

**SYDNEY SMITH'S**

**METHOD**

FOR THE

**PIANOFORTE.**

1872.

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PRICE FIVE SHILLINGS

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EDWIN ASHDOWN

(LIMITED.)

BOSTON, MASS.:  
*218, Tremont Street.*

LONDON:  
*Hanover Square.*

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# SYDNEY SMITH'S PIANOFORTE METHOD.

## RUDIMENTS OF MUSICAL NOTATION.

MUSICAL sounds are represented by certain characters called Notes, which are named after the first seven letters of the Alphabet, viz., A, B, C, D, E, F, G.


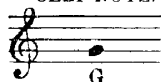
These Notes are placed *on* and *between* Five parallel lines called a "Stave," thus:—

EXAMPLE.


A musical staff with five lines. The first four lines each have a single note placed on it, labeled "Notes on the Lines." The first three spaces each have a single note placed in it, labeled "Notes in the spaces."

In Pianoforte Music two signs called "Clefs" are used, namely, the "Treble Clef" and the "Bass Clef"

### THE TREBLE CLEF.

The "Treble Clef" is formed thus:—  and gives the name of "G" to all notes placed on the second line of the stave —  CLEF-NOTE.

N B —The lines are counted upwards, the lowest being the *first* line.

From this Clef-note  all the other higher or lower notes proceed alphabetically.

EXAMPLE.

A musical staff with a treble clef. The first line is labeled "CLEF-NOTE." Below the staff, the notes are labeled with letters: G, A, B, C, D, E, F, E, D, C, B, A, G, F, E.

### NOTES ON THE "LINES."

CLEF-NOTE.

A musical staff with a treble clef. The first line is labeled "CLEF-NOTE." Below the staff, five boxes show notes on the lines, labeled: "E on the 1st line.", "G on the 2nd line.", "B on the 3rd line.", "D on the 4th line.", "F on the 5th line."

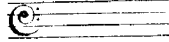
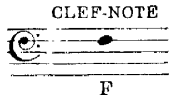

### NOTES IN THE "SPACES."

A musical staff with a treble clef. Below the staff, four boxes show notes in the spaces, labeled: "F in the 1st space.", "A in the 2nd space.", "C in the 3rd space.", "E in the 4th space."

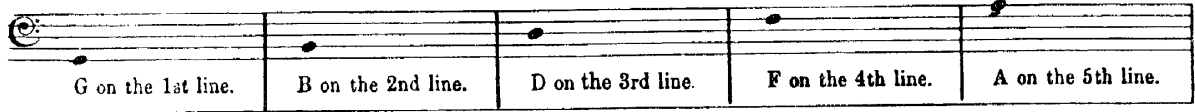
### EXERCISE ON THE "LINES" AND "SPACES."

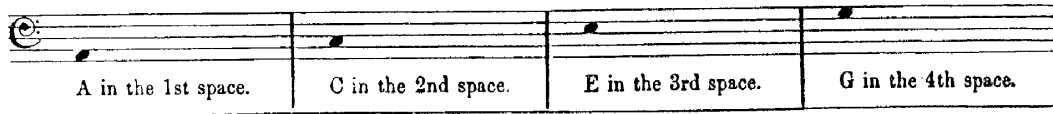
A musical staff with a treble clef, showing a sequence of notes alternating between lines and spaces.

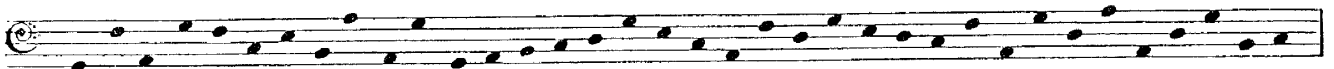
## THE BASS CLEF.

The Bass Clef is formed thus —  and gives the name of "F" to all notes placed on the 4th line of the staff,  From this Clef-note,  all the other higher or lower notes proceed alphabetically



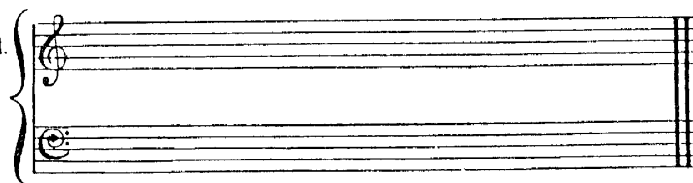
EXAMPLE.    
 CLEF-NOTE   
 F G A G F E D C B A G

NOTES ON THE "LINES"   
 CLEF-NOTE.   
   
 G on the 1st line. B on the 2nd line. D on the 3rd line. F on the 4th line. A on the 5th line.

NOTES IN THE "SPACES."   
   
 A in the 1st space. C in the 2nd space. E in the 3rd space. G in the 4th space.

EXERCISE ON THE "LINES" AND "SPACES."   


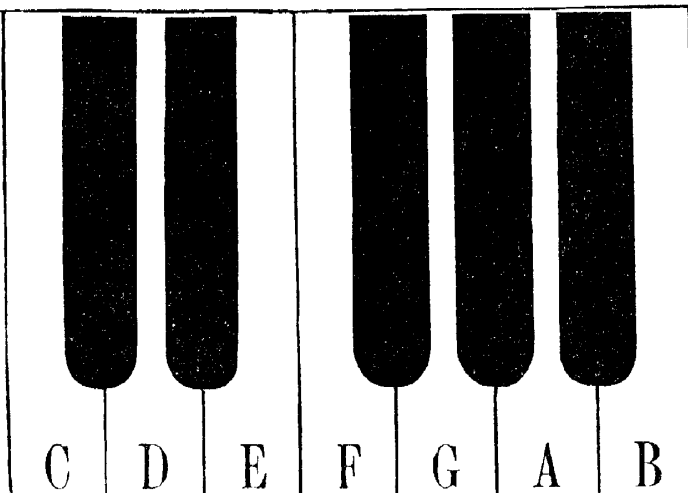
The Treble and Bass Staves are connected by a "Brace" in this manner:—

Played by the Right Hand.    
 Played by the Left Hand.    


## THE KEY-BOARD.

As there are only seven notes in music, viz., A, B, C, D, E, F, G, the Pupil will perceive that the 50 White Notes and 35 Black Notes, which form the compass of a Modern Pianoforte, are merely repetitions of the following section of the Key-board:—

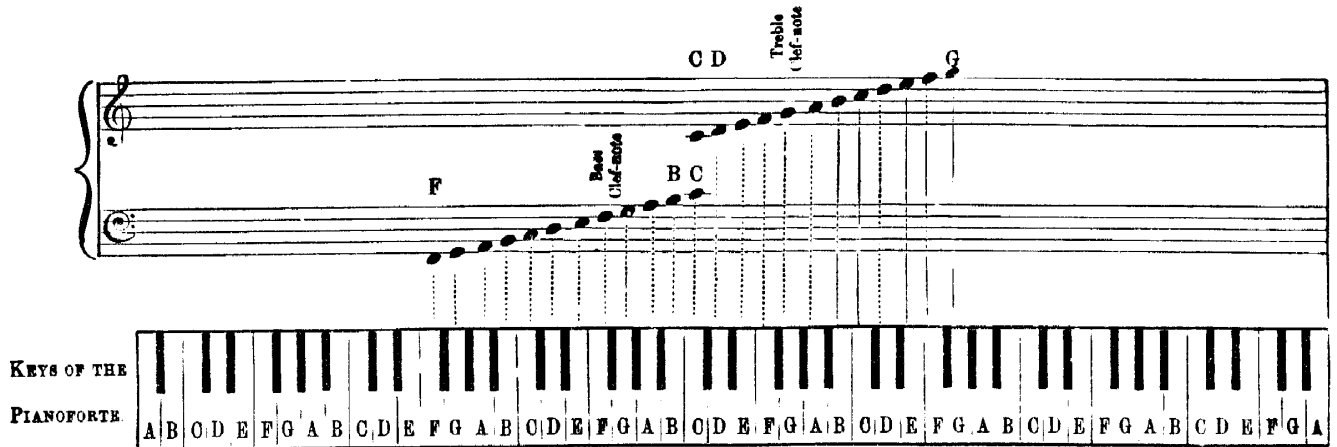
### SECTION OF KEY-BOARD.



Observe that the White Note on the *Left Hand side* of every group of *Two Black Keys* is called C. Bearing this in mind there will be no difficulty in finding any note. The Black Keys are in alternate groups of *twos* and *threes*. They represent the Sharps and Flats, and will be explained when occasion requires their use.

The following Diagram of the Key-board of a Pianoforte will show the Pupil the position of the notes he has already learnt. The other higher and lower notes will be explained as they are wanted.

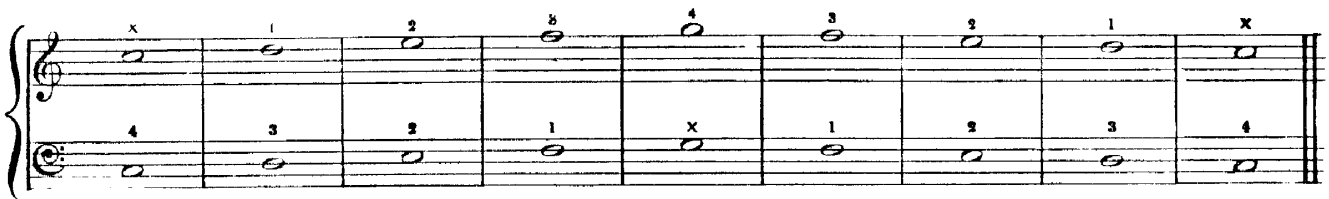
DIAGRAM OF THE KEY-BOARD.



THE DIFFERENT SPECIES OF NOTES.

Six species of Notes are used in music, the first of which is called the "Semibreve," or Whole note. It is formed thus:—

No. 1. EXERCISE ON THE "SEMIBREVE," or WHOLE NOTE.\*



The strokes which reach from the top of the treble staff to the bottom of the bass staff are called "Bar Lines." They divide the music into equal portions, called "Bars," see page 6.

x denotes the thumb, 1 the first finger, 2 the second finger, 3 the third finger, and 4 the little finger.

THE "MINIM," or HALF NOTE.

The "Minim," or Half note is the next in order after the semibreve, or Whole note: it is formed by adding a stem or tail to the semibreve, thus:— Two minims, or Half notes, are equal to one semibreve, or Whole note.




\* In Germany and in the United States of America the semibreve is termed a "whole note," the minim a "half note," the crotchet a "quarter note," the quaver an "eighth," the semiquaver a "sixteenth," and so on. The corresponding rests are named in the same manner, the semibreve rest a "whole rest," the minim rest a "half rest," &c., &c.

## No. 2. EXERCISE ON "SEMIBREVES" AND "MINIMS."

Count 4 in a bar—2 to each minim, or half note. (WHOLE NOTES.) (HALF NOTES.)

### THE "CROTCHET," or QUARTER NOTE.

The "Crotchet," or Quarter note, comes next in order after the minim, or Half note; it is formed thus:—  and is only half the value of a minim, so that two crotchets, or quarter notes, must be played to one minim, or half note, and four to one semibreve, or Whole note.

EXAMPLE.

## No. 3. EXERCISE ON "MINIMS" AND "CROTCHETS."

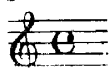
Count 4 in each bar—1 to each crotchet, or quarter note, 2 to each minim, or half note. (HALF NOTES.) (QUARTER NOTES.)

## No. 4. EXERCISE ON "SEMIBREVES," "MINIMS," AND "CROTCHETS."

Count 4 in each bar—1 to each crotchet, or quarter note, 2 to each minim, or half note. (WHOLE NOTES.) (HALF NOTES.) (QUARTER NOTES.)

After practising these Exercises, always counting aloud, it will be seen that the Semibreve is the longest note, the Minim half as long as the semibreve, and the Crotchet half as long as the minim, or one quarter as long as the semibreve.

A musical composition is divided into equal portions called "Bars." When a bar contains four crotchets, or their equivalent in value (such as two minims or one semibreve), the composition is said to be in "Common Time." Common Time is expressed by a C placed at the commencement of the stave

thus:— 

There are several species of Time, which the Pupil will learn gradually.

EXERCISES AND AIRS IN "COMMON TIME."

No. 5.—Exercise

Count 4 in each bar—2 to each minim.

No. 6.



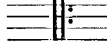

HOME, SWEET HOME.

BISHOP.

Count 4 crotchets in each bar.

No. 7.—Exercises.

Repeat each Exercise many times.

\* A Double Bar  is sometimes placed at the end of the first part of an air, as well as at the end of the second part. When marked with dots, thus:—  the first part of the air must be repeated; if the dots are on the other side  the second part of the air must be repeated; if the dots are on both sides,  both parts of the air must be repeated.

# LEDGER LINES.

When other notes (higher or lower) are required besides those on the lines and in the spaces, short additional lines are brought into use, called "Ledger Lines," any number of which may be used. The Ledger lines *above* the staff are counted upwards, and those *below* the staff are counted downwards.

## LEDGER LINES IN THE TREBLE CLEF.

NOTES ABOVE THE STAVE.

NOTES BELOW THE STAVE.

## EXERCISE ON LEDGER LINES IN THE TREBLE CLEF.

## LEDGER LINES IN THE BASS CLEF.

NOTES ABOVE THE STAVE.

NOTES BELOW THE STAVE.

## EXERCISE ON LEDGER LINES IN THE BASS CLEF.

## THE KEY-BORD OF A PIANOFORTE CONTAINING SEVEN OCTAVES. SHOWING THE POSITION AND NAMES OF THE NOTES.

1. The distance from A to A, B to B, C to C, &c., is called an Octave.
2. To avoid the use of too many ledger lines, *8va.* (the abbreviation of *ottava*) is placed *over* the notes, signifying that they are to be played an octave *higher* than written; and when placed *under*, the notes must be played an octave *lower* than written.
3. The first eight notes in the Treble staff are placed over the last eight notes in the Bass staff. They are the same in name and sound, and played on the same keys.



## SCALE AND KEY OF C MAJOR.

A succession of eight notes, either ascending or descending, is called a Scale.

EXAMPLE.

Observe that the 3rd and 4th, and the 7th and 8th notes of the scale are only semitones; between each of the other notes the interval is a whole tone. A scale with these intervals is called a Major Scale.

The key of C major has no Sharps or Flats, but is composed entirely of white or natural keys.


### No. 8. SCALE OF C MAJOR.

Repeat many times.


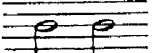
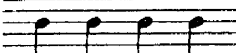
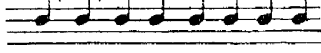
### No. 9. THE VESPER HYMN.

### No. 10. THE BLUE BELLS OF SCOTLAND.

## THE QUAVER.

The "Quaver" is the species of note next in order after the crotchet; it is formed thus. —  and is only half as long as the crotchet.

The Pupil has now learnt the following species of notes:—

The Semibreve,  equal to  or  or 

### No. 11.

### EXERCISE ON THE "QUAVER."



Repeat many times.



## THE SHARP.

The Sharp (#) raises a white or natural key a semitone, or *one* key higher

EXAMPLE.

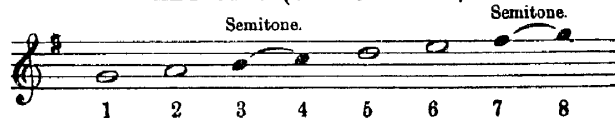
F NATURAL	F SHARP
	
White Note.	Black Note on the right hand side of F

## THE KEY OF G MAJOR.

The formation of all major scales is exactly alike; that is to say, the semitonic intervals must appear, in every major scale, between the 3rd and 4th notes and 7th and 8th notes of the scale.

To make the semitonic interval between the 7th and 8th notes of the scale of G, it is necessary to raise F, the 7th note, one key higher; it is then called F sharp. This sharp is placed at the beginning of the staff, on the fifth line (F), to show that all the F's must be made sharp, and is called the "Signature" of the key.

KEY OF G (ONE SHARP F)




1 2 3 4 5 6 7 8

### No. 12.

### THE SCALE OF G MAJOR.

All the F's must be made Sharp.



No. 13

ROUSSEAU'S DREAM.

2 x 1 X X 1 1 2 1 X 2 2 1 X 1 2 X

X X 1 X 1 X 2 X

4 3

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

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

2 2 1 X X 1 1 2 1 X 2 2 1 X 1 2 X

X X 1 X X 2 X 2

4 4 3 4 3

No. 14. Count 4 crotchets in each bar.

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

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

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

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

No. 15. Repeat each Exercise many times.

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

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

Repeat each Exercise many times.

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

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

# THE DOT.

A Dot placed after a note increases the value of that note by one half. For instance—

<p>A Minim is equal to 2 Crotchets.</p>		<p>A dotted Minim is equal to 3 Crotchets.</p>	
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No. 16.

## GOD PRESERVE THE EMPEROR.

HAYDN.

Count 4 crotchets

A dotted Crotchet

is equal to

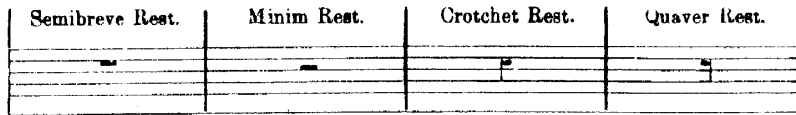
3 Quavers.

No. 17.

## THE SPANISH CHANT.

## THE RESTS.

Every note in music has a corresponding sign called a "Rest." Rests indicate those parts of a musical composition where the performer ceases to play for the time represented by the rest. They are formed as follows:—



Observe that the head of the crotchet rest turns to the right, and that of the quaver rest to the left

### No. 18. EXERCISE ILLUSTRATING THE DIFFERENT KINDS OF "RESTS."

This exercise consists of three systems of piano and violin staves. The piano part is in the left hand and the violin part is in the right hand. The exercise illustrates various rests and fingerings. Fingerings are indicated by numbers 1-4. Rests are marked with 'x' and some are accompanied by dotted lines indicating the duration. The exercise is in 4/4 time.

## TRIPLE TIME.

When a musical composition contains three equal parts in a bar, such as three crotchets or three quavers, it is said to be in "Triple Time." Triple Time is expressed by the figures  $\frac{3}{4}$  when there are three crotchets in a bar, and  $\frac{3}{8}$  when there are three quavers.

### No. 19.

### LIFE LET US CHERISH

$\frac{3}{4}$  time—Count 3 crotchets in a bar.

This exercise is in 3/4 time and consists of three systems of piano and violin staves. The piano part is in the left hand and the violin part is in the right hand. The exercise features triplets and various fingerings. The word "FINE." is written above the second system. The exercise ends with "D.C." (Da Capo) at the end of the third system.

\* D.C., an abbreviation of "Da Capo" (from the beginning). Repeat the first part of the air, and finish at "Fine."

## KEY OF D MAJOR.

This key requires two sharps to produce the semitonic intervals between the 3rd and 4th, and 7th and 8th notes of the scale.

EXAMPLE.

Semitona.                      Semitona.

1    2    3    4    5    6    7    8

### No. 20.

### SCALE OF D MAJOR.

Repeat several times

Repeat several times.

All the F's and C's to be Sharp.

All the F's and C's to be Sharp.

### No. 21.

### LE JET D'EAU.

SYDNEY SMITH.

3/8 time, 8 quavers in a bar.

FINIS.

D.C.

This mark , placed over or under the notes, is called a "Slur," and indicates that the notes must be played very smoothly. To effect this, the finger must be pressed firmly on the note which has been struck, until the moment the next note is played, so that there shall be no "break" in the sound. This rule must be strictly observed in practising the scales.

## THE SEMIQUAVER.

The "Semi-quaver" is the next species of note after the quaver. As its name implies, it is half the length of the quaver, and is formed thus:— Its corresponding rest has two stems or tails like

the note —

A Semibreve,                      2 Minims,                      4 Crotchets,                      8 Quavers,                      16 Semi-quavers.

is equal to or or or

No. 22.

LA DONNA E MOBILE.

VERDI.

No. 23.

PRELUDE.

Repeat several times.

No. 24.

SWISS AIR.

$\frac{2}{4}$  time, 2 crotchets in a bar.

No. 25

CHANT.

The principal Italian words used to indicate the pace at which a composition is to be performed. are—

*Adagio*, very slow | *Andante*, slow. | *Allegretto*, moderately fast.  
*Allegro*, quick. | *Presto*, very fast.

### DEGREES OF LOUDNESS AND SOFTNESS

*pp*, or *Pianissimo* very soft. | *mp*, or *Mezzo-Piano*, rather soft. | *f*, or *Forte*, loud.  
*p*, or *Piano*, soft. | *mf*, or *Mezzo-Forte*, rather loud. | *ff*, or *Fortissimo*, very loud

### KEY OF A MAJOR.

The key of A major requires three sharps to produce the proper intervals in the scale—viz. F $\sharp$ , C $\sharp$ , and G $\sharp$

EXAMPLE.

No. 26.

### SCALE OF A MAJOR.

Repeat several times.

\* For a complete List of other Musical terms, see end of Book.

† A group of three notes is called a "Triplet," and must be played in the same time as two notes of the same species. The first note of each triplet must be slightly accented.



No. 27.

MARCH FROM "NORMA."

BELLINI.

ALLEGRETTO.

No. 28.

ON YONDER ROCK RECLINING.

AUBER.

$\frac{6}{8}$  time—6 quavers in a bar.  
ALLEGRETTO.

(FRA DIAVOLO.)

No. 29.

THE OLD HUNDREDTH.

(EXERCISE ON CHORDS.)

ADAGIO.

\* This sign  $\frown$  placed between notes of the same name is called a "Tie," and signifies that the second note (E) is not to be struck, but held down.

† The natural ( $\natural$ ) restores a note which has been made sharp or flat to its original position.

‡ This sign  $\frown$  is called a "Pause." The notes over which it is placed must be held down longer than their original value.

No. 30.

IO SON RICCO.

DONIZETTI.

Count 4 quavers.  
ALLEGRO.

(ELISIRE D'AMORE.)

No. 31.

AIR FROM "MARTA."

FLOROW.

ALLEGRO.

THE FLAT.

The Flat (b) lowers a natural note a semitone, or one key lower.

B NATURAL.	B FLAT.
EXAMPLE.	
White Note.	Black Note on the left hand side of B natural.

KEYS WITH FLATS.

Hitherto the Pupil has been playing in keys requiring sharps for their signature; the attention must now be turned to a few of the keys with flats.

The key of F requires one flat (B) to make the semitonic interval between the 3rd and 4th notes of the scale.

\* Dots placed under or over notes signify that the notes must not be kept down but struck lightly, the finger leaving the key directly the note is played. This kind of touch is called "The Staccato."

† This sign > is called an "Accent." The notes over which it is placed must be struck with force and strongly marked.

No. 32.

SCALE OF F.

All the B's must be Flat.

No. 33.

I WAITED FOR THE LORD.

MENDELSSOHN.

Count 4 quavers in each bar.

(HYMN OF PRAISE.)

ANDANTE.

*p dolce.*

No. 34.

TYROLIENNE.

Count 3 crotchets in each bar.

ALLEGRETTO.

*p dolce.*

FINE.

\* Go back to the first sign S, called "Dal Segno," and repeat till "Fine."

No. 35.

GALOP FROM "ORPHÉE."

OFFENBACH.

ALLEGRO. *f*

No. 36.

DU, DU, LIEGST MIR IM HERZEN.

GERMAN AIR.

ALLEGRETTO. *p*

No. 37.

MARCH FROM "NORMA."

BELLINI.

ALLEGRO. *f* *Maestoso.*

\* The bar marked "1ma volta" (first time) to be omitted when the first part of the air is repeated, and the bar marked 2da volta (second time) to be played instead.

No. 38.

AIR FROM "LUCIA DI LAMMERMOOR."

DONIZETTI.

ALLEGRETTO.

*p legato.*

FINE.

KEY OF B FLAT.

The key of B $\flat$  requires two flats, viz., B and E, to make the proper intervals in the scale.

EXAMPLE.

Semitone.

1 2 3 4 5 6 7 8

No. 39.

SCALE OF B FLAT.

GOD SAVE THE KING.

NATIONAL ANTHEM.

No. 40.

ANDANTE.

The first system of musical notation for 'God Save the King' consists of a grand staff (treble and bass clefs) in 4/4 time. The right hand plays a melody with various ornaments and slurs, while the left hand provides a harmonic accompaniment. The tempo is marked 'ANDANTE' and the dynamics include a forte 'f'.

The second system continues the musical notation for 'God Save the King', showing further development of the melody and accompaniment with various ornaments and slurs.

VARIATION.\*

The first system of the variation is marked with a piano 'p' dynamic. It features a more rhythmic and technically demanding melody in the right hand, often using triplets and slurs, with a corresponding accompaniment in the left hand.

The second system of the variation continues the rhythmic and technical challenges of the first system, with complex melodic lines and accompaniment.

The third system of the variation further develops the melodic and harmonic material, maintaining the variation's characteristic style.

The fourth system concludes the variation with a 'FINE.' marking. The notation includes various ornaments and slurs throughout the piece.

No. 41.

THE GIPSIES' TENT.

BOHEMIAN AIR.

ALLEGRO

f Con spirito.

The first system of musical notation for 'The Gipsies' Tent' is marked 'ALLEGRO' and 'f Con spirito'. It features a lively melody in the right hand with various ornaments and slurs, and a rhythmic accompaniment in the left hand.

\* A "Variation" consists of passages founded on the same harmonies as the "Air" which precedes it.

*p*

*f* FINE.

No. 42.

LA CI DAREM.

MOZART.

ANDANTE.

*p* FINE.

DA CAPO.

No. 43.

IL MIO TESORO.

MOZART.

ANDANTE.

*p*

No. 44.

BARCAROLLE ("MASANIELLO.")

BER

ALLEGRETTO.

KEY OF E FLAT.

The key of Eb requires three flats, Bb, Eb, and Ab, to make the proper intervals in the Scale.

No. 45.

SCALE OF E FLAT.



Two systems of piano exercises. Each system consists of a treble and bass clef staff. The first system includes fingering numbers (1-4) and breath marks (X) above and below the notes. The second system continues with similar notation, including a trill exercise in the right hand.

No. 46.

AIR FROM "LUCREZIA BORGIA."

DONIZETTI.

ALLEGRO BRILLANTE.



First system of the piano piece. It features a treble and bass clef staff. The right hand has a melodic line with slurs and fingering. The left hand provides a rhythmic accompaniment with chords. A dynamic marking of *f* is present.

Second system of the piano piece. It continues the melody and accompaniment from the first system. A *FIN.* marking is at the end of the system.

Third system of the piano piece. It continues the piece with similar notation and includes a dynamic marking of *f*.

Fourth system of the piano piece. It concludes the piece with a *cres.* (crescendo) marking, a *do.* (do) note, a dynamic marking of *f*, and a *D.C.* (Da Capo) instruction.

# THE DEMISEMIQUAVER.

The "Demisemi-quaver" is the next species of note after the Semiquaver. As its name implies, it is half the length of the Semiquaver, and is formed thus:—  Its corresponding rest has three stems, or tails, like the note:— 

A Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemi-quavers.



## No. 47.

## MAZURKA.

SYDNEY SMITH.

GRAZIOSO.



*p*

FIN.

ritard. D.C.

No. 48.

AIR FROM "NORMA."

BELLINI.

MARZIALE.

\* A Scale which ascends or descends by Semitones, as this one does, is called a "Chromatic" Scale.

## MINOR SCALES AND KEYS.

Minor scales in ascending differ from Major scales in one particular only, viz. that (in ascending) the semitones occur on the 2nd and 3rd notes of the scale, instead of the 3rd and 4th, as in the Major scale.

EXAMPLE.

Semitone.                      Semitone.

MAJOR SCALE ASCENDING

Semitone.                      Semitone.

MINOR SCALE ASCENDING.

But in descending the Minor scale, the semitones occur on the 6th and 5th notes as well as the 3rd and 2nd.

EXAMPLE.

Semitone.                      Semitone.

MAJOR SCALE DESCENDING

Semitone.                      Semitone.

MINOR SCALE DESCENDING.

### THE MAJOR AND MINOR THIRD

The Major Third of any key is 5 sounds from the key-note (both inclusive)

EXAMPLE,  
IN THE KEY OF C

Key Note.                      Major Third

The Minor Third is only 4 sounds from the key-note (both inclusive)

Key Note.                      Minor Third.

### MAJOR AND MINOR CHORDS

The "Third" of the key decides whether a chord or scale is Major or Minor. If the "Third" is Major, the chord or scale will be Major also; but if the "Third" is Minor, the chord or scale is consequently Minor. The Common Chord of any key consists of the 1st, 3rd, and 5th notes of the scale.

EXAMPLE, IN THE KEY OF C MAJOR.      CHORD OF C MAJOR.

As E Natural is a Major Third from C, the Chord is Major.

EXAMPLE, IN THE KEY OF C MINOR.      CHORD OF C MINOR.

As E Flat is a Minor Third from C, the Chord is Minor.

When the notes which form a chord are struck separately instead of altogether they are called Arpeggios

EXAMPLE.

CHORD OF C.	ARPEGGIO.	CHORD OF C.	ARPEGGIO.	CHORD OF C	ARPEGGIO.
	1st Position.		2nd Position		3rd Position.

The following are all Arpeggios, founded on the chord of C:—

# MAJOR SCALES AND THEIR RELATIVE MINORS.

The relative Minor of any scale begins a Minor third lower than the Major scale. Thus, the relative Minor of the scale of C is A.

No. 48.

C MAJOR.

A MINOR.

PRELUDE IN A MINOR.

No. 49.

ANDANTE IN A MINOR.

MEYERBEER.

No. 50. THE CARNIVAL OF VENICE (Air and Variation). ITALIAN AIR.

ALLEGRETTO.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a treble clef and a common time signature. The lower staff is in bass clef. The music features a melody in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'X' above them. The tempo is marked 'ALLEGRETTO'.

The second system of music continues the piece. It features similar notation to the first system, with a melody in the right hand and a bass line in the left hand. Fingerings and 'X' markings are present.

The third system of music continues the piece. It features similar notation to the first system, with a melody in the right hand and a bass line in the left hand. Fingerings and 'X' markings are present.

VARIATION.

The variation section begins with the word 'VARIATION.' above the first staff. The notation is more complex, featuring sixteenth and thirty-second notes. The right hand has a more active melody, and the left hand has a steady bass line. Fingerings and 'X' markings are present.

The second system of the variation section continues the complex rhythmic patterns. The right hand features intricate melodic lines, and the left hand provides a consistent accompaniment. Fingerings and 'X' markings are present.

The third system of the variation section continues the complex rhythmic patterns. The right hand features intricate melodic lines, and the left hand provides a consistent accompaniment. Fingerings and 'X' markings are present.

The fourth system of the variation section concludes the piece. It features similar notation to the previous systems, with a melody in the right hand and a bass line in the left hand. Fingerings and 'X' markings are present.

No. 51.

G MAJOR.

E MINOR.\*

PRELUDE IN E MINOR.

\* The relative Minor has the same key-signature as its relative Major. If the Major key has one sharp the relative Minor will have one and so on.

No. 52.

AH! FORS' È LUI ("TRAVIATA").

VERDI.

ANDANTE

*p* *con dolore.*

*f con molto espress.*

\* Key of E Major, 4 sharps, F#, C#, G#, and D#.



No. 53.

SCALE OF F MAJOR.

Musical score for the Scale of F Major, consisting of two staves. The right hand plays a sequence of eighth notes ascending and then descending, with fingering numbers (1, 2, 3) and 'x' marks above the notes. The left hand plays a similar sequence of eighth notes, with fingering numbers (3, 2, 1) and 'x' marks below the notes. The piece concludes with a double bar line and a final note in the right hand.

SCALE OF D MINOR.

Musical score for the Scale of D Minor, consisting of two staves. The right hand plays a sequence of eighth notes ascending and then descending, with fingering numbers (1, 2, 3) and 'x' marks above the notes. The left hand plays a similar sequence of eighth notes, with fingering numbers (3, 2, 1) and 'x' marks below the notes. The piece concludes with a double bar line and a final note in the right hand.

PRELUDE IN D MINOR.

Musical score for the Prelude in D Minor, consisting of two staves. The right hand plays a sequence of eighth notes ascending and then descending, with fingering numbers (1, 2, 3, 4) and 'x' marks above the notes. The left hand plays a similar sequence of eighth notes, with fingering numbers (4, 3, 2, 1) and 'x' marks below the notes. The piece concludes with a double bar line and a final note in the right hand.

Continuation of the Prelude in D Minor, consisting of two staves. The right hand plays a sequence of eighth notes ascending and then descending, with fingering numbers (1, 2, 3, 4) and 'x' marks above the notes. The left hand plays a similar sequence of eighth notes, with fingering numbers (4, 3, 2, 1) and 'x' marks below the notes. The piece concludes with a double bar line and a final note in the right hand.

No. 54.

AIR IN D MINOR.

SYDNEY SMITH.

Musical score for the Air in D Minor, first system, consisting of two staves. The right hand plays a sequence of eighth notes ascending and then descending, with fingering numbers (1, 2, 3) and 'x' marks above the notes. The left hand plays a sequence of chords, with fingering numbers (1, 2, 3, 4) and 'x' marks below the notes. The piece concludes with a double bar line and a final note in the right hand.

Musical score for the Air in D Minor, second system, consisting of two staves. The right hand plays a sequence of eighth notes ascending and then descending, with fingering numbers (1, 2, 3, 4) and 'x' marks above the notes. The left hand plays a sequence of chords, with fingering numbers (1, 2, 3, 4) and 'x' marks below the notes. The piece concludes with a double bar line and a final note in the right hand.

The following table shows the whole of the major and minor keys, with their "signatures":—

NATURAL KEYS.	KEYS WITH SHARPS FOR THEIR SIGNATURES.					
C MAJOR.	G MAJOR.	D MAJOR.	A MAJOR.	E MAJOR.	B MAJOR.	F# MAJOR.
No Signature required.	One Sharp.	Two Sharps.	Three Sharps.	Four Sharps.	Five Sharps.	Six Sharps.
A MINOR.	E MINOR.	B MINOR.	F# MINOR.	C# MINOR.	G# MINOR.	D# MINOR.

KEYS WITH FLATS FOR THEIR SIGNATURES.						
F MAJOR.	Bb MAJOR.	Eb MAJOR.	Ab MAJOR.	Db MAJOR.	Gb MAJOR.	Cb MAJOR.
One Flat.	Two Flats.	Three Flats.	Four Flats.	Five Flats.	Six Flats.	Seven Flats.
D MINOR.	G MINOR.	C Minor.	F MINOR.	Bb MINOR.	Eb MINOR.	Ab MINOR.

# PART THE SECOND.

## EXERCISES.

These Exercises are specially adapted for giving independence to the fingers.

The semibreves must be held down while the quavers are played.

System 1: Five measures of music. Treble clef, 2/4 time. Fingerings: 4 4 4 4, 3 3 3 3, 2 2 2 2, 1 1 1 1, 1 X X X X. Bass clef, 2/4 time. Fingerings: X 4 4 4 4, 1 3 3 3 3, X 1 2 2 2 2, 1 1 1 1, 2 X X X X.

System 2: Four measures of music. Treble clef, 2/4 time. Fingerings: 3 3 3 3, 2 2 2 2, 4 2 4 2. Bass clef, 2/4 time. Fingerings: 1 2 4 2 4, 3 3 3 3, X X X X, 2 2 2 2, X 4 2 4 2, 1 4 2 4 2.

System 3: Three measures of music. Treble clef, 2/4 time. Fingerings: 3 1 3 1, 2 2 2 X, X 2 4 2 4. Bass clef, 2/4 time. Fingerings: 3 1 3 1, 2 X 2 X, X 2 4 2 4.

System 4: Three measures of music. Treble clef, 2/4 time. Fingerings: 1 3 1 3, X X, X 4 3 4 3. Bass clef, 2/4 time. Fingerings: 1 3 1 3, X 2 X 2, X 4 3 4 3.

System 5: Three measures of music. Treble clef, 2/4 time. Fingerings: 3 2 3 2, X 2 1 2 1, 1 X 1 X. Bass clef, 2/4 time. Fingerings: 1 3 2 3 2, X 3 2 1 2 1, 1 X 1 X.

Each bar to be repeated 8 times.

System 6: Six measures of music. Treble clef, 2/4 time. Fingerings: X 1, 1 2, 2 3, 3 4, 4, 3. Bass clef, 2/4 time. Fingerings: 4 3, 3 2, 2 1, 1 X, X, 1.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Accent the first note in each bar.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Accent the first note of the Triplet.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a rhythmic pattern of eighth notes, with repeat signs and first/second endings indicated by double bar lines and dots.

Second system of musical notation, continuing the piece with the same grand staff and rhythmic pattern as the first system.

Third system of musical notation, continuing the piece with the same grand staff and rhythmic pattern.

Fourth system of musical notation, continuing the piece with the same grand staff and rhythmic pattern.

Fifth system of musical notation, continuing the piece with the same grand staff and rhythmic pattern.

Sixth system of musical notation, continuing the piece with the same grand staff and rhythmic pattern.

Seventh system of musical notation, continuing the piece with the same grand staff and rhythmic pattern.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a continuous eighth-note pattern in both hands, with repeat signs at the end of each measure.

Second system of musical notation, continuing the eighth-note exercise from the first system.

Third system of musical notation, continuing the eighth-note exercise.

Fourth system of musical notation, continuing the eighth-note exercise. A vertical smudge is present in the lower staff of the second measure.

Fifth system of musical notation, continuing the eighth-note exercise.

Sixth system of musical notation, continuing the eighth-note exercise.

Seventh system of musical notation, continuing the eighth-note exercise.

1 x 1 x  
3 4 3 4

2 1 2 1  
2 3 2 3

3 2 3 2  
1 2 1 2

4 3 4 3  
x 1 x 1

2 3 2 3  
2 1 2 1

1 2 1 2  
3 2 3 2

OCTAVES.

REPETITION NOTES.

2 1 x  
3 2 1 x

2 1 x  
3 2 1 x

2 1 x 2 1 x  
2 1 x 2 1 x

3 2 1 x  
3 2 1 +

CHROMATIC SCALE.

THE TURN.

The Turn is formed thus: ~ and consists of the note over which it is placed, the note above, according to the scale of the key, and the semitone below.

EXAMPLE. As written. As played.

TURN BETWEEN NOTES. INVERTED TURN.

THE SHAKE.

The Shake is written thus: *tr* (an abbreviation of the Italian word *trillo*), and consists of the note over which it is placed and the note above, according to the scale.

Written. Played.

SHAKE WITH TURN. SHORT OR PASSING SHAKE



# THE MAJOR SCALES WITH THEIR RELATIVE MINORS.

## C MAJOR.

Musical notation for C Major scale. The piece is in treble and bass clefs with a common time signature. It consists of two staves. The first staff shows the ascending scale with fingering: 1 2 X 1 2 3, X 1 2 X 1 2 3, 4 3 2 1 X 2 1, X. The second staff shows the descending scale with fingering: X 3 2 1 X 2 1, X 1 2 X 1 2 3, X 1 2 X 1 2 3, X. There are 'X' marks above notes indicating breath marks.

## A MINOR.

Musical notation for A Minor scale. The piece is in treble and bass clefs with a common time signature. It consists of two staves. The first staff shows the ascending scale with fingering: X 1 2 X 1 2 3, X 1 2 X 1 2 3, 4 3 2 1 X 2 1, X. The second staff shows the descending scale with fingering: X 3 2 1 X 2 1, X 1 2 X 1 2 3, X 1 2 X 1 2 3, X. There are 'X' marks above notes indicating breath marks.

## G MAJOR.

Musical notation for G Major scale. The piece is in treble and bass clefs with a common time signature. It consists of two staves. The first staff shows the ascending scale with fingering: X 1 2 X 1 2 3, X 1 2 X 1 2 3, 4 3 2 1 X 2 1, X. The second staff shows the descending scale with fingering: X 3 2 1 X 2 1, X 1 2 X 1 2 3, X 1 2 X 1 2 3, X. There are 'X' marks above notes indicating breath marks.

## E MINOR.

Musical notation for E Minor scale. The piece is in treble and bass clefs with a common time signature. It consists of two staves. The first staff shows the ascending scale with fingering: X 1 2 X 1 2 3, X 1 2 X 1 2 3, 4 3 2 1 X 2 1, X. The second staff shows the descending scale with fingering: X 3 2 1 X 2 1, X 1 2 X 1 2 3, X 1 2 X 1 2 3, X. There are 'X' marks above notes indicating breath marks.

## D MAJOR.

Musical notation for D Major scale. The piece is in treble and bass clefs with a common time signature. It consists of two staves. The first staff shows the ascending scale with fingering: X 1 2 X 1 2 3, X 1 2 X 1 2 3, 4 3 2 1 X 2 1, X. The second staff shows the descending scale with fingering: X 3 2 1 X 2 1, X 1 2 X 1 2 3, X 1 2 X 1 2 3, X. There are 'X' marks above notes indicating breath marks.

## B MINOR.

Musical notation for B Minor scale. The piece is in treble and bass clefs with a common time signature. It consists of two staves. The first staff shows the ascending scale with fingering: X 1 2 X 1 2 3, X 1 2 X 1 2 3, 4 3 2 1 X 2 1, X. The second staff shows the descending scale with fingering: X 3 2 1 X 2 1, X 1 2 X 1 2 3, X 1 2 X 1 2 3, X. There are 'X' marks above notes indicating breath marks.

The Scales must be played many times over.

The last note is only to be played at the finish.

A MAJOR.

Musical notation for A Major exercise. The piece is in treble and bass clefs with a common time signature. The melody in the treble clef consists of eighth-note patterns with various fingerings (1, 2, 3, 4) and accents (x). The bass clef accompaniment features a steady eighth-note bass line with fingerings 3, 2, 1, 4, 3, 2, 1. The exercise concludes with a double bar line.

F# MINOR.

Musical notation for F# Minor exercise. The piece is in treble and bass clefs with a common time signature. The melody in the treble clef uses fingerings 1, 2, 3, 4 and includes accents (x). The bass clef accompaniment features a steady eighth-note bass line with fingerings 3, 2, 1, 4, 3, 2, 1. The exercise concludes with a double bar line.

E MAJOR.

Musical notation for E Major exercise. The piece is in treble and bass clefs with a common time signature. The melody in the treble clef uses fingerings 1, 2, 3, 4 and includes accents (x). The bass clef accompaniment features a steady eighth-note bass line with fingerings 3, 2, 1, 4, 3, 2, 1. The exercise concludes with a double bar line.

G# MINOR.

Musical notation for G# Minor exercise. The piece is in treble and bass clefs with a common time signature. The melody in the treble clef uses fingerings 1, 2, 3, 4 and includes accents (x). The bass clef accompaniment features a steady eighth-note bass line with fingerings 3, 2, 1, 4, 3, 2, 1. The exercise concludes with a double bar line.

B MAJOR.

Musical notation for B Major exercise. The piece is in treble and bass clefs with a common time signature. The melody in the treble clef uses fingerings 1, 2, 3, 4 and includes accents (x). The bass clef accompaniment features a steady eighth-note bass line with fingerings 3, 2, 1, 4, 3, 2, 1. The exercise concludes with a double bar line.

G# MINOR.

Musical notation for G# Minor exercise. The piece is in treble and bass clefs with a common time signature. The melody in the treble clef uses fingerings 1, 2, 3, 4 and includes accents (x). The bass clef accompaniment features a steady eighth-note bass line with fingerings 3, 2, 1, 4, 3, 2, 1. The exercise concludes with a double bar line.

F MAJOR.

Musical score for F Major, measures 1-4. The piece is in 2/4 time with a key signature of one flat (Bb). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with similar rhythmic patterns. Fingering numbers (1-3) and 'x' marks are present throughout the score.

D MINOR.

Musical score for D Minor, measures 1-4. The piece is in 2/4 time with a key signature of two flats (Bb, Eb). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with similar rhythmic patterns. Fingering numbers (1-4) and 'x' marks are present throughout the score.

Bb MAJOR.

Musical score for Bb Major, measures 1-4. The piece is in 2/4 time with a key signature of two flats (Bb, Eb). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with similar rhythmic patterns. Fingering numbers (1-3) and 'x' marks are present throughout the score.

G MINOR.

Musical score for G Minor, measures 1-4. The piece is in 2/4 time with a key signature of two flats (Bb, Eb). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with similar rhythmic patterns. Fingering numbers (1-3) and 'x' marks are present throughout the score.

Eb MAJOR.

Musical score for Eb Major, measures 1-4. The piece is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with similar rhythmic patterns. Fingering numbers (1-3) and 'x' marks are present throughout the score.

C MINOR.

Musical score for C Minor, measures 1-4. The piece is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a bass line with similar rhythmic patterns. Fingering numbers (1-3) and 'x' marks are present throughout the score.

A $\flat$  MAJOR.

Musical score for A $\flat$  Major exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-3, and stringing is marked with 'x'.

## F MINOR.

Musical score for F Minor exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-3, and stringing is marked with 'x'.

D $\flat$  MAJOR.

Musical score for D $\flat$  Major exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-3, and stringing is marked with 'x'.

B $\flat$  MINOR.

Musical score for B $\flat$  Minor exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-3, and stringing is marked with 'x'.

G $\flat$  MAJOR.

Musical score for G $\flat$  Major exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-3, and stringing is marked with 'x'.

E $\flat$  MINOR.

Musical score for E $\flat$  Minor exercise. The piece is in 2/4 time and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-3, and stringing is marked with 'x'.

# APPENDIX.

## ELUSH ROSE WALTZ.

CHARLES GODFREY.

*p dolce.*

*mf*

1st time. 2nd time.

FINE.

Detailed description: This is a piano score for a waltz in 3/4 time, key of D major. The score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) and dolce marking. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Some notes have an 'x' above them, likely indicating natural harmonics. The second system continues the melody with similar rhythmic patterns. The third system introduces a triplet of eighth notes. The fourth system features a mezzo-forte (*mf*) dynamic and includes a repeat sign. The fifth system continues with more complex rhythmic figures. The sixth system concludes with a first and second ending, leading to a final chord marked 'FINE'.

# SING, BIRDIE, SING.

W. GARR

ALLEGRO VIVACE.

*staccato.*

*ritard.*

*f*

*a tempo.*

*p*

*f*

*p*

*f*

*ritard.*

*a tempo.*

### JERUSALEM THE GOLDEN.

MODERATO

The first system of music for 'JERUSALEM THE GOLDEN' is marked 'MODERATO'. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a dynamic marking of *f* and a fermata over a chord. The melody features several measures with fingerings (1, 2, 3, 4) and accents (marked with 'x'). The left-hand staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features more complex rhythmic patterns in the right hand, including triplets and sixteenth notes. Fingerings and accents are clearly marked throughout the system.

The third system concludes the piece. It includes a *rall.* (rallentando) marking in the right hand. The piece ends with a final chord in the right hand and a double bar line.

### MERRY BIRD.

BOYTON SMITH.

ALLEGRETTO

The first system of 'MERRY BIRD' is marked 'ALLEGRETTO'. It begins with a piano (*p*) dynamic. The right hand has a lively melody with eighth and sixteenth notes. Fingerings (1, 2, 3, 4) and accents (marked with 'x') are used. The left hand has a steady accompaniment.

The second system continues the piece with similar rhythmic patterns and fingerings in the right hand.

The third system shows further development of the melody and accompaniment, with various fingerings and accents.

The fourth system concludes the piece. It features a final flourish in the right hand and a double bar line.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with various fingerings (1, 2, 3, 4) and accents (x). The lower staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 3/4.

DAMASK ROSE WALTZ.

RICHARDSON

The second system of the musical score continues the piece. It features a variety of musical markings including dynamics such as *p* (piano), *rall.* (rallentando), *a tempo.* (return to tempo), *f* (forte), and *mf* (mezzo-forte). Performance instructions include *FINE.* and *D.C.* (Da Capo). The score includes numerous fingerings and accents throughout both staves. The key signature remains one sharp and the time signature is 3/4.



THE NIGHTINGALE'S TRILL.

WILHELM GANZ

VIVACE.

The first system of music is in G major and 6/8 time. It begins with a piano (*p*) dynamic. The right hand features a trill on the G5 note, marked with a '2' above it. The left hand provides a rhythmic accompaniment with eighth notes. The system concludes with a fermata over the final chord.

The second system continues the piece. It includes a mezzo-forte (*mf*) dynamic marking. The right hand has a trill on the G5 note, marked with a '4' above it. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

765.

The third system is marked with the number '765'. It features a piano (*p*) dynamic and a trill on the G5 note in the right hand, marked with an 'x' and a '1' below it. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

The fourth system continues the piece with eighth-note accompaniment in both hands. The right hand has a trill on the G5 note, marked with a '4' above it. The system ends with a fermata.

The fifth system continues the piece with eighth-note accompaniment in both hands. The system ends with a fermata.

*f*

The sixth system begins with a forte (*f*) dynamic. It features a trill on the G5 note in the right hand, marked with a '4' above it and an 'x' below it. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

*f*

The seventh system begins with a forte (*f*) dynamic. It features a trill on the G5 note in the right hand, marked with a '4' above it and an 'x' below it. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

# WHEN WE WENT A GLEANING.

WILHELM GANZ.

ALLEGRO MODERATO

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The tempo is marked 'ALLEGRO MODERATO'. The score includes various musical notations: dynamics such as *p* (piano), *f* (forte), *cres.* (crescendo), and *ritard.* (ritardando); articulation including slurs, accents, and fermatas; and fingerings indicated by numbers 1-4. There are also 'x' marks above notes, likely indicating breath marks for a vocal line. The piece concludes with a fermata over the final chord.

KELLOGG WALTZ.

ARDITI.

ALLEGRO

The musical score for 'Kellogg Waltz' is presented in a grand staff format, consisting of seven systems of two staves each (treble and bass clef). The piece is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'ALLEGRO'. The score includes various musical notations such as accents (>), ornaments (x), and dynamic markings (p for piano, f for forte). Fingerings are indicated by numbers 1-3. The piece features several trills and grace notes, particularly in the right hand. The bass line provides a steady accompaniment with chords and single notes. The score concludes with a final cadence in the right hand.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a melodic line with several slurs and fingerings (1, 2, 3, 4, 5). There are also some 'x' marks above notes, possibly indicating breath marks or specific articulation. The bass staff contains a bass clef and a harmonic accompaniment of chords and single notes.

The second system continues the piece. The treble staff shows more complex melodic patterns with slurs and fingerings. The bass staff continues with a steady accompaniment.

The third system shows a continuation of the melodic and harmonic themes. The treble staff has some notes with accents (>). The bass staff accompaniment remains consistent.

The fourth system continues the musical development. The treble staff features a melodic line with slurs and fingerings. The bass staff accompaniment provides a solid harmonic base.

The fifth system concludes the piece. The treble staff has a final melodic phrase with a double bar line. The bass staff accompaniment ends with a final chord.

SUN OF MY SOUL

ANDANTE

The first system of 'SUN OF MY SOUL' is marked 'ANDANTE'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is primarily chordal, with the treble staff playing chords and the bass staff providing a simple harmonic accompaniment.

The second system of 'SUN OF MY SOUL' continues the chordal texture. The treble staff has some moving lines within the chords, and the bass staff accompaniment remains simple and steady.

# FORGET ME NOT.

WILHELM GANZ.

ANDANTE.

*con espress.*

*p dolce.*

The first system of the piece is in 4/4 time and B-flat major. The right hand features a melody with slurs and fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3). The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include 'con espress.' and 'p dolce'. There are 'x' marks above the right hand notes and '3' below the left hand notes.

*cres.*

The second system continues the piece. The right hand has a triplet of eighth notes. The left hand has a steady accompaniment. Performance markings include 'cres.' and 'x' marks above the right hand notes.

The third system features a triplet of eighth notes in the right hand. The left hand has a melodic line with slurs. Performance markings include 'p' and 'x' marks above the right hand notes.

The fourth system continues the accompaniment with chords and single notes in both hands.

The fifth system features a triplet of eighth notes in the right hand. The left hand has a steady accompaniment. Performance markings include 'con' and 'x' marks above the right hand notes.

*espress.*

*ritard.*

*pp*

The sixth system concludes the piece. The right hand has a melodic line with slurs and fingerings (2, 3, 1, 2, 3, 1, 2, 3). The left hand has a steady accompaniment. Performance markings include 'espress.', 'ritard.', and 'pp'. There are 'x' marks above the right hand notes and '2' and '4' below the left hand notes.

### AIR AND VARIATION.

(MARTA.)

FLUTOW.

ANDANTE.

*p con espress.*

### VARIATION.

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

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

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

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

x 1 2 4 x 4 1 4 2 4 x x x 1 x 4 x 4 x

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

# IO SON RICCO.

(L'ELISIRE D'AMORE.)

DONIZETTI.

ALLEGRO.

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The piece is in 2/4 time and begins with a piano (*p*) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with an 'x', likely indicating a specific fingering or articulation. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the bass clef.



HAYDN'S SURPRISE.

ADAGIO

The first system of music is in 2/4 time and begins with a piano (*p*) dynamic. The right hand plays a simple melody with notes marked with fingerings 1, 2, 3, 4, 3, 2, 1. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand melody includes a dynamic change to fortissimo (*ff*) and then back to piano (*p*). The left hand accompaniment features a mix of chords and moving lines.

The third system shows more complex rhythmic patterns in the right hand, including triplets and sixteenth-note runs. The left hand continues with a steady accompaniment.

The fourth system features a section marked *legato* in the right hand, with slurs over the notes. The left hand accompaniment includes some chords marked with an 'x'.

The fifth system contains more intricate right-hand passages with slurs and fingerings. The left hand accompaniment includes a triplet of eighth notes in the final measure.

The sixth system concludes the piece with rapid sixteenth-note runs in the right hand and a simple accompaniment in the left hand.

The first system of the piano score consists of two staves. The treble staff begins with a series of chords and a scale-like passage, marked with fingerings such as 4, 2, 1, +, 2, 1. The bass staff features a rhythmic accompaniment with chords and a melodic line, including markings like 4, 3, 1, x and 4, 2, 1, x. The system concludes with a final chord and a fermata.

AIR AND VARIATION.

SYDNEY SMITH

ALLEGRETTO.

*p*

*legato.*

The 'AIR AND VARIATION' section is presented in a grand staff format. The treble staff contains a melodic line with various chords and ornaments, while the bass staff provides a steady accompaniment. The tempo is marked 'ALLEGRETTO.' and the dynamics include 'p' (piano) and 'legato.' (legato). The score is divided into several measures, each with specific fingering and articulation instructions. The section concludes with a final chord and a fermata.

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

*p*

*molto legato*

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

X 4 1 3 X 2 X 4 1 3 1 9 1 X 3 X 2 1 4 1 3 2 4

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

## AIR AND VARIATION

(OOM' È GENTIL.)

DONIZETTI

ALLEGRETTO.

*ten.*

\* *Ten.* abbreviation of *tenuendo*, signifying that the note over which it is placed must be held down while the other notes are being played.

The first system of music consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. A slur covers the next four notes: C5, D5, E5, and F5. The bass staff starts with a quarter note G2, followed by a quarter note F2, and a quarter note E2. A slur covers the next four notes: D2, C2, B1, and A1.

The second system continues with the treble staff playing a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff provides accompaniment with chords: G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2.

The third system features a treble staff with notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff continues with chords: G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2.

The fourth system shows the treble staff with notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff continues with chords: G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2.

The fifth system continues with the treble staff playing a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff provides accompaniment with chords: G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2.

The sixth system features a treble staff with notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff continues with chords: G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2, G2-F2-E2.

TWO DUETS FOR MASTER AND PUPIL.

BY

S. JADASSOHN

SECONDO.

No. 1. LÄNDLER.

Moderato.

First system of musical notation. Treble and bass clefs. Key signature: one flat (B-flat). Time signature: 3/4. The piece begins with a piano (*p*) and *leggiero* marking. The right hand features a melody with eighth notes and chords, while the left hand provides a steady accompaniment. Pedal markings are indicated below the bass line: Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \*

Second system of musical notation. Continuation of the first system. Pedal markings: Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \*

Third system of musical notation. The right hand has a mezzo-forte (*mf*) dynamic. The left hand has a *Ped: simile* marking. Pedal markings: \* Ped: simile

Fourth system of musical notation. Dynamics range from mezzo-forte (*mf*) to forte (*f*). Pedal markings: \* Ped: simile

Fifth system of musical notation. Dynamics range from piano (*p*) to *cresc. molto*. Pedal markings: \* Ped: simile

TWO DUETS FOR MASTER AND PUPIL.

BY

S. JADASSOHN.

PRIMO.

No. 1. LANDLER.

Finger exercise.



Moderato.

*gva*

*mf* *con espress.*

*gva*

*gva*

*f* *espress.*

*gva*

*p* *f*

*gva*

*p* *crese.* *molto.*

SECONDO.

*f marc: e cresc: ff*

di-

- mi - nu - en - do.

*cresc: ff allarg:*

Ped: \* Ped:

*poco rall: a tempo.*

*mf p*

\* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \*

*f*

*dimin:*

Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \* Ped: \*

*Tranquillo.*

*fp dimin: p*

*p pp*

Ped: \*



PRIMO.

*gva*

*f* mare: e cresc: *ff* di - mi -

*gva*

- mi - - en - - do. *cresc:* *ff allarg:*

*gva*

a tempo. *poco rall: mf* *mf* 8

*gva*

*f molto espress:* *dimin:*

Tranquillo.  
*gva*

*p dimin:* *p*

*gva*

*p* *pp*

TWO DUETS FOR MASTER AND PUPIL.

BY

S. JADASSOHN.

SECONDO.

No. 2. POLONAISE.

Alla Polacca.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The time signature is 3/4. The piece begins with a forte (*ff*) dynamic. The first system includes a piano (*p*) section. The second system features a piano (*p*) section. The third system returns to forte (*ff*) dynamics. The fourth system contains a piano (*p*) section followed by a forte (*ff*) section. The fifth system concludes with a forte (*ff*) section. The score is annotated with numerous performance instructions, including dynamic markings (*ff*, *p*), accents (*>*), and pedal markings (*Ped:*, *\* Ped:*). The piece concludes with a key signature change to one flat (B-flat) in the final system.

TWO DUETS FOR MASTER AND PUPIL.

BY  
S. JADASSOHN.

PRIMO.

No. 2. POLONAISE.

Finger exercise.



Alla Polacca. *gva*



*gva*



*gva*



*gva*



*gva*



SECONDO.

First system of the piano piece. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef and the same key signature. The music begins with a series of chords in the right hand and a single note in the left hand. Dynamics include *p*. Pedal markings are present: "Ped:" followed by an asterisk in the left hand, and "Ped:" followed by an asterisk in the right hand.

Second system of the piano piece. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *f*, *p*, and *sf*. Pedal markings are present: "Ped:" followed by an asterisk in the left hand, and "Ped:" followed by an asterisk in the right hand.

Third system of the piano piece. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *ff* and *p*. Pedal markings are present: "Ped:" followed by an asterisk in the left hand, and "Ped:" followed by an asterisk in the right hand.

Fourth system of the piano piece. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *sf* and *sf p*. Pedal markings are present: "Ped:" followed by an asterisk in the left hand, and "Ped:" followed by an asterisk in the right hand.

Fifth system of the piano piece. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *ff* and *p*. Pedal markings are present: "Ped:" followed by an asterisk in the left hand, and "Ped:" followed by an asterisk in the right hand.

Sixth system of the piano piece. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Dynamics include *f cresc:*, *più f*, and *ff*. Pedal markings are present: "Ped:" followed by an asterisk in the left hand, and "Ped:" followed by an asterisk in the right hand.

PRIMO.

*gva*

*cantabile.* *f*

This system shows the beginning of the piece. It starts with a piano introduction marked *gva* (grave) and *cantabile*. The music consists of two staves with a treble and bass clef. The first staff has a melodic line with slurs and a triplet of eighth notes. The second staff has a supporting bass line. The dynamic *f* (forte) is indicated in the second measure.

*gva*

*p* *sf* *ff*

The second system continues the piece. It features a piano (*p*) dynamic in the first measure, followed by a sforzando (*sf*) dynamic in the second measure, and fortissimo (*ff*) in the third measure. The music is written on two staves with treble and bass clefs.

*gva*

*ff* *p*

The third system continues with fortissimo (*ff*) in the first measure and piano (*p*) in the second measure. The notation includes slurs and a triplet in the first staff.

*gva*

*sf* *sf*

The fourth system features sforzando (*sf*) dynamics in the second and fourth measures. The music is written on two staves with treble and bass clefs.

*gva*

*espress.* *ff*

The fifth system includes the marking *espress.* (espressivo) in the first measure and fortissimo (*ff*) in the second measure. The music is written on two staves with treble and bass clefs.

*gva*

*p* *f cresc. più f* *ff*

The sixth system concludes the piece with piano (*p*) in the first measure, *f cresc. più f* (forte crescendo, more forte) in the second measure, and fortissimo (*ff*) in the third measure. The music is written on two staves with treble and bass clefs.

# AIR AND VARIATION.

PARSIELLO.

MODERATO. *p*

**A** (Italian). By, for.  
**Abbandone**, *Abbandono con* (Italian). Despondingly; with self abandonment.  
**A Ba-tuta** (Italian). In strict or measured time.  
**A Capella** (Italian). In the church style.  
**A Capriccio** (Italian). At will, agreeable to our fancy.  
**Accelerando** (Italian). With gradually increasing velocity of movement.  
**Accent**. A slight stress placed upon a note to mark its place and relative importance in the bar.  
**Acciaccatura** (Italian). A species of Arpeggio.  
**Accidentals**. Occasional sharps, flats, and naturals placed before notes in course of a piece.  
**Accompaniment**. A part added for one or more instruments, to heighten the effect.  
**Acoustics**. The general theory of sound.  
**Acute**. High, as to pitch.  
**Adagio** (Italian). A very slow degree of movement.  
**Adagio Cantabile, E Sostenuato** (Italian). Very slow, singing, and sustained.  
**Adagissimo** (Ital.). The superlative of Adagio.  
**A Deux Temps** (French). Two equal times or measure-notes in a bar.  
**A Due** (Italian) } For two voices or instru-  
**A Deux** (French) } ments.  
**Ad Libitum** (Latin). At will or discretion.  
**Affettuoso, Affettuosamente, or Con Affetto** (Italian). With tenderness and pathos.  
**Affrettando, Affrettate** (Italian). Accelerating or hurrying the time.  
**Agevole** (Italian). Without labour, light, easy, agreeably.  
**Agitato, Con Agitazione** (Italian). With agitation, anxiously.  
**A Grand Orchestre** (French). For the full orchestra.  
**Air** (French). An air, or song; as *Air Ecosais*, a Scotch Air.  
**Al, All, Alla** (Italian). To the, sometimes, in the style of.  
**Alla Breve** (Italian). A quick species of common time, formerly used in church music.  
**Alla Caccia**. In the hunting style.  
**Capella**. In the church style.  
**Militaire**. In the military style.  
**Polacca**. In the style of a Polish dance.  
**Russe**. In the style of Russian music.  
**Siciliana**. In the style of the Sicilian shepherds' dance.  
**Scozzese**. In the Scotch style.  
**Turca**. In the Turkish style.  
**Veneziana**. In the Venetian style.  
**Zoppa**. In a constrained and limping style.  
**All Antica**. In the old style.  
**Espagnola**. In the Spanish style.  
**Inglese**. In the English style.  
**Italiana**. In the Italian style.  
**Allegro** (Italian). With quickness.  
**Allegretto** (Italian). Somewhat cheerful, but not so quick as Allegro. The diminutive of Allegro.  
**Allegretto Scherzando** (Italian). Moderately playful and vivacious.  
**Allegrezza** (Italian). Joy; as *con allegrezza*, joyfully, animatedly.  
**Allegriissimo** (Ital.). Extremely quick and lively.  
**Allegro** (Italian). Quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words: as,  
**Allegro Agitato**. Quick, with anxiety and agitation.  
**Assai**. Very quick.  
**Comodo** (Italian). With a convenient degree of quickness.  
**Con Brio**. Quick, with brilliancy.  
**Con Fuoco**. Quick, with fire.  
**Con Moto**. Quick, with more than the usual degree of movement.  
**Con Spirito**. Quick, with spirit.  
**Furioso**. Quick, with fury.  
**Molto, or Di Molto**. Very quick.  
**Veloce**. Quick, with rapidity.  
**Vivace**. With vivacity.  
**Viva**. Quick, with unusual briskness.  
**Al Loco** (Italian). To some previous place; a term of reference.  
**Al Segno, Al Seg.** or the character  $\text{Segno}$  signifies that the performer must return to a similar sign in the course of the movement, and play from that place to the word Fine, or the mark  $\text{C}$  over a double bar.  
**A Mezza Voce** (Italian). In a subdued tone.  
**Amoroso, Amorevole, or Con Amore** (Italian). Affectionately, tenderly.  
**Andante** (Italian). Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This term is of *esse* modified, both as to time and style, by the addition of other words: as,

**Andante Affettuoso**. Slow, and pathetically.  
**Con Moto**. Slow, and with emotion.  
**Grazioso**. Slow, but gracefully.  
**Mestoso**. Slow, with majesty.  
**Non Troppo**. Slow, but not too much so.  
**Pastorale**. Slow, and with pastoral simplicity.  
**Andantino** (Italian). Somewhat less slow than Andante.  
**Animato, Con Anima, Animoso** (Italian). With animation, in a spirited manner.  
**A Piacere, A Piacerimento** (Italian). At the pleasure of the performer. See *Ad libitum*.  
**Aplomb** (French). With exactitude as to time.  
**Appassionata, Appassionamento** (Italian). With intensity of feeling.  
**Appoggiatura** (Ital.). A note of embellishment, generally written in a small character.  
**Appoggiato** (Italian). Dwelt, leaned upon.  
**Ardito**. Boldly, energetically.  
**Aria** (Italian). An air or song.  
**Arietta** (Italian). A short air or melody.  
**Arioso** (Italian). In the style of an air.  
**Arpeggio** (Italian). Passages formed of the notes of chords taken in rapid succession.  
**Assai** (Italian). Very; as *Allegro Assai*, very quick.  
**A Tempo.** (Italian). In time. A term used to *A Tem.* } denote that, after some short relaxation in the time, the performer must return to the original degree of movement.  
**A Tempo Giusto** (Italian). In strict and equal time.  
**Attacca, Attaca Subito** (Italian). Implies that the performer must directly commence the following movement.  
**Barcarolle** (Italian). Airs sung by the Venetian gondoliers, or boatmen.  
**Battuta** (Italian). Time, the accented part of the bar.  
**Beating Time**. Marking the divisions of the bar by means of the foot or hand.  
**Ben** (Italian). Well; as *Ben Marcato* (Italian), well-marked.  
**Bene Placito** (Italian). At will.  
**Bis** (Latin). Twice.  
**Bravura** (Italian). An air requiring great spirit and volubility of execution.  
**Breve**. A note twice the length of a semi-breve, seldom used in modern music.  
**Brillante** (Italian and French). An expression indicating a showy and sparkling style of performance.  
**Brio** (Italian). With brilliancy and spirit.  
**Burlesco** (Italian). With comic and even farcical humour.  
**Cadence**. A close in melody or harmony. An ornamental and extemporaneous passage introduced at the close of a song or piece of music.  
**Calando** (Italian). Gradually diminishing in tone and quickness; becoming softer and slower by degrees.  
**Calcando** (Italian). Pressing upon, hurrying the time.  
**Calore** (Italian). With much warmth and animation.  
**Cantabile** (Italian). Implies a graceful and singing style.  
**Cantando** (Italian). In a singing manner.  
**Capella, alla** (Italian). In the church style.  
**Capo** (Italian). The beginning.  
**Capriccio** (Italian). A fanciful and irregular species of composition.  
**Cavatina** (Italian). An air of two movements or parts, occasionally preceded by a recitative.  
**Chasse** (French). In the hunting style.  
**Chord**. A combination of several sounds forming harmony.  
**Chromatic**. Proceeding by semitones.  
**Clefs**. Characters used to determine the name and pitch of the notes; they are of three kinds: treble, tenor, and bass.  
**Coda** (Italian). A few bars added at the close of a composition.  
**Colla Parte** (Italian). Implies that the accompanist must follow the principal part in regard to time.  
**Con** (Italian). With: as *con espressione*, with expression; *con brio*, with brilliancy and spirit.  
**Con Afflizione** (Ital.). With affliction; distress.  
**Concertante** (Italian). As duo concertante, a duet in which each part is alternately principal and subordinate.  
**Concerto** (Italian). A composition (with accompaniments) intended to display the powers of some particular instrument.  
**Concert-Stück** (German). A concert piece.  
**Concord**. An agreeable combination of sounds.  
**Con Diligenza** (Italian). With discretion.  
**Con Dolcezza** (Italian). With sweetness.

**Con Dolore** (Italian). Mourningly, with grief and pathos.  
**Con Grazia** (Italian). With grace.  
**Con Gusto, Gustoso** (Italian). With taste.  
**Con Moto** (Italian). In an agitated style; with spirit.  
**Con Spirito** (Ital.). With quickness and spirit.  
**Contretemps** (French). Syncopation.  
**Crecedo or Cres.** (Italian). With a gradually increasing quantity of tone.  
**Da** (Italian). By, from.  
**Da Capo or D. C.** (Italian). From the beginning. An expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.  
**Dal** (Italian). From: as *Dal Segno*, from the sign; a mark of repetition.  
**Deciso** (Italian). With decision, boldly.  
**Decrescendo** (Italian). Gradually decreasing in quantity of tone.  
**Delicato** } (Italian). Delicately.  
**Delicatamente** }  
**Diatonic** (Greek). Naturally; that is, according to the degrees of the major or minor scale.  
**Diminuendo, or Dim.** (Italian). This term implies that the quantity of tone must be gradually diminished.  
**Di Molto** (Italian). An expression which serves to augment the signification of the word to which it is added; as *allegro di molto*, very quick.  
**Dissonance**. An interval or chord displeasing to the ear.  
**Divertimento** (Ital.). A short, light composition, written in a familiar and pleasing style.  
**Divertissement** (French). A composition of a light, pleasing style.  
**Dolce or Dol.** (Italian). Implies a soft and sweet style of performance.  
**Dolcezza or Con Dolcezza** (Italian). With sweetness and softness.  
**Dolcissimo** (Italian). With extreme sweetness.  
**Dolente, Con Dolore, or Con Duolo** (Italian). Sorrowfully.  
**Doloroso** (Italian). Indicates a soft and pathetic style.  
**Duo** (Italian). A composition for two instruments or voices.  
**E, Ed. And.**  
**Elegante** (Italian). With elegance.  
**Energico, Con Energia, or Energicamente** (Italian). With energy.  
**Espressivo or Con Espressione** (Italian). With expression.  
**Estinte, Estinto** (Italian). Becoming extinct, dying away, in regard to time and tone.  
**Extravaganza** (Italian). Extravagant and wild, as to composition and performance.  
**Emphasis**. A particular stress or marked accent on any note, generally indicated by  $>$ ,  $\wedge$ , or *sf.*  
**Expression**. A performer is said to play with expression when he carefully observes the various modifications of forte and piano, legato and staccato, &c., &c.  
**Fanfare** (French). A trumpet tune.  
**Fantasia** (Italian). A composition in which the author gives free scope to his ideas, without regard to those systematic and symmetrical forms which regulate other compositions.  
**Fiero** (Ital.). In a bold and energetic manner.  
**Finale**. The last movement.  
**Fine** (Italian). The end.  
**Flautato, Flautando** (Italian). With a flute-like tone.  
**Flebile** (Italian). In a mournful style.  
**For.te or For.** or simply *f* (Italian). Loud.  
**Fortissimo, or ff** (Italian). Very loud.  
**Forzando, Forz.** or *Fz.* Implies that the note is to be marked with particular emphasis or force.  
**Fuoco, con** (Italian). With intense animato.  
**Furioso, con furia** (Italian). With fire.  
**Furore, con** (Italian). With fury.  
**Giocosamente or Giocosamente** (Ital.). Humorously, with sportiveness.  
**Glissando** (Italian). In a gliding manner.  
**Graces**. Occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the turn, and the shake.  
**Grandioso** (Ital.). In a grand and elevated style.  
**Grave** (Italian). A very slow and solemn movement; also a low pitch in the scale of sounds.  
**Graziosamente, Grazioso, or Con Grazia** (Ital.). In a flowing and graceful style.

**Group.** An assemblage of several short notes tied together.

**Gusto, Gustoso, or Con Gusto (Italian).** With taste.

**Harmony.** The union or combination of several sounds.

**Il (Italian).** The.

**Impeto (Italian).** With impetuosity.

**Impetuosity, or Con Impetuosity (Italian).** Impetuously.

**In (Italian).** In: as in tempo, in time.

**Innocente, Innocentemente (Italian).** In an artless and simple style.

**Interval.** The distance, or difference of pitch, between two notes.

**Intonation.** The art of producing musical sounds.

**Intrada (Italian).** A short introductory movement.

**Introduzione (Italian).** The same: as "Pistesso tempo," the same time.

**Key-Note.** A note to which a series of other subordinate notes bears a distinct relation.

**La Chasse (French).** A piece of music in the hunting style.

**Lagrimoso (Italian).** In a mournful style.

**Larghetto (Italian).** Indicates a time slow and measured in its movement, but less so than Largo.

**Largo (Italian).** A very slow and solemn degree of movement.

**Leading Note.** The seventh note of a scale of any key, when at the distance of a semitone below the key-note.

**Ledger Lines.** Those temporary lines which are occasionally drawn above or below the staff.

**Legato (Italian).** In a smooth and connected manner.

**Legatissimo (Italian).** Exceedingly smooth and connected.

**Leggerissimo (Italian).** With the utmost lightness and facility.

**Leggiero, or Con Leggerezza (Italian).** With lightness and facility of execution.

**Lenteur, avec (French).** With slowness.

**Lentando (Italian).** With increasing slowness.

**Lentement (French).** } In slow time.

**Lento (Italian).** }

**Epistesso Tempo (Italian).** In the same time.

**Lugubre (Italian).** Mournfully, sadly.

**Lusingando (Italian).** Soothingly, persuasively.

**Ma (Italian).** But: as allegro ma non troppo, quick, but not too much so.

**Maestoso (Italian).** With majestic and dignified expression.

**Malinconia (Italian).** In a melancholy style.

**Marcato (Ital.)** In a marked and emphatic style.

**Marcia (Italian).** A march.

**Murziale (Italian).** In a martial style.

**Melange (French).** A composition founded on several favourite airs: a medley.

**Meno, or Men (Ital.).** Less: as meno mosso, less quick; meno forte, less loud; meno piano, somewhat softer; meno vivo, with less spirit.

**Mesto (Italian).** Mournfully, sadly.

**Mestoso (Italian).** Sadly, pensively.

**Method (French).** A treatise or book of instructions.

**Metronome (French).** An instrument for indicating the exact time of a musical piece, by means of a pendulum, which may be shortened or lengthened at pleasure.

**Mezzo (Italian).** In a middling degree or manner: as mezzo forte, rather loud; mezzo piano, rather soft.

**Mezza voce (Italian).** With moderation as to tone; rather soft than loud.

**Moderato (Italian).** With a moderate degree of quickness.

**Modulation.** A change of key.

**Molto (Italian).** Very, extremely: as molto allegro, very quick; molto adagio, extremely slow.

**Morceau (French).** A piece of musical composition of any kind.

**Morendo (Italian).** Gradually subsiding in regard to tone and time.

**Mosso (Italian).** Movement: as più mosso, with more movement, quicker; meno mosso, slower.

**Motivo (Italian).** The principal subject of a musical composition.

**Moto, or con moto (Italian).** With agitation, anxiously.

**Noblemente (Italian).** With nobleness, grandeur. See Nocturno.

**Non (Italian).** An adverb of negation, generally associated with troppo: as non troppo presto, not too fast.

**Nonetto (Italian).** A composition for nine instruments.

**Non Tanto (Ital.).** Not too much; moderately: as allegro non tanto, moderately quick.

**Notation.** The art of representing musical sounds and their various modifications by notes, signs, &c.

**Note Sensible (French).** The leading note of the scale, or that note of the scale which is situated a semitone below the key-note.

**Nocturno (Italian).** A composition suitable for evening recreation, from its elegance and lightness of character.

**Obligato, or obligati (Italian).** A part or parts of a composition indispensable to its just performance.

**Octave.** An interval of eight notes.

**Otetto (Italian).** A composition for eight instruments.

**Passing Notes.** Notes foreign to the harmony.

**Passionata, or Con Passione (Italian).** Impassioned.

**Patetico (Italian).** Pathetically.

**Pathétique (French).** Pathetic.

**Pastorale (Ital.).** A soft and rural movement.

**Pause.** A character which increases the duration of a note, ^

**Perdendo or Perendosi (Italian).** A gradual diminution of tone and movement.

**Period.** A complete musical sentence.

**Pesante (Italian).** Impressively.

**Phrase.** A portion of a musical sentence.

**Piacere (Italian).** With pleasure, in regard to time.

**Piacevole (Italian).** In a pleasing style.

**Pianissimo, or pp. (Italian).** Extremely soft.

**Piano or p. (Italian).** Soft.

**Pietoso (Italian).** Compassionately.

**Pijero (Italian).** A fife.

**Piu (Italian).** An adverb of augmentation: as più presto, quicker; più lento, slower.

**Plantino (Italian).** Expressively.

**Plus (French).** More: as plus animé, with greater animation.

**Poco (Ital.).** A little, or rather: as poco presto, rather quick; poco piano, rather soft.

**Poggiato (Italian).** Impressive.

**Polacca (Italian).** } A national Polish dance

**Polonaise (French).** } in ¾ time.

**Portamento (Italian).** A gliding from one note to another.

**Potpourri (French).** A capriccio or fantasia from favourite airs, introducing several airs.

**Preludio (Italian).** A prelude or introductory movement.

**Première (French).** First: as première fois, first time.

**Prestissimo (Italian).** The most rapid degree of movement.

**Presto (Italian).** Very quick.

**Prima Vista (Italian).** The first sight.

**Prima Volta (Italian).** First time.

**Primo (Italian).** First.

**Rallentando (Italian).** A gradual diminution in the movement.

**Ranz des Vaches.** Airs played by the Swiss mountaineers.

**Rapido (Italian).** Rapidly.

**Recitativo (Italian).** A musical declamation.

**Rhythm.** The metre of melody.

**Rinforzando, Rinforzato, rinf or rf (Italian).** With additional tone and emphasis.

**Ritardando (Italian).** A gradual slackening of the time.

**Riteneute (Ital.)** A decrease in the movement.

**Romanza (Ital.)** A simple and elegant melody.

**Rondeau (French).** A Rondo or composition of several strains or members, at the end of each of which the first part or subject is repeated.

**Rondino, or Rondolezza (Ital.).** A short Rondo.

**Routade (French).** A division or rapid flight of notes.

**Rubato (Italian).** As tempo rubato, a style of playing, in which some notes are held longer than their value, and others shortened, so that the time shall be complete in the aggregate.

**Russe (French).** Russian: as à la Russe, in the Russian style.

**Scherzando (Italian).** In a light and sportive manner.

**Sciolto (Ital.)** With freedom and distinctness.

**Seconda (Italian).** The second.

**Segno, or ♯ (Italian).** A sign, as al segno, return to the sign; dal segno, repeat from the sign.

**Segue, Seguito (Italian).** Now follows, or as follows.

**Semi (Latin).** Half: as semitone, half a tone, &c.

**Semplice (Italian).** With simplicity.

**Sempre (Italian).** Sempre forte, always loud.

**Sentimento (Italian).** With feeling.

**Senza (Italian).** Without; senza replica, without repetition.

**Septetto (Italian).** A Septet or piece for seven performers.

**Septuor.** A composition for seven performers.

**Serioso (Italian).** In a serious style.

**Sestetto (Italian).** A vocal or instrumental composition for six performers.

**Seatuor.** A composition for six performers.

**Sforzato, Sf. (Ital.).** Implies that a particular note is to be played with emphasis and force.

**Siciliana (Italian).** A movement of a slow character in ¾ time.

**Slentando (Italian).** A gradual diminution in the time of the movement.

**Smanioso (Italian).** With fury.

**Smorzando (Ital.).** A gradual decrease as to tone.

**Soave (Italian).** In a soft and delicate style.

**Solo (Italian).** Alone.

**Sonata (Italian).** A chamber composition consisting of several movements.

**Sostenuto (Italian).** Sustained, continuous in regard to tone.

**Sotto Voce (Italian).** In an under tone.

**Spirito, Con Spirito (Italian).** With spirit.

**Spiritoso (Italian).** With great spirit.

**Staccato (Italian).** This term implies that the notes are to be played distinct, short, and detached from one another.

**Stave.** The five parallel lines on which the notes are placed.

**Strepitoso (Ital.)** In a noisy, boisterous manner.

**Stringendo (Italian).** Accelerating the degree of movement.

**Subito (Italian).** Quickly: as volti subito, turn over quickly.

**Syncoption.** Connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; a false or inverted accent.

**Tacet (Latin).** A word which implies that during a movement some particular instrument is to be silent: as flauto tacet, the flute is not to play.

**Tanto (Italian).** Not too much.

**Tema (Italian).** A subject or theme.

**Tempo Comodo (Italian).** In a convenient degree of movement.

**Tempo, or a tempo (Italian).** In time.

**Tempo Giusto (Italian).** In strict time.

**Tempo Primo (Italian).** In the first or original time.

**Tempo Rubato (Italian).** See Rubato.

**Teneramente, or Con Tenerezza (Italian).** Tenderly.

**Tenuto, Ten. (Italian).** Implies that a note must be sustained the full time.

**Terzetto (Italian).** A short piece for three instruments or voices.

**Theme (French).** See Tema.

**Trio (Italian).** A piece for three performers. This term also denotes a second movement to a minuet, &c., which always leads back to a repetition of the first movement.

**Triplet.** A group of three notes arising from the division of a note into three parts of the next inferior duration.

**Tutta Forza (Italian).** With the utmost vehemence, as loud as possible.

**Tutti (Italian).** All. A term used to point out passages where all the instruments are to be introduced.

**Un (Italian).** A; as un poco, a little.

**Veloce or Con Velocità (Italian).** In a rapid time. This term is sometimes used to signify that a particular passage is to be played as quickly as possible.

**Velocissimo (Italian).** With extreme rapidity.

**Vigorouso (Italian).** Boldly, vigorously.

**Vivace (Ital.).** With briskness and animation.

**Vivacissimo (Italian).** With extreme vivacity.

**Volti Subito, or V.S. (Ital.).** Turn over quickly.

**Villanella (Italian).** An old rustic dance accompanied with singing.

**Volta (Italian).** Time of playing a movement: as prima volta, the first time of playing; seconda volta, the second time, &c.