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# DUSSEK'S INSTRUCTIONS

on the Art of Playing the

## Piano Forte OR HARPSICORD.

Being a Complete Treatise of the first Principles of Music,  
Containing General & Exemplified Rules & Principles on the  
**Art of Fingering.**

Making the Compliment Work over offered to the Public:  
to which are added Opus exactly Composed by  
**IGNACE PLEYEL.**

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# LESSON I.

## Of the Notes.

Musical Sounds are expressed by certain marks, called NOTES; those Notes are placed on a Staff of five Lines. ( See Example ) either on the LINES themselves, on the SPACES between them, or above or below the Staff; And when the Notes go higher or lower than the Staff, Additional Lines are used above and below.

### Example.

Lines.

Spaces.

A Staff.



Notes on the Lines.



Notes on the Spaces.



Notes above the Staff.



Notes below the Staff.



# LESSON II.

According to the position which is given to the Notes on the above Staff, their Names ( which are Seven, ) are fixed, Viz: A. B. C. D. E. F. G. the rest being only a repetition of the same whether above or below, as far as the extent of the Instrument will allow.

Every Succession of eight Notes as from A to A, or B to B, &c. is called a GAMUT, or the extent of the OCTAVE.

NB. All modern Music for the Piano Forte, is arranged on two Clefs; Viz: Treble and Bass, yet Sometimes other Clefs are introduced, but rarely. ( See Lesson X of different Clefs. )

### Example of the Gamut, or Scale.

Treble for the Right Hand.

Bass for the Left Hand.

an Octave.

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

an Octave.

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

# LESSON III.

## The ACCIDENTS.

Each Sound may be alter'd by adding any of the following Signs.

A Sharp thus,  $\sharp$  raises the Note a Semi-Tone, or a KEY higher.

A Flat thus,  $\flat$  lowers the Note a Semi-Tone, or a KEY lower.

A Natural thus,  $\natural$  brings the Note to its former place.

A Double or Crumtick Sharp thus,  $\times$  raises the Note a whole Tone, or two Keys higher.

A Double Flat thus,  $\flat\flat$  lowers the Note a whole Tone, or two Keys lower.

The Sharp or Flat placed at the Key, that is; at the beginning of the Air, affects every Note of the same degree throughout the Air.

Placed before a Note, they affect only those within the same Bar, and the effect continues when the last Note of a Bar, is the same as the first Note of the following Bar.

The Notes affected by Sharps or Flats, still retain their Name, with the addition only of Sharp or Flat; as F Sharp, B Flat, &c.

The Order in which Sharps and Flats are Marked at the Key.

### SHARPS.



and so on  
by Fifths.

### FLATS.



and so on  
by Fourths.

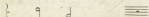
# LESSON IV.

## Character and Length of the Notes, in Modern Music.

A SEMIBREVE, is the longest Sound  
and Marked thus.



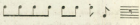
A MINOR, is half the length of  
a Semibreve.

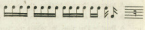


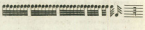
A CROTCHET, is half the length of a Minor,  
and the  $\frac{1}{4}$  of a Semibreve.






# Lesson V.


A QUAYER, half the length of a Crotchet, }  
 $\frac{1}{2}$  of a Minum, and  $\frac{1}{4}$  of }  
 a Semibreve. 


A SEMIQUAYER, half the length of a Quayer, }  
 $\frac{1}{4}$  of a Crotchet,  $\frac{1}{8}$  of a }  
 Minum, and  $\frac{1}{16}$  of a }  
 Semibreve. 


A DEMISEMIQUAYER, half of a Semiquayer, }  
 $\frac{1}{8}$  of a Quayer,  $\frac{1}{16}$  of a }  
 Crotchet,  $\frac{1}{32}$  of a Minum, }  
 and  $\frac{1}{64}$  of a Semibreve. 

A Rest of 2 Bars, thus  Rest of 4 Bars,  Rest of 8 Bars,   
 &c.

A Dot, or Speck placed after a Note, increases half its duration, for Example..

A Semibreve Dotted, thus  is equal to three Minums, &c.


A Minum - - - thus  is equal to three Crotchets, &c.


A Crotchet - - - thus  is equal to three Quavers, &c.

And so on with the others.

The Rests are likewise Dotted in the same manner.


## LESSON V.

The duration of the Notes, is accelerated by enclosing them under an arch, with the figure 3 under, thus;  or even without a figure, the duration of these three Notes, is reduced to the length of only two of the same sort.

In like manner six Notes thus;  are to be no longer than four.

## LESSON VI.

### Explanation of the Bar.

The Measure or Bar, is a perpendicular Line, across the Staff, thus  each of these Bars include less or more Notes, as the Character of the Time requires, which is signified at the beginning of the Air, as in the following Lesson, and divides the Time according to its Measure.

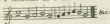
## LESSON VII.

### The Characters of Time.

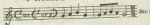
#### Examples.

#### Common Times.

Containing to the value of  
4 Minims in a Bar.



Containing to the value of  
4 Crotchets in a Bar.



#### Retortive Time.

Containing 2 Crotchets.



#### Triple Times.

Containing 3 Crotchets.



Containing 6 Quavers.



Containing 3 Quavers.



The following Times are freidom used in Modern Music.



The Double Bar is Marked thus it divides the different Strains of a Song, or Piece of Music. And when dotted thus each Strain between the Dots must be repeated.

# LESSON VIII.

A LEGATURE or Tie, thus when put over two of the same Notes, the first only is to be played, though it must be held the full Time of the two.

A Semibreve with a Stroke over it, thus is to be Played as eight Quavers; with two Strokes as sixteen Semiquavers.

A Minum with a Stroke is Played as four Quavers; with two Strokes as eight Semiquavers.

A Crotchet as four Semiquavers. &c: &c:

# LESSON IX.

## Of the Graces, or Ornaments of Expression.

### The APOGIATURA.

The small Notes reversed and added to other Notes for the sake of Expression, whatever length is given to it, must be taken away from the principal Note it precedes.

GRACES.	EXPLANATION.	GRACES.	EXPLAN.
	Play thus		thus

### The SHAKE.

The Shakes are of different sorts, they are made by Shaking the Tone or Semi Tone above, along with the principal Note. The BEAT proceeds from the under Note.

SHAKES.	EXPLAN.	SHAKES.	EXPLAN.
Plain.	Play thus	Turned.	thus
BEAT.		Continued.	
Short.		GRACE & SHAKE.	

### The TURN.

The Turn is a number of different Notes added to the principal Note, and are of various sorts, as in the following Example.

TURNS.	EXPLAN.	TURNS.	EXPLAN.
Plain.	Play thus	after the Note.	thus
Inverted.		SLUR.	
Sharp.		after the Note.	

### The CADENCE OF REPRISE.

Mark'd thus over a Note, is an unmeasur'd Pause or Suspension, it is meant to give the principal Performer only, an opportunity of dwelling upon that Note, over which it is marked; or to introduce Voluntary Graces, Evolutions agreeable to his Taste and Fancy.

EXAMPLES.			
a REPRISE.	thus may be Play'd or otherwise	or	
a CADENCE.	may be Play'd any way or thus		





## Rules for Fingering.

THE Laying down general Rules for Fingering all sorts of Music for the PIANO-FORTE is not only a very difficult task, but was formerly thought an impracticable one. However we have now reason to believe (and indeed a long experience has convinced us) that by studying the following Rules, and constant Practice in Theory, a Scholar may easily arrive at a degree of perfection, in the art of Fingering, equal to that of the first Masters. — To begin from the Bass, it is necessary to observe that in all Music which has been composed for the PIANO-FORTE, by Classical Authors (and a Scholar can never hope to arrive at any degree of perfection without studying such Masters) the position of the hand must never be displaced, nor must a repetition of one note be made with one Finger, except in the case of double notes or Chords. — By displacing the position of the hand, we mean the suffering the Fingers to cross each other unnaturally:

Example. Right Hand

here the position of the hand, is evidently displaced because the first finger is placed upon *F*,  $\frac{4}{4}$  where (according to the position of the hand) the third finger ought to have been placed naturally, and in like manner, the first finger is placed on *B*,  $\frac{4}{4}$  where the fourth finger ought to be: But as we have only five fingers, and we sometimes meet with passages, that have twenty notes in succession, what is to be done in that case? — On such an occasion, you must let it down as an invariable Rule, and without any exception, that whether ascending, or descending the assistance or rather displacing the THUMB only is sufficient, to effect the necessary change of position, in the other fingers, the Thumb being naturally formed to glide easily under them, without displacing the proper position of the hand.

Example

Right Hand

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9

FROM What has been said, it will be naturally inferred, that the Art of fingering consists principally, in understanding the right management of the Thumb.

The most general and simple Rules to be observed in the execution of common key passages are as follows.

## Rule the First.

### How to Ascend with the Right Hand in sharp Keys.

In every Key where there are sharps, or in the natural Key, in ascending the Thumb must be always placed, on the TONIC, and FOURTH Notes.

To make the subject clearly understood, by those Scholars, who may be ignorant of the meaning of the fundamental Bass, it may be necessary to inform them, that the TONIC is the Key Note, of the piece, and the FOURTH, is the fourth Note from the Tonic; thus if C. is the Tonic, F. in ascending is the fourth; if D. is the Tonic, G. is the fourth. But as every piece of Music modulates into a variety of Keys consequently has a variety of Tonics, and that the Scholar may not be at a loss to find out the Tonic, in such and such passages, it may be necessary to add further, that if in the middle of a piece ascending, there are neither sharps nor Flats, the Tonic must be C.

If there is an F♯, the Tonic must be G. (whether Major or Minor the method of fingering is the same) If there is a C♯, the Tonic must be D, whether Major, or Minor; If there is a G♯, the Tonic must be A. If there is a D♯, the Tonic must be E. If there is an A♯, the Tonic must be F.

It has been said, that in every Key where there are sharps and likewise in the natural Key, in the ascending Scale, the Thumb must always be placed on the Tonic, and fourth Notes, but we mean to except the Keys of C♯, Minor and F♯, Major, and Minor, of which we shall speak hereafter. The better to familiarize those, who are young in the science with the technical expressions necessary to be used, on this subject, we have thought proper in the following Examples, to insert the initial letters, T. & F. under every Tonic and fourth Note, of each Key.

10 **NOTE:** When in a Passage like the following you find only one note, after the third finger there is no occasion for the thumb, after it, but the fourth must be used.

**Examples of the Right Hand.**

The image displays twelve musical staves, each representing a different key signature. Each staff begins with a treble clef and a common time signature (C). The notes are written in a sequence that demonstrates a specific fingering technique. Fingerings are indicated by numbers 1 through 4 above the notes. A 'Tenth' label is placed below the first few notes of each staff. The keys shown are: C Major, C Minor, G Major, G Minor, D Major, D Minor, A Major, A Minor, E Major, E Minor, B Major, and B Minor. The notation includes various note values and rests, illustrating the application of the fingering rule in different harmonic contexts.

As in the Key of  $F\sharp$ , the Tenth must be a Black key, in this instance there must be naturally, an exception to this Rule, and as  $C\sharp$  Minor,  $G\sharp$  Minor, and  $C\sharp$  Major, are written with Flats, we shall insert them in that Rule, of which we mean to treat hereafter.

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# Rules for fingering in the Key of F $\sharp$ .

F $\sharp$ . Major

F $\sharp$ . Minor

C $\sharp$ . Minor

As these three last Examples are the only exceptions to our Rule it is necessary, that every Scholar, should learn them by heart.

## Rule the Second.

### How to Descend with the Right Hand, in sharp Keys.

The Method of doing this, may be simply explain'd by saying, that the same Rules must be observ'd in the descending, as in the ascending Scale, But as some Scholars may find a difficulty in recollecting these Rules which have been laid down, in a preceding Page we think the following explanation necessary.

In every passage where the Key is sharp, when descending with the right hand, begin with the **LITTLE FINGER**, and always place the **THUMB FINGER** on the **LAST SHARP**, and then let the **SECOND FINGER** follow the **TWENTY**. In order to make this clearly understood, it is necessary to explain, what is meant, by the **LAST SHARP**. The **LAST SHARP**, is that note in the descending Scale which immediately follows the **TWENTY**. Having already fully explain'd the meaning of the **TWENTY**, the meaning of the last sharp, must be clearly understood, as the one must lead to the discovery, of the other.

**NOTE:** To exemplify more fully the last sharp, we have in the following Scale placed this mark  $\diamond$ , whenever it occurs.

### Example.

G. Major

G. Minor

D. Major

D. Minor

A. Major

A. Minor

E. Major

E. Minor

B. Major

B. Minor

As the Key of  $F^{\sharp}$  MAJOR is an exception to our Rule, in ascending, of course the exception must be the same in descending, and likewise in the Key of  $F^{\sharp}$  MINOR, and  $C^{\sharp}$  MINOR, which the following example will demonstrate.

$F^{\sharp}$  Major

$F^{\sharp}$  Minor

$C^{\sharp}$  Minor

If the passage does not go lower than what we term the LAST SHAPE, The first finger must be used, instead of the other mention'd. The sign (4) always marks the Note in question.

Example

G. Major

A. Major

(3) We request the most Discerning Masters to spare their criticisms, and not to condemn us for having plac'd the MAJOR SEVENTH in a MINOR Key. As this is not a Treatise on Composition, but a Treatise in the Art of Fingering, and similar passages frequently occur in the works of the best Modern Composers.



## Example.

F. Major.

F. Minor.

Bb. Major.

Bb. Minor.

Eb. Major.

Eb. Minor.

Ab. Major.

Ab. Minor.

Db. Major.

Db. Minor is the same as Cb. Minor, and will be found in the Example of Sharps.

Gb. Major.

Gb. Minor is the same as Fb. Minor, and will be found in the first and second Rules.

From these Examples, the infallibility of the foregoing Rules must be obvious; and the C. Flat (in the Keys of Ab Minor and Gb Major) is nothing else but B Natural upon the Instrument, yet this circumstance does not at all alter the case.



# Rule the Fourth

How to descend, with the right hand, in Flat KEYS

Always place the 3<sup>d</sup> finger, on the B, FLAT, and 2<sup>d</sup> finger on the E, FLAT.  
This Rule is also without exception, in simple passages.

The image shows ten staves of musical notation, each representing a different key signature. The keys are: E Major, E Minor, Bb Major, Bb Minor, Eb Major, Eb Minor, Ab Major, Ab Minor, and Db Major. Each staff contains a descending scale starting from the tonic. Fingerings are indicated by numbers 1 through 5 above the notes. A cross (+) is placed above the B-flat note in each key signature, and a cross (+) is placed above the E-flat note in each key signature. The notation is in treble clef with a common time signature (C).

The Key of D, FLAT MINOR, is the same fingering as C, SHARP MINOR, and is always written, with Sharps in Modern Music.

(See the Example of C Sharp Minor.)

NB: If in a passage descending, (in a Flat Key) there is E SHARP, or C, SHARP, attend to the Rule of the LAST SHARP, and take that note with the third Finger.

## Rules for the Left Hand.

### Rule the Fifth.

**How** to ascend with the Left Hand in the Key of C. & F. Major & MINOR and in every KEY where there are SHARPS = Begin with the little (or 4<sup>th</sup>) finger, and after the THUMB, place the SECOND finger, on the SIXTH Note of the Key and the 3<sup>d</sup> finger, upon the Grand Note of the Key; in such a manner, that the Thumb may always be on the fifth Note, and on the Tonic. = As the Pupils already must understand which is the Tonic and FORTIETH Note, they will easily know that the second is that Note which follows the Tonic, in ascending; that the FIFTH, is that which follows the Fourthly and the sixth, that which follows the Fifth.

### Examples

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The Key of B. and of F $\sharp$ . Majors, and Minors, are an exception to the preceding Rule, and are finger'd, as follows:

B. Major

F $\sharp$ . Minor

F $\sharp$ . Major

B. Minor

### Rule the Sixth

To Descend with the left hand, in the Keys of C. and F. Majors and Minors, and in the Keys where there are Sharps either Major or Minor, place the THUMB on the Tonic, and on the Fifth Note.

NB: The Fifth in descending is the Fourth Note after the Tonic.

### Examples

The Keys of B. and of E♭. are exceptions to this Rule, and are thus fingered: —

B. Major      B. Minor

E♭. Major      E♭. Minor

### Rule the Seventh.

How to ascend, and descend with the left hand in the flat Keys.

To ascend, in the MAJOR Keys where there are Flats, (excepting that of F, which is mention'd in the 6<sup>th</sup> Rule) Place the SECOND finger on the TONIC, and the THIRD finger, on the 4<sup>th</sup> Note. — In descending always place the THUMB after the TONIC, and after the FOURTH NOTE. —

### Examples

The Minor modes of the Flat Key are an exception to this Rule, we have already given directions of fingering the Key of C, D, E, & G. MINORS in the 6<sup>th</sup> RULE. Here follows the fingering of all the others.

B $\flat$ .  
Minor

Musical notation for B $\flat$  Minor scale, showing ascending and descending patterns with fingerings. The scale is written on a single staff with a treble clef and a key signature of two flats. The ascending scale starts on B $\flat$  and ends on B $\flat$ , with fingerings: 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1. The descending scale starts on B $\flat$  and ends on B $\flat$ , with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1.

E $\flat$ .  
Minor

Musical notation for E $\flat$  Minor scale, showing ascending and descending patterns with fingerings. The scale is written on a single staff with a treble clef and a key signature of three flats. The ascending scale starts on E $\flat$  and ends on E $\flat$ , with fingerings: 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1. The descending scale starts on E $\flat$  and ends on E $\flat$ , with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1.

A $\flat$ .  
Minor

Musical notation for A $\flat$  Minor scale, showing ascending and descending patterns with fingerings. The scale is written on a single staff with a treble clef and a key signature of four flats. The ascending scale starts on A $\flat$  and ends on A $\flat$ , with fingerings: 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1. The descending scale starts on A $\flat$  and ends on A $\flat$ , with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1.

D $\flat$ . MINOR is generally written with Sharps, thus;

C $\sharp$ .  
Minor

Musical notation for C $\sharp$  Minor scale, showing ascending and descending patterns with fingerings. The scale is written on a single staff with a treble clef and a key signature of one sharp. The ascending scale starts on C $\sharp$  and ends on C $\sharp$ , with fingerings: 1, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1. The descending scale starts on C $\sharp$  and ends on C $\sharp$ , with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1, 7, 6, 5, 4, 3, 2, 1.

There are still different methods of fingering with the Left hand, all equally good, provided the Established Rule is always attended to:

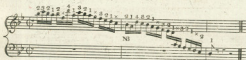
Viz. NEVER TO DISPLACE THE NATURAL POSITION OF THE HAND;

But Experience has taught us that the preceding Rules, are easiest, and best adapted for all hands. -

These are the Rules, which we can give for simple passages.

In order to render them applicable to every passage of turns, plain, or inverted, observe; that whenever by the nature of that passage, you are led at the beginning, out of the position directed by the rule; always place the third finger after the thumb, in descending; until you are brought to the right position.

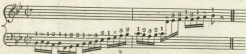
EXAMPLE, for the right hand.



3d. the third finger ought not to be put on the B $\flat$  here, as the passage only descends one note lower.

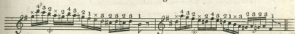
The same rule may serve for the left hand in ascending.

EXAMPLE for the left hand.



It is often necessary to pass or skip a finger in descending, when at a lobe before a black Key.

EXAMPLE right hand:



It is likewise necessary to pass the first finger in ascending in the said passages of turns.

EXAMPLE.

Musical notation for an example showing ascending passages. The first measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, x, 2, 3, 1, y, 1, 2, 3, 4, 5. The second measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 3, 2, 1, x, 1, 2, x, 3. The third measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 3, 4, 5.

All the passages of the turns, must always begin in the right hand, by the second finger; and if the said passage ascends (simply, or by battage;) the thumb must be placed after the turn.

EXAMPLE.

Musical notation for an example showing ascending passages. The first measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 1, 4. The second measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 1, 4. The third measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 1, 4.

If the turn, follows a descending passage, begin it with the thumb, and let follow the 3<sup>d</sup>, 2<sup>d</sup>, 1<sup>st</sup>. fingers.

EXAMPLE.

Musical notation for an example showing ascending passages. The first measure contains notes with fingering: 4, 4, 1, x, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The second measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The third measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The fourth measure contains notes with fingering: 2, 2, 3, 1, x, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1.

But if the tonic is a black Key begins it with the second finger.

EXAMPLE



If the turn is inverted, that is, beginning above or below the principal note, In the former case, begins with the third finger and in the latter with the first finger.

EXAMPLE.



EXAMPLES of inverted turns.



As it is impossible to give a general rule for the preceding, The advice of a good Master and the ingenuity of the Scholar must supply that deficiency.



# Of Harpeggio Passages.

The harpeggios are chords, of two, three, or four notes, played successively one after the other, in ascending or in descending. The easiest method of playing the harpeggios of two notes, is found to be, with the thumb and second finger, in the Keys, where there are neither Sharps, nor Flats.

## EXAMPLE, right hand.



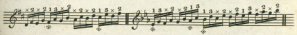
But when the passage ascends only two or three Chords, follow the position of the hand,

## EXAMPLE, right hand.



In the Keys where there are Sharps or Flats place the thumb on the white Keys, and the first finger on the black keys.

## EXAMPLE.



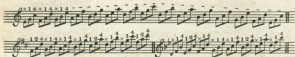
With the left hand, the same rules reversed, must be observed as in the right hand, that is; to begin with the second finger, and then the thumb.

## EXAMPLES.



In harpeggios of three notes, The following Examples will show, how easily they may be fingered.

EXAMPLES. right hand.



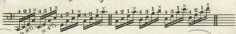
By this Example it is found, that the first finger must always be placed on the black Key, and the thumb on the white.

In harpeggios of four notes, it must be observed, that if the two inner notes form only a third, the second finger must be used; but if they form a fourth, then use the third finger the following Example will be more explicit.

EXAMPLE right hand.



Examples  
Left hand



Examples of harpeggios inverted in two notes.

Right Hand.



Examples of harpeggios inverted in three notes.  
Right Hand.

Three staves of musical notation for the right hand, each showing a sequence of inverted harpeggios in three notes. The notes are marked with fingerings (1, 2, 3, 4) and accents.

Examples of harpeggios inverted in four notes.  
Right Hand.

Two staves of musical notation. The top staff shows inverted harpeggios in four notes for the right hand, with fingerings and accents. The bottom staff shows inverted harpeggios in four notes for the left hand, with fingerings.

Examples of harpeggios in two Octaves.  
Right Hand.

Three staves of musical notation showing harpeggios in two octaves. The top staff is for the right hand. The middle two staves are for the left hand, with the top one labeled 'Left Hand' and the bottom one also labeled 'Left Hand'. The notation includes fingerings and accents.

## OF Double Notes.

The passages of double notes are generally in thirds, in sixths, or in eighths. The only rule we can give for the two former is, to avoid as much as possible, striking two notes following, with the same finger; particularly when the passage is directed to be Legato, (or bound.) At least try to change fingers in either part,

## EXAMPLE, right hand.

This musical example consists of four staves of music. The first staff is in C major, showing double notes in thirds and sixths with fingerings 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1, 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1. The second staff continues with similar patterns in C major. The third staff is in D major, showing double notes in thirds and sixths with fingerings 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1, 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1. The fourth staff is in E major, showing double notes in thirds and sixths with fingerings 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1, 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1.

When the thirds, or sixths, are Staccato, they must be played with the same fingers.

## EXAMPLES.

This section contains two staves of music. The first staff is in C major, showing staccato double notes in thirds and sixths with fingerings 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1, 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1. The second staff is in C major, showing staccato double notes in thirds and sixths with fingerings 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1, 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1.

EXAMPLE  
of the  
HARPSICORD'S  
in  
Double Notes

This musical example consists of two staves of music. The first staff is in C major, showing double notes in thirds and sixths with fingerings 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1, 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1. The second staff is in C major, showing double notes in thirds and sixths with fingerings 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1, 1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1.

490-1



The Octaves, are generally played with the thumb and little finger, with both hands. But however, those who have an extensive hand, find it easier in some times using the third finger, on the Sharps, in ascending, and on the Flats in descending.

EXAMPLE  
Right hand

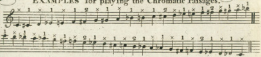


Left Hand

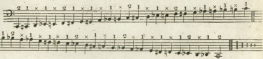


EXAMPLES for playing the Chromatic Passages.

Right  
Hand



Left  
Hand



## RULE THE LAST.

We exhort our Pupils and Amateurs to be very attentive to avoid as much as possible changing the position of the Hand, and particularly near the end of a Passage. Ascending with the Right Hand, it is necessary to place (if possible) the Thumb in such a manner as to be able to end the Phrase with the Little Finger, (☞) which will be as graceful for the Hand, as agreeable to the Ear, because the last Notes of a Phrase are always the most interesting, and ought to be executed in the most natural and easy method.

### Example.



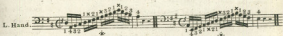
From the following will be inferr'd, that if a simple Passage ascends one Note higher than the Tenth, or the Fifth, and immediately after descends; at the last changeament of the position of the Hand (☞) the Thumb must be placed a Note higher than it is directed by our First Rules.

### Example.



The same Rule concerning the Thumb of the Right Hand in ascending, may serve for the Third Finger (♯) in the Left Hand.

Example.



If in a descending Passage with the Right Hand, in the Keys where there are Flats, follows but one or two Notes after the Flat, Place the Second Finger (♯) instead of the Third.

Example.



It must also be observed, that if a descending Passage with the Right Hand in the Flat Keys, ends on a B Natural and ascends directly after, place the Third Finger on the B Flat.

Example.



Great attention must be taken in general at every inverted Passage; to glide the Thumb in ascending, and the Little Finger in descending, with the Right Hand, as easily as possible; in order to conduct the Hand backwards or forwards, without shifting or crossing the Fingers. (  $\hat{\phi}$  ) This same Rule, reversed, may serve for the Left Hand

Example.

The musical example consists of four staves. The first two staves are labeled 'R. Hand.' and the last two are labeled 'L. Hand.'. Each staff contains a series of notes with various fingering numbers (1-5) and 'x' marks above them, indicating specific hand positions or techniques. The music is written in a common time signature (C) and a key signature with one sharp (F#).

And LASTLY.

It is very often necessary to change the position of the Hand on the same Note without repeating it. (  $\hat{\phi}$  ) to hold their vibration and to tie or bind one Passage with another.

Example.

The musical example consists of four staves. The first two staves are labeled 'R. Hand.' and the last two are labeled 'L. Hand.'. The music is in a common time signature (C) and a key signature with one sharp (F#). It features complex passages with many 'x' marks and fingering numbers, illustrating hand position changes on the same note. The word 'FINIS.' is written at the end of the piece.



## ADVERTISEMENT

It's hardly possible for the Scholar to conceive the advantage, that may be obtain'd by a Constant and long practice of the following ScaLES, Yet it is without a doubt the only method by which one can arrive at the proficiency of the Art, whereas the contrary would prove as abortive as one learning to read without first becoming acquainted with the Alphabet.

This Study will bring the hands to a familiar Acquaintance with the Key-board, give agility, teach how to finger, and dispose the hands to an easy and rapid execution, likewise will fix in the mind, the Number of Flats and Sharps belonging to every Key, therefore the Scholar should never be tir'd of this Study, but apply to it regularly, which will certainly in the end have the desired effect.

These Scales are to be practis'd by each hand Separately, and then both join'd together.

Right Hand  
C. Major

Left Hand

Right Hand  
C. Major

Left Hand

Right Hand  
C. Minor

Left Hand

Right Hand  
C. Minor

Left Hand

The image displays four sets of musical notation for scales. Each set consists of a right-hand staff and a left-hand staff. The first two sets are for C Major, and the last two are for C Minor. The right-hand notation includes notes on a treble clef staff with fingerings (1-5) and repeat signs (X). The left-hand notation includes notes on a bass clef staff with fingerings (4-1) and repeat signs (X). The scales are presented in a sequence: C Major (RH), C Major (LH), C Major (RH), C Major (LH), C Minor (RH), C Minor (LH), C Minor (RH), and C Minor (LH).

Right Hand  
G, Major

Left Hand

Right Hand  
G, Major

Left Hand

Right Hand  
G, Minor

Left Hand

Right Hand  
G, Minor

Left Hand

Right Hand  
D, Major

Left Hand

Right Hand  
D, Major

Left Hand

*No. 1*

Right Hand  
**D. Minor**  
Left Hand

Right Hand  
**D. Minor**  
Left Hand

Right Hand  
**A. Major**  
Left Hand

Right Hand  
**A. Major**  
Left Hand

Right Hand  
**A. Minor**  
Left Hand

Right Hand  
**A. Minor**  
Left Hand

Right Hand  
E Major

Left Hand

Right Hand  
E Major

Left Hand

Right Hand  
E Minor

Left Hand

Right Hand  
E Minor

Left Hand

Right Hand  
B Major

Left Hand

Right Hand  
B Major

Left Hand

10-1

Right Hand  
B, Minor  
Left Hand  
B, Minor  
Right Hand  
B, Minor  
Left Hand

Right Hand  
F: Major  
Left Hand  
F: Major  
Right Hand  
F: Major  
Left Hand

Right Hand  
F: Minor  
Left Hand  
F: Minor  
Right Hand  
F: Minor  
Left Hand

Right Hand  
G♭ Major

Left Hand

Right Hand  
G♭ Major

Left Hand

Right Hand  
G♭ Minor

Left Hand

Right Hand  
Minor

Left Hand

Right Hand  
D♭ Major

Left Hand

Right Hand  
D♭ Major

Left Hand

Right Hand  
D<sup>b</sup> Minor

Left Hand

Right Hand  
D<sup>b</sup> Minor

Left Hand

Fingerings for first system:  
 RH: 1 2 + 1 2 1 + 2 1 2 1 2 + 1 1 + 2 2 1 + 2 1  
 LH: 1 1 + 2 1 2 + 1 2 1 + 2 2 1 + 1 1 + 1 2 2 + 1 2  
 RH: 1 2 4 + 2 1 2 1 2 1 2 4 + 2 1 2 1 2 + 2 1 2  
 LH: 2 1 + + 1 2 2 1 + + 1 2 2 1 + + 1 2 2

Right Hand  
A<sup>b</sup> Major

Left Hand

Right Hand  
A<sup>b</sup> Major

Left Hand

Fingerings for second system:  
 RH: + 1 2 2 + 2 2 1 + 1 2 + 1 2 + 1 2 2 1 + 2 1 + 2 1  
 LH: 2 1 + 2 1 2 + 1 2 2 1 + 2 2 1 + 1 1 + 1 2 2 + 1 2  
 RH: + 1 2 4 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 +  
 LH: 2 1 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4

Right Hand  
A<sup>b</sup> Minor

Left Hand

Right Hand  
A<sup>b</sup> Minor

Left Hand

Fingerings for third system:  
 RH: + 1 2 2 + 2 2 1 + 1 2 + 1 2 + 1 2 2 1 + 2 1 + 2 1  
 LH: 2 1 + 2 1 2 + 1 2 2 1 + 2 2 1 + 2 1 1 2 + 1 2 + 1 2  
 RH: + 1 2 4 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 +  
 LH: 2 1 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4

Right Hand  
E♭ Major

Left Hand

Right Hand  
E♭ Major

Left Hand

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

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

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

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

Right Hand  
E♭ Minor

Left Hand

Right Hand  
E♭ Minor

Left Hand

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

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

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

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

Right Hand  
E♭ Major

Left Hand

Right Hand  
E♭ Major

Left Hand

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

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

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

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



Right Hand  
**B $\flat$  Minor**  
 Left Hand

Right Hand  
**B $\flat$  Minor**  
 Left Hand

Fingerings for the first system:  
 RH: 1 + 1 2 3 2 1 + 1 | 1 + 1 2 + 1 2 3 3 2 1 + 2 1 + 1  
 LH: 1 + 2 1 + 1 2 + 1 | 1 + 2 1 + 3 2 1 1 2 3 + 1 2 + 1  
 RH: + 1 2 4 + 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 +  
 LH: 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4 + 2 1 + + 1 2 4

Right Hand  
**F Major**  
 Left Hand

Right Hand  
**F Major**  
 Left Hand

Fingerings for the second system:  
 RH: + 1 2 3 4 3 2 1 + | + 1 2 3 + 1 2 3 3 2 1 + 3 2 1 +  
 LH: 4 3 2 1 + 1 2 3 4 | 4 3 2 1 + 2 1 + + 1 2 + 1 2 3 4  
 RH: + 1 2 4 + 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 +  
 LH: 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4

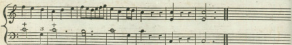
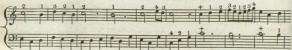
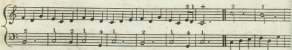
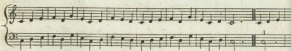
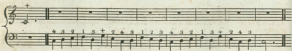
Right Hand  
**F Minor**  
 Left Hand

Right Hand  
**F Minor**  
 Left Hand

Fingerings for the third system:  
 RH: + 1 2 3 + 3 2 1 + | + 1 2 3 + 1 2 3 3 2 1 + 3 2 1 +  
 LH: 4 3 2 1 + 1 2 3 4 | 4 3 2 1 + 2 1 + + 1 2 + 1 2 3 4  
 RH: + 1 2 4 + 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 +  
 LH: 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4 4 2 1 + + 1 2 4

## LESSON

## I



LESSON II

Prelude

LESSON III

Air

LESSON IV

Minuetto

## Trio

First system of the Trio section, featuring a treble and bass clef with various fingerings and articulations.

Second system of the Trio section, including a repeat sign and a double bar line.

B.C. Schmitt

LESSON V

Caprotte

Allegro

Third system of the page, marking the beginning of Lesson V with the tempo 'Allegro' and the section title 'Caprotte'.

Fourth system of the page, showing a treble and bass clef with various fingerings.

Fifth system of the page, including a treble and bass clef with various fingerings.

Sixth system of the page, including a treble and bass clef with various fingerings.



# Dictionary

## of ITALIAN and other Words used in MUSIC.

## A

- A**, in English, is A Treble, distinct voice.
- A Duo**, a 2. for two voices.
- A Trio**, a 3. for three voices.
- ACCORD**, the union of two or more Sounds at once in Harmony.
- ACCOMPANIMENT**, those parts subservient to the principal part; that only attends, takes the principal Subject.
- ADAPTO**, flow thro'.
- AD EQUITUM**, at pleasure of the Performer to make the time slower or quicker; or to introduce a Cadence or Reprise.
- ADVERTENDO**, tenderly.
- AGITATO**, agitated.
- ALBA VOCE**, a movement that has one Barre, or two Semibreves, in a bar.
- ALBA CAPPELLA**, is the Style of Church Music.
- ALLEGRETTO**, not so quick as Allegro.
- ALLEGRO**, quick time.
- AL SECONDO** signifies to begin again at the 2<sup>d</sup> or repeat, and finish at the Double Bar or the Poise.
- ALTA**, higher, as  $\text{C}^{\text{7}}$  an Octave higher than written.
- AUTO, ALTO, or ALT.** the counter tenor part.
- AVANTO or TRINAMENTO** nearly in *affettuoso*.
- AVO or VOI' AVO** after having finished the playing of the Violin, then returns the bow.
- AVANTE** rather flow & distinct.
- AVANTINO** slower than Avante.
- ARIETTA**, A Sort of Ode, or Lyric Poem. A Song consisting of several Stanzas, all adapted to the same time, which is usually set in a familiar Style.
- ARIONE**, is the Style of an Air.
- ARZINGO** for pipe  $\text{ff}$ .
- AVANTI**, to augment the quickness or slowness, as Allegro *aff.*, very brisk; Largo *aff.* very slow.

## B

- BASSO FLAUTO**, for *Al Oboino*.
- BARBACOLA**, A Venetian Ballad, Sung by

the Venetian Comedians, the same as *Alto*, which see.

**BAS**, play thro' three times, over which it is played.

**BELLE VOIX**, is a brilliant voice.

**BONO**, Spirit, as *Cor Bono*, with spirit.

## C

**CADENCE, or CATALEZA**, See Page 5.

**CANTABILE**, in a good style.

**CANTANTE**, the voice part.

**CANON**, a Sort of Paper of two or more parts, when one after the other repeat the same melody. [See *Glee*]

**CANTO**, When each of a Nature in the first Violin part, detaches to perform the same with the Voice.

**CANTO**, when marked at the beginning of a piece at the margin, denotes the treble voice part.

**CANTATA**, A Sort of Song or Composition, is terminated with Recitative, Aria, & a variety of motions, commonly intended for a single Voice.

**CANTONE**, for Arietta.

**CANZONETTA**, A Sort of common Air nearly the same as Arietta.

**CAPRICCIO**, an Extemporary; A piece of Music in which the Author, without any restraint of Music, gives liberty to his fancy & to all the flow of his imaginations nearly the same as a Prelude.

**CAPILLON**, An Air to be executed by small Bells or Clocks.

**CATON**, A vocal Composition of various Sorts for either three, four or more parts.

**CEMBALO**, the Harpsichord.

**CHASSE**, a piece of Music in a hunting style, to imitate a Chase, wrote always *La Chasse*.

**CHI**, then, as *Poco più che Andante*, a little more distinct than *Andante*.

**CHRISMATIC**, that Species of Music which moves by Semi-tones.

**COL**, **COLLOGLA**, with the, as *Col Violin*, with the Violin, *Col' Oboe*, with the Oboey, *Collo Flauto*, with the principal part.

**CON.**, with, as *Con Violini*, with Violins;  
*Con Strumenti* with Instruments.

**CONCERTANTE**, A Concerto for two or more  
Instruments, with Accompaniments.

**CONCERTO**, a Symphony to be executed by a  
full Band, when one of the parts becomes  
a Principal from time to time, leaving the  
other parts either to rest, or to a simple  
Accompaniment.

**CONTRA BASSO**, a double Bass.

**CONTRA BASSI**, double Basses.

**CRESCENDO, FOR CALANDO** or *dim.*  $\curvearrowright$

gradual rise to full of the sound.

**CRESCENDO DIMINUENDO** or *dim.*  $\curvearrowright$  gradual  
rise of the sound.

## D

**DA CAPO**, signifies to begin again and end with  
the first part.

**DA CAMERA**, in the style of Music for the  
Chamber.

**DIASTONIC**, the common species of Music, in  
which is used both tones & semi tones.

**DIMINUENDO, CALANDO**, or *dim.*  $\curvearrowright$  gradual  
fall of the sound.

**DI MOLTO**, very, as *Allegro di molto*, very  
fast; *Largo di molto* very slow.

**DOLCE, DOX**, sweetly, tenderly.

**DISCORD**, all sounds disagreeable to the ear  
when joined together.

**DUETTI, DUETTO, or DUX**, a piece for two  
parts either vocal or Instrumental.

## E

**E**, and, as *Violino e Flauto*, violin & Flute.

**ECHO**, in imitation of a natural Echo, this  
word is sometimes used instead of Flute.

**ERRARMONIC**, A sort of Music which moves  
by quarter tones as from A $\flat$  to G $\sharp$ .

**ESPRESSIONE**, with expression.

## F

**FAGGOTTO**, a Bassoon.

**FANTASIA**, a piece of Music nearly resem-  
bling a Capriccio.

**FALSETTO**, signifies a voice singing in a false  
voice & not in his natural voice.

**FINALE**, the last movement of a Musical piece.

**FINIS, TIME, FIN.** denotes the end of any  
movement or piece.

**FLAUTO TRAVESSO**, a German Flute  
**FOURTE, FUGA**, a piece of Music, in which  
one principal part begins, and the others  
follow, repeating the notes of the original  
subject, which is continued at different  
parts, in different parts throughout the  
Movement.

**F. or FORTE**, loud

**FF. or FORTISSIMO**, very loud.

**FURIOSO**, with fury

## G

**GAVOTTA**, a Dance or Air of two times, rather  
gay; sometimes it is played tenderly.

**GLES**, see *Canon*.

**GIGA, RIGG**, a sort of quick Dance, in compound  
fourth measure or triple time.

**GIUSTO**, just, exact, as, a tempo giusto, in  
just or exact time.

**GRAVE**, very slow time.

**GRACIOSO**, in graceful, pleasing style.

**GROUND**, a piece of Music, in which the set  
ground bass is continually repeated, some  
times with variation.

**GUSTO, TASTE**, as, *Con Gusto*, with taste,

**GUSTOSO**, with much taste.

## H

**HARMONY** the Combination of two, three or  
more different sounds, struck together,  
and heard at the same time.

*Harpeggio* see *Arpeggio*.

## I

**INTERVAL**, the distance from one sound to  
another, half tone is the smallest Interval,  
a tone next, and so on.

**INTONATION**, singing in tune.

## L

**L.** for Left hand.

**LARGHETTO**, not so slow as *Largo*

**LARGO**, very slow.

**LEGATO**, a style of playing, in opposition to  
*Staccato*, not taking the fingers off any note,  
all the next is struck.

**LENTEMENT**, rather slow.

**LESTO**, very slow.

**LEGATURE** see Page 8

**LOCO**, after having played the Octave above

## M

**MA**, *but*, as, *ma non troppo*, but not too fast

**MARCELO**, majestic, in a bold style,

**MARCANDO** decreasing in force, for drum

**MARCH**, **MARCIA**, A military Air, generally played by wind Instruments.

**MEN**, *less*, as, *men fero less* loud; *men più* less fast.

**MENZA VOCE**, or **SOFFO VOCE**, medium be., *mezzo* loud & fast.

**MERZO**, to use the Pedal of the grand piano forte, taking off only one string.

**MERZO FORTE** or **M.F.** faster than forte.

**MERZO PIANO**, or **M.P.** softer than piano.

**MODERATO** Moderate.

**MOLTO**, very, for *di molto*.

**MINUETT** or **MINUETTO** A Swiss dance of a moderate movement in triple time.

**MINUETTO**, when introduced as an Air in a Lesson, Quartette, Overture &c. its movement is gay & lively.

**MOVEMENTS**, the Character of time, formerly every different time had its particular Character fixed & proportioned by a Proportion or pulsation of a pulse; the moderns introduced names, as *Alligro*, *Largo* &c. which are marked at the beginning of the Piece.

**MUSETTE**, An Air properly for the Instrument of this name, the measure is either of two, or three times, the character is large & soft.

## N

**NON**, not, as *non troppo*, not too much.

## O

**O**, or, as Violin o Flauto, violin or flute.

**OBVIATO**, denotes that voice or Instrument, which cannot be left out from the Composition with affecting the melody or harmony which distinguisheth it from any other of the several parts, (See *Hippona*.)

**OCTAVE**, **OCTAV**, **ALT**, or **8<sup>va</sup>** to play an Octave higher every note when marked **8<sup>va</sup>** the figure of 8 under a bass note denotes to play an Octave or eight Notes lower with it.

**ORDINARIO**, usual, as *Tempo ordinario*, in the usual time.

## P

**PARTI**, part, as *parti costanti*, the singing part.

**PASTORALE**, in a pastoral style.

**PENDENTE**, for Colada

**PIANO**, or **P. fast**.

**PASSO** or **PASSADIMO**, very loud

**PIANO**, **SOFFO**, a piano Instrument.

**PIC**, more, as *pia presto*, faster.

**PIZZICATO** or **Pia** to pinch the Violin with the finger instead of using the bow.

**PIÙ**, *lento*, as *più pia*, a little more

**POMPOSO**, in a grand style.

**PRELUDE**, An extemporary piece of performance which serves to announce the key, and to prepare the Performer, this must run upon the principal notes of the Key, in which the piece is written.

**PRESTO**, very quick.

**PRIMO TEMPO**, according to the original time

**PRIMO**, first as *Primo Violin*

## Q

**QUARTOS**, **QUARTETT**, **QUARTETTO**, a piece of Music for 4 voices or Instruments.

**QUINQUE**, **QUINZETT**, **QUINZETTO**, a piece of Music for 5 voices or Instruments.

## R

**RALLENTANDO**, See *Colada*.

**RECITATIVE**, a species of Music belonging to Through Bass a sort of speaking in recitative, remembering to let the voice part be entirely finished before the two left notes are struck in the Bass.

**REPENDO**, in opposition to *Obligato*, signifies that the part is not principal.

**RONDINO**, **RONDINO**, A piece of Music, in which the first part is repeated once or often, in the course of the movement, and with which it finally ends.

## S

**SCHERZANDO** in a playful manner.



**MEASURE-SIGNATURE**, to repeat the same passage & generally marked thus *I* or *II*.

**MARABANDA** A Spanish Air, a dance of triple time rather slow.

**MEASURE** the *Trillo's* interval, commonly called half a Tone.

**SEMPLICE**, with simplicity.

**SEMPER**, always.

**SENZA**, without, as *Senza Ordo*, without orders.

**SESTETTO**, a piece for 6 voices or instruments.

**SPORADICO, SPORADATO** particular parts on the note so marked.

**SCALANA** a pastoral movement in compound common time.

**SINFONIA**, a piece of Music for a whole band.

**SIMBRANDO, SIMBRANDO** flourishing away the sound.

**SOLO** two or more instruments alone.

**SOLO**, a piece of music for a single instrument accom<sup>d</sup> only with the bass, like *le donne* that part is a full piece which becomes from time to time a principal part.

**SONATA**, a kind of exercise for the harpsichord of different movements <sup>in</sup> few or many accom<sup>d</sup>.

**SONATA** a short & easy Sonata.

**SORDIN**, a mute, placed on the bridge of the violin, to deaden the sound.

**NOBENTIVO**, to sustain the sound, by keeping the fingers pressed down on the keys.

**SPICATO** to play every note distinct.

**SPICATO**, with spirit.

**SPINTO**, with much spirit.

**STACCATO** the reverse to legato, thereby ac<sup>d</sup> . . . . . cented to play with a certain spring of 3-flages.

**SYMPHONY**, the same as *Sinfonia*; in general it is used to express the instrumental parts of a Song, before the voice begins to utter it ends.

**TACTUS**, the *Flaut*, as *Flauto tacci*, without the flute.

**TACTUS-TOLO**, when the bass is to be played without any third bass.

**TEMPO**, time; in respect of measure & bars.

**TENUTE, OSTENUTO**, to hold a note, as *Sofferto*.

**TREMA**, the original air or subject, upon which variations are made.

**TOCCAT**, the preludes of a Sonata on the harpsichord also a Sonata expressly composed to improve the touch.

**TONE**, the interval of two third tones.

**TROU, TERZETTO**, a piece of music for 3 voices or instruments.

**TROMBA**, trumpet.

**TUTTI**, when after a solo all join together.

**TYMPANI, TIMPANI**, kettle drums.

## V

**VARIAZIONE, VARIAZIONI**, variations on any air or tune, keeping always the same funda<sup>d</sup> . . . . . mental bass.

**VELOCOSO**, with strength.

**V. VIOLINO**, violin.

**VIOLA**, the tenor violin.

**VIOLONCELLO** the bass viol.

**VIOLONE** the double bass.

**VIVACE** with life & spirit.

**VOLTA**, time, with respect to repeats, as primo volta, the first time.

**VOLTA TERA VOCE**

**VOLTA TERZA VOCE** turn over quickly.

**VO, o**, as *vo poco* a little, *vo poco piu di tanto* a little better.

**UNISON or UNITE**, the same sound, this is put sometimes to show that the parts are all in Octaves.

## CONTRACTIONS OF WORDS used in MUSIC.

Ad. For three voices.	Dim. Diminuendo	m. l. mezzo tempo	rit. ritardando	Fin. Fine	V. Violin.
All. Adagio	Dim. Dimin.	m. p. mezzo più	coll. collaudando	Fin. Fine	Va. Viola
All. Un. Ad libitum.	F. Forte	ff. ff. fortissimo	ff. fortissimo	Fin. Fine	Vcl. Violoncello
All. Allegro	ff. fortissimo	ff. ff. fortissimo	ff. fortissimo	Fin. Fine	V. S. Violoncello
App. Appassionato	ff. fortissimo	ff. ff. fortissimo	ff. fortissimo	Fin. Fine	Vcl. Viola
Col. Colando	ff. fortissimo	ff. ff. fortissimo	ff. fortissimo	Fin. Fine	
Con. Concedendo	ff. fortissimo	ff. ff. fortissimo	ff. fortissimo	Fin. Fine	
C. C. C. C. C.	ff. fortissimo	ff. ff. fortissimo	ff. fortissimo	Fin. Fine	