SYDNEY SMITH'S

METHOD

FOR THE

PIANOFORTE.

1872.

PRICE FIVE SHILLINGS

EDWIN ASHDOWN
(LIMITED.)

BOSTON, MASS.:
218, Tremont Street.

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RUDIMENTS OF MUSICAL NOTATION.

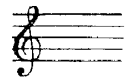
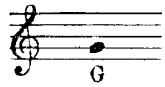
MUSICAL sounds are represented by certain characters called Notes, which are named after the first seven letters of the Alphabet, viz., A, B, C, D, E, F, G.

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

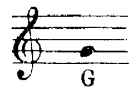
EXAMPLE.

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

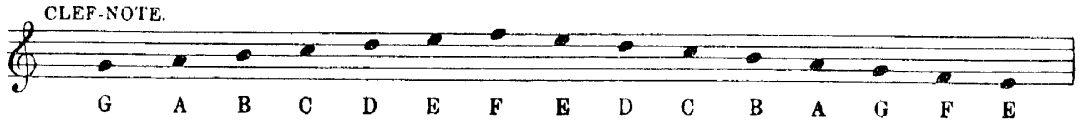
THE TREBLE CLEF.

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

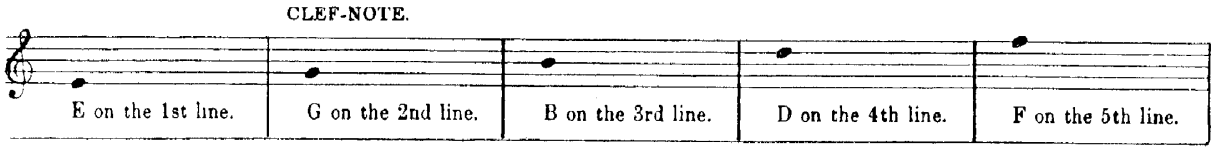
N.B —The lines are counted upwards, the lowest being the *first* line.

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

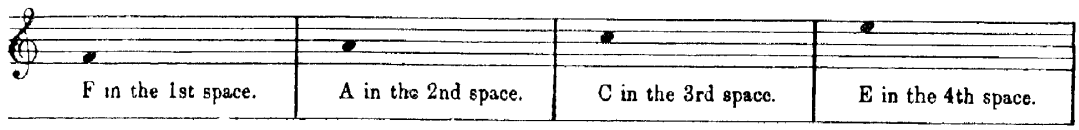
EXAMPLE.



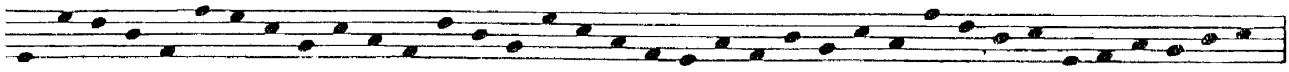
NOTES ON THE "LINES."



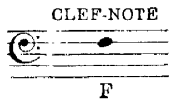
NOTES IN THE "SPACES."



EXERCISE ON THE "LINES" AND "SPACES."

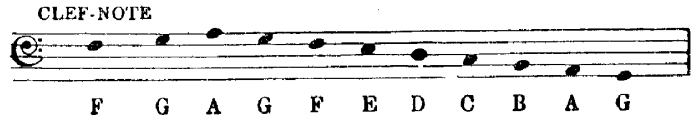


THE BASS CLEF.

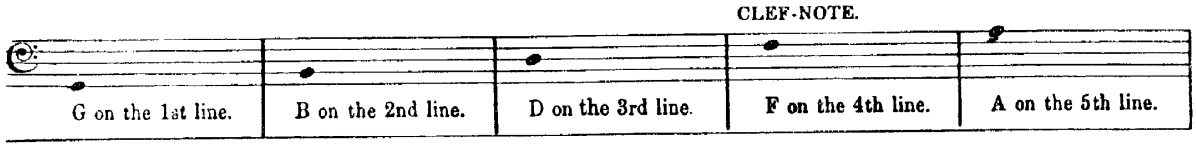
The Bass Clef is formed thus — and gives the name of "F" to all notes placed on the 4th line of the stave, 

From this Clef-note,

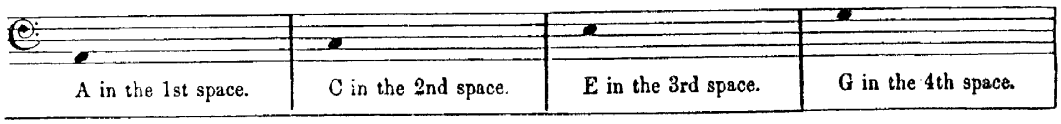
all the other higher or lower notes proceed alphabetically

EXAMPLE. 

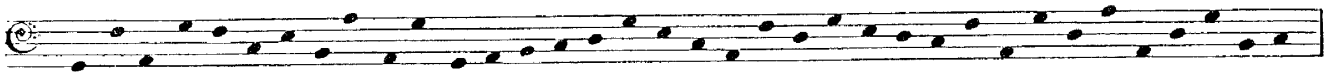
NOTES ON THE "LINES"



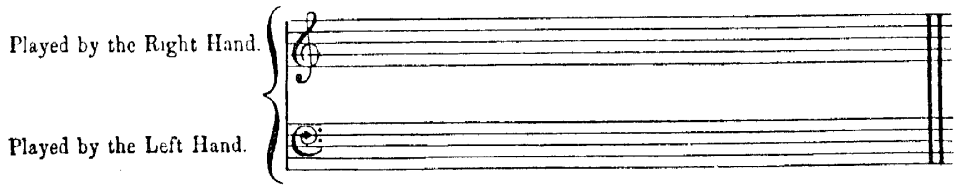
NOTES IN THE "SPACES."



EXERCISE ON THE "LINES" AND "SPACES."



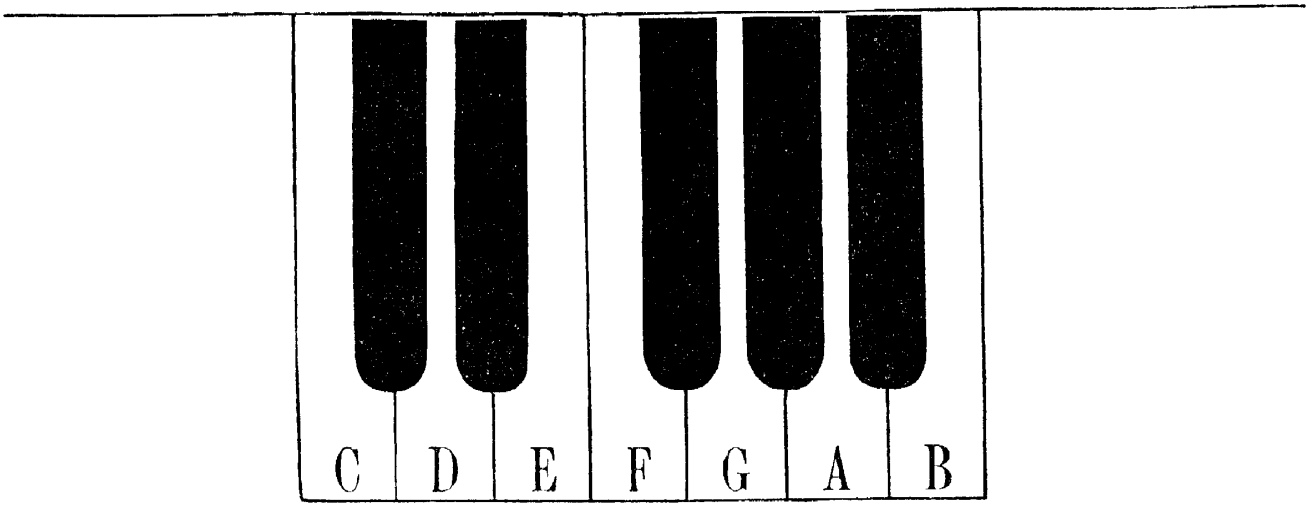
The Treble and Bass Staves are connected by a "Brace" in this manner:—



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:—

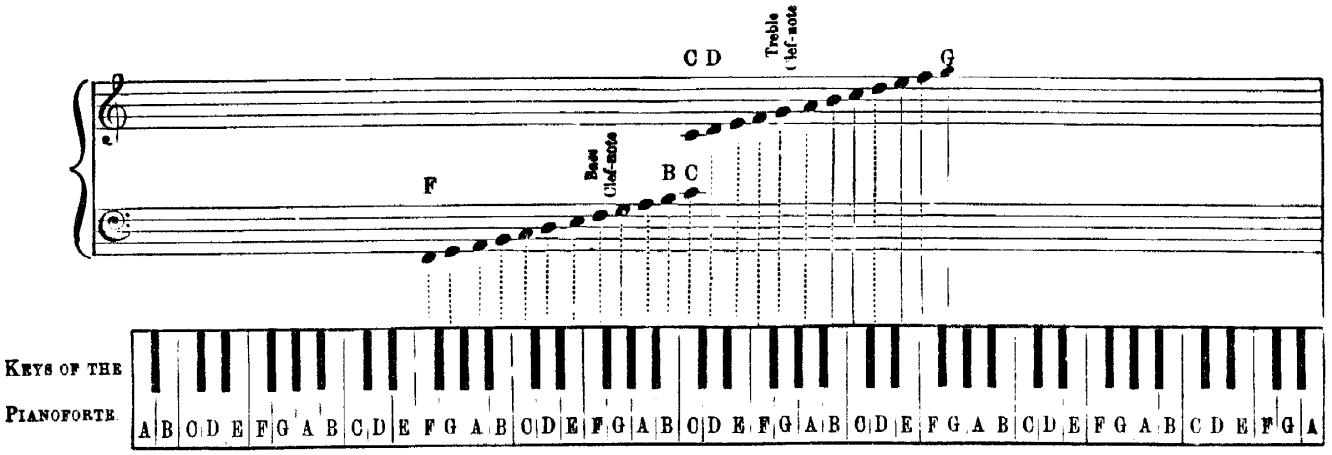
SECTION OF KEY-BOARD.



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.

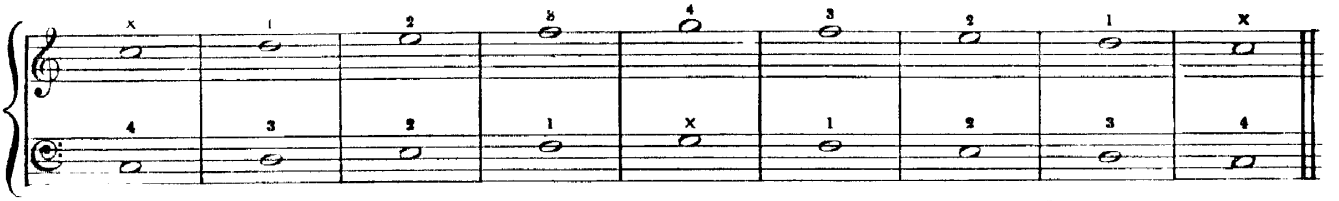
DIAGRAM OF THE KEY-BOARD.



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.*

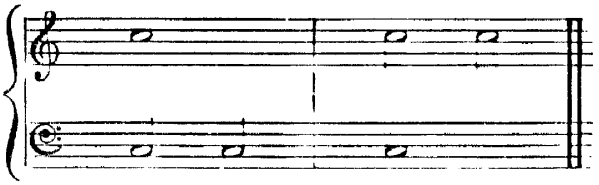


The strokes which reach from the top of the treble stave to the bottom of the bass stave are called "Bar Lines." They divide the music into equal portions, called "Bars," see page 6.

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.

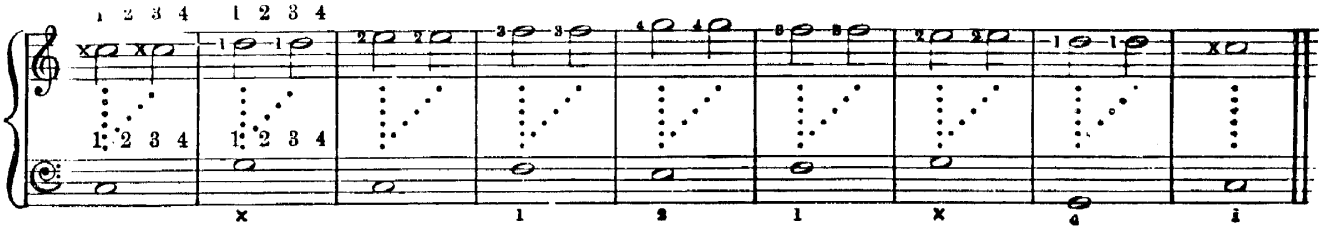
EXAMPLE. 

* 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."

(WHOLE NOTES.) (HALF NOTES.)

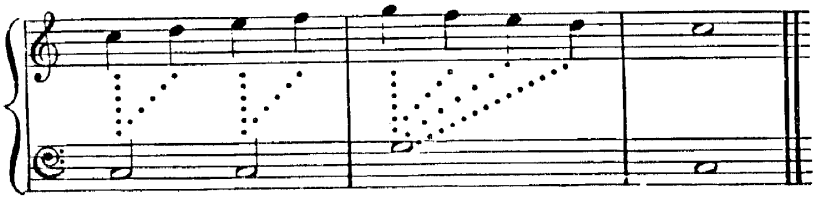
Count 4 in a bar—2 to each minim, or half note.



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.

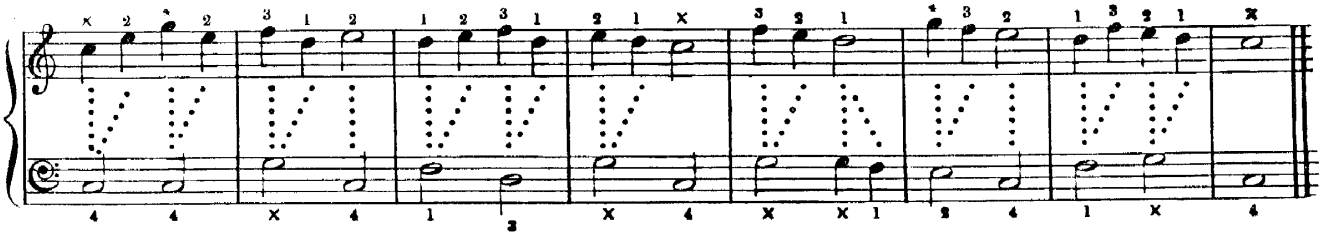
EXAMPLE.



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

(HALF NOTES.) (QUARTER NOTES.)

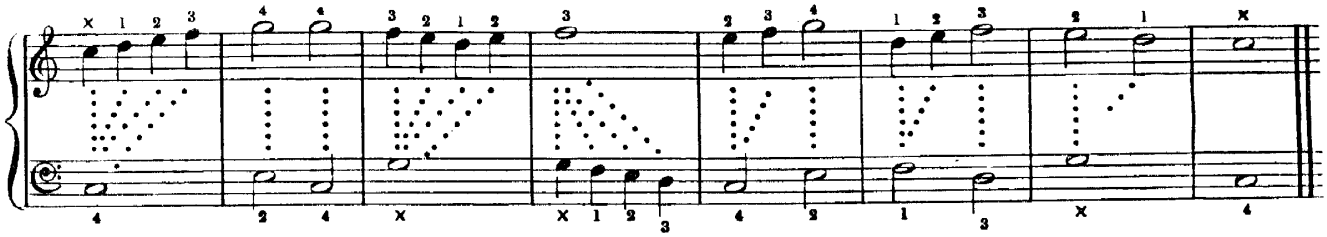
Count 4 in each bar—1 to each crotchet, or quarter note, 2 to each minim, or half note.



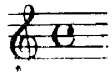
No. 4. EXERCISE ON "SEMIBREVES," "MINIMS," AND "CROTCHETS."

(WHOLE NOTES.) (HALF NOTES.) (QUARTER NOTES.)

Count 4 in each bar—1 to each crotchet, or quarter note, 2 to each minim, or half note.



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.

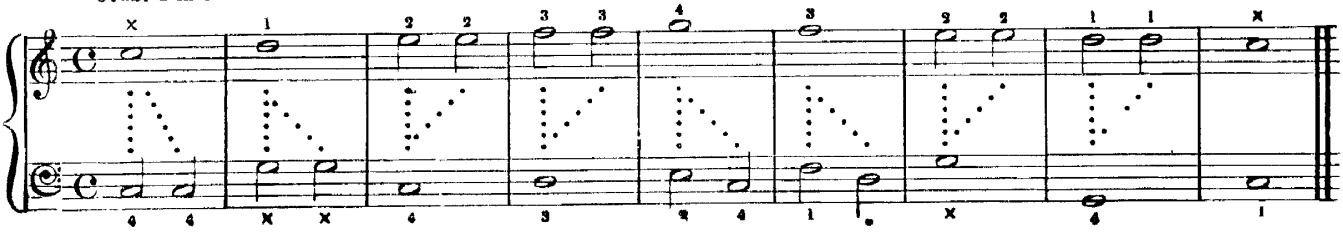
A musical composition is divided into equal portions called "Bars." When a bar contains four crotchets, or their equivalent in value (such as two minims or one semibreve), the composition is said to be in "Common Time." Common Time is expressed by a C placed at the commencement of the stave thus:— 

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

EXERCISES AND AIRS IN "COMMON TIME."

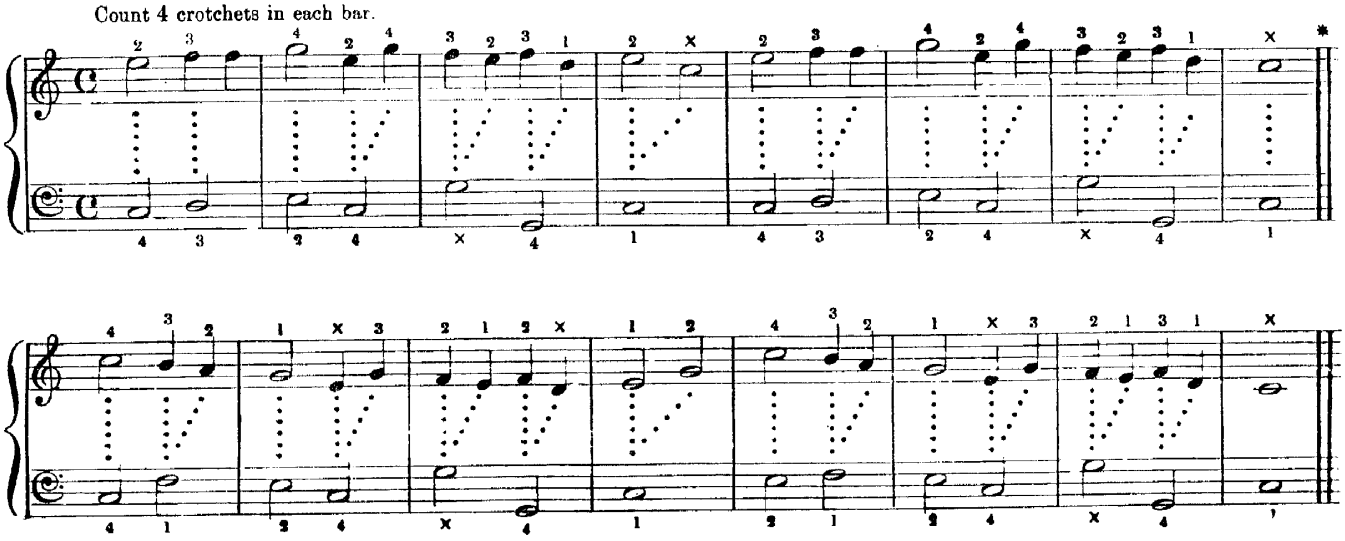
No. 5.—Exercise

Count 4 in each bar—2 to each minim.



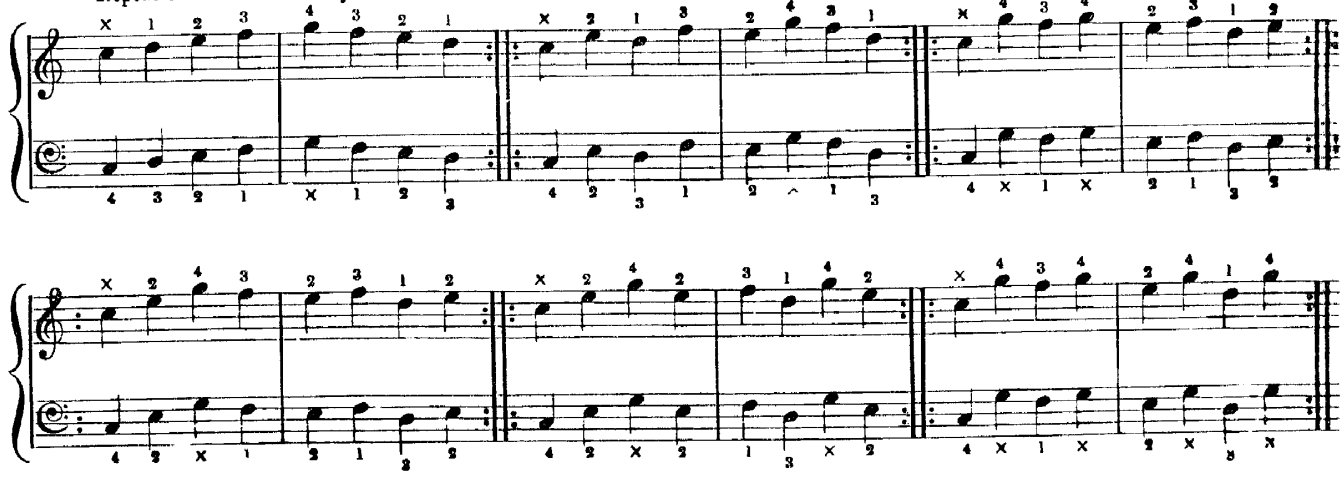
No. 6. HOME, SWEET HOME. BISHOP.

Count 4 crotchets in each bar.



No. 7.—Exercises.

Repeat each Exercise many times.



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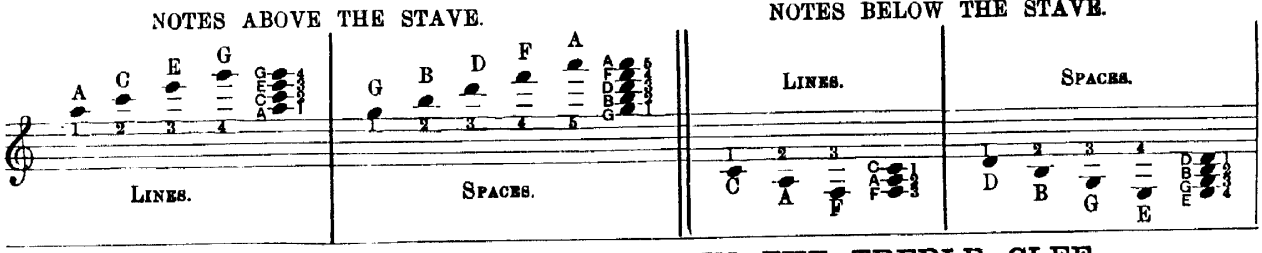
* A Double Bar is sometimes placed at the end of the first part of an air, as well as at the end of the second part. When marked with dots, thus :— the first part of the air must be repeated; if the dots are on the other side the second part of the air must be repeated; if the dots are on both sides,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

LEDGER LINES.

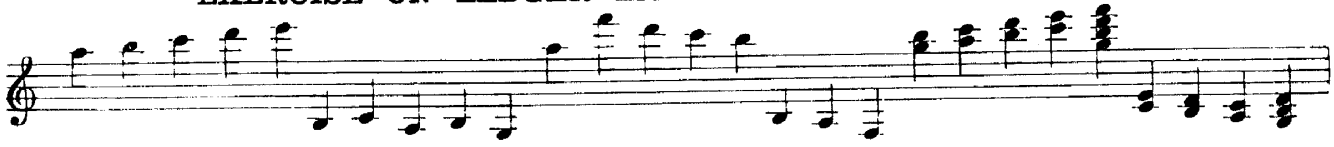
When other notes (higher or lower) are required besides those on the lines and in the spaces, short additional lines are brought into use, called "Ledger Lines," any number of which may be used.

The Ledger lines *above* the stave are counted upwards, and those *below* the stave are counted downwards.

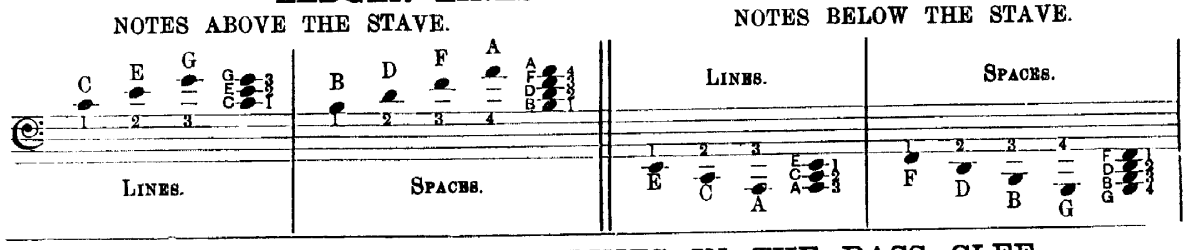
LEDGER LINES IN THE TREBLE CLEF.



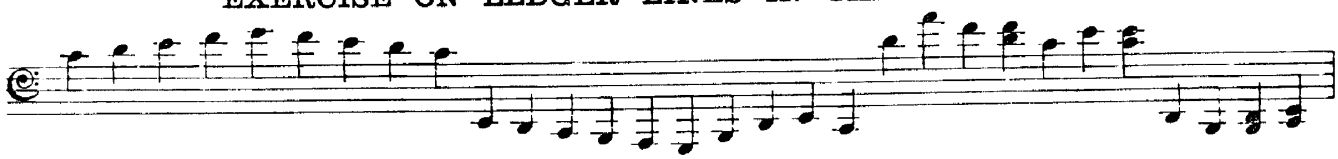
EXERCISE ON LEDGER LINES IN THE TREBLE CLEF.



LEDGER LINES IN THE BASS CLEF.

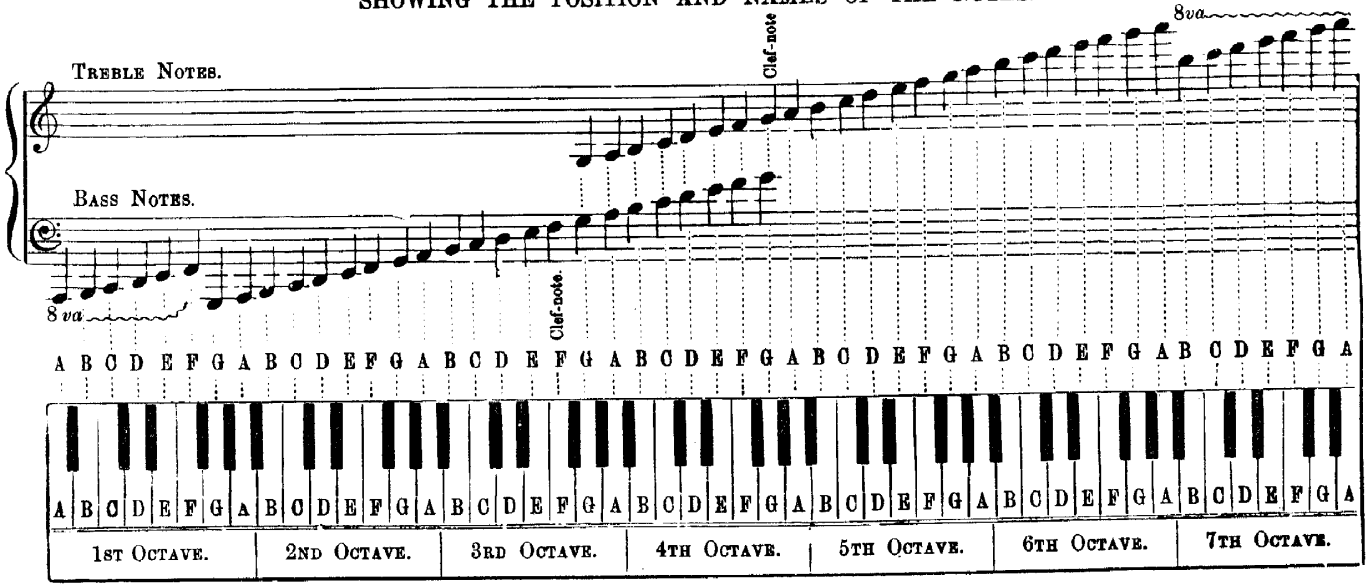


EXERCISE ON LEDGER LINES IN THE BASS CLEF.



THE KEY-BOARD 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.

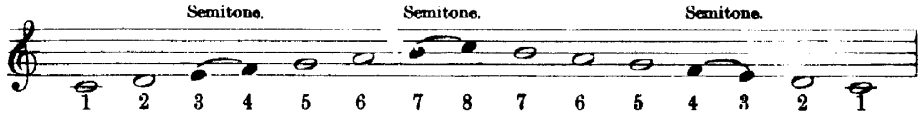
2. To avoid the use of too many ledger lines, 8*va.* (the abbreviation of *ottava*) is placed *over* the notes, signifying that they are to be played an octave *higher* than written; and when placed *under*, the notes must be played an octave *lower* than written.

3. The first eight notes in the Treble stave are placed over the last eight notes in the Bass stave. 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.

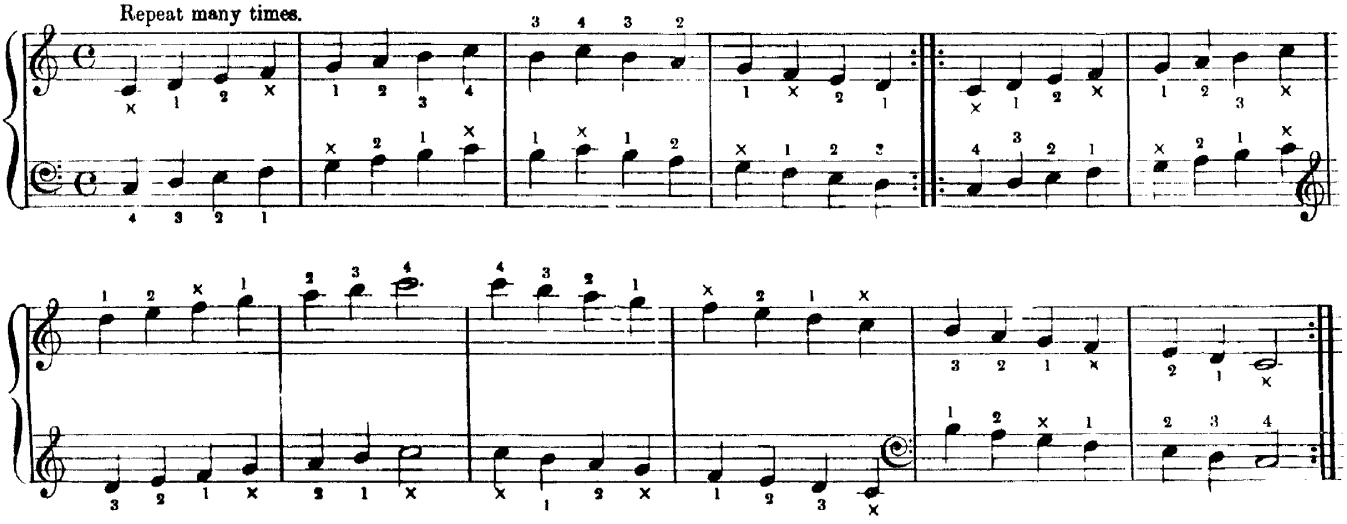


Observe that the 3rd and 4th, and the 7th and 8th notes of the scale are only semitones; between each of the other notes the interval is a whole tone. A scale with these intervals is called a Major Scale.

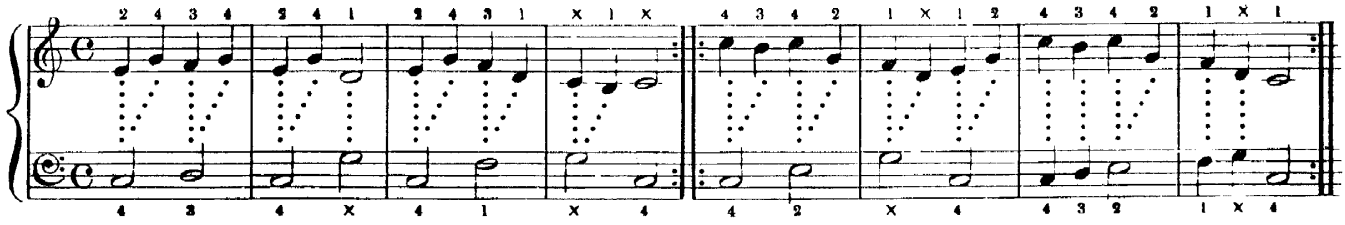
The key of C major has no Sharps or Flats, but is composed entirely of white or natural keys.

No. 8. SCALE OF C MAJOR.

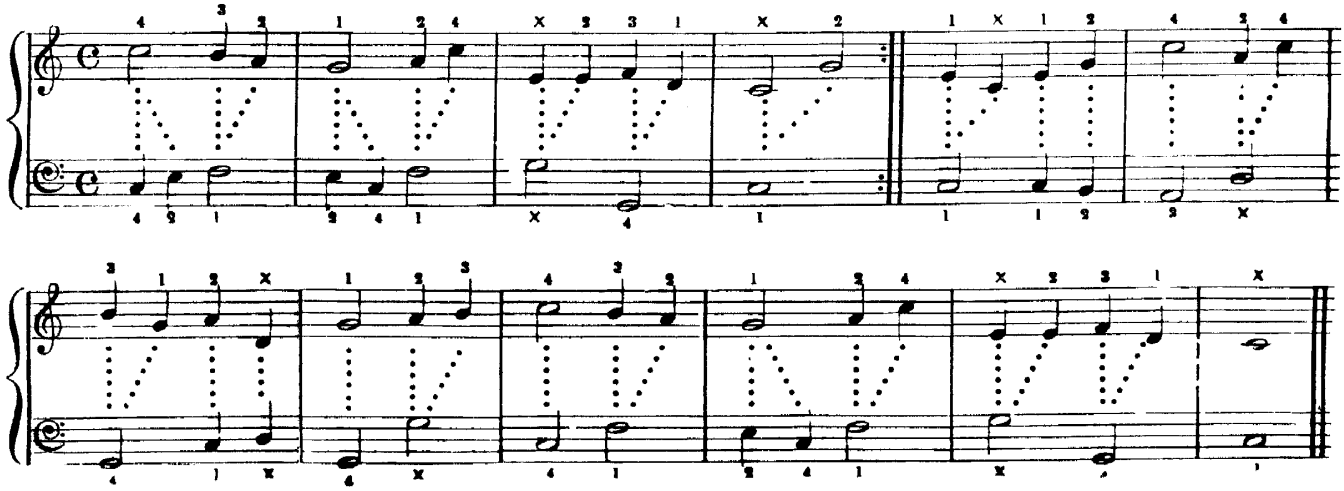
Repeat many times.



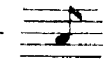
No. 9. THE VESPER HYMN.



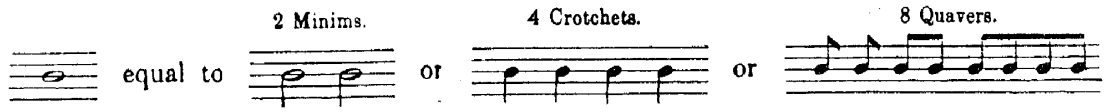
No. 10. THE BLUE BELLS OF SCOTLAND.



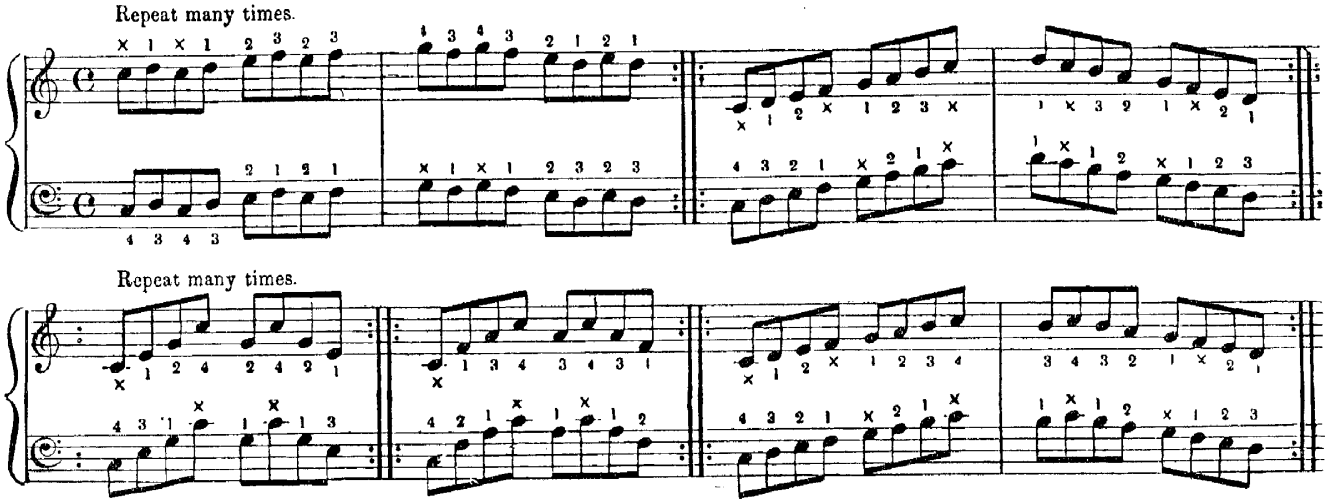
THE QUAVER.

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:—

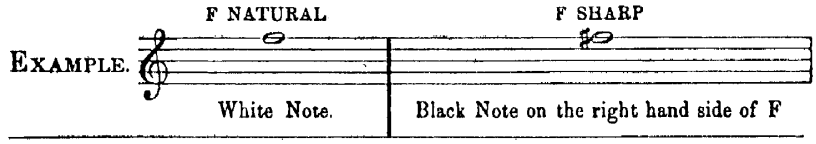


No. 11. EXERCISE ON THE "QUAVER."



THE SHARP.

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

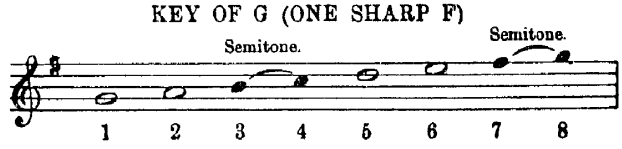


THE KEY OF G MAJOR.

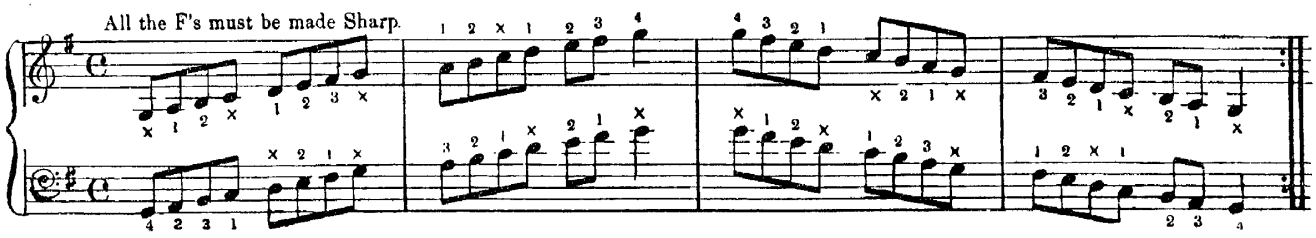
The formation of all major scales is exactly alike; that is to say, the semitonic intervals must appear, in every major scale, between the 3rd and 4th notes and 7th and 8th notes of the scale.

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 stave, on the fifth line (F), to show that all the F's must be made sharp, and is called the "Signature" of the key.

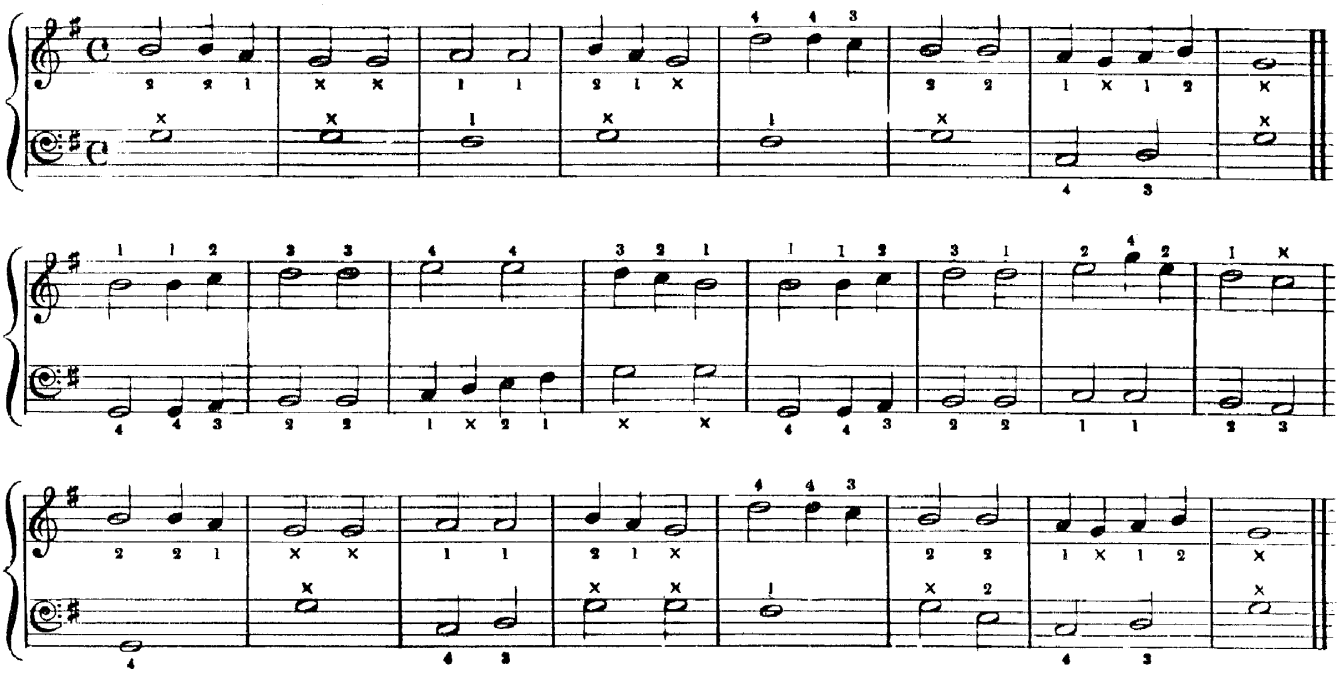
KEY OF G (ONE SHARP F)



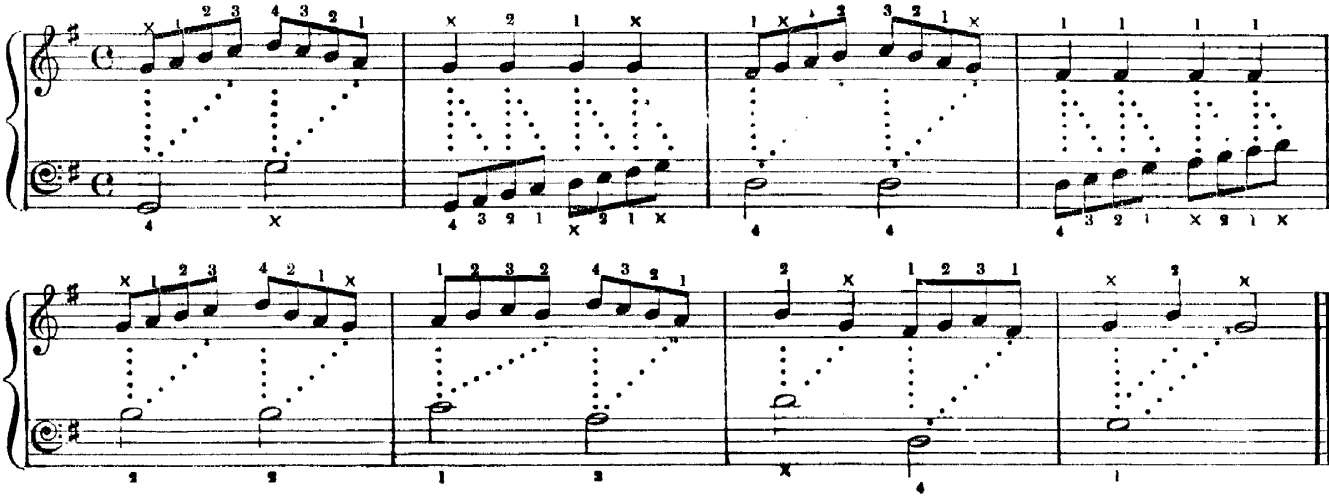
No. 12. THE SCALE OF G MAJOR.



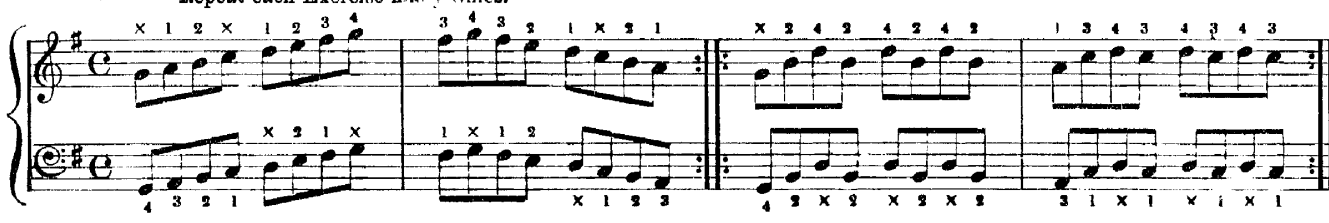
No. 13 ROUSSEAU'S DREAM.



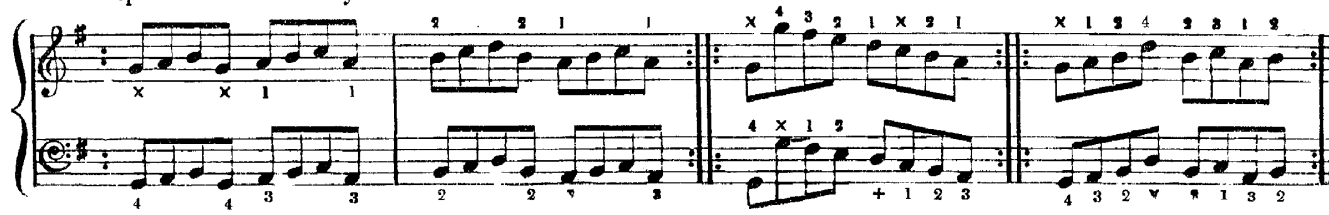
No. 14. Count 4 crotchets in each bar.



No. 15. Repeat each Exercise many times.

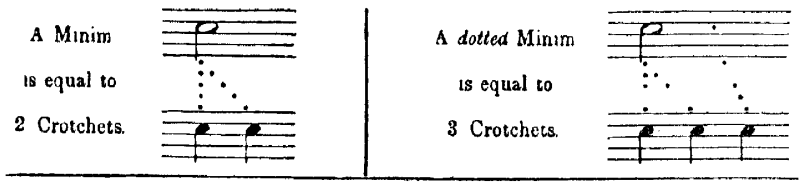


Repeat each Exercise many times.



THE DOT.

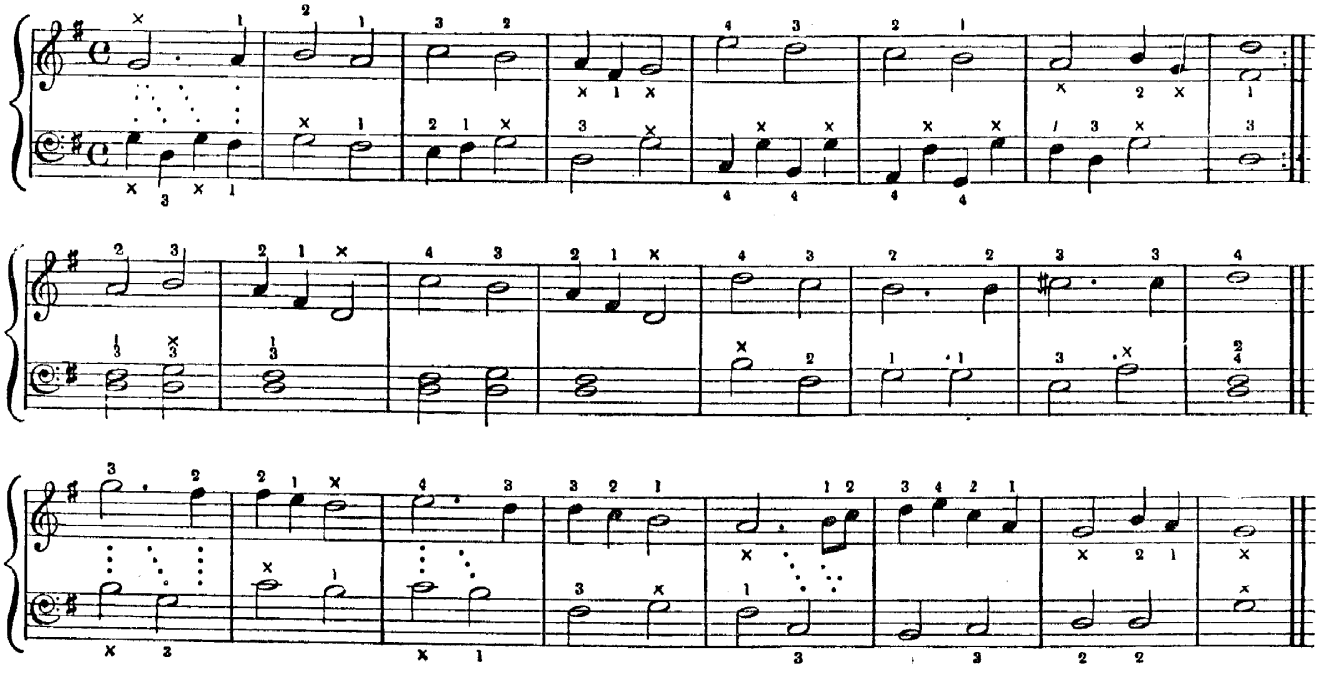
A Dot placed after a note increases the value of that note by one half. For instance—

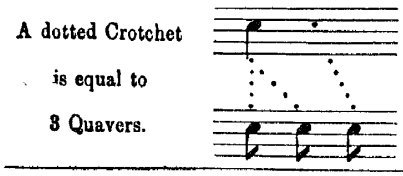


No. 16. GOD PRESERVE THE EMPEROR.

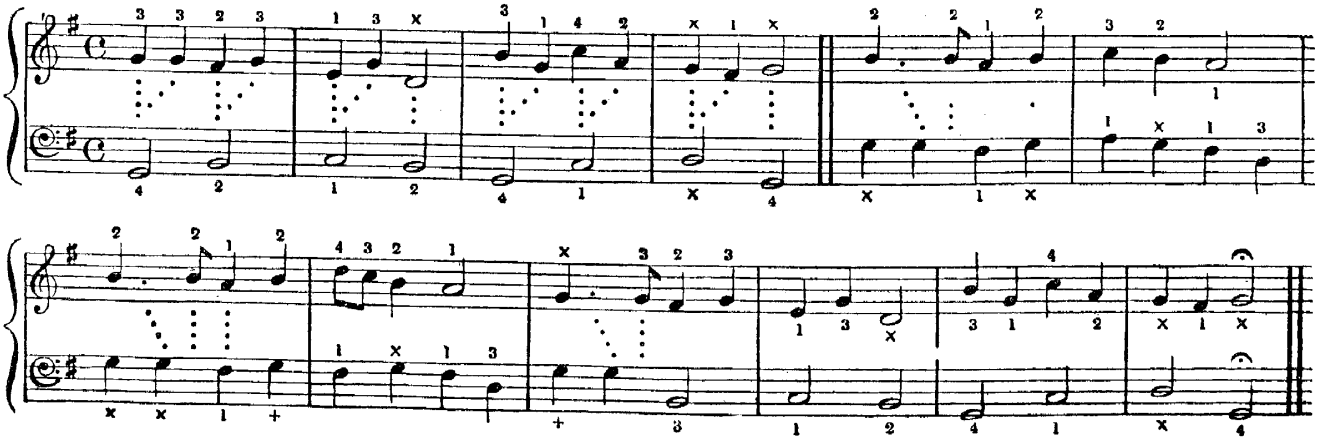
HAYDN.

Count 4 crotchets



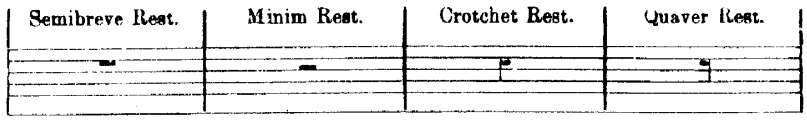


No. 17. THE SPANISH CHANT.



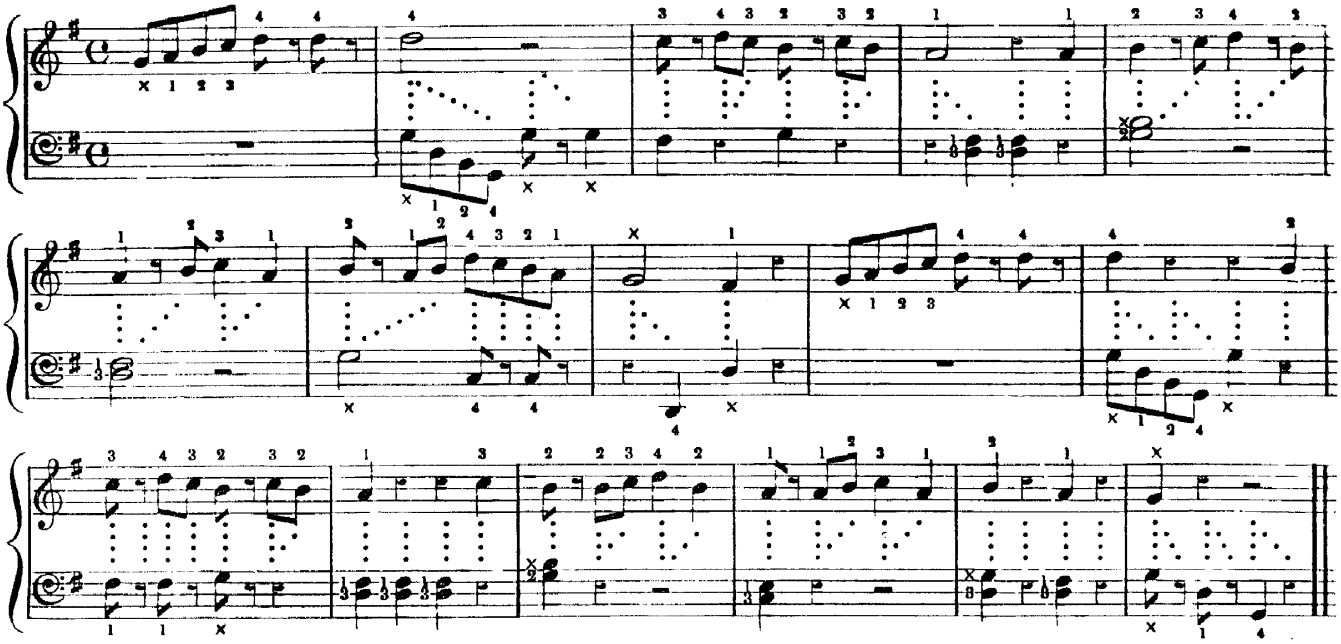
THE RESTS.

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."

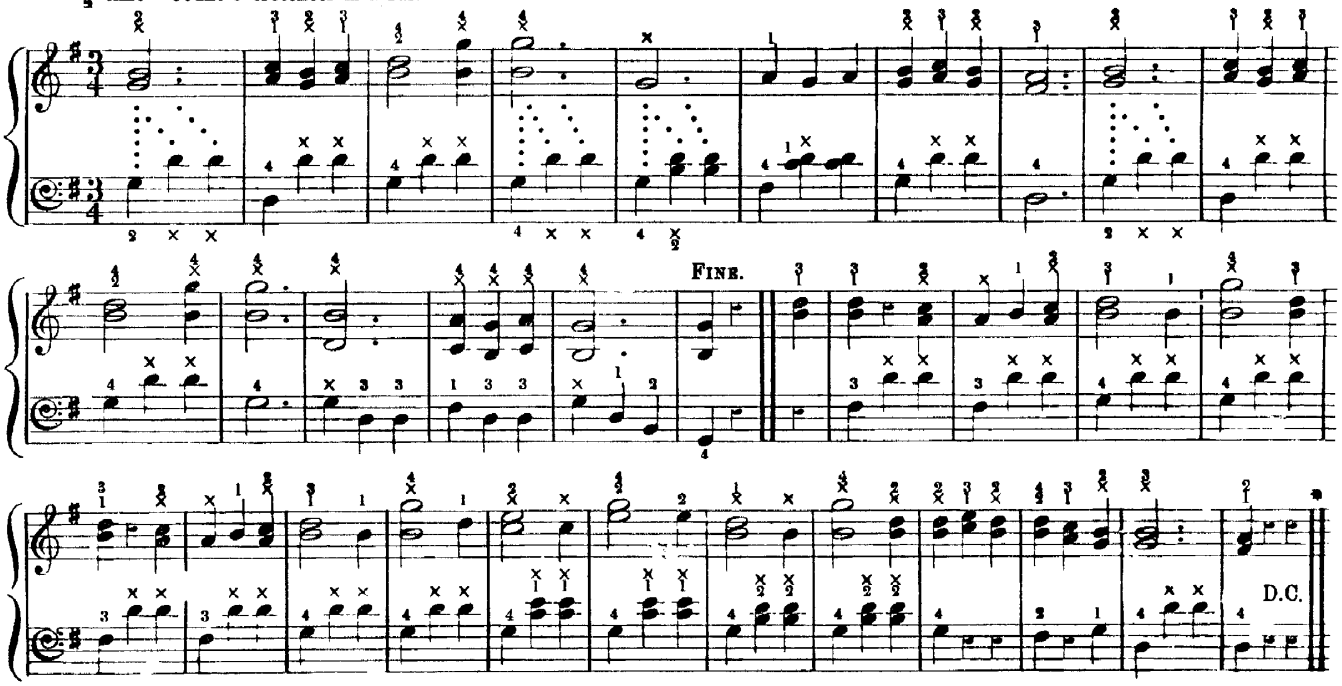


TRIPLE TIME.

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.

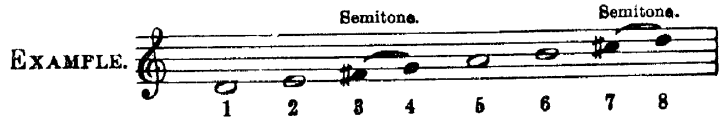
$\frac{3}{4}$ time—Count 3 crotchets in a bar.



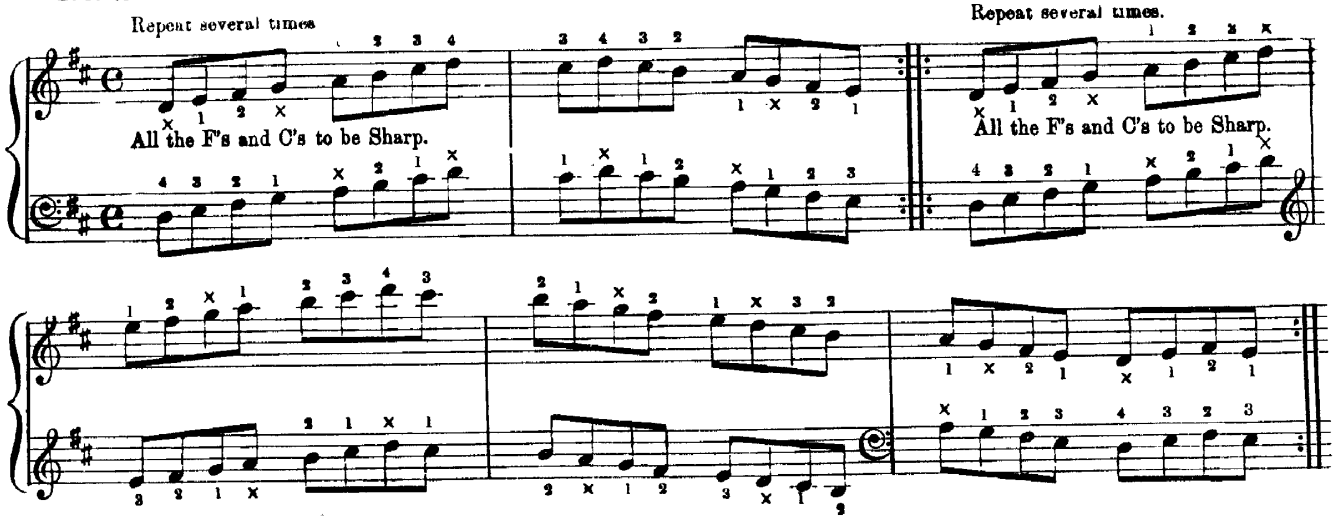
* D.C., an abbreviation of "Da Capo" (from the beginning). Repeat the first part of the air, and finish at "Fine."

KEY OF D MAJOR.

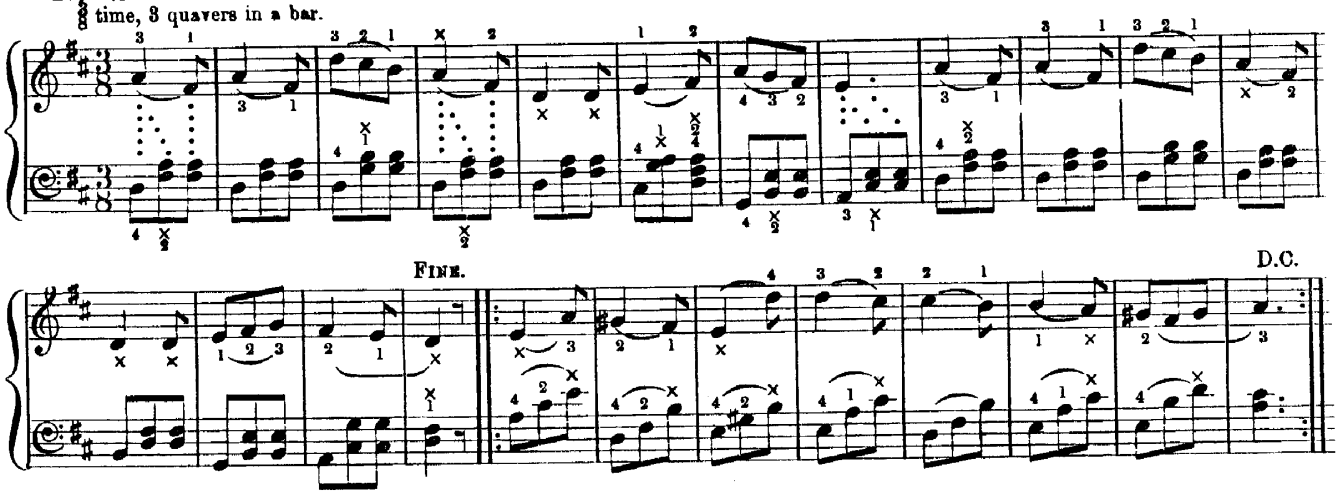
This key requires two sharps to produce the semitonic intervals between the 3rd and 4th, and 7th and 8th notes of the scale.



No. 20. SCALE OF D MAJOR.

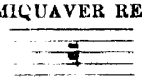


No. 21. LE JET D'EAU. SYDNEY SMITH.

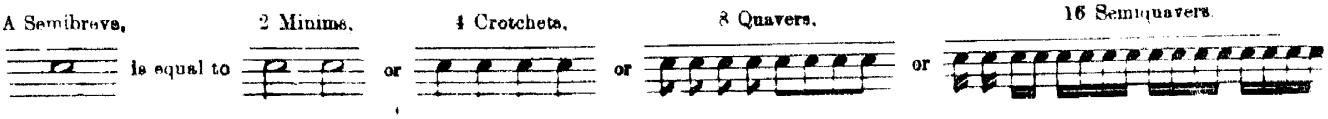


This mark ⌒, placed over or under the notes, is called a "Slur," and indicates that the notes must be played very smoothly. To effect this, the finger must be pressed firmly on the note which has been struck, until the moment the next note is played, so that there shall be no "break" in the sound. This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

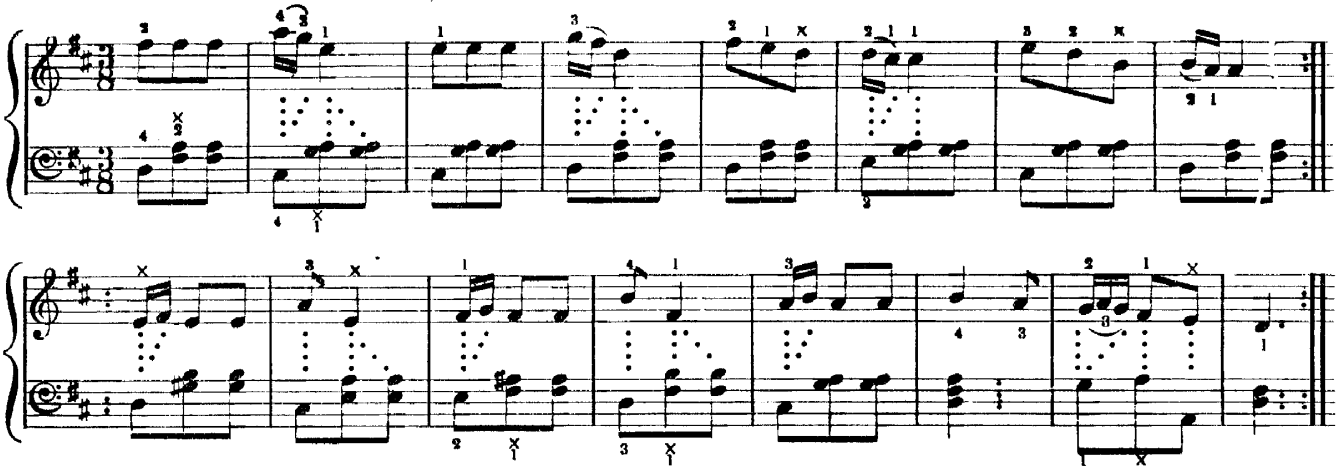
THE SEMIQUAVER.

The "Semiquaver" 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 — 

SEMIQUAVER REST.

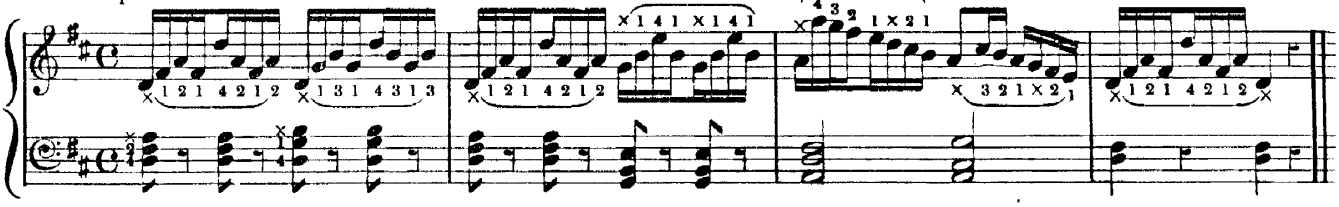


No 22. LA DONNA E MOBILE. VERDI.



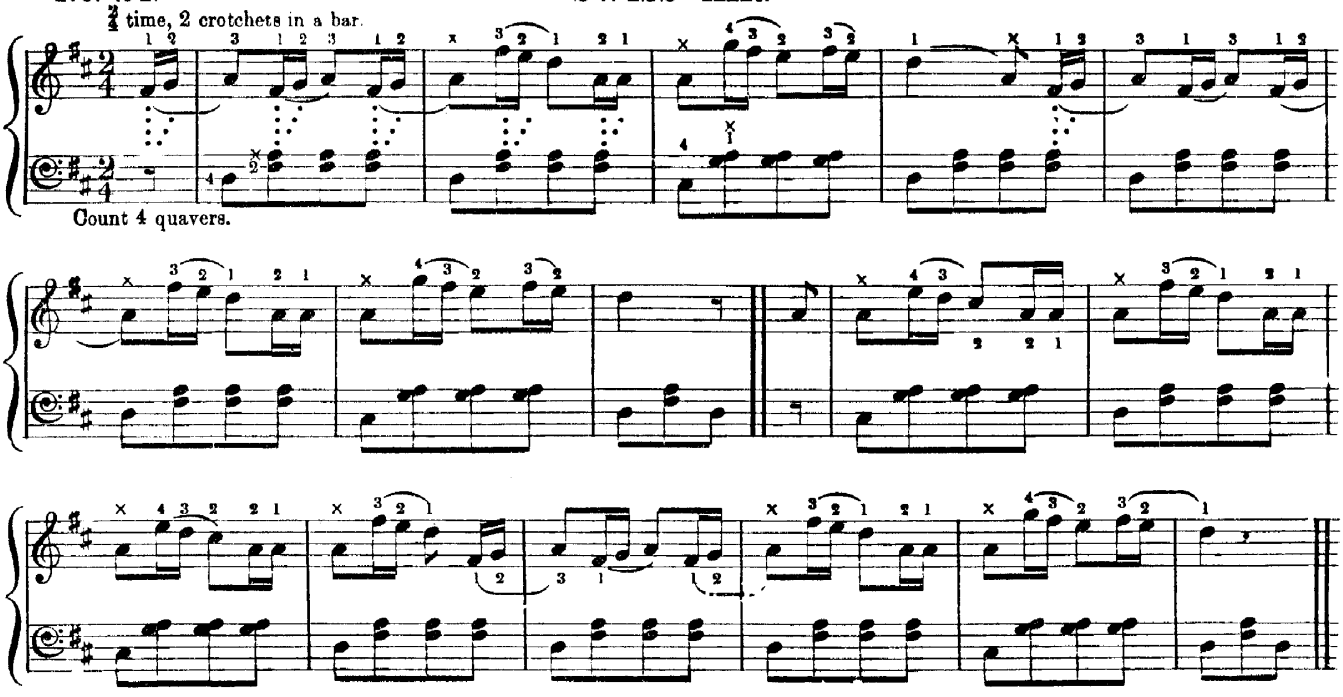
No. 23. PRELUDE.

Repeat several times.



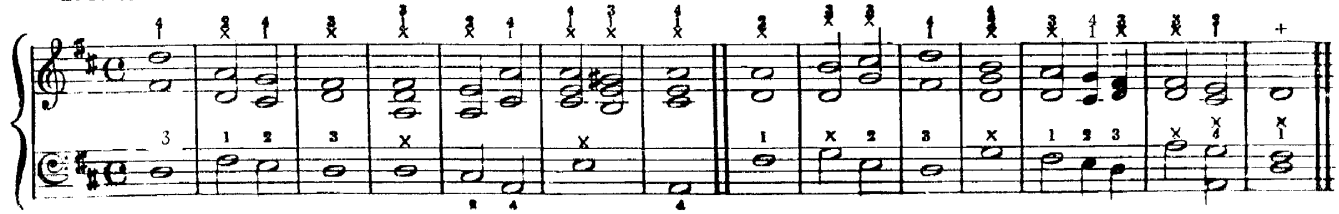
No. 24. SWISS AIR.

2/4 time, 2 crotchets in a bar.



Count 4 quavers.

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.

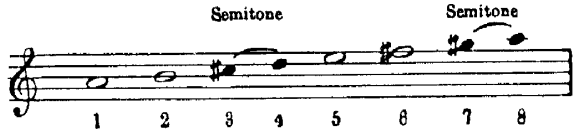
DEGREES OF LOUDNESS AND SOFTNESS

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

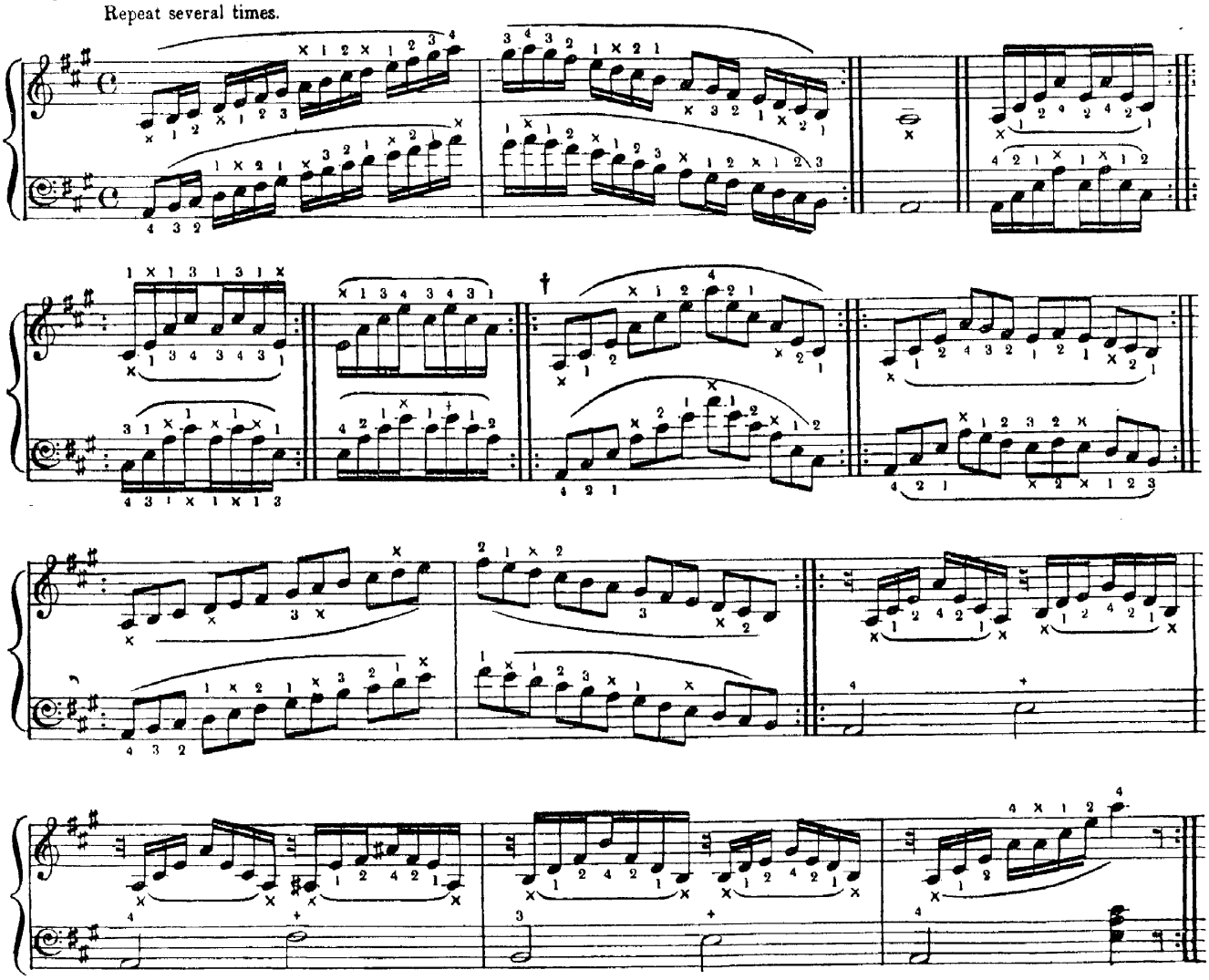
KEY OF A MAJOR.

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

EXAMPLE.



No. 26. **SCALE OF A MAJOR.**
Repeat several times.

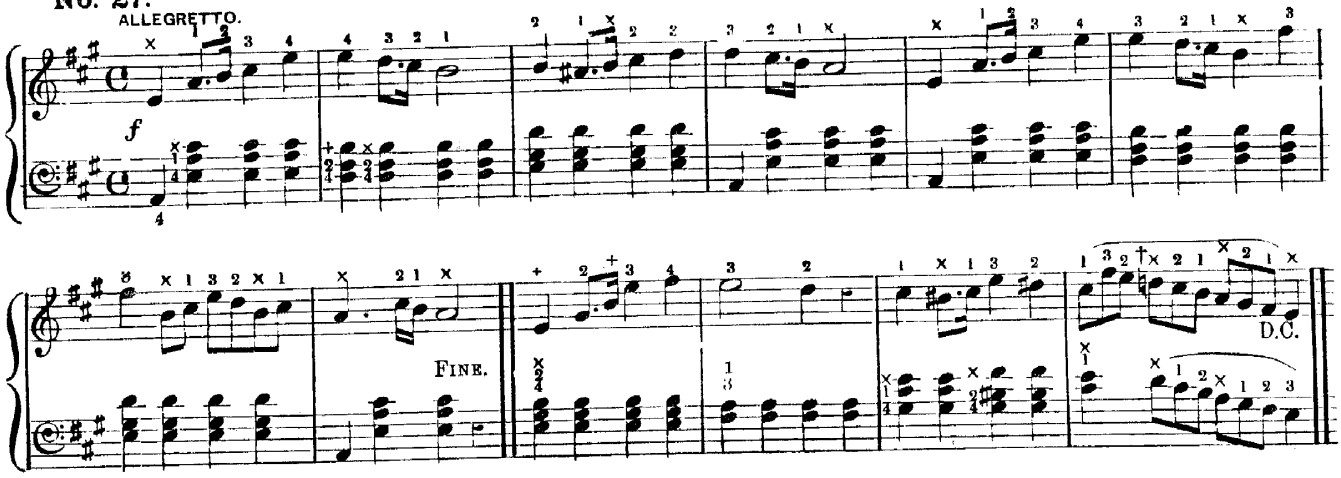


* For a complete List of other Musical terms, see end of Book.

† 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.

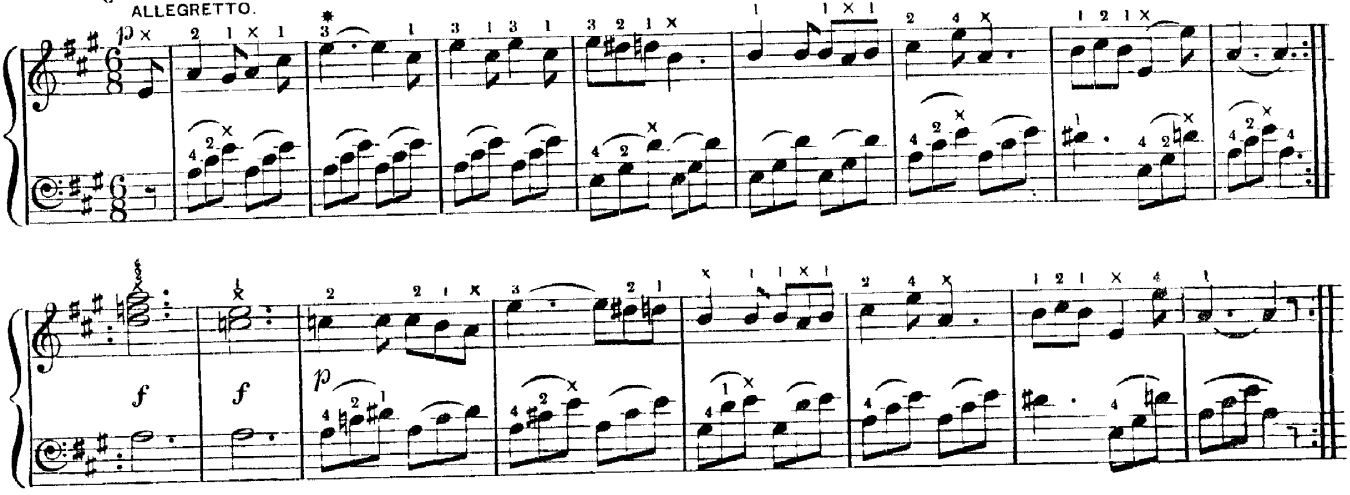


No. 28. ON YONDER ROCK RECLINING. AUBER.

(FRA DIAVOLO.)

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

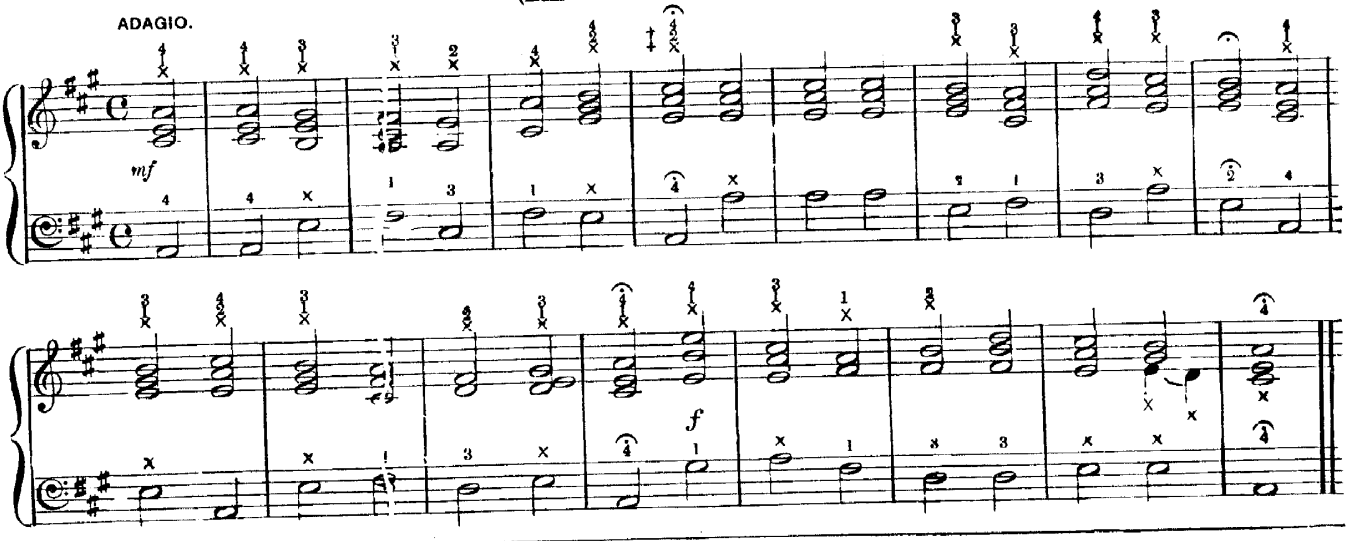
ALLEGRETTO.



No. 29. THE OLD HUNDREDTH.

(EXERCISE ON CHORDS.)

ADAGIO.



* This sign ⁀ 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 (♮) restores a note which has been made sharp or flat to its original position.

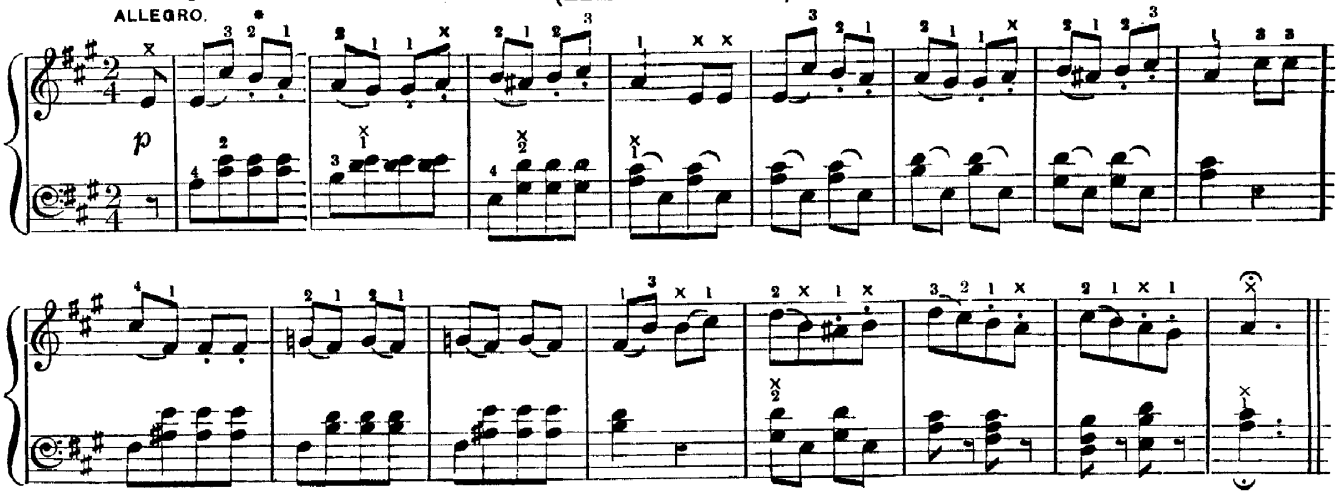
‡ This sign 𝄐 is called a "Pause." The notes over which it is placed must be held down longer than their original value.

No. 30. **IO SON RICCO.** DONIZETTI.

Count 4 quavers.

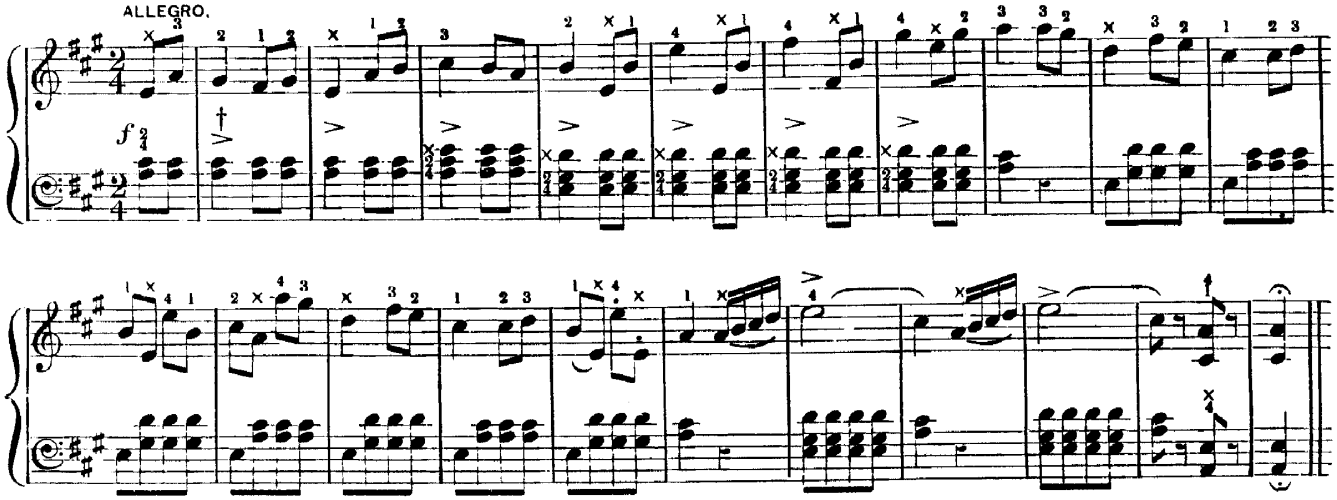
(ELISIRE D'AMORE.)

ALLEGRO.



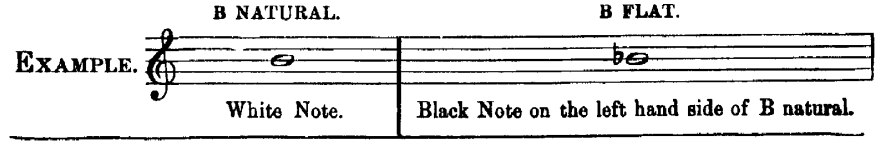
No. 31. **AIR FROM "MARTA."** FLOTOW.

ALLEGRO.



THE FLAT.

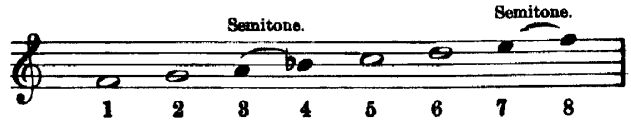
The Flat (♭) lowers a natural note a semitone, or one key lower.



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.

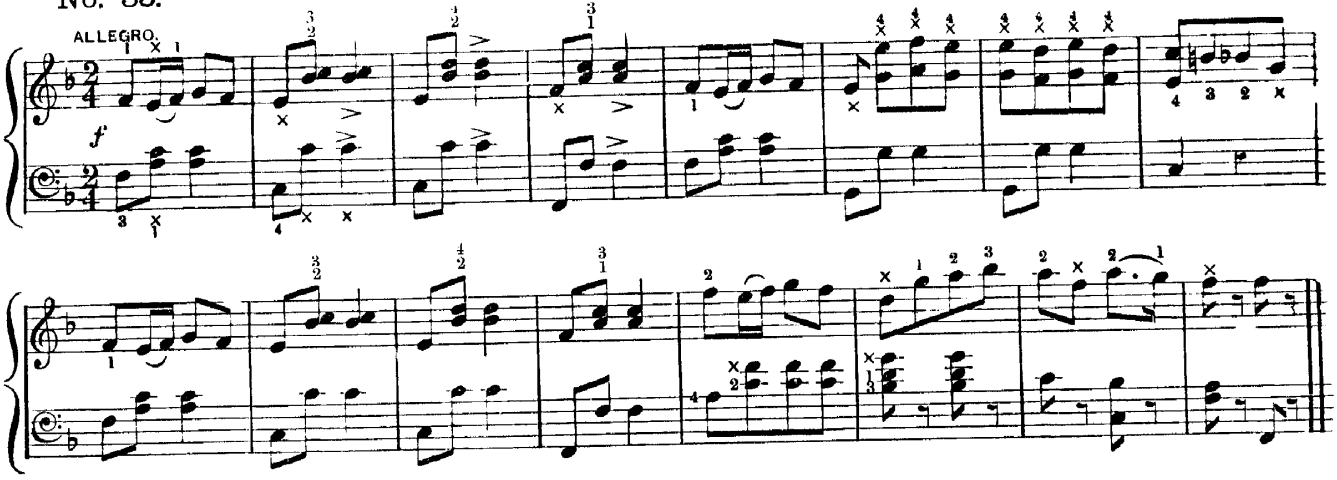
ALLEGRETTO.

p dolce.

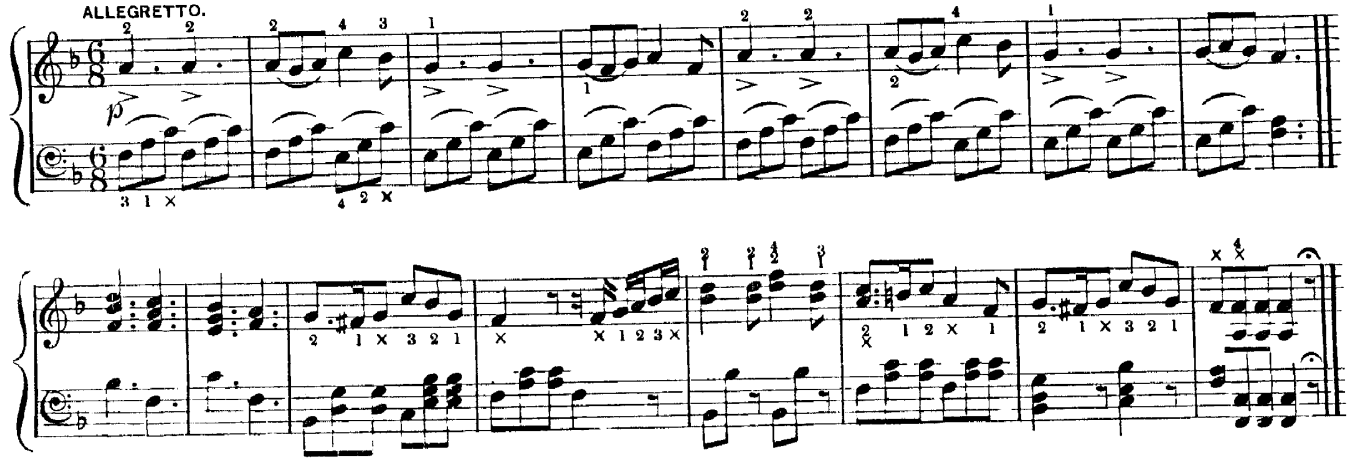
FINE.

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

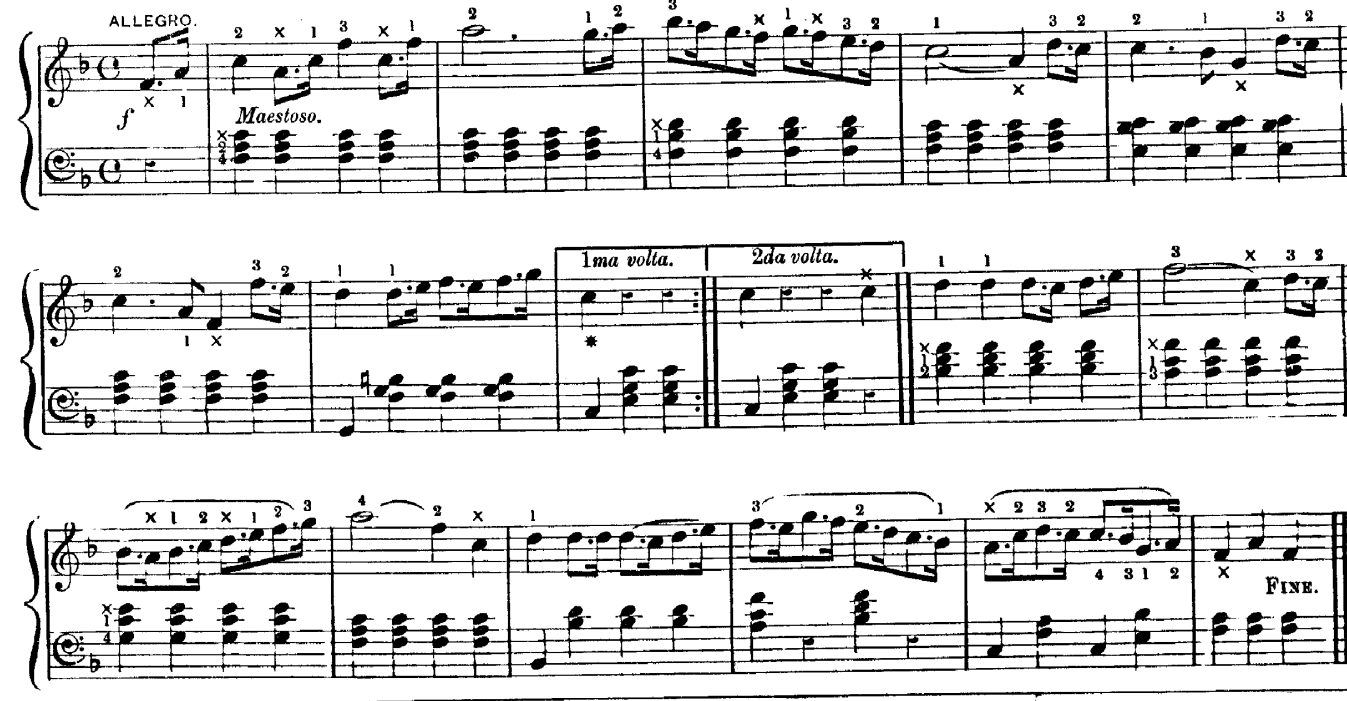
No. 35. GALOP FROM "ORPHÉE." OFFENBACH.



No. 36. DU, DU, LIEGST MIR IM HERZEN. GERMAN AIR.

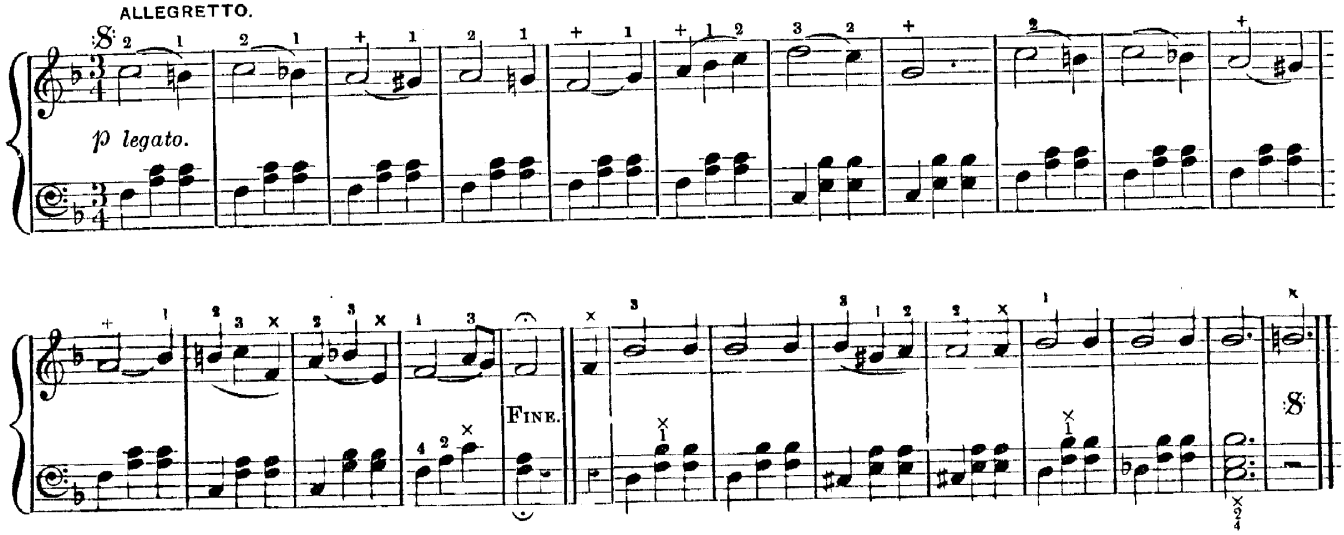


No. 37. MARCH FROM "NORMA." BELLINI.



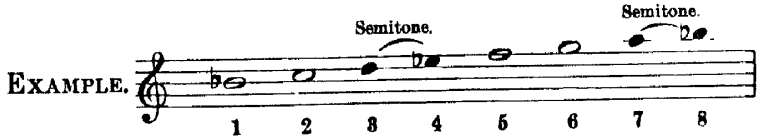
* The bar marked "1*ma volta*" (first time) to be omitted when the first part of the air is repeated, and the bar marked 2*da volta* (second time) to be played instead.

No. 38. AIR FROM "LUCIA DI LAMMERMOOR." DONIZETTI.

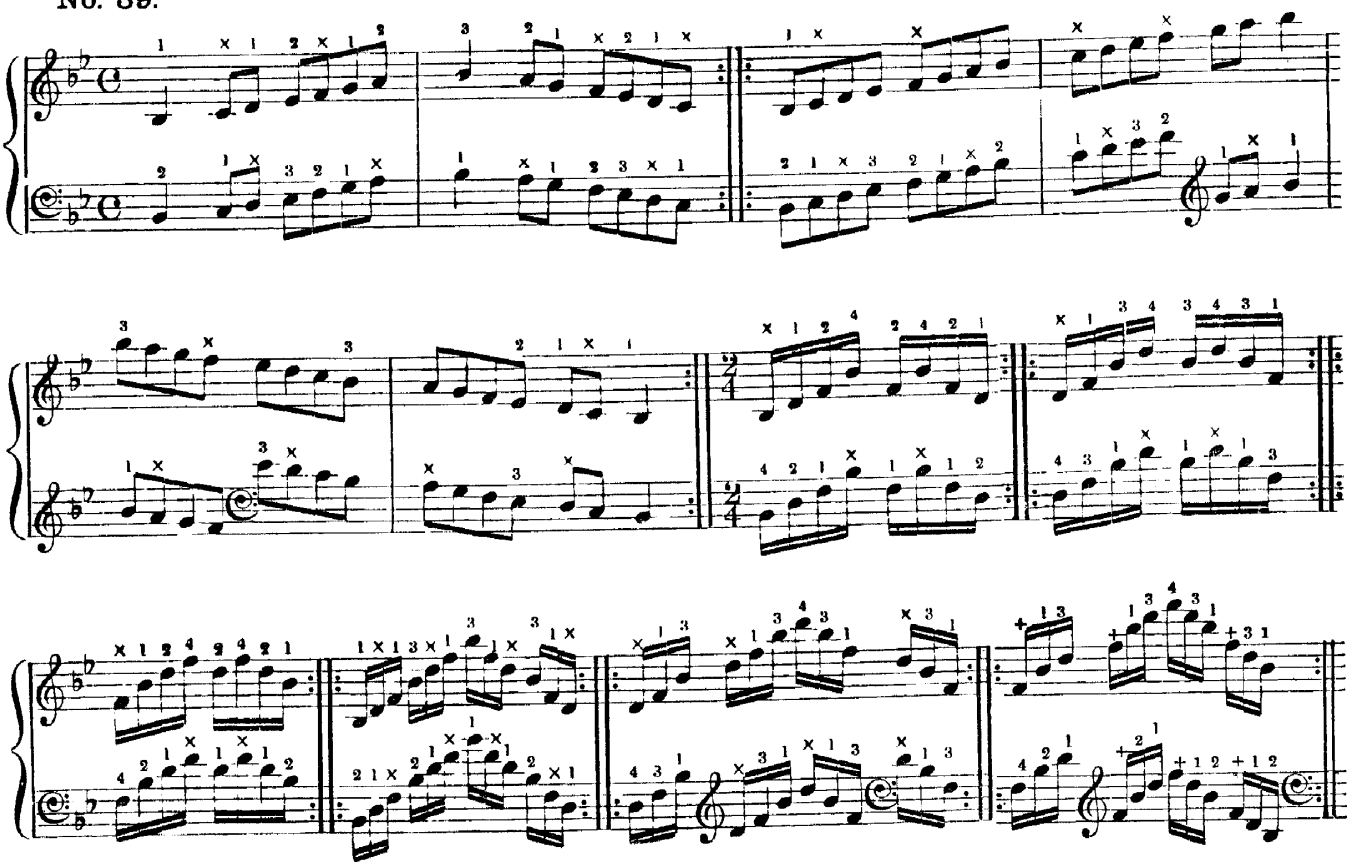


KEY OF B FLAT.

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



No. 39. SCALE OF B FLAT.

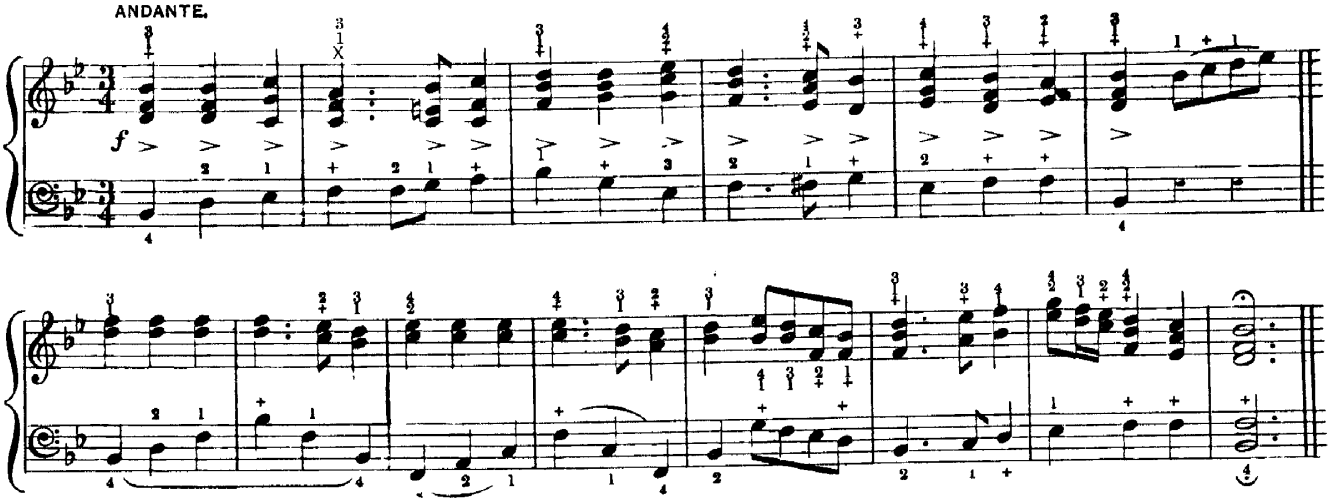


GOD SAVE THE KING.

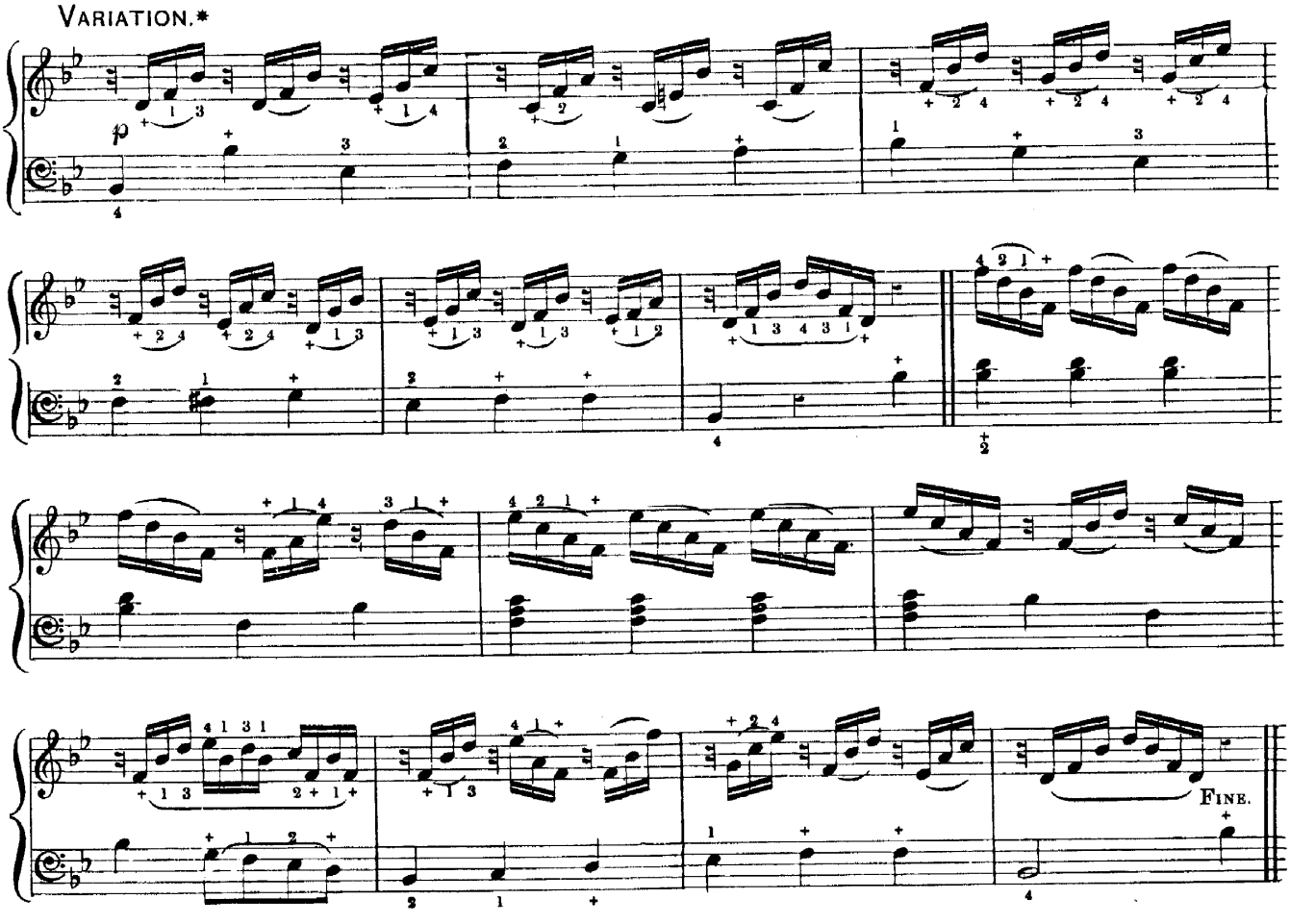
NATIONAL ANTHEM.

No. 40.

ANDANTE.



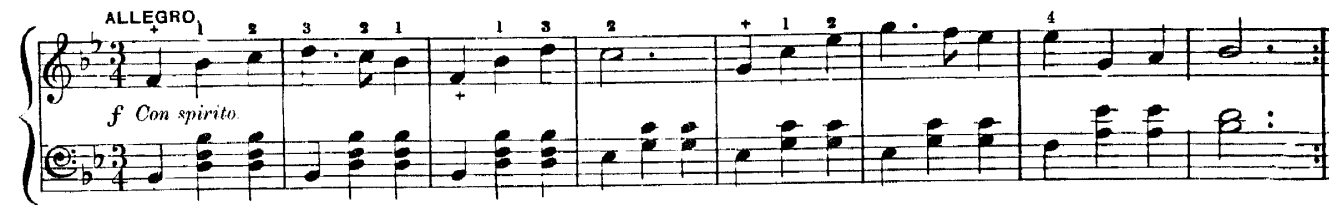
VARIATION.*



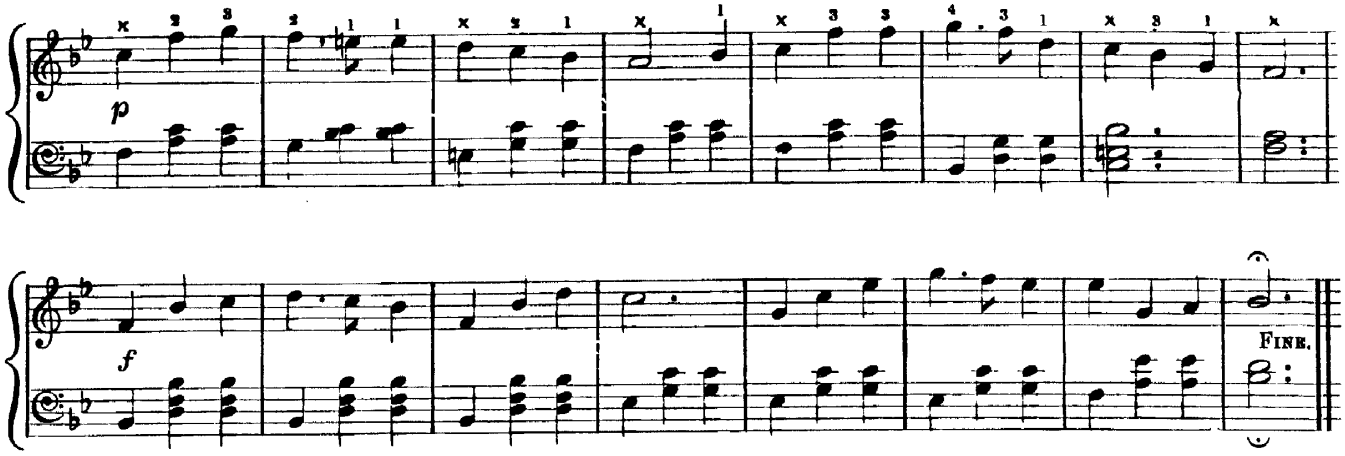
No. 41. THE GIPSIES' TENT.

BOHEMIAN AIR.

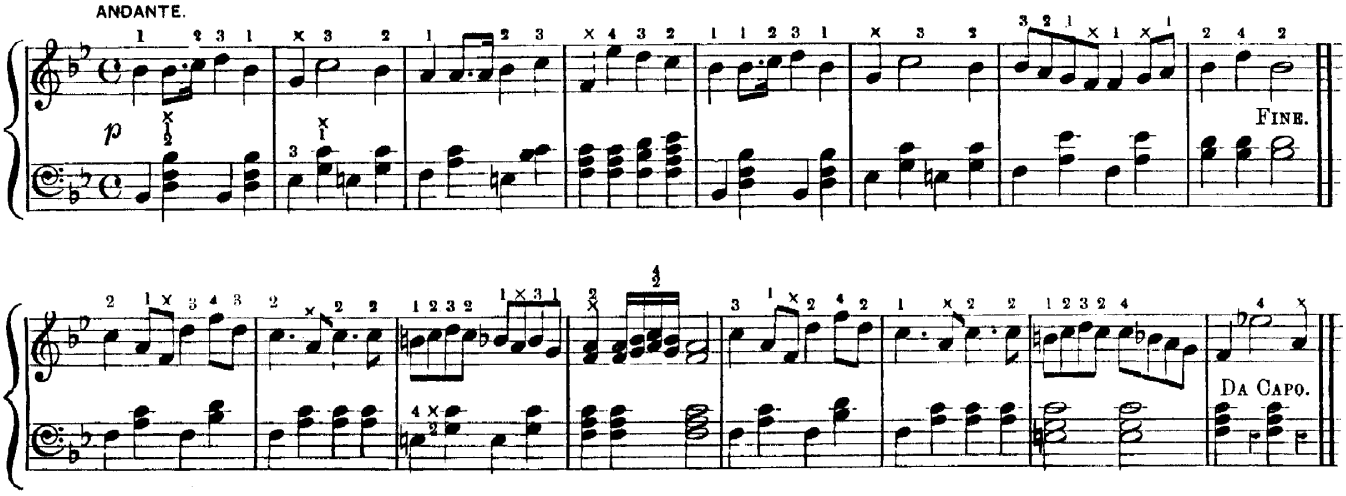
ALLEGRO.



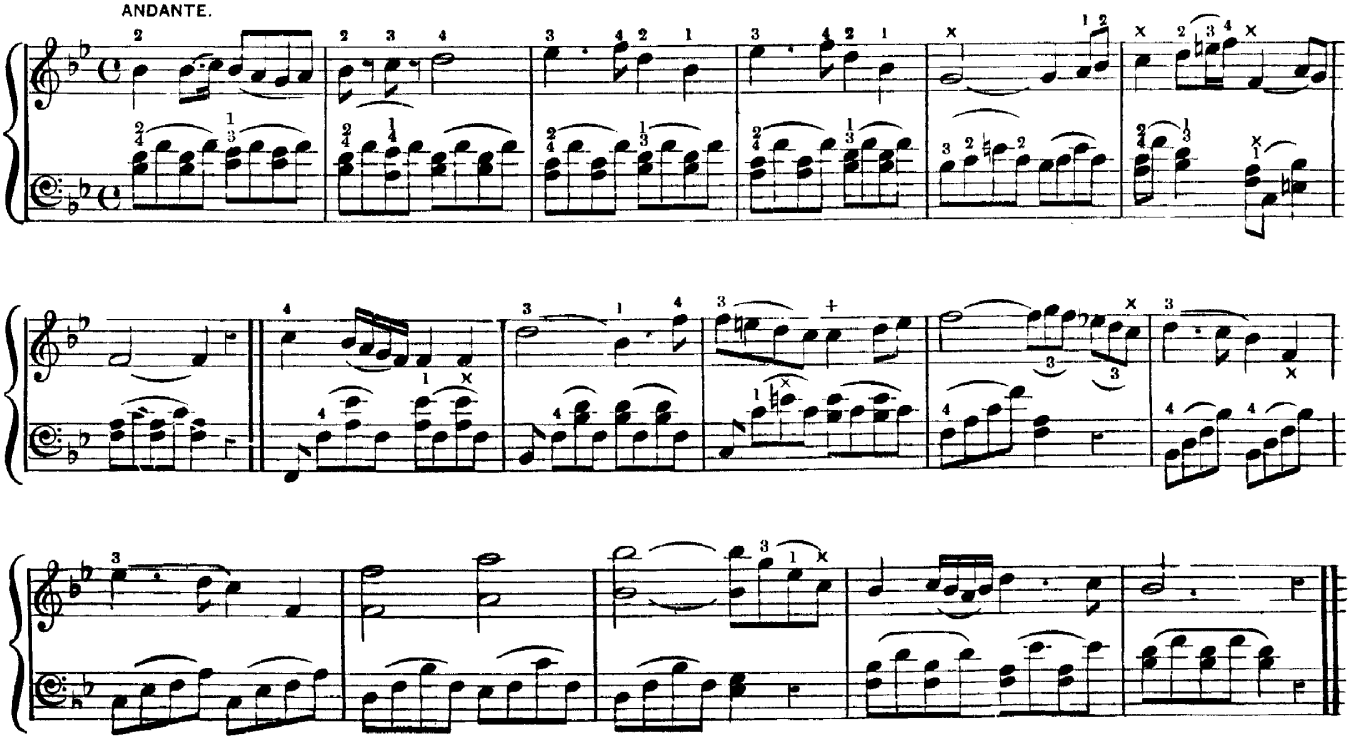
* A "Variation" consists of passages founded on the same harmonies as the "Air" which precedes it.



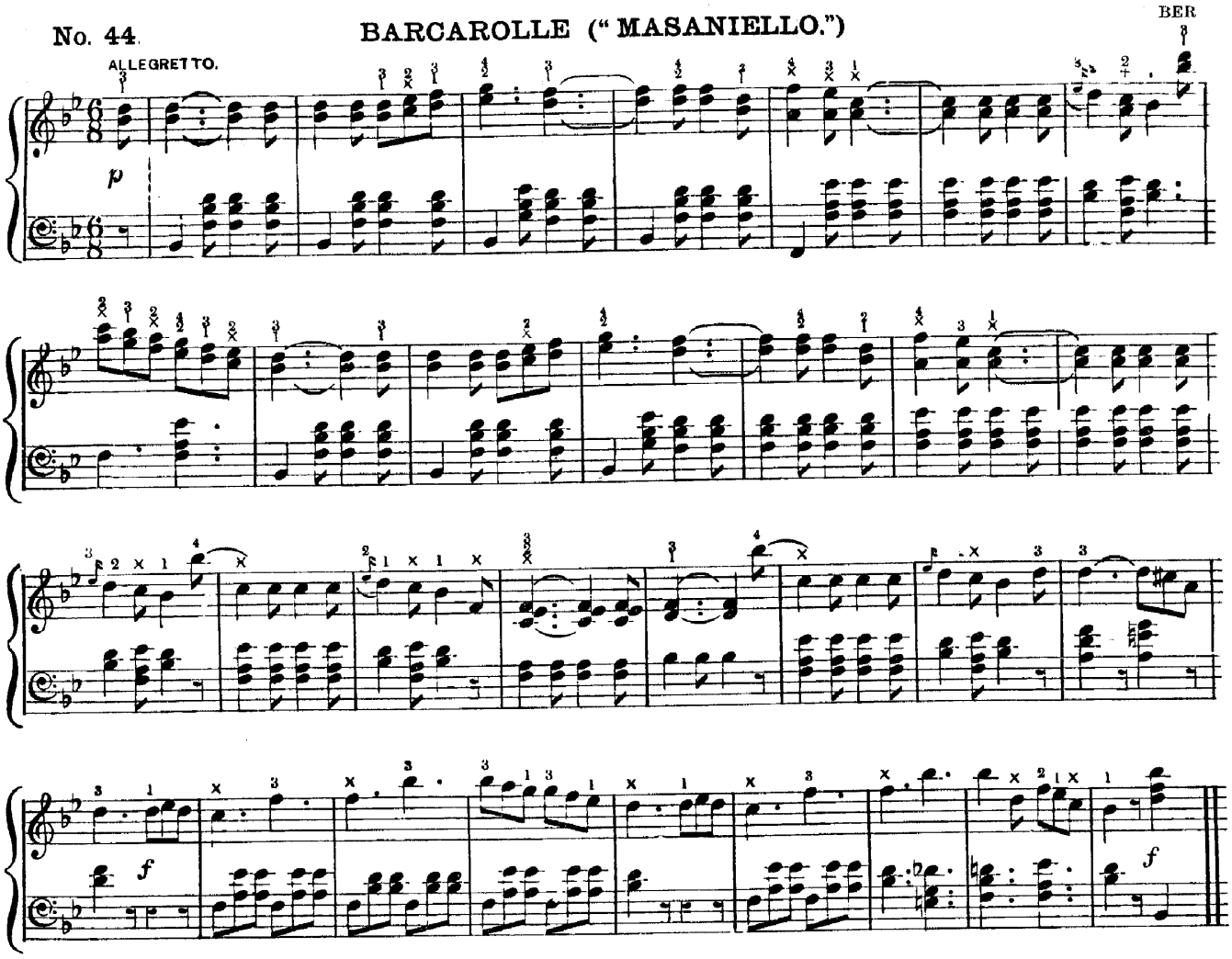
No. 42. LA CI DAREM. MOZART.



No. 43. IL MIO TESORO. MOZART.

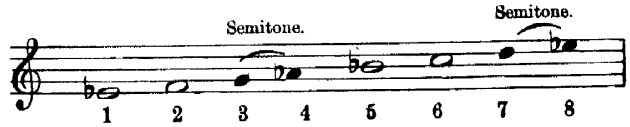


No. 44. **BARCAROLLE ("MASANIELLO.")**

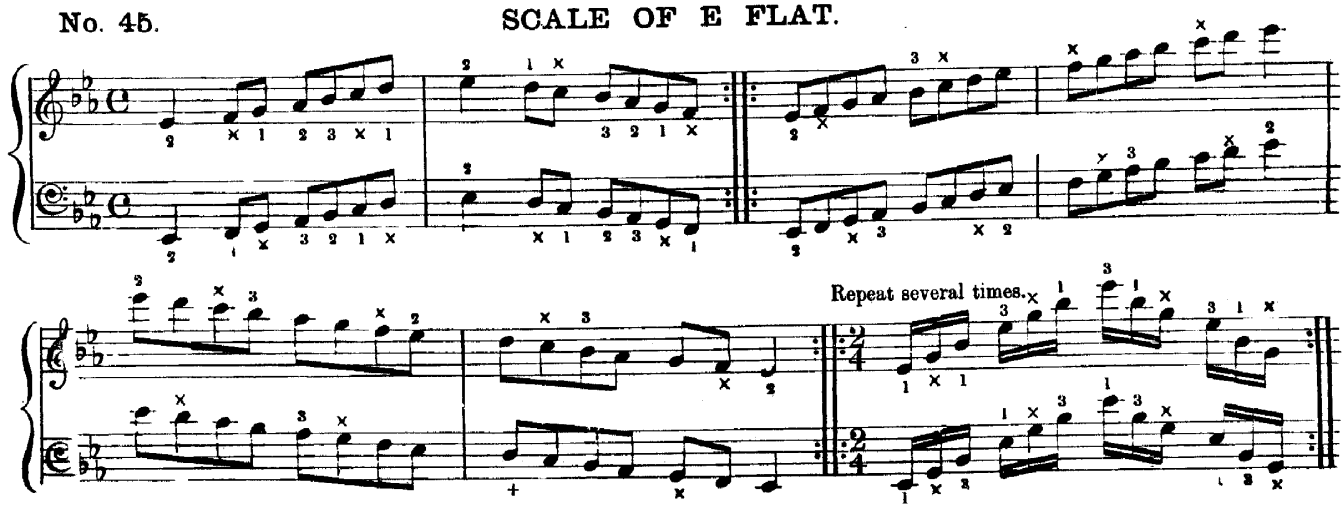


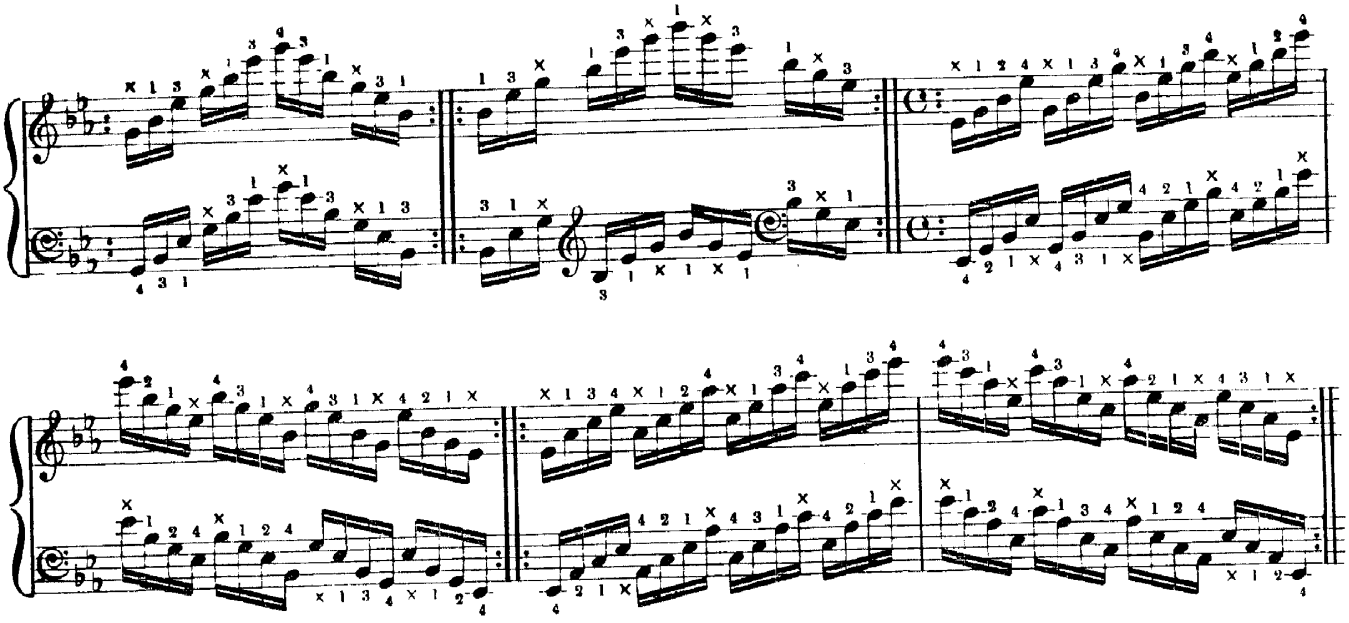
KEY OF E FLAT.

The key of E♭ requires three flats, B♭, E♭, and A♭, to make the proper intervals in the Scale.

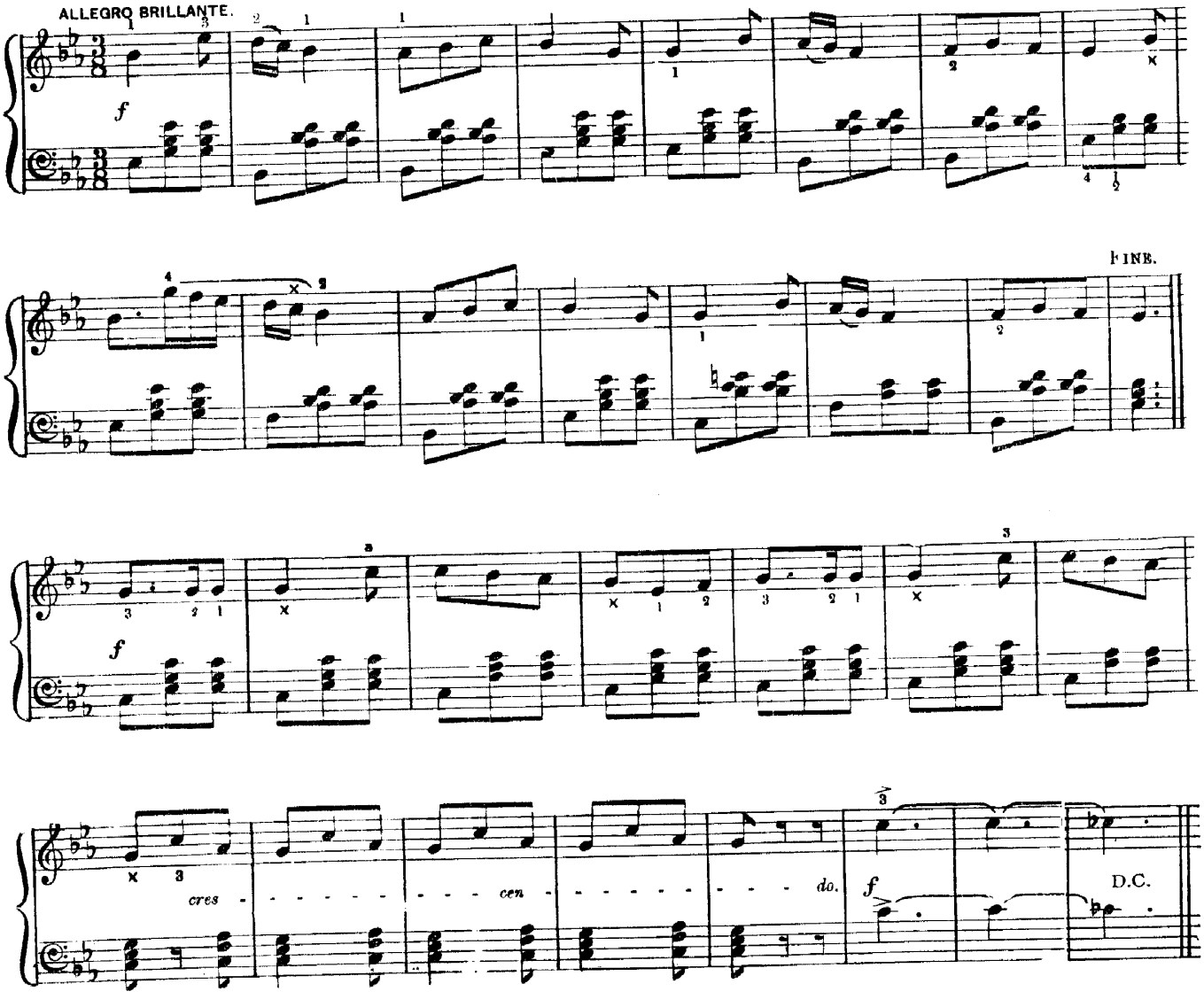


No. 45. **SCALE OF E FLAT.**



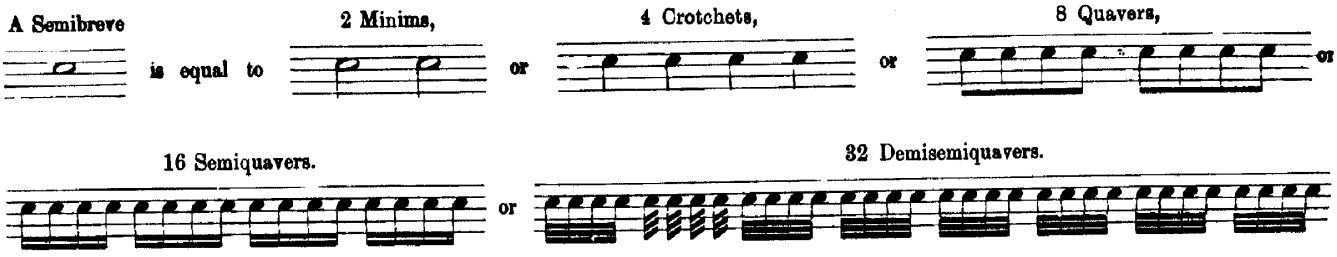


No. 46. **AIR FROM "LUCREZIA BORGIA."** DONIZETTI.

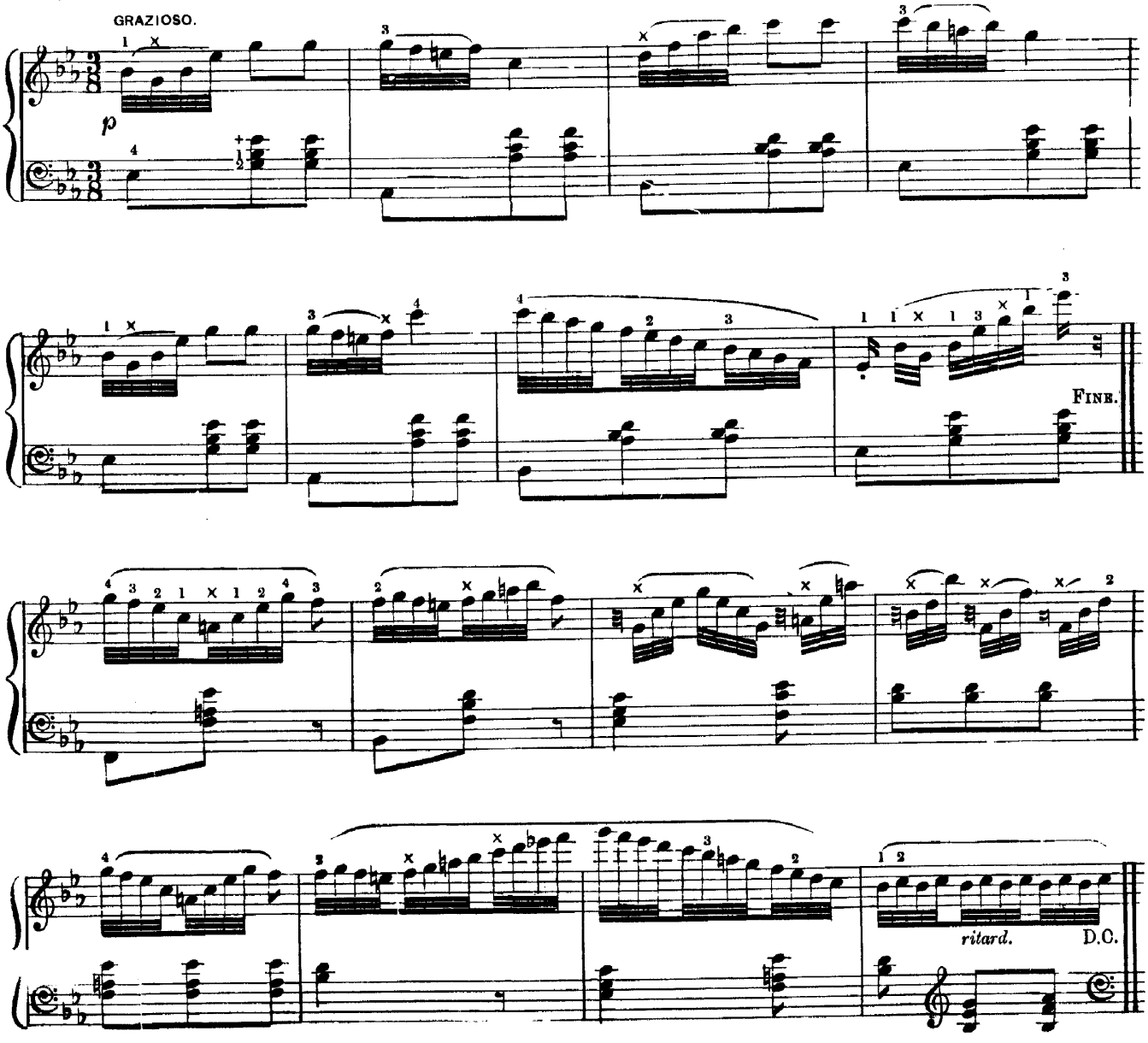


THE DEMISEMIQUAVER.

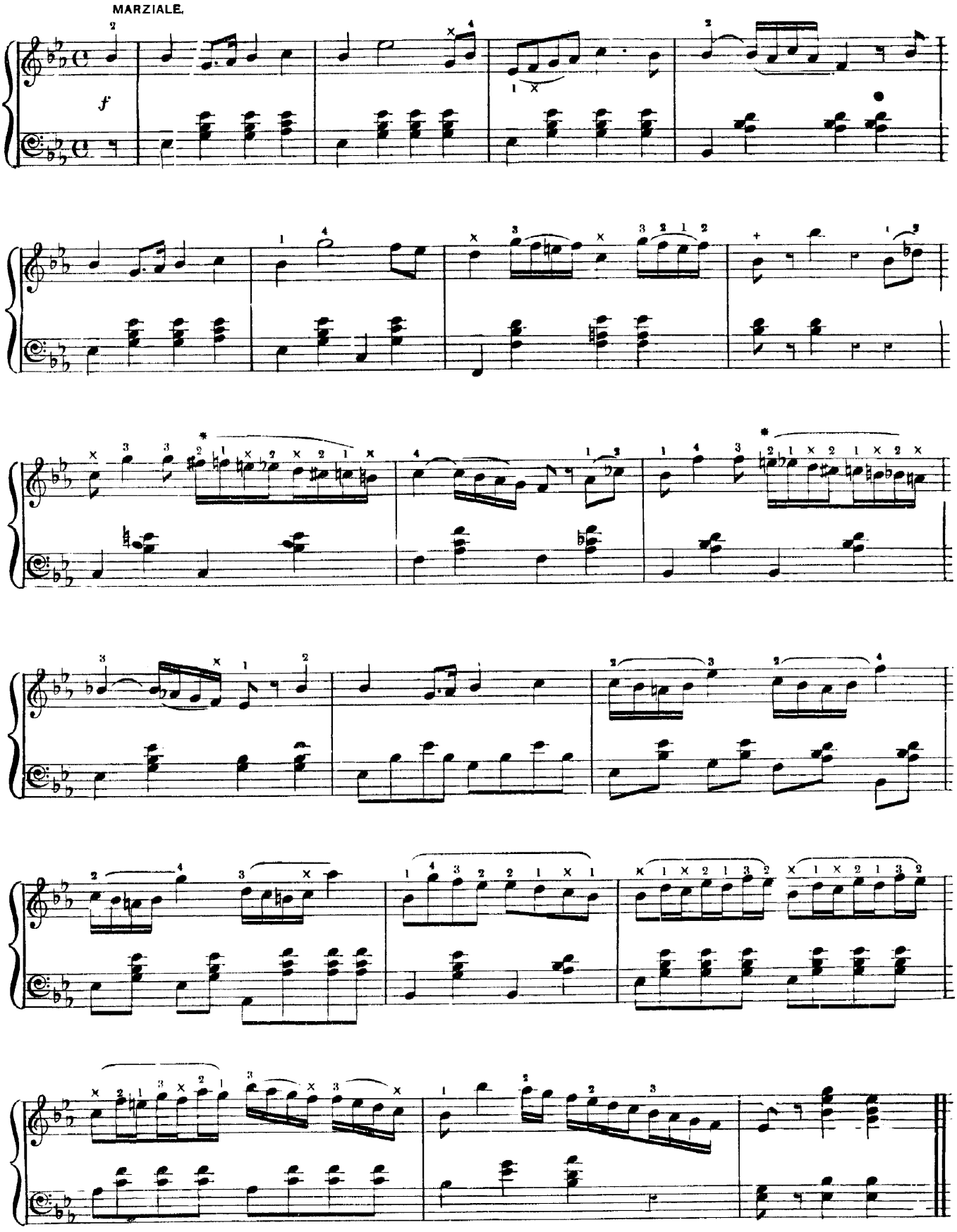
The "Demisemiquaver" is the next species of note after the Semiquaver. As its name implies, it is half the length of the Semiquaver, and is formed thus:— Its corresponding rest has three stems, or tails, like the note:—



No. 47. MAZURKA. SYDNEY SMITH.



No. 48. AIR FROM "NORMA." BELLINI.

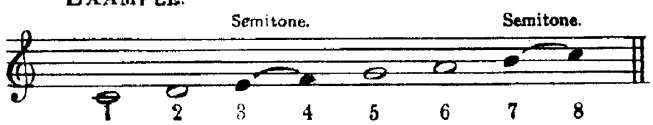


* A Scale which ascends or descends by Semitones, as this one does, is called a "Chromatic" Scale.

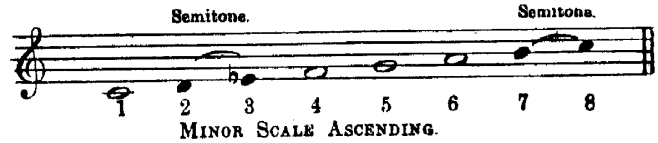
MINOR SCALES AND KEYS.

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

EXAMPLE.



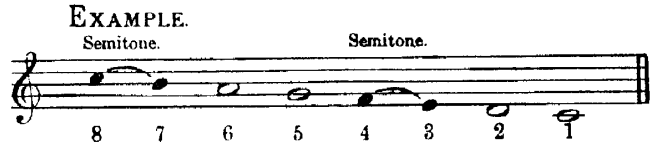
MAJOR SCALE ASCENDING



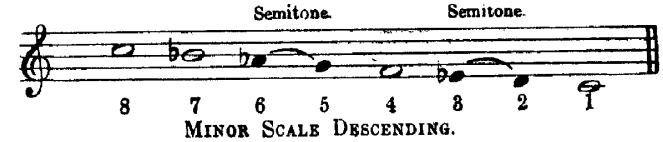
MINOR SCALE ASCENDING.

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

EXAMPLE.



MAJOR SCALE DESCENDING

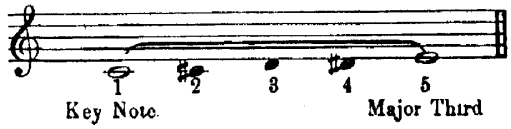


MINOR SCALE DESCENDING.

THE MAJOR AND MINOR THIRD

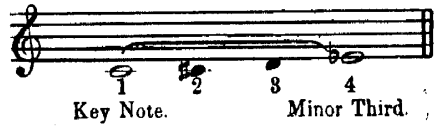
The Major Third of any key is 5 sounds from the key-note (both inclusive)

EXAMPLE, IN THE KEY OF C



Key Note. Major Third

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

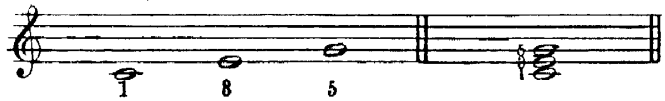


Key Note. Minor Third.

MAJOR AND MINOR CHORDS

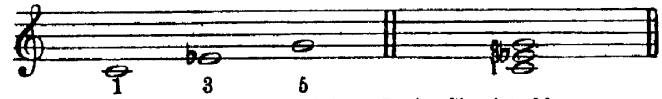
The "Third" of the key decides whether a chord or scale is Major or Minor. If the "Third" is Major, the chord or scale will be Major also; but if the "Third" is Minor, the chord or scale is consequently Minor. The Common Chord of any key consists of the 1st, 3rd, and 5th notes of the scale.

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



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

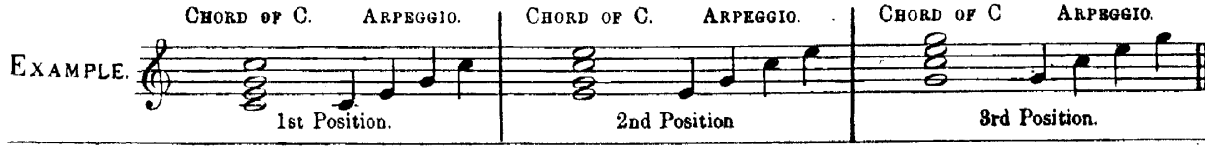
EXAMPLE, IN THE KEY OF C MINOR. CHORD OF C MINOR.



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

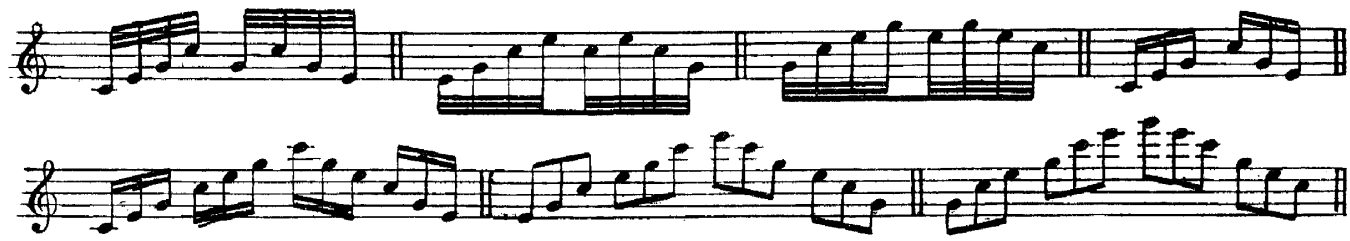
When the notes which form a chord are struck separately instead of altogether they are called Arpeggios

EXAMPLE.



1st Position. 2nd Position 3rd Position.

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

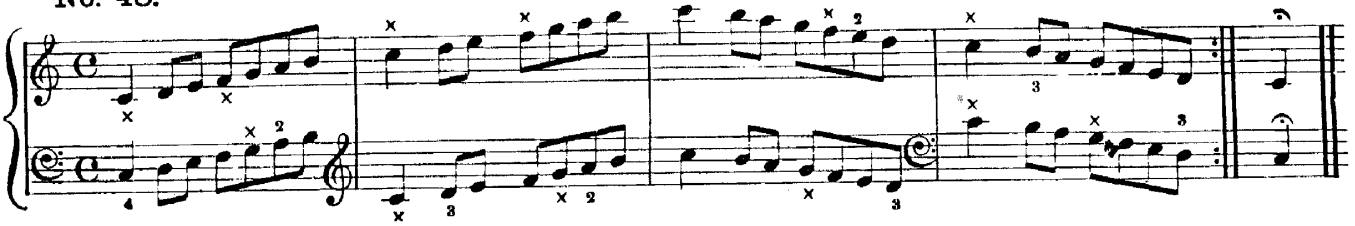


MAJOR SCALES AND THEIR RELATIVE MINORS.

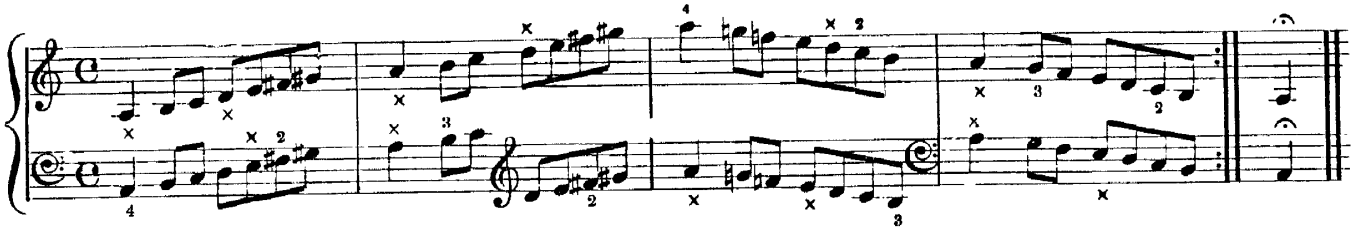
The relative Minor of any scale begins a Minor third lower than the Major scale. Thus, the relative Minor of the scale of C is A.

No. 48.

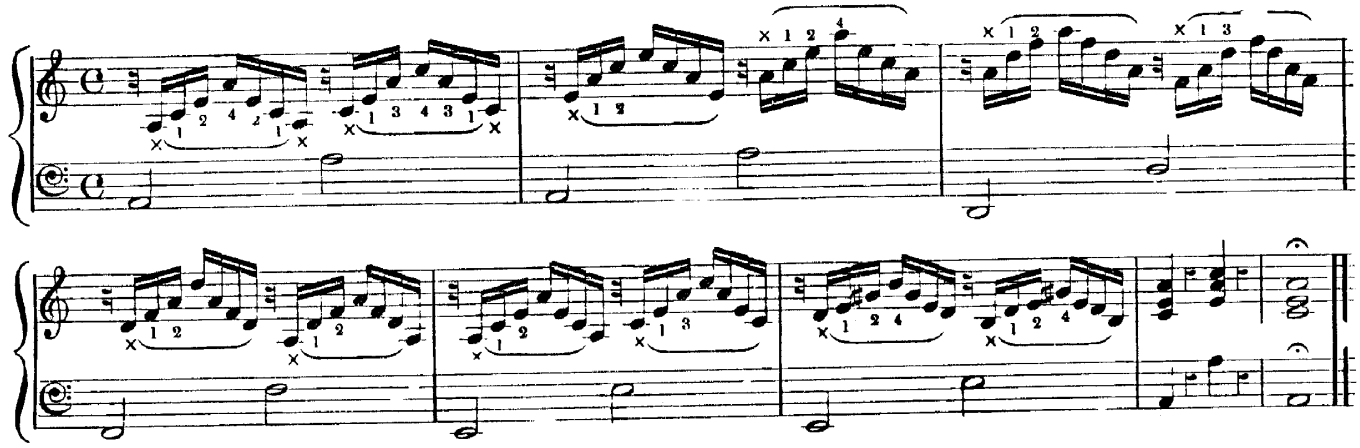
C MAJOR.



A MINOR.



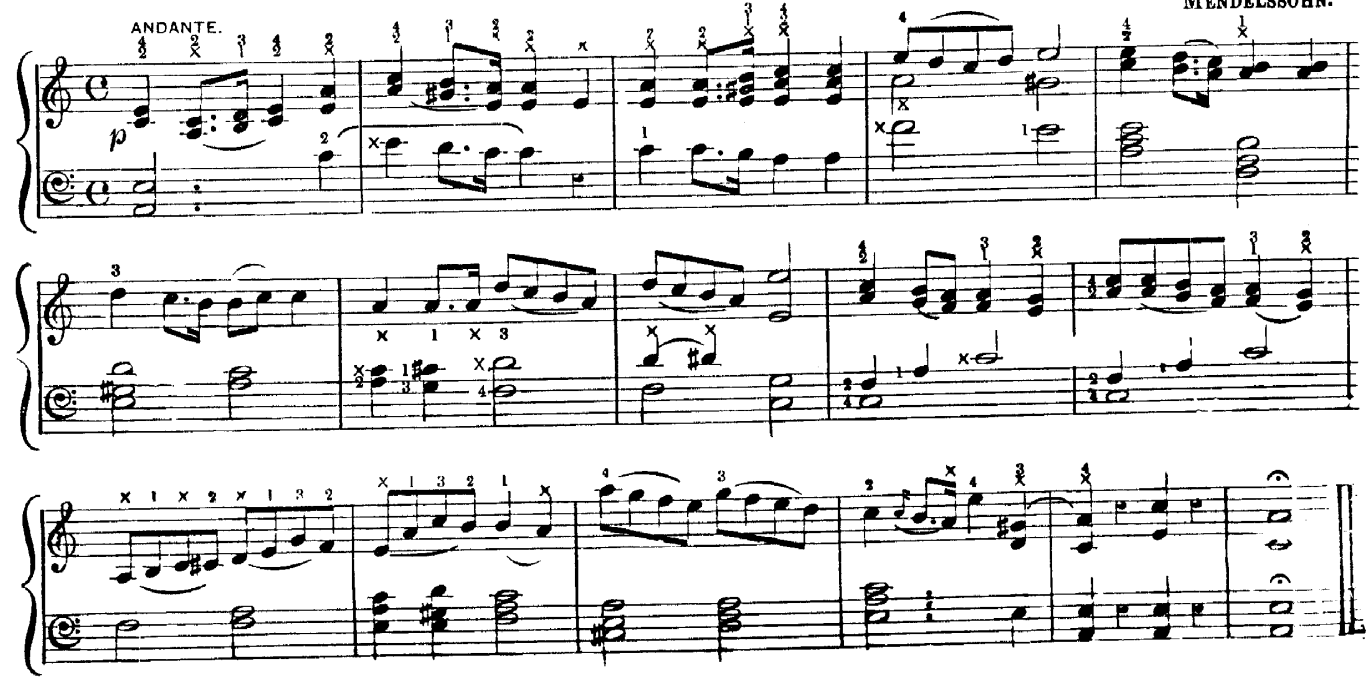
PRELUDE IN A MINOR.



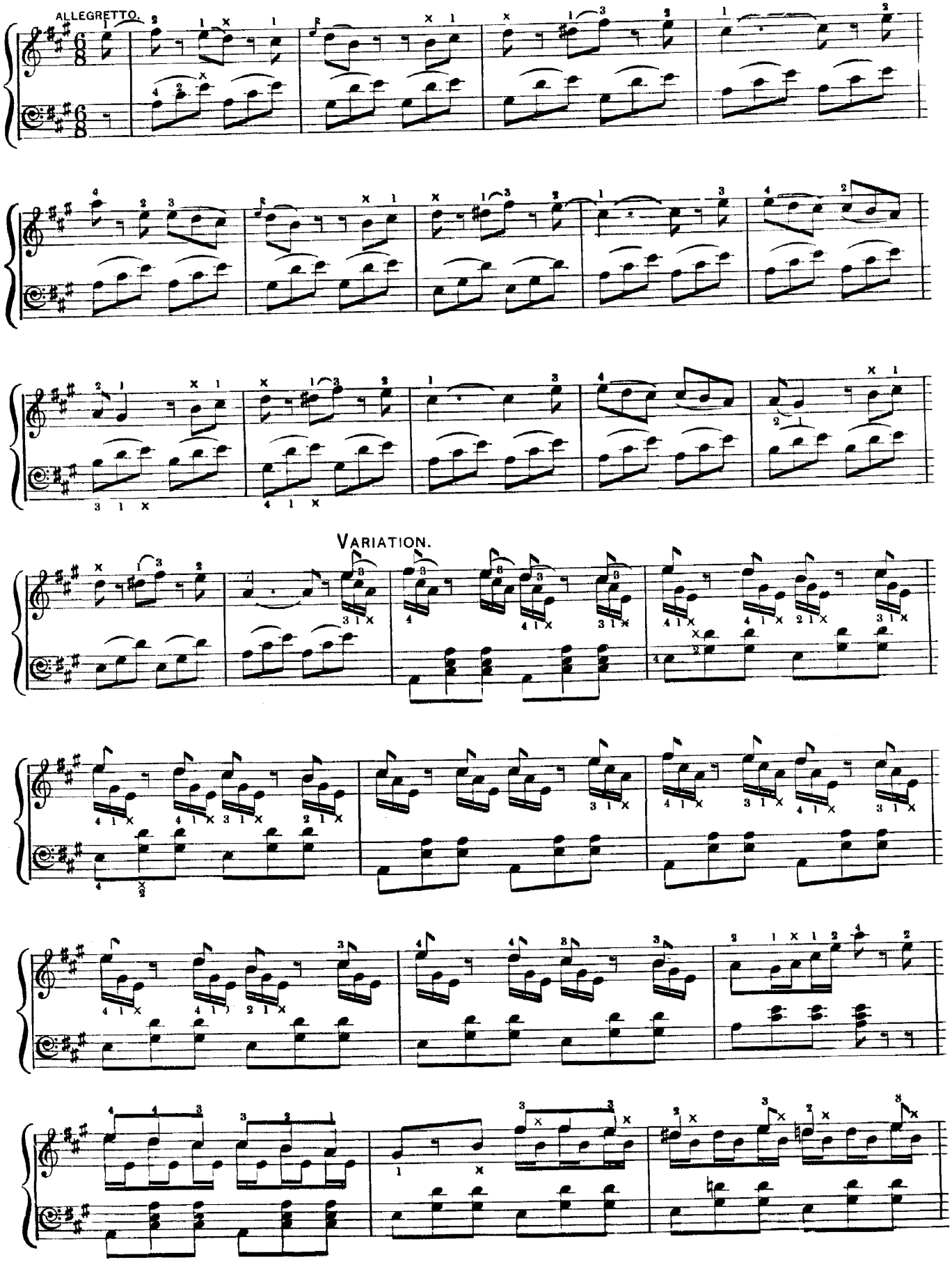
No. 49.

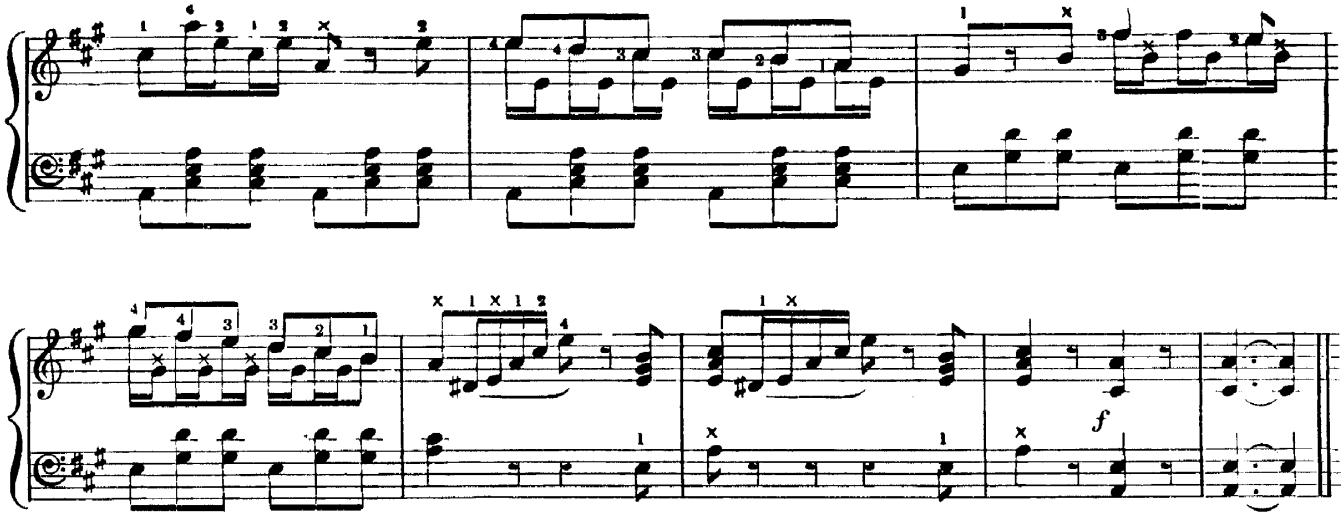
ANDANTE IN A MINOR.

MENDELSSOHN.



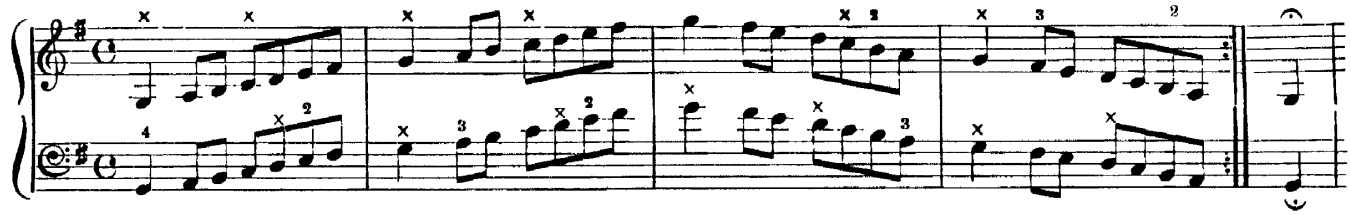
No. 50. THE CARNIVAL OF VENICE (Air and Variation). ITALIAN AIR.



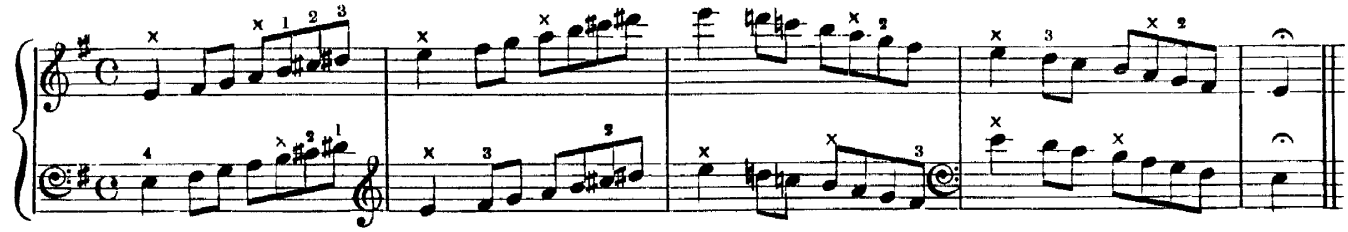


No. 51.

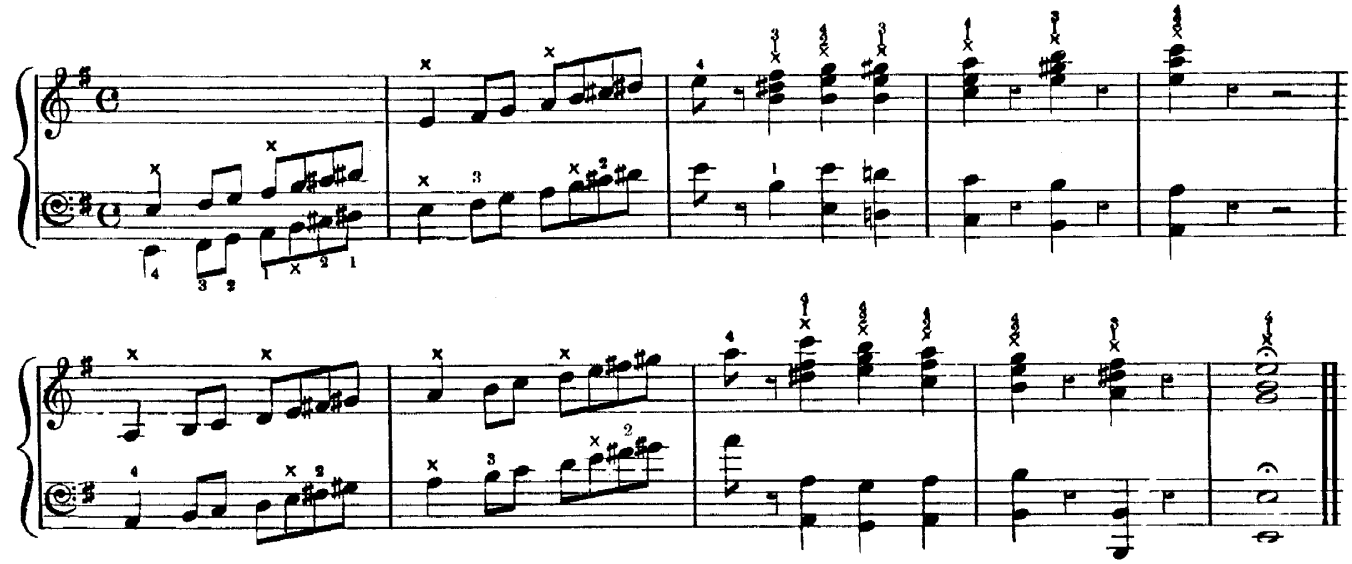
G MAJOR.



E MINOR.*

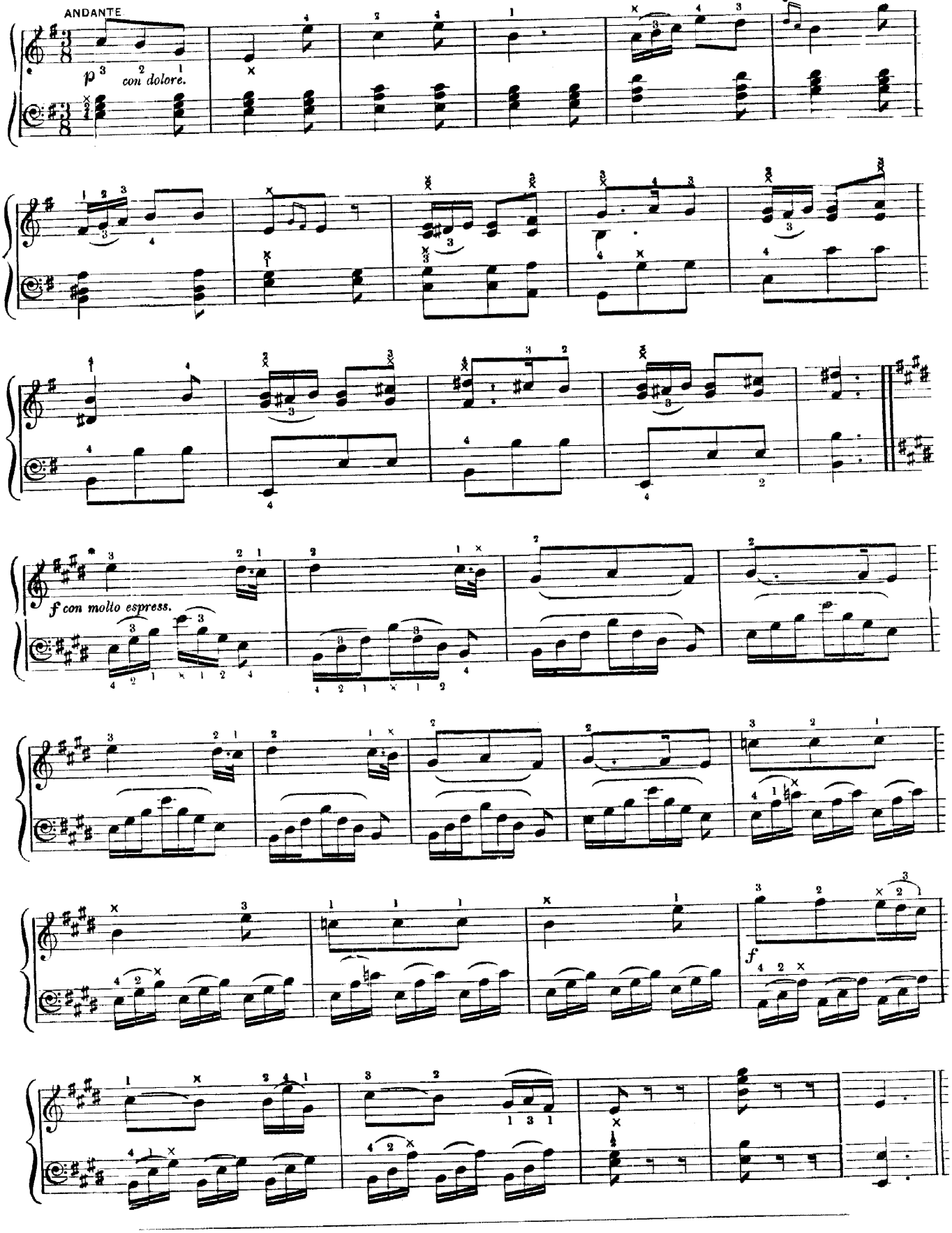


PRELUDE IN E MINOR.



* 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.

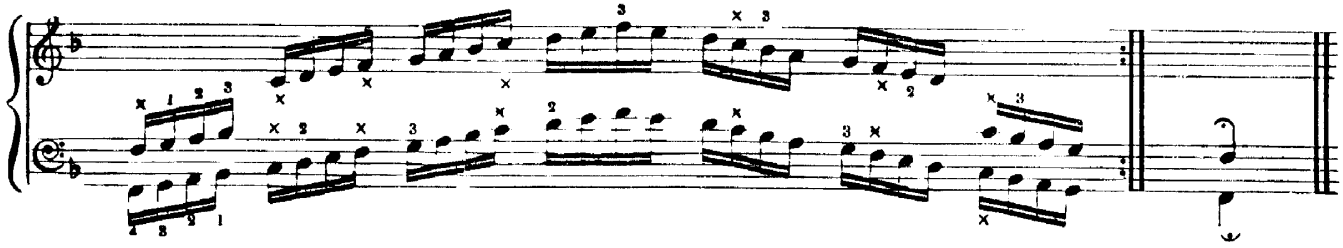
No. 52. **AH! FORS' È LUI ("TRAVIATA").** VERDI.



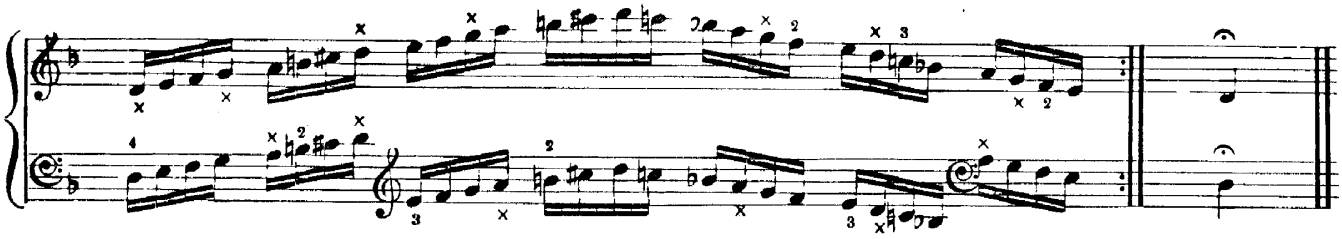
* Key of E Major, 4 sharps, F♯, C♯, G♯, and D♯.

No. 53.

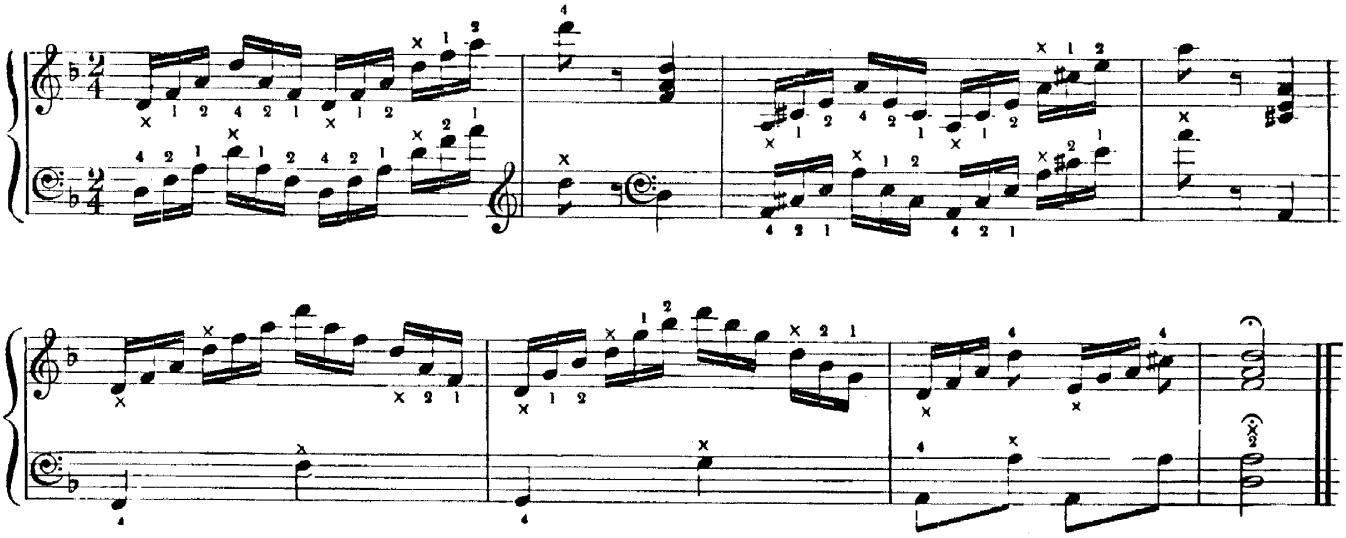
SCALE OF F MAJOR.



SCALE OF D MINOR.



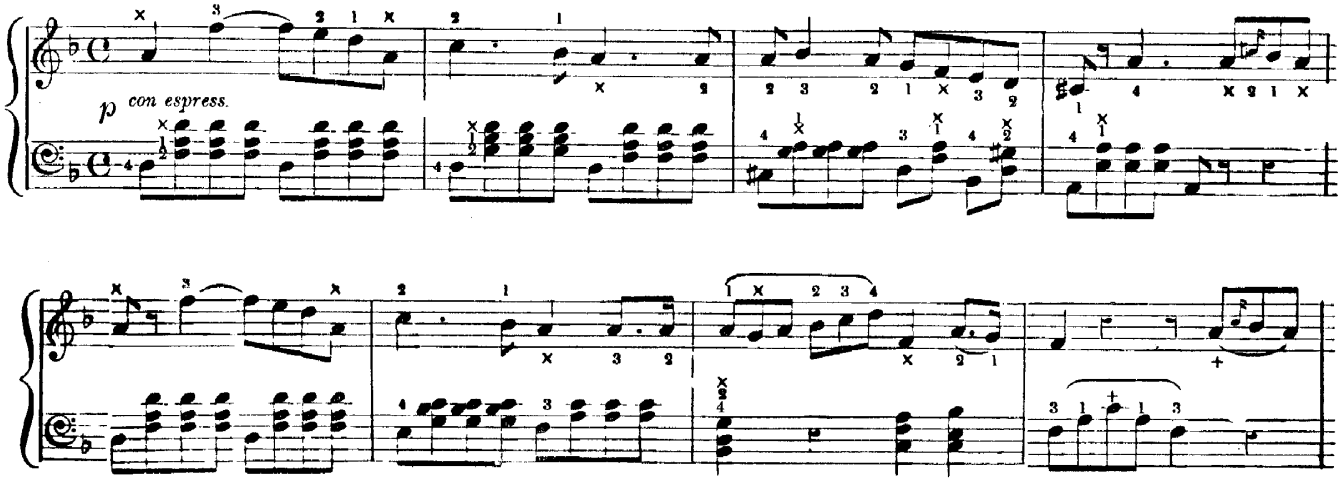
PRELUDE IN D MINOR.

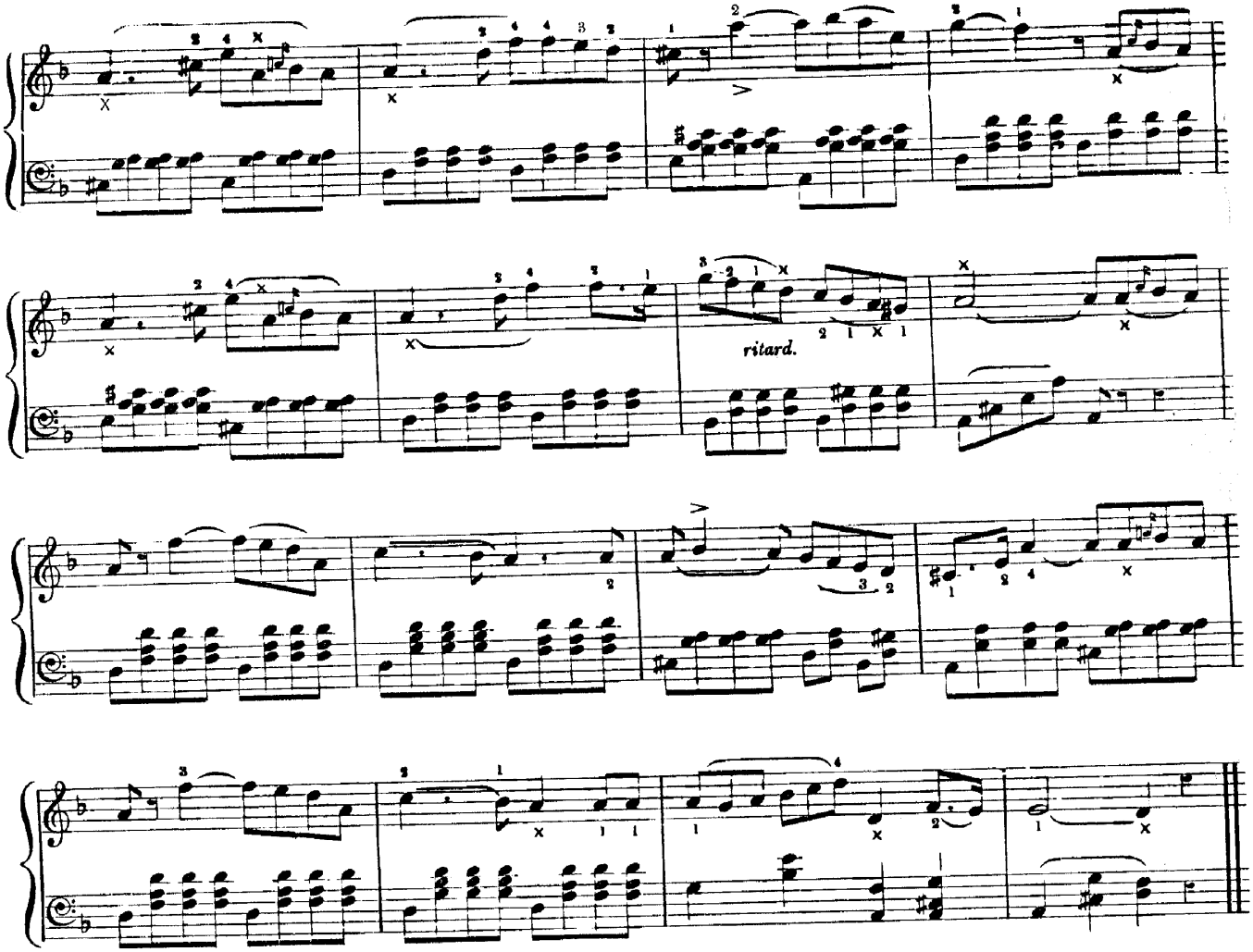


No. 54.

AIR IN D MINOR.

SYDNEY SMITH.





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.

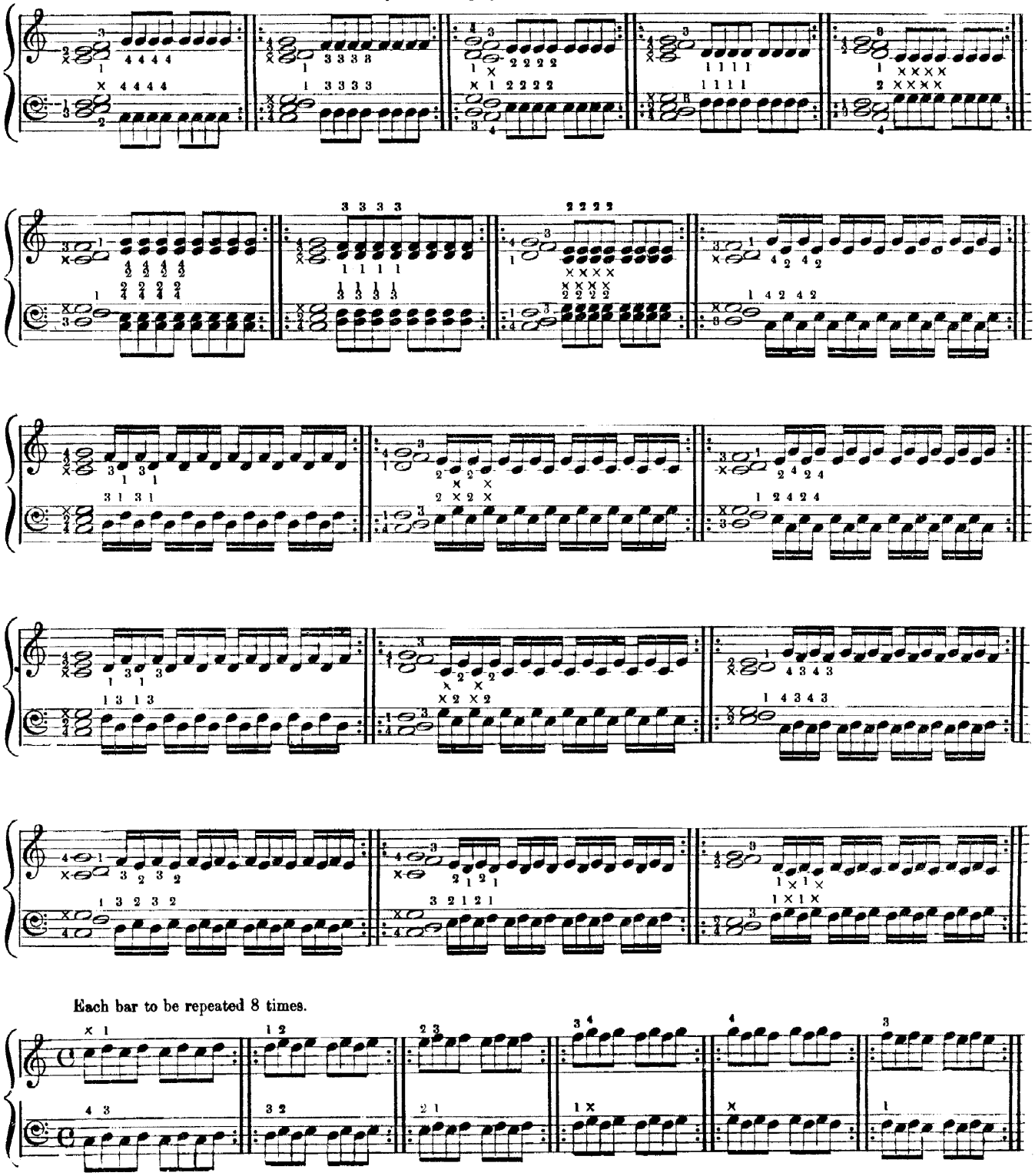
KEYS WITH FLATS FOR THEIR SIGNATURES.						
F Major.	B♭ Major.	E♭ Major.	A♭ Major.	D♭ Major.	G♭ Major.	C♭ Major.
One Flat.	Two Flats.	Three Flats.	Four Flats.	Five Flats.	Six Flats.	Seven Flats.
D Minor.	G Minor.	C Minor.	F Minor.	B♭ Minor.	E♭ Minor.	A♭ Minor.

PART THE SECOND.

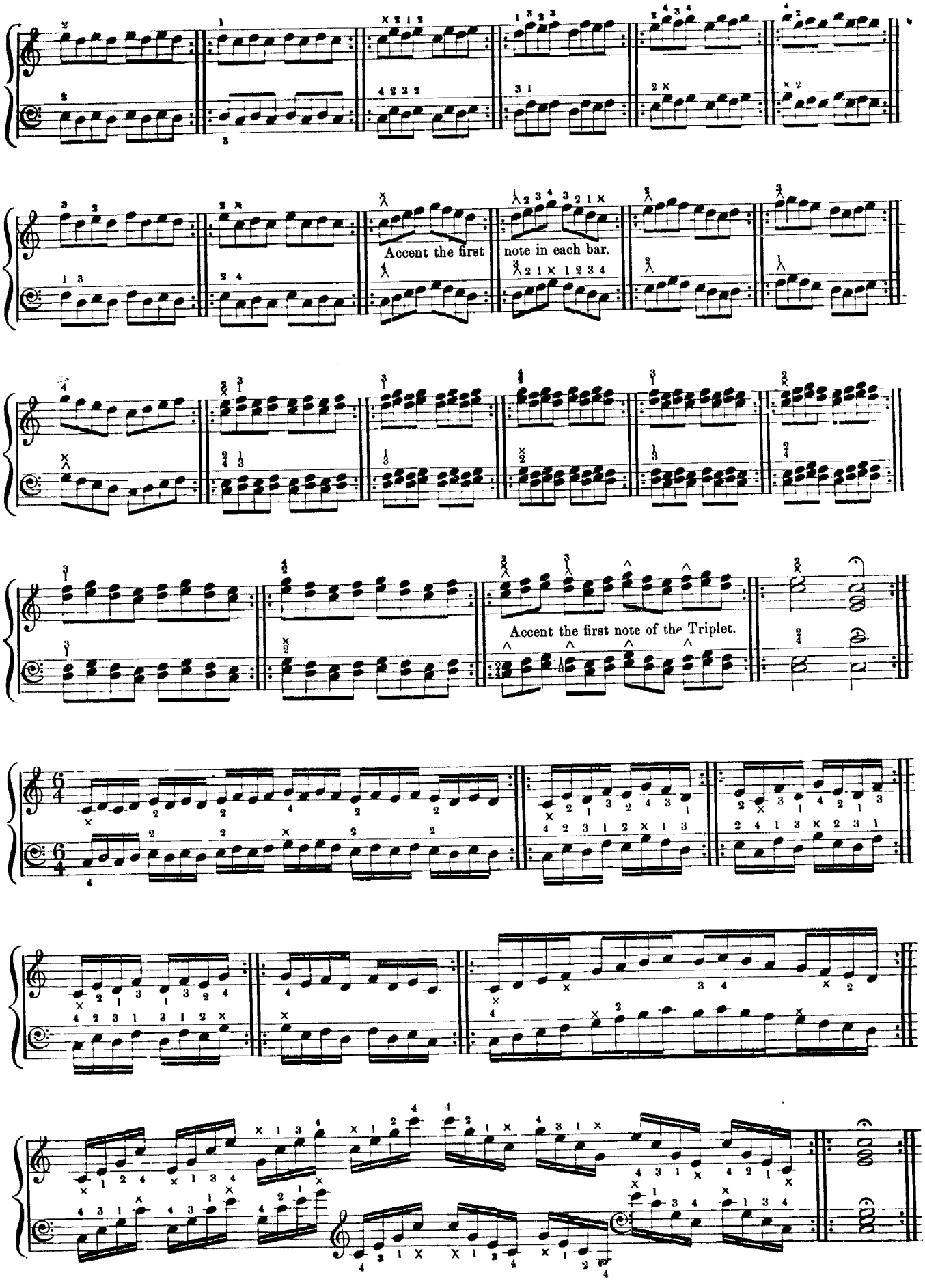
EXERCISES.

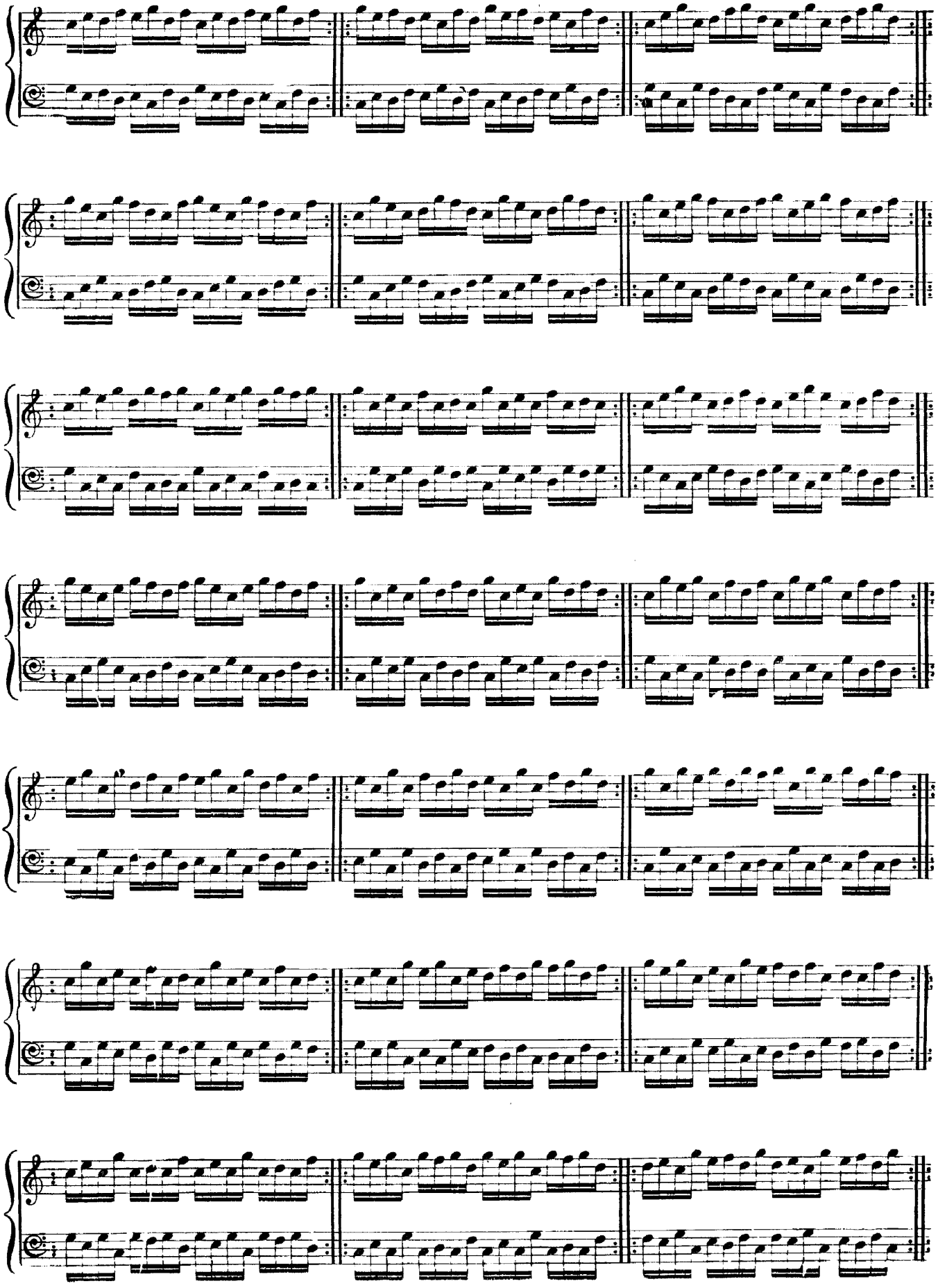
These Exercises are specially adapted for giving independence to the fingers.

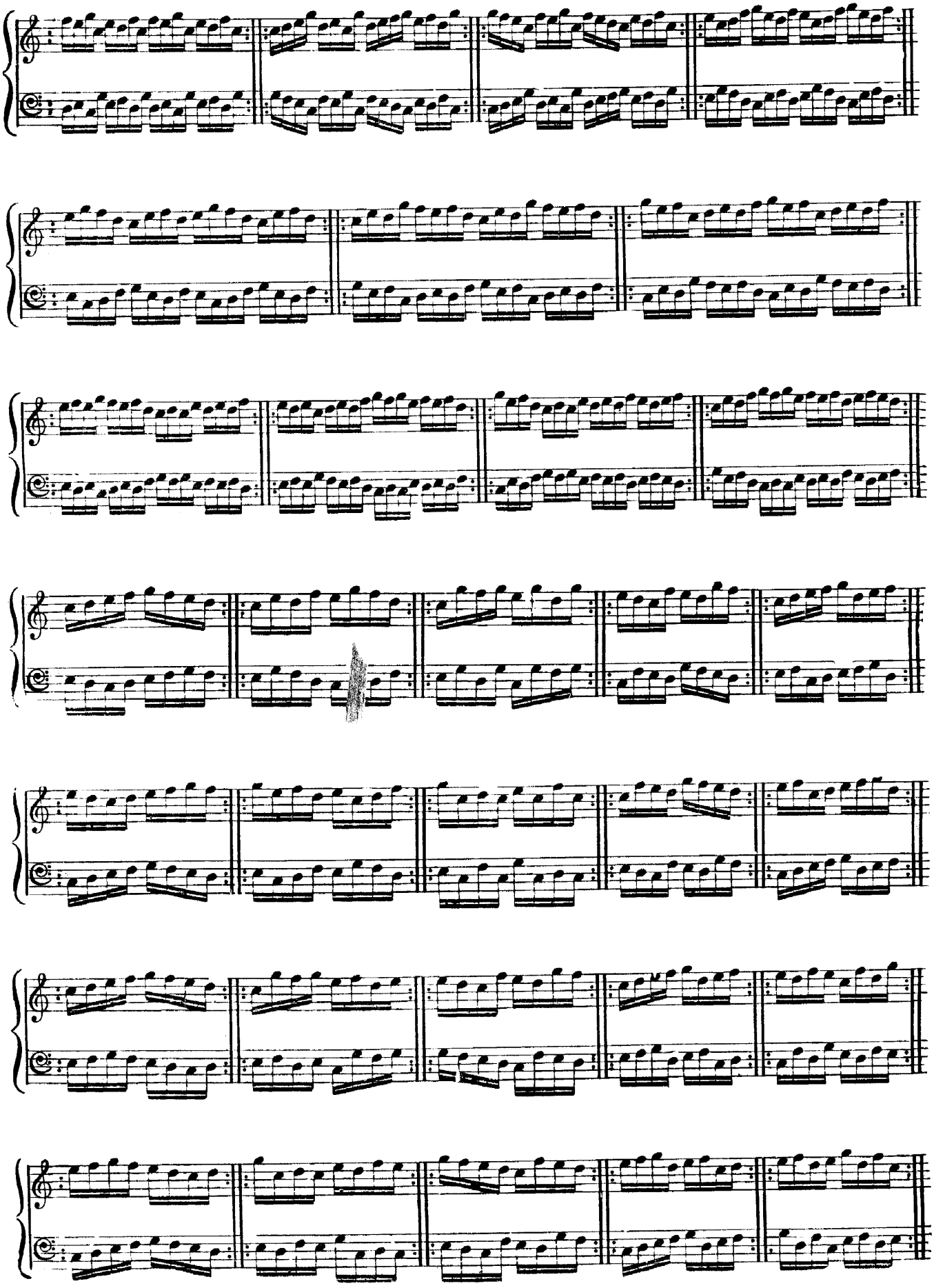
The semibreves must be held down while the quavers are played.

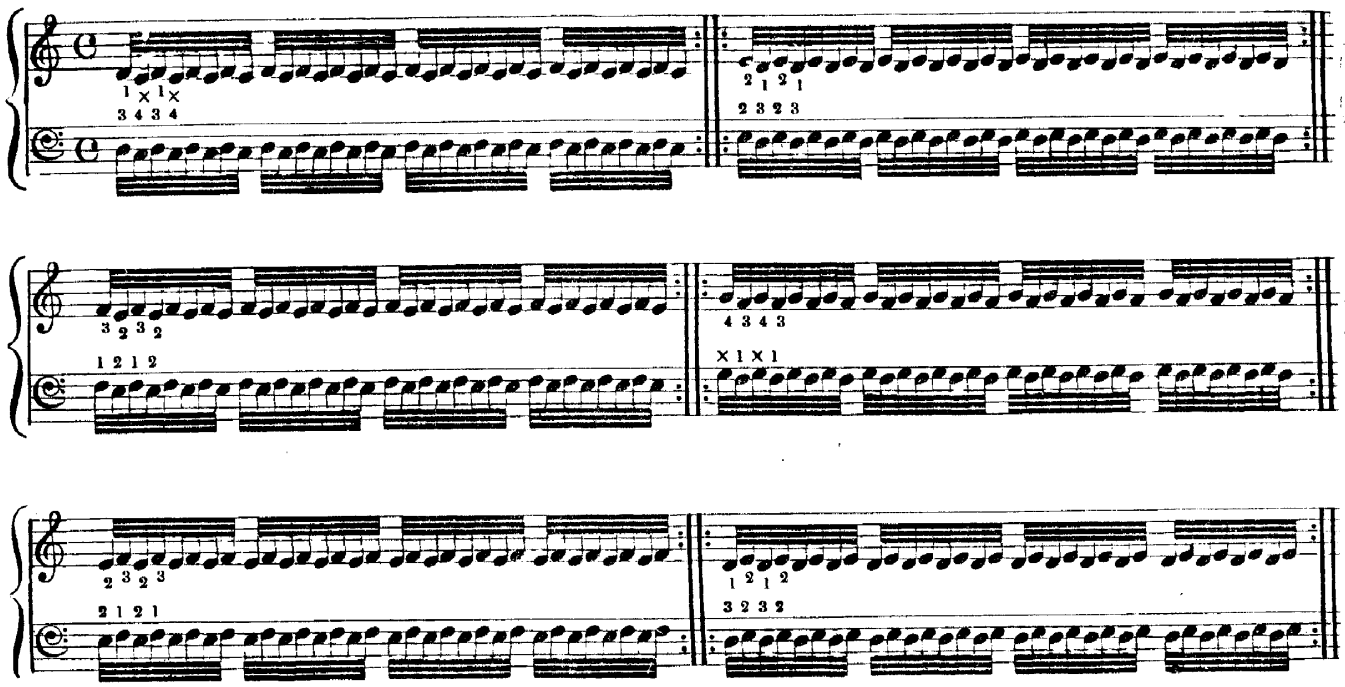


Each bar to be repeated 8 times.

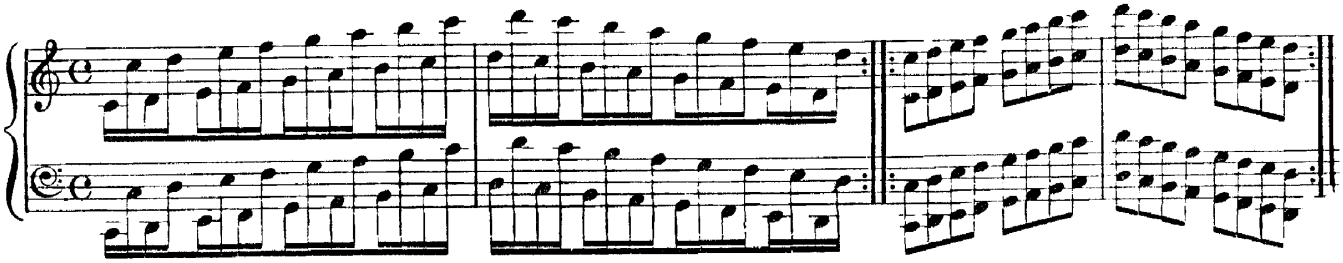

Accent the first note in each bar.
Accent the first note of the Triplet.



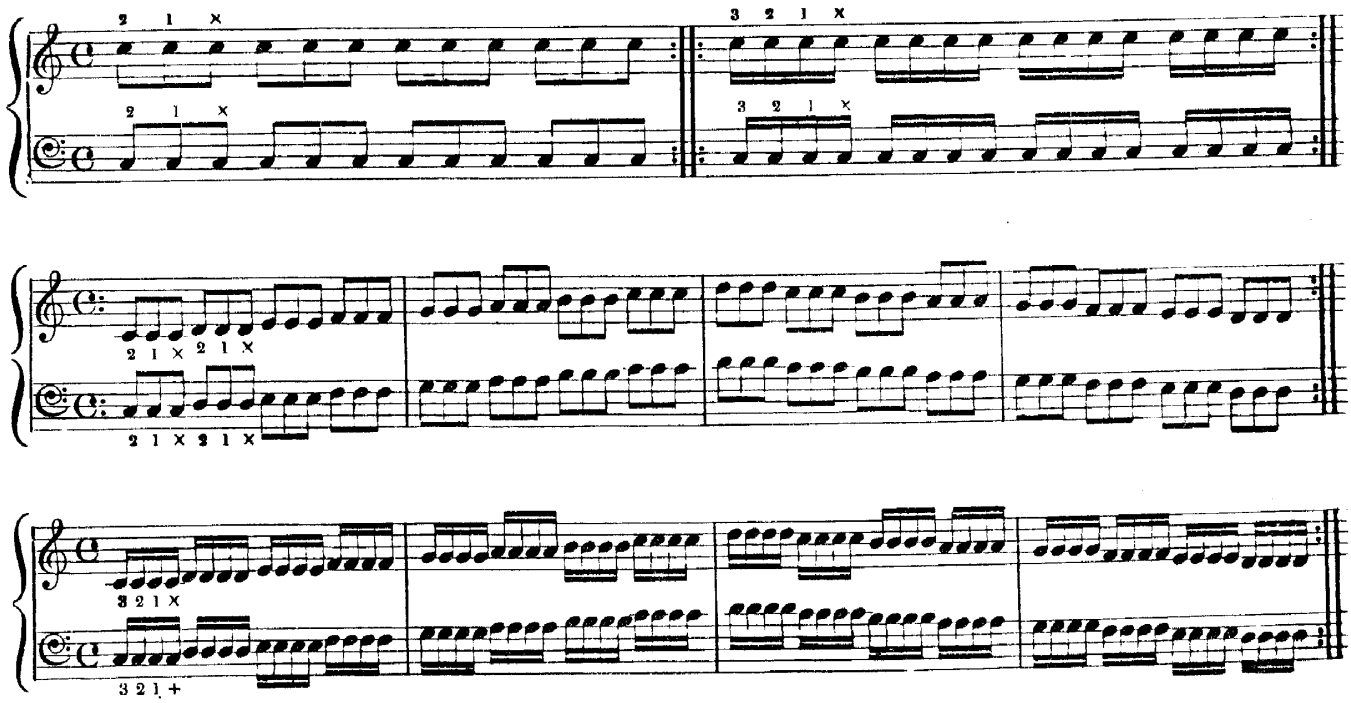


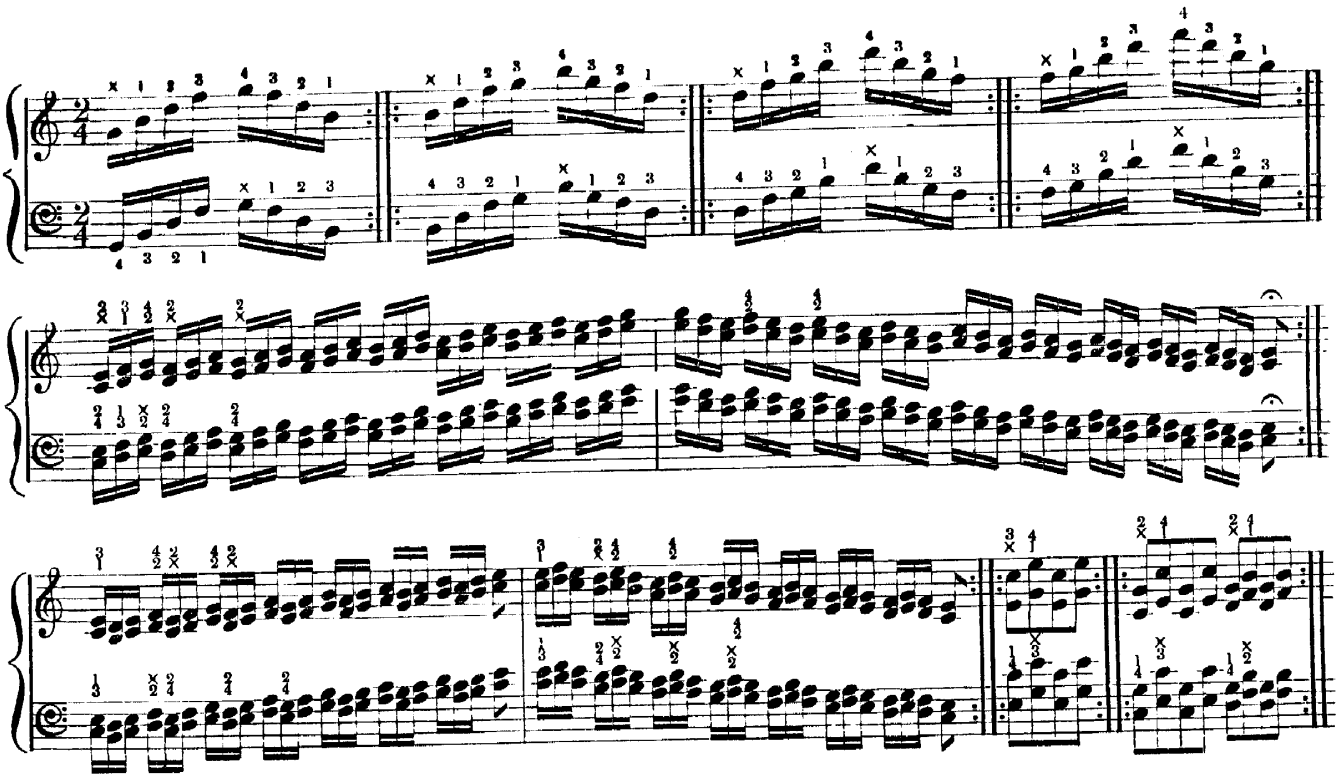


OCTAVES.

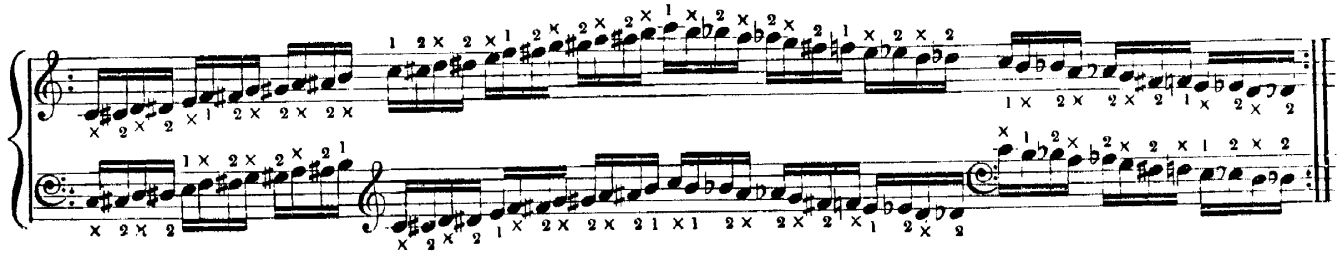


REPETITION NOTES.



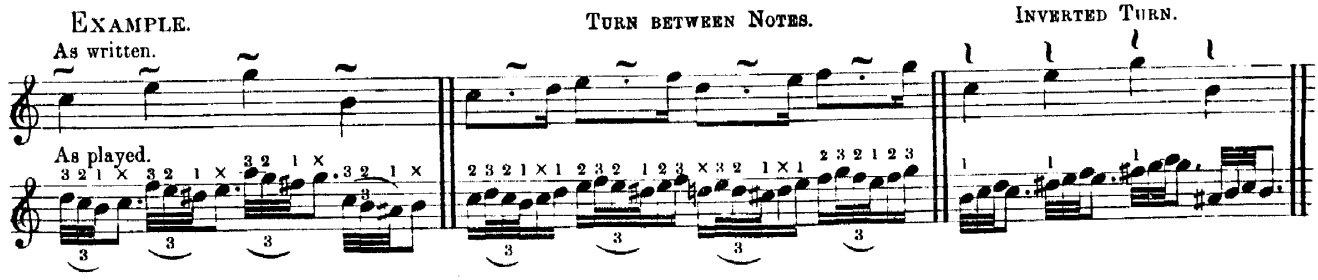


CHROMATIC SCALE.



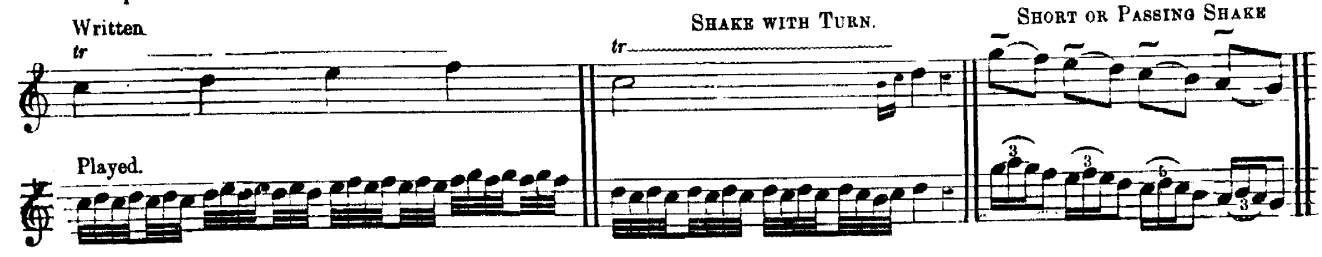
THE TURN.

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.



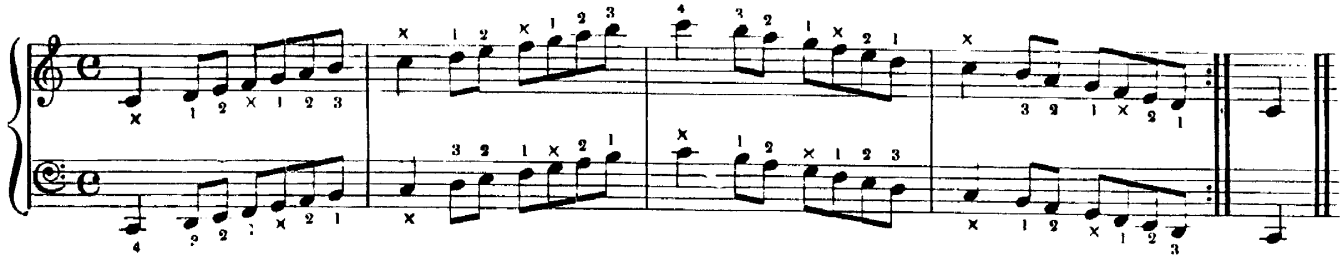
THE SHAKE.

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.

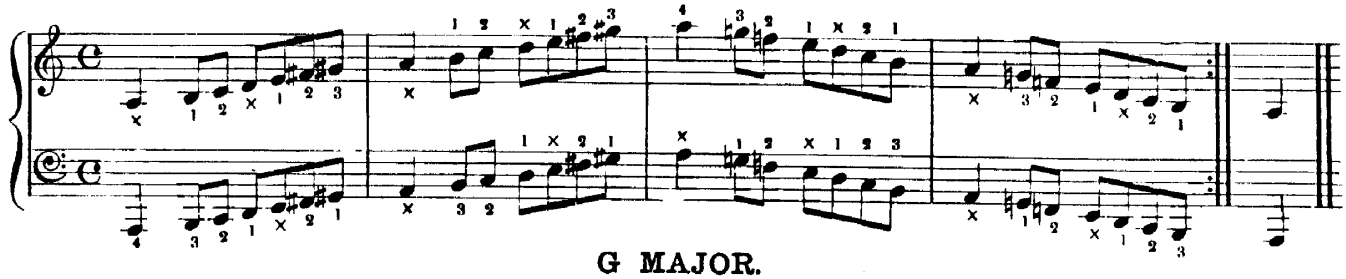


THE MAJOR SCALES WITH THEIR RELATIVE MINORS.

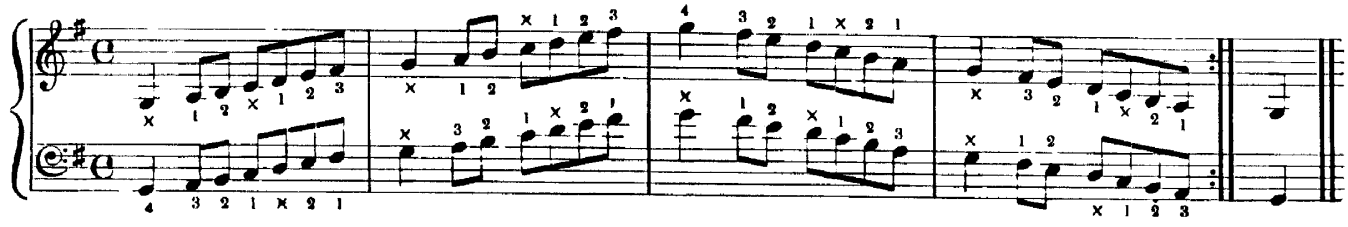
C MAJOR.



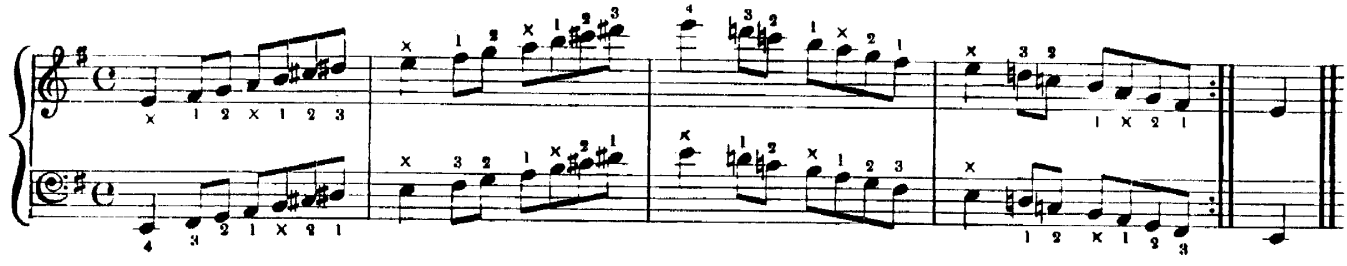
A MINOR.



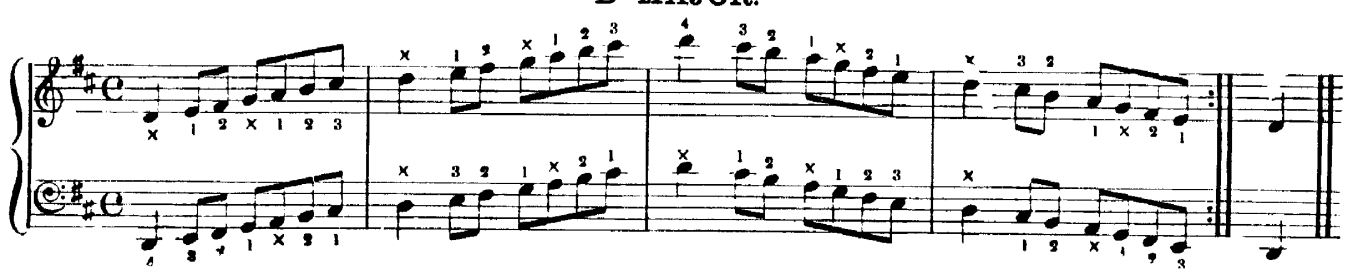
G MAJOR.



E MINOR.



D MAJOR.



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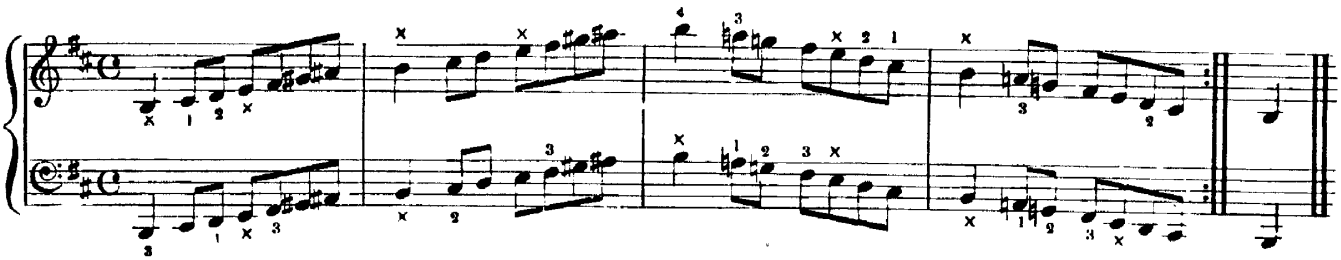
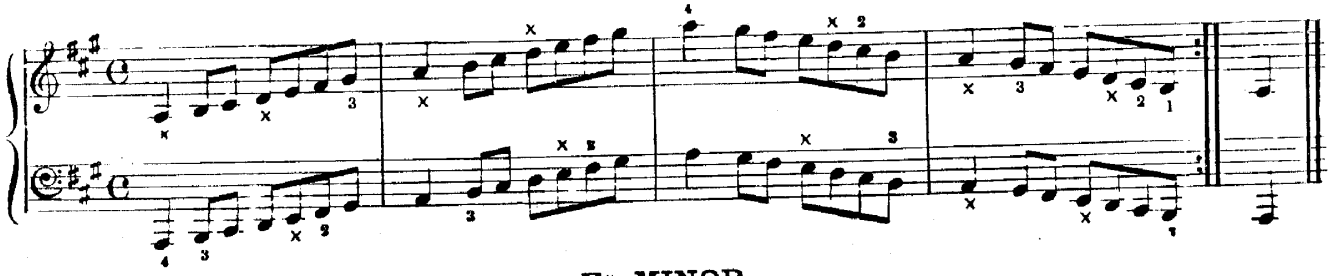


The Scales must be played many times over. The last note is only to be played at the finish.

A MAJOR.



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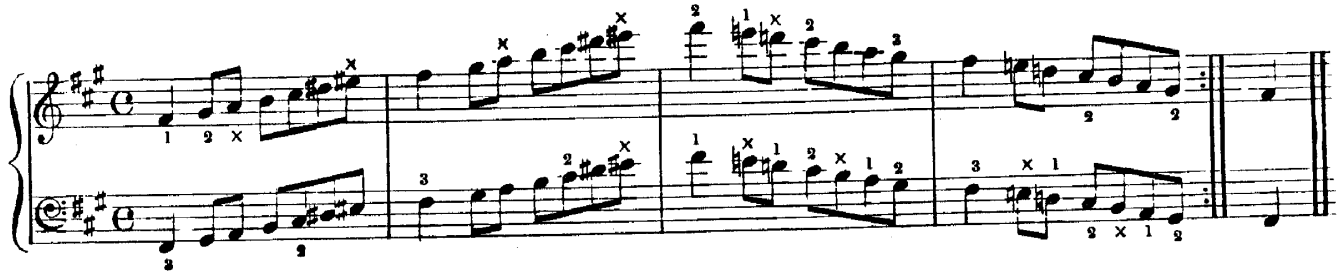

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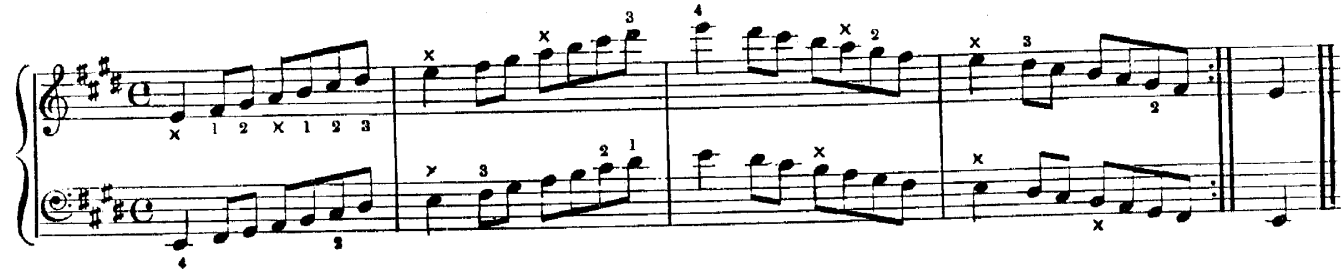

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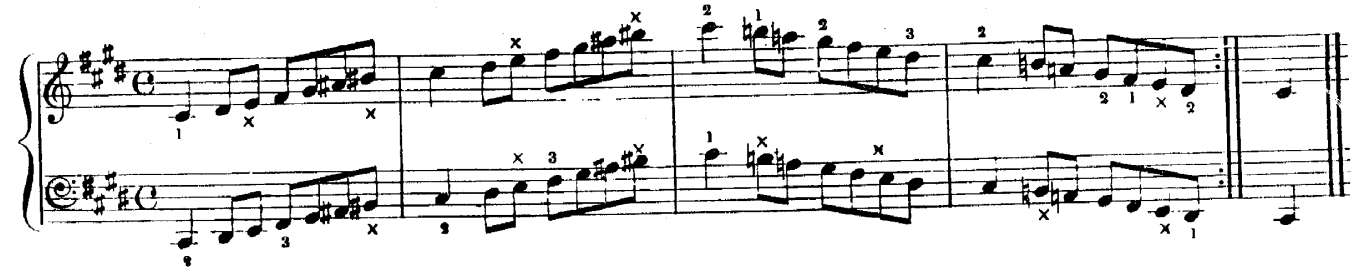

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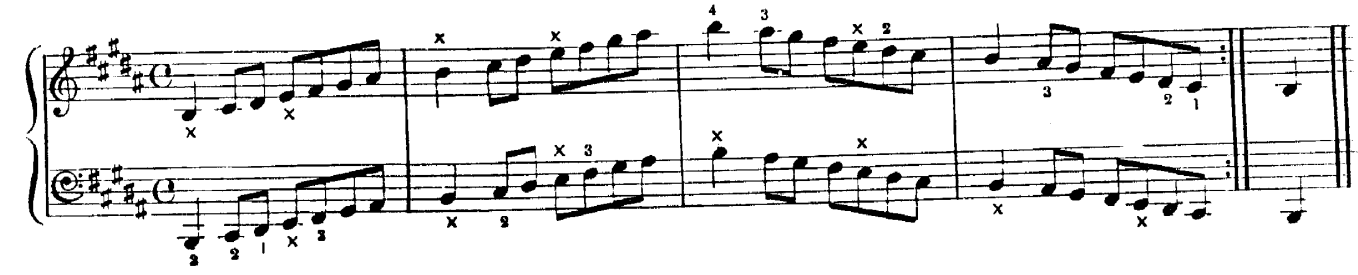

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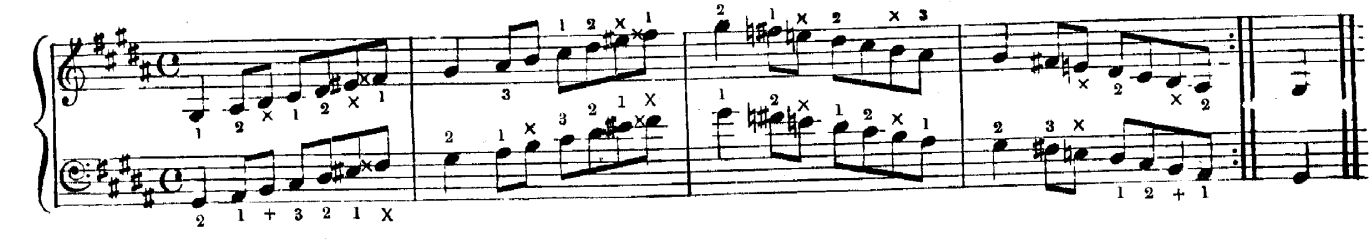

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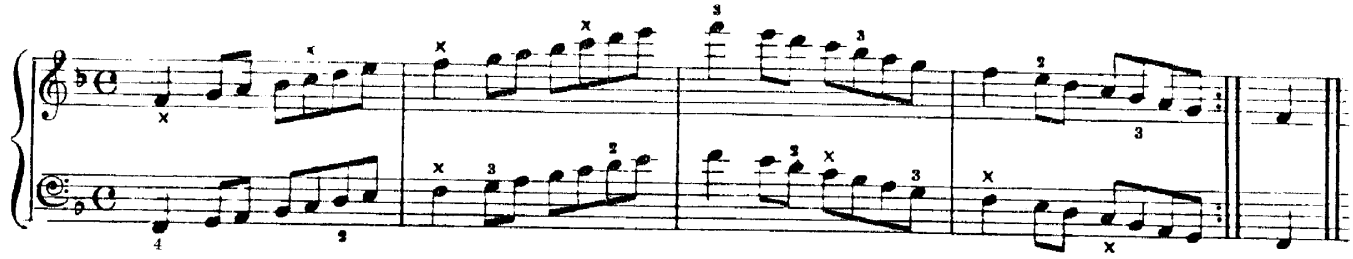

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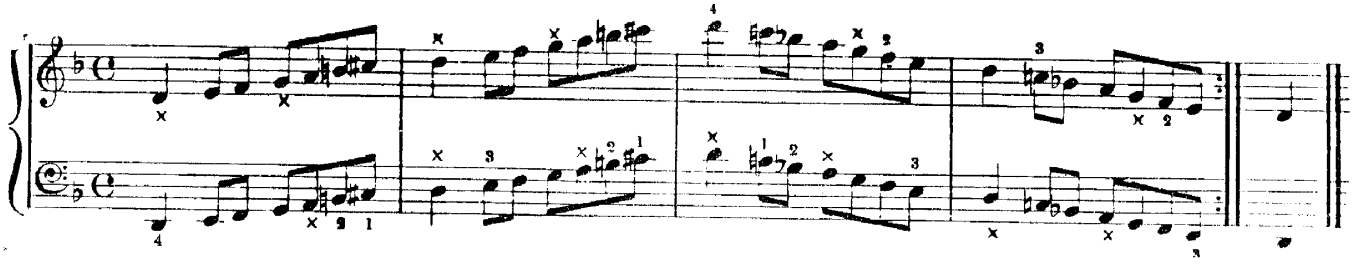

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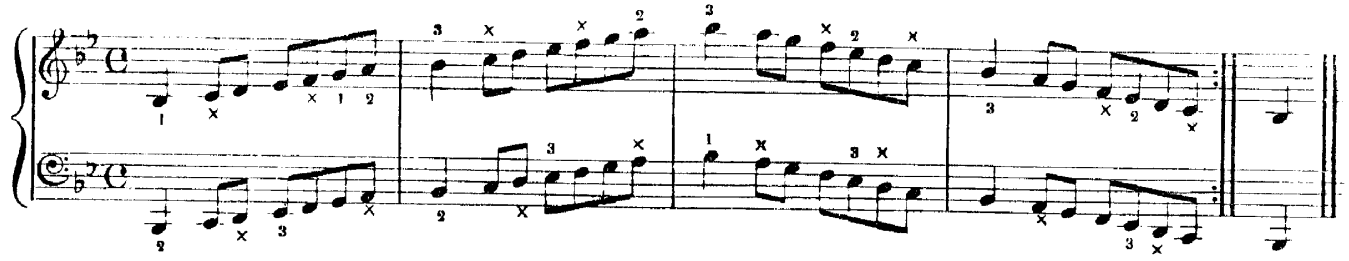

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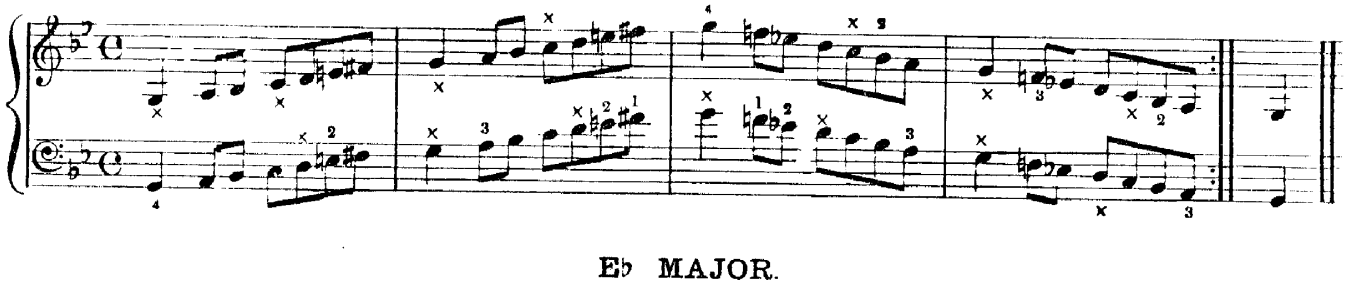

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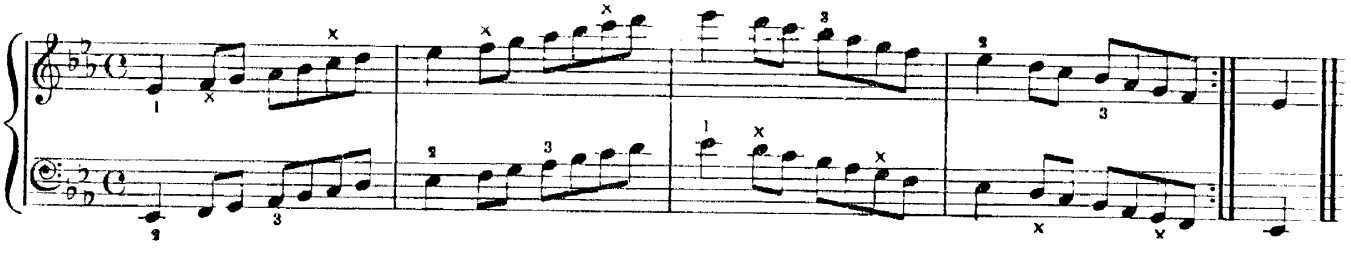

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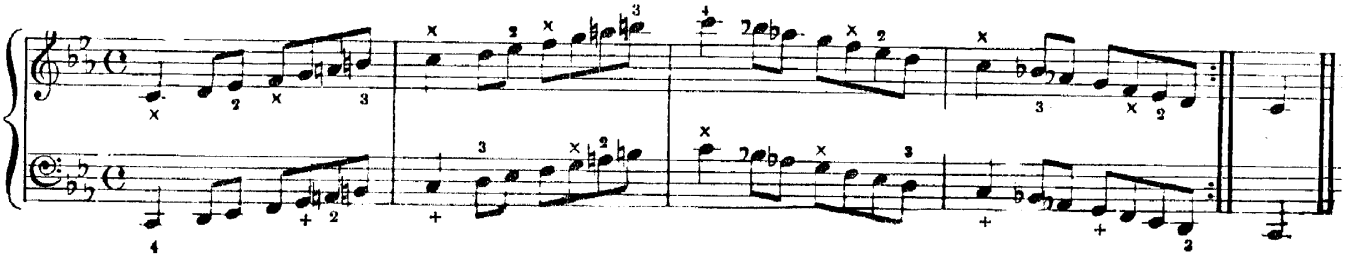

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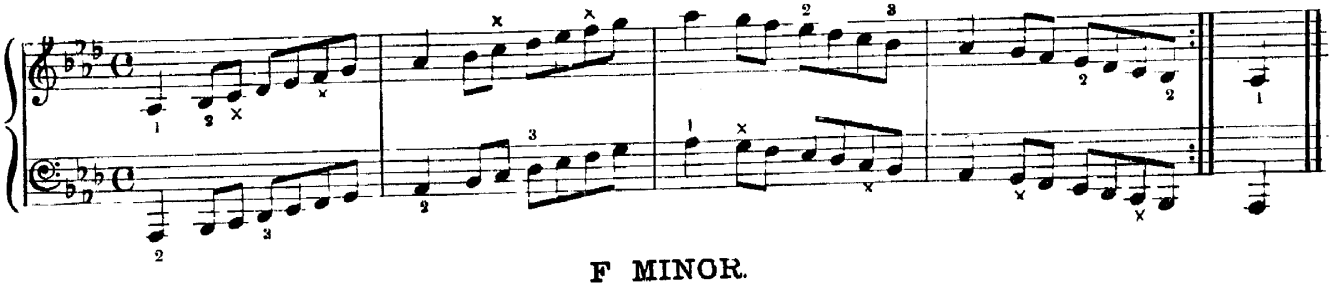

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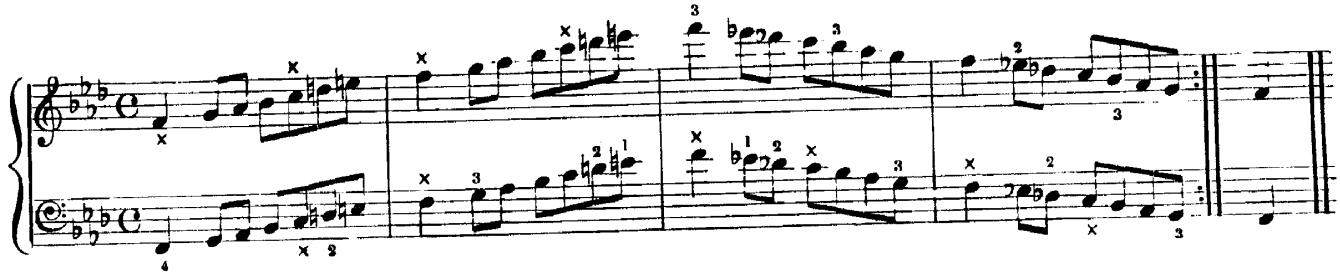

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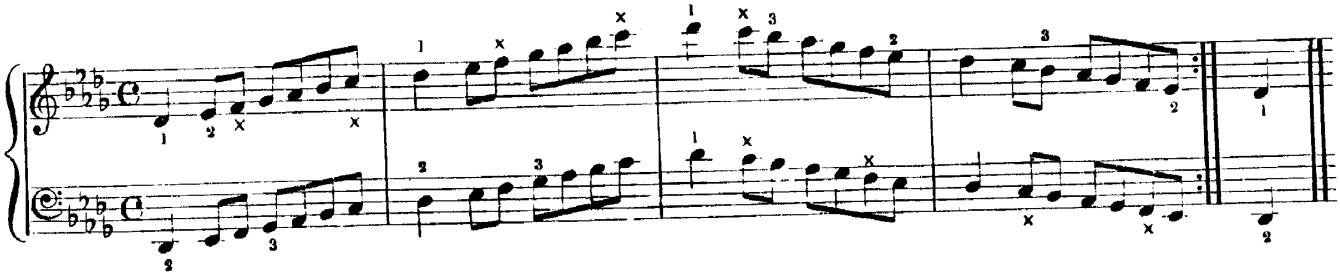

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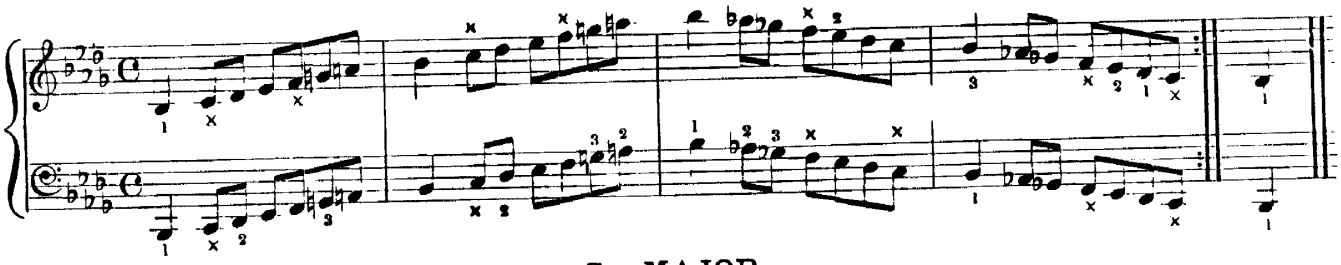

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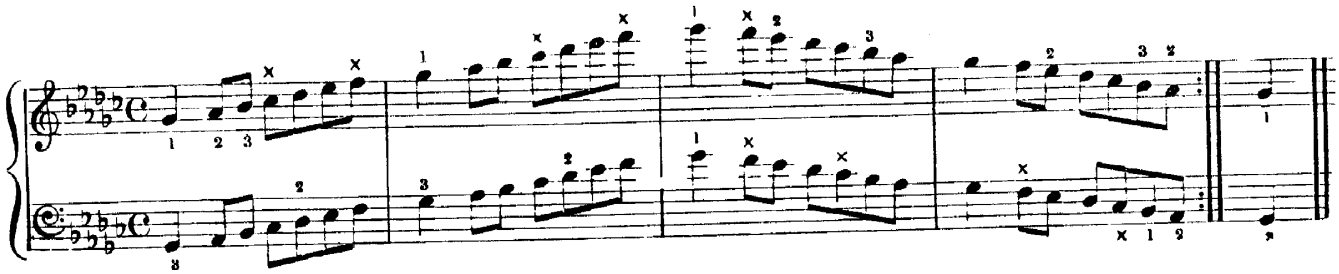

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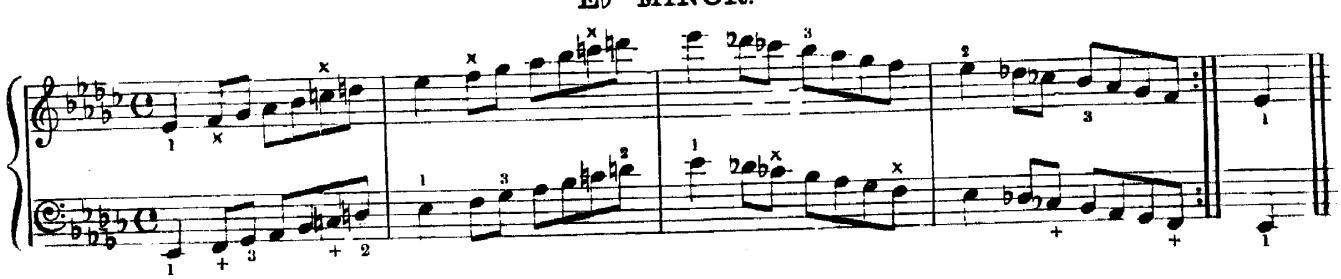
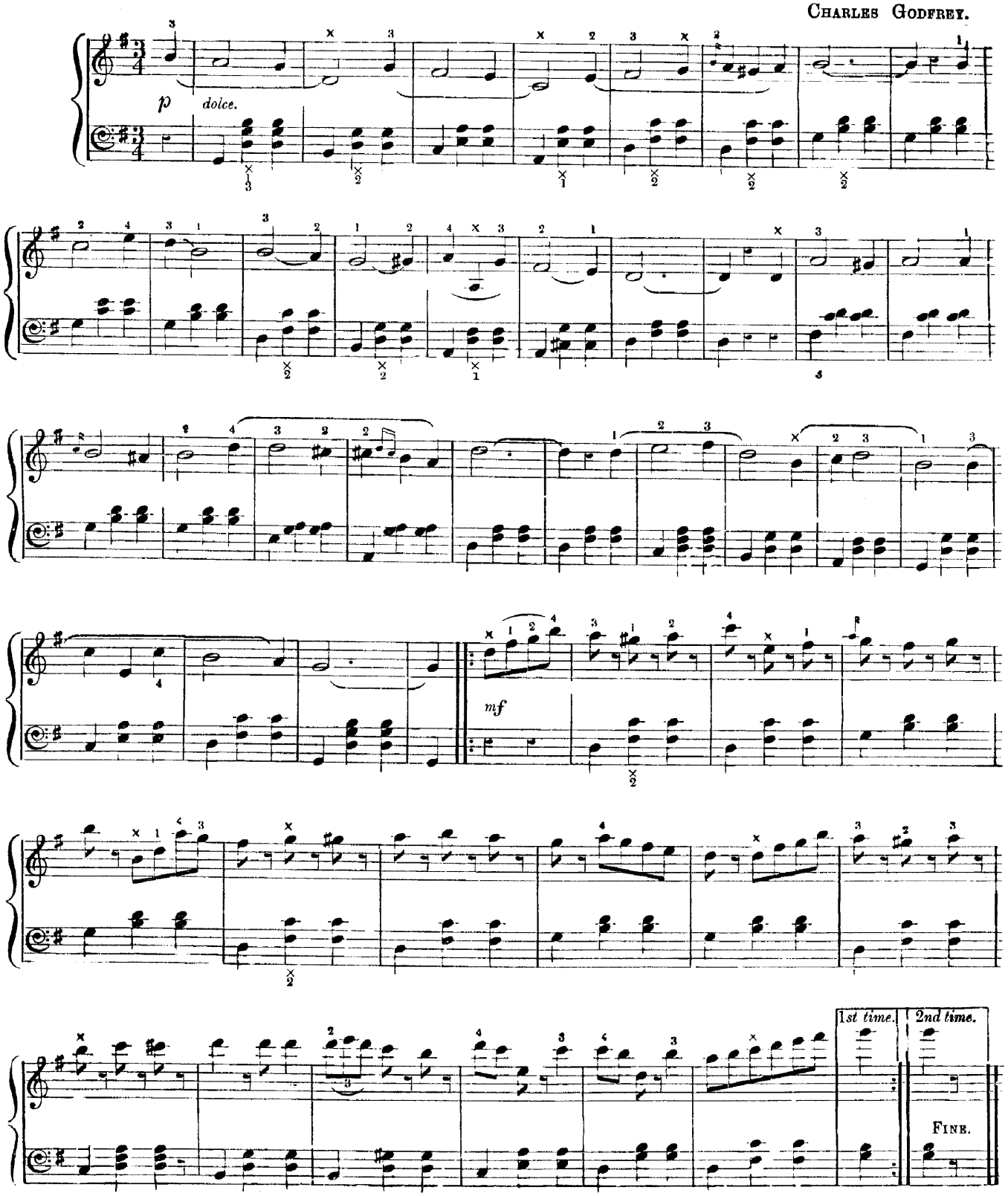


APPENDIX.

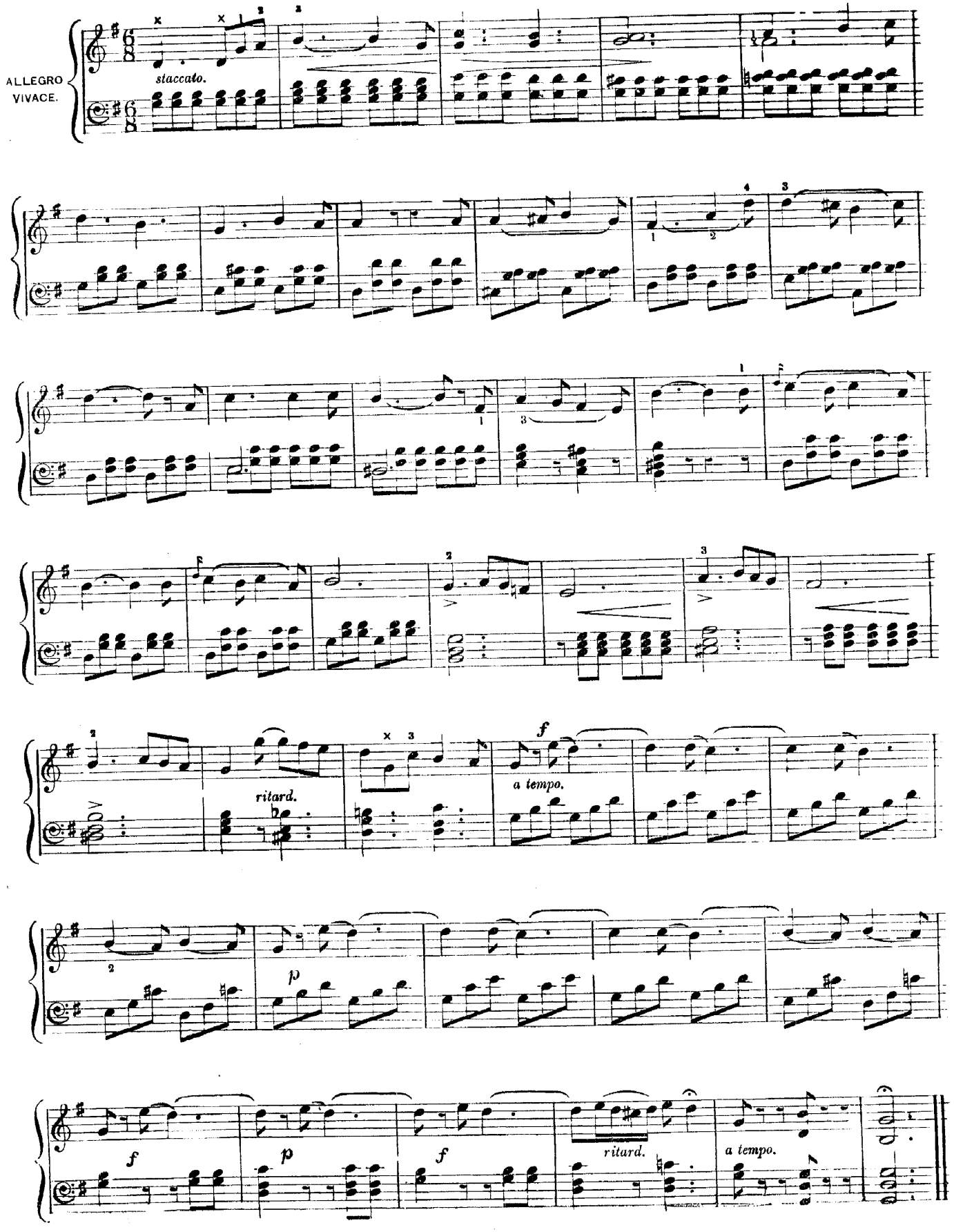
BLUSH ROSE WALTZ.

CHARLES GODFREY.

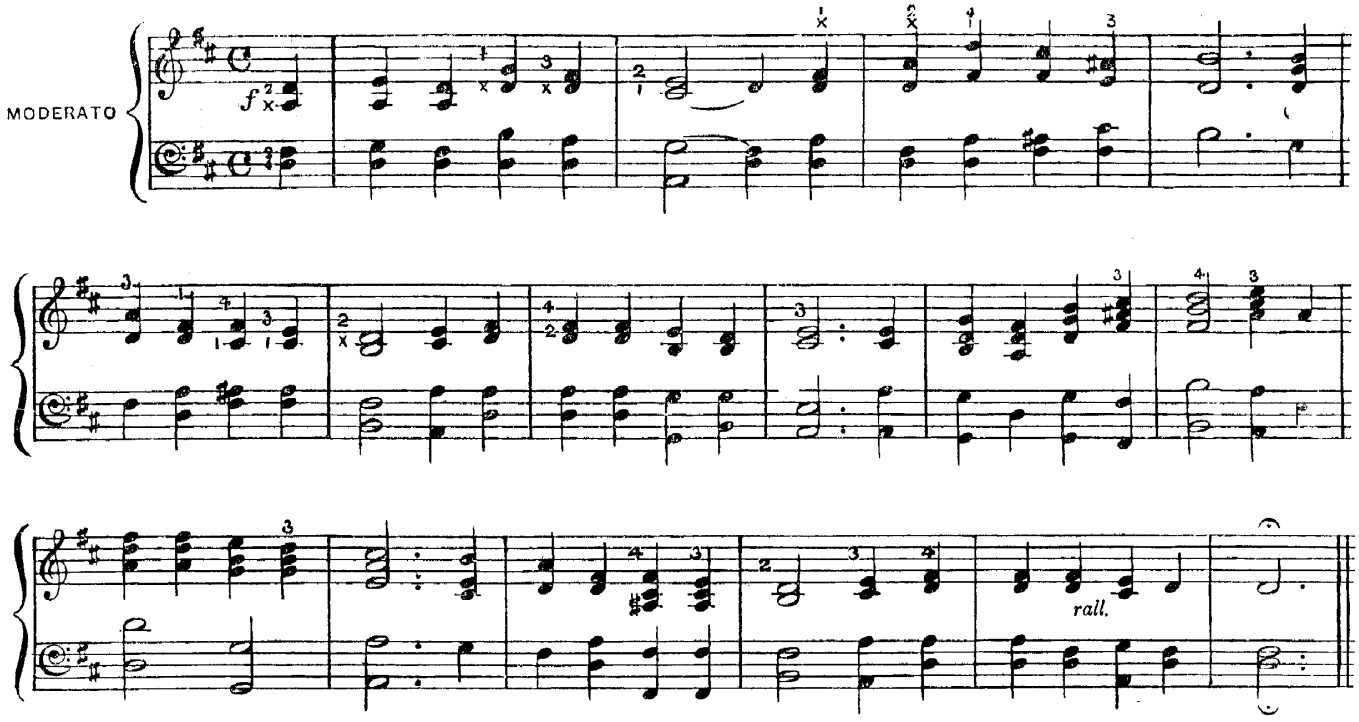


SING, BIRDIE, SING.

W. Ganz

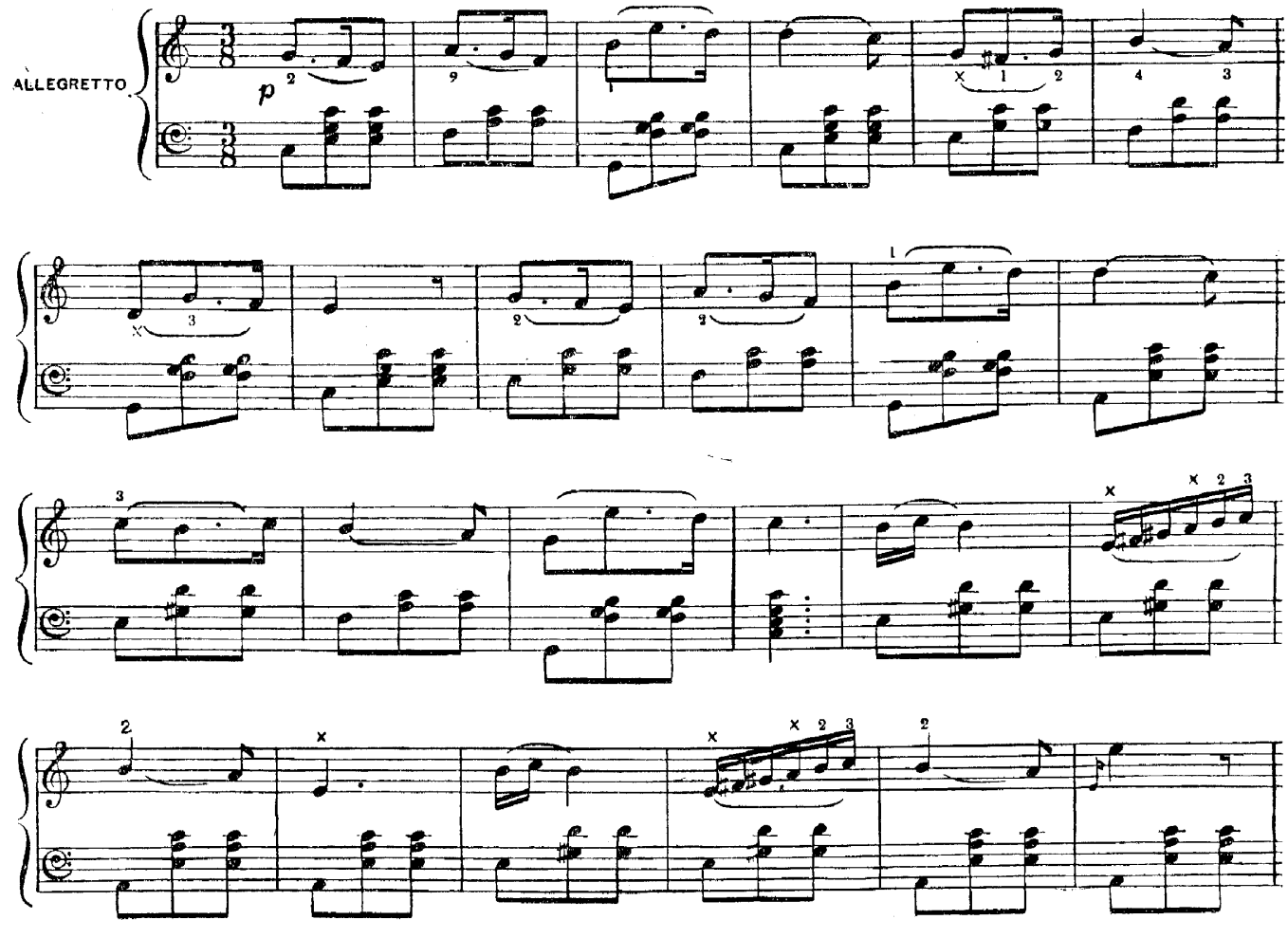


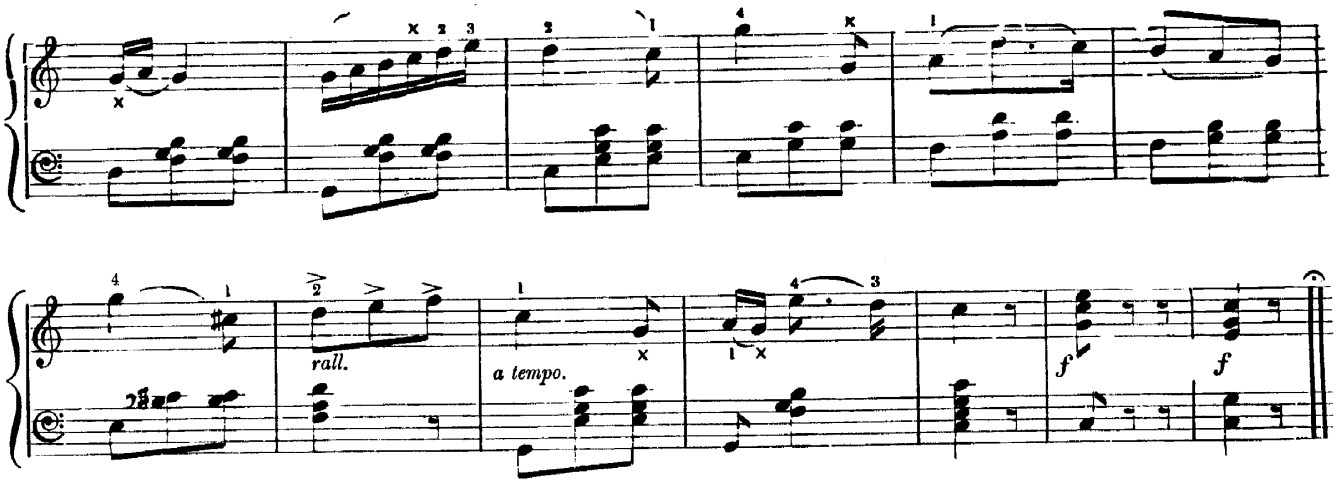
JERUSALEM THE GOLDEN.



MERRY BIRD.

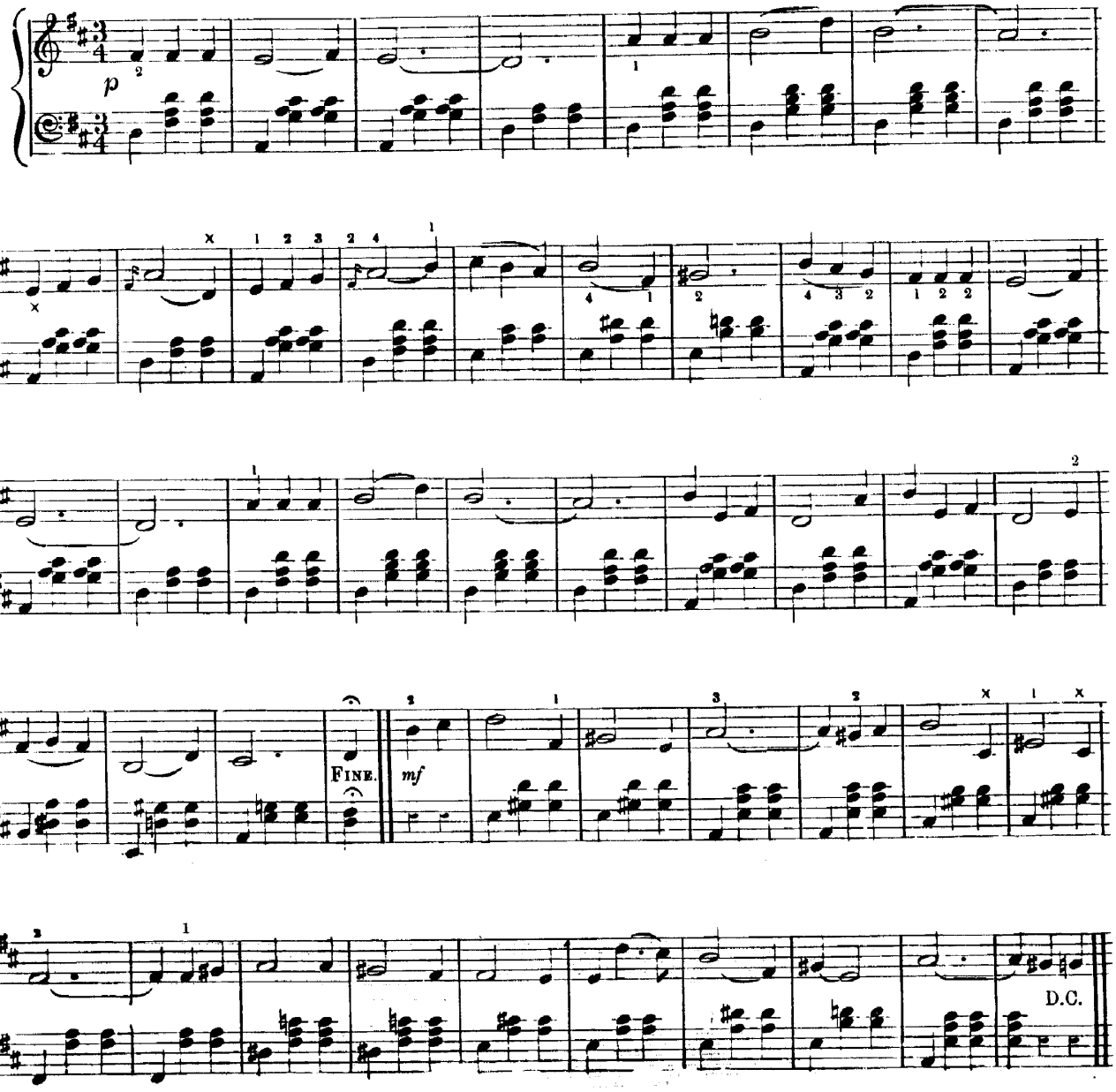
BOYTON SMITH.





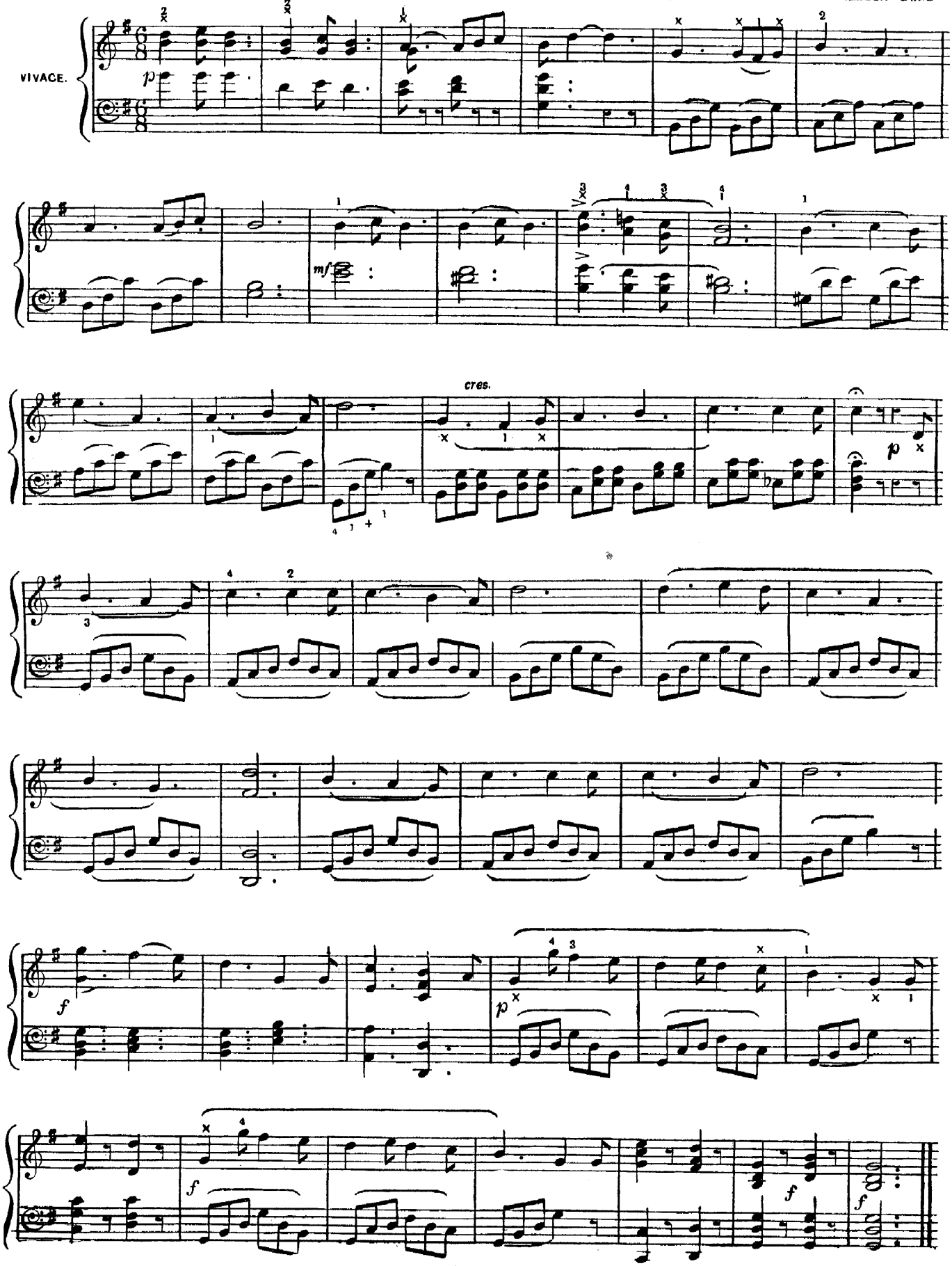
DAMASK ROSE WALTZ.

RICHARDSON



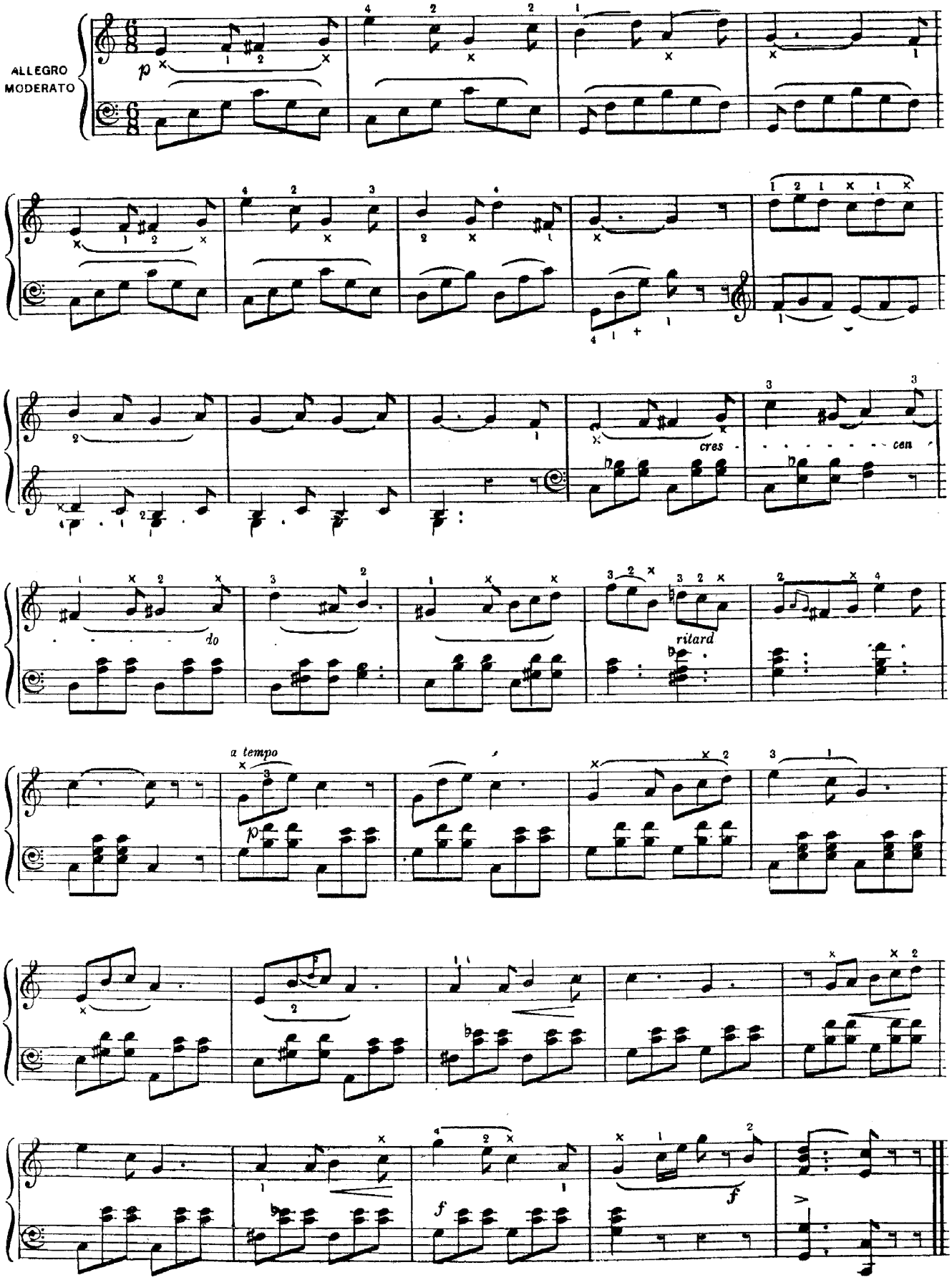
THE NIGHTINGALE'S TRILL.

WILHELM GANZ



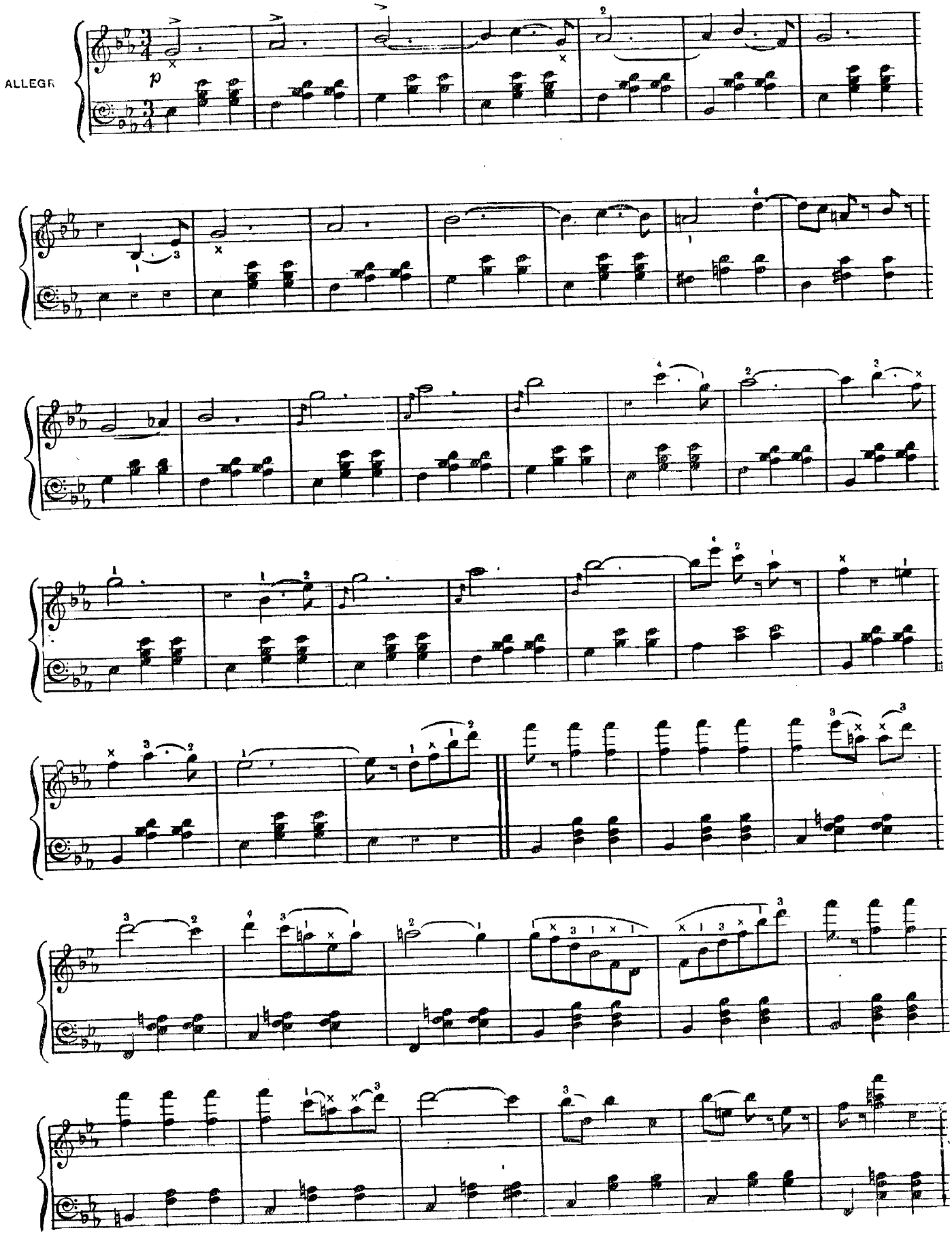
WHEN WE WENT A GLEANING.

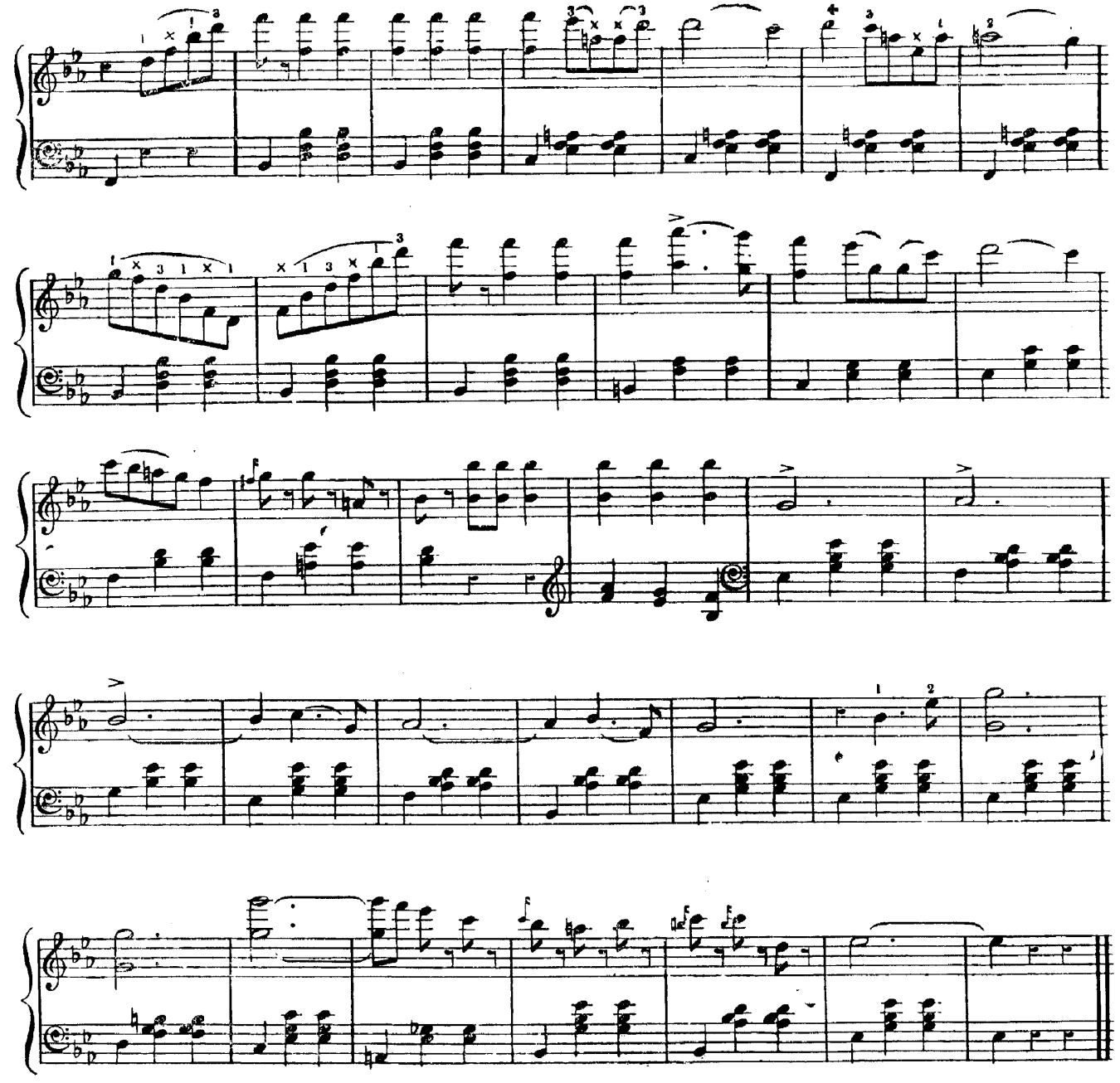
WILHELM GANZ.



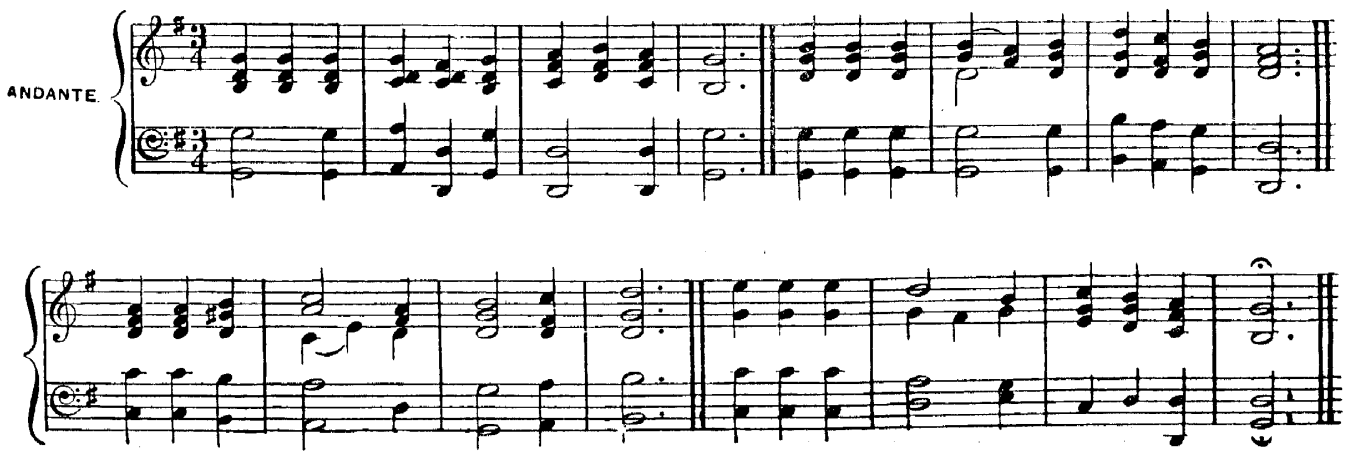
KELLOGG WALTZ.

ARDITI.



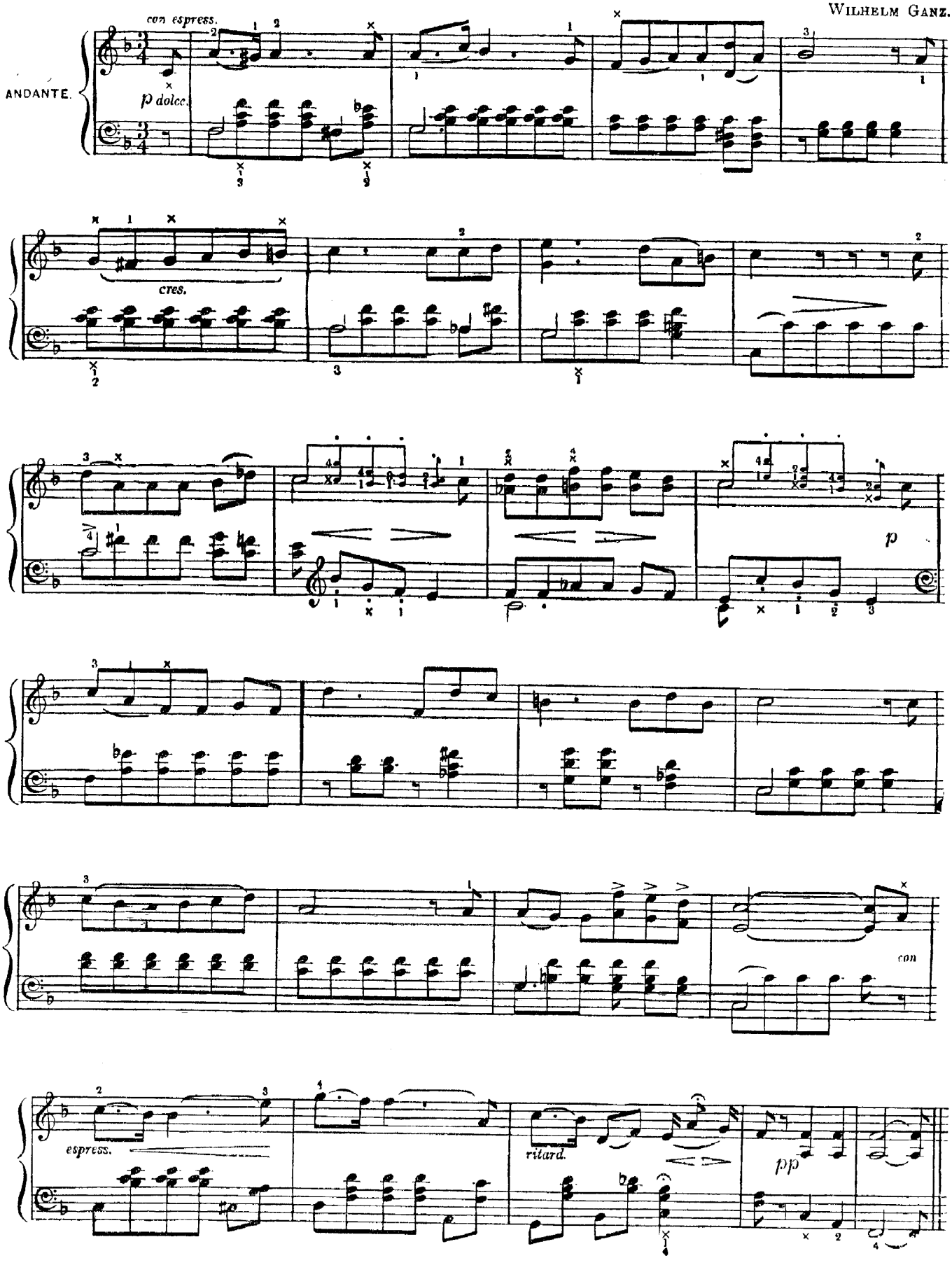


SUN OF MY SOUL.



FORGET ME NOT.

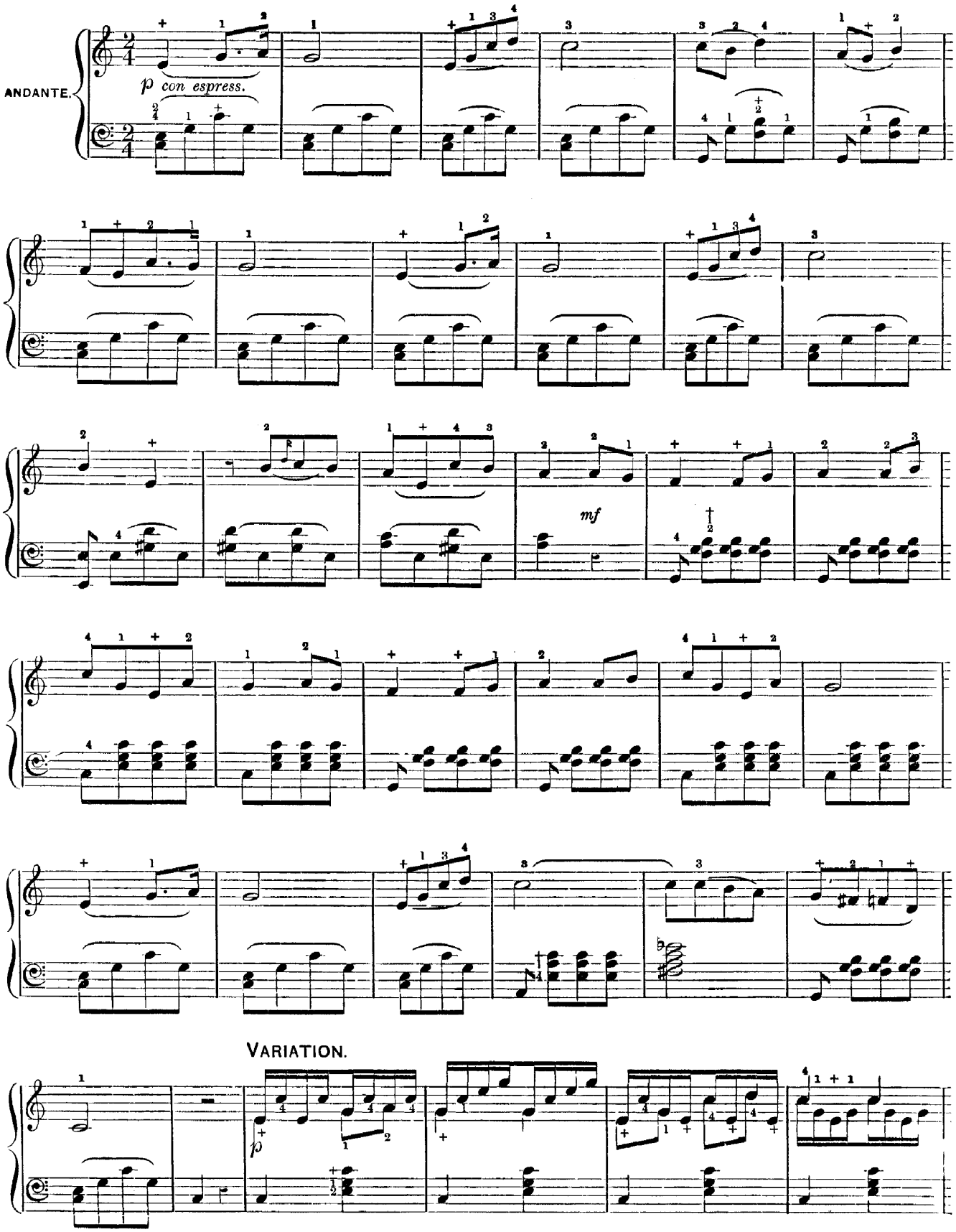
WILHELM GANZ.

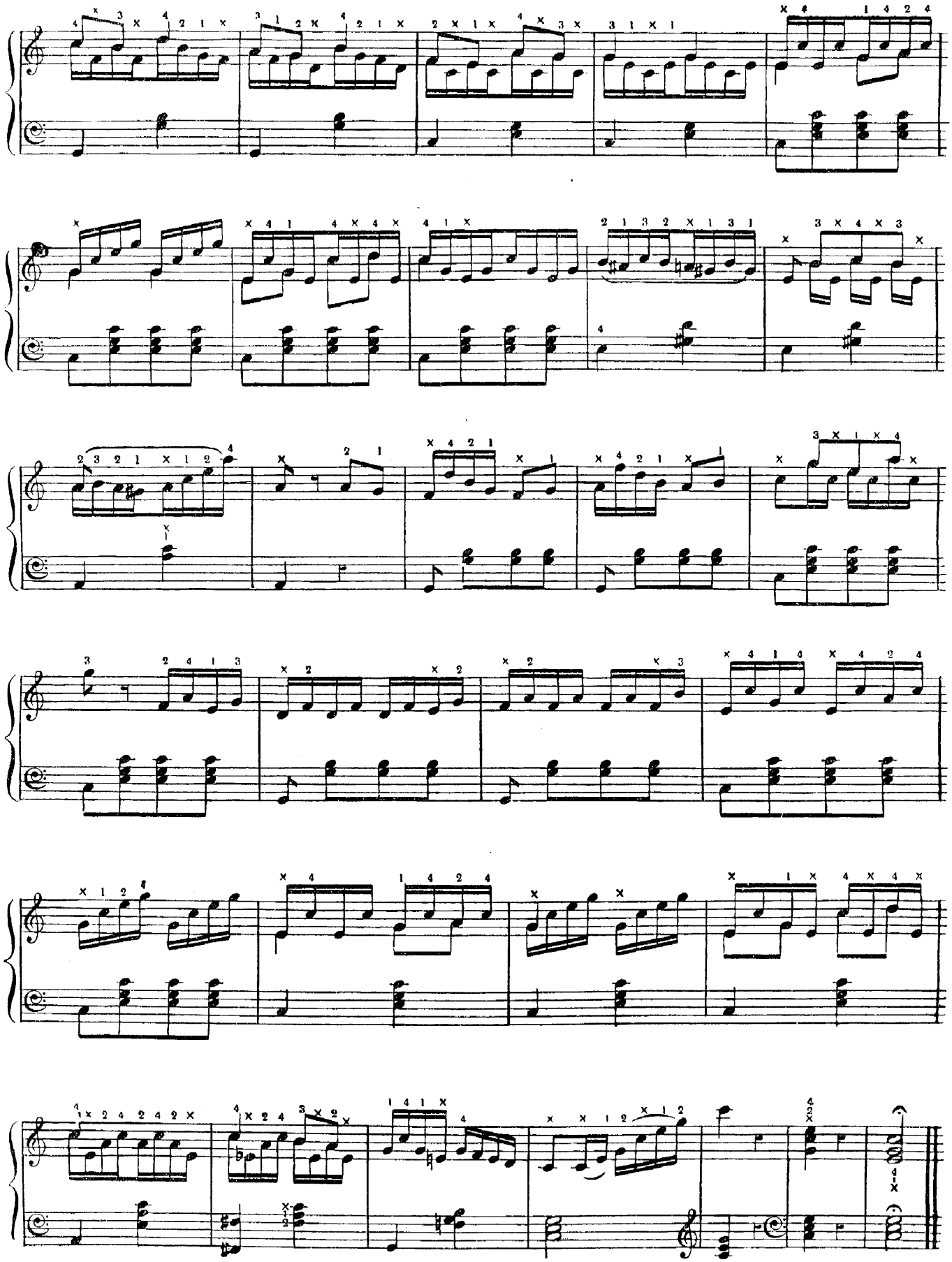


AIR AND VARIATION.

(MARTA.)

FLOTOW.

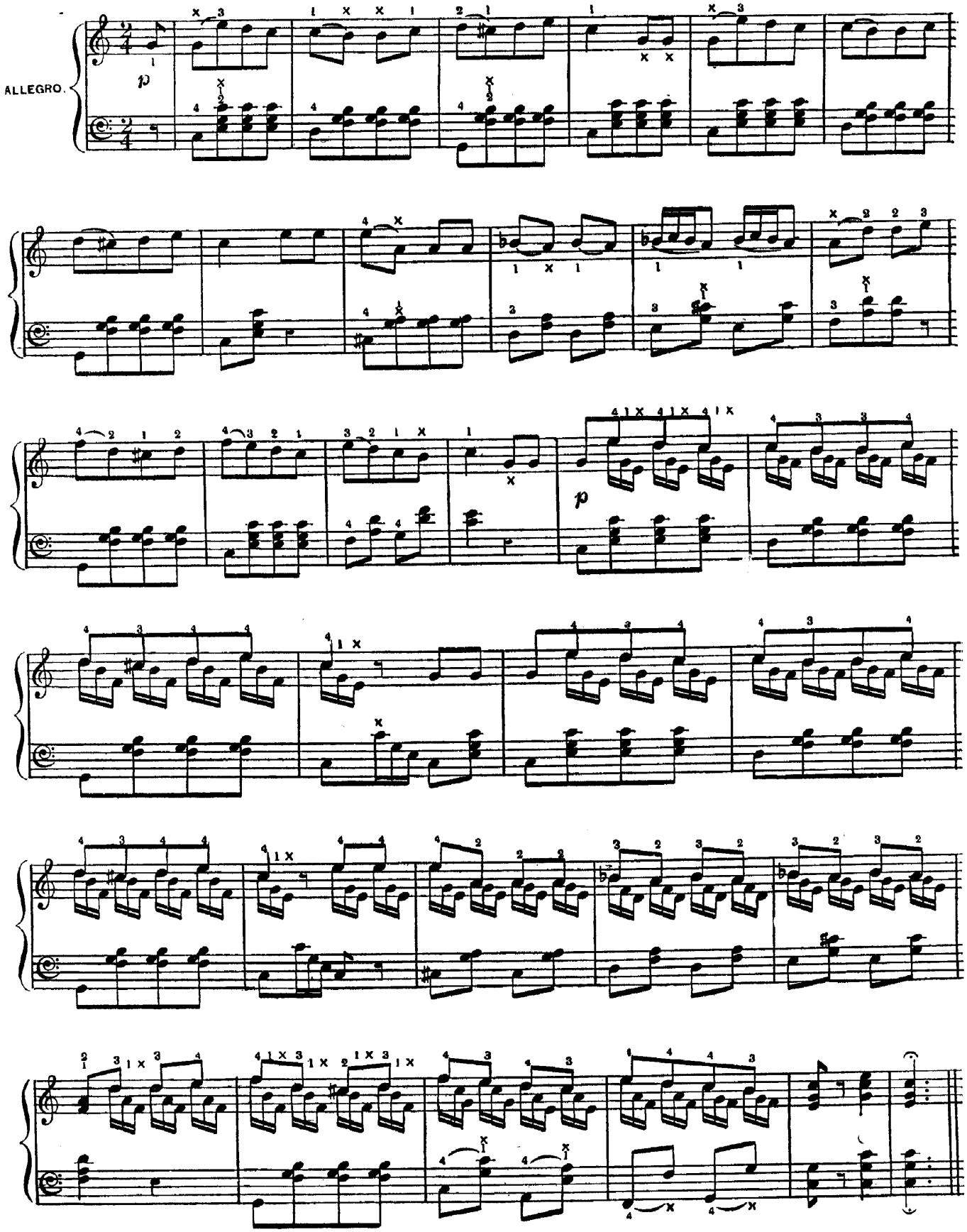




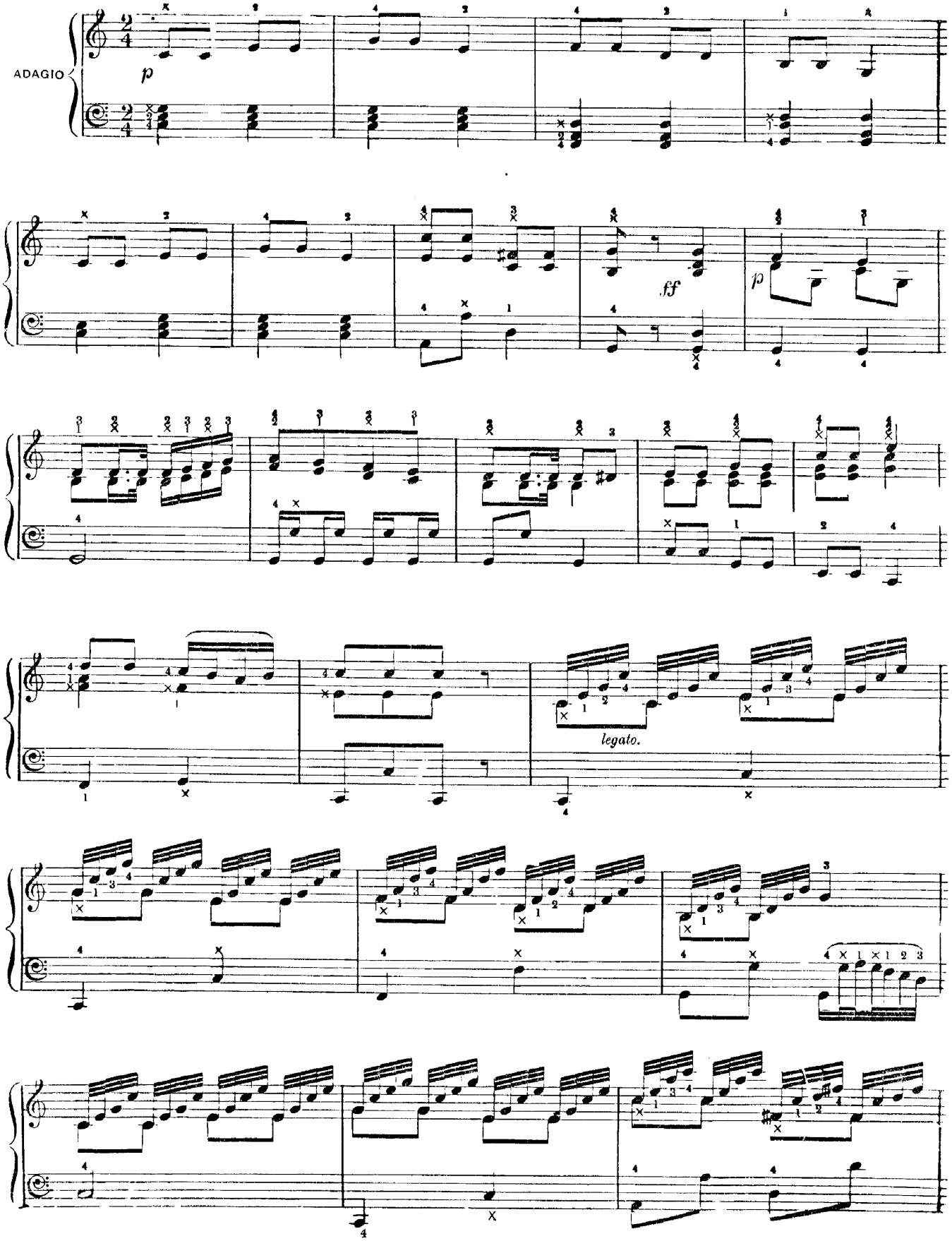
IO SON RICCO.

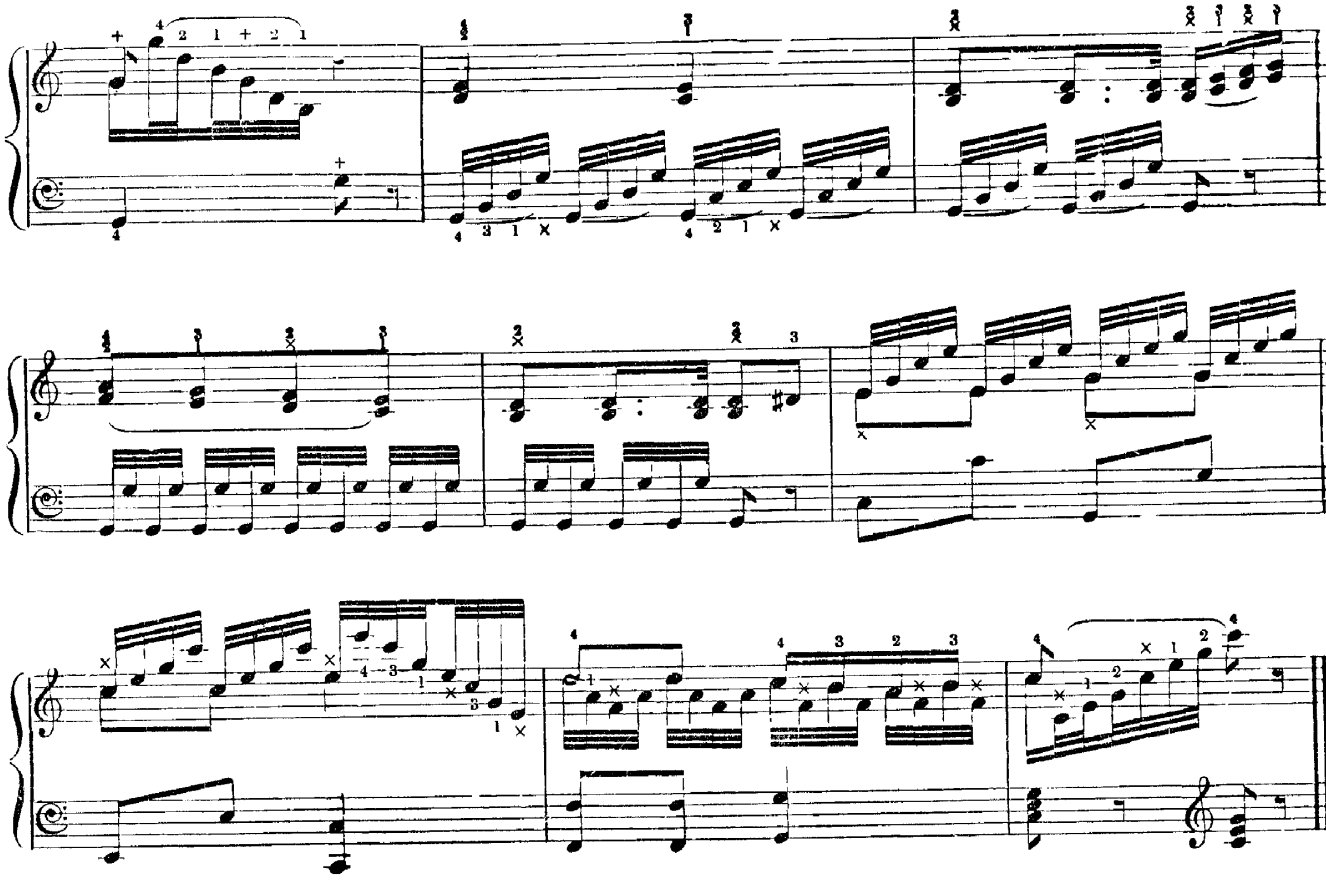
(L'ELISIRE D'AMORE.)

DONIZETTI.

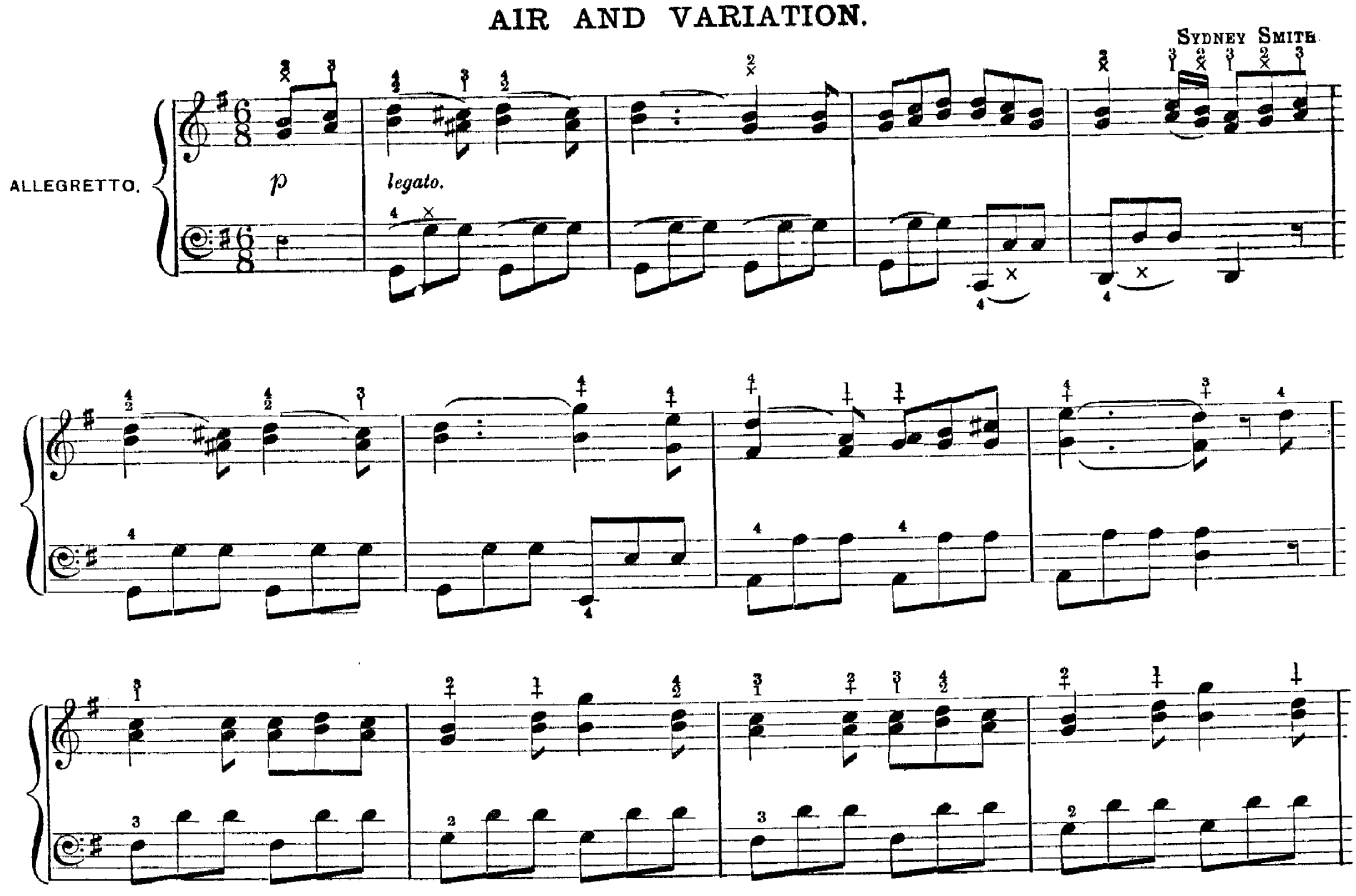


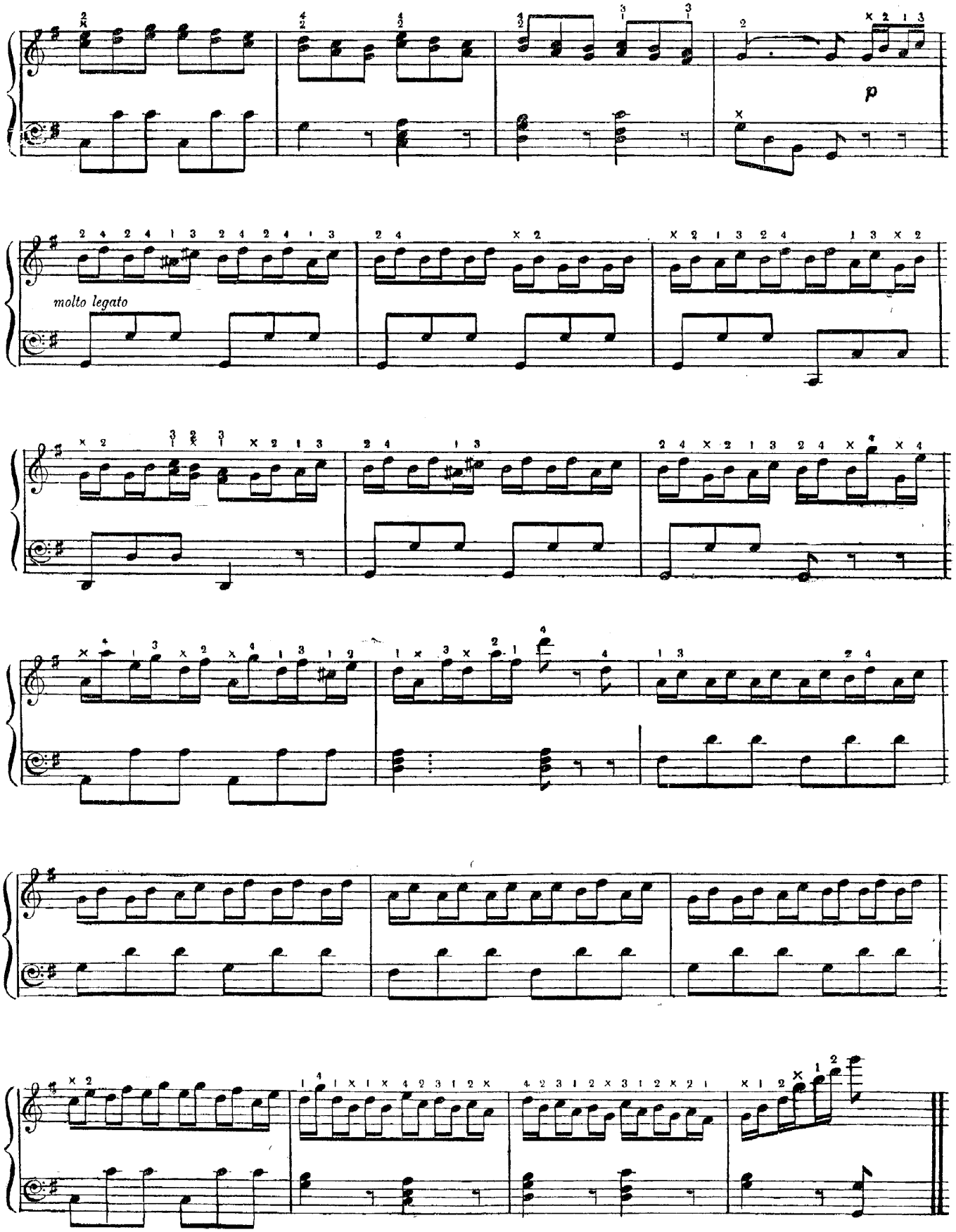
HAYDN'S SURPRISE.





AIR AND VARIATION.

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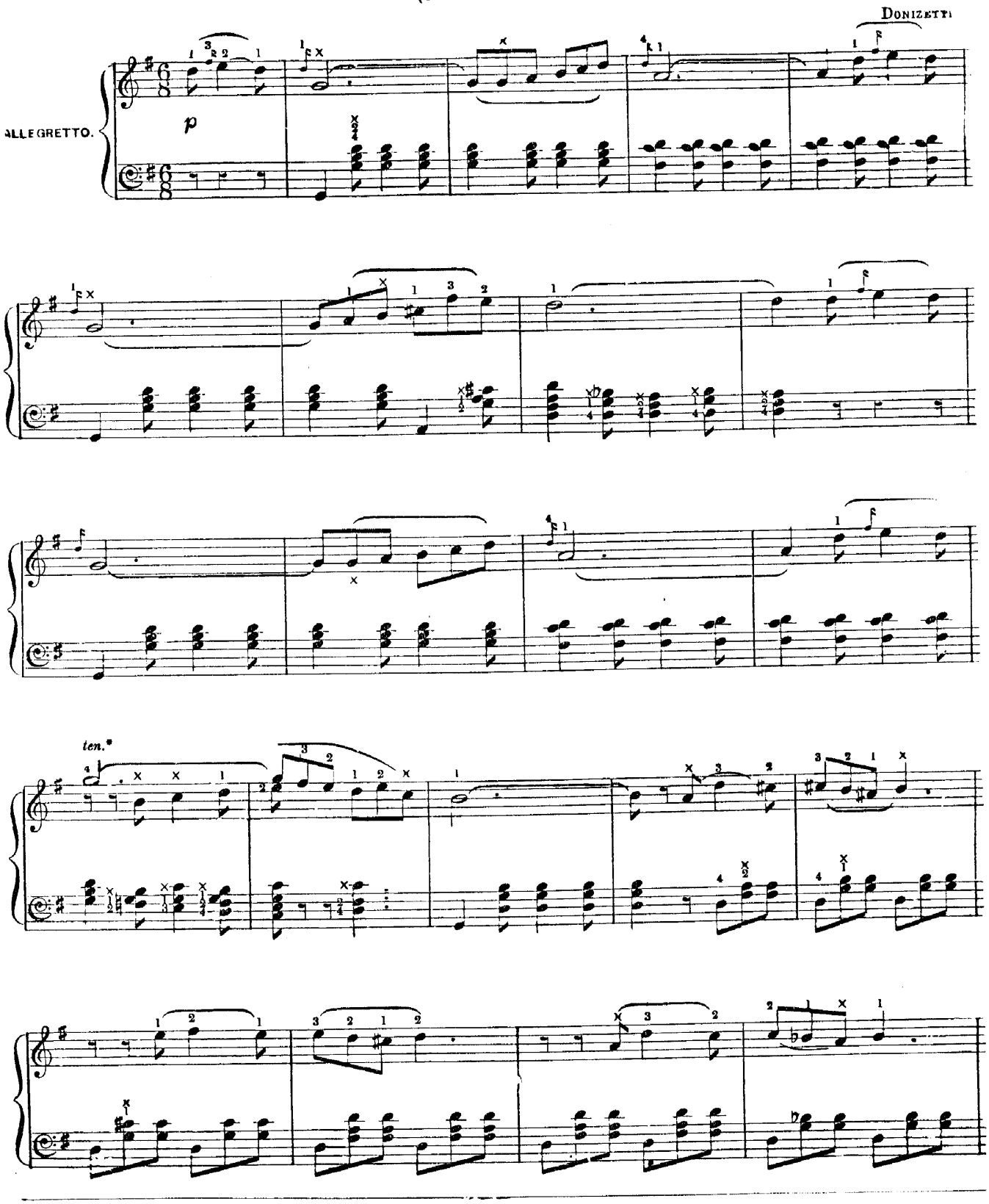
molto legato

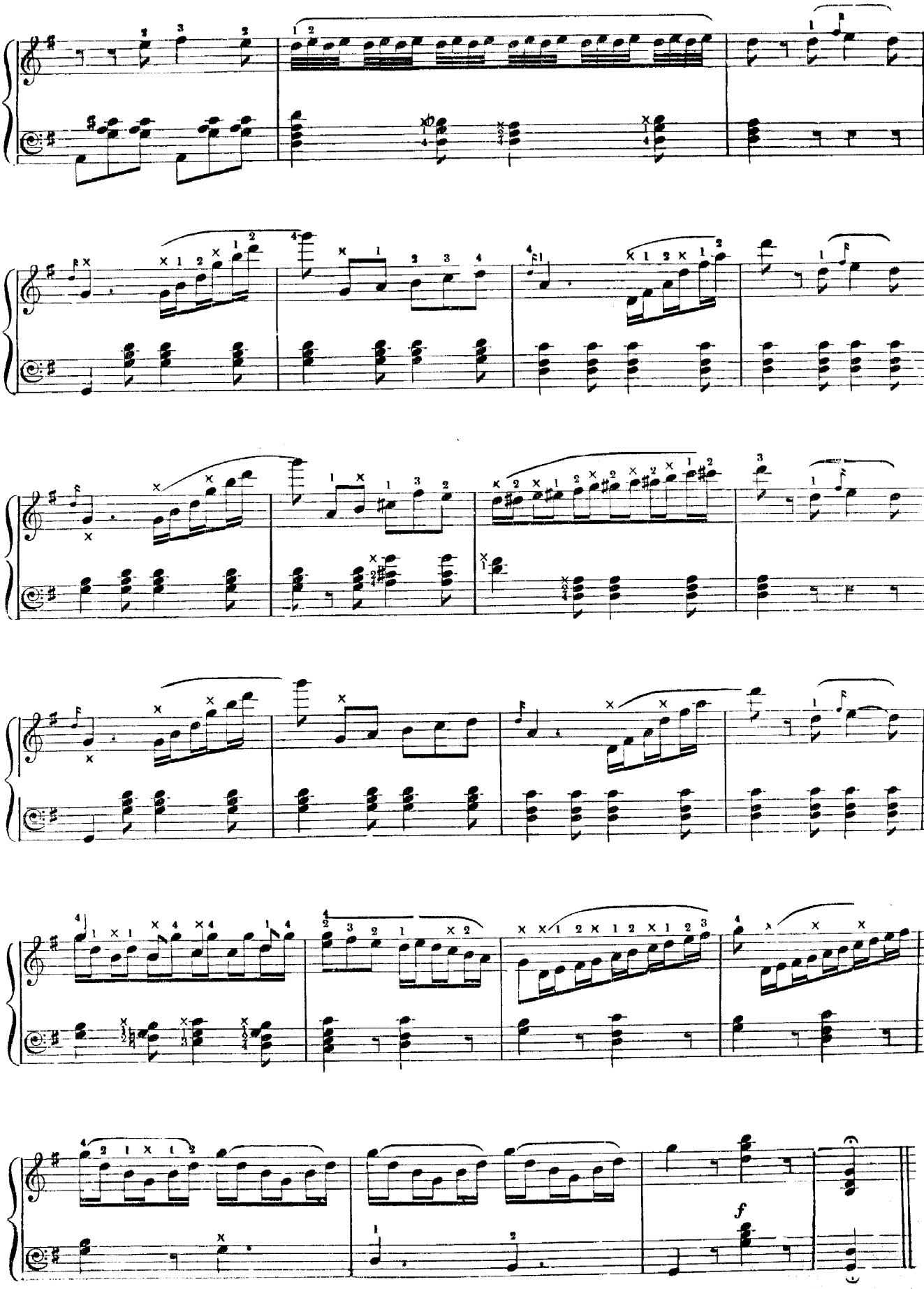
AIR AND VARIATION

(COM' È GENTIL.)

DONIZETTI



* *Ten.* abbreviation of *tenuto*, signifying that the note over which it is placed must be held down while the other notes are being played.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TWO DUETS FOR MASTER AND PUPIL.

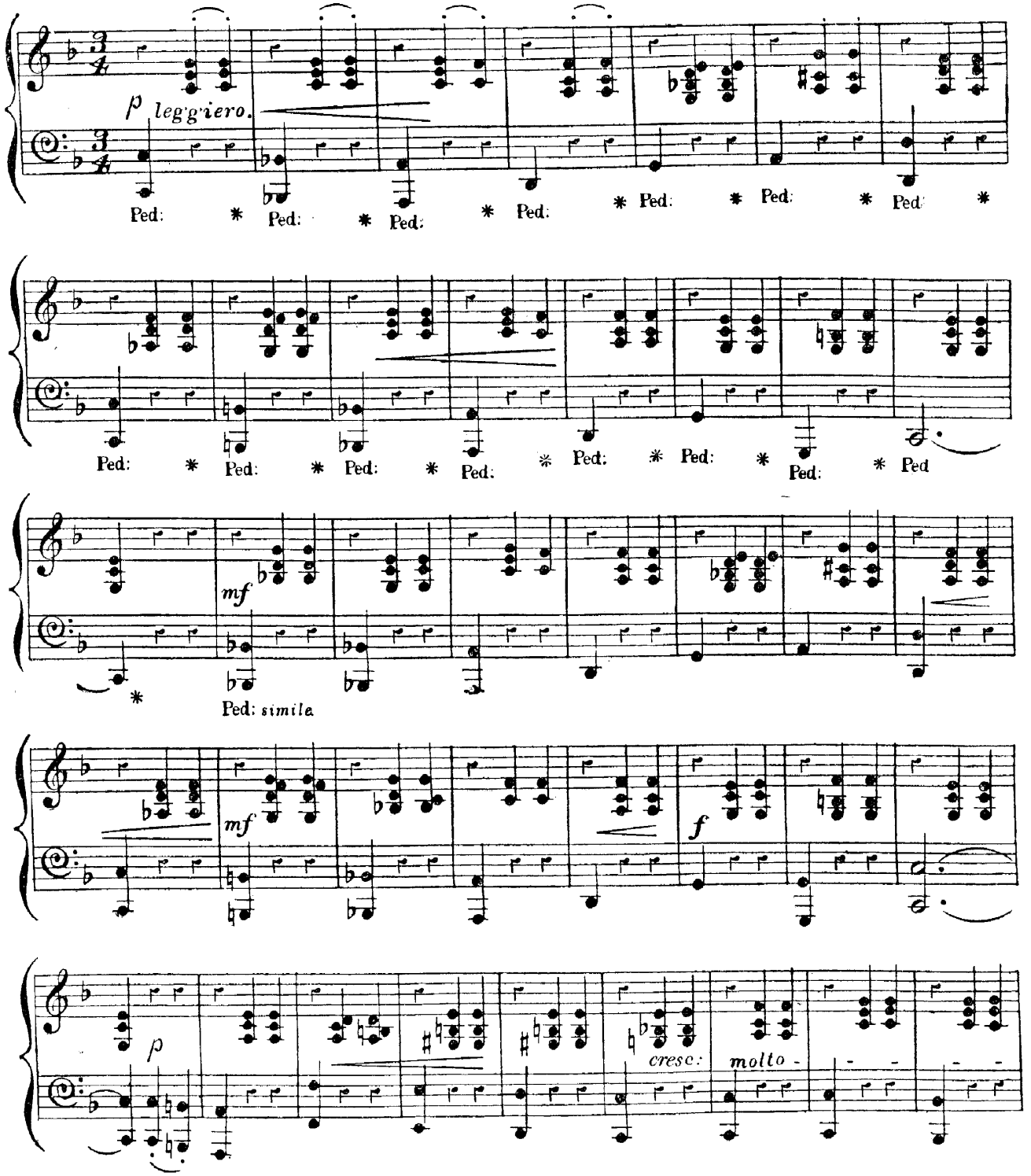
BY

S. JADASSOHN

SECONDO.

No. 1. Ländler.

Moderato.



TWO DUETS FOR MASTER AND PUPIL.

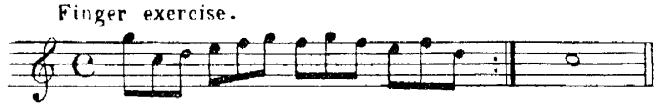
BY

S. JADASSOHN.

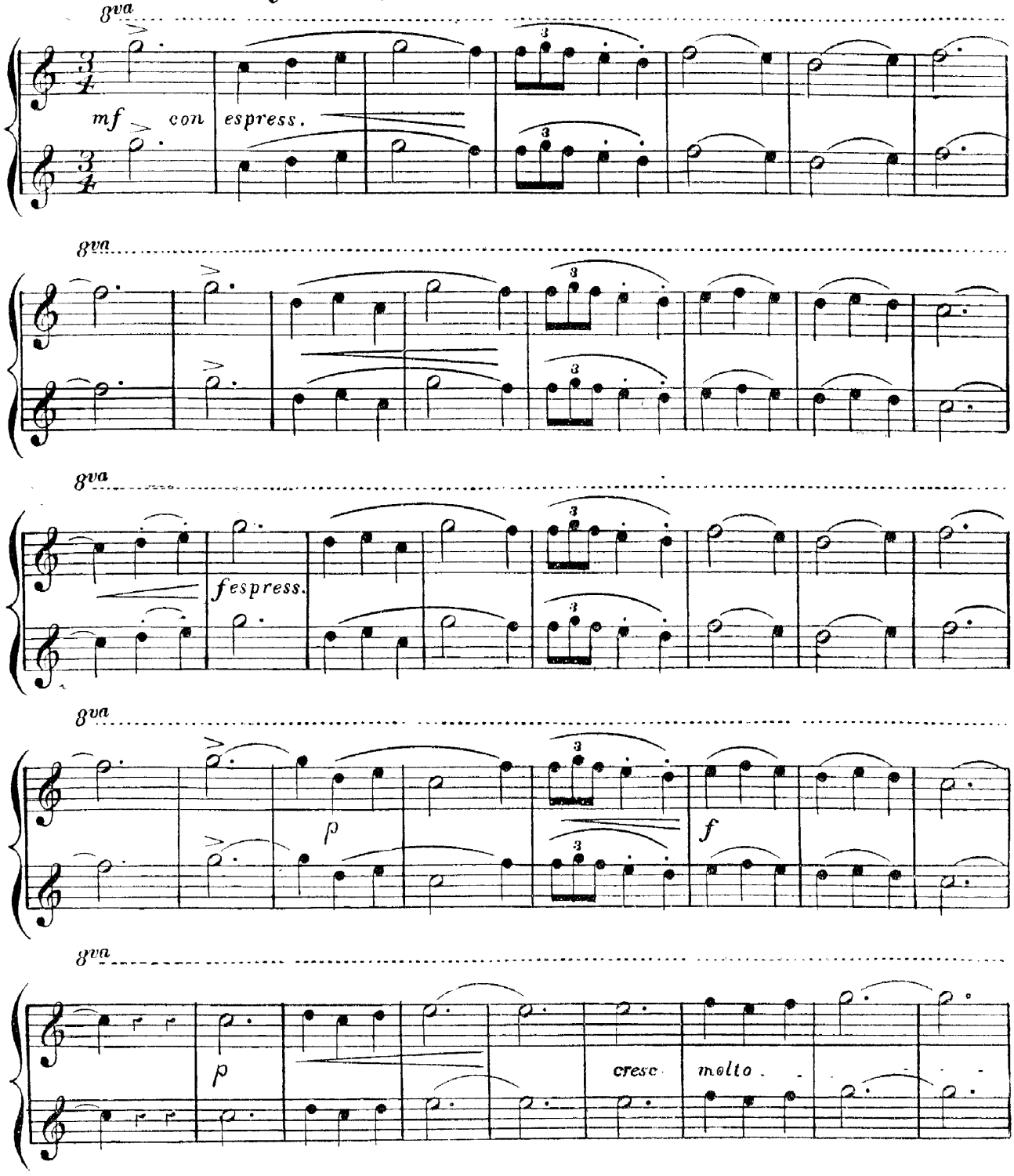
PRIMO.

No. 1. Landler.

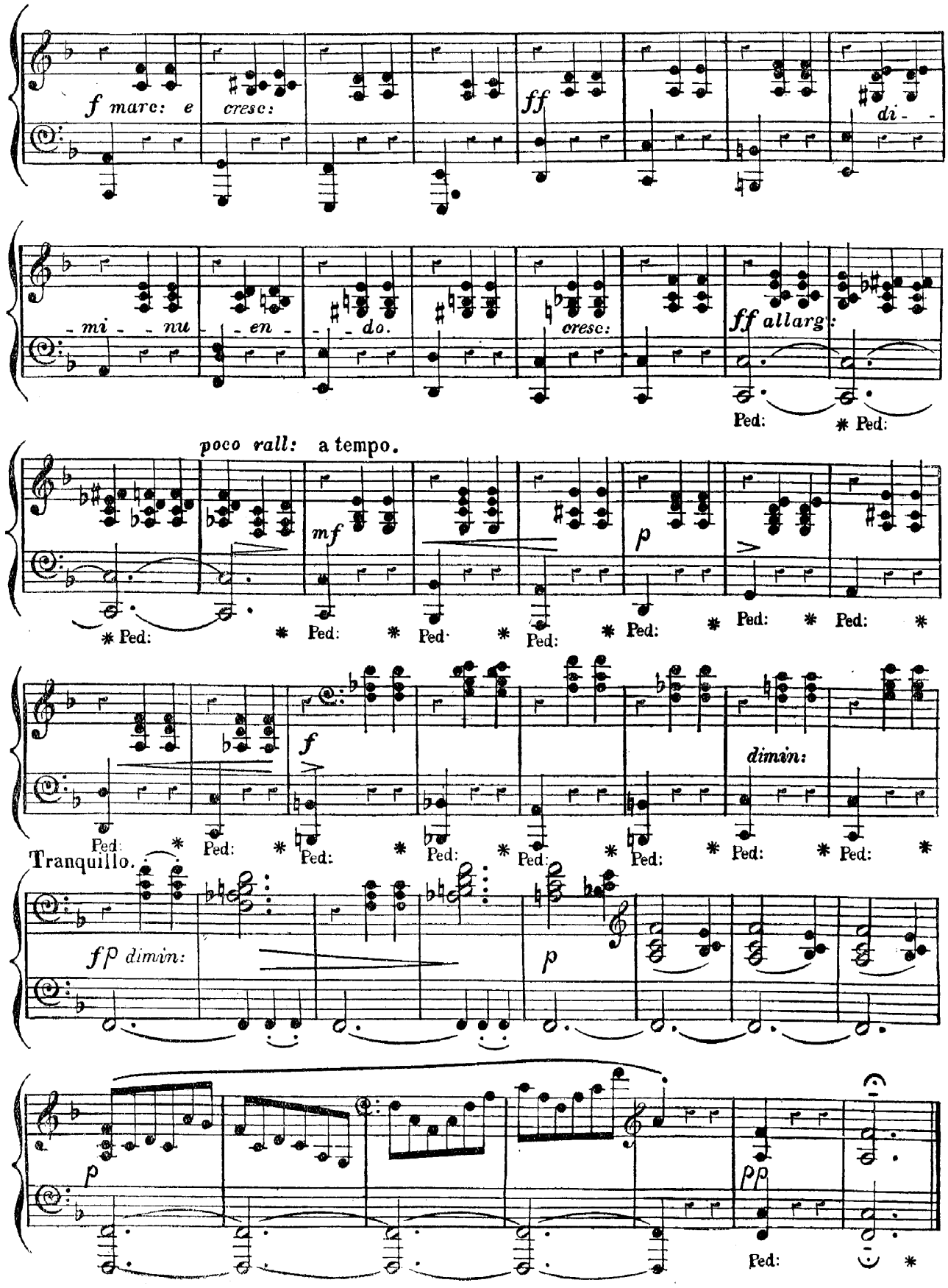
Finger exercise.

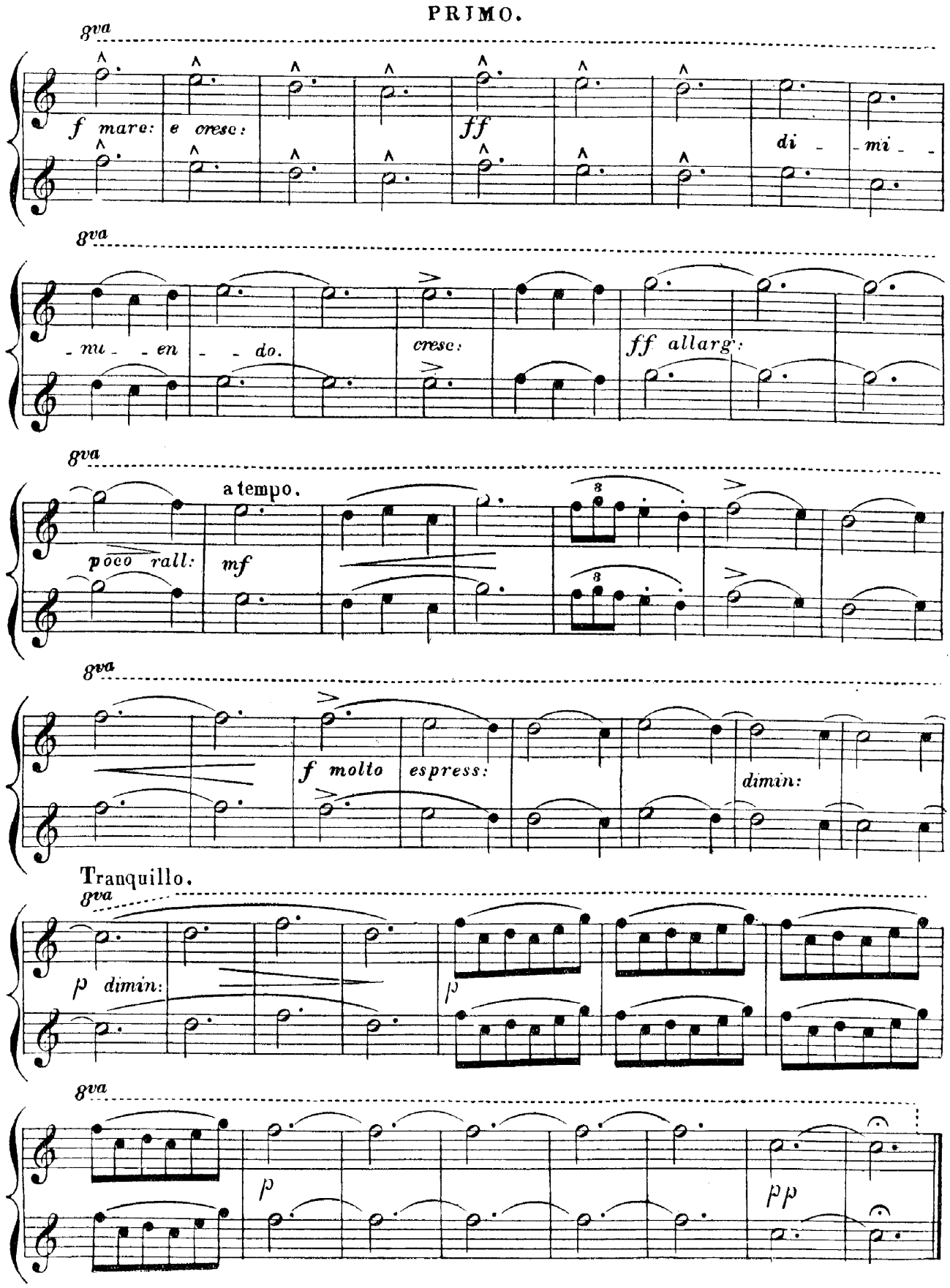


Moderato.



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: * Ped: *
Tranquillo.
fp dimin:
p
p
pp
Ped:
*


PRIMO.
8va
f mare: e cresc:
ff
di - mi - -
8va
- mu - - en - - do.
cresc:
ff allarg:
8va
poco rall:
a tempo.
mf
8va
f molto espress:
dimin:
Tranquillo.
8va
p dimin:
p
8va
p
pp

TWO DUETS FOR MASTER AND PUPIL.

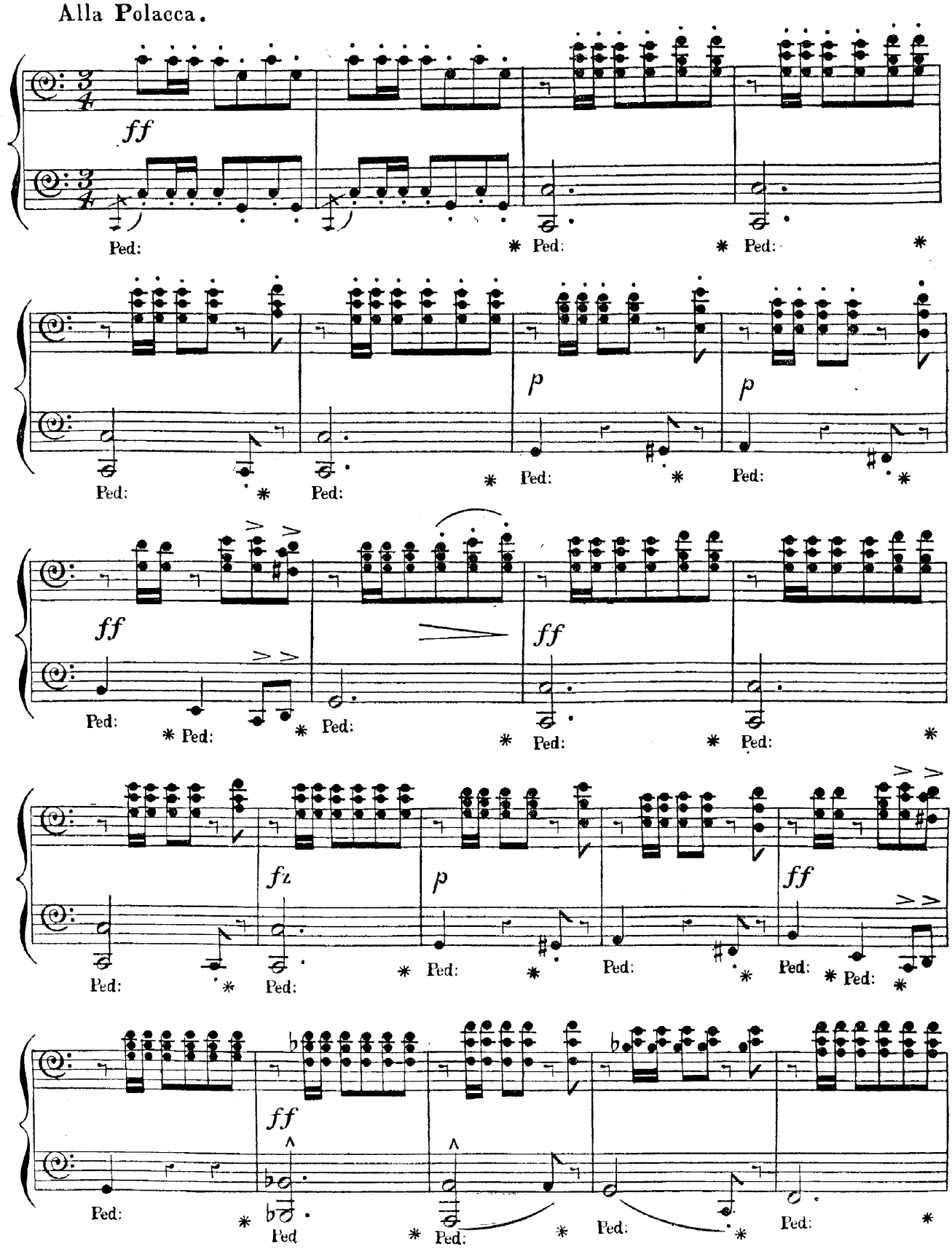
BY

S. JADASSOHN.

SECONDO.

No. 2. POLONAISE.

Alla Polacca.



TWO DUETS FOR MASTER AND PUPIL.

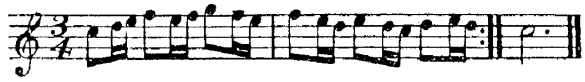
BY

S. JADASSOHN.

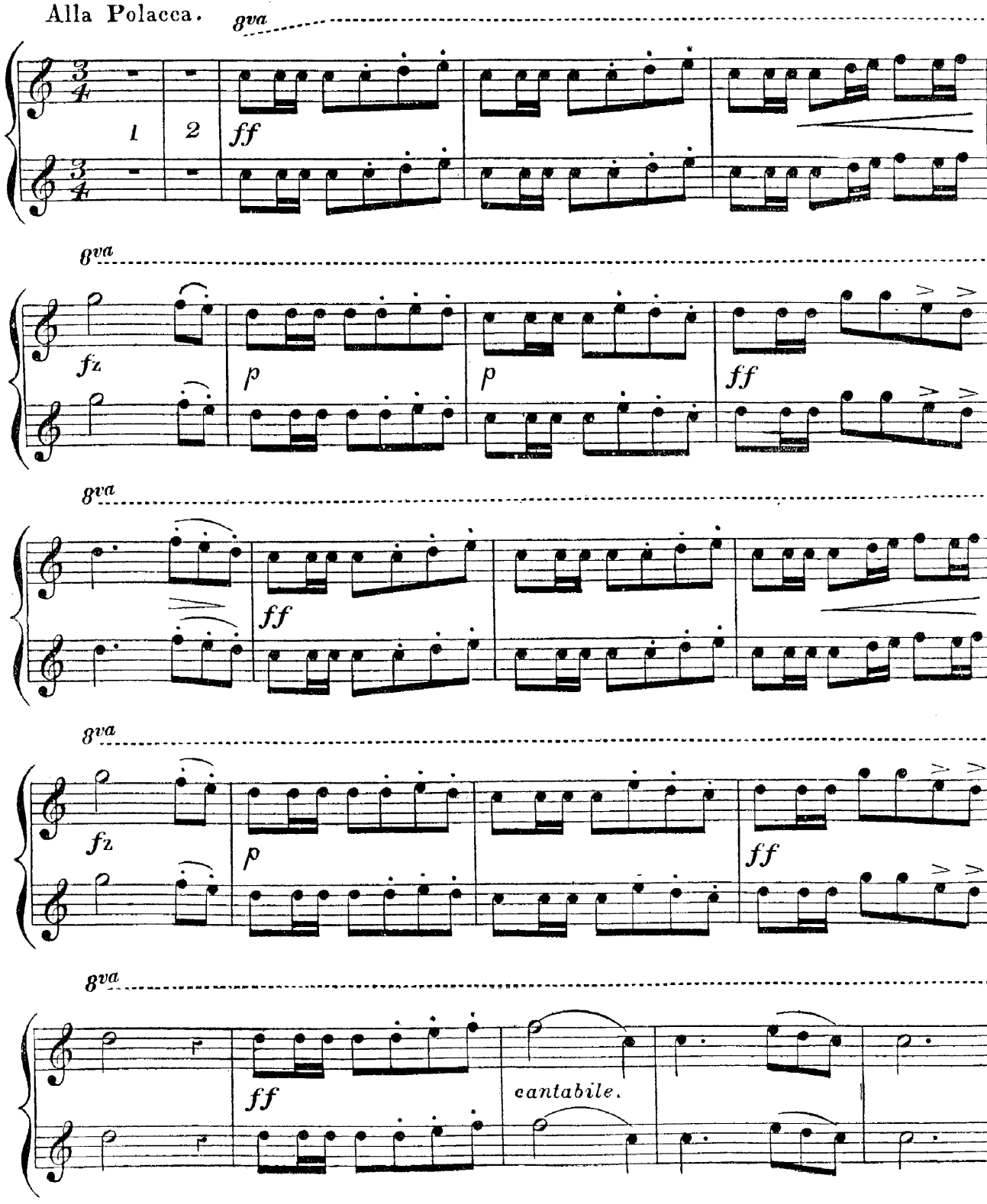
PRIMO.

No. 2. Polonaise.

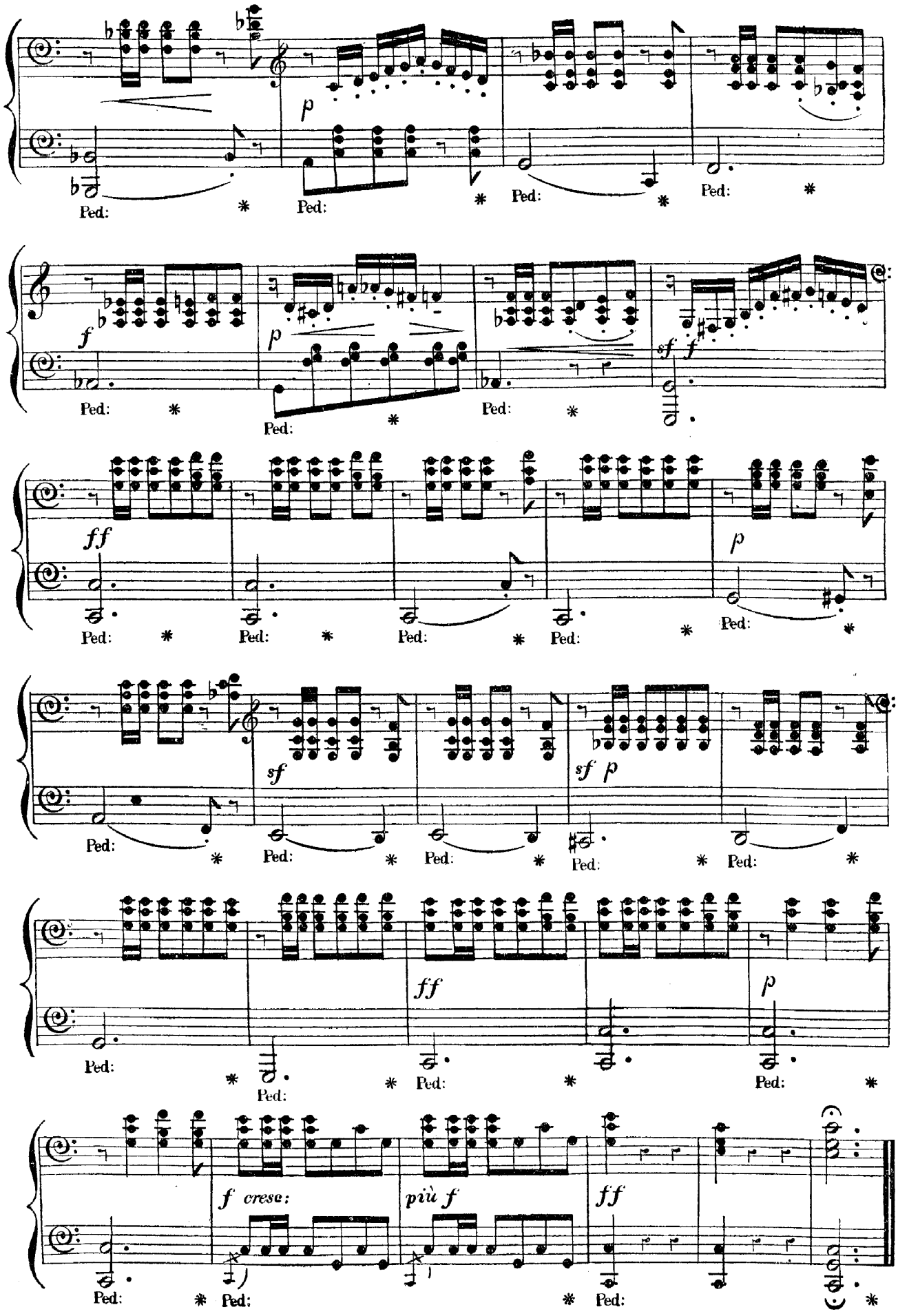
Finger exercise.



Alla Polacca.



SECONDO.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Ped: * Ped: * Ped: * Ped: *
f
p
sf f
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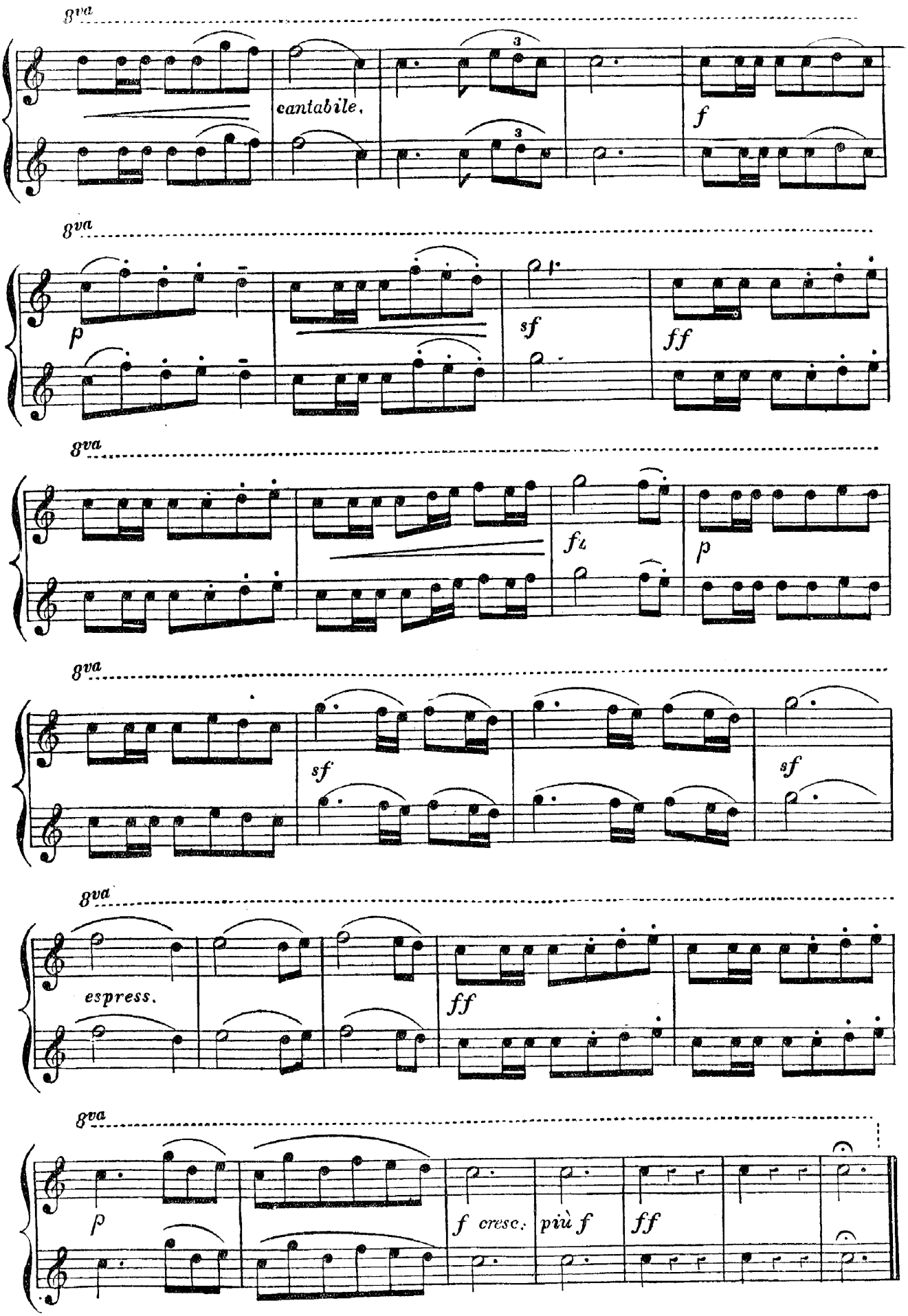
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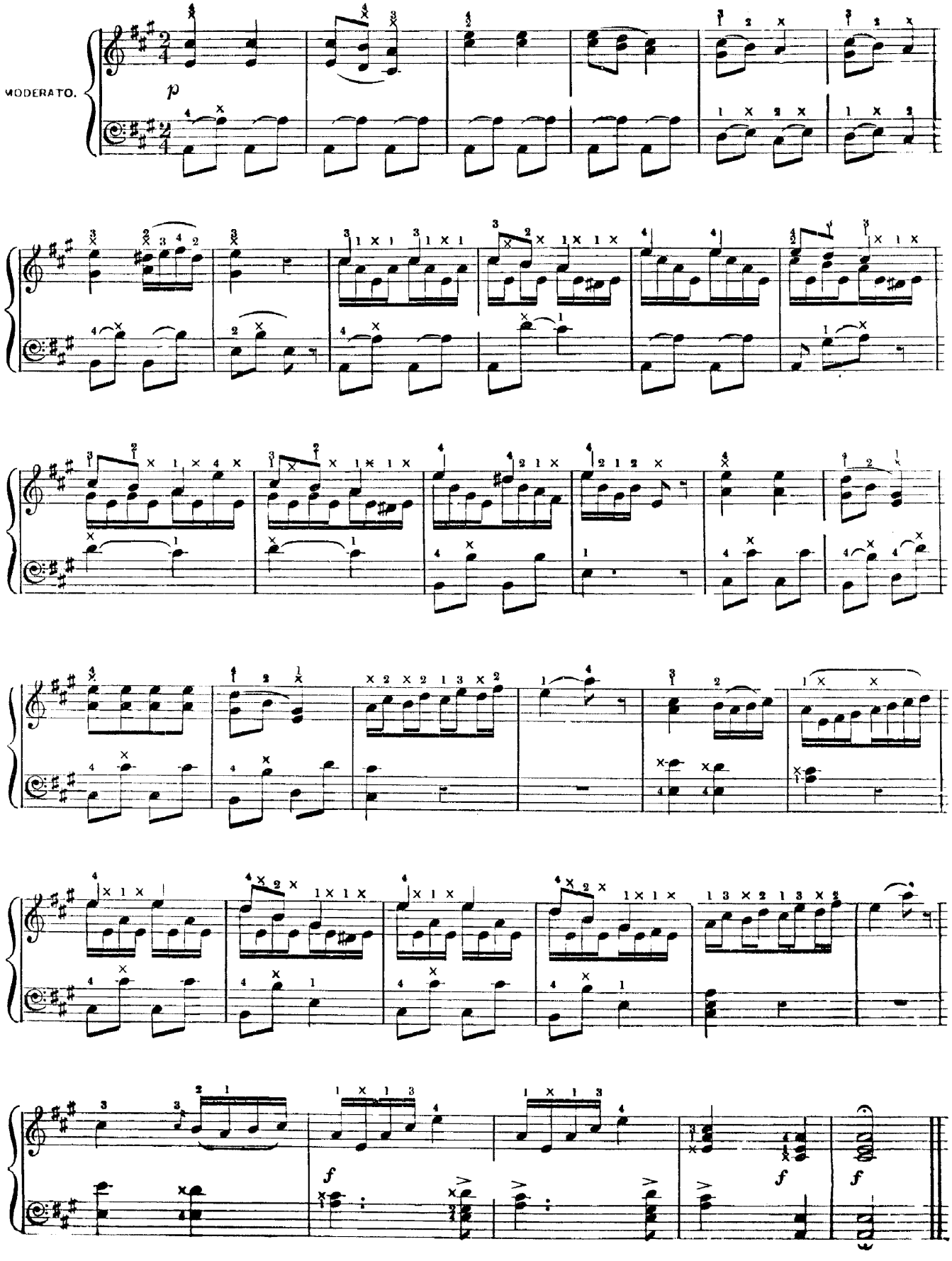
AIR AND VARIATION.

PAESIELLO.



A DICTIONARY OF TERMS USED IN MUSIC.

A (Italian). By, for.
Abbandone, Abbandono con (Italian). Despondingly; with self abandonment.
A Battuta (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 Sostenuto (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 Ecossais, 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.
Allegramente (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.
Allegrissimo (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.
—— *Velore.* Quick, with rapidity.
—— *Vivace.* With vivacity.
—— *Vivo.* Quick, with unusual briskness.
Al Loco (Italian). To some previous place; a term of reference.
Al Segno, Al Seg, or the character 𝄋 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 𝄐 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 often 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.
—— *Maestoso.* 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 Piacimento (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, Attacca 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 semibreve, 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). Mournfully, 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.
Crescendo 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 >, ∧, 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.
Forte 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 animatio
Furioso, con furia (Italian). With fire
Furore, con (Italian). With fury.

Giocosamente or *Giocoso* (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.
Impetuosita, or *Con Impetuosita* (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
Introduzione } movement.
Istesso (Italian). The same: as "l'istesso 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 stave.
Legato (Italian). In a smooth and connected manner.
Legatissimo (Italian). Exceedingly smooth and connected
Leggierissimo (Italian). With the utmost lightness and facility.
Leggiero, or *Con Leggierezza* (Italian). With lightness and facility of execution.
Lenteur, avec (French). With slowness.
Lentando (Italian). With increasing slowness.
Lentement (French). } In slow time.
Lento (Italian). }
L'Istesso 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.
Marziale (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.
Methode (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

Nobilmente (Italian). With nobleness, grandeur. See Notturno
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.
Notturno (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.
Ottetto (Italian). A composition for eight instruments.

Passing Notes. Notes foreign to the harmony.
Passionata, or *Con Passione* (Italian). Impassioned.
Patetico (Italian). Pathetically.
Pathetique (French). Pathetic.
Pastorale (Ital.). A soft and rural movement.
Pause. A character which increases the duration of a note, 𝄐
Perdendo or *Perdendosi* (Italian). A gradual diminution of tone and movement.
Period. A complete musical sentence.
Pesante (Italian). Impressively.
Phrase. A portion of a musical sentence.
Piacère (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.
Pifero (Italian). A fife.
Più (Italian). An adverb of augmentation: as più presto, quicker; più lento, slower.
Plantivo (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.
Ritenente (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 *Rondoletta* (Ital.). A short Rondo.
Roulade (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.

Schersando (Italian). In a light and sportive manner.
Sciolto (Ital.) With freedom and distinctness
Seconde } (Italian). The second
Seconda }
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.
Sextuor. 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 ⅜ 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.
Syncopation. 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
Vigoroso (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.