

(The Third Edition)
with Additions & Improvements
OF
J. B. CRAMER'S

Instructions
for the
Piano Forte

in which the first Rudiments of Music are clearly explained, and the principal Rules on the Art of Fingering illustrated, with numerous and appropriate Examples.

To which are added

Lessons

in the principal Major & Minor Keys

with a Prelude to each Key

Composed & Fingered by

THE AUTHOR.

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where may be had

All the Works of the above Author.

PREFACE.

ALTHOUGH several excellent Books of Instructions for the Piano-Forte have been lately published in this Country, yet as improvements are daily made which tend to facilitate the attainment of the Musical Science, the Author presumes to publish his method; hoping, that as the whole of his life has been devoted to the study of Music, the result of his experience will not be unwelcome to the Public.

Experience proves that introducing popular Airs arranged as Lessons for the Practice of Learners, greatly promotes their application and improvement; besides, when desired to play, they have the satisfaction to observe that they afford more entertainment to their hearers by pieces of this kind, than by playing long and uninteresting compositions: therefore the Author has selected for his Lessons many favourite Airs which he has arranged in a familiar style, and in order to preserve the necessary progressive gradation, has composed the remainder of the Lessons.

His plan of Instruction is somewhat peculiar: instead of placing at the beginning of the Work, according to the usual practice, all the precepts necessary to the Piano-Forte player, he has preferred intermixing with the pieces whatever relates to *graces, characters, and expression*; for the best place to point out their use, so as to make a strong impression on the mind, is undoubtedly when they occur in practice; therefore it must be allowed that this method of placing them successively under the eye, is much more eligible than to refer the Pupils to a general account, *which few take the trouble to read, much less to learn.*

The preliminary Instructions necessary to a Learner, such as an explanation of the Notes, Clefs, Sharps, Flats, Time, &c. are given at the beginning of the Book, in the most simple and concise manner; to these are added Precepts and Examples on Fingering, in which the numerous combinations that are likely to occur, are placed in particular classes and fingered by the Author.

At the end of the Work is a short Appendix, explaining the Intervals, the Chords, the Tenor Clef, and Transposition; which articles are not necessary to a beginner, and would have been displaced in the former part of the Work.

The whole is concluded with a general Dictionary of such Italian words as frequently occur in Musical Compositions.

Such are the outlines of the present Work; should it meet with the public approbation, the Author will consider his trouble amply rewarded.

In the present Edition many new and familiar Lessons have been added, and others substituted for those which were found too difficult in the former Editions.



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ELEMENTARY INSTRUCTIONS.

Let Students read attentively the following nine pages, and try to impress on their mind the precepts which they contain, before they attempt to play any of the lessons.

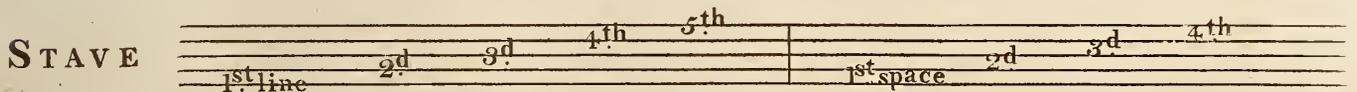
OF THE NOTES AND STAVE.

The characters by which Musical sounds are expressed are called Notes; there are in Music but seven Notes, to which in England the first seven letters of the Alphabet A, B, C, D, E, F, G, are applied.*

When a passage extends to 8, 9, or more Notes, the foregoing letters are repeated over again in the same order; in a descending melody, the letters are named backwards, thus; G, F, E, D, C, B, A, but the Music is read from left to right as printing.

The Musical Notes are placed on, and between five horizontal and parallel lines, to which the name of Stave is applied.

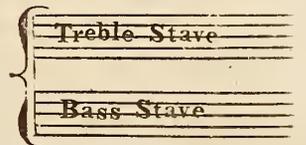
NB: The lines and spaces of the Stave are counted upwards, from the lowest to the highest.



When in a piece of Music some Notes go higher or lower than the Stave, little lines, called Ledger lines, are added above or below, and the heads of the Notes are placed on, or betwixt them.



Piano-forte Music is written on two Staves, connected by a Brace, the upper Stave serves for the Treble notes, and the lower for the Bass notes.



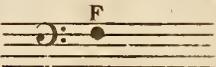
NB: Sometimes the Right hand plays Notes placed on the Bass-Stave, and Vice versa the Left hand plays Notes placed on the Treble-Stave.

OF THE CLEFS.

To ascertain the Names of the Notes and their places on the Key-board, a certain character called a Clef, is placed at the beginning of each Stave.

**Two Clefs only are made use of in Modern compositions for the Piano-forte. viz:

I. The Treble or G clef, shaped thus  and placed on the 2^d line of the Stave, all the notes on that line are called G's this clef serves for the highest part. 

II. The Bass or F clef, shaped thus  and placed on the 4th line of the Stave, all the notes on that line are called F's this clef serves for the lowest part. 

* The Italians and French prefer the method of calling the Notes by various Syllables, beginning at C, thus; Do, re, mi, fa, sol, la, si.

C, D, E, F, G, A, B.

** In Ancient music another Clef shaped thus,  and called the C clef is frequently used, to gratify the curious an explanation is given page 49 in the Appendix.

ON THE NAMES OF THE NOTES.

According to their position on the lines and spaces of the Stave, the Notes receive their names

TREBLE

Notes on the lines. in the spaces.

Additional Lines and Spaces

Notes in Alt and Altissimo

EXERCISE on the Treble notes

BASS

Notes on the lines. in the spaces.

Additional Lines and Spaces

EXERCISE on the Bass notes

OF THE SCALE OR GAMUT.

The seven Notes of Music placed in a series ascending or descending, form what is termed the Gamut or Scale.

The Scale may be Diatonic or Chromatic. *

The Diatonic Scale, which is the natural Scale, consists of five tones and two semitones** which according as the Scale is Major, or Minor, are differently placed.

In the Diatonic major Scale, the first semitone is from the 3^d to the 4th note, the second Semitone is between the 7th and 8th the remainder of the notes are a tone distant from each other.

Diatonic Major Scale of C †

Ascending

Descending

This Scale may be repeated several times in positions more grave or acute: but always similar, with respect to the places of the tones and semitones: see the following page, which shews the names of all the notes and their position on the Key-board.

* The Chromatic Scale is Explained page 17

** A Semitone is the progression from one key to the next, as from C to C#, or Db. a Tone contains two adjoining semitones C, C#, D, form a tone, Eb, E#, F#, another.

† The Minor Scale is Explained page 15.

THE PIANO-FORTE KEY-BOARD EXPLAINED

Modern Piano-fortes, with additional keys, contain five Octaves and seven keys, from the lowest on the left hand which is F, to the highest on the right, which is C.

Piano-fortes without additional keys have only five Octaves from F to F. *

NB: The keys, as well as the Notes are named after the first seven letters of the Alphabet.

Treble

Bass

1st Octave. 2^d Octave. 3^d Octave. 4th Octave. 5th Octave. additional notes

Bass Clef Treble Clef

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

KEYS of the PIANO-FORTE

Bass part Treble part

EXPLANATIONS

1. The Key-board is composed of long and short keys, the long or white keys, serve for the natural notes, and the short or black keys serve for the Sharps and Flats.
2. The White keys are at equal distances from each other, whereas the black keys are divided into alternate groups of two and three, parted by two white keys without a black betwixt.
3. The White key before any two black keys (going from the left to the right hand) is called C, in every part of the key-board, the next white key is D, the next E, and so on, following the order of the letters C, D, E, F, G, A, B, C.
4. There is an interval of a semitone between each key; two white keys with the black key between, form a whole tone.
5. Each black key may be taken for the Sharp of the white key below, or for the Flat of the white key above: so the black key above C, may be C[#] or D^b.
6. As between B and C, E and F, there is no black key, these notes are used respectively as Sharps or Flats to one another: therefore B[#] is played on C[#], and C^b on B[#]: - E[#] is played on F[#], and F^b on E[#].
7. Every succession of eight notes, as from C to C inclusively, is called an Octave. each Octave is exactly the same with respect to the disposition and names of the keys, it contains seven white keys and five black keys.
8. The keys which are in the middle of the key-board are used either for the Treble or for the Bass as required: therefore in the foregoing Scale the notes which have a double stem, thus;  from G in the Bass, to G in the Treble, may be played either with the left or with the right hand.

* Piano-fortes with Six Octaves from F to F, have been lately made, but they are not yet universally introduced

ON THE DIFFERENT SPECIES OF NOTES.

Six sorts of Notes are made use of in Musical Compositions, viz:

the Semibreve | Minim | Crotchet | Quaver | Semiquaver | Demisemiquaver



The length, or duration of these Notes varies according to their shape.

TIME TABLE,

Shewing the respective proportions of each Note.

1 the longest note	<p>a Semibreve - - - - -</p> <p>is equal to</p> <p>2 Minims - - - - -</p> <p>4 Crotchets - - - - -</p> <p>8 Quavers - - - - -</p> <p>16 Semiquavers - - - - -</p> <p>32 Demisemiq^{rs} - - - - -</p>	<p>NB: The Semibreve being the longest note in Modern Music, is made the standard and regulator of all others.</p> <p>Obs: The stems of the Notes may be turned downwards or upwards</p> <p>the notes may be detached thus</p> <p>or grouped together, thus</p> <p>yet their value remains the same.</p>
$\frac{1}{2}$ of a Semibreve	<p>a Minim - - - - -</p> <p>is equal to</p> <p>2 - - - - -</p> <p>4 - - - - -</p> <p>8 - - - - -</p> <p>16 - - - - -</p>	<p>4 Quavers may be abbreviated thus</p> <p>4 Semiquavers thus and</p> <p>4 Demisemiquavers thus</p>
$\frac{1}{4}$ of ditto	<p>a Crotchet - - - - -</p> <p>is equal to</p> <p>2 - - - - -</p> <p>4 - - - - -</p> <p>8 - - - - -</p>	
$\frac{1}{8}$ of do	<p>a Quaver - - - - -</p> <p>is equal to</p> <p>2 - - - - -</p> <p>4 - - - - -</p>	<p>The Pupil must have a perfect knowledge of the different sorts of Notes, and their length, before he attempts to play a lesson.</p>
$\frac{1}{16}$ of do	<p>a Semiquaver - - - - -</p> <p>is equal to</p> <p>2 - - - - -</p>	<p>Another sort of Note shaped thus and called half Demisemiquaver, is sometimes used, but it seldom extends beyond a bar or two.</p>

NB: After having learnt the Time Table as it stands here, the Student will derive great benefit by learning it also the contrary way. (reversing the book)

A Dot placed after any Note, makes that Note half as long again; thus,

a Semibreve with a Dot 	a Minim with a Dot 	a Crotchet with a Dot 	a Quaver with a Dot 	a Semiquaver with a Dot
is equal to	is equal to	is equal to	is equal to	is equal to

Two Dots placed after a note, make it three quarters longer, therefore a Minim with a double dot is equal to and a Crotchet with a double dot is equal to

OF THE RESTS .

Rests are Characters which denote silence equal in duration to that of the Notes which they represent, (when a Rest occurs the hand is to be taken off the keys.) there are as many Rests as various Species of Notes.

Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
Rest	Rest	Rest	Rest	Rest	Rest

NB: When a Rest is dotted, its duration becomes half longer is equal to and is equal to

When a Rest of several Bars happens, the number of Bars is in Modern Music, expressed by a figure over the Stave, thus; - - 1 2 3 4 bars
in Ancient Music small strokes across the Stave are made use of, according to the number of Bars, thus; - - -

OF THE SHARP, FLAT AND NATURAL .

The Sharp, thus (#) raises the Note before which it is placed a Semitone. The Double Sharp, thus (x) raises a Note already Sharp another Semitone;

NB: On the Key-board the Sharp is taken on the Right side of a Note.
The Flat, thus (b) lowers the Note before which it is placed a Semitone. The Double Flat, thus (bb) lowers a Note already Flat another Semitone;

The Natural, thus (n) placed before a Note that has been made Sharp or Flat, restores the Note to its original place.

A Natural after a Double Sharp is marked thus (n) it takes off one Sharp. A Natural after a Double Flat is marked thus (n) it takes off one Flat.

The Double Sharp, cannot be used but to a Note already made Sharp, and so of the Double Flat.

Obs: I. A Sharp or Flat placed after the Clef on a line or a space, affects all the Notes on such line or space and their Octaves throughout the piece: but when introduced in the course of the piece, it is called ACCIDENTAL, and only affects the Notes placed on such line or space within the Bar where it occurs. *

II. When the second Sharp or Flat (according to their progression) is set after the Clef, the first must have been introduced.

PROGRESSION OF THE SHARPS AND FLATS .

by Fifths ascending		by Fourths ascending	
	1 2 3 4 5 6 7		1 2 3 4 5 6 7

*When the last Note of a Bar is affected by a Sharp or a Flat, and the first Note of the following Bar is on the same line or space, it is to be played Sharp or Flat though not marked so .

OF TIME.

There are in Music but two sorts of Time, viz: Common Time, which consists of two or four equal parts in a Bar, and Triple Time, which consists of three parts in a Bar: each of the foregoing is subdivided into Simple and Compound.

Simple Common Time is expressed by any of the following figures C, C, 2, $\frac{2}{4}$, placed at the beginning of the piece, immediately after the Clef.

Compound Common Time is expressed by $\frac{6}{8}$ or $\frac{6}{4}$, $\frac{12}{8}$ or $\frac{12}{4}$

Simple Triple Time is expressed by $\frac{3}{2}$, or $\frac{3}{4}$, or $\frac{3}{8}$, Compound Triple Time by $\frac{9}{4}$, or $\frac{9}{8}$.

NB: When two figures are used to mark the time, the lower figure denotes the quality of the Notes, whether Minims, Crotchets or Quavers, and the upper figure the quantity used to make up a Bar, thus;

<p>Three halves of a Semibreve)  or three Minims in a bar.</p>	<p>Three quarters of a Semibreve)  or three Crotchets in a bar.</p>	<p>Three eighths of a Semibreve)  or three Quavers. in a bar.</p>
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COMMON TIME EXEMPLIFIED.

Four Crotchets in a Bar, or their equivalent, in other Notes or Rests.

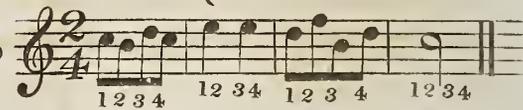
Simple Common. 

SECOND SPECIES OF SIMPLE COMMON TIME.

Two Crotchets in a Bar or equivalent.



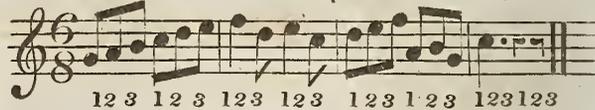
NB: In a slow movement it is better to count four Quavers in each Bar.

ADAGIO 

Two dotted Crotchets in a Bar or equivalent.

Compound Common Time 

In a slow movement it is better to count twice three quavers.

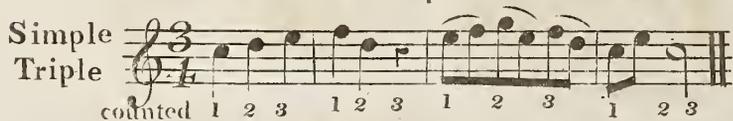


Observe. The three other sorts of Compound Common Time, viz: $\frac{6}{4}$, $\frac{12}{4}$ and $\frac{12}{8}$, are seldom used in Modern Music.

TRIPLE TIME EXEMPLIFIED.

Three Crotchets or equivalent in each Bar.

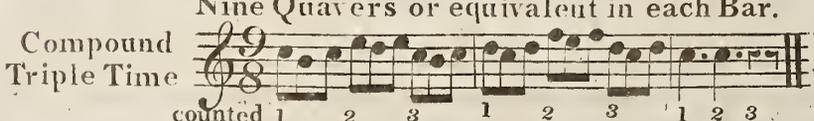
Three Quavers or equivalent in each Bar.

Simple Triple 



Nine Quavers or equivalent in each Bar.

The other Species of Compound Triple Time viz: $\frac{9}{4}$ is not used in Modern Music.

Compound Triple Time 

The Italian Words relating to Time are explained in the Dictionary, pages 52 & 53.

The fundamental note of a Composition is called the Key-note or Tonic.

Every piece of Music is written in a particular key, to which all others introduced by the Modulation must be related.

The Bass of a regular Composition always ends on the key-note, and the Piece is said to be composed in the key of C, when the Bass terminates on that note.

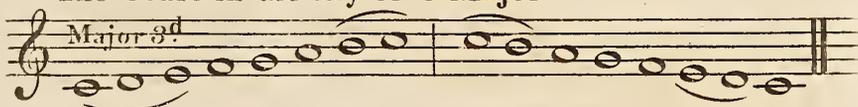
A Key may be either in the Major, or in the Minor Mode: this may be ascertained by the first third in the scale.

I. When from the key-note (first degree) to the third note above, there is an Interval of a major third, the key is in the Major Mode, and is called a Major key (vulgarly termed a Sharp key.) a Major third consists of four semitones, or two whole tones. (see A)

Ex: of the Major third.
Semitones



The Scale in the key of C Major.



II. When from the key-note to the third degree above, the Interval is only of a Minor third, the key is in the Minor mode, and is called a Minor key (vulgarly termed a Flat key.) a Minor third consists of three semitones, or one tone and a half. (see B).

Ex: of a Minor third.
Semitones



The Scale in the key of A Minor.



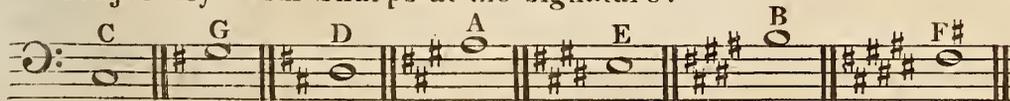
Observe. The essential difference between the Major and Minor mode is a semitone in the interval of the first third in the scale.

As the Scale may be divided into twelve semitones, and as any one of them may be taken for Key-note, both in the Major and Minor mode; there are of course twenty-four keys, twelve in the Major and twelve in the Minor mode.

NB: The natural Major key is C, the natural Relative Minor key is A* all other keys are but transpositions of these two.

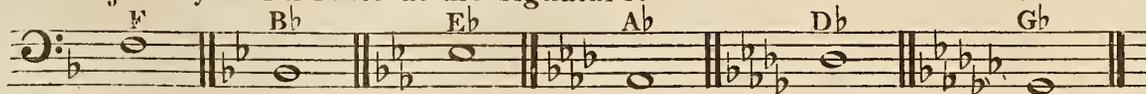
A TABLE OF ALL THE KEYS.

Major keys with Sharps at the signature.

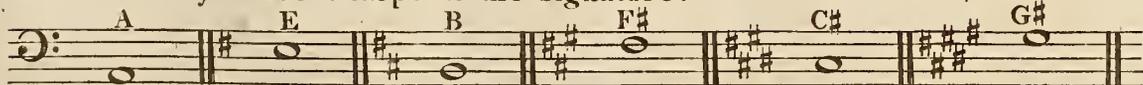


The key of C# is rarely used, Composers prefer writing in Db.

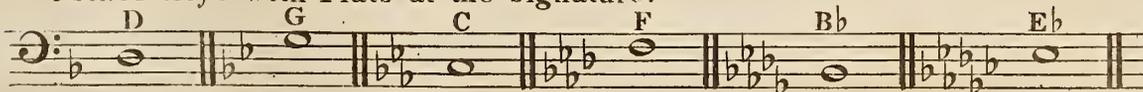
Major keys with Flats at the signature.



Minor keys with Sharps at the signature.



Minor keys with Flats at the signature.



* The Relative Minor of a Major key, has the same number of Sharps or Flats, it is found one tone and a semitone under the other, (a Minor third lower or a Major sixth higher .)

ON FINGERING

A proper manner of sitting at the Piano-forte, of holding the arms, wrists and fingers, will greatly facilitate to Students a rapid and brilliant execution: on the contrary a deficiency in these particulars, will materially injure their execution.

DIRECTIONS RELATIVE TO THE BODY, ARMS AND HANDS OF THE PERFORMER.

Let the performer sit in a graceful manner opposite the centre of the Key-board, neither too near, nor too far from the Instrument, so as to be able to reach with facility the highest and lowest keys. (see the plate)

The height of the seat must be suited to that of the performer, who, when seated, should have the elbows a little above the Key-board, and the feet resting firmly on the ground near the pedals, to be ready to press them down. the Arms must not be kept too close to the body, nor too distant from it: the shoulders should be rather depressed; the wrists must be nearly on a level with the arms and elbows, the knuckles being kept some what elevated. the 1st. 2^d. and 3^d. fingers must be bent, so as to bring the thumb and the little finger on a line; each finger must be placed over its respective key, and remain in that position whether used or not.

The extremity of the fingers, but not the nails, must strike the keys; their motion should be so smooth as not to be noticed; the thumb must be kept over the keys so as to bring the other fingers close to the black keys, ready to strike them, this will prevent the wrist moving uselessly backwards and forwards.

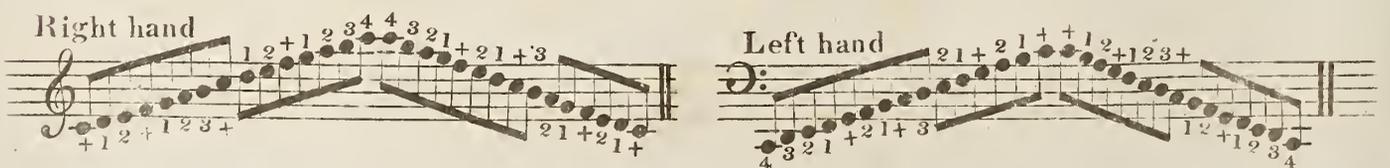
GENERAL RULES AND EXAMPLES ON FINGERING.

Observe I. The combinations in the passages of the melody being innumerable, makes it impossible to give fixed rules suited to all cases; however the following rules and examples, if studied and practised with attention, will soon enable the learner to find the proper fingering of any passage.

II. In England the fingering is marked in the following manner; in each hand the thumb is expressed by a cross (+) the 1st. 2^d. 3^d. and little finger are designed by the figures 1. 2. 3. 4.

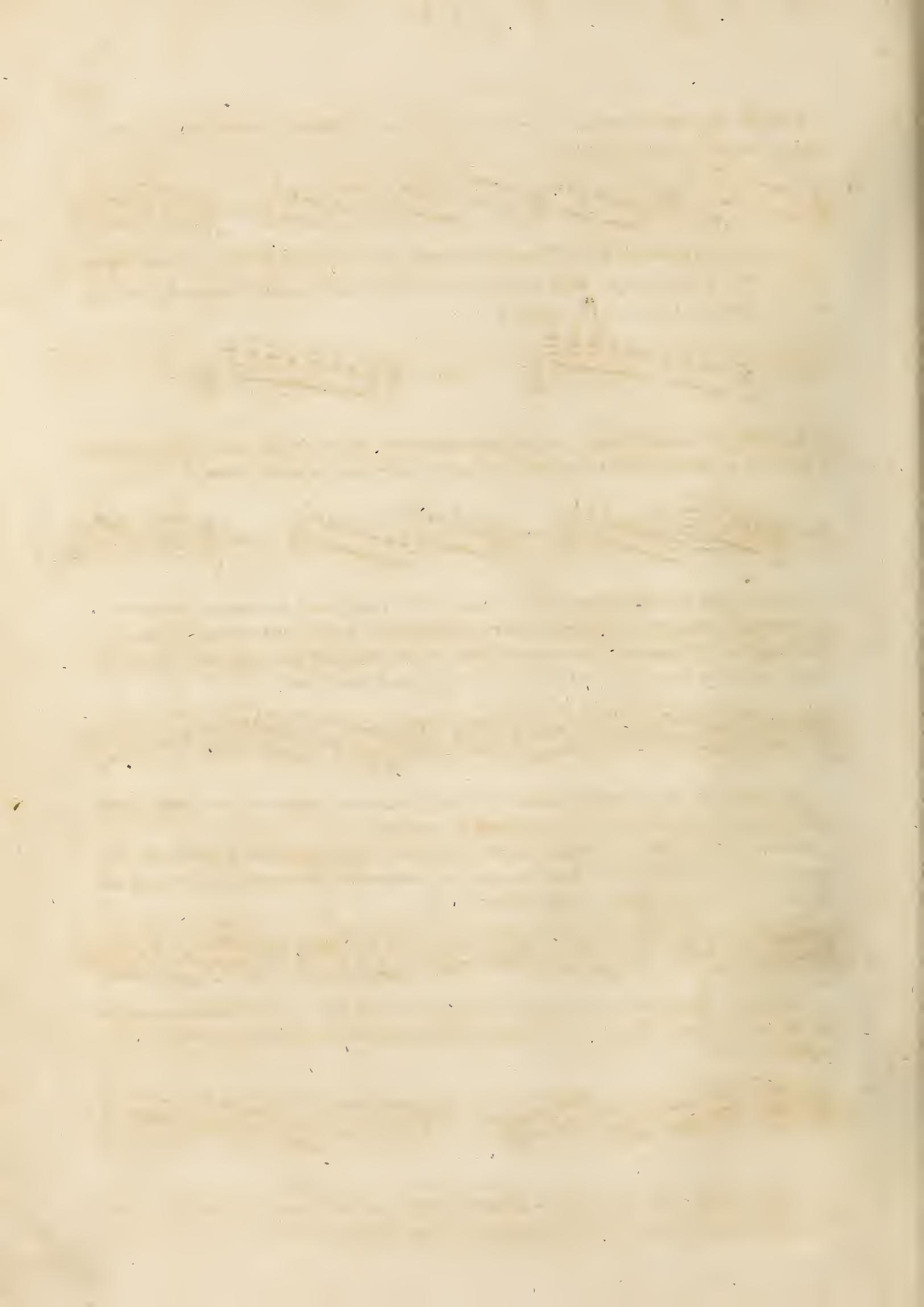


Rule I. The fingering of a passage is to be regulated according to the number of the notes ascending or descending, also according to the distances: passages of five notes, may be played in one fixed position, each finger striking its respective key (see the foregoing examples) but when six, seven, ten, or more notes are placed in a series, the thumb must either pass under the long fingers in ascending, or these over the thumb in descending, thus;





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13 Extensions

THE FINGERING OF THE SCALES EXEMPLIFIED.

The Author strongly recommends a constant practice of the Scale, as the best mode of attaining a neat and rapid execution.

Students should at first practise each hand separately, when they can play all the Scales with one hand, they must practise them with both hands together.

Observe. In the Scales of C, G, D, A, E and B, Major and Minor, the Thumb of the Right hand is always used on the key note, or 1st degree, and on the 4th degree of the scale, in ascending and descending: the Thumb of the Left hand is placed on the key note, and on the 5th degree.

MAJOR SCALES

MINOR SCALES *

The image displays four pairs of musical staves, each representing a major and minor scale. The scales are C major, C minor, G major, and D major. Each pair consists of a treble clef staff and a bass clef staff. Fingerings (1-4) and accents (+) are clearly marked above and below the notes to guide the student's technique. The scales are written in a compact, flowing style typical of 18th-century pedagogical music.

* The Scale is in the Minor mode, when from the Tonic or 1st degree, to the 3^d degree above, there is only an interval of a Minor third, which consists of three Semitones, thus ; - - - - -

Example of a Minor 3^d / 1 2 3 semitones

A single treble clef staff showing a sequence of three notes: C, D-flat, and E-flat. The notes are connected by a horizontal line, and the interval is labeled as '3 semitones'.

The Minor Scale has a peculiarity, in ascending the 6th and 7th notes are made Sharp, to conform to the laws of Harmony and modulation: in descending the Sharps are left off, and the 6th and 7th notes are Minor, as well as the 3^d, which gives the Minor Scale a melancholy cast.

MAJOR SCALES

MINOR SCALES

Two rows of musical notation. The first row shows the Major Scale in E major (one sharp) and the Minor Scale in E minor (no sharps or flats). The second row shows the Major Scale in B major (two sharps) and the Minor Scale in B minor (two sharps). Each scale is written in two staves (treble and bass clef) with fingerings and accents.

The following Scale is an exception to the common rule of fingering for as it begins on a black key the 1st finger is used on the key note.

Two rows of musical notation for the F# Major Scale and F# Minor Scale. The first row shows the Major Scale and the second row shows the Minor Scale. Each scale is written in two staves (treble and bass clef) with fingerings and accents. The fingering for the first note (F#) is 1 in both cases, which is an exception to the common rule.

MAJOR KEYS WITH FLATS.

MINOR KEYS WITH FLATS.

Observe. In all Major Scales with one or more Flats at the signature, the Thumb of the Right hand is placed on C and F, in ascending and descending.

Two rows of musical notation. The first row shows the Major Scale in F major (one flat) and the Minor Scale in F minor (two flats). The second row shows the Major Scale in Bb major (two flats) and the Minor Scale in Bb minor (three flats). Each scale is written in two staves (treble and bass clef) with fingerings and accents. The thumb (finger 1) is placed on the key note (F or Bb) in both hands for all scales.

MAJOR SCALES

MINOR SCALES

The key of $D\flat$ Minor is very seldom used, as Composers generally write in $C\sharp$ minor.

Obs: In the keys of $B\flat$, $E\flat$, $A\flat$, and $D\flat$, (in Major) the Thumb of the Left hand is on the 3^d and 7th degrees of the Scale, in Ascending and descending.

OF THE CHROMATIC SCALE.

The Chromatic Scale ascends and descends by a series of twelve semitones, alternately Major and Minor.*

* A Minor Semitone is between two notes of the same name as $C, C\sharp; D, D\flat$.

A Major Semitone is between two notes of different names and places on the Stave, as $C, D\flat; C\sharp, D$.

OBSERVATIONS ON THE LESSONS.

I. The following Lessons are set in the principal Major and Minor keys, beginning from the keys with Sharps at the signature, and following their progressive order by 5^{ths} ascending, viz: C, G, D, A and E; the key of B with five Sharps and its Relative minor key G[#] being too difficult for learners, and seldom used, have been purposely omitted.

II. Every Major key is followed by its Relative Minor key.

III. A short Prelude is set at the beginning of the Lessons in each key, which if practised with care, will form the hand and taste of the Pupil.

IV. The Fingering is not marked to every Note, which would confuse the Scholar, but only where a change happens in the position of the hand, or where some difficult passages occur.

V. At the bottom of each Page are annotations explaining in a simple and concise manner the various Characters, Graces &c. introduced in the Lessons.

The letter (A) refers to the 1st annotation, the letter (B) to the 2^d and the letter (C) to the 3^d &c.

VI. Pupils are advised to learn the easiest Lessons first, leaving the more difficult ones until they have attained some proficiency on the Instrument.

PRELUDE IN THE KEY OF C MAJOR.

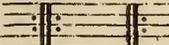
N^o 1. MODERATO

N^o 2. MODERATO

(A) A circular stroke  over two notes on the same line or space is called a BIND, it unites the two notes into one, therefore the first only must be played, and kept down the whole length of the two.

When a Bind is over two similar chords, the first only is struck.

(B) Every piece of Music is divided into small quantities, called Bars, by lines drawn perpendicularly through the Stave  each Bar is of equal duration, and contains a certain number of notes, determined by the figures placed at the beginning of the piece, after the Clef.

(C) A Double Bar across the Stave, divides a piece of Music into two or more parts, called Strains; when dotted on both sides  the preceding and the following strains are repeated, but when the dots are only on one side, the strain only on the side of the dotted bar must be repeated.

N^o 3.
ALLEGRETTO

(B)
loco

N^o 4.
MODERATO

(A) When this figure 8^{va} (abbreviated from the word Octava) is set over a passage, every note as far as the line extends, is to be played an octave higher than written; this method of writing saves a number of ledger lines.

(B) *Loco*, this word shews that the notes are to be played again as written.

(C) A circular line placed over some notes on different lines or spaces, shews that they must be played in a smooth, connected style, keeping down each note its full length.

This style of playing is termed in Italian *Legato*, it is generally used, unless some particular mark should direct to the contrary.

ROMANZA.

21

Bochsa

N^o 5.

ANDANTINO
GRAZIOSO

N^o 6.

ANDANTINO
CON MOTO.

(A) This Bass is written on the Treble stave to save the Ledger lines which would occur if the Bass clef was made use of, it might have been written on the Bass stave with the Treble cleff, thus; 

(B) This Small note before the Minim, is called an Appoggiatura (leaning note), whatever length is given to the Appoggiatura, is taken from the following large note, with which it is Always played Legato; about one half of the Large note is generally given to the small one.

(C) The first note of each group in the Bass, having a double stem, must be kept down while the two other quavers are played; the effect produced is that of two parts.

N^o 7.

ALLEGRO

First system of musical notation for No. 7. It consists of two staves: a treble staff and a bass staff. The treble staff has a 6/8 time signature and contains several measures of music with notes, rests, and fingerings (1, 2, 3, 4). The bass staff also has a 6/8 time signature and contains corresponding notes and rests. A chord symbol '(A)' is written below the first measure of the bass staff.

Second system of musical notation for No. 7. It consists of two staves: a treble staff and a bass staff. The treble staff continues with notes and fingerings (2, 3, 1, 2, 4, 2, 4, 1, 4, 2, 4, 2). The bass staff continues with notes and rests. A chord symbol '(A)' is written below the first measure of the bass staff.

Third system of musical notation for No. 7. It consists of two staves: a treble staff and a bass staff. The treble staff continues with notes and fingerings (4, 3, 2, 3, 1, 2, 4, 2, 3, 2, 1, 1, 3, 2). The bass staff continues with notes and rests. A chord symbol '(A)' is written below the first measure of the bass staff.

N^o 8.

ALLEGRETTO

First system of musical notation for No. 8. It consists of two staves: a treble staff and a bass staff. The treble staff has a 2/4 time signature and contains several measures of music with notes and rests. The bass staff has a 2/4 time signature and contains notes and rests. A chord symbol '(B)' is written below the first measure of the bass staff.

Second system of musical notation for No. 8. It consists of two staves: a treble staff and a bass staff. The treble staff continues with notes and rests. The bass staff continues with notes and rests. A chord symbol '(B)' is written below the first measure of the bass staff.

Third system of musical notation for No. 8. It consists of two staves: a treble staff and a bass staff. The treble staff continues with notes and rests. The bass staff continues with notes and rests. A chord symbol '(B)' is written below the first measure of the bass staff.

(A) Two or three notes under each other form a Chord : double notes are struck at the same time as single notes , therefore they make no alteration in point of time .

For an Explanation of Chords and the manner of playing them, see page 50 .

(B) This mark  is an abbreviation often used, it shews that the foregoing group is to be played over again .

Sometimes the word Segue, which signifies to play as before, is written under .

PRELUDE IN THE KEY OF A MINOR.

(A) 4 1+ 4 1+ 3 4 4 4 2+ 4 1+ 4 1+ 4 1+ 4 1+ 3 (B) R R R

4 4 3 1

RUSSIAN AIR.

N^o 9. MODERATO

3 3 4 4 3 4 1 4 4 3 4 3 3 4

(C) 1 2 4 4

4 4 4 3 4 4 4 3 1 4 3 4 3 3 4

4 3 1 1 2

AIR SAVOYARD.

N^o 10. ALLEGRETTO

1 4 3 2 1 2 1 2 3 4 2 1 1 1 2 2 3 2 3

3 4 3 2 4 3 2 4 3 2 1 3 2 4

1 2 3 4 1 1 2 4 2 4 2 1 1 1 2 2 3 2 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

+ 4 3 2 1 + 1 3 2 4 1 3 8va - 4 - 1 3 + 3 2 4

- (A) The Treble of this Prelude is written in Compound Common Time of $\frac{12}{8}$ (four triplets of quavers in each bar) the Bass is written in Simple Common Time.
- (B) The letter (R) over C.E.A. shews that those notes must be played with the Right hand, The letter (L) under the three following notes, shews that they must be played with the Left hand.
- (C) In Minor keys; whenever the 7th of the scale Ascending occurs, either in the Treble or Bass, an accidental Sharp is placed before it.

PRELUDE IN THE KEY OF G MAJOR.

(A)

N^o. 11. ALLEGRETTO

(A)

N^o. 12. ALLEGRETTO

(B) RONDO ALLA TURCA.

(B)

Fine

(C) Da Capo

(A) These Rests ♮, ♮, ♮, in the Treble and Bass of the Prelude, indicate silences equal in duration to the notes which they represent, when a Rest occurs the hand is taken off the keys. (for a further Explanation see page 7)

(B) A Rondo, is a piece of music which Ends with the First strain.
Alla Turca, in the style of Turkish Music.

(C) The Italian words Da Capo. (often abbreviated, thus: D.C.) shew that the Lesson must be played over again from the beginning, and Ended at the Double bar.

N^o 15.
ALLEGRETTO

N^o 16.
ALLEGRO
MODÉRATO

THE GUARACHA. (a Spanish Dance)

(A). This Lesson begins with the middle of the bar, which has been done by the composer to keep the accents in their proper places, the completion of the 1st Bar is at the end of the Air.

(B) When the Bass of an Air is written on the Treble stave, the Left hand plays it on the treble part of the Instrument.

(C) This Air, for the reason given above, begins with the 2^d part of the bar, which is rather uncommon. This mark \triangleright shews that a stress is to be laid on the first note of every bar, being the accented part.

N^o 17
ALLEGRO

PRELUDE IN THE KEY OF E MINOR.

N^o 18
ANDANTINO

(A) These small dashes (||||) shew that the notes must be played in a distinct and separate manner, giving each about one fourth of its usual length, and lifting the fingers from the keys, as if a Rest intervened, and the notes were written, thus:

This style of playing is termed, Staccato, (detached).

NB: When Dots (....) are made use of, the notes must have half of their usual length.

PRELUDE IN THE KEY OF D MAJOR.

(A)

N^o 19

MODERATO

IN MY COT.

(B)

N^o 20

VIVACE

RUSSIAN AIR.

(C)

(A) The upper note of each group is to be kept down, while the others are played.

(B) This mark \odot is called a Pause, it renders the note longer at pleasure, and in certain cases the performer is to display his taste by introducing some extempore and fanciful passage.

NB: A Pause on a Rest \odot only lengthens that rest.

(C) Whenever a long note is placed under others of less value, it is struck with the first and kept down while the other notes are played: in the foregoing Air the D is kept down the whole Bar.

N^o 21 **ARIA.** Mozart.

ANDANTINO
SOSTENUTO
E
CANTABILE

N^o 22 **RONDO PASTORALE.** (C)

(A) Three notes grouped together with, or even without the figure 3 over them, form a Triplet, and are to be played in the time of Two notes of the Same species, thus;

This Licence by length of use has become a Rule.



Six notes grouped together are to be played in the time of Four notes of the same species, they form a Double Triplet.

(B) In that place the Bass is not in Triplets, therefore the four quavers are struck with those in the Treble.

(C) Pastorale, in a simple and easy style, in Imitation of those Airs which the Shepherds are supposed to play.

GAVOTTA, in Achille and Deidamie .

N^o 23
 ANDANTINO

N^o 24
 ALLEGRETTO

(A) Each of those Chords is to be played Arpeggiando, sustaining each note till the length of the Crotchet be expired; thus,

a Gavotta, is a Dance consisting of two lively strains of four bars in common time, it begins with the half bar.

(B) When an Appoggiatura is placed before the upper note of a chord, it only affects that note, and must be struck with the lowest note, thus; for a further Explanation of the Appoggiatura, see page 21.

THE ANGLO-CALEDONIAN AIR.

Nº 25

ANDANTINO

(A) *mez: for:*

PRELUDE IN THE KEY OF B MINOR.

(B)

(C) ROMANZA.

Nº 26

ANDANTINO

(A) This mark ~ signifies that a Turn is to be made on D, thus; the Turn consists of a principal note, the note above and the note below.

The Turn is one of the chief Graces in Music and often introduced.

(B) The upper part of this Prelude is written in $\frac{12}{8}$, each bar consisting of four Triplets: but as each Triplet is passed in the time of two Semiquavers, the time does not suffer any alteration: the Bass is written in Common time of two Crotchets in a bar, or four Quavers.

(C) Romanza, a Romance is an Air of the soft and plaintive kind.

PRELUDE IN THE KEY OF A MAJOR.

N^o 27
ALLEGRETTO
NON TROPPO

(A) a Stroke under any line of the Staff  generally expresses a Semibreve's Rest, here it is adopted to express the Rest of a dotted Minim, for want of another sign, distinctly different, and which is wanting in Music.

(B) These two letters (*tr*) abbreviated from the Italian word *trillo*, shew that a Shake is to be made on the note A. the shake begins from the note above and ends on the principal note.

When at the End of a piece it is generally followed by a Turn; thus,

The Shake to be good must be quick, alternate, even and distinct.

Students should practise the Shake with any finger, not excepting the thumb, on white as well as on black keys.

(C) Each of the small notes before the large one is called an *Acciacatura*, or short beat, this Grace is always a semitone below the principal note, and is passed very quick, the force is given to the principal note.

N^o 28
 ANDANTINO

ARIA.

N^o 29
 ALLEGRETTO

SCOZZESE (B)

(A). The Treble of this Air is written in Simple common time, and the Bass in Compound common time $\frac{12}{8}$, or four triplets in a Bar: where a quaver dotted and a semiquaver is found in the treble, play the whole triplet of the Bass to the quaver dotted, and pass the semiquaver alone, rather quick.

(B) Scozzese, in the Style of Scotch music.

(C) mez: abbreviated from mezzo indicates a moderate degree of force.

AIR. (A)

N^o 30

GRAZIOSO

PRELUDE IN THE KEY OF F# MINOR.

AIR.

N^o 31

(A) The Transient Shake is played, thus; - 

(B) When the unaccented part of a bar is tied with the following accented part by a Bind, it forms a Syncopation. (for an explanation see page 51)

(C) In this Air the thumb of the Right hand is used several times on a black key, not to displace the position of the hand.

(D) On the Piano-Forte the E# is played on F natural.

PRELUDE IN THE KEY OF E MAJOR.

ARIA.

N^o 32

ANDANTE

N^o 33

ALLEGRETTO

- (A) The circular stroke under the two dots denotes the Mezzo staccato, the Notes are not to be so short and pointed as if marked, thus: --- or thus
 (B) When a Slur — is placed over two notes of the same species, the first is played with more force than the second, to which generally but half of its usual length is given
 (C) These two figures placed under a slur + 1 indicate that the 1st finger must be substituted to the thumb without striking the key over again.

THEMA.

Nº 34

ANDANTINO

MARCIA.

Nº 35

MAESTOSO

(A) This mark ped: shews that the pedal which takes off the dampers from the strings must be pressed down, it is generally placed on the Right side. In Square Piano fortes the pedal is placed in the middle of the Instrument. This mark * shews that the pedal must be droopt.

AIR.

Handel.

N^o 36

SLOW

PRELUDE IN THE KEY OF C# MINOR.

ARIA.

Steibelt.

N^o 37

MODERATO

(A) This mark (⊙) on the first Note does not indicate a Cadenza, it shows that the chord is to be played in a slow Arpeggio, as a kind of Prelude to the Air.

(B) As there is no black key between B and C, B# is played on C natural:

PRELUDE IN THE KEY OF F MAJOR.

N^o 38
 ANDANTINO
 GRAZIOSO

SUL MARGINE D'UN RIO.

N^o 39
 GRAZIOSO

(A). The Small note placed before each of the Minims in the Bass (at the end of the Prelude) is called a *Portamento*, or short *Appoggiatura*, it is played quick, dwelling on the second note, which is sustained.

(B). These Notes with dots under, are to be played short and distinct; thus, 

ARIA.

Mozart

N^o 40

ALLEGRETTO

ROUSSEAU'S DREAM.

N^o 41

MODERATO

TYROLESE WALTZ (D).

N^o 42

ANDANTE

(A) The greatest part of this Air consists of chords of two notes, which with the Bass form an Harmony in three parts.

(B) The Slur placed under the dots indicates the mezzo staccato.



(C) Smorzando play Softly, and let the sounds die away.

(D) Waltz, a german dance in triple time.

(E) *fz* abbreviated from forzando, indicates a Stress on the note.

(A) POLLACCA.

Nº 43

The score for N° 43 Pollacca consists of three systems of piano accompaniment. The first system includes a treble and bass clef with a 3/4 time signature. It features complex rhythmic patterns with numerous fingerings (e.g., 2 1 3 2, 4 2, 3 2 1 2) and accents. The second system concludes with a 'Fine' marking. The third system includes a 'Da Capo al segno' instruction with a double bar line and a 'segno' symbol.

ROMANCE.

Haydn. (C) #

Nº 44

MODERATO
ASSAI

The score for N° 44 Romance is in 2/4 time. It includes piano accompaniment with specific markings: (B) for emphasis on the first note and (C) for an accidental sharp on a lower note of a turn. The score is marked 'MODERATO ASSAI'.

(A) Pollacca, a Polish movement of three Crotchets in a bar, chiefly characterised by the emphasis being laid contrary to the rules of the accent, on the unaccented part of the Bar.

(B) Where this mark  occurs, observe the emphasis or stress on the first note.

(C) This mark  shews that the lower note of the turn is to have an accidental Sharp.

When the Turn is on a double note, its first note is struck with the lowest of the two notes.

The diagram shows a musical staff with a double note (G4 and A4) under a turn mark. The lower note (G4) is marked with a sharp sign and the word 'written'. The upper note (A4) is marked with the word 'played'.

4 2 + 1 2 3 1 2 3 2 1 3 2 1 3 2 3 2 3 4

+ 2 1 4 2 + 1 2 3 1 4 4 2 3 2

PRELUDE IN THE KEY OF D MINOR.

4 4+ 3 2 1 3 4 1 3 4 4 4 4 + 1 2

(B)

(C) OF NOBLE RACE WAS SHENKIN.

Nº 45

MAESTOSO

2 3 4 3 2 2 2 3 4 3 2 2

3 4 4 3 1 2 1 2 1 3 1 2 1 2 +

+ 2 3 1 + 2 3 1 + 2 3 2 1 2 + 1 3

1 + 1 3 + 1 4 4 + 1 2 1 + 4 + 1 4

(A) This Appoggiatura being placed before a group of four Semiquavers, is passed quick with the first note, so as not to break the regularity of the group.

(B) When Small notes are placed before a Chord, the Notes are struck one after the other and kept down, which is not the case in the common Arpeggio, some Authors call this style Appoggiando.

(C) This Air is a fine Specimen of the Welsh National Music, originality and boldness of character are united in the Melody.

SAXON AIR.

N^o 48

ANDANTE
GRAZIOSO

RONDO.

Dusseck

N^o 49

ALLEGRO

- (A) Observe carefully the Legato and Staccato which throughout this Air form a fine contrast, especially where their effect is heightened by the Open Pedal.
- (B) *pp*. abbreviation of pianissimo, as Soft as possible.
- (C) These 'notes' slurred two by two are to be played as at D.

THEMA.

Beethoven

N^o 50

ALLEGRO

PRELUDE IN THE KEY OF G MINOR.

(C) FOLIA D'ESPAGNA.

N^o 51

LENTO

(A) The figures $\overbrace{1} \quad \overbrace{2}$ marked over the two Bars of this Air, indicate that the Bar under the figure 1, is to be played the first time, and the Bar under the figure 2, must be played the second time, instead of the Bar under the figure 1.

(B) At this place a Syncopation takes place between the upper part and bass. (see page 51)

(C) This Spanish Air is of great Antiquity, and on which Correlli made some Variations more than an hundred years ago; has still preserved its beauty and originality.

PRELUDE IN THE KEY OF E^b MAJOR.

N^o.52.

MAESTOSO

(A)

Fine

(B)

Da Capo
al FineN^o.53

ANDANTE

(C)

(D)

DC

- (A) The Minim is struck alone, and kept down while the three other Quavers are played.
- (B) The Two first notes are to be played Legato and the two others Staccato.
- (C) Strike only the first of the two notes under the Bind, but keep it down the full length of the two.
- (D) The Gliding of the first finger from the Black to the next white key is not only allowed, but produces a good effect.

RONDO

Nº 51
ALLEGRETTO

RONDO

Nº 55

ALLEGRETTO

mezz:

Clementi.

(A) This Bass although it Appears far distant from the Treble is quite close to it, and might have been written on the Treble stave, turning the stems of the Treble notes upwards, without altering the Bass clef, thus;

The Author preferred the other way, which renders the music more distinct, and facilitates the reading.

Musical score for a prelude in C minor. The piece is written for piano with a treble and bass clef. It features a variety of fingerings and dynamics, including *cres* and *f*. The piece concludes with the instruction *al Segno*.

PRELUDE IN THE KEY OF C MINOR.

Musical score for 'Roslin Castle', marked 'No. 56' and 'Slow'. The piece is written for piano with a treble and bass clef. It includes detailed fingerings and articulation marks throughout the score.

ROSLIN CASTLE.

Musical score for 'Roslin Castle' with annotations (A), (B), and (C) pointing to specific musical features. The score includes detailed fingerings and articulation marks.

(A) In this Prelude observe carefully the Bind which unites the Crotchet dotted with the following Quaver, as it produces a good effect.

(B) The First note is to be played quick, pressing down the second note, which is frequently done in Scotch music.

(C) The Semibreve is to be played to the 1st Crotchet, and kept down the whole bar.

18 PRELUDE IN THE KEY OF A^b MAJOR.

N^o 57
ALLEGRO

(A) THEMA

PRELUDE IN THE KEY OF F MINOR.

(C)

N^o 58
PLAINTIVE

SCOTCH AIR . She rose and let me in.

(A) Thema, a subject on which Variations are made.

(B) Be careful to lift up the hand from the keys at each Rest.

(C) The Minim is to be kept down, until the eight Semiquavers are played.

The Articles contained in this Appendix, although absolutely necessary to a good performer, are useless to beginners, and above their capacity: therefore they may pass them over, untill they have made some proficiency in Music .

I. EXPLANATION OF THE C CLEF.

Besides the Treble and Bass Clefs, explained page 3, another Clef shaped, thus;  and called the C Clef is also used in Antient music, and particularly in Music in Score, it may be placed on the 1st, 2^d, 3^d and 4th line of the Staff, and according to its situation denotes various parts.

I. When placed on the 1st line of the Staff, it is called the Soprano or Canto Clef, -  this Clef is used for high Treble Voices.

II. When placed on the 2^d line of the Staff, it is called the Mezzo Soprano Clef, -  and serves for the lowest Treble Voices. (this Clef is very seldom used)

III. When placed on the 3^d line it is called the Contralto or Counter Tenor Clef, -  this Clef is used for the highest voice of a Man, or the lowest Female voice.

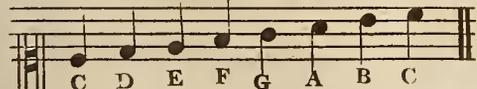
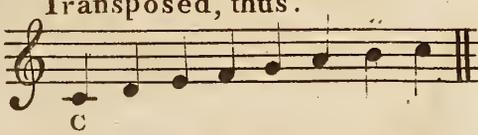
IV. When placed on the 4th line of the Staff, it is called the Tenor Clef, -  it is used for that part which suits the common voice of a Man .

NB: All the foregoing C's are the same in point of pitch, and played on the same key of the Piano-forte .

II. ON TRANSPOSITION .

By Transposition is understood the writing or Reading of a piece from one key into another, or from one Clef into another, or both at the same time .

I. To Transpose from the Soprano Clef to the Treble,
Read and play every Note a third lower.

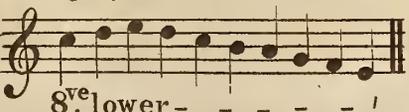
written thus  Transposed, thus. 

II. From the Contralto to the Treble,
Read every Note a degree higher and play an octave higher.

D^o to the Bass,
Read every note a degree lower
and play an octave higher.

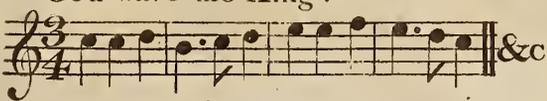
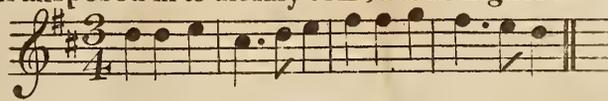
III. From the Tenor to the Treble
Read every Note a degree lower and play an octave lower.

D^o to the Bass.
Read every Note a 4th lower,
and play an octave higher.

To Transpose from one key into another, place at the signature the Sharps or Flats which belong to the new key, and read or write your Melody higher or lower, according to the new key.

God save the King .

In the Key of C Major:  Transposed in to the Key of D, a tone higher. 

D^o Transposed into the Key of B^b a Note lower. 

NB: A knowledge of Transposition is absolutely necessary to an Accompanist, to accommodate an Air to the Voice of the Singer.

III. INTERVALS EXPLAINED.

An Interval is the distance between one note and another, as from C to D, C to E &c. Intervals are counted from the Bass, and the lowest note is the fundamental.

Intervals are expressed by figures, which indicate the number of degrees contained in each Interval; thus, a Second which contains two degrees of the Scale, is expressed by (2) a Third which contains three degrees by (3) &c.

The least Interval in use in Modern music is the semitone, which may be Major, as from B to C, E to F, or Minor, as from B to B^b, E^b to E. two semitones united as C, C[#], D form a tone.

There are as many primitive Intervals as degrees in the Scale, any Interval above the Octave is but a repetition of another below, the 9th is a replicate of the 2^d &c.

Figures - 1 2 3 4 5 6 7 8

Names - Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth.

IV. OF CHORDS AND THE MANNER OF PLAYING THEM.

Several Intervals played successively form a Melody, when struck together, they form a combination called a CHORD. a succession of chords constitutes Harmony, and the art of accompanying a voice, or an Instrument with chords played according to some figures set over the Bass Notes of a composition, is called Thorough bass.

Chords may be played in two different ways, first in an abrupt manner, striking all the Notes at once, which is done chiefly at the end of a piece or a sentence.

2^{dly} In Arpeggio sounding successively the Notes of which the chord is composed, and keeping them down till the time of the chord be filled up.

When a chord is to be played in Arpeggio this mark (or this } is generally placed by the side of the Chord, some Authors make use of a stroke across the Chord, thus;

Chords written thus,

Played thus.

NB: The Notes of a Chord are played with more or less velocity, as the character of the piece requires.

When the hand of the performer is too small to reach all the Notes of a Chord, the lower Notes of the Treble may be left out, but not the upper one; also the highest Note of the Bass may be omitted, but not the lowest.

When the word Tremando is written under a Chord, the Notes are divided into two parts, which are played with the rapidity of a Shake.

written. played thus

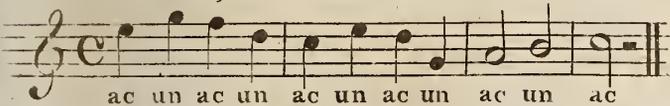
tremando

The Tremando introduced with the open pedal, swelling and diminishing the sounds, produces a great effect in some passages.

Let the performer pay a particular attention to this article, for without accents the Music loses its effect, as an oration delivered in a monotonous voice.

The Accented Notes in a piece of Music are those on which the Emphasis naturally falls, they must be played with more force and more pressure of the finger.

I. In every bar of Common Time which consists of four parts, the 1st and 3^d parts are accented, the 2^d and 4th unaccented.



In slow Common Time the accents are more frequent, but they follow the same rule.



II. In Triple Time of three Crotchets in a bar, the 1st is accented the 2^d and 3^d unaccented.



In slow Triple Time, when the bar is subdivided into Quavers, the accents are more frequent, they fall on the 1st, 3^d and 5th parts of the bar.



In $\frac{2}{4}$ and $\frac{6}{8}$ the first part of the bar is accented, the 2^d unaccented. In $\frac{9}{8}$ and $\frac{9}{4}$ the first note of each Triplet is accented. Sometimes to produce effect, a Composer places the accent on the weak part of the bar, this deviation from the rules of the regular accent is called EMPHASIS.

The EMPHASIS is generally expressed by this mark > under a note, also by the Italian words Sforzando; Sforzato, or their abbreviations *sf.*, *fx*; the notes on which the Emphasis lays, must be played with more force than the others.

VI. ON SYNCOPATION.

Syncopation takes place, when the unaccented part of a bar is tied with the following accented part, so that the place of the accents is deranged. There are several cases of Syncopation.

I. When the last note of a bar is tied with the first of the following bar, or the second to the third part - - -



II. When long notes are placed between short ones, Crotchets between Quavers, or Quavers between Semiquars.



When Syncopation takes place in the Treble, the Bass generally marks the time by equal notes.



VII. ON THE USE OF THE PEDALS.

Square Piano fortes have but one Pedal, which serves to raise the dampers and is commonly placed near the centre of the Instrument.

Grand Piano fortes (horizontal and upright) have two Pedals, the Right hand Pedal, is the same as in Square Piano fortes, and serves to raise the dampers: the Left hand Pedal serves to move the Key-board from Left to Right, and takes off one or two Strings from the hammers; it is chiefly used in Piano, Diminuendo and Pianissimo passages.

When the Right hand Pedal is to be used this mark \oplus is generally set under the passage, and when it is to be dropt this mark \ast is used.

Some Authors prefer writing (Ped:) when the Open Pedal is to be used, and when it is to be dropt, they use this mark (\ast). As the Left hand Pedal is only used in soft passages, it does not require any particular mark. The Open Pedal is chiefly used in slow movements, when the same harmony is to be prolonged.

NB: When a change takes place in the Harmony the Pedal must be dropt.

A DICTIONARY, OF ITALIAN AND OTHER WORDS USED IN MUSIC.

A, in, for; **A Tempo**, in strict time.

A Due, for two Voices; **a Tre**, for three Voices.

Adagio, a very slow and expressive movement.

Ad libitum, { the time is left at the Performer's
pleasure.

Affettuoso, with tenderness.

Agitato, with passion and fire.

Allegro, a lively movement.

Allegretto, not so quick as **Allegro**.

Al Segno, { play over again from this mark S .
and end at the double bar.

Amoroso, tenderly.

Andantino, a slow and distinct movement.

Andante, a little faster than **Andantino**.

Aria, Air; **Arietta**, a short Air.

Arioso, in the style of an Air.

Assai, much: **Allegro Assai**, very brisk.

Bis, play the passage twice over.

Brio, or **Con Brio**, with spirit and brilliancy.

Brillante, in a brilliant style.

Cadenza, an extempore flourish.

Calando, { diminishing gradually the sounds,
and slaking the time.

Cantabile, in a singing style.

Capriccio, an irregular piece of Music.

Coda, { a phrase added to the end of a piece,
by way of conclusion.

Con, with; **Con Violini**, with Violins.

Con Anima, with feeling.

Concerto, { a piece for a single Instrument,
with Accompaniments for a Band.

Concertante, { a piece for two or more Instruments,
with Accompaniments.

Crescendo, a gradual rise of the sounds or <

Da Capo, { begin the Air again and end
with the first strain.

Decrescendo, { a gradual fall of the sounds,
or
Diminuendo, { abbreviated thus, >

Dolce, sweetly.

Duo, **Duetto**, a piece for two Voices or Instruments.

Espressivo, with expression and effect.

Forte, loud; **Fortissimo**, very loud.

Fine, the end of a piece.

Finale, the last movement.

Forzando, a stress on a note, or >

Fuoco, spirit: **Con Fuoco**, with spirit.

Furioso, or **Con Furia**, with fire and energy.

Gavotte, a lively Air in Common Time.

Grave, a slow and solemn movement.

Grazioso, in a graceful manner.

Giusto, exact: **Tempo Giusto**, in exact time.

Giga, a quick dance in Compound Time. $\frac{6}{8}$. or $\frac{12}{8}$.

Gustoso, or **Con Gusto**, with taste.

Largo, a slow movement.

Larghetto, not quite so slow as **Largo**.

Legato, a smooth and connected touch.

Loco, { at the usual place, after having played
an 8^{ve} higher.

Maestoso, in a majestic style.

Ma, but; **Ma non troppo**, but not too much.

Mancando, diminishing the sounds. >

Men, less; **Men Forte**, less loud.

Mezzo, half.

MezzaVoce, with half the usual force of the tone.

Mezzo Piano, a medium between soft and loud.

Mezzo Forte, rather loud.

Minuetto, a slow Dance in Triple time

Molto, much; **Allegro Molto**, very brisk.

Moderato, moderately quick.

Morendo, let the sounds die away.

Moto, or **Con Moto**, very brisk.

Non, not; **Non troppo**, not too much.

Obligato, a part that cannot be omitted.

Octava alta, or 8^{va} } signifies that the passage
is to be played an octave
higher than it is written.

Presto, quick; Prestissimo, very quick.

Pomposo, in a pompous style.

Perdendosi, diminish gradually the sounds.

Piano, soft; Pianissimo, as soft as possible.

Piu, more: Piu Presto, faster.

Piu tosto, rather.

Poco, a little; Poco lento, a little slow.

Poi, then; Poi Segue, then follow.

Rallentando, }
Ritardando, } slacken the time by degrees.

Resoluto, in a bold style.

Rinforzando, } increase the sound of several notes,
this sign < is often substituted.

Scherzando, in a playful manner.

Sciolto, in a distinct manner.

Sempre, always; Sempre Piano, always soft.

Sotto voce, with a low voice or tone.

Sforzando, a stress on a note >

Siciliana, a pastoral movement in common time.

Spiritoso, with spirit.

Staccato, play the notes short and distinct.

Slentando, slackening the time.

Smorzando, smothering the sounds.

Senza, without.

Sonata, a piece with two or more movements.

Sonatina, a short and easy Sonata.

Soave, sweetly.

Sostenuto, support the sounds.

Solo, one Instrument only.

Tasto Solo, play the Bass without chords.

Tempo di ballo, in the time of a dance.

Tempo Primo, } play in the original time,
after an ad Libitum.

Tenuto, hold the note its full length.

Trio, a piece for three voices or Instruments.

Tutti, all the Instruments together, after a Solo.

Vigoroso, with strength.

Volta 1^{ma} the first time.

Volti Subito, turn over the leaf quickly.

Un, a; Un poco, a little.

Unisoni, play the parts in octaves.

ABBREVIATIONS EXPLAINED.*

Ad^o Adagio.

Ad lib: ad Libitum.

All^o Allegro.

Allet^o Allegretto.

Arp^o Arpeggio (see page 50)

Cal^o Calando.

Con Esp: Con Espressione.

Cres: Crescendo.

D.C. Da Capo.

Dim: Diminuendo.

Dol: Dolce.

F. Forte.

FF. Fortissimo.

Fz: Forzando.

Mez: Mezzo.

P. or Pia: Piano.

PP. Pianissimo.

Ped: Pedal.

Per: Perdendosi.

Rinf: Rinforzando

Scherz: Scherzando.

Sem: Sempre.

Seg: Segue. (see page 22)

Smor: Smorzando.

Sf: Sforzando.

Stac: Staccato

Sos: Sostenuto.

T. Tutti.

Ten: Tenuto.

Var: Variazione.

V.S. Volti Subito.

Uni: Unisoni.

* Each of these Words is explained in the Dictionary.

