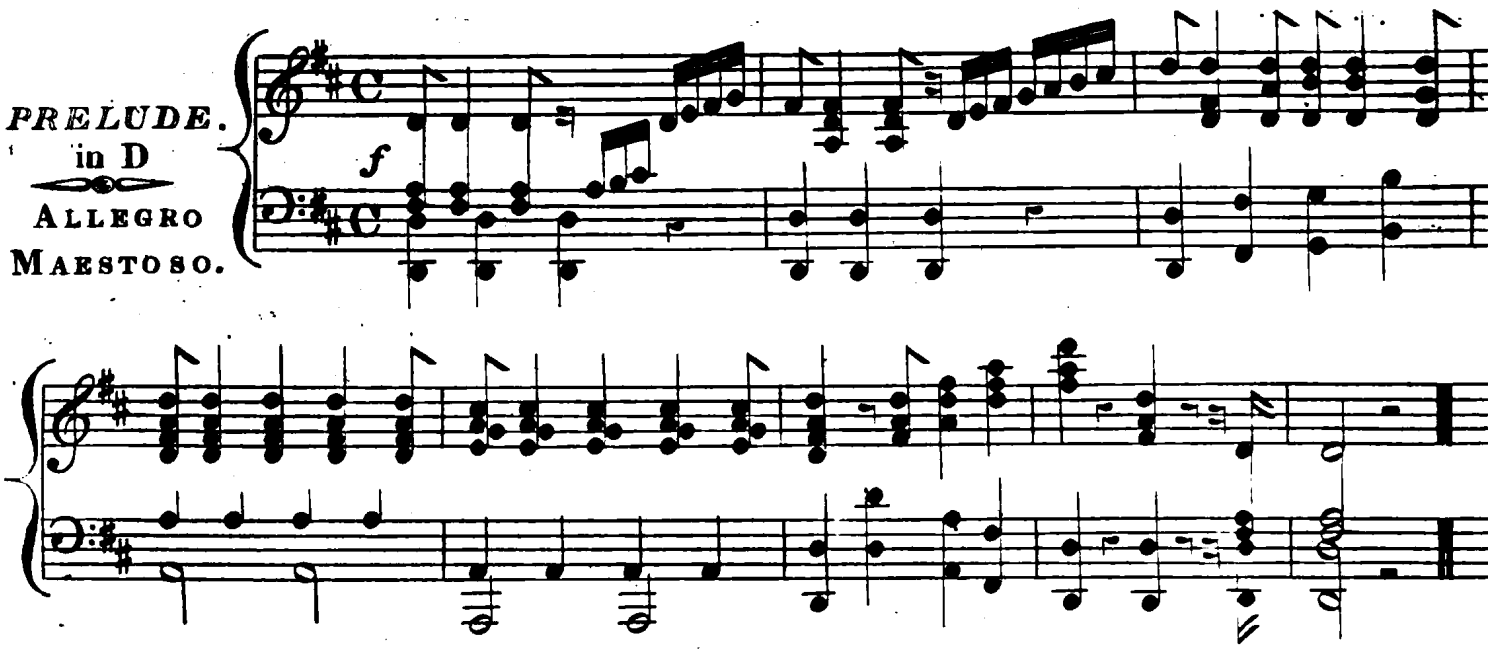
EXAMPLE.

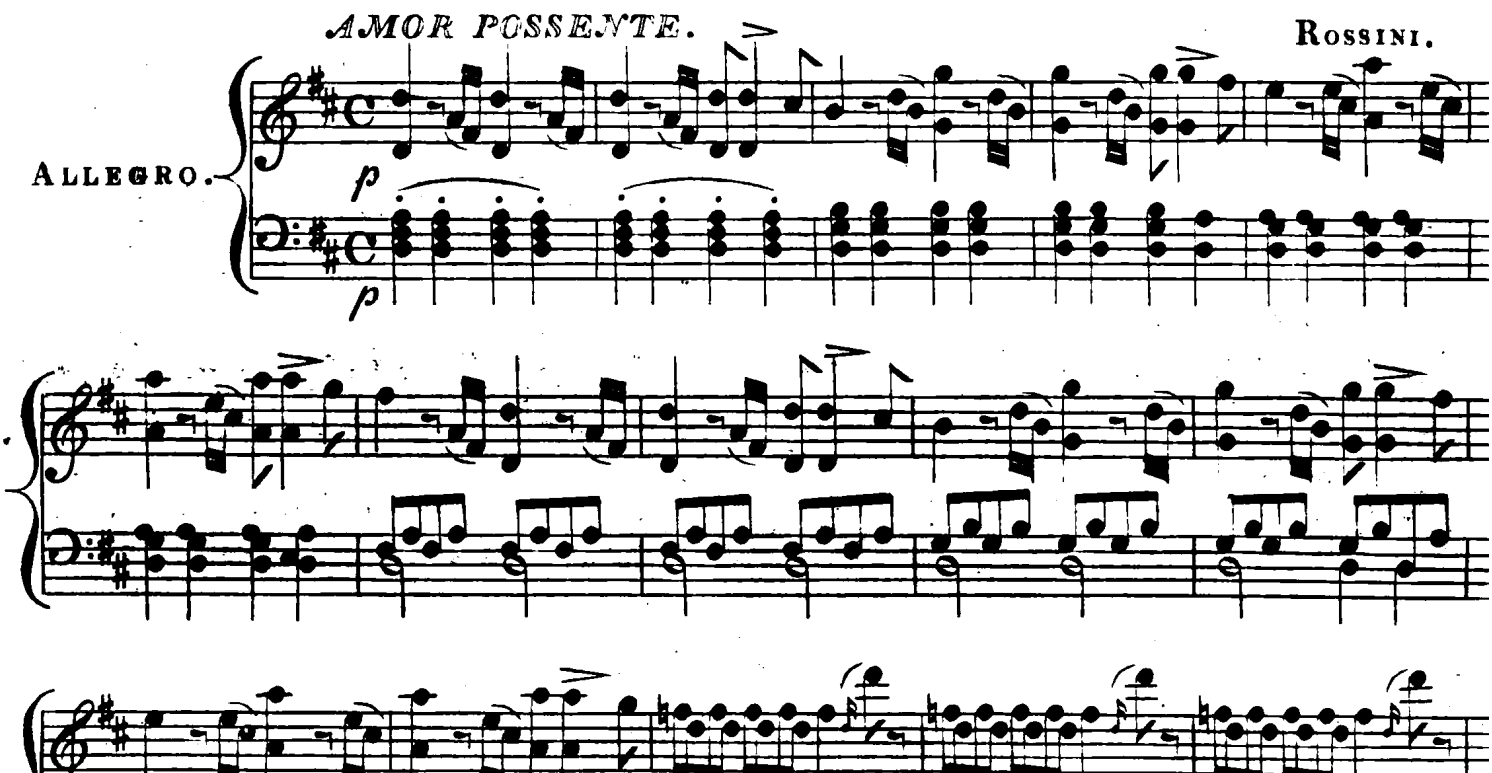


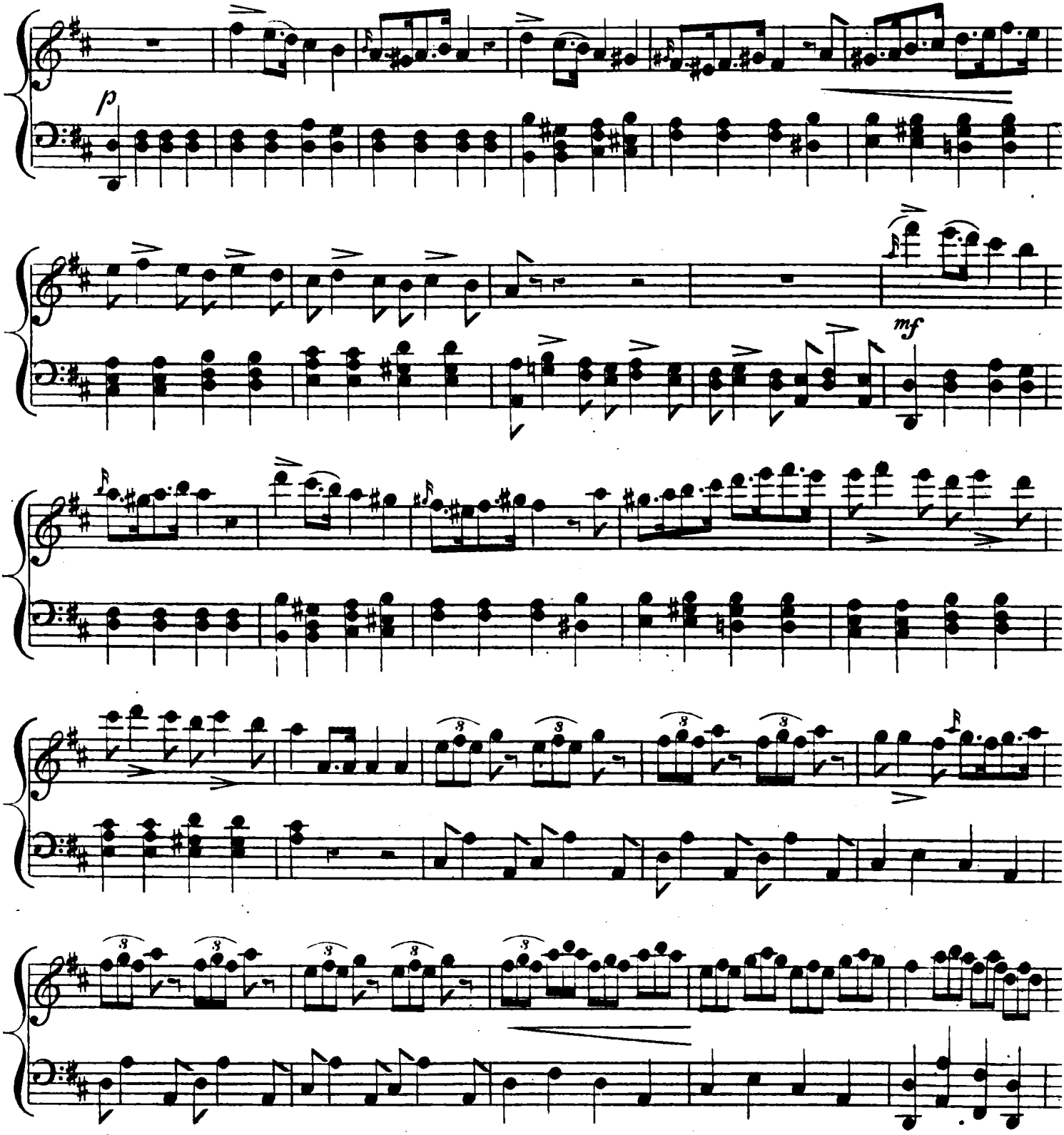
When the Syncopated notes are in the Treble, the Bass is generally written with equal notes and marks the Time



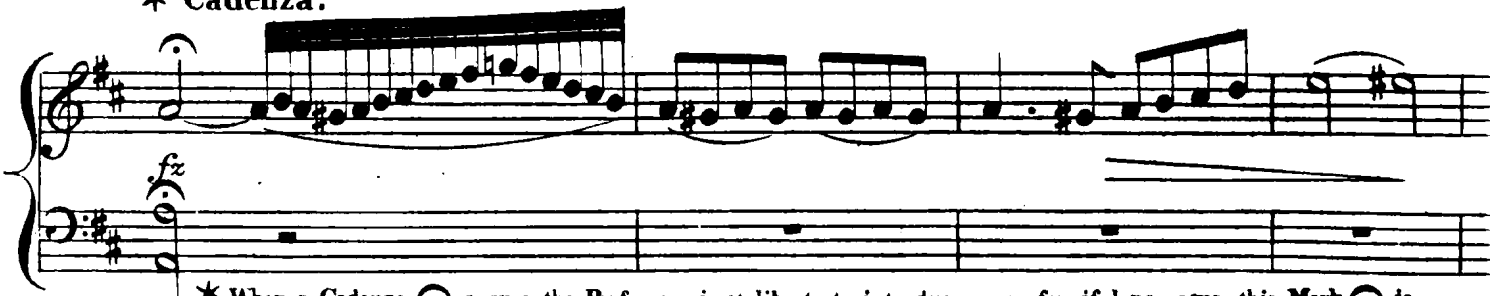
T.L.


PRELUDE.
in D
ALLEGRO
MAESTOSO.
f

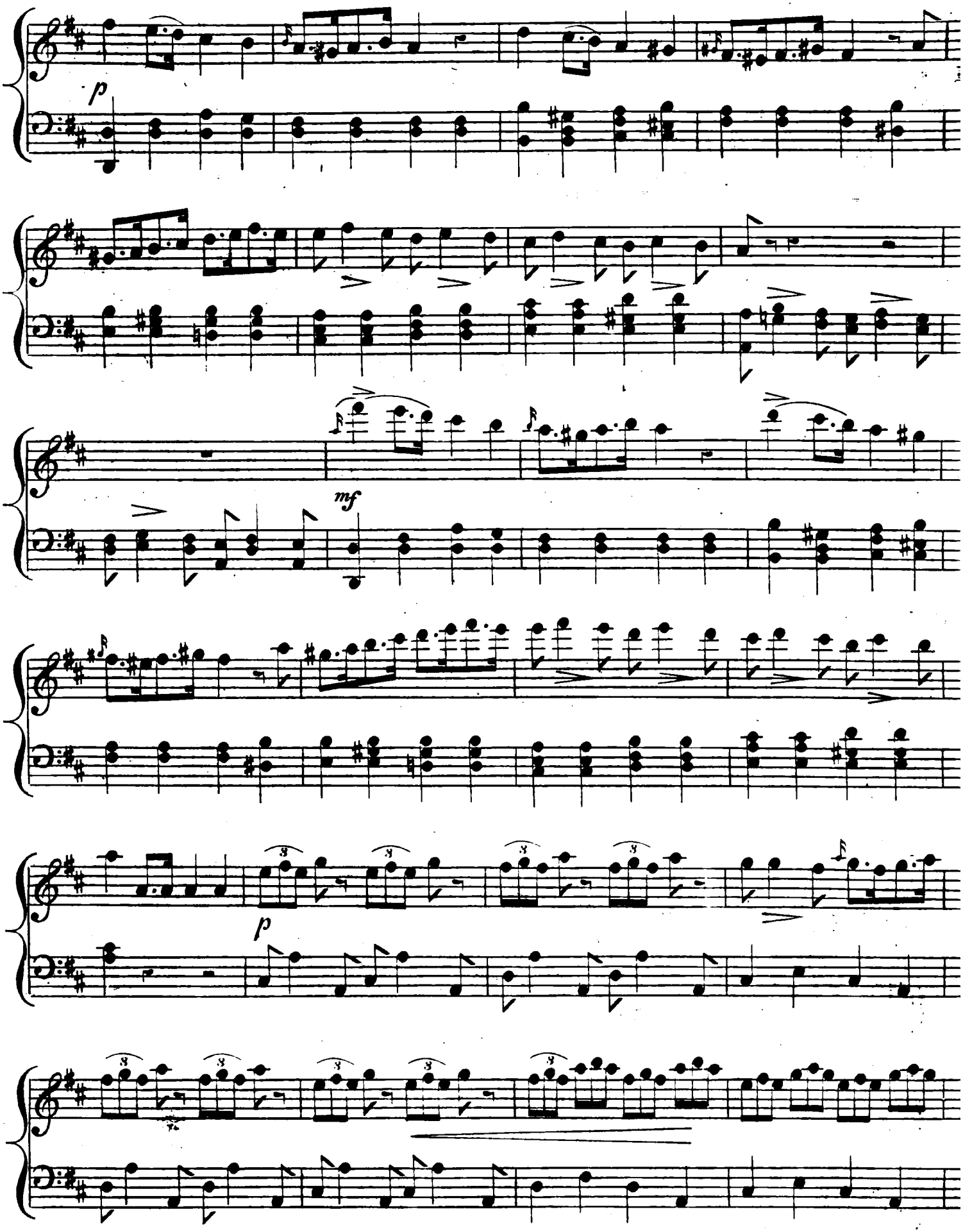

AMOR POSSENTE.
ROSSINI.
ALLEGRO.
p
p
f
f
f
f
ff

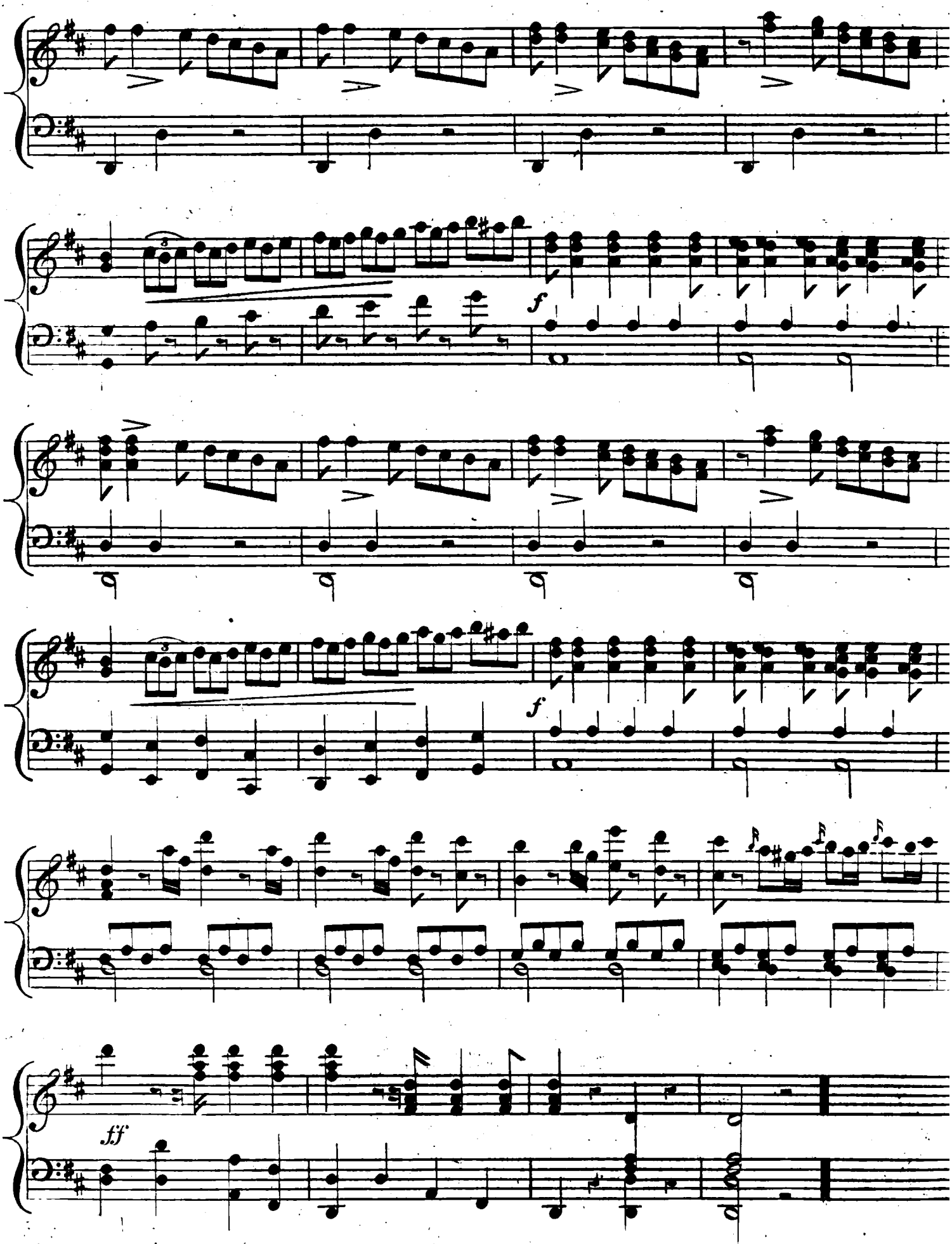


✱ Cadenza.



✱ When a Cadenza 𝄐 occurs, the Performer is at liberty to introduce some fanciful passages, this Mark 𝄐 is also used for a Repeat or Ritornello as the one above to return to the Subject, or as a Pause when the Cadenza or Ritornello would be misplaced as at Page 7.


p
mf
p


f
f
fff

Music is like Poetry; it has no effect unless properly Accented, let the performance be ever so correct, it is monotonous and without any expression.

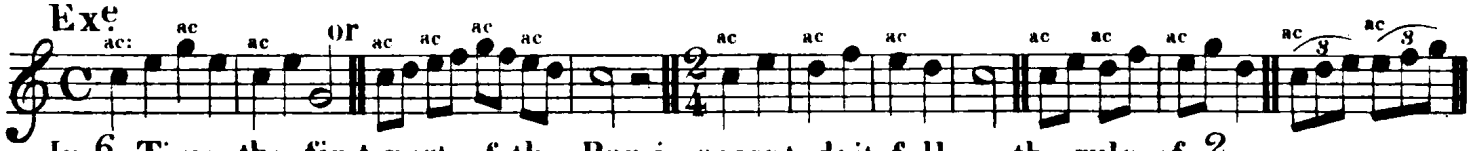
An Accent means a stress laid on a note; the effect is produced by playing those notes with a little more pressure than the others.

The Accents are generally placed according to the following Rules.

In Common Time of four crotchets in a Bar, the first and third only are accented, and when the Bar contains eight quavers, the accent falls upon the 1st 3rd 5th and 7th quavers.

In Common Time of $\frac{2}{4}$ or two crotchets in a Bar, the accent is upon the first, and if subdivided in 4 quavers, the accented notes are the 1st and 3rd If those quavers are marked in Triplets, the first of each three is accented.

Exe

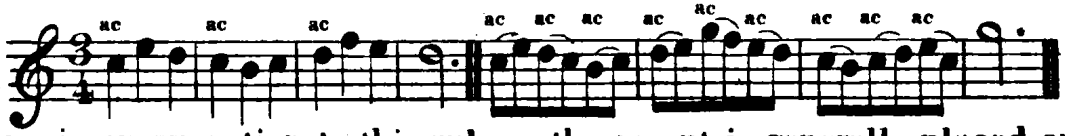


In $\frac{6}{8}$ Time the first part of the Bar is accented; it follows the rule of $\frac{2}{4}$.

EXAMPLE.

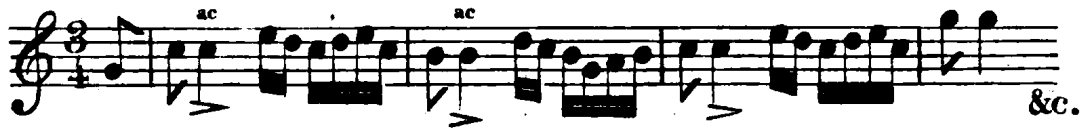
In Triple Time of 3 crotchets in a Bar, the accent falls on the first, but if the movement is Slow and the Bar subdivided into 6 quavers, the accents are more frequent, they fall upon the 1st 3rd and 5th quaver.*

EXAMPLE.



The Polacca is an exception to this rule, as the accent is generally placed on the 2nd note of the Bar.

POLACCA.



Emphasis is employed when a Composer chooses to place the accent contrary to the general rules, by which a different effect is produced: It is generally expressed by this mark > placed over or under a note which is to be played with more force than the following; it is sometimes designated by the words *Sforzando Sforzato* or their abbreviations viz: *sf*: *fz* or *fp*.

The Accent and Emphasis well placed constitute Expression; as the Appoggiatura, the Turn and other graces delicately executed, prove the taste of the Performer, the Pupil must take care when he plays an Accented note or Emphasis, to avoid any motion of the body or arms.

N.B. It is truly ludicrous to see some Performers, moving their head forward or raising their Shoulders and sometimes their elbows at every accented note.

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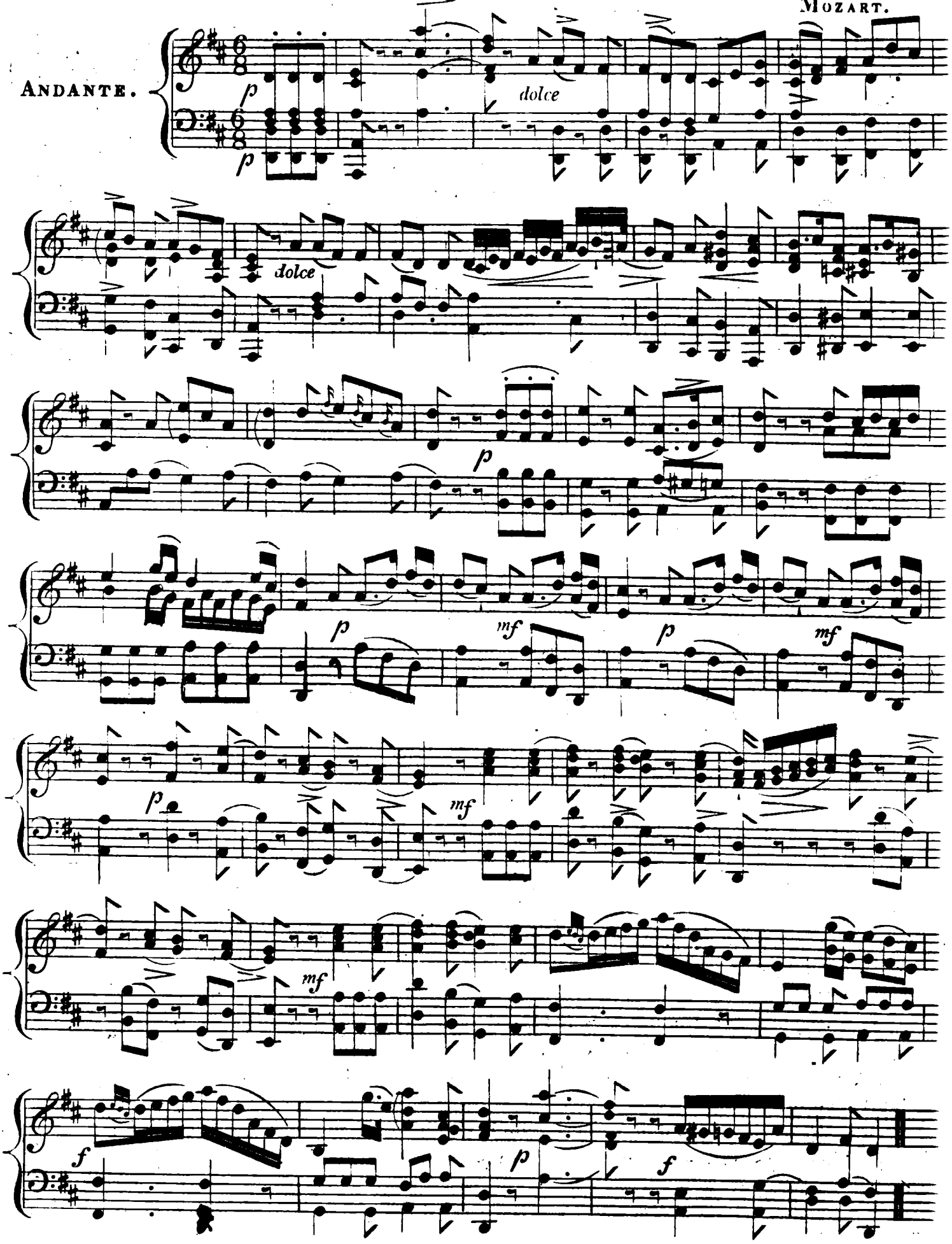
* Take notice, The general rule is, when a Slur ⌒ is placed over or under two or more notes, the first is always accented.

MOZART.

ANDANTE.



ON VARIOUS TOUCHES.

It is very essential that a Piano Forte performer should know the different Touches, to be able to play with delicacy, and Brilliancy, also with taste, and expression.

The principal Touches are the Brilliant, the Staccato and the Legato.

THE BRILLIANT TOUCH.

To obtain this Touch, the fingers should be much bent, but without playing upon the nails, by observing this the Pupil will perceive that the thumb will pass with facility under the fingers, and the fingers over the thumb without any motion of the hand.

The notes must be played distinctly and with equal force, the fingers should strike the Keys on the square part and not between the sharps and flats, except when the Thumb and little finger are playing on the black keys, in Arpeggio passages.

It is almost impossible for the Pupil to acquire a Brilliant execution if he plays with straightened fingers, for two reasons,

1st. The fingers being straight the thumb is never placed over the Keys, and every time it is wanted, there is an ungraceful motion of the hand which causes the Thumb to play louder than the fingers.

2dly. The fingers are always playing between the black keys, which are often struck instead of the Natural notes, moreover the Performer has no strength, and consequently cannot give any effect to the performance.

The following defect is also the cause of a very great fault in playing, which is in suffering the Pupil to *keep down* several notes after they have been struck, nothing can be worse, as it creates a confusion of sounds, which is very disagreeable to the ear and prevents distinctness, this fault must be corrected or the Pupil can never play well.

As this fault often arises from the Pupil having at first placed his hands in a wrong manner on the Instrument, it will be rather difficult to correct.

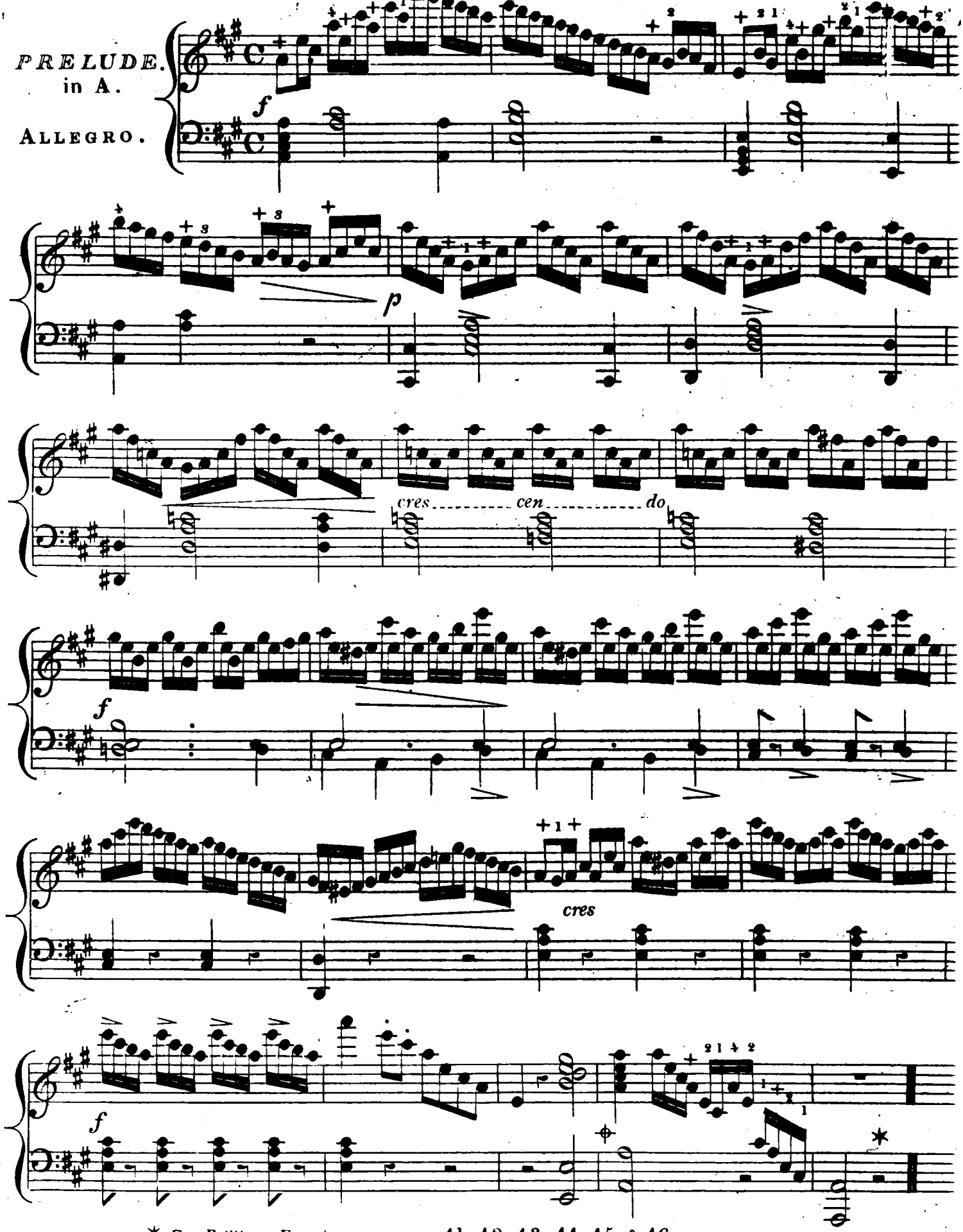
The Author advises the Pupil to practise the preliminary exercises of his Instruction Book, and all the Scales, slowly at first, taking great care to bend the fingers, and lift them up one after another without raising the hands from the Keys.

N. B. The Author begs leave to explain that in treating of the Brilliant Touch, he does not say it always consists of playing Forte, by no means, Delicacy of touch is also required, which may be obtained by pressing the Keys gently half way down and with equality, likewise to observe attentively the Accents, Emphasis, the Pianos, Crescendos, Fortes and Diminuendos, which will give different modifications to the Performance and make it perfect.

BRILLIANT.* T.L.

PRELUDE. in A.

ALLEGRO.



* For Brilliant Exercises see page 41, 42, 43, 44, 45 & 46.

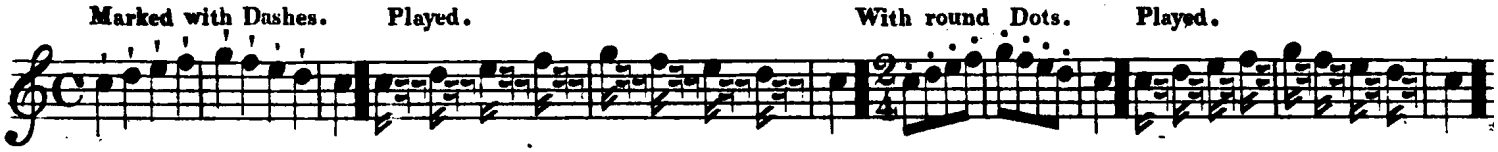
ON THE WORD STACCATO.

When the word *Staccato*, or its abbreviation *Stacc:* is written over or under a passage, it implies that the notes are to be played short and distinct, as if a rest were placed between each note; the Staccato is also marked by dashes or round dots.

If the passage is marked by Dashes, the notes are played very short, and the fingers must rise immediately after each note.

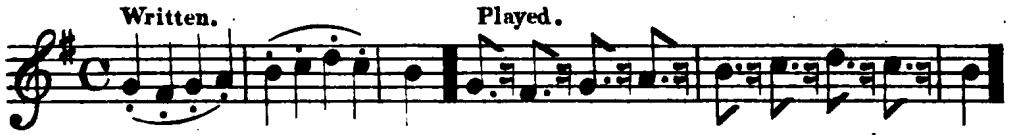
When the notes are marked by round dots, they are not so short, and the fingers ought not to rise so high, nor so quickly from the Keys.

EXAMPLE.

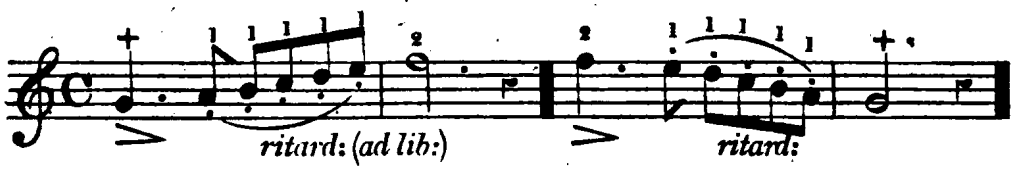


When a curved line ⁀ is drawn over or under the dots, the notes must be sustained a little longer, and the fingers kept close to the Keys.

EXAMPLE.



If the passage ascend or descend as in the following Example, the notes are often played with the same finger, but as close as possible to the Key.



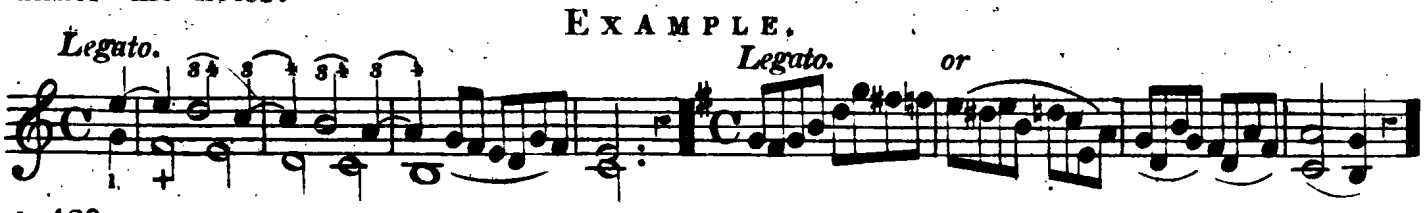
ON THE LEGATO TOUCH.

The Legato touch is often used and mixed with the Staccato, to produce a contrast, but the Legato style is particularly adapted to Slow movements; it produces a sweet effect when it is well performed, and requires also more taste and expression.

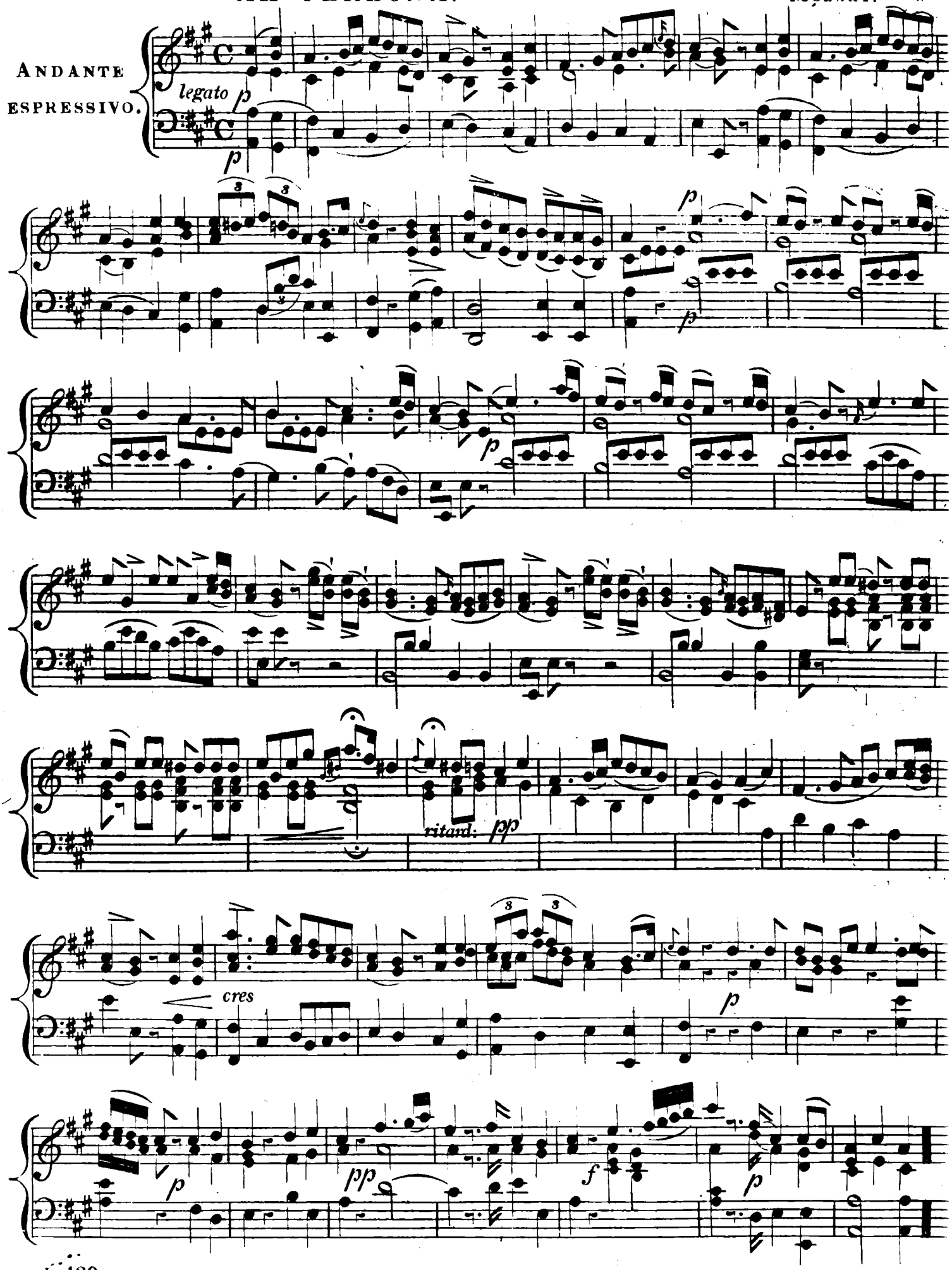
To acquire the Legato touch, the notes must be played in a close and smooth manner, holding each note the proper length; it is necessary to observe with great care, that *no finger should be raised* from a Key before the other finger is placed on the next key, this will make the sounds blend one into another, as the Voice does in singing, this style also requires (more than the other) a great attention to the accented notes and Emphasis, which gives the Expression, likewise the Pianos, Crescendos, Fortes and Diminuendos, must be strictly attented to.

It is generally marked by the word *Legato*, or by a curved line drawn over or under the notes.

EXAMPLE.



AH PERDONA. MOZART.

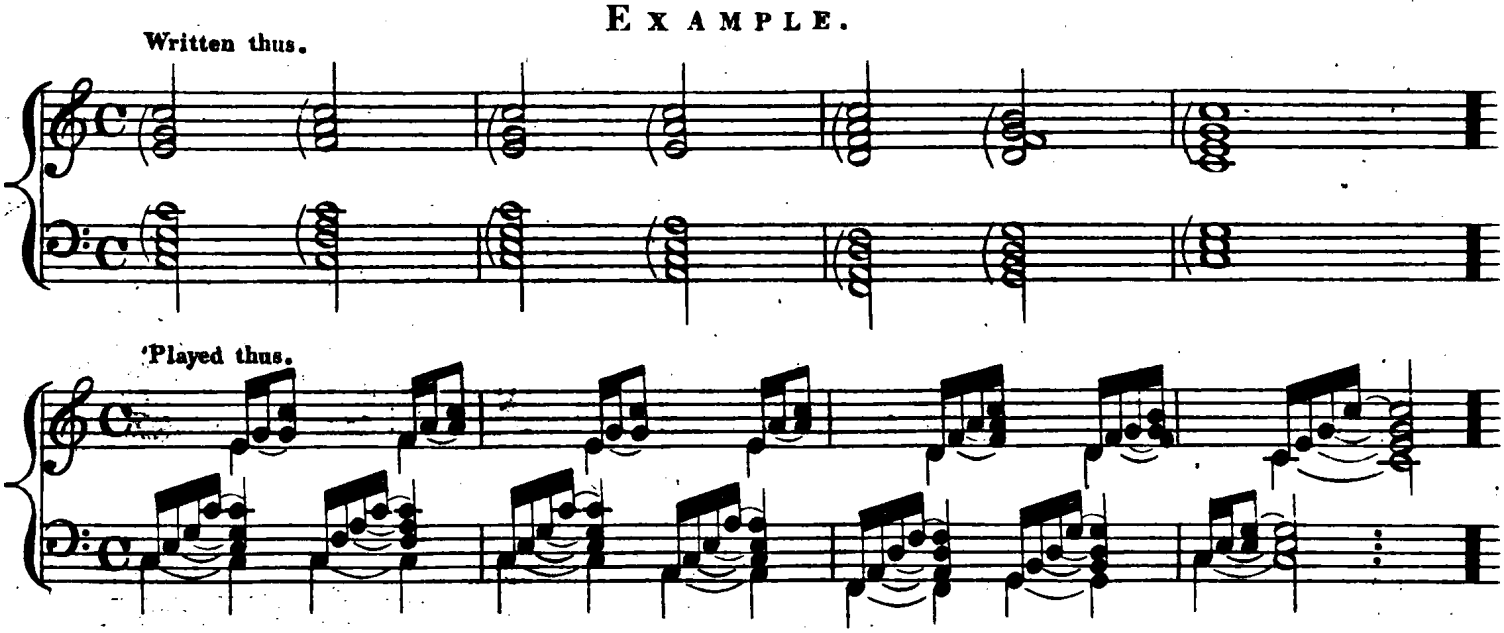


ON CHORDS.

When several Intervals are played together they form a Chord, a succession of Chords constitute Harmony, and Chords played by a series of figures placed over or under the Bass notes are called Thorough-Bass.

There are two ways of playing Chords, the 1st by striking all the notes at once, and the 2nd in Arpeggio, viz: playing the notes one after another, beginning with the lowest note upwards and keeping them down the full time of the Chord.

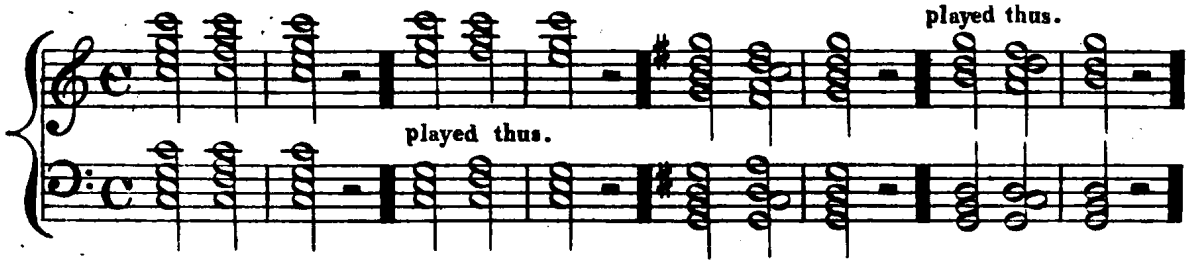
EXAMPLE.



When Chords are to be played Arpeggio, it is generally designated by this mark (or this { and sometimes by a line drawn across the notes.

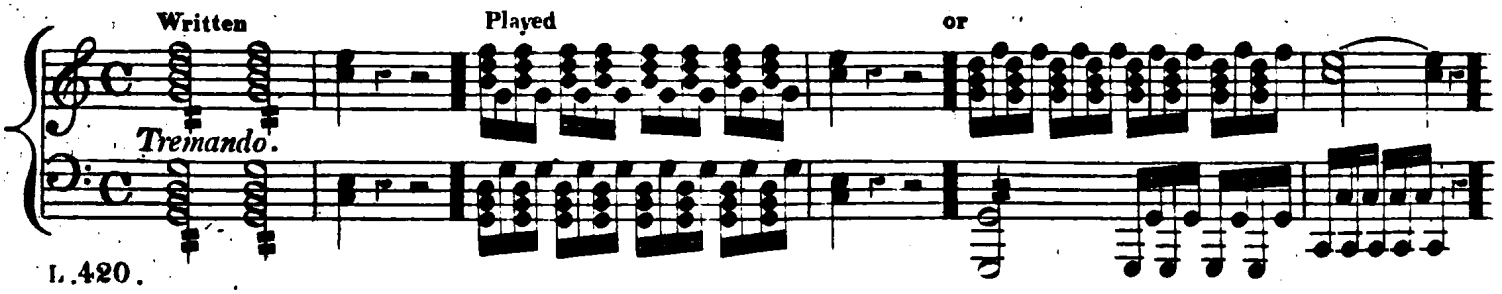
Should the hands of the Pupil be too small to play all the notes of a Chord, the upper note of the Treble must be kept, the lower one may be omitted, but it is the contrary in the Bass, the lower note must be kept, and the upper one may be left out.

EXAMPLE.

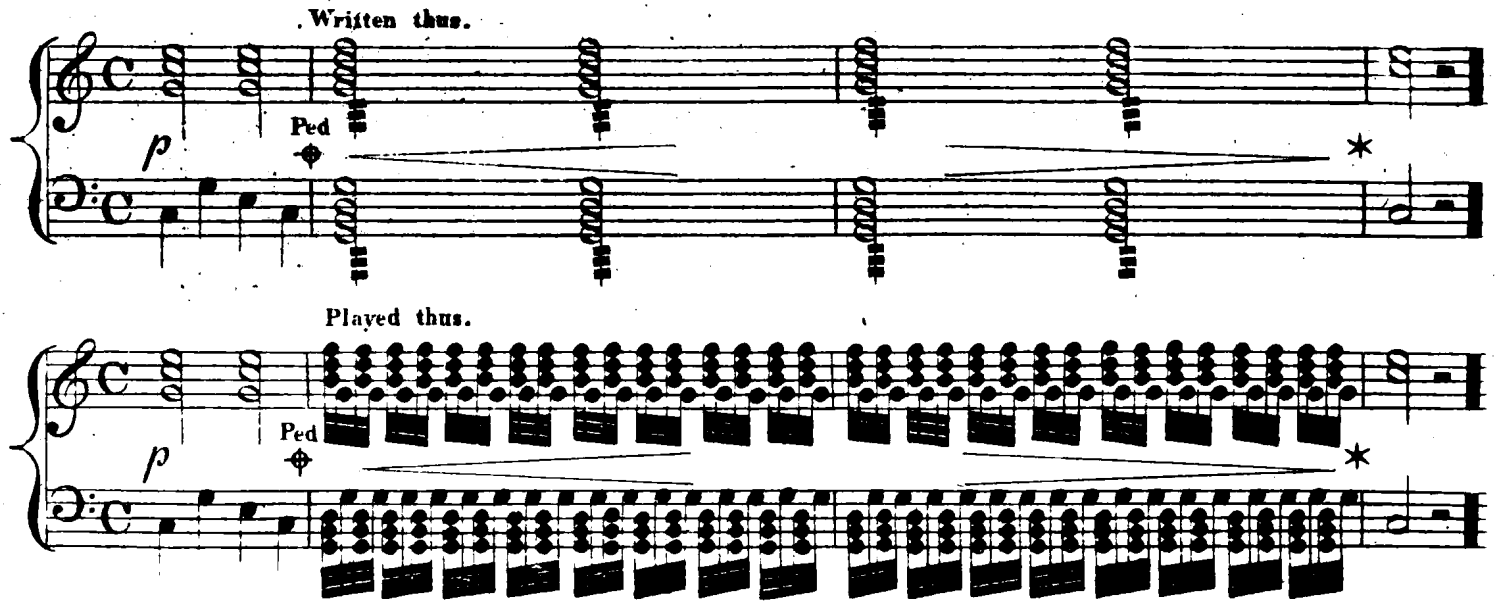


When the word *Tremando* is written over or under a Chord, the notes are always divided into two parts and played alternately, beginning with the upper notes, and sometimes with the lower one; but when the chord is in the Bass, the *Tremando* always begins with the lower note.

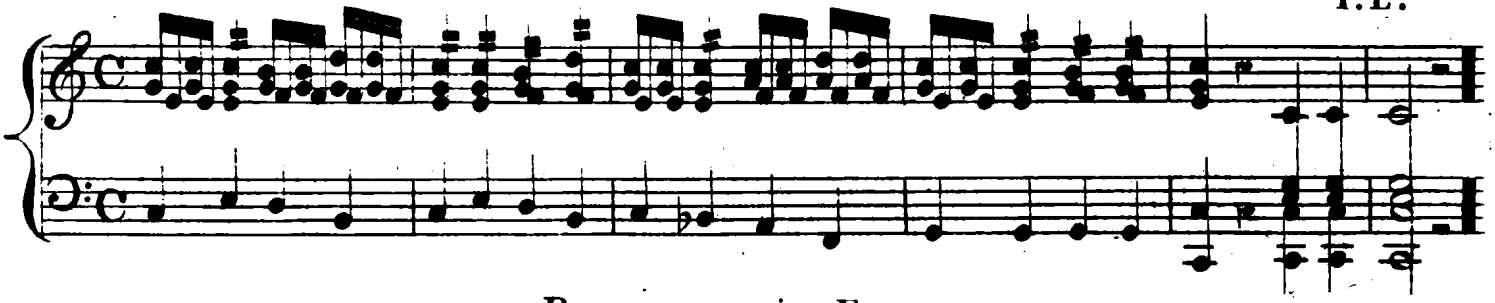
EXAMPLE.



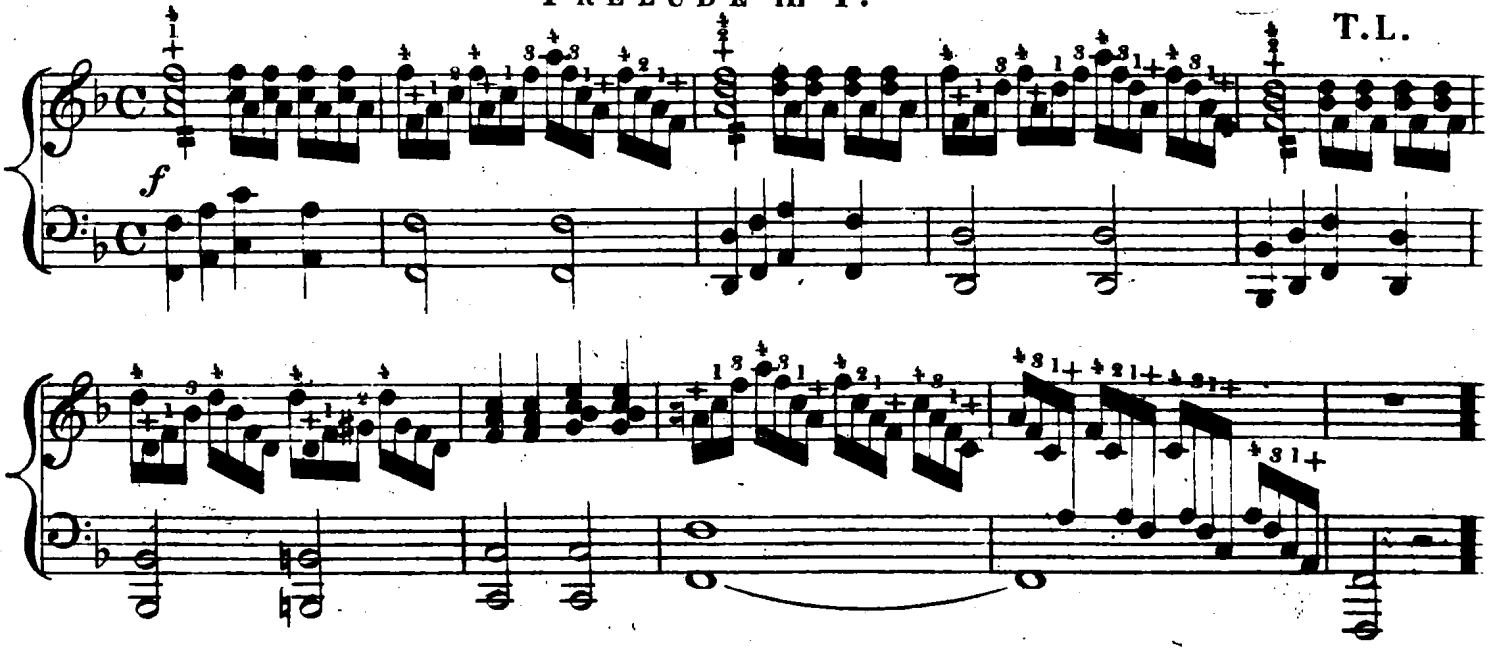
Should the *Tremando* be written with demisemiquavers as under, it has the rapidity of a Shake and produces a great effect with the Pedal.



PRELUDE in C.

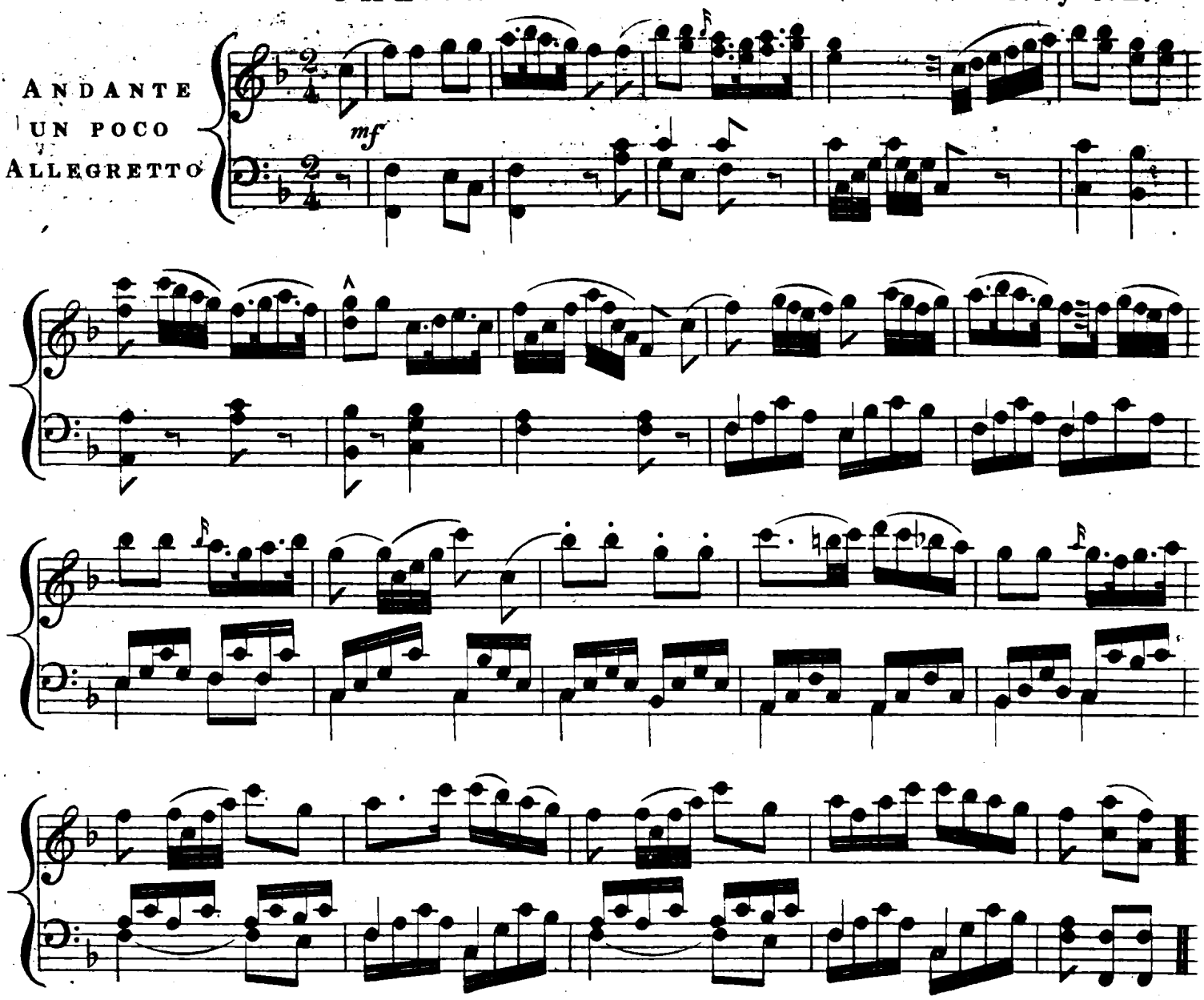


PRELUDE in F.

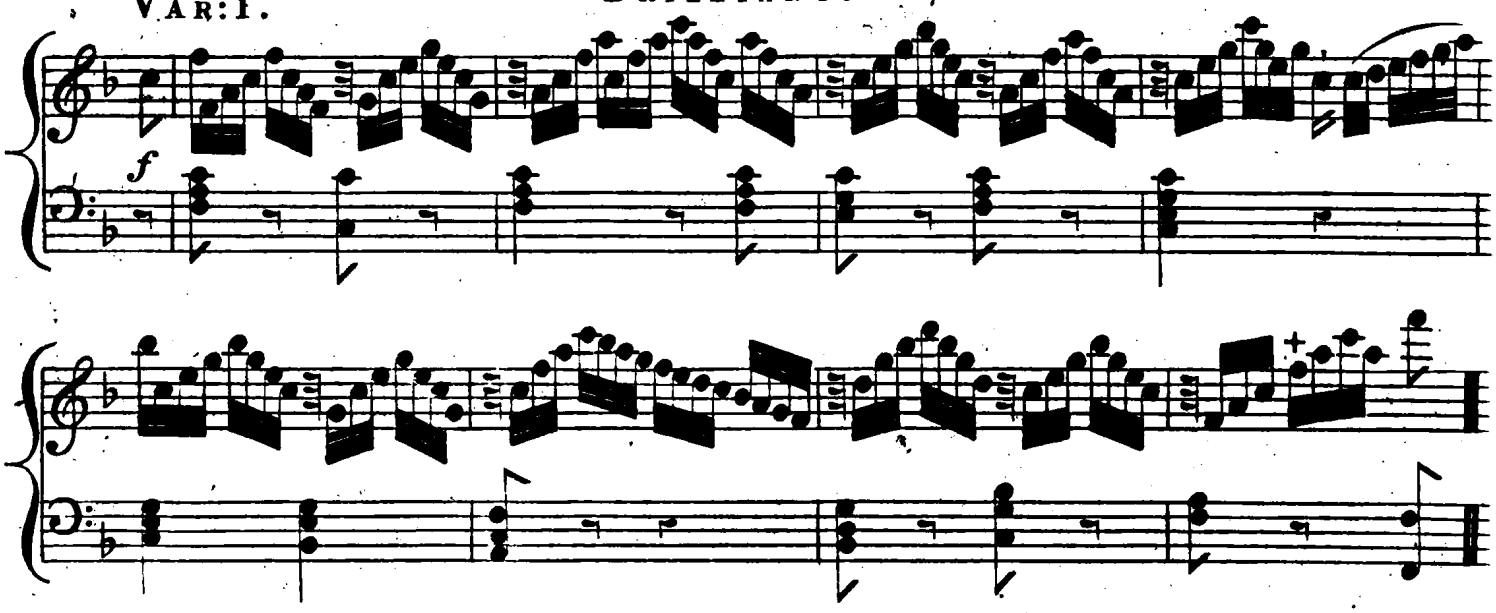


N.B. To obtain a good and effective Tremando, the notes must be played with equal force, taking care that the Thumb should not remain on the Key when the little finger strike its notes, the motion of the wrist only is required.

THEMA — MOZART. Var.s by T. L.



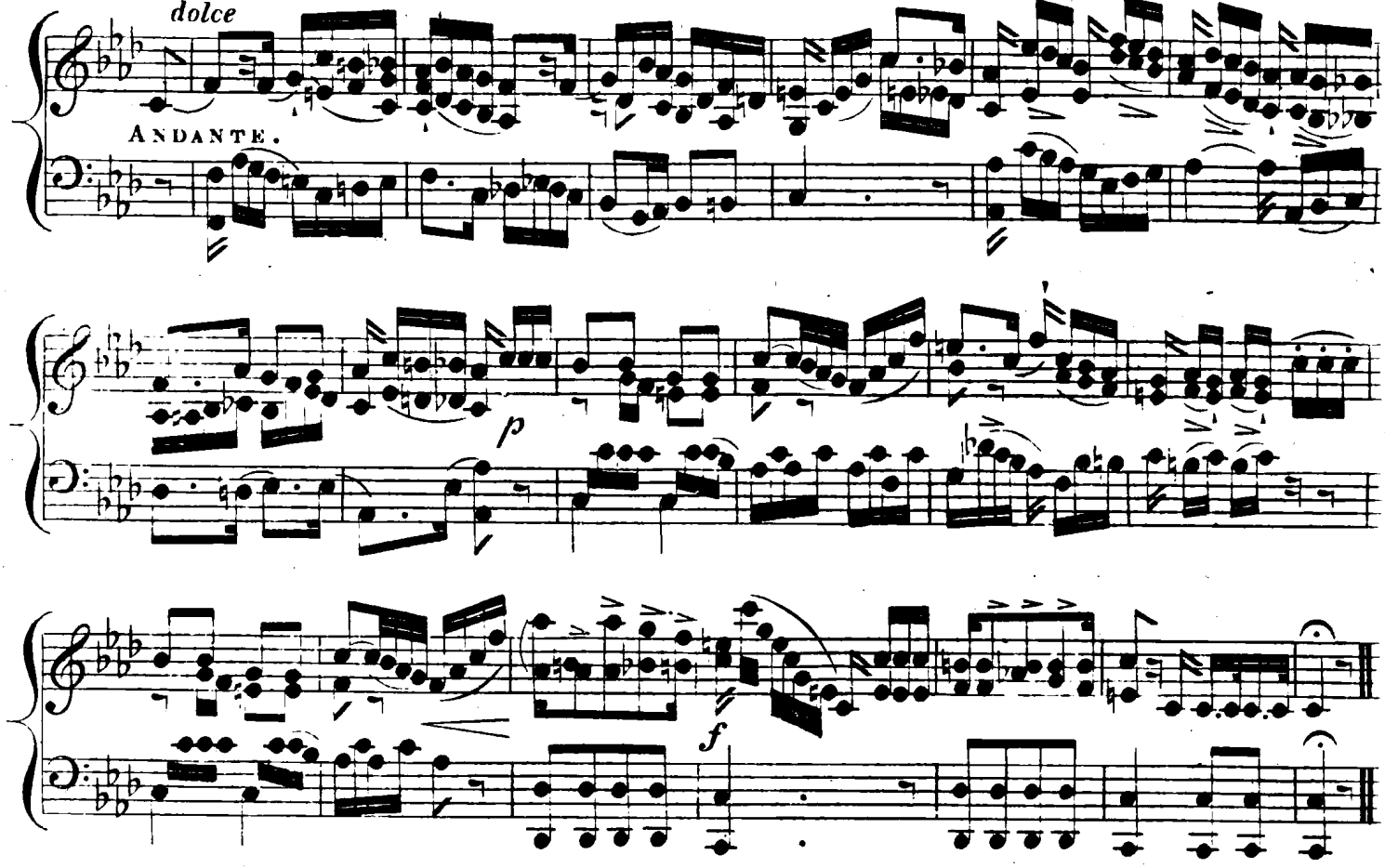
VAR: 1. BRILLIANT.



VAR: 2. Minore. LEGATO.

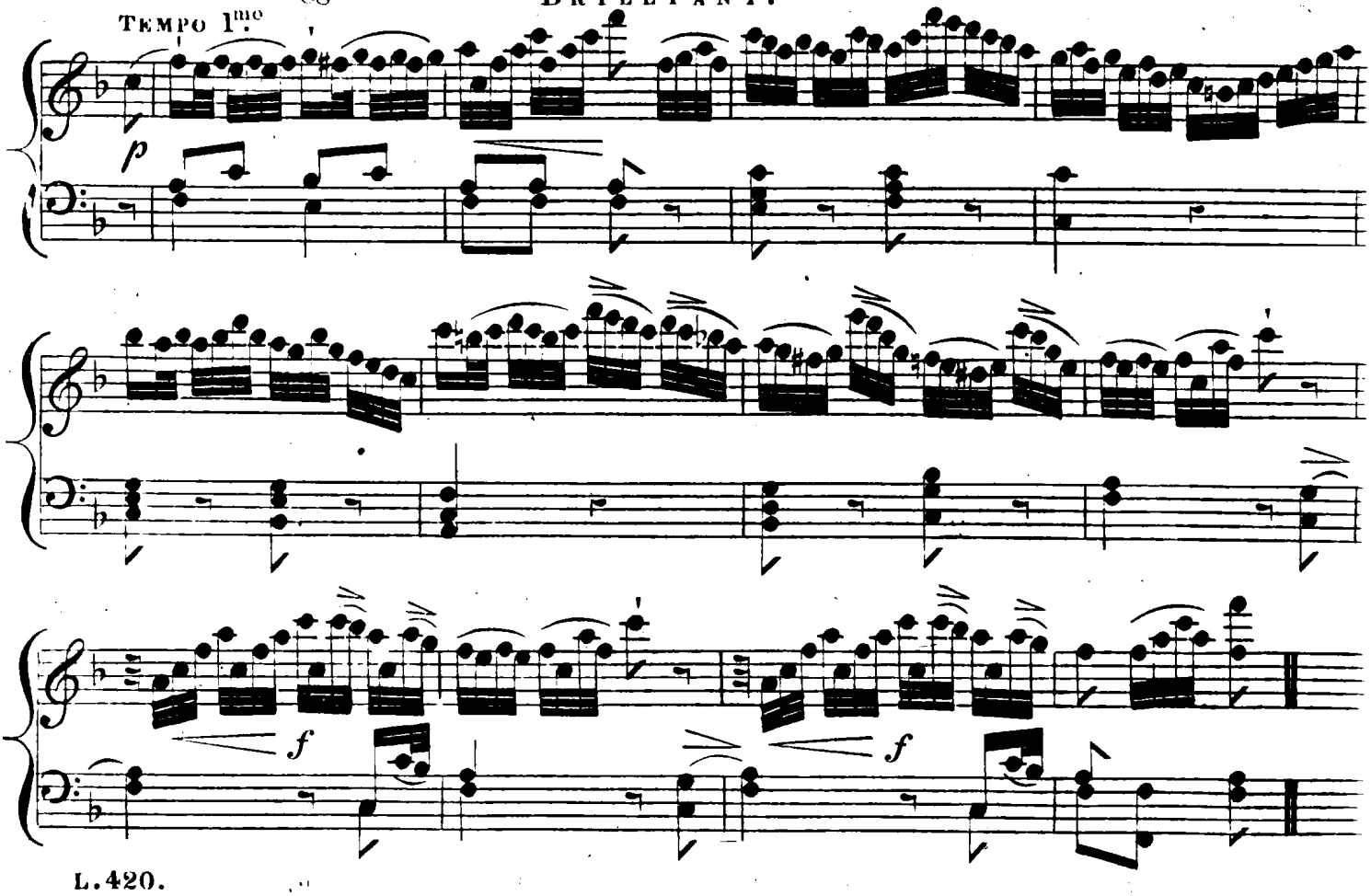
dolce

ANDANTE.



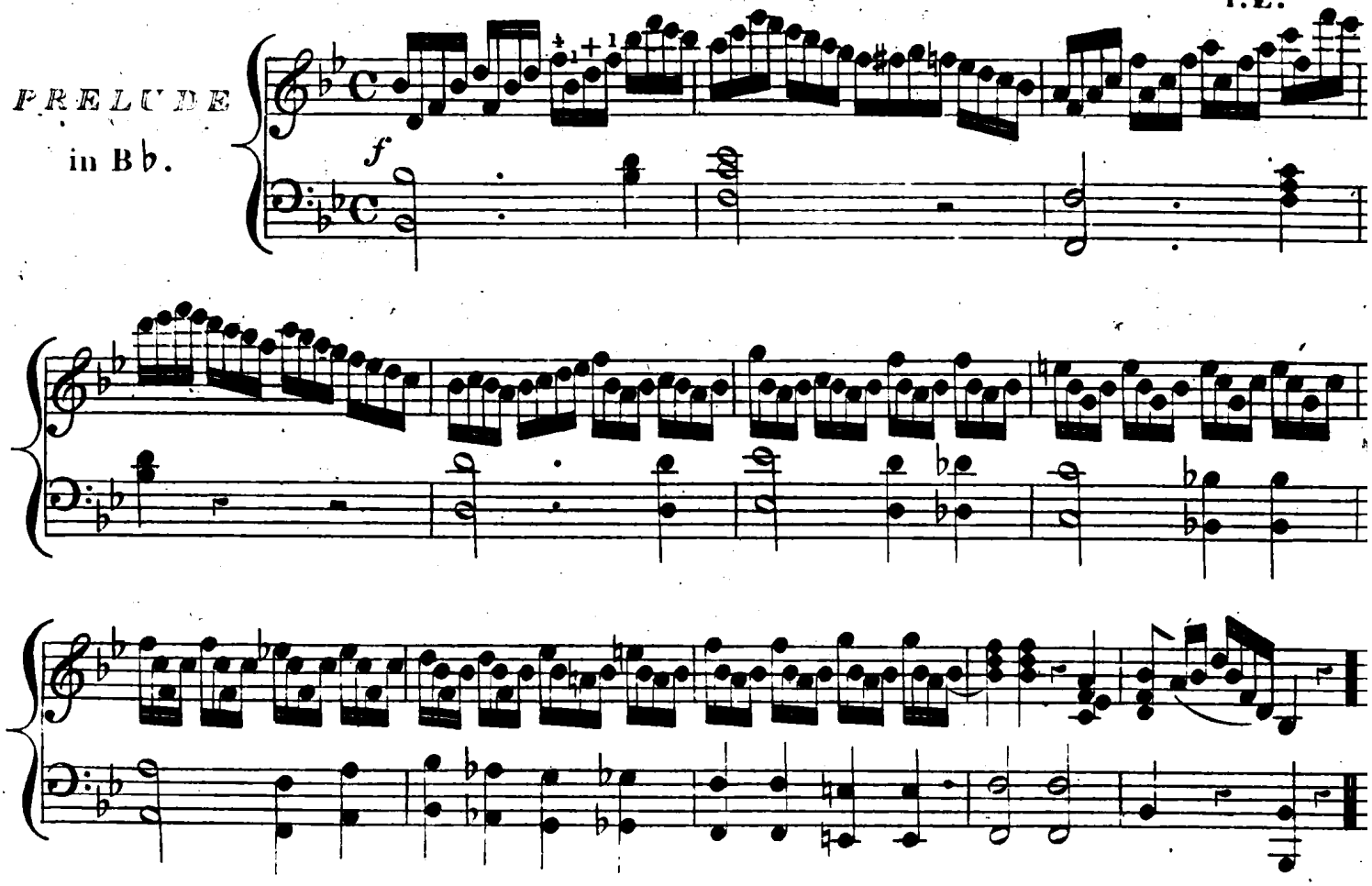
VAR: 3. Maggiore. BRILLIANT.

TEMPO 1mo.



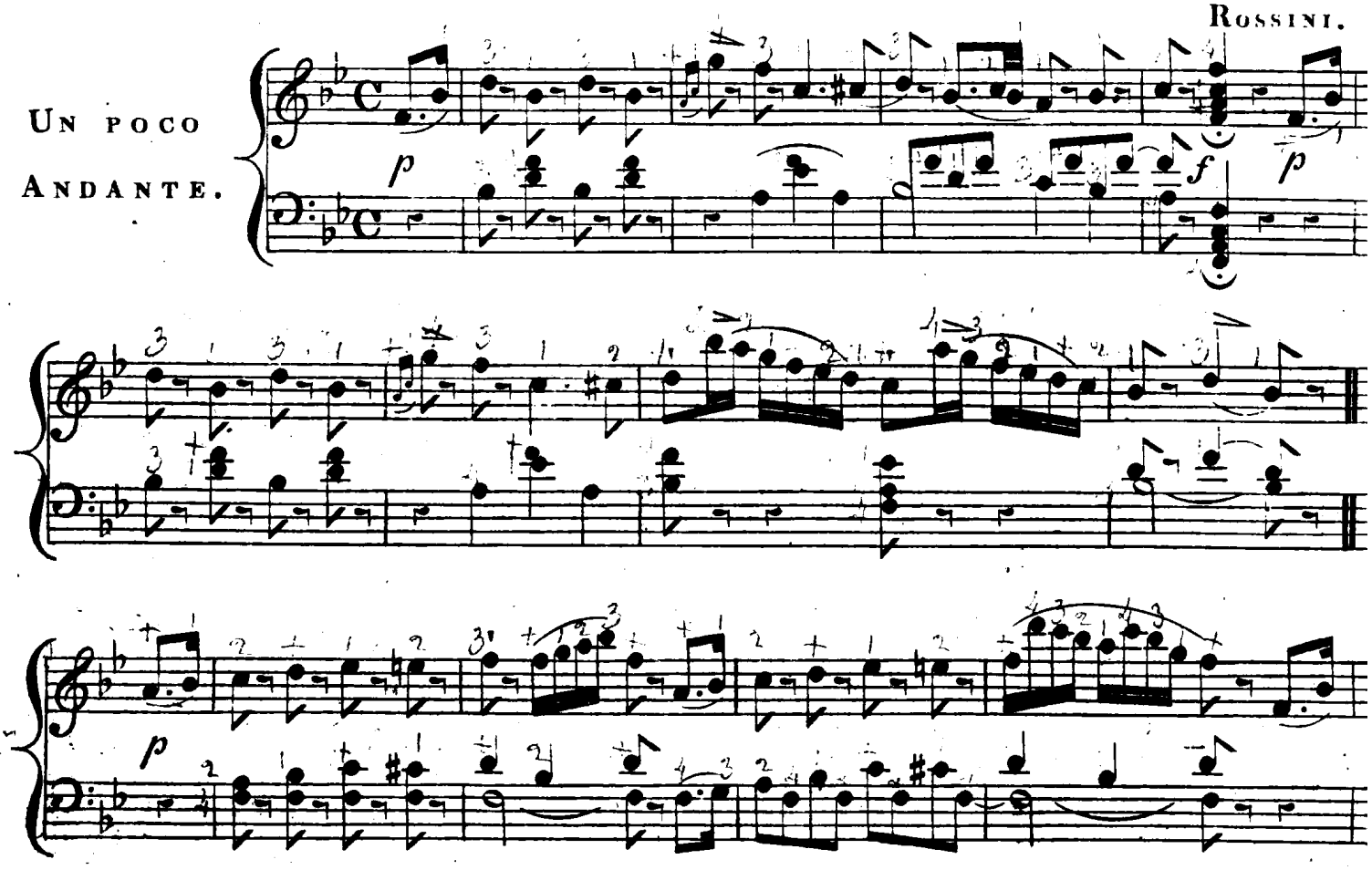
T.L.

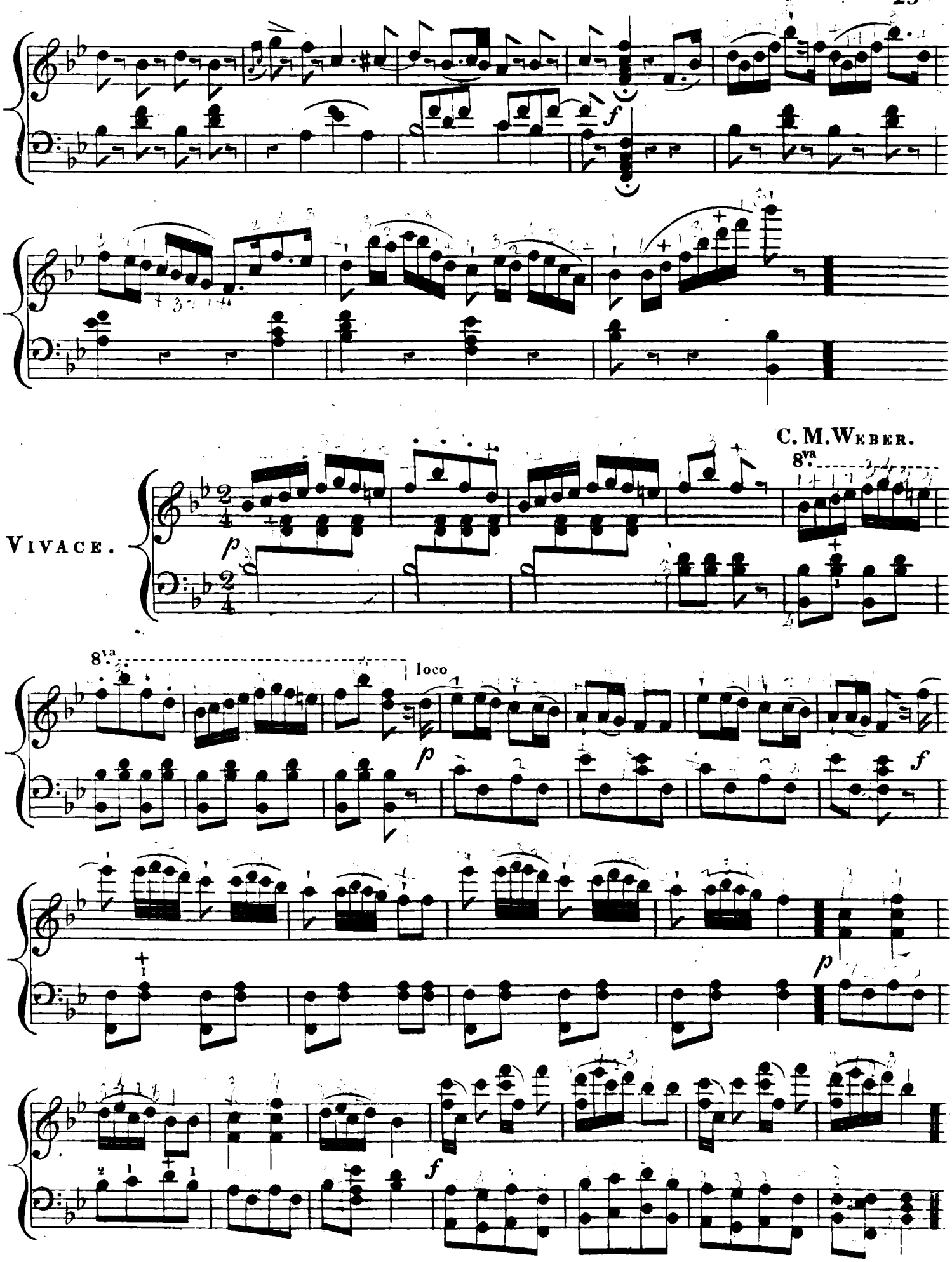
PRELUDE
in B♭.



ROSSINI.

UN POCO
ANDANTE.




C. M. Weber.
8va
Vivace.
p
8va
loco
p
f
p
f

T.L.

PRELUDE in E♭.

RISOLUTO.

f

ROSSINI.

ANDANTE.

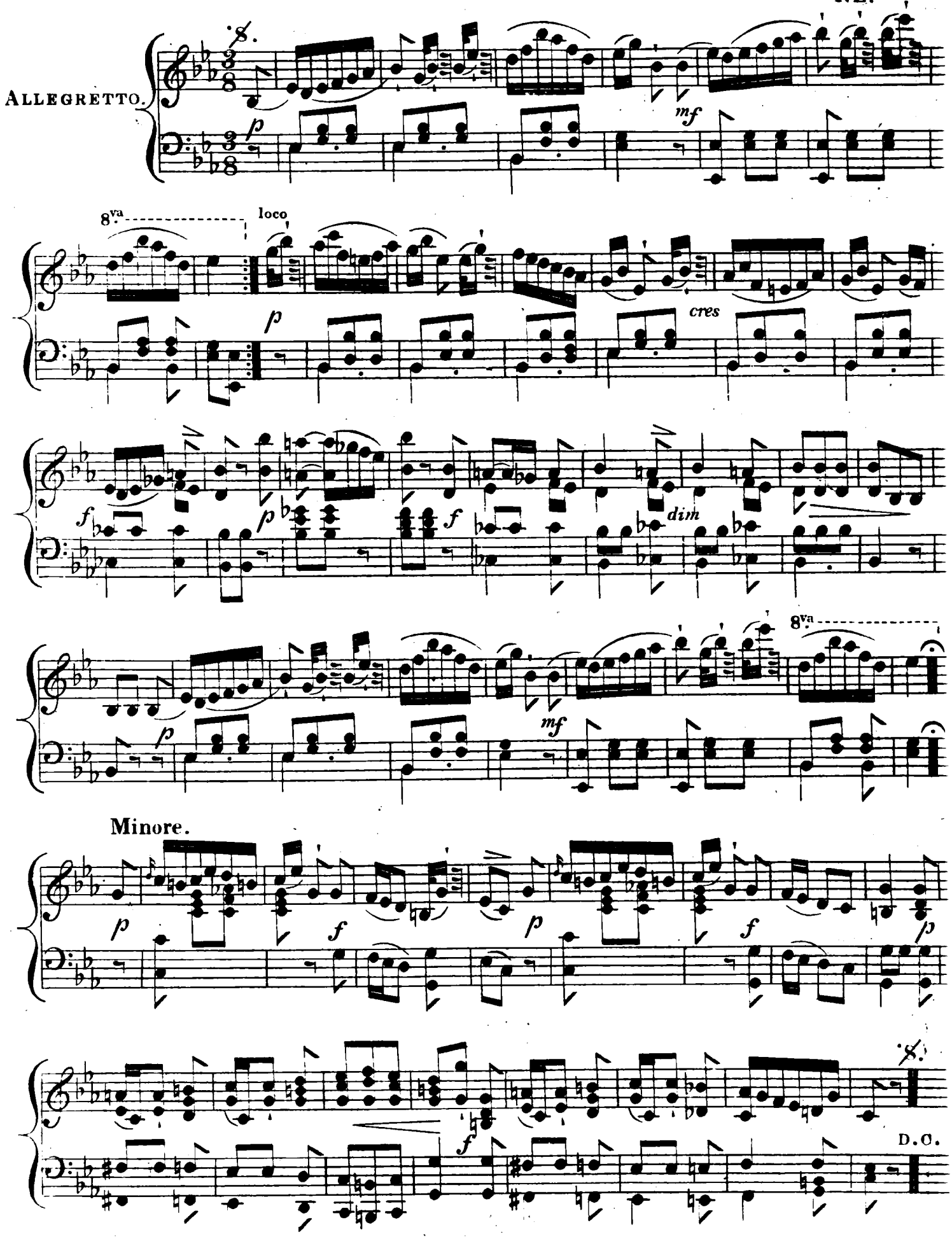
mf

p

ff

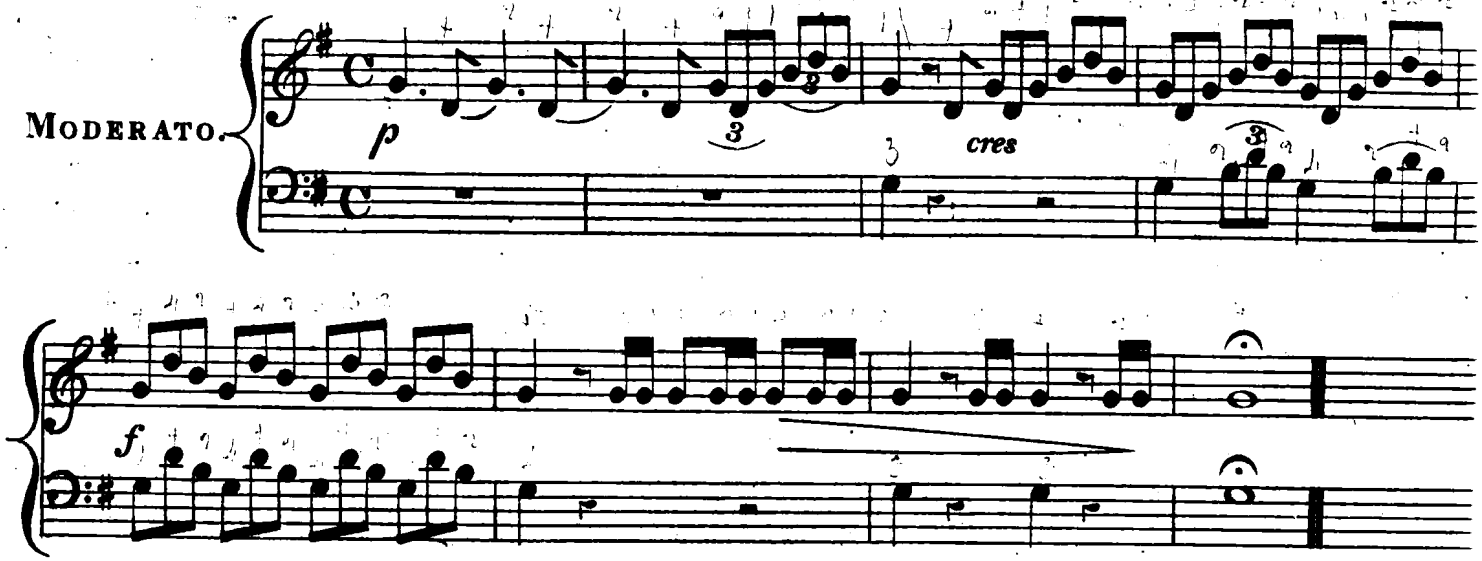
f

T.L.



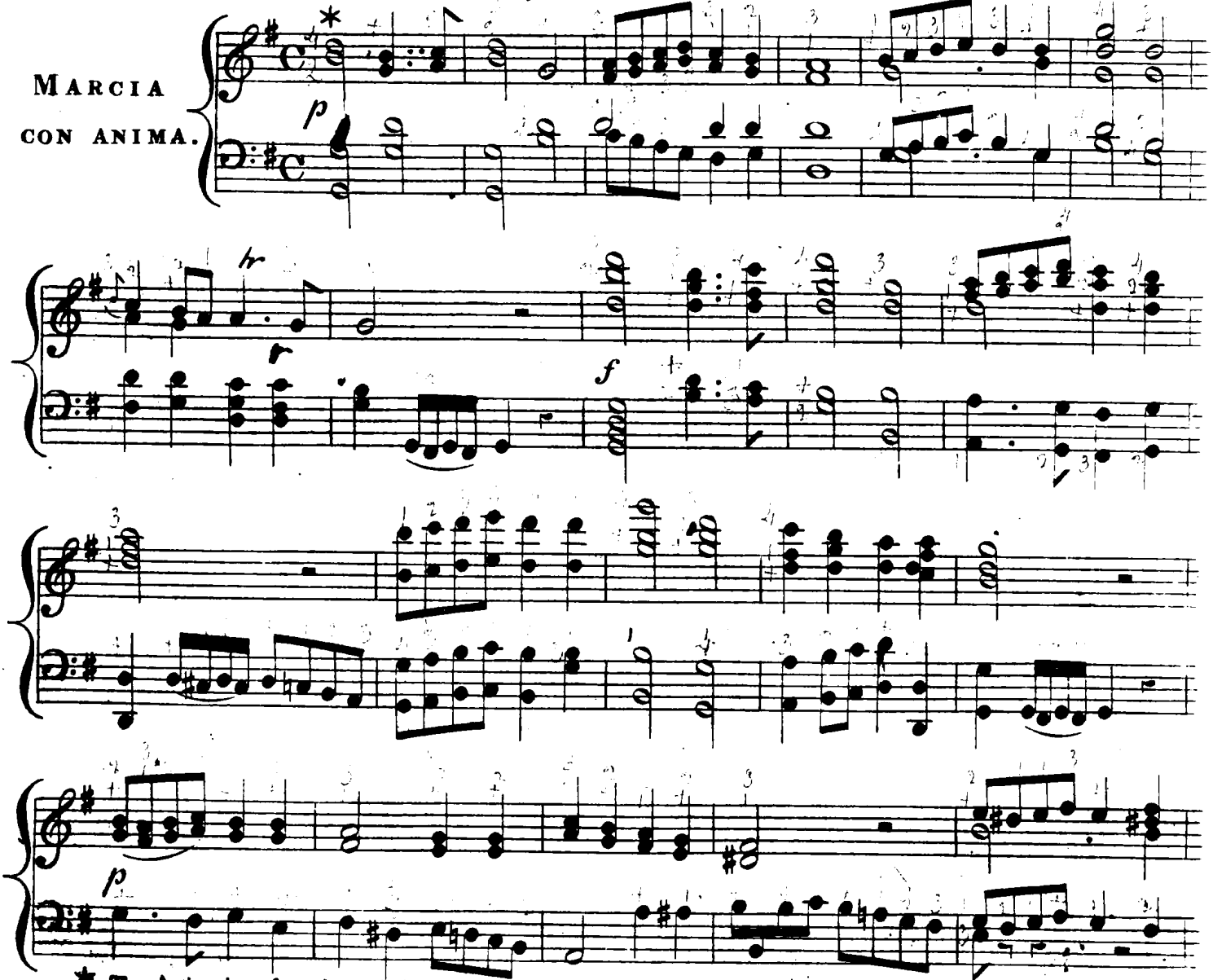
INTRODUCTION.

MODERATO.



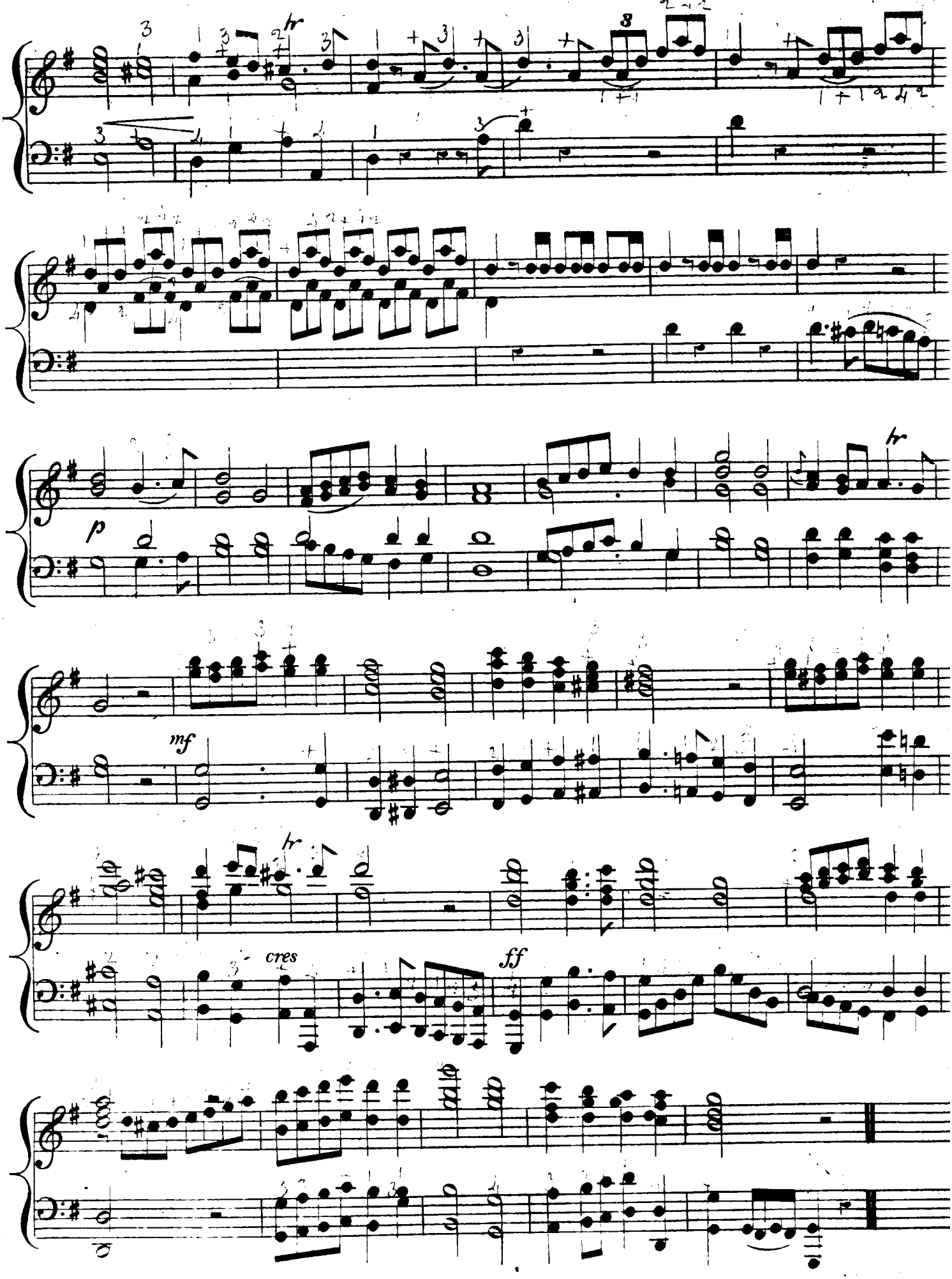
SEE THE CONQUERING HERO COMES. HANDEL.

MARCIA CON ANIMA.



* The Author has often observed that when the Bass is written in Octaves and the Treble in Chords many Pupils have the bad habit of striking the Bass first, this should be carefully avoided.

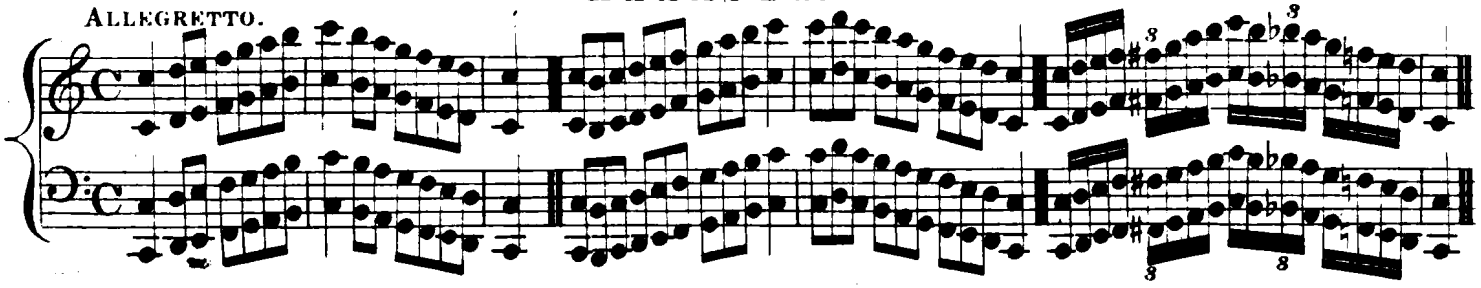
L.420.


tr
p
mf
tr
cres
ff

Octave passages belong to the Brilliant style, particularly when they are written in quavers, triplets or semiquavers, in an Allegro movement.

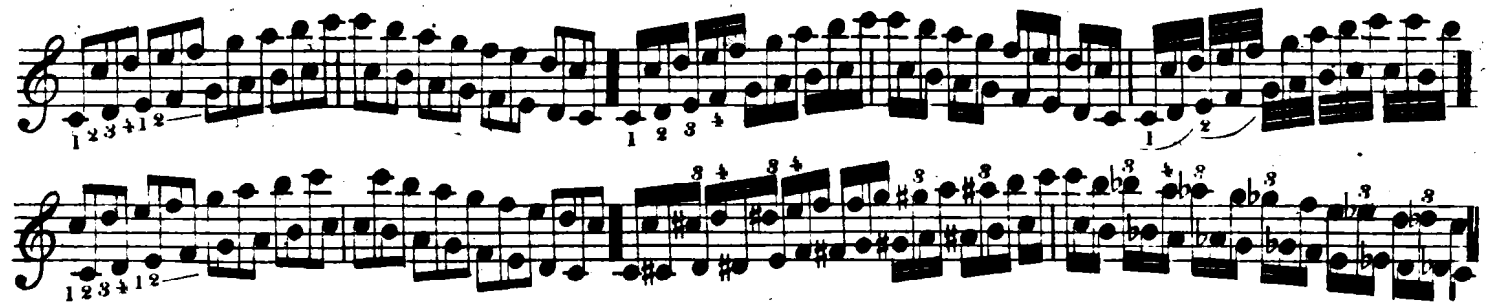
The best manner to play well a succession of Octaves with rapidity, is to observe attentively that the hand must keep the same position in raising to play the succeding notes, *the Wrist only is to move* * and the Arm is to lead the hand according to the velocity required by the character of the notes. When a Sharp or Flat occurs the 3rd. finger is to be used instead of the 4th.

EXAMPLE.

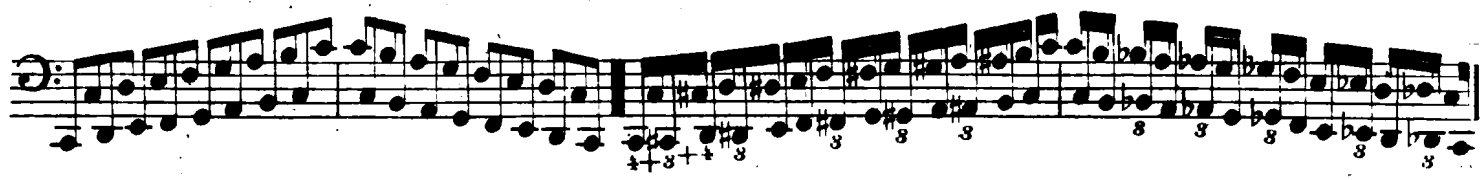


The above example should be practised separately at first, and afterwards with both hands together.

When the two notes of an Octave are written to be played one after another, great care must be taken to play them equally, and with the same force, Pupils in general play the first note too fast and softer than the 2nd. the best manner is to count 1, 2, 3, 4 — slowly at first as marked in the following Example.

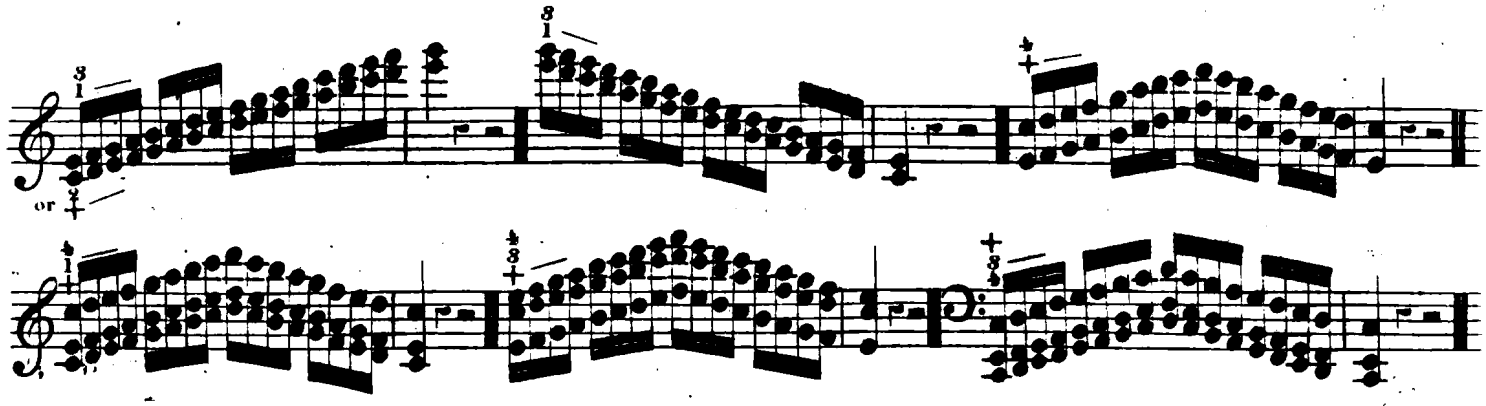


It is necessary to observe that the little finger must play as loud as the Thumb.



* If a succession of Octaves is played with the fore part of the Arm without moving the wrist, they are always stiff, heavy, and soon tire the arm, but if played by the motion of the wrist, it gives elasticity and grace to the hand, also a great velocity which cannot be obtained without it.

The same may be said of successions of Thirds or Sixths, when they are to be played with velocity, the motion of the wrist must be attented to, and as close as possible to the Keys.



THE C CLEF.

It is absolutely necessary to know the C Clef, to understand or play music written in Score; or Ancient Music.

The C Clef is shaped thus or it may be placed on four different lines of the Stave viz: 1st. 2nd. 3rd. and 4th.

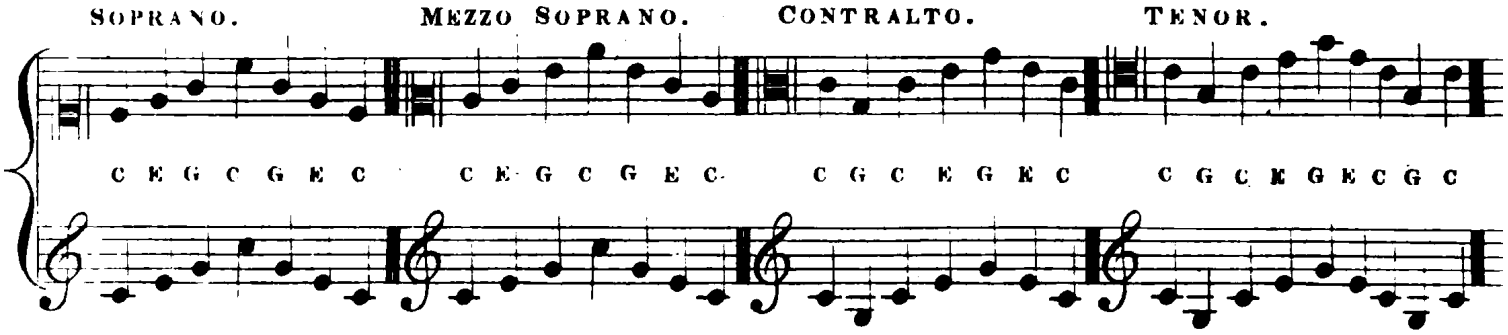
When placed on the 1st. line it is called *Soprano* for the high Treble Voice.

on the 2nd. line *Mezzo Soprano* for a low Treble Voice.

on the 3rd. line *Contralto* for the lowest Female Voice or the highest of a Man.

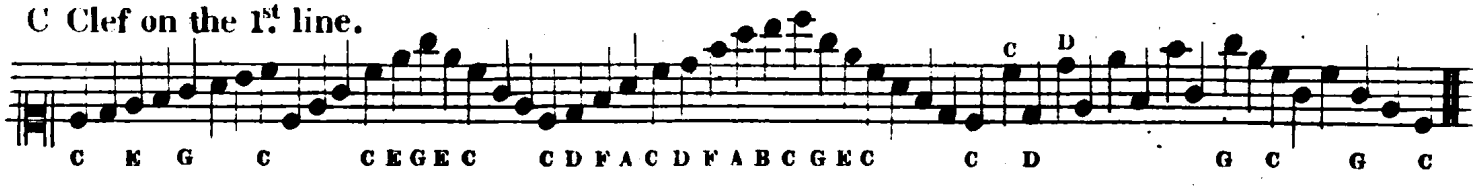
on the 4th. line *Tenor* for the Common Voice of a Man.

EXAMPLE OF THE C CLEF IN THE FOUR POSITIONS WITH THE CORRESPONDING NOTES IN THE TREBLE CLEF.



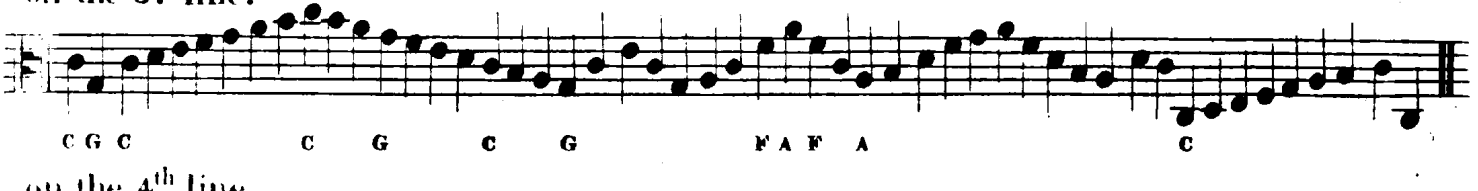
EXERCISES ON THE C CLEF.

C Clef on the 1st. line.

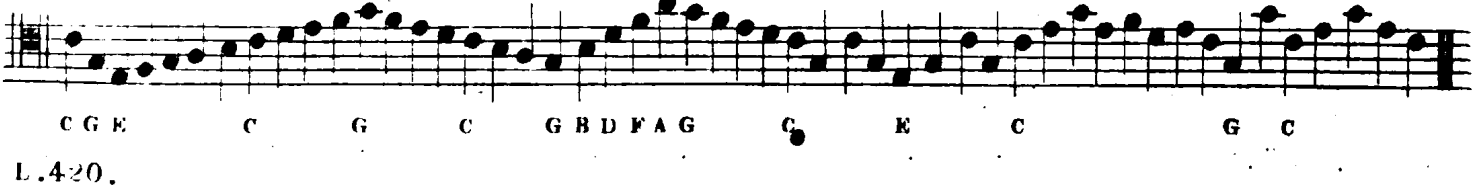


on the 2nd. line.

on the 3rd. line.



on the 4th. line.

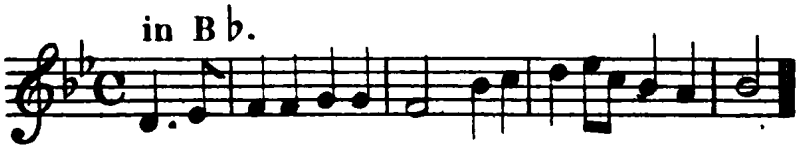


To Transpose is to write, read, or play a piece of Music in a different Key to the one in which it is written; there are two ways of Transposing, the first is very easy the second not quite so, but more certain.

The 1st. Suppose that the following Air which is written in the Key of C is found too low, and D should be the Key wanted, place at the Signature the two sharps F and C which belong to that Key, then read and play a Note higher.

EXAMPLE.

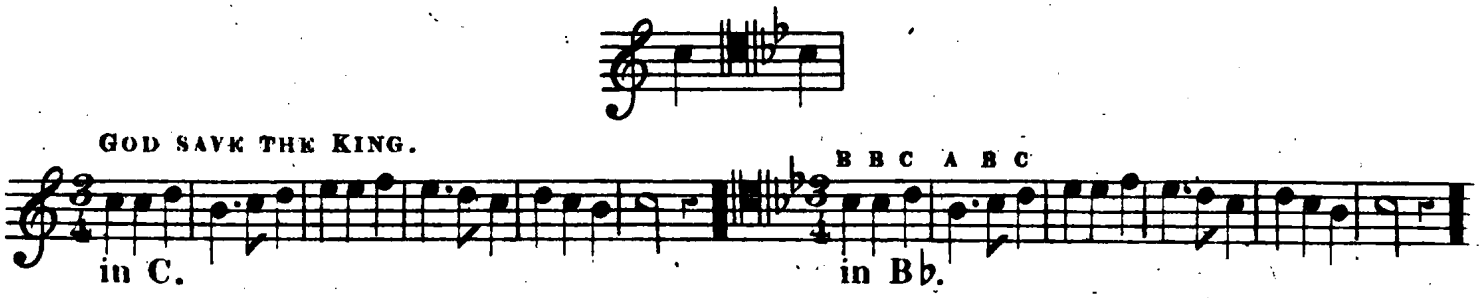
If the Key of C is found too high, put it in B flat by placing at the signature the two flats B and E which belong to that Key, then read and play a Note lower.



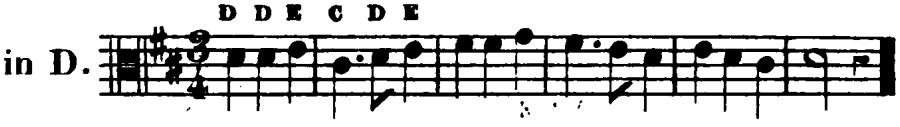
To Transpose by the second manner a perfect knowledge of the C Clef in its four positions is absolutely necessary, by this method you do not read or play a note higher or lower as above, but you read and play the real notes.

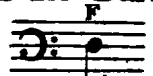
For Example suppose the Air of God save the King written in the Key of C is found too high, fancy or write a C Clef that will make C a B♭, which will be the Tenor Clef placed on the fourth line, add the two flats B and E at the signature

EXAMPLE.



If the Key of C is found too low and the Key of D is wanted, fancy or write a C Clef that will make C a D which will be the Contralto Clef placed on the third line, add the two sharps F and C at the signature



There is another Clef which is often wanted in Transposition, called the Baritono Clef, it is shaped like the Bass Clef but is placed upon the 3rd line 

it is used in Transposition when there is no C Clef that can make the Key or note wanted, for example, there is no C Clef that can make a G of C, if the foregoing Air should be wanted in the Key of G, by fancying or writing the Baritono Clef which is F, on the 3rd line you will have it, placing F sharp at the signature.

EXAMPLE.

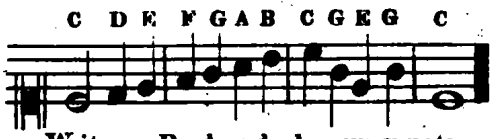
in G.

N.B. The Baritono Clef is used for a Voice between a Tenor and Bass.

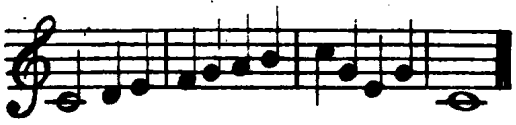
It is sometimes useful to know how to Transpose from the C Clef to the Treble, the following Examples will explain

EXAMPLE.

1st. From the Soprano Clef which is placed on the first line of the Treble.

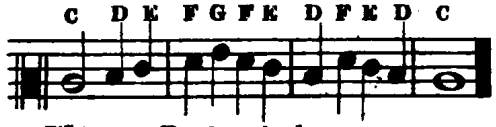


Write or Read and play every note a third lower.

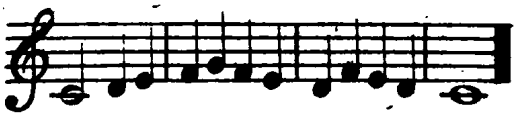


Transpose thus.

2nd. From the Mezzo Soprano to the Treble.



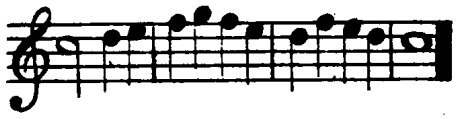
Write or Read and play every note a fifth lower.

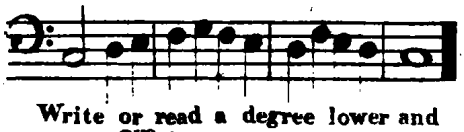


Transpose thus.

3rd. From the Contralto to the Treble or to the Bass.

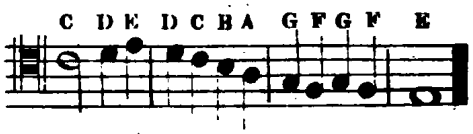
Write or read and play every note a degree higher.



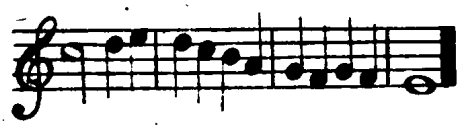


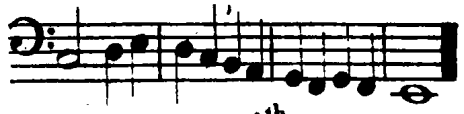
Write or read a degree lower and play an 8ve higher.

4th. From the Tenor to the Treble or to the Bass.



Write or read a degree lower and play an 8ve higher.





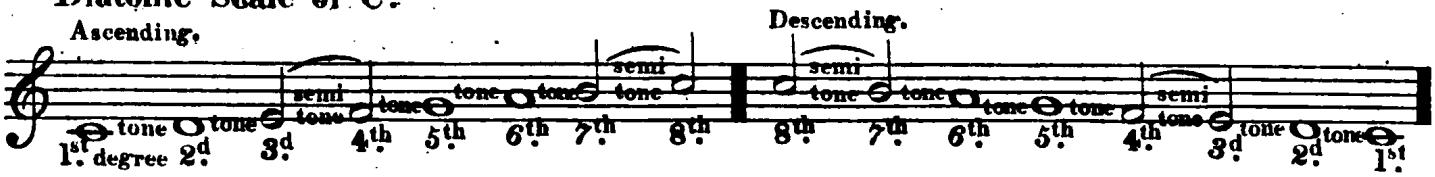
Write or read a 4th lower and play an 8ve higher.

The Natural Scale is composed of Seven successive notes or degrees, the eighth forms the octave or gamut; the degrees of the Scale are either tones or semitones.

The Natural Scale which is also called the Diatonic Scale may be Major or Minor, but in either case it consists of five tones and two semitones.

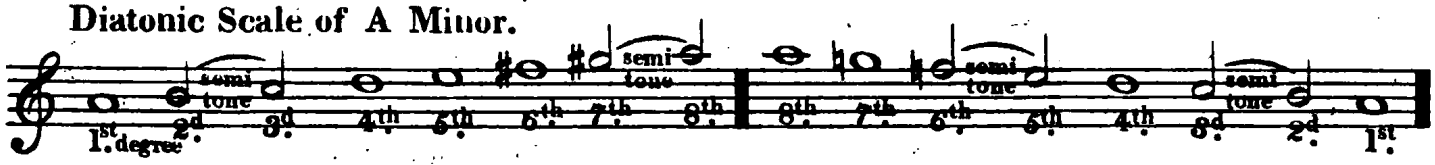
In the Major Scale the two Semitones are placed in ascending and descending, from the third to the fourth note, and from the seventh to the 8th.

Diatonic Scale of C.



In the Minor Scale ascending and descending, the first semitone is placed from the 2d to the 3d note, the 2d semitone is in ascending as in the Major Scale, from the 7th to the 8th but in descending it is from the 6th to the 5th degree.

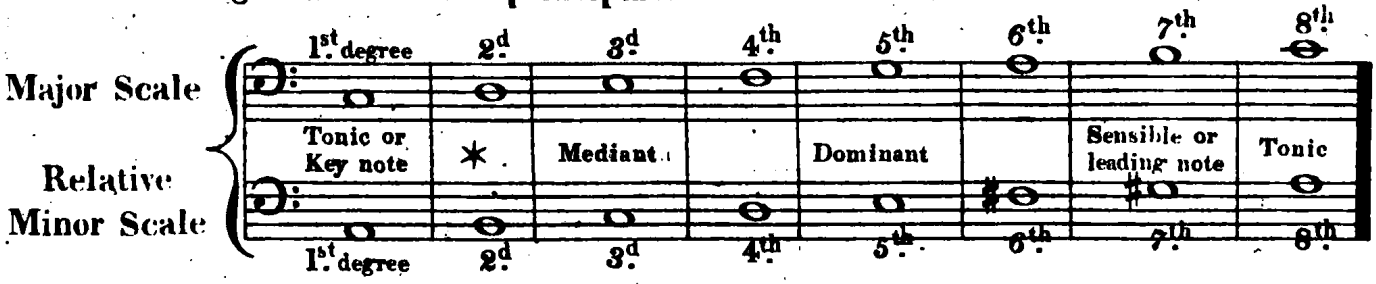
Diatonic Scale of A Minor.



ON THE CHROMATIC SCALE.

The Chromatic Scale consists of twelve semitones alternately Major or Diatonic and Minor or Chromatic, it is generally written with sharps in ascending, and with flats in descending.

Each degree of the Scale has a particular name according to its relation to the Key note, the following names are the principals.

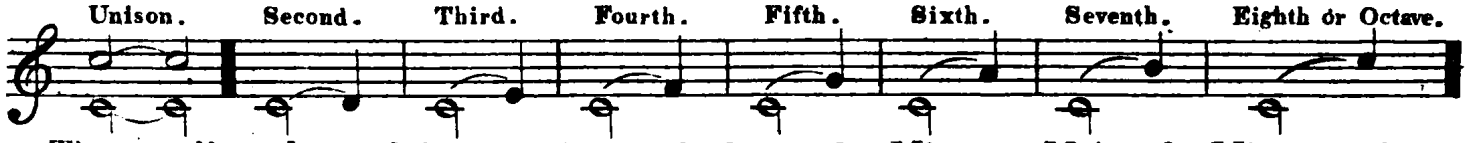


The first degree is called the *Tonic* or Key note, because it is the principal note of the Scale by which all other degrees are regulated, the 3d degree is called Mediant, because it divides in two thirds the Intervals between the Key note and the Dominant, it also determines the mode, which is to be Major, when the first third is composed of two whole tones, and Minor, when it has but one tone and a semitone. The 5th degree is called Dominant, as it is the most predominant note in every piece of Music, that is to say more frequently used than any other. The 7th degree is called sensible or leading note, because it leads to the Key note, and you feel that this note is to succeed it.

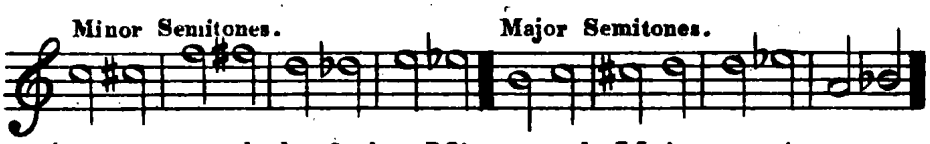
* The 2d degree is called Supertonic, on account of being placed above the Tonic, the 4th degree is called Subdominant, from its being a fifth below the Tonic, the 6th is called Submediant, being the third below the Key note.

An Interval is the distance between two sounds, it is counted from one note of the Scale to another, going from the lowest to the highest, the lowest being the principal.

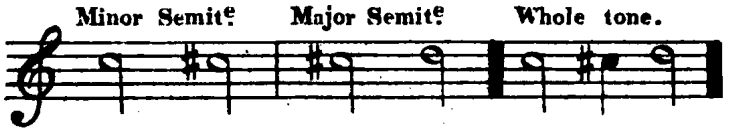
TABLE OF SIMPLE INTERVALS.



The smallest Interval is a semitone, which may be Minor or Major, the Minor semitone is formed of two notes of the same name one of which is altered by a Sharp or a Flat as C, C♯, F, F♯, D, D♭, E, E♭, &c. The Major semitone is formed of two notes bearing different names as B, C. C♯, D. D, E♭. &c.



The whole tone is compounded of the Minor and Major semitone.



ON DIFFERENT SPECIES OF INTERVALS.

Intervals may be perfect or imperfect Major or Minor, extreme Sharp* (superfluous) or extreme Flat (diminished)

The following Four are the fundamental Intervals.

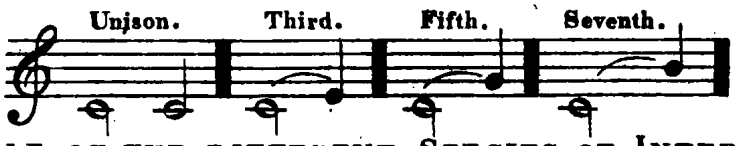
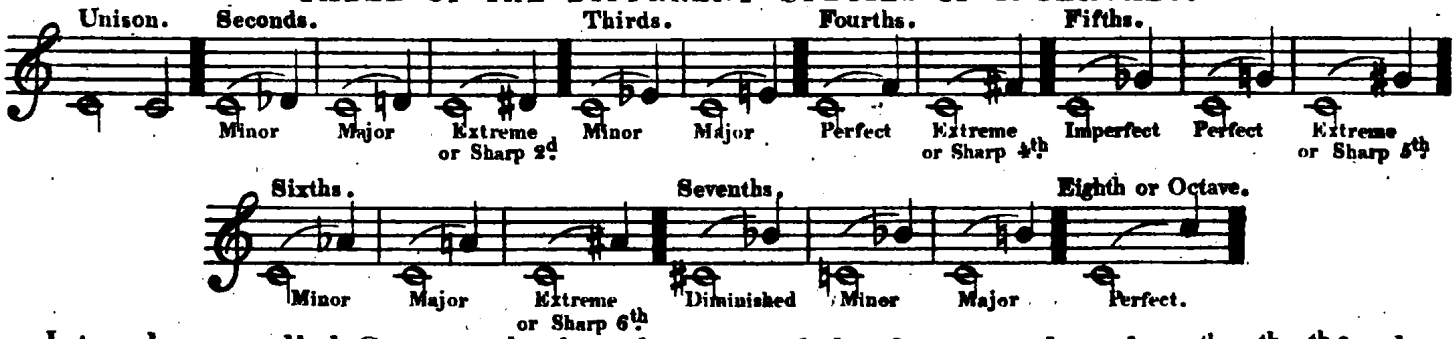


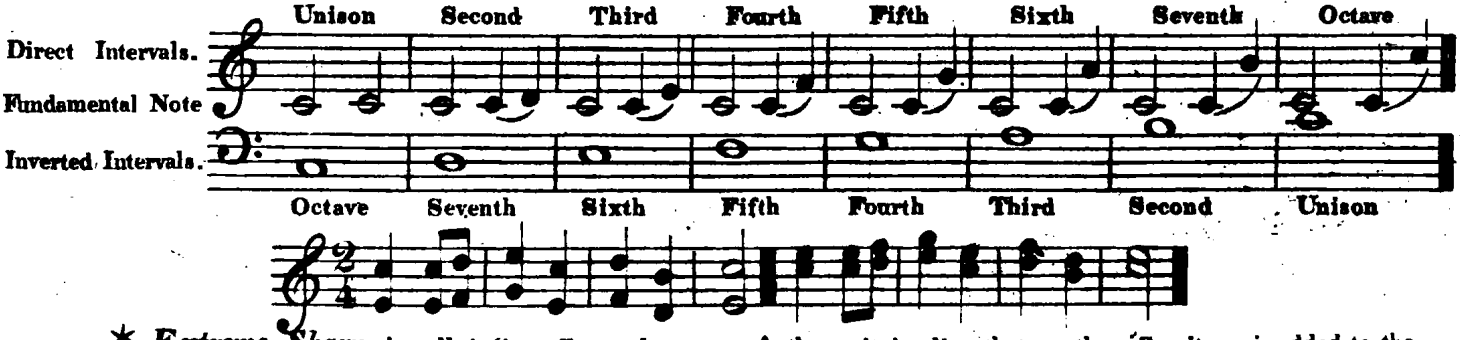
TABLE OF THE DIFFERENT SPECIES OF INTERVALS.



Intervals are called Compound, when they exceed the Octave, such as the 9th. 10th. 11th. &c. they are the replicates of the others, the 9th being the replicate of the 2d. the 10th. of the 8d. &c.

ON INVERTED INTERVALS.

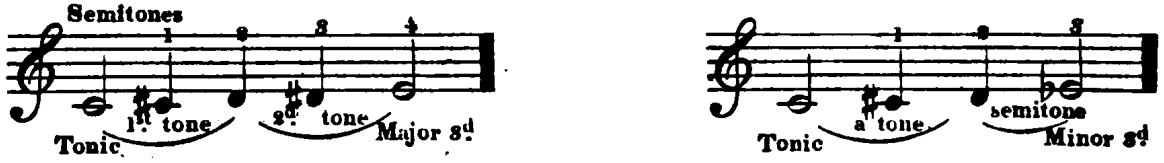
Composers generally make use of Inverted Intervals to create a variety, an Interval is inverted when the fundamental note is placed the highest instead of being the lowest, as in direct intervals.



L.420. * *Extreme Sharp* is called Superfluous by some Authors, it implies, that another Semitone is added to the Major Interval, and the *word* Diminished, means that the Interval is a Semitone less.

The 1st Note of the Scale in which a piece of Music is written is called the Key note.

There are two Modes, the Major and the Minor; to ascertain if the Key is Major or Minor, take the first 3d ascending from the Key note, if it consists of two whole tones or four semitones the Key is in the Major mode and is called a Major Key, but if the first 3d consists only of a tone and a semitone or three semitones, the Key is in a Minor mode and is called a Minor Key.



As the Scale may be divided into twelve semitones and each of them may be taken for a Key in Major and in Minor, consequently there are twenty four keys, twelve in the Major Mode and twelve in the Minor.

Each Major key has its Relative Minor key, the Relative Minor key is placed a 3d below the Key note, it has the same number of Sharps or Flats at the signature.

It is called a Relative because there is a relation between them, see the following Example.

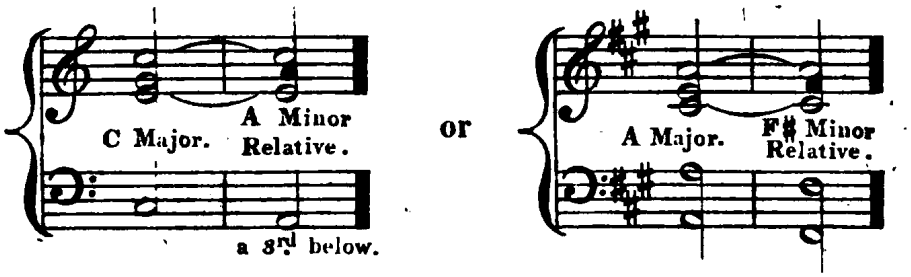
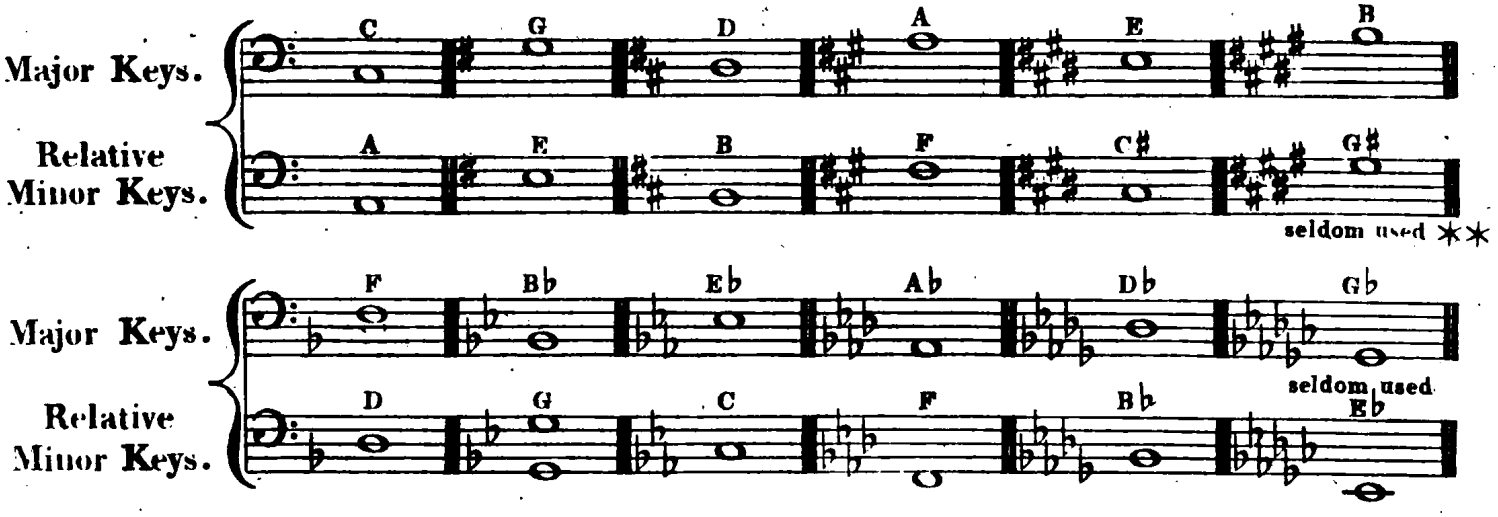
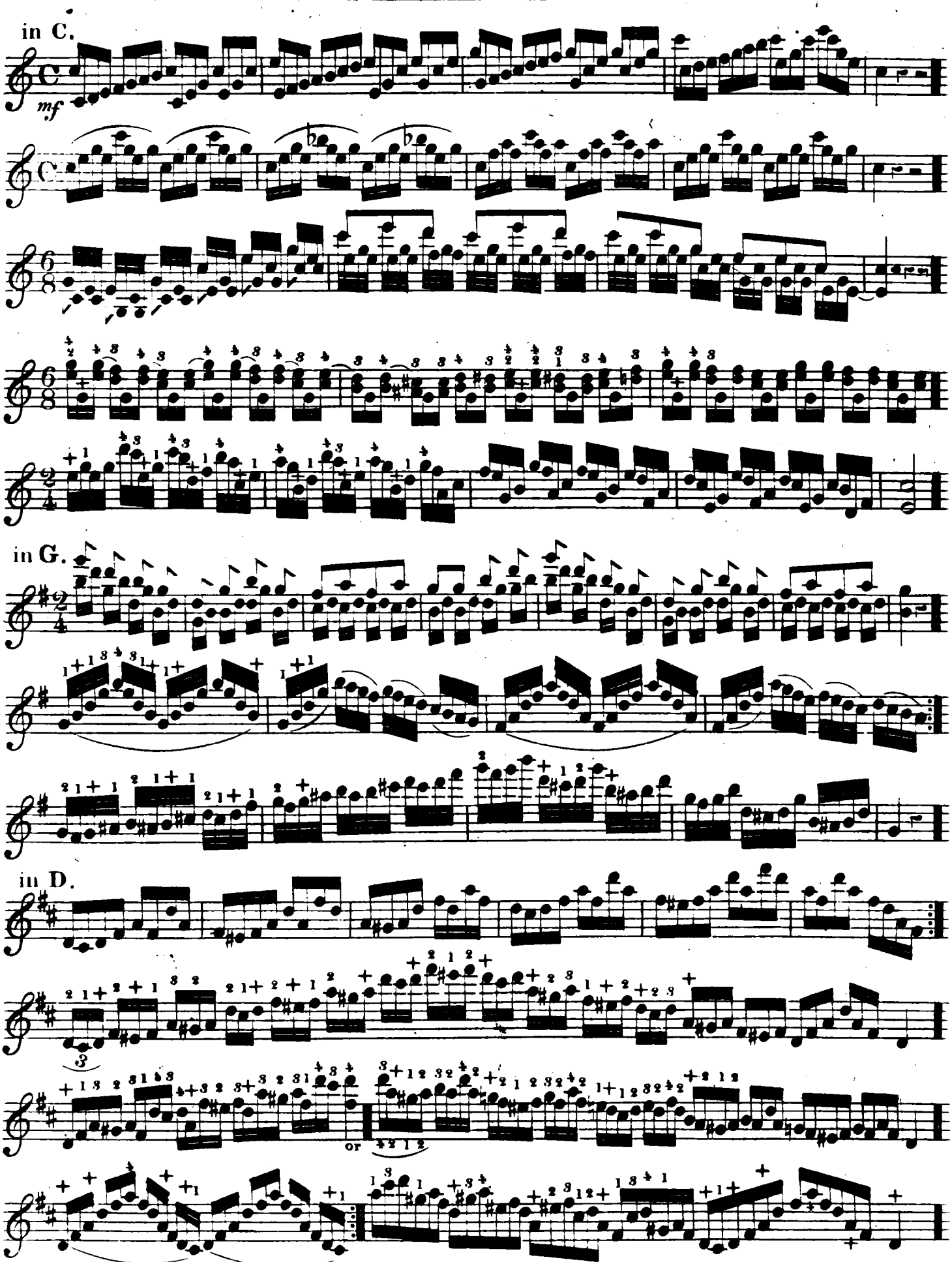


TABLE OF ALL THE KEYS.

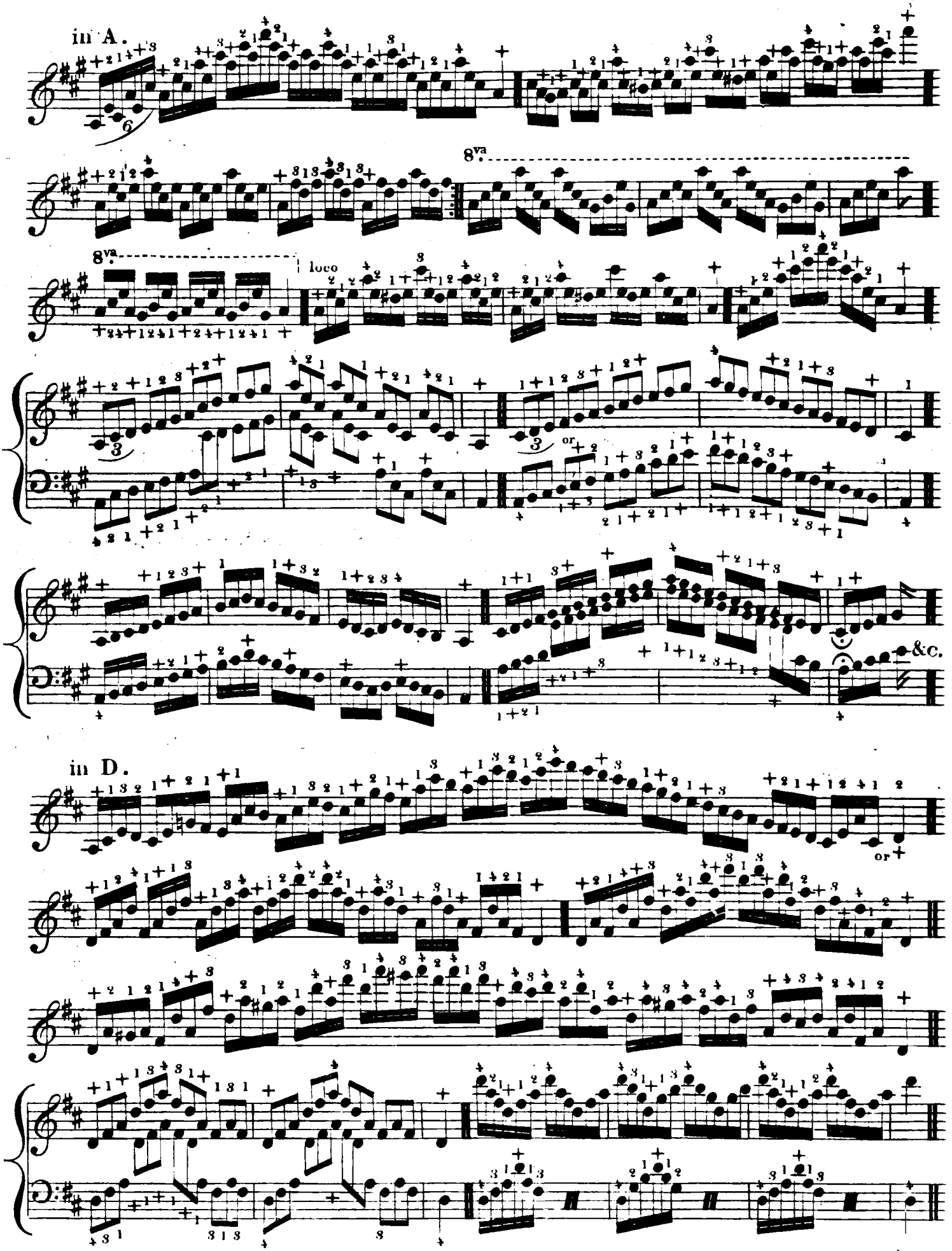


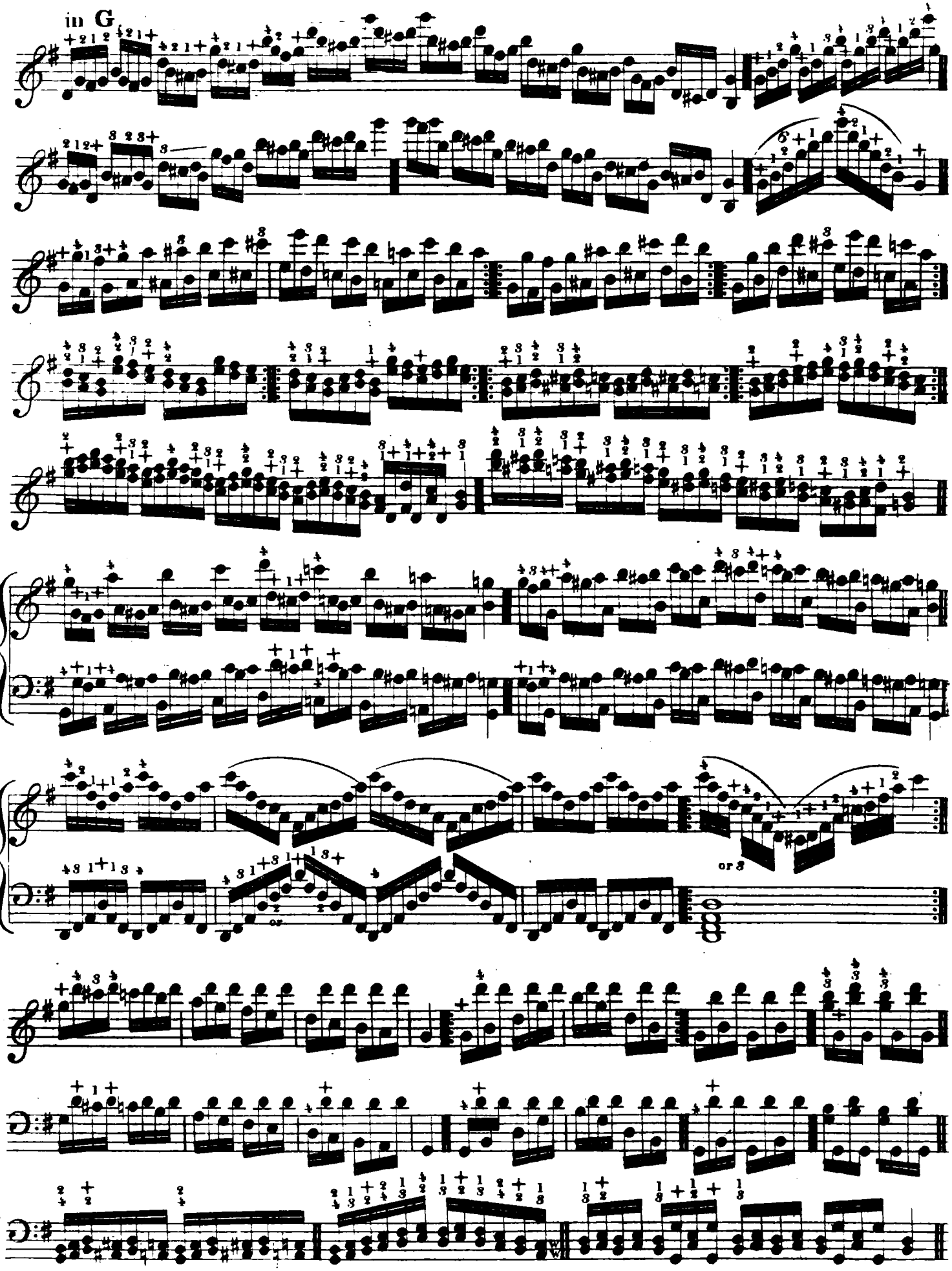
** The Keys of F♯ and C♯ are played by the same notes as those of G♭ and D♭.

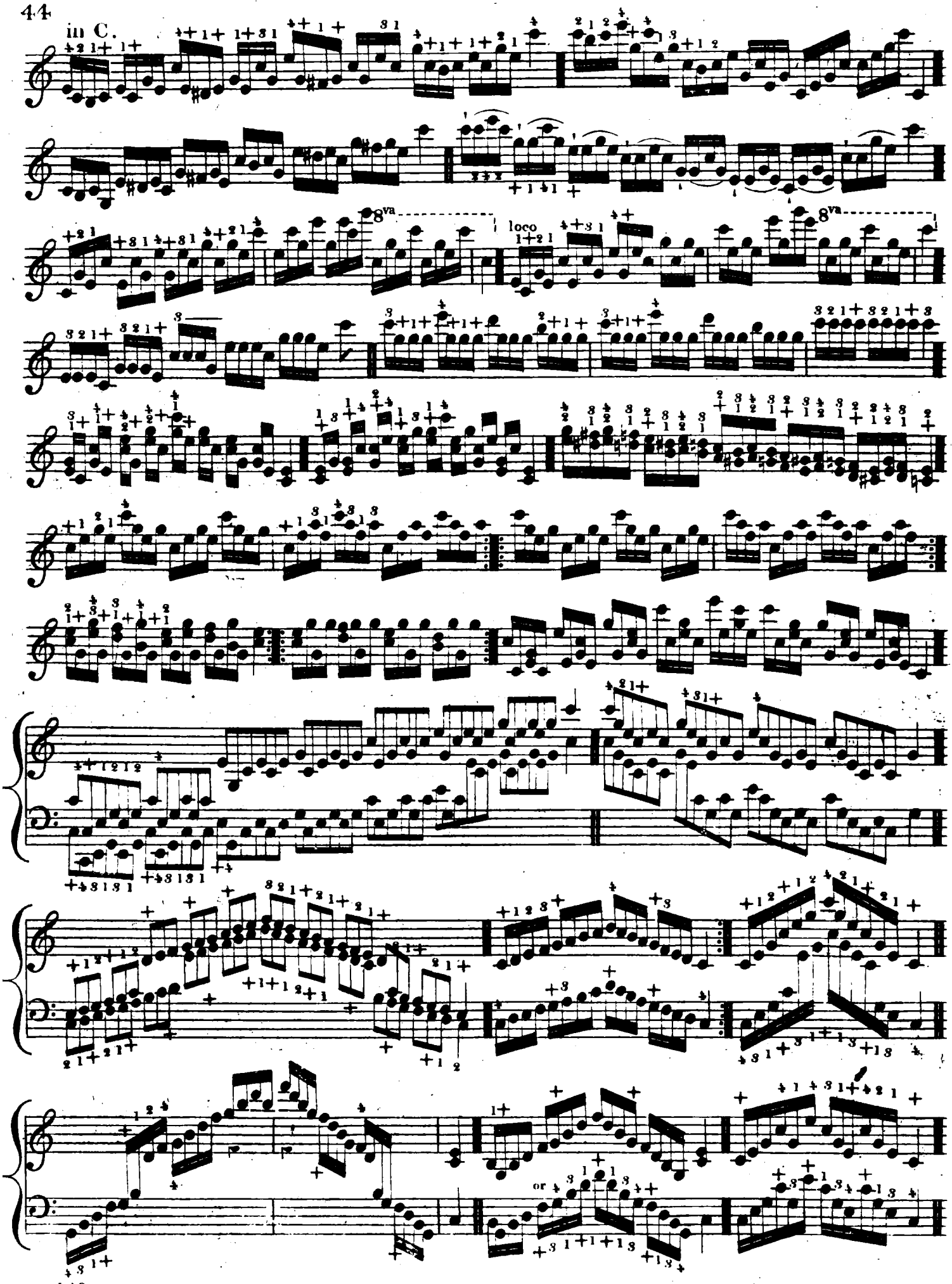
* Observe that between the Chord of C Major and the chord of A its Relative Minor, one Note only is changed, two notes of the former Chord remain which constitute their relation. The same with the Chord of A, and the Chord of F♯ its Relative Minor.

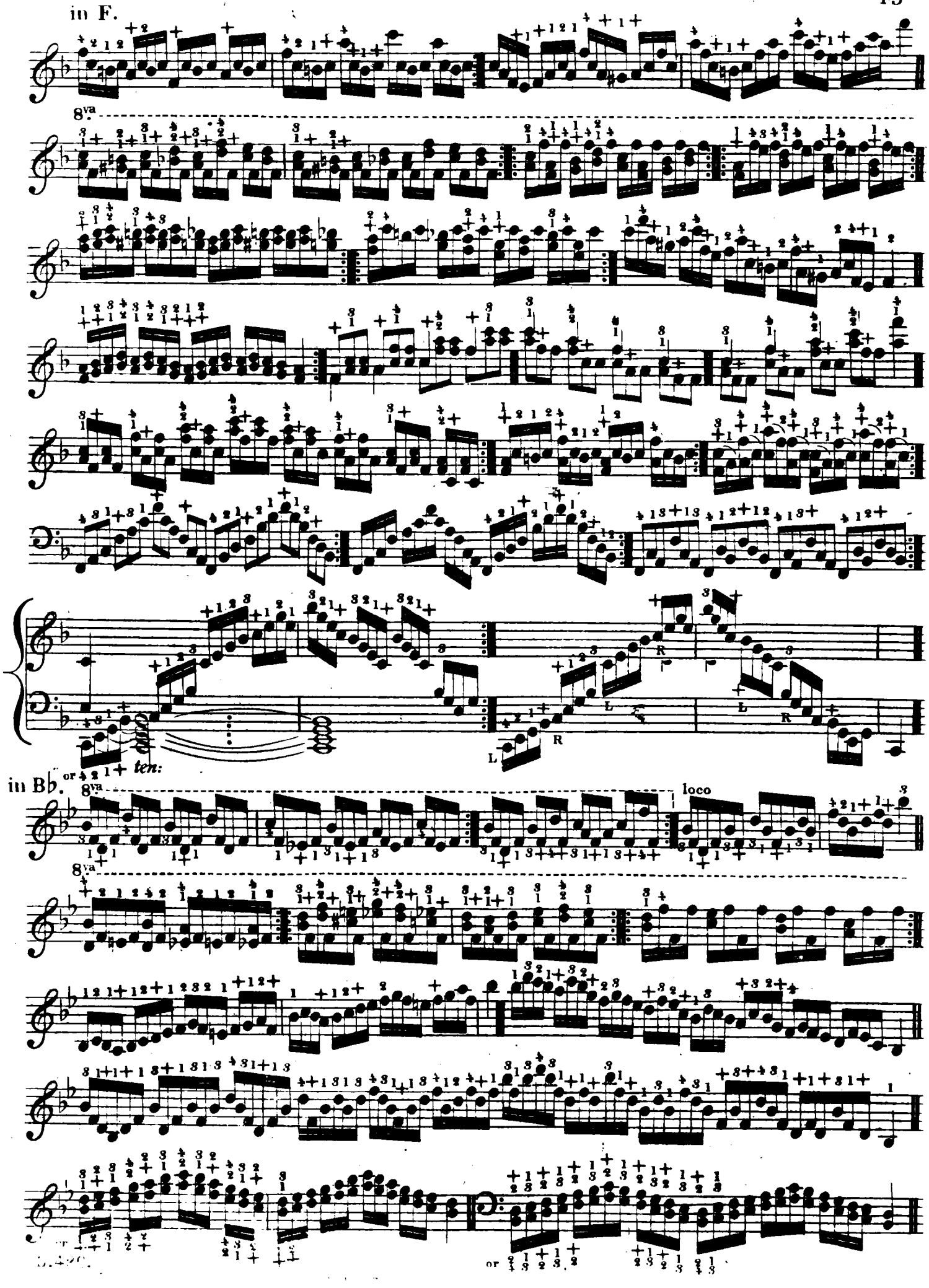


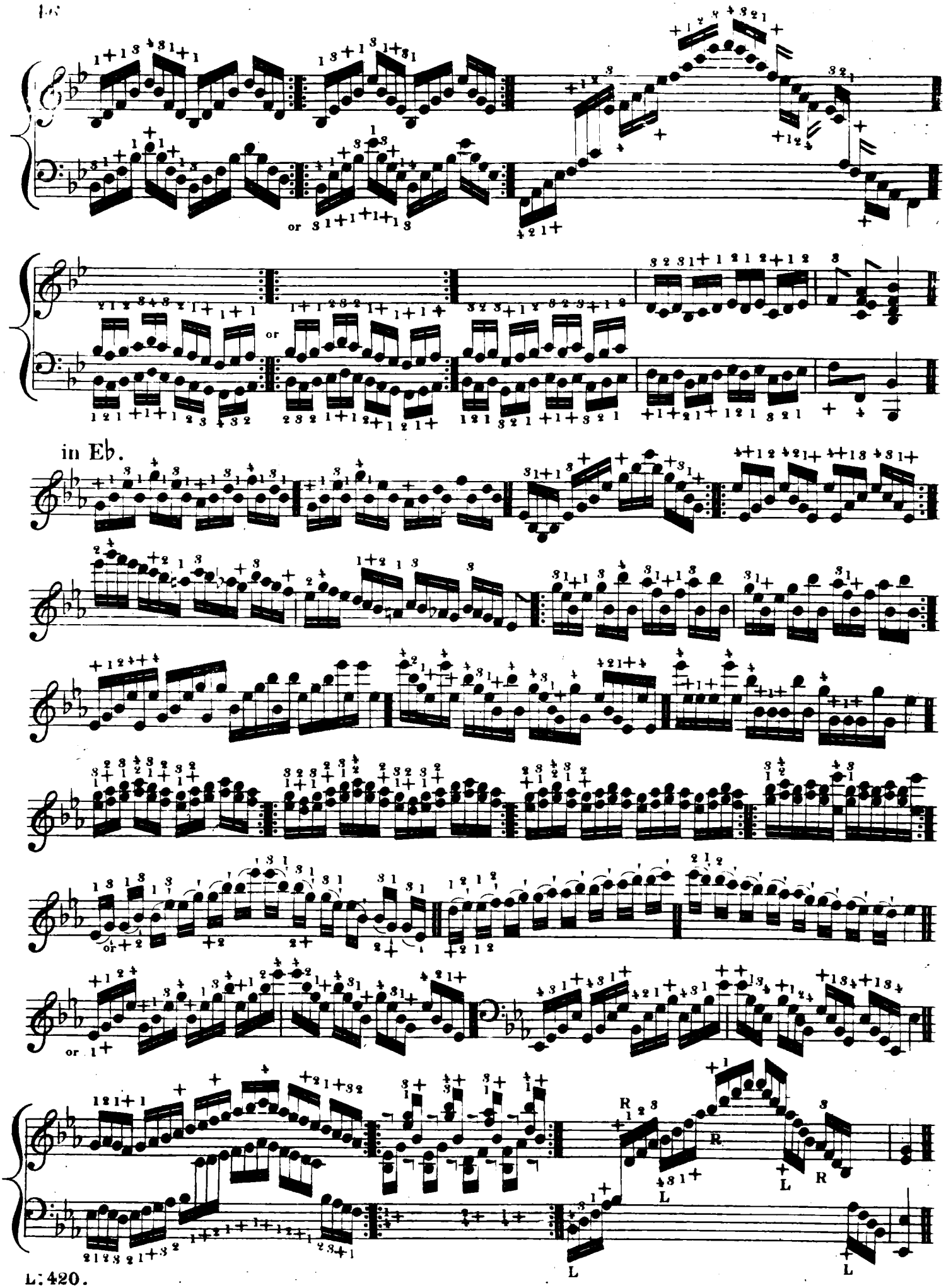
* Many of the Brilliant passages may be played Legato and Piano.


in A.
8va
loco
or
&c.
in D.
or


in G
or 3
or


in C.
8va
loco
8va
or


in F.
8va
ten:
in B♭.
or
8va
loco
8va
or


or
or
in Eb.
or
or
L
L
L
L