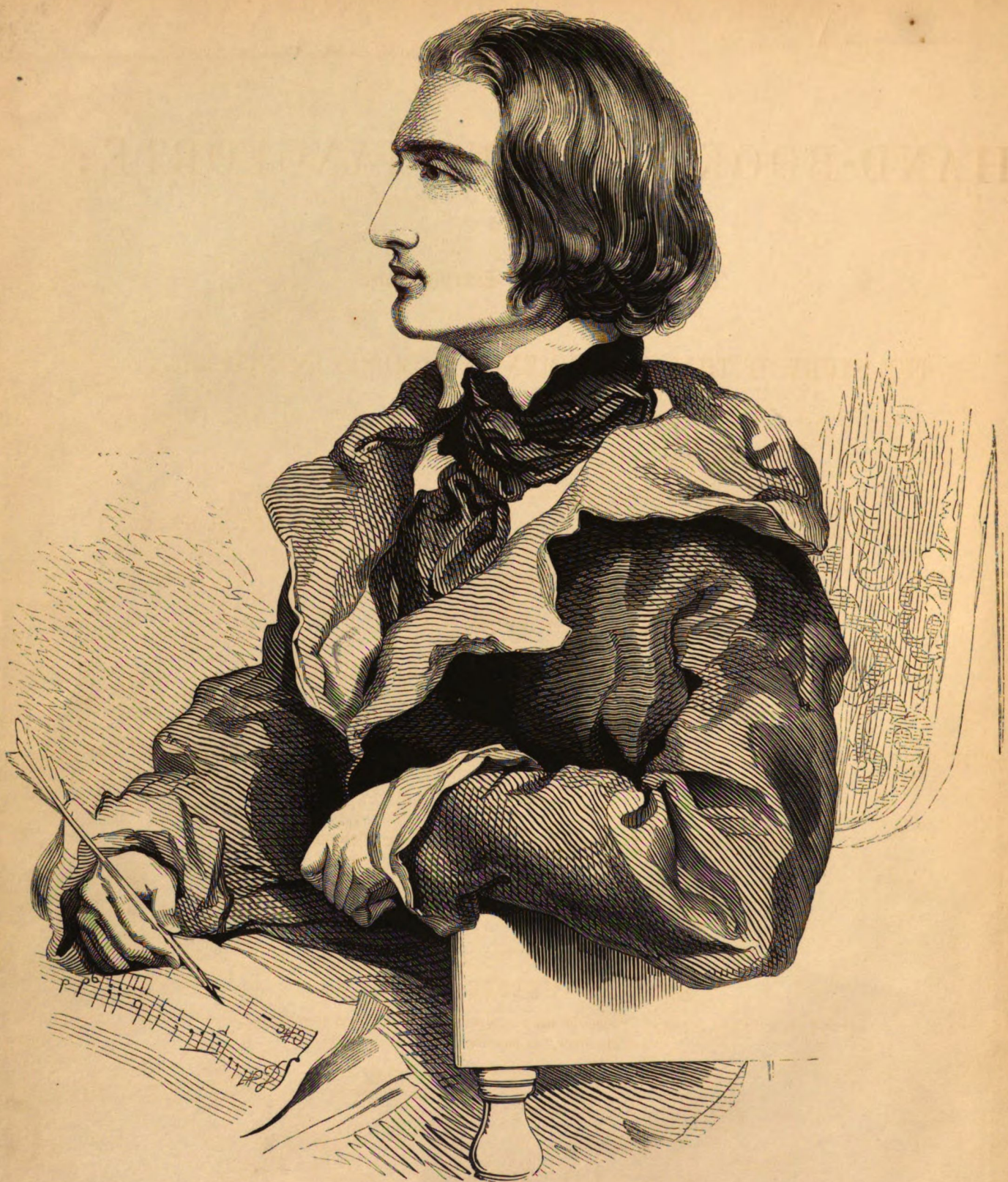


HAND BOOK OF THE PIANO FORTE.







FRANZ LISZT,

To whom the following pages are dedicated by his Friend,

THE AUTHOR.



f. 92.2

THE  
HAND-BOOK TO THE PIANOFORTE;

COMPRISING

An Easy Rudimental Introduction

TO

THE STUDY OF THAT INSTRUMENT AND MUSIC IN GENERAL:

THE ART OF FINGERING,

ACCORDING TO THE MODES OF THE BEST MASTERS,

EXEMPLIFIED IN

VARIOUS EXERCISES, SCALES, &c. IN ALL THE MAJOR AND MINOR KEYS;

AND INTERSPERSED BY

RELAXATIONS FROM STUDY,

Consisting of Popular Melodies and Romances,

AND SELECTIONS FROM

THE PIANOFORTE COMPOSITIONS OF SOME OF THE MOST CELEBRATED MASTERS.

ALSO

A Short and Easy Introduction to Harmony or Counterpoint,

AND

A NEW VOCABULARY OF TERMS.

---

BY J. AUGUSTINE WADE,

AUTHOR OF "THE DWELLING OF FANCY;" "SONGS OF THE FLOWERS;" "THE TWO HOUSES OF GRENADA," AN OPERA;  
"THE PROPHECY," AN ORATORIO, &c. &c.

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LONDON:

PUBLISHED BY WHITTAKER AND CO., AVE MARIA LANE.

M.DCCC.XLIV.



# HAND-BOOK TO THE PLANOFOURTE

IN TWO VOLUMES. VOL. I.

THE STUDY OF THE PLANOFOURTE AND MUSIC IN GENERAL.

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17



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## Introductory Essay

ON

### THE GENIUS OF THE PIANOFORTE.

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THE PIANOFORTE, above all other instruments, is best calculated to form a musician; it is the epitome of an orchestra—an abridgment—a *multum in parvo*, which can enable the performer not only to conceive but express all possible harmonious combinations by himself, independent of the aid of others; the degree of his success, of course, being in proportion to his capabilities of developing the almost inexhaustible powers of the instrument. Even if he be not able to render them adequate vindication, he can arrive at a better notion of harmony or counterpoint by the help of the Pianoforte, and in less time too, than is possible through the means of any single-voiced instrument. MELODY, and probably in much superior degree, may be their property to boast of over the “hammer-struck sarcophagus of sound,” as an enthusiastic Violinist termed the subject of our present defence, or rather justification; but a conjunction of many tones, even poor in themselves, it is admitted, will produce or generate a third quality, which may be delicious to the ear, and moreover please the judgment or the learning of the auditor by the artful or ingenious manner in which they are opposed or counterpointed to each other. Now, on what instrument can we find the *score* or *partition* of a composition in all its *nuances*, its delicate shades of meaning (in construction as well as expression), so well interpreted together, as on the Pianoforte, when it is under the magical fingers of a Henselt or a Chopin, or is awakened into almost conscious musical existence at the Promethean touch of a LISZT! Who that ever heard this last-mentioned marvel *sing* Schubert’s Serenade, or *instrument* Rossini’s magnificent overture to *Guillaume Tell* on the Pianoforte, that was not enraptured to the highest enthusiasm which the musical art can awaken in a sensitive mind? No Hautboy or *Cor Anglais* ever expressed the *Ranz de Vaches*, in that delicious overture, with more soul-breathing tenderness or *sostenuto*! And yet we are told by some that the Pianoforte is incapable of sentiment, because neither the *glissade* or the *thrill* (close shake) of the Violin tribe of instruments can be effected upon it. With respect to these latter capabilities, when used (as generally they are) to excess, they produce a disagreeable effect, *usque ad nauseam*; while, on the other hand, the Pianoforte possesses enough power to express the most delicate *legato* or *crescendo* passages, when under the treatment of hands that “be cunning in their art;” and as to power or strength of sound, we surely do not wish the scale, or portions of the scale, of a single instrument, to resemble those great guns in a fortification at Groningen, which (according to Strada) had the names of *ut, re, mi, fa, sol, la*, from the sounds uttered by them in their explosion!

The ORGAN is certainly the noblest instrument, *quoad* majesty of SOUND, which, in a large-scaled structure, may be combined and varied with infinities of registers and qualities at the pleasure of an ingenious performer; but with regard to sentiment, it admits no more than appertains to strongly opposed contrasts of *forte* and *piano*. It is true some beautiful effects can be produced by the use of the *swell*, but still the touch has no power to communicate sentiment to an individual tone, the *crescendo* and



*diminuendo* being too slow in their operation to obey the sudden dictates of an enthusiastic musician. Yet be it not supposed for a moment that this mighty construction of musical ingenuity—this congregation of giant reeds, so associated with the “capacious mouth” of the Polyphemus Handel, has been spoken of irreverently here. Forbid it, Music! The pedal of a great Organ is the voice of sublimity!

The HARP (the poet’s musical idol) only presents to the ear a *pizzicato* tone, similar to the strings of the Violin, &c., when pinched by the fingers, instead of sounded by the bow. It is also an instrument more indebted to romantic association than to any intrinsic power of expression, although we read of most extraordinary effects having been produced by it and its relation the Lyre.\* It is an elegant and graceful instrument; but its sentiment, like that of lip-oratory, never reaches the heart. The Harp is a thing rather to be read about, more to be idealised, than enjoyed on its own peculiar pretensions.

The GUITAR is capable, in a small space, of the most heart-touching expression, but then its tone is not fit to be heard from afar, even in a theatre or concert-room: besides, its *style* of harmony (in the best of hands) is not *comme il faut*, or perfectly according to severe counterpoint; nor, strange as it may seem to assert, can it admit of alteration without injuring the genius of the instrument. This is plain from a comparison of Huerta’s performance with that of the accomplished and scientific Sor.

Now, the Pianoforte (be it always understood, in the hands of a great master, like unto him whose sanction graces these pages) has advantages, over every other instrument, too, which will be enumerated here. In the first place, none possesses the extensive range—the depth of Bass combined with height of Treble, which belong to it, and enable it to represent so effectually the extremes of a grand orchestra. In the next place, a greater number of notes can be simultaneously produced upon it than upon any other instrument, the Organ excepted, but with the advantage of perspicuous velocity over the capability of the latter.† Thirdly, better music has been written for the Pianoforte *expressly* than for any other instrument whatever,—witness the works of Beethoven alone; and fourthly, it is not only the best accompaniment to vocal music, in the absence of an orchestra, but allows the performer upon it to sing a part or a solo with more freedom and ease than either Organ, Harp, or Guitar. Lastly, it is the most general instrument in use, and need not be hawked about with the player, but is sure to be found in the drawing-rooms of the rich, the elegant, and the art-devoted, in all classes of society.

\* *Vide* the Third Part of this *Opusculum*.

† A curious illustration of this fact may be afforded by the following anecdote:—“Mr. Scarborough, organist of Spalding, betted that he would strike *one million* of notes on the Piano in the space of twelve hours! This singular wager was decided on the 4th of June 1828. Mr. S. took a compass of three octaves, ascending and descending the different Scales, and struck—

109,296 notes in the 1st hour.	125,136 . . . 6th hour.
125,928 . . . 2d „	127,512 . . . 7th „
121,176 . . . 3d „	127,512 . . . 8th „
121,176 . . . 4th „	47,520 . . . 20 minutes.
125,136 . . . 5th „	

Making 1,030,392 notes in eight hours and twenty minutes, which, with the periods of rest, amounted to eleven hours and forty-five minutes!” This was Music (?) *versus* Time in good earnest.



A

## SHORT HISTORICAL SURVEY

OF

The Origin, Progressive Improvement, and Present State

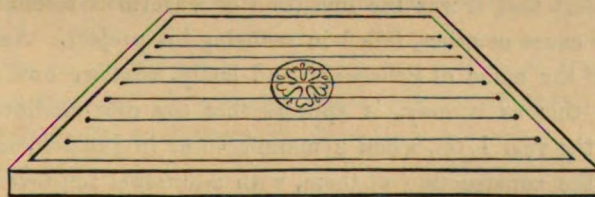
OF

## THE PIANOFORTE,

CONSIDERED MECHANICALLY.

---

THE origin of the Pianoforte is traceable to an instrument called *Psalterion*, or *Tympanum* (known even yet by the familiar name of *Dulcimer*), which was a box (shaped somewhat like the following diagram),—



across which brass and steel wires were extended between iron pins, and attuned so that a perfect *gamut* was obtained. The performer held in each hand a little wooden rod or hammer, with which he struck the strings with a degree of velocity and neatness, according to his proficiency in the art.

The CLAVICHORD was an improvement on the Psalterion, by the addition of a *clavier*, or key-board, by means of which little plates of copper, moved by the digital action on the keys, caused the strings to vibrate.

The CLAVICITHERIUM little differed from the foregoing in its mechanical construction; but its strings were of gut, acted upon by soft leather hammers put into motion by the keys.

The VIRGINAL, consecrated by many productions of our English Palestrina, the immortal William Byrde, by Dr. John Bull, and several other worthies of bygone days, was a keyed instrument, consisting of metal strings, vibrated by quills, or other *media*, affixed to the end of the lever or key. Some suppose



that this tinkling machine was invented in this country about the time of Elizabeth, and was so named in compliment to that

“Fair vestal, throned by the west!”

who, it is said, was remarkably fond of it, and, moreover, was a great and skilful performer upon it. But the former part of this statement, regarding the date of its invention, has been denied by M. Fétis, who asserts that it existed before Elizabeth's time, in 1530, and bore the same name.

The HARPSICHORD, according to the same writer, was also in existence before that period. This instrument, similar in shape to the modern Grand Piano, had two key-boards, which could be used separately or together: in the latter case, the upper or superior key-board yielding, at one touch, a sound attuned to the octave of the lower. The action consisted of a key, and what was called a *jack*, which was a piece of pear-tree, with a small movable tongue of holly, through which a cutting of crow-quill was passed, to touch the string when the jack was in action. Be it remembered, that this was the instrument on which were developed some of the finest inspirations of Handel, Haydn, Mozart, Scarlatti, the Bachs, Clementi, &c.; and for that circumstance it is entitled to some veneration, although its tone has been wittily but severely compared to “a kind of *scratch* with a sound at the end of it!”

The SPINNET, which was nothing more than a square Harpsichord, was constructed upon similar principles. There was, however, a peculiar kind, which was called *Sordino*, on account of the comparative softness of its tone.

The Clavichord, Harpsichord, and Spinnet, continued to be used till towards the end of the last century. But the tone of these several instruments being one and all more or less harsh and disagreeable, induced many ingenious men to experimentalise in the hope of improving it: accordingly we find, as related by some, that a manufacturer in Paris, named Marius, presented to the inspection of the *Académie des Sciences* of that city some specimens of Harpsichords, in which he substituted small hammers in the place of quills, &c. Shortly afterwards, Christoforo, a Florentine, advanced this discovery so much, that his instrument (the first called PIANO) may be said to have been the model on which all subsequent improvement was based. Others assert that it was the invention of a German mechanic, named Viator, about a century ago, who, from some cause or other, failed in realising his project. Again, we are told that it was the discovery of a musician of the name of Schröder; and lastly, that we owe it to Christofoli, a Harpsichord-maker of Padua. Be this as it may, it appears that the new modifications received no decided public approbation till about the year 1760, when a manufacturer in London, named Ztumpf, commenced such a successful career in the construction of them, with additional improvements, that he realised in a short time a considerable fortune, with which he was enabled to retire, and enjoy an *otium cum dignitate*, with all the gusto of a German *bon vivant* to the last.

Such was the incontestable superiority of the English Pianofortes at this period, that the Continent continued to be supplied with them for a considerable time. At length, Herr Silbermann, in Germany, commenced a successful rivalry, which, in the year 1776, was much encroached upon by the pretensions of MM. Erard (brothers), of Paris, who were the first to construct Pianos on the improved plan in France. Still, however, the English contrived to excel, by many subsequent additions to the approximating perfection of the instrument, till at last they enjoyed an almost exclusive fame for its manufacture. The Pianofortes of Ztumpf, Kirkman, Longman and Broderip, Broadwood, Stodart, Tomkison, Clementi and Co., Rolfe, Astor, and a host of others, continued to be sought for all over the world, scarcely a year passing without some important addition or improvement being made in them.

The *Upright Pianoforte* was doubtless taken from the Upright Harpsichord, and was the invention of



an Englishman of the name of Hancock, a musical instrument maker, resident in some part of Westminster. He was a man of much ingenuity, and produced several varieties in keyed instruments; amongst which we find the *Organised Pianoforte*, the *Portable Grand Pianoforte*, and an instrument, also a Pianoforte, in the shape of a Spinet. (This was the origin of the present *Square Piano*.) The Portable Grand, in its day, was a successful and desirable instrument; but has long since been superseded by others of the kind, called *Kit-Grands*, *Boudoir-Grands*, *Pocket-Grands*, and *Semi-Grands*,—which last are now much in vogue.

The next novelty was the invention of John Isaac Hawkins, who constructed an upright instrument, with a detached sound-board, in an iron frame; and the whole was so arranged as to be able to meet the atmosphere with compensating powers. In the Bass, it had spiral or *helical* strings, by which length was gained; and, in the Treble, three octaves of equal tension were accomplished by an uniform size of wire. It was patented, but did not take with the public sufficiently to come into notice.

Following Hawkins, we had William Southwell, an Irishman, who patented an improvement in Upright Pianofortes, and gave it the name of the *Cabinet Pianoforte*. The name still remains in use.

The *Unique Pianoforte* was introduced about thirty years ago by Messrs. Wilkinson and Wornum, and was the invention and patent of the latter gentleman. This instrument met the taste of the day for instruments of *little altitude*; it did not stand higher than three feet three inches, and the strings were all placed *diagonally* towards the floor; the action was simple and effective, but it did not content the mind of its most ingenious inventor, and in a short time gave way to a new proof of his mechanical and philosophical genius, in the production of the *Piccolo Pianoforte*, which he (Mr. Wornum) patented about twelve or thirteen years ago, and which is now perhaps the most popular Piano in the four quarters of the world. Its action is equally applicable to both upright and horizontal instruments, and, for delicacy of tone, and promptness of touch, it has not yet been surpassed.

The perseverance of Mr. Wornum's mechanical genius has at length succeeded in producing a *down-striking* action, which is by far the most ingenious of modern improvements in the Pianoforte, inasmuch as both tone and touch are wonderfully improved by it,—a result exactly the reverse of the foreign application of the same action.

Mr. Mott's *Sostinente* was an application of a cylinder and silk loops to an Upright Pianoforte. The loops were attached to the strings, and the cylinder, which was moved by the foot, as it were, *bowed* them, and produced tones somewhat similar to those of the *Seraphine*.

Mr. Kirkman's *octave-string* was applied as the third string of a Grand Piano, tuned an octave higher in pitch than the other two, and was somewhat in effect like two diapasons and a principal in an Organ. It pleased for a time, but is now thought of no more.

Messrs. Cramer, Addison, and Beale have produced a Pianoforte totally formed of iron; and considering that metal is not so sonorous as wood, the tone is amazingly full and mellow.

Recently, at Paris, a Monsieur Montal has produced a Pianoforte which in a great measure supplies a quality that has long been a desideratum, and the want of which has allowed other instruments to assert a superiority that henceforth must be ceded. It consists in a new mechanism, which the inventor calls "*mécanique à répétition expressive*," because by it the *touch* is so far improved as to allow the performer to reiterate the tone at pleasure without raising the fingers from the keys. Some marvellous men, like Liszt, in the absence of this mechanism, contrived to produce the *sostenuto* and *tremolo* without apparently repeating their touch: but *non omnia possumus omnes*; and we cannot but be grateful to the ingenuity of M. Montal for an invention that enables the less-practised performer to produce such a desirable effect.

The Pianofortes of the Continent, generally speaking, continue to be inferior to ours of London. Those



of Vienna, perhaps, are the best-toned, although not powerful, and possessing too light a touch, at least for one accustomed to the English *regulation*; and those manufactured almost every where else are hard, metallic, or *tubby* in their *timbre*. It must not be omitted, however, that several foreign *fabriquants* have establishments in our metropolis, where instruments of the first-rate excellence are to be found: M. Pape, from Paris; M. Erard, of Paris and London; and M. Zeitter, a resident here we believe, have all, particularly the last two, produced most brilliant specimens of (especially) Grand Horizontals. In short, the subject may be dismissed now, with an assurance that such is the perfection of modern manufacture, that even the inexperienced are sure to find at all respectable houses instruments in every quality worthy of the first performer in the world.

But now for a few words in the shape of advice to those who would select a Pianoforte. The tone or *timbre* of this instrument depends almost wholly upon the seasoning of the wood; particularly in that part of it called the sound-board, which should consist of the finest deal or pine, similar to that used in the upper side of a Violin. The case, too, or cabinet-maker's portion of the construction, has some influence upon the quality of its *voice*; and the mechanical part should never be made or formed of *green* wood. Therefore, it is always better to purchase an instrument from those factories whose means enable them to expose their materials to heat and cold, in fact to all vicissitudes of season, for years together. A poor man may be a good artisan, but he cannot produce in every respect a good or durable Pianoforte. Moreover, the shape or form of the instrument has something to do with its musical quality. To those who wish to purchase a Pianoforte merely as a handsome piece of furniture, it were well to recommend the various modifications of upright constructions, in handsome cases of mahogany, rose, or zebra wood; but to the musician, amateur, or artiste, it would be better to advise the choice of a good Square or Grand Piano—they have better tone, are more durable, and their action is less liable to be out of order.

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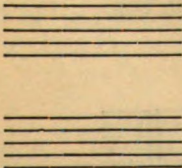
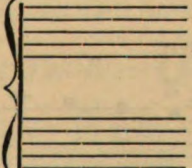


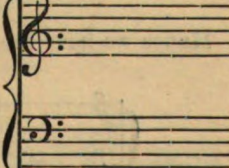
# Hand-Book to the Pianoforte.

## PRELIMINARY OBSERVATIONS.

As the following pages have been written more immediately for the instruction of the totally uninitiated than for the advancement of those who have made some considerable proficiency in the art, the candid critic must not be surprised at finding some matters at the commencement rather lengthily detailed. Oral instruction, if attended to, is certainly the best of all; but there are many who, though heedless auditors, are reflective readers: and for these the present *opusculum* has been compiled, in the hope that their attention may be engaged and their memory stored with some useful attainments which it were vain to expect from their inattention to "the dust of the schools." Nothing has been so universally enjoyed as music, and nothing has been so generally misunderstood. Every age has had its theory about its principles, each succeeding one asserting the errors of its predecessor, but none advancing one jot to any thing like an *éclaircissement* of the subject. In the earlier portions of the following Treatise an attempt (and, it is to be hoped, not a wholly unsuccessful one) has been made to facilitate a knowledge of the rudimental principles of the art; in the subsequent, and necessarily more elaborate sections, the author trusts that his wish to expose and refute certain popular fallacies may not be construed into a desire to promulgate fanciful doctrines at the expense of truth, and that to his mode of communicating his ideas on the subject be extended a consideration of the Horatian maxim, "*Difficile est proprie communia dicere.*"

## SECTION I.—ON NOTATION.\*

MUSICAL NOTATION is of two kinds, or rather of double capacity, signifying at once by signs the locality of sounds in the scale, and the length of their duration. These signs are written for the pianoforte on two staves, or staves, one for the right and the other for the left hand, and each consisting of five parallel lines, thus:—

	connected by a <i>brace</i> , thus:—		with this sign  prefixed to the right-hand stave, or Treble; and this  to that of the left-hand, or Bass, thus:—	
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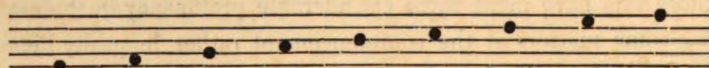
\* "L'opération d'esprit par laquelle l'homme a imaginé de représenter les sons de la parole par des signes sera éternellement un mystère; mais une fois parvenu à cette découverte, on conçoit qu'il n'a pas dû éprouver beaucoup de difficulté pour trouver les moyens d'exprimer les sons de son chant. Les Grecs et les Romains se servaient pour cela des lettres de leur alphabet, diversement combinées ou tronquées; les Musulmans n'ont point de signes pour cet objet; les Chinois en possèdent qui sont compliqués et bizarres comme leur langue. Les signes dont se servent les Européens modernes, après avoir subi une foule de modifications successives, sont arrivés à un point de perfection relative, et, malgré leur apparente complication, sont peut-être les plus simples qu'on puisse imaginer."—M. FÉTIS.



Formerly a greater number of lines were used, even to the amount of ten, as may be seen in the *tablature* of ancient music; but as every art becomes simplified in time, their place is now supplied by what are called *ledger-lines*, when the notation extends above or below the staff of five lines in either Bass or Treble.



Notes are written upon these lines, and the spaces between them, thus:—






Although we read of Cadmus introducing letters into Greece, and of his wife Harmonia transporting thither harmony also—(by the way, it is said that there is no other derivation for this word than from her name),—yet we have no traces that can accurately inform us of the real *tablature*, or musical *notation*, of the ancients. All we can learn is, that the Greeks and Romans used some letters of their alphabet to express the different sounds of their scales, or gamuts.

In the eleventh century, an Italian monk, named Guido Aretino, substituted the syllables *ut, re, mi, fa, sol, la*, for the letters formerly in use. Five centuries subsequently, a native of Holland added that of *si*, completing the series—*ut, re, mi, fa, sol, la, si*, which, with the repetition of the initial *ut*, made up the inclusive octave, *ut—ut*. About 1640, Doni, an able musician, substituted *do* for *ut*, as more agreeable to Italian ears. These *syllables* have been adopted by the French, Spaniards, and Portuguese, to express the names of the different notes; but the English and Germans still retain the *letters*. This series of syllables, or letters, is called a *GAMUT*.

English and German	. . . . .	C	D	E	F	G	A	B	C &c.
French, &c.	. . . . .	ut	re	mi	fa	sol	la	si	ut
Italian	. . . . .	do	re	mi	fa	sol	la	si	do

Hence we have the following scales in Treble and Bass:—



NOTE.—The lines    serve to more particularly point out the *spaces*.



The places or localities of these notes on the instrument will be explained by an exposition of  
*The Clavier, or Key-Board, of a Six-Octave Pianoforte, with the Signs which represent the different Keys.*

The Same, written for the Two Hands.

Right Hand

Left Hand.

† For the meaning of 8<sup>va</sup> see Vocabulary, under the head *Ottava*.

It will be seen by this, that the signs connected by the curved lines ( ( express the same keys, or notes: the *upper* notation being used when the right hand descends so low into the Bass; the *under*, when the left hand ascends so high into the Treble. But sometimes each notation is indifferently used.

Though there is generally a great deal of time lost in the outset in this art, owing to the difficulty of knowing the keys by their notes or signs, the following mnemonic rule, it is hoped, will greatly facilitate the acquirement, and that too in a very short space of time. Observe, there are alternate groups of three and two black keys. The *white* key between the *two black* ones is invariably D. Of course the two white keys immediately above D are E and F. Again, the *two* white keys between the *three* black ones are invariably G and A; and consequently, the two white ones immediately above G and A are B and C.

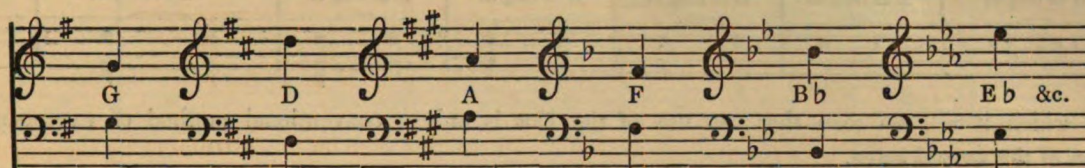
EXAMPLE: *The Bars || and ||| represent the Black Keys.*








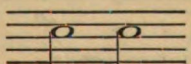
NOTE.—When flats, sharps, or naturals, occur in this way, they are called *accidentals*, and only affect the particular passages in which they occur, after which the altered note will be found marked back to its original condition. When they are placed before the last notes in a bar, and the next bar commences with the same note, their influence continues until interrupted by another note or accidental. When they are prefixed to a piece of music after the clefs, as thus, in different keys, they are called *SIGNATURES*, and affect the whole piece, except where contradicted by accidentals:

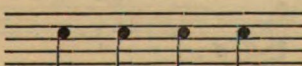


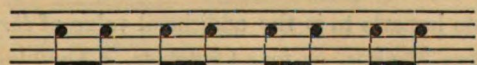
### SECTION III.—ON THE RESPECTIVE VALUE OF NOTES, DOTS, AND RESTS.

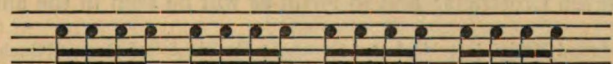
It is not enough that we should know a sound, or its locality upon the key-board, by the sign which represents it; it is also necessary to be thoroughly acquainted with the duration which each particular sign or character of notation implies. The following table of proportions should be committed to memory by the student.

A Semibreve  is equal

To Two  Minims.

To Four  Crotchets.

To Eight  Quavers.

To Sixteen  Semi-Quavers.

To Thirty-two  Demi-Semi-Quavers,

To Sixty-four  Semi-demi-semi-Quavers.

It may seem strange that a fractional quantity, as the term *Semi-breve* implies, should be here taken as unity; but formerly there was a note called a *Breve*, which was equal to two Semibreves. This was used particularly in church or solemn music; but it has long since fallen into desuetude.

The Dot placed after any note renders it one-half additionally longer than it would be if simply written.



Thus, inasmuch as a Semibreve is as long as *two* Minims, it follows that the duration of a *dotted* Semibreve should be equal to that of *three* Minims; of a *dotted* Minim, equal to that of *three* Crotchets; and so on, as expressed in the following table:—

Dotted Semibreve	Dotted Minim	Dotted Crotchet	Dotted Quaver	Dotted Semiquaver	Dotted Demisemiquaver
is as long as	is as long as	is as long as	is as long as	is as long as	is as long as

By which it will be seen that the use of the Dot is only a conventional method of expressing the notation of the second stave.

*Example of Dotted Notes of every Value.*

NOTE.—This Example is intended more for consideration than for practice.

A Double Dot placed after a note imparts to it the additional value of *three-fourths* of its simple duration. Thus, a Semibreve being equal to two Minims, or four Crotchets, a Double-dotted Semibreve is as long as three Minims and a half, or seven Crotchets; and so forth, as will be seen in the annexed table:

Double-dotted Semibreve	Double-dotted Minim	Double-dotted Crotchet	Double-dotted Quaver	Double-dotted Semiquaver	
is as long as	is as long as	is as long as	is as long as	is as long as	And so on.

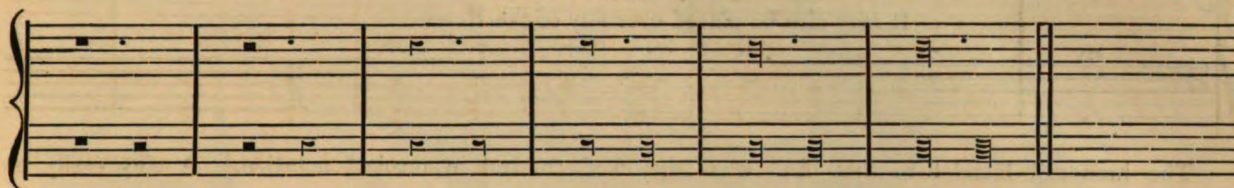
As the notes called *Semibreve*, *Minim*, *Crotchet*, &c. serve to express the duration of time, so have they their corresponding *RESTS*, which indicate the length of their equivalent pauses.

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



A *Dot* affixed to a Rest increases its value in like manner as it affects a note. Thus, a *Dotted Semibreve-Rest* is as long as a Semibreve-Rest and a Minim-Rest; a *Dotted Minim-Rest* is equal to a Minim-Rest and a Crotchet-Rest; and so on.

*Example.*

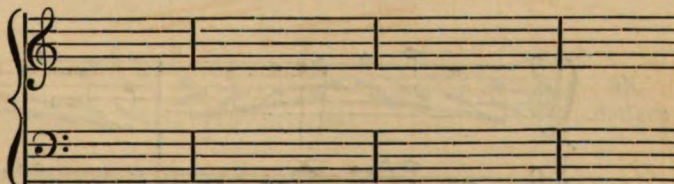


And in like manner, the Double Dot may be placed after a Rest, lengthening the duration of its pause as the Double Dot after a note protracts that of its sound.

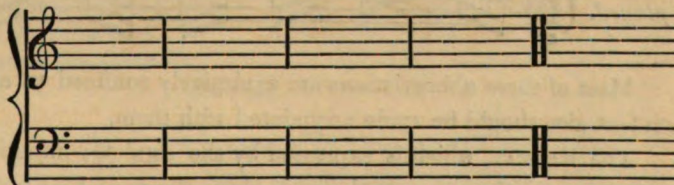
NOTE.—The Double Dot is rarely affixed to Semibreves or Minims.

#### SECTION IV.—ON BARS, DOUBLE BARS, PAUSES, ABBREVIATIONS, REPEATS, &c.

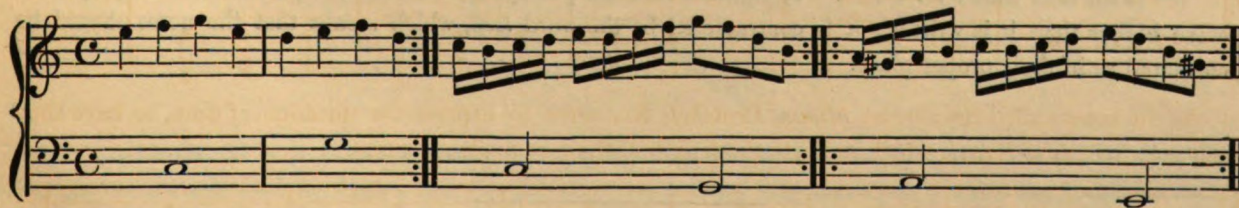
All music is divided into Bars, or measures, which are separated from one another by a small vertical line drawn across the stave in both Treble and Bass, thus:—



A Double Bar marks either the subdivision into parts or the final conclusion of a composition.



When dots are placed at the sides of these Double Bars, it indicates that the portions or parts on the sides of the dots should be repeated.




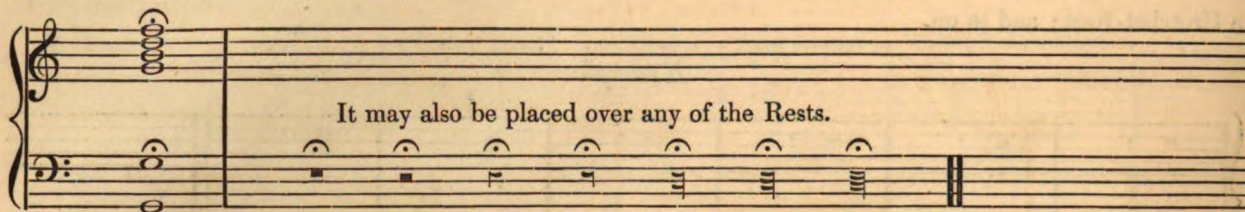
Dots attached to the Single Bars are also used, more particularly in MS. music, thus:—



This repetition is sometimes expressed by the word *bis* (which is literally *twice*), written under a curved line: *bis*



A PAUSE, or *point d'orgue*, marked thus , implies that we may rest beyond the ordinary time upon any note or chord.




The immortal Handel was the first who used a short-hand in musical notation. It may easily be imagined as the result of his rapid imagination, which could not stop to *write out* its fluent fancies by the ordinary method.

#### Example of Abbreviations.

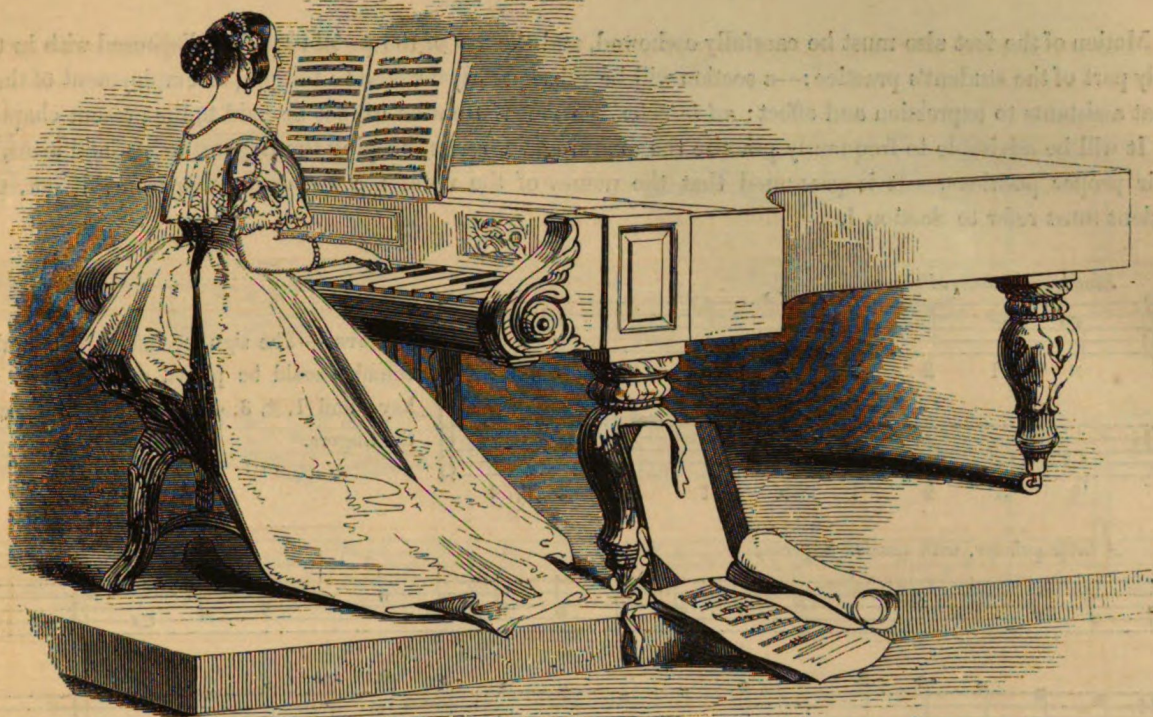


Most of these abbreviations are exclusively confined to orchestral music; but it is fit that the pianoforte student also should be made acquainted with them.

The REPEAT, which is expressed by the sign , implies that we must refer back to another like sign, and play from thence on to the end, where the word *Fine* (or end) is placed. The letters D.C., abbreviations of *Da Capo* (Italian words, which signify, 'from the head,' or 'commencement'), are used when the piece is to be repeated from the beginning.

8<sup>va</sup> (with dots thus . . . . .) signifies that the passage over which it is placed must be played an octave higher than it is written; it is contradicted by the word *loco*, which means that the notes should be considered as in their proper place.





#### SECTION V.—ON POSITION AT THE INSTRUMENT.

If music to the ear be sweet,  
How much more when the eye can meet  
Grace, beauty, elegance of mind,  
In one fair minstrel-form combined !

*Old Poet.*

The performer should be seated on a chair or stool about the centre of the instrument, and sufficiently elevated to allow of the arms being held in a horizontal line, a little above and parallel with the keys, thus :—



The fingers should be held in a graceful curve, connecting the line of the arm with that of the keys, and so far placed inwards over the latter, that the thumb in each hand may rest upon a white key, ready to strike it conveniently without incommoding the fingers. When it is necessary to use the thumbs on the black keys, the fingers should be a little more curved than at other times.

The position of the body should be upright and almost immovable, at the same time avoiding awkward stiffness; the elbows should not be suffered to point outwards in ungraceful angles; and above all, every species of grimace must be most sedulously avoided, or corrected where there is any tendency to it.



Motion of the feet also must be carefully eschewed, and the use of the pedal or pedals dispensed with in the early part of the student's practice:—a section will be subsequently devoted to the proper employment of those great assistants to expression and effect: *ad interim*, too much attention cannot be paid to the present chapter.

It will be advisable to frequently practise the following Exercises, keeping the fingers, wrists, and arms, in their proper positions. It is presumed that the names of the notes are known by this time; if not, the student must refer to Section I.

*Slowly, and several times.*

NOTE.—The sign  $\times$  indicates that the thumb should be placed on the note, or key; and 1, 2, 3, 4, respectively designate the fingers.

*A little quicker, with similar fingering.*

*Still quicker, with ditto.*

† *Vide* Section II. with respect to the  $\sharp$ .

*Ditto ditto.*

‡ *Vide* Section II. with respect to the  $\flat$ .

*Ditto ditto.*

§ *Vide* Section II. with respect to the  $\flat$ .



*Exercises in Contrary Motion.*

The first system shows a piano exercise (p) with a treble clef and a bass clef. The treble clef has a 4-measure phrase followed by a whole rest, and the bass clef has a 4-measure phrase followed by a whole rest. The second system shows a forte exercise (f) with a treble clef and a bass clef. The treble clef has a 4-measure phrase followed by a whole rest, and the bass clef has a 2-measure phrase followed by a whole rest. The third system shows a piano exercise (p) with a treble clef and a bass clef. The treble clef has a 2-measure phrase followed by a whole rest, and the bass clef has a 2-measure phrase followed by a whole rest. The fourth system shows a forte exercise (f) with a treble clef and a bass clef. The treble clef has a 1-measure phrase followed by a whole rest, and the bass clef has a 1-measure phrase followed by a whole rest.

The following is a most beneficial exercise.

The exercise consists of two systems. The first system shows a piano exercise (p) with a treble clef and a bass clef. The treble clef has a 2-measure phrase followed by a 4-measure phrase, and the bass clef has a 4-measure phrase followed by a 2-measure phrase. The second system shows a forte exercise (f) with a treble clef and a bass clef. The treble clef has a 2-measure phrase followed by a 4-measure phrase, and the bass clef has a 4-measure phrase followed by a 2-measure phrase.

These exercises should be frequently played; and with as much velocity as will not interfere with the accuracy or evenness of the touch in either hand. With these, to improve the manual dexterity, and a diligent digest of the following Section on Time, the student need not fear any subsequent difficulties.



## SECTION VI.—ON THE VARIOUS DIVISIONS OF TIME.

TIME is to Music what rhythm is to poetry, and cannot be too rigidly observed. The following are the usual divisions of Time.

I. Extreme value. Equivalent value in subdivisational notation.

II. Extreme value. Equivalent value, &c.

III. Extreme value. Equivalent value, &c.

IV. Extreme value. Equivalent value, &c.

No. I. is Simple Common Time, and is chiefly used for brilliant or grand movements. No. II. is half as long again in the bar or measure as Common Time, and is now rarely used, though once so much in vogue, particularly in serious vocal music. No. III., it will be seen, is a fractional portion of Common Time, as its name,  $\frac{3}{4}$ , or Triple Time, imports; as is also  $\frac{3}{8}$ .

V. Extreme value. Equivalent value, &c.

VI. Extreme value. Equivalent value, &c.

VII. Extreme value. Equivalent value in Triplets.

VIII. Extreme value. Equivalent value in Triplets.

No. V.,  $\frac{2}{4}$ , or half Common Time, is generally chosen for rondos and light pieces, but can also serve to express the grave and sentimental. No. VI.,  $\frac{6}{8}$ , or Compound Common Time, is capable of all kinds of expression, from the most hilarious merriment to the deepest pathos;  $\frac{3}{4}$  and  $\frac{3}{8}$  are often misused for this measure. Nos. VII. and VIII.,  $\frac{9}{8}$  and  $\frac{12}{8}$  are only  $\frac{3}{4}$  and Common Time in Triplets, as will be seen from their symbol-notes, which are respectively of the same extreme value.

Some writers have made use of apparently unrhythmical divisions of Time, such as five Crotchets in the bar in place of four, and frequently with most excellent effect. The following specimen from our countryman Reeve is a felicitous instance:

1 2 3 4 5

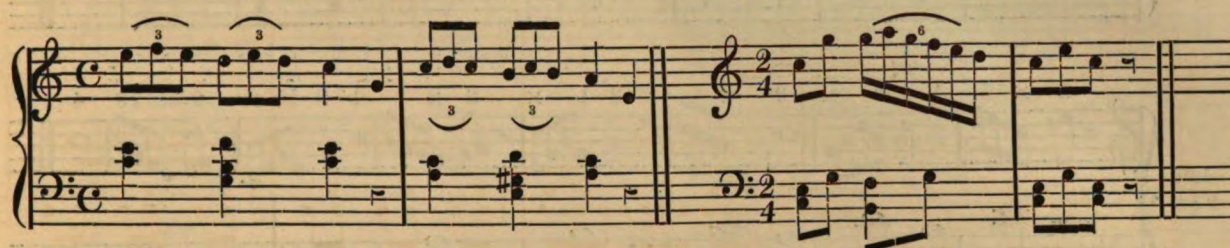
Come, stain your cheek with nut or ber - ry, &c.

And others have indulged in an alternation or mixture of different measures, such as  $\frac{3}{4}$  intermingled with



simple Common Time. In Boieldieu's *Dame Blanche*, there is a happy instance of this license in the notation of a melody that could not be otherwise so well expressed by the ordinary equal-barred subdivision or measure.

N.B.—Sometimes three notes are played in the time of two, (and are then called a *Triplet*;) or six in the time of four. In such cases either the figure 3 or 6 is placed with a curved line over or under the notes, thus:—



NOTE.—When one part moves in Triplets, and the other does not, but is dotted, the dotted note takes the whole Triplet before the short note is played:—

*Example.*



*Air, with Variations, as Short and Easy Exercises on the most generally used Times.*

Count Four in a Bar.

COMMON TIME.

TEMA.

1ST VARIATION.

2D VAR.

Three musical staves, each with a treble and bass clef, showing variations of a common time exercise. The first staff (TEMA) has a melody of half notes and quarter notes with fingerings 2, 1, 3, 2, 1, 2 and rests marked with 'x'. The second staff (1ST VARIATION) has a melody of quarter notes and eighth notes with fingerings 2, 4, 3, 1, 3, 2, 1, 3, 2, 1, 3, 2 and rests marked with 'x'. The third staff (2D VAR.) has a melody of quarter notes and eighth notes with fingerings 1, 2, 1, 4, 1, 2, 1, 4, 1, 2, 1, 4, 3, 1, 3, 4 and rests marked with 'x'.



3D  
VAR.

4TH  
VAR.

*Count Three in a Bar, slowly at first.*

**TRIPLE TIME.**

5TH  
VAR.

6TH  
VAR.

7TH  
VAR.

8TH  
VAR.



9TH  
VAR.

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

3 2 x 1 x 2

3

10TH  
VAR.

2 x 2 x 2 2

x . 2 1 4

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some triplets. The accompaniment features chords and single notes. The score ends with a double bar line and a repeat sign.

*Count Two in the Bar, slowly at first.*

**$\frac{2}{4}$  TIME.**

11TH  
VAR.

12TH  
VAR.

13TH  
VAR.

† A curved line over two notes on the same line or space, signifies that the second is not to be struck, but the first to be held on for its (the second's) value. It is called a *Tie*.



14TH  
VAR.

15TH  
VAR.

16TH  
VAR.

### COMPOUND TIME, OR $\frac{6}{8}$ .

*Count Six in the Bar slowly, and observe the fingering.*

17TH  
VAR.

18TH  
VAR.

19TH  
VAR.



20TH  
VAR.

21ST  
VAR.

22D  
VAR.

It is probable that by this time the student may be a little weary of what in the commencement has appeared to be dry study; we will therefore now afford a little *délassement* or recreation in the shape of popular airs, &c. easily arranged and fingered. It were well, however, to recur frequently to the previous exercises, for upon each repetition their difficulty will be found sensibly to diminish, and their utility become more manifest. The *doigté* or marked fingering must be rigidly adhered to; for fingers (as well as children)

“ Like tender osiers take the bow,  
And as they first are fashion'd, so they *always* grow.”

Observe, this is in Triple-time.  
Count Three in the Bar.

### God save the Queen.

Andante moderato.†

† For the meaning of these words consult the *Vocabulary*. A little trouble is often a good *mnemonic*.



**Le Garçon Volage.**

*Allegretto scherzando.*†

The musical score is written for piano and right hand in 6/8 time. It consists of four systems of staves. The first system shows the beginning of the piece with fingerings 1 2 and 3. The second system continues the melody with fingerings 4 3 x and 1 3. The third system features a more complex rhythmic pattern with fingerings 4 3 1 x. The fourth system concludes the piece with fingerings x 1 x and 4 3 4. The tempo is marked 'Allegretto scherzando' and there is a reference to a vocabulary section.

† Vide Vocabulary.



## SECTION VII.—ON THE MODES.

There are two Modes—the Major and the Minor. The *Major* is that wherein we may reckon two whole tones (or *five* semitones inclusive, called a *major third*) from the tonic (or key-note) of any scale to its third above.

*Example.*

Key-note. Whole Tones.  
C .. 1 .. 2

Major  
Common  
Chord.

The *Minor* mode is that wherein we may count but a whole tone and a semitone (or *four* semitones inclusive, called a *minor third*) between the tonic of any scale and its third above.

*Example.*

Key- Whole Semi-  
note. Tone. tone.  
C .. 1 ..  $\frac{1}{2}$

Minor  
Common  
Chord.

One key (major or minor) is understood to be *relative* to another when the same number of signatures (flats or sharps) is prefixed.

*Example.*

The key of C major is relative to A minor, and vice versâ.

G major to E minor, D major to B minor, A major to F# minor. &c. in sharp keys.




F major to D minor, Bb major to G minor, Eb major to C minor. &c. in flat keys.

From which it will appear that the relative keys are only a minor third apart.



### SECTION VIII.—ON ACCENTS AND CHARACTERS EXPRESSIVE OF THE DIFFERENT GRADATIONS OF TONE OR SOUND.

If a piece of music were to be played with one equal regard to tone, it would, *par consequence*, be monotonous and uninteresting. Like the human voice, it must be varied by inflection in order to be pleasing. The various modes in which composers signify their intentions relating to this most charming part of performance, will be explained as briefly as possible.

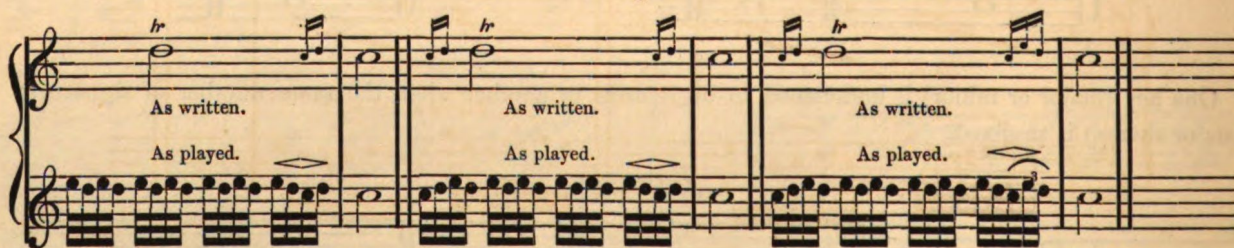
The diverging lines  imply that there must be a gradual increase of sound. The converging lines  signify the contrary. The union of these  directs that the measure or measures over or under which it is placed should commence softly, arrive at a certain climax of tone, and then gradually fall away in proportion as it began. Sometimes a strong accent on a particular chord or individual note is expressed thus >, or by the letters *sf* (for the explanation of which see *Vocabulary*). The mark thus v, or ^, also placed over or under a note, shews that it must be strongly accented.



### SECTION IX.—OF THE SHAKE, APPOGIATURA, AND OTHER GRACES.

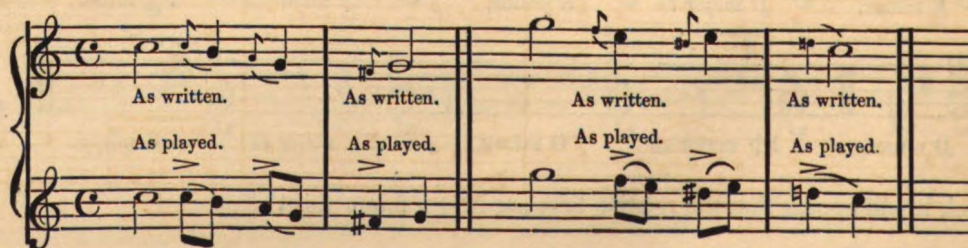
The SHAKE consists of the rapid alternate striking of two immediate notes of the scale; and is indicated by the sign *tr*, which is but an abbreviation of the Italian word *trillo*, or shake, and may be commenced abruptly or with prefixed *appoggiature*.

*Example.*



The APPOGIATURA is a prefixed Grace-note, which may be placed either above or below the principal one, of which it is usually half the value, and is accented more strongly than the note which follows it:

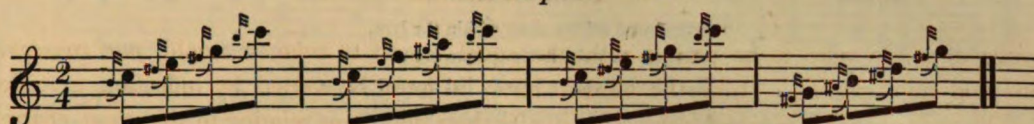
*Example.*





When the Appoggiatura is only one-quarter of the principal note's value, it must be played rapidly, with additional accent on the latter.

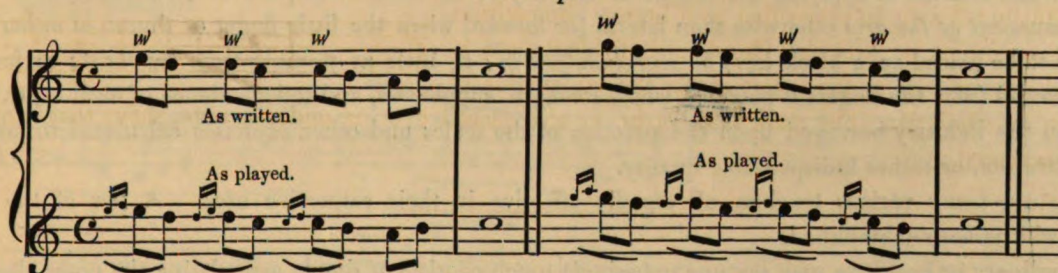
*Example.*



In this case it is always a semitone below the principal note.

There is another species of Appoggiatura, which is expressed by the sign *w*.

*Example.*



A TURN is a grace formed of three notes placed before or after a principal note, and is either written or indicated by a sign. There are several kinds.

*Example.*



Sometimes we find the following use of the Turn,† it being prefixed to the principal note:—

*Example.*





## SECTION X.—ON TOUCH AND ARTICULATION.

" A thousand echoes sleep within the lyre,  
 All ready to wake forth and answer to  
 The friendly calling touch ; but dumb they lie  
 To the rude questioner, or hand unskill'd,  
 That knocks the portal of their silent hall,  
 Content to dream of minstrelsy !"

One of the greatest difficulties of the Pianoforte is the art of producing a fine tone from the instrument by a particular manner of applying the fingers to the keys. In order to acquire this, care should be taken that *no movement of the arm* otherwise than lateral (or forward when the little finger or thumb of either hand is obliged to be placed on a black key) *be ever indulged in* ; as little as possible from the wrist : in fact, all should proceed from the fingers if possible, whose strength, suppleness, and independence of each other, must depend on the industry bestowed upon the practice of the scales and other exercises calculated to promote this *desideratum*, or rather indispensable quality.

There are many various touches, all equally effective in their respective uses. A few of the most requisite will be here exemplified.

The ordinary or even (we may say unemphasised) touch consists of simply articulating the notes clearly.

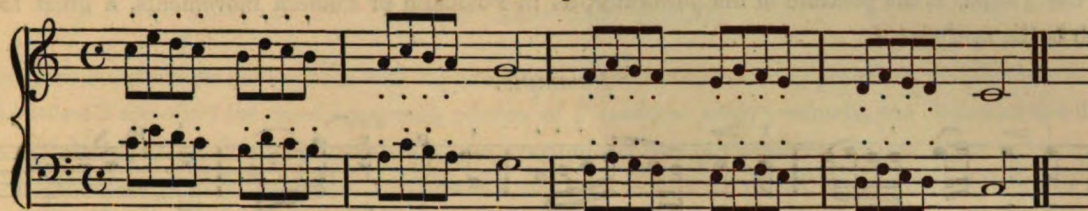
*Example.*



The *Staccato* Touch is expressed by dashes, thus ' ' ' ', which mean that the notes should be played in a very detached manner, with a quick, short stroke applied to the key.

*Example.*

The *Mezzo* (or half) *Staccato* is marked by dots, thus . . . , over the notes, which signify that they should be played distinctly and separately, but not to the extent of the *staccato*.

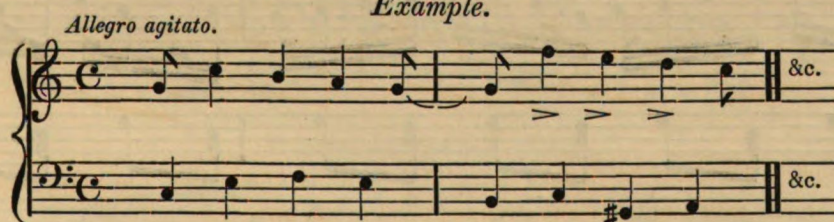


*Example.*

The *Legato* Touch is described either by the word *legato* (which signifies tied, or bound together), or by a curved line, thus , or thus , and means that the notes should be linked together in a smooth, flowing manner.

*Example.*

The *Syncopated* Touch consists in an accent or stress being laid upon a note or notes in a commonly unaccentuated part or parts of a bar, and is often accompanied by this mark  $>$  placed under or over the note.

*Example.*

The *Leggiero* Touch is used in light, brilliant passages; and great care should be taken that it is produced by the fingers alone, without disturbing the horizontal position of the arm.

*Example.*



The *Compound Touch* is an union of the first five mentioned: the first being in the Bass, and the other four in the Treble, at the pleasure of the performer, as in Polonaise or Polacca movements, a great feature of which is the *syncopated*.

*Example.*



The *Touch of Iteration* is that used where two or more notes on the same keys are repeated, with different fingering.

*Example.*



The *Dotted Touch* is little more than a touch which rigidly marks the distinction between the *dotted* or *doubly-dotted* note and that which follows it.

*Example.*



There is another kind of touch, which, for the sake of giving it a name, we will call the *Brilliant Touch*, although it is more easily to be understood from a specimen of its use than from any descriptive term.

*Example.*





## SECTION XI.—THE SCALES.

The previous Sections having been well digested, and the exercises carefully practised, we may now introduce to the student's attention the most important portion of Pianoforte study; namely, the Scales in the different Major and Minor Keys, fingered according to the usage of the best performers.

The following *ten* Major and Minor Scales are *similarly* fingered. If the student will thoroughly acquire the first two, C major and C minor, little difficulty will be experienced in overcoming the others.

## C MAJOR (relative to A MINOR).

Ascending: C4 (x), C4 (1), D4 (2), E4 (x), F4 (1), G4 (2), A4 (3), B4 (4), C5 (3), B4 (2), A4 (1), G4 (x), F4 (1), E4 (2), D4 (3), C4 (4).  
 Descending: C5 (x), B4 (1), A4 (2), G4 (3), F4 (4), E4 (x), D4 (1), C4 (2), B3 (3), A3 (4), G3 (x), F3 (1), E3 (2), D3 (3), C3 (4).  
 Cadence: C5, B4, A4, G4, F4, E4, D4, C4.

C MINOR (relative to E $\flat$  MAJOR).

Ascending: C4 (x), C4 (1), D4 (2), E4 (3), F4 (4), G4 (x), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (x), F4 (1), E4 (2), D4 (3), C4 (4).  
 Descending: C5 (x), B4 (1), A4 (2), G4 (3), F4 (4), E4 (x), D4 (1), C4 (2), B3 (3), A3 (4), G3 (x), F3 (1), E3 (2), D3 (3), C3 (4).  
 Cadence: C5, B4, A4, G4, F4, E4, D4, C4.

## G MAJOR (relative to E MINOR).

Ascending: G4 (x), G4 (1), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (1), F4 (x), E4 (1), D4 (2), C4 (3), B3 (4), A3 (x), G3 (1), F3 (2), E3 (3), D3 (4).  
 Descending: G4 (x), F4 (1), E4 (2), D4 (3), C4 (4), B3 (x), A3 (1), G3 (2), F3 (3), E3 (4), D3 (x), C3 (1), B2 (2), A2 (3), G2 (4).  
 Cadence: G4, F4, E4, D4, C4, B3, A3, G3.

G MINOR (relative to B $\flat$  MAJOR).

Ascending: G4 (x), G4 (1), A4 (2), B4 (3), C5 (4), B4 (3), A4 (2), G4 (1), F4 (x), E4 (1), D4 (2), C4 (3), B3 (4), A3 (x), G3 (1), F3 (2), E3 (3), D3 (4).  
 Descending: G4 (x), F4 (1), E4 (2), D4 (3), C4 (4), B3 (x), A3 (1), G3 (2), F3 (3), E3 (4), D3 (x), C3 (1), B2 (2), A2 (3), G2 (4).  
 Cadence: G4, F4, E4, D4, C4, B3, A3, G3.



## D MAJOR (relative to B MINOR).

*Cadence.*

## D MINOR (relative to F MAJOR).

*Cadence.*

## A MAJOR (relative to F# MINOR).

*Cadence.*

## A MINOR (relative to C MAJOR).

*Cadence.*

## E MAJOR (relative to C# MINOR).

*Cadence.*



## E MINOR (relative to G MAJOR).

The student is again advised to make himself quite master of these ten Scales before he proceeds further.

The following two scales, *B major* and *B minor*, are similarly fingered.

## B MAJOR (relative to G# MINOR).

## B MINOR (relative to D MAJOR).

The following two scales, *F# major* and *F# minor*, are fingered alike.

## F# MAJOR (relative to D# MINOR).



F# MINOR (relative to A MAJOR).

Cadence.

C# MAJOR (relative to A# MINOR).

Cadence.

C# MINOR (relative to E MAJOR).

Cadence.

We might proceed further here, and give the scales of G# MAJOR and G# MINOR, also those of D# MAJOR and D# MINOR; but as the former two are played upon the same keys of the instrument and fingered similarly to Ab MAJOR and Ab MINOR, and the latter two similarly to Eb MAJOR and Eb MINOR, the student is referred to the easier notation of these keys; the notation of the others being seldom used for more than a bar or two, and rarely *signed* at the commencement of a piece of music, except in *studies, capriccios, &c.*

The scales of F MAJOR and F MINOR are similarly fingered.

F MAJOR (relative to D MINOR).

Cadence.



F MINOR (relative to A $\flat$  MAJOR).

*Cadence.*

3 x 1 2 3 2 1 x 3 2 1

4 3 2 1 x 2 1

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

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

The fingering of the two following scales, B $\flat$  MAJOR and B $\flat$  MINOR, is similar in the right hand, but is different in the left.

B $\flat$  MAJOR (relative to G MINOR).

*Cadence.*

2 x 1 2 3 2 1 x 2 1 x

1 x 1 2 x 1 2 3 x 1

3 2 1 x

2 1 x

2 x 1 2 3 x 1 2

3 2 1 x 2 1 x 1

2 1 x

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

B $\flat$  MINOR (relative to D $\flat$  MAJOR).

*Cadence.*

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

1 x 1 2 x 1 2

3 2 1 x

2 x 2

1 x 3 2

1 2 3 x 1 2 3 4 1 x

3 2 1 x 2 1 x 1

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

E $\flat$  MAJOR (relative to C MINOR).

*Cadence.*

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

1 x 1

3 2 1 x

1

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

2 1 x 3 2 1 x

2 x 1 2 3 x 1

2 x 4



E♭ MINOR *relative to* (G♭ MAJOR).

*Cadence.*

D# MINOR (*relative to F# MAJOR*).

*Fingered as above.*

*Cadence.*

Ab MAJOR (relative to F MINOR).

*Cadence.*

The musical score consists of two staves, both in E-flat major (three flats) and common time (C). The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, as well as rests. Above the notes, there are numerous numbers (1, 2, 3) and 'x' marks, likely indicating fingerings or specific rhythmic values. The piece concludes with a double bar line and a final chord.

Ab MINOR (relative to C MAJOR).

*Cadence.*

*Fingered as above.*

G $\sharp$  MINOR (*relative to* B MAJOR).

*Fingered as above.*



## Db MAJOR (relative to Bb MINOR).

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

1 2 x 1 2 3 x

2 1 x 3 2 1 x

1 x 1

2 x 1 2 3 x 1 2

2 1 x 3 2 1 x

2 3 x 1

Cadence.

## Db MINOR (relative to Fb MAJOR).

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

1 2 x 1 2 3 x

2 1 x 3 2 1 x

1 x 1

2 x 1 2 3 x 1 2

2 1 x 3 2 1 x

2 3 x 1

Cadence.

## C# MAJOR (relative to A# MINOR).

Fingered as Db MAJOR.

Cadence.

## C# MINOR (relative to E MAJOR).

Fingered as Db MINOR.

Cadence.

## Gb MAJOR (relative to Eb MINOR).

x 1 2 3 4 3 2 1 x 3 2

1 2 3 x 1 2 x 1 2 3

1 x 2 1 x 3 2 1

3 2 1 x 2 1 x

1 x 1

2 x 1 2 3 x 1

2 x 1 2 3

Cadence.



F# MAJOR (relative to D# MINOR). Cadence.

*Fingered as Gb MAJOR.*

Gb MINOR (relative to Bbb MAJOR). Cadence.

F# MINOR (relative to A MAJOR). Cadence.

*Fingered as Gb MINOR.*

Here we might go on and write a great number of other keys encumbered with double flats and sharps; but by what is called *enharmonic change* they are reduced to a more simple notation; such as C# for B#, E# for Fb, &c. For explanation and examples of the meaning and utility of the *enharmonic change*, vide the Vocabulary and Second Part of this work.

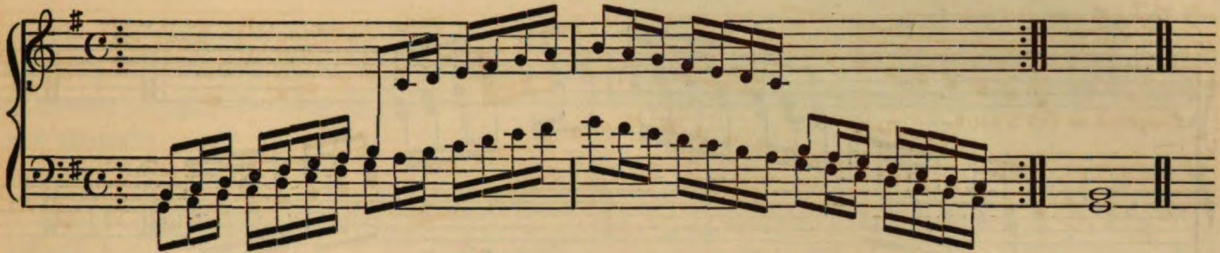
### *Exercises of the Scales in Thirds.*

N. B.—The fingering in the left hand is the same as in the octave scales; that of the right hand is marked.

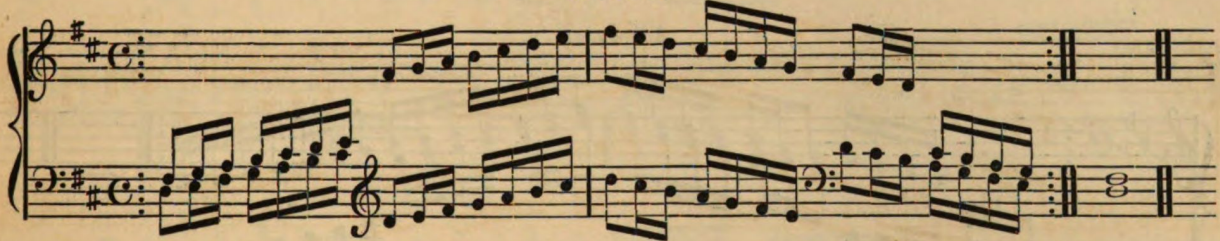
C MAJOR.



G MAJOR.



D MAJOR.



A MAJOR.



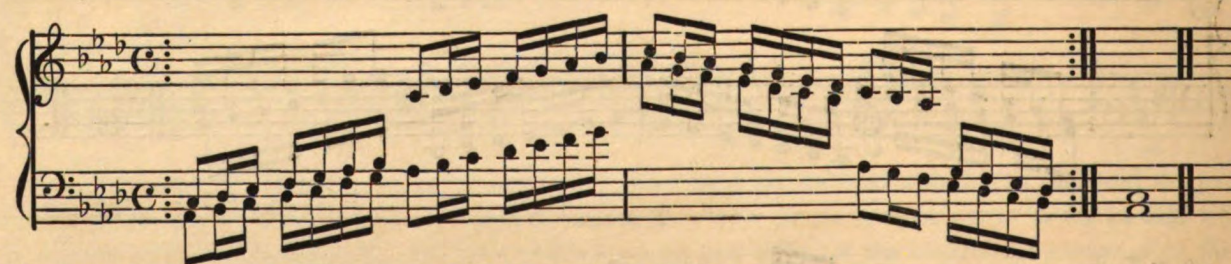
E MAJOR.



F MAJOR.





B $\flat$  MAJOR.E $\flat$  MAJOR.A $\flat$  MAJOR.D $\flat$  MAJOR.



*The Chromatic Scale.*

The Chromatic or Semi-tonic Scale may be written and fingered in a variety of ways. The first of the following is recommended as the easiest and best, inasmuch as the second finger of each hand is more frequently brought into action (it being the strongest and most obedient to volition), thereby coupling ease with dexterity.

Two systems of musical notation for the Chromatic Scale, each in 3/4 time. The first system shows the scale ascending and descending in both treble and bass staves. The second system shows the scale ascending and descending in both treble and bass staves, with a repeat sign at the end. Fingerings are indicated by numbers 1 and 2, and rests by 'x'.

**System 1:**

- Treble Staff:** Ascending: C4 (x), C#4 (2), D4 (x), D#4 (2), E4 (x), E#4 (2), F4 (x), F#4 (2), G4 (x), G#4 (2), A4 (x), A#4 (2), B4 (x), B#4 (2), C5 (1). Descending: C5 (2), B#4 (x), B4 (2), A#4 (x), A4 (2), G#4 (x), G4 (2), F#4 (x), F4 (2), E#4 (x), E4 (2), D#4 (x), D4 (2), C#4 (x), C4 (2).
- Bass Staff:** Ascending: C3 (x), C#3 (2), D3 (x), D#3 (2), E3 (x), E#3 (2), F3 (x), F#3 (2), G3 (x), G#3 (2), A3 (x), A#3 (2), B3 (x), B#3 (2), C4 (1). Descending: C4 (2), B#3 (x), B3 (2), A#3 (x), A3 (2), G#3 (x), G3 (2), F#3 (x), F3 (2), E#3 (x), E3 (2), D#3 (x), D3 (2), C#3 (x), C4 (2).

**System 2:**

- Treble Staff:** Ascending: C4 (x), C#4 (2), D4 (x), D#4 (2), E4 (x), E#4 (2), F4 (x), F#4 (2), G4 (x), G#4 (2), A4 (x), A#4 (2), B4 (x), B#4 (2), C5 (1). Descending: C5 (2), B#4 (x), B4 (2), A#4 (x), A4 (2), G#4 (x), G4 (2), F#4 (x), F4 (2), E#4 (x), E4 (2), D#4 (x), D4 (2), C#4 (x), C4 (2).
- Bass Staff:** Ascending: C3 (x), C#3 (2), D3 (x), D#3 (2), E3 (x), E#3 (2), F3 (x), F#3 (2), G3 (x), G#3 (2), A3 (x), A#3 (2), B3 (x), B#3 (2), C4 (1). Descending: C4 (2), B#3 (x), B3 (2), A#3 (x), A3 (2), G#3 (x), G3 (2), F#3 (x), F3 (2), E#3 (x), E3 (2), D#3 (x), D3 (2), C#3 (x), C4 (2).

*The Chromatic Scale, differently notated and fingered.*

Two systems of musical notation for the Chromatic Scale, each in 3/4 time. The first system shows the scale ascending and descending in both treble and bass staves. The second system shows the scale ascending and descending in both treble and bass staves, with a repeat sign at the end. Fingerings are indicated by numbers 1, 2, and 3, and rests by 'x'.

**System 1:**

- Treble Staff:** Ascending: C4 (x), C#4 (2), D4 (x), D#4 (2), E4 (x), E#4 (2), F4 (x), F#4 (2), G4 (x), G#4 (2), A4 (x), A#4 (2), B4 (x), B#4 (2), C5 (1). Descending: C5 (2), B#4 (x), B4 (2), A#4 (x), A4 (2), G#4 (x), G4 (2), F#4 (x), F4 (2), E#4 (x), E4 (2), D#4 (x), D4 (2), C#4 (x), C4 (2).
- Bass Staff:** Ascending: C3 (x), C#3 (2), D3 (x), D#3 (2), E3 (x), E#3 (2), F3 (x), F#3 (2), G3 (x), G#3 (2), A3 (x), A#3 (2), B3 (x), B#3 (2), C4 (1). Descending: C4 (2), B#3 (x), B3 (2), A#3 (x), A3 (2), G#3 (x), G3 (2), F#3 (x), F3 (2), E#3 (x), E3 (2), D#3 (x), D3 (2), C#3 (x), C4 (2).

**System 2:**

- Treble Staff:** Ascending: C4 (x), C#4 (2), D4 (x), D#4 (2), E4 (x), E#4 (2), F4 (x), F#4 (2), G4 (x), G#4 (2), A4 (x), A#4 (2), B4 (x), B#4 (2), C5 (1). Descending: C5 (2), B#4 (x), B4 (2), A#4 (x), A4 (2), G#4 (x), G4 (2), F#4 (x), F4 (2), E#4 (x), E4 (2), D#4 (x), D4 (2), C#4 (x), C4 (2).
- Bass Staff:** Ascending: C3 (x), C#3 (2), D3 (x), D#3 (2), E3 (x), E#3 (2), F3 (x), F#3 (2), G3 (x), G#3 (2), A3 (x), A#3 (2), B3 (x), B#3 (2), C4 (1). Descending: C4 (2), B#3 (x), B3 (2), A#3 (x), A3 (2), G#3 (x), G3 (2), F#3 (x), F3 (2), E#3 (x), E3 (2), D#3 (x), D3 (2), C#3 (x), C4 (2).



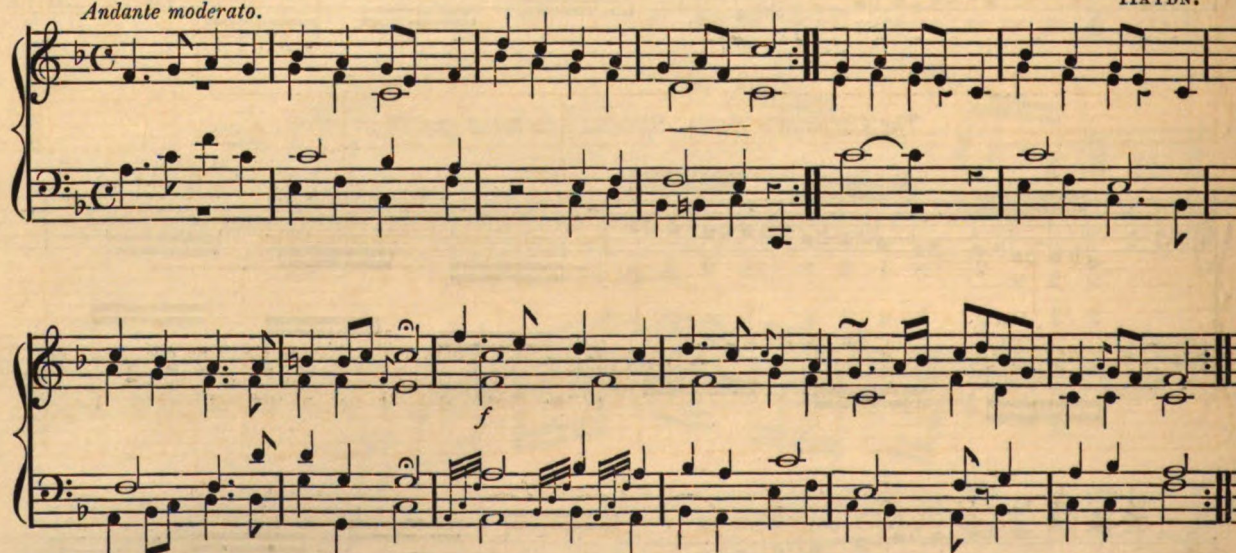
These two notations may be combined,—ascending by sharps, as in the first, and descending by flats, as in the second; the fingering remaining the same.



God save the Emperor.

*Andante moderato.*

HAYDN.





## Waltz by Reissiger,

COMMONLY BUT ERRONEOUSLY CALLED "WEBER'S LAST."

*Moderato.*

The musical score is written for piano and right hand. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked *Moderato.* The score consists of six systems of music. The first system shows the right hand playing a series of eighth notes and the left hand playing a bass line. The second system continues the melody and bass line. The third system features a more complex right-hand melody with some accidentals. The fourth system includes a dynamic marking of *p e dol.* (piano e dolcissimo) and a trill marking *tr* in the right hand. The fifth system continues the piece with similar notation. The sixth system concludes the piece with a final cadence. The score is printed on a single page with a light beige background.



*Digital Exercises, to render the Fingers independent of each other.*

The first system of the exercise consists of two staves. The treble staff begins with four chords marked with 'x' (finger 4), followed by four measures of single notes with fingerings 1, 1, 1, 1, then 2, 2, 2, 2, then 3, 3, 3, 3, and finally four measures of single notes with fingerings 4, 4, 4, 4. The bass staff begins with four measures of single notes with fingerings 4, 4, 4, 4, followed by four measures of single notes with fingerings 3, 3, 3, 3, then 2, 2, 2, 2, then 1, 1, 1, 1, and finally four measures marked with 'x' (finger 4). The second system continues with similar patterns, ending with a double bar line.

Repeat this Exercise often, holding steadily the long notes with the unmarked fingers; and correct or prevent all motion of the arm, which is most likely to occur when the third finger is used.

As the third finger in each hand is (it can be anatomically demonstrated why) weaker than any other, it will be advisable to cultivate its *volition* and improve its strength by the following Exercises. They will at first produce weariness, and probably some degree of pain; but this will gradually wear off, and the student be amply repaid for his labour.

## I.

Exercise I consists of two staves. The treble staff is in G major (one sharp) and common time. It begins with a sequence of notes and chords with fingerings 1, 2, 3, and 4. The bass staff is in D major (two sharps) and common time. It begins with a sequence of notes and chords with fingerings 4, 3, 2, 1, and 3. A note is held down in the treble staff while the bass staff continues its sequence. The instruction "Hold down the long notes, and continue the figured fingering as long as possible." is written below the staves.

## II.

Exercise II consists of two staves. The treble staff is in G major (one sharp) and common time. It begins with a sequence of notes and chords with fingerings 1, 2, 3, and 4. The bass staff is in G major (one sharp) and common time. It begins with a sequence of notes and chords with fingerings 4, 3, 2, 1, and 3. A note is held down in the treble staff while the bass staff continues its sequence.



4

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

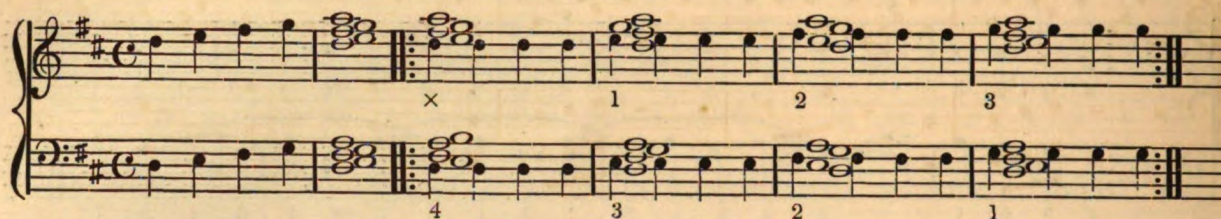
4 3 2 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

[illegible]

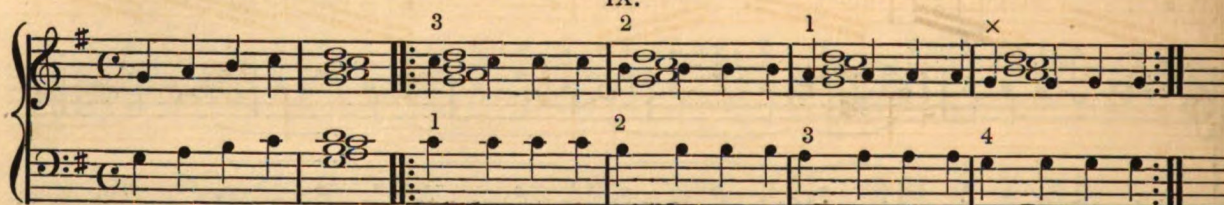
Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano on a grand staff. The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 16 measures. The first measure is marked with an 'x' and the number 1. The second measure is marked with the number 2. The third measure is marked with the number 3. The fourth measure is marked with the number 4. The fifth measure is marked with the number 4. The sixth measure is marked with the number 4. The seventh measure is marked with the number 4. The eighth measure is marked with the number 3. The ninth measure is marked with the number 3. The tenth measure is marked with the number 3. The eleventh measure is marked with the number 2. The twelfth measure is marked with the number 2. The thirteenth measure is marked with the number 2. The fourteenth measure is marked with the number 1. The fifteenth measure is marked with the number 1. The sixteenth measure is marked with the number 1. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece ends with a double bar line and repeat dots.



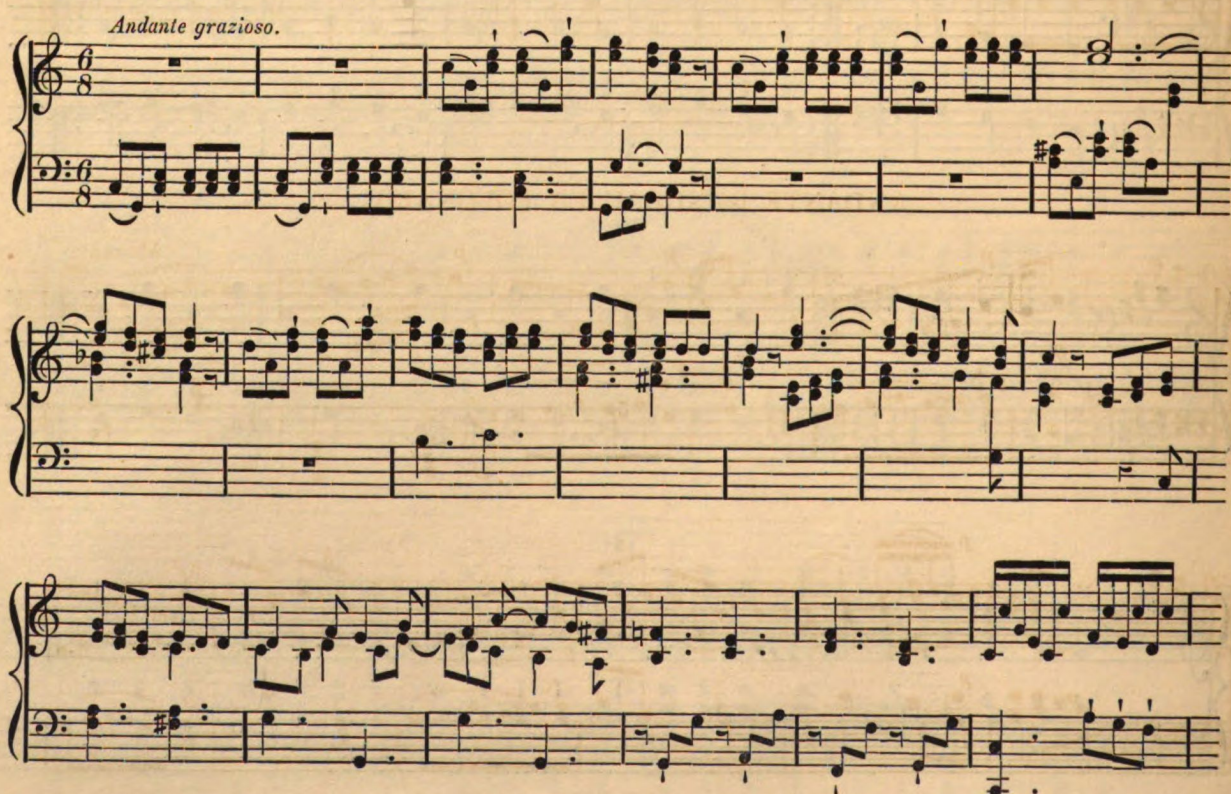
## VIII.



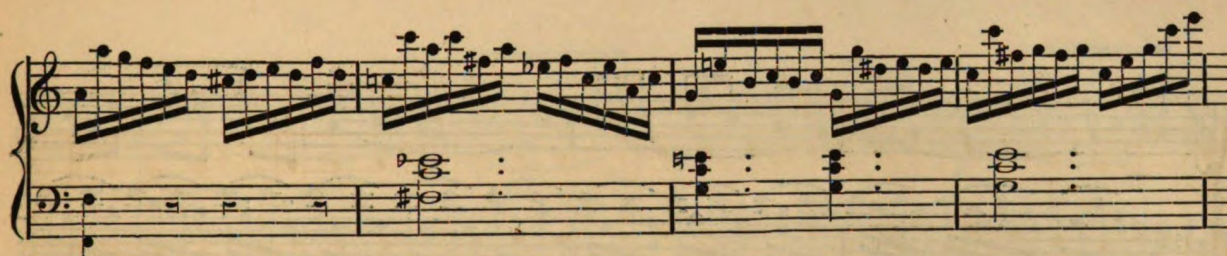
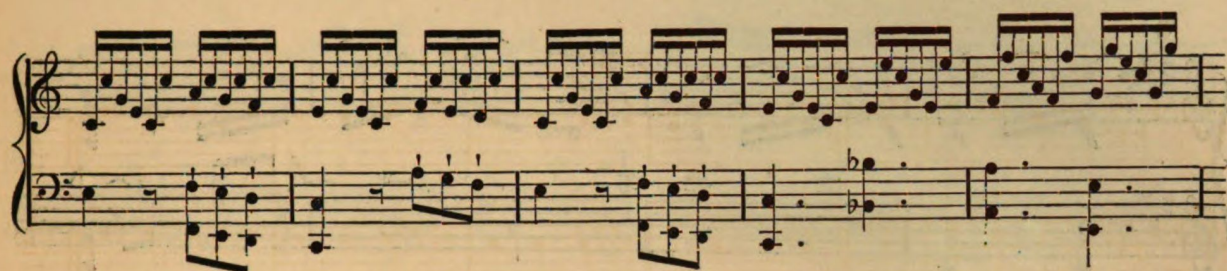
## IX.



## EXERCISE FROM SONATA BY VANHAL.



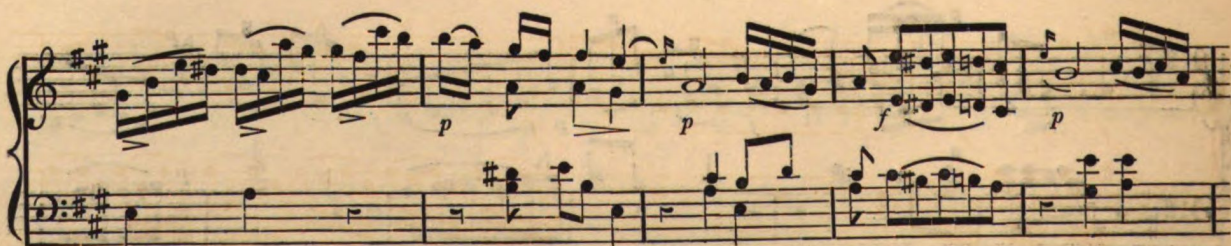
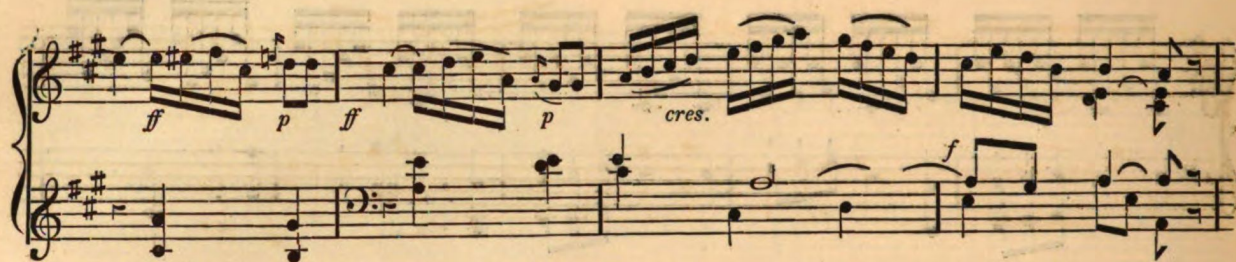




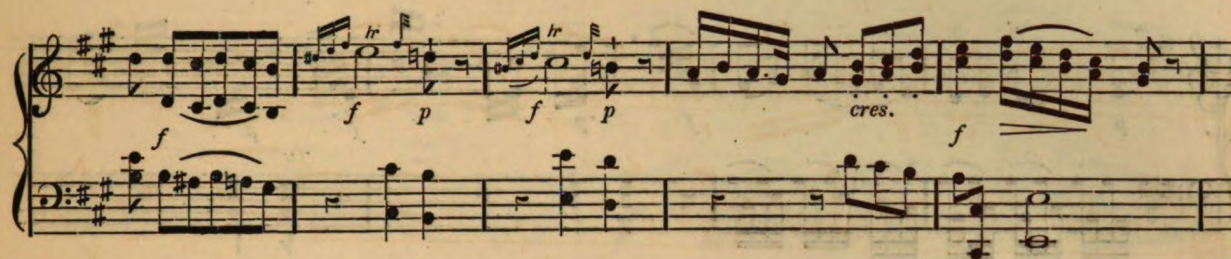
## ANDANTE RONDEAU EN POLONAISE.













First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody in the treble staff begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then piano (*p*), and finally forte (*f*) and piano (*p*). The bass staff features a steady eighth-note accompaniment with some triplet markings.

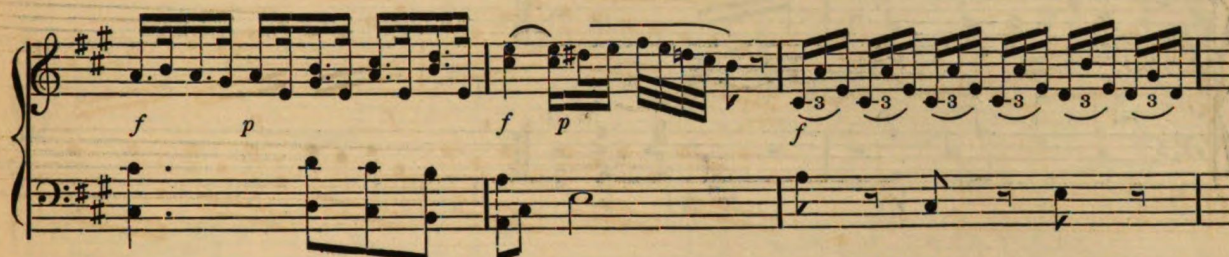
Second system of musical notation. Treble clef, key signature of two sharps. The melody in the treble staff starts piano (*p*), then crescendos (*cres.*) to forte (*f*), and ends piano (*p*). The bass staff continues the eighth-note accompaniment with triplet and four-note groupings.

Third system of musical notation. Treble clef, key signature of two sharps. The melody in the treble staff begins with a crescendo (*cres.*) to forte (*f*), then piano (*p*), fortissimo (*ff*), mezzo-forte (*mf*), and ends piano (*p*). The bass staff continues the eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of two sharps. The melody in the treble staff starts piano-piano (*pp*), then fortissimo (*ff*), and ends piano (*p*). The bass staff continues the eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of two sharps. The melody in the treble staff begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and ends with a half rest. The bass staff continues the eighth-note accompaniment.









## EXERCISE.

THE SUBJECT FROM VANHAL.

*Andante cantabile e legato.*



This page contains a musical score for piano and bass, consisting of five systems of staves. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

**System 1:** The treble staff begins with a *cres.* marking. The bass staff features a complex, fast-moving line with many beamed sixteenth notes.

**System 2:** The treble staff has a *p* marking. The bass staff continues with a similar fast-moving line.

**System 3:** The treble staff has a *p* marking. The bass staff features a series of chords marked with a circled cross symbol and an asterisk.

**System 4:** The treble staff has a *cres.* marking. The bass staff has a *pp* marking. The treble staff ends with a double bar line.

**System 5:** The treble staff has a *p* marking. The bass staff has a *pp* marking. The treble staff ends with a double bar line.



## polka.

WADE.





PART II.

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# THE ELEMENTS OF HARMONY

SIMPLY INVESTIGATED.

---

Nihil tam difficile 'st, quin quærendo investigari possiet.

TER. Heauton.



# THE ELEMENTS OF HARMONY

PART SECOND



## MUSIC AN ART, NOT A SCIENCE.

Planè judico, nec pudet asserere, post theologiam, esse nullam *artem* quæ possit Musicæ æquari.  
LUTH. *Epist. ad Senfel.*

MUSIC is an art, not a science. Many laborious but futile attempts have been made by both ancient and modern writers to prove that it was intimately connected with, and dependent upon, mathematics; but without entering *in limine* upon a refutation of this egregious, but for a long time widely diffused and popular error, it may not be amiss to cite the opinions of some kindred spirits of a sister *art*, requesting the reader, who may have been prejudiced in a contrary creed, to dispassionately consider such arguments as the writer of this preliminary article has collected, or discovered, to prove that music is an *art*, not a *science*.

Marino (an Italian poet) asserts that

“Musica e poesia son due sorelle.”

And our immortal Shakspeare is of the same opinion:

“If music and sweet poetry agree,  
As they need must, *the sister and the brother.*”

And again, Rousseau: “Le génie du musicien soumet l’univers entier à son ART!” But saying so, Jean Jacques must have imagined an universe peopled by beings congenial to himself; for, according to another French writer:\* “La musique ne nous touche qu’à proportion de la sensibilité de nos organes.” And the author of “Confessions of an English Opium-Eater” asserts that “music is an intellectual or a sensual pleasure, according to the temperament of him who hears it.” This last opinion naturally leads us back to those ages when there was a smart controversy kept up, not only between the heads of two opposing schools in their own time, but which has been bequeathed to us moderns in all the devoteism of fanatic enthusiasm. The two great musical sects of antiquity, the Pythagoreans and Aristoxeneans, held different opinions. The former asserted, that reason, and not the hearing, is to determine consonance and dissonance; the latter rejected reason, and referred all to sense. This controversy was reviewed by Ptolemy,† who decided in favour of the Pythagoreans. What strange figures Weber or Beethoven would make amongst those ancient worthies! A word or two exclusively devoted to the Samian philosopher.

The genius of Pythagoras was essentially that of a poet. Mathematics to him were lights, not shadows,—illustrations, not obscurities,—facilities, not obstacles, to the great and unfathomable but still captivating study of the universe. One moment in the depths of the severest science, the next on the wings of the lightest philosophy,—here discovering and demonstrating the most incontrovertible theorems, there conceiving and bringing forth the most fanciful doctrines; his spirit vacillated between truth and imagination, and seemed

\* Vide *Introd. Essai sur la Musique Anc. et Mod.* 4 tom. 4to, an. 1780.

† Ptolemy flourished about 130 years after the Christian era. His division of the musical scale was esteemed by the most eminent writers on harmonics to be the best.



equally happy to be lost in the profundity of the one, or dissipated for a while in the pleasant intoxication of the other ! What a contrast between the contemplative brow of the sage busily engaged in the proof of the square of the hypothenuse, and that of the speculative poet—the romancer, who, by intellect “ nigh sphered in heaven,” imagined he heard “ immortal minstrelsy !” All his dreamy philosophy is full of poetry, not demonstration. His opinions that the Muses were the soul of the planets in our system,—that Saturn moves in the Doric mood, Jupiter in the Phrygian, &c.,—all smack of a mind richly imbued with poetical fancies;\* and while he was strenuously asserting, on one hand, the truth of his musical ratios (or what was subsequently termed by Euclid “ the harmonical canon”), he was unawares, on the other, as constantly adducing the most convincing proofs of their practical inutility, by his frequent discursions into the province of *sense* for illustration, which was not at all necessary could he have shielded himself behind demonstration as safely and conclusively as he had done in the fore-mentioned geometrical proposition that *par excellence* bears his name. But, in fact, the means by which it is said he produced his consonances have been proved erroneous by Galilei, as at variance with experimental fact. This author also ascribes their discovery to Diocles.

It is probable, however, that as our philosopher studied during twelve years in Babylon, under the direction of the learned Zerdust, or Zoroaster, a servant to one of the prophets, he was conversant with the Jewish writings, and had his notion of the spherical music from a text in Job (xxix. 7), “ When the morning stars sang together,” &c. “ There is a passage in Job (xxxviii. 37),” says Hume upon Milton, “ that seems to favour the opinion of the Pythagoreans concerning the musical motion of the spheres, though our translation differs therein from other versions. *Concentum cæli quis dormire faciet ?*—‘ Who shall lay asleep, or still the concert of heaven ?’ But this is to be understood metaphorically, of the wonderful proportions observed by the heavenly bodies in their various motions.” If the hymn to Apollo, which is attributed to Orpheus, be genuine, the comparison and union of the elements of astronomy and music are of much higher antiquity than the time of Pythagoras.†

The authority of poets is not very respectable in matters of history; and yet we have hardly any other for the opinions that we owe the invention of music to Orpheus, Amphion, Linus, &c. Some divines, however, are of a different opinion; as, for instance, Thomas Aquinas, who asserts, that not music alone, but every other science, was understood by immediate revelation to the first of the human race.

It may not be out of place to state here, that “ the pretty and fanciful doctrine of the harmony of the spheres, as held by Pythagoras, was also held by the Druids of Ireland;‡ and it is remarkable that the word *Pythagoras* signifies literally in Welsh, ‘ explication of the universe,’ or cosmogony, from the verb *pythagori*, ‘ to explain the system of the universe.’” §

The Pythagoreans were distinguished in antiquity by the appellation of *CANONICI*, as being governed by the monochord, or (as above mentioned) *harmonical canon*; and the Aristoxeneans by that of *MUSICI*, on account of their taking only the ear and practice for their guides.

ARISTOXENUS was born at Tarentum, a city in that part of Italy called Magna Græcia (now Calabria). He lived in the time of Alexander the Great and subsequently, viz. about A.M. 3610. He held it was absurd to aim at an artificial accuracy in gratifying the ear *beyond its own power of distinction* ! That he had anticipated the satisfactory discoveries of modern ages by this doctrine is sufficiently clear now-a-days, although a distinguished ancient (Cicero *de Finibus*, lib. v. 19), speaking of the elements of Aristoxenus, pronounces

\* In this opinion he was afterwards followed by Plato.

† Vide *’Ορφέως ὕμνοι*, p. 226.

‡ Diodorus Siculus (lib. vi.) says, that in an island *west of the Celtæ* the Druids brought the sun and moon near them; whence some have suspected telescopes were known to them.

§ Vide Owen’s Dict. v. cit. Pictet, Pref. as quoted by Higgins.



them as utterly unintelligible. We should not wonder at this ignorance, when we find people in our own time asserting the existence of quarter-tones, &c. in our subdivision of the octave, seeing that it can be plainly proved we cannot, for practical utility, adopt any other system than twelve semitones in the said octave. Hence the best writers use D $\sharp$  and E $\flat$  indiscriminately, just as the *doigté* of the respective instruments requires for the sake of facility.\* But let us see what some other scientific ancients thought on the subject.

EUCLID, the author of *Sectio Canonis*, a geometrical division of a chord for the purpose of ascertaining the ratios of the consonances, lived in the time of Ptolemy Lacus, circa A.M. 3617. In this, and also in his opinion touching the *diatesseron* and *diapente*, namely, that the former is less than two tones and a semitone, and the latter less than three tones and a semitone, he is a Pythagorean, but in other respects he is apparently a follower of Aristoxenus. What the latter called a half-tone, Euclid demonstrated to be a smaller interval, in the proportion of 256 to 243. It is said by some that he was the first who proved that an octave is somewhat less than six whole tones.† This certainly can be demonstrated by the *rational* subdivision of the monochord; but we shall see anon whether it can practically be the case or not.

DIDYMUS was an eminent musician of Alexandria, and, according to Suidas, cotemporary with the Emperor Nero, by whom he was much honoured and esteemed. As this writer preceded Ptolemy, and was the first who introduced the minor tone into the scale, and, consequently, the practical major third, which harmonised the whole system, and developed the road to counterpoint, an honour that most critics have bestowed on Ptolemy, he seems to have a better title to the invention of modern harmony, or music in parts, than Guido.

Now turn we from the conflicting theories of the ancients to the more satisfactory demonstrations of the moderns.

SMITH of Cambridge, in his work upon Harmonics, has satisfactorily proved that the *consonances* of the ancients were altogether at variance with what we now term *harmony*, shewing that if instruments were tuned according to *ratios* of vibration, we could never have an orchestra in agreement. The celebrated Huygens, the mathematician and astronomer (born in Holland at the Hague, 1629, died 1695), demonstrated something still more conclusive; for he clearly proves, that if the scale were subdivided according to the Pythagorean system, once or twice ascending or descending (or *vice versa*), the eighth, or octave-note, would be a long way from being consonant with the initial one.

This at once upset all the ancient theory of *ratios*, and vindicated the opinion of Aristoxenus. The consequence or corollary of this demonstrated theorem was the introduction of *temperament*, which was obstinately opposed for a considerable time, and (strange to say) has its enemies still, but which has gradually made its way among all classes of musicians who "dare to have sense themselves." What can more offend the ear than an organ or pianoforte tuned with perfect fifths or thirds? And then, again, what is an enharmonic change if it be not considered as an equivocal? Suppose we proceed through a series of modulations, commencing at C natural, thence to G one sharp, thence to D two sharps, thence to A three sharps, so on to E four sharps, to B five sharps, F $\sharp$  six sharps, C $\sharp$  seven sharps, is not this last key more intelligible and less embarrassing to the reader in the form of D $\flat$  five flats, which is precisely the same thing in interval, and which proves that C $\sharp$  is D $\flat$ ? It is no argument to say that the voice and stringed instruments are capable of more minute subdivisions: the question is, are they ever used by any composer who knows how to write? Handel, Haydn, Mozart, Beethoven, Weber, Spohr, Mendelssohn, and Rossini, would not have written a

\* Nobody will doubt that Mozart, Weber, Spohr, &c. are musicians; and yet their works, particularly those of the last, abound in conflicting notation.

† Vide Dr. Wallis.



G♭ in one part and an F♯ in another, if they had not thought they expressed the same interval. At the same time, it must be allowed that some deference should be paid to the eye; for instance, the common chord of C would look very queer if written in the following way:—



although the intervals under different notation are precisely the same. The eye in reading music is a more delicate judge than the ear in hearing it; an apparent anomaly, but the truth of which can be fully attested by many who derive more advantage and

delight from the perusal of a score than from its best executed performance. But let us proceed at once to our proofs.

HARMONY consists of but *three fundamental* chords, viz. the COMMON CHORD, the DOMINANT SEVENTH, and the FLAT NINTH, which, with their inversions, are alike traceable in major and minor modes or keys to one common origin or basis.\* All other combinations are but suspensions or anticipations of these three primary or elementary principles, although false notation and mock science have for a long period bewildered the student in a maze of expletive, not to say erroneous, subdivisional terms and distinctions. The limits of the present short Treatise will not admit a notice of the voluminous absurdities which have been written on the subject; it will be confined, therefore, to as brief an exposition of facts as will be consistent with a lucid vindication of their being founded on truth, however it may startle for a while the prejudiced or inconsiderate, or those who are unwilling to admit that they have lost time on their old pilgrimage-road to any attainment. Occasionally it will be found necessary to deviate from the conventional nomenclature or technology of the art, in order to avoid the confusion which would otherwise result from using ancient terms to describe modern discoveries; but, generally speaking, every intelligible or radically-expressive word has been retained and used throughout the following pages.

The mock-science called *Thorough Bass* has been in a great measure excluded, and a system established that, it is hoped, will enable the industrious and progressing student to make use, as Locke says, of “the spectacles” of its numerous books, and see clearly the distinction between their absurdity and the present reasoning. It is amusing to remark the reverence that is paid, by the uninitiated, to the stenographical hoax called *Thorough Bass* (its very baptismal epithets are a *jeu de mots* upon its worthlessness), thinking that an acquaintance with the short-hand of numeral notation implies a knowledge of counterpoint. How many thousands now-a-days play fluently from *notes* instead of *figures* (the ancient representatives of notes), without knowing what they are doing *quoad* harmony! The true pursuit or study ought to be, not to learn simply how to *read* one or the other, but how to *write* them correctly, and know “the stories of their superstructure” and relationship. To effect or impart this knowledge has been the aim of the following new theory and practice of combining sounds in “linked sweetness,”—but not “long drawn out,” it is humbly expected. But let us hasten to give the reader some proofs—“*Precepte commence, exemple achève,*” is a good French aphorism.

\* Sir David Brewster has proved that the term primary colours, applied to the seven coloured rays in the spectrum, is incorrect, as there are in reality only *three* primary ones, *blue, yellow, and red*; all the others being merely modifications of them. This bears an interesting affinity to the new theory asserted in the text, and also corroborates the assertion of an ingenious writer in the *Art-Union* (J. B. Pyne, Esq.), who, in speaking of the harmony of lines, says that it, with other harmonies, “such as those of *sounds and colours*, requires relation, opposition, and subordination!” Here again we have three qualities; but *more* of this hereafter.



*First Chord, or Common Chord.*

The Primary Concord, or Common Chord, consists of any given Bass note, in any key or mode, with its octave, third, and fifth. It has three positions (or changes of the right hand), and two inversions (or changes of the left hand).

POSITIONS.			INVERSIONS.	
1st Position.	2d Position.	3d Position.	1st Inversion.	2d Inversion.

Fundamental Bass.

\* \* It is quite evident that, as no new *element* is introduced, the chord remains the same in its *inversions* as well as *positions*. The same remark will apply equally to the following chords.

*Second Chord, or Chord of the Flat Seventh.\**

The Chord of the Flat Seventh is the Common Chord with the addition of the flat seventh; and has four positions and three inversions.

POSITIONS.				INVERSIONS.		
1st Position.	2d Position.	3d Position.	4th Position.	1st Inversion.	2d Inversion.	3d Inversion.

Fundamental Bass.

**MNEMONIC NOTE.**—In the chord of the  $\frac{6}{4}$ , or third inversion of the flat or dominant seventh, the Bass is rarely repeated or included in the upper harmony; and the chord itself may be easily known by reflecting that it is the *common* chord of the *note* above the Bass, or the half-note when it bears the same *literal* or *syllabic* name as the whole tone.

## EXAMPLE.

6 Com. Chord of C.	6 Ditto.	6 Com. Chord of G.	6 Ditto.
$\frac{6}{4}$	$\frac{6}{4}$	$\frac{6}{4}$	$\frac{6}{4}$
Whole Tone.	Half Tone.		

\* It is customary to call the dominant seventh a flat seventh, although its intervals may, in different keys, be expressed by any of the following signs,—b7,  $\natural 7$ ,  $\sharp 7$ , or  $\flat 7$ . For brevity's sake, the term flat has been adopted when there is occasion to mention the chord.



*Third Chord, or Chord of the Flat Ninth.*

The Chord of the Flat Ninth includes the two foregoing chords with the addition of the interval of a flat ninth or second; and has four inversions. In the inversions of the flat ninth the fundamental note is omitted; and in elegant writing the Bass note is avoided in the upper harmonies, which is the occasion of its having but four positions.

POSITIONS.				INVERSIONS.			
1st Position.	2d Position.	3d Position.	4th Position.	1st Inversion.	2d Inversion.	3d Inversion.	4th Inversion.

These last chords, or inversions of the flat ninth, preserving their *visual* notation, admit of prefixed signatures, which change their effect to the ear, and render them audibly different; little changed in appearance, but most materially in their expression: the fundamental Bases, however, in some instances vary according to the prefixed signs—of which more will be found in another Section.

The Common Chord may have either a major or minor third, the *fundamental* remaining unchanged.

## EXAMPLE.

When a  $b$ ,  $\sharp$ , or  $\flat$  is placed over or under a Bass note, it signified in old Thorough-Bass that the third from the Bass should be  $b$ ,  $\sharp$ , or  $\flat$ . This usage is yet retained by the moderns sometimes in the Bases to Recitatives, and it is fitting that the student should be made acquainted with it; also that he should know every other conventional telegraph belonging to the said mystery. A stroke or dash through a figure thus  $\delta$  signifies that the interval represented by that figure shall be played half a tone higher; as does also the  $+$  attached to the figures 4 or 2, thus  $4+$ ,  $2+$ .



EXAMPLE.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody with various intervals and rests, accompanied by chords and arpeggiated figures. The lyrics "The Rose Tree" are written below the voice staff.

A dash also, thus —, after a figure or figures, signifies that the same harmony is to be played in the right hand though the Bass may change. It is generally used as a short-hand for the figures  $\frac{6}{2}$ ; but it also serves for others, which will be explained in due place. It denotes likewise the continuance of *one or more* notes, or figures representing notes.

EXAMPLE.

Or, 6 2 6

Or, 7 b 6 4 7

The Chord of the Seventh is more licentious than the Common Chord, and may have its third, fifth, or even seventh, minor or major. When the third is minor, it is usual to prepare the interval of the seventh in a foregoing chord, which is nothing but a lingering or delay of some member of a previous harmony; but we have bold instances of this not being always the case. Mozart, who alone is a tower of strength, furnishes us with an instance of an unprepared seventh with a minor third; and when remonstrated with on the monstrous innovation, as it was then deemed by witless critics, he coolly replied,—“Formerly it *was* wrong; henceforth it *shall* be right!”

*Examples of the different Sevenths.*

### SIMPLE FLAT SEVENTH.

FLAT SEVENTH, WITH MINOR THIRD.

The first system of the musical score for 'The Bird Song' consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by a quarter note F4, and then a quarter note E4. This is followed by a quarter rest, then a quarter note D4, and finally a quarter note C4. The bass staff begins with a bass clef and a key signature of one flat. It contains a whole note C3, followed by a whole note D3, and finally a whole note E3. The system concludes with a double bar line.

MNEMONIC.—Be it remembered that a ♮, ♭, or ♯, over a Bass note, signifies that the third is to be ♮, ♭, or ♯, and that the use of any of these signs is equivalent to the figure 3, regulated by their respective influences.

FLAT SEVENTH, WITH FLAT THIRD  
AND FLAT FIFTH.

The first system of the musical score for 'The Swan Song' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts on a half note G4, followed by a quarter note F#4, and then a quarter note E4. The bass staff begins with a bass clef and contains a whole note G3. The system concludes with a double bar line. To the right of the double bar line, the numbers 'b 7', 'b 5', and 'b' are written vertically, indicating the notes B-flat, F, and E respectively.

SIMPLE OR DOMINANT FLAT SEVENTH,  
WITH MAJOR THIRD.

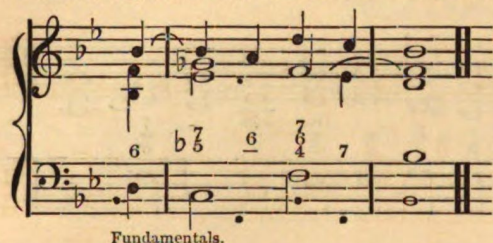
The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The bass line is also simple. The system ends with a double bar line.

FLAT SEVENTH, WITH MINOR  
THIRD.

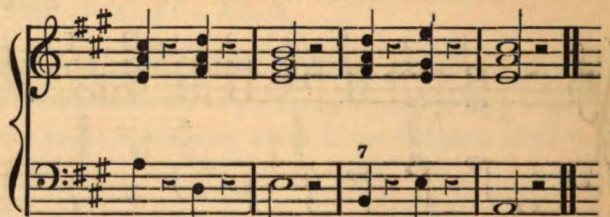
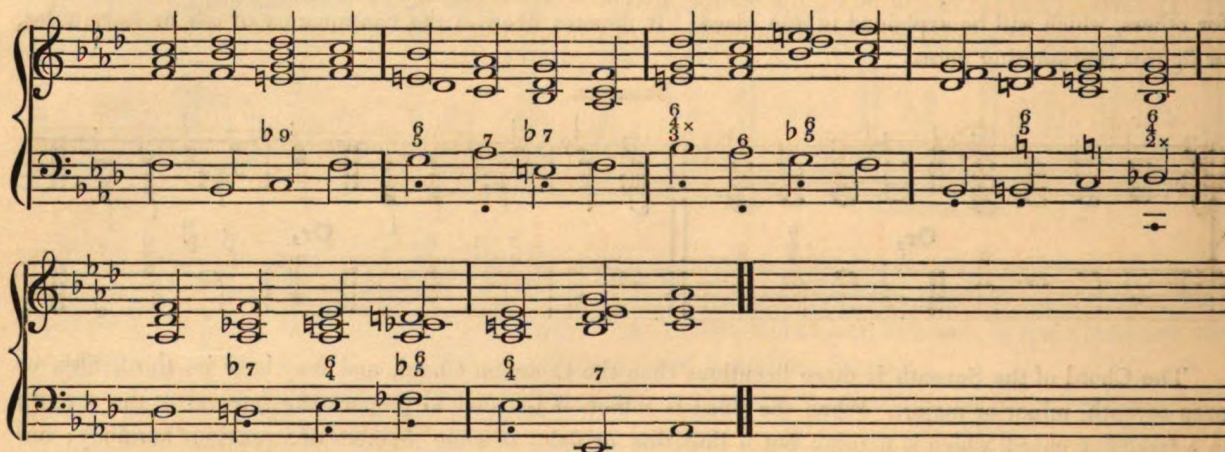
The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole note chord of B-flat and D, followed by a half note G, and then a whole note chord of B-flat and D. The lower staff is in bass clef with a key signature of one flat. It begins with a whole note chord of B-flat and D, followed by a half note G, and then a whole note chord of B-flat and D. The system concludes with a double bar line.



## FLAT SEVENTH, WITH MINOR THIRD AND FLAT FIFTH.



## FLAT SEVENTH, WITH MINOR THIRD.



*Examples of the Flat Ninth and its Inversions.*

MNEMONIC.—The first inversion of the flat ninth is generally called the diminished seventh; and by some writers is esteemed a fundamental chord, but erroneously.

## SECTION XIII.—ON SIMPLE SUSPENSIONS, THEIR PREPARATIONS AND RESOLUTIONS.\*

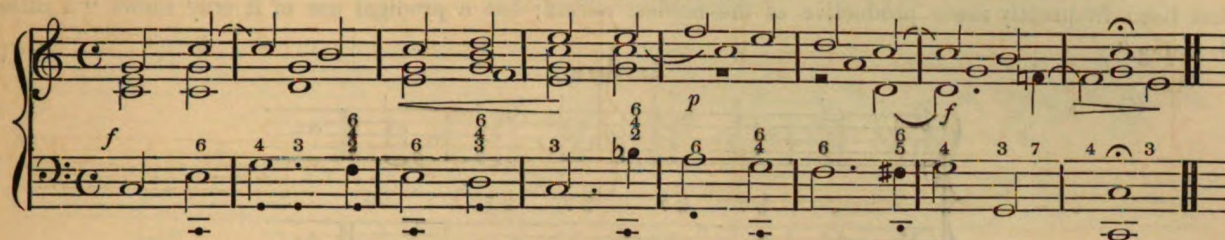
There are but three *simple* Suspensions; namely, those of the fourth, seventh, and ninth. The first is that of the fourth, in which some note that had been in the foregoing chord is delayed or prolated, so as to detain the ear's anticipation of the interval of a third major or minor in the ensuing, into which it imperatively must fall.

*Example of the Suspension of the Fourth in Major and Minor Keys.*

MEM.—The figure 3 placed after the 4 signifies that the interval of the fourth resolves itself or falls into that of the third.—Suspensions are generally denoted by a tie, thus , even when a bar intervenes, as 

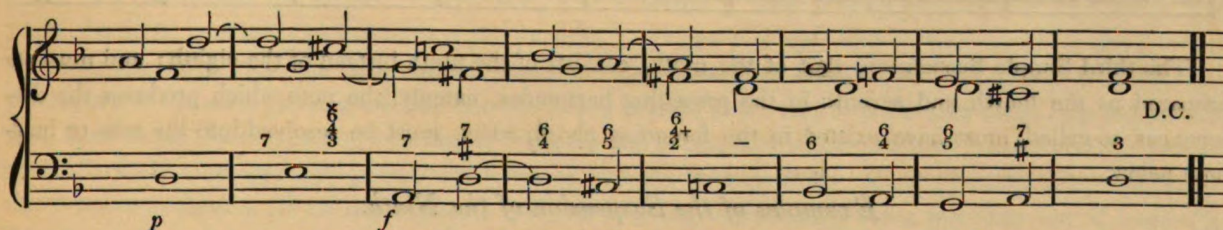
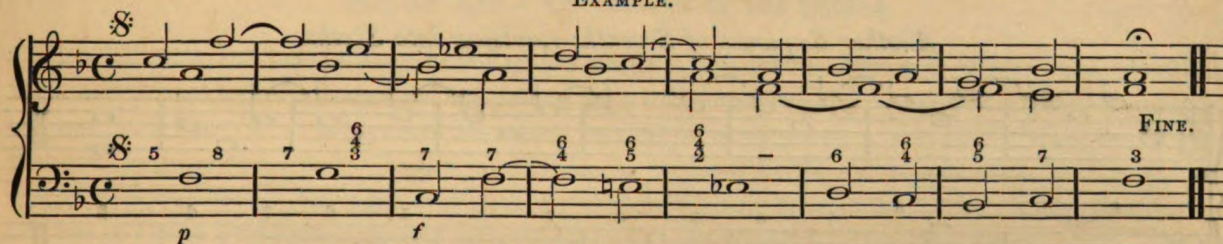
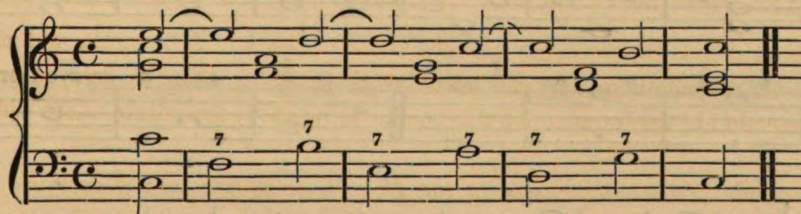
\* For the meaning of *preparation* and *resolution*, vide *Vocabulary*.



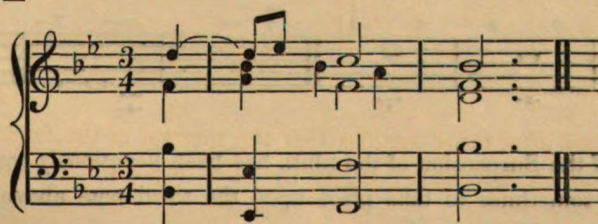
*Exercise upon the Suspension of the Fourth.*

The second Simple Suspension is that of the interval of the seventh, which, like the fourth, must be prepared in the previous chord, unless it be a dominant or flat seventh, and is resolved into the note or half-note below it.\*

## EXAMPLE.

*Example of the Suspension of the Seventh, called a Sequence.*

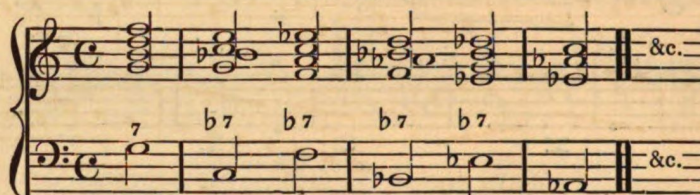
\* Handel, and almost all the writers of his time, used a favourite close or cadence to a phrase, in which the prepared seventh was made to ascend before it was finally resolved; but this was only for melodic grace. A thousand instances similar to the following might be cited —





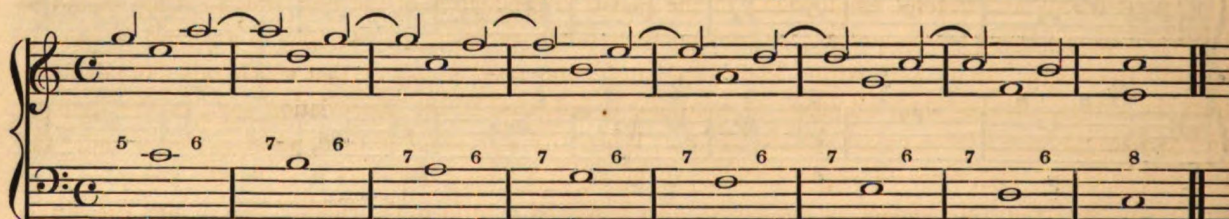
A Sequence of dominant sevenths, or sevenths with major thirds, may also be used, and by great men has been frequently made productive of the noblest effects; but a prodigal use of it only shews "a little learning."

## EXAMPLE.

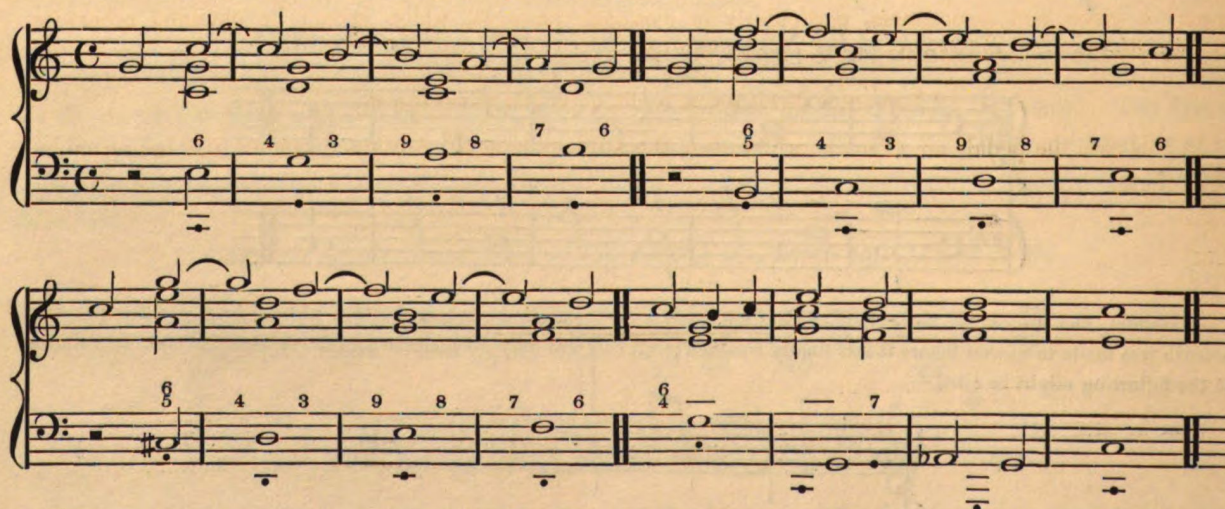


which might be continued until the initial chord is arrived at again.

NOTE.—This could not be the case but for *temperament*, vide p. 53.

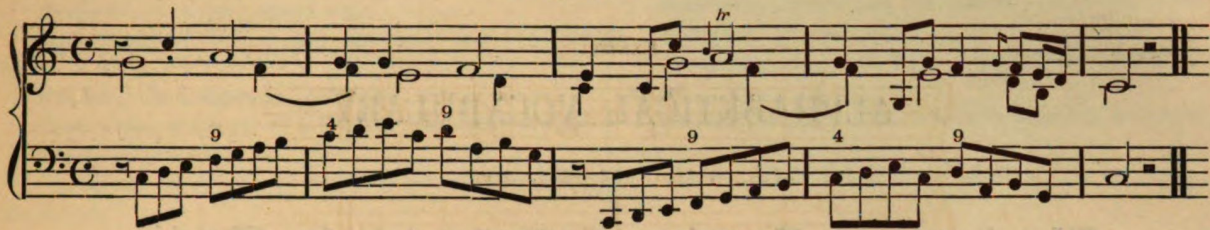
*Another Sequence of Sevenths resolving into Sixths.*

The third Simple Suspension, that of the ninth, consists of the ninth instead of the eighth; and must be prepared as the fourth and seventh in the preceding harmonies, namely, the note which produces the dissonances, so called, must have existed in the foregoing chord, which must be resolved into the note or half-note below.

*Examples of the Suspension of the Ninth.*

NOTE.—The resolution of the Suspension of the ninth has been licentiously treated by the best of writers, and made in moving Bases sometimes to take place upon the third note above the one on which its dissonance first occurred, or upon a third below it.



*Example from Bach.*

## SECTION XIV.—ON THE USE OF THE PEDALS.

The judicious and tasteful employment of the pedals is productive of the best effects. Care should be taken not to use them too frequently, or prolong their influence when the harmony of a phrase or passage happens to change. In all well-written Pianoforte music, the *swell pedal*, or that which raises the dampers from the strings, allowing their vibration to continue, is indicated by the abbreviation *ped.*, or the sign  $\oplus$ , and its relinquishment by the mark or asterisk  $*$ . When the *soft pedal* is used, which is placed under the left foot in Grand Pianofortes, Upright ditto of all kinds, and Grand Squares, it shifts the action so as to strike only one string: the *clavier*, or key-board, also is moved a little to the right. The sudden use of this pedal should be avoided, and indeed it ought never to be touched except when it is expressly set down in the works of the most judicious and tasteful masters. The combined effect of the two pedals is sometimes productive of the most pleasing effects; but the young student is advised to trust more to his fingers than his feet, more to the delicacy, force, and variety of his manual touch, than to the jumbling influence of the pedals, which they will most assuredly possess if not treated with the greatest skill. Many Pianistes of the first order never resort to them at all for their effects; but this is going to extremes, for a judicious use of them will impart a grace and smoothness, particularly in *cantabile* passages, which cannot be obtained otherwise. Frequently the volition entrusted to the hands will fail—

“Nam neque chorda sonum reddit, quem vult manus et mens.”

In this case the pedals are of main utility; but the student is again cautioned against the indiscriminate use of them.



AN  
ALPHABETICAL VOCABULARY  
OF  
**The various Foreign Terms used in Music,**  
WITH  
THEIR MEANINGS IN ENGLISH.

---

It has been so long the custom to use Italian and French words (indeed, whole phrases of the former), when describing or indicating the style, time, and occasional characteristics of a piece of music, that it would be a vain undertaking at the present to attempt any innovation on a system which has received the sanction of conventionalism not only in this country but all over the civilised world. The following Vocabulary has been compiled, with a view merely to render their order more lucid and their meanings more intelligible. Perhaps, after all, it would require a tedious circumlocution of translation were it attempted to displace them for vernacular terms. It has therefore been deemed better to retain them in their original,—for their signification being once understood, their brevity will be found to be convenient.

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TERMS DESCRIPTIVE OF AND APPERTAINING TO STYLE AND DEGREE OF TONE.

*Affettuoso.* With tenderness and pathos.  
*Agitato.* In a hurried, agitated manner.  
*Appassionato.* In an impassioned style.  
*Brillante.* In a brilliant style.  
*Brioso.* The same as *Brillante*.  
*Calando.* Diminishing the tone.  
*Cantabile.* In a singing manner.  
*Con affetto.* With pathos.  
*Con anima.* With strong feeling.  
*Con brio.* With brilliancy.  
*Con calore.* With warmth.  
*Con delicatezza.* With neatness and delicacy.  
*Con espressione, or espress.* With expression.  
*Con forza.* With strength.  
*Con fuoco.* With fire.  
*Con grazia.* With grace.  
*Con gusto.* With taste.  
*Con moto.* With hurried energy.  
*Con spirito.* With spirit.  
*Crescendo.* Gradually increasing the sound.

*Decrescendo, or decres.* Gradually diminishing the sound.  
*Dolce, or dol.* Delicately, or sweetly.  
*Dolcissimo, or dolciss.* Very sweetly.  
*Espressivo, or espress.* With expression.  
*Forte, or the initial letter f.* Loud.  
*Fortissimo, fortiss., or the double letters ff,* and sometimes *fff.* Very loud.  
*Gioioso.* In a gay, joyous style.  
*Grazioso.* In a graceful style.  
*Legato.* In a smooth, connected style.  
*Leggiero, and leggierrissimo.* Lightly—very lightly.  
*Lugubre.* Mournful—mournfully.  
*Lusingando.* In a playfully-familiar style.  
*Maestoso.* In a majestic style.  
*Marcato.* Marked—with decision.  
*Marziale.* In the style of military music.  
*Mosso.* Animated.  
*Non troppo.* Not too much.  
*Pastorale.* In a pastoral, simple style.



*Piano*, or the initial letter *p*. Softly.  
*Pianissimo*, or *pp*, and sometimes *ppp*. Very softly.  
*Pomposo*. In a lofty, grand style.  
*Rinforzando*, or *rinf.*, or *rfz.* Gradually increasing the sound.  
*Risoluto*. In a vigorous, bold style.  
*Scherzando*, or *scherz.*, or *scherzoso*. In a playful style.  
*Semplice*. Simply.  
*Smorzando*, or *smorz.*, or *smz.* Gradually decreasing the sound.

*Sentimentale*. With great expression.  
*Soave*. Sweet—sweetly.  
*Sostenente*. Sustaining the sound.  
*Sostenuto*. Sustained.  
*Sforzando*, or *sf.*, or *sfz.* Suddenly increasing the sound.  
*Staccato*, or *stacc.* Each note to be played in a detached manner.  
*Tenuto*. To be held beyond the usual time.

## TERMS WHICH INFLUENCE OR DIRECT THE TIME OF A PIECE OF MUSIC.

*A piacere*. At the will of the performer.  
*A tempo*. The former time to be resumed.  
*Accelerando*, or *accel.* Gradually increasing the time.  
*Adagio*. A slow solemn movement.  
*Ad libitum*. The same as *A piacere*.  
*Allegretto*. A graceful lively movement.  
*Allegro*. A brisk, animated measure.  
*Andante*. A gentle movement, rather slow.  
*Andantino*. Not so slow as *Andante*.  
*Grave*. The slowest and gravest measure.  
*Larghetto*. Slow, but not so slow as *Largo*.  
*Largo*. Very slow.

*Lento*. Slow.  
*Moderato*. In moderate time.  
*Prestissimo*. Very quick.  
*Presto*. Quick.  
*Rallentando*, or *rall.* } Gradually diminishing the time.  
*Ritardando*, or *ritar.* }  
*Ritenuto*. Relaxing the time.  
*Tempo di marcia*. In the time of a march.  
*Tempo primo*. The same as *A tempo*.  
*Veloce*. Rapidly.  
*Vivace*. In a lively manner.

## A LIST OF GENERAL TERMS.

*A*. In, or at: as *a tempo*, in time; *a piacere*, at pleasure.  
*Al*. At: as *al segno*  $\text{S}$ , at the sign  $\text{S}$ .  
*Alla*. In the style of: as *alla Breve*.  
*Alto*. The part immediately below the Canto or Treble. Sometimes used for the *Viola* and Counter-Tenor.  
*Arco*, or *col arco*: to be played with the bow. The opposite of *pizzicato*.  
*Aria*. An air or melody.  
*Arpa*. The Harp.  
*Arpeggio*. The chords to be divided, in imitation of Harp-music.  
*Assai*. Rather: as *assai presto*, rather quick.  
*Attacca*. Commence the movement without delay.  
*Aubade*. A morning carol or song; the reverse of *serenade*.  
*Ballo*. A dance: *tempo di ballo*.  
*Ben*. Much, or very: as *ben marcato*, strongly marked.  
*Bis*. Twice. Most frequently used in *ms.* music, to denote the repetition of a bar.  
*Bollero*. A Spanish dance; also a term applied to its accompanying music.

*Bravura*. A florid composition for the voice: sometimes applied to variations for instruments.  
*Cabaletto*. A strepitous intervening of the orchestra, chiefly appertaining to Italian music.  
*Cachucha*. A Spanish dance, in  $\frac{3}{4}$  Time.  
*Camera*. Chamber: as *musica di camera*.  
*Canon*. A composition in as many parts as a composer may choose or can manage to conduct, in strictly relative intervals, throughout various keys.  
*Canone*. Vide *Round*.  
*Canto*. The song-part of a composition—the Treble.  
*Canto fermo*. In ancient church-music a chant upon which elaborate harmony was superstructed.  
*Canzone*. A song.  
*Canzonetta*. Ditto; generally applied to the most learned style of song-composition.  
*Capriccio*. A fantastic composition.  
*Catch*. A composition somewhat similar to *Canone* and *Round*, but that in general it contains a play upon words, and produces a comic or ludicrous effect.  
*Cavatina*. A kind of song, partaking somewhat of the *Rondeau* character, but slower.



- Cembalo*. An obsolete term, meaning Harpsichord.
- Chromatic*. Ascending or descending by semitones—difficult or abstruse notation.
- Clarinetto*, plural *netti*. Clarionet.
- Clarino*, pl. *ini*. Trumpet.
- Coda*. The termination or wind-up of a piece of music.
- Col*. With: as *col basso*, with the Bass.
- Colla*. With: as *colla voce*, with, or attentively following, the voice.
- Con*. With: as *con spirito*, *con anima*, *con delicatezza*.
- Concertante*. A composition in which the several instruments in turn have a solo or prominent part.
- Concerto*. A brilliant composition calculated to exhibit the powers of a performer on a particular instrument.
- Concertino*. A little *Concerto*.
- Contralto*. A term for the lowest voice of a female.
- Contra Basso*. The Double Bass, or largest instrument of the Violin kind.
- Cornet*. An Organ-stop.
- Cornet à piston*. A wind-instrument of the Trumpet or Bugle kind.
- Corno*, pl. *Corni*. The French Horn.
- Corno Inglese*. A species of Clarionet.
- Coro*. Chorus or congregation of voices.
- Da*. From: as *Da Capo*, from the head or beginning; usually expressed thus, *D. C.*
- Delassement* } Fanciful names of irregular compositions
- Divertimento* } for any instrument.
- Di*. In the style of: as *allegro di bravura*.
- Diapason*. The interval of an octave; certain stops on an Organ; a scale by which Organ-builders and other musical-instrument makers adjust their pipes, and cut the holes in Flutes, Clarionets, Hautbois, &c.
- Diatesseron*. The interval of a perfect fourth. *Obsolete*.
- Diatonic*. Ascending or descending by tones and half-tones, as in the common scale of any key.
- Double Bass*. Vide *Contra Basso*.
- Duetтино*. A little *Duetto*.
- Duetto*. A composition for two voices.
- Duo*. A composition for two instruments.
- E*. And.
- Ed*. And, before a vowel.
- Enharmonic*. Equivocal: as *enharmonic change*, where the notation is altered, but the same keys of the instrument are used.
- Fagotto*, in the pl. *fagotti*. The Bassoon.
- Fantasia*. A playful or fanciful composition for any instrument.
- Finale*. The concluding portion of either an act or the whole of an opera.
- Fine*. The end or close which terminates a rondo movement.
- Flauto*. The Flute. *Flauto Traverso*, the German Flute.
- Forza*. Force: as *con forza*, with force.
- Fugato*. In the style of *Fugue*, but not so strict.
- Fuga*, or *Fugue*. A composition in which the various parts follow each other at certain intervals.
- Gavotta*. A gavot: a short lively air.
- Giga*. A movement much in vogue formerly, in  $\frac{6}{8}$ ,  $\frac{9}{8}$ , or  $\frac{12}{8}$  Time.
- Glee*. A composition for three or more voices unaccompanied, peculiar to England.
- Gran Cassa*. The Great Drum.
- Gusto*. Taste: as *con gusto*, with taste.
- Harmonics*. Flute-like sounds produced upon stringed instruments.
- Hautbois*, or *Hautboy*. A kind of Flute, bell-shaped at the bottom, and played on by a reed at the top.
- Il*. The: as *il piano*, the Piano; *il basso*, the Bass.
- In*. In: as *in tempo*, in time.
- Kettle-Drums*. Vide *Tympani*.
- Madrigale*. Madrigal: a word whose origin is doubtful; usually applied to pastoral songs in three, four, five, or six parts.
- Majore*. The major key.
- Mandolin*. A hybrid Italian instrument, between the Violin and Guitar, fingered as the former, and played upon by a quill or *plectrum*.
- Mazourka*. A species of dance.
- Men*, and *meno*. Less: as *men allegro*, less quick.
- Mezzo Soprano*. A voice between (and partaking of the qualities of) a Contralto and Soprano or Treble.
- Minore*. The minor key.
- Molto*. Much, or very: as *molto piano*, very soft.
- Motetto*. A motett: a solemn composition for several voices in distinct parts.
- Motivo*. A theme or subject.
- Non*. Not.
- Non troppo*. Not too much: as *non troppo presto*, not too quick.
- Notturmo*. A term vaguely applied to many very different styles of composition, but often and more properly to serenades.
- O*. Or: as *Violino o Flauto*.
- Obligato*. A term descriptive of a certain accompaniment being indispensable.
- Oboe*. The same as Hautboy.
- Ophicleide*. A Bass instrument of the Horn kind.
- Organo*. The Organ.
- Ottava* } The Octave Flute.
- Ottavino* }
- Overture* } An instrumental composition usually pre-
- Ouverture* } fixed to oratorios, operas, ballets, &c.
- Parlante*. In a speaking or vocal style.
- Per*. For—expressly for: as *per il Pianoforte*, written or composed for the Pianoforte.



*Pedale.* The pedal.

*Piatti.* Cymbals.

*Piccolo.* Little: generally applied to the Octave Flute.

*Più.* More: as *più presto*, quicker than *presto*.

*Pizzicato*, or *pizz.* The notes to be sounded on a stringed instrument by the fingers instead of a bow.

*Poco.* A little: as *poco andante*, a little slow.

*Poco a poco.* By degrees—gradually.

*Primo.* First: as *Violino primo*, first Violin.

*Quartetto.* A composition for four voices.

*Quatuor*, or *Quartet.* A composition for four instruments; usually for two Violins, Viola, and Bass.

*Recitativo.* That part of an opera, oratorio, or other composition, which is carried on in a *parlante* or speaking style: generally prefixed to an aria, concerted piece, or chorus.

*Repiano*, and *Repieno.* A term applied to those Violins which form the *tutti* or full force of an orchestra.

*Rondo*, or *Rondeau.* A movement the *motivo* or subject of which is often repeated.

*Round.* A composition for three or more voices, in which each repeats the subject in rotation, while the others continue to add new harmonies.

*Scherzo.* A light, volatile movement.

*Secondo.* Second.

*Segue.* Follow.

*Sempre.* Always: as *sempre piano*, softly throughout.

*Senza.* Without: as *senza pedale*, without pedal.

*Sestetto.* A composition for six voices or instruments.

*Simili.* In like manner: generally applied to fingering.

*Sinfonia.* The noblest style of instrumental composition, consisting of several movements of different characters, for a full orchestra.

*Solo.* Alone: as *Piano solo*, the Piano by itself.

*Sonata.* A composition written expressly for one instrument.

*Sopra.* Upon: as *sopra la 4<sup>a</sup> corda*, on the fourth string.

*Soprano*, pl. *Soprani.* The Treble voice of a woman or boy.

*Sordino*, pl. *Sordini.* Mutes: little instruments resembling combs, which are placed upon the bridges of Violins, &c. to lessen and alter the quality of the tone.

*Subito.* Quickly. Vide *Volti*.

*Tambour.* The military Drum.

*Tema.* Theme or subject.

*Tenore* (or Mean, as expressed by English musicians), the middle voice between the Bass and Counter-Tenor or Alto.

*Terzetto.* A composition of a light kind for three voices.

*Tremando*, and *tremolo.* In a tremulous manner.

*Trio.* A term indiscriminately applied to a composition for three voices or instruments; the movement which immediately follows the minuetto in a *sinfonia*.

*Tromba*, pl. *Trombe.* Trumpet or Trumpets.

*Trombone.* An instrument of the Trumpet kind, variable in size, by which *Alto*, *Tenor*, and *Bass* notes can be produced by means of a slide. Some authors suppose it to be the *Sackbut* of the ancients.

*Troppo.* Too much: usually coupled with *non*.

*Tutti.* All the voices or instruments played together.

*Tympano*, and *Tympani.* Kettle-Drum or Drums.

*Un.* A: as *un poco*, a little.

*Ut.* As: as *ut supra*, as above.

*Viola.* The instrument, in size and quality of tone, between the Violin and Violoncello.

*Violino.* The Violin or Fiddle.

*Violoncello.* A four-stringed instrument, played by a bow, and next to the Double Bass in office and size in the orchestra.

*Volti.* Turn over: as *volti subito*, turn over quickly.



