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PREFACE.

ALTHOUGH the harmonium is slowly growing in favor with the public, its capabilities are at present very little known and greatly under-estimated. It appears to be the idea generally that any one who can play the pianoforte or the organ is therefore properly qualified, *without special study or tuition*, to play the harmonium. But it might just as reasonably be said that a fine violinist must necessarily be a good violoncello-player, or that a first-rate performer on the oboe should be an equally good bassoon-player. It is highly improbable, however, that the reader will be inclined to admit either of these propositions.

The harmonium, like the organ, possesses the power of sustaining the sounds; but, *unlike* the organ, it can sustain them at varying degrees of intensity, according to the will of the performer, and without necessarily altering the combinations of the draw-stops. It is, in fact, capable of the most refined expression, and in this respect closely resembles the human voice. The only points of similitude between the organ and the harmonium are the key-board and the draw-stops. The same method of fingering, too, is common to both. In every other respect there is no resemblance whatever, the treatment required by each instrument being totally different.

Constant practice of a sustaining keyed-instrument tends to induce a sluggish touch, to overcome which it is exceedingly desirable that a judicious course of pianoforte practice—which will be found to strengthen the fingers, and render them supple and agile—should precede, or run side by side with the study of the harmonium. For this purpose the “Pianoforte” Primer of this series is strongly recommended.

The harmonium is suitable for solo performances or orchestral purposes, and forms an admirable accompaniment for voice or instrument.

It is to be regretted that so few musicians are acquainted with the capabilities of the harmonium; were they aware of the variety of beautiful effects to be produced, it is not too much to say that they would, where possible, eagerly avail themselves of the resources which the instrument offers.

To the composer of instrumental music the harmonium is simply invaluable.

It is scarcely necessary to say that it will be greatly to the student's advantage if his studies be superintended by a competent teacher.

Figs. 1, 2, 3, 4, 5, 6, 7, 8, and 10 have been drawn specially for this work by Mr. Edward R. Barrett, for whose valuable assistance the Author here tenders his acknowledgments.

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*The Rudiments of Music are not given in this work, as the Student is presumed to have made himself familiar with them before commencing the study and practice of the **H**armonium.*

(See "Rudiments of Music" Primer: W. H. CUMMINGS.)

THE HARMONIUM.



SKETCH OF THE FREE REED.

THE harmonium is one of a large family of instruments owing their origin to the invention or, more properly speaking, the revival of the *free reed*.

The production of sound by the vibration of an elastic tongue has many claimants to its invention; foremost among whom may be mentioned Kratzenstein, a German, living at St. Petersburg in the reign of Catherine II., and Grenié, a Frenchman. The former applied the free reed to certain organ stops; the latter constructed two free reed instruments, called by him "*Orgues expressives*," in the year 1810, which were sent to the Conservatoire des Arts.

But the free reed, in various forms, notably in those of the Chinese organ and the Jew's harp, was in existence long before its application by Kratzenstein and Grenié.

The Jew's harp (many years ago known by the name of *crembalum*, also called *biambo* by the Greeks of Smyrna), is an early form of the free reed, and was known as far back as the year 1619, possibly earlier even than that.

The *cheng*, or Chinese organ, which is still in use, claims precedence in point of age; and it is even asserted by the Chinese that in the time of Confucius, who died about 479 B.C., the *cheng* was used in the religious rites which were performed in his honor. Be this as it may, the instrument is undoubtedly of high antiquity, and its original form has undergone very slight modification. The *cheng* contains a number of tubes of bamboo reed (generally 13, 17, 19, or 24), placed upright in a calabash. The calabash serves the purpose of an air-chest, and has a spout or mouthpiece attached to it. Each tube is provided with a metal tongue, and has also an aperture which, except when stopped by one of the fingers, effectually prevents the tube from sounding. Formerly the *cheng* was tuned to the following notes:—



It will be perceived that these notes yield the intervals of the chromatic scale. The modern instrument gives the pentatonic scale:—



It was on seeing the *cheng* that Kratzenstein, who was an organ-builder, conceived the idea of applying the free reed to the organ. This has since led to many very beautiful registers in that kind of instruments.*

But the man who first thought of using the free reed in the form in which it is now employed in the harmonium, *i.e.*, independently of the tube, was far in advance of Kratzenstein. It would be exceedingly interesting to know who was the author of this employment of the free reed, and what suggested the idea. The only information which it appears possible to obtain, however, is that a small instrument, called "Mundharmonica," made its appearance at a fair in one of the minor towns of Germany, probably about the same time that the free reed was introduced into the organ. The instrument consisted of a metal plate having oblong apertures in it, over which were placed metal springs or tongues. Each tongue was fixed at one end to the plate, and was so placed that its other end could vibrate freely through the aperture. The tongues were made to vibrate by means of the breath; and the novelty and extreme simplicity of the instrument, combined with the pleasing character of its sound, made it exceedingly popular. In an improved form, and under the name of "Æolina," it was subsequently introduced to an English public at the Royal Institution, in May, 1828, by Mr. Wheatstone (afterwards Sir Charles Wheatstone). The accompanying figures represent several forms of the instrument made by him. The chords they yield are placed above the figures.

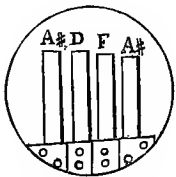
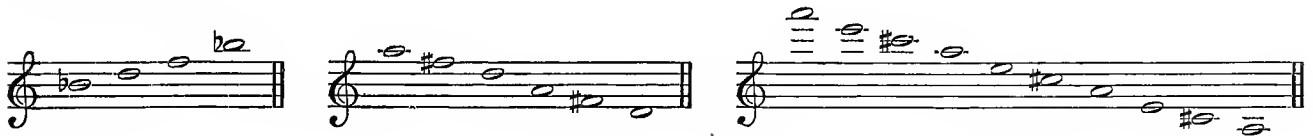


FIG. 1.

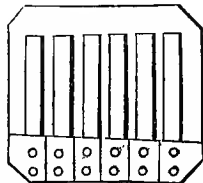


FIG. 2.

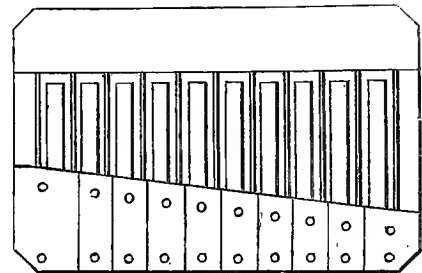


FIG. 3.

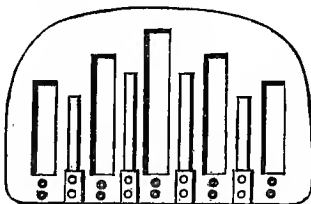
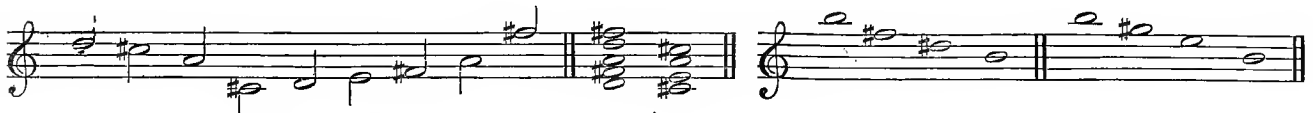


FIG. 4.

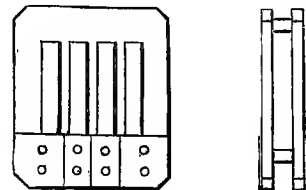


FIG. 5.

In Fig. 4 it will be seen that the tongues were placed on *both* sides of the plate; so that expiration would produce one chord, and inspiration another. The same result was attained in Fig. 5, two plates being employed instead of one.

* For a list and a description of most of these registers see "The Organ" Primer, of this Series, by Dr. Stainer.

Fig. 6 represents another form of the Mundharmonica (of foreign manufacture), which is still in use as a toy-instrument. Each side gives two series of notes—one by Expiration and another by Inspiration, as shown below:—

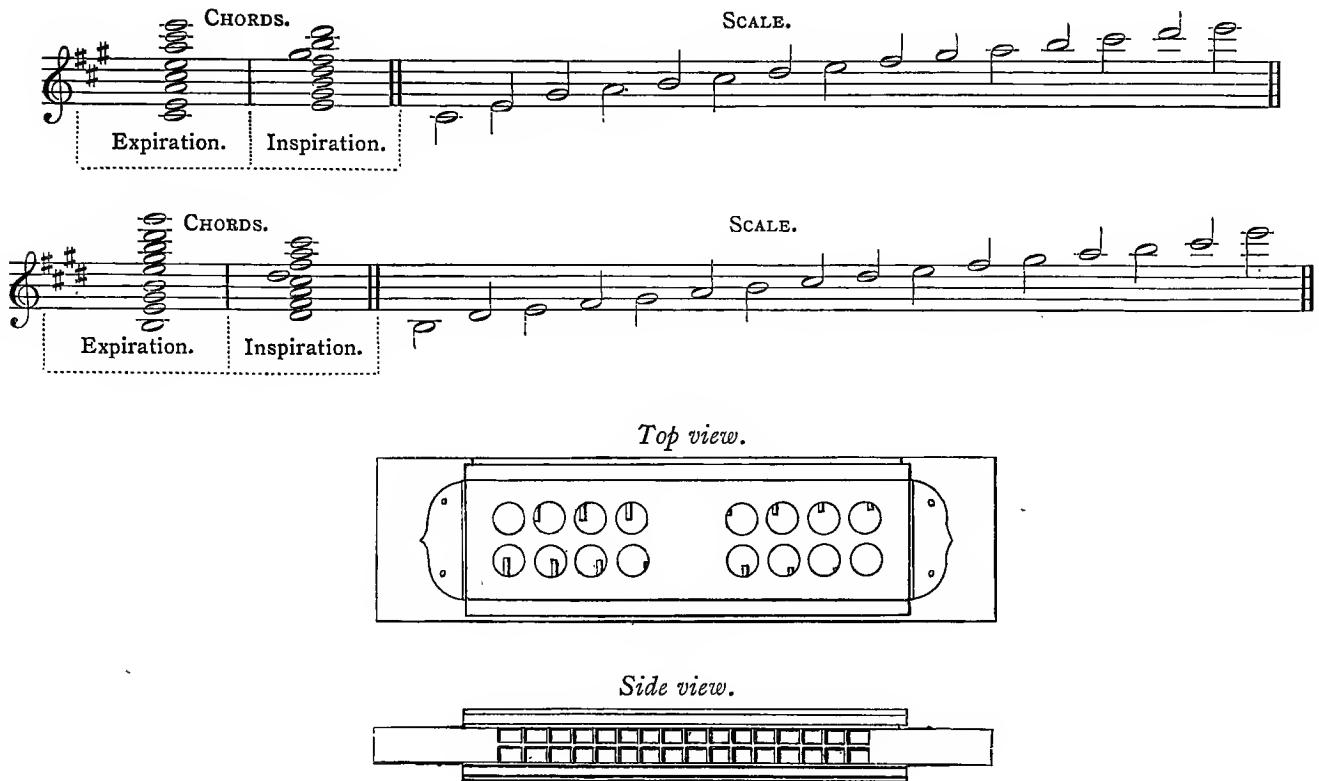


FIG. 6.

We have no direct evidence as to what suggested Grenié's *orgue expressif*, mentioned at the commencement of this sketch; but the instrument so named appears to be the first in which bellows were combined with the free reed to form a distinct musical instrument. The *orgue expressif* consisted of a single set of reeds of five octaves compass, and it had four bellows joined together in pairs. We may infer from the compass that both hands were used in playing upon the key-board. This inference is strengthened by the fact that the instrument was essentially *expressive*; we are therefore justified in assuming further that the wind was in direct contact with the reeds, and that the performer's feet were both required to keep the column of air constant. Here, then, in principle, we have the harmonium proper; though, no doubt, the instrument differed greatly in construction, and was in every respect vastly inferior to the harmonium of the present day.

The *orgue expressif* paved the way for an immense number of instruments constructed on the free reed principle, only a very few of which we have space to refer to.

The "Organo-violine" was invented by Eschenbach, of Königshofen, in Bavaria, about the year 1814. After this came the "Æoline," invented by Schlimbach, of Ordruft, in 1816; and the "Æolodicon," by Voit, of Schweinfurt. These were succeeded by the "Phys-harmonica," invented by Anton Hackel, of Vienna, about 1821. The compass of the latter instrument was six octaves, and the reeds, which were placed *outside* the wind-chest, were set in vibration by *inspiration* instead of *expiration*.

Then came the "Æolomelodicon," by Brunner, of Warsaw, with brass tubes over the reeds; the "Æolsklavier," by Schortmann, of Butteltstädt, about 1825; and the "Æolophon" of Day and Münch, which was patented in London, June 19, 1829. In the last-named instrument, attempts were made to alter the form of the reed, and tubes of various sizes and shapes were introduced to modify the sound.

It is an interesting fact that on the same day the æolophon was patented, a patent was also taken out by Wheatstone for a most ingeniously constructed instrument called by him "Symphonium," of which the Concertina, also invented by him, was a modification.

In the symphonium the apertures, over which the reeds were placed, were closed at the back by valves or pallets, which effectually obstructed the passage of the air. These valves were opened by means of studs, or keys, placed on both sides of the instrument.

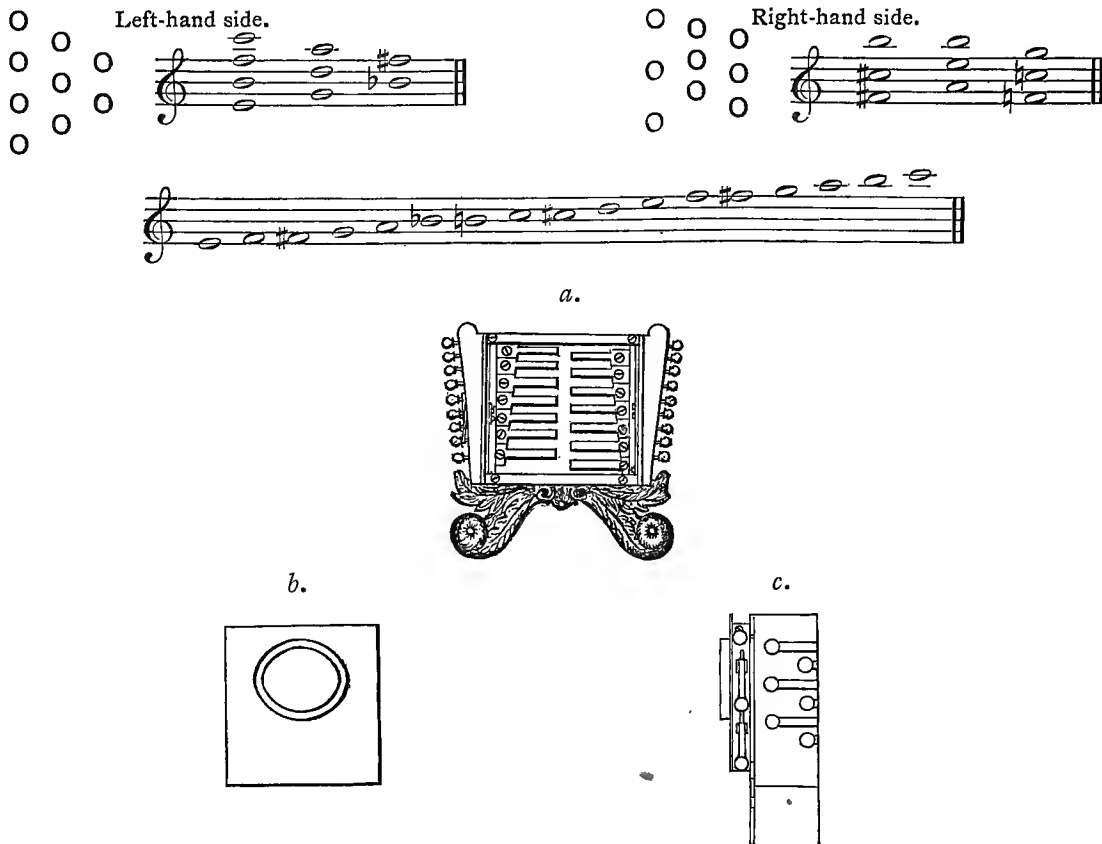


FIG. 7.

At *a* the reeds are shown, the front of the wind-chest being, of course, removed. *b* is the front plate, with aperture against which the mouth was placed. *c* is a side view, showing positions of the little ivory keys and *embouchure* or mouthpiece.

Florid passages in single notes could be played upon the symphonium with ease; and full chords like those in the following passage were practicable and effective:—



The instrument was, however, extremely fatiguing to the performer, and has, in consequence, long ago sunk into disuse. The symphonium was, of course, made in various sizes and shapes, Fig. 7 (page 10) being a correct drawing of one of the smaller ones.

The Seraphine is supposed to have been invented by Green; but the oldest patent is dated July 20, 1839, and was taken out by Myers and Storer.

To Alexandre Debain must be ascribed the credit of bringing the harmonium (so named by him) to a far greater state of perfection than any of his predecessors. His first patent was taken out in Paris, and is dated August 9, 1840.

The invention of the Expression in its present form, and without which no harmonium can be considered complete, is attributed to the Alexandres.

The Percussion action has several claimants, viz., Martin, of Paris, 1842; Kaufmann, of Dresden, date unknown; Daniel Chandler Hewit, whose patent is dated November 9, 1844; and Joseph Storer, patent dated June 27, 1846. In point of date, however, Martin appears to claim precedence, and is, in fact, usually accredited with the invention.

It is worthy of notice that, since 1840, the harmonium has, in principle, though with slight differences of detail, retained the construction originally given to it by Debain.

The most important addition which has been made of late years is the "Double Expression," invented by Victor Mustel, of Paris, a brief description of which will be found in another part of this Primer.

Mustel's harmoniums, for exquisite blowing, for perfection of mechanism and workmanship, and for beauty of *timbres* of the registers individually, are, without doubt, unequalled. A very high pitch of excellence, however, has been attained by a clever and ingenious English manufacturer Gilbert L. Bauer, whose instruments are remarkable for the simplicity of their mechanism, and the variety of *timbres* of the various registers.

CONSTRUCTION OF THE HARMONIUM.

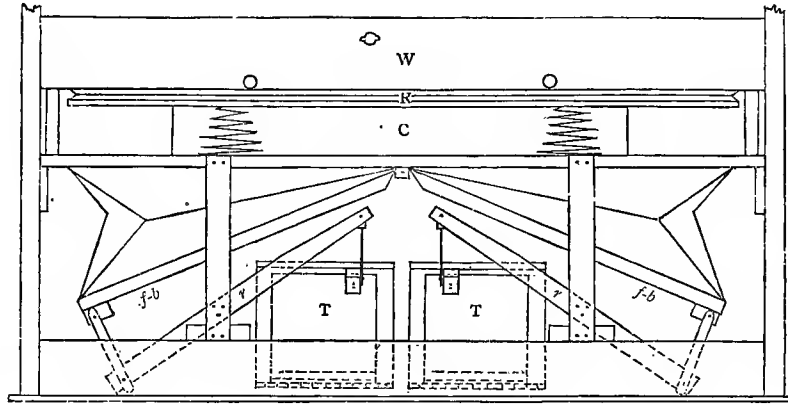


FIG. 8.

The wind apparatus consists of four parts: the *feeders*, the *chimneys*, the *wind-chest*, and the *reservoir*, the whole forming what is called a *horizontal bellows*.

The *feeders* are usually wedge-shaped in form, and are attached on their upper part to a thick board, called the *middle board*, stretching horizontally across the whole length of the instrument. The bottom boards of the feeders are perforated with a number of circular apertures for the admission of air from the outer atmosphere. These apertures are covered internally by flaps or *valves* of leather, which allow entrance to the air but prevent its egress. Springs are generally placed inside the feeders to accelerate the fall of the bottom boards, and consequently to facilitate the filling of the feeders with air. Every harmonium has two feeders.

The *chimneys* are upright oblong channels, or trunks, for conducting the wind, and serve to connect the feeders with the wind-chest. In some instruments the chimneys are separated and placed at the ends; in others they are joined together and placed in front.

The *wind-chest* is a long and wide box extending across the instrument horizontally from end to end. In the center of the bottom board is a large rectangular opening communicating with the reservoir beneath. On the upper or under side of this opening is a pallet, called the *expression pallet*, which, when required, shuts off the reservoir from communication with the wind-chest. The pallet is closed by means of a spring. There are also a number of small circular apertures, similar to those in the boards of the feeders, through which the air enters from the chimneys. These apertures are covered above with movable strips of leather.

The *reservoir* is attached to the under-board of the wind-chest. It has folding sides, called *ribs*, and expands downwards when wind is urged into it. Strong spiral springs are placed underneath, their force being exerted upwards in such a way as to propel the air out of the reservoir into the wind-chest.

The boards of the feeders are attached to the ends of levers, termed *cross-bars* or *rockers*, the opposite ends of which are connected with the *treadles* or *foot-boards*.

The upper-board of the wind-chest, called the *bellows-board* or *pallet-board*, has rectangular apertures cut in it, the number of the apertures corresponding to the number of rows of vibrators. Each aperture is covered internally by a separate pallet, which is closed by means of a spring, and opened by means of a *draw-stop*.

The wind is here divided into separate columns, a column being required for each half-set of reeds.

The upper surface of the bellows-board is partitioned off, in the direction of the length of the instrument, into long shallow compartments, one compartment for each pallet. On the surface of the ridges which separate and entirely surround the compartments, rests a large box, technically termed the *pan*, outwardly similar in form to the wind-chest, but internally divided into two distinct sets of compartments. The lower compartments are large chambers exactly corresponding, except in point of height, to those on the surface of the bellows-board, over which they are made to fit accurately. The upper compartments are small transverse grooves or *channels*, varying in size, and somewhat in shape, according to the *timbre*, or color of tone, required. Here the wind is sub-divided into still smaller columns, a separate column being necessary for every reed. Each lower compartment has its own series of channels above it. Every channel has two openings, one above, communicating with the outer air, and another below, opening into one of the large chambers.

The reeds are placed at the top of the large chambers, and immediately below the channels.

The upper openings of the channels are covered outwardly by pallets placed in connection with the keys. One pallet usually covers several openings. A harmonium with from one to three rows of vibrators requires only one set of pallets, which are generally placed under the front part of the keys. A harmonium with from four to seven rows of vibrators usually has only two sets of pallets, the second set being placed under the back part of the keys. The front pallets are hinged with strips of leather to the ends of levers, called *stems*, the opposite ends of which are acted upon by the keys. These pallets cover what is called the *front organ*. The back pallets are generally hinged to the extreme ends of the keys themselves, and cover what is called the *back organ*.

A key is an ordinary lever, having its fulcrum differently placed according to the requirements of the instrument. In small harmoniums the fulcrum is placed at the back end of the key; in those of larger construction it is usually placed at or near the center.

The mechanism by which the pallets of the bellows-board are opened is called the *draw-stop action*. Each handle or knob, which appears immediately in front of the performer, is fastened to a rod, at the far end of which is attached, by means of a pin, an upright lever, whose arms are unequal and placed at an obtuse angle. The lower arm slides on a horizontal square metal plate, which is hinged to a little block fixed on the upper surface of the pan. Under the plate, and running through the pan, is an upright metal pin, termed a *plunger*. (Sometimes a wooden *sticker* is substituted.) Occasionally the plunger is made to act directly upon the bellows-board pallet; but more usually some mechanism of a more or less simple character intervenes. This mechanism takes almost as many different forms as there are makers. A description is therefore necessarily omitted.

Having described the principal mechanism, we will now briefly trace the *action* of the various parts.

THE DRAW-STOP ACTION.

On pulling out a draw-stop, the upper arm of the lever follows the rod—the lever, of course, turning on its axis—and brings the lower arm from an oblique to a vertical position. In thus describing the segment of a circle, the lower arm slides upon and forces down the metal plate, the plate pushes the plunger, and the motion of the plunger is transmitted to the bellows-board pallet.

The action of the *expression stop* is reversed, the expression pallet being *closed* by the pulling out of the draw-stop.

THE KEY ACTION.

On depressing a key, *k*, the front part pushes down one end of the stem, *st*, the other end of which consequently rises and carries with it the pallet, *p*. The openings above the channels corresponding to the particular key depressed are thus uncovered. If now, while key and pallet are in this position, the bellows are brought into action, the wind rushes up to the reeds and makes its exit through the upper openings of the channels. The moment the key is released the pallet falls and covers the channels, and the wind is prevented from escaping.

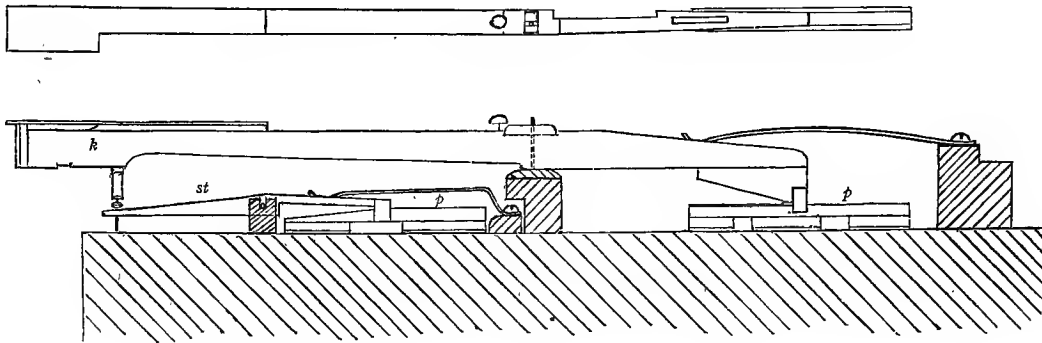


FIG. 9.

THE BELLOWS ACTION.

When the foot is placed upon one of the treadles, *t* (see Figs. 8 and 10), and the necessary amount of force exerted, the treadle pulls down one arm of the rocker, *r*; the other end consequently rises and pushes up the feeder-board, *f-b*. The reverse action takes place when pressure is removed from the treadle, the latter rising while the feeder-board falls.

Now the feeder in its position of rest is always fully charged with air. As the feeder-board is raised, the compression which ensues causes the leather valves to close tightly over the apertures. The column of air is thus lifted and propelled upwards through the chimney, *c*, and into the wind-chest, *w*. As the feeder-board descends, the valve at the top of the chimney falls, and prevents the air in the wind-chest from returning to the feeder. Simultaneously the valves of the feeder-board are raised, and the air from without flows into and refills the feeder.

But the air on reaching the wind-chest is stopped from proceeding upwards by the pallets, *p, p, p, p*, of the bellows-board. It is therefore necessary to pull out one or more of the draw-stops before the wind can reach the reeds.

Now when the expression stop is *drawn*, the reservoir, *R*, is shut off from communication with the wind-chest. The whole column of air between the feeder and the reeds is then directly under the performer's control; and the slightest variation of pressure upon either treadle produces a corresponding variation in the strength of the sound.

When the expression stop is pushed *in*, wind-chest and reservoir are placed in direct communication with each other, and the wind then rushes into and inflates the reservoir. Independently of the pressure exerted by the performer's feet, there is another force constantly at work, viz., *the combined action of the spiral springs*. The wind, now proceeding from the reservoir instead of directly from the feeder, rushes up to the vibrators in one continuous and unvarying stream. Under these conditions the performer has no control whatever over the wind, and is consequently unable to vary the strength of the sound.

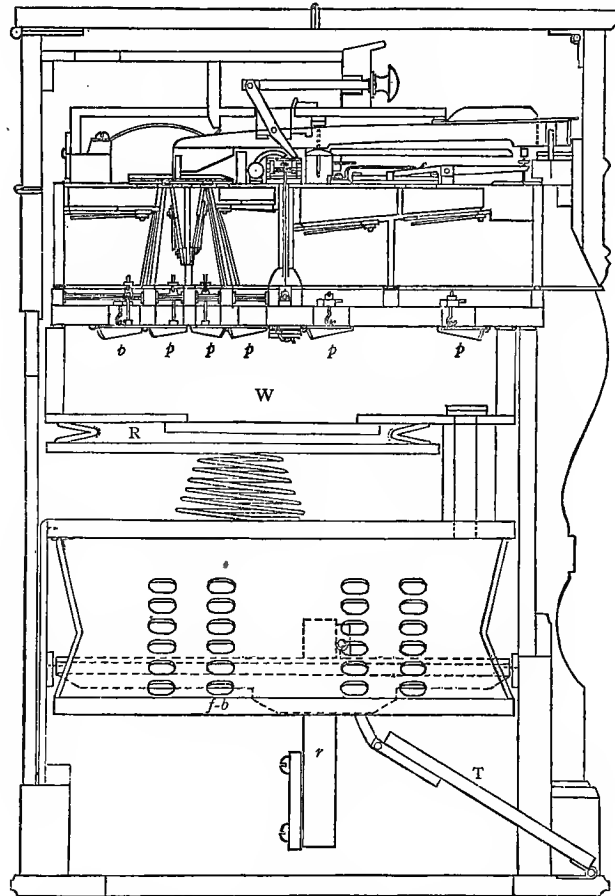


FIG. 10.

THE GRAND JEU.

In a harmonium containing two or more sets of reeds, there is usually some mechanism which enables the performer to bring into action, by one movement, several complete registers, independently of the respective draw-stops. This is generally effected by means of a horizontal iron roller, placed on the surface of the pan. From the roller project, at right angles to its axis, a number of curved arms or prongs, the extremities of which rest upon the metal plates before described. From the middle of the roller projects a single curved prong, the extremity of which is placed *underneath* a metal plate specially provided for it. The draw-stop lever slides upon and presses down the central plate; the roller is thereby partially turned round, the upper prongs depressing their respective plates, and thus causing the bellows-board pallets to open. This combination arrangement, called *Grand Jeu*, is actuated in three different ways:—sometimes by a draw-stop, at others by a knee-lever, and occasionally by a heel-lever placed between the treadles.

THE PERCUSSION ACTION.

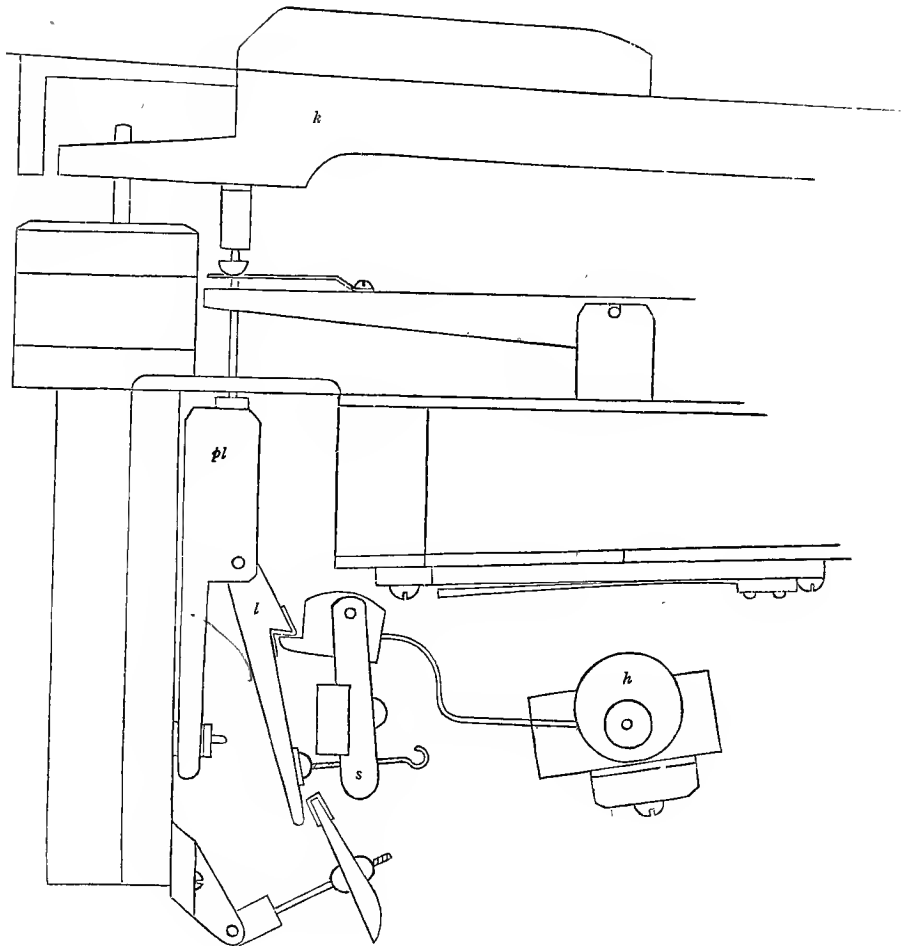


FIG. II.

This consists of a series of hammers, similar to those of the pianoforte, which, by means of suitable mechanism, are made to strike the tongues of the reeds immediately the keys are depressed. The mechanism is shown in the annexed drawing, where *k* is the key, *pl* the plunger, *l* the lever, *s* the set-off, and *h* the hammer. It will be seen that when the plunger is depressed by the key, the lever catches against a projection at one end of the hammer, and thus causes the far end to rise. The lever then escapes, and the hammer immediately drops to its original position. The percussion acts upon one set of reeds only, viz., No. 1 throughout.

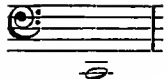

THE MECHANICAL AND PNEUMATIC FORTES.

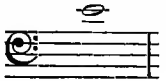
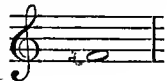
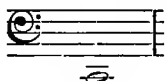
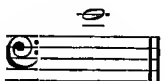
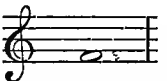

The reeds forming the back organ of the harmonium are usually covered by a kind of box which has the effect of subduing the sound very considerably. The top of the box is closed by movable shutters. These shutters sometimes *slide* from over the openings, at others they are made to *revolve* like the shutters of an organ. When *mechanical fortes* are used, the shutters are moved either by draw-stops or knee-levers. When the *fortes* act *pneumatically*, draw-stops alone are used. In the latter case each draw-stop opens a pallet in the wind-chest, and thus allows a column of air to be forced up through a suitable channel to a small bellows, called a *pneumatic lever*, placed above the keys. The bellows is connected with the shutter or *louvre*, and on being inflated causes the shutter to partially revolve. The action of the shutter, therefore, entirely depends upon the pressure exerted upon the treadle. This is the most perfect form of swell hitherto introduced into the harmonium. There are always two draw-stops for the *fortes*—one for the treble, and another for the bass.

THE DOUBLE EXPRESSION.

This, undoubtedly the most useful addition to the harmonium, was invented by Victor Mustel, of Paris. The mechanism is under the control of two knee-levers, one for the treble, and the other for the bass. When the levers are *closed*, the blowing is precisely similar to that of any other harmonium; but when *released* from their catches, expression is rendered impossible, and the utmost pressure exerted upon the treadles will produce nothing beyond a monotonous *piano*. On the levers being *pressed open* to their fullest extent by the knees, expression is again brought into play, and the power of the instrument appears as if it could be increased to an almost unlimited extent. The chief advantage, however, of the double expression apparatus, is the power, placed at the performer's command, of obtaining expression from either half of the instrument *independently* of the other half.

THE KEY-BOARD.

The compass of the key-board or manual is five octaves, viz., from CC  to c⁴ .

The bass and treble portions of the instrument are internally separated, the division taking place between e¹  and f¹ . The bass therefore extends from  to , and the treble from  to .

THE DRAW-STOPS.

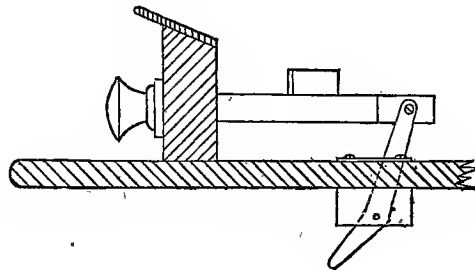


FIG. 12.

The draw-stops are ranged in a horizontal row in front of the performer, usually above, but occasionally below the key-board.

There are two kinds of draw-stops, Sounding and Mechanical or Accessory.

The stops on the left-hand belong exclusively to the bass, those on the right-hand to the treble.

Usually, the two stops "*Grand Jeu*" and "*Expression*" occupy a central position, and the "*Forte*" stops are placed at the two extremities of the row.

Manufacturers generally adhere to one particular arrangement of what may be called the *foundation* stops of the harmonium. These stops are eight in number—four on the left, and four on the right—and act upon the four principal sets of reeds. To every complete register, therefore, there are two draw-stops, the knobs of which are usually numbered from 1 to 4, in the direction from the center towards either end of the row.

A harmonium which contains one row of vibrators only, does not require draw-stops to bring the reeds into play. Beyond one row, however, draw-stops become a necessity.

The following examples show the order in which the draw-stops are usually arranged by the best makers. Instruments of four different sizes are here represented :—

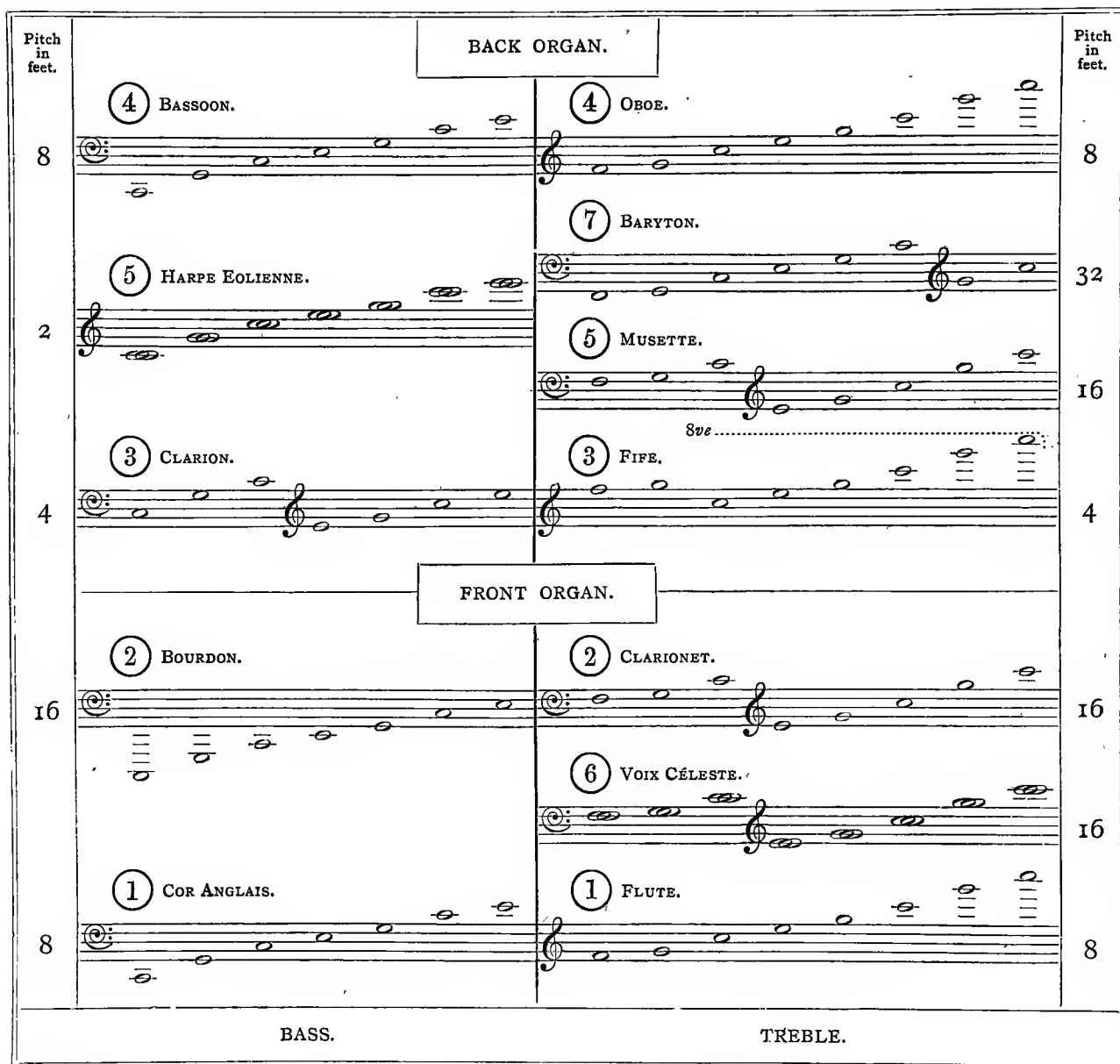
(1) ONE ROW OF VIBRATORS.		
Forte. ①	Expression. E	Forte. ①
Pitch = 8 feet.		

(2) TWO ROWS OF VIBRATORS.							
Forte. ①	Bourdon. ②	Cor Anglais. ①	Grand Jeu. G	Expression. E	Flute. ①	Clarionet. ②	Forte. ①
16		8	{ Pitch in feet. }		8	16	

(3) FOUR ROWS OF VIBRATORS.											
Forte. ①	Bassoon. ④	Clarion. ③	Bourdon. ②	Cor Anglais. ①	Grand Jeu. G	Expression. E	Flute. ①	Clarionet. ②	Fife. ③	Oboe. ④	Forte. ①
8		4	16	8	{ Pitch in Feet. }		8	16	4	8	

(4) SEVEN ROWS OF VIBRATORS AND PERCUSSION.																	
Pneumatic Forte. ①	Harpe Eolienne. ⑤	Bassoon. ④	Clarion. ③	Bourdon. ②	Cor Anglais. ①	Percussion. ①	Grand Jeu. G	Expression. E	Percussion. ①	Flute. ①	Clarionet. ②	Fife. ③	Oboe. ④	Musette. ⑤	Voix Céleste. ⑥	Baryton. ⑦	Pneumatic Forte. ①
$\frac{2}{2}$		8	4	16	8	{ Pitch in Feet. }		8		16	4	8	16	$\frac{16}{16}$	32		

DIAGRAM showing the Compass and Pitch of the registers, and their internal arrangement; also the longitudinal division of the instrument into Front and Back organs, and the transverse division into Bass and Treble.



The qualities, or *timbres* of the various registers are to a great extent the result of the positions in which the vibrators are placed, the registers of the front organ being always more or less *round* and *fluty*, and those of the back organ more or less *thin* and *reedy* in character.

As no two harmoniums are precisely alike in *timbres*, it is impossible to draw up a table setting forth accurately the qualities of the registers individually. A table is here given, however, which may be considered approximately correct. A few hints are also added as to the general uses of, and methods of combining, the various registers, which the student will find useful when arranging music not originally written for the harmonium.

QUALITIES AND USES OF THE REGISTERS.

- | | | |
|-------|---------|--|
| Bass. | Treble. | |
| ① | ① | Round and fluty, moderately full, and prompt in speech. Corresponding to the diapason of the organ; useful for all ordinary purposes; adapted for slow or quick, <i>legato</i> or <i>staccato</i> , music; and combining effectively with any of the other registers. |
| ② | ② | Round and fluty, but much heavier than ① ①, and more sluggish in speech. Corresponding to the double diapason of the organ. ② in the treble is useful by itself, and occasionally combined with ③ in the treble, for solo work, accompanied in the bass with ①, or ③, or both. |
| | ⑥ | Two half-sets of vibrators, slightly out of tune with each other, but not enough to be disagreeable; usually of a more delicate quality than ② in the treble; useful by itself, or combined with ② in the treble, for solo work; also very effective for soft chords. It should not, however, be used with the full organ. |
| ⑤ | | Thin, reedy, and piercing; consisting of two half-sets, slightly out of tune with each other. Very effective when combined with ①, or ④, or both, in the bass for chords, and sometimes for solo, with <i>staccato</i> accompaniment beneath. |
| ③ | ③ | Bright, but reedy; chiefly of use for giving brilliancy to the full organ; prompt in speech. |
| ④ | ④ | Thin and reedy; rather slow of speech; effective for <i>legato</i> music of a pastoral character. |
| | ⑤ | Thin and reedy, but more delicate than ④ ④, and slower in speech; very useful as a solo stop, accompanied in the bass with ①, or ④, or both. |
| | ⑦ | Reedy, but much fuller than ⑤; accompanied similarly. Essentially a solo stop. |

COMBINATIONS.

- | | | | | | | |
|------|---|---|---|---|---|--|
| 1.1. | <table border="0"> <tr> <td style="text-align: center;">①</td> <td style="text-align: center;">①</td> </tr> <tr> <td style="text-align: center;">④</td> <td style="text-align: center;">④</td> </tr> </table> | ① | ① | ④ | ④ | A most useful simple combination for all kinds of smooth playing, and occasionally for <i>staccato</i> ; somewhat resembling the stringed instruments of an orchestra. |
| ① | ① | | | | | |
| ④ | ④ | | | | | |
| 2.2. | <table border="0"> <tr> <td style="text-align: center;">①</td> <td style="text-align: center;">①</td> </tr> <tr> <td style="text-align: center;">②</td> <td style="text-align: center;">②</td> </tr> </table> | ① | ① | ② | ② | Useful for serious or sacred music; this combination is usually more effective when the music is transposed an octave higher. |
| ① | ① | | | | | |
| ② | ② | | | | | |

3. $\left. \begin{array}{c} \textcircled{2} \\ \textcircled{3} \end{array} \right\} \begin{array}{c} \textcircled{2} \\ \textcircled{3} \end{array}$ A fancy combination, suitable, and very effective when used sparingly, for serious or sacred music.

4. $\left. \begin{array}{c} \textcircled{1} \\ \textcircled{3} \end{array} \right\} \begin{array}{c} \textcircled{1} \\ \textcircled{3} \end{array}$ A fancy combination for light, bright music.

5. $\left. \begin{array}{c} \textcircled{1} \\ \textcircled{4} \end{array} \right\}$ A very effective simple combination for playing melodies in imitation of the violoncello; accompanied in the treble with $\textcircled{1}$, or $\textcircled{2}$, or both.

6. $\left. \begin{array}{c} \textcircled{1} \\ \textcircled{3} \\ \textcircled{5} \end{array} \right\} \begin{array}{c} \textcircled{1} \\ \textcircled{3} \\ \textcircled{7} \end{array}$ A fancy combination, suitable for quick *staccato arpeggios* or scales in the treble, and accompanied in the bass with short chords.

Many other beautiful combinations will, no doubt, suggest themselves to the student as he becomes more familiar with the *timbres* of the various registers.

METHOD OF INDICATING THE STOPS.

Various methods are adopted to indicate the drawing out and pushing in of the stops. Sometimes the names, or initial letters, or numbers, are enclosed in circles when the stops are to be drawn out, and in squares when they are to be pushed in; or in circles only, the pushing in being denoted by an oblique line through each circle. The simplest method, however, dispensing with circles or squares, is to indicate the drawing out, thus, J, 3, G; and the pushing in, thus, \mathbb{J} , $\mathbb{3}$, \mathbb{G} .

THE REEDS.

In the production of sound in the harmonium, two agents are requisite, viz., a current of air, and a flexible elastic strip of metal—technically termed a “tongue,” which is fastened at one end to a metal block having an aperture or slot corresponding in length and breadth to the tongue. The block, or frame, and tongue together are termed a “reed” or “vibrator.”

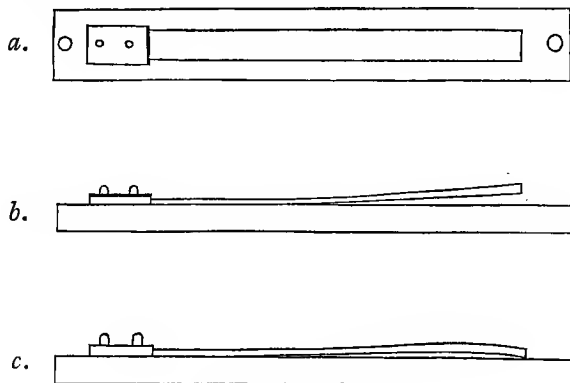


FIG. 13.

The free end of the tongue is made thin for a high note and heavy for a low one. It is also bent in various directions according to the quality and strength of sound required. Sometimes the vibrating end is bent upwards, as at *b*, at others downwards, as at *c*, and occasionally it is even twisted into an oblique position.

In the production of sound a current of air is driven against the tongue, which, being flexible, is forced out of its position of rest. Its elasticity then comes into play, and compels it to return to its original position, where it momentarily closes up the aperture and cuts off a portion of the column of air. Having acquired a certain degree of momentum, it cannot rest here, but immediately passes on to an equal distance on the opposite side. Its elasticity then brings it back to its position of rest, and cuts off another portion of the column of air. This backward and forward motion—called *vibration*—continues as long as the current of air is urged against the tongue. A series of “puffs” is the result, and these puffs, succeeding each other with great rapidity, resolve themselves into a musical sound, the intensity of which depends upon the degree of force exerted by the performer in pressing upon the treadsles.

The reed used in the harmonium differs from that usually employed in the organ. In the former instrument the tongue moves freely to and fro in the aperture of the frame; but in the latter, the tongue is made larger than the aperture, and consequently *beats against the frame*. One is therefore termed a *free reed* and the other a *beating reed*.

To every key there must be a separate vibrator; a harmonium must therefore contain at least one complete row of vibrators. Every row is usually divided into two portions, treble and bass, each of which has its separate draw-stop.

Harmoniums are made with as many as six, and even seven rows of vibrators. Occasionally one meets with larger instruments; but these are exceptional.

The capacity of a harmonium does not depend upon the size of the case, nor upon the number of stops. The outward appearance of one harmonium may be large and imposing—of another, small and comparatively insignificant. Yet both instruments may have the power of producing precisely similar effects. The true capacity can only be determined by ascertaining the number of “sets” or “rows” of vibrators. A moment’s inspection of the names indicated on the draw-stop knobs will suffice to furnish us with this information.

PITCH.

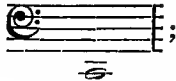
The acuteness or gravity of a sound is called its *pitch*.

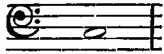
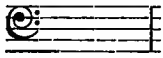
A *register* or *stop* in the harmonium is composed of a series of reeds of similar quality, arranged in regular successive order, from the lowest in sound to the highest.

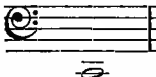
Given the pitch of one sound, it is evident that the pitch of every sound composing the entire series will be known. It is, therefore, common to speak of the *pitch of a register*.

Registers are of various pitches; it is therefore obvious that the pitch of the sound resulting from the depression of any particular key will entirely depend upon the register used.

Organ-builders have introduced a convenient method of speaking of the registers, which, from its extreme simplicity, is now universally adopted by musicians and instrument makers.

An open pipe eight feet long will produce the sound CC, written thus ; hence this sound is called the "8-feet C."

If the pipe be half the length, it will produce the sound c ; and if double the length, it will produce the sound CCC . The former is called the "4-feet C," and the latter the "16-feet C."

A register, the low C of which corresponds in pitch (or which would correspond, were the register carried through) with the note written thus— (as on the Pianoforte), is called an "8-feet register"; and one whose C does *not* agree with this note is called accordingly a "2-feet," "4-feet," "16-feet," or a "32-feet" register, as the case may be.

PRACTICAL STUDY.

POSITION AT THE INSTRUMENT AND DIRECTIONS FOR BLOWING.

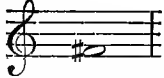
The first, and, indeed, the chief difficulty experienced by the student rests in the *blowing*, to acquire perfect control over which a good position at the instrument is absolutely necessary.

When seated in too *elevated* a position the legs are poised, as it were, upon the toes, and the player has in consequence no "purchase" upon the treadles. The blowing is then spasmodic and irregular, the supply of wind insufficient, and the learner is imminently in danger of sliding off the seat.

On the other hand, when seated too *low*, the feet have to be placed flat upon the treadles, the result being that the toes are inconveniently thrown up towards the knees. In this position the player is powerless to exert any downward force upon the treadles, but is obliged to push outwardly—almost horizontally. He then experiences an unpleasant sensation in the ankles from the unnatural contraction of the feet, and finds his chair gradually sliding away from the instrument.

Now both these positions are obviously bad; and in order to avoid them it must be borne in mind that elasticity of the ankle is as imperatively necessary in blowing the harmonium as suppleness of the wrist is in playing upon the pianoforte. To acquire this elasticity, therefore, should be the first aim of the student.

The chair or stool should be of a suitable height, with the seat slightly inclined.

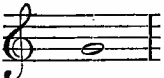
The pupil being firmly seated in front of the middle of the key-board (f#¹ ) is usually the middle note), should place the *toes* and *ball* of each foot lightly upon the *upper* part of the treadles, so as to secure a long leverage.

The player must not bend over the keys, but should adopt an upright position, all unnecessary movement of the body being carefully avoided.

The knees should be about an inch from the knee-board.

The heels must never be allowed to touch the treadles, but should be kept *perfectly free*.

Before commencing to blow it is necessary to bear in mind the general rule that the Expression stop is *always* to be used, except when uniform power is required. In fact, good performers almost invariably keep the Expression stop drawn.

With the stops Nos. 1, treble and bass, drawn, put down any key in the middle of the key-board—say g¹ —and commence blowing. Begin with one foot—the left, for instance—and depress the

treadle to its fullest extent. When it has reached its lowest position, the sound will cease; and it is evident that there must be an interval of silence during the time occupied by the treadle in returning to its original position. The same result takes place when the right foot is used instead of the left.

It is evident, therefore, that, in order to produce a prolonged continuous sound, one treadle must be depressed while the other is rising. Now this alternation of the treadles must be accomplished with very great care, otherwise the result will be a series of jerks instead of a continuous sound. To overcome this spasmodic style of blowing, and to acquire possession of the most perfect control over the bellows, must be the constant effort of the learner.

In the study of blowing, it is necessary at first to practise each foot *separately*, the unoccupied foot being placed on the ground in front of the treadle.

BLOWING WITH ONE FOOT.

SOUNDS OF UNIFORM INTENSITY.

Play the following chords, using different intensities of power, first *forte*, then *mezzo-forte*, then *piano*.



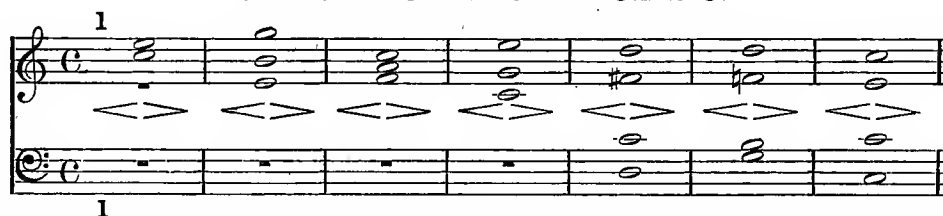
Count a slow four in each bar for *forte*, eight (at the same rate) for *mezzo-forte*, and sixteen for *piano*.

It is evident that with a heavy pressure—as in playing *forte*—the treadle will fall more rapidly than with a light pressure—as in playing *piano*. It is therefore impossible, when practising with one treadle only, to sustain the sound as long in the former case as in the latter.

Keep the intensity of the sound uniform; take the fingers off the keys on the last beat of each bar; and let the treadle rise quickly, but without breaking contact with it and the foot.

When the student has mastered this exercise he may proceed to practise the *crescendo* and *diminuendo*; still, however, restricting himself to the use of each foot separately.

CRESCENDO AND DIMINUENDO.



Commence now very softly, and, by slowly increasing and diminishing the pressure upon the treadle, pass by imperceptible gradations from *piano* to *forte* and from *forte* to *piano*. The sound must be perfectly steady, and the *crescendo* and *diminuendo* should be of equal length.

These exercises are of the utmost importance, and the learner must persevere in practising them if he would become even a moderately good performer.

BLOWING WITH BOTH FEET.

SOUNDS OF UNIFORM INTENSITY.

Having practised the feet separately, the next step is to use them together.

Adopting the position recommended on p. 25, commence blowing with a *heavy* pressure. When the treadle is about half-way down, it should be gradually relieved from pressure, thus producing a *diminuendo*.

At the moment of starting the *diminuendo* with the first treadle, the second treadle must commence with a *light* pressure, which should be gradually augmented in proportion as the heavy pressure is diminished. The movement of the second treadle is therefore precisely the same as when producing a *crescendo* by itself.

The combined action of the two treadles may be represented thus: $\begin{matrix} p & \text{---} & f \\ f & \text{---} & p \end{matrix}$; and when properly managed, the effect produced upon the ear is a *continuous sound of unvarying intensity*. The player will at first experience difficulty in accomplishing this simultaneous and opposite action of the two feet; but as he learns to *feel*, and to *measure* in his mind, the resistance offered by the wind, he will soon be able to equalise the pressure, and to make one foot accurately compensate for the deficiency of the other.

The following exercise is to be played first *forte*, then *mezzo-forte*, then *piano*, each chord being sustained for a considerable time—say while counting sixteen slow beats. Whether loud or soft, the chords must be sustained at uniform strength, and every effort made to avoid the slightest unsteadiness.



The treadles should not, except when great power is required, be depressed more than about half the depth of their entire fall. Even this extent of motion is unnecessary in delicate passages, and, indeed, an almost imperceptible alternation of the treadles will then produce the desired result more perfectly than when the depression is much greater.

The pupil should practise this exercise in various ways, thus:—





1. As written, with the stops (1) (1)
2. An octave lower, with the stops (3) (1) (1) (3)
3. An octave lower, with the stops (4) (3) (1) (1) (3) (4)
4. As written, with the stops (2) (1) (1) (2)

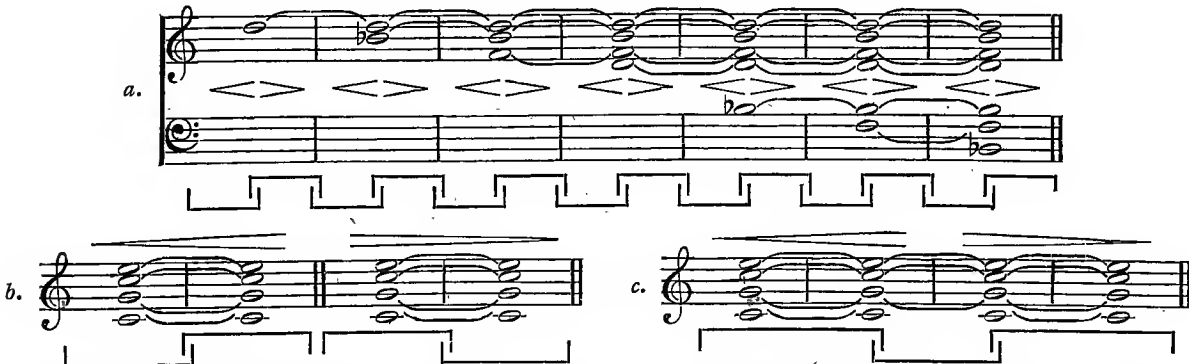
Lastly, as written, with the *Grand Jeu*.

CRESCENDO AND DIMINUENDO.

Next comes the study of *crescendo* and *diminuendo*, which should be practised first with one note, then with two notes, then with three, and so on, thus gradually increasing the difficulties.

When the *crescendo* or *diminuendo* is of short duration, it can, of course, be made with one foot only; but when it extends over several bars, the alternation of the feet becomes necessary.

In the following exercises,  indicates the left foot, and  the right. Continuous sounds are shown thus— , and broken ones thus— .



The exercises *b* and *c* should be varied as indicated above; *a*, however, must be played as written, and not transposed an octave lower.

OTHER KINDS OF BLOWING.

The student, having mastered the difficulties of blowing steadily, should next devote his attention to the study and practice of *reiteration*, *tremolo*, *staccato*, *accentuation*, and *sforzando*.

Reiteration, or the more or less rapid repetition of a note or chord, may be performed either with the fingers or with the feet. For a rapid, vigorous, and well-marked repetition, the *fingers* should be used, the feet being employed simply to keep up a uniform pressure of wind. A less detached and more delicate repetition, however, is infinitely better if executed with the *feet*, in which case it is only necessary to *hold down* the note or chord with the fingers. This kind of repetition is produced by quickly lowering and raising the heel; this double movement resulting in a short, sharp impulse or jerk.

If the repetition is to be moderately slow, the movement of the heel may be considerable and perceptible. In this case, the ankle, knee, and hip-joints must be perfectly free.



If, on the other hand, the repetition is to be rapid, the movement of the heel must not be perceptible, and a certain amount of rigidity in the muscles of the leg is absolutely necessary.

A constant pressure must be kept up by the *ball* of the foot, and the treadle should not be allowed to rise until it has reached its lowest useful limit.


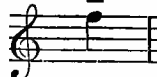
In the production of repetitions the feet are usually employed simultaneously, one to sustain a gentle or forcible pressure, according to the strength of the sound required, and the other to impart the necessary impulses. In order, however, to acquire independence of the feet, the pupil is recommended to practise them separately.

Repetition may be effected also by *rapidly alternating* the treadles. This method, which is difficult of execution, should not be ignored by the student, though, perhaps, it is scarcely so effective as when the shocks are imparted by one treadle only.

In the practice of reiteration every bar of the music must be divided into sections containing groups of two, three, four, or six notes, the *first* note in each group receiving a slightly stronger shock than the rest.

The *tremolo*, which, when not overdone, is such an effective embellishment to good harmonium-playing, is really a quick, delicate, and unaccented repetition. It is indicated thus:  or .

The *staccato*, like the ordinary repetition, is effected by sharp shocks imparted to the bellows, with this difference, however, that after each impulse the treadle is instantaneously allowed to recoil.

Accentuation, which is usually marked thus , or thus , is the result of a sudden but gentle *push*. Care must be exercised, however, to avoid giving too sharp an impulse, in which case the expression would be greatly exaggerated.

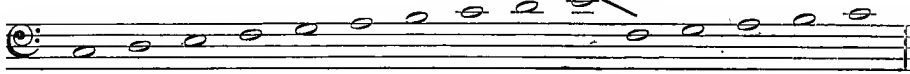
The *sforzando*—indicated thus: *sf*, or *sfz*—is produced by a much stronger impulse, similar, in fact, to that required by the *staccato*, but with a more gentle recoil of the treadle.

The *sforzando* is also indicated by the signs V, Λ.

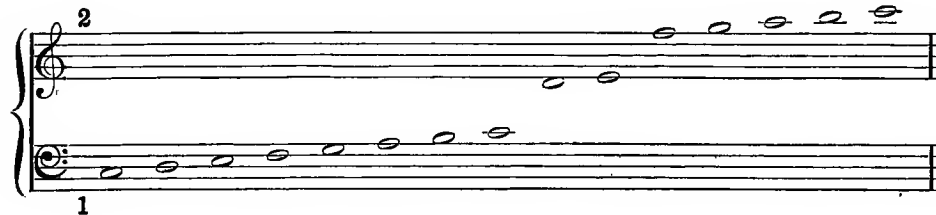
Some considerable amount of practice is necessary to enable the student to discriminate nicely between these different shades of coloring; but he will be amply repaid for any time devoted to the subject

GENERAL REMARKS.

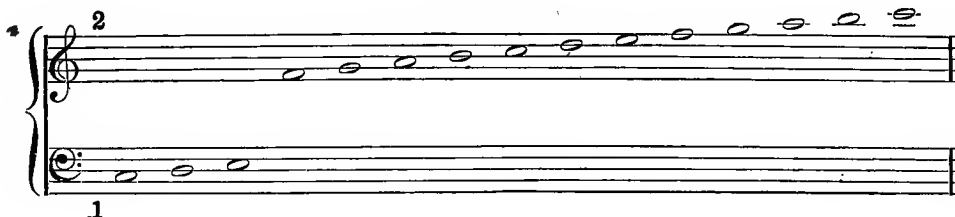
On the harmonium each draw-stop affects only that portion of the key-board over or near which it is placed. The two halves of the key-board are in fact as distinct from each other as if they belonged to separate instruments. Now, on reference to the diagram on page 20, it will be seen that some of the stops are continuations of each other; these are (1) (1), (2) (2), (3) (3), and (4) (4), on any pair of which, as here placed, a scale may be played from the lowest to the highest note of the key-board without any break occurring in the progressive order of the sounds. But with (1) in the bass and (2) in the treble, or (2) and (3), or (3) and (4), the case is different, inasmuch as the continuation of the scale of sounds is abruptly broken off at the middle of the key-board. If, for instance, (1) in the bass and (2) in the treble be used, the middle portion of the scale will *sound* thus:—


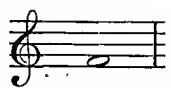


and in order to avoid the break indicated by the thick line, it will be necessary to *play* the scale in this way:—



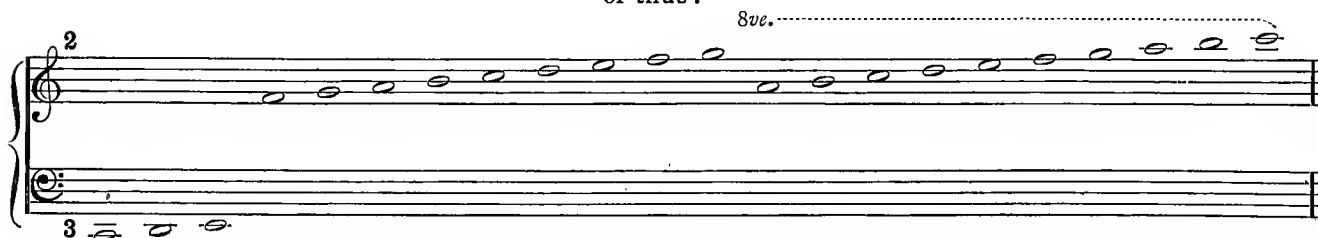
or thus:—

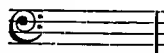



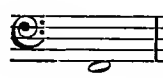
Again, if (3) in the bass and (2) in the treble are used, there will be between the notes  and  of the key-board a break of nearly *two octaves*, which can only be bridged over by playing the scale in one of the ways here shown :—




or thus :—



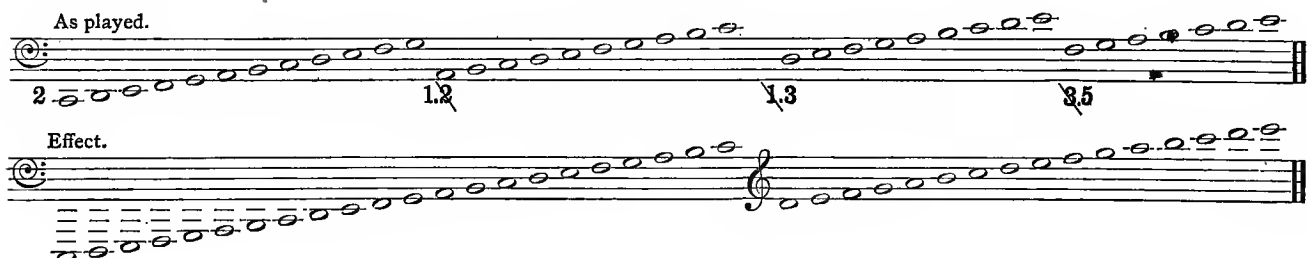
Referring again to our diagram, we find that in the left-hand division the lowest note is 

and the highest  and in the right-hand division the lowest note is  and the

highest . Now, by skilful management of the draw-stops it is possible to play a scale of

five octaves and a third in the left division of the key-board, and another of five octaves and a fifth in the right division, thus :—

Left division.



Right division.

As played. 7 5.7 4.5 3.4

Effect. 8ve.

Passages of the following description also can be played without much difficulty; and when neatly executed, they are often exceedingly effective:—

As played. 2 1.2 1.3

Effect. 8ve.

The same passage differently executed. 5 4.5 3.4

As played. 2 1.2 1.3 3.5

Effect.

As played. 7 5.7 4.5 3.4

Effect. 8ve.

As played. *p* *cres.* *sf* *dim.* *pp*

Effect. *p* *cres.* *sf* *dim.* *pp*

In the following passage the notes are doubled in the octave above; the changing of the stops, however, is not in any way affected thereby, but can be accomplished with as much facility as in the preceding examples:—

As played.

A musical score for a harmonium passage. The top staff is in treble clef with a 6/8 time signature. It contains a series of chords and melodic lines. Above the first few chords are fingerings: 5.7, 4.7, 3.5, and 1. Above the next two chords are 3, 5 and 3. Above the final chord is 3. The bottom staff is in bass clef with a 6/8 time signature and contains a simple bass line.

Effect.

A musical score for the same passage as above, but with an 8-foot register indicated. The top staff is in treble clef with a 6/8 time signature. Above the first few chords is '8ve.' with a dotted line extending to the right. Above the next two chords is '8ve.' with a dotted line extending to the right. Above the final chord is '8ve.' with a dotted line extending to the right. The bottom staff is in bass clef with a 6/8 time signature and contains a simple bass line.

From the examples here given it will be seen that some considerable amount of dexterity is requisite in the manipulation of the draw-stops. This dexterity is easily acquired, however, with a little careful practice.

The *tips of the fingers* should be used in drawing out the stops, and the *backs of the knuckles* in pushing them in. These actions must be accomplished by means of the *fingers only*, all unnecessary motion of the hand and arm being studiously avoided.

In playing music which is not properly arranged for the harmonium, it is necessary for the student to bear in mind that when 8-foot, or 8- and 4-foot registers are used the music may be played *as written*; but when a 16-foot register is used by itself, or in addition to other registers, then it *usually* becomes advisable to transpose the music *an octave higher*.

There is, comparatively speaking, so little music written and arranged for the harmonium at present, that the student is compelled more or less to draw upon other sources. In doing this, great judgment is necessary in the selection of *suitable* music for adaptation. Let the learner dismiss from his mind the prevalent but erroneous idea that the harmonium is fitted only for the performance of *sacred* music. On the contrary, let him try to adapt as much *secular* music as possible, only avoiding that which experience, or a master, teaches him is too florid in style.

COMBINATION TABLES.

TABLE showing the effect produced by various combinations of the stops from 1 to 3, treble and bass.

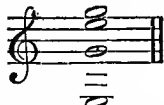
		TREBLE STOPS.						
		1	2	3	1.2	1.3	2.3	1.2.3
BASS STOPS.	1							
	2							
	3							
	2.1							
	3.1							
	3.2							
	3.2.1							

All the possible inversions, or combinations of sounds, derived from *two notes only* are here shown. The bass stops are placed on the left of the table, and those of the treble at the top. To find the combination produced by any given stops, it is only necessary to look for the square at the point of intersection of the vertical and horizontal columns.

EXAMPLE.—Required, the combination produced by the stops 1.3 in the treble, and 3.2 in the bass.

At the top of the table look for the figures 1.3, and at the side the figures 3.2. The square which is common

to both columns contains the required combination :—



The student is advised to draw up for himself tables similar to the one here given, taking for this purpose various combinations of the stops from 1 to 7. The table above consists of 49 squares; had two additional stops—one in the bass and one in the treble—been employed, it would have been increased to 225 squares. It is advisable, therefore, to employ only a small number of stops in the construction of these tables. Supposing two notes only to be used for the example chord (which should be placed at the left-hand upper corner of the table), then the following combinations will be produced :—

(I.)

With 4 stops (2 in the bass, and 2 in the treble) there are—

4 combinations of 2 notes,
 4 combinations of 3 notes, and
 1 combination of 4 notes, making, in all,
9 combinations.

(II.)

With 6 stops (3 in the bass, and 3 in the treble) there are—

9 combinations of 2 notes,
 18 combinations of 3 notes,
 15 combinations of 4 notes,
 6 combinations of 5 notes, and
 1 combination of 6 notes, making, in all,
49 combinations.

(III.)

With 8 stops (4 in the bass, and 4 in the treble) there are—

16 combinations of 2 notes,
 48 combinations of 3 notes,
 68 combinations of 4 notes,
 56 combinations of 5 notes,
 28 combinations of 6 notes,
 8 combinations of 7 notes, and
 1 combination of 8 notes, making, in all,
225 combinations.

It is a curious arithmetical fact, not unworthy of the student's notice, that the numbers of the combinations are divisible in every case by the *half* of the entire number of stops employed. In (III.), for example, the number of stops employed is 8, the half of which is 4. The numbers representing the combinations are 16, 48, 68, 56, 28, and 8, all of which are divisible, *without a remainder*, by 4.

THE FINGERING.

The fingering used for the pianoforte is applicable also to the harmonium for ordinary passages, such as quick scales, or *arpeggios*, or even for slow passages which lie easily under the fingers. When, however, it is desired to play very smoothly indeed—*legato* as it is called—the ordinary pianoforte fingering will not always meet the requirements of the case. The following passage, for instance, might be played on the pianoforte thus—



without injuring the feelings of the most fastidious listener; indeed it is more than probable that he would be unable to detect the jumping of the fourth finger from note to note. On the harmonium, however, which is essentially a *sustaining* instrument, the effect would be very different, and it would be necessary to finger the passage thus :—



In this example it will be seen that one finger is substituted for another without the note on which the change takes place being struck again. The notes thus glide into each other, and there is consequently no perceptible break in the continuity of the sounds. This method of changing the fingers is very extensively applied to the harmonium, and must therefore be carefully studied. A few exercises are appended to exemplify this method. Many useful exercises will also be found in the "Organ" Primer of this series.

STUDIES FOR BLOWING.

These Studies are first to be practised with each foot separately, and afterwards with both feet.

No. 1. *1 Andante.*

No. 2. *1 Andante.*

No. 3. *1 Moderato.*

No. 4. *1 Andante.*

No. 5. *1 Moderato.*

1

No. 6. *1 Moderato.*

1

No. 7. *1 Moderato.*

1

No. 8. *1 Moderato.*

1

No. 9. *Allegretto:*

1

1

No. 10.
(a) *Moderato.*

Musical score for system (a). The piece is in G major (one sharp) and common time (C). The tempo is *Moderato*. The system consists of a grand staff with a treble and bass clef. The right hand starts with a melody of quarter notes, and the left hand provides a simple accompaniment of quarter notes. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo) in the right hand, and *dim.* (diminuendo) in the left hand. A piano keyboard diagram is shown below the staff.

Musical score for system (b). The right hand features a more complex melody with eighth notes and slurs. The left hand accompaniment is more active, with eighth notes and slurs. Dynamics include *p* (piano) and *cres.* in the right hand, and *dim.* in the left hand. A piano keyboard diagram is shown below the staff.

Musical score for system (c). The right hand continues with a melodic line of eighth notes. The left hand accompaniment is similar to system (b). Dynamics include *p* and *cres.* in the right hand, and *dim.* in the left hand. A piano keyboard diagram is shown below the staff.

Musical score for system (d). The right hand features a dense texture of sixteenth notes. The left hand accompaniment is also dense with sixteenth notes. Dynamics include *p* and *cres.* in the right hand, and *dim.* in the left hand. A piano keyboard diagram is shown below the staff.

Musical score for system (e). The right hand continues with a melodic line of eighth notes. The left hand accompaniment is similar to system (d). Dynamics include *p* in the right hand. A piano keyboard diagram is shown below the staff.

Musical score for system (f). The right hand features a melodic line of eighth notes. The left hand accompaniment is similar to system (e). A piano keyboard diagram is shown below the staff.

No. 11. *Alla marcia.* $\text{G } p$

No. 12. *Moderato.* $\text{G } p$

Moderato e ben marcato. *Sva.*

No. 13.

The musical score for No. 13 is presented in six systems. Each system consists of a piano staff (left) and a grand staff (right). The tempo is 'Moderato e ben marcato' and the dynamics are varied throughout. The first system includes the tempo and dynamic markings 'Moderato e ben marcato. Sva.' and 'G ff'. The score is written for piano and grand staff.

System 1: Dynamics include *ff*, *p*, *ff*, *p*, *ff*, *p*. Includes the tempo and dynamic markings 'Moderato e ben marcato. Sva.' and 'G ff'.

System 2: Dynamics include *ff*, *p*, *ff*, *p*, *ff*, *pp*, *ff*, *p*, *ff*. Includes the marking 'Sva.'.

System 3: Dynamics include *ff*, *pp*, *ff*, *pp*, *ff*, *p*.

System 4: Dynamics include *ff*, *p*, *ff*.

System 5: Dynamics include *p*, *ff*, *p*, *ff*, *p*, *ff*. Includes the marking 'Sva.'.

System 6: Dynamics include *p*, *ff*, *p*, *ff*, *pp*. Includes the marking 'Sva.'.

THIRTEEN ORIGINAL PIECES.

No. 1.

Andante.

1

1

No. 2.

1 *Andante.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and begins with a piano (*p*) dynamic. The first ending is indicated by a bracket and the number '1' below the bass staff.

The second system continues the musical piece with two staves. The upper staff features a melodic line with various intervals, while the lower staff provides a harmonic accompaniment with sustained notes and some movement.

The third system of the score includes dynamic markings. It begins with a *cres.* (crescendo) marking in the upper staff, followed by a *f* (forte) dynamic. A *dim.* (decrescendo) marking appears later in the system. The music features a triplet of eighth notes in both staves.

The fourth system continues with dynamic markings, including *cres.* and *dim.*. The upper staff has a melodic line with some grace notes, and the lower staff has a steady accompaniment. The system concludes with a *dim.* marking.

The fifth system begins with a piano (*p*) dynamic. The upper staff has a melodic line with some grace notes, and the lower staff has a steady accompaniment. The system concludes with a *p* dynamic marking.

The sixth and final system of the score includes dynamic markings. It begins with a *cres.* marking, followed by a *f* (forte) dynamic. The music features a melodic line in the upper staff and a steady accompaniment in the lower staff.

First system of musical notation. The right hand (treble clef) plays a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The left hand (bass clef) plays a bass line starting with a dotted quarter note, followed by eighth notes, and then a half note. Dynamics include *dim.* and *p*.

Second system of musical notation. The right hand continues the melodic line with quarter and eighth notes. The left hand provides harmonic support with chords and moving bass lines.

Third system of musical notation. The right hand features a more active melodic line with eighth and sixteenth notes. The left hand continues with a steady bass line.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a bass line with a *p* dynamic. A *cres.* marking is present in the right hand.

Fifth system of musical notation. The right hand starts with a *f.* dynamic, followed by *dim.* and *p*. The left hand continues with a bass line.

Sixth system of musical notation. The right hand has a melodic line with a *dim.* dynamic. The left hand continues with a bass line.

No. 3.

Andante.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The melody in the right hand is characterized by a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piece with two staves. The right hand features a more active melodic line with some slurs and accents. The left hand maintains a consistent accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The third system shows two staves of music. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. A mezzo-forte (*mf*) dynamic marking is indicated in the middle of the system.

The fourth system consists of two staves. The right hand has a melodic line with a crescendo (*cres.*) and a fortissimo (*f*) section, followed by a piano (*p*) section. The left hand accompaniment is consistent. Dynamic markings *p*, *cres.*, *f*, and *p* are used throughout the system.

The fifth system consists of two staves. The right hand has a melodic line with a fortissimo (*sfi*) section. The left hand accompaniment is consistent. Dynamic markings *mf* and *sfi* are used throughout the system.

The sixth and final system consists of two staves. The right hand has a melodic line with a piano (*p*) section. The left hand accompaniment is consistent. Tempo markings *rall.* and *a tempo.* are used throughout the system.

No. 4.

Moderato.

1

p *cres.*

p *cres.*

dim. *p*

mf

cres. *f* *dim.*

p *cres.* *dim.* *p* *cres.* *dim.*

Detailed description: This musical score is for a piece titled "No. 4" in a moderate tempo. It is written for piano and consists of six systems of music. The first system begins with a first ending bracket and a piano (*p*) dynamic, followed by a crescendo (*cres.*) marking. The second system continues with piano dynamics and a crescendo. The third system features a decrescendo (*dim.*) and piano dynamics. The fourth system starts with a mezzo-forte (*mf*) dynamic. The fifth system includes a crescendo, a forte (*f*) dynamic, and a decrescendo. The final system contains multiple dynamic markings: piano, crescendo, decrescendo, piano, crescendo, and decrescendo. The score is written in a key with one sharp (F#) and a common time signature (C).

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with some chromaticism. The left hand features a more active bass line. Dynamics include *cres.* (crescendo) and *p* (piano).

Third system of musical notation, measures 9-12. The right hand has a more flowing melodic line. The left hand continues with a steady accompaniment. A piano (*p*) dynamic marking is present.

Fourth system of musical notation, measures 13-16. The right hand features a more complex melodic texture with some chromaticism. The left hand has a more active bass line. Dynamics include *cres.* (crescendo), *f* (forte), and *p* (piano).

No. 5.

First system of musical notation for 'No. 5', measures 1-4. The piece is in G major (one sharp) and 6/4 time. The right hand has a melodic line with dotted rhythms. The left hand has a steady accompaniment. A piano (*p*) dynamic marking is present. The tempo is marked '1 Andante con moto.'

Second system of musical notation for 'No. 5', measures 5-8. The right hand continues the melodic development. The left hand has a steady accompaniment. A piano (*p*) dynamic marking is present.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Dynamics include *cres.*, *mf*, *cres.*, and *p*.

Second system of musical notation, measures 5-8. The right hand continues with complex chordal textures and slurs. Dynamics include *dim.*, *p*, and *dim. pp*.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs. Dynamics include *p*.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and ties. Dynamics include *p*.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and ties. Dynamics include *dim.*

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and ties. Dynamics include *p*, *rall.*, and *pp*.

No. 6.

Andante religioso.

1. 2

p *cres.*

1. 2

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. A dynamic marking *sf* (sforzando) is present in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamic markings *p* (piano) and *cres.* (crescendo) are present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex chords and melodic lines, while the bass staff provides a steady accompaniment. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation, continuing the piece. The treble staff shows intricate chordal textures and melodic fragments, with a *mf* dynamic marking.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains complex chords and melodic lines, while the bass staff provides a steady accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains complex chords and melodic lines, while the bass staff provides a steady accompaniment. A dynamic marking of *cres.* is present.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains complex chords and melodic lines, while the bass staff provides a steady accompaniment. A dynamic marking of *dim.* is present.

No. 7.

Allegretto scherzando.

1. 3

mf p sempre staccato.

1. 3

cres. f dim.

cres. dim. p p

p

First system of musical notation. The upper staff contains a melodic line with dynamic markings *f* and *p*. The lower staff contains a bass line with a *cres.* marking.

Second system of musical notation. The upper staff continues the melodic line with dynamic markings *f* and *ff*. The lower staff continues the bass line.

Third system of musical notation. The upper staff features a melodic line with a *Sua.* marking. The lower staff continues the bass line.

Fourth system of musical notation. The upper staff contains a melodic line with a *dim.* marking. The lower staff contains a bass line with a *p* marking.

Fifth system of musical notation. The upper staff contains a melodic line. The lower staff contains a bass line with a *mf* marking and a *p* marking.

Sixth system of musical notation. The upper staff contains a melodic line with dynamic markings *cres.*, *f*, and *dim.*. The lower staff contains a bass line.

First system of musical notation. The right hand features a melodic line with a crescendo (*cres.*) and a decrescendo (*dim.*) marking. The left hand provides a harmonic accompaniment. A dynamic marking of *8va* is indicated above the right hand.

Second system of musical notation. The right hand continues with a melodic line, marked with a piano (*p*) dynamic. The left hand accompaniment is consistent with the previous system.

Third system of musical notation. The right hand features a melodic line with a piano (*p*) dynamic. The left hand accompaniment continues.

Fourth system of musical notation. The right hand features a melodic line with a crescendo (*cres.*) marking. The left hand accompaniment continues.

Fifth system of musical notation. The right hand features a melodic line with a forte (*f*) dynamic marking. The left hand accompaniment continues.

Sixth system of musical notation. The right hand features a melodic line with a piano (*p*) dynamic marking. The left hand accompaniment continues. A dynamic marking of *8va* is indicated above the right hand.

No. 8.

1. 4 *Moderato e con grazia.*

1. 4

mf *sf* *sf*

Cres.

First system of the musical score. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *p*, *cres.*, *p*, and *sf*. Performance directions include *accel. e cres.*

Second system of the musical score. The right hand has a more complex texture with many notes. Dynamics include *f* and *p*. Performance directions include *Sva.* (Sustained) and *cal.* (Calm).

Third system of the musical score. The right hand continues with a melodic line, and the left hand has a steady accompaniment.

Fourth system of the musical score. The right hand features a melodic line with slurs and ties. Dynamics include *p*.

Fifth system of the musical score. The right hand has a melodic line with slurs and ties. Dynamics include *cres.*, *f*, and *dim.*. Performance directions include *rall.*

Sixth system of the musical score. The right hand has a melodic line with slurs and ties. Dynamics include *p*. Performance directions include *a tempo.* and *rall.*

59
No. 9.

Andantino.

2
1

p *cres.*

dim. *p* *cres.*

dim. *p*

cres. *mf*

cres. *f* *dim.*

p

No. 10.

4 Allegretto.

p *p*

3

cres. *p.*

p. *p.* *p.*

cres. *f*

p.

cres. *p* *cres.*

First system of musical notation, consisting of a grand staff with two staves. The right-hand staff features a melodic line with slurs and ties, while the left-hand staff provides a harmonic accompaniment. Dynamic markings include *dim.* and *p*.

Second system of musical notation, continuing the piece. The right-hand staff has a more active melodic line. Dynamic markings include *cres.* and *p*.

Third system of musical notation. The right-hand staff shows a melodic line with some chromaticism. Dynamic markings include *p*.

Fourth system of musical notation. The right-hand staff has a melodic line with slurs. Dynamic markings include *cres.* and *p*.

Fifth system of musical notation. The right-hand staff has a melodic line with slurs. Dynamic markings include *dim.* and *cres.*

Sixth system of musical notation, the final system on the page. The right-hand staff has a melodic line with slurs. Dynamic markings include *p* and *dim.*

No. 11.

1. 4 *Allegro.*

sempre staccato.

Musical notation for the first system of No. 11. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The first system consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords. The lower staff begins with a piano (*p*) dynamic and features a melodic line. A first ending bracket is present at the end of the system, with the number '1. 4' written below the lower staff.

Musical notation for the second system of No. 11. The upper staff continues with chords, and the lower staff continues with a melodic line. The dynamics remain piano (*p*).

Musical notation for the third system of No. 11. The upper staff continues with chords, and the lower staff continues with a melodic line. The dynamics include forte (*f*) and sforzando (*sfz*), ending with a *dim.* (diminuendo) marking.

Musical notation for the fourth system of No. 11. The upper staff continues with chords, and the lower staff continues with a melodic line. The dynamics include sforzando (*sfz*) and pianissimo (*ppp*). The system includes first and second ending markings: *1st time.* and *2nd time.*

Musical notation for the fifth system of No. 11. The upper staff continues with chords, and the lower staff continues with a melodic line. The dynamics include sforzando (*sfz*) and pianissimo (*ppp*).

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a common time signature. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Third system of musical notation, including a dynamic marking of *p* (piano) in the bass staff.

Fourth system of musical notation, featuring a *cres.* (crescendo) marking in the bass staff.

Fifth system of musical notation, including another *cres.* (crescendo) marking in the bass staff.

Sixth system of musical notation, concluding with a *dim.* (diminuendo) marking in the bass staff.

First system of musical notation. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the left hand.

Second system of musical notation. The right hand continues with dense chordal textures. The left hand features a melodic line with a dynamic marking of *f* (forte) and a *sfz* (sforzando) marking.

Third system of musical notation. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand has a melodic line with *sfz* (sforzando) markings.

Fourth system of musical notation. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand has a melodic line.

Fifth system of musical notation. The right hand has a melodic line. The left hand has a melodic line.

Sixth system of musical notation. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand has a melodic line.

No. 12.—NOTTURNO.

Alligretto.

1. 2
1. 4

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 6/8 time. The music begins with a piano (*p*) dynamic. The first measure of the upper staff contains a half note chord, followed by a series of eighth notes and chords. The bass staff features a steady eighth-note accompaniment.

The second system continues the musical piece. It features similar notation to the first system, with piano (*p*) dynamics and eighth-note accompaniment in the bass staff.

cres. *dim.*

The third system includes dynamic markings for crescendo (*cres.*) and decrescendo (*dim.*). The notation continues with eighth-note accompaniment and chords.

mf

The fourth system features a mezzo-forte (*mf*) dynamic. The music continues with eighth-note accompaniment and chords.

p

The fifth system includes a piano (*p*) dynamic. The notation continues with eighth-note accompaniment and chords.

p *mf*

The sixth system includes piano (*p*) and mezzo-forte (*mf*) dynamics. The notation continues with eighth-note accompaniment and chords.

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic, followed by a *dim.* (diminuendo) instruction, and then a piano *p* dynamic. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The music is marked with a forte *f* dynamic, followed by a *dim.* instruction, and then a piano *p* dynamic.

Third system of musical notation, featuring a treble and bass clef. The music is marked with a mezzo-forte *mf* dynamic, followed by a piano *p* dynamic.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked with a piano *p* dynamic. Above the system, the tempo marking *a tempo.* is present. The system includes *cres.* (crescendo) and *rall.* (rallentando) markings.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked with a piano *p* dynamic. The system includes *cres.* and *dim.* markings.

Sixth system of musical notation, featuring a treble and bass clef. The music is marked with a piano *p* dynamic. The system includes a *cres.* marking.

dim. *p* *legato.*

cres. *mf*

f *rall.* *a tempo.* *p*

cres. *dim.* *pp*

No. 13.—GAVOTTE.

Allegro moderato.

1. 3. 4

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes. The system concludes with a first ending bracket labeled "1. 3. 4" under the bass staff.

The second system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment. A dynamic marking of *f* (forte) is present in the middle of the system, and a "G" is written above the bass staff.

The third system shows the continuation of the melodic and accompaniment lines. The upper staff features a series of chords and moving lines, while the lower staff maintains the steady accompaniment.

The fourth system introduces a change in dynamics with a *p* (piano) marking. The upper staff has a more active melodic line, and the lower staff continues the accompaniment.

The fifth system features a crescendo (*cres.*) leading to a fortissimo (*ff*) dynamic. The upper staff has a melodic line with some slurs, and the lower staff continues the accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff continues the accompaniment until the end.

System 1: Treble and bass staves. Treble clef, key signature of one flat (B-flat). Dynamics: *G f*. The music features a melodic line in the treble and a supporting bass line.

System 2: Treble and bass staves. Treble clef, key signature of one flat. Dynamics: *cres.* and *fp*. The system includes a fermata over a chord in the treble.

System 3: Treble and bass staves. Treble clef, key signature of one flat. Dynamics: *cres.* and *f*. The system concludes with a double bar line and a repeat sign.

System 4: Treble and bass staves. Treble clef, key signature of one flat. Dynamics: *p*, *G f*, and *G p*. The system features a double bar line with repeat dots.

System 5: Treble and bass staves. Treble clef, key signature of one flat. Dynamics: *G f* and *G p*. The system includes a double bar line with repeat dots.

System 6: Treble and bass staves. Treble clef, key signature of one flat. The system concludes with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and eighth notes. The bass clef part contains a melodic line with eighth notes. A dynamic marking *p* is present in the middle of the system.

Second system of musical notation. The treble clef part includes dynamic markings *Gf*, *Gp*, *Gf*, and *G*. The system concludes with first and second endings, labeled "1st." and "2nd.".

Third system of musical notation. The treble clef part begins with a dynamic marking *f*. The system features a mix of chords and melodic lines in both staves.

Fourth system of musical notation. The treble clef part contains a complex melodic line with many sixteenth notes. The bass clef part provides a steady accompaniment.

Fifth system of musical notation. The treble clef part features a melodic line with some slurs. The bass clef part has a dynamic marking *cres.* followed by *fp*.

Sixth system of musical notation. The treble clef part includes dynamic markings *cres.*, *rall.*, and *f*. The system ends with a final cadence in both staves.

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