IMPERIAL METHOD

FOR THE VIOLONCELLO

BY

E. Mollenhauer.

THE JOHN CHURCH COMPANY
THEODORE PRESSER CO., SELLING AGENTS
1712 CHESTNUT STREET
PHILADELPHIA

THE

IMPERIAL

METHOD FOR THE

VIOLONCELLO

CONTAINING

A full Course of Instruction, Progressive Studies, a concise explanation of the Rudiments of Music, together with a varied collection of Choice Pieces, Operatic and Favorite Melodies, Solos, etc, etc.

EDITED BY

E. MOLLENHAUER.

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Our policy has been, in the preparation of the Imperial Methods for various instruments, to secure the services of men as editors who thoroughly understand the instrument of which they treat, rather than to have the entire series compiled by one man, who can have but a superficial knowledge of some, at least, of the instruments represented. By so doing, we are able to present a series of Methods which are thoroughly practical, which contain no false principles, which lead the student from the very first lesson in music to a fair understanding of whatever instrument he may choose to study, and which are superior in every respect to any hitherto published and sold at the same price.

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RUDIMENTS OF MUSIC.

Compiled by Walter Lewis.

A musical sound is called a *Tone,* and has four distinct properties; *length, pitch, power* and *quality.*

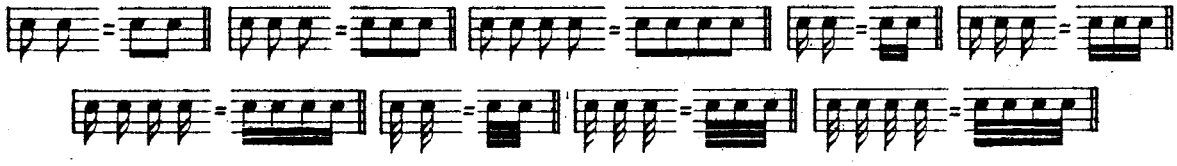
To indicate the *length* of tones, characters termed *notes* are used, of which the following are examples.

The *whole note* the *half note* the *quarter note* the *eighth note* the *sixteenth note* the *thirty-second note* the *sixty-fourth note*. These notes bear a specific relation to each other as indicated by their names; the whole note is equalled in duration by two half notes, four quarter notes, eight eighth notes, etc., and the same ratio obtains between all these characters, two quarter notes equalling one half note, four sixteenth notes equalling one quarter note, and so on.

As indicators of silence, characters termed *rests* are employed, which bear the same relation to each other as do notes. They are named as follows:

The *whole rest* the *half rest* the *quarter rest* the *eighth rest* the *sixteenth rest* the *thirty-second rest* the *sixty-fourth rest*

To aid the musician in reading quickly, also the author in writing and the engraver or compositor in preparing music for general use, the eighth, sixteenth and thirty-second notes are often connected in groups of two, three, four, five, six or more, instead of being represented singly. The following examples will fully illustrate:

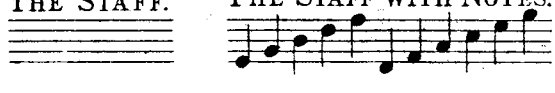


and so on, at pleasure.

Unlike notes, however, rests are seldom seen in groups of two or more of the same class, and when they are so found it is to convey some especial meaning. For example, two whole rests or two half rests are never found together; two quarter rests or two eighth rests are often so found, while two sixteenth rests two thirty-second rests or two sixty-fourth rests are so seldom seen together that it is not worthy of consideration.

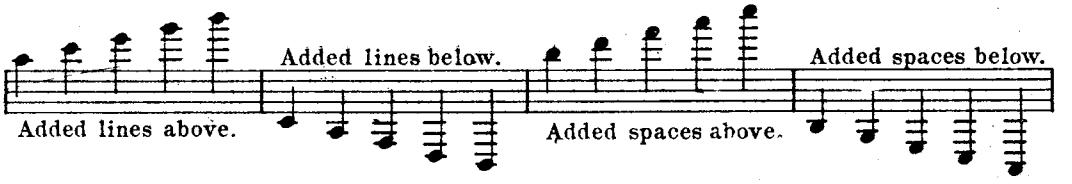
The *pitch* of tones is indicated by a character called the *staff,* consisting of five parallel lines and their spaces, on which the notes are placed.

THE STAFF. THE STAFF WITH NOTES.



In this manner we can represent eleven distinct tone-pitches; and as this is but a small number in comparison with those actually in use, we increase the capacity of the staff by the use of

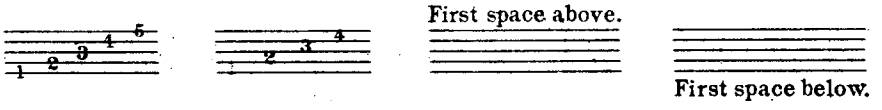
additional short lines, either above or below, as may be necessary. These are termed *leger* (or *added) lines,* and the additional spaces obtained by the use of these lines are termed *added spaces.*



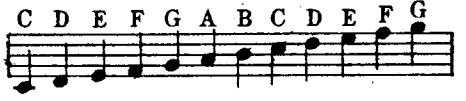
In practice, however, the use of leger lines is attended with much inconvenience, and in order to facilitate both the reading and writing of music, characters termed *clefs* are brought into requisition, enabling us to record and interpret any audible musical sound.

There are three clefs in general use, the G clef the F clef and the C clef .We will consider first the G (or Treble) clef as being more commonly used than the others. By it are represented the higher sounds, produced by the female voice and by the smaller instruments, the Violin, Flute, Oboe, Clarinet and Cornet for example.

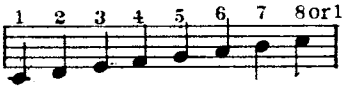
The student will notice that this clef coils around the second line of the staff.— In numbering the lines and spaces we always commence with the lower, as follows:



The pitch of this second line is therefore G, and the degrees of the staff are named in the following order:

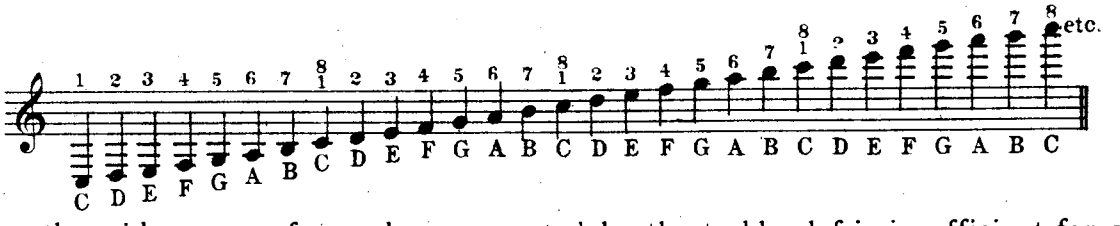


It will be seen that the first seven letters of the alphabet only are employed in the staff notation; starting from any given letter and reading upwards or downwards, we find that the eighth letter used is the same as the first; which leads to the statement without mystifying the learner by unnecessary detail, that there are really but seven intervals, technically so called, in the musical scale. These seven intervals constitute what is termed an *Octave,* which is here illustrated:



The entire musical scale is but a series of octaves, the eighth note in any one octave being the first note of the next octave above, as will be seen by reference to the following:

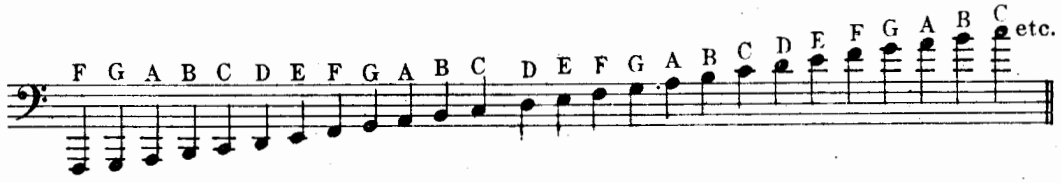
TABLE OF NOTES IN THE TREBLE CLEF.



But even the wide range of sounds represented by the treble clef is insufficient for all purposes; in order to represent the lower sounds in the clearest possible manner the Bass clef

otherwise termed the F clef, is introduced. This clef, it will be noticed, coils around the fourth line of the staff. The pitch of this line is therefore F, and the notation in the bass clef is as follows:

TABLE OF NOTES IN THE BASS CLEF.



Music for the Double Bass, Violoncello, Bassoon, Tuba, Euphonium, Bass Trombone and other low-voiced instruments is written in this clef, as are also the left-hand parts of pianoforte and organ music. The range of notes given above is sometimes, though rarely, exceeded; it is, however, sufficient for all practical purposes. Like the treble clef, its range is unlimited except by the pleasure of the composer, who usually endeavors to write in the most readable manner.

The third and last clef which we have to consider is the C or moveable clef . It may be placed upon any line of the staff, but is most generally found upon the third line as in all Viola music, or upon the fourth line as in music written for the Violoncello, Bassoon and Tenor trombone, when it is often employed in order to avoid the use of leger lines. It locates the *middle c* or upon the line of the staff on which it is placed; when this is the *third* line it is termed the *Alto clef*: when placed on the *fourth* line it is termed *Tenor clef*. Its notation, which in practical use is limited in range, is as follows:

Table of Notes in the Alto Clef.

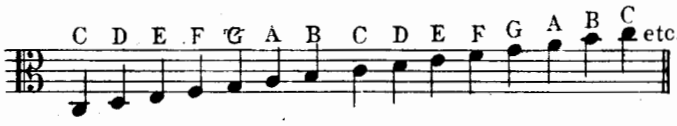
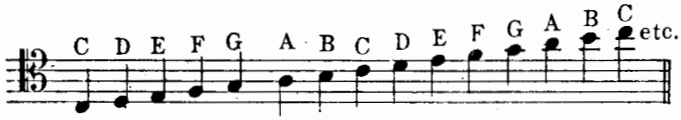


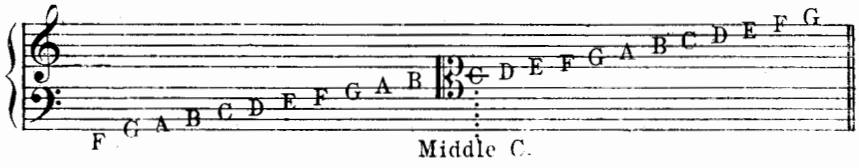
Table of Notes in the Tenor Clef.

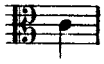
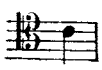


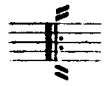
Notes higher or lower in pitch then those represented above would be written upon the treble or bass clef, as the case might be.

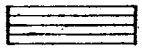
In order that the student may fully comprehend the functions of the several clefs, which are often misunderstood, thereby causing much needless discussion, we present an illustration of the *Great Staff*, showing the relation which the clefs bear to one another.

THE GREAT STAFF.



Particular attention should be given to the *middle C* here marked, as it is common to all clefs, and is presumably the center of the range of audible musical sounds. In the treble clef it is located thus: in the bass clef thus: in the alto clef thus:  and in the tenor clef thus:  The same sound, or pitch, is represented in all four illustrations.

Bars are the dividing lines between measures, and are of various kinds, according to their location in a piece of music. The *Single Bar* is found at the end of every measure except the one which finishes a strain, after which a *Double Bar* is found. If the strain *before* it repeats, it is termed a *Repeat Bar*, and is made thus: or or If the strain *after* it is to be repeated, the dots are changed to the right hand side, thus: or or  If both the strain before and the one after it are to be repeated, its form is again changed, thus: or or At the close of a piece, and sometimes of a single movement, its form is slightly changed, thus:

Measures are the rhythmical divisions of music lying between the bars  or in other words, are groups of pulsations, each defined by means of an accent, and each of the same value as those preceding or following it.

MEASURE.

While with the several characters before described we may represent musical sounds and divide them into distinct groups of equal length, yet in order to make practical use of these divisions another set of characters is needed, which are called *Time-marks*, and are in the form of fractions; the numerator indicating the *number* of notes of a certain length, (or their equivalent in rests,) which are to be found in a given measure, and the denominator indicating the *kind* of note which is employed as a standard. For example, in $\frac{2}{2}$ time two half notes or their equivalent are found in each measure; in $\frac{6}{8}$ time six eighth notes, in $\frac{3}{4}$ time three quarter notes, and so on. The different kinds of measure, with their various indications, or time-marks, are classified as follows:

TABLE OF MEASURES.

Single Common Measure.

$\frac{2}{2}$ or ¢ Count two in each measure.
$\frac{2}{4}$ Count " " " "
$\frac{4}{4}$ or C Count four in each measure.

Single Triple Measure.

$\frac{3}{2}$ Count three in each measure, or one if
$\frac{3}{4}$ the movement be very fast.
$\frac{3}{8}$

Compound Common Measure.

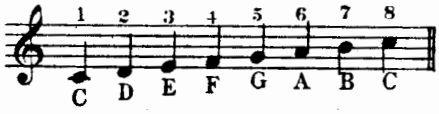
$\frac{6}{4}$ Count six in each measure, or two if the
$\frac{6}{8}$ movement be very fast.
$\frac{12}{8}$ Count four in each measure.

Compound Triple Measure.

$\frac{9}{4}$ Count nine in each measure, or three if
$\frac{9}{8}$ the movement be very fast.
$\frac{9}{16}$

SCALES.

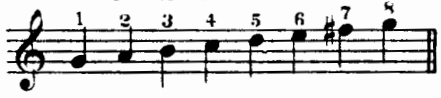
It is evident that if all music was written in one key, the effect would be extremely monotonous; we will therefore show the construction of the natural scale, or, more definitely, the succession of eight distinct sounds which constitute an octave, starting from C, which is *one* of the natural scale, so called.



Apparently, the distance from one of the degrees of the scale to the next, which is termed an *interval,* is the same in all cases, but practically it is not. And as the word *interval* is too lengthy for practical use, we will substitute the word *step,* it being more convenient, and will make use of a very ancient illustration of the difference in length of the various degrees of the scale, as follows: From *one* to *two* is a *step,* from *two* to *three* is a *step,* from *three* to *four* is a *half-step,* from *four* to *five* is a *step,* from *five* to *six* is a *step,* from *six* to *seven* is a *step,* from *seven* to *eight* is a *half-step.* Thus it will be seen that of the seven degrees of the scale, two are but one-half the length of the others. This order of intervals must be preserved in every major scale, to accomplish which we are obliged to use two new characters— the *sharp* (♯) which *raises* the pitch of the degree of the staff upon which it is placed a semi-tone or one-half tone, and the *flat* (♭) which *lowers* the pitch of the degree of the staff upon which it is placed a semi-tone, or one-half tone. ★)

Being desirous of constructing a scale with G as *one* instead of C, we are compelled to use the sharp as follows:

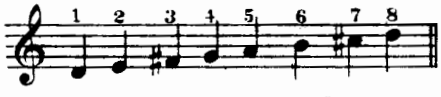
The Scale in G.



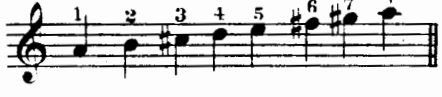
Thus we preserve the same order of intervals as were shown in the scale of C, with half-steps between *three* and *four,* and *seven* and *eight,* and this new scale is termed the scale in G.

Other scales are formed with various letters of the natural scale as *one,* by prefixing sharps to the proper notes, as shown in the following examples:

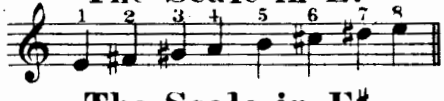
The Scale in D.



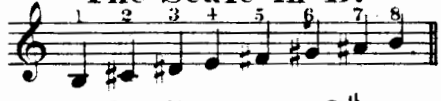
The Scale in A.



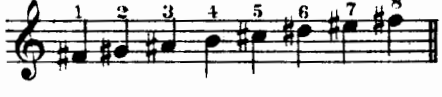
The Scale in E.



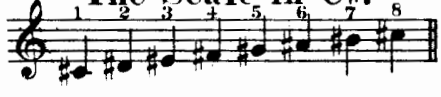
The Scale in B.



The Scale in F♯.



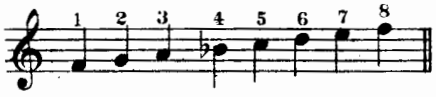
The Scale in C♯.



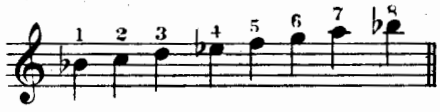
★) It must be here remarked that the word *tone* has various meanings when applied to music, as follows: 1.) A musical sound, in contradistinction to noise. 2.) A sound of a certain pitch (high or low.) 3.) The quality of a certain sound. 4.) The second smallest interval of our practical music, a semitone being the smallest, which is the definition of the word as used above. The terms *step* and *half-step* are now more commonly used in this connection, and prevent confusion.

The foregoing scales are known as the *Scales in Sharp Keys*. There are still others which are constructed from the natural scale by the use of *flats*, and which are termed the *Scales in Flat Keys*. They are here given:

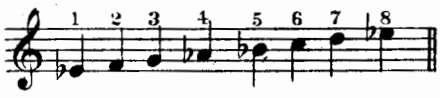
The Scale in F.



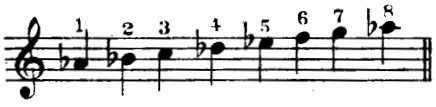
The Scale in B♭.



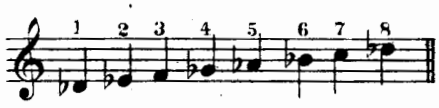
The Scale in E♭.



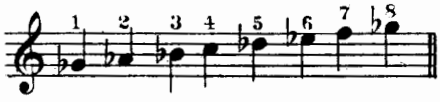
The Scale in A♭.



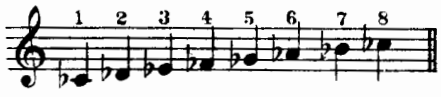
The Scale in D♭.



The Scale in G♭.



The Scale in C♭.

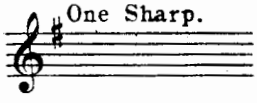


It is evident that if we were obliged to write each sharp or flat wherever it should be demanded, the labor of writing music would be vastly increased, and quick reading would be an impossibility. To overcome this difficulty, the sharps or flats belonging to the key or scale of every piece of music are grouped together at its commencement, each having its respective place, according to the number required. These groups are called *Signatures*, and indicate at a glance the key in which the music is written. They are in effect till the close of the piece unless neutralized by the introduction of a different signature, and appear as here given.

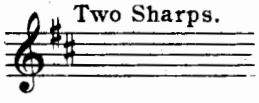
SIGNATURES OF THE SHARP KEYS.

In the Treble Clef.

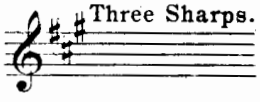
KEY OF G. One Sharp.



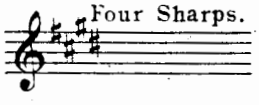
KEY OF D. Two Sharps.



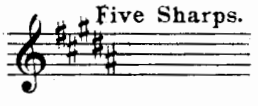
KEY OF A. Three Sharps.



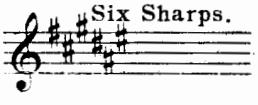
KEY OF E. Four Sharps.



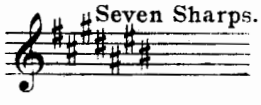
KEY OF B. Five Sharps.



KEY OF F♯. Six Sharps.



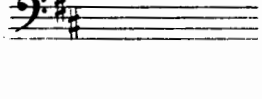
KEY OF C♯. Seven Sharps.



In the Bass Clef.

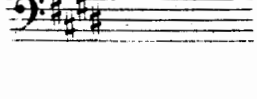
KEY OF G. One Sharp.

KEY OF D. Two Sharps.

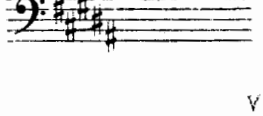


KEY OF A. Three Sharps.

KEY OF E. Four Sharps.

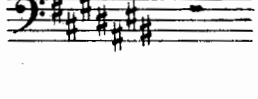


KEY OF B. Five Sharps.



KEY OF F♯. Six Sharps.

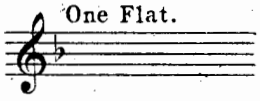
KEY OF C♯. Seven Sharps.



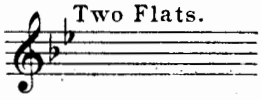
SIGNATURE OF THE FLAT KEYS.

In the Treble Clef.

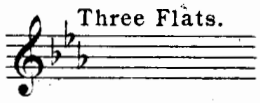
KEY OF F. One Flat.



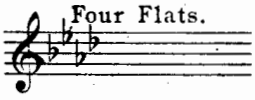
KEY OF B♭. Two Flats.



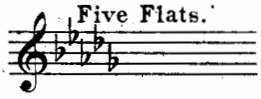
KEY OF E♭. Three Flats.



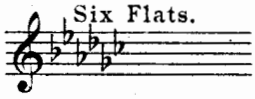
KEY OF A♭. Four Flats.



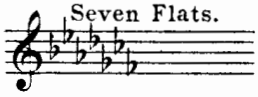
KEY OF D♭. Five Flats.



KEY OF G♭. Six Flats.

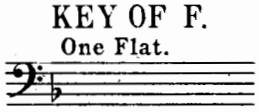


KEY OF C♭. Seven Flats.

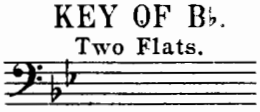


In the Bass Clef.

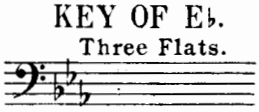
KEY OF F. One Flat.



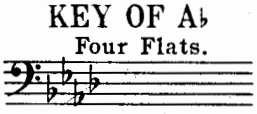
KEY OF B♭. Two Flats.



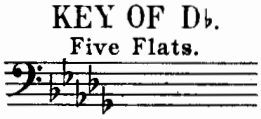
KEY OF E♭. Three Flats.



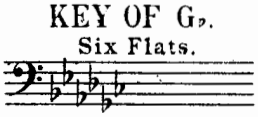
KEY OF A♭. Four Flats.



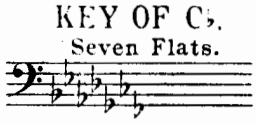
KEY OF D♭. Five Flats.



KEY OF G♭. Six Flats.

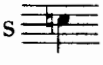


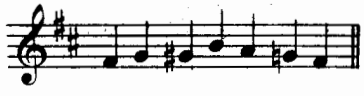
KEY OF C♭. Seven Flats.



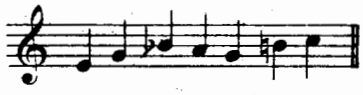
The signatures in the Alto and Tenor clefs bear the same appearance as the foregoing, the only difference being that the sharps or flats are placed upon different degrees of the staff, to correspond with the notation of the particular clef in use, the principle being exactly the same.

THE NATURAL.

We have one more important character to consider before proceeding farther, the *Natural* ♮ Its only use is to neutralize the effect of a previous sharp or flat, whether in the signature or elsewhere. For example, in the key of D the signature is two sharps. For some reason we desire to sound the natural tone of C, and express the intention thus  Or it may be necessary to sharp a certain degree of the staff for the time being, and immediately after restore the original sound, which we do in this manner:

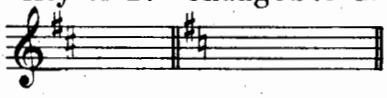


The natural performs the same mission when used after a flat, that of restoring the former pitch, as for example:

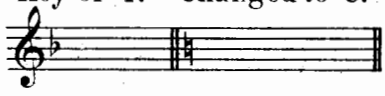


We also use the natural to effect changes of signature when necessary, as the following examples will show; the effect being the same as previously explained.

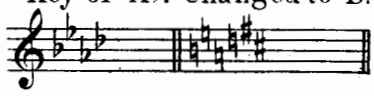
Key of D. Changed to G.



Key of F. Changed to C.



Key of A♭. Changed to D.

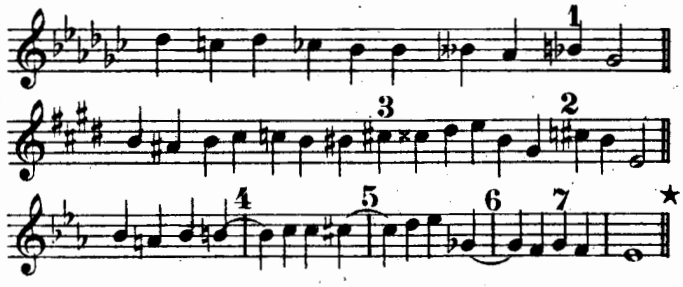


THE DOUBLE SHARP AND DOUBLE FLAT.

The Double Sharp 𝄪 *raises* the pitch of the degree on which it is placed one whole tone; the Double Flat 𝄫 *lowers* the pitch of the degree on which it is placed one whole tone. These characters are seldom used except to affect degrees which appear sharped or flatted in the signature of the piece, for example:

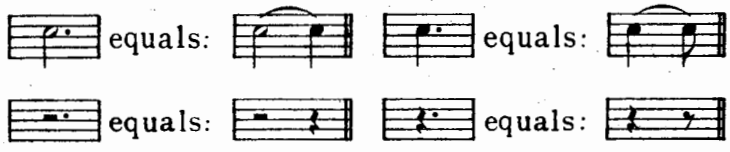
ACCIDENTALS.

Accidentals are sharps, double sharps, flats, double flats or naturals occurring in a piece of music, other than those found in the signature. They affect only the degree of the staff upon which they are placed, (not the various octaves, as some wrongly insist,) and their power extends only throughout the measure in which they are found, unless the note before which they appear is the last in a measure, and is connected by a tie with another note on the same degree, in the next measure. The following example will fully illustrate their use.

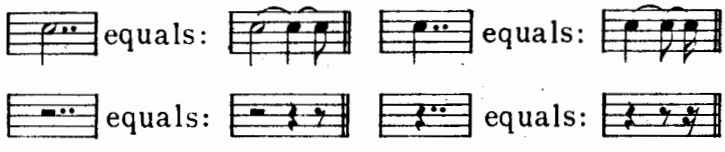


DOTTED NOTES.

A *Dot* placed after any note or rest adds one-half to its value.



Two *Dots* placed after any note adds three-fourths to its value. They are seldom used after a rest, but when so used have a similar effect.



★ NOTE. **1.** Here the two signs ♮♭ are used in conjunction to signify the restoration of the B♭ of the signature. **2.** Here the two signs ♮♯ restore the C♯ of the signature. **3.** The sharp is introduced to neutralize the effect of the previous natural on the same degree of the staff. **4. 5. 6.** No accidental is required before the second of these two notes, the tie carrying the effect of the previous accidental beyond the bar. **7.** No natural is needed here, as the effect of the flat in the previous measure is ended. As a precautionary measure, however, the natural would usually be written before this note.

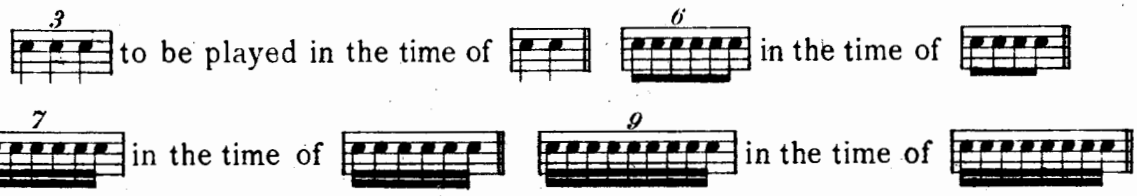
TRIPLETS, SEXTOLETS AND GROUPS.

A *Triplet* is indicated by a figure *3* over or under a group of three notes, which indicates that they are to be played in the time of two notes of the same individual length.

A *Sextolet* is indicated by a figure *6* over or under a group of six notes, which are to be played in the time of four.

Groups of five, seven, nine, eleven or more notes are frequently met with, and are usually played in the time of four, six, eight and ten notes of the same length, respectively.

A few examples will illustrate:

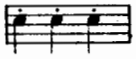
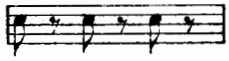


SIGNS AND ABBREVIATIONS.

D. C. signifies a return to the commencement of the movement or piece.

D. S. signifies a return to a sign 𝄋 at some previous point. These two signs must never be confounded, for although very similar in appearance, they have a widely different meaning.

A *Hold* placed over a double bar signifies the close of a piece or movement, also the stopping-place after a *D. C.*

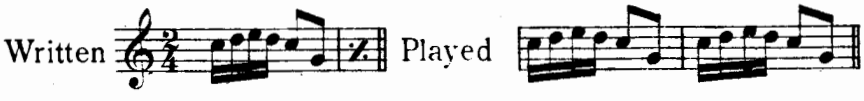
Dots over notes  indicate that they are not to be held to their full length, but abbreviated,  the time being strictly maintained.

Dashes over notes indicate that they shall receive their full value of time, in contradistinction to the dots

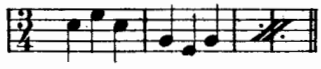
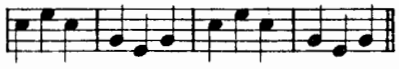
Notes both dotted and tied are to be given their full time, but each note must be lightly attacked. In violin playing, all of these notes would be played with either an up or a down bow, as the case might be, in contrast to the effect produced by the usual alternation of up and down bow.

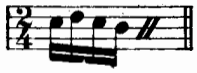
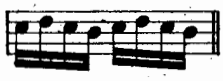
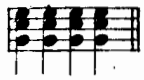
The sign indicates that the preceding measure is to be repeated. The sign across a bar indicates that the two preceding measures are to be repeated. The sign or appearing after a note or group of notes in a measure indicates a repetition of the previous note or group of notes, thus filling the measure. Some careless writers use the sign for this purpose also, but it is unwise to to so, as it is liable to confuse the player. A sign or an abbreviation should have but one meaning.

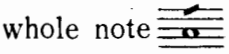
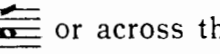
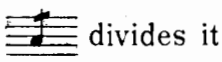
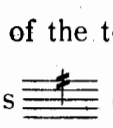
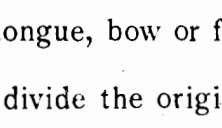
Examples.



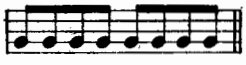
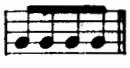
Examples Continued.

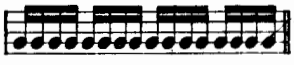
Written  Played 

Written  Played  Written Played 

A *Dash* over a whole note  or across the stem of a half note  or that of a quarter note  divides it into eighth notes, each of which is attacked; that is, each receives a separate stroke of the tongue, bow or finger, depending upon the character of the instrument in use. Two dashes  divide the original note into sixteenth notes; three dashes  into thirty-second notes.

Examples.

Written Played  Written Played  Written Played

Written Played  Written Played Written Played

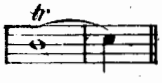
Written Played

Written Played Written Played

A *Direct Turn* (∞) over a note indicates that it is to be played in this manner: (Written) (Played) When the sign is placed after a note it is called a *Full Turn*, thus: (Written) (Played) When the sign is placed vertically (2) it is called an *Inverted Turn*, and appears as follows: (Written) (Played)

A *Trill* (*tr*) is the alternate reiteration of two notes, either a semitone or a whole tone apart, commencing with the note over which the sign is placed, which must always be the lowest of the two notes, thus: (Written) (Played)

If the trill be a long one, it is usually played in the following manner:

Written  Played

A *Slur* ⁀ over several notes indicates that they are to be played smoothly and connectedly, the first only being attacked.

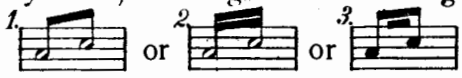
A *Tie* is used to connect two notes on the same degree of the staff, causing them to sound as one note. These two terms must never be confused.

A *Mordente* ∿ over a note indicates that it is to be quickly alternated with the semitone below, thus: (Written) (Played) or

It is usually found over quarter notes or eighth notes.

The signs ∧ > indicate that the note over which they are placed shall receive an unusually strong attack, and shall be plainly detached from the note next following.

An abbreviation very commonly used, although without a legitimate name, is the following.



which signifies that the two notes shall be reiterated during the space of time occupied by *one* of them when used alone, thus:

The foregoing instructions, although of necessity somewhat condensed, will enable the student to readily comprehend the meaning of the exercises and studies contained in this work. They are much clearer and more comprehensive than any ever written for a similar purpose, and are in many respects a departure from old and incorrect methods of imparting knowledge.

The published works of *Preston Ware Orem, Hugh A. Clarke, L. C. Elson, William Mason* and *W. S. B. Mathews* have furnished many valuable ideas, some of which, perhaps, appear for the first time in a treatise on instrumental music. They are, however, none the less useful on that account, and are worthy of careful consideration by artist, teacher and pupil.

That the foregoing pages shall be a help instead of a hindrance to the understanding of the true principles of music is the earnest wish of

The Compiler.

To those who desire to proceed still further in the study of music, we recommend the following works published by the THEODORE PRESSER CO., Philadelphia, Pa., as being in full accord with the principles herein outlined:

RUDIMENTS OF MUSIC . . . . . *J. R. Murray*
Price 25 cents

A PRIMER OF FACTS ABOUT MUSIC . . . . . *M. G. Evans*
Price 60 cents

GIBBON'S CATECHISM OF MUSIC . . . . . *G. C. Killough*
Price 60 cents

HARMONY BOOK FOR BEGINNERS . . . . . *Preston Ware Orem*
Price $ 1.25

THEORY AND COMPOSITION OF MUSIC . . . . . *Preston Ware Orem*
Price $ 1.25

COUNTERPOINT, STRICT AND FREE . . . . . *H. A. Clarke*
Price $ 1.25

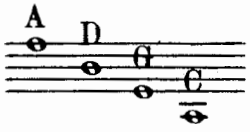
Position.

To play the Violoncello well, it is necessary that a correct position should be acquired at the outset. The student should be seated near the edge of the chair, the left foot placed slightly in advance of the right, which should be drawn back a little. The instrument is held between the knees, the lower part of its back resting against the left leg while its upper edge rests lightly against the body of the student. When the tail pin is used, it must be so long, that the lowest peg of the Cello nearly reaches the left ear. This will prevent the bow from interfering with the left knee when playing. The bow is held in the right hand, and the right side of the upper part of the thumb is placed against the nut. The upper joint of the forefinger rests on the stick, the middle finger touches the hair, and the other two fingers take a natural position on the stick. When playing an up bow, the wrist should be bent toward the body. Place the bow on the middle of the strings between the bridge and the finger board and let the wrist rise gradually while playing. When playing a down bow, the wrist is lowered and forced outward. Draw from heel to point and from point to heel, until a certain ease is acquired.

V signifies up bow. ⊓ signifies down bow.

C sign of common time or $\frac{4}{4}$, four quarters in one measure.

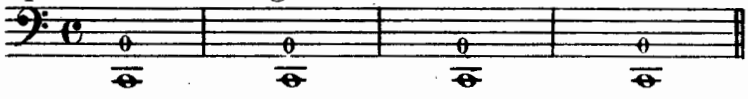
Bass Clef

The Cello is tuned in fifths 

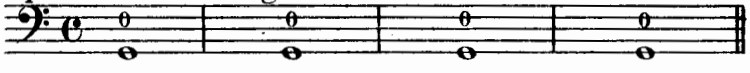
The neck of the instrument rests in the left hand. The thumb is held fast against the back of the neck, and the tips of the fingers are placed on the strings, in a bent position, slanting toward the bridge.

The left arm remains in an easy position.

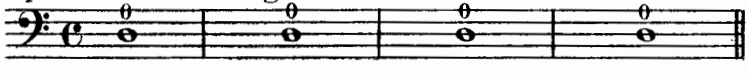
Open C or 4th String.



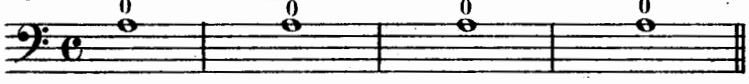
Open G or 3d String.



Open D or 2d String.



Open A or 1st String.



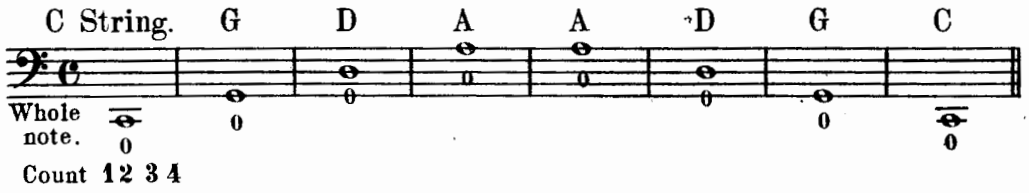
Use the bow from heel (nut) to point and repeat the exercise on each string until enough strength has been acquired to produce a fair tone.

This (o) sign signifies open string.

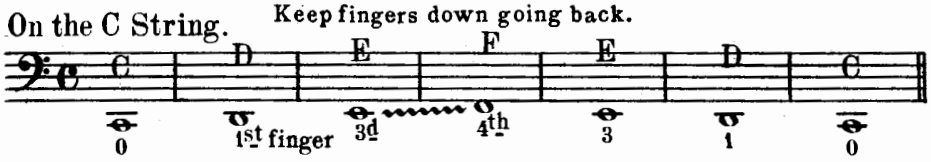
OPEN STRINGS.

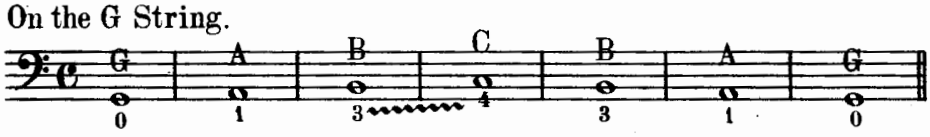
Whole note 𝅝 count four.

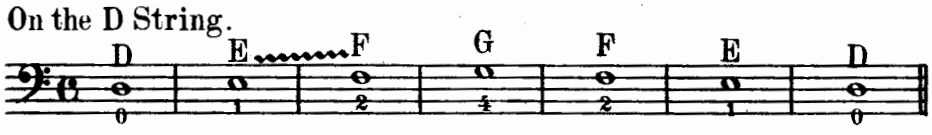
Half Steps are indicated by the sign.(⁀⁀⁀)

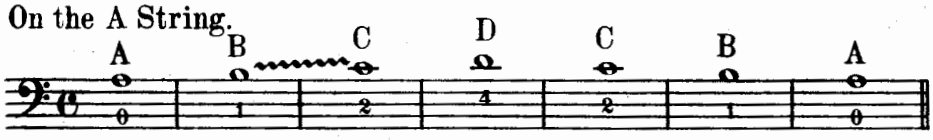


Use the bow from heel (or nut) to point and back to heel and keep the bow in the middle of the strings between bridge and finger-board. When able to produce a fair tone go to next exercise.

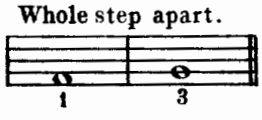




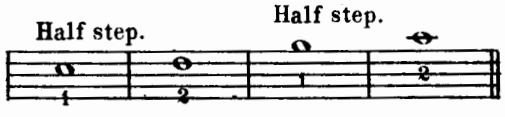


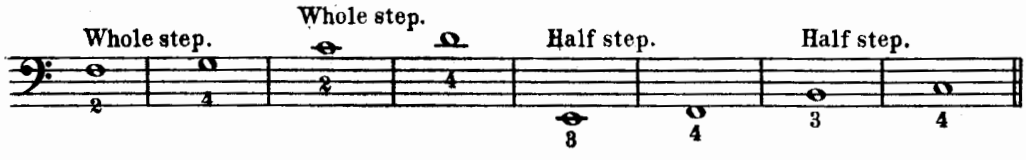


Whole tones are fingered with 1st and 3d or 2d and 4th finger.



Half tones are fingered with 1st and 2d or 3d and 4th finger.



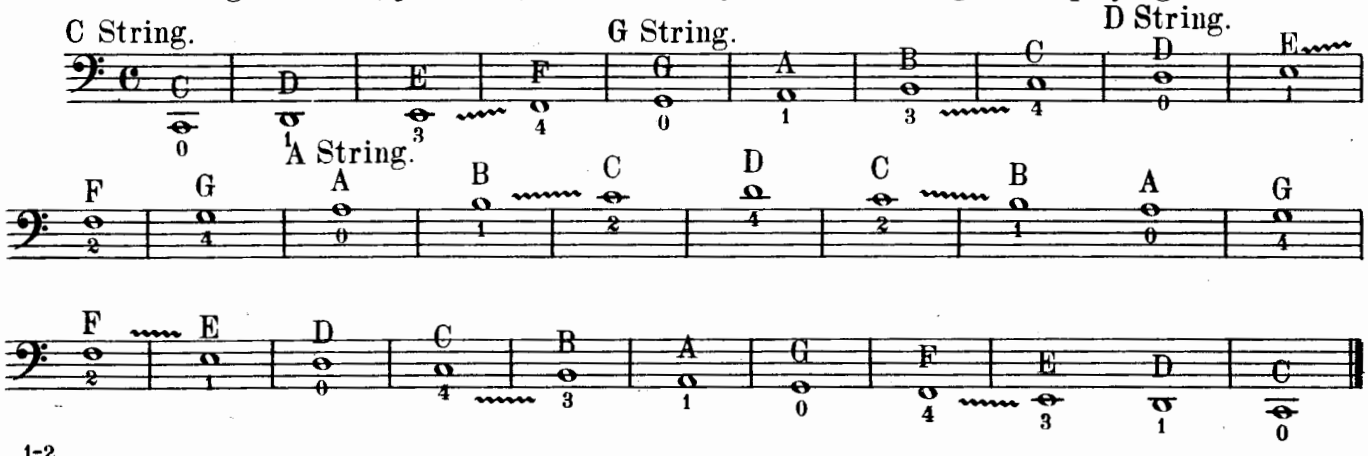


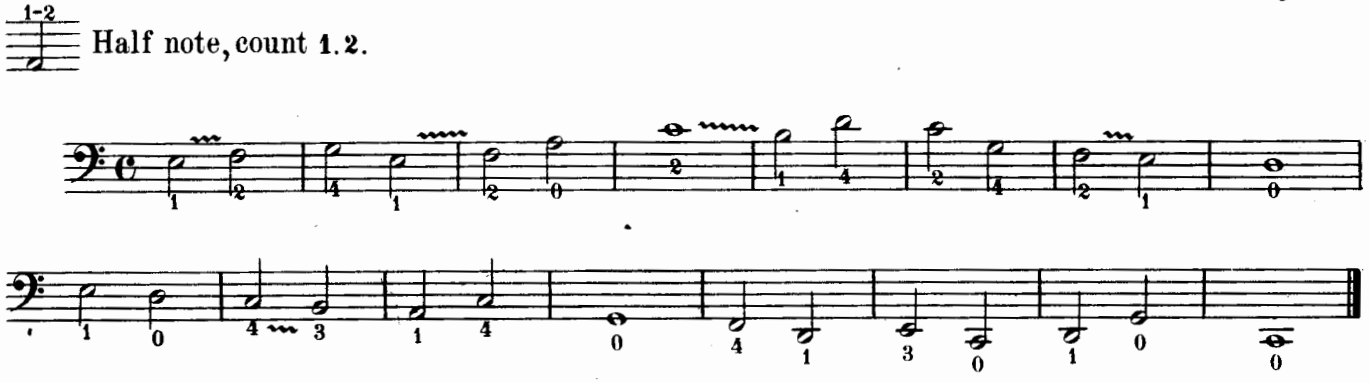
This rule holds good for 1st 2d and 3d positions only, there are exceptions though, which will be explained later on.

For the present the half steps are indicated by this sign (⌒)
Use the whole bow for these exercises.

Ascending the scale keep 1st, 3d and 4th fingers on string until obliged to raise them for open string.

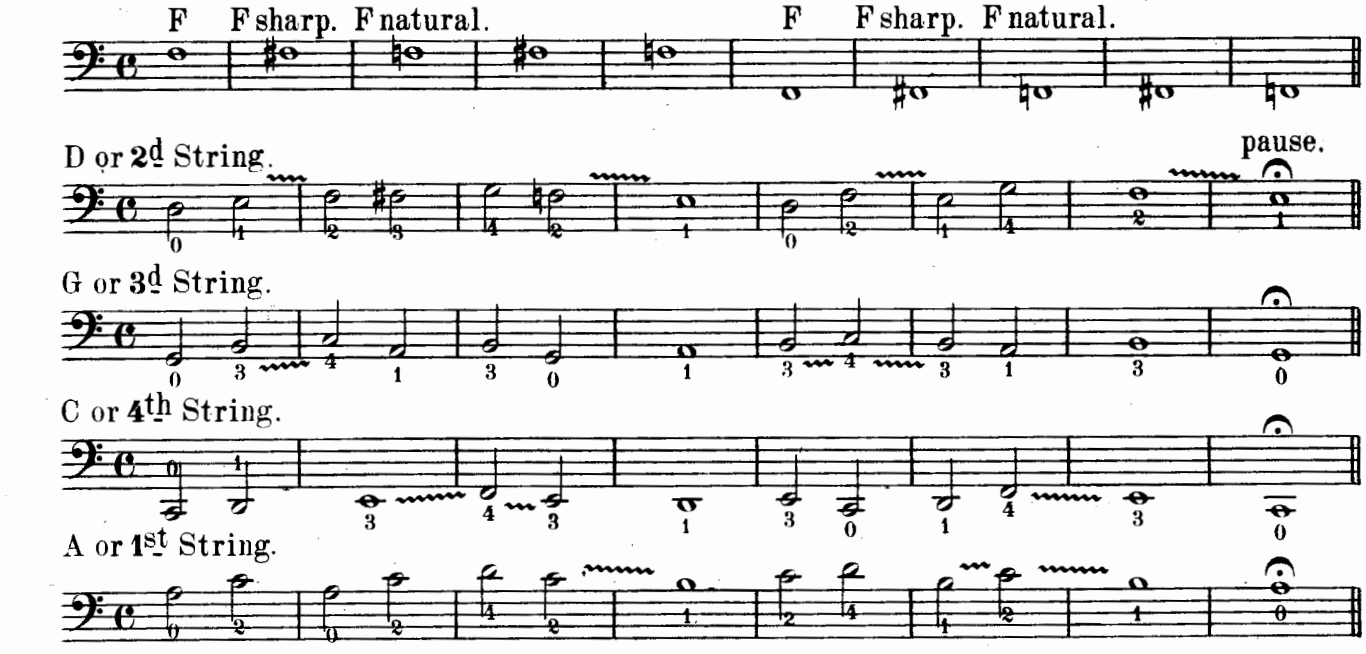
Descending the scale, place 4th, 3d and 1st finger on next string before playing.



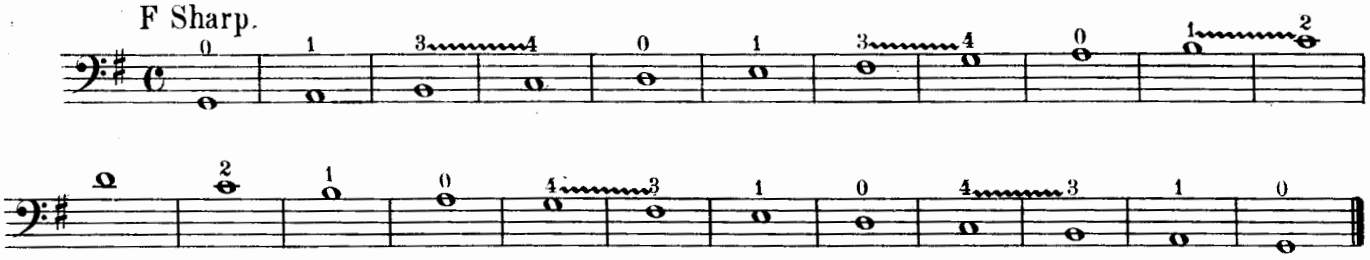


1-2 Half note, count 1. 2.

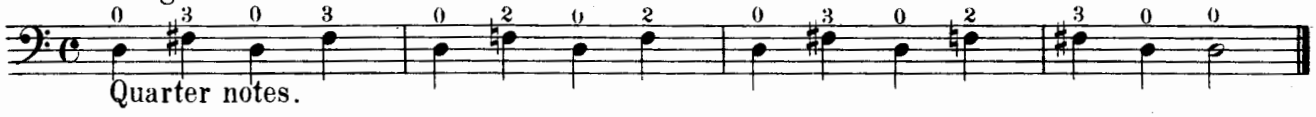
If there is one sharp (♯) in the signature it stands for F♯ which is a half step higher than F. (♮) this sign is a natural and indicates a return to the original sound.



F Sharp.

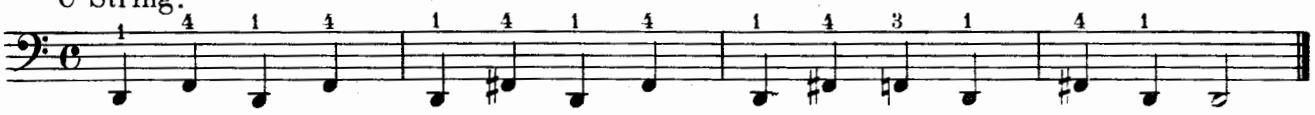


D String.

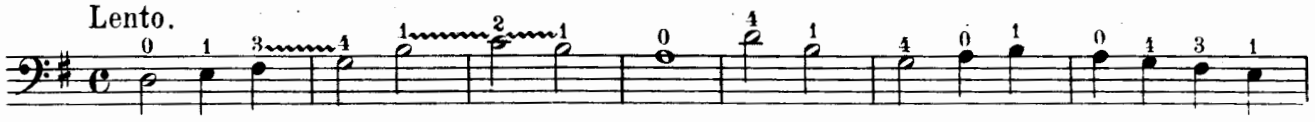


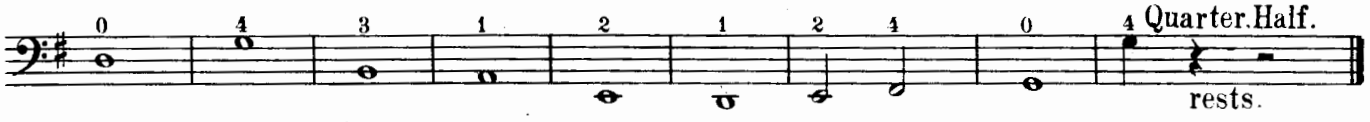
Quarter notes.

C String.



Lento.



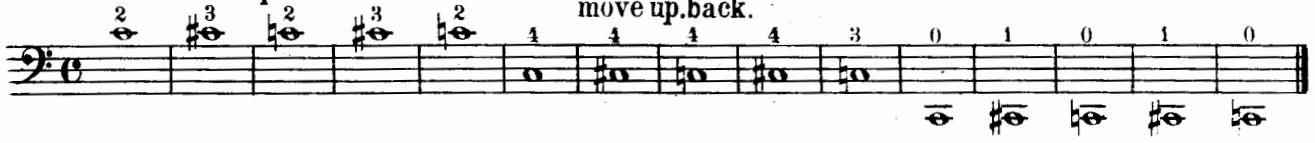


Quarter. Half. rests.

In moving a semitone with the 1st 2d and 3rd fingers do not change the position of the thumb.

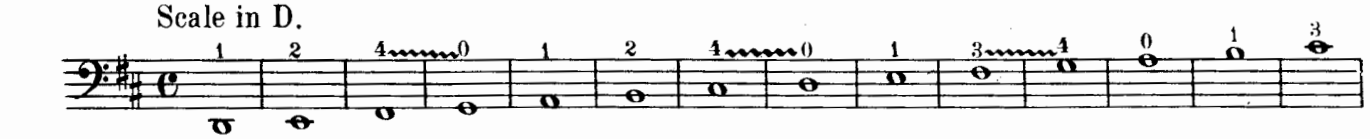
C Sharp. Nat.

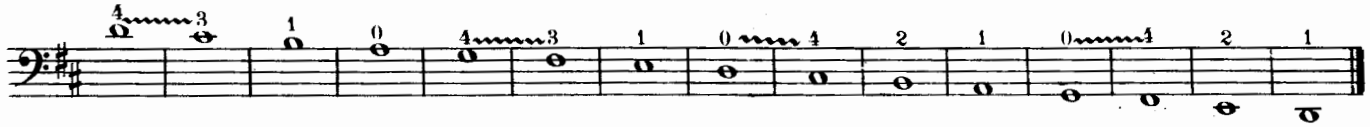
move up. back.



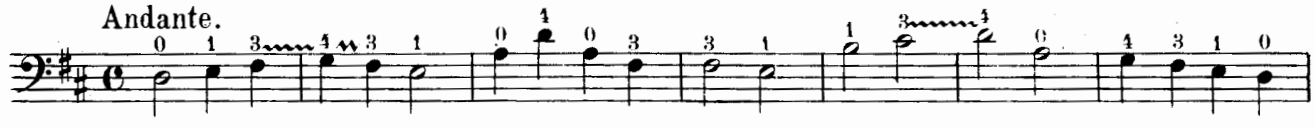
If there are two sharps in the signature F♯ and C♯ are indicated.

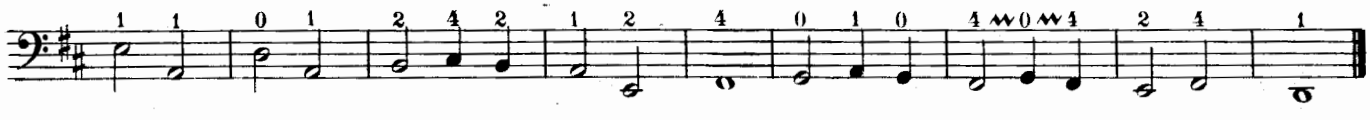
Scale in D.



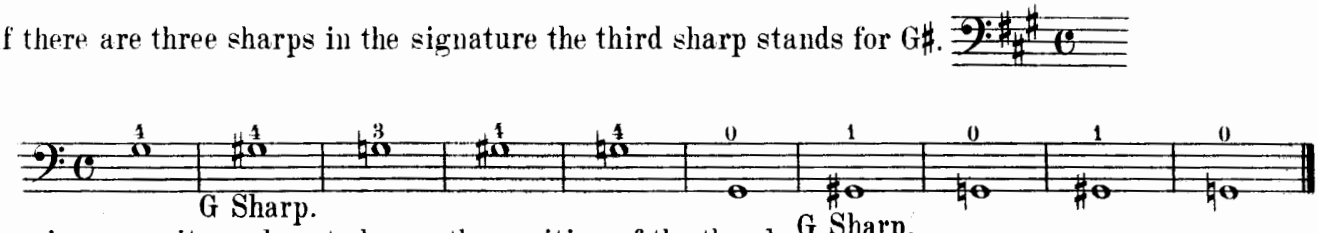


Andante.



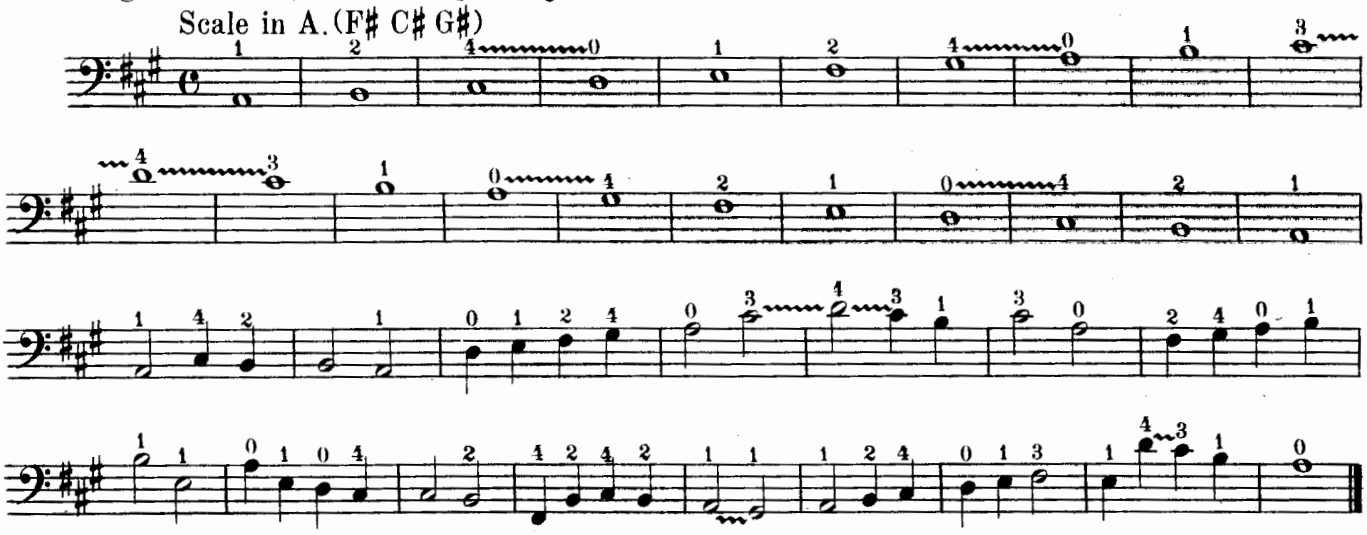


If there are three sharps in the signature the third sharp stands for G♯.

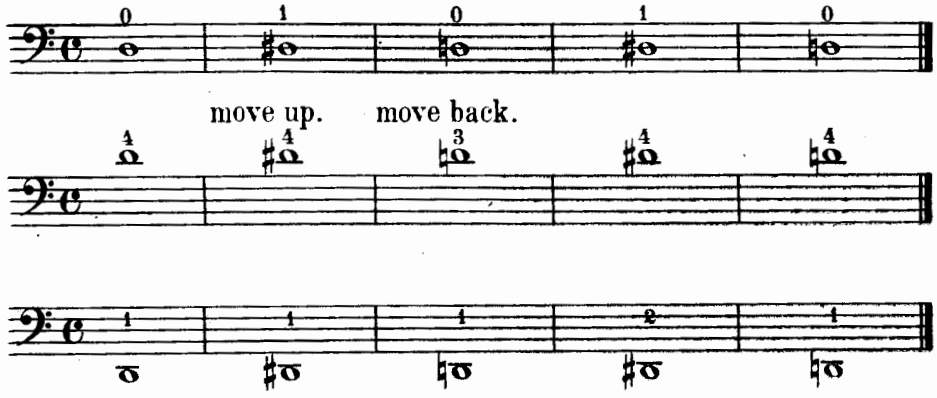


In moving a semitone, do not change the position of the thumb.

Scale in A. (F♯ C♯ G♯)

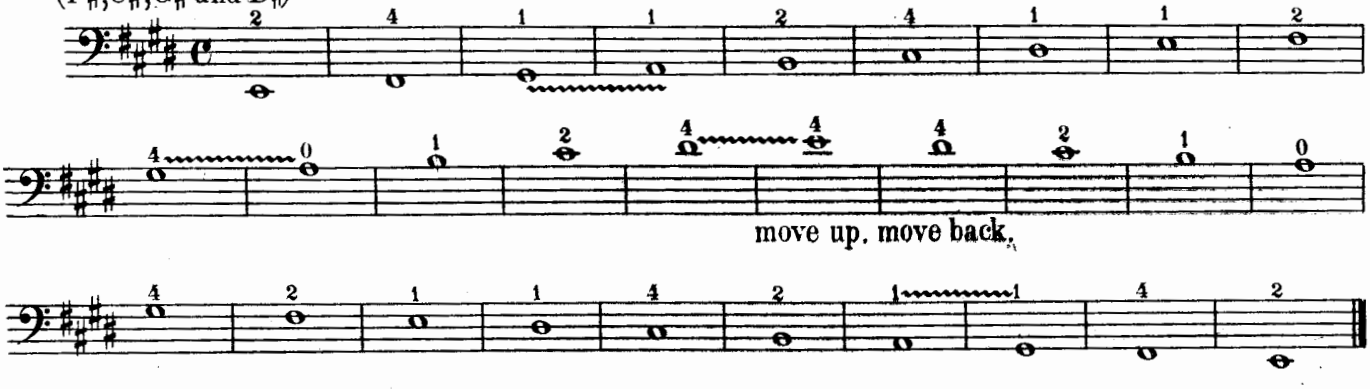


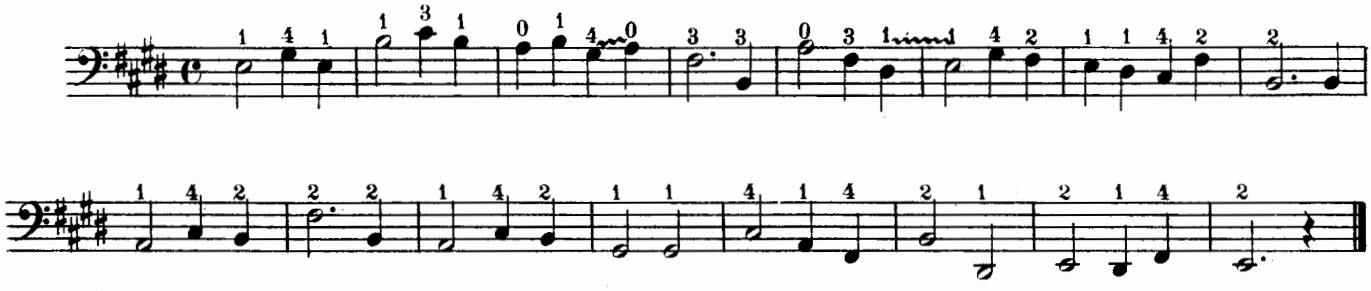
If there are four sharps in the signature the fourth stands for D♯.

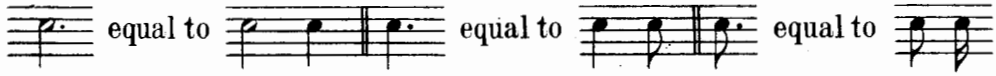


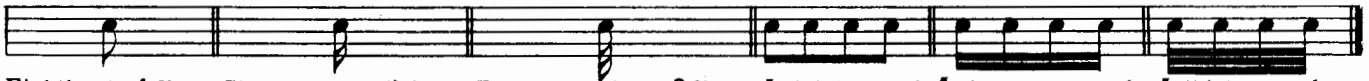
If a dot is placed after a note, it augments the value of the same one half.

Scale in E.
(F♯, C♯, G♯ and D♯)



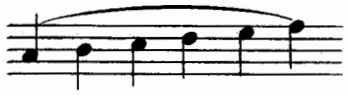




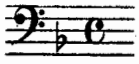


Eighth note. **1** flag. Sixteenth note. **2** flags. Thirtysecond note. **3** flags. **4** eighths equal to two quarters. **4** sixteenths equal to one quarter. **4** thirtyseconds equal to one eighth.

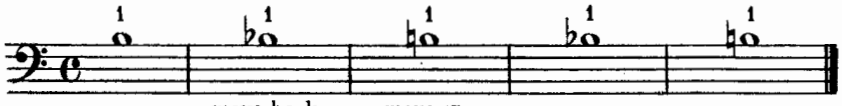
A slur ⌒ binds the notes in the same bow as far as it extends.



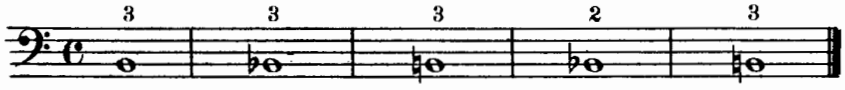
A flat (♭) indicates a pitch a half step lower than without it.



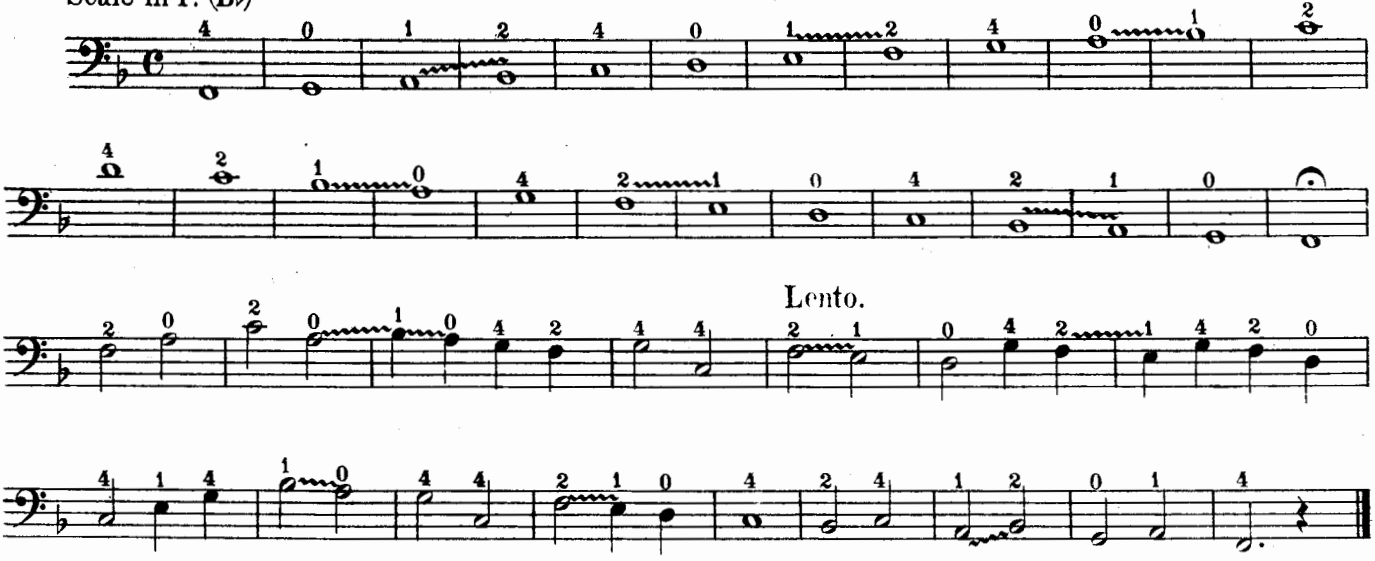
If there is one flat in the signature it stands for B♭.



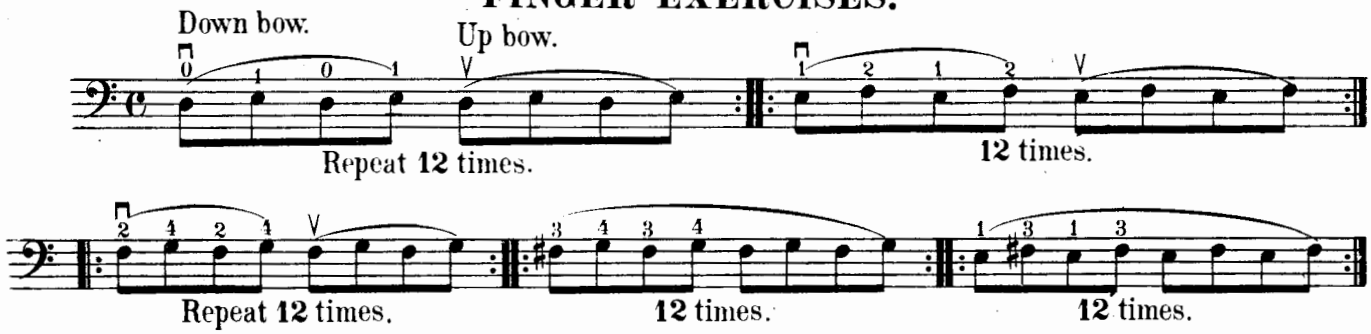
Do not change the position of thumb when playing a semitone.



Scale in F. (B♭)

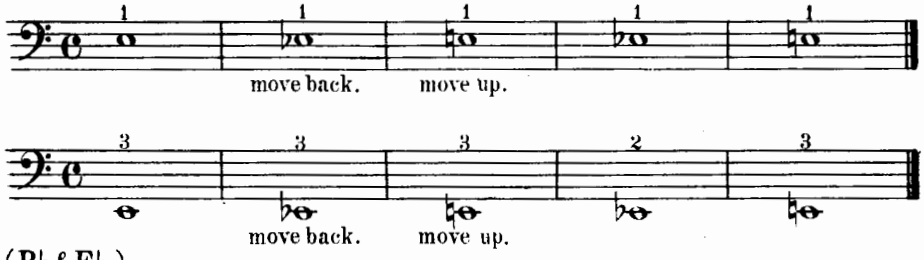


FINGER EXERCISES.

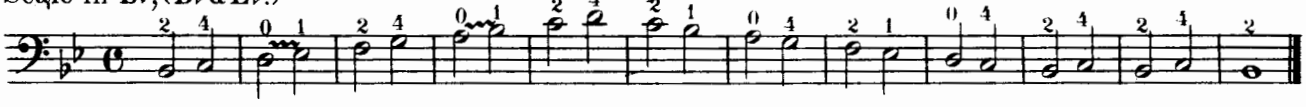


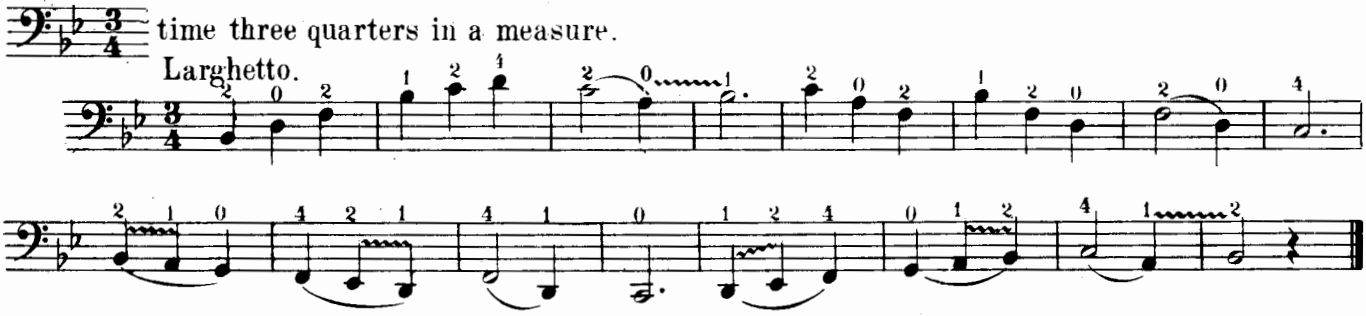
The sharp on F makes all F's sharp in the same measure unless revoked by a natural(♮)

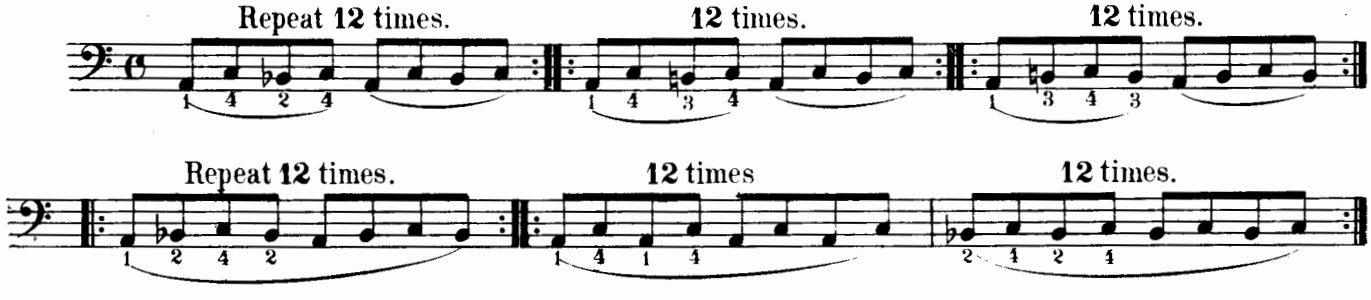
If there are two flats in the signature the second flat stands for E♭.



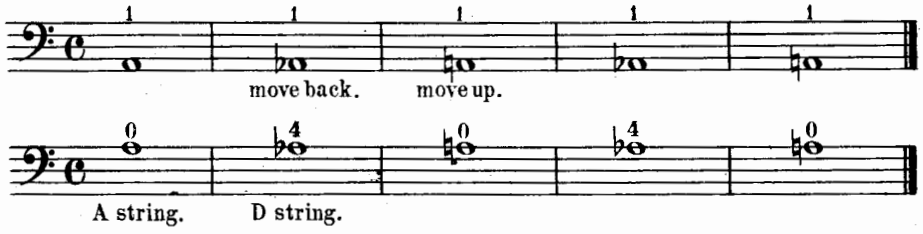
Scale in B♭,(B♭&E♭.)



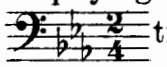




If there are three flats in the signature the third flat stands for A♭

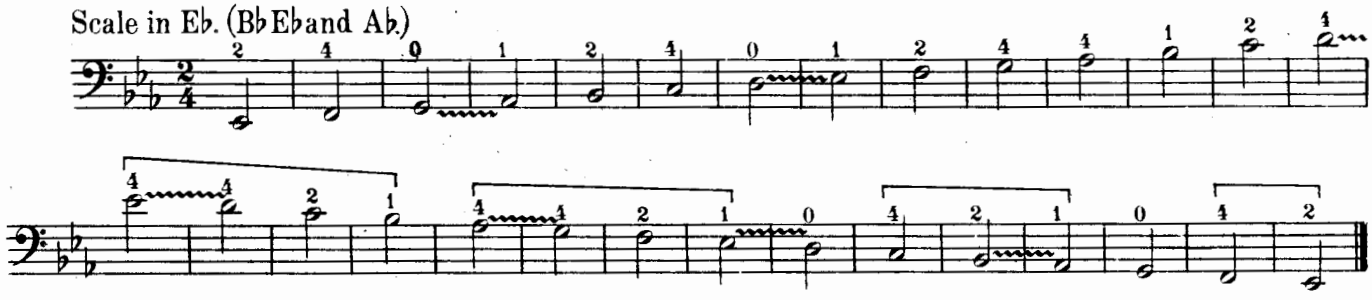


In playing all scales, fingers must be placed in their proper positons before descending.*

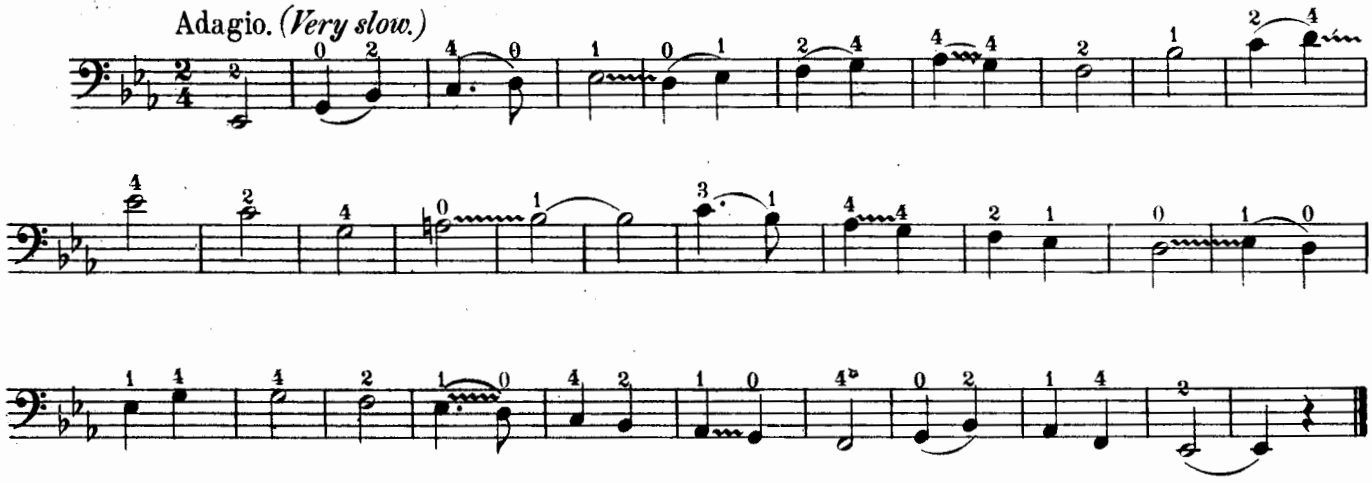


time two quarters in a measure.

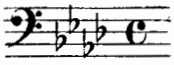
Scale in Eb. (Bb Eb and Ab.)

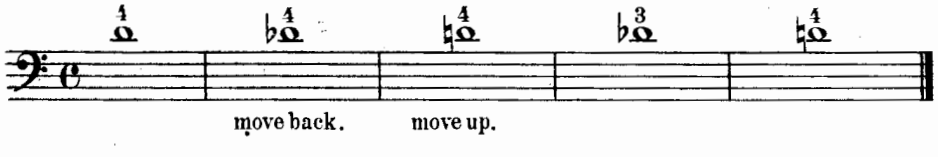


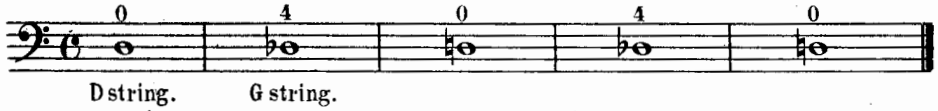
Adagio. *(Very slow.)*

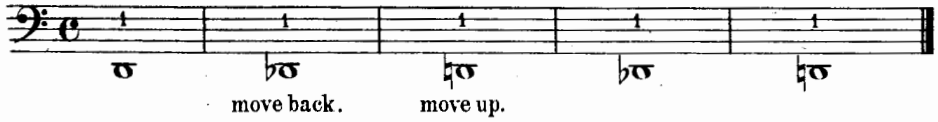


If there are four flats in the signature the fourth flat stands for Db.

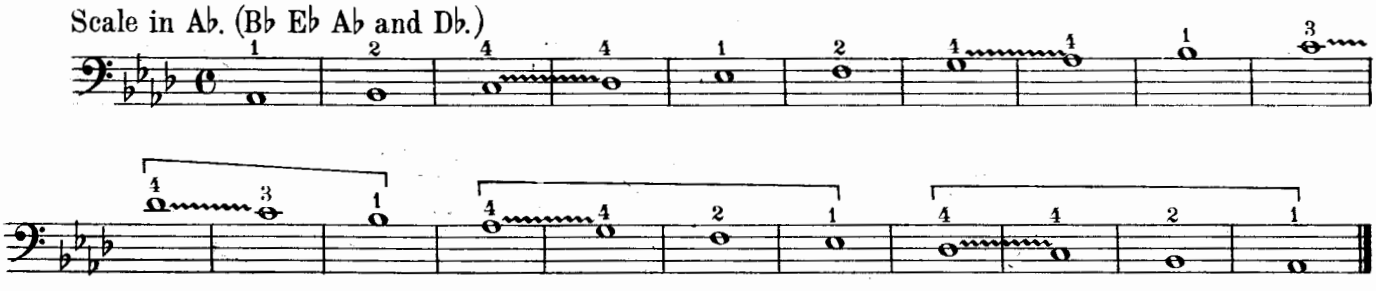




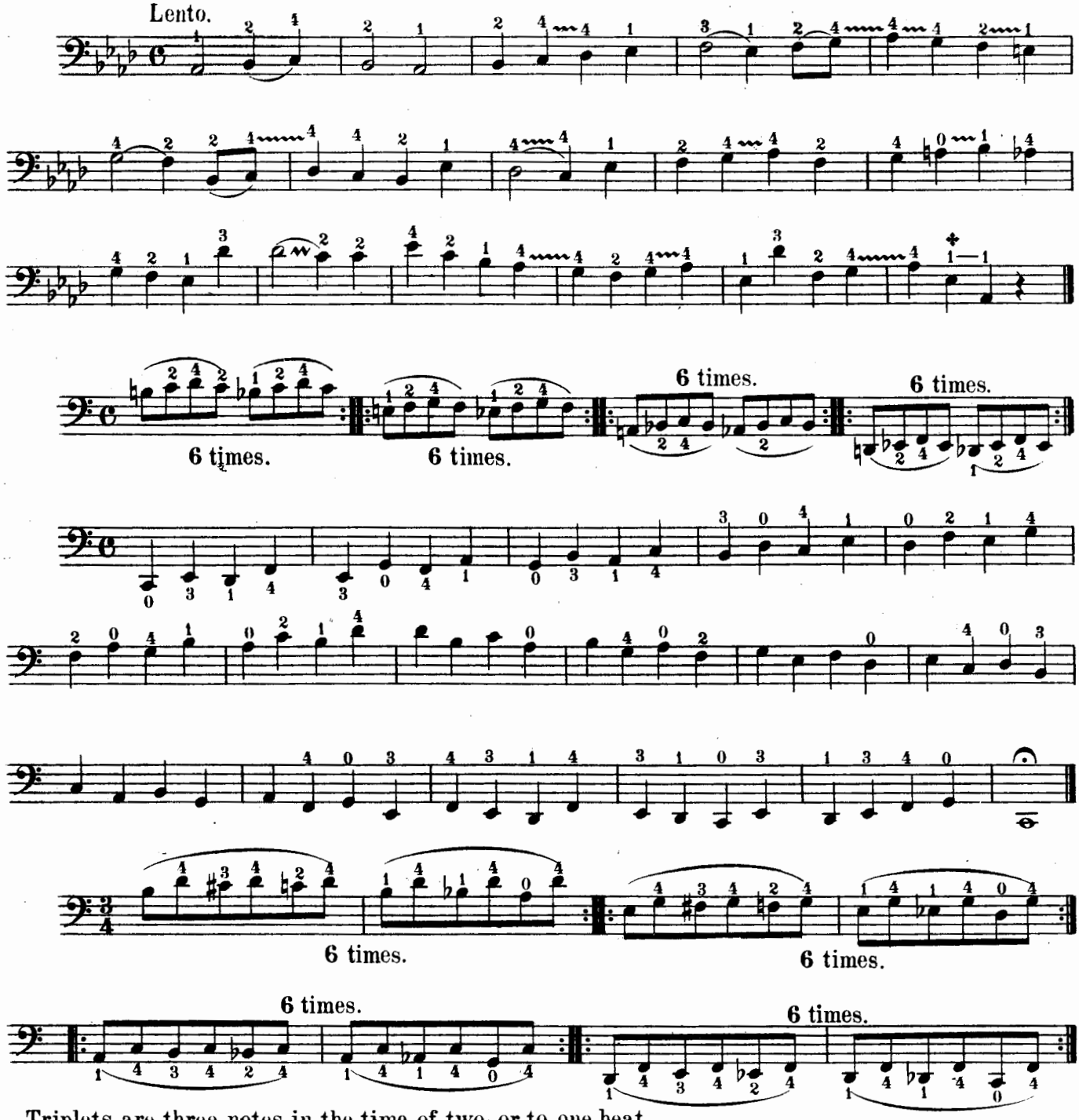




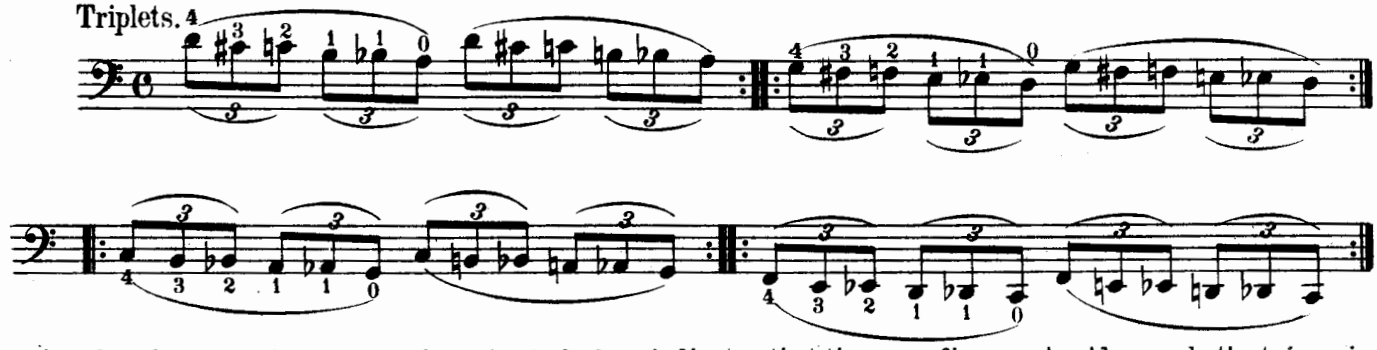
Scale in Ab. (Bb Eb Ab and Db.)



*The following mark indicates position of fingers held down on string while descending.

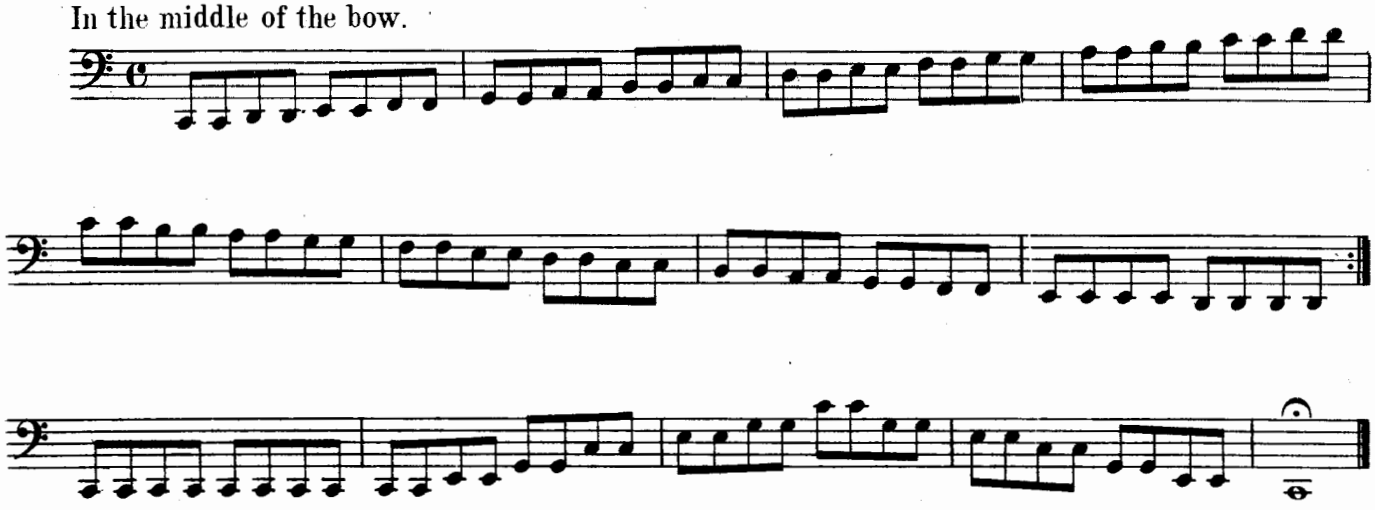


Triplets are three notes in the time of two, or to one beat.



✣ The dash between the same number viz: 2–2, 3–3, indicates that the same fingers should cover both strings in advance.

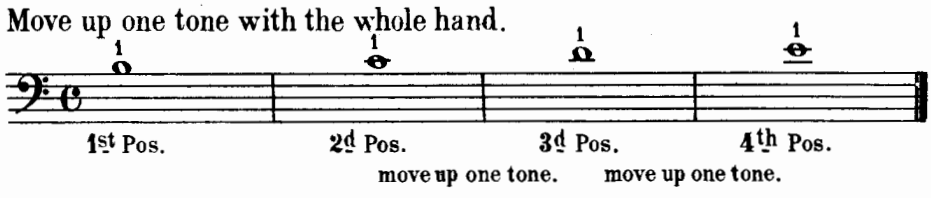
In the middle of the bow.



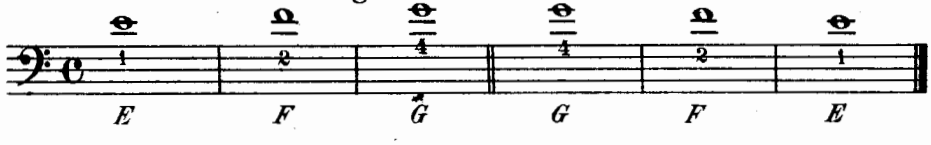
All the tones thus far played, can be performed in different positions and when so played are differently fingered. We will first study the fourth position, it being the most natural for both mind and hand.

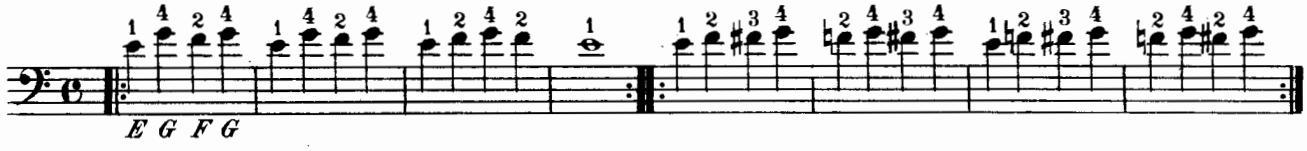
The hand moving upward one tone or degree brings it into a different position.

Move up one tone with the whole hand.

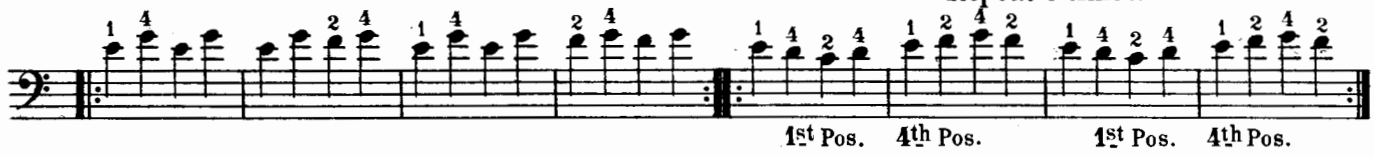


4th Position on the A string.



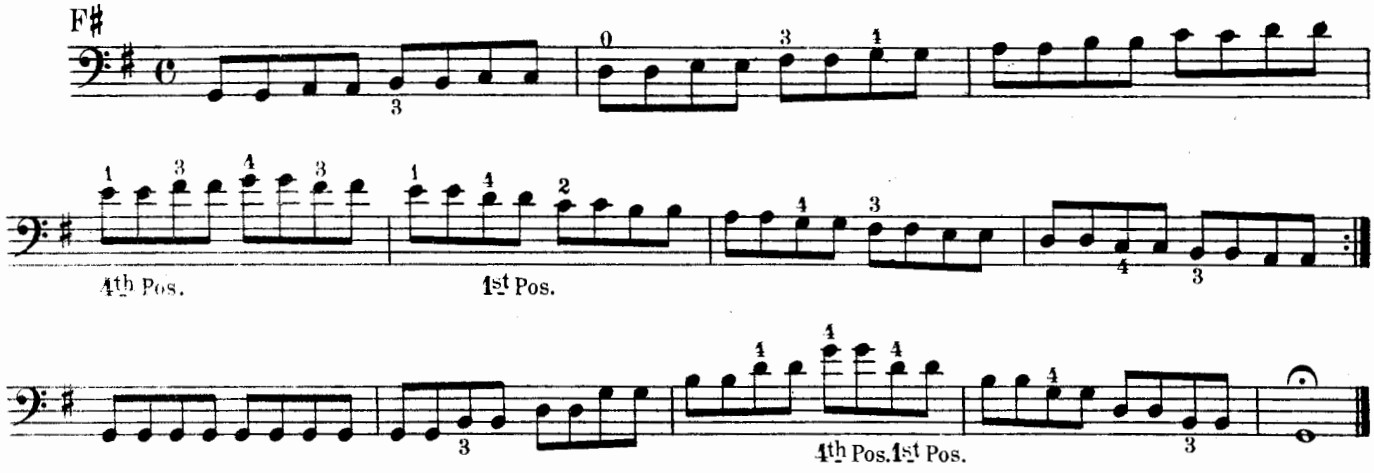


Repeat 6 times.

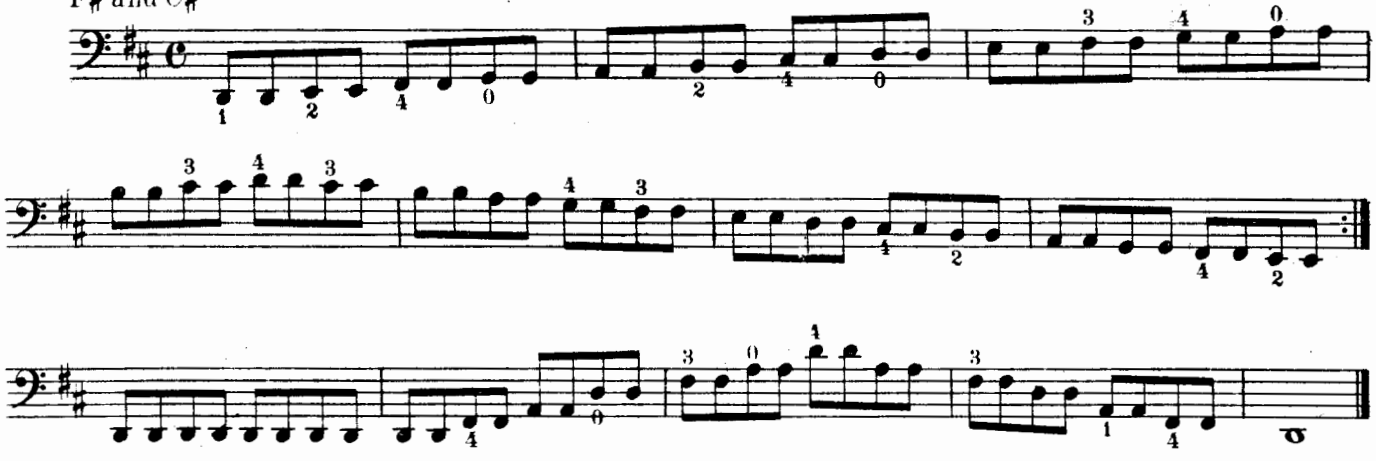


Move back to the first position and up to the fourth, with the whole hand.

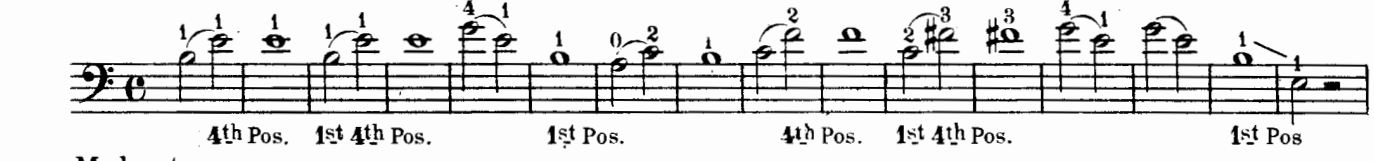
F♯



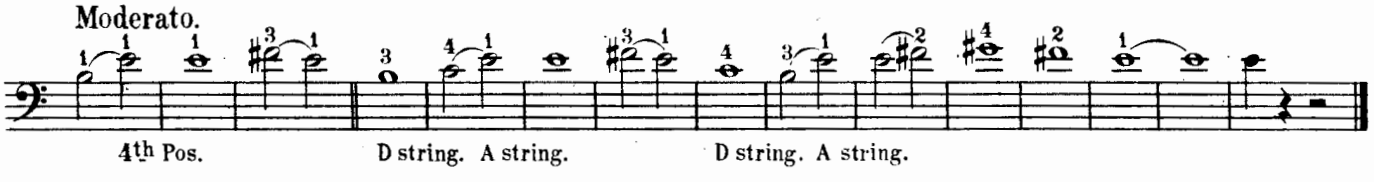
F♯ and C♯



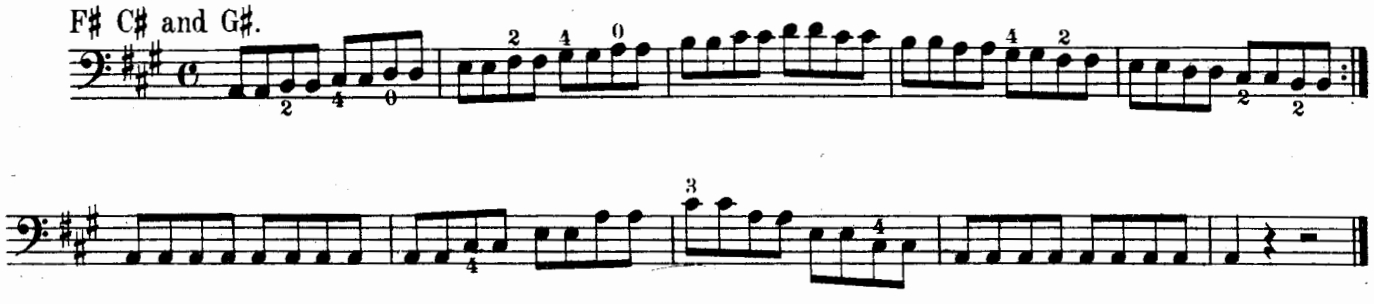
Move up to position with the whole hand.



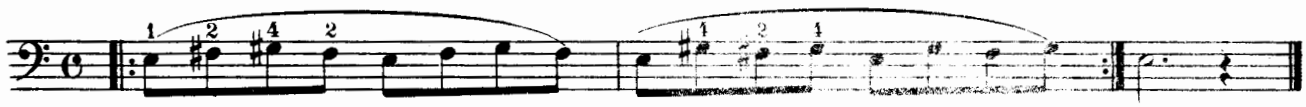
Moderato.



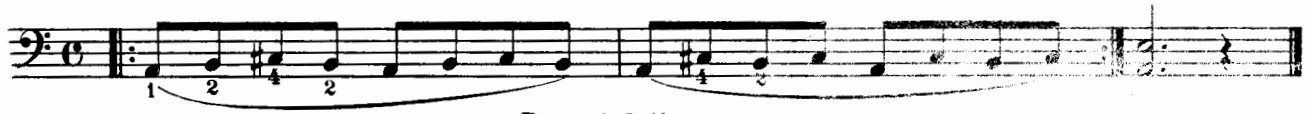
F♯ C♯ and G♯.



First finger must remain on the string. Hand must not move.



Repeat 6 times.

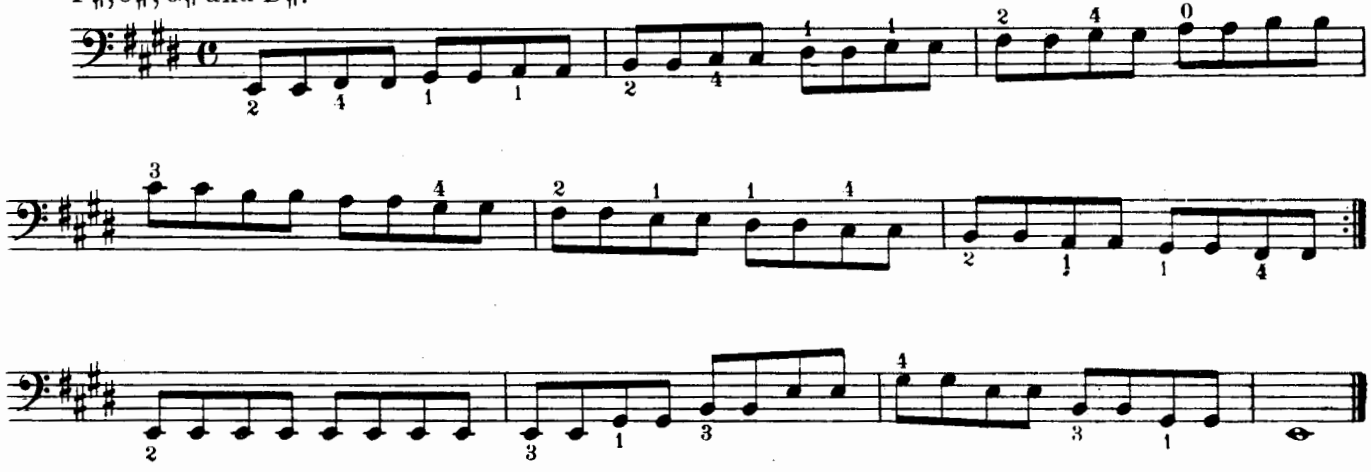


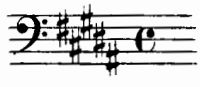
Repeat 6 times.

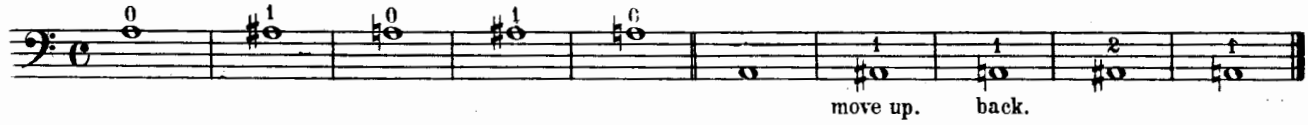
Repeat 6 times.

Repeat 6 times.

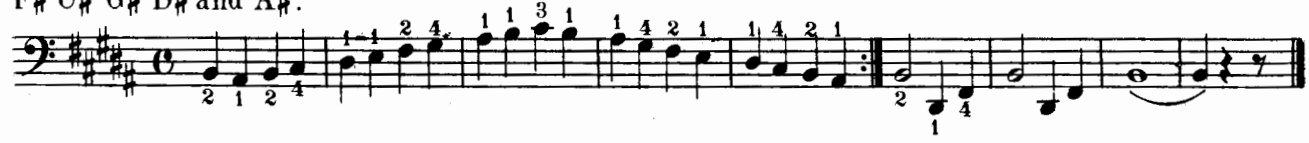
F♯, C♯, G♯ and D♯.



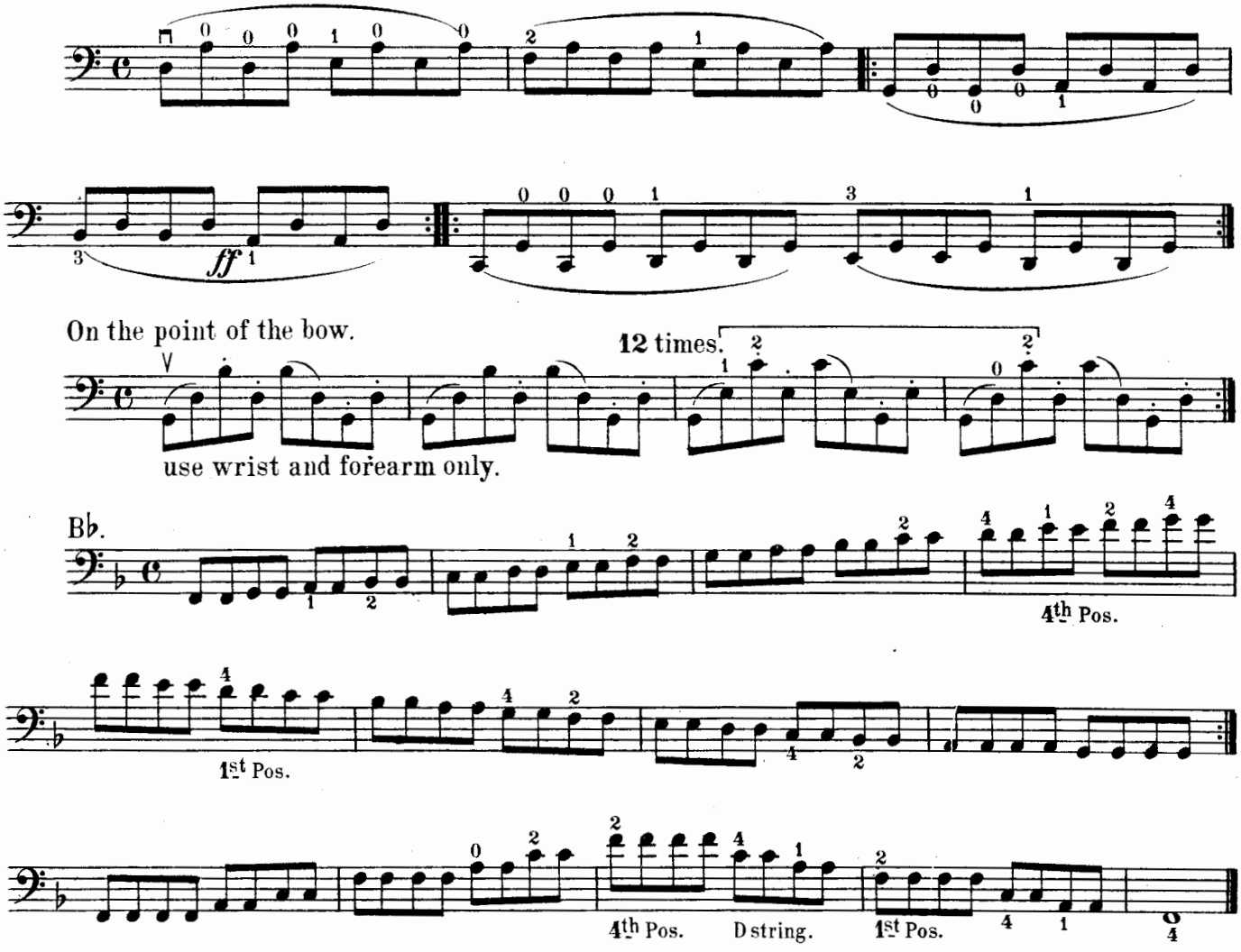
If there are five sharps in the signature the fifth sharp stands for A♯ 



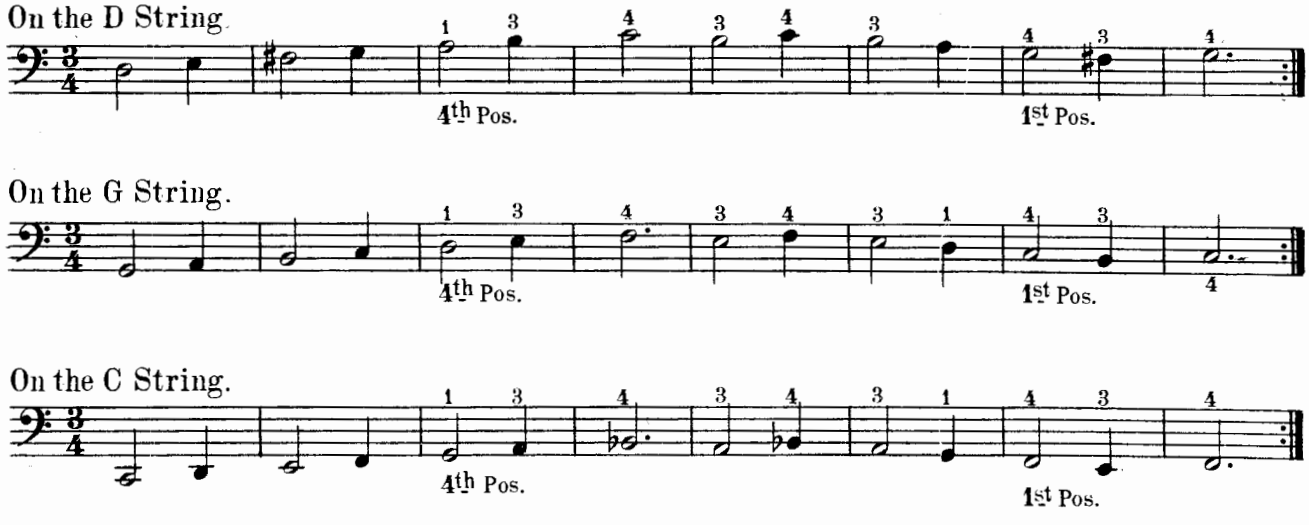
F♯ C♯ G♯ D♯ and A♯.



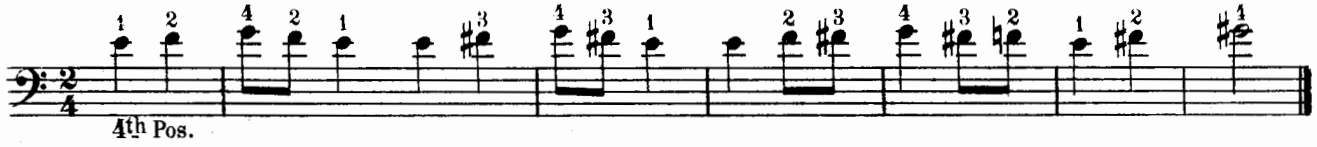
EXERCISES FOR THE WRIST.



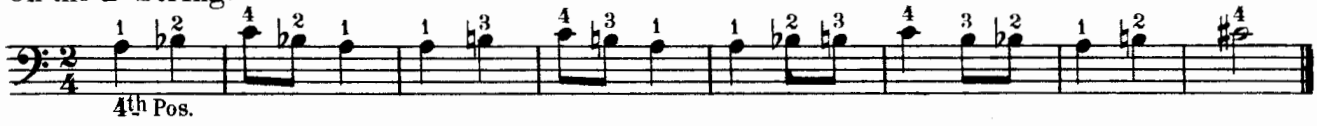
EXERCISES ON ALL THE STRINGS IN THE FOURTH POSITION.



pp stands for piano (soft) *ff* (loud) *cresc.*(increasing) *dim.*(diminishing.)

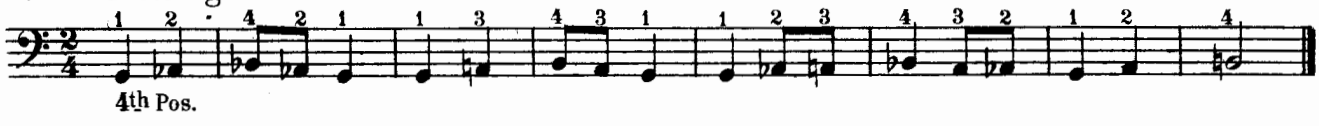


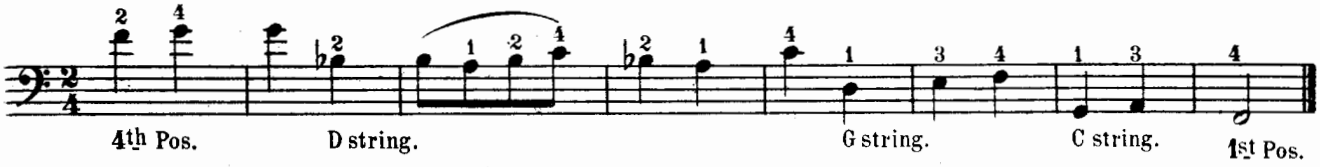
On the D String.



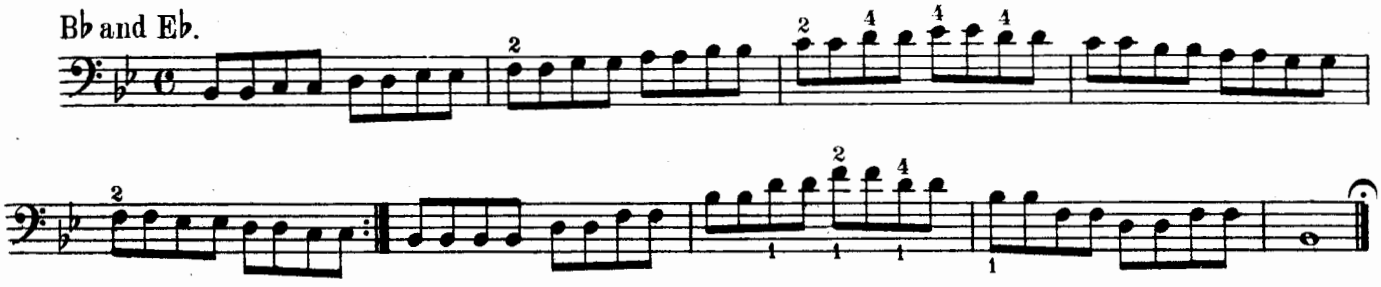
On the G String.

On the C String.

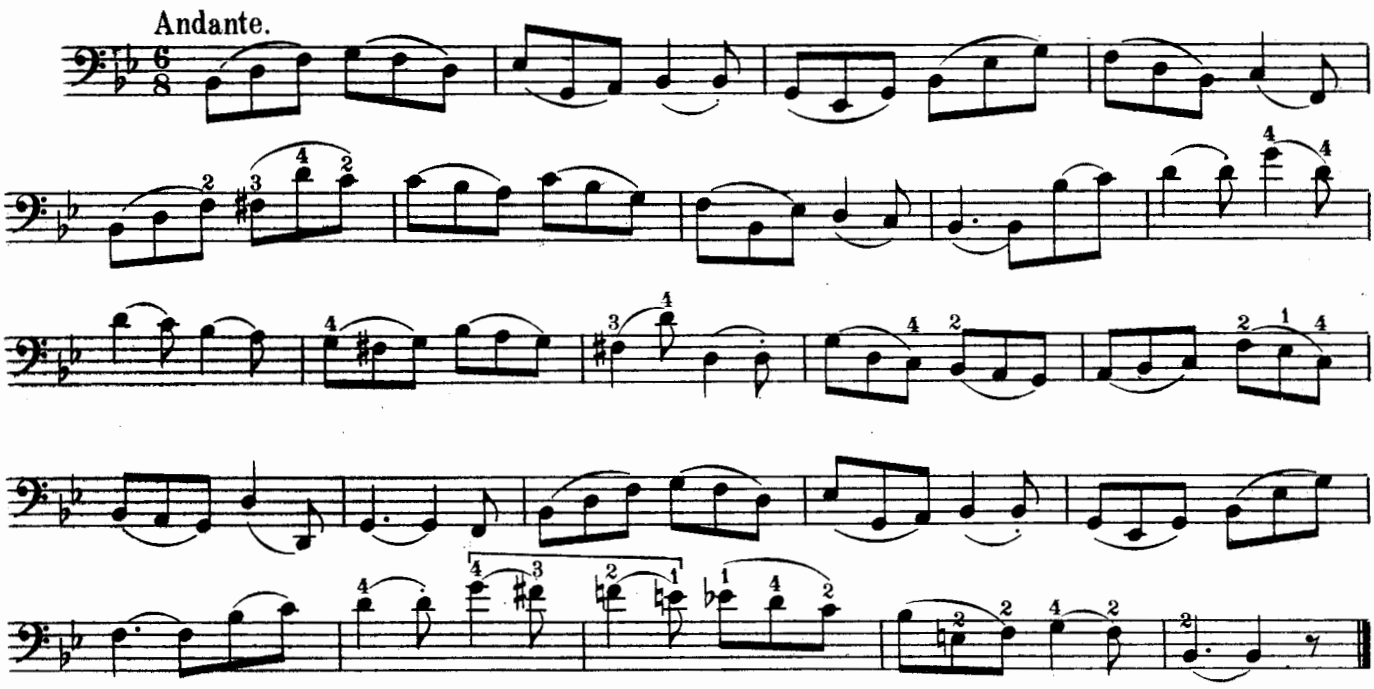


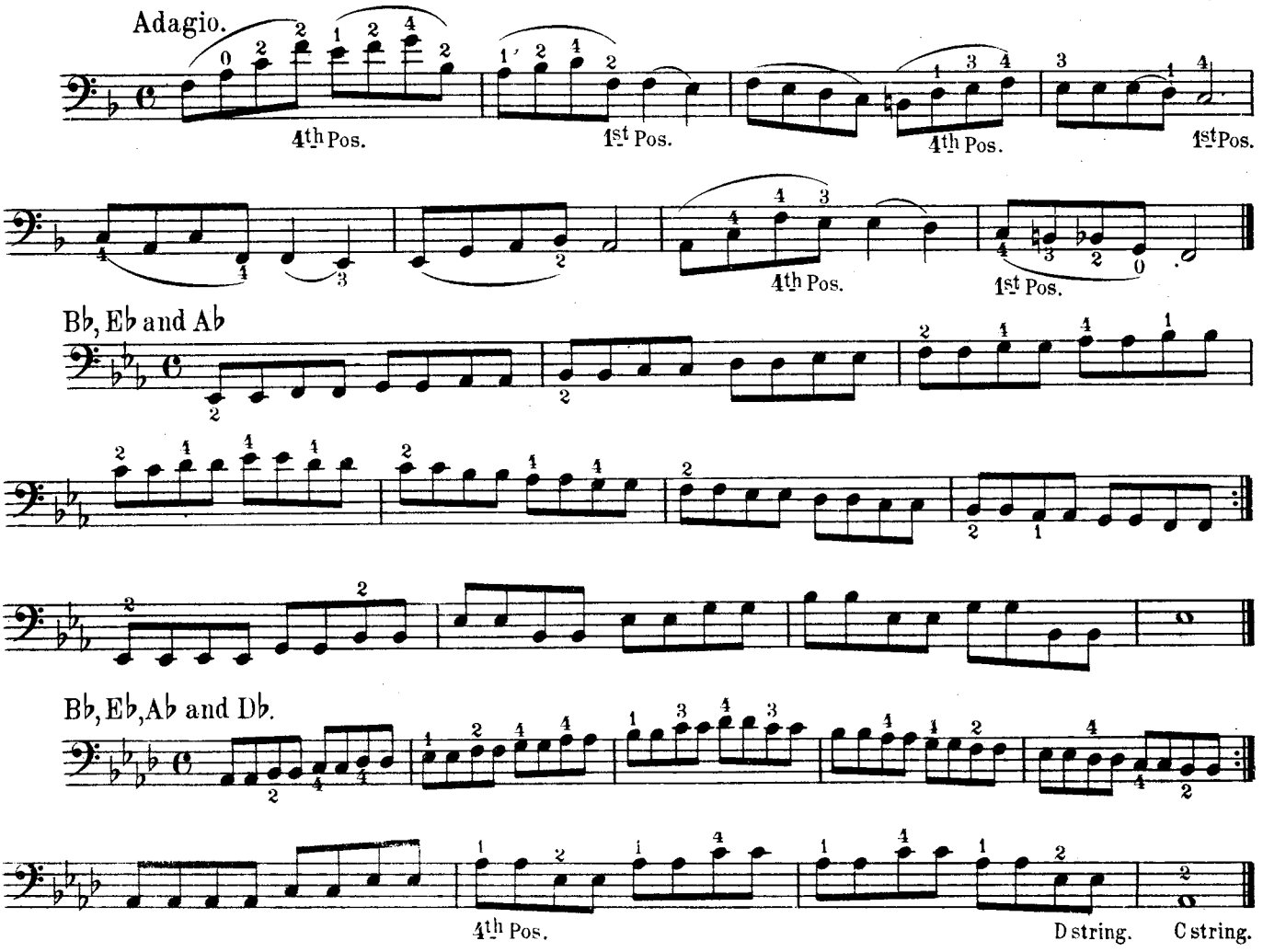


B♭ and E♭.



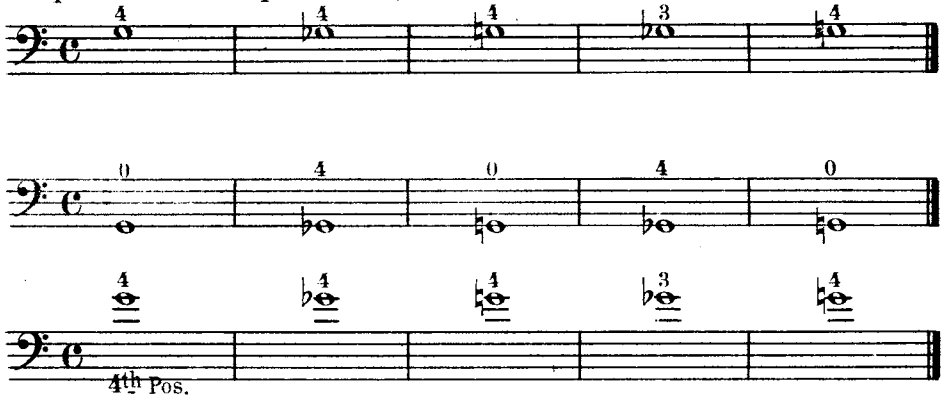
Andante.



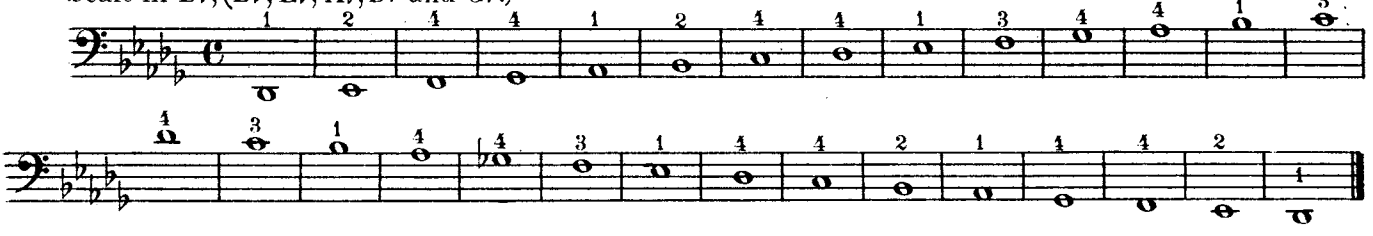


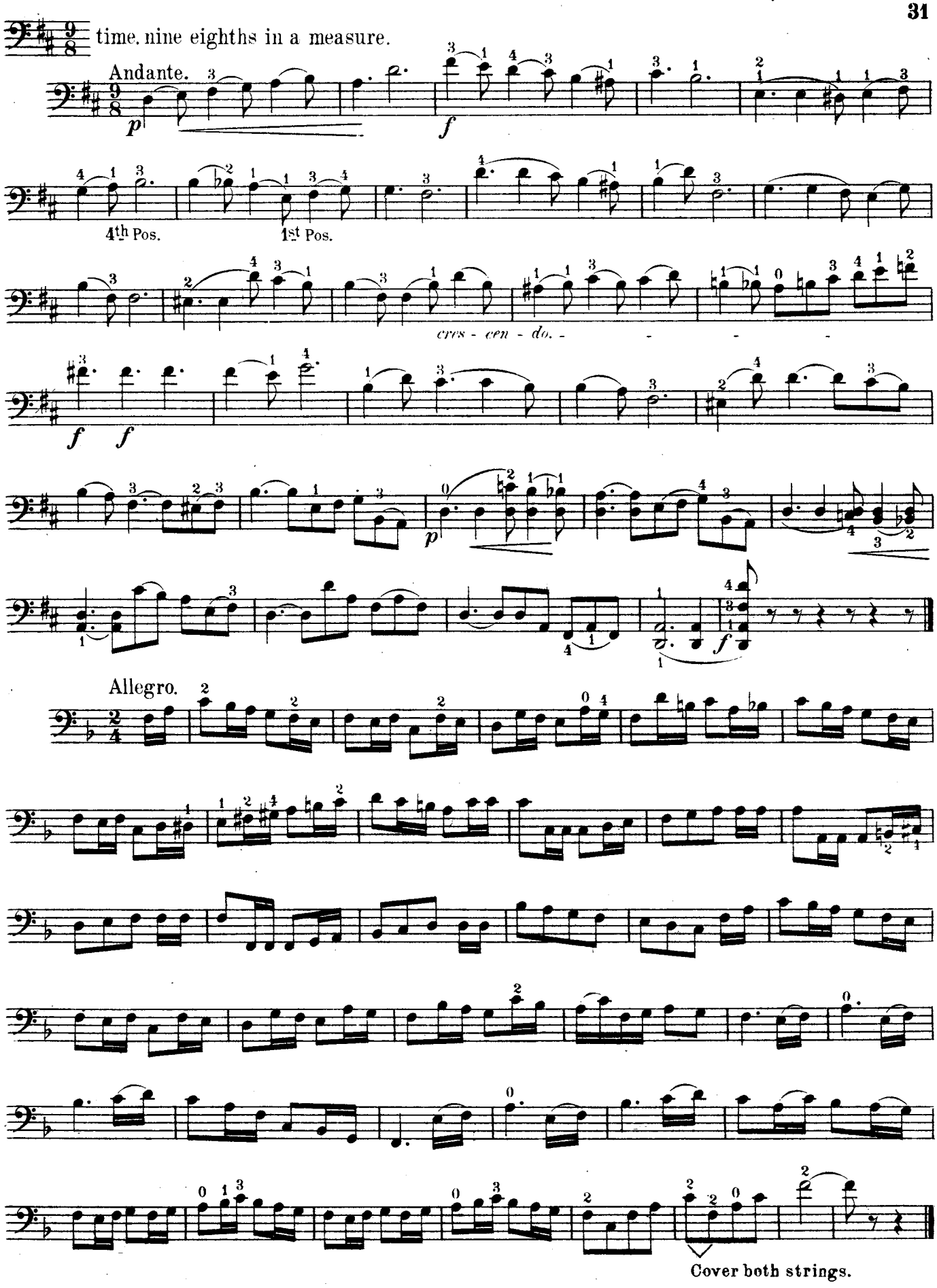
If there are five flats in the signature the fifth flat stands for G♭.

Keep the thumb in position.



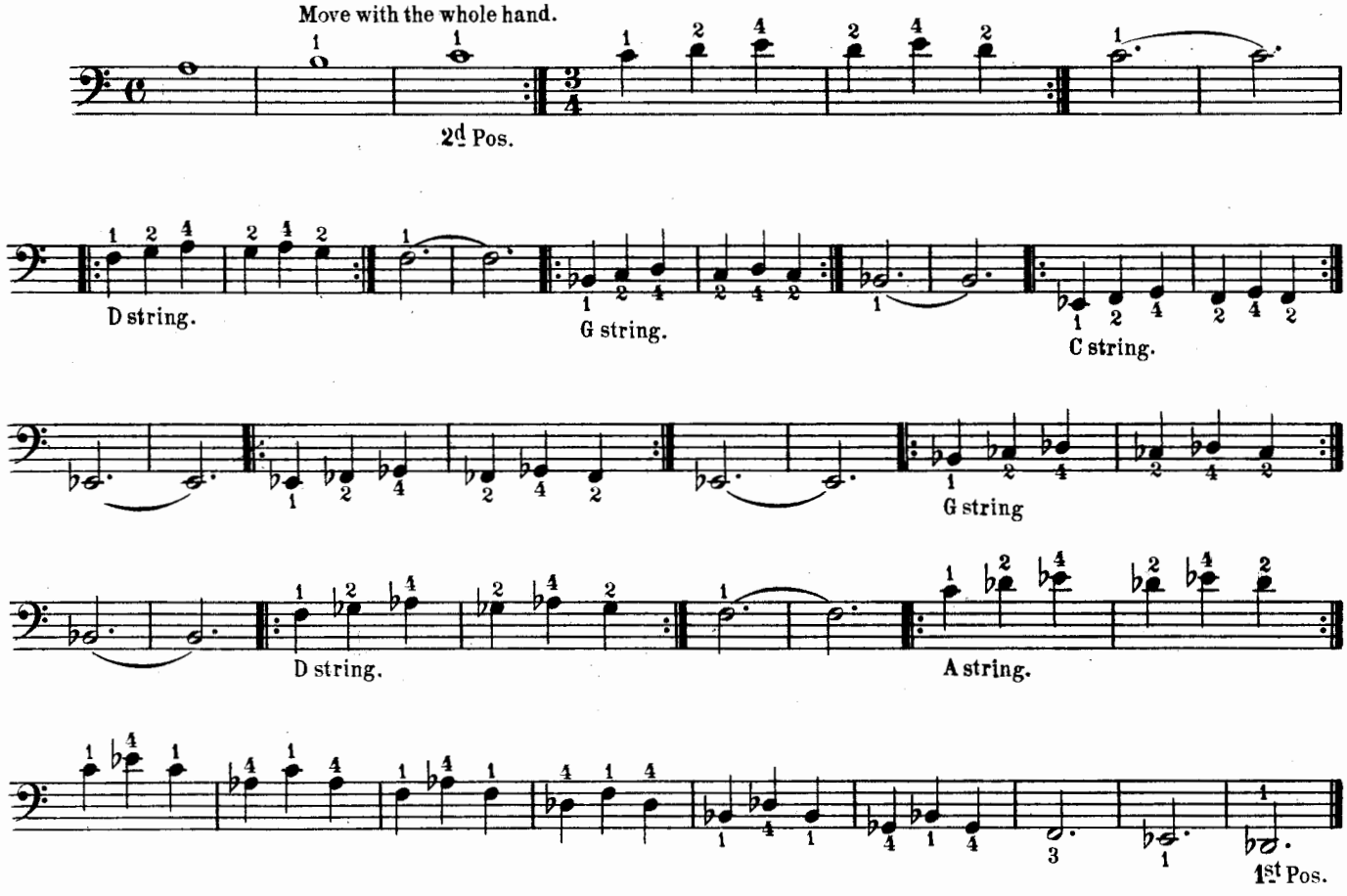
Scale in D♭, (B♭, E♭, A♭, D♭ and G♭.)



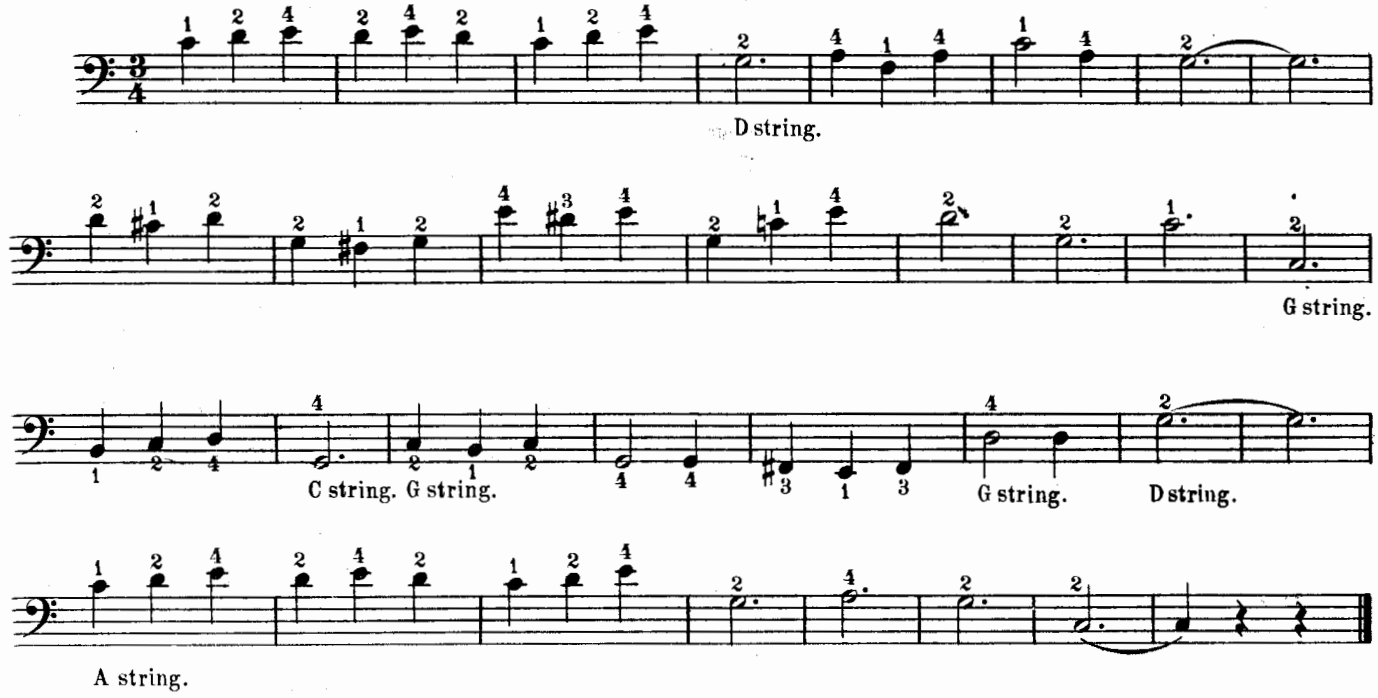

time. nine eighths in a measure.
Andante.
4th Pos.
1st Pos.
cres - cen - do.
Allegro.
Cover both strings.

725760

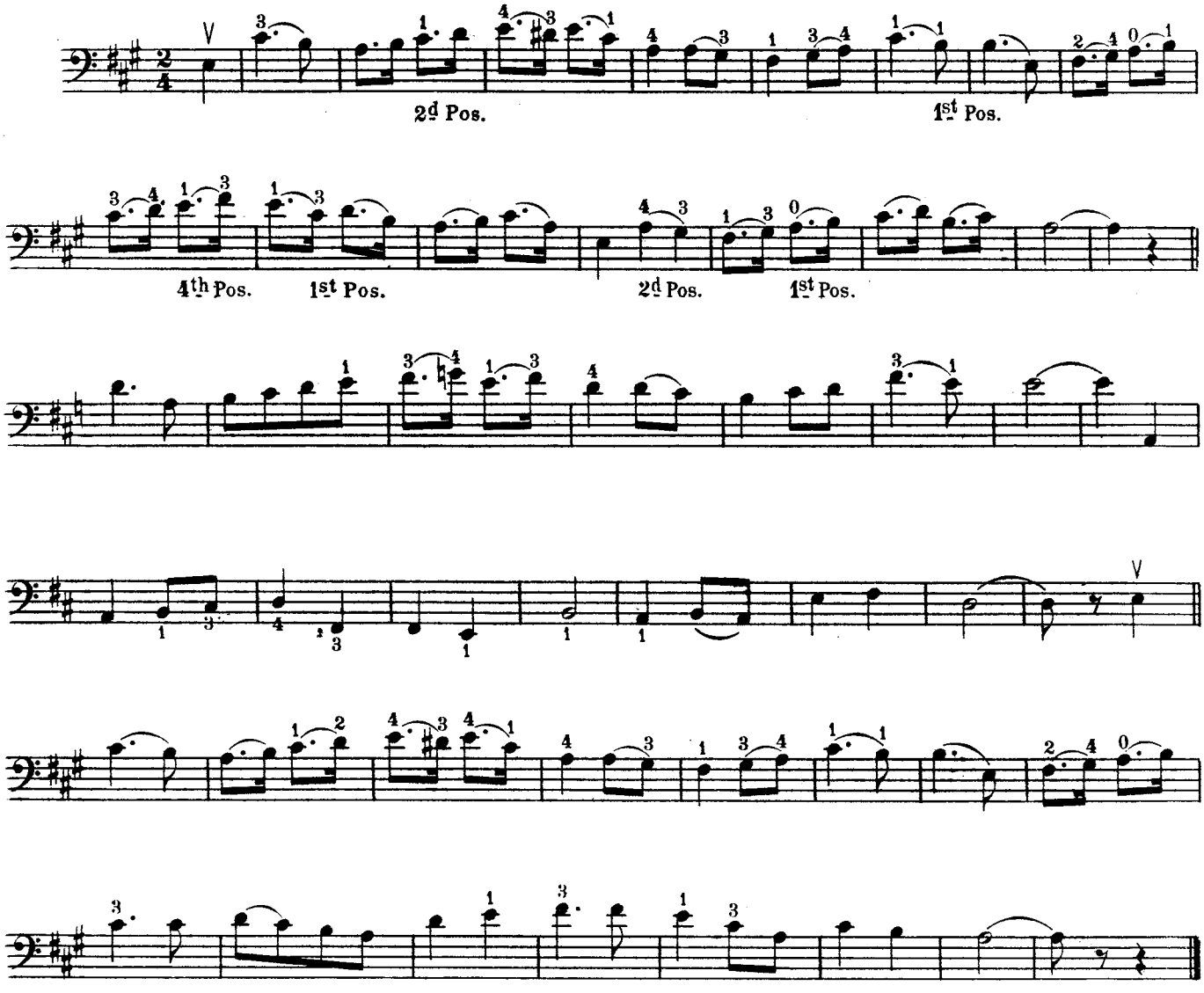
SECOND POSITION.



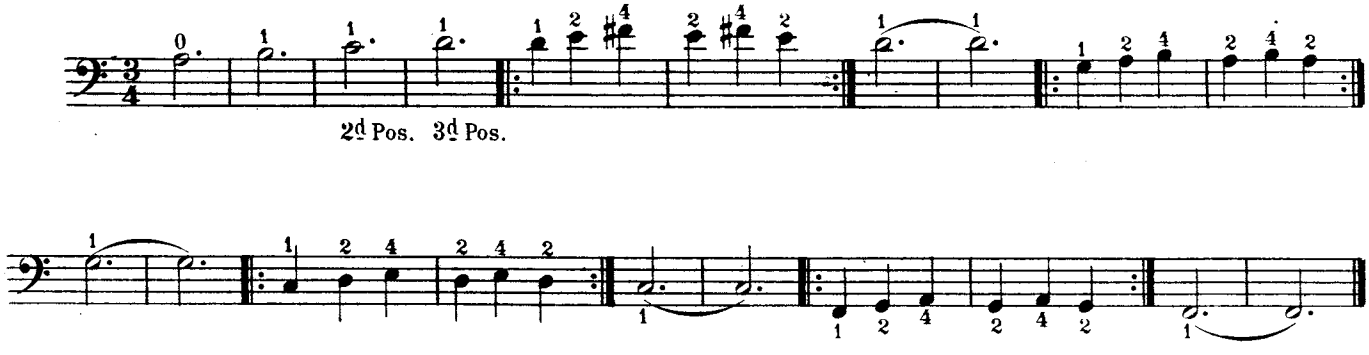
EXERCISES IN THE SECOND POSITION.

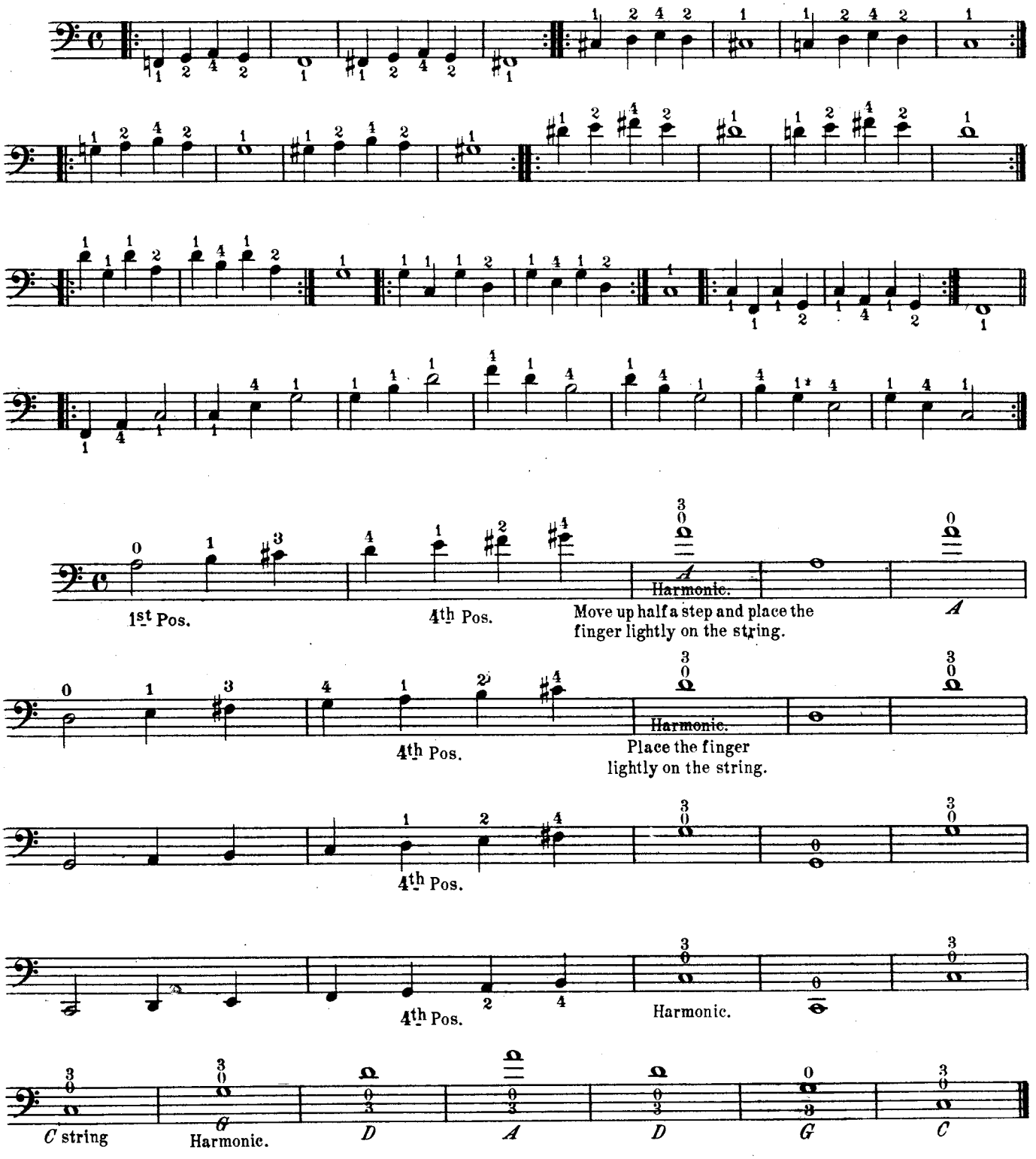


EXERCISES IN THE FIRST, SECOND AND FOURTH POSITIONS.



EXERCISE IN THE THIRD POSITION.

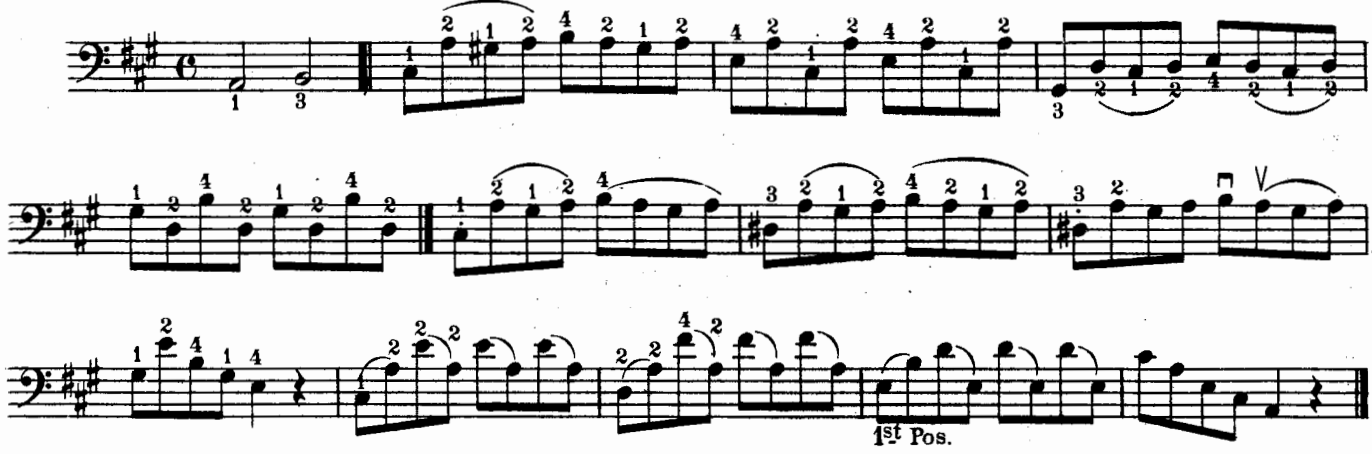




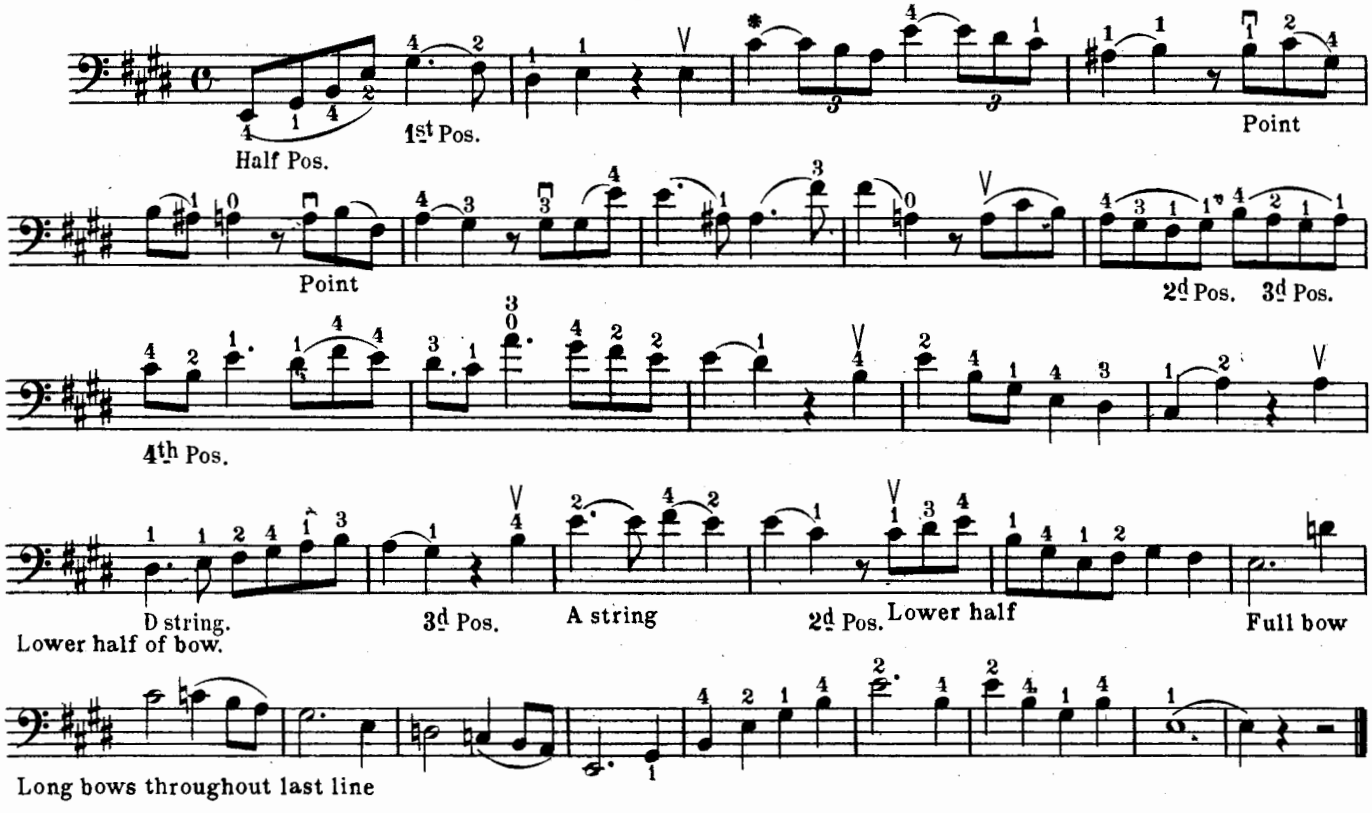
(×) Double sharp raises the pitch a whole tone. equal to equal to etc.

(♭♭) Double flat lowers the pitch a whole tone. equal to equal to etc.

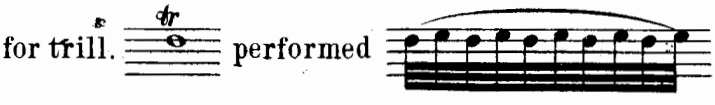
Very slow at first.



EXERCISES IN THE FIRST, SECOND, THIRD AND FOURTH POSITION.

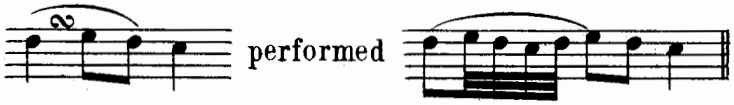


tr stands for trill. performed

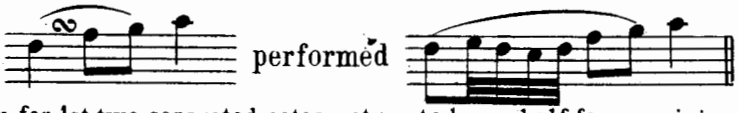


tr performed

Turn ∞ performed

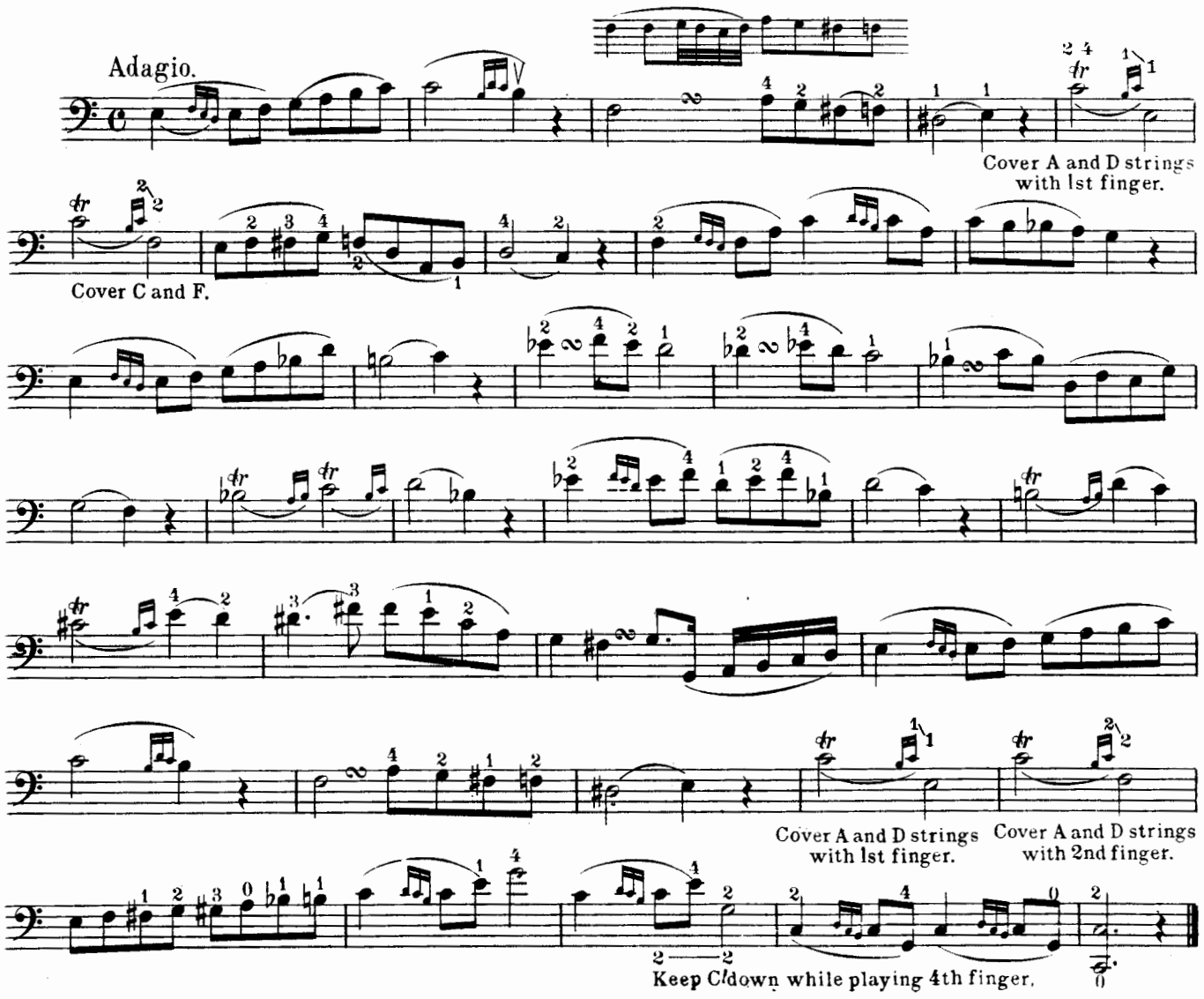


Turn ∞ performed

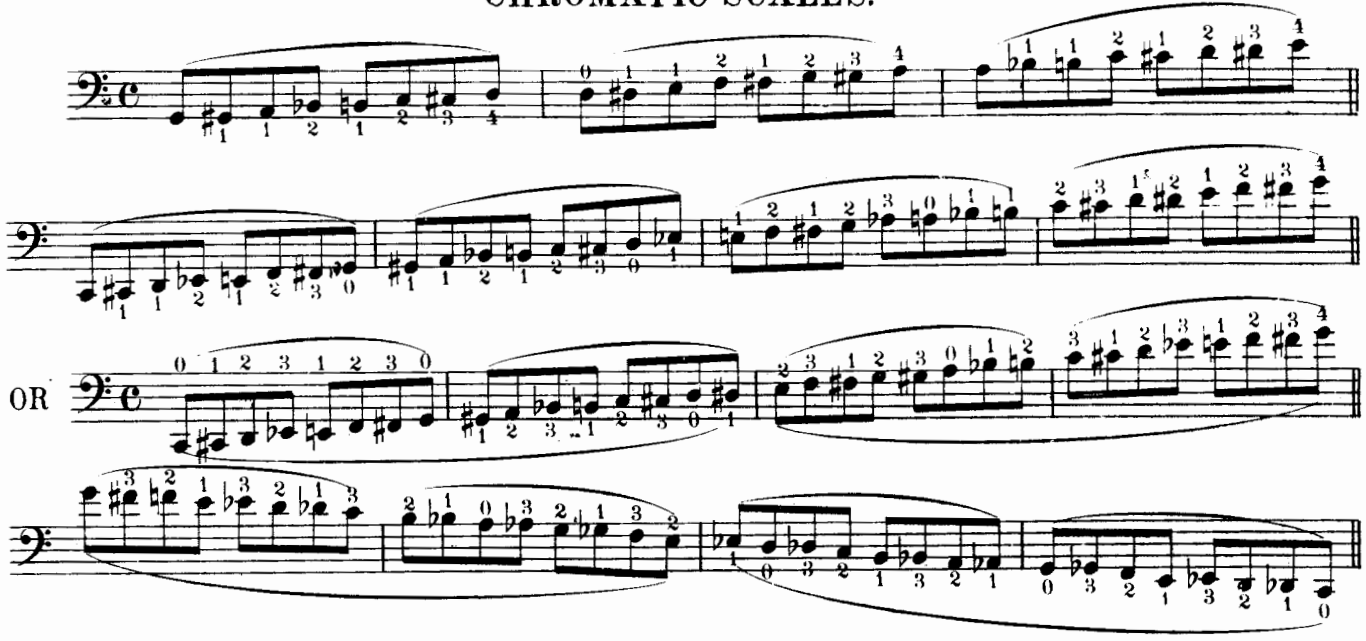


* Draw out nearly to point of bow, for 1st two separated notes, return to lower half for remaining two notes at end of measure.

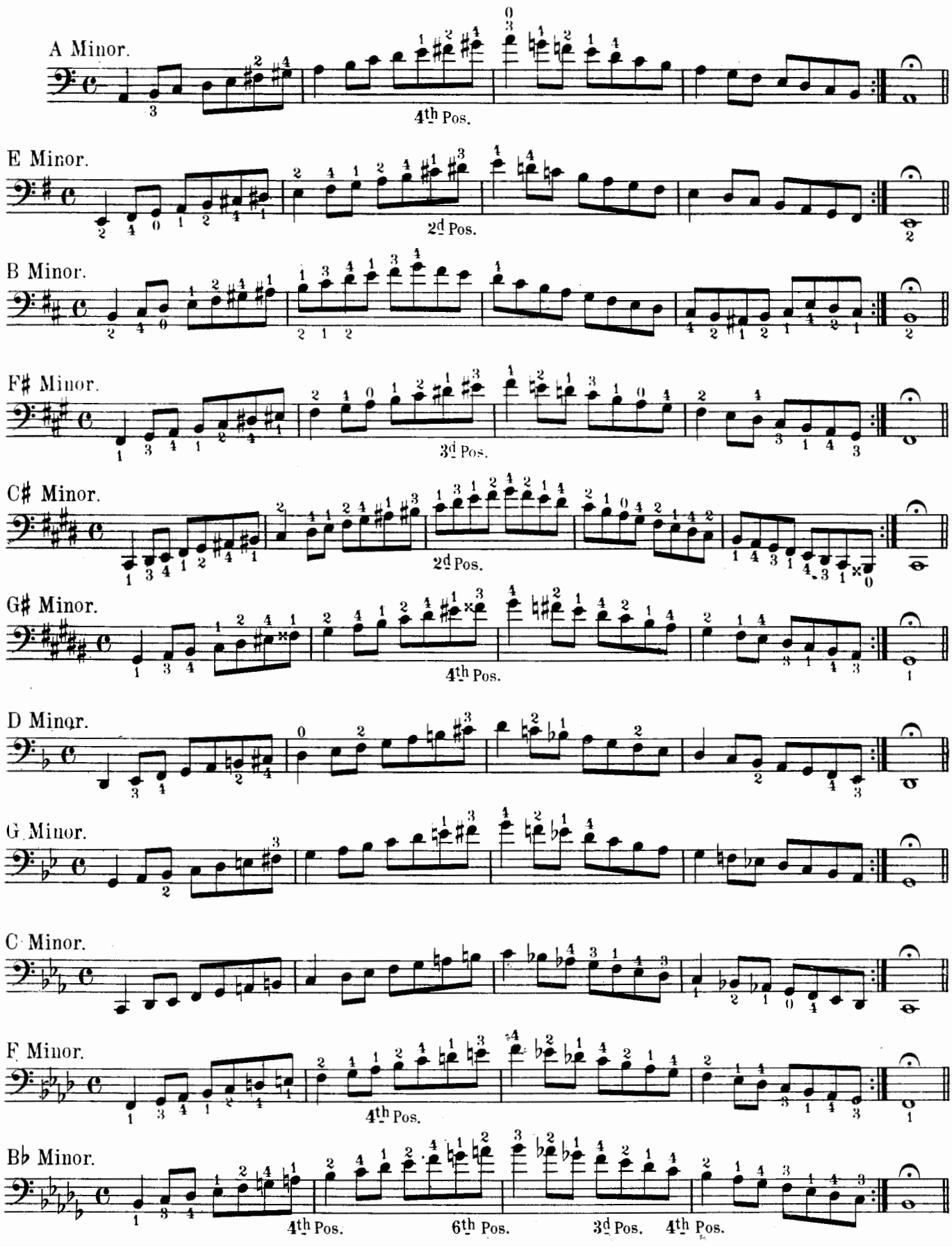
EXERCISES IN TURNS AND TRILLS.



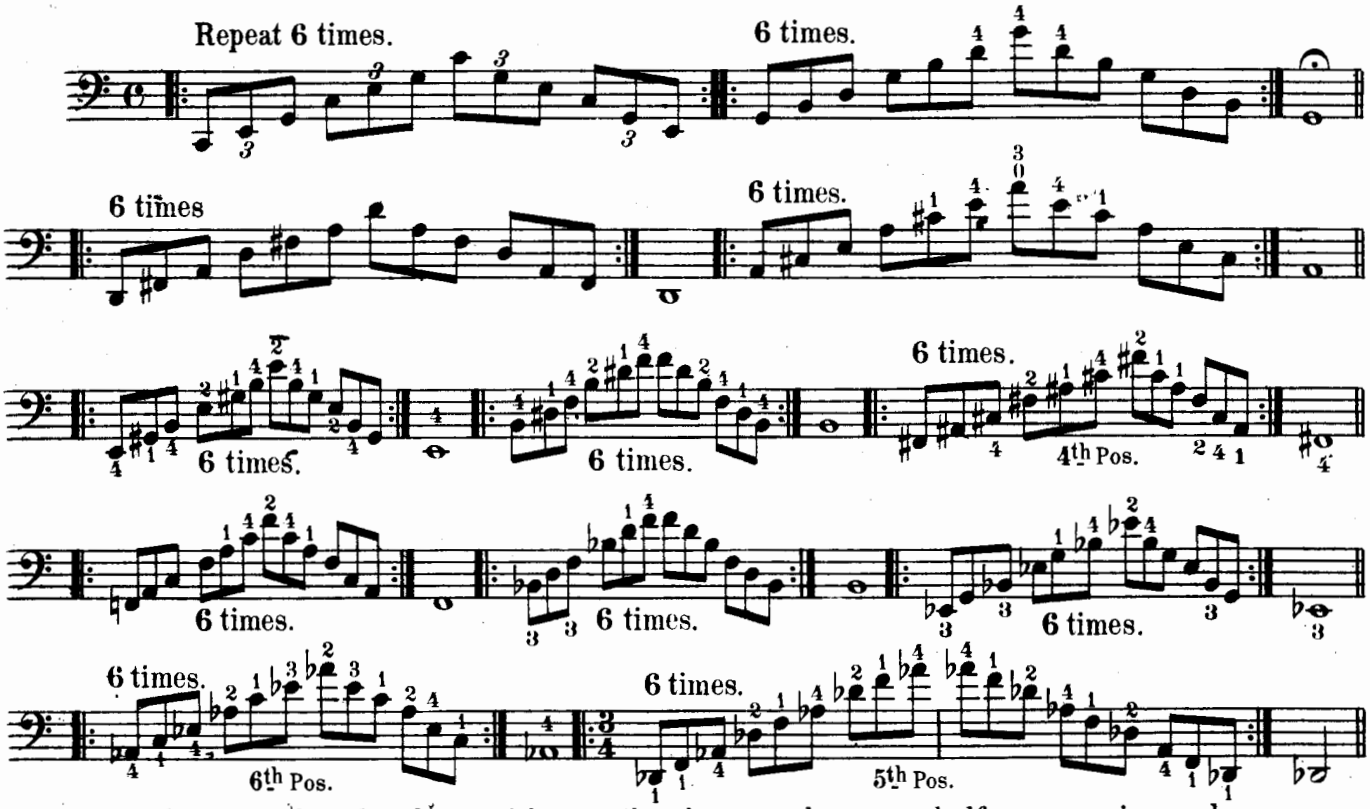
CHROMATIC SCALES.



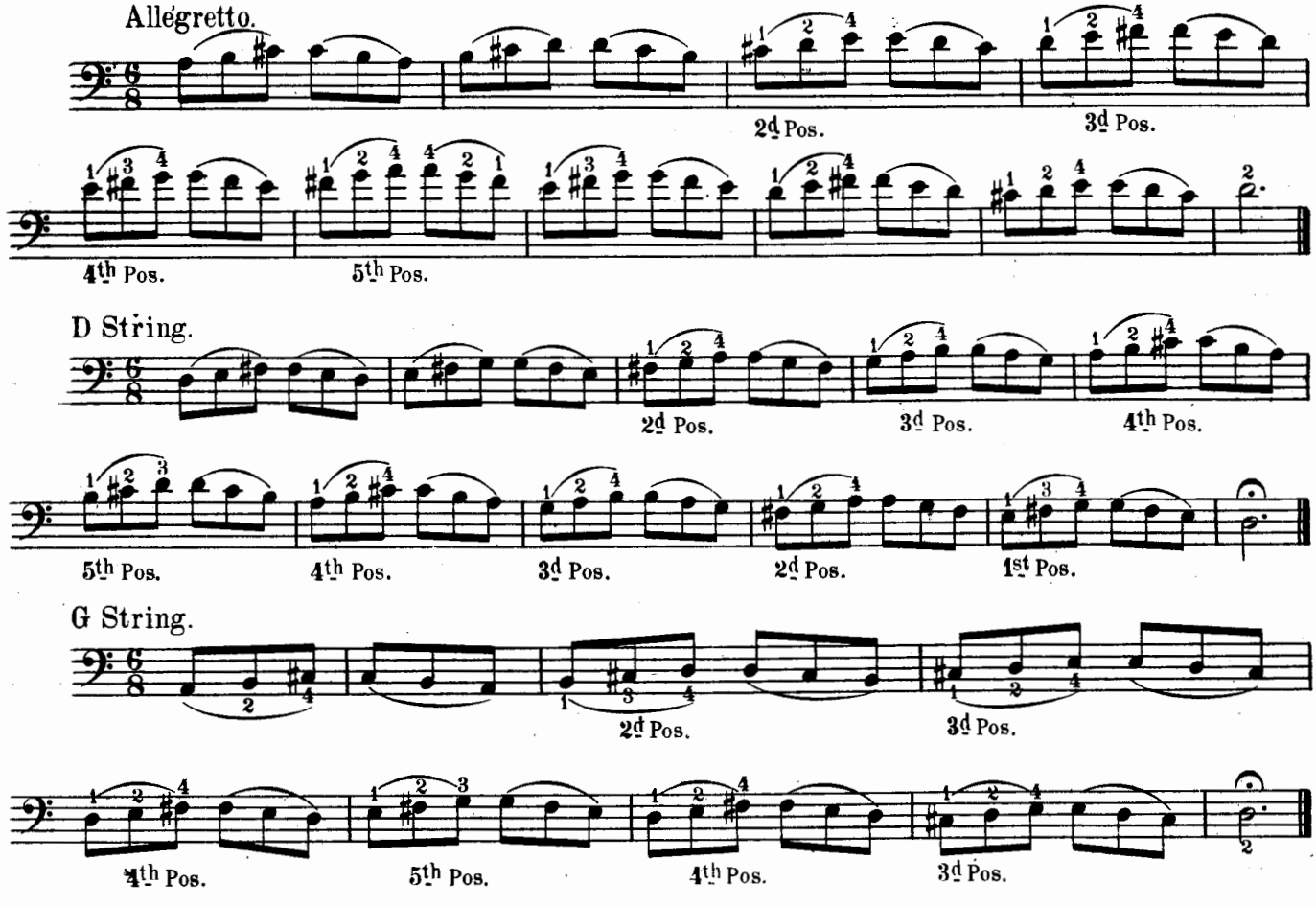
MINOR SCALES.



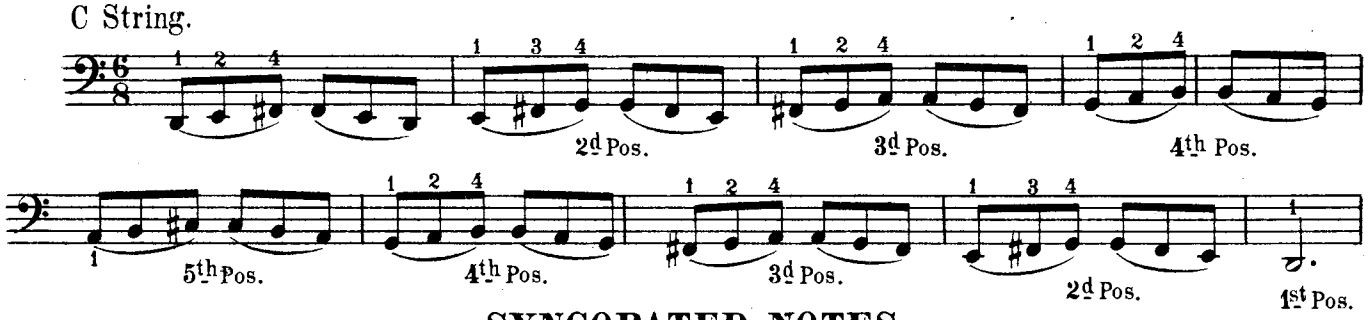
CHORDS.



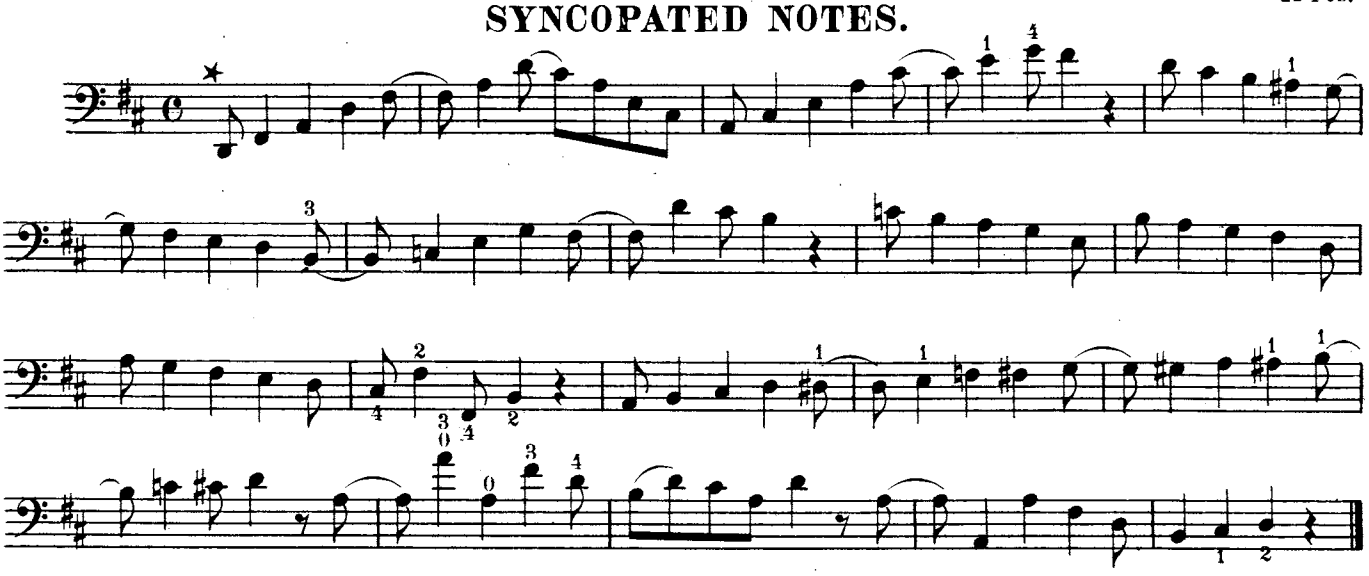
If the student can play the above with ease then he may slur every half measure in one bow.



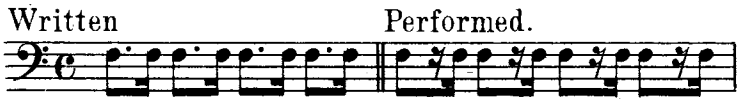
C String.



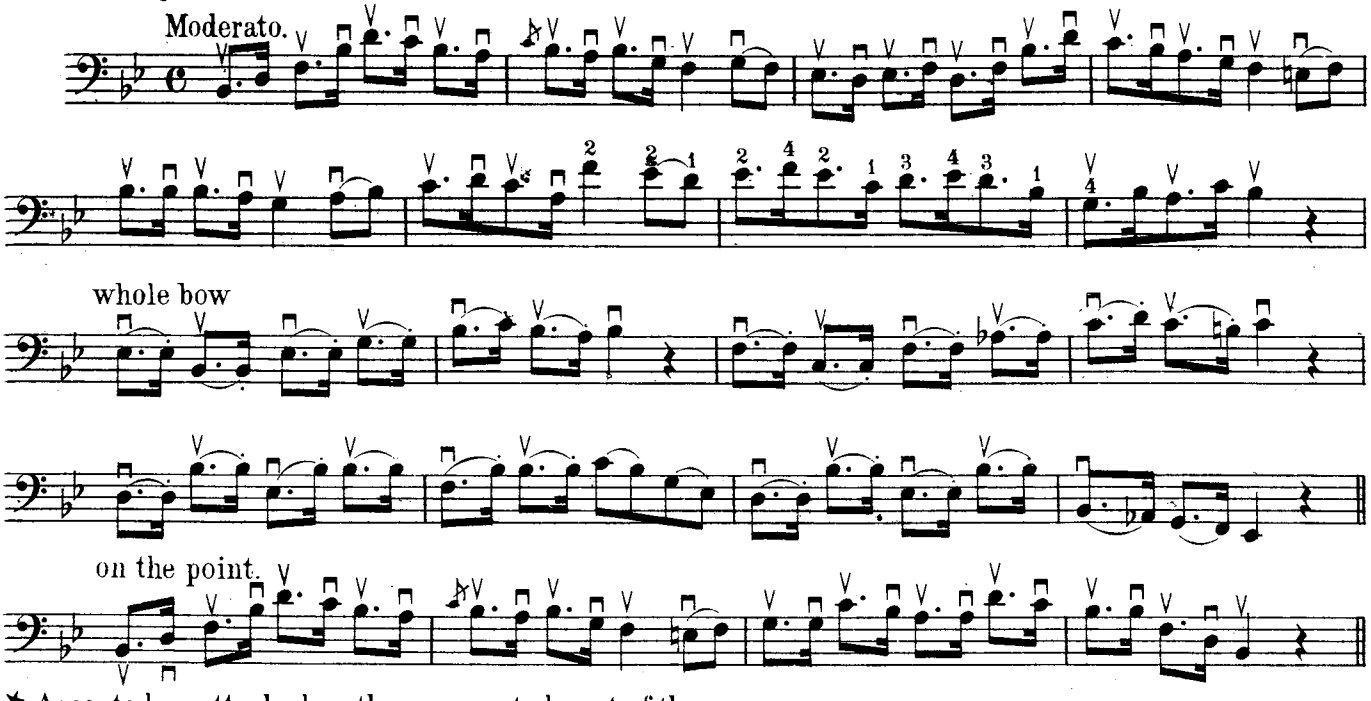
SYNCOPATED NOTES.



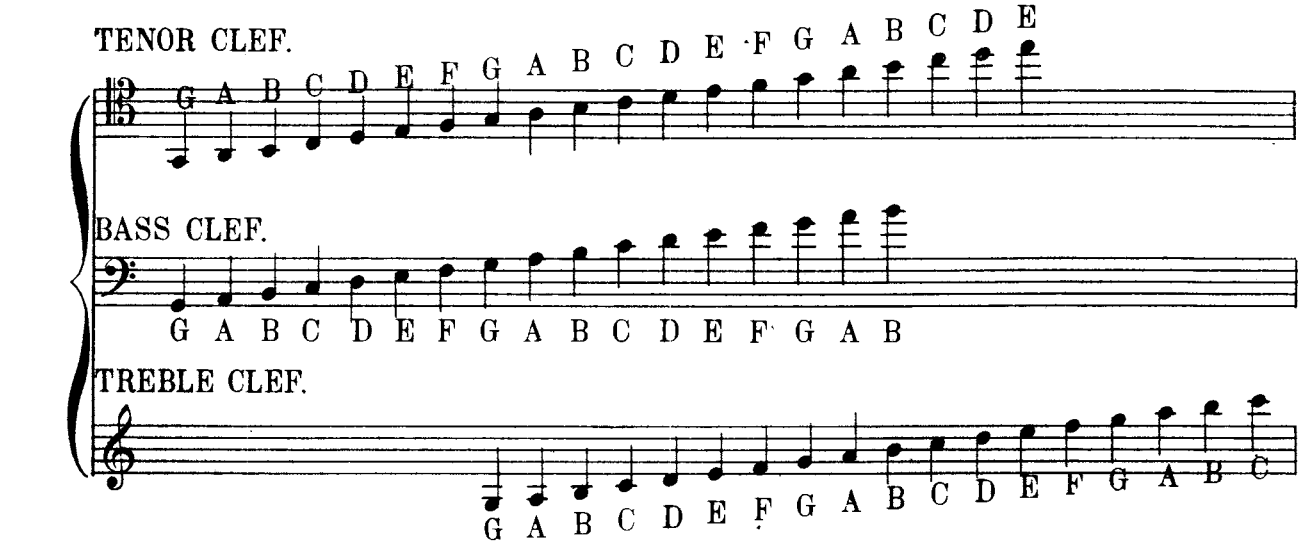
BOW EXERCISE.

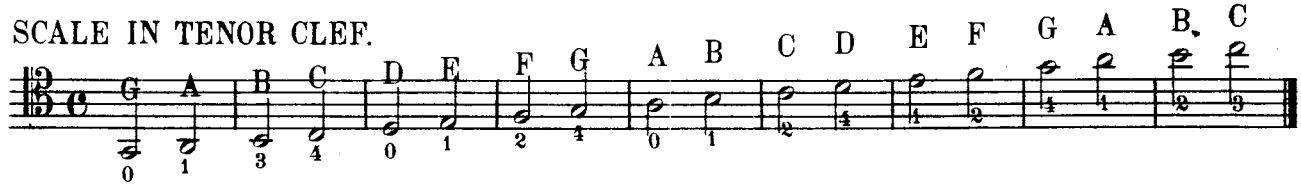


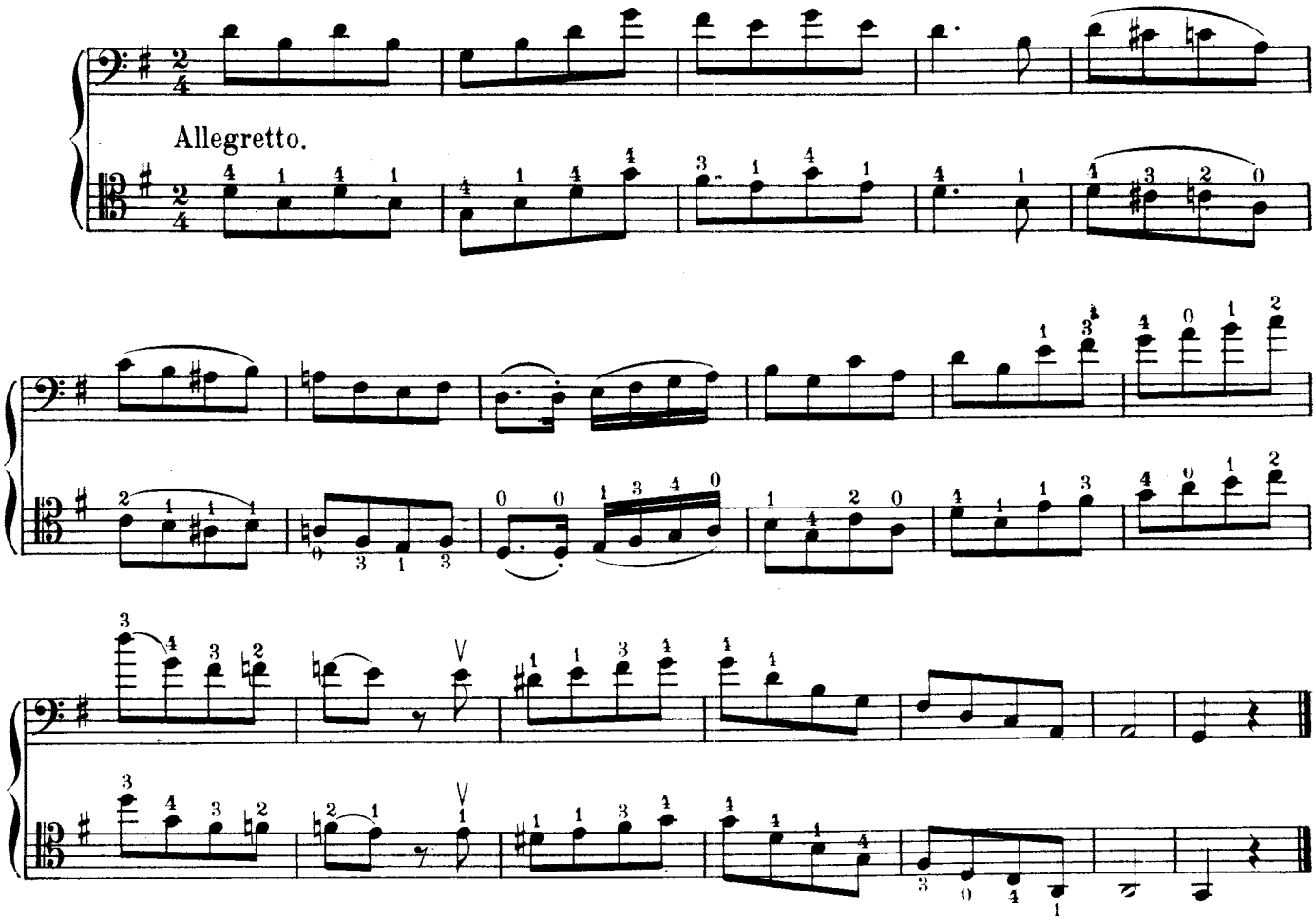
On the point of the bow.



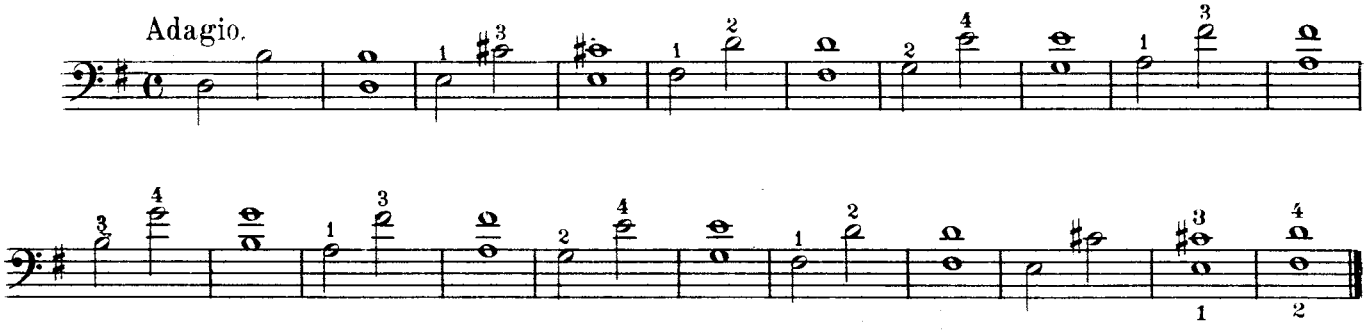
★ Accented or attacked on the unaccented part of the measure.

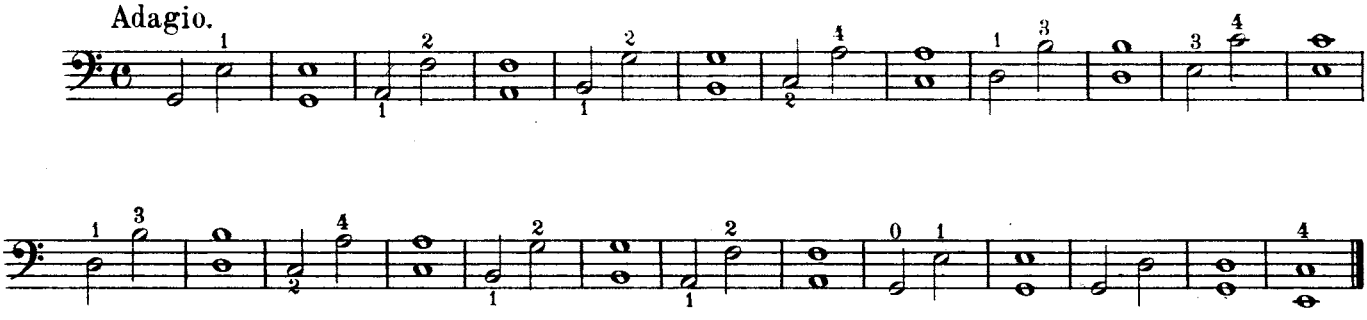

TENOR CLEF.
G A B C D E F G A B C D E F G A B C D E
BASS CLEF.
G A B C D E F G A B C D E F G A B
TREBLE CLEF.
G A B C D E F G A B C D E F G A B C

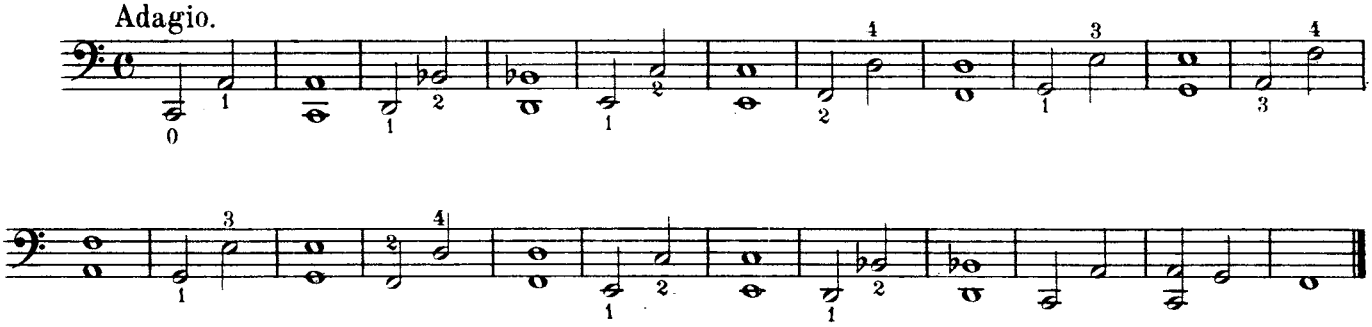

SCALE IN TENOR CLEF.
G A B C D E F G A B C D E F G A B C

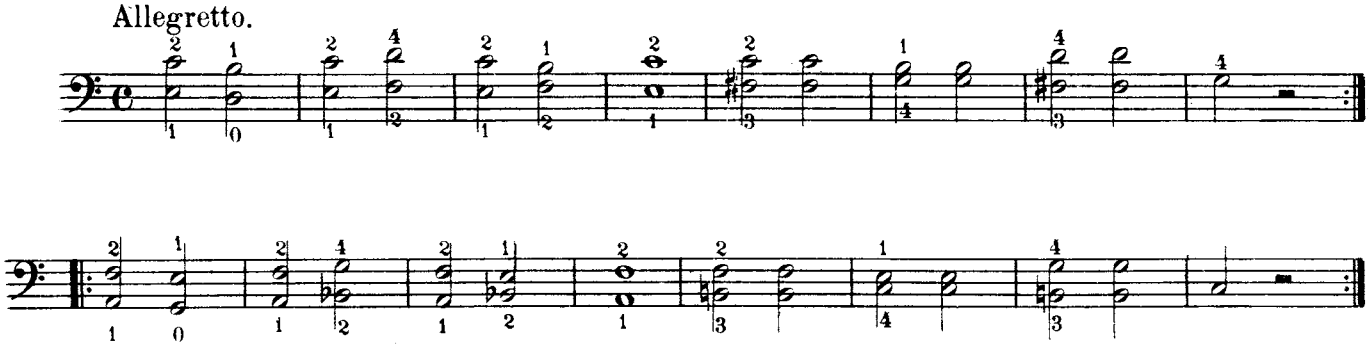

Allegretto.

DOUBLE STOPS.

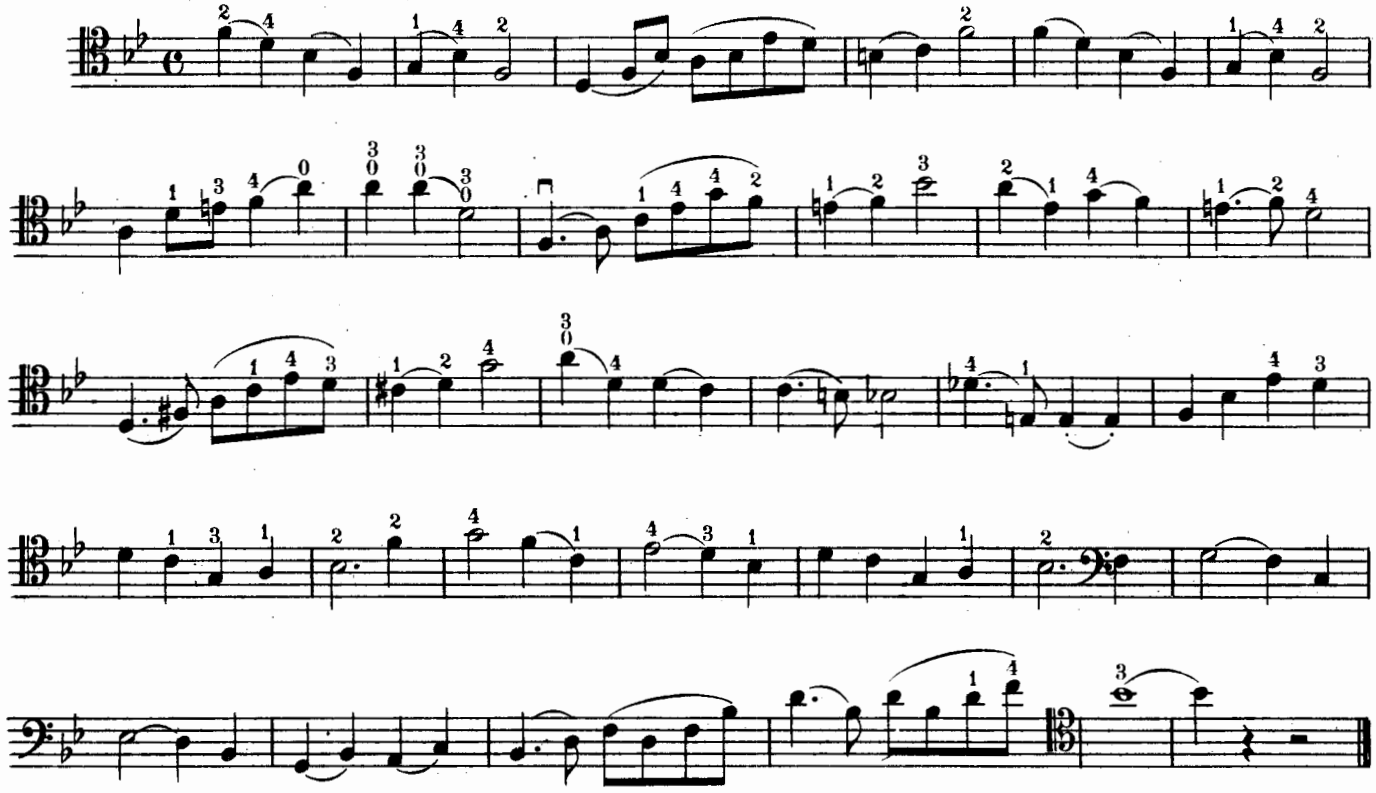




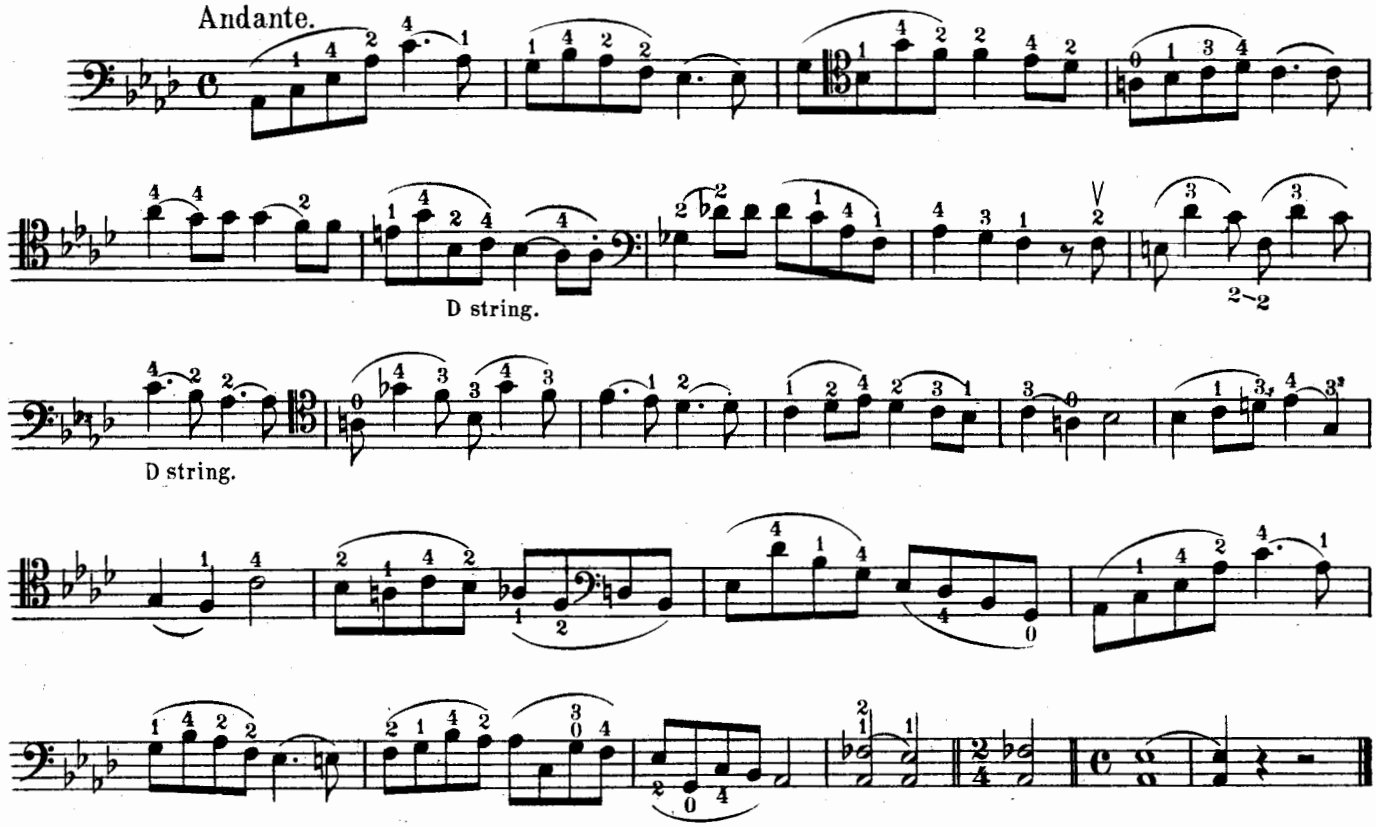




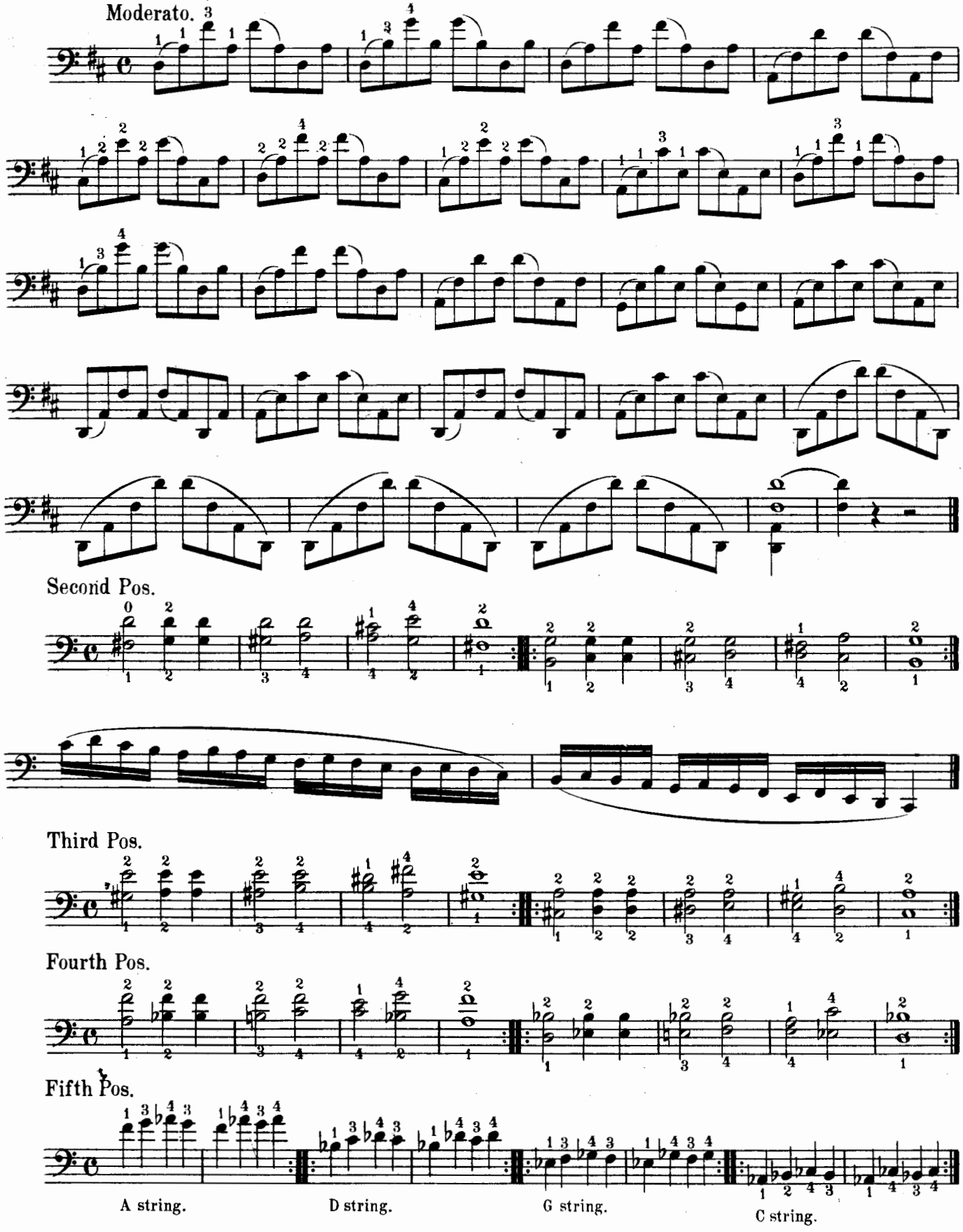
Andante.



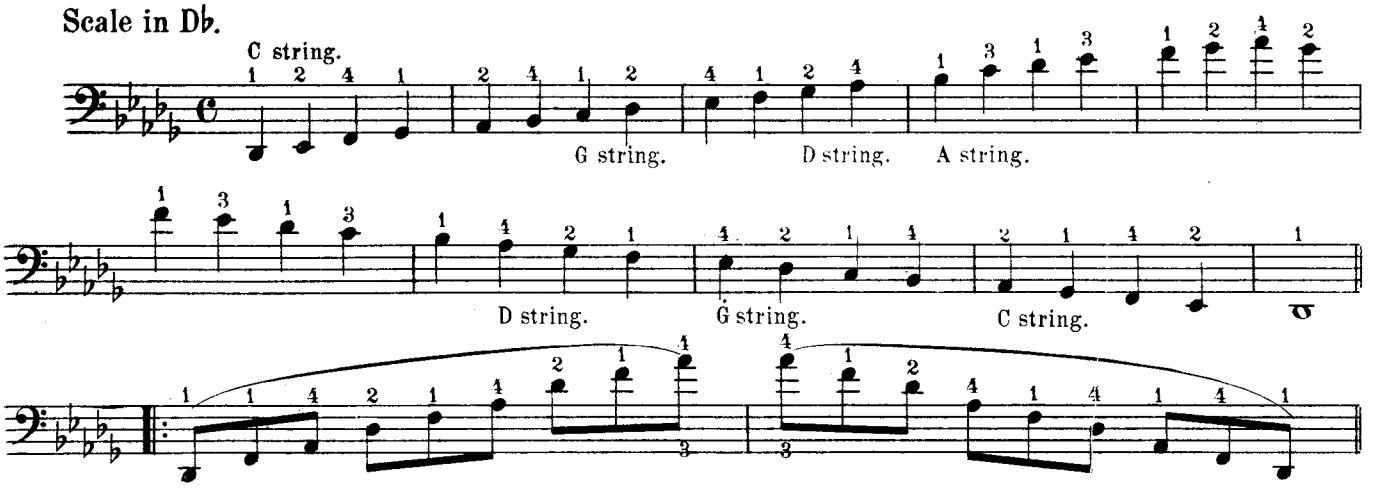
Andante.



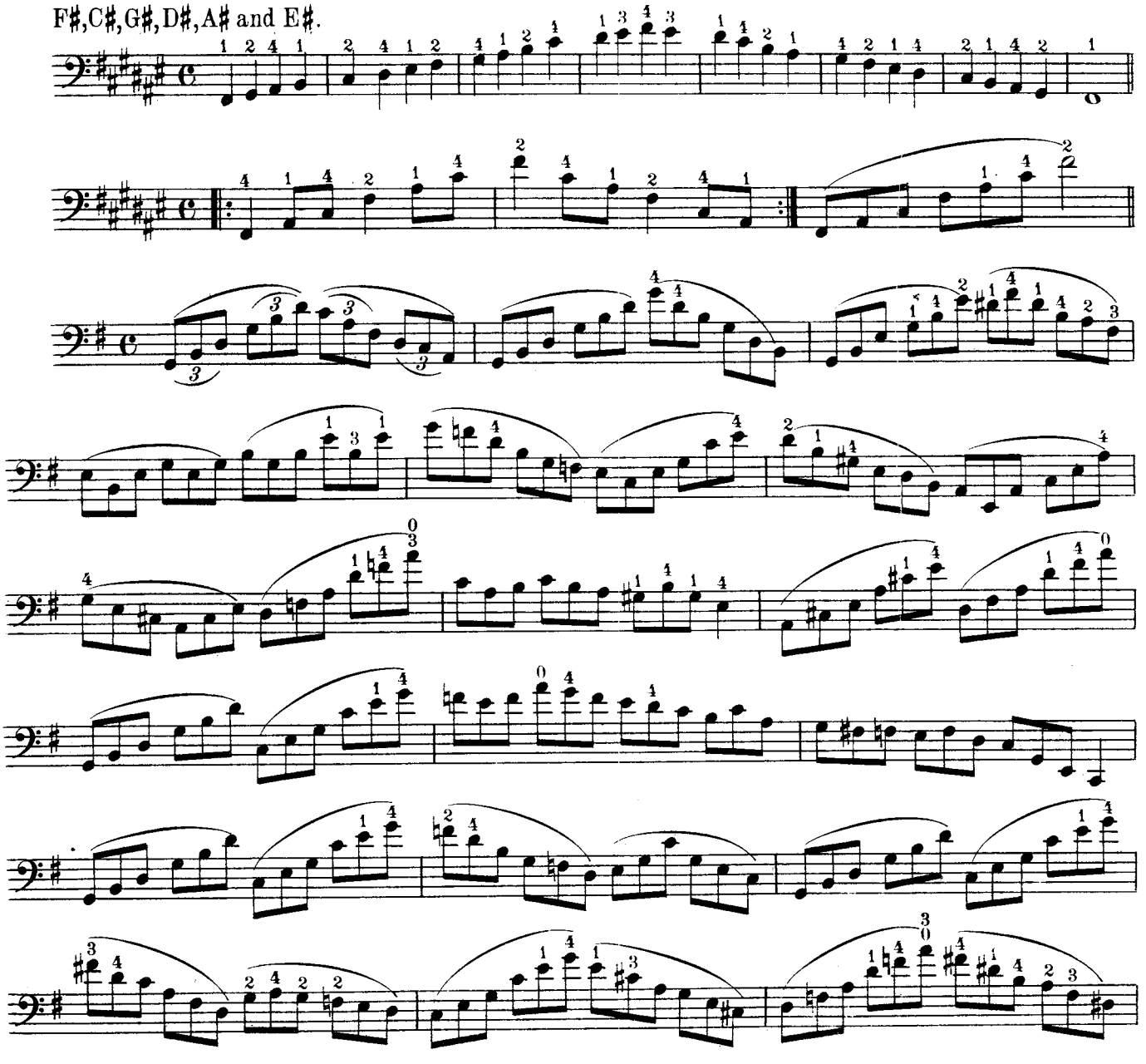
Place the fingers down simultaneously for the chords.

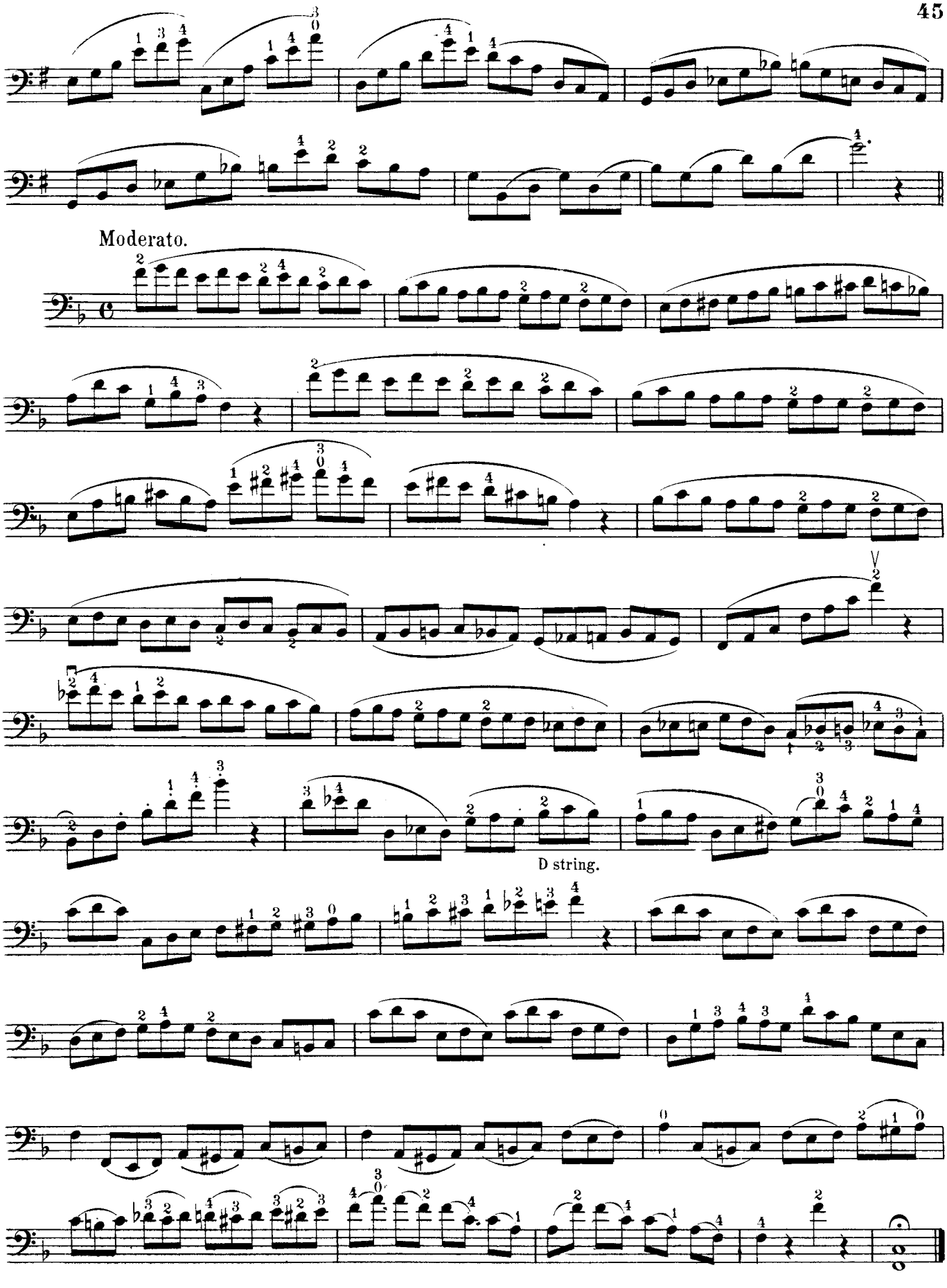


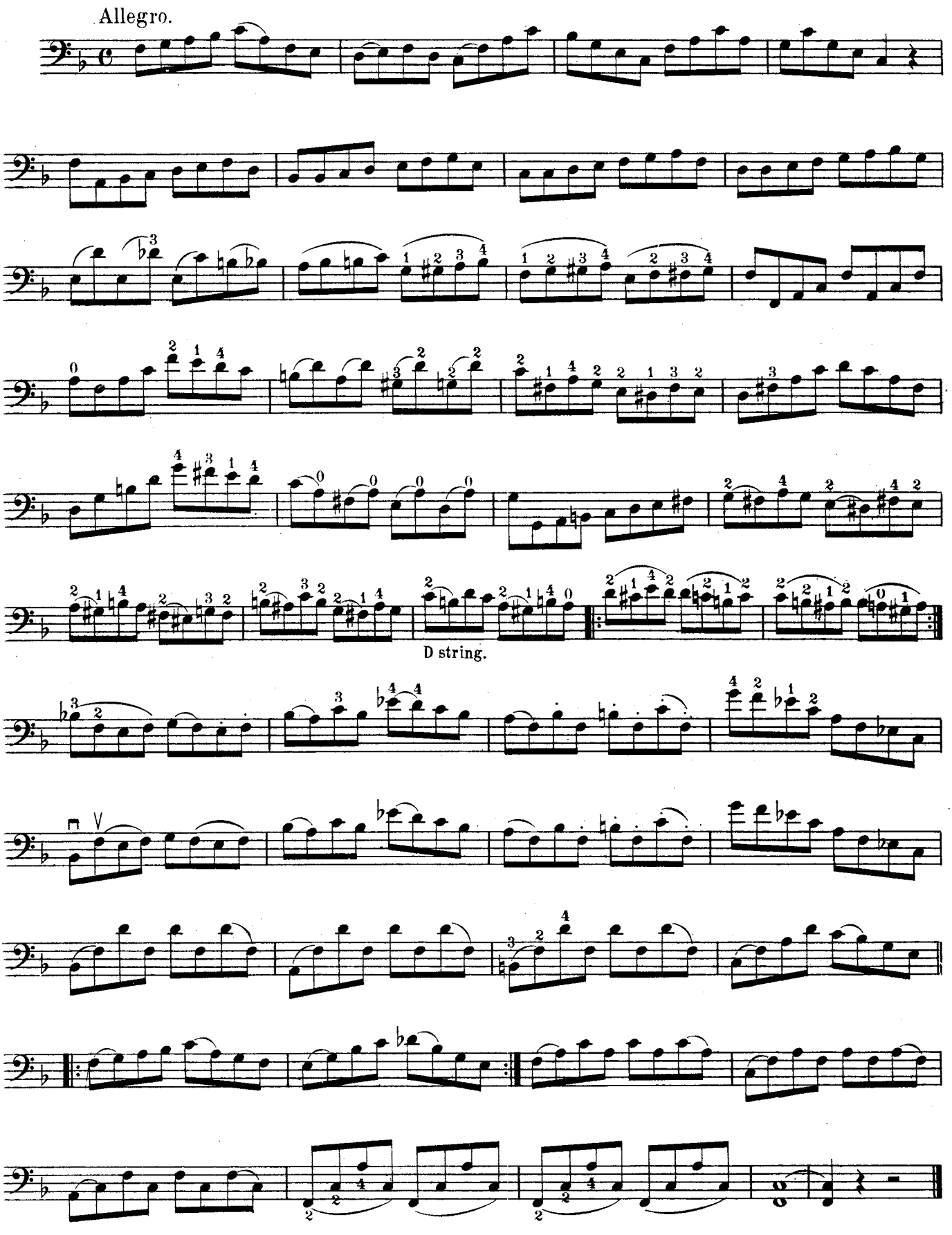
Scale in D♭.



F♯,C♯,G♯,D♯,A♯ and E♯.

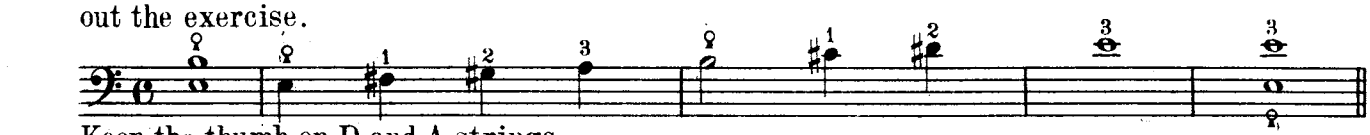



Moderato.
D string.

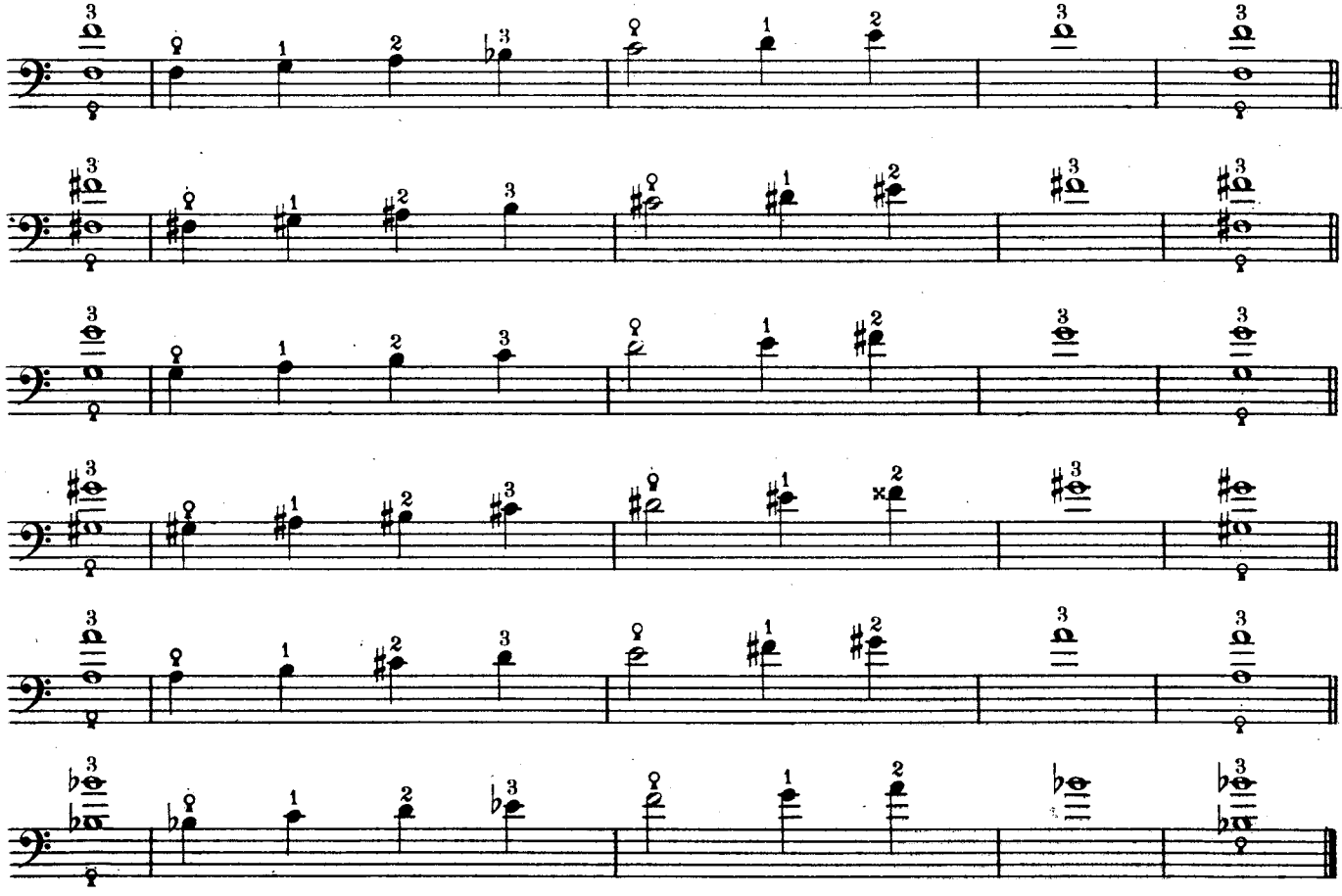

Allegro.
D string.

In very difficult Solos, the thumb is frequently used as a finger. At this sign (♀) use the thumb on the A and D strings.

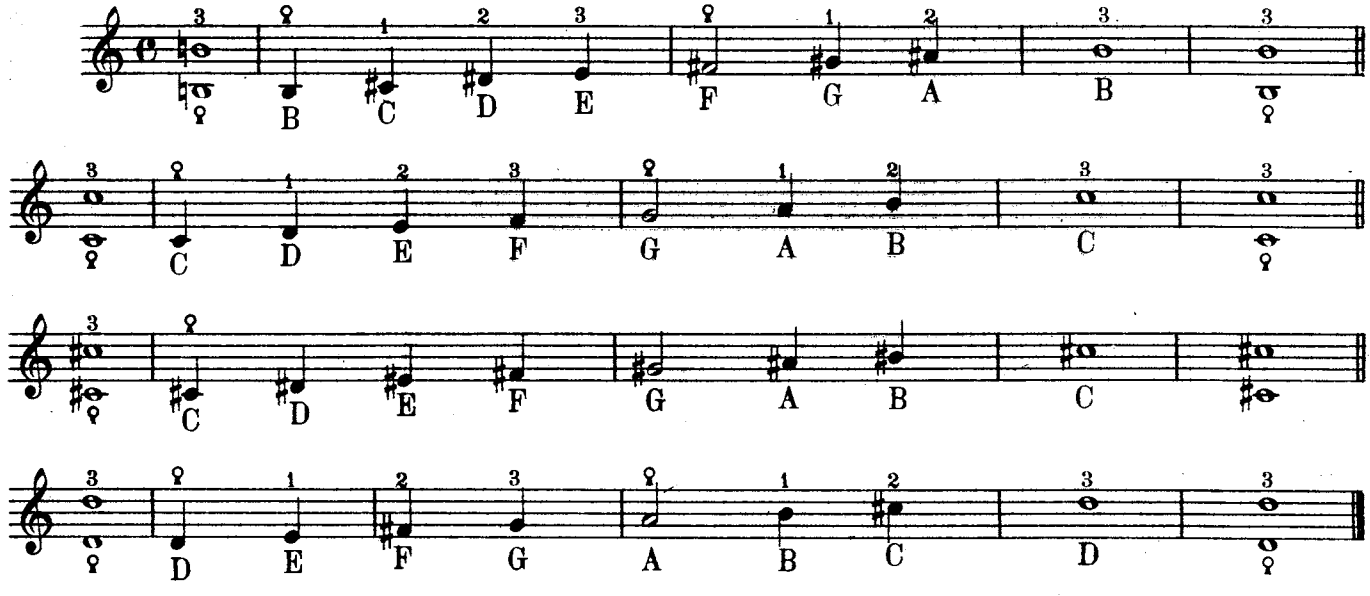
Put the thumb square on E and B. Move with thumb and the whole hand one half step throughout the exercise.



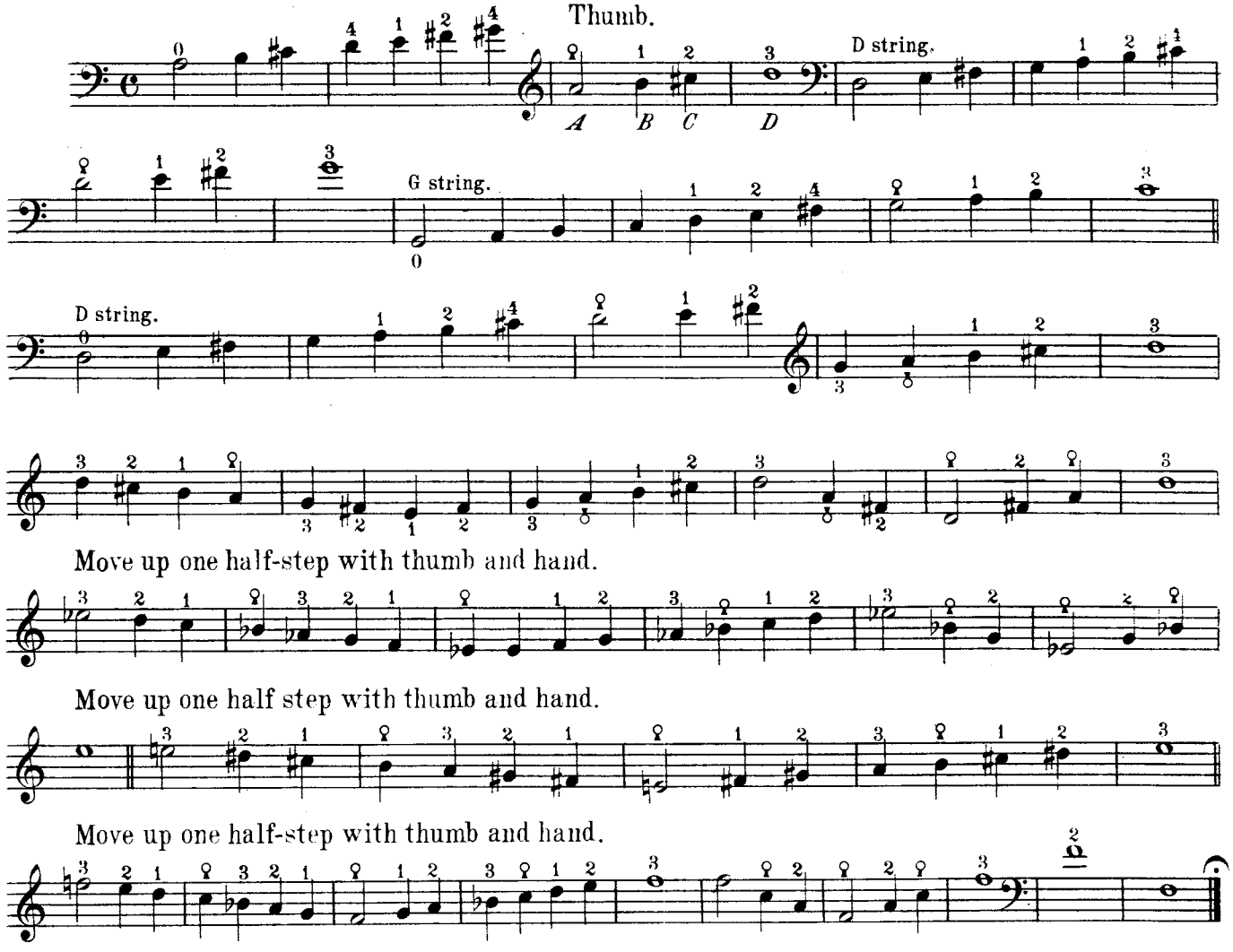
Keep the thumb on D and A strings.



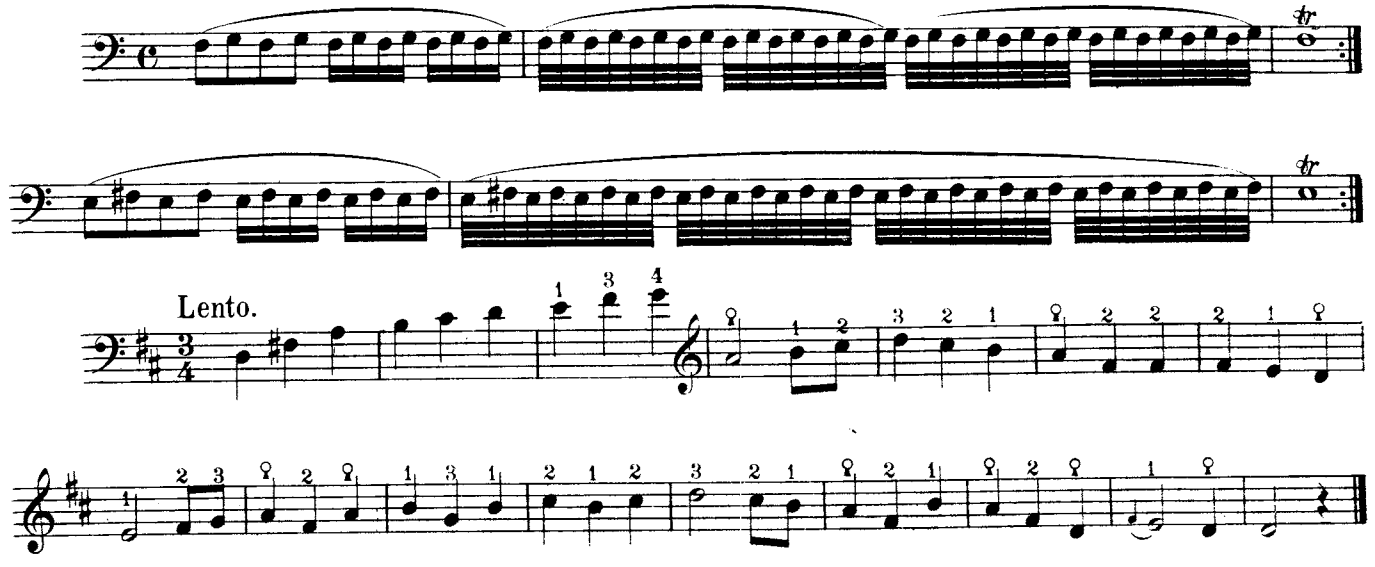
Treble Clef.

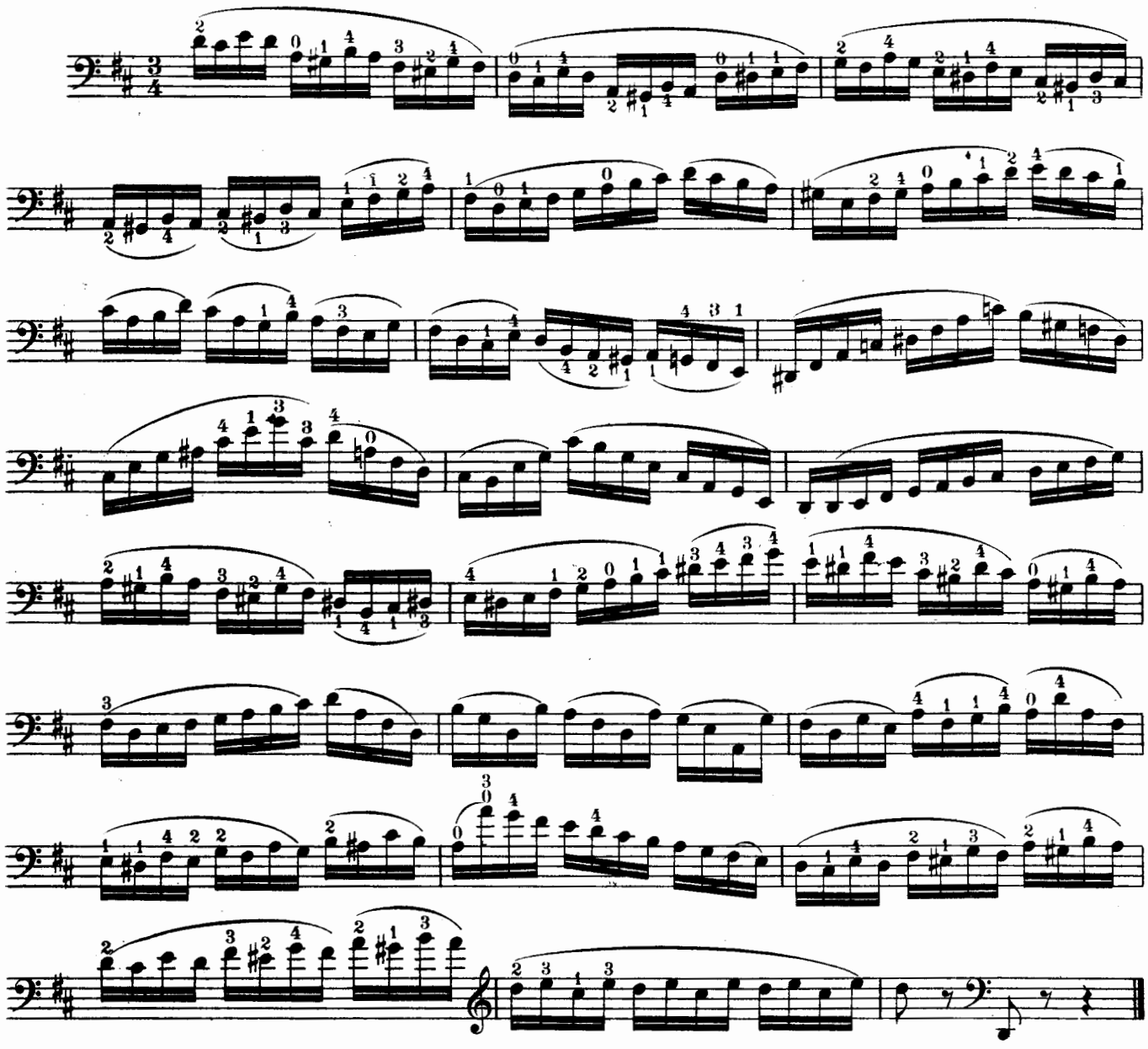


EXERCISE FOR THE THUMB.

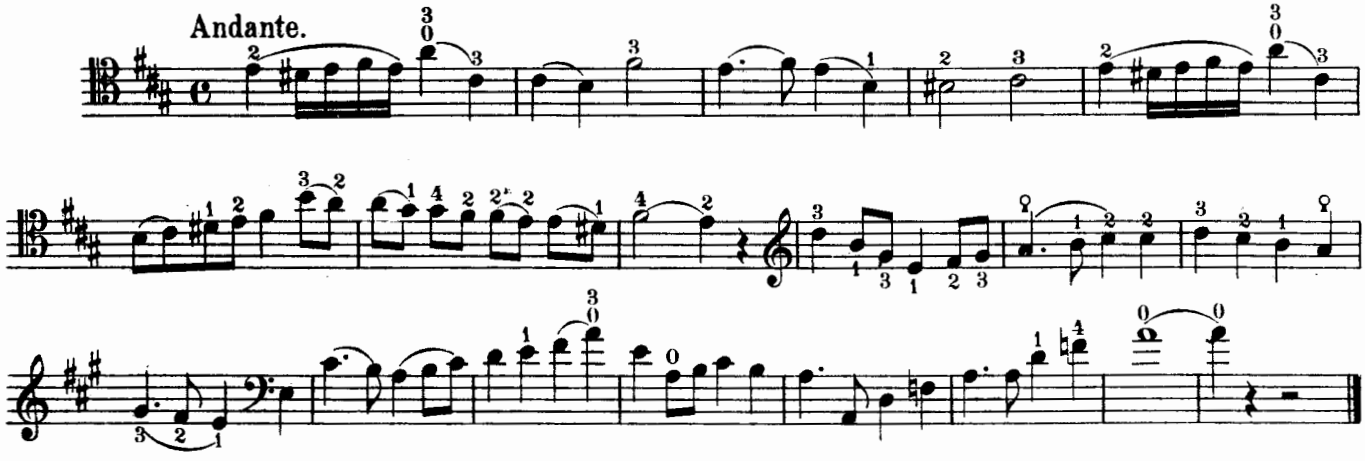


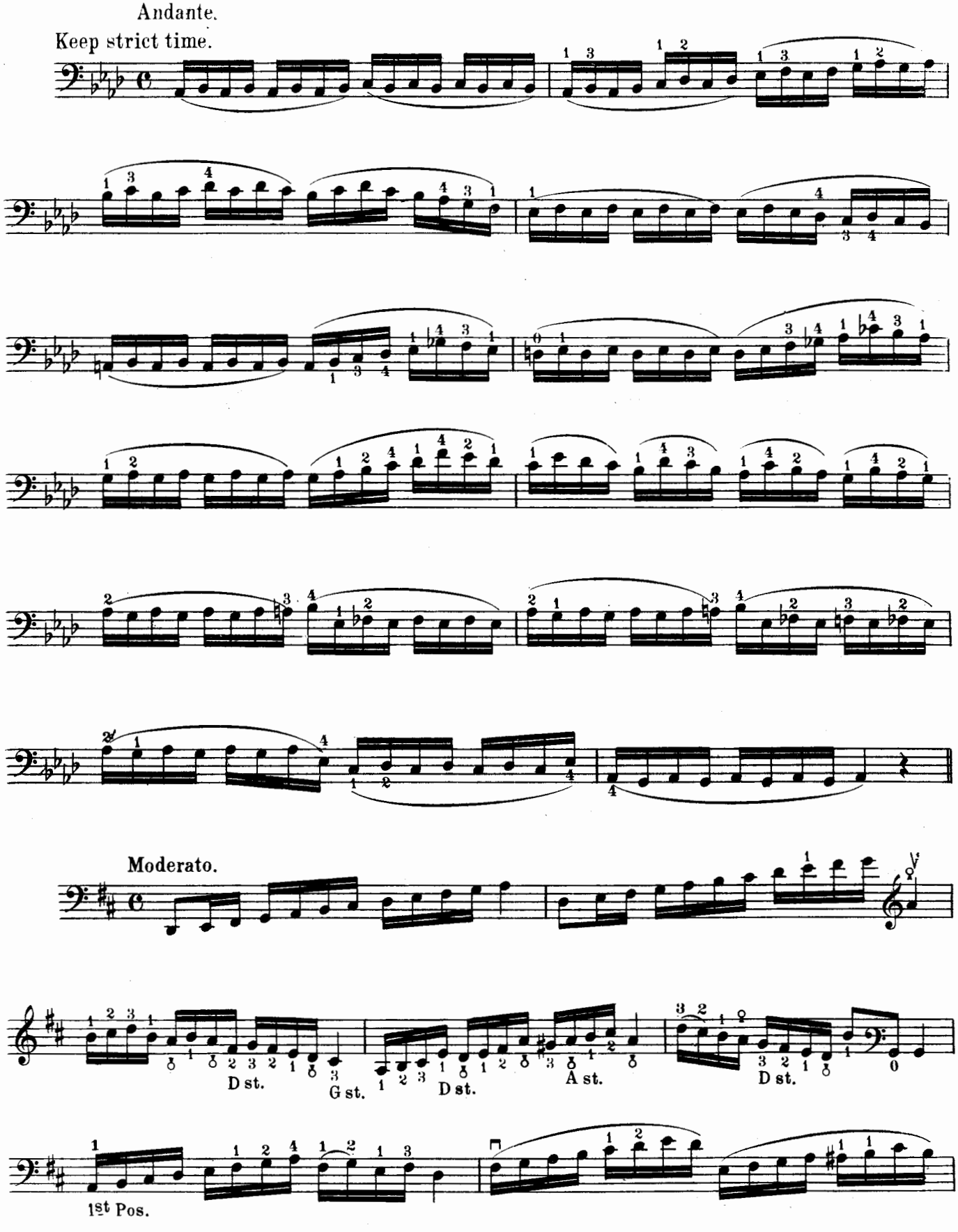
TRILL EXERCISE.

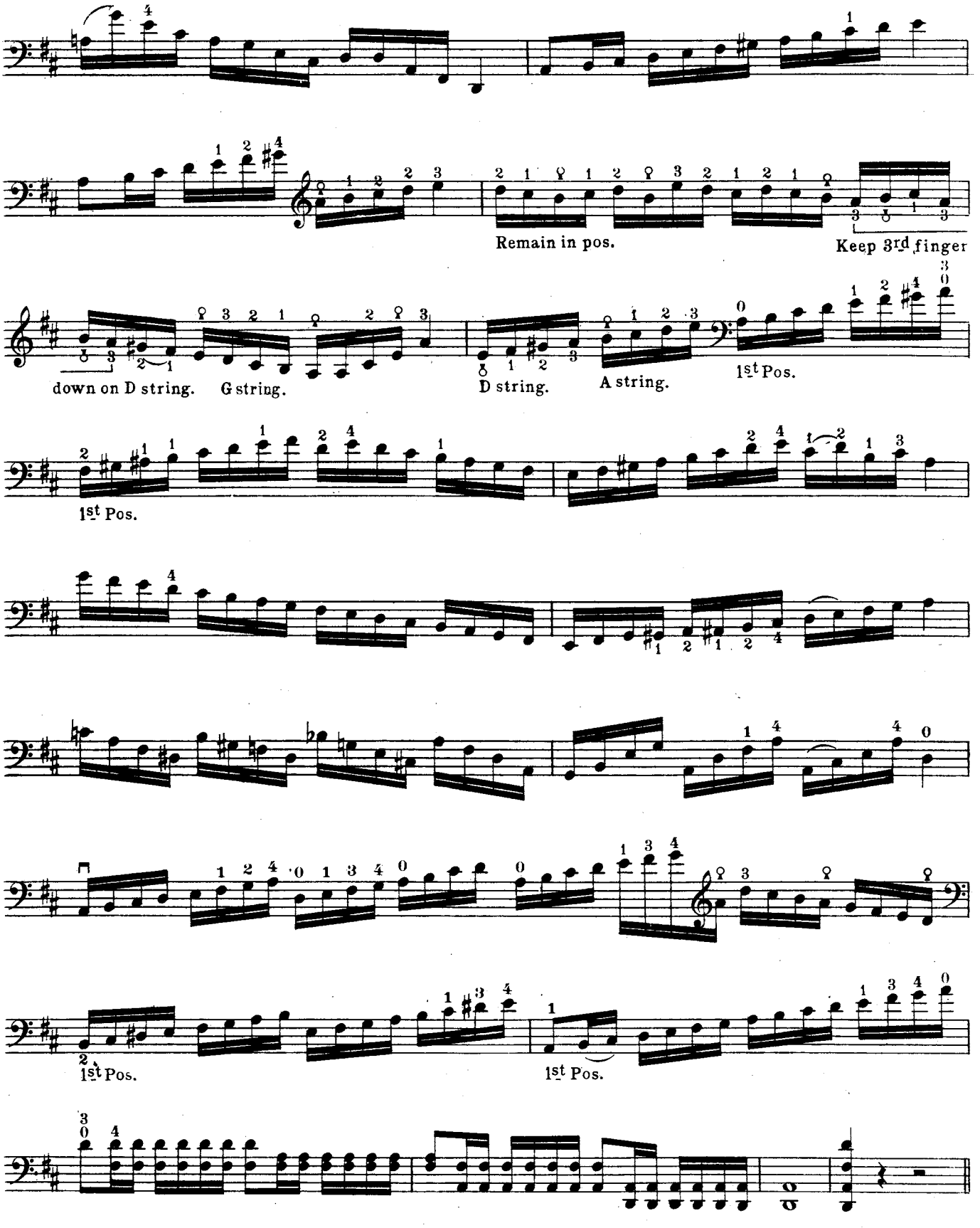




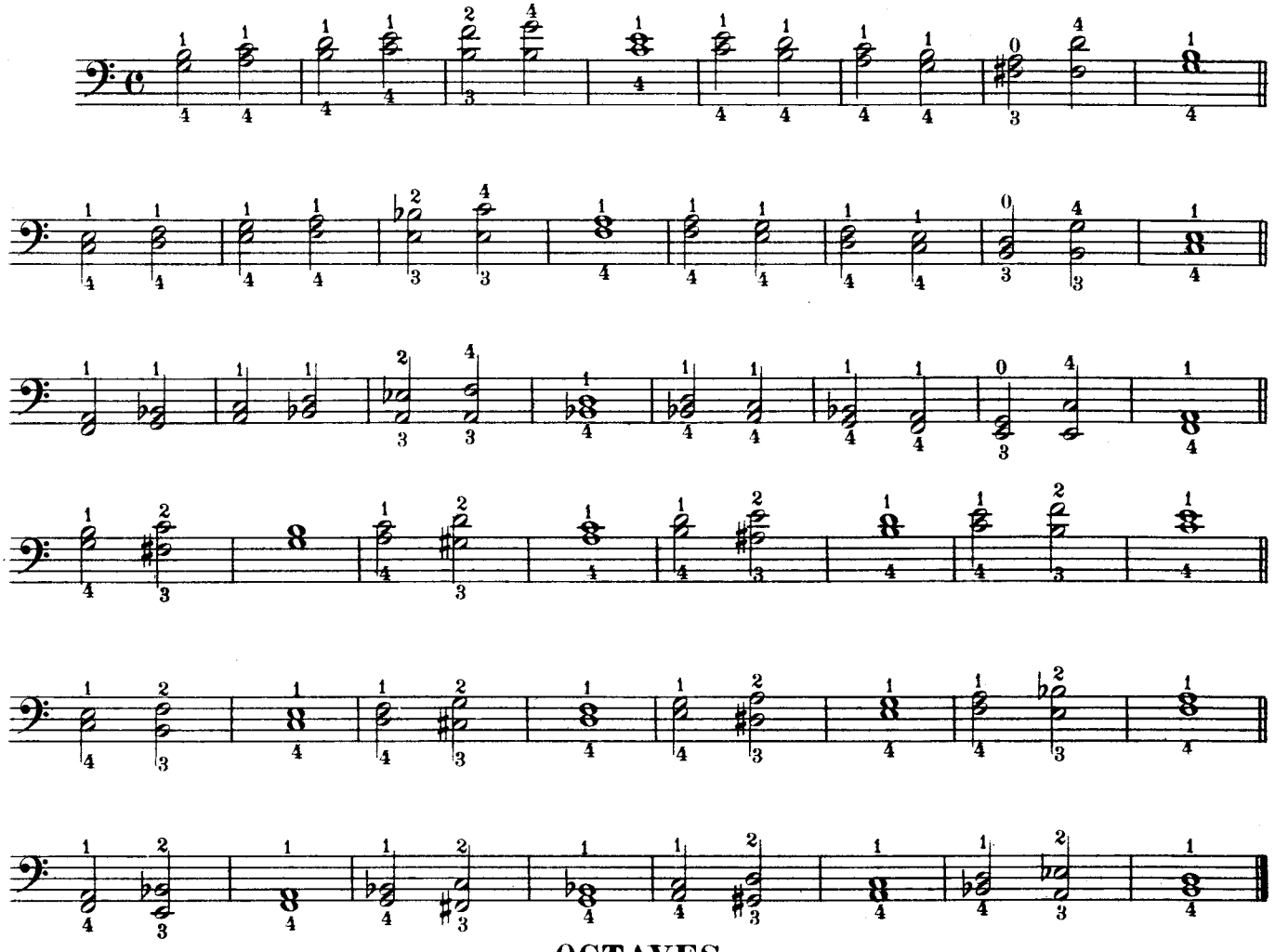
EXERCISE FOR TREBLE, TENOR AND BASS CLEF.




Andante.
Keep strict time.
Moderato.
D st.
G st.
D st.
A st.
D st.
1st Pos.

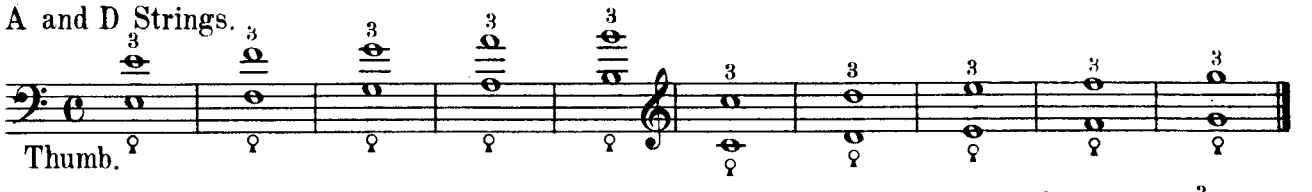

Remain in pos.
Keep 3rd finger
down on D string.
G string.
D string.
A string.
1st Pos.
1st Pos.
2
1st Pos.
1st Pos.

THIRDS.

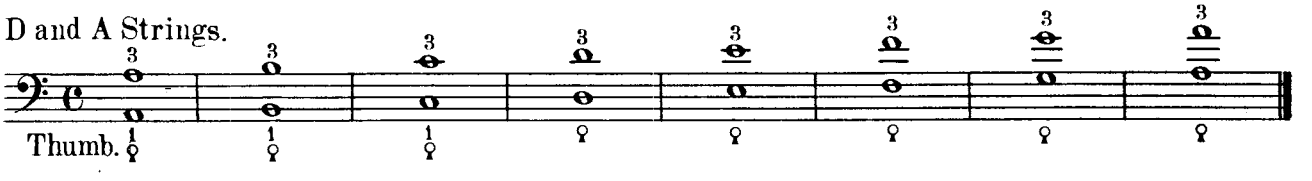


OCTAVES.

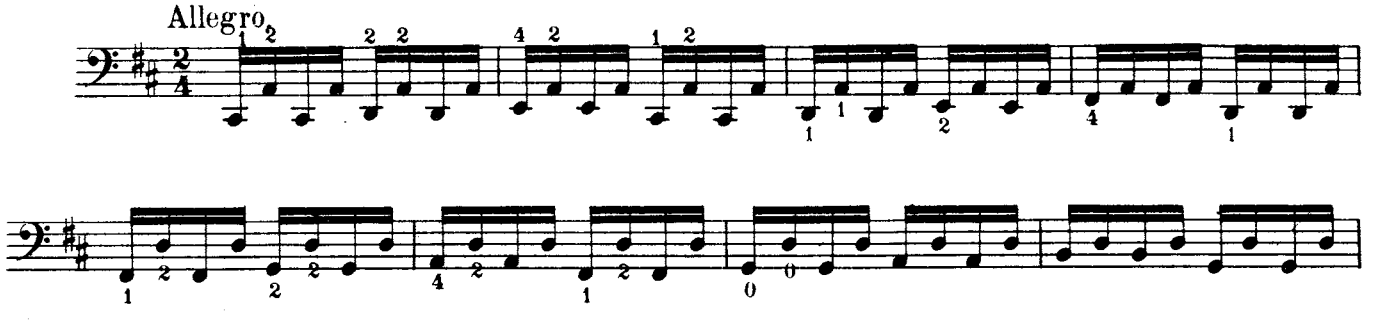
A and D Strings.

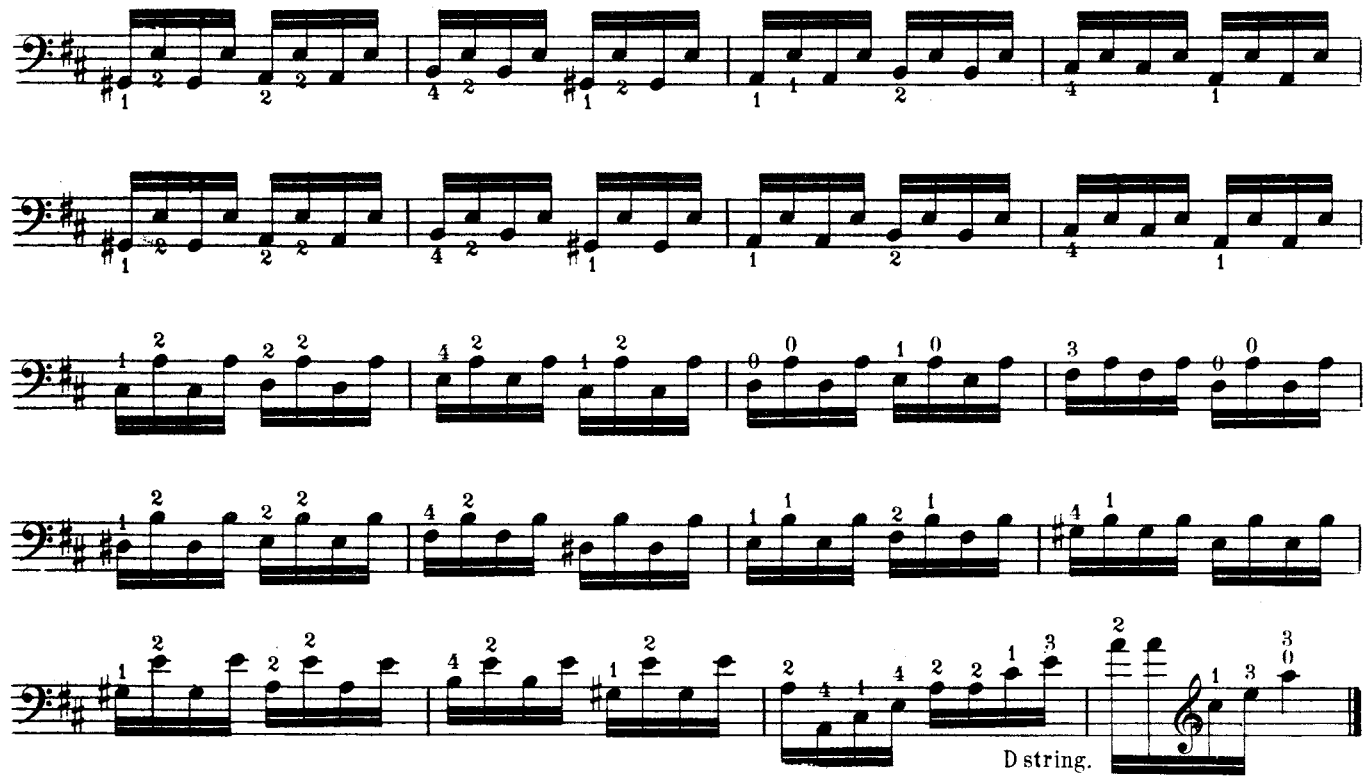


D and A Strings.

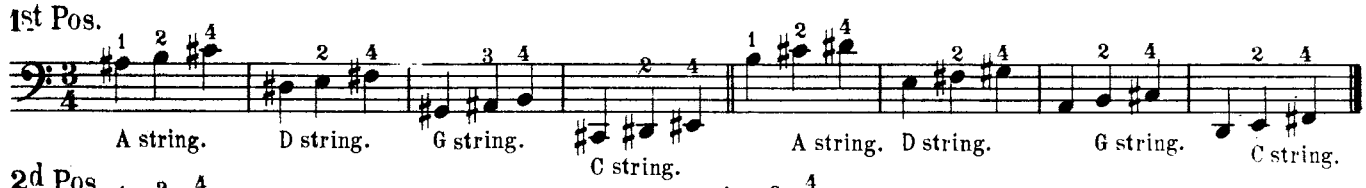


On the point.

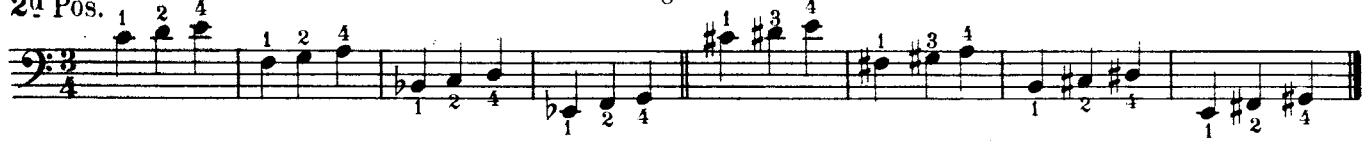




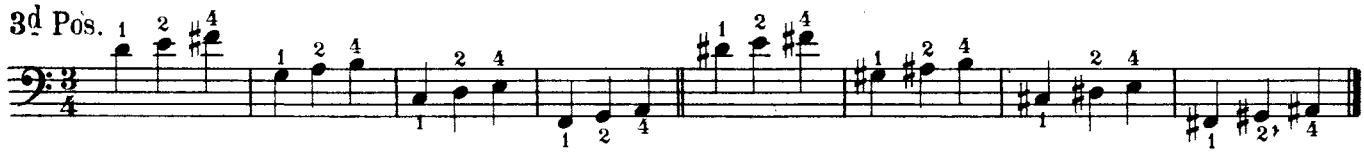
1st Pos.



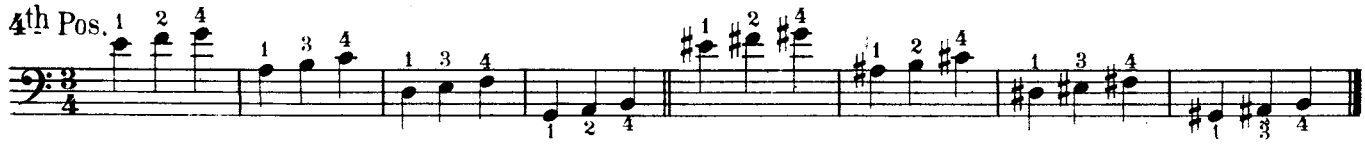
2d Pos.



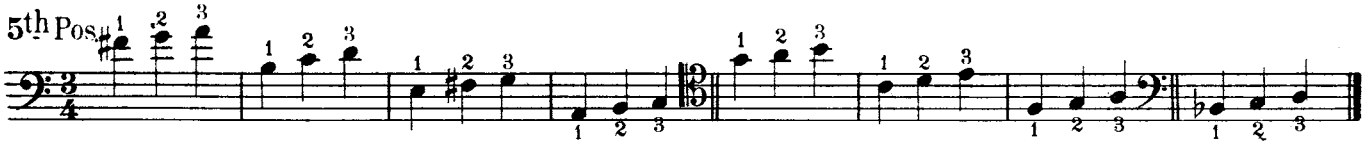
3d Pos.



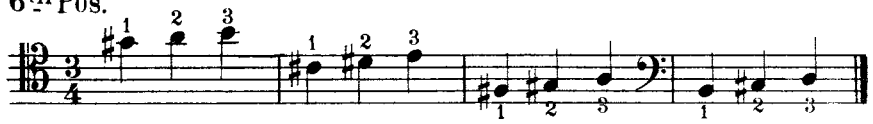
4th Pos.



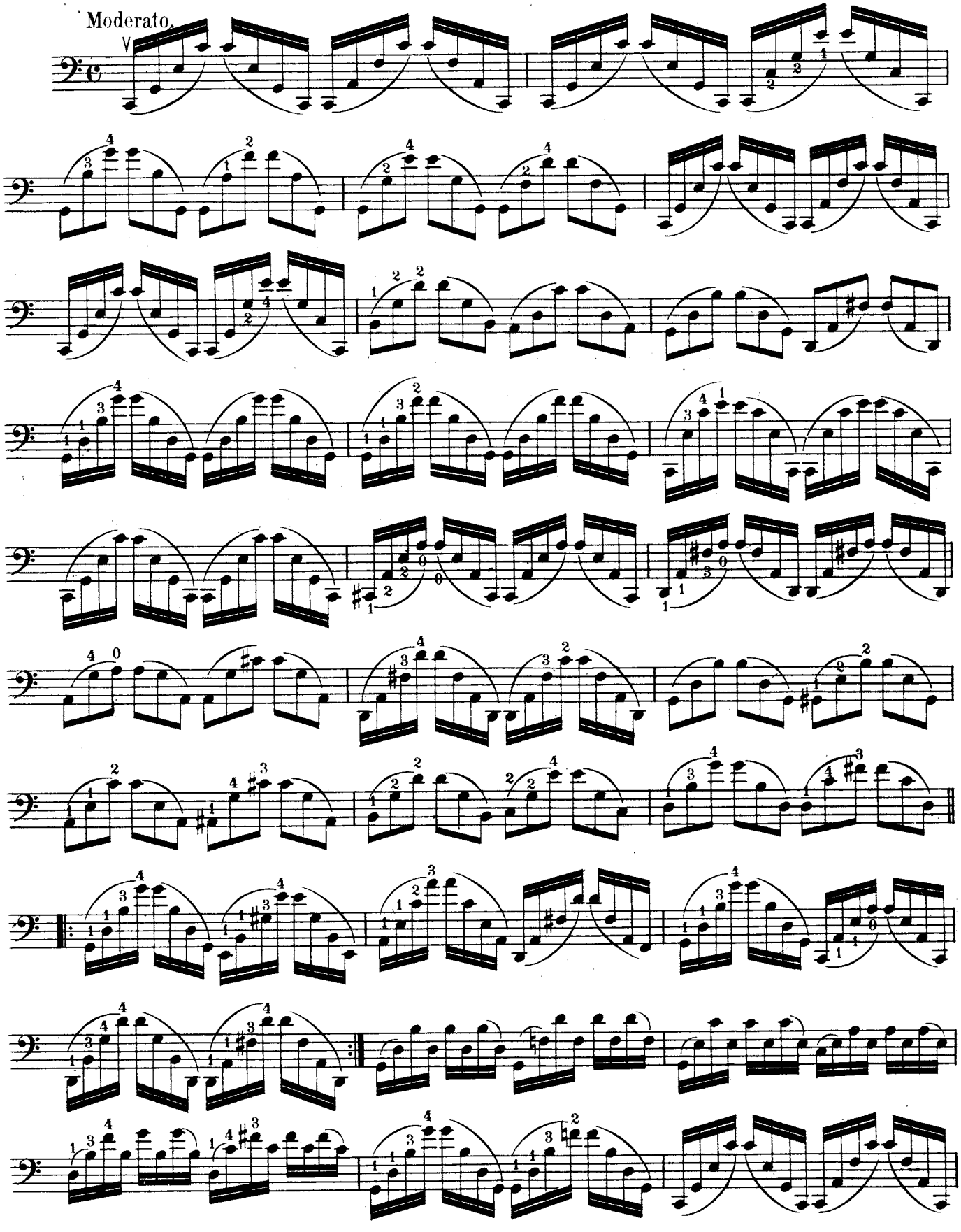
5th Pos.

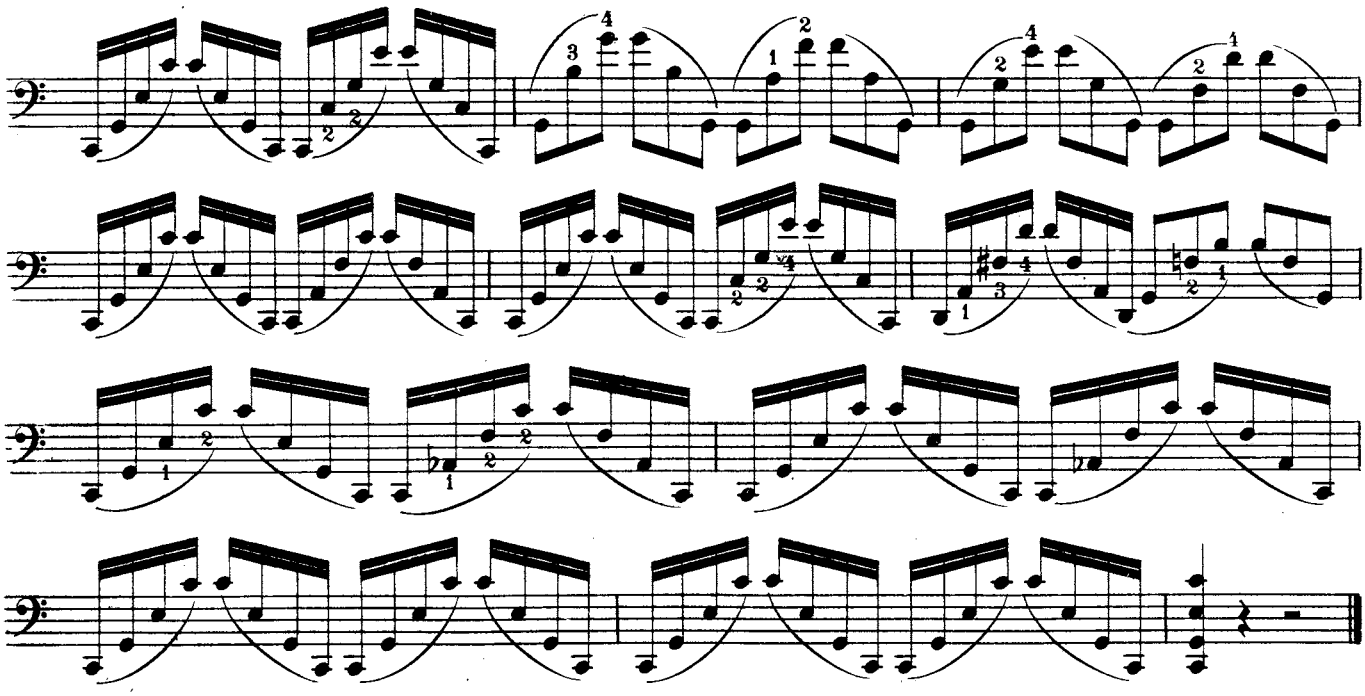


6th Pos.



ARPEGGIO.

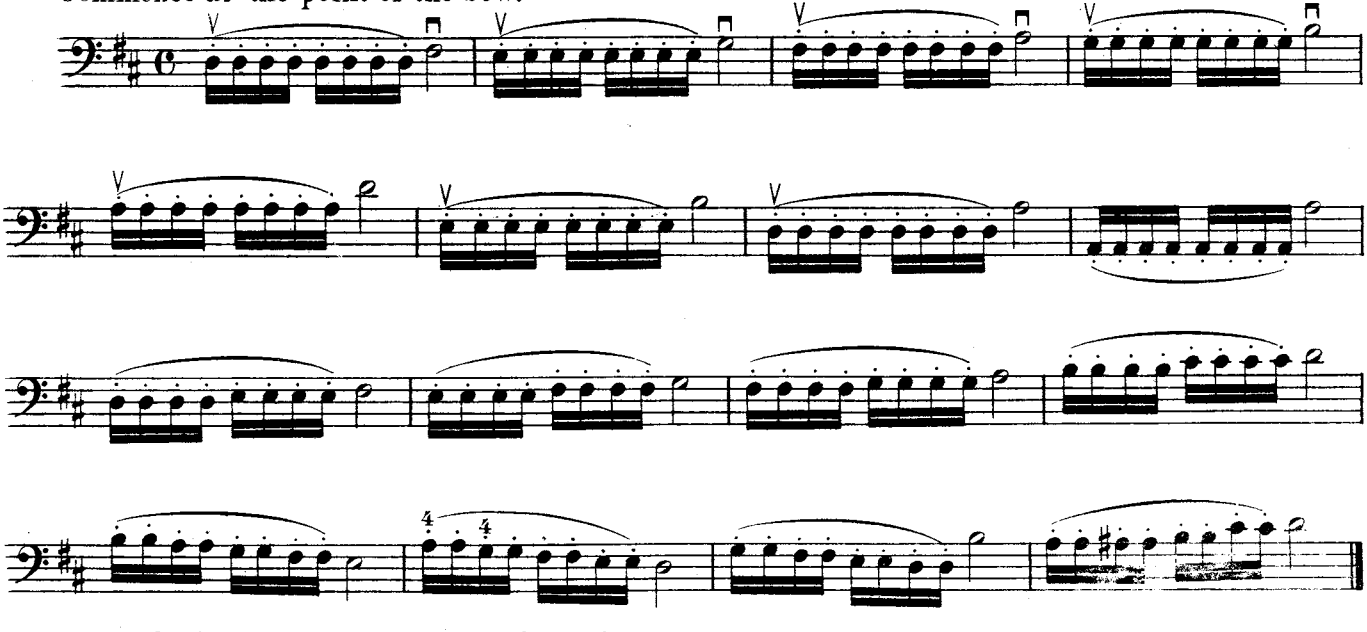




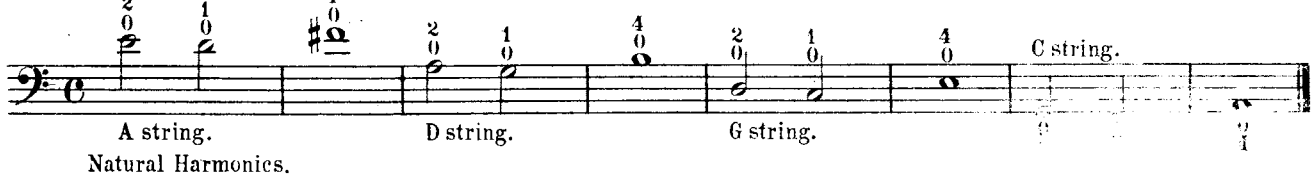
STACCATO.

written performed

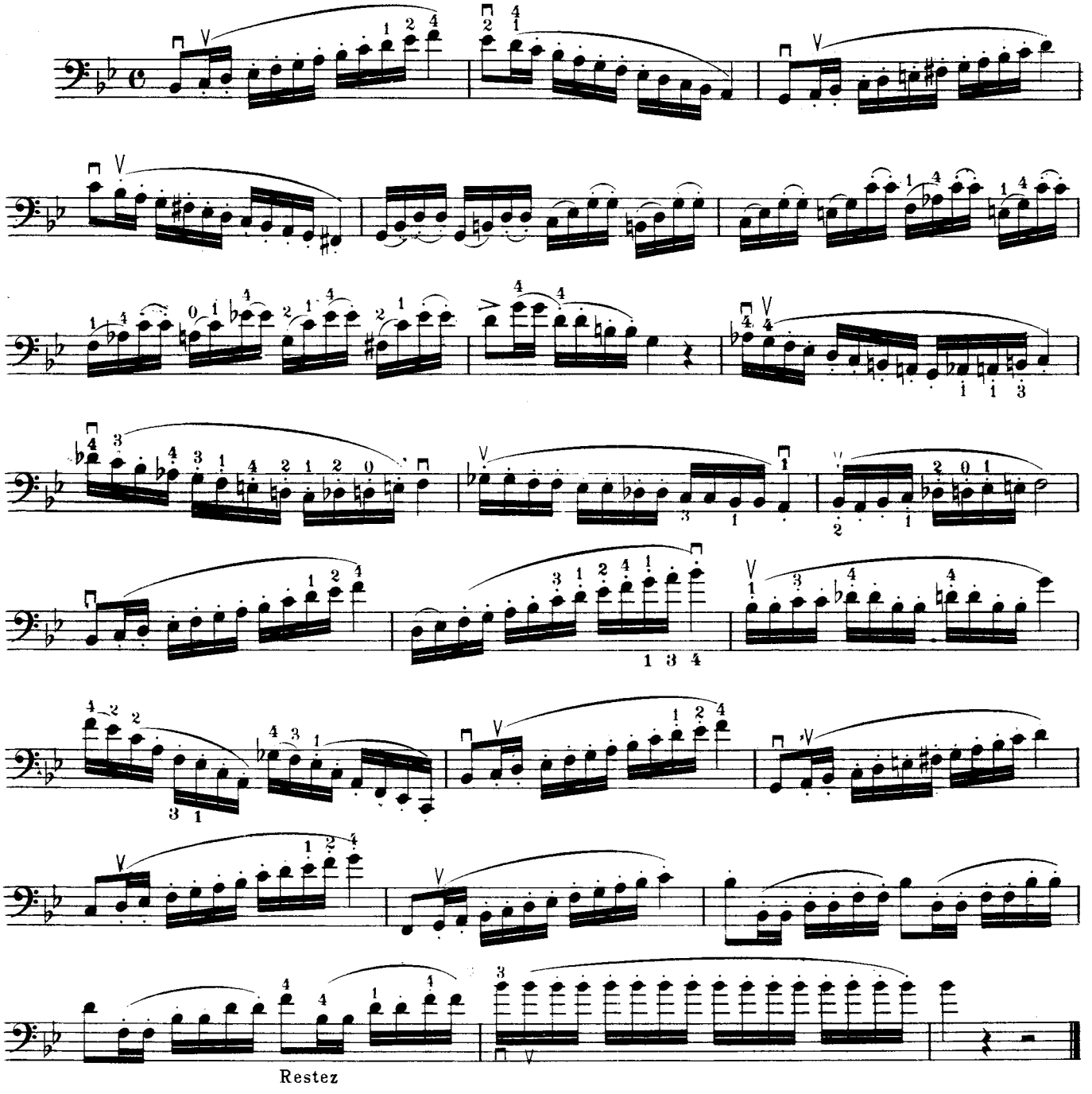
Commence at the point of the bow.



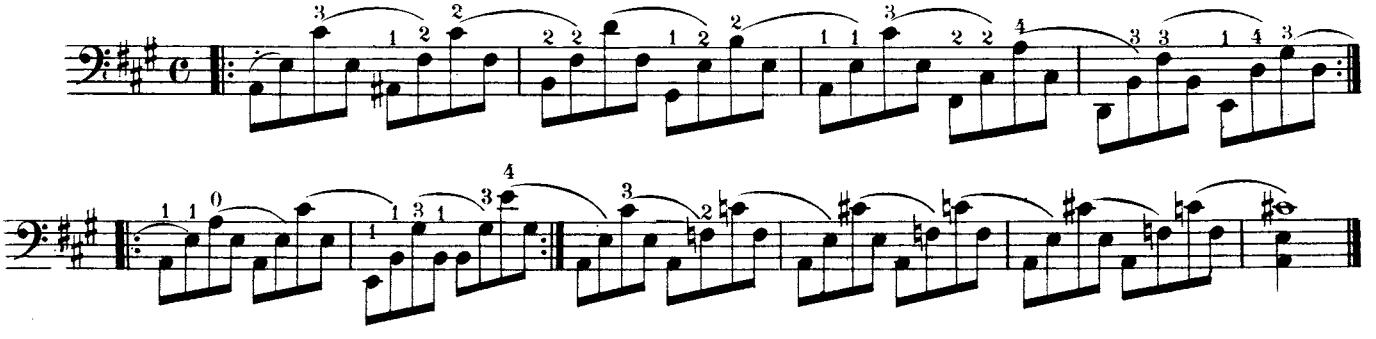
Press the fingers very lightly on the string.



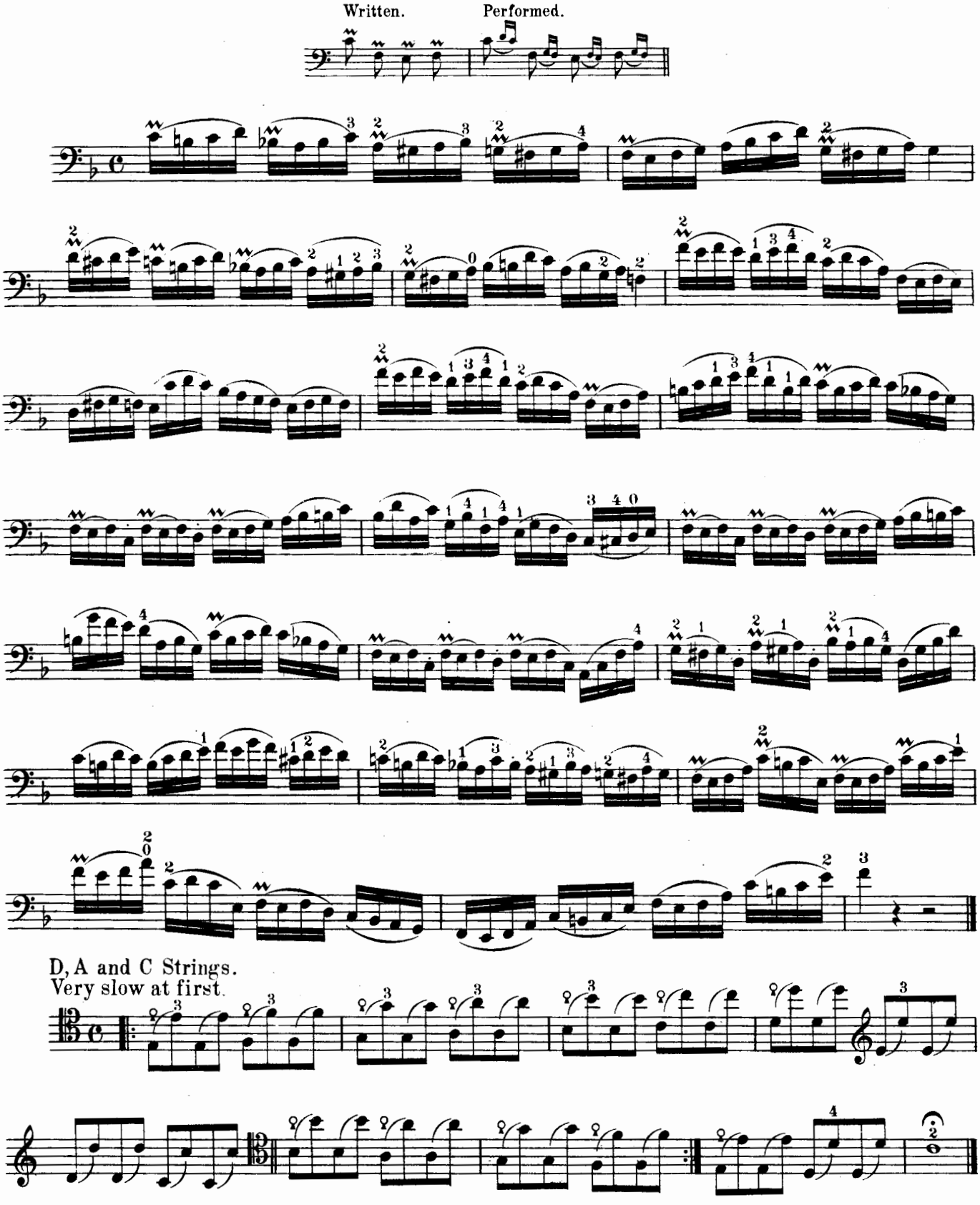
STACCATO EXERCISES.



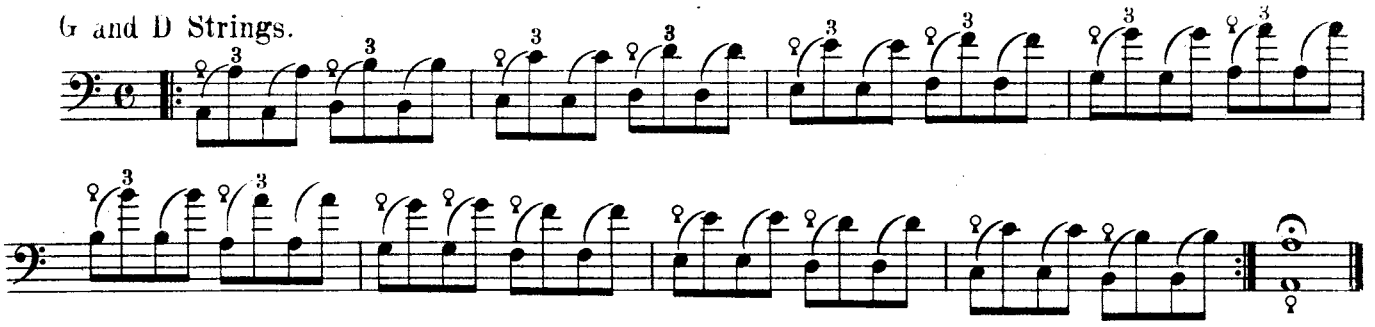
These exercises to be played with the wrist movement



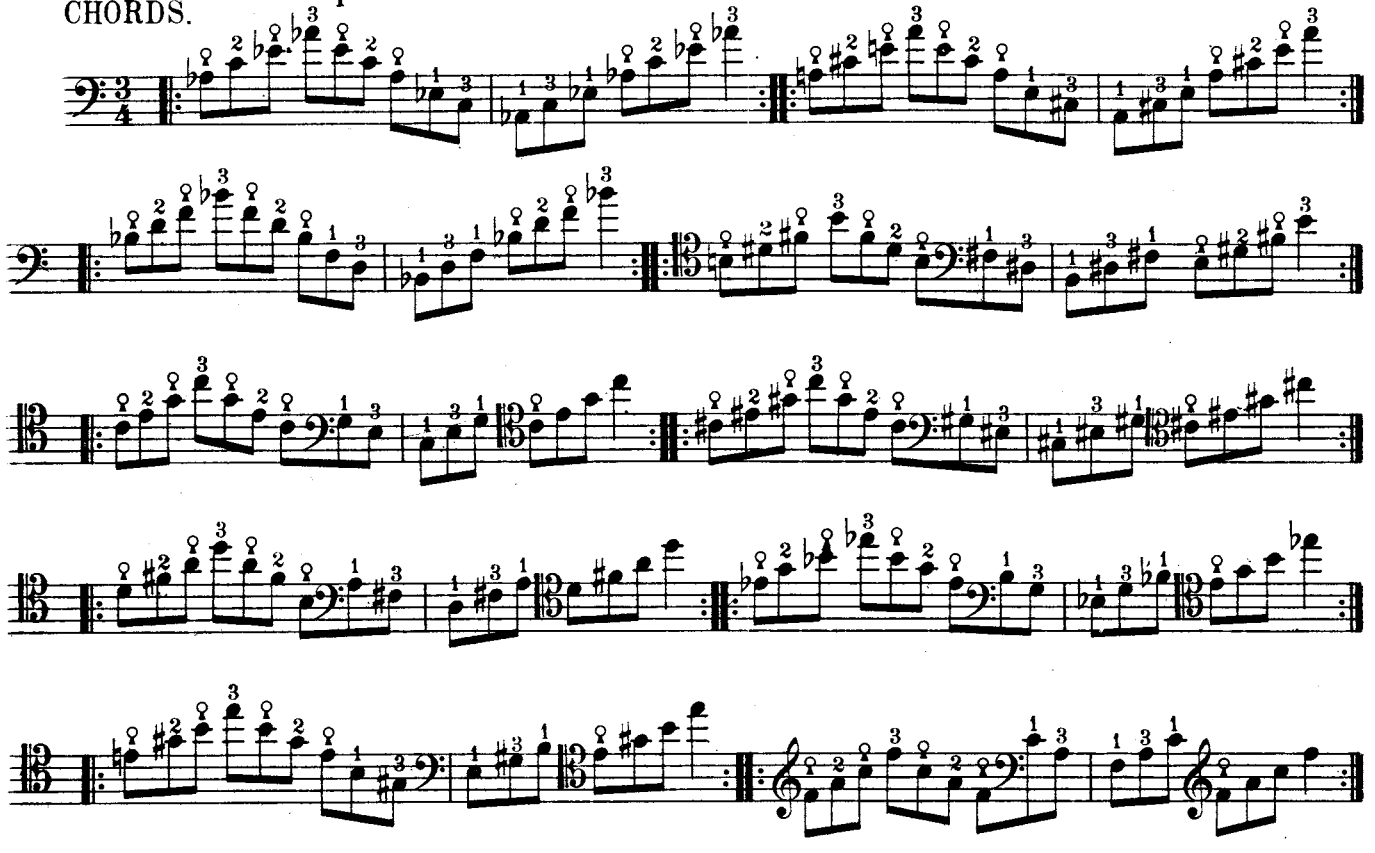
SLIDING TRILL.



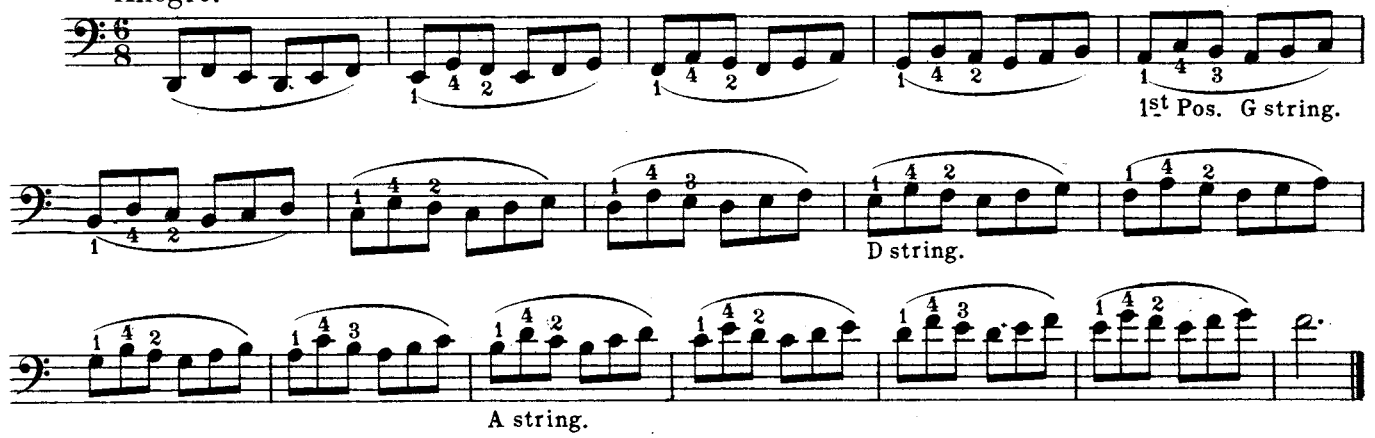
G and D Strings.

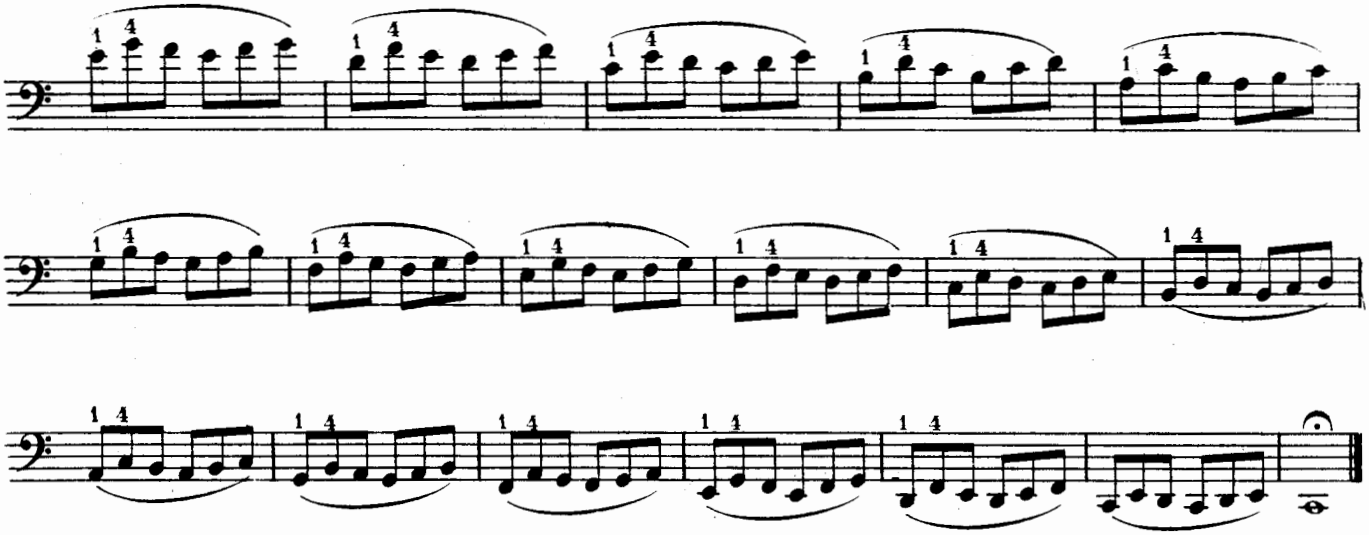


CHORDS. remain in position.

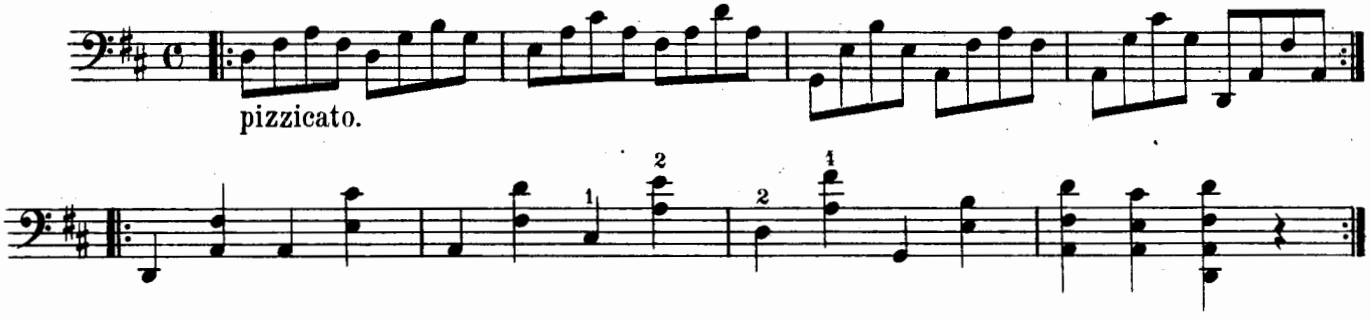


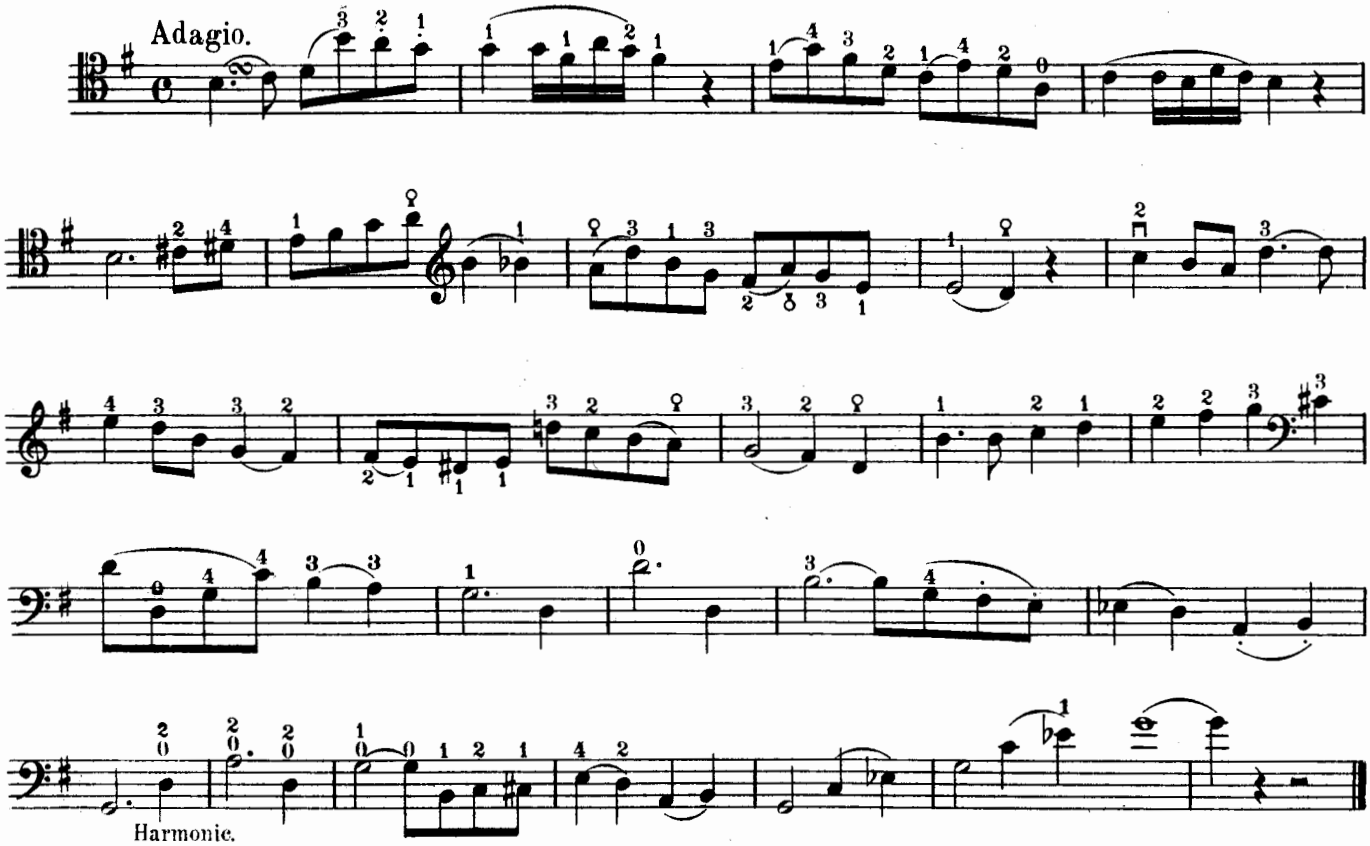
Allegro.



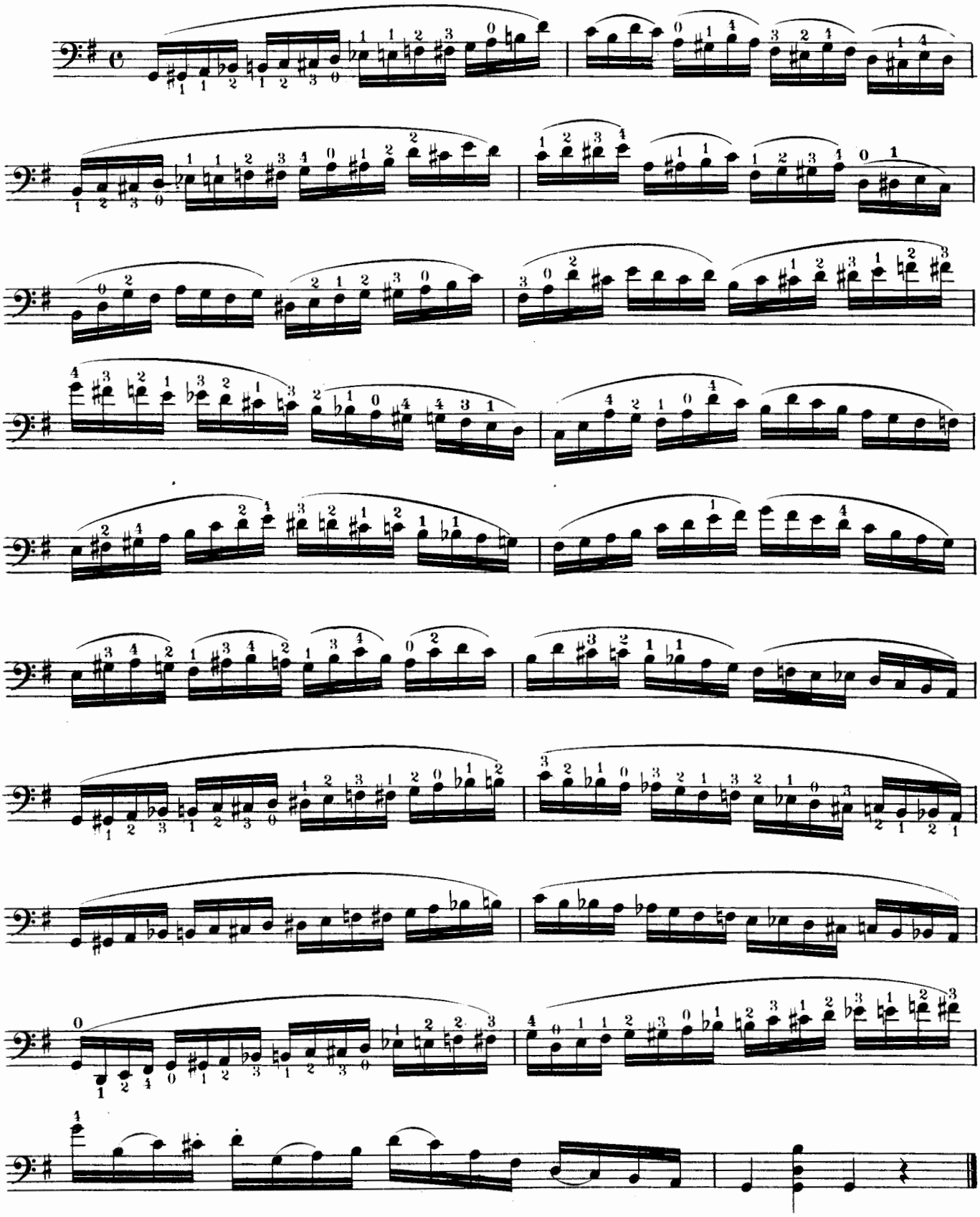


Put the thumb of the right hand on the finger board and pick the string with the first finger.



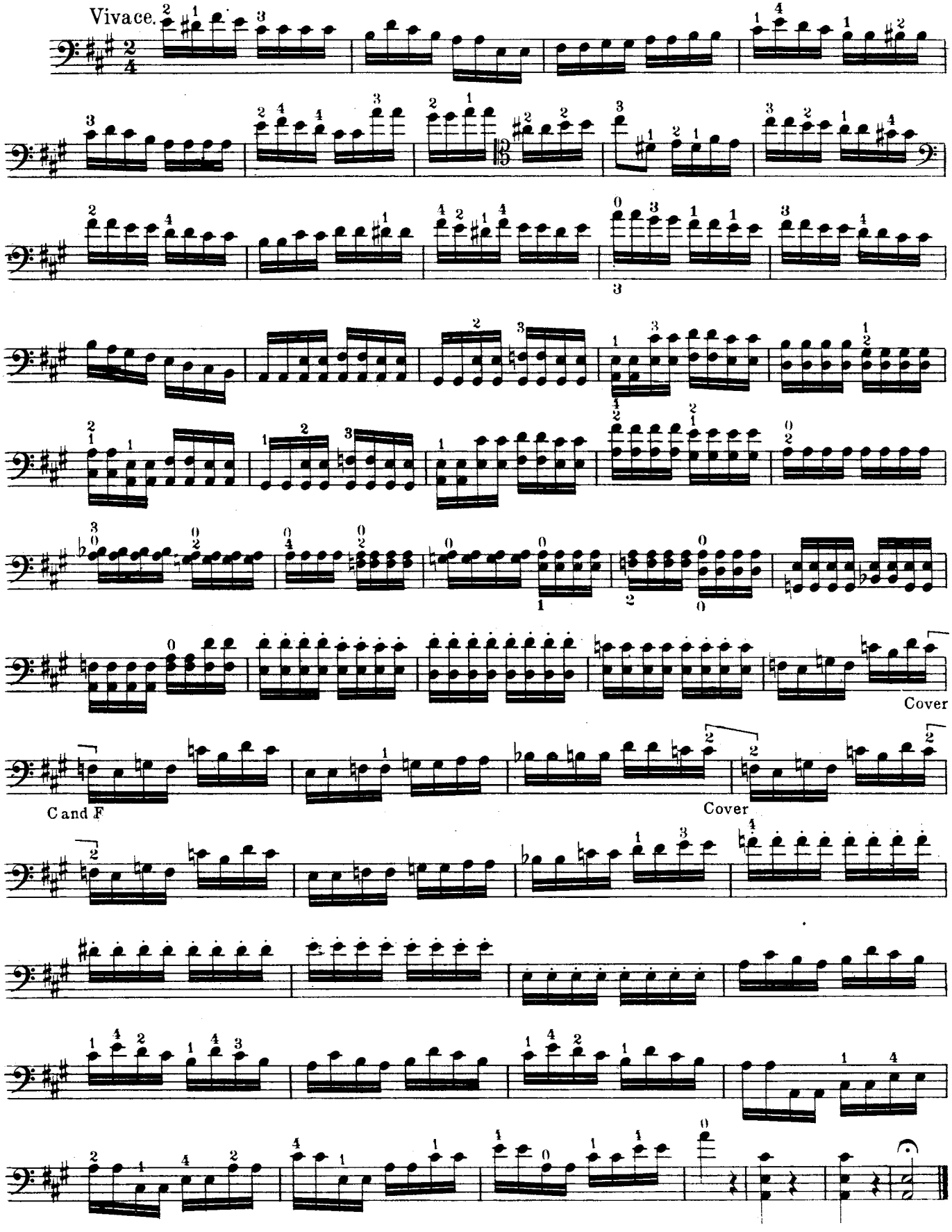


EXERCISE IN CHROMATIC SCALES.



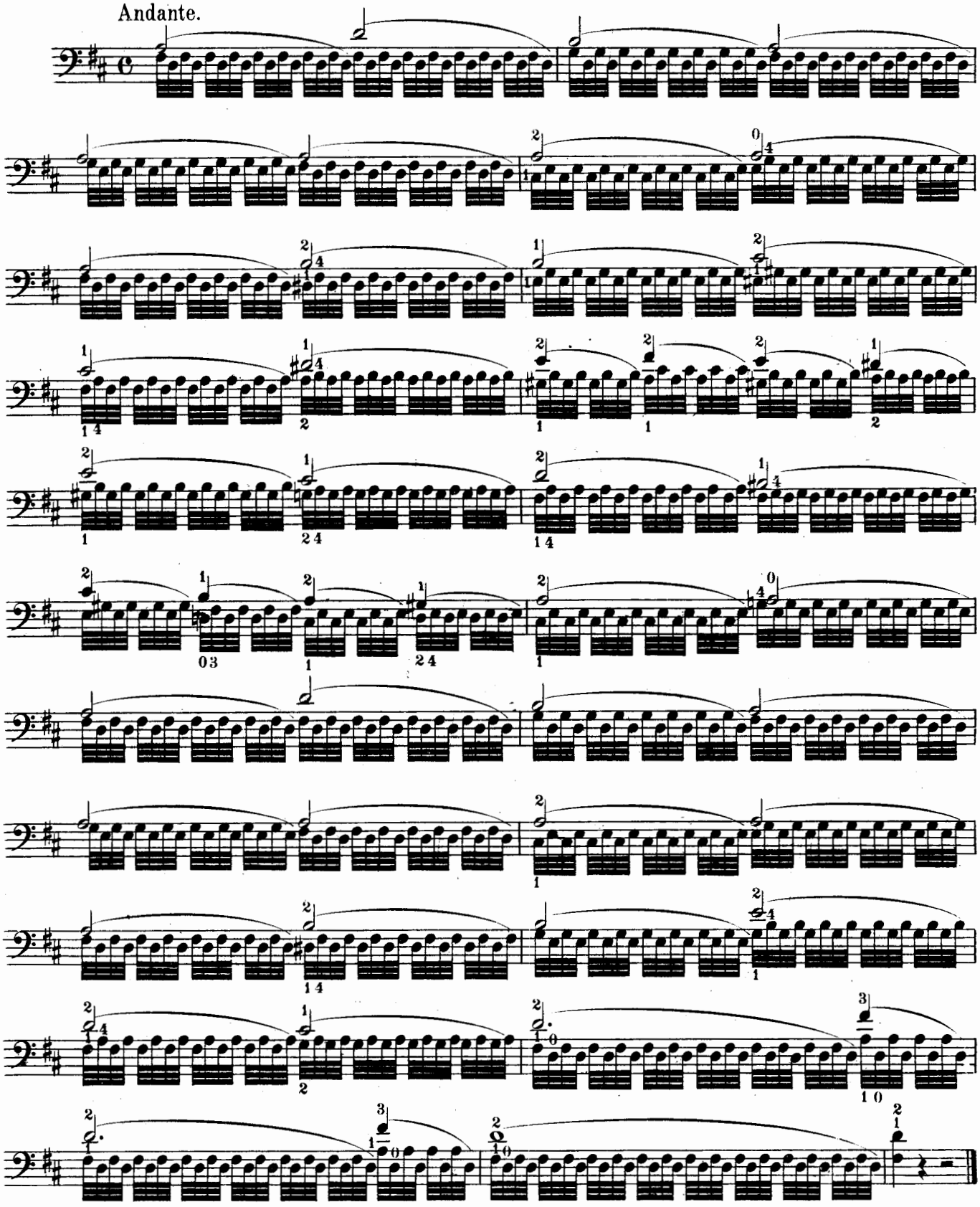
HOPPING OR BOUNDING BOW.

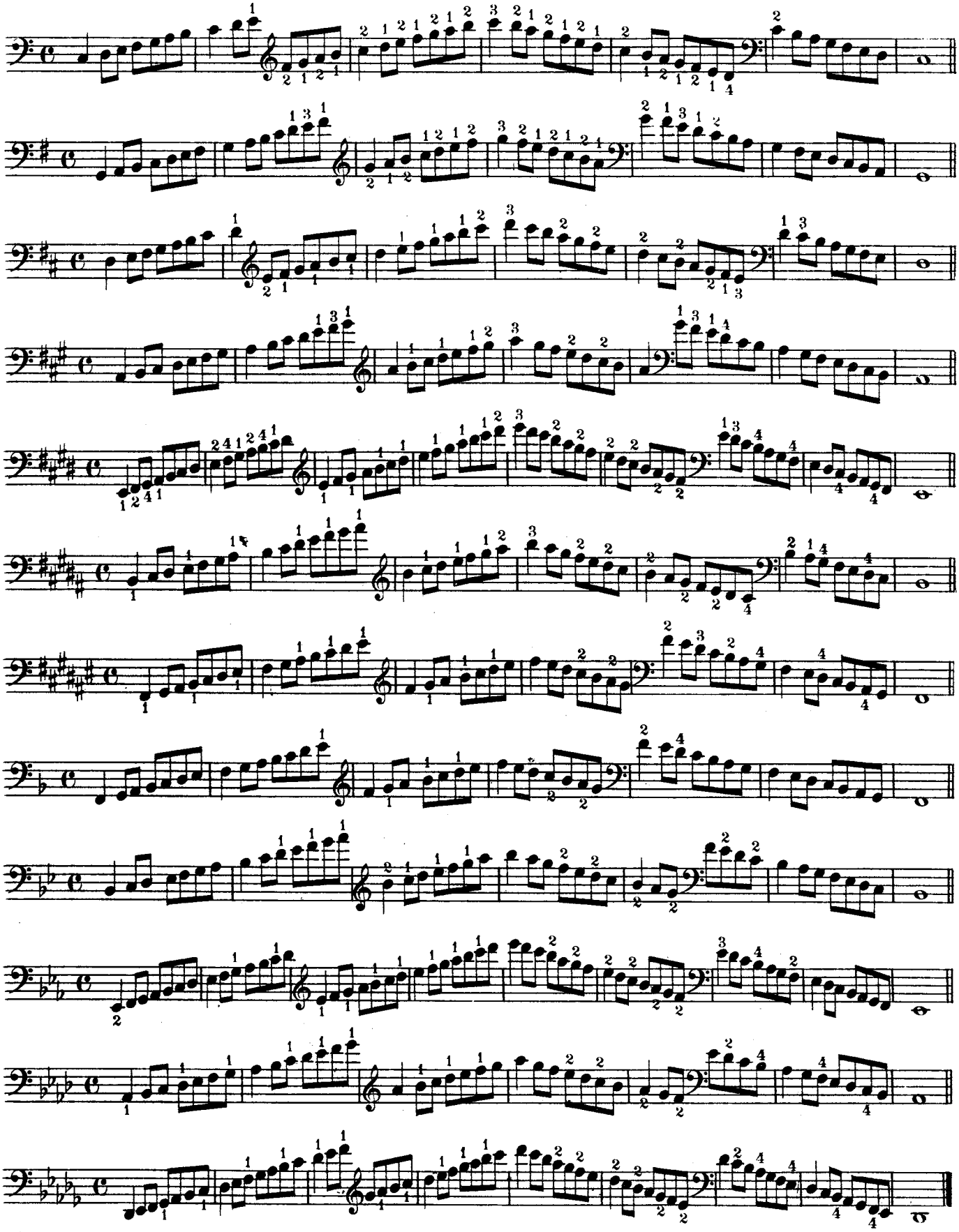
Play this exercise with wrist and forearm only.



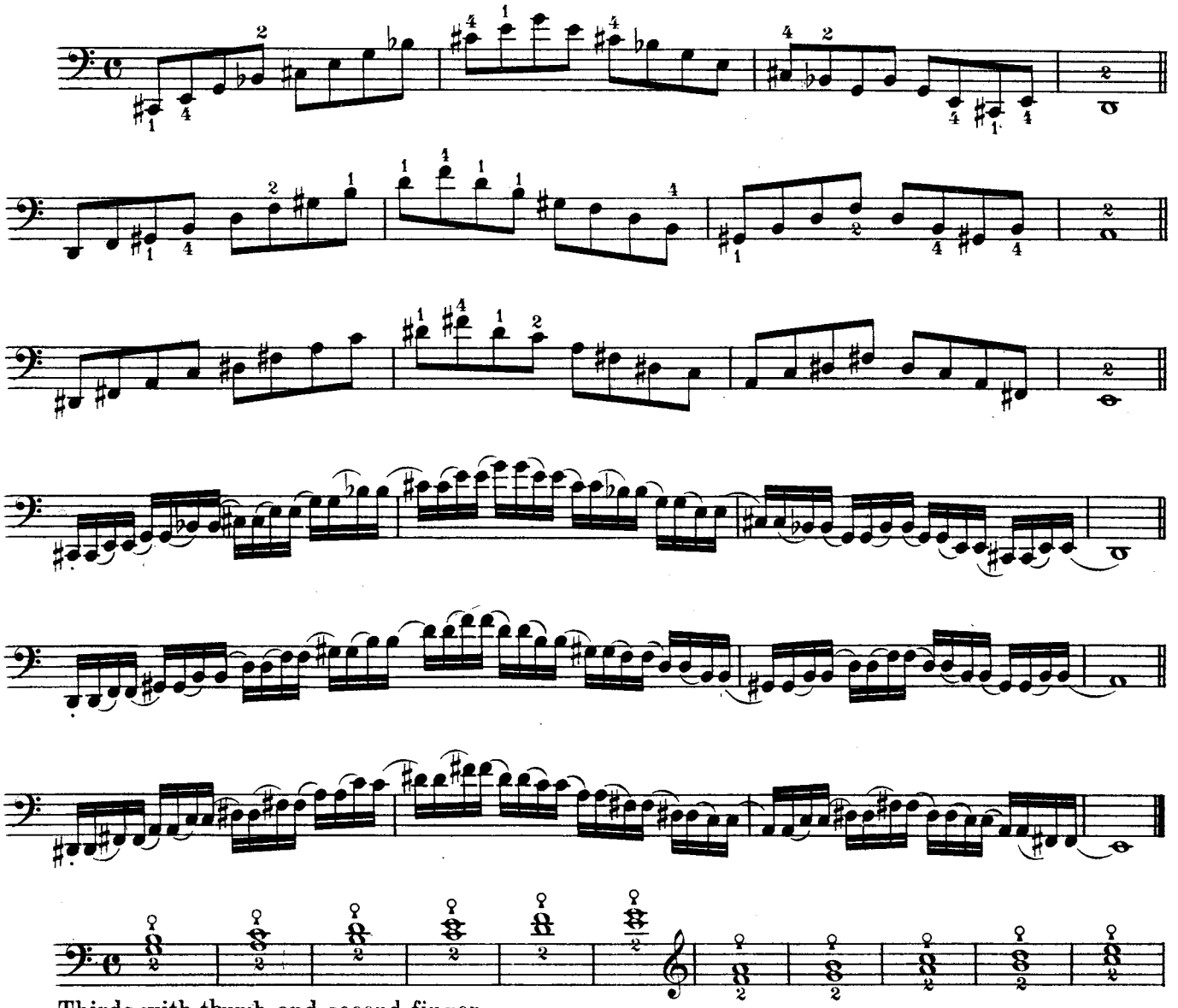
TREMOLO.

Play at first one measure several times until the fingers are exhausted, then the next, and so on to the end of the exercise, when the necessary strength and clearness of tone have been acquired then play as written.

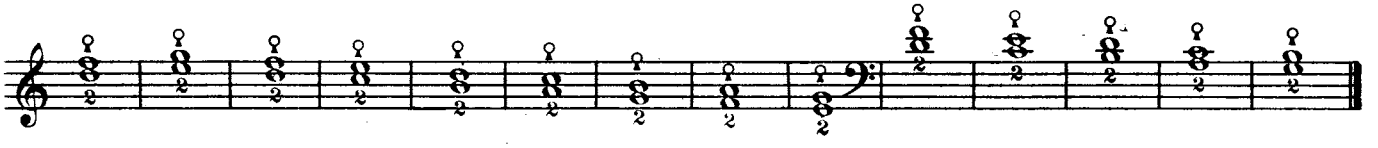




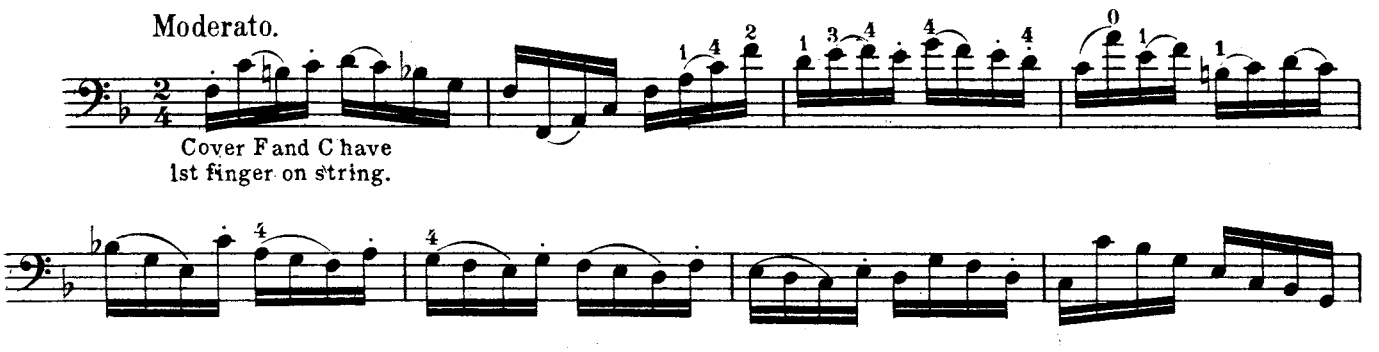
DIMINISHED CHORDS.



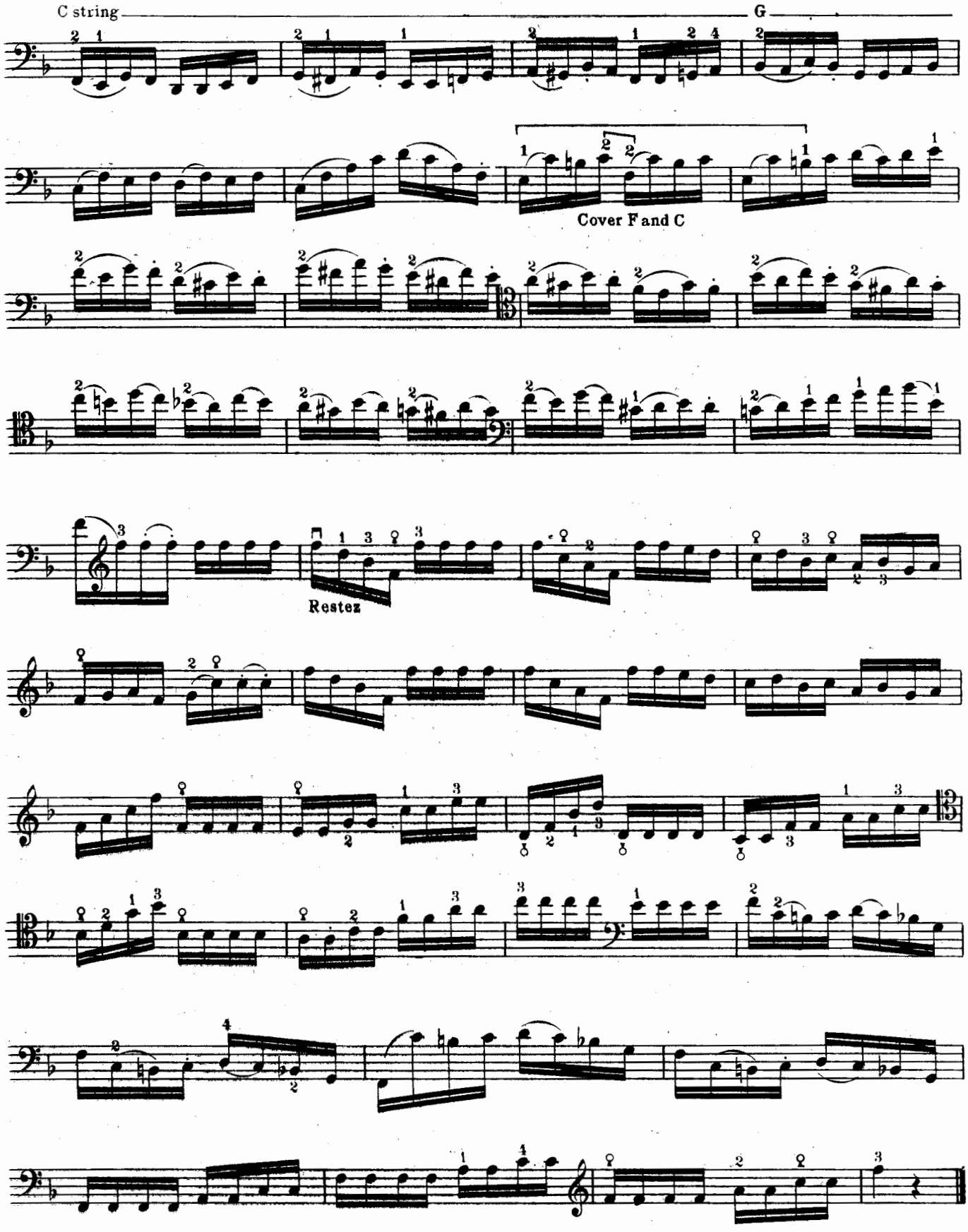
Thirds with thumb and second finger.

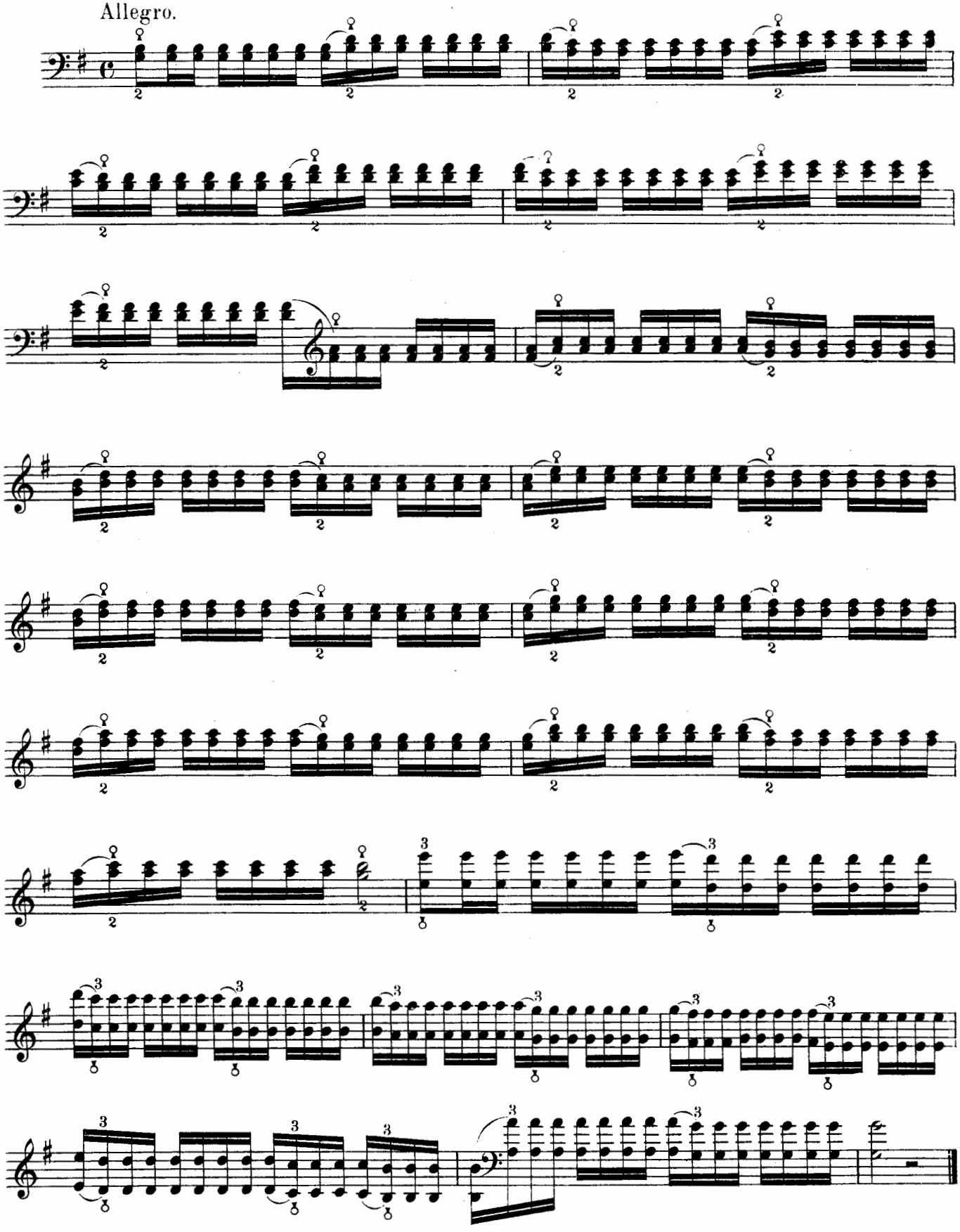


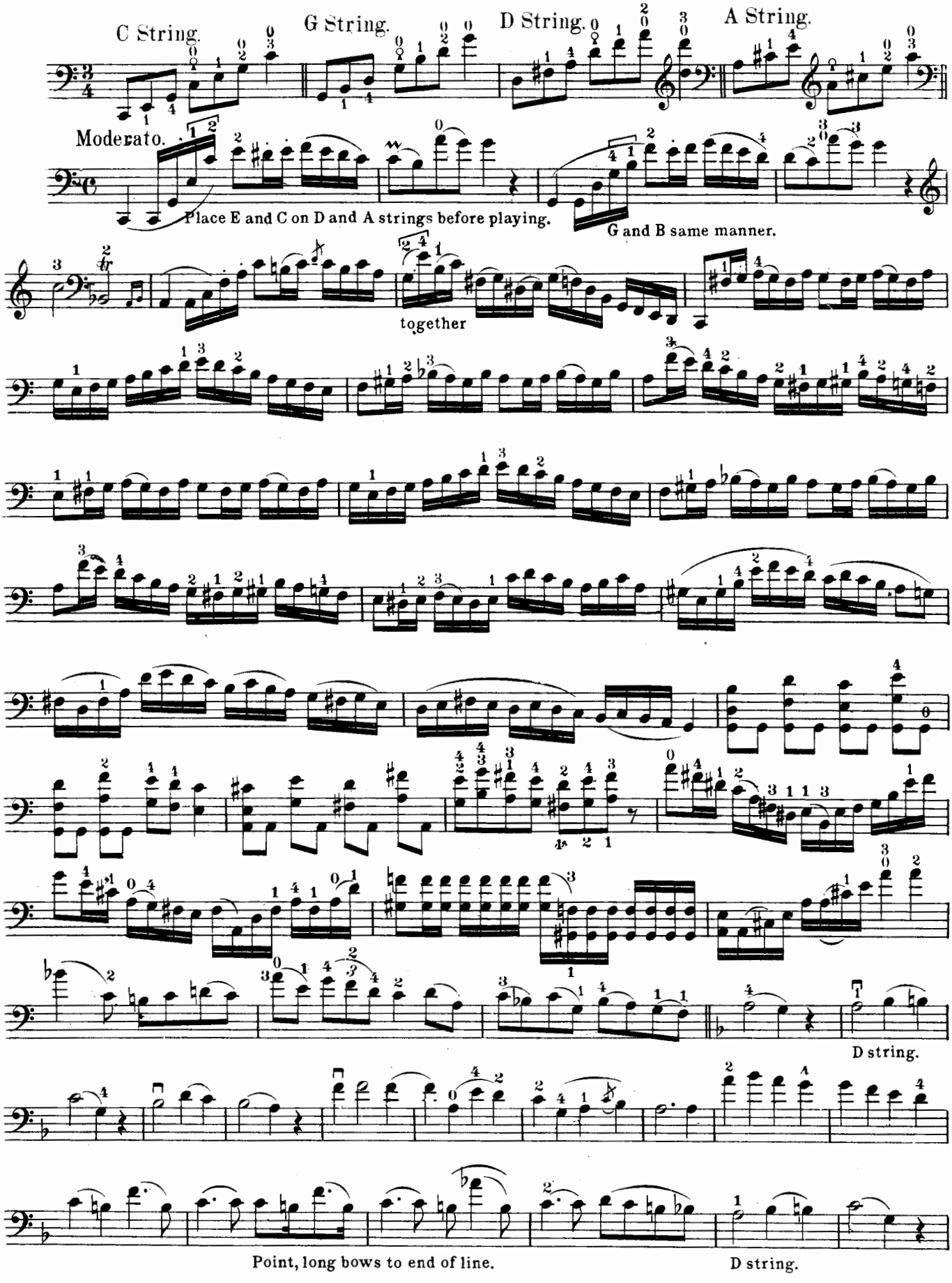
Moderato.

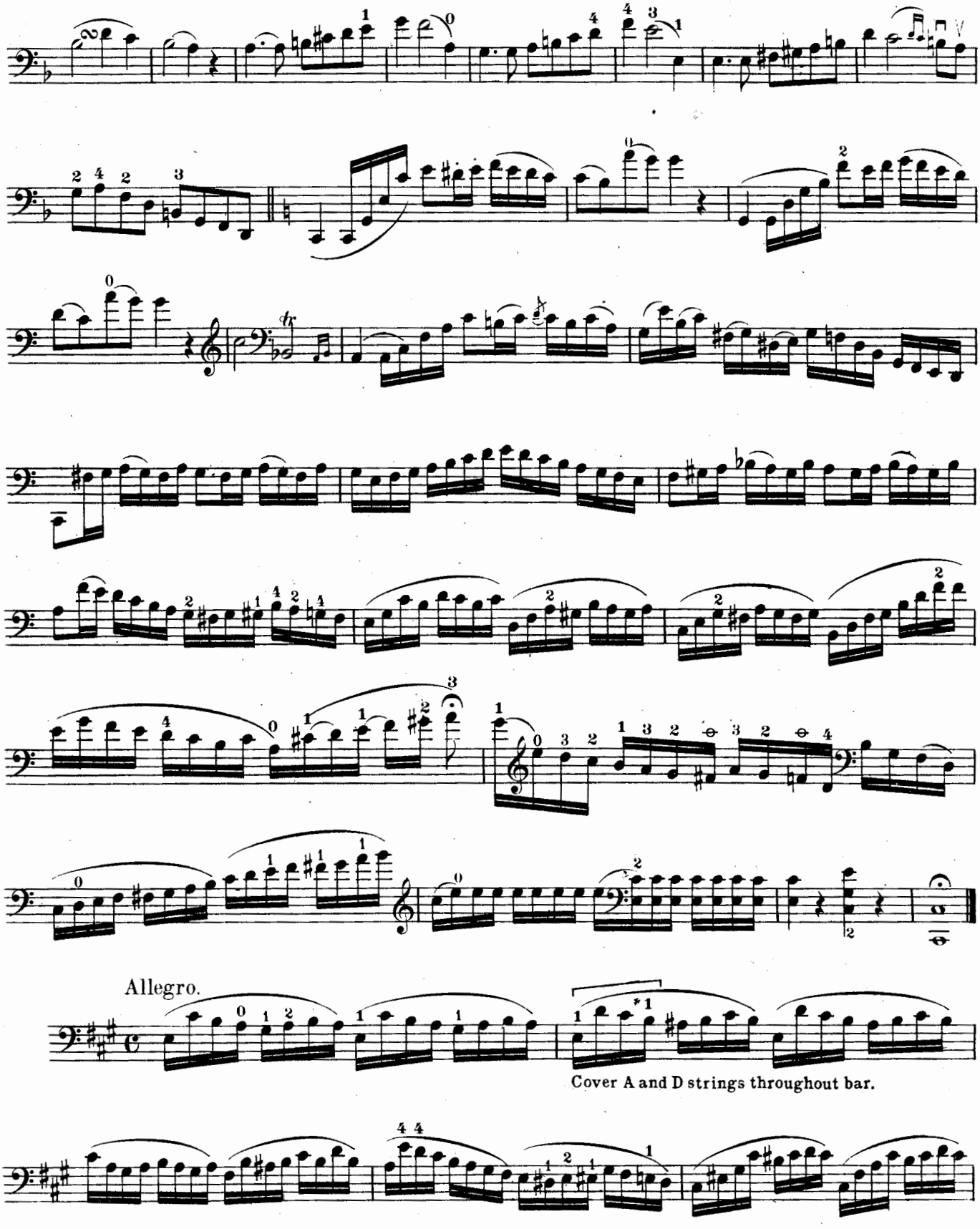


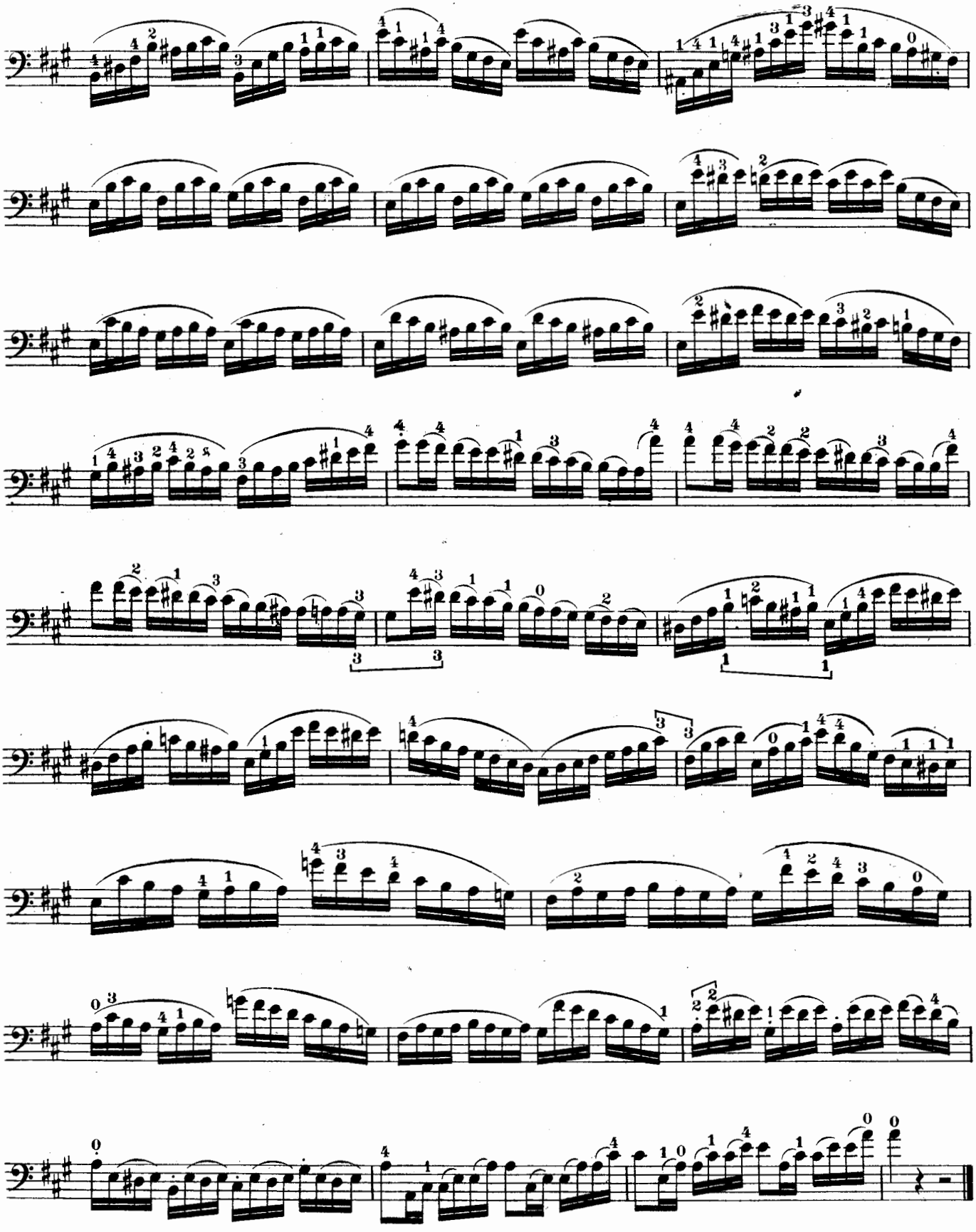
Cover F and C have
1st finger on string.

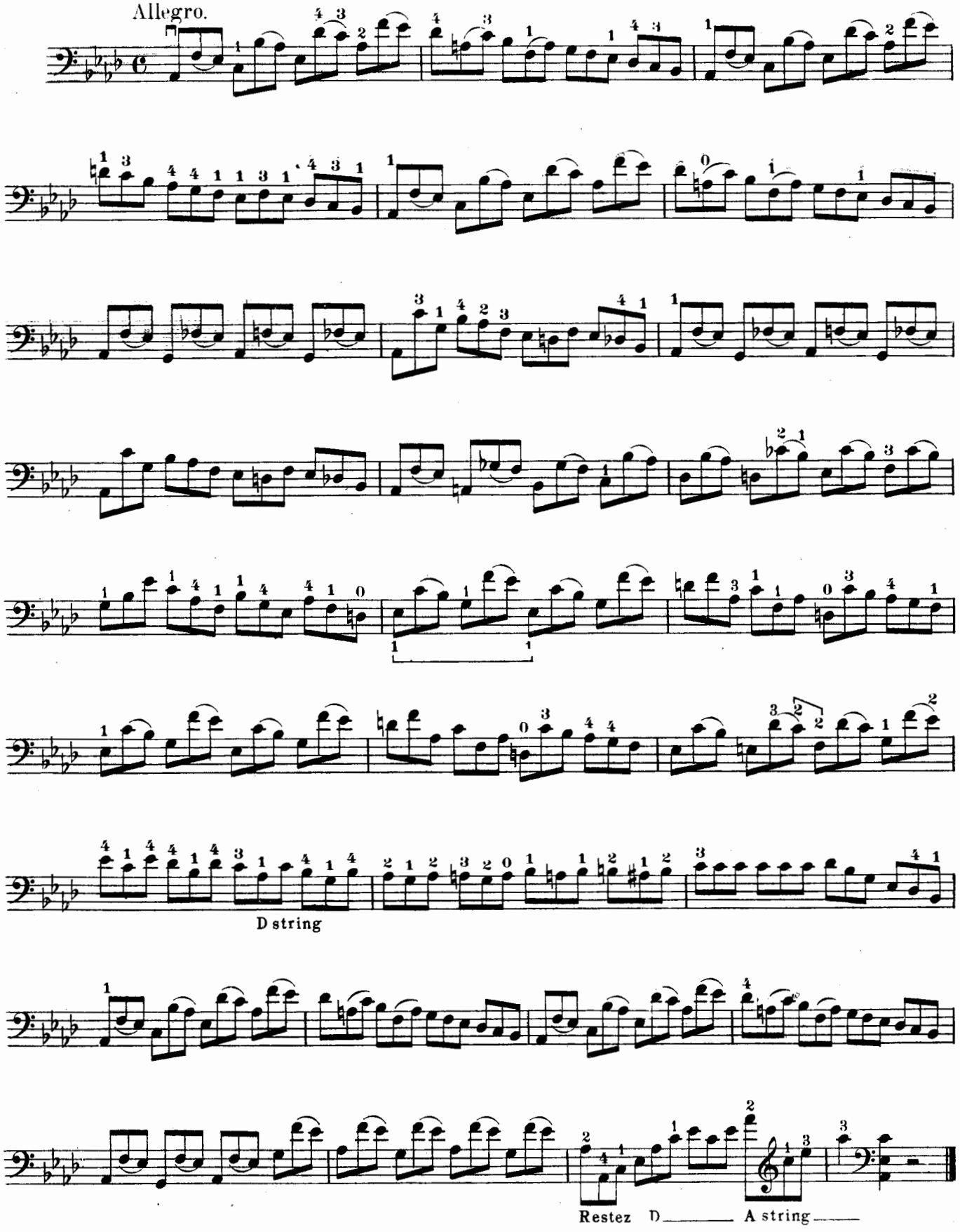

C string
G
Cover F and C
Restez

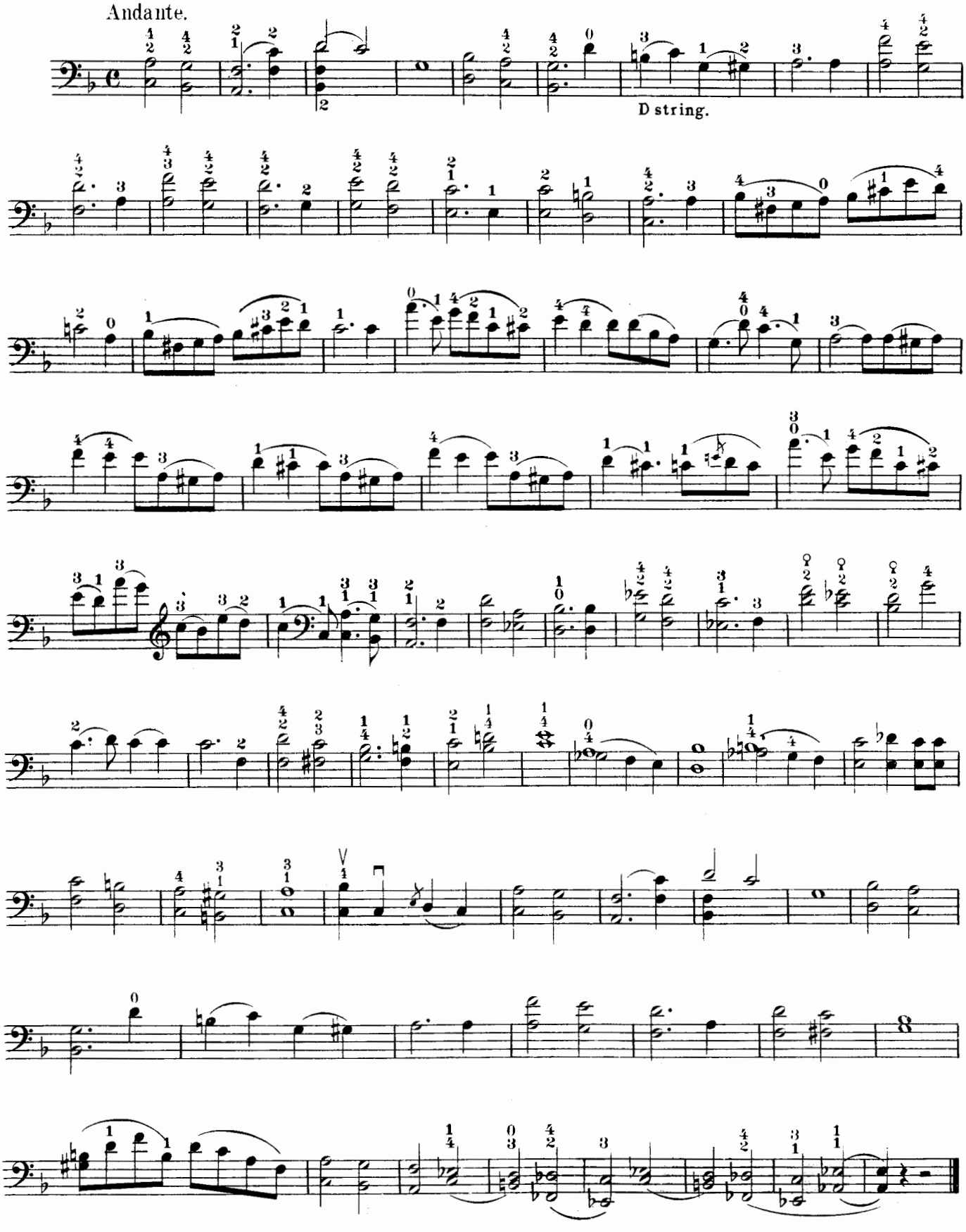

Allegro.


C String.
G String.
D String.
A String.
Moderato.
Place E and C on D and A strings before playing.
G and B same manner.
together
D string.
Point, long bows to end of line.
D string.

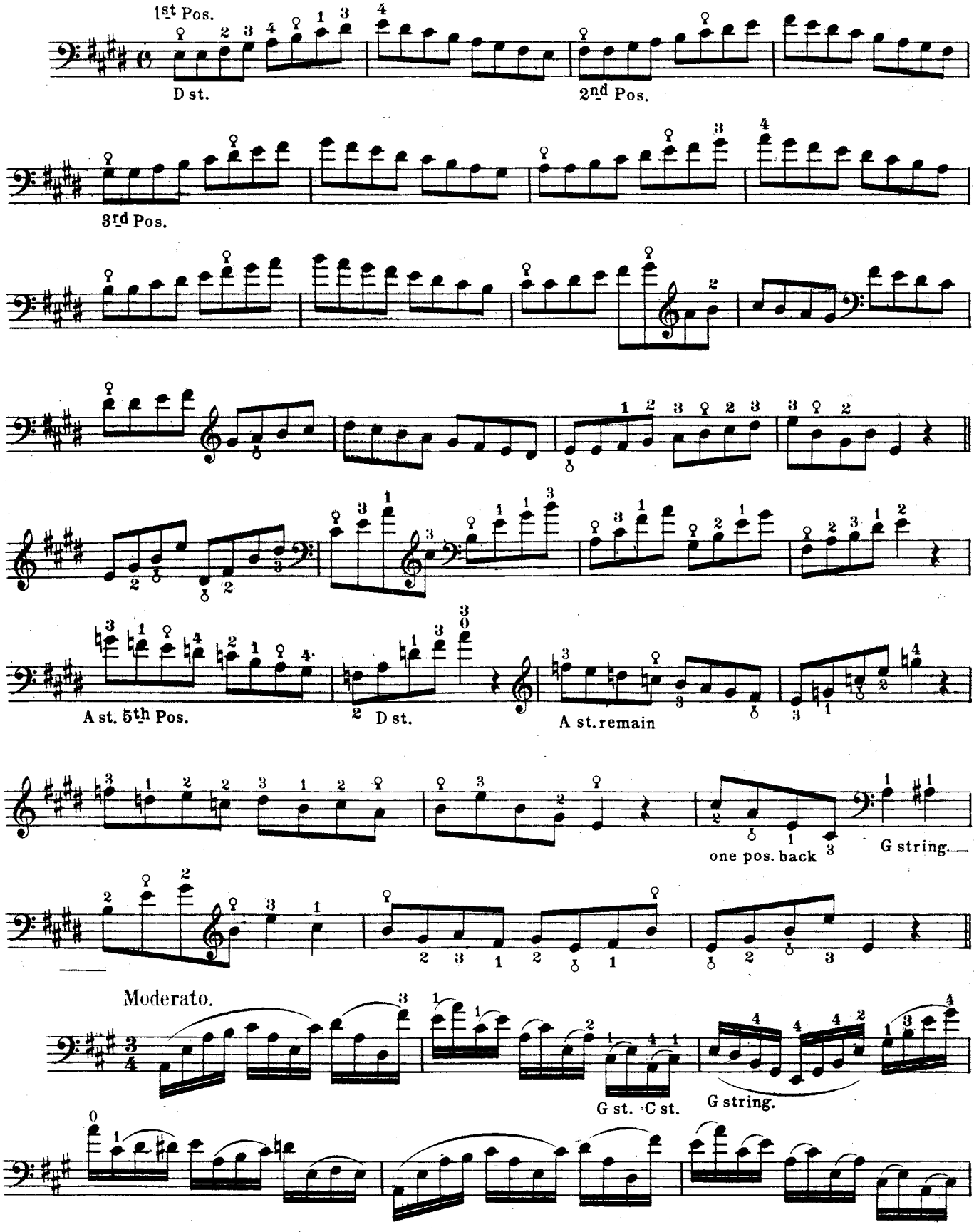

Allegro.
Cover A and D strings throughout bar.

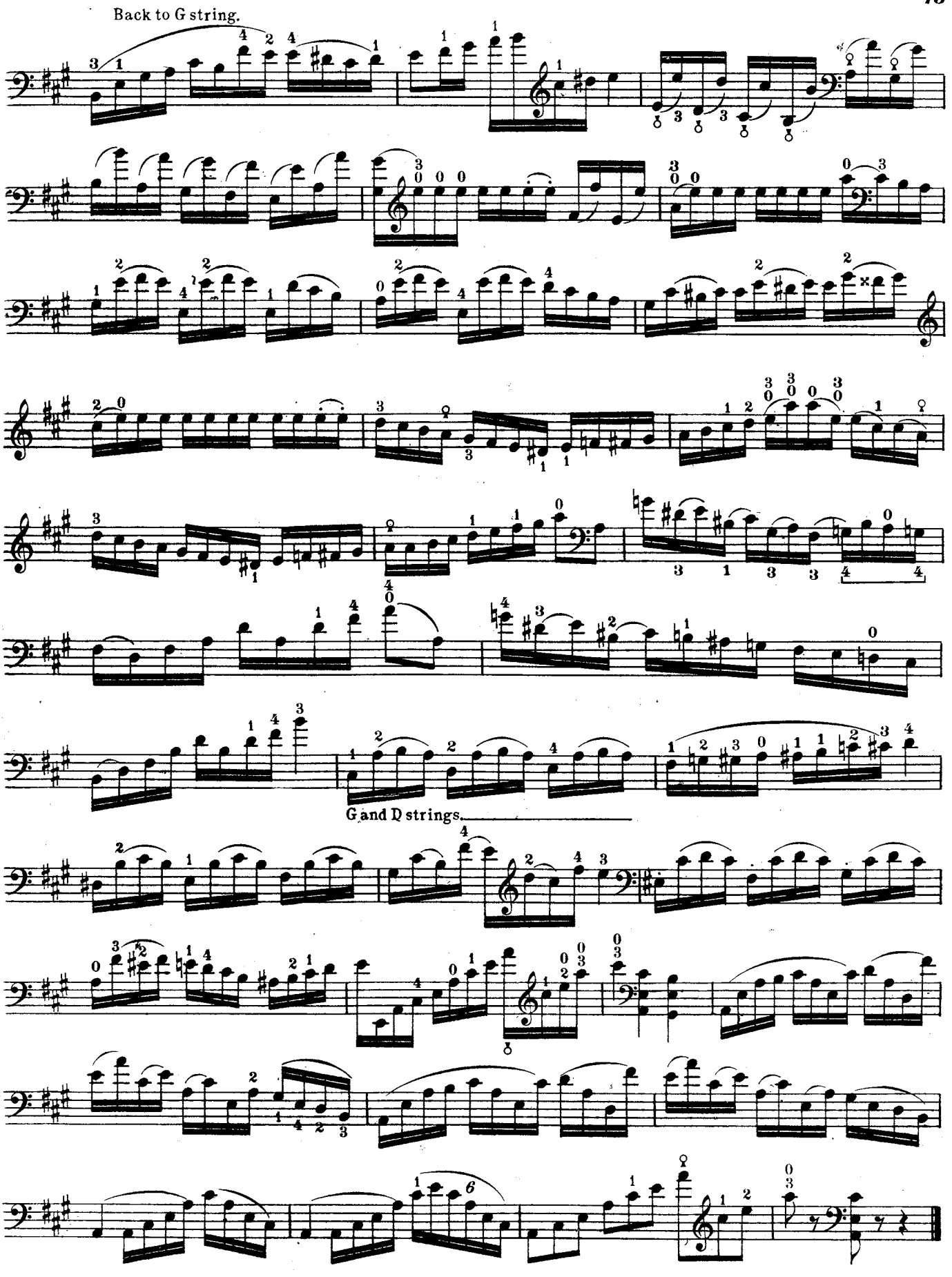



Allegro.
D string
Restez D
A string

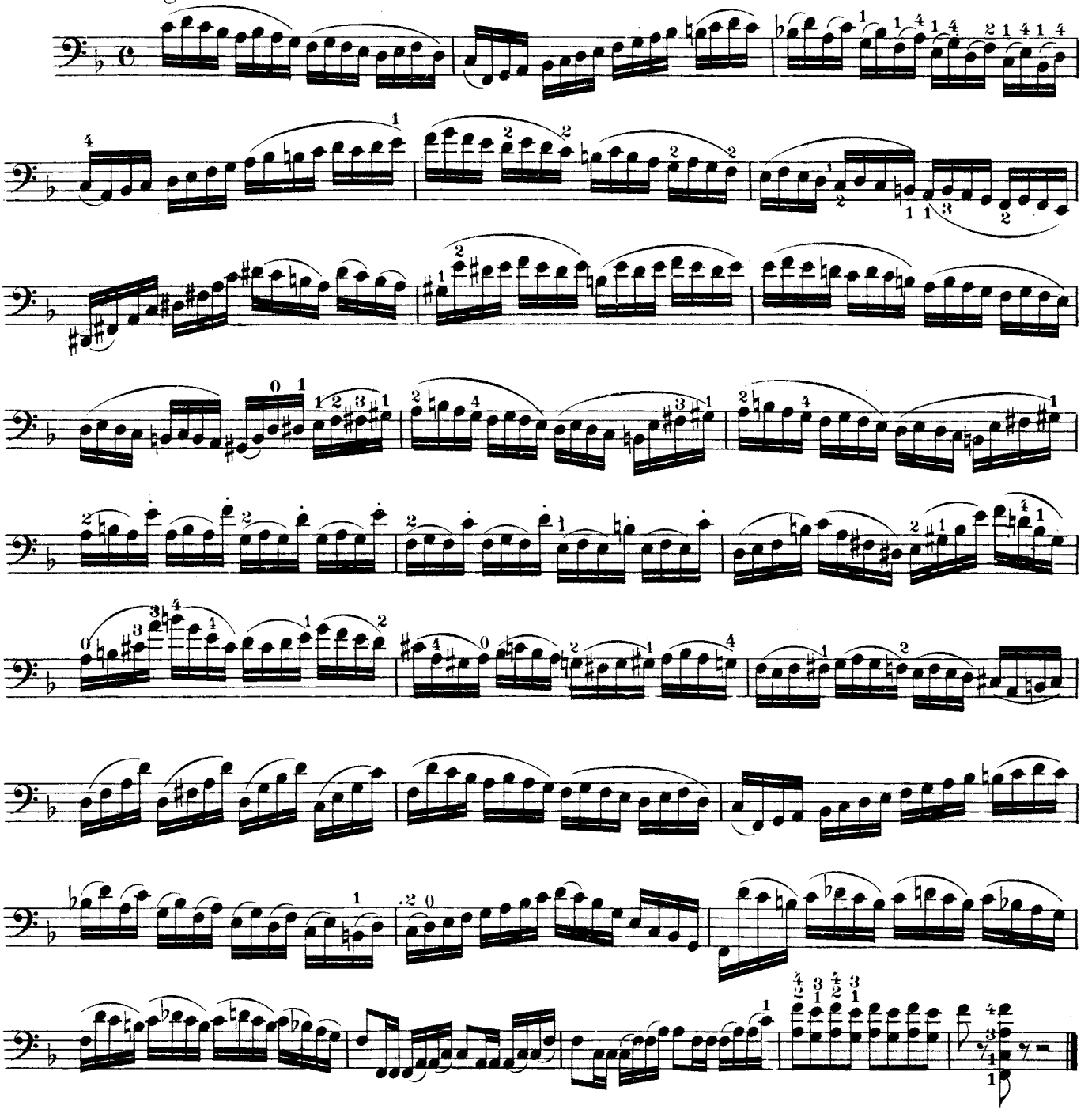

Andante.
D string.

THUMB EXERCISE.



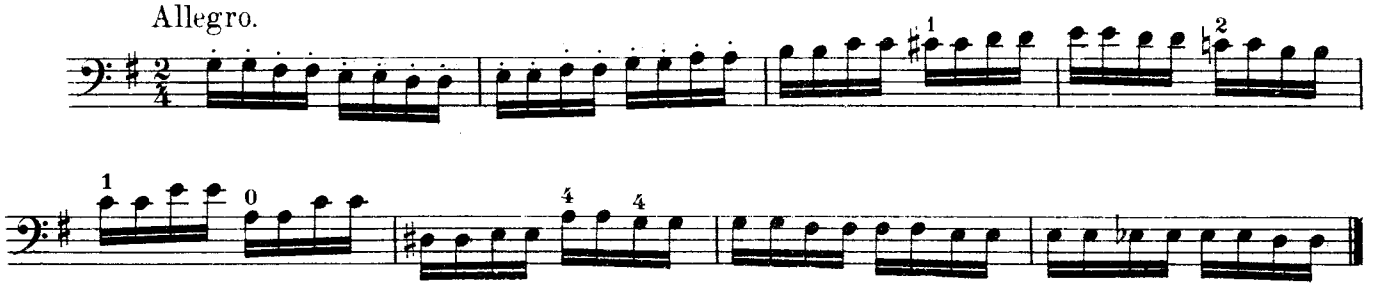

Back to G string.
G and D strings.

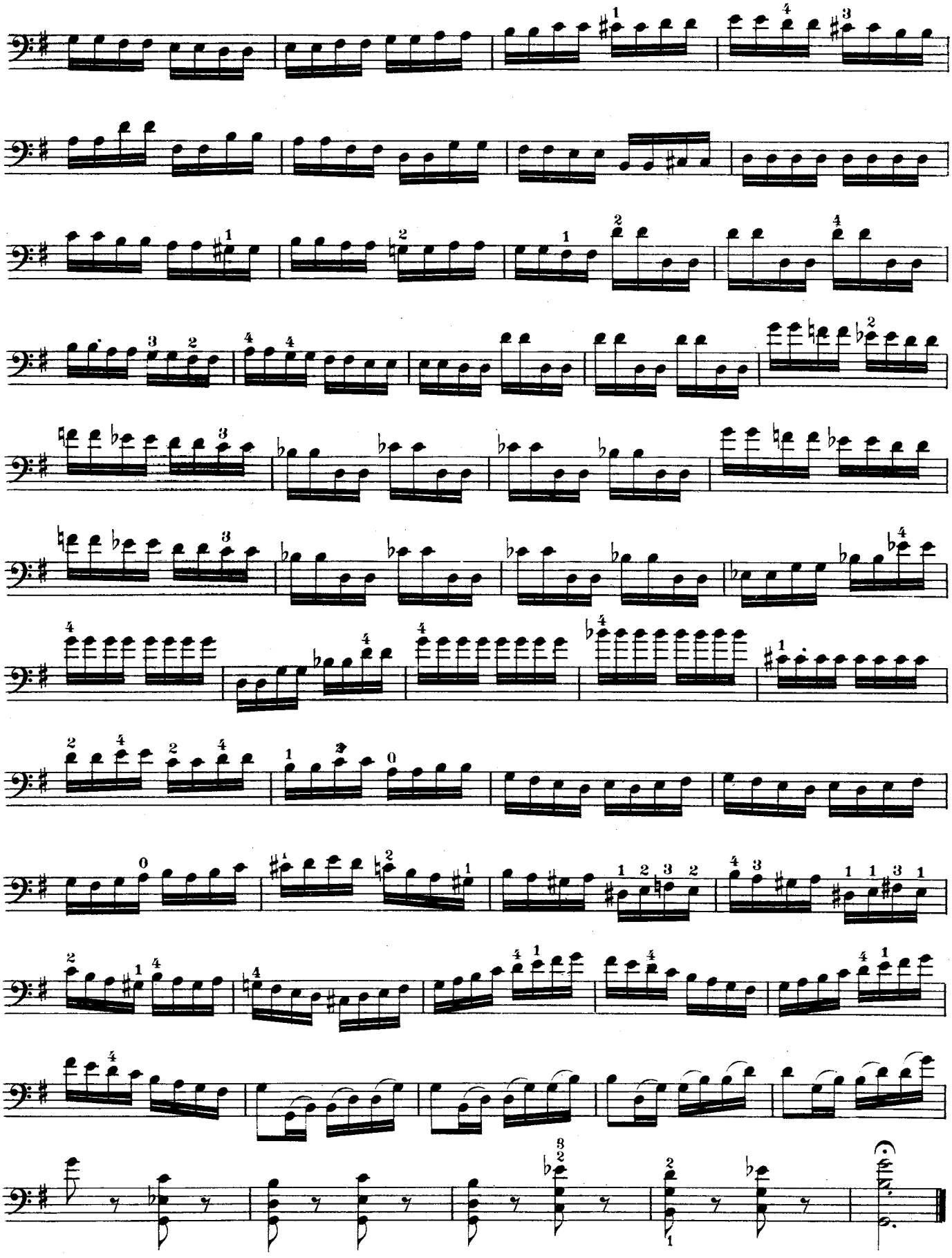
Allegro.

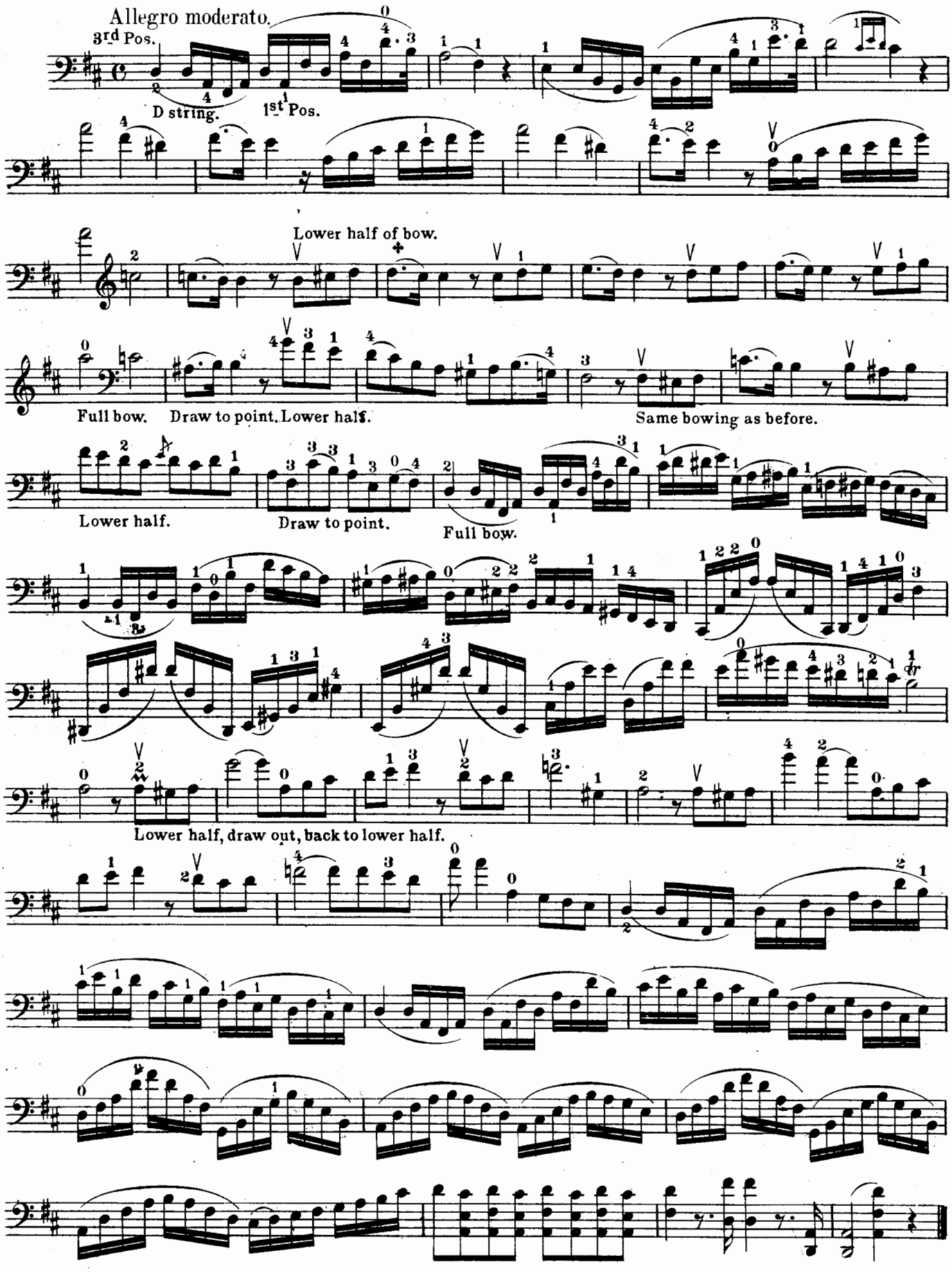


Play with wrist only, do not use upper arm.

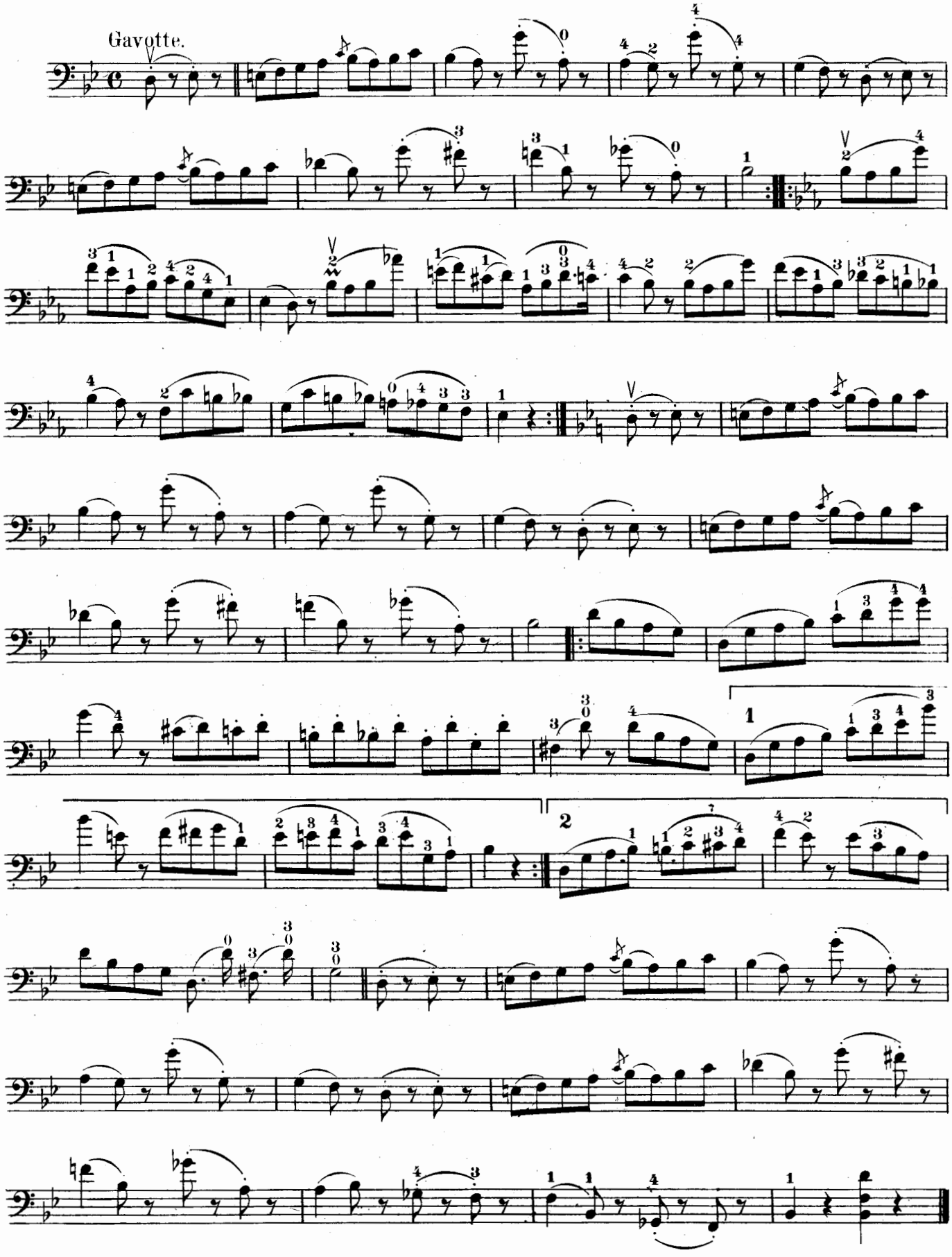
Allegro.

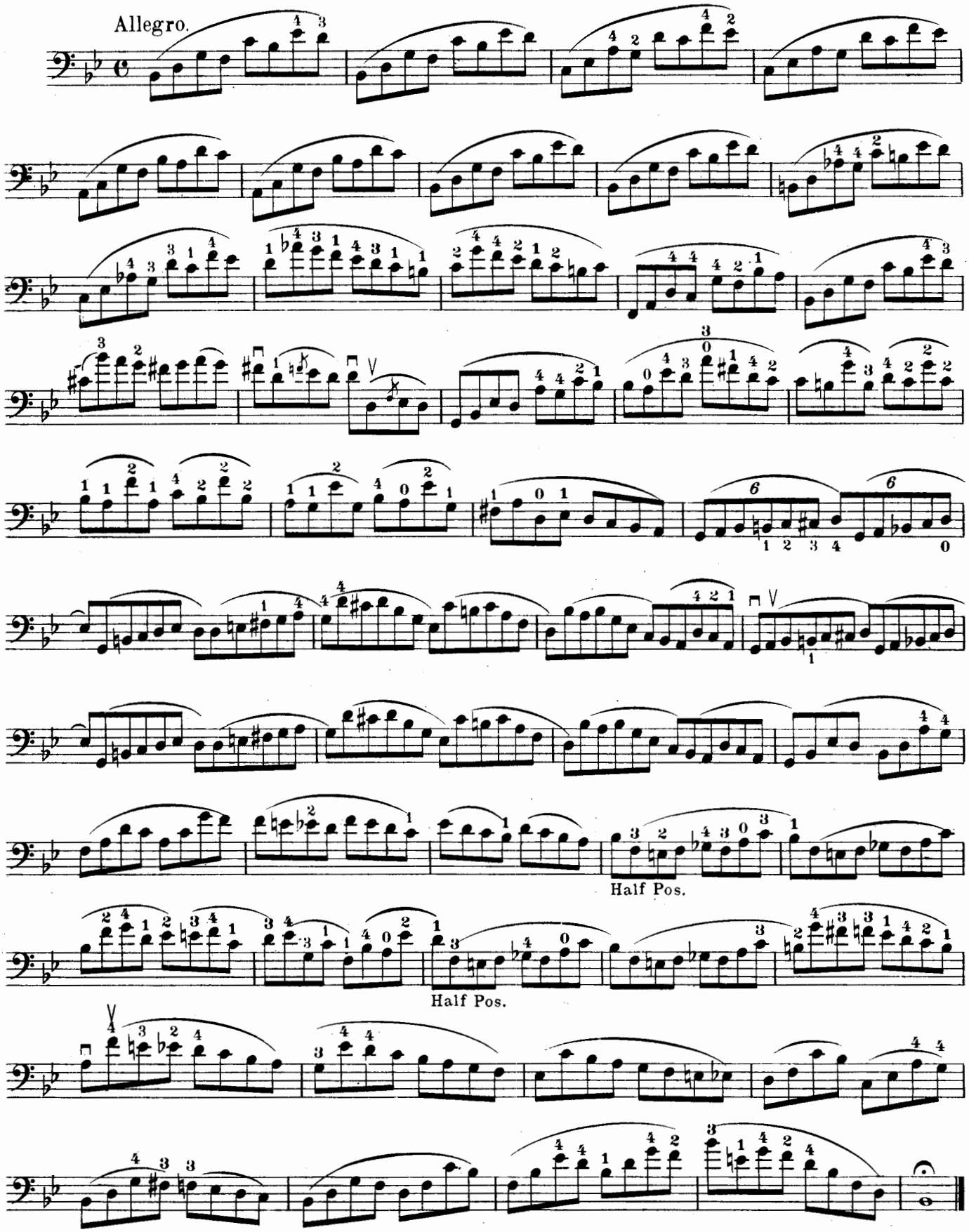






✣ Draw to point with two slurred notes each time.


Gavotte.


Allegro.
Half Pos.
Half Pos.

Symphony Studies.

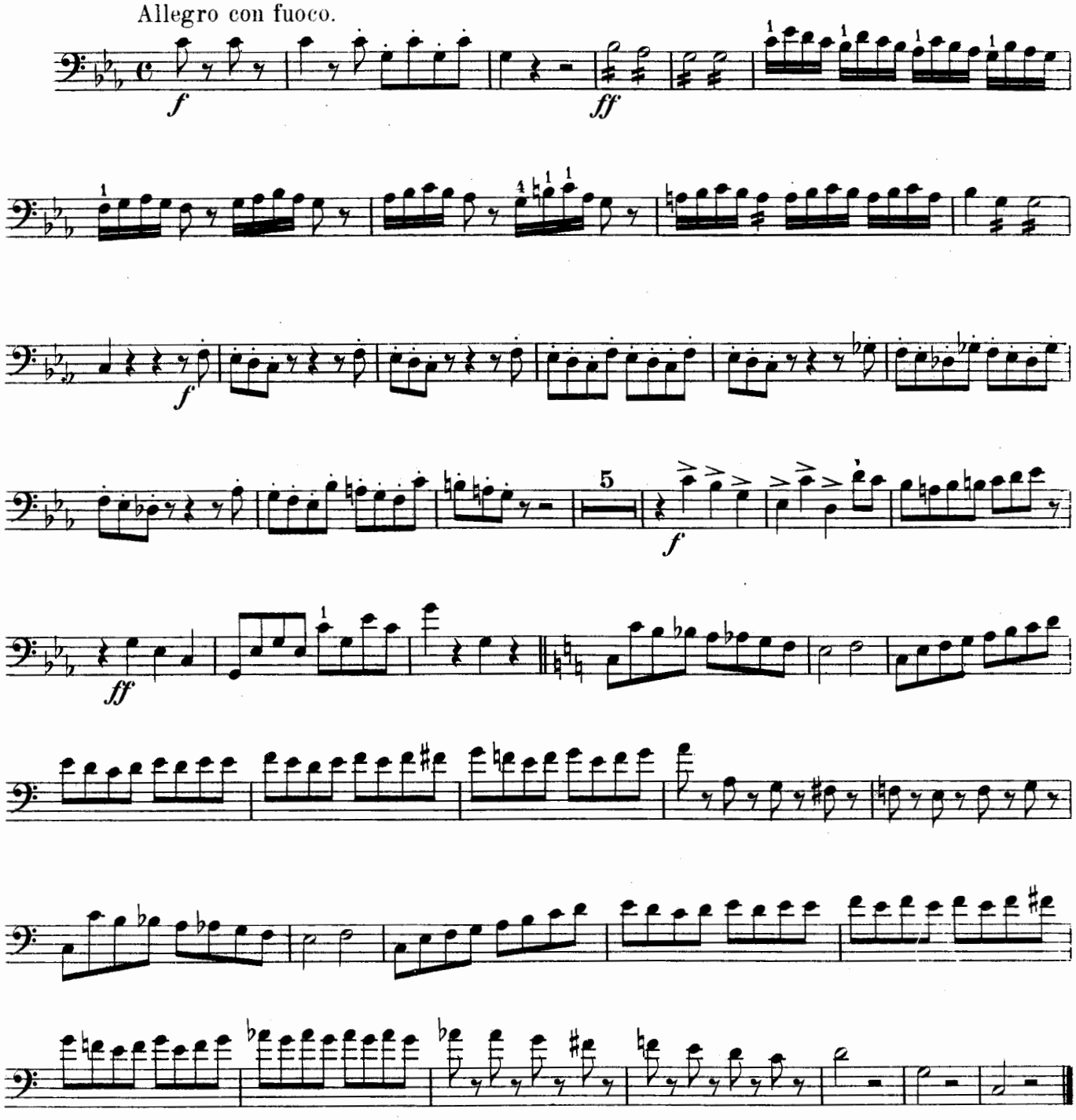
by

FRIED. GUMBERT.

SINFONIE No 1 (C moll.)

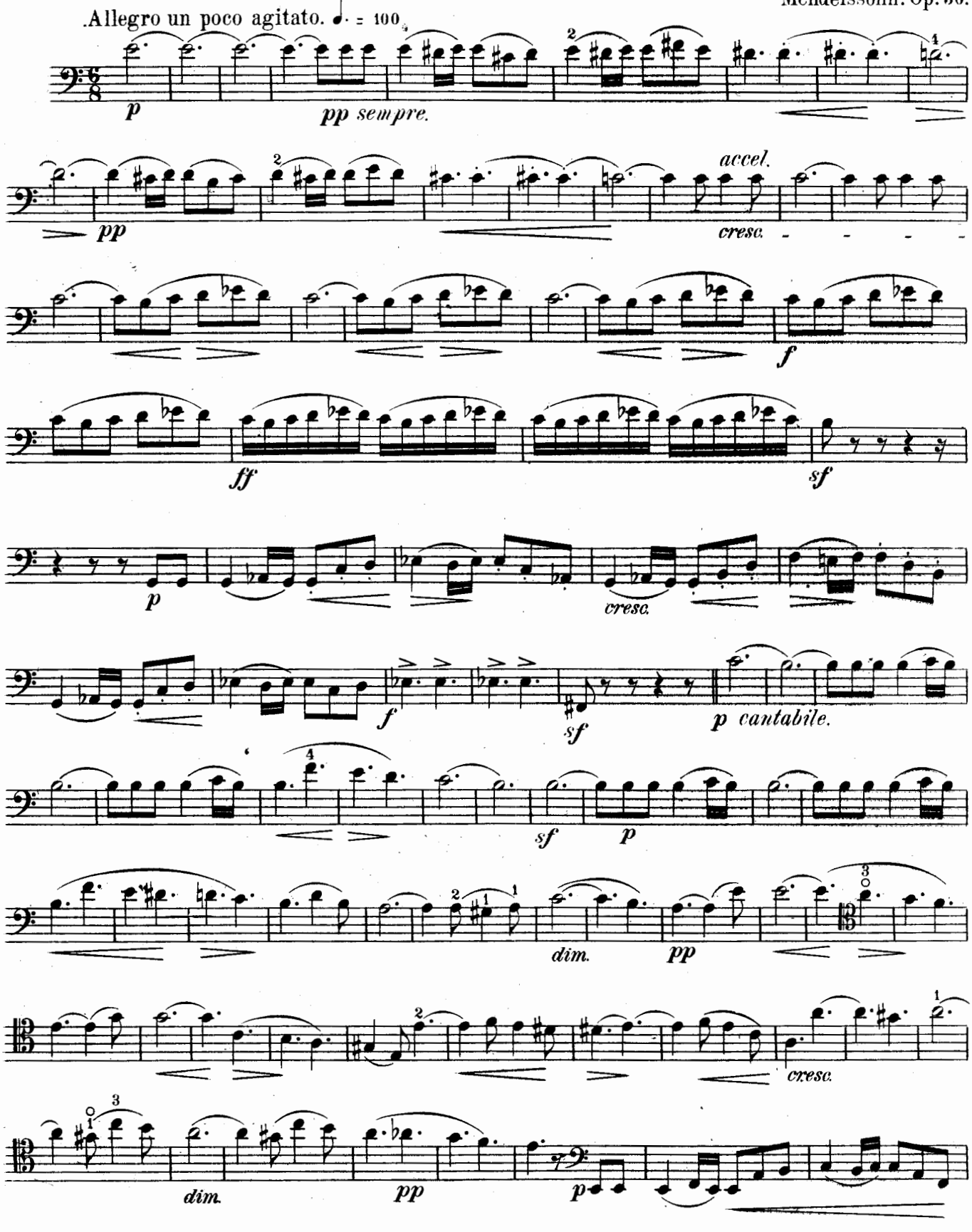
Mendelssohn. Op. 11.

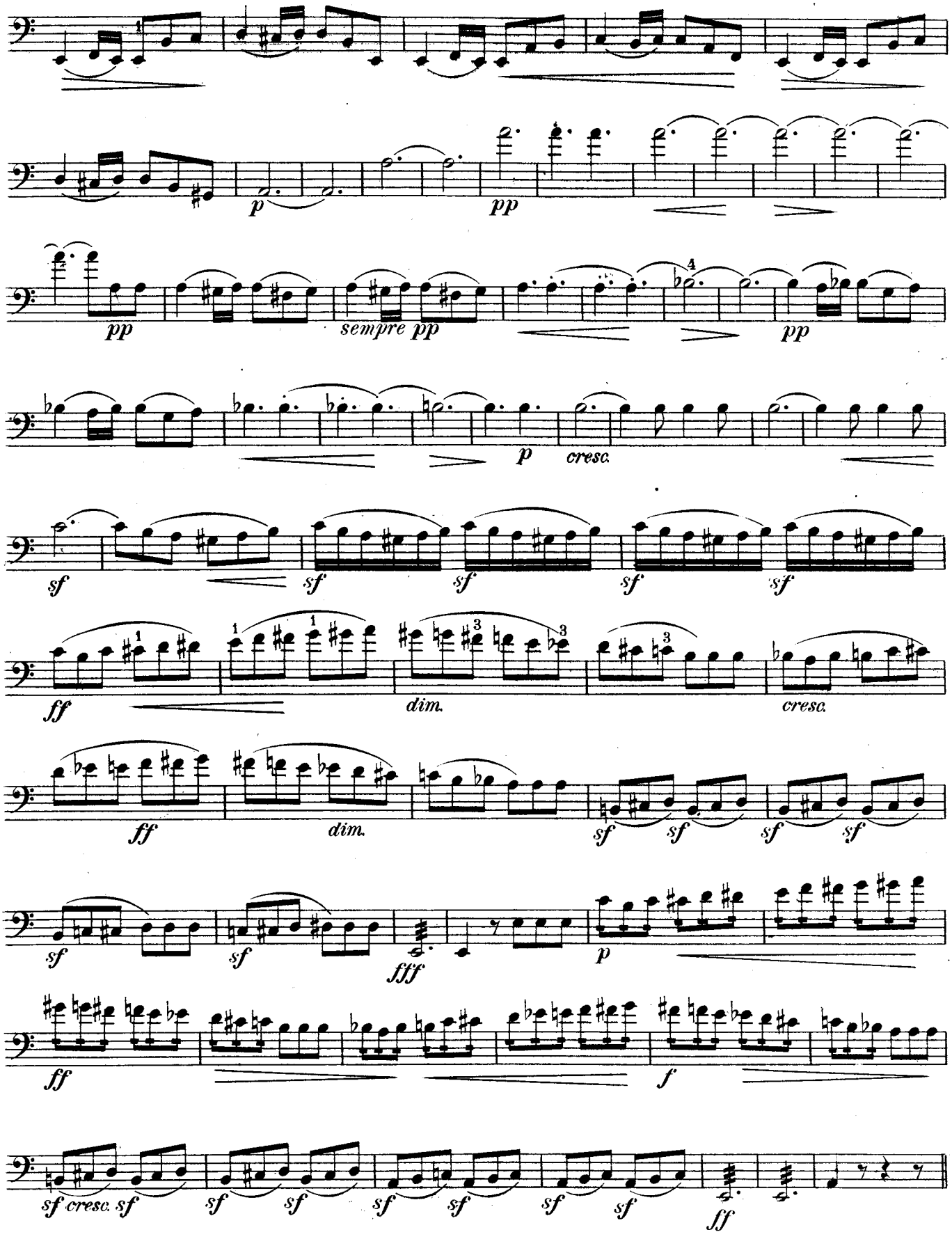
Allegro con fuoco.

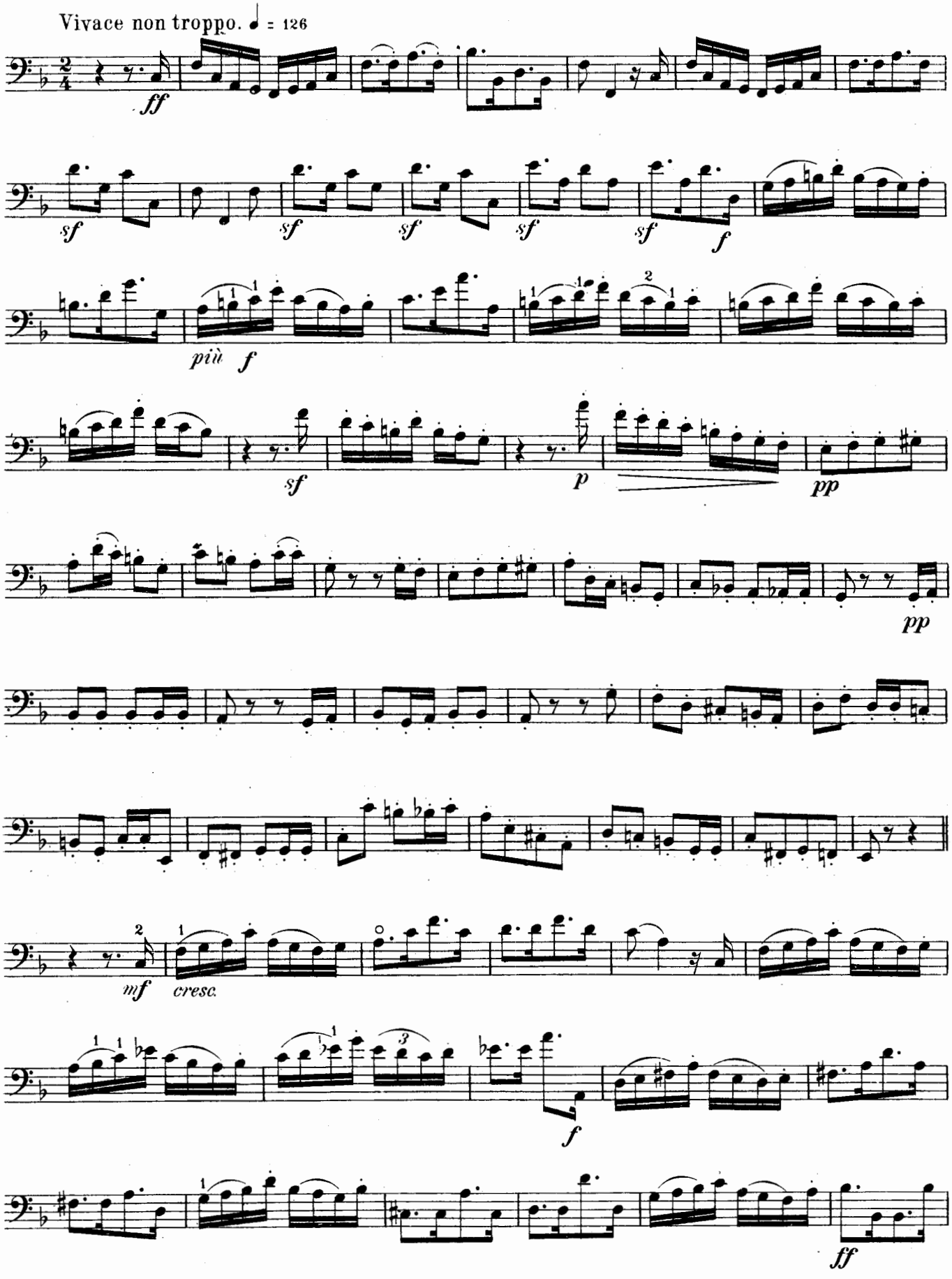


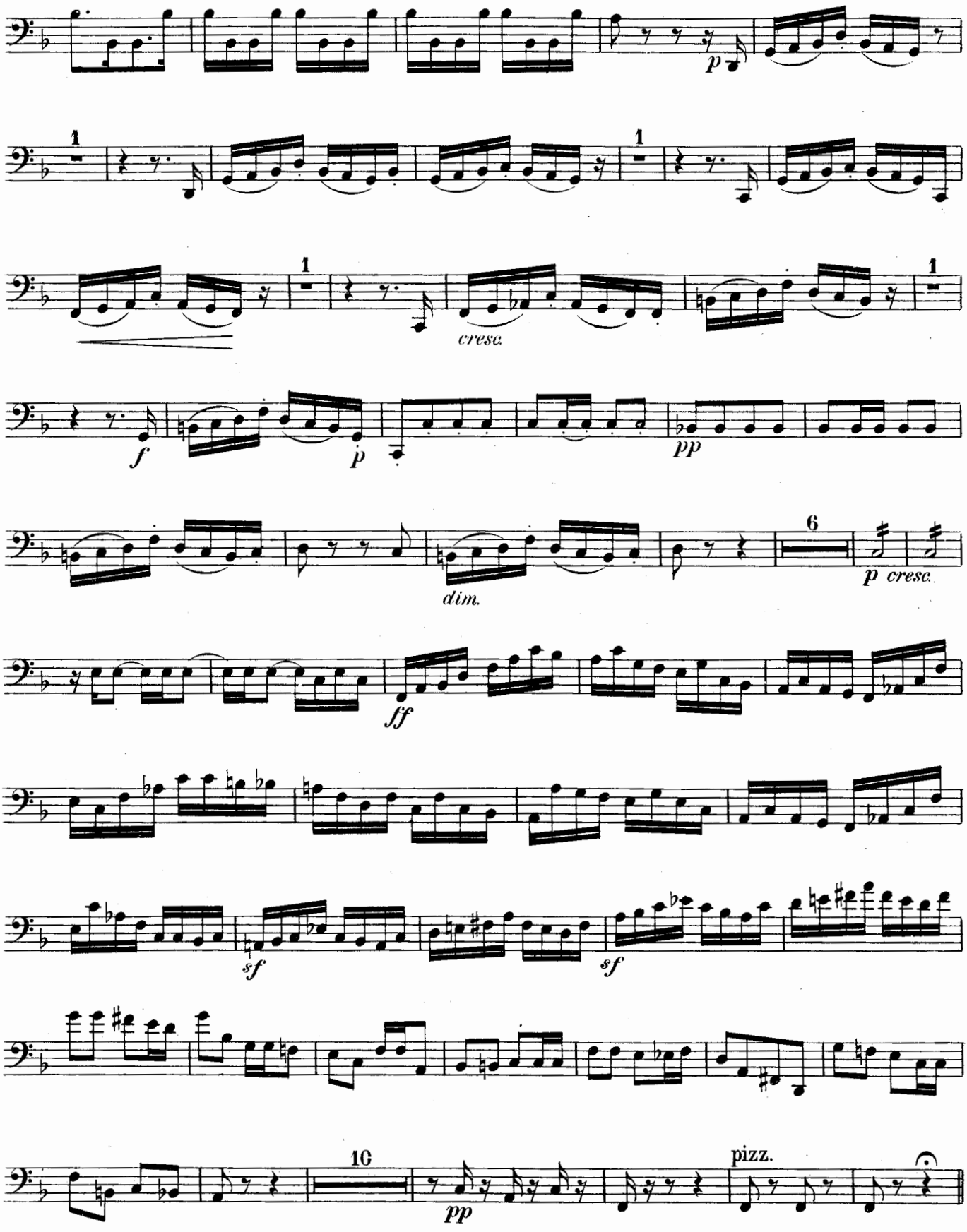
SINFONIE № 3 (A moll.)

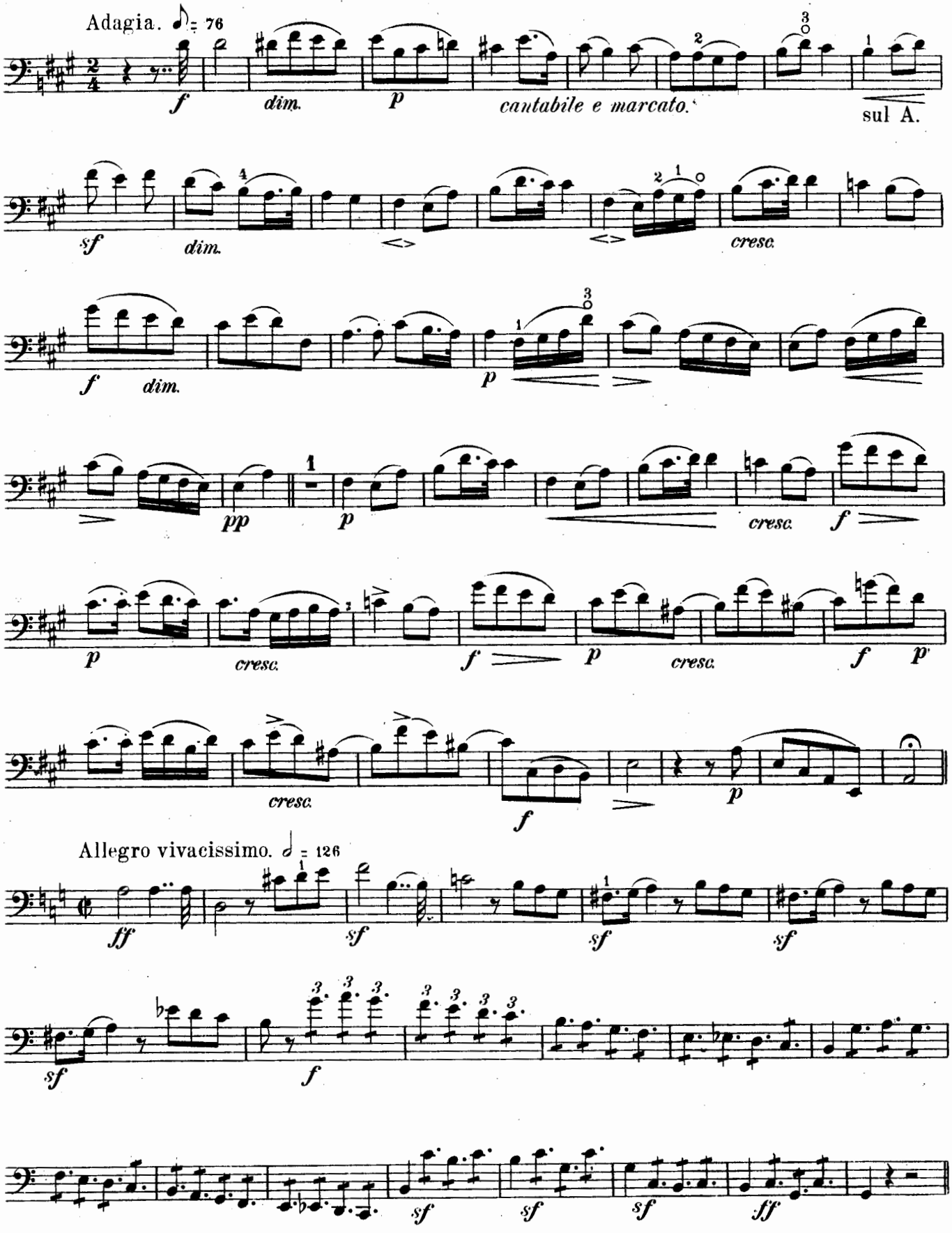
Mendelssohn. Op. 56.

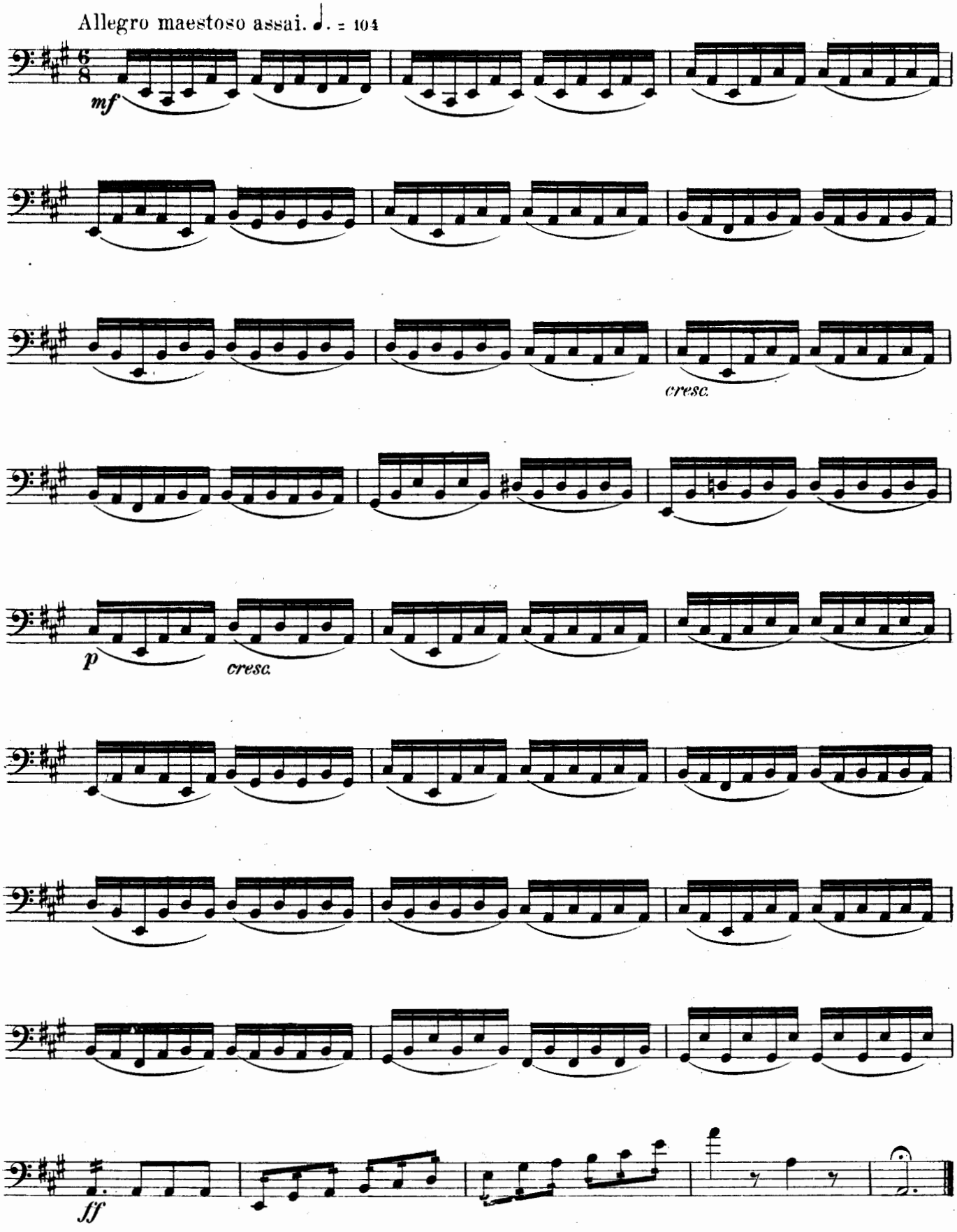



p
pp
pp
sempre pp
pp
p
cresc.
sf
sf
sf
sf
sf
ff
dim.
cresc.
ff
dim.
sf
sf
sf
sf
sf
fff
p
ff
f
sf cresc. sf
sf
sf
sf
sf
sf
sf
sf
ff


Vivace non troppo. ♩ = 126
ff
sf
sf
sf
sf
sf
f
più
f
sf
p
pp
pp
mf
cresc.
f
ff

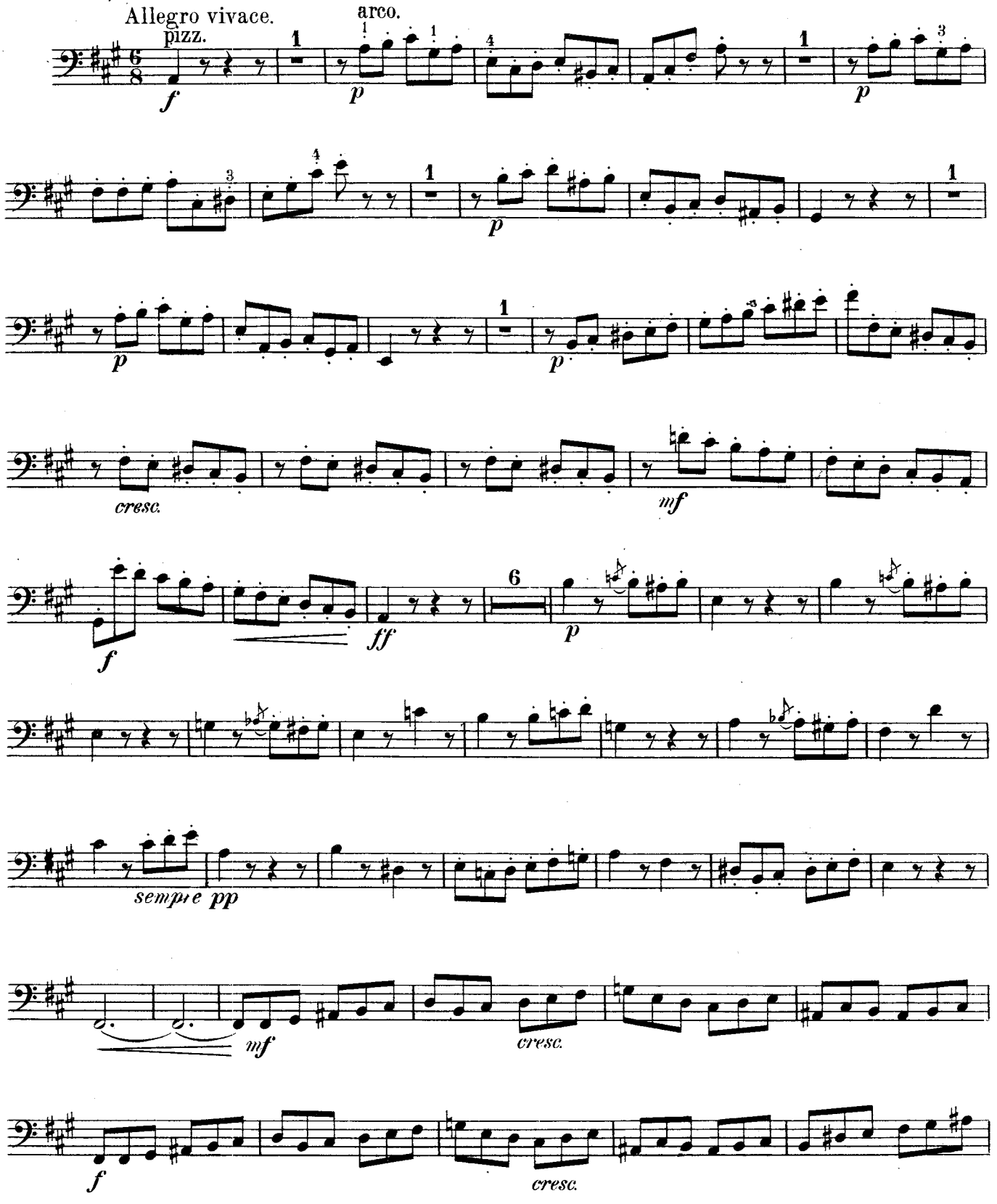

p
1
cresc.
f
p
pp
dim.
6
p cresc.
ff
sf
sf
10
pp
pizz.

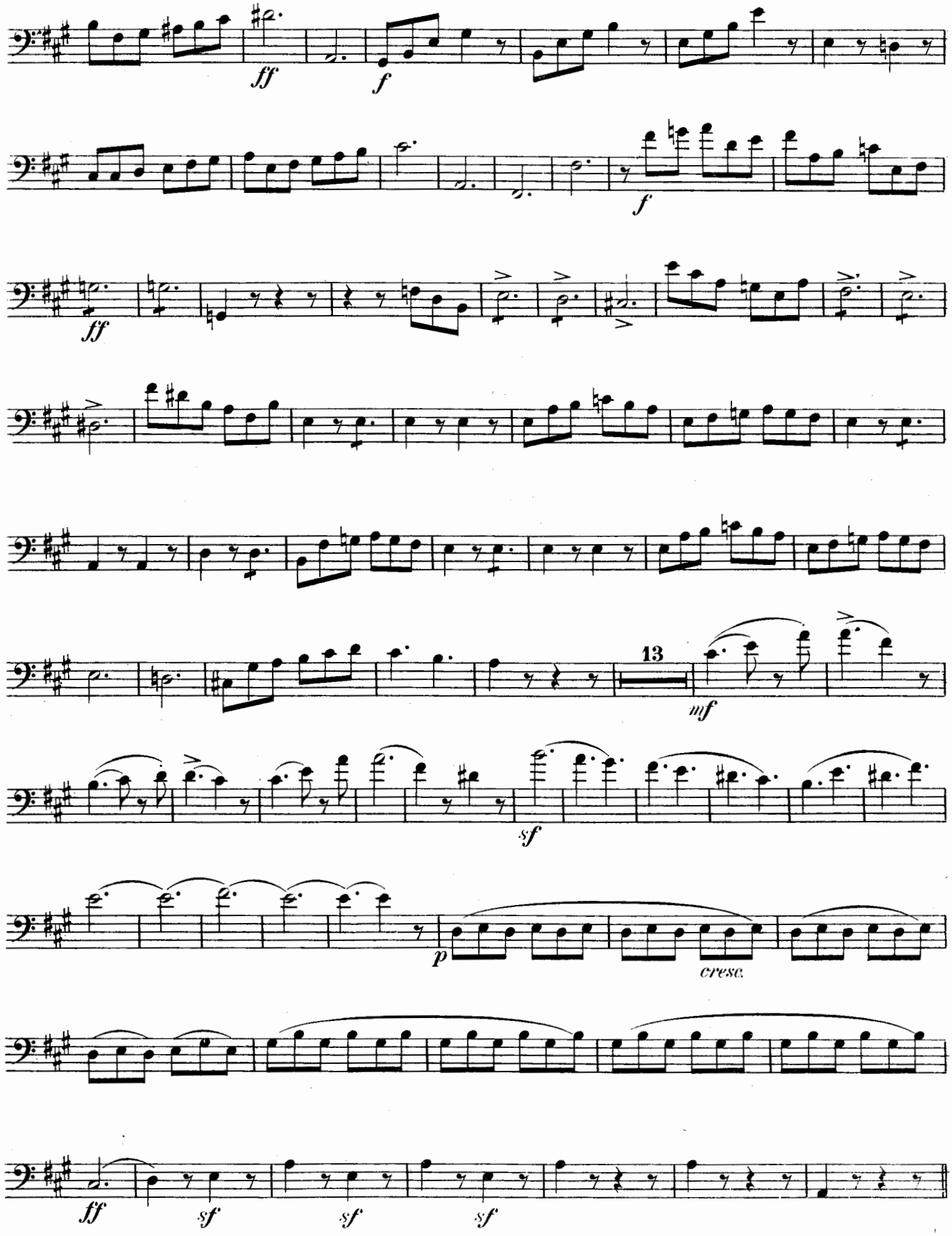

Adagia. ♪ = 76
f
dim.
p
cantabile e marcato.
sul A.
sf
dim.
cresc.
f
dim.
p
pp
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
Allegro vivacissimo. 𝅗𝅥 = 126
ff
sf
sf
sf
sf
f
sf
sf
sf
ff

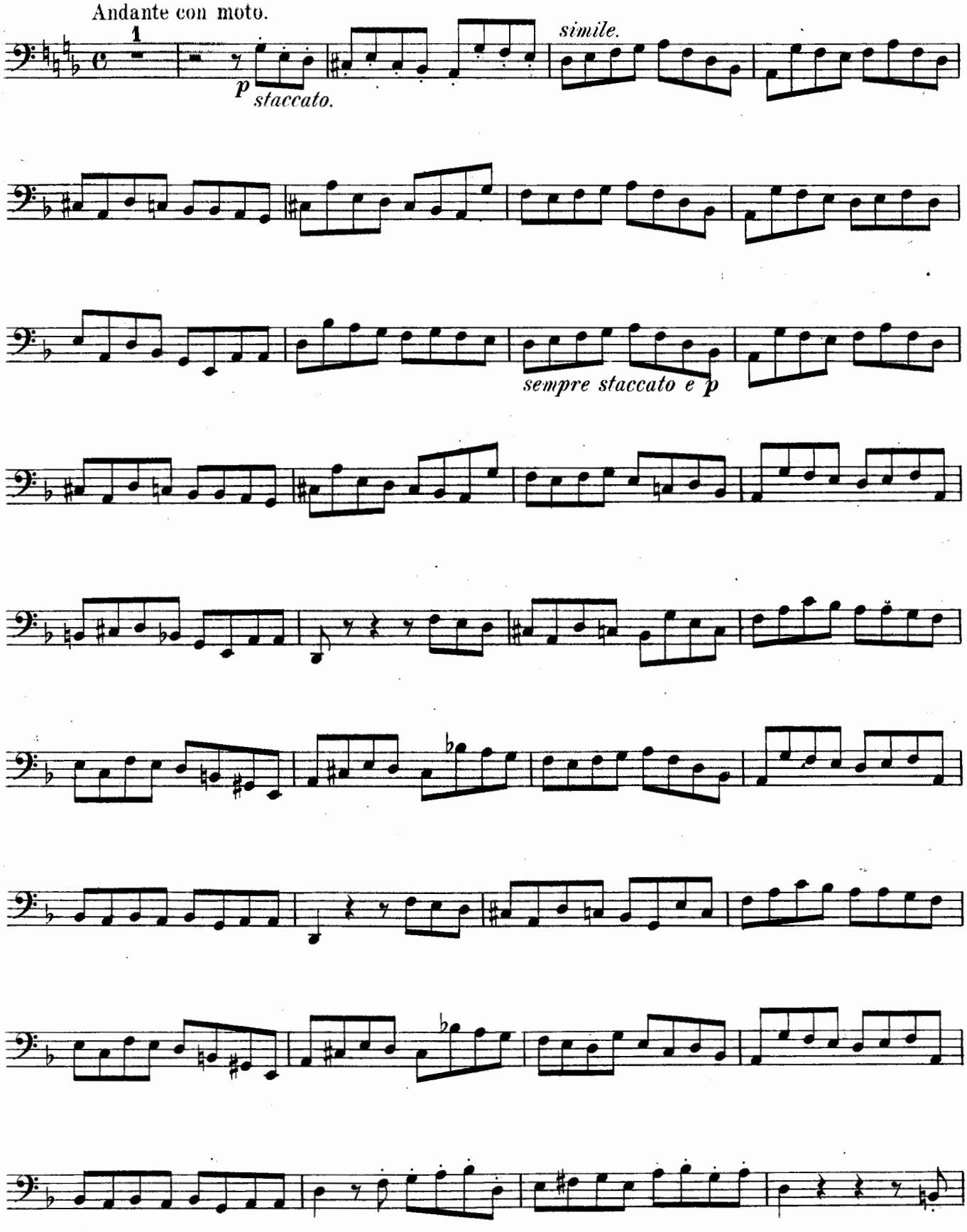

Allegro maestoso assai. ♩. = 104
mf
cresc.
p
cresc.
ff

SINFONIE № 4 (A dur.)

Mendelssohn. Op. 90.




ff
f
f
ff
13
mf
sf
p
cresc.
ff
sf
sf
sf


Andante con moto.
1
p
staccato.
simile.
sempre staccato e p

sf dim.

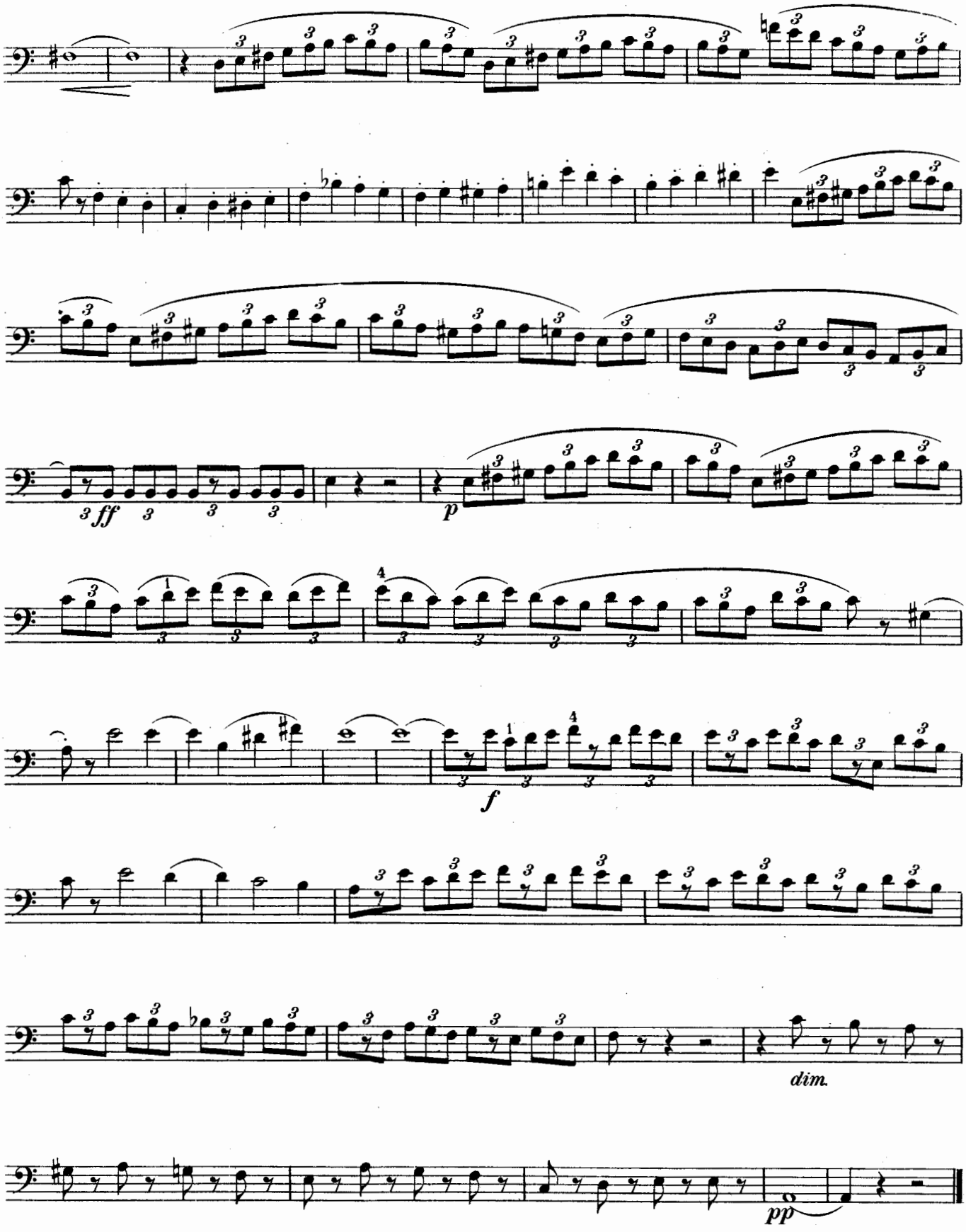
p

dim. *pp* pizz.

SALTARELLO.
Presto.

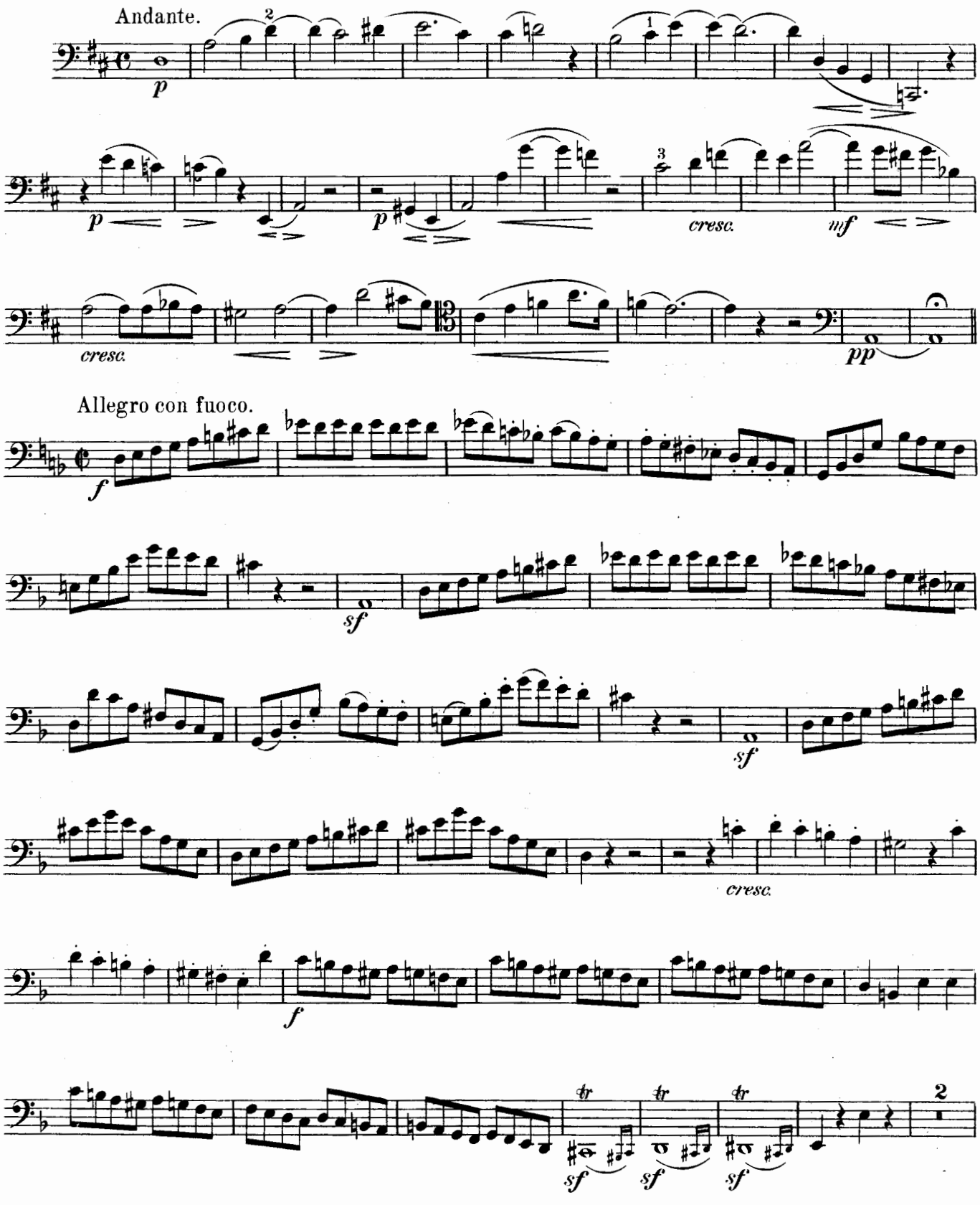
ff

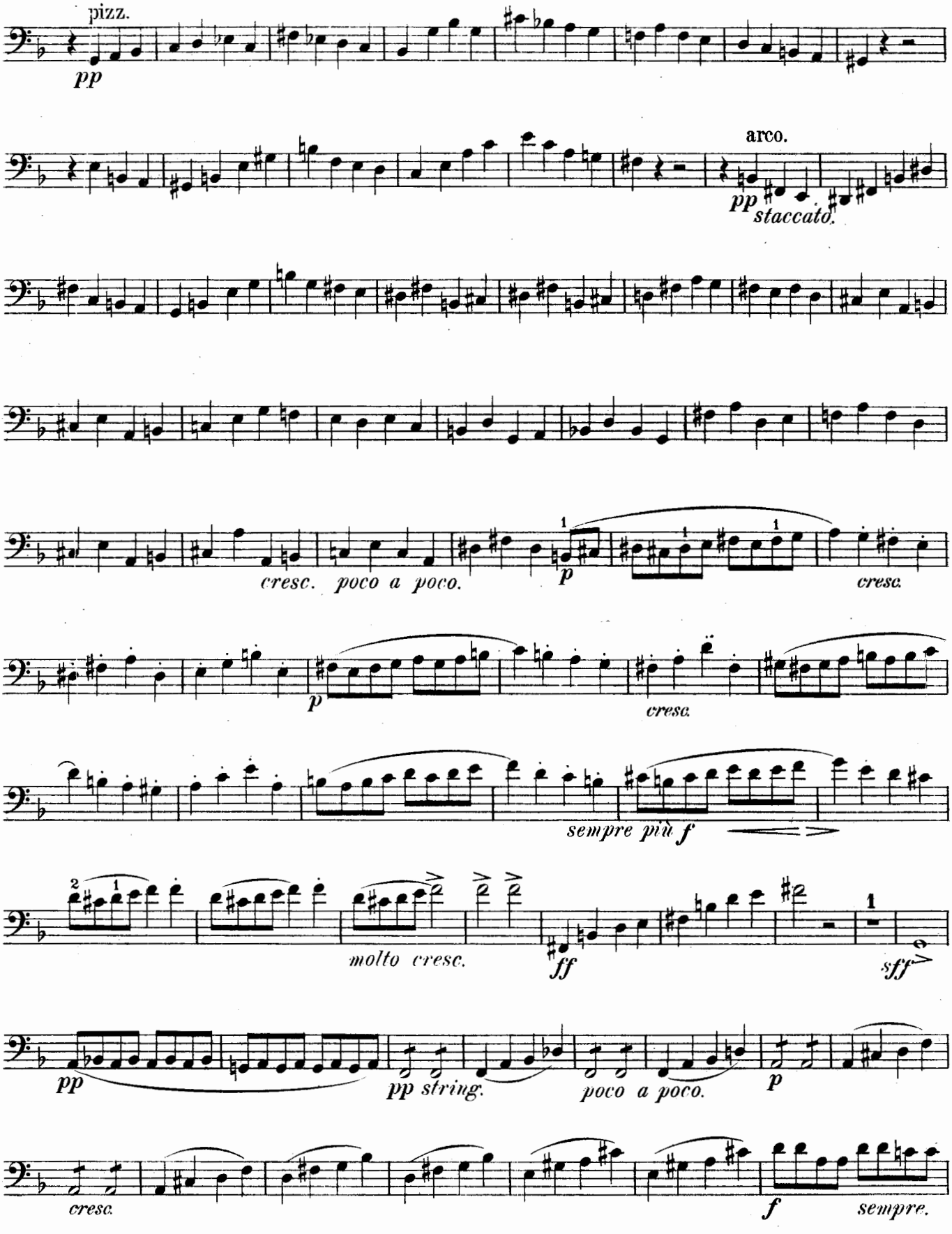
f

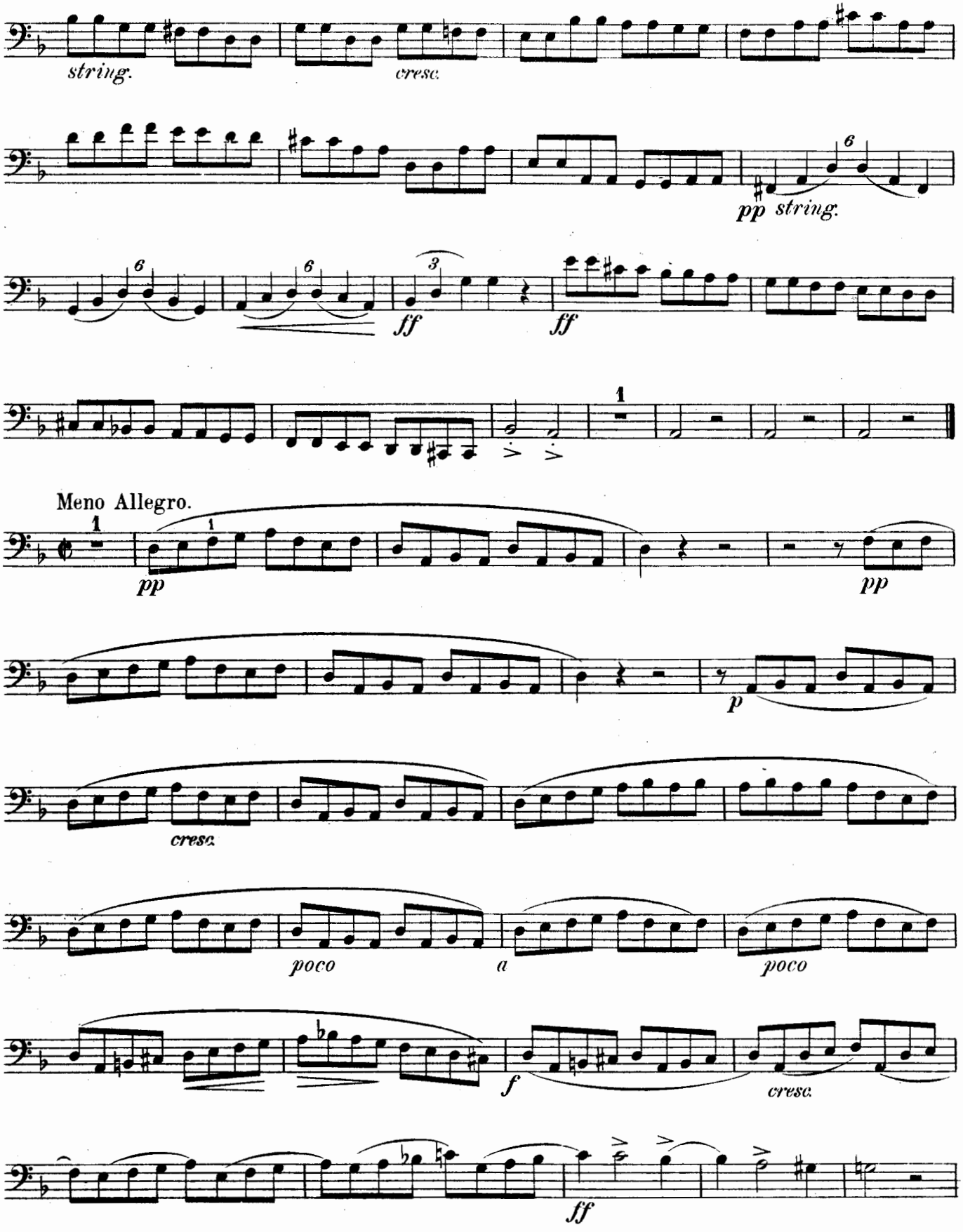

ff
p
f
dim.
pp

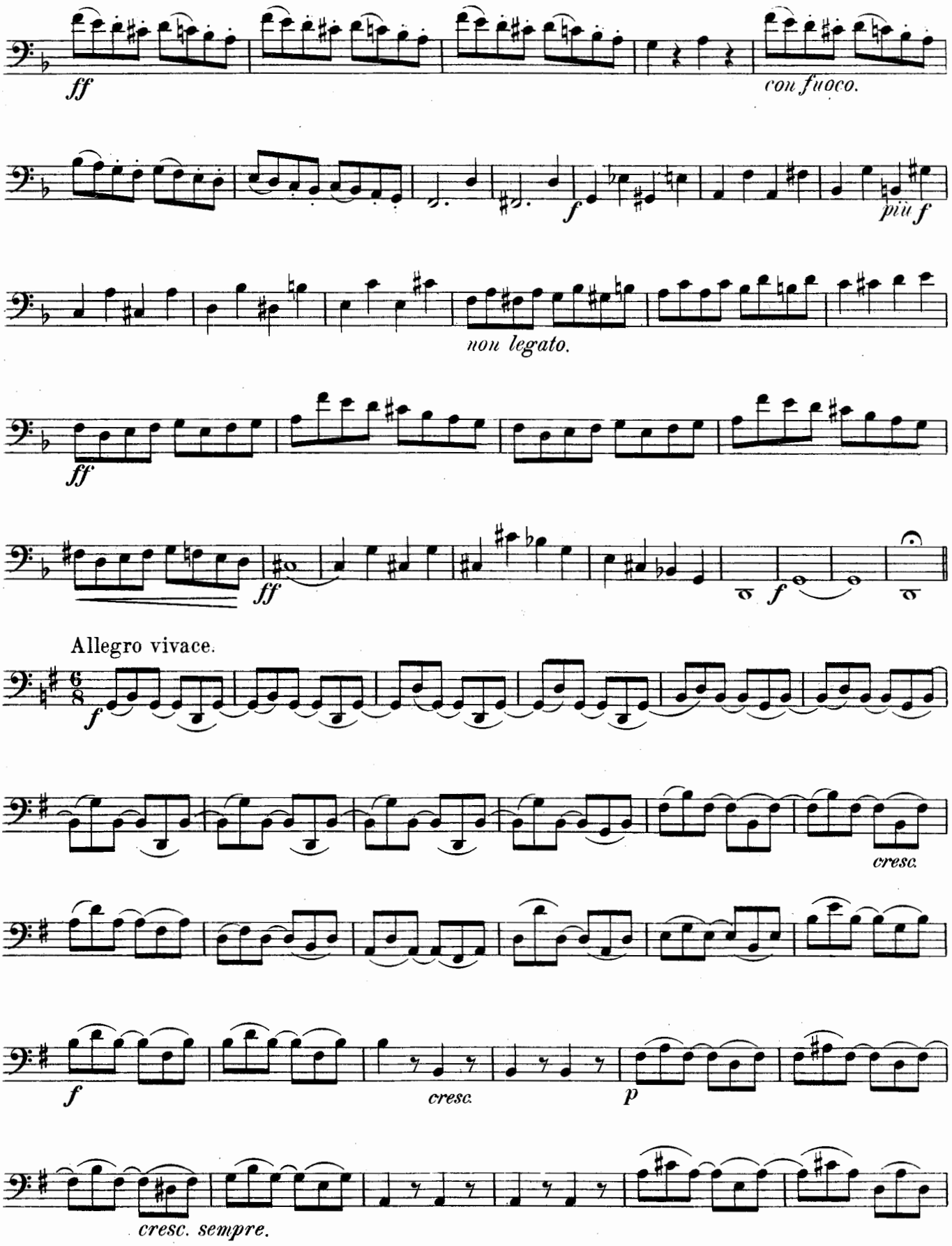
SINFONIE No 5.

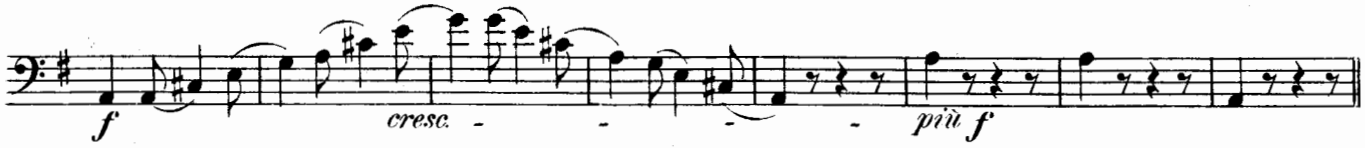
Mendelssohn. Op. 107.



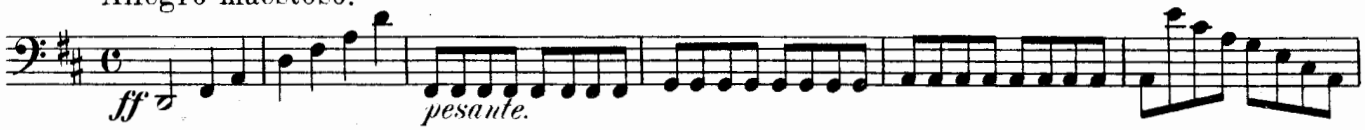

pizz.
pp
arco.
pp staccato.
cresc. poco a poco.
p
cresc.
p
cresc.
sempre più f
molto cresc.
ff
sff
pp
pp string.
poco a poco.
p
cresc.
f
sempre.

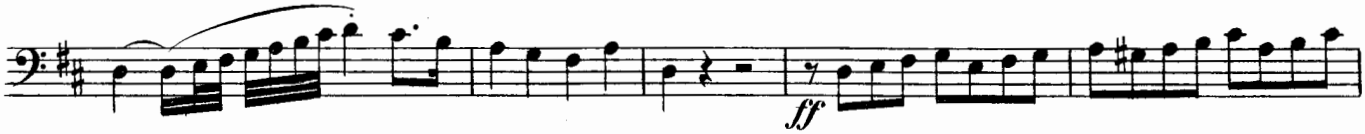

string.
cresc.
pp string.
ff
ff
Meno Allegro.
pp
pp
p
cresc.
poco
a
poco
f
cresc.
ff

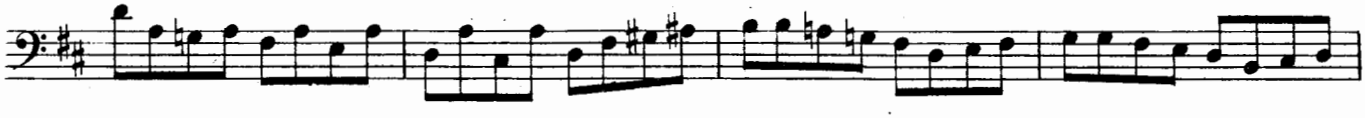

ff
con fuoco.
f
più f
non legato.
ff
ff
f
Allegro vivace.
f
cresc.
f
cresc.
p
cresc. sempre.

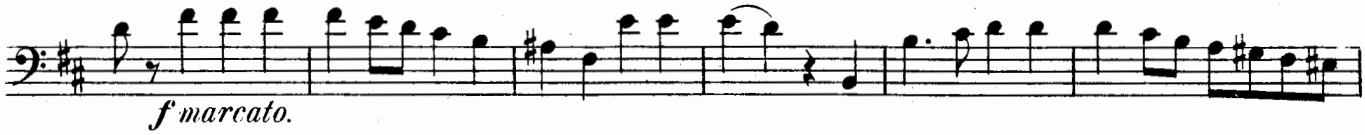


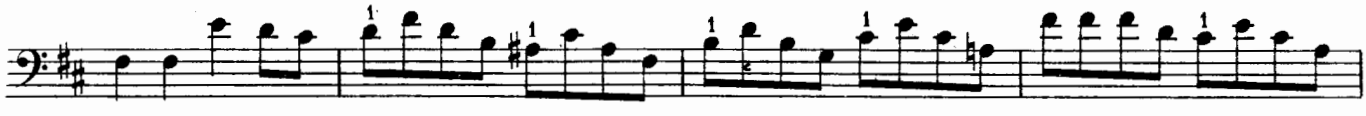
Allegro maestoso.

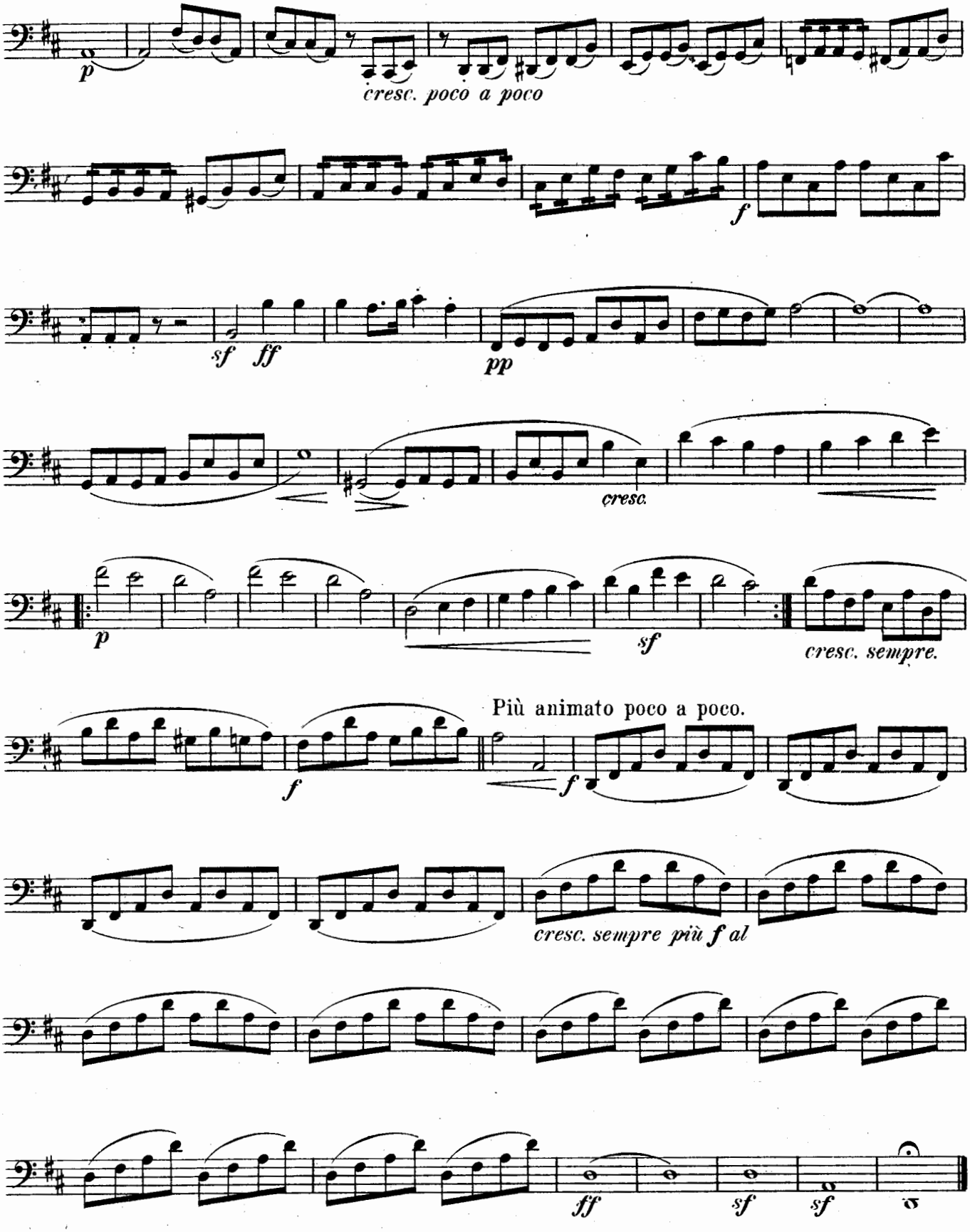











p
cresc. poco a poco
f
sf
ff
pp
cresc.
p
sf
cresc. sempre.
Più animato poco a poco.
f
f
cresc. sempre più f al
ff
sf
sf

SINFONIE (C dur.)

Schubert.

Andante.

2 Violincello Solo.

espressivo.

decresc.

pp

ff

Allegro ma non troppo.

f

f

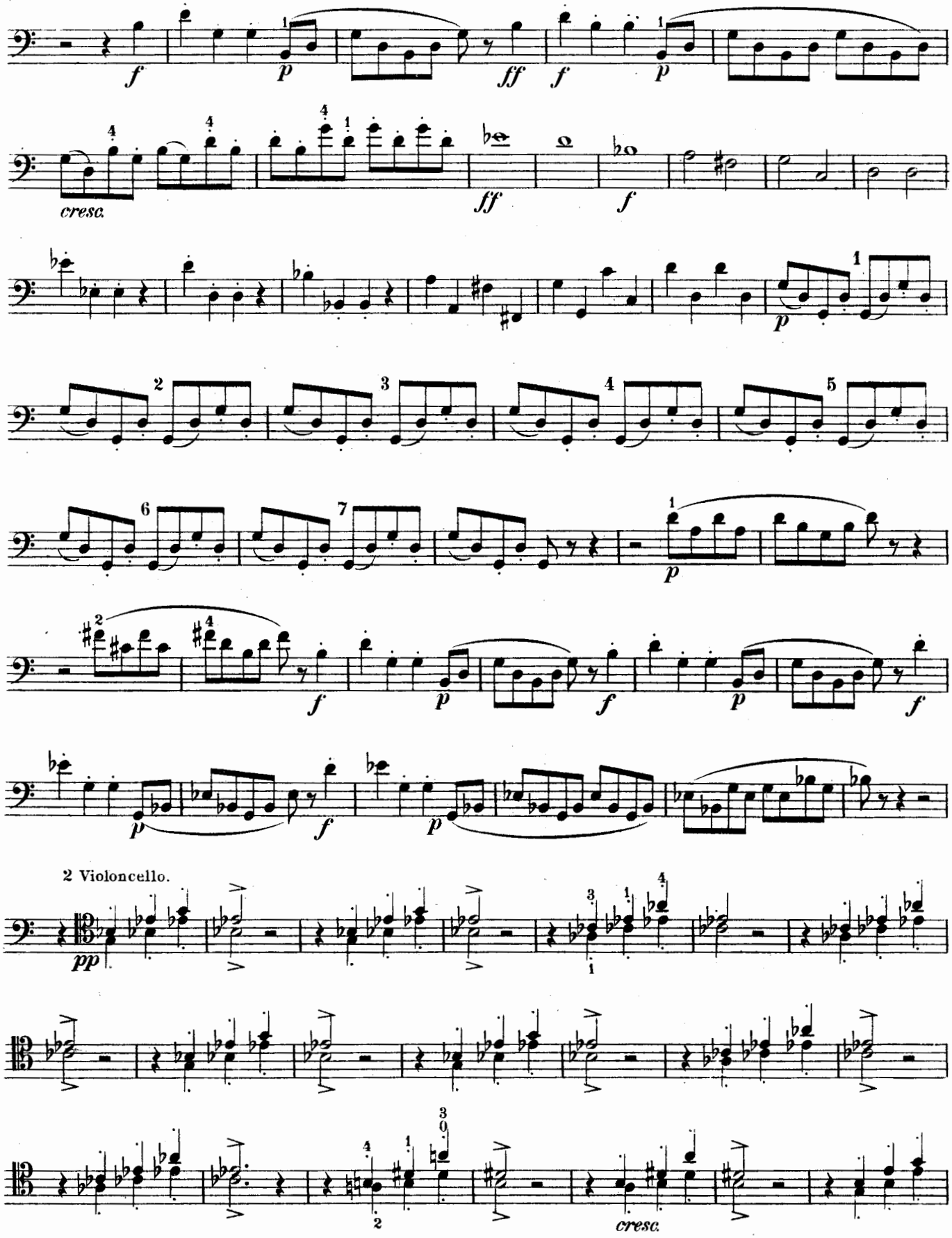
p cresc.

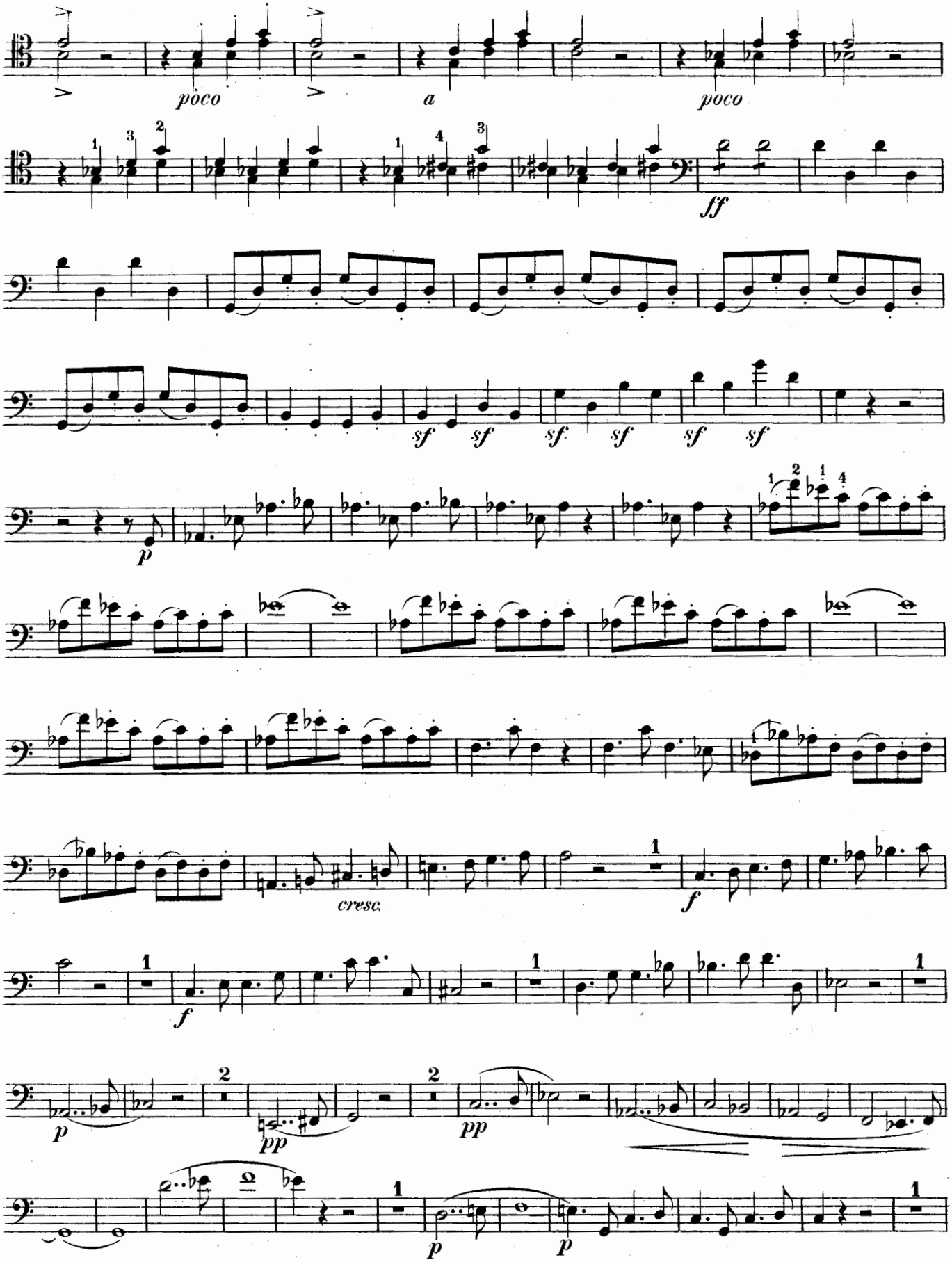
f

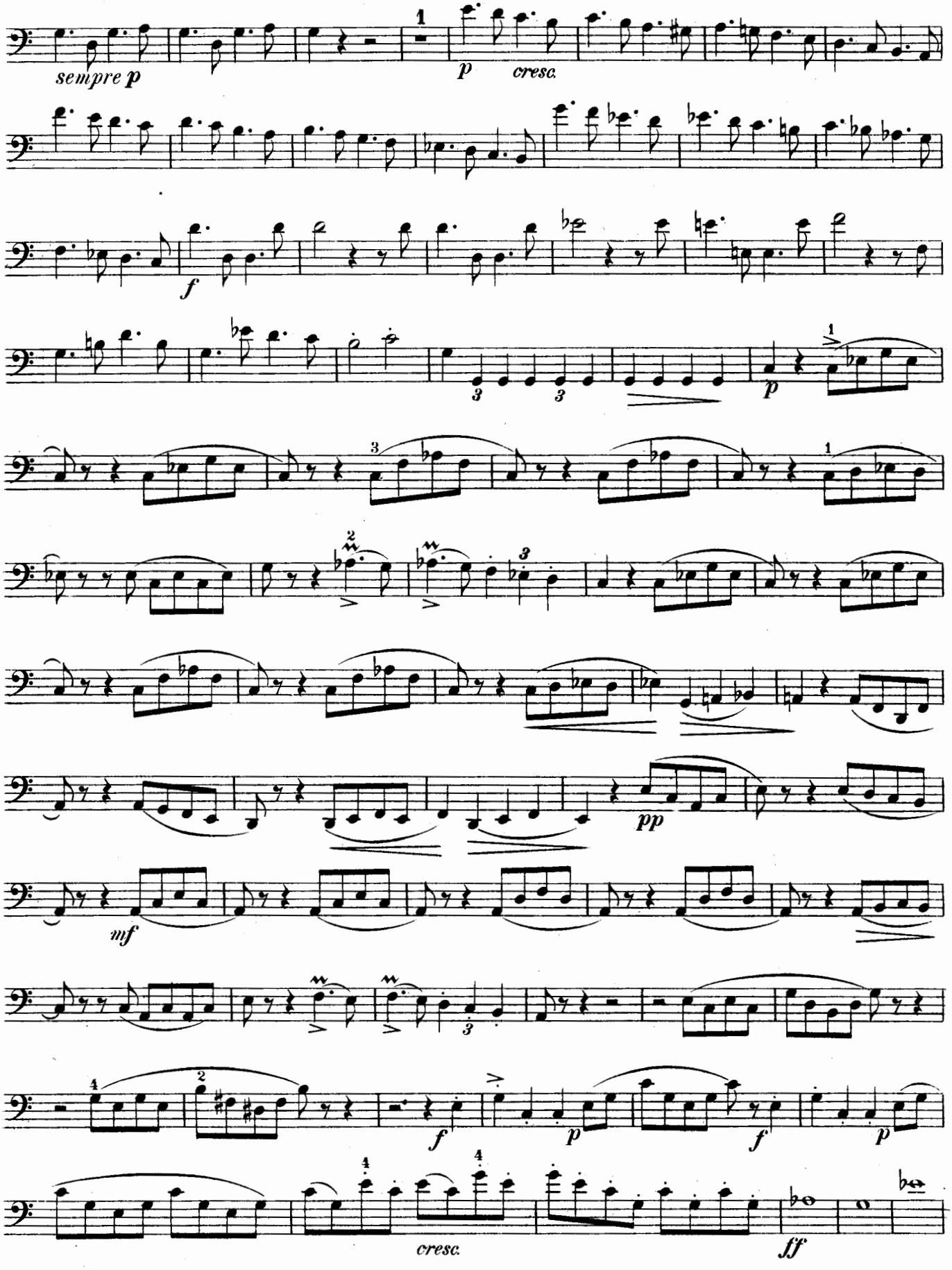
ff

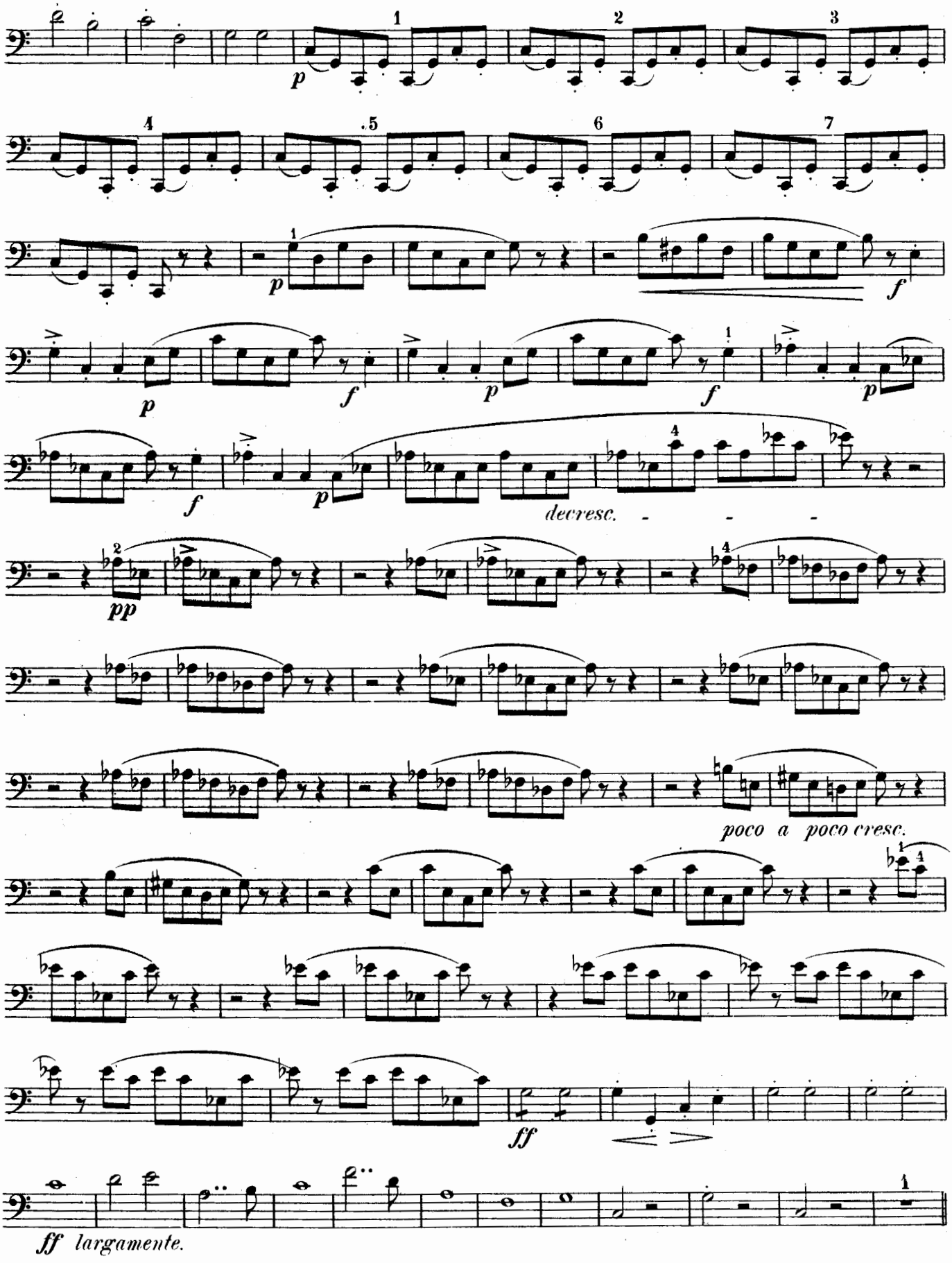
p

fp


f
p
ff
f
p
cresc.
ff
f
p
p
p
f
p
f
p
f
p
f
2 Violoncello.
pp
cresc.


poco
a
poco
ff
sf
sf
sf
sf
sf
sf
p
cresc.
f
f
p
pp
pp
p
p


sempre p
p
cresc.
f
p
pp
mf
f
p
f
p
cresc.
ff

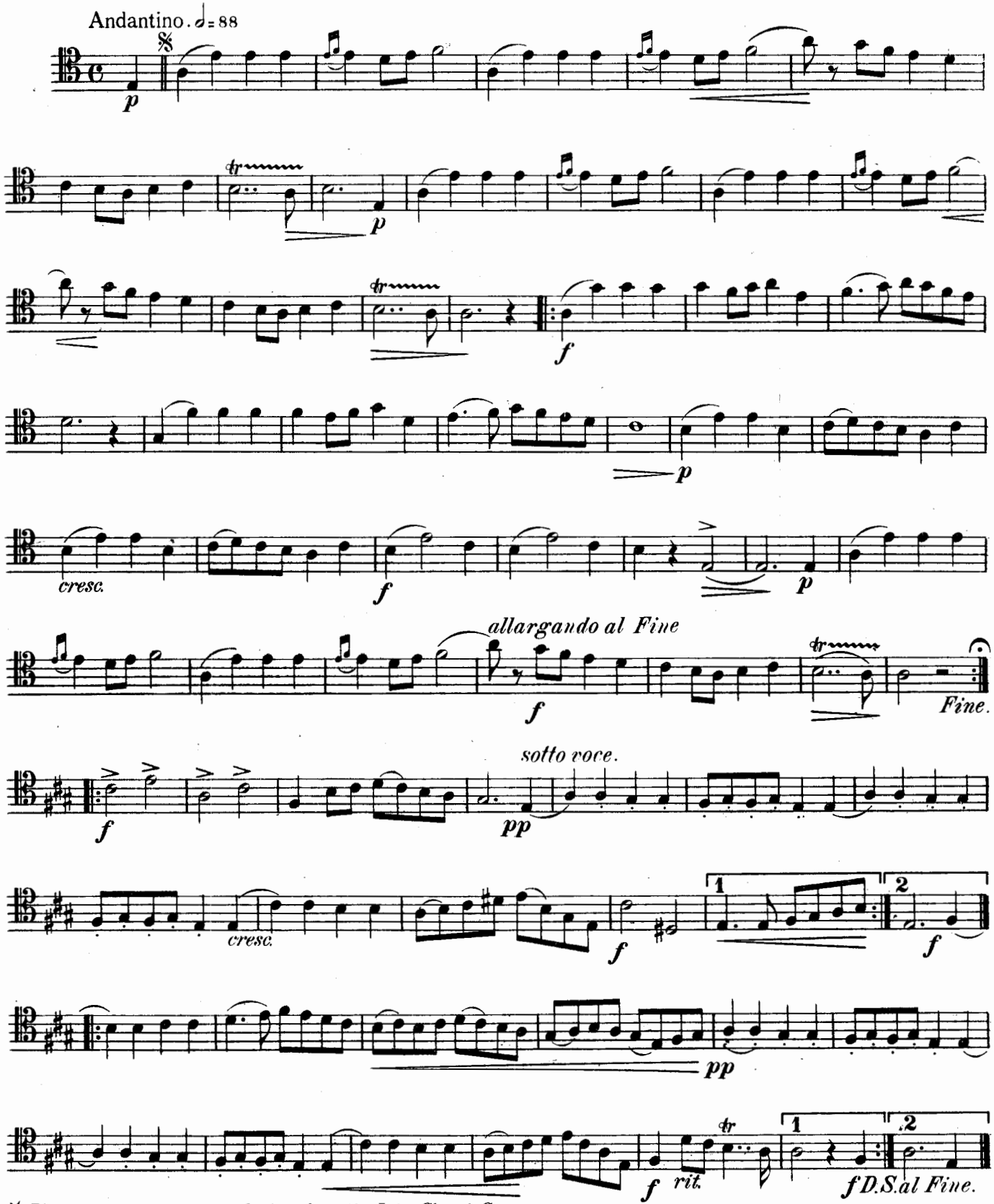

p
1
2
3
4
5
6
7
f
decresc.
pp
poco a poco cresc.
ff
ff largamente.

LA CINQUANTAINE.

THE GOLDEN WEDDING.

Air in the ancient style.

GABRIEL MARIE.

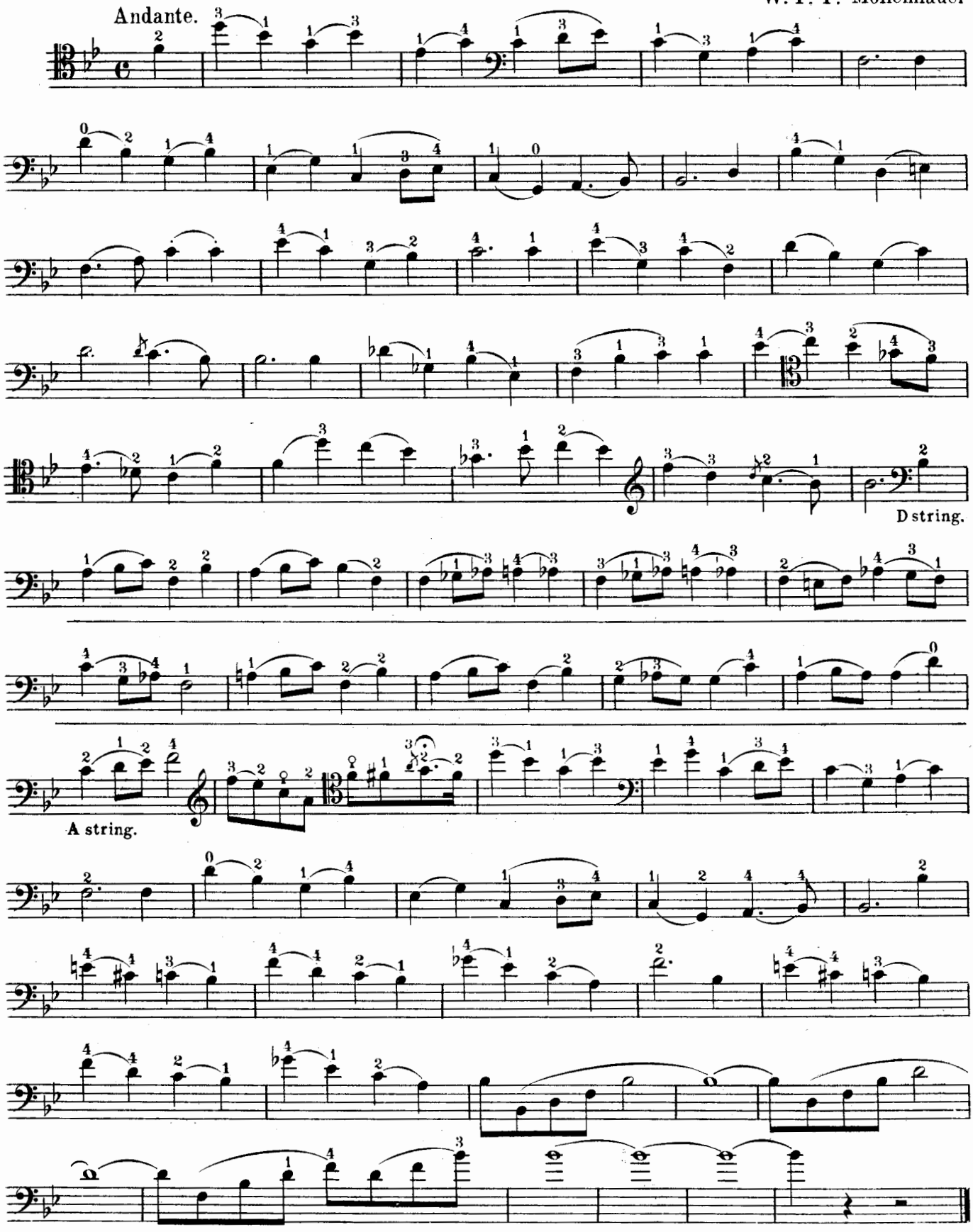


✱ Piano accompaniment may be had from the John Church Co.

Noritos Lament.*

from Morlando Vespucci.

W. F. T. Mollenhauer



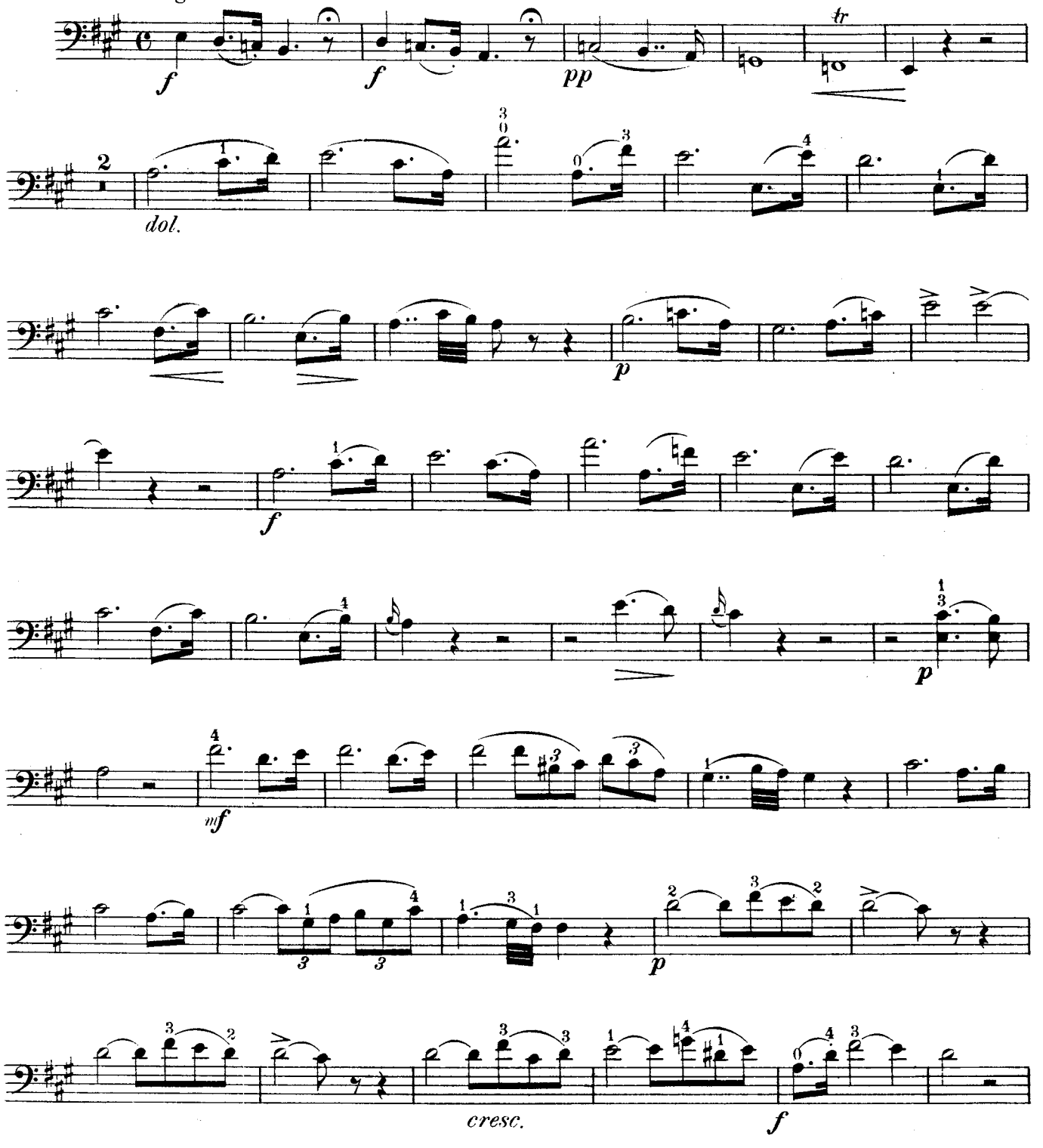
* Piano accompaniment can be had at The John Church Co.

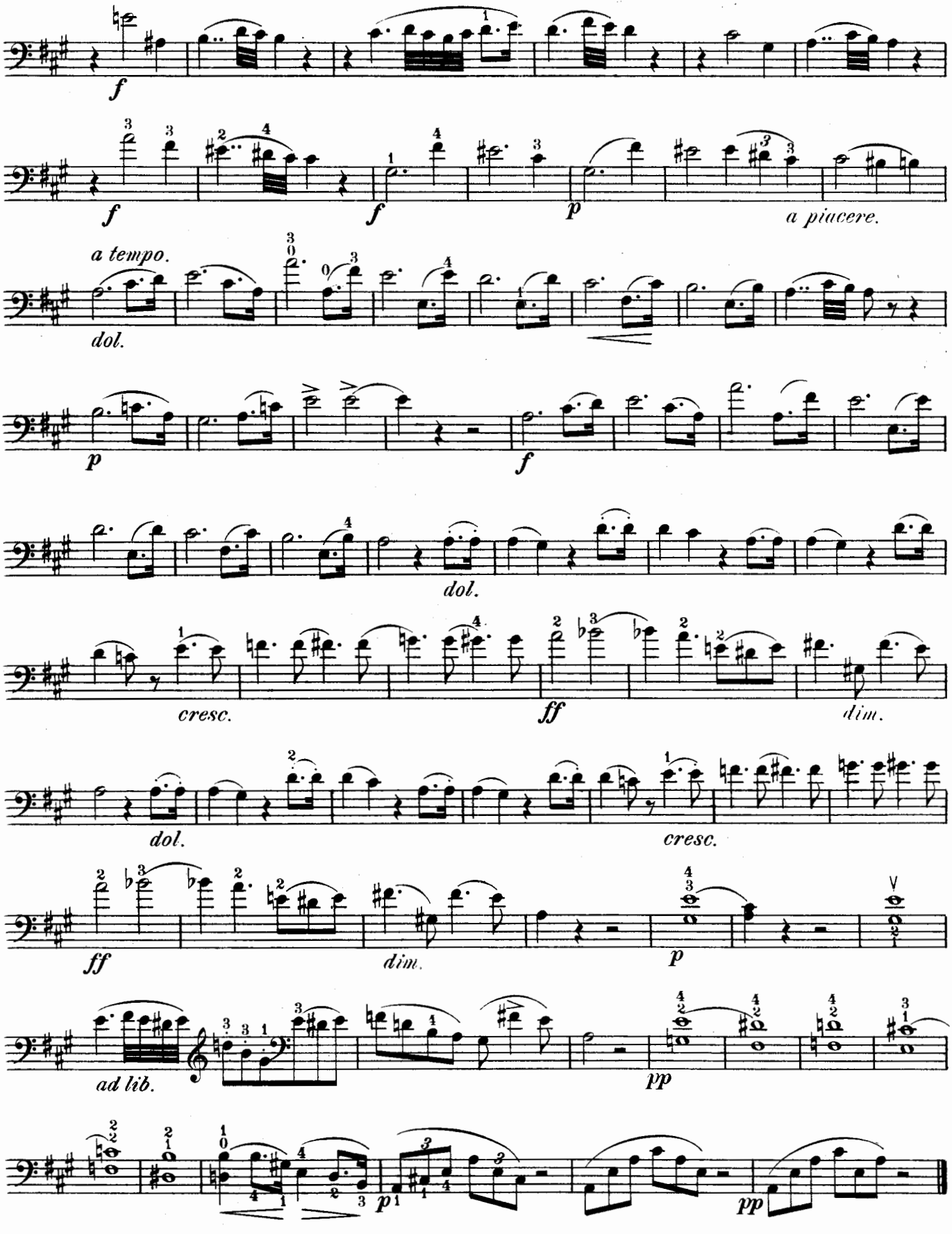
Cujus Animam.

Air du Stabat Mater.

Allegro maestoso.

F. A. Kummer, Op. 142, Nº 20.



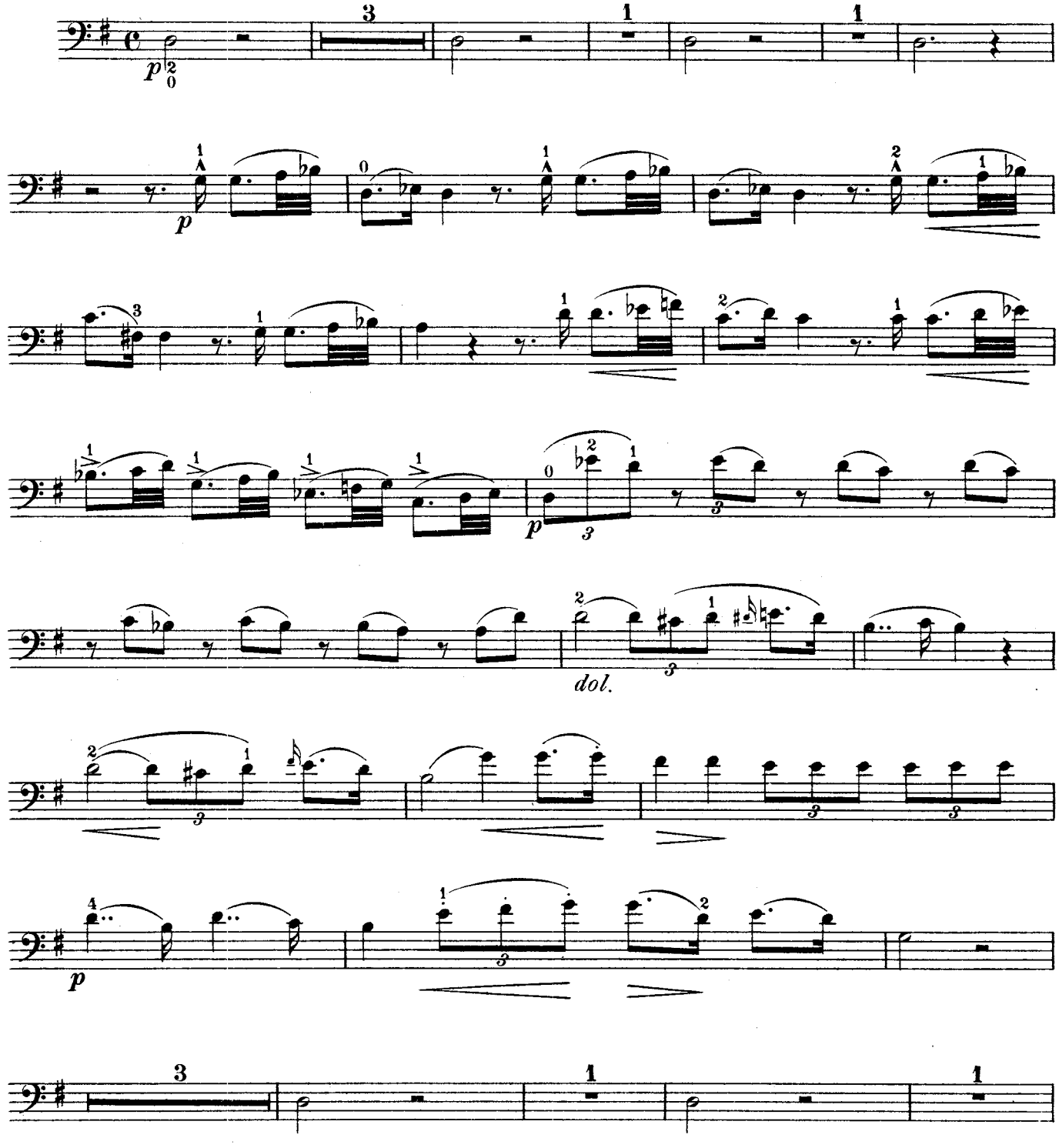

f
f
f
p
a piacere.
a tempo.
dol.
p
f
dol.
cresc.
ff
dim.
dol.
cresc.
ff
dim.
p
ad lib.
pp
p
pp

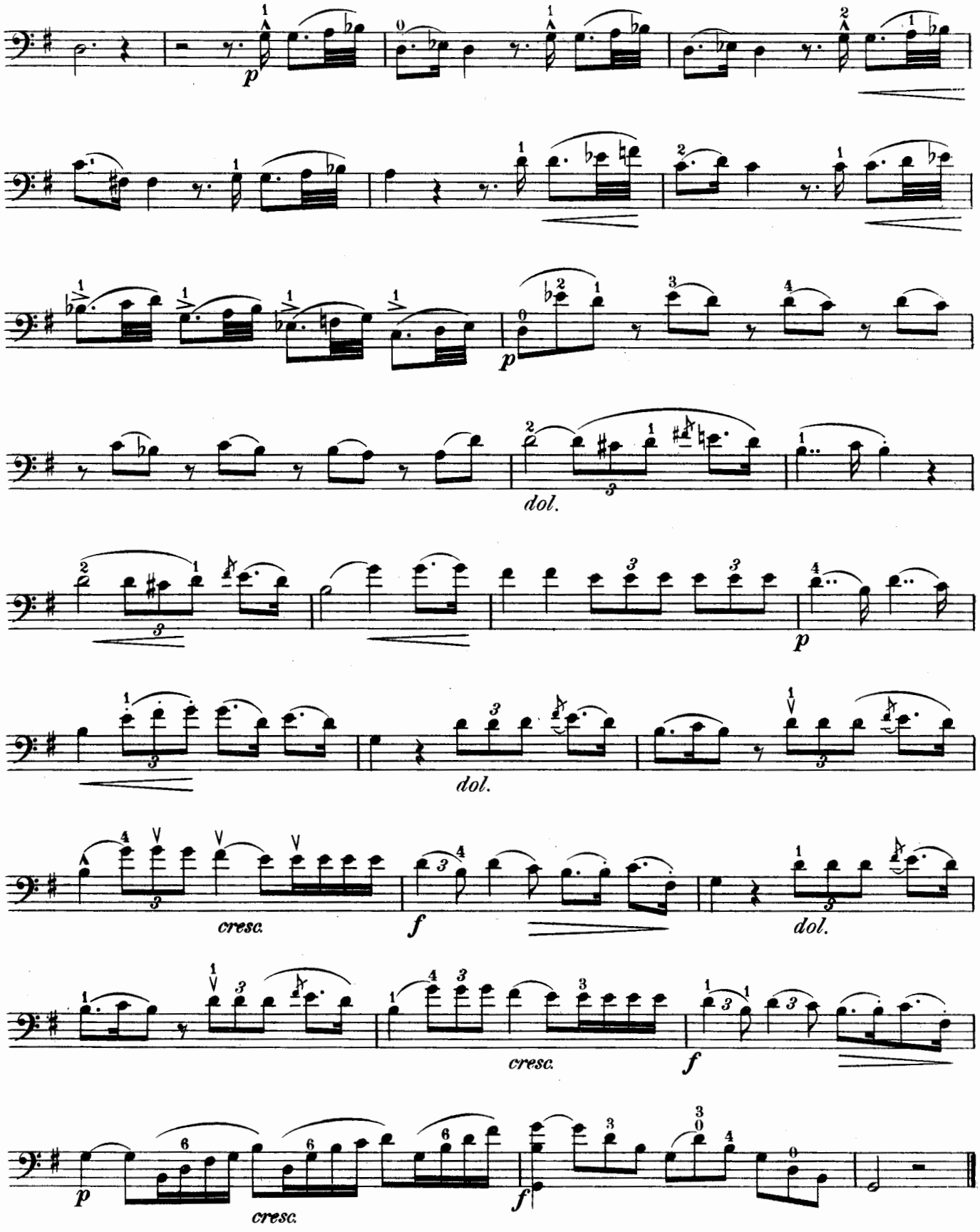
Miserere

de l'Opera. LE TROUBADOUR de Verdi.

Andante assai sostenuto.

F. A. Kummer Op. 142. Nº 22.



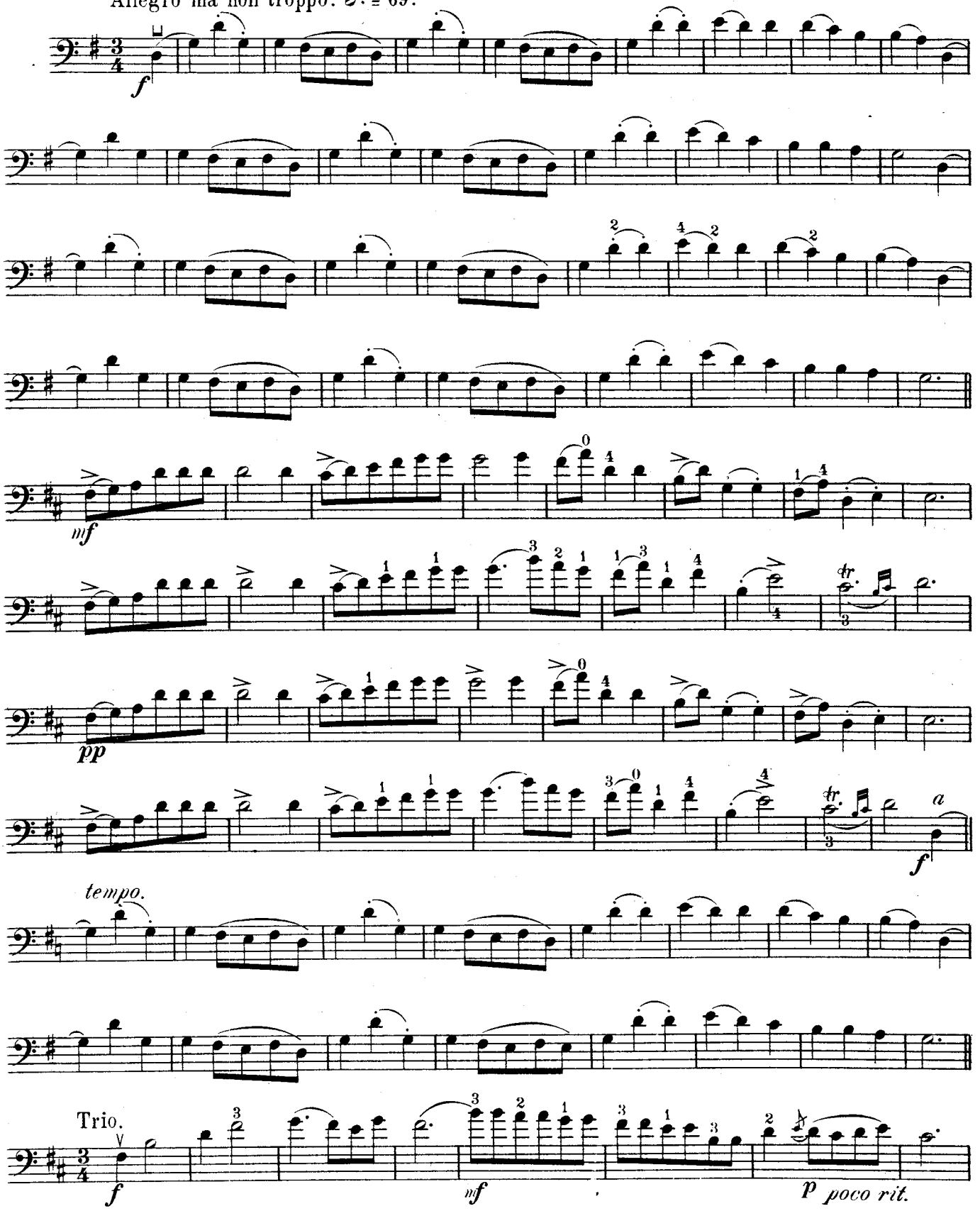

p
dol.
3
p
dol.
cresc.
f
dol.
cresc.
f
p
cresc.
f

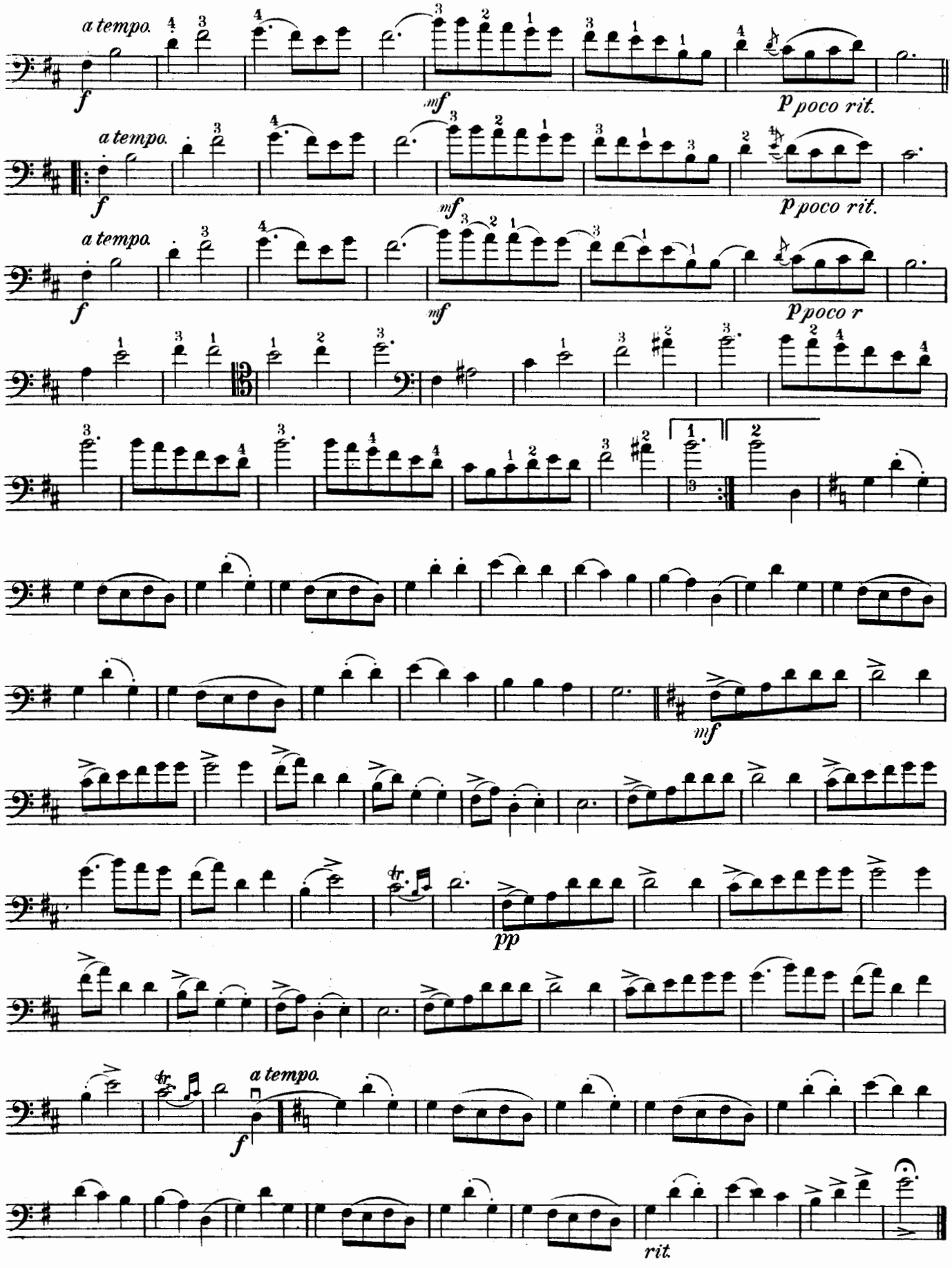
Passe-Pied.

Dance in the olden Style.

Ernest Gillet.

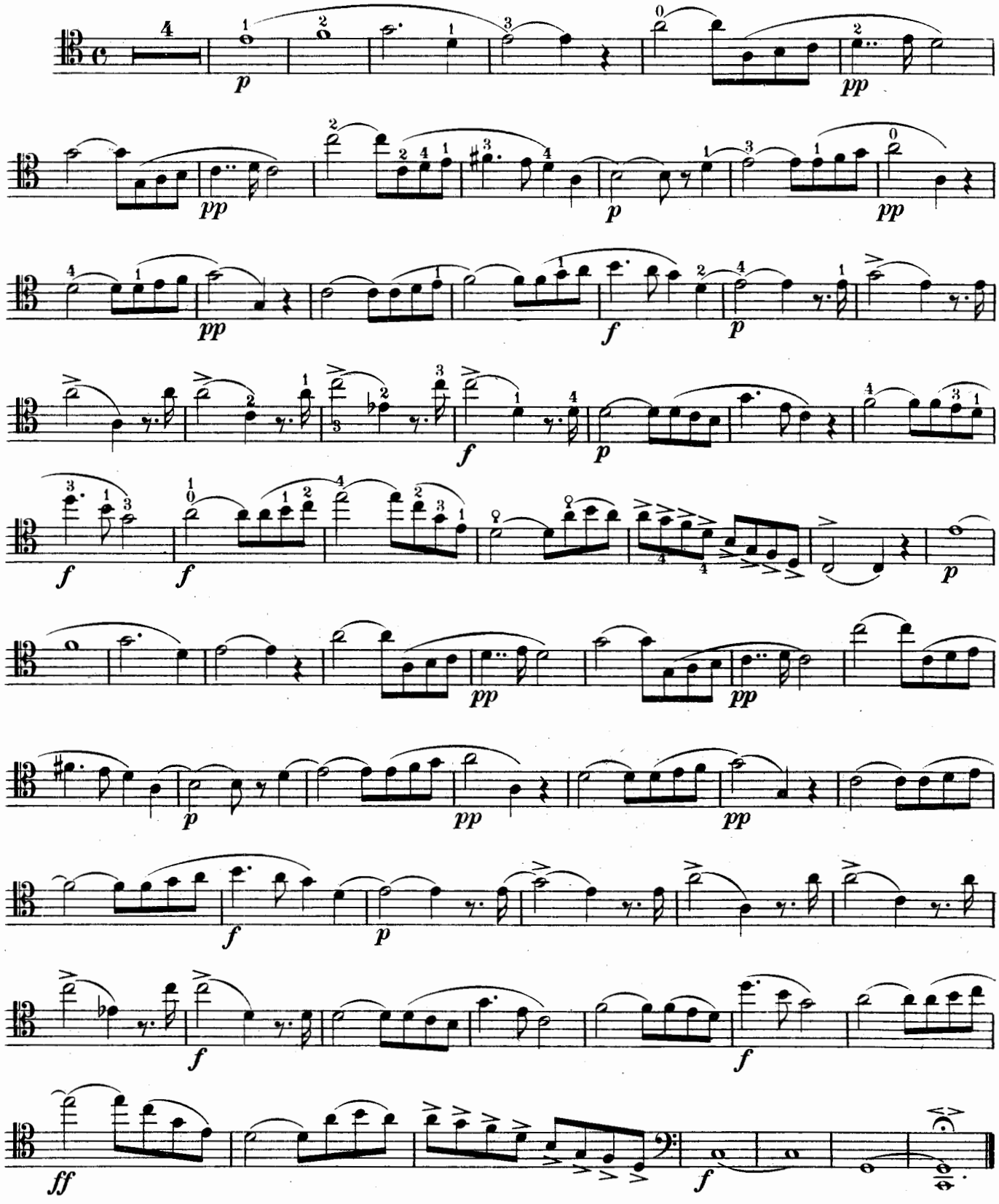
Allegro ma non troppo. ♩. = 69.




a tempo.
f
mf
p poco rit.
a tempo.
f
mf
p poco rit.
a tempo.
f
mf
p poco r
mf
pp
a tempo.
f
rit.

Meditation on the 1st Prelude by S. Bach.

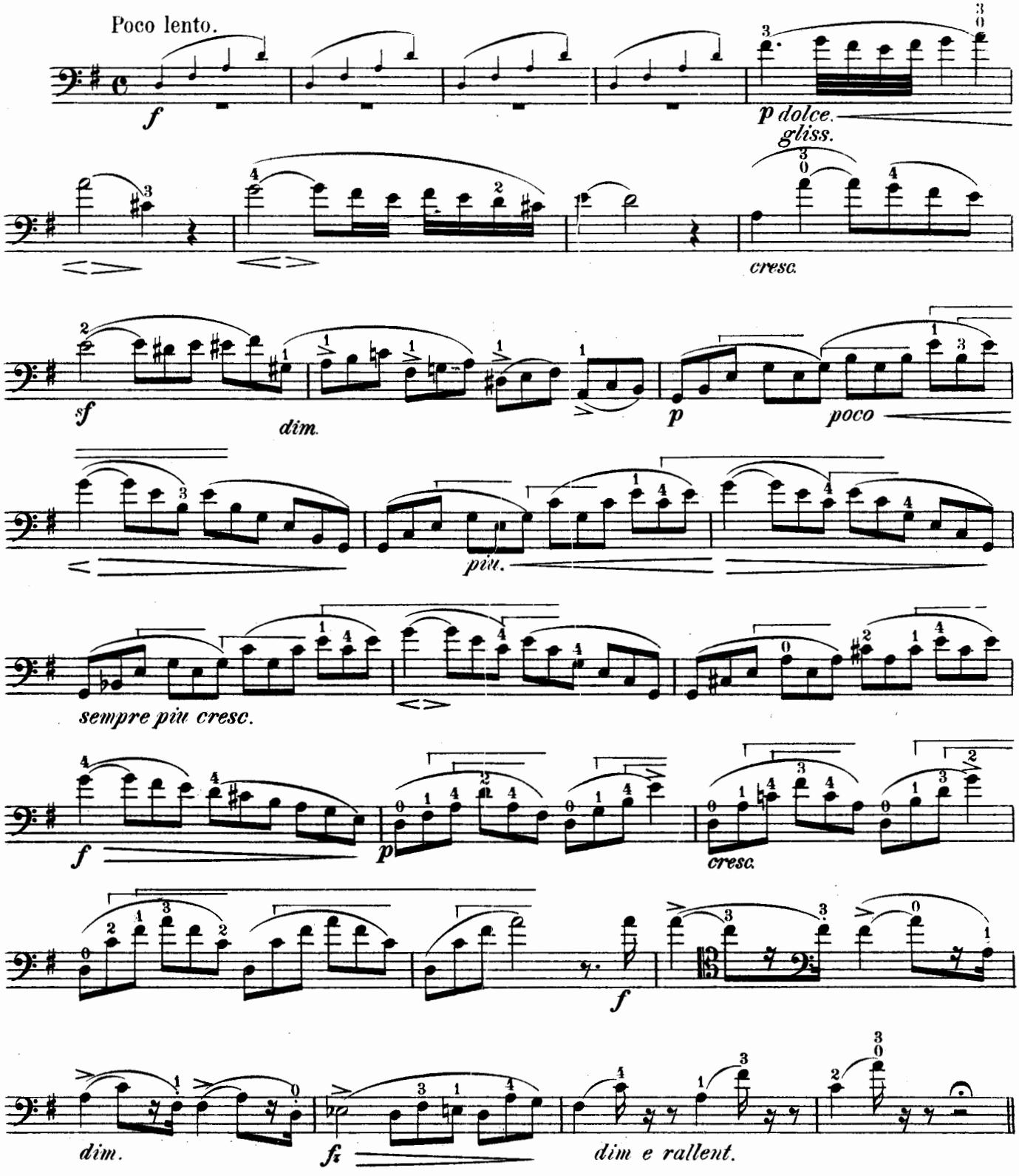
GOUNOD.

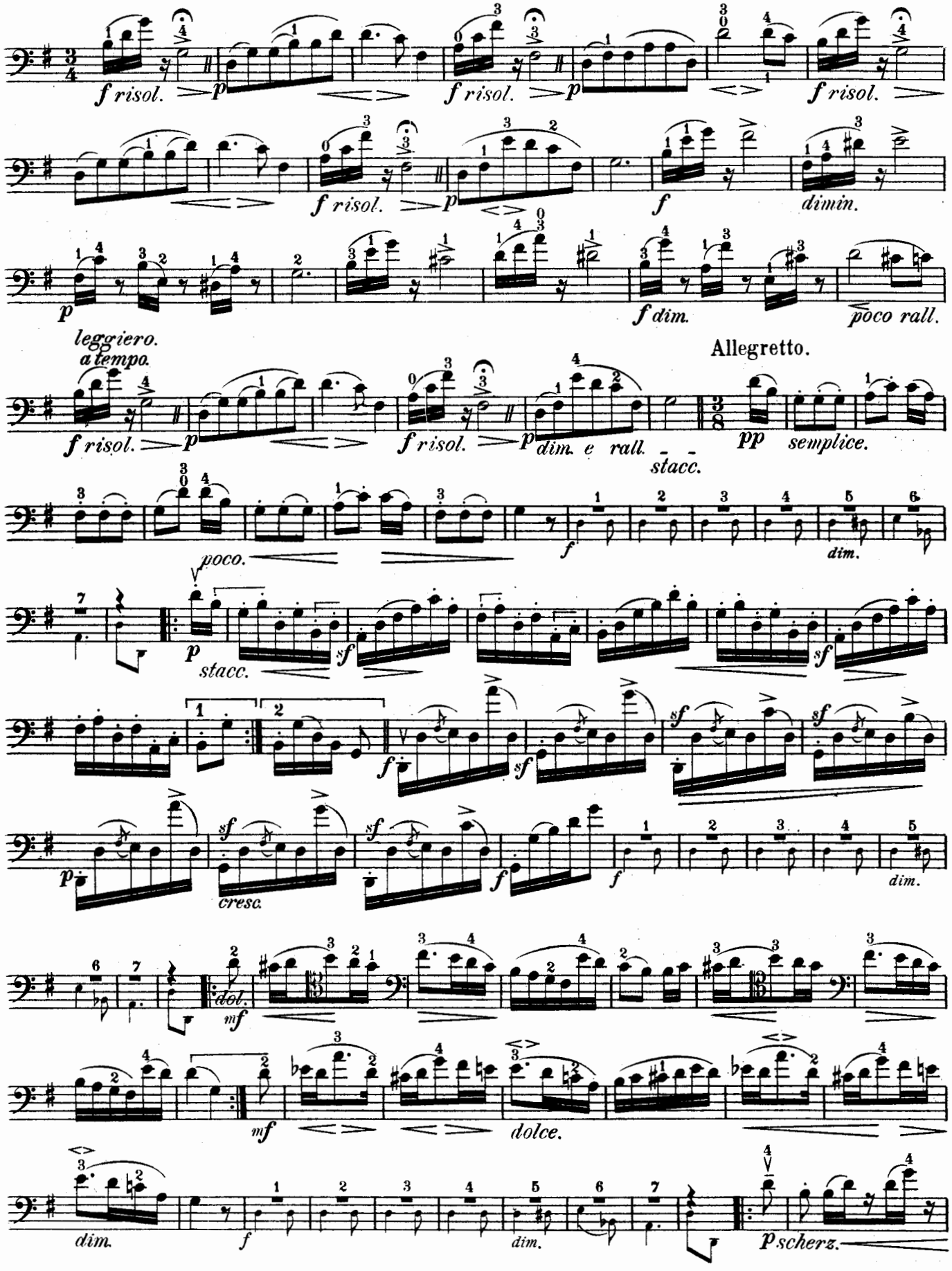


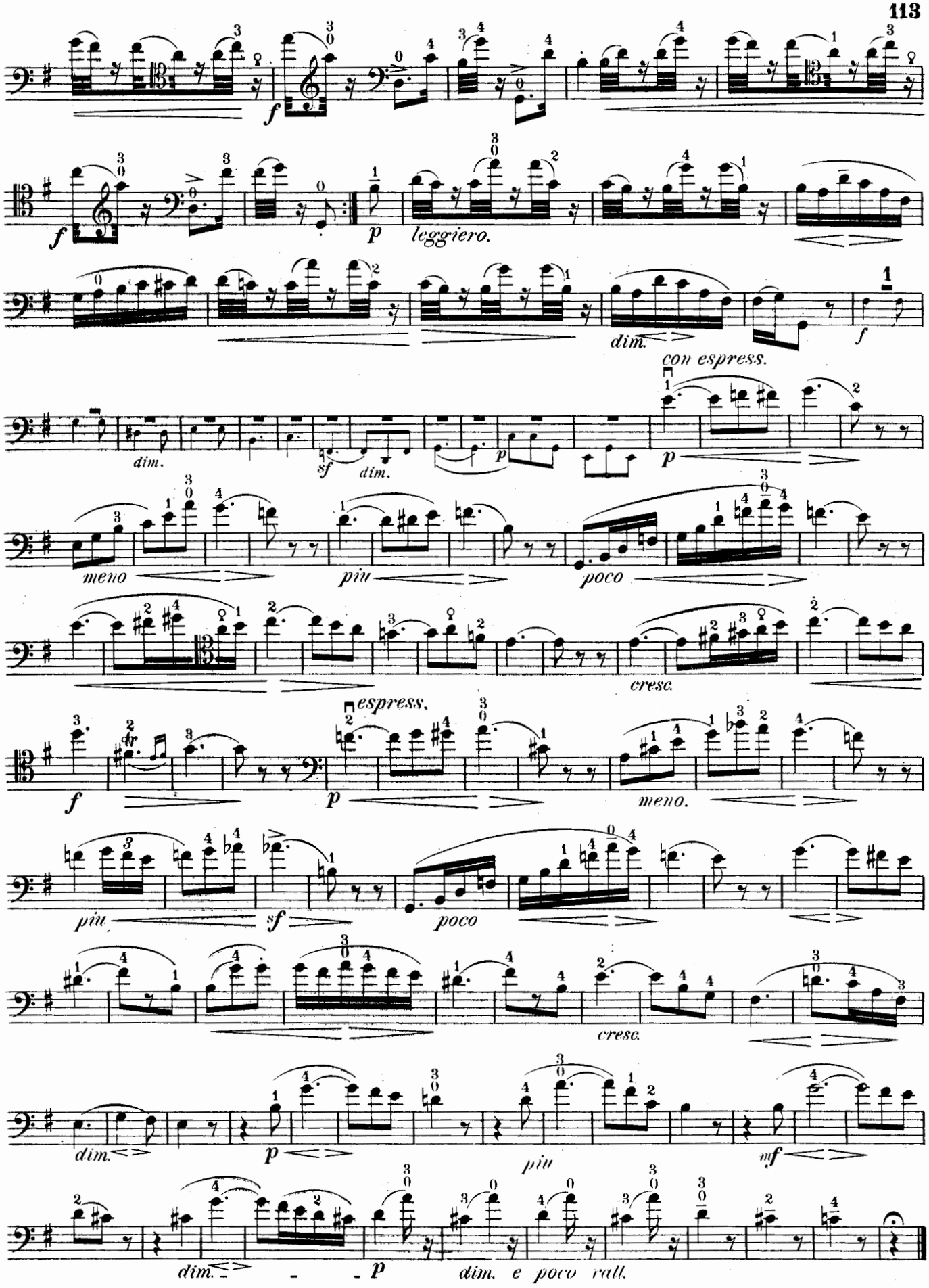
Divertimento II,

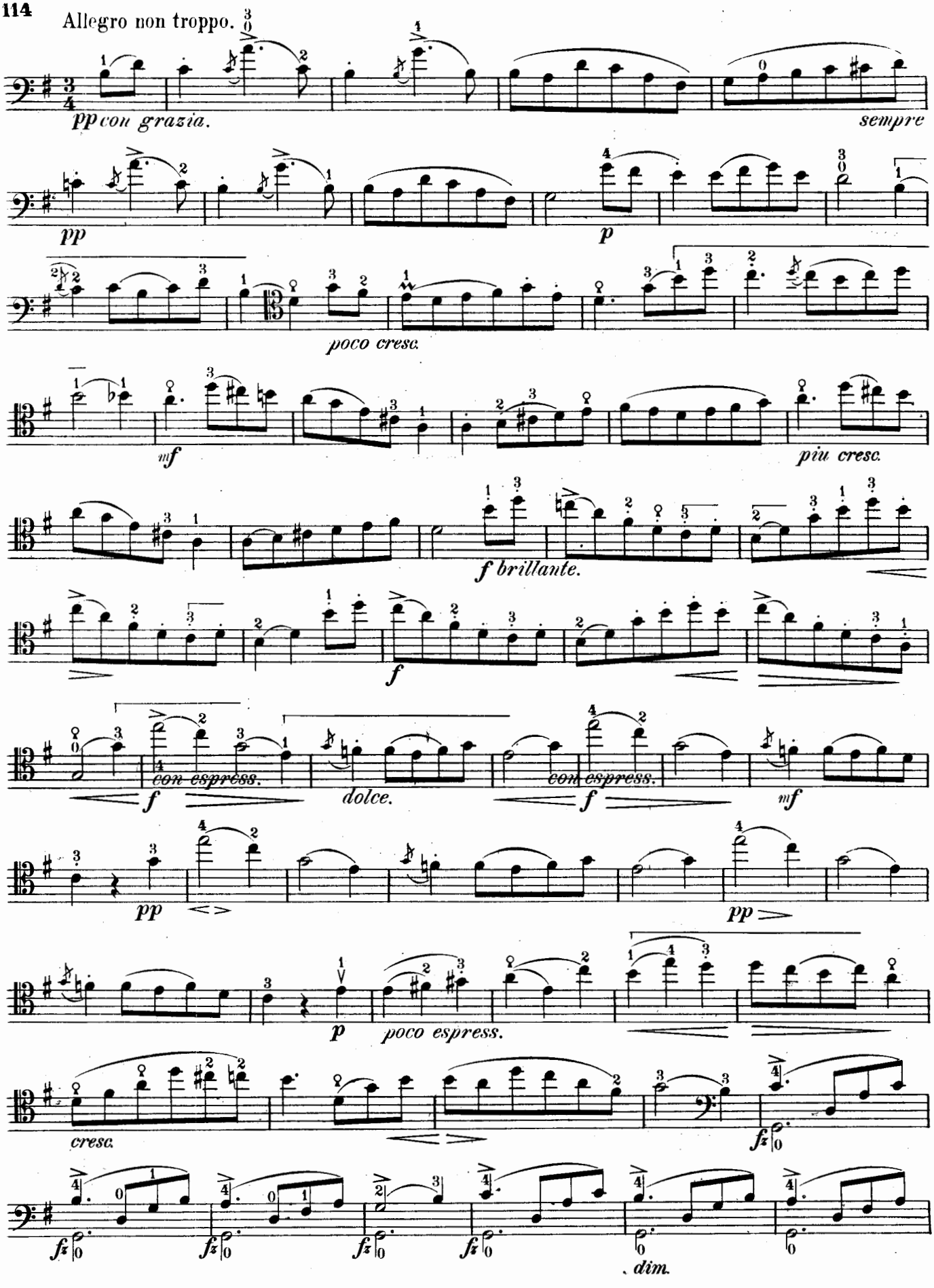
über österreichische Lieder.

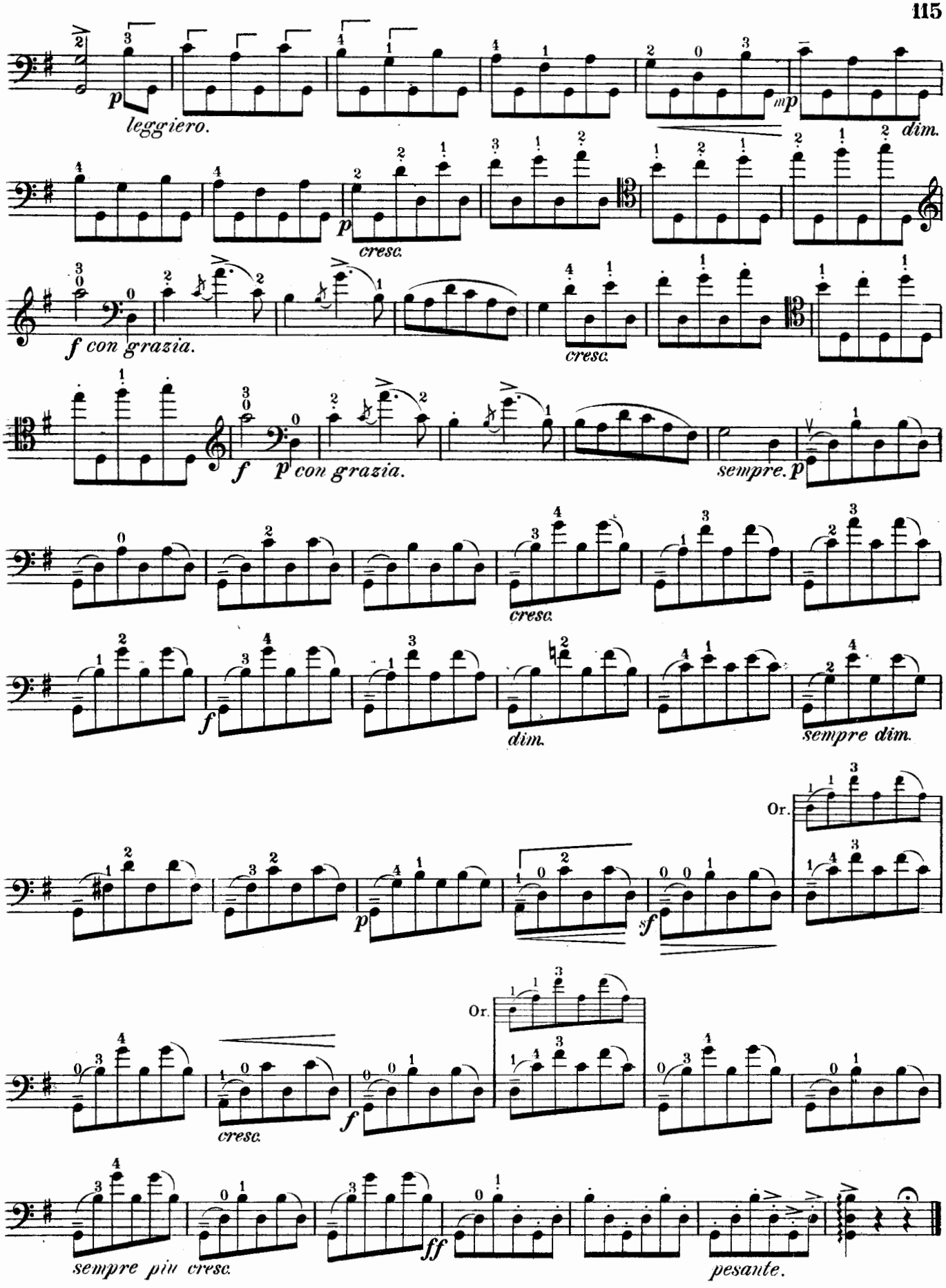
Romberg Op. 46.




f risol.
p
f risol.
p
f risol.
f risol.
p
f
dimin.
p
f dim.
poco rall.
leggiero.
a tempo.
f risol.
p
f risol.
p
dim. e rall.
stacc.
Allegretto.
pp
semplice.
poco.
f
dim.
p
stacc.
sf
sf
f
sf
sf
sf
sf
p
cresc.
sf
f
f
dim.
mf
mf
dolce.
dim.
f
dim.
p
scherz.


f
f
p
leggiero.
dim.
con espress.
f
dim.
sf
dim.
p
p
meno
più
poco
cresc.
espress.
f
p
meno.
più
sf
poco
cresc.
dim.
p
più
mf
dim.
p
dim. e poco rall.

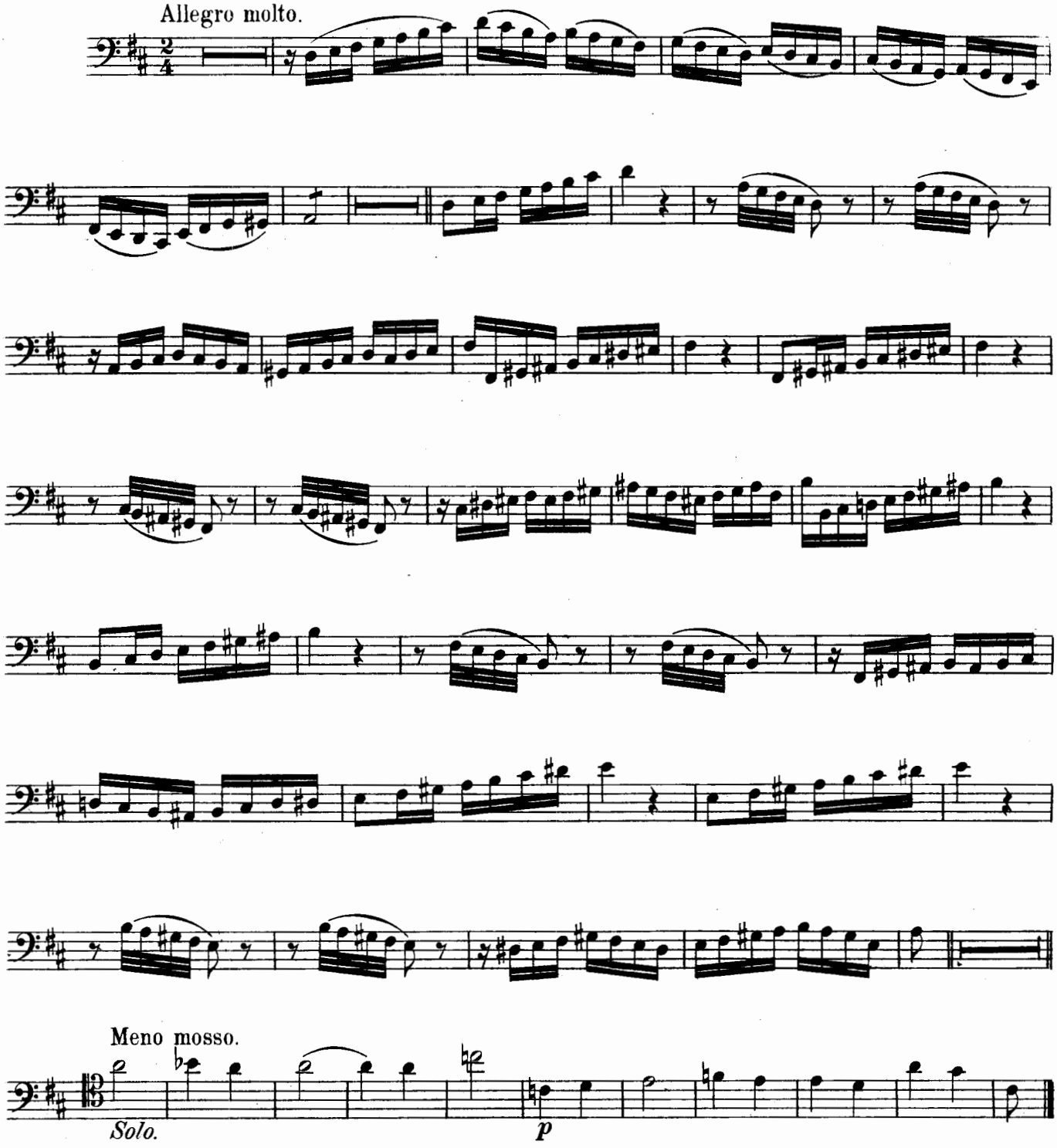

Allegro non troppo.
pp con grazia.
sempre
pp
p
poco cresc.
mf
piu cresc.
f brillante.
f
con espress.
dolce.
con espress.
mf
pp
pp
p
poco espress.
cresc.
fz
fz
fz
fz
fz
dim.


p
leggiero.
mp
dim.
p
cresc.
f con grazia.
cresc.
f
p con grazia.
sempre. p
cresc.
f
dim.
sempre dim.
Or.
p
sf
Or.
cresc.
f
sempre più cresc.
ff
pesante.

Selected Orchestra Studies.

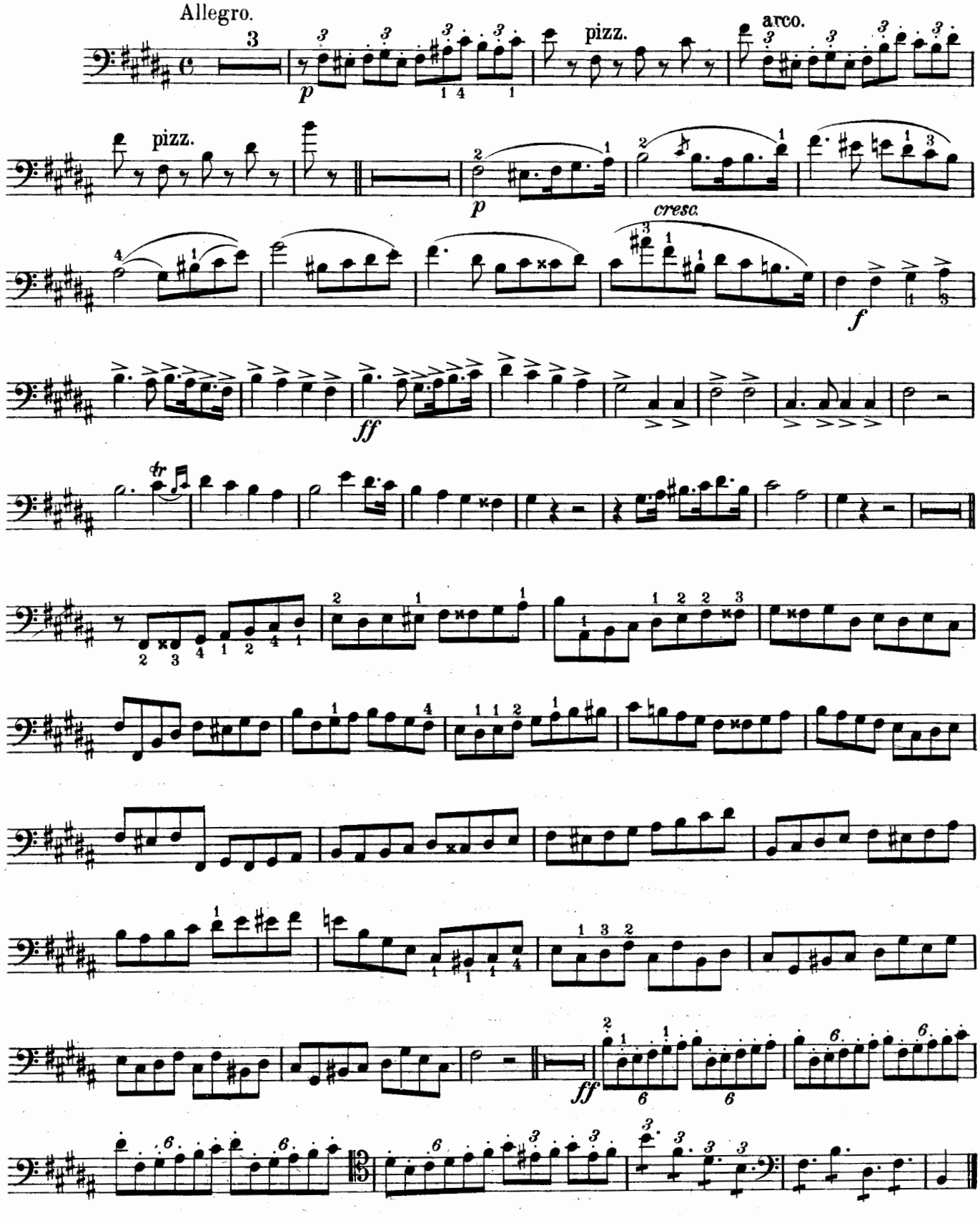
Overture: SUMMERNIGHT'S DREAM.

Suppé.



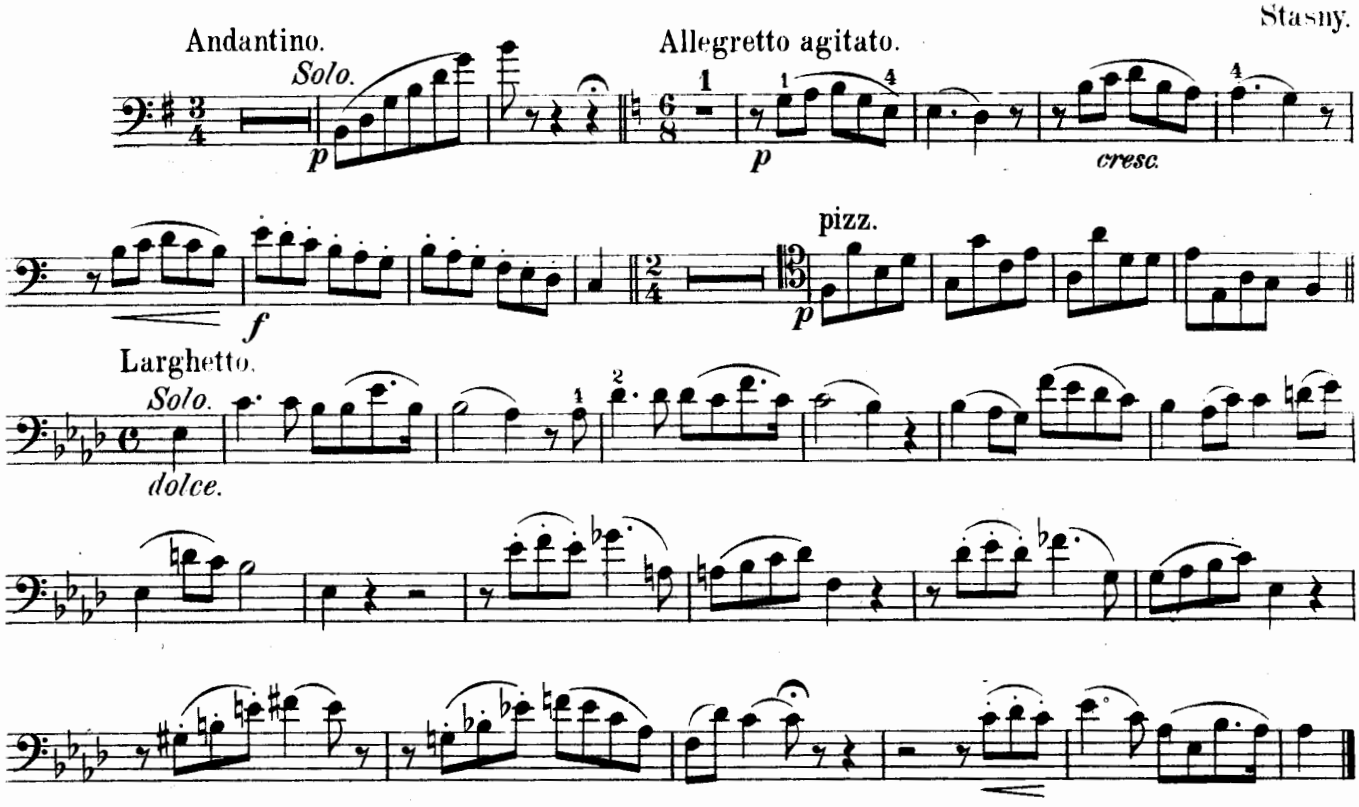
TANNHÄUSER MARCH.

R. Wagner.



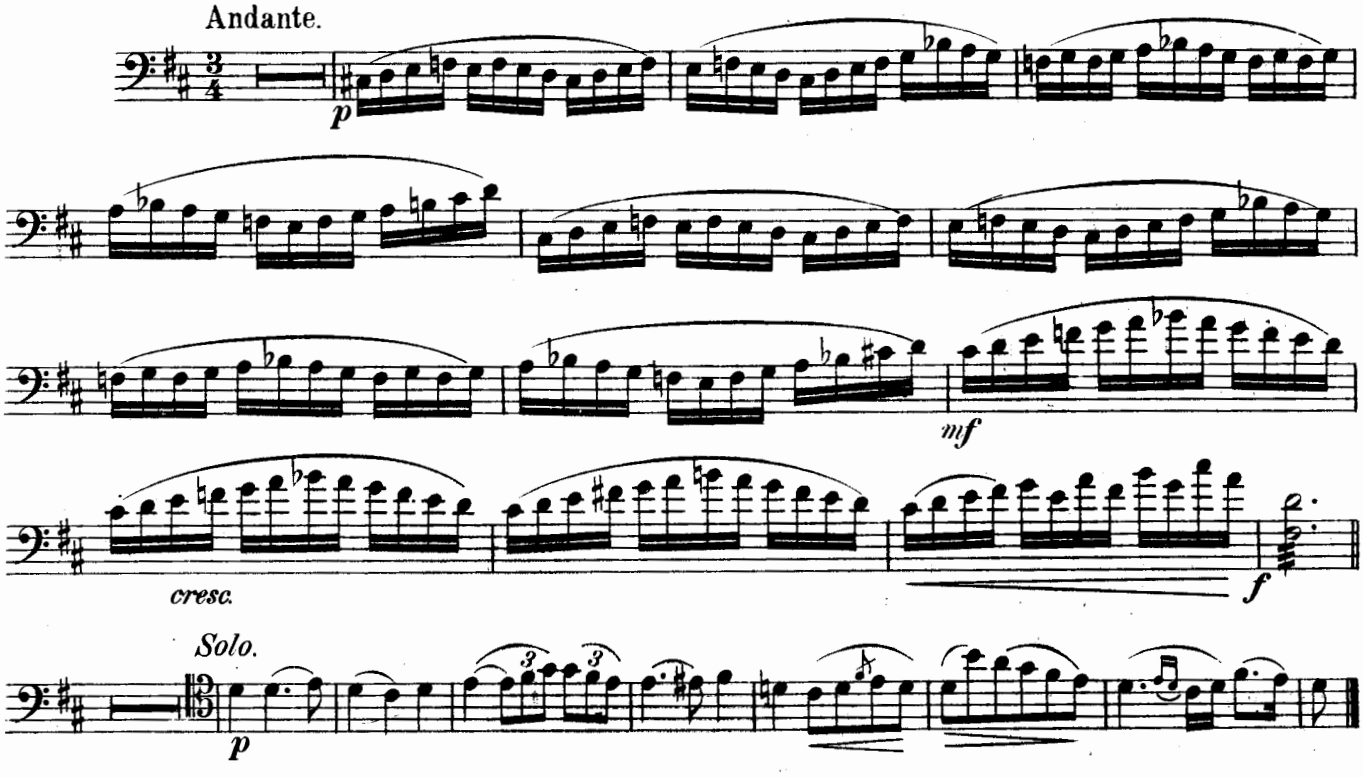
Selection from Gounod's FAUST.

Stasny.



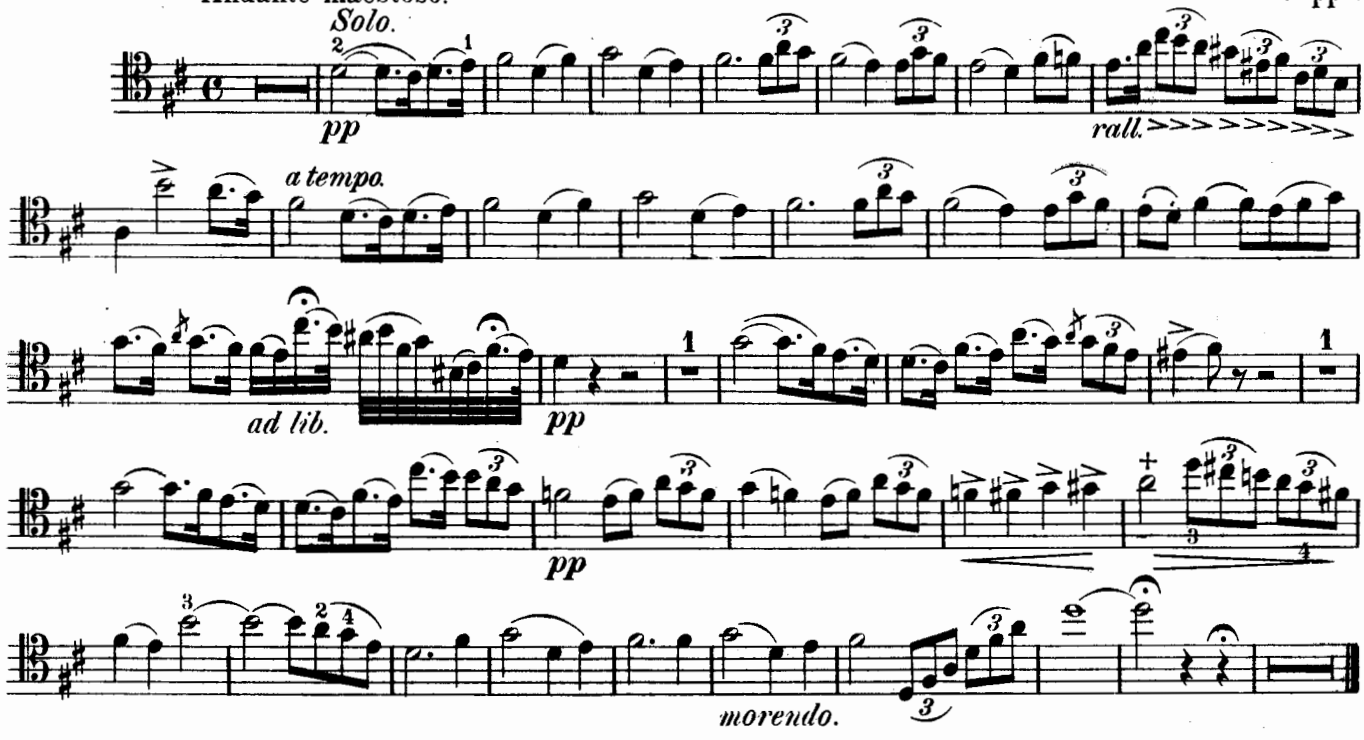
Overture: STRADELLA.

Flotow.



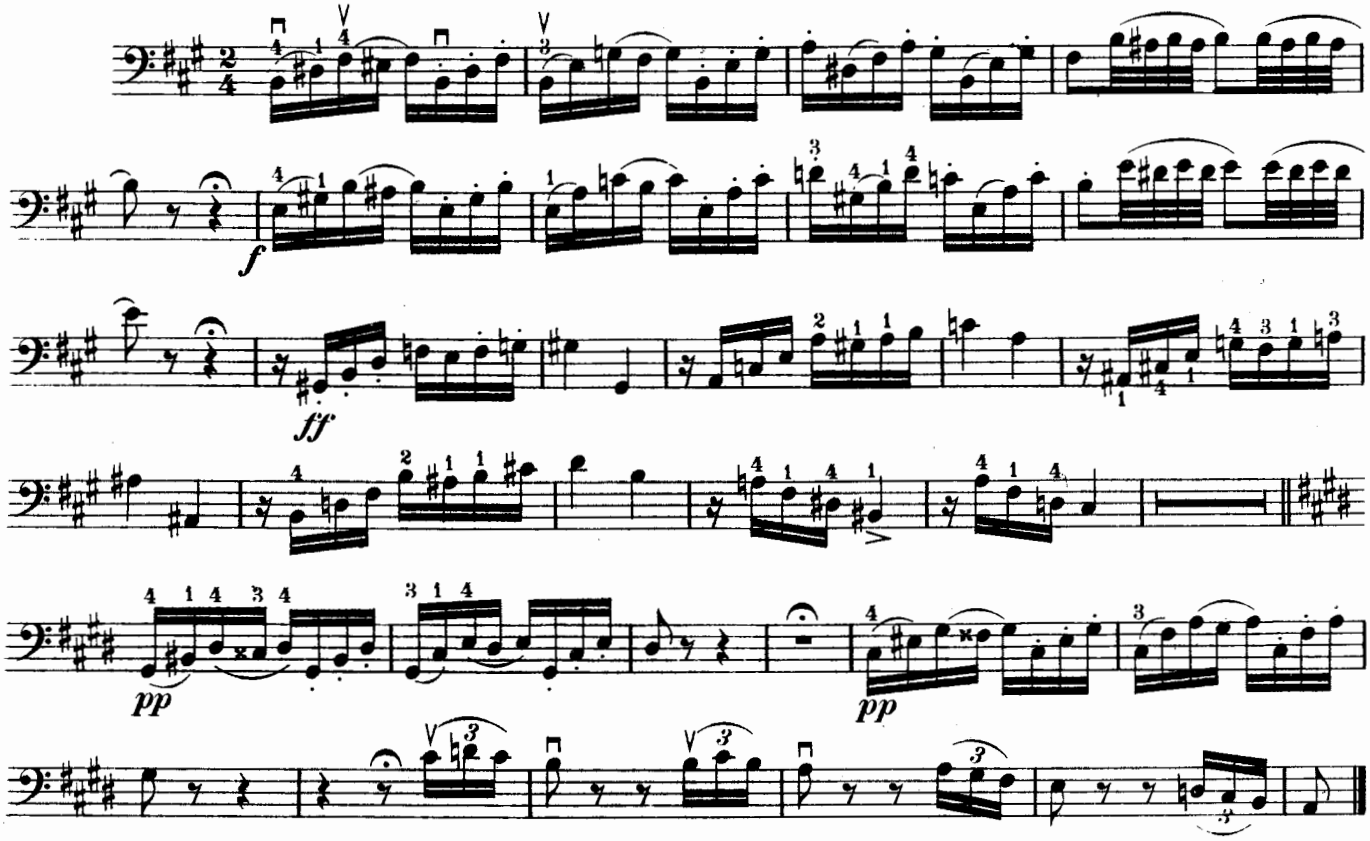
Overture: POET AND PEASANT.

Andante maestoso. Suppé.



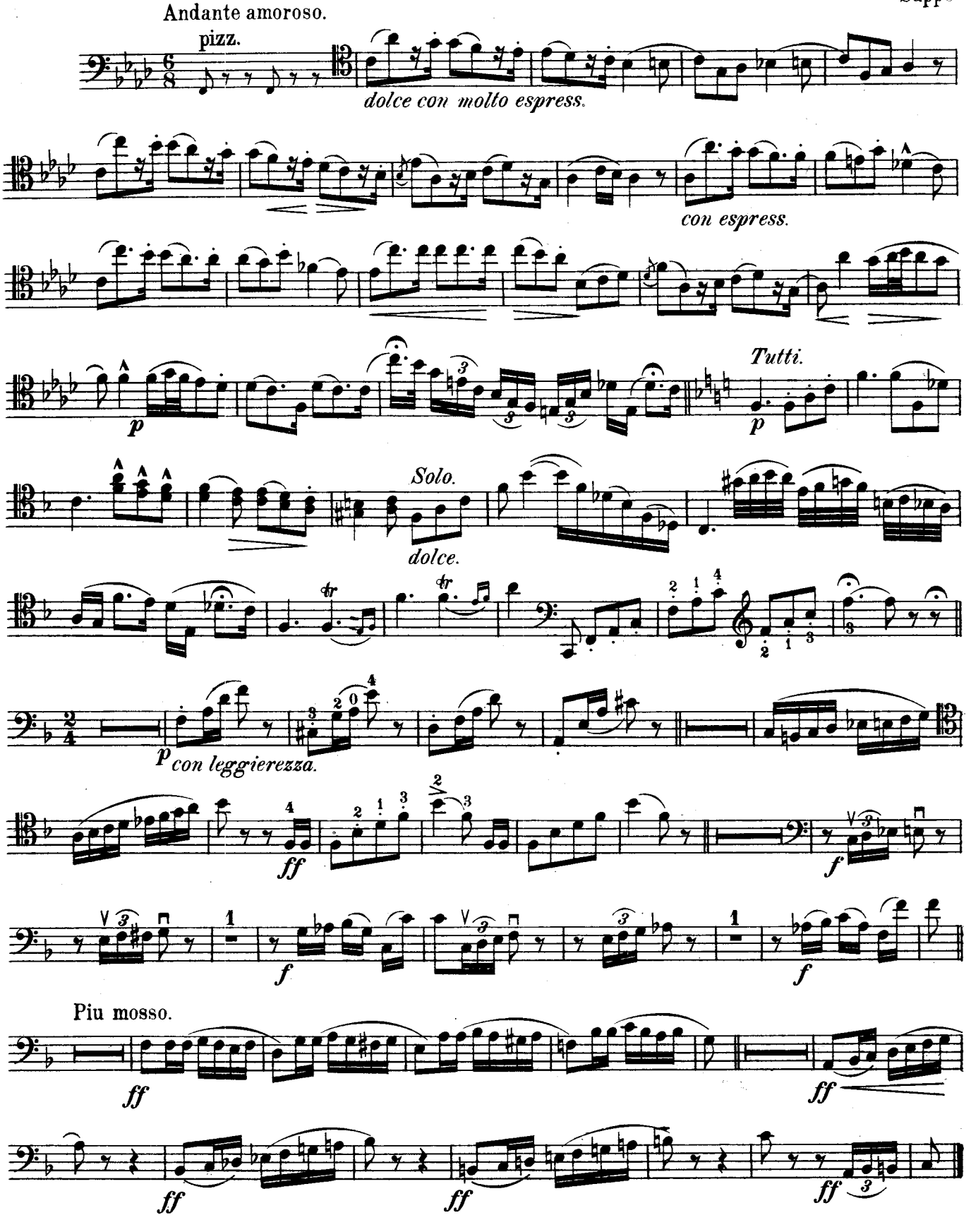
Overture: DIE FRAU MEISTERIN.

Allegro. Suppé.



Overture: MORNING, NOON AND NIGHT IN VIENNA.

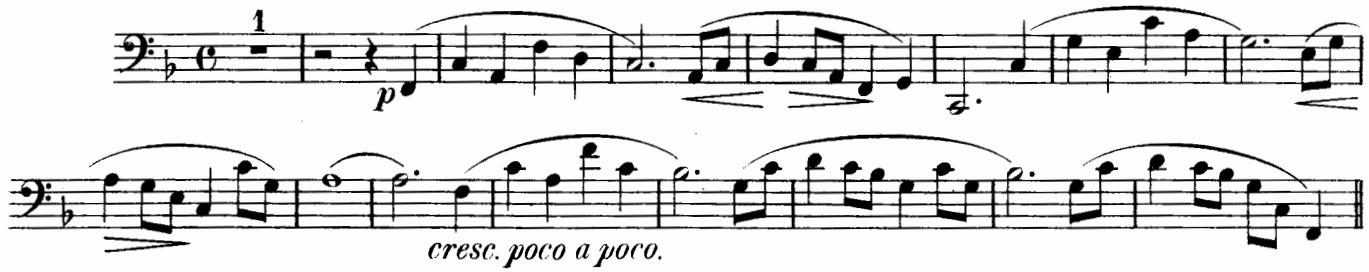
Suppé



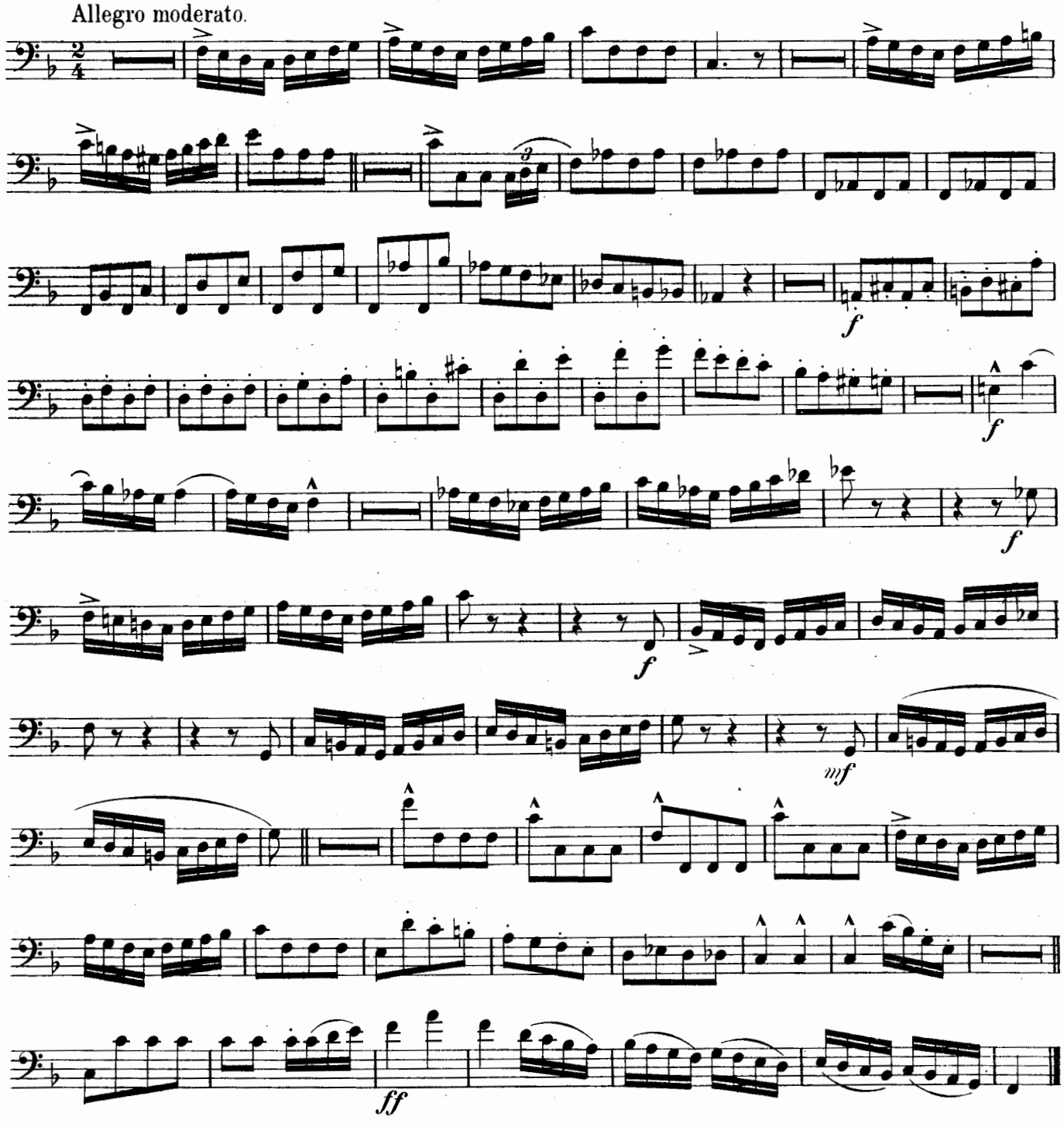
Overture: MERRY WIVES OF WINDSOR.

O. Nicolai.

Andantino moderato.

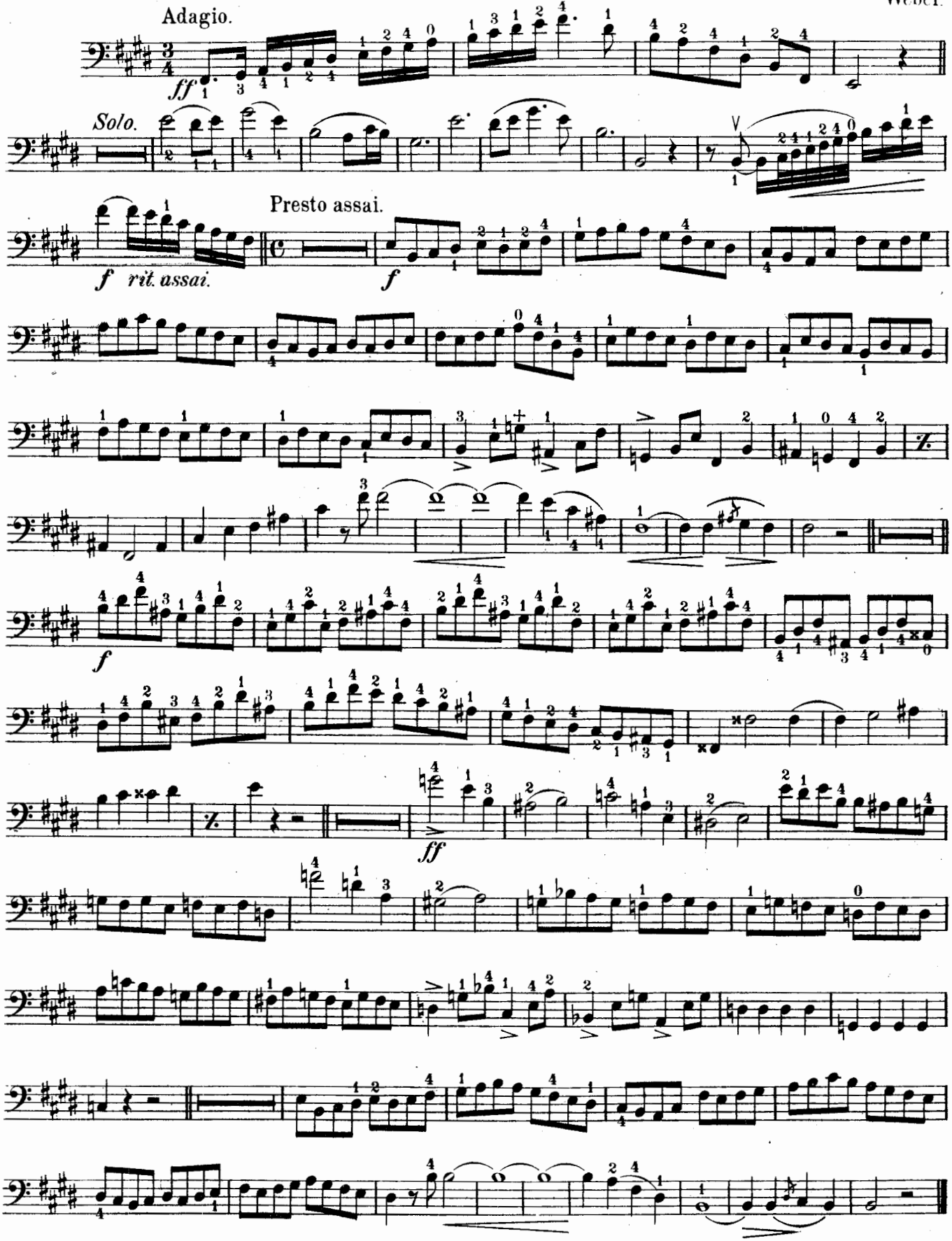


Allegro moderato.



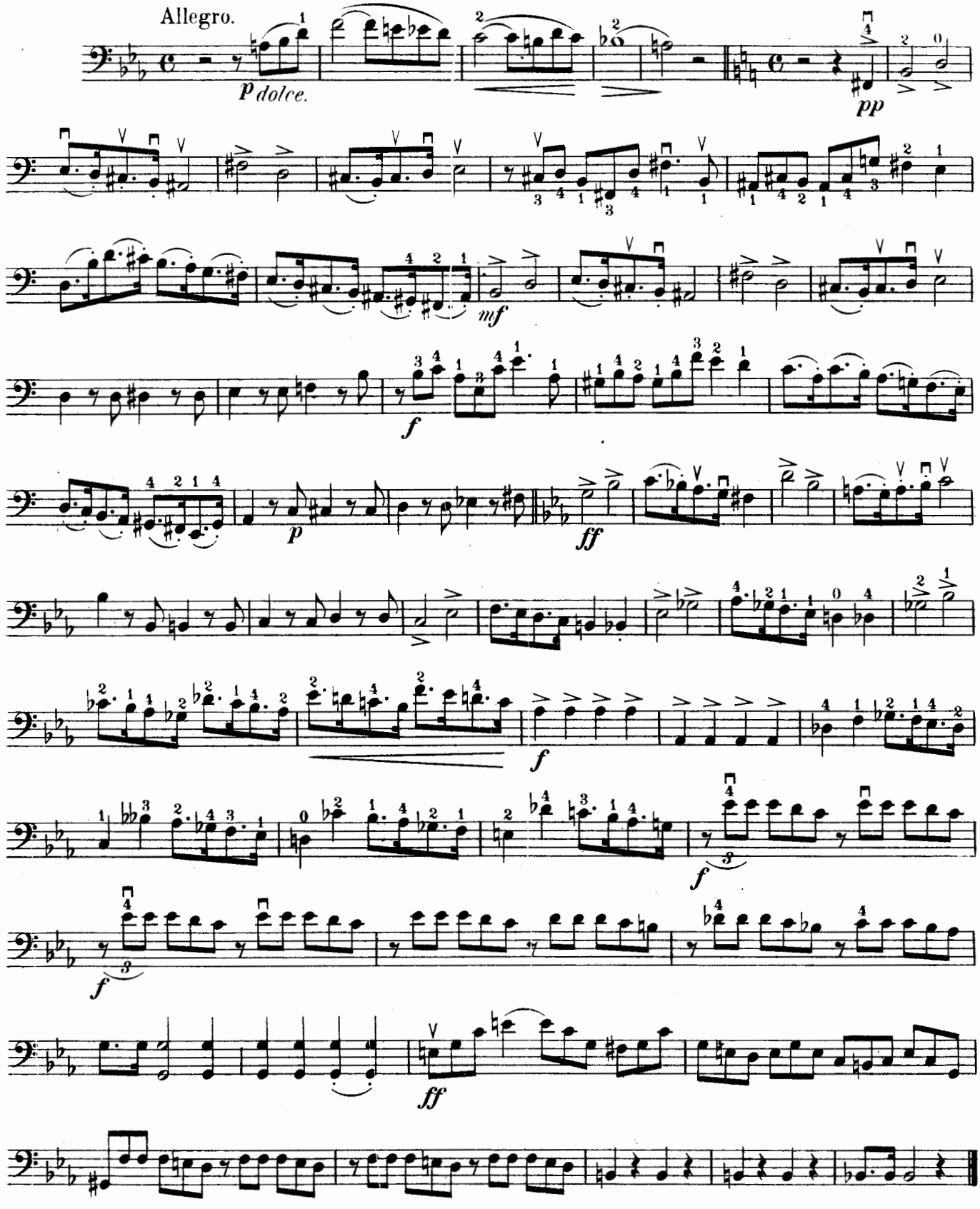
JUBEL OVERTURE.

Weber.



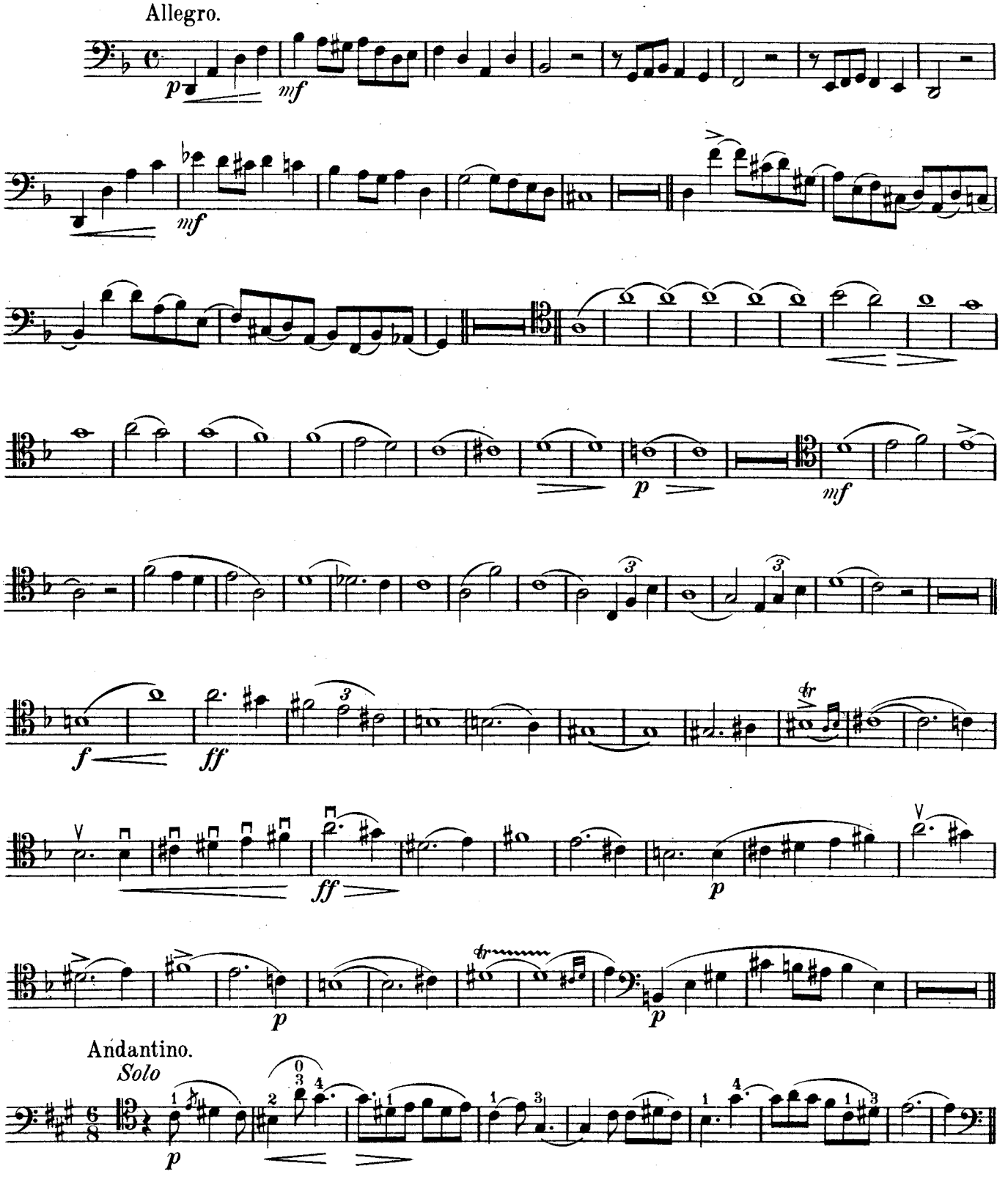
Overture: EURYANTHE.

Weber.



Overture: MARITANA.

Wallace.



Allegro moderato.

ff

f

ff

Allegro molto.

Overture: ZANETTA.

Auber.

Allegretto. *Solo.*

pizz.

Allegro moderato.

arco.

f

p

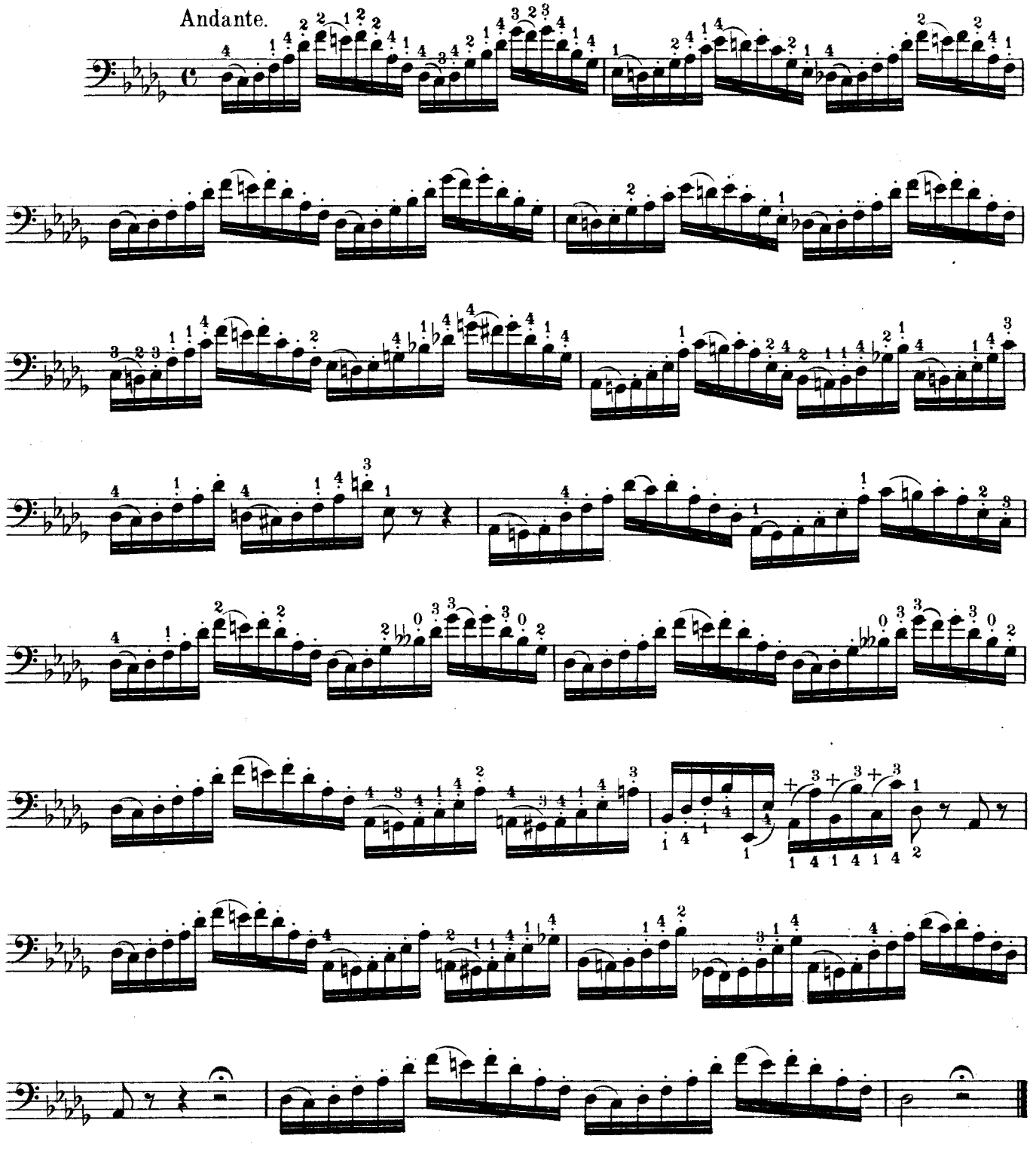
f

pizz.

Solo obligato from RIGOLETTO.

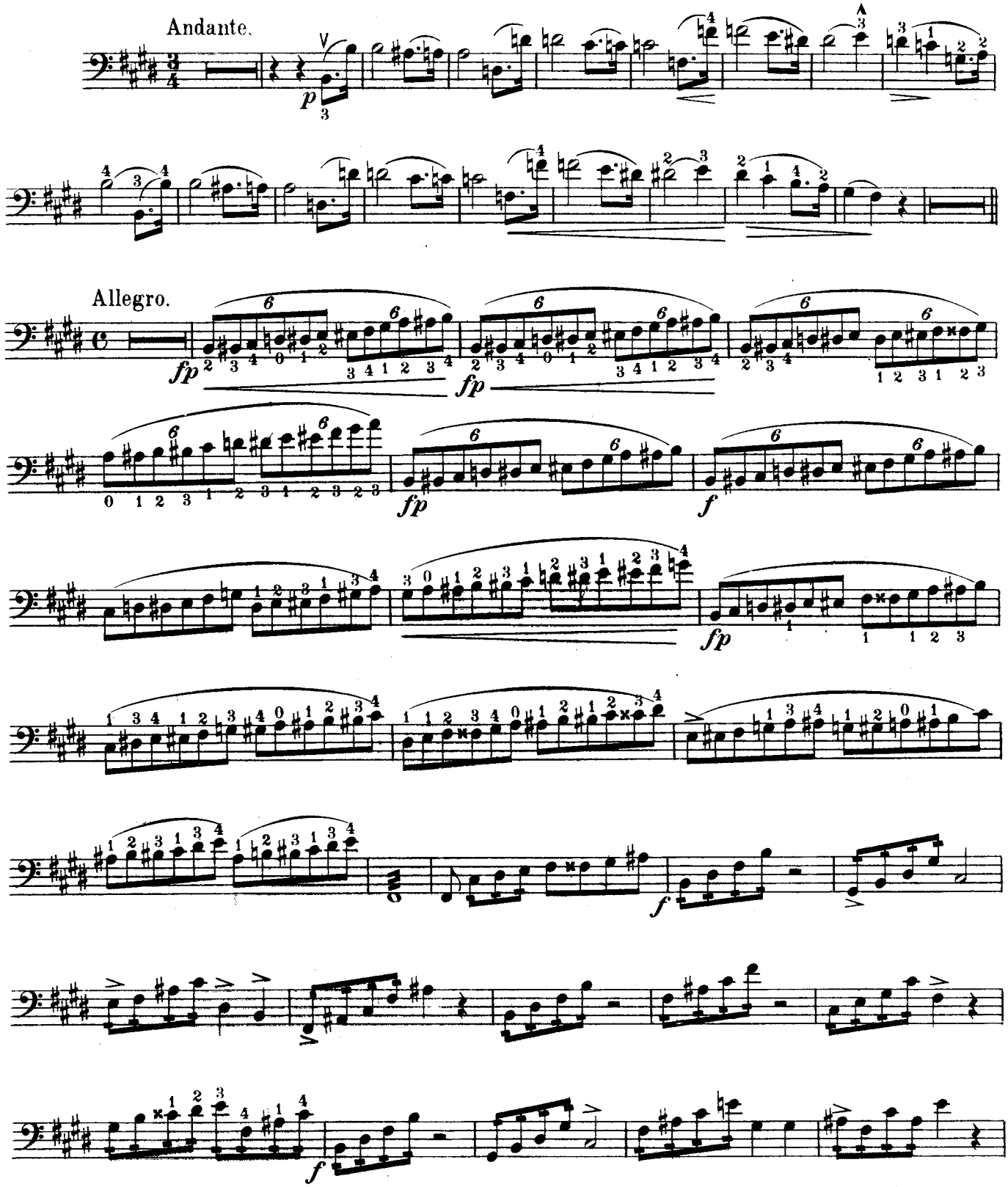
Verdi.

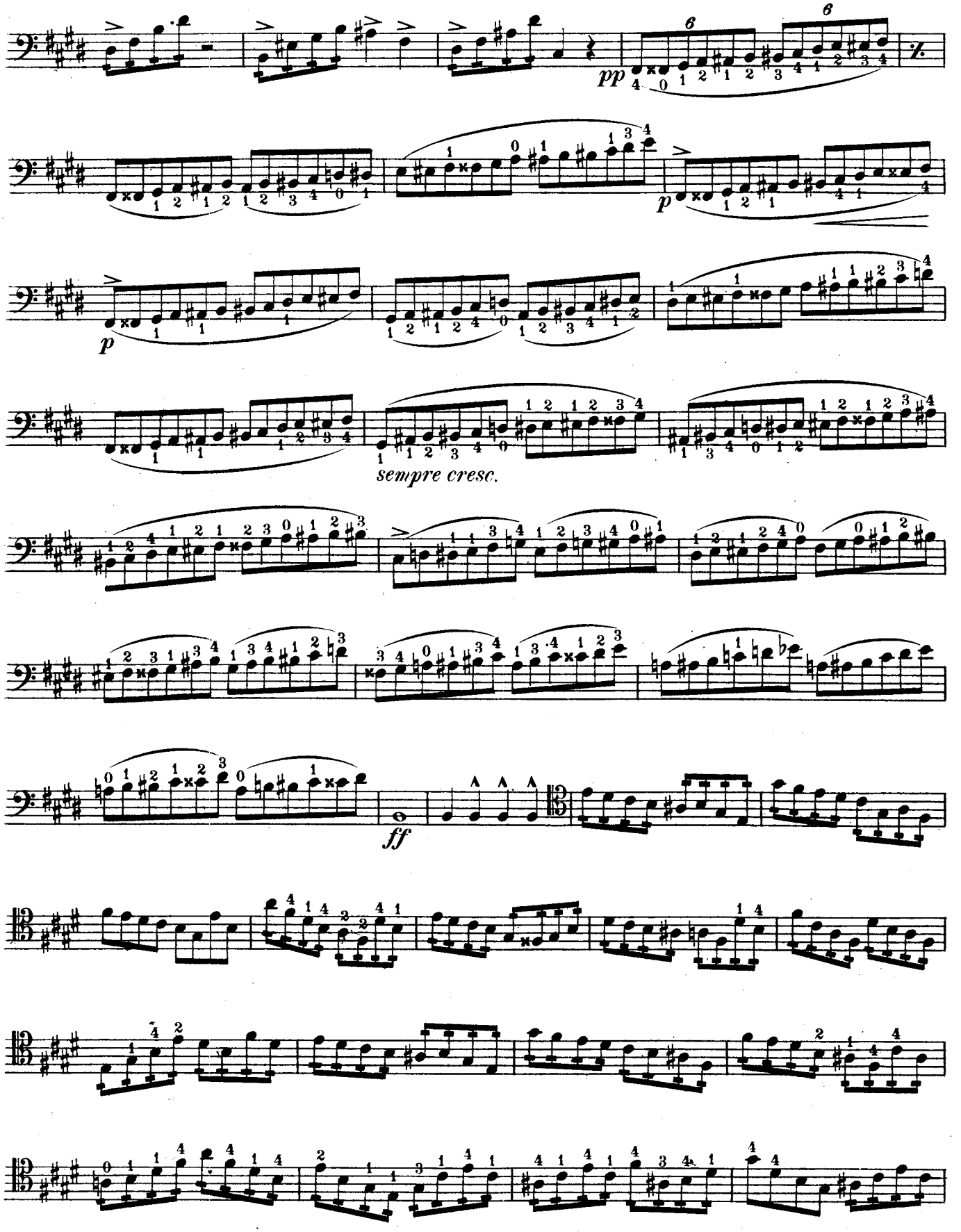
Andante.



Overture: TÄNNHAUSER.

R. Wagner

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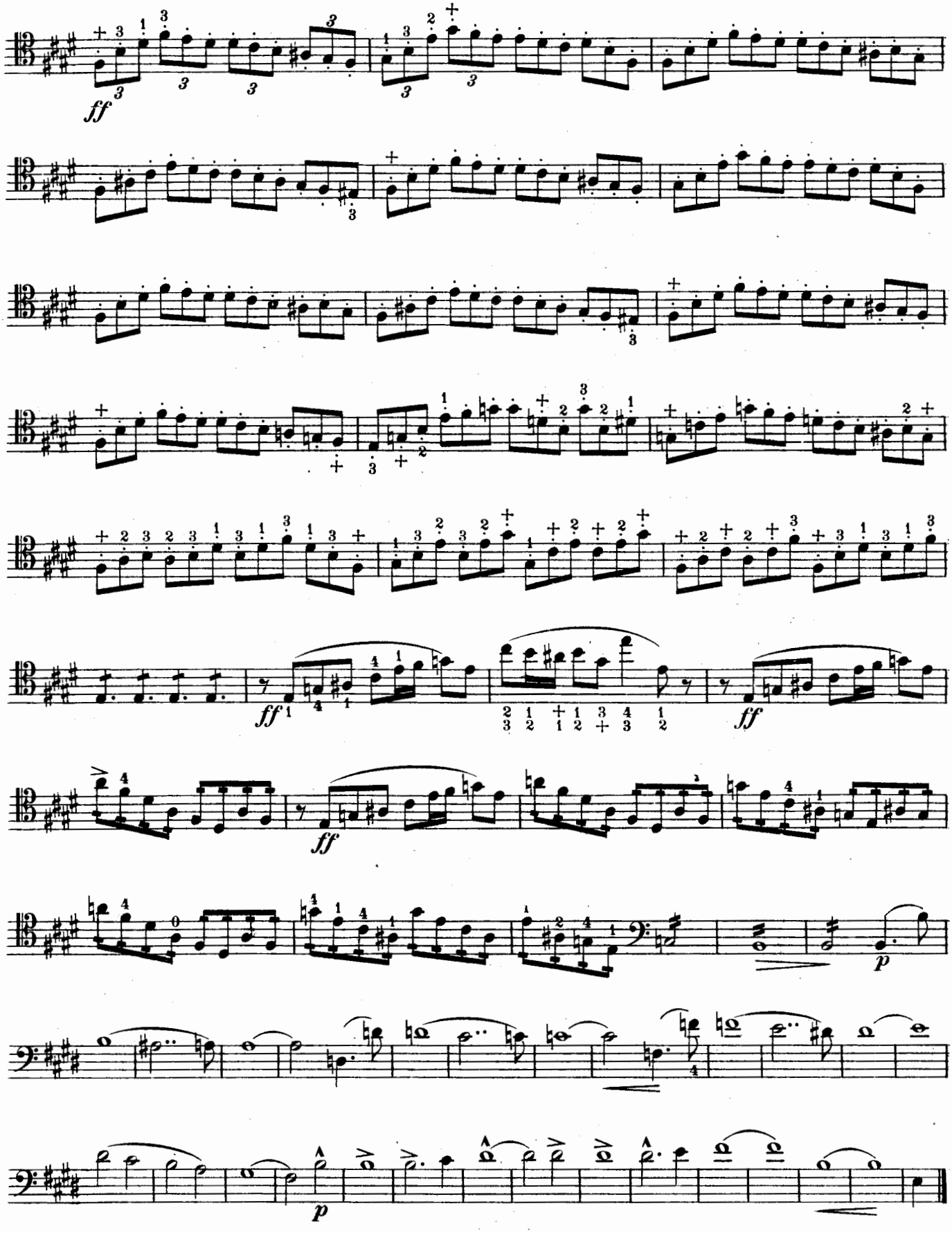
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A DICTIONARY OF MUSICAL TERMS.

A, (*Italian*) by, for.
ACCELERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one, by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer: or, that he is at liberty to introduce whatever embellishments his fancy may suggest.
AGITATO, CON AGITAZIONE, (*It.*) with agitation, anxiously.
AL, ALL', ALLA, (*It.*) to the; *sometimes*, in the style of.
ALLEGREMENTE (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) 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, etc.
AL SEGNO, AL SEG., or the character 𝄋 signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar.
ANDANTE, (*It.*) implies a movement somewhat slow and sedate. The term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, (*It.*) at the pleasure of the performer.
AAPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, ARPEGGIATO, ARPEGGIO, (*It.*) Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, A TEM, (*It.*) in the regular time.
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (*It.*) implies that the performer must directly commence the following movement.
BARCAROLLE, (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, *ben marcato*, well marked. This expression indicates that the passage must be executed in a clear, distinct and strongly accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRIO, BRIOSO, CON BRIO, (*It.*) with brilliancy and spirit.
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, (*Fr.*) a skake; also a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHROMATIC, proceeding by semitones, or formed by semitones.
CODA, (*It.*) a few bars added at the close of a composition beyond its natural termination.
COLLA PARTE, (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con expressione*, with expression; *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument, with orchestral accompaniments.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLORE, (*It.*) mournfully, with pathos.
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or CRES., (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D. C., (*It.*) 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, (*It.*) by; as, *dal segno*, from the sign: a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DIATONIC, (*Greek*) naturally; that is according to the degrees of the major and minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or DOL., (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, ED, the Italian conjunction *and*; as, *flauto e violino*, flute and violin; *nobilemente ed animato*, with grandeur and animation.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, (*Fr.*) } a species of composi-
FANTASIA (*It.*) } tion in which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera or of a concert; or the last movement of a symphony or sonata, in the German style.
FINE, (*It.*) the end.
FORTE, or For., or simply *f*, (*It.*) loud.
FORTISSIMO, or *ff*. (*It.*) very loud.
FORZANDO, or FORZ., or *fz*., implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GALLOPADE, (*Fr.*) a galop, a quick German dance tune.
GALOP, (*Ger.*) } a quick species of dance,
GALOPPE (*Fr.*) } generally in 2-4 time.
GIUSTO, (*It.*) in just and exact time.
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*.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sound.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPPETO, (*It.*) a group or notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with taste, elegantly.
IL, (*It.*) the.
IMPROMPTU, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, INNOCENTEMENTE, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, } (*It.*) a short introduc-
INTRODUZIONE, } tory movement.
INTESSO, (*It.*) the same; as, *intesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *largo*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LAGATO, (*It.*) in a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGERREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness and facility of execution.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, LENTO, (*It.*) in slow time.
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*Lat.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta* or *8va bassa*.
MA, (*It.*) but; as, *all gro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majesty and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite*, *main gauche*, or *M. D.*, *M. G.*, the right or left hand in piano music.
MARCETO, (*It.*) in a marked and emphatic style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEME, (*Fr.*) the same; as, *meme movement*, in the same tune.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARRATTERE, (*It.*) implies a moderate degree of expression and execution.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*. extremely slow.
MORCEAU, (*Fr.*) a piece or musical composition of any kind.
MORDENTE, (*It.*) a beator transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *piu mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, NOBILIMENTE, (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or; as, *flauto o violino*, flute or violin.
OBLIGATO, OBLIGATI, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, can not properly be omitted.
OTTAVA, or 8va, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal or stationary bass. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN, (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence containing an incomplete idea.
PIECERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp*., (*It.*) extremely soft.
PIANO, or *p*., (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
PLANTIVA, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It.*) } a slow Polish dance,
POLONAISE. (*Fr.*) } in 3-4 time, of a pe-
POLONOISE, (*Fr.*) } culiar rhythmical construction, as the melodial members usually terminate on the third crotchet of the bar.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as, *piu forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favorite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *premier fois*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose: quietly.
RADDOLCENDO, } (*It.*) with augmented
RADDOLCENTE, } softness.
RALLENTANDO, (*It.*) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.
RAPIDO, (*It.*) rapidly.
RINFORZANDO, RINFORZATO, or, *rinf*., or, *rf*., (*It.*) with additional tone and emphasis
ROMANCE, (*Fr.*) } a short lyric tale set to
ROMANZA, (*It.*) } music: or a simple and elegant melody, suitable to such words.
RONDEAU, (*Fr.*) } a composition of sev-
RONDO, (*It.*) } eral strains or members, at the end of which, the first part, or subject, is repeated.
RITENETE, RITENUTO, (*It.*) a keeping back or decrease in the speed of the movement.
SCHERZANDO, SCHERZANTE, SCHERZOSO, or SCHERZ., (*It.*) in a light, playful, and sportive manner.
SEGNO, or 𝄋, (*It.*) a sign; as, *al segno*, return to the sign: *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the *finale* now follows. It is also used in the sense of, *in simtlar* or *like manner*, to show that a subsequent passage is to be played like that which precedes it.
SIMPLICE, SIMPLICEMENTE. (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; or *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, SFORZANDO, or *sf*., (*It.*) implies that a particular note is to be played with emphasis.
SICILIANA, (*It.*) a movement of a slow, soothing pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of a movement.
SMORZANDO, (*It.*) a gradual diminution as to tone.
SOAVE, (*It.*) in a soft, sweet, and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, (*It.*) plural of *solo*. It implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SONATA, (*It.*) } a composition consisting
SONATE, (*Fr.*) } of several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., (*It.*), sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO, (*It.*) implies that the notes are to be played distinct, and detached from one another.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *volti subito*, turn quickly.
SUITE, (*Fr.*) a series, a collection: as, *une suite de pieces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION, the 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; this displaces the accent, and produces a peculiar effect.
TACET, (*Lat.*) implies that, during a movement, or part of a movement, some particular instrument is to be silent, as, *flauto tacet*, the flute is not to play.
TANTO NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN., (*It.*) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity or awe.
TRANQUILLO, TRANQUILLAMENTE, or, CON TRANQUILLEZZA, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremulous expression, horribly.
TREMANDO, } (*It.*) implies the reitera-
TREMOLATE, } tion of a note or chord
TREMOLO, } with great rapidity, so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) TRILLO, (*It.*) a shake.
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, etc., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*It.*) with the utmost vehemence, as loud as possible.
TUTTI, (*It. plural*) all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN, (*It.*) a; as *un poco*, a little.
VALCE, (*It.*) VALSE, (*Fr.*) a waltz.
VELOCE, or CON VELOCITA, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of a piano.
VISTAMENTE, (*It.*) } with quickness.
VITE, (*Fr.*) }
VIVACE, VIVAMENTE, or CON VIVACITA, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity.
VIVO, CON VIVEZZA, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement as *prima volta* the first time of playing etc.
VOLTI SUBITO, or V. S., (*It.*) turn over quickly.

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