

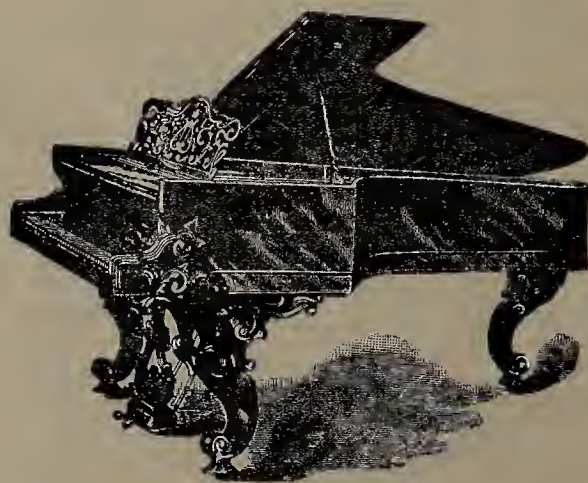
This Edition contains all the Major and Minor Scales,
Five Finger Exercises and Dictionary of Musical Terms.

Popular Abridged Edition



FOR THE

PIANOFORTE



BY



Foreign Fingering

4 Big Canadian Hits 4

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"We'll Love You More When You Come Back Than When You Went Away"

Written and composed by Harry Taylor

CHORUS

We'll love you more when you come back than when you went a -
way. The Em-pire owes you more than R. W. O. can
owe re - pay. When thro' your old home down you march, you

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"You're Up A Tree Old Bird, You're Up A Tree"

Written and composed by Harry Taylor

CHORUS

You're up a tree old bird, you're up a tree. And your knee will soon be bend - ing
For the Rhine we'll cross, then you'll know where boss, In a song, all our vol-ee will be
bend - ing. You're up a tree old bird, you're up a tree. To this tune, your one

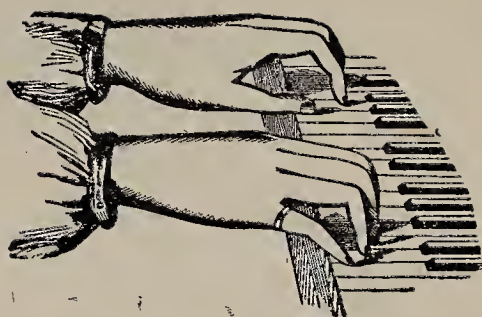
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CORRECT POSITION OF THE HANDS

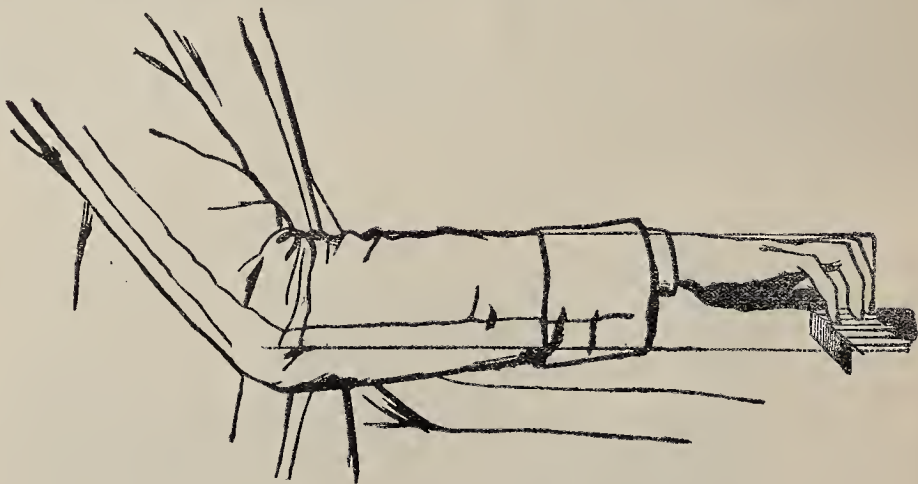


POSITION AT THE PIANO OR ORGAN

ILLUSTRATED POSITIONS OF THE HANDS.

2

No. I CORRECT POSITION OF THE RIGHT HAND AND ARM WHILE PLAYING.



No. II

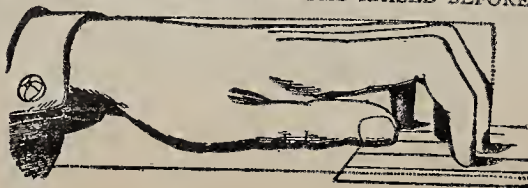
VIEW OF THE LEFT HAND FROM THE RIGHT SIDE.



No. III POSITION OF THE HAND WITH THE FINGER RAISED FROM THE KNUCKLES



No. IV. POSITION OF THE HAND WITH THE THUMB RAISED BEFORE STRIKING

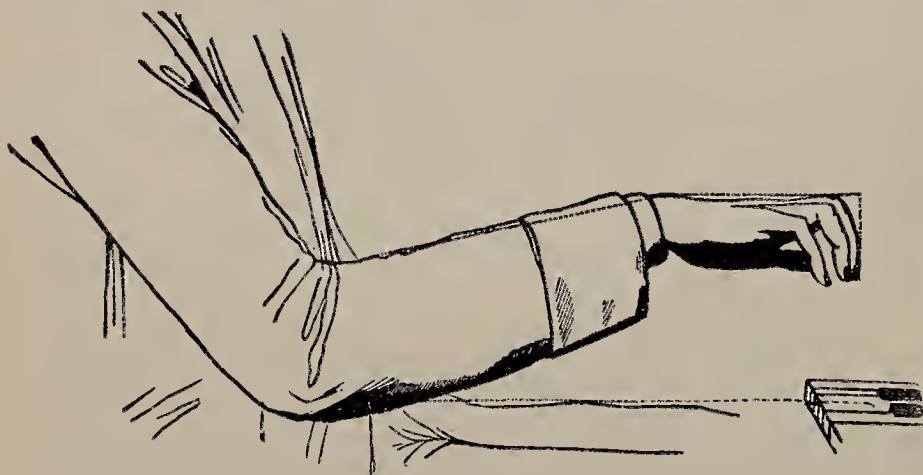


ILLUSTRATED POSITIONS OF THE HANDS.

No. V POSITION OF THE HAND RAISED TO PLAY FROM THE WRIST



No. VI POSITION OF THE HAND AND ARM RAISED FROM THE ELBOW



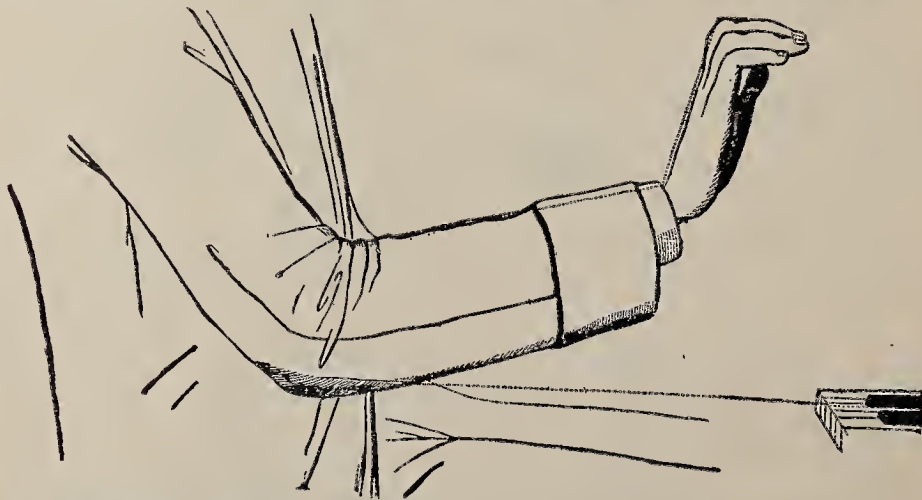
No. VII. POSITION OF THE FINGER RAISED TO STRIKE FROM THE SECOND JOINT.



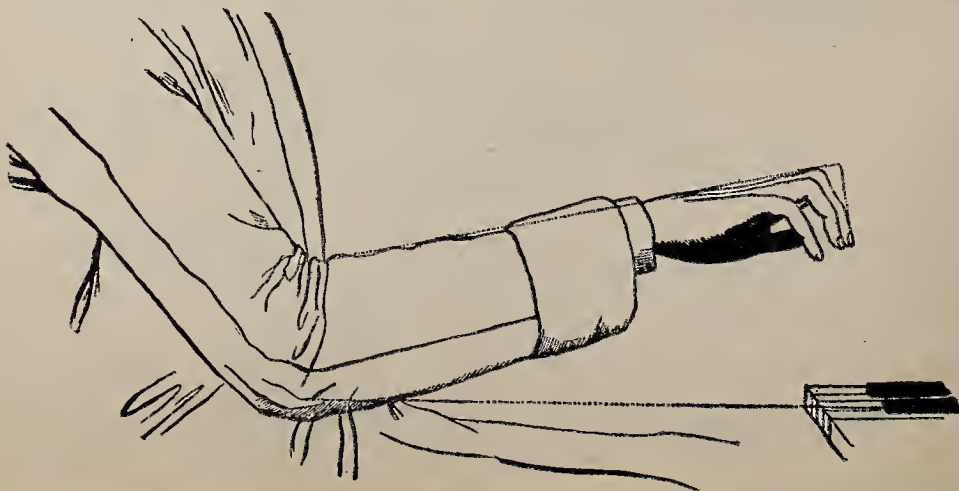
No VIII POSITION OF THE FINGER AFTER THE KEY HAS BEEN STRUCK.



No. IX. COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE WRIST.





No. X. COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE ELBOW.



RUDIMENTS

There are seven notes in music, which are called after the first letters of the Alphabet, A, B, C, D, E, F, G, and repeated according to the compass of the instrument. The notes are placed on and between five lines or spaces, called a Staff.

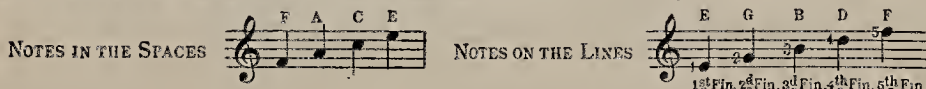


Pianoforte music is composed on two Staves, the upper staff is used for the Treble or  G Clef, the higher part, and is generally played with the right hand. The lower staff is used for the Bass  or F Clef, the lower part, is generally played with the left hand.

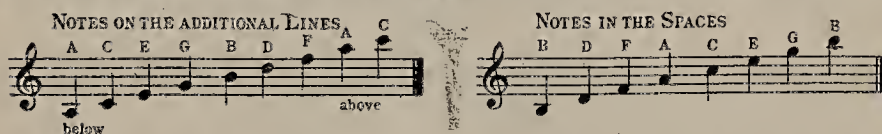


the treble, E, with the 1st finger of the right hand, and omitting one key, and each second key struck with the next finger will give to the pupil the five notes on the five lines, while the four omitted keys, between the fingers, are the notes in the spaces.

Knowing, where the note on the first line is, will easily guide the pupil to find the notes on the five lines, and to use the four omitted keys for the four spaces.



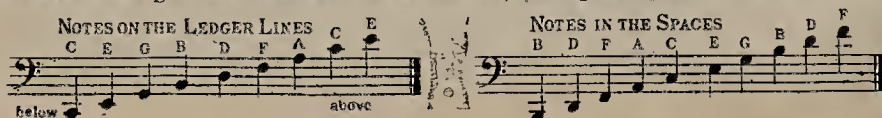
For higher or lower notes, short lines are used above or below the staff, called ledger lines, equidistant from the lines of the staff, omitting one key for the space.



The bass notes are learned in the same manner as the treble. The note on the first line in the bass is called G, striking this note with the fifth finger of the left hand, omitting one key for the space, the other fingers successively will strike the notes on the five lines, while the four omitted keys, between the fingers, are the notes in the spaces.



Additional or ledger lines are also used in the bass clef, omitting one key for the note in the space.



The Notes have their corresponding Signs of silence, called Rests.

	Whole Note	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$
NOTES							
RESTS							

A Dot placed after a note or its rest makes it one half as long again.

	Three $\frac{1}{2}$	Three $\frac{1}{4}$	Three $\frac{1}{8}$	Three $\frac{1}{16}$	Three $\frac{1}{32}$	Rests
DOTTED NOTES						
equal to						

Every piece of music is divided by bars, thus, and the space and contents between two bars is called a Measure, and the time contained in each measure is marked at the beginning of every piece. The various degrees of time and value of the measure are as follows:

	Common time	Two-four	Three-four	Three-eight	Six-eight	Nine-eight	Twelve-eight
		$\frac{2}{4}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$
The value is a whole note	Half note	A $\frac{1}{2}$ note dotted	A $\frac{1}{4}$ note dotted	2 measures of $\frac{3}{8}$	3 measures of $\frac{3}{8}$	4 measures of $\frac{3}{8}$	

Repeat sign indicates that which comes before must be repeated.

A double bar indicates the end of a strain or musical idea.

THE SHARP #, FLAT b, AND NATURAL ♮

The sharp placed before a note, raises it half a tone, for which purpose the next key above the note must be struck, whether white or black, as each key respective to its next, is a half tone.

The Flat placed before a note, lowers it half a note, for which purpose the next key below must be struck whether white or black. The double b lowers the note a whole tone.

The double Sharp x raises the note a whole tone.

The Natural dissolves the influence of a sharp or flat and restores the note to its primitive state.



The position of the learner, at the Piano, must be erect, sitting opposite to the middle of the Key-board, and of such a height that the elbows are not lower than the Keys; the wrist is raised above the arm, and the elbows must hang gracefully. The tip-ends of the fingers (but not the nails) are to strike the Keys; the thumb must not hang carelessly below the keys.


Practice slow and count aloud as long as you use the Instruction Book and until the ear is accustomed to conceive the right time without counting.

DIRECTIONS FOR WRITING MUSIC

In writing music, the head of the Note should be made first. Press on the pen and remove the pressure when making the Stem of the Note. Do not crowd the Notes too closely together. In beginning to write, it is advisable to use a soft pencil, and afterwards cover with ink.

A clef is a sign placed at the beginning of the staff, to establish the names of the notes.

There are two Clefs employed in Piano and Organ music, the G or Treble Clef  and the F or Bass Clef. 

The Treble Clef is placed on the second line of the Staff, giving the name G to all notes on that line. 

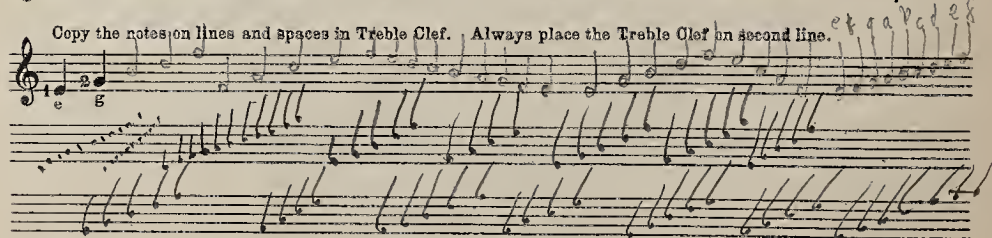
An octave is the distance from any letter to the same letter next above or below it.



Study the following notes in the Treble Clef, then add name, number of line or space.

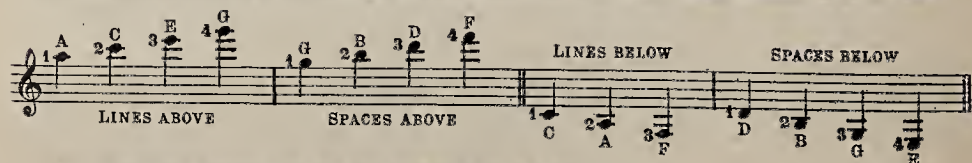


Copy the notes on lines and spaces in Treble Clef. Always place the Treble Clef on second line.

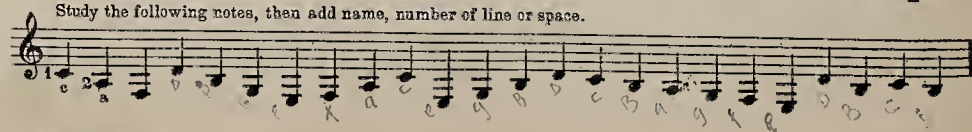


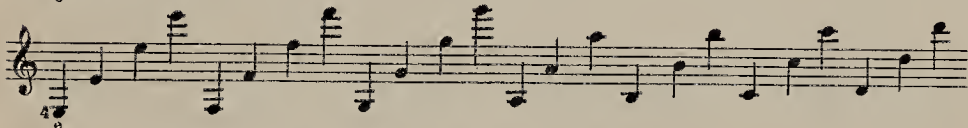
LEDGER OR ADDED LINES IN TREBLE CLEF, BELOW AND ABOVE THE STAFF

There are notes above and below the staff, and to indicate these, short lines, called Ledger or Added Lines, are used.

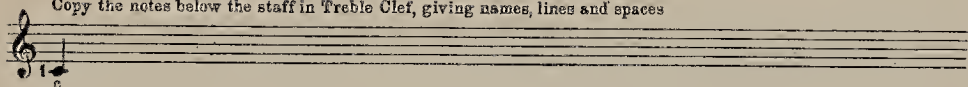


Study the following notes, then add name, number of line or space.

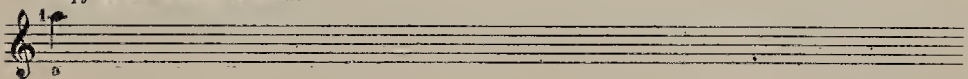




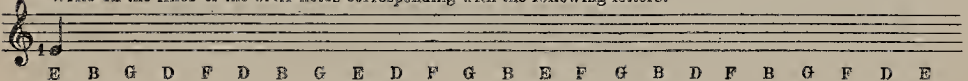
Copy the notes below the staff in Treble Clef, giving names, lines and spaces



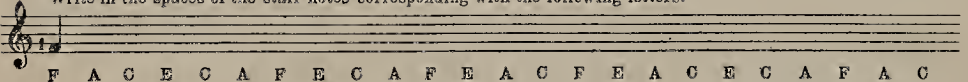
Copy the notes above the staff.



Write on the lines of the staff notes corresponding with the following letters.



Write in the spaces of the staff notes corresponding with the following letters.



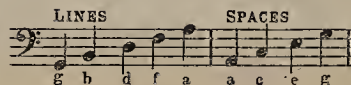
THE BASS CLEF

The Bass or F Clef is placed on the fourth line of the staff, giving the name F to all notes on that line.

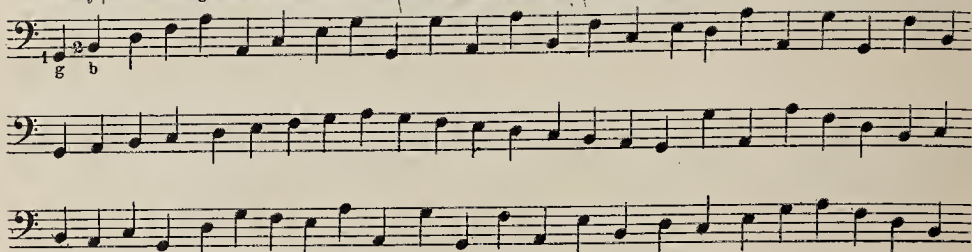


The lines and spaces of the staff in Bass Clef are named thus:

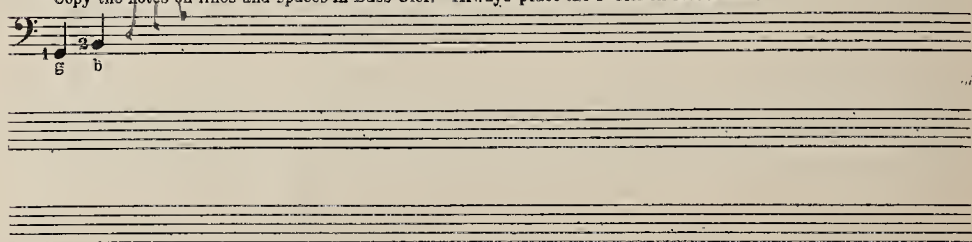
Foreign Fingering



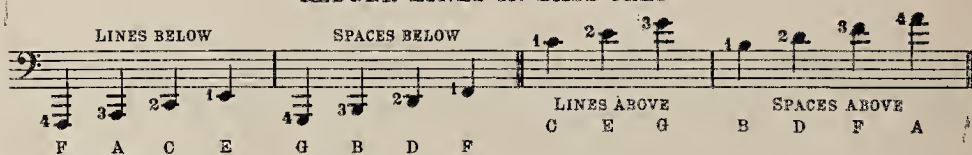
Study the following notes in Bass Clef, then add name number of line or space.



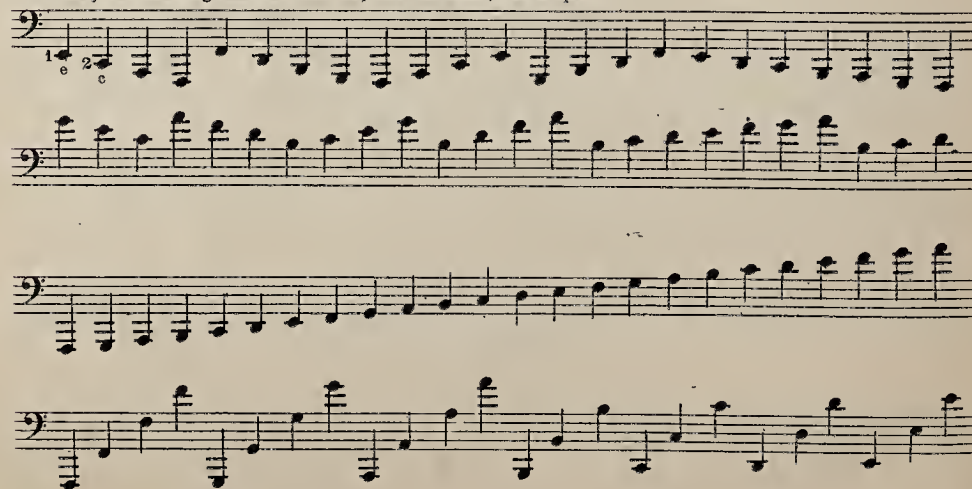
Copy the notes on lines and spaces in Bass Clef. Always place the F-Clef on fourth line.



LEDGER LINES IN BASS CLEF

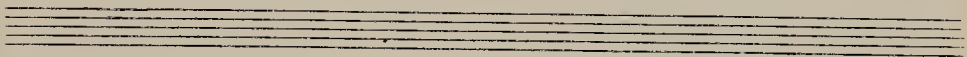
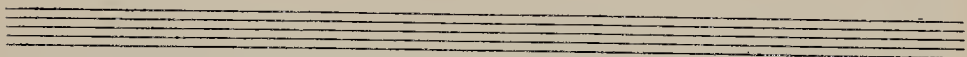
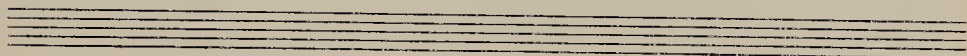
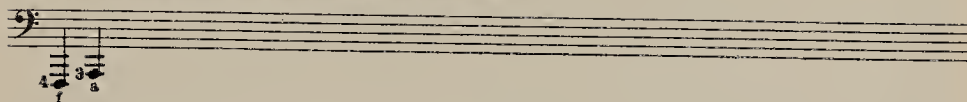


Study the following notes in Bass Clef, then add name, line or space.

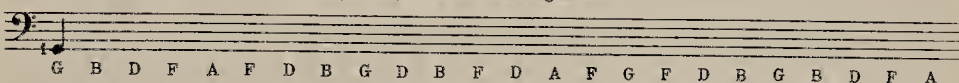


11

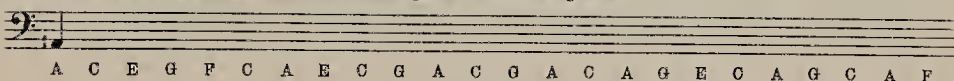
Copy the notes above and below the staff in Bass Clef.



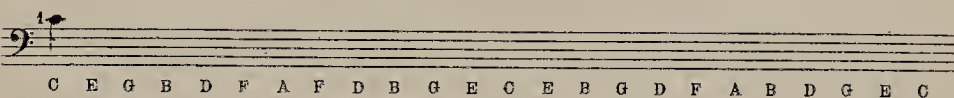
Write on the five lines, notes corresponding with the following letters.



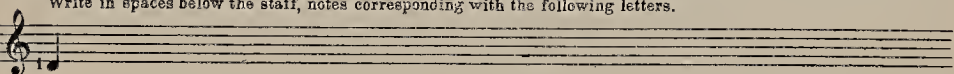
Write in the four spaces, notes corresponding with the following letters.



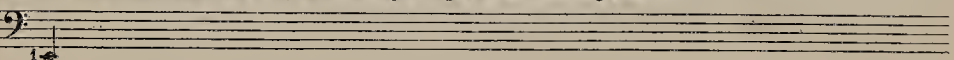
Write on lines and in spaces above the staff, notes corresponding with the following letters.



Write in spaces below the staff, notes corresponding with the following letters.



Write on lines below the staff, notes corresponding with the following letters.



E C A F A C E F C A E F A E C A F C E F C A C E

Play at once with both hands, minding the Finger marks and count with an equal breath Four quarters in each measure in Common Time.

1

Count 1 2 3 4

2

3

4

Count Three quarters in each measure of Three-four Time.

5

Count three quarters in each measure, and observe that a dot after a half note increases its value one half.

6

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in 3/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one flat (B-flat). The score consists of 12 measures, grouped into four sets of three measures each. The first measure of each set is marked with a '1' above the staff, and the second and third measures are marked with '2' and '3' respectively. The bass line consists of a single note (B-flat) in each measure, marked with a '1' below the staff. The score is written in a simple, handwritten style.

The first system of the musical score for 'The Merry-Go-Round' consists of two staves, Treble and Bass. The Treble staff contains a sequence of eighth notes with fingerings 3, 4, 5, 3, 2, 2, 3, 2, 4, 4, and 1. The Bass staff contains a sequence of eighth notes with fingerings 1, 4, 1, 1, 4, 4, 1, 1, 1, 1, and 1. The notes are grouped into measures by vertical bar lines.

Count three quarters in each measure.

Lucy Long

Count four eighths in a measure of Two-four Time.

8

Musical score for 'The Rose Tree' in 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of eight measures. Fingerings are indicated by numbers 1-5 above the notes. The notes are: Measure 1: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter); Measure 2: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter); Measure 3: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter); Measure 4: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter); Measure 5: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter); Measure 6: F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter); Measure 7: B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter); Measure 8: E1 (quarter), D1 (quarter), C1 (quarter), B1 (quarter).

Pleasure Train Polka

14

Count four eighths in each measure.

9

Fine.
Fine, signifies the end of the piece.

D. S. al Fine.
D. S. (Dal Segno) This means, to repeat from this mark S to the Fine.

Fra Diavolo

Count four eighths in each measure.

10

This piece begins with the fourth eighth of the measure and the last measure contains only three eighths, if the piece is repeated it will be complete.

Sontag Polka

Count four eighths in each measure.

11

Fine.

D. C. al Fine.

D. C. (Da Capo) means repeat from beginning to Fine.

RECREATION No.1

The pupil must not forget that a good position of the body, the arms, and the fingers, as well as a good touch and strict keeping of the time, are the basis of good playing. — A Legato Sign, to be played smoothly and connected.

Moderato

12

Repeat all between the two signs

RECREATION No.2

Raise the fingers high, and strike firmly.

Moderato

13

RECREATION No.3

Do not let the wrist hang down. Count aloud.

14

Finger Gymnastics

16

Finger Exercise should be practised with each hand separately, slowly, and with precision.

No 1.

Count 1 2 3 4

No 2.

No 3.

RECREATION No. 4

Count Three in each measure.

Allegretto

16

C D E G

C E F G

RECREATION No. 5

Raise the fingers high.

Allegretto

17

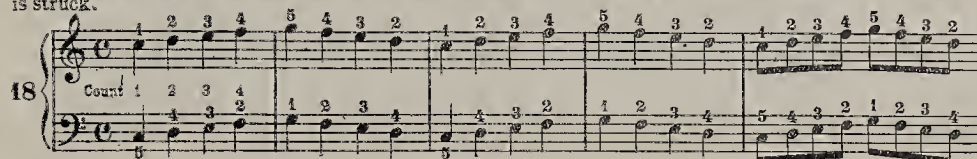
C D F

C E F G

Note: A Whole note rest is used to fill a measure in any kind of time.
Foreign Fingering

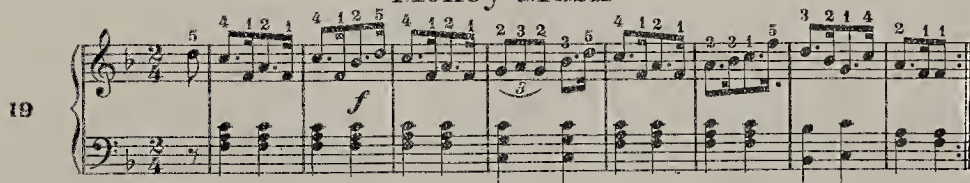
PRACTICE FOR BOTH HANDS

Count slow and even, four quarters in every measure. Do not lift the finger from one key until the next is struck.



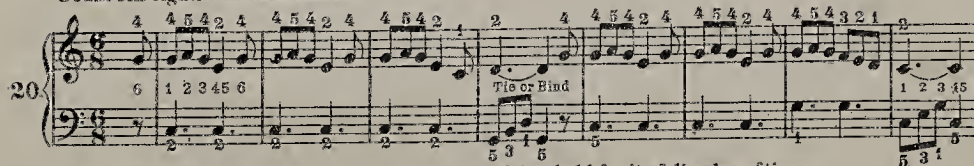
To ascertain the correct Time of the sixteenth, the best plan is to count eight sixteenths in every measure at first, as the pupil is often inclined to play one sixteenth longer than another.

Money Musk



Carry Me Back To Old Virginia

Count six eighths in each measure.



A tie — signifies that the second note is not struck, but held for its full value of time.



18

21

Count 1 2 3 4 1 2 3 4

Count four eighths.

22

Exercise 22 is a short piece in 2/4 time, consisting of 12 measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass line consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The piece ends with a double bar line.

By repeated notes.

NOTE: Same as last.

NOTE: Syncopated notes accent the second beat instead of the first.

Count three eighths in a measure.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of 12 measures. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note A4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, then a quarter note B2, and a quarter note A2. The melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The accompaniment continues with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note A2. The melody ends with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The accompaniment ends with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note A2.

Foreign Fingering

STUDY OF THE BIND

BIND

The second note must not be struck, but the finger must be held down the full time of both.

24

Count 1 2 3 4 1 2 3 4

RECREATION No.6

Count Two in each measure.

(A B C MELODY)

Allegretto

25

p

Finger Gymnastics

26

No 4.

Count 1 2 3 4

No 5.

No 6.

No 7.

The Scholar should know all Finger Exercises by heart, in order to give his whole attention to the position of the hands and fingers.

Foreign Fingering

FINGER GYMNASTICS (CONTINUED)

20

The unoccupied Fingers must be kept at an equal distant from the keys, and not be allowed to sink down before striking them.

Nº 8. Nº 9.

Nº 10. Nº 11. Nº 12. Nº 13.

ETUDE

Legato

Count 1 2 3 4

RECREATION No. 7

In striking, the Fingers must touch the key *exactly in the middle*.
Foreign-Fingering

ETUDE IN $\frac{3}{8}$ TIME

- ≡ This sign across one or more measures means the sound is to be diminished.
 ≡ This sign across one or more measures indicates the sound is to be increased.
 > The small sign under or over a note indicates the note must be accented.

Count Three in each measure.

Allegretto

29

Accent the first note of each group in the Bass.

RECREATION

Allegro

30

Count Three in each measure. Play one eighth note to each count.

Foreign Fingering 5

STUDY OF THE DOT

22

A Dot, when placed after a Quarter note, is equal to an Eighth note. See Examples, pages 26 and 27.

Allegretto

31

RECREATION

The Half note with Dot should be held down through the measures, for the Dot makes it equal to three Quarter notes.

Allegretto

32

Finger Gymnastics

EXERCISE FOR THREE FINGERS

33

Nº 14.

Nº 15.

Each separate Exercise should be often repeated, but not so often as to overwork the muscles, which would only impair their strength.

For additional Exercises, Scales, Chords and Arpeggios, see pages 61 to 83.

Foreign Fingering

ETUDES FOR FOUR HANDS

TEACHER

SECONDO

34

Andante

Fine.

Dal Segno Segno *al Fine.*

35

Andante

p *Fine.*

Dal Segno Segno *al Fine.*

36

Andante

dolce *Fine.*

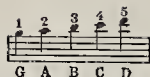
Fine.

ETUDES FOR FOUR HANDS

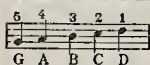
PRIMO

Neither too slow nor too quick.

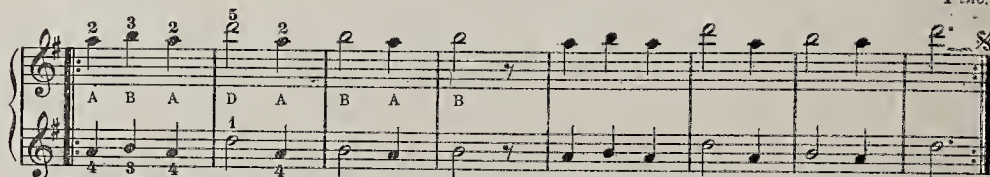
Andante



Positions of the hands



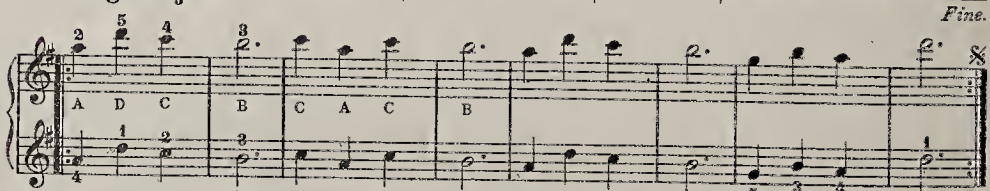
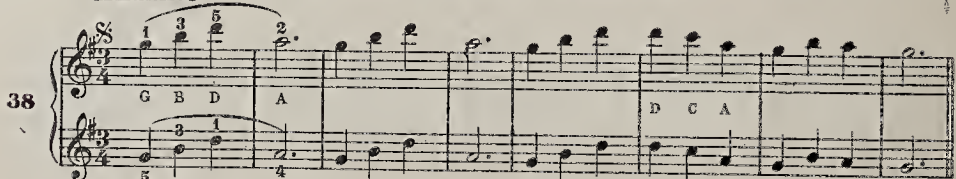
37



Repeat aloud the names of each tone, and strike the key at the same time.

Dal Segno § *al Fine.*

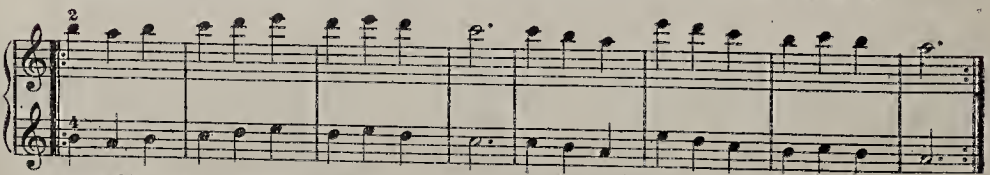
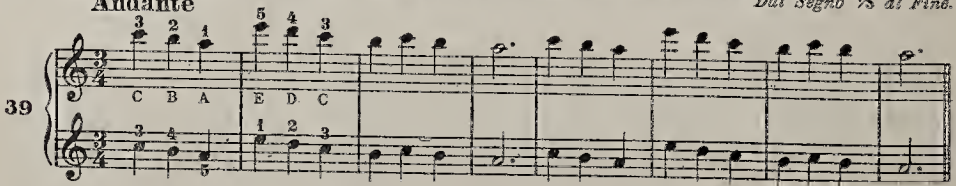
Andante



Count aloud Three in each measure. Name the notes in this new position before playing them.

Dal Segno § *al Fine.*

Andante

*Dal Segno* § means return to the sign §, *al Fine* means play to the *Fine*.

Foreign Fingering

Bohemian Girl

Count six eighths in a measure.

40

Musical score for 'Bohemian Girl' in 6/8 time. The piece consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. A 'Count' of 1 2 3 4 5 6 is shown at the beginning of the first measure.

Grand Russian March

Count four eighths in a measure.

41

Musical score for 'Grand Russian March' in 2/4 time. The piece consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

Continuation of the 'Grand Russian March' score. It includes a treble staff with a 'Finger end...' instruction and a bass staff. A note in the treble staff is marked with an asterisk and the text '* accidental Sharp'. The piece concludes with a 'D.C. al Fine' instruction.

D.C. al Fine means repeat to the Fine or end.

SCALE in C major

Play slow and even time.

42

Musical score for a scale exercise in C major. It consists of two staves, treble and bass. The treble staff is labeled 'Right hand' and the bass staff is labeled 'Left hand'. The piece is divided into two sections: the first section is for the right hand only, and the second section is for both hands. Fingerings are indicated by numbers 1-5 above or below notes.

Rustic Reel

43

Musical score for 'Rustic Reel' in 6/8 time. The piece consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a 'Fine' instruction.

Continuation of the 'Rustic Reel' score. It includes a treble staff and a bass staff. The piece concludes with a 'D.S. al Fine' instruction.

Foreign Fingering

SCALE in G major The F in this scale is Sharp. Play slow and even.

44

Right hand

Left hand

Both hands.

Lucrezia Borgia

45

* Fsharp

* Fsharp

* Fsharp

* Fsharp

* Fsharp

* Fsharp

Railroad Galop

46

* Fsharp

* Fsharp

Campbells are Coming

28

49

Fine.

D. C. al Fine

Blue Bells of Scotland

50

Fine.

D. S. al Fine.

Irish Washerwoman

51

Handwritten musical score for 'Irish Washerwoman'. The piece is in 8/8 time, key of D major. It consists of two systems of music. The first system (measures 51-60) features a treble staff with a melody and a bass staff with a simple accompaniment. The second system (measures 61-70) continues the melody in the treble staff, while the bass staff provides a more active accompaniment. Fingering numbers (1-5) are written above many of the notes.

Fisher's Hornpipe

52

Handwritten musical score for 'Fisher's Hornpipe'. The piece is in 2/4 time, key of D major. It consists of two systems of music. The first system (measures 52-61) features a treble staff with a melody and a bass staff with a simple accompaniment. The second system (measures 62-71) continues the melody in the treble staff, while the bass staff provides a more active accompaniment. Fingering numbers (1-5) are written above many of the notes. The word 'CROSS' is written in the bass staff of the second system.

College Hornpipe

53

Handwritten musical score for 'College Hornpipe'. The piece is in 2/4 time, key of D major. It consists of two systems of music. The first system (measures 53-62) features a treble staff with a melody and a bass staff with a simple accompaniment. The second system (measures 63-72) continues the melody in the treble staff, while the bass staff provides a more active accompaniment. Fingering numbers (1-5) are written above many of the notes.

Pop Goes The Weasel

30

54

Musical score for "Pop Goes The Weasel" starting at measure 54. The score is written for piano accompaniment in G major (one sharp) and 6/8 time. It consists of three systems of music, each with a treble and bass staff. The first system contains five measures. The second system contains five measures, with a forte (f) dynamic marking in the third measure. The third system contains five measures. Fingerings are indicated by numbers 1-5 above notes.

The British Grenadiers

55

Musical score for "The British Grenadiers" starting at measure 55. The score is written for piano accompaniment in G major (one sharp) and 2/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains five measures. The second system contains five measures, with a forte (f) dynamic marking in the third measure. Fingerings are indicated by numbers 1-5 above notes.

Soldier's Joy

56

First system of 'Soldier's Joy'. Treble staff has fingerings: 2 3, 4 2 1 3, 3 5 4 3 2, 4 2 1 3 4 2, 3 2 1 3, 4 2 1 3. Bass staff has fingerings: 1 3, 1 5 3, 1 3.

Second system of 'Soldier's Joy'. Treble staff has fingerings: 3 5 1, 1 3 3 2, 1 2 3, 5 4 3, 3 4 3 2. Bass staff has fingerings: 4 2 1 5, 1 2 5, 1 5 2, 1 5.

Third system of 'Soldier's Joy'. Treble staff has fingerings: 3 3 5 4 3, 2 1 3 2, 4 3, 2, 3 2 1 3 3 2. Bass staff has fingerings: 1 5, 1 5, 4 2 1 5, 1 2 5.

Circassian Circle

Allegretto

57

First system of 'Circassian Circle'. Treble staff has fingerings: 4 3, 2 4 3 2 4, 2 4 3 2 4, 3 5 4 3 5, 3 5 4 3 5 4 3, 2 4 3 2 4. Dynamics: *f*, *p*, *f*, *p*. Bass staff has fingerings: 1 5, 1 5, 4 2 1 5, 1 2 5.

Second system of 'Circassian Circle'. Treble staff has fingerings: 2 4 3 2 4, 2 3 2 1 5 4 2 3, 1 3 1, 4 3, 2 1 4 3 2 4, 2 1, 4 3 2 1, 3 1 5 4 3 5. Dynamics: *f*. Bass staff has fingerings: 1 5, 1 5, 4 2 1 5, 1 2 5.

Third system of 'Circassian Circle'. Treble staff has fingerings: 4 3 2 1 4, 2 1 4 3 2 4, 2 1, 2 4 3 2 1, 3 1 5 4 3 5, 2 4 3 2 3. Dynamics: *f*. Bass staff has fingerings: 1 5, 1 5, 4 2 1 5, 1 2 5.

Devil's Dream

32



Red, White, and Blue March



Foreign Fingering

Annie Laurie

60

8va *loco*

Handwritten musical score for 'Annie Laurie'. It consists of two systems of piano accompaniment. The first system is marked '60' and includes a 'loco' instruction. The second system continues the piece. The music is in 2/4 time with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord.

Carnival of Venice

In the Key of B Flat. B and E Flat. See Scale, page 81

61

Handwritten musical score for 'Carnival of Venice'. It consists of two systems of piano accompaniment. The first system is marked '61'. The music is in 6/8 time with a key signature of two flats (Bb and Eb). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord.

Old Folks at Home

34

Moderato

A. H. ROSEWIG

62

The score is written for piano in 6/8 time, marked Moderato. It consists of six systems of two staves each (treble and bass clef). The first system includes a measure number '62' and a dynamic marking 'mf'. The music features various fingerings and articulations, including slurs and accents. The key signature has one flat (B-flat).

My Old Kentucky Home

Adagio

A. H. ROSEWIG

63

Midnight-hour Waltz

36

J. BELLAK

64

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The time signature is 3/8. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). There are also performance markings like 'Ped.' (pedal), '8va' (octave up), and 'D. C. al Fine.' (Da Capo al Fine).

Foreign Fingering

La Marseillaise

38

66

The musical score for 'La Marseillaise' on page 38 consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 placed above or below the notes. Pedal markings, labeled 'Ped.', are placed below the bass staff in several measures. Asterisks (*) are used as section dividers or measure markers. Octave markings, labeled '8va', are placed above the treble staff in the fourth and fifth systems. The score begins with a treble clef and a common time signature (C). The final system concludes with a double bar line and a repeat sign.

Foreign Fingering

Mary's Pet Waltz

E. MACK

67

Fine.

D.O. al Fine

Dead March in Saul

40

HANDEL

Grave

68

Foreign Fingering

THE MERRY PEASANT.

Bold and brightly.

R. SCHUMANN.

69

f

Foreign Fingering

I Have Sighed To Rest Me

42.

Andante

Arr. by A. H. ROSEWIG

70

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The tempo is marked 'Andante' and the time signature is 6/8. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings (numbers 1-5). The first system starts with a treble clef and a key signature of one flat. The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic line. The score is numbered 70 in the first system.

Foreign Fingering

Bridal Chorus (From "Lohengrin")

Arr. by W. S. MILTON

71

p

mf

dolce

p

dolce

CODA

dim.

D. S. al Coda

Note.—*Dal Segno* S *al Coda* C means repeat from S to C until C and then omit to next sign C Coda.

Foreign Fingering

Twelve Major Scales

44

C or Natural Scale

G, one Sharp, F[#]

D, two Sharps, F[#] and C[#]

A, three Sharps, F[#], C[#] and G[#]

E, four Sharps, F[#], C[#], G[#] and D[#]

B, five Sharps, F[#], C[#], G[#], D[#] and A[#]

F, one Flat, B^b

B^bflat, two Flats, B^b and E^b

E^bflat, three Flats, B^b, E^b and A^b

A^bflat, four Flats, B^b, E^b, A^b and D^b

D^bflat, five Flats, B^b, E^b, A^b, D^b and G^b

G^bflat, six Flats, B^b, E^b, A^b, D^b, G^b and C^b

Scales on Two Octaves

MAJOR SCALES

RELATIVE MINOR SCALES

The image displays a musical score for scales on two octaves, organized into two columns: MAJOR SCALES and RELATIVE MINOR SCALES. The scales are written for piano (C, G, D, A, E, B) and their relative minors (A, E, B, C#, G#). Each scale is presented in two staves (treble and bass clef) and includes fingering numbers (1-5) and slurs. The scales are arranged in a grid-like fashion, with the major scale on the left and the relative minor scale on the right for each key signature.

MAJOR SCALES:

- C:** Treble clef, C4 to C6; Bass clef, C3 to C5.
- G:** Treble clef, G4 to G6; Bass clef, G2 to G4.
- D:** Treble clef, D4 to D6; Bass clef, D2 to D4.
- A:** Treble clef, A4 to A6; Bass clef, A2 to A4.
- E:** Treble clef, E4 to E6; Bass clef, E2 to E4.
- B:** Treble clef, B4 to B6; Bass clef, B2 to B4.

RELATIVE MINOR SCALES:

- A:** Treble clef, A4 to A6; Bass clef, A2 to A4.
- E:** Treble clef, E4 to E6; Bass clef, E2 to E4.
- B:** Treble clef, B4 to B6; Bass clef, B2 to B4.
- C#:** Treble clef, C#4 to C#6; Bass clef, C#2 to C#4.
- G#:** Treble clef, G#4 to G#6; Bass clef, G#2 to G#4.

The image displays a page of musical notation for piano scales, organized into six rows. Each row contains two staves (treble and bass clef) and is labeled with a key signature. The scales are as follows:

- Row 1: F# major and E♭ relative minor.
- Row 2: F major and D relative minor.
- Row 3: B♭ major and G relative minor.
- Row 4: E♭ major and C relative minor.
- Row 5: A♭ major and F relative minor.
- Row 6: D♭ major and B♭ relative minor.

Each scale is written with fingerings (1-5) indicated above or below the notes. The scales are presented in a continuous, flowing manner across the staves.

Five Finger Exercises

Each Number is to be practised many times and with the guide of a teacher, throughout the different keys.

1. *Repeat*

2. *Repeat*

3. *Repeat*

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19. 20. 21. 22.

23. 24. 25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

41.

42.

43.

44.

45.

46.

47.

48.

49.

50.

51.

Various Movements

1. 2. 3. 4.

5. 6. 7.

8. 9.

10. 11.

Repeat.

Repeat.

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