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IN THIS NUMBER.

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Kroeger's Elementary Course for the Piano.

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THE SENSIBLE TREATMENT OF LA GRIPEE AND ITS WIN- TER SEQUELAE.

THE following suggestions for the treatment of La Grippe will not be amiss at this time when there seems to be a prevalence of it and its allied complaints. The patient is usually seen when the fever is present, as the chill, which occasionally ushers in the disease, has generally passed away. First of all, the bowels should be opened freely by some saline draught. For the severe headache, pain and general soreness give a five-grain Antikamnia Tablet, crushed, taken with a little whiskey or wine, or if the pain is very severe, two tablets should be given. Repeat every two or three hours as required. Often a single dose is followed with almost complete

relief. If after the fever has subsided, the pain, muscular soreness and nervousness continue, the most desirable medication to relieve these and to meet the indication for a tonic, are Antikamnia & Quinine Tablets, each containing 2½ grains Antikamnia and 2½ grains Quinine. One tablet three or four times a day, will usually answer every purpose until health is restored. Dr. C. A. Bryce, editor of "The Southern Clinic," has found much benefit to result from Antikamnia & Codeine Tablets for the relief of all neuroses of the larynx, bronchial as well as the deep-seated coughs, which are so often among the most prominent symptoms. In fact, for the troublesome conditions of the respiratory tract there is no better relief than one or two Antikamnia & Codeine Tablets slowly dissolved upon the tongue, swallowing the saliva.—*The Medical Gleaner.*

MR. CHARLES GALLOWAY gave an organ recital at Zion Evangelical Lutheran Church, Nineteenth and Benton streets, November 2. At this recital Mr. Galloway played a programme of strictly organ music, including the theme, variations and finale by Louis Thiele.

MUNICH enjoyed its 100th performance of Wagner's "Meistersinger." The opera was first produced there on June 21, 1868, Von Bulow conducting and Richter directing the chorus behind the scenes, while Wagner sat in a box with King Ludwig II.

MR. CHARLES M. SOUTHWELL, resident manager for the Castle Square Opera Company, has been busy preparing for the opera season which will open at Music Hall Monday evening, November 19.

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MUSICAL REVIEW

November, 1900.

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THOMAS M. HYLAND, EDITOR

NOVEMBER, 1900

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20 KUNKEL CONCERTS—SEASON 1900-1901

MR. CHARLES KUNKEL announces that he will resume his Kunkel Concerts, Wednesday Evening, November 21, 1900, and that he will continue them every Wednesday Evening until April 10, 1901.

In this connection the following announcement will be found of great interest:

The Kunkel Brothers Piano Co., recognizing the opportunity these concerts offer for advertising their high grade pianos, and with a view of introducing these pianos to the music loving public and to the real connoisseur of a good piano, have determined upon the following novel advertisement. At each of the Kunkel Concerts they will give away to some one in the audience without any additional expense whatsoever a magnificent \$400 Piano.

At each concert a committee of ladies will be chosen by the audience who will give this magnificent \$400 Piano to some one present. No favoritism will be shown. Every one will have an equal opportunity of receiving this magnificent \$400 piano.

The concerts will take place at the Young Men's Christian Association Hall, Grand and Franklin avenues, and no tickets will be sold in excess of the capacity of the hall. No one can receive this magnificent \$400 Piano who is not personally present. These beautiful pianos to be given away can be seen at Kunkel Brothers Piano Warerooms, 2307 Locust Street, where any further explanation regarding the concerts and the giving away of the pianos will be cheerfully given.

HARRY J. FELLOWS, the well-known tenor and vocal teacher, is pleasantly located in the Oleson, at Grand and Finney aves. He has a successful class of pupils.

CASTLE SQUARE OPERA CO.

The approaching season of twenty-one weeks of opera at Music Hall gives promise of being unusually good. The success which the enterprise met last year has resulted in heavy expenditures being made with more confidence by the management and several notable improvements will be seen when the doors are thrown open. Not only are the popular favorites of last year retained as stars, but new principles have been secured, who will lend an added interest to the operas. Another feature is the higher development of the chorus, which will contain this year 100 trained voices. This system has been adopted in preference to the plan of employing a smaller number of trained voices and making up the number from supernumeraries.

The leading names will be readily recognized by all music lovers of the city. Among the principals and leading singers will be Joseph Sheehan, Barron Berthald, Miro Delamotta, William Wegener, Reginald Roberts, Adelaide Narwood, Josephine Ludwig, Maude Lillian Berri, Gertrude Rennyson, Marie Maurer, Frances Graham, Gertrude Quinlan, Maude Lambert, Blanche Chapman, Marguerite Sylva, Homer Lind, W. H. Clarke, William Pruette, William Mertens, Harry Luckstone, Frank Moulan, Arthur Woolf, William Hinshaw, F. J. Boyle, Winifred Goly, Edward Clark and Clarence Rogers.

The musical directors of the season will be Adolph Liesegang, who will supervise the orchestra which has been organized by Director Seymour. Maurice Hagemann will act as stage manager and will have charge of what will be the most elaborate scenery for operatic productions yet seen here. Great attention has been paid to the staging of all the plays, and much more elaborate effects will be secured than was the case last year.

The season will open with a production of Meyerbeer's opera, "The Prophet." The entire chorus of 100 voices will appear in this production. In addition there will be the novel feature of a complete surpliced choir under the direction of H. H. Darby. The latter has received some of the best boy voices in the city for the occasion.

The cast of "The Prophet" will include Josephine Ludwig, Gertrude Rennyson, Frances Graham, Marie Maurer, Barron Berthald, William Wegener, Mira Delamotta, W. H. Clarke, Clarence Rogers and Harry Luckstone.

The second week will be a production of "Martha." Miss Maude Lillian Berri will have the leading part in this production. The ensuing week will have a production of "El Capitán," this being the first time the Castle Square Company has presented the opera in this city.

The fourth week will see a production of "Romeo and Juliet." The exact order in which the succeeding operas will follow one another has not yet been determined, although for the first few weeks the schedule has practically been decided upon. In regard to the rotation of the operas Manager Southwell stated the following:

"The approximate order in which the operas will be run will be one light opera to three grand operas. This schedule may not be adhered to exactly, but the average will be in that neighborhood. The companies in Chicago and St. Louis will be interchanged on the occasion of the changing of the operas, and a chance will thus be afforded the patrons to hear the singers of each city."

POLLO CLUB.

AThis popular club will give its first concert Nov. 29th. Franz Kreisler, the Austrian violinist, and Leo Liebermann, a Boston tenor, are announced for the soloists of this first concert. Later will come Hugo Becker, 'cello; Clara Butt, the English contralto; Julian Walker, a New York barytone, and Marcosses, violinist.

Fritz Kreisler, the Austrian violinist, is not entirely unknown in this country; for, some years ago, he made a tour of the United States playing in the largest cities in conjunction with Moriz Rosenthal. His success was unusually brilliant although at that time he was but sixteen years of age. He is now in the maturity of his art judging from his successes in Europe where, especially in Germany, he has won a position among the foremost violin virtuos.

UNION MUSICAL CLUB.

UThe first recital of the Union Musical Club will be given at Memorial Hall, Nov. 18, at 3 o'clock in the afternoon. This will be the first artist recital.

The outlook of the club for the season of 1900-1901 is unusually bright, and the pros-

pectus of the coming year's programs is most promising of good entertainment and instruction. Added to the concerts and recitals are a series of lecture recitals to be given by well-known lecturers. Upon the program of the artists' recitals are the names of Mme. Bloomfield-Zelster, Max Heinrich, Marie Brema, and the Kneisel Quartet. The officers for the year are: Mrs. Philip N. Moore, President; Mrs. C. C. Allen, Vice-President; Mrs. C. S. Taussig, Corresponding Secretary; Mrs. Franklin Ferris, Recording Secretary; Mrs. B. Y. Taussig, Treasurer; Mrs. C. B. Rohland, Director of the Choral Department; Mrs. Robert Atkinson, Chairman Program Committee; Miss H. P. Sawyer, Chairman

Artist Committee; Mrs. Oscar Herf, Chairman Hall Committee; Mrs. C. C. Allen, Chairman Examining Board.

MR. HORACE DIBBLE'S first organ recital for the season was given at Pilgrim Congregational Church on October 23rd ult. Mr. Dibble played Wely's "Grand Offertoire," Merkel's "Andante in F," the Weber-Westbrook march from "Oberon," Mr. Dibble's arrangement of the "large con expression" from Beethoven's sonata, Op. 7, Dubois' "Offertoire" and "Fughetta" and the Gottschalk arrangement of the "andante" from Beethoven's "Fifth Symphony."

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, never the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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Some of its Distinctive Qualities are: Perfection and variety of tone, a perfect scale, lightness and responsiveness of touch, repeating capabilities of action, a perfect practice clavier, (found in no other piano), greatly enlarged capacity, almost unlimited capability for the faithful rendition of music, some of which has heretofore been outside of the possibilities of the piano, elegant and unique case designs, and the greatest durability.

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3

POLKA CAPRICE.

Charles Kunkel.

The musical score is arranged in four systems, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piece begins with a tempo marking of *Vivo* and a metronome marking of 116. The first system includes the marking *Giacoso* and features several measures with fingerings (1-5) and slurs. The second system includes the marking *f* and *CRIS.*. The third system includes the marking *ff*. The fourth system includes the marking *ffres.* and ends with a double bar line. Pedal markings (*Ped.*) are placed below the bass staff in various measures, often accompanied by a star symbol. The copyright notice at the bottom reads "Copyright—KUNKEL BROTHERS—1883."

First system of musical notation, featuring a treble and bass clef. The right hand contains complex rhythmic patterns with fingerings (1-5) and slurs. The left hand provides a steady accompaniment. Performance markings include "L. H.", "Ped.", and a circled asterisk.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* and *mf*, and performance instructions like "L. H." and "Ped.".

Third system of musical notation, featuring a variety of dynamics including *f* and *mf*. It contains multiple "Ped." markings and circled asterisks.

Fourth system of musical notation, marked with *cres.* (crescendo). It includes several "Ped." markings and circled asterisks.

Fifth system of musical notation, divided into two parts labeled "1." and "2.". It includes dynamic markings *mf* and *ff*, and performance instructions "N.B. 1" and "N.B. 2".

N.B. On pianos which do not have the high B ⁶³³⁺⁵ flat strike A natural instead.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with numerous triplets and sixteenth-note patterns, marked with fingerings (1-5). The bass clef provides a harmonic accompaniment with chords and single notes. The system begins with a dynamic marking of *ff* and includes several *Ped.* (pedal) markings with asterisks.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with intricate fingerings and a steady accompaniment. The system concludes with first and second endings, indicated by '1.' and '2.' above the staff.

Third system of musical notation, starting with a dynamic marking of *f*. It includes a section marked *Glorioso* in the treble clef, which features a more rhythmic and driving melodic line. The system contains several *Ped.* markings and ends with a *p* dynamic marking.

Fourth system of musical notation, characterized by a more active and rhythmic melodic line in the treble clef. It includes dynamic markings of *p* and *cres.* (crescendo). The system contains several *Ped.* markings.

Fifth system of musical notation, featuring a melodic line with a mix of eighth and sixteenth notes. It includes dynamic markings of *f* and *cres.* The system concludes with a *p* dynamic marking and a *Ped.* marking.

First system of musical notation. The right hand features a melodic line with various ornaments and slurs, including a trill. The left hand provides a harmonic accompaniment. Performance markings include *L. H.* and *Ped.*

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. Performance markings include *f* and *Ped.*

Third system of musical notation. The right hand features a melodic line with a trill. The left hand accompaniment includes dynamic markings *f* and *ff*. Performance markings include *L. H.*, *f*, *ff*, and multiple *Ped.* instructions.

Fourth system of musical notation. The right hand continues with melodic patterns. The left hand accompaniment includes dynamic markings *f* and *ff*. Performance markings include *f*, *ff*, *Rit.*, and multiple *Ped.* instructions.

Fifth system of musical notation. The right hand features a melodic line with a trill. The left hand accompaniment includes dynamic markings *f* and *ff*. Performance markings include *accl.*, *f*, *ff*, and *Ped.*

THE CHEVALIER.

3

GRAND MARCH.

CHARLES GIMBEL, Jr.

Marziale. $\text{♩} = 120$.

Giocoso.

or thus for small hands.

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1822 - 5

deciso.

1. 2.

1022 - 5

TRIO.

5

f *dolce.* *p*

ff *p* 1. 2. *ff* *ff*

pomposa.

Trombone Solo.

ff *p* *ff* *ff*

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The bass line includes a forte (*f*) dynamic marking and a fermata over a measure.

Second system of musical notation, continuing the piece with various articulation marks like accents and slurs.

Third system of musical notation, including a forte (*f*) dynamic marking and a fermata.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking and a mezzo-forte (*mf*) dynamic marking.

Fifth system of musical notation, concluding with first and second endings.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic and contains several measures of music with slurs and accents. The bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef part continues with slurs and accents, and includes a *p* (piano) dynamic marking. The bass clef part features a steady accompaniment with chords and single notes.

Third system of musical notation. The treble clef part shows a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The bass clef part continues with a consistent accompaniment.

Fourth system of musical notation. The treble clef part features a more complex melodic line with slurs and accents, marked with a forte (*f*) dynamic. The bass clef part provides a steady accompaniment.

Fifth system of musical notation. The treble clef part concludes with a melodic line marked with a forte (*f*) dynamic. The bass clef part ends with a final chord and a double bar line. The system concludes with a *ff* (fortissimo) dynamic marking.

THERE WHISPERS A BIRD.

(ES FLÜSTERT EIN VÖGELIN.)

T. C. LIEBER.

Allegretto $\text{♩} = 80$.2. Die blu - mi - gen Au - en, die
1. Es flüs - tert ein Vög - lein: komm1. There whis - pers a bird, hie a -
2. The sweet blooming mea - dow, the

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes fingerings (1-5) and dynamics (mf, p).

2. ra - gen den Höh - n, es kann sich mein Au - - -
1. mit, komm mit; zu früh - lich - em Wan - - -1. way a - way, And joy - ful - ly wan - - -
2. tow' - ing height, A - wake all my sen - - -

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamics (mf) and fermatas.

2. ge nicht satt da - ran sehn, Der schimmer - de Stern,
1. dern be - flüg - le den Schritt Die Welt ist so schön,1. der, make hap - py each day The treasures, how great,
2. ses, en - rap - ture my sight The far shin - ing star,

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamics (mf) and fermatas.

2. der rau - schen de Wald stets fasst er mein

1. die Welt ist so reich und auf - fast - to - sen

1. the world of - fers thee There's joy with - out
2. the woods rust - ling low A - gain seize my

2. Herz mit er - neu - - - - - ter Ge

1. Flü - - - - - getn ent - eilt die

1. end 0 has - - - - - ten with
2. heart and new joys be

2. wait

1. Zeit

1. me!

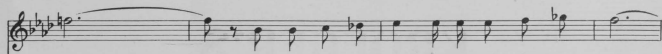
2. stow

..... an die Her - math ge - bührt an die Her - math ge -
 yes to lov'd ones at home yes to lov'd ones at

..... und doch liebt mein Sinn an die Her - math ge - bührt
 Yet thought will e'er turn to lov'd ones at home

..... Wohl wann dort sich las sig den Stab in der Hand
 Ah! hap - py tis thus with staff far to roam

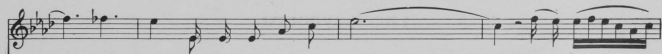
bannt..... Da schlägt mir ein Herz, und das Herz ist so reich.....



home,..... For me beats a heart to which naught will com - pare.....

Piano accompaniment for the first system, featuring a right-hand part with chords and a left-hand part with a bass line. The right hand includes fingering numbers (1-5) and a 'cresc.' marking. The left hand has a steady bass line with some grace notes.

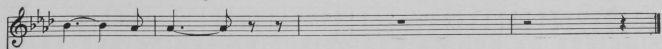
..... so reich und es schenkt mir die Welt..... und den Hin -



..... com - pare The earth and the heav - ens I... find.....

Piano accompaniment for the second system, featuring a right-hand part with chords and a left-hand part with a bass line. The right hand includes fingering numbers (1-5) and a 'cresc.' marking. The left hand has a steady bass line with some grace notes.

mel..... zu - gleich.....



im - ag'd there.....

Piano accompaniment for the third system, featuring a right-hand part with chords and a left-hand part with a bass line. The right hand includes fingering numbers (1-5) and a 'mf' marking. The left hand has a steady bass line with some grace notes.

KROEGER'S

Elementary Pianoforte Course.



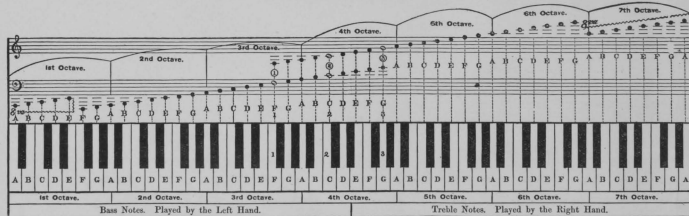
The Keyboard.

The Keyboard generally used in pianos has a range of seven and one-quarter octaves.

The first seven letters of the alphabet—A, B, C, D, E, F, G—are used for the names of notes. These are repeated in the same order, again and again, each letter belonging to a specially located key.

The letters A, B, C, D, E, F, G, represent the white keys on the Keyboard; the black keys are modifications of these, "sharps" and "flats." See diagram.

Diagram of the Keyboard.



① The whole note is placed here to call the pupil's attention to the fact that the fourth line is the Bass Clef line.

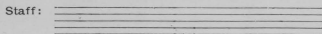
② Middle C. The pupil will notice here that the C on the first ledger line below the Treble Clef Staff is identical with C on the first ledger line above the Bass Clef Staff. Notice that the notes from

① to ③ in both Staves are also identical.

③ The Treble Clef line.

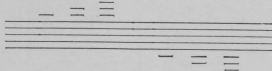
The Staff and the Clefs.

The Staff consists of the five lines and the spaces between the lines; upon these lines and spaces the notes are written.



Notes exceeding the compass of the Staff, either above or below it, are written upon extra lines called "leger lines" or upon the spaces between them.

Leger Lines above the Staff.



Leger Lines below the Staff.

The Clefs used in piano music are the Treble and Bass Clefs, frequently called the G and F Clefs.

(The word "Clef" is derived from the French word *Clef*, meaning Key, it being the Key by which the pitch of the various notes is indicated.)

The Treble Clef is called the G Clef because the sign itself is the outgrowth of an old-fashioned G, which music engravers have shaped by degrees into its present form. The final curve of this Clef encircles the second line, indicating it to be G.

Example:



The Bass Clef was an old-fashioned F, which by the engravers' art, as in the case of the G Clef, has been gradually altered to its present form. This Clef starts on the fourth line and two dots are placed on either side of this line, indicating it to be F.

Example:



Bars and Measures.

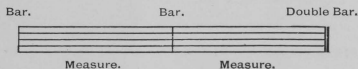
A Bar is a line crossing the Staff vertically in order to divide a piece into parts of equal length.

A Double Bar consists of two vertical lines crossing the Staff, and is always placed at the close of a piece. Sometimes it is placed at the end of a part in the course of a piece.

A Measure is the space enclosed between two Bars.

(Many musicians term a Measure a "Bar," though this is really incorrect.)

Example:



The Position at the Piano:

No. I.



Correct Position.

No. II.



Faulty Position.

The body should be straight, with no curve of the spine.

The head should be held erectly when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers.

The elbows should be held close to the body, never outward, even when the hands move to the extreme limits of the Keyboard.

The forearms should be held level.

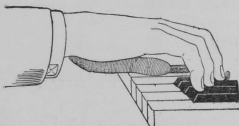
The wrists should be curved inwards, "facing" each other, and should always be held loosely. In certain positions they may be elevated a little.

The feet should be placed squarely upon the floor, except when using the pedals.

Avoid sitting too close to the pianoforte; the arms should be held as in No. I.

The hands should be level.

No. I.



Correct Position.

No. II.



Faulty Position.

The finger joints should be rounded; see cut No. I. Do not allow the finger to straighten out before striking, nor allow the first joint to bend inward while holding down the key; see cut No. II. These are faults which must be avoided under all circumstances.

Avoid all twisting of the body or elbows, and all stiffness of the hands or wrists. Also be careful not to twitch the mouth or the features, or to beat time with the feet.



The Touch.

The stroke should come entirely from the fingers or the wrist; never from the arm.

The "attack," or beginning of a piece or a phrase, must always be made from the wrist. This will impart a certain energy, full of interest to the hearer, which will be lacking when the key is struck otherwise.

The continuation (after the attack) should be made by the fingers entirely, in a passage which is to be played legato or smoothly. In staccato (or short, crisp) passages, the fingers and wrist are to be employed conjointly.

In the finger stroke the student should carefully preserve the rounded position of the joints.

The finger-tips should strike the white keys as near the centre, and the black keys as near the end as the length of the fingers will permit.

Do not permit the fingers to slide on the keys after striking them. They should remain where they strike. To do otherwise is to produce an uncertain tone.



FIRST STUDY.

In this study all the notes must be struck from the wrist; no finger action must occur. The object is to attain an attack.

The notes used in this study are called "whole notes."

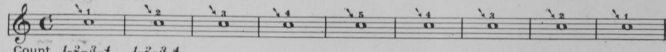
The sign **C** indicates $\frac{4}{4}$ time, i. e. each measure contains four quarter notes or their equivalent.

About one quarter of the value of each note should be deducted for the purpose of lifting the hand and striking the next note.

All notes marked with an arrow (\downarrow) throughout this work must be struck from the wrist.

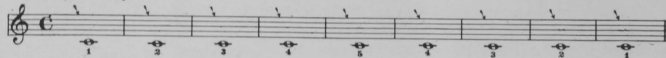
The fingering given is the "German" fingering, 1 being intended for the thumb and 5 for the little finger. Count aloud in the practice of each study until the time has been impressed upon the mind.

The right hand only.

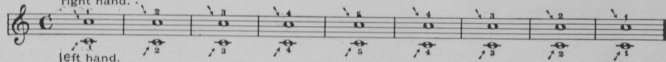


Count 1.2.3.4 1.2.3.4

The left hand only.



Both hands together.



SECOND STUDY.

The first note of this exercise must receive a wrist attack and the notes which follow must be played legato. A legato is obtained by raising the finger from a key immediately after the next key is struck.

The movement of the feet in walking is a good illustration of this, as one foot leaves the ground just as the next touches it. In all the studies throughout this work the hands should at first be practiced separately, very slowly, and with uniform strength (piano) raising the fingers freely from the knuckle joints. When each hand can thus perform its part smoothly at a slow tempo, accelerate the time until the study can be played as fast as the metronome indication calls for. At the appearance of the slightest hesitation or indistinctness, return to slow practice. When each hand is master of its part, practice both hands together.

The notes used in this study are called "half notes."

Each exercise should be repeated at least eight times.

If the study is repeated from A, the first note must not be struck from the wrist; but if it is repeated from B, the wrist movement must be used for the first note. All other studies are to be treated in a like manner.

Two dots placed before a double bar (as at A) indicate here a repetition from the beginning.
♩ = 92.

THIRD STUDY.

The notes used are "quarter notes.

The time is $\frac{3}{4}$, i. e. each measure contains three quarters or their equivalent.

The dot placed after the final half note in each exercise serves to add half the value of the note to its natural duration.

Observe that here the dotted half notes are equal to three quarter notes. A dot placed after any note is equal to half the value of the note; hence, a dotted quarter is equal to three eighths, a dotted eighth to three sixteenths, etc.

A dotted half equals three quarters.


A dotted quarter equals three eighths.

A dotted eighth equals three sixteenths.

Example:

FOURTH STUDY.

9

The notes are called "Eighth Notes" (eighth notes are frequently written detached, viz. ) but when a series of eighth notes are written, they are joined by a single line as in the following study.)

The time is $\frac{2}{4}$, i. e. each measure contains two quarter notes or their equivalent.

The student should practice slowly and notice that every tone is perfectly clear and distinct.

♩ - 192



Count 1

FIFTH STUDY.

This is the celebrated "Five-finger Exercise." The fourth finger requires close watching in order that it shall equal the others, in quality of tone. This is the weakest of the fingers and always must be carefully observed by the student.

The notes are called "Sixteenth Notes."

Repeat at least eight times without stopping.

♩ - 100



Count 1

SIXTH STUDY.

In this study, intervals of a third alternate with intervals of a second; an interval of a third is from C to E, D to F, or E to G; an interval of a second is from C to D, from E to F, and from F to G.

♩ - 144



Count 1

SEVENTH STUDY.

♩ - 166

EIGHTH STUDY.

♩ - 166

NINTH STUDY.

♩ - 144.

11

TENTH STUDY.

In this and in the succeeding study, the interval of the fourth in conjunction with intervals of the second and third is used. An interval of the fourth is from C to F or D to G. Avoid rocking the hand from side to side.

♩ - 144.

ELEVENTH STUDY.

♩ - 144.

TWELFTH STUDY.

The interval of the fifth, followed by smaller intervals, is found in this study.

An interval of the fifth is from C to G, D to A, etc.

♩ - 144.

THIRTEENTH STUDY.

♩ - 120.

FOURTEENTH STUDY.

♩ - 120.

FIFTEENTH STUDY.

13

♩ = 120.

3 5 3 1 4 3 3 4 3 5 3 1 4 3 3 4 3 5 3 1 4 3 3 4 3 5 3 1 4 3 3 4

4 1 3 5 2 3 4 5 4 1 3 5 2 3 4 5 4 1 3 5 2 3 4 5 4 1 3 5 2 3 4 5

5 3 4 1 3 3 4 3 2 5 3 4 1 3 3 4 3 2 5 3 4 1 3 3 4 3 2 5 3 4 1 3 3 4 3 2

1 4 5 3 4 4 3 3 4 1 4 5 3 4 4 3 3 4 1 4 5 3 4 4 3 3 4 1 4 5 3 4 4 3 3 4

SIXTEENTH STUDY.

♩ = 120.

3 5 1 2 4 2 3 1 3 5 1 2 4 2 3 1 3 5 1 2 4 2 3 1 3 5 1 2 4 2 3 1

3 1 5 4 2 4 3 5 3 1 5 4 2 4 3 5 3 1 5 4 2 4 3 5 3 1 5 4 2 4 3 5

5 1 3 3 1 3 3 4 5 1 3 3 1 3 3 4 5 1 3 3 1 3 3 4 5 1 3 3 1 3 3 4

1 5 3 4 5 3 4 2 1 5 3 4 5 3 4 2 1 5 3 4 5 3 4 2 1 5 3 4 5 3 4 2

SEVENTEENTH STUDY.

♩ = 120.

4 1 5 2 3 1 3 3 4 1 5 2 3 1 3 3 4 1 5 2 3 1 3 3 4 1 5 2 3 1 3 3

2 5 1 4 3 5 4 3 2 5 1 4 3 5 4 3 2 5 1 4 3 5 4 3 2 5 1 4 3 5 4 3

5 3 4 1 3 1 3 2 5 2 4 1 2 1 3 2 5 2 4 1 2 1 3 2 5 2 4 1 2 1 3 2

1 4 2 5 4 5 3 4 1 4 2 5 4 5 3 4 1 4 2 5 4 5 3 4 1 4 2 5 4 5 3 4

EIGHTEENTH STUDY.

Two staves are now introduced; music for the piano is usually written on two staves.

The rests ($\frac{7}{8}$) in the fourth and twelfth measures are called "eighth rests," and signify that the hand must be raised from the keys for the time of one eighth of the measure.

Practice each hand separately, and repeat the study at least eight times before both hands are joined together.

\downarrow - 132.

NINETEENTH STUDY.

The rests ($\frac{1}{4}$) used in this study are called "quarter rests," and signify that the hand must be raised from the keys for the time of one fourth of the measure.

\downarrow - 132.

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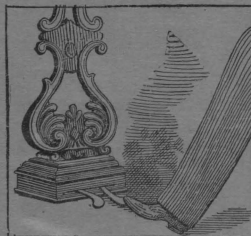
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