

2
J. B. CRAMER'S

Instructions
for the
Piano Forte.

in which the first Rudiments of Music are clearly
explained, and the principal Rules on the Art of Fingering
illustrated, with numerous and appropriate Examples.

To which are added

Lessons

in the principal Major & Minor Keys,

with a Prelude to each Key

Composed & Fingered by

THE AUTHOR.

ent'ed at Sta. Hall.

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All the Works of the above Author.

R. & E. Williamson, Sculp^r

[1812?]

Mus. 9123

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J. B. L. A. D. E. R. S.

Die Kunst der ...

in which the first ...



in the present ...

with a ...

J. B. L. A. D. E. R. S.

...

PREFACE,

Although several Excellent Books of Instructions for the Piano Forte have been lately published in this Country, yet as Improvements are daily made which tend to facilitate the attainment of the Musical Science, the Author presumes to publish his Method, hoping that as the whole of his Life has been devoted to the study of Music, the result of his Experience will not be unwelcome to the Public.

Experience proves that introducing popular Airs arranged as Lessons for the practice of Learners, greatly promotes their application & improvement, besides when desired to play they have the satisfaction to observe that they afford more Entertainment to their hearers, by pieces of this kind than by playing long & uninteresting compositions, therefore the Author has selected for his Lessons many favourite Airs which he has Arranged in a familiar Style, & in order to preserve the necessary progressive graduation he has composed several of the Lessons.

His plan of Instruction is somewhat peculiar, instead of placing at the beginning of the work, according to usual practice, all the precepts necessary to a Piano Forte player, he has preferred intermixing with the pieces whatever relates to graces, characters & expression, for the best place to point out their use, so as to make a strong impression on the Mind, is undoubtedly when they occur in practice, therefore it must be allowed that this method of placing them successively under the eye is much more Eligible than to refer the pupils to a general account, which few take the trouble to read, much less to learn.

The Preliminary instructions necessary to a Learner such as an Explanation of the Notes, Clefs, Sharps, Flats, Time &c. are given at the beginning of the Book, in the most simple & concise manner, to these are added precepts & Examples on fingering, in which the numerous combinations that may occur in most pieces are placed in particular classes & fingered by the Author.

At the end of the Work is a short appendix, explaining the intervals, the chords, the Tenor Clef & transposition: which articles are not necessary to a beginner & would have been displaced in the former part of the Work.

The whole is concluded with a general Dictionary of such Italian words as frequently occur in Musical Compositions. Such are the outlines of the present Work, should it meet with the Public Approbation the Author will consider his trouble amply rewarded.

ELEMENTARY INSTRUCTIONS.

Let students read attentively the following seven pages, and try to impress on their mind the precepts which they contain, before they attempt to play any of the Lessons.

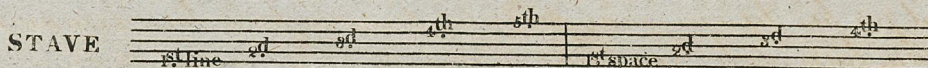
Of the Notes and Stave .

The characters by which Musical sounds are expressed are called Notes; there are in Music but seven Notes, to which in England the first seven letters of the Alphabet, A, B, C, D, E, F, G, are applied. *

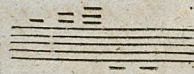
When a passage extends to 8, 9, or more Notes, the foregoing letters are repeated over again in the same order: in a descending melody, the letters are named backwards, thus; G, F, E, D, C, B, A, but the Music is read from left to Right as printing.

The Musical Notes are placed on, and between five horizontal and parallel lines, to which the name of Stave is applied.

NB: The lines and spaces of the Stave are counted upwards, from the lowest to the highest.



When in a piece of Music some Notes go higher or lower than the Stave, little lines, called Ledger lines, are added above or below, and the heads of the Notes are placed on, or betwixt them.



Piano-forte Music is written on two Staves, connected by a Brace, the upper Stave serves for the Treble notes, and the lower for the Bass notes.




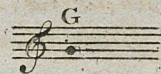
NB: Sometimes the Right hand plays Notes placed on the Bass-Stave, and Vice versa the Left hand plays Notes placed on the Treble-Stave.


Of the Clefs :

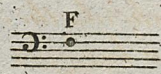
To ascertain the Names of the Notes and their places on the Key-board, a certain character called a Clef, is placed at the beginning of each Stave.

** Two Clefs only are made use of in Modern compositions for the Piano-forte, viz:


I. The Treble or G clef shaped thus  and placed on the 2^d line of the Stave, all the notes on that line are called G's: this clef serves for the highest part.



II. The Bass or F Clef shaped thus  and placed on the 4th line of the Stave, the notes on that line are called F's: this clef serves for the lowest part.



* The Italians and French prefer the method of calling the Notes by various Syllables, beginning at C, thus; Do, re, mi, fa, sol, la, si.
C, D, E, F, G, A, B.

** In Ancient music another Clef shaped thus,  and called the C Clef is frequently used, to gratify the curious an explanation is given page 41 in the Appendix.

ON THE NAMES OF THE NOTES.

According to their position on the lines and spaces of the Stave, the Notes receive their names.

TREBLE

Notes on the lines . in the spaces .

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

Additional Lines and Spaces in the Treble.

Notes in Alt.

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

EXERCISE on the Treble notes.

BASS

Notes on the lines . in the spaces .

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

Additional Lines and Spaces in the Bass.

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

EXERCISE on the Bass notes.

Of the Scale or Gamut .

The seven Notes of Music placed in a series ascending or descending, form what is termed the Gamut or Scale .

The Scale may be Diatonic or Chromatic .*

The Diatonic Scale, which is the natural Scale, consists of five tones and two Semitones ** which according as the Scale is Major, or Minor, are differently placed .

In the Diatonic major Scale, the first semitone is from the 3^d to the 4th note, the second Semitone is between the 7th and 8th the remainder of the notes are a tone distant from each other.

Diatonic Major Scale of C. †

Ascending: C D E F G A B C

Descending: C B A G F E D C

1st 2^d 3^d 4th 5th 6th 7th 8th 8th 7th 6th 5th 4th 3^d 2^d 1st

degree

This Scale may be repeated several times in positions more grave or acute: but always similar, with respect to the places of the tones and semitones: see the following page, which shews the names of all the notes and their position on the Key-board .

* The Chromatic Scale is Explained page 17 .

** A Semitone is the progression from one key to the next, as from C to C[#] or D^b — a Tone contains two adjoining semitones C, C[#] D, form a tone, E^b, Eⁿ F[#] another .

† The Minor Scale will be explained page 15 .

The Piano-forte Key-board explained.

Modern Piano-fortes, with additional keys, contain five Octaves and 7 keys, from the lowest on the left hand which is F, to the highest key on the Right, which is C. Piano-fortes without additional keys have only 5 Octaves from F to F *

NB: The keys as well as the Notes are named after the first seven letters of the Alphabet.

The diagram illustrates the piano keyboard layout and corresponding musical notation. It shows five octaves of notes, labeled from the 1st to the 5th Octave. The notes are arranged in a sequence of F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The keyboard is divided into a Bass part (left) and a Treble part (right). The notes are labeled with their corresponding letters, and the diagram shows how the notes are grouped into octaves. The notation includes Treble and Bass clefs, and the notes are labeled as 1st, 2nd, 3rd, 4th, and 5th Octave. A 'Bass Clef' and 'Treble Clef' are also indicated. Below the notation is a keyboard diagram with keys labeled F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The keyboard is divided into 'Bass part' and 'Treble part'.







Explanations.

1. The Key board is composed of long and short keys. the long or white keys, serve for the natural notes, and the short or Black keys serve for the Sharps and Flats.
2. The White keys are at equal distances from each other, whereas the black keys are divided into alternate groups of two and three, parted by two white keys without a Black betwixt.
3. The White key before any two black keys (going from the left to the Right hand) is called C, in every part of the key-board, the next white key is D, the next E, and so on, following the order of the letters C, D, E, F, G, A, B, C.
4. There is an interval of a semitone between each key, two white keys with the black key between, form a whole tone.
5. Each black key may be taken either for the Sharp of the white key below, or for the Flat of the white key above: so the Black key above C, may be C[#] or D^b.
6. As between B and C, E and F there is no black key, these notes are used respectively as Sharps or Flats to one another: therefore B[#] is played on C natural, and C flat on B natural: — E[#] is played on F natural, and F^b on E natural.
7. Every succession of eight notes as from C to C inclusively, is called an Octave. each Octave is exactly the same with respect to the disposition and names of 7 keys, it contains 7 white keys and 5 black keys.
8. The keys which are in the middle of the key-board are used either for the Treble or for the Bass as required: therefore in the foregoing Scale the notes which have a double stem, thus; from G in the Bass, to G in the Treble, may be played either with the Left or with the Right hand.

* Some Piano fortes with 6 Octaves from F to F, have been lately made, but they are not yet universally Introduced.

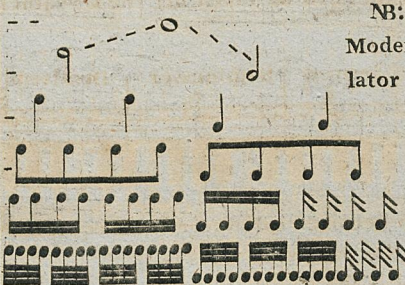










On the different Species of Notes .

Six sorts of Notes are made use of in Musical Compositions, viz :

the Semibreve	Minim	Crotchet	Quaver	Semi-quaver	Demisemi-quaver
					

The Relative length, or duration of these Notes varies according to their shape .

TIME TABLE, shewing the respective proportion of each Note.

1 the longest note	<p>A Semibreve is equal to</p> <p>2 Minims</p> <p>4 Crotchets</p> <p>8 Quavers</p> <p>16 Semi-quavers</p> <p>32 Demisemi-quavers</p>	 <p style="text-align: right; margin-top: 10px;">NB: The Semibreve being the longest note in Modern Music, is made the standard and regulator of all others .</p> <p style="margin-top: 10px;">Obs: The stems of the Notes may be turned downwards or upwards the notes may be detach'd thus  or grouped together thus  yet their value remains the same .</p>
1/2 of a semibreve	<p>A Minim is equal to</p> <p>2 Crotchets</p> <p>4 Quavers</p> <p>8 Semi-quavers</p> <p>16 Demisemi-quavers</p>	 <p style="margin-left: 20px; margin-top: 10px;"> { 4 Quavers may be abbreviated thus  { 4 Semi-quavers thus  and { 4 Demisemi-quavers thus  </p>
1/4 of ditto	<p>A Crotchet is equal to</p> <p>2 Quavers</p> <p>4 Semi-quavers</p> <p>8 Demisemi-quavers</p>	
1/8 of ditto	<p>A Quaver is equal to</p> <p>2 Semi-quavers</p> <p>4 Demisemi-quavers</p>	 <p style="text-align: center; margin-top: 10px;">The Pupil must have a perfect knowledge of the different sorts of Notes, and their length, before he attempts to play a lesson.</p>
1/16 of ditto	<p>A Semi-quaver is equal to</p> <p>2 Demisemi-quavers</p>	 <p style="margin-left: 20px; margin-top: 10px;">Another sort of Note shaped thus  and called half Demisemi-quaver, is sometimes used, but it seldom extends beyond a bar or two .</p>
<p>NB: After having learnt the Time Table as it stands here, the Student will derive great benefit by learning it also the contrary way. (reversing the book)</p>		

A Dot placed after any Note, makes that Note half as long again; thus,

A Semibreve with a Dot.	A Minim with a Dot.	A Crotchet with a Dot.	A Quaver with a Dot.	A Semiquaver with a Dot.
is equal to	is equal to	is equal to	is equal to	is equal to

Two Dots placed after a note, make it three quarters longer, therefore a Minim with a double dot is equal to and a Crotchet with a double dot is equal to

Of the Rests.

Rests are characters which denote silences equal in duration to that of the Notes which they represent, (when a Rest occurs the hand is to be taken off the keys,) there are as many Rests as various Species of Notes.

Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
Rest.	Rest.	Rest.	Rest.	Rest.	Rest.

NB: When a Rest is dotted, its duration becomes half longer is equal to and to

When a Rest of several Bars happens, the number of Bars in Modern Music, expressed by a figure over the Stave, thus;

in Ancient Music small strokes across the Stave are made use of, according to the number of Bars, thus;

Of the Sharp, Flat and Natural.

The Sharp thus (#) raises the Note before which it is placed a Semitone.

The Double Sharp thus (x) raises a Note already Sharp another Semitone; on the Keys the Sharp is taken on the Right side of a Note.

The Flat thus (b) lowers the Note before which it is placed a Semitone.

The Double Flat thus (bb) lowers a Note already Flat another Semitone; the Flat is taken on the Left side of a Note.

The Natural thus (n) placed before a Note that has been made Sharp or Flat, restores the Note to its original place.

A Natural after a Double Sharp is marked thus (nn) it takes off one Sharp.

A Natural after a Double Flat is marked thus (bb) it takes off one Flat.

The Double Sharp, cannot be used but to a Note already made Sharp, and so of the Double Flat.

Obs: I. A Sharp or Flat placed after the Clef on a line or a space, affects all the Notes on such line or space and their Octaves throughout the piece; but when introduced in the course of the piece, it is called an accidental, and only affects the Notes placed on such line or space within the Bar where it occurs. *

II. When the 2^d Sharp or Flat (according to their progression) is set at the Clef, the first must have been Introduced.

Progression of the Sharps and Flats.

By fifths Ascending.	By fourths Ascending.
1 2 3 4 5 6 7	1 2 3 4 5 6 7

* When the last Note of a Bar is affected by a Sharp or a Flat, and the first Note of the following Bar is on the same line or space, it is to be play'd Sharp or Flat though not marked so.

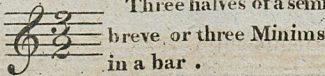
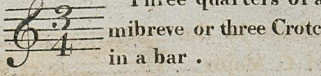
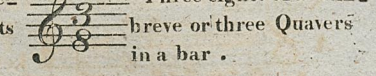
There are in Music but two sorts of Time, viz; Common Time, which consists of 2 or four equal parts in a Bar, and Triple Time, which consists of three parts in a Bar: each of the foregoing is subdivided into Simple and Compound.

Simple Common Time is expressed by any of the following figures C, C , $\frac{2}{4}$, placed at the beginning of the piece immediately after the Clef.

Compound Common Time is expressed by $\frac{6}{8}$, or $\frac{6}{4}$, $\frac{12}{8}$, or $\frac{12}{4}$.

Simple Triple Time is expressed by $\frac{3}{2}$, or $\frac{3}{4}$, or $\frac{3}{8}$, Compound Triple by $\frac{9}{4}$ or $\frac{9}{8}$.

NB: When two figures are used to mark the time, the lower figure denotes the quality of the Notes whether Minims, Crotchets or Quavers, and the upper figure the quantity used to make up a Bar, thus;

 <p>Three halves of a semi-breve or three Minims in a bar .</p>	 <p>Three quarters of a semi-breve or three Crotchets in a bar .</p>	 <p>Three eighths of a semi-breve or three Quavers in a bar .</p>
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Common Time exemplified.

Four Crotchets in a Bar or equivalent in other Notes or Rests .

Simple Common 

Second Species of Simple Common Time .

Two Crotchets in a Bar or equivalent .

NB: In a slow movement it is better to count 4 Quavers in each Bar.

	<p>Adagio </p>
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Two dotted Crotchets in a Bar or equivalent .

In a slow movement it is better to count twice three quavers .

<p>Compound Common Time </p>	
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Observe. The three other sorts of Compound Common Time, viz: $\frac{6}{4}$, $\frac{12}{4}$ & $\frac{12}{8}$, are seldom used in Modern Music .

Triple Time exemplified.

Three Crotchets or equivalent in each Bar .

Three Quavers or equivalent in each Bar .

<p>Simple Triple </p>	
--	--

Nine Quavers or equivalent in each Bar .

The other Species of Compound Triple Time viz: $\frac{9}{4}$ is not used in Modern Music .

Compound Triple Time 

The Italian Words relating to Time are explained in the Dictionary Pages 44 & 45 .

The fundamental note of a Composition is called the **Key-note** or **Tonic** . every piece of Music is written in a particular key, to which all others introduced by the modulation must be related .


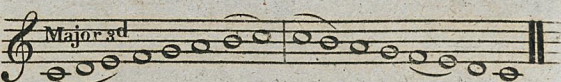
The Bass of a regular Composition always ends on the key-note, and the Piece is said to be composed in the key of C, when the Bass terminates on that note .

A **Key** may be either in the **Major**, or in the **Minor Mode**: this may be ascertained by the first third in the scale .

I. When from the key-note (1st degree) to the 3^d note above, there is an Interval of a major third, the key is in the Major Mode, and is called a Major key (vulgarly termed a Sharp key.) a Major 3^d consists of 4 semitones, or two whole tones. (see A)

Ex: of the Major third .



Semitones 1 2 3 4

A  The Scale in the  key of C Major .

II. When from the key-note to the 3^d degree above, the Interval is only of a Minor third, the key is in the Minor Mode, and is called a Minor key (vulgarly termed a flat key.) a Minor third consists of 3 semitones, or one tone and half. (see B)

Ex: of a Minor third .

Semitones 1 2 3

B  The Scale in the  key of A Minor

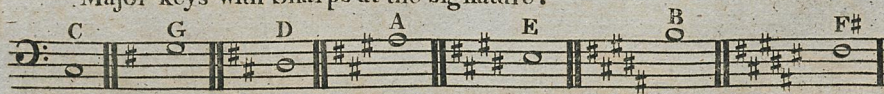
Observe. The essential difference between the Major and Minor mode is a semitone in the interval of the 1st third in the scale .

As the Scale may be divided into twelve semitones, and as any one of them may be taken for Key-note, both in the Major and Minor mode; there are of course 24 keys, twelve in the Major and twelve in the Minor mode .

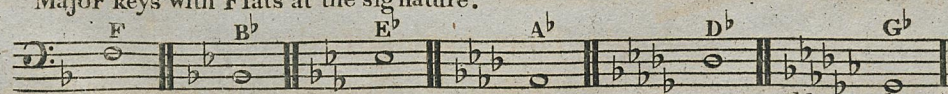
NB: The natural Major key is C, the natural Relative Minor key is A * all other keys are but transpositions of these two .

a TABLE of all the Keys .


Major keys with Sharps at the signature .

 The key of C# is rarely used, Composers prefer writing in D.


Major keys with Flats at the signature .

 seldom used

Minor keys with Sharps at the signature .



Minor keys with Flats at the signature .



* The Relative Minor of a Major key, has the same number of Sharps or Flats, it is found one tone and a semitone under the other .

On Fingering .

A proper manner of sitting at the Piano forte, of holding the arms, wrists and fingers, will greatly facilitate to Students a rapid and brilliant execution: on the contrary a deficiency in these particulars, will materially injure their execution .

Directions relative to the Body, arms and hands of the performer.

Let the performer sit in a graceful manner opposite the centre of the Key-board, neither too near, nor too far from the Instrument, so as to be able to reach with facility the highest and lowest keys. (see the plate)

The height of the seat must be suited to that of the performer, who, when seated, should have the elbows a little above the Key-board and the feet resting firmly on the ground near the pedals, to be ready to press them down. the Arms must not be kept too close to the body, nor too distant from it: the shoulders should be rather depressed; the wrists must be nearly on a level with the arms and elbows, the knuckles being kept some what elevated. the 1st 2^d & 3^d fingers must be bent so as to bring the thumb and the little finger on a line; each finger must be placed over its respective key and remain in that position whether used or not .

The extremity of the fingers, but not the nails, must strike the keys; their motion should be so smooth as not to be noticed; the thumb must be kept over the keys so as to bring the other fingers close to the black keys, ready to strike them, this will prevent the wrist moving uselessly backwards and forwards .

General Rules and Examples on fingering.

Observe I. The combinations in the passages of the melody being innumerable, makes it impossible to give fixed rules suited to all cases; however the following rules and Examples, if studied and practised with attention, will soon enable the learner to find the proper fingering of any passage .

II. In England the fingering is marked in the following manner; in each hand the thumb is expressed by a cross x the 1st 2^d 3^d and little finger are designed by the figures 1, 2, 3, 4 .

Right Hand  Left Hand 

Rule I. The fingering of a passage is to be regulated according to the number of the notes ascending or descending, also according to the distances: passages of five notes, may be played in one fixed position, each finger striking its respective key (see the foregoing examples) but when 6, 7, 10 or more notes are placed in a series, the thumb must either pass under the long-fingers in ascending, or these over the thumb in descending. thus;

Right Hand  Left Hand 



Rule II. The thumb may pass under the 1st 2^d and 3^d finger in ascending, but not under the 4th or little finger.



In descending the 3^d 2^d or 1st finger may pass over the thumb, but not the little finger.

Rule III. A long finger must not pass over another, as it would displace the position of the hand, and look very awkward.



Rule IV. It is not allowed to play two successive notes with the same finger, unless a Rest or a Pause intervenes, when the same finger may be used twice. *



Rule V. The natural place of the thumb of the right hand, in a series of notes ascending, is immediately after a short or black key, and in descending before a short key: on the contrary the natural place of the thumb of the left hand in ascending, is before a short key, and in descending after a short key.

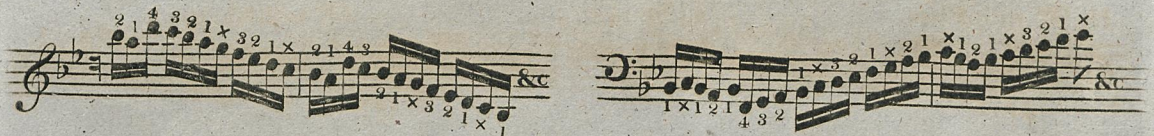


NB: When the thumb passes under the long fingers or these over the thumb, it must be done with as little motion of the hand as possible.

Rule VI. When a Note is repeated, the performer should take that opportunity for changing the position of the hand, upwards or downwards, as required, by playing one of the repeated notes with another finger, thus;



Rule VII. When by the nature of a passage you are led out of the position directed by the Rule, always place the 3^d finger after the thumb, until you have recovered the right position.



* Some particular passages in the Legato style, also double notes and chords, must be excepted from this rule, as they often require the same finger used twice.

13 Extensions

14 D^o with Diminished 7ths

15 Harmonic Extensions.

16 Skipping a finger.

17 Passing over the Thumb.

18 Passing the Thumb under the Fingers.

19 Turns

20 Double Notes in 3.^{ds} D^o with Sharps. D^o with Flats. D^o changing fingers.

21 Double Notes in 6^{ths} D^o with Sharps.

22 8^{ths} & Double notes D^o with Flats. D^o with Sharps.

23 8^{ths} Ascending and Descending. D^o with Sharps.

24 Sliding a finger.

25 Legato Passages.

26 D⁹

* Passages for the Left Hand.

27

28

29

30

31

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34

35

* Most of the Passages given for the Right hand may serve also for the Left hand by reversing the Fingering — The foregoing examples are peculiar to the Left hand .

The Fingering of the Scales exemplified.

The Author strongly recommends a constant practice of the Scale, as the best mode of attaining a neat and rapid execution.

Students should at first practise each hand separately, when they can play all the Scales with one hand, they must practise them with both hands together.

Observe. In the Scales of C, G, D, A, E and B, Major and Minor, the Thumb of ^e Right hand is always used on the key note, or 1st degree and on the 4th degree of the scale, in ascending and descending: the Thumb of ^e Left hand is placed on the key note, and on the 5th degree.

Major Scales .

Minor Scales *

The image displays musical notation for Major and Minor Scales in C, G, D, and A. Each scale is presented in two staves (treble and bass clef) with fingering numbers (1-4) and 'x' marks indicating finger placement. The scales are arranged in two columns: Major Scales on the left and Minor Scales on the right. The scales shown are C major, G major, D major, and A major in the left column, and C minor, G minor, D minor, and A minor in the right column.

* The Scale is in the Minor mode when from the Tonic or 1st degree, to the 3^d degree above, there is only an interval of a Minor third, which consists of three Semitones, thus;

Example of a Minor 3^d

The notation shows a treble clef with notes G, A, B, and C. Above the notes are numbers 1, 2, and 3, with the word 'semitones' written above the number 3. This illustrates the interval of a minor third between the 1st and 3rd degrees of a scale.

The Minor Scale has a peculiarity, in ascending the 6th and 7th notes are made Sharp to conform to the laws of Harmony and modulation: in descending the Sharps are left off, and the 6th and 7th notes are Minor, as well as the 3^d which gives the Minor Scale a melancholy cast.

Two rows of musical notation. The first row shows the Major Scale for E (treble clef) and E minor (bass clef). The second row shows the Major Scale for B (treble clef) and B minor (bass clef). Each scale is written in two staves, with fingering numbers (1-4) and 'x' marks indicating fretted notes.

The following Scale is an exception to the common rule of fingering for as it begins on a black key the 1st finger is used on the key note.

Two rows of musical notation. The first row shows the Major Scale for F# (treble clef) and F# minor (bass clef). The second row shows the Major Scale for Bb (treble clef) and Bb minor (bass clef). Each scale is written in two staves, with fingering numbers and 'x' marks.

Major keys with Flats .

Minor keys with Flats .

Observe, In all Major Scales with one or more Flats at the signature, the Thumb of the Right hand is placed on C and F in ascending and descending.

Two rows of musical notation. The first row shows the Major Scale for F (treble clef) and F minor (bass clef). The second row shows the Major Scale for Bb (treble clef) and Bb minor (bass clef). Each scale is written in two staves, with fingering numbers and 'x' marks.

Major Scales.

Minor Scales.

The key of D^b Minor is seldom used, as Composers generally write in C[#] Minor.

Obs: In the keys of B^b, E^b, A^b, and D^b (in Major) the Thumb of ^e Left hand is on the 3^d and 7th degrees of the Scale in Ascending and descending.

Of the Chromatic Scale .

The Chromatic Scale ascends and descends by a series of twelve semitones, alternately major and Minor *

* A Minor Semitone is between two notes of the same name as C[#] C, D, D^b — A Major Semitone is between two notes of different names and places on the Stave as C, D^b; C[#] D .

OBSERVATIONS ON THE LESSONS.

I. The following Lessons are set in the principal Major and Minor keys, beginning from the keys with Sharps at the signature, and following their progressive order by 5ths ascending, viz C, G, D, A and E; the key of B with five Sharps and its Relative minor key G[#] being too difficult for learners, and seldom used, have been purposely omitted.

II. Every Major key is followed by its Relative minor key.

III. A short Prelude is set at the beginning of the Lessons in each key, Which if practised with care will form the hand and the taste of the Pupil.

IV. The Fingering is not marked to each Note, which would confuse the Scholar, but only where a change happens in the position of the hand, or where some difficult passages occur.


V. At the bottom of each Page are annotations explaining in a simple and concise manner the various Characters, Graces &c. introduced in the Lessons.

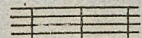
The letter A refers to the 1st annotation, the letter B to the 2^d and the letter C to the 3^d.


VI Pupils are advised to learn the easiest Lessons first, leaving the more difficult until they have attained some proficiency on the Instrument.

N^o. 1. **MODERATO**

N^o. 2. **MODERATO**

A. A circular stroke  over two notes on the same line or space is called a **Bind**, it unites the two notes into one, therefore the first only must be played, and kept down the whole length of the two. †

B. Every piece of Music is divided into small quantities called **Bars**, by lines drawn perpendicularly through the Stave  each Bar is of equal duration, and contains a certain number of notes, determined by the figures placed at the beginning of the piece after the Clef.

C. A Double Bar across the Stave divides a piece of Music into two or more parts, called **Strains**, when dotted on both sides  the preceding and the following strains are repeated, but when the dots are only on one side, the strain only on the side of the dotted bar must be repeated.

77 † When a Bind is over two similar Chords, the first only is to be played.

No. 3.

ALLEGRETTO

B loco

No. 4.

MODERATO

A. When this figure 8^{va} (abbreviated from the word octava) is set over a passage, every note as far as the line extends is to be played an octave higher than written, this method of writing saves a number of ledger lines.

B. Loco, this word shews that the notes are to be played again as written.

C. A circular line placed over some notes on different lines or spaces, shews that they must be played in a smooth, connected style, keeping down each note its full length.

This style of playing is termed in Italian Legato, it is generally used, unless some particular marks direct to the contrary.

No 5.
ALLEGRO

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

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

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

No 6.
ALLEGRETTO

x 2 4 3 1 2 x 1

4 x 2 x C 4 x 2 x 4 x


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

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

A. Two notes under each other are called double notes, and are struck at the same time as one note; therefore they make no alteration in point of time .

When three notes are placed under each other, they form a chord (for the manner of playing them see P:32)

B. The Bass is written in the Treble Stave, to save a number of ledger lines which would take place, were it written on the Bass Stave .

C. This mark  is an abbreviation often used, it shews that the foregoing group is to be played over again.

Prelude in the Key of A Minor.

RUSSIAN AIR.

No. 7.

MODERATO

AIR SAVOYARD.

No. 8.

ALLEGRETTO

A. The Letter R. over C, E, A, shews that those notes must be played with the Right hand, the letter L, under the three following notes, shews that they must be played with the Left hand.

B. In Minor keys whenever the 7th of the Scale ascending happens, either in the Treble or Bass, an accidental Sharp is placed before it.

C. The melody of this Air has all the natural simplicity of the Rustic inhabitants of the Alps.

Nº 9.

ALLEGRETTO

Nº 10.

ANDANTE

A. Those notes with a double stem are to be kept down the length of a Crotchet, while the four Semiquavers are played, this is done to produce a more melodious effect.

B. A Dot placed over or under a note, shews that it must be played short and pointed, raising the finger from the key before the length of the note is expired, which style of playing is called Staccato and being followed by a Legato on the 2^d and 3^d parts of the bar produces a good effect.

C. This mark \triangle shews an emphasis or stress on the first note, the 2^d note is played softer.

N^o 11.

ALLEGRETTO

THE GUARACHA . (a Spanish Dance)

N^o 12.ALLEGRO
MODERATO

A. This Lesson begins with the middle of the bar, which is done by the composer to keep the accents in their proper places, the completion of the first Bar is at the end of the Air.

B. When the Bass of an Air is placed in the Treble Staff, the left hand plays it on the upper part of the Instrument.

C. This Air, for the reason given above, begins with the 2^d part of the bar, which is rather uncommon, this mark \triangleright shews that a stress is to be laid on the first note of every bar, being the accented part.


No. 13.

MODERATO

Prelude in the Key of E Minor.

No. 14.

ANDANTINO

A. The two small notes before the large one are played very quick to the first note of the Bass, they form a grace termed by some musicians a Slur.  written played

B. A circular stroke by the side of a chord shews that the notes of which the chord is composed instead of being struck all at once, are to be played one after the other in Arpeggio. (see page 42)

C. The C# at the end of the air, placed on the 6th note of the minor scale ascending, has a good effect the C# would have ruined the passage.

A

IN MY COT.

Nº 15.
MODERATO

B

RUSSIAN AIR.

Nº 16.
VIVACE

A. The upper note of each group is to be kept down, while the others are played.

B. This mark $\textcircled{\text{C}}$ is called a Pause it renders the note longer at pleasure, and in certain cases the performer is to display his taste by introducing some extempore and fanciful passage.

NB: A Pause on a rest $\textcircled{\text{R}}$ only lengthens that rest.

C. Whenever a long note is placed under others of less value, it is struck with the 1st and kept down while the other notes are played: in the foregoing Air the D is kept the whole Bar.

GAVOTTA in Achille and Deidamie.

Nº 17.

ANDANTINO

Nº 18.

ALLEGRETTO

A. Each of these Chords is to be played Arpeggiando, sustaining each note till the length of the Crotchet be expired; thus,

A Gavotta is a Dance consisting of two lively strains of 4 Bars in common time, it begins with the half bar.

B. Dal segno shews that the performer is to repeat again from that sign 'S.' to the double bar.

C. When an Appoggiatura is placed before the upper note of a chord, it only affects that note, and must be struck with the lowest note; thus, (for a further Explanation of the Appoggiatura see page 30)


N^o 19.TEMPO DI
MARCIA

Prelude in the Key of B Minor.


ROMANCE

N^o 20.

ANDANTINO


A. This mark ~ signifies that a Turn is to be made on the F; thus,  The Turn is one of the chief graces in Music and often introduced: it consists of 4 notes, the note above and that below the principal, which is played twice.

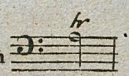

B. The upper part of this Prelude is written in $\frac{12}{8}$, each bar consisting of four Triplets: but as each Triplet is passed in the time of two semiquavers, the time does not suffer any alteration: the bass is written in common time of two Crotchets in a bar or 4 Quavers.

C. Observe to strike the Appoggiatura with the lower note thus; 

Prelude in the Key of A Major.

N^o 21. *ALLEGRETTO NON TROPPO*

A. A stroke under any line of the Stave  generally expresses a Semibreve's rest, here it is adopted to express the rest of a dotted Minim, for want of another sign, distinctly different, and which is wanting in Music.

B. These two letters (*tr*) abbreviated from the Italian word Trillo, shew that a Shake is to be made on the note A, the shake begins from the note above and ends on the principal note, when at the end of a piece it is generally followed by a Turn; thus, written  play'd  the Shake to be good must be quick, alternate, even and distinct.

Students should practise the shake with all the fingers, not excepting the thumb, on black as well as on white keys.

C. Each of the small notes before the large one is called an Acciaccatura or short beat, this grace is always a semitone below the principal note and is passed very quick, the force is given to the principal note.

AIR.

Mozart.

Nº 22.
GRAZIOSO

Prelude in the Key of F# Minor.

Nº 23.

AIR.

A. This small note is called an Appoggiatura or leaning note, it makes no part of the Bar, but whatever length is given to it, is borrowed from that of the principal note. the Appoggiatura may be placed above or below the principal note, each species of note may have this grace prefixed to it.

The Appoggiatura is always played Legato and with emphasis; it takes more or less of the duration of the principal note according to the expression of the passage.

B. When the unaccented part of a bar is tied with the following accented part by a Bind, — it forms a syncopation. (for an explanation see page 43).

C. In this air the thumb of the Right hand is used several times on a black key, not to displace the position of the hand.

D. The E sharp is played on F natural.

Prelude in the Key of E Major.

Musical score for the Prelude in the Key of E Major, featuring a treble and bass clef with various fingerings and articulations.

Nº 24.

ARIA.

Mozart.

ANDANTE

Musical score for No. 24, ARIA, by Mozart, in 2/4 time with a treble and bass clef.

Continuation of the musical score for No. 24, showing the treble and bass staves with detailed fingerings.

Nº 25.

HUNGARIAN AIR.



Haydn.


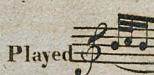

BRISKLY

Musical score for No. 25, HUNGARIAN AIR, by Haydn, in 2/4 time with a treble and bass clef, including trills and double sharps.

Continuation of the musical score for No. 25, showing the treble and bass staves with trills and double sharps.

Continuation of the musical score for No. 25, showing the treble and bass staves with complex rhythmic patterns.

A. The circular stroke under the two dots denotes the Mezzo staccato, the Notes are not to be so short and pointed as if marked, thus;  or thus 

B. Each of the Notes with (*tr*) marked over, is to have a transient or short shake, thus;  written  Played 

C. This mark X denotes a Double Sharp, it raises a Note already Sharp another Semitone higher ; F double Sharp is played on G natural.

Nº 26.

SLOW

AIR.

A

Prelude in the Key of C# Minor.

B

Nº 27.

MODERATO

ARIA.

Steibelt

A. This mark \circ on the first Note does not indicate a Cadenza, it shews that the chord is to be played in a slow Arpeggio, as a kind of Prelude to the Air.

B. As there is no black key between B and C, B \sharp is played on C natural.

C. In this Air the thumb is several times used on a black key, which cannot be avoided when many Sharps are at the signature.

SUL MARGINE D'UN RIO


Nº 28. GRAZIOSO

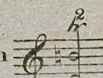
GOD SAVE THE EMPEROR.

Haydn

Nº 29. SLOW

A. The small Note placed before each of the Minims in the Bass (at the end of the Prelude) is called a Portamento, or short Appoggiatura, it is played quick, dwelling on the 2^d Note, which is sustained.

B. These Notes with dots under, are to be played short and distinct; thus, 

C. When a Shake is on the upper Note of a Chord, it is played while the lower Note is kept down. written 

Play thus 

A. POLLACCA.

Nº 30


B. ROMANCE.


Haydn.

Nº 31.

MODERATO
ASSAI

A. Pollacca, a Polish movement of three Crotchets in a bar, chiefly characterised by the emphasis being laid contrary to the rules of the accent .

B. A Romance is an Air of the soft and plaintive kind , observe the emphasis marked 

C. This mark  shews that the lower note of the turn is to have an accidental Sharp .

A

Prelude in the Key of D Minor.

B

C. OF NOBLE RACE WAS SHENKIN.

No. 32.

MAESTOSO

A. This Appoggiatura being placed before a group of four Semiquavers, is passed quick with the first note, so as not to break the regularity of the group.

B. When a Chord is written with small Notes as above the Notes are struck one after the other and kept down, which is not the case in the common Arpeggio, some Authors call this style Appoggiando.

C. This Air is a fine Specimen of the Welch National Music, originality and boldness of character are united in the Melody.

36 Prelude in the Key of B^b Major.

N^o 33. *Viotti.*
 ANDANTE

N^o 34. *MONFRINA. a favorite Italian Air.*
 ALLEGRETTO

N^o 35. *C. RONDO. Dussek.*
 ALLEGRO

- A. These two figures under a circular stroke; thus, $\overbrace{32}$ shew that the second finger is to be substituted to the first without striking the key over again .
- B. A Pause is to be made on F, the small Notes after the Minim make no part of the Bar, but are ornamental Notes introduced to bring in the subject .
- C. A Rondo, is a piece of Music in which the 1st strain is repeated several times, and by which the movement is ended .

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with numerous fingerings (1-4) and some 'x' marks. The lower staff is in bass clef and contains a bass line with similar fingerings. A section marked 'A' begins in the middle of the system.

Prelude in the Key of G, Minor.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line. A dynamic marking 'p' (piano) is present at the beginning of the system.



C. FOLIA D'ESPAGNA.

Nº 36.

LENTO

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with many fingerings and 'x' marks. The lower staff is in bass clef and contains a bass line with fingerings. The tempo marking 'LENTO' is written to the left of the staves.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with many fingerings and 'x' marks. The lower staff is in bass clef and contains a bass line with fingerings.

A. The Bass is written on the Treble Stave to save ledger lines.  The same passage in different  Clefs

B. At this place a Syncopation takes place between the upper part and bass. (see page 43)

C. This Spanish Air of great Antiquity, and on which Corelli made some variations more than an hundred years ago, has still preserved its beauty and originality.

38 Prelude in the Key of E \flat .

N $^{\circ}$ 37.
MAESTOSO

N $^{\circ}$ 38.
ALLEGRETTO

RONDO

Clementi.

A. The Minim is struck alone, and kept down while the three other Quavers are played .

B. The two first Notes are played Legato, the two others Staccato, which forms a contrast .

C. The Treble Clef marked on the Bass Staff shews that the left hand is to play the Notes on the upper part of the Instrument, till the Bass Clef occurs again .

Prelude in the Key of A^b Major.

THEMA.

Gelinek.

N^o 40. ALLEGRO

Prelude in the Key of F[♯] Minor.

SCOTCH AIR. She rose and let me in.

N^o 41. PLAINITIVE


A. Thema, a subject on which variations are made .


B. Be careful to keep the Minim down, until the 8 Semicquavers are played :


C. This Shake with a double Note is played thus ;


The Articles contained in this Appendix, although absolutely necessary to a good performer, are useless to beginners, and above their capacity: therefore they may pass them over, until they have made some proficiency in Music .


I. Explanation of the C clef.

Besides the Treble and Bass Clefs, explained page 3 , another Clef shaped, thus;  and called the C Clef is also used in Ancient music, and particularly in Music in Score, it may be placed on the 1st 2^d 3^d and 4th line of the Staff, and according to its situation denotes various parts .

I. When placed on the 1st line of the Staff, it is called the Soprano or Canto Clef,  this Clef is used for high Treble voices .

II. When placed on the 2^d line of the Staff, it is called the Mezzo Soprano Clef.  and serves for the lowest Treble voices. (this Clef is very seldom used)

III. When placed on the 3^d line it is called the Contralto or Counter Tenor Clef.  this Clef is used for the highest voice of a Man, or the lowest Female voice .

IV. When placed on the 4th line of the Staff, it is called the Tenor Clef.  it is used for that part which suits the common voice of a Man .

NB: All the foregoing C's are the same in point of pitch, and played on the same key of the Piano-forte .

II. on Transposition .

By Transposition is understood the writing or Reading of a piece from one key into another, or from one Clef into another, or both at the same time

I. To Transpose from the Soprano Clef to the Treble ,


Read and play every Note a third lower .

written thus. 

transposed, thus. 

2. From the Contralto to the Treble ,


Read every Note a degree higher and play an 8^{ve} lower .




8^{ve} lower -----

D^o to the Bass ,

Read every Note a degree lower, &



play an octave higher .

3. From the Tenor to the Treble ,

Read every Note a degree lower and play an 8^{ve} lower .




8^{ve} lower -----

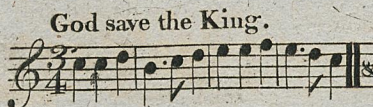

D^o to the Bass ,


Read every Note a 4th lower, &



play an 8^{ve} higher .

To Transpose from one key into another, place at the signature the Sharps or Flats which belong to the new key, and read or write your Melody higher or lower, according to the new key .

In the Key of C  Transposed into the Key of D a tone higher. 

D^o Transposed into the Key of B^o a Note lower. 

NB: A knowledge of Transposition is absolutely necessary to an Accompanist, to accomodate an Air to the voice of the Singer .

III. Intervals Explained.

An Interval is the distance between one note and another, as from C to D, C to E &c.

Intervals are counted from the Bass and the lowest Note is the fundamental.

Intervals are expressed by figures which indicate the number of degrees contained in each Interval; thus, a Second which contains two degrees of the Scale, is expressed by (2) a third which contains three degrees by (3) &c.

The least Interval in use in Modern music is the semitone, which may be Major, as from B to C, E to F, or Minor, as from B to B^b, E^b to E. two semitones united as C[#] C, D form a tone.

There are as many primitive Intervals as degrees in the scale, any Interval above the octave is but a repetition of another below.

Figures — 1 2 3 4 5 6 7 8

Names — Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth,

IV. of Chords and the manner of playing them.

Several Intervals played successively form a Melody, when struck together, they form a combination called a chord. a succession of chords constitutes Harmony, and the art of accompanying a voice, or an Instrument with chords played according to some figures set over the Bass Notes of a composition, is called Thorough-bass.

Chords may be played in two different ways, first in an abrupt manner striking all the Notes at once, which is done chiefly at the end of a piece or a sentence.

2^{dly} In Arpeggio sounding successively the Notes of which the chord is composed, and keeping them down till the time of the chord be filled up.

When a chord is to be played in Arpeggio this mark (or this } is generally placed by the side of the Chord, some Authors make use of a stroke across the Chord, thus;



NB: The Notes of a Chord are played with more or less velocity, as the character of the piece requires. When the hand of the performer is too small to reach all the Notes of a Chord, the lower Note of the Treble may be left out but not the upper one; also the highest Note of the Bass may be omitted but not the lowest.

When the word Tremando is written under a Chord, the Notes are divided into two parts which are played with the rapidity of a Shake.

The Tremando introduced with the open pedal, swelling and diminishing the sounds, produces a great effect in some passages.

Let the performer pay a particular attention to this article, for without accents the best Music loses its effect, as an oration delivered in a monotonous voice.

The Accented Notes in a piece of Music are those on which the Emphasis naturally falls, they must be played with more force and more pressure of the finger.

I. In every bar of Common Time which consists of 4 parts, the 1st and 3^d parts are accented, the 2^d and 4th unaccented.



In slow Common Time the accents are more frequent, but they follow the same rule.



II. In Triple time of 3 Crotchets in a bar the 1st is accented the 2^d and 3^d unaccented.



In slow Triple Time, when the bar is subdivided into Quavers the accents are more frequent, they fall on the 1, 3, 5 parts of the Bar.



In $\frac{2}{4}$ and $\frac{6}{8}$ the 1st part of the Bar is accented the 2^d unaccented. In $\frac{9}{8}$ and $\frac{9}{4}$ the 1st note of each Triplet is accented. Sometimes to produce effect, a Composer places the accent on the weak part of the bar, this deviation from the rules of the regular accent is called Emphasis.

The Emphasis is generally expressed by this mark \triangleright under a Note, also by the Italian words Sforzando; sforzato, or their abbreviations sf, Fz, the notes on which the Emphasis lay must be played with more force than the others



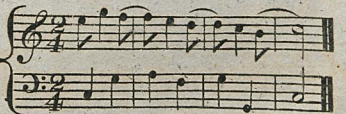
VI. on Syncopation.

Syncopation takes place when the unaccented part of a bar is tied with the following accented part, so that the place of the accents is deranged. There are several cases of Syncopation.

1. When the last Note of a bar is tied with the first of the following bar, or the 2^d to the 3^d part



2. When long Notes are placed between short ones, Crotchets between Quavers, or Quavers between Semiquavers. When Syncopation takes place in the Treble the Bass generally marks the time by equal notes.



VII. on the use of the Pedals.

Square Piano fortes have but one Pedal, which serves to raise the dampers and is commonly placed near the centre of the Instrument.

Grand Piano fortes (horizontal and upright) have two Pedals, the Right hand Pedal, is the same as in Square Piano fortes, and serves to raise the dampers: the Left hand Pedal serves to move the Key board from Left to Right, and takes off one or two Strings from the hammers; it is chiefly used in Piano, Diminuendo, and Pianissimo passages.

When the Right hand Pedal is to be used this mark \oplus is set under the passage, and when it is to be dropt this mark \ast is used.

Some Authors prefer writing (Ped:) when the Open Pedal is to be used, and when it is to be dropt, they use this mark \ast As the Left hand Pedal is only used in soft passages, it does not require any particular mark.

The Open Pedal is chiefly used in slow Movements, when the same harmony is to be prolonged.

NB: When a change takes place in the Harmony the Pedal must be dropt.

A, in, for, **A Tempo**, in strict time.

A Due, for two Voices **A Tre**, for three Voices.

Adagio, a very slow and expressive movement.

Ad libitum, the time is left at the Performers' pleasure.

Affettuoso, with tenderness.

Agitato, with passion and fire.

Allegro, a lively Movement.

Allegretto, not so quick as Allegro.

Al segno, $\left\{ \begin{array}{l} \text{play over again from this mark 'S.} \\ \text{and end at the double bar.} \end{array} \right.$

Amoroso, tenderly.

Andantino, a slow and distinct Movement.

Andante, a little faster than Andantino.

Aria, Air; **Arietta**, a short Air.

Arioso, in the style of an Air.

Assai, much; **Allegro Assai**, very brisk.

Bis, play the passage twice over.

Brio or **Con Brio**, with spirit and brilliancy.

Brillante, in a brilliant style.

Cadenza, an extempore flourish.

Calando, $\left\{ \begin{array}{l} \text{diminishing gradually the sounds,} \\ \text{and slaking time.} \end{array} \right.$

Cantabile, in a singing style.

Capriccio, an irregular piece of Music.

Coda, $\left\{ \begin{array}{l} \text{a phrase added to the end of a Piece,} \\ \text{by way of conclusion.} \end{array} \right.$

Con, with; **Con Violini**, with Violins.

Con Anima, with feeling.

Concerto, $\left\{ \begin{array}{l} \text{a piece for a single Instrument,} \\ \text{with Accompaniments for a band.} \end{array} \right.$

Concertante, $\left\{ \begin{array}{l} \text{a piece for 2 or more Instruments,} \\ \text{with Accompaniments.} \end{array} \right.$

Crescendo, a gradual rise of the sounds or \leftarrow

Da Capo, $\left\{ \begin{array}{l} \text{begin the Air again and end with} \\ \text{the first strain.} \end{array} \right.$

Decrescendo, $\left\{ \begin{array}{l} \text{a gradual fall of the sounds,} \\ \text{or} \end{array} \right.$
Diminuendo, $\left\{ \begin{array}{l} \text{abbreviated thus, } \rightarrow \end{array} \right.$

Dolce, sweetly.

Duo, **Duetto**, a piece for two voices or instruments.

Espressivo, with expression and effect.

Forte, loud, **Fortissimo**, very loud.

Fine, the end of a piece.

Finale, the last Movement.

Forzando, a stress on a Note, or \rightarrow

Fuoco, spirit, **Con Fuoco**, with spirit.

Furioso, **con Furia**, with fire and energy.

Gavotta, a lively Air in Common time.

Grave, a slow and solemn Movement.

Grazioso, in a graceful manner.

Giusto, exact, **Tempo Giusto**, in exact time.

Giga, a quick dance in Compound time.

Gustoso, **con gusto**, with taste.

Largo, a slow Movement.

Larghetto, not quite so slow as Largo.

Legato, a smooth and connected touch.

Loco, $\left\{ \begin{array}{l} \text{at the usual place after having} \\ \text{play'd an s^e higher.} \end{array} \right.$

Maestoso, in a majestic style.

Ma, but, **Ma non troppo**, but not too much.

Mancando, diminishing the sounds, \rightarrow

Men, less, **Men Forte**, less loud.

Mezzo, half.

Mezza voce, with half the usual force of the tone.

Mezzo Piano, a medium between soft and loud.

Mezzo Forte, rather loud.

Minuetto, a slow Dance in Triple time.

Molto, much, **Allegro Molto**, very brisk.

Moderato, moderately quick.

Morendo, let the sounds die away.

Moto, or **Con Moto**, very brisk.

Non, not, **Non troppo**, not too much.

Obligato, a part that cannot be omitted.

Octava alta or 8^{va} } signifies that the passage is
to be play'd an octave higher
than it is written.

Presto, quick, Prestissimo, very quick.

Pomposo, in a pompous style.

Perdendosi, diminish gradually the sounds.

Piano, soft, Pianissimo, as soft as possible.

Piu, more, Piu Presto, faster.

Piu tosto, rather.

Poco, a little, Poco lento, a little slow.

Poi, then, Poi segue, then follow.

Rallentando, }
Ritardando, } slacken the time by degrees.

Resoluto, in a bold style.

Rinforzando, { Increase the sound of several notes,
this sign ◁ is often times substituted.

Scherzando, in a playful manner.

Sciolto, in a distinct manner.

Sempre, always, Sempre Piano, always soft.

Sotto voce, with a low voice or tone.

Sforzando, a stress on a note ▷

Siciliana, a Pastoral movement in common time.

Spiritoso, with spirit.

Staccato, play the notes short and distinct.

Slentando, slackening the time.

Smorzando, smothering the sounds.

Senza, without.

Sonata, a piece with two or more movements.

Sonatina, a short and easy Sonata.

Soave, sweetly.

Sostenuto, support the sounds.

Solo, one instrument only.

Tasto Solo, play the Bass without chords.

Tempo di ballo, in the time of a Dance.

Tempo Primo, { play in the original time,
after an Ad libitum.

Tenuto, hold the note its full length.

Trio, a piece for three voices or instruments.

Tutti, all the Instruments together after a solo.

Vigoroso, with strength.

Volta 1^a, the 1st time.

Volti, turn over the leaf, Subito, quickly.

Un, a, Un poco, a little.

Unisoni, play the parts in Octaves.

Abbreviations Explained.*

Ad ^o .	Adagio.	F.	Forte.	Smor:	Smorzando.
Ad lib:	Ad libitum.	FF.	Fortissimo.	Sf:	Sforzando.
All ^o .	Allegro.	Fz:	Forzando.	Stac:	Staccato.
Arp ^o .	Arpeggio. (see page 42)	Mez:	Mezzo.	Sem:	Sempre.
Cal ^o .	Calando.	P.	Piano.	Scherz:	Scherzando.
Cres:	Crescendo.	PP.	Pianissimo.	T.	Tutti.
D.C.	Da Capo.	Per:	Perdendosi.	Ten:	Tenuto.
Dim:	Diminuendo.	Sos:	Sostenuto.	Var:	Variatione.
Dol:	Dolce.	Seg:	Segue. (see page 21)	V. S.	Volti Subito.

* Each of these Words is explained in the Dictionary.