A. ~~10~~ 5

FIRST INSTRUCTIONS

FOR THE

PIANO FORTE,

WITH

SCALES, EXERCISES,

AND

MUSICAL TERMS,

BY

Dr. E. F. RIMBAULT.

K

Ent. Sta. Hall. *Price 1s/net.*

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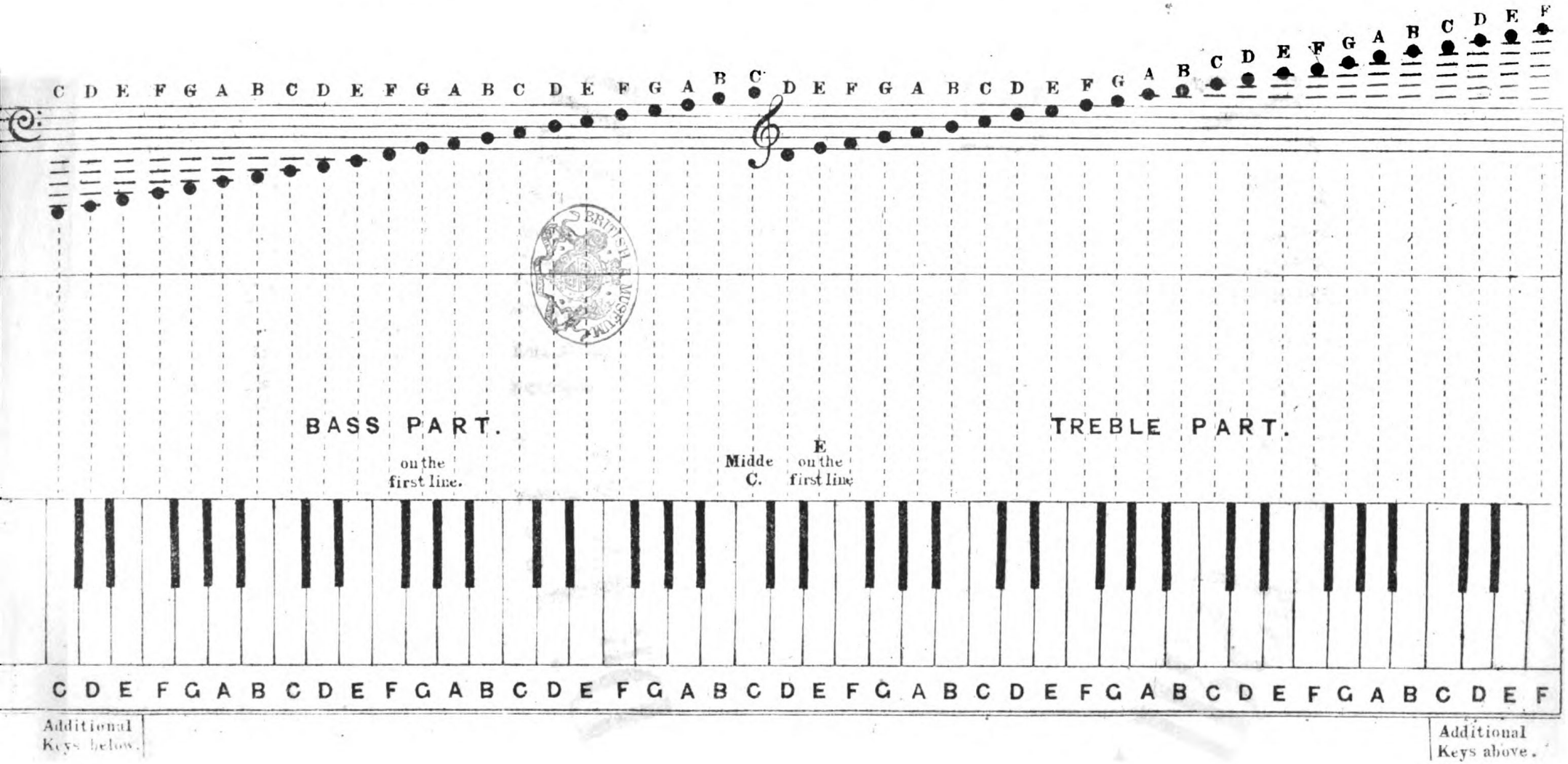
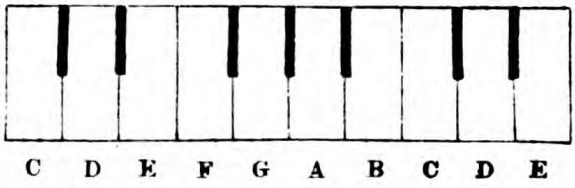
A VIEW OF THE PIANO FORTE KEY BOARD.



INSTRUCTIONS.

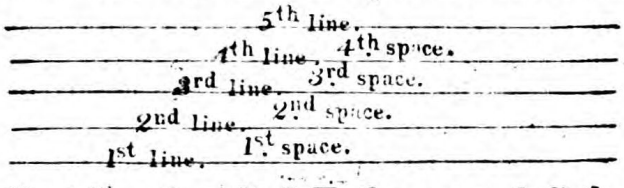
The keys of the Pianoforte are named from the first seven letters of the Alphabet, A, B, C, D, E, F and G; then commencing again A, B, C, &c: and repeating them over again according to the number of keys on the instrument.

You will observe that the black keys are divided into groups of two and three. The name of the note between the two black keys is D, consequently the next to the right must be E, and the one to the left C.



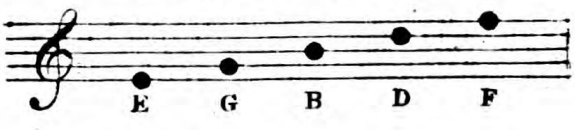
The names of the notes between the three black keys, it will be seen by the above example, are G and A; G on the left hand, and A on the right; consequently, the next key to the right of A must be B, and the one on the left of G must be F. Thus you have the names of all the different sounds on the Pianoforte. When you have carefully learnt them, and are able to find their places on the instrument we will then proceed to the characters called notes, which are used to denote different keys.

The notes are placed on and between five parallel lines called a **staff.**



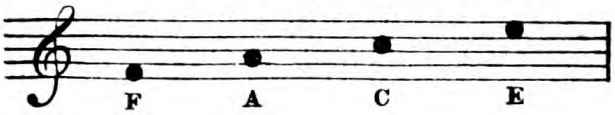
The note on the first line is called E the second G, the third B, the fourth D and the fifth F.

NOTES ON THE LINES.

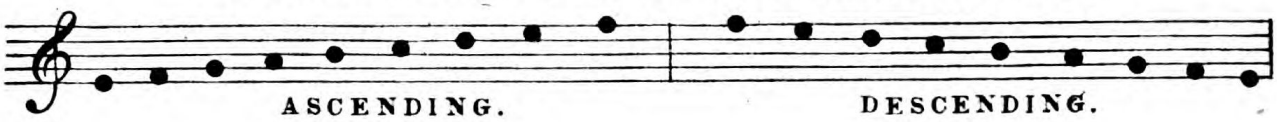


The note in the first space is called F, the second A, the third C, & the fourth E.

NOTES IN THE SPACES.



NOTES ON THE LINES AND SPACES PROGRESSIVELY.

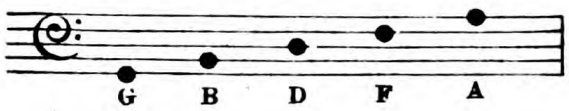


You will next observe the 𝄞 placed at the commencement of the foregoing examples; it is called the treble clef, and is always placed on the second line, which gives it also the name of the G clef.

There is another clef in use, which is called the bass clef 𝄢 this is always placed on the fourth line, and is called the F clef; consequently, the notes in this read differently from the treble.

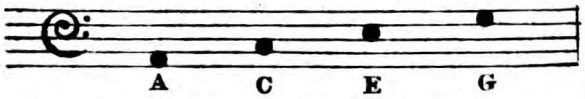
The note on the first line is called G, the second B, the third D, the fourth F, and the fifth A.

NOTES ON THE LINES



The note in the first space is called A, the second C, the third E, and the fourth G.

NOTES IN THE SPACES.



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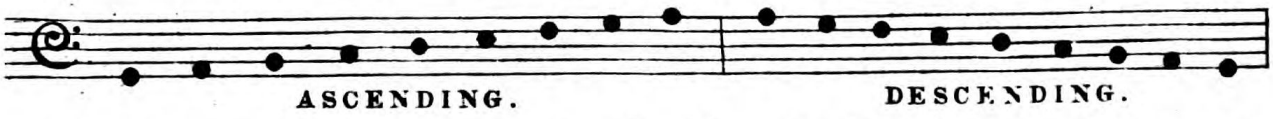
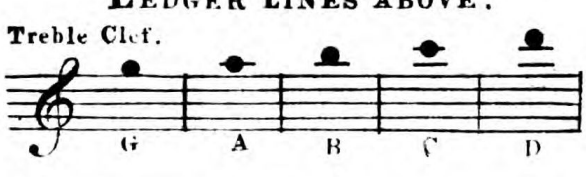


The notes are not always confined within the five lines and four spaces of the staff, but frequently extend both above and below them, additional or small lines being added called ledger lines

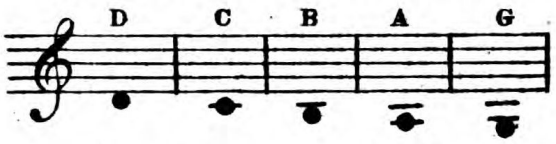
I shall first explain a few that belong to the treble clef.

LEDGER LINES ABOVE.



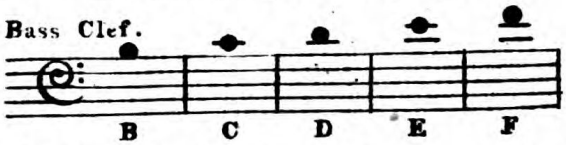
The note on the fifth line being called F, the one immediately above is called G, the first ledger line is A, one note above the ledger line is B, the second ledger line is C one note above D and so on.

LEDGER LINES BELOW.



The note on the first line being called E, the one immediately below it must be D, the first ledger line is C, one note below, B, the second ledger line is A, one note below, G, and so on..

LEDGER LINES ABOVE.



The note on the fifth line being, in the bass clef, A, the one immediately above must be B, the first ledger line is C, one note above the ledger line is D, the second ledger line is E, and the note above, F, and so on.

LEDGER LINES BELOW.

The note on the first line being, in the bass clef, G, the one immediately below it is F, the first ledger line is E, one note below the ledger line is D the second ledger line is C, and the note below B, and so on.

To find the places of the notes on the Pianoforte, you must first find the middle C, being that C which is nearest the centre of the instrument, (a reference to the frontispiece will show you its exact situation) then you will find E the note on the first line in the treble clef, the first E above middle C; and you will find G the note on the first line in the bass clef, the second G on the left.

You must now learn that there are different species of notes, some having black heads, others white, some having one tail, others two, you must first observe this large white or open note 𝅝 this is called a *Semibreve*, and is the longest note in music.

You will now observe this note, which appears much the same, differing only by having a line drawn from one side of it 𝅗𝅥 this is called a *Minim*,

and is exactly half the length of a *Semibreve;* for instance; if one, two, three, four, be counted to a *Semibreve*, only one, two, must be counted to a *Minim*.

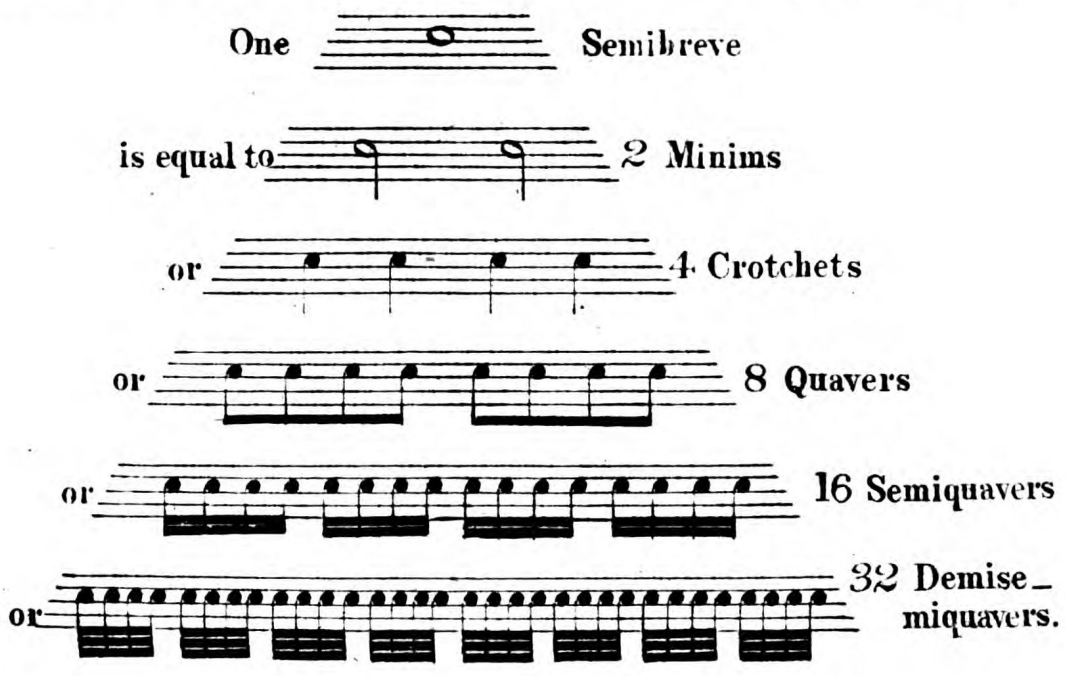
The next note differs by having a black head this is called a *Crotchet*, and is exactly half the length of the *Minim*, therefore if a *Semibreve* be counted four, and a *Minim* two, the Crotchet must only be counted one.

The difference of the next note is its having a tail this is called a *Quaver* and is again only half the length of the preceding *Crotchet;* therefore as a Crotchet is counted one, two of these Quavers must be played in the time of one Crotchet.

The next note differs by having two tails instead of one this is called a *Semiquaver*, and is only half the length of the Quaver; therefore as two Quavers are played in the time of one Crotchet, two Semiquavers must be played in the time of one quaver.

The last species of note you will have to learn is called a *Demisemi-quaver* this differs from the rest by having an additional tail, and is only half the length of the Semiquaver; consequently two Demisemiquavers must be played in the time of one Semiquaver.

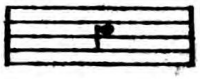
A TABLE SHOWING THE DIFFERENT LENGTHS OF THE NOTES

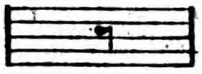


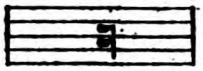
There are six different marks called rests, which denote silence equal in duration to the notes which they represent.

A Semibreve rest is expressed by a small stroke placed under one of the lines of the Staff.

A Minim rest is expressed by a small stroke over a line.

A Crotchet rest is made with a crook turned to the right. 

A Quaver rest is made with a crook turned to the left. 

A Semiquaver rest is made with two crooks to the left. 

A Demisemiquaver rest is made with three crooks to the left.

A dot placed after any note makes it half as long again; thus a dot placed after a Crotchet makes it a Quaver longer.

Or a dot placed after a Minim, a Crotchet longer.

All music is divided into what are termed bars, short lines drawn down the staff to divide the music into equal portions.

The divisions between these bars must all contain the same number of notes, or value to that amount, and marks are used at the beginning of every piece of music to signify what number of notes is to be made up in a bar.

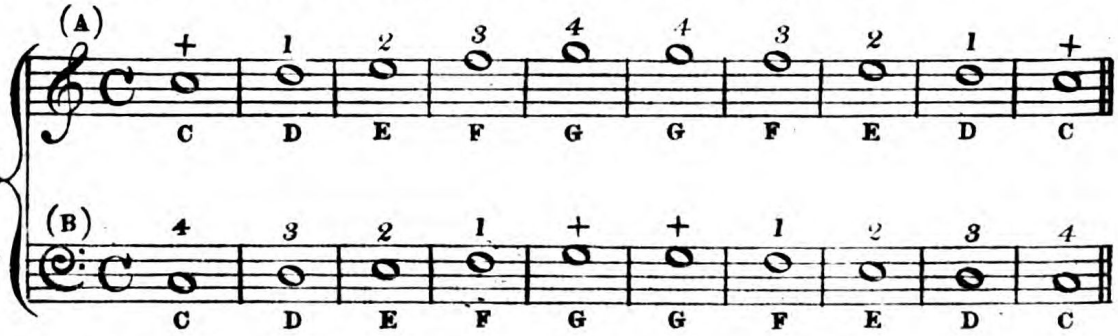
These different notes will be explained in the following lessons.

POSITION AT THE PIANOFORTE.

The pupil, in preparing to commence the lessons, should sit as near the centre of the instrument as possible; taking care also that the hand and arm are quite even, neither raising nor depressing the wrist. The fingers should cover the five keys that the tune consists of; but in pressing down a key with one finger care must be taken not to move the others.

The Character C marked at the beginning of the six following lessons, signifies that each bar contains one Semibreve, or its value in the different species of notes, as two Minims, four Crotchets, or eight Quavers.

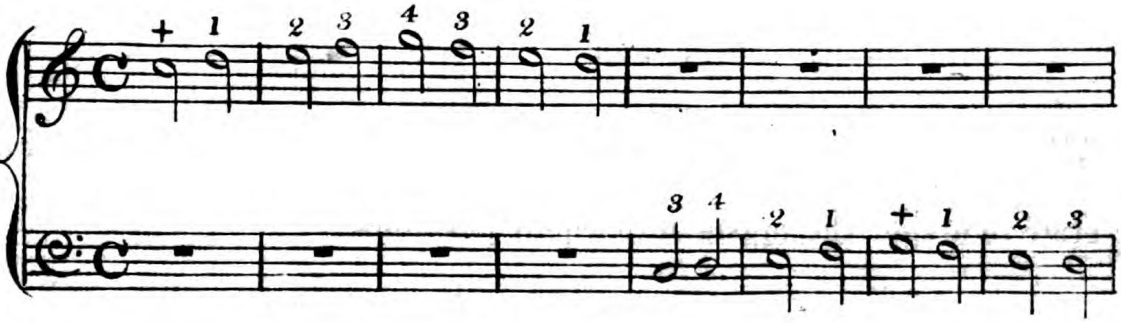
LESSON 1.

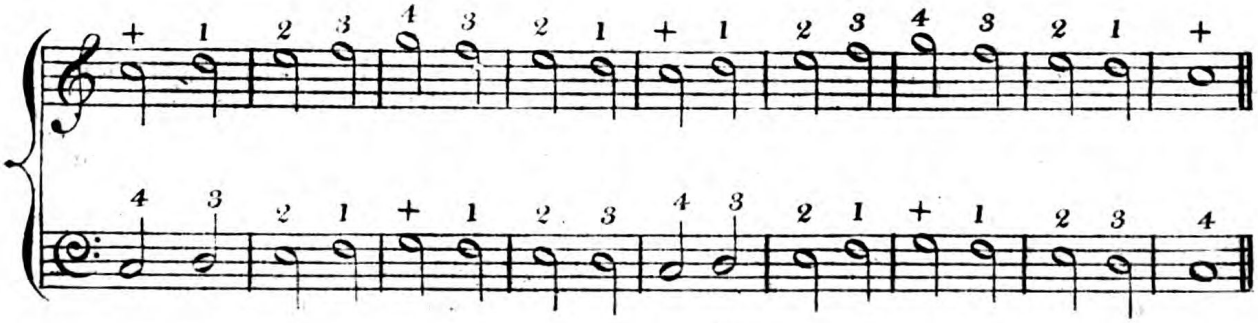


(A) The notes in the Treble Clef (𝄞) are played with the Right Hand.

(B) The notes in the Bass Clef (𝄢) with the Left Hand.

LESSON 2.





LESSON 3.

C E D F E G F D

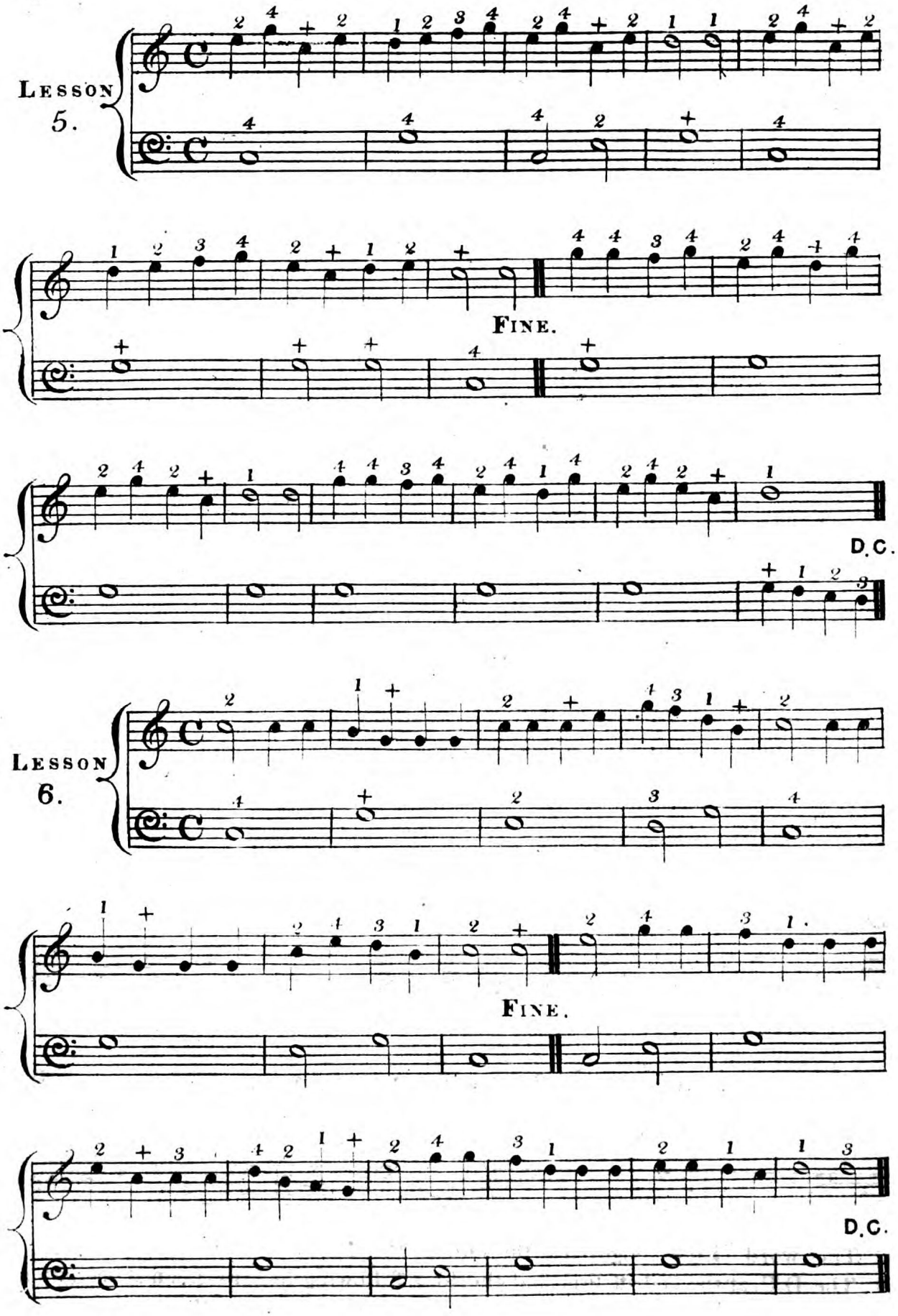
LESSON 4.

(A) FINE.

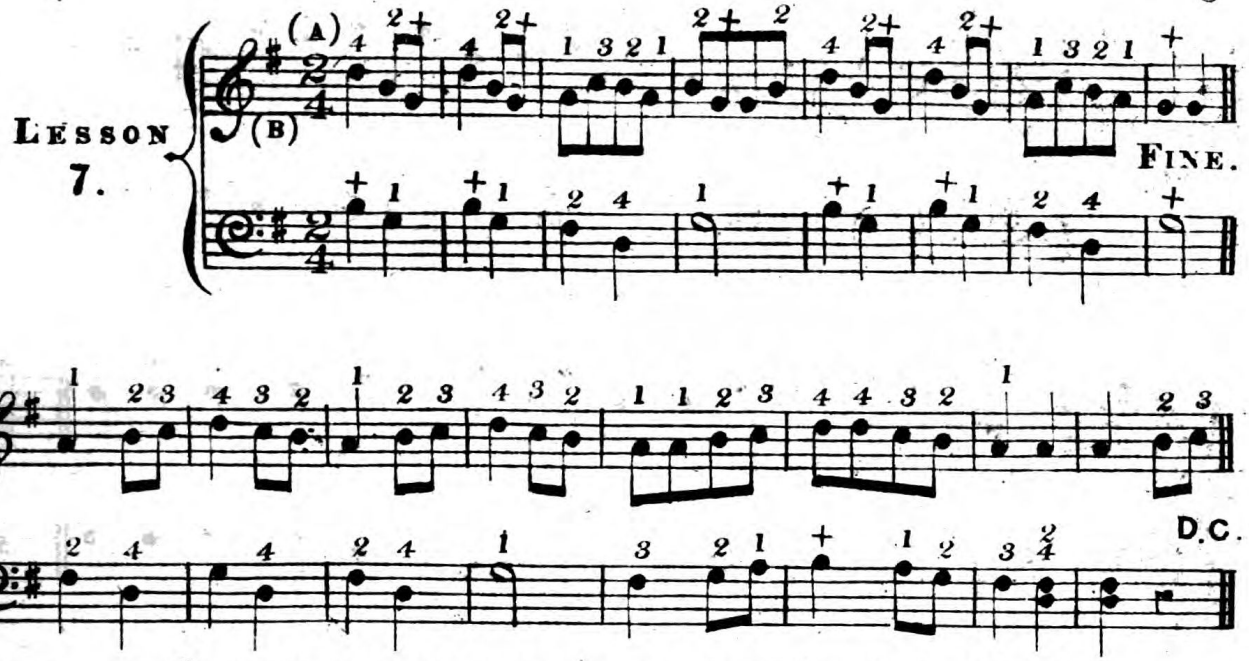
D.C. (B)

(A) The word "Fine" signifies the end of the Tune.

B The D.C. at the end of this and the four following lessons is an abbreviation of the words "Da Capo" and signifies "return to the beginning."


LESSON 5.
FINE.
D.C.
LESSON 6.
FINE.
D.C.

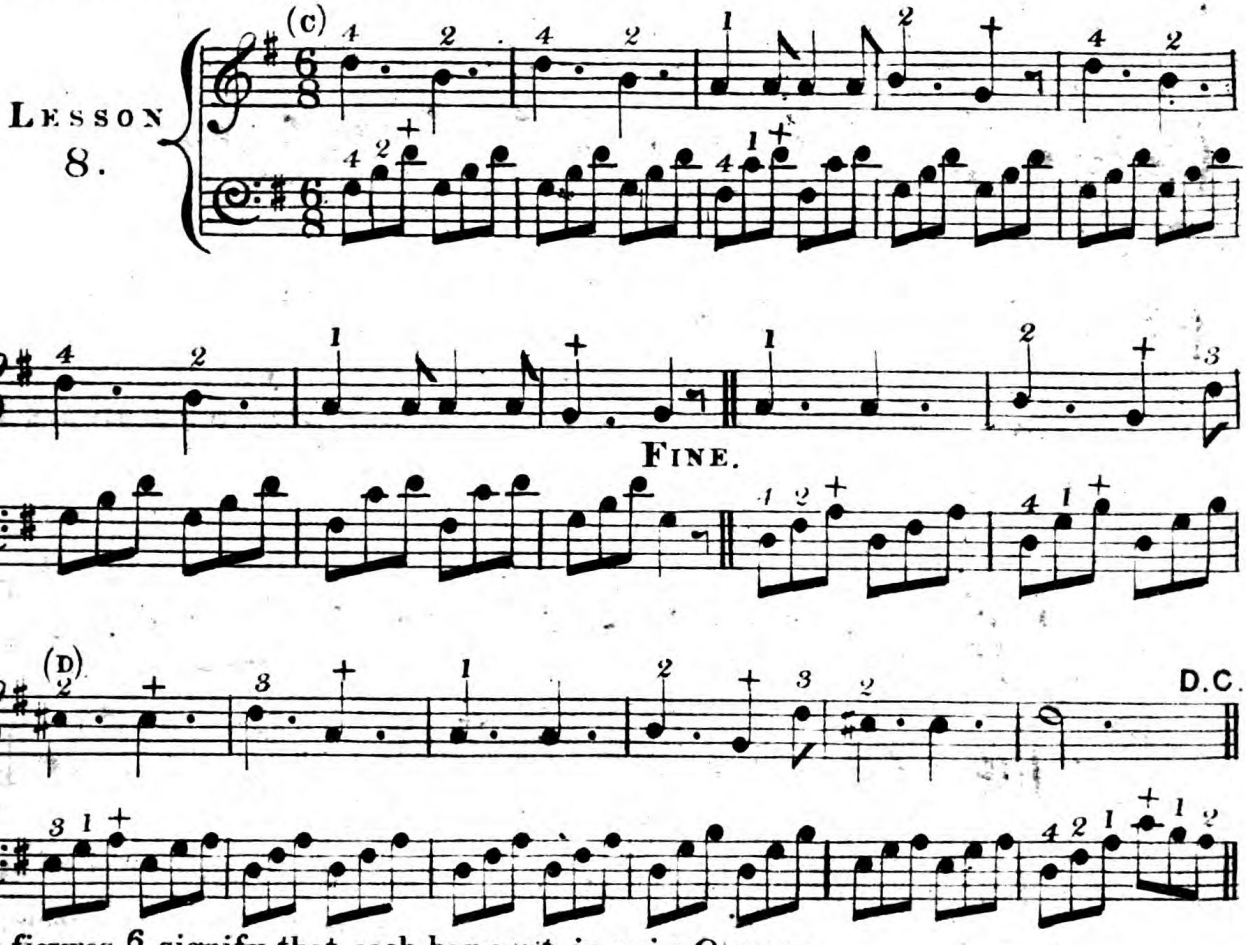
Lesson 7.



(A) The figures $\frac{2}{4}$ signify that each bar contains the value of two Crotchets, one Minim, or four Quavers.

(B) The character placed down the side of this lesson (♯) is called a sharp. When only one is used, it is always on the F line, and signifies that every F throughout the piece must be played sharp. This is done by taking the next black key on the Pianoforte, on the right hand side of F.

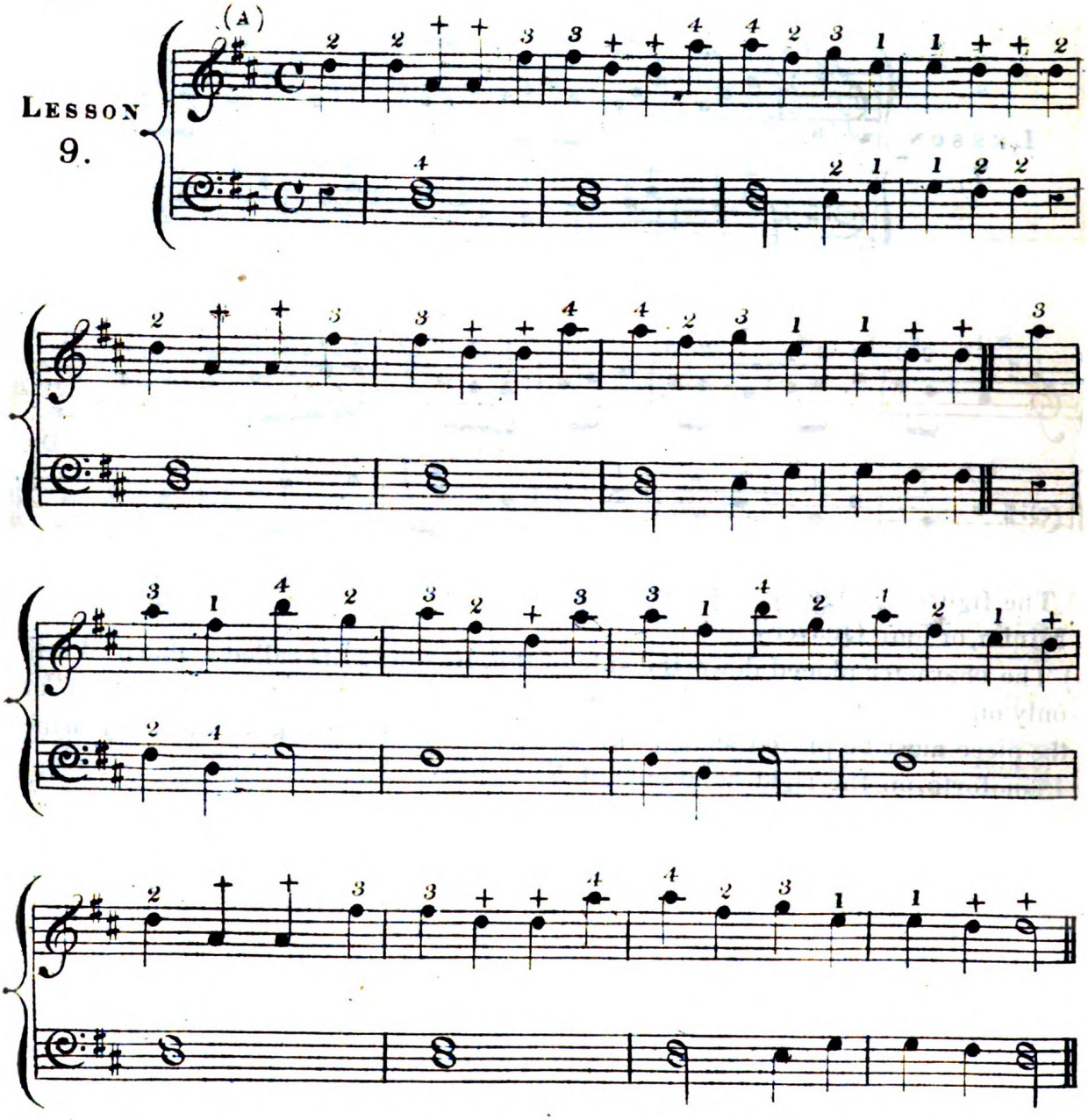
Lesson 8.



(C) The figures $\frac{6}{8}$ signify that each bar contains six Quavers.

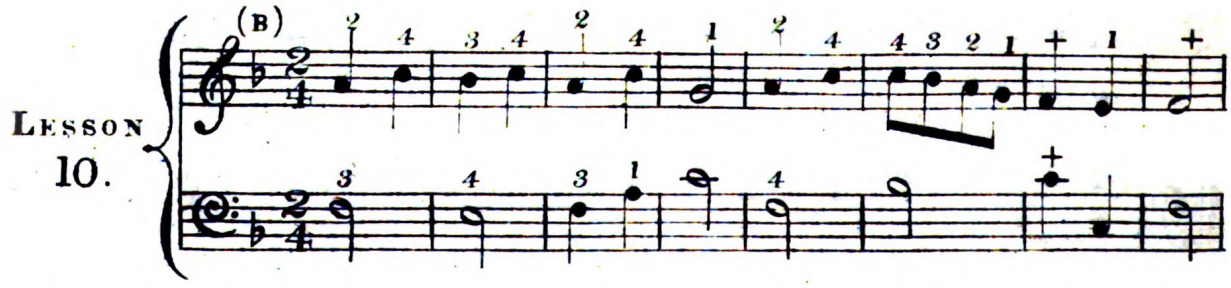
(D) When a Sharp is placed against any note, it must be raised to the next black key on the Pianoforte.

LESSON 9.

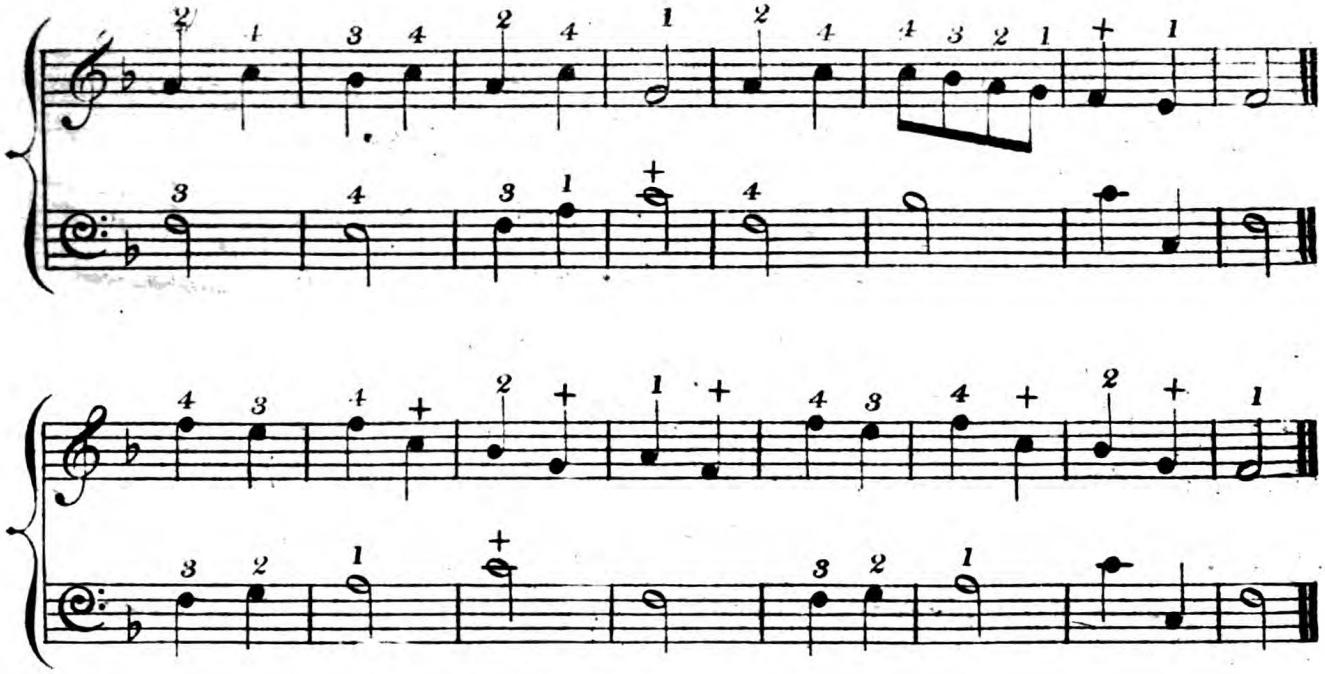


(A) When there are two sharps on the staff, they must always be F and C; when only one, it must always be F.

LESSON 10.

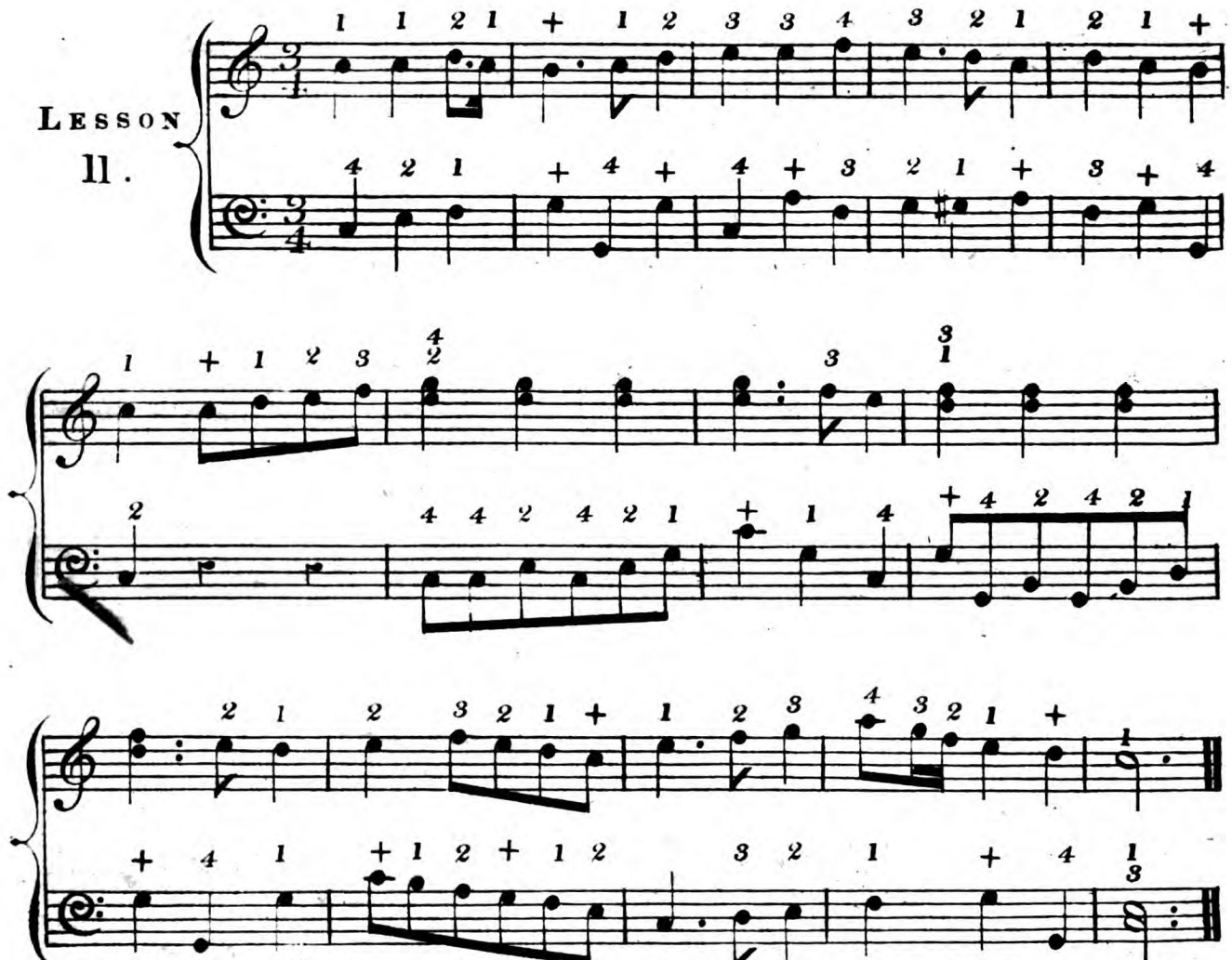


(B) This mark placed on the staff after the clef is called a flat (♭) and being placed on the third line implies that every B throught the piece must be played flat. This is done by taking the first black key to the left of B.



"GOD SAVE THE QUEEN."

LESSON 11.



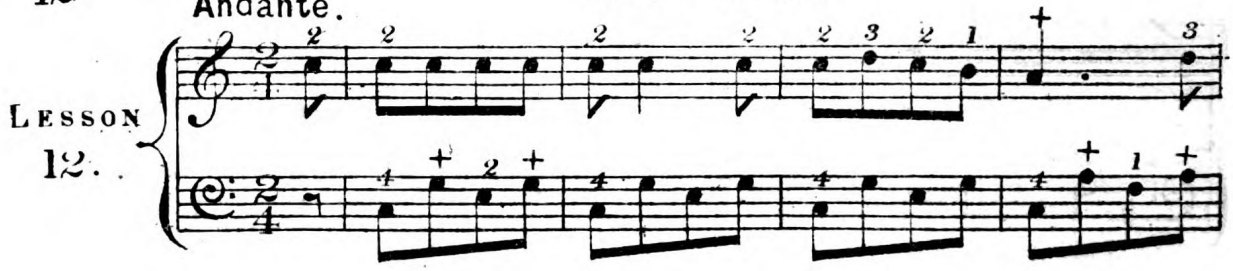
(A) The figures $\frac{3}{4}$ signify that each bar must contain three Crotchets, or value to that amount in other notes.

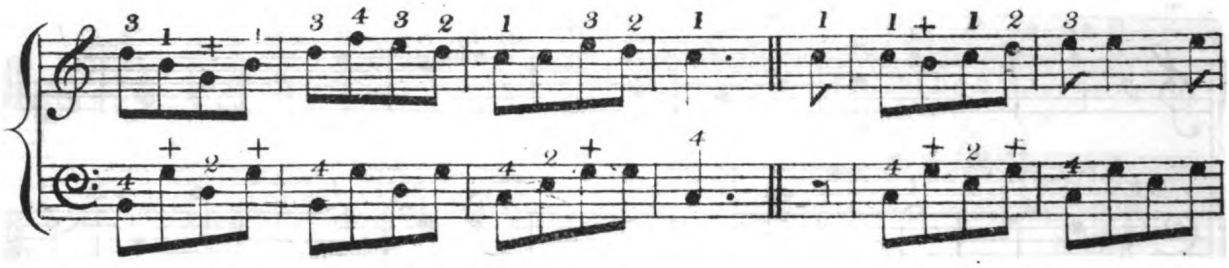
12

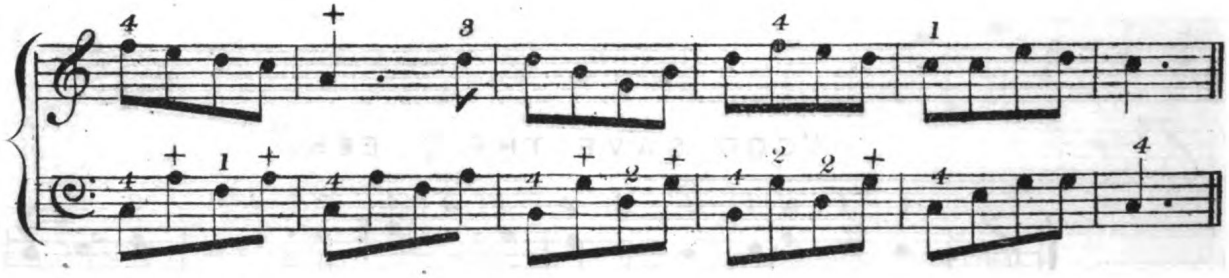
Andante.

LUCY NEAL.

LESSON 12.



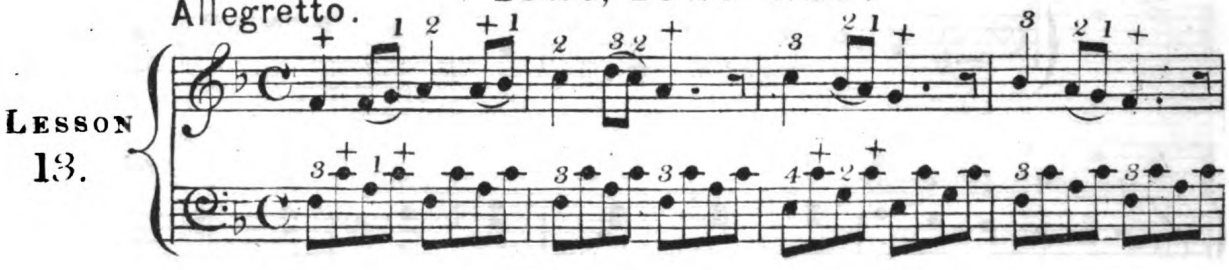


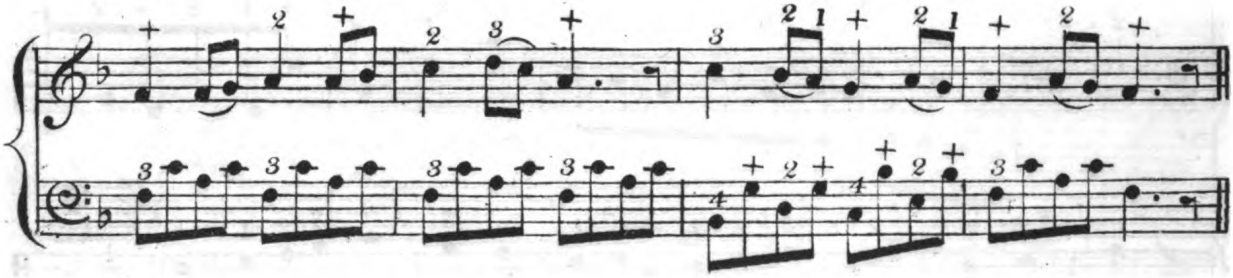


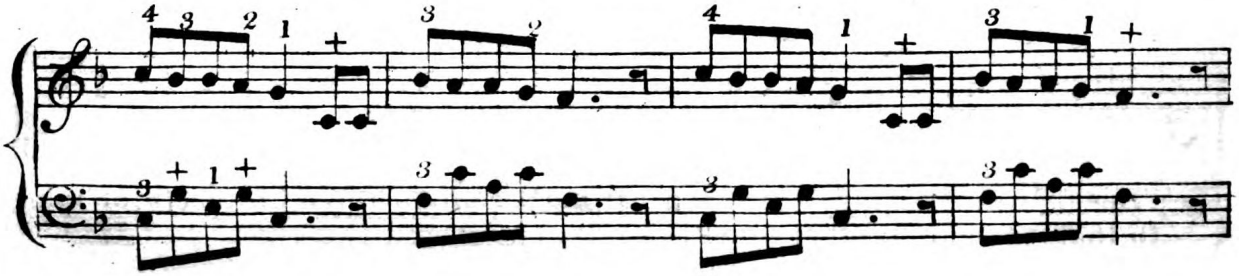
"LONG, LONG AGO."

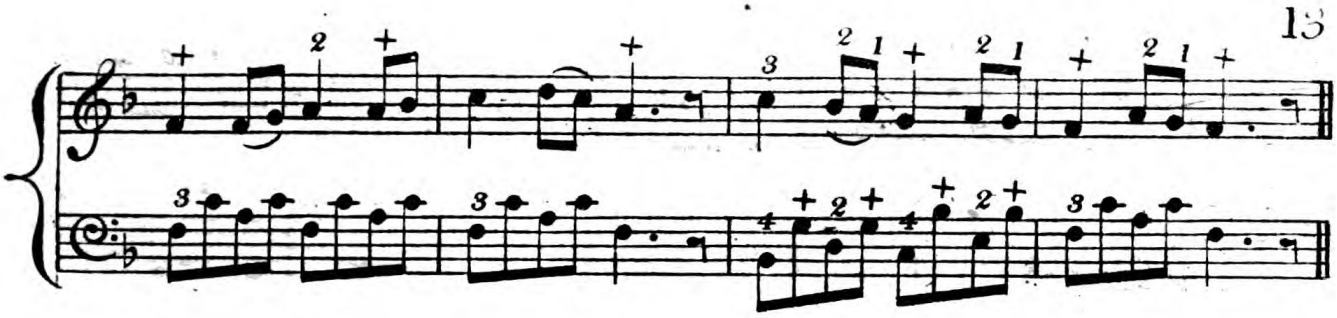
Allegretto.

LESSON 13.





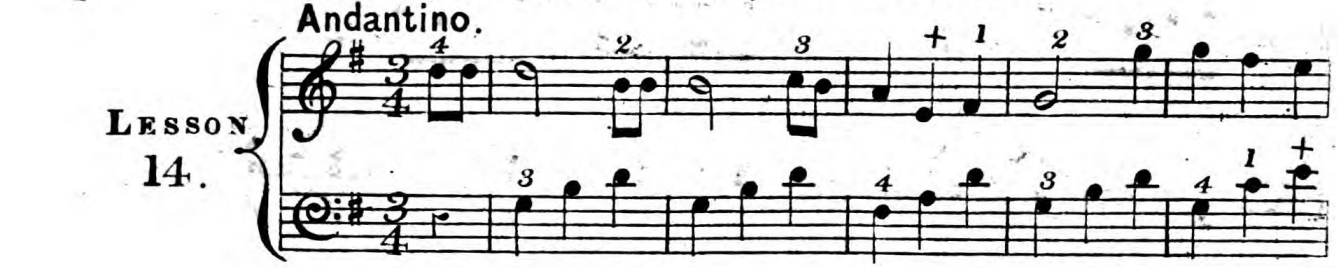


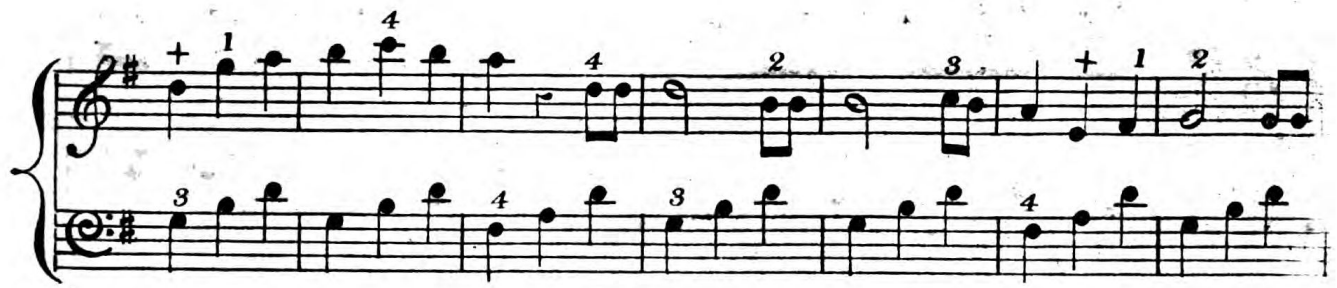


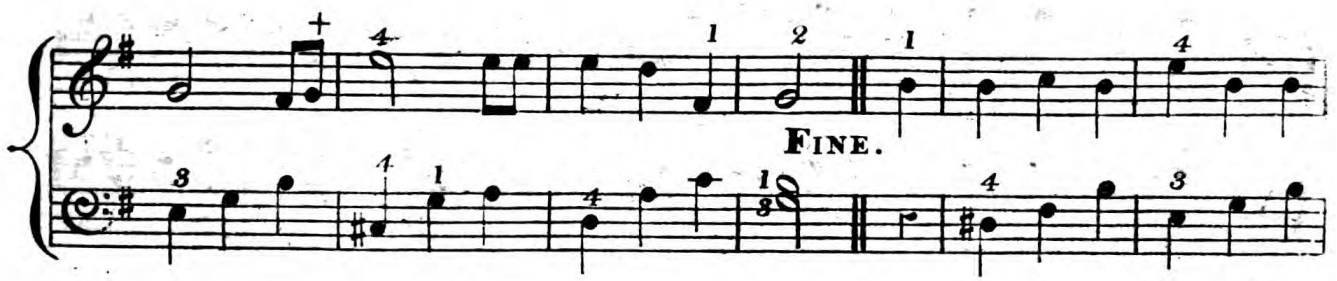
"I'M AFLOAT, I'M AFLOAT."

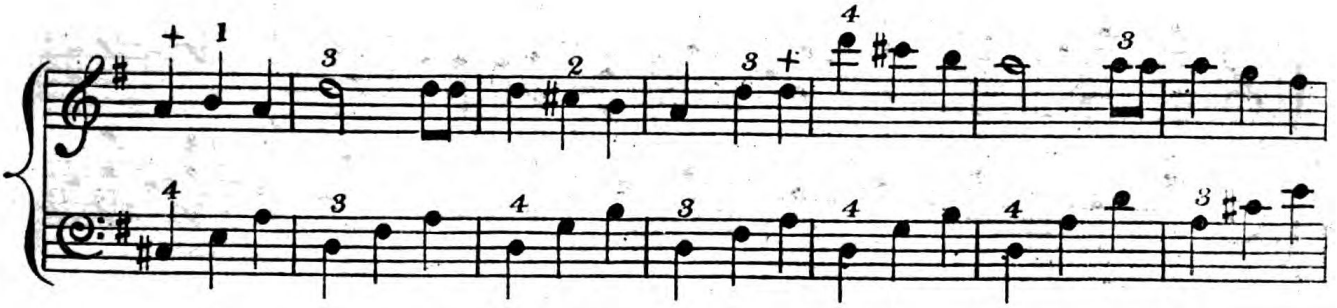
Andantino.

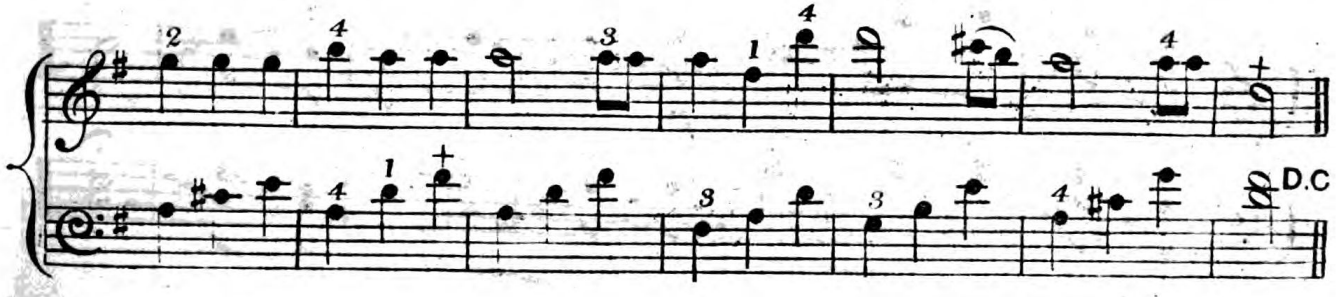
LESSON 14.







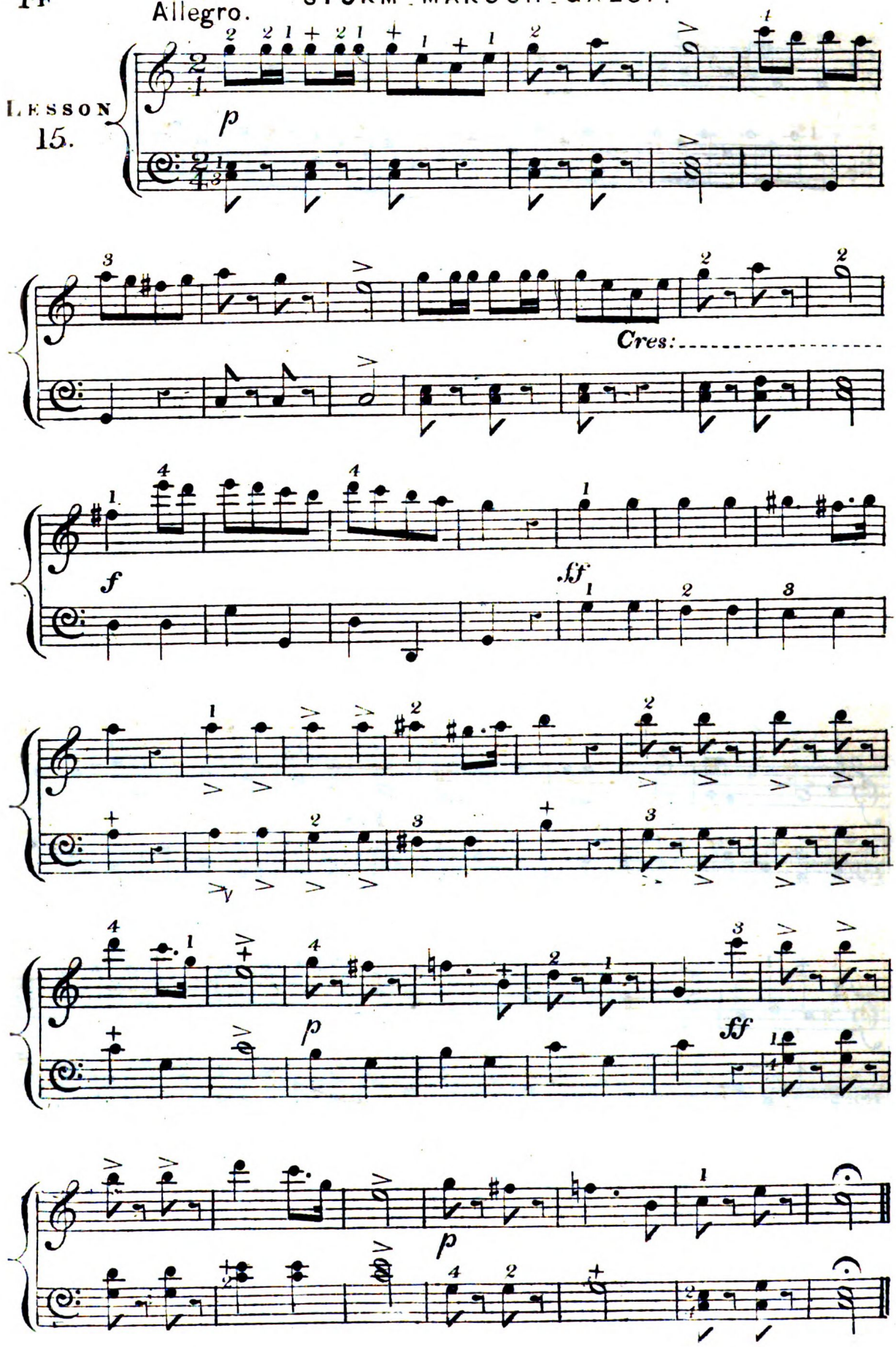




STURM MARSCH GALOP.

Allegro.

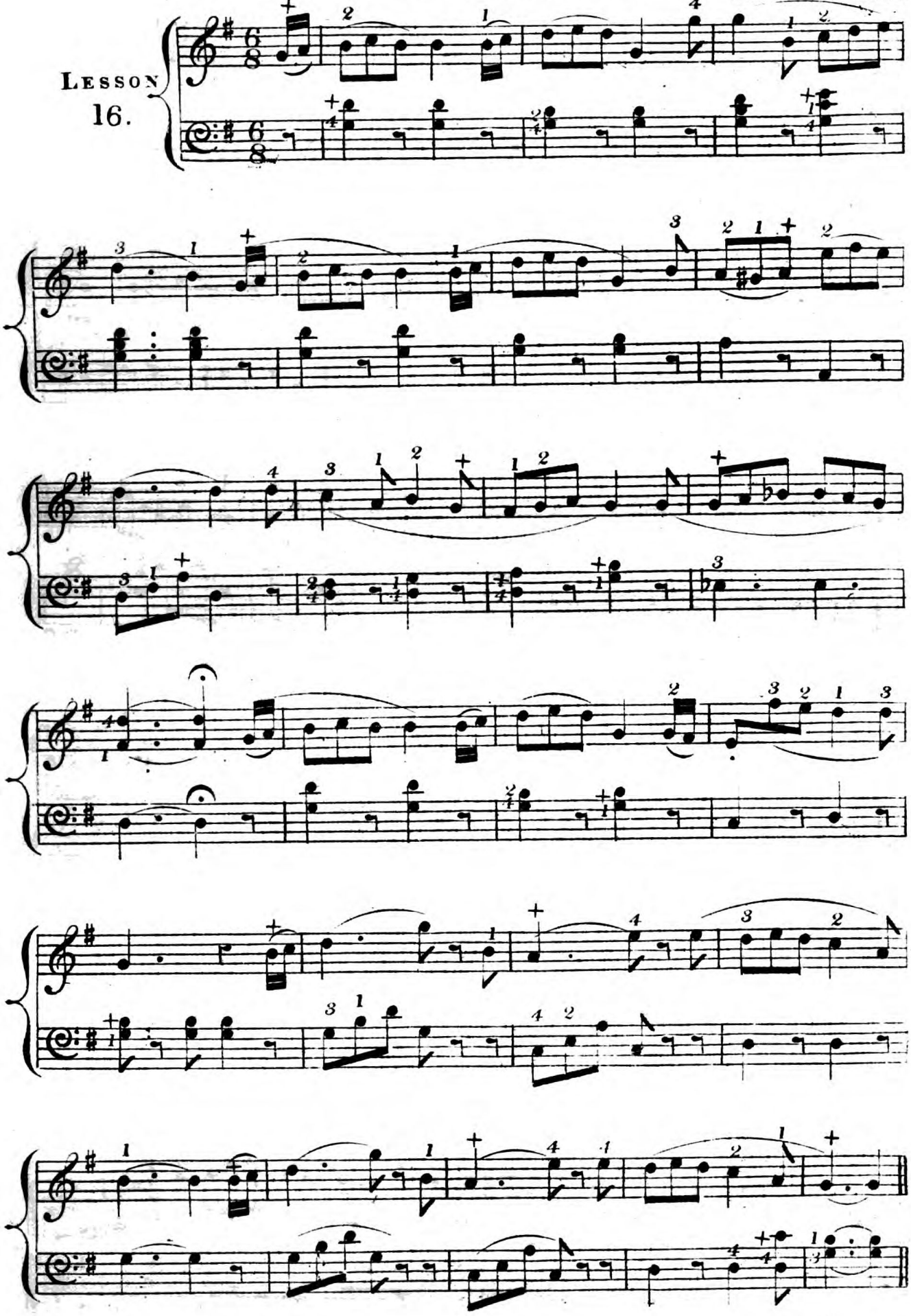
LESSON 15.



THE CAVALIER.

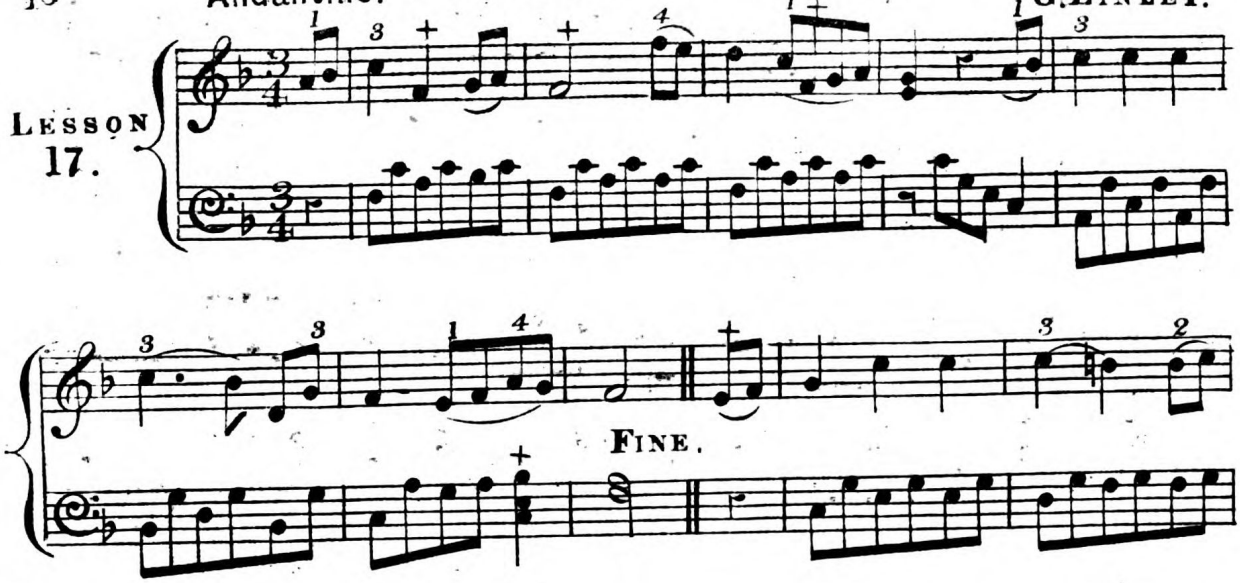
C.W.GLOVER.

LESSON 16.



Andantino. "THOU ART GONE FROM MY GAZE." G. LINLEY.

LESSON 17.

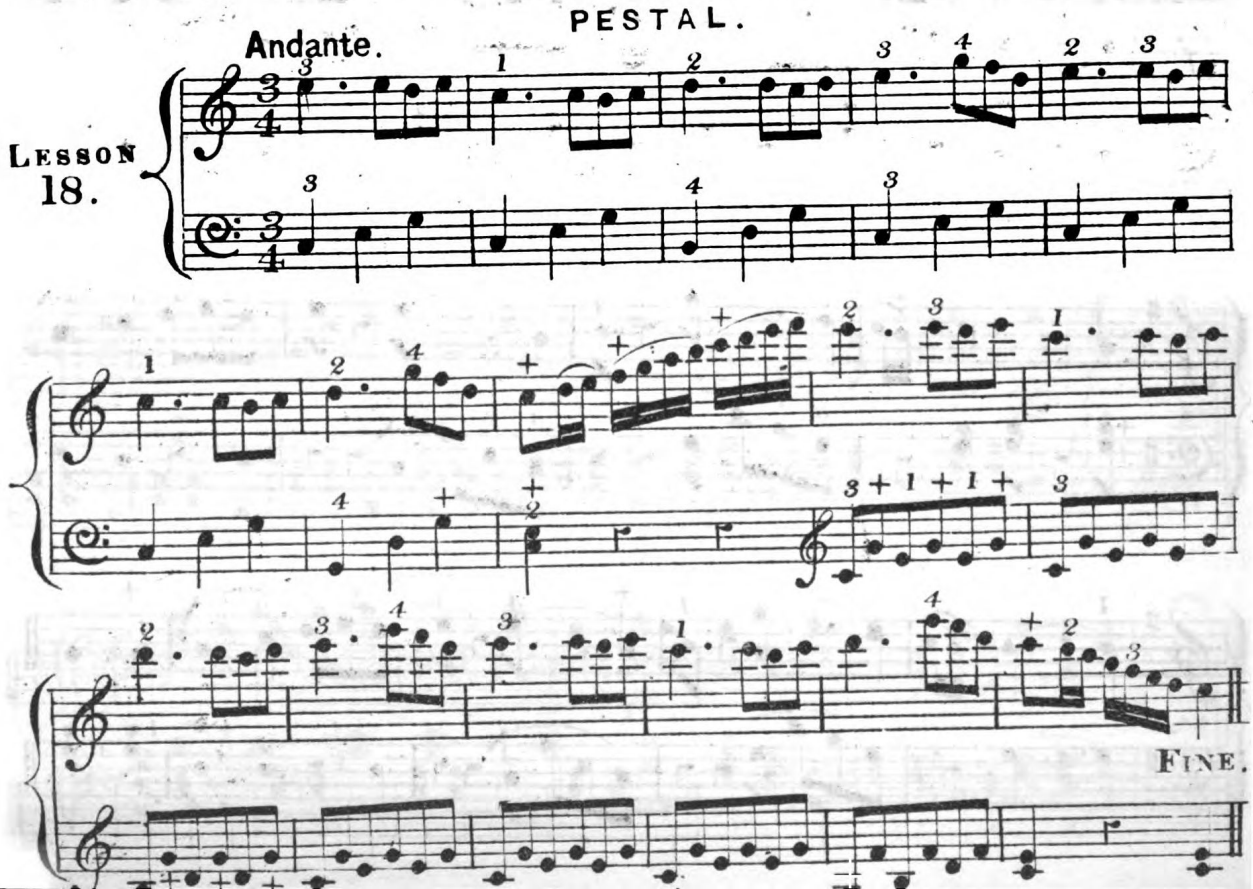


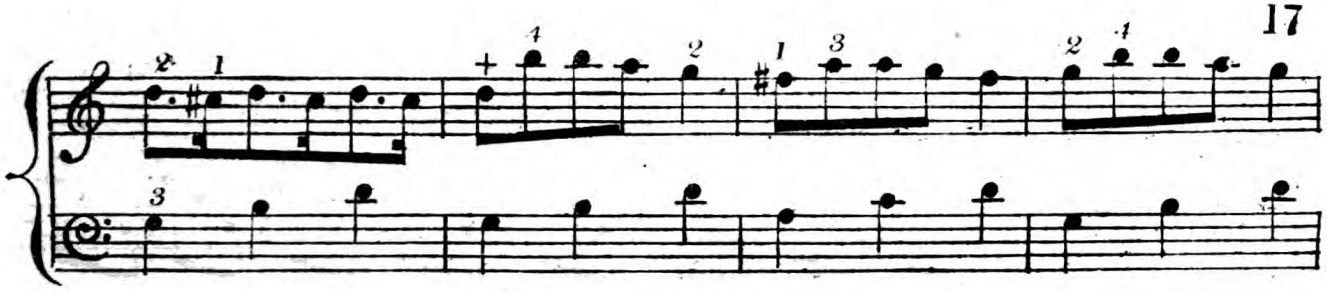
✱ The figure 3 over three notes means they are to be played in the time of two.

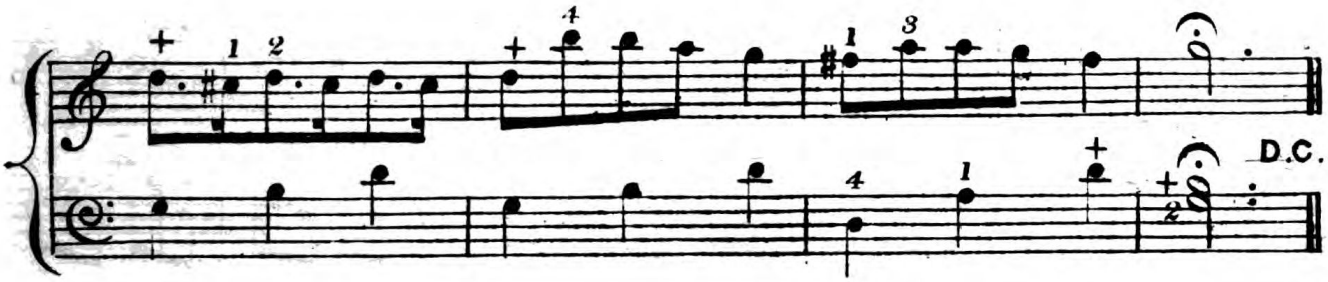
PESTAL.

Andante.

LESSON 18.

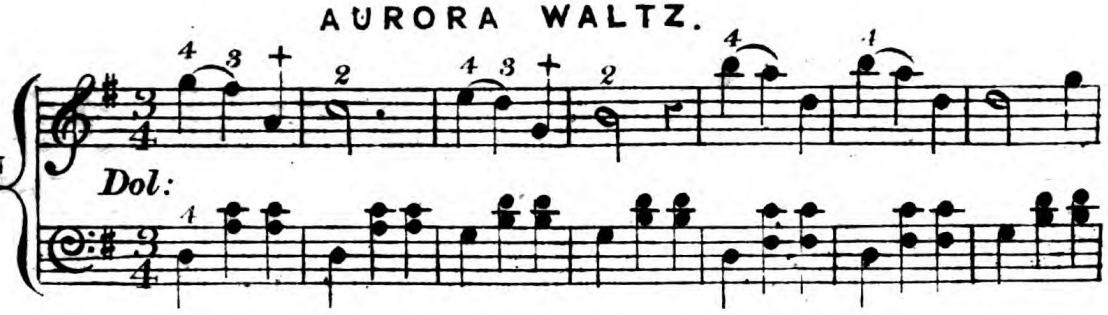


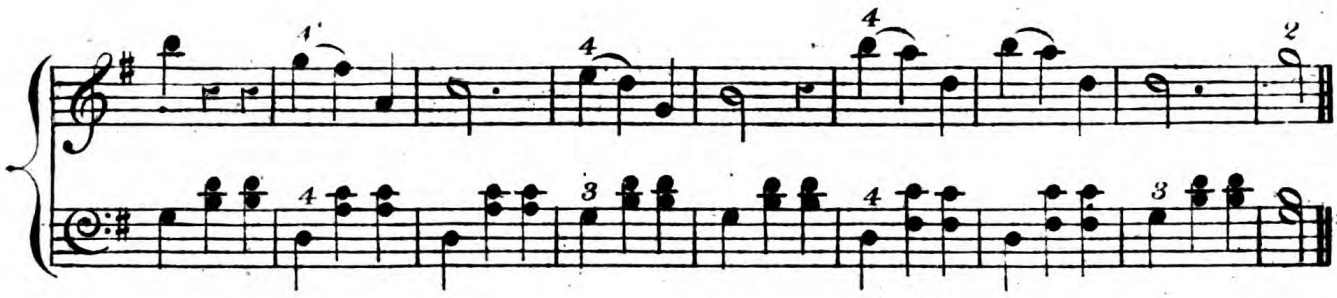


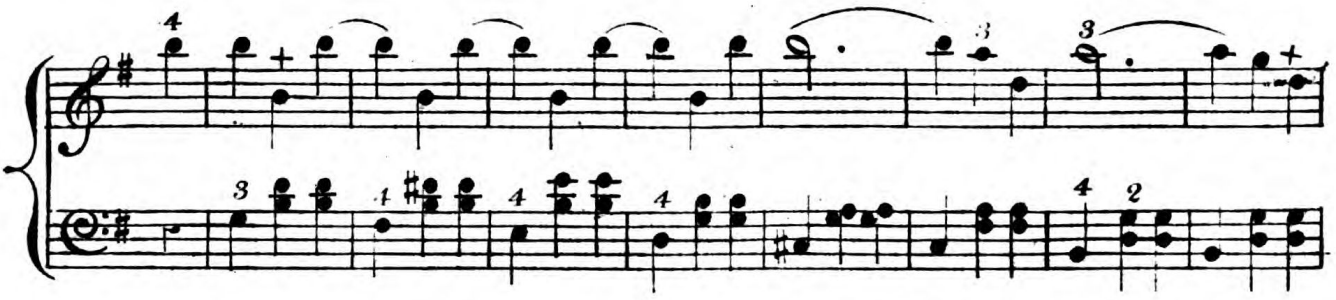


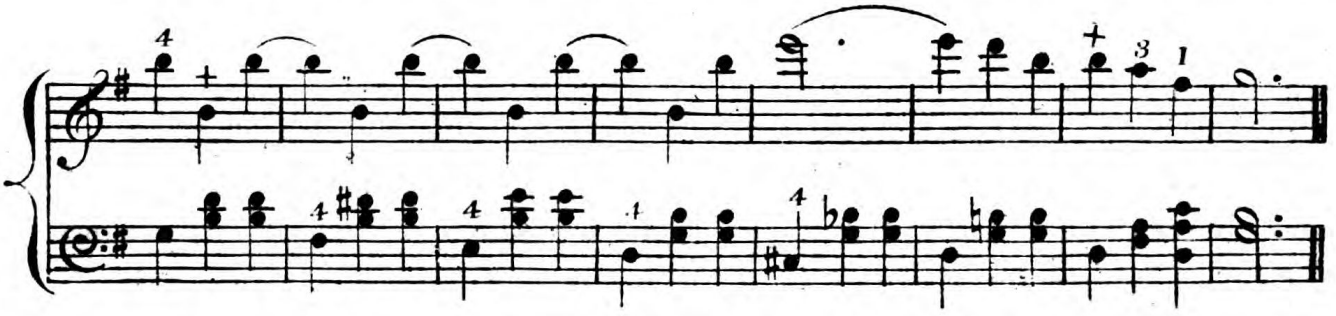
AURORA WALTZ.

LESSON 19.







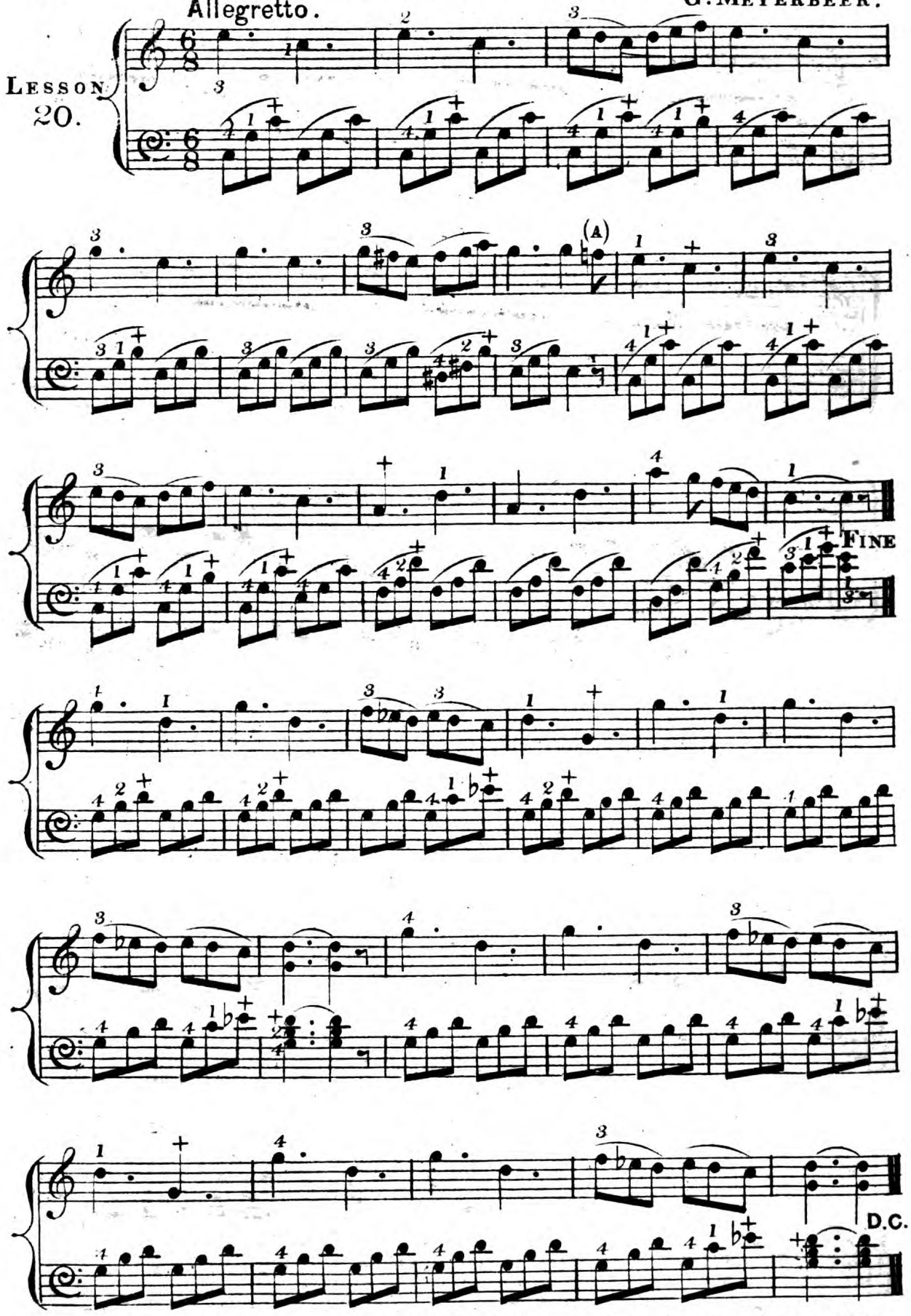


CAROUSAL CHORUS.

G. MEYERBEER.

LESSON 20.

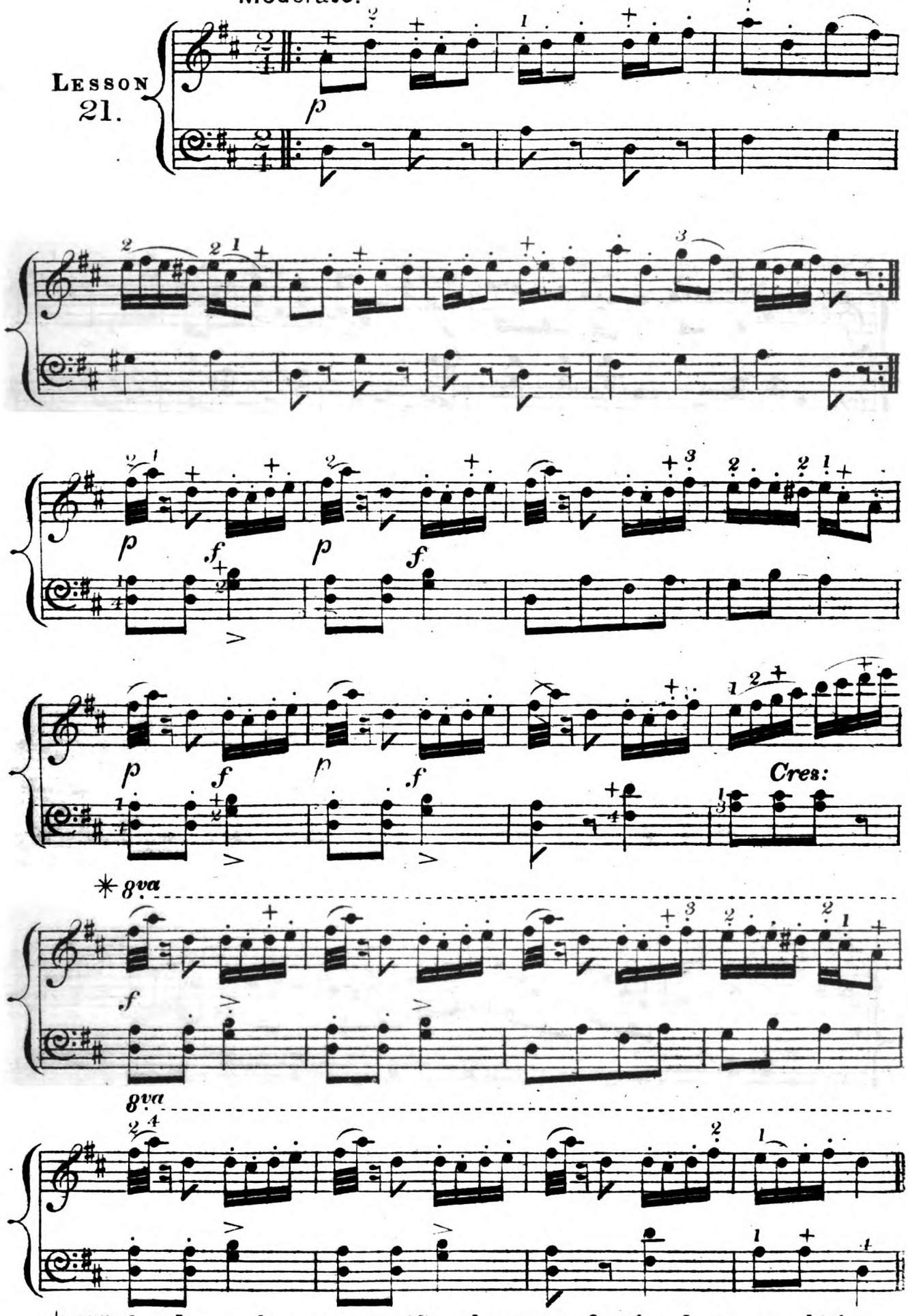
Allegretto.



(A) When a Natural is used it means that the note is to be played on a white key, or it restores a note to its original state.

Moderato. THE FIRE FLY POLKA. H.W.GOODBAN.

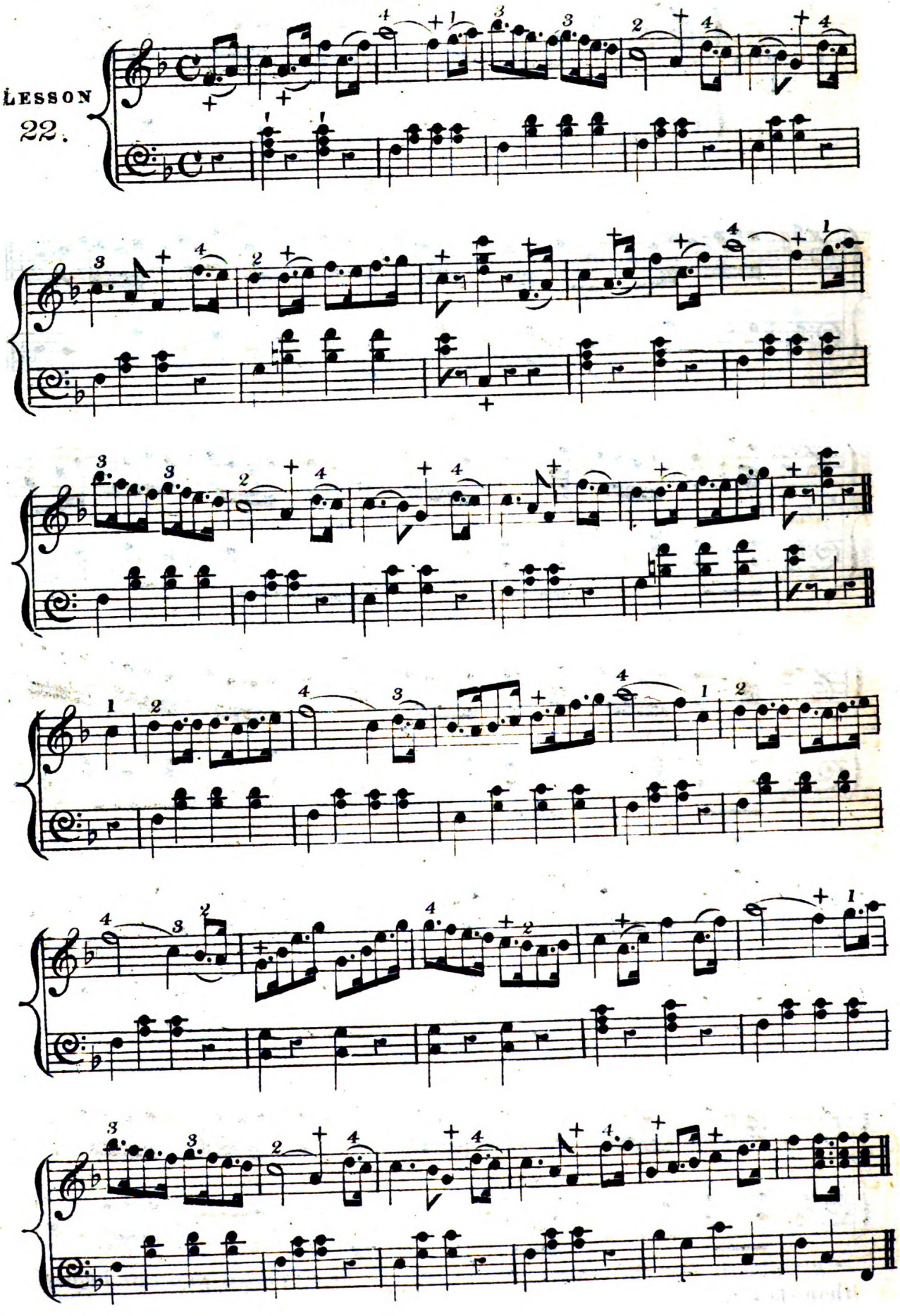
LESSON 21.



*8va placed over the notes signifies they are to be played an octave higher than they are written.

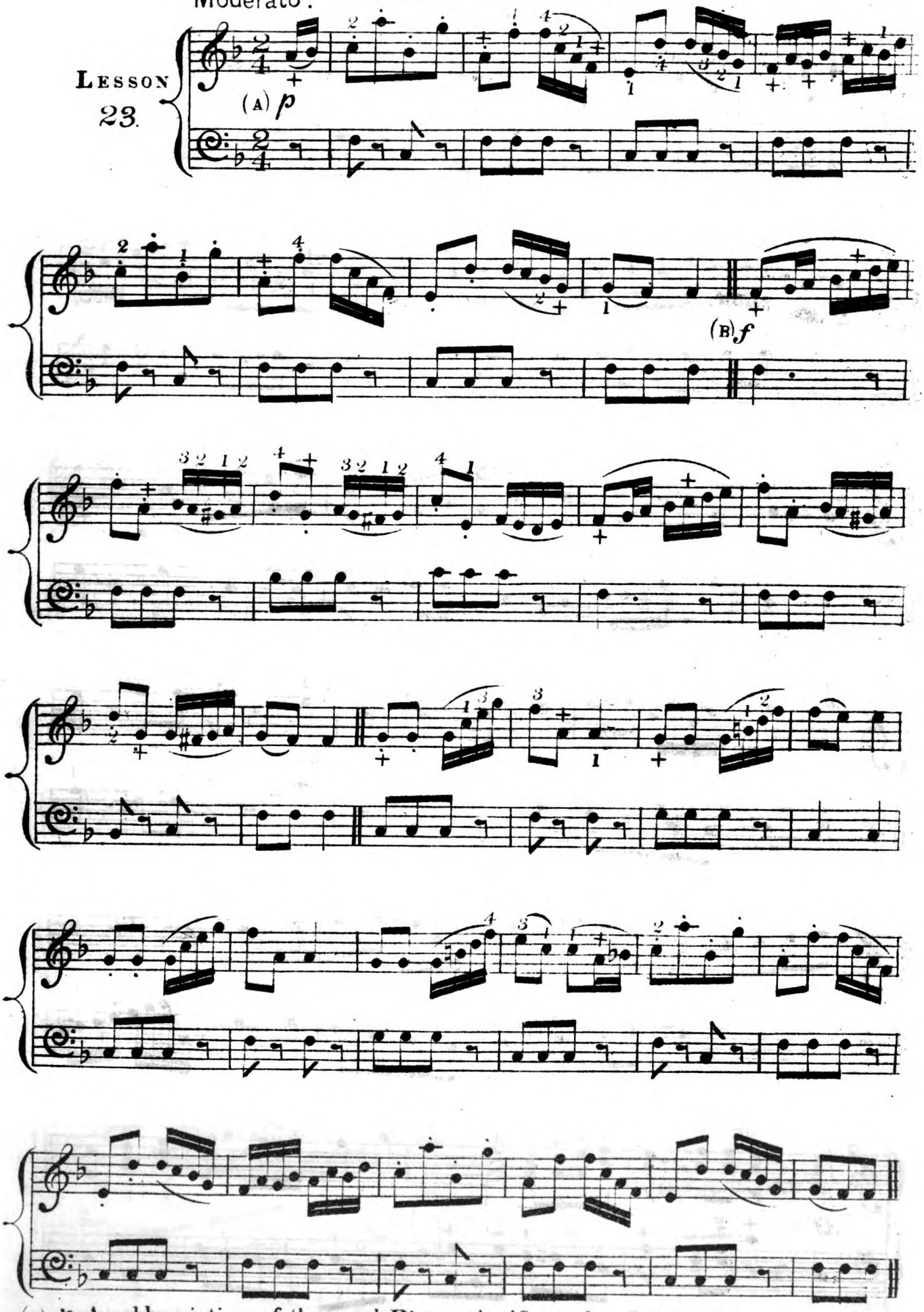
MARCH NORMA.

LESSON 22.



Moderato.

LESSON 23.

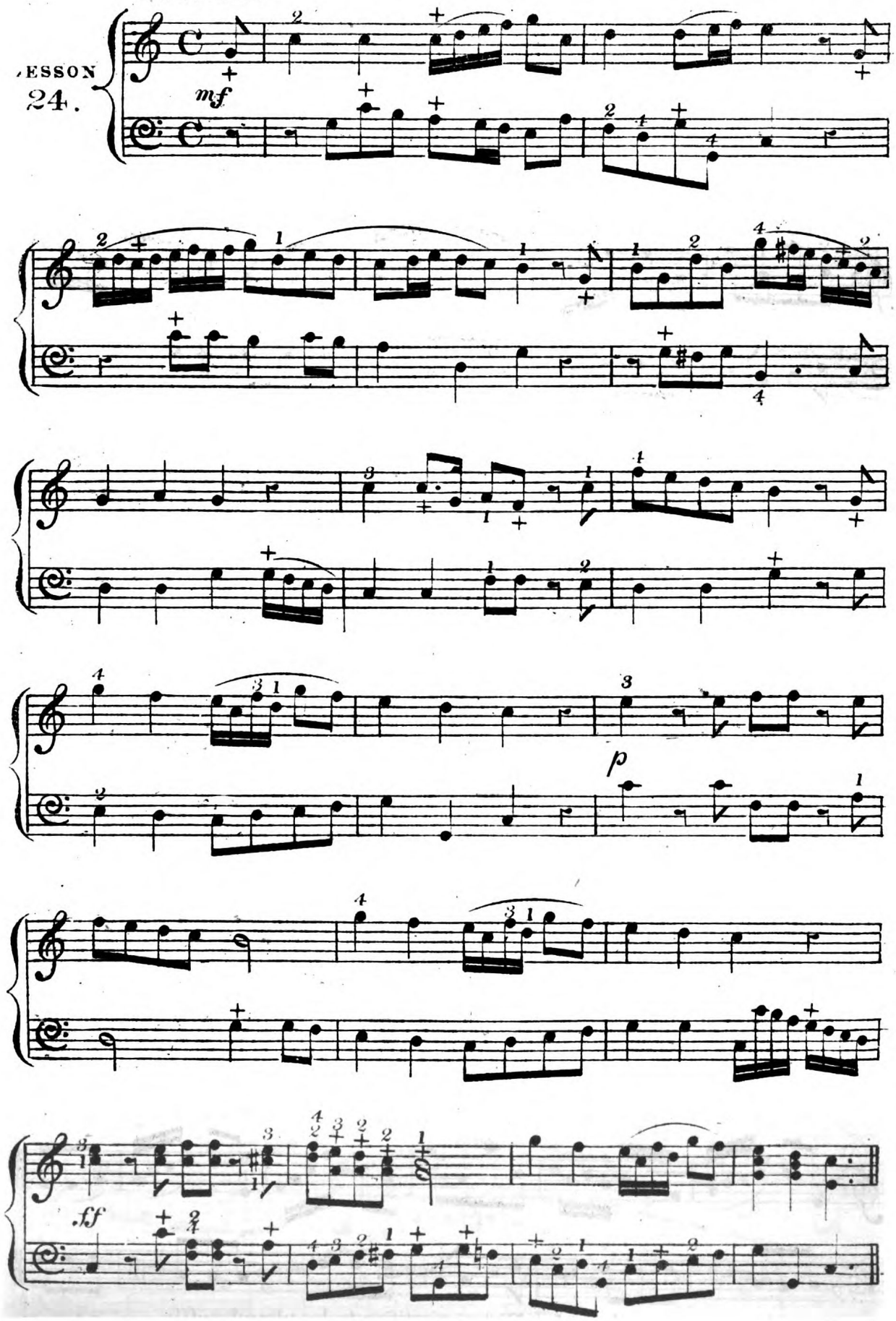


(A) *p* An abbreviation of the word Piano, signifies to be played softly.
(B) *f* An abbreviation of the word Forte, signifies to be played loudly

"RULE BRITANNIA."

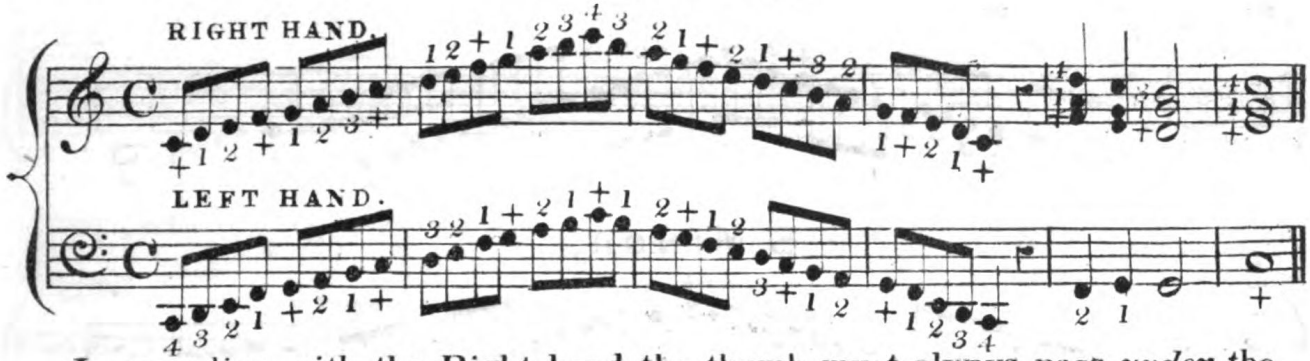
Maestoso.

LESSON 24.



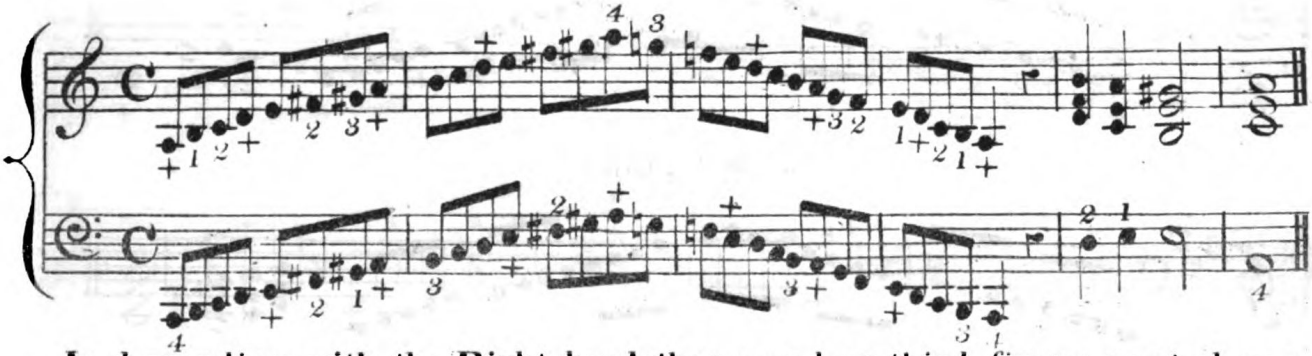
The following Scales are to be played with the Right Hand then with the Left, afterwards with both hands together; commence slowly and increase in rapidity by degrees

C MAJOR.



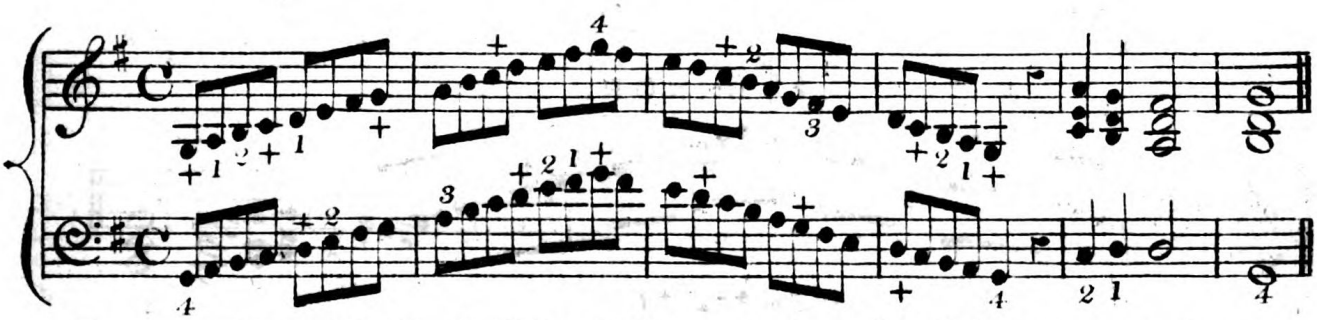
In ascending with the Right hand the thumb must always pass *under* the second or third finger.

A MINOR.



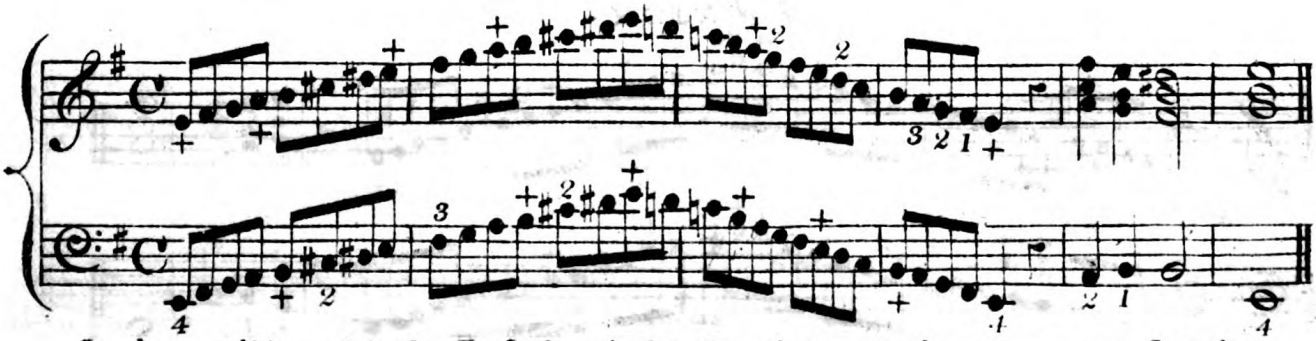
In descending with the Right hand the second or third finger must always pass *over* the thumb.

G MAJOR.



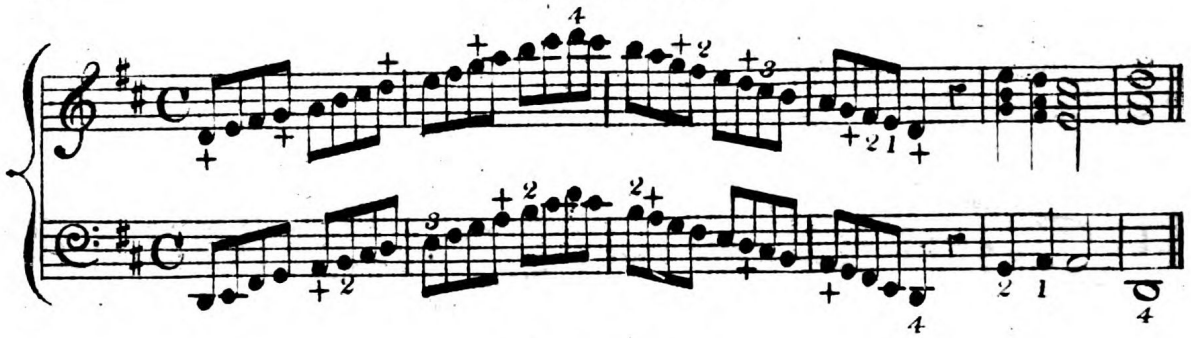
In ascending with the Left hand the second or third finger must always pass *over* the thumb.

E MINOR.

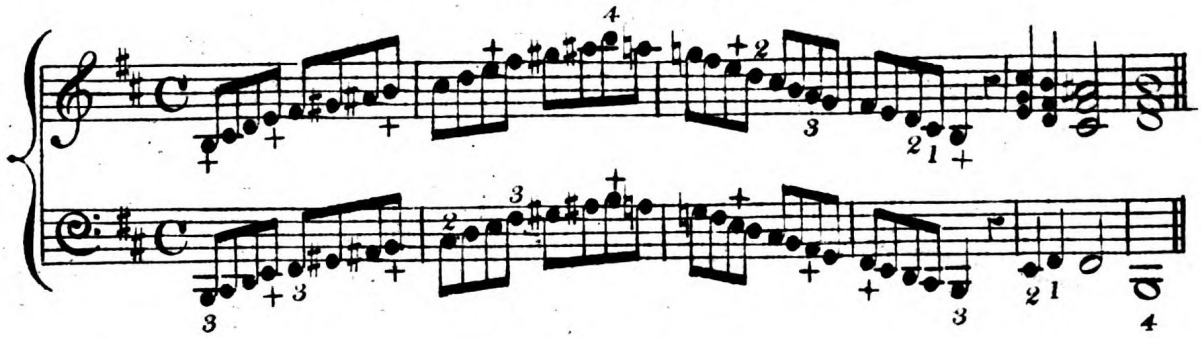


In descending with the Left hand the thumb must always pass *under* the second or third finger.

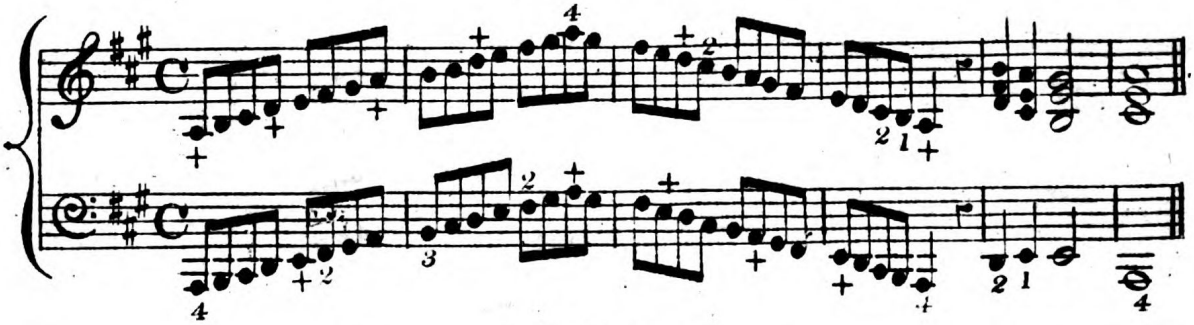
D MAJOR.



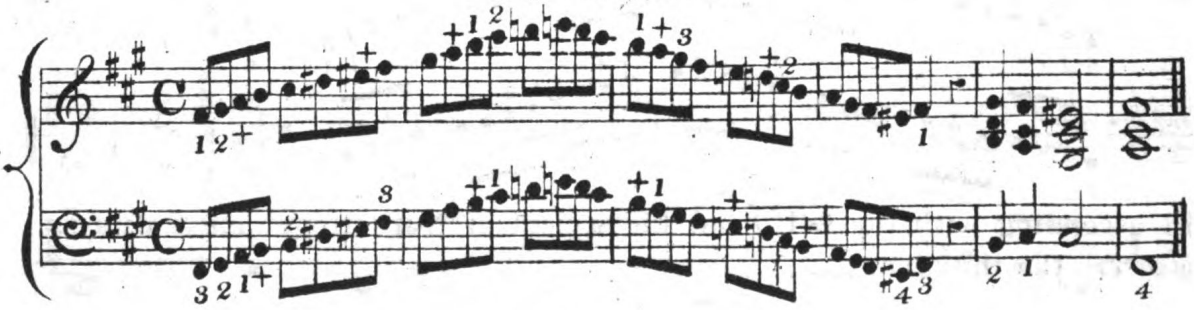
B MINOR.



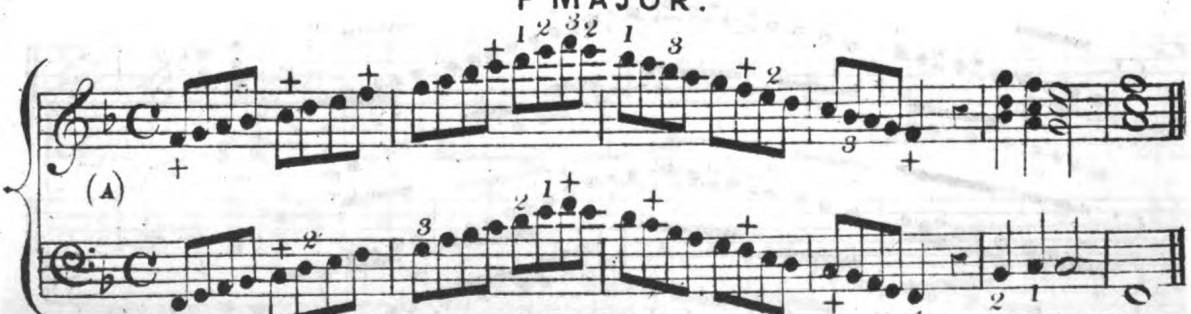
A MAJOR.



F♯ MINOR.

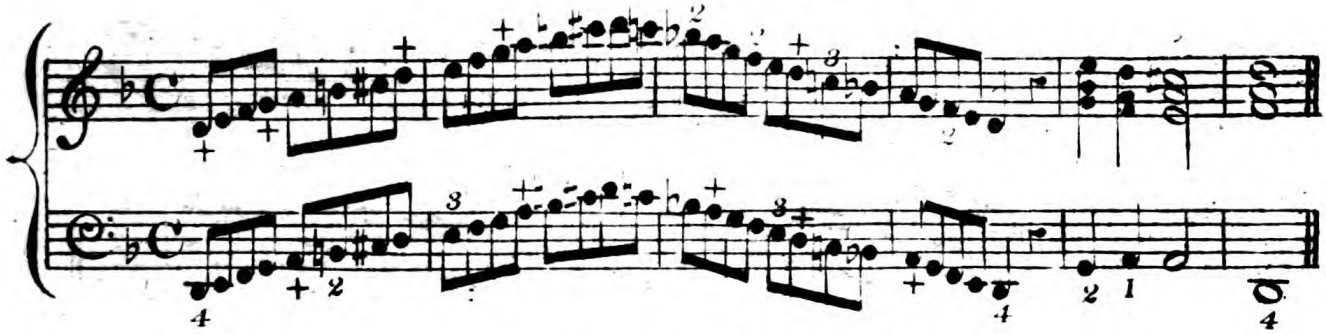


F MAJOR.

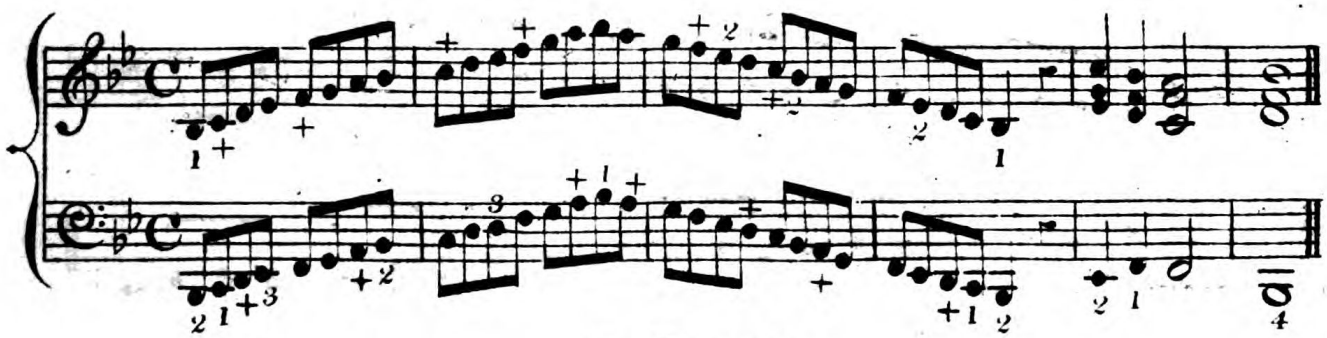


(A) In all scales with one or more flats at the signature the thumb of the right hand is *always* on **C** and **F**.

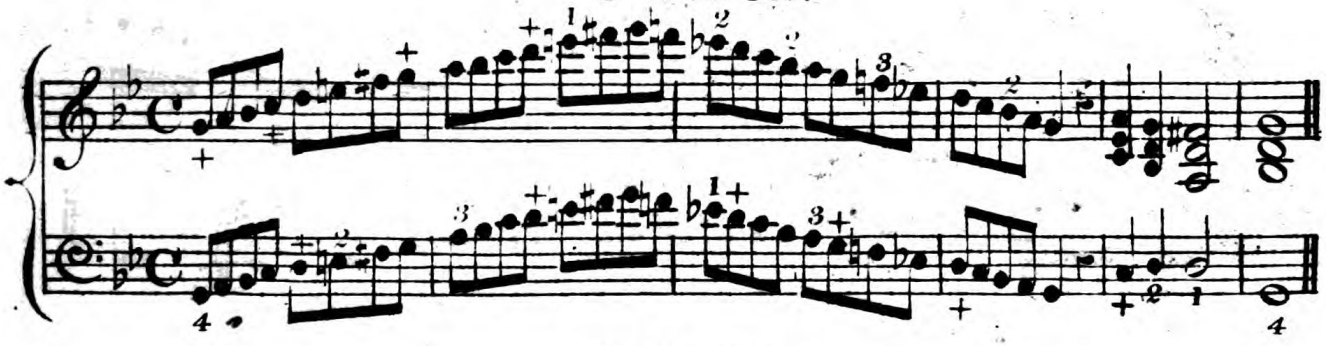
D MINOR.



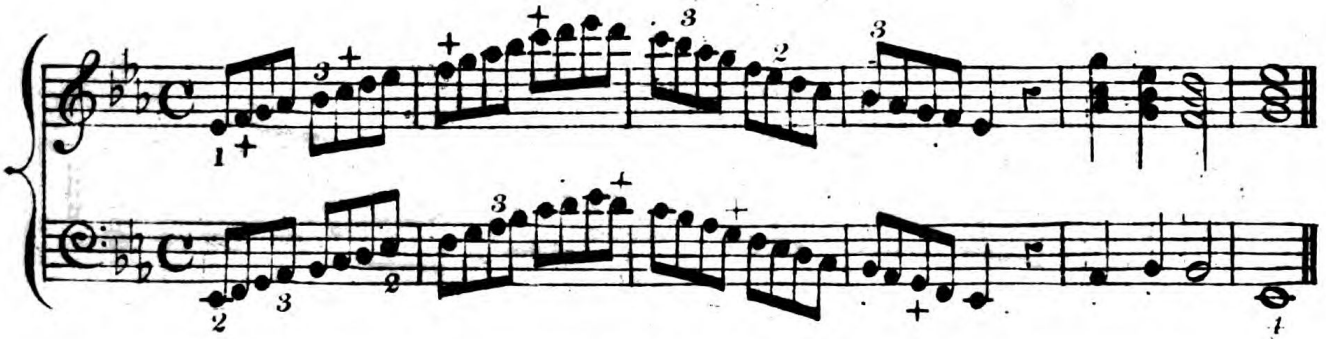
B♭ MAJOR.



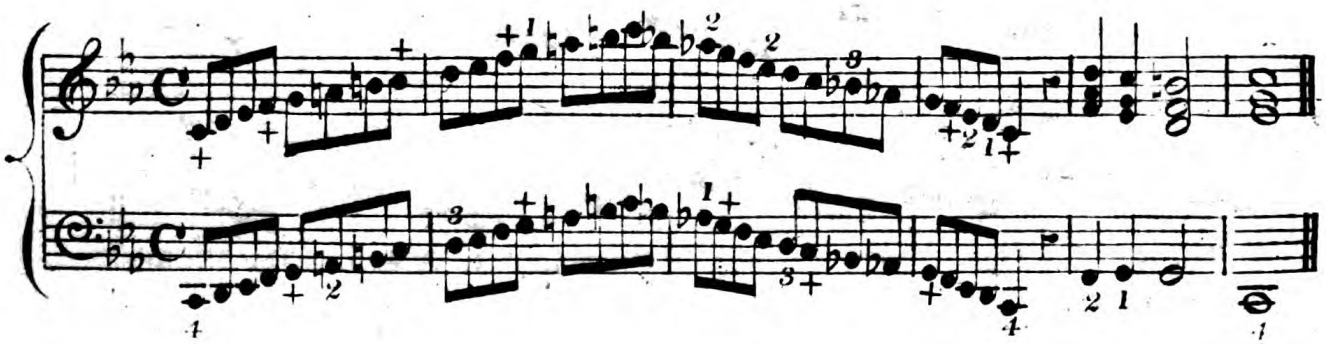
G MINOR.



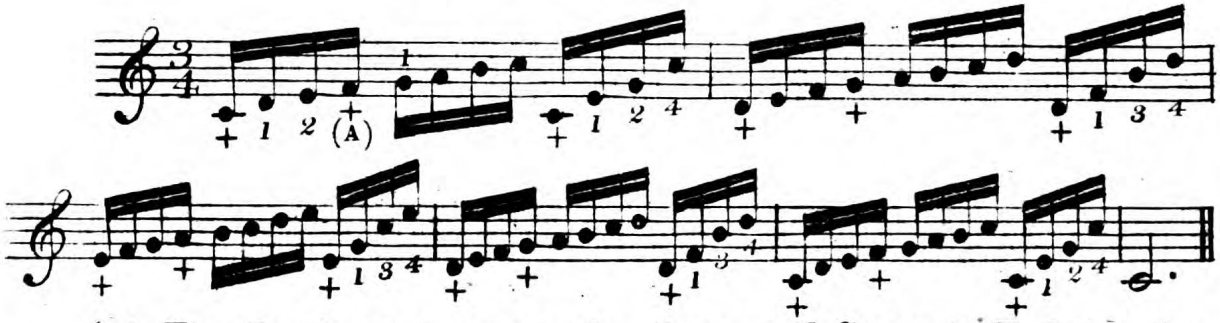
E♭ MAJOR.



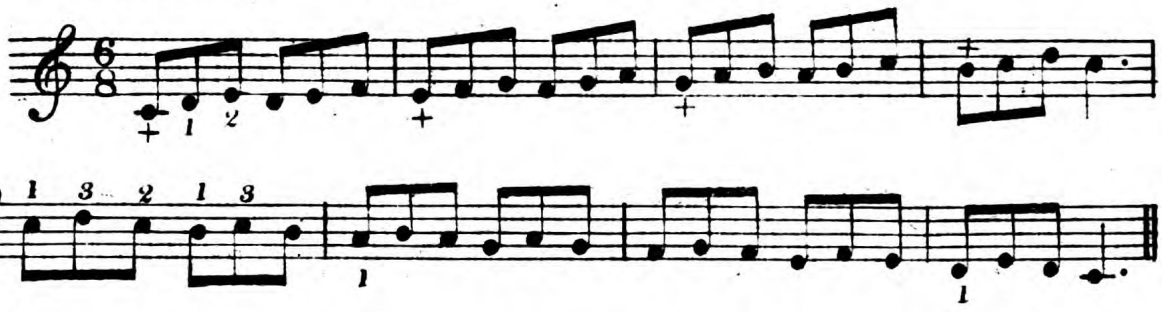
C MINOR.

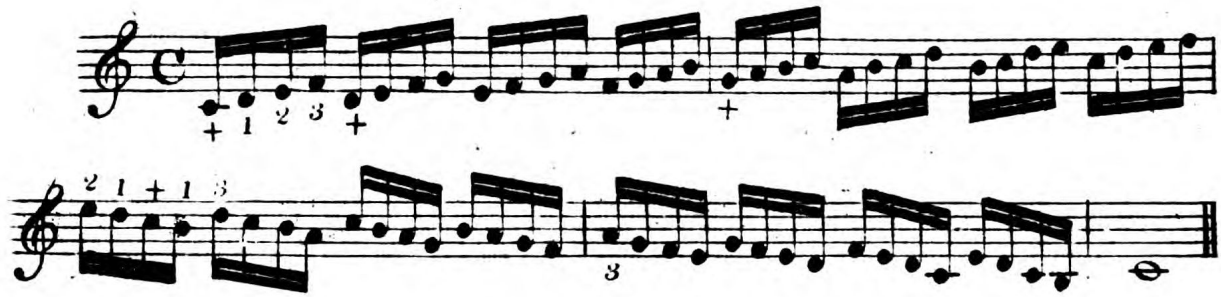


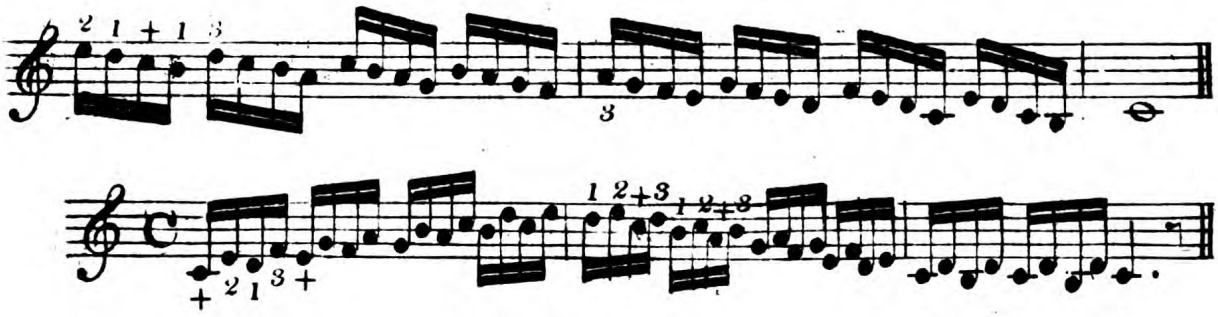
EXERCISES FOR THE RIGHT HAND.



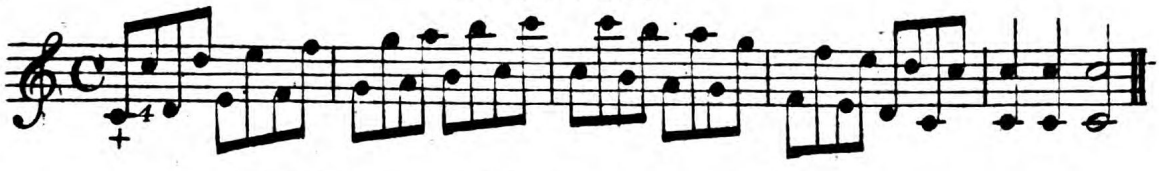
(A) The thumb must pass *under* the second finger to F, *before* the second finger leaves E.



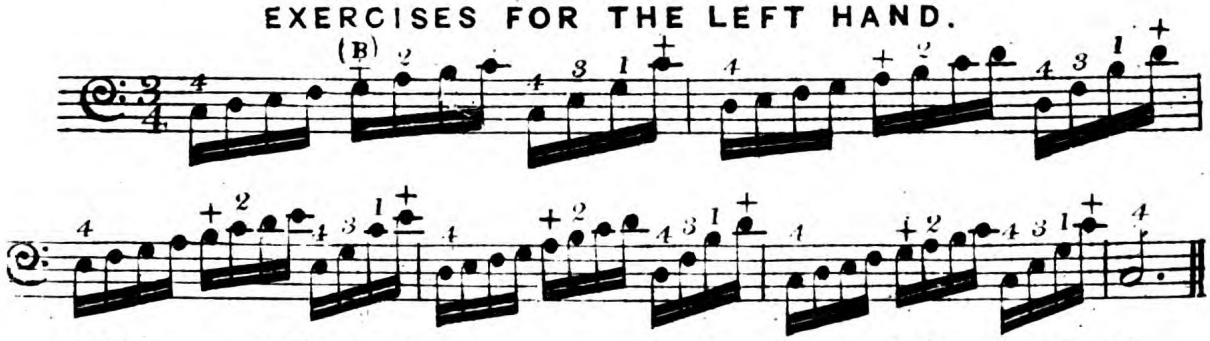




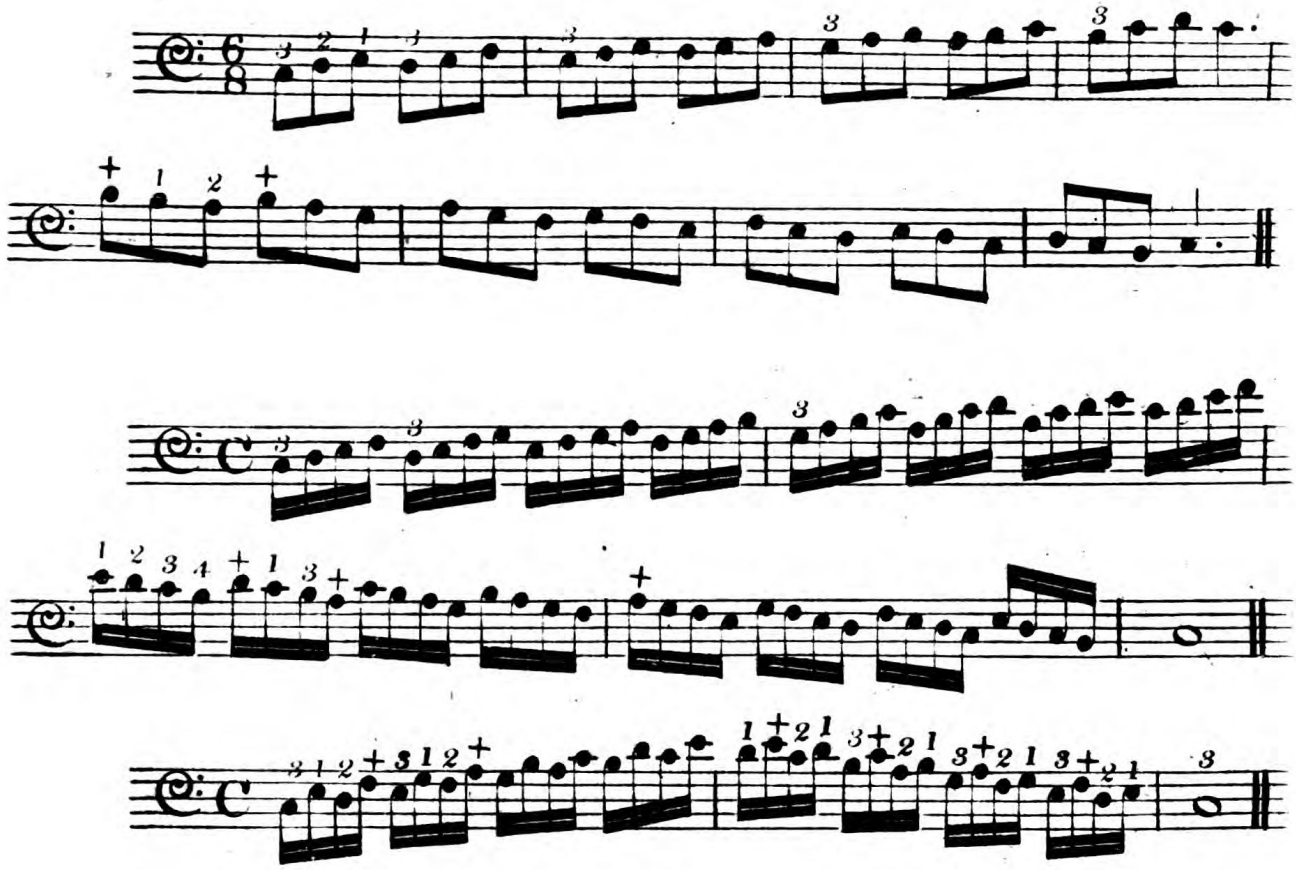
OCTAVES.



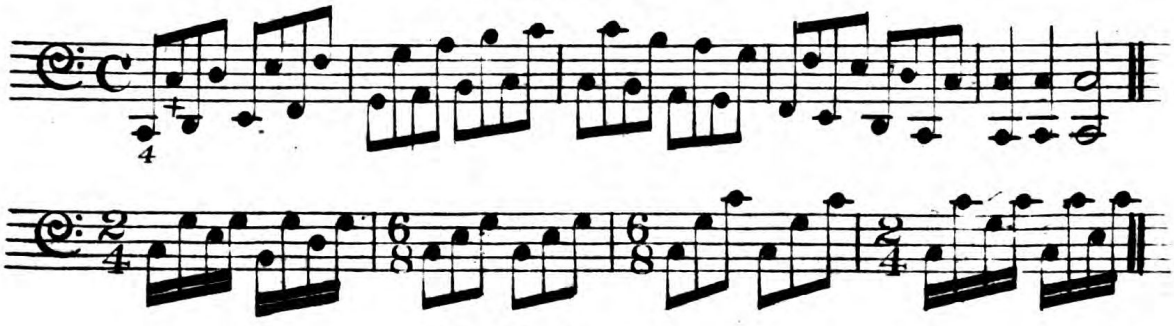
EXERCISES FOR THE LEFT HAND.



(B) The second finger must pass *over* the thumb to A, *before* the thumb leaves G.



OCTAVES.



GRACES.

Graces are notes added for embellishment.

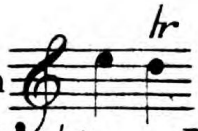
THE APPOGGIATURA.

As written As played

THE TURN.

As written As played

THE SHAKE.

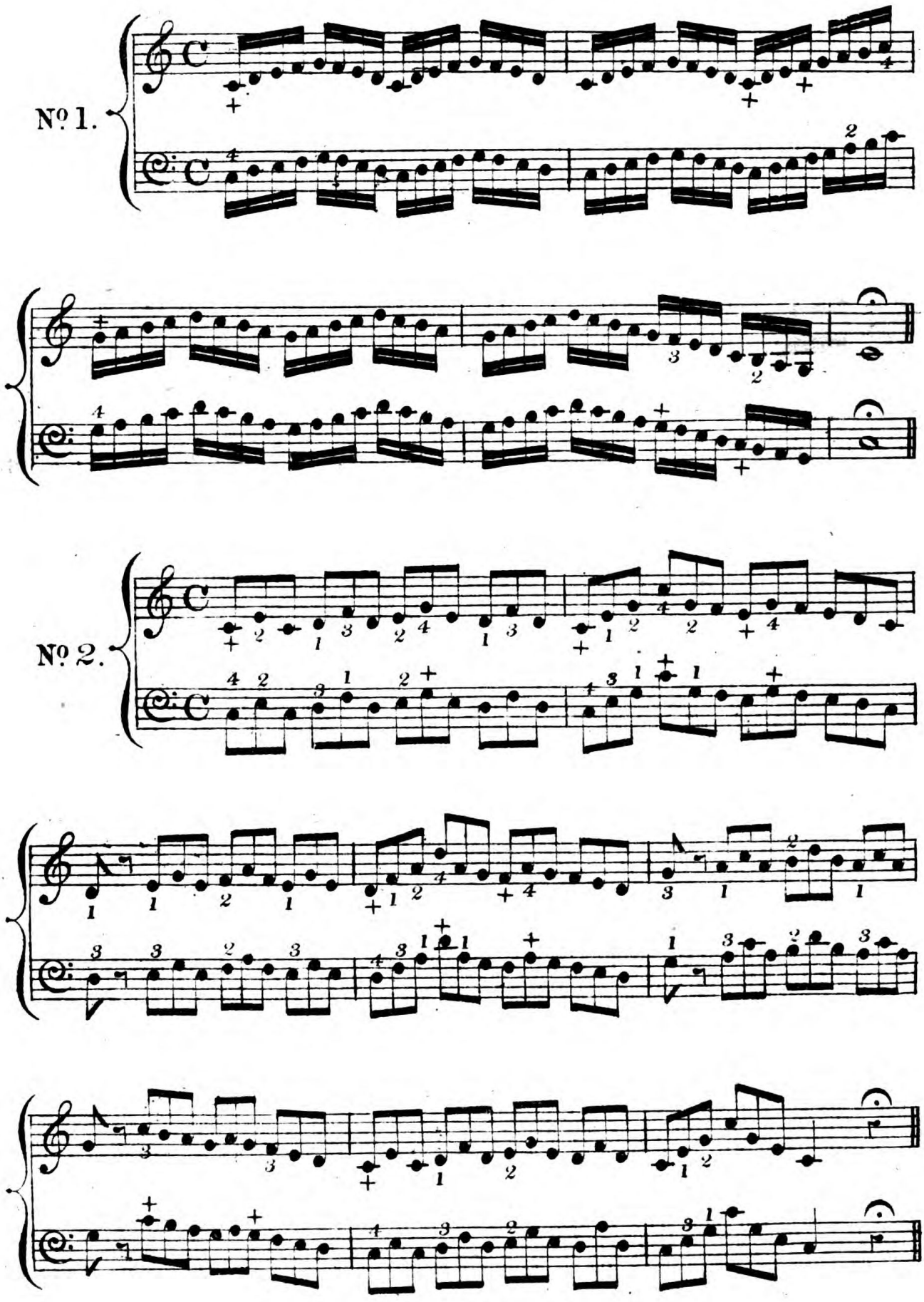
As written  As played

TURN.

The sign (*hr*) over D means the Shake on that note The pupil will strike E, then the two notes E and D are played in equal motion. Begin slow and increase the time by degrees. The Shake generally ends with a Turn.

EXERCISES.

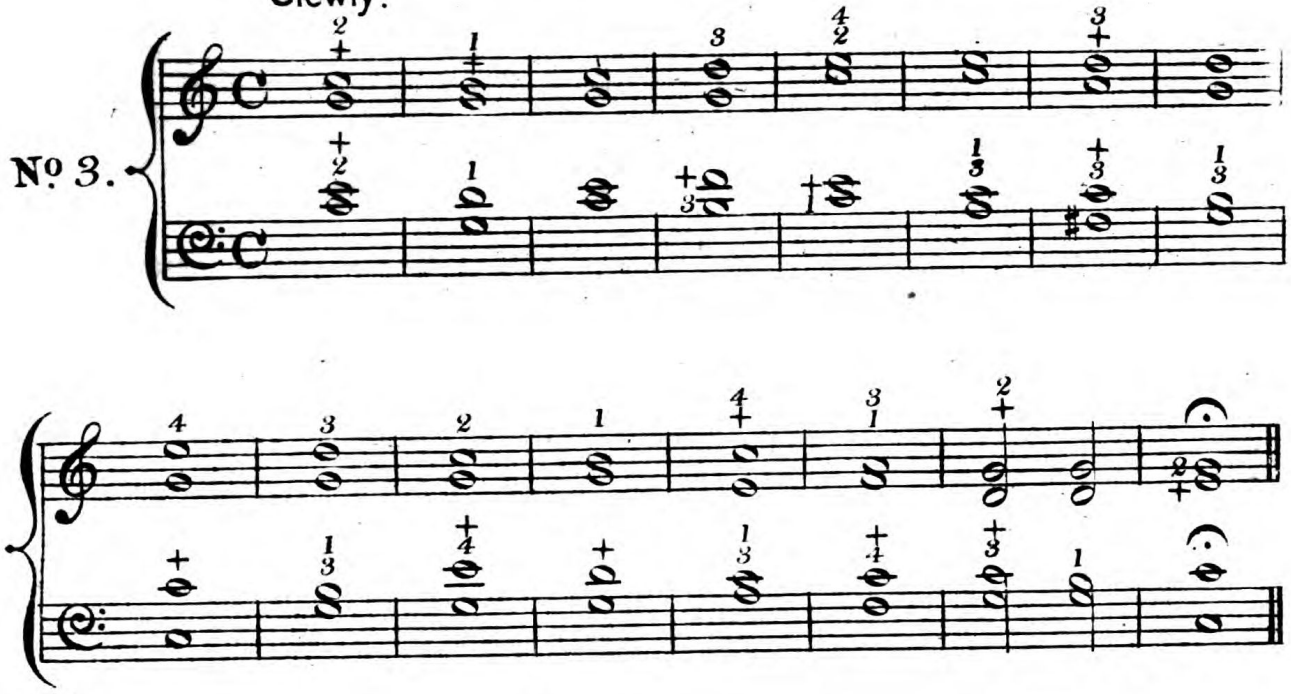
To be practised slowly at first – then gradually increase the time.



Playing two notes with each hand.

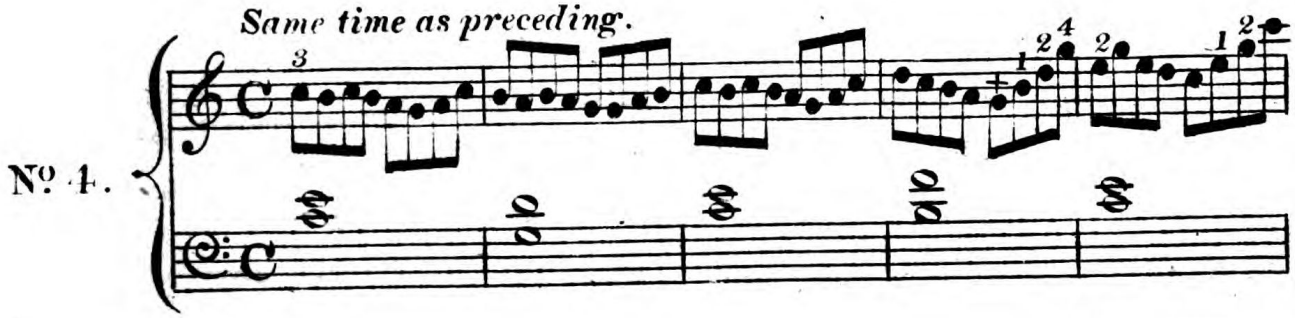
Slowly.

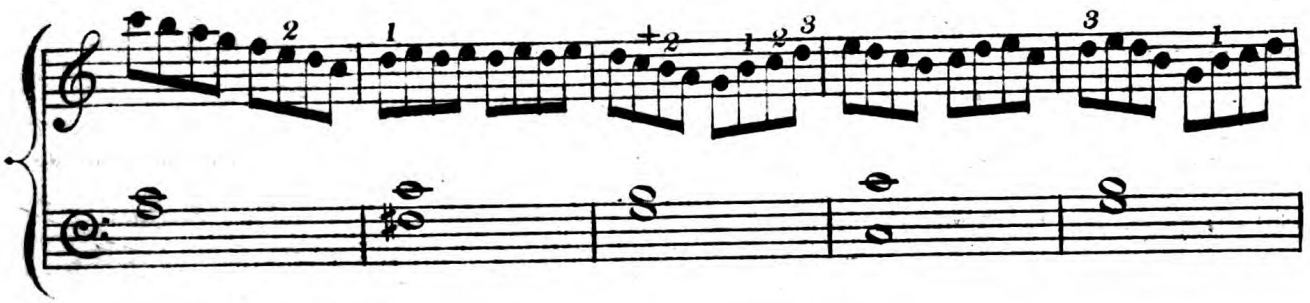
No 3.

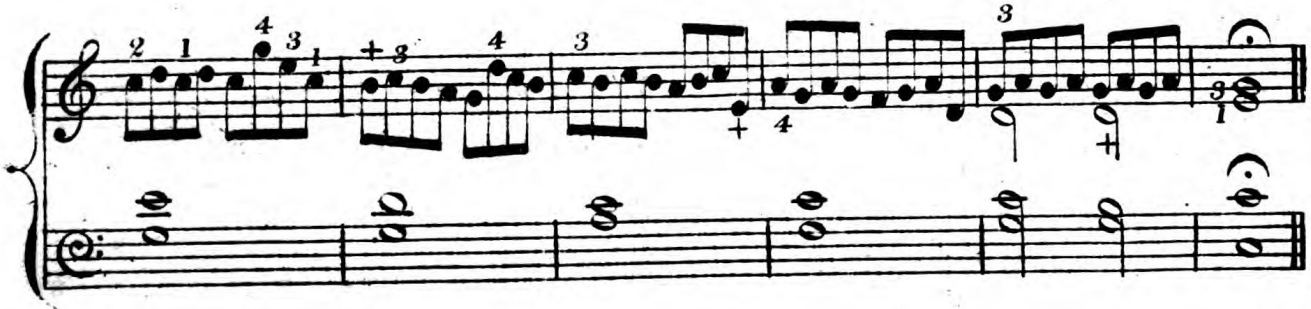


Same time as preceding.

No 4.







A DICTIONARY
of Italian and other words used in Music.

Adagio, Very slow

Ad libitum, At pleasure with regard to time.

Affettuoso, With tenderness and feeling.

Allegro, Quick and spirited.

Allegretto, Moderately quick.

Andante, Moderately quick.

Andantino, Rather slow and distinct.

A tempo, In strict time.

Bis, Means that one or more bars are to be repeated.

Brillante, In a brilliant and animated style

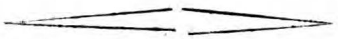
Chorus, All the voices.

Contralto, The lowest of Female voices.

Cadenza, An embellishment left to the taste of the singer.

Coda, A phrase added to a Piece to conclude.

Chord, Three or more notes one over the other are termed a chord.

Crescendo, Louder by degrees, or the sign thus  where the lines are close sing piano where more open sing forte.

Diminuendo, Means diminish the sound by degrees.

Dolce, With sweetness and gentleness.

Double Notes, Two notes one over the other thus are called double

Duetto or Duo, For two singers.

D. Capo, or D.C, Means return to the beginning of the Piece.

Espressivo, With expression and feeling.

Fine, The end.

Forte or *f*, Loud.

Fortissimo or *ff*, Very loud.

Largo, Very slow and measured.

Larghetto, Not quite so slow as Largo.

Legato, Smoothly.

Loco after 8va Means the notes are to be played or sung as they are written.

Maestoso, In a martial style.

Mezzo Soprano, The middle of Female voices

Moderato, In moderate time.

Piano or *p*, Soft.

Pianissimo or *pp*, Very soft.

Presto, Very fast.

Prestissimo, As fast as possible.

Rallentando, Gradually slower.

Rinforzando, Louder by degrees.

Ritardando, Gradually slower.

Scherzando, In a light playful manner.

Segno, The sign 𝄋. go back to the sign.

Soave, Soft, sweetly.

Staccato, or marked thus ' ' ' ' the notes are to be sung short and distinct.

Solo, For one singer.

Soprano, The highest of Female Voices.

Tenuto, Sustain the notes.

Trio, For three voices.

Vivace, With vivacity and spirit.

Voce, The voice.

Volti, Turn over.

J. Burnell, Steam Music Printer, 2, Little Dean Street, Soho