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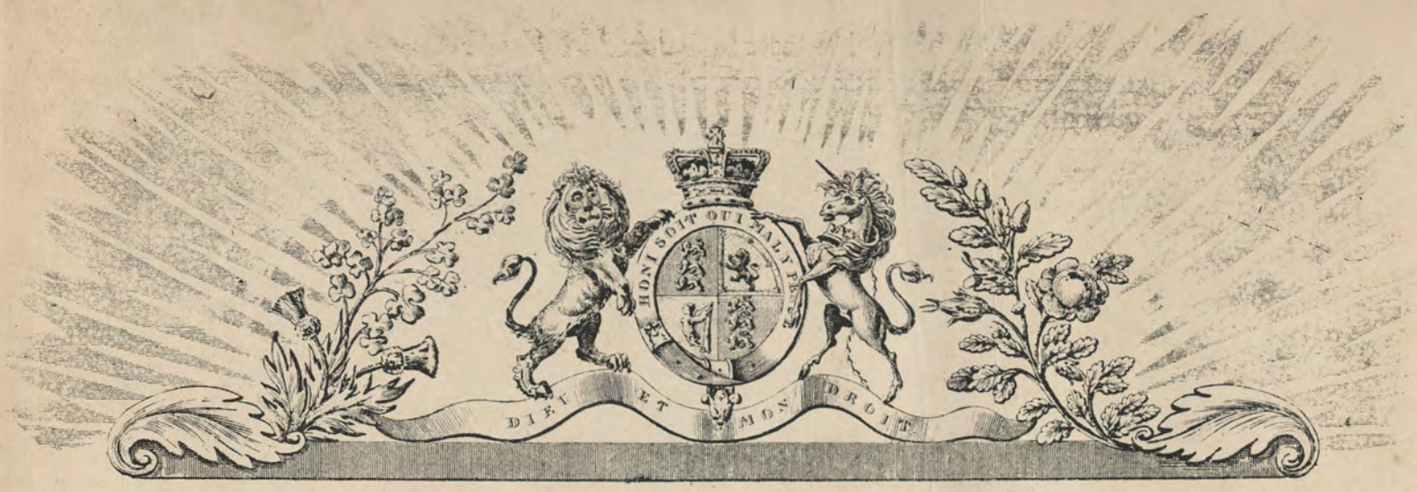
VOL. III.

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Center for Beethoven Studies
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COMPLETE

THEORETICAL AND PRACTICAL
Piano Forte School,

from

The First Rudiments of Playing,

TO THE

Highest and most Refined state of Cultivation.

with

The requisite numerous Examples,

NEWLY AND EXPRESSLY COMPOSED FOR THE OCCASION;

IN

3 VOLUMES.

Written and most humbly Dedicated by Gracious permission to

Her Majesty

VICTORIA I.

Queen of Great Britain,

&c. &c. &c.

BY

CHARLES CZERNY.

Translated from the Original by J. A. HAMILTON, Author of the Musical Catechisms, Grammar, Dictionary &c.

Ent.d at Sta.rs Hall. — Opera 500. Vol. 3 — *Price of Each Vol. 10/6 net*

London, Published only by MESS.rs R. COCKS & C.o 6. NEW BURLINGTON STREET.

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To the

Queen's Most Excellent Majesty.

Madam!

The gracious condescension with which Your Majesty was pleased to accept the Dedication of my **Piano Forte School**, has awakened in me the most heart-felt desire, that this Work may prove not altogether unworthy the exalted and gracious protection which Your Majesty has been pleased to extend towards it.

In this School I have faithfully imparted the results of all the experience which I have gathered during my long career as a Teacher; and I have endeavoured, as far as was possible, to reduce every thing to the clearest fundamental principles, with a view to shorten and facilitate the **Study of Piano Forte Playing**, a study now so widely diffused and which contributes so essentially towards a refined education in every condition of Society.

Most happy shall I esteem myself, if I have not altogether failed in my purpose, and if Your Majesty, as the exalted and intelligent Patroness and Protectress of Music, as well as of all the other Fine Arts, will deign to bestow **Your Gracious approbation** on this humble contribution towards the advancement of the Art which I profess.

The Gardener plants and cultivates his Flowers, and watches their growth; but the genial rays of the **SUN** alone can give them healthful life and vigor.

With the deepest and most humble reverence
I subscribe myself, Madam!

Your Majesty's

Most devoted Servant,

Carl Czerny.

Vienna.

CONTENTS OF THE THIRD VOLUME.

On Playing with Expression.

Introduction 1

A.

On the Forte and Piano 2

Chap. I. More minute instructions relative to the application of Forte, Piano, &c. 3

On Musical Accent or Emphasis, applied to Single Notes 6

On the application of the Crescendo and Diminuendo 15

B.

Chap. II. On the employment of the various degrees of Legato and Staccato 19

On the Mezzo Staccato touch, or dropped notes 24

On the Staccato 27

Marcato or Staccatissimo 28

C.

Chap III. On occasional changes in the time or degree of Movement 31

More detailed explanations on Do. 32

Employment of the Ritardando and Accelerando 33

Chap. IV. On playing Simple Melody 39

On playing Embellishments 42

On the Performance of Melody in several parts 50

Chap. V. On the Expression suitable to brilliant passages 51

On the situations most suitable to Arpeggioing Chords 55

CHAP. VI.	On the use of the Pedals	57
	Damper-Pedal	57
	Shifting-Pedal	64
	Muffle or Piano-Pedal	65
CHAP. VII.	On the use of Maelzel's Metronome, or Time-Measurer	66
CHAP. VIII.	On the exact degree of Movement suitable to each composition	69
	On the Allegro	69
	On the Adagio	70
	On the proper manner of studying a piece	70
	On unusually difficult compositions	72
	On the execution of slow pieces	74
CHAP. IX.	On the brilliant style of Playing	80
CHAP. X.	On the execution of impassioned and characteristic compositions	83
CHAP. XI.	On Playing in Public	86
CHAP. XII.	On the performance of Fugues and other Compositions in the strict style	89
CHAP. XIII.	On Playing from Memory	97
CHAP. XIV.	On Playing at Sight	98
CHAP. XV.	On the peculiar style of execution most suitable to different composers and their works	99
CHAP. XVI.	On Transposition	101
CHAP. XVII.	On Playing from Score; and on the Soprano, Tenor, and other Musical Clefs	104
CHAP. XVIII.	On Preluding	116
CHAP. XIX.	On Extemporaneous Playing	124
CHAP. XX.	Qualities essential to a good Piano-forte; with the method of keeping it in order, and of Tuning it	126
	Concluding Remarks on the entire work	129

FINIS.

Part III.

ON PLAYING WITH EXPRESSION.

INTRODUCTION.

§1. In the two first Parts we have explained to the Pupil all the means necessary to form and cultivate the mechanical volubility of his fingers, and to acquire the following properties, so indispensable to a pianist.

a. Purity and precision in his playing.

b. Correctness in keeping time, and in giving to each note its exact relative duration.

c. Quickness and correctness in reading the notes.

d. A firmness in striking the keys, and the power of producing a fine full tone.

e. Correct fingering.

f. Great lightness and volubility of finger in both hands, even in the performance of difficult passages.

g. An exact observance of the customary marks indicating the expression, so far as they refer to the mechanical difference which must be observed between *Forte* and *Piano*, as well as between *Legato* and *Staccato*.

§2. But all these properties are to be considered only as *means* towards the real end of the art, which consists in infusing *spirit* and *soul* into the performance, and by so doing operating on the *feelings* and the *understanding* of the hearer.

§3. For every musical composition, without exception, acquires its entire value and effect with a hearer from the manner in which it is played to him; and the ways of playing are so very various, that no limits can be assigned to the perfection attainable in this respect; indeed the Player who is master of all the means of expression, is able to impart charms to the most insignificant and even faulty compositions, and make them interesting to the hearer: so, on the other hand, the most beautiful piece may be entirely spoiled as to its effect, if the performance is imperfect.

§4. Although execution and expression belong mainly to the *intellectual* powers of the player, they depend so much on *mechanical*, or *material* means, that even in great masters and with highly gifted players, both qualities flow into one another, and hence one seems, as it were, only the natural consequence of the other.

We shall, in this part of the first *chapter*, proceed to point out more particularly the still further improved means, by which alone the player can attain to the highest degree of perfection, and to the true aim of the art.

§5. We may distribute all that has any relation to the style of execution under two principal heads, namely:

1st The strict observance of all the marks of expression, which the Author himself has indicated in his piece.

2.ly That expression which the player is able, and which he ought to infuse into his performance from the impulse of his own feelings.

§6. All the indications of expression of which the composer can possibly avail himself, relate to the three following branches of correct and refined execution.

a. To the *Forte, Piano, cres, dimin*, &c; and therefore to the different degrees of strength or softness with which he is to strike each key.

b. To the *Legato, Staccato* &c; and therefore to the different degrees, according to which each note is to be held down, connected with or detached from the others.

c. To the *Ritardando, accelerando, calando*; &c: and therefore to the occasional variations in the *prescribed degree of movement*, which must be here and there introduced.

A.

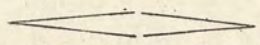
On Forte and Piano.

§1. Every one knows that *time* and *space* are infinitely divisible.

In like manner, *power* is also divisible *ad infinitum*, and consequently from a single key of a good piano forte, we are able to produce, between the softest *pp* and the loudest *ff*, so very many different degrees of loud or soft tone, that strictly speaking, they scarcely admit of being counted. An example will make this more clear.

Let us take the following passage.



The characters  standing under the notes, indicate, that the first 8 notes are to be played gradually louder and louder, and that the following 8 notes are to be as gradually diminished in respect to the quantity of tone.

The gradual swelling of the tone is produced by striking, or rather, by pressing each note *somewhat stronger* than the one which preceded it.

As the first note is marked *piano*, the swelling of the notes cannot amount at last to more than a *mezza voce*, as no *sf* nor *forte* is indicated to the 8th note.

Nevertheless there occurs in this example already 8 different degrees of power, which must be employed in passing from the first *piano* to the *mezza voce*.

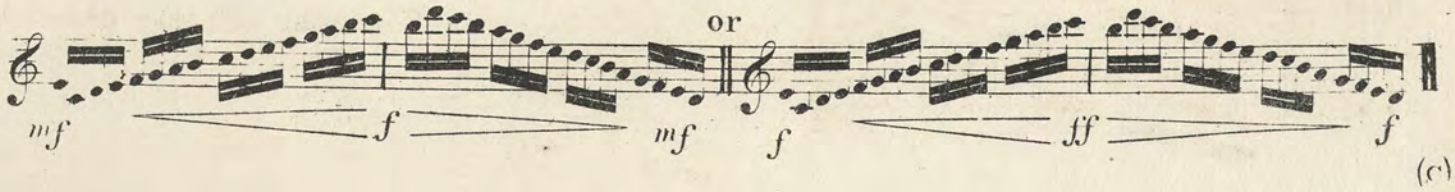
Let us now extend the preceding passage thus.



As here again the gradual swelling of the tone still amounts at last only to a mezza voce, though it extends through 16 notes, it follows that each sucessive note must be struck louder than the preceding one in a much less degree than in the former example, so that we may not arrive at the mezza voce till the 16th note. Here, therefore, there occurs 16 degrees of power between the Piano and the Mezza voce.

If we now imagine the same passage to be still further lengthened, as in a chromatic run, so that the gradual encrease of tone shall last for 32 notes, for example, we shall already employ between *p* and *m.v.*, 32 different degrees of power.

In all this, no mention has been made of any *Forte* or *Fortissimo*, nor of any *pp*, all of which require and admit of quite as many degrees between one and the other. For Ex:



(c)

§2. All that has just been said demonstrates, that without exaggeration, we are able to produce at least 100 different degrees of loud and soft in striking any one note; just as a Painter can vary any one colour in so many different shades, as gradually to pass from the deepest tints, through infinite gradations, into the finest and almost imperceptible shades, and at last in a manner to melt away and be lost to view.

What a crowd of means as to expression are placed within the reach of the player by the *mere touch alone!*

§3. But for all this, is required such great practice, such a degree of command over one's own physical powers, such a perfect mechanical cultivation of the fingers, and lastly, so fine an ear, that only an accomplished player can fully avail himself of all these different lights and shades.

Inflexible and clumsy fingers cannot hope to accomplish this; and such persons often fancy that they play with sufficient expression, when they contrast the *piano* and the *forte* in a marked and coarse manner; just as awkward painters lay on their colours, sometimes thick and sometimes thin, without attending to the finer gradation and blending of the tints, and therefore produce only hard and gaudy daubs.

§4. To procure the fingers the neeessary adroitness in this point of view, the practice of the *Scales* in all the keys is once again the very best method, and the Pupil has only to play them in the following different ways.

A 1st Pianissimo. 2ly Piano. ‖ 3ly Mezza voce. 4ly Forte. ‖ 5ly Fortissimo.

And this in all degrees of movement, from *Tempo moderato* to *Prestissimo;* at first, however, without introducing *crescendo's* or *diminuendo's.*

B. When he has all these degrees of tone within his power, the same scales must be practised again, introducing the gradually swelling and diminishing of the tone, by commencing with the softest *pp* or *p*, and gradually encreasing the power as we ascend to the highest note, from which in descending the passage must gradually decrease in tone, till we return back to the first piano.

Here again there are different gradations. For Ex:

1st From *pp* to mezza voce, and back again in a similar manner.

2ly From *pp* to *Forte* and back again.

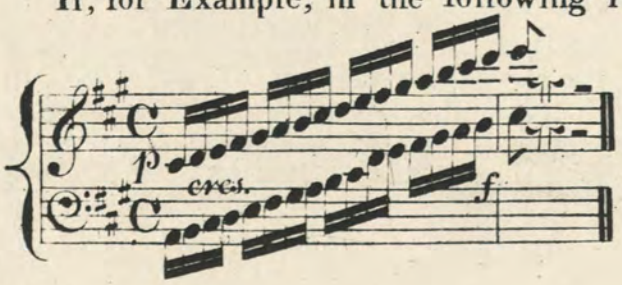
3ly From *pp* to *Fortissimo* and back again.

4ly From *p* or *mezza voce* at the outset to *Forte* or *Fortissimo.*

§5. The Player must take the greatest care that in the *crescendo* the augmentation of tone shall take place by similar degrees, and not be thought of too suddenly or too late.

We must therefore always consider the length of the passage which is to be played *cres.* or *dimin,* and give the greatest degree of strength to the note where the expression terminates or begins to retrograde.

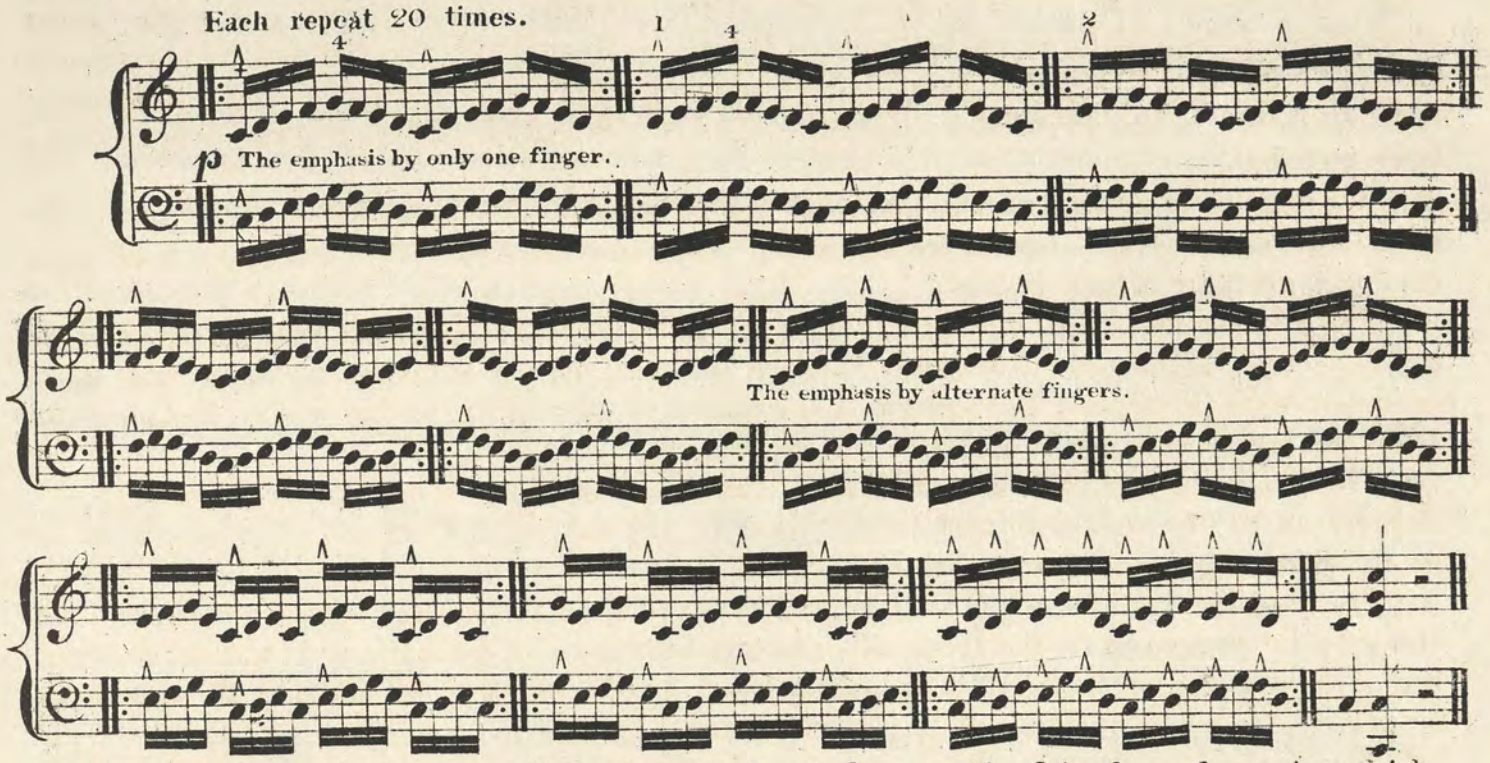
If, for Example, in the following run, we were already to strike some of the notes forte in the middle of the first bar, and play them afterwards again somewhat piano, the fine effect of the *crescendo* would wholly be lost. The same will take place in the *Diminuendo.*



6. The third essential manner of exercising the fingers, consists in our being able to give at will a peculiar emphasis to any note by means of any individual finger.

This emphasis may be extremely slight, scarcely perceptible; but it may also be *m. v*, *f*, and *ff*, while all the other fingers still continue to play piano.

In the following passage, which on the whole is to be played piano throughout, the notes distinguished by ∧ are to be struck about *m. v.*



This Exercise, with the same fingering, is also to be practised in those keys in which the thumb will fall on the black keys, as for example, in E♭, D♭, F♯, &c.

In addition to this, we must also learn to execute these emphatic notes *forte* and *ff*, while the other notes are still to be played piano; and consequently we must make ourselves master of the following ways.



In the last case the time must be slow.

§6. Here it must be remarked, that the required emphasis must not be produced by any violent movement of the Player's hand or arm, but by a stronger pressure of the finger, which must be audible but not *visible* to the Bystander.

Even in marking a single note in the strongest manner, or in a *crescendo*, both the hand and the arm must be held as quiet as possible.

§7. Besides the more delicate lights and shades which are produced by the crescendo and diminuendo; the expression which results from the application of mere power, may be divided into 5 principal degrees, which in playing must be clearly distinguishable from one another, namely:

1st The Pianissimo. | 2ly The Piano. | 3ly The Mezza voce. | 4ly The Forte. | 5ly The Fortissimo.

To procure for the fingers, as well as for the ear, the necessary degree of practice in this point, it will be desirable that the Pupil, along with the scales, should carefully and diligently play over in all the 5 ways explained above the finger Exercises which are given in the 2d Part of this work, beginning always with the Pianissimo.

CHAP. I.

MORE MINUTE INSTRUCTIONS RELATIVE TO THE APPLICATION OF FORTE, PIANO, &c.

§1. In modern Compositions, the marks of expression are in general so fully indicated by their Authors, that the Player can seldom be in doubt as to the intention of the Composer.

But cases do occur, in which much remains at the pleasure of the player; and in the older Piano forte pieces, as for example those of Clementi, Mozart &c, the indications of expression are very sparingly inserted, and the style of playing is left to, and depends chiefly on the taste and experience of the Performer; hence the effective execution of these works becomes much more difficult.

§2. We may lay it down as an axiom, that each of these 5 principal species of Forte and Piano, expresses some determinate character, and consequently that each is capable of producing a peculiar effect. Namely.

a. The Pianissimo (*pp*) which indicates the gentlest touching of the keys, so however, as not to become indistinct or inaudible. It bears the character of secrecy, mystery, and when executed with the utmost perfection, it is capable of producing on the hearer the pleasing effect of music at a great distance, or of an echo.

b. The Piano (*p*) Loveliness, Softness, tranquil equanimity, or quiet sorrow, manifest themselves by the still soft and tender, though yet somewhat firm and expressive mode of touch with which the keys are to be struck.

c. The Mezza voce (*m.v.*) This degree lies exactly in the middle between soft and loud, and may be compared to the tranquil speaking tone used in narration; and without descending into a whisper or declaiming in a loud tone, it will interest us more by the matter to be played, than by the style of the performance.

d. The Forte (*f*) denotes the expression of self-sufficing firmness, and power, without excess or presumption; Passion within the limits of proper dignity; as also, according to rule, whatever is brilliant and shewy, may be executed with this degree of power.

e The Fortissimo. (*ff*) That even the highest degree of force must always rest within the limits of what is *beautiful*, and never be allowed to degenerate in a coarse thumping, or ill treatment of the instrument, has already been said. Within these bounds, it expresses the exaltation of joy to extacy, of grief to rage; just as it also elevates what is brilliant to absolute splendor and *Bravura*.

In the following examples the Pupil will find the means of practising at large all these different shades of tone.



ON MUSICAL ACCENT OR EMPHASIS.
applied to Single Notes.

§1. It is known that every language consists of long and short syllables; that is to say, of such as are to be pronounced long or with a certain degree of weight, and on which the Accent comes; and of such as are sounded short and without any pressure or emphasis.

In the following words, for example,

"*I steal no conquest from a noble foe.*"

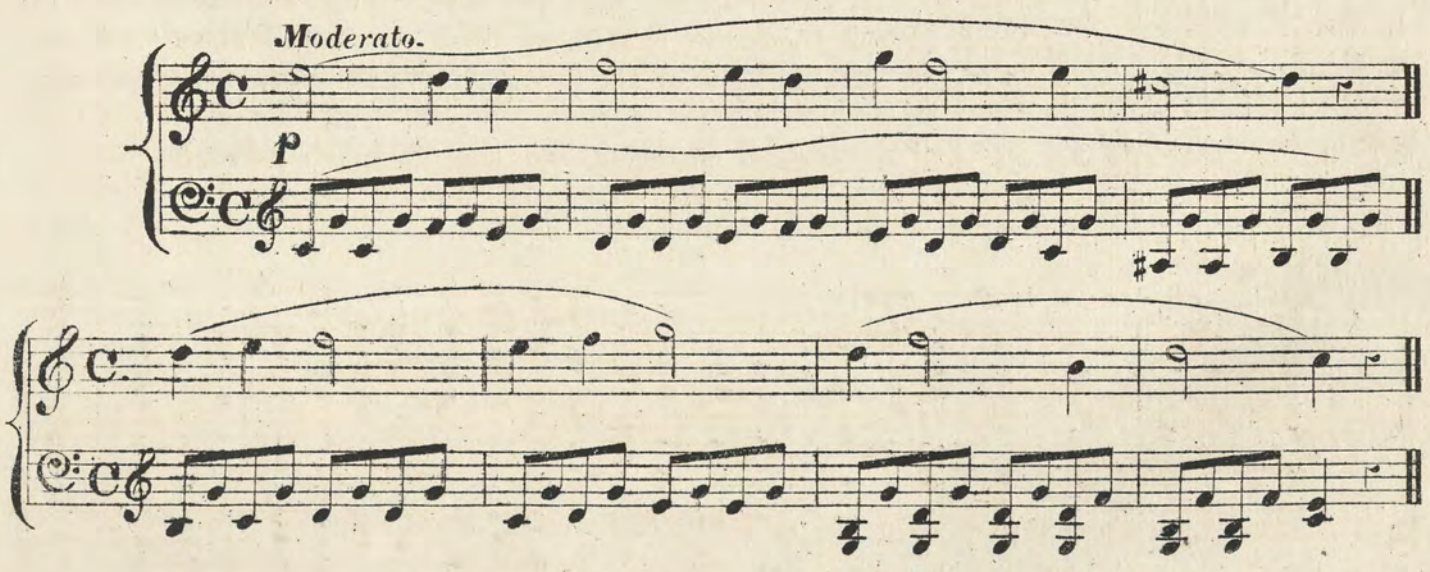
the syllables indicated by – are long, and those indicated by ∪ are short; and if we were to pronounce them in the reverse way, the sentence would appear ridiculous, and almost without meaning.

§2. With musical ideas the case is much the same, as here also the emphasis must always be placed on the proper note. And though in music the place of this emphasis cannot be so exactly established by means of rules as in language, yet we are so far guided therein by a natural and intuitive correct feeling of concord, of intelligiblity of Rhythm, and particularly of the character of each individual passage, that we seldom fail in rendering our musical declamation sufficiently intelligible to the feelings of the hearer.

Generally speaking, modern Composers place with sufficient exactness, some suitable character or other to each note which they wish to be marked with particular emphasis, as >, ^, *rf*, *sf*, *fz*, *fp*, and even – &c. and in this case the Player has merely to attend with care to these marks.

But when this is not the case, the following rules will in general be found sufficient for his purpose.

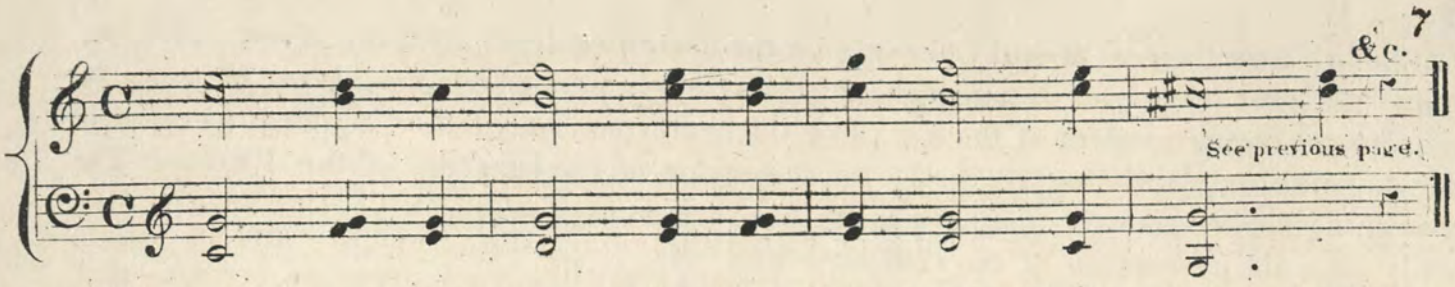
a. Any note of longer duration than those which immediately go before or follow it; must be played with greater emphasis than those shorter notes. Ex:



Here, in the melody given to the right hand, each minim must recieve an accent, and consequently they must be played with more emphasis than the crotchets.

As the whole passage is piano, we must avoid playing the emphatic notes so loud as *forte;* at most they must be played *mezza voce.*

Here, the accompaniment in the left hand does not take any part in this kind of expression, as it proceeds throughout in simple quavers. If however the passage were composed of similar notes in both hands, then we should be obliged to give an equal emphasis to the longer notes in both the hands. Ex.

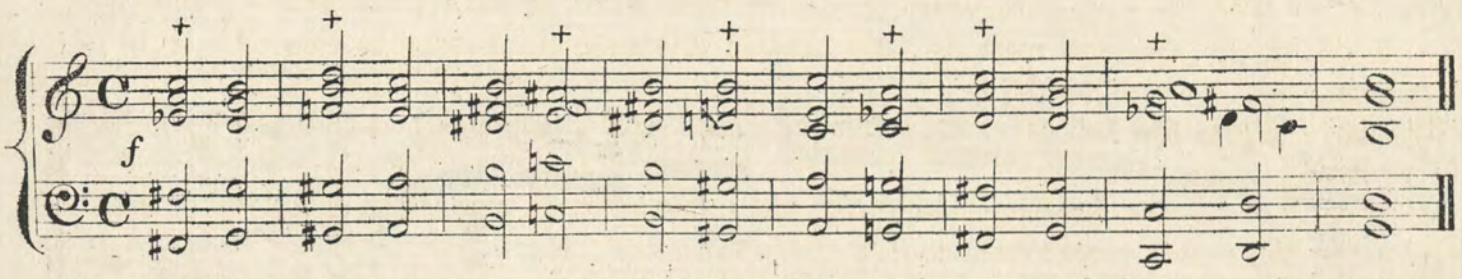


A still more important remark may be made on this example. In executing such emphatic notes the Player must avoid *monotony* as much as he possibly can.

Now, as in the present example a minim occurs in every bar, this circumstance requires that the emphasis should be *omitted* at least once or twice.

Here, this may most conveniently be done in the 4th and 8th bars; nevertheless the C♯ in the 4th bar, and the D in the 8th bar, must either be played without any emphasis at all or with a very slight one. This variation can only take place in the two bars indicated, because in them there is a point of repose in the melody; that is, there occurs a semicadence in the 4th bar, and a complete cadence in the 8th bar, and also because in this point of view the whole period receives a kind of symmetry or correspondence.

b. Dissonant chords, or such as sound disagreeable to the ear, are generally struck with somewhat more emphasis than the following *consonant* or agreeable chords. Ex:



Though this passage is to be played Forte all through, yet our feelings require a somewhat greater degree of emphasis on the dissonant chords marked +, which must not, however, be sufficient to disturb the natural flow of the measure, nor the equality of the Rhythm.

c. Single notes of the melody, which are used merely as *passing discords*, generally sound harsh against the accompaniment, and should therefore be played very soft, particularly when the passage is slow. Ex:



As it is one of the first duties of a Player never to leave the hearer in doubt as to the subdivisions of the bar, it follows of course that where it is possible, he should mark by a gentle accent the commencement of each bar, and even of every principal time or subdivision of it. This is more particularly necessary when the Composition itself leaves us in any doubt on this head. Ex:

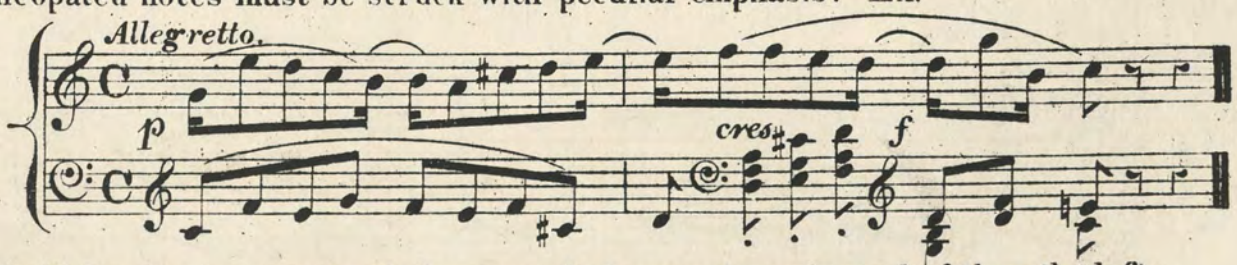


Although here the real accent falls only on the dotted crotchet, still the first note of every bar must be played with a slight though scarcely perceptible emphasis, in order to indicate the commencement of the bar. For the hearer can only follow a piece, when he is able to seize constantly and correctly the succession of the bars and of the Rhythm. The same thing applies also to running passages of equal notes, as otherwise the hearer may easily lose all perception of the real measure. Ex:

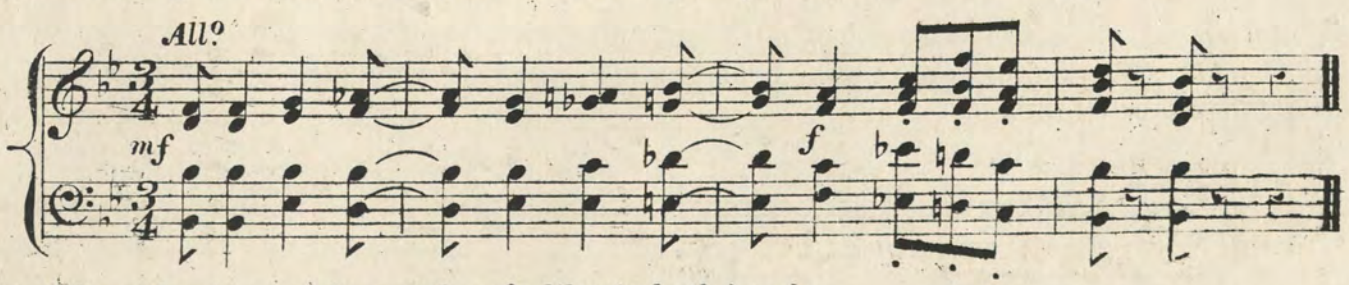


Here, every note distinguished by a * must be struck with a slight degree of emphasis, just sufficient to make the divisions of the bar intelligible, still however not so strongly marked as to disturb the *equality* of the entire run.

d. All syncopated notes must be struck with peculiar emphasis. Ex:

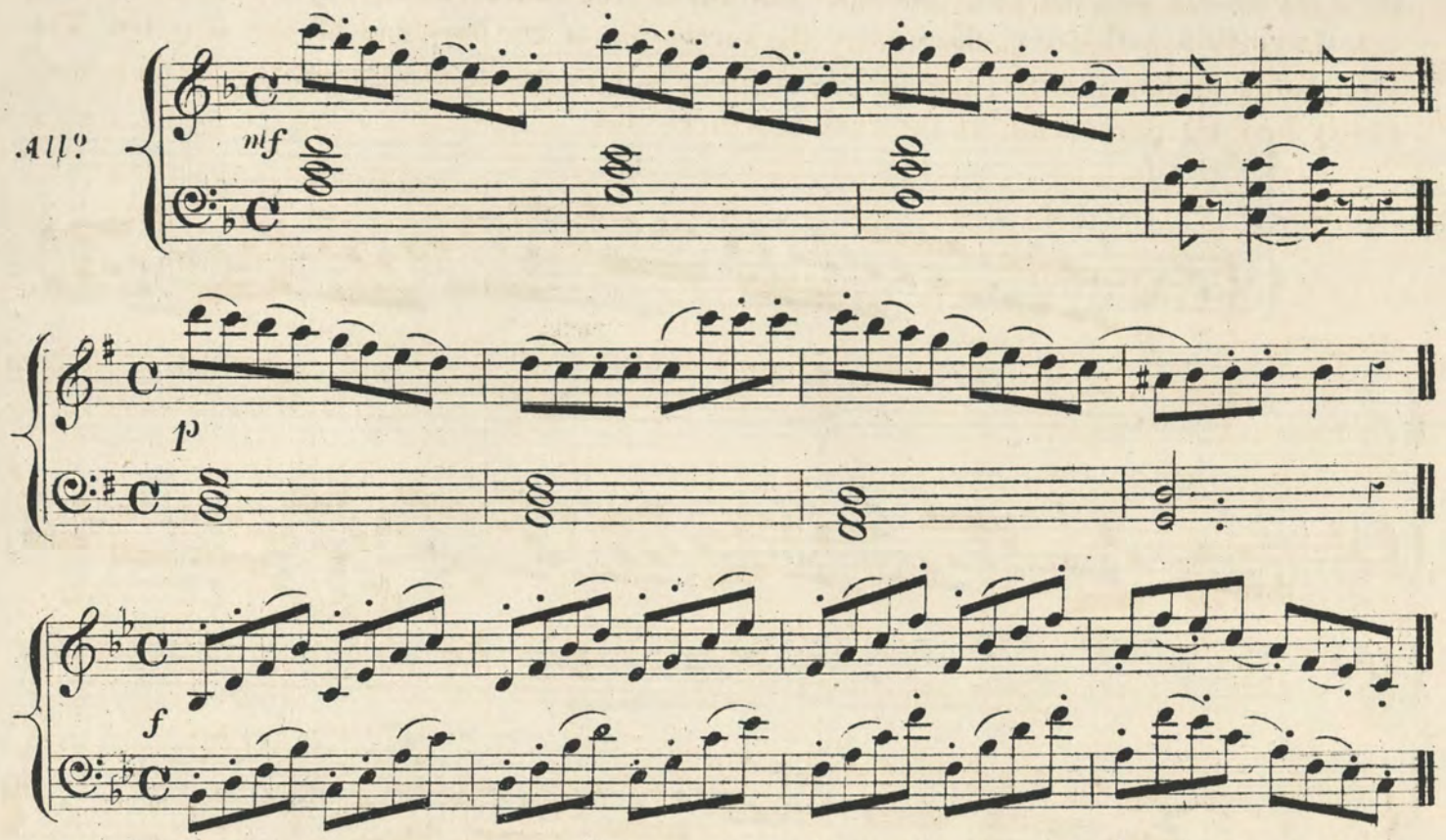


Here the right hand must constantly be somewhat more strongly marked than the left. The same thing is to be understood when the syncopated notes stand singly. Ex:



Here the emphasis must be employed alike in both hands.

e. A slurred note standing between other notes equal in duration, but which are to be played staccato, must be struck with a certain degree of emphasis. Ex:

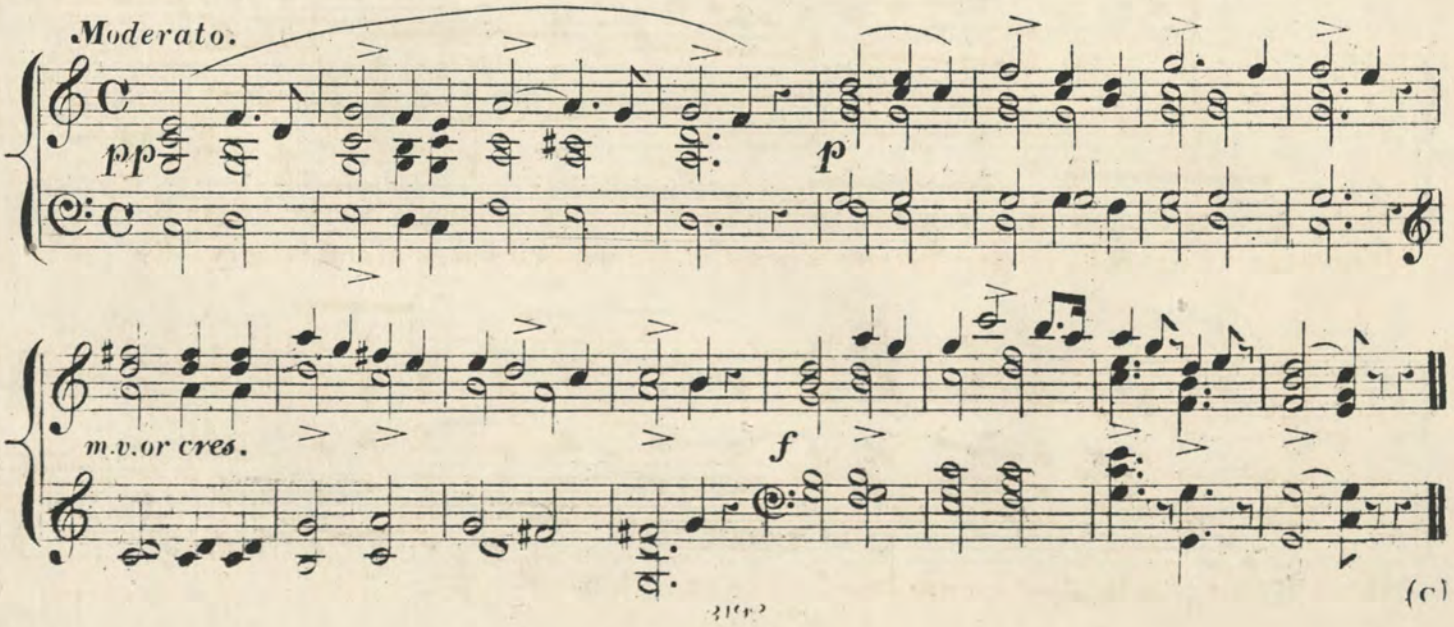


The first of the 2 notes which are here connected together by a short slur, must always be struck with a somewhat marked accent, while all the remaining staccatoed notes are only to be played with the prescribed degree of tone.

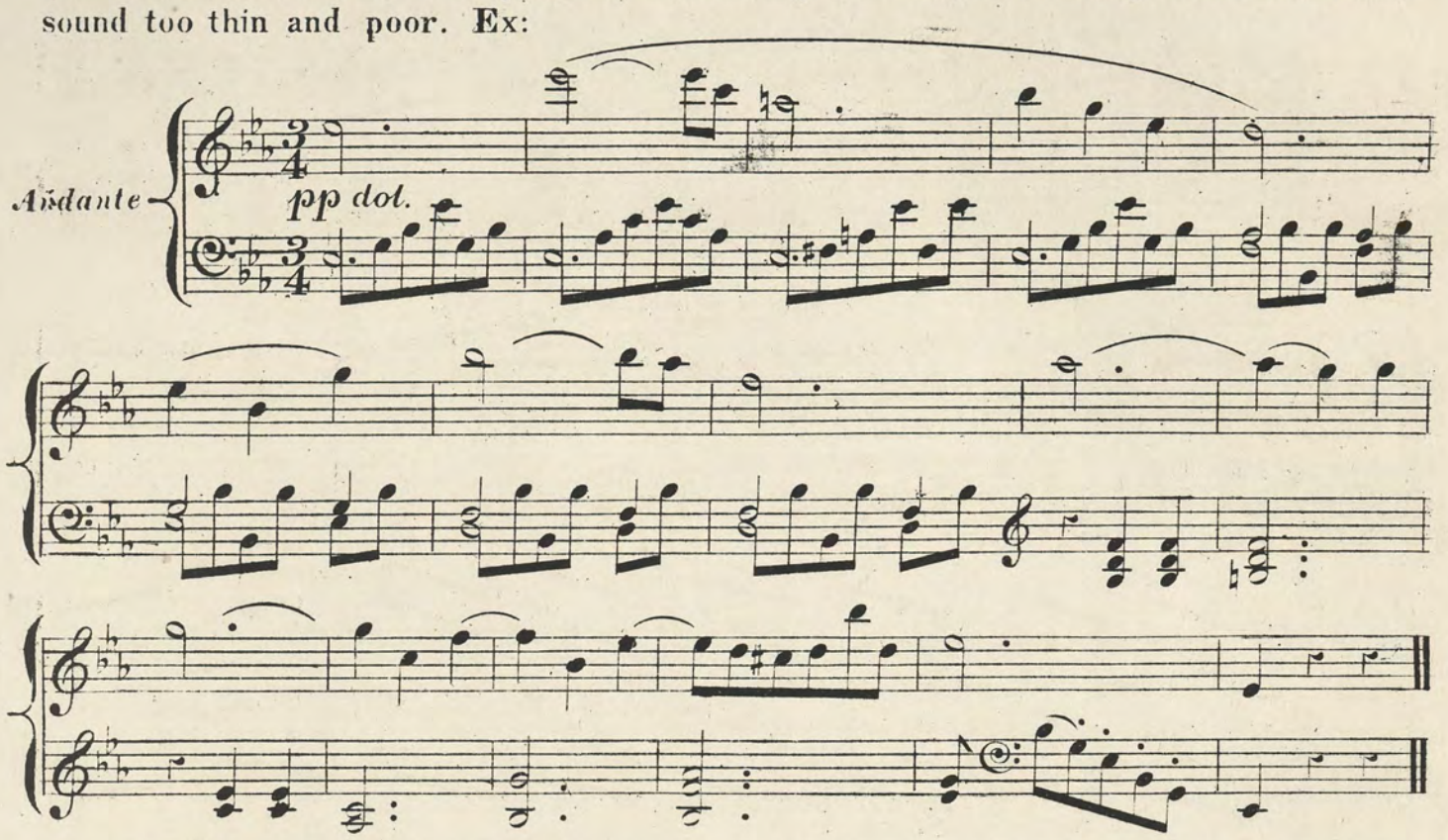
§3. The marks of expression which are affixed to single notes, require those notes to be played *one* degree louder than they would otherwise be.

When therefore a whole passage is to be played *pp*, the notes distinguished by ≻ or ∧ must be played only *p*, and therefore only with a very slight emphasis.

If the passage is marked Piano, the emphatic notes must be played *m.v.* and so on. Ex:



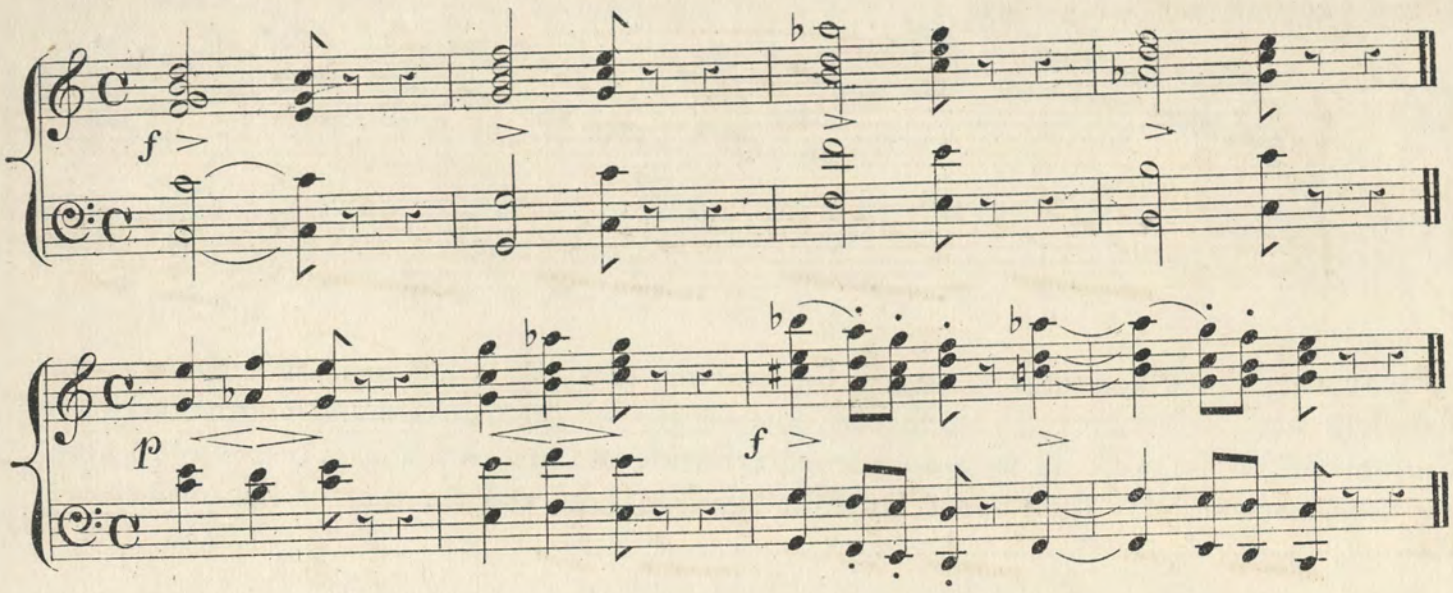
§4 Every note which is to be held down for some time, particularly in the Treble and in *pp* and *p* passages, must be struck with some little degree of emphasis: for as the Piano-forte has not the power of sustaining the tone, the melody would otherwise sound too thin and poor. Ex:



§5. With the same sort of emphasis must every higher note of a melody be played, as compared with those which are deeper as to pitch. Ex:

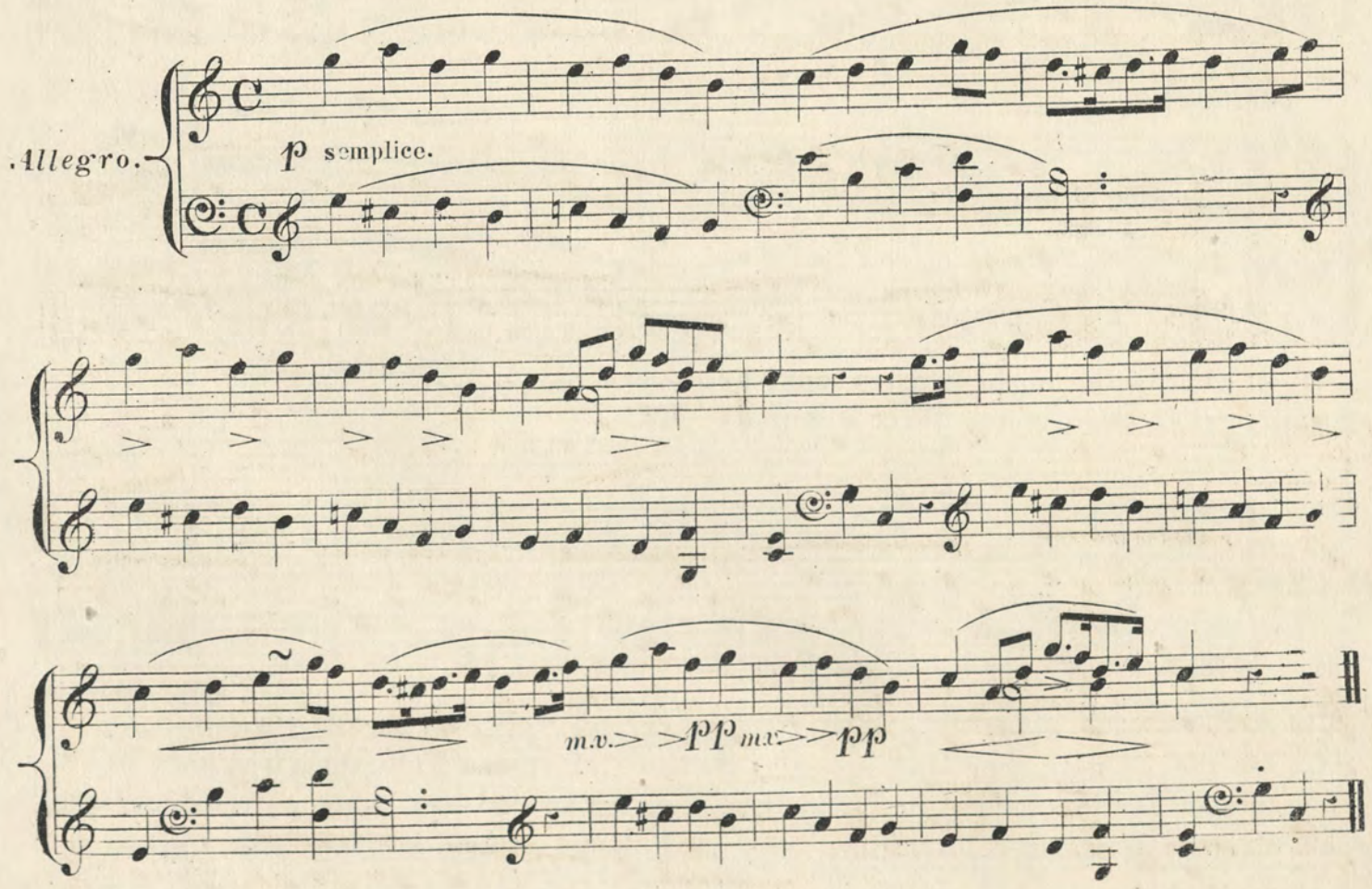


§6. When dissonant chords are resolved into consonant chords, the emphasis always fall on the discords. Ex:



Exceptions to this rule must always be expressly indicated by the Author.

§7. When a simple trait of melody is repeated several times, we can vary the accentuation of it in many different ways, and thus cause it to appear always new and interesting. Ex:



§8. Even in quicker passages, the emphasis must fall once on the accented, and once on the unaccented times of the bar. Ex:

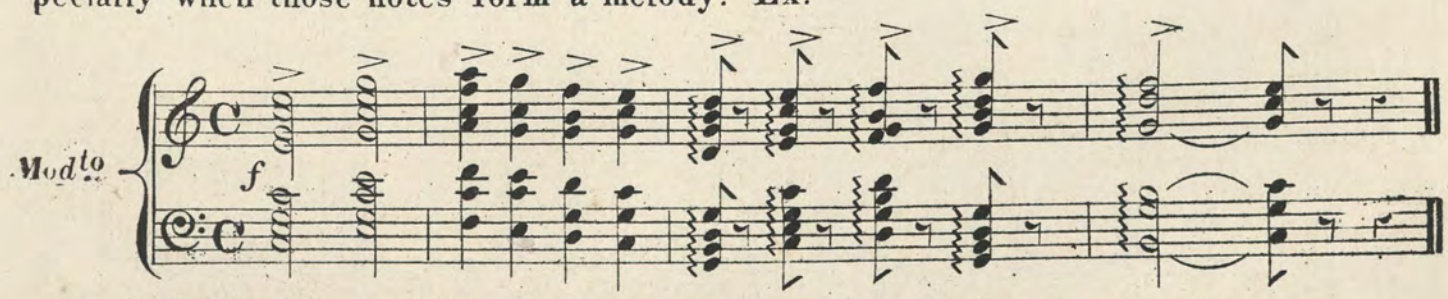


§9. In very quick running passages, the placing of a slight but marked emphasis on the first note which belongs to the accented times of the bar, is more particularly advantageous, when we play with an accompaniment, and are called upon therefore to keep the time more strictly than usual, both for our own sake and for that of the accompanist. Ex:





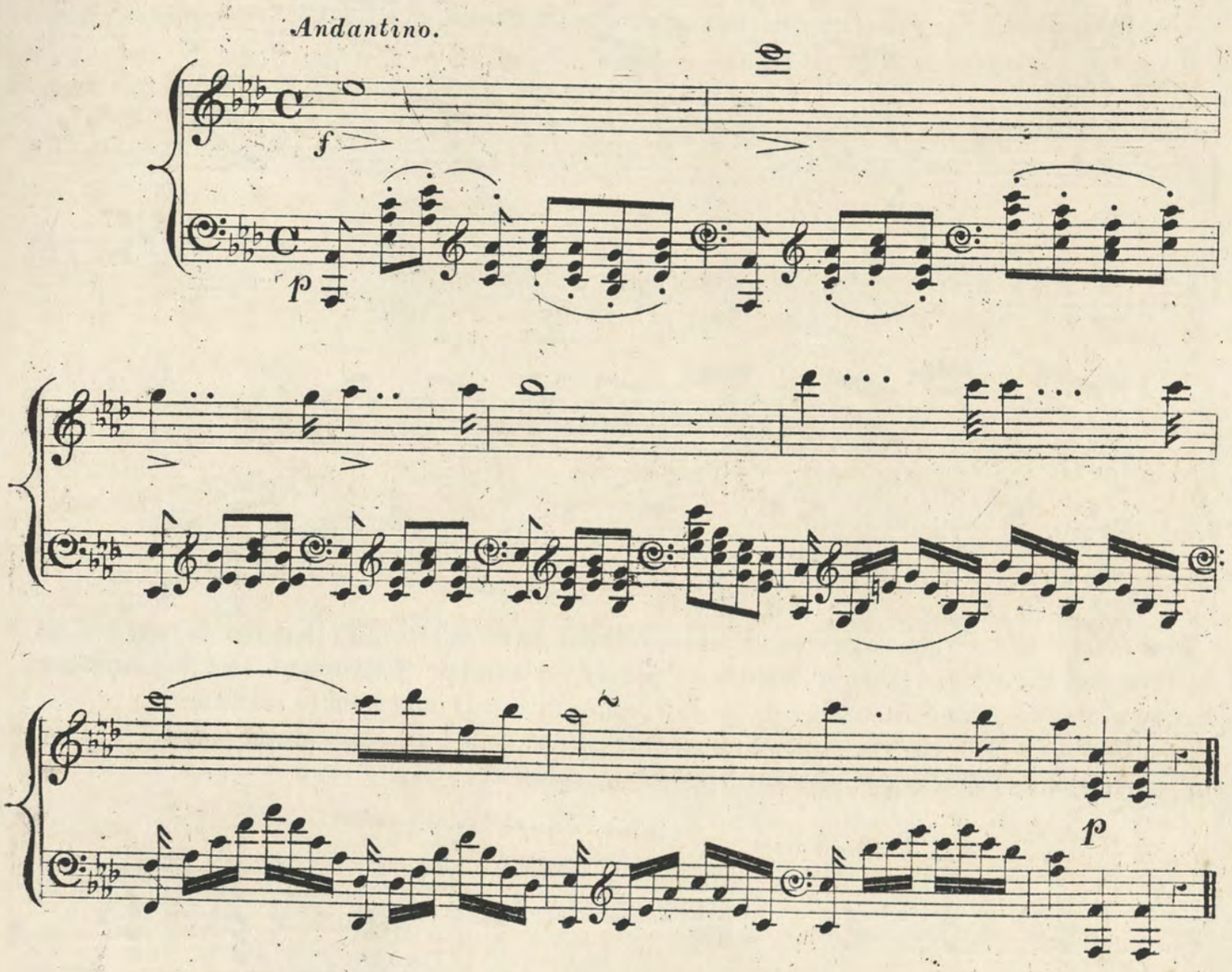
§10. In chords the highest notes must be more strongly marked than the rest, especially when those notes form a melody. Ex:



§11. A Piece ends generally either *pp* or *ff*, scarcely ever mezza voce.

§12. On the repetition or Da Capo of a Scherzo after the Trio, the first part of it when played for the second time, and the following second part when played the first time must be performed throughout *pp*, and almost without any emphasis.

§13. When plain long notes occur in the right hand, while the left has an accompaniment consisting of many notes, the right hand must be played almost forte, and the left hand on the contrary, should be played piano.



As in this example it is impossible to employ with propriety any particular degree of emphasis in the right hand, beyond that which will arise from striking the notes with that hand rather forte, holding them firmly down, and connecting them smoothly with one another; it is necessary to transfer this sort of emphatic expression to the left hand, so far as to play the chords which ascend and the semiquavers, somewhat crescendo, and on the contrary, to play those which descend, diminuendo; without however by any means overstepping the limits of Piano, and always taking care by a gentle touch to give these accompanying parts a soft and melting effect.

§14. Among the most beautiful effects which arise from playing with finished expression, may be particularly mentioned the striking with firmness the notes of a slow melody, when it occurs in the middle parts, while *both* hands play a soft accompaniment thereto. Ex:



The effect of such passages when well executed is so decieving, that one is tempted to believe that the middle part or melody is played on another instrument and by another hand, while the Piano forte merely accompanies in a soft and gentle manner.

§15. When there occurs a connected melody accompanied by staccatoed notes, it must be played with more emphasis than the accompaniments. Ex:

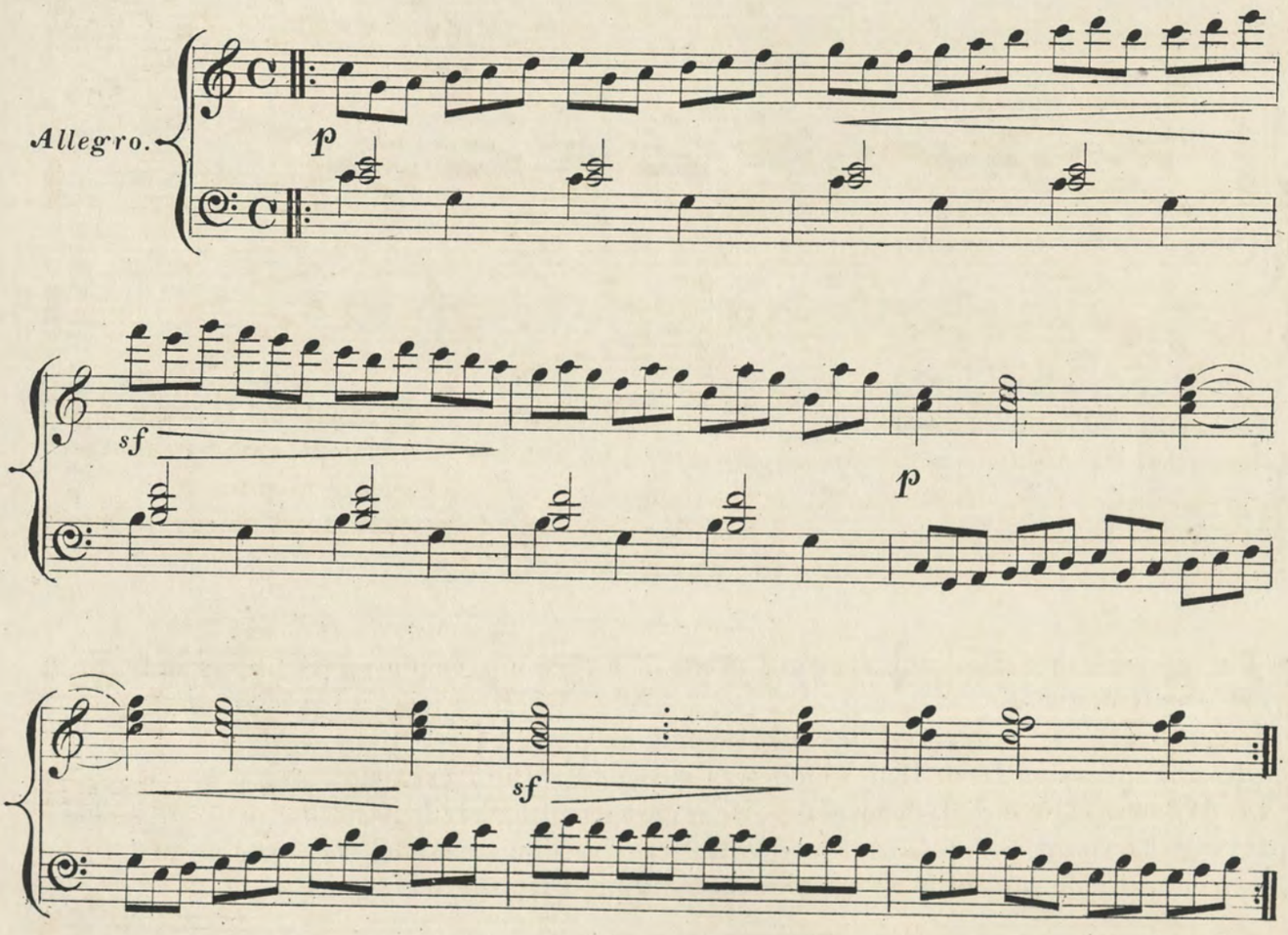


Here, the upper part which contains the melody must be played almost forte, and also with emphasis and expression, while the shorter notes in both hands must be executed very piano, and staccato, but by no means arpeggioed

On the application of the Crescendo and Diminuendo.

§1. Before any thing else, it must be observed that the crescendo should never be produced by a visible exertion of the hands, or by lifting up the fingers higher than is usual, when we are playing legato; but only by an encreased *internal action of the nerves*, and by a *greater degree of weight*, which the hand receives therefrom, without however fettering the flexibility of the fingers

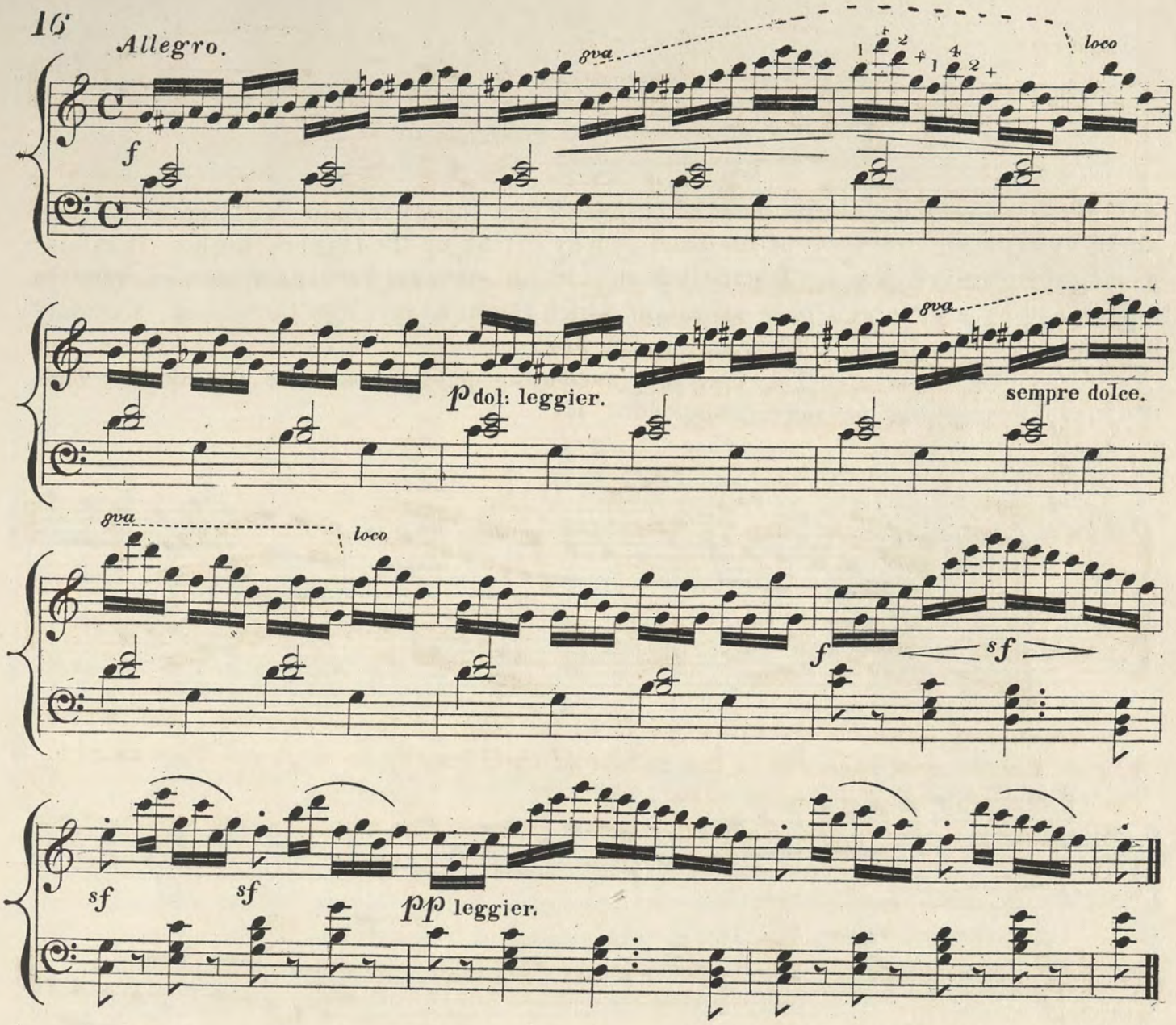
§2. According to the general rule, every ascending passage must be played crescendo, and every descending passage, diminuendo. Ex:



This rule must be observed, even where the Composer has not indicated the style of playing. Where he wishes for the opposite mode of expression, it must always be expressly indicated.

§3. If a passage of this kind, not very short, is to be repeated directly, it ought to be played much more piano the second time than the first.

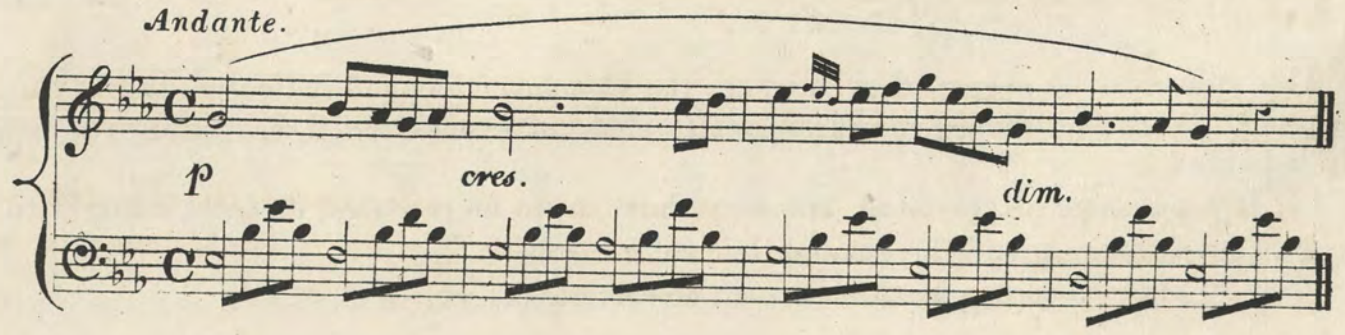
Even a *pianissimo* has in this case an agreeable effect. Ex.

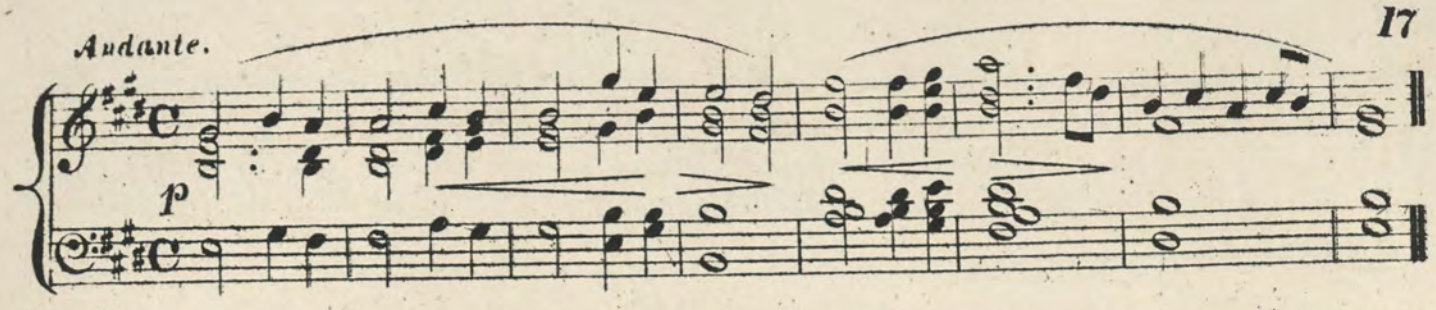


The 2d time therefore the *cres:* and *dimin:* is either not employed at all, or only in a very small degree.

In general, every repeated passage should be played the 2d time, with a different style of expression from that which was given to it the first time.

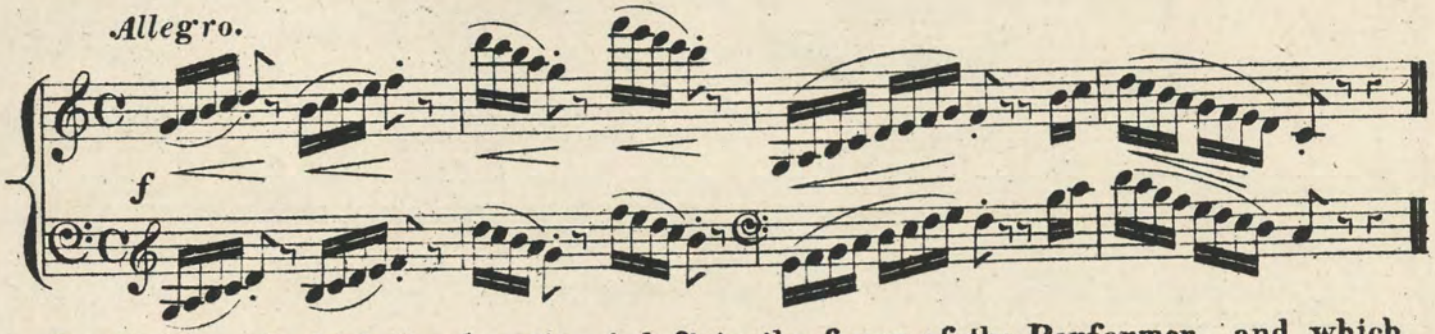
§4. When a slow melody proceeds either in ascending or descending over an accompanying harmony, which is stationary, the cres: or dim: must be employed according to the general rule and in a manner corresponding with the melody. Ex:





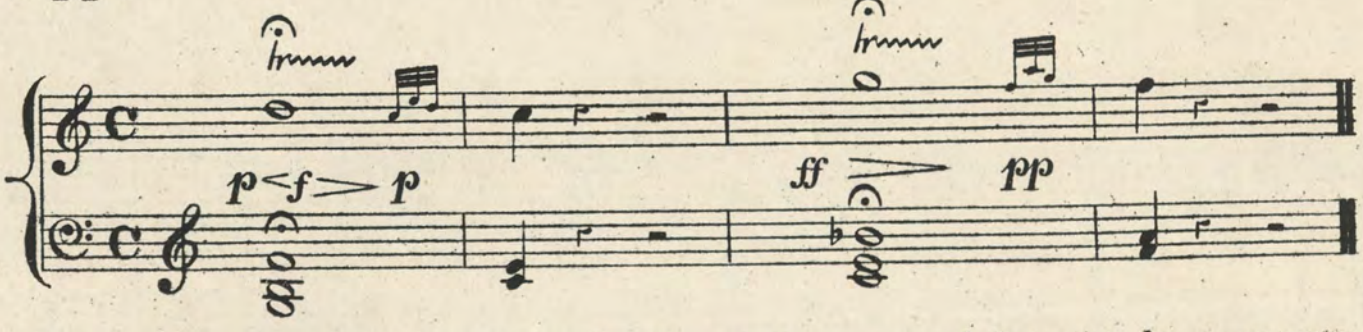
It is of course understood, that the player himself must introduce this expression, even when the Author has not indicated any.

§5. Short passages, consisting of quick runs and intended to be played forte, are generally executed crescendo both in ascending and in descending, so that the last note may receive the emphasis. Ex:

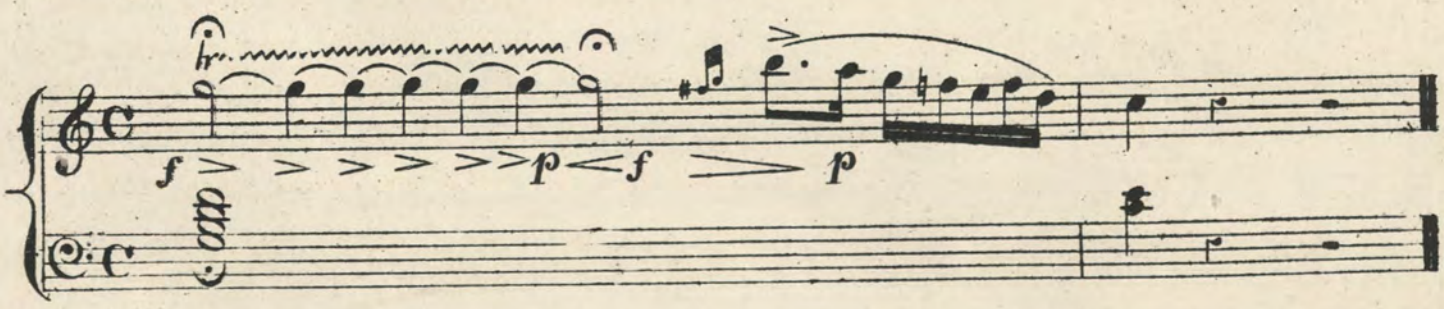


§6. Shakes of which the duration is left to the fancy of the Performer, and which begin Piano, must encrease in the middle of their length to a *f*, and then as gradually diminish to piano once more.

When such shakes begin Forte, they must generally be executed diminuendo down to a *pp*.



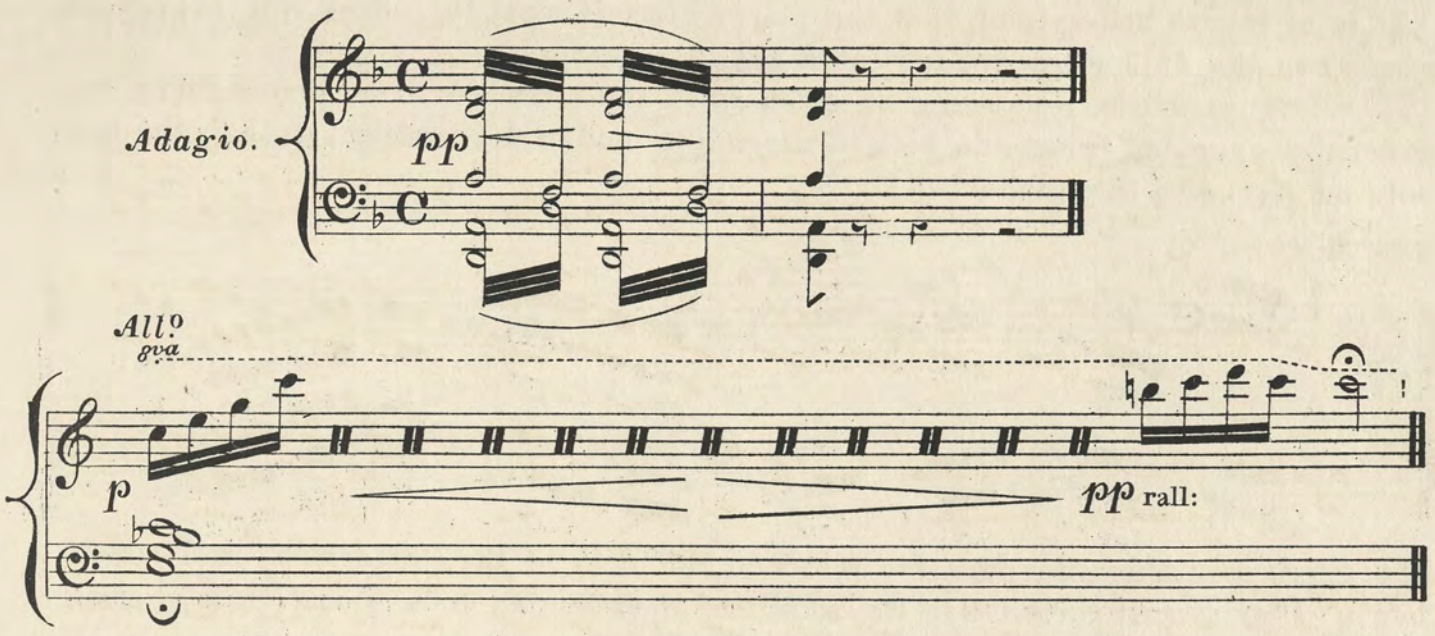
A Shake of such a long duration will often gain encreased interest, by a properly regulated and often repeated emphasis. Ex:



Here, however, the shake must not by any means be interrupted; the repeated swelling and diminishing of the shake must only be produced by successive stronger or weaker pressures of the fingers on the keys, occurring at equal intervals.

The Player must allow himself this ornament, only when a pause is combined with the shake, and where of course it may be of any duration at his pleasure.

§7. It is only in a long Tremolando, and particularly in such cadence passages, as are of an *ad libitum* duration, that this swelling and diminishing of the quantity of tone generally takes place. Ex:



§8. Occasionally during a general cres: and dimin:, other little marks of expression occur, which must take their part in the general swelling or diminution of tone. Ex:



The subordinate characters <> must encrease and decrease in quantity of tone, in proportion as the general cres. and dimin. encreases or decreases.

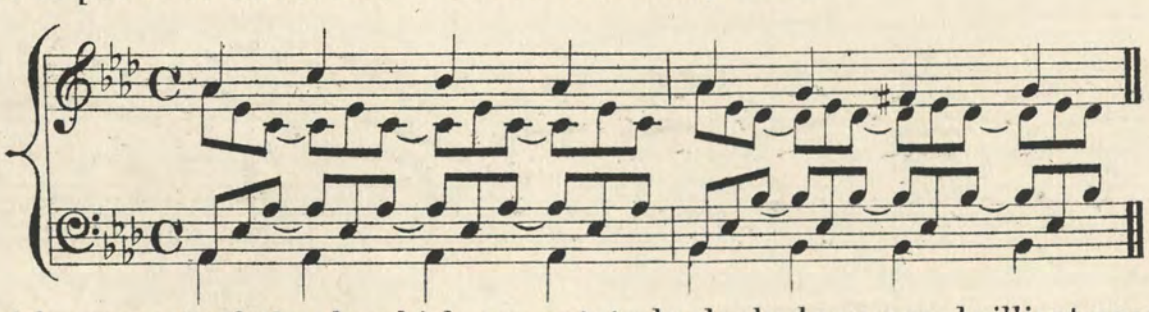
ON THE EMPLOYMENT OF THE VARIOUS DEGREES OF LEGATO AND STACCATO.

§1. The holding down, the dropping, and the detaching of the keys may, as in the Forte and Piano, be divided into *five* degrees, viz:

a. The *Legatissimo;* in which each finger is suffered to remain on the key for a *longer time* than the note actually prescribes. This kind of touch is applicable only to arpeggioed chords; and great care must be taken to hold down in this way, only such notes belonging to those chords as are *consonant* or agreeable to the ear. Ex:



Here the top note in the right hand, and the bottom note in the left must be held down nearly as long as if they were crotchets, and the middle fingers ought not to be lifted up till they are required to strike some other notes; nearly thus.



In quick arpeggioed chords, which are not to be looked upon as brilliant passages, but merely as contributing to enliven and encrease the effect of full harmony, the same mode of playing is applicable. Ex:



b. The *Legato;* by this kind of touch, passages of melody and closely connected successions of harmony are to be executed on the Piano forte; and the Player by strictly holding down each note till the next one is struck, must, as far as the instrument will allow, endeavour to imitate the effect of the human voice, or the smooth tone of a wind instrument.

c. The MEZZO STACCATO, or half-detached touch, occupies the middle place between the smoothly connected and the pointedly detached kinds of touch, and gives a certain emphasis to each note, without however connecting it to the rest.

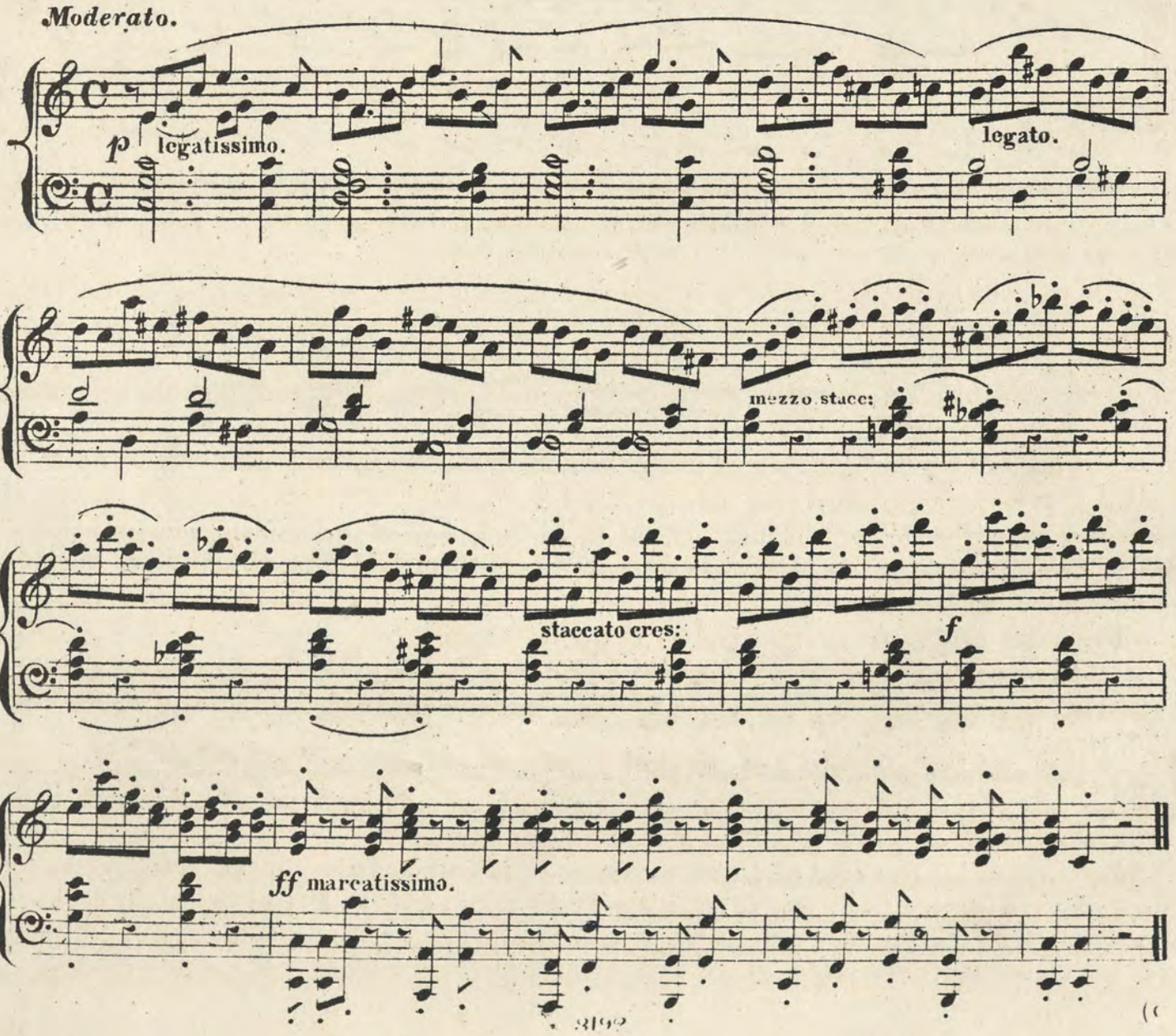
Notes struck in this way, receive a peculiar significance and importance, which, particularly in slow movements, no other kind of touch can possibly impart.

d. The STACCATO, The pointedly detaching of the notes infuses new life into the music; and the fatiguing monotony, which the constantly connecting the notes would at least assuredly produce on the hearer, is avoided by the occasionally detaching of them, and by the little points of repose which this produces.

e. The MARCATISSIMO or MARTELLATO. This peculiar mode of detaching the notes amounts almost to the shortest splintering or scattering of them; and when introduced in the proper place, it imparts to passages, otherwise light and insignificant, the effect of the dazzling Bravura style of playing, and of a conquest over the greatest difficulties.

§2. Between *these five* degrees of expression, there lie innumerable shades and modifications, all of which may be employed to advantage by a perfectly formed flexibility of finger, prompted by the gifts of feeling and of talent,

In the following example the above principal modifications are presented one after another.



§3. The *Legatissimo* is indicated by slurs and ties, as also in general by the word itself being superadded; and it is besides also to be employed in all such passages, as contain a touching melody in several parts, or a richly sounding succession of harmony. Such passages are generally played *pp*, *p*, or *m.v;* seldom *forte* or *ff*. Ex:



The mournful character of this passage, and the great expression with which it may be played, demands from the performer the observance of the following rules, and styles of playing.

1. Both hands must always be held firm, and with all their weight resting on the keys; although the fingers, wherever *p* or, *pp* is indicated, must strike as gently as is necessary.

2. At all crotchets and minims, the fingers *after the percussion*, must keep the keys firmly down, as low as they will descend.

3. In the first 3 bars, the notes of the melody in the right hand must be held down so long, that each finger shall not quit its key, till somewhat after the next note is struck, say not till after about the length of one of the quavers of the accompanying triplets. The 2 last triplets in the third bar, and the 3 last triplets in the 5th bar are to be held as long in the right hand as each finger can possibly remain stationary on its key.

The same applies to all the triplets in the left hand.

4. At the passages in several parts which occur in the 4th and 6th bars, the finger must glide from one note to another with all possible smoothness, tranquility, and connection.

§4. The common Legato is indicated by slurs; and it must be employed in all cases where the Author has not indicated any particular expression. For in music, the Legato is the rule, and all other modes of execution are only the exceptions.

As we already know, the Legato consists in this, that every note is held down according to its full duration, and the keys are not to be quitted till the succeeding note is actually struck.

In this manner must be executed every melody, every passage in several parts and every run however rapid. The most dificult and most important point is the execution of the Legato in the strict

style; of this we shall speak hereafter, Here follows an example in the usual style.



The soft and gentle character of this movement is expressed, by the right hand executing both the slow notes and the runs with a fine full tone, with perfect equality and repose, and with as smooth a connection, as it could be played in one breath on a good wind instrument, such as the Clarionet or Flute. In the 8th bar the crotchets in both hands are to be kept down, so that the fingers may not be taken up till as late as possible, that is, just before the percussion of the next note. In the following 4 bars all the 4 parts are to be executed in an equally singing and flowing manner.

In like manner we must proceed with the quavers in the subsequent bars.

The quavers in the left hand in the first 7 bars are to be played in a connected manner, tis true; still the lowest notes must not be held down as if they were minims, but at most like crotchets.

§5. Particular attention must be given to that Legato, which is to be employed in a progressive series of notes which is distributed between the two hands. Ex:



Here, both hands must every where follow one another with such perfect equality, that the hearer may always imagine, that he listens to only one hand playing Legato. Consequently the last note in each hand must be kept down, till the note which succeeds it has actually been struck by the other hand.

We must not confound this manner with that exchange of hands, in which in passages of a similar kind the crossing of the hands is made perceptible to the eye, in order to produce some brilliant and peculiar effect.

§6. When smoothly connected passages of octaves occur, the Player must endeavour, by alternately employing the 4th and 3d fingers, and by the most absolute repose of the hand, to produce as perfect a Legato as possible. Ex:



The same rule applies to full chords, when they are to be smoothly connected.

§7. When considerable skips are to be executed Legato, we must have perfectly at command, the power of projecting our hands towards any given point, and the certainty of taking a true aim, so that we may not fall on these distant keys with too much weight. Ex:



We must learn to employ the different shades of expression in these skips, with as much facility as in natural melody, and commonplace passages.

On the Mezzo Staccato Touch

or dropped-notes.

§1. This touch which may be divided into two principal sorts, is of peculiar importance to the Player; it is indicated by the character ....., and when applied to a single note, in modern music by .

§2. The first mode of employing it, consists in holding down the slow notes of a melody for only somewhat more than the half of their usual value, say for about 2 thirds of it; and thereby causing a little interruption, chasm, or interstice between such notes and those which come next.

In this case the keys are generally struck with some little emphasis. In tolerably slow notes the whole hand is to be raised up a little, but in quick notes only the fingers are to be lifted up. Ex:



The effect of this mode of playing in a slow movement resembles a speech interrupted by sighs, and the Performer must take care to quit each key at the proper moment, so that he may not get confused as to time either in the Legato nor in the real Staccato; except, as here in the 8th bar, some change in the style of performance is actually indicated.

§3. The slow time of the preceding example permits all the notes in it, which are to be detached, to be executed with a slight movement of the hand. But in quicker movements this motion must only be allowed to the fingers. Ex:



§4. When however, runs and passages still quicker than these are to be played in this manner, the *second species* of mezzo staccato playing must be employed; it consists in this, that each finger with its soft and fleshy tip on the keys, makes a movement like that used in *scratching* or in *tearing* off something, employs a more or less of the rapid action of the nerves, and muscles; and thereby obtains a very clear, pearly, and equal touch, by which, even in the quickest times, all passages may be executed with equal roundness and finish, with a full and not too harsh a tone, and with the most perfect and pleasing tranquillity of the hands.

§5. All Compositions written in the brilliant style, and consisting of a vast number of notes, and in a quick degree of movement, must *in preference* be played in this manner; because the quiet Legato style would appear too dull and monotonous, and the pointed Staccato, too hard and coarse.

It is of course to be understood that particular passages may at any time introduce exceptions to these rules.

§6. This mode of playing admits of all the modifications of *pp. p. m.v.* up to forte. Only the Fortissimo would here require too great exertion of the nerves. For it is evident that all kinds of crescendo, &c. ought to be produced only by an internal and invisible exertion of the nerves and muscles of the hands and fingers.



All passages distinguished by the words Leggiermente, or Leggierissimo, must be executed in this manner; as well as most tasteful embellishments, particularly those in the higher octaves, which receive thereby a particularly charming effect.

§7. This mode of playing is too important to be acquired by merely practising these few passages. The Student must occupy himself with it exclusively for a certain time; and here again the complete series of Scale-Exercises in all the keys are the very best means, if we diligently practise them in all the degrees of Piano and Forte, as well as in all sorts of movement,, till we are in a condition to execute at will in this manner, every passage, not consisting of double notes.

§8. This mode admits of very many shades and gradations between the Legato and the real Staccato; because we must by practice, gradually enable ourselves to encrease at will this power of suddenly dropping the keys, by a greater or less exertion of the nerves and muscles, as well as by more or less movement of the tips of the fingers.

ON THE STACCATO.

§1. The Staccato style is indicated by dashes over the notes, or by shorter durations of the notes than usual, followed by rests; it consists in a short firm percussion of the keys by the fingers, without lifting up the hands in any considerable degree, and without making use of that quick withdrawing or sudden dragging away of the tips of the fingers, of which we have spoken in the last Section.

§2. It is to be understood as a rule, that when these dashes occur, each note is to be held down for only the *half* of its duration.

§3. The Staccato can only be employed up to a certain degree of rapidity; and such passages as are to be played Molto Allegro or Presto, can only be executed according to the foregoing mode of striking the keys, as the Staccato would be found too laborious.

§4. It is necessary, that the Player should be perfectly master of the Staccato in all the degrees of Piano and Forte; and that for this purpose he should diligently practise the Scale Exercises, &c, in all these ways, from the slowest Time to a moderate degree of quickness.

§5. The Composer always indicates the Staccato in some one way or other, and the Player should not employ it merely according to his fancy.

§6. When 2 or 3 notes are connected together by a slur, the 2d or 3d note is to be played detached. Ex:



But when at the end of the short slur, a dot stands over the note, that note must be detached very short, so as to curtail it by more than half of its duration.

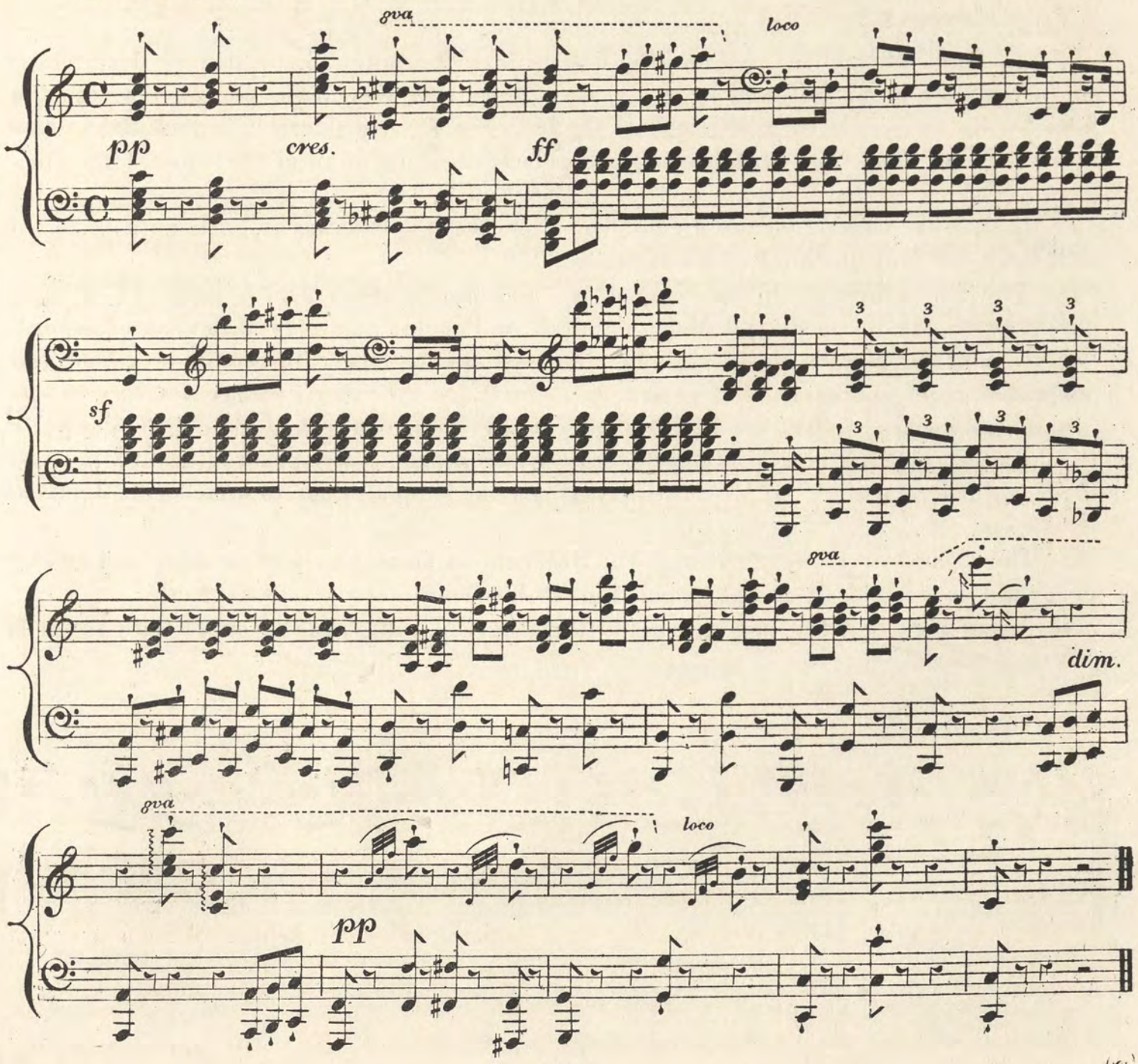
§1. This is the shortest and most pointed manner of detaching notes; it may be carried on till it amounts to the *Martellato,* or hammer like percussion of them, in which the notes are struck as short as possible, appearing and disappearing with the rapidity of lightening.

§2. This mode is indicated by perpendicular dashes or strokes over the notes, which in playing must be carefully distinguished from the dots which frequently occupy the same situation.

§3. A more than usual elevation of the hand and even of the arm, particularly in skips, is allowed here, as the *Marcato* is generally employed only in Octaves, Chords, and passages in which the notes do not follow one another very quickly; and as the Player, to enhance the effect, is often obliged to exert a good deal of force.

§4. Here the Pianist must be most particularly careful to preserve a *fine tone*, even in the greatest *ff*, so that the Martellato may not degenerate into a mere thump or crash.

Here follows an Example.



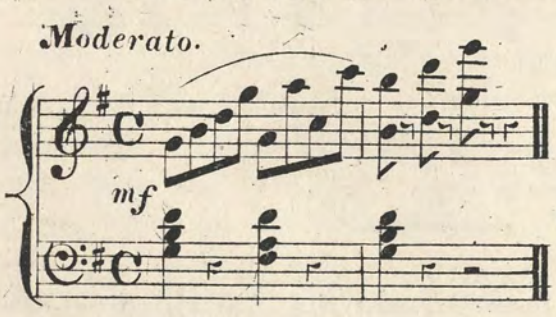
In the following Example, all the 5 principal species of Legato and Staccato are introduced in succession.



§5. When long and extended passages pass by degrees from Legato to Staccato, or the reverse, there are many other, and indeed almost infinite little gradations between each principal species, which may be produced by well practised fingers, prompted by refined feeling.

§6. As in the pointed manner of detaching the notes, employed in the Molto Staccato, the entire hand and even the fore-arm must be lifted up; every passage which is executed in this manner receives a particularly shewy effect, and it appears to the hearer much more difficult, than it really is, or then it would appear, if executed in any other style of playing.

Thus, for Example, no one will call the following passage difficult.



But let us play it in the following manner,

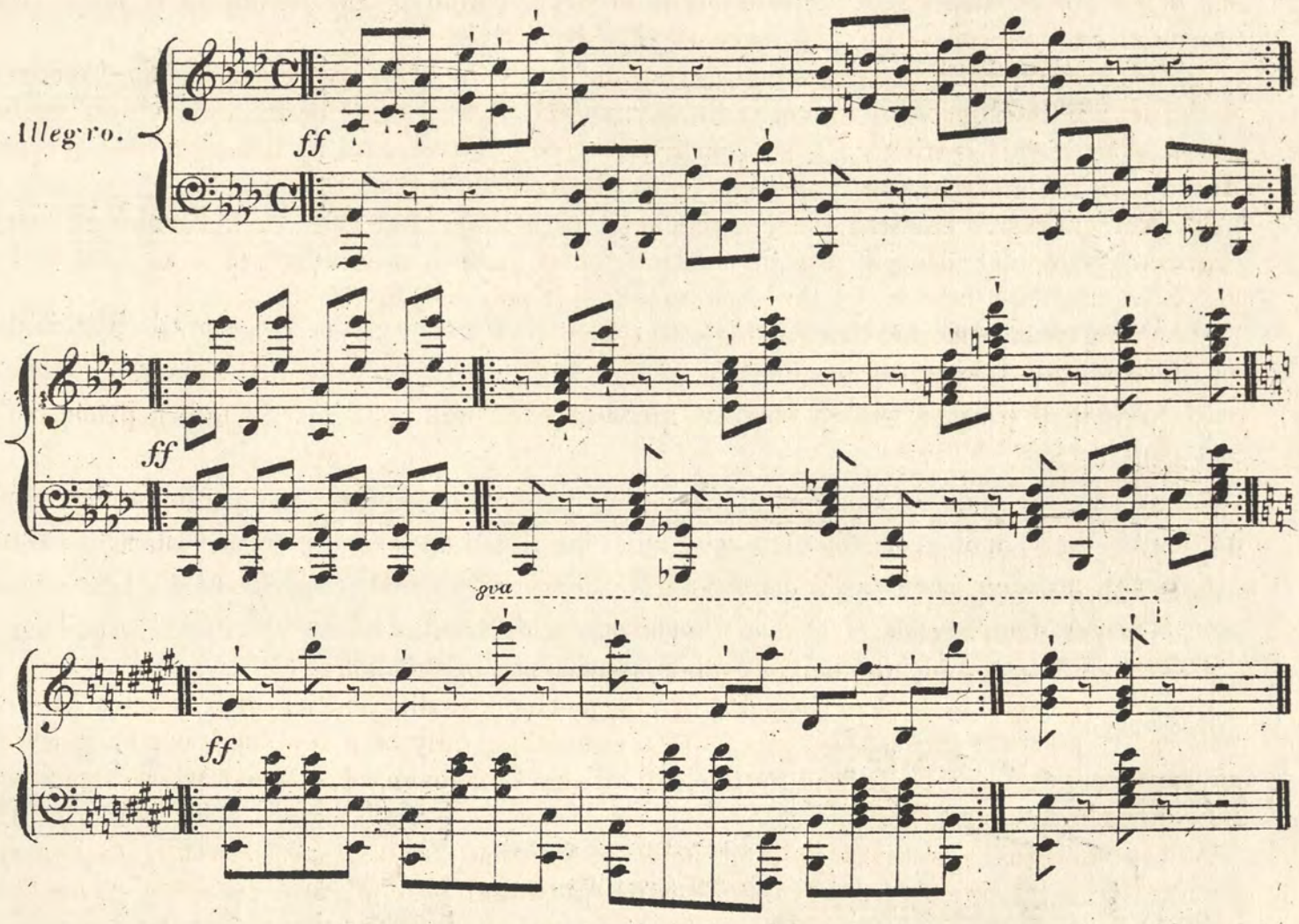


that is, with bent and rigid fingers, with great force, extremely short, and with the necessary movements of the arm; we shall find that in truth it has become much more difficult; but that it has also become much more effective, and that is now in a certain degree, capable of justly exciting the admiration of the hearer. When a passage, executed in this manner, is really difficult, and conceived by the Composer with brilliancy, it receives the character of the *Bravura*, or that which is more particularly called the brilliant style of playing; and when the Player, in public performances,

and in a large locality, makes use of this mode; he is enabled to give to the composition which he has selected, an unusual degree of spirit and character, and often to exalt the satisfaction of his audience to absolute enthusiasm.

§7. This manner can only be employed in its full extent in *f*, and *ff*; although, naturally speaking, the most pointed detaching of the notes frequently occurs in *p*, and *pp*; only in the last case the arm must be kept much more tranquil, and the detaching of the notes must be effected merely by the fingers.

§8. Loud passages of octaves, skips with chords, and other similar passages, must in general be executed in this way.



§9. Great rapidity cannot be combined with this mode of playing; still, however, the scales must occasionally be practised in this way, and in a moderate degree of movement, in order to give the arms and fingers the requisite precision in striking the keys. For the Player must take especial care, that the fore-arm shall only be allowed so much movement, as is absolutely necessary to attain the desired effect, and to always maintain a fine equality of tone. Excess in this respect would be too laborious and exciting, and in very lengthy passages might even become prejudicial to the health.

C. ON OCCASIONAL CHANGES IN THE TIME OR DEGREE OF MOVEMENT.

§1. We now come to the third, and perhaps the most important means of Expression, namely, to the various changes in the Time first prescribed, by means of the *rallentando* and *accelerando*, or the dragging and hurrying onwards in the degree of movement.

§2. That Time is infinitely divisible, as well as power of tone, we have already remarked. Before every thing else, we must consider it as a rule, always to play each piece of music, from beginning to end, without the least deviation or uncertainty, in the time prescribed by the Author, and first fixed upon by the Player. But without injury to this maxim, there occurs almost in every line some notes or passages, where a small and often almost imperceptible relaxation or acceleration of the movement is necessary, to embellish the expression and increase the interest.

§3. To introduce these occasional deviations from the strict keeping of the time in a tasteful and intelligible manner, is the great art of a good Player; and is only to be acquired by highly cultivated taste, much attentive practice, and by listening to great Artists on all instruments, particularly to distinguished Singers.

§4. Not only each musical piece considered as a whole, but even each single passage expresses some definite passion or emotion; or at least it will admit of some such feeling being infused into it, by the style in which it may be played:

Such general emotions or feelings may be:
Gentle persuasion,
A slight degree of doubt, or wavering hesitation;
Tender complaining;
Tranquil assent.
Transition from a state of excitement to a more tranquil one.
Refusal on reflection.
Sighing and grief,
Whispering a secret,
Taking leave, and innumerable other sentiments of this sort.

Players, who are no longer impeded by the mechanical difficulties of a musical piece, will easily discover those passages, (often consisting only of a few single notes), in which any such feelings are contained by the will of the Composer, or at least, where they may be conveniently expressed.

And in such cases, a slight holding back in the time (*calando, smorzando,* &c.) may generally be introduced to advantage, since it would be contrary to good sense to employ in such cases any accelleration or hurrying onward in the speed of the movement.

§5. Other passages, on the contrary indicate:

Sudden cheerfulness,
Hasty or curious interrogations,
Impatience,
Incipient anger,
Fixed and powerful resolution,
Unwilling reproach,
Pride and ill temper,
Timid flight,
Transition from a state of tranquility to one of excitement, &c.

In such passages the hurrying onward and acceleration of the time is natural *(accelerando, stringendo, &c.)*, and in its proper place.

§6. But when these emotions are correctly perceived and caught up by the Player, still the principal affair lies in this, that in the application of them, nothing shall be overdone, and that all these means of expression shall not be introduced to satiety; as otherwise the most beautiful passages will appear distorted and unintelligible.

More detailed Explanations.

§7. There are an infinity of cases, in which a passage or a piece may be played with several kinds of expression in respect to the degree of movement, without any of those modifications appearing absolutely incorrect or contradictory. Thus, for example, the following passage of melody may be executed in four different ways, as indicated below it.



According to the *1st way*, the passage will be played in strict time throughout, and the requisite expression will be produced merely by the *crescendo* and the *diminuendo*, by the *Legato* and the *demi-Legato* of the quavers, as also by the Legatissimo of the minims.

According to the 2d way, even in the second bar a slight holding back in the time is employed, which towards the end of the 3d and throughout all the 4th bar, fades away in a continued Smorzando, without however, degenerating into a downright tedious lingering in the degree of movement.

According to the 3d way, the first two bars must be played in a somewhat hurrying or accelerated time; and the 2 last bars must again be retarded in the same degree.

Lastly, according to the 4th way, the whole will be executed with much holding back and lingering in the movement, so that by degrees and toward the end, the time will slacken almost into an Adagio.

Which of these 4 ways of performance may we consider as the best for the present example?

The character of the Passage is soft, tender, and extremely timid. The first way, in strict time will not suffice for this expression, with whatever exactness we may observe the *cres.* &c.

The second way is better, in so far that the passage stands out to more advantage, and opportunity is given, by the protracted duration of each note in the crescendo, to give more significance to the melody and the chords.

The third way is best suited to the before mentioned character of the piece. It gives to

the two first ascending bars more life and warmth, and the *rallentando* which follows makes the last two bars so much the more pleasing.

The 4th way would be too languishing, and we could only give any charm to the character of the passage, by means of a very delicate mode of touch; and thereby too, the whole would be too much spun out. Besides, we must take care not to overdo such *accelerandos, ritardandos*, &c; and make such passages unintelligible by spinning them out to excess; nor distort them, by hurrying on the time too much; a very small, gradual, and equally progressive degree suffices, so that the prescribed time is scarcely varied by a $\frac{1}{4}$ or $\frac{1}{6}$ part.

And as the *cres:* and *dimin:* must be executed by degrees, and with a well calculated increase or decrease in power; so also it is with the *acceler*, and *rallent*. A *sudden* change in slowness or quickness in single notes would in this case spoil the whole effect. From this example we see, that the very same passage admits of several styles of execution, of which none can properly be considered as contradictory; (it would be a contradiction, for Ex: if we were to play this passage throughout *forte* and *coarse.)* For the sense of propriety natural to the Player, and also the nature of that which precedes or follows it, must determine which sort is the most decidely appropriate.

It is particularly in *ritardandos* of considerable length, that there is wanted peculiarly well cultivated feelings, and much experience, in order to know how far we can venture to extend it *without becoming tedious to the hearer.*

When too these passages are to be repeated in several places in the same piece, the Player is not only at liberty to employ each time a different style of execution, but it is even his duty, to avoid monotony; and he has only to consider, what sort is most proper in respect to what precedes or to what follows.

On the employment of the RITARDANDO *and* ACCELERANDO.

§8. The *Ritardando*, according to the generally established Rule, is much more frequently employed than the *Accelerando*, because the former is less likely to disfigure the character of the piece, than the too frequent hurrying on in the speed of movement. We may retard the time most advantageously.

a. In those passages which contain the return to the principal subject.

b. In those passages, which lead to some separate member of a melody.

c. In those long and sustained notes which are to be struck with particular emphasis, and after which quicker notes are to follow.

d. At the transition into another species of time, or into another movement, different in speed from that which preceded it.

e. Immediately after a pause.

f. At the Diminuendo of a preceding very lively passage; as also in brilliant passages, when there suddenly occurs a trait of melody to be played piáno and with much delicacy.

g. In embellishments, consisting of very many quick notes, which we are unable to force into the degree of movement first chosen.

h. Occasionally also, in the chief *crescendo* of a strongly marked sentence, leading to an important passage or to the close.

i In very humorous, capricious, and fantastic passages, in order to heighten the character so much the more.

k. Lastly, almost always where the Composer has indicated an *espressivo;* as also

l. At the end of every long shake which forms a pause or Cadenza, and which is marked diminuendo.

NB. It is of course understood, that here, under the term Ritardando, we mean to comprehend all other equivalent expressions, which indicate a more or less marked slackening in the original degree of movement, as for Example: *rallent, ritenuto, smorzando, calando,* &c: as they are only distinguished from each other by the more or less degree of Ritardando.

We shall insert an example on this subject.



1. The first bar must be played in strict time;
2. The three last quavers of the 2d bar must be *retarded* a very little; indeed almost imperceptibly so, as the next or 3d bar is a repetition of the first bar, and therefore of the principal subject, though on other degrees of the scale.
3. The last somewhat arpeggioed chord in the 3d bar should be played rather ritenuto.
4. The three last quavers in the 4th bar must be executed with somewhat more fire, (and therefore almost *accelerando*), which is again relinquished in the last three quavers of the 5th bar.
5. In the 6th bar is one of those embellishments, consisting of many notes, which in a measure obliges us to employ a *ritardando* in both hands, in order that the quick notes may not be hurried and confused, but that they may flow gracefully and tenderly onwards; only the last notes of this embellishment must be perceptibly retarded, and on the last note but one (the G♯) a kind of short pause should be introduced.

With respect to the distribution of this long embellishment, as regards the bass, we shall speak hereafter.

6. The 7th and 8th bars are in strict time.
7. The 9th bar must be played with power and spirit, (consequently *almost accelerando.*)
8. The 2d half of the 10th bar somewhat tranquil.
9. The 11th bar somewhat ritardando, and the last dissonant chord very soft, and also something slower; because every dissonant chord, (when it is marked Piano), produces the best effect, when played in this manner.
10. The three first quavers of the 12th bar in exact time; on the contrary the last five quavers *ritardando*, as they form the transition into the Thema.
11. The 13th bar in Time.
12. The first crotchet in the 14th bar somewhat *ritard.* which is increased considerably in the 2d crotchet, and in which the 8 upper notes must be marked *forte* and *cres.* The Pause must last for about five quavers, and the following run must be moderately fast, equal, tender, and *diminuendo*, till ultimately the last 8 notes must be played with a marked *ritardando.*
13. The first half of the 15th bar in strict Time; the 2d half ritardando, where the close of the embellishment must tell with extreme tenderness.
14. The last bar in a tranquil degree of movement.

The two following remarks must be carefully attended to.

I. Although in almost every bar of this Thema a ritardando is introduced, yet the whole, (particularly in the left hand), must be played so naturally, consecutively, and unornamented, that the hearer shall never be left in doubt as to the proper time, or be annoyed by the uncertainty of it.

II. As each part is to be played twice, on the repetition, the expression and therefore each ritardando may be somewhat more marked, by which means the whole will gain in interest.

All.o brillante e vivo.

2.d

XAM-
'LE.

marcate

fz fz

loco

Brillante

fz pp f

gva

fz dim.

leggier

gva

pp

cres ff

loco

gva loco

f f f

f pp ff

1. The first bar in Time, with great power, which must continually increase through 5 bars.
2. From the last chord in the 2d bar, commences a ritardando, which increases till the end of the 4th bar, and thereby gives a strong relief to the modulations of the chords.
3. The 5th bar in time.
4. The 6th 7th and 8th bars with an encreasing ritardando.
5. The 9th and 10th bars in Time and with fire.
6. The 11th bar with still more energy, but strikingly ritard, which gradually diminishes, so that the passage about the middle of the 12th bar already converges towards the original time.
7. The 13th and 14th bars in Time; the 15th bar, at first a little holding back; the 16th 17th 18th 19th bars in Time, and with much fire.
8. In the 20th bar, the semiquaver rest must be carefully attended to, so that it may be observed *almost* beyond its regular duration. The C which immediately follows the rest, must be played with particular emphasis.
9. In the middle of the 21st bar commences a ritardando, which goes on encreasing as far as the 23d bar; just as the quavers become gradually louder and more and more detached.
10. The shake on the pause must be continued for at least four complete bars of the prescribed time; becoming always softer and slower, so that its last notes, as also the three little concluding notes may appear about as slow as crotchets in an Andante movement.
11. The remainder in strict time.

§ 9. Sudden transitions into another key, must also be marked by a change in the time. Ex:



The first 5 bars in Time. In the 6th bar a somewhat gradual ritard. In the 7th bar a rather more tranquil degree of movement, which nevertheless must not too perceptibly relax the prescribed time.

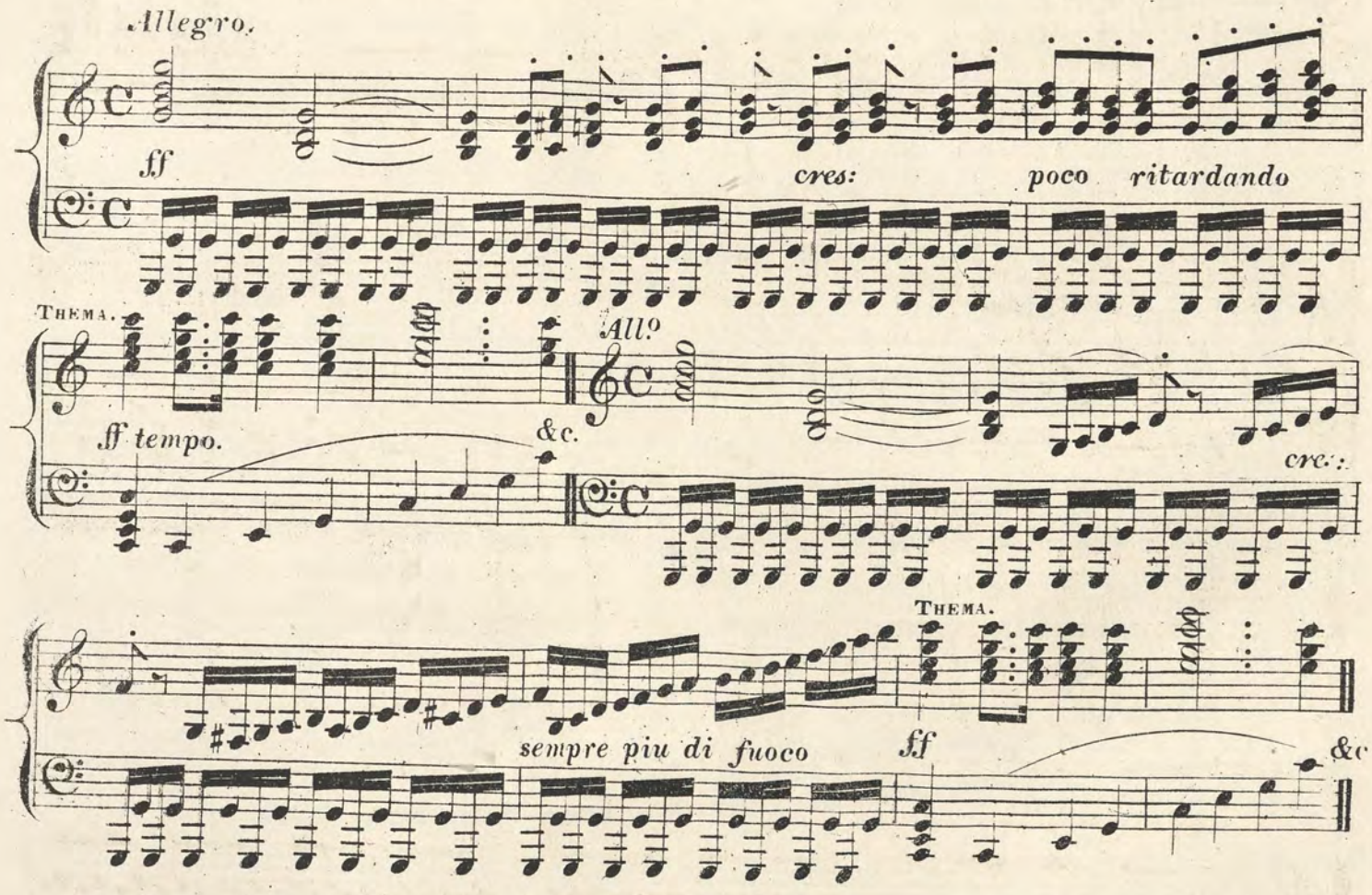
In the 8th bar a gradual return to the first degree of movement.

NB. Although in this example the two first bars are repeated, it would not be so well here to play them Piano the second time; as independent of them, a Piano almost directly follows. From this the Pupil will gather that, all the rules of expression must be applied with judgment, and according to circumstances.

§10. When a passage is about to be introduced in another key, and that it is to be played Forte, while the transition to it, on the contrary, is marked Piano; it must commence in strict time, if not indeed somewhat quicker still. Ex:



§11. When the transition to the Thema or to an important idea, consists of notes played staccato, or of chords; a ritardando towards the end of the passage of transition may generally be introduced to advantage. But should the transition consist of a rapid run, or of quick *Legato* notes, it must in generally be executed in strict time, or, according to circumstances, sometimes accelerando. Ex:



The Ritardando in the first example may be carried out to a very striking degree, (molto ritardando), and at the same time be combined with a sort of pompous grandeur. provided that the character of the whole will permit.

CHAP. IV.

ON PLAYING SIMPLE MELODY.

§1. The Pianoforte, as we know, cannot sustain a sound long, nor swell and diminish it like the human voice, the Violin, Clarionet, &c: For this reason the performance of a melody consisting of slow notes requires peculiar attention and address.

In the present day Pianofortes are much improved in this respect; and when the player knows how to treat them, he is enabled to approach very nearly to the instruments above named, without the aid of embellishments and passages.

§2. A simple melody must be played with much greater expression, and comparatively with much greater power, than is required in the hand which plays the accompaniment to it; in fact the latter must stand nearly in the same relation, for example, as the Guitar when it accompanies the human voice. Ex:

Andante espressivo.

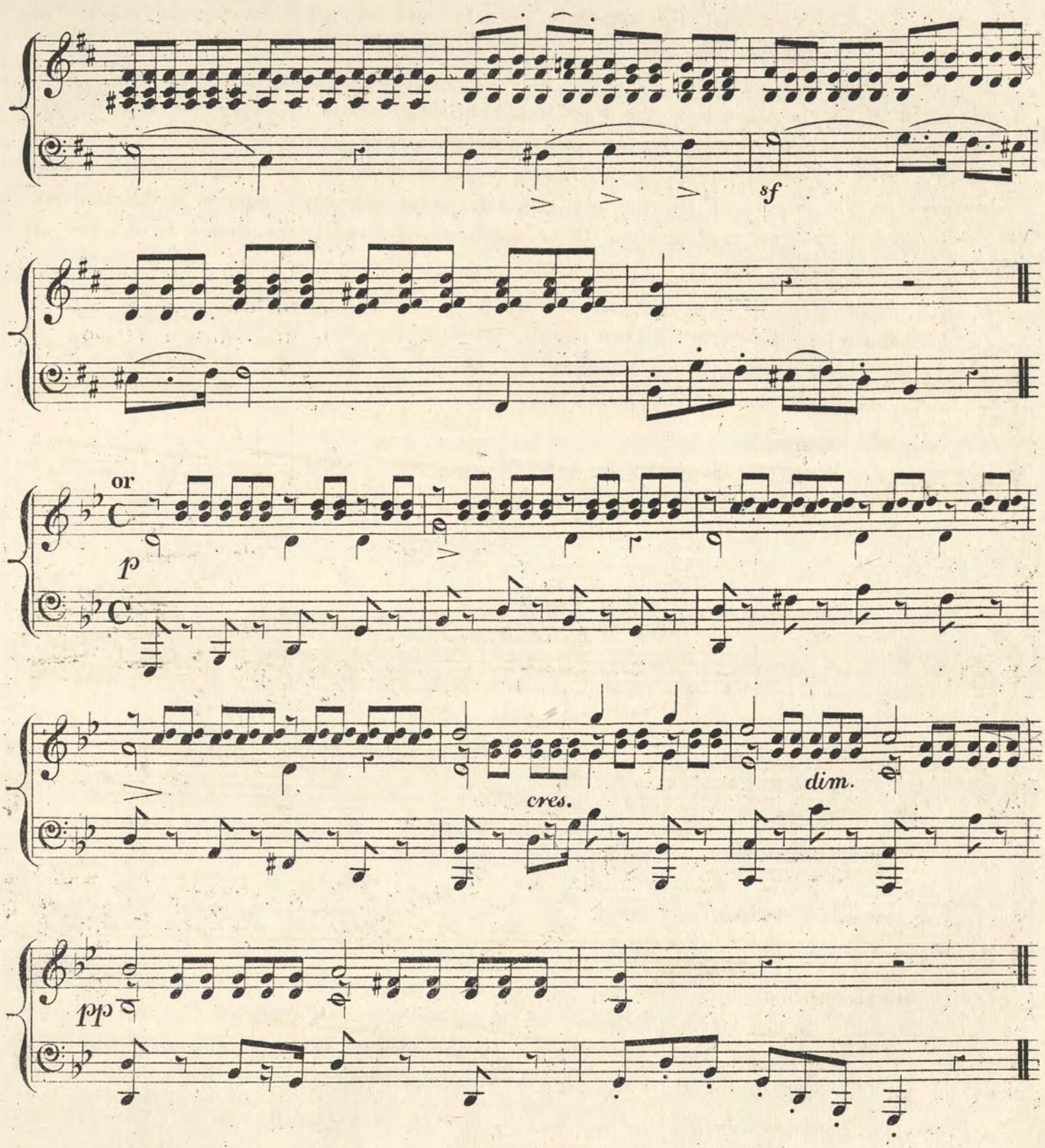


If the player were in this case to employ an equal degree of power in both hands, the full harmony in the accompaniment would absolutely overwhelm the melody above it. For this reason the right hand, notwithstanding the piano which is indicated, must be played almost forte, while the left hand accompanies in a subdued tone.

§3. When the melody occurs in the left hand, or in a middle part, it must be made to sound with similar energy. Ex:

Allegro moderato.





In the first example the melody is always in the left hand.

In the second example, during the first four bars it is in the lower part in the right hand; in the three following bars it is above and doubled in the lower part, while the middle fingers play an accompaniment.

When the melody is made very prominent by means of an energetic touch, the effect is so deceptive, that we are almost inclined to believe that another hand, or some other instrument is playing the melody.

§4. It is no deception that the sound is greatly enriched, when we press down the keys almost as far as possible.

In slow notes this must be resorted to, even when we are to play piano or pianissimo. In all such cases too, the hand must be kept quite tranquil, so that this touch may be produced only by its entire weight, and by an internal and invisible pressure. When however a Turn, a Shake, a rapid embellishment, or a quick passage intervenes in the course of the melody, this energetic pressure must be instantaneously relinquished, that we may produce these quicker notes with the requisite degree of gentleness and grace. Ex:



We must observe that by this change from a heavy to a lighter pressure, very different qualities of tone may be produced from the Pianoforte; even when we play the whole with an equal degree of piano.

We need only take care that after a delicate embellishment, we do not strike the tranquil note which immediately follows with the heavier sort of pressure, but rather come to that touch by degrees.

§5. In the *First Part* of this Method we have already treated of the minor graces or embellishments.

It only remains for us here to lay down the necessary rules relating to the execution of the greater and more complex ornaments of melody.

1. The three sorts of Turns, (namely the simple, the double, and the triple) are, according to the general rule, always to be played quick; for a sluggish and dawdling Turn produces scarcely any effect. Ex:



Here all the small notes must be played as late and as quick, as is compatible with clearness: and the following notes must be struck with firmness, because the hearer must never be left in doubt as to which note is the closing and essential note of the turn.

As the two turns in the 3d bar occur on a quick semiquaver, it and also the following 4 small notes must be executed together with equal rapidity, because there is no time for the more particular holding down and accenting the first semiquaver.

Meanwhile cases occur, in which the turn may be executed somewhat rallentando; though not too much so, as otherwise it would lose its proper character as a *Turn;* this happens in Cadenzas which are to be executed with a marked ritardando and which terminate pianissimo. Ex:



Manner of playing the 2d bar.



All this applies in these cases even when the Turns are indicated only by the usual character ~

With regard to the quantity of tone required in the execution, the turn takes the character of the passage in which it occurs; it must, however, be always very distinct, and obviously leading to the following principal note.

Short shakes, which in general are only lengthened Turns, are to be treated according to the same rules.

2. The longer tasteful embellishments are real ornaments to every melody, when the Composer introduces them in the proper place, and the Player executes them with delicacy and the right degree of intonation.

They ennoble the simple melody, which without this could not produce on the Pianoforte that effect which is so easily obtained by means of the human voice or of stringed and wind-instruments, and which gives the Player an opportunity of expressing the delicacy of his sentiments in the most effective and varied manner.

But only those players who possess a very high degree of execution and facility, can execute them with dignity and propriety; as a clumsy, indistinct, and ill-calculated execution of them and of their effects, is capable of rendering them as disagreeable to the ear, as the opposite way is, of imparting a charm felt by every one who hears them.

As such embellishments occur only in the right hand, while the left executes a simple accompaniment, and as they generally consist of an irregular and unusual number of notes, which it is often difficult to distribute against the accompaniment; the player must know how to execute them free and independent of the left hand, as too careful a distribution of them makes the whole appear stiff and ineffective.

It should appear, as if these embellishments had first presented themselves to the player during the performance, and that they flowed unpremeditatedly from his own fancy.

We shall insert some examples.





Here the same passage is embellished in 4 different ways.

In Nº 1. the distribution of the equal notes is easy. But the performance would appear very flat, if we were to execute the embellishment with constant equality of tone and in strict time.

It must be played as follows:



For, as the delicate softness of this embellishment allows of no Staccato, we can only here make use of a gentle *cres:* and *dimin:*, and in the last 6 notes of a very slight ritardando, all of which the bass must exactly observe.

At Nº 2, the same embellishment is somewhat lengthened towards the end. The last 9 notes require therefore an encreased expression. Namely:



The cres: as well as the rallent: must stand out more prominently than before, as the notes distinguished by > require a considerable emphasis, which in too quick a time would be far from pleasant. Only the 3 last notes are dimin:

At Nº 3, the multiplication of the notes is still greater; and these in themselves already compel us to retard the bass; the whole embellishment must nevertheless not be too much spun out, or played with too peculiar an emphasis, but light, delicate, and only retarded or held back in any perceptible degree in the three last notes.

Thus



The touch suited to these long and rapid embellishments is a medium between the *Legato* and the *Staccato*, in which the fingers, without the smallest movement of the hand, strike the keys gently and with lightness, and then break quickly away from them, so however that the touch shall very nearly approach to the Legato.

This mode of execution applies to Nº 4; only that the greater number of the notes obliges us to play Bass still more *ritardando;* yet so as still to execute the embel-lishment with rapidity, distinctness, and delicacy, and to employ a slight Smorzando in the last 8 notes.

In the last two cases, the bass should accompany so soft and light, as not in any degree to disturb the effect of the right hand; and the gentle retarding of the notes must not be capricious and unequal, but contrived so that the accompanying notes may be struck in a natural manner, exactly with those which belong to them in the course of the embellishment.

3. In embellishments of this sort, the Composer generally writes the number of the notes over them, so that at the first glance the Player may judge how to distribute them against the Bass. Ex:



As in the first bar 19 notes fall to 6, the Player will, even in reading at sight, readily percieve that three notes fall to each one in the bass, except the last note, which must have 4. But he must take care not to play the last 4 notes of the run quicker than those which preceded them; on the contrary, they should be so similar to the rest, that we may not be able to perceive the smallest difference between them.

In the second bar 28 notes fall against 6, consequently somewhat more than 4 and less than 5 must be given to one in the bass. But as this run, from its character, must be played some-what ritardando towards the end of it (because the three last notes form already part of the Cadence,) the Player may distribute the whole almost according to his will. Here it will be best to give 4 to the first quaver, 4 again to the second quaver, 5 to the third quaver, and again 5 to the fourth quaver, and 6 to the fifth quaver; and finally, the last four notes of the run to the sixth quaver. But we again repeat, that the whole must be so smoothly blended together, that we may not be able to distinguish the least labour or

inequality in the course of the run except in the four last notes, which as cadence notes are to be played a little slower than the rest.

In the first half of the third bar, 13 notes fall to 3 in the accompaniment; consequently 4 must be given to the first quaver, 4 again to the second quaver, and to the third quaver the last 5, somewhat *Smorzando*.

In the second half of the same bar, the distribution of the notes requires no consideration, as the Player will always give 4 to one; still in the present case, we must execute the run with the lightest finger, Staccato and *pp*, and the last note, C♯ must sound short but not dull.

The small notes in the 4th bar, are in the present example to be distributed as follows, with regard to the bass.



because in those cases which are left to the fancy of the Player, he can always chose that mode of performance which corresponds most advantageously with the entire melody, and which sounds most distinct and rhythmical.

4. One of the most necessary properties towards the fine execution of such long embellishments, is the complete *independence of one hand with regard to the other;* that is, while the one hand firmly and tranquilly plays the notes of the accompaniment, the other hand should be able to execute all the notes forming the embellishment, however numerous and irregular they may chance to be, in a manner at once free, natural, and without any apparent anxiety as to their distribution.

In slow times in particular, this is most difficult in the distribution of such notes as 4 or 5 semiquavers to a Triplet, or 7 notes to 6, &c. Ex:





It almost belongs to the class of impossibilities to discover any strict mode of distribution in such passages; and even if this could be done in every case, it would at last be but a thankless sort of labour.

The sole means of studying them, is to practise each hand alone and in strict time, till we are able to put them both together, without thinking on the distribution of the notes; and that, so exactly and naturally, that the notes which fall on the accented parts of the bar, shall be struck together at the same moment in both hands; while each hand plays its own passages *with strict equality*, and without the smallest interruption: the right distribution will then be attained.

When, as in the preceding examples, runs of irregular numbers of notes occur in the one hand, we must not in general allow this inequality to be at all heard, but must execute the whole in one trait.

Here follow a few examples in which the accompaniment must always be played in strict time.





In those bars which contain comparatively but few notes, as in the 7th bar of the preceding example, we must always play somewhat rallentando, in order to keep up constantly the equal duration of the bars; but this must be done quite naturally and imperceptibly; and besides the smaller number of the notes must be compensated by somewhat encreased emphasis in the delivery of them, so that the whole may roll on the ear in absolute and evident equality.



8va 12 loco 25 sffp

30 8va loco 7

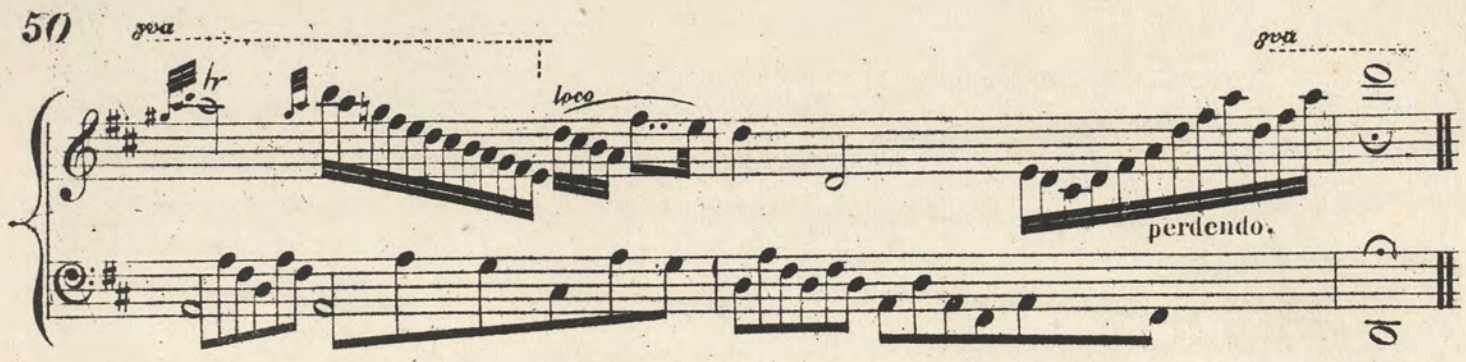
25

8va loco

8va

8va

smorz:



In the *Smorzando* and *Perdendo* the bass should be somewhat held back.

§ 6. On the performance of Melody in several parts.

Melody is often accompanied with plain chords and harmonies.

As in this case it is generally in the upper part; it must be played with somewhat more emphasis than is given to the other parts, but the other parts need not however be played so piano, as is usual in common figurative bass accompaniments. Ex:



Here, each part must be played with a firm touch, and in all the parts each note must be held down according to its full value; yet the graver accompanying parts must not drown the melody, which for this purpose should be played with a somewhat greater degree of firmness and power.

CHAP: V.

ON THE EXPRESSION SUITABLE FOR BRILLIANT PASSAGES.

§1. In former times, when mechanical practice had not been carried to the same height as at present, Players were content, when they were able to execute rapid running passages distinctly and in correct Time, however coarsely; and the novelty of the thing then never failed to excite admiration.

Now we have discovered that even the most difficult passages admit of a high degree of expression; that by delicacy of touch, well introduced rallentandos, &c, an attractive charm may be given to such passages, which formerly were considered only as an excessive heaping together of a monstrous number of notes. By this discovery, Piano forte playing has already gained an infinite degree of improvement; and many Compositions obtain hereby an intrinsic value, which they could not otherwise lay claim to; for in this way, passages possess a real melodial *interest*, and cease to appear to the listener as a mere senseless jargon.

§2. There are 4 principal kinds of passages, consisting of quick notes; namely:

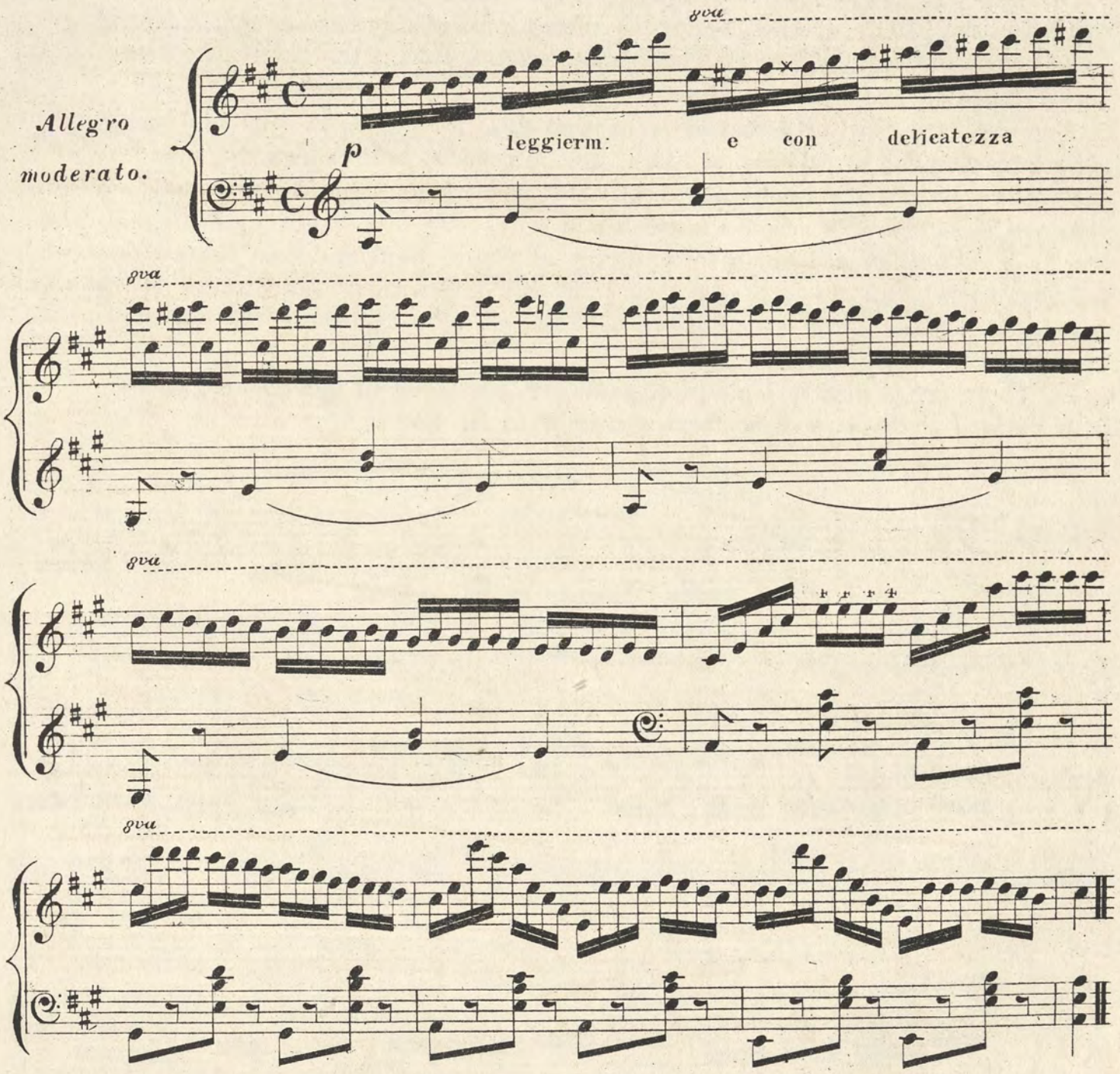
a. Such as at the same time form a melody, as for Ex:



Here the melody is predominant, and the quick notes are chiefly intended to fill up the time, and to impart more movement and spirit to the passage.

Such passages must consequently be played *legato*, and that peculiar and brilliant kind of touch which imparts a marked effect to each single note, would not be suitable here.

b. Such as, without absolutely forming a melody, are capable of producing a very pleasing effect by a very light and delicate touch, particularly in the upper octaves. Ex:



Here must be combined great volubility of finger, a very light and easy manner of holding the hand and arm, and a delicate half-withdrawing mode of touch, which must still allow the notes to vibrate with bell like distinctness and beauty.

c. Brilliant passages, properly so called, which must be executed for the most part, with energy, more or less staccato, much movement, strongly and spiritedly marked, and with the utmost clearness.



The character of such passages is at once brilliant, energetic, resolute, and noble; and the Player must therefore let both hands execute them with the required Energy, precision, correctness, and *bravura*, and thereby communicate the mental excitement, he himself feels, to the breast of the hearer.

d. Lastly, there also are passages intended to produce an effect collectively, without regard to the notes individually. Ex:



Although here great power must be developed, and distinctness must be so far attended to, that the whole may not in the aggregate appear mere noise; yet the kind of touch to be employed, must not be confounded with the preceding one; since in these passages, it is rather intended to give a strong relief to the harmony of the chords, than to the single notes.

§3. The lengthy passages which are met with in Concertos, Variations, Rondos, &c. generally consist of a mixture of these 4 principal kinds; and the Player must gather from the form and contents of each bar, what kind of touch is most applicable to it. Consequently his fingers must not only have at their command all the 4 kinds, but they must also, at any given moment, be able to pass from one to the other.

§4. But we must not suppose, that all brilliant passages ought always to be played loud and strongly accented. Very many cases occur, where passages belonging to the 3d kind require to be executed with that same degree of delicacy and lightness, which we have assigned to the 2d kind. This generally happens when a very brilliant passage is to be repeated immediately; in which case it may be played the second time with lightness and delicacy of touch, which however, towards the end, will again return through a *cres.* to the Forte.

§5. To insure sufficient volubility of finger to execute great difficulties with a light and delicate touch, the Pupil must practise thoroughly and in every degree of movement, not only all the Scale Exercises, but also all the examples on fingering which are contained in the 2d part of this School, both with brilliancy and energy, and with lightness and delicacy

Many players accustom themselves so much to Arpeggio chords, that they at last become quite unable to strike full chords or even double notes firmly and at once; though this latter way is the general rule, while the former constitutes the exception.

Still, however, the exception (namely the Arpeggioing of the chords) may so frequently be employed with effect, that we have here only to determine in what cases the one is more suitable than the other.

1. All chords consisting of very short notes, should be struck firmly and at once, when the Composer has not expressly indicated the contrary.



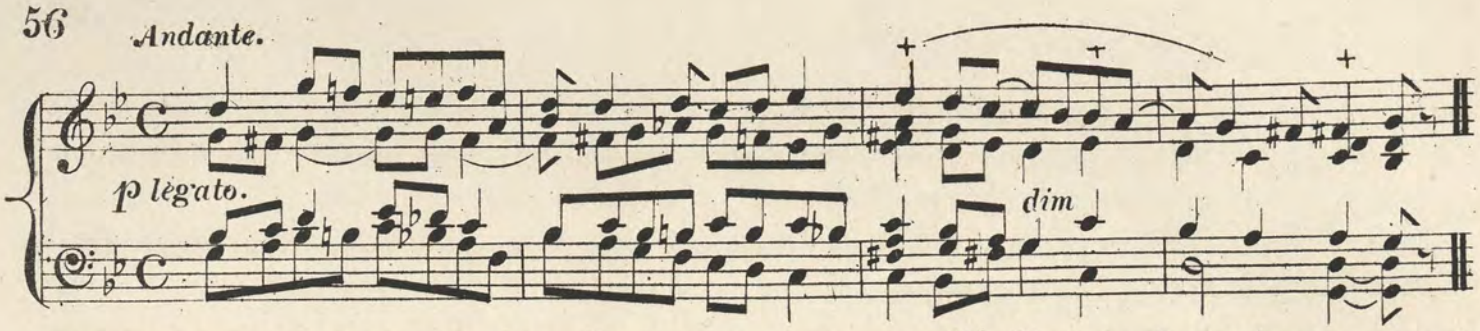
Here, in the last 7 bars those chords are expressly pointed out which are to be arpeggioed; and this arpeggioing must of necessity be very quick, as it must always agree with the time prescribed, and with the duration of the notes.

2. Such chords as require to be played with very great power, particularly when they form the commencement or the close of a piece, or of any considerable portion of one, almost always produce the best effect when they are struck plain; as arpeggioing always diminishes and destroys some part of the Forte. The same rule applies when two or more chords follow one after another very quickly. Ex:



The Composer should always indicate where he desires to have these chords played in Arpeggio.

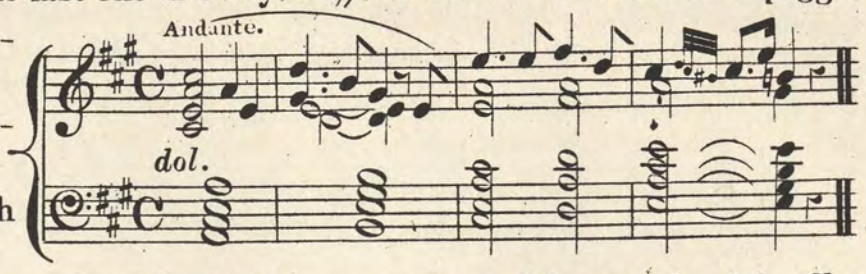
3. Passages in several parts, which form a connected melody, or which are written in the syncopated or strict style, must always be played with firmness and exactly as written; and it is only occasionally, that a single, slow, and full chord, on which a particular emphasis is required, may be played in Arpeggio. Ex:



Only the 3 chords distinguised by + (the last one in every case) will admit of a moderate arpeggio which, however, must not interrupt the legato.

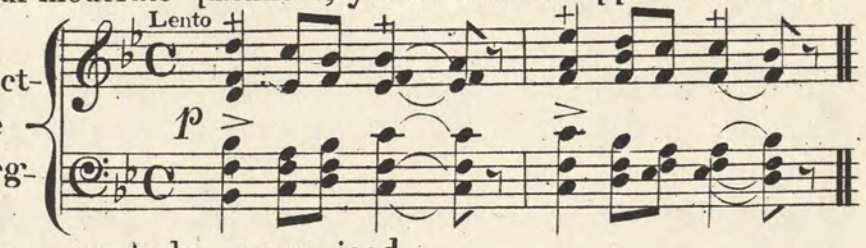
On the other hand, the arpeggio is employed:

1. In all slow and sustained chords which do not form any melody. Ex:



The last chord in the 4th bar must not be sprinkled, as it closes a section of the melody; while all the other chords must be arpeggioed with moderate quickness, yet so that the upper or melodial note shall never come in out of its time.

2. When after a long and smoothly connected chord, several others occur which are quicker, only the first one must be arpeggioed. Ex:



Here only the chords distinguished by + are to be arpeggioed.

It is still more necessary to observe this rule, when the quicker chords are at the same time to be played staccato. Ex:

Here too only the 3 chords marked + can be played in Arpeggio.



3. In arpeggioing, the single notes may not only be played so extremely fast, that the arpeggiocd chord shall almost resemble a chord struck plain; but they may also be played slower and slower, in every possible gradation, down to that degree in which each single note will be equal in duration to a crotchet in a slow time; we must measure and apply these different degrees, exactly according as the chord is to be held down long or quickly detached, and struck either piano and smorzando, or forte and hard. Ex:



Here the single notes of the arpeggioed chords must follow one another extremely slow, *and we only begin to count the time prescribed from the last and highest note.*

To this extension of the time we are entitled, as the passage forms a sort of pause.

If, however, this passage were marked Fortissimo, the Arpeggio should not by any means be so slow, but rather very quick; or, still better, not be employed at all, unless actually prescribed by the Author himself.

ON THE USE OF THE PEDALS.

The Piano-forte has several Pedals, which are intended to be pressed by the feet, and which serve to render the tone either louder or softer.

Among the several kinds that have at different times been introduced, the three following are necessary to the Player.

a. The *Damper Pedal* or, as it is sometimes called, the *Forte Pedal*, by which the dampers are lifted up from the strings, so that each string is left to its natural vibration. This Pedal, as the principal one, is generally situated on the right side of the instrument, and is of course to be moved by the right foot. This is the most essential of the Pedals; and the foot should always be kept close to it, so as to allow of its being applied to it at any moment with ease and certainty.

b. The Pedal which moves the key-board on one side, so that each hammer can strike only one or two strings, and by which, consequently, the tone is made to sound very soft.

This Pedal is generally placed on the left side, and it is always meant for the left foot.

In making use of this pedal we must take care not to play too hard, as the single strings are easily put out of tune or even broken.

This Pedal too may often be employed with effect.

c. The buff-pedal or Piano-pedal properly so called. This pedal which is not at present used in English Piano fortes, is placed in the centre of the other pedals; by moving of a strip of cloth situated between the hammers and strings, it causes the tone to become weak and of a flute-like quality. It is much seldomer used than the other pedals, and chiefly in a soft Tremolando passage, in combination with the damper-pedal.

The word *Pedal* always indicates exclusively that the damper-pedal is to be pressed down; and the characters ⏀ or ✳ that it is to be again relinquished. In some modern music, ⏀ sometimes indicates that we are to press the damper pedal, and ✳ that we are again to quit it.

The Shifting pedal is indicated by the words *Una Corda;* and the buff or Piano pedal may, if necessary, be indicated by *Il pedale del Piano* or *Flauto*.

ON THE DAMPER PEDAL.

In modern Piano-forte playing this pedal has become extremely important, and its application must be well studied; for many striking effects may be produced by its means, and an apparent fullness of tone and harmony, which seems even to multiply the number of our hands.

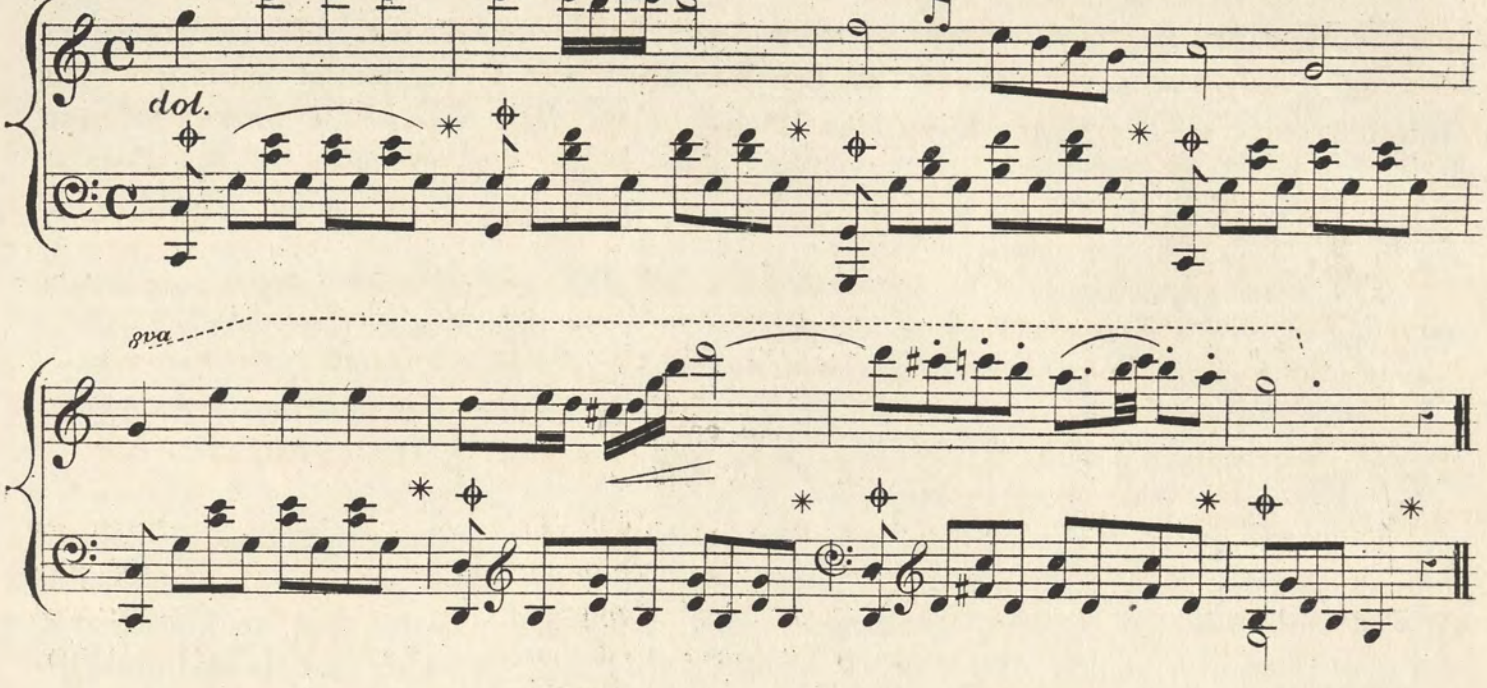
Let the Player accustom himself to press the pedal firmly and quickly down, with the point of the foot raised, while the heel remains on the ground, and to relinquish it with equal rapidity, yet so gently, that no noise shall be heard, either from the action of the foot on the pedal, or from the raising of the dampers.

The old denomination of *Forte pedal* gave rise to an idea that this pedal could only be employed in playing very loud. But this is extremely erroneous.

It may be used in every degree of loud and soft, supposing only that it is introduced in the right place.

The first essential advantage which this pedal offers, is that by it, we are enabled to make the bass-notes vibrate as long as if we had a third hand at our disposal, while two

hands are engaged in playing the melody and the distant accompaniment. By this the different harmonies obtain a compass and a fullness, which could never be given to them by the two hands alone. Ex:



By means of this Pedal (indicated by ⏀ when employed, and by ✳ when relinquished), each lower octave every where sounds like a genuine sustained bass, while the left hand plays the accompaniment more than two octaves higher up the instrument; so that this one hand produces an effect which otherwise would require two hands, namely:



Without this Pedal the whole movement would sound dry and meagre. But to produce this effect, the Pedal must be employed at the same moment *that the octaves are struck;* for even an instant later, the Pedal no longer operates and the octaves remain short and dry.

Further as these octaves ought to sound throughout the *entire* bar, the player must not relinquish the Pedal *before the last quaver;* and then only to resume

it immediately with the next octaves.

This dexterity is what the player must labour hard to acquire. In relinquishing the Pedal, the foot must quit it *entirely;* yet so adroitly and so little, that in quickly pressing it anew, the contact of the foot shall not be at all heard.

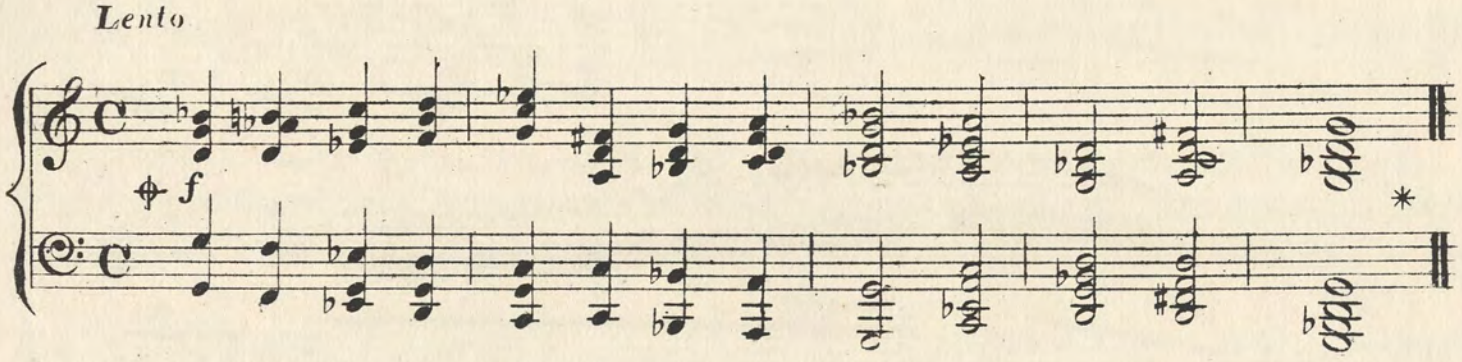
That the Pedal must be taken again in each bar, is necessary, because each bar consists of a fresh chord. Each of those bars sound very agreeably and harmonious in itself; but several bars, as for Ex: the four first, would sound very detestable, if we were to keep the Pedal constantly pressed down all the time.

Hence the 4th and 5th bars contain no change of Pedal, because both consist of the *same chord.*

Hence, the Fundamental rule:

The Pedal must be kept down only so long as the passage consists of but one chord.

For example, how detestable this passage would sound, if the pedal were constantly kept down all the time.

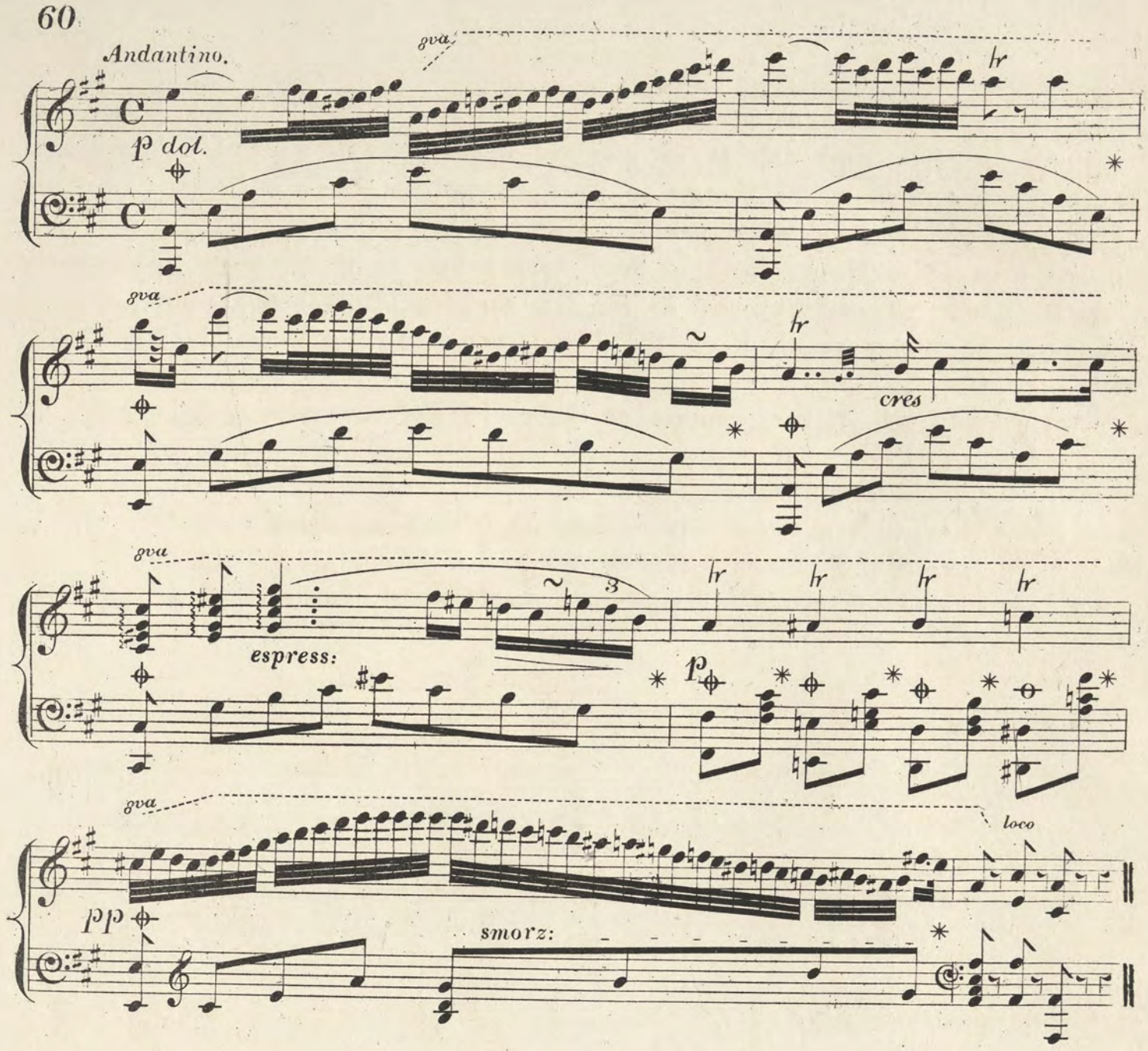


or the following one:



Consequently, in quick changes of chords, as also in Scale-passages, particularly in the bass, this pedal ought not to be used.

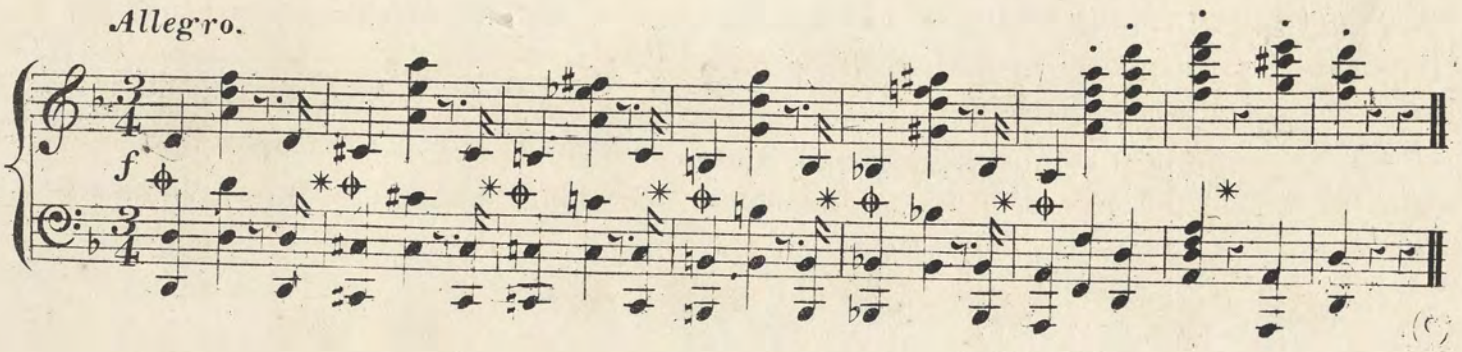
But the case is quite otherwise in the latter point of view, when the Scale-passages occur only in the right hand, and particularly in the higher octaves, while the left hand has merely an harmonic accompaniment; here this pedal at times produces *a very beautiful effect.* Ex:



In the 6th bar we see that at each chord the pedal must be pressed down afresh.

On the contrary, in the 7th bar the pedal is employed during two different Chords, because the lower E ought to continue to sound, and because the passage is *pp*. in which case the dissonant notes do not become unpleasantly prominent.

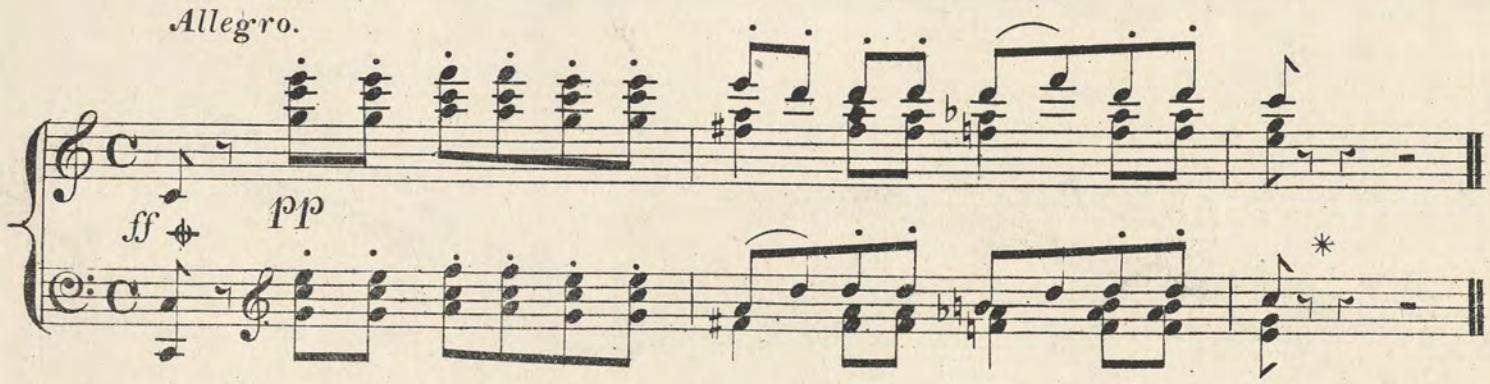
Great care and precision must be observed in using the pedal in such passages as those which follow.



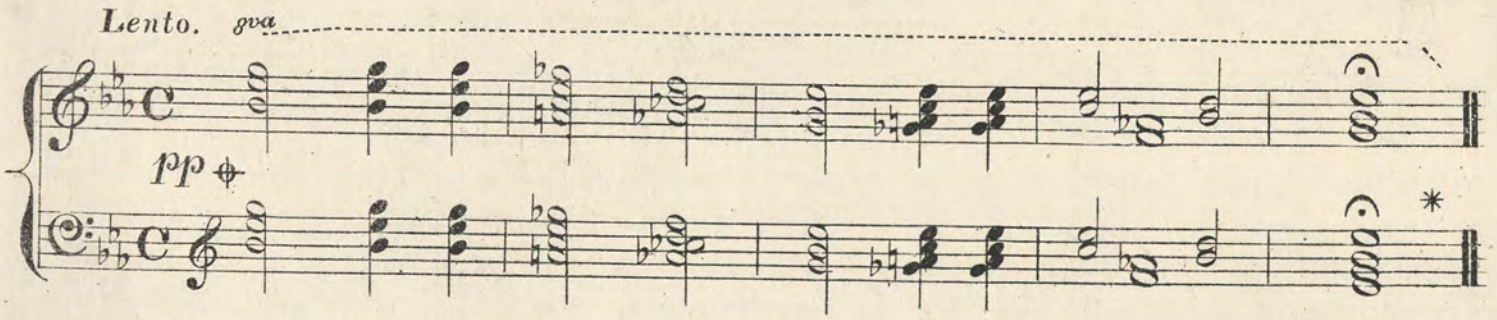
The Composer here prescribes that the first octave shall, by means of the pedal, continue to sound throughout the whole bar; or at least down to the last semiquaver

Now, as after that note another octave follows very quickly, which must again sound for an equal length of time; the pedal must be relinquished with great quickness, but it must again be resumed with equal adroitness at the bar line Should this occur an instant *too soon*, the preceding octave of semiquavers would sound very disagreeably in the following bar; and the very intention, for which the pedal was employed, would be entirely missed.

When a lower bass note is struck very strongly, while the higher one which follows is played piano, some change of chords may occur while the pedal continues pressed down, because the lower note sounds on as the real bass note.



In passages which are to be played with extreme softness and delicacy, the pedal may occasionally be held down during several dissonant chords. It produces in this case the soft undulating effect of the Eolian Harp, or of very distant music. Ex:



In such cases the shifting-pedal may be added with advantage.

In the *Tremolando*, the damper pedal is almost always necessary; but the pedal must always be relinquished and resumed at every change of chord. Ex:



The quitting and resuming the pedal must be managed with the utmost rapidity, not to leave any perceptible chasm or interstice between the chords; and must take place strictly with the first note of each chord.

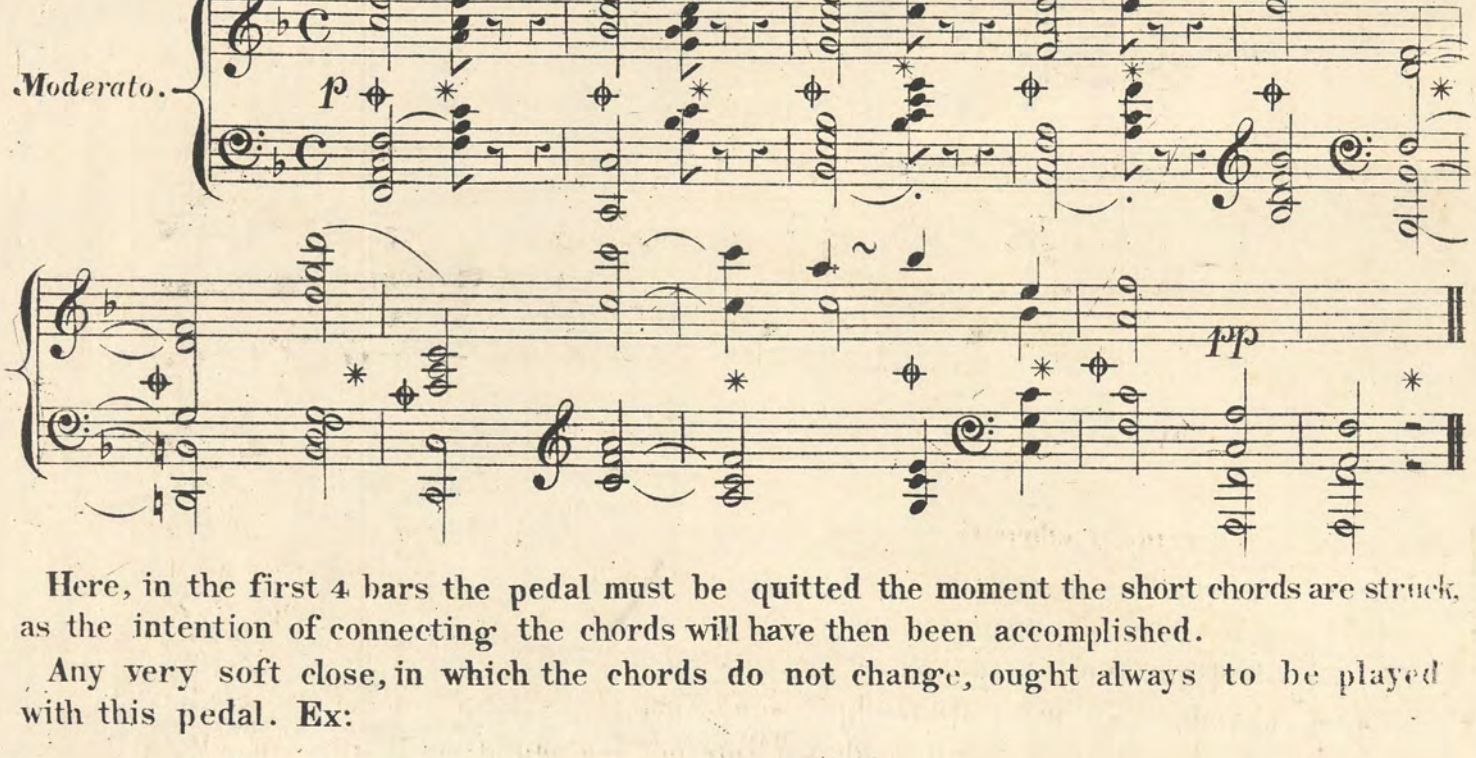
This pedal is both necessary and effective in chord-passages of every sort, when the harmony does not change too quickly. Ex:



In the last 8 bars the pedal is necessary, because the first bass note of each chord ought to continue to sound on, as otherwise the chords would appear too empty and imperfect.

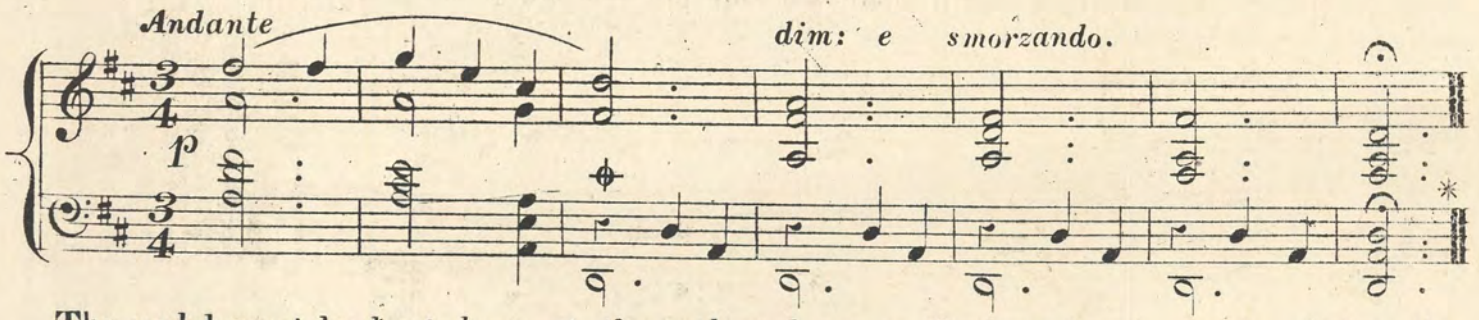
The rapidly leaving and resuming the pedal must be practised, till we can manage it almost without thinking of it; and till such passages as the 8 last bars in the above example, sound as if the pedal was held down without interruption.

This pedal is also very useful to connect such chords, as could hardly or not all be played legato with the fingers. Ex:



Here, in the first 4 bars the pedal must be quitted the moment the short chords are struck, as the intention of connecting the chords will have then been accomplished.

Any very soft close, in which the chords do not change, ought always to be played with this pedal. Ex:



The pedal must be kept down at the end, so long as the last chord sounds distinctly;

We must however avoid making continual use of this pedal, for this would be an abuse of it. The charm of the music is lost, if we employ it *too often*. Clear and distinct playing must always be considered as the Rule, all the rest is merely by way of exception.

The matter is still worse, when bad players expect to hide, by means of this pedal, the false notes and errors which they commit; and when by using it too, they finish by converting into a detestable confusion of sounds, a passage clumsily and imperfectly executed.

To such players the use of this pedal should be wholly prohibited, till they have acquired a pure, delicate, and equal manner of playing.

There are some Composers in whose works this pedal should scarcely ever be employed. Others on the contrary are to be met with where the use of it is absolutely indispensable.

Mozart, Clementi, and their contemporaries could not have made any use of it, as it was not then invented.

It was only at the beginning of this century that Beethoven, Dussek, Steibelt, &c. brought it into general use; and even Clementi has employed it very frequently in his latter works.

Beethoven seems to have considered it as indispensable in several of his piano-forte compoitions, as for example in the Finale of his C major Op. 53. which without the pedal would lose its effect altogether.

Almost all modern Composers employ it very often, as Ries, Kalkbrenner, Field, Herz, Moscheles (in his latter works) &c; and it is self evident that the Player must use it whenever he finds it indicated. And he need only attend to the changes of chords in those places, where from the carelessness of the Engraver, the indication of it seems to last for too long a time.

In Hummel's Works it but seldom occurs, and it may generally be dispensed with.

Similarly, it is not advisable to employ it often in the older Compositions for the piano, as those of Mozart, Em: Bach, and the earlier Sonatas of Clementi.

For the application of this Pedal, depends much on the nature of the Compositions, of which as we shall see hereafter, there are many very different kinds.

It is also to be observed, that Beethoven in his latter years indicated the pressing down of the pedal by the words *Senza Sordino*. The terms *Con Sordino* shew where it is again to be raised.

On the Shifting Pedal.

This pedal produces an extremely soft and yet lasting tone, and it requires a very delicate and generally a very legato style of execution, which should never amount to a forte.

In melodies which are composed of slow harmonious notes, and which are generally written in several parts, the shifting pedal may be employed to great advantage. Ex:



We perceive that at the *cres:* in the 9th bar, the foot must relinquish the pedal by degrees, so that at the *ff* in the 18th bar, the key board may return to its natural position; and again, how at the diminuendo the foot must once more *gradually* press down the pedal, so that at the *pp* only one string may again be audible.

In arpeggioed chords and passages which resemble them, this pedal produces a pleasing effect, when used in combination with the damper pedal. Ex:

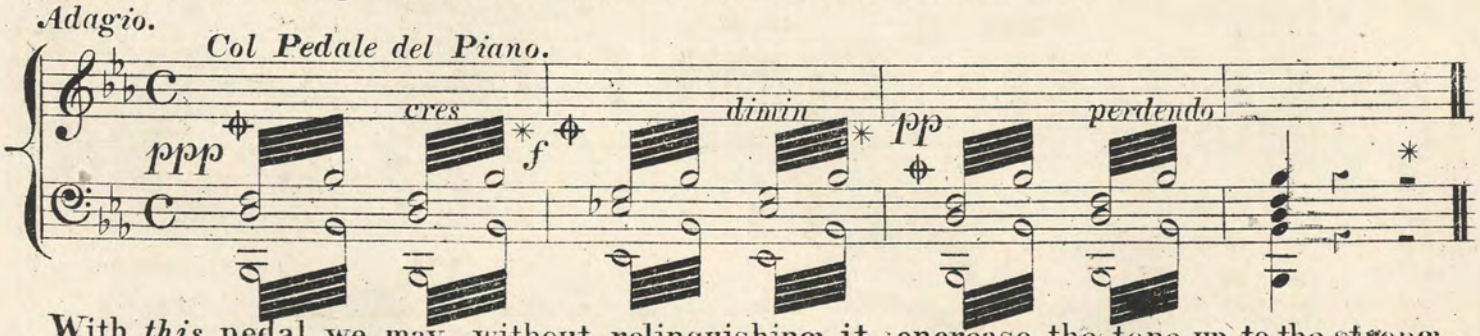


This pedal must however be but very sparingly employed, and the Player must not think that every Piano passage is to be produced by means of this pedal.

The most beautiful and honorable kind of *piano* will always be that, which is produced by the fingers *alone*, and by a light and delicate touch; and it is only in a few passages, very rich in melody, that it is desirable to use this pedal in order to produce *another species of tone.*

ON THE MUFFLE OR PIANO PEDAL.

This pedal is much seldomer used, even in Germany (where it is chiefly to be met with), than either of the two preceeding kinds; and it is advantageously applicable only in a very soft *Tremando* on the lower octaves of the instrument, in conjunction with the Damper pedal, when it produces an imitation of distant thunder. Ex:



With *this* pedal we may, without relinquishing it, encrease the tone up to the strongest forte.

All other pedals, as the Fagotto and Harp pedals, or the Drum and Bells, or Triangle, &c. are childish toys of which a solid Player will disdain to avail himself.

CHAP. VII.

ON THE USE OF MAELZELS METRONOME.
(or Time-measurer.)

§1. Maelzel's Metronome, (of course we speak of the best sort, or of that which marks the time *audibly*), is a very important invention of modern times; and *whoever knows how to avail himself of it properly*, will be enabled to reap from it various advantages.

§2. The metronome has several ends in view:

1st We are enabled by it to find out directly the exact time intended by the Composer, and to recur to it again with certainty at any future period.

2ly Even the mere Beginner, by a proper and rational employment of it, may obtain a clear notion of keeping the time correctly.

3ly The somewhat advanced Player, by its means, may with certainty correct himself of the very usual faults of hurrying on, or of dragging back in keeping the time.

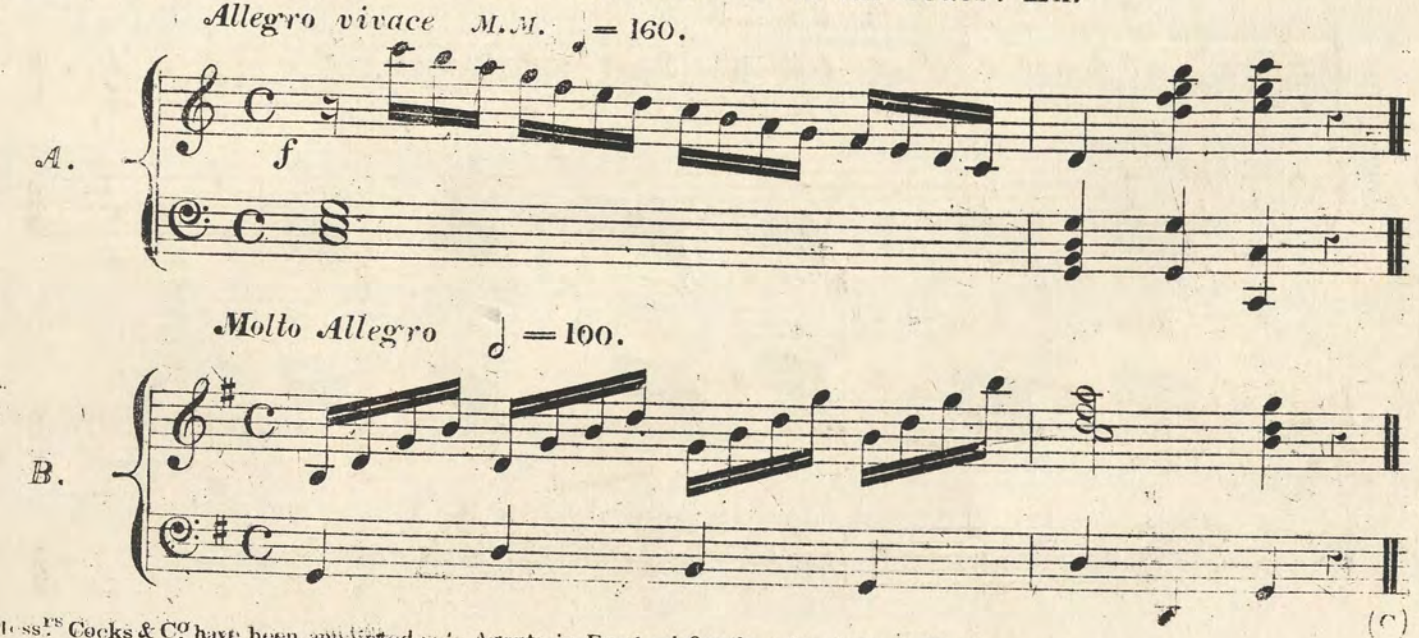
4ly Lastly, even the cultivated Musician will by means of the metronome strengthen and give additional certainty to the firmness and equality of his playing; particularly in pieces with accompaniments for other instruments, or for an Orchestra.

§2. Most modern Composers now avail themselves of it, to indicate the exact degree of movement that they wish for, and the characters for this purpose are placed at the beginning of each piece.

When, for Example, such an indication occurs as M. M. ♩ = 112, we must slide the nut attached to the perpendicular rod, till it exactly corresponds to the number 112 on the graduated triangular scale; then, leaving the rod free to move, we must play *every crotchet* exactly with the audible beats of the Metronome. If the indication were ♪ = 112, each *quaver* would have the same duration; or if it should be 𝅗𝅥 = 112, each *minim* must be of the same length.

§3. The beats of the Metronome increase in quickness as we slide the nut *downwards*. The top number (50) is the slowest.

We should always let the Metronome beat a few times, before we begin to play, that we may become familiar with the duration of the beats. Ex:



Messrs Cocks & Co have been appointed sole Agents in England for the sale of these Metronomes.

C.

Presto 𝅗𝅥 = 144.

D.

All^o Tempo di Valse 𝅗𝅥. = 88.

E.

Andante ♩ = 76.

p

F.

Adagio ♪ = 92.

p

G.

Presto ♩. = 152.

f

H.

Prestissimo 𝅗𝅥. = 116.

f

We may easily perceive that in this way, every possible species of time may be readily indicated.

Thus, for example, at *d*, the time marked is 𝅗𝅥. = 88; consequently a whole bar lasts only during one beat of the Metronome; and this is at the present day the true time of the Waltz.

At *f*, (Adagio ♪ = 92), each bar contains 8 beats of the Metronome.

At *g*, three quavers go to each beat; and at *h* all the 6 quavers go to one beat of the Metronome. &c.

§4. When we wish to make use of the Metronome to assist Beginners, we can do so only in those pieces which they have already learned to play correctly and without stumbling. The Teacher must then indicate by the Metronome; that *time* or degree of movement which the learner can follow without difficulty.

By degrees this time may be made quicker and quicker, (the number indicated by the Metronome being taken gradually larger and larger for the purpose), till the Pupil arrives at the proper degree of movement.

§5. For those, unfortunately numerous class of Players, who have accustomed themselves to hurry on in the time, or to play without any regard to measure at all, there is no better remedy than the Metronome.

In this case, we must have the patience for the space of several months, to practice all the pieces which we have already studied with the help of the Metronome; at first setting it to a number indicating a somewhat slower degree of movement than the right one; till the ear and the feelings are fully accustomed to that *perfect symmetry of measure* which is the most important point in Music, and till the fingers no longer refuse to follow their dictates.

§6. In this application of the Metronome we must carefully remark, that we cannot employ that style of execution which consists in the introduction of the Ritardando and Accelerando; because the Metronome always continues to beat on with unvarying regularity and precision.

When therefore Embellishments occur, which we cannot contrive to play in the prescribed time, we must either pass hastily over them, or omit attending to the beats of the Metronome so long as they last. Such passages can only be practised with advantage, when we have laid the Metronome aside.

§7. When we practise a piece with the Metronome, we must try it, at first, several numbers lower than the time indicated.

Thus, if the piece is marked ♩ = 138, play it a few times with ♩ = 116, and then as often with ♩ = 120, and so on from number to number, till we at last arrive at ♩ = 138.

§8. The metronome, when in use, must always stand on a perfectly even surface, never sloping nor awry, as otherwise the beats will become unequal.

CHAP. VIII.

ON THE EXACT DEGREE OF MOVEMENT SUITABLE TO EACH COMPOSITION.

ON THE ALLEGRO.

§1. From the quiet and moderate Allegretto up to the fiery Prestissimo, there are so many different gradations as to quickness of movement, that in so great a choice, it is in fact not easy to discover the most appropriate time for each piece; particularly as all compositions are not furnished with indications on this point by means of the Metronome; and as the movements prescribed by words cannot sufficiently determine the more delicate differences which exist between them.

§2. The best helps to the more certain discovery of the true time, may be gathered.

1st from the Character of the Piece.

2ly from the number and duration of the quickest notes, which occur in any one bar.

§3. The character of a piece which is marked *Allegro*, may be very various *viz:*

a. Tranquil, soft, and coaxing.

b. Thoughtful or Enthusiastic.

c. Sorrowful, or harmoniously intricate.

d. Majestic, grand, and even sublime;

e. Brilliant, yet without aiming at too much movement or rapidity.

f. Light, cheerful and sportive.

g. Hasty and resolute.

h. Impassioned, excited, or fantastic and capricious,

i. Stormy, hasty; in a serious as well as in a sportive sense.
In this case we must generally reckon on brilliant effects.

k Extremely wild, excited, and unbridled or furious.

The Player must take great care that in practising a piece he does not deceive himself as to its real character. For all the above enumerated peculiarities of style may be indicated by the term Allegro; and although the Composer generally determines more precisely the character of the piece, by some additional epithet, as *moderato, vivace, maestoso,* &c; yet this is not always the case, and does not extend far enough for all the passages which it may contain.

Even to the Presto these same observations will apply.

§4. In the Allegro, notes of very different values may occur.

If therefore in a piece marked Allegro there should occur triplets of semiquavers, so that a bar of 4 crotchet-time is filled up with 24 notes; the Allegro movement must be take somewhat slower than usual, that we may not be obliged to hurry these notes too much.

But when common semiquavers are the quickest notes, we may take the Allegro quicker; supposing that these semiquavers do not contain any complicated harmony or passages in several parts, which for the sake of greater intelligibility and facility of execution, ought to be played in a somewhat moderate degree of movement.

But when in the Allegro movement there occur no quicker notes than triplets of quavers, the time may, according to the rule, be taken somewhat faster.

An Allegro may be played still quicker, when no notes occur in the piece faster than quavers of the ordinary description.

It must of course be understood, that all this admits of many exceptions, when the peculiar character of the piece, of which we have already spoken, may make it necessary; or when the Composer has expressly indicated the contrary by particular epithets.

Next to correct execution, nothing is more important than the right choice of the time.

The effect of the finest Composition will be disturbed, nay even wholly destroyed; if we either hurry it too much; or, what is still worse, play it too slow and dragging.

In the first case, the hearer, particularly when he listens to it for the first time, cannot clearly understand its meaning; and in the second case, it must necessarily become tedious to him.

If for Ex: we take a piece which, according to the idea of the Composer, should not at most last longer than 10 minutes; and if this piece should be executed by the Player one half slower, it will of course last for 15 minutes, and by this means become much too long. This alas! but too often takes place even in Compositions performed in public, which when executed in this manner, though otherwise well enough played, fail altogether in producing their proper effect.

Whoever is not yet in a condition to execute such a piece before others in the proper degree of movement, should choose instead of it, one that is easier.

The quicker that a piece is to be played, the more the Player must endeavour to make it intelligible, by a beautiful and *easy* style of execution, by a ready and unlaboured mastery of all its difficulties, and by a quiet and distinct volubility of finger, which is always possible, when our execution is properly cultivated, and that the piece has been sufficiently practised.

ON THE ADAGIO.

§5. From the Allegretto Moderato down to the Adagio, Largo and Grave, there is an equally great number of gradations possible; and the Player has in a similar manner to consider the character of the piece, as well as the duration of the notes which occur in it. Hence all the preceding rules must be judiciously applied in choosing the degree of movement, of those pieces which are to be performed in a slow and tranquil measure.

§6. In slow pieces, containing only quiet and essential notes, the exact observance of the time once fixed upon, is more difficult than in quicker movements. To avoid this uncertainty and the occasional dragging or spinning out of the time, or the opposite fault, that of hurrying it forward; it will be necessary to the not very experienced Performer, while he is playing to count, *mentally at least*, the minor subdivisions of the bar, such as the quavers or even semiquavers.

ON THE PROPER MANNER OF STUDYING A PIECE.

The time which is devoted to the study of a piece, may be divided into three periods, *viz:* 1st In learning to play it with correctness.

2ly In practising it in the time prescribed by the Author.

3ly In studying the proper style of executing it.

In the *first period*, the Player must seek for, and practise the best possible mode of fingering; and carefully habituate himself to the observance of the strictest purity and correctness, in regard to the value of the notes and characters which the piece contains. For this purpose, he must necessarily play it over at first in a very slow time.

When this is perfectly attained, the *2d period* begins; in which, by degrees, and when he has completely conquered all the mechanical difficulties and stumbling blocks in his way, he must play it over many times without interruption, faster and faster at each repetition; and this must be persevered in, till he is completely master of it in the exact time prescribed by the Author.

It is of course understood, that he has all along observed the ordinary marks of expression, such as Forte, Piano, cres. &c.

Now commences the *third period*, in which he must study in all their gradations of light and shade, the marks of expression already prescribed, as *ritard, smorz, acceler.* &c. and then take counsel of his own feelings, so as faithfully to render the character of the piece, which in the mean while, he has had time to learn.

If we were to pass too soon from one of these periods to another, we should very much encrease the difficulty of properly studying it. For we cannot possibly play it in the right degree of movement without stumbling, when we are not throughly acquainted with the notes and the fingering. Just as little can we impress the hearer with the real character of a piece, while we are compelled to execute into too slow a movement.

Nay, even as to the Ritardandos and other delicate modifications of time and tone we cannot discover the *right gradations*, till we are intimate with the prescribed time.

Yet even in the second of these periods we may attend to the Fortes and Pianos.

The Pupil must also endeavour, to study and learn each piece in the shortest possible time; for he will at last become tired of it, if he be obliged to spell and labour at it month after month. After all, the quantity of time which we must devote to the practice of any one piece, depends on its difficulty and its length. But the Pupil ought not to study any piece, which would cost him, comparatively speaking, too much time; and which must therefore be beyond his power. The greater number of pieces to be studied must be reserved for that stage of his progress, which will at last render him able to play *every thing*; and it is therefore by no means a matter of indifference, whether the Pupil has learned to play correctly 10 pieces or 30 in any one year.

Musical productions, unlike most productions of the other fine arts, have to overcome the disadvantage, that their beauties, and consequently their value is judged of according to the way in which they are performed.

But it depends upon the Player whether a piece shall please or displease; and even the most successful composition will produce on the hearer an unpleasant effect, if it be executed incorrectly, in a stumbling manner, in the wrong degree of movement or with a misapprehension of its real character.

Nay, it often happens to the Player himself, on the first trying over or studying of a piece, to form a very erroneous judgment of its merit; while perhaps if it were

properly played, it would produce a charming effect.

At first, the Pupil, naturally enough stumbles often in studying a piece, particularly at dissonant combinations; he is often obliged, as it were, to slowly spell over particular passages, by which means he cannot easily gain a general idea of the whole; and at last he loses his patience, because he ascribes to the composition itself those false notes and unintelligible passages, which are in reality the offspring of his own want of skill. This is a principal reason why many profound and elaborate compositions, those of Beethoven for instance, often require whole years before they become known to and esteemed by the public. Let therefore the player abstain from forming any judgment respecting a Composition, till he is able to execute it well and strictly according to the intentions of the Author.

ON UNUSUALLY DIFFICULT COMPOSITIONS.

Difficulties are not the chief end of the art, they are a means only, though an *indispensable* means. For when ingeniously contrived and properly executed, they produce effects, which could not at all be attained by easier, simpler, and more convenient assemblages of notes.

The labour which we bestow in learning to execute them with ease and beauty, is therefore always amply repaid.

For even the surprise and admiration which they elicit from the hearer is not to be despised; and it is doubly merited, when we also give pleasure by the difficulties thus overcome, or even go so far as to excite his sensibility; for one of the two is always possible, when the composition is not altogether contemptible.

That a lame execution of difficulties only makes things so much the worse, is natural; and the less practised Performer must avoid playing all such pieces before others, as contain difficulties which are above his powers; a fault, which so many commit, thereby throwing discredit both on their performance and on the composition, if not spoiling the latter altogether.

Difficulties consist.

1st In such passages as require great and in some cases, almost monstrous rapidity of finger; although when played slow they may not appear so difficult.

2ly In Skips, Extensions, &c, the correct execution of which seem almost to depend on chance.

3ly In intricate passages in several parts; runs in Thirds &c. Shakes, chromatic passages, pieces in the fugue style &c.

4ly In long staccato passages, as Octaves &c; which call for great exertion of physical strength.

In all these the following capital rule may be applied:

Any difficulty sounds well, only when it ceases to be a difficulty to the Player.

So long as such passages are played laboriously and with evident disquiet and anxiety, they cannot cause pleasure to others; and the Player rather excites our compassion than admiration.

The most important means to render such passages agreeable, as appear harsh, overloaded, and dissonant, is *beauty of Tone.*

Whoever possesses the art of always producing from the piano forte a beautiful,

harmonious, and smooth tone; who never carries the forte or fortissimo to a disagreeable and excessive harshness; and further who combines the highest degree of volubility with perfect distinctness and clearness, will execute even the most startling assemblage of notes, so that they shall appear beautiful, even to persons unacquainted with music, and give them unfeigned delight.

It is with this as in speaking, where a coarse noisy voice is capable of injuring the best chosen expressions, while on the contrary, a modest gentle and tranquil enunciation may even soften down expressions which would otherwise be offensive.

Even in the greatest skips, we recommend to the Player the utmost possible tranquility of body. But we must also take care to avoid all internal and invisible exertion of the spirits and the nerves. For he who accustoms himself to a quiet and easy pace, will travel for miles without fatigue; while he whose step is laboured, or who seeks to hide internal exertion by an apparently tranquil motion, will even in the first quarter of an hour feel himself exhausted. The Respiration should always remain free, as otherwise the too great difficulties may even become injurious to the health. After half an hour bestowed on a difficult passage, we should rest a few minutes, walk about the room, read something, &c.

In such passages as the following.



The Player may either habituate himself to too great movement of the body; or in the endeavour to avoid that, he may by an internal exertion, as for Ex: the holding in his breath, easily waste still more strength, even to his own detriment.

Let every one in this case consult his own feelings, neither over-doing either the one thing or the other, and we shall at last overcome every difficulty in a graceful and unprejudicial manner.

For it is not to be denied, that such difficulties well executed, produce extraordinary effects, which great Composers by a judicious application of them, elevate to the degree of critical and unquestionable beauty. Only an injudicious employment or

an unnatural performance of them, can degrade them to mere trickery and sleight of hand.

The Staccato is, according to the established rule, much more difficult and laborious, than even the smoothest Legato; and for this reason all the rules given at the beginning of this part on the different kinds of Staccato, must be carefully attended to.

Each difficult passage must be played over separately by the Student, till he is quite sure of it; it is then equally necessary that he should practise it, in connection with what precedes and follows it, because this often makes a considerable difference. After this, we must repeat it with our attention directed to the proper style of expression, so often as is necessary to give the piece the requisite easy flow of execution.

ON THE EXECUTION OF SLOW PIECES.

The performance of slow pieces, as an Adagio, Andante, Grave, &c. is confessedly more difficult, than that of quicker kinds of movement, and that for the following reasons.

The intention of every composition is to excite interest, uninterrupted attention, and delight in the hearers, and therefore by no means to weary nor annoy them. In quick movements the rapid succession of ideas is often in itself sufficient to fascinate the hearer by their cheerfulness or energy; as also to retain him in the same state of pleasurable excitement, by the consequent development of volubility of finger, bravura of style, &c.

But such is not the case in the Adagio.

When any one speaks very slow, his discourse will in all probability soon become tedious, unless it is made important by its weighty contents, or at least by a correct, appropriate, and varied intonation.

The same takes place in the performance of an Adagio, &c. For here, too, the Player must know how to fascinate his Audience by the finest possible quality of tone, by correct accentuation and phrasing of the melody, by a pellucid fullness and close connection of the harmonies, by feeling and delicacy, and by the appropriate expression of tender or sublime emotions; and, according to the contents of the composition, operate on their hearts or their understandings.

Many Players imagine that feeling and expression consists only in a coarse contrasting of the Fortes and Pianos; and suppose that they have satisfied every thing, when they strike certain notes harsh, and screaming, and others on the contrary, dull and feeble. But to a fine and educated ear, such a style of performance is insupportable, and if possible more disagreeable than a monotonous but still soft, though completely unexpressive mode of execution.

The observance of the more delicate gradations of touch and tone, the portamento of the notes, the minute gradations from pianissimo, through all degrees of crescendo up to forte; this it is by which the Player must endeavour to render slow pieces attractive.

There are several species of Adagio, which require different styles of execution, viz:

a. That of a sad, thoughtful, or sublime character, replete with intricate harmony, as for Ex: those of Beethoven.

Its performance must be dignified and important, and quietly progressive, and it must be made intelligible by attentively given relief to the melody. Ex:



Here, in preference to every thing else, we must observe, in both hands a strict legato according to the value of the notes. All the parts of each chord must be struck with firmness and energy; and the highest notes in the right hand, must be brought out rather prominently, because they form the melody. Each ascent or descent in this melody, must be expressed by a slight crescendo and diminuendo. Thus, for Ex: the 2^{d} chord in the first bar must be played with a somewhat stonger pressure than the two others. In the 2^{d} bar, the first chord demands this emphasis, because the others follow in descending.

The middle chord in this bar, (that of B♭ minor), is to be struck more piano, and to be held on till the next begins.

The last chord of this bar must be considered as belonging to the following crescendo; which, however, must not become too loud in the 3^{d} bar, since in the 4th bar it terminates with a piano, instead of a *sf* as usual.

The Arpeggioed 1st chord in the 4th bar, must not be taken too slow, because the harmony which serves to resolve this chord is soon to fall on the ear. The following chord must be struck loud; and though the following notes are again to be played somewhat diminuendo, yet the crescendo becomes still louder and more marked in the 5th bar. (notwithstanding that the melody descends here in a slight degree); and this must be so perceptible, as to introduce the 6th bar with much energy; the 7th bar, on the contrary, must be played tranquil and soft throughout.

b. Those Adagios in which the lower parts form a sort of accompaniment, and in which therefore the melody of the upper part must predominate. Such slow pieces are mostly of a tender or plaintive character, and therefore do not require to be played with the same weight and dignity, as those before spoken of. Ex:



Here, in the first eight bars the bass is always to be played *legatissimo*, and its expression must correspond with that in the right hand, without overpowering it. In the six following bars, the bass must be played light and soft, without any marked expression, because these bars demand the aid of the pedal, which must be kept down during the four first quavers. In the last two bars the pedal must be kept down till the rests.

In this Example the right hand must play with great dignity and expression. As the melody ascends in the 5 first bars, we must commence a crescendo with the 3d bar, which should encrease in both hands till the 2d crotchet in the 5th bar, in which the upper C must be struck almost *sf*.

From this point, diminuendo, and the 7th bar very soft; the 8th bar crescendo, because the 9th and 10th bars must be played with more emphasis than those which preceded them. The 11th dimin:, and the 12th smorzando; the rest softer and softer to the end.

c. A third sort are Adagios with elegant embellishments. These may be either of a tender and amatory character, or else of a plaintive, or of an imposing and commanding one.

In all these kinds, the execution of the embellishments, (of which we have already spoken), is the chief point, and it must, as much as possible, be suitable to the character of the piece.

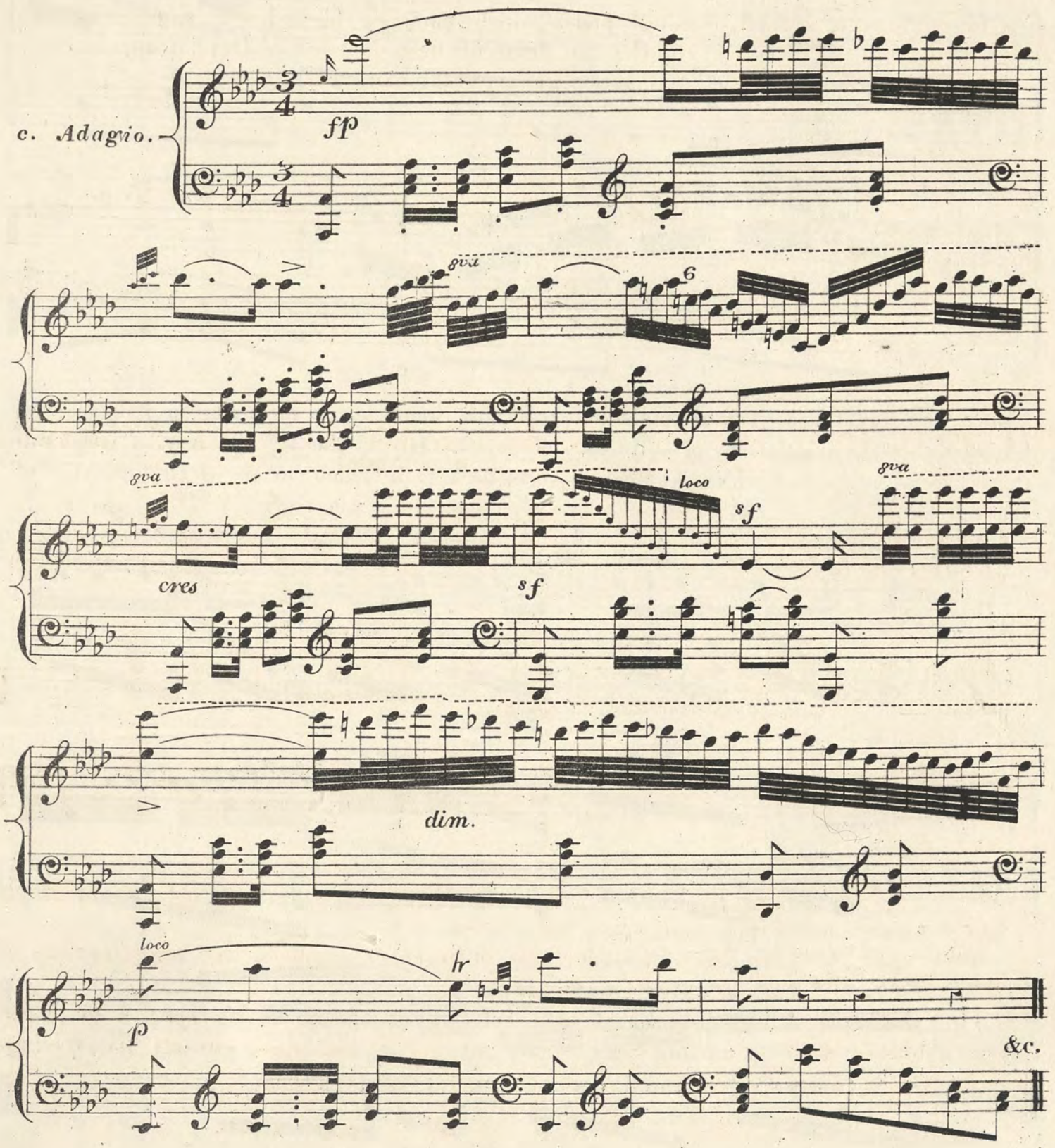
Here follow Examples of all the three Characters.



Here, too great a degree of pathetic expression would by no means be in its place; for the whole should breathe only of softness and grace. Only in the 5th bar may a moderate crescendo be introduced, which, however, reverts back to a piano in the 3 first quavers of the 6th bar.

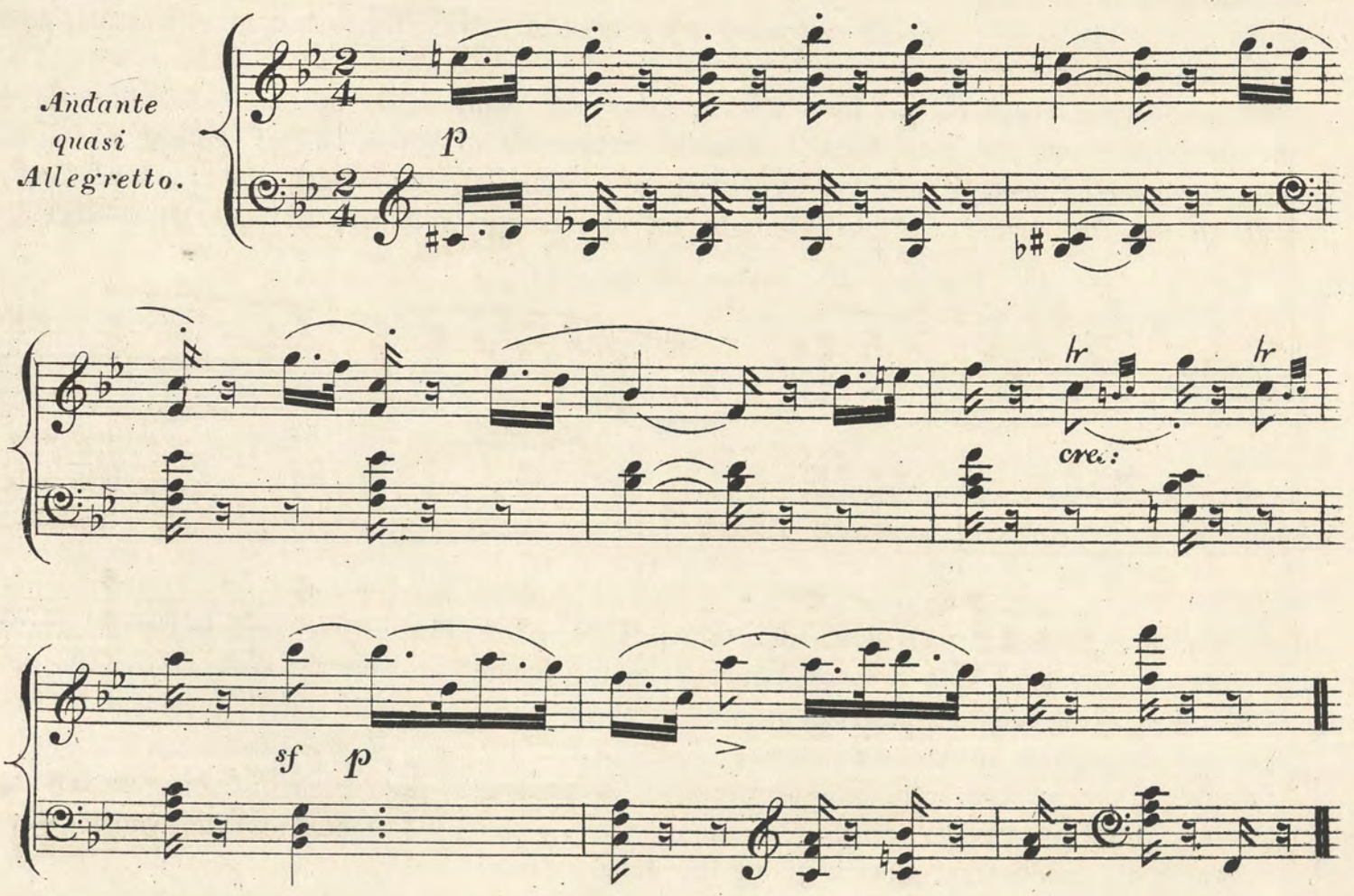


The character of this piece is a sort of bitter lamentation or complaint: and it requires a considerably marked and stirring expression; as does also the embellishment in the 5^{th} and 6^{th} bars, which demands an execution rather excited and impassioned than gentle and attractive: this is particularly necessary in the middle of the 6^{th} bar. The 6 latter notes of this bar should be played diminuendo and somewhat ritenuto. On the contrary, the 7^{th} bar must be very soft and plaintive, and the turn, feeble and rather quick.



The character of this Example is pompous and shewy. For which reason, neither tender weakness, nor a coarsely impassioned style of execution is suitable to it; and no pathetic expression must be introduced into the embellishments. The right hand must play all the slower notes with dignity and energy, and all the embellishments rather brilliant than merely graceful. Yet the quicker notes must not by any means be played harshly, but with measured gradations of light and shade and easy volubility. At the close of the 6th bar we may employ a moderate smorzando.

There is still a kind of slow piece which must be played with a pleasing and even playful lightness of touch: the time of these pieces somewhat approximates, however, to the Andante, Andantino, or even the Allegretto.



Here, a light playful and piquant style of execution is most suitable; every thing either coarse or sentimental must be avoided.

There are Adagios in which all these different characters and modifications of style are used more or less alternately.

The player must naturally adapt his style of execution to the species of passages above described, as they may chance to occur; and must consult his feelings in order to discover the most suitable expression.

ON THE BRILLIANT STYLE OF PLAYING.

As at the present day so many Compositions are distinguished by having the term *brilliant* prefixed to them, it becomes necessary to determine and fix limits to the signification of the word as applied to style of execution.

We must all have perceived, that any one who addresses himself to a number of persons assembled together, or who declaims in public, (an Actor for instance), must speak quite otherwise, than he who holds a tranquil conversation with one or merely a few persons only.

Without always speaking very much louder than usual, or bawling out, he must still raise his voice so much, and give to each word such a degree of emphasis, as the number of his hearers, and the dimensions of the place may require; not only to make himself intelligible, but also to produce the desired impression by his discourse.

A pianist, who is similarly situated, must naturally take the same circumstances into consideration.

In the earlier chapters we have shewn, how very many kinds of tone we are enabled to produce from the pianoforte, by mere diversities of touch and of power; and how the very same passage can be executed in a manner either soft and tranquilizing, not to say lulling, or else in an awakening, exciting, and energetic style.

Let us take for Example the following passage.



If we play this passage soft and tranquil, in a moderate time, and before a great number of hearers, as in a large concert room, music-hall, &c: it will assuredly not produce a disagreeable impression, but neither will it excite any particular attention or admiration in the audience.

On the other hand, let us execute this same passage under similar circumstances, but in a bold, energetic, piquant manner, with a sharply emphatic tone, and if staccato, with the necessary movement of the hand, thus:



And this same passage will not only appear more difficult, but it will in reality be so. It will proportionably, command greater attention; and the audience will discover that the player has the various skips in both hands perfectly at his command, as to precision and firmness, and that he knows how to produce a clear, impressive tone; nay he may even infuse something of the Bravura into his execution of it, and the audience will become anxious to hear more of his performance.

He will therefore have played with brilliancy.

When, for Example, a moderately difficult Concerto, one of Dussek's for instance, is played in public in the former soft and tranquil manner, and with only gentle and delicate degrees of light and shade; it will receive from even the most attentive audience at most a quiet kind of approbation, certainly unmarked by any particular degree of warmth or enthusiasm.

But, let this same Concerto be executed in the second and more brilliant manner, with the clear and piquant colouring proper to this style, and with a general tendency towards Forte, or energy of tone; and the effect will for certain, be exciting, and advantageous to the player himself, because a large audience is in all cases more easily awakened to strong emotions, than lulled to more tranquil and delicate feelings.

It must be remarked, that we do not here by any means decide as to which of the two ways is most suitable to any particular Concerto, or which is the best; but only as to the effect which, according to all experience, we may expect to produce on a mixed and public audience.

Lastly, if we suppose the case, that a good player executes a piece in the first tranquil and quiet style, which piece chiefly consists of passages of a dignified, sustained sentimental and melodious character, comprising few or no difficulties, and which therefore cannot be played in a shewy style; as, for instance, Beethoven's Quintett Op: 15, for Wind Instruments; and if directly afterwards another player succeeds, who executes with equal perfection, but in the *brilliant* style, a work which offers all the difficulties of the modern school, all the charms which arise from the alternations in the various modes of touching the piano-forte, as, for example, Hummel's Septet in D minor; the latter player, (leaving out of the question the intrinsic musical value of the two pieces above mentioned) will unquestionably produce a greater impression in his favor as a Pianist, and obtain from his numerous audience a more marked and noisy testimony of their approbation.

By this comparison of the two cases, we conceive that we have given the Student a clear idea of what is meant by the *brilliant style* of execution, and of the difference between it and the other modes of playing.

Those Compositions which are called brilliant on their Title page; as also in general the greater part of such pieces as are intended for *public* performance, must of course be executed in this manner, as that which is most suitable to them; and many valuable Compositions of this class will fail in their effect, if the performer either from want of skill, or from a wrong notion of the character of the piece, should employ any other style of playing.

The properties of the brilliant style of performance chiefly consist therefore:

a. In a peculiarly clear, and marked, as well as energetic manner of touching or attacking the keys; by which the tone comes out with striking distinctness. Hence every degree of staccato, and any marked separation of the notes is to be considered as belonging to

the brilliant style; and consequently the strict *Legato* must be taken as the opposite manner of playing.

b. In the employment of volubility of execution in its highest degrees of perfection; all gradations of which ought to be at the players command, and which must always be united to the utmost possible distinctness.

c. In the most perfect correctness and purity even in the most difficult passages. In fact, in *any style* of playing, correctness is an indispensable requisite. But in the brilliant style this become much more difficult, because in it the requisite kind of touch, particularly in skips and other difficulties, requires a much greater power of projecting the hands and arms to a distance with certainty; and because in this style too, the striking of a wrong key affects the ear ten times more disagreeably, than it would otherwise do.

d. In the higher degree of self-confidence, and the greater share of fore-sight which the brilliant Player must possess, particularly in large localities as, Theatres, Music-halls &c; in order to be able to execute any piece in this style. Consequently to this style belongs a peculiar power and elasticity of the nerves, the want of which cannot be supplied by mere practice alone.

But we shall be very much in error, if we suppose that all which is brilliant, must also be played loud; or that all which is loud, is therefore brilliant.

A brilliant execution must resemble a well arranged illumination, produced by many thousand lamps, and not the confused glare of a flight of rockets in a piece of fire-works.

We may, and indeed must employ, even in such pieces as appear to have been written almost exclusively for shew and bravura, all the different shades of gentle, pleasing and elegant execution, and of internal feeling; just as in the most quiet and tranquil compositions, there sometimes occur single passages in which brilliant execution may be resorted to, at least in a certain degree. Thus in the Quintet of Beethoven's before mentioned, we meet with many passages, which allow of a brilliant style of execution; and in Hummel's Septet in D minor, we find many delicate traits of Melody, harmoniously interesting and tranquil accessory ideas, and elegant embellishments, which are more expressly suited to the quiet style of playing.

The brilliant style takes place generally in quick degrees of movement; in the Adagio it can at most only be employed in individual passages, which from their peculiar form and application, make this possible, without offending against propriety: this case however, occurs but seldom.

To habituate ourselves to the brilliant style, the Pupil must before any thing else, again practise the Scales every day in this point of view; playing them with the utmost possible rapidity, distinctness, energy, with a perfect separation of every note, and with the nerves of the fingers somewhat rigid, and yet the hand held with perfect tranquility.

Further, he must in preference study such Compositions as are expressly written in this style, of which there are at present a great many. Lastly, he must study every thing belonging to this purpose, with the idea that it is intended to be executed before a large circle, or in a public place, and that he has to make himself intelligible to a great number of hearers. For brilliant execution should ressemble a piece of writing which is meant to be read at a distance.

ON THE EXECUTION OF IMPASSIONED CHARACTERISTIC COMPOSITIONS.

There are works for the Piano forte, the playing of which requires great power, much expression, and great volubility of finger, which yet are not to be executed in the brilliant style just treated of. Most of Beethoven's piano forte works belong to this class. The difference depends on the following points.

In characteristic compositions the sounds produce their effect in great masses; the passages, which are generally crowded with notes, are there, only to give *an idea* of the proper degree of energy and fullness of harmony; and each emphasis, each delicacy, of expression which we desire to introduce, (occasions for which are generally more numerous here than elsewhere), must be executed in this particular point of view, so that we must rather calculate on the collective effect of the whole, than on the distinctness of the notes individually.

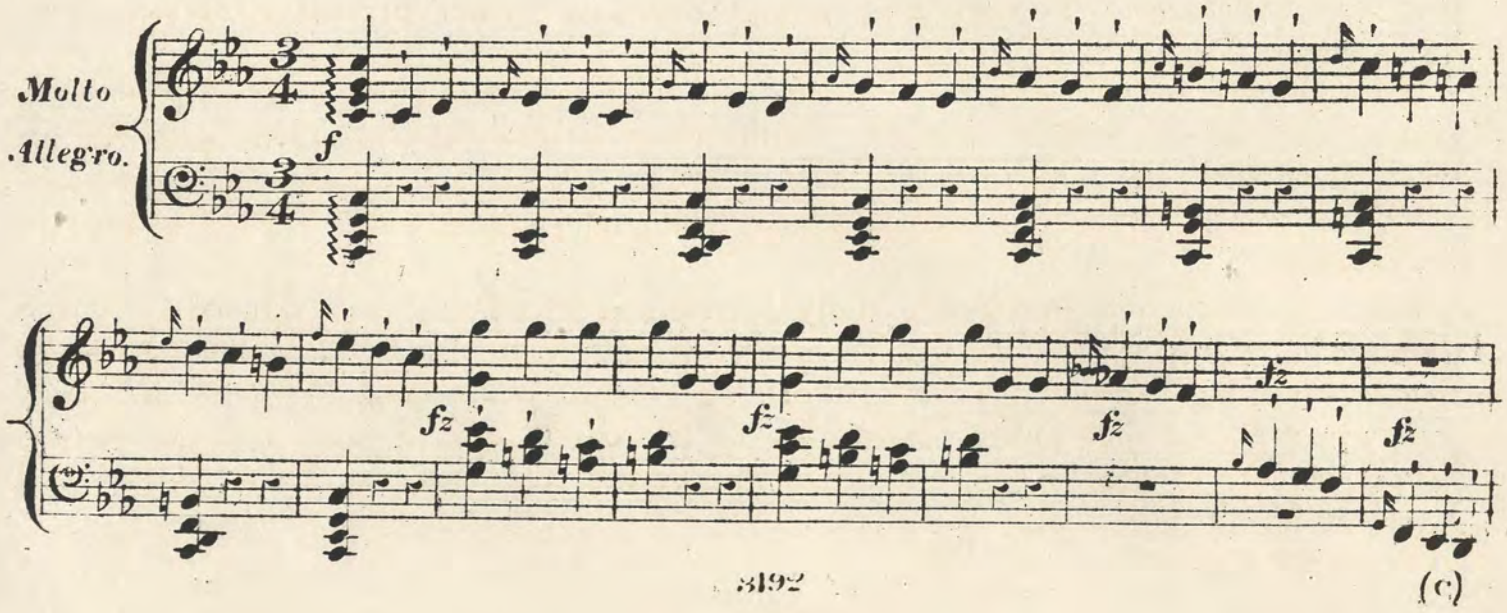
The gentle, delicate play of the fingers which brings out every note at once clear, soft and piquant, can seldom be employed in such pieces, here it is the power of the arm, though not visibly exerted, which must give spirit to such works; and the mechanical dexterity of the Player must remain altogether subordinate to the intentions of the Composer. Even the softer passages as also the embellishments, must neither expect nor receive any clap-trap sleight of hand on the part of the Player.

Such Compositions, when they have proved successful, admit of only *one* fixed colouring and style; and as we do not find the different Schools mingled one with another, neither must we capriciously change the style of execution.

These Compositions often contain much of what is merely fantastic and capricious; and they require, that during the performance, the Player should permit himself a certain degree of freedom and humour.

This humour chiefly manifests itself in the employment of an occasional Ritardando or Accelerando, and by an energetic and marked emphasis given to individual notes.

See for Example the following Scherzo.



fz p f

ff fz sf sf p f

ff pp cres.

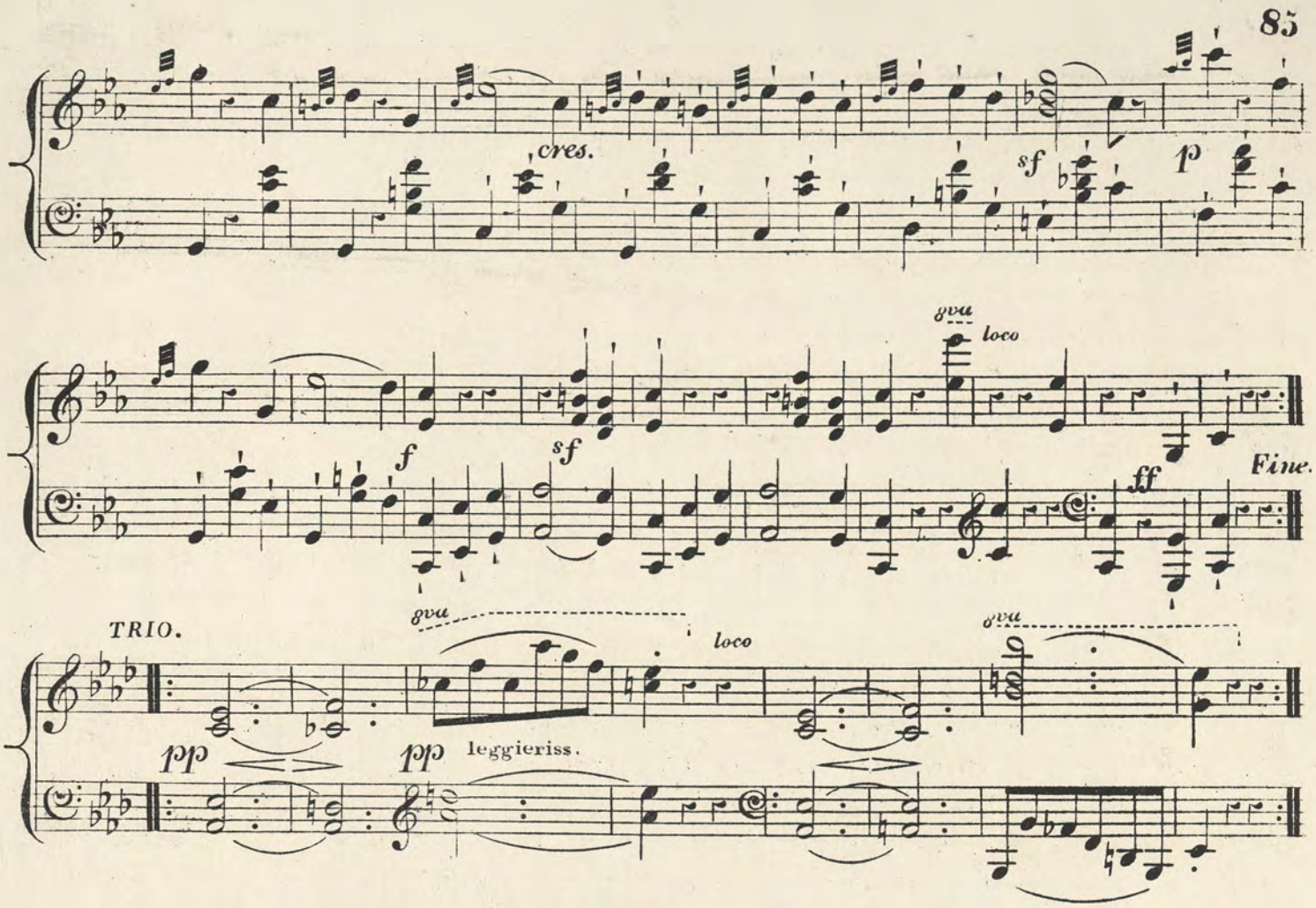
ff pp

8va loco

dol.

cres. ff sf fz

fz sf p cres. sf p





The last 8 bars of the Trio must be played in strict time in order to be understood.

On the Da Capo of the Scherzo, the first part of it on the repetition must be always *pp*, omitting all capricious alterations; and in the same way must be played the 2.d part on the first time of repeating of it. The 2.d repetition of this same second part must be executed with a full display of all our physical powers and caprice of fancy.

ON PLAYING IN PUBLIC.

We dress ourselves with taste, when we are to make our appearance in the world.

We learn a language, that we may use it in conversation.

Just so, we learn the use of a musical instrument that we may give pleasure to those who listen to us, and do credit to ourselves.

Many pupils, when they are required to play before others, display an almost child ish timidity and bashfulness, and spoil even what they imagine they have thoroughly studied. This unfortunate weakness of mind, by which we lose every advantage, which we ought to derive from what we have learned, may generally be conquered without any great difficulty.

1. He who, according to the principles developed in this School, has habituated himself to a tranquil and firm style of playing, a correct mode of fingering, and a dignified carriage and demeanour, will not find his timidity so easily disadvantageous to his fingers.

2. He who is prudent enough not to play a piece before others, till it goes with such certainty, that he is enabled to play it over to himself at least ten times in succession without committing the smallest error; on him, even the most unusual degree of bashfulness will not have any very strikingly disadvantageous effect.

3. It is necessary also, that the pupil should early accustom himself to play before others pieces suited to his powers. Even beginners, as soon as they are able to play a little piece correctly and without stumbling, ought purposely to be made to play it before their parents, relatives, &c. For this purpose, Piano forte Duets will be found the most useful kind of music at first, because the Master can in this case support and assist the player. Afterwards Solo pieces must be chosen for this purpose.

There is no better means to stimulate the pupil to diligence, than to let him study with the conviction that on a given day, he will have to play his piece in presence of others.

4. Subsequently, pieces adapted to his powers with accompaniments for other instruments, as Duets for Piano and Violin or Flute, Trios, Quartets, &c. will be found very useful for the purpose; and in this manner every vestige of childish bashfulness and timidity will gradually disappear.

To play before a friend or acquaintance, &c. any mere trifle, such as a Thema, or short piece, &c. cannot be considered as playing in public; but even such trifles ought to be well played, and should therefore be sufficiently practised before-hand; for even in this case stumbling striking wrong notes, breaking the time, &c. are disagreeable.

But when the player undertakes to perform a piece, either before one individual or many, several rules and considerations are to be observed, the insertion of which will not be superfluous in this place.

When the player walks up to the piano-forte to execute a piece before a private circle, he must do so with a dignified unostentatious mien, equally free from arrogance or timidity.

Let him think first of all of seating himself in a proper and commodious manner,

make sure that the pedals are conveniently within reach of his feet, and that the cuffs of his coat are turned up.

He should then run rapidly over the keys, *piano*, or at most *mezza voce*, with a light touch; he may softly strike a few chords in the key of the piece which he is going to play; and which after a stop of about 20 seconds, he may commence.

Long preluding is seldom proper, because it fatigues and distracts the attention of the audience, or even misleads it, so as to do injury to the character of the piece.

When, however, the player is to play on a piano-forte with which he is unacquainted, it is necessary that he should familiarize his fingers with it, by a somewhat longer prelude, to make himself master of the proper kinds of touch and tone.

The model for such preludes may be found in my *Art of Preluding* Op: 300, a work which, if well studied, will certainly be found productive of many advantages to any pianist.

When the Player has to perform in public, as at a Theatre, Music Hall, &c, he must be careful to present himself in an easy and dignified manner; he ought also to be full dressed, and in black in preference to any coloured clothes; and this because a trifling oversight on this head may easily give rise to unpleasant remarks, and even cause himself embarrasment. After making the usual obeisances, first towards the principal boxes, then towards the sides, and lastly towards the middle of the Theatre; he must take his seat, depositing his dress hat, and drawing out his white handkerchief; he must then give the signal to the orchestra.

In this case all preluding must be strictly avoided.

The player should take care, before he presents himself, to keep his fingers very warm and flexible.

NB. It has been found, most advantageous to place the piano forte with the Treble side towards the audience, so that the bass may remain turned towards the stage, and that the Player may sit facing and near the principal side boxes. In this case, the large lid on top of the piano is not to be taken off, but only turned up, by which means the tone is better directed towards the Audience, and not dispersed and lost in the wings.

The person who has to turn over the leaves for the Player should sit on the bass-side, and lay hold of the leaf on its upper corner.

During the Tutti (of a concerto, &c.) the Player should at most, only touch the instrument softly along with the orchestra at the Fortissimo passages; or what is still better, he should abstain from playing at all.

One of the most important duties of the Player, is to take care that in all the freedom of his performance, he shall always remain in perfect accordance with the orchestra; for the smallest disorder in the time, produces on the audience a much more disagreeable effect, than the Player himself is able to perceive. Every soft passage, every delicate embellishment must be so prepared and executed, that it may not be lost, and that the audience may not lose the thread of the whole.

The strength, or impetus of the touch must be proportioned to the magnitude of the place in which the performance takes place.

As a piece of this sort is generally tried over before hand with the orchestra, the Player must then pay attention to the different kinds of accompaniment employed in the com-

position; and to form his play in respect to that, and to the various Ritardandos, &c, it will be necessary for him to have an understanding with the Leader of the orchestra. Let the Player not feel impatient at the trouble of trying over the leading passages a good many times. This degree of attention is due to the public and to himself, and a finished execution will always be honourably recognised.

Most young Artists do not sufficiently reflect how very important the *first debut* before the Public is, The future fortune of the Artist depends upon whether he is successful the first time in awakening general attention, admiration, and delight. Among other advantages, he gains that infinitely important one, that in future he is listened to with attention, and that consequently no refinement, no happy passage is lost.

He has only then to proceed cheerfully on his path, to be sure of securing a happy futurity. On the other hand, should the first debut be unfortunate, or commonplace and insignificant; he will always run the risk of meeting an audience at once inattentive to, and prejudiced against him; and even the most excellent performance is in this case generally thrown away.

It lies in the nature of things, that a numerous and therefore a mixed audience must be surprised by something extraordinary; and the sure, nay, the only means is; finished bravura of style combined with good taste.

In this sense even the choice of the piece, with which the player is to make his debut, must be a lucky one. It must agree with the newest taste, and afford the Artist opportunities for overcoming the most shewy difficulties, as well as for the execution of melodies and delightfully embellished *Cantilenas*.

An ill chosen Composition has often done as much injury to an Artist on his first appearance in public, as could possibly have been effected by a downright faulty performance.

The Author here proposes the way which he considers as the most *certain*, and which he has always followed, and found to answer with his very numerous Pupils who have devoted themselves to the art.

In the present perfection of the Piano-forte as an instrument, a good Player may well undertake, even in the largest localities, to execute a Solo piece.

For this purpose the best compositions are brilliant Fantasias on such themes as are generally known to and approved of by the Public. In this case the Player has the advantage of not depending on an Orchestra, which is often very imperfect, and even injurious; and he may therefore play with perfect freedom and independence. But on this very account, his performance must be so much the more interesting, not to become tedious, particularly in long compositions.

Should the Player have so far established his reputation, that the Public welcomes him, and listens to him with pleased and anxious attention; he may then by the choice of more serious and classical works, endeavour to satisfy the demands of a higher class of critics.

ON THE PERFORMANCE OF FUGUES AND OTHER COMPOSITIONS IN THE STRICT STYLE.

§1. *Fugues* require a peculiar, very attentive, and in its way, very difficult style of execution; as do also pieces written in the fugue style and in several parts, which sort of passages, in truth, very frequently occur in other compositions.

As in musical works in the free and ideal style, (of which we have hitherto treated), the traits of melody in brilliant *passages* require to be made particularly prominent, because all the rest is mere accompaniment; so in *Fugue, each* part must proceed with equal energy and firmness of legato, and the Player must produce the same kind of effect, *as if he possessed as many hands as there are parts.* Ex:



§2. This example is in four parts, and we may perceive that in each hand two parts proceed uninterruptedly with one another, and that each of the four parts has its own progression and melody.

Let the Student take the trouble to play through each part *alone,* strictly Legato; and in so doing, to strike the semibreves and minims so firmly, that their vibrations may last distinctly till the following note.

Now comes the difficult business of managing, so that all the 4 parts shall be played exactly together, and with equal firmness and legato as before, so that the hearer may clearly seize on and follow the progression of each individual part.

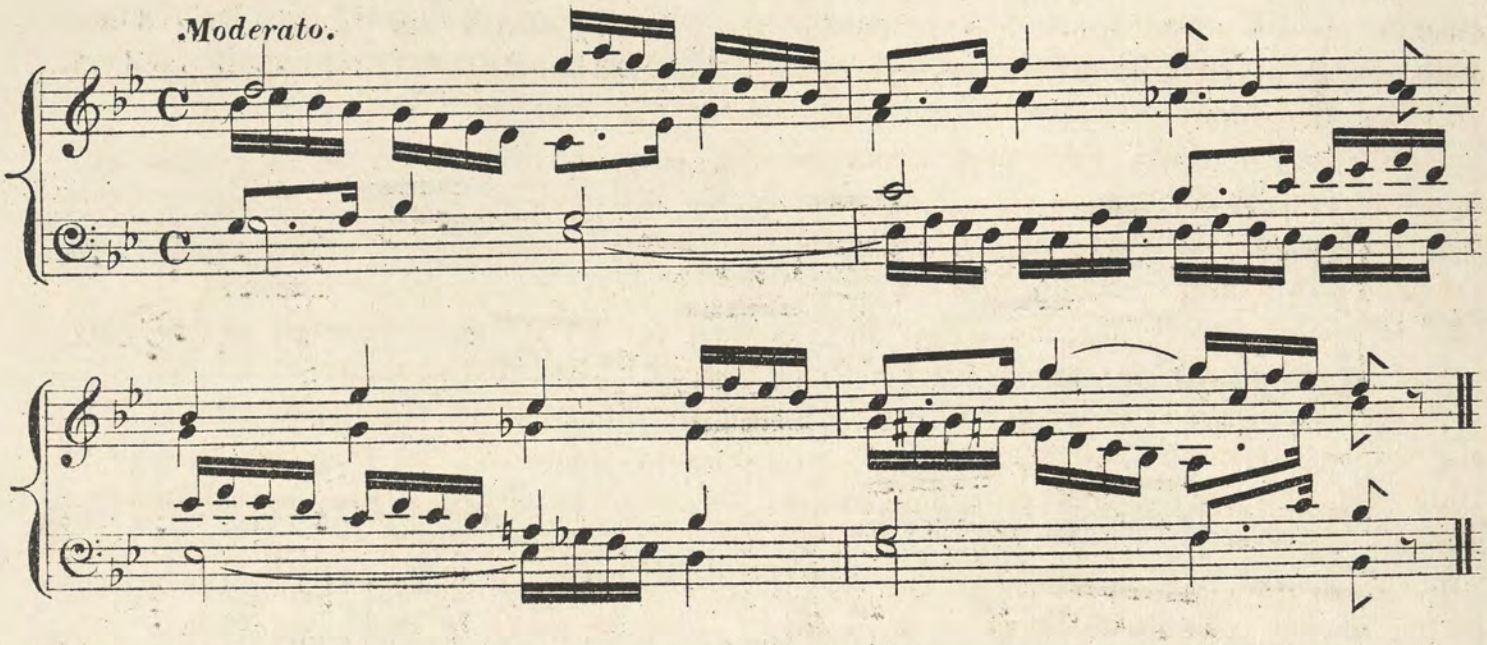
Together with the peculiar mode of fingering, already treated of in the 2d Part, and which is absolutely necessary to this end, the fingers must also become accustomed to many awkward extensions and twistings, while the hand is still kept perfectly tranquil; and this inconvenience it is, which causes many Players to execute such pieces incorrectly.

Nothing would be more erroneous, than for the Player to execute the preceding example in something like the following manner;



For by thus suddenly dropping the syncopated notes, the passage will cease to be in 4 parts; the harmony will no longer be full, and therefore the intention of the Composer will be altogether missed.

§3. These difficulties will be still further encreased, when as often happens, the two parts in the right hand are so separated from one another, that this hand cannot possibly reach them, and that in consequence *the other hand must come to its assistance.* Ex:



We easily see that the requisite holding on and syncopating of each individual part in this passage, such as it is written here, and as it must necessarily be written in the strict style, becomes an impossibility. Here follows an explanation of the manner of executing it, in which each stave contains only that which each hand is enabled to play.



The left hand is here indicated by **L**, and the right by **R** in the distribution of the middle parts.

As the hands now release and assist one another in the middle parts, the passage becomes perfectly playable; and as the Time is *Moderato*, it is also possible in the strictest legato style, if we attend to the fingering, which though it is occasionally very awkward, is here absolutely necessary. But this interchanging of hands must be managed so dexterously, that not the smallest interruption shall be perceptible in the course of the passage, and that it shall always appear to have been played by one *hand* only. Thus for example, in the first bar of the above example, the upper of the two middle parts



must be played so naturally legato, that at the notes marked * the exchange of hands shall not be at all perceptible, neither by our lingering too long on the notes, nor by our quitting them too abruptly.

§4. When in this way each part proceeds with perfect correctness, the aggregate produces an extremely interesting effect; namely, the effect of a 4-part-harmony, in which each part appears to be performed by a separate individual, and yet as though all were animated by one single soul.

In such cases therefore, the player has to seek for all the possible ways of fingering and of interchanging the hands, till he finds that which is most suitable.

§5. The characteristic feature of every Fugue is the frequent repetition of the Thema or subject in the various parts. It is necessary therefore that this Subject should stand out in a marked and prominent manner, so as to be clearly distinguishable among the other parts.

The same expression which at the very beginning of the Fugue, was given to the notes of the Theme individually, must in the sequel also be given to them, each time the subject is repeated; while the accompanying parts should be played with distinctness certainly, but with somewhat more uniformity of tone.

§6. The expression usual in modern playing cannot well be employed in strict fugues. Still, on the Piano-forte we may so far employ the forte, the piano, as also the cres, and dim, even in old fugues written for the Organ, that when the commencement is piano we may go on crescendo till the 3^{d} or 4th repetition of the Thema, observing to again diminish the degree of forte down to a piano in those passages which do not contain the Theme or Subject. On the re-appearance of the Subject, particularly when it occurs in the bass, the Forte is always in its right place.

§7. Most Fugues must be played strictly Legato according to the value of the notes. If, however, short notes occur in the Subject, these notes must also be played equally staccato at each repetition of it.

There are fugues which may be played staccato almost all throughout, as for example the fugue in C minor in the 1st Part of Seb: Bach's celebrated 48 Preludes and Fugues.

The above mentioned work we recommend to every player, who has acquired a tolerably high degree of execution, as the best school for Fugue-playing; particularly that edition recently edited by me; in which the proper fingering and expression is indicated where necessary, and which is published by R. Cocks & C^{o} London.

The *Ritardando* can at most be employed only before a pause, and at the close of the Fugue.

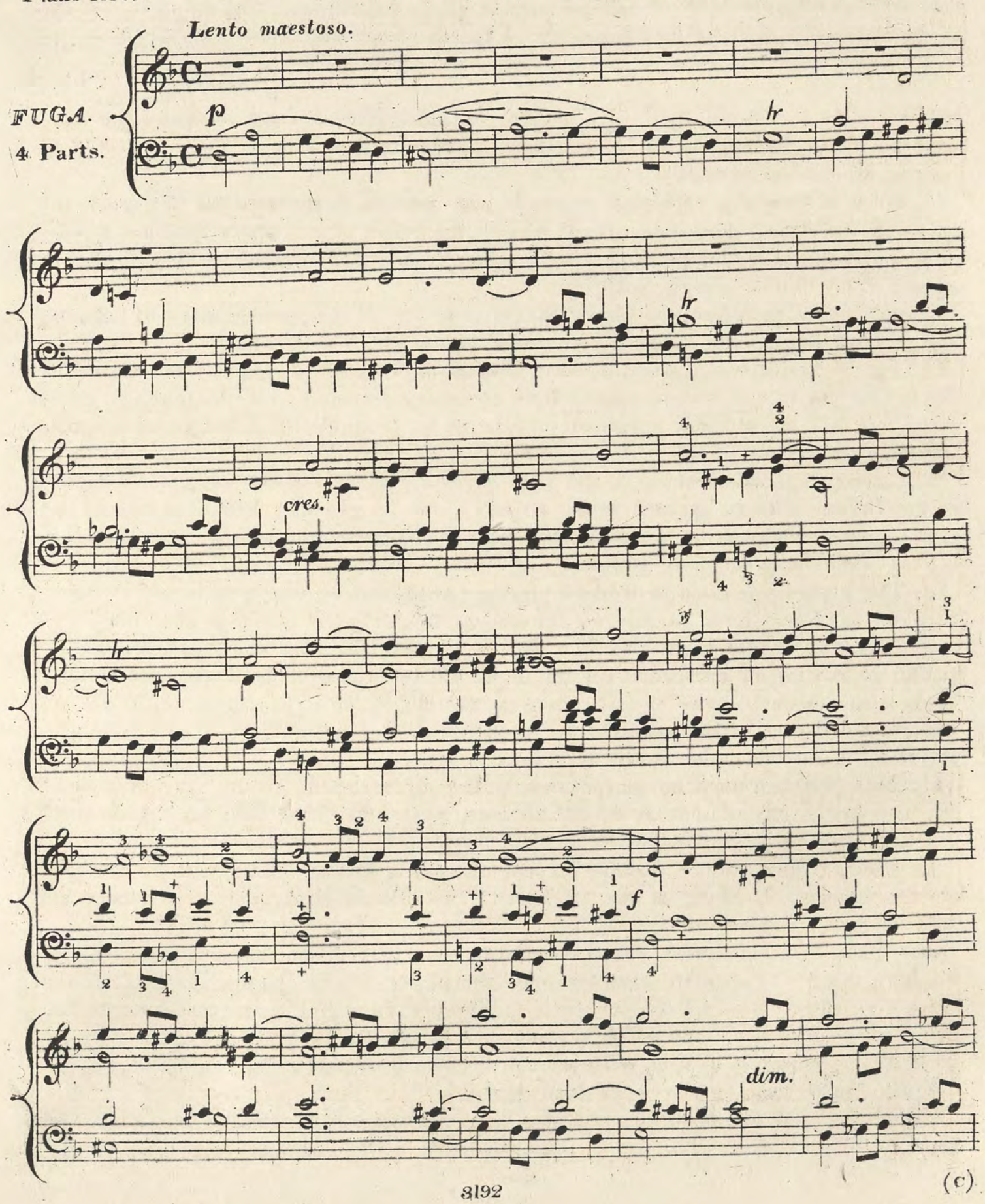
Every Fugue must be played in strict time.

Fugues intended for the Organ may also be played slow on the Piano-forte. There are however Fugues expressly for the piano, of which the time may be very quick.

§8. We add here, by way of practice, 2 short fugues of which the first is composed in a slow time, and which will therefore suit the Organ; while, on the contrary, the second must be played very quick, and therefore can only be properly executed on the Piano-forte.

Lento maestoso.

FUGA.
4 Parts.



(c)

p

cres

f

p *cres*

dim.

dim.

p

f *dim.* *p* *rall:*

(c)

Allegro.

FUGA.
Parts.

f sf p

f sf p

cres

f p

f p cres

f

sf

f fz sf

fz

sf sf

ff sf

dim.

f sf p

The fingering which is added shews clearly in all the doubtful cases, with which hand the middle parts are to be taken.

CHAP. XIII.

ON PLAYING FROM MEMORY.

§1. Some Pupils have so good a musical memory, that they embarrass their Teachers by it; for when they have played a piece through only once, they are enabled to play it by heart, and will not therefore take the trouble to look at the notes.

The evil consequence of this quality is almost certainly, that the Pupil will become accustomed to an incorrect and highly imperfect manner of playing, and neglect altogether the acquiring of readiness and correctness in reading the notes.

But nothing is more easy than to find a remedy, which if it will not altogether correct this quality, (which by the bye is generally indicative of great talent), will at least divert it into a useful channel. So soon as the Pupil has played a piece several times through, let him directly begin another, which will oblige him, on the first reading of it, to again look attentively at the notes. And this plan must be persisted in, till his eyes become used to attend firmly to the notes, and to the reading of them with correctness.

Let him then begin again the pieces before gone through, and study them with the requisite degree of attention.

§2 On the other hand, it is more difficult to accustom such Pupils to play by heart, as do not possess a good musical memory; but in general this is by no means impossible

Among the pieces already studied, choose a very short and easy one, a Waltz for example, or a Thema taken from some Opera; and let the Pupil learn it by heart, bar by bar; causing him to notice in what octave each passage occurs; whether the notes ascend or descend, whether they are long or short, &c; and in case of necessity, he may at first learn the accompaniment in the left hand alone.

§3. The power of retention has, as is well known, many peculiarities. Some more easily retain the forms of the notes, and must therefore avail themselves of the retentive powers of the *eye*. Others more easily retain the succession of the notes; they employ the retentive powers of the *ear*. Even the movements of the fingers, more readily impress themselves on the memories of some; and in this case, the memory is worked upon by the *sense of touch*.

A piece, once learned by heart, must be repeated daily, that it may not be again forgotten. In this way, we may learn one piece after another, till at length the memory will become so strengthened, as to retain with certainty even longer and more difficult pieces.

§4. It is at once an agreeable and honorable quality, to be able to play correctly from memory, many pieces of music; and we are not in this case obliged always to carry our music about with us.

We often meet accidentally with a Piano forte, and it is a very unpleasant feeling for us, when after many stumbling attempts at a beginning of one piece or other, we are compelled to excuse ourselves from playing altogether, by exclaiming

"I know nothing by heart."

Lastly, a piece well studied and committed to memory is generally executed with a certain freedom and facility, which imparts an additional charm to it, and which very nearly approximates to extemporaneous playing. We advise every tolerable Player to have always at his command, and by heart, at least a dozen pieces of different sorts.

CHAP. XIV.

ON PLAYING AT SIGHT.

§1. Among the most creditable and even indispensable qualities of a good player, may be reckoned, the power of executing any not excessively difficult piece, the very first time of trying it over; so correctly, uninterruptedly, and as far as possible, so nearly in the time prescribed by the Author, that the hearer may be enabled to seize exactly the sense and character of the piece.

To this talent for playing at *sight* belong several qualities, partly natural, and partly to be acquired.

§2. To the first class belong: a sharp, quick, and piercing eye; a mind tranquil, self-possessed, and not subject to distraction of ideas; and a degree of musical foresight, which enables the performer, while he is playing one passage, to guess pretty correctly at that which is to follow next.

To the second class, belong: great volubility of finger; and such a dominion over the keys as is acquired by the constant practice of the Scale in all the 24 keys, and of all the usual and common place passages and groupings of notes.

In addition to all this, a constant practice in playing at sight itself, acquired by reading over new music for at least one hour every day; beginning with the more easy pieces, and laying it down as a fixed rule, *never to come to a positive stand still*, and not to allow oneself to be interrupted by trifling errors, but to go on playing boldly to the very end; and this we must persevere in with pieces gradually more and more difficult, till by degrees we shall gain courage enough to execute before others at sight, and without feeling alarmed or embarrassed, the most considerable and difficult compositions.

§3. For how often does the case occur, that a pianist is called upon to accompany a song at sight, of which the accompaniment cannot perhaps be very difficult; or to try over a not very difficult piece, with accompaniments for other instruments; and how deplorable it is, if he is unable, either to strike the right notes, or to keep the time correctly, and does nothing but stumble at every step.

§4. A thorough knowledge of the Theory of Harmony, which may also be gained practically by means of the finger-exercises, assists us much in *playing at sight;* on the contrary, he who has only a mere superficial knowledge of it, and that only in his brains, will only be led the more astray, when he attempts to apply it in this way.

§5. There are many who think so much of reading at sight, that they altogether neglect the more finished, exact, and well-studied style of playing. This is a great fault; for such gluttony of notes robs them of the much higher degree of delight, which the art affords from *Perfection of Execution*. Playing at sight is only a *duty* of the performer, and it must not be considered as his ultimate *aim*.

An Audience will enjoy itself much more in hearing a perfectly executed piece of Music, even though it may have been practised day after day for a whole year, than it could ever do in listening to the most difficult composition played at sight, however naturally and cleverly it may be done, since in the latter case there must of course be many errors and defects.

CHAP. XV.

ON THE PECULIAR STYLE OF EXECUTION MOST SUITABLE TO DIFFERENT COMPOSERS AND THEIR WORKS.

§1. The object of this Chapter cannot be better explained, than by giving a short history of the development of Piano-forte playing.

§2. In the commencement of the 18th century, the legato style of playing, as well as the execution of considerable difficulties on the Harpsichord and Clavichord; the instruments then in use, had already been carried to a high degree of perfection by *Seb. Bach*, Domenico Scarlatti, and others; and, indeed, Scarlatti may be looked upon as the founder of the brilliant or bravura style.

The *Piano-forte*, just then invented, (about 1770), gained a prodigious step in advance by *Mozart* and *Clementi*, two great practical Masters, and improvers of the art. Clementi, who devoted himself exclusivly to piano-forte playing and Composition for this instrument, may with justice be looked upon as the founder of a regular School; as he first of all was able to unite brilliant bravura execution with tranquility of the hands, solidity of touch, correctness, distinctness, and grace of execution; and in his day he was always allowed to be the greatest Player on the Piano-forte.

The most distinguished masters on this instrument of the subsequent period were his Pupils, and formed according to their individual ideas, various styles and schools of playing.

The Pianos of that day possessed for their most distinguished properties, a full Singing quality of tone; but as a counterbalance to that, they had also a deep fall of the keys, a hard touch, and a want of distinctness in the single notes in rapid playing; this naturally led *Dussek*, *Cramer*, and a few others to that soft, quiet, and melodious style of execution, for which they, and likewise their compositions are chiefly esteemed, and which may be looked upon as the Antipodes of the modern, clear, and brilliantly piquant manner of playing.

§3. *Mozarts* style, which approached nearer to the latter mode, and which was brought to such exquisite perfection by Hummel, was more suited to those piano-fortes which combined light and easy touch with great distinctness of tone, and which were therefore more suited for general purposes, as well as for the use of Youth.

Mean time, in 1790, appeared *Beethoven*, who enriched the Piano-forte by new and bold passages, by the use of the pedals, by an extraordinary characteristic manner of execution, which was particularly remarkable for the strict Legato of the full chords, and which therefore formed a new kind of melody; — and by many effects not before thought of. His execution did not posess the pure and brilliant elegance of many other Pianists; but on the other hand it was energetic, profound, noble, and particularly in the Adagio, highly feeling and romantic. His performance like his Compositions, was a musical painting of the highest class, esteemed only for its general effect.

§4. The subsequent improvements in the mechanism of the Piano-forte soon gave occasion to young professors of talent, who were rising to maturity, to partly discover and partly improve upon another mode of treating the instrument, namely, the *brilliant style*, which about 1814, was chiefly distinguished by a very marked Staccato touch, by perfect correctness in the execution of the greatest difficulties, and by extreme and striking elegance and propriety in the embellishments; and which was soon acknowledged to be the most favorite and most applauded style of all, through the skill of *Hummel*, *Meyerbeer*, *Moscheles*, *Kalkbrenner*. &c.

§5. This style is now still further distinguished by even more tranquil delicacy, greater varieties of tone and in the modes of execution, a more connected flow of melody, and a

still more perfect mechanism; and in future it must be considered as the most desirable manner of all.

§6. We may therefore assume the 6 following styles of execution as so many principal schools.

a. Clementi's style, which was distinguished by a regular position of the hands, firm touch and tone, clear and volable execution, and correct declamation; and, partly also, by great address and flexibility of finger.

b. Cramer and *Dussek's* style. Beautiful Cantabile, the avoiding of all coarse effects, an astonishing equality in the runs and passages, as a compensation for that degree of volubility which is less thought of in their works, and a fine legato, combined with the use of the Pedals.

c. Mozart's School. A distinct and considerably brilliant manner of playing, calculated rather on the Staccato than on the Legato touch; an intelligent and animated execution, The Pedal seldom used, and never obligato.

d. Beethoven's style. Characteristic and impassioned energy, alternating with all the charms of smooth and connected cantabile, is in its place here. The means of Expression is often carried to excess, particularly in regard to humourous and fanciful levity.

The piquant, brilliant, and shewy manner is but seldom applicable here; but for this reason, we must the more frequently attend to the total effect, partly by means of a full, harmonious Legato, and partly by a happy use of the Pedals, &c.

Great volubility of finger without brilliant pretensions, and in the Adagio, enthusiastic expression and singing melody, replete with sentiment and pathos, are the great requisites in the Player.

The compositions of *F. Ries* for the most part require a similar style of execution.

e. The modern brilliant School founded by *Hummel, Kalkbrenner*, and *Moscheles*

Its peculiar qualities are, perfect mastery of all the mechanical difficulties; the utmost possible rapidity of finger; delicacy and grace in the various embellishments; the most perfect distinctness, nicely suited to every place of performance, whether small or large; and a correct declamation, intelligible to every one, united with refined and elegant taste.

f. Out of all these schools, a new style is just now beginning to be developed, which may be called a mixture of and improvement on all those which preceded it.

It is chiefly represented by *Thalberg, Chopin, Liszt*, and other young artists; and it is distinguished by the invention of new passages and difficulties, and consequently the introduction of new effects; — as also by an extremely improved application of all the mechanical means, which the Piano-forte offers in its present greatly improved state, and which, like all former improvements in their day, will give a new impulse to the art of playing on this much cultivated instrument.

§7. From this historical sketch, the reflecting Pianist will easily perceive that the works of each Composer must be executed in the style in which he wrote; and that the performer will assuredly fail, if he attempts to play all the works of the Masters above named in the self-same style.

The Player who desires to arrive at anything like perfection, must dedicate a considerable space of time exclusively to the Compositions of each Master who has founded a School; till he has not only accustomed his mind to the peculiar style of each, but also, till he is enabled to remain faithful to it, in the mechanical performance of their works. Thus, for example, the quiet, soft, and heartfelt elegance with which the Compositions of Dussek ought to be played, are not by any means sufficient for the execution of a work of Beethovens, or of a brilliant Composition of the present day: — just as in Painting, there exists a great difference between Miniature, Crayon, Fresco, and Oil painting.

ON TRANSPOSITION.

§1. By Transposition we are to understand the art, by which we are enabled to play a piece in another key than that in which it was composed, and this often at sight. The pianist is frequently so situated, as to be obliged to accompany a vocal piece, which is written too high or too low for the compass of the singer's voice; and in this case, the poor pianist without previous notice, must play it a semitone or a tone higher or lower; in B or C♯, for example, if the piece were written in C.

§2. That the acquisition of this sort of facility is as difficult as it is requisite, we shall easily perceive; and indeed none but a very expert player and reader can have any pretensions to attain it. But, at all events, it is necessary to practise it for some time in particular, by daily transposing in this way and into several keys, at first very easy pieces, and gradually others that are more difficult.

§3. When the transposition takes place only a semitone higher, it is in general pretty easy; for example, if we transpose from C to C♯, we have only to imagine the signature of 7 sharps, and to treat each accidental ♭ as a ♮, and each ♯ as a ×.

§4. When however the transposition is to take place several notes higher or lower, as for Ex: from D to F, or from E♭ to A, the business becomes considerably more difficult, and the player must then take the following points into consideration:

1. His fingers, by the constant practice of all the Scales, must have become so well acquainted with all the keys, that even the most unusual and difficult key shall not appear more strange to him than the easiest.

2. The player must already possess considerable facility at reading at sight, and consequently be able to glance at what is to follow for at least a few bars in advance, and to imagine the effect intended.

3. He must particularly direct his attention to the upper part, which contains the melody, and to the bass-notes; because he will by these means be enabled to divine or to find out the middle parts.

4. He must particularly notice the intervals in which the melody and the lowest notes or bass proceed.

As soon as the player knows, for Ex: that the melody ascends or descends a *Fourth* or a *Sixth*, the transposition of it into any key is easy and certain.

Let us take, for example, the following passage.





If we are required to transpose this passage into D major, for example, we must proceed in the following manner:

1st Bar The first chord is the perfect common chord in both hands, included therefore between 4 D's.

In the 2d chord the right hand ascends a major third, to the F♯ of course. The left hand takes the same chord as before an octave higher.

2d Bar. The right hand ascends to the same chord a minor third, consequently to the A.

The left hand again ascends an octave higher, to the 2 notes $\frac{F\sharp}{D}$ belonging to the preceding chords. Hereupon follows the easy diatonic scale — run from D to D.

3d Bar. During this run, the Player must reflect, that the next upper note descends a major third, namely to the B♭. The lowest part in the left hand, descends 5 degrees namely from D to G. The whole chord, (that of G minor) is then easily divined.

In the next chord, the upper part descends a whole degree (to A♭); and the left hand takes B♭ with the little finger, and on it the common chord of B♭ major.

This B♭ is more easily to be found, if the Player reflects, that it must lie a whole tone higher than the A♭ in the original.

For where it appears difficult to see the intervals any further on, because of their distance apart, we must transpose from the prescribed key. The 3 remaining notes in the right hand are the same as in the bass.

4th Bar. The right hand descends a semitone in the upper part, and the thumb remains lying on the preceding key; the first of the following semiquavers falls on the preceding key, (G), after which again follows part of the scale in D major, in which the skip of an octave, from E to E is easily to be found.

The left hand ascends a *fourth*, to the common chord of E♭ major. The following resolutions clearly demonstrate that we again return to the principal key. that of D major; the lowest note is the major 7th degree of the scale, and therefore C♯.

5th Bar. The first notes belong to the common chord of D major; the two last

crotchets descend diatonicaly to the octave C♯.

In the left hand, the second chord ascends a major third; the ♯ raises the new third of the chord, so that it belongs to the common chord of F♯ major.

6th Bar. The 1st finger of the right hand strikes the key note, D, which remains in the next chord, in which the little finger again takes a sixth above. In the following chord the 2 lower notes remain, and over them the part descends a fifth below, which in the last chord is raised a semitone.

N.B. The Player must carefully observe those notes that are repeated, because they will best serve him as a guide to the rest.

In the left hand, the octave with the third added to it, ascends a semitone higher, on G, which, after the rest, is repeated an octave lower down, and then at last is raised a semitone by means of the ♯.

7th Bar. The first chord is resolved on the adjacent degrees, since the upper part ascends a semitone.

In the 2d chord, the key at top remains, and the bottom keys form the enharmonic chord,* which from practice is well known both to the ear, and to the fingers of every Pianist. The 3d and 4th chord is the well-known dominant seventh in two different positions.

In the left hand, the lowest note is always the A. The 2d and 3d chords are exactly as in the right hand, which in such cases is always a great help to the Player, because he is only obliged to direct his attention to the one line.

§5. This is the way in which we must employ, and train our eyes and our minds in practising Transposition.

By way of Exercise, the Pupil ought in this manner to transpose the preceding example into *all the 11* major keys, and that so often, that he shall be enabled to play it in any required key with equal facility. After this, he should daily select a short, and at first easy piece, and transpose it into several keys. In a few months he will have had sufficient practice to enable him to transpose any light piece at sight, even before others, without stumbling or confusion.

§6. He who is *perfectly* acquainted with Thorough-bass, and all the other clefs, will find in them a further help in transposing; yet not perhaps to the extent that we may imagine. For in quick movements we have not time to think of this kind of Theoretical aid, and the way which we have pointed out above, will be found the readiest and most certain one for every Pianist, because it is founded altogether on a great practical use of the fingers.

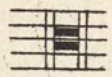
* The diminished Seventh.

ON PLAYING FROM SCORE AND ON THE SOPRANO, TENOR, AND OTHER MUSICAL CLEFS.

§1. One of the greatest advantages of the Piano-forte over all other instruments, is the fullness and richness of harmony, which the player can produce from it, and by which in fact he can himself perform grand orchestral pieces with very considerable effect.

We all know that almost every good Opera, Symphony, &c. is arranged for the Piano alone. But for all this, it is a delightful and honorable attainment for a Pianist, to be able to play at sight, without any previous arrangement from the *Score*, a composition written for a full orchestra.

§2. To this end, before any thing else, we must necessarily possess an intimate knowledge of those *Clefs* which are met with in musical notation, in addition to the usual Treble and Bass-clefs.

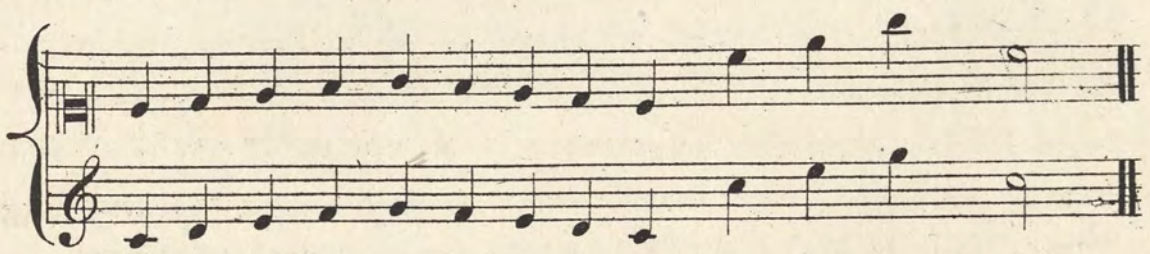
These clefs are expressed by the following characters:  Soprano-clef,  Alto clef,  Tenor-clef.

We here percieve that the Soprano-clef with its two horizontal strokes is written on the *first* line; the Alto-clef on the *third* line, and the Tenor-clef on the *fourth* line.

In the Soprano-clef, the notes are written a *third* higher than in the *Treble*. The performer must therefore play them a *third* lower. Ex:

SOPRANO CLEF.

The same in the Treble.

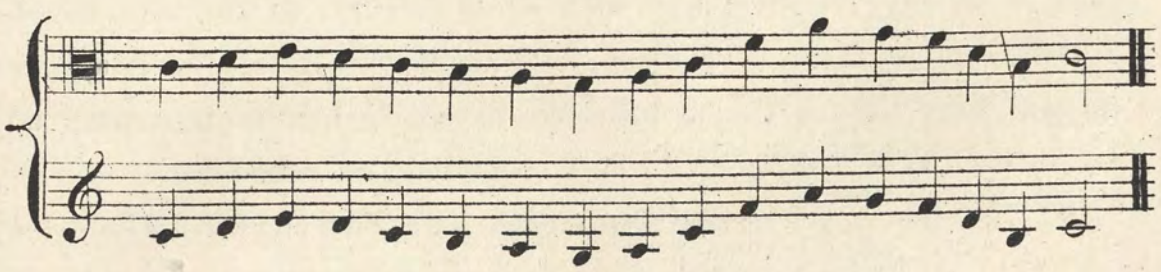


This clef is used in Singing for the highest kind of female voice.

In the Alto-clef, the notes are written 7 notes *higher* than in the Treble clef. The player must therefore first imagine each note to be a *degree* higher, and then play them an *octave* lower.

ALTO CLEF.

The same in the Treble.



This clef belongs to the lower female voices.

The Tenor clef is written 9 notes higher than the Treble clef, and the notes must therefore be played so much lower; and consequently a third lower than in the Alto clef.

The player must therefore imagine each note to be *one degree* lower than in the Treble, and then play them an octave lower.



This clef is used for male voices.

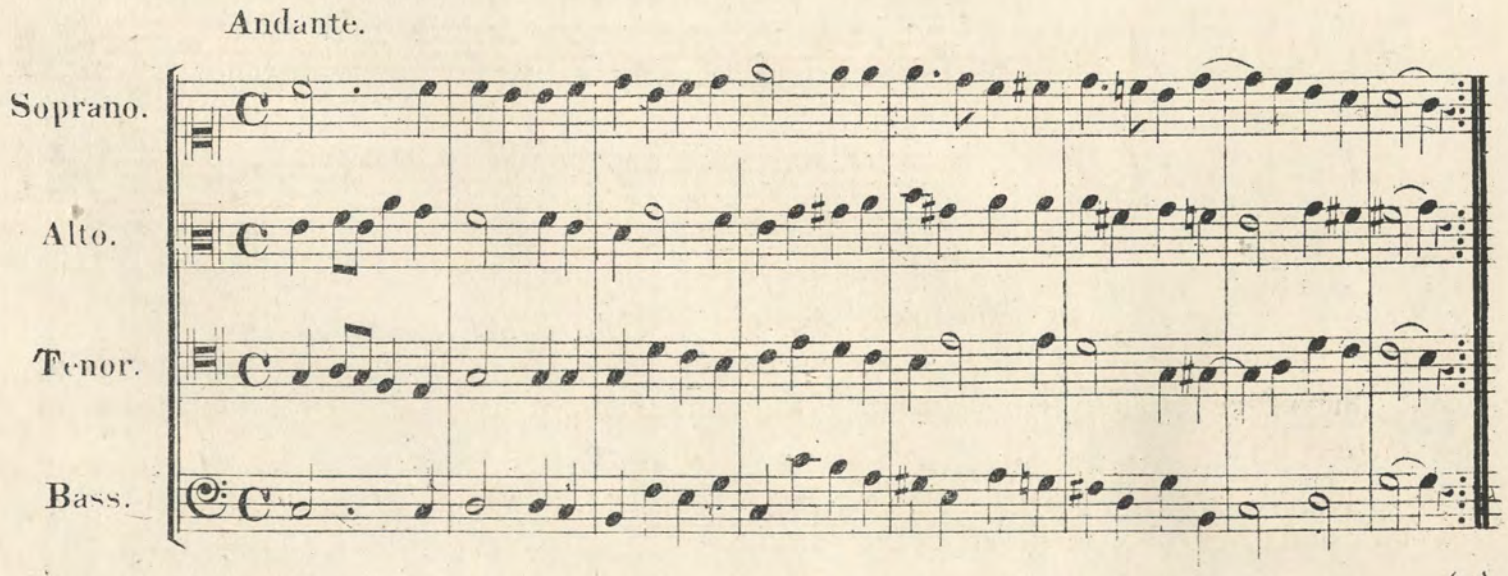
The lower male voices are written in the Bass clef.

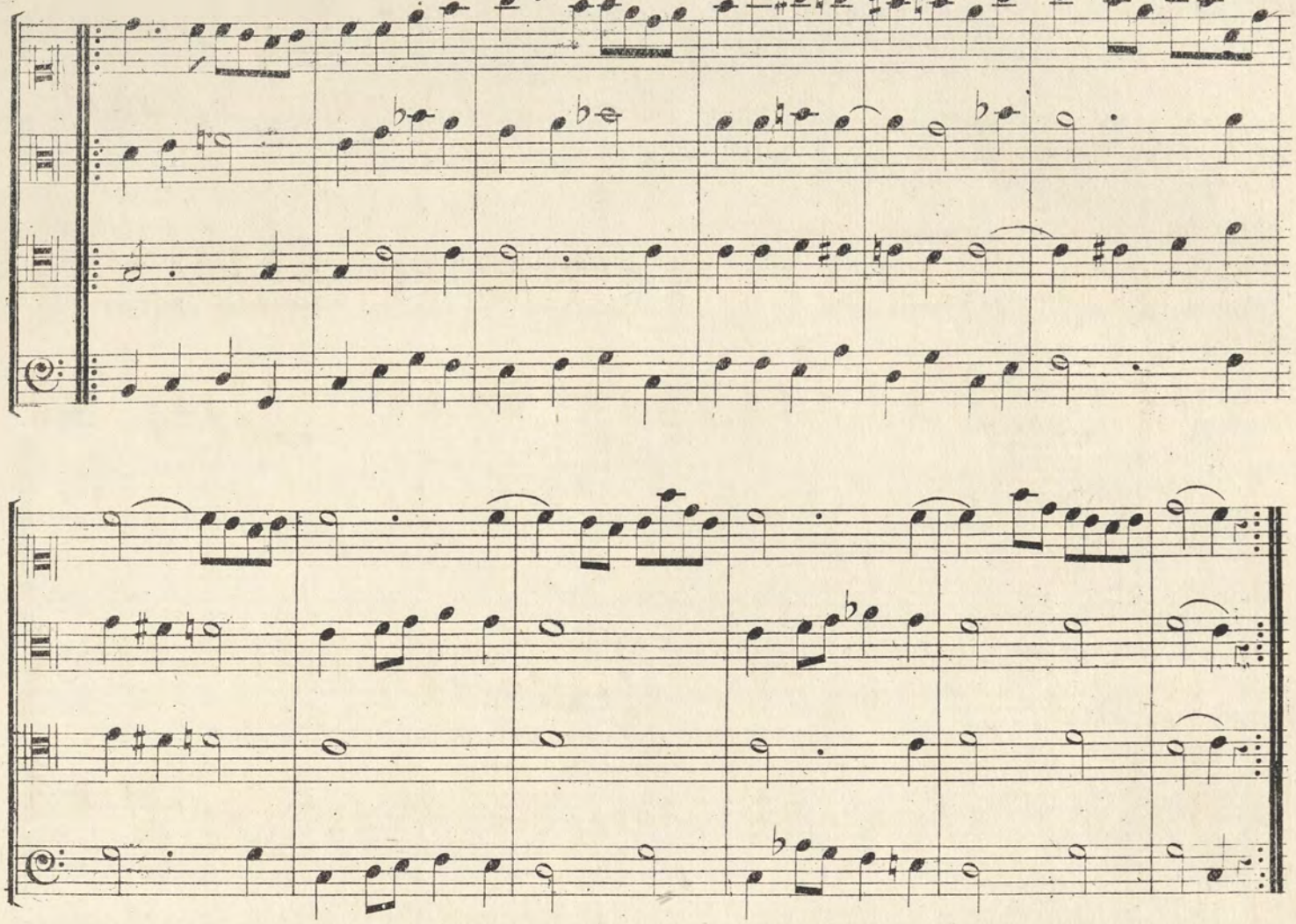
The following Table shews the notes of all the clefs ranged over one another, as they are to be struck on the very same keys.

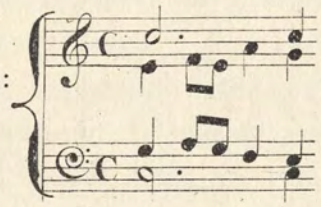


We may readily perceive that each of these clefs has only a compass of about two octaves. Higher or lower notes than those given above seldom occur.

§3. The following piece in parts should be played over frequently, for the sake of practice. It serves as a short example on playing from Score, as each part stands on a separate line. It may be conveniently played with two hands, by taking the 2 upper lines with the right hand and the two lower ones with the left.





The first bar is to be played as follows:  , and so on for all the rest.

§ 4. To attain facility in playing such pieces, the Student must diligently play over in this way vocal Quartetts in Score, from Masses and other sacred compositions.

§ 5. In full Orchestral pieces the following instruments are usually employed.

1st 2 Violins; (written in the Treble clef.)

2ly One Tenor; (written in the Alto clef.)

3ly A Violoncello and Double-Bass; of which the Violoncello is occasionally written in the Tenor clef.

4ly 2 Flutes; (in the Treble clef.)

5ly 2 Oboes. Treble clef.

6ly 2 Clarionetts, (also in the Treble clef, but in a three-fold manner, as explained further on.

7ly 2 Fagotti; (Bass clef, occasionally also in the Tenor clef.)

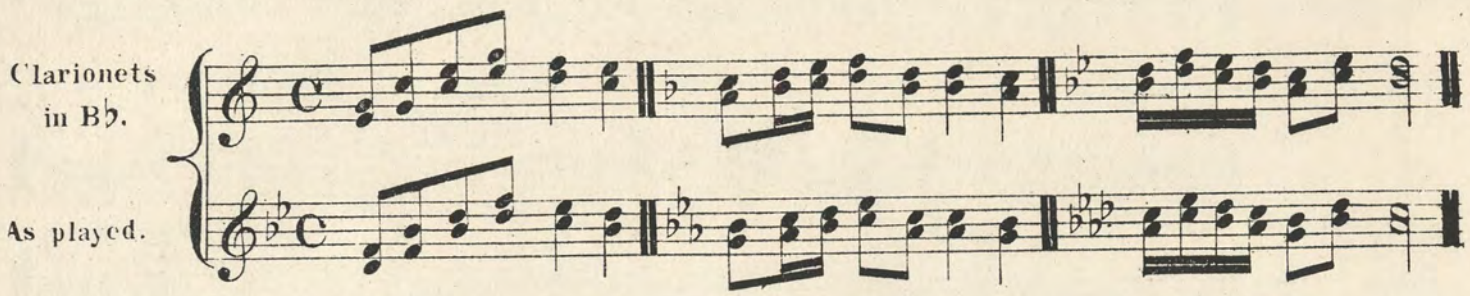
8ly 2 Horns, (Corni); Treble clef, but to be played in various ways as we shall presently see.)

9ly 2 Trumpets; (Clarini or Trombe); Also in the Treble clef, but played like the Horns.

10ly 2 Drums, (Timpani) (in the Bass Clef).

11ly 3 Trombones, Of which the highest is written in the Alto Clef, the middle one in the Tenor Clef, and the lowest in the Bass Clef.

§6. When we observe that the *Clarionets* are indicated to be *in B♭*, we must play the passages for them, a whole note lower than they are written. Ex:



But when they are indicated *Clarinetti in A*, we must play all the notes a minor third lower; Ex:

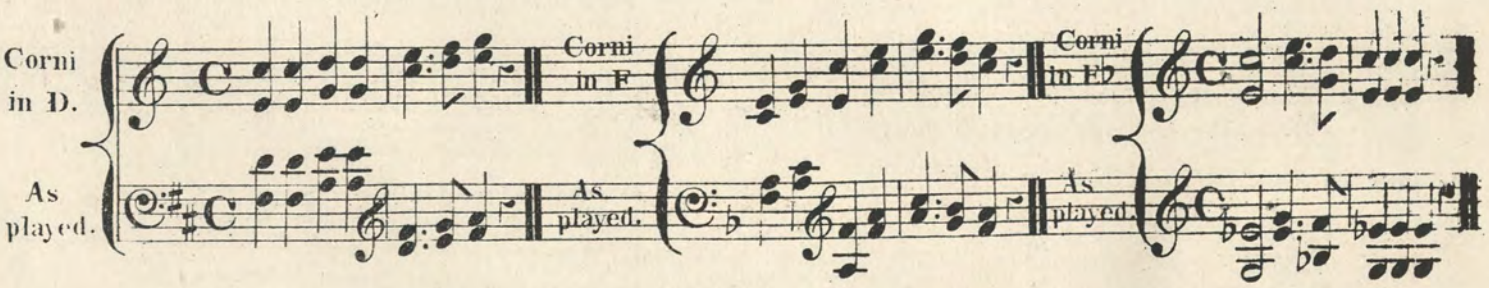


And in the same way we must proceed in all the other keys.

But when we observe *Clarinetti in C* indicated, the notes must be played as they stand, without any transposition whatever.

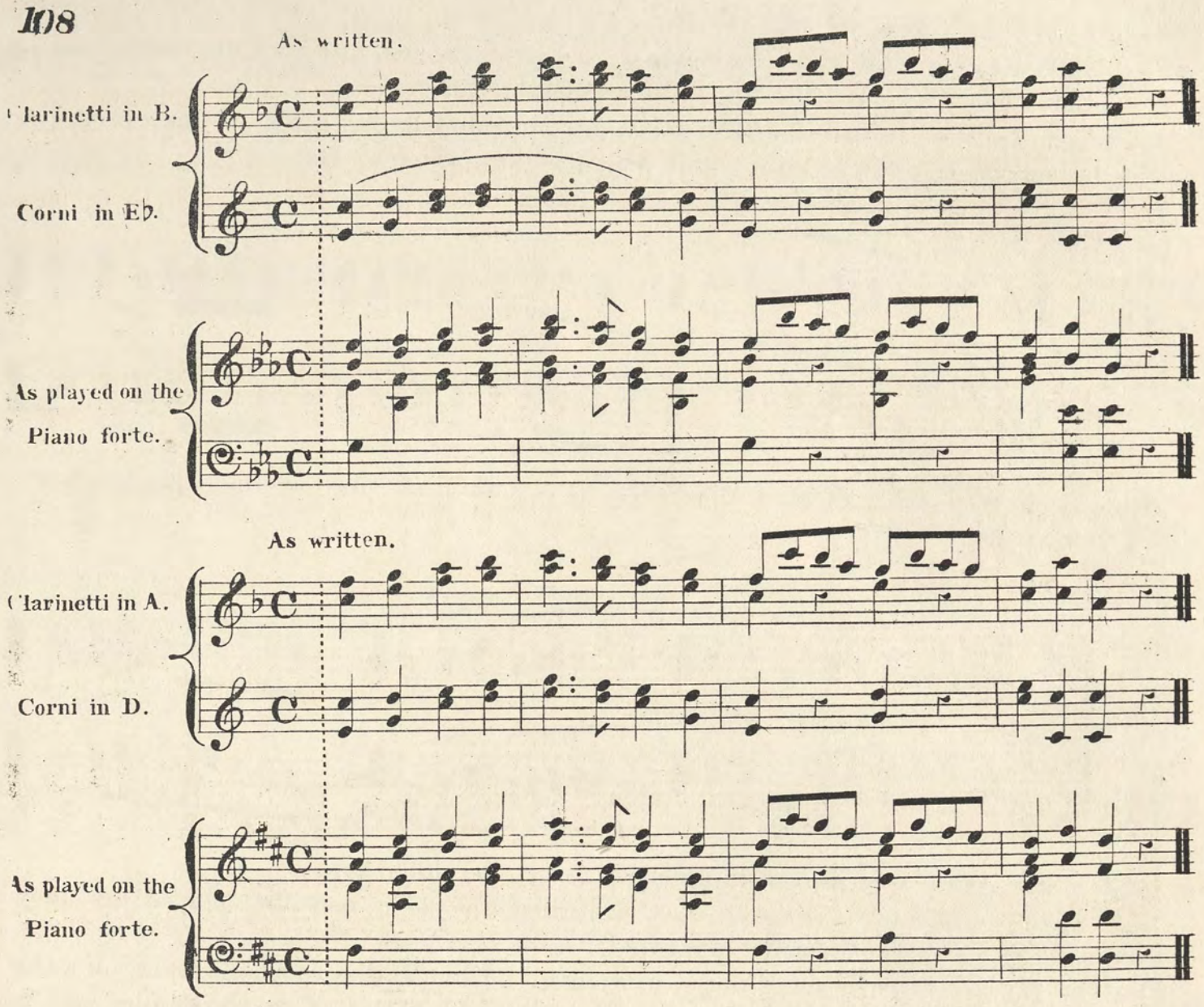
§7. The *Horns* (Corni) are always written in C; but at the commencement of the part intended for them, we shall always find the key indicated in which they are to be played; for Ex: *Corni in D* implies that all the notes must be transposed and played in D major; just so, *Corni in F*, implies a transposition into F major.

The Horn parts must always be played in a lower position on the instrument, within about the compass of two octaves from  to 



We shall insert a few Examples on the different kinds of Clarionets and Horns.

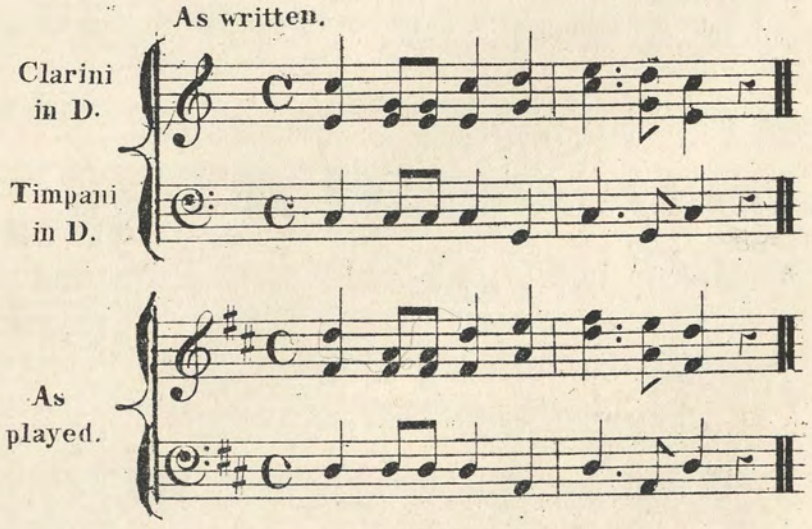
(c)



The Trumpets (Clarini or Trombe) have exactly the same properties as the Horns, only that they sound an *octave higher.*

§8. The Drums contain only two notes, viz the Tonic or key-note, and its fourth above or its fifth below.

They are generally written in C, and at the commencement there is also generally indicated the real key of the piece. Ex:



And the same in every key, which the Composer always indicates at the commencement.

§9. The Double Bass is always played an octave lower than it is written.

§10 Stringed instruments, *viz* the 2 Violins, Tenor, Violoncello, and Contrabasso, often have the following passages, which can only be rendered on the Piano-forte by means of Arpeggios or Tremolandos.



These passages may be executed on the Piano-forte in the following manner.



§ 11. It often happens that the melody is divided between the stringed and wind instruments.

In this case the Player must condense or draw them together as much as possible, and when there is a crowding together of ideas, he must learn to chose those which are the most interesting. Ex:



Here the principal melody is distributed between the 1st Clarionet, Oboe, and Flute. Consequently the Player, must draw or connect them together in the right hand, while the left hand executes a plain accompaniment, as similar as possible to what is in the Score. The progression of the Double bass ought not to be altered. Hence this example must be executed nearly in the following manner.



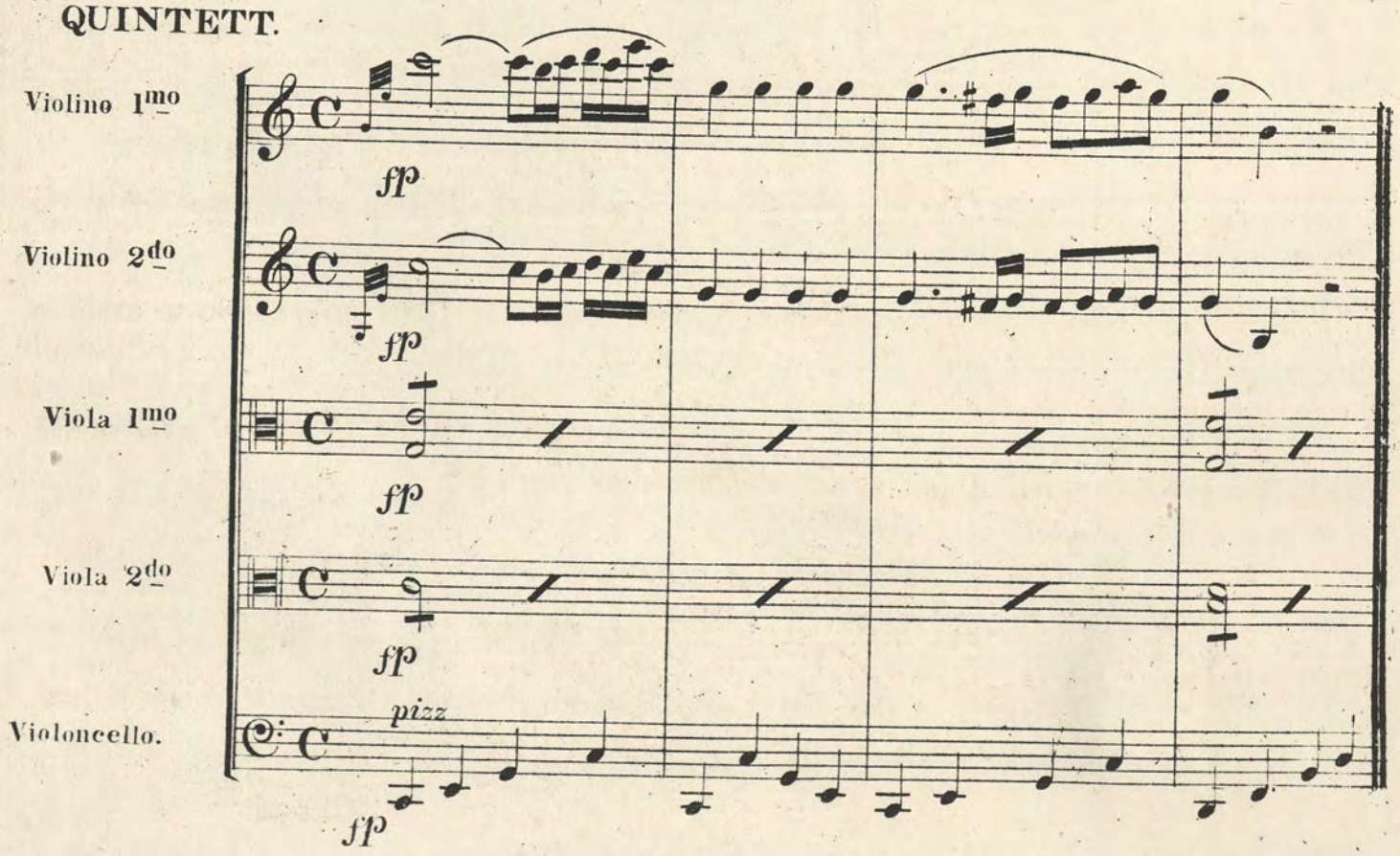


In this example, were we to play only the first Violin, the melody would be imperfect. The lowest notes in the bass, are as we perceive, strictly adhered to, and *where it is possible*, as here in the last 4 bars, they should be taken an octave lower.

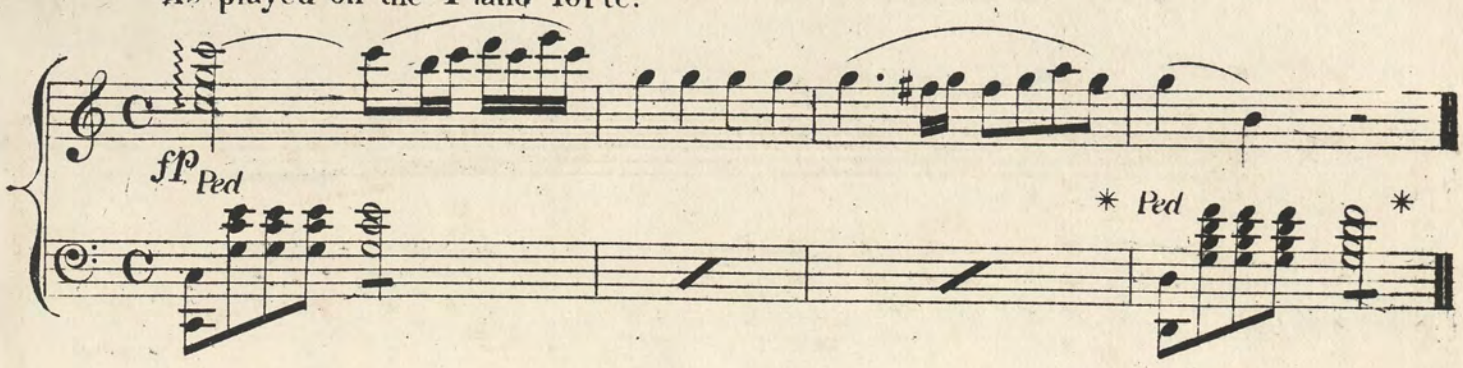
§12 It requires long practice to accustom the eyes to glance quickly over a score. The Pupil must here again commence with the easiest pieces, by playing over frequently and attentively the scores of Quartets, Quintets, &c; he may then proceed to other more numerously and richly instrumented works, as Arias, Masses &c; till at last he is enabled to comprehend and execute on the Piano the fullest Orchestral compositions.

§13. Where the harmony is so spread or extended, that we are not able to reach it, we must bring it closer together, as each hand can only span an octave with convenience; or we must use the damper-pedal to assist us.

QUINTETT.



As played on the Piano forte.



When in passages for instruments played with the bow, there occurs the word *pizz:* or pizzicato, such passages must be played on the *Piano* extremely *Staccato*, and this till the words *col' arco* occurs.

§14. The way in which the Instruments are written over each other in great Scores, is two fold, *viz:*

1st way. On the 3 top lines, the Violins and Tenor, then all the Wind instruments one below another, and on the lowest lines the Violoncello and Contrabasso.

2d way. The entire Quartett of stringed instruments on the lowest lines, and over them in ascending, the wind instruments, ranged according to their relative importance.

The player must practice both of these ways.

We must also remark, that the Violoncello and double Bass are sometimes written on two lines and sometimes on a single one.

When a *Flauto piccolo* is added to the Wind instruments, it must be played an octave higher, supposing that a melody is given to it of such importance as to require its being attended to.

The Trombones, to save space, are sometimes all 3 written on one line, and in the bass clef.

When the Drums have a shake, it may be rendered on the Piano by a *Tremolo* with the lower octave. Ex:



As played on the Piano forte



§15. We shall here give a few bars of a full Orchestral composition in Score, written in two different ways of arranging the parts.


All.o mod.to
Violino I.mo
Violino 2.do
Viola.
Flauto piccolo.
Flauti.
2 Oboe.
2 Clarinetti in A.
2 Fagotti.
2 Corni in D.
2 Clarini in D.
Timpani in D A.
3 Trombones.
Violoncello e Bassi.
ff
p

2nd WAY of arranging a full Score.

Timpani in D A.

Clarini in D.

Corni in D.

Flauto piccolo.

2 Flauti.

2 Oboe.

2 Clarinetti in A.

2 Fagotti.

3 Trombones.

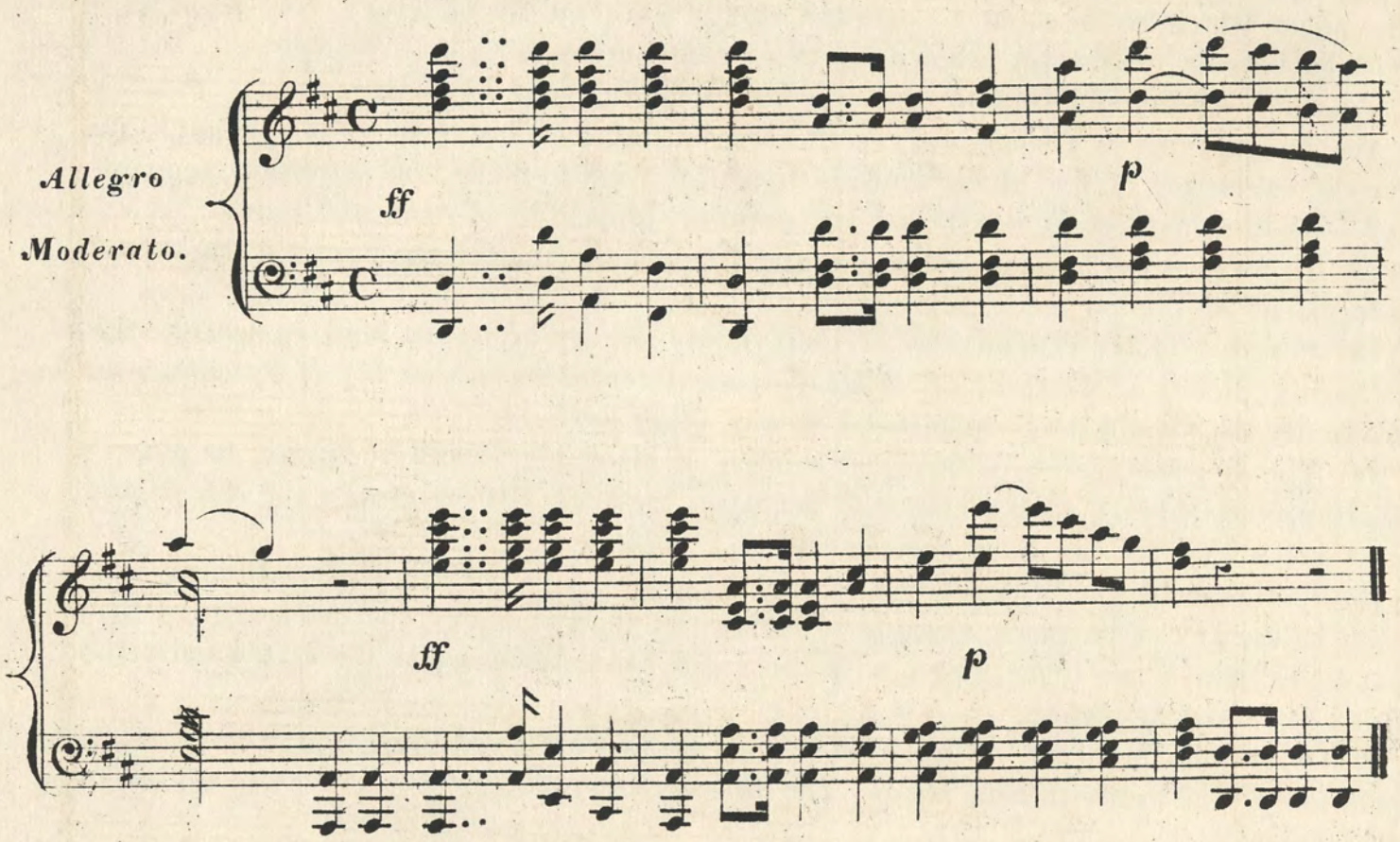
Violino 1mo

Violino 2do

Viola.

Violoncello e Bassi.

The preceding passages may be executed on the Piano as follows:



§ 16. Difficult as it may appear to an inexperienced person, to overlook at once so great a heap of lines and instruments, 'tis however not so very troublesome in reality. We get accustomed to it at last, as to all things else in the world; and here too, as every where else, the best means is: PRACTICE!

Practice is the great Magician, who not only makes apparent impossibilities performable, but even easy.

Industry and practice are the Creators and Architects of all that is great, good, and beautiful on the earth.

Genius and Talent are the raw materials; industry and practice are as the graver impelled by an expert hand, which from the rude block of marble, forms the beautiful Statue.

ON PRELUDING.

§1. By *Preluding* we are to understand, that every Performer immediately before the piece which he is about to execute, should *play* an introductory movement, which may be longer or shorter according to circumstances.

§2. Such an introduction or prelude has a twofold end in view:

1st To exercise in a small degree the fingers of the Player, so as to prepare him for the execution of the piece which is to follow, and to make him somewhat acquainted with the instrument itself and its peculiar properties of tone and touch.

2ly To awaken the hearers attention, and to prepare him for the key and the commencement of the piece.

§3. For this latter reason, the prelude should always be in the key, in which the following pieces is written; or, at least, it must terminate in that key, if by chance or advisedly he should have commenced in any other key.

§4. The Beginner, even in the first months of his study, should be taught to play a short prelude before each piece; and here too, the *Scale Exercises* are the first and best helps that we can have recourse to.

§5. To this end these Scale exercises must be employed in the following manner.

a. In the key of the piece which is to follow, let the Pupil play one or more of the passages which are there given, with the right hand alone, while the left hand merely holds down the key note.

b. Or, let him play one or more of these passages first in that way, with the right hand only, and then with both hands. The passages may follow one another in any order we please.

c. Or the Pupil may play *all* the passages entire, just as they stand in the required key, and as they have been already taught in the great Scale-Exercises.

As the Pupil has already learned all these passages by heart, he will of course not require any farther study of them.

§6. But it must be carefully observed, that after each of these preludes, two concluding chords must follow in that key in which the piece commences; and we shall therefore insert here these two closing chords in all the 24 keys.





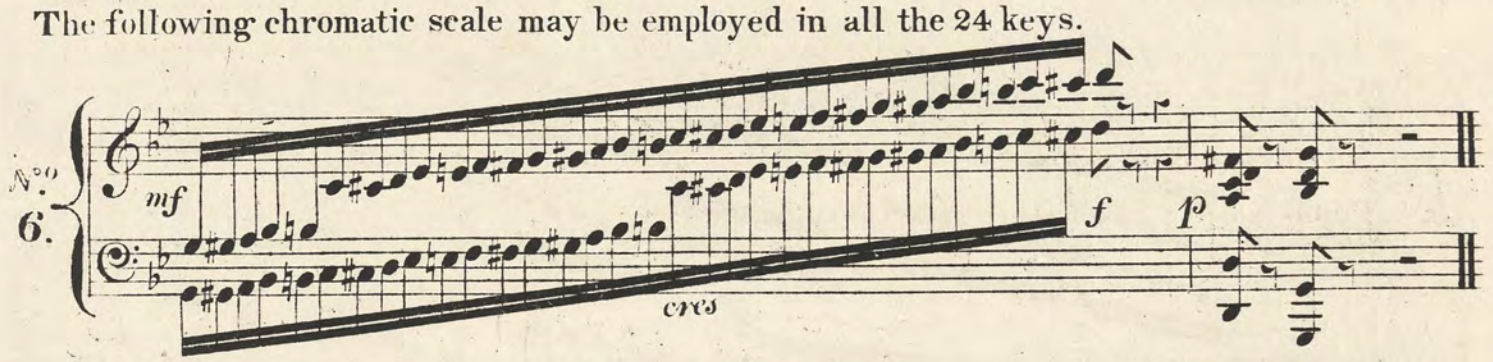
§7. These concluding chords may also serve by themselves as a prelude in any key which we may require, without any previous passages; in which case they form the shortest preludes possible.

§8. We shall here give a few Exampes of such preludes, calculated for Beginners. Each of the preludes which is written in a major key, may easily be transposed into various other major keys; and, similarly, each prelude in a minor key may also be transposed into other minor keys.





The following chromatic scale may be employed in all the 24 keys.



We readily perceive that any Pupil, with a little reflection, will easily form for himself from the Scale Exercises a number of such simple preludes; and the Teacher should in all cases stimulate and assist him in so doing.

§9 When the Pupil has attained a considerable degree of execution, instead of the scale-passages, he may employ for the same purpose other interesting ones; ample materials for which he will find in the practical Exercises on Fingering contained in the 2d Part of this School. Ex:



§ 10. Refined Taste, propriety, and musical dignity, require that all such short preludes should be executed without any pretensions, or any particular expression, but merely agreeably and with lightness, that the expression of the composition which is to follow, may stand out with so much the greater degree of interest. The passages must be played as rapidly as the execution of the Performer will permit.

§ 11. When the Pupil has made great progress in playing; he may, along with the preludes already spoken of, employ others of a higher character and composed of a greater number of chords, these he may commit to memory and apply when occasion offers.

As the Auther of this School has published a work expressly on this subject, called the *Art of Preluding*. *Op:300**; he is induced to mention it here, as the Pupil will find in it numerous Examples of all sorts of Preludes, which he should learn by heart, and according to the models of which, when occasion offers, he may himself learn to construct preludes.

§ 12. We shall therefore here give a few more preludes, for practice, and for the use of such Pupils as are already considerably advanced.



*This admirable work will shortly be Published by Messrs Cocks & Co

№ 2.

Allegro.

p legato.

cres 8va loco f dim. p

№ 3.

Allegro.

8va loco p cres

f p

№ 4.

Allegro vivace.

8va p leggier. cres

8va f p

8va loco

N.o 5.

Allegro vivo.

p

cres

f

gva

loco

3

3

N.o 6.

Allegro con brio.

ff

sostenuto.

pp

gva

loco

dolciss.

Andante sostenuto.

N.o 7.

pp legatissimo.

pp

calando.



Such tranquil, soft beginnings of preludes, are always more suitable than those which commence with greater energy and decision as to rhythm; because in this latter case the hearers may easily be led to believe that the piece itself has commenced

§13. In playing in public, a long prelude is by no means appropriate; a few soft chords are sufficient in this case, just enough to establish before hand the key which is to follow.



Before Concerted pieces which begin with the Orchestra, no preluding must ever take place.

§14. As there are innumerable forms of preludes, the Player must commit to memory very many of them, and keep them always in practice, that no want of variety may be felt. It appears very school boy like, to accustom ones self to only one certain form, and to employ that on every occasion.

§15. In playing such preludes, the listener should never be able to observe, that they have been previously studied. They should appear as simple and natural as if they were produced spontaneously, and on the spur of the moment; as indeed with practised Performers is really the case. For this reason, an unpretending lightness of touch and execution is absolutely necessary.

§16. It is further to be remembered, that the prelude in respect to character, must so far be adapted to the following piece, that for Ex: before a cheerful and serene composition, there must be played a prelude of at least a somewhat similar tone; and the same must be observed before a serious or pathetic piece. At least no very striking contradiction should be permitted between the two.

ON EXTEMPORANEOUS PLAYING.

§1. As the Author of this School has already published a complete Treatise on this Subject, *viz.* his *Introduction to the Art of Extemporizing Op:* 200;* and as the compass and plan of the present work will not allow of a full analytical Treatise on it being introduced here; we shall refer the Student to that work,* and in this Chapter merely give a few general rules and principles on the subject.

§2. By *extemporizing* we are to understand, that the Performer, on the impulse of the moment, without preparation, and often too without reflection, plays something, which if we may say so, comes spontaneously under his fingers, and which nevertheless possesses to a certain degree, all the properties of a written Composition, and in which, consequently, Melodies and brilliant passages alternate in a tasteful or elaborate manner.

§3. To arrive at this highly interesting and honorable Art, the Player must prior to any thing else, possess the following qualities:

1st Great volubility of finger and mastery over the keys of the instrument in *all the 24 keys.*

2ly An extensive musical reading and knowledge of the works of all the great Composers.

3ly A good musical memory, and presence of mind.

4ly A thorough *practical* knowledge of Harmony.

5ly A natural disposition for musical improvisation or extemporizing.

§4. It is clear, that even the most decided natural talent for this art, is useless, if we have to struggle against helpless and unpractised fingers; and if at each moment we have to fear that a key will offer itself, with which we are not practically and perfectly acquainted. For this reason a real Virtuoso will always be able to extemporize, at least to a certain degree, even though he may not possess any decided talent for the art.

§5. As with Men of learning in regard to books, so must the musician possess a great knowledge of the musical works of all the good Composers; for the mass of foreign ideas, melodies, and passages which by this means imprint themselves on his memory, will at last become in a measure his own; and the Player will only have to accustom himself to the regular forms, and the systematic concatenation of ideas,** which must also be observed in extemporaneous playing.

§6. It is not only allowed, but it is even considered as an Ornament and an additional charm in extemporizing, when the Player, at the proper moment, interweaves foreign ideas and melodies, and developes them in any manner which is usual in music. For this purpose he must chose such known melodies as enjoy the favour of the public.

Motivos and Songs from favorite Operas. National airs, particularly those of an elevated cast; and in general all agreeable and melodious Themas are particularly to be recommended.

The Player must therefore commit to memory a great number of such motivos, in order to employ them at will, and that he may never be thrown into embarrassment by a want of ideas. For an incessant wandering through mere rapid passages and runs is not extemporizing.

At present, there are so many Fantasias and Potpourris on Operatic subjects published, that the Player will readily find sufficient models to form and enrich his talent.

§7. There are Players who, without a knowledge of harmony, are enabled, nevertheless, in extemporizing, to invent very correct progressions of harmony and interesting chords, and who but seldom commit any striking error in this respect. This is always a proof of a considerable musical talent. But to such a disposition for music the

*This capital work will shortly be published by Messrs Cocks & Co

**See Hamiltons Catechism on Musical Ideas for information on this subject. Price 3/

study of harmony is so much the more to be recommended; that the Player may be enabled to account for his productions; that he may attain that kind of foresight, which here also, if we may so speak, depends on that perfect consciousness; and that he may learn to make use of the aid which harmony affords, without which all music in the long run appears empty and devoid of meaning.

But this knowledge of harmony must, by long exercise on practical examples, be transferred from the head *to the fingers*, before it can be of service; for so long as the Player is compelled to *think* of the harmony, he will never extemporize well, but will produce mere dry and formal matter; because the free movements of the imagination, which are so essential to extemporaneous performance, will be fettered and impeded by this necessity.

§8. We have already said that natural talent was an indispensable condition in extemporaneous performance; and, in fact, where this is altogether deficient, nothing strikingly advantageous can be expected in this partly imaginative art. But for the comfort of Pianists, we shall here give it as our firm conviction, that this talent is not so rare, as might be imagined from the real scarcity of good extemporaneous Players. It is alas! however but too seldom awakened and cultivated. To this end, together with the personal endeavours of the Pupil, the Teacher may assist much, if he will try to guide him onwards in the manner following:

As soon as the Pupil has so far overcome the mechanical difficulties of playing, that he may be ranked among the class of practised and ready players; and that consequently he is able to execute with propriety and facility a great many good compositions, the Teacher should occasionally require him to extemporize something; whether it be merely chords and passages, or a melody with a simple accompaniment. At first this will naturally appear very imperfect. But while the Pupil plays and tries to invent, the Teacher should cheer him up, and remind him either of a few easy known passages and runs, or of a few plain chords, or bring to his assistance some short melody; in doing which however, all modulations into other keys must at first be avoided. Faults as to harmony should only be pointed out when they are very glaring. When these attempts, which should be made several times in each week, have been continued for a long while, so that the Pupil is able to produce something tolerably well connected, without effort or stumbling; then the Forms may be extended; he may endeavour to employ such chords and modulations as he recollects to have met with in the works of others, or such as he may find in any respectable treatise on harmony; in doing which, melody and passages of mere execution must constantly alternate; and now the Teacher may draw his attention with greater strictness to any incorrectness as to harmony.

The Pupil may without hesitation interweave in these experimental attempts, any melodious or brilliant passage which he may chance to recollect from the compositions of others. To all this much time and unwearied attention is absolutely necessary.

As soon as the Pupil is sufficiently exercised in all this, the rules must be gradually explained to him, according to which a *Thema* given to him or selected by himself, may be treated, developed, and employed, according to the various musical forms which are applicable to extemporaneous playing; and respecting which, the *Introduction to Extemporizing* before mentioned will supply sufficient information.

§9. All this requires the study of years, and much labour; but for this trouble we shall be amply recompensed by the acquirement of an art, which is so much the more honorable and distinguished, as it is so seldom to be met with. We are enabled by it to both surprise and delight our audience, without, requiring the aid of strange and studied compositions. But in truth we must, by years of solitary practice, have attained great readiness and skill at extemporizing, before we dare venture to perform in this way before the Public.

CHAP. XX.

ON THE QUALITIES ESSENTIAL TO A GOOD PIANO FORTE: WITH THE METHOD OF KEEPING IT IN ORDER, AND OF TUNING IT.

§1. After many years experiments and improvements in the structure of the Piano forte, among the most cultivated nations of Europe; it has finally been ascertained, that a good Piano forte may, and therefore ought to possess the following properties.

a. A full, powerful, and round tone, neither sharp and piercing, nor dull and dumpy; of proportionably equal strength of tone in every octave.

b. The quantity of tone produced must be more or less, according to will and touch of the Player; so that it may be easily encreased from the gentlest *pp* to *ff*· and so that in small apartments, it may not sound too harsh, and even in the largest localities, such as Concert Halls, &c. it may still be clear, powerful, and audible to every one.

c. It should have a sustained and singing quality of tone, so that even in slow melodies it may be played upon in a connected and interesting manner; but it must also be equally capable of expressing every degree of staccato, even to the very shortest and driest species of touch, so that we may be able to play the quickest passages with all possible distinctness.

d. The touch of the instrument should neither be too heavy, nor too light; so that a strong man may be able to draw from it that regulated degree of power which he may desire; and that even the weak and delicate hand of a little girl, or even a child, may still be able to touch it lightly and without too great an exertion.

e. No key, no damper, and generally speaking, nothing that is moveable should occasionally stick fast; nor in striking the keys should we ever hear along with the tone, a jingling, rattling, whizzing, or jarring sound.

f. It must also be durable, and stand well in tune.

It is the business of the *Manufacturer* to effect all this.

§2. But the *Owner* and the *Player* have also their duties, in order to always *retain* the instrument in this desirable condition. For even the most perfect mechanism becomes spoiled, when it is carelessly or improperly treated.

a. The Piano-forte should stand in a dry place, as any damp is injurious to it. It ought not to be exposed to currents of air. It should neither stand in too cold nor in too warm a place; and therefore neither near a window nor a fire-place. Where the latter cannot be avoided, we must place a screen between it and the fire.

b. It must always be kept clean, and free from dust; and no heavy weight should be placed upon it.

The strings must never be touched with damp fingers; nor should any thing be suffered to fall upon them, as even the smallest pin or needle lying on the strings or the belly of the instrument causes a disagreeable jarring. Similarly, we must guard against any dirt falling upon the keys, such as crumbs of bread, drops of wax or tallow,

&c; as when such things do occur, the keys are very apt to stick.

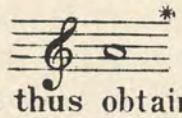
c. That the Piano-forte in playing should never be ill used, that we should neither hammer nor thump upon it, every good Player knows; every Pupil of a respectable Master, even a powerful young man, knows how to regulate the natural strength of his hands, so that the instrument shall not be injured by them; for this is equally due to our sense of what is beautiful, and to his Audience. He can never be considered as a good and well taught player, under whose fists a Piano forte gets injured and spoiled.

d. Let the instrument be always kept in good tune. A new Piano-forte should be often tuned during the first few months, say every fortnight. Afterwards, once in a month or 6 weeks, or even two months will be sufficient.

§3. It is always desirable, that every tolerably good Player should be able to tune his Piano-forte correctly, and also to draw up the strings occasionally.

We shall here give some short instructions on this subject, in as clear a manner as can well be done in words.

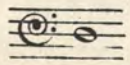
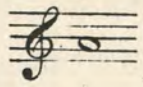
§4. In tuning, there is required a *Tuning fork*, a *Tuning hammer*, and a *damper*, which latter consists of a stick of wood covered with leather, small at the bottom and gradually thicker towards the upper end. These three things, as well as the requisite strings, ought to be given in by the maker, when he sells an instrument.

§5. If we hold the Tuning-fork firmly by its upper end, and strike the top of one of the two legs smartly against any fixed substance, and then quickly and firmly press the top of the upper end upon some firm substance, so that the two legs may stand free and upright, we shall obtain the A of the third octave  * perfect and distinct; we must then tune that key of the Piano to the note thus obtained, and it will serve as a guide and foundation for all the rest.

§6. As each note on a grand Pianoforte has 3 strings, and as we cannot well tune a single string, while the other two sound together with it, we must insert the end of the leathern *damper* between the two strings on the right, and this close to the dampers of the instrument. These two strings are then damped, so that they will not sound, and and we may then tune the first one more conveniently, as it alone will speak.**

We then place the moveable damper obliquely under the 3d string, and leaning against the next string on the right, and then tune the middle string, now freed from the damper, exactly in unison with the first, so that both may yield only one note. After this the moveable damper is laid aside, and we then proceed to tune the 3d string in unison with the other two.

§7. We must avoid turning the Tuning hammer too quickly, too violently, too much or too often backwards and forwards. The smallest movement of the hand to and fro is sufficient to bring the string to the proper pitch. While we strike the key firmly with the left hand, and during the sound which ensues, we must turn the hammer to the right or to the left with the right hand, according as the string sounds too sharp or too flat.

§8. When a Piano is to be tuned throughout, the keys in the middle of the key-board, within the limits from  to  must first be perfectly tuned. This is to be done in the following manner.

§9. The two most harmonious intervals are the *Octave* and the *Fifth*, and a practised musical ear directly perceives whether these are tuned perfect or not. We must therefore

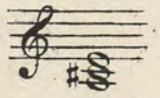
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* The Tuning fork used in England for this purpose is generally a C Fork.

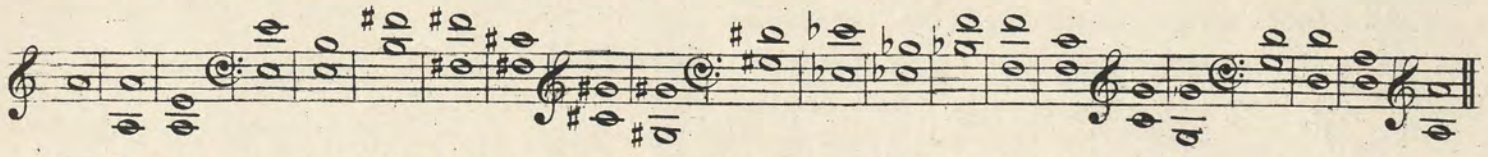
** In England there is always a Shifting Pedal to Grand and Cabinet Pianos which make the damper unnecessary. It is however used nearly as above in tuning Square Pianos.

select these intervals as the most certain and useful to tune by.

When therefore the **A** of the 3d octave sounds exactly in unison with the pitch of the tuning fork, we must tune the **A** immediately below to it, (that is its lower octave); then the Fifth **E** above; then the octave **E** below; then the fifth above **B**; then again the fifth above, **F♯**; then the octave below, **F♯**; then again the fifth above, **C♯**;

When this **C♯** is tuned, we may, by way of test, strike the common chord of **A** major  and if this sounds perfect, the tuning is so far correct.

Here follows a Table of the notes in the order in which they are to be tuned.



§10. When we proceed to play within these limits, and find that the instrument does not sound correctly in tune, it is a proof that we have committed some error in regard to *Temperament*, and this must be amended in the following manner.

§11. There are three degrees of perfection, according to which we may tune an *Octave*, a *Fifth*, or a *Third*; these different degrees are called

1st the *first* stage of purity, in which the interval is a very small and almost imperceptible quantity *too flat*

2ly *absolute* or *perfect* purity, and

3ly *excess* beyond purity, in which the pitch is a very slight quantity *too sharp*.

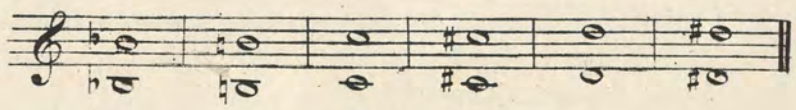
As however the 12 notes of which the octave consist, have a certain inequality with regard to one another, so that nearly a *quarter of a tone* must be distributed among or tuned along with these 12 notes, and yet all the intervals must not be tuned up to excess of sharpness. It is therefore assumed that the octave must be tuned *absolutely perfect*; but that the ***Fifths***, though still perfect, must be *tempered* somewhat *flat*, and therefore not be so sharp as to be absolutely perfect.

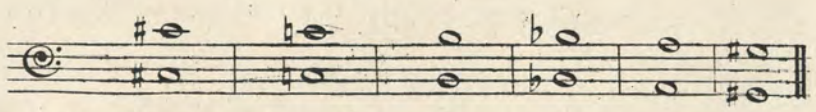
The peculiar difficulty and indeed the art of Tuning, consists in observing this very delicate difference; and we must tune very many Pianos, before we shall at last have learned and accustomed ourselves to the right proportions.

When therefore with respect to the last fifths and octaves, we find that we have got too sharp or too flat, we must turn back on our steps, till we discover our error.

§12. We should tune each string in preference by raising it up as to pitch. For example if a string should sound too sharp, we must let it *down so much*, that we shall be compelled to again draw it up, to arrive at the proper degree of acuteness.

§13. When the middle of the key-board is correctly tuned, all that remains is easy; we have only to tune all the other notes *in octaves*, from one semitone to another, ascending or descending.

Treble notes. 

Bass notes. 

§14. To tune a single note correctly, always strike its octave with it; in the Treble part of the instrument take the octave below, in the Bass the octave above for this purpose

The rest of the process has already been explained. §6.

*English Tuners begin by C, to lay what is termed the bearings; see Hamilton's Art of Tuning published by R. Cocks & Co for full instructions on this subject. Pr. 1/. –

CONCLUDING REMARKS ON THE ENTIRE WORK.

§1. The chief aim of this School is:

To ensure to every Pupil who possesses any degree of talent, and who has sound and flexible fingers, in the shortest possible time, great and well regulated *volubility of finger;* and gradually to develope to him all the points which belong to Piano forte playing, with particular reference to this just and most essential quality.

Experience has already sufficiently taught me, that any method proceeding on an opposite plan to the one here pursued, will lead, either to no useful end at all, or in every case, much more slowly, laboriously, and unpleasantly.

§2. We can with confidence assert, that wherever both Teacher and Pupil do their parts with equal diligence and good will, the *First Part* of this School may be sufficiently gone through and studied in 6 months.

If we allow 3 months for each of the two latter Parts, we may consider that the *study of the entire work* will be completed in ONE YEAR.

But the practical examples may and ought to serve for a much longer period, as a means of still further improvement; and the whole work will always be of use as a remembrancer, and as a guide even to the Player who is already accomplished.

§3. In modern time several mechanical aids have been invented towards attaining a well regulated facility and flexibility of finger; as for Ex: the *Chiroplast* the *Hand-guide*,* the *Dactylion*, &c: To such Pupils as have at first been spoiled by improper instructions, these machines may be of great, and even of striking utility.

But to those Pupils whom from the very commencement, the Teacher has carefully and patiently accustomed to the observance of all the rules relating to the position of the hands, the acquirement of a good touch, and a correct mode of fingering, as those points have been explained in this School, we consider such machines as useless on the following grounds:

1st Because a long use of them must necessarily be relaxing both to the mind and to the feelings.

2ly Because they consume a great deal of time.

3ly Because they are by no means well adapted to encrease the love of the art in young Pupils and Amateurs.

4ly Lastly because they fetter by far too much, all freedom of movement, and reduce the Player to a mere Automaton.

*The Hand-guide is sold by R. Cocks & Co Pr: 10/6.

§4. The Teacher, who will honestly and assiduously apply himself to his calling, has quite as much occasion to reflect and to study, as the Pupil. He will find himself at the commencement of his career in the situation of a young Physician, who, after long study will still often be embarrassed at the bed-side of the sick: He must observe the character and capabilities of his Pupils, and act with them accordingly. He must by diligent practice cultivate more and more his own style of playing; and he must perfectly know all that relates to the fingering, the Time, and the style of execution of each piece which is to be studied. The Pupil has far greater confidence and esteem for his Teacher, when he has reason to consider him at once as a clever practical Artist.

It is a peculiar duty of the Teacher to be free from all prejudice in the choice of his music; and never to betray an exclusive partiality for any particular style, or any individual Composer.

He should be acquainted with the good and practically useful music of all ages, all Schools, and of all good Composers; and know how to avail himself of it usefully, and to bring his Pupils acquainted with it.

§5. As to what concerns the numerous talented youth of both sexes, who desire to devote themselves to the Piano forte; they should reflect, that their progress depends on the strict observance of those fundamental principles, which experience has ascertained to be the only ones that are correct; and that any inattention, any bad habit is sure to be attended with evil results, and which often can never be counteracted at any future period.

They should consider, that music deserves the name of a fine art, only when it is attained in a high degre of practical perfection; and that it then is a splendid ornament to any rank or situation in life; and that devotion to it, is capable of ensuring for the Professor an entrance into the more elevated circles; and indeed that in this way many have already laid the foundation of their worldly prosperity.

"The great practical Artist is, in fact, a mighty Sorcerer; the whole world is open "to him; he conquers every heart.

In his life time wondered at, honored, rewarded, he may securely trust, that posterity will not forget him.

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