

**PEDALLING IN  
PIANOFORTE  
MUSIC**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649106745

Pedalling in pianoforte music by Algernon H. Lindo

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**ALGERNON H. LINDO**

**PEDALLING IN  
PIANOFORTE  
MUSIC**



THE  
**Musician's Bookshelf**

- (1) PRACTICAL SINGING, by CLIFTON COOKE.
- (2) MUSICIANS OF TO-DAY, by ROMAIN ROLLAND.
- (3) SOME MUSICIANS OF FORMER DAYS, by ROMAIN ROLLAND.
- (4) ON LISTENING TO MUSIC, by E. MARKHAM LEE, M.A., Mus. Doc.
- (5) COUNTERPOINT, by G. G. BERNARDI.
- (6) PEDALLING IN PIANOFORTE MUSIC, by A. H. LINDO.
- (7) OUTSPOKEN ESSAYS ON MUSIC, by CAMILLE SAINT-SAËNS.
- (8) SAINT-SAËNS: HIS LIFE AND ART, by WATSON LYLE.

# PEDALLING IN PIANOFORTE MUSIC

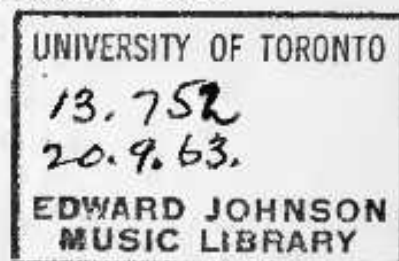
BY

ALGERNON H. LINDO

*Examiner for the Associated Board R.A.M., R.C.M.*

*Author of Pianoforte Study, Modulation,  
The Art of Accompanying, etc., etc.*

*With musical illustrations in the text*



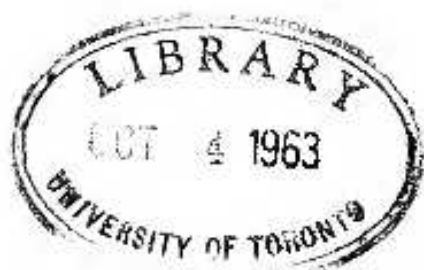
LONDON

KEGAN PAUL, TRENCH, TRUBNER & CO., LTD.

NEW YORK: E. P. DUTTON & CO.

1922

MT  
227  
L56



862043

AFFECTIONATELY DEDICATED

TO

COLIN TAYLOR



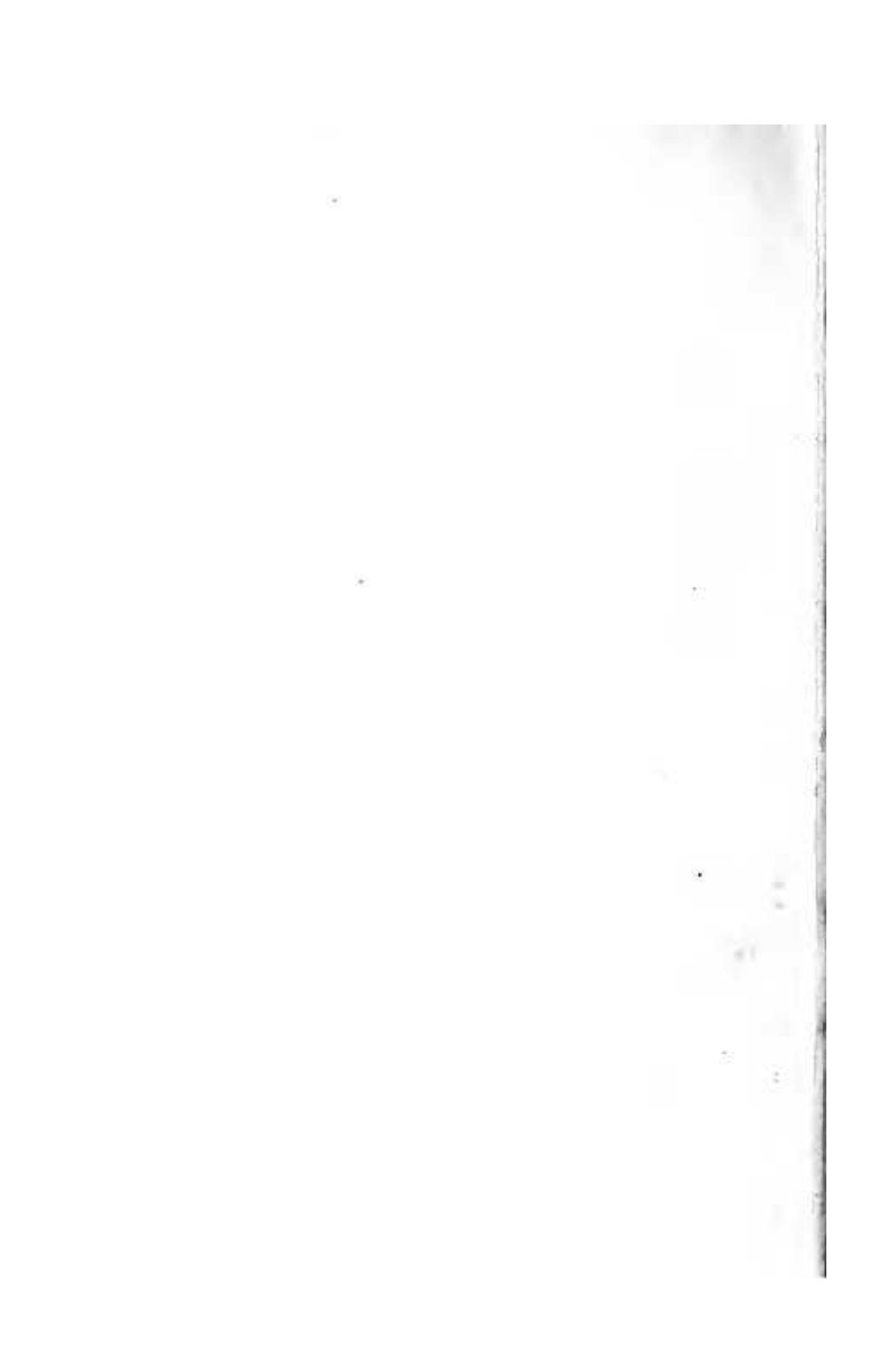
## PREFACE

It has not been thought necessary to include the time signatures in the musical extracts given in the course of this work. As a rule, this can be seen at a glance, but if not it is of little importance.

To avoid the unnecessary multiplication of accidentals, key signatures have also, in many cases, been dispensed with.

Acknowledgment is made to Messrs. Augener for their kind permission to allow a few short extracts from the chapter on pedalling in the author's book on *Pianoforte Study* to be included in the present work.

A. H. L.



# CONTENTS

## PART I.—INTRODUCTORY

### THE GENERAL PRINCIPLES OF PEDALLING PAGE

Inadequate attention paid to this subject—The three main principles (or rules) of pedalling—The present cumbersome method of indicating pedal depression and release—Other methods that have from time to time been adopted—Difficulties in the way of accurate and adequate pedal marking—Comparison of pianoforte pedalling with organ pedalling—Knowledge of musical theory necessary—Inappropriateness of the terms <i>loud</i> and <i>sustaining</i> as a description of the (right hand) pedal—Analysis of the word “sustained” as applied to musical sounds—The <i>damp</i> er pedal—The mechanism and action of the hammers and dampers in a pianoforte—The real mission of the pedal - - - - -	1
---	---

## PART II.—PRACTICAL APPLICATION OF THE PRINCIPLES OF PEDALLING

### CHAPTER I.—PEDALLING AND THE COMMON CHORD

The arpeggio—(1) In Etude form ; (2) As accompaniment—Repeated chords—Advice as to when pedalling can be dispensed with in simple chords and arpeggios—Five rules of pedalling to be observed—The rules illustrated—Two schools of pedalling - - - - -	23
--	----

### CHAPTER II.—PEDALLING FOR ISOLATED CHORDS, AND FOR CONSECUTIVE, NON-LEGATO, CHORDS, OF DIFFERENT HARMONY

Need for this too often overlooked—Examples from Schumann, Beethoven and Mendelssohn - - - - -	40
--	----