CLASSICAL AND SACRED MUSIC BOOKS,

Arranged from the Original Scores

FOR THE

PIANO FORTE,

without words,

By

EDWARD F. RIMBAULT,

&c. &c. &c.

No. 5.

JUDAS MACCABEUS,

Composed by

HANDEL.

ENT. STA. HALL.

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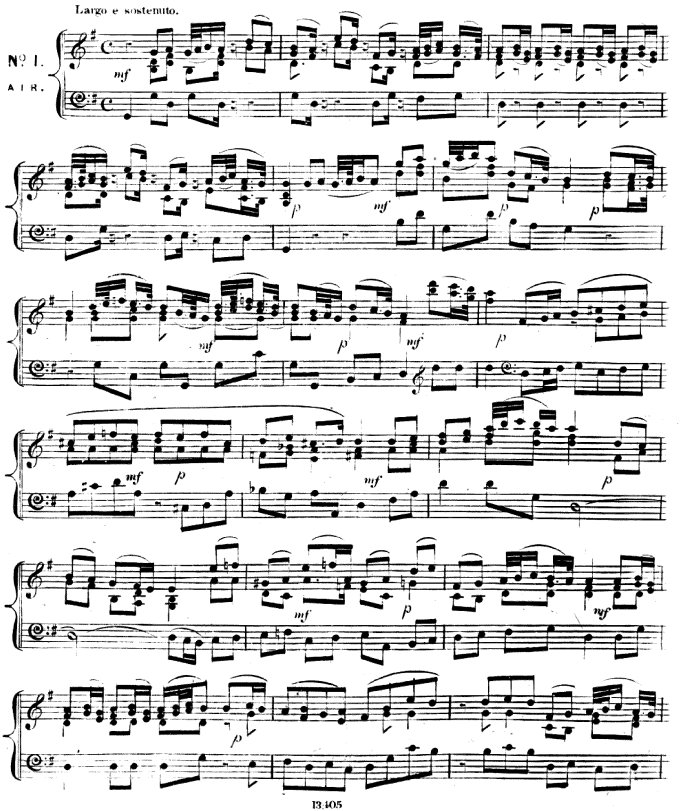
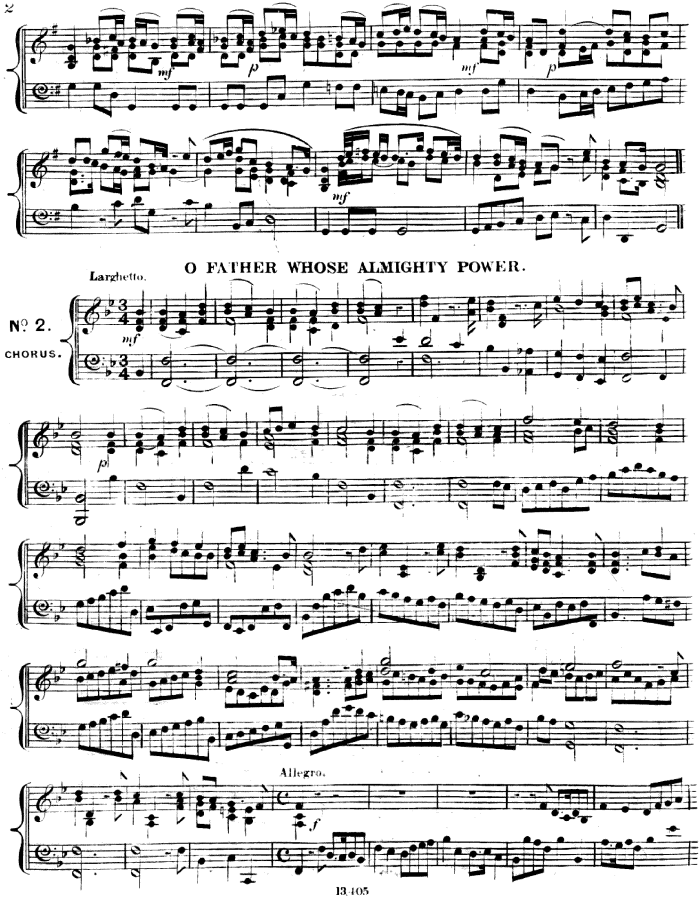
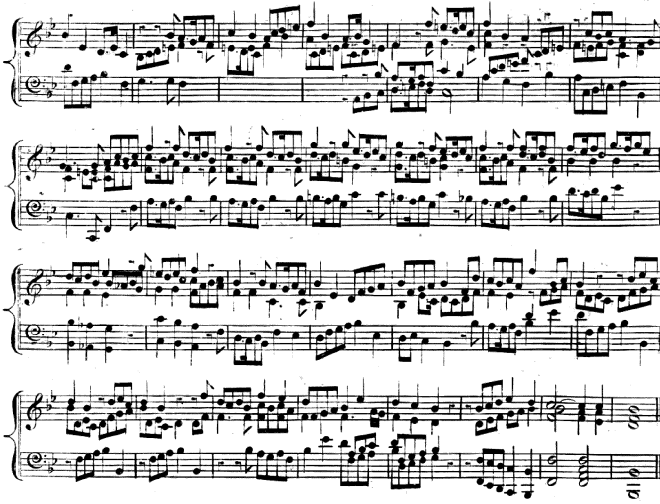
PIOUS ORGIES.




O FATHER WHOSE ALMIGHTY POWER.
Larghetto.
Nº 2.
CHORUS.
Allegro.



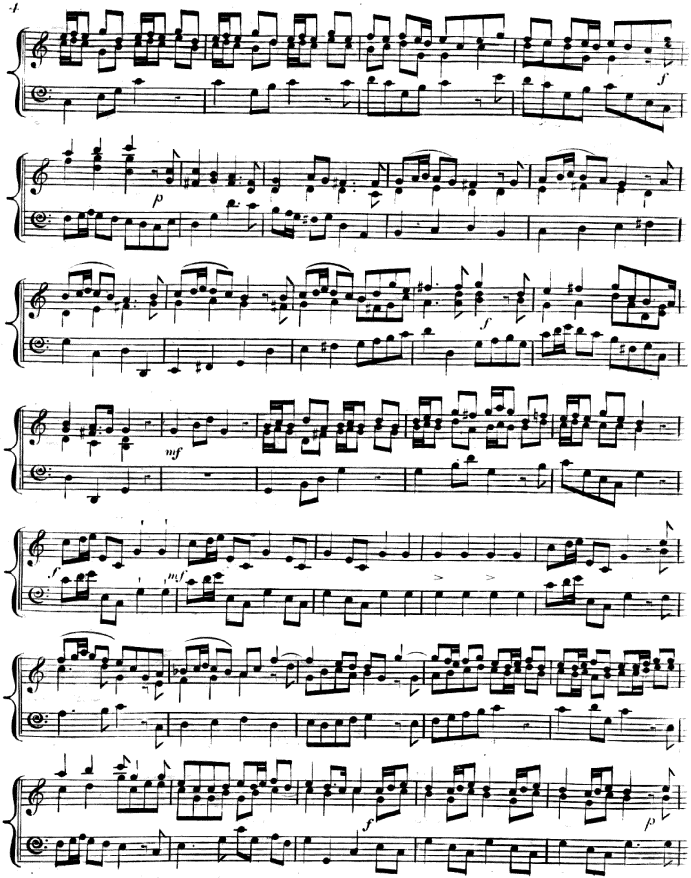
ARM YE BRAVE.

Allegro.

No. 3.
AIR &
CHORUS.

f

mf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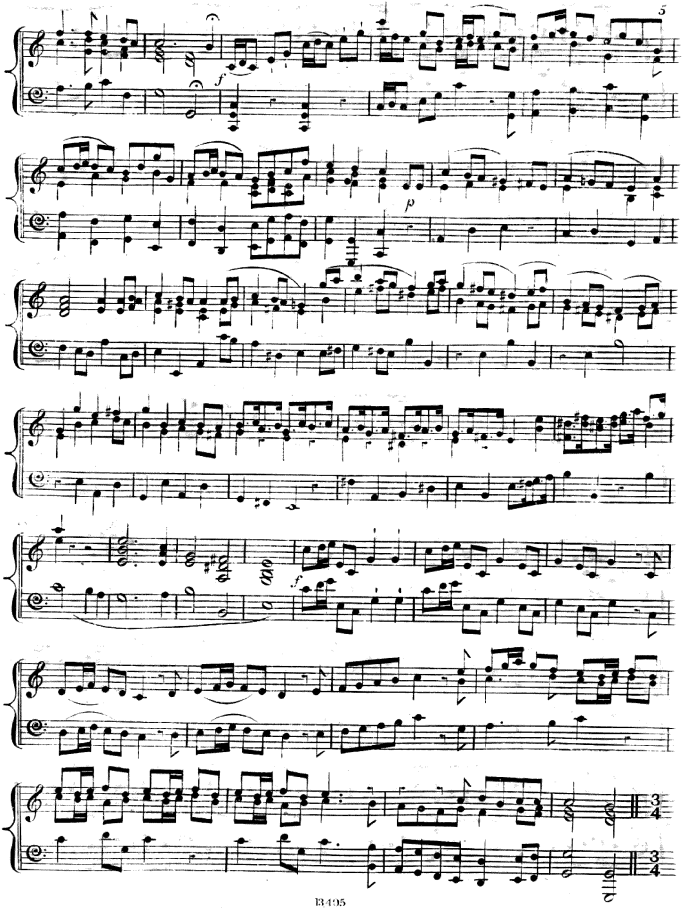
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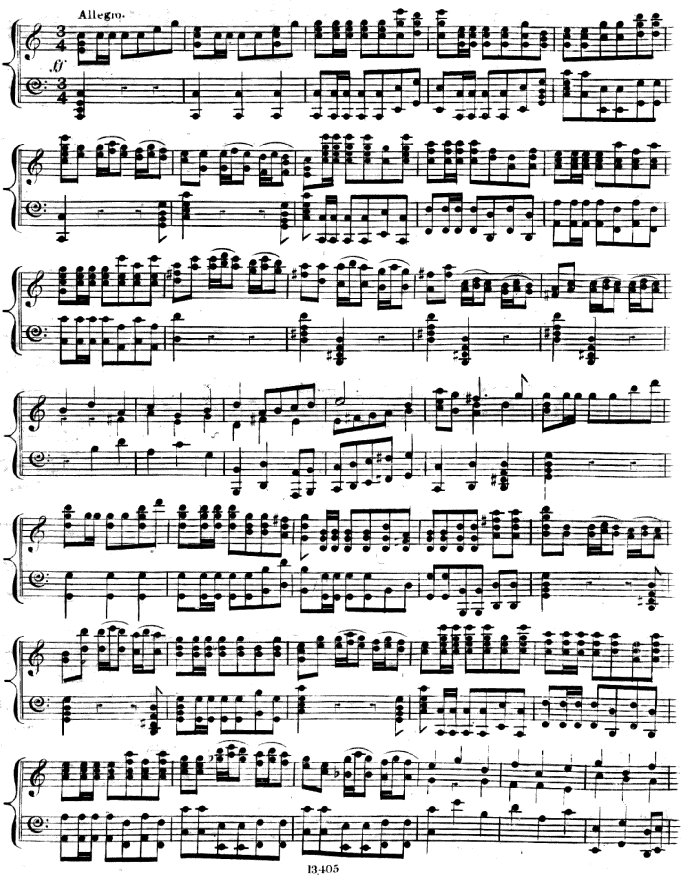
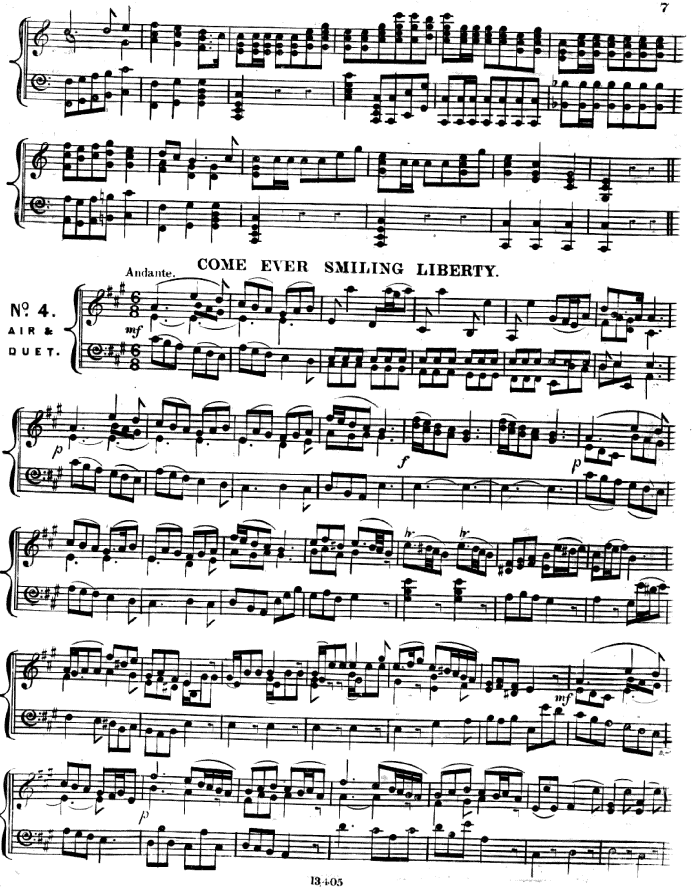
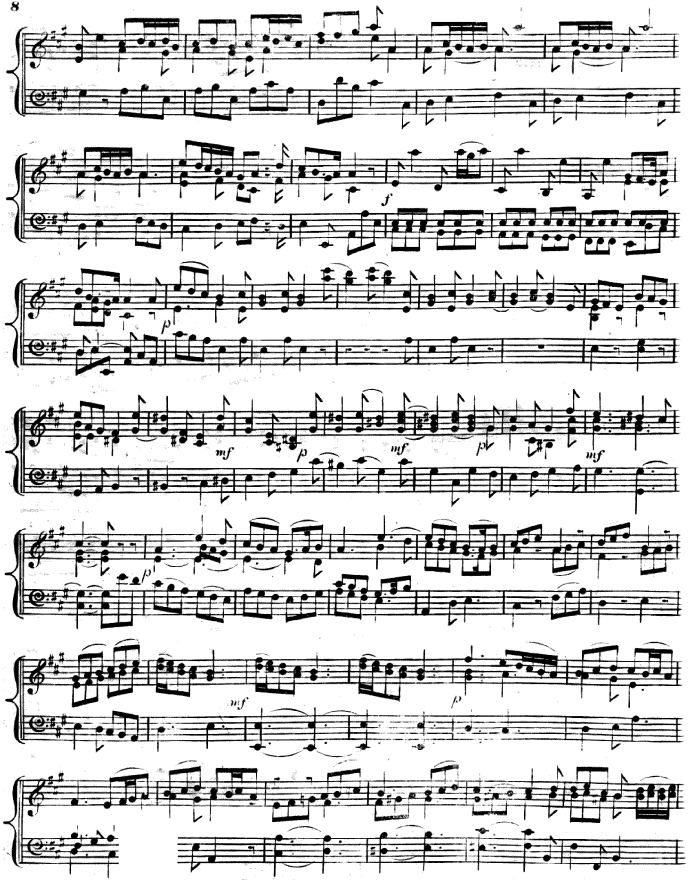

Allegro.


COME EVER SMILING LIBERTY.
Andante.
Nº 4.
AIR &
DUET.
mf
p
f
p
mf
p


f
p
mf
p
mf
p
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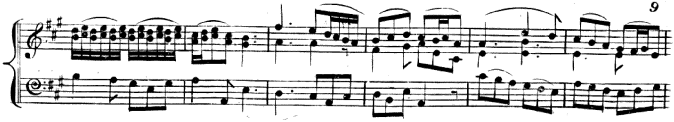
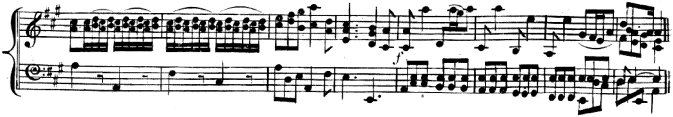


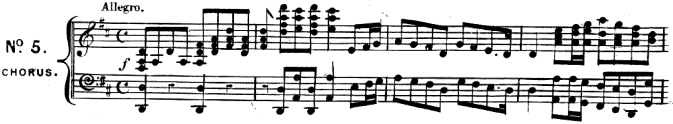


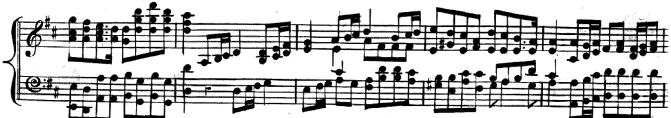
LEAD ON, LEAD ON.

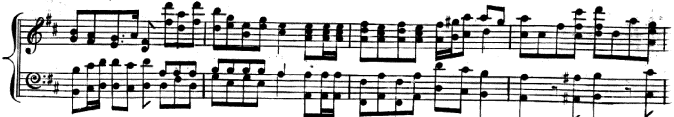
Allegro.

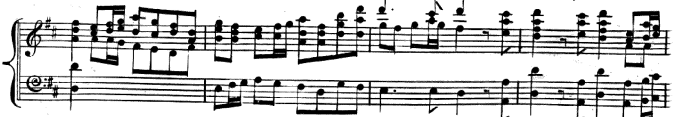
No. 5.

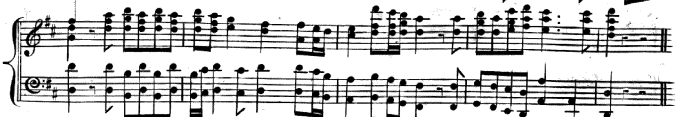
CHORUS.

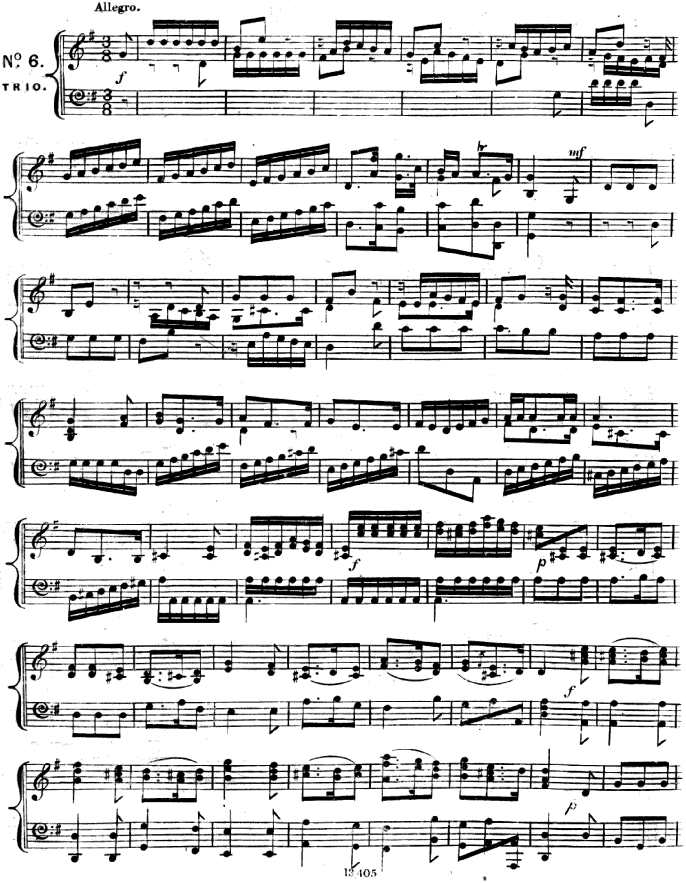


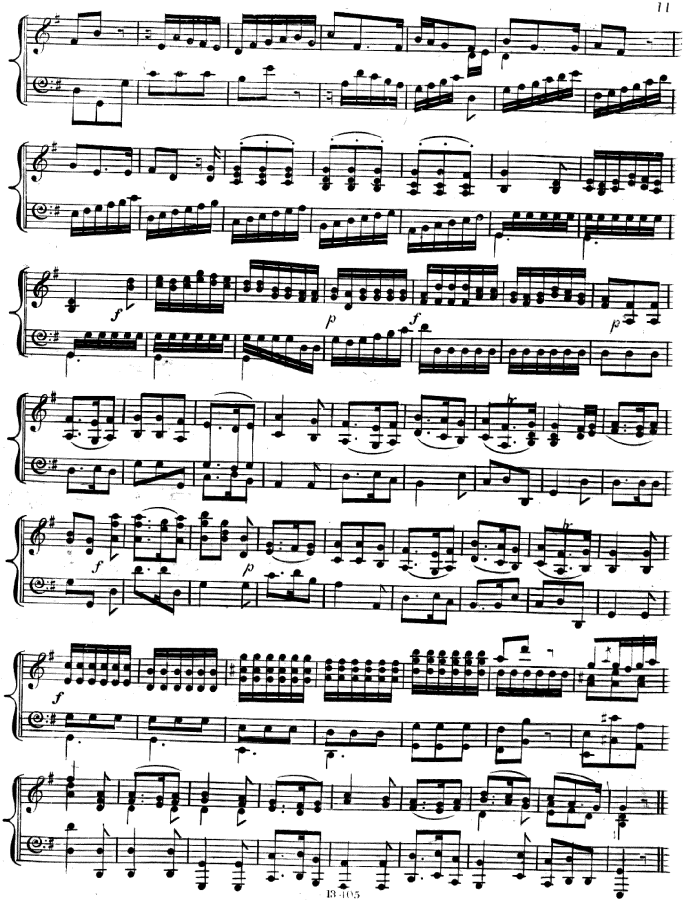








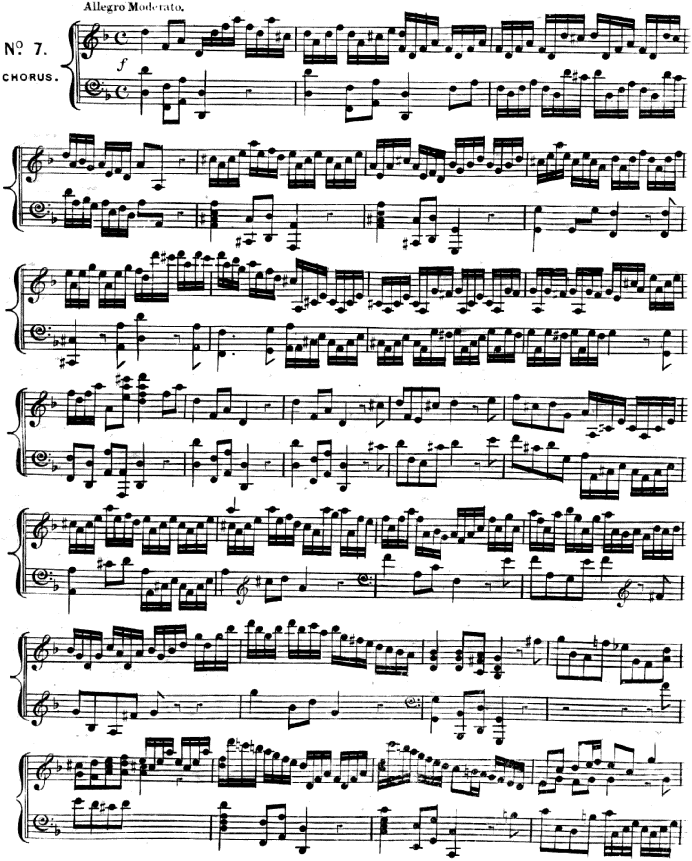

Allegro.
No. 6.
TRIO.
f
mf
p
f
f
p

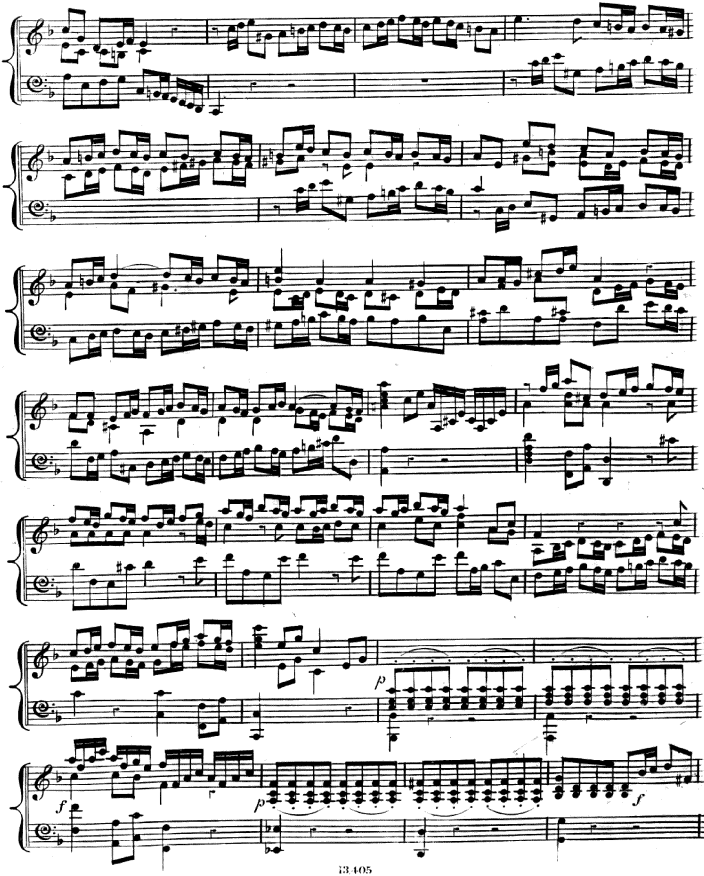

f
p
f
p
f
p
f

Allegro Moderato.

No. 7.

CHORUS.

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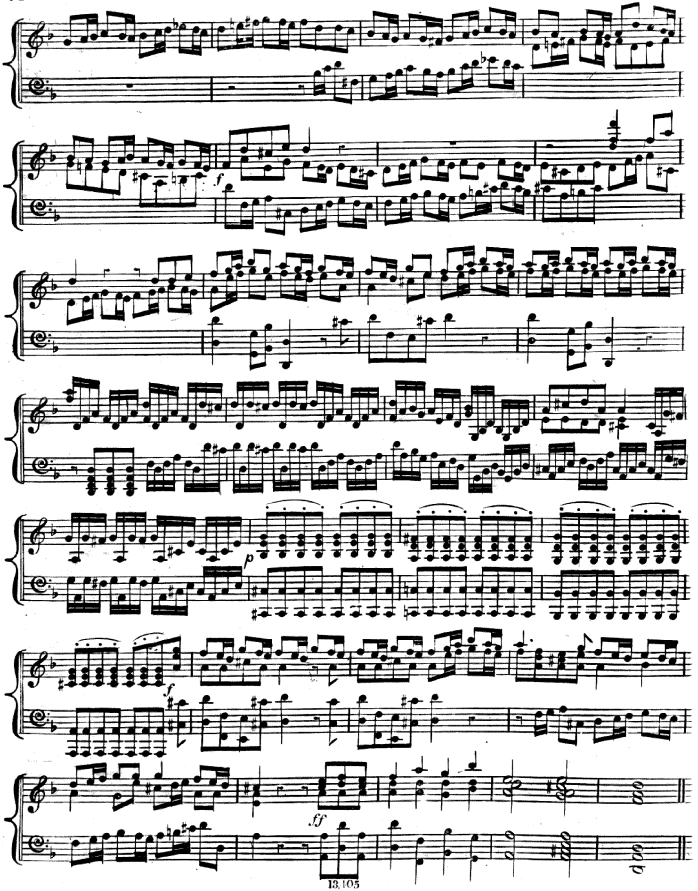
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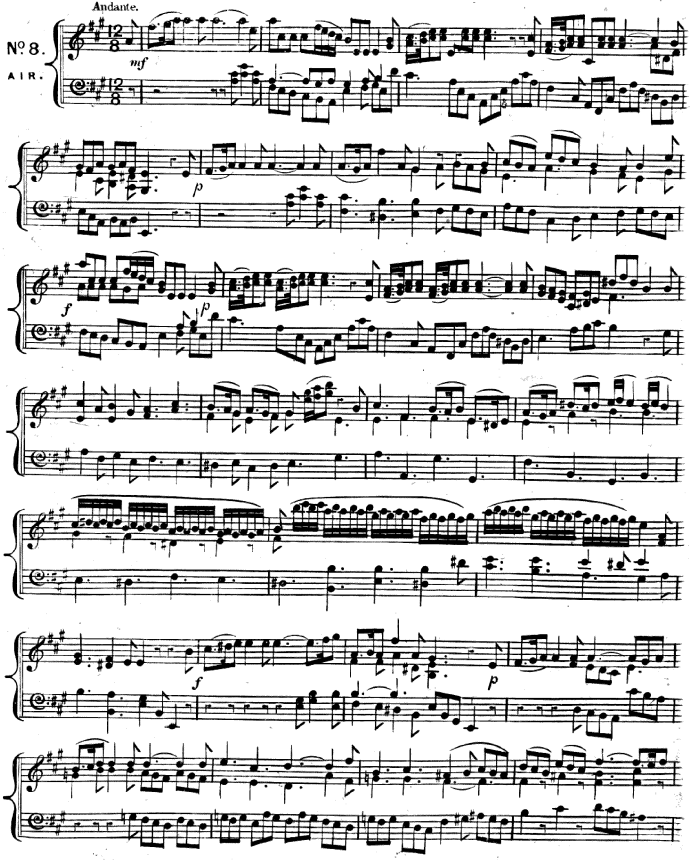
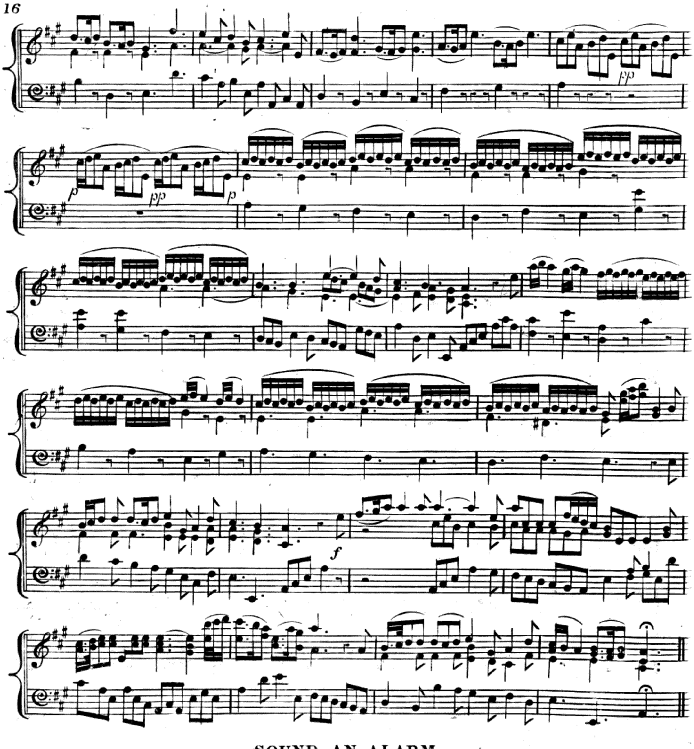
ff


Andante.
No 8.
AIR.
mf
p
f
p
f
p

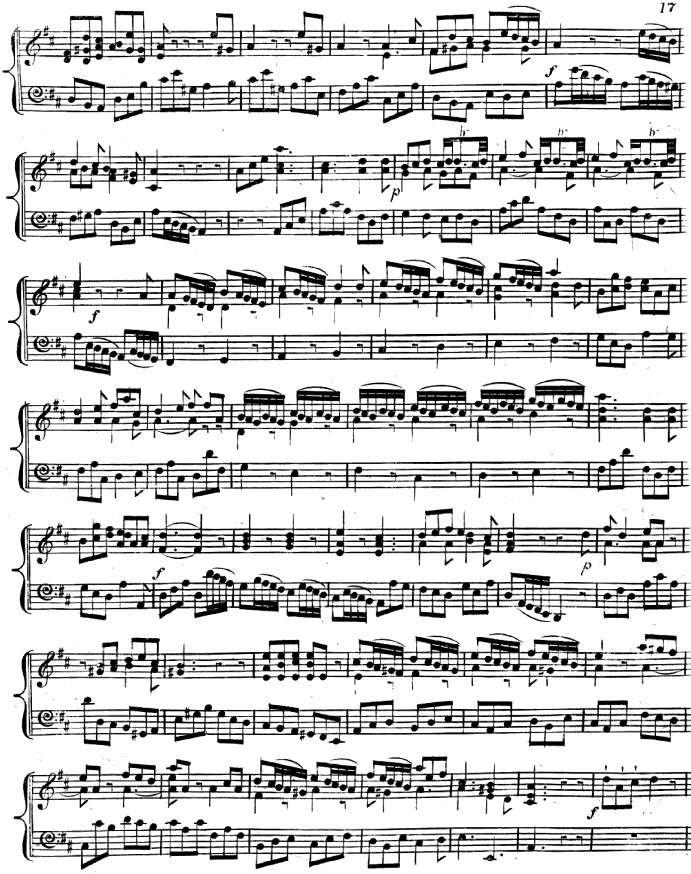


SOUND AN ALARM.

No 9.
AIR.

Allegro.

mf


f
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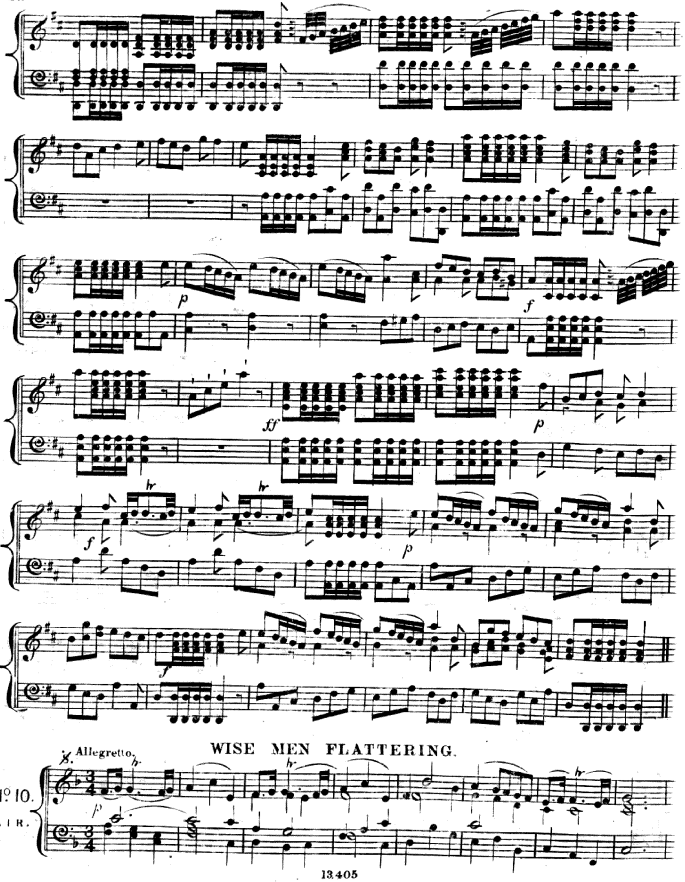
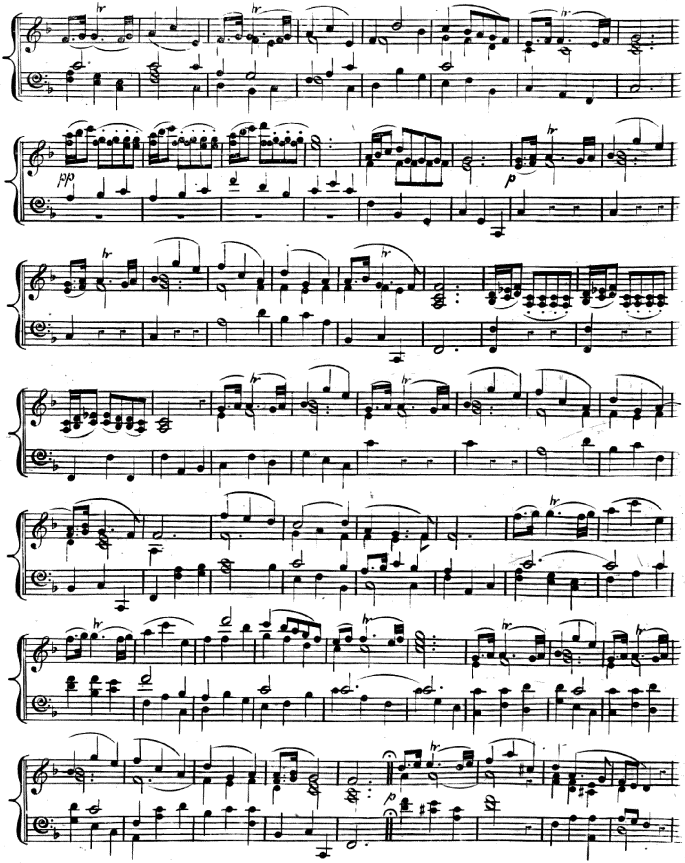
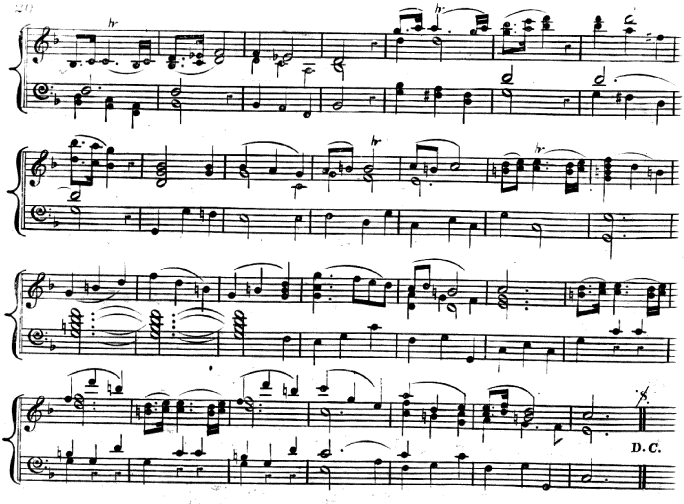
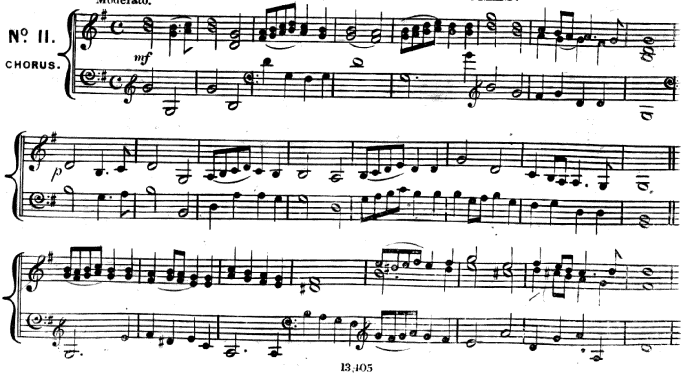
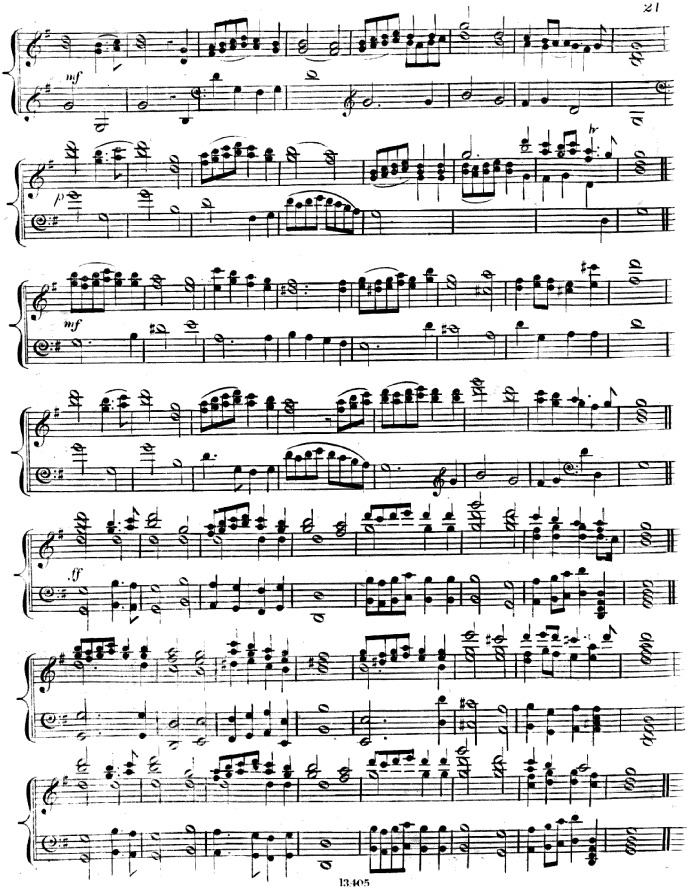

WISE MEN FLATTERING.
Allegretto.
No. 10.
AIR.



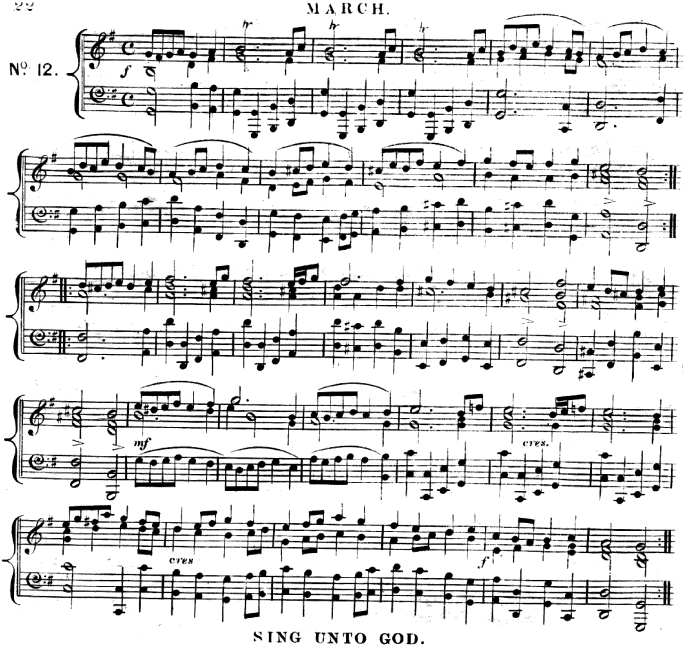


SEE THE CONQUERING HERO COMES.

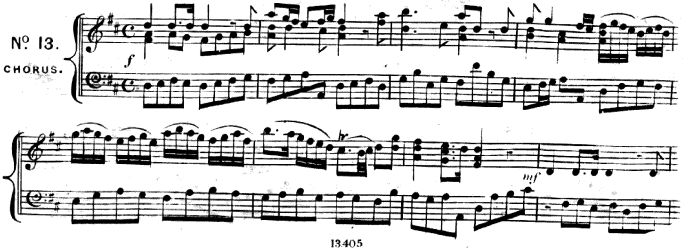


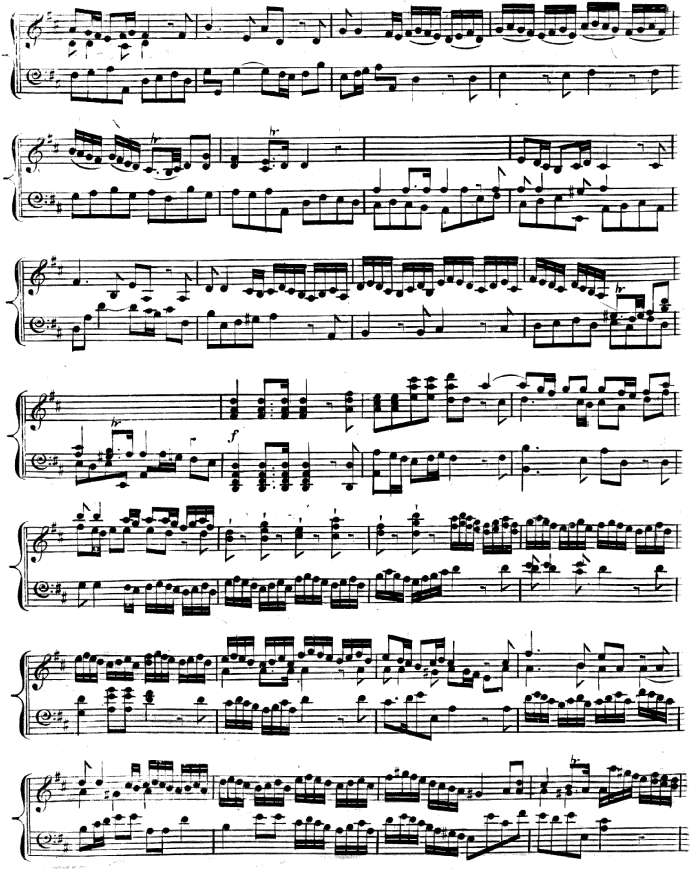

mf
p
mf
ff

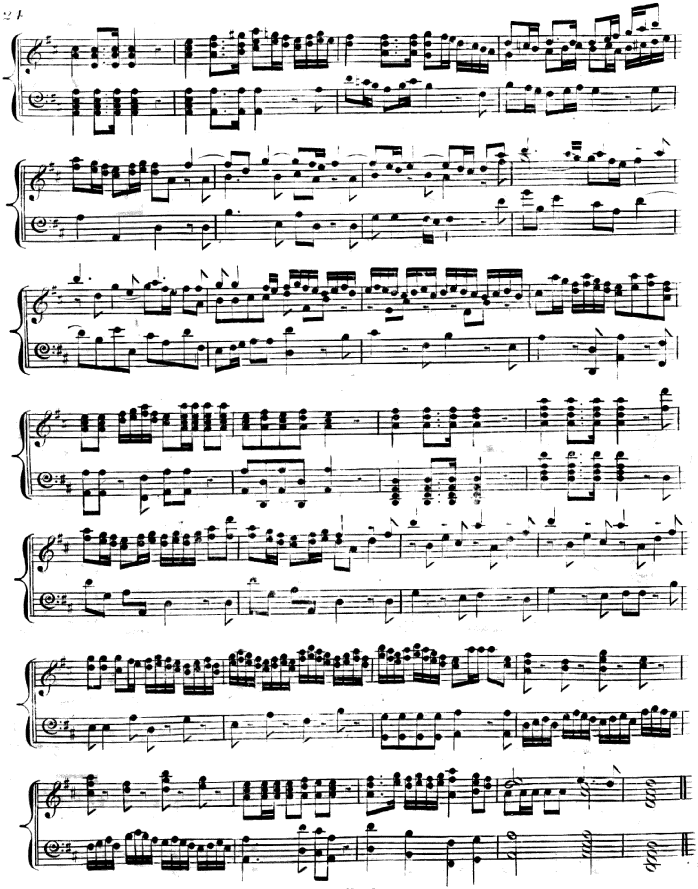
MARCH.



SING UNTO GOD.





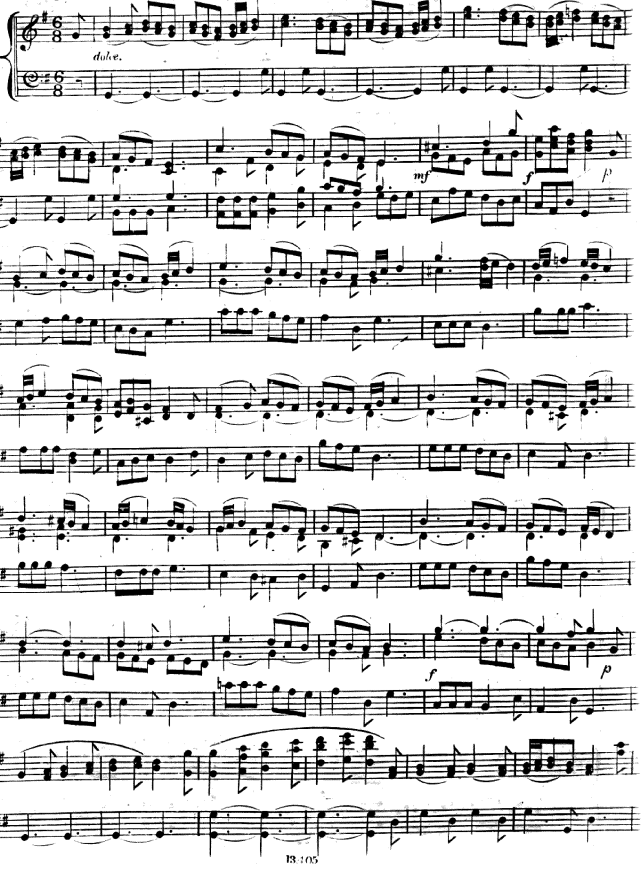


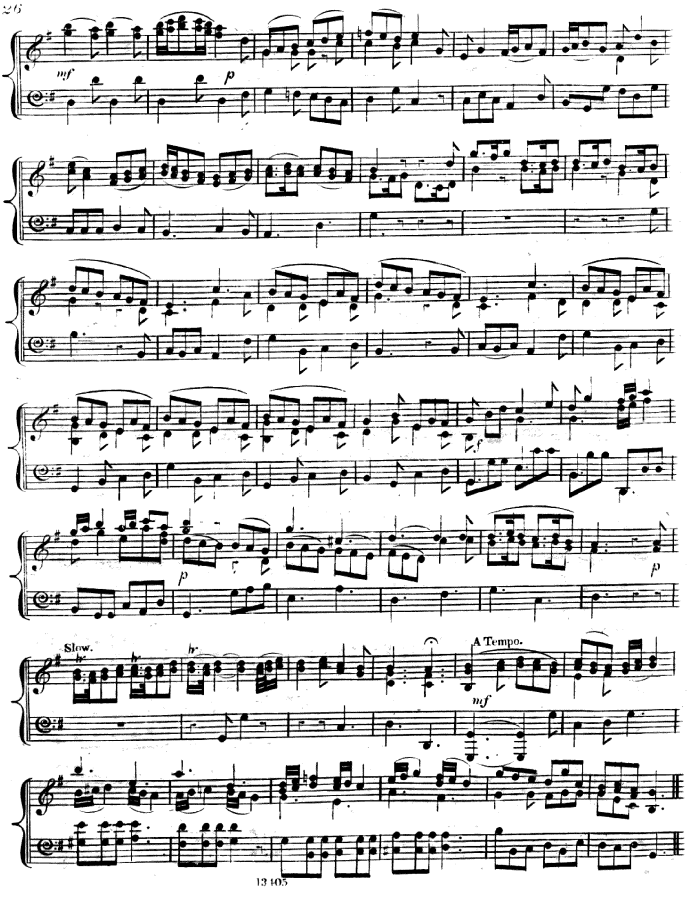
O LOVELY PEACE.

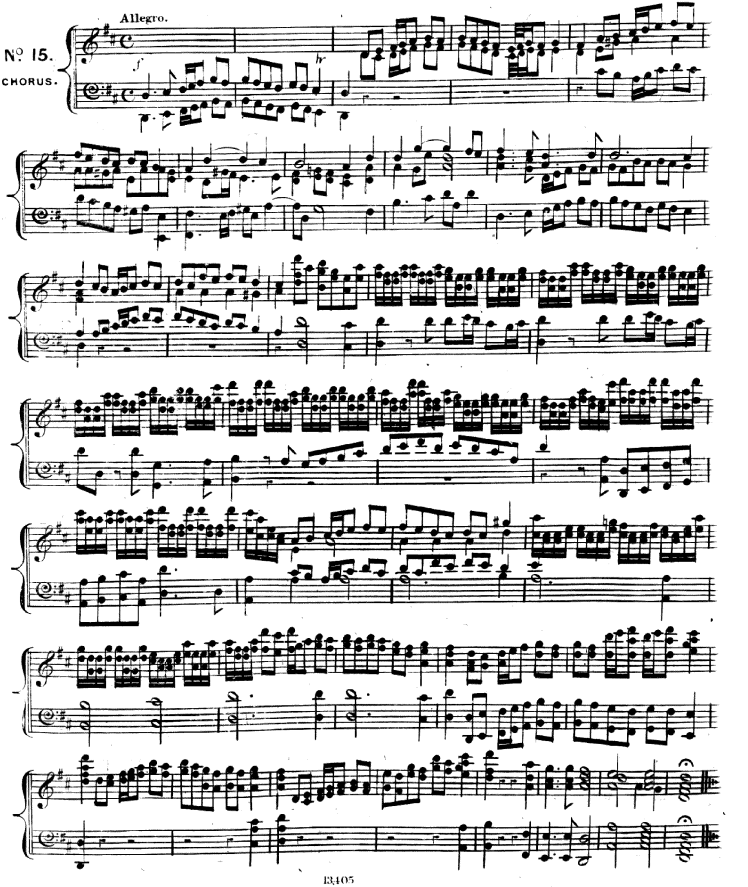
Allegretto.

No. 14.

DUET.

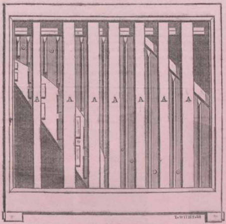



mf
p
f
p
Slow.
br
br
A Tempo.
mf


Allegro.
Nº 15.
CHORUS.

BACK VIEW OF THE UPRIGHT PIANO.

A.—THE BRACINGS.



The Artisans employed in this department are as follow:—

The SAWYER is employed to saw the Wood merely into form.

The BACK MAKER forms the Framing.

THE CASE MAKING.

In this department the body of the Instrument is built and Veneered, and the various parts, as the Doors, Panels, Falls, Legs, &c., separately prepared; but as the reader will probably find little to interest him in the outward construction of the Piano Forte, inasmuch as it is merely a fine Specimen of Cabinet Work, it is only necessary to add, that the Series of Designs, prepared by Messrs. D'ALMAINE and Co., embrace all that is elegant and novel in form and style; and as they are worked out in various woods, and with such decorations as the taste and inclination of individuals may suggest, these Instruments are rendered capable of all the refinements of elegance, that can be found in the most costly and artistic Specimens of Decorative Art.

The Artisans employed in this department are as follow:—

The CASE MAKER puts together and Veneers the Wood which forms the body of the Piano. He also constructs and fixes the Wrest plank, bent side, bracings, &c., ready to receive the Sounding Board.

The PART MAKER forms and veneers the doors, panels, ends, &c.

The CYLINDER MAKER constructs the Fall, and back hollow.

The TOP MAKER forms and veneers the top and attaches the hinges.

The CANVASS FRAME MAKER makes the open wood canvass covered frame work, which is fixed at the back of the Instrument; also the frame to receive the silk in front.

The LEG BLOCK MAKER shapes and fixes the blocks into which the legs are screwed.

The LEG MAKER constructs the Legs.

The TURNER turns the circular portions of the Legs, &c.

The CARVER executes the ornamental Carving.

The FITTER-UP affixes the Mouldings, ornaments, locks, &c.

The PREPARATORY FINISHER forms the Standard Action Rails, Pedals, Pedal Levers, and fixes the Pedals.

The SCRAPER prepares the Case for the Polisher, by scraping and rubbing with Glass Paper.

The POLISHER French Polishes the Case, Legs, Pedals, &c.

The FLY FINISHER receives the various parts from the Polisher, and fixes them in their respective positions, &c.

The SILKER plaits and fixes the ornamental Silk Curtain.

THE SOUND BOARD.

Is an important branch of the Piano Forte, as much of the tone of the Instrument depends upon it. It is formed of a thin surface of the best Swiss Pine, cut in a particular grain—free from all imperfections, and perfectly seasoned. It is strengthened with small wooden bars, which require great nicety in their construction.

The Artisans employed in this department are as follow:—

The SOUND BOARD MAKER joins and cuts out the wood for the Sound Board.

The BENT SIDE MAKER causes the wood, which he has previously cut accurately as to size and thickness, to bend to the form of the treble side of the belly.

The BELLY MAN carefully finishes the Sound Board, and fixes it in the Case. He also fixes the beech bridge upon it, which (as the bridge in the Violin) bears the pressure of the Strings.

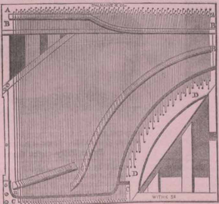
The MARKER OFF perforates the Wrest Plank ready to receive the tuning pins. He arranges the Scale for the Strings, inserts the pins in the beech bridge, and finishes it to its proper form.

THE STRINGING.

In the manufacture of Piano Forte Wires, the quality of the metal is of the utmost importance, and the German wire, which was so long in use, is now entirely superseded by steel-wire, manufactured in England, which is the only material employed by Messrs. D'ALMAINE in their instruments. The fineness of the metal, and the perfect roundness of the wires when drawn, are indispensable to correct vibration, and sufficiently justify this preference.

In the two following Engravings the Sounding Board is shown—1st, with the strings; 2nd, without.

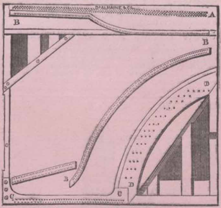
DIAGRAM OF THE FRONT VIEW WITH STRINGS.



In these Diagrams it will be seen that two strings belong to each note. They must both consequently be tuned to perfect unison, or discord will ensue. For this purpose, the tops of the strings are wound round pegs of iron (A A), the ends of which screw into the wooden substance of the Sounding Board, and may be turned at pleasure by a tuning key, so as to increase or diminish the tension upon a string. For it must be observed, that there are three methods of producing an elevation of pitch in a vibrating string—1st, by shortening the string; 2nd, by increasing its thickness; 3rd, by augmenting its tension: and it is only by skilfully combining these three modes, that perfection of harmony and correct graduation of sound can be attained. Hence the bass strings are the longest and thickest, the high treble the shortest and most slender; the lowest bass strings, moreover, are coated with a fine coil of copper wire.

The thickness of wire used for each note is regulated by certain principles, and the vibrating length is determined by pieces of wood called the bridges, fixed firmly to the sounding board (B B). The curve and position of the top and lower bridges are regulated by a guage, in which also the arrangement of the pins is inserted. These pins are so placed that the strings rest against them, being thereby bent out of their rectilinear course, and their vibration thus limited to the space between the bridges (B B).

WITHOUT STRINGS.



The metallic plate (C C) is used to check the violent pull of the bass strings upon the sounding-board, and is an improvement now so general, that it is constantly applied even to old instruments. The Belt, or bent side (D D), serves to give additional strength.

The Artisans employed in this department are as follow:—

The WREST PIN MAKER forms the iron Tuning Pins.

The METALLIC PLATE MAKER constructs the Metallic Plates.

The SPUN STRING MAKER makes the Wrapped or Spun Wires.

The STRINGER places the Strings and fixes the wrest pins in their respective places.

The ROUGHER-UP draws the wires up, tuning the Instrument roughly for the first time.

THE ACTION.

The *Action* of the Piano Forte is the machinery through which the impulse, given by the finger of the performer, is transmitted to the string. The importance of the perfection of the action will be evident, when it is considered that its office is to convey, so to speak, the very mind and will of the player; and that upon its excellence depends entirely the capability of the instrument to answer to the ever-varying shades of expression which the genius or skill of the performer may desire to impress upon the keys.

The following diagram, Fig. 1, represents the action of an Upright Piano Forte, as usually made:—

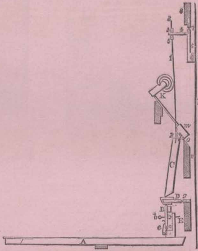


FIG. 1.

A, is the key, to the back end of which is attached by a joint or hinge, *a*, a small upright piece of wood, B, called the "hopper." D, is a lever, having a notch of a peculiar shape on the under side of its front end, and hinged at its back end to a rail, E. C, is a stiff piece of wood, or "sticker," the lower end of which rests upon the lever, D, while its upper end is jointed to the tail of the hammer, K. L, is the string.

When the key is pressed down the hopper, engaging in the notch of the lever, lifts it, and with it the sticker and hammer to such a height as to cause the hammer head to strike the string, and so to produce the required note. When this is done, the key being still pressed down, the hopper loses its hold of the lever by escaping from, or "hopping" out of, the notch, and thereby lets the hammer fall clear away from the string. The object of this is evident, for if some contrivance of the kind were not used, the hammer, after striking the string, would remain in contact with it, and so deaden and spoil the sound it had just produced.

Now the point at which the hopper escapes from the notch of the lever depends on the geometrical angle between the two, and is regulated entirely by a small screw, *b*, which acts upon the hopper, B, and moves it forward or backward as required. It may be conceived, therefore, that the adjustment of this screw is a matter of the greatest nicety and importance. If it is turned too much one way, the hopper will escape too soon—*i.e.*, before the hammer has come sufficiently near the string; if too much in the other direction, it will not escape at all, and the hammer will not leave the string, but will remain against it after it has struck, so as entirely to damp and deaden the sound. This last effect is called "blocking."

The Artisans employed in this department are as follow:—

The KEY MAKER constructs the Key-board from a piece of Lime tree wood; lays on the pieces of Ivory, bores the required holes, and then with a fine saw cuts the whole into separate keys.

The HAMMER RAIL MAKER forms the Mahogany beam which constitutes the Hammer Rail, and which is covered with brass.

The HAMMER MAKER forms the Hammers.

The HAMMER COVERER cuts and trims to the requisite dimensions the different coats of cloth, felt, and leather, with which he covers the Hammer Heads.

The DAMPER MAKER forms the Dampers, and clothes the heads with very fine felt.

The LEVER MAKER makes the Levers and covers.

The HOPPER MAKER constructs the Hoppers.

THE FINISHING AND REGULATING.

The Piano Forte complete, with its various parts attached, on the whole of which, during their progress through the various departments enumerated above, the greatest care has been bestowed, both in the quality of the material and the uniform general excellence of the workmanship, now passes into the hands of the Finisher, the Regulators of Action and Tone, and the Tuner. Its progress has been gradual; for, in order to ensure the highest possible grade of perfection, no portion of its construction should be hurried. It is now fitted to be removed to the Warerooms, at No. 20, Soho Square.

The Artisans employed in this Department are as follow:—

The FINISHER receives from the various Makers their respective portions of the Action, which he puts together and arranges, so as to bring the entire mechanism into playing order.

The REGULATOR finally examines every portion of the Action, and completes the regulation of tone and touch.

The TUNER adjusts each String, and puts the Instrument in perfect tune.

In no branch of manufacturing industry are the advantages derived from the division of labour more apparent than in the construction of Piano Fortes. The foregoing observations will doubtless be acceptable to many, who are already in some measure acquainted with its