

SEQUEL
TO
Falour'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, C. Cliffs, Intervals, the KEYS, and their Notes with a variety of valuable information calculated to afford the STUDENT a thorough knowledge of the

PIANO FORTÈ.

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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A D V E R T I S E M E N T .

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.

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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 \oplus 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.

E X A M P L E .

The musical score example consists of two staves, Treble and Bass. The Treble staff begins with the tempo marking 'ALLEGRO.' and contains several measures of music with notes and slurs. The Bass staff begins with the tempo marking 'MODERATO' and contains several measures of music with notes and slurs. Pedal markings are used throughout: plus signs (\oplus) and asterisks ($*$) are placed under notes in both staves. Dynamics such as *f* and *fz* are also present. The score is divided into measures by vertical bar lines.

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

The musical score example consists of two staves, Treble and Bass. The Treble staff begins with the tempo marking 'ALLEGRETTO.' and contains several measures of music with notes and slurs. The Bass staff begins with the tempo marking 'ALLEGRETTO.' and contains several measures of music with notes and slurs. Pedal markings are used throughout: plus signs (\oplus) and asterisks ($*$) are placed under notes in both staves. Dynamics such as *f* and *fz* are also present. The score is divided into measures by vertical bar lines.

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.

PRELUDE.

ALLEGRETTO.

T.L.

RONDO.

T.I.

ALLEGRETTO.

The musical score is written for piano and consists of eight systems of two staves each (treble and bass clef). The tempo is marked 'ALLEGRETTO.' and the key signature has one sharp (F#). The time signature is 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic and includes a marking 'p ϕ or Ped.'. The second system features a piano (*p*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system continues with piano (*p*) dynamics. The fifth system features a forte (*f*) dynamic. The sixth system includes a forte (*f*) dynamic. The seventh system features a forte (*f*) dynamic. The eighth system includes a piano (*p*) dynamic and a first ending section marked 'T.I.' with a repeat sign and a star symbol. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a forte (*f*) dynamic.

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 *

pp or soft pedal.

ANDANTE.

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.

The musical score is written for piano in C major, 3/4 time, and consists of six systems of two staves each. The tempo is marked 'MAESTOSO'. The piece begins with a piano (*p*) dynamic and features a variety of musical notations including slurs, accents, and dynamic markings such as *f* (forte) and *p* (piano). The first system includes a treble clef, a common time signature, and dynamic markings of *f* and *p*. The second system features a *f* marking in the bass staff and a *p* marking in the treble staff. The third system has a *p* marking in the bass staff and a *f* marking in the treble staff. The fourth system includes *p* markings in both staves and a *f* marking in the bass staff. The fifth system features *f* markings in both staves and a *p* marking in the bass staff. The sixth system has a *p* marking in the bass staff and a *f* marking in the treble staff. The score concludes with a final cadence in the bass staff.

First system of musical notation. The right hand (treble clef) features a complex, rapid melodic line with many beamed notes and slurs. The left hand (bass clef) provides a steady accompaniment with chords and single notes. Dynamics include *p* (piano), *f* (forte), and *p* with a fermata. There are also slurs and accents in the left hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has a more active role with chords and moving lines. Dynamics include *f* and *p*. There are asterisks and slurs in the left hand.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand features a rhythmic accompaniment with chords. Dynamics include *p*, *f*, and *p*. There are asterisks and slurs in the left hand.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand features a rhythmic accompaniment with chords. Dynamics include *f*. There are slurs in the left hand.

Fifth system of musical notation. The right hand has a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. There are fingerings $\begin{matrix} 4 & 3 & 2 & 1 \\ 2 & 1 & + & + \end{matrix}$ above the first few notes of the right hand.

Sixth system of musical notation. The right hand has a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes.

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.*

EX^e ALLEGRETTO.

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.

EX^e ANDANTE.

L. 420.

PRELUDE.
in G.
ALLEGRO.

MARCIA.

ROSSINI.

MAESTOSO.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. It includes dynamic markings of *f* and *p*.

Second system of musical notation, continuing the piece with dynamic markings of *p* and *f*.

Third system of musical notation, including fingerings (3, 1, 3, b, 1) and a dynamic marking of *p*.

Fourth system of musical notation, featuring dynamic markings of *f*.

ROMANZA.

T.L.

ANDANTE.

Fifth system of musical notation, starting the 'ROMANZA' section in a key with two flats (Bb, Eb) and a 6/8 time signature. It includes the instruction *dolce espressivo.*

Sixth system of musical notation, continuing the 'ROMANZA' section.

Seventh system of musical notation, continuing the 'ROMANZA' section.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and 2/4 time. It features a piano (*p*) dynamic marking and includes various note values, rests, and slurs.

Second system of musical notation, continuing the piece. It features a forte (*f*) dynamic marking and includes various note values, rests, and slurs.

UN POCO ALLEGRETTO

Third system of musical notation, starting with the tempo marking "UN POCO ALLEGRETTO" and the instruction "dolce". The music is in a major key and 2/4 time. It features a "MOZART." attribution and includes various note values, rests, and slurs.

Fourth system of musical notation, continuing the piece with various note values, rests, and slurs.

Fifth system of musical notation, continuing the piece with various note values, rests, and slurs.

Sixth system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and including various note values, rests, and slurs.

Seventh system of musical notation, featuring a forte (*f*) dynamic marking and including various note values, rests, and slurs.

RONDO.

T. I.

ALLEGRETTO.

The musical score is written for piano and treble clef. It begins with a treble clef staff containing a complex melodic line with many sixteenth notes. The piano accompaniment starts with a *p* dynamic. The first system includes a *f* dynamic in the piano part and two asterisks marking specific notes. The second system features a *mf* dynamic and another asterisk. The third system includes a *p* dynamic and a *cres* (crescendo) marking. The fourth system starts with a *f* dynamic. The fifth system has a *f* dynamic and two asterisks. The sixth system includes a *f* dynamic and two asterisks. The seventh system features an *8va* (octave) marking and a *loco* instruction.

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.

The first system of music shows a treble and bass staff in 2/4 time. The treble staff contains a melodic line with syncopated notes, while the bass staff provides a rhythmic accompaniment. Vertical dashed lines connect corresponding notes between the two staves. The second system shows a grand staff with treble and bass staves, continuing the syncopated melody and accompaniment. Both systems include '&c.' markings to indicate continuation.

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

This system illustrates the concept where the bass part maintains a steady rhythm while the treble part syncopates. The grand staff shows the treble and bass staves. A section of the bass staff is labeled 'Count Four' with notes numbered 1, 2, 3, 4, 1, indicating a four-measure phrase. The treble staff has syncopated notes that align with the bass accompaniment. '&c.' markings are used throughout to denote continuation.

PRELUDE.
in D
ALLEGRO
MAESTOSO.



AMOR POSSENTE.

ROSSINI.

ALLEGRO.

* Cadenza.

L. 120.

* 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.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. There are accents (>) over several notes in the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.

Fourth system of musical notation. The treble clef staff contains a more complex melodic line with many sixteenth notes. The bass clef staff continues the harmonic accompaniment. There are accents (>) over several notes in the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with several triplets (marked with '3'). The bass clef staff continues the harmonic accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.

Sixth system of musical notation. The treble clef staff features a melodic line with several triplets (marked with '3'). The bass clef staff continues the harmonic accompaniment. There are horizontal lines under the bass staff in the final measures.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many slurs and accents. The bass staff provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation. The treble staff continues with a dense, slurred melodic passage. The bass staff has a more active accompaniment with eighth notes.

Third system of musical notation. The treble staff has a melodic line with accents. The bass staff features a steady accompaniment of quarter notes, with some notes marked with a 'q' below them.

Fourth system of musical notation. The treble staff has a melodic line with a dynamic marking of *f*. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with many slurs. The bass staff has a steady accompaniment of eighth notes.

Sixth system of musical notation. The treble staff has a melodic line with a dynamic marking of *ff*. The bass staff has a steady accompaniment of quarter notes.

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.



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



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.*



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



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 \triangleright 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.

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

THE MANLY HEART.

MOZART.

ANDANTE.

The musical score is written for piano in G major and 6/8 time. It consists of eight systems of two staves each. The tempo is marked 'ANDANTE'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). A *dolce* marking is used in the first two systems. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system concludes with a double bar line.

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.

2^{dly} 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.

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 \frown 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 attended to.

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

EXAMPLE,



AH PERDONA.

ANDANTE
ESPRESSIVO.

legato *p*
p

ritard. *pp*

cres *p*

p *pp* *f* *p*

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.

Written thus.

EXAMPLE.

A grand staff with treble and bass clefs. Six chords are shown as vertical groups of notes on both staves, with stems pointing downwards. The chords are: C major (C-E-G), D major (D-F-A), E major (E-G-B), F major (F-A-C), G major (G-B-D), and A major (A-C-E).

'Played thus.

A grand staff with treble and bass clefs. The same six chords from the previous example are shown as arpeggios. The notes are played one by one, starting from the lowest note and moving upwards. The notes are beamed together in groups of two or three.

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.

A grand staff with treble and bass clefs. Six chords are shown. The first three are in the treble clef and the last three are in the bass clef. Each chord has a curly brace or a line drawn across the notes, indicating they are to be played as arpeggios. The chords are: C major, D major, E major, F major, G major, and A major.

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.

A grand staff with treble and bass clefs. Six chords are shown. The first three are in the treble clef and the last three are in the bass clef. Each chord has the word 'Tremando' written over or under it. The notes are played alternately, starting from the upper or lower note. The chords are: C major, D major, E major, F major, G major, and A major.

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

Written thus.

Musical notation for 'Written thus.' showing a tremando effect with demisemiquavers and a pedal. The notation is in C major, 2/4 time, and includes a piano (*p*) dynamic marking and a pedal symbol.

Played thus.

Musical notation for 'Played thus.' showing a tremando effect with demisemiquavers and a pedal. The notation is in C major, 2/4 time, and includes a piano (*p*) dynamic marking and a pedal symbol.

PRELUDE in C.

T.L.

Musical notation for 'PRELUDE in C.' showing a tremando effect with demisemiquavers and a pedal. The notation is in C major, 2/4 time, and includes a piano (*p*) dynamic marking and a pedal symbol.

PRELUDE in F.

T.L.

Musical notation for 'PRELUDE in F.' showing a tremando effect with demisemiquavers and a pedal. The notation is in F major, 2/4 time, and includes a forte (*f*) dynamic marking and a pedal symbol.

Musical notation for 'PRELUDE in F.' showing a tremando effect with demisemiquavers and a pedal. The notation is in F major, 2/4 time, and includes a forte (*f*) dynamic marking and a pedal symbol.

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.

ANDANTE
UN POCO
ALLEGRETTO

The first system of the main theme consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a dynamic marking of *mf*. The bass staff begins with a bass clef and the same key signature and time signature. The melody in the treble staff is characterized by eighth-note patterns and slurs, while the bass staff provides a steady accompaniment.

The second system continues the main theme with two staves. The treble staff features a melodic line with slurs and eighth notes, while the bass staff continues the accompaniment. A fermata is placed over the final note of the treble staff in this system.

The third system of the main theme consists of two staves. The treble staff continues the melodic development with slurs and eighth notes, and the bass staff provides the accompaniment.

The fourth system of the main theme consists of two staves. The treble staff concludes the melodic phrase with a double bar line, and the bass staff concludes the accompaniment with a double bar line.

VAR:1.

BRILLIANT.

The first system of the first variation consists of two staves. The treble staff features a more active melodic line with slurs and eighth notes. The bass staff provides a simple accompaniment. A dynamic marking of *f* is present at the beginning of the treble staff.

The second system of the first variation consists of two staves. The treble staff continues the active melodic line, and the bass staff continues the accompaniment. The system ends with a double bar line.

VAR: 2. Minore.

LEGATO.

dolce

ANDANTE.

VAR: 3. Maggiore.

BRILLIANT.

TEMPO 1^{mo}

T.L.

PRELUDE
in Bb.

Musical notation for the first system of the Prelude in Bb. The treble staff contains a complex melodic line with many beamed notes and some trills. The bass staff provides a harmonic accompaniment. A forte (f) dynamic marking is present at the beginning.

Musical notation for the second system of the Prelude in Bb. The treble staff continues the melodic development with more intricate patterns. The bass staff continues with a steady accompaniment.

Musical notation for the third system of the Prelude in Bb. The treble staff features a series of descending and ascending runs. The bass staff provides a consistent harmonic support.

ROSSINI.

UN POCO
ANDANTE.

Musical notation for the first system of 'Un Poco Andante' by Rossini. The treble staff has a more lyrical melody with some triplets. The bass staff has a rhythmic accompaniment. Dynamic markings include piano (p) and forte (f).

Musical notation for the second system of 'Un Poco Andante' by Rossini. The treble staff continues with melodic lines, including triplets. The bass staff continues with its accompaniment.

Musical notation for the third system of 'Un Poco Andante' by Rossini. The treble staff features more complex melodic passages with triplets. The bass staff provides a steady accompaniment.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings such as *f*.

Second system of musical notation, continuing the piece with fingerings (e.g., 1, 2, 3, 4) and dynamic markings like *f*.

VIVACE.

Third system of musical notation, marked **VIVACE.** and *p*. It includes a tempo change and dynamic marking. The composer's name **C. M. WEBER.** and the number **8^{va}** are visible in the upper right corner.

Fourth system of musical notation, marked *loco* and *p*. It features a change in articulation and dynamic marking.

Fifth system of musical notation, including a *p* dynamic marking and various note values.

Sixth system of musical notation, including a *f* dynamic marking and various note values.

PRELUDE
in E \flat .
RISOLUTO.

T.L.

ANDANTE.

ROSSINI.

ALLEGRETTO.

First system of musical notation. Treble clef has a fermata over the first measure. Bass clef starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *mf* in the right hand.

Second system of musical notation. Treble clef has an *8va* marking with a dashed line. A *loco* instruction is present. Bass clef has a piano (*p*) dynamic. Dynamics include *cres* in the right hand.

Third system of musical notation. Treble clef has a forte (*f*) dynamic. Bass clef has a piano (*p*) dynamic. Dynamics include *f* and *dim* in the right hand.

Fourth system of musical notation. Treble clef has an *8va* marking with a dashed line. Bass clef has a piano (*p*) dynamic. Dynamics include *mf* in the right hand. A fermata is present at the end of the system.

Minore.

Fifth system of musical notation, marked *Minore.* Treble clef has a piano (*p*) dynamic. Bass clef has a piano (*p*) dynamic. Dynamics include *f* in the right hand.

Sixth system of musical notation. Treble clef has a fermata over the final measure. Bass clef has a piano (*p*) dynamic. A *D.O.* marking is at the end.

INTRODUCTION.

MODERATO.

Musical notation for the first system of the Introduction. The treble staff begins with a piano (*p*) dynamic and a crescendo (*cres*) marking. The bass staff contains a simple accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for the second system of the Introduction. The treble staff continues with a forte (*f*) dynamic. The bass staff features a more active accompaniment. The key signature and time signature remain the same.

SEE THE CONQUERING HERO COMES.

HANDEL.

MARCIA
CON ANIMA.

Musical notation for the first system of the Marcia. The treble staff begins with a piano (*p*) dynamic. The bass staff contains a simple accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for the second system of the Marcia. The treble staff continues with a forte (*f*) dynamic. The bass staff features a more active accompaniment. The key signature and time signature remain the same.

Musical notation for the third system of the Marcia. The treble staff begins with a piano (*p*) dynamic. The bass staff contains a simple accompaniment. The key signature and time signature remain the same.

Musical notation for the fourth system of the Marcia. The treble staff begins with a piano (*p*) dynamic. The bass staff contains a simple accompaniment. The key signature and time signature remain the same.

* 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.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings, including a triplet of eighth notes and a trill. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with sixteenth-note runs. The bass staff continues with a similar accompaniment pattern.

Third system of musical notation, marked with a piano (*p*) dynamic. The treble staff has a more melodic and spacious feel. The bass staff accompaniment is also more relaxed.

Fourth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The treble staff features a series of chords and arpeggios. The bass staff accompaniment is more rhythmic.

Fifth system of musical notation, marked with a crescendo (*cres*) and fortissimo (*ff*) dynamic. The treble staff has a melodic line with a trill. The bass staff accompaniment is very active and rhythmic.

Sixth system of musical notation, concluding the piece. The treble staff has a melodic line with a trill. The bass staff accompaniment is very active and rhythmic.

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 succeeding 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.

ALLEGRETTO.

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 attended 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 Staff viz: 1st 2nd 3rd and 4th

When placed on the 1 st line it is called Soprano for the high Treble Voice.		on the 2 nd line it is called Mezzo Soprano for a low Treble Voice.		on the 3 rd line it is called Contralto for the lowest Female Voice or the highest of a Man.		on the 4 th line it is called Tenor for the Common Voice of a Man.	
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EXAMPLE OF THE C CLEF IN THE FOUR POSITIONS WITH THE CORRESPONDING NOTES IN THE TREBLE CLEF.

SOPRANO.	MEZZO SOPRANO.	CONTRALTO.	TENOR.
			
C E G C G E C	C E G C G E C	C G C E G E C	C G C E G E C G C

EXERCISES ON THE C CLEF.

C Clef on the 1st line.



C E G C C E G E C C D F A C D F A B C G E C C D G C G C

on the 2nd line.



C G C E G C C A F D C A G A C F C E F E C C

on the 3rd line.



C G C C G C G F A F A C

on the 4th line.



C G E C G C G B D F A G C E C G C

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.

IN MY COTTAGE.
in C. in D.

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.

in B \flat .

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.


GOD SAVE THE KING.

in C. in B \flat .

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

in D.

D D E C D E

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.

E X A M P L E .

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

E X A M P L E .

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

C D E F G A B C G E G C



Write or Read and play every note a third lower.



Transpose thus.

2nd From the Mezzo Soprano to the Treble.

C D E F G F E D F E D C



Write or Read and play every note a fifth lower.



Transpose thus.

3rd From the Contralto to the Treble

C D E F G F E D F E D C



Write or read and play every note a degree higher.



or to the Bass.



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

4th From the Tenor to the Treble

C D E D C B A G F G F E



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



or to the Bass.



Write or read a 4th lower and play an 8^{ve} 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.

Ascending. Descending.

tone tone tone tone tone tone semi tone semi tone tone tone tone tone semi tone tone tone tone tone tone

1st degree 2^d 3^d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3^d 2^d 1st

In the Minor Scale ascending and descending, the first semitone is placed from the 2^d to the 3^d note, the 2^d 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.

semi tone tone semi tone tone tone tone semi tone semi tone tone tone tone tone semi tone tone tone

1st degree 2^d 3^d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3^d 2^d 1st

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.

Major semitone Major semitone Major semitone Major semitone

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

	1 st degree	2 ^d	3 ^d	4 th	5 th	6 th	7 th	8 th
Major Scale	C	D	E	F	G	A	B	C
Relative	Tonic or Key note	*	Mediant		Dominant		Sensible or leading note	Tonic
Minor Scale	C	C ^b	D ^b	D	E ^b	E	F ^b	F
	1 st degree	2 ^d	3 ^d	4 th	5 th	6 th	7 th	8 th

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 3^d 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 2^d 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.

A musical staff in G-clef showing intervals: Unison (C-C), Second (C-D), Third (C-E), Fourth (C-F), Fifth (C-G), Sixth (C-A), Seventh (C-B), and Eighth or Octave (C-C').

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, Db, E, Eb, &c. The Major semitone is formed of two notes bearing different names as B, C, C#, D, D, Eb, &c.

Two musical staves. The first shows Minor Semitones: C-C#, C#-D, D-Db, Db-E, E-Eb, Eb-F, F-F#, F#-G, G-Ab, Ab-Bb, Bb-C. The second shows Major Semitones: C-D, D-E, E-F, F-G, G-A, A-B, B-C.

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

A musical staff showing: Minor Semitone (C-C#), Major Semitone (C#-D), and Whole tone (C-D).

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.

A musical staff showing: Unison (C-C), Third (C-E), Fifth (C-G), and Seventh (C-B).

TABLE OF THE DIFFERENT SPECIES OF INTERVALS.

A musical staff showing various species of intervals: Unison, Seconds (Minor, Major), Thirds (Extreme or Sharp 2^d, Minor, Major), Fourths (Perfect, Extreme or Sharp 4th), Fifths (Imperfect, Perfect, Extreme or Sharp 5th), Sixths (Minor, Major, Extreme or Sharp 6th), Sevenths (Diminished, Minor, Major), and Eighth or Octave (Perfect).

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 2^d the 10th of the 3^d &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.

Two musical staves. The top staff shows Direct Intervals: Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, Octave. The bottom staff shows Inverted Intervals: Octave, Seventh, Sixth, Fifth, Fourth, Third, Second, Unison.

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 3^d 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 3^d 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 3^d 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.

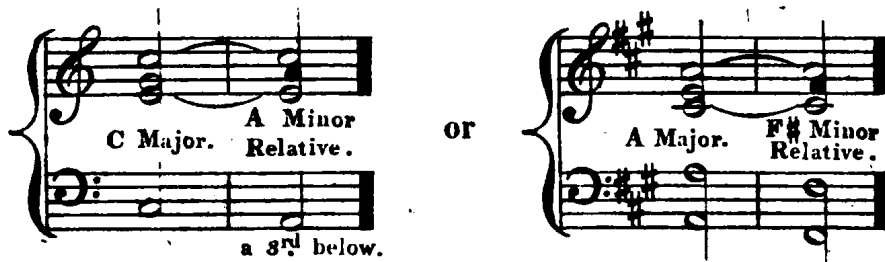


TABLE OF ALL THE KEYS.

Major Keys.	C	G	D	A	E	B
Relative Minor Keys.	A	F	B	F#	C#	G#
						seldom used **
Major Keys.	F	Bb	Eb	Ab	Db	Gb
Relative Minor Keys.	D	G	C	F	Bb	Eb
					seldom used	

** The Keys of F# and C# are played by the same notes as those of Gb and Db.

* 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.

in C.

in G.

in D.

L. 420.

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

in A.

in D.

in G

This page contains ten systems of musical notation for guitar, arranged in five pairs. Each system consists of a treble clef staff and a bass clef staff. The music is written in G major, as indicated by the 'in G' text at the top left. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). There are also some specific markings like 'or 3' and 'or 2' in the bass staff of the fourth system. The piece is identified as L. 420 at the bottom left.

in C.

The musical score consists of ten systems, each with a treble and bass clef staff. The notation is highly detailed, with many numbers and symbols above the notes to indicate fingerings and phrasing. Key markings include:

- 8va**: Octave up marking, appearing in the third and fourth systems.
- loco**: A marking in the third system indicating a change in fingering or phrasing.
- +**: Plus signs indicating fingerings or accents.
- 1-4**: Numbers indicating specific fingerings for notes.
- Slurs**: Lines connecting groups of notes to indicate phrasing.

