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# DUSSEK'S INSTRUCTIONS

*on the Art of Playing the*

## Piano Forte

OR

## HARPSICHORD,

*Being a Compleat Treatise of the first Rudiments of Music,*  
& containing General & Exemplified Rules & Principles on the  
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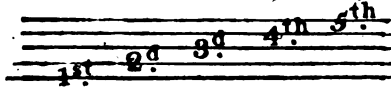
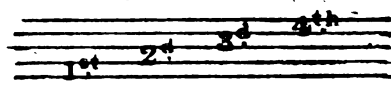
# LESSON I.

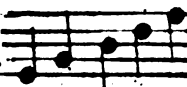
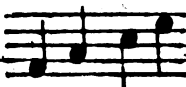


## Of the Notes.

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

### Example.

**Lines.** **Spaces.**

A Stave.  

Notes on the Lines.  Notes on the Spaces.  Notes above the Stave.  Notes below the Stave. 

# LESSON II.

According to the position which is given to the Notes on the above Stave, their Names (which are Seven,) are fixed, Viz: A. B. C. D. E. F. G. the rest being only a repetition of the first 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.

Now all modern Music for the Piano Forte, is arranged on two Cliffs, Viz: Treble and Bass, yet sometimes other Cliffs are introduced, but rarely. (See Lesson X of different Cliffs.)

### Example of the Gamut, or Scale.

Treble for the Right Hand.  **G A B C D E F G A B C D E F**

Bass for the Left Hand.  **F G A B C D E F G A B C D E F**

an Octave. 

an Octave. 

# LESSON III.

## The Accidents

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

A SHARP thus # raises the Note a Semi Tone, or a Key higher.

A FLAT thus, b lowers the Note a Semi Tone, or a Key lower.

A NATURAL thus, ♮ brings the Note to its former place .

A DOUBLE or CROMATIC SHARP thus + raises the Note a whole Tone, or two Keys higher.

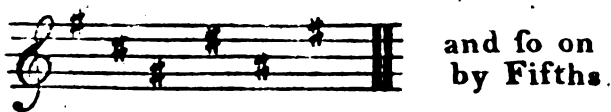
A DOUBLE FLAT thus, bb lowers the Note a whole Tone, or two Keys lower.

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.

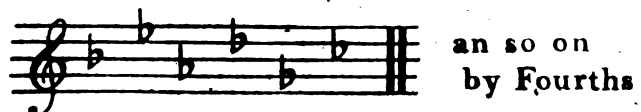
Placed before a Note, they affect only those within the same Bar, and the effect continues when the last Note of a Bar, is the same as the first Note of the following Bar.

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.



and so on by Fifths.



an so on by Fourths

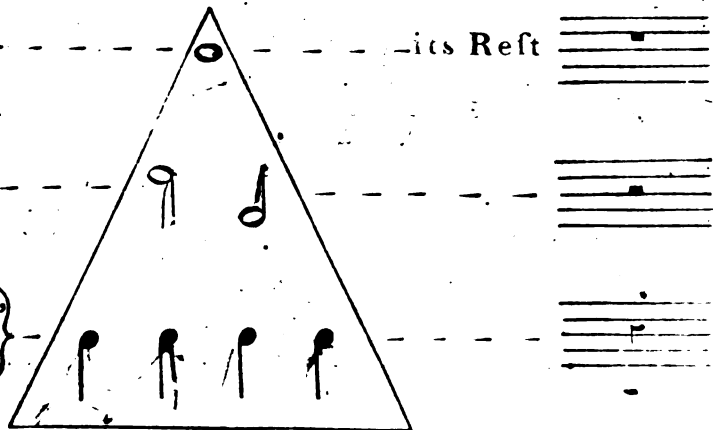
# LESSON IV.

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

A SEMIBREVE, is the longest sound and marked thus - }

A MINUM, is half the length of a Semibreve - }

A CROTCHET, is half the length of a Minum, and the 1/4 of a Semibreve. - }



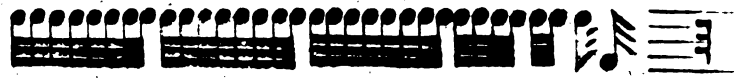
A QU AVER, half the length of a Crotchet,  
 $\frac{1}{4}$  of a Minum, and  $\frac{1}{8}$  of  
 a Semibreve.



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



A DEMISEMIQUAVER, half of a Semiquaver,  
 $\frac{1}{4}$  of a Quaver,  $\frac{1}{8}$  of a  
 Crotchet,  $\frac{1}{16}$  of a Minum,  
 and  $\frac{1}{32}$  of a Semibreve.



A Rest of 2 Bars, thus 

Rest of 4 Bars. 


Rest of 5 Bars. 

&c.

A Dot, or Speck placed after a Note, encreases 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 fort.

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 Stave, thus  each of these Bars inclose 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.

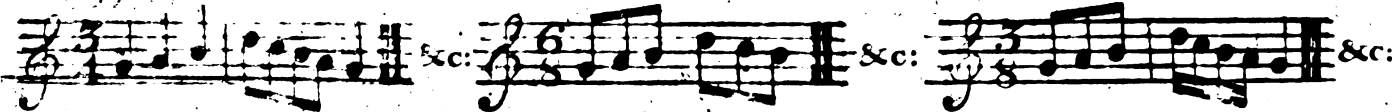


### Triple Times.

Containing 3 Crotchets.


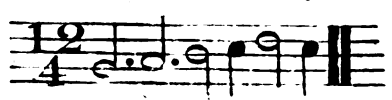
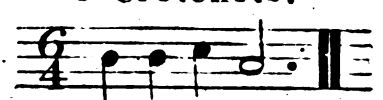
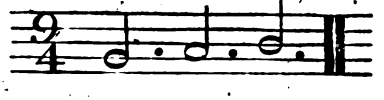


Containing 6 Quavers.

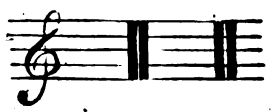
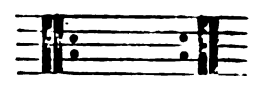
Containing 3 Quavers.






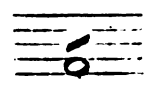

The following Times are seldom used in Modern Music.

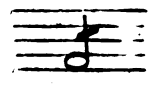
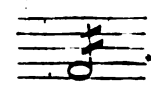
<p>3 Minims.</p> 	<p>12 Crotchets.</p> 	<p>6 Crotchets.</p> 
<p>9 Crotchets.</p> 	<p>12 Quavers.</p> 	<p>9 Quavers.</p> 


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.



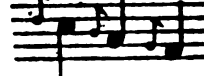
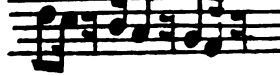
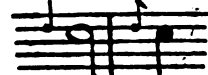
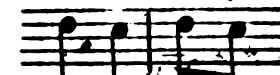
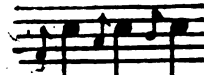


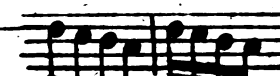


A Crotchet  as four Semiquavers. &c: &c:

# LESSON IX.

## Of the Graces, or Ornaments of Expression.

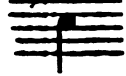
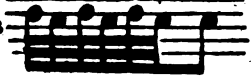
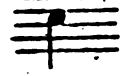
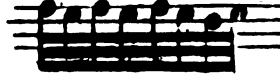
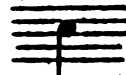
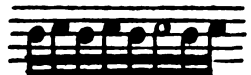
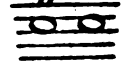



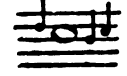

### The Apogiatura.

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.

<b>GRACES</b>		<b>EXPLANATION</b>		<b>GRACES</b>		<b>EXPLANATION</b>
	Play thus				thus	
						
						


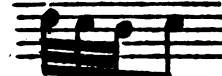







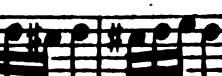
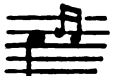
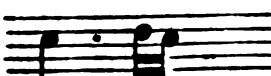
### The Shake

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.


<b>SHAKES</b>		<b>EXPLAN:</b>		<b>SHAKES</b>		<b>EXPLAN:</b>
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.

<b>URNS</b>		<b>EXPLAN.</b>		<b>URNS</b>		<b>EXPLAN.</b>
Plain 	Play thus		after the Note		thus	
Inverted 			SLUR			
Sharp 			after the Note			

### The Cadence or 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


<b>EXAMPLES</b>				
a REPRISÉ 	thus may be Play'd		or	
	or otherwise			
a CADENCE 	may be play'd			
	any way or thus			


# L E S S O N X.


## Of the different Cliffs.


The extent of a common Piano-Forte is five Octaves. All sorts of modern Music for this Instrument is arranged on two Cliffs, viz. Treble & Bass.


The deepest of all is called Bass, and it is that which is design'd by this Mark  upon the fourth Line, which Line is the third F on the Piano-Forte, (beginning with the lowest.)


The second is called Baritono or Bass Tenor thus  upon the third Line, which is the same Note as the former.

The third is called Tenor, or Voce umana, thus  upon the fourth Line, which is the third C on the Piano-Forte.

The fourth is called Alto, or Contralto, thus  upon the third Line, and the same Note as the former.

The fifth is called Mezzo Soprano, or third Treble, thus  upon the second Line, and the same as the last.

The sixth is called Soprano, Canto, or second Treble, thus  upon the first Line, same as the last.

The seventh and highest of all, is called Violin, or first Treble, thus  upon the second Line, which is the fourth G on the Piano-Forte.

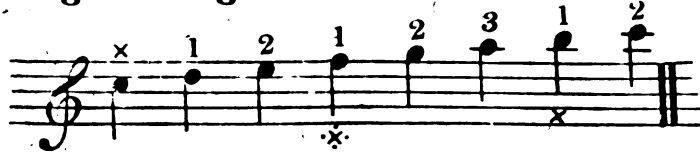
**Example of the Piano-Forte Key-board, with the Names of the Notes in their different Cliffs.**

## 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 convinc'd us) that by studying the following rules, and uniting practice to 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 basis, 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 plac'd upon F, \* 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 + 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 set 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

Hand

The musical notation shows two staves with treble clefs. The top staff is labeled 'Right Hand' and contains 15 notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Fingerings are indicated above the notes: +, 1, 2, +, 1, 2, 3, +, 1, 2, +, 1, 2, 3, 4. The bottom staff is labeled 'Hand' and contains 15 notes: C, B, A, G, F, E, D, C, B, A, G, F, E, D, C. Fingerings are indicated above the notes: 4, 3, 2, 1, +, 2, 1, +, 2, 1, +, 2, 1, +.

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

The most general and simple Rules to be observ'd in the execution of common easy 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 Keys, 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 B.

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 NB: 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 contains a sequence of notes with fingerings (1-4) and trill markings (T, F). The keys 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 notes are arranged in a specific sequence, and the trill markings indicate where a trill should be performed. The fingerings are indicated by numbers 1 through 4 above the notes.

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

## Rules for fingering in the Key of F#.

**F# Major**

**F# Minor**

**C# 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 observed 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 **THIRD FINGER** on the **LAST SHARP**, and then let the **SECOND FINGER** follow the **THUMB**. 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 **TONIC**. Having already fully explain'd the meaning of the **TONIC**, the meaning of the last sharp, must be clearly understood, as the one must lead to the discovery, of the other.

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

**EXAMPLE**

**G. Major**

**G. Minor**

**D. Major**

**D. Minor**

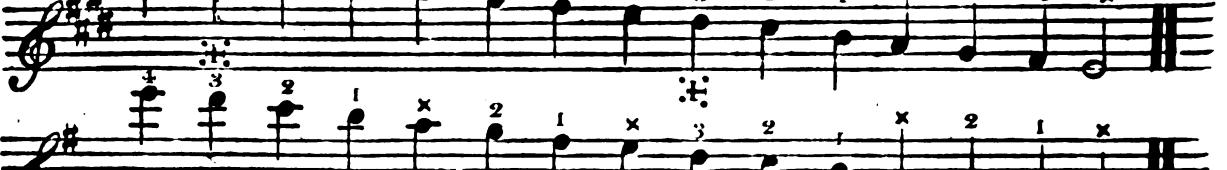
A. Major



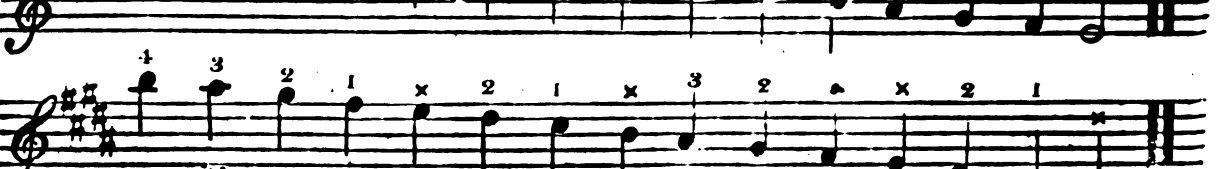
A. Minor



E. Major



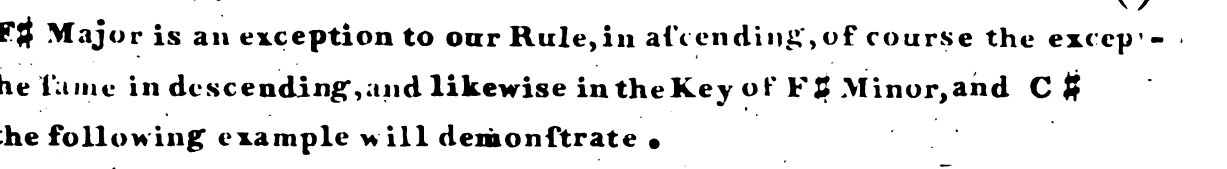
E. Minor



B. Major

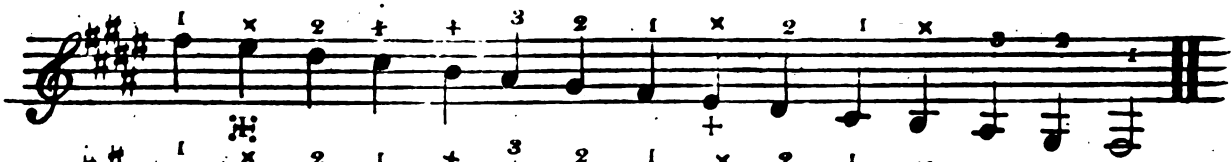


B. Minor

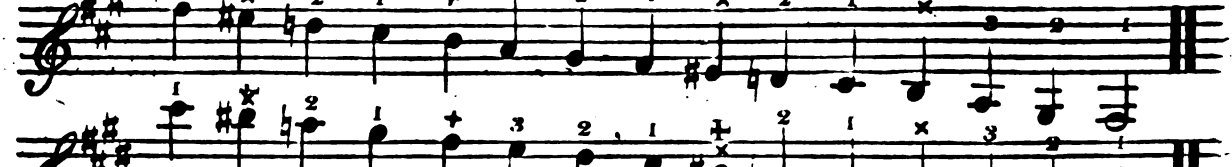


As the Key of F# Major is an exception to our Rule, in ascending, of course the exception must be the same in descending, and likewise in the Key of F# Minor, and C# Minor, which the following example will demonstrate.

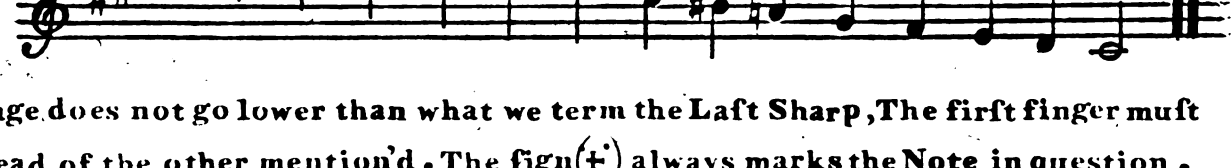
F.# Major



F.# Minor



C.# Minor



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

G. Major



A. Major



(a) We request the most scrupulous 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 on the Art of Fingering, and similar passages occur in the works of the best Modern Composers.



If a Passage descends, one Note lower than the last Sharp, then use the second Finger; and in ascending observe the Rule as above.

Example.

D. Major. 

E. Major. 

We intreat every Pupil to be particularly attentive to the above Rules, and likewise carefully to avoid confounding them with those exceptions, which are unavoidable; for as in every Language it is impossible to find a Grammar which does not contain numberless exceptions, as well as Rules; so in the abstruse and complicated task in which we are now engaged, we must expect to meet with equal difficulties.

Rule the Third

How to ascend with the Right Hand in those Keys where you meet with Flats.

For this purpose always place the Thumb on the C. and on the F. this Rule is without exception.

## 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 **C# Minor.** and will be found in the Example of Sharps.

**Gb. Major.**

**Gb. Minor.** is the same as **F# Minor.** and will be found in the first and second Rules.

From these Examples, the infallibility of the foregoing Rules must be obvious; and tho' **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 Forth

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 without exception in simple passages.

The image displays ten musical staves, each representing a different flat key. From top to bottom, the keys are: F. Major, F. Minor, Bb. Major, Bb. Minor, Eb. Major, Eb. Minor, Ab. Major, Ab. Minor, and Db. Major. Each staff shows a descending scale starting from the first line (F) and ending on the first space (C). Fingerings are indicated by numbers 1, 2, and 3 above the notes. Plus signs (+) are placed above certain notes to indicate where the 3rd finger should be placed. For example, in F. Major, the 3rd finger is placed on Bb and Eb. In F. Minor, it is placed on Bb and Eb. In Bb. Major, it is placed on Bb and Eb. In Bb. Minor, it is placed on Bb and Eb. In Eb. Major, it is placed on Bb and Eb. In Eb. Minor, it is placed on Bb and Eb. In Ab. Major, it is placed on Bb and Eb. In Ab. Minor, it is placed on Bb and Eb. In Db. Major, it is placed on Bb and Eb. The notation includes treble clefs, key signatures, and bar lines.

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 F, 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 & 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 third Finger, upon the Second 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 Fourth 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 Fourth; & the Sixth, that which follows the Fifth.

### Examples .

The examples consist of six pairs of musical staves, each pair representing a different key signature. Each staff shows an ascending scale followed by a descending scale. Fingerings are indicated by numbers 1-4 above the notes. Accidentals (sharps and flats) are placed above or below notes as needed. Some notes are marked with an 'x' above them, likely indicating natural notes or specific fingering points. The keys shown are: C Major, F Major, C Minor, F Minor, G Major, and D Major. The scales are written in bass clef.

The Key of B. and of F#. Majors, and Minors, are an exception to the preceding Rule.

and are finger'd, as follows:

Musical notation for B Major and F# Major scales. The B Major scale is shown in two parts: ascending (3 2 1 x 3 2 1 x 2 1 x 3 2 1 x) and descending (2 1 x 3 2 1 x 2 1 x 3 2 1 x). The F# Major scale is also shown in two parts: ascending (3 2 1 x 2 1 x 3 2 1 x 2 1 x) and descending (3 2 1 x 2 1 x 3 2 1 x 2 1 x). Natural signs are placed over the notes in the descending patterns to indicate they should be played natural.

### 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

A series of musical staves showing descending scale exercises for various keys. Each staff includes fingerings (1-4) and natural signs (x) to indicate the correct fingering and naturalization of notes during descent. The keys shown include C Major, F Major, C Minor, F Minor, G Major, D Major, A Major, and E Major. The exercises are arranged in pairs for each key, showing both the scale and its naturalized descending form.

The Keys of B. and of F#. are exceptions to this Rule and are thus fingered.

Musical notation for B Major and B Minor, and F# Major and F# Minor. Each key is shown with its ascending and descending scales. Fingerings are indicated by numbers 1, 2, 3, and a '+' sign for the thumb. The notation is arranged in two rows: the top row for B Major and B Minor, and the bottom row for F# Major and F# 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 mentioned 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

Four examples of ascending and descending scales in flat keys: Bb Major, Eb Major, Ab Major, and Db Major. Each example shows the scale with fingerings indicated by numbers 1, 2, 3, and a '+' sign for the thumb. The notation is arranged in four rows, each with an ascending scale on the left and a descending scale on the right.

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

Three musical staves showing the ascending and descending scales for Bb Minor, Eb Minor, and Ab Minor. Each staff includes fingering numbers (1, 2, 3) and accents (+) above the notes. The Bb Minor scale starts with 1+ 2 1+ 3 2 1+ 2. The Eb Minor scale starts with 1+ 2 2 1+. The Ab Minor scale starts with 2 1+ 3 2 1+ 2 1+ 3 2 1+ 1.

Db. MINOR is generally written with Sharps thus;

A musical staff showing the ascending and descending scales for C# Minor. It includes fingering numbers (1, 2, 3) and accents (+) above the notes. The scale starts with 2 1+ 3 2 1+ 2 1+ 3 2 1+ 1.

There are still, different methods of fingering with the Left hand, all equally good, providing this 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.

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

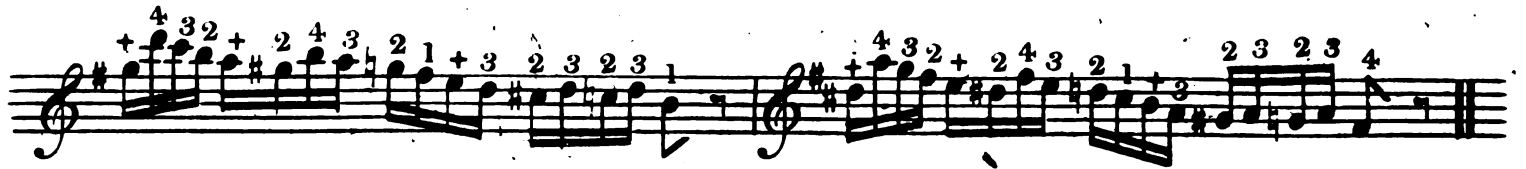
The same rule may serve for the left hand in ascending.

EXAMPLE for the left hand.



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

### Example right hand



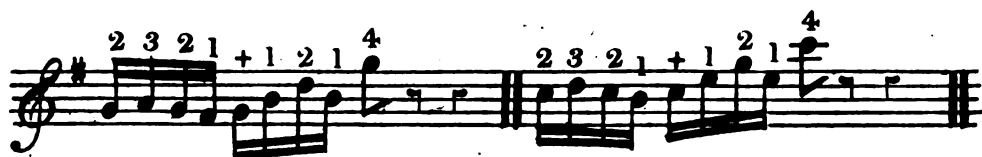
It is likewise necessary to pass the first finger in ascending in the said passages of turns

### Example



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 harpeggio;) the thumb must be placed after the turn.

### Example



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



But if the tonic is a black key begin it with the second finger.

### Example



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

### Example

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

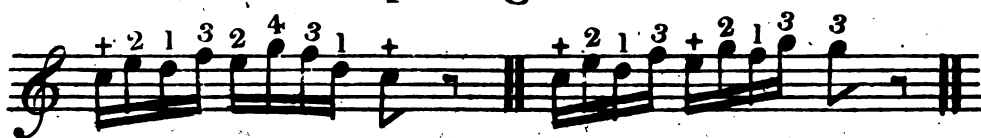
The harpeggios are chords of two, three, or four notes, played successively one after the other, in ascending or in descending. The easiest method of playing the harpeggios of two notes, is found to be, with the thumb and second finger, in the Keys, where there are neither Sharps nor Flats.

### Example, right hand



But when the passage ascends only two or three Chords, follow the position on 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.

### Example



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

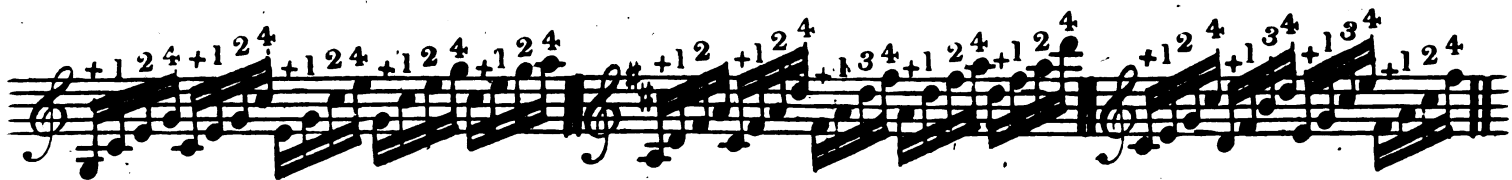
**Examples right hand**



By this Example it is found, that the first finger must always be placed upon 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 harpeggio inverted in three notes  
Right Hand

Three staves of musical notation in treble clef, each showing a sequence of inverted three-note harpeggios. The first staff is in C major, the second in D minor, and the third in E major. Each note is accompanied by a finger number (1-4) and a '+' sign indicating the starting point of the harpeggio.

Examples of harpeggios inverted in four notes  
Right Hand

Two staves of musical notation. The top staff is in treble clef and shows inverted four-note harpeggios in C major, D minor, and E major. The bottom staff is in bass clef and shows inverted four-note harpeggios in the same three keys. Fingerings and '+' signs are provided for each note.

Examples of harpeggios in two Octaves  
Right Hand

Four staves of musical notation. The top two staves are in treble clef and show harpeggios in two octaves for C major, D minor, and E major. The bottom two staves are in bass clef and show harpeggios in two octaves for the same three keys. Fingerings and '+' signs are provided for each note.

## 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 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.

The musical notation for 'Example Right Hand' consists of four staves of music. Each staff contains a series of double notes (dyads) in various intervals. Above the notes, numerous numbers (1-4) indicate the specific fingers used for each note. Some numbers are accompanied by a '+' sign, likely indicating a specific fingering technique or a point of emphasis. The notation includes treble clefs, a common time signature (C), and various key signatures (one flat, two flats, and two sharps).

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

### Examples.

The musical notation for 'Examples' is presented in a grand staff (treble and bass clefs). It features double notes with specific fingering instructions above them, such as '2 2 2' and '3 1 2'. The notation includes a common time signature (C) and a key signature of one flat.

EXAMPLES  
of the  
Harpeggios  
in  
Double Notes.

The musical notation for 'EXAMPLES of the Harpeggios in Double Notes' consists of two staves of music. Each staff contains a series of double notes with fingering numbers above them. The notation includes a common time signature (C) and a key signature of one flat.

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 decending.

**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 TONIC, or the FIFTH, and immediately after descends; at the last changement 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.

L. Hand.

The musical notation for the left hand consists of two measures. The first measure shows an ascending passage with notes G, A, B, C, D, E, F, G. Fingerings are indicated as 1, 2, 3, 4, 3, 2, 1. An asterisk (\*) is placed below the G note. The second measure shows a descending passage with notes F, E, D, C, B, A, G. Fingerings are indicated as 4, 3, 2, 1, 2, 3, 4. An asterisk (\*) is placed below the G note.

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.

R. Hand.

The musical notation for the right hand consists of two measures. The first measure shows a descending passage with notes G, F, E, D, C, B, A, G. Fingerings are indicated as 3, 2, 1, 2, 1, 2, 1, 2, 3, 2, 1. An asterisk (\*) is placed below the G note. The second measure shows a descending passage with notes F, E, D, C, B, A, G. Fingerings are indicated as 3, 2, 1, 2, 1, 2, 1, 2, 3, 1. An asterisk (\*) is placed below the G note.

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 E Flat.

Example.

R. Hand.

The musical notation for the right hand shows a descending passage with notes G, F, E, D, C, B, A, G. Fingerings are indicated as 4, 3, 2, 1, 2, 3, 2, 1. An asterisk (\*) is placed below the G note.

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. ( .x. ) This same Rule reversed, may serve for the Left Hand

Example.

The example consists of four staves of music in C major, 2/4 time. The first two staves are for the Right Hand (R. Hand) and the last two for the Left Hand (L. Hand). The notation includes various rhythmic patterns and fingerings (1-4) with 'x' marks indicating specific techniques. The first staff (R. Hand) has fingerings: x12x214, 3 21x4 21x4 21x4 21x2 1. The second staff (L. Hand) has fingerings: 421413x4, x13x124x, 1241x1234. The third staff (R. Hand) has fingerings: 2 2 2 1x 2 1x4 2 1x4 2 1 x4 2 1 x 2 1 x. The fourth staff (L. Hand) has fingerings: 1 x 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3.

And LASTLY.

It is very often necessary to change the position of the Hand on the same Note without repeating it, ( .x. ) to hold their vibration and to tie or bind one Passage with another.

Example.

The example consists of three staves of music in C major, 2/4 time. The first staff is for the Right Hand (R. Hand) and the last two for the Left Hand (L. Hand). The notation includes various rhythmic patterns and fingerings (1-4) with 'x' marks. The first staff (R. Hand) has fingerings: 3x12, 3x12x1234321, x4, 21x21. The second staff (L. Hand) has a single 'x' mark. The third staff (L. Hand) has fingerings: 1, x4.

FINIS.

# ADVERTISEMENT

It's hardly possible for the Scholer to conceive the advantage, that must 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 Scholer should never be tired 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 seperately, and then both join'd together.

The image displays three sets of musical notation for scales, each consisting of a right-hand and left-hand part. The first set is for C Major, the second for C Major, and the third for C Minor. Each set includes a treble clef for the right hand and a bass clef for the left hand. The scales are written in a single system with a repeat sign in the middle. Fingering numbers (1-4) and accidentals (sharps and flats) are indicated below the notes. The C Major scales use natural notes, while the C Minor scales use flats for the notes Bb and Eb. The notation is arranged in three vertical groups, each with a brace on the left side.

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

The image displays a series of guitar exercises for the right and left hands in three different keys: G Major, G Minor, and D Major. Each key section consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The exercises are written in a rhythmic pattern of quarter notes, with fingerings indicated by numbers 1-4 and accents marked with a '+' sign. The exercises are organized into four groups, each corresponding to a key signature. The first group is G Major, the second is G Minor, the third is G Minor, and the fourth is D Major. The notation includes slurs, bar lines, and repeat signs to indicate the structure of the exercises.

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

The image displays a guitar fretboard diagram for three different chord exercises. Each exercise consists of two systems of a right-hand and left-hand staff. The right-hand staff shows the melodic line with fingerings (1-4) and accents (+). The left-hand staff shows the bass line with fingerings (1-4) and accents (+). The exercises are for E Major, E Minor, and B Major chords.

**Exercise 1: E Major**  
 Right Hand: + 1 2 3 + 3 2 1 + + 1 2 + 1 2 3 4 4 3 2 1 + 2 1 +  
 Left Hand: 4 3 2 1 + 1 2 3 4 4 3 2 1 + 2 1 + + 1 2 + 1 2 3 4

**Exercise 2: E Minor**  
 Right Hand: + 1 2 3 4 3 2 1 + + 1 2 + 1 2 3 4 4 3 2 1 + 2 1  
 Left Hand: 4 3 2 1 + 1 2 3 4 4 3 2 1 + 2 1 + + 1 2 + 1 2 3 4

**Exercise 3: B Major**  
 Right Hand: + 1 2 3 4 3 2 1 + + 1 2 + 1 2 3 4 4 3 2 1 + 2 1 +  
 Left Hand: 3 2 1 + 1 + 1 2 3 3 2 1 + 3 2 1 + + 1 2 3 + 1 2 3

Right Hand  
B. Minor

Musical staff for Right Hand in B. Minor. The staff shows a sequence of notes with fingerings: x 1 2 3 4 3 2 1 x | x 1 2 x 1 2 3 4 4 3 2 1 x 2 1 x

Left Hand

Musical staff for Left Hand in B. Minor. The staff shows a sequence of notes with fingerings: 3 2 1 x 1 x 1 2 3 | 3 2 1 x 3 2 1 x x 1 2 3 x 1 2 3

Right Hand  
B. Minor

Musical staff for Right Hand in B. Minor. The staff shows a sequence of notes with fingerings: x 1 2 4 4 3 1 x x 1 2 4 4 2 1 x | x 1 2 4 4 2 1 x

Left Hand

Musical staff for Left Hand in B. Minor. The staff shows a sequence of notes with fingerings: 4 2 1 x x 1 2 4 4 2 1 x x 1 2 4 4 2 1 x x 1 2 4

Right Hand  
F# Major

Musical staff for Right Hand in F# Major. The staff shows a sequence of notes with fingerings: 1 2 3 x 1 x 3 2 1 | 1 2 3 x 1 2 x 1 1 x 2 1 x 3 2 1

Left Hand

Musical staff for Left Hand in F# Major. The staff shows a sequence of notes with fingerings: 3 2 1 x 1 x 1 2 3 | 3 2 1 x 2 1 x 1 1 x 1 2 x 1 2 3

Right Hand  
F# Major

Musical staff for Right Hand in F# Major. The staff shows a sequence of notes with fingerings: x 1 2 4 4 2 1 x x 1 2 4 4 2 1 x | x 1 2 4 4 2 1 x

Left Hand

Musical staff for Left Hand in F# Major. The staff shows a sequence of notes with fingerings: 1 2 1 x x 1 2 4 1 2 1 x x 1 2 4 4 2 1 x x 1 2 4

Right Hand  
F# Minor

Musical staff for Right Hand in F# Minor. The staff shows a sequence of notes with fingerings: x 1 2 3 4 3 2 1 x | 1 2 x 1 2 x 1 2 2 1 x 2 1 x 2 1

Left Hand

Musical staff for Left Hand in F# Minor. The staff shows a sequence of notes with fingerings: 3 2 1 x 1 x 1 2 3 | 3 2 1 x 2 1 x 1 1 x 1 2 x 1 2 3

Right Hand  
F# Minor

Musical staff for Right Hand in F# Minor. The staff shows a sequence of notes with fingerings: x 1 2 4 4 2 1 x x 1 2 4 4 2 1 x | x 1 2 4 4 2 1 x

Left Hand

Musical staff for Left Hand in F# Minor. The staff shows a sequence of notes with fingerings: 4 2 1 x x 1 2 4 4 2 1 x x 1 2 4 4 2 1 x x 1 2 4

Right Hand  
Gb Major

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

Left Hand

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

Right Hand  
Gb Major

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

Left Hand

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

Right Hand  
Gb Minor

1 2 x 1 2 1 x 2 1 | 1 2 x 1 2 x 1 2 2 1 x 2 1 x 2 1

Left Hand

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

Right Hand  
Minor

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

Left Hand

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

Right Hand  
Db Major

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

Left Hand

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

Right Hand  
Db Major

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

Left Hand

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



Right Hand  
D $\flat$  Minor

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

Left Hand

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

Right Hand  
D $\flat$  Minor

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

Left Hand

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

Right Hand  
A $\flat$  Major

+ 1 2 3 4 3 2 1 + 1 2 + 1 2 + 1 2 2 1 + 4 1 + 2 1

Left Hand

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

Right Hand

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

A $\flat$  Major

Left Hand

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

Right hand  
A $\flat$  Minor

+ 1 2 3 4 3 2 1 + 1 2 + 1 2 + 1 2 2 1 + 2 1 + 2 1

Left hand

2 1 + 2 1 2 + 1 2 2 1 + 2 1 + 2 1 1 2 + 1 2 + 1 2

Right hand  
A $\flat$  Minor

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

Left hand

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

Right Hand  
E $\flat$  Major

Left Hand

Right Hand  
E $\flat$  Major

Left Hand

Right Hand  
E $\flat$  Minor

Left Hand

Right Hand  
E $\flat$  Minor

Left Hand

Right Hand  
B $\flat$  Major

Left Hand

Right Hand  
B $\flat$  Major

Left Hand

The image displays a musical score for guitar, organized into three systems. Each system consists of four staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The first system is for E $\flat$  Major, the second for E $\flat$  Minor, and the third for B $\flat$  Major. The right-hand staves contain melodic lines with notes and stems, while the left-hand staves contain bass lines with notes and stems. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. 'X' marks are placed below notes to indicate fretted strings. Bar lines are used to divide the music into measures. The score is presented in a clear, black-and-white format.

Right Hand

**Bb Minor**

Left Hand

Right Hand

**Bb Minor**

Left Hand

Right Hand

**F Major**

Left Hand

Right Hand

**F Major**

Left Hand

Right Hand

**F Minor**

Left Hand

Right Hand

**F Minor**

Left Hand

# LESSON I

3/4

+ 1 2 3 1 4 2 + 1 3 2 1 + 1 2 3 1 4 2 + 1

4 3 2 1 3 + 2 4 3 1 2 3 1 3 2 1 3 + 2 4 3

3 2 1 + 2 1

2 1 2 1 4 1 2 1 4 1

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

4 2 1 + 1

**Prelude**

LESSON II

**Ain**

LESSON III

**Minuetto**

LESSON IV

Fine

Trio

3 1+1 2+1 2 3 4 3 2 4 2+ 3 4 4 4 2 2 1 2 3

2 1 2 3 1 2 4 1 2 3 1 2+ 3 1 2+ 3 1 2+ 1 S.

D.C. Sino al Fine

Gavotte

LESSON  
V

Allegro

2 2 4 3 2 1 2 + 1 2 3 2 1 + 1

4 + 3 + 2 + 4 3 2 + 4 3 2 + 4 3 2 + 4 3 2 + 1 2 +

2 1 2 1 +

Waltz

LESSON

VI

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The time signature is 3/4. The piece is titled 'Waltz' and is part of 'Lesson VI'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingerings (1-4) and articulation marks (x) are used to guide the performer. The score concludes with a 'Fine' marking at the end of the final system.

# Dictionary

of *ITALIAN* and other *WORDS*, used in *MUSIC*.

## A

**A**, in, for, &. as **A Tempo**, in strict time  
**A Due**, a 2. for two voices.  
**A Tre**, 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 accompanies the principal Subject.  
**ADAGIO**, slow time.  
**AD LIBITUM**, at pleasure of the Performer, to make the time slower or quicker; or to introduce a **Cadence** or **Reprise**.  
**AFFETTUOSO**, tenderly.  
**AGITATO**, agitated.  
**ALLA BREVE** a movement that has one *l.* Breve, or two semibreve &c. in a bar.  
**ALLA CARELLA**, in the **Stile** of Church Music.  
**ALLEGRETTO**, not so quick as **Allegro**.  
**ALLEGRO**, quick time  
**AL SEGNO** signifies to begin again at the *S.* or repeat, and finish at the double bar or the **Pause**.  
**ALLA**, higher, as  $v^2$  an Octave higher, than written.  
**ALTO ALTUS**, or **ALT.** the counter tenor part.  
**AMOROSO** or **TENDREMENT** nearly as **affettuoso**.  
**ABCO** or **COL 'ABCO** after having pinched the String of the **Violin**, then resume the bow.  
**ANDANTE** rather slow and distinct.  
**ANDANTINO** slower than **Andante**.  
**ARIETTA**, A sort of **Ode**, or **Lyric Poem**. A Song consisting of several **Stanzas**, adapted to the same tune, which is usually set in a familiar **Stile**.  
**ARIOSO**, in the **stile** of an **Air**.  
**ARPEGGIO** see page 23.  
**ASSAI**, to augment the quickness or slowness, as **Allegro assai**, very brisk; **Largo assai** very slow.

## B

**BENE PLACITO**, see **Ad libitum**.  
**BAPCAROLA**, A **Venetian Ballad**, Sung by the **Venetian Gondoliers**, the same as **Arietta**, which see.

**BIS**, play those **Bars** twice, over which it is placed.

**BRILLANTE**, in a brilliant **Stile**.

**BRIO**, spirit; as **Con Brio**, with spirit;

## C

**CADENCE**, or **CADEN** A, see page 6.

**CANTABILE** in a vocal **Stile**.

**CANTANTE**, the voice part.

**CANON**, a sort of **Fugue** of two or more parts, when one after the other repeat the same melody, see **Glee**.

**CANTO**, when wrote on a **Score** in the first **Violin** part, denotes to perform the same with the **Voice**.

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

**CANTATA**, A sort of song or **Composition** intermixed with **recitative Airs** & a variety of motions, ordinarily intended for a single voice.

**CANZONE**, see **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 fire of his imagination: nearly the same as a **Prelude**.

**CABILLON**, an **Air** to be executed by small **Bells** or **Clocks**.

**CATCH**, a vocal **Composition** of various sorts for either three, four or more parts.

**CEMBALO**, the **Harpfichord**.

**CHASSE**, a piece of **Music** in a hunting **stile**, to imitate a **Chace**, wrote allways **La Chasse**.

**CHE**, than, as **Poco piu che Andante**, a little more distinct than **Andante**.

**CHROMATIC**, that species of **Music** which moves by **Semi-tones**.

**COL**, **COLL**, **COLLA**, with the, as **Col Violino**, with the **Violin**, **Coll Oboe**, with the **Hoboy**, **Colla Parte**, with the principal part.



CON, with, as Con Violini, with Violins;  
 Con Istromenti 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 CARANDO or thus  $\curvearrowright$   
 gradual rise & fall of the sound.  
 CRESCENDO PINFOZZANDO or thus  $\rightarrow$  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.  
 DIATONIC, the common species of Music, in  
 which is used both tones & semi tones.  
 DIMINUENDO, or thus  $\curvearrowleft$  gradual  
 fall of the sound.  
 DI MOLTO, very, as Allegro di molto, very  
 fast; Largo di molto very slow.  
 DOLCE, DOLE, sweetly, tenderly,  
 DISCORD, all sounds disagreeable to the ear  
 when joined together.  
 DUETT, DUETTO, or DUO, 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 Piano.  
 ENHARMONIC, A sort of Music which moves  
 by quarter tones as from Ab to G $\sharp$ .  
 ESPRESSIONE, with expression.

## F

FAGGOTTO, a Bassoon.  
 FANTASIA, a piece of Music nearly resembling  
 a Capriccio.  
 FALSETTO, signifies a man's singing in falsetto  
 voice & not in his natural voice.  
 FINALE, the last movement of a Musical piece.  
 FINIS, FINE, FIN, denotes the end of any  
 movement or piece.

45  
 FIATTO TRAVESSO, a German Flute  
 FUGA, 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

GAVOTIA, a Dance or Air of two times, rather  
 gay, sometimes it is played tenderly.  
 GLEE, see Canon.  
 GIGA, JIG, a sort of quick Dance, in com-  
 pound common or triple time.  
 GIUSTO, just, exact; as, a tempo giusto, in  
 just or exact time.  
 GRAVE, very slow time.  
 GRAZIOSO, in graceful, pleasing style.  
 GROUND, a piece of Music, in which the ori-  
 ginal 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.  
 LECCATO, a style of playing, in opposition to  
 Staccato, not taking the finger off any note  
 till the next is struck.  
 LENTEMENT, rather slow.  
 LENTO, very slow.  
 LEGATURL see Page 5  
 LOCO, after having played the Octave

**MA**, but, as, *ma non troppo*, but not too fast  
**MARESCCO**, majestic, in a bold stile.  
**MARCESCO** decreasing in found, *fe dim*:  
**MARCE**, **MARCIA**, A military Air, generally  
 played by wind Instruments.  
**MEN**, less, as, *men for*: less loud; *men pia*:  
 less soft.  
**MEZZA VOCE**, or **SOTTO VOCE**, medium be-  
 tween loud & soft.  
**MEZZO**, to use the Pedal of the grand piano  
 forte, taking off only one String.  
**MEZZO FORTE** or **M.F.** softer than forte  
**MEZZO PIANO**, or **M.P.** softer than piano  
**MODERATO** Moderate.  
**MOLTO**, very, *see di molto*.  
**MINUETI** or **MINUETTO** A form of dance of  
 a moderate movement in triple time.  
**MINUETTO**, when introduced as an Air in a  
 Lesson, Quartetto, Overture &c. its  
 movement is gay & lively.  
**MOVEMENTS**, the Character of time, formerly  
 every different time had its particular Cha-  
 racter fixed & proportioned by a Pendulum  
 or pulsation of a pulse; the moderns intro-  
 duced names, as *Allegro*, *Largo* &c. which  
 are marked at the beginning of the Piece.  
**MUSEETE**, An Air properly for the Instrument  
 of this name, the measure is either of two,  
 or three times, the character is simple & soft.

## N

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

## O

**O**, or, as *Violino o Flauto*, violin or flute.  
**OBBLIGATO**, denotes that voice or Instrument,  
 which cannot be left out from the Composi-  
 tion with affecting the melody or harmony  
 which distinguisheth it from any other of  
 the ripieno parts, *see Ripieno*.  
**OCTAVE**, **OCTA**, **AIT**, or **8<sup>va</sup>** to play an Octave  
 higher every note when marked **8<sup>va</sup>**.  
 the figure of **S** 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

**PARTE**, part, as *parte cantante*, the sing-  
 ing part.  
**PASTORALE**, in a pastoral stile.  
**PERDENDOSI**, *see Calando*  
**PIANO**, or **P.** soft.  
**PASSADO** or **PIANISSIMO**, very Soft. **PP**  
**PIANO FORTE**, a square Instrument.  
**PIU**, more; as *piu presto*, faster.  
**PIZZICATO** or **Piz**: to pinch the Violin with  
 the finger instead of using the bow.  
**POCO**, little; as *poco piu*, a little more  
**POMPOSO**, in a grand stile.  
**PRELUDE**, An extemporary piece of perfor-  
 mance 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 Violino*, *Primo Flauto*, &c.

## Q

**QUARTUOR**, **QUARTETE**, **QUARTETTO**, a piece of  
 Music for 4 voices or instruments.  
**QUINQUE**, **QUINTETTI**, **QUINTETTO**, a piece of  
 Music for 5 voices or instruments.

## R

**RALLENTANDO**, *see Calando*.  
**RECITATIVE**, a species of Music belonging to  
 Thorough Bass, a sort of speaking in mu-  
 sic, remembering to let the voice part be  
 entirely finished before the two last notes  
 are struck in the Bass.  
**RIPIENO**, in opposition to *Obligato*; signifies  
 that the part is not principal.  
**RONDEAU**, **RONDO**, A piece of Music, in which  
 the first part is repeated once or oftner, in  
 the course of the movement, and with  
 which it finally ends.

## S

**SCHERZANDO** in a playful manner.

**SIENE, SIENE**, to repeat the same passage & generally marked thus / or //

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

**SEMITONE** the smallest interval, commonly called half a Tone.

**SEMPLICE**, with simplicity.

**SEMPRE**, always.

**SENZA**, without, as senza Oboi, without hoboyes.

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

**SFORZANDO, SFORZATO** particular stress on the note so marked.

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

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

**SMORZATO, SMORZANDO** smothering away the sound.

**SOLO** two or more instruments alone.

**SOLO**, a piece of music for a single instrument accomp<sup>d</sup> only with the bass, likewise denotes that part in a full piece which becomes from time to time a principal part.

**SONATA**, a kind of overture for the harpsichord or different movements w<sup>th</sup> few or no accomp<sup>s</sup>.

**SONATINA** a short easy Sonata.

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

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

**SOCCATO** to play every note distinct.

**SPERITO**, with spirit.

**SPRITOSO**, with much spirit.

**STACCATO** the reverse to legato, sharply accented & played with a certain spring of finger.

**SYMPHONY**, the same as sinfonia; in general it is used to express the instrumental parts of a song, before the voice begins & after it ends.

**TACET**, be silent, as flauto tacet, without the flute.

**TASTO SOLO**, when the bass is to be played without any thro' bass.

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

**TENUE, or TENUTO**, to hold a note, as sostenuto.

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

**TOCCAT**, the prelude of a sonata on the harpsichord also a sonata expressly composed to improve the touch.

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

**TRIO, TRI ZETTO**, a piece of music for 3 voices or instruments.

**TROMBE**, 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 fundamental bass.

**VIGOROSO**, with strength.

**VIO, 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 prima volta, the first time.

**VOLTI turn over**

**VOLTI SUBITO** turn over quickly.

**Viv, &c. un poco a little, or poco piu di moto a little faster.**

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

## CONTRACTIONS of WORDS used in MUSIC.

3. <sup>o</sup> for three voices.	<i>Dim.</i> Diminuendo	<i>m. f.</i> mezzo forte.	<i>rin.</i> rinforzando.	<i>stac.</i> Staccato	<i>V.</i> Violino.
<i>Ad<sup>o</sup></i> Adagio.	<i>Dol.</i> Dolce.	<i>m. p.</i> mezzo pia.	<i>rall.</i> rallentando.	<i>sem. sempre.</i>	<i>Va.</i> Viola
<i>Ad lib.</i> Ad libitum.	<i>F.</i> Forte.	<i>v<sup>o</sup> v<sup>o</sup></i> Octave.	<i>2<sup>o</sup></i> Secondo.	<i>sen. senza.</i>	<i>Var.</i> Variazione.
<i>All<sup>o</sup></i> Allegro.	<i>FF.</i> Fortissimo.	<i>1<sup>o</sup></i> Primo.	<i>f. v.</i> sotto voce.	<i>fcherz.</i> scherzando.	<i>Violonc.</i> Violoncello
<i>Arp<sup>o</sup></i> Arpeggio.	<i>Fz.</i> Forzando.	<i>piz.</i> Piccicato.	<i>fos.</i> sostenuto.	<i>T.</i> tutti.	<i>V. S.</i> Volti subito
<i>Cal<sup>o</sup></i> Calando.	<i>leg.</i> legato.	<i>P.</i> Piano.	<i>seg.</i> segue.	<i>T. S.</i> tasto solo.	<i>Unis.</i> Unison.
<i>Cres.</i> Crescendo.	<i>mez.</i> mezzo.	<i>PP.</i> Pianissimo.	<i>smor.</i> smorzando.	<i>ten.</i> tenute.	
<i>D. C.</i> Da Capo.	<i>m. v.</i> mezzo voce.	<i>Per.</i> Perdendosi.	<i>Sf.</i> Sforzando.		



