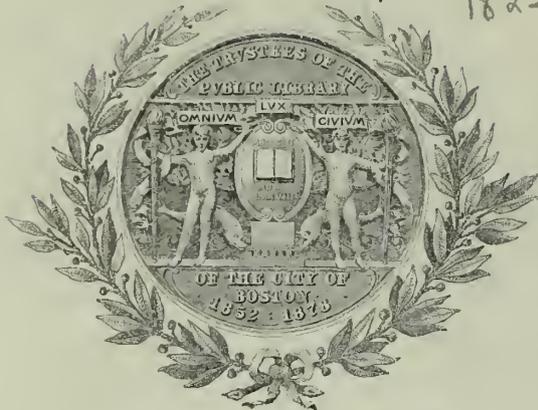




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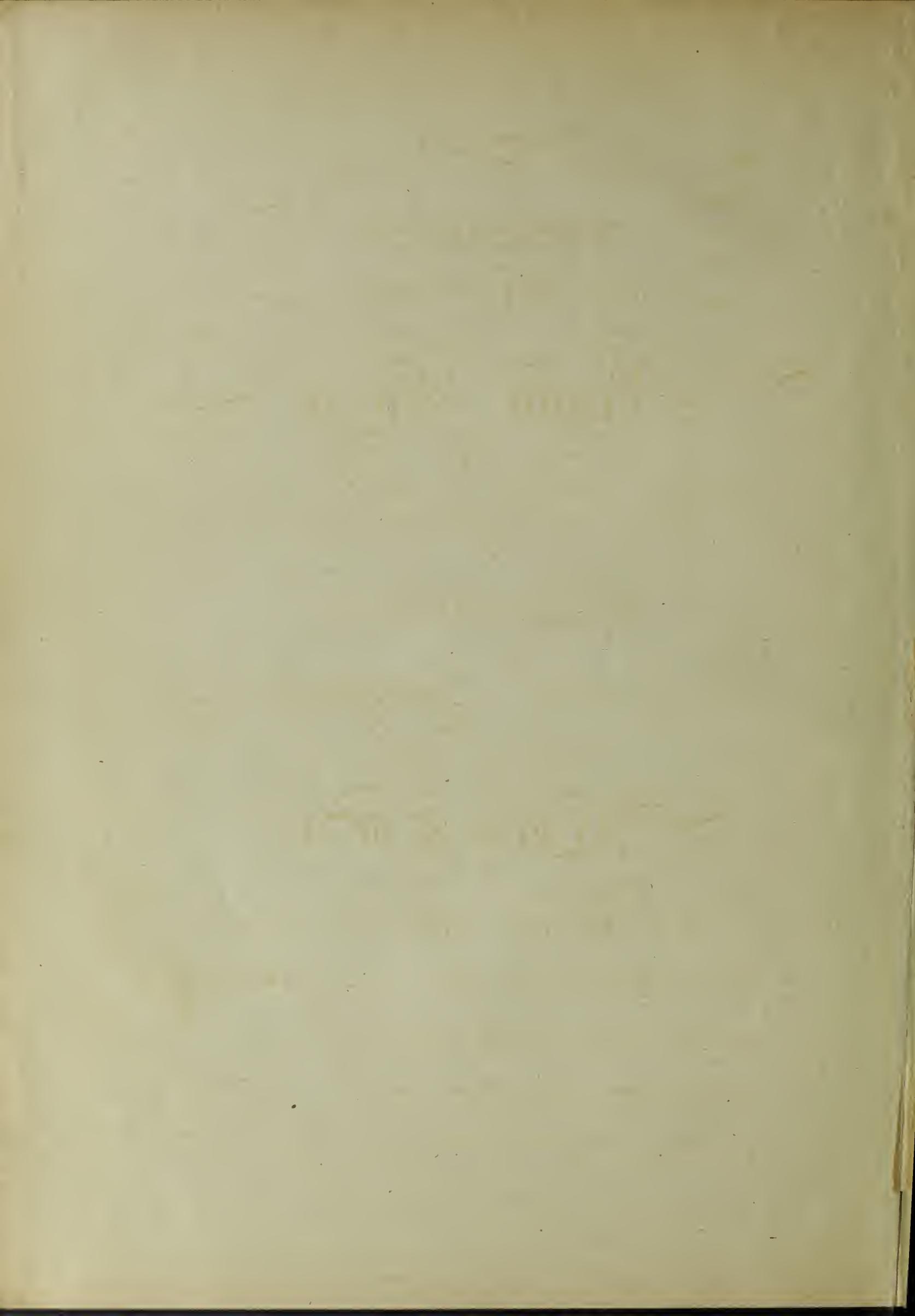
1825



GIVEN BY

Miss C. F. Neal.





*Gutman in Boston*

**Rudiments**   
of the  **Art**  of playing  
on the

**Piano Forte**

*containing Elements of Music preliminary remarks  
on Fingering with Examples, thirty fingered Lessons,  
and a plain Direction for tuning:*

Composed & Arranged by

*Georglieb Graupner*

Second Edition improved & Enlarged

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Miss C. F. Neal

Dec. 2, 1909.

## PREFACE.

(1806)

THE very favourable reception which the first edition of the following work has met with, and the still increasing demand for it in all parts of the United States, have induced the author to publish a second, with additions and improvements. He deems it unnecessary to enter into a minute detail of the various motives, which, in addition to the above, have prompted the present undertaking. It is sufficient, perhaps, to say, that the study of Music (more particularly vocal) is daily becoming more and more fashionable in this country, and the consequent measure of rational enjoyment which its practice affords, both to hearers and performers, has fully realized the anticipations of its warmest friends.

Of all Instruments as yet known, the Piano Forte claims precedence as an accompaniment to the human voice; and its use has become so universal, that the education of a young lady is hardly thought to be complete without it. But the excellence of the Piano, as an accompaniment to the voice, is not its greatest recommendation. As a *Solo* Instrument, if we take into view its power of combination, it is perhaps superior to all others; and accordingly we find that the greatest masters of modern times have successively exercised their talents in eliciting its various powers; which, indeed, are now so far developed, that is probable no further improvements of much importance will be made.

Sensible of the above facts, and convinced of the necessity of a *standard elementary work*, both for Teachers and Learners, the author of the following work has spared no pains to render it as complete as possible. He has consulted the best modern works of the kind, and taken such hints from them, as he thought would be useful, more particularly as applicable to the compositions of the modern school. These, added to the improvements which his own long experience in teaching has enabled him to make, he trusts will render the work still more worthy of the liberal patronage, with which the former edition has been already honored. In this hope, and with the most grateful acknowledgments for their liberal encouragement of his professional exertions, this new edition is respectfully submitted to the public.

BOSTON, Jan. 1, 1825.

*Handwritten:* Karnick 2<sup>d</sup> quarter - 1806

*Handwritten:* First issue of this edition Jan. 1806 [D. F. French]



# INTRODUCTION

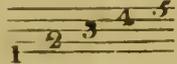
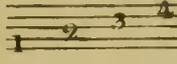
## TO THE ART OF PLAYING ON THE

# Piano Forte.

### PRELIMINARIES.

All musical sounds are expressed by certain characters called **NOTES**, which are named from the first seven Letters of the Alphabet viz:—

A, B, C, D, E, F, G.

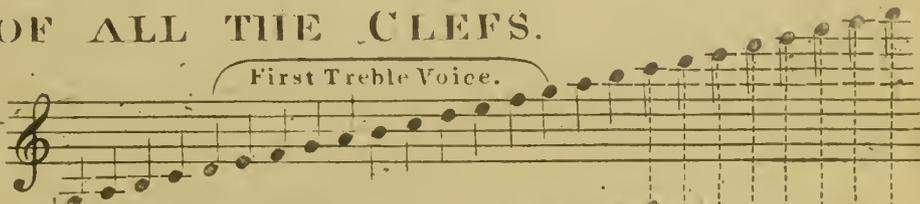
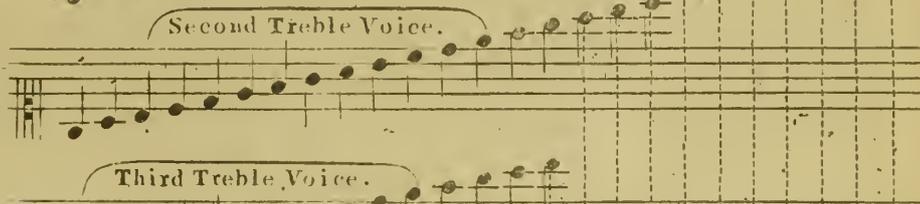
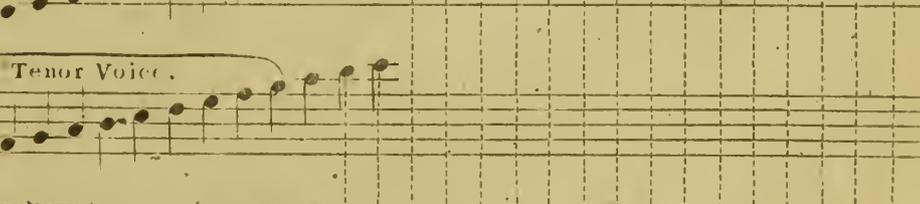
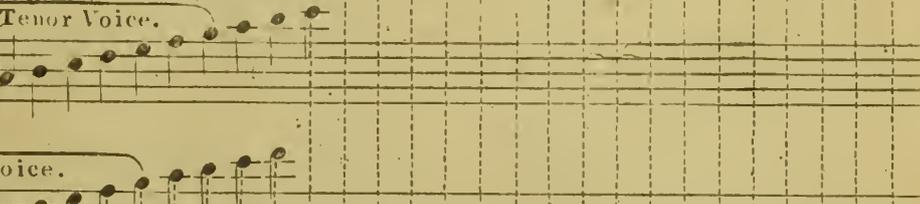
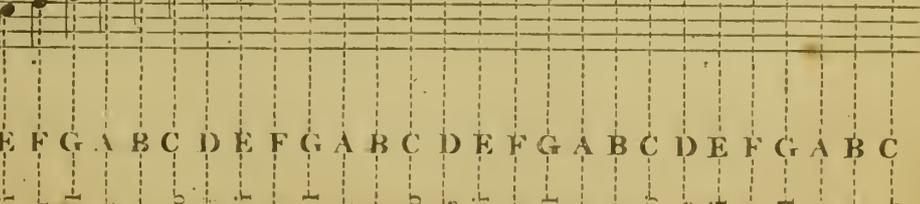
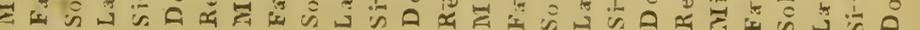
A STAVE contains  Lines, and  Spaces: the lower line is called the first.

The notes are placed on the lines or in the spaces included in the stave  and the additional lines, called **LEDGER LINES**  are for the higher and lower notes.

### CLEFS.

In order to determine the **PITCH** of musical notes, certain signs called **CLEFS** have been invented which are set at the beginning of the staves.

### TABLE OF ALL THE CLEFS.

7.	{ FIRST TREBLE OR VIOLINO.	
6.	{ SECOND TREBLE OR SOPRANO.	
5.	{ THIRD TREBLE OR MEZZO SOPRANO.	
4.	{ COUNTER TENOR OR ALTO.	
3.	{ TENOR OR TENORE.	
2.	{ BASS TENOR OR BARITONO.	
1.	{ BASS OR BASSO.	

F<sub>a</sub> Sol La Si Do Re Mi Fa Sol La Si Do
F<sub>a</sub> Sol La Si Do Re Mi Fa Sol La Si Do
F<sub>a</sub> Sol La Si Do Re Mi Fa Sol La Si Do
F<sub>a</sub> Sol La Si Do Re Mi Fa Sol La Si Do

## REMARKS

## ON THE TABLE OF CLEFS.

EXPERIENCE has proved, that the ordinary and free Extent of the Voice, does not go above an Octave and three Notes; and this probably determined the first Instructors of the Art to confine themselves to the five Lines of the first Stave, which suffice to write the eleven Notes of the Voice; that is to say, five upon the Lines, four in the Intervals, one above the highest, and one below the lowest; and to distinguish these seven Sorts of Voices from the Gravest to the most Acute, they have employed Signs, called CLEFS, which can change at discretion, the Name and Gravity of the Note upon each Line.

The Voices may properly be divided into seven different Sorts:—The Voice which is the deepest of all, is called **BASS**, and its Extent is from the second **F** of the Piano Forte to the **B**, inclusively, of the following Octave; and it is that which is designated by the Mark put upon the fourth Line (*See first, or bottom stave in the foregoing Table*) which is called the **F Clef** upon the fourth Line, or **Bass Clef**; all the Notes placed upon the Line of that Clef, are called **F**; and of consequence, the Note written below the lowest Line is **F**, and the Note above the highest is **B**.

The second Voice is called *Bass-Tenor*, and its Extent is from the second **A** of the Piano Forte to the **D**, inclusively, of the following Octave; and is designated by a Mark resembling the Bass Clef, put on the third Line, (*as seen on the second Stave,*) and all Notes placed upon that Line, are called **F**.

The third Voice is called *Tenor*, and its Extent is from the second **C** of the Piano Forte, to the **F** of the following Octave. A new Sign has been invented, and placed upon the fourth Line, and is called the **C Clef** upon the fourth Line, or **Tenor Clef**; all the Notes written upon that Line are called **C** and consequently, the Note which is above the last of the five Lines is **F**, and that below the first is **C**. (*See Stave 3.*)

The fourth Voice is called *Counter-Tenor*, and its Extent is from the second **E** of the Key-Board to the fourth **A**, or the **A** of the Octave following; and is written as seen by the fourth Stave, by putting the **C Clef** upon the third Line; and all the Notes written on that Line are called **C**.

The fifth Voice is called *Third-Treble*, and its Extent is from the third **G** of the Key-Board to the **C** of the Octave following; it is designated by the **C Clef** put upon the second Line, and all the Notes written on that Line are called **C**. (*See Stave 5.*)

The sixth Voice is called *Second-Treble*, and its Extent is from the third **B** of the Piano Forte to the **E** of the Octave above, and is designated by putting the **C Clef** upon the first Line as shewn by the sixth Stave.

The Extent of the seventh Voice, called the *First-Treble*, is from the third **D** of the Piano Forte to the **G**, inclusively, of the following Octave; it is designated by a new Mark, which being placed on the second Line, is called the **G Clef** on the second Line, or **Treble Clef**. (*See Stave 7.*)

The Treble or **G Clef**, and the Bass or **F Clef**, are in general used for the Piano Forte.



REMARK ON THE FOREGOING SCALE.

The first Eight Notes in the Treble Stave from G to G, are the same as the corresponding Eight notes perpendicularly under them in the Bass Stave, both in Name and Sound; they are played, therefore on the same KEYS.

NOTES ON THE LINES AND IN THE SPACES SEPARATELY.

EXERCISE FOR TREBLE NOTES.

EXERCISE FOR BASS NOTES.

INTERVALS.

An Interval is the Distance, or Difference between two Sounds in point of Gravity or Acuteness. The least of our Intervals is called a Semitone, or Half-tone: It is the Interval, in the NATURAL

Scale, between E and F and between B and C.

EXAMPLE.

The regular Progression of the other Notes in the Natural, which is also called the Diatonic Scale, is by an Interval of two Semitones or a whole Tone.

EXAMPLE OF THE NATURAL OR DIATONIC SCALE.

The Interval between C and D, between D and E, or between any contiguous Notes, in the Scale is called a Second: the Interval between C and E, or between D and F, &c. is called a Third.

EXAMPLE OF INTERVALS.

The Interval of an 8<sup>th</sup> is commonly called an Octave.

N. B. The Nature, and Name of the Intervals remain the same, whether the single Notes be played successively, or whether two, or more, be struck together; the former is properly called MELODY, and the latter HARMONY.

EXAMPLE OF THE LATTER

The Notes thus taken together are also called CHORDS.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS. 5

NOTES. { Semibreve. Minum. Crotchet. Quaver. Semiquaver. Demi-Semiquaver.

RESTS. {

There is a certain proportion assigned to the Notes and their respective Rests for the purpose of regulating the system of Time, which will be better elucidated by the following Table, which shews their true proportions.

Value of the Semibreve.....The Semibreve is equal to

.....2 Minims,  
 .....or 4 Crotchets,  
 .....or 8 Quavers,  
 .....or 16 Semiquavers,  
 .....or 32 Demi-Semiquavers.

Value of the Minum.....The Minum is equal to

.....2 Crotchets  
 .....or 4 Quavers  
 .....or 8 Semiquavers  
 .....or 16 Demi-Semiquavers.

Value of the Crotchet.....The Crotchet is equal to

.....2 Quavers  
 .....or 4 Semiquavers  
 .....or 8 Demi-Semiquavers.

Value of the Quaver.....The Quaver is equal to

.....2 Semiquavers  
 .....or 4 Demi-Semiquavers.

Value of the Semiquaver.....The Semiquaver is equal to

.....2 Demi-Semiquavers.

A Dot after a Note, or Rest, makes the Note or Rest half as long again.

EXAMPLE. {

Written

Played

A second Dot is half the first

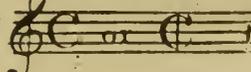
A TIE placed over two Notes of the same pitch, binds the second to the first; so that only the first is struck, but the Finger must be held down the full length of both.

# TIME and its DIVISION

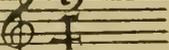
The BAR, made thus  divides a musical Composition into EQUAL portions of Time.

TIME is divided into two sorts; COMMON and TRIPLE; each of which is either Simple or Compound; and the character or sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

## SIMPLE COMMON TIME

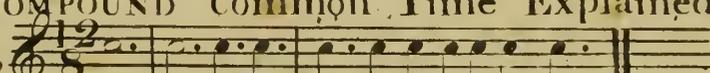
When marked thus  denotes, that each Bar contains one Semibreve, or its Equivalent.

EXAMPLE. 

When marked thus  the Bar contains two Crotchets or its Equivalent.

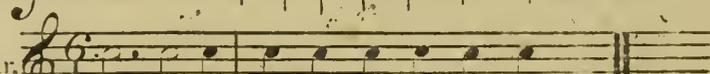
EXAMPLE 

## COMPOUND common Time Explained.

1<sup>st</sup> SORT. Cont. 12 Quavers in a Bar,  or their Equivalent.

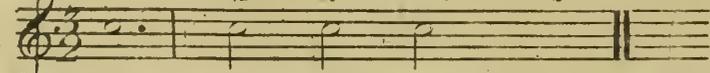
2<sup>nd</sup> SORT. Cont. 6 Quavers in a Bar,  or their Equivalent.

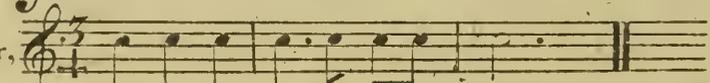
3<sup>rd</sup> SORT. Cont. 12 Crotchets in a Bar,  or their Equivalent.

4<sup>th</sup> SORT. Cont. 6 Crotchets in a Bar,  or their Equivalent.

The two last Sorts are very seldom used in modern Music.

## SIMPLE Triple TIME Explained.

Three Minims in a Bar,  or their Equivalent.

Three Crotchets in a Bar,  or their Equivalent.

Three Quavers in a Bar,  or their Equivalent.

## COMPOUND Triple TIME Explained.

Nine Crotchets in a Bar,  or their Equivalent.

Nine Quavers in a Bar,  or their Equivalent.

Compound triple Time is seldom used in modern Music.

The figures, which mark the Time, have a reference to the Semibreve; the lower number showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a bar. For EXAMPLE  $\frac{2}{4}$  denotes, that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar; Likewise  $\frac{3}{8}$  indicates, that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to compleat a Bar.

The FIGURE of 3 placed over three Crotchets, Quavers or Semiquavers

thus  called TRIPLETS, denotes, that the

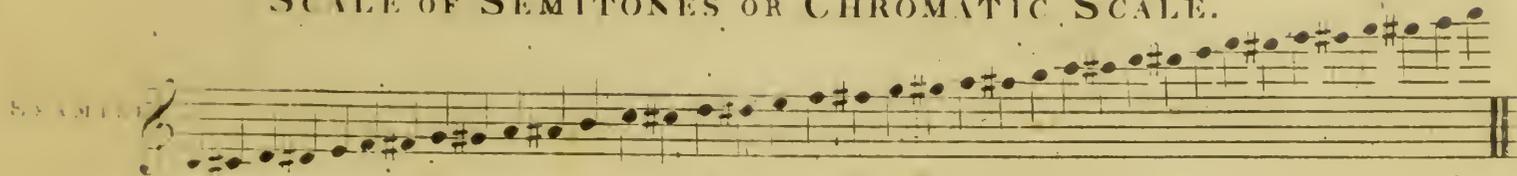
three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The figure of 6 denotes that six Notes must be performed within the time of four of the same kind.

## ACCIDENTS.

Each Sound may be altered by adding any of the following Signs.

A SHARP ( $\sharp$ ) placed before a Note, raises it a Semitone (or Half-tone.)

## SCALE OF SEMITONES OR CHROMATIC SCALE.



NOTE. The long Keys of the Piano Forte, or Harpsichord, are commonly called the Natural Keys, though they occasionally serve for Sharps and Flats; and the short Keys, are called Sharps and Flats, being used only for Sharp and Flat Notes..

If a Sharp be placed before C, the Note is called C Sharp; and is found on the Instrument between C Natural, and D Natural; being one of the short Keys. D Sharp is the short Key between D and E; but between E and F, there is no short Key, nor is it wanted: for the Interval between E and F, is but a Semitone; and therefore when we want E Sharp, we strike the Key generally called F Natural. F Sharp will be found between F Natural, and G Natural. G Sharp between G and A Natural. A Sharp, between A and B Natural; and B Sharp is under the same Predicament as E Sharp; we therefore strike C Natural for it.

A FLAT ( $\flat$ ) placed before a Note, lowers it a Semitone or Half-tone; and if the Note is B, to which the Flat is prefixed, it is then called B Flat; and it is found between B Natural and A Natural, being one of the short Keys.

Rule. Every Flat is found by going one Semitone lower; that is, towards the Left Hand; and every Sharp, by going one Semitone higher; that is, towards the Right Hand.

A Double (or Chromatic) SHARP ( $\sharp\sharp$ ) raises the Note two Semitones; and therefore, if it be F Double Sharp, we strike G Natural; &c.

A Double FLAT ( $\flat\flat$ ) lowers the Note two Semitones; and therefore we go as much to the Left for a Double Flat, as we did to the Right for a Double Sharp.

A NATURAL ( $\natural$ ) takes away the Effect of a Sharp, or Flat; whether single or double. And  $\sharp\sharp$ , or  $\flat\flat$  reinstates the single Sharp or Flat.

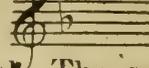
It must be observed now that  is struck by the same Key as  and  by the same Key as  &c.

Now the Inconvenience of charging the memory with the various uses of the same Keys, is but small; when compared with the Impracticability of performing on an Instrument, furnished with Keys, perfectly corresponding with every Flat and Sharp, single or double, which Composition may require.

A method, therefore, has been adopted in tuning, called TEMPERAMENT; which by a small deviation from the Truth of every Interval, except the Octave, renders the Instrument capable of satisfying the Ear in every Key.

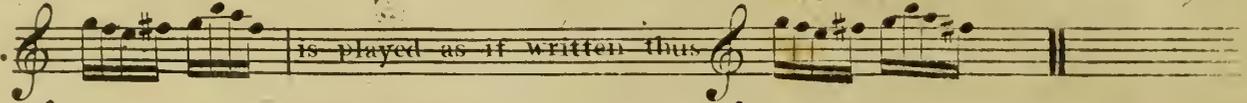
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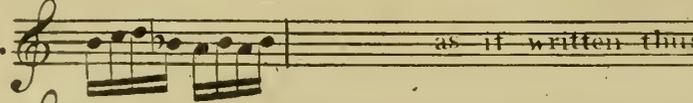
When a Sharp is placed close to the Clef thus  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

When a Flat is placed by the Clef  it affects every B throughout the piece; except where contradicted by the Natural. The same rule holds, when more Sharps or Flats are placed at the Clef.

When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar; it is then called an accidental Sharp, Flat, or Natural.

N.B. The Notes affected by Sharps or Flats still retain their names with the addition only of Sharp or Flat, as F Sharp, B Flat, &c.

1<sup>st</sup> EXAMPLE.  is played as if written thus 

2<sup>nd</sup> EXAMPLE.  as if written thus 

3<sup>rd</sup> EXAMPLE.  as if written thus 

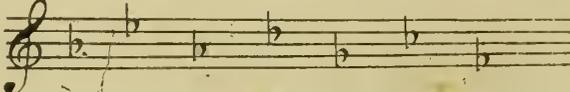
Which abbreviations are a modern Improvement.

The foregoing rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

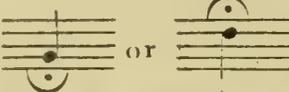
EXAMPLE.  as if written thus 

And the same with Flats and Naturals.

The order of SHARPS,  Descending by 4<sup>th</sup> and Ascending by 5<sup>th</sup>  
 at the Clef.

The order of FLATS,  Ascending by 4<sup>th</sup> and Descending by 5<sup>th</sup>  
 at the Clef.

Various other Marks.

The PAUSE  or  renders the Note longer at pleasure; and in certain cases, the Composer expects some Embellishment from the Performer; but the PAUSE on a Rest  only lengthens, at pleasure, the silence.

The SIGN or Repeat  is a reference to a passage, or strain, to which the performer is to return: The Italian words *AL SEGNO* or *DAL SEGNO*, denotes such a return.

The DOUBLE BAR  marks the end of a Strain; or the conclusion of a Piece.

The dotted BARS  or  denote the Repeat of the foregoing, and following Strain.

When the BARS are marked thus  or  then the Strain, only on the side of the dots is to be repeated.



## EXPLANATION

## OF VARIOUS TERMS IN MUSIC.

List of terms mostly in use, to ascertain the velocity of every Composition—beginning by the slowest degree, which is Adagio—and gradually proceeding to the quickest, which is Prestissimo.

1. ADAGIO.	6. ANDANTE.	11. MAESTOSO.	16. SPIRITOSO.
2. GRAVE.	7. ANDANTENO.	12. CON COMMODO.	17. CON BRIO.
3. LARGO.	8. ALLEGRETTO.	13. ALLEGRO.	18. CON FUOCO.
4. LENTO.	9. MODERATO.	14. VIVACE.	19. PRESTO.
5. LARGHETTO.	10. TEMPO GIUSTO.	15. CONSPIRITO.	20. PRESTISSIMO.

## A TABLE OF TECHNICAL TERMS by the ALPHABET.

*A Tempo*, in strict Time.

*Adagio*, the slowest Time.

*Ad Libitum*, at Pleasure.

*Affetuoso*, Tenderly.

*Agitate*, Agitated.

*Allegro*, quick Time.

*Allegretto*, not so quick as Allegro.

*Al Segno*, signifies to begin again at the 2. or Repeat, and finish at the double Bar, or the Pause.

*8vo.* an Octave higher than written.

*Amoroso*, or *Tenderment*, nearly as Affetuoso.

*Andante*, rather slow and distinct.

*Andantino*, a little quicker than Andante.

*Arioso*, in the Style of an Air.

*Arpeggio*, or *Arpegiato*, requires that the Notes of a Chord be played successively.

*Assai*, to augment the quickness or slowness, as Allegro Assai, very brisk; Largo Assai, very slow.

*Bar*, play those bars twice, over which it is placed.

*Brillante*, in a brilliant Style.

*Brio*, Spirit, as Con Brio, with Spirit.

*Cantabile*, in a vocal Style.

*Canzonetta*, a sort of common Air.

*Capriccio*, an Extemporary, or piece of Music, in which the Author, without any Restraint of Time, gives Liberty to his Fancy, nearly the same as Preludium.

*Coda*, Conclusion or Appendix.

*Con Commodo*, with ease.

*Crescendo poi Calando*, or  $\diamond$  a gradual Rise and Fall of the Sound.

*Crescendo Rimforzando*, or  $\triangleleft$  a gradual Rise of the Sound.

*Da Capo*, signifies to begin again, and end with the first part.

*Diminuendo Calando*, or  $\triangleright$  a gradual Fall of the Sound.

*Direct* ( $\mathcal{W}$ ) shews the piece of the first note in the next Stave.

*Dolce*, or *Dol:* sweetly, tenderly.

*Di Molto*, very, as Allegro Di Molto, very fast; Largo Di Molto, very Slow.

*Duet*, *Duetto* or *Duo*, a Piece for two Parts, either Vocal or Instrumental.

*Finale*, the Last Movement of a musical piece.

*Finis, Fine, Fin*, denote the End of any Movement or Piece.

*F.* or *Forte*, Loud.

*F F.* or *Fortissimo*, very Loud.

*Fuga*, or *Fuge*, a particular species of Composition, wherein the subject being led by one Part, is repeated again by the other parts.

*Fuoco*, Fire, as *Con Fuoco*, with Fire.

*Giusto*, Just, Exact; as a *Tempo Giusto*, in just and exact Time.

*Grave*, very slow Time.

*Grazioso*, in a graceful, pleasing Style.

*Gusto*, Taste, as *Con Gusto*. with Taste.

*Largo*, slow.

*Larghetto*, not so slow as *Largo*.

*Legato*, Slur'd, a Style of playing in opposition to *staccato*.

*Lentamente*, rather Slow.

*Lento*, a little quicker than *Largo*.

*Lentando*, the passage over which this is written should be played slower, and with much expression.

*Loco*, after having played the Octave above to play the Note again as they are written.

*Largo Assai*, very slow and solemn.

*Maestoso*, *Majestic*, in a bold Style.

*Mancando*, decreasing in sound, see *Diminuendo*.

*March*, *March*, a Military Air; generally played by Wind Instruments.

*Mi*, But.

*Meno*, Less.

*Mesto*, in a Melancholy Style.

*Mezzo Forte* or *m. f.* rather loud.

*Mezzo Piano* or *m. p.* rather soft.

*Moderato*, Moderately.

*Molte*, Very, see *di Molto*.

*Minuett*, or *Minuetto*, a serious Dance of a moderate movement in Triple Time.

*Musico*, a Musician or Music Master.

*Non*, Not, as *Non Troppo Presto*, not too quick

*Non Troppo Largo*, not too slow

*Obliguo*, that part of a composition which is intended to shew the effect of some particular Instrument, or the skill and abilities of the performer.

*Overture*, a piece of Music Composed for Instruments in Eight or more parts.

*Perdendosi*, see *Calando*.

*Piano*, or *P.* Soft.

*P. Assai*, or *Pianissimo*, very soft.

*Piu*, More.

*Poco*, Little; as *Poco Piu*, a little more.

*Pomposo*, in a Grand Style.

*Presto*, very quick.

*Prestissimo*, quicker than *Presto*.

*Primo*, First.

*Primo Tempo*, according to the Original Time.

*Quasi*, in the manner of: as *Quasi Andante*, in the manner of *Andante*.

*Rallentando*, gradually slackening the Time.

*Rondo*, *Rondeau*, a piece of Music in which the first Part is repeated once or oftener, in the course of the Movement; and with which it finally ends.

*Rinforza*, or *R. F.* to reinforce or increase the strength of tones or Sounds.

*Scherzando*, in a playful manner.

*Segue*, to continue or follow.

*Semplice*, with Simplicity.

*Senza*, Without.

*Sforzando*, particular stress on the Note so marked.

*Siciliani*, a Pastoral Movement. in Compound Common Time.

*Smorzato*, *Smorzando*, smoothing away the Sound.

*Sostenuto*, to sustain the Sound by keeping the fingers down on the keys.

*Spirito*, with Spirit.

*Spiritoso*, with much Spirit.

*Staccato*, the reverse to *Legato*, see *P. 9.*

*Tacet*, be Silent.

*Tempo*, Time, in respect of Measure and Bars.

*Tenute*, or *Tenuto*, to hold a Note, as *Sostenuto*.

*Thema*, the original Air or Subject, upon which Variations are made.

*Trio*, three Parts, or the third Movement of a Minuett.

*Tremando*, Trembling.

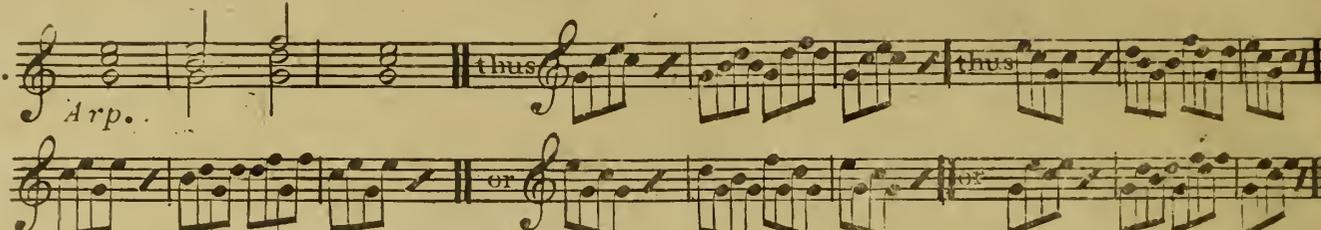
*Variatione*, *Variazioni*, Variations on any Air or Tune, keeping always the same fundamental Bass.

*Volti Subito*, turn over quickly.

*Vivace*, Lively.

*Vigoreso*, lively and firm.

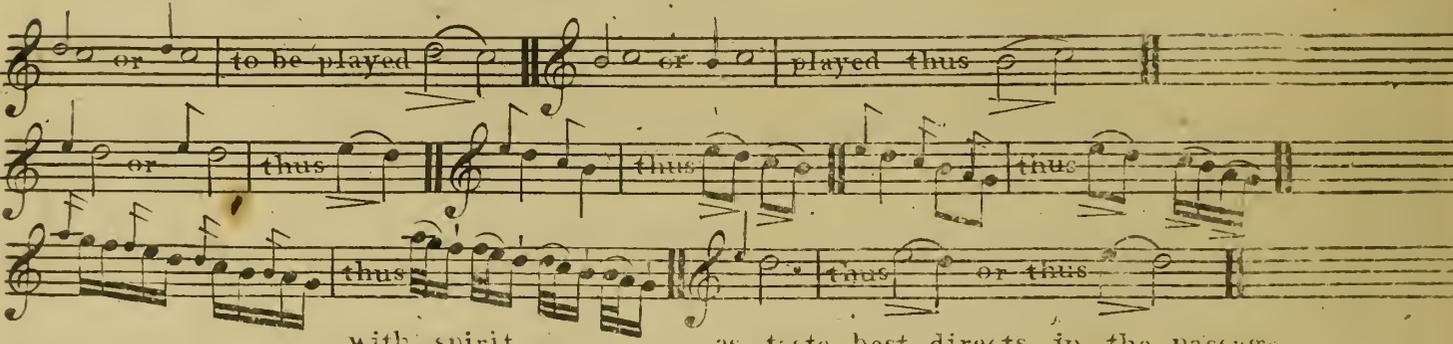
ARPEGGIO, or ARPEGGIATO, requires that the Notes of a Chord shall be played successively; which may be done in various ways.

EXAMPLE. 

Octava. All' *S<sup>ta</sup>*, *S<sup>ta</sup>* Alta, set over a passage, means that the Notes are to be played an octave higher; and *Loco*, that the Notes are to be played again as they are written.

The APPOGGIATURA is a Grace prefixed to a Note, which is always played Legato, and with more or less emphasis; being derived from the Italian Verb Appoggiare, to lean upon; and is written in a small Note. Its length is borrowed from the following large Note, and in general, it is half of its duration; more or less, however, according to the expression of the passage.

APPOGGIATURAS and other GRACES in small Notes explained.



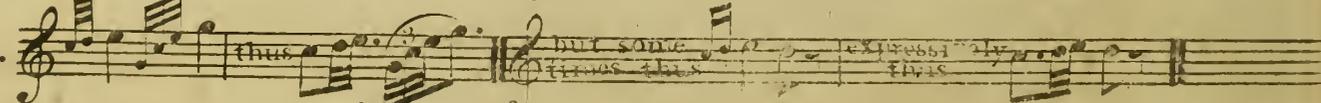
Sometimes 

Sometimes the small Notes are added to give Emphasis.

EXAMPLE. 

N.B. The Finger or Thumb must be taken off immediately from the lower Notes.

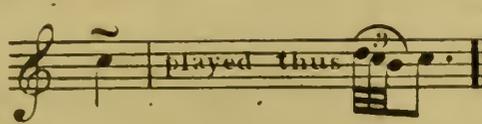
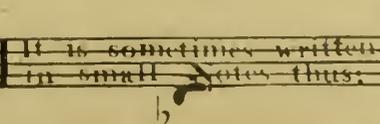
EXAMPLE. 

EXAMPLE. 

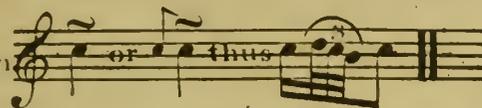
EXAMPLE. 

Explained in double Notes.

URNS, SHAKES, and BEATS Explained.

The TURN.  played thus  It is sometimes written in small Notes thus:

 thus  thus  thus

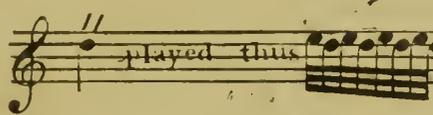
The plain Note and Turn  or thus  The dotted Note turned. thus

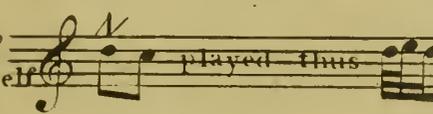
INVERTED TURNS.  thus  of  thus

N B. The lowest Note of every sort of Turn is mostly a semi tone.

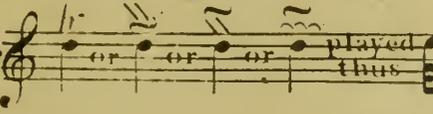
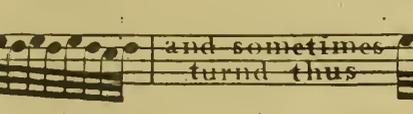
EXAMPLE 1st  thus  EXAMPLE 2nd thus

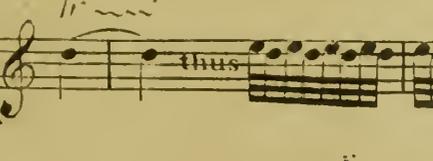
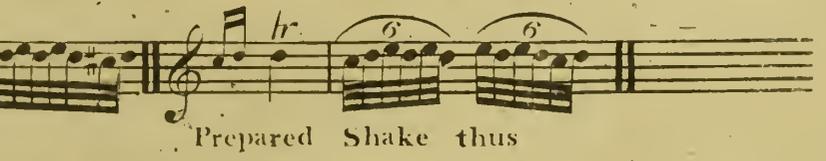
EXAMPLE in double Notes.  thus  thus  thus

SHAKE.  played thus  Some Authors mark it thus.

Short Shake, beginning by the Note itself  played thus  thus

Transient or passing Shakes.  or  thus  Sometimes expressed in small Notes thus:

Turned Shake.  or  or  played thus and sometimes turned thus

Continued Shake.  thus  Prepared Shake thus

The Shake LEGATO with the preceding Note explained:

 thus  or thus  thus

N B. The general mark for the Shake is this: *tr*; and Composers trust chiefly to the taste and Judgement of the performer, whether it shall be long, short, transient, or turned.

# EXERCISE for the DOUBLE SHAKE.

With the Right Hand.

Seldom with the Right Hand.

With the Left Hand

The BEAT.

The length of the Beat is determined, like that of the other graces, by the circumstances of the passage.

N.B. When the Note preceding the Beat is an interval of a second, let the beat adopt it, whether it be a Semitone or a whole Tone.

EXAMPLE.

But when the Beat is on the first Note of a passage; or when it follows a Note, whose interval is greater than a second, it should be made with a Semitone; as the following Example will show.

EXAMPLE.

Lastly let us remark, that the Beat is seldom used in modern Music.

## MAJOR AND MINOR MODES OR KEYS.

Vulgarly called SHARP and FLAT KEYS.

The Fundamental Note, called the TONIC or Key NOTE, of a Composition is either in the MAJOR, or MINOR MODE. An Exposition of the Scale in each Mode, will best explain their essential difference.

Ascending and descending scale in the Key of C MAJOR.

N.B. The Intervals in this Scale are in their simple state; but in the following, they are an Octave higher, and are called compound Intervals; still retaining their names of 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> &c. as in their simple state.

The figure 1; stands for a Note of the same pitch, called Unison; this last remark is confined to the foregoing Example.

Ascending and descending scale in the Key of A MINOR.

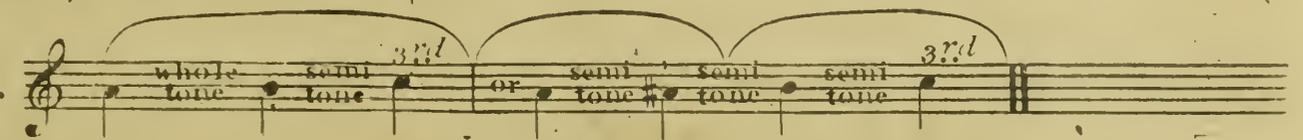
\* N.B. Be very careful, in making the Shake, 520 not to move the Hand, but merely the Fingers.

The first difference, which strikes the Eye, is, that in the Major Key the Semitone lies between the 3<sup>rd</sup> and 4<sup>th</sup>, and between the 7<sup>th</sup> and 8<sup>th</sup> both ascending and descending; whereas in the Minor Key, it lies between the 2<sup>nd</sup> and 3<sup>rd</sup>, and between the 7<sup>th</sup> and 8<sup>th</sup>; ascending, but in descending, between the 6<sup>th</sup> and 5<sup>th</sup>, and between the 3<sup>rd</sup> and 2<sup>nd</sup>; Authors vary however in regard to the 6<sup>th</sup> and 7<sup>th</sup> of the Minor Mode.

The essential and immutable difference, therefore, between the Major and Minor Key, is the Interval of the 3<sup>rd</sup>, which differs by a Semitone; for if we analyse the 3<sup>rd</sup> in the Major Scale, it will be found to contain two whole Tones; or four Semitones.

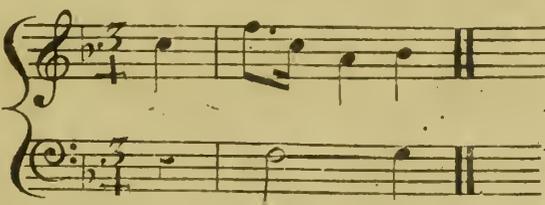
EXAMPLE. 

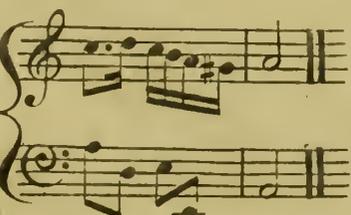
Whereas the 3<sup>rd</sup> in the Minor Scale, will be found to contain one whole tone with a Semitone; or three Semitones.

EXAMPLE. 

Now, the last, and if a Chord, the lowest Note of the Bass, in every regular Composition, is the Key Note, let the contents then of the first full Bar be examined, (Treble and Bass,) where, if the 3<sup>rd</sup> be Major, the piece is in such a Key Major.

EXAMPLE of a Conclusion. 

EXAMPLE of the Beginning of the same Piece. 

EXAMPLE of A Minor ending.  EXAMPLE of the Beginning 

N.B. Sometimes a Composition in a Minor mode may have a Major ending; for which reason, it is safer to examine the Beginning, in order to determine the Mode.

## FINGERING.

To produce the best Effect, by the easiest Means, is the great Basis of the Art of Fingering. The Effect, being of the highest Importance, is first consulted; the way to accomplish it is then devised; and that mode of Fingering is preferable which gives the best Effect, tho' not always the easiest to the Performer.

But the Combination of Notes being almost infinite, the Art of Fingering will best be taught by EXAMPLES.

### PRELIMINARY DIRECTIONS.

The Hand and Arm should be held in an horizontal position; neither depressing nor raising the Wrist: the seat should therefore be adjusted accordingly.

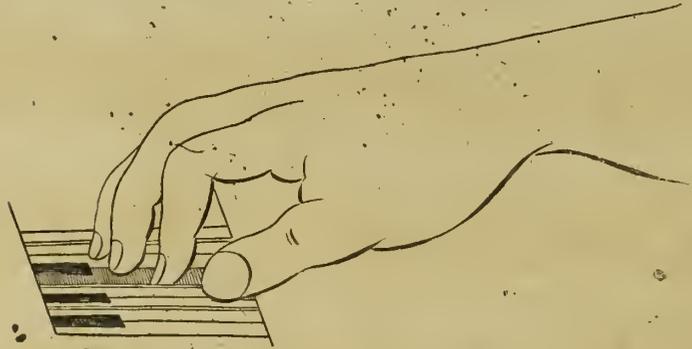
The Fingers and Thumb should be placed over the Keys, always ready to strike, bending the Fingers in, more or less in proportion to their length.

All unnecessary Motions must be avoided.

#### Position of the HAND ready to strike.



#### Position of the HAND when it strikes.



The X is for the Thumb, 1, 2, 3, 4, for the succeeding Fingers.

RIGHT HAND

LEFT HAND

The musical notation consists of two staves. The top staff is for the right hand, written in treble clef with a 2/4 time signature. It contains three measures of eighth-note patterns: *X 1 2 3 4 3 2 1*, *X 1 2 3 4 3 2 1*, and *X 1 2 3 4 3 2 1*, followed by *& C.* The bottom staff is for the left hand, written in bass clef with a 2/4 time signature. It contains three measures of eighth-note patterns: *4 3 2 1 X 1 2 3*, *4 3 2 1 X 1 2 3*, and *4 3 2 1 X 1 2 3*, followed by *& C.* The notes are beamed together in pairs.

N B. Every Note must be played even, in regard to Time, and with equal Strength.

SCALES in all the MAJOR KEYS, with their relative MINORS .

C major. A, minor.

G major. E, minor.

D major. B, minor.

A, major. F#, minor.

E, major. C#, minor.

B, major. G#, minor.

N B. The  $\sharp\sharp$  means that the double Sharp is taken away, and that the Note is to be played with a single Sharp. The single Flat is reinstated in a similar Manner, after the double Flat, as has been before remarked.

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F#, major.

D#, minor.

Db, major.

Bb, minor.

Ab, major.

F, minor.

Eb, major.

C, minor.

Bb, major

G, minor

F, major.

D, minor.

All the preceding Scales should be extended, in Practising, two or three Octaves more, as likewise the Scale of Semitones.

GAMUT for exercising both HANDS together, very quick.

Musical notation for a chromatic gamut exercise for both hands, very quick. It consists of two systems of two staves each. The first system is in C major, and the second system is in C minor. Fingerings are indicated by numbers 1-4 and plus signs.

EXERCISE for ascending by thirds with both HANDS together, very quick.

Musical notation for an exercise ascending by thirds with both hands, very quick. It consists of two systems of two staves each. The first system is in C major, and the second system is in C minor. Fingerings are indicated by numbers 1-4 and plus signs.

N.B. The Chromatic Gamut can never be ascended by thirds unless by Minor thirds.

EXERCISE for accustoming the two HANDS to go together in the space of an OCTAVE.

Musical notation for exercises for accustoming the two hands to go together in the space of an octave. It includes three systems: C major ascending, C major descending, and G major ascending. Each system has two staves with slanted lines indicating the octave span and fingerings.

✱ Chromatic SHARP (♯) Explained. see Page seven.

20 G. maj. Descending.

Musical score for G major descending exercise. The piece is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff descends from G4 to G3, featuring various fingering patterns such as 4-2-3-2-1-2-4-2-4, 2-3-4-2-4-2-4, and 2-4-2-4-2-4. The bass staff accompaniment consists of a steady eighth-note pattern with a '+' sign above each note, and includes some triplet markings.

D, maj. Ascending.

Musical score for D major ascending exercise. The piece is written for piano in D major (two sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff ascends from D4 to D5, featuring fingering patterns such as 1-2-3, 2-3-4, and 1-2-3-4. The bass staff accompaniment consists of a steady eighth-note pattern with a '+' sign above each note, and includes some triplet markings.

D, maj. Descending.

Musical score for D major descending exercise. The piece is written for piano in D major (two sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff descends from D5 to D4, featuring fingering patterns such as 4-3-2-1, 3-2-1, and 4-3-2-1. The bass staff accompaniment consists of a steady eighth-note pattern with a '+' sign above each note, and includes some triplet markings.

A, maj. Ascending.

Musical score for A major ascending exercise. The piece is written for piano in A major (three sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff ascends from A4 to A5, featuring fingering patterns such as 1-2-3, 2-3-4, and 1-2-3-4. The bass staff accompaniment consists of a steady eighth-note pattern with a '+' sign above each note, and includes some triplet markings.

A, maj. Descending.

Musical score for A major descending exercise. The piece is written for piano in A major (three sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff descends from A5 to A4, featuring fingering patterns such as 4-3-2-1, 3-2-1, and 4-3-2-1. The bass staff accompaniment consists of a steady eighth-note pattern with a '+' sign above each note, and includes some triplet markings.

E, maj. Ascending.

Musical score for E major ascending exercise. The piece is written for piano in E major (four sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff ascends from E4 to E5, featuring fingering patterns such as 1-2-3, 2-3-4, and 1-2-3-4. The bass staff accompaniment consists of a steady eighth-note pattern with a '+' sign above each note, and includes some triplet markings.

E, 4 maj. Descending.

Musical score for E major descending exercise. The piece is written for piano in E major (four sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff descends from E5 to E4, featuring fingering patterns such as 4-3-2-1, 3-2-1, and 4-3-2-1. The bass staff accompaniment consists of a steady eighth-note pattern with a '+' sign above each note, and includes some triplet markings.



First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex rhythmic pattern with many beamed notes and rests. Fingerings are indicated by numbers 1, 2, and 3. Accents are marked with '+' signs above certain notes.

Second system of musical notation, consisting of two staves. Similar to the first system, it contains complex rhythmic patterns with beamed notes, rests, and fingerings (1, 2, 3). Accents are marked with '+' signs.

Other EXERCISE.

Third system of musical notation, consisting of two staves. This system introduces a new rhythmic pattern with more frequent beaming and rests. Fingerings (1, 2, 3, 4) and accents (+) are used throughout.

Fourth system of musical notation, consisting of two staves. The notation continues with complex rhythmic figures, including beamed notes and rests, with fingerings and accents.

Fifth system of musical notation, consisting of two staves. This system features a different rhythmic pattern with beamed notes and rests, including fingerings and accents.

Sixth system of musical notation, consisting of two staves. The final system on the page, it continues the complex rhythmic exercises with beamed notes, rests, fingerings, and accents.

EXERCISE and EXAMPLES where it is necessary to deviate from the established principles of Fingering.

It must have been observed by the Scholar, from the foregoing exercises, that the thumb is most used in ascending and descending the octave; it being the shortest, the fingers can easily pass over it.

In certain cases, however, the fourth finger supplies the place of the thumb, (*particularly in Legato passages*) as the following exercise will shew.

Four staves of musical notation in bass clef. The first staff has a 2/4 time signature. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4 and symbols like '4#3√4'. The second and third staves continue the rhythmic patterns with similar fingerings. The fourth staff concludes the section with a double bar line.

OF EXTENSIONS, CONTRACTIONS. &c.

Two staves of musical notation. The top staff is labeled 'RIGHT HAND' and the bottom staff is labeled 'LEFT HAND'. Both staves show rhythmic exercises with fingerings and accents. The right hand staff includes a '4+' symbol, and the left hand staff includes a '4' symbol.

N B. The 4+ means that after striking C with the 4<sup>th</sup> Finger, the Thumb is shifted on the Key without striking it; and in a similar manner with the left Hand. This mode of Fingering should be much practised in various ways, the Legato Style requiring it very frequently.

The Shakes should be practised with every Finger, not excluding the Thumb; and upon the short as well as long.

Two staves of musical notation. The first staff is labeled 'EXAMPLES of Fingering for the RIGHT HAND' and shows a sequence of notes with fingerings: 4 3 2 2 1 1 +. The second staff shows a more complex sequence: 3 2 1 2 1 2 1 3 2 3 2 1 3 2 1 3 2 1 3. Text to the right explains: 'But when the Notes repeat too quick for the same Finger, it is then necessary to change.'

Four staves of musical notation showing various rhythmic exercises. The first staff has fingerings like 2-1-2 and 3 2 1 3 2 1 3 2 1. The second staff has fingerings like 2 1 2 3 2 1 2 3 2 1 2 3 and 2 4 2 + 2 4 2 + 2 4 2 + 2 4 2 +. The third staff has fingerings like 3 1 + 1 3 and 1 3 1 3 1 3. The fourth staff has fingerings like 2 1 3 + 2 + 2 + and 1 2 3 1 2 3 1 2 3. There are also accents and symbols like 'or +12'.



26

When Staccato thus: or thus:

Legato

LEFT HAND.

Most of the Passages fingered for the Right Hand, may, by the Ingenuity and Industry of the Pupil, become Models for the Left.

EXERCISE for both Hands.

When there is a succession of Octaves to be played by the same hand, in a Key which contains Flats or Sharps, it is necessary to use the 3<sup>d</sup> Finger for the black Keys and the 4<sup>th</sup> for the white, in order to facilitate the execution of such passages in quick movements.

E X A M P L E .

Of Fingering the CHORDS .

It is necessary, in Fingering the CHORDS; to place the Fingers in such a manner, that the position of the Hand may not appear constrained. See the following example.

In a succession of Chords the highest notes of which form the Air, it is generally necessary to play them arpeggio, as the following example will shew.

RIGHT HAND. EXAMPLE of Chords.

LEGGATO. ANDANTE.

LEFT HAND.

Sometimes Chords occur of so great an extension, that it is impossible for a small hand to reach all the notes. In these cases the pupil must be careful not to omit the upper notes of the right Hand, nor the lower notes of the Left; those being the notes most essential to the Air and the Harmony.

EXAMPLE.

RIGHT HAND. Extension. ANDANTE.

LEFT HAND.

EXECUTION.

In C. major.

by G.C.

LESSON

I.

MODE + RITTO

LESSON

II.

Con Commodo.

by G.C.

LESSON

III.

Allegro.

LESSON

ANDANTE.

IV.

LESSON

VIVACE.

V.



by Handel.

LESSON VIII.  
Air in ATALANTA

by Loelein.

LESSON IX.  
ANDANTE.

by Nauman.

LESSON X.  
Allegretto

L. B. S. S. O. N  
X1.

ANDANTE.

First system of musical notation for 'L. B. S. S. O. N X1.' featuring a treble and bass staff with various fingerings and accents.

Second system of musical notation for 'L. B. S. S. O. N X1.' featuring a treble and bass staff with various fingerings and accents.

VARIATION  
1<sup>st</sup>.

First system of musical notation for Variation 1st, featuring a treble and bass staff with complex rhythmic patterns and fingerings.

Second system of musical notation for Variation 1st, featuring a treble and bass staff with complex rhythmic patterns and fingerings.

VARIATION  
2<sup>nd</sup>.

First system of musical notation for Variation 2nd, featuring a treble and bass staff with complex rhythmic patterns and fingerings.

Second system of musical notation for Variation 2nd, featuring a treble and bass staff with complex rhythmic patterns and fingerings.

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VARIATION  
3.<sup>rd</sup>

Da Capo  
3. Variation

VARIATION  
4.<sup>th</sup>

POLONOISE

L. E. S. O. N.  
XII

First system of musical notation for Polonaise XII, consisting of a treble and bass staff. The treble staff contains a melodic line with numerous fingerings (e.g., 2, 1, 2, 2, 2, 2, 1, 2, 2, 2, 1, 2, 3, 2, 1, 2, 2, 2, 3, 2, 1) and accents (+). The bass staff provides a harmonic accompaniment with fingerings (e.g., 2, 2, 2, 2, 1, 4, 3, 2, 1, 1) and accents (+).

Second system of musical notation for Polonaise XII. The treble staff continues the melodic line with fingerings (e.g., 2, 2, 2, 2, 4, 2, 2, 2, 2, 2, 4, 3, 2, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 2, 1, 1, 2, 3, 1) and accents (+). The bass staff continues the accompaniment with fingerings (e.g., 2, 2, 2, 2, 1, 3, 4, 3, 2, 1, 1, 3, 4, 3, 2, 1, 3, 1, 2, 3) and accents (+).

Third system of musical notation for Polonaise XII. The treble staff features more complex rhythmic patterns with fingerings (e.g., 2, 1, 2, 3, 2, 1, 2, 2, 1, 2, 3, 2, 1, 2, 3, 4, 2, 3, 1, 1, 2, 3, 2, 4, 3, 2, 1, 2, 1, 2, 3, 1, 2, 1) and accents (+). The bass staff continues with fingerings (e.g., 1, 4, 3, 2, 1, 1, 3, 2, 2, 3, 1, 2, 3, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 4, 1, 4) and accents (+).

Fourth system of musical notation for Polonaise XII. The treble staff includes the tempo marking *Allegro Vivace.* and continues with fingerings (e.g., 3, 4, 4, 4, 1, 2, 1, 2, 3, 2, 1, 2) and accents (+). The bass staff continues with fingerings (e.g., 1, 3, 1, 1, 4, 3, 2, 1, 1, 1, 4, 3, 2, 1, 1, 1) and accents (+).

Fifth system of musical notation for Polonaise XII. The treble staff includes a dynamic marking *f* and continues with fingerings (e.g., 2, 4, 3, 2, 1, 2, 1, 3, 1, 4, 1, 4, 1, 3, 1, 3) and accents (+). The bass staff continues with fingerings (e.g., 1, 3, 1, 4, 2, 4, 4, 4, 4, 4, 4, 4) and accents (+).

Sixth system of musical notation for Polonaise XII. The treble staff concludes the melodic line with fingerings (e.g., 2, 1, 1, 2, 1, 2, 3, 2, 3, 4, 3, 4, 3, 2, 1, 2, 3, 1, 1, 2, 1, 2, 3, 1, 4, 3, 2, 1) and accents (+). The bass staff concludes the accompaniment with fingerings (e.g., 2, 3, 4, 3, 3, 4, 3, 2, 1, 2, 3, 1, 4, 3, 2, 1, 4, 1, 4) and accents (+).

S O N  
XIV

*Allegretto.*

The musical score consists of two staves, Treble and Bass, with various musical notations including notes, rests, and fingerings. The piece is marked *Allegretto*. The score is divided into several systems, each with a treble staff on top and a bass staff on the bottom. The notation includes various rhythmic values and fingerings (e.g., 1, 2, 3, 4, 1+, 2+, 3+, 4+). A double bar line with the word "Fine" is present in the third system. The score concludes with a final cadence in the eighth system.



SON  
L. E. S.  
XVII

*p* Andante *f* *p*

The musical score consists of several systems of staves. The first system includes a treble clef staff with a melody and a bass clef staff with accompaniment. Dynamics range from *p* (piano) to *f* (forte). The score is heavily annotated with fingerings (numbers 1-4) and accents (+). A *Fine.* marking is present in the middle of the score. The final system concludes with a *D.C.* (Da Capo) instruction.

Air in the CHEROKEE. in G major.

LESSON XVIII

ARONDO.

LESSON XIX

40

*Larghetto.*

by Pleyel.

L E S S O N  
XX

L E S S O N  
XXI

*Allegro.*

GERMAN HYMN. with Variations.

by Pleyel.

SONATA  
XXII

*dolce* *ANDANTE*

*fz* *f* *pp*

VARIATION  
1st *p* *sempre staccato*

*poco* *f*

VARIATION  
2nd *dolce*

*poco f* *p*



The favorite Movement in the OVERTURE to LODOISKA.

in D Major

L. E. S. S. O. N.  
XXIV

*Allegro con Spiritoso.*

The musical score is written for piano and violin. The piano part is in the lower register, primarily using octaves (marked '8') and chords. The violin part is in the upper register, featuring intricate melodic lines with various ornaments, slurs, and fingerings. The score is divided into several systems, each with a piano and violin staff. The tempo is marked 'Allegro con Spiritoso'. The key signature is D Major. The score includes various musical notations such as slurs, ornaments, and fingerings. The piano part includes many octaves (8) and some chords. The violin part includes many slurs, ornaments, and fingerings. The score is divided into several systems, each with a piano and violin staff. The tempo is marked 'Allegro con Spiritoso'. The key signature is D Major. The score includes various musical notations such as slurs, ornaments, and fingerings.

++ MINUETTO *Allegretto.*

S O N  
L. F. S. XXV

Musical notation for the first system, including treble and bass staves with fingerings and dynamics such as *sf* and *sfz*.

Musical notation for the second system, showing complex melodic lines and fingerings.

Musical notation for the third system, featuring dynamic markings like *sf* and *sfz*.

Musical notation for the fourth system, with dynamic markings like *f* and *sf*.

Musical notation for the fifth system, including dynamic markings like *f*.

Musical notation for the sixth system, with dynamic markings like *f*.

Musical notation for the seventh system, featuring dynamic markings like *sf* and *sfz*.

Musical notation for the first system, featuring treble and bass staves with complex fingerings and a "Fine." marking.

Musical notation for the second system, including a piano (*pp*) dynamic marking and various fingerings.

Musical notation for the third system, including a fortissimo (*ff*) dynamic marking and a piano (*pp*) dynamic marking.

Musical notation for the fourth system, including a forte (*f*) dynamic marking and complex fingerings.

Musical notation for the fifth system, including a diminuendo (*dimin.*) dynamic marking and a pianissimo (*ppp*) dynamic marking.

Musical notation for the sixth system, featuring complex fingerings and a repeat sign.

Musical notation for the seventh system, including a piano (*pp*) dynamic marking and the title "D.C. Minuetto."

PRELUDE

Musical score for the Prelude section, consisting of two systems of treble and bass staves. The music is in 4/6 time and features intricate fingerings and articulations throughout.

ALEMAND.

LESSON XXVI

Musical score for the Alemand section, consisting of two systems of treble and bass staves. The section includes a 'MINOR.' section and ends with a 'Fine.' marking.

Continuation of the musical score for the Alemand section, showing further staves and fingerings.

D. C. Allegro



48 GAVOTTA

by Corelli.

SONATA XXVIII

Allegro.

ALLEMAND.

SONATA XXIX

*rinf*

*ten. rinf*

Fine

MINUTTO.

MINUETTO.

by Haydn. 49

S O A  
1. E XXX

*f* Moderato.

First system of musical notation, including treble and bass staves with notes, rests, and fingerings.

Second system of musical notation, including treble and bass staves with notes, rests, and fingerings.

Third system of musical notation, including treble and bass staves with notes, rests, and fingerings.

Fourth system of musical notation, including treble and bass staves with notes, rests, and fingerings.

Fifth system of musical notation, including treble and bass staves with notes, rests, and fingerings.

Sixth system of musical notation, including treble and bass staves with notes, rests, and fingerings.

Seventh system of musical notation, including treble and bass staves with notes, rests, and fingerings.



The English Square PIANO (*which is almost universally used in this Country*) has but one Pedal, which raises the Dampers, and of course continues the vibration as long as the foot remains on it.—

This mark  $\oplus$  shews when the foot is to be placed on the Pedal, and this  $\ast$  when it must be taken off. The English GRAND PIANO has two Pedals; the right raises the Dampers, and the left moves the Key-Board so as to play on one string only instead of three.

The use of the right hand Pedal is expressed by this mark  $\oplus$  and the left by this  $\triangle$ . — In both cases this mark  $\ast$  shews that the foot must be taken off.

PLAIN DIRECTION TO TUNE THE PIANO FORTE :

The first Note C must be tuned with a tuning Fork.

† If C gives not a good 3<sup>rd</sup> to F, then tune back to throw the Imperfection in E<sup>b</sup> and A<sup>b</sup>.

N.B. By tuning the Bass by Octaves it will be proper to compare each Note with the Note of the same Denomination in the first Treble Octave, as the Ear is apt to be deceived.

Example

To obtain the Temperature; that is, a small proportional Deviation from the Truth of every Interval, except the Octave, the 3<sup>rd</sup>s must be tuned rather flat, and the 3<sup>rd</sup>s rather sharp than otherwise; if this is well observed by tuning the first Octave, then the first C will prove a perfect 3<sup>rd</sup> to F below.

If the first trial gives a fine Third, then what has been done may be depended on; but if otherwise, it will be best to begin a fresh, and tune all over again, and the same by the second trial.



