

THE
NURSERY
INSTRUCTION BOOK



FOR THE
PIANO FORTE

BY
E. RIMBAULT

BI
RIMBULT, EDWARD
NURSERY---
1872?



37131009 551 599 I, 138



AND now, my children, ere we part,
I wish sincerely, from my heart,
This little book may prove to you
A friend and an instructor too.

THE
NURSERY INSTRUCTION BOOK

FOR THE
PIANOFORTE,

IN
Familiar Rhymes,

WITH PROGRESSIVE MELODIES.

EDITED BY
EDWARD F. RIMBAULT.



London:
CHAPPELL AND CO., 50, NEW BOND STREET, W.
AND
JAMES NISBET AND CO., 21, BERNERS STREET, W.

THE
NURSERY INSTRUCTION BOOK

JAMES H. HARRIS

Author of "The Nursery Instruction Book"

WITH ILLUSTRATIONS BY JAMES H. HARRIS

FOR THE NURSERY

CHARLES T. HARRIS, 100 N. 3rd St., St. Louis, Mo.

JAMES HARRIS AND CO. 100 N. 3rd St., St. Louis, Mo.

NURSERY INSTRUCTION BOOK

FOR THE

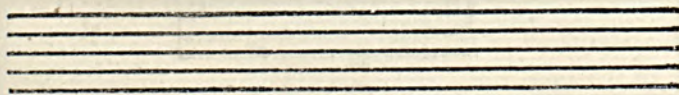
P IANOFORTE.



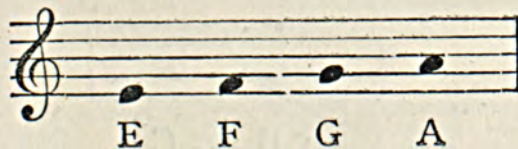
MY children, if you'll now attend
To the instructions of a friend,
I will proceed, in easy verse,
The laws of Music to rehearse.

The notes are named, as you will see,
A, B, C, D, E, F and G;
And with these seven we cannot fail
To make a true and perfect Scale.

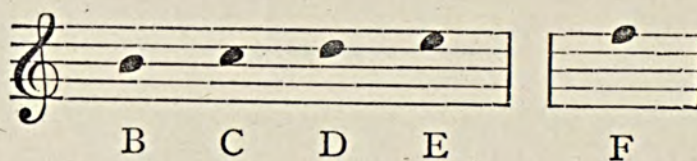
And to begin, five lines are seen,
Making four spaces lie between:
Remember this; then we will place
A note on every line and space.



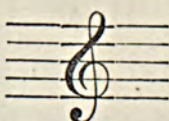
E on the first line takes its stand,
F in the first space, close at hand;
G on the second line is seen,
A in the second space between.



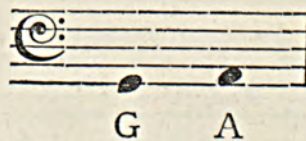
On the third line we find the B,
In the third space the note called C;
On the fourth line the D we place,
While E is seen in the fourth space.



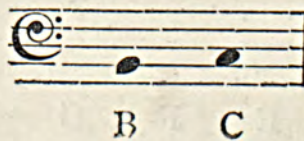
Then on the fifth line comes the F,
All these are in the Treble Clef;
And by the sign which I will trace,
You'll know the Treble from the Bass.

Sign of the Treble Clef: 

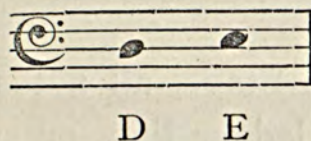
Next, to the Bass Clef we must turn,
The notes in which you soon may learn:
On the first line you'll find the G,
In the first space the A you'll see.



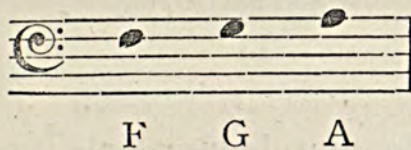
Upon the second line we find
The B is placed; and bear in mind
That in the second space between,
The note called C is clearly seen.



The third line next demands our care,
 And D we find is standing there;
 While the third space you will agree
 Is clearly occupied by E.

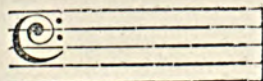


The fourth line next comes in rotation,
 And here we find F takes its station;
 On the fourth space the G must stay,
 For on the fifth line stands the A.

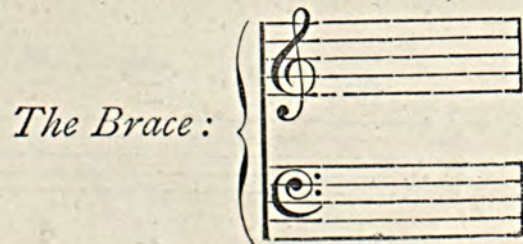


Now, your attention here I crave,
 For these five lines are called a Stave;
 But I must not forget to show,
 The sign by which the Bass you'll know.

THE STAVE

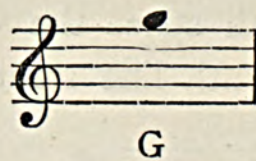
Sign of the Bass Clef: 

The Treble's with the right hand played,
 The Bass is for the left hand made;
 And to connect them we must place
 A crooked thing they call a Brace.

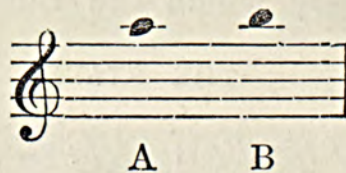


The notes are many more in number ;
 But lest it should your mind encumber,
 I've only just explained to you
 Those in the stave, which are but few.

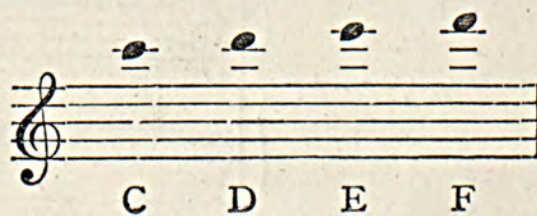
Above the Stave, all notes we place
 Are on a ledger line, or space :
 Thus, in the first space you will see,
 Above the fifth line stands the G.



Now, the first ledger line, you may
 Perceive, is occupied by A ;
 It follows next, that we must place,
 B in the second ledger space.

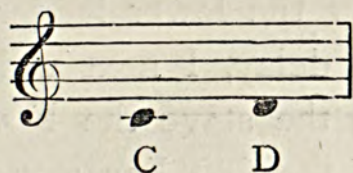


Now, on the second line stands C,
 And just above the note called D ;
 E, on the third line, in rotation,
 While over it F takes its station.

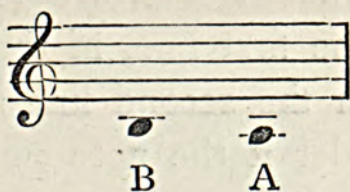


Now, lest I should your patience tire,
 I will not lead you any higher;
 For you will find it better, please,
 To learn the notes by slow degrees.

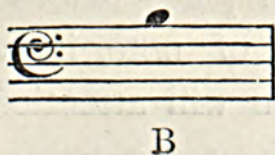
So, now I will proceed to show,
 The ledger lines that run below:
 Beneath the stave, D takes its place,
 And on the first line, C we trace.



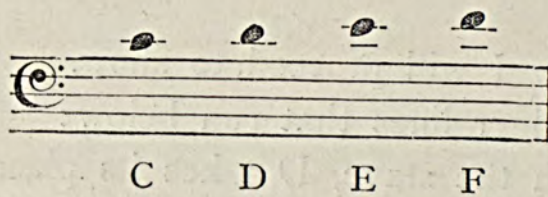
Beneath the first line we shall see,
 Just in the space appears the B;
 The A you then will surely know
 Is on the second line below.



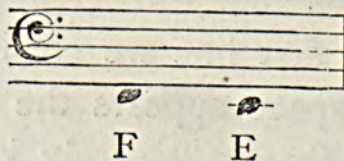
The ledger Bass I next shall mention,
 To which I hope you'll pay attention.
 Above the fifth line you may see
 In the first ledger space stands B.



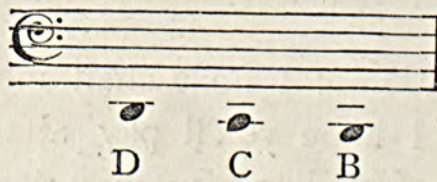
C on the first line we must place,
 For D is in the second space ;
 E on the second line we find,
 Above is F, bear this in mind.



And now the lower ledger Bass,
 Without delay, I next will trace :
 Beneath the stave the F we see,
 And on the first line stands the E.



The D note occupies the place,
 Below the first line, in the space :
 Then on the second line stands C,
 And under it the note called B.



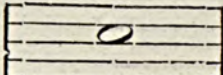
I next will place before your view
 Each kind of note, its value too ;
 And if you will attention pay,
 You'll make some progress day by day.



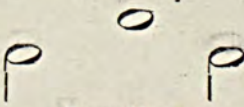
"HOW SWEET, IN THE WOODLANDS."

(See page 46.)

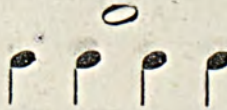
The Semibreve's the longest note,
And you must get this off by rote;
To know it you can never fail,
'Tis open, and without a tail.

A Semibreve: 

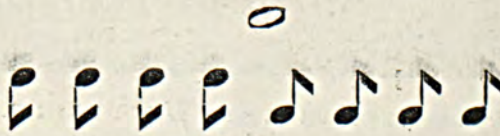
The Minim now in turn appears,
'Tis open, yet a tail it bears:
Two of these notes, you will perceive,
Are equal to a Semibreve.

Two Minims  *are equal to one*
Semibreve.

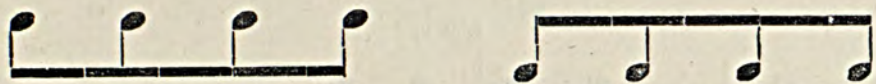
Now comes the Crotchet, as I show it,
By its black head I'm sure you'll know it:
Four—list! then, ere this note I leave—
Are equal to a Semibreve.

Four Crotchets  *are equal to one*
Semibreve.

If at the Quaver you will look,
You'll find it has a little hook;
Eight of these notes, you may believe,
Are equal to a Semibreve.

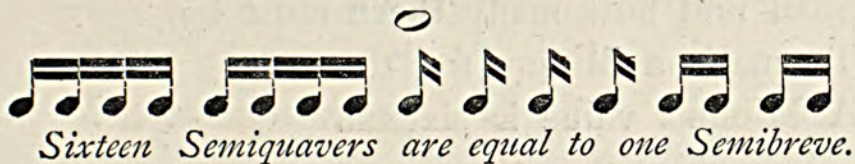
Eight
Quavers  *are equal*
to one
Semibreve.

And now, my dears, I beg the favour,
To mention more about the Quaver;
For oftentimes, these notes to brace,
A line, or tie, across we place.

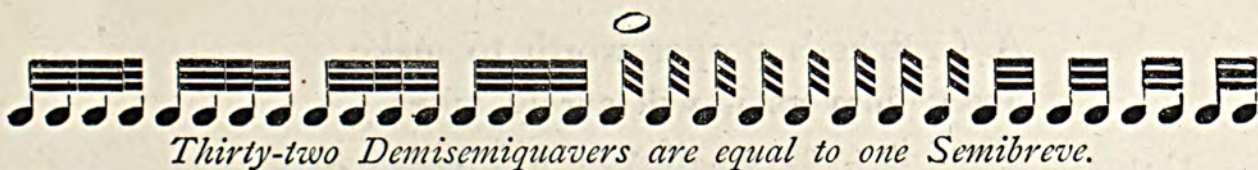


This difference, it is agreed,
Is made that they should easy read;
It alters not their worth or name,
For these continue just the same.

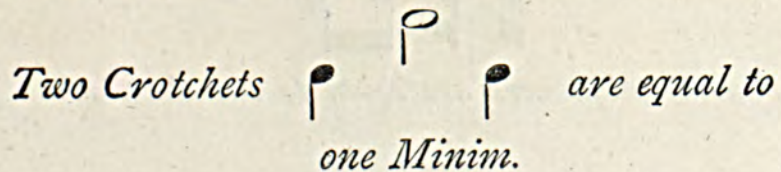
The Semiquaver next we find,
Which, like the Quaver, oft we bind;
And this for truth you may receive,
Sixteen are equal to a Semibreve.



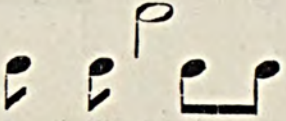
Now comes the Demisemiquaver,
Which bids us make more haste than ever;
For thirty-two, you may perceive,
Will only make one Semibreve.

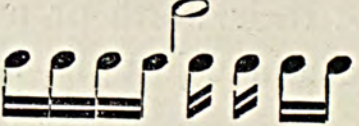


Now each of you, I am persuaded,
Who by these verses I have aided,
Will, if there's any quickness in him,
Perceive, two Crotchets make a Minim.



Four Quavers then, you must agree,
Will equal to a Minim be;
While we of Semiquavers take
Eight, ere we can its value make.

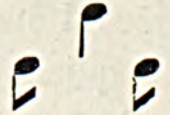
Four Quavers  are equal to
one Minim.

Eight Semi-
quavers  are equal to
one Minim.

Of Demisemiquavers we
Shall find how many there must be
To make a Minim, for 'tis seen
A Minim's value is sixteen.


Sixteen Demisemiquavers are equal to one Minim.

A Crotchet's proper worth to make,
Two Quavers it will surely take;
Thus it goes on, if you will watch it,
Four Semiquavers make a Crotchet.

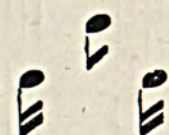
Two Quavers  are equal to one
Crotchet.

Four Semiquavers are equal to one Crotchet.

And onward then, proceeding straight,
Of Demisemiquavers eight,
You may discover easily,
Will to a Crotchet equal be.

*Eight Demi-
semiquavers*  *are equal to
one Crotchet.*

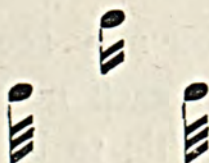
Two Semiquavers, you must know,
Equal a Quaver, and I'll shew
Four Demisemiquavers do
Make up the Quaver's value too.

Two Semiquavers  *are equal to one
Quaver*



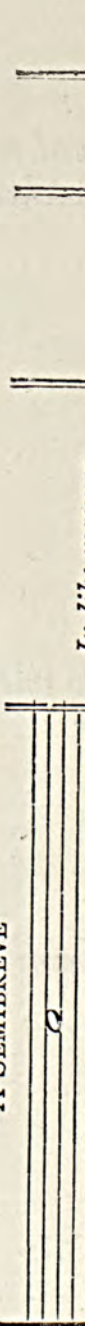
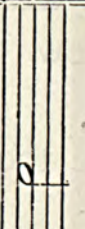
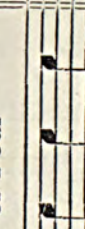
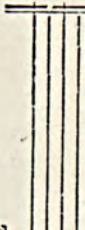
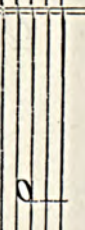
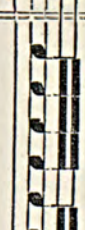
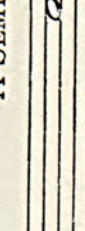
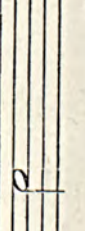
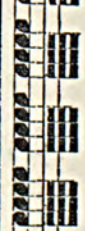
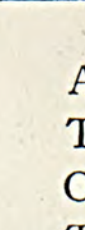
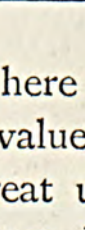
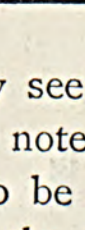
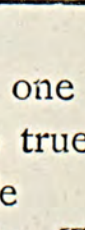
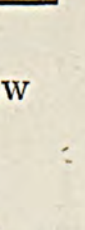
Four Demisemiquavers are equal to one Quaver.

Two Demisemiquavers take
A Semiquaver's worth to make;
And thus you may get off by rote
The proper value of each note.



Two Demisemiquavers are equal to one Semiquaver.

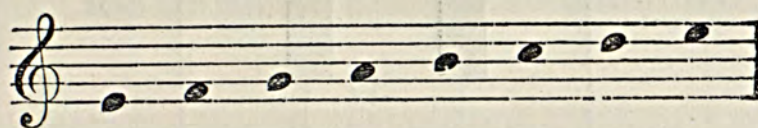
THE TIME TABLE.

A SEMIBREVE	 is equal to Two	<i>In like manner,</i> A MINIM	 is equal to Two	A CROTCHET is  equal to Two	A QUAVER  to Two	A SEMIQUAVER  to 2
	 or Four		 or Four	 or Four	 or Four	 or Four
	 or Eight		 or Eight	 or Eight	 or Eight	 or Eight
	 or Sixteen		 or Sixteen	 or Sixteen	 or Sixteen	 or Sixteen
	 or Thirty-two		 or Thirty-two	 or Thirty-two	 or Thirty-two	 or Thirty-two

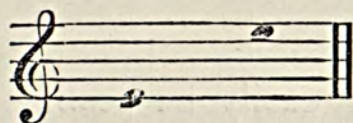
And here you may see at one view
 The value of each note so true;
 Of great use 'tis to be able
 To learn by heart the *Time Table*.

Now every eighth note that we see,
 From A to A, or E to E,
 Whate'er the notes, 'tis just the same,
 An octave it is called by name.

AN OCTAVE.



or

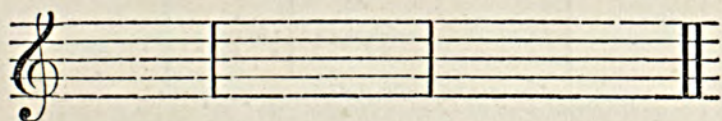


You will observe short lines there are
 Across the Stave—each is a Bar;
 And when a Double Bar we meet,
 We know the strain is quite complete.

a Bar.

a Bar.

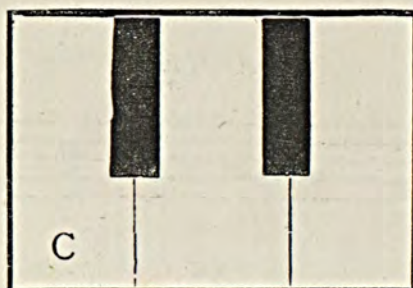
a Double Bar.



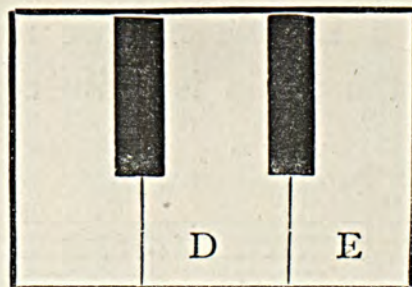
Now the next thing that must be stated,
 Is how each note is situated:
 To make this plain I'll represent
 The key-board of the instrument.

First, you'll remember, if you please,
 Those that are white are natural keys;
 The black ones, flats or sharps may be,
 They are in groups of two and three.

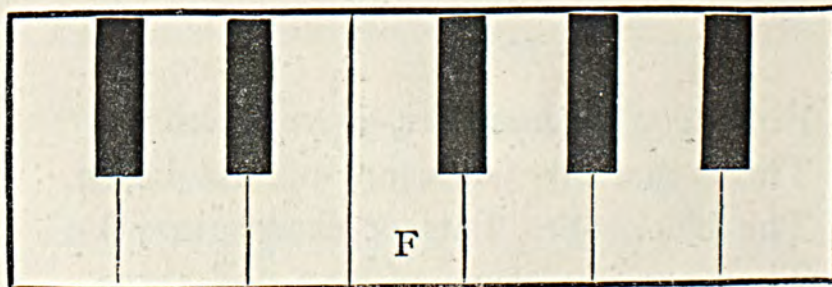
Then all the notes you'll find are C's
 That stand before the two black keys;
 I reckon, you must understand,
 Straight from the left to the right hand.



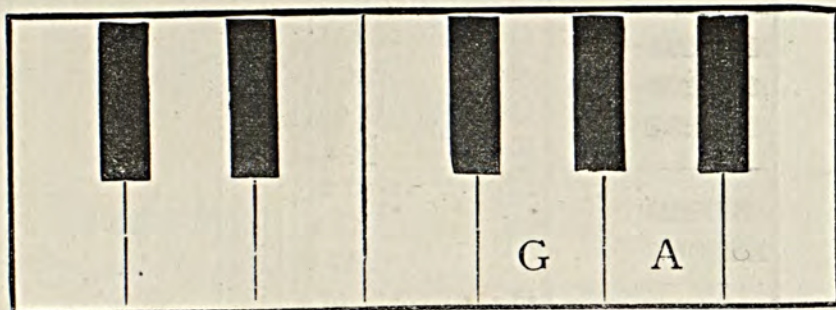
It then may easily be seen,
 The two black keys have D between;
 The E will next appear in sight,
 Next the black key to the right.



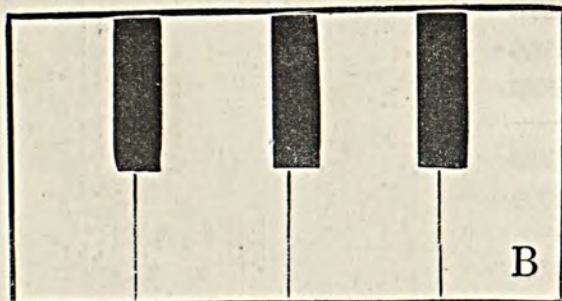
The next note for consideration
 Is F, and thus it takes its station:
 Before three black keys you will find it,
 Leaving the E note close behind it.



You then with ease may trace the G,
 'Tis just beyond the first black key:
 Beyond the second next we may
 Behold the white key called note A.



And then beyond the third black key,
 We find the seventh, and last note B;
 And thus the notes we represent,
 On all parts of the instrument.

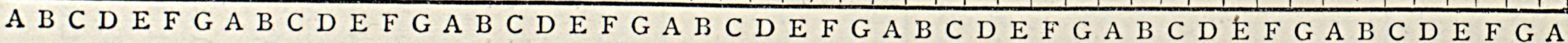


And here it next must be related,
 How both the Clefs are situated;
 This information to afford,
 We'll find the middle of the board.

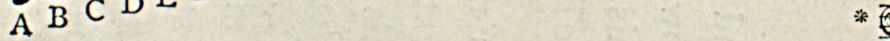
As near the centre as may be,
 Next two black keys, stands the E;
 This is the note (you need not quibble),
 That's on the first line of the Treble.

F in the first space, you will see,
 It stands above the next black key:
 Thus all the notes appear in sight,
 The Treble running to the right.

1



* 



20



THE FLOWERS O' THE FOREST.

(See page 51.)

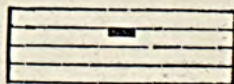
I've heard them liltin' at the ewe milkin',
Lasses a' liltin' before dawn o' day;
Now there's a moanin' on ilka green loanin'
The Flowers o' the Forest are a' wede away.

At e'en in the gloamin' nae swankies are roamin'
'Bout stacks wi' the lasses at bogle to play;
But ilk ane sits drearie, lamentin' her dearie,
The Flowers o' the Forest are a' wede away.

And now I think it will be best,
To shew you ev'ry little rest ;
That when each pause you come across,
You may not feel at any loss.

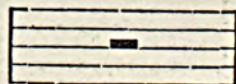
Beneath a line, and in a space,
A little stroke or dash we place ;
This is the rest, you will perceive,
Belonging to a Semibreve.

A Semibreve Rest.



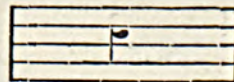
A Minim's rest is like unto it,
Above a line we always view it :
Each rest, in length, must be the same,
As is the note that bears its name.

A Minim Rest.



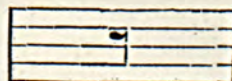
A Crotchet's rest, you will observe,
Has at the top a little curve ;
And you must also understand
The stem is placed on the left hand.

A Crotchet Rest.

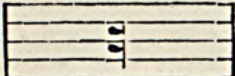


A Quaver's rest next claims attention ;
And I must not forget to mention,
That you may take this for your guide,
The stem is on the right-hand side.

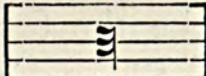
A Quaver Rest.



Now, then, the Semiquaver's rest—
It readily will be confessed
Is something like the Quaver's, true,
But that has one curve, this has two.

*A Semiquaver
Rest.* 

Next, to the shortest of them all,
I now will your attention call;
The Demisemiquaver's rest
Is by three little curves express'd.

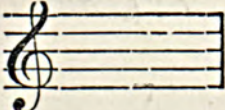
*A Demisemiquaver
Rest.* 

Now I must bring before your view,
The Sharp, the Flat, and Natural too:
To write these on a slate you'd find,
Would soon impress them on your mind.

Sharp #, Flat b, Natural ♮.

Some of the keys I'll now explain,
For you must information gain
Upon this point, that you may be
Acquainted with each diff'rent Key.

When no signs for Flats or Sharps are
Plac'd at the first commencing bar,
You'll know the piece to be in C,
And that is called the Natural Key.

The Key of C. 

And when you find that by each Clef,
There is one Sharp, and that is F,
You may conclude with certainty
The piece is in the Key of G.

*The Key of G
with one sharp,
F.*



The next Key I shall introduce
Is like the former, much in use;
Two Sharps it claims, called F and C,
And this is termed the Key of D.

*The Key of D,
with two sharps,
F and C.*



Now then, at once, without delay,
I'll lead you to the Key of A;
Three Sharps you here will surely see,
And these are named F, C and G.

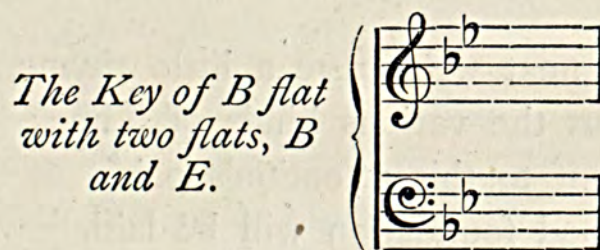
*The Key of A,
with three sharps,
F, C and G.*



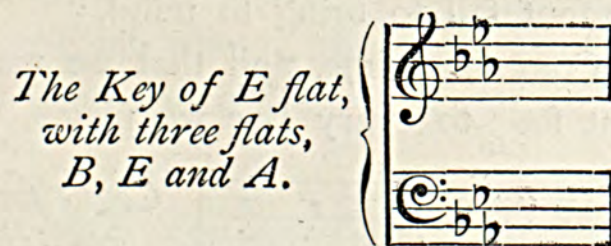
To the Flat Keys we next must turn,
 For them likewise you'll have to learn;
 Now when B flat is at each Clef,
 It is one flat, the Key of F.



The Key B flat comes in rotation,
 And wants some little explanation:
 Two flats we take to make this Key,
 And these two flats are B and E.



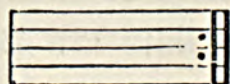
The Key E flat comes by succession,
 The next in order and progression:
 Three flats are here, and these you may
 Perceive, are B, and E and A.



Of Keys in Flats and Sharps I've given
But three, altho' their number's seven;
For you, my friends, will not require
To go at present any higher.

To suit the infant comprehension
It has throughout been my intention;
That all may find in every page,
Instruction fitted for their age.

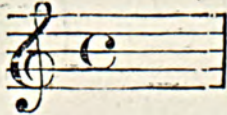
Two little Dots oft times there are
By the side of the Double Bar;
And when these Dots you chance to meet,
Be sure you do the strain repeat.



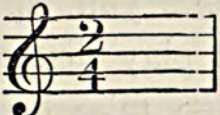
And next we'll have a little rhyme,
About the various kinds of Time;
And if to this attention's paid,
A good foundation will be laid.

Now, at the first commencing Bar
The time is marked, and thus you are
To ascertain, ere you begin,
What Time the piece is written in.

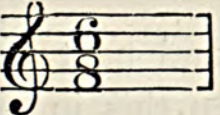
When at the first bar C we find,
It cannot fail to bring to mind,
'Tis Common Time, and that we may
Count four to every Bar we play.

Common Time.  *Count four in
each Bar.*

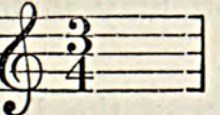
Two-four is very often placed,
And by this sign it may be traced ;
Two crotchets there must always be
Counted in every bar we see.

Two Crotchets, or  *their equal in each Bar.*

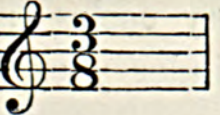
Now I will next proceed to state
The meaning of the sign, Six-eight ;
When this you see you'll know there are
Six Quavers counted in a Bar.

Compound Common Time.  *Six Quavers, or their equal, in each Bar.*

And next of all 'tis my intention
Something of Triple Time to mention ;
And when the sign, Three-four, we see,
Three Crotchets then must counted be.

Triple Time.  *Three Crotchets, or their equal, in each Bar.*

The figures, Three-eight, oft are seen,
And I must tell you what they mean ;
This sign will always show there are
Three Quavers counted in a Bar.

Three Quavers,  *or their equal, in each Bar.*

And now, my little friends, I'll turn
 To what I next would have you learn;
 The terms in Music here I mean,
 Which now in common use are seen.

First, by *Andante* you will know
 That you must play distinct and slow;
 If *Moderato*, then take heed
 To play the piece with moderate speed.

Presto means quick; *Adagio*,
 A movement that's extremely slow;
Dolce, sweet, with taste, like voices singing;
Da Capo, go to the beginning.

Forte is loud; and next we find
Piano, soft, keep this in mind;
Legato, smoothly you must play,
Allegro, lively, brisk, and gay.

Now that you may with ease and grace
 At the piano take your place;
 Some little rules I will explain,
 From which you may instruction gain.

If at the middle of the board
 You seat yourself, it will afford
 Much greater power, and far more ease
 To play on any of the keys.

Placed by your side your arms must be,
 If you would gain facility;
 Avoid, too, every useless movement,
 For that will hinder your improvement.

And next, that you may sit aright,
The seat must be a proper height;
The elbow raised, with perfect ease,
A little higher than the keys.

The arms and wrists quite straight must be,
The knuckles turning outwardly;
These rules must be attended to,
If you the science would pursue.

Some lessons at the end you'll find,
These are, my friends, for you designed;
Take then a portion day by day,
And count to every Bar you play.

The figures and the cross are meant
Fingers and thumb to represent;
And at the notes these marks are made
To show with which they must be played.

And now, my children, ere we part,
I wish sincerely, from my heart,
This little book may prove to you
A friend and an instructor too.

Before I take my final leave,
I some advice would wish to give:
Remember first with studious care
Your daily lessons to prepare;

For application soon will gain
What you without can ne'er attain:
Between the Bars make no division,
But practice slowly with precision.

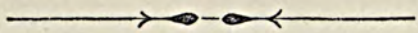
Experience has shown to me
That this will give facility,
Firmness, and strength, and make you play
With more exactness every day.

Music much pleasure does afford,
And will your care and pains reward ;
To man it proves a great enjoyment,
And is the angels' chief employment.

Music, the fairest science given,
First echo'd from the vaults of heaven ;
Music, her sweetest notes shall pour,
When earth's destroyed and Time's no more.



EASY LESSONS AND PROGRESSIVE MELODIES.



Lesson 1. SEMIBREVES.

The musical notation for Lesson 1, Semibreves, is presented in four systems, each consisting of two staves (treble and bass clef). The notation uses semibreves (half notes) and rests. Fingerings (1-4) and breath marks (X) are indicated above or below the notes. Bar lines separate the measures.

System 1:

Measure	1	2	3	4	5	6	7
Treble	X	I	2	3	4	4	3
Bass	-	-	-	-	-	-	-

System 2:

Measure	1	2	3	4	5	6	7
Treble	2	I	X	-	-	-	-
Bass	-	-	-	4	3	2	I

System 3:

Measure	1	2	3	4	5	6	7
Treble	-	-	-	-	-	X	I
Bass	X	I	2	3	4	4	3

System 4:

Measure	1	2	3	4	5	6	7
Treble	3	4	4	3	2	I	X
Bass	I	X	X	I	2	3	4

Lesson 2.

MINIMS.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The exercises are as follows:

- System 1:** Treble staff has minims with fingerings: ×, I, 2, 3, 4. Bass staff has rests.
- System 2:** Treble staff has minims with fingerings: 4, 3, 2, I, ×. Bass staff has rests, followed by a double bar line and then minims with fingering 4.
- System 3:** Treble staff has rests. Bass staff has minims with fingerings: 3, 2, I, ×, ×, I.
- System 4:** Treble staff has rests, followed by a double bar line and then minims with fingerings: ×, I, 2. Bass staff has minims with fingerings: 2, 3, 4, 4, 3, 2.
- System 5:** Treble staff has minims with fingerings: 3, 4, 4, 3, 2, I, ×. Bass staff has minims with fingerings: I, ×, ×, I, 2, 3, 4.

Lesson 3.

CROTCHETS.

Lesson 3, Crotchets, is a piano exercise in common time. It consists of two systems of four measures each. The first system shows a treble and bass staff with crotchet notes and fingerings (1-4) and rests marked with 'x'. The second system continues the exercise with similar notation.

Lesson 4. *Crotchets in the Treble, and Semibreves in the Bass.*

Lesson 4, Crotchets in the Treble, and Semibreves in the Bass, is a piano exercise in common time. It consists of two systems of four measures each. The first system shows a treble staff with crotchet notes and fingerings (1-4) and a bass staff with semibreve notes and rests marked with 'x'. The second system continues the exercise with similar notation.

Lesson 5. Semibreves in the Treble, and Crotchets and Minims in the Bass.

First system of Lesson 5. Treble clef: four semibreves (half notes) with fingerings 4, 3, 2, and I above them. Bass clef: four measures of eighth notes (crotchets) with fingerings 4, 3, I, and 2 above them. The second measure of the bass has an 'x' above the first eighth note.

Lesson 6. Crotchets and Minims alternately in the Treble and Bass.

First system of Lesson 6. Treble clef: four measures of eighth notes (crotchets) with fingerings 2, 4, I, 3, 2, 3, 2, and I above them. Bass clef: four measures of eighth notes (crotchets) with fingerings 4, 2, I, 3, 4, I, and I above them. The second and fourth measures of the bass have an 'x' above the first eighth note.

Second system of Lesson 6. Treble clef: four measures of eighth notes (crotchets) with fingerings 2, 4, I, 3, 4, I, 4, and I above them. Bass clef: four measures of eighth notes (crotchets) with fingerings 2, 4, I, 3, 4, I, 4, and I above them. The second and fourth measures of the bass have an 'x' above the first eighth note.

Lesson 7. **QUAVERS, CROTCHETS, AND MINIMS.**

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The notation includes quavers, crotchets, and minims. Fingerings (1-4) and articulation marks (x) are indicated above or below notes. The piece concludes with a double bar line.

System 1: Treble staff: 4 (quarter), 2 (quarter), x (quarter), 2 (quarter), I (quarter), 3 (quarter), 2 (quarter), x (quarter). Bass staff: 4 (quarter), 2 (quarter), x (quarter), 4 (quarter).

System 2: Treble staff: 4 (quarter), 2 (quarter), x (quarter), 2 (quarter), I (quarter), 2 (quarter), x (quarter), 3 (quarter), 2 (quarter). Bass staff: 4 (quarter), 2 (quarter), x (quarter), 4 (quarter), x (quarter).

System 3: Treble staff: I (quarter), 4 (quarter), 3 (quarter), 2 (quarter), 4 (quarter), 3 (quarter), 2 (quarter), 2 (quarter), I (quarter). Bass staff: x (quarter), x (quarter), 4 (quarter), x (quarter), x (quarter).

System 4: Treble staff: 2 (quarter), I (quarter), x (quarter), I (quarter), 4 (quarter), 2 (quarter), x (quarter), 2 (quarter), I (quarter), 3 (quarter). Bass staff: x (quarter), x (quarter), I (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 2 (quarter), x (quarter).

System 5: Treble staff: 2 (quarter), x (quarter), 4 (quarter), 2 (quarter), x (quarter), 2 (quarter), I (quarter), 2 (quarter), x (quarter). Bass staff: 4 (quarter), 4 (quarter), 2 (quarter), x (quarter), 4 (quarter).

Lesson 8. DOTTED CROTCHETS AND QUAVERS.

The musical score for Lesson 8, titled "DOTTED CROTCHETS AND QUAVERS," is presented in five systems of piano accompaniment. Each system consists of a treble staff and a bass staff, both in 6/8 time and one flat key signature. The notation includes dotted crotchets and quavers, with fingerings (1-4) and articulation marks (x) indicated above and below notes. The score is as follows:

- System 1:** Treble staff has notes G4, A4, B4, A4, G4, F4, E4, D4. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 4, 2, 4, 3, 1, 3, 2, x, 2, 1, 1.
- System 2:** Treble staff has notes G4, A4, B4, A4, G4, F4, E4, D4. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 4, 2, 4, 3, 1, 3, 2, x, 2, 1, 1, 3, 1, 3.
- System 3:** Treble staff has notes G4, A4, B4, A4, G4, F4, E4, D4. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 2, x, 3, 1, 3, 2, 2, 3, 1, 3, 2, 4.
- System 4:** Treble staff has notes G4, A4, B4, A4, G4, F4, E4, D4. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 1, x, 1, 2, x, 3, 1, 3, 2, x, 3, 1, 3.
- System 5:** Treble staff has notes G4, A4, B4, A4, G4, F4, E4, D4. Bass staff has notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings: 2, 3, 1, 3, 2, 4, 1, x, 1, 2, x.

Lesson 9.

WE'RE A NODDIN'.

Scotch Air.

Moderato.

The image displays a page of musical notation for a piano piece, consisting of five systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 and 'I'. Some notes are marked with an 'x'.

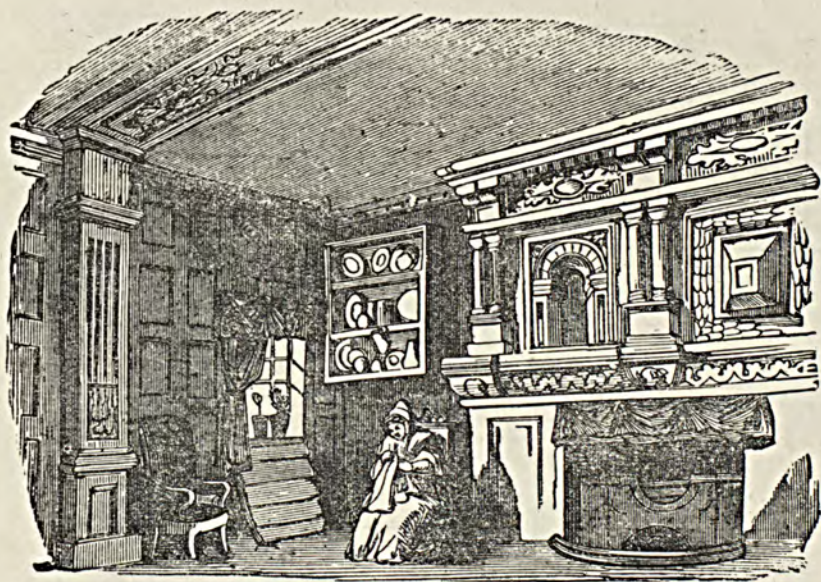
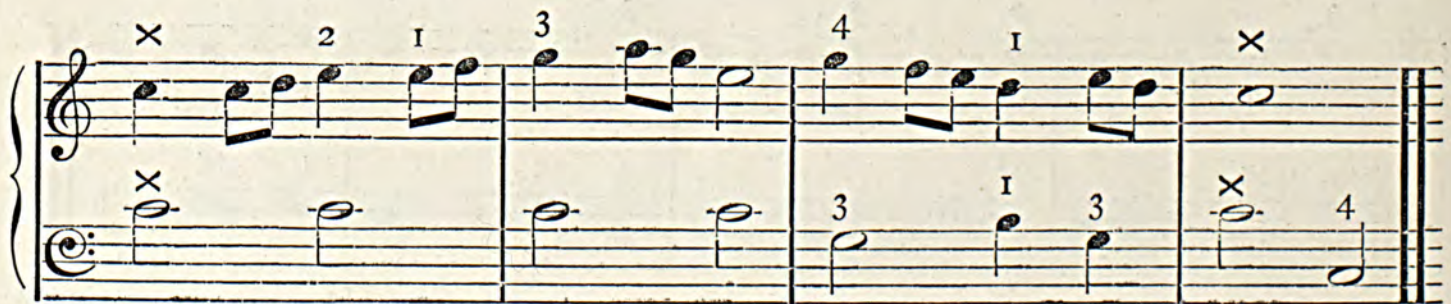
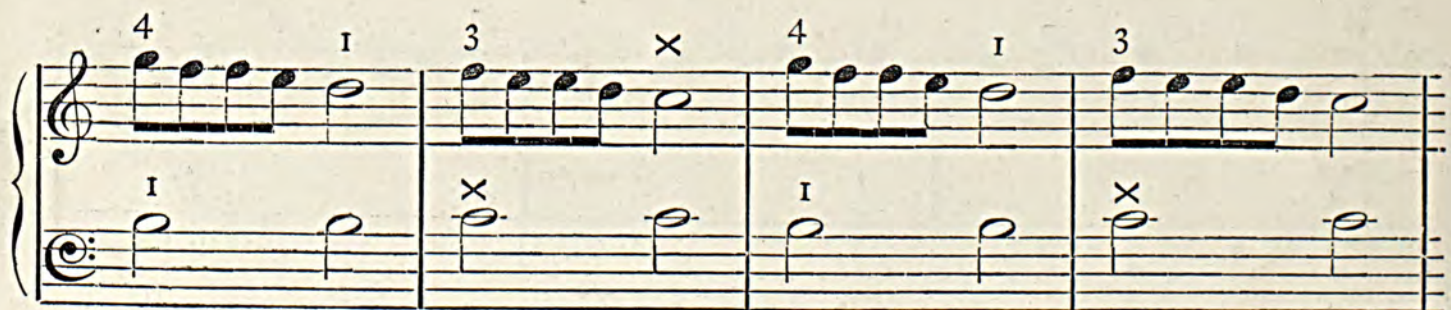
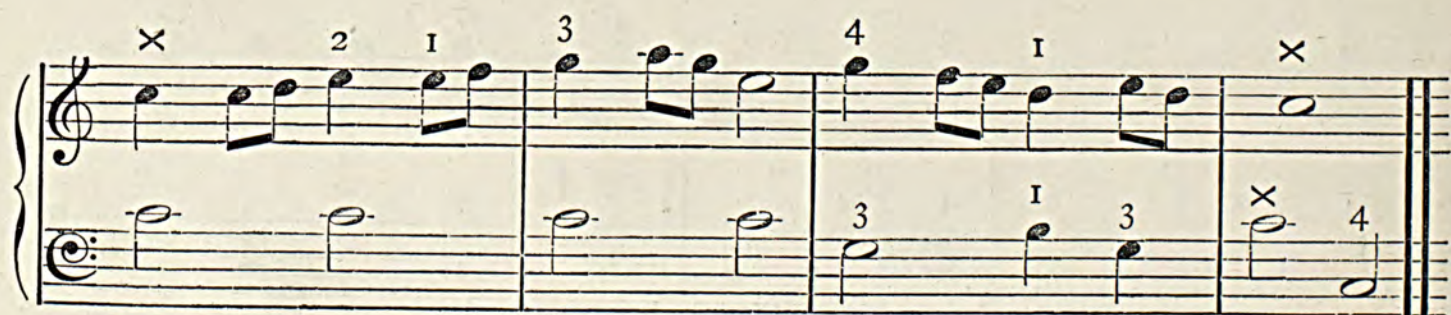
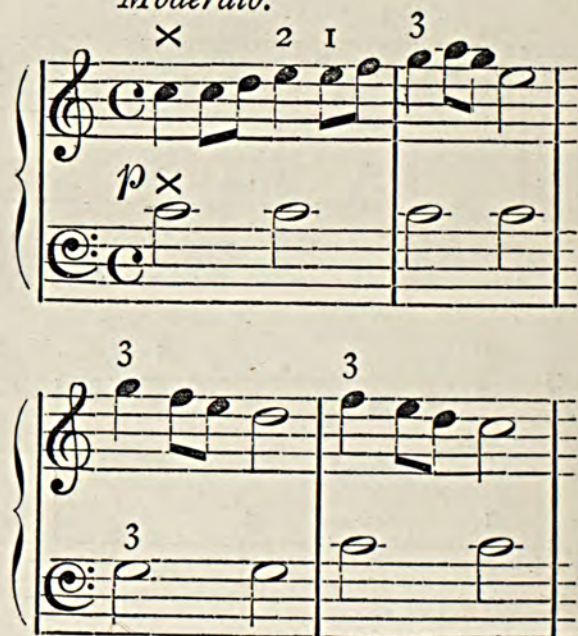
- System 1:** Treble clef starts with a treble clef and a common time signature. Bass clef starts with a bass clef and a common time signature. Dynamic marking: *p**. Fingerings: I, 3, 2, 3, 3.
- System 2:** Treble clef starts with a treble clef and a common time signature. Bass clef starts with a bass clef and a common time signature. Fingerings: 3, I, 3, 2, 3.
- System 3:** Treble clef starts with a treble clef and a common time signature. Bass clef starts with a bass clef and a common time signature. Dynamic marking: *mf* †. Fingerings: 3, I, 2, 4, 2.
- System 4:** Treble clef starts with a treble clef and a common time signature. Bass clef starts with a bass clef and a common time signature. Dynamic marking: *p*. Fingerings: 4, 2, 4, 3, 2, I.
- System 5:** Treble clef starts with a treble clef and a common time signature. Bass clef starts with a bass clef and a common time signature. Fingerings: 3, 2, 3, 3, I.

* *p* an abbreviation of Piano, *soft*. † *mf* an abbreviation of Mezzo forte, a little *louder* than *p*.

Lesson 10.

LONG, LONG AGO.

English Air.

*Moderato.*

Lesson 11.

ALPINE MELODY.

Moderato.

The musical score for "Alpine Melody" is written for piano in 3/4 time. It consists of five systems of two staves each (treble and bass). The tempo is marked "Moderato." The score includes various musical notations such as notes, rests, slurs, and fingerings (1-4). There are also articulation marks like 'x' and 'I' above notes. The piece concludes with a double bar line at the end of the fifth system.

Lesson 12. "TO THOSE FAR AWAY." English Air.

Andante.

The musical score is written for a single melodic line on a grand staff (treble and bass clef). The time signature is 3/4, and the tempo is marked *Andante*. The key signature is one flat (B-flat). The score consists of five systems of music. Each system contains a treble staff and a bass staff. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Fingerings (1-4) are indicated above many notes. Slurs are used to group notes. There are several rests, some marked with 'x'. The first system begins with a piano (*p*) marking. The piece ends with a double bar line at the end of the fifth system.



TO THOSE FAR AWAY.

Lesson 13.

BOHEMIAN MELODY.

The musical score is written for piano in 3/8 time. It consists of five systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings (indicated by numbers 1-4 and 'x' for breath or bow marks). Dynamics include *p* (piano) and *mf* (mezzo-forte). A repeat sign is used in the third system, followed by the word "FINE." and a double bar line. The score concludes with a *D.C.* (Da Capo) instruction.

* Played on the black-key above.

† D. C. an abbreviation of Da Capo, go to the beginning.

Lesson 14.

LA DONNA É MOBILE.

Verdi.

Moderato.

The musical score is written for piano accompaniment in 3/4 time. It consists of six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-4. Dynamics include piano (*p*), forte (*f*), and crescendo (*cres.*). There are also performance markings like 'I' and 'X'.

System 1: Treble staff has a 2-measure rest, then a 4-measure phrase. Bass staff has a 4-measure phrase. Dynamics: *p*.

System 2: Treble staff has a 4-measure phrase, then a 2-measure phrase, then a 4-measure phrase. Bass staff has a 3-measure phrase, then a 4-measure phrase. Dynamics: *p*.

System 3: Treble staff has a 4-measure phrase, then a 2-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase. Dynamics: *p*.

System 4: Treble staff has a 4-measure phrase, then a 2-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase. Dynamics: *p*.

System 5: Treble staff has a 4-measure phrase, then a 2-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase. Dynamics: *p*.

System 6: Treble staff has a 4-measure phrase, then a 2-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase. Dynamics: *p*.

* *Cres.*, crescendo, increase the sound.† *f* an abbreviation of Forte, loud.



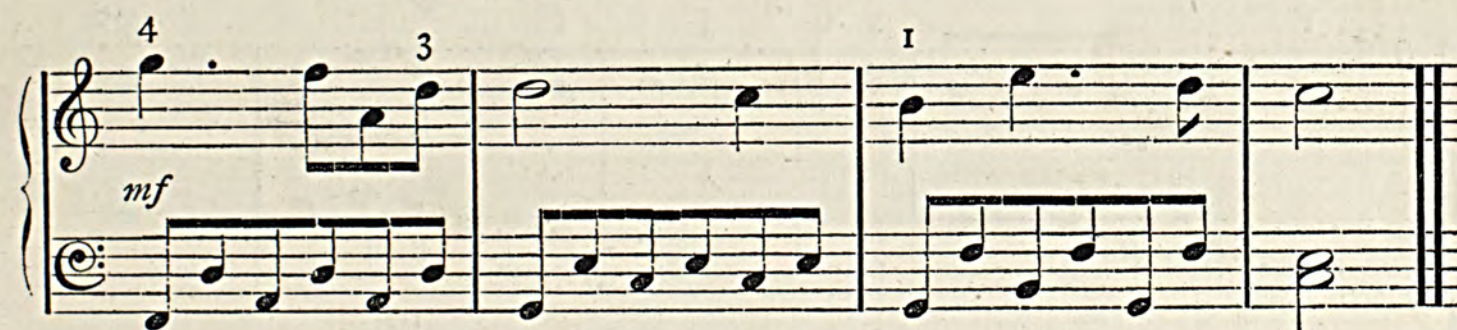
"WHEN THE SWALLOWS HOMEWARD FLY."

Lesson 15.

F. Abt.

Moderato.

The musical score is written for piano and consists of three systems of staves. Each system contains a treble staff and a bass staff, connected by a brace. The time signature is 3/4. The first system begins with a piano (p) dynamic marking. Fingerings (I, 2, 3, 4) and breath marks (x) are indicated above the notes. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord and a fermata over the last note.



"HOW SWEET IN THE WOODLANDS."

Lesson 16.

Old French Air.

Andante.

The musical score is written for piano in 3/4 time, featuring a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Andante.' and the dynamics begin with a piano 'p' marking. The score consists of four systems of music. The first system contains five measures, the second and third systems each contain four measures, and the fourth system contains five measures. The notation includes various musical symbols such as notes, rests, and fingerings. Above the treble staff, there are several markings: 'x' above the first measure, 'I' and '3' above the second, 'x' above the third, '3' and 'I' above the fourth, and '3' and 'I' above the fifth. Below the treble staff, there are markings: '2' and '4' below the second measure, '4' and '3' below the third, '2' and 'x' below the fourth, and '3' below the fifth. The bass staff contains corresponding notes and rests. The score concludes with a double bar line at the end of the fourth system.



Lesson 17.

THE TROUBADOUR.

French Air.

Moderato.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Moderato.* The first system begins with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and fingerings (2, 4, 3, I). There are also 'x' marks above certain notes, likely indicating breath marks for a vocal line. The piece concludes with a double bar line at the end of the fifth system.

"PARIGI O CARA."

Lesson 18.

From "La Traviata."

Verdi.

Andante.

The musical score is written for piano accompaniment in 3/4 time, key of D major (one sharp). The tempo is marked *Andante.* The score consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic marking. The second system contains a repeat sign. The third, fourth, and fifth systems include fingering and breath marks (X, I, 2) above the treble staff. The piece concludes with a double bar line at the end of the fifth system.

Lesson 19.

ROB ROY'S MARCH.

Scotch Air.

Allegro.

The musical score for "Rob Roy's March" is presented in five systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Allegro*. The piece begins with a piano (*p*) dynamic. The notation includes various musical elements: eighth and sixteenth notes, rests, slurs, and repeat signs. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes are marked with an 'x' above them. The score includes a repeat sign in the second system, followed by a section marked *f* (forte). The piece concludes with a double bar line.

"CUJUS ANIMAM."

Lesson 20.

From the "Stabat Mater."

Rossini.

Andante.

The musical score is written for piano accompaniment in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a forte (*f*) dynamic. The third and fourth systems have an 8va (octave) marking. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piece is marked *Andante*.

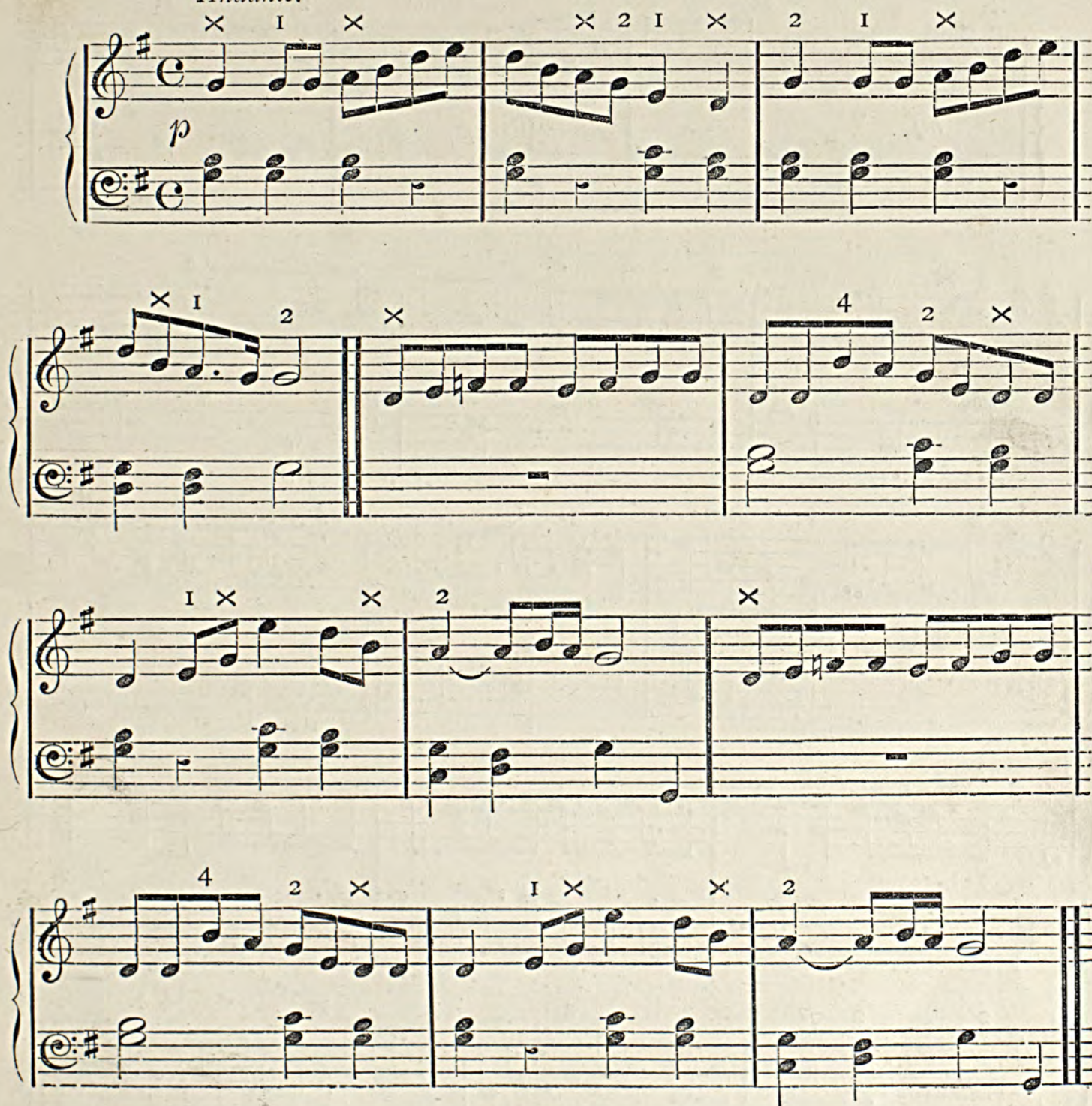
THE FLOWERS OF THE FOREST.

Lesson 21.

Old Scotch Melody.

Andante.

Handwritten musical score for "The Flowers of the Forest," Lesson 21, an Old Scotch Melody. The score is written for piano (p) in G major (one sharp) and common time (C). It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked *Andante.* Fingerings (I, 2, 4) and accents (X) are indicated above the notes. The piece concludes with a double bar line at the end of the fourth system.



MARCH OF THE MEN OF HARLECH.

Lesson 22.

Welsh Air.

Spiritoso.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic. The tempo is marked *Spiritoso*. The score includes various musical notations: eighth and sixteenth notes, rests, and fingerings (1, 2, 3). There are also 'X' marks above certain notes, likely indicating specific articulation or performance techniques. The piece concludes with a double bar line at the end of the fifth system.

Lesson 23. UNDER THE WILLOW. Popular Ballad.

Andante.

The musical score is written for piano in 3/4 time, with a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff joined by a brace. The tempo is marked *Andante.* and the initial dynamic is *p* (piano). Fingerings are indicated by numbers 1, 2, 3, 4 above notes, and 'x' marks above notes. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and ties. The piece concludes with a double bar line at the end of the fifth system.

"RODERICK DHU'S MARCH."

Lesson 24. "From La Donna del Lago."

Rossini.

I *Moderato.*

I Moderato.

× 3 I

The score is for a piece in C major, 3/4 time, marked 'Moderato'. It consists of two systems. The first system has four measures. The first measure is marked 'p' (piano) and features a triplet of eighth notes in the right hand. The second and third measures also feature triplets in the right hand. The fourth measure is marked '× 3 I' and features a triplet in the right hand. The second system has four measures, each with a single eighth note in the right hand and a quarter note in the left hand.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of five measures. The first measure is marked with a Roman numeral "I" and a piano dynamic "mf". The second measure is marked with a Roman numeral "II". The third measure is marked with a Roman numeral "III". The fourth measure is marked with a Roman numeral "IV" and a piano dynamic "f". The fifth measure is marked with a Roman numeral "V". The score ends with a double bar line.



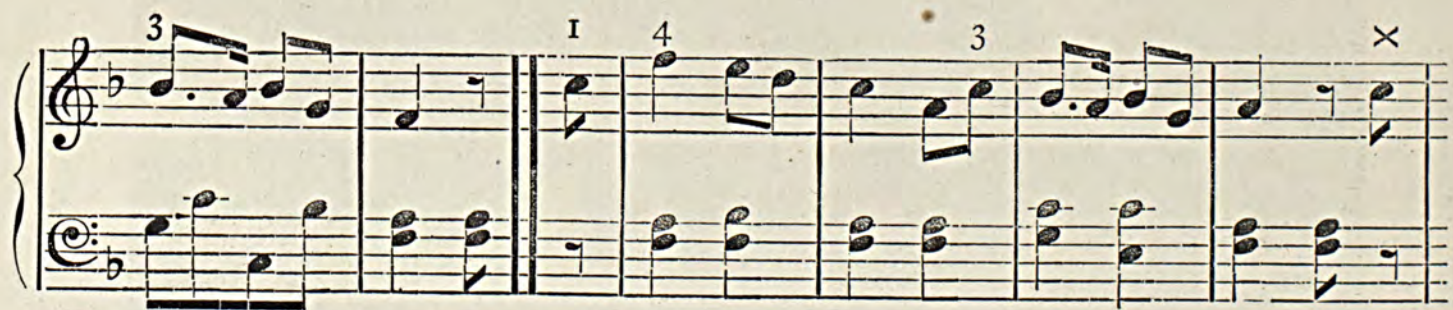
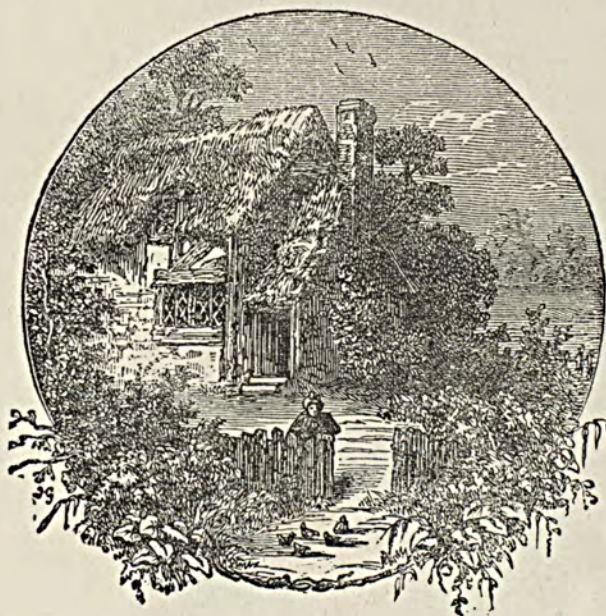
THE MEETING OF RODERICK DHU AND FITZJAMES.

— "As a rock's huge point he turn'd,
A watch-fire close beside him burn'd.
Beside its embers red and clear,
Basked, in his plaid, a mountaineer
And up he sprung with sword in hand,
'Thy name and purpose! Saxon, stand!'"

Lady of the Lake.

Lesson 25.

HOME, SWEET HOME.

Andante.

Lesson 26. "TIC E TIC E TOC." Neapolitan Air.

Moderato.

The musical score is written for piano and consists of five systems of music. Each system is in 3/8 time and the key signature has one flat (B-flat major). The first system begins with a piano (*p*) dynamic. The second and third systems include an 8va (octave) line. The fourth system begins with a mezzo-forte (*mf*) dynamic. The fifth system concludes with a D.C. (Da Capo) instruction. The piece ends with a FINE marking.

p

mf

8va

8va

FINE.

D.C.

THE HARMONIOUS BLACKSMITH.

Lesson 27.

Handel.

Moderato.

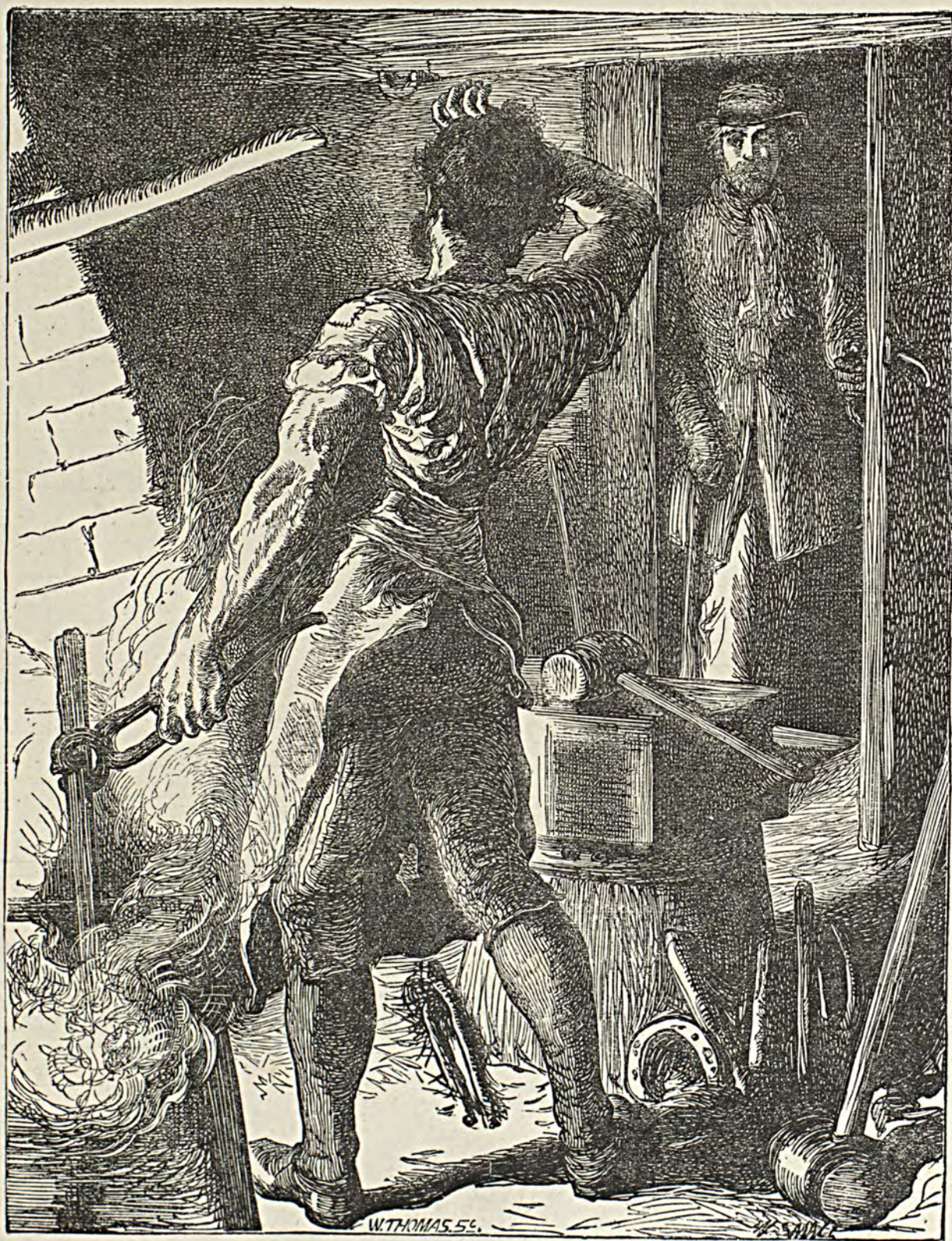
The musical score is written for piano and right hand in 2/4 time, key of B-flat major. It consists of four systems of music. Fingerings (I, 2, 4) and accents (x) are indicated above the notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). The score includes various musical notations such as slurs, ties, and repeat signs.

System 1: *p* (piano), *mf* (mezzo-forte). Fingerings: I, 2, I, 4, I, 4, I, 4, I, 4. Accents: x, x, x, x, x.

System 2: Fingerings: I, 2, I, 4, I, 4, I, 4, I, 4. Accents: x, x, x, x, x.

System 3: *p* (piano), *cres.* (crescendo), *p* (piano). Fingerings: I, 4, 2, 2, 3, 3, 3, 3, 3, 3. Accents: x, x, x, x, x, x, x, x, x, x.

System 4: *mf* (mezzo-forte). Fingerings: I, 3, 2, 4, I, 2, 3, 3, 2, 3, I. Accents: x, x, x, x, x, x, x, x, x, x, x.



"THE HARMONIOUS BLACKSMITH."

Lesson 28.

SUN OF MY SOUL.

Hymn Tune.

Andante.

The musical score is written for piano in 3/4 time, featuring a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The tempo is marked 'Andante.' The score consists of four systems of music. The first system begins with a first ending bracket labeled 'I' and ends with a repeat sign and a fermata. The second system begins with a second ending bracket labeled '2' and ends with a repeat sign and a fermata. The third system begins with a first ending bracket labeled 'I' and ends with a repeat sign and a fermata. The fourth system begins with a first ending bracket labeled 'I' and ends with a repeat sign and a fermata. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'p' (piano) and 'f' (forte).



Lesson 29.

THE FLOWER OF ITALY.

Mendelssohn.



Lesson 30. MARCH FROM "GUILLAUME TELL." Rossini.

Allegro.

The musical score is written for piano accompaniment in 2/4 time, key of D major. It consists of five systems of music. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. Dynamics include *p* (piano), *f* (forte), *cres.* (crescendo), and *D.C.* (Da Capo). The score ends with the word *FINE.*

System 1: Treble clef, key signature of two sharps (F# and C#). The melody starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C#5, and D5. The bass line consists of quarter notes D3, E3, F#3, and G3. Dynamics: *p*.

System 2: Treble clef. The melody continues with eighth notes D5, C#5, B4, A4, G4, F#4, E4, and D4. The bass line consists of quarter notes D3, E3, F#3, and G3. Dynamics: *cres.*, *f*, *FINE.*

System 3: Treble clef. The melody starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C#5, and D5. The bass line consists of quarter notes D3, E3, F#3, and G3. Dynamics: *f*.

System 4: Treble clef. The melody continues with eighth notes D5, C#5, B4, A4, G4, F#4, E4, and D4. The bass line consists of quarter notes D3, E3, F#3, and G3. Dynamics: *p*.

System 5: Treble clef. The melody starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C#5, and D5. The bass line consists of quarter notes D3, E3, F#3, and G3. Dynamics: *D.C.*

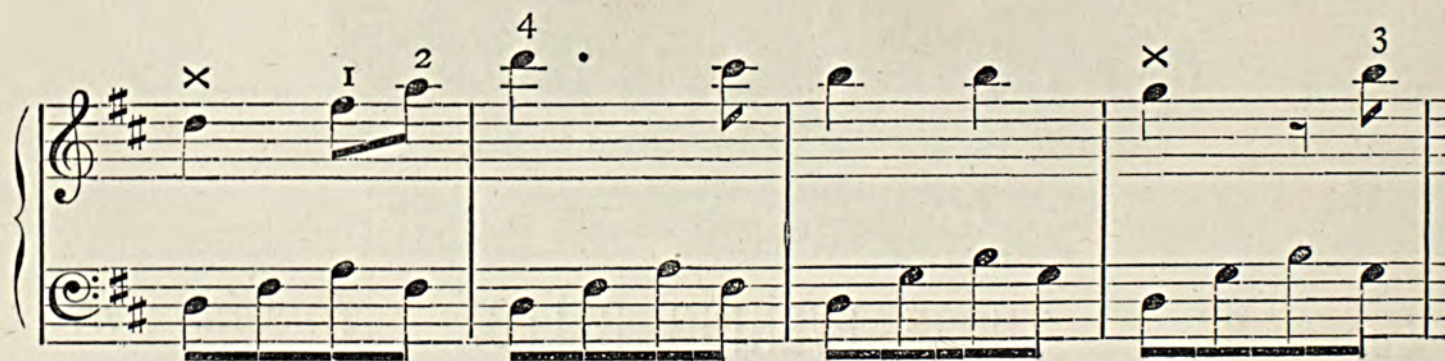


Lesson 31.
Moderato.

THOSE EVENING BELLS.

Russian Air.

Handwritten musical score for piano, titled "Lesson 31. THOSE EVENING BELLS. Russian Air. Moderato." The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo marking "Moderato." is present. The score consists of three systems of music, each with a treble and bass staff. The first system begins with a piano (p) dynamic marking. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4). There are also some handwritten markings above the notes, including "x" and "I".



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30. Within a mile of Edinboro' Town
31. Just after the battle
32. The land o' the Leal
33. Rosalie, the prairie flower
34. Weber's last Waltz
35. The blue bells of Scotland
36. I'd choose to be a daisy
37. Comin' through the rye
38. God bless the friends we love
39. Driven from Home
40. The death of Nelson
41. Ring the bell, watchman
42. The harmonious blacksmith
43. The huntsmen's chorus
44. March of the Men of Harlech
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8.	Deh con te	...	...	Bellini	20.	Lily of the Valley Valse...	... D'Albert
9.	Du du liegst				21.	Oh, divina Agnese	 Bellini
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3.	Minnie	12.	D'Albert's Peri Valse	20.	Quando le sere
4.	D'Albert's Express Galop	13.	Tyrolienne in Guillaume Tell	21.	D'Albert's Queen's Galop
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6.	Mendelssohn's Cradle Song	15.	D'Albert's Mountain Daisy Valse	23.	God save the Queen
7.	The Fairy Bells	16.	I'm a merry Zingara	24.	Rule Britannia
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9.	Da quel di				

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3.	Wha wadna fecht for Charlie	9.	Welcome, Royal Charlie
4.	Charlie is my darling	10.	He's o'er the hills that I lo'e well
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| 2. With Verdure clad ... <i>Haydn</i> | 14. Lord, remember David ... <i>Handel</i> |
| 3. Agnus Dei, from First Mass ... <i>Mozart</i> | 15. The marvellous work ... <i>Haydn</i> |
| 4. Before Jehovah's awful throne <i>Madan</i> | 16. Dona nobis pacem ... <i>Mozart</i> |
| 5. Holy, holy, Lord God Almighty <i>Handel</i> | 17. Kyrie, from the Twelfth Mass <i>Mozart</i> |
| 6. Gloria in excelsis ... <i>Pergolesi</i> | 18. Vanish before the holy beams <i>Haydn</i> |
| 7. Hear my Prayer... ... <i>Kent</i> | 19. O had I Jubal's lyre ... <i>Handel</i> |
| 8. But thou didst not leave ... <i>Handel</i> | 20. Credo in unum Deum... ... <i>Haydn</i> |
| 9. Qual anclante cervo ... <i>Marcello</i> | 21. Sound the loud timbrel ... <i>Avison</i> |
| 10. Vital spark of heavenly flame <i>Madan</i> | 22. In Jewry is God known ... <i>Dr. Clark</i> |
| 11. My song shall be of mercy ... <i>Kent</i> | 23. He was despised ... <i>Handel</i> |
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- | | |
|--|---------------------------------------|
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| 2. Wait for the waggon | 14. Come home, father |
| 3. Beautiful star | 15. Just before the battle |
| 4. Come where my love lies dreaming | 16. Let me kiss him for his mother |
| 5. Kiss me quick | 17. Oh! gently breathe |
| 6. Toll the bell | 18. Home again |
| 7. Willie, we have missed you | 19. What is home without a mother? |
| 8. Do they miss me at home? | 20. Under the willow she's sleeping |
| 9. Hard times come again no more | 21. When Johnny comes marching home |
| 10. We are coming, sister Mary | 22. John Brown |
| 11. Seeing Nelly home | 23. Be kind to the loved ones at home |
| 12. Hoop de dooden do | 24. Rock me to sleep, mother |

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