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TO EQUALISE THE FINGERS IN THE PERFORMANCE OF FOUR CONSECUTIVE NOTES.

ALLEGRO GIUSTO.

(A)

STUDIO. I. f

il basso molto marcato.

(B) *sempre f*

fz *fz* *fz* *fz* *fz* *fz*

(A) Place well first the three right fingers and the thumb on their respective strings - do not move at all the wrist in changing of position - keep the thumb well up, accentuate the first of the four semiquavers, and down very steadily in ~~A~~^B time, giving great equality to the passages - as for the left hand take the octaves with force and energy, place the hand rather high up, near the neck of the instrument, to find the strings E, D, C, B - B Extend gently the 3^d right finger to strike the distant sixths or octaves without deranging the

deciso.

(C) *sempre f'e marcato.*

fz *fz*

fz *fz*

pp *leggiero.*

cresc.

fz *fz*

f

riten. *fz*

hand nor moving the wrist,—give the left hand chords with force and in a decisive manner. (C) here,
for the left hand, observe what I have said above for the right, (letter A and B.)

ON SIXTH SUCCESSIVE NOTES.

MOLTO MOD^{to} E GRAZIOSO.

STUDIO

(A)

(B)

p dolce.

cresc.

f Gb.

f

f ben marcato e brill.

dim.

(A) This Studio must be performed with elegance and taste, and the Scales of Six notes given with much delicacy; taking great care to preserve in all of them the utmost equality, without any break in the many changes of position, and to accentuate lightly the notes with the sign > (B) Play all the right hand quavers very short and light—the octaves and chords of the left hand are also to be given soft and

The image shows four staves of musical notation for two voices. The top two staves begin with a dynamic of *pp*, followed by *p dolce ed elegante.* The first staff includes a grace note pattern with markings $\times 1 \times 12 \dots$. The second staff features a dynamic of *p* and a grace note pattern with markings $\times 1 \times 6 \dots$. The third staff begins with *cresc.* and ends with *rf*. The fourth staff begins with *dim.* and *pp*. The bottom two staves continue the musical line, with the bass staff showing a dynamic of *pp* and the treble staff showing *cresc.*, *de cresc.*, and *morendo.* The notation uses a mix of standard musical symbols and specific markings unique to the piece, such as grace note patterns and dynamic variations.

Sforzando without any sort of arpeggios, only, *acc.* to play a little the first note of each bar, to give the rhythm. (C) pay attention to the *Crescendo* and also to the decrescendo (D) diminish well the sound & end play with much delicacy..

PREPARATION TO THE SHAKE.

ALLEGRO CON BRIO.

(A)

STUDIO *p con delicatezza ma marcato.*

3. *f con fuoco.*

riten. *A Tempo.*

(B) *pp e marcato.*

il basso leggiero.

This Studio will prepare well the Harpist to the performance of the Shake, as it will give to the first finger and the thumb of the right hand, freedom and agility—Play each note equally, and do not allow the thumb, (as it is often the case) to be louder than the first finger—The bass *very, very light*, *without any sort of arpeggios*, (except when indicated) and with a graceful motion of the hand—(B)

The sheet music consists of five staves of piano music:

- Staff 1:** Shows sixteenth-note patterns in the treble and bass staves. Instructions include "1 x 1 x 1 x 1 x" above the treble staff, "f" dynamic, and "1 x 1 x" above the bass staff.
- Staff 2:** Shows eighth-note chords in the treble and bass staves. Instructions include "f" dynamic and "f" dynamic below the bass staff.
- Staff 3:** Shows sixteenth-note patterns in the treble and bass staves. Instructions include "p" dynamic, "f" dynamic, and "f" dynamic below the bass staff.
- Staff 4:** Labeled "(C)" and "cresc." Shows sixteenth-note patterns in the treble and bass staves. Instructions include "f" dynamic, "p" dynamic, and "f" dynamic below the bass staff.
- Staff 5:** Shows sixteenth-note patterns in the treble and bass staves. Instructions include "marcato.", "2 1 x 2", "1 x 1 x", "cresc.", "f", "p", and "f" dynamic below the bass staff.
- Staff 6:** Shows sixteenth-note patterns in the treble and bass staves. Instructions include "piu p", "dolciss.", "smorz.", and "riten: - - - -".
- Staff 7:** Labeled "(D)" and "accel - - -". Shows sixteenth-note patterns in the treble and bass staves. Instructions include "x x x x x x x x x x x x", "hr", "2 1 x 1", "2", "f", and "marcato.".

give force to the under notes and take care not to move the wrist, (C) mark much all the double note of the left hand, and pay attention to the *riten.*, and the decrease of the sounds, (D) the shake very fast, and brilliant, beginning piano, increasing to the greatest forte, and afterwards diminishing to pianissimo, the three minim chords of the left hand, much arpeggiated, giving full vibration to the lower C's.

ON OCTAVES.

ALLEGRO ASSAI, CON SPIRITO MA CON GRAZIA.

(A) *staccato.*

STUDIO 4.

B)

marcato.

1.1 The time of this Studio, must be very animated, the octaves being played very *staccato* and steadily, accentuating well all the octaves marked with the sign >) not bending, nor taking off too far the third finger at each note, but giving both notes well together, with a brisk and slight motion of the hand, paying attention to keep it close to the strings—the minims of the bass a little accentuated, while the under crotchets notes are to be played light and short. R¹ give force to the second right finger and keeps the hand steady.

The image shows a page of sheet music for piano, divided into four staves. The top staff begins with a dynamic of *p* and a bass note. The second staff starts with *rallent.* and ends with *(C) A Tempo.* The third staff features dynamics *espress.*, *fz*, *Fix E.H.A.*, *pp*, *leggieriss e scherzoso.* The fourth staff concludes with *mf e brillante.* The bottom staff begins with *cresc.* followed by *f*. It then transitions to a section marked *fuoco e marcato.* This section includes several *fz* dynamics and ends with *deciso.* The entire page is filled with dense musical notation, including various note heads and rests, typical of a classical piano score.

mark well the bass notes with the sign >. (C) here, nerve a little the hand and wrist, but gently and play with lightness and grace, the bass notes short and marked, but piano. (D) all the octaves with force and energy, keep the hands well steady, keeping them close to the strings, do not arpeggio, except the last chords which may be given with brilliancy and full vibration.

TO GIVE STEADINESS TO THE WRIST AND STRENGTH TO THE SECOND & THIRD FINGER.

ALLEGRO MODERATO.

(A)

STUDIO

5.

p molto tranquillo.

(B)

dolce e cantando

sost.

1.4) In this Studio, which will be found most excellent to equalise the fingers of the right hand, and to give proper strength to the 2^d and 3^d; the right wrist must remain *steady* and *motionless*, while the fingers *solely* are to act freely, and with as much equality as possible—I recommend the performer all through the Studio to pay particular attention to the 2^d and 3^d. right fingers, which I dare say, will be found weak, stiff, and unable at first to keep pace with the thumb and first finger; these 2^d and 3^d fingers must strike the note by the sole bending of the joints, and not by a jerk of the wrist—the semibreves and minims of the left hand to be very fit.

riten. - - - A Tempo.

The sheet music consists of five staves of musical notation for piano. The first staff begins with a treble clef, a bass clef, and a common time signature. It includes performance markings such as 'riten.', 'A Tempo.', 'piu p', 'Fix A', and 'tranquillo.'. The second staff starts with a treble clef and a bass clef, with a dynamic 'fz' and a tempo marking 'C'. The third staff begins with a treble clef and a bass clef, with a dynamic 'p' and a tempo marking 'ri'. The fourth staff begins with a treble clef and a bass clef, with a dynamic 'f' and a tempo marking 'ten.'. The fifth staff begins with a treble clef and a bass clef, with dynamics 'pp express.', 'sempre legatissimo.', 'cresc.', and 'dim.'.

tle arpeggiated and mark just enough to give them vibration during their respective value, the crotchet short., (B) the quavers up, marking the melody, well marked, the bass notes to be given with vibration and feeling., (C) here again, the melodic notes turned up must be given with much accent and expression; while the under notes are to be piano and equal take care not to move the wrist — The quavers at the Bass, very light indeed, without any sort of arpeggios whatsoever — Pay attention to increase or decrease the sounds as indicated!

ON GRACE NOTES.

ALLEGRETTO SCHERZANDO.

(A)

STUDIO 6.

p dolce e con gusto;
il basso molto legg.

B

pp
molto slacci.

con grazia.

(D).

p scherzando.

string.

cresc.

f

(A) Accentuate all the dotted crotchets to give them due vibration during their value and play very light and quick the small grace notes. — The whole to be performed Gracefully and playfully, the Bass very *staccato*, without any sort of arpeggios, the hand being rather turned up. (B) the little F's very light and quick, giving force to the following large E. (C) all the first lower A's of the bass, well marked; the other notes piano and equal; do not try to place at once all the three fingers and the thumb of the Left hand on the string, but play the first A of the bar independently and detached, and afterwards place the 2^d, 1st finger and the thumb. (D) the small notes always light and very quick, taking care to give accent to the following large notes with the sign =, the same all through the Studio.

1^o Tempo.

p tranquillo.

riten.

dim.

marcato.

A Tempo.

pdolce e legato.

riten.

con grazia.

pdolce e scherzando.

gva.

f

gva.

delicato.

piu p

pp

(E) the lower dotted minims A of the bass, much marked, the other piano and equal, take care to strike the double notes of the 2^d and 3^d left fingers without motion of the hand or wrist, but solely by the bending of the joints
 (F) the double turn is most difficult to perform, it wants a little jerk of the hand to replace quickly the thumb on the large note following the turn... play the turn very quick and light.

ON SCALES.

ALLEGRO GUSTO.

(4) The double turned up notes of the left hand, soft and light, while the single lower notes turned down are to be given (all through the studio) clearly and well accentuated, — this, will require much practice and will be of great service to the Harpist, and the Author will advise him to go through this Studio first with the left hand alone, which will not prove irksome, as the Bass combine by it

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various note heads, stems, and bar lines. Fingerings are indicated above the notes, such as 'x x 1 2 3 3 2 1 x x' and '2 1 x 3'. Dynamics like 'eres.' and 'f e brillante.' are also present. The bass staff in the first column contains the instruction 'il basso con gran forza.' The music concludes with a dynamic marking 'piu forte.' at the end of the second column.

self the melody and Harmony. (B) all the notes of the right hand Scales, very equal; take care in changing of position, (it is to say after each four contiguous notes) not to turn or move the wrist, and place in proper time (and with ease) the third finger in ascending scales; and the thumb in descending scales. (C) keep the hand and wrist very quiet and steady, while the thumb or the thumb and

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *grd*, *ff*, *p*, *piu p*, and *cresc.*. Articulations include *con fuoco.*, *x*, *v*, and *3*. Performance instructions like *grd*, *ff*, *p*, *piu p*, *cresc.*, and *x* are scattered throughout the page. The music consists of six staves, each with a different clef and key signature, representing the parts for Violin I, Violin II, Viola, Cello, Double Bass, and Double Bass.

finger slide! (D) pay attention to the crescendos and always remember to mark well the lower bass notes with the sign :.

ON ARPEGGIOS ACCOMPANYING A MELODY.

ALL' CON GUSTO E SEMPLICITA.

(A) *La melodia ben marcato.*

STUDIO 8.

dim.

pp

p

dim.

cresc.

agitato.

Fix A \sharp

dolce.

G \sharp D \sharp

rall.

p con espress.

(A) The upper turned notes with the right thumb, to be well accentuated, and played with taste and feeling, while the Arpeggios under are to be given with freedom, equality and agility. — the wrist must not be rested too heavily on the sounding board, in order not to prevent the quick changes of position, in ascending, or descending.

A Tempo.

(B)

p tranquillo e leggiero.

cresc.

(C) *f*

gta.

p

riten. - - - *Tempo.*

p dolce.

B With great equality and neatness. (*C*) mark well the notes with the right thumb—the Bass steady.

x

dim.

pp

marcato e brillante.

v v v v

v v v v

x 2 1 3 2 1

f

(D)

pp

cresc-

en

do

gva.

ff

x 1 2 3

(D) mind the Crescendo and mark well the notes of the third right finger.

BOCHSA, 18 STUDIES, BK. I.

(A & P. 8183.)

TO GIVE STRENGTH AND FREEDOM TO THE THIRD FINGER.

ALLEGRO SCHERZANDO.

(A)

STUDIO { *p tranquillo.* 9.

(B) *rall.* - - - A Tempo.

cresc. > - - - *dim.* *p con gusto.*

dolce.

(C) *f marcato.*

(A). This Studio will be found of great service to give strength, freedom and agility to the third finger. Great attention must be paid, in striking the notes with the third right finger, not to move the hand or wrist, nor to disturb the position of the other fingers, which are to be placed on their respective strings only after the three notes of the 3^d finger are played, although they must be kept ready close to their respective strings - The Left hand a little arpeggiated to give necessary vibration to the dotted minims - (B) mind the RALL. which has a good effect, if performed with taste. (C) same observation here.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic *f* and includes fingerings like 3 3 3 3 and 2 1 x. The second staff starts with *f marcato.* and includes fingerings like 3 3 3 2 1 x and 3 3 3 3 3 3. The third staff begins with *p* and *marcato ma piano.* The fourth staff begins with *fz* and *dolce.* It includes fingerings like 3 3 3 3 3 3 and 2 3 3 3 3 3, and dynamics *pp dolciss.* and *p e leggiero.* The fifth staff begins with *marcato.* and includes fingerings like 1 3 3 3 3 3 3 and 2 1 2 2 3 2, with a dynamic *p dolce.*

for the left hand that what I said before for the right, only the performer will require good practice to strike with ease the three notes with the third left finger, on account of the left wrist not been rested on the sounding board as the right hand. (D) mark well the upper notes and keep the hand very steady (E) the notes with the left thumb, to be played gracefully, with the fleshy part of i.e. the hand being extended and the fingers turned up.

TO GIVE STRENGTH AND AGILITY TO THE FIRST AND SECOND FINGER.

(alla Scotezza)

ALLEGRETTO CON MOTTO

STUDIO

(A)

10.

(1) The whole, quick, and very light, keep the hand quiet and pay attention to the 2^d right finger, which must unite well with the 1st finger and the thumb—the same when the third right finger acts—the triple notes of the bass, very staccato and light giving a somewhat accent to the lower single notes and octaves.

The sheet music consists of six staves of musical notation for piano. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The first staff features a series of eighth-note patterns followed by dynamic markings *f*, *p.*, *f*, *p.*, *f*, *f*, and *f*. The second staff continues the pattern with dynamic markings *p* and *f*. The third staff begins with a bass clef, a key signature of one sharp, and common time. It contains a dynamic marking *p e legg iero.* The fourth staff starts with a treble clef, a key signature of one sharp, and common time, featuring a dynamic marking *1x13*. The fifth staff begins with a bass clef, a key signature of one sharp, and common time, with a dynamic marking *1x13*. The sixth staff begins with a treble clef, a key signature of one sharp, and common time, with a dynamic marking *1x13*. Below the first two staves, the instruction *riten.* is written above a dashed line, and *A Tempo.* is written below it. The third staff has a dynamic marking *sempre p*. The fourth staff has a dynamic marking *cresc.* The fifth staff has a dynamic marking *1x12*. The sixth staff has a dynamic marking *pp*. Fingerings are indicated throughout the piece, such as '3' under a note in the fifth staff and '3' under a note in the sixth staff. Articulation marks (>) are also present.

(B) Extend the 3^d left finger in opening well the hand, keeping as much as possible, the left thumb near the upper notes. In extending the third right finger do not alter the hand position, and keep well the first finger and the thumb together.

f *p* *brillante.* *f*
sempre più forte.
fff
rall. *Lento. (C)*
dim. *ff* *pesante ff*

C. Very slowly and Pomposo, and the chords much arched.

End of Bk. I.