

350

A
NEW SYSTEM
OF
MUSICAL NOTATION,

BY WHICH

Any Person may learn to perform
ON
THE ORGAN OR PIANO FORTE
IN A FEW HOURS.

In Two Parts.

PART 1st.

CONTAINING COMPLETE INSTRUCTIONS FOR PLAYING CHURCH MUSIC,
And a large Collection of the most approved Sacred Compositions.

PART 2d.

CONTAINING THE SAME INSTRUCTIONS,
With a Selection of the most favorite Pieces of Music, Songs, Dances, &c.

IN BOTH PARTS

The Theory and Practice of Thorough Bass are treated of in a very simple Manner, and an easy transition from the Practice of these Notes to those in common use pointed out.

BY

JOHN ISAAC HAWKINS.

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P R E F A C E.

THE length of time, and great attention necessary to acquire even a moderate degree of practice on the Organ or Piano Forte, have long been subjects of regret: How often do we hear people wishing that they could play a few tunes to amuse themselves and friends in their leisure hours, but have not resolution enough to charge their memories with the forms, names, and uses, of 40 or 50 different characters, and the meaning of as many hard words, before they can attempt to play a single tune!

To contrive a remedy, and facilitate the practice of these instruments, has been the study of the author for several years past; he flatters himself the object is attained, and that the system contained in the following pages, will be considered if not a "*ne plus ultra*," at least as leaving very little to be wished for.

By this system the memory has scarcely any thing to be burthened with; all the instruction necessary to enable any one to play a plain tune, the old 100th psalm tune for instance, may be communicated in a few minutes, and the tune performed after one or two hours practice.

The extreme novelty of the Work, must apologize for some errors of the engraver as well as author, in the first number. The utmost care will be taken to prevent a repetition of them.

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THE PREFACE

THE length of time and great attention necessary to acquire even a moderate degree of practice on the Organ or Piano Forte have long been subjects of regret: How often do we hear people wishing that they could play a few tunes to amuse themselves and friends in their leisure hours but have not resolution enough to charge their memories with the tunes, names, and uses of 40 or 50 different characters, and the meaning of as many hard words, before they can attempt to play a single tune!

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A NEW SYSTEM OF MUSICAL NOTATION, &c.

TO perform any piece of Music on the Organ or Piano Forte, nothing more is necessary than to be able instantly to touch the finger-key indicated by every note of the piece, and to keep it down the proper time. The more naturally therefore that the notes represent the finger-keys to be touched, the more easily will music be performed.

In forming the system here presented to the public, it has been attempted to make the places of the notes resemble the finger-keys of the instrument, so that without the necessity of calling either the one or the other by names, it may at once be seen what key is pointed out by any note.

To effect this purpose, five perpendicular lines are adopted, two of them separated from the other three by a wider space, similar to the five black finger-keys of every octave*. These five lines are called a STAVE, and may be considered as a map of the finger-keys, continued to an indefinite length; the lines themselves representing the black keys, and the spaces between the lines, the white keys.

When a note is on one of these lines, it indicates that the black key similarly situated, is to be touched, and when on the space between the lines, that the white key between the corresponding black ones is intended. There being two white keys together, between the two and the three black ones, it is necessary that the notes should have two places in the wide space, one right and, the other left: Of course, when the note is at the right side of the space, the right hand one of the two keys, is to be struck, and the contrary when the note is at the left. A note must be understood to be on the wide space, when it is situated at the side of the stave, the difference between right and left being known by one being close, or nearly close to the line, and the other at the distance of about it's width. There being in instruments, having what are called the additional keys, five sets of two, and six sets of three black ones, in the whole 28†, it is necessary that the stave, consisting only of five lines, should be subject to a change of place; two staves therefore are used, one for each hand, the right hand stave is called TREBLE, and the left hand BASS. Each of these staves is liable to represent two different sets of black keys; the bass stave in its proper place, will belong to the 9th, 10th, 11th, 12th, and 13th, respectively; but by putting a figure of 8 to the left of it; the 4th, 5th, 6th, 7th, and 8th; by adding, when in this situation, three short extra lines, called LEDGER-LINES, to the left, the 3^d, 2^d and 1st black keys will be represented.

The treble stave in its place, corresponds to the 16th, 17th, 18th, 19th, and 20th, black keys, and with a figure of 8 to its right, to the 21st, 22^d, 23^d, 24th, and 25th, to which adding three ledger lines for the 26th, 27th, and 28th, all the black keys are represented, except the 14th, and 15th, which may be supplied by two ledger lines either to the right of the bass, or left of the treble, as is most convenient. The spaces between, and at the side of these lines, also include all the white keys.

* An octave, so named from its including 8 notes, is the distance from any one finger key to the next one in a similar situation with itself.

† Some instruments have more and some less, but those which are deficient or redundant, will be known by comparing them with the plan fig. 1, page 9.

The ledger lines are used, to prevent shifting the stave an octave to the right, or to the left, when it would be required only for a few notes, they then belong to such black keys, as are adjoining to those which the stave represents. An inspection of the plan of the finger-keys, with their corresponding lines and spaces, given page 9, fig. 1, will render all this clear. The finger-keys are marked with their usual names, merely to assist in making comparison between them and the notes on the lines and spaces below. The black keys are called sharps or flats, each key being a sharp to the white one which is to its left, and a flat to the right hand one; thus the black key to the right of F is F sharp, written (F *), and that to the left of G is G flat, written (G b). F * and G b are therefore seen to be the same finger-key.

These letters and characters, although essential to music as commonly written, are of no use upon this system.

At first it was thought expedient to make the bass and treble staves, with the lines in the same order, that is, with the three to the left, and two to the right, but after the pages 11 and 12 were engraved, the bass appeared to have too many ledger lines, and the right hand ones to interfere frequently with those of the treble, and would often make it necessary to shift the stave an octave: this inconvenience is avoided, by making the the bass lines in the order of 2 and 3 as above described, it affords also a distinction between the bass and the treble staves, the former being in the order of 2-3, and the latter of 3-2.

No difficulty however could occur even if both these orders were occasionally used for each stave, so as to suit the music with a less number of ledger lines, since the place of the note is not determined by its situation with respect to the five lines, but in relation to the two or the three; therefore no mistake is likely to happen, except that of an octave, which is seldom of any material consequence, one octave being often taken for another, for the sake of variety. There are 12 situations of the notes, corresponding to the 12 finger-keys of each octave, they may be designated as follows.

The note to the left of the 2 lines	corresponds to	the key to the left of the 2 black keys.
..... on the 1 st of the 2 lines		1 st of the 2
..... between the 2		between the 2
..... on the 2 ^d of the 2		2 ^d of the 2
..... to the right of the 2		right of the 2
..... to the left of the 3		left of the 3
..... on the 1 st of the 3		1 st of the 3
..... between 1 st & 2 ^d of the 3		between the 1 st & 2 ^d of the 3
..... on the middle of the 3		middle of the 3
..... between 2 ^d & 3 ^d		between 2 ^d & 3 ^d
..... on the 3 ^d		the 3 ^d
..... to the right of the 3		right of the 3

TIME.

The place of the notes being known, their duration must be determined; for this purpose the two staves which are to be used together, are crossed by equi-distant horizontal lines, called bar divisions, and the space between two of the lines, a bar; the bar is subdivided into two, three, or four, by dotted lines called beat divisions, and the space between two dotted lines, a beat; the beats also are occasionally divided into two parts by short dotted lines, so as to enable the eye to measure more exactly very short notes. See fig. 2.

To

To keep the time equable, what is called beating time has been adopted; this is done with the foot, and as many beats as there are in a bar, so many equal motions of the foot are necessary. When the bar is divided into two, the foot is to be put down, on striking the first note of the bar, and raised up at the first note of the second beat. When the bar has three beats, the first and second are down and the third up; when four, the first and second are down and the third and fourth up, as is shewn in fig. 3, at the right hand of the staves, where *d* signifies down, and *u* up. It is however more elegant to *count* time, the practice of which can easily be attained: the manner is shewn in the same figures by the numbers to the left of the staves.

What has been said refers only to relative or proportional time, but it is expedient to determine the absolute time of the beats in a piece of music. For this purpose, a small ball of half an ounce or more weight, may be suspended from a pin by a fine thread, of a greater or less length, as the music is to be slow or quick*. The vibration of this pendulum will determine the absolute time of each beat.

Instead of using the common terms of slow, moderate, quick, &c. the time will be marked by $2 y^d$, $1 y^d$, $\frac{1}{2} y^d$, $\frac{1}{4} y^d$, $\frac{1}{8} y^d$, or $\frac{1}{16} y^d$, meaning that a pendulum of these respective lengths will vibrate in the proper time of the beats.

THE NOTES.

The notes are broad perpendicular lines, placed on or between the lines of the stave, and are read from top to bottom, like some of the eastern languages; being long or short in proportion as the finger keys are required to be held down a longer or shorter time; their times are determined by the quantity of the bar or beat they run through. They are shewn of their proportionate lengths in fig. 4; as also for the sake of those who have already learned music, their correspondence with the common notes is given.

When the middle of a note is left blank, it is called a grace note, and may be played or not, at the option of the performer: if it is played, so much of the one adjoining must be omitted, as is equal to the length of the grace note.

THE FINGERING.

In order the more easily to touch a number of notes succeeding each other rapidly, it has been necessary to study the best order for the fingers to touch the keys, so as always to have one ready for every key, without any awkward motion of the hand. Whoever wishes to perform difficult pieces of music, should pay great attention to fingering from the beginning; but where the object is only to play slow music, it is not of much consequence. Every one may attain to tolerably good fingering by trying difficult passages in various ways, and fixing on the easiest, for the easiest is the best.

To assist in forming a foundation for good fingering, the exercises in page 10 are inserted, and others will be given in the ensuing numbers, it being thought best to leave the tunes unincumbered with figures.

* A small bullet, a boy's marble, or a little round stone tied in a bit of rag or paper, and suspended by a fine thread, will vibrate for several minutes.

Some of the Psalm tunes are printed, first with the bass and airs only, as being easier to begin with, and afterwards repeated with chords*, the others which are given with chords only, may be played single, by taking the right hand note of the treble, and left hand one of the bass; omitting all the rest.

The bass stave in pages 11 and 12 in its place belongs to the 6th, 7th, 8th, 9th, and 10th black keys; with an 8 to the left, to the 1st, 2^d, 3^d, 4th, and 5th; and with an 8 to the right, to the 11th, 12th, 13th, 14th and 15th.

Pl. signifies that the stave is returned to its place, after having been shifted to the octave.

List of Tunes in part first.

- | | |
|---|---------------------------|
| N ^o 1. Old 100 th Psalm tune. | N ^o 7. Otford. |
| 2. Ditto with chords. | 8. Truro. |
| 3. Abridge. | 9. Irish. |
| 4. Ditto with chords. | 10. Easter Hymn. |
| 5. Old 104 th Psalm tune. | 11. Magdalen. |
| 6. Ditto with chords. | 12. Bedford. |
| | 13. Ashley. |

Airs and Pieces in Part Second.

- | | |
|-----------------------------------|--------------|
| N ^o 1. Rondo | by Collizzi. |
| 2. Andante | Haydn. |
| 3. Henry's Cottage Maid . . | Pleyel. |
| 4. Surprize | Haydn. |
| 5. Adagio | Pleyel. |
| 6. Life let us cherish | Mozart. |
| 7. God save the King. | |
| 8. Ap Shenkin. | |
| 9. Dance in Tekeli. | |

* A chord is two or more notes sounded at the same time.



Fig. 1.

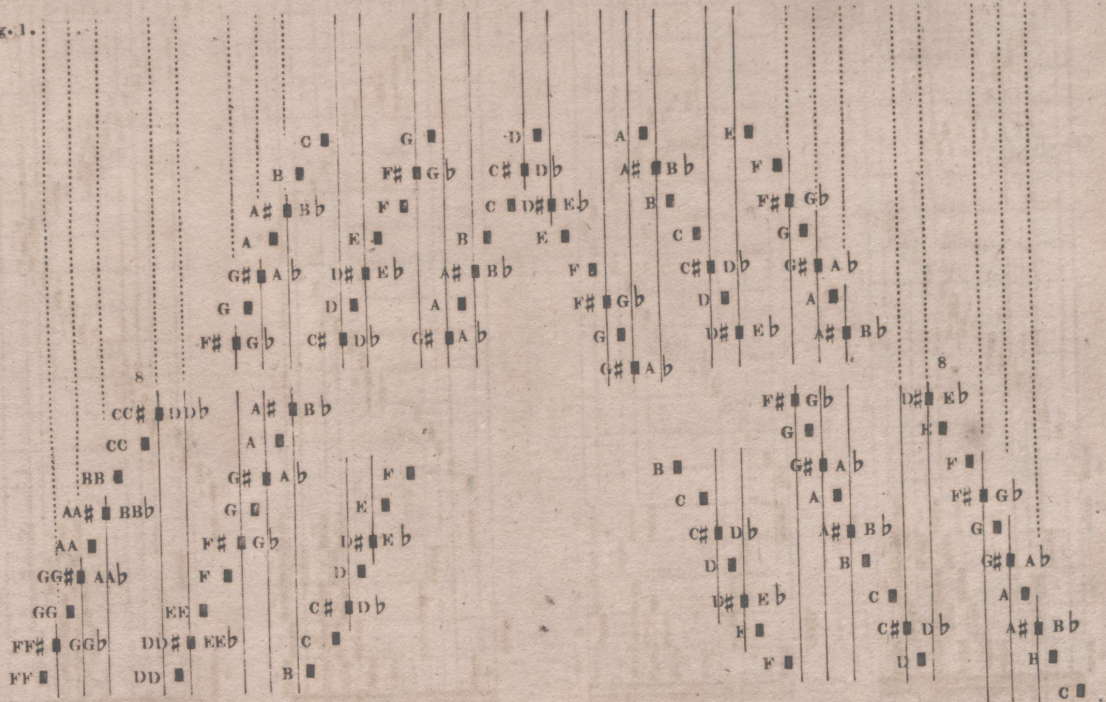


Fig. 4.

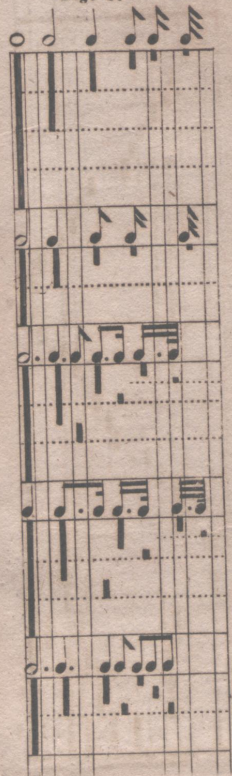


Fig. 2.

The Tye

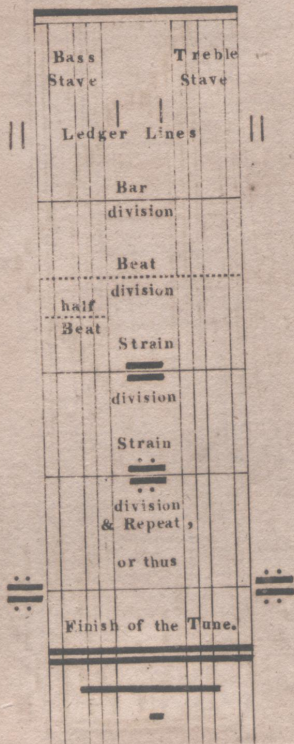
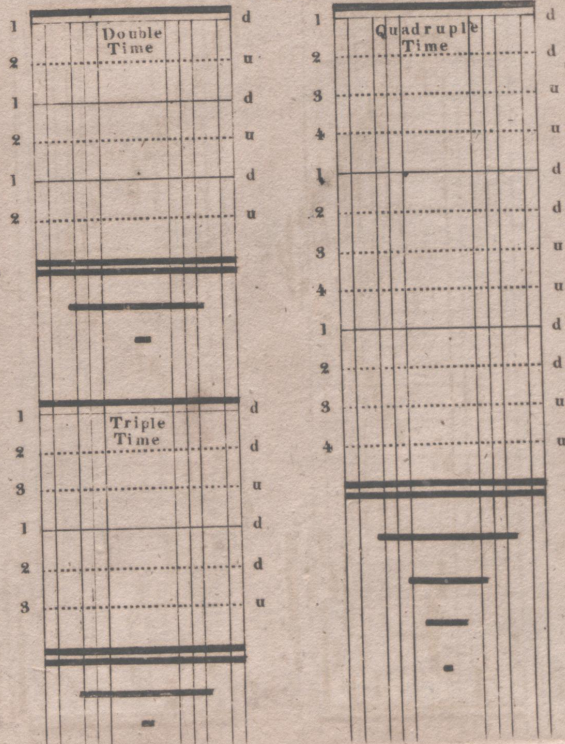


Fig. 3.



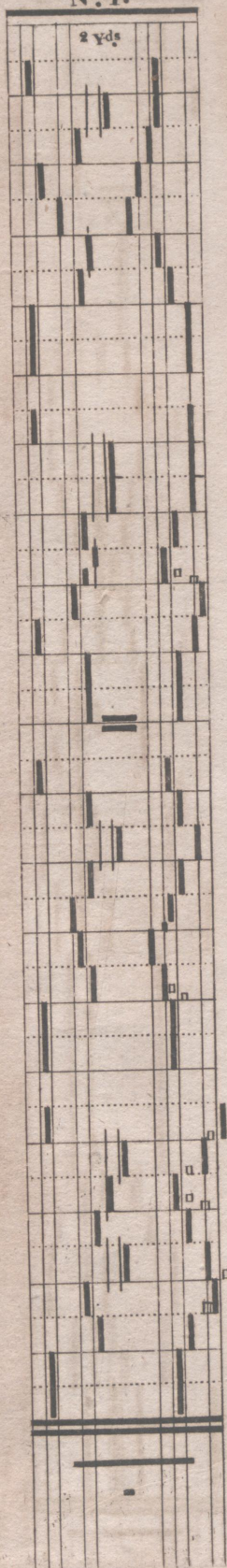
EXERCISES IN FINGERING.

The Figures $\times$ 1 2 3 & 4 Signify that the Notes by the side of them are to be Played with the Thumb 1st 2^d 3^d & 4th Fingers respectively. The Figures to the Left of the Notes are for the Left Hand, and those at the Right for the Right Hand.

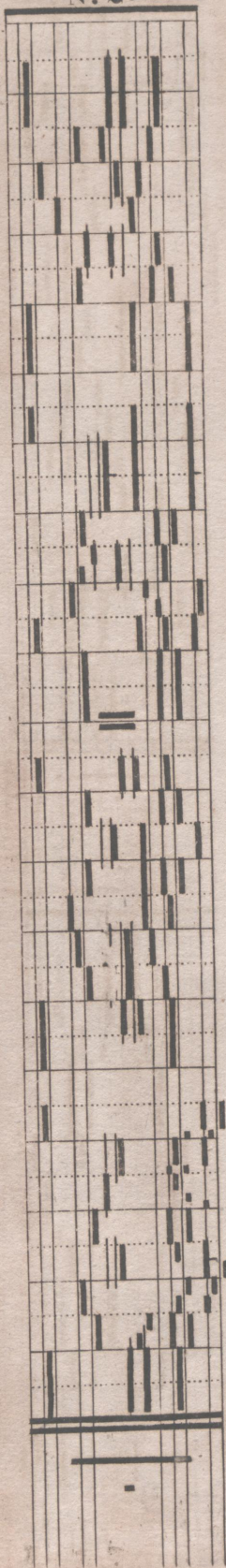
The page contains eight musical exercises, each on a single staff. Each exercise is labeled with a key signature and the number of sharps or flats. The exercises are arranged in two rows of four. Each exercise consists of a series of notes with small 'x' marks and numbers (1, 2, 3, 4) indicating the finger to be used. The exercises are as follows:

- KEY. C.** (C Major): 1 Sharp. Exercises for the Right Hand and Left Hand.
- KEY. D.** (D Major): 2 Sharps. Exercises for the Right Hand and Left Hand.
- KEY. E.** (E Major): 4 Sharps. Exercises for the Right Hand and Left Hand.
- KEY. B Flat.** (B-flat Major): 2 Flats. Exercises for the Right Hand and Left Hand.
- KEY. G.** (G Major): 1 Sharp. Exercises for the Right Hand and Left Hand.
- KEY. A.** (A Major): 3 Sharps. Exercises for the Right Hand and Left Hand.
- KEY. F.** (F Major): 1 Flat. Exercises for the Right Hand and Left Hand.
- KEY. E Flat.** (E-flat Major): 3 Flats. Exercises for the Right Hand and Left Hand.

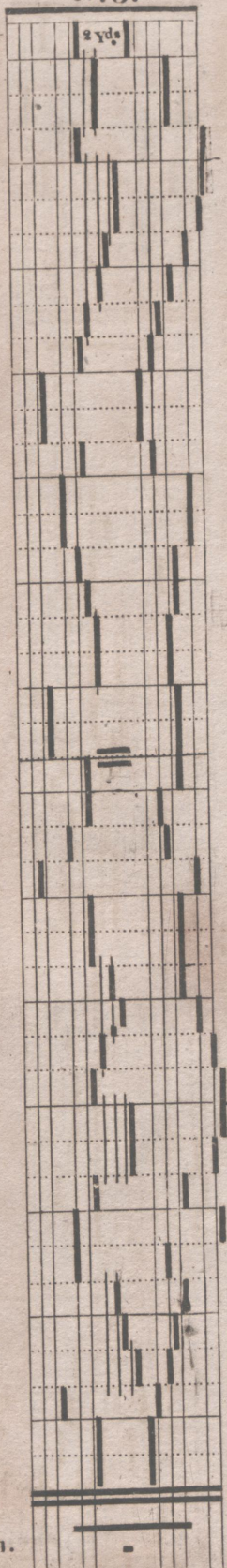
Nº 1.



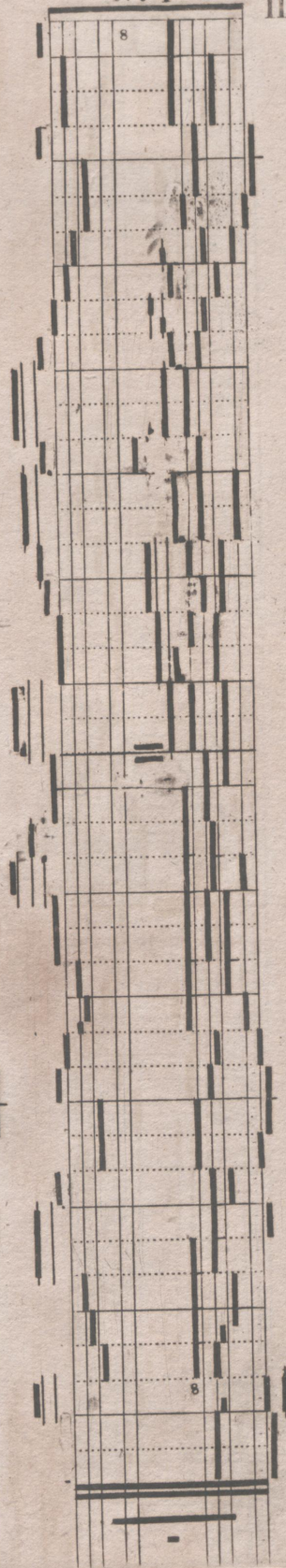
Nº 2.



Nº 3.



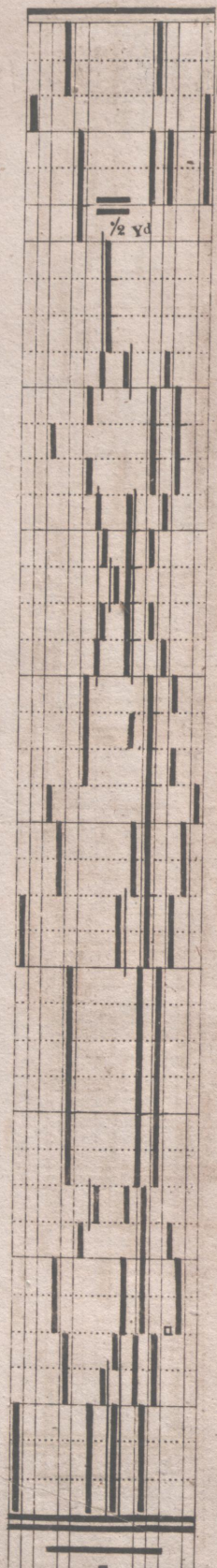
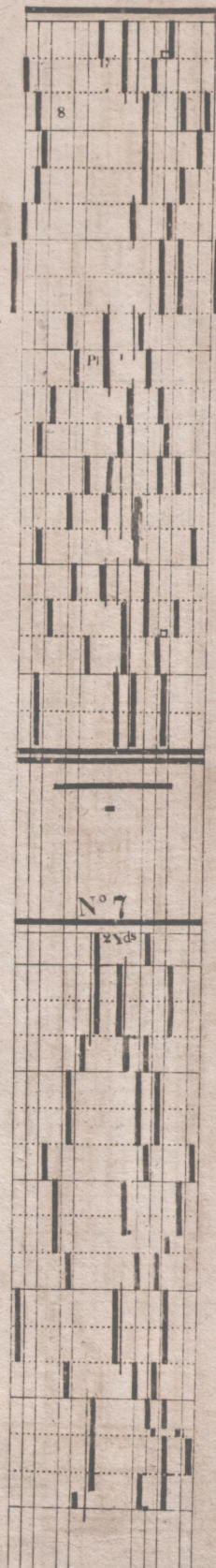
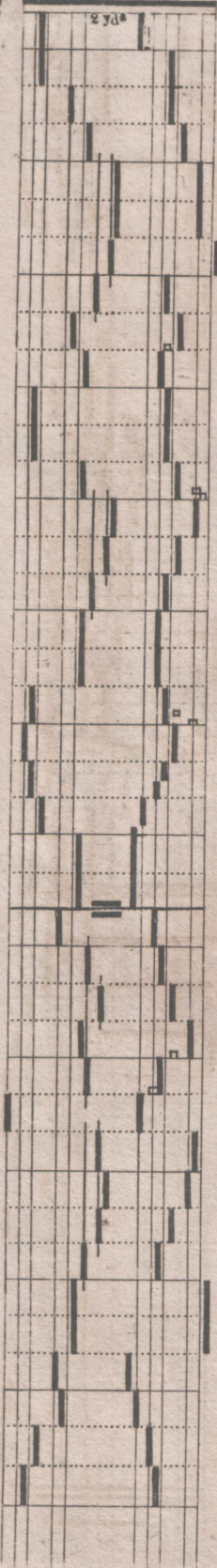
Nº 4.



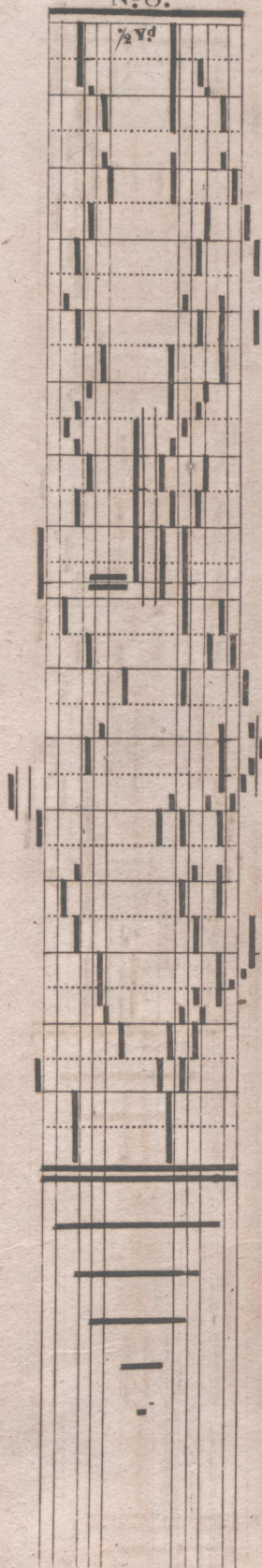
11

Part 1.

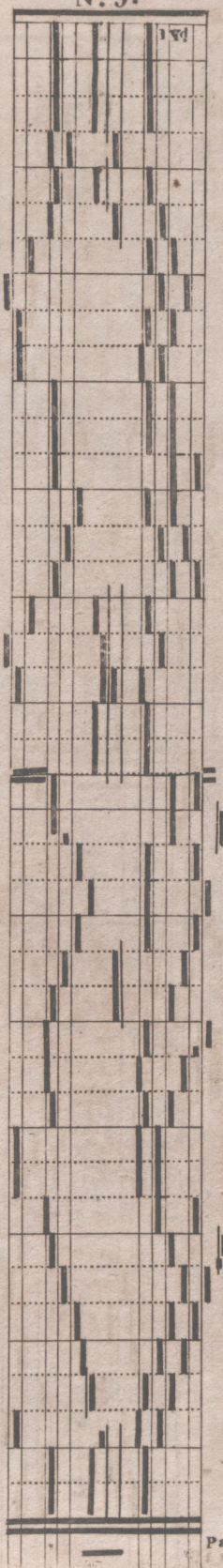
N° 5



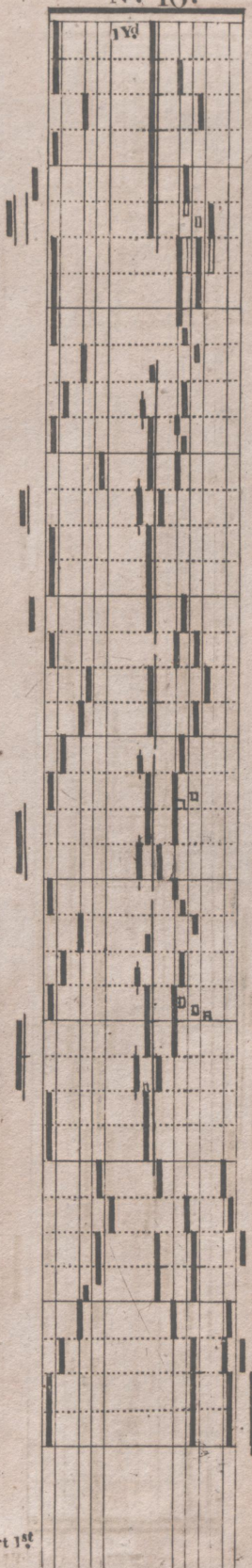
Nº 8.



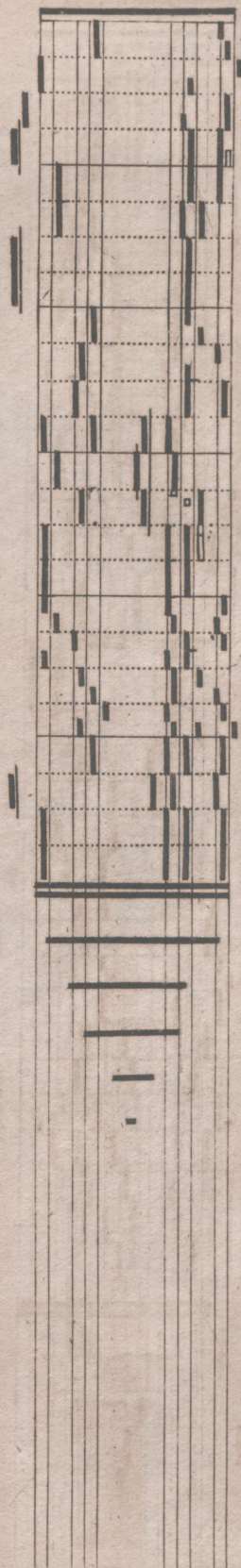
Nº 9.



Nº 10.



13



Part 1st

14

No 11.

1 1/2 Y^d

No 12.

1 1/2 Y^d

No 13.

1 1/2 Y^d

p

f

1/2 Y^d Glo -
- ry
- ho -
- nour
praise
and
pow -
- er
be
- to
the

Lamb
for
e -
- ver
Je -
- sus
Christ
is
our
Re -
- deem -
- er
hal -
- le -
- lu -
- jah
hal -
- le -
- lu -
- jah
praise
the
Lord

No 1.

The image shows three vertical musical staves. The first staff is labeled 'No 1.' and contains a 'Vd' symbol and a 'P1' symbol. The second and third staves also contain 'P1' symbols. The notation consists of vertical lines and dots on a grid of horizontal lines.

⊙ ⊙ Is called a Pause, & signifies that the note is to be held longer than its own time.

No 2

End

To the beginning

This mark
signifies that the notes
are to be played the same
as in the preceding Beat.

Part 2nd

No 3

8

P1

8

P1

Nº 4.

Nº 5.

13

1st

2nd

FF

P1

8

Pr

8

1st

8

P1

8

8

8

8

Nº 6.

1/2 Yd

8

pp Signifies Pianissimo or very soft.

FF Fortissimo or very loud

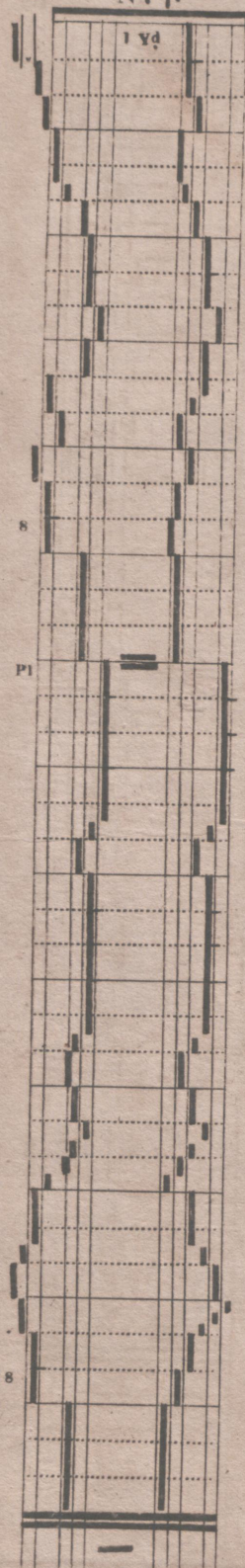
p Piano or soft

In Nº 4 play the 8th Bar the first time and omit it the second time

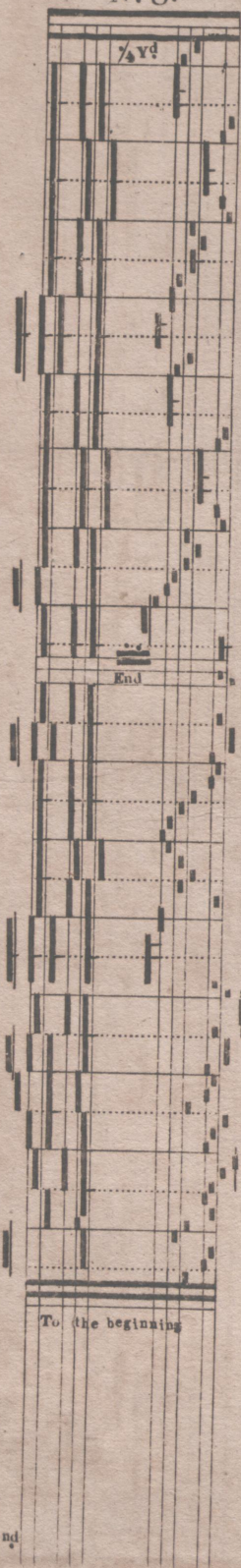
Part 2nd

14

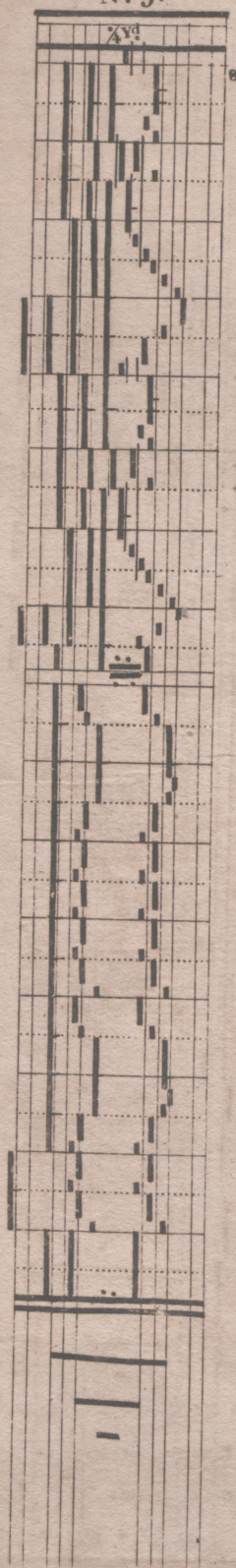
Nº 7.



Nº 8.



Nº 9.



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Part 2nd