

Materials

for

Elementary

Pianoforte Instruction

By

THEODORE KULLAK.

Translated from the Author's final edition

by

ALBERT R. PARSONS.

Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr. 1/2
Book II. Exercises and Pieces. "
Book III. Little Four-hand pieces in the most usual Minor Modes.
(supplement to Book II). "

BERLIN, M. BAHN VERLAG
Königl. Hof-Buch- & Musikhändler

NEW-YORK, G. SCHIRMER
35 Union Square.

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Finger exercises are the best means for preparing, developing and preserving a well-rounded, correct and beautiful touch. While even advanced players will still profit by their use, they form an indispensable, necessary foundation for Elementary instruction. — The order of their succession, and method of studying them, are not matters of indifference. Simple as is the material, it requires systematic development to turn it to good account. Accordingly, the following exercises have been grouped (invention, proper, being out of the question) with a view to such a development. In consideration of the plan of instruction in the classes of the institute for which the entire work was specially written, it is divided into Courses. The present Book comprises the first course. Finger-exercises in the compass of a Fifth. The subdivisions are provided by the text which preface the separate divisions. As to the study itself, in general, we remark as follows:

1. At the beginning of each separate division, under the title of „Clavier-section“ a series of black note-heads designates the digitals* of which the exercises of that division make use. On these five digitals the hand and fingers are to be laid and then formed. Only when all rules concerning position, etc., are strictly followed, is playing to begin.

2. The exercises are to be played at first with each hand alone, slowly, and as forcibly as is possible without degenerating into stiffness: care being taken to secure the greatest equality, and to compensate for the want of strength in the weakest fingers, the fourth and fifth, by lifting them with more vigor, and by a broader touch, as compared with the stronger fingers, especially the thumb.

3. Every exercise is to be played several times in succession, for example four to eight times, without interruption.

4. In proportion as security, equality, and distinctness increase, the tempo must become quicker and the touch lighter, in connection with which the shadings of crescendo and decrescendo $< >$ may subsequently be introduced.

5. When all the exercises of a division are conquered, they may be played in unbroken succession, either all through, or in larger sections, with a twofold or fourfold repetition of each exercise.

Playing in time, with the accentuation, now of the separate figures and of the first beat of the measure, is to be strictly observed, especially from the Third Division on, hence the necessity of counting.

Remark: Although the instrument itself provides the best means for forming the touch, in these purely technical studies, nevertheless, a dumb clavier with movable digitals may also be used to advantage. It should be placed on a support in such a way that the player will not be forced to neglect any of the rules concerning the positions of body, arm, hand and finger.

*The levers (so called keys) of the instrument which are operated by the digits or fingers, as distinguished from the pedals, or levers operated by the feet. The Translator adopts this term, already sanctioned in England, for avoiding the confusion arising from the use of the word keys in this sense, and in another, widely different (viz: „tone-families“). Accordingly, the word „Clavier“ is in this translation substituted for „key-board“, and „Clavier-section“ for „Section of keys“.

I.

Exercises for strengthening the fingers and cultivating the knuckles.

The separate repeating strokes of which every exercise consists are to be executed at first slowly, forcibly and without overstrict regard to measured time. The weak fingers (4th and 5th) deserve particular attention: the highest possible elevation and prolonged tarrying above the digitals will contribute materially to their necessary strengthening. In order, furthermore, that the occupied fingers may learn to move independently i.e. without the cooperation of the other fingers, the rest of the hand, the arm, etc; the unoccupied fingers, as so-called supporting-fingers, remain throughout the exercise upon the digitals assigned to them by whole notes. The hand and fingers having assumed a correct position on the clavier-section appointed for them, the schooling begins with one finger at a time (N^{os} 1-5); then follow, two together (6-14), three together (15-22), and finally four together (23-24). Each hand to be taken alone. The hand being gradually freed from all supporting fingers, a natural transition is made to the first wrist exercise, Division II. For the sake of this transition the exercises in sharply dissonant combinations were unavoidable. The use of a silent mechanism with movable digitals (so-called dumb piano) affords a relief from this evil.

Clavier-section. a.1. 2. 3. 4.

5. b.6. 7. 8. 9.

10. 11. 12. 13. 14.

c.15. 16. 17. 18. 19.

20. 21. 22. d.23. 24.

II.

Exercises for the cultivation of the wrist.

The unemployed fingers must take, in the stroke of the hand, a position which will prevent them from touching the digitals in the down-stroke. Up and down strokes to be counted, and example 1 regarded as a pattern for the following ones. When the motions of up and down strokes have been practised and become regular, only the moment of the downstroke is to be counted.

After the downstroke the fingers should remain for an instant upon the digitals. Each hand is to be trained alone; the left hand plays two octaves lower.

Clavier-section. 1 One! Two! One! Two! One! Two! One! Two! etc.

Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke 8-12 times

2. etc. 3. etc. 4. etc. 5. etc. 6. etc.

7. etc. 8. etc. 9. etc. 10. etc. 11. etc.

12. etc. 13. etc. 14. etc. 15. etc. 16. etc.

17. 18. 19. 20. 21. 22. 23. 24.

III.

Exercises for two, three and four fingers respectively, in legato tone-succession (Contrary motion).

In *legato* tone-succession the alternation of fingers is the chief care. Correct alternation consists in the ability to strike with one finger precisely at the moment when the preceding one leaves its digital; accordingly, neither a separation of tones, nor a simultaneous sounding of preceding tones is permissible. The trill-like exercises 1-4 are to be played slowly, forcibly and with high-lifted fingers. All the exercises having been studied with supporting fingers, the latter may then be omitted. When released from them, the student must seek strictly to avoid all cooperation of the unemployed fingers, the back of the hand, the arm, etc.

Clavier-section. a Two fingers.

1. 2. 3. 4.

5. 6. 7. 8. 9.

b. Three fingers.

Musical notation for exercises 10 through 24. Each exercise is shown in two staves (treble and bass clef). Exercises 10-14 are in 3/4 time, and exercises 15-24 are in 6/8 time. Exercises 10-14 feature a treble staff with eighth-note chords and a bass staff with eighth-note accompaniment. Exercises 15-24 feature a treble staff with eighth-note chords and a bass staff with eighth-note accompaniment, with some exercises including a repeat sign.

c. Four fingers.

Musical notation for exercises 25 through 45. Each exercise is shown in two staves (treble and bass clef). Exercises 25-29 are in 3/4 time, and exercises 30-45 are in 6/8 time. Exercises 25-29 feature a treble staff with eighth-note chords and a bass staff with eighth-note accompaniment. Exercises 30-45 feature a treble staff with eighth-note chords and a bass staff with eighth-note accompaniment, with some exercises including a repeat sign. Exercise 45 includes the instruction "Without supporting finger. (as transition.)" at the end of the piece.

IV.
Exercises for 2, 3 and 4 fingers, respectively,
in legato succession (Parallel motion).

Clavier-section.

The image displays a series of 40 numbered musical exercises, each consisting of a two-staff system (treble and bass clefs). Exercises 1 through 5 are marked with fingerings 1-5 in both hands. Exercises 6 through 11 are marked with fingerings 1-4 in both hands. Exercises 12 through 17 are marked with fingerings 1-3 in both hands. Exercises 18 through 23 are marked with fingerings 1-2 in both hands. Exercises 24 through 29 are marked with fingerings 1-2 in both hands. Exercises 30 through 35 are marked with fingerings 1-2 in both hands. Exercises 36 through 39 are marked with fingerings 1-2 in both hands. Exercise 40 is marked with fingerings 1-2 in both hands and includes the text "Transition to the following Division" above the staff. The exercises consist of parallel motion patterns for the 2nd, 3rd, and 4th fingers, typically in eighth or sixteenth notes.

V.

Exercises for 5 fingers in parallel and in contrary motion.

After each exercise has been repeated several times in parallel motion, proceed immediately to the one following in contrary motion. As long as the exercises are studied slowly, accentuate the first note of each figure; in quicker tempo only the first note of each measure. This Division is especially important for the foundation of a pearly, well-rounded and even touch.

The image displays five exercises, labeled 1a through 5, for piano. Each exercise is presented in two staves: a treble clef staff and a bass clef staff. Exercises 1a, b, c, and d are arranged in pairs, with 1a and b on the first system, c and d on the second, and e on the third. Exercises 2, 3, 4, and 5 are arranged in pairs on the fourth and fifth systems. Each exercise consists of a series of notes, often beamed together, moving in parallel or contrary motion across the staves. The notation includes various note values and rests, with repeat signs and first/second endings indicated by double dots and vertical lines. The exercises are designed to train finger independence and touch.

6. 7.

Measures 6 and 7 of the musical score. The treble staff contains a continuous sixteenth-note pattern, and the bass staff contains a similar sixteenth-note pattern. The notation includes repeat signs and a fermata at the end of each measure.

8. 9.

Measures 8 and 9 of the musical score. The treble staff contains a continuous sixteenth-note pattern, and the bass staff contains a similar sixteenth-note pattern. The notation includes repeat signs and a fermata at the end of each measure.

10. 11.

Measures 10 and 11 of the musical score. The treble staff contains a continuous sixteenth-note pattern, and the bass staff contains a similar sixteenth-note pattern. The notation includes repeat signs and a fermata at the end of each measure.

12. 13.

Measures 12 and 13 of the musical score. The treble staff contains a continuous sixteenth-note pattern, and the bass staff contains a similar sixteenth-note pattern. The notation includes repeat signs and a fermata at the end of each measure.

14. 15.

Measures 14 and 15 of the musical score. The treble staff contains a continuous sixteenth-note pattern, and the bass staff contains a similar sixteenth-note pattern. The notation includes repeat signs and a fermata at the end of each measure.

16. 17.

Measures 16 and 17 of the musical score. Measures 16 and 17 of the musical score. The treble staff contains a continuous sixteenth-note pattern, and the bass staff contains a similar sixteenth-note pattern. The notation includes repeat signs and a fermata at the end of each measure. In measure 17, the treble staff has a change in the pattern, with some notes beamed together.

18. 19.

Musical notation for measures 18 and 19. Each measure consists of a treble staff and a bass staff. The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth notes. Repeat signs are used to indicate the structure of the phrases.

20. 21.

Musical notation for measures 20 and 21. Each measure consists of a treble staff and a bass staff. The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth notes. Repeat signs are used to indicate the structure of the phrases.

22.

Musical notation for measure 22. The measure consists of a treble staff and a bass staff. The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth notes. Repeat signs are used to indicate the structure of the phrases.

23.

Musical notation for measure 23. The measure consists of a treble staff and a bass staff. The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth notes. Repeat signs are used to indicate the structure of the phrases.

24. 25.

Musical notation for measures 24 and 25. Each measure consists of a treble staff and a bass staff. The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth notes. Repeat signs are used to indicate the structure of the phrases.

26. 27.

Musical notation for measures 26 and 27. Each measure consists of a treble staff and a bass staff. The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth notes. Repeat signs are used to indicate the structure of the phrases.

28. 29.

Musical notation for measures 28 and 29. Each measure consists of a treble staff and a bass staff. The music features a consistent rhythmic pattern of eighth notes, with some measures containing sixteenth notes. Repeat signs are used to indicate the structure of the phrases.

VI.

Harmonic Figuration.

The simplest harmonic figurations. The material can be further enlarged when both hands play together, by exchanging parts in the different exercises; for each example in the sections designated, respectively, as a, b, and c, may serve as upper or lower voice for all other exercises in the same Division.

For example:

(The right hand plays exercises 1-4 to the base-figure of N°1.)

The transition to Division VII is formed by Exercises 24-29, in which single tones and double notes alternate.

Double - notes.

The sounding of single pairs of double-notes has already been put in practice in Division I (10 - 14). In this Division the problem is to secure a precise connection and precise exchange of tones. Upstroke and downstroke are to be carefully prepared. In the former, the fingers must be raised equally high; in the latter, they must strike simultaneously. At first, very slowly and strong! Examples 1 - 13 are to be studied not only in contrary motion but also in parallel.

Clavier-section. 1. 2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14. 15.

Detailed description: This block contains 15 numbered examples of double-note exercises. Examples 1-7 show pairs of notes moving in contrary motion (one up, one down). Examples 8-15 show pairs of notes moving in parallel motion (both up or both down). Each example is written on a grand staff with a treble and bass clef. The notes are beamed together to indicate they are to be played simultaneously.

VIII.

Repeated sounding of one and the same digital without change of fingers and with a supporting finger.

When a digital is struck several times in succession, a *legato* in the strict sense is impossible. The result, (especially when supporting fingers cooperate) is a medium between *legato* and *staccato* between knuckle-stroke and wrist stroke, *staccato* from the knuckle. Every single figure is to be accentuated.

Clavier-section. 1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

Detailed description: This block contains 12 numbered examples of repeated sounding of a single digital. Each example is written on a grand staff. The first example (1) shows a single note in the treble clef with a series of accents (>) above it, indicating repeated strikes. The subsequent examples (2-12) show various rhythmic patterns of repeated notes in both hands, often with supporting notes in the other hand. The notes are beamed together to show they are to be played in quick succession.

13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.

IX.

Repeated sounding of one and the same digital without change of fingers
and without any supporting finger.

Study partly in the way prescribed in Division VIII, and partly as wrist exercises proper.

Clavier-section. 1.

2. 3. 4. 5.

6. 7. 8. 9. 10. 11.

This section contains six numbered musical exercises (6-11) for piano. Each exercise is presented on a grand staff with a treble and bass clef. Exercises 6-10 consist of four measures each, while exercise 11 consists of four measures followed by a final whole note chord. The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and some include slurs or accents.

X.

Double notes. Wrist-stroke.

Clavier-section.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.

This section contains nineteen numbered musical exercises (1-19) for piano, specifically focusing on double notes and wrist strokes. Each exercise is presented on a grand staff with a treble and bass clef. Exercises 1-5 are single-measure exercises, while exercises 6-19 are four-measure exercises. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and some include slurs or accents.

20. 21. 22.

XI.

Legato and Staccato simultaneously.

Appendix.

A. Thumb and fifth finger are called outer or boundary fingers, the others middle fingers. With respect to the position of the outer fingers, we distinguish a lower, middle and an upper position of hand. In the lower position, the thumb and fifth finger rest upon lower (white) digital; in the middle position, one of the two, either the thumb or the fifth finger, rests upon an upper (black) digital in the upper position, both fingers rest upon upper digitals.

1. Lower position of hand.

a. b. c.

2. Middle position of hand.

d. e. f.

3. Upper position of hand.

g. h.

In the exercises of the foregoing Divisions the lower position of hand is represented throughout. If we wish to introduce into the province of our study the modifications which arise from the employment of the middle and upper positions of hand, as well as from the use of upper digitals for the middle fingers, no new material is requisite, but instead, only the insertion of accidentals, and transposition. Thus a modification of the lower position arises if, for example, the exercises of *C*-major be played in *C*-minor, *G*-minor, *A*-flat major, thus:



For the middle position, the *C*-major exercises may be played with the signature of *D*-major or *D*-flat major.



For the upper position of hand, transpose the *C*-major exercises to *C*-sharp major, those in *G*-major to *G*-flat major.

B. The first of the following exercises are examples of a most contracted position of hand and fingers, such as the chromatic scale originates.

Exercises 4-6 form the transition to the 2nd Course, and, by excluding particular fingers otherwise properly in order, prepare the study of progressive passages, and others based upon changes of position of hand.

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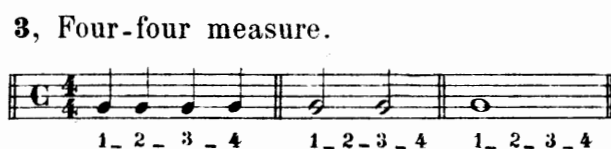
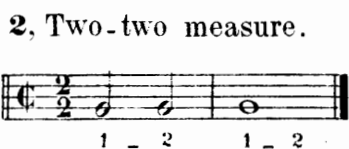
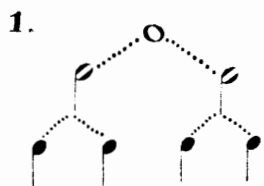
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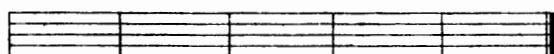
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I. C-major.

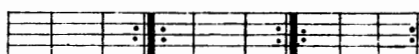
A. Material (for the use of the Teacher).*



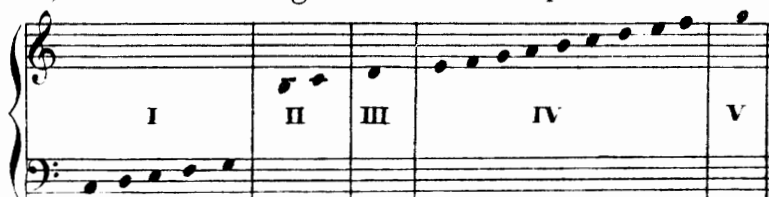
4, The Double Bar as sign of a larger section, or the close.



5, Sign of repetition.



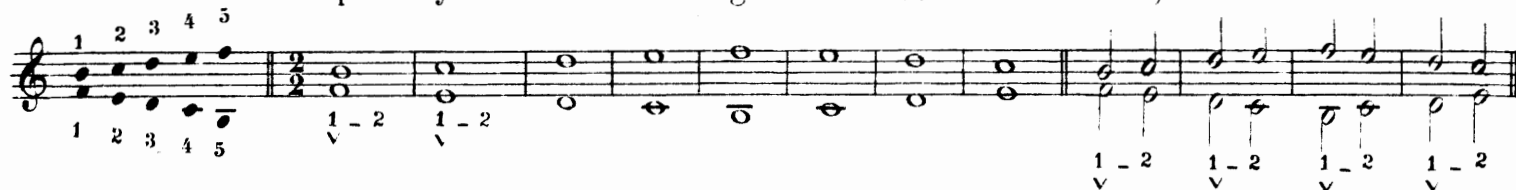
6, Table for reading notes. (Tone-compass of N^o 1-15)



* Example: What names are given to the kinds of notes shown under 1? How do whole, half and quarter-notes differ as to form? How as to duration? (2) To what species of metre does two-two measure belong? Count and play the example. (3) To what species of metre does four-four measure belong? (6) Which digitals ("keys") correspond to the note-heads here given? What is the name of the upper clef? Of the lower? What are the names of the notes on lines in the first section? Of notes in spaces in the IVth? Show me the note whose digital I now strike. etc.

B. Exercises and Pieces.

Clavier-section. Preparatory exercise in counting. Count aloud two beats. One, two!



The same fingers in both hands.



4, 5, 6,

Different fingers in the two hands.

Clavier-section.

8,

9, 10, 11,

Clavier-section.

12, 13,


(Base clef.)

14,


15.


II. G-major.

A. Material.

1. From the bipartition (two-part division) of the quarter-note arises the eighth-note: 
2. A dot immediately to the right of, and next to, the note-head is a sign that the original value is lengthened by one half.

By means of the dot, 1. The whole note becomes a whole-and-half note and equals

 2. The half note a three-quarter note and equals

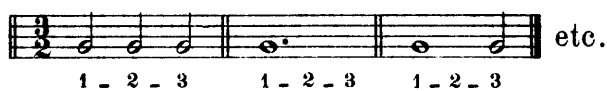
 3. The quarter note a three-eighth note and equals

 etc.

3. Rests, signs of silence. The pieces of this division contain the quarter-rest and eighth-rest.



4. Three-two measure.



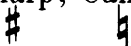
1 - 2 - 3 1 - 2 - 3 1 - 2 - 3

5. Three-four measure.

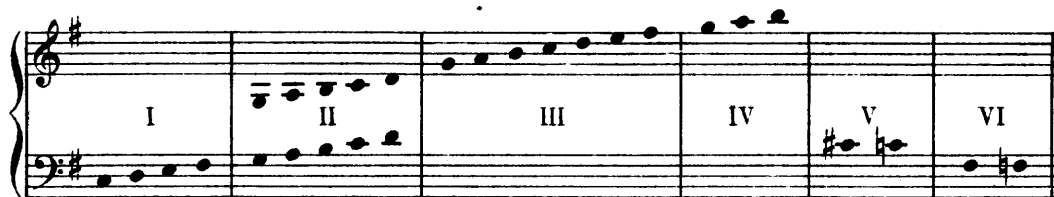


1 - 2 - 3 1 - 2 - 3 1 - 2 - 3 *One-and, two-and, three-and,*

6. Sharp; Cancel.



7. Note-table for N^{os} 1-10 (for reading notes).

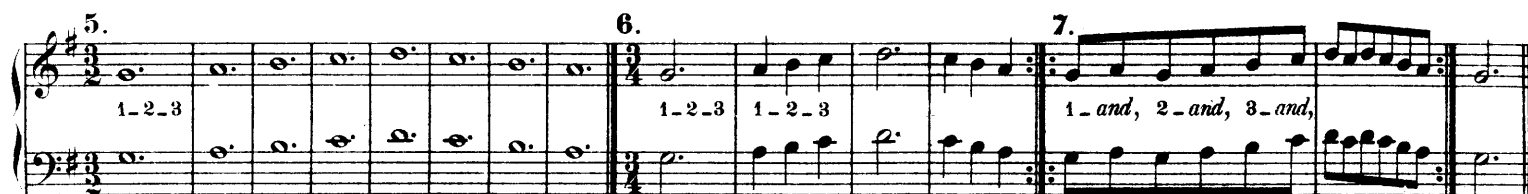
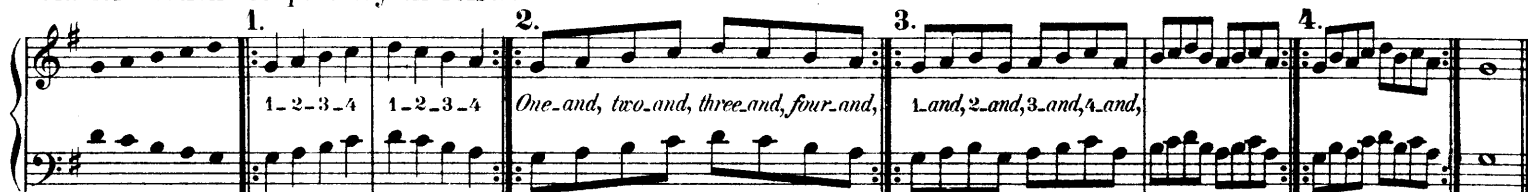


Questions: (1) To how many eighths is the whole note equal? the half? (2) How many quarters are there to the whole-and-half note? how many eighths? to how many eighths is the three-quarter note equal? etc. (4 and 5) To what kinds of measure do three-two measure and three-four measure belong? Group together the kinds of measure which have so far been introduced here. (6) What are the signs of G-major? What is an accidental sharp? etc.

B. Exercises and Pieces.

Finger-, and counting-exercises.

Clavier-section. Preparatory exercises.



Clavier-section. N° 8. Theme with Variations.

1st Variation.

2d Variation.

Clavier-section. N° 9a Upper added lines.

Lower added lines.







N° 9b.

Clavier-section. N° 10. Theme with Variations. 1. 1st Variation.

2d Variation.

III. D-major.

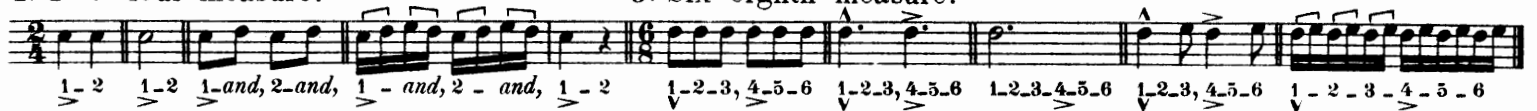
A. Material.


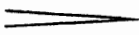
1. From the bipartition of the eighth-note arises the sixteenth-note: 
2. Rests: a,  whole measure rest; b,  half rest = 
3. The tie unites two notes of the same pitch in immediate succession into one note whose tone-duration corresponds to the value of both of them; e. g.  =  Only the first of the two is played. (Ligature; syncopation.)



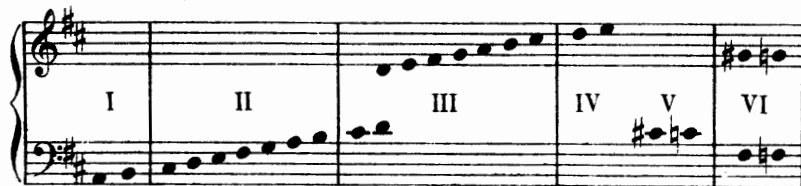
4. Two - four measure.

5. Six - eighth measure.



6. Some designations of different grades of power; a, *forte*, abbreviated *f*, (loud); b, *piano*, abbrev. *p*, (soft); c, *crescendo*, abbrev. *cresc.* (growing, becoming louder);  swell sign, meaning the same as *cresc.*; d, *decrescendo*, *decresc.* (becoming weaker);  sign of decrease, corresponding to *decresc.*; e, \wedge , $>$, accent - sign, (*marcato*)
7. Some *tempo* - (time) designations: *Allegretto* (rather lively, sprightly); *Allegro* (quick, lively).

Note-table. (Tone-compass of Nos 1 - 12.)



Practical application: (1) To how many sixteenths is the eighth-note equal? the quarter, the half, the whole-note? Draw up a table of all the note-forms thus far encountered. (2) Group together all the signs of silence thus far encountered. (3) Explain the words ligature and syncopation. (4 and 5) To what kind of measure does two-four measure belong? six-eighth measure? (7) 5 chief grades of movement: 1, slow, 2, moderately slow, 3, moderately quick, 4, quick, 5, quickest. *Allegretto* belongs to the third, *Allegro* to the fourth grade.

B. Exercises and Pieces.



Clavier-section. 9.

Musical score for Clavier-section 9, featuring a treble and bass clef with a common time signature. The piece begins with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Clavier-section. 10.

Musical score for Clavier-section 10, featuring a treble and bass clef with a common time signature. The piece includes a trill in the treble clef. The bass clef accompaniment features a rhythmic pattern of eighth notes, with the instruction "1-2 1-2 1-2" written below the staff.

Clavier-section. 11.

Musical score for Clavier-section 11, featuring a treble and bass clef with a 2/4 time signature. The piece starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*) leading to a piano (*p*) dynamic.

Continuation of Clavier-section 11, featuring a treble and bass clef with a 2/4 time signature. The piece includes a forte (*f*) dynamic, a crescendo (*cresc.*), and ends with a forte (*f*) dynamic.

Clavier-section. 12. Allegretto.

First system of musical score for Clavier-section 12, featuring a treble and bass clef with a 6/8 time signature. The piece is marked *p* (piano). Fingerings are indicated with numbers 1-5 above and below notes.

Second system of musical score for Clavier-section 12, featuring a treble and bass clef with a 6/8 time signature. The piece includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a crescendo (*cresc.*).

Third system of musical score for Clavier-section 12, featuring a treble and bass clef with a 6/8 time signature. The piece includes a piano (*p*) dynamic and a forte (*f*) dynamic.

IV. A-major.

A. Material.

1. By means of the dot to the right of and next to the note-head
the eighth-note becomes a three-sixteenth-note, equal to



2. The sixteenth rest.

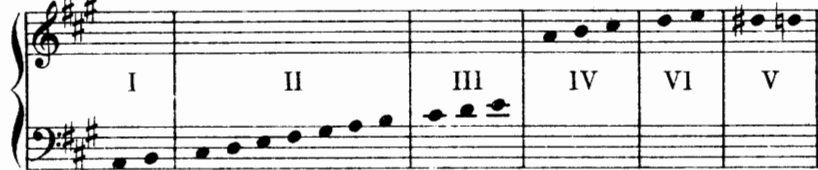


3. Some words to designate grades of power, and the delivery:

- a *mezzo forte*, abbrev. *mf*, half-loud.
- b *mezzo piano*, abbrev. *mp*, half-soft.
- c *dolce*, abbrev. *dol.* dulcet, sweet, soft, insinuating.

4. *Andantino*, diminutive of *Andante*, designation of movement of the second grade: going slightly, somewhat more cheerful than *Andante*.

5. Note-table. (Tone-compass from N^{os} 1-4.)



Practical Application:

- (1) The G-major material, N^o 2, is to be connected with this. (2) Group together all previous signs of silence.
(3-5) To be used as in earlier Divisions.

B. Exercises and Pieces.

Clavier-section. 1. Rhythmic Preparatory exercises. Dotted Notes. The same *tempo* for a-k.

The exercises are arranged in three systems:

- System 1:** Exercises a, b, and c. Each consists of a treble and bass staff with rhythmic patterns and dotted notes. Exercise a has a treble staff with eighth notes and a bass staff with dotted half notes. Exercise b has a treble staff with eighth notes and a bass staff with dotted half notes. Exercise c has a treble staff with eighth notes and a bass staff with dotted half notes.
- System 2:** Exercises d, e, f, and g. Each consists of a treble and bass staff with rhythmic patterns and dotted notes. Exercise d has a treble staff with eighth notes and a bass staff with dotted half notes. Exercise e has a treble staff with eighth notes and a bass staff with dotted half notes. Exercise f has a treble staff with eighth notes and a bass staff with dotted half notes. Exercise g has a treble staff with eighth notes and a bass staff with dotted half notes.
- System 3:** Exercises h, i, and k. Each consists of a treble and bass staff with rhythmic patterns and dotted notes. Exercise h has a treble staff with eighth notes and a bass staff with dotted half notes. Exercise i has a treble staff with eighth notes and a bass staff with dotted half notes. Exercise k has a treble staff with eighth notes and a bass staff with dotted half notes.

2. Sixteenth rest.

Musical score for '2. Sixteenth rest.' in G major, 2/4 time. It consists of two systems, 'a.' and 'b.'. System 'a.' features a treble clef with sixteenth-note runs and a bass clef with a simple accompaniment. System 'b.' features a treble clef with quarter-note chords and a bass clef with sixteenth-note runs.

Clavier-section. 3. Finger-exercises.

Musical score for '3. Finger-exercises.' in G major, 2/4 time. It consists of six systems, numbered 4 through 6. Each system contains a treble clef with a sixteenth-note scale and a bass clef with a corresponding sixteenth-note scale.

Clavier-section. 7. Little Air with Variations.

Musical score for '7. Little Air with Variations.' in G major, 2/4 time. It begins with the tempo marking 'Andantino.' and the dynamic 'dolce.'. The score includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The tempo changes to 'ten.' and the dynamic to 'mf'.

1st Variation.

2^d Variation.

Musical score for the first two variations of '7. Little Air with Variations.' in G major, 2/4 time. The first variation is marked 'p' and the second is marked 'mp'. Both feature treble clef melodic lines and bass clef accompaniment.

3^d Variation.

Musical score for the third variation of '7. Little Air with Variations.' in G major, 2/4 time. It is marked 'ten.' and 'f'. The treble clef has a melodic line with accents, and the bass clef has a rhythmic accompaniment.


4th Variation.

Musical score for the fourth variation of '7. Little Air with Variations.' in G major, 2/4 time. It is marked 'p' and 'f'. The treble clef has a sixteenth-note scale, and the bass clef has a rhythmic accompaniment.

5th Variation.

Musical score for the fifth variation of '7. Little Air with Variations.' in G major, 2/4 time. It is marked 'p' and 'mf'. The treble clef has a melodic line, and the bass clef has a rhythmic accompaniment.

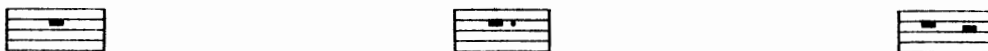
A. Material.

1. The slur  as sign of the connected or *legato* style of playing, is called, in distinction to the tie, already spoken of, the *legato-slur*. The tones circumscribed by it are as a rule as closely connected in respect to their musical signification, as the syllables of a word, or a series of words not separated by any punctuation.
2. The dot over or under the note heads as sign of the detached or *staccato* style of playing, shortens the tone-duration about half of the value of the note. For example:

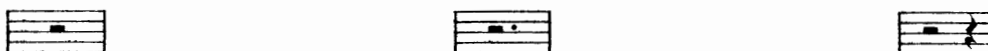


3. The dot, as sign of increase of value, is used with rests also.
By means of it:

1. The whole-note rest becomes a three-half-note rest, equal to:



2. The half-note rest becomes a three-quarter rest equal to:



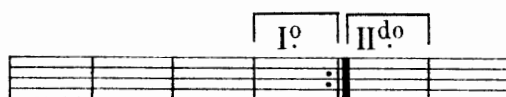
3. The quarter rest becomes a three-eighth rest equal to:



4. The eighth rest becomes a three-sixteenth rest equal to:

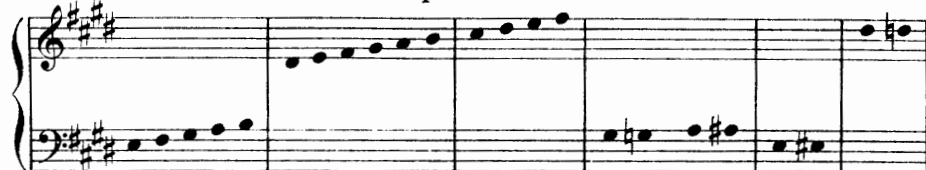


4. To signify that at the repetition of a part a change of the final measure takes place, the expressions *Primo*, *Secondo* (the first, the second, usually shortened to I^o, II^{do}) are employed. Whenever the second final measure marked II^{do} is played, the first one is omitted.



5. *Moderato*, moderately, moderated: *tempo*-designation of the third grade.

Note-table. (Tone-compass of N^{os} 1-4.)



Practical application. (1) The pupil should repeat what was imparted to him concerning the Tie, in the material to D-major. (2) The *Staccato* style of playing is executed here with the wrist-stroke. What is the essential feature of this mode of touch? (3) Compare the material to G-major, N^o 2.— How many quarter rests does the three-half-note rest contain? How many eighth-rests in the three-quarter-rest? etc.

B. Exercises and Pieces.

Clavier-section. 1. a. b. c. d. ten. Slur.

Interchange of hands. 2. Right H. Left H.

Clavier-section. 3. Moderato. f

Clavier-section. 4. Allegretto. Tie. Slur. dolce

1. 2.

f

dolce f

A. Material.

1. *Lento*, slow, tempo-designation of the first grade.
2. *ff*, fortissimo, very loud.
3. *fz*, forzando
sfz, sforzando
f, *rfz*, rinforzando
dim. diminuendo, becoming weaker.

4. Note-table. (Tone-compass Nos 1-6.)

B. Exercises and Pieces.

Clavier-section.

Clavier-section.

Clavier-section. I. *Lento*.

Clavier-section. 6. Melody with Variations.

Allegretto.

First Variation.

Second Variation. (Polyphonic Playing.)



VII. F-major.

A. Material.

1. If a tone-value, whose written sign is one of the well-known note-forms, be divided into three equal parts, the result is tone-groups and note-groups called Triplet s. For the separate parts (thirds) no special names and written signs are used; but those employed for the bipartite division are utilized, in the sense that of the notes of equal value which form the Triplet, not each two (as in the other case) but only the three taken together make a whole. As a sign of this lessening of value the figure 3 is usually placed over or under the three notes forming the Triplet. The three thirds of a whole note are accordingly represented by half-notes, the three thirds of a half-note by quarters, the three thirds of a quarter-note by eighths, etc.

In the tripartite division, accordingly,

a whole-note is equal to three (Triplet) halves:



a half-note _____ to three (Triplet) quarters:



a quarter-note _____ to three (Triplet) eighths:



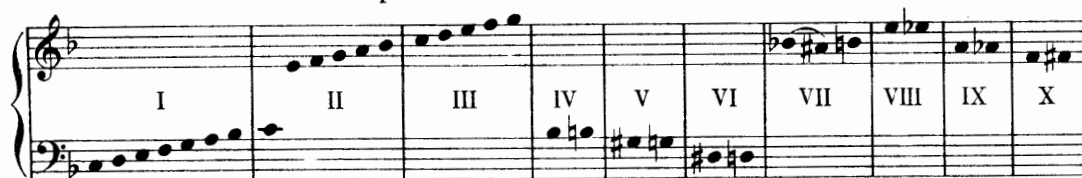
an eighth-note _____ to three (Triplet) sixteenths:



2. The flat (b) as sign of single lowering.

3. *Pianissimo*, abbreviated *pp*, very soft } Indications of the grade of power.
Fortissimo, abbreviated *ff*, very loud }

4. Note-table. (Tone-compass of Nos I-II.)



Practical application. (1) The pupil should form a table of the note-forms known to him, with reference to their value as Triplet-notes.—How does the tripartition effected by the dot differ from that discussed here? (Compare the material to E-major). (2) Repeat what has been said concerning the derivative tones: for what is the # used, for what the b? etc. (3) Grouping of the designations for the various grades of power. (4) How are the tones called which in their notation occupy different staff degrees, but to the ear have the same pitch? (VII) etc.

B. Exercises and Pieces.

Clavier-section.

1. 2. 3.

4. 5. 6.

Clavier-section. 7. For practice in swelling and decreasing the tone. *cresc.* and *decresc.* < >

Clavier-section. 8. Allegro.

mf *sfz*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The first measure is marked *f* (forte). The second measure is marked *p* (piano). The third measure is marked *f*. The system concludes with a fermata over the final notes.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system concludes with a fermata over the final notes.

Clavier-section. 9. **Alla marcia.** (march-like.)

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The time signature is common time (C). The first measure is marked *mf* (mezzo-forte). The system concludes with a fermata over the final notes.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The first measure is marked *p* (piano). The second measure is marked *fp* (fortissimo-piano). The third measure is marked *f*. The system concludes with a fermata over the final notes.

Clavier-section. 10. Andante.

The first system of music for 'Andante' consists of five measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p* (piano) at the start and *sfz* (sforzando) in the second measure. There are also hairpins for crescendo and decrescendo.

The second system of music for 'Andante' consists of five measures. The right hand continues the melodic line with some rests. The left hand features a more active accompaniment with eighth notes. Dynamic markings include *p*, *f* (forte), *pp* (pianissimo), and *p* again. Hairpins for crescendo and decrescendo are present.

Miller's song.

Clavier-section. 11. Vivo. (lively.)

The first system of music for 'Miller's song' is in 2/4 time and consists of five measures. The right hand has a simple melody, and the left hand has a rhythmic accompaniment of eighth notes. A *p* (piano) dynamic marking is shown in the second measure.

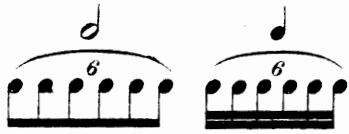
The second system of music for 'Miller's song' consists of five measures. The right hand melody continues with some grace notes. The left hand accompaniment remains rhythmic. A *p* dynamic marking is shown in the fifth measure. A *cresc.* (crescendo) marking is written below the first measure.

The third system of music for 'Miller's song' consists of five measures. The right hand melody continues. The left hand accompaniment features a *f* (forte) dynamic marking in the fifth measure. A *cresc.* (crescendo) marking is written below the first measure.

VIII. B \flat major.

A. Material.

1. If the duration of a note be divided into six parts, we have a "sextuplet," for example.



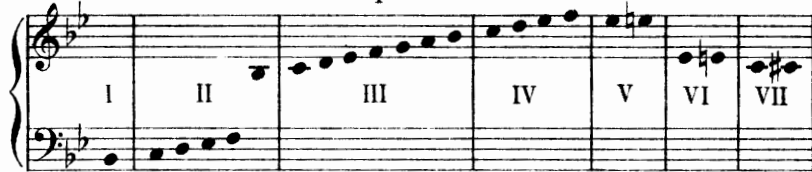
etc. A distinction is made between two-part and three-part sextuplets.

The former are more properly called Double-triplets. Where practicable, the division is indicated by the manner of writing, as for example:



2. *Da capo al fine* (from beginning to end, i. e. up to the word *fine*). For saving space these words are written at the place where the return—without interruption—is to be made to the beginning. Where the word *fine* stands, is the real close.

3. Note-table. (Tone-compass of N $^{\circ}$ s 1-6.)



Practical application. (1) Compare what was said as to the Triplet under the F-major material, N $^{\circ}$ 1.

B. Exercises and Pieces.

Clavier-section.

To be studied in two ways, viz: both as Double-Triplets and as sextuplets.

Clavier-section.

Theme with Variations.

1st Variation. Triplets of eighths.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns. The lower staff is in bass clef and contains a bass line with chords and some eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

2^d Variation. Tripartite sextuplets.

The second variation consists of three systems of two staves each. The upper staves feature melodic lines with sextuplets (marked with a '6' and a bracket) and eighth-note patterns. The lower staves provide harmonic support with chords and bass lines. Dynamics include mezzo-forte (*mf*) and forte (*f*).

3^d Variation. Triplets and double triplets.

The third variation consists of three systems of two staves each. The upper staves feature melodic lines with triplets (marked with a '3' and a bracket) and double triplets (marked with a '3' and a double bracket). The lower staves provide harmonic support with chords and bass lines. The dynamic is forte (*f*).

IX. E \flat major.

A. Material.

1. "Up-beat" is the name given to an incomplete measure at the beginning of a piece, or not entering on the principal down-beat: it has its completion, however, in the final measure.
2. \frown Hold, sign of repose. The note above or below the Hold is lengthened beyond its exact value, indefinitely, yet in a way appropriate to the context.
3. *Maestoso*, majestic, solemn, designation of movement and delivery.

Note-table. (Tone-compass of 1-8.)

4.

The note-table exercise consists of ten measures, labeled I through X. The first measure (I) is an up-beat. Measures II through X show ascending and descending scales in both the treble and bass clefs, with the bass clef starting on a lower octave than the treble clef. The key signature is E-flat major.

B. Exercises and Pieces.

Clavier-section. 1. 2. 3. 4. 5. 6.

Clavier-section exercises 1 through 6. Exercise 1 is a simple scale. Exercises 2 through 6 are more complex rhythmic patterns, likely chords or arpeggios, with various articulation marks such as accents and slurs.

Clavier-section. 7. *Marcia* (March) *Maestoso*.

Clavier-section exercise 7, titled "Marcia (March) Maestoso". It features a series of chords and rhythmic patterns. Dynamic markings include *p* (piano), *sf* (sforzando), and accents.

Continuation of clavier-section exercise 7. It includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), along with various articulation marks.

First system of a piano score. The right hand features a complex, rhythmic accompaniment with chords and sixteenth notes. The left hand plays a steady bass line. Dynamics include *sfz* (sforzando), *p* (piano), and accents.

Second system of the piano score. The right hand continues with its rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Clavier-section, 8. Waltz.

Third system, labeled "Clavier-section, 8. Waltz." The right hand has a melodic line with fingerings 1-2-3-4-5. The left hand has a rhythmic accompaniment with fingerings 1-2-3-4-5. Dynamics include *mf* (mezzo-forte) and *sfz* (sforzando).

Fourth system of the piano score. The right hand has a melodic line with a first and second ending. The left hand has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).

Fifth system of the piano score. The right hand has a melodic line with a first and second ending. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Sixth system of the piano score. The right hand has a melodic line with a first and second ending. The left hand has a rhythmic accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).

X. A \flat major.

A. Material.

1. A double-stem is applied in notation, when two different "voices" unite on one and the same tone, as for example:



2. Nine-eight measure.

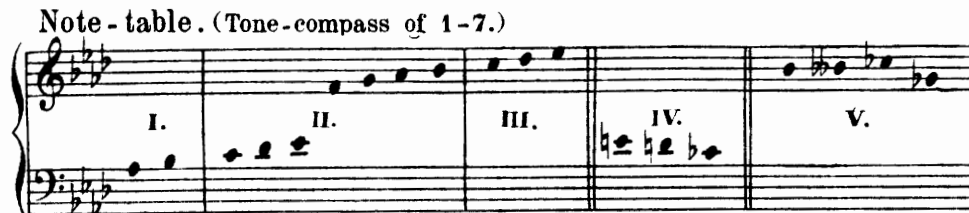


3. Abbreviations.

If a note is to be repeated, a cross-bar is written instead of the explicit repetition: / or / . . From the sixteenth on, the note-value of the note-group to be repeated is usually determined by the number of the cross-bars placed one above the other, — as at a, b, c.



4. The double-flat ($\flat\flat$) as sign of double lowering.



Practical application. (2) To which kind of measure does the nine-eight measure belong? (3) The signification of the abbreviations should now be more particularly explained. They are used for saving space and time. They have reference to repetitions, verbal abbreviations, contractions, transpositions, and the like. Such abbreviations have already been repeatedly applied; as, for instances, *cresc.* for *crescendo*, *f* for *forte*, *1^o II^{do}*, for *primo*, *secondo*, *da capo al fine*, etc.

B. Exercises and Pieces.

7. Andantino.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The piece begins with a piano (*p*) dynamic. The first measure of the upper staff contains a sequence of notes with fingerings 1, 2, 3, 4, and 5. The lower staff features a steady eighth-note accompaniment. The system concludes with a fortissimo (*sf*) dynamic marking.

The second system continues the piece. The upper staff features a melodic line with various articulations. The lower staff maintains the eighth-note accompaniment. A *dolce.* marking is present in the final measure of the system, accompanied by a double bar line with repeat dots.

The third system shows a dynamic increase. The lower staff has a *cresc.* marking. The system ends with a fortissimo (*f*) dynamic marking.

The fourth system features a *dimin.* marking in the lower staff, indicating a decrease in volume. The melodic line in the upper staff is more active.

The fifth system begins with a piano (*p*) dynamic. The lower staff has a steady eighth-note accompaniment. The system ends with a piano (*p*) dynamic marking.

The sixth system features a fortissimo (*f*) dynamic in the lower staff, followed by a piano (*p*) dynamic. The melodic line in the upper staff is more active.

The seventh system shows a dynamic increase with a *cresc.* marking. The system ends with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic.

XI. D-flat major.

A. Material.

1. *Rallentando*, abbreviated, *rallent.*, *rall.*, holding back, slackening. The place at which the original movement is to be resumed is indicated by *Tempo primo* (*Tempo 1^o*, *Tpo 1^o*). The slackening must be gradual, that is, the metrical parts must diverge—not at once, but—by degrees.
2. The hold, or pause $\overset{\frown}{\circ}$, alluded to in the division *E^b major*, is in the same way used with rests; as, for example, $\overset{\frown}{\circ}$, $\overset{\frown}{\circ}$, etc.

3. Note-table. (Tone-compass of 1-8.)

A musical notation for a note-table in D-flat major, showing five positions (I-V) for the right and left hands. The right hand is in treble clef and the left hand is in bass clef. The notes are arranged in a scale-like pattern across five positions.

B. B. Exercises and Pieces.

Clavier-section. 1.

Exercises 1, 2, and 3. Exercise 1 is a simple scale with fingerings 1-2-3-4-5. Exercises 2 and 3 are more complex rhythmic patterns. The notation includes treble and bass staves with various dynamics like *f*.

Clavier-section. 8. *Vivace* (lively).



Exercises 4, 5, 6, and 7. Exercise 4 is a scale with fingerings 1-2-3-4-5. Exercises 5, 6, and 7 are more complex rhythmic patterns. The notation includes treble and bass staves with various dynamics like *f*, *ten.*, and *p*.

Exercises 8, 9, and 10. Exercise 8 is a scale with fingerings 1-2-3-4-5. Exercises 9 and 10 are more complex rhythmic patterns. The notation includes treble and bass staves with various dynamics like *cresc.*, *f*, *ten.*, and *P^orallent. mf*.

Exercise 11. A more complex rhythmic pattern. The notation includes treble and bass staves with various dynamics like *f* and *sfz*.

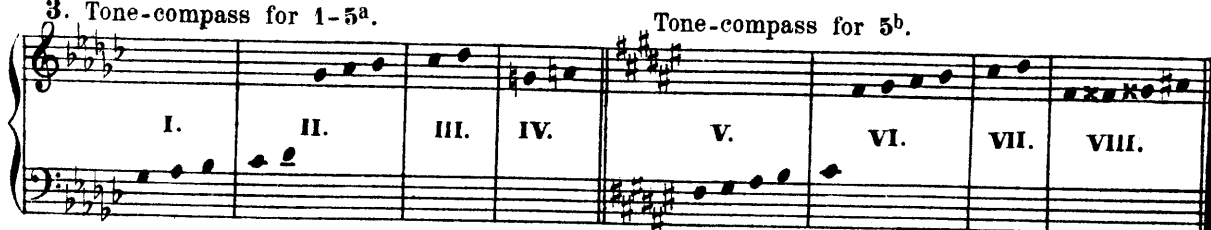
XII. G^b major (F[#] major).

A. Material.

1. Through bipartition of the sixteenth-note, we obtain the thirty-second  ;
 through bipartition of the sixteenth-rest, the thirty-second rest .

2. The double-sharp as sign of double elevation.
 x


3. Tone-compass for 1-5^a. Tone-compass for 5^b.



Practical application. (1-3). To be used in the previous way. Piece 5^b is nothing but a transposition of 5^a into F[#] major; for the sake of practice, the student should try to make the enharmonic change in writing before looking at the one given here.

B. Exercises and Pieces.

Clavier-section.




Clavier-section. 5^a Allegretto.



First system of musical notation, featuring a treble and bass clef. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The first two measures are marked *sfz* (sforzando), followed by a measure marked *f* (forte). The final two measures are marked *p* (piano).

Second system of musical notation, continuing the piece. It features a treble and bass clef. The first measure is marked *f* (forte), and the final measure is marked *ff* (fortissimo).

Clavier-section. 5^b. Allegretto.

Third system of musical notation, starting with a treble and bass clef. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp) and the time signature changes to 2/4. The first measure is marked *mf* (mezzo-forte).

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The first measure is marked *p* (piano).

Fifth system of musical notation, featuring a treble and bass clef. The first measure is marked *f* (forte), and the final measure is marked *p* (piano).

Sixth system of musical notation, continuing the piece. It features a treble and bass clef. The first measure is marked *f* (forte), and the final measure is marked *ff* (fortissimo).

Materials

for

Elementary

Pianoforte Instruction

By

THEODORE KULLAK.

Translated from the Author's final edition

by

ALBERT R. PARSONS.

Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr.

Book II. Exercises and Pieces.

Book III. Little Four-hand pieces in the most usual Minor Modes.

(supplement to Book II).

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I. A-minor.

SECONDO. (Teacher.)

Allegro scherzando.

The musical score is written for piano and consists of eight systems of staves. The first system has two staves, both in bass clef. The second system also has two staves, both in bass clef. The third system has two staves, both in bass clef. The fourth system has two staves, both in bass clef. The fifth system has two staves, both in bass clef. The sixth system has two staves, both in bass clef. The seventh system has two staves, both in bass clef. The eighth system has two staves, both in bass clef. The score includes various dynamics such as *p*, *f*, and *ff*, and includes markings like *cresc.* and *8*. The tempo is marked *Allegro scherzando*.

I. A - minor.

PRIMO. (Pupil.)

Clavier-section.*) Allegro scherzando.

The image shows a musical score for a piano section, titled "I. A - minor." and "PRIMO. (Pupil.)". The tempo is "Allegro scherzando". The score is written for two hands on a grand staff, with a key signature of one flat (A minor) and a 2/4 time signature. The piece consists of eight systems of music. The first system includes fingerings (1-5) and dynamics like *p* and *ten*. The second system features a *f* dynamic. The third system includes *sfz* and *p* dynamics. The fourth system has a *crescendo.* marking and *f p* dynamics. The fifth system includes *f* and *dolce.* markings. The sixth system has a *p* dynamic. The seventh system includes a *ff* dynamic. The score is filled with intricate piano textures, including sixteenth-note runs and chords.

* So-called Keyboard-section.

II. E - minor.
SECONDO. (Teacher.)

Allegretto con moto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line. A crescendo hairpin is visible, leading to a forte (*f*) dynamic in the final measure of the system.

The second system continues the piece. It starts with a piano (*p*) dynamic. A repeat sign is present in the middle of the system. Following the repeat, the dynamics shift to mezzo-forte (*mf*) and then forte (*f*). The right hand continues with eighth-note patterns, and the left hand provides harmonic support.

The third system begins with a piano (*p*) dynamic. It includes a section marked *a tempo*. The dynamics fluctuate, including forte (*f*) and a *rall* (rallentando) section. The piece concludes this system with a piano (*p*) dynamic. The right hand's eighth-note pattern is a prominent feature.

The fourth system continues the eighth-note texture in the right hand. It starts with a piano (*p*) dynamic and features a forte (*f*) section. The left hand maintains a steady bass line throughout the system.

La seconda volta pp.

The fifth system is marked *pp* (pianissimo). It features a more complex texture with chords in the right hand and a bass line in the left hand. The dynamics vary between piano (*p*) and forte (*f*). The system concludes with a repeat sign.

II. E-minor.

PRIMO. (Pupil.)

Clavier-section. Allegretto con moto.

The first system of the piece consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains five measures of music, with the first measure marked with fingerings 1, 2, 3, 4, 5. The left staff begins with a bass clef and contains five measures of music, also marked with fingerings 1, 2, 3, 4, 5. The first measure of the left staff is marked with a piano (*p*) dynamic. The second measure of the left staff is marked with a forte (*f*) dynamic. The piece is in the key of E minor and 2/4 time.

The second system of the piece consists of two staves. The right staff contains five measures of music, with the first measure marked with a piano (*p*) dynamic. The left staff contains five measures of music, with the first measure marked with a mezzo-forte (*mf*) dynamic. The second measure of the left staff is marked with a forte (*f*) dynamic. The piece is in the key of E minor and 2/4 time.

The third system of the piece consists of two staves. The right staff contains five measures of music, with the first measure marked with a forte (*f*) dynamic. The left staff contains five measures of music, with the first measure marked with a piano (*p*) dynamic. The second measure of the left staff is marked with a *rall* (rallentando) dynamic. The piece is in the key of E minor and 2/4 time.

The fourth system of the piece consists of two staves. The right staff contains five measures of music, with the first measure marked with a piano (*p*) dynamic. The left staff contains five measures of music, with the first measure marked with a piano (*p*) dynamic. The second measure of the left staff is marked with a piano (*p*) dynamic. The piece is in the key of E minor and 2/4 time.

The fifth system of the piece consists of two staves. The right staff contains five measures of music, with the first measure marked with a forte (*f*) dynamic. The left staff contains five measures of music, with the first measure marked with a forte (*f*) dynamic. The piece is in the key of E minor and 2/4 time.

SECONDO.

First system of musical notation, featuring two staves. The left staff is in bass clef and the right in treble clef. The key signature has two sharps (F# and C#). The first staff begins with the dynamic marking *f staccato*. The second staff has a *p* marking. The system concludes with a fermata over the final notes.

Second system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The first staff begins with a *f* marking. The second staff has a *p* marking. The system concludes with a fermata over the final notes.

Third system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The first staff has a *p* marking. The second staff has a *mf* marking. The system concludes with a fermata over the final notes.

Fourth system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The first staff has a *p* marking. The second staff has a *f* marking. The system concludes with a fermata over the final notes.

Fifth system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The first staff has a *f* marking. The second staff has a *p* marking. The system concludes with a fermata over the final notes.

Sixth system of musical notation, featuring two staves. The left staff is in treble clef and the right in bass clef. The key signature has two sharps. The first staff has a *dimin* marking. The system concludes with a fermata over the final notes.

First system of musical notation. The upper staff contains a melodic line with several accents (^) over notes. The lower staff contains a piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f* (forte).

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *rall* (rallentando).

Fifth system of musical notation. The upper staff begins with the tempo marking *a tempo*. The lower staff continues the piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *ff* (fortissimo), *dimin* (diminuendo), and *p* (piano).

III. D-minor.
s SECONDO. (Teacher.)

Allegretto con moto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords with wavy lines underneath, indicating a tremolo effect. The lower staff is in bass clef and contains a simple bass line. The dynamic marking *p* is placed at the beginning of the first measure.

The second system continues the piece with two staves. The upper staff has tremolo chords, and the lower staff has a bass line. The dynamic marking *mf* is placed in the middle of the system.

The third system consists of two staves. The upper staff features chords with accents (v-shaped marks) above them. The lower staff continues the bass line.

The fourth system consists of two staves. The upper staff has chords with accents. The dynamic marking *dolce:* is placed in the first measure, and *cresc.* is placed at the end of the system.

The fifth system consists of two staves. The upper staff has tremolo chords. The dynamic marking *f* is placed in the first measure, and *p* is placed in the second measure.

The sixth system consists of two staves. The upper staff has chords with accents. The dynamic marking *f* is placed in the first measure.

The seventh system consists of two staves. The upper staff has chords with accents. The dynamic marking *p* is placed in the second measure, and *diminuendo.* is placed at the end of the system. The page number 720 is printed below the *diminuendo.* marking.

III. D-minor.

Allegretto con moto.

1 PRIMO. (Pupil.)

The musical score is written for piano and consists of eight systems of two staves each. The key signature is D minor (two flats) and the time signature is 3/8. The piece begins with a piano (*p*) dynamic and includes various performance markings such as *mf*, *f*, *ten.*, *dolce.*, *crescendo.*, *ff*, and *diminuendo.*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a final *f* dynamic marking.

IV. B-minor.

SECONDO. (Teacher.)

Andantino.

IV. B-minor.

PRIMO. (Pupil.)

Clavier-section.

Andantino.

1 2 3 4 5

1 2 3 4 5

pp *f*

1 2

sfz *p* *pp* *pp* *f*

f *p* *cresc* *f* *pp*

fp *f*

sfz *p*

Adagio.

f *f* *pp* *pp* *f* *p*

V. G-minor.

SECONDO. (Teacher.)

Tarantelle.

The musical score is written for piano in G minor, 6/8 time. It consists of six systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic. The third system includes fortissimo (*sfz*) and piano (*p*) dynamics. The fourth system contains crescendo (*cresc.*), forte (*f*), and piano (*p*) dynamics. The fifth system includes crescendo (*cresc.*) and pianissimo (*pp*) dynamics. The sixth system concludes with a forte (*f*) dynamic. The score is characterized by a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

V. G-minor.

1 PRIMO. (Pupil.) r)

Clavier-section. Tarantelle.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in G minor (one flat) and 6/8 time. The piece begins with a 5-measure introduction marked with fingerings 1-2-3-4-5. The first measure of the main piece is marked with a dynamic of *mf* and a fermata over the first note. The melody in the upper staff features a series of eighth-note patterns, while the bass line provides a steady accompaniment.

The second system continues the piece. The upper staff has a melodic line with eighth-note runs and some rests. The lower staff has a bass line with eighth-note accompaniment. A dynamic of *f* is indicated in the second measure of this system.

The third system shows the continuation of the melodic and accompanimental lines. A dynamic of *p* (piano) is marked in the second measure of this system.

The fourth system continues the piece. A dynamic of *p* is marked in the second measure of this system. The melodic line in the upper staff features some slurs and ties.

The fifth system continues the piece. A dynamic of *pp* (pianissimo) is marked in the second measure of this system. The bass line in the lower staff has some rests.

The sixth system concludes the piece. A dynamic of *f* is marked in the second measure of this system. The piece ends with a fermata over the final note in the upper staff.

SECONDO

First system of musical notation. The upper staff is in bass clef with a key signature of one flat and a 7/8 time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth notes and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. A *cresc.* marking is present at the end of the system.

Second system of musical notation. The upper staff continues the melodic line, now including a section in treble clef. The lower staff continues the accompaniment. A forte (*f*) dynamic is marked, followed by a *dimin.* (diminuendo) marking. A fermata is placed over the final notes of the system, with the number 8 written below it.

Third system of musical notation. The upper staff features a complex, rapid melodic passage with many beamed notes. The lower staff continues the accompaniment. A mezzo-forte (*mf*) dynamic is marked.

Fourth system of musical notation. The upper staff continues the rapid melodic passage. The lower staff provides a steady accompaniment. A fortissimo (*ff*) dynamic is marked, followed by two *f* (forte) markings.

Fifth system of musical notation. The upper staff features a melodic line with many beamed notes. The lower staff provides a steady accompaniment. A pianissimo (*pp*) dynamic is marked, with a hairpin indicating a gradual increase in volume.

Sixth system of musical notation. The upper staff features a melodic line with many beamed notes. The lower staff provides a steady accompaniment. Dynamics include *sfz* (sforzando), *p* (piano), *sfz* (sforzando), *f* (forte), and *f* (forte). The system concludes with a first ending bracket labeled '1'.

PRIMO

System 1: Treble and bass staves. Treble clef, key signature of two flats. Dynamics: *p* (piano) and *cresc.* (crescendo). The music features a melodic line in the treble and a supporting bass line.

System 2: Treble and bass staves. Dynamics: *f* (forte) and *dimin.* (diminuendo). The treble staff has a complex, multi-measure melodic passage.

System 3: Treble and bass staves. Dynamics: *mf* (mezzo-forte). The music continues with a steady melodic flow in the treble.

System 4: Treble and bass staves. Dynamics: *ff* (fortissimo). The intensity of the music increases significantly.

System 5: Treble and bass staves. Dynamics: *sfz* (sforzando), *pp* (pianissimo), and *f* (forte). This system includes a first ending bracket labeled '1'.

System 6: Treble and bass staves. Dynamics: *f* (forte) and *p* (piano). The system concludes with a first ending bracket labeled '1'.

VI. C-minor.
SECONDO. (Pupil.)

Clavier-section.

Larghetto.

1 2 3 4 5

9/8

sfz *f* *p* *cresc.* *f*

p *dolce.*

mf

dimin. *f* *p* *f* *p*

VI. C-minor.

PRIMO.(Teacher.)

Larghetto.

p

sfz f p cresc f

sfz p

p dolce.

mf f

dimin f f p

SECONDO.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. A dynamic marking fz is present in the second measure.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with chords. Dynamic markings sfz , f , and p are visible.

Third system of musical notation, consisting of two staves. The upper staff contains a complex melodic passage with many sixteenth notes. The lower staff has a bass line with chords. Dynamic markings fz and f are present.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking p is present.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with slurs. The lower staff has a bass line with chords. Dynamic markings fz and f are present.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamic markings fz and f are present. The system ends with a double bar line.

PRIMO.

The musical score consists of six systems, each with a piano (p) and violin (v) staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamic markings and articulations:

- System 1:** Piano staff starts with a *p* dynamic. Violin staff has a slur over the first two measures.
- System 2:** Piano staff has *sfz* and *f* markings. Violin staff has a slur and a *p* marking.
- System 3:** Piano staff has a slur and a *p* marking. Violin staff has a slur and a *p* marking.
- System 4:** Piano staff has a *cresc* marking leading to *f* and then *p*. Violin staff has a slur and a *p* marking.
- System 5:** Piano staff has a *sfz* marking, a slur, and a *pp* marking. Violin staff has a slur and a *pp* marking.
- System 6:** Piano staff has a *Sempre pp* marking. Violin staff has a slur.

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| — La Ballerina. Mazurka. | op. 13. | 1 | — Nord et Sud. Deux Nocturnes. | op. 29. | — | — | 1. Ariette von W. A. Mozart. 2. Carneval von Venedig, von Paganini. 3. Lied des Meermädens aus Oberon von Carl Maria von Weber à 80 Pf. | — | 50 | | |
| — La Voglia. Mazurka de Concert. | op. 14. | 1 | No. 1. Nocturne sur un air suédois M. 1.50. No. 2. Nocturne sur l'ode-symphonique „le Désert“ M. 1.50. | 3 | — | — Fantasien über die beliebtesten Opernmelodien. | op. 29. No. 1—30. | 1 | | | |
| — Vision du Passé. | op. 27. | 1 | — Rayons et Ombres. Six pièces caract. | op. 39. | — | — | No. 1. Donizetti, Lucia di Lammermoor. No. 2. Donizetti, Lucrezia Borgia. No. 3. Bellini, Norma. No. 4. Flotow, Martha. No. 5. Donizetti, Marie, die Tochter des Regiments. No. 6. Auber, die Stimme von Portici. No. 7. Verdi, Rigoletto. No. 8. Verdi, Troubadour. No. 9. Mozart, Don Juan. No. 10. Mozart, Figaro's Hochzeit. No. 11. Auber, Fra Diavolo. No. 12. Meyerbeer, die Hugenotten. No. 13. Rossini, Wilhelm Tell. No. 14. Boieldieu, die weisse Dame. No. 15. Donizetti, der Liebestrank. No. 16. Spohr, Jessonda. No. 17. Rossini, der Barbier von Sevilla. No. 18. Adam der Postillon von Lonjumeau. No. 19. Bellini, Romeo und Julie. No. 20. Balfe, die Zigennerin. No. 21. Weber, der Freischütz. No. 22. Gounod, Margarethe. No. 23. Wagner, Tannhäuser. No. 24. Wagner, Lohengrin. No. 25. Meyerbeer, die Afrikanerin. No. 26. Verdi, Ernani. No. 27. Flotow, Stralsund. No. 28. Mozart, die Zauberflöte. No. 29. Meyerbeer, Robert der Teufel. No. 30. Bellini, die Nachtwandlerin. | 3 | — | | |
| — Je me souviens. | op. 30. | 1 | — Cah. 1. Sérénade. Marche de nuit. La cloche du soir M. 3.00. Cah. 2. Adieux à la mer. Réverie. Chant du soir. M. 2.80. | 2 | — | — Minnesang. | op. 34. No. 1—5. | — | 50 | | |
| Golde, A., Une fleur de Pologne. | op. 15. | 2 | — Deuxième Portefeuille de Musique. Morceaux de Salon. op. 51. | 2 | — | No. 1. Gute Nacht, du mein netztes Kind. No. 2. Ach, wenn du wägst mein eigen. No. 3. O bitt' such liebe Vögelein. No. 4. Du kleines, blitzendes Sternlein. à M. 1.50. No. 5. Es hat nicht sollen sein M. 2. | 4 | — | | | |
| — Elfenreigen. | op. 16. | 2 | No. 1. La Belle Madelaine. Nocturne. M. 1.50. No. 2. Drei Jägerlieder. M. 2.50. No. 3. Au bord de la mer. Romance. M. 1.50. No. 4. Scherzo. M. 1.80. No. 5. Saltarello. M. 2.50. | 2 | — | — Willkommen! Beliebte Volkslieder, Opern-Melodien, Sonaten, Sinfon.-Themen etc., ohne Octavenspannung, mit Fingersatz, in fortschreit. Ordnung. | op. 35. | 4 | | | |
| — Kroaten-Marsch. | op. 17. | 2 | — Kinderleben. Kleine Stücke. Hft. I. op. 62. | 3 | — | — Dasselbe einzeln, Heft 1—6. | — | 1 | | | |
| — Rosette moussue. Valse Caprice. | op. 18. | 1 | — Dasselbe in 2 Abtheilungen | — | — | — Choralbuch zur christl. Erbauung. Enthaltend die bekanntesten Chormelodien für das Pianoforte netto | 4 | — | | | |
| — Souvenir de Tyrol. Pastorale. | op. 20. | 2 | — Rathschläge und Studien. Beiträge zur Schule des neuen Klavierspiels. | op. 74. | 4 | 80 | — Choeur des Soldats, Duo et Valse de l'opéra «Marguerite» de Gounod | 1 | | | |
| — Grande Polnais brillante. | op. 21. | 2 | — Les Pastorales. | op. 75. | — | — | Wurmbrand-Vrabély, Gräfin Stephanie. Drei Charakterstücke. | op. 8. | — | | |
| — La petite Coquette. Pièce caract. | op. 24. | 2 | No. 1. Le Matin. M. 1.50. No. 2. Melancolie. M. 1.50. No. 3. Solitude. M. 1.50. No. 4. Au bord du ruisseau. M. 1.50. No. 5. Aventure rustique M. 1.80. | 3 | — | — Ave Maria | — | — | | | |
| — Grande Valse brillante. | op. 25. | 2 | — Kinderleben. Kleine Stücke. Hft. II. op. 81. | 3 | — | — Bach's Orgelphantasie und Fuge in G-Moll. | — | — | | | |
| — Un jour de fête. Galopp brill. | op. 28. | 2 | — Dasselbe in 2 Abtheilungen | — | — | Löschhorn, A., Sérénade. | op. 22. | 1 | | | |
| — Jacot et Lisette. Bagatelle. | op. 37. | 1 | — Im Mai. Improppu. | op. 90. | 2 | — | Réunion musicale. Six Morceaux non difficiles. | op. 23. | 1 | | |
| — Élégie. | op. 38. | 1 | — Zwiegespräch. | op. 94. | 2 | — | | | | | |
| — Souvenir de Wiesbaden. | op. 39. | 2 | — Ondine. Pièce de Salon. | op. 112. | 2 | 50 | | | | | |
| Gollmick, A., La vallée des fées. | op. 39. | 1 | — Soldatenlieder. | op. 119. Klavierstücke. | — | — | | | | | |
| Grüel, Eugen, Drei Improppus. | op. 2. | 1 | No. 1. Abschied M. 1.50. No. 2. Victoria M. 2.50. | 2 | — | | | | | | |
| Heller, St., Concert-Etude | 1 | 30 | — Arcadien. | op. 120. Klavierstücke. | — | — | | | | | |
| Henschel, Georg, Sechs Klavierstücke nach Genrebildern. | op. 13. | 2 | 1. Idyll M. 1.80. 2. Liebeslied M. 1.80. 3. Ländlicher Reigen M. 2.30. | 2 | — | | | | | | |
| Hertel, P., Musik zu Flick und Flock's Abenteuer. Ballet von Paul Taglioni. | — | — | — Concert-Etude. | op. 121. | 2 | — | | | | | |
| Erstes Potpourri. | op. 32. M. 3. | — | Lieder von Mozart frei übertragen. | — | — | — | | | | | |
| — 11. M. 3. Feuerwehr-Galopp. | op. 33. M. 1. Herzklöp-Polka. | op. 34. 80 Pf. Polka-Mazurka. | op. 35. 50 Pf. Quadrille. | op. 36. M. 1. Sailor boy's danse. | op. 37. 50 Pf. Quadrille (neue Einlage). | op. 38. M. 1. Shipmen Anglaise. | op. 39. M. 1. Fantaisie brill. sur des motifs du ballet Sattanella. | op. 40. | 2 | | |
| — 51. M. 1. | — | — | — | — | — | — | — | — | | | |
| — Electra, oder die Sterne. Ballet. | — | — | — Lieder von Mozart frei übertragen. | — | — | — | — | — | | | |
| Potpourri. | op. 57. M. 3. Polka. | op. 58. 80 Pf. Polka-Mazurka. | op. 59. 80 Pf. Grosser Marsch mit Tanz. | op. 60. M. 1.30. Galopp. | op. 61. M. 1. Polka militaire. | op. 62. 80 Pf. Quadrille. | op. 63. M. 1. Das schlecht bewachte Mädchen. Ballet. Potpourri. | op. 75. M. 3. Walzer. | op. 76. M. 1.50. Polka. | op. 77. 80 Pf. Quadrille. | op. 78. M. 1.30 |
| — Hiller, F., Rhythmische Studie | 1 | 30 | | | | | | | | | |