THE

PIANIST'S HAND-BOOK,

A GUIDE

FOR

THE RIGHT COMPREHENSION AND PERFORMANCE

OF

OUR BEST PIANOFORTE MUSIC;

BY

CARL ENGEL.

LONDON:

HOPE AND CO. GREAT MARLBOROUGH STREET.

MDCCCLIII.

CONTENTS.

ERRATA.

Page 9, Example 7, the seventh note G, instead of B.
—— 29, in the fourth bar of the Example, the Appoggiatura G, instead of F.
—— 33, bar 2, a quaver-rest, instead of a crotchet-rest.
—— 59, line 25, for Sonata, read Sonate; and for Symphony, read Sinfonia.
—— 91, bar 15, read ornamental group, instead of Appoggiatura.
—— 176, for See Fantasia page 162, read See Fantasia page 172.

THE PIANIST'S HAND-BOOK.

PRELIMINARY REMARKS.

CHILDHOOD is certainly the fittest time for beginning to study the pianoforte; partly because the hands possess, at that age, the flexibility which so much facilitates the overcoming of technical difficulties, and partly because a persevering practice of some years, under the guidance of a good teacher, is more easily obtained during that period than later. Besides, the claims which are made, in our days, on a good pianist, are such, that one can scarcely begin early enough.

A greater hinderance to the progress of the pupil than is generally admitted, is the choice of an indifferent teacher for the initiatory lessons. If those, who are of opinion that in the beginning an inferior teacher is sufficient, would reflect how difficult it is to get rid of bad habits once acquired, they would agree that, for beginners especially, the best instruction is necessary, and that it proves in the end a saving of much trouble, time, and expense.

It not seldom happens that the student is obliged to discontinue his music lessons at a time when he has acquired that musical knowledge and dexterity which would soon have enabled him, with some further assistance, to become acquainted with those beautiful compositions which our great masters have written in more abundance for the pianoforte than for any other instrument.

Deprived of his accustomed guidance, he does not know what steps he ought to take, and he cannot advance for want of a leading hand.

Whoever, being so circumstanced, has the sincere desire to learn good music well, will find in this book faithful and useful assistance.

The knowledge of the elementary principles of music, as well as of those rules and observances, in playing the pianoforte, which are found

in most of the *Pianoforte Schools*, are here pre-supposed. Should any pupil not be thoroughly acquainted with those, we advise him to impress them on his mind as soon as possible, and before he passes on to the following pages.

Although this book is chiefly intended for the self-instruction of the student, it may be also of use to such teachers as, from want of time or experience, are in need of a guide in instructing others. They have but to choose from the compositions which are treated of in the course of this book, and of which they will find a list in the Table of Contents, such as they desire the pupil to learn, and to observe the directions for studying these pieces.

Before we begin to study the compositions themselves, the following remarks about the Pianoforte, the Touch, the Playing of simple Melody, and How to practise; on Chords, Pedals, Form, Intellectual Conception, and the Choice of Compositions, ought to be read and well impressed on the memory.

THE PIANOFORTE.

In the first place, we shall try to make the student rather better acquainted with his instrument, and to tell him what qualities it must have, so as to be the best fitted for his purpose.

The pianoforte has its name from the circumstance of the player being able to produce by the touch of his finger, at pleasure, *piano* or *forte*, which was either quite impossible, or only possible to a slight degree, with those instruments of similar construction which were in use before it was invented.

It was in the year 1726 that the first pianoforte was made, by Gottfried Silbermann, in Freiberg, after a model invented by Schroeter, in Nordhausen in Germany. But the first attempts were, as might be expected, unsatisfactory; and it took a long time for the pianoforte to become more universally known; as it afterwards did in England, through Clementi, who introduced it about the year 1770. The invention consisted especially in the adoption of wooden hammers, covered with leather, instead of the iron or brazen pegs *(tangents)*, or the raven quills of the old clavichord, harpsichord, or clavicembalo. By degrees the compass of four to five octaves was extended, till it has now reached from six to seven octaves, and even more.

More important is the great improvement in tone and touch attained by the Viennese makers, and subsequently brought to still higher perfection by the English.

The hammers are now made much stronger than they used to be; the mechanism is very much improved, especially by the introduction of the *repetition action;* and the strings (of which the higher tones have each two or three) are thicker, which produces a much stronger and fuller tone than hitherto could be attained.

There are many different kinds of pianofortes; the most common of which are the Grand, the Square, and the Cottage.

Notwithstanding the great improvements which the pianoforte has gradually undergone, it has many deficiencies, in comparison with other musical instruments. For instance, it is much less able to produce those degrees in forte and piano which the wind and stringed instruments can give. A still greater imperfection is its incompetency to sustain a uniform tone. It is not possible to make a tone swell on the pianoforte; it will always diminish, from the moment that the key is struck. For this reason, the legato is much more incomplete than on most other instruments, where each tone can be held out almost as long as the performer pleases.

Granting these great disadvantages, in comparison with other instruments, it cannot be denied that it has also many advantages. With the exception of the organ, on no other instrument can we execute such complete successions of harmonies; no other represents the orchestra so well; and none is so well qualified to be used for studying the theory of music. This is undoubtedly the reason that the pianoforte is learnt more than any other instrument. Another reason may be, that, as most of our best composers were good pianists, many of their finest works are written for this instrument.

As regards the pianoforte used for studying, it is of importance that the tone should be of equal strength throughout, and of a singing quality. It must bind the tones well when they are given *legato*, and let us hear them short when they are given *staccato*. It must allow of different degrees in piano and forte. The touch should be elastic. It not seldom happens that one key is a little more or less heavy than the rest. They should all be of exactly the same weight. Again, they ought not to go down too deep; because it hinders the elegant exe-

cution of light *(leggiere)* and brilliant passages. If the pressure of the keys is not deep enough, the clearness of the performance will easily suffer, and the performer will find great difficulty as soon as he is obliged to play upon an instrument with a deep touch.

We frequently find that the bass is stronger than the treble. Should our instrument have any such deficiencies of equality in touch or tone, we must have them remedied by a clever maker before we use it for practising; otherwise we shall never be quite sure whether any fault that might be observed ought to be ascribed to the instrument or to ourselves. A defective instrument will consequently very much impede the progress of the student.

The Hand-guide by Kalkbrenner, the Chiroplast by Logier, the Dactylion by Henri Herz, and other machines of that kind, were invented for the purpose of giving the hands and fingers a good position, and facilitating their development. Some teachers recommend one or other of these mechanical aids when there is a bad habit to be checked, as a surgeon employs a bandage for a broken arm. In such extraordinary cases, a hand-guide or chiroplast may be of great use; but, I think, a pianist who has laid a sound foundation with a good master does not want such a support.

The student has to take care that his pianoforte is kept in the right pitch, and in good tune; if these be neglected, not only his ear, but also the instrument itself, will suffer.

THE TOUCH.

The manner in which the key is struck is of the greatest importance. Above all things, the student should let the tone sound as distinctly as possible, striking the key with a certain elasticity of his finger, and also of his wrist. Nothing so much hinders a fine expression, as a thin, uncertain, and stiff touch; and nothing is so often the cause of an indifferent or deficient performance.

If we compare the elastic walk of a horse with the stiff steps of a sheep, we see that the elasticity consists chiefly in the equal movements of all the joints, as if produced by a hidden spring. The touch should be similar.

In general, the key should not be struck half loud, which gives as unsatisfactory an impression as if one would speak in a whispering,

indistinct voice. If the touch be energetic and firm, it never will be hard and disagreeable, so long as it is elastic.

A bad touch once acquired can only be improved by the greatest trouble, and in many instances not at all. Many advanced pianists have a bad touch, in consequence of their first instructions having been inferior, though they may have afterwards studied under a good master.

It is remarkable that almost every good pianist has his own peculiarity of touch, though they all concur in so far as regards its elasticity.

The student ought to practise every day, regularly, a certain number of scales, striking each key with the firm and elastic touch just described. The scale, if played in this manner, will be even and of equal strength of tone in every octave, which is, by the German musicians, designated "perlend" (like a row of pearls).

Every one, who has gone on for a time practising scales in this way, will be convinced how useful this seemingly aimless proceeding is, particularly if he plays them deliberately. Even ladies who have already had their "*finishing lessons*" may derive benefit from it.

Moreover, it must be remarked that not every touch which differs from that recommended here is in all cases objectionable. In the course of this book, it will be seen that, in order to express the character of a musical idea, the touch requires to be modified in different ways. Even a certain stiffness may be, under certain circumstances, effective and commendable.

Here the student may, once for all, be reminded to sit exactly in the middle, opposite the key-board, to keep his fingers so much bent that the point of the thumb is in a line with their points, to hold the elbow not too far from the body, to keep the arms free and a little higher than the key-board, and the whole body not too much bent. All these things he already knows from the Pianoforte School, and they ought not to be forgotten.

It needs scarcely to be mentioned that the pedals are not to be used at all in the exercises of the scales.

THE SIMPLE MELODY.

A fine, simple melody, is the greatest charm in a musical composition; it is therefore desirable that we should take particular care to play such a melody as perfectly as possible.

Many pianists, who can execute a brilliant allegro with great dexterity, are not able to express with true feeling a simple melody. In fact, the desire to excel in conquering technical difficulties is too often the occasion of the pianist neglecting the cultivation of that expressive style which appeals to the feelings and touches the heart.

It is true, the execution of many of our masterpieces requires a high degree of technical ability, and it is therefore necessary to learn to master all difficulties of that kind which occur; but it is not less true that this ought not to be our ultimate aim, but only a means to attain it.

Music should always speak to the heart; this it generally does, more in the expressive delivery of a simple melody, than in a showy performance of a parade-piece.

An expressive delivery of a melody certainly requires more than mere dexterity of fingers; above all things, there must be susceptibility for its beauties, and a good touch. Also the ability to mark a tone in many different degrees of strength and variation of manner. A good practice for the former, is to strike chords or single keys, in *p. pp. ppp. f. ff. fff.* and to observe the different degrees of light and shade. As a practice for the latter, it is advisable to play a chosen passage, or perhaps a scale; at first as legato as possible; then, in the same way, staccato; then mezzo staccato. Exercises in crescendo and decrescendo, with exact attention to equality, are of the greatest use. This equality consists in the increase or decrease of strength by little and little (poco a poco).

Likewise the accelerando (increasing in quickness), and the ritardando (decreasing in quickness), ought to be studied. Having learnt this, it will be found useful to unite the crescendo or the decrescendo with the accelerando or the ritardando, and to practise it in ascending scales, as well as in descending.

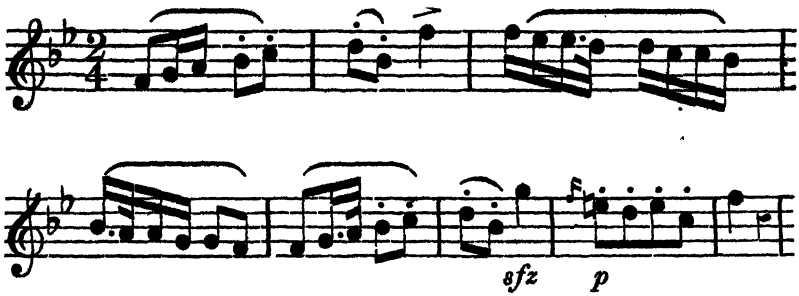
In the execution of a melody with accompaniment, the latter must be of course entirely subordinate, and is consequently to be played much softer.

Even if the melody is to be played piano, it should be always given in a marked, prominent manner. If it lie in the lower octaves, under or between the accompaniment, this stronger accentuation is the more important, as the melody would be too much hidden and not sufficiently distinguished.

Sometimes we find two melodies at the same time, each of which ought to be given with the same marked and singing tone as a single one.

It is here suggested to the student to practise often adagios, andantes, and such slow movements, with the view of giving the melody with the utmost expression. He will find that sometimes a single note must be struck with a particular emphasis, which is generally indicated by the composer by signs, as > or *sfz.* as will be seen in the following melody from the second movement of Weber's Sonata, Op. 49.

Andante con moto.



Singing the melody while practising it, will be found an assistance in learning how to give the right expression. In fact, we should try to play the melody as a good singer would sing it. The human voice is capable of modifications in tone which no instrument can reach.

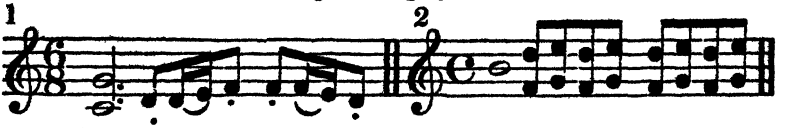
Unfortunately, however, there are but few singers who have taste enough to serve as models for imitation. The student ought, therefore, to be cautious in his choice.

A fault to be found almost in every singer, and in most virtuosi, is the entire disregard of time—the horrible *tempo rubato.* We hear constant successions of ritenuto, stringendo, and so on, without any reason or taste. Also the affectation of deep expression, by dragging the melody after the accompaniment, ought to be mentioned here. Our great composers, who were most of them good performers, have shown that sound and true expression is not only quite compatible with the observance of strict time, but that therein consists one of the greatest charms in music. If they did occasionally vary the time, it was when the peculiar character of the phrase required it.

HOW TO PRACTISE.

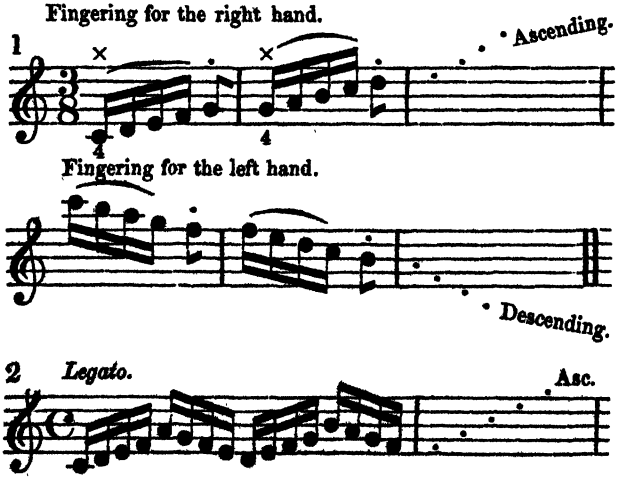
A regular practice of two or three hours daily, with due attention, will insure a more rapid progress than double the time spent in practising without proper care. At least one third of the time fixed for practising should be given to the scales and exercises, and the rest in learning compositions. In regard to the exercises, those will be found the best which train the fingers so as to make them of equal strength and flexibility. The fourth finger is naturally weaker than the others; it ought therefore to be often specially exercised.

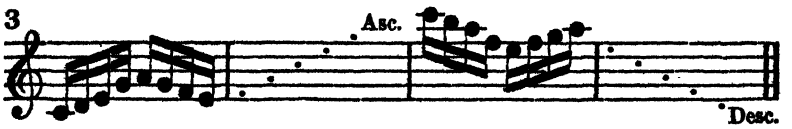
Exercises as the following, to be played with both hands:

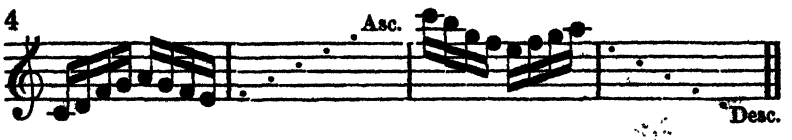


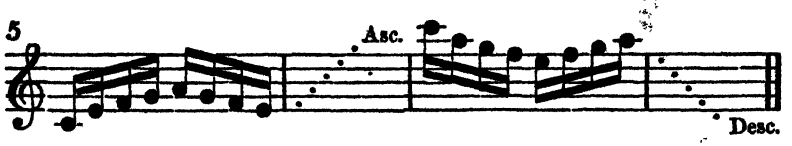
cannot be too earnestly recommended for this purpose, and should be practised in all keys. In the first example, the minims ($\frac{g}{c}$), and in the second the semibreve (b), must be held while the bar is uninterruptedly repeated until the hands get tired, or as long as the painful sensation which extends gradually from the hand to the arm will allow it.

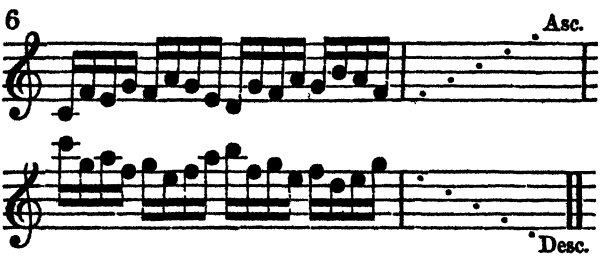
Some of the best exercises, which may be extended over the whole keys, are the following:



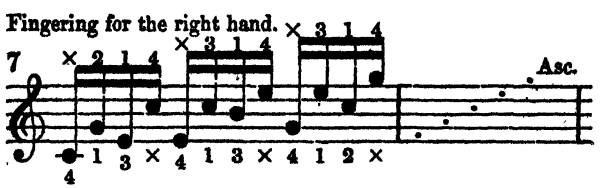




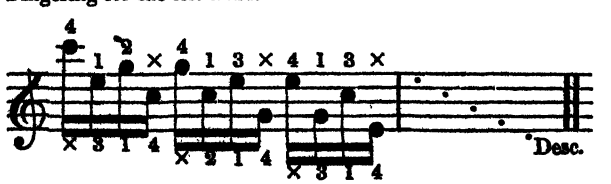


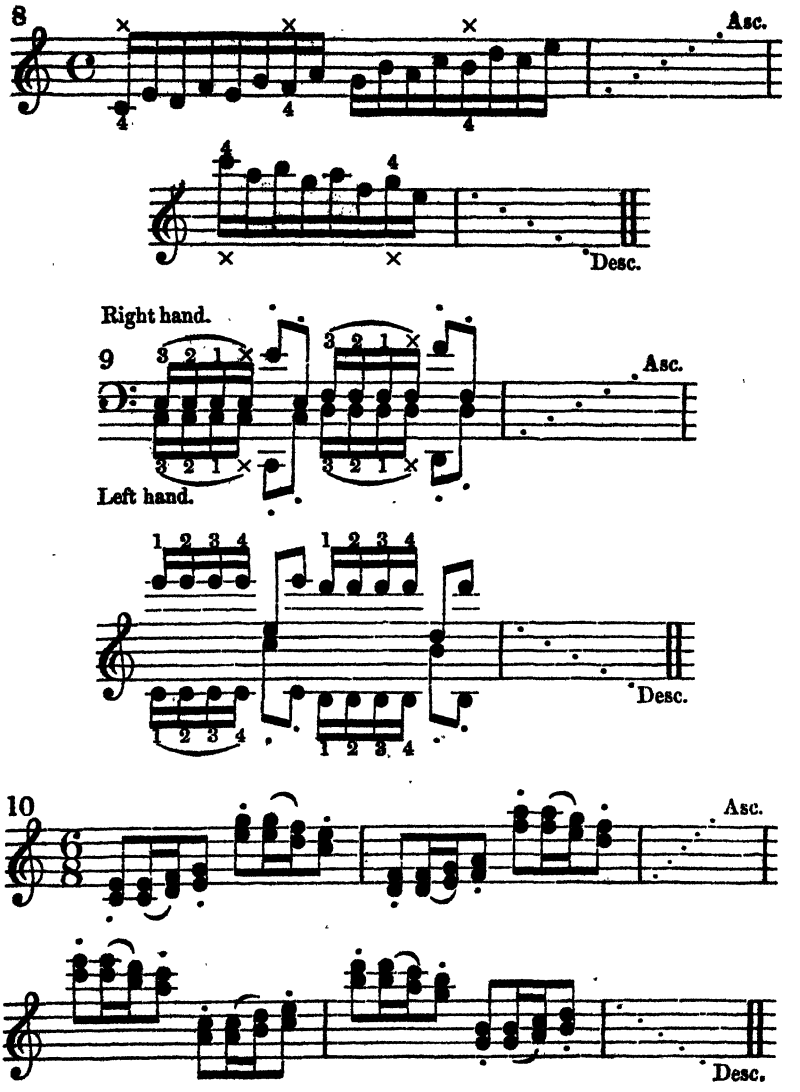


Fingering for the right hand.



Fingering for the left hand.



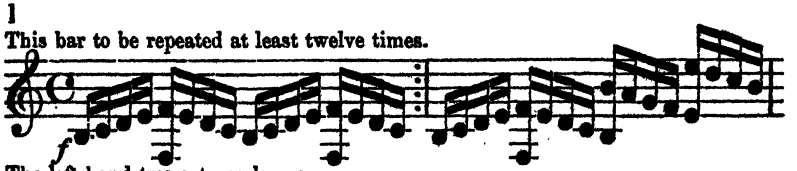


The semiquavers in exercise 8 must be all equally smooth, so that the note given by the thumb is not louder than the others. The quavers in exercises 9 and 10 are to be practised staccato, with elasticity of the wrist.

The following two exercises should be practised with particular regard to an exact legato, without any jerk or unevenness, in moderate as well as in presto.

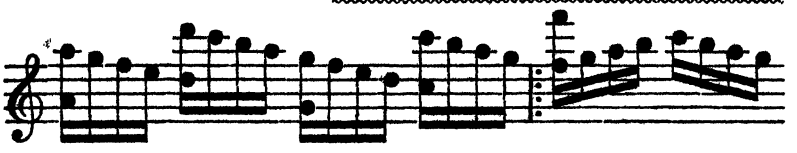
1

This bar to be repeated at least twelve times.

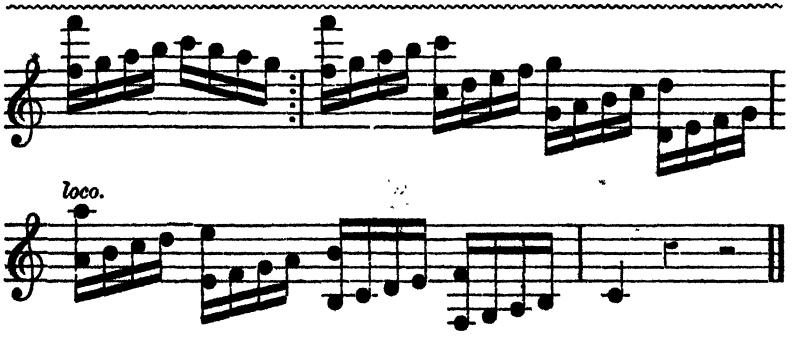


The left hand two octaves lower.

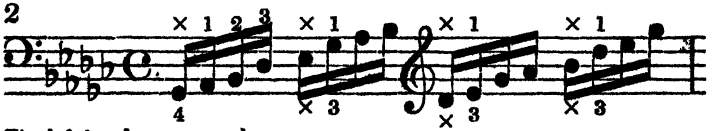
8va This bar to be repeated at



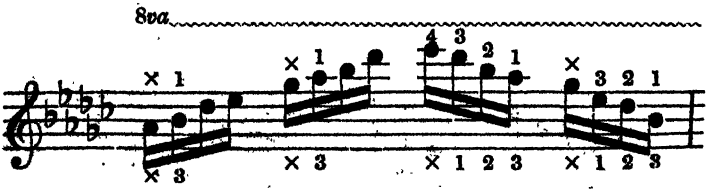
least twelve times.

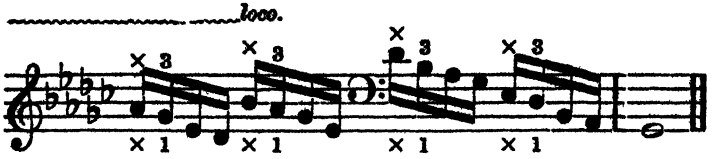


2



The left hand one octave lower.

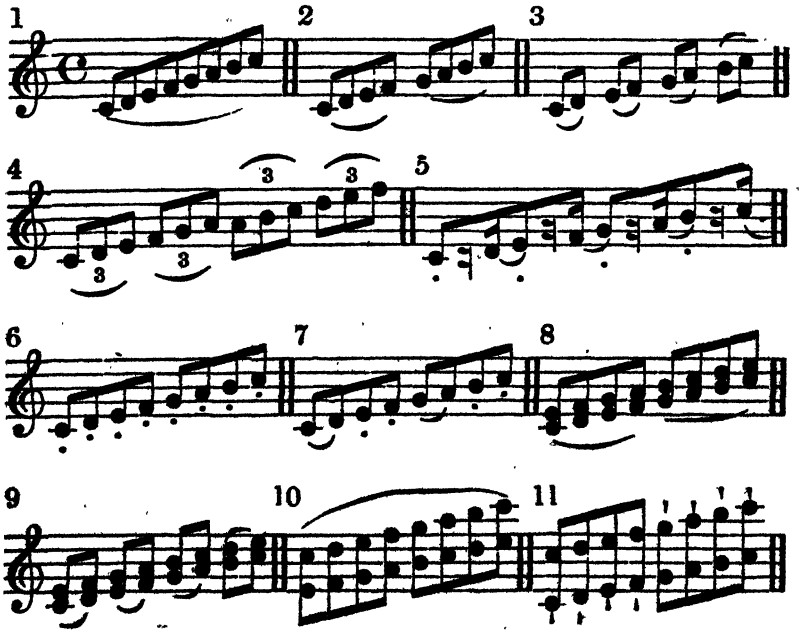


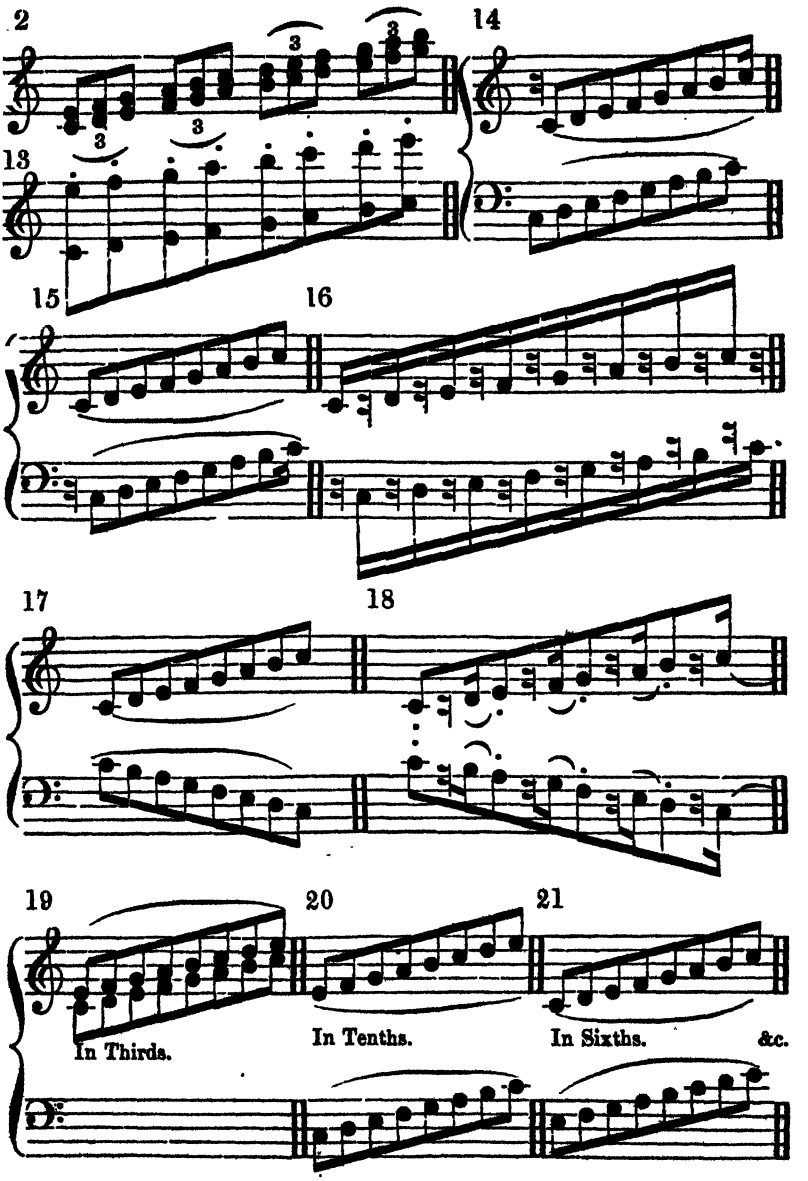


The student will do well to invent for himself more exercises of this kind, or to pick them out from Pianoforte Schools and other such books. He must try to find out his deficiencies, in order to select such as are the best adapted for him.

The scales must be taken in all major and minor keys and in different intervals; as in octaves, thirds, sixths, tenths. The manner in which they must be played has been already mentioned. Octaves with each hand ought to be played with elasticity of the wrist, diatonic as well as chromatic; sometimes slowly and sometimes fast, but always with clearness and regularity.

To show the different ways in which the diatonic scale ought to be practised, a few examples are given, to which the student may easily add more himself.





As the scales ought to be practised every day, it is advisable to keep a little book, in which for each day of the week certain scales are fixed.

In practising a composition, the student, having made himself acquainted with the key and time, must take a small portion and repeat each difficulty as it occurs, till he can play it fluently; then he must play it in connexion with one or two of the preceding and following bars, so as to bring it into a musical sentence, and he must not go on until he is able to play it with facility and certainty. As each difficulty is conquered, he ought to recommence the piece, and proceed till a new obstacle presents itself, which he must treat in the same manner, and so work his way through to the end.

He should always listen whether the harmonies sound pure and clear, and should stop and find out the cause of any harshness, which will be in most cases the consequence of an oversight or other mistake of his own. In this way his ear will be gradually cultivated and refined.

It is a matter of course that all signs which occur in the course of the piece ought to be strictly regarded.

On account of the constant attention which a careful practising requires, it is advisable to make from time to time a pause for recreation, perhaps about five or ten minutes, after an hour's ardent study; but this depends almost entirely upon the individual energy and inclination.

They who have acquired a good method of fingering will find the greatest advantage of it while practising.

That fingering is always the best which is the easiest, and at the same time the fittest for giving the composition in the right spirit.

With the usual rules of fingering, the student will be acquainted from the Pianoforte School. In extraordinary cases, he will do well to try different ways of fingering, and to mark the best with a pencil before he begins to study the passage.

A bad fingering once acquired, is not easily exchanged for a better.

The indication of the use of the pedals, we do better to leave unnoticed till we have learnt the composition perfectly; because, during the necessary repetition of single parts while practising, the use of the pedals would make the passages indistinct, in consequence of the unavoidable sounding together of tones which do not harmonize.

The right employment of the pedals will be understood after we have become acquainted with the chords.

The student should not select too difficult music for practising, in order that he may not be discouraged, from want of a visible

result; neither should he take too easy pieces, which require but little exertion. Such music is the most suitable which seems at first difficult, and, after a regular, persevering, attentive practising, becomes easy.

It is advisable to practise only really good music, which cultivates the taste and gives lasting pleasure. Compositions which are originally written for the pianoforte are much preferable to arrangements; because they give us exactly the composer's intentions, and are generally written with much regard to the peculiarities of the pianoforte.

The composition should be practised slower than the indicated movement; and only when all difficulties are entirely overcome, should it be played in the given time.

The exact movement is often indicated by the composer by signs for the metronome. Whoever possesses a metronome will know that he has to direct the weight of the pendulum to the given number, and to notice the vibrations of the pendulum when put in motion. These give exactly the duration of that note which we see marked with the number.

A very good exercise for learning to read music well, is to play, every day, a new and rather easy piece at first sight *(prima vista)*, in strict movement, and not too fast, so that all marks of expression can be noticed without stopping. A common fault, in playing at first sight, is a kind of stammering or repeating of notes, occasioned by the difficulty of reading the notes with fluency.

As playing by heart strengthens the memory, and is often of great convenience when we have no music books with us, it should be acquired by every pianist. Reading those compositions which we can play by heart, sometimes from the book, is the best way to insure us against faults, which otherwise easily creep in.

ON CHORDS.

The knowledge of chords is a great advantage to the pianist, and he should therefore endeavour to acquire it.

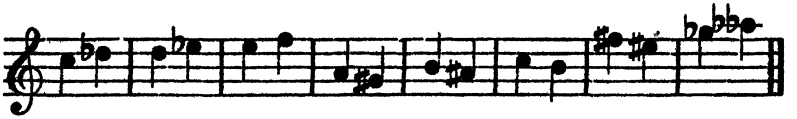
As we have here only space for that which is immediately necessary for our purpose, I hope the student will afterwards feel inclined to look out for a more ample treatise on chords, which he will find in most works on the theory of music.

Before we become acquainted with the chords, it will be necessary to learn the intervals.

The relation of two tones, with regard to their distance from each other, is called an *interval.*

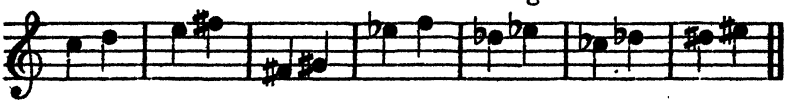
The interval of two tones which stand on the same degree, but of which one is transposed by a ♯, ♭, or ♮, is called a *small semitone.*

If the same tones are written on two consecutive degrees, instead of on the same, it is a *large semitone.*



Consequently the small and the large semitone sound alike; the difference is only in the way of writing them. They are both intervals of the chromatic scale.

The *whole tone* consists of a small and a large semitone.



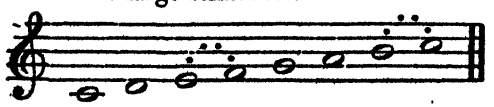
C—d is a whole tone; it consists of the large semitone c—d♭ and of the small semitone d♭—d; or of the small semitone c—c♯ and of the large semitone c♯—d.

E—f♯ consists of the large semitone e—f, and of the small semitone f—f♯; or of the small semitone e—e♯, and of the large semitone e♯—f♯.

In this way the student should proceed, not only through the example given, but also add some new ones himself.

The scales, I presume, are already well known to the student; yet I must say a few words about them, in order to facilitate his comprehension of that which is to follow.

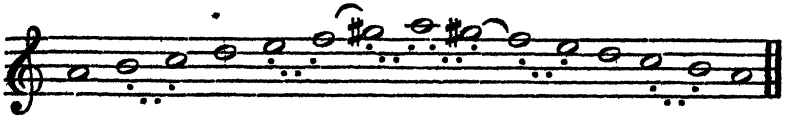
The *diatonic scale* is either major or minor. The major consists of five whole tones and two large semitones.



The two large semitones are from the third to the fourth degree, and from the seventh to the eighth degree. The student should seek them out in all major keys before he goes on.

The minor scale is used in two different ways.

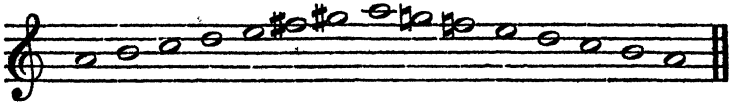
1st. For the formation of chords:



Here we have, besides the whole tones and semitones, from the sixth to the seventh degree a step of one tone and a half, f—g♯, consisting of a whole tone, f—g, and a small semitone, g—g♯.

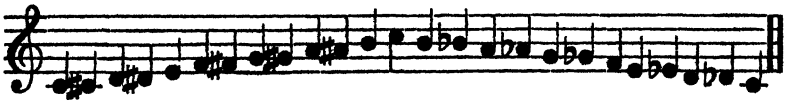
The scale, as it is given here, is the same in ascending as in descending.

2nd. In melody, the minor scale is often used in the following manner, where the ascending differs from the descending:

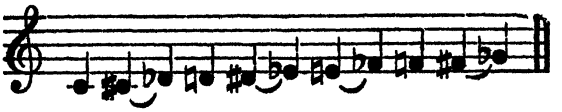


Before the student proceeds, he should go through all the minor scales, in the two different ways as they are given in the two preceding examples of A minor, and convince himself that the relation of the intervals is in all of them exactly alike.

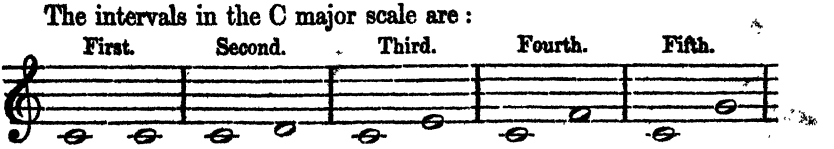
The *chromatic scale* is a sequence of small and large semitones.

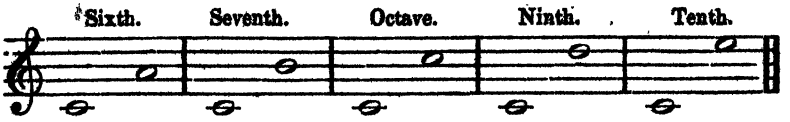


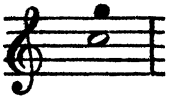
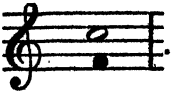
If the chromatic intervals are written in two different ways, the passage is called *enharmonic:*



The intervals in the C major scale are:



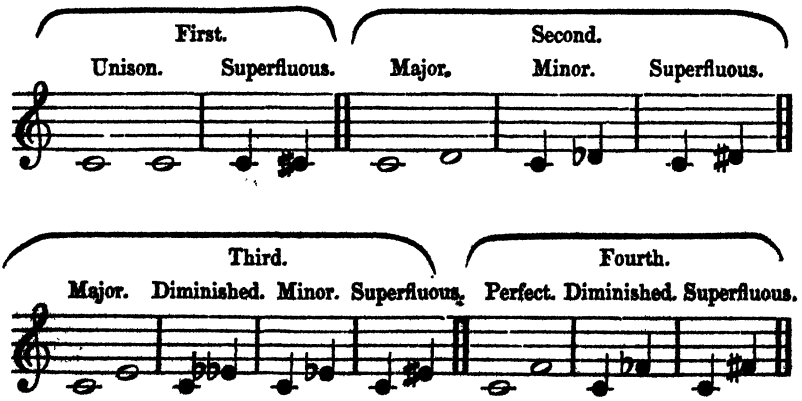


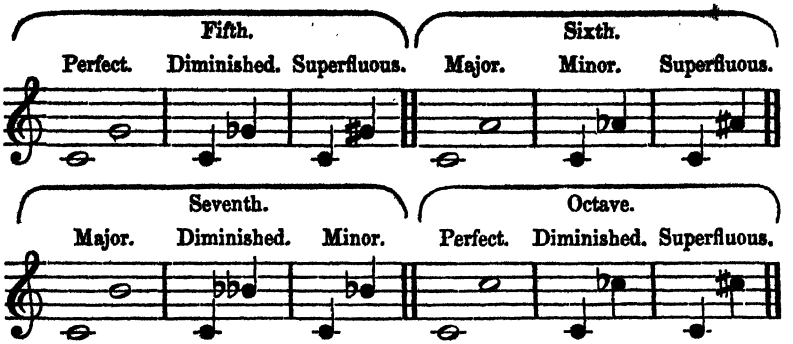
The student will easily make them out in all the other major keys. As a rule, the intervals are counted upwards; for instance, the fifth of c is g,  : if the interval below is meant, it must be particularly mentioned; as: the under-fifth of c is f  .

Intervals are seldom counted higher than to the octave; the ninth is generally regarded as a second, the tenth as a third, &c.

In the major scale, the intervals are designated either *major* or *perfect*. The major are the second, third, sixth, and seventh; the perfect are the fourth, fifth, and octave. The *first* is generally regarded as an interval, though it is, strictly speaking, no interval, but a unison (*unisono*), consisting of two tones of the same elevation.

If the major interval is lowered a semitone, it is called *minor*; and if the perfect interval is lowered a semitone, it is called *diminished*. If a major or a perfect interval is raised a semitone, it is called *superfluous* or *augmented*. The minor interval lowered a semitone, is called *diminished*.



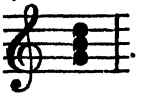


As the student has to transpose the given examples into all keys, he may take them in that succession in which the scales are generally given in the Pianoforte School; viz. from a major or minor key to its nearest relative, a fifth higher; as from C major to G—D—A—E major, &c.; from A minor to E—B—F♯ minor, &c.

Those keys are nearest related which have the most tones alike, or which have the same key-note. These are, of a major key: the major key of the fifth, the major key of the fourth, the minor key of the sixth, and the minor key of the first.

The nearest relatives of a minor key are, the minor key of the fifth, the minor key of the fourth, the major key of the third, and the major key of the first.

A *chord* is a regular combination of several tones. When a tone is given with its third and fifth, we have the *common chord* or *triad*;

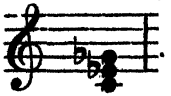


The lowest tone of a chord is called the fundamental or bass tone; from this tone the intervals of the chord are reckoned.

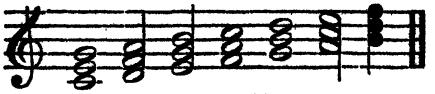
The triad is either major, minor, or diminished. The major triad consists of the fundamental tone, major third, and perfect fifth:

In the minor triad the third is minor:

; and in the diminished triad the third is minor, and the fifth is diminished:



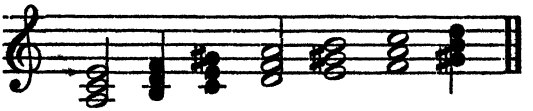
The triads of the C major scale are as follows:



Those on the first, fourth, and fifth are major; those on the second, third, and sixth are minor; that on the seventh is diminished.

Of the major or minor triad on the first, the fundamental tone is often called the *tonic*, the third the *mediant*, and the fifth the *dominant*.

The triads of the A minor scale are:

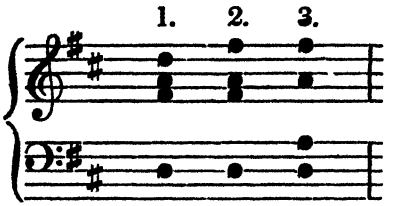


Those on the fifth and sixth are major; those on the first and fourth are minor; and those on the second and seventh are diminished.

On the third, is a triad with major third and superfluous fifth, which is comparatively seldom used.

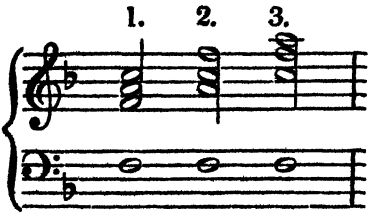
The student should not go on until he has transposed the given examples into all keys, if possible in writing.

As triads consist of three tones, it is necessary, in four-part harmonies, to double one of the intervals.



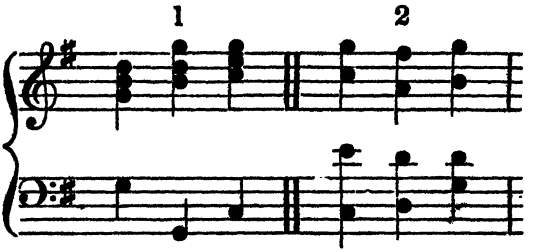
1. The fundamental note is doubled in the octave. 2. The third is doubled. 3. The fifth is doubled.

Each interval of the triad may be its highest note, which gives three different positions:



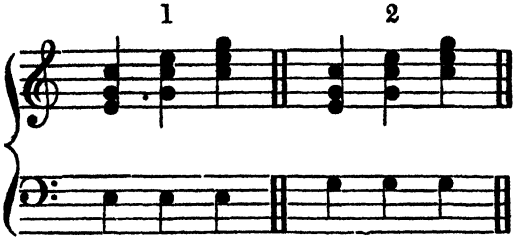
1. Fifth position. 2. Octave position. 3. Third position.

If the intervals of a four-part harmony lie as near as possible together in the three highest voices, it is called *condensed* harmony. If they lie at a greater distance from each other, it is called *dispersed* harmony.



1. Condensed harmony. 2. Dispersed harmony.

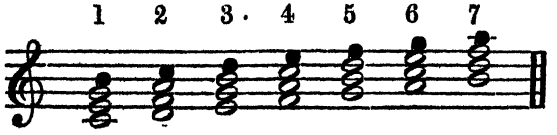
If the third of a triad be taken as bass tone, we have the first inversion, called the sixth-chord; and if the fifth of the triad be taken as bass tone, we have the second inversion, called the fourth-sixth-chord.



1. Sixth-chord. 2. Fourth-sixth-chord. Both are inversions of the triad $\begin{matrix} g \\ e. \\ c \end{matrix}$

A complete close of a composition is only possible if it ends with the major or minor triad. These harmonious triads are often called *consonances* (or *concords*), in distinction to others, which are *dissonances* (or *discords*), and which require to be resolved into consonances for the effect to be satisfactory.

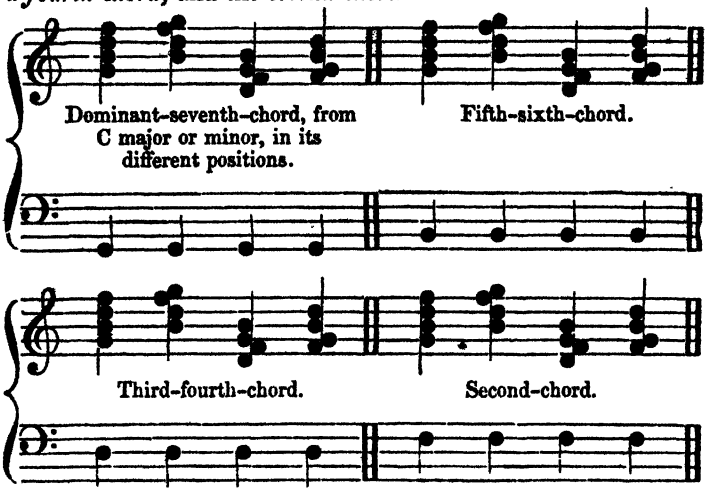
Of the principal dissonant chords, we will first consider the *seventh-chord*. It is formed by adding to the triad a seventh:



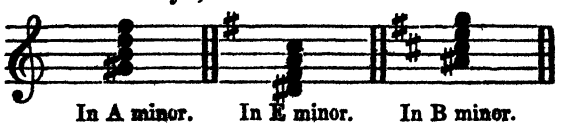
We have here different kinds of seventh-chords. The first is a major triad with major seventh; the second is a minor triad with minor seventh, &c.

The most important of the seventh-chords is on the fifth or dominant, and is named the *dominant-seventh-chord.* It consists of the bass note, major third, perfect fifth, and minor seventh, and is the same in the major and minor key.

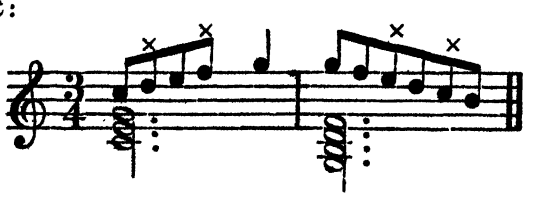
The inversions of the seventh-chord are the *fifth-sixth-chord,* the *third-fourth-chord,* and the *second-chord.*



On the seventh of the minor key we have the *diminished seventh-chord.* As it is often used, it will be advisable for the student to find it in each of the minor keys; for instance:



It often happens that tones are given with a chord which do not belong to it:



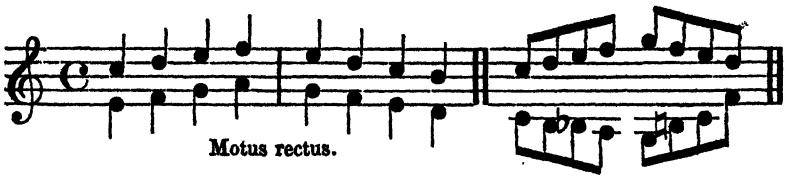
The notes marked thus × do not belong to the chord, and are called *passing notes*.

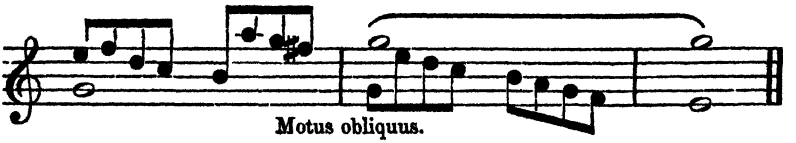
The word *harmony* is sometimes used synonymously with chord; but, generally, harmony means a succession of chords which produces a musical idea, in the same sense as melody means a succession of single tones.

A musical composition is called *polyphonic*, if it consists of a certain number of voices of which each has its individual course.

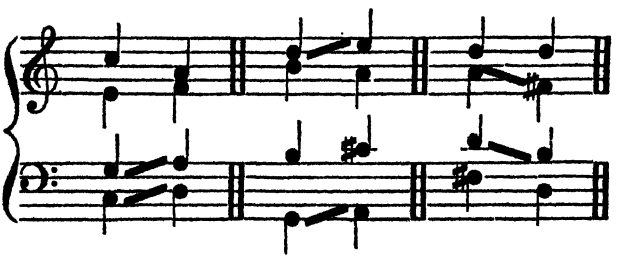
If only one voice has its individual course, while others in uncertain numbers are only accompanying, the composition is *homophonic*.

Two voices move either in the same direction *(motus rectus)*, or in opposite direction *(motus contrarius)*, or obliquely *(motus obliquus)*.





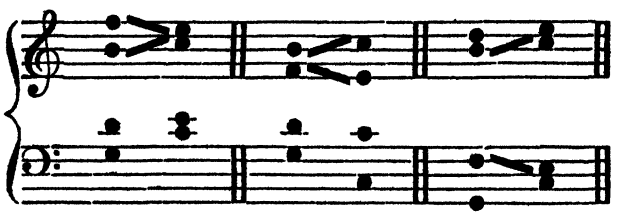
Consecutive perfect fifths in two voices are regarded as incorrect, because they sound hard and disagreeable:



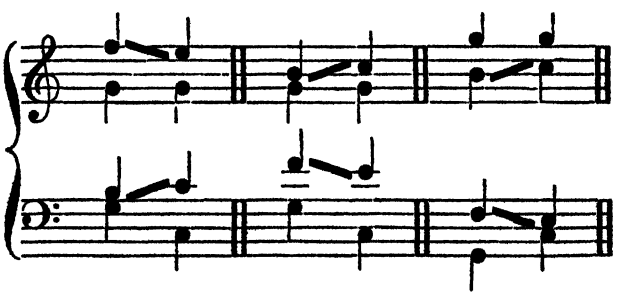
The same is the case with consecutive octaves in polyphonic style; but in homophonic style, consecutive octaves are often used, in order to make the melody or the bass fuller and stronger.

The student will find the following remarks upon the dominant-seventh-chord useful.

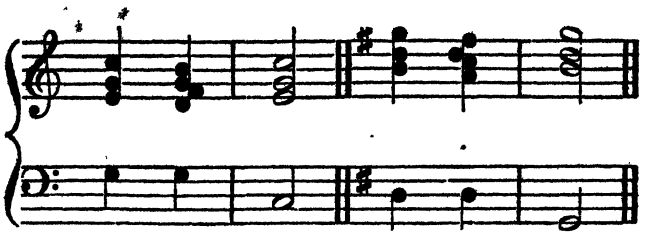
When the triad of the tonic follows, the third of the dominant-seventh-chord leads a semitone upwards to the tonic (for instance, in C major, b—c), and is therefore called the *leading note;* the seventh of this chord descends a semitone in a major key (f—e), and a whole tone in a minor key (f—eb). This is the most agreeable resolution of these two intervals. If we find it otherwise now and then, the exception to this rule is made probably with regard to the completeness of the following chord. The following triad would be in many cases without its fifth, if we were to lead the third and the seventh of the dominant-seventh-chord as they are naturally inclined to go. For instance:



This is easily avoided by omitting the fifth of the dominant-seventh-chord, and by doubling its bass note in a higher voice:



It has already been remarked, that a complete close of a musical piece must be always in the harmonious major or minor triad of the tonic; consequently, by the last chord of a composition the student will easily perceive in what key it is written, if he should be in doubt about it. He will see that in a *perfect cadence* the dominant-seventh-chord precedes the triad:



He will easily find this cadence in all major and minor keys.

When the bass note alone is written, and the other intervals are denoted by figures over or under it, this is called *thorough-bass.*

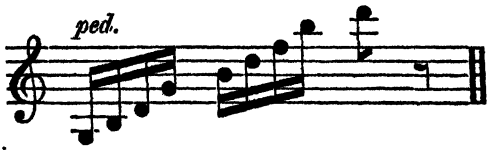
The sixth-chord is generally indicated with 6, the fourth-sixth-chord with $\frac{6}{4}$, the seventh-chord with 7, the fifth-sixth-chord with $\frac{6}{5}$, the third-fourth-chord with $\frac{4}{3}$, and the second-chord with 2.

This account of the formation and application of chords is necessarily brief and incomplete, the nature of the present work not allowing of further details. The student, therefore, who may wish to pursue this important subject, is recommended to study some work expressly treating of the rules of harmony.

THE PEDALS.

In former days, pianofortes were constructed with various kinds of pedals; for instance, the bassoon pedal, the drum pedal, the Turkish bell pedal, &c. All those noisy adjuncts are now rejected as useless and disagreeable, and we employ only the *damper* and the *shifting* or *una corda* pedal. Both are often used with great effect by Beethoven and other masters, and their application is indicated by signs.

If the damper is used, the sound is prolonged even after the finger is lifted from the key. It can therefore be only used when the notes to be played consist of intervals which belong to a certain chord,



as the sounding together of tones which do not harmonize with each other would produce a very disagreeable effect.

For this reason, we thought it better to postpone the following re-

marks till the reader had become acquainted with the principal chords. He will now be able to find out himself the right application of the pedals in all compositions in which it is not indicated by the composer. In a good edition of Beethoven's Sonatas he will find it given always with great exactness. When the damper pedal is to be employed, it is marked *Ped.* or thus ✠; and when it is to be relinquished, thus ✱.

In a succession of different chords, the damper pedal cannot be used uninterruptedly; if it be used at all in such cases, it must be relinquished after each chord, and taken directly again before the other is struck, for the sake of clearness and distinctness.

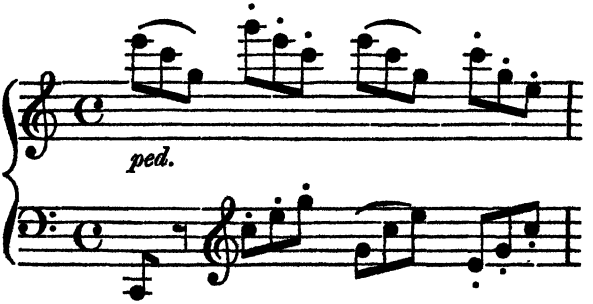
The damper is by no means to be employed only in forte, as some pianoforte-players seem to think, but quite as often in soft and tender passages.

The shifting pedal or *una corda* can be used only in piano. As each hammer touches only one string, the tone sounds very soft, but exceedingly singing and agreeable.

To play strong with the shifting pedal would not only be against the character of the tone and against the effect intended by the composer, but it would also soon bring the instrument out of tune, as the hammers made for two or three strings are too strong and too heavy for striking vehemently upon one string.

Sometimes the shifting pedal is used simultaneously with the damper pedal. Examples of beautiful effect produced by this combination we see in Beethoven's compositions.

Though the damper pedal is principally for legato, it will be found also sometimes used in staccato, as well as in skips; *e. g.*



Here the deep C sounds during the whole bar, as if it were held down with the finger.

Some of our modern virtuosi produce, with the assistance of the pedals, a peculiar effect, giving the melody in the middle of the instrument, while they run up and down, above and below, with wonderful wizard-like dexterity.

FORM.

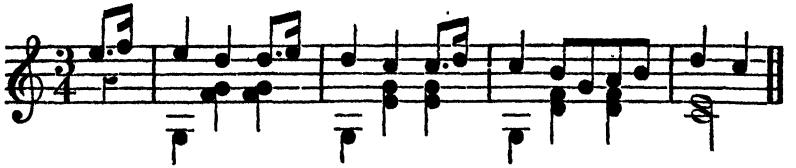
Whoever reads the following pages with attention, will be convinced how much familiarity with the different forms of compositions will facilitate their right comprehension and performance.

A simple melody, as the melody of a national song or tune, consists generally of one or two periods, or sentences, of eight bars.

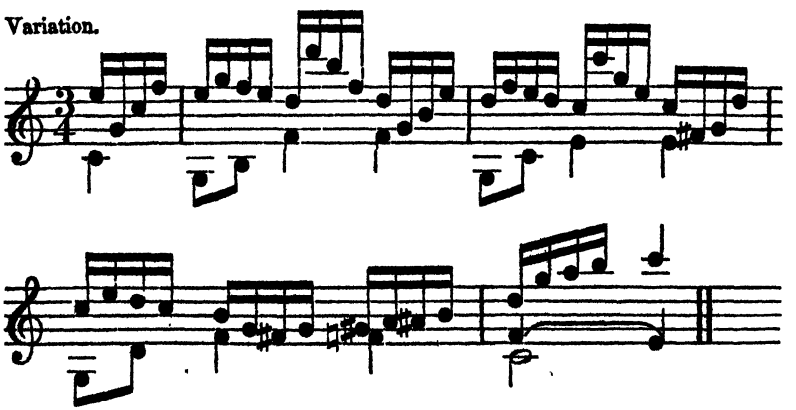
If such a melody has more than one period, it commonly modulates into a relative key, and back again into the tonic. In this case, it has generally two divisions or parts.

A melody of this kind is often taken as the theme for variations. Variation, which is nothing else but the theme altered and ornamented, may be called strict, when the time and harmony of the theme are kept, and only the melody varied.

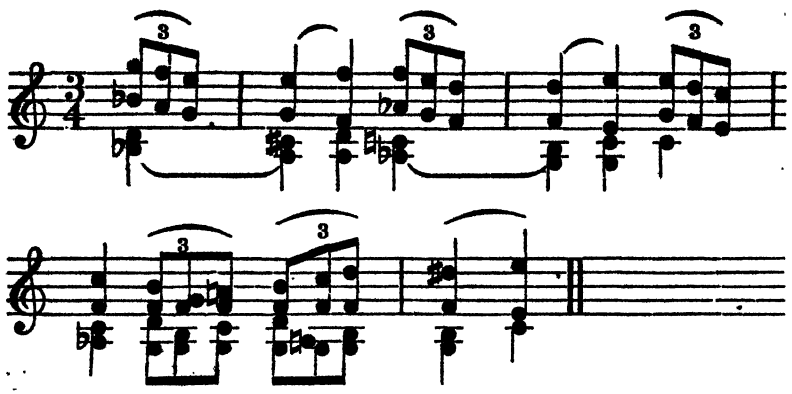
Beginning of a theme.



Variation.



In this variation, the theme is easily traced out, and its harmony retained. The following is less strict, as not only the melody is altered, but also the harmony.



In a *free* variation, not only the harmony, but also the time or key is changed.

A *Theme with Variations,* composed for the pianoforte, has generally the following order:

It commences with an introductory movement, in which, perhaps, the theme is already hinted. This introduction *(Introduzione)* modulates usually to the key of the dominant, from which a brilliant passage, or a cadence, leads directly to the theme.

After the theme, we have two or three strict variations; then follow some less strict; then a free one in a slow movement (Adagio, Andante), in a relative minor or major key; and at last a lively one (Vivace, Presto, Allegro) in the tonic, prolonged by a Coda.

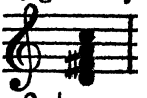
Instead of this last variation, there exists a kind of Finale, in which the theme is converted into a Rondo, a Polacca, or a similar characteristic composition.

The order of the variations as here given is very usual, but not the only one; indeed, it depends entirely upon the pleasure of the composer how the variations shall follow each other.

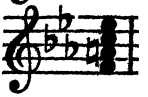
We shall learn more particulars about this kind of pianoforte music when we are studying the compositions treated of in the course of this book.

A composition far more interesting than the Variation is the *Sonata*. It consists of four movements, of which the first is generally Allegro, the second, Adagio or Andante; the third, Scherzo; and the fourth Allegro or Presto.

The first movement (Allegro), which has sometimes a short introduction in a slow tempo, consists of two parts. The first part begins in the tonic with the theme or the principal subject of the movement. It is followed by a modulation leading to the key of the dominant. This modulation is generally accomplished through the dominant-seventh-chord of that key to which it is intended to lead. A modulation from C major to G major will be therefore, generally through the dominant-seventh-chord of G, which is



A modulation from Eb major to Bb major will be through

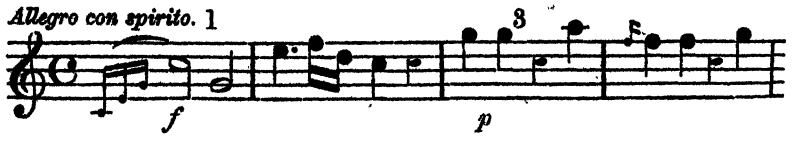


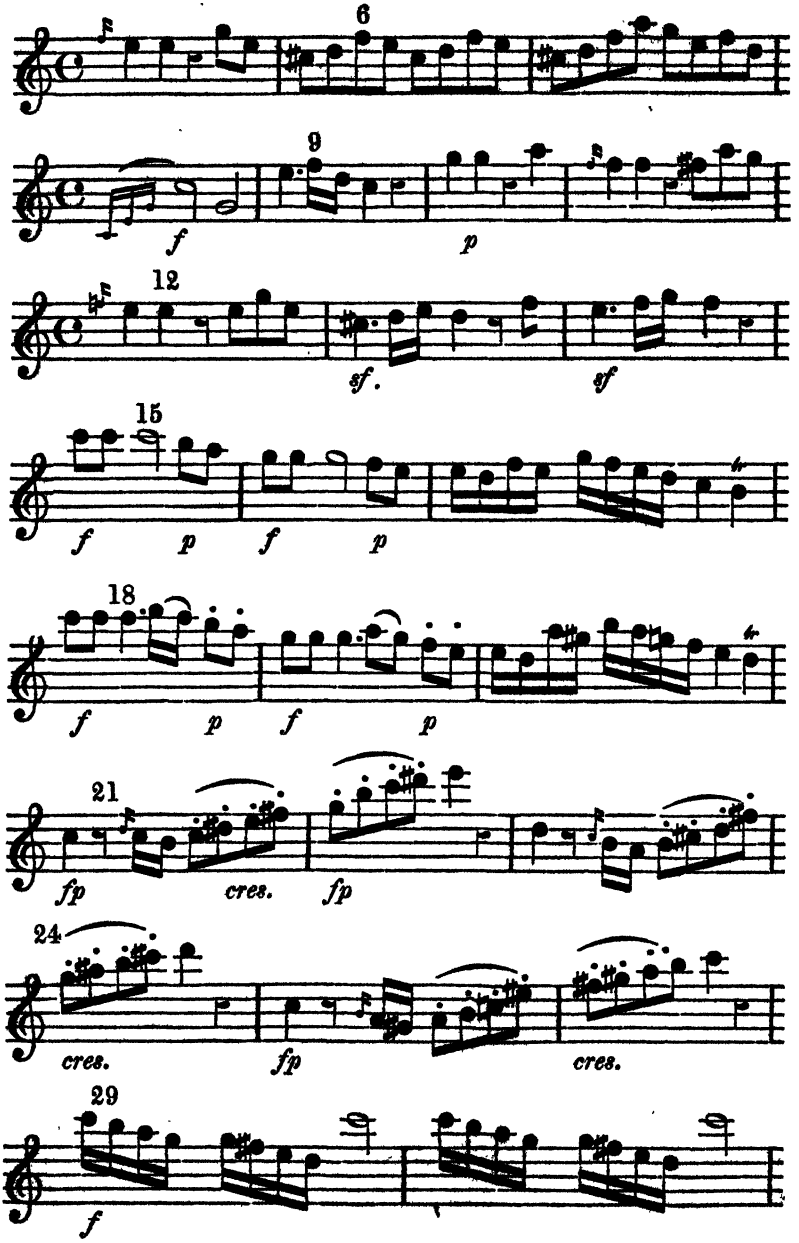
After the modulation, there follows, in the key of the dominant, a song-like melody, generally of a sentimental character. Then follows the conclusion, which ends the first part.

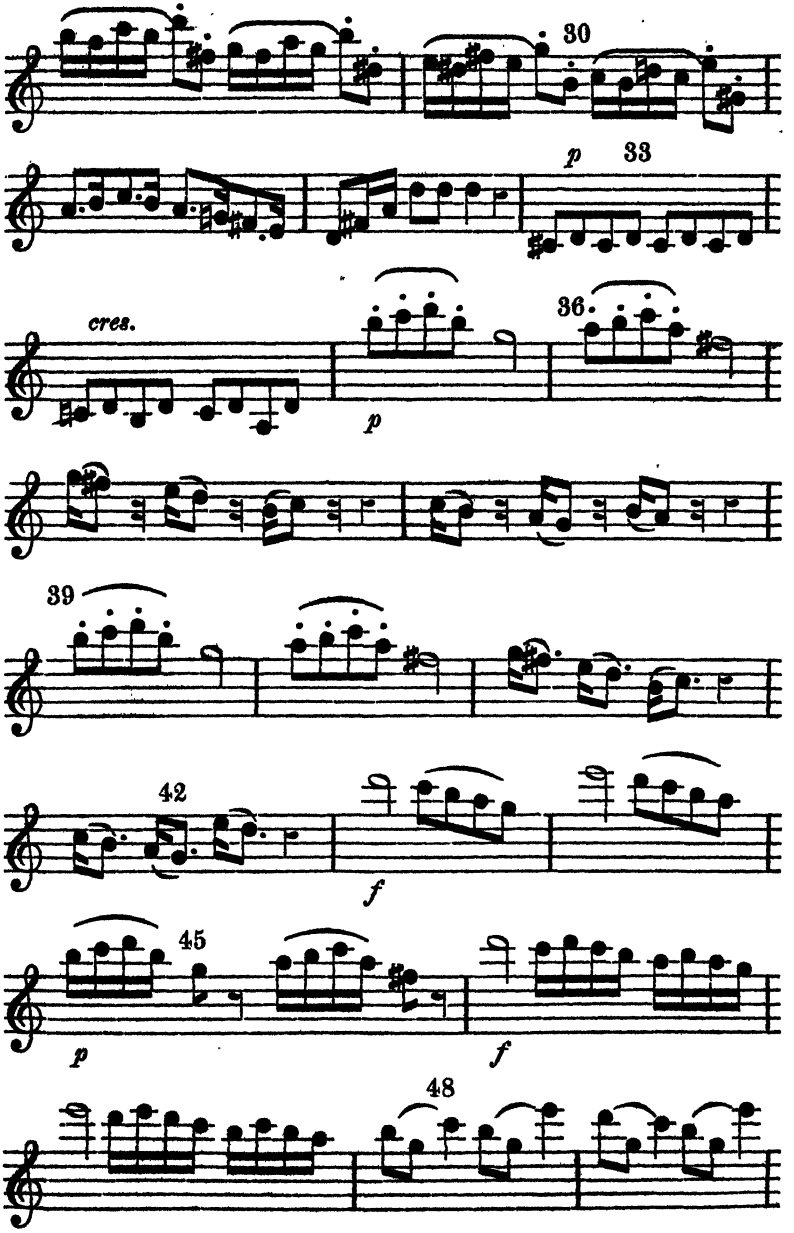
In the beginning of the second part, the theme is usually taken up and treated in a variety of ways. Modulations to distant keys are here not uncommon; and not always the theme only, but other ideas from the first part, are further developed.

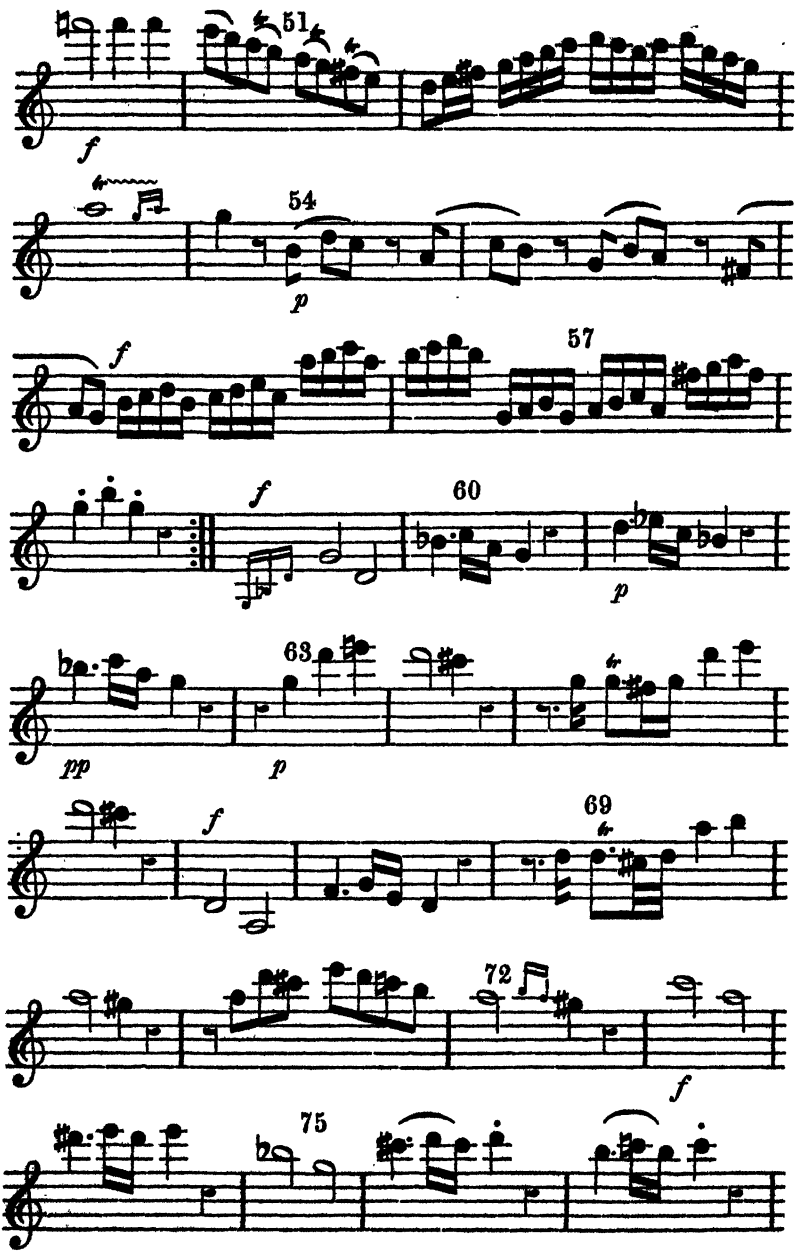
Now follows the theme again in the tonic. After it, we have the same sequence of ideas as in the first part, with this difference, that the modulation is not into the key of the dominant, but leads back through the dominant-seventh-chord to the tonic. The following melody and the conclusion are consequently here in the tonic.

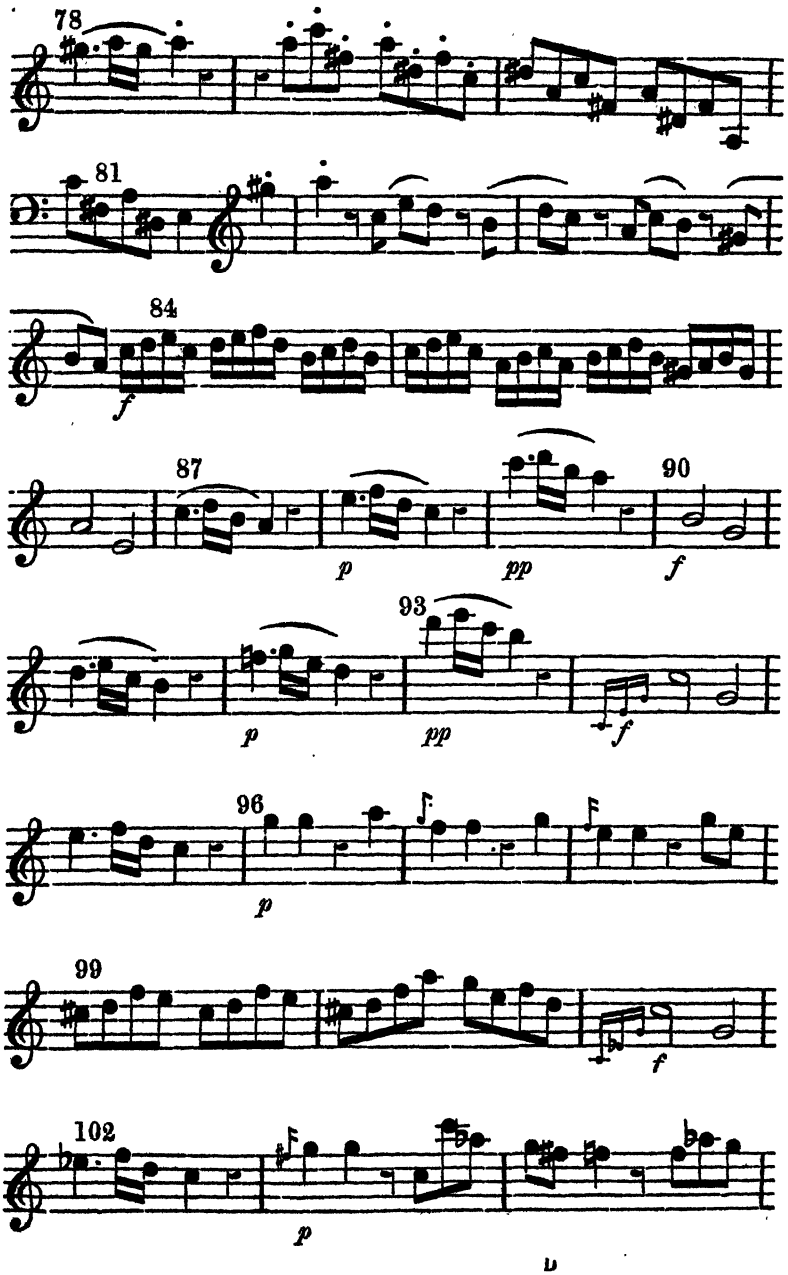
We take, for example, the first movement of a Sonata in C major, by Mozart. For the sake of brevity, only the thread of the melody is given; but whoever has opportunity to play this Sonata, and to become intimately acquainted with it, will do well not to neglect it.

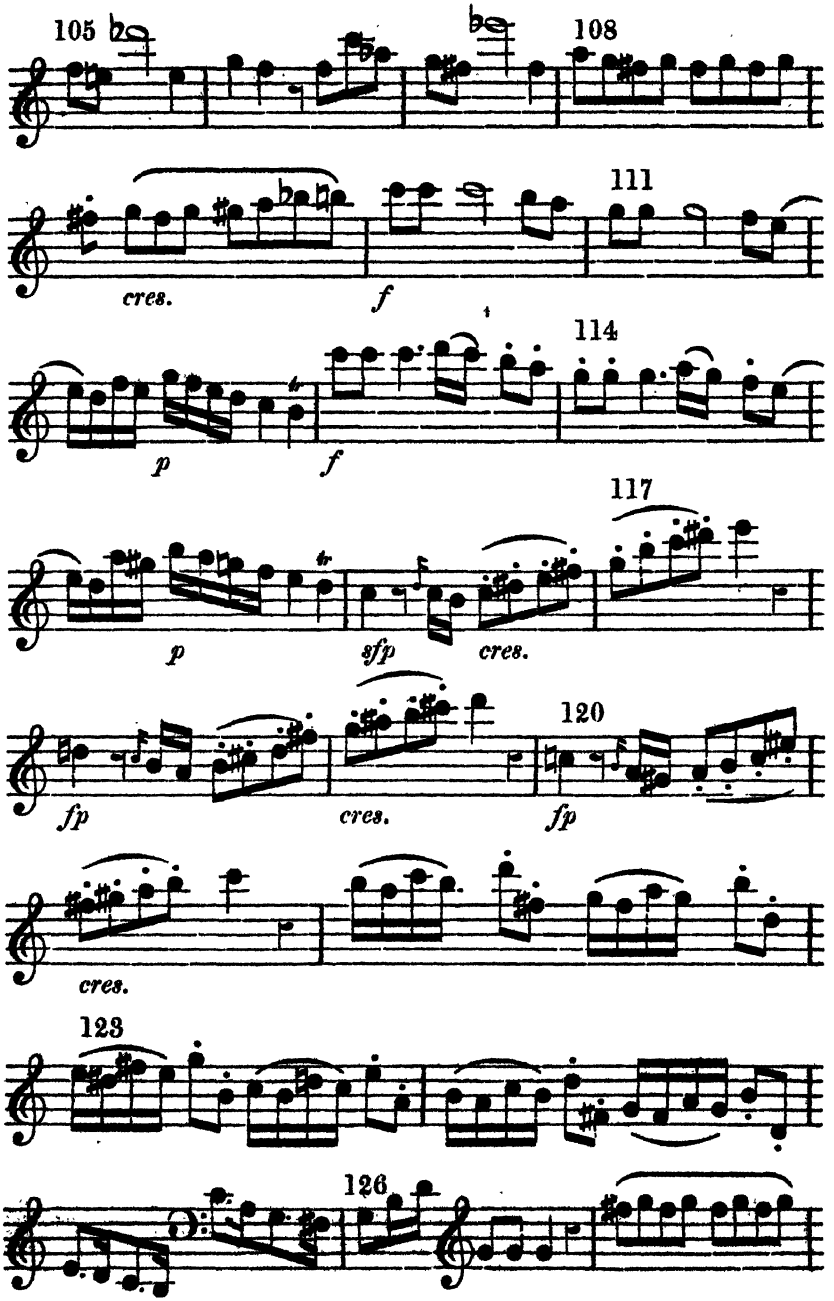


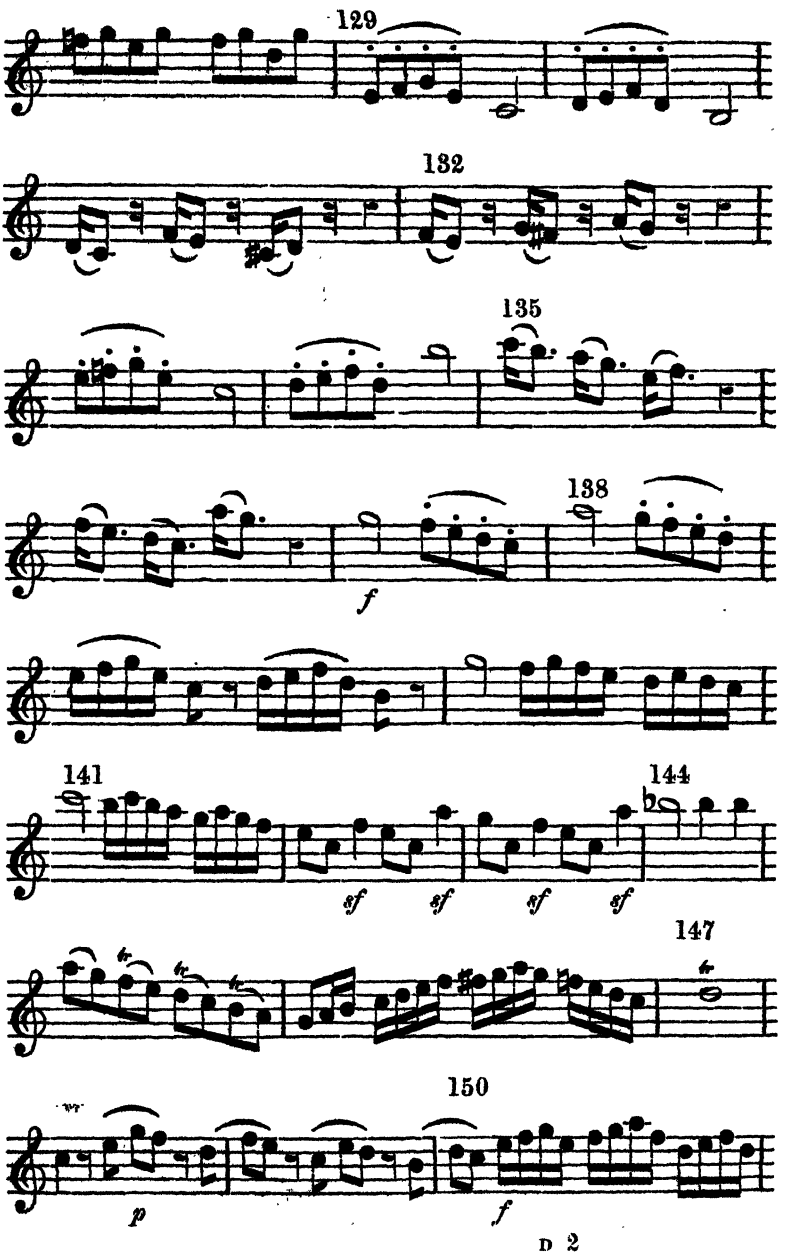

6
9
f
p
12
sf.
sf
15
f
p
f
p
18
f
p
f
p
21
fp
cres.
fp
24
cres.
fp
cres.
29
f

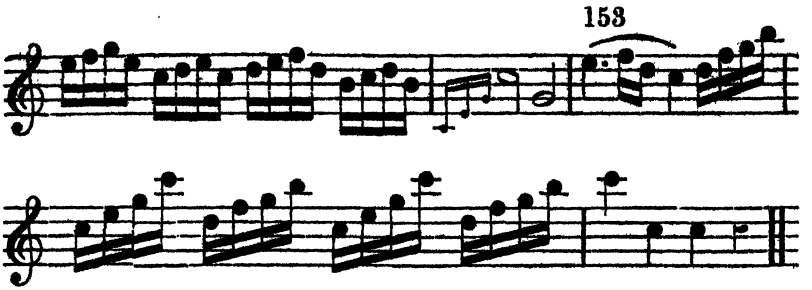

30
p
33
cres.
p
36
39
42
f
45
p
f
48


51
54
57
60
63
69
72
75
f
p
pp


78
81
84
f
87
p
pp
90
f
93
p
pp
f
96
p
99
f
102
p


105
108
111
cres.
f
114
p
f
117
p
sfp
cres.
120
fp
cres.
fp
cres.
123
126


129
132
135
138
f
141
144
sf sf sf sf
147
150
p
f



For the sake of an easier insight into the preceding example, every third bar is marked with a figure; the third with 3, the sixth with 6, and so on. It will be observed:

The theme, which begins in the tonic, is repeated bar 8, and thence prolonged to bar 21, where the modulation begins, which leads to the triad on the dominant of G major, bar 32. At bar 34 is introduced C♮, the seventh of the dominant-seventh-chord, which leads to a melody in G major, and is followed by the conclusion in the same key.

It will be seen that the first part is to be repeated.

The second part begins, bar 59, in G minor. It takes up the theme and modulates into D minor, bar 67, and subsequently into A minor, bar 82. There a motive is introduced with which we are already acquainted from the conclusion in the first part, bar 54; but with this difference, that it was before in a major, and is here in a minor key.

At bar 94, we have the theme again in the tonic, and we have now the same sequence of ideas as in the first part, the only difference being that the modulation, bar 116, leads back through the dominant to the tonic.

We find here the conclusion prolonged, bar 152, by an addition of four bars, in which the theme once more is given. In many Sonatas such a prolongation of the conclusion is much longer, and brings sometimes one more modulation into a distant key. In some Sonatas it does not exist at all.

Though the first part of the first movement has its modulation, generally, into the key of the dominant, yet there are many exceptions to this rule. If the composition is in a minor key, the modulation leads generally to the relative major key, a minor third higher; as,

from F minor to Ab major, from C minor to Eb major, from B minor to D major, &c. Neither is the modulation always through the dominant-seventh-chord.

There are also Sonatas by our best composers in which the modulation, in conformity with the character of the composition, leads to a remote key; as, from C major to E major, or to Ab major, &c.

If the student has comprehended exactly the usual form, as it is given here in the Sonata by Mozart, he will find little difficulty in distinguishing any deviations from it.

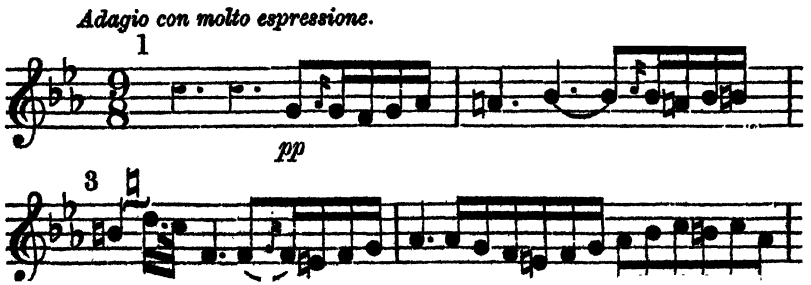
In the Sonata form, the great masters have written their finest and grandest works; the Symphony, the Quartett, the Trio, and other compositions of the noblest kind, are in this form. It will, therefore, be evident to the student how important it is to be well acquainted with it.

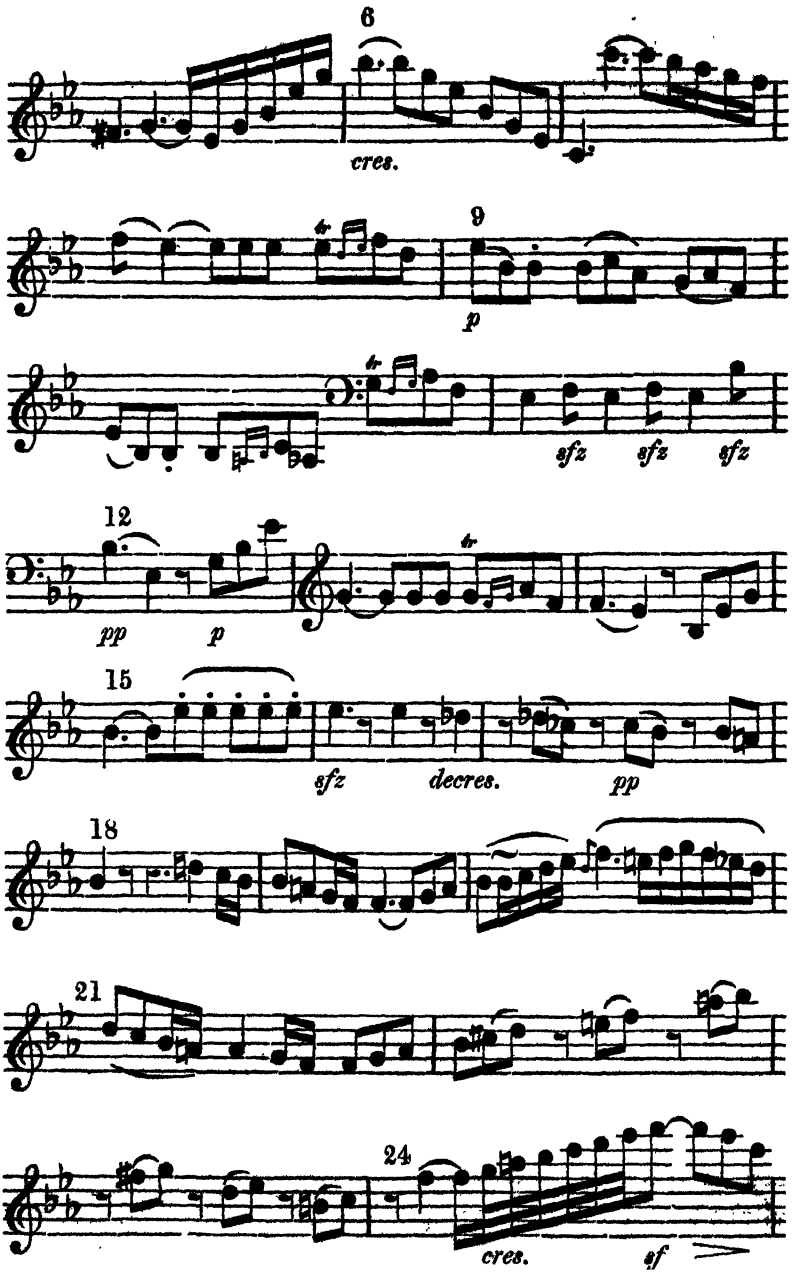
The *second movement* of the Sonata is slow, as Adagio, Andante, &c. and written in the key of the fourth (sub-dominant); for instance: in F major, if the first movement is in C major; and in E major, if the first movement is in B major; or it is in a relative minor key, as in A minor from C major, or in D minor from F major, &c.

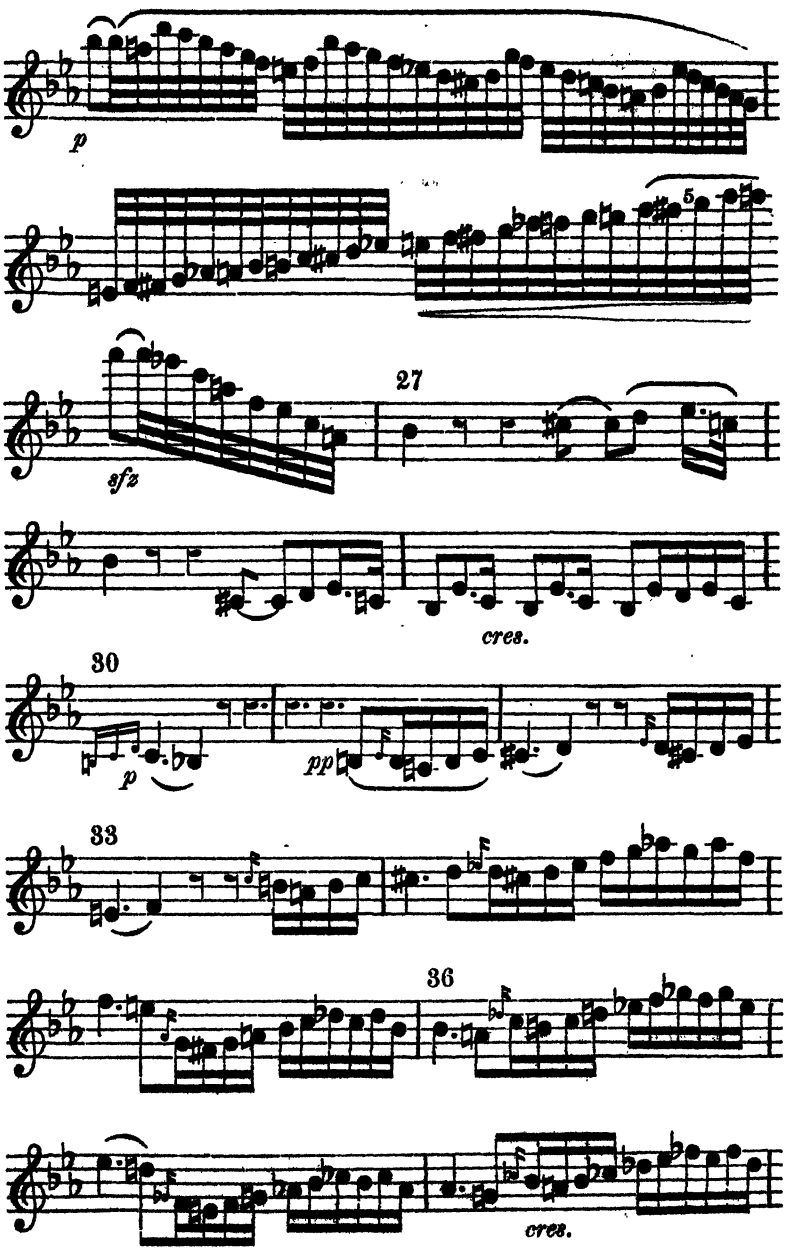
In case of the first movement being in a minor key, the second movement is usually in its relative major key, as in Bb major from G minor, in Eb major from C minor; or it is in the major key of the sixth, as in F major from A minor, in Eb major from G minor, &c.

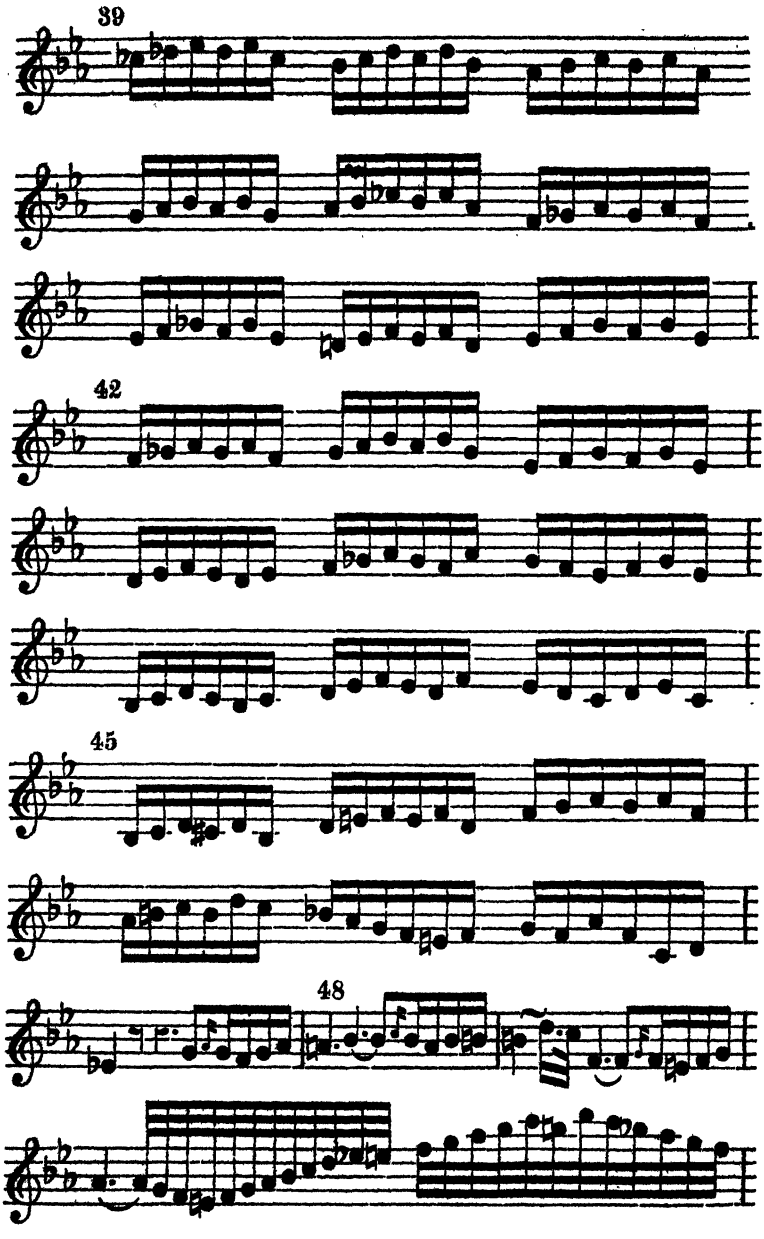
The form of the second movement is nearly the same as that of the first movement; but it is seldom divided into two parts, and the whole is more compressed.

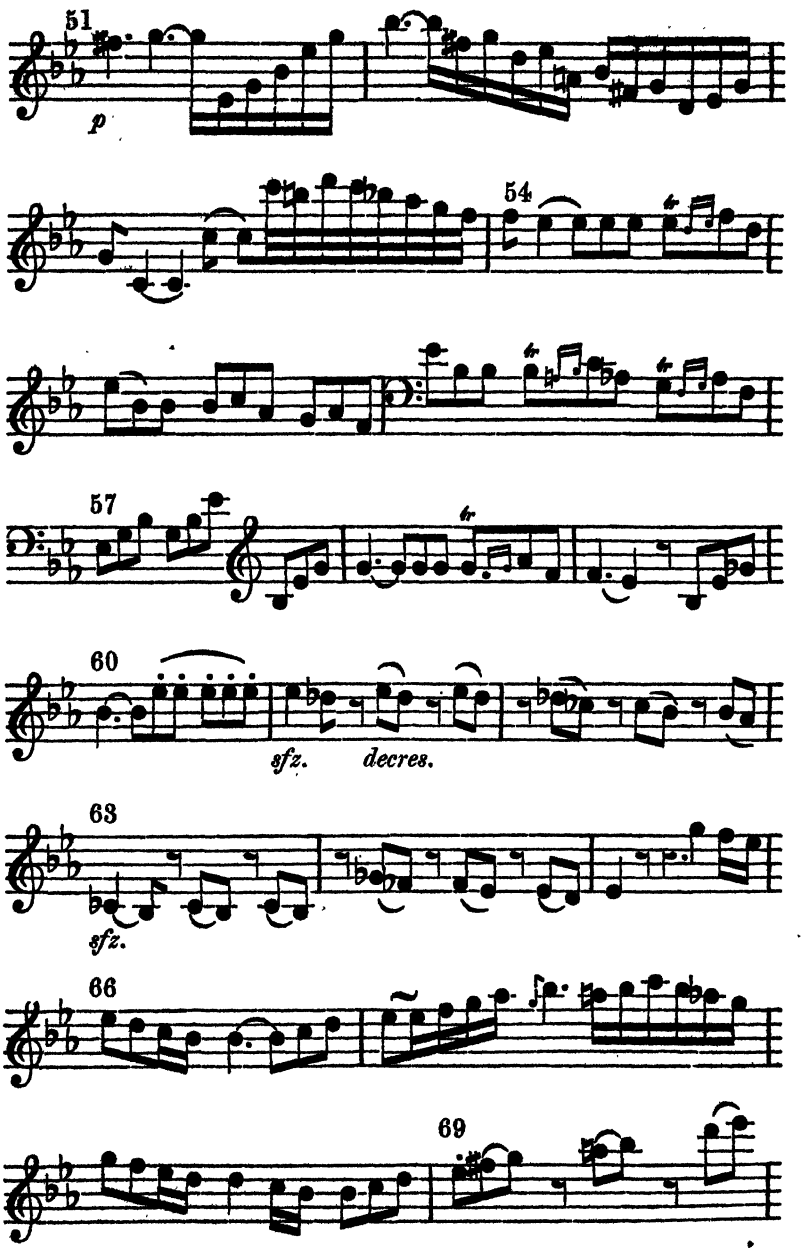
The following example is the second movement of Beethoven's Sonata in Bb major, Op. 22.

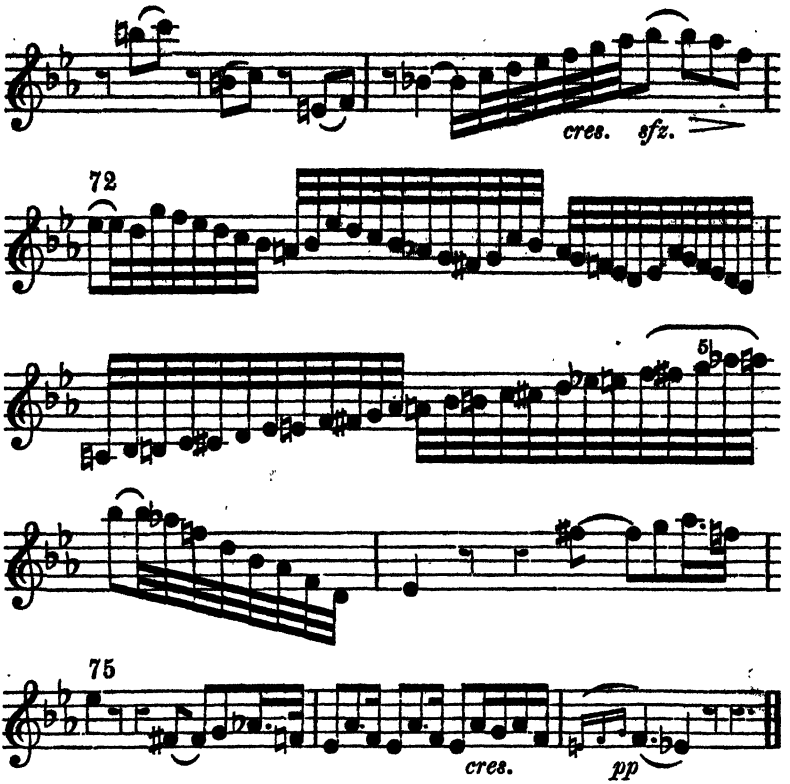



6
cres.
9
p
sfz sfz sfz
12
pp p
15
sfz decres. pp
18
21
24
cres. sf


p
5
27
sfz
cres.
30
p
pp
33
36
cres.


39
42
45
48


51
p
54
57
60
sfz.
decres.
63
sfz.
66
69



The foregoing Adagio, in E♭ major, 𝄴 time, contains 77 bars. It begins with a melodious theme, which is followed, bar 12, by a melody modulating into B major; here we have again a song-like melody, and the conclusion in the dominant, bar 30.

As this movement is not divided into two parts, we proceed without any repetition to bar 31. Here the theme is taken up on the dominant seventh chord of C minor, and, after a modulation through several keys, leads back to the theme in the tonic, bar 47.

The ideas now following are in the same order in the tonic as we have had them before in the dominant.

Instead of this form of the second movement, which may be regarded as the most complete, others are sometimes preferred; as, for instance, a *theme with variations*, a *romance*, a *march*, &c.

The *third movement* of the Sonata is the *Scherzo*, generally in $\frac{3}{4}$ time, and of a lively and playful character. Though it originated in the Minuet, which we find often in Sonatas of our earlier masters, there is but little resemblance to it. This graceful old dance is much slower and of a much more sentimental character. The student may compare the beautiful Minuet from Mozart's Don Giovanni, with a Scherzo from one of Beethoven's Sonatas.

The Scherzo is generally written in two parts, of which the first has only one or two periods. The second part is longer, and gives us the theme in different lights, through various modulations, till it leads back to the tonic in which the second part ends.

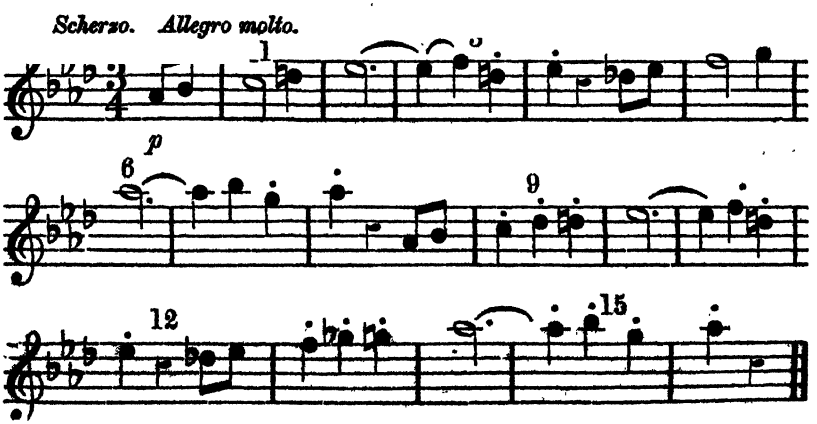
There is generally a *Trio* with the Scherzo, in the same key, or in a relative, with the exception of the key of the dominant. This Trio, which is often written in a more sentimental style than the Scherzo, used in earlier days to be composed in three voices, whence its name is derived.

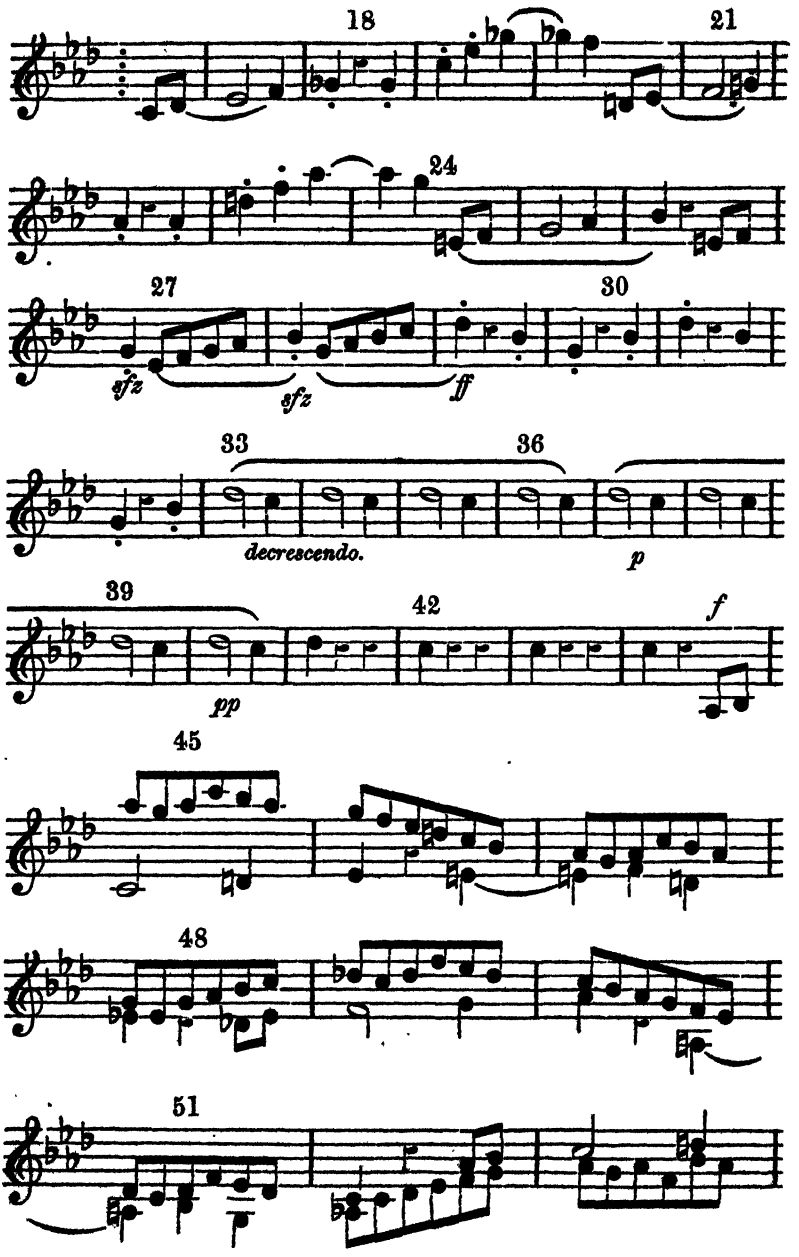
Its two parts are constructed similarly to those of the Scherzo, but shorter.

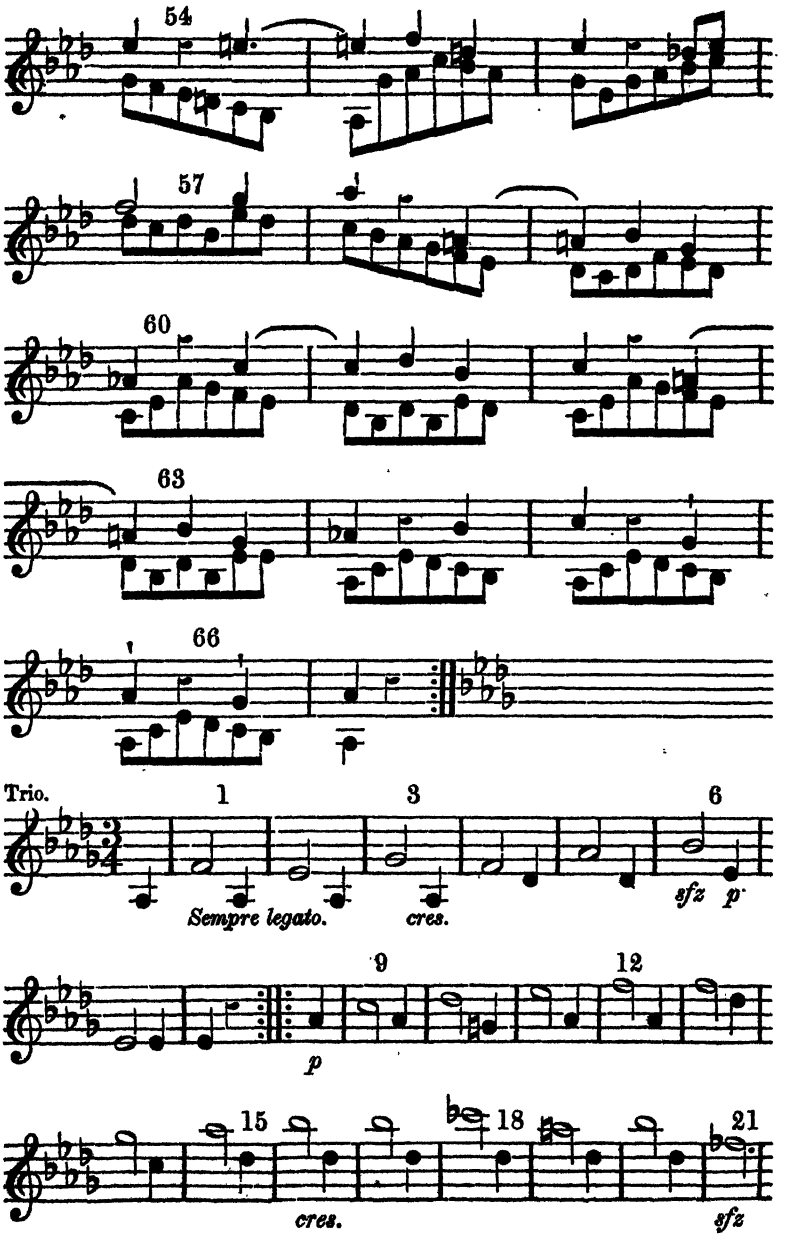
Each part of the Scherzo, as well as of the Trio, is generally marked to be repeated.

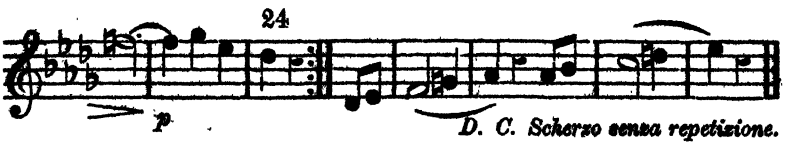
The letters D. C. (Da Capo), after the Trio, signify that the Scherzo is to be played again. This time, it ought to be played straight through, without any repetition of the single parts. In consequence of this Da Capo, the Trio comes nearly in the middle of the third movement.

Take, for example, the Scherzo from Beethoven's Sonata in Ab major, Op. 26:




18
21
24
27
30
sfz
sfz
ff
33
36
decrescendo.
p
39
42
f
pp
45
48
51


54
57
60
63
66
Trio.
1
3
6
Sempre legato.
cres.
sfz
p
9
12
p
15
18
21
cres.
sfz



This Scherzo begins with an incomplete bar, which makes only a full bar, counted together with the last bar of the part. We therefore have not marked it here, but have placed figure 1 over the first full bar.

The first part of this Scherzo has no marks of repetition; for the repetition is written down, with a slight alteration, from bar 8 to bar 16. Had marks of repetition been made, the theme would have come in four times.

In the second part, the theme is accompanied, at bar 45, by a passage in quavers. Here again the theme is given twice, at first with the left hand, and afterwards with the right, while the accompanying passage is at first above and subsequently below the theme.

It is followed by a few energetic concluding bars.

The Trio is in D♭ major, and is of a less playful character than the Scherzo.

Some bars, in which we have again a glimpse of the theme, connect the Scherzo with the Trio. The former is now to be played again, as is indicated by the words *Da Capo senza repetizione*, from the beginning without repetition.

The *fourth movement* of the Sonata, the *Finale*, has nearly the same form as the first movement; but its theme is less important, and the whole is of lighter character, and often in triple time.

Its first part is not always repeated, but is often united with the second. The whole generally finishes with a prolonged conclusion, in a lively and animated tempo.

The *Rondo* is frequently used as the fourth movement of a Sonata. It has for its theme a piquant, short, and lively melody, and it differs from the form of the Finale, just explained, in having the theme introduced at least twice more; viz. directly after the conclusion of each part; which have, in this case, a connecting passage. Not un-

frequently there is added a Coda, in which the theme occurs once more.

Though we have described the Sonata as consisting of four movements, the Student must not expect to find four in every good composition of this kind.

Often the Scherzo is omitted; indeed, there are very fine Sonatas of only two movements.

Moreover, the order in which the movements follow is not always the same as is here given. The Scherzo is sometimes put before the second or slow movement, and the Adagio or Andante is made the third movement.

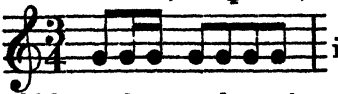
Next to the Sonata, the following are the most important kinds of pianoforte compositions:

The *Notturno*, an imitation of the Serenade, is of an elegant and sentimental character, of a moderate movement. Its melody is particularly song-like, and the form is generally that of a song.

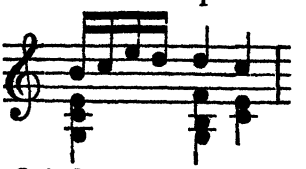
The *Romance* is an imitation of a vocal composition of the same name, and has a similar form to the Notturno. It is sometimes introduced as a second movement in a Sonata, and often in the pianoforte Concerto.

The *Song without Words* is also an imitation of a vocal composition. We shall become better acquainted with it when we study the compositions afterwards treated of.

The *Polacca* or *Polonaise*, originally a Polish national dance of slow movement, in $\frac{3}{4}$ time, beginning with a full bar; its rhythm



is as characteristic as its cadence, in which, on the second crotchet of the bar, the seventh chord precedes the triad on the third crotchet, thus

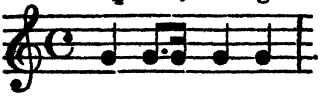


For examples, see some of the Polonaises by Oginsky.

The peculiarities of the Polacca are often adopted in a Rondo, or in other lively and brilliant pianoforte compositions, which are, in that case, said to be written *Alla Polacca*.

The *March* is generally composed for the orchestra, or for a military band; but there are also compositions of this kind expressly written for the pianoforte. The March consists, generally, only of two parts, followed by a Trio in the same key, or in a relative one, also of two parts. After the Trio, the March is to be repeated.

The Parade March, the Funeral March, and the Solemn March, &c. are all in $\frac{4}{4}$ time, and generally with a characteristic rhythm like this:



The Quick March is written in $\frac{6}{8}$ time.

The *Study* or *Étude*, a composition expressly written for practising, is sometimes founded on a simple theme, and resembles, in that case, the Variation; or it is treated as the *Prélude*, of which we shall speak afterwards.

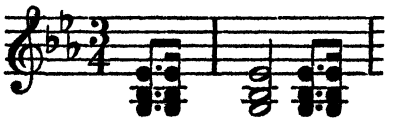
The *Bagatelle*, a small and easy piece, the form and character of which is uncertain. The student should make himself well acquainted with the Bagatelles by Beethoven. It will strike him how superior are even the trifles of a genius to the elaborate works of common ability.

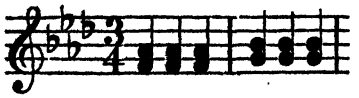
The *Waltz* is a lively dance in $\frac{3}{4}$ time, originally from Bohemia, and now known all over the world.

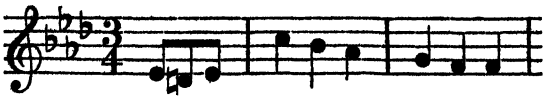
Many of the waltzes composed for the pianoforte are not dances, strictly speaking, but lively and brilliant pieces in the character and form of the dance.

A composition of this kind consists generally of a number of parts, each of which is to be repeated. These parts contain often not more than one or two periods each.

Not unfrequently an Introduzione and a Coda are added.

Beethoven's waltzes in E♭ major 

and in F minor  have very little resemblance with the dance-waltz; but they are so beautiful, that I cannot neglect this opportunity of mentioning them. They are known by their names *L'Espoir* and *La Douleur*; another in A♭ major,



called *Le Désir*, which is generally published with the two foregoing, and ascribed to Beethoven, is not by that composer, but by F. Schubert.

The *Galop*, in $\frac{2}{4}$ time, allegro molto, is even more lively than the waltz; often it may be said to be almost wild. Modern composers have used it in their pianoforte compositions.

The *Tarantella*, a dance of a very spirited character, and increasing in liveliness towards the end. Its time is $\frac{6}{8}$; or $\frac{2}{4}$ in triplets.

The Tarantella takes its name from a venomous spider, known in Italy, whose bite this lively dance is said to cure.

There are pianoforte pieces now often written in the style of the Tarantella. One of the finest examples we have is in the last movement of Weber's Sonata in E minor, Op. 70.

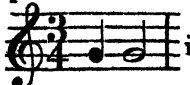
The *Fantasia* has no fixed form. It is composed either on one theme or on more. These themes are often taken from other compositions.

The *Potpourri* is a mere succession of several selected pieces, as melodies from operas, &c. chained together.

The *Capriccio* resembles the Fantasia, but is of rather a whimsical character, and sometimes follows more the form of a Scherzo.

The *Prelude* is a short introductory piece, generally smooth and flowing, with a certain short motive, which is kept throughout; or it consists of a succession of harmonies, uninterrupted, or connected by passages, as is most in accordance with the character of the piece to which it serves as an introduction.

The *Suite*. Under this name our old masters wrote small collections of short pieces for the harpsichord or the clavichord. Some of the chief are: the *Prelude;* the *Allemande*, in the style of an old German dance, in $\frac{4}{4}$ time, in moderate movement; the *Courante*, lively, in $\frac{3}{8}$ or $\frac{3}{4}$ time; the *Sarabande*, slow, serious, in $\frac{3}{4}$ time, of which the rhythm



is characteristic; the lively, sprightly *Gigue*, in $\frac{6}{8}$ or $\frac{12}{8}$ time; the *Gavotte*, the *Bourrée*, *Passepied*, *Musette*, and others. Most of them are distinguished by their excellent rhythm.

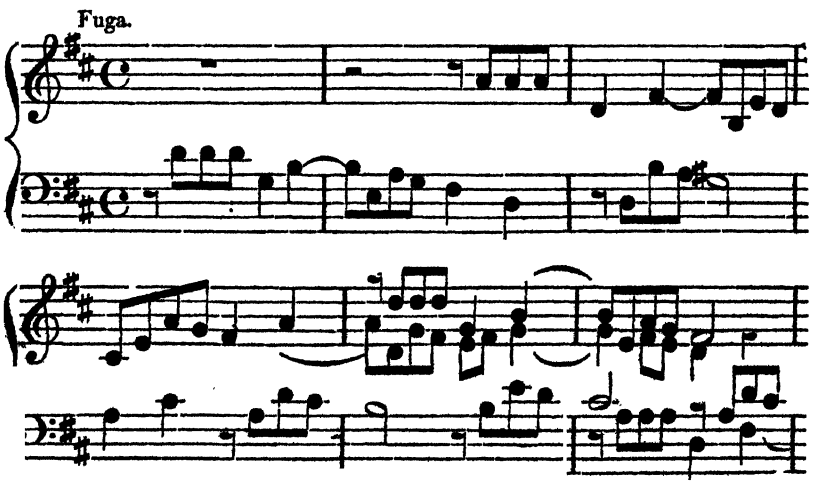
J. S. Bach's, Handel's, and Scarlatti's Suites, should be known to every pianist.

The Fugue is a polyphonic composition, in which one voice begins, in the tonic, with the subject (called *dux*), which is subsequently repeated in the dominant by a second voice, which is the answer (called *comes*). In fugues with more than two voices, the third voice has again the subject in the tonic, the fourth voice the answer in the dominant, &c. Not only the succession and combination of these voices, but the whole construction of the fugue, is according to certain rules, which cannot be exactly understood without the knowledge of counterpoint.

As, however, the student has not to learn here how to *compose* a fugue, but how to *play it well*, we restrict ourselves to that which is necessary for our purpose, and refer those who are desirous for further information to some work on counterpoint and fugue.

Counterpoint is the art of adding a second voice above or below a given voice. If these voices can be inverted, that is, if the lower voice can be placed over the higher, or if the higher voice can be placed under the lower, it is called a *double counterpoint*.

The following example is the beginning of a Fugue in four voices, by J. S. Bach, which will be found in the second book of his Forty-eight Preludes and Fugues. As it would take too much room here to give more of it, we hope the student will have an opportunity to see the Fugue complete.

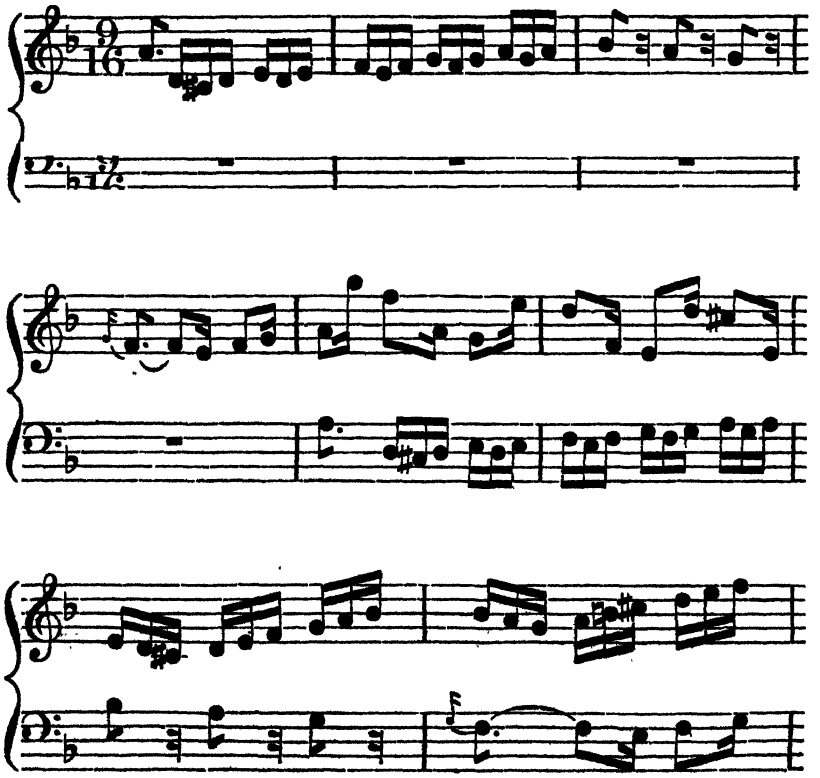


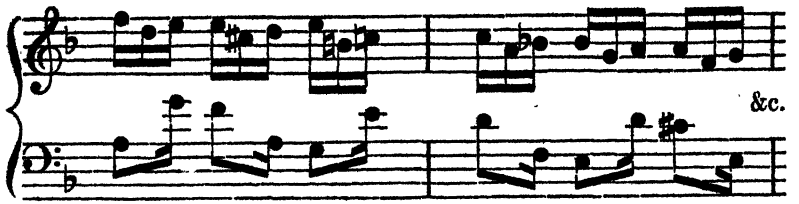
Each voice of the Fugue should be played as clearly and legato as if it were performed by one hand alone; the duration of each note must be kept with the utmost exactness; and the entrance of a new voice with the subject or the answer should be rather prominent. For the sake of a good legato in all the voices, a well-chosen fingering is of the greatest importance.

The performance of a Fugue is so different from that of other compositions, that it puzzles even advanced pianists, if they have neglected to cultivate it particularly.

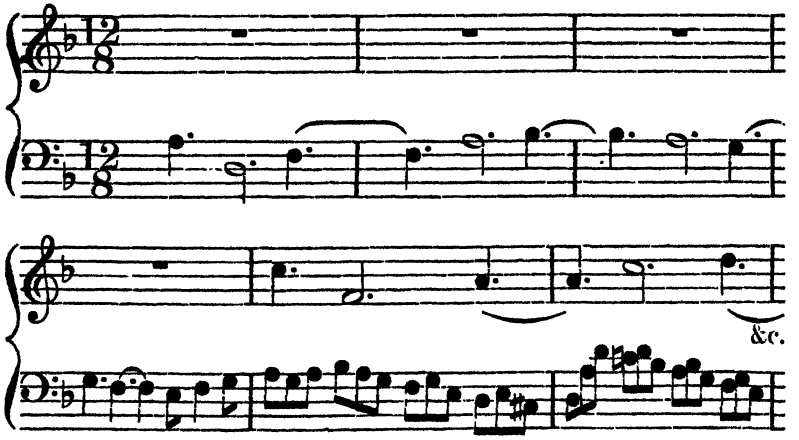
In the *Canon*, one voice exactly imitates another at the distance of a certain interval: *e. g.*

Canon in the Octave.

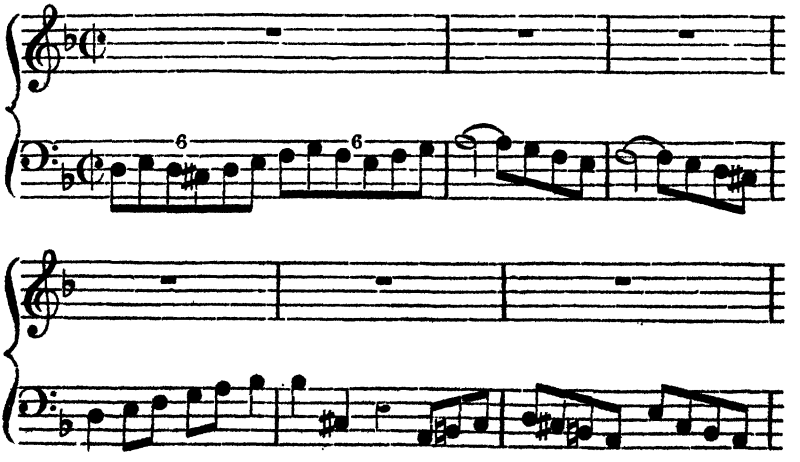


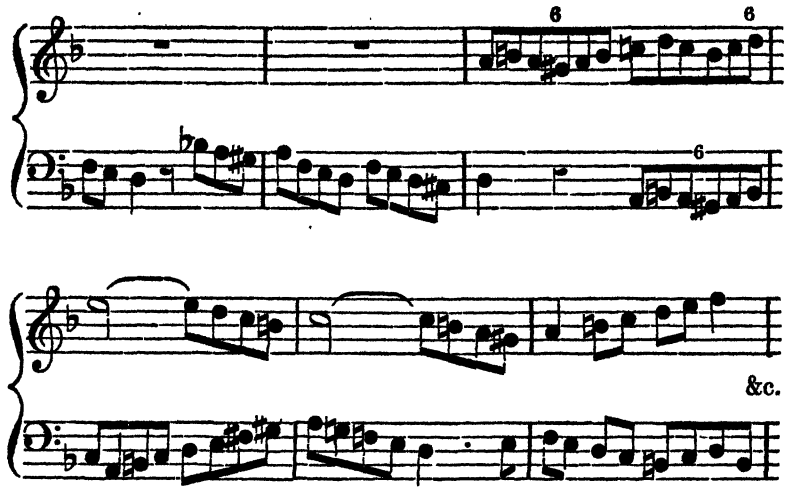


Canon in the Tenth.



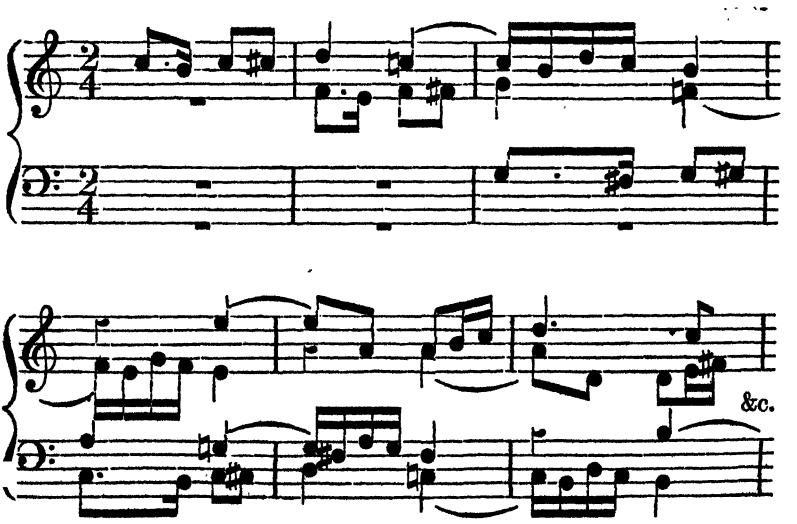
Canon in the Twelfth.





The preceding examples will be found complete in J. S. Bach's Art of Fugue; and the following one in Clementi's Gradus ad Parnassum.

Canon in Four Voices.



It has been already mentioned, with regard to several of the compositions just described, that they are not exclusively pianoforte compositions; for instance, the March is oftener composed for the military band, the Fugue for the organ, &c.

There remains now but a few words to be said about music for pianoforte with other instruments, as in all essential points it resembles one or other of those forms with which we are already acquainted. As, for instance, the Trio for pianoforte, violin, and violoncello, in the form of the Sonata; likewise the Quartett, the Duett, and other combinations of that kind.

In such compositions, each instrument is of equal importance, and may have alternately a prominent idea, while the others are subordinated. In this case, it is said to be *obligato*.

When the pianoforte has the accompaniment, it must be, of course, quite subdued. A good pianist will take particular care so to play it, as best to assist in showing the melody in the right light. He has, in this case (so to speak), to produce the shade. To assume a pre-eminence, under such circumstances, would be as unsuitable as if a servant were to usurp the place of his master.

The same is to be observed in the accompaniment of a vocal composition. Indeed, many accompanists pay too little regard to this.

From what is said, it is clear that the accompaniment must generally be piano, and always softer than the melody which it serves.

In the *Concerto* for pianoforte with orchestra, the former has the principal part, while the latter has the mere accompaniment. When the Concerto is played without the orchestral accompaniment, the pianist has to play also the arrangement of the latter, which is generally indicated in small notes. Otherwise the piece would be incomplete.

The word *Tutti* means the full orchestra; and the word *Solo*, the pianoforte alone.

It would be an advantage, if, in the arrangement of the orchestra, the names of the instruments were always indicated, as this would assist the pianist in the right understanding of the composition.

The Concerto consists of three movements; viz. an Allegro, a short Adagio, and a Finale.

The first movement generally begins with a Tutti, in which the principal ideas are given, particularly the theme and the chief melody. This Tutti leads to the Solo, in the tonic.

We have now a modulation similar to that in the first movement of a Sonata. After a song-like melody and a brilliant concluding passage in the dominant, the Tutti falls in, and unites the first part with the second. There is consequently no repetition of the first part.

It will be remembered that, in the Sonata, the theme is here usually taken up and treated in different modulations and combinations. This is also the case in the Concerto, where not seldom one or other of the instruments intimates it, while the pianoforte executes brilliant passages.

Then follows a repetition, in the tonic, of that which we had previously in the dominant; but, before the complete conclusion, the orchestra has generally a Pause on the fourth-sixth-chord. Here we find the word *Cadence*, which indicates that the performer has to introduce an improvisation on the chief ideas of the piece. Thus an opportunity is given to him to show himself in the best light, not only as a virtuoso, but also as a profound musician. This Cadence leads through the dominant-seventh-chord generally, with a prolonged shake to the Tutti, concluding in the tonic.

The student will perceive that the word *Cadence* is used in music in two different senses, meaning either a close, as explained, p. 24, or the extemporaneous passages introduced at the close.

For the second movement of the Concerto, a *Romance* or a similar composition is often introduced, and sometimes connected with the Finale, which is usually a *Rondo*.

As the Concerto is partly composed for the purpose of displaying the abilities of the virtuoso, it has, in my opinion, an inferior rank to the Sonata, whose sole object is the noble one of appealing to the heart.

It might be wished that the composer of a Concerto should also himself write the Cadence, if he thinks proper to have one introduced at all; because he must be most competent to write it in accordance with the spirit of the whole composition. Thus will be preserved that unity which is one of the first necessities in every good work of art. If the performer introduces his own Cadence, we have generally patchwork.

Amongst the most beautiful pianoforte Concertos, we shall particularise those in E♭ major, Op. 73, and in G major, Op. 58, by Beethoven; that in D minor by Mozart; and the Concert-Stück by Weber.

These wonderful works might be called Symphonies with Pianoforte obligato,—so important is the orchestra, and so significantly do all the instruments work together.

INTELLECTUAL CONCEPTION.

If the student is able to play a composition exactly as it is written by the composer, with a due observance of all the given signs, his performance will be *correct:* in a similar manner a well-constructed musical machine might execute a piece. But if his performance is to be *beautiful,* he must at the same time also comprehend and express the character of the composition; or, in other words, he must give it in the spirit in which it is composed. He must consequently be able to understand and to feel that emotion which impelled the composer, and which is revealed in the piece.

When we consider that any emotion is capable of endless modifications, and that music is a mode of expressing these, we cannot be surprised at the great diversity in the character of musical compositions.

Supposing two individuals are mourning the death of a dear friend;—from the difference of their temperament, or other causes, they will probably differ in the intensity of their grief; one may be inconsolable, and the other perhaps calm and resigned.

Now if these two persons could express their feelings in music, we should have two compositions whose general character would have much in common; nevertheless they would give a very different impression. For the sake of illustration, let us compare the Funeral March in Beethoven's Sonata in A♭ major, with Handel's Funeral March in his Oratorio of Saul.

Both are of a mournful and solemn character, and both are true and unaffected expressions of grief; but how different are they from each other! Beethoven mourns in the dark and gloomy key of A♭ minor; his beautiful ideas are of a sombre and melancholy nature, and there is a restlessness in his modulations which no where finds the longed-for relief. The grief of Handel, expressed in the clear and majestic key of C major, is so calm and noble, so simple and sublime, that we feel not less moved than by Beethoven, though other feelings are aroused in us.

If we study the character of a composition, we shall find, further,

that emotions are sometimes expressed which are different from that in which the piece is written; yet they must all have a certain relation to each other, otherwise the music would be affected and untrue, and consequently bad.

If one has received unexpected good news, his first feeling will probably be excessive joy. But it is possible that his happiness may be soon interrupted by fear that the tidings may prove untrue; or it may lead him to feelings of thankfulness and praise. His emotions, which were in the beginning of rather an excited and unrestricted nature, may here become calm and solemn.

It is not improbable that even a momentary sadness may intervene, when he thinks of the possibility that he may lose again what makes him so happy now.

As all these emotions, and many others, may arise in natural sequence from the first, the student will understand, that in a Funeral March, there may be, quite in accordance with the character of the piece, a soothing and consoling part; or a ray of light and hope may now and then penetrate and disperse the gloominess of the impression.

Such deviations from the prevailing feature are generally short; otherwise the total impression would suffer.

Good music not only gives a faithful representation of human feelings, but it also expresses them in a beautiful manner. A good performer must therefore not only comprehend how *true* the music is, but he must be able to appreciate its beauties.

The susceptibility for that which is beautiful in music can, strictly speaking, not be taught; it is an innate gift, which is possessed in a higher or lower degree by most men, and can be awakened and developed like any other talent.

Nothing tends so much to the awakening and development of this talent as that ardent study which leads to an intimate acquaintance with our master-works.

Besides this, no opportunity should be neglected of hearing good compositions *well* played.

If the student can hear, from a good pianist, a composition which he has himself just learnt, it will prove a double advantage to him. Indeed, to hear any good performance, whether vocal or instrumental, will be a great assistance to him.

Nor is it out of place here to observe that a true appreciation of the beauties of nature, or an enjoyment of the sublime ideas of a Shakespeare or a Goethe—in fact, anything which elevates the soul,—must also have an ennobling influence on the taste.

Many performers spoil the intentions of the composer by giving *too much* expression. Every exaggeration has generally the contrary effect to what is intended.

It is therefore necessary that the performer should not be led exclusively by his feelings, which might easily lead him astray; but he must consider and understand what would be the right expression.

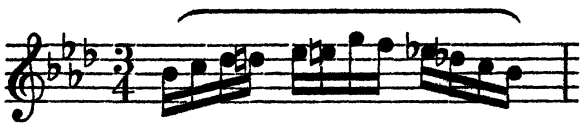
He must beware of an affected and untrue manner of expressing.

There is a certain sickly sentimentality into which many of our modern performers have fallen, which is partly the cause of that incessant playing in *tempo rubato* which destroys one of the greatest beauties in music, that of regularity in time and rhythm.

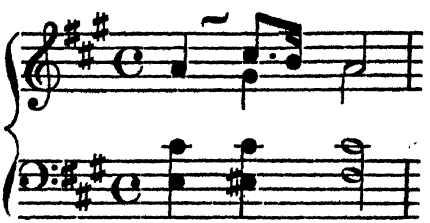
How refreshing, after such painful caricaturing, to hear a sound and simple melody given in a sound and simple way!

Some teachers give certain rules for the expression of certain passages which frequently occur in compositions. Thus, ascending passages or scales we are told to play crescendo, and descending ones decrescendo. A particularly melodious idea, as the song-like melody in a Sonata, they will have in a tempo somewhat slower than that in which the whole composition is given.

In passages like the following,



they will have the highest note (G) rather marked and held, as though the player could not easily sever himself from it. In such a phrase as the following,



they recommend a little retarding, particularly when it occurs at the end of a melody.

These and similar rules may, in many cases, be applicable; but they are not to be regarded as unalterable.

Indeed, the expression depends entirely upon the character of the composition. An idea like the above is therefore differently expressed in a sentimental Adagio, from what it would be in an energetic Allegro; differently in a Scherzo, from what it would be in an Andante.

We repeat, therefore, that the student must strive to comprehend the character of the composition, and modify his expression in accordance with it. Thus he will express the composer's meaning; and this is really the highest aim he can have.

It is obvious that the student has no excuse for altering any part, by additions or omissions, or in any other way. To do so, would certainly show a bad taste, as well as a presumptuous disregard to the composer. If the music is good, it does not require any alteration by the performer; if it is bad, he will do better not to play it at all, as it is very doubtful whether his alteration will really prove an amendment.

In beginning to practise a composition, the student's attention will be chiefly occupied in learning to play it correctly. The further he advances in overcoming the mechanical difficulties, the clearer will its character develop itself to him, and consequently the better will he be enabled to give the right expression.

Sometimes the character is intimated in the title of the composition; as *Sonata pathétique, Fantasia pastorale, Symphony eroica,* &c.

Oftener, however, we have to conclude it from the words placed over the single movements; as *Allegro agitato, Andante cantabile, Allegretto scherzando,* &c.; and quite as often it is not indicated at all.

CHOICE OF COMPOSITIONS.

Before we begin to study the following compositions, it is necessary to say a few words about the reasons which determined the choice of them.

It is most in accordance with the purpose of this book, to select, from our best pianoforte works, those of whose excellence there is no difference of opinion amongst musical men.

Perhaps the student will wonder that not *all* good music should be acknowledged by every connoisseur.

But even if we pre-suppose the taste to be so refined as would enable a musician to have a due appreciation of every musical composition, and further, if we grant his sincere desire to acknowledge all that is good and beautiful in art, wherever he finds it, yet we must soon be convinced how difficult it is, in many cases, to have an unbiassed opinion, uninfluenced by accessory circumstances.

In proof of this, we may remember how often a melody is endeared to us by the agreeable associations which are connected with it.

Again, when the pianist has had much trouble to learn a composition well, and he feels that his labour is crowned with success, he will easily be inclined to think more highly of that composition, than of a similar one which was less difficult for him to learn.

Many pianists have practised, with so exclusive a preference, the works of one favorite composer, to whom they look up with admiration, that they are in the continual habit of comparing all other music with that of their model, with the disposition to condemn what differs from it.

Some have occupied themselves particularly with very old music, as Fugues by Handel or Bach, and they disdain what is new; others play exclusively new music, and have no relish, nor understanding, for such as was written a hundred years ago.

The student should therefore be on the watch, that he may not be led into taking any one-sided view. He must learn to appreciate all music that is good, no matter where he finds it, whether old or new, whether by a celebrated composer, or by one whose name is as yet unknown to fame.

In order to attain this, he must avoid practising, for long together, or too exclusively, the compositions of any one author.

The following selection is therefore arranged with the special view of giving a *variety* of beautiful music, while it represents the different styles of our great masters.

As far as was consistent with our plan, the choice has been made so as to give the preference to pieces which are generally much liked by non-musical men, and which are therefore particularly well adapted to be played to the generality of listeners.

Beethoven's Sonatas, which stand in the foremost rank of our best pianoforte music, require a particularly attentive practising, in order to play them as they ought to be played.

The student will therefore find *three* of them treated of here, chosen from the Complete Collection, with a particular regard to the study of the characteristic features of Beethoven's music.

On the whole, it is advisable to practise chiefly the clear and easily comprehensible Sonatas of Clementi, Mozart, Haydn, Dussek, and similar compositions, before entering upon the study of Beethoven's works, which are, taken altogether, more complicated in form, more daring in modulation, and more passionate in character.

The pieces we have selected are easily to be had through every music-seller, if the title be given exactly. If the author has marked his works with numbers, we may easily point out the desired piece by the number of the opus, which is given on the title-page. Beethoven's works are almost all numbered in this way.

In the compositions of Mozart, and many others, however, we seldom find the opus-number given. In such cases, the best we can do is to copy the first bar or two of the piece. Merely to mention its name, and the key in which it is written, is often not sufficient, a composer having given us sometimes more than one piece of the same kind in the same key.

In pursuing the study of his piece of music, with the following directions, perhaps the student will not always find the signs of expression given exactly. Many editions are but imperfectly corrected, and contain misprints. But in most cases it will be easy for him to alter any such defects, by referring to this book.

He is advised to number the bars of the piece, as he finds it done in the example, p. 29.

This will not only enable him to follow easily the given rules and observations, but it will at the same time assist him in getting a general view of the whole, before he begins practising.

Indeed, it must be regarded as of great use to become to a certain extent acquainted with the whole of any composition which is new to us, by reading it through before we begin to practise it. At another place (page 14), it has been remarked how advisable it is not to undertake too much at once. If the student takes about one page at a time, leaving off at an appropriate place, as the end of a melody or passage,

and if he makes it a fixed rule not to go further till he can master this, he is much more sure of a rapid progress than if he occupies himself with the whole at once.

The attention of the student is claimed in such manifold ways, that he may easily overlook such mistakes of his own as he would probably have perceived in others.

It will therefore be necessary, in the following pages, to lead his attention to the avoidance of such mistakes as are of easy occurrence.

His attention will consequently often be directed towards things which he already knows. But, in practising, it is quite as requisite to be reminded to apply at the right time what he knows already, as to learn something new.

With regard to the directions for the *metronome*, given at the commencement of each movement of the succeeding pieces, we have to add here the following remarks.

The metronome (see page 15) was invented about the year 1815, by Maelzel, of Vienna. It was consequently not known to most of our greatest composers, as they lived before that time. The indications for it, which we find in their works, are therefore not by them, but have been added by later editors.

Even Beethoven, who became acquainted with this instrument in the latter years of his life, has made use of it only in some of his compositions. Of his Sonatas, only the last four (Op. 106, 109, 110, and 111) have been marked by himself. In all his other Sonatas, these indications have been added by Moscheles, Czerny, and others.

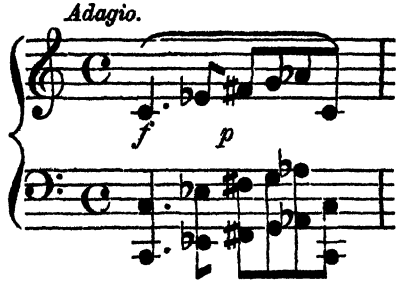
If we compare the directions for the metronome given in their editions with each other, we shall find that they do not always agree together.

This cannot surprise us, if we take into consideration how slight this difference generally is.

Besides, it is well known that the composer himself does not take his compositions always quite exactly in the same tempo. Momentary impulse will unintentionally have its influence. Or he may be induced, on extraordinary occasions, to adopt a slight alteration in the tempo. For instance, a symphony performed by a very full orchestra, in a large room, will gain much in clearness and exactness, if taken rather more deliberately than would be requisite when performed by a small orchestra, or arranged for the pianoforte.

These few remarks will be sufficient to show that it is not meant that the composers of the pieces treated of in the following pages had taken them always exactly in the tempo here indicated, and that any other tempo must consequently be wrong. But a strict observance of these indications will certainly assist the student, in giving him a right idea of the character of the composition; for which purpose, the mere indications of the movements by words, as *Allegro, Adagio,* &c. are too vague.

FANTASIA, IN C MINOR, FOR THE PIANOFORTE, COMPOSED BY MOZART.



This beautiful composition consists of several short movements, which are connected with each other; viz. *Adagio, Allegro, Andantino, Più Allegro,* and *Tempo primo.*

All these movements follow each other so naturally, that there is the greatest unity in the whole; they are like the members of a body animated by one soul.

In practising, we shall at first take each single movement by itself. The student has therefore to number the bars, beginning each movement with No. 1. He will find: the Adagio contains 38 bars; the Allegro, 47 bars, and a cadence; the Andantino, 39 bars; the Più Allegro, 36 bars; and the Tempo primo, 16 bars.

Adagio.

C minor; $\frac{4}{4}$ time; metronome, ♩ = 76.

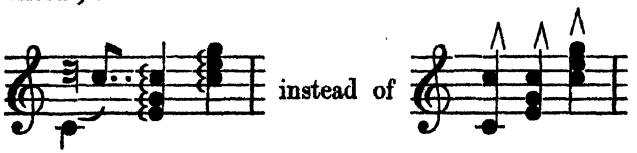
The key of C minor is generally written with three flats, like E♭ major. The reason that an exception is made here, is undoubtedly because there are continually modulations. These modulations begin

already at bar 3, and would make therefore the signature of three flats not only useless, but also inconvenient, in consequence of the naturals which would be required in every bar to counteract the effect of the three flats.

The student has to take care to play strictly in time. Counting eight quavers in each bar, while practising, will greatly facilitate this.

Bar

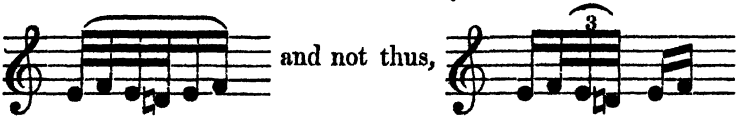
1. The first note (C), forte, and with both hands exactly together. A common fault is the want of precision in striking octaves or chords, as



Only the first note marked; the following quavers soft and legato.

2. Phrases resembling a dialogue, as here in bar 1 and 2, occur often in music. The chords in bar 2, very soft, and two bound together; the second rather short.

3 and 4. As bar 1 and 2. The turn very round and clear; thus,



A turn is made generally in the compass of a minor third.

6. Here the left hand has an accompanying group in semiquavers, which must be given particularly even and legato, and should be practised, at first, with the left hand alone.

Some pianists are, in such cases, inclined to hold one or other note longer than is indicated; thus,

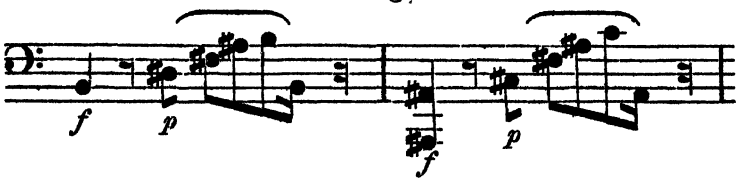
which must be avoided.

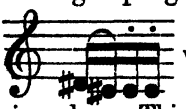
The right hand has the melody in this bar, and in the three following. It must be always accentuated as in bar 1; the first note marked, and the others soft and legato.

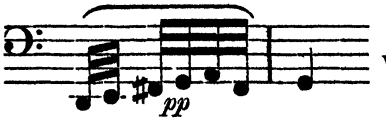
10. The melody is in the left hand, and the accompaniment in the

right. The accentuation as before, and the melody prominent, as it would otherwise easily be rendered indistinct by the accompaniment over it.

In the following bars, the dotted crotchet must be held exactly its due value, and the last quaver of the bar bound with the first note of the succeeding bar. Therefore not thus:



16. With particular tenderness and simplicity. The first two semiquavers of each group legato, and the two following with a soft staccato:  while the accompanying notes are kept strictly their value. This phrase is in B major. In the following bar, we have D♮ instead of D♯; it becomes therefore B minor.

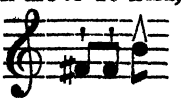
18. The G major triad very soft, and to be held down exactly, while the four semiquavers belonging to it, are played. The demisemiquavers of the left hand, 

very light and clear. They should be practised, at first, alone.

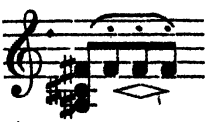
19. Mind the sign *fp.* with each semiquaver G.

20. Rather crescendo; the four semiquavers mezzo staccato and marcato.

21. Those notes which are to be held, must be kept exactly their value.

23. The three notes,  with a certain emphasis; the first two staccato, and the B tenuto.

24. Slightly crescendo.

25. Piano. The last notes of this bar  with the accentuation here given, and ritenuto.

This is the first instance in which we deviate from the fixed, strict time. It is done here in order to make more conspicuous the entrance of the following song-like melody in D major, which, after the triad of F♯ major, has a fine effect.

26. The expressive melody, which begins in D major, has the form of a little song, and consists of two parts or strains, each of which is to be repeated. The whole ought to be delivered with much tenderness and simplicity.

The semiquaver in bar 26, which is marked with *sf.* must be given with a certain emphasis, but not too much. The same must be observed in all the succeeding bars in which this phrase occurs.

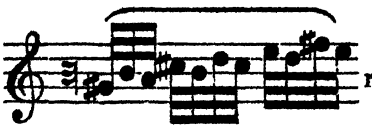
29. This bar leads again to the beginning of the first part. The semiquavers, with the appoggiaturas, quiet and simple.

After the repetition of the first part, bar 29 is omitted.

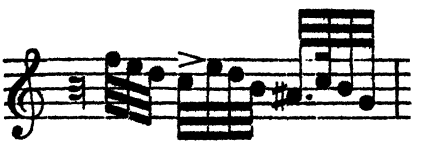
30. This bar leads to the second part of the melody.

31. The semiquaver A to be bound with the following semiquaver,

thus 

32. The passage  rather crescendo.

34. The phrase  somewhat marked. The following passage in demisemiquavers, even and smooth ; not thus :



36. This leads again to the repetition of the part.

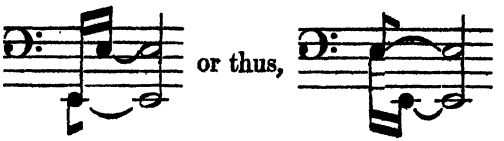
37 and 38. At first loud, gradually softer, and at last quite vanishing (perdendosi). A little ritardando. It requires careful practising to play the last notes as softly as if they were breathed.

Allegro.

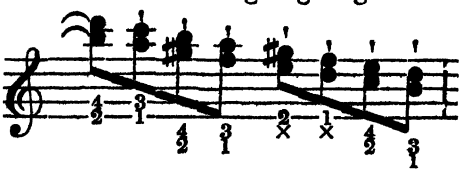
$\frac{4}{4}$ time; metronome, $\mathcal{J} = 92$.

Bar

1 and 2. The octaves of the left hand, with energy and decision, and exactly together; not thus,



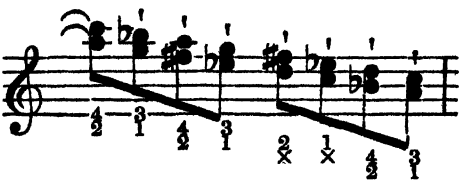
6. Staccato, and with the following fingering:



9. Short and decided.

10. Again like bar 1.

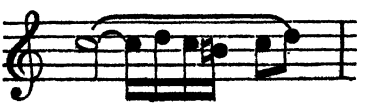
15. The fingering thus:



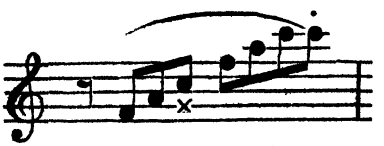
18. Short. The two following bars, crescendo.

21. The accompaniment in the left hand, even and smooth.

23. The turn, round and distinct, in the following manner:



25. Fingering:



30. From here to bar 38, crescendo. The accompaniment always legato, and the lowest note not to be held.

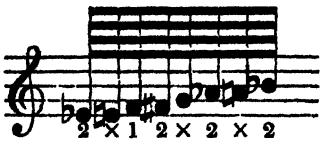
38. The bass with decision. The triplets of the right hand equal.

43. Always two quavers bound together; the second of the two, rather staccato. They must be played in strict time.

45. The triplets exactly in time.

46. It requires some attention to play this bar with common quavers, after the preceding bar with triplet quavers, without the least alteration in the time.

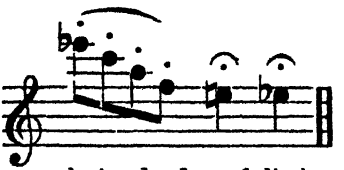
47. A Pause. The following passages form a cadence. (See p. 55.) It depends in some measure upon the pleasure of the performer how long he will wait upon the pause, and how fast he will execute the cadence. Some performers are inclined to wait on the pause too short a time, which produces a certain appearance of restlessness. The passages should be delivered with clearness, brilliancy and rapidity. Fingering for the chromatic scale:



&c.

In some cases, other fingerings for the chromatic scale are used, as the student will know from the Pianoforte School.

The notes



must be given much ritardando and diminuendo. The crotchet E♮, very piano; and E♭ so much so, that the hearer is obliged to listen attentively in order to catch the sound.

If two pauses follow each other on notes of the same value, the second is generally kept longer than the first. So here E♭ must have a longer duration than E♮.

Andantino.

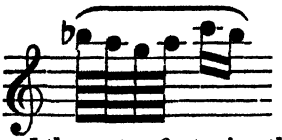
B♭ major; $\frac{3}{4}$ time; metronome, ♩ = 100.

Those who find difficulty in keeping time, will do well to count six quavers, while learning this movement.

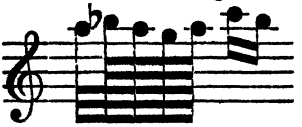
It is particularly melodious, and should be delivered with great expression; but, at the same time, with that simplicity which is a prominent feature of the whole composition.

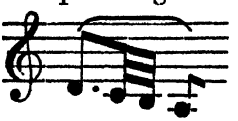
Bar

3. The first two quavers, loud and short.
4. In the right hand, the first finger should be taken on F, and the thumb on G.
5. Somewhat crescendo.
8. The last chord not longer than its value.
9. From here, the same as from bar 1, but an octave lower.
14. With much expression; legato; the turn, round.
15. A little diminuendo; strictly in time.
17 and 18. Crescendo in ascending; decrescendo in descending. The repetition of the note F in the left hand, with changing fingers.
19 and 20. The same as in the two preceding bars.
22. If the turn stands *above* the note on which it is to be made, it is given at once, without striking the note first; thus,



If it stands *beyond* the note, first give the note; thus,



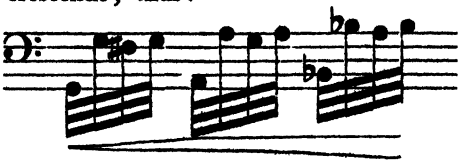
25 and 26. In descending, always two semiquavers bound together. The second of the two rather staccato, but soft.
27 and 28. Similar to the preceding bars.
29. The first group,  loud; the following three bars soft and in a singing manner.
33 and 34. The first group, loud; the following, soft.
35 and 36. As the two preceding bars.
37 and 38. The same.
39. Very soft and perdendosi.

Più Allegro.

$\frac{3}{4}$ time; metronome, ♩ = 152.

Bar

1. The demisemiquavers, light, distinct, and even. In the left hand, a little crescendo; thus:



Not to be accented as if it were written in $\frac{6}{8}$ time. As it is in $\frac{3}{4}$ time, the fourth quaver of the bar is not on an *accented* part, but on an *unaccented* part of the bar.

The following short explanation of the different kinds of time may be useful to those who are not sufficiently informed on the subject.

The parts of a bar are either even, as $\frac{2}{4}$, $\frac{2}{1}$, $\frac{2}{2}$, &c.; or they are uneven, as $\frac{3}{4}$, $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{8}$, &c.

Our feeling demands that the first part of the bar should have a certain accentuation; for instance, in a $\frac{2}{4}$ bar | ♩ ♪ |; in a $\frac{3}{4}$ bar | ♩ ♪ ♪ |; in a $\frac{3}{8}$ bar | ♩. ♪ ♪ |; &c.

A bar can be either divided into two or more bars, or it cannot be divided.

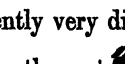
If the bars of a composition *cannot* be divided, it is said to be in *simple time*. For instance, a piece written in $\frac{3}{4}$ or $\frac{2}{4}$ is in simple time.

If the bars are so that each can be divided into two or more bars, the music is said to be in *compound time*. For instance, the $\frac{4}{4}$ bar consists of two $\frac{2}{4}$ bars; the $\frac{6}{8}$, of two $\frac{3}{8}$; the $\frac{9}{8}$, of three $\frac{3}{8}$; the $\frac{12}{8}$, of four $\frac{3}{8}$; the $\frac{6}{4}$, of two $\frac{3}{4}$; &c.

The compound times have the same accentuation as those simple times of which they are compounded. For instance, the accentuation of the $\frac{6}{8}$ time is | ♩. ♪ ♩. ♪ |; of the $\frac{12}{8}$ time, | ♩. ♪ ♩. ♪ ♩. ♪ ♩. ♪ |; of the $\frac{4}{4}$ time, | ♩ ♪ ♩ ♪ |.

We see now that only compound times have more than one accen-

tuation in a bar. The first of the accented parts has, in such cases, the strongest accent. For instance, in $\frac{6}{8}$ time, |  |; in $\frac{4}{4}$ time, |  |; &c.

We know that in $\frac{3}{4}$ time there is only *one* accented part. The quavers are therefore accented thus: |  |. This is consequently very different from the $\frac{6}{8}$ time, in which are *two* accented parts; thus: |  |.

The Director of a musical performance, in beating the time, sinks his *bâton* at the accented part of the bar (called *Thesis*), and lifts it at the unaccented one (or *Arsis*).

Bar

7, and the following two bars. The triplets of the left hand very distinct and even. It is advisable to practise them alone.

14. The semiquavers strictly in time, in accordance with the preceding bars. Quite legato.

17. Always two semiquavers bound together; the second, rather short, but soft.

18. The chords rather loud and short.

19. In the left hand, always two semiquavers bound together. The following bars in a similar way.

25 and 26. Rather crescendo.

29. The sign *sfz.* to be exactly regarded. The chords, mezzo staccato.

35. From this bar rather ritenuto. Very piano.

36. More ritenuto. As piano as possible. The pause must be appropriately held.

Tempo primo.

$\frac{4}{4}$ time; metronome, ♩ = 76.

Here we have the first theme again. With the same expression as before.

Bar

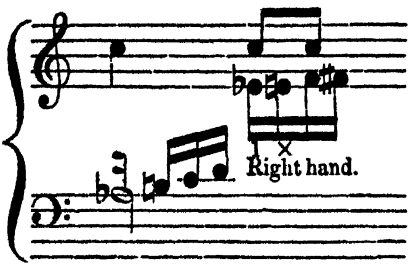
5. The group of semiquavers of the left hand, clear and even. The crotchet in the right hand, marked. The following quavers soft, and well bound together.

7. The quavers of the left hand not short, and strictly kept their value.

9. The demisemiquaver of the left hand, very clear, and the semiquaver C, each time *sfz*. The following chords, forte. The notes of each chord, exactly together, and not arpeggio.

10. The left hand has G alone, quite piano; then G and F♯ together; and in the following bar G and F♮ together. This must be given with great delicacy and simplicity, even and unassuming.

13. The second half of the bar is taken best with this fingering:



Left hand.

14. The same, an octave lower.

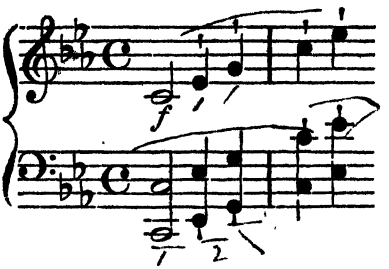
16. With decision and energy. Loud and distinct.

It is unnecessary to comment here upon the character of the foregoing composition. If the student has exactly followed the suggestions with regard to expression and correctness, he will have become, through these practical means, well acquainted with it, and any further æsthetical dissertation would be superfluous.

It will therefore be sufficient to call his attention to the beautiful modulations and successions of harmonies in some parts, and to the elevating simplicity in others, which altogether stamp this Fantasia as one of our noblest pianoforte compositions.

The following Sonata forms one Opus with the Fantasia.

SONATA, IN C MINOR, FOR THE PIANOFORTE, COMPOSED BY MOZART.



It has been mentioned already that this Sonata belongs to the foregoing Fantasia.

Both these compositions have a certain grandeur, which is particularly well suited to great orchestral compositions, as Symphonies, &c. It may be this circumstance which has induced different musicians to arrange them for the orchestra.

Against this proceeding may be objected, that undoubtedly Mozart knew best whether these compositions were better adapted for the pianoforte or for the orchestra, and that in all probability he would have written them himself for the orchestra, instead of the pianoforte, if they were more appropriate for the former.

Allegro molto.

C minor; $\frac{4}{4}$ time; metronome, $\text{♩} = 88$.

The first movement of this Sonata contains 185 bars. It has the usual two parts of a Sonata. (See p. 29.) Not only the first part is to be repeated, but also the second. This is not unfrequently the case in older Sonatas, but seldom in comparatively new ones.

After the repetition of the second part, we have a short concluding part (see page 36), in which the theme is again introduced.

With regard to the modulations, it will be seen that this movement, beginning in C minor, leads through the dominant-seventh-chord (bar 21) into a song-like melody (bar 23), in the key of Eb major, which is the relative major of C minor. At bar 36, we have a second melody, followed by a prolonged conclusion, which ends the first part (bar 71).

The following three bars prepare for the re-entrance of the theme; the first time for the repetition of the first part, and the second time for the commencement of the second part (bar 75).

A further explanation of the construction of this movement is scarcely necessary, as we may suppose the student to have well digested what has been said already upon this subject. He cannot have any difficulty in discovering that, in the second part of this movement, the ideas follow, with some slight alterations, in the same order as in the first part.

Bar

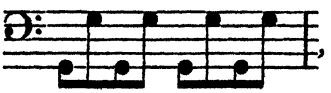
1. With decision and energy. The crotchets, staccato and forte.

3 and 4. Piano. The first two crotchets, legato, and the following, staccato.

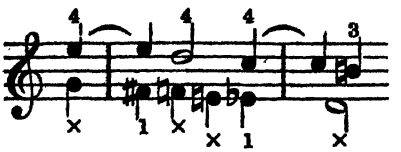
The whole phrase, from bar 1 to bar 4, somewhat resembles a dialogue. Bar 1 and the first half of bar 2 resemble an energetic demand; at the second half of bar 2, begins the rather timid reply.

5 and 6 give a similar impression.

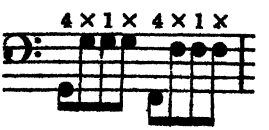
It is not meant, of course, that the composer had the intention to represent a real dialogue, but that in this way he expresses his emotions; and it is only to facilitate the right performance of such phrases, that this resemblance is pointed out.

9. The first half of the bar forte, and the second half piano. In the bass,  , the lower note not to be held longer than the higher, but all equal.

10. Fingering for the right hand:



13. Fingering for the left hand:



The same in the following bars. In the right hand, the last crotchet sforzato, thus 

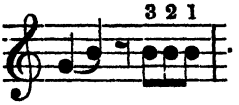
17 and 18. The crotchets of the left hand not to be held longer than their value.

21 and 22. The triplets of the right hand, equal and legato. The second half of bar 22 somewhat crescendo. The theme in the left hand, distinct and energetic. It should be played a few times with the left hand alone, to ascertain whether it is properly accented.

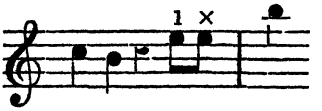
23. Soft and expressive.

24. The first two quavers exactly staccato.

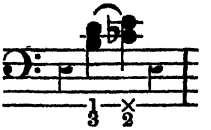
26. As legato as possible.

27. Fingering: 

. If the same note is to be repeated, it is, in most cases, advisable to change the fingers, otherwise the touch will be stiff.

30. Fingering: 

Here we take the thumb on a black key, as the position of the hand allows it. In many instances, however, the legato as well as the evenness would suffer, if we were to take the thumb on a black key. This would, for example, be the case in playing scales.

Fingering for the left hand: 

34. What has been said at bar 27 about the fingering, is to be applied here.

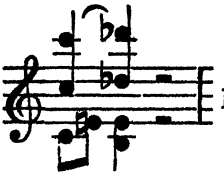
37. The minim E slightly accented.

38. The right hand crosses over the left, and has the melody below the accompaniment. With unaffected expression; soft, but louder than the accompaniment. E♭ accented.

41. The minim F♯, accented.

42 and 43. The same as bar 38 and 39.

44. Forte. Crescendo.

45. The second crotchet  loud and short.

49 and 50. The same as bar 44 and 45.

51. Rather passionate, but strictly in time, and even.

56. Forte, and rather staccato.

59. From here to bar 62, rather crescendo.

63. Forte. More crescendo.

65. The triplets, pearling. (See page 5.) The sixth-chord (see page 21) of the left hand, not to be held.

66. The crotchets, with decision and rather short.

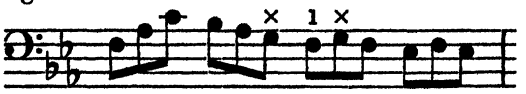
72. The theme in the left hand, well accented.

75. At the beginning of the second part, the theme is in C major, instead of C minor.

77. The triplets of the right hand, very even. Fingering:

83. The triplets of the left hand, very even and legato.

84. Fingering for the left hand:



89, and the following bars. In the left hand, the lowest note of each triplet somewhat accented; thus  ; but not held, and so given as not to interrupt the evenness of the triplet.

Therefore not thus 

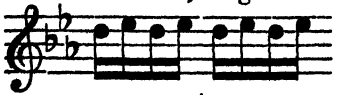
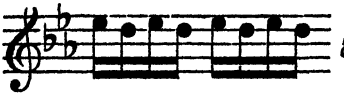
98. Very soft, but clear.

99. A pause.

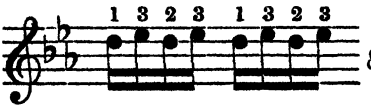
The following is a repetition of that which we have already had, with the difference that it is partly in C minor, instead of Eb major. We shall therefore go on directly to the appended concluding bars.

168. The crotchet C in the right hand, not to be held longer than its value.

In the following bars, the theme must be distinctly accented in each hand.

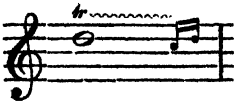
175. The shake here, begins with its principal note; thus:  &c. and not with its auxiliary note, thus:  &c. Yet there are cases where the second way is preferable, which we must notice where they occur in the course of our studies. The shake, to be distinct and even, should be practised at first slowly.

There are different fingerings for the shake. The most usual are, taking the first and second or the second and third fingers alternately. The following is a good fingering for insuring clearness:

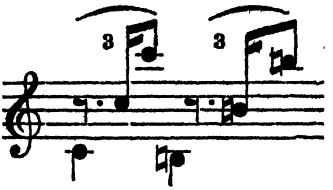


&c.

It is not neccssary that the shake be played in semiquavers. Those who are able to play it well, may execute it as fast as they think proper; taking for granted that strict time is kept in the accompaniment.

The shake has two concluding notes, which are generally indicated in small notes; thus,  Even where they are not indicated, they must not be omitted in playing, except when the shake is of short duration, or when similar notes follow; also in an uninterrupted succession of shakes (called *a chain of shakes*) the concluding notes may sometimes be omitted.

Bar
176, and the following bars. The fourth crotchet of each bar, accented. The triplets very even, and not thus:



182 and 183. Very diminuendo, but in strict time.
185. The minim chord not to be held longer than its value.

When the student has learnt the whole movement, he should ascertain whether he plays it, from the beginning to the end, exactly in the prescribed tempo, so as not to be slower or faster in the last bar, than in the first.

Adagio.

E♭ major; $\frac{4}{4}$ time; metronome, ♩ = 60.

The $\frac{4}{4}$ time is usually indicated thus: 𝐂. The sign 𝐂 is used in $\frac{2}{2}$, or *Alla breve* time, which has only *one* accented part in each bar, like the $\frac{2}{4}$ and $\frac{2}{1}$ time.

While practising the following adagio, the student should count eight quavers in the bar.

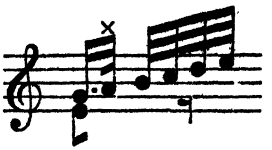
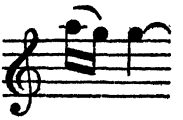
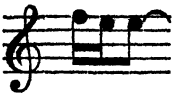
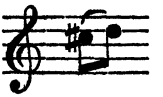
He will soon be aware that this movement, which contains 57 bars, is of a remarkably tender and impressive character; and that it must be delivered with great delicacy, and with true expression, perfectly free from affectation.

Besides, the performer must never neglect to give the melody, though soft, yet in a fuller tone than the accompaniment, similar to what it would be, if sung by a good singer. (See page 7.)

The form of this adagio resembles partly the form of the first movement, and also partly that of a variation. We have a modulation from E♭ major to B♭ major which (in bar 16) leads back to the theme. In bar 17, we have the theme again, with slight alterations. From bar 24, a new idea in A♭ major is introduced; this is led through different keys, and followed again by the theme, slightly varied, bar 41.

The succeeding bars contain nearly the same in the tonic, as we had before in the dominant.

Bar

2. Fingering:  In consequence of taking the thumb on Ab, it is impossible to keep the quaver Eb its full value; but the smoothness of the demisemiquavers in the melody will be in this way insured.
3. The three last semiquavers mezzo staccato.
6. Very delicate. Mezzo staccato.
7. The crotchet rest, at the end of the bar, must be kept strictly.
10. With great expression. The note A♮ in  somewhat accented.
11. The note F accented in  and C♯ in  The demisemiquavers, very crescendo.
12. Rather animated, but strictly in time.
14. Very calm and even. One hand imitating the other.
15. The first half of the bar, crescendo; the second half, decrescendo.
16. The chords in the bass, loud. The following demisemiquavers, legato, even, and decrescendo in ascending. (See page 58.)
17. The turn, round, and not too fast. (See page 64.)
19. The semiquaver A♮ in the left hand, slightly accented.
21. The peculiar accentuation of the demisemiquavers, indicated with *p. f. p. f.* must be well observed.
23. The last sixty-fourth (Eb), not short, but bound with the following quaver.
24. In repeating the same note in the left hand, the fingers to be changed.
29. The passages which are printed in small notes, fast, leggiere and pearling.

This bar and the following need not be taken strictly in time.

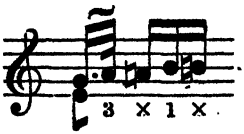
34. The beautiful modulation, which here commences, gradually more and more animated.

37. The last four semiquavers with emphasis, and somewhat ritenuto.

38. Very smooth and even, and in a wavy motion. Strictly in time.

It should be practised at first slowly, and with particular care that none of the notes are held together.

40. The last four notes, a little ritenuto.

45. Fingering:  &c.

46. With tender expression; mezzo staccato. The left hand imitating the right.

50. Rather crescendo. The quavers in the left hand exactly their value.

51 and 52. Similar to bar 29 and 30. The pause on the minim in bar 52, must be appropriately held. The following passage, brilliant, crescendo, and stringendo. The three semiquavers diminuendo and stringendo. The note A♮, piano and held; the note A♭, very piano, and to be held longer than the preceding A♮. If pauses follow each other, as here, the last is generally held the longest. (See page 68.)

53. Leggiere and elegant. The turn, round, thus,

 &c.

56. The first half of the bar, diminuendo. In the second half of the bar, the chord of the right hand, loud, and the demisemiquavers of the left hand, loud, and with changing fingers.

57. Very diminuendo. The last four demisemiquavers rather ritenuto.

Molto Allegro.

C minor; $\frac{3}{4}$ time; metronome $\mathit{d.} = 80$.

As this movement begins with an incomplete bar (see page 46), we shall count the bars from the first complete bar. It will be seen that it

consists of 319 bars. It is written in triple time, having always two unaccented parts of the bar after one accented part. (See page 70.)

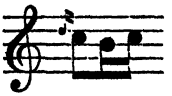
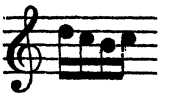
The triple time is particularly suitable for compositions of a lively and animated character. The Waltz and the Scherzo are written in this time.

The common time, which has always one unaccented part after one accented part, is on the whole more used for compositions of a more important character. But there are many exceptions to this.

Bar

1. The third crotchet is to be tied together with the first crotchet of the following bar. The first crotchet of the bar is consequently held from the bar before. The second crotchet is bound with the first, but not with the third crotchet. This should be exactly regarded.

8. Strictly in time. Some performers are inclined to tarry a little here after the second crotchet, by which the flow of the rhythm is disturbed.

16. If the appoggiatura is to be given short, it is generally written as a quaver with a little stroke through it, thus  ; and if it is to be long, it is written with a note having half the value of the note which follows. For instance, an appoggiatura written thus,  is generally executed thus, 

But this is not an unalterable rule. In many cases, it must be entirely left to the taste of the performer how he will play such ornamental notes.

21. Short, and with energy. In the right hand, arpeggio.

25. A pause.

26 and 27. Piano, but with decision, and strictly in time.

45. The seventh chord (see page 21) loud, and rather arpeggio. The pause to be well regarded.

46. We have often taken an opportunity to recommend a strict observance of evenness in playing groups of notes of equal value, like those which are here in the accompaniment of the left hand. Passages like these may seem very easy to the student, before he begins to pay particular attention to them. It is only after

having practised them much, and with indefatigable attention, that he will perceive what a great charm there is in a smooth and clear delivery of them. Indeed, the deep impression which a good performer produces, consists, to a great extent, in the particular regard which he pays to the execution of such seemingly insignificant notes.

56 and 57. With a certain emphasis.

59. Somewhat crescendo; thus,  Legato.

61. The same.

66. With the right hand.

67. With the left hand. Forte. A little crescendo.

75, and the following bars. The first two quavers, loud. Rather crescendo.

78. The fingers to be changed in the right hand, in repeating the same notes.

In the left hand, the crotchet not to be held longer or shorter than its value.

95. The left hand lies here rather far over the right; though this should prove a little inconvenient, the tempo must not be disturbed in any way.

97 to 102. This passage very crescendo and energetic. The chords of the left hand, sforzato, and not arpeggio, but firmly together. The crotchet in bar 102, short and loud.

142 and 145. Of the two pauses, the second must be held longer than the first.

148 and 149. The crotchets of the right hand not longer than their value.

154. The chords, short, loud and arpeggio; as we have had them before.

177 and 178. With much emphasis, but unaffected.

187. With the right hand. The last quaver (F♯) with the left hand.

188. With the left hand.

213, and the following bars. The chords of the left hand, loud and decided.

219 and 220. Rather crescendo.

221. The theme again. Piano.

229. The following bars must not be taken strictly in the prescribed tempo, but *a piacere;* and there follow several pauses. The time must not be retarded suddenly, but gradually, so that bar 241 would be quite adagio, and the pause in bar 242 would be held much longer than the preceding pauses.

244. Again strictly in time.

247 and 248. The chord, short, loud and firm.

293 to 308. The dotted minims, which are at first in the left hand, and at bar 301 are taken up by the right hand, must always be distinct.

311. The first crotchet of this and the following bar rather shorter than their value.

315 and 316. The same.

318 and 319. The chords, short, loud, and precisely together.

"La Consolation," Andante for the Pianoforte, composed by Dussek.

The Consolation consists of an Introduction in 29 bars, and of an Andante in 174 bars. The latter begins with an incomplete bar.

The student already knows that, in numbering the bars, we always begin with the first complete bar.

Also at the commencement of the single parts into which this composition is divided we find the incomplete bar, which in this case makes a complete bar with the preceding incomplete bar.

The student has to mind that he does not tarry at the end of a part, but that he plays the last bar of the part quite in time with the first bar of the following part.

This composition abounds not only in beautiful melodies and fine harmonious combinations, but it is also remarkable for its fitness to the purpose for which it is written.

The Introduction is an expression of grief. Nothing could be more appropriate than this effusion of sympathy with the grief which the Consolation is intended to soothe.

Even after the beginning of the Consolation itself (Andante con moto), the composition soon relapses into a mournful melody, in B♭

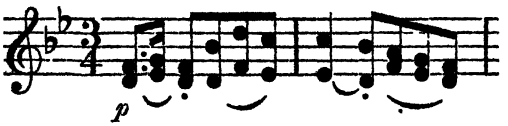
minor (bar 25). There is introduced scarcely any cheering idea till bar 91, in E♭ major; and this is soon again followed by the more serious and mild theme in B♭ major (bar 127).

The composer understood the nature of grief too well, to compose a Consolation in the light and playful character of a Waltz or Scherzo, as some musicians have done. It may be remarked here, that our great masters in composition were true psychologists; they understood the human soul, with its emotions and passions. (If the student is not yet acquainted with Mozart's Don Giovanni and Gluck's Iphigenia in Tauris, we hope he will very soon know them thoroughly. Nowhere could he find a better proof of the truth of our assertion.)

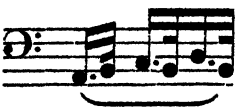
Introduzione. Adagio non troppo.

B♭ major; $\frac{3}{4}$ time; metronome, ♩ = 88.

Bar

1 and 2.  very legato,

with the exception of one quaver in each bar, which is staccato. This staccato, which must be very soft, is in some editions printed with a dash (ı), instead of with a dot. But the latter is here more suitable, as the dash is usually employed to indicate a very short and marked staccato.

4. The bass,  &c. with expression and somewhat prominent, but soft.

5. Crescendo.

8. The semiquavers of the right hand, very legato.

10. Rather crescendo.

11 and 12. The single semiquavers, short.

22 and 23. The descending octaves of the left hand, very even, legato and crescendo.

24. The first chord, loud; the others, diminuendo.

25. Sotto voce (in an under-tone); not indistinct.

27. The semiquavers of the left hand so evenly connected with those

of the right hand, that the entrance of the latter is not to be perceived.

28. Crescendo. The highest note (A) somewhat accented.

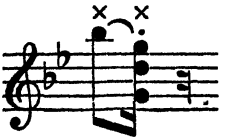
29. With much expression, soft, and ritardando. The last chord arpeggio.

Andante con moto.

B♭ major; $\frac{2}{4}$ time; metronome, ♩ = 92.

Bar

1. Where the damper pedal is indicated, it must be used; but not before we have learnt the whole piece. (See page 14.)

5. In the left hand, D must be well bound with B♭. This requires attentive practising, as both notes are to be taken with the thumb; thus,  B♭ must be given staccato, but soft

11. E♭ and F in the right hand, with a soft staccato. The turn, round, and not too fast.

15. Rather crescendo.

21. The minim in the bass can only be held with the assistance of the pedal. This bar ought to be taken much crescendo.

22. The first chord, sforzato. The last two notes, piano.

23. The last chord, soft and short. All parts, with marks of repetition, must, of course, be repeated.

24. We must not wait after the end of this bar, but keep strict time in going on to bar 25.

25. The following two parts, each of which is to be repeated, have five flats. The first part begins in B♭ minor, and leads to D♭ major, the relative major of B♭ minor. The second leads back again from D♭ major to B♭ minor, where it ends. The character of these parts is mournful and serious. The tempo may be taken a little slower than before; but the difference should be very slight. From bar 25 to 32, the notes of the right hand must be held exactly their value. The semiquavers of the left hand, legato, even, very soft and distinct.

30. The note C in the right hand, soft and clear, with the fourth finger. We must take particular notice that this is done without giving the note D♭ short, which is the last semiquaver of the preceding bar.

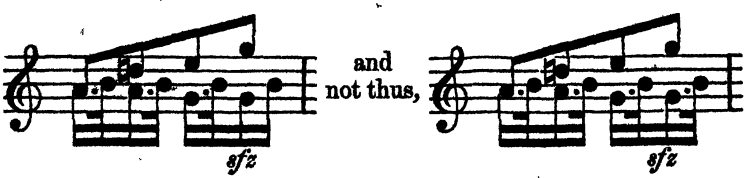
35. The semiquavers in the left hand, short; the right hand, legato.

37. The same.

39. Strong. The octaves in the left hand, loud and staccato.

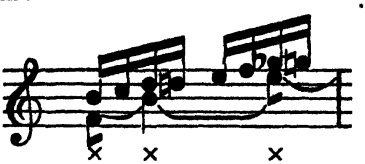
41. Piano. The quavers of the left hand soft and staccato.

42. The last quaver of this bar, which must be rather accented, has two semiquavers as accompaniment; thus



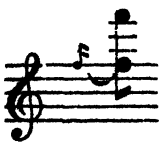
as it is incorrectly given in some editions.

51. The lower notes in the right hand must be exactly held with the thumb; thus:



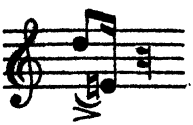
52. The same exactness in the left hand.

54. The last quaver in the right hand (F) accented. The appoggiatura not to be held. Incorrect players sometimes take it thus,



this must be avoided.

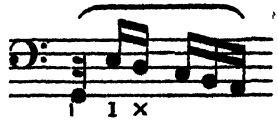
56. As a double minim note in the left hand is to be held from the preceding bar, E♮ must be taken with the fourth finger, gliding down from E♭ of the preceding bar with this finger.

57.  The semiquaver E♮, soft and rather short.

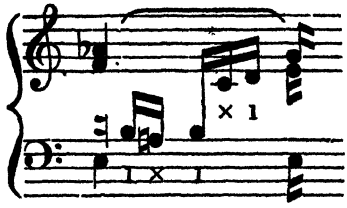
59. The theme again in B♭ major; in expression and tempo, like bar 1. With regard to the following bars, there remains little to remark, as they are nearly the same as we have learnt already.

67. Here begins a group of triplets in semiquavers, with which the theme is varied. These triplets ought to be very round; the highest note, which has the theme, rather marked; with an expression similar to that of the theme itself. Also the right accentuation in the left hand must be well regarded, particularly the binding of the notes where the thumb is to be drawn from D to B♭, and B♭ is to be given short and soft. (See page 85, bar 5.)

74. Fingering for the left hand:



78. Fingering:



88. Forte. Towards the end of the bar, diminuendo.

91. E♭ major. *Con spirito.* More animated than before. A little faster in tempo. In a cheering spirit.

93 and 94. These two bars crescendo. The bass in octaves, short and decided.

97. The left hand, distinct, short and piano.

99 to 102. The right hand in the scale-passages pearling (see page 5) and smooth. In ascending, crescendo; and in descending, decrescendo. In the left hand, the first chord of each bar *sfz.*

104 and 105. Elegant. The two semiquavers, significant and short. The chords of the left hand very piano, but clear; arpeggio and not to be held.

106. This bar leads to the repetition of the part. We must be careful that there is no unevenness where the right hand takes up the passage of the left hand.

107. After the repetition, we go on directly from bar 105 to bar 107, without repeating bar 106. In the following bars, the accompaniment of the left hand very even and distinct. This should be practised alone, before it is taken with both hands together. (About accompanying groups, see page 81, bar 46.)

109. The melody is in syncopations,—a displacing of the accent, which gives it a rather animated character. This is also indicated by the composer with the words *Con Affetto.*

118. Pearling, and rather leggiere.

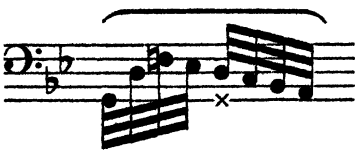
122 to 126. Very even and smooth.

126. There must not be any unevenness, where the left hand takes up the passage of the right hand. Legato throughout, and with the greatest equality in touch. A little ritenuto, but not more so than to bring the following bar in the same tempo in which we have had the theme before.

127. Here we have the theme again in B♭ major.

134. At the end of this bar, a variation of the theme begins in demisemiquavers. The remarks upon the variation in triplets, page 87, must also be observed here.

142. The fine effect of F♮ in the bass,



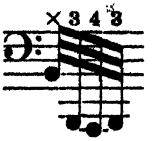
while F♯ is held in the chord of the right hand, must not escape the student's notice.

146. The fingering as in a similar passage (page 87, bar 78).

155. The second half of the bar, crescendo.

156. The first half of the bar, forte; the second half, diminuendo.

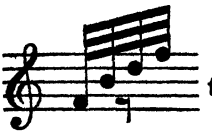
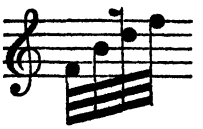
159. The groups of demisemiquavers in the left hand,



sotto voce, but at the same time very distinct. Again we must remind the student of the often-recommended evenness in the

execution of such groups, as it is by many players not sufficiently observed, and groups like the above sound often more like

Such deformities must be carefully avoided.

167. The bass somewhat crescendo. The octaves of the left hand, even.
169. Crescendo. Even.
170 and 171. Diminuendo.
172. The chords soft, and to be held rather below their value.
173. Very even and legato, so that the changing of the hands is not to be perceived. It must sound as if each note had a finger for itself. None must be held longer than the other. If, in cases such as this, the notes are written upwards, and the rest underneath, thus,  the right hand has to execute the passage; if the notes are written downwards, and the rest is above, thus,  it is for the left hand.

This passage is to be played *morendo*, or dying away; it is consequently gradually slower and softer.

174. The note B♭ in the bass not to be held above its value.

SONATA, IN G MAJOR (OP. 14, NO. 2), COMPOSED FOR THE PIANOFORTE BY BEETHOVEN.

This beautiful Sonata, which consists of three movements, has more of elegance than of that stirring passion which is to be found in many of Beethoven's later works.

In numbering the bars, beginning with the first full bar (see page 46), we learn that the first movement (Allegro) has 200 bars; the

second movement (Andante) has 93 bars; and the third movement (Scherzo, Allegro assai) has 254 bars.

Beethoven has sometimes published two or more compositions under one opus-number. This is also here the case; and it explains why the sonata is marked Op. 14, No. 2. The student should in future become acquainted also with Op. 14, No. 1, which is a fine sonata in E major.

Allegro.

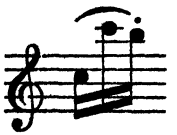
G major; $\frac{2}{4}$ time; metronome, ♩ = 80.

The first part of this movement concludes at bar 63, in D major, and is to be repeated; the second part leads back to G major, where it ends. We find here consequently the usual form of a Sonata, with which the student is already acquainted.

Bar

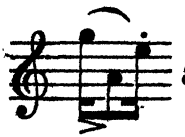
1 to 3. The groups of semiquavers must be played particularly soft and legato, and in a wavy motion. In the left hand, the two notes before each chord are to be held, and not to be struck again; thus,

4. The semiquaver B in the right hand, soft and staccato; thus,



5. The note A, a little accented.

6 and 7. Very expressive. Diminuendo; but not retarded in time. The third note of each group has a soft staccato; it should not be very short. The first note of each group slightly accented; thus,



&c. The semiquavers in the left hand, legato, but not to be held together.

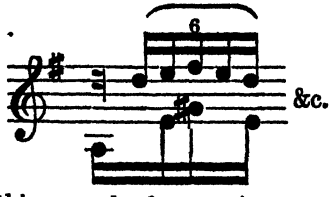
8. Here we have in the left hand a succession of groups of four semiquavers, which extends to bar 24. Easy as it may seem to be, it requires to be practised with the left hand alone, in order to insure that smoothness which is the great charm in the execution of groups of this kind. Not only that which is difficult and complicated, but every thing which furthers our purpose, alike claims our attention.

11. In the right hand, the fingers must be changed, while repeating note D. The melody throughout in a full tone, but soft and with an unaffected expression.

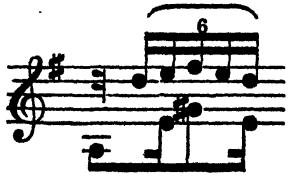
13. In the right hand, the two last semiquavers staccato.

15. The appoggiatura round and clear.

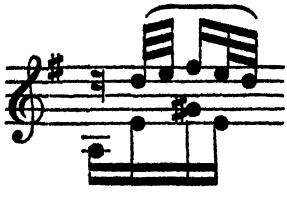
20. The sextuplet in the right hand to be played with four semiquavers in the left hand. It should, at first, be practised thus:



But, in this way, the four semiquavers of the left hand will be unequal; and it requires some practising, in order to play it with each hand as evenly as possible. The melody must be especially smooth, even if it could not be without sacrificing, to a certain extent, the evenness of the accompanying group; thus,



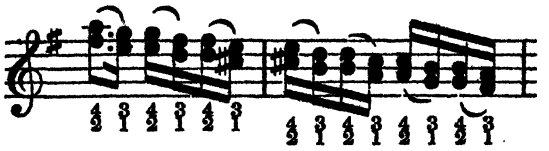
which is, at all events, better than thus,

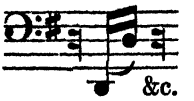


24. Crescendo. Strictly in time.

25. The first A, short and strong; the other, slightly ritenuto, and rather marked.

27 and 28. Fingering:



In such passages, a simple fingering, as here, is in most cases preferable. In the left hand, the semiquavers  &c. not to be held.

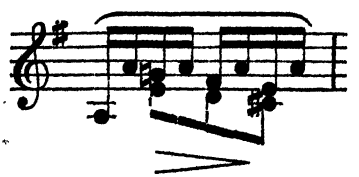
31 and 32. The fingering the same as in bar 27 and 28.

33. The second quaver somewhat accented. Legato.

34. Similar.

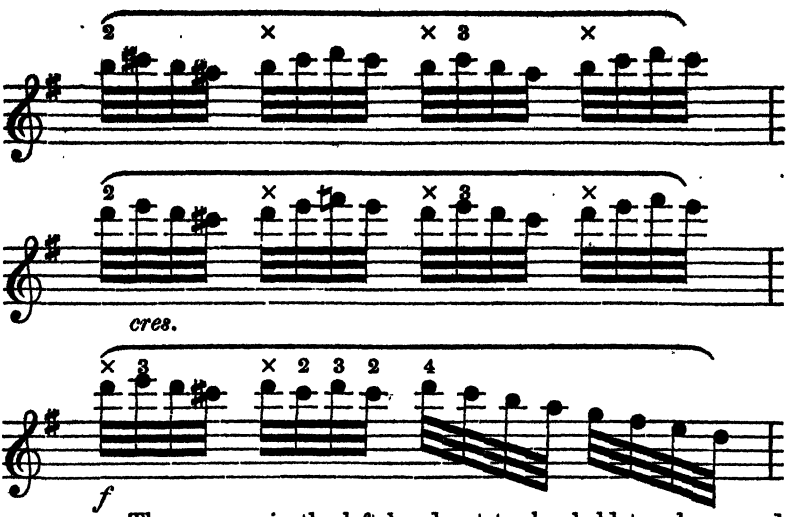
35. In the second half of the bar, the semiquavers with the left hand; thus, 

36. The semiquavers in the left hand, accented, and rather held, so as to make them appear a continuation of the melody; thus,



39 and 40. Crescendo. The double notes (thirds) in the left hand, marked.

41, and the following bars. Legato, leggiere and crescendo. The fingering thus,



The quavers in the left hand not to be held too long, and not arpeggio. The want of exactness, in giving the notes of a chord together, is such a common fault, that we have already taken different opportunities to warn against it. (See page 64.)

47. Here begin two melodies together, in treble and bass, resembling, so far, a vocal duett. Each melody must be played with a certain prominence, and with due expression; at the same time, soft and legato. Beware of any exaggeration in the accentuation. (See page 58.)

60. The sign *sfz.* in this bar and in the following bars must be strictly observed.

62. To be held exactly its value, and bound to the following bar.

63. Piano. Not to be held.

64. At the beginning of the second part, the theme is in G minor.

68 and 69. In order to give the succession of different chords more effectively, the note G in bar 67, F♯ in bar 68, and F♮ in bar 69, should be accented; but not more so than is necessary for the purpose indicated.

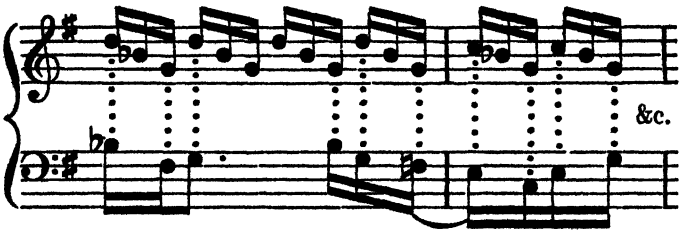
70 and 71. The left hand begins with the motivo of the theme, which is imitated by the right hand. It should be practised at first with each hand alone, to satisfy ourselves that it is given in each with due accentuation and smoothness.

72 and 73. In the left hand, quite legato, without any jerking.

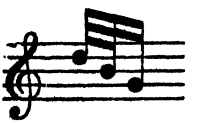
78 and 79. These two bars crescendo.

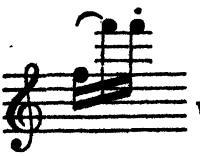
80. Very piano. Somewhat ritenuto. The semiquavers of the left hand not to be held together, and the second not held longer than the first, but rather shorter.

81. Strictly in tempo, and with much strength and energy. The melody, which lies in the left hand, while the right hand has the accompaniment in triplets, must be given prominently (see page 6), and the signs for legato and staccato exactly observed. This melody, which is only a modulation and prolongation of the theme, leads bar 86 to G minor, bar 91 to F minor, and bar 98 to the dominant-seventh-cord of E♭ major. (See page 22.) Should it be found difficult to play the melody with the accompaniment evenly and smoothly, it will be better to practise the melody at first alone, and afterwards with the accompaniment, in the following manner:



In this way, the student must gradually overcome the unevenness of the triplets, and not give them thus,


or thus,


102. The semiquavers  with emphasis; the last, short.

103, 104, 105, and 106. In each of these bars, the first note marked.

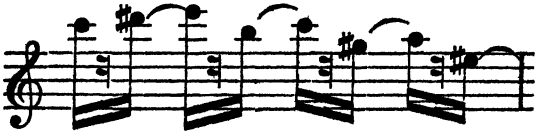
107 and 108. The demisemiquavers, legato. This passage occurs three times, viz. the first time, bar 107 and 108; the second time, bar 109 and 110; and the third time, bar 111 and 112. To avoid monotony, it may be taken the first time loud, the second time soft, and the third time loud again. In the left hand, in bar 107, the crotchet D, sforzato, with the thumb, which must be replaced by the fourth finger, without striking the key again.

109 and 111. The crotchet D, sforzato, with the thumb.

115. The triplets, round and very piano, but distinct.

117. From here, crescendo.

122. Always two semiquavers bound together; the second rather short. Strictly in time. Not thus,



123. The last note (B♭) staccato.

124. The accentuation of the first three notes thus 

125. From here to bar 187, we have almost exactly a repetition of that which we know already.

187. Here the motivo of the theme is taken up again. In a wavy motion, and soft.

189. The last semiquaver (B) staccato.

195. The staccato, very soft. The chord in the left hand held from the preceding bar.

196. Legato, soft, and with much expression, but not retarded in time.

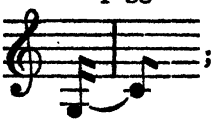
197, and the following bars. Always strictly in time. The quaver in bar 200, short.

Andante

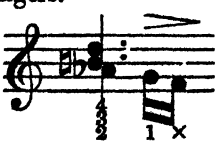
C major; $\frac{4}{4}$ time; metronome, ♩ = 100.

This movement, the second of the Sonata, consists of a March-like theme, which is varied in different ways. It is divided into small parts, most of which are to be repeated.

Bar

1. The quavers, soft and short, and not arpeggio. The incomplete bar before the first bar, thus,  ; consequently G bound with C. G must be played strictly as a semiquaver, and not as a quaver, as some performers are inclined to take it.
2. The second half of the bar, legato.
4. The same.
5. Short.
6. Crescendo. The minim, sforzato.
7. More crescendo. The minim, sforzato.
8. Piano. Short.
9. Legato. The shake, neat and distinct. (See page 77.)
14. Short and loud. The notes of each chord firmly together, and not arpeggio.
16. The last note of the bar (G) exactly as a semiquaver. Not short, but bound with the following bar.
17. The second and the fourth chord, sforzato; all of them short.
19. Piano; well bound.
20. A soft staccato.
21. From here to bar 36, the melody of the theme is in the left hand; it must be played with due expression and prominence.

26 and 27. These two bars, crescendo; and the minims, sforzato.

32. The crotchet G, strongly accented.
37. Each crotchet, sforzato, and bound with the following quaver. The quaver, soft and rather short.
43. The mezzo staccato here, and in following bars, requires a peculiar touch. It is a heavy staccato, as if the player could not easily raise his fingers.
46. Fingering: 

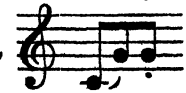
48 and 49. These two bars, which are in accordance with bar 6 and 7

of the theme, much crescendo; the crotchets particularly accented, and strictly held.

50. The crotchet G strongly accented. The semiquaver-triplet distinct, and its last note (G) not staccato.

58. The crotchet C sforzato. The triplet distinct, and the last note (C) not staccato.

59. The third, fourth, seventh and eighth quavers accented.

62. Of the last three quavers two are to be bound, and the third (G) is to be given staccato; thus, 

63. After the repetition of the preceding part, bar 62 is omitted, and we go on directly from bar 61 to bar 63. The expression of the last three quavers in bar 63 is the same as in bar 62.

67. Very tender and soft.

68. In the new variation of the theme, which begins here, the right hand has semiquavers, which must be played particularly softly and elegantly.

73 and 74. These two bars crescendo.

84. The sign *sfz.* must be exactly observed.

88. The theme again quite simple. Short and soft. The following bars are quite piano and staccato.

91 and 92. Quite piano and staccato.

93. Loud and firm. Not short, but exactly its due value.

Scherzo. Allegro assai.

G major; $\frac{3}{8}$ time; metronome, ♩ = 84.

The last movement of the G major Sonata has nearly the form of a Scherzo, as explained page 43. The single parts, however, are here not separated. We have therefore the following construction:

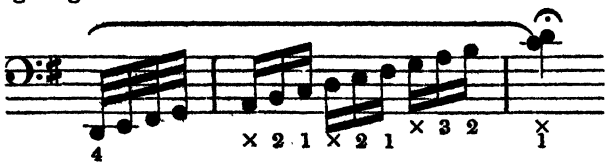
The first part, from the beginning to bar 23. The second part, from bar 23 to 64. Connecting bars, which lead to the Trio, from bar 64 to 73. The first part of the Trio (C major), from bar 73 to 88. The second part of the Trio, from bar 88 to 124. Connecting bars, leading from the Trio back to the theme, from bar 124 to 138. The theme again, as in the beginning (G major), from bar 138 to 189. A prolonged conclusion, from bar 189 to the end.

Bar

1 to 7. Sprightly, and with lightness. Strictly in time. The quavers short. C♯ in bar 2, as well as in bar 6, with a rather sharp staccato.

10, and the following bars. The staccato in the right hand, and in the chords of the left hand, sharp and loud.

15. Fingering of the left hand:



21. The first quaver rather short.

22. The same.

23. The chord full, firm and loud; to be held during the entire bar.

27, 31, and 35. The same. The triplets in the intermediate bars light, elegant and smooth.

39 and 40. Short and very piano.

41 and 42. In order to keep time exactly in these two bars, it is advisable to count while practising.

65 to 70. The single quavers, as well as the quaver-chords, short and loud.

71 and 72. Count, and be particularly careful in keeping time.

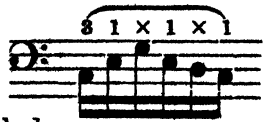
73. The melody, which commences here, must be given with simplicity, but at the same time with due expression, while the left hand accompanies softly.

77. In the left hand, the third finger on B♭, and the fourth on A. B♭ is a crotchet, and consequently to be held, and bound with A.

79. A♭ and G, similar to B♭ and A in bar 77.

89, and the following bars. The quavers sforzato.

97, and the two following bars. The quavers sforzato.

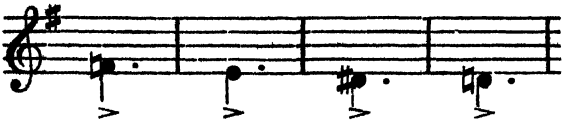
120. Fingering for the left hand: 

Legato.

138. The pause must not be overlooked.

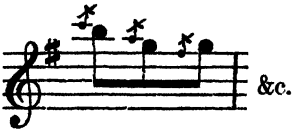
167 to 175. It is advisable to count here, in order to ascertain whether the time is strictly kept. Gradually more and more piano.

181, and the three following bars. Crescendo. The lowest notes in the left hand



must be accented in the way indicated.

185, and the three following bars. The accent is on the demisemiquavers, and not on the semiquavers. We must not accent it as if the demisemiquaver were an appoggiatura; therefore not thus,

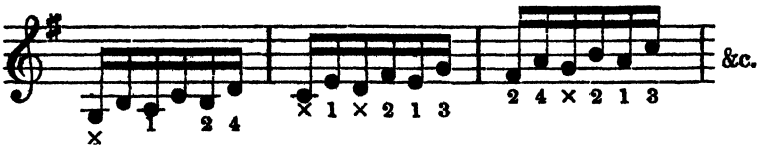


191. The third quaver (D), soft and staccato.

193. The same.

195. The first quaver staccato; the second sforzato, and bound with the third.

201, and the two following bars. Fingering:



Somewhat crescendo. The quavers of the left hand, short.

204 to 208. Crescendo.

209, and the following bars. The quavers of the left hand, short.

214. The same as before, with the difference, that the right hand is to be crossed over the left, instead of the left hand over the right.

237. The triplets in the left hand, exact and round. The lowest note (G) not to be held longer than its value.

139. C♯ with a rather sharp staccato.

149, to the end. Diminuendo, but not retarded in time.

Some musicians, who have heard Beethoven play his own compositions, assert that he frequently deviated from the tempo, as well as from the accentuation indicated. In one of Beethoven's biographies, an analysis of his performance of the foregoing sonata in G major is

given, which shows that he must have taken great liberties indeed, as in many places his own indications, as we find them in the piece, are entirely disregarded.

The reasons why this way of playing has not been adopted here, are the following:

The assertions alluded to above are not sufficiently authenticated, as they are contradicted by other musicians who have also heard Beethoven play.

But even if the great master did allow himself license in the interpretation of his own music, it does not follow that we must imitate him. A genius may dare to do what others cannot do with impunity. This is to be seen in many of Beethoven's imitators, in composition as well as in pianoforte-playing.

"INVITATION POUR LA VALSE" (AUFFORDERUNG ZUM TANZE), OP. 65, COMPOSED BY C. M. VON WEBER.

There is scarcely any other pianoforte composition so universally known and admired as Weber's *Invitation*. It consists of an introductory Moderato of 35 bars, of a Waltz-like Allegro vivace of 374 bars, and of a short concluding Moderato of 10 bars.

It is evident that the first Moderato, somewhat resembling a vocal duett, represents the Invitation, and the following Allegro vivace the Dance itself. The short Moderato after the dance, with which the piece concludes, seems to represent the usual parting compliments.

The composition is in D♭ major (with five flats).

Sometimes composers use the enharmonic key of C♯ major instead (see page 17), but the key of D♭ major is oftener used, as it has the smallest number of signatures, and is consequently more simple.

But if there occur, in the course of the composition, modulations into keys with sharps, as, for instance, into A major or into D major, the composition is generally more easily written and read in C♯ major than in D♭ major.

In order to have the key of A major in a composition written in C♯ major, only four sharps need to be counteracted by naturals; but to have the key of A major, if the composition is written in D♭ major, the five flats must be counteracted by naturals, and three sharps added.

The same is generally observed with regard to F♯ major and G♭ major, and sometimes with B major (five sharps) and C♭ major (seven flats).

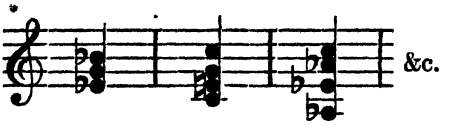
If, however, there is a great difference in the number of sharps or flats in one of two enharmonic keys, that which has the smallest number is always preferred.

A composition is therefore never written in F♭ major (with eight flats), instead of E major (with four sharps); or in E♯ major (with eleven sharps), instead of F major (with one flat); or in D♯ major (with nine sharps), instead of E♭ major (with three flats); or in B♯ major (with twelve sharps), instead of C major (with neither flat nor sharp).

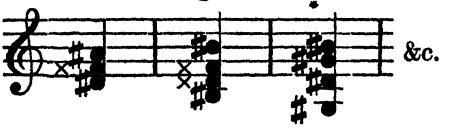
If a key has more than seven sharps or flats, one double sharp or flat (or more) must be used. The twelve sharps in B♯ major are, for example,

1.	2. 3.	4. 5.	6.	7. 8.	9. 10.	11. 12.
B♯	C ×	D ×	E♯	F ×	G ×	A ×

It would be useless to learn the signatures of keys in which whole pieces are never written, but that now and then they are used in the course of a piece, for the sake of correctness in writing and facility in reading. The student will not unfrequently find chords well known to him, as



written in their enharmonic change; thus,

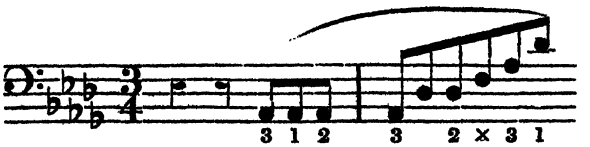


Moderato.

D♭ major; $\frac{3}{4}$ time; metronome, ♩ = 116.

Bar

1 and 2. Fingering:



Bar 2, slightly crescendo.

8. Decrescendo. Legato.

5. The whole phrase, from bar 1 to this bar, with a full but soft touch, and grazioso.

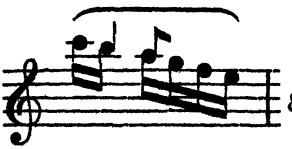
6. The first note of the bar not to be held above its value.

7. The same.

8. The second double-quaver not to be held above its value. The seventh-chord (see page 21), firm and with decision, and to be bound with the triad (see page 19) of the following bar.

13. The appoggiatura in the left hand, not too fast; distinct and delicate.

15. The semiquavers in the right hand, clear, simple and expressive; not two or more of them held together, thus,

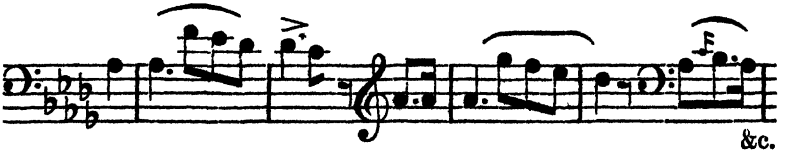


which is, of course, very bad.

16. The turn, very round and distinct.

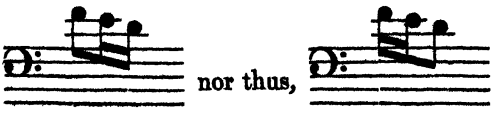
17 to 25. In these bars, the melody lies alternately in the right hand and in the left. It must always be very predominant, as it would be in a vocal duett; but at the same time soft and legato.

The student will do well to play it at first alone; thus,



to ascertain that he gives it as is here described.

22. The shake distinct and elegant, Not retarded in time. The triplet round, and not thus,



25 and 26. The melody of the left hand, predominant; with expression, but soft.

30, and the two following bars. Rather crescendo.
33, and the two following bars. Decrescendo.
34. Somewhat retarded towards the end of this bar.
35. The group of small notes particularly round and tender. The chord with the pause, soft, not arpeggio, and duly held.

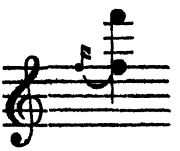
Allegro vivace.

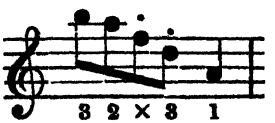
Db major; $\frac{3}{4}$ time; metronome, $\text{♩.} = 76$.

This Allegro consists of several parts, most of them are to be repeated, as in a waltz. (See page 48.)

It is necessary to pay particular attention to keeping strict time, and to count, for this purpose, three crotchets in each bar. Every one knows that a dance must be played strictly in time, if it shall be fit for dancing. Regularity in tempo is therefore one of the first conditions to be regarded in playing dance-music. The Allegro vivace which we are about to learn is evidently not intended by the composer to be used for dancing; but it so much resembles a waltz, that what has just been said of the performance of dance-music is certainly applicable here.

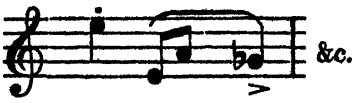
Bar
1 and 2. With energy and decision. The two crotchets in bar 2 alike staccato, and the following crotchet-rest strictly kept its value.

3. The appoggiatura not to be held thus, 

4. Fingering: 

The legato and staccato to be exactly regarded.
7. The appoggiatura as in bar 3.
8. The crotchet not to be held above its value.
10. The two quavers rather short. The crotchets to be held.

13, and three following bars. The first crotchet (E♭) in each bar, short, and the last crotchet (G♭) to be held and accented thus,

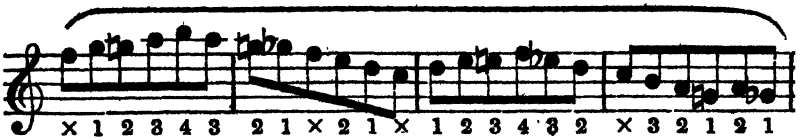


24. The dotted minim to be held exactly its value. Repetition of th part.

25. After the repetition of the part, bar 24 is omitted, and we g from bar 23 directly to bar 25.

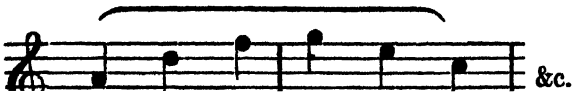
26 to 37. Brilliant and legato.

Fingering :



It is advisable to practise, at first, each hand alone.

27 and 28. Fingering for the left hand :

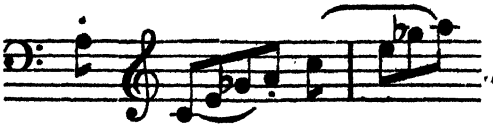


34 and 35. Crescendo.

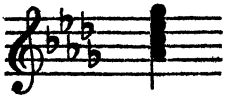
37. The minim to be held exactly its value.

39 and 40. Loud and distinct. Exactly together.

41 and 42. The first quaver (A♭) short. The following quavers quite legato, and even ; not thus,



In passages consisting of notes all of which belong to one chord,—as here they belong to the dominant-seventh-chord of

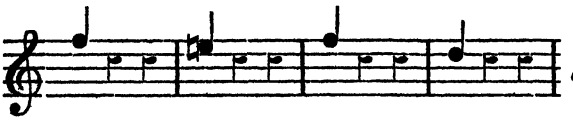
D♭ major,  the pedal is generally employed with good effect. (See page 25.)

44. The seventh-chord in the left hand, loud; the first quaver (C) in the right hand, loud and short. The following descending chromatic scale, soft and smooth.

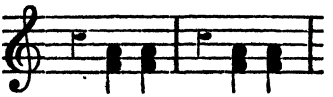
47. In the right hand, the first note (D♭) short.

53. In the left hand, G♭ to be bound with F of the following bar. In the right hand, the quaver F slighly accented; not retarded in time

63 to 66. *Lusingando;* in a persuasive and singing manner. The melody must be predominant throughout. It should be played at first alone, thus,



and much care should be taken to give the right expression, and not to hold the crotchets too long, but exactly their value. The accompaniment



quite piano, but clear, and the second crotchet not to be held during the crotchet-rest of the following bar.

74 to 79. The melody quite legato.

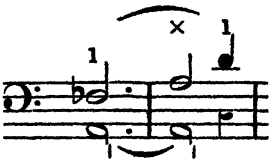
79 and the three following bars. As bar 63 and the three following, except that the bass-notes are different. The exact value of the bass-note, which is from bar 79 to bar 94, sometimes a minim, sometimes a crotchet, and later a dotted minim, must be strictly kept.

87 to 94. Rather animated, but strictly in time. The melody quite legato.

95 to 110. The melody, which reminds us of a vocal duett, must be given throughout with much expression, and should be tried at first without the accompaniment, thus,

The student must take care that the melody is distinctly heard where it is in the bass; also that, when the melody is in minims, these are held exactly twice as long as the crotchet.

115 and 116. Fingering for the left hand



131 and the following bars. Slightly crescendo.

135. Piano. As before, at bar 63, with the difference that the lowest bass-note is a crotchet instead of a minim. It is therefore held only half as long as in bar 63. The same remark applies to the following bars, till bar 147.

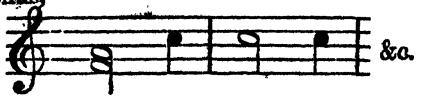
155. Crescendo.

159. Passionate, but not hastened in time.

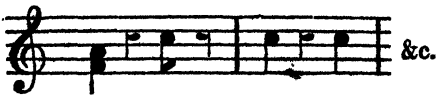
164. Decrescendo.

165. Piano.

167. The part, which begins here, is in F minor. Very energetic and forte. The lower notes in the right hand held exactly their value; thus,



and not thus,



170. The four quavers round and legato.

174. The dotted minim strictly in time. The student should count three crotchets.

175 to 182. The ascending scale loud and with decision. The following crotchet-chords short and forte.

191 to 196. Piano. One hand imitating the other.

196 to 204. With elegance, and well bound.

204. The quavers in the right hand, legato. The crotchets in the left hand, staccato.

214 and 215. With much emphasis. Decrescendo.

217, and the two following bars. The minim in the left hand somewhat accented, but not to be held above its value.

220 to 224. Gradually softer, and very slightly retarded. *(Ritard. un pochettino.)*

224 to 232. Very piano. The same as in preceding similar cases.

232 to 240. With much force.

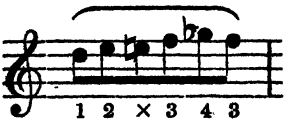
240 to 248. In the left hand, the crotchets short and with decision; the dotted minim marked, and to be held.

248, and the following bars. In the left hand, the first crotchet of each bar not to be held above its value. The accentuation, which is as given in the example, page 104, bar 13, must never be disregarded.

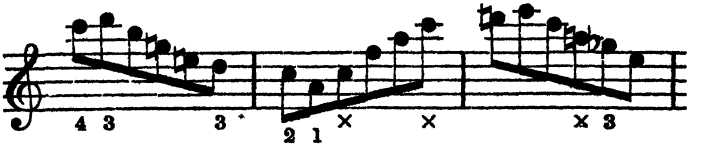
264, and the three following bars. Very loud. The crotchets in bar 266 and 267 particularly short, and with decision.

268. Here we have the theme again (D♭ major). The following, to bar 310, is a repetition of what is already known.

310. Fingering:



314, and the two following bars. Fingering:



The third finger is seldom put over the fourth, as it is here; and only when of two consecutive keys which lie near together, the lower is a white key and the higher a black key.

The following bars are already known; before, they were in A♭ major, and here, they are in D♭ major.

338 to 348. Gradually more animated, but in time. Brilliant.

359, and the following bars. In legato passages of notes all belonging to one chord, the pedal is generally to be taken as a matter of course; and the composer does not always think it necessary to indicate it in such cases.

372. The chord, firm, not arpeggio, and rather short.

373. The chord, firm, and held exactly its value.

374. A pause. Three quavers in tempo moderato.

The following *Moderato* is already partly known through the Introduction. The last three chords, quite piano, exactly in time, and not arpeggio. The last of them has a pause, and is therefore to be held longer than its value.

LIED OHNE WORTE (BOOK 3, NO. 4), COMPOSED BY MENDELSSOHN.

The appellation *Lied ohne Worte* (Song without Words) was first introduced by Mendelssohn; but there already existed similar Pianoforte pieces. The same form is to be found in many second movements of Sonatas, as well as in many short compositions, as the Notturno, Romance, Bagatelle, Andantino cantabile, &c. Take, for instance, some of John Field's graceful and elegant Notturnos.

Lied signifies, in German, particularly that kind of Lyric Song, in which the same melody is to be repeated to each verse. It is either without any accompaniment, as the *Volkslied* (National Song); or with an accompaniment, generally of one, and rarely of more than one, instrument; usually for one voice.

As we have here an imitation of this vocal composition, it is evident that the melody which represents the Lied should always be made predominant, as it would be if it were sung. In order to attain this, the student must be able to distinguish the melody of the Lied itself from any other melody which may occur in the accompaniment.

Andante.

A major; $\frac{4}{4}$ time; metronome, ♩ = 96.

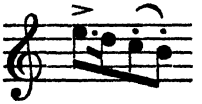
The Andante before us contains 30 bars. From bar 1 to bar 3 are introductory passages. The Lied begins with the quaver E, in bar 3.

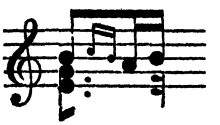
In bar 25, the passage of bar 1 is again introduced, while the melody goes on. From bar 27, the accompaniment alone concludes the whole. Such introductory and concluding passages, and chords, are generally to be found in a Lied with accompaniment.

Bar

1 and 2. Very piano. The pedals let down and lifted again at each change of chords, as indicated. (See page 26). Very smooth. Fingering in bar 2:

3. The chords short, piano, not arpeggio. The quaver E, with which the melody begins, rather forte.

4. In this group,  the first note is to be particularly accented, and the two last quavers are mezzo staccato. This accentuation is to be always regarded, wherever the group occurs during this composition.

5. Some performers are inclined to play thus,  which renders it easier to them to give the following chord with certainty. But the chord should be given exactly, without detriment to the preceding notes.

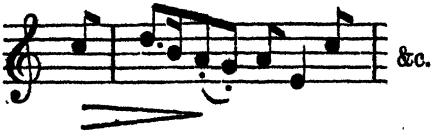
8. Mezzo staccato. The chords not arpeggio.

16. The quaver E of the preceding bar, accented, and bound with F♯ of this bar. In the left hand, the notes,  very distinct.

17. The same.

20 and 21. Crescendo. The accentuation exactly as in bar 4.

25 and 26. The accompaniment very piano, but distinct. The melody always prominent; thus,



27. From the second half of this bar to the end of the piece, we have again the accompaniment alone, piano, and in the same manner as has been already explained.

LIED OHNE WORTE (BOOK 3, No. 6), COMPOSED BY MENDELSSOHN.

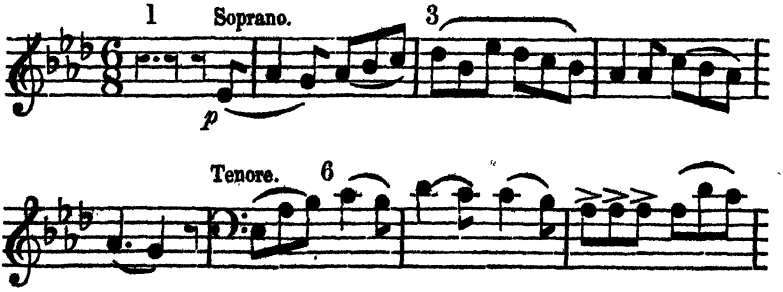
What has been remarked concerning the performance of the preceding piece holds good also here; the only difference is that we have here not *one* predominant melody, but *two: viz.* Soprano and Tenore.

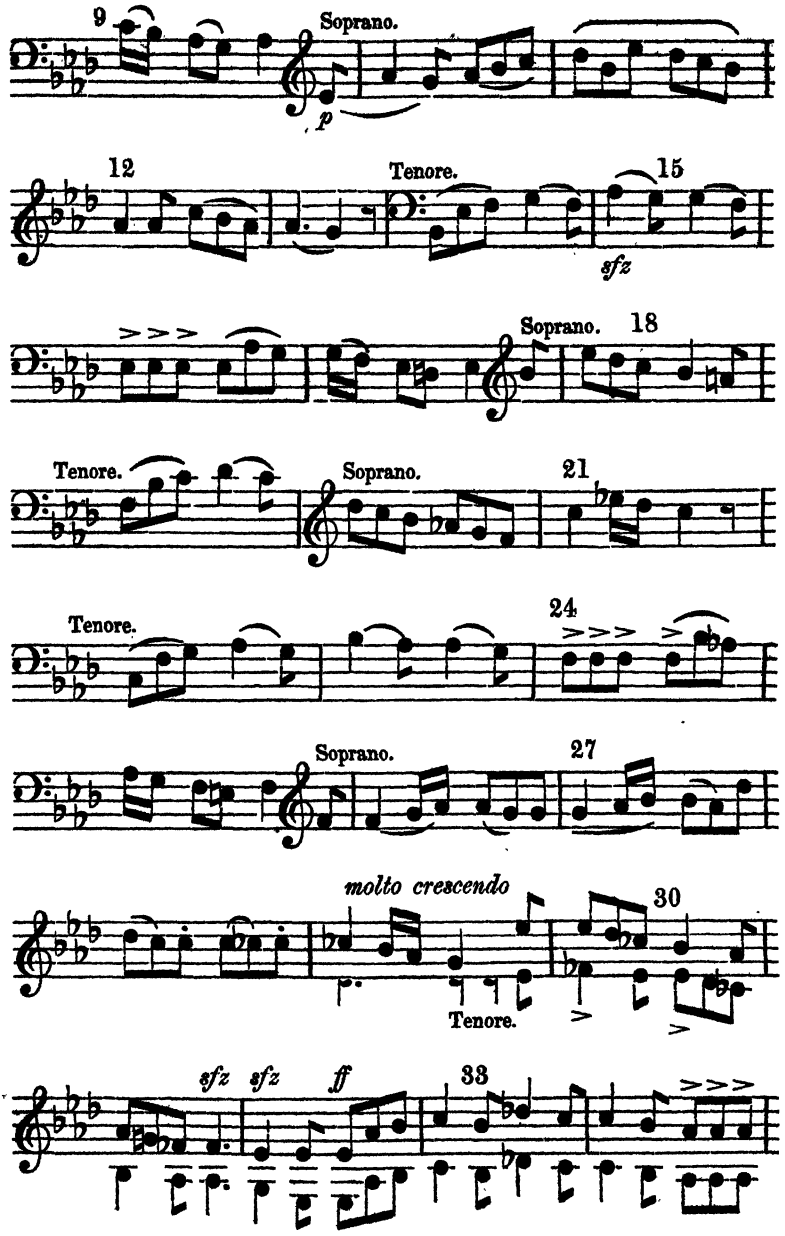
It is therefore the imitation of a duett, and not that of a single song. We should at first consider the two voices, which represent the duett, separate from the accompaniment, in order to learn the appropriate accentuation.

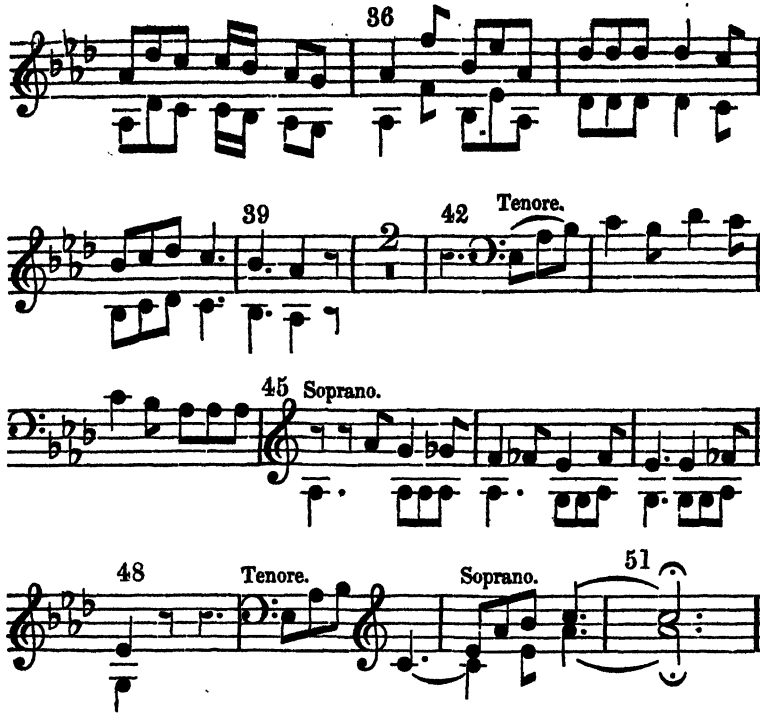
Andante con moto.

Ab major; $\frac{6}{8}$ time; metronome, ♩ = 69.

In the following example, the two voices of the duett are given alone, as the student should become familiar with them.




9
Soprano.
p
12
Tenore.
15
sfz
Soprano.
18
Tenore.
Soprano.
21
Tenore.
24
Soprano.
27
molto crescendo
30
Tenore.
sfz
sfz
ff
33



It will be perceived that this composition consists of 51 bars. The accompaniment is in triplets, and legato. The student must be particularly careful to avoid introducing any staccato or jerk, which easily happens, when he has to play notes lying rather distant from each other. For instance, in bar 20, the last semiquaver G, which in the following bar is followed by C, must not be short; but held its value, as well as any other note of the accompaniment. Though the melody is always to be played louder than the accompaniment, it must never be hard; but cantabile and agreeable.

Bar

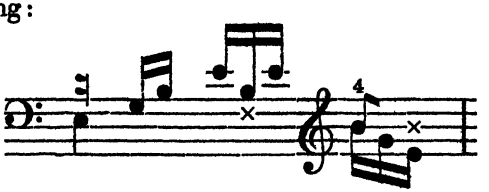
1. The thumb on the last semiquaver, A♭.
3. The bass always piano. In the right hand, the triplets never to be held together.
5. The fourth finger on D♭.
6. The thumb of the right hand on E♭.

8. With much expression, but strictly in time.

14. The first three quavers of the melody with the left hand; the crotchet G with the thumb of the right hand.

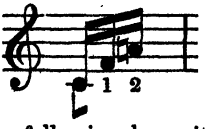
15. The crotchet Ab well accented.

17. Fingering:



The thumb must be taken here on the semiquaver Bb, as it would otherwise not be possible to give the following quaver Bb without playing Eb (which precedes the latter) staccato.

It is true, if we adopt this fingering, we shall not be able to hold the crotchet Eb its whole value. But as an uninterrupted legato is here of greater importance, and as it cannot be acccomplished in any other way, it is better to sacrifice a part of the value of Eb; particularly as this defect will be much hidden through the other Eb, which is to be held in the bass. The last semiquaver Eb must be taken with the thumb, in order to give the first note (Eb) of the following bar distinctly, without playing the former staccato.

19. The first note of the melody (F) with the left hand; the other notes of the melody with the right hand. Fingering of the last triplet: 

This enables the performer to give Db in the following bar with the fourth finger without interrupting the legato.

20. The last semiquaver (G) not short.

22. The first note of the melody (C) with the left hand; the others with the right. The melody is here in minor, instead of in major. Our great masters have often such transpositions of a melody from major into minor, or from minor into major. In Mozart's and Beethoven's works, many beautiful examples of this kind are to be found.

25. In the left hand, the note D♭ accented, to mark the unexpected modulation, as we naturally expect the F minor triad. Quite unaffected, and in time.

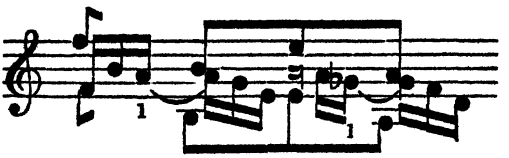
26 and 27. Rather animated, but strictly in time.

28. The third quaver of each group, staccato; all the others legato. More and more crescendo, until bar 32.

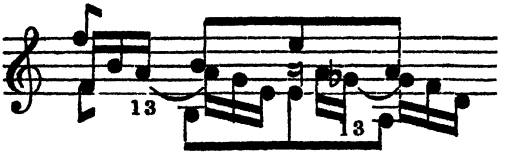
32. Loud and full, but melodious and legato.

36. This bar should be practised at first with the right hand alone, in order to ascertain whether the quavers, as well as the semiquavers, are exactly legato.

In cases like this, it is impossible to give a general fingering. A hand which is rather large will play it easiest thus:

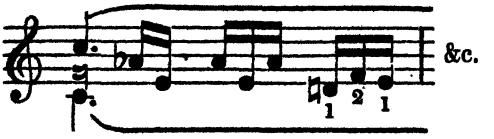


For a small hand, it is better to change the finger on A♭ and on G♭; thus:



37. In the left hand, the octaves not arpeggio, but exactly together; legato and with energy.

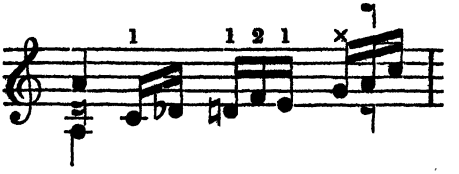
38. Diminuendo; quite in time. Fingering:

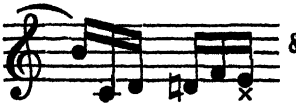


The octave C to be bound exactly with the octave B♭ in the following bar.

39. The octave B♭ to be bound exactly with the octave A♭.

Fingering:



40 and 41. These two bars, which belong only to the accompaniment, particularly legato and smooth. In the right hand, the thumb on E♭; thus:  &c. In the left hand, the quaver-chords not to be held longer than their value.

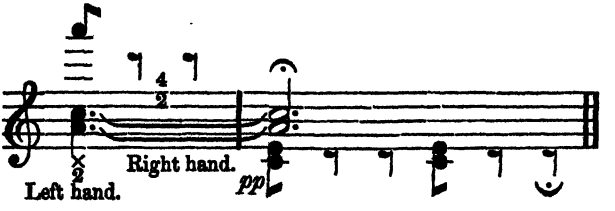
42. The melody begins again; piano, but distinct.

43, and the three following bars. The quavers in the left hand, piano and staccato.

45 to 47. Diminuendo; strictly in time.

48. Legato; very piano.

50. The dotted crotchet, $\frac{C}{A\flat}$, is to be given at first with the left hand, and then changed to the right hand, without being struck again; to enable the performer to hold these notes in the following bar, while he is playing the two quavers with the right hand; thus:



SONATE PATHÉTIQUE (OP. 13), FOR THE PIANOFORTE, COMPOSED BY BEETHOVEN.

Though this Sonata is an earlier composition than the G major Sonata (page 89), it more nearly resembles Beethoven's later works in

its form, as well as in its grand and powerful harmonic combinations and modulations.

It may be mentioned here, that the earlier compositions of Beethoven are more in the style of Haydn and Mozart. It was about the time when he composed the Sonata in A♭ major (Op. 26), that all his originality was developed. In his later years, he took again another direction, not less interesting than the former.

The *Sonate pathétique* consists of three movements; viz. 1st, Allegro of 302 bars, preceded by an Introduction (Grave) of 10 bars; 2nd, Adagio of 73 bars; and 3rd, Rondo of 210 bars. The latter begins with an incomplete bar, which is not counted in numbering the bars.

It is unnecessary to describe here the character of this sublime composition, as the practising it with the hints for its performance, given in the following pages, is the easiest and best way to become well acquainted with it. Besides, the student should not neglect any opportunity of hearing it well played.

Grave.

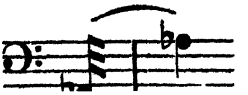
C minor; $\frac{4}{4}$ time; metronome, ♩ = 54.

As this Introduction is very slow, the student should count eight quavers in each bar. All the chords must be struck firmly and not arpeggio, with a rather heavy touch. Even when piano, they must not be given lightly, but should sound always full and important.

Bar

1. The first chord, sforzato; the others, piano. The quaver-chord

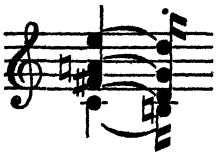
not to be held too long. In the left hand, the demisemiquaver A♭ to be bound with the crotchet of the following bar; thus:



The two notes must not be held together.

2. With the same expression as bar 1.

3. The indications *sfz.* and *p.* must be strictly observed. The first chord of the last group, short; thus:



4. The quaver Ab in the right hand, with emphasis. The following passage, elegant, legato, distinct, and in time.

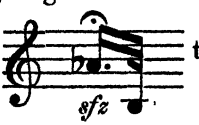
5. Not too animated. The first quaver (Eb) staccato. The signs for increasing and decreasing in strength must be strictly observed. The chords in the latter part of the bar, *ff.*

Here, as well as in the following bars, the chords in the left hand must be played legato and rather heavy, so that the fingers are not lifted from the keys.

6. Similar to the preceding bar.

7 and 8. Crescendo; not accelerated in time.

9. The sextuplet, elegant, light, and distinct; the following semiquavers, mezzo staccato. The last quaver not to be held above its value. The student should count, to ascertain that he plays this bar exactly in time.

10. Distinctly. The descending chromatic scale, pearling, legato; rather light and fast. (For the fingering of the chromatic scale, see page 68.) The pause on Ab 

to be held appropriately.

The performer, of course, cannot stop after B, but must go on directly to C, in the following Allegro. Not only our feeling tells us this, but it is also indicated here by the words *Attacca subito l'Allegro.*

Allegro molto con brio.

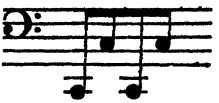
C minor; $\frac{2}{2}$ time; metronome, $\mathbb{d} = 144$.

As this movement is in the Alla Breve time (see page 78), it is advisable to count, while practising, two minims in each bar. Between

the first and second part of the movement, the principal subject of the Introduction is taken up again, from bar 125 to 128. This occurs again shortly before the end of the second part, from bar 287 to 290. At the first glance it might appear that, in consequence of this repeated interruption of the Allegro, the intimate connection of the parts, and consequently the fluency of the whole movement, must suffer. But, torn as it may seem, a more familiar acquaintance with it will convince us that the flow is uninterrupted, and that one soul animates the whole.

It requires to be delivered with much fire and impetuosity.

Bar

1 to 4. The bass  &c. as even as possible; the lower C not to be held longer than the higher. The crotchets in the right hand, staccato. The minim in bar 3, tenuto.

5 and 6. The staccato of the minim-chords not too short, but each about the full value of a crotchet. Crescendo.

8. Decrescendo.

17 and 18. The octave G, sforzato.

19 and 20. All the quavers legato, without any interruption.

27. The crotchet staccato.

28. The semibreve-chord forte, and to be held exactly until the following bar.

31 and 32. As bar 27 and 28.

35 to 38. The minim always sforzato, and bound with the following crotchet, which is staccato.

41. The left hand across the right. The crotchets slightly staccato. The beautiful song-like melody, from here to bar 78, always soft and with a tender expression of sadness. The accompaniment in the left hand very piano, and the semibreves to be held their full value.

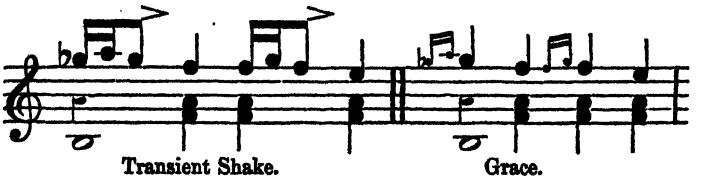
43. The appoggiatura bound with G♭, but not to be held together; G♭ sforzato. It is evident that a sforzato in a phrase like this must be less strongly marked than it would be in one of a more energetic and animating character.

45. The right hand across the left.

46. The first crotchet staccato, the other three legato.

47. Always two crotchets bound together, and the second of them slightly staccato.

The transient shake much resembles a grace of two notes, which often occurs in pianoforte music; but it differs from it, in that it begins *with* the note above which it stands, and not *before* it. It is therefore here to be played together *with* the accompaniment, where a grace would be played *before;* thus:

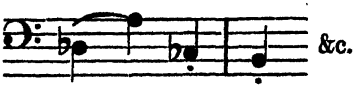


Moreover, it is not necessary that the transient shake should take just the half of the note on which it stands, as here in the example. It is generally played fast, without regard to the duration of the note on which it occurs. But the third note, in the execution of this shake, should always have an accent, as indicated with > in the example.

49 to 52. The same as from bar 41 to 44.

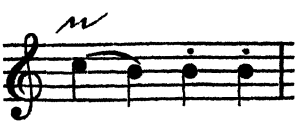
53 to 56. The same as from bar 45 to 48.

65 and 66. With the right hand in the bass; two crotchets legato and two staccato; thus:

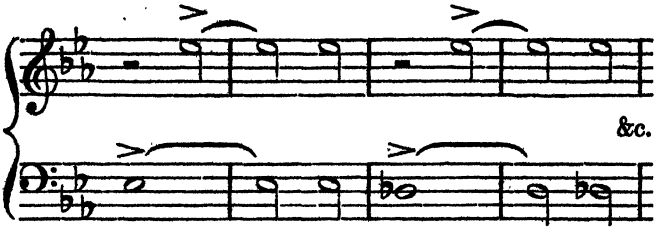


75. From here, decrescendo.

77 and 78. Slightly retarded in time. Very piano. The last two crotchets of each bar staccato; thus:

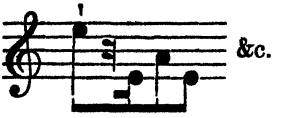


79. In tempo. Here, and in the following bars, the lowest and highest notes much sustained; thus:



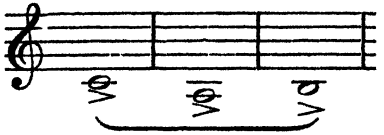
but piano. The quavers quite even.

83 to 88. Crescendo. The first quaver of each group staccato, the others legato. The whole group quite round, and not thus:



89 and 90. The crotchets in the left hand short and decided.

103 to 106. Piano. The quavers in the right hand legato, without jerking. The semibreves in the left hand very distinct, and well bound together; thus:



107 to 110. Similar, but crescendo.

111. Impetuously. The bass very distinct, as bar 1 to 4.

115 to 120. The semibreves in the right hand *sfz.* and to be held exactly their value.

The pedal employed in each bar.

If the word *Pedal* is used in pianoforte music, it signifies the Damper pedal and not the Shifting pedal. (See page 26.)

121 and 122. These two bars are for the repetition. Bar 121 sforzato, and strictly in time. Bar 122 very sforzato, and with a pause. After the repetition of the first part, these two bars are omitted, and we go on directly to bar 123 and 124. In each of these bars the pedal is to be used.

125 to 128. *Grave.* In time and expression, like the Introduction. (See page 116.) These bars lead from G minor to E minor.

128. Somewhat retarded. The pause on the seventh-chord may easily be held too long.

129. *Allegro molto con brio,* as before. This bar, and the following, crescendo. The crotchets staccato.

132, and the two following bars. Piano. In the left hand, the first note of the bar not to be held above its value.

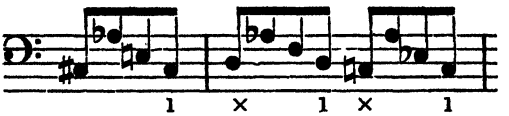
133. In the right hand, the minim bound with the following crotchet, the latter rather short, but soft.

141 to 150. The octaves in the right hand quite even, and the thumb not to remain upon the key. In the left hand, always two crotchets to be bound together. Crescendo in ascending.

151 to 158. Even. The crotchets in the left hand quite short. Diminuendo, but not retarded in time.

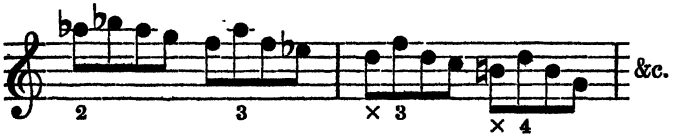
159 to 162. Quite piano and legato. In a subdued tone, but distinct.

Fingering:



163 to 166. The shake sforzato, very rapid and distinct. In bar 165 and 166, the lowest notes in the left hand particularly marked.

179 to 186. The passage here is on the dominant of C minor, and leads again to the theme. Very fluently and pearling. Fingering:



187. The following bars we have learnt already, though partly in another key. The melody, which in the first part was in Eb minor, is here, from 213, in F minor; and the conclusion is here in C minor, instead of Eb major, as in the first part.

281, and the following bars. The chords not arpeggio, but firm and very sforzato.

286. Pause.

287 to 290. *Grave.* Count eight quavers in each bar.

290. The second half of this bar slightly retarded.

291. *Allegro molto con brio.*

295 and 296. The minim-chords in the right hand not too much staccato, and sforzato. (See page 118.)

297 to the end. The crotchet-chords short, firm, and with decision.

Adagio cantabile.

A♭ major; $\frac{2}{4}$ time; metronome, ♩ = 56.

This beautiful movement in form much resembles a Song without Words, and it should therefore be played with the melody particularly prominent and sustained, but at the same time soft and legato.

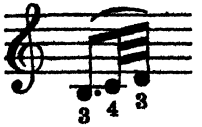
Any unauthorized accentuation, which may easily occur where the performer has to play the melody and accompaniment together with the same hand, must be cautiously avoided.

The movement begins, in A♭ major, with a cantabile melody, which ends in bar 8, and is repeated from bar 9, an octave higher, with a fuller accompaniment. The following bars, from bar 17 to 28, lead from F minor through E♭ major, and, through the dominant-seventh-chord of A♭ major, again to the principal subject (or the theme), bar 29. At bar 37, begins a duett-like idea in A♭ minor, which leads (bar 42 and 43) to E major, and in bar 50 to A♭ major again, through the dominant-seventh-chord of that key. After the theme, which has here an accompaniment in triplets, has been repeated, it is followed by a few concluding bars, from bar 66 to 73.

Bar

1 to 3. The melody quite legato. The accompanying semiquavers throughout with the right hand. In bar 3, slightly crescendo, and the quaver B♭ bound with the crotchet E♭ of the following bar.

4. The quaver E♮ bound with the crotchet F of the following bar.

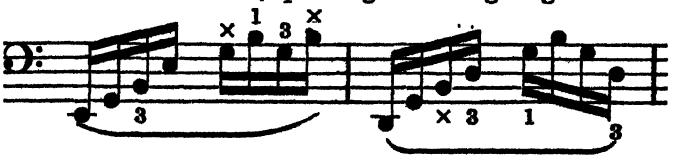
5. The two demisemiquavers in the group  soft, even, and simple; with the fingering given here.

7. The four semiquavers in the melody, mezzo staccato.

9. Always piano, but not so much as from bar 1 to 8. *Cantando*, and with much expression.

11. The quaver B♭ to be bound with E♭ of the following bar.

12 and 13. In the left hand, quite legato. Fingering:



In the right hand, as in bar 4 and 5.

16. The demisemiquaver C to be bound with C in the following bar; thus:

The student should count $\frac{4}{8}$ in the bar, to assure himself that he gives the demisemiquaver exactly its value. Incorrect performers frequently play it nearly as a semiquaver.

17 to 19. Piano. Crescendo. The chords in the left hand even, and the fingers not lifted from the keys.

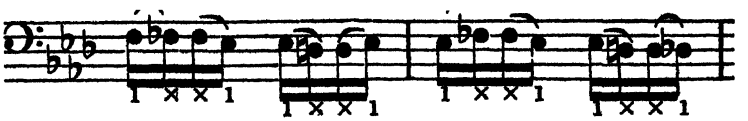
20 and 21. The turns not too fast; quite round and distinct. (See page 64.)

22. With much expression. The last C slightly marked; thus:

23. The semiquavers with the right hand.

24. Crescendo. Always two semiquavers bound together.

27. Diminuendo. The following fingering is for the right hand, which has to hold two minims at the same time in both bars, with the third and fourth finger.



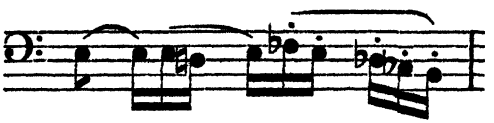
37. Very piano. Exactly in the same tempo as before. In the following bars we have two melodies; viz. one in the treble, which

is to be played legato; and the other in the bass, which requires to be played mezzo staccato almost throughout. They are of equal importance in regard of expression.

In consequence of the accompaniment being in triplets, this idea appears more animated than the preceding one, though it is in the same tempo. This may easily lead the student to retard unintentionally. It is therefore advisable to count, while practising, the last two bars of the preceding melody, and the first two or three bars where the triplets begin.

39. The quaver Ab in the [illegible] hand not to be held longer than its value.

40. In the left hand, the first semiquavers legato; and the others mezzo staccato; thus:



41. Crescendo. The quaver in the left hand not to be held longer than its value.

42, and the two following bars. More animated, but not hastened in time. The signs *sfz.* must be exactly regarded; also the signs for staccato over the semiquavers in the right hand.

44. Decrescendo.

45, and the two following bars. Very piano. The expression of the phrase here in E major similar to that before in Ab minor, bar 37.

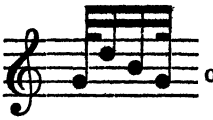
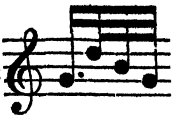
48 and 49. The bass, short, piano, but distinct.

50. Crescendo.

51 to 66. The practising of the triplets, with which the theme is accompanied, requires particular attention. The first two semiquavers of the triplet must be rather bound, but of course not to be held together; the third semiquaver slightly staccato. The whole accompaniment quite piano, even, and unpretending.

The expression of the theme is the same as in the beginning of this movement.

66. The repetition of Eb in the left hand, slightly crescendo to the middle of the bar; from there, gradually descrescendo; thus:

67. With much expression. The group of four demisemiquavers in the right hand ought to be played with the triplet of the left hand in such a way that neither of these two groups loses its roundness and evenness. If this should be found difficult, the student should divide it, at first, thus:  or, by holding the first note longer than the others, thus: 

The melody must accommodate itself, in this instance, to the accompaniment; and not, as is generally the case, the accompaniment to the melody; otherwise, the particular charm which lies in the even repetition of the triplets would be destroyed. Practising it in the way here indicated, will soon enable the student to play the melody exactly, without in the least sacrificing the evenness of the accompaniment.

70. The last semiquaver staccato. The signs $f >$, here and in the two following bars, must be strictly observed.

71. The crotchet G in the right hand is to be held with the thumb, and to be bound with A♭ in the following bar.

73. Very piano. The two semiquaver-chords, as well as the crotchet-chord, not to be held above their value.

Rondo.—Allegro.

C minor; $\frac{4}{4}$ time; metronome $\text{♩} = 100$.

Lively, but not passionate. The theme with a tender and unassuming simplicity. The three quavers of the incomplete bar, staccato.

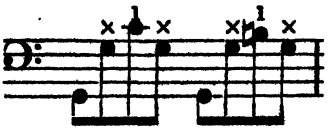
Bar

3. Slightly crescendo.

5 and 6. Piano. The grace distinct, and the minim bound with the crotchet; the latter staccato.

7. The crotchets staccato.

11. Fingering for the left hand:



12. The crotchet C, in the right hand, staccato, and the minim, as well as the crotchet B♭, accented. From here to bar 16, crescendo.

14. The minim C, as well as the crotchet B♭, accented.

16 and 17. Forte. Staccato, and with decision: the shake, rapid, but distinct.

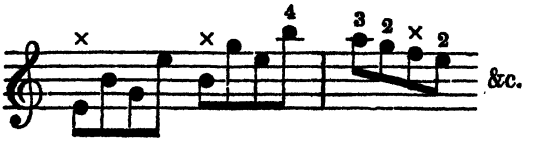
18. The semibreve-chord firm, and to be held exactly throughout the bar.

19. Quite legato.

21. The minim slightly accented, and to be bound with the following crotchet, which is to be held not quite its value.

22. As bar 18.

23 and 24. Fingering:



25. The crotchet G, staccato; the minim, as well as the crotchet B♭, rather accented.

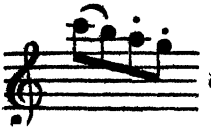
29. The semibreve B♭ to be held with the fourth finger until the next bar, and not to be struck again.

31 and 32. Each note in the right hand strongly marked.

33. The crotchet-chord in the left hand staccato, and the minim-chord sforzato and tenuto.

37 to 40. The triplets light and even. The minims in the right hand accented. The crotchets in the left hand rather short.

41 and 42. With energy. In bar 42, alternately two quavers legato and two staccato; thus:



44. Mezzo staccato. Rather heavy, but piano.

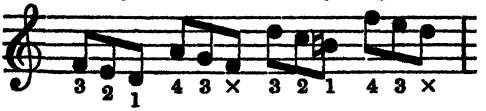
46. The staccato of the minims not too short.

48 and 49. Much crescendo.

50. The crotchets short and decided.

51 to 56. The triplets light and distinct; the crotchets staccato. The minims in the left hand accented.

57. Crescendo. All legato; with this fingering:



The note D, not short, but bound with F in the following bar.

58 to 61. Very forte. Strictly in time. The descending scale with brilliancy and clearness. The pause in bar 61 appropriately held.

79 to 94. In Ab major. Soft, very legato, and strictly in time.

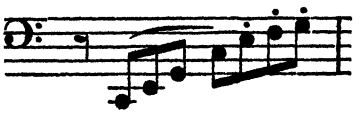
95 and 96. The right hand imitating the left.

98 to 102. The left hand has here a passage of quavers, piano, leggiere, and quite staccato; while the right hand has the melody quite legato. Crescendo from bar 101.

103. Forte. In the left hand, the melody legato; and in the right hand, the quavers staccato.

107 to 120. At first the semiquavers, and from bar 113 the triplets, always legato; the crotchets staccato. The whole animated, but not hasty. Count, while practising, four crotchets in each bar.

128. The last three quavers in the left hand staccato; thus:



and somewhat prominent, as they form part of the melody; but not hard.

129 to 132. Agitato. The melody is in the left hand, and must be prominent, though soft.

132 and 133. With much emphasis, but unaffected.

134 and the following bars. As bar 25 and the following bars.

143 to 157. As from bar 37 to 47. The same ideas which were before in Eb major, are here mostly in C major.

158 to 165. Gradually crescendo. The dotted minims to be held exactly their value.

167 to 170. Calando. By degrees quite piano, and slightly retarded in time. The semibreves to be held, and bound together.

171. The theme again strictly in tempo.

179 to 182. These bars, which contain a varied repetition of bar 175 to 178, quite legato and crescendo.

185. The chords staccato; with energy and decision; firm and not arpeggio.

187 and 188. The crotchet F, short and sforzato.

189 to 192. In the right hand, the triplets legato and even. In the left hand, the chords short and firm. Crescendo.

193 to 197. In the right hand, the first crotchet staccato, the second sforzato and bound with the following four semiquavers. In the left hand, the crotchet-chord staccato, and the dotted minim-chord sforzato and tenuto.

198 to 202. With much fire. The descending passage rapid and brilliant. The pause to be duly held. It is advisable to count here while practising.

203 to 206. Strictly in time. This phrase in A♭ major particularly calm and soft.

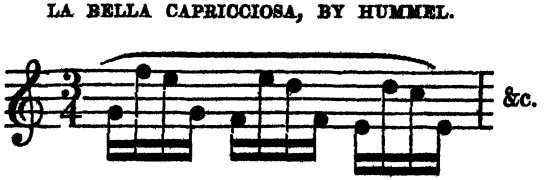
206 and 207. The crotchet C bound with the first crotchet of the following bar, which is staccato. Very tender and piano.

208, to the end. The descending quaver-passage as energetic as possible. The chords in the left hand, short and firm. Fortissimo.

"La bella Capricciosa" (Op. 55), for the Pianoforte, composed by Hummel.

In La bella Capricciosa, which is written in the style of a Polacca, we have a faithful example of that singing and elegant melody, interspersed with flowing and brilliant passages, which chiefly characterizes Hummel's pianoforte music.

Throughout the whole piece the Legato is predominant, and particular care must be taken to observe it, not only in the melody, but also in the passages which consist in sequences of groups; for instance,



The Bella Capricciosa affords also good opportunity to acquire an elegant and easy execution of embellishments or ornamental passages, which the composers sometimes introduce into a cantabile melody. Such embellishments require much attention, as they are in most cases to be played with the greatest tenderness and delicacy.

In the compositions of Field and Chopin, the student will find fine examples of embellishments, which are often written in small notes, like the appoggiatura.

In order to facilitate the study of the Bella Capricciosa, we shall learn it in four divisions.

1. Larghetto. Introduzione—40 bars.
2. Alla Polacca—262 bars.
3. Larghetto—17 bars.
4. Tempo di Polacca—84 bars.

In one edition, the second Larghetto, which contains 17 bars, is omitted.

It must be deplored that the editions of our master-works in music are sometimes brought out carelessly and with disregard to the intentions of the composer. Not only titles and dedications are altered, but also signs of expression and notes are added or omitted. It is therefore necessary to be cautious in the choice of the edition.

Introduzione.—Larghetto con molto espressione.

B♭ major; $\frac{4}{4}$ time; metronome, ♩ = 80.

Bar

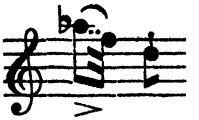
1. The accompaniment in the left hand quite even and legato; the lowest note (B♭) to be held. The minim B♭ with the right hand in the bass, marked, but not hard, and held exactly its value. It must be struck precisely with B♭ of the left hand.
2. Soft and distinct. The finger must be changed when the same

note is to be repeated (as here D and B♭). Otherwise it would sound stiff and rough; particularly in quick successions.

3. The passage of demisemiquavers, very legato, without any jerk; crescendo in ascending, and decrescendo in descending towards the end of the bar. The student must choose a suitable fingering, and mark it with a pencil, before he begins practising the passage.

4 to 6. What has been said of bar 1 to 3, applies also here.

8 and 9. The single quaver staccato; thus:

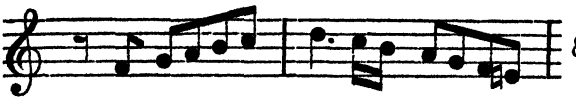


The appoggiatura in bar 9 not to be held with the note before which it stands.

10. The quavers in the right hand, sforzato. In the left hand, the first note of each group is a crotchet, and must be given also *sfz.* and held while the group is played.

11. Crescendo. The last quaver in the left hand has E♭, while in the right hand E♮ occurs. This must be mentioned here, as it might possibly not be found out by the student, if he should possess that edition in which, in the left hand, E♮ is incorrectly printed instead of E♭.

12. Decrescendo. The quaver in this bar, as well as in the preceding bar, always prominent; thus:

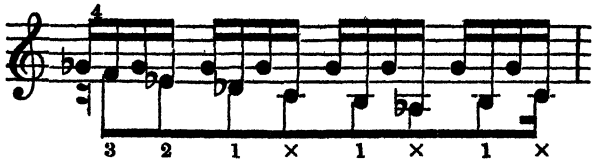


13 and 14. The quavers with the same prominence as in the two preceding bars. Bar 13 crescendo, and the second half of bar 14 decrescendo and rallentando.

15. In tempo. The first note of the second and third group of semiquavers, somewhat accented, but not to be held longer than its value; therefore not thus:

Playing such groups in a simple and unassuming manner, shows a much better taste than too much accentuation, which destroys the evenness.

16. Sostenuto. Very piano. Crescendo. The quavers to be held exactly their value; thus:



The student will see that we have here the dominant-seventh-chord of Db major.

17 to 27. What has been said of bar 1 to 3, applies here also.

28 and 29. *Sempre più crescendo.* The group of sixty-fourths, distinct, strictly in time, and not as a triplet. In the left hand, the lowest note of each group of semiquavers accented, and to be held as a crotchet.

30. The first chord sforzato and arpeggio in both hands; the others, piano and not arpeggio.

31 and 32. The same.

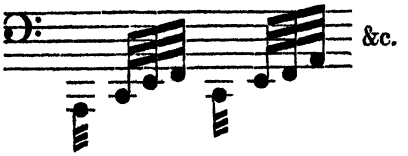
33 and 34. The crescendo here must be practised particularly, in order to produce it as gradually as possible. Successions of chords, as here, require a particular kind of touch. The fingers must be scarcely lifted from the keys, and the chords altogether given with a certain heaviness.

35. The minim sforzato; the two crotchets piano.

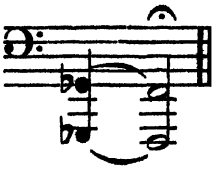
38. Crescendo.

39. Forte. The three quaver-chords in the left hand, with much energy.

40. A pause. The following Cadence, rapid, brilliant, and quite legato. The single demisemiquavers which are written downwards, with the left hand, and the others with the right; thus:



In ascending, crescendo. Quite even. Some performers begin the rallentando of this cadence too early, or they introduce it too suddenly. It must be quite gradual, and only with the last eight or ten notes. The two octaves in the left hand,



slow and pianissimo.

Alla Polacca.

B♭ major; $\frac{3}{4}$ time; metronome, ♩. = 112.

The character of this composition is very whimsical, as the name *La Bella Capricciosa* indicates. Expressions of grief and joy follow each other in a rather abrupt manner, and are again soon dispersed by other emotions. This gives a pleasant and interesting variety; but we must not expect here that unity and intimate relation of feelings, as in a composition in which one chief emotion prevails, while all the others are subordinate.

For comparison, the student is reminded of the total impression of Beethoven's Sonate Pathétique, which has just been treated of.

The *Alla Polacca* consists of a series of fine and elegant melodies and passages, and is divided into several parts; for instance, from bar 1 to 10; from bar 11 to 45; &c. All these parts must follow each other without deviating from the given tempo in the last bar of each part, except where a pause demands it.

Bar

1 to 10. Strictly in time. The melody with a certain naïve simplicity.

2 and 3. The first crotchet of each bar somewhat accented.

7 and 8. The same. In bar 8, the last four semiquavers crescendo.

9. The quaver G staccato, and the crotchet B♭ which follows it, sforzato.

11 and the following bars. The lowest notes in the left hand to be held exactly their value as crotchets.

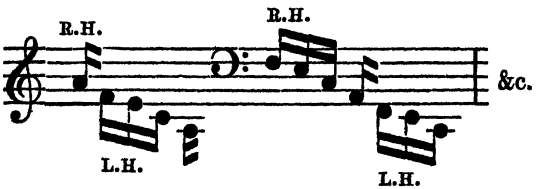
13. The first note (the quaver A) staccato; the others well sustained.

17. With a certain emphasis.

18 and 19. The first quaver short, the second sforzato. The minim-chord in the left hand, sforzato.

20. Forte. The notes of the ornamental group not to be held together.

21. The descending passage which begins in the preceding bar, quite legato. The right hand alternately with the left; thus:

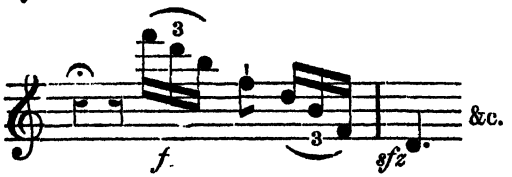


It must be practised until played with the utmost evenness. The changing of the hands must therefore not be perceptible to the hearer.

22. Strictly in time. The student is advised to count six quavers.

34 and 35. Crescendo. In the left hand, staccato. The rests must be exactly counted.

36 and 37. The quaver F staccato, and the crotchet D sforzato, and exactly to be held thus:

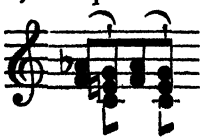


42 and 43. The accentuation in the left hand the same as bar 36 and 37 in the right hand.

45. Short and decided.

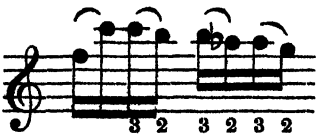
46 to 55. Legato. The slurs and the notes which are to be held, must be exactly observed. Piano until bar 50; from there to bar 53, gradually crescendo; then forte.

56 to 59. Lively in expression, but not hastened in time. Forte.

60. In the left hand, two quavers bound together; the second staccato; thus:  &c. Decrescendo.

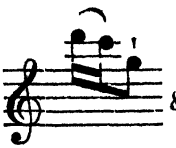
61 to 64. The passages in the right hand, pearling (see page 5). In the left hand, all the notes kept exactly their value.

66 to 72. *Con dolore* (with grief). With much expression. Not retarded in time.

70. Fingering:  and so on.

72. Somewhat retarded in time.

73. In tempo. *Scherzando.* The preceding fine melody, which is an expression of plaintiveness and grief, was in F minor; it is followed here by a light and playful one in F major.

76. The quaver G, in  &c. staccato and accented.

78 and 79. The quaver in each bar staccato, and the crotchet sforzato and tenuto.

81 and the following bars. The accompaniment in the left hand, in a wavy motion, distinct and easy.

87. Crescendo. The last quaver (F) bound with the first note of the following bar; thus:

89. Piano. The first note (A) of each group to be held.

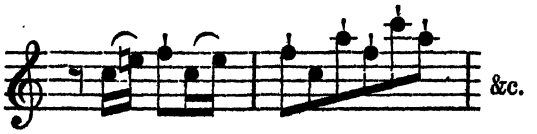
90. Forte.

91 and 92. The same as bar 89 and 90.

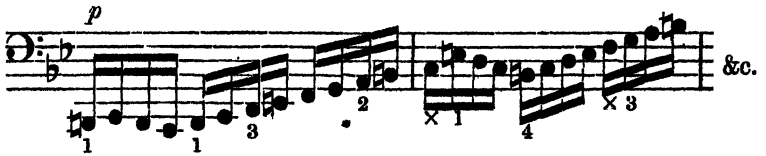
93 to 100. Legato and distinct. The fingers well bent.

101. The chord, sforzato. The following passage agitated, and with a certain vehemence.

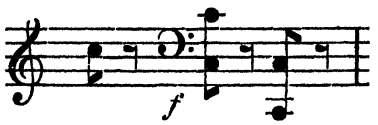
104. Diminuendo. In the left hand, exactly staccato; thus:



107 to 111. Each hand should here be practised at first alone. In the right hand, the evenness of the shake must not suffer in the least, when the notes which are written under it are struck. The concluding notes of the shake (see page 77) are, of course, not to be played before the end of bar 111. Fingering for the left hand:



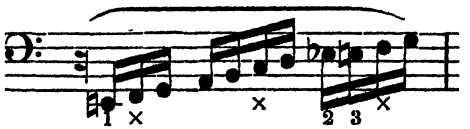
The quavers in bar 110,



short and with energy.

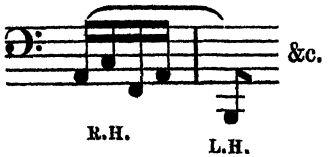
112 to 123. See bar 11 to 22.

123 to 126. Fingering for the right hand:



The whole run, quite even and legato.

127. In the left hand, B♭ must be struck quite distinctly, but not hard, and in exact time with the preceding notes of the right hand; thus:



138 to 141. *Con fuoco.* The chords short and not arpeggio.

144 and 145. It is advisable to count here while practising. Calando. Very piano.

146 to 160. The plaintive melody which begins here in B minor and ends in D major, should be played sostenuto and very cantabile; the accompaniment much weaker than the melody. The tempo a little slower than before. The ornamental groups in bar 150, 152 and 159, not too fast, but very round.

160 to 167. This melody in D major, more cheerful and light than the preceding one. Again in tempo primo.

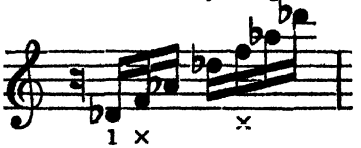
165 and 166. The quaver staccato, the crotchet which follows it, accented and tenuto.

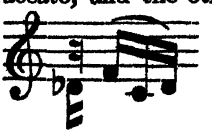
168 to 174. Con fuoco. It is advisable to count here while practising. All the quavers, short.

175 to 196. Here, in B♭ minor, we have, with some slight alterations, again the same plaintive melody as from bar 146 in B minor; and what has been mentioned there about its performance, applies also here. We have therefore again the tempo a little slower.

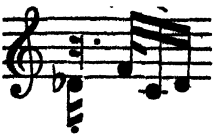
It may be mentioned, that Hummel had a great aversion to that unauthorized changing of the tempo, and particularly to that wavering in almost every bar, which many pianists seem to consider so necessary for playing with expression, that they cannot give us a short phrase in a straight forward manner. (See page 58.) The writer of this book, who has studied music under Hummel's guidance, remembers with delight this master's sound and unaffected style of performance.

196. From here again in a more lively tempo. Fingering:

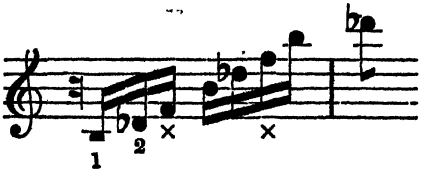


197. Though the first of four semiquavers is to be played with the left hand staccato, and the other three with the right hand legato, thus,  they must be all four quite equal

in time; therefore not thus:

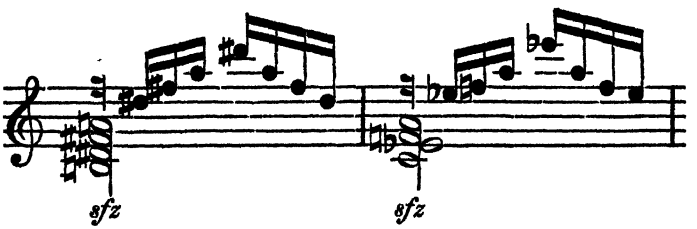


205. Fingering:



In the following bars, the sign *sfz.* must not be overlooked.

212 to 225. All the chords sforzato. With much fire. Bar 114 and the three following bars give the impression of the time being $\frac{2}{1}$; thus:



which is the consequence of giving accentuation to the unaccented part of the bar, and of omitting to accent the accented part. (See page 70.) Examples of this kind are not unfrequently to be met with in our master-works; Beethoven particularly has them often. (See, for instance, the beginning of the Scherzo in his Symphony in B♭ major.)

226. Here the student should count.

227 to 232. The pauses must not be overlooked. Very piano. The chords to be held exactly their value.

233 to 240. *Con duolo.* By degrees more animated.

241 to 244. Crescendo. Forte.

247 to 250. In the left hand, the ascending chords firm and energetic. In the right hand, the semiquavers even and legato. On the application of the pedals, see page 25.

255 to 262. Here again the student should count while practising, in

order to play exactly in time, without retarding in the least. All the chords short; in bar 259 and 260, arpeggio.

261 and 262. Pianissimo. Staccato. A pause.

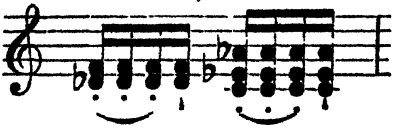
Larghetto.

B♭ major; $\frac{4}{4}$ time; metronome, ♩ = 80.

What has been previously said about this Larghetto, must be also regarded here.

Bar

9, and the two following bars. Some pianists, when they play groups of chords, are inclined to give to the last chord of each group a particular accentuation; thus:



We must be careful to avoid this, and to observe also in this case the evenness so often recommended.

16. Very forte. The descending passage of demisemiquavers, diminuendo. The last four demisemiquavers somewhat retarded. The following two semiquavers (C in the right hand, and G♭ in octaves in the left hand), slow and piano. G♭ to be bound with F in the following bar.

Tempo di Polacca.

B♭ major; $\frac{3}{4}$ time; metronome, ♩ = 112.

Bar

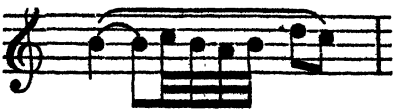
19. The quaver-chord arpeggio, staccato and decided.

20 to 23. All the quavers staccato.

24 to 32. The student should be particularly careful that, in the right hand, the notes are kept exactly their value, and that they are well bound.

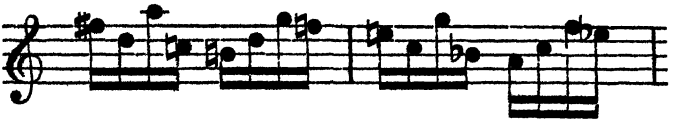
38. The last quaver (B♭) to be bound with the first note (B♭) of the following bar.

39. The appoggiatura D, before C, should be long, and the execution of this bar thus:



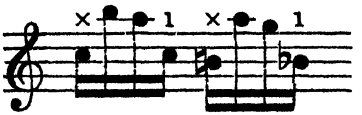
40. Brilliant and elegant. Bar 40 and 42, piano; bar 41 and 43, forte. The indicated signs for sforzato to be strictly observed.

46. The passage which begins here, gives the impression of being written in $\frac{2}{4}$ time; thus:



This impression is produced not so much by an alteration of the natural accent, as in page 211, bar 212, but by the sequence of groups, of which the third and fourth resemble the first and second, and so on. By such means our great composers have achieved surprising and pleasing effects.

50. Fingering :



54. From here to bar 60, more crescendo.

60. Quite legato.

62 to 64. In the left hand, the semiquaver F short; in the right hand, three semiquavers legato. All of them equal in time.

65 and 66. Diminuendo and legato.

67 to 70. Strictly in time. The student should count here.

71. In the left hand, quite even and distinct.

72. The chords forte and staccato.

73. In the left hand, the ascending octaves with energy.

74. The passage of the right hand, rapid, distinct and brilliant.

75. The chords firm and short.

76 to 80. The quavers in both hands staccato. With much fire.

80 and 81. All the chords firm and short. To be struck elastically, with the movement of the wrist.

83. Quite legato. The pedal to be used.

84. The dotted minim, B♭, must be given with the left hand in such a way that it appears quite legato and connected with the preceding passage of the right hand.

SONATA, IN Ab MAJOR (OP. 26), FOR THE PIANOFORTE, COMPOSED BY BEETHOVEN.

The Sonata in Ab major is more melodious than many of Beethoven's later Sonatas; it is therefore easier to be understood and appreciated. Besides, it offers fewer technical difficulties.

These circumstances combined may account for its being more universally known and admired than many others.

It consists of four movements. The first of which has not the usual form of a Sonata; it is only a theme with variations. But more beautiful variations have, perhaps, never been written.

The second movement consists of a Scherzo, with which the student has already become acquainted to a certain degree. (See page 43.) The third movement is the well-known Funeral March, the same which is sometimes played at a public funeral, arranged for a military band. The fourth movement is an Allegro, in flow, and in treatment with regard to counterpoint, one of the most interesting.

The student should number the bars of all the movements in the following way, omitting the incomplete bars in the beginning.

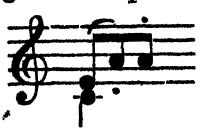
The Andante, or the theme, has 34 bars: Var. one, 34 bars; Var. two, 34 bars; Var. three, 34 bars; Var. four, 34 bars; Var. five, 49 bars: Scherzo, without the Trio, 67 bars; the Trio, 24 bars; the Funeral March, 76 bars; the last Allegro, 170 bars.

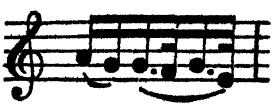
Andante.

Ab major; $\frac{3}{8}$ time; metronome, ♩ = 76.

Sustained, and with a particularly cantabile expression; at the same time, tender and quite legato. The strict observance of all the marks of expression is here of the greatest importance.

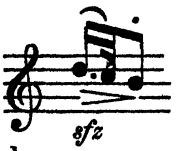
Bar

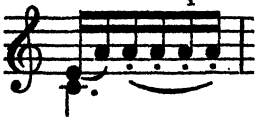
1. The first quaver legato; thus: 

2. The slurs exactly thus:  The left hand,

which has the melody an octave lower than the right, with the same expression as the latter. Both hands exactly together.

3. Crescendo.

4. Thus:  The quaver, which is staccato, not accented.

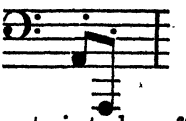
9. The first two semiquavers legato, the others mezzo staccato; thus:  Slightly crescendo.

10. Piano again.

12. The group of four demisemiquavers, with the appoggiatura, piano, clear and easy.

13 and 14. Legato; crescendo.

15. Legato; piano.

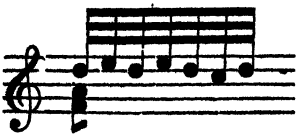
16. In the left hand, the staccato soft; thus:  The dots should be used always where the staccato is to be soft, and the dashes where it is to be marked. In some editions, this distinction is not observed.

The last quaver of the left hand (F), sforzato, but not hard. A sforzato in a sentimental melody is very different from that in an impetuous Allegro. (See page 59.)

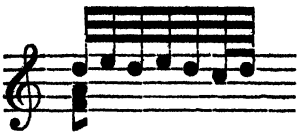
18. The quaver, Eb, in the left hand, sforzato, but not hard.

21 and 22. Crescendo.

23 to 25. The shake must be practised until it can be played quite distinctly with the fourth and fifth finger, while F and Ab are to be held with the thumb and the first finger of the same hand. The concluding notes of the shake must be exactly connected; thus:



We have in this example a group of seven demisemiquavers *(septuplet)*, which has not more value than four demisemiquavers, or one quaver. It must be played quite evenly, and not thus:



26. Crescendo. Very slightly retarded.
27. In tempo. Ab slightly crescendo towards the end of the bar.
31 and 32. All the octaves in the right hand exactly bound together.
33. Piano. Legato.

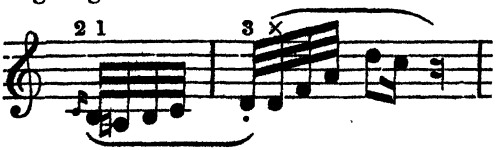
Var. 1.

Ab major; $\frac{3}{8}$ time; metronome, ♩ = 76.

Bar

1. Piano. In a wavy motion. The four demisemiquavers smooth and even. The quaver C slightly accented, but not to be held longer than its value. Both quavers quite legato, and Ab to be bound with G in the following bar. The chord in the left hand, quite piano.
2. The first demisemiquaver (G) slightly staccato; all the others legato. The thumb on Db. The last quaver (G) not short, but bound with the first note of the following bar. The staccato of the first of the four demisemiquavers must not cause the group to be at all unequal.

4 and 5. Fingering:

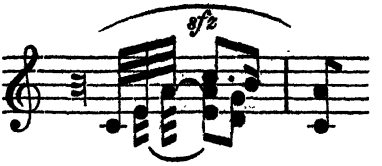


The semiquaver C in bar 5 not to be held above its value.

6. The semiquaver Eb not to be held above its value.

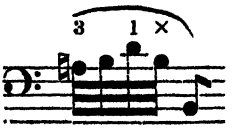
13 and 14. Rather crescendo. The sign *sfz.* always exactly regarded.

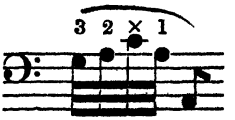
15. To be held together; thus:



The semiquaver Bb to be bound with Ab of the following bar.

16. In the left hand, the first two quavers staccato, and soft; the third quaver (F) somewhat accented and tenuto.

18. Fingering for the left hand: 

20. Fingering: 

21 and 22. Crescendo.

23. The demisemiquavers in the left hand, staccato, piano, but very distinct. In this bar and the following bars, the quaver-chord sforzato. The shake, as in the theme.

26. Crescendo.

27. Piano.

31 and 32. Rather crescendo.

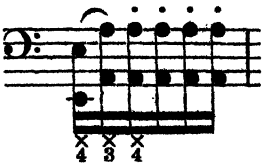
33. Piano. Like bar 15.

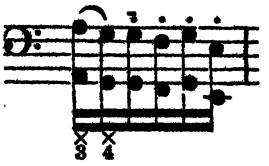
Var. 2.

Ab major; $\frac{6}{8}$ time; metronome, ♩. = 96.

Piano. Sotto voce. The demisemiquavers in the right hand, quite short and soft. The melody in the left hand, rather prominent, but soft.

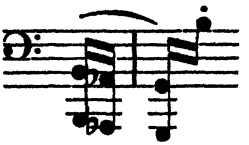
Bar

1. In the left hand, the first two of the semiquavers legato; the others staccato. Fingering: 

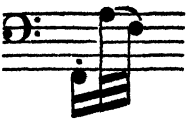
2. Fingering : 

In this case, the fourth finger may also be taken directly, and glided down with; thus: 

13 and 14. Somewhat crescendo.
15. Piano.
18 and 19. In the left hand, three semiquavers legato; thus:



22. In the left hand, two demisemiquavers legato; thus:



23. In the left hand, the semiquaver B♮ *sfz.*
24. In the left hand, similar to bar 22.
26. Crescendo. Rather retarded.
27. In tempo. Piano. Crescendo.
31 and 32. Crescendo.
33. Piano.

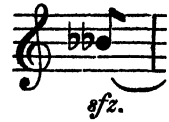
Var. 3.

A♭ minor; $\frac{3}{8}$ time; metronome, ♩ = 76.

The student will remember that the key of A♭ minor is an enharmonic key with G♯ minor. (See page 17.) The latter is oftener used, because it has the smaller number of signatures.

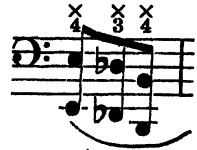
1 to 8. In the right hand, always tenuto; in the left hand, staccato. From bar 5, crescendo.

9 to 15. Piano. From bar 13, crescendo. In the right hand, legato, and always tenuto. In the left hand, staccato, and the first quaver of each bar, sforzato.

16. Piano. The quaver  accented, but not hard.

18. The quaver Fb accented, but not hard.

20 to 25. The last semiquaver in each bar, sforzato.

26. In the left hand, quite legato; thus:  and the last quaver (Bb) not lifted, but bound with Ab in the following bar. Crescendo. Slightly retarded.

27. In tempo. In the following bars, crescendo, until bar 33; from the middle of this bar, decrescendo. In the left hand, the first note in each bar, until bar 33, strongly marked.

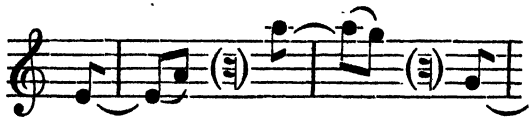
33 and 34. Diminuendo. Piano. Strictly in time.

Var. 4.

Ab major; $\frac{9}{8}$ time; metronome, ♩. = 108.

Leggiere and scherzando. Though light and playful, it must not be uncertain in time.

Incorrect players will sometimes pause here slightly, after three quavers legato, as is in the following example indicated with (𝄐); thus:

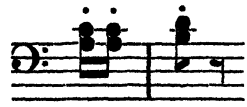


The student must be careful to avoid this; he should count while practising.

Bar

1 to 6. Very piano. In the left hand, quite staccato. The last quaver chord in bar 6, rather forte, and bound with the following bar.

7. Rather forte. Legato.
8. The third quaver *pp*.
9 to 12. In the left hand, quite tender and staccato. Both the semiquavers distinct; thus:

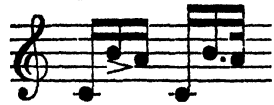


13 and 14. Rather crescendo.
15. Piano.
16 to 20. In the right hand, the third quaver of each bar slightly accented.
20 to 25. The third quaver of each bar, sforzato. In the left hand, staccato.
26. The descending demisemiquavers in the left hand, distinct and decrescendo.
31 and 32. Crescendo.
33 and 34. Piano.

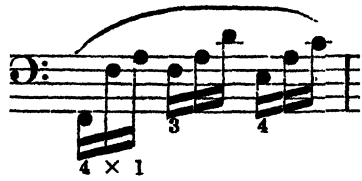
Var. 5.

A♭ major; $\frac{3}{8}$ time; metronome, ♩ = 80.

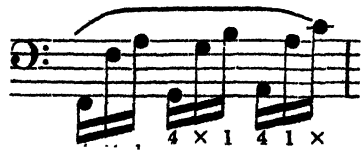
Legato. Dolce. The triplets round and even; not thus:



Bar
4. For the group of four demisemiquavers together with the triplet, see page 125.
5. Fingering for the left hand:

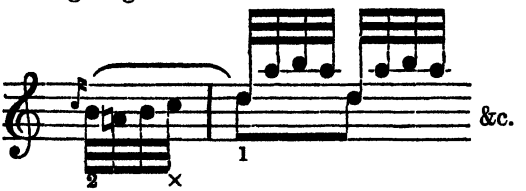


7. Fingering:

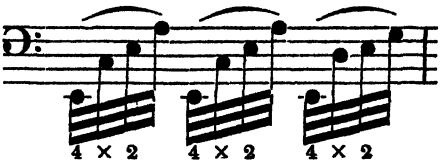


9 to 16. In the right hand, the melody prominent, but soft and very cantabile. The demisemiquavers above the melody, piano, smooth and distinct.

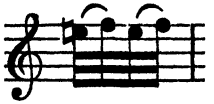
12 and 13. Fingering:



15. Piano. In the left hand, legato. Fingering:

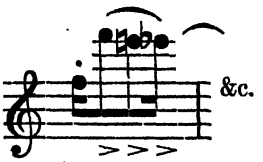


16. In the right hand, two demisemiquavers bound together; thus:



Leggiere.

17. The semiquaver F, staccato; the following notes sustained; thus:



18. The last semiquaver (Bb) not short, but to be bound with Eb in the following bar.

19. As in bar 17.

21 and 22. Crescendo. The quavers quite legato, and rather accented.

26. Crescendo.

27. Piano. The following bars, until bar 34, similar to from bar 9 to 16.

35. From here we have a Coda added to the Variation. The melody very cantabile. The quavers in the left hand, staccato, until bar 42; from there, legato. By degrees calando, and the last few bars with the pedal.

Scherzo. Allegro molto.

A♭ major; $\frac{3}{4}$ time; metronome, $\dot{d}.$ = 92.

The student must be again reminded to keep time strictly. He should count three crotchets in each bar while practising.

Bar

1 and 5. The minim-chord sforzato, but not hard.

3 and 7. The crotchets in the left hand, staccato. In the right hand, only the third crotchet staccato.

9. The crotchets in the right hand, staccato.

10. The same in the left hand.

16. The first part of this Scherzo is not to be repeated. Directly on to the following part, without retarding in this bar.

17. In the left hand, staccato.

20. The two quavers in the left hand, legato.

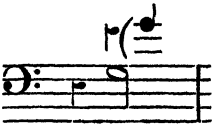
21. In the left hand, staccato.

25 to 28. Crescendo.

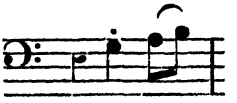
29 to 32. Very forte.

33 to 40. Decrescendo. In the right hand, quite legato. In the left hand, staccato.

41 to 44. Very piano. The crotchet-chord in the right hand not above its value. In the left hand, legato. The lower G not to be held thus:



44. In the left hand, the crotchet G staccato; thus:



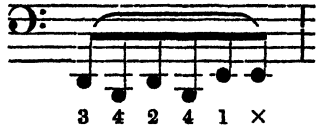
With the two quavers the theme commences in the left hand. It must be prominent, and in expression similar to what it is in the right hand, at the beginning of the Scherzo. The quaver-passage in the right hand, even and brilliant.

52. From here, the theme is in the right hand. The quaver-passage in the left hand, which extends to bar 67, should be practised at

first alone. The student must choose an appropriate fingering, and mark it before he begins practising this passage.

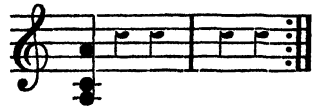
60. Crescendo. The sign *sfz.* not to be overlooked.

63. Fingering for the left hand:



66. Very forte. The crotchets in the right hand, quite staccato, firm, and with decision.

In regard to rhythm, our feeling leads us to expect one more bar here; thus:



but the connection of the repetition would not be so intimate as it is now. Our great composers seldom departed from observing exact symmetry in rhythm; without which a musical idea is, in most cases, unclear and incomprehensible.

Trio.

D♭ major; $\frac{3}{4}$ time; metronome, $\mathrm{d.} = 92$.

Both parts of the Trio must be quite legato.

Bar

6. The sforzato with decision, but not hard. Not arpeggio.

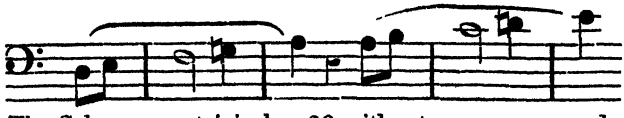
7. Piano.

12 to 20. Gradually crescendo.

21. Sforzato.

22. Piano.

25. The following bars, which lead again to the theme of the Scherzo, piano, and the melody in the left hand rather prominent; thus:



The Scherzo must join bar 29 without any pause, and must be played again, without repetition of its parts.

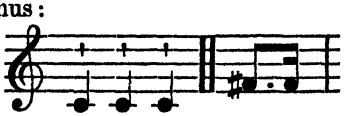
Marcia funebre sulla Morte d'un Eroe.

Ab minor; $\frac{4}{4}$ time; metronome, ♩ = 66.

The Funeral March on the Death of a Hero must not be played faster than here indicated, with solemnity, and throughout in strictly measured time. The chords must always be distinct and full, whether forte or piano, and the fingers must not be lifted from the keys at all, except where a chord is to be played staccato. (See page 117.)

The March begins in Ab minor, and leads soon (at bar 8) to its relative key, Cb major. The following bars are written in B minor, which is an enharmonic key for Cb minor, and is preferable, as it requires fewer signatures than the latter key. (See page 111.) From here it modulates to D major (bar 16), and subsequently again to the dominant of Ab minor (bar 20). In bar 21, we have again the theme in the tonic.

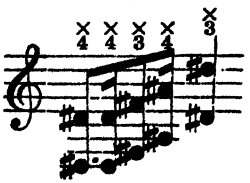
At the first glance, it may appear as if this March had not the usual form, as described, page 48. But, upon nearer acquaintance, it will be seen that only the signs of division are omitted. Bar 8 might have been written thus:



The two parts in Ab major, from bar 31 to 38, are the Trio. Each part of this Trio is to be repeated. From bar 40, we have a repetition of the March in Ab minor; and from bar 69, a short Coda is added.

Bar

1. Piano. Count eight quavers in a bar while practising, and take care to hold the dotted quaver exactly its value, as also the semiquaver; thus: 
5. Slightly crescendo.
7. Decrescendo. Piano.
9. Piano. Slightly crescendo.
10. The octaves in the left hand, with this Fingering:



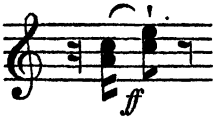
16. Quite piano.
17. Legato.
18. Crescendo. The minim sforzato.
19. Each chord sforzato and staccato.
20. The minim F♭ sforzato, and the following group of four semiquavers, legato, distinct, and not retarded.

21 to 24. The theme again in A♭ minor. Very full, and *ff*.

23. The shake in the left hand, sforzato, quite distinct, full and even. It must be without the usual concluding notes, as the two following semiquavers are sufficient instead.
24. The three crotchet-chords staccato and forte; the following, piano.
25. A♭ major; piano.

26 to 28. Crescendo. The minim-chords firm and with decision. The crotchet-chords staccato. Not arpeggio.

29 and 30. Staccato and firm. Not too short, but rather heavy.

31 to 38. Trio in A♭ major. The indication, *senza sordino* (the pedal lifted), and *con sordino* (the pedal to be relinquished), must be strictly observed, as the intended effect depends here chiefly upon the right employment of the pedal. The demisemiquavers in bar 31 should be piano and crescendo. The semiquaver and the quaver should be loud and short in both hands, and not bound together thus:  Also here it is necessary to count eight quavers in the bar while practising.

38 and 39. After the repetition of the second part of the Trio, bar 38 is omitted, and bar 39 follows immediately. The following, to bar 69, is already known.

69. Legato; piano.
72. Rather crescendo.
74. In the left hand, the thumb is to be substituted on A♭, without striking this note again.
75. Quite piano. With the damper and una corda pedals.

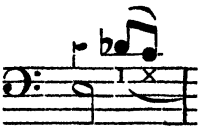
Allegro.

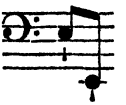
$\frac{2}{4}$ time; metronome, ♩ = 126.

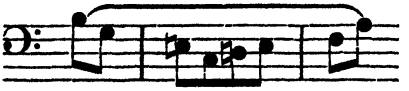
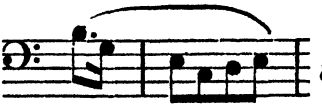
This Finale, which, after the sombre Funeral March, affects us like a refreshing breeze, begins with a group of four demisemiquavers, which runs, almost uninterruptedly, through the whole movement. In this it resembles the Preludes in Sebastian Bach's great Suites, the Finale in Weber's Sonata in C major, &c. Different as these compositions are from each other in character, they have a similar uniform motion, sometimes designated with *moto continuo*.

The student should strive to learn this movement throughout quite fluently, with a tender legato touch, and every group quite distinct and even.

Bar

3. Fingering for the left hand: 

4 to 6. Crescendo. The two quavers in bar 6  staccato and marked. From the second half of bar 6, piano.

12, and the following bars. The melody in the left hand  rather prominent, but quite unaffected; not thus:  &c.

and not hard.

14. Here, in the right hand, as it was before in the left.

28 and 29. In the left hand, the semiquavers quite legato and even.

The two quavers  staccato and marked.

30 to 32. The quaver-chords staccato and firm.

32 to 37. Piano. In the left hand, quite even; not thus:

38 to 41. Crescendo.

42. Here the student should count while practising. The quavers in bar 42, 44, and 46, staccato, and the first of the descending semiquavers, as well as the octave G in the left hand, sforzato.

48 and 49. Piano. The last semiquaver of each group not to be held above its value.

81 to 88. This part, in C minor, is to be repeated. The crescendo from bar 81 to 84 must be particularly practised. The same from bar 85 to 88. The ascending semiquavers all legato, without any jerking. A suitable fingering, which the student will now be able to find himself, will much facilitate this. The quaver-chords staccato and sforzato. Not arpeggio.

88. After the repetition of the part, this bar is omitted.

89 to 97. The quaver-chords always sforzato.

97. The ascending demisemiquavers quite even, and slightly crescendo.

101. From here to bar 155 is almost throughout a repetition in the tonic, of that which we had before in the dominant.

155 to 170. Sempre legato. The crescendo, as well as the signs for sforzato, must be strictly observed. Towards the end of the movement, diminuendo.

168. Slightly retarded in time. Very piano.

169 and 170. In the left hand, Ab to be held exactly its value during two bars.

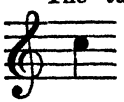
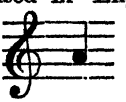
The following observations will not be out of place here.

It is evident our great masters have chosen with care and consideration the appropriate key for a composition.

If we transpose the foregoing Sonata only half a tone below or half a tone above the key in which it is written—that is, into G major (with the Funeral March in G minor), or into A major (with the Funeral March in A minor),—we shall see that it suffers essentially by the transposition.

In trying this, it is of course necessary that our instrument stands in the right pitch. Should this not be the case, the Sonata will appear in another key, without being transposed at all by us.

Every pianist should therefore possess a tuning-fork, or a pitch-pipe, that he may be able to ascertain whether his instrument is kept in the proper pitch. (See page 4.)

The tuning-fork which is generally used in England gives C,  and that on the Continent, A, 

On many instruments, some major or minor keys are distinguished from others, not only by their position, but by other circumstances.

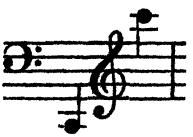
The Violin, for instance, has, in D major, four open strings, which sound particularly clear, and which do not occur in Db major; and the timbre, or colour of sound, of an A-Clarionet (which is generally used for the key of A major) differs from that of a Bb-Clarionet and a C-Clarionet.

It is similar with the Horn, the Trumpet, &c.

Interesting remarks about the characteristic features of different keys are to be found in the works of E. T. A. Hoffmann, C. F. D. Schubart, and other spirited authors.

Fantasia Chromatica, by J. Sebastian Bach.

The pianoforte compositions by J. S. Bach were originally composed for the Clavichord and the Clavicembalo, instruments which have been alluded to, page 2. It was in the latter period of Bach's life that the pianoforte was invented; but it was then so very incomplete in its construction, that Bach preferred the clavichord, as much better adapted for an expressive performance. In concert music, however, he used the clavicembalo, on account of its more powerful tone.

The tone of the clavichord was exceedingly sweet, and its compass small. Bach's own instrument had only four octaves, from C to C,  and we find in his compositions these limits seldom exceeded.

Our modern pianoforte is so much superior in tone, touch, compass, and in its capability of giving different degrees of forte and piano, that the compositions of our old masters, Bach, Handel, &c. can be heard now to much greater advantage, if well performed. But, in order duly to appreciate them, it is necessary to be well acquainted with their construction.

The study of counterpoint cannot be too earnestly recommended to those who wish to enjoy thoroughly the great beauties of our old master-works.

At the conclusion of this book the student will find some hints for acquiring, in the easiest and most effectual way, a more extensive theoretical knowledge than the purpose for which this book is intended would allow us to offer here.

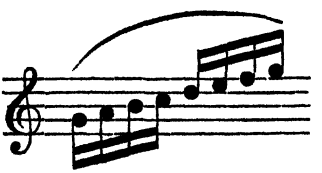
It is also necessary to be acquainted with certain peculiarities in the manner of performing, as well as with the meanings of several signs for graces which are to be found in Bach's music.

With regard to the former, we must observe:

Almost all compositions of Sebastian Bach are polyphonic. We have therefore a certain number of parts or voices united, all of which are of equal importance, and require the same attention with regard to expression.

To accomplish this, an extraordinary fingering is often requisite. For instance: the thumb must be taken on the black key in cases where it is usually not taken; the fingers have not unfrequently to be changed upon a note; successive notes have to be played with one finger; &c.

Passages like this,



where the notes written downwards are to be played with the left hand, and the notes written upwards, with the right hand, occur very frequently, not only in scales, but in all kinds of groups. As in modern music it is comparatively rarely to be met with, the student is advised

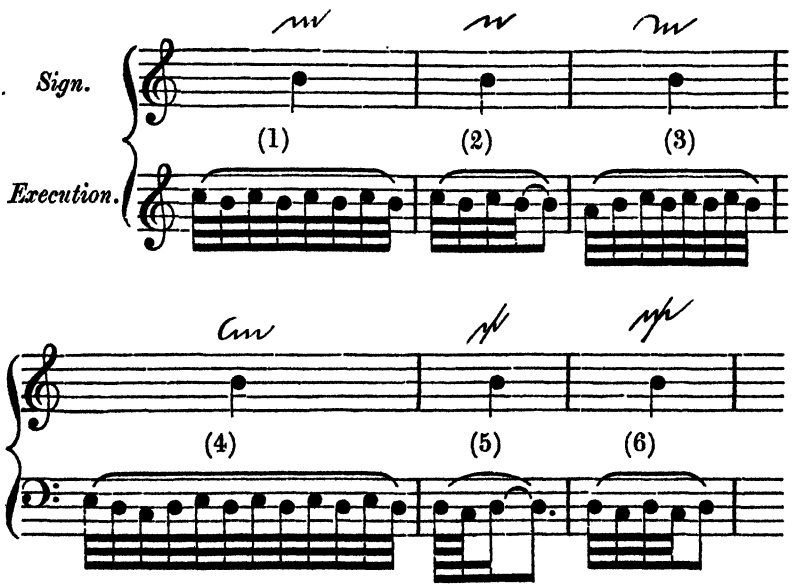
to practise all the major and minor scales in this way, in ascending as well as in descending, in order to acquire the utmost evenness and smoothness, so that the changing of hands is not perceptible at all.

The indications of the tempo in S. Bach's pianoforte works have been added by recent editors. It is said that Bach took the tempi rather fast. A right conception of the character of the piece, which the student must always take care to acquire, will be the best guide in fixing the tempo.

No piece should be played so fast as to impair its clearness.

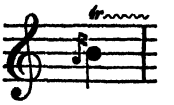
The pedal was not known at Bach's time, and it is very seldom applicable in polyphonic music, on account of the different voices and the quick succession of different chords.

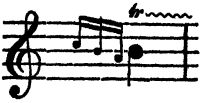
The signs for graces, which are to be found in Bach's compositions, and in those of his contemporaries, and which are now out of use, are chiefly the following:



(1.) A shake beginning with its upper note.

(2.) The execution of the transient shake differs from the modern (see page 119).

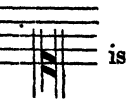
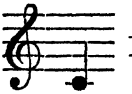
(3.) A shake from below; now written thus: 

(4.) A shake from above; now written thus: 

(5.) The short mordent.

(6.) The long mordent.

In our time, the graces are often written in notes instead of being indicated by signs. This is certainly better, as it gives more distinctly the intention of the composer, the execution of some signs being not exactly settled. This may be easily seen by comparing some of our best pianoforte schools, or the performance of good musicians. (The same applies to the signs for abbreviations which not seldom give occasion to misunderstanding.)

In old pianoforte music, the C clef on the first line  is generally used for the right hand; and it is therefore necessary for the student to become acquainted with it. This clef indicates the note C, which is, in the treble clef, written thus:  In new editions of Bach's music, however, the treble clef is substituted.

The Chromatic Fantasia has its name from the chromatic modulations which characterize this composition.

It consists of two movements; the first, strictly speaking, is the Fantasia, and the second is a Fugue in three voices. We will speak here of the first movement, which consists of 79 bars.

Allegro molto.

D minor; $\frac{4}{4}$ time; metronome, $\text{♩} = 84$.

About the right performance of this Fantasia, musicians differ in many points. Some keep as strictly as possible to tradition, as we have received it through the sons and pupils of Bach; others prefer to be only led by the spirit of the composition, and play it in accordance with the intellectual conception which they have acquired of it.

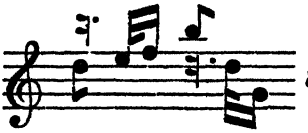
Our purpose will be best answered if we endeavour to point out those peculiarities which characterize this composition, as well as this kind of pianoforte music in general.

Bar

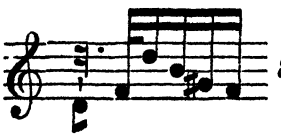
1 and 2. Distinct, even, and with decision. The pause in each bar to be especially observed. From here to bar 20, strictly in time. The student is reminded of what has been said about the changing of hands, page 155.

3 and 4. The first half of each bar slightly crescendo.

5. The triplets quite even; not thus:



7. The quavers in the left hand, short; the semiquavers in the right hand, of equal value; not thus:



Always light and brilliant.

16. Crescendo.

20. Rather retarded. The shake quite distinct, and the pauses well regarded.

21 to 26. Lively and brilliant.

26. The triplets in D minor to begin rather slowly and to hasten gradually.

27 to 48. Emanuel Bach, a son of Sebastian Bach, in his excellent School, entitled *Versuch über die wahre Art das Klavier zu spielen* (Essay on the true Art of Playing the Clavichord), tells us that if the word *arpeggio* stands with chords of some duration, the chord should be broken twice, upwards and downwards. But as, on our modern pianoforte, the tone can be much better sustained than on the clavichord, it is sufficient to

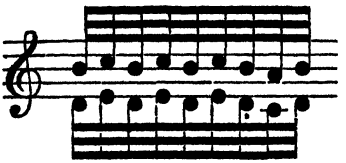
give the arpeggio only once, from the lowest note upwards, as it is usually played. Indeed, the effect is finer.

The passages which connect the chords, very distinct and brilliant, and quite even.

48. From here we have Recitatives, interspersed by accompanying chords and passages. In former days, Recitatives were often introduced in instrumental music; as may be seen in the Fantasias of Emanuel Bach, and others. Also Beethoven has sometimes Recitatives in his instrumental compositions; for instance, in his Sonata in D minor, Op. 29, No. 2, and Sonata in A♭ major, Op. 110; in his great Symphony, No. 9, in D minor, &c.

As it is an imitation of the Vocal Recitative, it must be given in a similar way, and it is therefore not to be played in the prescribed tempo, but more or less animated, in accordance with the character of the phrase.

51 and 52. The shake with both hands exactly together; thus:



The chords between the recitatives, arpeggio and with decision.

59. The first half of this bar, slow and with much expression; the second half, animated, and the passage of the right hand with rapidity.

60 and 61. The semiquaver-triplets in the right hand, staccato and quick.

62 to 66. Very lively and brilliant. Quite even, without the least jerking.

74. The second half of this bar, slow and with much decision.

75 to 79. The quavers in the right hand, which descend in the chromatic scale, rather prominent. The passages which are between them, light and elegant.

Fuga, by J. Sebastian Bach.

The following Fugue forms the second movement of Bach's Chromatic Fantasia.

Fugues are generally composed either in three or in four voices; but there are also many in two, five, and even in six voices. (See page 50.)

In playing a fugue, an exact legato is desirable, as it insures the clearness and fluency of each voice; yet the character of the theme sometimes requires that one or more of its notes must be given staccato, or with a peculiar accentuation.

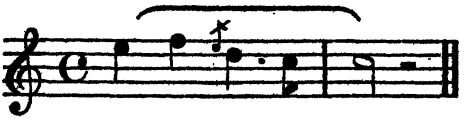
The accentuation of the theme should be always the same throughout the piece. Incidental passages should be played legato, unless it is indicated otherwise. The theme should be prominent, but not hard, nor louder than is necessary. The entrance of each voice should be particularly distinct and conspicuous.

A Fugue requires to be played strictly in time, with the exception of its last bar or two, which are to be taken ritardando. Also before a pause a ritardando is generally introduced with good effect. In both cases, the extent and degree of the ritardando depend much upon the character of the composition.

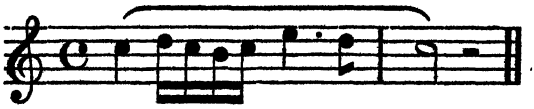
To compose a good fugue, requires, besides talent and theoretical knowledge, much practical experience; and not many composers have written in this form, without their inspirations being to a certain extent cramped. It may be for this cause that there exist so many dry and laboured compositions of this kind, which are, in fact, nothing more than an artificial frame work, without meaning and expression.

Sebastian Bach had, from his earliest youth, written in this form; and it was so familiar to him, that he could express in it his sublime ideas without any constraint.

In the compositions by Bach and his contemporaries, ornaments, peculiar accentuations and cadences are to be met with, which appear in our days old-fashioned, because they rarely occur in modern music. For instance, this conclusion



was as usual in Bach's time as this



is in ours.

Some pianists seem to think this a sufficient reason to regard our old classical music with indifference, and they take little trouble to understand and to appreciate its great merits. Bach and Handel find little favour in their eyes, because the periwigs and pigtails of these great men are now out of fashion.

The following Fugue contains 161 bars.

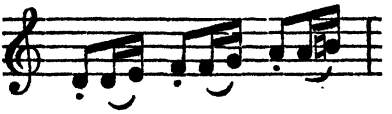
Allegro moderato.

D minor; $\frac{3}{4}$ time; metronome, ♩ = 116.

Bar

1 to 7. Strictly in time, distinct and legato.

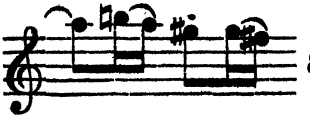
8. Light and elegant; the quaver staccato; thus:



9. The second voice begins here in the left hand. With the same accentuation as it was in the first voice.

13. The shake in the right hand quite distinct.

15. The groups,



&c.

in descending, as well as in ascending, always in the manner suggested, bar 8.

19. The entrance of the third voice distinct. In the right hand, quite

legato. The dotted minim to be held with the thumb of the left hand.

27 to 30. In the left hand, leggiere, like bar 8. Gradually crescendo.

31 to 36. Diminuendo.

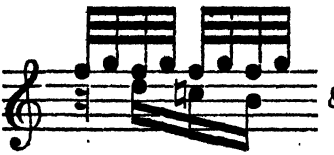
35. The last semiquaver (D) of the group, not short, but to be bound with the minim G. The shake on G quite distinct. This bar, which leads to F major, with much expression.

39. Forte. The three crotchets in the left hand, marked.

42. The theme in the second voice, distinct.

49 to 52. Elegant, even and legato.

53, and the following bars. The shake thus:



uninterrupted, and without the usual concluding notes.

60. The theme with the thumb accented.

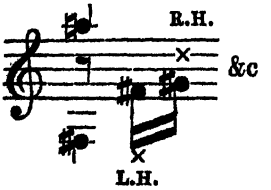
62. The same.

66 to 69. In the left hand, light and elegant.

72. The theme in the right hand accented.

76. The same in the left hand.

84. The first semiquaver (F♯) must be given with the thumb of the left hand; the second (G♯), with the thumb of the right hand; thus:



85 to 90. The semiquaver-passage in the left hand, very even and legato. Much depends upon a proper fingering, which the student should choose before he begins practising the passage.

90, and the following bars. Here the theme in the right hand, accented.

91. In the left hand, B♮ to be struck sforzato, and to be held during three bars. On some pianofortes the tone is gone so soon, that it is better to strike the note anew at the beginning of each bar.

The stationary bass (B) from bar 91 to 93, and later (G) from bar 107 to 110, is called an *organ-point*. The chords over it may be regarded independent of it.

94. Agitated, but in strict time.

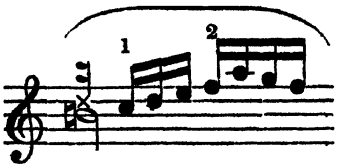
97. As bar 49.

101. The shake as in bar 53.

107. The theme in the lower notes of the right hand, accented. About G, which is to be held in the left hand, see bar 91.

118 and 119. The minim with the thumb of the left hand, accented, and to be held exactly its value.

122. Fingering:



123 and 124. The fingering similar to the preceding bar.

124 to 130. In the left hand the semiquaver-passage distinct and legato.

131 and 132. The theme with the thumb of the right hand, accented.

133 and 134. In the left hand, the theme accented.

135. The first chord arpeggio and sforzato.

The following bars agitated, but in strict time.

140. From here, very forte. The theme in the left hand strongly accented.

151. The fingering as in bar 122.

154. Forte. The theme in the right hand strongly accented.

158 and 159. With much fire. The first chord arpeggio; all the others firm. Ritenuto, but not diminuendo.

160. A pause. The following passage, rapid, light, smooth, and with both hands so connected that the change is not perceptible. Adagio.

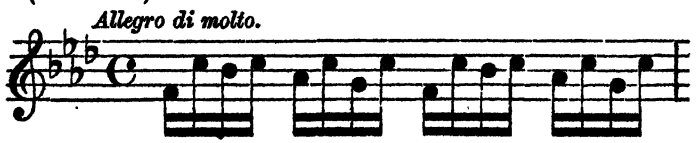
A SELECTION OF GOOD PIANOFORTE MUSIC.

After having learnt the preceding compositions with the assistance given, the student cannot have great difficulty in mastering any composition from the subjoined list which he may desire to study. He has only to observe carefully what is to be remarked with regard to the performance of each phrase or passage alone, as well as in accordance with the whole. If he should find this yet difficult, he cannot do better than number the bars as he has done before, and to write down what requires to be particularly observed. A reference to his written remarks, while practising, will prove a valuable assistance.

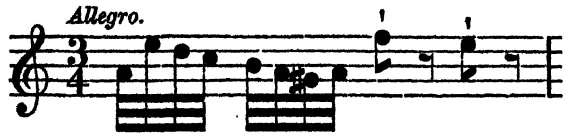
The following selection of good pianoforte music may be found useful.

SONATAS.

BACH (EMANUEL). Sonata in F minor.



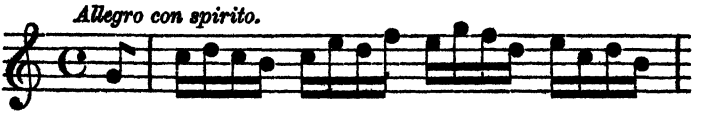
Sonata in A minor.



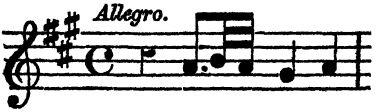
BEETHOVEN. Sonata in F minor, Op. 2, No. 1.—Sonata in C minor, Op. 10. No. 1.—Sonata in F major, Op. 10, No. 2.—Sonate pathétique in C minor, Op. 13.—Sonata in E major, Op. 14, No. 1.—Sonata in G major, Op. 14, No. 2.—Sonata in B♭ major, Op. 22.—Sonata in A♭ major (with the Funeral March), Op. 26.—Sonata quasi Fantasia, in C♯ minor, Op. 27 (called, in England, the *Moonlight Sonata*).—Sonata in D minor, Op. 29, No. 2.—Sonata in C major, Op. 53.—Sonata in F major, Op. 54.—Sonata appassionata in F minor, Op. 57.—Sonata in E minor, Op. 90.—Sonata in B♭ major, Op. 106.—Sonata in C minor, Op. 111.

BERGER (LUDWIG). Sonate pathétique in C minor, Op. 7.—Sonata in F major, Op. 9.—Sonata in Eb major, Op. 10.

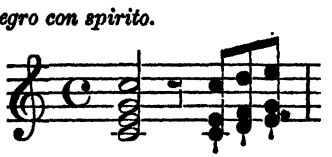
CLEMENTI. Sonata in C major.



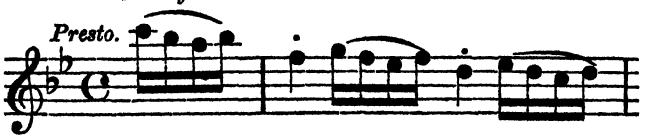
Sonata in A major.



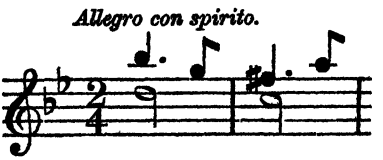
Sonata in C major.



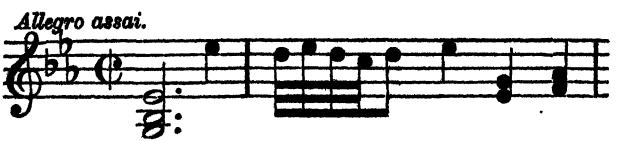
Sonata in Bb major.



Sonata in G minor.

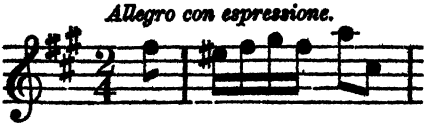


Sonata in Eb major.

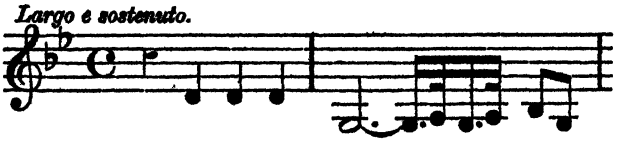


CLEMENTI.

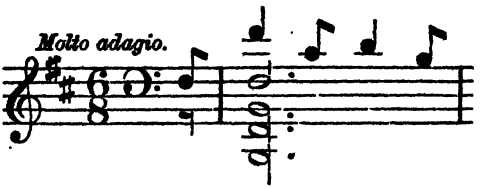
Sonata in F♯ minor.



Sonata in G minor.



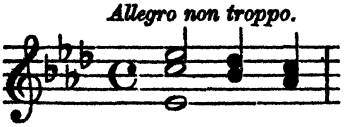
Sonata in B minor.



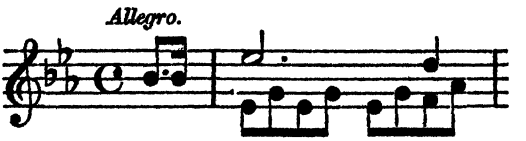
"Didone abbandonata," Sonata in G minor.

DUSSEK. "Le Retour à Paris,"

Sonata in Ab major, Op. 70.

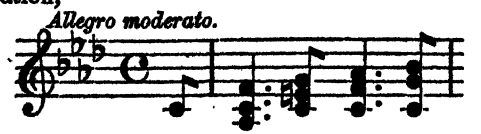


Sonata in Eb major, Op. 75.



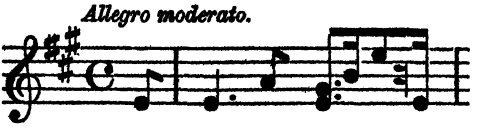
"L'Invocation,"

Sonata in F minor, Op. 77.

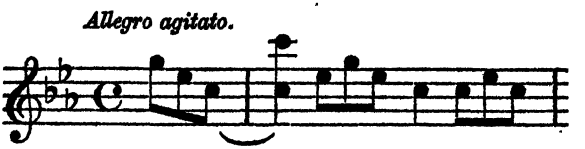


DUSSEK.

Sonata in A major, Op. 43.



Sonata in C minor, Op. 35, No. 3.



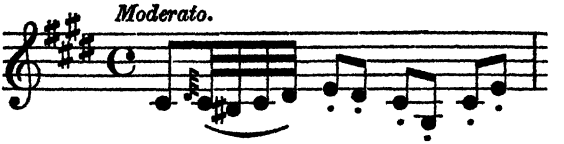
"Les Adieux de Clementi,"

Sonata in E♭ major, Op. 44, (called, in England, *Plus Ultra*).

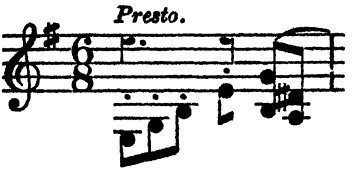
"Elégie harmonique sur la mort du Prince Louis Ferdinand," Sonata in F♯ minor, Op. 61.

HAYDN.

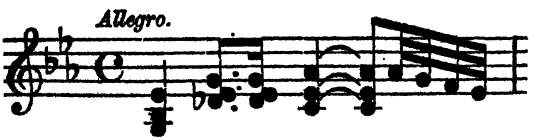
Sonata in C♯ minor.



Sonata in E minor.

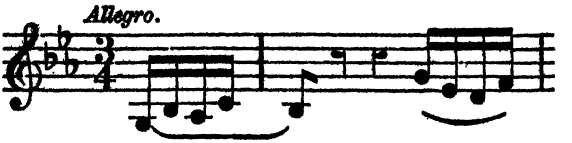


Sonata in E♭ major.



HAYDN.

Sonata in Eb major.



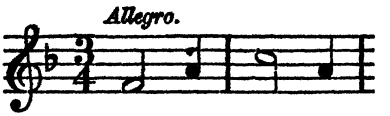
HUMMEL. Sonata in F♯ minor, Op. 81.

KUHLAU. Sonata in E♭ major, Op. 127.—Six Sonatinas, Op. 55.

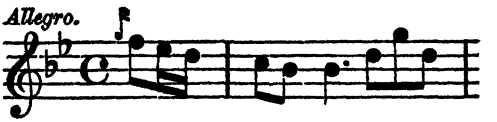
MENDELSSOHN. Sonata in E major, Op. 6.

MOZART.

Sonata in F major.

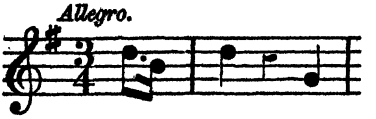


Sonata in B♭ major.

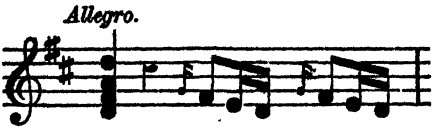


Sonata in F major.

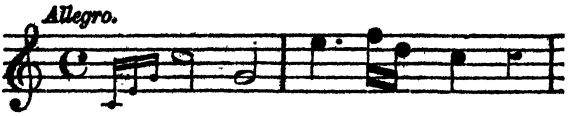
Sonata in G major.



Sonata in D major.

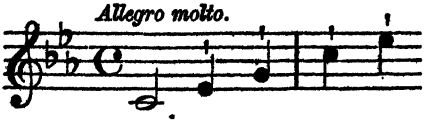


Sonata in C major.

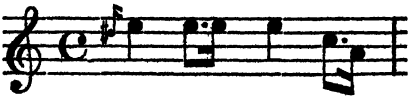


MOZART.

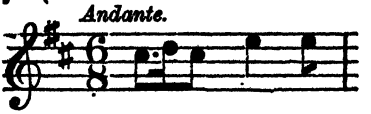
Sonata in C minor. *Allegro molto.*



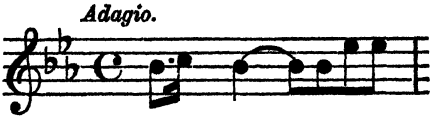
Sonata in A minor. *Allegro maestoso.*



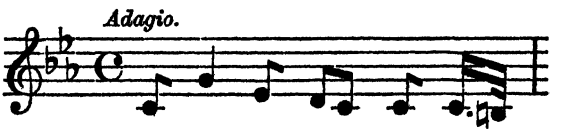
Sonata in A major (with Violin and Violoncello Accomp. ad libitum). *Andante.*



Sonata in Eb major. *Adagio.*



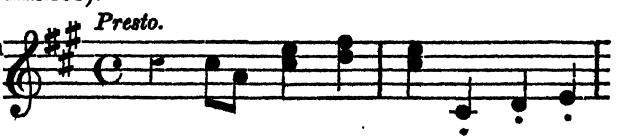
Sonata in C minor. *Adagio.*



ONSLOW. Sonata in C minor, Op. 2.

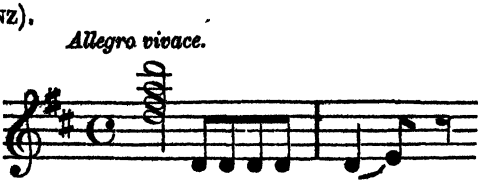
SCARLATTI (DOMENICO).

Sonata in A major. *Presto.*



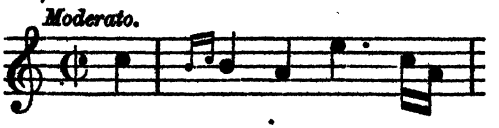
SCHUBERT (FRANZ).

Sonata in D major, Op. 53. *Allegro vivace.*

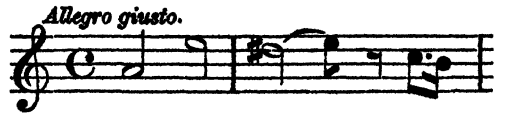


SCHUBERT (FRANZ).

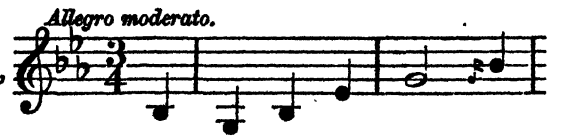
Sonata in A minor, Op. 42.



Sonata in A minor, Op. 143.



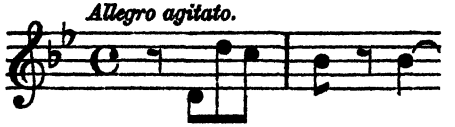
Sonata in Eb major, Op. 122.



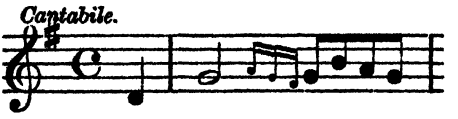
SPOHR. Sonata in Ab major, Op. 125.

STEIBELT. "L'Amante disperato,"

Sonata in G minor, Op. 25.



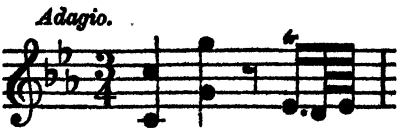
Sonata in G major, Op. 64.



WEBER (C. M. v.) Sonata in C major, Op. 24.—Sonata in Ab major, Op. 39.—Sonata in D minor, Op. 49.—Sonata in E minor, Op. 70.

WOELFL.

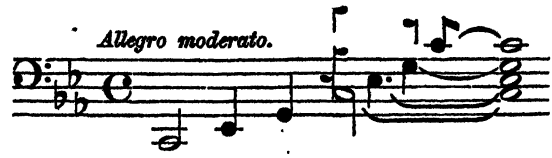
Sonata and Fugue in C minor.



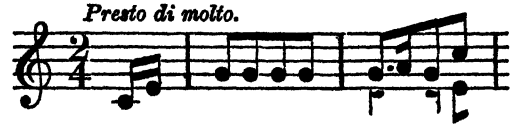
FANTASIAS.

BACH (EMANUEL).

Fantasia in C minor.

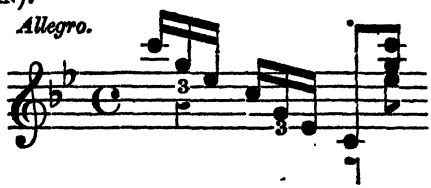


Fantasia in C major.



BACH (SEBASTIAN).

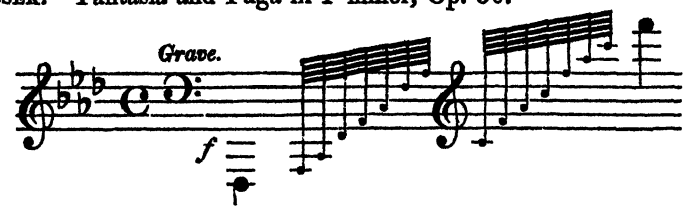
Fantasia in C minor.



Fantasia chromatica in D minor.

BEETHOVEN. Fantasia in G minor, Op. 77.—Fantasia (with Orchestra and Chorus), Op. 80.

DUSSEK. Fantasia and Fuga in F minor, Op. 50.

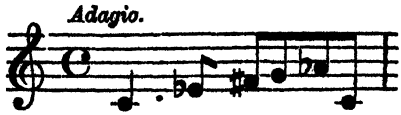


HUMMEL. Fantasia in E♭ major, Op. 18.—"Oberon's Magic Horn," Fantasia in E major (with Orchestral Accompaniments), Op. 116.

MENDELSSOHN. Fantasia on an Irish Air, in E major, Op. 15.—Fantasia in F♯ minor, Op. 28.

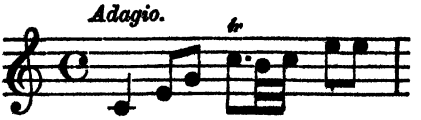
MOZART.

Fantasia and Sonata in C minor.



MOZART.

Fantasia and Fugue in C major.



SCHUBERT (F.) Fantasia in C major, Op. 15.—Fantasia (or Sonata), Op. 78.

WEBER (C. M. v.) "Les Adieux," Fantasia in G minor (posthumous work).

VARIATIONS.

BACH (SEBASTIAN). Theme with thirty Variations, in G major.

BEETHOVEN. Variations on "Nel cor più," in G major.—Thirty Variations on a Waltz by Diabelli, in C major, Op. 120.—Six Variations on an Original Air, in F major, Op. 34.—Thirty-two Variations on an Original Air, in C minor, Op. 36.

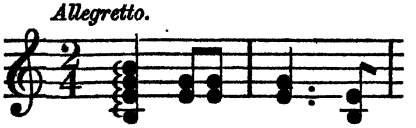
HANDEL. "The Harmonious Blacksmith," Air with Variations, in E major.

HUMMEL. Variations on a Theme from Gluck's Opera, Armida, in F major, Op. 57.

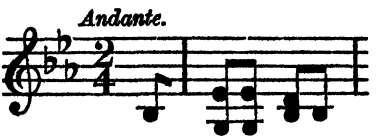
MENDELSSOHN. Variations Serieuses, in D minor, Op. 54.—Andante with Variations, in E♭ major, Op. 82; and in B♭ major, Op. 83.

MOZART.

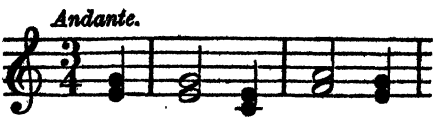
Variations on "Je suis Lindor," in E♭ major.



Variations on "Zu Steffen sprach im Traume," in E♭ major.

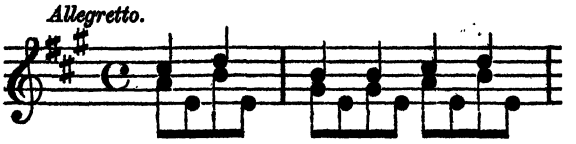


Variations on "Une fièvre brulante," in C major.

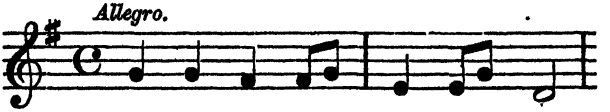


MOZART.

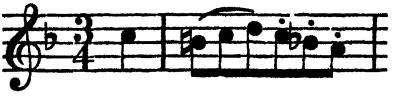
Air with Vrs. in A major.



Variations on "Unser dummer Pöbel meint," in G major.



Variations on "Ein Weib ist das herrlichste Ding," in F major.



ONSLOW. Thème Anglais with Variations, in A major.

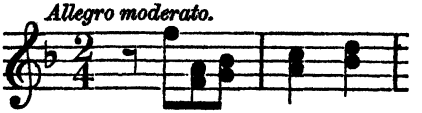
RIES. Variations on Swedish Airs (with Orchestral Accompaniments), in C minor, Op. 52.

WEBER (C. M. v.) Variations on "Vien qua Dorina bella," in C major, Op. 7.—Variations on the Romance from Mehul's Opera, Joseph, in C major, Op. 28.—Variations on a Russian Air, in C minor, Op. 40.

CONCERTOS.

BACH (SEBASTIAN.)

Concerto in F major.



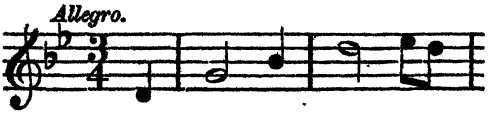
Concertos adapted from Vivaldi's Violin Concertos.

BEETHOVEN. Concerto in C major, Op. 15.—Concerto in B♭ major, Op. 19.—Concerto in C minor, Op. 37.—Concerto in G major, Op. 58.—Concerto in E♭ major, Op. 73.

CHOPIN. Concerto in F minor, Op. 21.—Concerto in E minor, Op. 11.

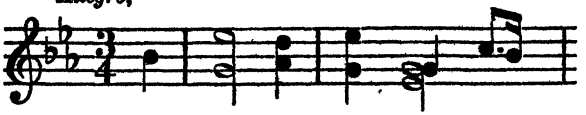
DUSSEK.

Concerto in G minor.



DUSSEK. Concerto in E♭ major.

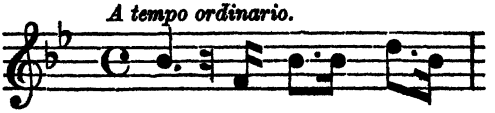
Allegro.



FIELD (JOHN). Concerto No. 2, in A♭ major.—Concerto No. 3, in E♭ major.

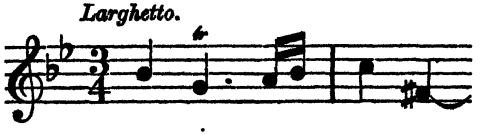
HANDEL. Concerto in B♭ major.

A tempo ordinario.



Concerto in G major (with an Introductory Movement in G minor).

Larghetto.



HENSELT. Concerto in F minor, Op. 16.

HUMMEL. Concerto in A minor, Op. 85. — Concerto in B minor, Op. 89.—Concerto in A♭ major, Op. 113.—Concerto in E major, Op. 110.

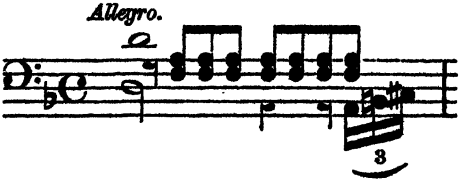
MENDELSSOHN. Concerto in G minor, Op. 24.—Concerto in D minor, Op. 40.

MOSCHELES. Concerto in E♭ major, Op. 56.—Concerto in G minor, Op. 58.—Concert fantastique, Op. 90.

MOZART.

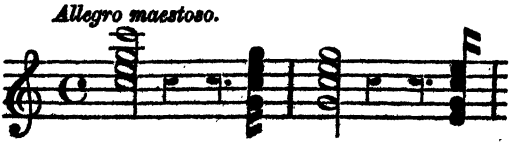
Concerto in D minor.

Allegro.



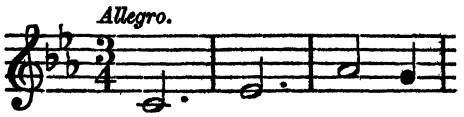
Concerto in C major.

Allegro maestoso.

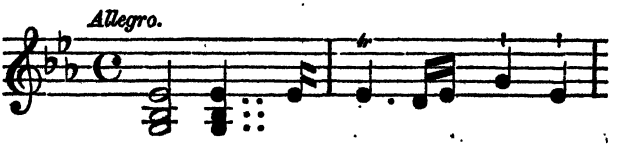


MOZART.

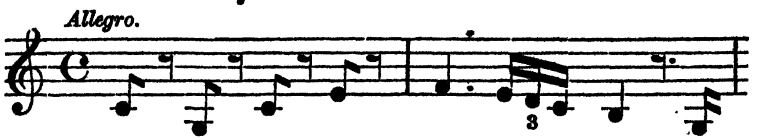
Concerto in C minor.



Concerto in Eb major.



Concerto in C major.



The first four of the Concertos by Mozart here mentioned may be had with Cadences added by Hummel.

RIES. Concerto in Eb major, Op. 42.—Concerto in C♯ minor, Op. 55.

STEIBELT.

Concerto No. 7, in E minor.

WEBER (C. M. v.) Concerto in C major, Op. 11.—Concerto in Eb major, Op. 32.—Concert-Stück in F minor, Op. 79.

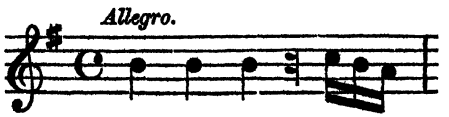
FUGUES AND CANONS.

BACH (SEBASTIAN). "Das wohltemperirte Clavier," Forty-eight Preludes and Forty-eight Fugues.

This immortal work cannot be too earnestly recommended to the student.

HANDEL.

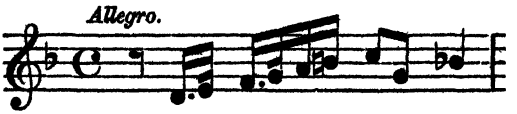
Fugue in E minor.



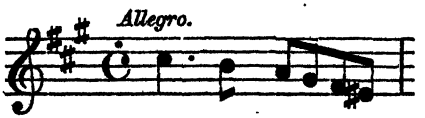
HANDEL.

Fugue in F major.

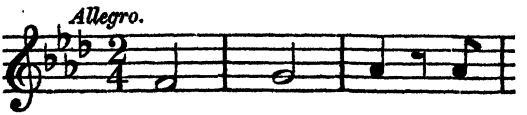
Fugue in D minor (with Prelude).



Fugue in F♯ minor.

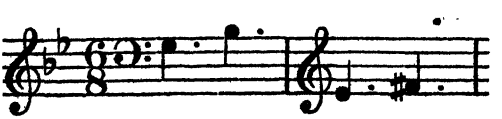


Fugue in F minor.



KLENGEL. "Les Avant-coureurs," 24 Canons dans tous les tons.
MENDELSSOHN. Six Preludes and Fugues, Op. 24.
MOZART. Fugue in C major. (See Fantasia, page 162.)

SCARLATTI (DOMENICO.) The Fugues from his Pièces; especially the Cat's Fugue, in G minor.



Fine Fugues have been written by Albrechtsberger, Emanuel Bach, Friedemann Bach, Sebastian Bach, Couperin, Eberlin, Frescobaldi, Fux, Handel, Hesse, Kirnberger, Kittel, Krebs, Marpurg, Martini, Mozart, Rink, Scarlatti (Alessandro), Scarlatti (Domenico), Vogler, and others; but most Fugues are intended for the organ, and not for the pianoforte.

STUDIES.

BERTINI. Études caractéristiques, Op. 66.—Grandes Études artistiques, Op. 122.

CHOPIN. Douze Études, Op. 10.—Douze Études, Op. 25.

CLEMENTI. Gradus ad Parnassum.

This work is so well adapted for cultivating the taste for classical music, that no pianist should be without it. The same can be said of the following Studies by Cramer.

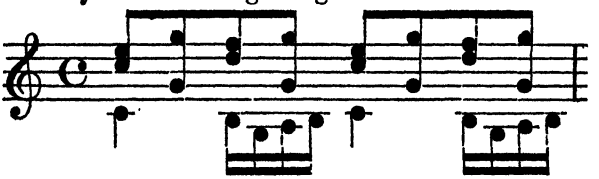
CRAMER (J. B.). Studio, a Series of Exercises or Studies, in all the major and minor keys.

CZERNY. Étude de la Vélocité, a series of thirty Exercises.

HENSELT. Douze Études, Op. 2.—Douze Études, Op. 5.

MOSCHELES. Studies, Op. 70.

STEIBELT. Fifty Studies.—Beginning of No. 1:



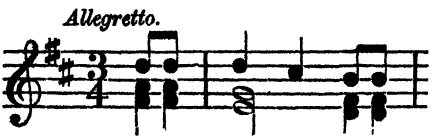
Much esteemed are the Studies by Berger, Heller, Hummel, Kalkbrenner, A. Schmitt, and others.

Almost all the modern Virtuosi have written Studies for the Pianoforte. The student will find it an advantage to prepare himself by the Studies of that Composer whose works he wishes to learn.

MISCELLANEOUS PIECES.

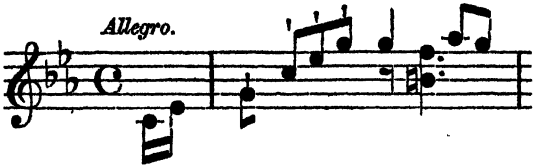
BACH (EMANUEL).

Rondo in D major.



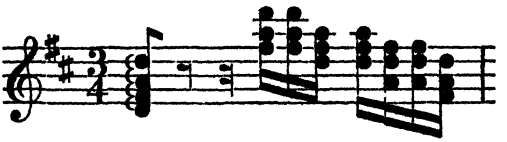
BACH (EMANUEL).

Rondo in C minor.

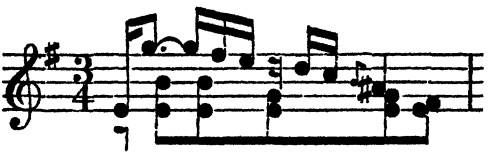


BACH (FRIEDEMANN).

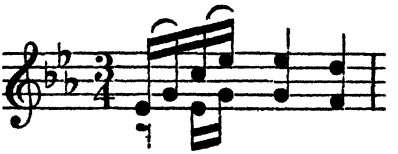
Polonaise in D major.



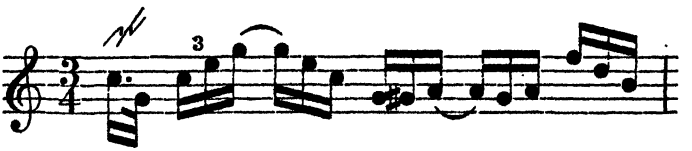
Polonaise in E minor.



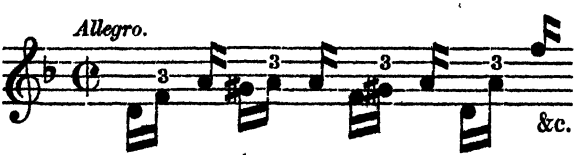
Polonaise in C minor.



Polonaise in C major.



Capriccio in D minor.



&c.

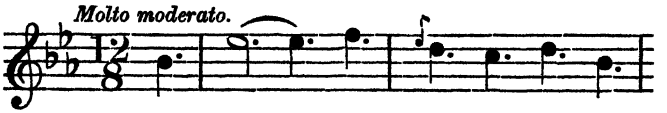
(See page 191.)

BACH (SEBASTIAN). Six grand Suites, called the *English Suites.*—Six Suites called the *French Suites.*

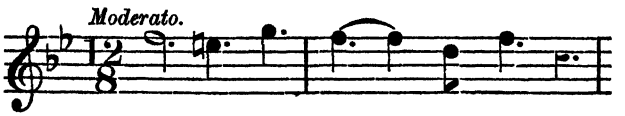
BEETHOVEN. Andante favori in F major, Op. 35.—Bagatelles, Op. 33, Op. 104, and Op. 126.—Polonaise in C major, Op. 89.—Two Waltzes in Eb major and in F minor. (See page 48.)

DUSSEK. La Consolation, Andante in Bb major.

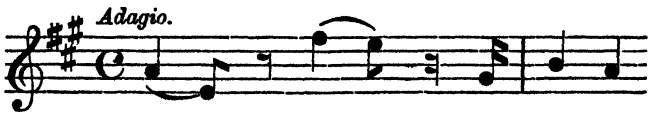
FIELD. Notturno in Eb major.



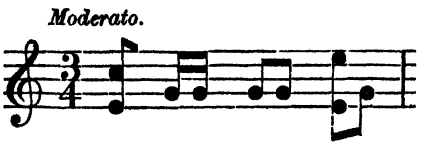
Notturno in Bb major.



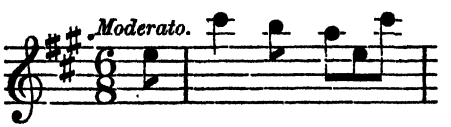
Notturno in A major.



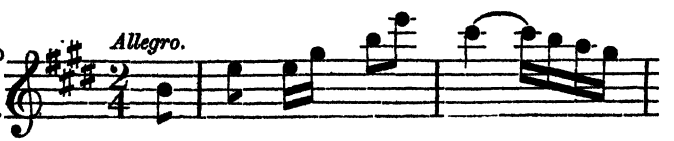
Notturno in C major.



Pastorale in A major.



Rondo in E maj.



HANDEL. Suites pour le Clavecin.

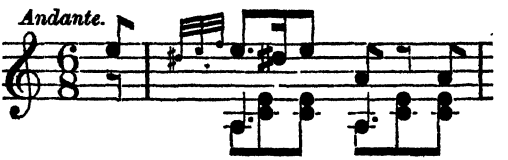
HUMMEL. Rondo in Eb major, Op. 11.—La Bella Capricciosa, in Bb major, Op. 55.—Rondeau brillant in A major (with Orchestral Accompaniments), Op. 56.—Rondeau brillant in Bb major (with Orchestral Accompaniments), Op. 98.

MENDELSSOHN. Songs without Words, in seven books, each containing six.—Capriccio in F minor, Op. 5.—Seven Characteristic Pieces, Op. 7.—Scherzo a Capriccio in F♯ minor.—Rondo Capriccio in E major, Op. 14.—Capriccio in B major, Op. 22.

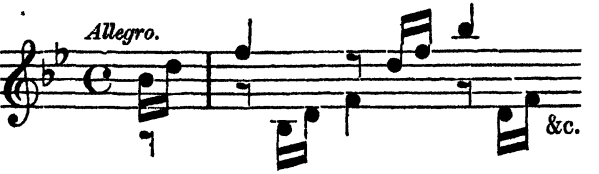
MOSCHELES. Tre Allegri di Bravura, in E major, G major, and C minor.

MOZART.

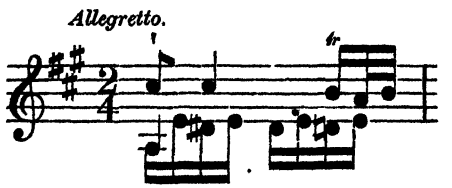
Rondo in A minor.



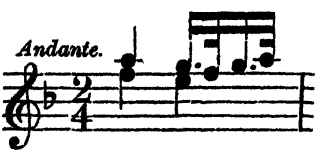
Rondo in Bb major (posthumous work).



Rondo in A major (posthumous work).

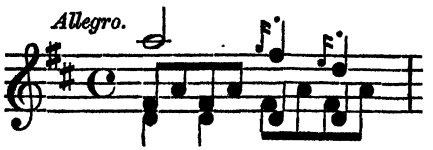


Rondo in F major.

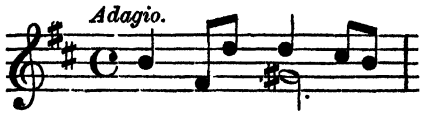


MOZART.

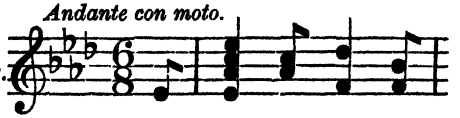
Rondo in D major.



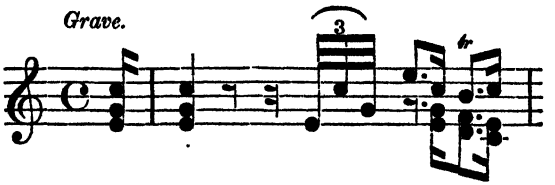
Adagio in B minor.



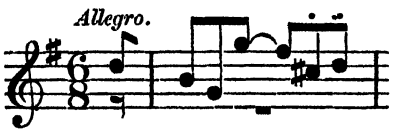
Romance in Ab major.



In the style of Handel.



Gigue in G major.



RIES. Allegro héroïque in C minor, Op. 103.

SCHUBERT. Momens musicals, Op. 94.—Four Impromptus, Op. 142.—Adagio and Rondo in E major, Op. 145.

SCHUMANN (ROBERT). Album für die Jugend (Album for young Performers).

WEBER (C. M. v.). Rondeau brillant in Eb major, Op. 62.—Grande Polonaise in Eb major, with an Introduction (Largo) in Eb minor, Op. 50.—Grande Polonaise in E major, Op. 72.—Invitation pour la Valse, in Db major, Op. 65.—Momento Capriccioso, in Bb major, Op. 12.

COMPOSITIONS FOR PIANOFORTE WITH ONE OTHER INSTRUMENT.

BACH (SEBASTIAN). Six Sonates with Violin, in B minor, A major, E major, C minor, F minor, and G major.

BEETHOVEN. Sonata with Violin, in D major, Op. 12, No. 1.—Sonata with Violin, in A major, Op. 12, No. 2.—Sonata with Violin, in Eb major, Op. 12, No. 3.—Sonata with Violin, in A minor, Op. 23.—Sonata with Violin, in F major, Op. 24.—Sonata with Violin, in A major, Op. 30, No. 1.—Sonata with Violin, in C minor, Op. 30, No. 2.—Sonata with Violin, in G major, Op. 30, No. 3.—Sonata with Violin, in A minor, Op. 47.—Sonata with Violin, in G major, Op. 96.—Sonata with Violoncello, in F major, Op. 5, No. 1.—Sonata with Violoncello, in G minor, Op. 5, No. 2.—Sonata with Horn (or Violoncello), in F major, Op. 17.—Sonata with Violoncello, in A major, Op. 69.—Sonata with Violoncello, in C major, Op. 102, No. 1.—Sonata with Violoncello, in D major, Op. 102, No. 2.—Variations on "See the conquering Hero," with Violoncello, in G major.—Variations on "Bei Männern welche Liebe fühlen," with Violoncello.—Airs Ecossais, with Flute.

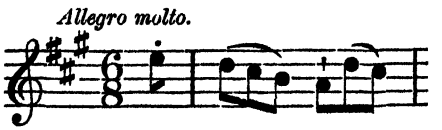
HUMMEL. Sonata with Violoncello, in A major, Op. 104.—Rondeau brillant with Flute, in G minor, Op. 126.

KUHLAU. Sonata with Flute, in Eb major, Op. 64.—Three Sonatas with Flute, Op. 83.—Sonata with Flute, in E minor, Op. 71.—Sonata with Flute, Op. 85.

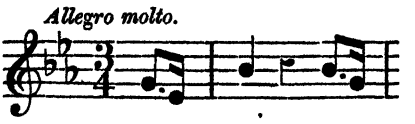
MENDELSSOHN. Sonata with Violoncello, in Bb major, Op. 45.—Sonata with Violoncello, in D major, Op. 58.—Sonata with Violin, in F minor, Op. 4.

MOZART.

Sonata with Violin, in A major.

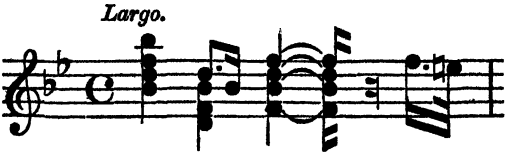


Sonata with Violin, in Eb major.

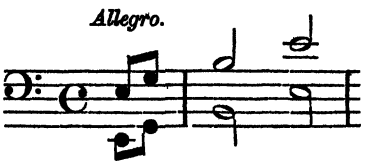


MOZART.

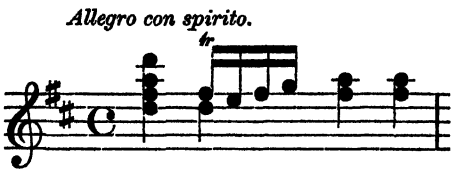
Sonata with Violin, in B♭ major.



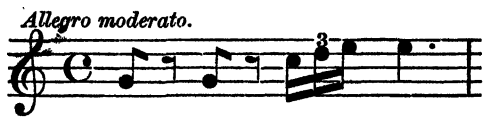
Sonata with Violin, in E minor.



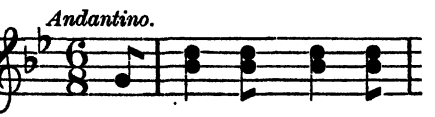
Sonata with Violin, in D major.



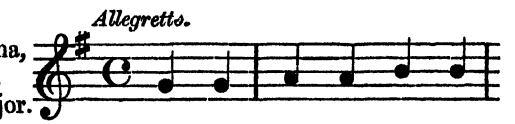
Sonata with Violin, in C major (posthumous work).



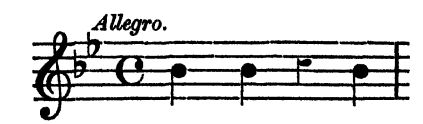
Theme and Vars. with Violin, in G minor.



La Pastorella Silvana, Theme and Vars. with Violin, in G major.



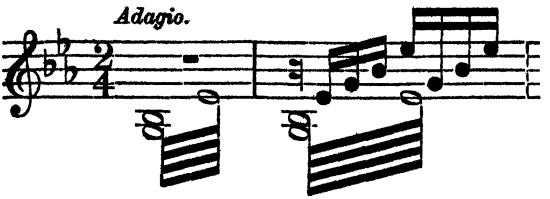
Allegro with Violin, in B♭ major (posthumous work).



SPOHR. Duo Concertant for Pianof. and Violin, in G minor, Op. 95.

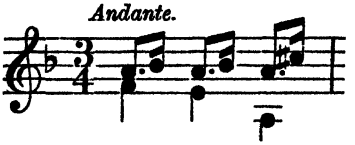
STEIBELT.

Duo with Harp, in E major.



WEBER (C. M. v.). Duo with Clarionet (or Violin), in E♭ major, Op. 47.—Divertimento with Guitar (or Violoncello), in C major, Op. 38.—

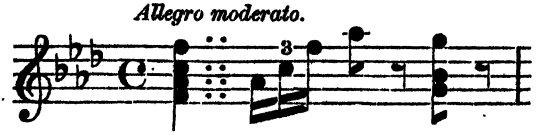
Variations on a Norwegian Air, with Violin, in D minor.



TRIOS, QUARTETTS, ETC. FOR PIANOFORTE AND OTHER INSTRUMENTS.

BEETHOVEN. Trio for Pianoforte, Violin, and Violoncello, in E♭ major, Op. 1, No. 1.—Trio for Pianoforte, Violin, and Violoncello, in G major, Op. 1, No. 2.—Trio for Pianoforte, Violin, and Violoncello, in C minor, Op. 1, No. 3.—Trio for Pianoforte, Clarionet, and Violoncello, in B♭ major, Op. 11.—Trio for Pianoforte, Violin, and Violoncello, in D major, Op. 70, No. 1.—Trio for Pianoforte, Violin, and Violoncello, in E♭ major, Op. 70, No. 2.—Trio for Pianoforte, Violin, and Violoncello, in B♭ major, Op. 97.—Variations for Pianoforte, Violin, and Violoncello, in G major, Op. 121.—Quartett for Pianoforte, Violin, Tenor, and Violoncello, in E♭ major, Op. 16.—The same as Quintett for Pianoforte, Hautboy, Clarionet, Bassoon, and Horn, in E♭ major, Op. 16.

DUSSEK. Quintett for Pianoforte, Violin, Tenor, Violoncello, and Double Bass, in F minor.

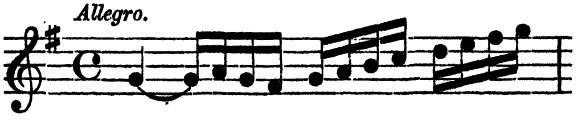


HUMMEL. Trio for Pianoforte, Violin, and Violoncello, in E♭ major, Op. 12.—Trio for Pianoforte, Violin, and Violoncello, in E major, Op. 83.—Trio for Pianoforte, Violin, and Violoncello, in E♭ major, Op. 93.—Septett for Pianoforte, Flute, Hautboy, Horn, Tenor, Violoncello, and Double Bass, in D minor, Op. 74.

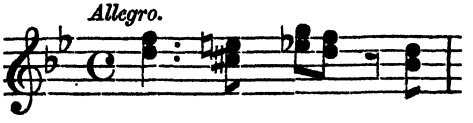
LOUIS FERDINAND. Trio for Pianoforte, Violin, and Violoncello, in E♭ major, No. 1.—Trio for Pianoforte, Violin, and Violoncello, in E♭ major, No. 2.—Trio for Pianoforte, Violin, and Violoncello, in A♭ major, No. 3.—Quartett for Pianoforte, Violin, Tenor, and Violoncello, in F minor, No. 1.—Quartett for Pianoforte, Violin, Tenor, and Violoncello, in E♭ major, No. 2.—Quintett for Pianoforte, two Violins, Tenor, and Violoncello, in C minor.—Ottett for Pianoforte, Clarionet, two Horns, two Violins, and two Violoncellos, in F major.—Rondo for Pianoforte and a small Orchestra, in B♭ major.—Notturno for Pianoforte, Flute, Violin, Tenor, and Violoncello, in F major.—Larghetto with Variations, for Pianoforte and four stringed instruments, in G major.—Andante with Variations, for Pianoforte and three stringed instruments, in B♭ major.

MENDELSSOHN. Trio for Pianoforte, Violin, and Violoncello, in D minor, Op. 49.—Trio for Pianoforte, Violin, and Violoncello, in C minor, Op. 66.

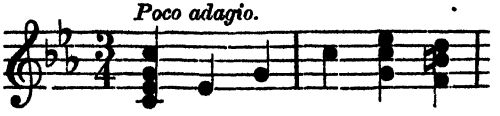
MOZART. Trio for Pianoforte, Violin, and Violoncello, in G major.



Trio for Pianoforte, Violin, and Violoncello, in B♭ major.

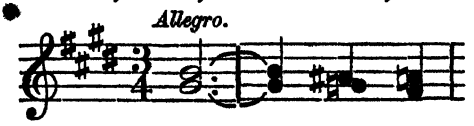


Trio for Pianoforte, Violin, and Violoncello, in C minor.

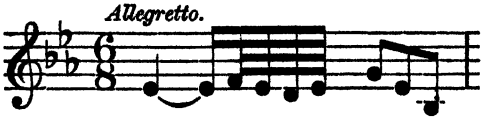


MOZART.

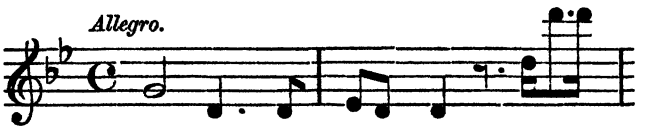
Trio for Pianoforte, Violin, and Violoncello, in E major.



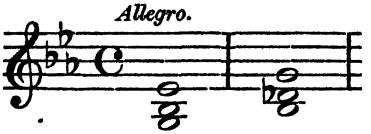
Trio for Pianoforte, Clarionet (or Violin), and Tenor, in E♭ major.



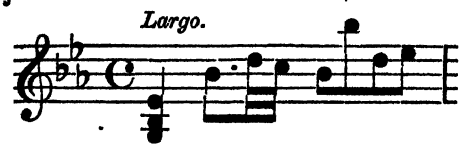
Quartett for Pianoforte, Violin (or Flute), Tenor, and Violoncello, in G minor.



Quartett for Pianoforte, Violin, Tenor, and Violoncello, in E♭ major.



Quintett for Pianoforte, Hautboy, Clarionet, Horn, and Bassoon, in E♭ major.



The same as Quartett for Pianoforte, Violin, Tenor, and Violoncello.

ONSLOW. Three Trios for Pianoforte, Violin, and Violoncello, Op. 3.—Sestett for Pianoforte, Flute, Clarionet, Horn, Bassoon, and Double Bass, in E♭ major, Op. 30.

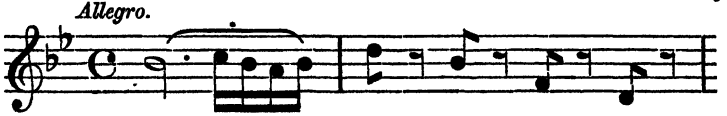
RIES. Three Quartetts for Pianoforte, Violin, Tenor, and Violoncello, Op. 13, 16, and 129.—Sestett for Pianoforte, two Violins, Tenor, Violoncello, and Double Bass, Op. 100.—Ottett for Pianoforte, Violin, Tenor, Clarionet, Horn, Bassoon, Violoncello, and Double Bass, Op. 128.

SCHUBERT. Trio for Pianoforte, Violin, and Violoncello, in B♭ major, Op. 99.—Trio for Pianoforte, Violin, and Violoncello, in E♭ major, Op. 100.

SPOHR. Trios for Pianoforte, Violin, and Violoncello, Op. 119, 123, 124, 133, 142.—Quintett with wind instruments, in C minor, Op. 52.

WEBER (C. M. v.) Trio for Pianoforte, Flute (or Violin), and Violoncello, in G minor, Op. 63.—

Quartett for Pianoforte, Violin, Tenor, and Violoncello, in B♭ major.

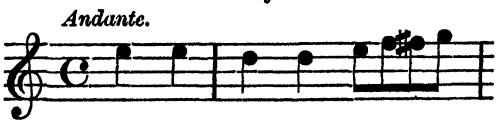


Fine Trios have been written by Berg, Eberl (his Trio in E♭ major), Reissiger (author of the well-known composition called *Weber's Last Waltz*), &c.

DUETTS FOR TWO PERFORMERS ON THE PIANOFORTE.

BEETHOVEN. Sonata in D major, Op. 6.—

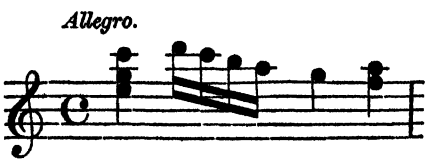
Variations on a Theme in C major.



Variations on a Theme in D major, Op. 27.—Three Marches, in C major, E♭ major, and D major, Op. 45.

DUSSEK.

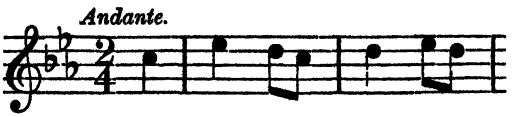
Sonata in C major.



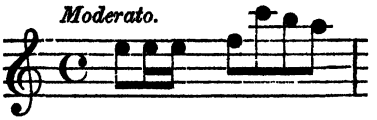
DUETTS.

FIELD.

Andante in C minor.



Air Russe in A minor.



GADE. Three Pieces, Op. 18.

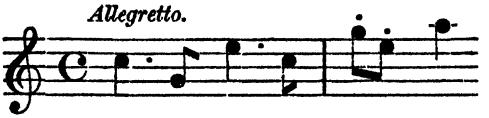
HUMMEL. Sonata in Ab major, Op. 92.

KUHLAU. Sonatinas, Op. 44.

MOSCHELES. Sonata in Eb major, Op. 47.

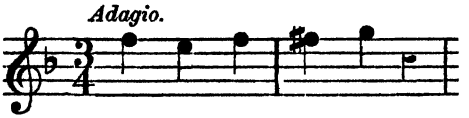
MOZART.

Sonata in C major.

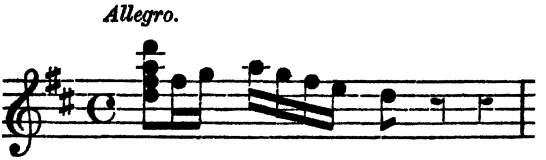


&c.

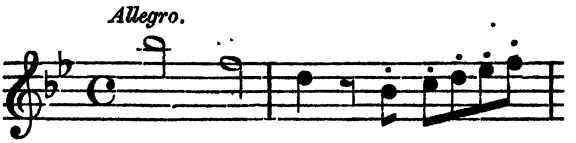
Sonata in F major.



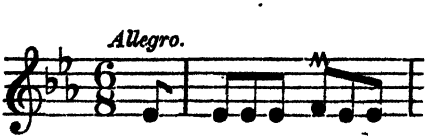
Sonata in D major.



Sonata in Bb major.



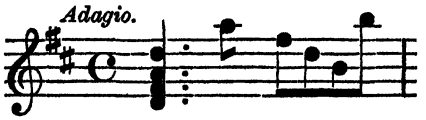
Sonata in Eb major.



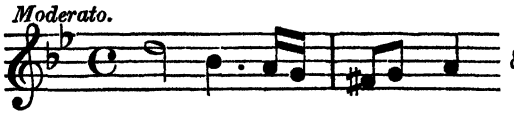
DUETTS.

MOZART.

Introduction and Fugue in D major.

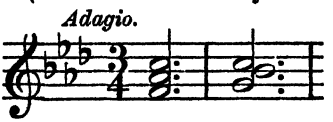


Fugue in G minor.

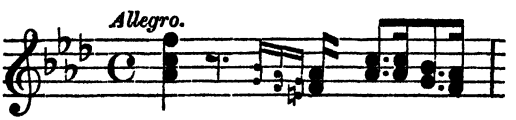


&c.

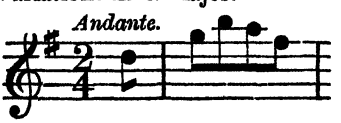
Duett in F major (with an Introductory Movement in F minor).



Duett in F minor.



Andante with Variations in G major.



ONSLOW. Sonata in E minor, Op. 7.—Sonata in F minor, Op. 22.

RIES. Sonata in A major, Op. 160.

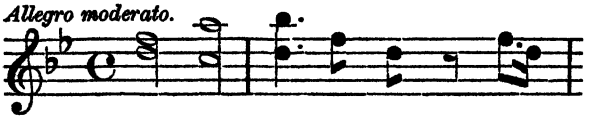
SCHUBERT. Sonata in B♭ major, Op. 30.—Grand Duo in C major, Op. 140.—Heroic Marches in B minor, C major, and D major, Op. 27.—Six Marches, Op. 40.—Characteristic Marches, Op. 121.—Fantasia in F minor, Op. 103.—Variations in E minor, Op. 10.—Variations in E♭ major, Op. 35.

WEBER. Petites Pièces, Op. 3 and Op. 10.—Eight Characteristic Movements, Op. 60.

COMPOSITIONS FOR TWO OR MORE PIANOFORTES.

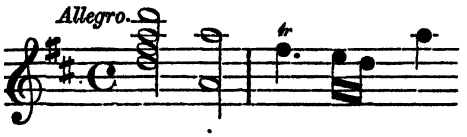
BACH (SEBASTIAN). Concerto for two Pianofortes, in C major.—Concerto for two Pianofortes, in C minor.—Concerto for three Pianofortes, in D minor.—(These Concertos are with Quartett Accompts.)

DUSSEK. Concerto for two Pianofortes with Orchestra, in B♭ major.

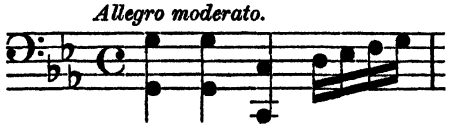


KALKBRENNER. Concerto for two Pianofortes, in C major, Op. 125.

MOZART. Sonata for two Pianofortes, in D major.



Fuguc for two Pianofortes, in C minor.



In order not to augment this selection unnecessarily, we shall only mention that there are many other fine pianoforte compositions by the same authors whose names occur in the above list, as well as by others. The student should become acquainted with Beethoven's other Sonatas; with Field's seven Concertos; with Chopin's Notturnos, Impromptus, Mazurkas, &c.; with some of the best compositions by A. E. Müller (his Caprices), Tomaschek, Böhner, Weyse, Klengel, Schumann, Heller, Bennett, &c.

Thalberg, Liszt, and their numerous imitators have made brilliant arrangements (or *transcriptions*) from Opera melodies, &c.

It will be found interesting and useful to be acquainted, as much as possible, with the style of all the different pianoforte composers. If the student has cultivated his taste by a familiar acquaintance with the works

mentioned in the list, he will not be in danger of forming a wrong estimate of the merit of other music which he may choose to learn.

Those works in our list which are not published in England, may easily be had from the Continent. Of Emanuel Bach's pianoforte compositions a fine selection has been edited by Fétis, in his Bibliothèque classique des Pianistes; Paris, chez Schonenberger. The old edition of E. Bach's pianoforte works, which was published in numbers, and of which the first number has the title, Klavier-Sonaten für Kenner und Liebhaber, Leipzig im Verlage des Autors, 1779, is now rarely to be met with.

Twelve Polonaises by Friedemann Bach have been published by Peters, in Leipzic. Several compositions by these masters may also be found in Clementi's Selection of Practical Harmony, which contains Voluntaries, Fugues, Canons, &c. by eminent composers.

ON ARRANGEMENTS.

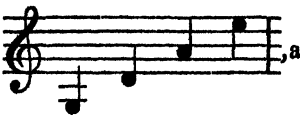
In the preceding selection, only such compositions have been mentioned as are composed for the pianoforte, either alone or with other instruments.

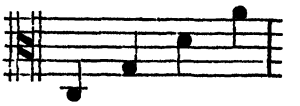
Almost all other music of any importance may be had *arranged* for the pianoforte. And notwithstanding such arrangements give but an inadequate impression of the original, yet it must be regarded as a great advantage to have this means of becoming acquainted with those of our best instrumental and vocal compositions which we have not often an opportunity of hearing well performed.

Before we point out the different kinds of compositions which may be had arranged for the pianoforte, it will be necessary to give a short description of the instruments for which they are written.

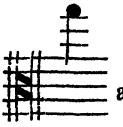
Stringed Instruments.—The *Violin*, *Tenor*, and *Violoncello*, have four strings; and the *Double Bass* has three. These instruments are played with a bow, and it is by the manner of bowing that the different kinds of expression in staccato, legato, &c. are produced. Sometimes the strings have to be twitched with the finger, which is indicated by *pizzicato*; the words *coll' arco* signify that the bow is to be used again. By a damper or mute applied to the bridge of the instrument, the tone becomes more subdued. The application of the damper is indicated by *con sordino*; the discontinuation of it by *senza sordino*. The best violins

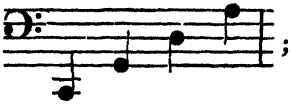
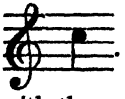
have been made at Cremona, in Italy, by Amati, Stradivario, and others.

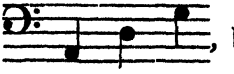
The strings of the Violin are  , and its compass is  ; Virtuosi extend it higher. Almost all kinds of diatonic and chromatic passages, as well as double-stops, chords, &c. occur not unfrequently in violin music.

The strings of the Tenor (Viola or Alto) are 

and they are consequently a fifth lower than those of the violin.

The compass extends to  and higher. The music for the tenor is written in the Alto clef (see page 201); but, for the higher notes, the Treble clef is also used.

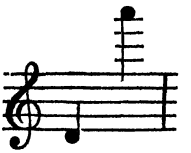
The strings of the Violoncello are an octave lower than those of the tenor; thus:  ; and the compass extends about to  . The notes for the violoncello are written in the Bass clef, with the exception of the higher ones, which have sometimes the Tenor clef, or the Treble clef.

The strings of the Double Bass are  , but they sound an octave lower than they are written. In Germany, the double

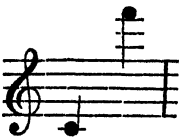
bass with four strings is employed, which has  in addition to the strings already mentioned.

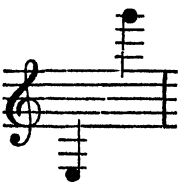
The *Harp* and the *Guitar* are stringed instruments, which are twanged with the fingers, instead of being played with a bow.

WIND INSTRUMENTS.—These may be divided into wind instruments of wood, as the *Flute, Hautboy, Clarionet, Bassoon,* &c.; and wind instruments of brass, as the *Horn, Trumpet, Trombone,* &c.

The compass of the Flute is 

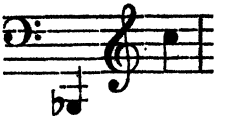
The notes of the Octave Flute (or Flauto Piccolo) sound an octave higher than they are written.

The Hautboy (or Oboe) has this compass,  The mouth-piece of this instrument is formed of a thin piece of cane, which is called the *reed,* and its construction is of great importance in producing a fine tone. Similar reeds are used for the Clarionet and Bassoon.

The compass of the Clarionet (or Clarinetto) is 

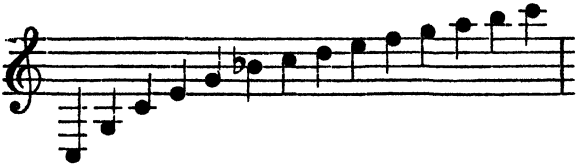
There are different kinds of clarionets. We shall mention here only three: the C-clarionet, which sounds in the same key in which it is written; the B♭-clarionet, which sounds a whole tone lower than it is written; and the A-clarionet, which sounds a minor third lower than it is written. A composition written in G major, if played on the C-clarionet, would sound in G major. If played on the B♭-clarionet, it

would sound in F major; and if played on an A-clarionet, it would sound in E major. The colour of the sound (timbre) of these clarionets is different; the C-clarionet being the least mellow of the three, and the A-clarionet the most mellow.

The compass of the Bassoon (or Fagotto) is 

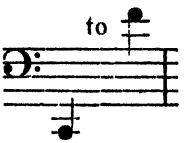
The Contra-Fagotto sounds an octave lower than it is written.

The Horn (Corno) has the following notes:



which sound, in C major, an octave lower than they are written.

The Trumpet (Clarino) has nearly the same notes as the horn; but they sound in C major as they are written, and not an octave lower. The music for the horn and the trumpet is always written in the key of C, which may be transposed into any other key, by means of a *crook* put on the instrument.

There are different kinds of Trombones, of which the most common is the Bass-trombone, whose compass extends from 

The most complete of all instruments is the *Organ*. By means of its stops, all other instruments can be represented. As the organ is a keyed instrument, like the pianoforte, organ music can be played also on the latter instrument. In this case, that part which is written for the pedals of the organ must be added to the part for the left hand, and notes of long duration must be struck again when the sound has ceased.

There are pianofortes with a special set of keys for the feet, like the pedals of the organ; for such instruments, organ music does not require the arrangement alluded to.

The student should become acquainted with our best organ music, especially with that of Sebastian Bach, Handel, Mendelssohn, &c.

The *Kettle-Drums* (Tympani). Two are generally employed, each of which has a distinct tone, and can be tuned.

This is not the case with the *Drum* (Tamburo) and other noisy instruments of this kind, which are used chiefly for producing rhythmical effect.

An *Orchestra* consists generally of Violins, Tenors, Violoncellos, Double Basses, two Flutes, two Hautboys, two Clarionets, two Bassoons, two (or four) Horns, two Trumpets, and a pair of Kettle-Drums.

Sometimes it has, in addition, three Trombones, a Flauto Piccolo, &c.

The number of the stringed instruments used in the Orchestra depends much upon the character of the composition and upon the size of the room in which the Orchestra is to perform.

The Violins are generally divided into *first* and *second* violins.

The book in which the different parts for all the instruments are written together, is called the *Score* or *Partitura.*

Besides the instruments already mentioned, others are sometimes used in the Orchestra; as, for instance, the Ophicleide, Serpent, &c.

In old Scores, we find the Viola da Gamba, Viola d'Amore, &c. Mozart has written the Serenade in Don Giovanni with the accompaniment of a Mandolino; the Harp is employed in Gluck's Orpheus, &c.

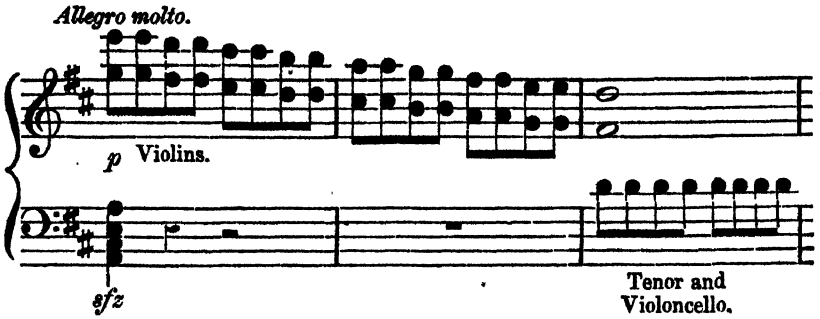
The Pianoforte is seldom used as an orchestral instrument.

These short remarks about instruments will prove of some assistance in the perusal of the following pages, in which the most important kinds of composition are explained which may be had *arranged* for the pianoforte.

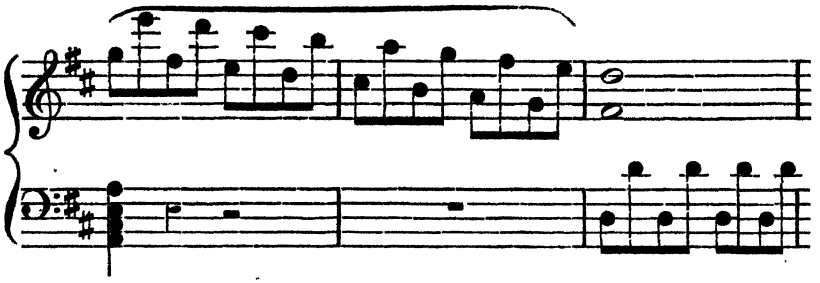
The more exactly an arrangement gives the impression of the original, the better it is.

The tone and treatment of some instruments are so different from others, that the same idea must sometimes be expressed very differently on one instrument from what it is on another, in order to produce the same effect.

In this pianoforte arrangement, from Mozart's Overture to Don Giovanni, for instance,



the notes are given as they occur in the score; the following arrangement gives less exactly the notes of the score,



but it is more in the spirit of the composition, more appropriate for the pianoforte, and easier of execution.

An arrangement made by the composer himself is generally preferable to any other; but only few of our great composers have arranged any of their works.

Arrangements as Ductts for two performers are more complete, and therefore preferable to those for one performer (Solos). This is especially the case with arrangements of great compositions for the orchestra, as Symphonies, &c.

The student should not always play the same part of the duett, but sometimes *primo* and sometimes *secondo*. By this means he will become more intimately acquainted with the composition than he would otherwise do.

In some pianoforte arrangements, the instruments for which the more important melodies and passages were originally written, are indicated. This is useful, as it facilitates the right understanding and conception of the composition.

Our largest orchestral compositions are the *Symphony*, the *Overture*, and the *Fantasia*.

The Symphony has the form of a Sonata, and therefore consists of four movements; but the movements are generally more fully worked out and more grand than in a Sonata.

The number of instruments employed in a Symphony is not at all fixed. Beethoven's Symphonies, for instance, require a greater number than those of Haydn and Mozart.

Recently, Symphonies have been written in which the Sonata form is not observed, or in which vocal music is introduced; as it is in Beethoven's Symphony in D minor, No. 9.

The Overture is generally intended as an Introduction to an Opera or other great dramatic work, but not always. It has nearly the same form as the first movement of a Symphony, generally beginning with a few introductory bars in a slow tempo. Its two parts are, however, seldom divided; but when this is the case (as, for instance, in the Overtures to Mozart's Flauto Magico and Gluck's Alceste), the first part is not repeated, as it would be in a Symphony.

The Fantasia for Orchestra has no fixed form; the music is not unfrequently descriptive, as in Beethoven's Battle of Vittoria, &c. Some of our modern Symphonies could properly be called Fantasias for Orchestra.

Every good pianist should be well acquainted with the following orchestral compositions.

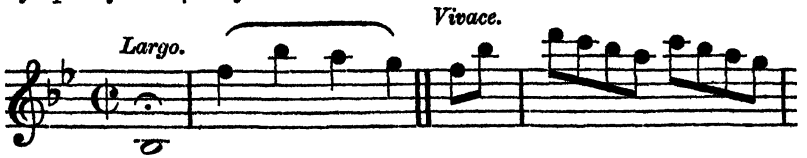
Nine Symphonies by Beethoven: No. 1, in C major, Op. 21.—No. 2, in D major, Op. 36.—No. 3, in E♭ major (Sinfonia eroica), Op. 55.—No. 4, in B♭ major, Op. 60.—No. 5, in C minor, Op. 67.—No. 6, in F major (Sinfonia pastorale), Op. 68.—No. 7, in A major, Op. 92.—No. 8, in F major, Op. 93.—No. 9, in D minor, Op. 125.

His Overtures: Leonore, Fidelio, Egmont, &c.

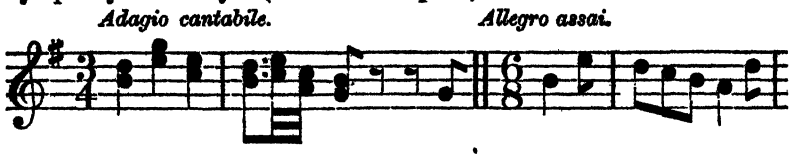
Gluck's Overture to Iphigenia in Aulis.

The best of Haydn's Symphonies, especially the following:

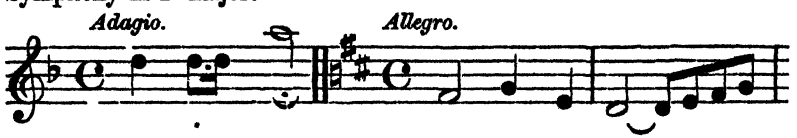
Symphony in B♭ major.



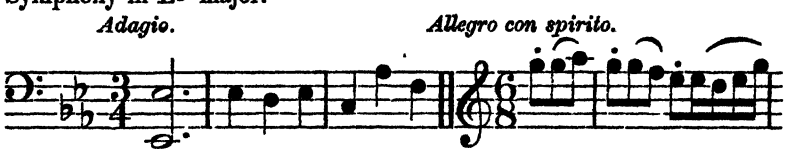
Symphony in G major (called the *Surprise*).



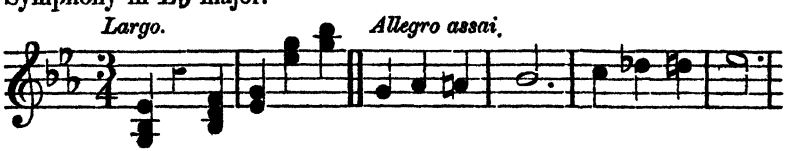
Symphony in D major.



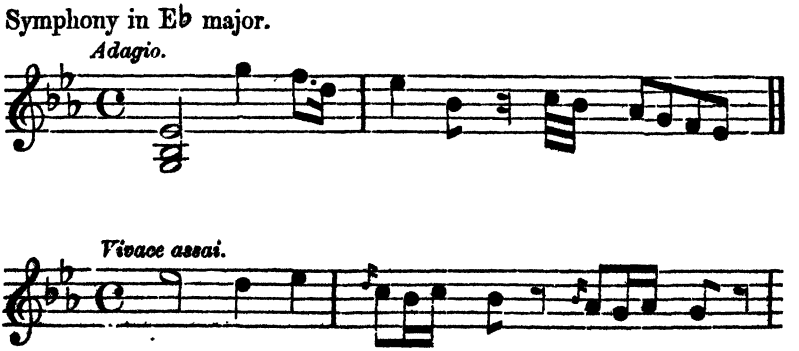
Symphony in E♭ major.



Symphony in E♭ major.

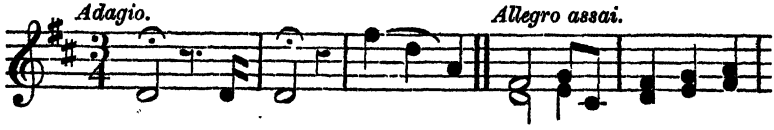


Symphony in E♭ major.

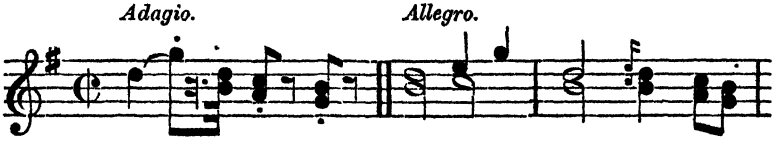


Symphony in D major.

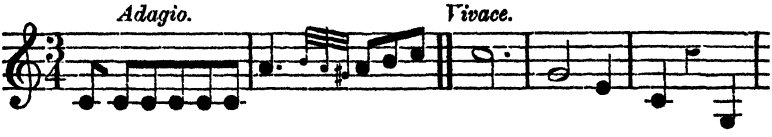
Symphony in D major.



Symphony in G major (known as the *Symphonie Militaire*).



Symphony in C major.



Symphony in A minor, Op. 56, by Mendelssohn. His Overtures: the Hebrides, Midsummer Night's Dream, &c.

About twelve Symphonies by Mozart, especially that in C major (called *Jupiter*), and those in G minor and in Eb major. His Overtures to Il Flauto Magico, Don Giovanni, &c.

Symphony in C major by Schubert.

Weber's Overtures to Der Freischütz, Oberon, Euryanthe, and his Jubilee Overture.

The best Symphonies and Overtures by Cherubini, Gade, Onslow, Romberg, Spohr, Berlioz, &c.

The *Quartett* is generally composed for first and second Violins, Tenor, and Violoncello, and its form resembles that of the Sonata. Besides the Quartett, there are other combinations of single instru-

ments, as *Trios, Quintetts,* &c. Compositions of this kind are generally polyphonic; each instrument is therefore of equal importance.

A good pianist should be well acquainted with Beethoven's Seventeen Quartetts for two Violins, Tenor, and Violoncello; his Trios for Violin, Tenor, and Violoncello; his Quintetts for two Violins, two Tenors, and Violoncello, Op. 4 and 29; his Sestett for two Clarionets, two Bassoons, and two Horns, Op. 71; his Sestett for two Violins, Tenor, two Horns, and Violoncello, in E♭ major, Op. 81; his Septett for Violin, Tenor, Violoncello, Clarionet, Bassoon, Horn, and Double Bass, in E♭ major, Op. 20, which has been arranged by Beethoven himself as a Trio for Pianoforte, Violin, and Violoncello.

Cherubini's Quartetts. A selection from Haydn's Eighty-three Quartetts. Mendelssohn's Quartetts; his Ottett, Op. 20. Mozart's Ten Quartetts. Onslow's Quintetts. Pleyel's Quartetts. Spohr's Quartetts, &c.

There have been *Concertos* composed for almost every instrument. Most of them have no merit whatever beside that of giving the performer opportunity to show his dexterity and skill.

The following are a few exceptions: Concerto for Violin (with Orchestral Accompaniments), in D major, Op. 61, by Beethoven. Concerto for Violin (with Orchestral Accompaniments), in E major, Op. 64, by Mendelssohn. Two Concertos, Op. 73 and 74, and a Concertino, Op. 26, for Clarionet (with Orchestral Accompaniments), by Weber.

The Orchestral Accompaniments of Concertos are generally to be had arranged for the pianoforte; and a good way of becoming familiar with a Concerto is for the pianist to accompany the performer with the arrangement of the orchestral accompaniments.

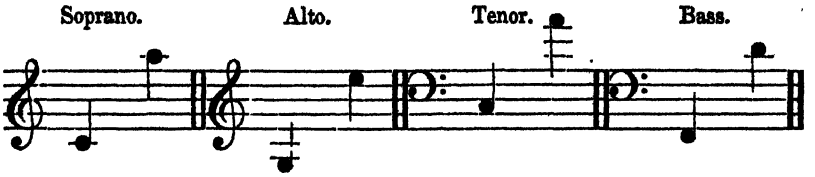
Waltzes and other dance music, composed for the Orchestra, may be had arranged as Duetts for two performers, or as Solos. The student should know some of the best by Strauss, Lanner, Labitzky, and others.

Also many of the Trios, Quartetts, &c. which are for the pianoforte with other instruments (see page 54), may be had arranged for the pianoforte alone.

The student should also be conversant with our best VOCAL MUSIC; with regard to which, he should observe the following short remarks:

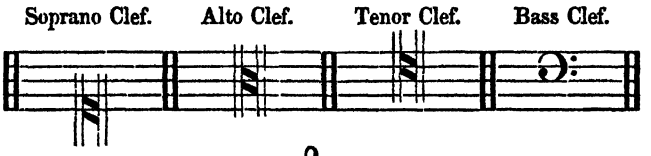
The human voice is generally divided into four different species; viz. *Soprano, Alto, Tenor,* and *Bass.*

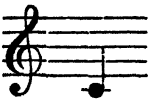
The following is the usual compass; but it is exceeded by many singers:



The Soprano and Alto are called female voices, because they are sung generally by females; the Tenor and Bass are male voices.

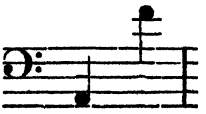
Each of these four voices has its own clef. The Soprano clef is the C clef on the first line; the Alto clef is the C clef on the third line; the Tenor clef is the C clef on the fourth line; and the Bass clef is the F clef on the fourth line; thus:



The C clef indicates this C,  In the Soprano clef, we have therefore C on the first line; in the Alto clef, on the third line; and in the Tenor clef, on the fourth line.

In modern music, the Soprano and Alto are generally written in the G clef; as in the above example. Also the Tenor voice is not unusually written in the G clef, but an octave higher than it sounds.

The *Baritone* is a kind of Bass voice of about this compass:



Vocal music is sometimes divided into *secular* and *sacred* music; the latter is distinguished from the former by being composed on sacred words.

Vocal music has generally an instrumental accompaniment. In operas and oratorios, the orchestra is employed; songs have generally the accompaniment of a single instrument.

In order to become well acquainted with our best vocal music, the student should choose arrangements in which the accompaniment only, and not the vocal part, is given for the pianoforte. In such arrangements, he will have therefore the vocal part exactly as it is composed, and with the words, which should be, if possible, in that language in which they were originally set to music. Translations are often not exact, and not so well adapted to the music.

It is very desirable that every pianist should endeavour to cultivate his voice. In trying to become familiar with a vocal composition, his voice will be of great assistance to him.

Vocal music is composed either for one voice, as the Aria, the Song, the Ballad, &c.; or for two or more voices, as the Duett, Trio (or Terzett), Quartett, Quintett, &c.

The *Aria* is generally of a dramatic character, and forms a part of a greater work, as an opera or an oratorio. But there have been written also independent arias; as, for instance, Beethoven's "Ah perfido!"

An aria is often preceded by a Recitative, or that musical declamation in which strict time is not observed, though the notes are usually written in common time. Beautiful recitatives are to be found in Gluck's operas, especially in his Iphigenia in Tauris; in Mozart's Don Giovanni, &c.

The *Song*, which is called Lied in German, is of a lyric character, and more unassuming than the aria. Its accompaniment is generally only for one instrument; as the pianoforte, the guitar, the harp, &c. The student should know our best songs, especially those by Beethoven, Mendelssohn, Weber, Schubert, and other great masters.

The *Ballad* is of a more dramatic character than the song. The poem is generally narrative and serious. See Schubert's celebrated Erl-King;—The Goldsmith's Daughter, Herr Oluff, &c. by Carl Löwe;—Ritter Toggenburg, by Zumsteeg, &c.

Other compositions for one voice are the *Romance;* the *Canzonet* (see Haydn's twelve Canzonets); the *Notturno*, a Serenade to be sung in the evening under the window of a person to whom it is intended to do homage; the *Barcarolle*, a song of the Venetian gondoliers, generally with an accompaniment resembling the gentle movement of the waves produced by the rowing of the gondola. See, for instance, the two

barcarolles in Mendelssohn's Lieder ohne Worte, Book 1 and 2. All these different kinds of Songs, and many others, are in character very dissimilar from each other, though they bear a resemblance in form.

A *Chorus* is a composition for a great number of singers. It is generally written for Soprano, Alto, Tenor, and Bass; and it depends upon the character of a composition, the size of the room in which it is to be performed, the power of the instrumental accompaniments, and upon other circumstances, how many singers are required for each part of the Chorus.

Sometimes Choruses are for female voices, or for male voices, only. They may be also in two, three, five, six parts, &c. instead of in four.

Two Choruses together are called a *Double Chorus.*

The *Opera* is a dramatic work, consisting of Recitatives, Arias, Choruses, Duetts, Terzetts, Quartetts, &c. with Orchestral Accompaniments. Besides the Overture, other instrumental pieces not unfrequently occur in the Opera; for instance, the March, the Ballet, &c.

This is not the place to give a detailed description of the Opera. A familiar acquaintance with the following works of this kind is earnestly recommended. Fidelio, by Beethoven;—Les deux Journées and Medea, by Cherubini;—Il Matrimonio Segreto, by Cimarosa;—Iphigenia in Tauris, Iphigenia in Aulis, Alceste, Armida, and Orpheus, by Gluck;—Richard Cœur-de-Lion, by Gretry;—Joseph, by Mehul;—Don Giovanni, Il Flauto Magico, La Clemenza di Tito, Le Nozze di Figaro, Idomeneo, The Seraglio, and Così fan tutti, by Mozart;—Œdipus, by Sachini;—Faust and Jessonda, by Spohr;—La Vestale, by Spontini;—Der Freischütz, Oberon, and Euryanthe, by Weber;—The Swiss Family, by Weigl;—The Interrupted Sacrifice, by Winter.

The student should know the best of our Italian Operas by Rossini, Bellini, &c.;—of the French Operas by Boieldieu, Auber, &c.;—of the German Operas by Meyerbeer, Wagner, &c.

He should know the beautiful music written to Dramas by some of our great masters: as, for instance, Beethoven's Egmont;—Mendelssohn's Midsummer Night's Dream, Antigone, Œdipus;—Weber's Preciosa; &c.

The *Melodrama* is a dramatic poem, in which the declamation is accompanied and interspersed with music. See, for instance, Ariadne

of Naxos, by Benda; Der Gang nach dem Eisenhammer, by Anselm Weber; Le Désert, by David. Fine melodramatic scenes are in Beethoven's Fidelio, Weber's Der Freischütz, &c.

The *Oratorio* in some measure resembles the Opera in form; but it is without action, and the words are generally taken from Scripture. There are, however, a few *secular* Oratorios: for instance, Haydn's Seasons; Handel's Alexander's Feast. So there are some Operas which are much like sacred Oratorios: for instance, Mehul's Joseph, Rossini's Mosè in Egitto.

The *Cantata* is a small Oratorio, and either sacred or secular. See the Cantatas by J. S. Bach; the Death of Christ, by Graun; Acis and Galatea, by Handel; &c.

— Some of our best Oratorios are: The Passion according to St. Matthew, The Passion according to St. John, by J. S. Bach;—The Mount of Olives, by Beethoven;—The Messiah, Judas Maccabeus, Samson, Joseph, Israel in Egypt, Saul, by Handel;—The Creation, The Seasons, The Seven last Words, by Haydn;—St. Paul, Elijah, by Mendelssohn;—The Last Judgment, by Schneider;—The Last Judgment by Spohr; &c.

To the Sacred Vocal Music belongs also the *Mass*. It consists of several movements, the words of which are in Latin. There are different kinds of Masses; as the *Missa brevis*, the *High Mass*, the *Requiem* or *Missa pro Defunctis* (Mass for the Dead), &c.

The *Motett* is another sacred composition. It is written for Chorus, either with accompaniment for the Organ, or without. The The *Offertory* and the *Gradual* are pieces which are inserted in the Mass.

Most of these sacred compositions form part of the Roman Catholic Service. In Protestant churches, Motetts, Chants, Psalms, Hymns, Anthems, Chorales, &c. are sung in the national language, and not in Latin.

The student should know the following church music:

The Motetts and Masses, especially the High Mass in B minor, by J. S. Bach;—Mass in C major, Op. 86, and Mass in D major, Op. 123, by Beethoven;—Mass in F major, Mass in D major, Mass in D minor, Mass in C major, Requiem in C minor, Requiem in D minor, by Cherubini;—De profundis, by Gluck;—Te Deum, by Graun;—Coronation Anthem,

Funeral Anthem, Utrecht Te Deum, Utrecht Jubilate, Dettingen Te Deum, by Handel;—Masses by Haydn;—Psalms and Motetts by Mendelssohn; Psalms by Marcello;—Masses and the Requiem by Mozart;—Masses and Motetts by Palestrina;—Stabat Mater by Pergolesi.

More great vocal compositions, secular as well as sacred, of masters of different nations and centuries, could have been cited here; as, for instance, from Berlioz, Dittersdorf, Gounod, Halevy, Hasse, Michael Haydn, Hiller, Himmel, Jomelli, Klein, Marschner, Naumann, Orlando di Lasso, Paer, Paesiello, Piccini, Purcell, Vogler, &c.

It will be found exceedingly interesting and useful, to become acquainted, as much as possible, with the more important works of all composers of fame. Whoever has cultivated his taste by those distinguished works which have been particularly recommended in this book, will not easily be mistaken in his estimate of the merit of other works.

As some of our good old music, which was written a century or more ago, is not to be had arranged for the pianoforte, the student will have to arrange it himself from the score, if he wishes to play it on this instrument. This will not be found very difficult, as in old music the instrumentation is much more simple than in modern. He will find that he has to regard chiefly the part for the first violin and for the bass. Playing the music referred to in this way from score, will prove also a good preparation for playing the much more complicated scores of later masters, in which many different instruments are employed, and in which the prominent ideas are often assigned to the wind instruments.

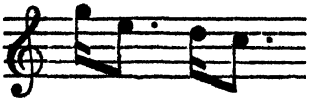
Vocal compositions without instrumental accompaniment are the *Madrigal*, the *Glee*, the *Catch*, and the songs for male voices called in German *Liedertafel*. Mendelssohn and Weber have written beautiful Liedertafel-songs. We mention only the Sword Song and Lützow's Wild Hunt, by Weber.

Also in Oratorios and Operas, vocal pieces without accompaniment, as Quartetts, Choruses, Chorals, &c. are sometimes introduced with great effect.

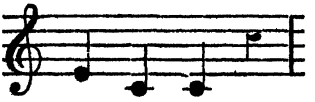
Here we must mention also the *National Song*, which is to be found more or less in every country.

The National Song, whose author is in most cases unknown, has been preserved by tradition, like old legends and fairy tales. It is

generally sung without any accompaniment, and differs in different countries, not only in character, but also in certain peculiarities of expression. Thus, in the Scotch national song, phrases like this,



and conclusions like this,



are very usual; while in those of Germany, the last bar ends not unfrequently with the interval of the third, in this way:

Many collections of national songs have been published, as Swedish, German, French, Scotch, Irish, Swiss, &c. by means of which the student may become acquainted, to a certain extent, with this kind of music.

The real abode of the national song is the country; if performed with pianoforte arrangements, and with alterations intended as improvements—in short, as we find them in most collections—it suffers as the unassuming field-flower would, if transplanted into a pot and put into the drawing-room window.

In order to appreciate justly the wonderful charm which lies in such simple, heartfelt melodies, it is necessary to hear them sung by the people of that nation where they originated, who naturally understand and feel them better than other persons.

Some of our best poets have written beautiful words to melodies taken from national songs.

For those who wish to know this kind of music exactly, it must be particularly desirable to have the original words with the melody, just as it is sung by the people.

To every one who is desirous of learning what is really beautiful in music, an intimate acquaintance with national songs cannot be too earnestly recommended.

HINTS FOR FURTHER PROGRESS.

It may be presumed that the student is now in possession of the means which are requisite for the right comprehension and performance of all different kinds of good music, which is either originally written for the pianoforte, or arranged for it, and that he knows how to apply these means.

He should, however, not slacken his efforts to increase these acquirements, and be particularly careful in cultivating them in a right relation to each other.

Some persons are tolerably conversant with the theory of music, with its history, with æsthetics, acoustics, &c. and think themselves competent to criticise the compositions and performances of others, while they are not able themselves to play even one of the easiest Sonatas by Beethoven without painful blunders.

Others execute with great dexterity, and perhaps, also, with correctness; but they do not understand what they play—similar to a person reciting a poem, or an oration, in a language which he does not comprehend. Such a performance cannot be called *music;* it is mere *mechanism.*

It is requisite, therefore, to observe the right relation of such means as lead to the overcoming of technical difficulties, with such as lead to a familiar acquaintance with the construction and the character of the composition.

In another place, the necessity of practising, for a certain fixed time every day, compositions as well as exercises (especially scales), has been mentioned; and it should not be dispensed with, so long as the student is desirous of making progress. Even for keeping up the dexterity already acquired, a daily regular practising is needful.

With regard to the study of the theory of music, he is advised to write and transpose all the exercises which he will find suggested in every good theoretical work. This may seem much more tedious than what is proposed in some superficial books on this subject, which are inclined to teach somewhat after the method of "French in 12 lessons;" but the former will, after all, prove the only successful way.

He should play his written exercises on the pianoforte, in order to learn to distinguish by ear what is pure and correct from what is faulty and incorrect.

In the works of our great composers, many instances may be found in which rules given by theoricians are disregarded, without decreasing the beauty of the composition; and even sometimes producing beautiful effects.

From this we see that many exceptions are possible, and, under certain circumstances, desirable. But for a learner, who has a rule to observe, it must be regarded as a fault when he makes an exception to it.

It is a mistake to believe that the writing of exercises through all the different keys is necessary for him only who intends to learn to *compose* music; it is quite as necessary for him who wishes to *understand* exactly the compositions of others.

It is, indeed, not desirable that whoever studies the theory of music should also occupy himself with composing. This should be left to those who have a decided talent for it; and, as it is very difficult to have an unbiassed opinion about one's own gifts, it is advisable to be particularly cautious and reluctant to come to a favorable decision in this respect. Time is too precious to be spent in augmenting the great quantity of indifferent music which already exists.

To our best books on the theory of music belong those by Albrechtsberger, Cherubini, Fétis, Fux, Kirnberger, Lobe, Marpurg, Marx, Gottfried Weber, &c.

The student should make himself acquainted with the lives of our best composers. Good biographies are as instructive as they are interesting.

He should also read a good book on the history of music, as well as such remarks and essays on music as assist in cultivating the taste.

Take, for example, Voyage Musicale en Allemagne et en Italie, par Berlioz; History of Music, by Burney; History of Music, by Hawkins; Johann Sebastian Bach's Leben, Wirken und Werke von Hilgenfeldt; Life of Mozart, by Holmes; Life of Beethoven, edited by Moscheles; Nouvelle Biographie de Mozart, par Alexandre Oulibicheff; Für Treunde der Tonkunst, von Rochlitz; Hinterlassene Schriften, von Carl Maria von Weber; and many others.

Though the highest enjoyment which music can afford arises from the appreciation of its beauties, yet it may be also interesting in other respects. Many compositions are particularly interesting in an historical point of view. This is, for instance, the case with Gluck's Operas, which were written on a different plan from those of his contemporaries. As it has been adopted by our greatest composers, the Operas of Gluck would demand our attention for this reason, even if they were not so remarkably beautiful as they are. Such is also the case with Haydn's Symphonies, which were the first orchestral compositions written in the Sonata form, and the models for Beethoven's and Mozart's Symphonies; and with Kuhnau's Sonatas for the harpsichord, which appeared about the year 1700, being the first of this kind which are known. A composition may be interesting on account of the skill and fluency with which it is written. Many fugues and canons, which are not beautiful, are admired only on that account. Or a composition may be interesting as being a faithful representation of the style and the peculiarities of its author; or on account of its being descriptive, or its being particularly well adapted for a specific purpose, &c.

These few remarks will suffice to point out to the student that he can derive much pleasure from music, besides the first and greatest, namely, that of enjoying what is really beautiful. He must try to find out, and to appreciate rightly, such additional charms as a composition may possess.

If he pursues the works of a great composer in the same order in which they have been written (which is nearly the same order in which they have been published, and which, in most cases, may easily be ascertained by referring to the Opus number), the student may, to a certain extent, observe the gradual development of the genius of that composer. With this view, some remarks relative to Beethoven's music have already been given, page 116.

It will be also found interesting to notice, in the works of a great composer, what is entirely his own invention, and what he has not, strictly speaking, invented, but only adopted and shown in a new light. For instance, the effective Statue scene in Mozart's Don Giovanni was evidently suggested by that of the Oracle in Gluck's Alceste;—the theme of the Overture to Il Flauto Magico is the theme of a Sonata in B♭ major from Clementi, which was played to Mozart by Clementi

himself, ten years before Il Flauto Magico was written;—the first movement of Clementi's Sonata in B minor is founded upon the theme of a Ballet from Iphigenia in Tauris; &c.

It is also interesting to observe how far a composer adhered to the path of that master under whose guidance he studied music, or whom he particularly admired. For instance, Schubert often reminds us of Beethoven; Beethoven, in his earlier works, of Mozart and Haydn; Haydn of Emanuel Bach; the pupils of Clementi (to whom belong Berger, Cramer, Dussek, Field, Klengel, &c.) have written more or less in his style, though each has his own individuality.

The student will derive the greatest possible pleasure, when he is so far advanced as to be able to read and play our great masterworks from score. By this means he will become much more intimately acquainted with them than he could do by mere arrangements; and he will learn more and more the means which our great composers have employed to produce those wonderful effects with which their music abounds.

FINIS.

GLOSSARIAL INDEX.

FINIS.

LONDON: J. MALLETT, PRINTER, 59, WARDOUR STREET.