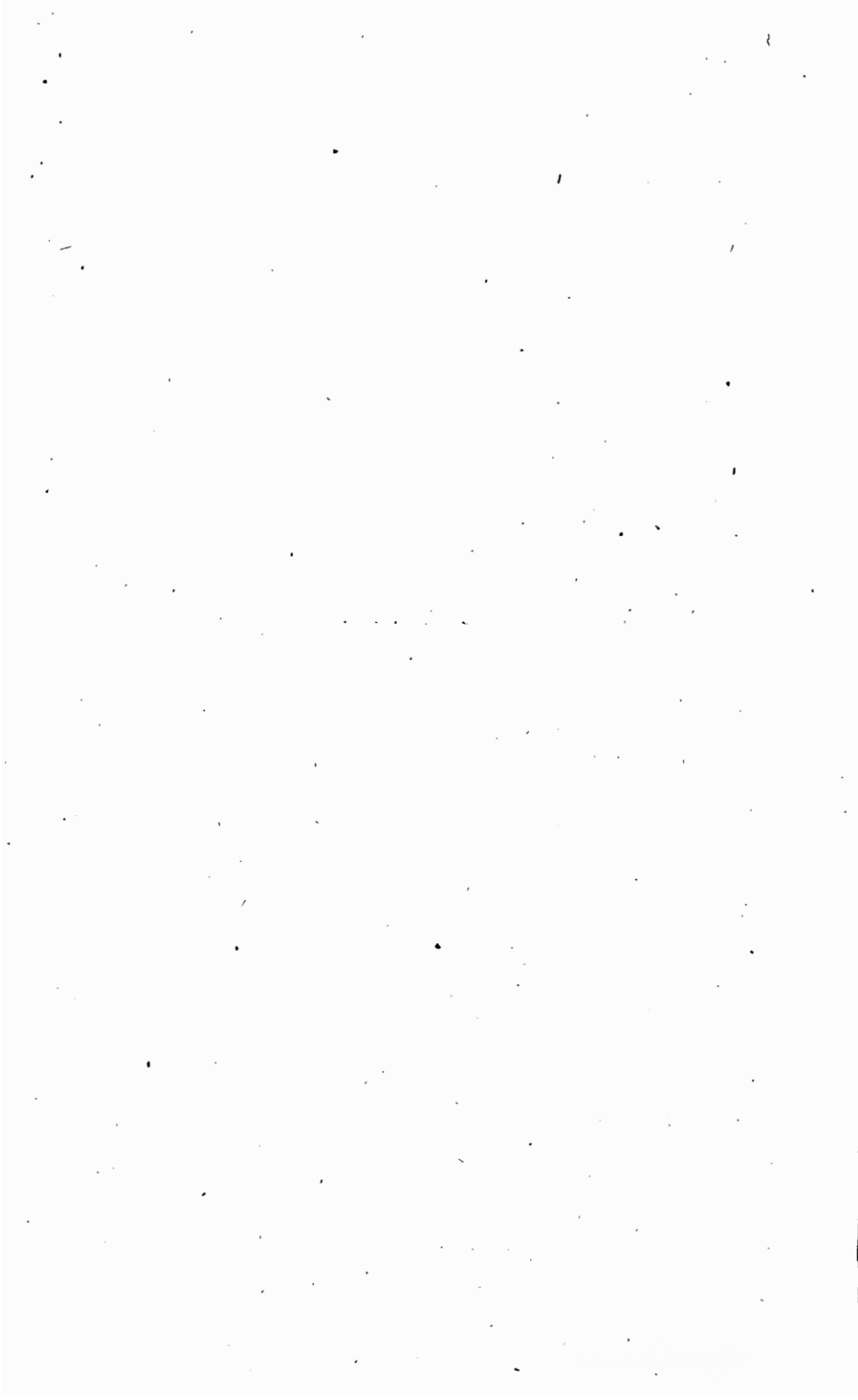


APPENDIX.

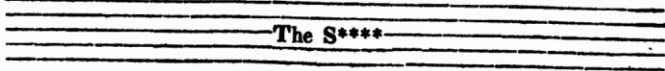


APPENDIX.

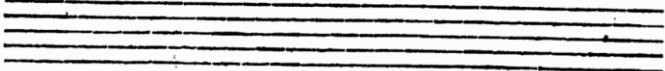
CONTAINING EXERCISES TO BE FILLED UP BY THE PUPIL
AS SOON AS THE DIALOGUE OF THE CORRESPONDING
SECTIONS HAVE BEEN COMMITTED TO MEMORY.

SECTION I.

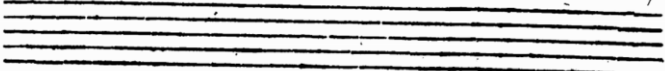
T. Write the names to the following characters, on a
music slate*.

P. 
The S****

T. Name the lines and mark them.

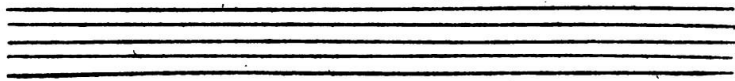
P. 

T. Name the spaces and mark them.

P. 

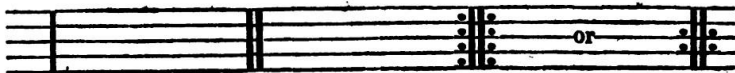
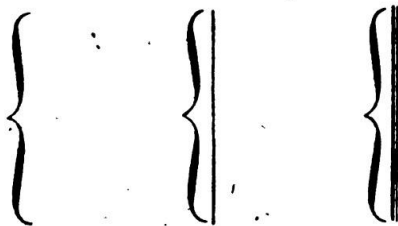
* The teacher is recommended to draw the lines on any common
slate, if the pupil is not provided with a proper ruled slate.

T. Make the four added lines above, preserving the same distance that is observed in the STAVE.



T. Make the four added lines below.

T. Write the names to the following characters, and explain their use.

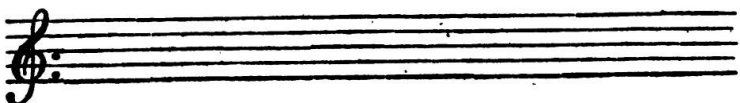


SECTION II.

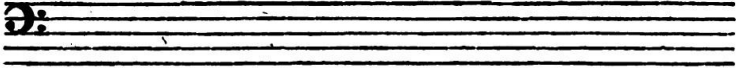
T. Write the letters that are used for the naming of the *notes*.

P. Letters are,

T. Make several treble clefs, and place a dot on each side of the clef line.



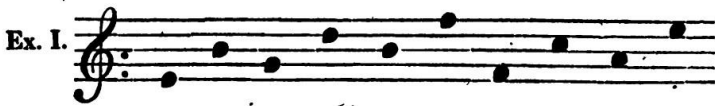
T. Make several bass clefs, and place a dot on each side of the clef line.



OBS.—The C clef may be easily explained in the same manner, where the teacher shall think the pupil old enough to comprehend its use.

If the pupil is unacquainted with the comparative durations of the different notes, it will be better only to use the notes without tails, until they have a perfect knowledge of the fourth Section.

T. Place the names to the following exercises, marking the clef notes with capital letters.

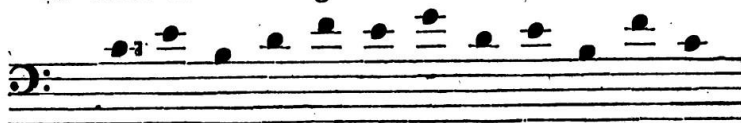


OBS.—When the pupil is acquainted with every note in the above Examples, then the notes may be written with the bass clef instead of the treble clef.

T. Write the names to the following notes, and put them into the bass clef.



T. Write the following notes in the treble clef.

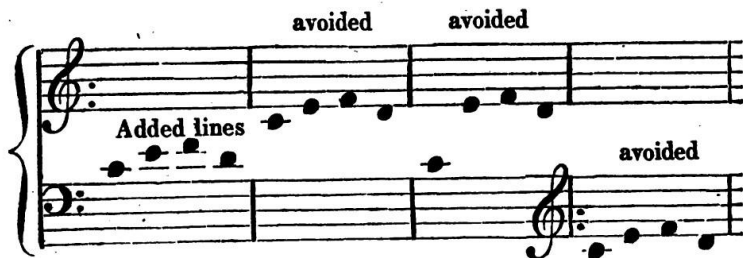


T. Write the names to the following notes.



This Example will be found very useful in showing the pupil the exact situation of the different octaves as represented by notes.

The following Example is introduced to show the pupil how to avoid added lines.



The same Example may be put in the treble clef.

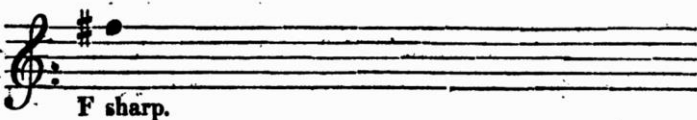
Obs.—*Besides these examples, it will be necessary that the pupils be occasionally exercised with the C clef, on its various lines from the preceding exercises.*

SECTION III.

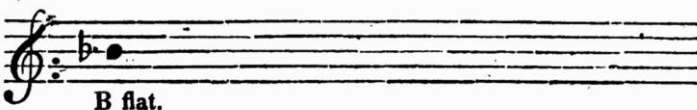
The annexed plate is an exact representation of the keys belonging to the octave of C, which will readily assist the pupil in finding any note included in the octave, whether natural, sharp, or flat; and with a little attention it will be a sufficient guide for any note, whether in the bass or treble, as the whole range of keys will be found divided exactly, as represented by the plate, in groups of two and three black keys alternately, and are repeated in the same order throughout the key-board. (See the representation of the key-board, as given in page 3 of the piano-forte edition.)

The pupils must remember that the sharps, flats, or naturals, are always marked before the notes on the same lines or spaces, but in writing their corresponding letters they are always placed after.

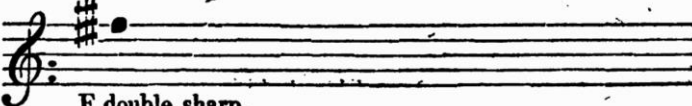
T. Write the order of sharps, with their corresponding notes, and place their names to them.

Ex.  F sharp.

T. Write the order of flats, with their corresponding notes, and place their names to them.

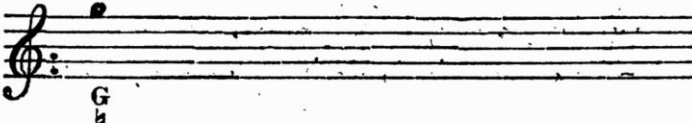
Ex.  B flat.

T. Write the double sharps by their order*.

Ex.  A musical staff with a treble clef and a key signature of two sharps (F# and C#). A single note is written on the first line of the staff, which is F double sharp. Below the staff, the text "F double sharp." is written.

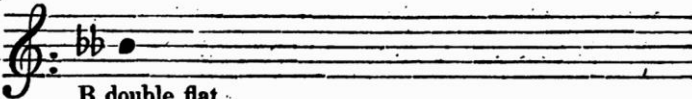
F double sharp.

T. Write the notes which produce the same keys of the piano-forte as the double sharps.

Ex.  A musical staff with a treble clef and a key signature of one sharp (F#). A single note is written on the first line of the staff, which is G natural. Below the staff, the text "G" is written.

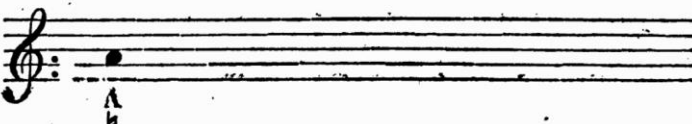
G

T. Write the double flats by their order.


Ex.  A musical staff with a treble clef and a key signature of two flats (Bb and Eb). A single note is written on the first line of the staff, which is B double flat. Below the staff, the text "B double flat." is written.

B double flat.

T. Write the notes which produce the same keys as the double flats.

Ex.  A musical staff with a treble clef and a key signature of two flats (Bb and Eb). A single note is written on the first line of the staff, which is A natural. Below the staff, the text "A" is written.

A

* The double sharp is recommended to be made thus , as the other character is used for various purposes; as the x for the thumb in fingering, &c.





SECTION IV.




T. WRITE the names to the following notes;






T. Write the names to the following notes:



T. How many demisemiquavers are there to a  to a  to a  to a ?

T. How many semiquavers are there to a  to a  to a ?

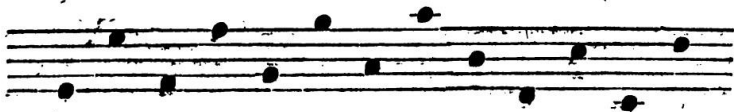
T. How many quavers are there to a  to a  to a ?

T. How many crotchets are there to a  to a ?

T. How many minims are there to a ?

T. Make crotchets of the following notes, and draw the tails up or down, as you were informed in the Section,

EXAMPLE,



T. Make the following notes into groups of quavers, containing four in each group.

EXAMPLE.



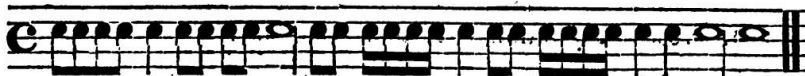
T. Write the above Example into semiquavers, and demisemiquavers, in groups of four each.

NOTE.—The teacher may, from the preceding examples, form for the pupils an indefinite number, according to the progress they have already made.

SECTION V.

T. DIVIDE the following Example of *simple common*, or *equal time*, into equal measures.

EXAMPLE.



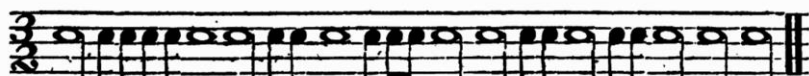
T. Divide the following Example of *half common*, or *equal time*, into equal measures.

EXAMPLE.



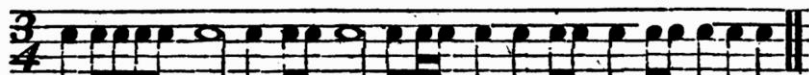
T. Divide the following Example of *simple triple*, or *unequal time*, into equal measures.

EXAMPLE.



T. Divide the following Examples of *simple triple*, or *unequal time*, into equal measures.

EXAMPLE I.



EXAMPLE II.



T. Explain the following *figures* which are used for *compound common time*.

Ex. 6 6 12
 4, 8, 8.

T. Write Examples in each.

T. Explain the following *figures* which are used for *compound triple time*.

Ex. 9 9
 4, 8.

T. Write Examples in each.

NOTE.—The following figures are introduced for the purpose of shewing the pupil that other figures will produce some of the same times already enumerated.

2	4 2	8	8 2	9 3	18 6
2, C.	8, 4.	8, C.	16, 4.	16, 8,	16, 8.

SECTION VI.

The pupil must remember that dots of time are always placed after the notes.

T. Divide the following Exercises into equal measures,

EXERCISE I.



EXERCISE II.



EXERCISE III.



EXERCISE IV.



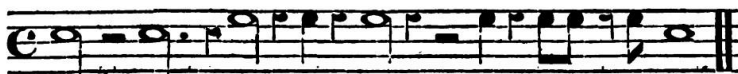
EXERCISE V.



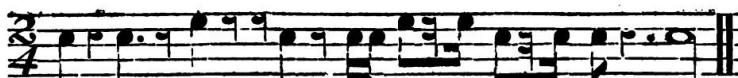
Other Exercises may be selected from the the 15th and 25th lessons of the piano-forte edition, by writing them without bars, and afterwards dividing the lessons into equal measures,

T. Divide the following Exercises into equal measures*.

EXERCISE I.



EXERCISE II.



The 11th and 24th lessons of the piano-forte edition are calculated for the pupil to select other useful exercises on the dots of time and rests.

NOTE.—It is not unusual in old music to find the treble and bass of the same composition, marked with the simple common or triple time in one part, and the compound in the other; when the latter generally moves by triplets, as in the following Examples.

Simple-common. Simple-triple.

Compound-common. Compound-triple.

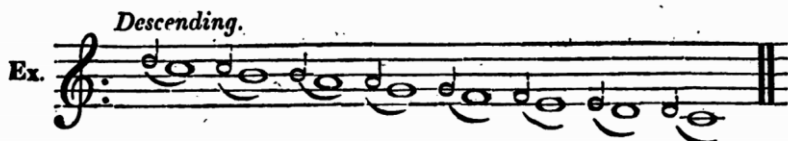
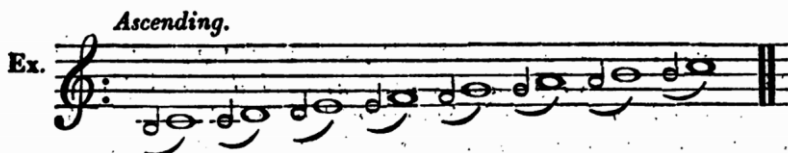
Lesson 8th in the piano-forte edition is in simple-triple in the treble, and compound-triple in the bass.

* When pupils are thoroughly acquainted with the exercises given in this section, the teacher may direct them to copy from the lessons that they may be practising.

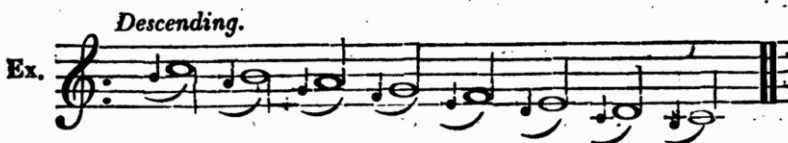
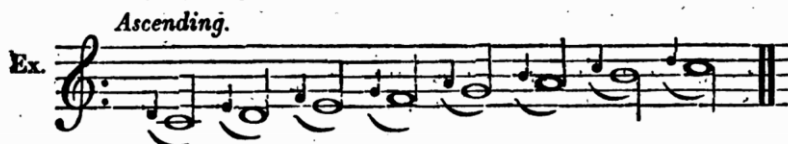
SECTION VII.

NOTE.—*If authors were to write the appoggiatura with a note representing the exact duration of time they intend it to borrow from the following ordinary note, it would divest this grace of the difficulty so generally experienced by young performers in its application.*

T. Write the following Examples of *appoggiaturas* into notes of equal duration.



T. Write the following Examples into notes of equal duration.



The preceding Examples may be written in all the keys, and on notes of different duration, as may be directed by the Teacher.

In *allegro*, and other quick movements, the *appoggiatura* is generally played with spirit, as in the following Example.

Written. Played.

Ex.

In slow graceful movements it is sometimes performed as in the following Example.

Written. Played.

Ex.

T. Write the *turned* or *continued shake* to each of the notes in the following Exercise, prepared and unprepared.

Ex.

Prepared. Unprepared. Termination.

The preceding Exercise may be given the pupil in all the keys.

T. Write the *passing shake* to the notes in the following Exercise*.

Ex.

Example of the Double Shake.

Written. tr Played.

* The *passing* or *transient shake* is seldom used but in descending passages.

T. Write *turns* on each of the notes in the following Exercise.

EXERCISE I.



The turns that have the small line drawn through them, require the aid of a semitonē between the two bottom notes, as Example.



T. Write *turns* on the dotted part of the notes in the following Exercises.

EXERCISE II.



EXERCISE III.

Example of Double Notes.



NOTE.—For the foregoing Exercises, the following is introduced as an Example.



T. Write *inverted turns* on each of the following notes.

EXERCISE IV.



T. Write *inverted turns*, as given in the former exercises of turns?

It sometimes occurs that both a sharp and flat is required as Example.



A strict observance of the above Examples will enable the pupil to introduce turns in all the other keys.

The beat is very sparingly used in modern music, the exercises given for the passing shake may be written for the beat.

T. Write the graces into notes from the following exercise.

EXERCISE.



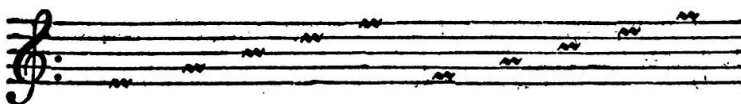
NOTE.—A useful lesson for the practice of turns may be seen in the piano-forte edition, page 27.

SECTION VIII.

T. Write the names to the following characters, and explain their use.



T. Write the notes represented by the following *directs*.



SECTION IX.

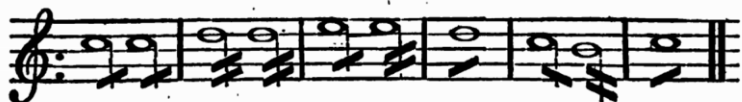
T. Write the following chords as played in *arpeggio*.



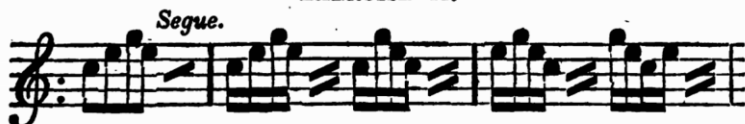
* When an oblique line passes through a degree, it signifies that the note is to be struck, but must not be held down as in the preceding chord.

T. Write the following abbreviations into notes.

EXERCISE I.



EXERCISE II.



EXERCISE III.



When the arpeggio of chords are marked *ad libitum*, they may be performed as *Example*.

EXAMPLE.

Arp. ad lib.



NOTE.—The pupil may, with very little trouble, put the preceding exercises into the most usual major and minor keys, as the teacher may direct.

SECTION X.

T. Divide the following chords into semiquavers.

Tremando.

Ex. 

T. Write the figures used for fingering.

NOTE.—To give pupils a clear idea of diatonic progressions, they should be exercised in writing tetrachords, the practice of which will be of material assistance in the formation of the diatonic scales.

Any octave, or series of eight successive notes, may be divided into two equal parts, (each part) containing two tones* and a diatonic semitone, which are called fourths or tetrachords.

N.B.—When the octave is divided into fourths it is called disjunct, but if taken successively it is called conjunct, as Example.

Ex. I. 

Ex. II. Lower Tetrachord.  Upper Tetrachord.

* The pupil must remember that a TONE, as here used, is the distance from one note to another, where one key of the piano-forte is left between, and a semitone, whether diatonic or chromatic, is always formed by adjoining keys.

T. Write *tetrachords*, as Example II., on G, D, A, E, B, and F sharp, forming the semitones in the same places as given in the example, making the notes minims which form the semitones*.

T. Write *tetrachords* on F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , forming the semitones in the same places as in the preceding exercises, marking the minims as before.

T. Write the *chromatic octave* ascending by *flats* and descending by *sharps*, beginning with C.

T. Distinguish the *diatonic semitones* by making a capital S, and the *chromatic semitones* by a small s.

SECTION XI.

Common passages, containing Extensions and Contractions for pupils to finger, to be given in all the keys as the teacher may direct.

EXERCISE I.

Arpeggios of two Notes.



EXERCISE II.



* It is recommended to make pupils place the *sharps* and *flats* as they occur in the formation of the *tetrachords*, instead of placing them at the clef, as it will show them the necessity of their introduction in all the scales except C major.

EXERCISE III.



EXERCISE IV.



EXERCISE V.



EXERCISE VI.



EXERCISE VII.



EXERCISE VIII.



EXERCISE IX.



EXERCISE X.



EXERCISE XI.



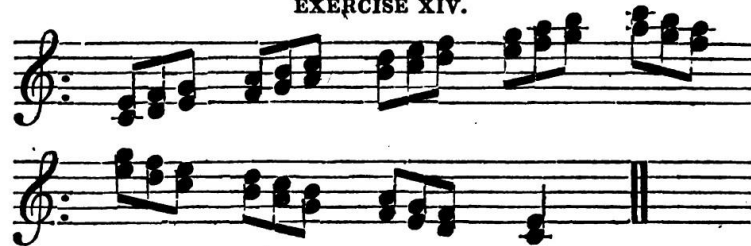
EXERCISE XII.

*Double Notes.*

EXERCISE XIII.



EXERCISE XIV.



The foregoing exercises are intended to be occasionally varied in the Legato or Staccato style, according to the direction of the Master.

EXERCISE XV.



Pupils may here be exercised in writing the major and minor scales from the piano-forte edition, with the fingering.

EXERCISE XVI.

Chromatic Progression.



Many of the preceding exercises may be written in the bass clef for the use of the left hand.

 PASSAGES FOR THE LEFT HAND.

EXERCISE XVII.



EXERCISE XVIII.



EXERCISE XIX.



EXERCISE XX.



EXERCISE XXI.



EXERCISE XXII.



It is recommended to make pupils write their lessons with the fingering, before they begin to practise them on the piano-forte.

SECTION XII.

The following Exercises are selected from the lessons of the piano-forte edition—the four first are calculated to convey to the pupil the exact proportion and relative duration of the notes, from the semibreve to the semiquaver.

The first lesson consists of semibreves and minims.

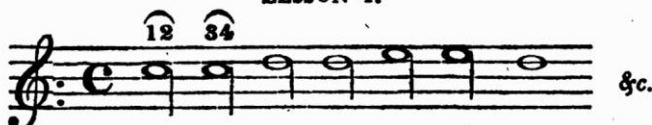
The second - - - - of minims and crotchets.

The third - - - - of crotchets and quavers.

The fourth - - - - of quavers and semiquavers.

T. Place the counting to the following exercise by crotchets*.

LESSON I.



It will facilitate the younger pupils playing, if they occasionally write the treble and bass, and draw lines from the notes in one part that strike with the notes in the other, as Example.

Ex.

T. Write the following exercise, and place the counting by crotchets.

LESSON II.

* If the pupil is not practising the lessons given as exercises in this Section, the teacher will be pleased to observe that the same plan may be adopted for any other music.

T. Write the following exercises, and place the counting by quavers.

LESSON III.



LESSON IV.



LESSON V.



LESSON VI.



LESSON VII.

*By crotchets.*—LESSON VIII.

The whole of the above lessons should be copied out, if the pupil is in possession of the piano-forte edition.

The pupil should be now employed in selecting from their lessons the various graces, and marks used for accent, emphasis, &c. &c.; the abbreviations will be found explained in the Dictionary.

SECTION XIII.

As the limits of the staff will not admit of the sharps being placed at the clef successively a fifth above each other, without the aid of added lines, custom has sanctioned. (for the sake of uniformity) their being placed alternately descending a fourth, and ascending a fifth, which inversion produces the same notes.—(See Sect. XV.)

The flats, on the contrary, are placed ascending a fourth and descending a fifth.

T. Write the primitive or key-note of each major scale augmenting by sharps.


C, G, &c.

T. Form one octave of each *scale* ascending and descending, and write the notes in minims where the semitones occur, marking the *tones* and *semitones* as in Example.

Ascending.

Ex. 

Descending.

Ex. 

N.B.—Tone is here used to signify the distance, or interval between the notes that contain two semitones.

T. Write the primitive or key-note of each major scale augmenting by flats.

C, F, &c.

T. Form one *octave* of each as before.

T. Write the primitive or key-note of each minor scale augmenting by sharps*.

T. Form one *octave* of each scale, ascending and descending, and write the notes in minims where the semitones occur, as Example.

Ascending.

Ex. 

Descending.

Ex. 

NOTE.—It will be observed by the preceding example that the minor scale contains the same number of tones and semitones as the major, only differently situated.

In ascending the minor scale, it must be remembered that the sixth and seventh notes are raised a chromatic semitone; as the ear requires the semitone to be heard between the seventh and eighth notes, it is therefore necessary that the sixth be raised, otherwise it would consist of an interval between the sixth and seventh of three semitones; it is also usual to employ accidentals for that purpose, which are only used for the ascending scale, as the descending series always corresponds with the signature used at the clef.

The preceding rule is the most common in the formation of the minor scale; but it is not always followed, as it sometimes may be

* It must be remembered that each relative minor will be found at the same distance from its corresponding major that A is from C., viz., one tone and diatonic semitone below.

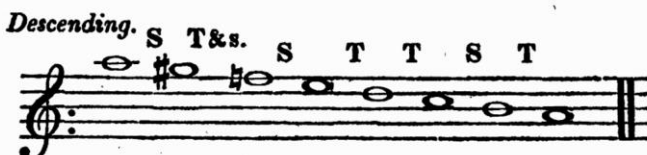
N.B.—The primitive note of every scale is its key-note.

met with, with the seventh or leading note only raised a chromatic semitone, as in the following Example.

EXAMPLE.



EXAMPLE.



T. Write the primitive or key-note of each minor scale augmenting by flats.

D, G, &c.

T. Form one octave of each scale, ascending and descending, as before.

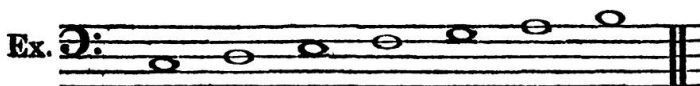
T. Write the chromatic scales beginning with D, with E, &c., ascending with sharps, and descending with flats,

T. Write the chromatic scales beginning with D, with E, &c., ascending, with flats, and descending with sharps.

The pupils should be occasionally exercised in marking the semitones in the chromatic scale, distinguishing the diatonic from the chromatic, as observed at page 29.

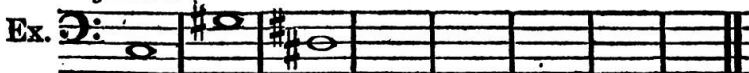
SECTION XIV.

T. Inform me what keys the following notes will produce, each note used separately for a *key-note*, and whether major or minor.



T. Write the signatures from the natural signature to seven sharps.

*Natural
signature.*

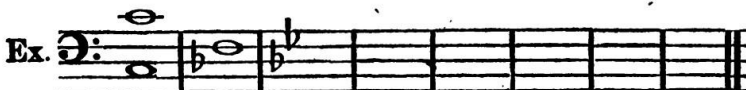


T. Write the *key-note* to each in the major keys.

N.B.—The *key-note* may be ascertained by the signature alone in the major keys, by taking the semitone above the last sharp that is used, viz., one sharp, which is *F sharp*, produces *G*, &c.*

T. Write the *relative minors* to the former Example, augmenting by sharps.

T. Write the signatures from the natural signature to seven flats.



* In the minor keys, judging from the signature, the *key-note* is a tone below the last sharp used at the clef.

T. Write the key note to each in the major keys.

N.B.—When flats are used, the key note in the major keys may be ascertained by reckoning either a fourth below the last flat or a fifth above, viz., one flat, which is B flat, produces F, &c.*

T. Write the *relative minors* to the former Example, augmenting by flats.

T. Write one octave of C *sharp major*, and D *flat major*†.

T. Write one octave of C *flat major*, and B *major*.

T. Write the *relative minors* to the two last Examples.

N.B.—The exercises may be varied occasionally, by making the pupils arrange the major keys with their tonic minors; the difference between the *relative minors* and the tonic minors is, that the primitive notes are always of the same name in the tonics, as Example, A major and its tonic A minor; B major and B minor; C major and C minor; &c. &c.

* In the minor keys, when flats are used, the key note is a *greater third** above the last flat used at the clef.

† After writing this and following examples, the pupils should play them on the piano-forte, as they will then be convinced that the same keys of the instrument are used in *enharmonic progressions*.

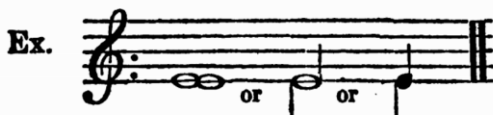
It will be advantageous to accustom pupils to find the key note of their lessons which they may be practising, and form the scale belonging to the key.

It is evident, that the easiest method for pupils to ascertain whether a key be *major* or *minor*, is to count the number of semitones contained in the *third*. It will also be the best means of teaching the pupils to depend on their own exertions, by making them state the difference between the *major* and its *tonic minor* in their signatures, also whether the semitones are *diatonic* or *chromatic*, and they should not be permitted to proceed with the *relative minor keys* until they fully comprehend the *majors*, with their *tonic minors*.

* *Greater third* and *major third* are synonymous terms.

SECTION XV.

A unison is one and the same sound; it is not reckoned as an interval, and it is mostly expressed as in the following Example.



T. Write the names and figures to the intervals in the following Example.

Ex. Figures.



T. Write them with the technical terms.

NOTE.—The same Exercise may be given in the different keys, as the teacher may direct.

T. Write the intervals expressed by the following figures.



NOTE.—In the key of C, all the C's are key-notes; as is the same in all the other keys, whether major or minor.

T. Write the intervals expressed by the following figures.

EXAMPLE.

A musical staff with a treble clef and a bass clef. The notes are written on the bass clef staff, starting on G4 and descending to G3. Above each note is a number indicating the interval from the lowest note (G3): 8, 7, 6, 5, 4, 3, 2, 8, 7, 6, 5, 4, 3, 2, 8.

NOTE.—The pupil must remember that the nature and name of the intervals remain the same, whatever be their distance from the lowest note.

T. Write the intervals expressed by the following double figures.

A musical staff with a treble clef and a bass clef. The notes are written on the bass clef staff. Above each note is a double figure indicating the interval: 8, $\frac{5}{3}$, $\frac{6}{4}$, and $\frac{8}{5}$.

NOTE.—The performer is at liberty (when the notes are not given) to take either note uppermost as may be convenient; for instance, suppose a note marked $\frac{5}{3}$, either the fifth or the third may be taken for the top note, at the option of the performer.

T. Invert the following intervals.

EXAMPLE.

A musical staff with a treble clef. The notes are written on the treble clef staff. Above each note is a number indicating the interval: 2nd, 3, 4, 5, 6, 7. Below each note is the number 7th, indicating the inverted interval.

NOTE.—*Extreme flat intervals inverted become extreme sharp, and extreme sharp intervals inverted become extreme flat.*

The above Example of Inversion may be given in the other keys, and varied as the teacher may direct.

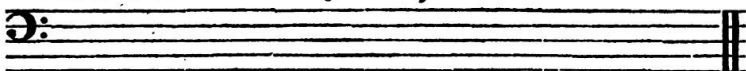
N. B.—*Unless pupils retain a correct knowledge of the intervals, the study of Thorough Bass and Harmony will be premature.*

SECTION XVI.

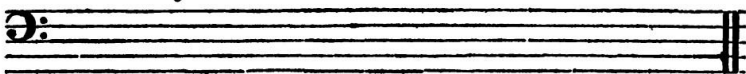
Transposition is useful in a twofold light; first, with regard to the formation of the scales and keys; secondly, with regard to intervals. With regard to the scales and keys, it gives the pupil a clear notion of their proper relations to each other. With respect to intervals, it teaches an expeditious method of measuring the difference between sounds, as regards their gravity or acuteness.

T. Transpose two octaves of the scale of C one tone higher; two tones higher; two tones and a diatonic semitone higher.

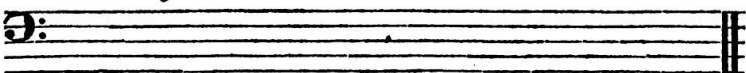
Two tones and semitone higher.



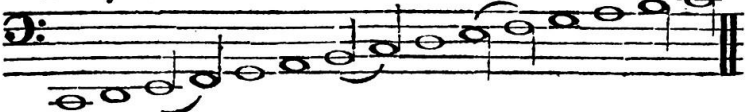
Two tones higher.



One tone higher.



Scale of C.

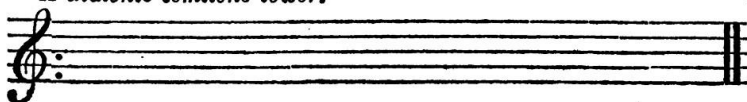


T. Transpose two octaves of the scale of C a diatonic semitone lower; a tone and diatonic semitone lower; and two tones and a diatonic semitone lower.

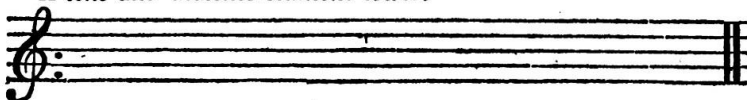
EXAMPLE.



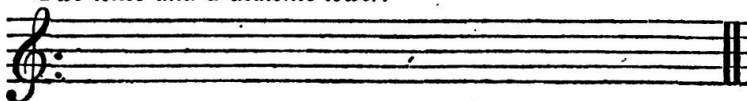
A diatonic semitone lower.



A tone and diatonic semitone lower.



Two tones and a diatonic lower.



T. What are the names of the keys and intervals they produce from the primitive key-note in ascending?

P. From C to D a second; from C to —, &c.

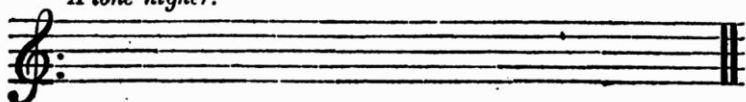
T. What are the names of the keys and intervals they produce in descending?

P. From C to B a second below; from C to —, &c.

NOTE.—Exercises may be given from the other scales diatonic or chromatic, according to the capacity of pupils.

T. Transpose the following Exercise a tone higher and a tone lower.

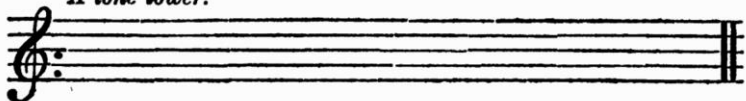
A tone higher.



Ex.

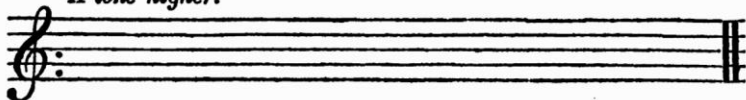


A tone lower.



T. Transpose the following Exercise a tone higher and lower.

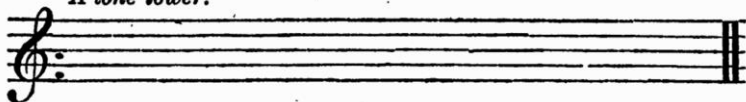
A tone higher.



Ex.



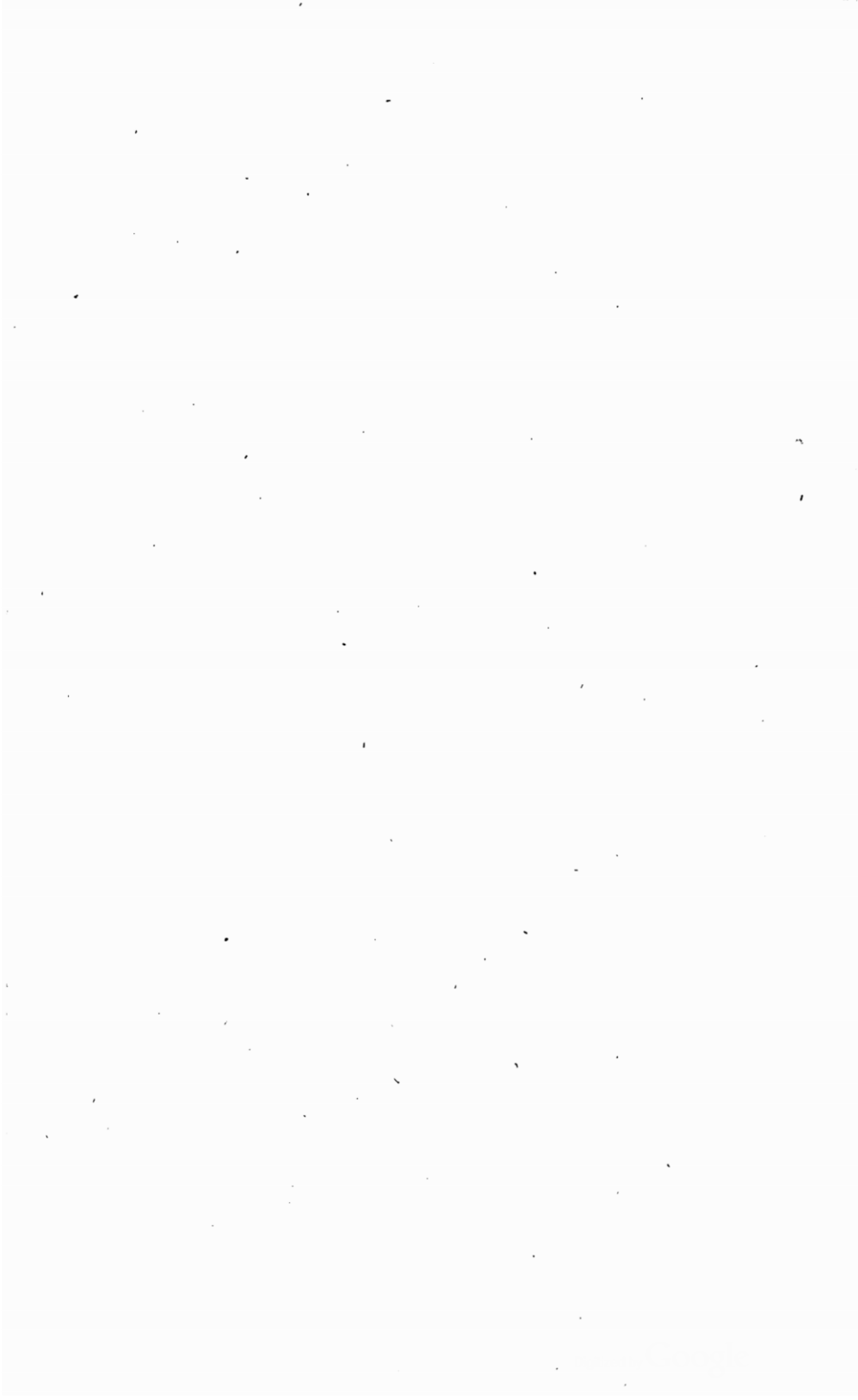
A tone lower.



Pupils should be required to state the name of each key in the Exercises transposed.

The Editor ventures to suggest, that many of the lessons given in the piano-forte edition, from the peculiar simplicity of their style, might be found very useful exercises for the pupils to transpose.


DICTIONARY AND INDEX.



DICTIONARY AND INDEX.

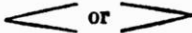

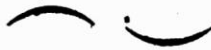

In the following Dictionary the Author has endeavoured to explain those Words and Terms as adopted by the best modern Masters, and "AS NOTHING CAN TEND TO ADVANCE THE ART OF INSTRUCTION MORE THAN A REDUCTION OF THEIR NUMBER," he has carefully engrafted those only that are in general use.*






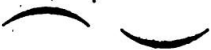


N.B.—For a further explanation of the Terms, &c., the Pupil is referred to that part of the work where they are more fully explained.

A—Acc	ABBREVIATIONS.
A.	
A, an Italian preposition, which signifies, in, for, at, &c.	
Abbreviations, see p. 24, 25.	
Accelerando, to quicken the time, see p. 37.	<i>Accel.^o</i>
Accent, see p. 32, 35.	
Acciatura, a small note placed before an ordinary note, which is passed very quick, and is always a semitone below	


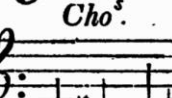



* Quarterly Musical Magazine and Review.

Acc—Alle	ABBREVIATIONS.
<i>Accidentals</i> , see p. 8.	#, b, ♯.
<i>Accompaniments</i> , the parts that accompany the principal subject.	
<i>Accord</i> , the union of two or more sounds that are agreeable to the ear.	
<i>Acute</i> , applied to sounds that are higher in pitch.	
<i>Adagio</i> , see p. 14.	<i>Ad</i> ^o .
<i>Added lines</i> , see p. 2.	
<i>Ad libitum</i> , at pleasure, see p. 20	<i>Ad lib.</i>
<i>A due</i> , for two voices or instruments	A. 2.
<i>Affetuoso</i> , tenderly	<i>Affet</i> ^o .
<i>Agitato</i> , in a hurried style	<i>Agit</i> ^o .
<i>Alla ottava</i> , the same notes in the octave above	8 ^a 8 ^{va} ~~~~~
<i>Alla breve</i> , a composition with two semi-breves in a measure.	
<i>Alla Capella</i> , in the style of church music.	
<i>Alla Scozzese</i> , in the style of Scottish music	
<i>Alla Siciliano</i> , a moderate movement in compound common time.	
<i>Alla Turca</i> , in the Turkish style.	
<i>Allegretto</i> , see p. 14.	<i>Alle</i> ^{tto} .
<i>Allegro</i> , see p. 14.	<i>All</i> ^o .
<i>Allegro Agitato</i> , lively with agitation	<i>All</i> ^o <i>Agit</i> ^o .
<i>Allegro ma non troppo</i> , or <i>Allegro ma non presto</i> , } lively, but not too quick.	
<i>Allemande</i> , a brisk movement in common time.	
<i>Al Segno</i> , return to the sign S , see p. 20. . .	<i>Al Seg.</i>





<i>Alt—Ass</i>	ABBREVIATIONS.
<p><i>Alt</i>, } <i>Alta</i>, } an octave higher than written . <i>Altissimo</i>, } <i>Alto</i>, the counter-tenor part. <i>Amoroso</i>, tenderly. <i>Andante</i>, slow, see p. 14. <i>Andantino</i>, see p. 14. <i>Angle</i>, see p. 35, 36. <i>Anima</i>, spirit. <i>Animato</i>, animated. <i>Anthem</i>, a vocal composition for the church. <i>Aperto</i>, open, plain or bold. <i>Apiacere</i>, at pleasure. <i>Appoggiatura</i>, see p. 17, 64, 65. <i>Air</i>, . . . } <i>Aria</i>, . . . } an air for a voice or instrument. <i>Arietta</i>, }</p>	<p><i>Sva</i>-----</p> <p><i>And^e</i>. <i>And^o</i>. </p> <p></p> <p></p> <p><i>Arp^o</i> </p>
<p><i>Arch</i>, see p. 21. <i>Arioso</i>, light and cheerful. <i>Arms of the performer</i>, see p. 30. <i>Arpeggio</i>, in the harp style, see p. 23, 24. . <i>Arpeggiando</i>, each note of the chord to } be played in succession and held down } their full time }</p>	
<p><i>Arpeggiato</i>, see p. 24. <i>Arpeggiando</i>, when small notes are placed before, which are to be held down as in <i>arpeggiando</i>. <i>Assai</i>, when added to another word, signifies quicker or slower, as—<i>Allegro assai</i>, very quick ; <i>Largo assai</i>, very slow.</p>	




<i>Att—Bra</i>	ABBREVIATIONS.
<i>A Tempo</i> , see p. 37.	<i>A tem.</i>
<i>A Tempo Guisto</i> , in just time.	
<i>A Tre</i> , for three voices or instruments.	A. 3.
<i>Attendant Keys</i> , see p. 49.	
B.	
<i>Ballad</i> , an easy song without accompaniments.	
<i>Ballet</i> , } <i>Ballo</i> , } an opera dance.	
<i>Bar</i> , single, see p. 2.	
<i>Bar</i> , double, see p. 3.	
<i>Base</i> , } <i>Bass</i> , } see p. 4.	
<i>Bass Clef</i> , see p. 4, 5.	
<i>Beat</i> , see p. 17, 18.	
<i>Bemol</i> , (French term) for B flat.	
<i>Bene Placito</i> , at pleasure.	
<i>Bequarre</i> , (French term) for natural	
<i>Bind</i> , see p. 21.	
<i>Bis</i> , play the notes twice.	
<i>Blanche</i> , (French term) for minim	
<i>Bollero</i> , a Spanish dance.	
<i>Bouree</i> , a species of dance.	
<i>Brace</i> , see p. 2.	
<i>Bravura</i> , a song which requires taste and execution.	

<i>Bre—Cha</i>	ABBREVIATIONS.
<i>Breve</i> , see p. 10.	or O
<i>Brillante</i> , in a quick and brilliant style, see p. 14.	
<i>Brio</i> , spirited.	
. C.	
<i>Caecia</i> , see <i>La Chasse</i> .	
<i>Cadence</i> , } the extempore introductions that <i>Cadenza</i> , } vocal or instrumental performers sing or play at the end of a song or piece of music.	<i>Cad, ad lib.</i> or ◌ <i>ad lib.</i>
<i>Calando</i> , see p. 37.	<i>Cal</i> ^o
<i>Cantabile</i> , in a soft and singing style . . .	<i>Cantab</i> ^o
<i>Canon</i> , a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.	
<i>Cantante</i> , the voice part.	
<i>Cantata</i> , a poem set to music.	
<i>Canto</i> , the treble voice part.	
<i>Canzonett</i> , a composition for the voice with } an accompaniment }	<i>Canz</i> ^{tt}
<i>Capriccio</i> , a fanciful composition.	
<i>Capriccioso</i> , capriciously.	
<i>Carillons</i> , small bells.	
<i>Catch</i> , a whimsical composition, mostly for three voices.	
<i>Cavatina</i> , a short air, without a second part.	
<i>Cembalo</i> , the harpsichord (obsolete) . . .	<i>Cem</i> ^o
<i>Chaccone</i> , a pathetic movement in triple time.	



Cha—Con	ABBREVIATIONS.
<p><i>Chase</i>, } in a hunting style, mostly written <i>Chasse</i>, } <i>La Chasse</i>.</p>	
<p><i>Characteristics</i>, see p. 49.</p>	
<p><i>Che</i>, the or that</p>	
<p><i>Chord</i>, see p. 49.</p>	<p><i>Cho^s</i>.</p>
<p><i>Chorus</i>, the whole together</p>	
<p><i>Chromatic</i>, see p. 29, 75.</p>	
<p><i>Chronometer</i>, the invention of H. Smart, Esq., see p. 34.</p>	
<p><i>Clefs</i>, see p. 4.</p>	
<p><i>Coda</i>, a part sometimes added to a composition which forms the final end.</p>	
<p><i>Colla</i>, with the.</p>	
<p><i>Come sopra</i>, as above, or as before.</p>	
<p><i>Come sta</i>, play exactly as written.</p>	
<p><i>Comodo</i>, convenient, or leisurely.</p>	
<p><i>Common chord</i>, see p. 49.</p>	
<p><i>Common time</i>, see p. 18.</p>	
<p><i>Composition</i>, see p. 50.</p>	
<p><i>Con</i>, with.</p>	
<p><i>Con Affetto</i>, with affection.</p>	<p><i>Con Aff^o</i>.</p>
<p><i>Concertante</i>, a concerto for two or more principal instruments.</p>	
<p><i>Concertino</i>, the principal part in a concerto.</p>	
<p><i>Concerto</i>, a composition for a single instrument.</p>	
<p><i>Concitato</i>, agitated.</p>	
<p><i>Concord</i>, see p. 50.</p>	
<p><i>Con discretione</i>, with discretion.</p>	




<i>Con—Dec</i>	ABBREVIATIONS.
<i>Con espressione</i> , with expression	<i>Con espres.</i>
<i>Con furia</i> , with fury.	
<i>Conjunct</i> , see p. 70.	
<i>Con moto</i> , with agitation.	
<i>Con spirito</i> , with spirit, see p. 14.	
<i>Con stromenti</i> , with instruments.	
<i>Contractions</i> , see p. 31.	
<i>Copying</i> , see p. 12, 26.	
<i>Counter-tenor</i> , see p. 4.	
<i>Counting time</i> , see p. 34, 77.	
<i>Courante</i> , a short lesson in triple time.	
<i>Crescendo</i> , see p. 36.	<i>Cres.</i>
<i>Croche</i> , (French term) for quaver	
<i>Croche, double</i> , (French term) for semiquaver	
<i>Crotchet</i> , the fourth part of a semibreve, } see p. 9. }	
D.	
<i>Da</i> , by or from.	
<i>Da camera</i> , chamber music.	
<i>Da capella</i> , church music.	
<i>Da capo</i> , see p. 20.	D. C.
<i>Dal segno</i> , from the sign	<i>Al seg.</i>
<i>Dal teatro</i> , theatrical music.	
<i>Dash</i> , see p. 21.	
<i>Desrescendo</i> , see p. 36	<i>Decres.</i>

Deg—Dou	ABBREVIATIONS.
<i>Degrees</i> , the lines and spaces which form a stave, see p. 21.	
<i>Del</i> , of, of the.	
<i>Delicatezza</i> , delicately.	
<i>Demisemiquaver</i> , see p. 9.	
<i>Descending</i> , proceeding from the highest note downwards	
<i>Diatonic</i> , see p. 29.	
<i>Diesis</i> , a quarter tone, see p. 43, 50.	
<i>Dieze</i> , (French term) for sharp	#
<i>Diminuendo</i> , see p. 36.	<i>Dim.</i>
<i>Di Molto</i> , an augmentative term, as— <i>Allegro di Molto</i> , very quick. <i>Largo di Molto</i> , very slow.	
<i>Direct</i> , see p. 20.	~
<i>Discord</i> , see p. 50.	
<i>Disjunct</i> , see p. 70.	
<i>Divertimento</i> , a piece with two or three movements without accompaniments.	
<i>Divoto</i> , grave or solemn.	
<i>Do</i> , see p. 43.	
<i>Dolce</i> , see p. 36.	<i>Dol.</i>
<i>Doloement</i> , in a singing and graceful style.	
<i>Dominant</i> , see p. 44, 49.	
<i>Dot, single,</i> } of duration, see p. 14, 62. . <i>Dots, double,</i> }	
<i>Dot of expression</i> , see p. 22.	
<i>Double notes</i> , see p. 28.	

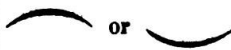
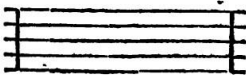
<i>Due—Fif</i>	ABBREVIATIONS.
<p><i>Duet</i>, . . . } a composition for two voices or { <i>Duetto</i>, . . } instruments }</p> <p><i>Duetтино</i>, } <i>Duration of notes</i>, see p. 9.</p> <p style="text-align: center;">E.</p> <p><i>E</i>, and ; as—<i>Piano-forte e Voce</i>, <i>Piano-forte</i> and <i>Voice</i>.</p> <p><i>Echo</i>, in imitation of an echo.</p> <p><i>Eighth</i>, see p. 44.</p> <p><i>Emphasis</i>, see p. 32, 35.</p> <p><i>Enharmonic</i>, music consisting of quarter- } tones, see p. 43, 47. }</p> <p><i>Entr'acte</i>, the music played between the acts of a play, &c.</p> <p><i>Espressione</i>, } expression. <i>Espressivo</i>, }</p> <p><i>Etto</i>, less.</p> <p><i>Execution</i>, see p. 32.</p> <p><i>Extensions</i>, see p. 31.</p> <p style="text-align: center;">F.</p> <p><i>Fa</i>, see p. 48.</p> <p><i>Falsetto</i>, a man's feigned voice.</p> <p><i>Fandango</i>, a Spanish dance.</p> <p><i>Fantasia</i>, } a fanciful composition. <i>Fantasia</i>, }</p> <p><i>Fifth</i>, see p. 44.</p>	<p><i>Duo</i>. or A. 2.</p>   <p><i>Espres.</i></p> 

<i>Fig—Fur</i>	ABBREVIATIONS.
<i>Figures</i> , used in thorough bass, see p. 44.	1, 2, 3, 4, 5, 6, 7, 8, 9.
<i>Figures</i> , used for fingering, see p. 28. . .	x, 1, 2, 3, 4.
<i>Figure 8</i> , placed under a bass note, signifies that the octave below is to be added.	
<i>Figures</i> , used for time, see p. 13.	
<i>Figures</i> , other, see p. 15.	
<i>Finale</i> , the last movement of an opera, } overture, &c. }	<i>Fine.</i>
<i>Fin,</i> } <i>Fine,</i> } the end of a composition <i>Finis,</i> }	⤿
<i>Fingering</i> , see p. 28, 32.	
<i>Fingering</i> , foreign method, see p. 28.	
<i>Fingers</i> , see p. 31.	
<i>Flat</i> , see p. 6.	b
<i>Flat, double</i> , see p. 8.	bb
<i>Flats</i> , order of, see p. 8, 89, 79.	
<i>Flauto</i> , flute.	
<i>Flebile</i> , mournfully.	
<i>Focoso</i> , furiously.	
<i>Forte</i> , loud, see p. 36.	<i>f. f^e for.</i>
<i>Fortissimo</i> , very loud, see p. 36.	<i>ff. fortiss.</i>
<i>Forzando</i> , to accent the notes so marked .	<i>fz,</i>
<i>Fourth</i> , see p. 44.	
<i>Fuga,</i> } when the parts of a composition <i>Fugue,</i> } follow and imitate each other.	
<i>Furioso</i> , furiously.	


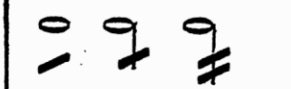
<i>Gag—Har</i>	ABBREVIATIONS.
G.	
<i>Gagliardo,</i> } <i>Galliaro,</i> } gay, or brisk.	
<i>Gavott,</i> } <i>Gavotta,</i> } a lively movement in common- <i>Gavote,</i> } time, seldom exceeding four measures in each strain.	
<i>Giga,</i> } <i>Gigue,</i> } a jig.	
<i>Giusto,</i> just.	
<i>Glee,</i> a vocal composition for three or more voices.	
<i>Glide,</i> see p. 19.	
<i>Governing notes,</i> see p. 49.	
<i>Graces,</i> see p. 17.	
<i>Gratioso,</i> } <i>Grazioso,</i> } gracefully.	
<i>Grave,</i> very slow, see p. 14.	
<i>Ground,</i> a composition in which the original bass is continually repeated, sometimes with variation.	
<i>Groups,</i> see p. 12, 60.	
<i>Gusto,</i> taste.	
<i>Gustoso,</i> tastefully.	
H.	
<i>Hands,</i> position of the, see p. 30.	
<i>Harmony,</i> see p. 49.	

<i>Har—Int</i>	ABBREVIATIONS.
<i>Harpeggio</i> , see <i>Arpeggio</i>	<i>Arp.</i>
<i>Hymn</i> , a religious song.	
I. J.	
<i>It, it, the.</i>	
<i>Innocente</i> , with simplicity.	
<i>Intermezzo</i> , a middle interlude.	
<i>Interval</i> , see p. 43.	
<i>Intervals, diatonic</i> , see p. 45.	
<i>Intervals, major</i> , see p. 44.	
<i>Intervals, chromatic</i> , see p. 45.	
<i>Intervals, minor</i> , see p. 44, 45.	
<i>Intervals, enharmonic</i> , see p. 45.	
<i>Intervals, imperfect</i> , see p. 44.	
<i>Intervals, perfect</i> , see p. 44.	
<i>Intervals, diminished</i> , see p. 44.	
<i>Intervals, superfluous</i> , see p. 44.	
<i>Intervals, simple</i> , see p. 44.	
<i>Intervals, replicate</i> , see p. 44.	
<i>Intervals in melody</i> , see p. 45.	
<i>Intervals in harmony</i> , see p. 45.	
<i>Intervals, compound</i> , see p. 45.	
<i>Intervals, inverted</i> , see p. 45.	
<i>Intonation</i> , singing in tune.	
<i>Jigg</i> , a country dance.	

<i>Kee—Leg</i>	ABBREVIATIONS.
K.	
<i>Keeping-time</i> , see p. 34.	
<i>Key-board</i> , the range of keys belonging to the piano-forte.	
<i>Keyed instruments</i> , the piano-forte or organ, see p. 43.	
<i>Keys, major,</i> } see p. 41.	
<i>Keys, minor,</i> }	
<i>Key-note</i> , see p. 41, 44, 49.	
<i>Keys of the piano-forte</i> , p. 6, and plate, p. 56.	
<i>Knuckles</i> , position of the, see p. 30.	
L.	
<i>La</i> , see p. 43.	
<i>La Chasse</i> , in a hunting style	<i>Chasse.</i>
<i>Lachrimoso</i> , in a plaintive style.	
<i>Langunte</i> , faintly.	
<i>Larghetto</i> , see p. 14.	<i>Larg^o.</i>
<i>Largo</i> , see p. 14.	
<i>Leading note</i> , see p. 49.	
<i>Ledger lines</i> , see p. 2, 54.	
<i>Legate,</i> } see p. 22, 32.	
<i>Legato,</i> }	
<i>Legeramente,</i> } light and cheerful.	
<i>Leggiermente,</i> }	<i>Leg^o.</i>



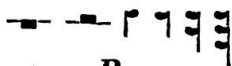

<i>Len—Men</i>	ABBREVIATIONS.
<i>Lentando</i> , diminish the time, see <i>Slentando</i> .	
<i>Lentamente</i> , not so slow as <i>Lento</i>	<i>Lent^e</i> .
<i>Lento</i> , very slow, see p. 14.	
<i>L. H.</i> , left hand, see p. 32.	<i>L.</i>
<i>Letters</i> , used for notes, see p. 4.	
<i>Ligature</i> , a semicircle used for legato, bind, tied notes, &c.	
<i>Lines</i> , see p. 1.	
<i>L'istesso</i> , the same.	
<i>Loco</i> , play the notes as written.	
M.	
<i>Ma</i> , but.	
<i>Ma energico</i> , but energy.	
<i>Mæstoso</i> , military, or majestically, see p. 14.	<i>Mæst^o</i> .
<i>Major</i> , } <i>Majore</i> , } see p. 38, 41. <i>Majeur</i> , }	
<i>Mancando</i> , see <i>Ritardando</i> .	
<i>Marcia</i> , a march.	
<i>Measure</i> , the distance between two bars, } see p. 3. }	
<i>Mediant</i> , see p. 44.	
<i>Melody</i> , see p. 49.	
<i>Men</i> , } <i>Meno</i> , } less.	
<i>Men forte</i> , less loud	<i>Men f.</i> or <i>mf.</i>
<i>Men piano</i> , less soft	<i>Men p.</i> or <i>mp.</i>



<i>Mes—Mus</i>	ABBREVIATIONS.
<i>Mesto</i> , melancholy.	
<i>Method</i> , recommended for the first formation of the hands, see p. 32.	
<i>Metronome</i> , the invention of Maelzel, see p. 34.	
<i>Mezzo</i> , is mostly used in conjunction with some other term, as <i>mezzo-forte</i> , half loud: it is also used alone by some authors to use the pedal of the piano-forte, which takes off one wire	<i>mf.</i>
<i>Mezzo-piano</i> , softer than piano, see p. 37.	<i>mez.</i>
<i>Mezza-voce</i> , half the usual force of the voice	<i>m. p.</i>
<i>Mi</i> , see p. 43.	<i>m. v.</i>
<i>Middle C</i> , see p. 4.	
<i>Minim</i> , see p. 9.	9
<i>Minor</i> , } <i>Minora</i> , } see p. 38. <i>Mineur</i> , }	
<i>Minuett</i> , a dance of moderate movement in triple time.	
<i>Minuetto</i> , in the time of a <i>Minuett</i> .	
<i>Moderato</i> , see p. 14.	<i>Mod.^o</i>
<i>Mode</i> , see p. 49.	
<i>Modulation</i> , see p. 50.	
<i>Molto</i> , very.	
<i>Molto di molto</i> , very much	
<i>Moto</i> , agitated.	
<i>Morendo</i> , see <i>Diminuendo</i> .	
<i>Mus. Bac.</i> , a Bachelor in Music	M. B.
<i>Mus. Doc.</i> , a Doctor in Music	M. D.




<i>Mus—Ott</i>	ABBREVIATIONS.
<i>Musette</i> , an air played in a plaintive manner.	
<i>Music in score</i> , see p. 50.	
N.	
<i>Nails of the fingers</i> , see p. 30.	
<i>Natural</i> , see p. 8.	♮
<i>Ninth</i> , see p. 44, 45.	1 2 3 4 5 6 7 8 9th
<i>Non</i> , not.	
<i>Non tanto</i> , not so much.	
<i>Non troppo</i> , not too much.	
<i>Non troppo presto</i> , not so quick as <i>Presto</i> .	
<i>Notes</i> , their names, see p. 4.	A, B, C, D, E, F, G.
<i>Notes</i> , shapes and description, see p. 9.	
<i>Notes</i> , double, see p. 25.	
<i>Notes</i> , abbreviated, see p. 25.	
<i>Notes</i> , small, see p. 19.	
O.	
<i>O</i> , or; as— <i>Violino o Flauto</i> , Violin or Flute.	
<i>Obligato</i> , the part so marked is very essential and cannot be omitted	<i>Oblig^o</i>
<i>Octave</i> , see p. 44.	
<i>Octaves</i> , } the same notes an eighth higher { <i>Ottava</i> , } or lower }	8 ^{ve} 8 ^{va} or 8 ^{vs}

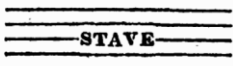
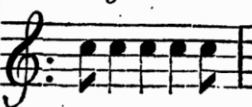
<i>Ops—Pia</i>	ABBREVIATIONS.
<i>Opera</i> , a musical entertainment with occasional dialogue.	
<i>Opera</i> , placed in the title of a music book, signifies a work, as (<i>Opera I.</i>) the author's first work	Op. I.
<i>Oratorio</i> , a performance of sacred music.	
<i>Orchestra</i> , that part of a theatre or concert-room allotted to the musical performers.	
<i>Ordinario</i> , usually.	
<i>Organo</i> , the organ	Org ^o .
<i>Overture</i> , a composition for a full band consisting of various movements	Ov ^e .
P.	
<i>Parte</i> , part.	
<i>Passing shake</i> , see p. 18.	= or w
<i>Pastorale</i> , in a simple pastoral manner.	
<i>Pause</i> , see p. 20.	⤴
<i>Pedal</i> , is used to take off the dampers of the piano-forte, and when the foot is to be raised the asterisk is used, (see <i>Mezzo</i>) .	Ped. or ⚡ *
<i>Pendulum</i> , see p. 34.	
<i>Per</i> , for.	
<i>Perdendosi</i> , the sound to be gradually diminished, (see <i>Calando</i>)	<i>Perden.</i>
<i>Piacere</i> , at pleasure.	
<i>Pianissimo</i> , very soft, see p. 36.	pp.
<i>Piano</i> , soft, see p. 36.	pia. or p.

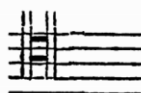


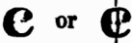
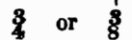

<i>Pia—Qua</i>	ABBREVIATIONS.
<i>Piano-forte</i> , a well known fashionable instrument of various shapes and names, as <i>Grand, Square, Cabinet, Unique, &c.</i>	
<i>Più</i> , more.	
<i>Più tosto</i> , rather more.	
<i>Più anima</i> , see p. 37.	
<i>Più allegro</i> , see p. 37.	<i>Più All^o</i>
<i>Più brillante</i> , see p. 37.	
<i>Più vivace</i> , see p. 37.	
<i>Poco</i> , little.	
<i>Poco più</i> , a little more.	
<i>Poi</i> , then.	
<i>Polacca</i> , . } a polish air in triple time, $\frac{3}{4}$.	
<i>Polonoise</i> , } a polish air in triple time, $\frac{3}{4}$.	
<i>Pomposo</i> , in a pompous manner	<i>Pomp^o</i>
<i>Position</i> , for the performer, see p. 30.	
<i>Positions fixed</i> for the hands, see p. 30.	
<i>Prelude</i> , a short introduction played before any piece of music.	
<i>Prestissimo</i> , very quick, see p. 14.	<i>Prest^{mo}</i>
<i>Presto</i> , quick, see p. 14.	
<i>Primo</i> , first	<i>1^{mo}</i>
<i>Psalmody</i> , church music.	
Q.	
<i>Quartett</i> , for four instruments	<i>A. 4.</i>
<i>Quasi</i> , almost.	

Qua—Roo	ABBREVIATIONS.
<i>Quarter-tone</i> , see <i>Diesis</i> and p. 43.	
<i>Quaver</i> , see p. 9.	 or 
<i>Quick March</i> , } a military piece in the style <i>Quick Step</i> , } of a Rondo.	
<i>Quintett</i> , for five instruments	A. 5.
R.	
<i>Rallentando</i> , see p. 37.	<i>Rallen^o</i>
<i>Re</i> , see p. 43.	
<i>Recitative</i> , } a kind of speaking accompanied <i>Recitante</i> , } with music	<i>Recit.</i>
<i>Relative</i> , see p. 38, 42.	
<i>Repeat</i> , see p. 20.	D. C.
<i>Replicate</i> , see p. 44.	
<i>Reprize</i> , see <i>Cadence</i> .	
<i>Resoluto</i> , in a bold manner.	
<i>Rests</i> , see p. 16.	
<i>R. H.</i> , right hand, see p. 32.	R.
<i>Rinforzando</i> , see p. 35.	<i>Rinf.</i> or <i>rfz.</i>
<i>Ripieno</i> , not a principal part.	
<i>Ritardando</i> , see p. 37.	<i>Ritard^o</i>
<i>Ronde</i> , (French term) for semibreve	
<i>Romance</i> , } a soft plaintive air. <i>Romanza</i> , }	
<i>Rondeau</i> , } a short piece which generally <i>Rondo</i> , } ends with the first part.	
<i>Root</i> , the fundamental note.	

Sar—Sen	ABBREVIATIONS.
S.	
<i>Sarabande</i> , a moderate movement.	
<i>Scale</i> , see p. 37.	
<i>Scale, chromatic</i> , see p. 37, 41.	
<i>Scale, diatonic</i> , see p. 37.	
<i>Scale, major</i> , see p. 37, 40.	
<i>Scale, minor</i> , see p. 37, 40, 80.	
<i>Scherzando</i> , light and playfully	<i>Scherz^o</i> .
<i>Sciolto</i> , in a manner between the <i>legato</i> and <i>staccato</i> styles, see p. 22.	
<i>Sdruciolato</i> , sliding, see p. 27.	
<i>Second</i> , see p. 44.	
<i>Secondo</i> , the second part.	
<i>Segno</i> , the sign, see p. 20.	S or .S.
<i>Segue</i> , } see p. 26. <i>Sieque</i> , }	
<i>Semibreve</i> , see p. 9.	0
<i>Semitone</i> , see p. 29.	
<i>Semitone, chromatic</i> , see p. 29.	
<i>Semitone, diatonic</i> , see p. 29.	
<i>Semiquaver</i> , see p. 9.	
<i>Semplice</i> , with simplicity.	
<i>Sempre</i> , always, or continue	<i>Sem.</i>
<i>Senza</i> , without.	
<i>Senza rigore</i> , not in strict time.	
<i>Sestett</i> , for six instruments	A. 6.

Ses—Son	ABBREVIATIONS.
<i>Seventh</i> , see p. 44.	
<i>Sforzando</i> , } see p. 35.	<i>Sfz.</i> or <i>sf.</i>
<i>Sforzato</i> , . }	
<i>Shakes</i> , see p. 17, 65.	<i>tr</i>
<i>Sharp, single</i> , see p. 6.	#
<i>Sharp, double</i> , see p. 7, 8, 53.	## or x
<i>Sharps</i> , order of, see p. 8, 38, 79.	
<i>Si</i> , see p. 43.	
<i>Siciliano</i> , a pastoral movement.	
<i>Signature</i> , see p. 38, 42.	
<i>Signatures</i> , see p. 44, 46, 47.	
<i>Simile</i> , similar, see p. 26.	
<i>Sinfonia</i> , . } see <i>Overture</i>	<i>Sinf.^a</i>
<i>Symphony</i> , . }	
<i>Sixth</i> , see p. 44.	
<i>Slentando</i> , see p. 37.	
<i>Slur</i> , see p. 21.	
<i>Smorzando</i> , } gradually diminishing the	
<i>Smorzato</i> , . } sounds of a passage, p. 36.	<i>Smorz.</i>
<i>Soave</i> , sweetly.	
<i>Sol</i> , see p. 43.	
<i>Solfeggio</i> , an exercise for the voice.	
<i>Solo</i> , alone.	
<i>Soli</i> , two or more parts together.	
<i>Sonata</i> , a composition for the piano-forte, with or without accompaniments.	

<i>Son—Syn</i>	ABBREVIATIONS.
<i>Sonatina</i> , a short easy Sonata without accompaniments.	
<i>Sopra</i> , above, or the upper part.	
<i>Soprano</i> , the treble voice part.	
<i>Sostenuto</i> , to sustain the sound by keeping down the keys	<i>Sost</i> ^o .
<i>Sotto</i> , under, or below.	
<i>Sotto voce</i> , in a soft voice or touch	<i>S. V.</i>
<i>Spaces</i> , see p. 2.	
<i>Spiccato</i> , see <i>Staccato</i> .	
<i>Spirito</i> , } <i>Spiritoso</i> , } spiritedly.	
<i>Staccato</i> , see p. 22, 22.	or
<i>Staff</i> , } <i>Stave</i> , } see p. 1.	
<i>Strepitoso</i> , in a brilliant style.	
<i>Stretto</i> , animated.	
<i>Stromenti</i> , instruments.	
<i>Subdominant</i> , see p. 44, 49.	
<i>Subito</i> , quickly	<i>Sub.</i> or <i>S.</i>
<i>Submediant</i> , see p. 44.	
<i>Subsemitone</i> , see p. 44.	
<i>Suo loco</i> , in its own place.	
<i>Superfluous unison</i> , see p. 48.	
<i>Supertonic</i> , see p. 44.	
<i>Symphony</i> , the prelude to a song, &c.	<i>Sym.</i>
<i>Syncope</i> , } <i>Syncopated</i> , } see p. 23.	
<i>Syncopation</i> , }	

<i>Tac—Tim</i>	ABBREVIATIONS.
T.	
<i>Tacet</i> , to be silent.	
<i>Tanto</i> , too.	
<i>Tasto solo</i> , the bass to be played without chords	<i>Tasto</i> or T. S.
<i>Tema</i> , an air or subject.	
<i>Tempo</i> , in time, see p. 37.	<i>Tem.</i>
<i>Tempo di ballo</i> , in dancing time.	
<i>Tempo giusto</i> , in just time.	
<i>Tempo primo</i> , in the first time, see p. 37. .	<i>Tem. 1^{mo}</i>
<i>Tendrement</i> , tenderly.	
<i>Tenor</i> , see p. 4.	<i>Ten.</i>
<i>Tenute</i> , } to hold on <i>Tenuto</i> , }	
<i>Terza</i> , third part.	
<i>Terzetto</i> , for three instruments.	
<i>Tetrachord</i> , see p. 70.	
<i>Thema</i> , } see <i>Tema</i> . <i>Theme</i> , }	
<i>Third</i> , see p. 44.	
<i>Thorough Bass</i> , see note, p. 44.	
<i>Tied-notes</i> , see p. 31.	
<i>Time, common</i> , see p. 13.	
<i>Time, triple</i> , see p. 13.	
<i>Time, compound</i> , see p. 61.	
<i>Time, correct</i> , see p. 34.	

<i>Tim—Tye</i>	ABBREVIATIONS.
<i>Time-keeper</i> , see p. 34.	
<i>Toccata</i> , a lesson expressly composed to improve the touch.	
<i>Tone</i> , see p. 70, 79.	
<i>Tonic</i> , } key-note, see 44, 49. <i>Tonique</i> , }	
<i>Touches</i> , <i>different</i> , see p. 27.	
<i>Transition</i> , <i>chromatic</i> , see p. 50.	
<i>Transition</i> , <i>enharmonic</i> , see p. 50.	
<i>Transposition</i> , see p. 46, 86.	
<i>Treble</i> , the part to which the treble clef is attached, see p. 5.	
<i>Tremando</i> , see p. 27.	
<i>Tremolato</i> , } see p. 27. <i>Tremolo</i> , }	<i>Trem.</i>
<i>Triad</i> , see p. 49.	
<i>Trill</i> , } see p. 18. <i>Trillo</i> , }	∞ or \neq
<i>Trio</i> , for three voices or instruments . . .	<i>A. 3.</i>
<i>Triple croche</i> , (French term) for demisemi-quaver	
<i>Triplets</i> , quavers, &c., tied by three in a group, with a 3 over or under, see p. 16.	
<i>Tritone</i> , a sharp fourth, containing three tones or six semitones	1 2 3 4th
<i>Troppo</i> , too, or too much.	
<i>Tutti</i> , altogether.	
<i>Turns</i> , see p. 17, 66.	<i>Inverted.</i>
<i>Tye</i> , see p. 21.	

<i>Va—Wri</i>	ABBREVIATIONS.
U. V.	
<i>Va</i> , go on.	
<i>Valce</i> , see <i>Waltz</i> .	
<i>Variation</i> , } <i>Variatione</i> , }	Var.
an original air varied.	
<i>Veloce</i> , } <i>Veloci</i> , }	velocity.
velocity.	
<i>Vigoroso</i> , vigorously.	
<i>Vivace</i> , with life and spirit, see p. 14.	
<i>Vivacissimo</i> , quicker than <i>Vivace</i>	<i>Vivace</i> ^{mo} ..
<i>Un</i> , a.	
<i>Un poco</i> , a little.	
<i>Unison</i> , } <i>Unisoni</i> , }	Unis.
the union of sounds, or the parts played in octaves, see p. 44, 84.	
<i>Voce</i> , voice.	
<i>Volta</i> , time.	
<i>Volta prima</i> , the first time	<i>Volta</i> 1 ^{ma} ..
<i>Volti</i> , turn over	V.
<i>Volti Subito</i> , turn quickly	V. S.
W.	
<i>Waltz</i> , } <i>Waltzer</i> , }	a German dance in triple time. $\frac{3}{4}$ or $\frac{3}{8}$
a German dance in triple time.	
<i>White keys</i> , see p. 6.	
<i>White notes</i> , see p. 10.	0 7
<i>Wrists</i> of the performer, see p. 80, 82.	

IN conclusion, the Editor begs to say, that his principal object has been to unite (as the title implies) all that is truly useful in the *Theory* and *Practice* of the *Piano-forte*, and he trusts that the materials of which it is composed are so employed as to remain permanently on the tablet of the memory; and though he principally designed it for the use of schools and families, he, notwithstanding, hopes it may not be found unworthy the perusal of private pupils, previous to their entering on the study of Thorough Bass and Harmony.

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