

Part
of the
ANALYTICAL INSTRUCTOR
for the
Piano Forte
By
B. CARR.

in Three parts

Price separately 1 Doll. 25 Cts. each part.

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PART THE SECOND OF THE ANALYTICAL INSTRUCTOR.

THIRTY FAVORITE AIRS.

The following **Airs** selected from German, Italian, French and English Composers, including some National Melodies, are arranged as **Lessons**, for the purpose of putting into practice the principles already taught and of communicating instruction in other parts of Elementary Study. Whether it may be in all cases necessary to go through the whole of this Collection must of course be left entirely to the judgment of the Tutor. — at any rate it was thought advisable to furnish a variety for choice.

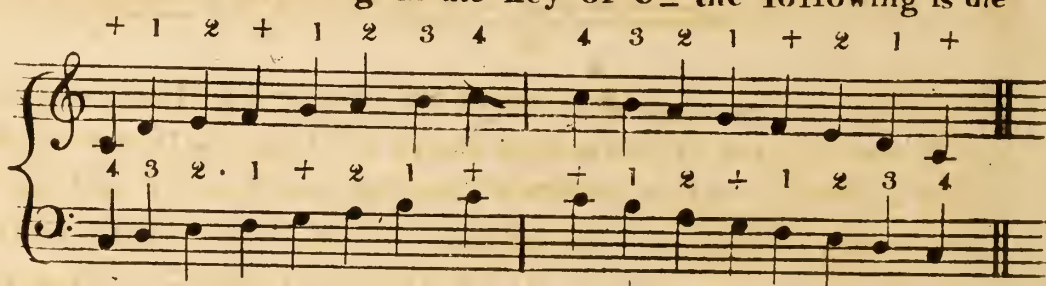
Those Masters who reside at a distance from the large Cities and who have often to complain of the difficulty of procuring music at a moment it may be wanted, will find in it a full series of **Lessons**.

As a collection of very beautiful and truly interesting melodies it can scarcely require an apology; and it is hoped that each may be capable of yielding some useful knowledge and conveying pleasure to the pupil.

Every piece of music is in a certain **Key** or **Tonic** as has already been explained; and each key or tonic has, what is termed its **SCALE**; which is a regular ascent or descent from the key note to its octave. As the practice of these scales gives a degree of facility to the eye in reading, and to the finger in playing music; they are attached to each tonic in the following airs. After being learnt, they should always be retained: to play through the different scales is a very useful daily exercise. It is best first to learn the Treble and Bass lines separately (with extreme caution that the right fingers are used) and then play both hands together.

The first three of these series of **Airs** being in the key of **C** — the following is the

SCALE of C major.



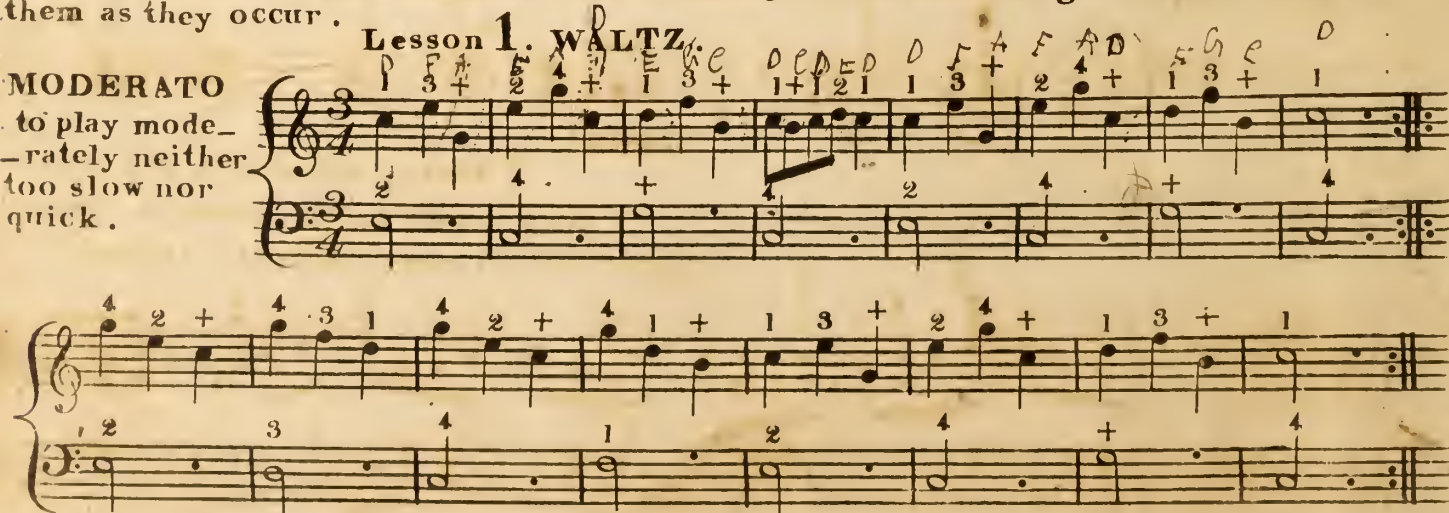
As it is usual before commencing a piece of Music to play a few notes by way of **PRELUDE**; during the present stage of practice there can be nothing more appropriate or more improving than to play the Scale of the Key the music may be in as a Prelude to each of the following **Airs**.





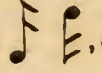

In page 16 it is mentioned that the different grades of slowness or quickness of playing are pointed out by certain terms placed at the beginning of each piece of Music: these terms will now be employed and their explanation will be given under each of them as they occur.

MODERATO

to play moderately neither too slow nor quick.

Lesson 1. WALTZ.




Notes twice tied, thus,  or thus  ^{OR} if in the same tie with Quavers  thus  or with two hooks, thus , are called Semiquavers; they are half the value of Quavers – consequently TWO SEMIQUAVERS go to a Quaver, Four to a Crotchet and Eight to a Minim – 3 Semiquavers make a dotted Quaver – 6 a dotted Crotchet and 12 a dotted Minim – and this mark  is a SEMIQUAVER REST –

NB: This short rule had better be committed to Memory –

Lesson 2. ALLEMANDE.

ALLEGRETTO
to play with
a slight degree
of quickness



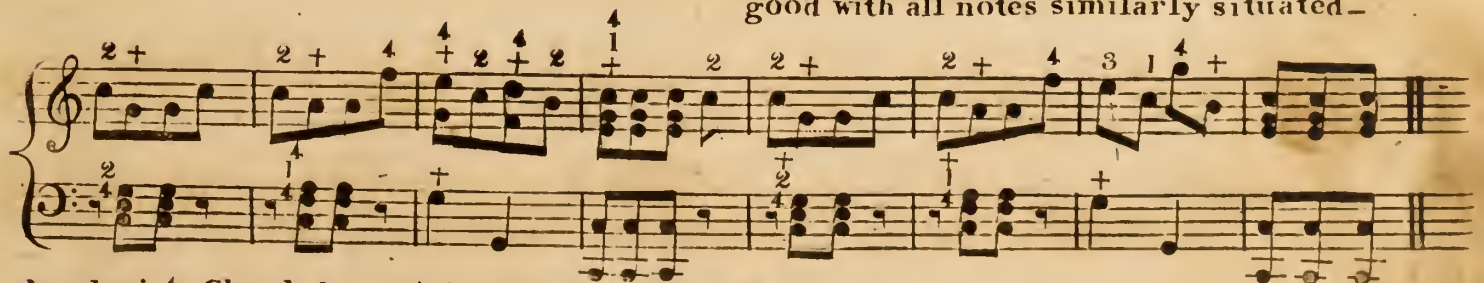
Very often at the commencement of a piece of Music one or more notes forming but a small part of the whole value of a Bar will occur – these are termed the ODD NOTE or ODD NOTES, and the last Bar of that particular part or of the conclusion will always be wanting in the exact value of the odd note or notes – an odd note twice occurs in the following Lesson, as also this mark  which is a PAUSE meaning that the note is held down longer than its value.

LESSON 3. Hurrah! Hurrah! (a SWEDISH Patriotic Air)

ALLEGRO
MODERATO
Moderately Quick



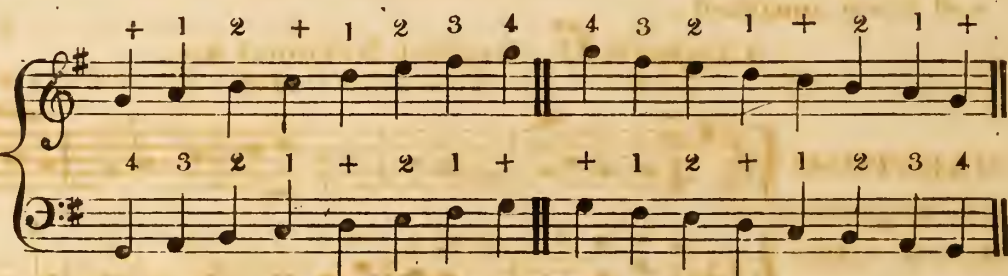
† These 3 are struck together tho' the G stands rather sideways – this holds good with all notes similarly situated –



In playing Chords be certain that the little finger does its duty.

This mark # is called A SHARP and means that the next black key to the right of the note on the Piano Forte is to be played instead of the usual white key. — In the following Scale and Lessons the Sharp is placed upon the 5th Line in the Treble and on the 4th Line in the Bass, which are the places for the Note F: therefore every F must be played on the short black keys, to the right of the white ones heretofore known as F's which for distinction sake are called F NATURAL and the black ones F SHARP. — the same rule serves for other notes made sharp.

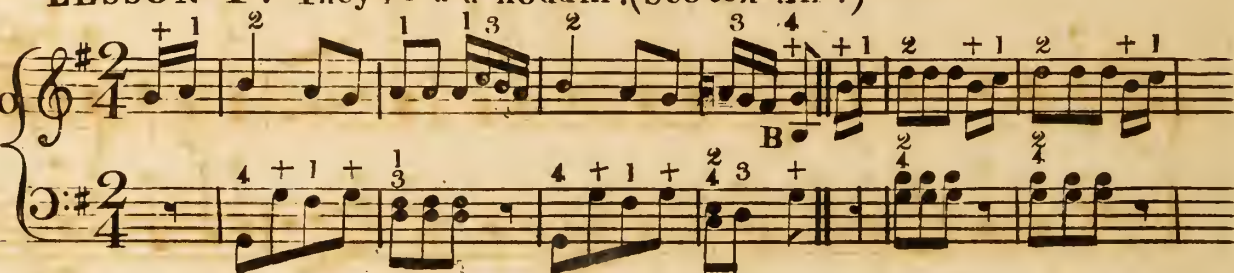
SCALE of G major.




LESSON 4. They're a'a noddin. (Scotch Air.)

ALLEGRETTO

see Lesson 2

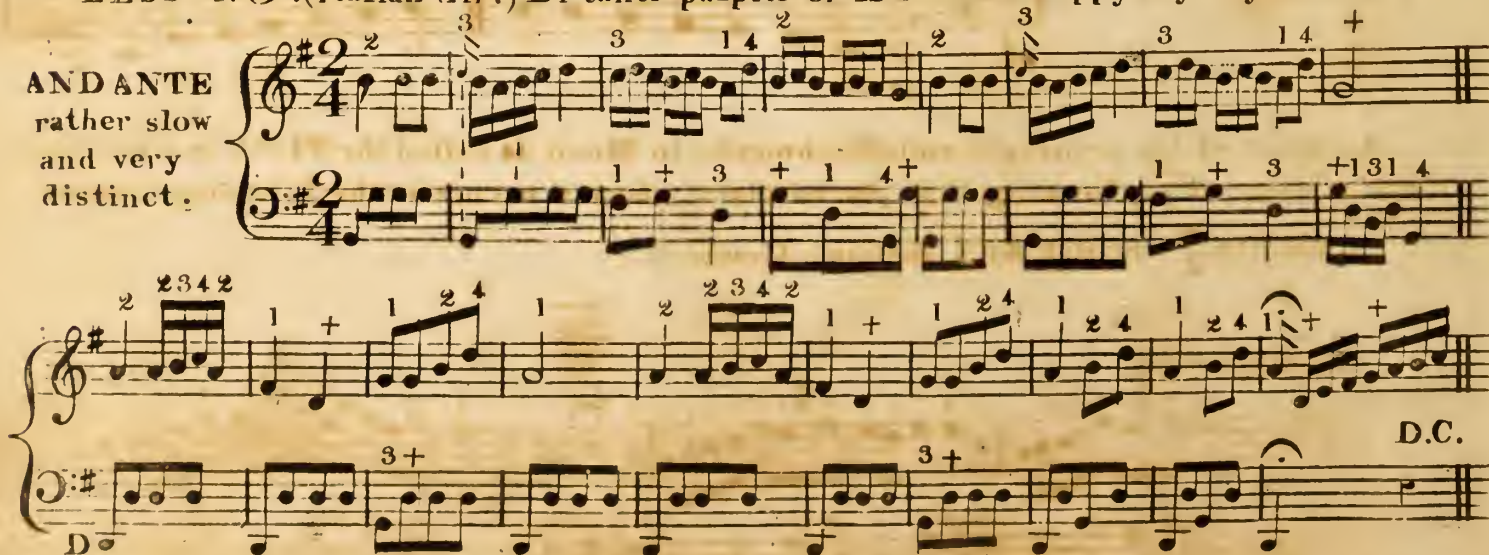


DA CAPO (sometimes written with only the initials D.C.) means that you are to begin ^{again} at the beginning of the piece and end at the first double bar: the word LENTO means that the part so marked must be played slower than the rest of the music.

A small Note  is called a GRACE NOTE its value is not reckoned in the bar but is borrowed from the next note; both being played a little quicker so as to take up the time of only ~~only~~ one. In the following Lesson and in similar instances, the Grace Note is struck at the same time with the Bass, and the ordinary treble note next in order of place comes afterwards.

LESSON 5. (Italian Air.) Di tanti palpiti or "Hail to the happy day." by Rossini.

ANDANTE
rather slow
and very
distinct.



One of the principal embellishments used in Music is the **SHAKE** or **TRILL** marked thus *tr* - It occurs in the following Air, and the manner of performing it is explained by small grace notes to the right of the mark. - In this, and many other instances, grace notes are employed without having any distinct value attached to them; but the whole bar is to be played in the same time as if the grace notes had been omitted -

LESSON 6. English National Air.

MAESTOSO
in a majestic style & rather slow.

The two last notes of those which explain the shake are called the return and is sometimes omitted especially if the shake comes upon a short note.

The next Scale and four following Airs, have two sharps in their signatures; F as before, with the addition of C sharp. - The latter is played according to the same rule as the former - viz - by taking the next black key to the right of the white one already known as C - For the future the white key is to be named natural and the black key to the right of it C sharp; - all of which applies to every note made sharp.

SCALE of D major.

Another of the principal embellishments in Music is called the **TURN** marked thus *tr* the manner of performing it is placed above where it occurs in the following Lesson.


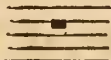
LESSON 7. Scotch Air ("Kelvin's Grove.")

MODERATO.

In the following Air, is explained a manner in which Repeats are sometimes made, by which the last bar of every part is played differently each time. — Wherever this occurs it is marked thus; 1st time — 2^d time, as at the end of the first part, or perhaps only 1 — 2 as at the conclusion of the Air. — The method is, to play the first time as far as the double bar; then repeat the part & omit the bar marked 1st time or 1, play that which is marked 2^d time or 2 instead of it. — By observing the repeating marks it will be seen that when the first part is played over again, that the odd notes before the first full bar are to be left out.

LESSON 8 M^{de} Nouville's Waltz ^B

GRAZIOSO
Gracefully
and
rather slow

This Note  is a SEMIBREVE, this mark  a SEMIBREVE REST. — A Semibreve is the longest note in modern music, and is twice as long as a Minim: consequently it takes 2 Minims, 4 Crotchets, 8 Quavers or 16 Semiquavers to make one Semibreve. this short rule should be committed to memory.

LESSON 9 (A Caledonian Melody) which gives examples of dotted notes in the Treble and even notes in the Bass, in the manner in which they often occur. The notes of this Air are placed exactly in the order in which they are to be played; This Lesson also gives an opportunity of remarking, that when a slow note has quicker ones over or under it, making the same in value, (as in the three first bars in the Bass where the 8 Quavers are exactly the value of the Semibreve underneath them) the SLOW NOTE tho' placed in the middle of the bar always plays with the FIRST QUICKER ONE as the small stave beneath will explain.

Go quick from the 2^d to the 3^d and from the 4th to the 5th note in each bar of the Treble.

LENTO
Slow

Bass played
thus

NB: This D, after being played to the first upper note, must be held down all the while the remaining ones are played; let this REMARK be attended to in every similar instance.

In this part, from the 1st to the 2^d and from the 3^d to the 4th note is played quick. (these as in 1st part.)

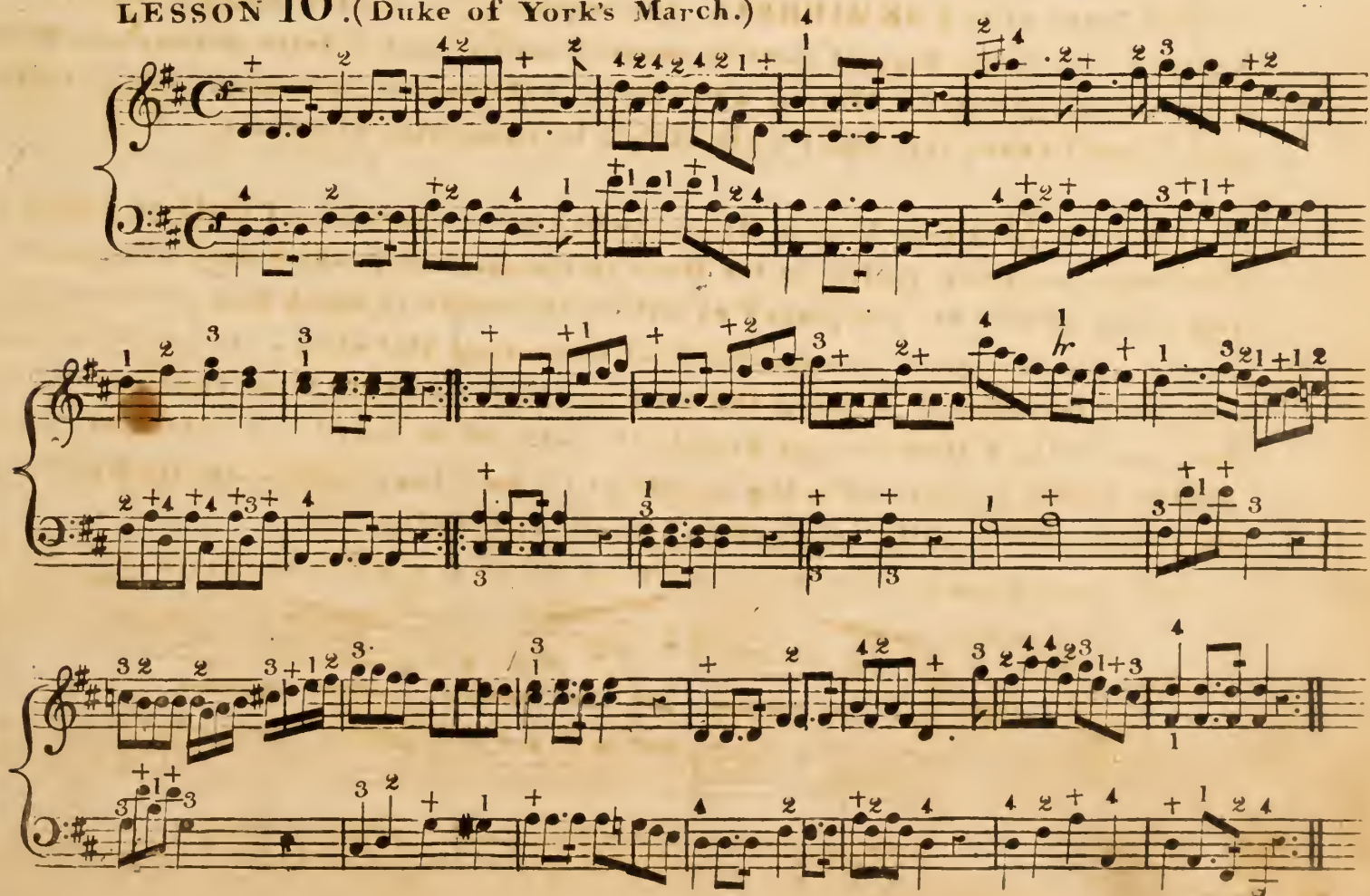


Neither the thumb nor little finger is to be used upon the black keys where it can POSSIBLY BE AVOIDED in passages done by the rule of passing; NEVER but where the notes lay under the hand forming a position as in the concluding bars of this Lesson. In other instances which future practice and experience will show, either or both can be used with propriety.

NB: The Bass notes to the 8th and the most part of those to the 9th Lesson are termed moving BASSES.

This mark \natural is called a NATURAL and signifies that the note immediately after it must be played on the WHITE KEY. In the second part of the following Lesson C is twice made natural, but after the second time it is again made sharp according to the Signature. — in the next bar the last G in the Bass must be sharp, These alterations from the Signature will be further explained in the next page.

LESSON 10. (Duke of York's March.)



This mark b is called a **FLAT**; it is exactly the contrary of the sharp— for a Flat means that the next black key **ON THE LEFT** is to be played instead of the usual white one.— In the next scale and four following Lessons, the flat is placed on the third Line in the Treble, and on the second Line in the Bass, which are the places for the **B**:—therefore all the **B's** are flat and must be played on the short black key to the left of the white one called **B**, which may now more properly be called **B natural**, to distinguish it from the **B flat** on the black key.

Scale of **F major**

For the present (till some exceptions are pointed out in the Appendix) it may be said that the white keys of the Piano Forte are naturals, and the black ones either Sharps or Flats.

The Sharps or Flats, placed in the signature are used throughout the piece and are termed **STATIONARY**— but the Sharps, Flats or Naturals that occur now and then but are not placed in the signature, are termed **ACCIDENTALS**: they only affect the particular note that comes next and the same notes in the same Bar, and when restored by a sharp, flat or natural placed before it, to its former place according to its signature, the Accidental is said to be **CONTRADICTED**.

In the following Lesson an accidental **B natural** occurs three times during the first part, as also a **TURN**, written in grace notes (as is sometimes the case) instead of being expressed by its mark over the note, thus \smile . The Turn also in this instance ends with the thumb instead of the second finger, a style of fingering this embellishment often resorted to when the notes ascend. In three first bars of the bass is a Minim which is as long as the four Quavers above it and therefore is played to the first one.— (see directions to Lesson 9.)

LESSON 11. French Air.

ANDANTINO
gentle, tender
& moderately
slow.

To be counted as Example 20 page 19

HERE and HERE the lower note strikes in place of the Quaver rest above it.

LESSON 12. ROUSSEAU'S DREAM.

29

The small stave marked above this Air will explain the manner of playing GRACE NOTES, when placed before double notes, and at the same time show another way of executing the Turn, by both beginning and ending upon the note over which the mark of the turn is placed. This is called the PREPARED TURN; the one previously considered being called the unprepared Turn:—The prepared Turn is generally used upon long notes, especially dotted ones, and the unprepared turn upon short ones.

MODERATO

Turn as before

LESSON 13. ITALIAN AIR. (Zitti. Zitti)

Piano, *pia* or *p* means to play soft by pressing the keys of the Piano Forte gently: Forte, *for* or *f* to play loud.—Notes with specks over them are to be performed in a short pointed manner and are called STACCATO.

ALLEGRO


pia

for

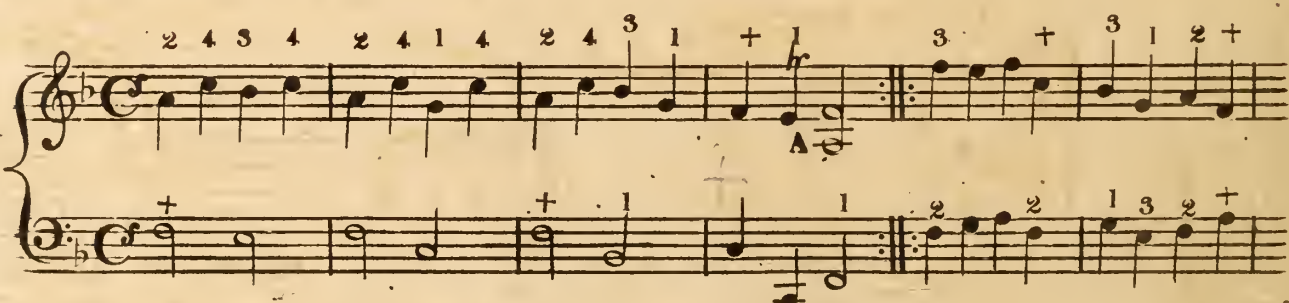
Da Capo

LESSON 14. RUSSIAN Vesper Hymn, with Variations.

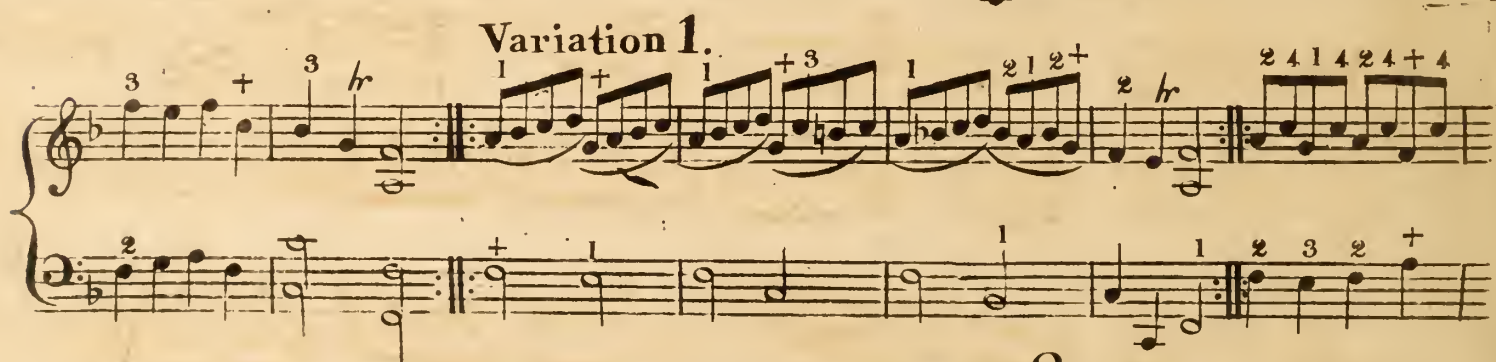
An Air with Variations is a very popular style of Composition, sometimes entitled "Aria con Variazione", sometimes "Thema con Variazione".

This mark  is called a SLUR and means that the notes included in it are to be played very smooth and gliding. — In the 2^d Variation is an Example of what are called CROSS HAND PASSAGES: thus in the first part of this Variation (Var:2) the Right Hand strikes one note in the Treble and the next in the Bass, crossing the Right Hand over the Left; and in the second part of the same Variation the Left Hand strikes one note in the Bass and the next in the Treble, crossing over the Right Hand. — Sometimes R.H. is put for the Right Hand, and L.H. for the Left Hand to point out the changes — but these passages are after awhile so well understood, that this direction is not always mentioned.

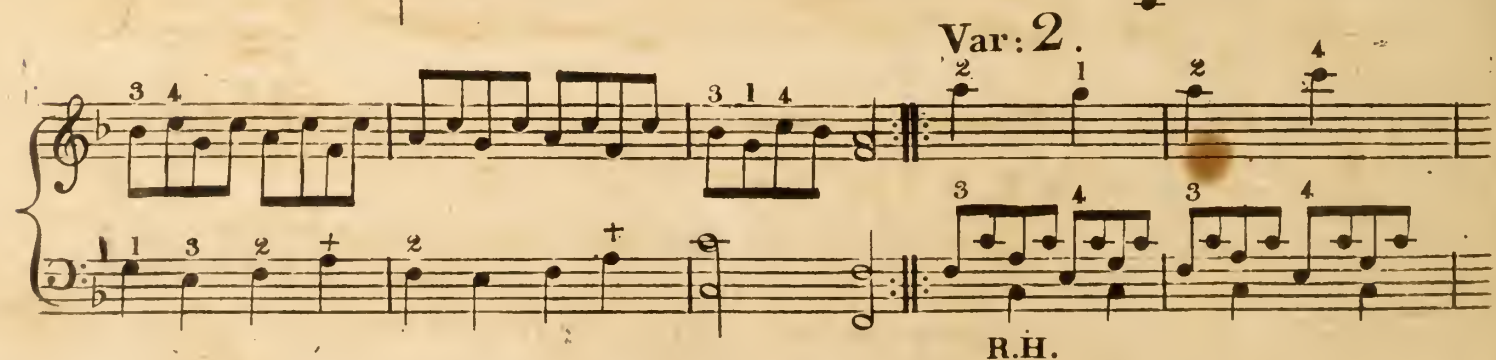
Moderately
SLOW



Variation 1.

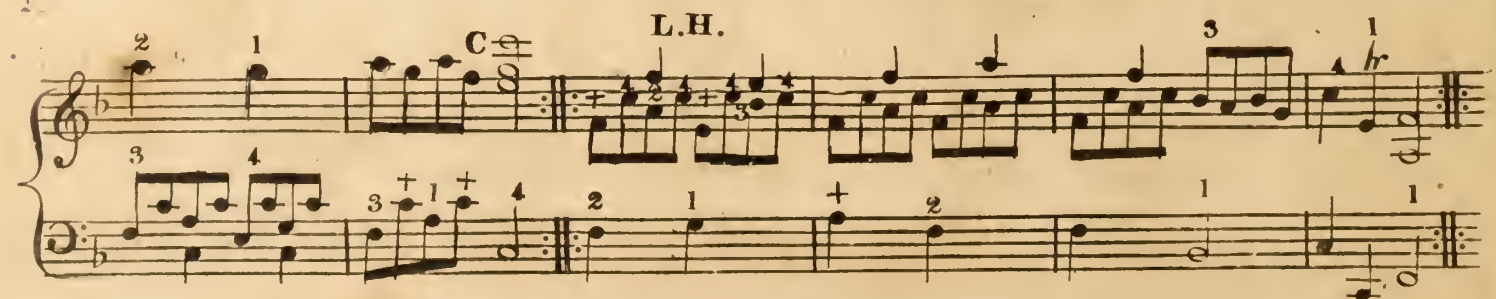


Var: 2.



R.H.

L.H.



We now introduce to the Pupil another Key with B \flat in its signature called D Minor. — Scales in Minor have accidental Sharps or Naturals in their ascent, but the descent is always according to the signature.

SCALE of D minor

NB: For the difference between Major and Minor see the Appendix.

LESSON 15. Roxalana: by Haydn.

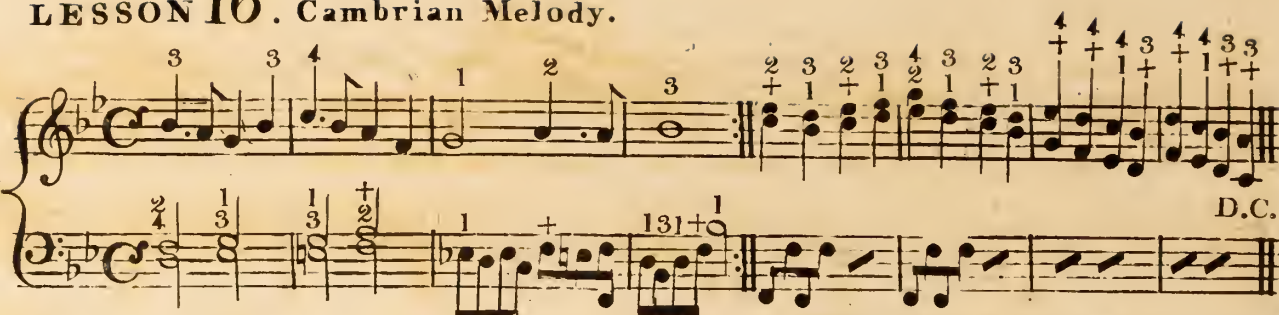
NB: When the Music is in Minor, the Accidentals must be rigidly observed.

In the following Scale and Lessons there are two Flats E as well as B:— the E flat is played upon the black key to the left of the natural of the same name. All other Flats are subject to the same rule.

SCALE in
B Flat
Major.

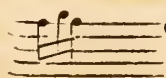
LESSON 16. Cambrian Melody.

Affettuoso
Affectingly
play slow



LESSON 17. Spanish Waltz.

This mark ω means a transient shake, as



explained by the small notes above.

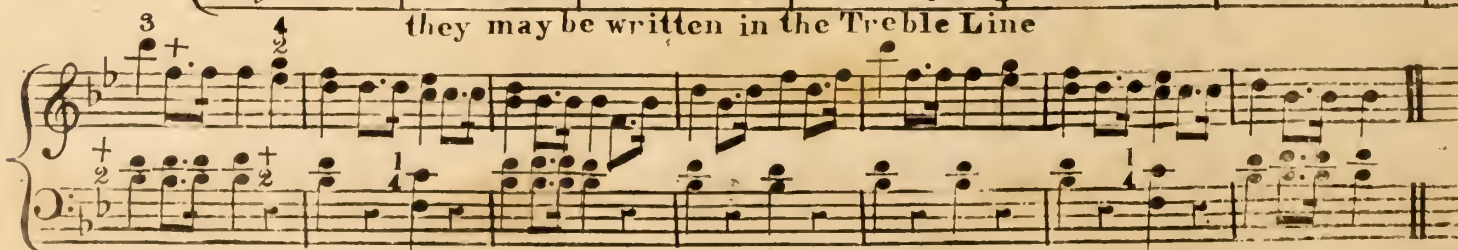
This mark means that the same notes must be repeated — see page 16 Ex: 14.



LESSON 18. (Mozart's March, with a Variation. . .) In the latter part of this

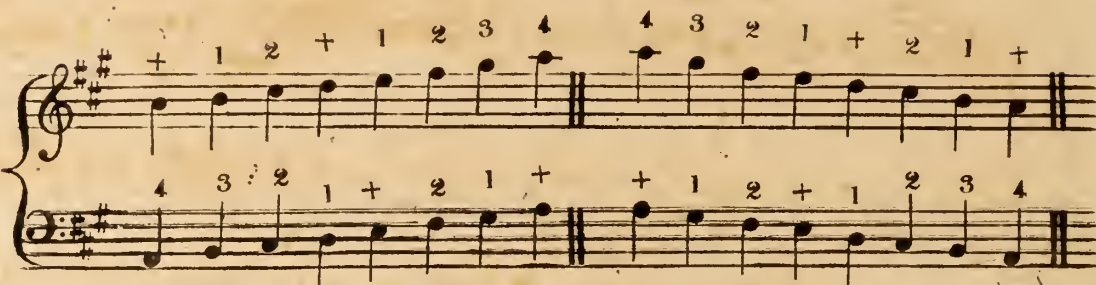
Lesson, a very common regulation is to be observed, viz: that where 8^{va} *alta* is over the notes, they are to be played an Octave (eight notes) higher than they are written, as far as the dotted line extends, to the word **LOCO**, when they are again played in their usual places. — The word **CRES** (an abbreviation of *Crescendo*) which occurs in the variation means that you must gradually increase the tone by playing louder and louder. — **DIM** (the abbreviation of *Diminuendo*) means that you must gradually decrease the tone by playing softer and softer.

MARZIALE
in a
Martial
Style

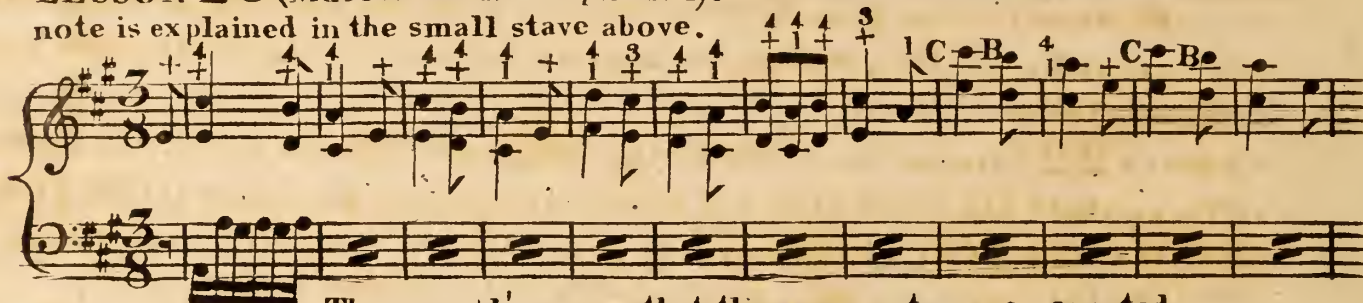


It is presumed that no further explanation of Sharps and Flats is required.

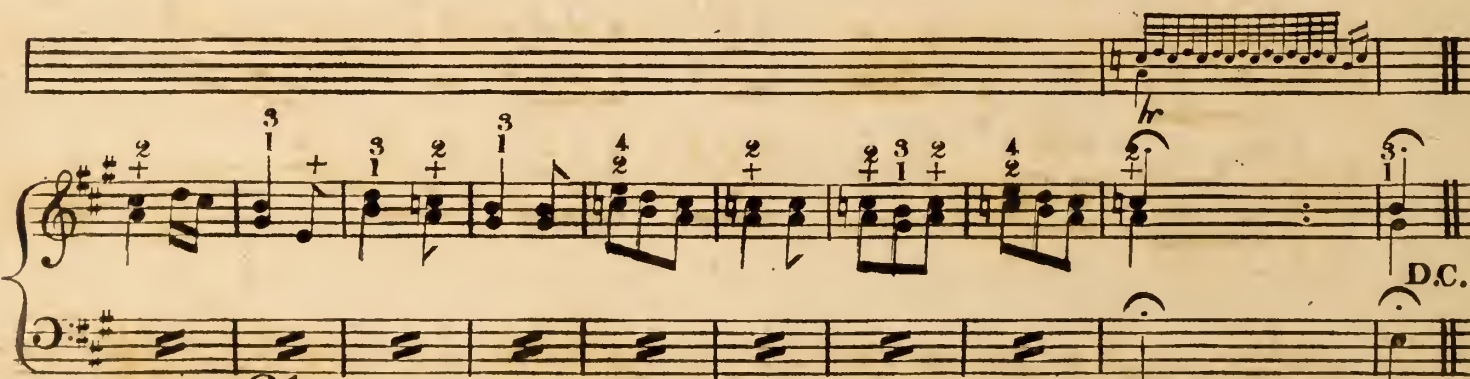
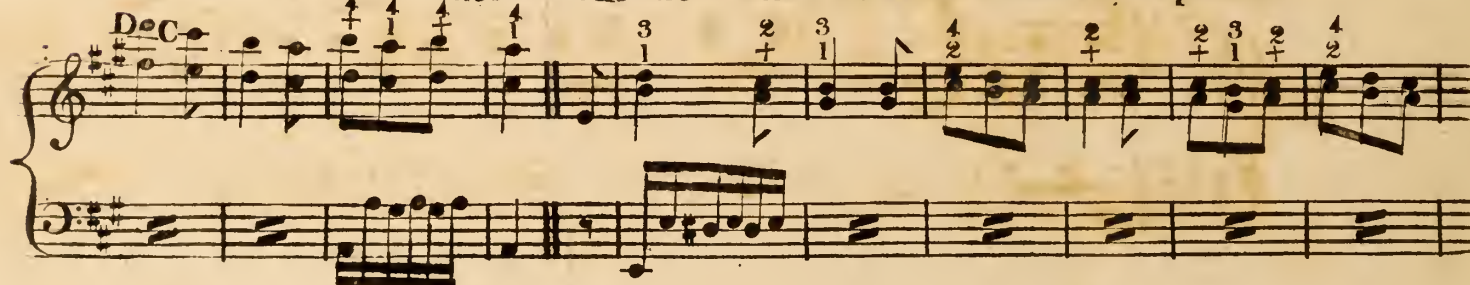
SCALE of A Major



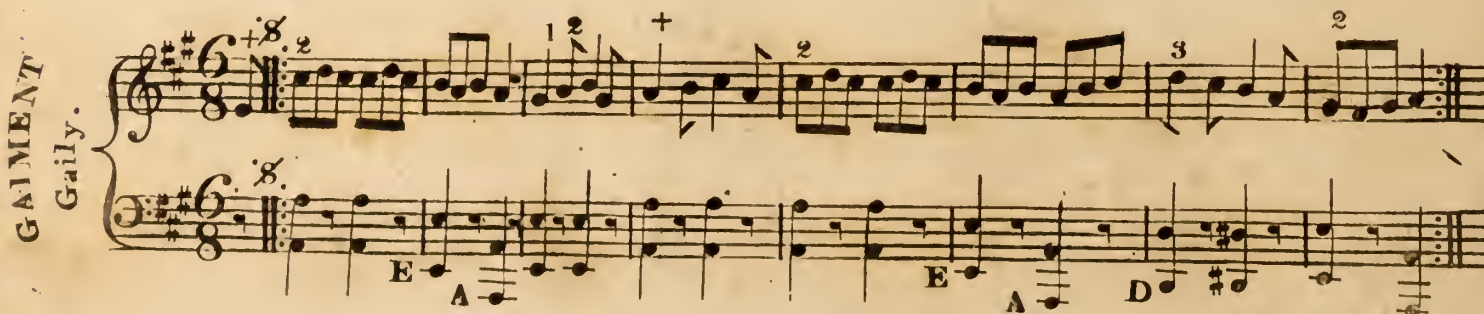
LESSON 20 (Musette de Demophon.) In the last bar a shake over a double note is explained in the small stave above.

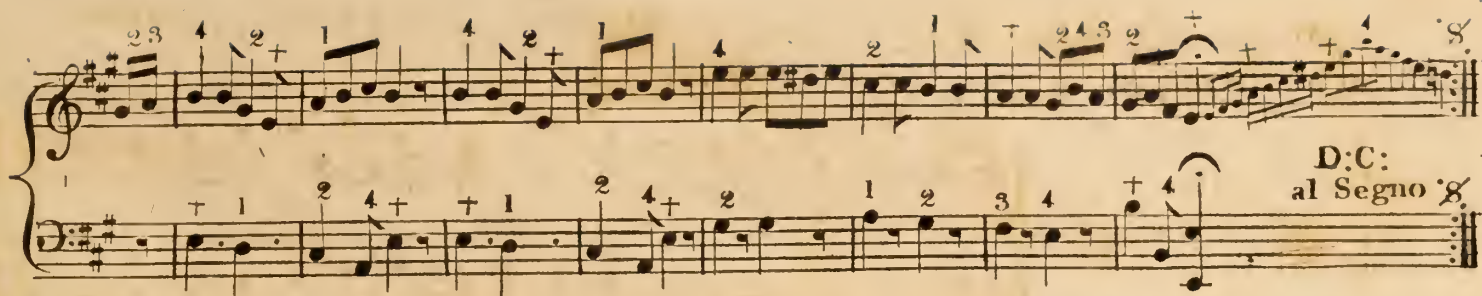


These marks mean that the same notes are repeated.



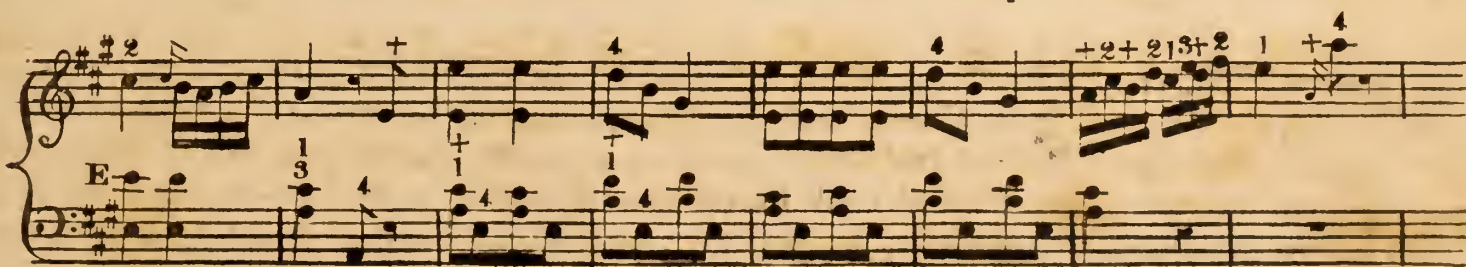
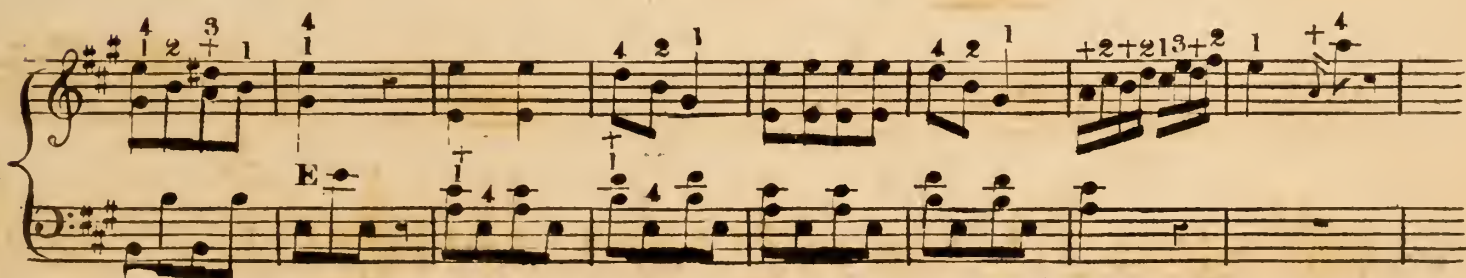
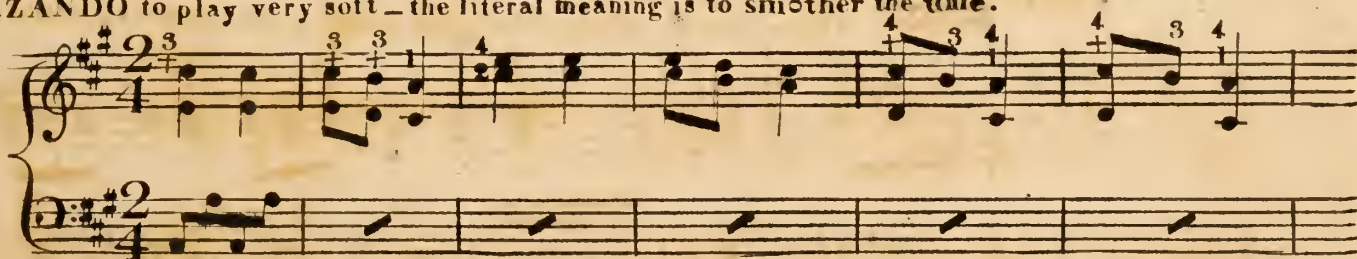
LESSON 21. (Roll Drums merrily.) The passage of small notes in the last bar is called a CADENCE or CADENZA: it ranks among the embellishments of Music and is not subject to the rules of time, except that if written in Semiquavers it is to be played quickly - if in Quavers moderately - in Crotchets rather slow &c. - with those far advanced in music, Cadences are the result of their own invention.





D.C: al Segno means to Da Capo to the Sign, which is this mark X ; It may be seen that when a return is made to the beginning for Da Capo, the notes of the imperfect bar with which the piece begins are left out and not played: this rule applies in similar instances.

LESSON 22. (Italian Air, by Paisiello.) Passages like the one at this mark \ast where all the keys both black and white are used in succession, are called **HALF TONES** or **CHROMATICS**. — **CALANDO** means to gradually play both softer and slower: **SMORZANDO** to play very soft — the literal meaning is to smother the time.



The next Scale and following Tune is in A Minor, and has neither sharps or flats in its signature, so far agreeing with the three first Lessons (tho' different as to Tonic.) It was not brought into consideration at that time on account of some little difficulty always attached to pieces in the minor keys.—accidental sharps are also necessary, and at that portion of the book sharps had not been explained.

SCALE of A Minor

The A Minor scale is written in two staves. The treble staff starts on C4 and goes up to A4, with fingerings: 1, 2, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4. The bass staff starts on A2 and goes up to A3, with fingerings: 4, 3, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4. Accidental sharps are placed on F# and C# in both staves.

LESSON 23. (Welsh Air.—) *mf* or Mezzo Forte mean a little loud. *ff* or FORTISSIMO very loud.

Lesson 23 is a Welsh Air in A minor, 3/4 time. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piece is marked *mf* (Mezzo Forte) and *ff* (Fortissimo). Fingerings are indicated throughout the piece.

Scale in E^b Major.

The E-flat Major scale is written in two staves. The treble staff starts on E^b4 and goes up to E^b5, with fingerings: 1, 2, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4. The bass staff starts on E^b2 and goes up to E^b3, with fingerings: 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3. The key signature has two flats (B^b and E^b).

The following Lesson exemplifies a remark belonging to Lesson the 9th.—The Tre—
—ble part by cautionary extensions avoids using a thumb or little finger upon a black
key according to the direction given in that lesson; but in the bass they fall so natural—
—ly upon the black keys, that in such an instance it is proper to use them.

LESSON 24.

Hungarian WALTZ

Lesson 24 is a Hungarian Waltz in E-flat major, 3/4 time. It consists of two staves. The treble staff has a key signature of two flats (B^b and E^b) and a 3/4 time signature. The bass staff has a key signature of two flats (B^b and E^b) and a 3/4 time signature. The piece is marked with fingerings and includes first and second endings.

LESSON 25. (Slow French March, -) said to have been a great favorite with Louis 16th. All the Turns in the following Lesson being upon slow notes are consequently prepared turns: - the manner in which a prepared turn is done to a moving bass is explained in the third bar.

Counted as in Example 19 page 19.

Lento.
Slow

turn as before.

LESSON 26. A beautiful Adagio by Pleyel.
The terms which at the beginning direct how the music is to be played as to quickness or slowness, as also its character, are often used as a TITLE to the music; Thus we say, An Adagio by Pleyel - An Andante from Stiebelt &c &c
To be counted as in Ex: 20. page 19

Adagio.
very slow

sempre piano, or soft throughout.

prepared turn.



SCALE of C Minor.

LESSON 27. (Savoyard Air.)

This Mark $\frac{3}{4}$ down the side of a Chord is termed **APPOGIANDO**; instead of the notes being struck at once, they are to come very quick after each other, thus— the fingers must however keep the notes on the whole of the time.

LESSON. 28. RONDO. (French Air.) The Rondo is a kind of musical composition much in use, in which the first part is generally repeated after each of the others. — This mark \frown ; which in the example before given is called a **SLUR**, and which there means that the notes under it are to be played smoothly; has a different signification when placed over two or more adjoining **NOTES** exactly **ALIKE**: In this case it is called a **BIND**, and denotes that the **First Note only is struck** and the others held down without being struck. So that this mark when placed over different notes is a slur; when over the same notes repeated, a bind.




Allegretto Scherzando — a little quick & playfully.

LESSON 29 (La Catena) Notes **EN CHAÎNE** like those forming the first part of the present Lesson (where the vacancies for each hand are not filled up by rests) are subject to the following rule: All those with the stems down  are played with the Left Hand, and those with the stems up 

by the Right Hand. The Notes being in both Treble and Bass, the Hands have of course frequently to cross over each other.

In the second part of this Lesson is another species of Syncopation. — In the Treble a quick note followed by a longer one, so that notes of an unequal length in the Treble are played to notes of constantly equal length in the Bass; the time of the notes in the two parts being however the same as to value. — The passage is given in small lines above ~~above~~, where by the use of rests the order in which the notes must be played is plainly pointed out. — The Rests are only used as an easy guide to the eye, to show where the Treble and Bass strike together, and where separately; but they are not to be otherwise observed, for in fact, (as will be seen by looking at the lower lines) Every Note must be **HELD DOWN** till the next one is struck.

In the third part are exemplified two methods of **ABBREVIATION**, as well as a **SHAKE CONTINUED** in the Treble while different notes are playing, or Rests occurring in the Bass.

In Abbreviations like those at these marks * the strokes used describe the kind of notes to be played, one always for Quavers  two for Semiquavers  and three for Demisemiquavers  agreeing exactly with the

number of ties or hooks those notes are written with.

One other remark is necessary previous to the study of the following Lesson. — It is divided into two portions — the first of which is in Common Time or Four Crotchets in a Bar — the second is in $\frac{2}{4}$ or Two Crotchets in a Bar — Many Pieces are thus divided, and each division is called a **MOVEMENT**; as the first movement, the second movement &c.

Andante

Moderato

R.H.

The Treble is some-
times played in
the Bass.

Allegro ma non troppo
Quick, but not too quick

These notes are often
*Abbreviated Thus

Abbreviated Thus

Abbreviated Thus continued Shake

Shake as before

Da Capo
al segno

Da Capo - that is to the beginning of the second movement - See the corresponding
Repeat marks

LESSON 30. (Air in Obi.) Containing another Example of SYNCOPA-
 —TION in which the Treble and Bass strike separately: throughout the first part;
 each Treble Note coming one Semiquaver later than the Bass Note, in consequence
 either of a Rest or a Bind.—The small Lines above, by means of Rests readily point
 out where this separation takes place. but the same remark holds good here, as
 in the last Lesson.—Tho' the Rests form an easy method of explaining how the
 notes are to be played, yet the very contrary, as to effect, must be observed_viz:
 each note must be held down till the next is struck.

In the second part, of this Lesson, the value of the notes in the
 Treble easily show to which of the Bass notes each is to be played.

The musical score is written for a single melodic instrument, likely a flute or violin, using a grand staff with a treble clef and a bass clef. The time signature is 3/8. The score is divided into two main sections. The first section consists of five systems of music, each with a treble and bass staff. The second section consists of two systems, also with treble and bass staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Above the treble staff, there are small horizontal lines with numbers (1, 2, 3, 4) and plus signs (+) indicating specific rhythmic patterns or fingerings. The bass staff often contains longer note values, such as half notes and whole notes, which serve as a harmonic or rhythmic foundation for the treble part. The overall style is characteristic of 18th or 19th-century musical notation.

Previous to commencing the study of other Music, it will be useful to ⁴³ become acquainted with the following Scales in addition to those already known.

E Major.

+ 1 2 + 1 2 3 4 4 3 2 1 + 2 1 +

4 3 2 1 + 2 1 + + 1 2 + 1 2 3 4

E Minor.

+ 1 2 + 1 2 3 4 4 3 2 1 + 2 1 +

4 3 2 1 + 2 1 + + 1 2 + 1 2 3 4

A^b Major.

1 2 + 1 2 + 1 2 2 1 + 2 1 + 2 1

2 1 + 3 2 1 + 1 1 + 1 2 3 + 1 2

F Minor.

+ 1 2 3 + 1 2 3 3 2 1 + 3 2 1 +

4 3 2 1 + 2 1 + + 1 2 + 1 2 3 4

In page 35 Half Tones or Chromatics were used, the frequency of such passages renders an acquaintance with them indispensable, and the following Example gives two methods of fingering them, either of which may be adopted—it will be best to learn the Treble and the Bass separately, and on account of their difficulty not to play both together till each line singly becomes familiar to the hand.

+ 2 + 2 + 1 2 + 2 + 1 2 + 2 + 2 + 1 2 + 2 + 1 2 3
 + 1 + 1 + 1 2 + 1 + 1 2 + 1 + 1 + 1 2 + 1 + 1 2 3

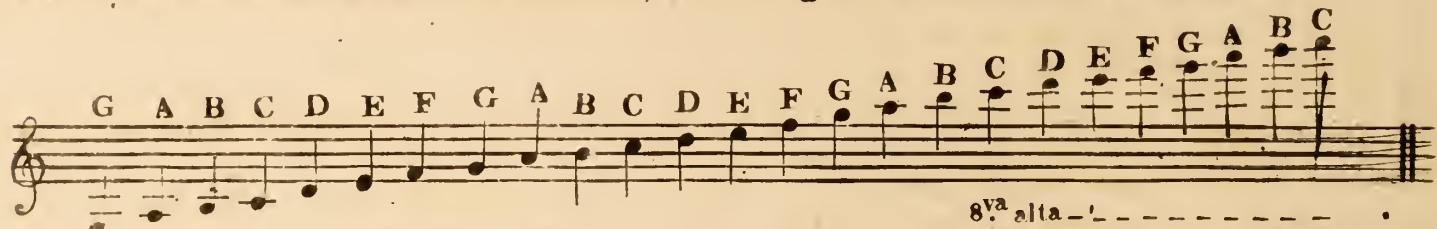
3 2 1 + 2 + 2 1 + 2 + 2 1 + 2 + 2 1 + 2 + 2 1 + 2 +
 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 +

3 2 1 + 2 + 2 1 + 2 + 2 1 + 2 + 2 1 + 2 + 2 1 + 2 +
 + 1 + 1 2 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 +

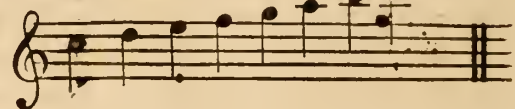
SECOND RECAPITULATION

Comprising a memoranda of what has been studied since the first Recapitulation excepting the Terms of modification*, such as Andante, Allegro &c which will be found in the Vocabulary.

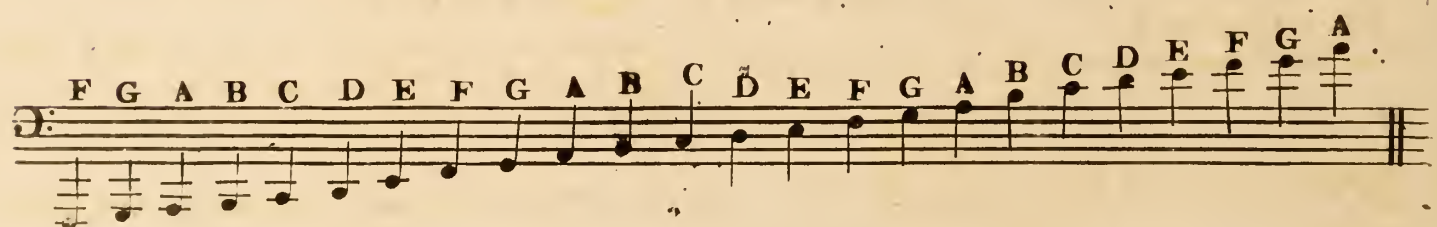
Full GAMUT of the TREBLE NOTES, including the ADDITIONAL KEYS.



The extreme high notes are often written THUS
See Remarks previous to Lesson 18 page 32



Full Gamut of the BASS NOTES.



A Semibreve	Minims	Crotchets	Quavers	Semiquavers	Demisemiquavers
Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
Rest	Rest	Rest	Rest	Rest	Rest

Of the VALUE of the NOTES.

One Semibreve makes 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers and 32 Demisemiquavers

One MINIM makes 2 Crotchets 4 Quavers 8 Semiquavers and 16 Demisemiquavers

One CROTCHET makes 2 Quavers 4 Semiquavers and 8 Demisemiquavers

One QUAVER makes 2 Semiquavers and 4 Demisemiquavers

One SEMIQUAVER makes 2 Demisemiquavers

One dotted MINIM makes 3 Crotchets 6 Quavers 12 Semiquavers and 24 Demisemiquavers

One dotted CROTCHET makes 3 Quavers 6 Semiquavers and 12 Demisemiquavers

One dotted QUAVER makes 3 Semiquavers and 6 Demisemiquavers


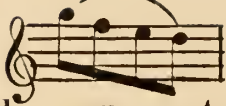

A SCALE, a regular ascent or descent from a note to its Octave.

PRELUDE, a short strain before commencing any piece of music.


⌒ A PAUSE, to hold a note longer than its value.


CROSS-HAND PASSAGES — The Right Hand playing over the Left or the Left Hand playing over the Right — sometimes marked R.H. for Right Hand, and L.H. for Left Hand.


* It is necessary to remark that these are subject to Abbreviations as All^o for Allegro — Mod^o for Moderato &c &c.

This mark  if over different notes, thus  is a **SLUR**, meaning to play in a smooth gliding manner; if over the same notes, thus  it is


called **A BIND**, in which instance the first note only is played, and the remainder held down, this is termed **SYNCOPIATION**, as is also, a shorter note, followed by one or more longer notes, making a seeming inequality in the measure.

This  is termed **STACCATO**, or to strike the notes short and distinct.

Cres, or **Crescendo**, or this mark  to increase the tone.

Dim, or **Diminuendo**, or this mark  to decrease the tone.

This mark  means to increase and decrease the tone.

This mark  to decrease and then increase the tone.


EMBELLISHMENTS or GRACES

CADENZA, a brilliant passage, not restricted as to time, introduced occasionally where a **Pause** occurs.

 **GRACE NOTES** or **APPOGIATURAS**.

 the **SHAKE** —  the **TRANSIENT SHAKE**.

 the **TURN** —  the **INVERTED TURN**.

 **APPOGIANDO**, or striking the notes a little separately.

NB: A fuller explanation of the **Graces** and **Expression** of Music will be found in the **Appendix**.

The practical part of this work is here concluded. Much information, which would have been misplaced in the foregoing Lessons, will be found in the **Appendix**, which with most of the previous explanations and examples may be conveniently used for the purpose of reference, even when the study of them is discontinued.

No book however can supply the place of an experienced Master, whose information and explanations correct errors and remove difficulties as they occur; but such a Master may be willing to approve an elementary work, that will always leave the spirit of his instructions, from Lesson to Lesson, plainly printed before the Pupil's eye.